10,000 Years Ago [Cross-reference]

10th MTB Flotilla Song [Cross-reference]

13 Highway: (2 refs. <1K Notes) {Roud #29487}

151 Days [Cross-reference]

1861 Anti Confederation Song, An [Cross-reference]

1913 Massacre: (4 refs. <1K Notes) {Roud #17663}

2 Y's U R (Too Wise You Are): (1 ref. <1K Notes)

23rd Flotilla: (2 refs. 6K Notes) {Roud #29405}

'31 Depression Blues: (3 refs. <1K Notes)

413 Squadron: (1 ref. 5K Notes) {Roud #29404}

417's Lament: (1 ref. 1K Notes) {Roud #29403}

692 Song: (1 ref. 6K Notes) {Roud #29402}

900 Miles [Cross-reference]

A Begging We Will Go [Cross-reference]

A Chaipin-ar-leathuaic A'bhfeacais Na Caoire: (2 refs. <1K Notes)

A Chur Nan Gobhar As A' Chreig (For Herding the Goats from the Rock): (1 ref. <1K Notes)

A Corting Miss Sarrow [Cross-reference]

A Diller, A Dollar: (2 refs. 1K Notes) {Roud #19753}

A Is for Apple Pie: (4 refs. <1K Notes) {Roud #7539}

A Is for Apple Pie (II) [Cross-reference]

À La Claire Fontaine: (7 refs. <1K Notes)

A Pheaid Bhui Na Gcarad: (1 ref. <1K Notes)

A Robin, Jolly Robin: (9 refs. <1K Notes)

A Robyn Jolly Robyn [Cross-reference]

À Saint-Malo, Beau Port de Mer (At Saint Malo Beside the Sea): (3 refs. <1K Notes)
A St. Malo, beau port de mer [Cross-reference]

A Stor Mo Chroi (Treasure of My Heart): (1 ref. <1K Notes) {Roud #3076}

A Tisket, A Tasket [Cross-reference]

A Was an Apple Pie [Cross-reference]

A was an apple-pie [Cross-reference]

A Was an Archer (Tom Thumb's Alphabet): (3 refs. <1K Notes) {Roud #20563}

A-25: (2 refs. 8K Notes) {Roud #29401}

A-25 Song, The [Cross-reference]

A-Begging Buttermilk I Will Go [Cross-reference]

A-Begging I Will Go: (14 refs. 2K Notes) {Roud #286}

A-Cruising We Will Go: (1 ref. <1K Notes) {Roud #8825}

A-Growing (He's Young But He's Daily A-Growing) [Laws O35]: (51 refs. 13K Notes) {Roud #31}

A-Hunting We Will Go: (5 refs. 2K Notes) {Roud #12972}

A-Lumbering We Go [Cross-reference]

A-Lumbering We Will Go [Cross-reference]

A-Mumming We Will Go: (2 refs.) {Roud #22576}

A-Nutting I'll Not Go [Cross-reference]

A-Nutting We Will Go [Cross-reference]

A-Rolling Down the River (The Saucy Arabella): (2 refs. <1K Notes) {Roud #8343}

A-Rovin': (26 refs. 2K Notes) {Roud #649}

A-Rovin', A-Rovin' [Cross-reference]

A-Roving on a Winter's Night [Cross-reference]

A-Roving On One Winter's Night [Cross-reference]

A-Walking and A-Talking [Cross-reference]

A, a, a, a, Gaude celi domina [Cross-reference]

A, a, a, a, Nunc gaudet ecclesia [Cross-reference]

A, A, A, d'r Winder der is da (A, A, Winter Is Here): (2 refs.)

A, U, Hinny Bird: (1 ref.) {Roud #235}
A. R. U.: (3 refs. 4K Notes) {Roud #29309}
A'body's Like to be Married but Me: (5 refs. <1K Notes) {Roud #7160}
AA Gunner Lay Dying, An [Cross-reference]
Aarning to those who serve lords, A [Cross-reference]
Aaron Burr: (1 ref. <1K Notes)
Aaron Hart: (2 refs. <1K Notes) {Roud #4146}
Aaron's Lovely Home [Cross-reference]
Abalone: (2 refs. <1K Notes) {Roud #10113}
Abandonado, El: (2 refs.)
ABC Song (I), The: (1 ref. 4K Notes) {Roud #5044}
ABC Song (II), The: (1 ref. <1K Notes) {Roud #7122}
ABCD: (1 ref.) {Roud #22602}
Abdul Abulbul Amir [Cross-reference]
Abdul da Bool Bool de Meer [Cross-reference]
Abdul the Bulbul Emir (I): (10 refs. <1K Notes) {Roud #4321}
Abdul the Bulbul Emir (II): (2 refs. <1K Notes) {Roud #4321}
Abdul, the Bulbul Ameer [Cross-reference]
Abdul, the Bulbul Amir [Cross-reference]
Abdulla Bulbul Ameer [Cross-reference]
Abdullah Bul-Bul Amir [Cross-reference]
Abe Lincoln Stood at the White House Gate: (3 refs. <1K Notes) {Roud #6867 and 48}
Abe Lincoln Went to Washington [Cross-reference]
Abel Brown the Sailor [Cross-reference]
Aberdonians Fare Ye Weel: (1 ref. <1K Notes) {Roud #12949}
Abie's White Mule: (1 ref.)
Abilene: (2 refs. <1K Notes) {Roud #26032}
Aboard of the Kangaroo [Cross-reference]
Aboard the Henry Clay: (1 ref.) {Roud #9160}
Aboard the Kangaroo [Cross-reference]
Aboard the Resolution [Cross-reference]
Abolition of the Provinces, The: (1 ref.)
Abolition Show, The (The Great Baby Show): (3 refs. <1K Notes)
Aboot the Bush Willy [Cross-reference]
About the Bush, Willy: (3 refs.) {Roud #3149}
Abraham Lincoln Is My Name: (1 ref. <1K Notes)
Abraham the Sailor [Cross-reference]
Abraham's Daughter: (2 refs. 2K Notes)
Abram Brown the Sailor [Cross-reference]
Abroad As I Was Walking [Cross-reference]
Abroad for Pleasure (Through the Groves II): (1 ref.) {Roud #1046}
Absalom, My Son [Cross-reference]
Absent Friends and You, Mary (Lines to Delia): (1 ref.) {Roud #27900}
Absent-Minded Man, The: (2 refs.) {Roud #5855}
Acadian Lullaby [Cross-reference]
Accident down at Wann, The: (1 ref.)
According to the Act: (4 refs. <1K Notes) {Roud #8341}
Account of a Little Girl Who Was Burnt for Her Religion, An [Cross-reference]
Ach, Du Lieber Augustine: (3 refs. <1K Notes)
Acre of Land, An [Cross-reference]
Acres of Clams (The Old Settler's Song): (6 refs.) {Roud #10032}
Across the Blue Mountain: (2 refs. 2K Notes) {Roud #25278}
Across the Fields of Barley [Cross-reference]
Across the Great Divide: (1 ref. <1K Notes)
Across the Hall: (2 refs.) {Roud #7646}
Across the Line: (1 ref.)
Across the Rocky Mountain [Cross-reference]
Adieu My Native Land Adieu: (2 refs.) {Roud #13891}

Adieu Sweet Lovely Nancy: (11 refs.) {Roud #165}

Adieu to Bogie Side: (4 refs. <1K Notes) {Roud #4593}

Adieu to Bon County: (2 refs. <1K Notes) {Roud #15553}

Adieu to Cold Weather [Cross-reference]

Adieu to Dark Weather [Cross-reference]

Adieu to Erin (The Emigrant): (1 ref.) {Roud #2068}

Adieu to Lovely Garrison: (1 ref. <1K Notes) {Roud #17892}

Adieu to Maimuna: (1 ref.) {Roud #8226}

Adieu to Old England: (4 refs. 1K Notes) {Roud #1703}

Adieu to Prince Edward's Isle [Cross-reference]

Adieu to the Banks of the Roe: (1 ref.)

Adieu to the Stone Walls: (1 ref.) {Roud #15602}

Adieu, False Heart: (2 refs.) {Roud #11042}

Adieu, Sweet Lovely Jane [Cross-reference]

Admiral Benbow (I): (8 refs. 4K Notes) {Roud #227}

Admiral Benbow (II): (3 refs. <1K Notes) {Roud #3141}

Admiral Byng: (4 refs. 12K Notes) {Roud #3791}

Admiralty House Supper Song: (1 ref.) {Roud #29406}

Adventures of Jack O'Donohoe, The [Cross-reference]

Adventures of Sandy and Donald, The [Cross-reference]

Advertising Kelly: (1 ref.) {Roud #8830}

Advice to Girls [Cross-reference]

Advice to Paddy: (1 ref. <1K Notes)

Advice to Sinners: (2 refs. <1K Notes) {Roud #7847}

Advice to the Boys [Cross-reference]

Ae May Morning [Cross-reference]

Ae Nicht We A' to Banff Did Gang: (1 ref. <1K Notes) {Roud #13014}
Aeroplane Song, The [Cross-reference]

Aff Wi' the Auld Love: (2 refs.) {Roud #6834}

Afore Daylight: (1 ref.)

African Counting Song: (1 ref. <1K Notes)

After Aughrim's Great Disaster: (1 ref. 3K Notes) {Roud #16907}

After the Ball: (21 refs. 2K Notes) {Roud #4859}

After the Ball Was Over, Sally Plucked Out Her Glass Eye: (1 ref. <1K Notes) {Roud #4859}

After the Battle Mother: (11 refs. <1K Notes) {Roud #4277}

After the War Is Over: (1 ref.) {Roud #7530}

Afternoon Like This, An: (1 ref.) {Roud #11217}

Ag Lochan na Muinge: (1 ref. <1K Notes)

Again the Loud Swell Brought the Object in View: (2 refs.) {Roud #13556}

Aged Indian, The (Uncle Tohido): (2 refs. <1K Notes) {Roud #6553}

Ages of Man, The: (9 refs. <1K Notes) {Roud #617}

Aggie Bell: (1 ref. <1K Notes) {Roud #6154}

Aghaloe Heroes [Cross-reference]

Agincourt Carol, The: (16 refs. 4K Notes) {Roud #V29347}

Agricultural Irish Girl, The: (3 refs. <1K Notes) {Roud #V12873}

Ah Roop Doop Doop: (2 refs.) {Roud #7607}

Ah Wonder Who's A Knocking: (1 ref. <1K Notes)

Ah-Hoo-E-La-E: (2 refs. <1K Notes)

Ah, Hoo-E La-E [Cross-reference]

Ah, Smiler Lad: (2 refs. <1K Notes) {Roud #5942}

Ah! Si Mon Moine Voulait Danser!: (5 refs.)

Aiken Drum: (7 refs. <1K Notes) {Roud #2571}

Aiken Drum (II) [Cross-reference]

Aikendrum: (6 refs. 5K Notes) {Roud #2571}

Aikey Brae: (2 refs.) {Roud #2500}
Aileen A-Roon

Aim Not Too High

Aimee McPherson: (3 refs. <1K Notes) {Roud #10296}

Ain' Go'n to Study War No Mo

Ain' No Mo' Cane on de Brazos

Ain' No Mo' Cane on dis Brazis

Ain't God Good to Iowa?: (1 ref.)

Ain't Goin' to Worry My Lord No More

Ain't Going to Rain No More

Ain't Gonna Grieve My God No More: (1 ref.) {Roud #8903}

Ain't Gonna Grieve My Lord No More: (8 refs.) {Roud #12801}

Ain't Gonna Let Nobody Turn Me Round

Ain't Gonna Marry: (1 ref. <1K Notes) {Roud #7048}

Ain't Gonna Rain No More: (22 refs. <1K Notes) {Roud #7657}

Ain't Gonna Study War No More

Ain't Gonna Work on de Railroad

Ain't Got No Place to Lay My Head: (1 ref.) {Roud #10027}

Ain't Got to Cry No More: (1 ref.) {Roud #11774}

Ain't Gwine to Work No More: (1 ref.)

Ain't It a Shame

Ain't It Great to Be Crazy?: (2 refs.) {Roud #15691}

Ain't It Hard to Be a Nigger

Ain't It Hard to Be a Right Black Nigger

Ain't No Bugs on Me: (6 refs. 2K Notes) {Roud #17569}

Ain't No Grave Can Hold My Body Down: (3 refs. <1K Notes) {Roud #12182}

Ain't No More Cane on this Brazos: (11 refs. <1K Notes) {Roud #10063}

Ain't No Use O' My Workin' So Hard

Ain't No Use Workin' So Hard: (7 refs. <1K Notes) {Roud #7876}
Ain't Nobody But You Babe: (1 ref.)

Ain't That Trouble in Mind [Cross-reference]

Ain't Workin' Song: (1 ref.) {Roud #15585}

Ain't You Glad [Cross-reference]

Ain't You Got a Right To the Tree of Life: (1 ref. <1K Notes) {Roud #12352}

Aina Mania Mana Mike: (2 refs. <1K Notes)

Aince Upon a Time [Cross-reference]

Ainst Upon a Time [Cross-reference]

Aippley and Orangey [Cross-reference]

Air Force Alphabet: (2 refs. <1K Notes) {Roud #21103}

Air Ye Waken, Maggie? [Cross-reference]

Airlie House [Cross-reference]

Airly [Cross-reference]

Airy Bachelor, The (The Black Horse): (7 refs. <1K Notes) {Roud #3027}

Aja Lejber Man (I'm a Labor Man): (1 ref.)

Al Bowen [Cross-reference]

Alabama [Cross-reference]

Alabama Blossom [Cross-reference]

Alabama Bound (I) (Waterbound II): (9 refs. 3K Notes)

Alabama Bound (II): (16 refs. 2K Notes) {Roud #10017}

Alabama Flood, The: (3 refs. <1K Notes) {Roud #21696}

Alabama Gal [Cross-reference]

Alabama John Cherokee [Cross-reference]

Alabama Sweetheart [Cross-reference]

Alabama, The [Cross-reference]

Alan Bain [Cross-reference]

Alan Bane [Cross-reference]

Alan Maclean: (5 refs. <1K Notes) {Roud #2511}
Alarmed Skipper, The (The Nantucket Skipper): (4 refs. <1K Notes) {Roud #9172}

Alas alas the wyle [Cross-reference]

Alas And Did My Savior Bleed: (3 refs. 2K Notes) {Roud #15070}

Alaska, or Hell of the Yukon [Cross-reference]

Albany Jail: (1 ref. <1K Notes) {Roud #6587}

Albany Jail, The [Cross-reference]

Alberta [Cross-reference]

Alberta Blues: (5 refs. 2K Notes)

Alberta Homesteader, The [Cross-reference]

Alberta, Let Your Hair Hang Low: (5 refs.) {Roud #10030}

Albertina: (3 refs. <1K Notes)

Albury Ram, The [Cross-reference]

Alcohol and Jake Blues: (1 ref. <1K Notes)

Alder Salmon, The: (1 ref.)

Alderman and His Servant [Cross-reference]

Alderman of the Ward: (1 ref. <1K Notes) {Roud #15471}

Alderman's Lady, The: (8 refs. 2K Notes) {Roud #2533}

Ale and Tobacco [Cross-reference]

Ale-Wife an' Her Barrelies, The [Cross-reference]

Ale-Wife and Her Barrel, The: (4 refs. <1K Notes) {Roud #6031}

Ale-Wife, The [Cross-reference]

Alec Robertson (I): (3 refs. <1K Notes)

Alec Robertson (II): (1 ref.)

Alec Whitley: (3 refs. 10K Notes)

Alec's Lament: (1 ref. <1K Notes) {Roud #14001}

Alert, The: (1 ref.) {Roud #20516}

Alexander [Cross-reference]

Alford Vale: (1 ref. <1K Notes) {Roud #3954}
Alfred D Snow, The: (1 ref.) {Roud #20425}

Ali Alo: (1 ref.)

Alice B. [Cross-reference]

Alice Is Over in Liverpool: (1 ref.) {Roud #29061}

Alice, Where art Thou: (1 ref.) {Roud #25271}

Alison [Cross-reference]

Alison and Willie [Child 256]: (5 refs.) {Roud #245}

Alknomook [Cross-reference]

All Among the Barley: (5 refs. <1K Notes) {Roud #1283}

All Are Talking of Utah: (2 refs.) {Roud #10849}

All Around de Ring, Miss Julie: (2 refs.)

All Around Green Island's Shore: (4 refs. <1K Notes) {Roud #6353}

All Around My Hat (I): (7 refs. 5K Notes) {Roud #567}

All Around My Hat (II) [Cross-reference]

All Around the Maypole: (3 refs. <1K Notes) {Roud #18168}

All Around the Mountain, Charming Betsy [Cross-reference]

All Around the Ring [Cross-reference]

All Bells in Paradise [Cross-reference]

All Bound Round with a Woolen String: (1 ref. <1K Notes) {Roud #3725}

All Bow Down [Cross-reference]

All Chaw Hay on the Corner: (2 refs.) {Roud #7890}

All Day, All Night, Merriam: (1 ref. <1K Notes)

All For Me Grog [Cross-reference]

All for the Men: (11 refs. <1K Notes) {Roud #5040 and 2648}

All Go Down to Rowser's [Cross-reference]

All Go Hungry Hash House, The [Cross-reference]

All God's Children Got Shoes: (24 refs. <1K Notes) {Roud #11826}

All God's Chillun Got Shoes [Cross-reference]
All God's Chillun Got Wings [Cross-reference]

All Gone: (1 ref. 1K Notes) {Roud #29060}

All Gone for Grog [Cross-reference]

All Hail the Power of Jesus's Name: (4 refs. 5K Notes) {Roud #17726}

All Hail to Thee, Moon: (2 refs.) {Roud #21150}

All Hands Away Tomorrow [Cross-reference]

All Hid: (2 refs. 2K Notes) {Roud #22746}

All I Want Is a Little More Faith [Cross-reference]

All I've Got's Gone: (5 refs. <1K Notes)

All In Down and Out Blues: (3 refs. 1K Notes) {Roud #17520}

All in the Scenes of Winter [Cross-reference]

All In Together, Girls: (2 refs.) {Roud #19211}

All Is Well: (1 ref. <1K Notes) {Roud #5455}

All Jolly Fellows [Cross-reference]

All Jolly Fellows That Handles the Plough: (13 refs.) {Roud #346}

All Jolly Fellows Who Follow the Plough [Cross-reference]

All Mah Sins Been Taken Away [Cross-reference]

All My Sins Are Taken Away (I) [Cross-reference]

All My Sins Been Taken Away: (7 refs. <1K Notes) {Roud #4205}

All My Trials: (7 refs. 1K Notes) {Roud #11938}

All Night Long (I): (2 refs. <1K Notes) {Roud #6703}

All Night Long (II) [Cross-reference]

All Night Long (III) [Cross-reference]

All Night Long (IV): (2 refs. <1K Notes)

All Night Long Blues [Cross-reference]

All Night Long, Mary: (1 ref.) {Roud #7908}

All Night, Jesus, All Night: (1 ref. <1K Notes) {Roud #15626}

All Noddin' [Cross-reference]
All of a Row: (2 refs. <1K Notes) {Roud #1474}

All on Account of a Bold Lover Gay [Cross-reference]

All on Spurn Point [Cross-reference]

All over Arkansas: (1 ref. <1K Notes) {Roud #7678}

All Over the Ridges: (1 ref.) {Roud #4561}

All Over This World: (1 ref.) {Roud #11953}

All Over Those Hills: (1 ref. <1K Notes)

All Quiet Along the Potomac Tonight: (11 refs. 1K Notes) {Roud #6557}

All Ragged and Dirty (Here I Stand All Ragged and Dirty): (3 refs.) {Roud #7663}

All Round My Hat [Cross-reference]

All Round the Loney-O [Cross-reference]

All Smiles To Night [Cross-reference]

All Tattered and Torn [Cross-reference]

All the Boys in our Town [Cross-reference]

All the Girls in France: (1 ref. <1K Notes)

All The Good Times Are Passed And Gone [Cross-reference]

All the Good Times Are Past and Gone: (5 refs.) {Roud #7421}

All the Men in Our Town: (2 refs.) {Roud #12969}

All the Months in the Year [Cross-reference]

All the Pretty Little Horses: (27 refs.) {Roud #6705}

All the Way Round [Cross-reference]

All Things Are Possible If You Only Believe: (1 ref. <1K Notes)

All Things Are Quite Silent: (3 refs. <1K Notes) {Roud #2532}

All this day ic han sought [Cross-reference]

All this tyme this songe is best [Cross-reference]

All Through the Beer [Cross-reference]

All Through the Night (Ar Hyd Y Nos): (5 refs. <1K Notes)

All Through the Rain and Squally Weather: (1 ref. <1K Notes)
All Together Like the Folks o' Shields: (1 ref.) {Roud #3173}

All Under the Leaves, and the Leaves of Life [Cross-reference]

All Ye That's Pierced by Cupid's Darts: (2 refs. <1K Notes) {Roud #9261}

All Ye Who Delights in a Jolly Old Song [Cross-reference]

All You That Are Unto Mirth Inclined (The Sinner's Redemption): (2 refs. <1K Notes) {Roud #2431}

All You That Love Good Fellows [Cross-reference]

All's Well: (1 ref.) {Roud #25996}

Alla Balla (Ella Bella; Queenie, Queenie): (1 ref.) {Roud #19361}

Alla En El Rancho Grande (Down on the Big Ranch): (1 ref.)

Allan Adale [Cross-reference]

Allan o Maut (I) (Why should not Allan Honoured Be): (4 refs. 1K Notes)

Allan o Maut (II) (How Mault Deals With Every Man): (9 refs. 3K Notes) {Roud #V39177}

Allan o Maut (III): (2 refs. <1K Notes) {Roud #164}

Allan Water [Cross-reference]

Allanah Is Waiting for me [Cross-reference]

Alle maydenis, for Godes grace [Cross-reference]

Alleluya, Alleluia, Deo patri sit gloria [Cross-reference]

Allen Bain [Cross-reference]

Allen Bayne [Cross-reference]

Allen Die Villen Naar Iseland: (1 ref.)

Allen Die Villen Naar Island [Cross-reference]

Allen-a-Dale [Cross-reference]

Allen, Larkin and O'Brien: (3 refs. <1K Notes) {Roud #V47672}

Allen's Bear Fight Up in Keene: (1 ref.) {Roud #18143}

Allentown Ambulance: (1 ref.) {Roud #27875}

Allerbeste Kock, Der: (1 ref.)

Alles Ist Hin! [Cross-reference]

Alley-Alley-O, The [Cross-reference]
Alliance Song: (3 refs.)

Alliford Bay: (1 ref.) {Roud #24972}

Alligator Song [Cross-reference]

Alligator Song (Railroad Song) [Cross-reference]

Allison Gross [Child 35]: (10 refs. <1K Notes) {Roud #3212}

Almost Done: (4 refs. <1K Notes) {Roud #10064}

Almost Over: (1 ref.) {Roud #12035}

Aloha Oe: (2 refs.) {Roud #22679}

Alone and Motherless: (1 ref.) {Roud #16265}

Alone on the Shamrock Shore (Shamrock Shore III): (7 refs. <1K Notes) {Roud #9786}

Along the Kansas Line [Cross-reference]

Along the Lowlands: (1 ref.) {Roud #9142}

Along the North Strand [Cross-reference]

Along the Road the Old Man Came: (1 ref.)

Along the Shores of Boularderie: (1 ref. <1K Notes) {Roud #2715}

Alonzo the Brave and Fair Imogene: (10 refs. 2K Notes) {Roud #4433}

Alonzo the Brave and The Fair Imogene [Cross-reference]

Alouette (Lark) (II): (2 refs. <1K Notes)

Alouetté! (I): (7 refs. <1K Notes)

Alphabet (I). The [Cross-reference]

Alphabet (II). The [Cross-reference]

Alphabet of the Bible, The: (2 refs. 4K Notes)

Alphabet of the Ship [Cross-reference]

Alphabet Song (I): (2 refs.) {Roud #21101}

Alphabet Song (II). The [Cross-reference]

Alphabet Song (III). The [Cross-reference]

Alphabet Song (IV) [Cross-reference]

Alphabet Song (V): (1 ref. <1K Notes)
Alphabet Song (VI -- Joe Watson's): (1 ref.)
Alphabet Songs: (3 refs. 1K Notes) {Roud #3303}
Als I Lay Upon a Nith (As I Lay Upon a Night II): (8 refs. 5K Notes)
Als I me rode this endre dai [Cross-reference]
Alsea Boys [Cross-reference]
Alsea Girls [Cross-reference]
Altered Days: (3 refs. <1K Notes)
Although My Love Be Black: (1 ref. <1K Notes) {Roud #13590}
Altimover Stream [Cross-reference]
Altoona Freight Wreck, The [Cross-reference]
Always Been a Rambler [Cross-reference]
Always on the Spree: (1 ref. <1K Notes) {Roud #6048}
Am I Born to Die? (Idumea): (3 refs. 1K Notes) {Roud #6678}
Am I the Doctor? [Cross-reference]
Amalgamate as One: (1 ref.) {Roud #7743}
Amanda [Cross-reference]
Amasee: (3 refs. <1K Notes) {Roud #11010}
Amazing Grace: (51 refs. 4K Notes) {Roud #5430}
Amber Marg'et Oh Gal: (1 ref. <1K Notes)
Amber Tresses Tied in Blue: (4 refs.) {Roud #4230}
Ambletown: (8 refs. <1K Notes) {Roud #269}
Amelia Jane: (1 ref.)
Amen: (1 ref. <1K Notes)
America (My Country 'Tis of Thee): (12 refs. 2K Notes) {Roud #V16615}
America, the Beautiful: (6 refs. 2K Notes)
American Aginora, The: (4 refs. 4K Notes) {Roud #7352}
American and Irish Privateer, The [Cross-reference]
American Boys [Cross-reference]
American Jump: (2 refs.) {Roud #20646}
American King, The [Cross-reference]
American Stranger (I) [Cross-reference]
American Stranger (II), The [Cross-reference]
American Volunteer, The: (1 ref. <1K Notes) {Roud #3696}
American Woods [Laws M36]: (3 refs.) {Roud #1809}
Americans Have Stolen My True Love Away, The [Cross-reference]
Amhrain An Tsagairt: (1 ref. <1K Notes)
Amhrainin Siodraimin: (1 ref. <1K Notes)
Amhran An Ghanndail: (1 ref. <1K Notes)
Amhran Pheaidi Bhig: (1 ref. <1K Notes)
Amnesty Meeting in Tipperary, The: (3 refs. 2K Notes) {Roud #V1461}
Amola, E: (1 ref.)
Among the Blue Flowers and the Yellow [Cross-reference]
Among the Green Bushes in Sweet Tyrone: (1 ref.) {Roud #13534}
Among the Heather [Cross-reference]
Among the Little White Daisies: (5 refs.) {Roud #7401}
Amos and Andy [Cross-reference]
Amsterdam [Cross-reference]
Amsterdam Maid, The [Cross-reference]
Amy and Edward [Cross-reference]
An "Croppy Lie Down" (The "Croppy Lie Down"): (1 ref. <1K Notes)
An Bearla Brea: (1 ref. <1K Notes)
An Bhfeaca Sibh Coil: (1 ref. <1K Notes)
An Binnsin Luchra (The Little Bench [or Bunch] of Rushes) [Cross-reference]
An Binsin Luachra: (2 refs. <1K Notes)
An Bothainin Iseal Gan Falthas: (2 refs. <1K Notes)
An Bothar O Thuaidh: (1 ref. <1K Notes)
An Brannda Thiar (Whiskey on the Way): (1 ref. <1K Notes)
An Bunnan Buidhe [Cross-reference]
An Cailin Aerach (The Airy/Light-Hearted Girl): (1 ref. <1K Notes)
An Chutil Daigh-re: (1 ref. <1K Notes)
An Corn Oir: (1 ref. <1K Notes)
An Eos Whek [Cross-reference]
An Gamhain Geal Ban: (2 refs. <1K Notes)
An Goirtin Eorman: (1 ref. <1K Notes)
An' leam is in the world I-lit [Cross-reference]
An SeanDuine: (1 ref. <1K Notes)
An Spealadoir: (1 ref. <1K Notes)
An Wedhen War An Vre (The Tree on the Hill) [Cross-reference]
An' He Never Said a Mumblin' Word [Cross-reference]
Ananias: (2 refs. <1K Notes) {Roud #11815}
Anchor's Aweigh, The: (1 ref. <1K Notes) {Roud #9445}
Anchors Aweigh, Love [Cross-reference]
Ancient Auntie: (1 ref.) {Roud #18995}
Ancient Farmer, The [Cross-reference]
Ancient Riddle, An: (1 ref. 1K Notes) {Roud #2079}
And a Begging We Will Go [Cross-reference]
And Am I Born to Die? [Cross-reference]
And As They Rode Along the Road As Hard As They Could Ride [Cross-reference]
And by a chapell as Y came [Cross-reference]
And Merchants There Are: (1 ref.) {Roud #13054}
And Must I Be to Judgment Brought?: (2 refs. <1K Notes)
And Sae Will We Yet: (13 refs. <1K Notes) {Roud #5611}
And She Skipped Across the Green [Cross-reference]
And should that Boney Peartie have roty thousand still [Cross-reference]
And So Will We Yet [Cross-reference]
And So You Have Come Back to Me [Cross-reference]
And the Green Grass Grew All Around [Cross-reference]
And There Is No Night in Creede: (1 ref.)
And They Called It Ireland [Cross-reference]
And You'll Remember Me [Cross-reference]
Andersonville Prison: (1 ref. <1K Notes) {Roud #4033}
Andra Carnegie: (1 ref.) {Roud #22222}
Andrew Bardean [Cross-reference]
Andrew Bardeen [Cross-reference]
Andrew Bartin [Cross-reference]
Andrew Batan [Cross-reference]
Andrew Coupar (Andrew Cowper): (1 ref. <1K Notes) {Roud #18038}
Andrew Davidson [Cross-reference]
Andrew Jackson's Raid: (2 refs. 6K Notes) {Roud #7954}
Andrew Lammie [Child 233]: (12 refs. 2K Notes) {Roud #98}
Andrew Marteen [Cross-reference]
Andrew Martine [Cross-reference]
Andrew Roo: (1 ref.) {Roud #7185}
Andrew Rose: (6 refs. <1K Notes) {Roud #623}
Andrew Sheehan [Cross-reference]
Andro and His Cutty Gun: (2 refs.) {Roud #2868}
Andy McElroe: (1 ref. 7K Notes)
Andy Pandy [Cross-reference]
Andy's Gone with Cattle: (4 refs. <1K Notes)
Ane Madam: (2 refs. <1K Notes)
Aneath My Apron: (2 refs. <1K Notes) {Roud #899}
Anford-Wright, The [Cross-reference]
Angel Band: (8 refs. <1K Notes) {Roud #4268}
Angel from the North, The: (3 refs. <1K Notes)
Angel Gabriel, The: (2 refs. <1K Notes) {Roud #815}
Angel of Death, The [Cross-reference]
Angel's Whisper, The: (12 refs. <1K Notes) {Roud #2061}
Angelina: (1 ref.) {Roud #12427}
Angelina Baker: (1 ref. <1K Notes) {Roud #18341 and 17854 and 7043}
Angelina Brown: (1 ref. <1K Notes) {Roud #24933}
Angeline [Cross-reference]
Angeline the Baker [Cross-reference]
Angels from the Realms of Glory: (4 refs. 2K Notes) {Roud #8358}
Angels of Queen Street: (1 ref.)
Angels Proclaim the Happy Morn: (1 ref.) {Roud #15685}
Angels Roll Dem Stones Away: (2 refs. 1K Notes) {Roud #11877}
Angels Sang Out the Sweet Story [Cross-reference]
Angels Singin' Round Me Bed [Cross-reference]
Angels Singing Around My Bed: (3 refs. <1K Notes)
Angels We Have Heard on High: (4 refs. 7K Notes) {Roud #23663}
Angels' Whisper [Cross-reference]
Angie Mimey [Cross-reference]
Animal Fair: (6 refs.) {Roud #4582}
Animal Song: (1 ref. <1K Notes) {Roud #3710}
Ann Boleyn [Cross-reference]
Ann o' Drumcroon: (1 ref. <1K Notes) {Roud #13338}
Ann O'Brien [Cross-reference]
Anna [Cross-reference]
Anna Gray [Cross-reference]
Anna Lee (The Finished Letter): (8 refs.) {Roud #474}
Anna Sweeney: (1 ref.)
Anna, Manna, Mona, Mike [Cross-reference]
Annachie Gordon [Cross-reference]
Annan Water: (5 refs. <1K Notes) {Roud #6562}
Anne Boleyn (With Her Head Tucked Underneath Her Arm): (2 refs. 94K Notes)
Annie: (1 ref. <1K Notes) {Roud #1791}
Annie Breen: (1 ref. <1K Notes) {Roud #4045}
Annie Dear I'm Called Away: (4 refs. <1K Notes) {Roud #5700}
Annie Dear, Good-Bye: (2 refs. 2K Notes) {Roud #5770}
Annie Franklin [Cross-reference]
Annie Girl [Cross-reference]
Annie Gray: (4 refs. <1K Notes) {Roud #24031}
Annie Laurie: (19 refs. 6K Notes) {Roud #8179}
Annie Lee [Cross-reference]
Annie Mackie: (1 ref. <1K Notes) {Roud #6803}
Annie Moore: (6 refs. 1K Notes) {Roud #2881}
Annie of the Vale: (4 refs. <1K Notes) {Roud #7950}
Annie Young, The: (1 ref. 1K Notes) {Roud #30705}
Anniebelle [Cross-reference]
Anniversary of the Shutting of the Gates of Derry: (1 ref.) {Roud #V42293}
Anonn's Anall, Is Trid An Abhainn: (2 refs. <1K Notes)
Another Fall of Rain (Waiting for the Rain): (9 refs. <1K Notes) {Roud #22614}
Another Man Done Gone: (7 refs.) {Roud #10065}
Another Man's Wedding [Cross-reference]
Another of Seafarers, describing Evil Fortune: (1 ref.)
Another Shower of Rain [Cross-reference]
Anson Best: (1 ref. <1K Notes) {Roud #3669}
Anstruther Camp: (1 ref.) {Roud #4370}
Answer to the Gypsy's Warning [Cross-reference]

Answer to Twenty-One Years: (10 refs.) {Roud #4997}

Answer to Youghal Harbour: (3 refs. <1K Notes) {Roud #2734}

Antelope, The [Cross-reference]

Anti-Confederation Song (I): (6 refs. 8K Notes) {Roud #4518}

Anti-Confederation Song (II): (4 refs. 28K Notes) {Roud #24295}

Anti-Fenian Song, An: (1 ref. <1K Notes) {Roud #4519}

Anti-Gallican, The: (1 ref. <1K Notes) {Roud #3169}

Anti-Rebel Song, An: (1 ref. <1K Notes)

"Antis" of Plate Cove, The: (2 refs. 5K Notes) {Roud #4554}

Ants Go Marching, The: (1 ref.) {Roud #18336}

Anyhow [Cross-reference]

Anything (I): (1 ref. <1K Notes) {Roud #4648}

Anything (II): (1 ref. <1K Notes) {Roud #1952}

Anzy Panzy [Cross-reference]

Ape, Lion, Fox and Ass, An: (1 ref. <1K Notes) {Roud #1325}

Apex Boarding House, The [Cross-reference]

Apon a mornynq of May [Cross-reference]

Apple Farm Blues: (1 ref.) {Roud #29486}

Apple Jelly, My Jam Tart [Cross-reference]

Apple on a Stick: (1 ref.) {Roud #25031}

Apple Pip, Apple Pip: (1 ref.)

Apple Praties: (3 refs. <1K Notes) {Roud #29058}

Apple Sauce and Butter: (1 ref.) {Roud #11867}

Apple Tree Wassail: (1 ref.)

Apple Tree Wassail (I): (1 ref. <1K Notes) {Roud #209}

Apple Tree Wassail (II): (1 ref. <1K Notes)

Apple Trees: (1 ref.) {Roud #22812}
Appleby Fair: (1 ref. <1K Notes) {Roud #16699}

Apples, Peaches, Creamery Butter: (1 ref.)

Apprentice Boy (I), The [Laws M12]: (19 refs. <1K Notes) {Roud #903}

Apprentice Boy (II), The [Cross-reference]

Apprentice Boy (III), The [Cross-reference]

Apprentice Sailor, The [Cross-reference]

Apprentice, The [Cross-reference]

Apres la Guerre: (1 ref. <1K Notes) {Roud #10534}

April Fool Is Coming On [Cross-reference]

April Fool is Gone and Past: (4 refs.) {Roud #20438}

Apron of Flowers, The [Cross-reference]

Apron, The [Cross-reference]

Ar Bruach Na Laoi: (1 ref. <1K Notes)

Ar Eirinn Ni Neosfainn Ce hi (For Ireland I Will Not Tell Whom She Is): (2 refs. 2K Notes) {Roud #5240}

Ar Hyd Y Nos [Cross-reference]

Ar Maidin Inne Cois Feile Bhinn: (1 ref. <1K Notes)

Ar Maidin Roim Noin: (1 ref. <1K Notes)

Araby Maid, The: (2 refs. <1K Notes) {Roud #6725}

Aran's Lovely Home [Cross-reference]

Aranmore Disaster, The: (1 ref. <1K Notes) {Roud #2956}

Arbour Hill: (1 ref. <1K Notes)

Arcade Building Moan: (2 refs.) {Roud #4907}

Arch and Gordon: (3 refs. <1K Notes) {Roud #4130}

Archangel Open the Door: (1 ref. <1K Notes) {Roud #11987}

Archerdale [Cross-reference]

Archie o Cawfield [Child 188]: (15 refs. <1K Notes) {Roud #83}

Arctic Ice and Flippers: (1 ref. 1K Notes) {Roud #V44815}

Ard Tack: (2 refs.)
'Ard Tack [Cross-reference]

Ardaig Leat Do Shusa: (1 ref. <1K Notes)

Ardlaw Crew, The: (2 refs. <1K Notes) {Roud #5651}

Are the Signals All Right: (1 ref. <1K Notes)

Are Ye Sleepin' Maggie?: (2 refs.) {Roud #4897}

Are You a Hood-a-lum: (1 ref.)

Are You From Dixie?: (2 refs.) {Roud #10083}

Are You Happy or Lonesome [Cross-reference]

Are You There Moriarity! [Cross-reference]

Are You There, Moriarity?: (4 refs. 1K Notes) {Roud #V38725}

Are You Tired of Me, My Darling? [Cross-reference]

Arethusa, The: (6 refs.) {Roud #12675}

Arise and Bar the Door-O [Cross-reference]

Arise and Open Your Door: (1 ref.)

Arise and Pick a Posie: (1 ref.) {Roud #2445}

Arise Gudewife [Cross-reference]

Arise, Arise [Cross-reference]

Arizona: (2 refs. <1K Notes) {Roud #5104}

Arizona Boys and Girls [Cross-reference]

Arizona Home [Cross-reference]

Ark, The [Cross-reference]

Arkansas [Cross-reference]

Arkansas Boys [Cross-reference]

Arkansas Navvy, The [Cross-reference]

Arkansas Sheik, The [Cross-reference]

Arkansas Song, The: (1 ref.) {Roud #3131}

Arkansas Traveler (II), The [Cross-reference]

Arkansas Traveler, The (fiddle recitation): (46 refs. <1K Notes) {Roud #3756}
Arkansaw Traveller, An [Cross-reference]

Arlin's Fine Braes: (4 refs. <1K Notes) {Roud #517}

Arm Chair, The [Cross-reference]

Armored Cruiser Squadron, The: (1 ref. <1K Notes) {Roud #10267}

Armoured Car, The: (1 ref. <1K Notes)

Army Life [Cross-reference]

Army of the Free, The: (1 ref. 3K Notes)

Army Song, The: (1 ref. <1K Notes) {Roud #21720}

Aroostook War, The: (2 refs. 7K Notes)

Around a Western Water Tank [Cross-reference]

Around Cape Horn (I) [Cross-reference]

Around Cape Horn (II) [Cross-reference]

Around Green Island Shore [Cross-reference]

Around Her Neck She Wore a Yellow Ribbon: (5 refs. <1K Notes) {Roud #10642, etc.}

Around the Corner: (1 ref. <1K Notes) {Roud #22247}

Around the Grove as I Was Walking [Cross-reference]

Around the Hills of Clare: (1 ref.) {Roud #18467}

Around the Horn [Cross-reference]

Around the One that Stole the Sheep: (1 ref.)

Around the Rugged Rocks [Cross-reference]

Around the World and Home Again [Cross-reference]

Arrat, an Marrat, an Fair Mazrie [Cross-reference]

Arrival of "Aurora," "Diana," "Virginia Lake," and "Vanguard," Loaded: (1 ref. 11K Notes) {Roud #V44821}

Arrival of the "Grand Lake" and "Virginia Lake" With Bumper Trips: (1 ref. 6K Notes) {Roud #V44600}

Arriving Back at Liverpool [Cross-reference]

Arroyo Al's Cow-Pony: (1 ref.)

Arsenic Tragedy, The [Cross-reference]
Arthur: (1 ref.)

Arthur a Bland [Cross-reference]

Arthur Bond: (1 ref.) {Roud #9219}

Arthur Clyde: (1 ref. <1K Notes) {Roud #15752}

Arthur Curtis's Horse: (1 ref.) {Roud #1949}

Arthur Desmond: (1 ref. <1K Notes)

Arthur McBride: (9 refs.) {Roud #2355}

Arthur Nolan [Cross-reference]

Arthur O'Bradley's Wedding (I): (6 refs. 4K Notes) {Roud #365}

Arthur O'Bradley's Wedding (II): (2 refs. <1K Notes) {Roud #365}

Arthur O'Bradley's Wedding (III): (4 refs. 4K Notes) {Roud #365}

Arthur O'Bradley's Wedding (IV): (2 refs. <1K Notes) {Roud #365}

Arthur's Seat: (4 refs. <1K Notes) {Roud #6851}

Artillery Alphabet, The: (2 refs.) {Roud #21722}

As Bacchus Frequent His Frolics [Cross-reference]

As Bell and Blow: (1 ref.) {Roud #6232}

As Bessie sat doon wi' her seam by the fire [Cross-reference]

As Broad as I was Walking: (4 refs. <1K Notes) {Roud #23793}

As Dew in April [Cross-reference]

As I Cam Ower Strathmartine Mains [Cross-reference]

As I came by a grene forest syde [Cross-reference]

As I Came Home So Late Last Night [Cross-reference]

As I Came Over Yonder's Hill (Turkey Song): (1 ref.) {Roud #4234}

As I Gaed in Tae Bonnie Aberdeen: (1 ref.) {Roud #13138}

As I Gaed ower a Whinny Knowe [Cross-reference]

As I gaed owre yon heich heich hill [Cross-reference]

As I Go Sing: (1 ref.) {Roud #6899}

As I Grow Old [Cross-reference]
As I Lay Upon a Night (Alma Redemptoris Mater): (11 refs. 1K Notes)
As I Lay Vpon a Nyth (I) [Cross-reference]
As I lay vpon a nyth (II) [Cross-reference]
As I Roamed Out [Cross-reference]
As I Rode Down Through Irishtown [Cross-reference]
As I Rode Out (I) [Cross-reference]
As I Rode Out (II) [Cross-reference]
As I Roved Out (I) (Tarry Trousers II): (11 refs.) {Roud #427}
As I Roved Out (II) [Cross-reference]
As I Roved Out (III) [Cross-reference]
As I Roved Out (V) [Cross-reference]
As I Roved Out (VI) [Cross-reference]
As I Roved Out One Evening (I): (2 refs. <1K Notes) {Roud #2752}
As I Roved Out One Evening (II): (1 ref.) {Roud #29057}
As I Roved through an Irish Town [Cross-reference]
As I sat at my spinning wheel [Cross-reference]
As I Sat on a Sunny Bank [Cross-reference]
As I Sat Under a Sycamore Tree [Cross-reference]
As I Set Down to Play Tin-Can [Cross-reference]
As I Set Off To Turkey [Cross-reference]
As I Sit Here Alone: (1 ref.)
As I Staggered From Home Yesterday Morning: (1 ref. <1K Notes) {Roud #15472}
As I Strolled Out One Evening [Cross-reference]
As I walked by a forest side [Cross-reference]
As I Walked Forth in the Pride of the Season: (2 refs. <1K Notes) {Roud #9785}
As I Walked Oot One Sabbath Mornin': (1 ref. <1K Notes) {Roud #13000}
As I Walked Out (I) (A New Broom Sweeps Clean): (2 refs. <1K Notes) {Roud #2751}
As I Walked Out (II) [Cross-reference]
As I Walked Out (III) [Cross-reference]
As I Walked Out (IV) [Cross-reference]
As I Walked Out (V): (1 ref.) {Roud #1139}
As I Walked Out in the Streets of Laredo [Cross-reference]
As I Walked Out on a Fair May Morning [Cross-reference]
As I Walked Out One May Morning [Cross-reference]
As I Walked Out One Morning in Spring [Cross-reference]
As I Walked Through the Meadows [Cross-reference]
As I Wandered by the Brookside [Cross-reference]
As I Want Down to Mas' Cornfiel' [Cross-reference]
As I Was A-Walking (I) [Cross-reference]
As I Was A-Walking (II) [Cross-reference]
As I Was A-Walking by Newgate One Day [Cross-reference]
As I Was A-Walking by Yon Green Garden: (1 ref.) {Roud #3865}
As I Was A-Walking Down Ratcliffe Highway [Cross-reference]
As I Was Going by Charing Cross: (3 refs.) {Roud #20564}
As I Was Going down Piggy Wiggy Track [Cross-reference]
As I Was Going into the Fair of Athy [Cross-reference]
As I Was Going O'er the Moor [Cross-reference]
As I Was Going Over London Bridge (The Dead Rat): (3 refs.)
As I Was Going to Banbury [Cross-reference]
As I Was Going to Darby [Cross-reference]
As I Was Going to Romford [Cross-reference]
As I Was Going to St. Ives: (5 refs. <1K Notes) {Roud #19772}
As I Was Walkin' Down Wexford Street [Cross-reference]
As I Was Walking [Cross-reference]
As I Was Walking Down In Yon Valley: (2 refs.) {Roud #6277}
As I Was Walking o'er Little Moorfields [Cross-reference]
As I Was Walking Through the Grove [Cross-reference]
As I Was Walking Through the Wud: (2 refs. <1K Notes) {Roud #13064}
As I Went A-Walking One Fine Summer's Evening [Cross-reference]
As I Went by the Luckenbooths: (2 refs. <1K Notes)
As I Went Down in the Valley to Pray [Cross-reference]
As I Went Down to New Bern [Cross-reference]
As I Went Down to Newbern: (3 refs. 5K Notes) {Roud #6641}
As I Went Down to Port Jervis: (2 refs. 1K Notes) {Roud #1924}
As I Went Out for a Ramble: (1 ref. <1K Notes) {Roud #4163}
As I Went Out One Summer's Day [Cross-reference]
As I Went Over Yonders Pond: (1 ref.) {Roud #5050}
As I Went Up the Brandy Hill [Cross-reference]
As I Went Up the Silver Lake: (1 ref.) {Roud #15769}
As I'd Nothing Else to Do [Cross-reference]
As Now We Are Sailing: (1 ref. <1K Notes) {Roud #1810}
As Off to the South'ard We Go [Cross-reference]
As One Day I Chanc'd to Rove [Cross-reference]
As Robin Was Driving: (2 refs. <1K Notes) {Roud #1396}
As Shepherds Watched Their Fleecy Care: (1 ref. <1K Notes) {Roud #1518}
As shot and shell were screaming [Cross-reference]
As Slow Our Wagons Rolled the Track (The Girl I Left Behind Me): (1 ref.)
As Soft as Silk: (3 refs.) {Roud #20566}
As Sure As Comes Your Wedding Day: (2 refs. <1K Notes)
As Susan Strayed the Briny Beach [Cross-reference]
As Sylvie Was Walking: (5 refs. <1K Notes) {Roud #170}
As the Black Billy Boils: (3 refs. <1K Notes)
As the King Lay Musing on His Bed [Cross-reference]
As the King Went A-Hunting [Cross-reference]
As the Ship Sailed Away From Ireland: (1 ref.) {Roud #13687}
As Tom Was A-Walking: (2 refs.) {Roud #4587}
As We Were A-Sailing [Cross-reference]
As Welcome as the Flowers in May: (11 refs. <1K Notes) {Roud #4347}
As Willie and Mary Strolled by the Seashore [Cross-reference]
As y yod on ay mounday [Cross-reference]
As yee came from the holye [Cross-reference]
As-Tu Connu le Per Lanc'lot?: (1 ref.)
Ash Grove, The (Llyn On): (3 refs.)
Ashes to Ashes, Dust to Dust: (1 ref.) {Roud #19277?}
Ashville Junction, Swannanoa Tunnel [Cross-reference]
Ashland Strike, The: (1 ref. <1K Notes)
Ashland Tragedy (I), The [Laws F25]: (5 refs. <1K Notes) {Roud #2263}
Ashland Tragedy (II), The [Laws F26]: (3 refs. <1K Notes) {Roud #2264}
Ashland Tragedy (III), The [Laws F27]: (3 refs. <1K Notes) {Roud #2265}
Ask the Watchman How Long: (4 refs. <1K Notes) {Roud #16415}
Asleep at the Switch: (4 refs. <1K Notes) {Roud #7370}
Aspell and Carter: (1 ref. <1K Notes) {Roud #30696}
Ass and the Orangeman's Daughter, The: (5 refs. 3K Notes) {Roud #6543}
Ass's Complaint, The: (3 refs. 2K Notes) {Roud #V20702}
Assist Thy Friend Ere Thou Hast Need: (9 refs. <1K Notes)
Assist me all ye muses, For to compose a song [Cross-reference]
Astrologer, The: (2 refs.) {Roud #1598}
At a Cowboy Dance: (2 refs.) {Roud #11095}
At a place where he me set [Cross-reference]
At Barnum's Show: (2 refs. <1K Notes) {Roud #7600}
At Boston One Day as the Chesapeake Lay [Cross-reference]
At Brighton: (1 ref.)
At Home, My Lassie [Cross-reference]

At Penhill Crags He Tore His Rage (Owd Bartle Poem, Burning Bartle): (1 ref. <1K Notes)

At Sullivan's Isle: (1 ref. <1K Notes)

At the Back o' Benachie: (1 ref. <1K Notes)

At the Boarding House [Cross-reference]

At the Boarding House Where I Live [Cross-reference]

At the Feast of Belshazzar [Cross-reference]

At the Foot of the Mountain Brow [Cross-reference]

At the Foot of Yonder Mountain [Cross-reference]

At the Gate Each Shearer Stood [Cross-reference]

At the Halt on the Left: (1 ref.) {Roud #10564}

At the Jail [Cross-reference]

At the Mataura: (1 ref. <1K Notes)

At the Sign of the Apple (The Twig So Tender; The Tavern): (2 refs. <1K Notes) {Roud #7365}

At Twenty-One [Cross-reference]

Atching Tan Song (I), The: (1 ref. <1K Notes) {Roud #1732}

Atching Tan Song (II), The: (1 ref. <1K Notes) {Roud #1732}

Athabaskan's Finish: (1 ref. 7K Notes) {Roud #29407}

Atisket, Atasket (I Sent a Letter to My Love): (10 refs. <1K Notes) {Roud #13188}

Atlanta Blues [Cross-reference]

Attend All Ye Drivers: (1 ref.)

Au Bois, Mesdames (To the Woods, My Ladies): (1 ref. <1K Notes)

Au Bord d'une Fontaine [Cross-reference]

Au Clair de la Lune (By the Pale Moonlight): (3 refs. <1K Notes)

Au Revoir to Our Hardy Sealers: (1 ref. <1K Notes) {Roud #26072}

Auchnairy Ball, The: (1 ref. <1K Notes) {Roud #6063}

Auchynachy Gordon [Cross-reference]

Auckland to the Bluff: (1 ref.)
Auction Block  [Cross-reference]  
Auction of a Wife  [Cross-reference]  
Augathella Station  [Cross-reference]  
Aughalee Heroes, The: (5 refs.) {Roud #6546}  
August Gale (I), The: (1 ref. 2K Notes) {Roud #30700}  
August Gale (II), The: (3 refs. 1K Notes) {Roud #9431}  
Aul' Eppie Ironside: (1 ref. <1K Notes) {Roud #13573}  
Aul' Maid, The  [Cross-reference]  
Aul' Man's Dawtie, An: (1 ref.) {Roud #7191}  
Aul' Meldrum Toon  [Cross-reference]  
Aul' Sanners an' I: (1 ref. <1K Notes) {Roud #6043}  
Aul' Widow Greylocks: (2 refs. 2K Notes) {Roud #6264}  
Auld Bachelor, The  [Cross-reference]  
Auld Carle wi' His Beard, The  [Cross-reference]  
Auld Carle, The  [Cross-reference]  
Auld Den o' Mains, The: (2 refs. <1K Notes) {Roud #6146}  
Auld Eddie Ochiltree: (3 refs. <1K Notes) {Roud #5637}  
Auld Fisher's Farewell to Coquet, The: (1 ref.) {Roud #3160}  
Auld Fite Naig, The: (1 ref.) {Roud #13020}  
Auld Gardener's Wife, The: (2 refs.) {Roud #6303}  
Auld Hat, The  [Cross-reference]  
Auld Horse's Lament, The: (1 ref.) {Roud #5980}  
Auld Johnny Grant: (1 ref.) {Roud #7243}  
Auld Lang Syne: (13 refs. 2K Notes) {Roud #13892}  
Auld Lang Syne (II)  [Cross-reference]  
Auld Luckie  [Cross-reference]  
Auld Luckie of Brunties: (3 refs. <1K Notes) {Roud #5577}  
Auld Maid in a Garret  [Cross-reference]
Auld Maid's Lament, The: (4 refs. <1K Notes) {Roud #6283}

Auld Man and the Churnstaff, The [Cross-reference]

Auld Man Armed Himself Wi a Sword, The: (1 ref.) {Roud #15527}

Auld Man He Courted Me, An [Cross-reference]

Auld Man's Mare's Dead, The: (3 refs. <1K Notes) {Roud #5880}

Auld Man's Mear, The [Cross-reference]

Auld Man's Mear's Deid, The [Cross-reference]

Auld Man's Song, The [Cross-reference]

Auld Matrons [Child 249]: (3 refs. <1K Notes) {Roud #3915}

Auld Merchant, The: (1 ref.) {Roud #7165}

Auld Quarry Knowe, The: (3 refs.) {Roud #6147}

Auld Robin Gray: (13 refs. 2K Notes) {Roud #2652}

Auld Roguie Grey [Cross-reference]

Auld Seceder's Cat, The [Cross-reference]

Auld Soldier, The [Cross-reference]

Auld Song from Cow Head, The [Cross-reference]

Auld Tammy Barra [Cross-reference]

Auld Warrack's Plough Feast: (1 ref. <1K Notes) {Roud #6073}

Auld Wife and Her Cattie, The: (1 ref. <1K Notes) {Roud #6112}

Auld Wife and the Peat Creel, The [Cross-reference]

Auld Wife Ayont the Fire, The [Cross-reference]

Auld Wife beyont the Fire, The: (2 refs.) {Roud #4294}

Auld Wife to the Bell-Rope Ran, The: (1 ref. <1K Notes) {Roud #7173}

Auld Yule: (1 ref. 1K Notes) {Roud #6017}

Aunt Dinah's Quilting Party [Cross-reference]

Aunt Jemima's Plaster: (11 refs. 2K Notes) {Roud #974}

Aunt Maria: (4 refs. <1K Notes) {Roud #11418}

Aunt Nancy [Cross-reference]
Aunt Rhody [Cross-reference]

Aunt Sal's Song (The Man Who Didn't Know How to Court): (6 refs.) {Roud #776}

Aunt Tabbie [Cross-reference]

Aunt Tabby [Cross-reference]

Aupres De Ma Blonde: (6 refs.)

Aura Lea: (7 refs. <1K Notes)

Aura Lee [Cross-reference]

Aurore Bradaire [Cross-reference]

Aurore Pradere: (3 refs.)

Australia (Virginny): (5 refs. 1K Notes) {Roud #1488}

Australia for Me! [Cross-reference]

Australia Our Home: (2 refs.) {Roud #V20380}

Australia Will Be There: (1 ref.) {Roud #11249}

Australia's on the Wallaby: (4 refs. <1K Notes) {Roud #24705}

Australian Courtship [Cross-reference]

Australian Highwayman's Song [Cross-reference]

Automobile Trip Through Alabama: (2 refs.)

Autumn Dusk/Coimfeasgar Fogmair: (1 ref.)

Autumn Is Bo-Peep, The [Cross-reference]

Autumn to May [Cross-reference]

Auxville Love, The [Cross-reference]

Avalon Blues: (3 refs.)

Ave, Maris Stella (Hail, Star of the Sea): (13 refs. 2K Notes)

Average Boy, The: (1 ref. <1K Notes) {Roud #7539}

Average Rein: (1 ref. <1K Notes)

Avington Pond: (1 ref.) {Roud #1654}

Avondale Disaster (I), The (The Mines of Avondale) [Laws G6]: (14 refs. 2K Notes) {Roud #698}

Avondale Disaster (II), The [Laws G7]: (3 refs. <1K Notes) {Roud #3250}
Awa Whigs Awa: (1 ref.) {Roud #8686}
Awa' tae Cyprus: (2 refs.) {Roud #6015}
Awake and Join the Cheerful Choir: (1 ref.) {Roud #23664}
Awake Awake (Awake Sweet England): (1 ref. <1K Notes) {Roud #2111}
Awake Ye Drowsy Sleeper [Cross-reference]
Awake, Arise, You Drowsy Sleeper [Cross-reference]
Awake, Awake (New Year's Carol): (1 ref. <1K Notes) {Roud #701}
Awake, Awake, You Drowsy Sleeper [Cross-reference]
Awake, O Awake [Cross-reference]
Away Down East (I): (3 refs.) {Roud #3726}
Away Down in Sunbury: (1 ref.) {Roud #12056}
Away Hey! Oh, Haul Him High-O! [Cross-reference]
Away in a Manger: (6 refs. 3K Notes) {Roud #25304}
Away on a Hill [Cross-reference]
Away Out On the Mountain: (5 refs. <1K Notes) {Roud #15887}
Away to Wisconsin [Cross-reference]
Away with Rum [Cross-reference]
Away, Away [Cross-reference]
Away, Idaho [Cross-reference]
Away, Rio! [Cross-reference]
Away, You Black Devils, Away (Bird Scarer's Cry): (1 ref.) {Roud #1730}
Awfa Chap for Fun, An: (1 ref.) {Roud #21755}
Awful Execution of John Bird Bell: (1 ref. <1K Notes) {Roud #1108}
Awful Wedding, The [Cross-reference]
Awful, Awful, Awful [Cross-reference]
Axe Talkin': (1 ref.)
Ay Ban a Svede [Cross-reference]
Ay Ban a Svede from Nort' Dakota [Cross-reference]
Baby Bunting [Cross-reference]

Baby Bye: (1 ref. <1K Notes) {Roud #22137}

Baby It Must Be Love: (1 ref. <1K Notes) {Roud #17669}

Baby Livingston [Cross-reference]

Baby Lon [Cross-reference]

Baby Loves to Boogie: (1 ref. <1K Notes)

Baby Please Don't Go: (6 refs.)

Baby, All Night Long: (10 refs. <1K Notes)

Babylon Is Fallen (I): (2 refs. 11K Notes) {Roud #13968}

Babylon Is Fallen (II) [Cross-reference]

Babylon Is Falling: (7 refs. <1K Notes) {Roud #7706}

Babylon, or, The Bonnie Banks o Fordie [Child 14]: (28 refs. 12K Notes) {Roud #27}

Bachelor Blues: (3 refs. <1K Notes)

Bachelor Boy, The [Cross-reference]

Bachelor's Complaint, The [Cross-reference]

Bachelor's Hall (I): (2 refs. <1K Notes) {Roud #7031}

Bachelor's Hall (II): (14 refs. 1K Notes) {Roud #385}

Bachelor's Hall (III): (2 refs.) {Roud #14002}

Bachelor's Lament (I), The: (2 refs. <1K Notes) {Roud #5755}

Bachelor's Lament (II), A: (7 refs. <1K Notes) {Roud #3771}

Bachelor's Lament (III), The: (5 refs. <1K Notes) {Roud #24294}

Bachelor's Lament (IV), The: (1 ref.)

Bachelor's Lay, The [Cross-reference]

Bachelor's Prayer, The: (1 ref.) {Roud #11380}

Bachelor's Walk: (2 refs. 3K Notes) {Roud #3049}

Back and Side Go Bare, Go Bare! [Cross-reference]

Back Bay Hill: (4 refs. <1K Notes) {Roud #1811}

Back in the Hills: (1 ref. <1K Notes)
Back o' Reres Hill, The [Cross-reference]

Back o' Bennachie, The [Cross-reference]

Back o' Rarey's Hill, The (The Jilted Lover): (4 refs.) {Roud #6847}

Back to Jericho: (4 refs. <1K Notes) {Roud #7694}

Back to Larkins' Bar: (1 ref. <1K Notes)

Back Water Blues [Cross-reference]

Backblock Shearer, The: (8 refs. <1K Notes) {Roud #29042 and 24808}

Backblocks Shearer, The [Cross-reference]

Backburn Is a Bonnie Place: (1 ref.) {Roud #13039}

Backsides Rule the Navy: (2 refs.) {Roud #8346}

Backward, Turn Backward (I): (1 ref. <1K Notes) {Roud #5092}

Backward, Turn Backward (II) [Cross-reference]

Backwater Blues: (6 refs.)

Backwoodsman, The (The Green Mountain Boys) [Laws C19]: (21 refs. 1K Notes) {Roud #641}

Bacon and Greens: (1 ref.) {Roud #31239}

Bad Ale Can Blow a Man Down: (1 ref. <1K Notes)

Bad Boy, The [Cross-reference]

Bad Brahma Bull (The Bull Rider Song): (4 refs. <1K Notes) {Roud #3239}

Bad Companions [Cross-reference]

Bad Company [Cross-reference]

Bad Girl's Lament, The (St. James' Hospital; The Young Girl Cut Down in her Prime) [Laws Q26]: (24 refs. 1K Notes) {Roud #2}

Bad Lee Brown (Little Sadie) [Laws I8]: (20 refs.) {Roud #780}

Bad Luck Attend the Old Farmer: (1 ref. <1K Notes) {Roud #17894}

Bad Luck to This Marching: (1 ref.) {Roud #V4109}

Bad Man Ballad [Cross-reference]

Bad Mind: (2 refs.)

Bad Tom Smith: (1 ref. <1K Notes) {Roud #4300}

Bad Wife, The [Cross-reference]
Badai na Scadan (The Herring Boats): (1 ref. <1K Notes)

Badger Drive, The: (9 refs. 4K Notes) {Roud #4542}

Baffin's Bay [Cross-reference]

Baffled Knight, The [Child 112]: (35 refs. 2K Notes) {Roud #11}

Bagenal Harvey's Farewell: (1 ref. 2K Notes)

Baggage Coach Ahead, The: (23 refs. 3K Notes) {Roud #3529}

Bahama Lullaby: (1 ref. <1K Notes)

Baile Mhuirne: (2 refs. <1K Notes)

Bailey's Daughter of Hazelentown, The [Cross-reference]

Bailie's Daughter, The [Cross-reference]

Bailiff's Daughter of Islington, The [Child 105]: (44 refs. <1K Notes) {Roud #483}

Bailiff's Daughter, The [Cross-reference]

Bainbridge Tragedy, The: (1 ref.) {Roud #3700}

Bake a Pudding, Bake a Pie: (1 ref.)

Baker, Baker, Bake Your Bread: (1 ref.)

Bal Chez Boulé, Le (Boule's Ball): (2 refs. <1K Notes)

Balaclava (I) [Cross-reference]

Balaclava (II) [Cross-reference]

Balaena, The [Cross-reference]

Balance Unto Me [Cross-reference]

Balance-bob Works Up and Down: (1 ref.)

Balbriggan Landlord: (1 ref. 2K Notes) {Roud #V39513}

Bald Eagle: (1 ref. <1K Notes) {Roud #3425}

Bald Knobber Song, the: (8 refs. 44K Notes) {Roud #5486}

Bald-Headed End of the Broom, The: (19 refs.) {Roud #2129}

Baldheaded End of the Broom, The [Cross-reference]

Baldy Bane [Cross-reference]

Baldy Green: (2 refs. <1K Notes) {Roud #22293}
**Baldy's Teeth Were Long:** (1 ref.)

**Balena, The** [Cross-reference]

**Balinderry** [Cross-reference]

**Ball at Davidson's, The:** (1 ref.) {Roud #6065}

**Ball Gawn Roun' (The Ball Is Going Around):** (6 refs. <1K Notes)

**Ball of Kinnie Muir, The** [Cross-reference]

**Ball of Kirriemuir, The:** (7 refs. 1K Notes) {Roud #4828}

**Ball of Yarn:** (17 refs. 2K Notes) {Roud #1404}

**Ball-Bouncing and Rope-Jumping Song, A (Hello, Sir)** [Cross-reference]

**Ballad of a Young Man** [Cross-reference]

**Ballad of Ben Hall (II)** [Cross-reference]

**Ballad of Ben Hall, The:** (7 refs. 2K Notes)

**Ballad of Ben Hall's Gang, The** [Cross-reference]

**Ballad of Billy the Bull Rider:** (1 ref.)

**Ballad of Bloody Thursday, The:** (2 refs.)

**Ballad of Bosworth Field, The:** (8 refs. 32K Notes)

**Ballad of Bunker Hill:** (2 refs.)

**Ballad of Bunker Hill, The:** (1 ref. <1K Notes)

**Ballad of Captain Bob Bartlett, Arctic Explorer:** (1 ref. 1K Notes) {Roud #V44819}

**Ballad of Captain Kidd, The** [Cross-reference]

**Ballad of Davy Crockett, The** [Cross-reference]

**Ballad of Fireman Dodge, The:** (1 ref.) {Roud #14034}

**Ballad of Grace Brown and Chester Gillette, The** [Cross-reference]

**Ballad of Hardin Town, The:** (2 refs. <1K Notes)

**Ballad of Kelly's Gang** [Cross-reference]

**Ballad of Louis Collins, The** [Cross-reference]

**Ballad of Lydia Pinkham, The** [Cross-reference]

**Ballad of Major Andre, The** [Cross-reference]
Ballad of Master M'Grath, A

Ballad of Master McGrath, A

Ballad of Nate Champion, The

Ballad of Nathan Hale, The

Ballad of New Orleans (II), The: (2 refs. <1K Notes)

Ballad of New Scotland, A: (1 ref. <1K Notes)

Ballad of Oliver St. John Gogarty, The

Ballad of Pearl Bryan and Her Sad Death in the Kentucky Hills at Fort Thomas, The

Ballad of Queensland, A

Ballad of Sam Hall, The

Ballad of Sealing Ships and Sealers: (1 ref. <1K Notes) {Roud #V44818}

Ballad of Springhill

Ballad of Talmadge, The: (2 refs.) {Roud #22285}

Ballad of the Braswell Boys: (2 refs.) {Roud #4772}

Ballad of the Carpenter: (1 ref. <1K Notes)

Ballad of the Deacon's Ox: (1 ref.)

Ballad of the Drover (Death of Harry Dale): (4 refs. <1K Notes) {Roud #22624}

Ballad of the Erie Canal

Ballad of the Frank Slide: (1 ref. <1K Notes)

Ballad of the Kelly Gang: (5 refs. <1K Notes) {Roud #22593}

Ballad of the Pirate Wench: (1 ref.) {Roud #27888}

Ballad of the Tea Party: (5 refs.)

Ballad of the Territorial Road: (1 ref.)

Ballad of the Virgin Sturgeon, The

Ballad of White-Water Men, A: (1 ref.) {Roud #8858}

Ballad of William Bloat, The: (2 refs. 1K Notes)

Ballad on the Scottish Wars (As y yod on ay mounday)

Ballad to a Traditional Refrain: (1 ref.)
Ballan Doune Braes: (7 refs. <1K Notes) {Roud #6819}

Ballastliedje: (1 ref.)

Ballentown Brae [Cross-reference]

Ballet of de Boll Weevil, De [Cross-reference]

Ballinderry: (8 refs. 1K Notes) {Roud #2983}

Ballinderry Marriage, The: (1 ref.) {Roud #9049}

Ballindown Braes [Cross-reference]

Ballintown Brae [Cross-reference]

Balloon Flew Ov'er 'Ampton Town, A: (1 ref.) {Roud #23407}

Balls to Mister Banglestein: (1 ref.)

Ballstown (Great God, Attend): (1 ref. <1K Notes) {Roud #15051}

Bally James Duff [Cross-reference] {Roud #6327}

Ballyburbling: (1 ref. <1K Notes)

Ballycastle, O!: (1 ref.) {Roud #13455}

Ballyeamon Cradle Song: (1 ref.)

Ballyjamesduff: (3 refs. 2K Notes) {Roud #6327}

Ballymonan Brae: (1 ref.) {Roud #13456}

Ballynure Ballad, The: (3 refs.) {Roud #7211}

Ballyshannon Lane, The: (1 ref. <1K Notes)

Balm in Gilead: (13 refs. <1K Notes) {Roud #11967}

Baloo Baloo Balight [Cross-reference]

Baloo My Boy, Lie Still and Sleep [Cross-reference]

Balou, My Boy, Lie Still and Sleip [Cross-reference]

Balowe [Cross-reference]

Balthazer, Melchior and Jasper [Cross-reference]

Baltic Lovers, The: (3 refs. 8K Notes) {Roud #2323}

Baltimore [Cross-reference]

Baltimore (Up She Goes): (3 refs. <1K Notes) {Roud #4690}
Baltimore Fire, The: (6 refs.) {Roud #12392}

Baltimore, The [Cross-reference]

Bambocheur, Un (A Vagabond Love): (2 refs. <1K Notes)

Bamboo Briars, The [Cross-reference]

Banana Boat Song (Day-O): (8 refs. 2K Notes)

Banbury Cross: (5 refs. 1K Notes) {Roud #21143}

Band o' Shearers, The: (7 refs. <1K Notes) {Roud #1524}

Band ob Gideon (Gideon's Band; or, De Milk-White Horses) [Cross-reference]

Band of Banshee Airmen, A: (1 ref. <1K Notes) {Roud #29408}

Band of Gideon (The Milk-White Horses): (2 refs.) {Roud #12361}

Band Played On, The: (11 refs. 2K Notes) {Roud #9615}

Bandit Cole Younger [Cross-reference]

Bandyrowe [Cross-reference]

Bang Away, Lulu (I): (6 refs.) {Roud #8349}

Bang Away, Lulu (II): (5 refs. <1K Notes) {Roud #4835}

Bang Away, Lulu (III): (2 refs.) {Roud #4835}

Bangidero: (2 refs. <1K Notes) {Roud #3222}

Bangor and No Surrender: (1 ref. 2K Notes)

Bangor Fire, The: (1 ref. <1K Notes)

Bangum and the Bo' [Cross-reference]

Bangum Rid by the Riverside [Cross-reference]

Bangum Rode the Riverside [Cross-reference]

Banished Defender, The: (6 refs. 2K Notes) {Roud #13469}

Banished Lover, The (The Parish of Dunboe): (1 ref. <1K Notes) {Roud #2963}

Banishment [Cross-reference]

Banishment of Patrick Brady, The: (1 ref.) {Roud #V1371}

Banjo Pickin' Girl [Cross-reference]

Banjo Picking, The [Cross-reference]
Banjo Song, The [Cross-reference]
Banjo Tramp: (1 ref.) {Roud #11732}
Bank Fishermen: (1 ref.) {Roud #18252}
Bank of the Arkansaw, The [Cross-reference]
Bancker Brown: (1 ref. <1K Notes) {Roud #9989}
Banks o' Deveron Water, The: (1 ref. <1K Notes) {Roud #3784}
Banks o' Doon, The: (6 refs. <1K Notes) {Roud #13889}
Banks o' Loch Erie, The: (1 ref. <1K Notes) {Roud #12950}
Banks o' Red Roses, The [Cross-reference]
Banks o' Skene, The: (4 refs. <1K Notes) {Roud #5613}
Banks o' the Nile, The [Cross-reference]
Banks of Allan Water, The: (4 refs. 1K Notes) {Roud #4260}
Banks of Allen Water, The [Cross-reference]
Banks of Banna, The: (7 refs. 1K Notes) {Roud #2058}
Banks of Boyne, The [Cross-reference]
Banks of Brandywine, The [Laws H28]: (11 refs. <1K Notes) {Roud #1970}
Banks of Champlain, The: (4 refs. <1K Notes) {Roud #2046}
Banks of Claudie, The [Cross-reference]
Banks of Cludy (II), The [Cross-reference]
Banks of Claudy, The [Laws N40]: (48 refs. 1K Notes) {Roud #266}
Banks of Cloddie, The [Cross-reference]
Banks of Cloddy, The [Cross-reference]
Banks of Cloughwater, The: (1 ref. <1K Notes) {Roud #7961}
Banks of Clyde (IV), The: (2 refs. <1K Notes) {Roud #6267}
Banks of Dundee, The (Undaunted Mary) [Laws M25]: (52 refs. <1K Notes) {Roud #148}
Banks of Dunmore, The: (4 refs. 8K Notes) {Roud #3109}
Banks of Glencoe, The [Cross-reference]
Banks of Green Willow, The [Cross-reference]
Banks of Inverary, The [Cross-reference]

Banks of Inverness [Cross-reference]

Banks of Inverurie (Inverary), The: (13 refs.) {Roud #1415}

Banks of Kilrea (I), The: (1 ref.) {Roud #2495}

Banks of Kilrea (II), The: (1 ref.) {Roud #2495}

Banks of Low Lee, The [Cross-reference]

Banks of Mullen Stream, The: (1 ref. <1K Notes) {Roud #9205}

Banks of My Native Australia, The [Cross-reference]

Banks of Newfoundland (I), The [Laws K25]: (20 refs. <1K Notes) {Roud #1812}

Banks of Newfoundland (II), The: (9 refs.) {Roud #1972}

Banks of Newfoundland (III), The [Cross-reference]

Banks of Newfoundland (IV), The: (1 ref.) {Roud #4434}

Banks of Newfoundland (V), The: (1 ref. <1K Notes) {Roud #5088}

Banks of Ohio (II), The [Cross-reference]

Banks of Panama, The [Cross-reference]

Banks of Penmanah, The [Cross-reference]

Banks of Red Roses, The [Cross-reference]

Banks of Sacramento, The [Cross-reference]

Banks of Schuylkill, The [Cross-reference]

Banks of Sicily (The 51st Highland Division's Farewell to Sicily): (1 ref. 15K Notes) {Roud #10501}

Banks of Sullane: (4 refs. <1K Notes) {Roud #9718}

Banks of Sweet Dandee, The [Cross-reference]

Banks of Sweet Dundee (I), The [Cross-reference]

Banks of Sweet Dundee (II), The [Cross-reference]

Banks of Sweet Loch Rae, The: (4 refs. <1K Notes) {Roud #3821}

Banks of Sweet Loch Ray, The [Cross-reference]

Banks of Sweet Lough Neagh, The [Cross-reference]

Banks of Sweet Loughrea, The: (1 ref. <1K Notes) {Roud #6990}
Banks of Sweet Primroses, The: (18 refs. 2K Notes) {Roud #586}

Banks of Sweet Tralee, The (An Answer to Undaunted Mary) [Cross-reference]

Banks of Sweet Trawlee [Cross-reference]

Banks of the Arkansas, The: (1 ref.) {Roud #10436}

Banks of the Ayr, The [Cross-reference]

Banks of the Ban [Cross-reference]

Banks of the Bann (I), The [Laws O2]: (13 refs. <1K Notes) {Roud #889}

Banks of the Bann (II), The [Cross-reference]

Banks of the Bann (III), The [Cross-reference]

Banks of the Boyne, The [Cross-reference]

Banks of the Clyde (I), The: (1 ref. <1K Notes) {Roud #3815}

Banks of the Clyde (III), The [Cross-reference]

Banks of the Condamine, The [Cross-reference]

Banks of the Dee (I), The: (10 refs. <1K Notes) {Roud #3847}

Banks of the Dee (II), The: (1 ref. <1K Notes) {Roud #3814}

Banks of the Dee (III), The: (1 ref.) {Roud #3484}

Banks of the Dizzy, The [Cross-reference]

Banks of the Don, The: (2 refs. <1K Notes) {Roud #3846}

Banks of the Gaspereaux, The [Laws C26]: (8 refs. <1K Notes) {Roud #1925}

Banks of the Inverness, The: (8 refs. <1K Notes) {Roud #3813}

Banks of the Lee (I), The: (1 ref.) {Roud #6857}

Banks of the Lee (II), The [Cross-reference]

Banks of the Little Auplaine, The [Cross-reference]

Banks of the Little Eau Pleine, The [Laws C2]: (20 refs. <1K Notes) {Roud #706}

Banks of the Miramichi, The: (3 refs.) {Roud #4622}

Banks of the Mossen, The: (3 refs. <1K Notes) {Roud #1646}

Banks of the Murray, The [Cross-reference]

Banks of the Nile, The (Men's Clothing I'll Put On II) [Laws N9]: (40 refs. 3K Notes) {Roud #950}
Banks of the Ohio [Laws F5] - (34 refs.) {Roud #157}
Banks of the Pamanaw, The [Cross-reference]
Banks of the Pleasant Ohio, The [Cross-reference]
Banks of the River Dee, The [Cross-reference]
Banks of the River Ness, The [Cross-reference]
Banks of the Riverine, The [Cross-reference]
Banks of the Roe, The - (1 ref. 1K Notes)
Banks of the Roses, The - (13 refs. <1K Notes) {Roud #603}
Banks of the Schuylkill, The - (4 refs.) {Roud #2045}
Banks of the Silver Tide [Cross-reference]
Banks of the Spey, The - (2 refs. <1K Notes) {Roud #6780}
Banks of the Sweet Viledee [Cross-reference]
Banks of the Tweed, The - (2 refs. <1K Notes)
Banks of the Wabash [Cross-reference]
Banks of the Waikato - (2 refs. 1K Notes)
Banks of Tralee, The [Cross-reference]
Banks of Yorrow, The [Cross-reference]
Bann Water Side, The - (4 refs.) {Roud #3037}
Banna's Banks [Cross-reference]
Bannocks o' Barley - (2 refs. <1K Notes) {Roud #5653}
Bannocks o' Barley Meal - (4 refs. <1K Notes) {Roud #5653}
Bannow's Bright Blue Bay - (1 ref. <1K Notes) {Roud #20522}
Bannow's Lonely Shore - (1 ref. <1K Notes) {Roud #20526}
Banstead Downs [Cross-reference]
Bantry Girl's Lament for Johnny, The - (5 refs. 2K Notes) {Roud #2999}
Baptist Game, The [Cross-reference]
Baptist, Baptist Is My Name [Cross-reference]
Baptists, The - (1 ref.) {Roud #25118}
Baptizing Hymn [Cross-reference]
Bar Harbor By the Sea: (1 ref. 2K Notes)
Bar the Door O [Cross-reference]
Barb'ry Allan [Cross-reference]
Barb'ry Allen [Cross-reference]
Barbara Allan [Cross-reference]
Barbara Allen [Cross-reference]
Barbara Alling [Cross-reference]
Barbara Buck [Cross-reference]
Barbara Helen [Cross-reference]
Barber Song, The: (1 ref. <1K Notes) {Roud #9158}
Barber, Barber, Shave a Pig: (3 refs.) {Roud #20568}
Barbery Allen [Cross-reference]
Barbra Allan [Cross-reference]
Barbro Allen [Cross-reference]
Barbro Buck [Cross-reference]
Barbry Ella [Cross-reference]
Barbry Ellen [Cross-reference]
Barbue Ellen [Cross-reference]
Bard of Armagh, The: (12 refs. <1K Notes) {Roud #2654}
Bard of Culnady, The/Charles O'Neill: (1 ref.) {Roud #9449}
Bardy Train, The [Cross-reference]
Barefoot Boy with Boots On, The: (7 refs. <1K Notes) {Roud #6675 and 9616}
Barefoot Nellie: (1 ref. <1K Notes)
Bargain of Judas, The [Cross-reference]
Bargain With Me: (2 refs. <1K Notes) {Roud #366}
Bargeman's ABC, The [Cross-reference]
Bargeman's Alphabet, The: (1 ref. <1K Notes) {Roud #21100}
Bark Gay Head, The: (2 refs.) {Roud #2008}
Barking Barber, The [Cross-reference]
Barkshire Tragedy, The [Cross-reference]
Barley Bree, The: (2 refs. <1K Notes) {Roud #5876}
Barley Corn, The [Cross-reference]
Barley Grain for Me, The [Cross-reference]
Barley Mow, The: (12 refs. 2K Notes) {Roud #944}
Barley Raking (Barley Rigs A-Raking): (6 refs. <1K Notes) {Roud #1024}
Barley Straw, The [Cross-reference]
Barnacle Bill the Sailor [Cross-reference]
Barney: (1 ref. <1K Notes) {Roud #10524}
Barney and Katie [Laws O21]: (11 refs.) {Roud #992}
Barney Blake: (1 ref.) {Roud #3828}
Barney Bodkin Broke His Nose [Cross-reference]
Barney Brallaghan: (12 refs. 2K Notes) {Roud #9592}
Barney Bralligan [Cross-reference]
Barney Buntline [Cross-reference]
Barney Flew Over the Hills to his Darling [Cross-reference]
Barney Mavourneen [Cross-reference]
Barney McCabe: (3 refs. <1K Notes)
Barney McCoy: (18 refs. <1K Notes) {Roud #2094}
Barney McShane: (4 refs. <1K Notes) {Roud #15469}
Barney O’Hea: (6 refs.) {Roud #V170}
Barney O’Lean: (3 refs.) {Roud #5347}
Barns o’ Beneuchies, The: (4 refs. <1K Notes) {Roud #2176}
Barnyard Serenade [Cross-reference]
Barnyard Song, The [Cross-reference]
Barnyard Tumble: (1 ref. <1K Notes) {Roud #17678}
Barnyard, The [Cross-reference]

Barnyards o' Delgaty, The: (10 refs. <1K Notes) {Roud #2136}

Baron o Leys, The [Child 241]: (5 refs. <1K Notes) {Roud #343}

Baron of Brackley, The [Child 203]: (14 refs. <1K Notes) {Roud #4017}

Baron of Brackly, The: (1 ref.) {Roud #25997}

Baron of Gartley, The: (2 refs. 1K Notes) {Roud #5873}

Barr of the Western Chain: (1 ref.)

Barrack Street [Cross-reference]

Barrack's Song, The: (1 ref. <1K Notes)

Barrel of Pork [Cross-reference] {Roud #15912}

Barren Town [Cross-reference]

Barrin' o' the Door, The [Cross-reference]

Barrosa [Cross-reference]

Barrosa Plains: (2 refs. 2K Notes) {Roud #2182}

Barrossa Jack: (1 ref.)

Barrs' Anthem, The: (1 ref. <1K Notes)

Barry Grenadiers, The: (1 ref.)

Barry of Macroom: (1 ref. <1K Notes)

Barrymore Tithe Victory, The: (1 ref. 1K Notes) {Roud #V40152}

Barton Mummers' Song: (1 ref.)

Bas an Chroppi (The Dead Croppy): (1 ref. <1K Notes)

Baseball [Cross-reference]

Bashful Courtship, The [Cross-reference]

Baskatong, The: (3 refs. <1K Notes) {Roud #3681}

Basket: (1 ref.) {Roud #20732}

Basket of Eggs, The: (13 refs.) {Roud #377}
Basket of Onions, The: (1 ref. <1K Notes)

Basket of Oysters, The [Cross-reference]

Basket-Maker's Child, The: (2 refs. <1K Notes) {Roud #7379}

Basketong, The [Cross-reference]

Bastard King of England, The: (6 refs. 5K Notes) {Roud #8388}

Bat Shay: (1 ref. <1K Notes)

Bataille des Sept Chenes, La [Cross-reference]

Batchelor, The [Cross-reference]

Batchelor's Walk [Cross-reference]

Bateman's Tragedy (Young Baithman): (4 refs. <1K Notes) {Roud #22132}

Battle of Corichie, The [Cross-reference]

Batson [Laws I10]: (2 refs. 2K Notes) {Roud #4178}

Battle at Charleston Harbor, The: (1 ref. <1K Notes) {Roud #V31424}

Battle Cry of Freedom, The: (17 refs. 2K Notes) {Roud #V20863}

Battle Hymn of the Republic, The: (20 refs. 1K Notes) {Roud #V17636}

Battle of '82: (1 ref.) {Roud #18191}

Battle of Aboukir Bay, The [Cross-reference]

Battle of Alford, The: (2 refs. 1K Notes) {Roud #3802}

Battle of Alma (I), The: (1 ref.) {Roud #1221}

Battle of Alma (II), The [Cross-reference]

Battle of Antietam Creek, The: (1 ref. 2K Notes) {Roud #15487}

Battle of Ballycohy, The: (3 refs. <1K Notes) {Roud #25270}

Battle of Balrinnes or Glenlivet, The [Cross-reference]

Battle of Baltimore, The: (2 refs. <1K Notes) {Roud #13958}

Battle of Barossa, The: (5 refs. 3K Notes) {Roud #2182}

Battle of Bothwell-Bridge [Cross-reference]

Battle of Boulogne, The: (7 refs. <1K Notes) {Roud #3175}

Battle of Bridgewater, The: (1 ref. 10K Notes) {Roud #4030}
Battle of Bull Run, The [Laws A9]: (4 refs. 8K Notes) {Roud #2202}

Battle of Carrickshock, The: (1 ref. 3K Notes) {Roud #9772}

Battle of Cedar Creek, October 19, 1864 [Cross-reference]

Battle of Corrichie, The: (4 refs. 2K Notes) {Roud #6318}

Battle of Corrymuckloch, The: (2 refs. <1K Notes) {Roud #5843}

Battle of Elkhorn Tavern, The, or The Pea Ridge Battle [Laws A12]: (7 refs. 2K Notes) {Roud #2201}

Battle of Falkirk Muir, The: (1 ref.)

Battle of Fisher's Hill: (4 refs. 17K Notes) {Roud #7029}

Battle of Fort Sumter: (1 ref.)

Battle of Fredericksburg, The [Cross-reference]

Battle of Gettysburg (!), The [Cross-reference]

Battle of Glenlivet, The, or The Battle of Altichallichan: (2 refs. 1K Notes) {Roud #8182}

Battle of Halifax, The: (1 ref. 1K Notes) {Roud #29409}

Battle of Harlaw, The [Child 163]: (13 refs. 13K Notes) {Roud #2861}

Battle of Jericho [Cross-reference]

Battle of Kilcumney, The: (1 ref. 1K Notes) {Roud #23995}

Battle of Killiecrankie, The: (1 ref.) {Roud #8188}

Battle of King's Mountain: (2 refs.)

Battle of La Hogue, The [Cross-reference]

Battle of Lake Erie -- 1813, The: (1 ref.)

Battle of Lake Erie, The: (4 refs. <1K Notes) {Roud #2826}

Battle of Loudon Hill, The [Cross-reference]

Battle of Mill Springs, The [Laws A13]: (5 refs. 4K Notes) {Roud #627}

Battle of New Orleans, The [Laws A7]: (3 refs. 10K Notes) {Roud #V20125}

Battle of Otterbourn, The [Cross-reference]

Battle of Otterbourne, The [Cross-reference]

Battle of Otterburn, The [Child 161]: (21 refs. 3K Notes) {Roud #3293}

Battle of Pea Ridge [Cross-reference]
Battle of Pea Ridge (II): (1 ref. <1K Notes) {Roud #3133}
Battle of Pentland Hills, The: (3 refs. <1K Notes) {Roud #8186}
Battle of Philiphaugh, The [Child 202]: (4 refs. 1K Notes) {Roud #4016}
Battle of Point Pleasant, The: (4 refs. <1K Notes) {Roud #4029}
Battle of Pryer Grove, The [Cross-reference]
Battle of Prestonpans, The [Cross-reference]
Battle of Queenston Heights, The: (1 ref. 7K Notes) {Roud #4524}
Battle of Schenectady, The (The Schenectady Massacre): (2 refs.) {Roud #6613}
Battle of Seven Oaks, The [Cross-reference]
Battle of Sheriffmuir, The: (1 ref. <1K Notes) {Roud #2867}
Battle of Shiloh Hill, The [Laws A11]: (9 refs. <1K Notes) {Roud #2200}
Battle of Shiloh, The [Laws A10]: (4 refs. <1K Notes) {Roud #2199}
Battle of Stone River, The: (2 refs. 7K Notes) {Roud #16820}
Battle of Stonington: (1 ref. 2K Notes) {Roud #V42138}
Battle of the Boyne (I), The: (5 refs. 20K Notes)
Battle of the Boyne (II), The: (1 ref. <1K Notes)
Battle of the Boyne (III), The [Cross-reference]
Battle of the Boyne Water, The [Cross-reference]
Battle of the Diamond, The: (1 ref. 4K Notes)
Battle of the Falkland islands: (1 ref. <1K Notes)
Battle of the Kegs, The: (7 refs. 3K Notes) {Roud #V21421}
Battle of the Navvies, The: (2 refs. 1K Notes) {Roud #V3578}
Battle of the Nile, The [Laws J18]: (2 refs. <1K Notes) {Roud #1892}
Battle of the Reidswire, The [Cross-reference]
Battle of the River Plate, The: (1 ref. <1K Notes)
Battle of the Wilderness, The: (3 refs. <1K Notes) {Roud #V30296}
Battle of the Windmill, The: (3 refs. 5K Notes) {Roud #4523}
Battle of Trafalgar (I), The [Cross-reference]
Battle of Trafalgar (II), The [Cross-reference]

Battle of Trenton, The: (3 refs. <1K Notes)

Battle of Vicksburg, The: (4 refs. 11K Notes) {Roud #4500}

Battle of Waterloo (I), The [Cross-reference]

Battle of Waterloo (II), The [Cross-reference]

Battle of Waterloo (III), The [Cross-reference]

Battle of Waterloo (IV), The [Cross-reference]

Battle on Vinegar Hill, The: (1 ref. <1K Notes)

Battle That Was Fought in the North, The: (1 ref. 1K Notes)

Battle with the Ladle, The [Cross-reference]

Battle-Ship-Main, The [Cross-reference]

Battlecry of Freedom, The [Cross-reference]

Battler's Ballad: (1 ref.) {Roud #22615}

Battleship Maine (I), The [Cross-reference]

Battleship Maine (II), The [Cross-reference]

Battleship of Maine: (9 refs. <1K Notes) {Roud #779}

Baw Burdie: (1 ref. <1K Notes) {Roud #15115}

Bawbee Allen [Cross-reference]

Bawbie Livingstone [Cross-reference]

Bawdy Alphabet, The: (1 ref. <1K Notes)

Bay Billy: (1 ref. 1K Notes)

Bay of Biscay: (7 refs. <1K Notes) {Roud #24928}

Bay of Biscay O (I), The [Cross-reference]

Bay of Biscay O (II), The [Cross-reference]

Bay of Biscay, Oh (Ye Gentlemen of England II) (The Stormy Winds Did Blow) [Laws K3]: (5 refs. <1K Notes) {Roud #524}

Bay Road Girls They Have No Pride, The: (1 ref.)

Bayou Sara, The: (4 refs. 1K Notes) {Roud #10010 and 4139}

Bazaar, The: (1 ref. <1K Notes)
Be at Home Soon Tonight, My Dear Boy [Cross-reference]

Be Careful in Choosing a Wife: (4 refs. <1K Notes) {Roud #4744}

Be Home Early Tonight, My Dear Boy: (8 refs.) {Roud #7451}

Be Kin' to Yer Nainsel, John: (2 refs. 2K Notes) {Roud #2480}

Be Kind to the Loved Ones at Home: (2 refs. <1K Notes) {Roud #21394}

Be Kind to Your Web-Footed Friends: (3 refs. <1K Notes) {Roud #10248}

Be Merry, Be Merry (A Pryncyle Poyynth of Charyte): (8 refs. <1K Notes)

Be Quick for I'm in Haste: (2 refs.) {Roud #1589}

Be Very Still: (1 ref.) {Roud #13007}

Be ware, squier, yeman, and page [Cross-reference]

Beach of Strablane, The [Cross-reference]

Beaches So Green [Cross-reference]

Beale Street Blues (Ramblin' Blues): (3 refs.) {Roud #11551}

Beam of Oak (Rambling Boy, Oh Willie): (9 refs. 2K Notes) {Roud #18830}

Beans, Bacon, and Gravy: (6 refs.)

Bear Away Yankee, Bear Away Boy: (1 ref. <1K Notes)

Bear Chase, The: (5 refs. <1K Notes) {Roud #6675}

Bear in the Hill, The: (1 ref. <1K Notes) {Roud #15552}

Bear Lake Monster, The: (1 ref.) {Roud #10913}

Bear River Murder, The: (1 ref. <1K Notes) {Roud #3286}

Bear Song, The: (1 ref. <1K Notes) {Roud #12456}

Bear the News, Mary: (1 ref.) {Roud #15556}

Bear Went Over the Mountain, The: (4 refs. <1K Notes) {Roud #3727}

Beardiville Planting: (1 ref.) {Roud #9462}

Beau Galant, Le (The Handsome Gentleman): (1 ref.)

Beau Grenadier, Le (The Handsome Grenadier): (1 ref. <1K Notes)

Beau Militaire, Le (The Handsome Soldier): (1 ref.)

Beau Monsieur Tire Ses Gants Blans, Le (The Handsome Gentleman Throws His White Gloves): (1 ref. <1K Notes)
Beautiful: (1 ref.) {Roud #15535}

Beautiful and Bold Trainer-O [Cross-reference]

Beautiful Bill: (2 refs.) {Roud #5061}

Beautiful Brown Eyes: (6 refs. <1K Notes) {Roud #17030}

Beautiful Churchill: (1 ref.) {Roud #13459}

Beautiful City [Cross-reference]

Beautiful Damsel, The [Cross-reference]

Beautiful Dreamer: (8 refs. 3K Notes) {Roud #24434}

Beautiful Hands of the Priest, The: (2 refs. 7K Notes) {Roud #5218}

Beautiful Home: (2 refs.) {Roud #17237}

Beautiful Isle of the Sea: (6 refs.) {Roud #13893}

Beautiful Lady of Kent, The: (4 refs.) {Roud #2812}

Beautiful Light O'er the Ocean [Cross-reference]

Beautiful Light o'er the Sea [Cross-reference]

Beautiful Mary from Sweet Limerick Town: (1 ref.) {Roud #9262}

Beautiful Nancy: (2 refs.) {Roud #18525}

Beautiful Sta'h [Cross-reference]

Beautiful Star (II): (1 ref. <1K Notes)

Beautiful Star (Star of the Evening): (7 refs. 1K Notes) {Roud #13751}

Beautiful Star in Heaven so Bright [Cross-reference]

Beautiful Susan [Laws M29]: (3 refs. <1K Notes) {Roud #1022}

Beautiful, Beautiful Brown Eyes [Cross-reference]

Beautiful, Beautiful Ireland: (1 ref.) {Roud #5225}

Beauty of Buchan, The: (2 refs. 2K Notes) {Roud #5630}

Beauty of Garmouth, The: (1 ref.) {Roud #5535}

Beauty of Limerick, The [Cross-reference]

Beauty of the Braid, The: (1 ref. <1K Notes) {Roud #9477}

Beauty, Beauty Bride, The [Cross-reference]


Beaver Cap, The: (5 refs.) {Roud #6366}

Beaver Creek [Cross-reference]

Beaver Dam Road: (3 refs.) {Roud #7477}

Beaver Island Boys, The [Laws D17]: (4 refs.) {Roud #2238}

Beaver River: (1 ref.) {Roud #2982}

Bebe Hung One On Us: (1 ref. <1K Notes) {Roud #31262}

Because He Was Only a Tramp [Cross-reference]

Beckwith Tragedy, The [Cross-reference]

Becky at the Loom: (1 ref. <1K Notes) {Roud #7368}

Bed of Primroses, A [Cross-reference]

Bed-Making, The: (3 refs. <1K Notes) {Roud #1631}

Bed-Time Song (I), The [Cross-reference]

Bedford Fair [Cross-reference]

Bedford Van, The: (1 ref. <1K Notes) {Roud #21999}

Bedfordshire May Day Carol [Cross-reference]

Bedlam [Cross-reference]

Bedlam Boys [Cross-reference]

Bedlam City: (4 refs.) {Roud #968}

Bedlam City (II) [Cross-reference]

Bedmaking [Cross-reference]

Bedmaking, The [Cross-reference]

Bedroom Window [Cross-reference]

Bedtime Prayer, The [Cross-reference]

Bee Baw Babbity: (2 refs. <1K Notes) {Roud #8722}

Bee Boh Babbity [Cross-reference]

Bee, The: (2 refs. <1K Notes) {Roud #V22674 and V11161}

Beefcan Close, The [Cross-reference]

Beefsteak When I'm Hungry [Cross-reference]
Been All Around the Whole Round World: (1 ref. <1K Notes) {Roud #10037}
Been All Around This World [Cross-reference]
Been Down Into the Sea: (2 refs. <1K Notes) {Roud #7108}
Been in the Pen So Long: (2 refs.) {Roud #29310}
Been in the Storm So Long: (5 refs.) {Roud #15325}
Been on the Chain Gang: (1 ref. <1K Notes)
Been on the Cholly So Long [Cross-reference]
Been on the Choly So Long [Cross-reference]
Been on the Job Too Long [Cross-reference]
Been to the Gypsy (St. Louis Blues): (2 refs. <1K Notes)
Beer Barrel Polka (Roll Out the Barrell): (0 refs. <1K Notes) {Roud #25648}
Beer Is Best: (1 ref. <1K Notes) {Roud #23889}
Beer, Beer, I Love Thee: (1 ref. <1K Notes)
Bees of Paradise: (1 ref. <1K Notes) {Roud #5029}
Before I'd Be a Slave [Cross-reference]
Before the Daylight in the Morning (Dirty Nell): (2 refs.) {Roud #5714}
Before This Time Another Year [Cross-reference]
Beg Your Pardon, Grouchy Grace: (1 ref.)
Beg Your Pardon, Mrs. Arden: (1 ref.)
Beggar (I), The [Cross-reference]
Beggar (II), The [Cross-reference]
Beggar Girl, The: (5 refs. <1K Notes) {Roud #1304}
Beggar Laddie (II), The [Cross-reference]
Beggar Man (I), The [Cross-reference]
Beggar Man (II), The [Cross-reference]
Beggar Wench, The: (7 refs. <1K Notes) {Roud #2153}
Beggar-Laddie, The [Child 280]: (7 refs. 2K Notes) {Roud #119}
Beggar's Daughter of Bednall-Green, The [Cross-reference]
Beggar's Dawtie, The  [Cross-reference]
Beggar's Song, The  [Cross-reference]
Beggarman (I), The: (1 ref. <1K Notes) {Roud #3080}
Beggarman (II), The  [Cross-reference]
Beggarman (III), The  [Cross-reference]
Beggarman Cam' ower the Lea, A  [Cross-reference]
Beggarman's Song, The  [Cross-reference]
Beggars and Ballad Singers: (4 refs. <1K Notes) {Roud #5977}
Beggars of Coudingham Fair  [Cross-reference]
Beggin, The  [Cross-reference]
Begging Song, The  [Cross-reference]
Begone Dull Care: (2 refs. 1K Notes) {Roud #13896}
Begone, Bonnie Laddie  [Cross-reference]
Behave Yoursel' Before Folk: (4 refs. <1K Notes) {Roud #6094}
Behind the Cold Iron Door: (2 refs. <1K Notes) {Roud #29055}
Behind the Great Wall  [Cross-reference]
Behind the Lines: (1 ref.) {Roud #10557}
Behind These Stone Walls: (3 refs. <1K Notes) {Roud #2808}
Behind These Walls of Gray: (1 ref. <1K Notes) {Roud #27699}
Behind Yon Blue Mountain  [Cross-reference]
Behy Eviction, The: (1 ref. <1K Notes)
Beinn a' Cheathaich: (3 refs. <1K Notes)
Belfast Beauty, The: (1 ref. 1K Notes)
Belfast Cockabendy, The: (1 ref. <1K Notes)
Belfast Lass, The: (1 ref. <1K Notes)
Belfast Mountains (The Diamonds of Derry): (4 refs. 1K Notes) {Roud #1062}
Belfast Riot, The: (1 ref. <1K Notes) {Roud #12462}
Belfast Sailor, The: (3 refs. <1K Notes) {Roud #20545}
Belfast Shoemaker, The [Cross-reference]

Belfast Town: (2 refs. <1K Notes) {Roud #3579}

Belfast Tram, The: (1 ref. <1K Notes)

Believe I'll Call the Rider: (1 ref.)

Believe Me If All Those Endearing Young Charms: (13 refs. <1K Notes) {Roud #24850}

Believe Me, Dearest Susan: (1 ref.) {Roud #4689}

Believer I Know: (1 ref. <1K Notes)

Belinda [Cross-reference]

Bell Da Ring: (1 ref. <1K Notes) {Roud #11989}

Bell Done Ring, The [Cross-reference]

Bell Doth Toll, The: (1 ref.) {Roud #31154}

Bell Goes A-Ringing for Sai-Rah: (1 ref. <1K Notes) {Roud #13656}

Bell Hendry (I): (2 refs. <1K Notes) {Roud #6167}

Bell Hendry (II): (1 ref. <1K Notes) {Roud #6167}

Bell Horses: (3 refs.) {Roud #19300}

Bell Over Yonder: (1 ref. <1K Notes)

Bell Tune: (1 ref. <1K Notes) {Roud #1516}

Bell-Bottom Trousers [Cross-reference]

Bell-Bottom Trousers (II): (2 refs. <1K Notes) {Roud #269}

Bell-Cow, The [Cross-reference]

Bell, oh, Bell oh, Bell a ring a yard oh! [Cross-reference]

Bellaghy Fair [Cross-reference]

Bellamena: (1 ref. 1K Notes)

Bellburns Tragedy, The: (1 ref.) {Roud #25317}

Belle: (1 ref.)

Belle Brandon: (6 refs. <1K Notes) {Roud #7423}

Belle Cherche Son Amant, La (The Beautiful Woman Seeks Her Lover): (1 ref.)

Belle Est Morte Entre les Bras de Son Amant, La (The Beautiful Woman Died in her Lover's Arms): (1 ref.)
Belle Gunness: (2 refs. <1K Notes) {Roud #21615}

Belle Layotte: (1 ref.)

Belle Mahone: (1 ref.) {Roud #13636}

Belle Nanon (Beautiful Nanon): (2 refs.)

Belle of Baltimore, The: (1 ref.) {Roud #13957}

Belle of Long Lake, The [Cross-reference]

Belle Recompense, Une (A Beautiful Reward): (1 ref. <1K Notes)

Belle Regrette Son Amour Tendre, La (The Beautiful Woman Sorrows for Her Tender Love): (1 ref.)

Belle-a-Lee: (1 ref. <1K Notes)

Belles of Renous, The: (1 ref.) {Roud #1964}

Belleville Convent Fire: (2 refs.) {Roud #4342}

Bells are Ringing, The (Eight O'Clock Bells): (3 refs.) {Roud #12986?}

Bells Go Ringing for Sarah [Cross-reference]

Bells in Heaven: (0 refs.)

Bells of Heaven, The [Cross-reference]

Bells of Hell, The: (3 refs. <1K Notes) {Roud #10532}

Bells of Shandon: (15 refs. <1K Notes) {Roud #9562}

Beloved Land, The: (1 ref.) {Roud #6456}

Belt wi' Colours Three, The: (1 ref.) {Roud #5534}

Beltrees Sang, The [Cross-reference]

Ben Backstay: (4 refs.) {Roud #21256}

Ben Backstay's Warning [Cross-reference]

Ben Bolt: (11 refs. <1K Notes) {Roud #2653}

Ben Breezer [Cross-reference]

Ben Butler, or The Yankee Soldier: (1 ref. <1K Notes) {Roud #5048}

Ben Deane [Cross-reference]

Ben Dewberry's Final Run: (8 refs. 1K Notes) {Roud #14015}

Ben Fisher: (1 ref. <1K Notes) {Roud #3699}
Ben Hall: (4 refs. 9K Notes) {Roud #3352}
Benbraddon Brae: (1 ref.) {Roud #9215}
Bendemeer's Stream: (3 refs. <1K Notes)
Beneath the Barber Pole: (2 refs. 10K Notes) {Roud #24979}
Beneath the Surface: (1 ref.)
Beneath the Weeping Willow Tree [Cross-reference]
Benjamin Bowmaneer: (3 refs. 3K Notes) {Roud #1514}
Benjamin Deane [Laws F32]: (8 refs. <1K Notes) {Roud #2271}
Benjamin's Lamentation, The [Cross-reference]
Benjamin's Lamentations, The [Cross-reference]
Benjamins' Lamentation for their Sad Loss at Sea by Storms and Tempests [Cross-reference]
Benjy Havens [Cross-reference]
Benny Havens: (4 refs. 1K Notes) {Roud #7707}
Benonie [Cross-reference]
Bent County Bachelor, The [Cross-reference]
Bent Sae Brown, The [Child 71]: (5 refs.) {Roud #3322}
Benton: (2 refs. <1K Notes) {Roud #5906}
Benton County, Arkansas: (2 refs. <1K Notes) {Roud #7624}
Benton Crew, The: (1 ref. <1K Notes) {Roud #5907}
Bergere Fait du Fromage (The Shepherdess Makes Cheese): (4 refs. <1K Notes)
Bering Sea: (1 ref. <1K Notes) {Roud #25994}
Berkshire Lady's Garland, The: (2 refs.) {Roud #31423}
Bernard Riley: (1 ref. <1K Notes) {Roud #5500}
Berry Fields o Blair, The [Cross-reference]
Berryfields of Blair: (3 refs. <1K Notes) {Roud #2154}
Bervie's Bowers: (3 refs.) {Roud #6157}
Berwick Freeman, The: (1 ref. <1K Notes) {Roud #5988}
Besanschoot An: (1 ref.)
Beside the Brewery at St. Mihiel: (1 ref.) {Roud #13615}

Beside the Kennebec: (1 ref. 7K Notes)

Besom Maker, The: (4 refs. <1K Notes) {Roud #910}

Bess of Ballymoney: (1 ref. <1K Notes)

Bess the Gawkie: (4 refs.) {Roud #8416}

Bessie Beauty [Cross-reference]

Bessie Bell and Mary Gray [Cross-reference]

Bessie Combs: (1 ref.)

Bessie of Ballington Brae [Laws P28]: (11 refs. <1K Notes) {Roud #566}

Bessie of Ballydubray [Cross-reference]

Bessie of Bednall [Cross-reference]

Bessy Bell and Mary Gray (I) [Child 201]: (23 refs. 4K Notes) {Roud #237}

Bessy Bell and Mary Gray (II): (10 refs. 2K Notes) {Roud #237}

Bessy Bingle [Cross-reference]

Best Bed’s a Feather Bed: (1 ref.) {Roud #1123}

Best Little Doorboy, The: (2 refs.)

Best of Friends Must Part, The: (3 refs. <1K Notes) {Roud #24894}

Best Old Feller in the World, The [Cross-reference]

Best Thing in Life, The: (2 refs.) {Roud #18253}

Best Thing We Can Do, The [Cross-reference]

Besuthian: (1 ref. 2K Notes) {Roud #6075}

Betrayed Girl, The [Cross-reference]

Betrayed Maiden, The [Cross-reference]

Betsey [Cross-reference]

Betsey Bakered [Cross-reference]

Betsey Brown: (4 refs. <1K Notes) {Roud #7618}

Betsey Grey [Cross-reference]

Betsy [Cross-reference]
Betsy B [Cross-reference]

Betsy Baker: (9 refs. <1K Notes) {Roud #1288}

Betsy Bay [Cross-reference]

Betsy Bell: (5 refs. <1K Notes) {Roud #5211}

Betsy Brennan's Blue Hen: (7 refs. <1K Notes) {Roud #7289}

Betsy Brown: (3 refs. <1K Notes) {Roud #7150}

Betsy from Pike [Cross-reference]

Betsy Gray: (2 refs. 4K Notes) {Roud #6541}

Betsy Is a Beauty Fair (Johnny and Betsey; The Lancaster Maid) [Laws M20]: (26 refs.) {Roud #156}

Betsy Mealy's Escape: (3 refs.) {Roud #12530}

Betsy of Ballindorn Brae [Cross-reference]

Betsy of Dramoor: (2 refs. <1K Notes) {Roud #3667}

Betsy of Dromore [Cross-reference]

Betsy of Dundee: (6 refs. 1K Notes) {Roud #2791}

Betsy the Waiting Maid [Cross-reference]

Betsy Walton [Cross-reference]

Betsy Watson [Cross-reference]

Betsy, Betsy from London Fair [Cross-reference]

Betsy, My Darling Girl: (1 ref.) {Roud #5008}

Better Be Safe Than Sorry: (1 ref.)

Better Bide a Wee [Cross-reference]

Better Get Your Ticket: (1 ref. <1K Notes)

Better Live Humble: (1 ref. 1K Notes)

Betty and Dupree [Cross-reference]

Betty Anne [Cross-reference]

Betty Brown (I): (1 ref. <1K Notes) {Roud #3689}

Betty Brown (II) [Cross-reference]

Betty Fair Miss [Cross-reference]
Betty Mull's Squeel: (2 refs. 2K Notes) {Roud #6105}

Between Stanehive and Laurencekirk: (3 refs.) {Roud #5589}

Between the Forks and Carleton: (1 ref. <1K Notes) {Roud #4514}

Between the Meadow and the Moss: (1 ref.) {Roud #7222}

Beulah Land (I): (3 refs. 1K Notes) {Roud #4899}

Beulah Land (II) [Cross-reference]

Beverly Maid and the Tinker, The (The Tinker Behind the Door): (10 refs.) {Roud #585}

Bewar, sqwyer, yeman, and page [Cross-reference]

Beware Chalk Pit: (1 ref.)

Beware of an Aberdonian: (1 ref.) {Roud #22214}

Beware of Larry Gorman: (2 refs. <1K Notes) {Roud #9422}

Beware, Oh Take Care: (9 refs. <1K Notes) {Roud #7619}

Beware, Squire, Yeoman, and Page [Cross-reference]

Bewick and Graham [Child 211]: (8 refs. 5K Notes) {Roud #849}

Bewick and Grahame [Cross-reference]

Bewick and the Graeme, The [Cross-reference]

Beyod the Sky [Cross-reference]

Bhean Iadach, A [Cross-reference]

Bheir Me O: (2 refs. <1K Notes)

Bible A-B-C, The [Cross-reference]

Bible Alphabet, The (The Bible A-B-C): (1 ref. 3K Notes) {Roud #16404}

Bible Is a Holy and Visible Law, The (Rope-Jumping Rhyme): (1 ref.)

Bible Stories [Cross-reference]

Bible Story, The: (1 ref. 1K Notes) {Roud #1179}

Bible Tales [Cross-reference]

Biblical Cowboy, The [Cross-reference]

Bicycle Built for Two (Daisy Bell): (8 refs. 2K Notes)

Bicycle, The: (2 refs. <1K Notes) {Roud #5233}
Biddy Mulligan the Pride of the Coombe [Cross-reference]

Biddy Rooney: (2 refs.) {Roud #2705}

Biddy You Are So Handsome: (1 ref.) {Roud #6174}

Biddy, Biddy, Hold Fast My Gold Ring: (5 refs.) {Roud #15652}

Big Bal' Eagle [Cross-reference]

Big Ball's in Boston [Cross-reference]

Big Ball's in Town [Cross-reference]

Big Black Bull, The: (2 refs. <1K Notes) {Roud #7612}

Big Boat Up de River [Cross-reference]

Big Boat's Up the Rivuh [Cross-reference]

Big Brazos River [Cross-reference]

Big Camp Meeting in the Promised Land: (4 refs. 1K Notes) {Roud #11970}

Big Combine, The: (1 ref. <1K Notes)

Big Corral, The: (2 refs.)

Big Day in Atlanta [Cross-reference]

Big Diamond Mine, The: (1 ref.)

Big Eau Claire, The [Cross-reference]

Big Fat Hog (Insult Rhymes): (1 ref.)

Big Fat Mama [Cross-reference]

Big Fat Mama Blues [Cross-reference]

Big Fat Woman: (3 refs.) {Roud #15184}

Big Five-Gallon Jar, The: (3 refs. <1K Notes) {Roud #9412}

Big Gun Shearer (I), The: (2 refs. <1K Notes)

Big Jeest, The [Cross-reference]

Big Jim: (1 ref.) {Roud #15549}

Big Jim in the Barroom: (1 ref. <1K Notes) {Roud #5011}

Big Jimmie Drummond [Cross-reference]

Big Kilmarnock Bonnet: (3 refs. <1K Notes) {Roud #5861}
Big Maquoketa, The: (2 refs.)
Big Red Rooster and the Little Red Hen, The [Cross-reference]
Big Roaring Fire, The [Cross-reference]
Big Rock Candy Mountain, The: (18 refs. 2K Notes) {Roud #6696}
Big Sam: (1 ref. <1K Notes) {Roud #9982}
Big Ship Sailing, A: (5 refs. <1K Notes) {Roud #4827}
Big Ship Sails, The [Cross-reference]
Big Shirt, The [Cross-reference]
Big Stone Gap: (1 ref.) {Roud #3414}
Big Strong Man [Cross-reference]
Big-Eyed Rabbit: (1 ref. <1K Notes) {Roud #4200}
Big-Gun Shearer (II), The (The Tomahawker): (2 refs. <1K Notes)
Bigerlow [Cross-reference]
Bigler's Crew, The [Laws D8]: (21 refs. 3K Notes) {Roud #645}
Bilberry Town [Cross-reference]
Bile 'Em Cabbage Down [Cross-reference]
Bile dem Cabbage Down [Cross-reference]
Bile That Cabbage Down [Cross-reference]
Bile Them Cabbage Down: (21 refs.) {Roud #4211}
Bili Boi [Cross-reference]
Bilin' Cabbage [Cross-reference]
Bill Bailey, Won't You Please Come Home?: (15 refs. 1K Notes) {Roud #4325}
Bill Brown the Poacher: (5 refs.) {Roud #609}
Bill Cutlass, the Pirate Rover: (1 ref.) {Roud #V23230}
Bill Dunbar: (2 refs. <1K Notes) {Roud #3677}
Bill Grogan's Goat: (12 refs. 1K Notes) {Roud #4574}
Bill Groggin's Goat [Cross-reference]
Bill Hopkin's Colt: (2 refs. <1K Notes) {Roud #4156}
Bill Hopkins' Colt [Cross-reference]
Bill Jones: (3 refs.) {Roud #17540}
Bill Martin and Ella Speed [Cross-reference]
Bill Mason: (4 refs. <1K Notes) {Roud #12393}
Bill Miller's Trip to the West: (2 refs. <1K Notes) {Roud #6625}
Bill Morgan and His Gal: (6 refs. <1K Notes) {Roud #11344}
Bill Peters, the Stage Driver: (1 ref.) {Roud #8012}
Bill Scrimshaw and the Scotsman: (1 ref. <1K Notes) {Roud #1089}
Bill Stafford [Cross-reference]
Bill the Bullocky: (5 refs. <1K Notes) {Roud #10221}
Bill the Weaver [Cross-reference]
Bill Vanero (Paul Venerez) [Laws B6]: (15 refs. <1K Notes) {Roud #632}
Bill Wiseman: (5 refs. <1K Notes)
Billie Johnson of Lundy's Lane [Cross-reference]
Billie Magee Magaw [Cross-reference]
Billie Vanero [Cross-reference]
Billy and Diana [Cross-reference]
Billy and Nancy [Cross-reference]
Billy Barlow (I): (9 refs. <1K Notes) {Roud #236}
Billy Barlow (II): (1 ref. 1K Notes) {Roud #7758}
Billy Barlow (III - Civil War): (2 refs. <1K Notes)
Billy Barlow in Australia: (6 refs. <1K Notes) {Roud #8397}
Billy Boy: (52 refs. 1K Notes) {Roud #326}
Billy Brink [Cross-reference]
Billy Broke Locks (The Escape of Old John Webb): (3 refs. <1K Notes) {Roud #83}
Billy Byrne of Ballymanus: (4 refs. 2K Notes) {Roud #2376}
Billy Came over the Main White Ocean [Cross-reference]
Billy Go Leary [Cross-reference]
Billy Goat, The [Cross-reference]

Billy Grimes the Rover: (29 refs. 2K Notes) {Roud #468}

Billy Hughes's Army: (1 ref. 2K Notes) {Roud #10587}

Billy Johnson's Ball: (1 ref. <1K Notes) {Roud #2139}

Billy Ma Hone: (1 ref. <1K Notes) {Roud #265}

Billy Magee Magaw [Cross-reference]

Billy Modick [Cross-reference]

Billy My Darling: (2 refs. <1K Notes)

Billy O'Rourke: (10 refs. <1K Notes) {Roud #2101}

Billy of Tea, A: (2 refs.)

Billy Pitt and the Union: (1 ref. 1K Notes) {Roud #V8767}

Billy Po' Boy [Cross-reference]

Billy Richardson's Last Ride: (4 refs. <1K Notes) {Roud #10440}

Billy Riley: (3 refs. <1K Notes) {Roud #4701}

Billy Taylor [Cross-reference]

Billy the Kid (I): (11 refs. 4K Notes) {Roud #5097}

Billy the Kid (II): (2 refs. <1K Notes) {Roud #5098}

Billy the Kid or William H. Bonney: (1 ref.)

Billy Veniro [Cross-reference]

Billy Vite and Molly Green: (4 refs.) {Roud #12992}

Billy Vites [Cross-reference]

Billy Weever [Cross-reference]

Billy White [Cross-reference]

Billy, the Rambling Soldier [Cross-reference]

Billy's Downfall: (1 ref. <1K Notes)

Billy's Dream: (2 refs. <1K Notes) {Roud #4323}

Billy's Wife [Cross-reference]

Bingen on the Rhine: (4 refs. <1K Notes) {Roud #3517}
Bingo: (23 refs.) {Roud #589}

Binnorie [Cross-reference]

Binorie [Cross-reference]

Bird and I: (1 ref.)

Bird in a Cage (II) [Cross-reference]

Bird in a Gilded Cage, A: (15 refs. 3K Notes) {Roud #4863}

Bird in the Bush, The [Cross-reference]

Bird in the Cage [Cross-reference]

Bird in the Lily-Bush, The [Cross-reference]

Bird Rocks, The: (5 refs. <1K Notes) {Roud #6348}

Bird Song, The [Cross-reference]

Bird Starver's Cry: (2 refs.) {Roud #1730}

Bird's Courting Song, The (The Hawk and the Crow; Leatherwing Bat): (25 refs. <1K Notes) {Roud #747 and 18169}

Birdie Darling: (2 refs.) {Roud #7948}

Birdie with a Yellow Bill [Cross-reference]

Birdie, Birdie: (1 ref.) {Roud #5043}

Birdies' Ball, The: (1 ref.) {Roud #4462}

Birds: (1 ref.)

Birds in the Spring, The: (5 refs. <1K Notes) {Roud #356}

Birds Sing Sweeter, Lad, at Home, The: (1 ref.)

Birken Tree, The: (6 refs.) {Roud #5069}

Birks of Aberfeldy: (5 refs. <1K Notes) {Roud #5070}

Birks of Abergeldie [Cross-reference]

Birks of Abergeldy, The: (2 refs. <1K Notes) {Roud #5070}

Birmingham Boys, The [Cross-reference]

Birmingham Jail (I) [Cross-reference]

Birmingham Jail (II) [Cross-reference]

Birmingham Man, The [Cross-reference]
Birmingham Road: (1 ref. <1K Notes)
Birmingham Town: (2 refs.) {Roud #22312}
Birth of Robin Hood, The [Cross-reference]
Birthday Cake, The: (1 ref. <1K Notes) {Roud #16808}
Bisbee!: (1 ref.)
Biscuits Mis' Flanagan Made, The: (1 ref.) {Roud #5000}
Bishop Scrope That Was So Wise, The [Cross-reference]
Bishop Zack, the Mormon Engineer [Cross-reference]
Bishop, The: (1 ref.) {Roud #10904}
Bishop's Song, The: (1 ref. <1K Notes) {Roud #10905}
Bishoppe and Browne [Cross-reference]
Bitin' spider going 'round bitin' everybody, The [Cross-reference]
Biting Spider: (4 refs. 2K Notes) {Roud #17296}
Bitter Withee [Cross-reference]
Bitter Withy, The: (14 refs. 2K Notes) {Roud #452}
Bizzoms [Cross-reference]
Black and Amber Glory: (1 ref. <1K Notes)
Black Ball Line, The: (8 refs. 1K Notes) {Roud #2623}
Black Betty: (4 refs. <1K Notes) {Roud #11668}
Black Billy Tea: (4 refs. <1K Notes)
Black Bottle, The (The Bottle of Grog): (1 ref. <1K Notes) {Roud #3832}
Black Bottom Blues [Cross-reference]
Black Cat, The: (1 ref.)
Black Chimney Sweeper, The [Cross-reference]
Black Cook, The: (13 refs. 8K Notes) {Roud #2310}
Black Devil, The [Cross-reference]
Black Duck, The [Cross-reference]
Black Eyed Daisy [Cross-reference]
Black Fish, White Trout [Cross-reference]

Black Fly Song, The: (1 ref. <1K Notes)

Black Friday [Cross-reference]

Black Gal (I): (2 refs. <1K Notes) {Roud #6714}

Black Gal (II) [Cross-reference]

Black Gal, De [Cross-reference]

Black Girl [Cross-reference]

Black Girl's Beaus, The: (1 ref. <1K Notes)

Black Hawk War Song, The: (1 ref. <1K Notes) {Roud #10910}

Black Horse, The [Cross-reference]

Black Is the Color: (11 refs. <1K Notes) {Roud #3103}

Black Is the Color of My True Love's Hair [Cross-reference]

Black Jack Daisy [Cross-reference]

Black Jack Davy [Cross-reference]

Black Leg Miner, The [Cross-reference]

Black Men Are the Bravest: (1 ref. <1K Notes) {Roud #13591}

Black Mustache, The: (13 refs.) {Roud #471}

Black Phyllis: (1 ref. 1K Notes) {Roud #3628}

Black Pipe, The: (1 ref.)

Black Pony Blues (Coal Black Mare): (2 refs. <1K Notes)

Black Ram Night Song (When All Our Work Is Done): (1 ref.)

Black Ram, The [Cross-reference]

Black Rock Pork: (1 ref.) {Roud #6589}

Black Sarpent, The [Cross-reference]

Black Sheep [Cross-reference]

Black Sheep Lullaby [Cross-reference]

Black Sheep, The: (11 refs. <1K Notes) {Roud #4282}

Black Snake, Black Snake, Where Are You Hiding?: (1 ref.)
Black Stripper, The: (1 ref. <1K Notes) {Roud #9755}
Black Swans, The: (3 refs. <1K Notes)
Black Tail Range, The: (1 ref. <1K Notes) {Roud #5762}
Black Them Boots (Goin' Down to Cairo): (3 refs. <1K Notes) {Roud #7656}
Black Thing, The: (2 refs. 3K Notes) {Roud #3864}
Black Velvet Band (I), The: (23 refs. 2K Notes) {Roud #2146 and 3764}
Black Velvet Band (II -- New Zealand): (4 refs. <1K Notes)
Black Velvet Band (III), The: (2 refs. <1K Notes)
Black Water Side, The [Laws O1]: (8 refs. <1K Notes) {Roud #312}
Black Waters o Dee [Cross-reference]
Black Waterside [Cross-reference]
Black Within, Red Without: (1 ref.) {Roud #20798}
Black Woman: (4 refs. <1K Notes) {Roud #10987}
Black-Eyed Daisy, The: (3 refs.)
Black-Eyed Mary [Cross-reference]
Black-Eyed Susan [Cross-reference]
Black-Eyed Susan (Dark-Eyed Susan) [Laws O28]: (16 refs. 2K Notes) {Roud #560}
Black-Eyed Susie (Green Corn): (24 refs. <1K Notes) {Roud #4954 and 3426}
Black, Brown, and White: (4 refs.)
Black, The [Cross-reference]
Blackberries, The [Cross-reference]
Blackberry Grove: (3 refs. <1K Notes) {Roud #9176}
Blackbird (I), The (Jacobite): (25 refs. 2K Notes) {Roud #2375}
Blackbird (II), The [Cross-reference]
Blackbird (IV), The [Cross-reference]
Blackbird (V), The [Cross-reference]
Blackbird (VI), The [Cross-reference]
Blackbird (VII), The: (1 ref.) {Roud #10147}
Blackbird and Thrush, The: (3 refs. <1K Notes) {Roud #2380}
Blackbird Get Up: (1 ref. <1K Notes)
Blackbird in the Bush, The [Cross-reference]
Blackbird of Avondale, The (The Arrest of Parnell): (2 refs. 2K Notes) {Roud #5174}
Blackbird of Mullaghmore, The: (2 refs. <1K Notes) {Roud #3474}
Blackbirds and Thrushes (I): (2 refs.) {Roud #12657}
Blackbirds and Thrushes (II) [Cross-reference]
Blackboy's Waltzing Matilda, The [Cross-reference]
Blackell Murry Neet (Blackwell Merry Night): (1 ref.) {Roud #1529}
Blackest Crow, The [Cross-reference]
Blackeyed Susie [Cross-reference]
Blackfoot Rangers: (1 ref. 1K Notes) {Roud #7770}
Blackjack Davy, The [Cross-reference]
Blackleg Miners, The: (3 refs.) {Roud #3193}
Blackman's Dream, The: (1 ref. 1K Notes)
Blacksmith (I), The: (10 refs. 2K Notes) {Roud #816}
Blacksmith (II), The [Cross-reference]
Blacksmith (III), The: (1 ref. <1K Notes) {Roud #6249}
Blacksmith (IV), The: (1 ref.) {Roud #1468}
Blacksmith Courted Me, A [Cross-reference]
Blacksmith of Clohroe, The: (1 ref. <1K Notes)
Blacksmith's Song, The [Cross-reference]
Blackwater Side (I) [Cross-reference]
Blackwater Side (II), The [Cross-reference]
Blackwater Side (III) [Cross-reference]
Blackwaterside, The [Cross-reference]
Blackwell Merry Night [Cross-reference]
Blades of Strawblane, The [Cross-reference]
Blaeberry Courtship, The [Laws N19]: (13 refs. <1K Notes) {Roud #1888}

Blair Festival 1969: (1 ref. <1K Notes) {Roud #21432}

Blanche Comme la Niege (White as Snow): (5 refs. <1K Notes)

Blanche, The: (6 refs. <1K Notes) {Roud #4583}

Blancheflour and Jellyflorice [Child 300]: (17 refs. 10K Notes) {Roud #3904}

Blandon Blarney Stone, The [Cross-reference]

Blank and Ladder: (1 ref.)

Blanket Curant, The [Cross-reference]

Blankets and Sheets: (1 ref. <1K Notes) {Roud #6233}

Blantyre Explosion, The [Cross-reference]

Blaris Moor: (1 ref. <1K Notes) {Roud #13386}

Blarismoor Tragedy, The: (3 refs. <1K Notes) {Roud #13386}

Blarney Stone, The: (4 refs. <1K Notes) {Roud #4800}

Blaser Kallt, Kallt Vader Ifran Sjon, Det (The Cold Weather's Blowin' in From the Sea): (2 refs. <1K Notes)

Blaw the Wind Southerly [Cross-reference]

Blawin' Willie Buck's Horn: (4 refs. 2K Notes) {Roud #13062}

Blazing Star of Drum (Drim, Drung), The: (1 ref. <1K Notes) {Roud #2945}

Bleach of Strablane, The [Cross-reference]

Bleacher Lassie o' Kelvinhaugh: (5 refs.) {Roud #3325}

Bleacher Lassie, The [Cross-reference]

Bleaches So Green, The [Cross-reference]

Bleaching Her Claes: (2 refs. <1K Notes) {Roud #6766}

Bless 'Em All: (5 refs. <1K Notes) {Roud #8402}

Blessed Be That Maid Mary: (5 refs. 1K Notes)

Blessed Be the Name of the Lord: (1 ref. 2K Notes)

Blessed Zulu War, The: (2 refs.) {Roud #5362}

Blessing on Brandy and Beer, A: (1 ref.)
Blessings of Mary, The [Cross-reference]
Blest Be the Tie that Binds: (1 ref. 3K Notes)
Blickerty Brown the Sailor [Cross-reference]
Blin' Auld Man, The [Cross-reference]
Blin' Hughie: (1 ref.)
Blin' Man Stood on de Way an' Cried [Cross-reference]
Blind Beggar of Bednall Green, The [Cross-reference]
Blind Beggar of Bethnal Green, The [Cross-reference]
Blind Beggar's Daughter of Bednall Green, The [Laws N27]: (32 refs. 3K Notes) {Roud #132}
Blind Beggar's Daughter of Bethnal Green, The [Cross-reference]
Blind Beggar's Daughter, The [Cross-reference]
Blind Boy (): (1 ref.) {Roud #4881}
Blind Child, The: (24 refs. 1K Notes) {Roud #425}
Blind Child's Prayer, The [Cross-reference]
Blind Fiddler, The: (5 refs. <1K Notes) {Roud #7833}
Blind Girl, The [Cross-reference]
Blind Johnny Boo [Cross-reference]
Blind Man: (4 refs. <1K Notes) {Roud #12357}
Blind Man He Can See, A [Cross-reference]
Blind Man Lay Beside the Way: (1 ref. <1K Notes)
Blind Man Sit in the Way and Cried [Cross-reference]
Blind Man's Regret, The: (2 refs. <1K Notes) {Roud #6365}
Blind Man's Song: (1 ref.)
Blind Mattie: (1 ref.)
Blind Orphan, The [Cross-reference]
Blind Sailor, The [Cross-reference]
Blinded by Shit: (1 ref. <1K Notes) {Roud #10306}
Blinded by Turds [Cross-reference]
Blinkin' O't, The: (2 refs. <1K Notes) {Roud #6135}

Blithe Mormond Braes [Cross-reference] {Roud #6152}

Blockader Mama: (1 ref. <1K Notes) {Roud #6633}

Blockader's Trail: (1 ref. <1K Notes) {Roud #6647}

Bloke that Puts the Acid On, The: (2 refs. <1K Notes)

Blood Done Sign Muh Name, De [Cross-reference]

Blood Done Sign My Name [Cross-reference]

Blood Done Signed My Name (I), The: (4 refs.) {Roud #11678}

Blood Done Signed My Name (II), The: (1 ref. <1K Notes) {Roud #11678}

Blood on the Saddle: (9 refs. 1K Notes) {Roud #3685}

Blood Red Roses: (12 refs. <1K Notes) {Roud #931}

Blood Signed My Name: (1 ref. <1K Notes)

Blood-Red Roses [Cross-reference]

Blood-Stained Diary, The: (3 refs. 42K Notes) {Roud #22297}

Blood-Stained Soil [Cross-reference]

Blood-Strained Banders, The: (2 refs.) {Roud #15504}

Bloody Breathitt Farmer: (1 ref.)

Bloody Garden, The [Cross-reference]

Bloody Gardener, The: (9 refs.) {Roud #1700}

Bloody Orkney: (1 ref. 2K Notes) {Roud #10605}

Bloody Tom: (1 ref.)

Bloody War (I) [Cross-reference]

Bloody War (II) [Cross-reference]

Bloody Waterloo [Cross-reference]

Blooming Bright Star of Belle Isle, The [Laws H29]: (10 refs. <1K Notes) {Roud #2191}

Blooming Caroline of Edinburgh Town [Cross-reference]

Blooming Mary Ann: (5 refs.) {Roud #6466}

Blooming Star of Eglintown, The: (1 ref.) {Roud #6895}
Blossom Time: (1 ref.)

Blow Away the Morning Dew [Cross-reference]

Blow Away ye Morning Breezes: (2 refs. 2K Notes) {Roud #1025}

Blow Below the Belt, The: (1 ref. 8K Notes) {Roud #30706}

Blow Billy Boy Blow [Cross-reference]

Blow Boy Blow [Cross-reference]

Blow Bullies Blow (I) [Cross-reference]

Blow Fo' Ma Dogoma: (2 refs. <1K Notes)

Blow Gabriel (I): (2 refs. <1K Notes)

Blow Gabriel (II): (1 ref.)

Blow High Blow Low: (1 ref. 2K Notes) {Roud #2069}

Blow My Bully Boys [Cross-reference]

Blow On! Blow On! The Pirate's Glee: (1 ref.)

Blow the Candle Out [Laws P17]: (16 refs.) {Roud #368}

Blow the Fire, Blacksmith: (2 refs.) {Roud #12869 and 2897}

Blow the Man Down: (45 refs. 2K Notes) {Roud #2624}

Blow the Wind Southerly: (1 ref.) {Roud #2619}

Blow the Wind Westerly [Cross-reference]

Blow the Wind Whistling [Cross-reference]

Blow the Winds I Oh [Cross-reference]

Blow the Winds, I-Ho! [Cross-reference]

Blow Ye Winds [Cross-reference]

Blow Ye Winds High-O (Blow the Winds I-Ho, etc.) [Cross-reference]

Blow Ye Winds in the Morning: (15 refs. <1K Notes) {Roud #2012}

Blow Ye Winds, Ay Oh [Cross-reference]

Blow Yo' Whistle, Freight Train: (2 refs. <1K Notes)

Blow Your Trumpet, Gabriel (Paul and Silas): (2 refs. <1K Notes) {Roud #11860}

Blow, Blow, Bully Boys Blow: (1 ref. <1K Notes) {Roud #319 and/or 703}
Blow, Boys, Blow (I): (28 refs. 3K Notes) {Roud #703}
Blow, Boys, Blow (II) [Cross-reference]
Blow, Bullies, Blow (II) [Cross-reference]
Blow, Gabriel, Blow: (1 ref.) {Roud #18150}
Blow, My Bully Boys, Blow! [Cross-reference]

Blue [Cross-reference]
Blue and the Gray (I), The: (2 refs. 1K Notes) {Roud #4984}
Blue and the Gray (II), The: (1 ref.)
Blue Bell Bull: (1 ref.)

Blue Belle [Cross-reference]
Blue Bells [Cross-reference]
Blue Bells of Scotland, The: (10 refs. <1K Notes) {Roud #13849}

Blue Bleezin' Blind Drunk (Mickey's Warning): (1 ref.) {Roud #6333}

Blue Bottle [Cross-reference]
Blue Cockade [Cross-reference]
Blue Eyed Ellen [Cross-reference]

Blue Eyes [Cross-reference]
Blue Glass: (1 ref. <1K Notes) {Roud #2129}

Blue Hen [Cross-reference]
Blue Jacket and White Trousers [Cross-reference]

Blue Juniata, The: (7 refs. 3K Notes) {Roud #4494}

Blue Monday: (1 ref.) {Roud #7727}

Blue Mountain: (4 refs.) {Roud #10861}

Blue Mountain Lake (The Belle of Long Lake) [Laws C20]: (10 refs. <1K Notes) {Roud #2226}
Blue Ridge Mountain Blues: (13 refs. 2K Notes) {Roud #11758}

Blue Spells B-L-U-E [Cross-reference]

Blue Tail Fly, The [Cross-reference]

Blue Velvet Band (I), The [Cross-reference]
Blue Velvet Band (II): (2 refs. 2K Notes) {Roud #3764}

Blue Wave, The: (1 ref. <1K Notes) {Roud #30699}

Blue Yodel: (1 ref. 1K Notes)

Blue Yodel #4 [Cross-reference]

Blue-birds and Yellow-Birds [Cross-reference]

Blue-Coat Man, The [Cross-reference]

Blue-Eyed Boy Is Mad At Me [Cross-reference]

Blue-Eyed Boy, The [Cross-reference]

Blue-Eyed Ella [Cross-reference]

Blue-Eyed Ellen [Cross-reference]

Blue-Eyed Girl [Cross-reference]

Blue-Eyed Lover [Cross-reference]

Blue-Haired Boy (Little Willie II, Blue-Haired Jimmy): (4 refs. <1K Notes) {Roud #1411}

Blue-Haired Jimmy [Cross-reference]

Blue-Tail Fly, The [Laws I19]: (25 refs. 1K Notes) {Roud #1274}

Bluebells, Cockleshells: (3 refs.) {Roud #19213}

Blueberry Ball, The: (2 refs. <1K Notes) {Roud #9945}

Bluebird: (10 refs.) {Roud #7700}

Bluebird, Bluebird [Cross-reference]

Bluebird, The: (1 ref. <1K Notes) {Roud #9204}

Bluefield Murder: (3 refs.) {Roud #21294}

Blues Ain't Nothin' But, The [Cross-reference]

Blues Ain't Nothin', De: (3 refs.) {Roud #4759}

Bluestone Quarries, The: (1 ref.)

Bluetail Flay [Cross-reference]

Bluey Brink: (8 refs. 2K Notes) {Roud #8838}

Blushing Bride: (4 refs. <1K Notes)

Blushing Rose, The: (1 ref. <1K Notes) {Roud #9068}
Blyssid be that mayde Mary [Cross-reference]

Blythe and Bonny Scotland [Cross-reference]

Blythe Mormond Braes: (4 refs. <1K Notes) {Roud #4598 and 6152}

Blythe Was She: (2 refs. 1K Notes) {Roud #6123}

Blythe, Blythe and Merry Was She: (1 ref. 1K Notes) {Roud #6123}

Blythesome Bridal, The: (5 refs. <1K Notes) {Roud #5889}

Bo Lamkin [Cross-reference]

Bo-Cat: (1 ref.)

Bo-wow and Bo- wee: (1 ref.) {Roud #11501}

Bo' Ranger [Cross-reference]

Boar's Head Carol, The: (18 refs. 5K Notes) {Roud #22229}

Boar's Head in Hand Bear I, The [Cross-reference]

Boarding-House, The [Cross-reference]

Boarding-School Maidens, The: (1 ref.)

Boardman River Song: (2 refs. <1K Notes) {Roud #8857}

Boat Shoves Off, The (We'll Have Another Dance Until the Boat Comes in): (1 ref. <1K Notes) {Roud #23495}

Boat, A Boat, Across the Ferry, A: (1 ref.)

Boat's Up the River [Cross-reference]

Boatie Rows, The: (6 refs. <1K Notes) {Roud #3095}

Boatin' on a Bull-Head [Cross-reference]

Boatman [Cross-reference]

Boatman, The (Fhear a Bhata) [Cross-reference]

Boatman's Boy, The: (1 ref.) {Roud #6591}

Boatman's Dance, The [Cross-reference]

Boatmen's Dance, De [Cross-reference]

Boatsman and the Chest, The [Laws Q8]: (18 refs. <1K Notes) {Roud #570}

Boatsman and the Tailor, The [Cross-reference]

Boatswain and the Tailor, The [Cross-reference]
Boatswain Call the Watch: (1 ref. <1K Notes) {Roud #27982}

Boatswain's Call (I), The: (1 ref.) {Roud #8227}

Boatswain's Call (II), The (The Courageous Mariner's Invitation): (3 refs.) {Roud #V39810}

Boatswain's Life for Me, A [Cross-reference]

Bob at His Bowster [Cross-reference]

Bob Cranky's 'Size Sunday: (1 ref.) {Roud #3146}

Bob Cranky's Adieu: (1 ref. <1K Notes) {Roud #3148}

Bob Ingersoll and the Devil: (1 ref. <1K Notes) {Roud #11736}

Bob Norrice [Cross-reference]

Bob Sims [Cross-reference]

Bob Vail Was a Butcher Boy: (1 ref.) {Roud #2760}

Bob-a Needle: (3 refs. <1K Notes) {Roud #11001}

Bobbed Hair, The: (1 ref. <1K Notes) {Roud #3077}

Bobbie Bingo [Cross-reference]

Bobby Bingo [Cross-reference]

Bobby Bumble: (1 ref. <1K Notes) {Roud #16284}

Bobby Campbell: (1 ref.)

Bobby Shafto's Gone To Sea [Cross-reference]

Bobby Shaftoe: (12 refs. 2K Notes) {Roud #1359}

Bobree Allin [Cross-reference]

Bodies o' the Lyne o' Skene, The: (1 ref. <1K Notes) {Roud #5996}

Bog Down in the Valley-O [Cross-reference]

Bogend Hairst, The [Cross-reference]

Bogey Man [Cross-reference]

Boggie, The: (1 ref. <1K Notes) {Roud #6134}

Boggy Creek or The Hills of Mexico [Laws B10b]: (12 refs.) {Roud #634}

Boghead Crew, The: (2 refs. <1K Notes) {Roud #5406}

Bogie [Cross-reference]
Bogie Banks: (1 ref.) {Roud #6768}
Bogie’s Banks and Bogie’s Braes: (1 ref.) {Roud #6023}
Bogie’s Bonnie Belle: (5 refs. <1K Notes) {Roud #2155}
Bogie’s Braes: (1 ref. <1K Notes) {Roud #5542}
Bogieside (I) [Cross-reference]
Bogieside (II) [Cross-reference]
Bogs of Shanaheever, The: (1 ref.) {Roud #5335}
Bohunker and Kychunker [Cross-reference]
Bohunkus (Old Father Grimes, Old Grimes Is Dead): (17 refs. 3K Notes) {Roud #764}
Boil dem Cabbage Down [Cross-reference]
Boil Them Cabbage Down [Cross-reference]
Boire un P'tit Coup C'Est Agreable (Sipping is Pleasant): (2 refs.)
Bolakin [Cross-reference]
Bolamkin [Cross-reference]
Bold Adventures of Captain Ross: (1 ref. 28K Notes) {Roud #V21104}
Bold and Saucy China, The [Cross-reference]
Bold and Undaunted Youth, A [Cross-reference]
Bold Aviator, The [Cross-reference]
Bold Belfast Shoemaker, The [Cross-reference]
Bold Ben Hall [Cross-reference]
Bold Benicia Boy, The [Cross-reference]
Bold Benjamin, The: (8 refs. 1K Notes) {Roud #2632}
Bold Black and Tan, The: (2 refs. 4K Notes)
Bold Blackamoor [Cross-reference]
Bold Brannan on the Moor [Cross-reference]
Bold Captain Avery [Cross-reference]
Bold Carter [Cross-reference]
Bold Champions [Cross-reference]
Bold Daniels (The Roving Lizzie) [Laws K34]: (9 refs.) {Roud #1899}

Bold Deserter, The: (6 refs.) {Roud #1655}

Bold Dickie and Bold Archie [Cross-reference]

Bold Dighton [Laws A21]: (7 refs. <1K Notes) {Roud #2209}

Bold Doherty: (1 ref.) {Roud #2992}

Bold Dragoon, A [Cross-reference]

Bold Dragoon, The [Cross-reference]

Bold English Navvy, The [Cross-reference]

Bold Escallion and Phoebe [Cross-reference]

Bold Fenian Men (I), The: (5 refs. 1K Notes) {Roud #V8282}

Bold Fisherman, The [Laws O24]: (22 refs. 1K Notes) {Roud #291}

Bold Fusilier, The: (3 refs. 2K Notes)

Bold General Wolfe [Cross-reference]

Bold General Wolff [Cross-reference]

Bold Grenadier, The [Cross-reference]

Bold Hawke: (1 ref. 5K Notes) {Roud #18256}

Bold Irvine [Cross-reference]

Bold Jack Donahoe: (14 refs. 3K Notes) {Roud #611}

Bold Jack Donahoe (II) [Cross-reference]

Bold Jack Donahoo [Cross-reference]

Bold Jack Donahue (II) [Cross-reference]

Bold Jack Donohue [Cross-reference]

Bold Kidd, the Pirate: (2 refs. <1K Notes) {Roud #528}

Bold Larkin (Bull Yorkens): (6 refs. <1K Notes) {Roud #4420}

Bold Lieutenant, The [Cross-reference]

Bold Lover Gay [Laws P23]: (3 refs.) {Roud #996}

Bold M'Dermott [Cross-reference]

Bold MacCartney [Cross-reference]
Bold Manan the Pirate [Laws D15]: (9 refs.) {Roud #673}

Bold Manning [Cross-reference]

Bold McCarthy (The City of Baltimore) [Laws K26]: (15 refs. 1K Notes) {Roud #1800}

Bold McDermott Roe: (6 refs. 1K Notes) {Roud #3021}

Bold McIntyres, The: (1 ref.) {Roud #5413}

Bold Nelson's Praise: (2 refs.) {Roud #1574}

Bold Nevison: (4 refs. <1K Notes) {Roud #1082}

Bold Northwestern Man, The [Laws D1]: (2 refs.) {Roud #2227}

Bold O'Donahue: (2 refs. <1K Notes)

Bold Peddler, The [Cross-reference]

Bold Pedlar and Robin Hood, The [Child 132]: (22 refs. <1K Notes) {Roud #333}

Bold Peter Clarke [Cross-reference]

Bold Pirate, The [Laws K30]: (7 refs.) {Roud #984}

Bold Pirates (I), The [Cross-reference]

Bold Pirates (II), The: (1 ref.) {Roud #V36787}

Bold Poachers, The: (7 refs. <1K Notes) {Roud #1686}

Bold Princess Royal, The [Laws K29]: (32 refs. 1K Notes) {Roud #528}

Bold Prisoner, The [Cross-reference]

Bold Privateer, The [Laws O32]: (16 refs. <1K Notes) {Roud #1000}

Bold Rake, The: (3 refs. <1K Notes) {Roud #3036}

Bold Ranger, The: (20 refs. <1K Notes) {Roud #796}

Bold Rangers [Cross-reference]

Bold Reynard [Cross-reference]

Bold Reynard ("A Good Many Gentlemen"): (9 refs. <1K Notes) {Roud #1868 and 190}

Bold Reynard the Fox (Tallyho! Hark! Away!): (15 refs. 3K Notes) {Roud #2349}

Bold Richard, The: (1 ref. 1K Notes) {Roud #1351}

Bold Robert Emmet: (6 refs. 7K Notes) {Roud #3066}

Bold Robin Hood (I) [Cross-reference]
Bold Robin Hood and the Pedlar [Cross-reference]

Bold Robin Hood Rescuing the Three Squires [Cross-reference]

Bold Robing Hood [Cross-reference]

Bold Robinson [Cross-reference]

Bold Roving Thieves: (1 ref.) {Roud #V6761}

Bold Shoemaker, The [Cross-reference]

Bold Sir Rylas [Cross-reference]

Bold Sodger Boy, The: (2 refs.) {Roud #12829}

Bold Soldier, The [Laws M27]: (42 refs. <1K Notes) {Roud #321}

Bold Tenant Farmer, The: (3 refs. 4K Notes) {Roud #5164}

Bold Thady Quill: (2 refs. 2K Notes)

Bold Tinker, The (Daniel O'Connell) [Cross-reference]

Bold Trainor O: (3 refs.) {Roud #12821}

Bold Trellitee, The [Cross-reference]

Bold Trooper, The [Cross-reference]

Bold Turpin [Cross-reference]

Bold Undaunted Irishman, The [Cross-reference]

Bold William Taylor (I) [Cross-reference]

Bold William Taylor (II) [Cross-reference]

Bold Wolfe [Cross-reference]

Bold, Brave Bonair, A [Cross-reference]

Boll Weevil Blues, The [Cross-reference]

Boll Weevil Song [Cross-reference]

Boll Weevil, The [Laws I17]: (43 refs. 1K Notes) {Roud #3124}

Bolliton Sands [Cross-reference]

Bollochy Bill the Sailor: (22 refs. 1K Notes) {Roud #4704}

Bollocky Bill the Sailor [Cross-reference]

Bolo'd: (1 ref. <1K Notes)
Bolsum Brown: (1 ref.)
Bomb Last Night: (1 ref.) {Roud #10531 parody}
Bombin Raid, The: (1 ref.)
Bon Soir, Ma Cherie: (1 ref.) {Roud #FFF}
Bon Ton [Cross-reference]
Bon Vin, Le (The Good Wine): (2 refs.)
Bonaparte (): (2 refs. <1K Notes) {Roud #1992}
Bonaparte (II) [Cross-reference]
Bonaparte on St. Helena [Cross-reference]
Bonaparte's Farewell: (4 refs. <1K Notes) {Roud #V21130}
Bonavist Line, The: (5 refs. 11K Notes) {Roud #5206}
Bonavista Harbour: (3 refs. <1K Notes) {Roud #7290}
Bondsey and Maisry [Cross-reference]
Bones [Cross-reference]
Boney: (16 refs.) {Roud #485}
Boney on the Isle of St. Helena [Cross-reference]
Boney Was a Warrior [Cross-reference]
Boney's Defeat [Cross-reference]
Boney's Lamentation: (2 refs. 2K Notes) {Roud #2547}
Bonhomme Tombe de L'Arbre, Le (The Fellow Falls from the Tree): (1 ref.)
Bonhomme! Bonhomme!: (2 refs.)
Bonie Dundee [Cross-reference]
Bonnet o' Blue [Cross-reference]
Bonnet o' Blue, The: (1 ref. <1K Notes) {Roud #6225}
Bonnet of Blue, The [Cross-reference]
Bonnet sae Blue, The [Cross-reference]
Bonnets o' Blue, The: (2 refs. 6K Notes) {Roud #6006}
Bonnets of Bonnie Dundee, The [Cross-reference]
Bonnie [Cross-reference]
Bonnie Annie [Child 24]: (15 refs. 2K Notes) {Roud #172}
Bonnie Annie Laurie [Cross-reference]
Bonnie Annie Livingstoun [Cross-reference]
Bonnie Banks o' Airdrie, The [Cross-reference]
Bonnie Banks o' Loch Lomond, The [Cross-reference]
Bonnie Banks o' Ugie, The: (2 refs.) {Roud #7206}
Bonnie Banks of the Virgie, O, The [Cross-reference]
Bonnie Barbara O [Cross-reference]
Bonnie Barbara, O [Cross-reference]
Bonnie Bell the Bravity: (1 ref. <1K Notes) {Roud #6163}
Bonnie Belleen: (1 ref. <1K Notes) {Roud #3862}
Bonnie Bennachie: (1 ref.) {Roud #6787}
Bonnie Betsy [Cross-reference]
Bonnie Black Bess [Cross-reference]
Bonnie Blue Eyes [Cross-reference]
Bonnie Blue Flag, The: (18 refs. 3K Notes) {Roud #4769}
Bonnie Blue Handkerchief, The [Cross-reference]
Bonnie Bogie: (2 refs. <1K Notes) {Roud #5645}
Bonnie Bonnie Banks of the Virgie-O, The [Cross-reference]
Bonnie Bower, The [Cross-reference]
Bonnie Boy I Loved, The: (1 ref.) {Roud #6827}
Bonnie Braes o' Turra [Cross-reference]
Bonnie Breist-knots, The: (4 refs. <1K Notes) {Roud #5888}
Bonnie Brier Bush, The: (2 refs. <1K Notes) {Roud #1506}
Bonnie Broom-Fields, The [Cross-reference]
Bonnie Broughty Ferry Fisher Lass [Cross-reference]
Bonnie Buchairn: (5 refs. <1K Notes) {Roud #1101}
Bonnie Bunch of Roses, The [Cross-reference]

Bonnie Doon [Cross-reference]

Bonnie Dundee (I): (3 refs. <1K Notes) {Roud #8513}

Bonnie Dundee (II) (O whar gat ye that hauver-meal bannock): (2 refs. <1K Notes) {Roud #8513}

Bonnie Eloise: (2 refs.) {Roud #4244}

Bonnie Farday [Cross-reference]

Bonnie Fisher Lass, The: (3 refs. <1K Notes) {Roud #5881}

Bonnie George Campbell [Child 210]: (27 refs. <1K Notes) {Roud #338}

Bonnie Glasgow Green: (3 refs. <1K Notes) {Roud #6262}

Bonnie Glenshee [Cross-reference]

Bonnie Harvest Moon: (1 ref. <1K Notes)

Bonnie Highland Laddie [Cross-reference]

Bonnie Hind, The [Child 50]: (3 refs. <1K Notes) {Roud #205}

Bonnie House o Airlie, The [Child 199]: (31 refs. 5K Notes) {Roud #794}

Bonnie House o' Airly [Cross-reference]

Bonnie James Campbell [Cross-reference]

Bonnie Jean: (4 refs. <1K Notes) {Roud #7147}

Bonnie Jean O' Aberdeen, She Lang'd for a Baby: (4 refs. <1K Notes) {Roud #2293}

Bonnie Jean o' Bethelnie [Cross-reference]

Bonnie Jean o' Foggieloan: (1 ref. <1K Notes) {Roud #7264}

Bonnie Jeanie Cameron: (1 ref. 2K Notes) {Roud #13082}

Bonnie Jeanie Shaw: (4 refs.) {Roud #3945}

Bonnie Jeannie Deans: (3 refs. <1K Notes) {Roud #6129}

Bonnie Jeannie o Bethelnie [Cross-reference]

Bonnie John Seton [Child 198]: (5 refs. <1K Notes) {Roud #3908}

Bonnie Johnnie Campbell [Cross-reference]

Bonnie Johnnie Lowrie [Cross-reference]

Bonnie Kellswater [Cross-reference]
Bonnie Lad That Handles the Plough, The [Cross-reference]

Bonnie Laddie, But Far Awa, A: (1 ref.) {Roud #6848}

Bonnie Laddie, Hieland Laddie [Cross-reference]

Bonnie Lass Among the Heather: (1 ref. 1K Notes) {Roud #2894}

Bonnie Lass Come Owre the Burn: (1 ref. <1K Notes) {Roud #3359}

Bonnie Lass o Hietoun Hie, The [Cross-reference]

Bonnie Lass o' Benachie, The: (3 refs. <1K Notes) {Roud #6737}

Bonnie Lass o' Fyvie, The [Cross-reference]

Bonnie Lass of Fyvie, The (Pretty Peggy-O): (25 refs. <1K Notes) {Roud #545}

Bonnie Lass Owre the Street: (1 ref.) {Roud #7254}

Bonnie Lassie O [Cross-reference]

Bonnie Lassie, Braw Lassie, Faur Are Ye Gaun?: (1 ref.) {Roud #7209}

Bonnie Lassie, Come to the North Hielands [Cross-reference]

Bonnie Lassie's Answer, The: (10 refs.) {Roud #3326}

Bonnie Lassie's Pleydie's Awa', The [Cross-reference]

Bonnie Light Horseman, The: (16 refs. 1K Notes) {Roud #1185}

Bonnie Lizie Lindsay [Cross-reference]

Bonnie Lyndale: (1 ref.) {Roud #12460}

Bonnie Mally Stewart: (2 refs. <1K Notes) {Roud #5789}

Bonnie Mason Laddie (I), The: (3 refs. <1K Notes) {Roud #5540}

Bonnie Mason Laddie (II), The [Cross-reference]

Bonnie Mill-Dams o' Binnorie, The [Cross-reference]

Bonnie Moorhen, The: (2 refs. 2K Notes) {Roud #2944}

Bonnie Muirhen (I), The [Cross-reference]

Bonnie Muirhen (II), The [Cross-reference]

Bonnie Parks o' Kilty, The: (1 ref.) {Roud #3953}

Bonnie Redesdale Lassie, The: (1 ref.) {Roud #3057}

Bonnie Sandy's Red and White: (1 ref.) {Roud #6835}
Bonnie Ship the Diamond, The: (8 refs. 2K Notes) {Roud #2172}

Bonnie Susie Cleland [Cross-reference]

Bonnie Tyneside: (2 refs.) {Roud #21748}

Bonnie Udny: (6 refs. <1K Notes) {Roud #3450}

Bonnie Wee Lass of the Glen, The: (2 refs.) {Roud #6879}

Bonnie Wee Lassie Fae Gouroch, The: (1 ref. <1K Notes) {Roud #5212}

Bonnie Wee Lassie That Never Said No, The [Cross-reference]

Bonnie Wee Lassie Who Never Said No, The: (6 refs.) {Roud #2903}

Bonnie Wee Tramping Lass, The: (4 refs. <1K Notes) {Roud #5129}

Bonnie Woodha': (4 refs.) {Roud #3778}

Bonnie Woodhall [Cross-reference]

Bonnie Woods o'Hatton, The: (4 refs.) {Roud #5531}

Bonny Anne [Cross-reference]

Bonny at Morn: (2 refs.) {Roud #3064}

Bonny Baby Livingston [Child 222]: (13 refs. <1K Notes) {Roud #100}

Bonny Banks of Ardrie-O, The [Cross-reference]

Bonny Barbara Allan [Child 84]: (166 refs. 9K Notes) {Roud #54}

Bonny Bay of Biscay-O, The: (2 refs.) {Roud #6949}

Bonny Bee Ho'm [Cross-reference]

Bonny Bee Hom [Child 92]: (4 refs. 3K Notes) {Roud #3885}

Bonny Birdy, The [Child 82]: (3 refs.) {Roud #3972}

Bonny Black Hare, The: (8 refs. <1K Notes) {Roud #1656}

Bonny Blue Handkercheif Under Her Chin [Cross-reference]

Bonny Blue Handkerchief, The: (11 refs. <1K Notes) {Roud #378}

Bonny Blue-eyed Jane: (1 ref.) {Roud #26132}

Bonny Blue-Eyed Lassie, The: (4 refs. <1K Notes) {Roud #3870}

Bonny Bobby Shaftoe [Cross-reference]

Bonny Boy (I), The: (16 refs. <1K Notes) {Roud #293}
Bonny Boy (II), The [Cross-reference]
Bonny Boy from Underneath My Apron, The [Cross-reference]
Bonny Boy in Blue, The [Cross-reference]
Bonny Braw Lad an' a Swagg'rin, A: (1 ref. <1K Notes) {Roud #6178}
Bonny Broom, The [Cross-reference]
Bonny Brown Girl, The [Cross-reference]
Bonny Brown Hen, The: (1 ref.) {Roud #9053}
Bonny Brown Jane [Cross-reference]
Bonny Brumefeils, The [Cross-reference]
Bonny Bunch of Roses (II), The: (3 refs. <1K Notes) {Roud #12980}
Bonny Bunch of Roses, The [Laws J5]: (44 refs. <1K Notes) {Roud #664}
Bonny Bunch of Rushes Green [Cross-reference]
Bonny Bush o' Broom, The: (2 refs.) {Roud #3860}
Bonny Bushes Bright, The [Cross-reference]
Bonny Busk of London, The [Cross-reference]
Bonny Ca' Laddie for Me, A: (1 ref.) {Roud #2276}
Bonny earl of Livingston, The [Cross-reference]
Bonny Earl of Murray, The [Child 181]: (25 refs. 5K Notes) {Roud #334}
Bonny Flora Clark, The: (1 ref. <1K Notes) {Roud #13986}
Bonny Foot-Boy, The [Cross-reference]
Bonny Garrydoo: (1 ref. <1K Notes) {Roud #13473}
Bonny Green Tree, The [Cross-reference]
Bonny Grey, The [Cross-reference]
Bonny Helen Symon: (1 ref. <1K Notes)
Bonny Hills of Scotland [Cross-reference]
Bonny Hind Squire, The [Cross-reference]
Bonny Hodge: (3 refs. <1K Notes) {Roud #1285}
Bonny Irish Boy: (3 refs.) {Roud #5684}
Bonny Irish Boy, The [Cross-reference]

Bonny John Seton [Cross-reference]

Bonny Kilwarren: (1 ref. <1K Notes) {Roud #6991}

Bonny Laboring Boy, The [Laws M14]: (23 refs.) {Roud #1162}

Bonny Lad That's Comin' in the Mirk to Me, The: (1 ref. <1K Notes) {Roud #6203}

Bonny Laddie, Hielan' Laddie [Cross-reference]

Bonny Lass of Anglesey, The [Child 220]: (2 refs.) {Roud #3931}

Bonny Lass, A Happy Lass, A: (1 ref.)

Bonny Light Horseman, The [Cross-reference]

Bonny Lighter Boy (I), The [Cross-reference]

Bonny Lighter Boy (II), The [Cross-reference]

Bonny Lizie Baillie [Child 227]: (8 refs. <1K Notes) {Roud #341}

Bonny Mary Hay: (2 refs. <1K Notes) {Roud #7975}

Bonny Mary of Argyle: (2 refs.) {Roud #12904}

Bonny Moor Hen, The: (2 refs. 1K Notes) {Roud #2944}

Bonny Paisley: (3 refs. 1K Notes) {Roud #5638}

Bonny Peggy Irvine [Cross-reference]

Bonny Pit Laddie, The: (1 ref.)

Bonny Portmore: (2 refs. 2K Notes) {Roud #3475}

Bonny Robin [Cross-reference]

Bonny Sailor Boy, The [Laws M22]: (10 refs. <1K Notes) {Roud #843}

Bonny Saint John: (1 ref. <1K Notes) {Roud #3899}

Bonny Scotch Lad, The [Cross-reference]

Bonny Tavern Green: (2 refs. 2K Notes) {Roud #3110}

Bonny Udny [Cross-reference]

Bonny Wee Lass (As I Went Out One Summer's Day): (1 ref.)

Bonny Wee Lass o' the Glen, The [Cross-reference]

Bonny Wee Window, The [Laws O18]: (13 refs. <1K Notes) {Roud #989}
Bonny Willie Macintosh [Cross-reference]

Bonny Wood Green: (1 ref. <1K Notes) {Roud #9246}

Bonny Young Irish Boy, The [Laws P26]: (20 refs. <1K Notes) {Roud #565}

Bonny, Bonny: (1 ref. <1K Notes)

Bony Lost it Fairly: (1 ref. <1K Notes) {Roud #5823}

Bony's Lament [Cross-reference]

Boodie Bo: (2 refs. 2K Notes) {Roud #7163}

Boogaboo, The [Cross-reference]

Booger Man: (1 ref.)

Booker T. Washington: (1 ref. <1K Notes) {Roud #11342}

Bookerman, The: (1 ref.)

Books of the Bible, The [Cross-reference]

Boorowa Was Boorowa: (1 ref. <1K Notes)

Booth Killed Lincoln: (4 refs. <1K Notes) {Roud #16990}

Boothbay Whale, The: (1 ref.)

Bootlegger, The (Trammell's Bootlegger): (1 ref. <1K Notes) {Roud #16369}

Boozer, The: (1 ref.) {Roud #8029}

Boozers All: (1 ref.)

Border Affair, A [Cross-reference]

Border Widow's Lament, The [Cross-reference]

Bordon's Grove: (3 refs. <1K Notes) {Roud #2322}

Bores Heed in Hand Bring I, The [Cross-reference]

Boring for Oil: (4 refs. <1K Notes) {Roud #10094}

Borland's Grove [Cross-reference]

Born in Hard Luck: (1 ref.) {Roud #1422}

Boss of the Section Gang, The: (1 ref.) {Roud #8585}

Boston [Cross-reference]

Boston Burglar, The [Laws L16]: (63 refs. <1K Notes) {Roud #261}
Boston City [Cross-reference]

Boston Come-All-Ye, The [Cross-reference]

Boston Harbor: (5 refs.) {Roud #613}

Boston Smuggler, The [Cross-reference]

Boston Tea Party (I), The: (1 ref. <1K Notes) {Roud #24153}

Boston Tea Party (II), The [Cross-reference]

Boston Tea Tax, The: (3 refs. <1K Notes)

Bosun's Alphabet, The [Cross-reference]

Bosun's Story, The: (1 ref. <1K Notes) {Roud #9141}

Bosworth ffeilde [Cross-reference]

Bot'ny Bay [Cross-reference]

Botany Bay (I): (15 refs. <1K Notes) {Roud #3267}

Botany Bay (II) [Cross-reference]

Botany Bay (III): (3 refs.) {Roud #V27861}

Botany Bay (IV -- Come All You Young Fellows): (1 ref. <1K Notes) {Roud #261}

Botany Bay Courtship (The Currency Lasses): (4 refs. 2K Notes)

Botany Bay Transport, The [Cross-reference]

Bothwell Bridge [Child 206]: (7 refs. 1K Notes) {Roud #337}

Bothy Lads o' Forfar, The [Cross-reference]

Bottle Alley Song: (1 ref.)

Bottle O [Cross-reference]

Bottle Up and Go: (4 refs. <1K Notes)

Bottled in Bond: (1 ref. <1K Notes) {Roud #7018}

Bottler [Cross-reference]

Bought a Cow [Cross-reference]

Bought Me a Cat [Cross-reference]

Boulavogue: (7 refs. 3K Notes) {Roud #2356}

Bould Tadhy Quill [Cross-reference]
Boum Badiboum [Cross-reference]

Boum-Ba-Di-Boum: (2 refs. <1K Notes)

Bounce Around [Cross-reference]

Bounce Upon Bess: (1 ref. <1K Notes)

Bounce, Bounce, Ball, Ball: (1 ref.)

Bouncing Girl in Fogo, The: (7 refs. 3K Notes) {Roud #2800}

Bound Away on the Twilight: (2 refs. 2K Notes) {Roud #19839}

Bound Down to Newfoundland [Laws D22]: (14 refs. 3K Notes) {Roud #647}

Bound for Amerikee [Cross-reference]

Bound for Botany Bay [Cross-reference]

Bound for Canada [Cross-reference]

Bound for Charlestown [Cross-reference]

Bound for Glory Noo: (1 ref.) {Roud #6103}

Bound for South Australia [Cross-reference]

Bound for Sydney Town [Cross-reference]

Bound for the Promised Land: (16 refs. 3K Notes) {Roud #11897}

Bound For the Rio Grande [Cross-reference]

Bound for the Stormy Main [Cross-reference]

Bound Steel Blues: (1 ref. <1K Notes) {Roud #10627}

Bound to Australia [Cross-reference]

Bound to California: (1 ref. <1K Notes) {Roud #11253}

Bound to Go (I): (3 refs. <1K Notes) {Roud #11974}

Bound to Go (II) [Cross-reference]

Bound to Rio [Cross-reference]

Boundless Mercy (Drooping Souls, No Longer Grieve): (2 refs. <1K Notes) {Roud #11820}

Bounty Jumper, The: (3 refs. 2K Notes) {Roud #1976}

Bounty Was a Packet Ship [Cross-reference]

Bounty, The: (1 ref.)
Bow and Balance [Cross-reference]
Bow Down [Cross-reference]
Bow Lamkin [Cross-reference]
Bow Low, Elder: (1 ref.) {Roud #12068}
Bow Wow Wow: (1 ref. 2K Notes)
Bow-Legged Rabbit: (1 ref.)
Bowery, The: (3 refs. <1K Notes) {Roud #17616}
Bowes Tragedy, The: (1 ref. <1K Notes)
Bowie, Bowerie [Cross-reference]
Bowl of Green Peas, The: (1 ref.) {Roud #7629}
Bowld Sodger Boy [Cross-reference]
Bowling Green: (5 refs.)
Bows o London, The [Cross-reference]
Bows of London, The [Cross-reference]
Box Them Off, My Jolly Tars [Cross-reference]
Box Upon Her Head, The [Cross-reference]
Boy and the Mantle, The [Child 29]: (11 refs. 6K Notes) {Roud #3961}
Boy from Wexford, The [Cross-reference]
Boy He Had an Auger, A: (1 ref. <1K Notes)
Boy in Blue, The [Cross-reference]
Boy In Love That Feels No Cold, The [Cross-reference]
Boy in Love, The [Cross-reference]
Boy Killed by a Falling Tree in Hartford: (1 ref.) {Roud #4680}
Boy of Love, The [Cross-reference]
Boy on the Land, The: (1 ref. <1K Notes)
Boy That Found a Bride, The (Fair Gallowa'): (3 refs. <1K Notes) {Roud #6300}
Boy That Wore the Blue, The (The Soldier's Letter) [Cross-reference]
Boy the Burned in the Berryville Jail, The: (1 ref. 1K Notes) {Roud #15764}
Boy Who Wore the Blue, The [Cross-reference]
Boy With No Shoes [Cross-reference]
Boy's Best Friend Is His Mother, A: (1 ref.) {Roud #1756}
Boyndlie Road: (2 refs. <1K Notes) {Roud #5962}
Boyndlie's Braes: (3 refs.) {Roud #5585}
Boyne Water (I), The: (7 refs. 6K Notes) {Roud #795}
Boyne Water (II), The: (10 refs. 3K Notes) {Roud #795}
Boys About Here [Cross-reference]
Boys and Girls Come Out to Play: (5 refs. <1K Notes) {Roud #5452}
Boys Around Here, The [Cross-reference]
Boys at Ninety-Five, The: (1 ref. <1K Notes) {Roud #9802}
Boys Can Whistle, Girls Can Sing: (4 refs. <1K Notes) {Roud #7012}
Boys from County Cork, The: (2 refs. 9K Notes) {Roud #9774}
Boys from Rebel Cork, The [Cross-reference]
Boys in Blue, The [Cross-reference]
Boys in This Country Trying to Advance [Cross-reference]
Boys O Boys [Cross-reference]
Boys of Bedlam [Cross-reference]
Boys of Coleraine, The: (1 ref.) {Roud #8005}
Boys of Fair Hill, The: (1 ref. <1K Notes)
Boys of Kilkenny, The: (12 refs. <1K Notes) {Roud #1451}
Boys of Kilmichael, The: (1 ref. 3K Notes)
Boys of Mullabawn, The: (6 refs. <1K Notes) {Roud #2362}
Boys of Mullaghbawn, The [Cross-reference]
Boys of Newfoundland, The [Cross-reference]
Boys of Ohio: (2 refs.) {Roud #V25260}
Boys of Old Erin the Green, The: (1 ref.) {Roud #3050}
Boys of Sandy Row, The: (1 ref. 2K Notes)
Boys of Sanpete County, The [Laws B26]: (4 refs.) {Roud #3245}

Boys of the Island, The: (6 refs.) {Roud #9427}

Boys of Virginia, The: (1 ref. <1K Notes) {Roud #1451}

Boys of Wexford, The: (6 refs. 2K Notes) {Roud #3015}

Boys Won't Do to Trust, The: (3 refs.) {Roud #6495}

Boys, Keep Away from the Girls [Cross-reference]

Boys, Stay Away from the Girls [Cross-reference]

Bra' Rabbit (Oyscha'): (1 ref.)

Braddock's Defeat: (1 ref. 21K Notes) {Roud #4027}

Brady [Cross-reference]

Brady, Why Didn't You Run? [Cross-reference]

Braemar Poacher, The: (2 refs. <1K Notes) {Roud #373}

Braes o Killiecrankie, The [Cross-reference]

Braes o Yarrow, The [Cross-reference]

Braes o' Abernethy, The: (1 ref. 1K Notes) {Roud #3784}

Braes o' Ballochmyle, The: (3 refs.) {Roud #6168}

Braes o' Balquhidder (II), The: (3 refs.) {Roud #541}

Braes o' Birniebouzle, The: (4 refs. <1K Notes) {Roud #3343}

Braes o' Broo, The: (3 refs. <1K Notes) {Roud #5572}

Braes o' Killiecrankie (battle song), The: (2 refs.) {Roud #8187}

Braes o' Strathblane, The [Cross-reference]

Braes o' Strathdon, The [Cross-reference]

Braes o' Turra, The: (2 refs.) {Roud #6323}

Braes of Balquhidder (I), The: (6 refs. 1K Notes) {Roud #541}

Braes of Balquhidder (II), The: (6 refs.) {Roud #541}

Braes of Belquether, The [Cross-reference]

Braes of Carnanbane, The: (1 ref.) {Roud #13457}

Braes of Killiecrankie, The: (2 refs. <1K Notes) {Roud #3874}
Braes of Strachblane, The [Cross-reference]

Braes of Strathblane: (20 refs. <1K Notes) {Roud #1096}

Braes of Sweet Kilhoyle, The: (1 ref.) {Roud #13480}

Braes of Yarrow (I), The: (5 refs. <1K Notes) {Roud #5838}

Braes of Yarrow (II), The [Cross-reference]

Braes of Yarrow (III), The [Cross-reference]

Braiding Her Glossy Black Hair: (1 ref.) {Roud #9472}

Brake of Briars [Cross-reference]

Brakeman on the Train: (4 refs. <1K Notes) {Roud #8587}

Bramble Briar, The (The Merchant's Daughter; In Bruton Town) [Laws M32]: (36 refs. 2K Notes) {Roud #18}

Bramble Brier, The [Cross-reference]

Bramble, The: (1 ref.) {Roud #13333}

Bran' Een duh Fo'head [Cross-reference]

Branch Hero, The: (1 ref. <1K Notes) {Roud #29053}

Brand Fire New Whaling Song Right from the Pacific Ocean, A: (1 ref. <1K Notes)

Branded Lambs [Laws O9]: (10 refs. 2K Notes) {Roud #1437}

Branded on the Forehead: (1 ref. <1K Notes)

Brandon on the Moor [Cross-reference]

Brands [Cross-reference]

Brandy Leave Me Alone: (3 refs. <1K Notes)

Brandywine [Cross-reference]

Brannan Fair o' Banff: (1 ref. <1K Notes) {Roud #5913}

Brannigan's Pup: (7 refs. <1K Notes) {Roud #2971}

Brannit Coo, The: (1 ref.) {Roud #7210}

Brannon on the Moor [Cross-reference]

Brass-Mounted Army, The: (6 refs. <1K Notes) {Roud #6693}

Brats of Jeremiah, The [Cross-reference]

Brave Ben Hall [Cross-reference]
Brave Boys [Cross-reference]
Brave Boys are They [Cross-reference]
Brave Defender, The [Cross-reference]
Brave Doodley, The [Cross-reference]
Brave Dudley Boys, The [Cross-reference]
Brave Earl Brand and the King of England's Daughter, The [Cross-reference]
Brave Engineer (I), The: (3 refs. <1K Notes) {Roud #255}
Brave Engineer (II), The [Cross-reference]
Brave Fireman, The (Break the News to Mother Gently): (1 ref. <1K Notes) {Roud #7371}
Brave General Brock [Laws A22]: (4 refs. 7K Notes) {Roud #2210}
Brave Hunter, The: (1 ref.) {Roud #7013}
Brave Irish Lady, A [Cross-reference]
Brave Lafitte, The: (2 refs. 2K Notes) {Roud #V28306}
Brave Lord Willoughby [Cross-reference]
Brave Marin (Brave Sailor): (5 refs. 2K Notes)
Brave Nelson [Cross-reference]
Brave Old Oak, The: (8 refs.) {Roud #1281}
Brave Queen's Island Boys, The: (1 ref. 3K Notes)
Brave Volunteer, The [Cross-reference]
Brave Volunteers, The: (5 refs. 8K Notes) {Roud #9784}
Brave Wolfe [Laws A1]: (30 refs. 22K Notes) {Roud #961}
Bravery of Pouch Cove Fishermen [Cross-reference]
Braw Black Jug, The [Cross-reference]
Braw Irish Lad, The [Cross-reference]
Braw Servant Lasses, The: (3 refs. <1K Notes) {Roud #5597}
Bread and Butter for My Supper: (1 ref.)
Bread and Cheese to Rorie: (1 ref. <1K Notes) {Roud #13571}
Break the News to Mother: (7 refs. <1K Notes) {Roud #4322}
Break the News to Mother Gently [Cross-reference]

Breaking in a Tenderfoot [Cross-reference]

Breaking of Omagh Jail, The: (1 ref.) {Roud #3581}

Breast Knots, The [Cross-reference]

Bredalbane: (1 ref. 3K Notes) {Roud #6829}

Brennan on the Moor [Laws L7]: (52 refs. <1K Notes) {Roud #476}

Brennen on the Moor [Cross-reference]

Brethren, We Have Met to Worship [Cross-reference]

Brewer Laddie, The: (8 refs. <1K Notes) {Roud #867}

Brewer Without Any Barm, A: (1 ref. <1K Notes) {Roud #1357}

Brian O Linn [Cross-reference]

Brian O'Linn [Cross-reference]

Brian O'Lyn [Cross-reference]

Brian O' Lynn (Tom Boleyn): (41 refs. 3K Notes) {Roud #294}

Brian the Brave [Cross-reference]

Briar-Rose [Cross-reference]

Brick House [Cross-reference]

Brid Og Ni Mhaille [Cross-reference]

Bride of Bogie, The: (2 refs. <1K Notes)

Bride's Death, The [Cross-reference]

Bride's Farewell, The: (3 refs.) {Roud #2062}

Bride's Murder, The [Cross-reference]

Bridge Was Burned at Chatsworth, The [Cross-reference]

Bridge, The: (1 ref.) {Roud #11316}

Bridget Donahue: (2 refs. <1K Notes) {Roud #7416}

Bridget O'Malley: (2 refs. <1K Notes)

Bridgewater Merchant, The [Cross-reference]

Bridgwater Fair: (3 refs. <1K Notes) {Roud #1571 and 17807}
Bridle and Saddle, The: (2 refs. <1K Notes) {Roud #3666}
Brigade at Fontenoy, The: (4 refs. 5K Notes) {Roud #9758}
Brigantine Sinorica [Cross-reference]
Brigantine Sirocco: (2 refs. <1K Notes) {Roud #1814}
Brigantine Sorocco [Cross-reference]
Brigg Fair: (5 refs. <1K Notes) {Roud #1083}
Brigham the Prophet: (1 ref.)
Brigham Young (I): (4 refs. 6K Notes) {Roud #8056}
Brigham Young (II): (1 ref.) {Roud #10900}
Brigham Young (III): (1 ref.) {Roud #10901}
Brigham Young (IV): (1 ref. <1K Notes) {Roud #10902}
Brigham Young, Lion of the Lord: (1 ref. <1K Notes)
Brigham, Brigham Young [Cross-reference]
Bright Alfaretta [Cross-reference]
Bright Amanda [Cross-reference]
Bright and Shining City: (1 ref.) {Roud #3401}
Bright Eyed Little Nell of Narragansett Bay [Cross-reference]
Bright Fine Gold: (4 refs. 3K Notes)
Bright Morning Stars (For the Day Is A-Breakin' In My Soul): (2 refs. <1K Notes) {Roud #7335 and 18268}
Bright Orange Stars of Coleraine, The: (1 ref. <1K Notes) {Roud #8006}
Bright Phoebe: (8 refs.) {Roud #1989}
Bright Shades of Blue, The: (1 ref.)
Bright Sherman Valley [Cross-reference]
Bright Sparkles in the Church Yard: (2 refs. <1K Notes)
Bright Star of Derry, The: (1 ref.) {Roud #9754}
Bright Sunny South, The [Cross-reference]
Bright-Eyed Little Nell of Narragansett Bay [Cross-reference]

Brightest and Best: (5 refs. 4K Notes) {Roud #5743}

Brightest and Best of the Sons of the Morning [Cross-reference]

Brighton Camp [Cross-reference]

Brigtown's Plantins [Cross-reference]

Brilliant Light, The: (3 refs. <1K Notes) {Roud #V30261}

Brimbledon Fair [Cross-reference]

Brindisi Di Marinai: (2 refs. <1K Notes)

Bring Back My Barney to Me [Cross-reference]

Bring Back My Blue-eyed Boy [Cross-reference]

Bring Back My Bonnie to Me [Cross-reference]

Bring Back My Johnny to Me: (3 refs. <1K Notes) {Roud #1422}

Bring Good Ale [Cross-reference]

Bring Him Back Dead or Alive: (1 ref. 1K Notes) {Roud #11205}

Bring In That New Jerusalem: (1 ref.) {Roud #21328}

Bring in the Punch Ladle [Cross-reference]

Bring Me A Little Water, Silvy [Cross-reference]

Bring Me Back the Boy I Love [Cross-reference]

Bring Me Back the One I Love [Cross-reference]

Bring Me Little Water, Sylvie: (5 refs.) {Roud #11654}

Bring Me My Shotgun: (2 refs. <1K Notes)

Bring the Gold Cup Back to Newtown: (1 ref. <1K Notes) {Roud #17890}

Bring Us Good Ale: (15 refs. 1K Notes)

Bring Us in Good Ale [Cross-reference]

Bringing Him In Alive: (1 ref.) {Roud #18188}

Bringing in the Sheaves: (8 refs. <1K Notes) {Roud #14041}

Brisbane Ladies: (9 refs. 1K Notes) {Roud #687}

Brisk and Bonny Lad [Cross-reference]
Brisk and Bonny Lass, The (The Brisk and Bonny Lad): (5 refs. <1K Notes) {Roud #606}

Brisk and Lively Lad, The [Cross-reference]

Brisk Young Bachelor (I), The: (14 refs. <1K Notes) {Roud #1572}

Brisk Young Bachelor (II), The [Cross-reference]

Brisk Young Butcher, The: (12 refs.) {Roud #167}

Brisk Young Farmer, The [Cross-reference]

Brisk Young Lad, The: (6 refs.) {Roud #6139}

Brisk Young Lively Lad, The [Cross-reference]

Brisk Young Lover, A [Cross-reference]

Brisk Young Lover, The [Cross-reference]

Brisk Young Plougboy, The: (2 refs.) {Roud #1205}

Brisk Young Rover, The: (2 refs.) {Roud #5794}

Brisk Young Sailor Lad, The [Cross-reference]

Brisk Young Sailor, A [Cross-reference]

Brisk Young Sailor, The [Cross-reference]

Brisk Young Widow, A: (1 ref.)

Bristol Channel Jamboree [Cross-reference]

Bristol City: (3 refs. <1K Notes) {Roud #1087}

Bristol Coachman, The: (4 refs.) {Roud #19723}

Bristol Garland The [Cross-reference]

Bristol Town: (1 ref.) {Roud #1058}

Britannia on Our Lee: (4 refs.) {Roud #2014}

Britannia Sat Weeping: (2 refs. <1K Notes) {Roud #V7898}

Britannia, the Pride of the Ocean [Cross-reference]

British Buonaparte, The [Cross-reference]

British Grenadiers, The: (10 refs. <1K Notes) {Roud #11231?}

British Man-of-War, The: (18 refs. 2K Notes) {Roud #372 and 4616}

British Soldier (I), The (A British Soldier's Grave): (5 refs.) {Roud #1223}
British Soldier (II), The [Cross-reference]
British Soldier's Grave, The [Cross-reference]
Bro' Ephram [Cross-reference]
Broad-striped Trousers [Cross-reference]
Broadlan' Lan': (1 ref.) {Roud #7176}
Brockagh Brae: (1 ref. <1K Notes) {Roud #5171}
Brocklesby Fair [Cross-reference]
Broder Eton Got de Coon [Cross-reference]
Broke-Down Brakeman, The: (1 ref.) {Roud #3516}
Broken Breid o' Auchentumb, The: (1 ref.) {Roud #13052}
Broken Bridges [Cross-reference]
Broken Engagement (I -- She Was Standing By Her Window), The: (14 refs. <1K Notes) {Roud #3535}
Broken Engagement (II -- We Have Met and We Have Parted), The: (9 refs. <1K Notes) {Roud #4250}
Broken Engagement (III) [Cross-reference]
Broken Heart (I), The [Cross-reference]
Broken Heart (II -- Dearest One, Don't You Remember): (1 ref. <1K Notes) {Roud #6575}
Broken Heart (III), The [Cross-reference]
Broken Home, The: (3 refs. <1K Notes) {Roud #7411}
Broken Ring (I), The [Cross-reference]
Broken Ring (II), The [Cross-reference]
Broken Ring Song [Cross-reference]
Broken Ring Song fragment [Cross-reference]
Broken Shovel, The: (1 ref.) {Roud #7717}
Broken Ties (I'm Thinking Tonight of My Blue Eyes): (17 refs. 2K Notes) {Roud #460}
Broken Token (I), The [Cross-reference]
Broken Token (II), The [Cross-reference]
Broken Vows [Cross-reference]
Broken-down Gentleman, The [Cross-reference]

Broken-Down Sport [Cross-reference]

Broken-Down Squatter, The: (8 refs. 1K Notes) {Roud #8392}

Broken-Hearted: (1 ref.) {Roud #4332}

Broken-hearted Boy, The [Cross-reference]

Broken-Hearted Gardener, The: (1 ref. 2K Notes) {Roud #7966}

Broken-Hearted Milkman, The [Cross-reference]

Broken-Hearted Shearer, The: (1 ref.)

Bronc Peeler's Song: (1 ref.) {Roud #8052}

Broncho Buster, The [Cross-reference]

Bronco Buster, The: (1 ref.)

Bronco Jack's Thanksgiving: (1 ref.)

Bronk That Wouldn't Bust, The [Cross-reference]

Brookfield Murder, The [Laws F8]: (5 refs. <1K Notes) {Roud #2257}

Brooklyn Fire, The [Cross-reference]

Brooklyn Theatre Fire, The [Laws G27]: (10 refs. 2K Notes) {Roud #3258}

Brooklyn, The: (1 ref. <1K Notes) {Roud #V29712}

Broom Dasher [Cross-reference]

Broom o the Cowdenknowes (II - lyric), The: (5 refs. 2K Notes) {Roud #8209}

Broom of Cowdenknows, The [Child 217]: (13 refs. <1K Notes) {Roud #92}

Broom, Green Broom [Cross-reference]

Broomfield Hill, The [Child 43]: (32 refs. <1K Notes) {Roud #34}

Broomfield Wager, The [Cross-reference]

Broomhill's Bonnie Daughter: (3 refs.) {Roud #2175}

Broomhill's Bonnie Dochter [Cross-reference]

Broon Cloak On, The [Cross-reference]

Broon Cloak, The: (3 refs.) {Roud #5648}

Broon Coo's Broken the Fauld, The: (4 refs. 1K Notes) {Roud #6317}
Brother Alligator Come Out Tonight: (1 ref. <1K Notes)

Brother Ephrum Got de Coon and Gone On [Cross-reference]

Brother Green: (25 refs. <1K Notes) {Roud #3395}

Brother I Got Jesus: (1 ref.) {Roud #18151}

Brother Jack, If You Were Mine: (1 ref.)

Brother Jim Got Shot: (1 ref. <1K Notes) {Roud #16643}

Brother Jonah: (1 ref. <1K Notes)

Brother Moses Gone: (1 ref. <1K Notes) {Roud #12006}

Brother Noah: (2 refs.) {Roud #8821}

Brother, Can You Spare a Dime?: (1 ref. 1K Notes) {Roud #23551}

Brother, Guide Me Home: (1 ref.) {Roud #12044}

Brother, You Oughtta Been There [Cross-reference]

Brother's Revenge [Cross-reference]

Brothers John and Henry Sheares, The: (2 refs. 5K Notes)

Brothers St. John, The: (1 ref. <1K Notes)

Broughty Wa's [Child 258]: (4 refs. <1K Notes) {Roud #108}

Brow of Sweet Knocklayd: (1 ref.)

Brow-bender: (2 refs.)

Brown Adam [Child 98]: (11 refs.) {Roud #482}

Brown and Yellow Ale, The: (3 refs. 1K Notes)

Brown and Yellow Earl, The [Cross-reference]

Brown Bird, The [Cross-reference]

Brown Duck, The [Cross-reference]

Brown Edom [Cross-reference]

Brown Eyes: (2 refs.) {Roud #3394}

Brown Flour: (2 refs. <1K Notes) {Roud #9946}

Brown Girl (I), The [Child 295]: (7 refs. <1K Notes) {Roud #180}

Brown Girl (II), The [Cross-reference]
Brown Girl (III), The [Cross-reference]

Brown Jug, The (Bounce Around): (4 refs. <1K Notes) {Roud #7644}

Brown Robin [Child 97]: (6 refs.) {Roud #62}

Brown Robyn's Confession [Child 57]: (6 refs. 1K Notes) {Roud #3882}

Brown-Eyed Boy [Cross-reference]

Brown-Eyed Gypsies, The [Cross-reference]

Brown-Eyed Lee: (1 ref. <1K Notes) {Roud #4042}

Brown-Haired Lass, The: (2 refs.)

Brown-Hairled Girl, The [Cross-reference]

Brown-Skinned Woman, A: (1 ref. <1K Notes) {Roud #11639}

Brown's Ferry Blues: (8 refs. <1K Notes)

Brownsville Mountain [Cross-reference]

Bruce's Address to his Army [Cross-reference]

Bruce's Lines: (2 refs.) {Roud #6276}

Bruce's Log Camp [Cross-reference]

Brudenlaws, The [Cross-reference]

Brughaichean Ghlinn-Braon (Braes of Glen Broom): (1 ref. <1K Notes)

Brule Boys, The: (1 ref. <1K Notes) {Roud #26142}

Bruntie's [Cross-reference]

Brunton Town [Cross-reference]

Brush Creek Wreck, The: (3 refs. <1K Notes) {Roud #4137}

Brush Ye Back My Curly Locks: (1 ref. <1K Notes) {Roud #7286}

Brushy Mountain Freshet, The: (2 refs. <1K Notes) {Roud #6643}

Bruton Town [Cross-reference]

Bryan Campaign Song: (2 refs. <1K Notes)

Bryan O'Lynn [Cross-reference]

Bryant's Ranges O: (4 refs. <1K Notes)

Bryng Us in Good Ale [Cross-reference]
Brynie O'Linn [Cross-reference]

Bryno-o-Lynn [Cross-reference]

Bu' alligator. alligator come out tonight [Cross-reference]

Buachaill Na Gruaige Brea Bui: (1 ref. <1K Notes)

Buachaill On Eirne (Boy from Ireland): (1 ref. <1K Notes)

Buachaill Roe, The: (6 refs. <1K Notes) {Roud #5730}

Buachaillin Donn: (2 refs.)

Bubbo Le' Me Lone: (1 ref. <1K Notes)

Buccaneer's Bride, The: (3 refs. <1K Notes) {Roud #25993}

Buccaneer's Song to His Love, The: (1 ref. <1K Notes) {Roud #13939}

Buccaneers, The [Cross-reference]

Buccoo Bay Young Girl: (1 ref.)

Buchan Bobby, The: (1 ref.) {Roud #15746}

Buchan Hunt: (1 ref.) {Roud #15098}

Buchan Laddie, The [Cross-reference]

Buchan Miller, The [Cross-reference]

Buchan Turnpike, The: (2 refs. 1K Notes) {Roud #5961}

Buck Creek Gal [Cross-reference]

Buck Creek Girls [Cross-reference]

Buck Goat Song, The: (1 ref.) {Roud #30708}

Buck Sheep, The [Cross-reference]

Buck-Eye Rabbit: (2 refs.) {Roud #6706}

Buck-eyed Jim [Cross-reference]

Buckets of Water [Cross-reference]

Buckeye Jim: (3 refs.) {Roud #10059}

Buckeye Rabbit [Cross-reference]

Bucking Broncho, The (The Broncho Buster) [Laws B15]: (18 refs. 1K Notes) {Roud #934}

Bucking Bronko, The [Cross-reference]
Buckingham Betrayed by Banister: (2 refs. 10K Notes)
Bucklich Mennli, Des (The Little Humpback): (1 ref. <1K Notes)
Buckskin Bag of Gold: (1 ref.) {Roud #11710}
Buckskin Joe: (1 ref.) {Roud #4949}
Bud Francois: (1 ref. <1K Notes)
Bud Jones: (1 ref.) {Roud #12457}
Budd Lake Plains: (2 refs. <1K Notes) {Roud #8866}
Budded Roses [Cross-reference]
Buddy Bolden's Blues [Cross-reference]
Buddy Won't You Roll Down the Line: (13 refs. 1K Notes)
Budgeon It Is a Delicate Trade, The [Cross-reference]
Buduran's Ball: (1 ref. <1K Notes) {Roud #16235}
Buena Vista (I): (2 refs.) {Roud #2829}
Buena Vista (II) [Cross-reference]
Buffalo Boy: (8 refs. <1K Notes) {Roud #313}
Buffalo Gals: (41 refs. 1K Notes) {Roud #738}
Buffalo Hunt, The: (1 ref.) {Roud #25772}
Buffalo Hunters: (1 ref. <1K Notes) {Roud #4633}
Buffalo Hunters, The [Cross-reference]
Buffalo Range (I) [Cross-reference]
Buffalo Range (II), The: (1 ref. <1K Notes)
Buffalo Skinners, The [Laws B10a]: (26 refs.) {Roud #634}
Buffalo Whore, The [Cross-reference]
Buffalo, The [Cross-reference]
Buffer, Don't You Cry for Me: (1 ref.) {Roud #V47334}
Bugaboo, The [Cross-reference]
Bugerboo [Cross-reference]
Bugger Burns: (1 ref. <1K Notes) {Roud #4169}
Bullshit Bill: (1 ref. <1K Notes)
Bully Boat, The [Cross-reference]
Bully Brown: (2 refs.) {Roud #9805}
Bully Crew, The: (1 ref. 1K Notes) {Roud #29052}
Bully in the Alley: (3 refs. <1K Notes) {Roud #8287}
Bully of Lot Eleven, The: (1 ref.) {Roud #25156}
Bully of the Town, The [Laws I14]: (25 refs. 6K Notes) {Roud #4182}
Bully, Long Time Ago: (1 ref. <1K Notes)
Bully, The [Cross-reference]
Bumblebee Cotton, Peckerwood Corn: (1 ref. <1K Notes)
Bump Me into Parliament: (2 refs.)
Bumpers, Bumbers, Flowing Bumpers: (1 ref. <1K Notes)
Bumpers, Squire Jones: (2 refs. 1K Notes) {Roud #6532}
Bumpkin Brawly [Cross-reference]
Bunch O' Roses [Cross-reference]
Bunch of Bastards: (2 refs. <1K Notes) {Roud #29395 and 29949}
Bunch of Blue Ribbons [Cross-reference]
Bunch of Nuts, The [Cross-reference]
Bunch of Roses: (1 ref.) {Roud #16301}
Bunch of Rushes [Cross-reference]
Bunch of Violets, The: (2 refs.) {Roud #5348}
Bunch of Watercresses [Cross-reference]
Bundaberg, The [Cross-reference]
Bundle and Go (I): (4 refs. <1K Notes) {Roud #3329}
Bundle and Go (II): (5 refs. <1K Notes) {Roud #3330}
Bundle of Truths, A: (6 refs. <1K Notes) {Roud #19760}
Bung Yer Eye: (7 refs. <1K Notes) {Roud #6513}
Bung Your Eye (II) [Cross-reference]
Bungle Rye [Cross-reference]

Bunker's Hill, A New Song [Cross-reference]

Bunkhouse Ballad: (1 ref. <1K Notes) {Roud #8863}

Bunkhouse Orchestra: (2 refs.) {Roud #11093}

Bunnit of Straw, The: (1 ref. <1K Notes) {Roud #3728}

Buonaparte on St. Helena [Cross-reference]

Burd Ellen [Cross-reference]

Burd Ellen and Young Tamlane [Child 28]: (1 ref.) {Roud #3962}

Burd Helen (I) [Cross-reference]

Burd Helen (II) [Cross-reference]

Burd Isabel and Earl Patrick [Child 257]: (4 refs.) {Roud #107}

Burd Isbell [Cross-reference]

Burden Down Lawd [Cross-reference]

Bureau, The (The Lads fae the Tap o' the Hill): (1 ref.) {Roud #22212}

Buren's Grove: (1 ref. <1K Notes) {Roud #2787}

Burgeo Jail: (2 refs. <1K Notes) {Roud #25318}

Burges: (2 refs.) {Roud #15560}

Burglar Man, The [Cross-reference]

Burglar, The [Cross-reference]

Burial of Sir John Moore, The: (8 refs. 3K Notes)

Burial of Wild Bill, The: (4 refs. <1K Notes) {Roud #11542}

Burke's Confession: (2 refs. 30K Notes) {Roud #5640}

Burke's Dream [Laws J16]: (6 refs. 3K Notes) {Roud #1893}

Burly, Burly Banks of Barbry-O [Cross-reference]

Burnfoot Town: (1 ref. <1K Notes)

Burnie, The: (2 refs. <1K Notes) {Roud #5629}

Burning o' Auchindoun, The [Cross-reference]

Burning o' Lady Marjorie, The [Cross-reference]
Burning of Auchindoun [Cross-reference]
Burning of Auchindown, The [Cross-reference]
Burning of Frendraught, The [Cross-reference]
Burning of Henry K. Robinson’s Camp in 1873, The: (1 ref.) {Roud #4067}
Burning of Loudon Castle, The [Cross-reference]
Burning of Rosslea, The: (1 ref. 1K Notes) {Roud #2937}
Burning of the Bayou Sara, The [Cross-reference]
Burning of the Granite Mill, The [Laws G13]: (5 refs.) {Roud #1823}
Burns and His Highland Mary [Laws O34]: (21 refs. <1K Notes) {Roud #820}
Burns's Farewell: (1 ref. <1K Notes) {Roud #6117}
Burns's Log Camp: (2 refs. <1K Notes) {Roud #9203}
Burnt Islands: (1 ref. <1K Notes) {Roud #18197}
Burnt-Out Old Fellow, The [An Seanduine Doighe]: (1 ref. <1K Notes)
Bury Me Beneath the Willow: (38 refs. <1K Notes) {Roud #410}
Bury Me in the Cornfield, Nigger [Cross-reference]
Bury Me in the Garden: (1 ref.) {Roud #15743}
Bury Me Not on the Chickamauga [Cross-reference]
Bury Me Not on the Lone Prairie [Laws B2]: (43 refs. <1K Notes) {Roud #631}
Bury Me Out on the Prairie [Cross-reference]
Bury the Dead: (1 ref.) {Roud #25992}
Bush Christening, The: (1 ref. <1K Notes)
Bush of Broom, The [Cross-reference]
Bushel of Wheat: (1 ref.) {Roud #16335}
Bushes and Briars: (4 refs.) {Roud #1027}
Bushman, The: (1 ref.)
Bushman's Farewell to Queensland: (2 refs.)
Bushman's Lullaby, The: (1 ref. <1K Notes)
Bushman's Song, A [Cross-reference]
Bushranger Jack Power: (2 refs. 2K Notes) {Roud #9116}

Bushwhacker's Song: (2 refs. <1K Notes) {Roud #11751}

Business of Makin' the Paper, The: (1 ref. <1K Notes)

Busk and Go to Berwick, Johnnie [Cross-reference]

Busk, Busk, Bonnie Lassie: (2 refs. <1K Notes) {Roud #832}

But For Your Sake I'll Fleece the Flock [Cross-reference]

But gin I had the sair hairst shorn [Cross-reference]

But He Ain't Comin' Here t' Die No Mo' (Jesus Ain't Comin' Here t' Die No Mo') [Cross-reference]

But I Forgot to Cry: (1 ref.) {Roud #8155}

But the Mortgage Worked the Hardest: (1 ref. <1K Notes)

Butcher and Chamber Maid, The [Cross-reference]

Butcher and the Baker, The [Cross-reference]

Butcher and the Tailor's Wife, The: (3 refs. <1K Notes) {Roud #1528}

Butcher Boy (II), The [Cross-reference]

Butcher Boy, The [Laws P24]: (67 refs. 3K Notes) {Roud #409}

Butcher's Daughter, The: (5 refs. 1K Notes) {Roud #5831}

Butcher's Shop, The: (3 refs. <1K Notes) {Roud #12979}

Butt-Cut Ruler: (1 ref. <1K Notes)

Butter and Cheese [Cross-reference]

Butter and Cheese and All [Cross-reference]

Buttercup Joe: (4 refs. 1K Notes) {Roud #1635}

Buttermilk Boy, The: (2 refs.) {Roud #1227}

Buttermilk Hill [Cross-reference]

Button Willow Tree [Cross-reference]

Button, Button, Who's Got the Button?: (4 refs. <1K Notes)

Buxom Blade [Cross-reference]

Buxter's Bold Crew [Cross-reference]

Buy a Broom: (5 refs. 1K Notes) {Roud #13229}
Buy a Charter Oak: (1 ref. <1K Notes) {Roud #7588}

Buy Baby Ribbon [Cross-reference]

Buy Broom Besoms (I Maun Hae a Wife): (3 refs. <1K Notes) {Roud #1623}

Buy Broom Buzzems [Cross-reference]

Buy Me a China Doll [Cross-reference]

Buy Me a Rocking Chair [Cross-reference]

Buying Land: (2 refs. <1K Notes)

Buzz: (1 ref.)

Buzzard Lope [Cross-reference]

By a Chapel as I Came [Cross-reference]

By a Fireside Bright and Cheerful: (1 ref. <1K Notes)

By an' by-e I'm goin' t' see the King [Cross-reference]

By and By (I): (3 refs.) {Roud #11963}

By and By (II) [Cross-reference]

By Borden's Grove [Cross-reference]

By By, My Honey [Cross-reference]

By Kells Waters [Cross-reference]

By Kells Waters (Kellswaterside): (6 refs.) {Roud #2730}

By Memory Inspired: (2 refs. 2K Notes)

By Sea to Santiago [Cross-reference]

By the Banks of the Manistee: (1 ref.) {Roud #18194}

By the Dry Cardrona: (3 refs.)

By the Green Grove [Cross-reference]

By the Hush: (7 refs. 21K Notes) {Roud #2314}

By the Hush, Me Boys [Cross-reference]

By the Lightning We Lost our Sight [Laws K6]: (5 refs.) {Roud #1894}

By the Rosy Banks So Green [Cross-reference]

By the Silv'ry Rio Grande [Cross-reference]
By the Silvery Rio Grande [Cross-reference]
By This Wild and Stormy Weather: (1 ref. <1K Notes) {Roud #7282}
By West of Late As I Did Walk [Cross-reference]
By west off late as I dyd walke [Cross-reference]
By'm By [Cross-reference]
By'n By: (3 refs.) {Roud #11600}
Bye and Bye [Cross-reference]
Bye and Bye I'm Goin' To See the King [Cross-reference]
Bye and Bye You Will Forget Me (I): (3 refs. {Roud #6577}
Bye and Bye You Will Forget Me (II) [Cross-reference]
Bye Baby Bunting: (11 refs. <1K Notes) {Roud #11018}
Bye Bye My Darling [Cross-reference]
Bye-bye Sweet Rosianna [Cross-reference]
Bye, Old Grover: (1 ref. 1K Notes)
Byker Hill: (2 refs.) {Roud #3488}
Byrontown: (3 refs. <1K Notes) {Roud #9202}
Bysshop Scrope, that was so wyse, The [Cross-reference]
C & O Freight & Section Crew Wreck, The: (2 refs.)
C-H-I-C-K-E-N Spells Chicken: (8 refs. 1K Notes) {Roud #21063}
C. & O. Wreck, The (1913) [Laws G4]: (6 refs. <1K Notes) {Roud #3248}
C.C. Rider [Cross-reference]
C'est a Paris Y-A-T'Une Noce (There's a Wedding in Paris): (2 refs.)
C'est L'Aviron (Pull on the Oars): (7 refs. <1K Notes)
C'est L'avirson Qui Nous Mene En Haut [Cross-reference]
C'est la Belle Francoise (Beautiful Francesca): (2 refs. <1K Notes)
C'est la Poulette Grise (The Pullet): (1 ref.)
C'etait Trois Jeunes Garcons Partis Pour un Voyage (Three Young Boys Go on a Voyage): (2 refs.)
C'etait une bergere [Cross-reference]
Ca the Yowes to the Knowes [Cross-reference]
Ca' Hawkie Through the Water: (7 refs. <1K Notes) {Roud #3159 and 5945}
Ca' Hawkie, drive Hawkie, ca' Hawkie through the water [Cross-reference]
Ca' the Ewes to the Knowes [Cross-reference]
Ca' the Ewes Unto the Knowes [Cross-reference]
Ca' the Yowes (II) [Cross-reference]
Ca'eries Hae Sookit the Kye Dry, The: (1 ref.) {Roud #7281}
Cabbage and Goose [Cross-reference]
Cabbage Head Song, The [Cross-reference]
Cabbage-Tree Hat, The: (1 ref.) {Roud #9115}
Cabin Boy [Cross-reference]
Cabin Boy (I), The [Cross-reference]
Cabin Boy (II), The [Cross-reference]
Cabin Creek Flood, The: (1 ref. <1K Notes)
Cadence Count [Cross-reference]
Cadger Bruce: (1 ref. <1K Notes) {Roud #6059}
Cadgers o' Dundee: (1 ref.)
Caesar Boy, Caesar: (1 ref. <1K Notes)
Caesar, oh, Caesar: (1 ref. <1K Notes)
Caesar's Victory, The: (1 ref.)
Cahan's Shaden Glen: (1 ref. <1K Notes) {Roud #6882}
Cailin Deas Cruite Na MBo [Cross-reference]
Cailin Deas, The: (1 ref. <1K Notes) {Roud #3074}
Cailin Gaelach, An (The Irish Girl): (1 ref. <1K Notes)
Cailin Rua, An (The Red-Headed Girl): (2 refs. <1K Notes)
Cain and Abel (When the Great Day Comes): (3 refs.) {Roud #11827}
Cain Killed Abel: (2 refs.)
Cairistiona: (2 refs. <1K Notes)
Cairn-o'-Mount: (5 refs. <1K Notes) {Roud #3794}

Cairo (I): (1 ref.)

Cairo (II): (4 refs. <1K Notes)

Caisson Are Rolling Along, The [Cross-reference]

Caisson Song [Cross-reference]

Caissons Go Rolling Along, The (Caisson Song, Field Artillery Song): (4 refs. <1K Notes) {Roud #9547}

Caitilin Ni Uallachain (Cathaleen Ni Houlihan): (8 refs. 2K Notes)

Cake, Cake, and Cairneyquhing [Cross-reference]

Calabar, The: (7 refs. <1K Notes) {Roud #1079}

Calais Disaster, The: (2 refs.) {Roud #4654}

Calder's Braes: (1 ref. <1K Notes) {Roud #5790}

Caledonia (I) [Cross-reference]

Caledonia (II) [Cross-reference]

Caledonia (III -- Jean and Caledonia): (4 refs. <1K Notes) {Roud #3801}

Calendar Rhymes: (2 refs. <1K Notes) {Roud #1599 and 1954}

Calibar, The [Cross-reference]

Calico Printer's Clerk, The: (3 refs. <1K Notes) {Roud #13210}

California (I): (1 ref.)

California (II) [Cross-reference]

California Bloomer: (1 ref. <1K Notes)

California Blues (Blue Yodel #4): (1 ref. <1K Notes) {Roud #11804}

California Boys [Cross-reference]

California Brothers, The [Cross-reference]

California Joe: (3 refs. 1K Notes) {Roud #4645}

California Song, The [Cross-reference]

California Stage Company, The: (1 ref. <1K Notes) {Roud #8060}

California Trail: (1 ref.) {Roud #8051}

Calinda [Cross-reference]
Calino Casturame [Cross-reference]

Call Dinah: (2 refs.)

Call John the Boatman: (1 ref.) {Roud #9433}

Call Lummy Koo [Cross-reference]

Call Me Hangin' Johnny [Cross-reference]

Call Me Moma Gie Me: (1 ref.)

Call My Little Dog: (1 ref.) {Roud #15765}

Call of Home, The: (1 ref.)

Call of Quantrell, The: (1 ref. 1K Notes) {Roud #7771}

Call the Hogs to Supper: (1 ref. <1K Notes)

Call to the Races at New-Market, The [Cross-reference]

Callahan: (1 ref.) {Roud #18198}

Callieburn [Cross-reference]

Calling In, Calling Out: (1 ref.)

Callino Casturame (Colleen Og a Store; Callin O Chois tSiure; Happy 'Tis, Thou Blind, for Thee): (3 refs. <1K Notes)

Calliope (This House is Haunted): (1 ref.)

Calm: (1 ref. <1K Notes) {Roud #2011}

Calomel: (9 refs. 2K Notes) {Roud #3770}

Calton Weaver, The [Cross-reference]

Calvary: (1 ref. <1K Notes) {Roud #12169}

Cam' Ye By the Salmon Fishin': [Cross-reference]

Cambric Shirt, The [Cross-reference]

Camden Town: (2 refs. <1K Notes) {Roud #564}

Came Ye O' er Frae France: (3 refs. 9K Notes) {Roud #5814}

Cameloun: (3 refs. <1K Notes) {Roud #5592}

Cameron's Gotten's Wife Again: (1 ref. <1K Notes) {Roud #13130}

Cameronian Cat, The [Cross-reference]

Camp 13 on the Manistee: (2 refs. 1K Notes) {Roud #6519}
Camp a Little While in the Wilderness: (1 ref.)
Camp at Hoover Lake, The: (1 ref. <1K Notes) {Roud #4373}
Camp Blues: (1 ref.) {Roud #18177}
Camp Fire Has Gone Out, The: (1 ref.) {Roud #8035}
Camp Meeting Tonight On the Old Camp Ground: (1 ref. <1K Notes)
Camp on de Cheval Gris, De: (2 refs. <1K Notes) {Roud #8847}
Camp on McNeal, The: (1 ref. <1K Notes) {Roud #1945}
Camp Seven Song: (1 ref.) {Roud #6496}
Camp Thirteen on the Manistee [Cross-reference]
Campaign of 1856, The: (1 ref. 1K Notes) {Roud #7838}
Campaign Sing [Cross-reference]
Campanero, The: (2 refs.) {Roud #3094}
Campbell the Drover [Cross-reference]
Campbell the Rover: (6 refs.) {Roud #881}
Campbell's Mill: (2 refs. <1K Notes) {Roud #6884}
Campbells Are Coming, The: (8 refs. <1K Notes) {Roud #5784}
Camphor Song, The: (1 ref. <1K Notes)
Campin' Song: (1 ref.) {Roud #16293}
Camping in the Bend [Cross-reference]
Camptown Races: (17 refs. 1K Notes) {Roud #11768}
Camptown Races, De [Cross-reference]
Can a Dockyard Matey Run?: (1 ref.)
Can Cala Me [Cross-reference]
Can I not syng but hoy [Cross-reference]
Can I Sleep in Your Barn Tonight?: (27 refs. <1K Notes) {Roud #768}
Can of Grog, The: (1 ref.) {Roud #2023}
Can of Spring Water, The: (2 refs. <1K Notes) {Roud #5215}
Can the Circle Be Unbroken? [Cross-reference]
Can We Clean Your Windows?: (1 ref.) {Roud #10539}
Can Ye Sew Cushions: (3 refs. <1K Notes) {Roud #5527}
Can You Rokker Romany?: (3 refs. <1K Notes)
Can You Rokra Romany? [Cross-reference]
Can' Ya Dance the Polka [Cross-reference]
Can'cha Line 'Em: (13 refs. 1K Notes) {Roud #10070}
Can't Cross Jordan: (2 refs. <1K Notes) {Roud #11879}
Can't Dance Chicken Foot [Cross-reference]
Can't Help But Wonder [Cross-reference]
Can't Help But Wonder Where I'm Bound [Cross-reference]
Can't Help Crying Sometimes: (1 ref. <1K Notes)
Can't Hide Sinner: (3 refs. <1K Notes) {Roud #16450}
Can't Hide Sinner (I) [Cross-reference]
Can't They Dance the Polka [Cross-reference]
Can't Ye Hilo?: (2 refs. <1K Notes)
Can't You Dance the Polka (New York Girls): (12 refs. <1K Notes) {Roud #486}
Can't You Line 'Em [Cross-reference]
Can't You Line It?: (3 refs.) {Roud #10070}
Can't You Live Humble: (2 refs.) {Roud #11952}
Canaan [Cross-reference]
Canada (I): (1 ref. <1K Notes) {Roud #8891}
Canada (II) [Cross-reference]
Canada I O (I) [Cross-reference]
Canada I O (II) [Cross-reference]
Canada-I-O [Cross-reference]
Canada-I-O (The Wearing of the Blue; Caledonia): (17 refs. 2K Notes) {Roud #309 and 5543}
Canada, Hi! Ho! [Cross-reference]
Canaday I O [Cross-reference]
Canaday I-O [Cross-reference]

Canaday-I-O, Michigan-I-O, Colley's Run I-O [Laws C17]: (27 refs. <1K Notes) {Roud #640}

Canadee-I-O [Cross-reference]

Canadian Boat Song, A: (4 refs. <1K Notes) {Roud #13847}

Canal Dance, A [Cross-reference]

Canal Street [Cross-reference]

Canaller's Lament, The: (1 ref. <1K Notes) {Roud #19886}

Canalman's Farewel (Lay Me on the Horse-Bridge): (1 ref.) {Roud #6592}

Candlelight Fisherman, The: (5 refs. <1K Notes) {Roud #1852}

Candy Man: (3 refs. <1K Notes)

Candy Man Blues [Cross-reference]

Cane Creek Massacre, The: (1 ref.)

Cane-Cutter's Lament, The: (1 ref.)

Canned Heat Blues: (1 ref. <1K Notes)

Cannibal King Medley, The: (1 ref. <1K Notes)

Cannibal Maiden, The: (1 ref. <1K Notes) {Roud #9541}

Cannily, Cannily: (4 refs. <1K Notes)

Cannon Ball, The [Cross-reference]

Cannonball Blues [Cross-reference]

Cannonball, The: (6 refs.) {Roud #4759}

Canny Miller and His Wife, The: (2 refs. <1K Notes) {Roud #7152}

Canny Newcassel [Cross-reference]

Canny Newcastle: (1 ref. <1K Notes) {Roud #3060}

Canny Shepherd Laddie o the Hills, The: (2 refs.) {Roud #3088}

Canso Strait: (12 refs. 2K Notes) {Roud #1815}

Cant-Hook and Wedges [Cross-reference]

Cantie Carlie, The: (2 refs. <1K Notes) {Roud #6055}

Cantu a Timumi: (1 ref.)
Canuck’s Lament: (1 ref.)

Canute Song, The [Cross-reference]

Cap Stone, The: (1 ref.) {Roud #7835}

Cap’n Don’t You Know All Your Crew Is Goin’ to Leave You [Cross-reference]

Cap’n Paul: (1 ref. <1K Notes) {Roud #4685}

Cap’n, I Believe: (1 ref.)

Cape Ann [Cross-reference]

Cape Breton Boy, A: (1 ref. <1K Notes) {Roud #25803}

Cape Breton Murder: (1 ref. <1K Notes) {Roud #2717}

Cape Cod Girls: (13 refs. <1K Notes) {Roud #325}

Cape Cod Shanty [Cross-reference]

Cape St Mary’s [Cross-reference]

Capital Ship, A: (2 refs. <1K Notes)

Cappabwee Murder, The: (2 refs. <1K Notes) {Roud #5302}

Cappy, or The Pitman’s Dog: (2 refs. <1K Notes) {Roud #3145}

Capt. Frederick Harris and the Grates Cove Seal Killers of 1915: (1 ref. 4K Notes) {Roud #V44803}

Captain Abram Kean: (2 refs. 27K Notes) {Roud #V44802}

Captain Avery [Cross-reference]

Captain Barnwell [Cross-reference]

Captain Barton's Distress on Board the Lichfield: (1 ref.) {Roud #V1856}

Captain Bill Ryan Left Terry Behind: (2 refs. 9K Notes) {Roud #12532}

Captain Bob Bartlett: (2 refs. 52K Notes) {Roud #V45400}

Captain Bover: (1 ref. <1K Notes) {Roud #3147}

Captain Bunker [Cross-reference]

Captain Burke [Laws K5]: (4 refs. <1K Notes) {Roud #834}

Captain Calls All Hands, The [Cross-reference]

Captain Car, or, Edom o Gordon [Child 178]: (29 refs. 1K Notes) {Roud #80}

Captain Coldstein [Cross-reference]
Captain Colson [Cross-reference]

Captain Colstein [Cross-reference]

Captain Colster [Cross-reference]

Captain Conrod: (3 refs. <1K Notes) {Roud #1816}

Captain Coulson [Cross-reference]

Captain Coulston: (14 refs. <1K Notes) {Roud #1695}

Captain Death: (3 refs. <1K Notes) {Roud #1103}

Captain Devin [Cross-reference]

Captain Don't Feel Sorry for a Longtime Man: (1 ref. <1K Notes)

Captain Don't You Know [Cross-reference]

Captain Doorley and the Boyne: (4 refs. 1K Notes) {Roud #V8384}

Captain Dwyer: (1 ref. 1K Notes)

Captain Every: (4 refs. 6K Notes) {Roud #1674}

Captain Fowler: (2 refs. 1K Notes)

Captain Frazer's Nose: (3 refs.) {Roud #6296}

Captain Glen's Unhappy Voyage to New Barbary [Cross-reference]

Captain Glen/The New York Trader (The Guilty Sea Captain A/B) [Laws K22]: (21 refs. 3K Notes) {Roud #478}

Captain Grant: (8 refs. 2K Notes) {Roud #1286}

Captain He Go To Him Cabin: (1 ref. <1K Notes)

Captain Henry Thomey: (1 ref. 3K Notes) {Roud #V44634}

Captain Holler Hurry: (3 refs.) {Roud #10989}

Captain Howley [Cross-reference]

Captain If You Fire Me [Cross-reference]

Captain James (The Captain's Apprentice): (8 refs. 7K Notes) {Roud #835}

Captain Jenks [Cross-reference]

Captain Jim Rees and the Katie: (1 ref. 1K Notes) {Roud #9997}

Captain Jinks: (14 refs. 2K Notes) {Roud #4858}

Captain Jinks (playparty): (3 refs. <1K Notes) {Roud #4858}
Captain Jinks of the Horse Marines [Cross-reference]

Captain John [Cross-reference]

Captain Kid's Farewell to the Sea [Cross-reference]

Captain Kidd (II) [Cross-reference]

Captain Kidd [Laws K35]: (35 refs. 41K Notes) {Roud #1900}

Captain Larkins: (1 ref. <1K Notes) {Roud #29051}

Captain Mansfield's Fight with the Turks at Sea [Cross-reference]

Captain Mills [Cross-reference]

Captain of the Heads' Lament: (1 ref.)

Captain Old Blue: (0 refs. <1K Notes)

Captain Osborn: (1 ref.)

Captain Power: (1 ref.) {Roud #29062}

Captain Robert Kidd [Cross-reference]

Captain Shepherd: (1 ref. 1K Notes) {Roud #9977}

Captain Spinney [Cross-reference]

Captain Strachan: (2 refs. 3K Notes) {Roud #9814}

Captain Thompson: (1 ref.) {Roud #2373}

Captain Thunder: (1 ref.) {Roud #V16978}

Captain Ward and the Rainbow [Child 287]: (40 refs. 7K Notes) {Roud #224}

Captain Webster: (2 refs. <1K Notes) {Roud #5713}

Captain Wedderburn's Courtship [Child 46]: (39 refs. 5K Notes) {Roud #36}

Captain Went Below, The: (2 refs.) {Roud #9637}

Captain Wholesome [Cross-reference]

Captain William Jackman, A Newfoundland Hero: (6 refs. 12K Notes) {Roud #6349}

Captain with His Whiskers, The [Cross-reference]

Captain's Apprentice (I), The [Cross-reference]

Captain's Apprentice (II), The: (9 refs. 13K Notes) {Roud #835}

Captain's Ball, The [Cross-reference]
Captain's Got a Luger  [Cross-reference]
Captain's Lady (I), The: (2 refs. <1K Notes) {Roud #9799}
Captaine Carre  [Cross-reference]
Captains and Ships: (5 refs. 18K Notes) {Roud #7291}
Capture and Destruction of Sebastopol  [Cross-reference]
Capture of For Garry, or Riel's Retreat  [Cross-reference]
Capture of New Orleans: (2 refs. <1K Notes)
Capture of William Wood by the Blackfoot Indians, The: (1 ref. <1K Notes)
Car Ferry Marquette and Bessemer No. 2: (1 ref. 2K Notes) {Roud #19866}
Carcasho: (1 ref. <1K Notes) {Roud #9985}
Card Song, The  [Cross-reference]
Cardinals Be Damned, The  [Cross-reference]
Careless Billy: (2 refs. <1K Notes) {Roud #8795}
Careless Love: (53 refs. <1K Notes) {Roud #422}
Carey's Disguise: (1 ref. 1K Notes) {Roud #8864}
Carfindo, The  [Cross-reference]
Cargo Workers: (3 refs.)
Caribou, The  [Cross-reference]
Caristiona  [Cross-reference]
Carle He Cam' Ower the Craft, The  [Cross-reference]
Carle o' Killyburn Braes, The  [Cross-reference]
Carle Sits Upon the Sea  [Cross-reference]
Carlie, Can Ye Hushle Ony?: (1 ref. <1K Notes) {Roud #7244}
Carlisle Lady, The  [Cross-reference]
Carmack Song, The: (1 ref.)
Carmagnoles, The: (1 ref. <1K Notes)
Carnabane: (1 ref.) {Roud #13545}
Carnal and the Crane, The [Child 55]: (13 refs. 32K Notes) {Roud #306}
Carnatogher's Braes: (1 ref.) {Roud #13546}

Carnlough Shore: (1 ref. <1K Notes) {Roud #13458}

Carol for Presenting the Wassel-Bowl, to be Sung upon Twelfth-Day at Night [Cross-reference]


Carol for St. Edmund's Day, A: (5 refs. 6K Notes)

Carol for the Wassail-Bowl, A: (1 ref. <1K Notes) {Roud #209}

Carol for Twelfth Day: (1 ref.) {Roud #3312}

Carol of Bringing in the Boar's Head, A [Cross-reference]

Carol of Hunting, A [Cross-reference]

Carol of the Annunciation, A [Cross-reference]

Carol of the Cherry Tree [Cross-reference]

Carol of the Twelve Numbers, The [Cross-reference]

Carolina Crew, The [Cross-reference]

Carolina Lady [Cross-reference]

Caroline: (1 ref.)

Caroline and Her Young Sailor Bold (Young Sailor Bold II) [Laws N17]: (19 refs.) {Roud #553}

Caroline and Her Young Sailor Boy [Cross-reference]

Caroline and Young Sailor Bold [Cross-reference]

Caroline of Edinborough Town [Laws P27]: (42 refs.) {Roud #398}

Caroline of Edinburg Town [Cross-reference]

Caroline Pink: (2 refs.) {Roud #19389}

Caroline the Rich Merchant's Daughter [Cross-reference]

Carpenter's Wife, The [Cross-reference]

Carrbridge Castle [Cross-reference]

Carrickfergus: (5 refs. <1K Notes) {Roud #26183}

Carrickmann Lake: (2 refs. <1K Notes) {Roud #5177}

Carrie Belle: (2 refs. <1K Notes) {Roud #21448}
Carried Water for the Elephant: (1 ref.)

Carrier Dove, The: (9 refs. <1K Notes) {Roud #2814}

Carrier's Song, The: (1 ref.)

Carries and Kye (Courting Among the Kye): (3 refs.) {Roud #3785}

Carrigaline Goalers Defeated, The: (1 ref. <1K Notes)

Carrion Crow: (26 refs. 17K Notes) {Roud #891}

Carrion Crow and the Tailor, The [Cross-reference]

Carroll Ban: (1 ref. <1K Notes) {Roud #30697}

Carrowclare [Cross-reference]

Carry Him To the Burying Ground (General Taylor, Walk Him Along Johnny): (3 refs. <1K Notes) {Roud #216}

Carry Me Back to Green Pastures: (1 ref. <1K Notes)

Carry Me Back to Old Virginny: (14 refs. 2K Notes) {Roud #15431}

Carry Me Back to the Mountains: (2 refs.) {Roud #30152}

Carryin' Sacks: (1 ref. <1K Notes) {Roud #1005}

Carse o' Pommaize, The [Cross-reference]

Carter and the Erie Belle, The: (1 ref.) {Roud #19863}

Carter, The: (1 ref.) {Roud #2408}

Carter's Health, The: (1 ref. <1K Notes) {Roud #1384}

Cartin Wife, The [Cross-reference]

Carve Dat Possum [Cross-reference]

Carve That Possum: (5 refs. <1K Notes) {Roud #7780}

Casadh an tSugain (The Twisting of the Rope): (1 ref. <1K Notes)

Casam Araon Na Geanna Romhainn: (1 ref. <1K Notes)

Casey Jones (I) [Laws G1]: (53 refs. 11K Notes) {Roud #3247}

Casey Jones (II): (2 refs. <1K Notes) {Roud #3247}

Casey Jones (III) [Cross-reference]

Casey Jones (IV) (Casey Jones the Union Scab): (8 refs. 1K Notes)

Casey Jones (V): (1 ref. <1K Notes)
Casey Jones (VI) (World War I version): (1 ref. <1K Notes) {Roud #3247}

Casey Jones the Miner: (1 ref.)

Casey's Whiskey: (1 ref. <1K Notes) {Roud #1806}

Cashel Green (I): (1 ref.) {Roud #9461}

Cashel Green (II): (1 ref.) {Roud #13353}

Cashmere Shawl, The: (2 refs.) {Roud #9942}

Casro, Manishi-O: (1 ref. <1K Notes) {Roud #2156}

Cassino Town: (1 ref.)

Cassville Prisoner, The: (1 ref. <1K Notes) {Roud #5485}

Castaways, The [Cross-reference]

Castel Frentano: (1 ref.)

Castle by the Sea (I), The: (1 ref.) {Roud #8834}

Castle by the Sea (II), The [Cross-reference]

Castle Gardens (I): (2 refs. 2K Notes) {Roud #1455}

Castle Gate, The: (1 ref. <1K Notes)

Castle Hyde: (5 refs. 2K Notes) {Roud #2364}

Castle of Dromore, The (Caislean Droim an Oir): (5 refs. <1K Notes) {Roud #31057}

Castle of Drumboe, The [Cross-reference]

Castlebar Boy, The: (1 ref. <1K Notes) {Roud #19486}

Castlehyde [Cross-reference]

Castlemaine: (1 ref. <1K Notes)

Castlepollard Massacre, The: (1 ref. 1K Notes)

Castlereagh River, The: (12 refs. 3K Notes) {Roud #8399}

Castlereoe Mill: (1 ref.) {Roud #4719}

Castles in the Air [Cross-reference]

Casto Hole, The: (2 refs. 1K Notes) {Roud #7015}

Castration of the Strawberry Roan, The: (2 refs. 1K Notes) {Roud #10089}

Cat and Her Kittens, The: (1 ref.) {Roud #22139}
Cat Came Back, The: (11 refs. <1K Notes) {Roud #5063}
Cat Came Fiddling Out of a Barn, A [Cross-reference]
Cat Has Kittled in Charlie's Wig, The [Cross-reference]
Cat Played Fiddie on My Fee, The [Cross-reference]
Cat's Eye: (1 ref.) {Roud #9972}
Cat's Got the Measles and the Dog's Got Whooping Cough, The: (4 refs. <1K Notes) {Roud #22731}
Cat's in the Well, The [Cross-reference]
Catalpa, The [Cross-reference]
Catch Me If You Can: (2 refs.) {Roud #1028}
Catch of the Season: (1 ref. <1K Notes)
Catfish Blues: (3 refs.)
Catfish, The (Banjo Sam): (6 refs. <1K Notes) {Roud #7010}
Catharine Johnstone [Cross-reference]
Cathedral of Rheims: (1 ref. 5K Notes)
Catherine Berringer: (1 ref. <1K Notes)
Catherine Etait Fille (Catherine was a Girl): (2 refs. <1K Notes)
Catherine Street: (1 ref.)
Cathie and Me: (1 ref.) {Roud #5570}
Catholic Dogs: (1 ref.)
Cats on the Rooftops: (3 refs.) {Roud #10258}
Catskin: (5 refs. <1K Notes) {Roud #20165}
Cattern and Clemen Be Here, Here, Here [Cross-reference]
Cattie Rade to Paisley, The: (3 refs.) {Roud #13023}
Cattie Sits in the Kiln Ring, The: (5 refs.)
Catting the Anchor: (1 ref.)
Cattistock Hunting Song: (1 ref.) {Roud #1658}
Cattle Call: (1 ref.) {Roud #11089}
Cattle Kate [Cross-reference]
Cattleman's Prayer, The: (6 refs.) {Roud #5101}

Caul's Takin' Me, Gudeman, The [Cross-reference]

Cauld Blaws the Win' Ower the Knock and the Bin: (2 refs. <1K Notes) {Roud #16134}

Cauld Kail in Aberdeen (I): (4 refs. 3K Notes) {Roud #8502}

Cauld Kail in Aberdeen (II): (3 refs. 3K Notes) {Roud #8502}

Cauld Kail in Aberdeen (III): (4 refs. <1K Notes) {Roud #8502}

Cauld Kail in Aberdeen (IV): (3 refs. <1K Notes) {Roud #8502}

Cauld Kail in Aberdeen (V): (2 refs. <1K Notes) {Roud #8502}

Cauld Kale in Aberdeen (I-V) [Cross-reference]

Cauldrife Wooer, The [Cross-reference]

Cauries and Kye [Cross-reference]

Cavalilly Man, The: (1 ref. <1K Notes)

Cavan Buck, The: (1 ref. <1K Notes) {Roud #2882}

Cave Love Has Gained the Day [Cross-reference]

Cavehill Diamond (I), The: (1 ref. <1K Notes) {Roud #3579}

Cavehill Diamond (II), The: (1 ref. <1K Notes) {Roud #3579}

Cavenagh Hill: (1 ref. <1K Notes) {Roud #17896}

Caviar Comes from Virgin Sturgeon: (7 refs. <1K Notes) {Roud #10131}

Caviar Song [Cross-reference]

Caw Hawkie [Cross-reference]

Cawsand Bay: (3 refs.) {Roud #22827}

Caze Love Has Gained the Day [Cross-reference]

Cease Rude Boreas [Cross-reference]

Cease, Ye Stormy Winds [Cross-reference]

Cecil Gone in the Time of Storm: (2 refs. <1K Notes)

Cecil Lost in the Storm [Cross-reference]

Cecilia: (3 refs.)

Cedar Grove, The [Laws D18]: (6 refs. <1K Notes) {Roud #1959}
Changing Berth: (1 ref.) {Roud #9779}
Chanson d'un Soldat (Song of a Soldier): (1 ref.)
Chanson de L'Annee du Coup: (1 ref. <1K Notes)
Chanson de la Grenouillere ("Song of Frog Plain," Falcon's Song): (2 refs. <1K Notes)
Chanson de Louis Riel (Riel's Song II): (2 refs. 1K Notes)
Chanson de Mardi Gras, La [Cross-reference]
Chanson des Metamorphoses, La [Cross-reference]
Chanson des Metis (Song of the Metis, or McDougall at the Border): (1 ref.)
Chanson sur le Desastre de Baie Ste-Anne (Song on the Baie Ste-Anne Disaster): (1 ref. <1K Notes)
Chant of the Coal Quay, The: (1 ref.)
Chanty Song (I) [Cross-reference]
Chanty Song (II) [Cross-reference]
Chapeau Boys: (4 refs. <1K Notes) {Roud #1885}
Chaps of Cocaingy, The [Cross-reference]
Charge at Fredricksburg, The [Cross-reference]
Charge the Can Cheerily: (2 refs. 5K Notes)
Charge to Keep, A: (1 ref. <1K Notes) {Roud #11817}
Charity Seed, The/We Never Died in the Winter Yet: (1 ref. 2K Notes) {Roud #13357}
Charles Augustus (or Gustavus) Anderson [Laws D19]: (12 refs. 2K Notes) {Roud #646}
Charles G Anderson [Cross-reference]
Charles Gibbs: (4 refs. <1K Notes) {Roud #16892}
Charles Giteau [Cross-reference]
Charles Guiteau [Laws E11]: (35 refs. 63K Notes) {Roud #444}
Charles Gustavus Anderson [Cross-reference]
Charles J. Guiteau [Cross-reference]
Charles O'Neil: (1 ref. <1K Notes) {Roud #18201}
Charleston Earthquake: (1 ref.)
Charleston Gals: (4 refs. <1K Notes) {Roud #12046}
**Charley Barley**: (2 refs. <1K Notes) {Roud #19303}

**Charley Bell**: (1 ref. <1K Notes) {Roud #9201}

**Charley Brooks** [Cross-reference]

**Charley Hill's Old Slope [Laws G8]**: (2 refs.) {Roud #3251}

**Charley Over the Water**: (1 ref. <1K Notes)

**Charley Snyder** [Cross-reference]

**Charley Warlie had a cow** [Cross-reference]

**Charley, He's a Good Old Man** [Cross-reference]

**Charley's Escape** [Cross-reference]

**Charley's Letter** [Cross-reference]

**Charlie (I)**: (1 ref. <1K Notes) {Roud #7188}

**Charlie (ii)** [Cross-reference]

**Charlie and Mary** [Cross-reference]

**Charlie Case Songs** [Cross-reference]

**Charlie Chaplin Sat on a Pin**: (1 ref.)

**Charlie Chaplin Walks Like This** [Cross-reference]

**Charlie Chaplin Went to France**: (2 refs.) {Roud #19102}

**Charlie Hurley**: (1 ref. <1K Notes)

**Charlie Is My Darling**: (11 refs. 6K Notes) {Roud #5510}

**Charlie Jack's Dream**: (1 ref. 1K Notes)

**Charlie Lawson** [Cross-reference]

**Charlie Mackie**: (3 refs. <1K Notes) {Roud #5621}

**Charlie MacPherson [Child 234]**: (2 refs. <1K Notes) {Roud #3881}

**Charlie Mopps**: (1 ref. <1K Notes) {Roud #10678}

**Charlie Napier Gordon**: (1 ref. <1K Notes) {Roud #6795}

**Charlie over the Ocean**: (2 refs. <1K Notes) {Roud #729}

**Charlie Quantrell**: (3 refs. 7K Notes) {Roud #476}

**Charlie Rutledge**: (3 refs. <1K Notes) {Roud #8024}
Charlie You Can't Lose-A Me [Cross-reference]
Charlie, Charlie, rise and rin [Cross-reference]
Charlie, O Charlie (Pitgair): (3 refs. <1K Notes) {Roud #2584}
Charlie, Won't You Rock the Cradle [Cross-reference]
Charlie's Neat [Cross-reference]
Charlie's Sweet [Cross-reference]
Charlotte [Cross-reference]
Charlotte the Harlot (I): (3 refs. <1K Notes) {Roud #4839}
Charlotte the Harlot (II): (1 ref.) {Roud #4839}
Charlotte the Harlot (III): (2 refs.) {Roud #4839}
Charlotte the Harlot (IV): (1 ref.) {Roud #4839}
Charlotte, the Frozen Girl [Cross-reference]
Charm Against Ague: (1 ref.)
Charming Beauty Bright [Laws M3]: (35 refs.) {Roud #405}
Charming Belfast Lass, The: (1 ref.)
Charming Betsey [Cross-reference]
Charming Blue-eyed Mary: (7 refs. <1K Notes) {Roud #3230}
Charming Bride, The [Cross-reference]
Charming Buachaill Roe [Cross-reference]
Charming Buty Bright, The [Cross-reference]
Charming Judy Callaghan [Cross-reference]
Charming Little Girl (Ephraim Brown; Walter Clements): (1 ref.)
Charming Little Girl (I): (1 ref. <1K Notes) {Roud #11381}
Charming Little Girl (II), The [Cross-reference]
Charming Mary O'Neill [Cross-reference]
Charming Moll Boy, The [Cross-reference]
Charming Molly: (1 ref.) {Roud #1213}
Charming Nancy [Cross-reference]
Charming Sally Ann: (2 refs.) {Roud #3825}

Charming Sally Greer [Cross-reference]

Charming Sweet Girl That I Love, The: (2 refs.) {Roud #9259}

Charming Young Widow I Met in the Train, The [Cross-reference]

Charming Young Widow I Met on the Train, The: (15 refs. 3K Notes) {Roud #3754}

Chase of the O L C Steer [Cross-reference]

Chase of the O. L. C. Steer: (1 ref. <1K Notes) {Roud #12500}

Chase That Squirrel [Cross-reference]

Chase the Buffalo (I): (6 refs. <1K Notes) {Roud #1026}

Chase the Buffalo (II) [Cross-reference]

Chase the Squirrel: (5 refs.) {Roud #7645}

Chased Old Satan Through The Door: (1 ref. <1K Notes)

Chatham Merchant, The: (1 ref. <1K Notes) {Roud #11037}

Chatsworth Wreck, The [Laws G30]: (9 refs. <1K Notes) {Roud #2198}

Chauffe Fort!: (1 ref. 1K Notes)

Chaun Fine My Deary Hunney: (1 ref. <1K Notes)

Chebungo Trail: (1 ref.) {Roud #4736}

Cheechaco's Lament, The: (1 ref.)

Cheer Up, Cheer Up Ye Auld Horse: (1 ref. <1K Notes) {Roud #13526}

Cheer Up, Sam: (2 refs. <1K Notes)

Cheer Up! Russell Street: (1 ref. <1K Notes)

Cheer, Boys, Cheer (I) [Cross-reference]

Cheer, Boys, Cheer (II): (4 refs. 2K Notes) {Roud #13845}

Cheer, Boys, Cheer (III -- New Zealand): (1 ref. <1K Notes)

Cheer, Boys, Cheer (III): (1 ref. <1K Notes) {Roud #11621}

Cheer'ly Man: (8 refs. <1K Notes) {Roud #395}

Cheer'ly Men [Cross-reference]

Cheerful Arn, The [Cross-reference]
Cheerily, Man [Cross-reference]

Cheerly Man [Cross-reference]

Chef de Gare, The: (1 ref.)

Cheitie Cheitie Bawdrons [Cross-reference]

Cherokee Hymn (I Have a Father in the Prog Ni Lo): (3 refs. <1K Notes) {Roud #4213}

Cherries are Ripe: (3 refs.)

Cherry Creek Emigrant's Song: (1 ref.)

Cherry Orchard, The: (2 refs. <1K Notes) {Roud #17055}

Cherry Tree Carol, The [Cross-reference]

Cherry Tree Joe McCreery: (1 ref.) {Roud #7738}

Cherry Tree, The: (2 refs. <1K Notes) {Roud #2947}

Cherry-Tree Carol, The [Child 54]: (46 refs. 19K Notes) {Roud #453}

Chesapeake and the Shannon (I), The [Laws J20]: (15 refs. 6K Notes) {Roud #1583}

Chesapeake and the Shannon (II), The [Laws J21]: (3 refs. <1K Notes) {Roud #1891}

Chesapeake and the Shannon (III), The [Laws J22]: (10 refs. <1K Notes) {Roud #963}

Cheshire Cheese [Cross-reference]

Cheshire Gate, The: (1 ref. <1K Notes) {Roud #1543}

Cheshire Man, The: (2 refs. <1K Notes) {Roud #1370}

Chester: (5 refs. 7K Notes)

Chevy Chase [Cross-reference]

Chewing Gum [Cross-reference]

Chewing Gum Song [Cross-reference]

Cheyenne Boys [Cross-reference]

Chi-Chi Bud Oh (Company of Birds): (4 refs.)

Chicago: (1 ref.) {Roud #25991}

Chicago Line [Cross-reference]

Chichester Boys, The: (1 ref.)

Chick Chick Chicken: (1 ref.)
Chick-a-dee-dee [Cross-reference]

Chick-a-li-lee-lo [Cross-reference]

Chicka-Hanka: (1 ref.) {Roud #17444}

Chickadee Song, The: (2 refs. <1K Notes) {Roud #4382}

Chickama, Chickama-Craney Crow [Cross-reference]

Chickamy chickamy crannie crow [Cross-reference]

Chickee Chickee Ma Craney Crow (Hawks and Chickens): (8 refs.) {Roud #7661}

Chicken: (1 ref.) {Roud #11777}

Chicken and the Bone, The [Cross-reference]

Chicken Can Waltz the Gravy Around, A [Cross-reference]

Chicken Don't Roost Too High for Me: (8 refs. <1K Notes) {Roud #18800}

Chicken Foot: (2 refs.) {Roud #5049}

Chicken in de' Bread Tray [Cross-reference]

Chicken in the Bread Tray [Cross-reference]

Chicken in the Bread Trough [Cross-reference]

Chicken McCraney Crow [Cross-reference]

Chicken Pecking on a Tamborine: (1 ref. <1K Notes) {Roud #11370}

Chicken Run Fast: (1 ref.) {Roud #7825}

Chickens They Are Crowing: (5 refs.) {Roud #3650}

Chickie-Ma-Chickie-Ma-Craney-Crow [Cross-reference]

Chief Aderholt: (5 refs. 44K Notes) {Roud #22302}

Chieftain's Daughter, The: (2 refs. <1K Notes) {Roud #6793}

Chiefy Loves Me: (1 ref.)

Chield Morice [Cross-reference]

Chien, Le (Le Petit Chien, The Little Dog): (1 ref.)

Chil Brenton [Cross-reference]

Chilbridge Fair [Cross-reference]

Child in the Budget, The: (3 refs. <1K Notes) {Roud #2993}
Child is Born Among Men, A (Honnd by Honnd): (10 refs. 3K Notes)

Child Maurice [Child 83]: (18 refs. <1K Notes) {Roud #53}

Child Noryce [Cross-reference]

Child of Elle (I), The [Cross-reference]

Child of Elle (II), The: (2 refs. <1K Notes) {Roud #23}

Child of Elly, The [Cross-reference]

Child of God: (1 ref. <1K Notes)

Child of Sorrow: (1 ref. <1K Notes)

Child of the Railroad Engineer, The (The Two Lanterns): (7 refs. 1K Notes) {Roud #5066}

Child Owlet [Child 291]: (2 refs. <1K Notes) {Roud #3883}

Child Riddles [Cross-reference]

Child Waters [Child 63]: (24 refs. 2K Notes) {Roud #43}

Child Wedding [Cross-reference]

Child's Lullabye, A [Cross-reference]

Child's Prayer, The: (1 ref.) {Roud #10088}

Childe Ether: (1 ref. <1K Notes) {Roud #3916}

Childe Maurice [Cross-reference]

Childe Waters [Cross-reference]

Childhood Days [Cross-reference]

Children Do Linger: (1 ref.) {Roud #12010}

Children Go Where I Send Thee: (12 refs. <1K Notes) {Roud #133}

Children in the Wood, The (The Babes in the Woods) [Laws Q34] --- Part 01: (42 refs. 5K Notes) {Roud #288}

Children in the Wood, The (The Babes in the Woods) [Laws Q34] --- Part 02 [Cross-reference]

Children in the Wood, The (The Babes in the Woods) [Laws Q34] --- Part 03 [Cross-reference]

Children in the Wood, The (The Babes in the Woods) [Laws Q34] --- Part 04 [Cross-reference]

Children in the Wood, The (The Babes in the Woods) [Laws Q34] --- Part 05 [Cross-reference]

Children Of The Wilderness Moan For Bread: (1 ref. <1K Notes)

Children, We All Shall Be Free: (2 refs.) {Roud #15225}
Children's Song [Cross-reference]

Children's Song on Valentine's Day, at Eastleach: (3 refs.) {Roud #1142}

Chile Girls, The [Cross-reference]

Chillun ob duh Wilduhness Moan fur Bread [Cross-reference]

Chilly Waters: (2 refs. <1K Notes) {Roud #8888}

Chilly Winds: (8 refs. <1K Notes) {Roud #3419}

Chimbley Sweeper [Cross-reference]

Chimney Swallow, The [Cross-reference]

Chimney Sweep [Cross-reference]

Chimney Sweeper, The [Cross-reference]

Chimney-Sweeper [Cross-reference]

China Doll [Cross-reference]

China Merchant, The: (1 ref. <1K Notes) {Roud #5865}

Chinaman (I). The: (1 ref.) {Roud #9762}

Chinaman (II). The: (5 refs. <1K Notes)

Chinaman, Chinaman (Ching, Ching, Chinaman): (2 refs. <1K Notes) {Roud #10348? 19308? 20094?}

Chinee Bumboatman, The: (1 ref.) {Roud #10465}

Chinese Baby-Song [Cross-reference]

Chinese Government: (1 ref.) {Roud #13241}

Chinese Maiden's Lament: (2 refs. <1K Notes)

Chiney Doll [Cross-reference]

Ching Ching Chinaman [Cross-reference]

Ching Chong Chinaman [Cross-reference]

Chinning Music [Cross-reference] {Roud #11345}

Chipeta's Ride: (1 ref. 2K Notes)

Chippewa Girl, The [Laws H10]: (6 refs. <1K Notes) {Roud #1938}

Chirping of the Lark, the [Cross-reference]

Chisholm Trail (I). The: (34 refs. 6K Notes) {Roud #3438}
Chisholm Trail (II), The: (5 refs. <1K Notes) {Roud #3438}

Chivalrous Shark, The: (2 refs. <1K Notes)

Chivvy, Chivvy O: (1 ref. <1K Notes) {Roud #1241}

Choice of a Wife, The: (1 ref. <1K Notes) {Roud #3695}

Cholly Blues, The: (1 ref.) {Roud #15554}

Choose You a Seat 'n' Set Down [Cross-reference]

Choose You a Seat And Set Down: (1 ref.) {Roud #15503}

Chopo: (3 refs. <1K Notes) {Roud #8049}

Chopo, My Pony [Cross-reference]

Choppin' Charlie: (1 ref. <1K Notes)

Choring Song, The: (2 refs. <1K Notes) {Roud #2157 and 2506}

Chowan River: (1 ref. 3K Notes) {Roud #6570}

Chrissey's Dick: (1 ref. <1K Notes) {Roud #26076}

Christ Church Bells: (3 refs. <1K Notes) {Roud #1237}

Christ in the Garden: (3 refs. <1K Notes) {Roud #4682}

Christ Made a Trance (God Made a Trance): (2 refs. <1K Notes) {Roud #2112}

Christ Was a Weary Traveler: (2 refs. <1K Notes) {Roud #11882}

Christ Was Born in Bethlea [Cross-reference]

Christ Was Born in Bethlehem: (12 refs. <1K Notes) {Roud #1122}

Christ-Child's Lullaby, The: (2 refs. <1K Notes)

Christian Automobile [Cross-reference]

Christian, Fight On, Yo' Time Ain't Long [Cross-reference]

Christian, Fight On, Your Time Ain't Long: (1 ref. <1K Notes) {Roud #18162}

Christian's Automobile: (2 refs.) {Roud #17297}

Christians Automobile [Cross-reference]

Christina [Cross-reference]

Christine Leroy [Laws H31]: (5 refs.) {Roud #2193}

Christmas Comes But Once a Year [Cross-reference]
Christmas Day in the Morning [Cross-reference]
Christmas Day in the Workhouse: (2 refs.) {Roud #10181}
Christmas Drawing Near at Hand [Cross-reference]
Christmas Hymns of the Crucifixion [Cross-reference]
Christmas Is Coming, the Goose Is Getting Fat: (6 refs. <1K Notes)
Christmas Letter, The: (3 refs. <1K Notes) {Roud #5220}
Christmas Now Is Drawing Near [Cross-reference]
Christmas Now Is Drawing Near At Hand: (1 ref.) {Roud #808}
Christmas Rum: (2 refs.) {Roud #9804}
Christmas Song [Cross-reference]
Christmas Time in Ireland: (1 ref.) {Roud #26203}
Christofo Columbo [Cross-reference]
Christopher Columbo: (15 refs. 1K Notes) {Roud #4843}
Christopher White [Child 108]: (4 refs. <1K Notes) {Roud #3974}
Chuck Wagon's Stuck, The [Cross-reference]
Chuck-Time on the Round-Up: (1 ref.)
Chuck-Wagon Races: (1 ref.)
Church Across the Way, The: (1 ref. <1K Notes) {Roud #7438}
Church Cove Song: (1 ref.) {Roud #18203}
Church in the Wildwood, The [Cross-reference]
Church of God, The: (1 ref. <1K Notes) {Roud #15261}
Church Without a Prophet, A: (1 ref. <1K Notes)
Church, I Know You're Going To Miss Me [Cross-reference]
Church's One Foundation, The: (4 refs. 7K Notes) {Roud #5433}
Churn Butter Churn, Come Butter Come [Cross-reference]
Churn, Churn, Make Some Butter [Cross-reference]
Churning Song [Cross-reference]
Chylde and hes Stepdame, The [Cross-reference]
Cielito Lindo: (6 refs. <1K Notes)
Cigar Song, The: (1 ref.)
Cigarettes Will Spoil Yer Life: (1 ref.)
Cincinnati Girls [Cross-reference]
Cinderella at a Ball: (1 ref.)
Cinderella Dressed in Yellow: (5 refs.) {Roud #18410}
Cindy (I): (40 refs.) {Roud #836}
Cindy (II) (Old Jude): (1 ref. <1K Notes)
Cindy in the Summertime [Cross-reference]
Cinnamon, Ginger, Nutmegs, and Cloves [Cross-reference]
Circle Four in London: (1 ref.) {Roud #7658}
Circuit Rider's Home: (1 ref.)
Citadel Hill [Cross-reference]
Citi Na gCumann (Kitty of Loves): (2 refs.)
City Council: (1 ref.)
City of Baltimore, The [Cross-reference]
City of Boston (I): (1 ref. <1K Notes) {Roud #18254}
City of Boston (II): (1 ref. <1K Notes) {Roud #V3333}
City of Refuge: (5 refs. <1K Notes) {Roud #11828}
Civil War Song: (2 refs.) {Roud #4499}
Cl'ar de Kitchen [Cross-reference]
Clady River Water Bailiffs, The: (1 ref. <1K Notes) {Roud #13352}
Clairons Sonnaient la Charge, Les (The Bugler Sounded the Charge): (1 ref. <1K Notes)
Clanconnell War Song, The [Cross-reference]
Clancy's Prayer: (2 refs.)
Clap Hands, Clap Hands: (5 refs.) {Roud #12963}
Clara Nolan's Ball: (1 ref.) {Roud #4480}
Clara Noland's Ball [Cross-reference]
Clare de Kitchen (II) [Cross-reference]
Clare's Dragoons: (8 refs. <1K Notes) {Roud #V29379}
Clarence McFadden Learning to Waltz [Cross-reference]
Clarence McFaden [Cross-reference]
Clarence McFaden (Teaching McFadden to Waltz): (9 refs. <1K Notes) {Roud #3707}
Clark Colven [Cross-reference]
Clark Sanders [Cross-reference]
Clarksdale Moan: (1 ref. <1K Notes)
Claude Allen [Laws E6]: (10 refs. <1K Notes) {Roud #2245}
Claude's Wife: (1 ref.) {Roud #6356}
Claudy Green: (1 ref. <1K Notes) {Roud #9479}
Clay Daubin, The (Pease Strae; Jock the New Laird Was New Wedded): (3 refs. <1K Notes)
Clay Morgan [Cross-reference]
Clayton Boone [Cross-reference]
Clean Fireside, The: (1 ref. <1K Notes) {Roud #12997}
Clean Pea Strae [Cross-reference]
Clean Song, A: (2 refs. <1K Notes) {Roud #8354}
Cleansing Fountain, The: (1 ref. <1K Notes)
Clear Away the Morning Dew [Cross-reference]
Clear Cauld Water, The: (2 refs. <1K Notes) {Roud #6052}
Clear the Track (I): (9 refs. <1K Notes)
Clear the Track (II) [Cross-reference]
Clear the Track and Let the Bargine Run [Cross-reference]
Clear the Track for the Maniac: (1 ref.)
Clear the Track, Let the Bargine Run [Cross-reference]
Clear, Winding Ayr, The [Cross-reference]
Cleaverie, cleaverie, sit i' the sun [Cross-reference]
Cleedie's House: (1 ref.) {Roud #13051}
Clefs de la Prison, Les: (1 ref.)

Clem Murphy's Door [Cross-reference]

Clementine: (19 refs. 2K Notes) {Roud #9611}

Clerk Colven [Cross-reference]

Clerk Colvill [Child 42]: (10 refs. 2K Notes) {Roud #147}

Clerk in ta Offish, Ta: (1 ref. <1K Notes) {Roud #13099}

Clerk Saunders [Child 69]: (13 refs. 1K Notes) {Roud #3855}

Clerk's Twa Sons o Owsenford, The [Child 72]: (10 refs. 8K Notes) {Roud #3902}

Clerks of Parch's Cove, The: (1 ref.) {Roud #5112}

Clever Skipper, The [Cross-reference]

Click Go the Shears: (10 refs. 2K Notes) {Roud #8398}

Click, Click, That's How the Shears Go [Cross-reference]

Cliffs of Baccalieu, The: (2 refs. 3K Notes) {Roud #26209}

Clifton Tragedy, The: (1 ref. 2K Notes) {Roud #19835}

Clifton, The: (1 ref.) {Roud #19838}

Clifton's Crew, The: (2 refs. <1K Notes) {Roud #19837}

Climb to Glory [Cross-reference]

Climbing High Mountains, Trying To Get Home: (1 ref.) {Roud #12104}

Climbing Up My Old Apple Tree: (1 ref.)

Climbing Up the Golden Stairs: (5 refs.) {Roud #7779}

Climbing Up the White House Stairs: (1 ref. 3K Notes) {Roud #11343}

Climbing Up Zion's Hills: (2 refs.) {Roud #3404}

Clime Beneath Whose Genial Sun: (1 ref. <1K Notes) {Roud #V28705}

Clinch Mountain [Cross-reference]

Clipper Ship Dreadnaught, The [Cross-reference]

Clock, The: (1 ref. <1K Notes) {Roud #6085}

Cloddy Banks [Cross-reference]

Clones Murder, The: (1 ref.) {Roud #2919}
Clonmel Flood, The: (1 ref. <1K Notes) {Roud #9776}
Closet Key, The: (1 ref.) {Roud #11593}
Clothier, The [Cross-reference]
Cloudburst, The: (1 ref.) {Roud #4776}
Clouds they Look Black Love, The: (1 ref. <1K Notes) {Roud #15119}
Clough Water [Cross-reference]
Cloughmills Fair: (2 refs.) {Roud #6921}
Cloughwater/The Shamrock Shore: (2 refs.)
Clown's Courtship, The: (1 ref.) {Roud #1596}
Club Fist [Cross-reference]
Club Fists [Cross-reference]
Cluck Old Hen: (15 refs.) {Roud #4235}
Cluster of Nits, The [Cross-reference]
Cluster of Nuts, The: (4 refs. <1K Notes) {Roud #1261}
Clyde Barrow and Bonnie Parker: (2 refs.) {Roud #22311}
Clyde's Water [Cross-reference]
Clyde's Waters [Cross-reference]
Co Sheinneas an Fhideag Airgid? [Cross-reference]
Coach Boy, The [Cross-reference]
Coachman's Whip: (2 refs.) {Roud #862}
Coaker Song [Cross-reference]
Coaker, The [Cross-reference]
Coaker's Dream: (3 refs. 18K Notes) {Roud #18204}
Coal Black Hair [Cross-reference]
Coal Black Rose: (1 ref.) {Roud #9128}
Coal Creek Troubles: (9 refs. 1K Notes)
Coal Miner's Child, The [Cross-reference]
Coal Miner's Song, The: (1 ref. <1K Notes)
Coal Owner and the Pitman's Wife, The: (2 refs. <1K Notes)

Coal Quay Market, The: (1 ref. <1K Notes)

Coal Ship Song (I): (1 ref. <1K Notes)

Coal Ship Song (II): (1 ref. <1K Notes)

Coal Ship Song (III): (1 ref. 5K Notes)

Coalmine, The: (1 ref.)

Coast of Barbary, The [Cross-reference]

Coast of Peru, The [Laws D26]: (16 refs. <1K Notes) {Roud #1997}

Coasts of High Barbary, The [Cross-reference]

Coat That Was Buttoned Behind, The (An Irishman's Coat It Is Buttoned Before): (2 refs. <1K Notes) {Roud #24895}

Coatman's Saloon: (1 ref.) {Roud #12450}

Coaxing Polly: (1 ref.) {Roud #7514}

Cobalt Song, The: (1 ref.)

Cobbler (I), The: (24 refs. 4K Notes) {Roud #872}

Cobbler (II), The [Cross-reference]

Cobbler (III), The: (2 refs. <1K Notes) {Roud #15884}

Cobbler (IV), The: (1 ref.) {Roud #5975}

Cobbler (V), The [Cross-reference]

Cobbler and the Butcher, The [Cross-reference]

Cobbler Frightened, The [Cross-reference]

Cobbler, Cobbler, Mend My Shoe [Cross-reference]

Cobbler, Cobbler, Where's My Shoe: (4 refs. <1K Notes) {Roud #12749}

Cobbler's Bill, The: (1 ref. <1K Notes) {Roud #1327}

Cobbler's Boy, The [Cross-reference]

Cobbler's Song [Cross-reference]

Coble o Cargill, The [Child 242]: (2 refs. <1K Notes) {Roud #4021}

Cocaine (The Furniture Man): (3 refs. <1K Notes)

Cocaine Bill and Morphine Sue: (4 refs. <1K Notes) {Roud #4790}
Cocaine Blues (I): (1 ref. 1K Notes)
Cocaine Lil: (4 refs. <1K Notes) {Roud #9543}
Cock a Doodle Doo: (3 refs.)
Cock o' the Midden: (2 refs.) {Roud #9749}
Cock Robin [Cross-reference]
Cock Up Your Beaver [Cross-reference]
Cock Your Beaver: (5 refs. <1K Notes) {Roud #8257}
Cock-a-doodle-doo: (2 refs.) {Roud #3464}
Cock-Fight, The: (5 refs. <1K Notes) {Roud #211}
Cock, The [Cross-reference]
Cockabendy: (4 refs. 1K Notes) {Roud #13080}
Cockies of Bungaree, The: (6 refs. 2K Notes) {Roud #20415}
Cockle Shells and Silver Bells [Cross-reference]
Cockledemoy (The French Invasion): (1 ref. 1K Notes)
Cockles and Mussels [Cross-reference]
Cocky Doodle Doodle Doo (All Around the Kitchen): (1 ref.) {Roud #11599}
Cocky Robin [Cross-reference]
Cod Banging: (1 ref. <1K Notes) {Roud #1747}
Cod Fish Song: (3 refs.) {Roud #149}
Cod Liver Ile [Cross-reference]
Cod Liver Oil: (15 refs. 2K Notes) {Roud #4221}
Cod Liver Oil Song [Cross-reference]
Cod-Liver Oil [Cross-reference]
Codfish Shanty, The [Cross-reference]
Cody Stampede: (1 ref.)
Coe Creek Song: (1 ref.) {Roud #18182}
Coffee Blues: (1 ref. <1K Notes) {Roud #20956}
Coffee Grows (Four in the Middle): (12 refs. <1K Notes) {Roud #735}
Coffee Grows in a White Oak Tree [Cross-reference]

Coffee Grows on White Oak Trees [Cross-reference]

Coffee Grows on White-Oak Trees [Cross-reference]

Coffin To Bind Me Down, The: (1 ref.)

Cogie o' Yill, A: (4 refs. <1K Notes) {Roud #6316}

Cogie, The [Cross-reference]

Cohabs, The: (1 ref. <1K Notes) {Roud #10836}

Cois Abhainn Na Sead: (2 refs. <1K Notes)

Cold and Raw [Cross-reference]

Cold Black River Stream, The: (1 ref.) {Roud #3679}

Cold Blow and a Rainy Night [Cross-reference]

Cold Blows the Wind [Cross-reference]

Cold Blows the Winter's Wind [Cross-reference]

Cold Frosty Morning [Cross-reference]

Cold Haily Windy Night [Cross-reference]

Cold Icy Hand: (2 refs. <1K Notes) {Roud #16659}

Cold Iron Door [Cross-reference]

Cold Mountains: (3 refs.) {Roud #16858}

Cold Scenes of Winter [Cross-reference]

Cold Stormy Weather [Cross-reference]

Cold Water Song: (1 ref. <1K Notes) {Roud #2767}

Cold Winter is Coming [Cross-reference]

Cold Winter Night [Cross-reference]

Cole Younger [Laws E3]: (25 refs. 17K Notes) {Roud #2243}

Coleen Bawn (I) [Cross-reference]

Coleen Bawn (II) [Cross-reference]

Coleraine Girl, The: (1 ref.)

Coleraine Regatta: (1 ref.) {Roud #2968}
Colin and Lucy: (2 refs. <1K Notes) {Roud #13919}

Colin and Phoebe [Cross-reference]

Collard Greens [Cross-reference]

Colleen Bawn, The [Cross-reference]

Colleen Dhas Cruthin Amoe [Cross-reference]

Colleen from Coolbaun, The: (1 ref. <1K Notes) {Roud #9233}

Colleen from Coolbawn (Sweet Combeana): (1 ref.) {Roud #9233}

Colleen Oge Astore [Cross-reference]

Colleen Rue, The: (3 refs. <1K Notes) {Roud #2365}

Colley's Run [Cross-reference]

Collier Lad (II), The [Cross-reference]

Collier Lad, A [Cross-reference]

Collier Lad, The (Lament for John Sneddon/Siddon): (3 refs.) {Roud #921}

Collier Laddie, The: (6refs.) {Roud #3787}

Collier Lass - Love Song [Cross-reference]

Collier's Bonnie Lassie, The: (2 refs. <1K Notes) {Roud #8410}

Collier's Rant, The: (9 refs. <1K Notes) {Roud #1366}

Colomba's Sweet Shore [Cross-reference]

Colonel Ellsworth: (1 ref. <1K Notes) {Roud #6593}

Colonel Hay: (1 ref. <1K Notes) {Roud #5796}

Colonel Sharp: (4 refs. <1K Notes) {Roud #4110}

Colonel Shelby: (1 ref. 5K Notes) {Roud #7713}

Colonial Courtship: (3 refs. <1K Notes)

Colonial Experience: (4 refs.) {Roud #9110}

Colonna's Lone Shore [Cross-reference]

Colorado Trail, The: (8 refs. <1K Notes) {Roud #6695}

Colored School Song [Cross-reference]

Colors (Choosing Game) [Cross-reference]
Colour of Amber (I), The: (1 ref. <1K Notes) {Roud #1716}

Colour of Amber (II), The [Cross-reference]

Colter's Candy [Cross-reference]

Colton Boy, The [Cross-reference]

Columbia on Our Lee [Cross-reference]

Columbia the Free: (1 ref. <1K Notes) {Roud #2926}

Columbia, the Gem of the Ocean (Britannia, the Pride of the Ocean): (17 refs. 3K Notes) {Roud #25988}

Columbo [Cross-reference]

Columbus Stockade Blues: (13 refs. <1K Notes) {Roud #7480}

Comber Ballad, The [Cross-reference]

Come a Long Way Home [Cross-reference]

Come a Rittum: (1 ref. <1K Notes) {Roud #13528}

Come A' Ye Buchan Laddies: (1 ref.) {Roud #5826}

Come A' Ye Jolly Ploomen Lads: (1 ref.) {Roud #6855}

Come Aa Ye Tramps and Hawkers [Cross-reference]

Come Aff an' Ye'll Win On Again: (1 ref. <1K Notes) {Roud #13143}

Come All Bold Britons: (1 ref.) {Roud #1214}

Come All Good People [Cross-reference]

Come All My Old Comrades [Cross-reference]

Come All That Sail from Edgartown: (1 ref.) {Roud #25990}

Come All Ye Blubber Hunters [Cross-reference]

Come All Ye Bold Young Countrymen: (1 ref. <1K Notes) {Roud #1092}

Come All Ye British Tars [Cross-reference]

Come All Ye Fair [Cross-reference]

Come All Ye Fair and Tender Ladies [Cross-reference]

Come All Ye Fair and Tender Ladies (II) [Cross-reference]

Come All Ye Faithful [Cross-reference]

Come All Ye False Lovers: (1 ref. <1K Notes) {Roud #4297}
Come All Ye Jolly Hunters: (2 refs. <1K Notes) {Roud #24299}

Come All Ye Jolly Ice-Hunters: (2 refs. 2K Notes) {Roud #6345}

Come All Ye Jolly Sailor Boys [Cross-reference]

Come All Ye Jolly Tinner Boys: (1 ref.)

Come All Ye Lonesome Cowboys: (10 refs. <1K Notes) {Roud #5482 and 11077}

Come All Ye Maidens in Town and City: (1 ref.) {Roud #6784}

Come All Ye Maids and Pretty Fair Maidens [Cross-reference]

Come All Ye Melancholy Folks [Cross-reference]

Come All Ye Nations, Both Far and Near [Cross-reference]

Come All Ye Old Comrades [Cross-reference]

Come All Ye Southern Soldiers [Cross-reference]

Come All Ye Tramps and Hawkers [Cross-reference]

Come All Ye Unmarried Men [Cross-reference]

Come All Ye Western Cowboys [Cross-reference]

Come All Ye Young Ladies [Cross-reference]

Come All Ye Young Lovers So Pretty: (1 ref. <1K Notes) {Roud #13599}

Come All Ye Young Men That Want a Wife: (1 ref.) {Roud #6236}

Come All Yew Blaids What's Marryied [Cross-reference]

Come All You "Solemncholly" Folks [Cross-reference]

Come All You Bold Britons [Cross-reference]

Come All You Bold Canadians [Cross-reference]

Come All You Bold Fellows That Follow the Plow: (1 ref.)

Come All You Fair and Handsome Girls [Cross-reference]

Come All You Fair and Pretty Ladies [Cross-reference]

Come All You Fair and Tender Girls: (7 refs. <1K Notes) {Roud #3606}

Come All You Fair and Tender Ladies [Cross-reference]

Come All You Fair and Tender Ladies (I) [Cross-reference]

Come All You Fair Maidens (I): (1 ref.)
Come All You Fair Maidens (II) [Cross-reference]

Come All You Friends and Neighbors: (1 ref.) {Roud #11884}

Come All You Garners Gay [Cross-reference]

Come All You Handsome Jewels: (1 ref. <1K Notes) {Roud #7034}

Come All You Jack-Pine Savages: (1 ref. <1K Notes) {Roud #4064}

Come All You Jack Pine Savages [Cross-reference]

Come All You Jolly Cowboys: (1 ref. <1K Notes)

Come All You Jolly Hunters [Cross-reference]

Come All You Jolly Ploughboys: (1 ref. <1K Notes) {Roud #5958}

Come All You Jolly Ploughboys (Here's April, Here's May: The Two Brothers): (3 refs. <1K Notes) {Roud #202}

Come All You Lads and Lasses: (1 ref.) {Roud #1029}

Come all you lads of high renown [Cross-reference]

Come All You Maidens [Cross-reference]

Come All You Mississippi Girls [Cross-reference]

Come All You Poor Men of the North: (1 ref. <1K Notes) {Roud #7772}

Come All You Pretty Fair Maids [Cross-reference]

Come All You Roman Catholics: (2 refs. <1K Notes) {Roud #9459}

Come All You Rounders [Cross-reference]

Come All You Tonguers: (3 refs. <1K Notes)

Come All You True Lovers [Cross-reference]

Come All You Valiant Shepherds: (1 ref.) {Roud #1470}

Come All You Virginia Girls (Arkansas Boys; Texian Boys; Cousin Emmy's Blues; etc.): (36 refs. 1K Notes) {Roud #4275 and 2977}

Come All You Warriors: (1 ref. <1K Notes)

Come All You Worthy Christian Men: (9 refs. <1K Notes) {Roud #815}

Come All You Young Ladies and Gentlemen: (1 ref.) {Roud #1507}

Come All You Young Men: (1 ref. <1K Notes) {Roud #7684}

Come All You Young of Wary Age: (3 refs. <1K Notes) {Roud #7373 and 6640}
Come All Young People (The Dying Lovers): (1 ref. <1K Notes) {Roud #563}

Come Along: (1 ref.)

Come Along Brother: (1 ref. <1K Notes)

Come Along Down: (1 ref. 1K Notes)

Come Along, Moses: (1 ref. <1K Notes) {Roud #12060}

Come Along, My Own True Love [Cross-reference]

Come And Do Your Picket, Boys (Bugle Call Lyric): (1 ref.) {Roud #11240}

Come And Go With Me: (1 ref. <1K Notes)

Come and Go with Me to That Land: (4 refs. <1K Notes) {Roud #18072}

Come And I Will Sing You [Cross-reference]

Come and Jine: (1 ref.) {Roud #5057}

Come and Kiss Me, Robin: (1 ref. <1K Notes) {Roud #5521}

Come and Let's Go to That Land [Cross-reference]

Come Ashore Jackie Tar: (2 refs. <1K Notes) {Roud #5812}

Come Away from that Old Man: (1 ref. <1K Notes)

Come Back Baby: (2 refs.)

Come Back to Erin: (8 refs. 1K Notes) {Roud #13846}

Come Back to Mother Again: (1 ref.) {Roud #6762}

Come Back, Paddy Reilly [Cross-reference] {Roud #6327}

Come Brave With Me the Sea, Love: (1 ref.) {Roud #V41491}

Come By Here: (3 refs.) {Roud #11924}

Come By Yuh [Cross-reference]

Come Chise me Oot: (2 refs. <1K Notes) {Roud #13505}

Come come pretty Sally and set you down by me [Cross-reference]

Come Down to Tennessee: (1 ref.)

Come Down with the Killock: (2 refs. 2K Notes) {Roud #V44634}

Come Down, Sinner: (1 ref.) {Roud #15247}

Come Down, You Bunch of Roses, Come Down [Cross-reference]
Come En Go Wid Me [Cross-reference]

Come Go With Me: (1 ref.) {Roud #12017}

Come Hame to Yer Lingles: (4 refs. <1K Notes) {Roud #5892}

Come Hither, Tom: (3 refs. <1K Notes) {Roud #1336}

Come Home, Father [Cross-reference]

Come Humble Sinners [Cross-reference] {Roud #7577}

Come Join the Huckleberry Picnic: (1 ref. <1K Notes) {Roud #7517}

Come Let Us Sing [Cross-reference]

Come List to a Ranger (The Disheartened Ranger): (4 refs. <1K Notes) {Roud #5481}

Come Listen to Me. and Pray Give Attention: (1 ref.) {Roud #12999}

Come listen, all ye ploughman lads [Cross-reference]

Come Love Here's a Letter [Cross-reference]

Come on Buh Here Lawd [Cross-reference]

Come On My Hearts of Tempered Steel: (1 ref.)

Come On Up to Bright Glory: (1 ref. <1K Notes) {Roud #10977}

Come on, Boys, and Let's Go to Hunting: (1 ref.)

Come On, My Pink, an' Tell Me What You Think [Cross-reference]

Come Out the Wilderness [Cross-reference]

Come Over and See Me Sometime: (2 refs.) {Roud #4947}

Come Over, Playmate [Cross-reference]

Come Raise Me in Your Arms, Dear Brother: (7 refs.) {Roud #7708}

Come Sweet Jane [Cross-reference]

Come Tender-Hearted Christians [Cross-reference]

Come Thou Fount of Every Blessing (I): (4 refs. 7K Notes) {Roud #15066}

Come Thou Fount of Every Blessing (II) [Cross-reference]

Come to Shuck Dat Corn Tonight: (1 ref.)

Come to the Bower (I): (2 refs.) {Roud #16910}

Come to the Bower (II): (2 refs. 1K Notes) {Roud #3045}
Come to the Cookhouse Door, Boys (Bugle Call Lyric): (1 ref.) {Roud #11252}

Come to the Fair: (1 ref. <1K Notes)

Come to the Highlands [Cross-reference]

Come to the Hiring [Cross-reference]

Come to the Spare Crew: (1 ref.)

Come Under My Plaidie: (6 refs. <1K Notes) {Roud #8694}

Come Under My Plaidie (II) [Cross-reference]

Come Up an' See My Garritie [Cross-reference]

Come Up and See My Garrett: (1 ref.) {Roud #7285}

Come Write Me Down (The Wedding Song): (13 refs. <1K Notes) {Roud #381}

Come Write Me Down The Powers Above [Cross-reference]

Come Ye Inksmen [Cross-reference]

Come Ye That Fear the Lord: (1 ref.) {Roud #16371}

Come Youth and Age [Cross-reference]

Come, All Ye Good People, I Pray You Attend: (1 ref. <1K Notes) {Roud #6235}

Come, All Ye Roving Rangers [Cross-reference]

Come, Birdie, Come: (1 ref. <1K Notes) {Roud #7545}

Come, Butter, Come: (8 refs. 1K Notes) {Roud #18167}

Come, Dear, Don't Fear [Cross-reference]

Come, Emily [Cross-reference]

Come, Gang Awa' With Me: (1 ref. <1K Notes) {Roud #7415}

Come, Landlord, Fill a Flowing Bowl [Cross-reference]

Come, Landlord, Fill the Flowing Bowl [Cross-reference]

Come, Life, Shaker Life: (2 refs. <1K Notes) {Roud #6669}

Come, Love, Come, the Boat Lies Low: (3 refs. <1K Notes) {Roud #10033}

Come, My Lads, and Let's Be Jolly: (1 ref. <1K Notes) {Roud #1238}

Come, My Little Roving Sailor [Cross-reference]

Come, My Love (I): (1 ref. <1K Notes) {Roud #12430}
Come, My Love (II) [Cross-reference]
Come, Polly, Pretty Polly [Cross-reference]
Come, Pretty Polly [Cross-reference]
Come, Rain, Come: (1 ref. <1K Notes) {Roud #11753}
Come, Sister, Come [Cross-reference]
Come, Ye Friends of a Social Life: (1 ref. <1K Notes) {Roud #1236}
Come, Ye Sinners: (5 refs. <1K Notes) {Roud #7555}
Comely Young Dame, The [Cross-reference]
Comet: (1 ref. <1K Notes)
Comfort and Tidings of Joy [Cross-reference]
Comfort in Heaven: (1 ref. 2K Notes)
Comical Dialog between an Honest Sailor and a Deluding Landlady, etc., A [Cross-reference]
Comical Ditty, A (Arizona Boys and Girls): (10 refs. <1K Notes) {Roud #4868}
Comin Ower the Tay Brig: (1 ref.)
Comin' Back to Kansas: (2 refs.) {Roud #4890}
Comin' frae Rora: (1 ref. <1K Notes) {Roud #6742}
Comin' Thro' the Craigs o' Culter: (1 ref. <1K Notes) {Roud #7207}
Comin' Thro' the Hay: (1 ref. <1K Notes) {Roud #7263}
Coming Around the Horn: (1 ref.) {Roud #15539}
Coming Down the Flat: (4 refs. <1K Notes)
Coming Home from the Wake [Cross-reference]
Coming Home Late [Cross-reference]
Coming Round the Mountain (I) [Cross-reference]
Coming Round the Mountain (II -- Charming Betsey): (12 refs.) {Roud #7052}
Coming Through the Rye: (10 refs. <1K Notes) {Roud #5512}
Commend Me to the Plooman [Cross-reference]
Commissioning of HMS Hood, The: (1 ref. <1K Notes)
Common Bill: (26 refs.) {Roud #442}
Common Sailor, The: (1 ref.) {Roud #16880}
Common Sailors: (1 ref.)
Companions, Draw Nigh [Cross-reference]
Company Cook, The: (1 ref. <1K Notes) {Roud #15544}
Company of Boatmen, A [Cross-reference]
Compass and Square, The: (2 refs.) {Roud #5966}
Complainte de Springhill, La (The Lament of Springhill): (2 refs. <1K Notes)
Complications of Life, The: (1 ref.) {Roud #7328}
Comstocker Died in Virginia, The: (1 ref.)
Concerning Charlie Horse: (2 refs. <1K Notes)
Concerning One Summer in Bonay I Spent: (5 refs. <1K Notes) {Roud #7292}
Condemned Men for the Phoenix Park Murders, The: (2 refs. <1K Notes) {Roud #V8800}
Condescending Lass, The [Cross-reference]
Conditor alme siderum, eterna lux credencium [Cross-reference]
Coney Isle: (4 refs. <1K Notes)
Confederate "Yankee Doodle": (6 refs.) {Roud #7715}
Confession of Mc ifee [Cross-reference]
Congo Justina: (1 ref.)
Connaught Man, the: (1 ref.) {Roud #13538}
Connaught Man's Trip to Belfast, The [Cross-reference]
Connaught Ranger, The: (2 refs.) {Roud #18199}
Connecticut: (1 ref.)
Connecticut Peddler, The: (2 refs.) {Roud #15533}
Connecticut Pedlar, The [Cross-reference]
Connla: (3 refs. <1K Notes)
Connlach Ghlas an Fhomhair (Green Harvest Stubble, The): (2 refs. <1K Notes)
Connor, The Fisherman [Cross-reference]
Conroy's Camp: (1 ref. <1K Notes) {Roud #4558}
Conscript How Are You? [Cross-reference]
Conscript's Farewell, The [Cross-reference]
Consider All Ye Fair Maids [Cross-reference]
Consolation Flowing Free: (1 ref. <1K Notes) {Roud #7934}
Constable of Dundee, The: (1 ref. <1K Notes) {Roud #8261}
Constant Farmer's Son, The [Laws M33]: (25 refs. <1K Notes) {Roud #675}
Constant Lover, The: (1 ref. <1K Notes) {Roud #5564}
Constant Lovers (II), The [Cross-reference]
Constant Lovers (III) [Cross-reference]
Constant Lovers, The [Laws O41]: (20 refs.) {Roud #993}
Constant Lovers' Garland, The [Cross-reference]
Constant Sorrow [Cross-reference]
Constitution and the Guerriere (II), The: (3 refs. 1K Notes)
Constitution and the Guerriere, The [Laws A6]: (23 refs. 7K Notes) {Roud #626}
Constoga on the Jordan Road: (1 ref.) {Roud #7741}
Consumptive Sara Jane [Cross-reference]
Contented Countryman, The: (5 refs. <1K Notes) {Roud #1847}
Contented Wife and Answer, The [Cross-reference]
Conversation with Death (Oh Death): (12 refs. 1K Notes) {Roud #4933}
Convert, The [Cross-reference]
Convict and the Rose, The: (2 refs.) {Roud #16149}
Convict Maid, The: (8 refs.) {Roud #5479}
Convict of Clonmel, The: (7 refs. 2K Notes) {Roud #6993}
Convict of Clonmell, The [Cross-reference]
Convict Song [Cross-reference]
Convict Song, The: (1 ref.) {Roud #26266}
Convict's Child, The: (2 refs.) {Roud #V351}
Convict's Lamentation on the Death of Captain Logan, A [Cross-reference]
Convict's Lamentation, The [Cross-reference]
Convict's Return, The: (2 refs.)
Convict's Song, The [Cross-reference]
Coo Coo Bird, The [Cross-reference]
Coo-Coo (Peacock Song): (1 ref. <1K Notes) {Roud #29314}
Coochie Coo: (1 ref. <1K Notes) {Roud #11321}
Cook and Shearer: (1 ref.)
Cook and the Ladle, The: (1 ref. <1K Notes) {Roud #12990}
Cook I Went a-Courtin', A [Cross-reference]
Cook of the Mess: (1 ref.)
Cook, The: (1 ref.)
Cook's Choice, The [Cross-reference]
Cookery Maid, The: (1 ref. <1K Notes) {Roud #3771}
Cooks of Torbay, The: (2 refs. 1K Notes) {Roud #7575}
Coolgardie Miner, The [Cross-reference]
Coolie Is Nobody, A: (1 ref. <1K Notes)
Coolie's Run-I-O [Cross-reference]
Coon Can [Cross-reference]
Coon from Tennessee (Till I Die): (1 ref. <1K Notes) {Roud #12397}
Coon Song (I), The: (1 ref. 4K Notes) {Roud #11021}
Coon-Can Game, The [Laws I4]: (13 refs. <1K Notes) {Roud #3263}
Coonjine (Coonshine): (1 ref. <1K Notes) {Roud #17469}
Cooper and Donnelly [Cross-reference]
Cooper Milton: (1 ref. <1K Notes)
Cooper o' Dundee, The: (1 ref.)
Cooper of Fife, The [Cross-reference]
Coortin' in the Kitchen [Cross-reference]
Coortin' in the Stable [Cross-reference]
Coortin’ to Begin, The: (1 ref. <1K Notes) {Roud #6212}

Cootamundra [Cross-reference]

Copper and Silver: (1 ref.) {Roud #23891}

Copper River Song, The: (1 ref.)

Copshawholm Fair: (3 refs. <1K Notes) {Roud #9139}

Copy Boy, The [Cross-reference]

Copy of Verses Composed by Captain Henry Every [Cross-reference]

Copy of Verses on Jefferys the Seaman, A: (1 ref.) {Roud #V8561}

Corbitt’s Barkentine: (1 ref. <1K Notes) {Roud #4086}

Cordial Advice to All Rash Young Men: (3 refs.) {Roud #V2112}

Cordwood Cutter, The [Cross-reference]

Corichie or The Hill of Fate [Cross-reference]

Corinna, Corinna: (29 refs. <1K Notes) {Roud #10030}

Cork Leg, The: (8 refs. <1K Notes) {Roud #4376}

Cork Men and New York Men, The: (1 ref. 1K Notes)

Cork National Hunt, The [Cross-reference]

Cork’s Good Humoured Faces: (1 ref. <1K Notes)

Cork’s Own Town (I): (1 ref. 1K Notes)

Cork’s Own Town (II): (1 ref. <1K Notes) {Roud #V26513}

Corn Cobs, or Yankee Notions [Cross-reference]

Corn Grinds Well, The [Cross-reference]

Corn Pone: (1 ref.)

Corn Rigs (II) [Cross-reference]

Corn Rigs (Rigs o’ Barley): (2 refs.) {Roud #1024}

Corn Shucking Song: (1 ref.)

Corn-Shucking Song (I): (1 ref.)

Corn-Shucking Song (II): (1 ref.) {Roud #16464}

Corn-Stalk Fiddle: (2 refs.) {Roud #12439}
Cornbread When I'm Hungry [Cross-reference]

Corncraik Amang the Whinny Knowes, The [Cross-reference]

Cornfield Holler: (1 ref.) {Roud #15579}

Cornish Christmas Carol, A: (1 ref. <1K Notes) {Roud #15665}

Cornish Girls: (1 ref.) {Roud #3319}

Cornish May Carol [Cross-reference]

Cornish Midsummer Bonfire Song: (2 refs.) {Roud #13472}

Corntime Pain: (1 ref. <1K Notes)

Cornwall Cripple, The [Cross-reference]

Corporal Casey: (4 refs.) {Roud #V15364}

Corporal Schnapps [Cross-reference]

Corporal, The: (1 ref.) {Roud #27873}

Corpus Christi Carol, The: (26 refs. 12K Notes) {Roud #1523}

Corrido al Mineral de Bisbee: (1 ref.)

Corrido de Joaquin Murieta: (1 ref. <1K Notes)

Corrido de la Quemazon de Bisbee, El: (1 ref.)

Corrido de Nogales, El: (1 ref.)

Corrina, Corrina [Cross-reference]

Corrosion Has Set In: (1 ref. 2K Notes)

Corsair's Bride, The: (1 ref.) {Roud #V13692}

Corsair's Farewell, The: (1 ref.) {Roud #V13706}

Corunna's Lone Shore (Wandering Nellie): (3 refs.) {Roud #13114}

Corydon and Caroline [Cross-reference]

Corydon and Phoebe: (9 refs. 2K Notes) {Roud #512}

Cosher Bailey's Engine: (4 refs. 1K Notes)

Cospatrick [Cross-reference]

Costly Crosshaul, The: (1 ref. <1K Notes) {Roud #18189}

Cott'n-Dance Song: (1 ref.) {Roud #17446}
Cott'n-Packin' Song [Cross-reference]

Cott'n-Pickin' Song [Cross-reference]

Cottage By the Sea, The: (3 refs. <1K Notes) {Roud #1743}

Cottage Door, The [Cross-reference]

Cottage Girl, The [Cross-reference]

Cottage Hill [Cross-reference]

Cottage Maid, The [Cross-reference]

Cottage Well-Thatched with Straw, The: (1 ref.) {Roud #1270}

Cottage With the Horseshoe o'er the Door: (1 ref.) {Roud #3075}

Cotton Eye Joe [Cross-reference]

Cotton Fiel's Back Home [Cross-reference]

Cotton Field Song [Cross-reference]

Cotton Fields Back Home: (4 refs. <1K Notes) {Roud #11662}

Cotton Mill Blues (I) [Cross-reference]

Cotton Mill Colic: (9 refs. 1K Notes) {Roud #6688}

Cotton Mill Song, The: (1 ref. <1K Notes) {Roud #16945}

Cotton Needs Pickin': (2 refs. <1K Notes) {Roud #16391 and 17447}

Cotton the Kid: (1 ref. <1K Notes) {Roud #4097}

Cotton Wool Pie: (2 refs. <1K Notes) {Roud #2722}

Cotton-Eyed Joe: (24 refs. <1K Notes) {Roud #942}

Cotton's Patch (I): (3 refs. 8K Notes) {Roud #4423}

Cotton's Patch (II): (3 refs. <1K Notes) {Roud #V44826}

Cou' the Nettle Early [Cross-reference]

Couldn't Hear Nobody Pray [Cross-reference]

Couldn't Raise No Sugar Corn [Cross-reference]

Coulter's Candy: (3 refs. <1K Notes)

Councillor, The [Cross-reference]

Councillor's Daughter, The [Cross-reference]
Countersigns, The: (1 ref. 3K Notes)

Counties of Arkansas, The: (2 refs. <1K Notes) {Roud #7541}

Counting Apple-seeds [Cross-reference]

Counting Appleseeds [Cross-reference]

Counting Song, The [Cross-reference]

Countrey Lasse, The [Cross-reference]

Country Blade and His Scolding Wife [Cross-reference]

Country Blues: (3 refs. <1K Notes) {Roud #428}

Country Carrier, The [Cross-reference]

Country Clown The [Cross-reference]

Country Courtship, The: (10 refs. <1K Notes) {Roud #313}

Country Cousin, The, or, I saw Esau Kissing Kate [Cross-reference]

Country Farmer's Son, The (Sweet Nelly My Heart's Delight): (2 refs.) {Roud #8506}

Country Garden, The [Cross-reference]

Country Girl (II), The (The Blooming Goddess) [Cross-reference]

Country Girl, The (The Fair Maid of the West): (1 ref. <1K Notes) {Roud #10099}

Country Ham and Red Gravy [Cross-reference]

Country Hirings: (2 refs.) {Roud #12510}

Country I Was Born In, The: (1 ref.) {Roud #2936}

Country Lass (I), The: (2 refs.) {Roud #5520}

Country Lass (II), The [Cross-reference]

Country Life (I), The: (1 ref.)

Country Life (II), The: (2 refs. <1K Notes) {Roud #6297}

Country Life for Me, A: (1 ref.) {Roud #1409}

Country Rockin', The: (1 ref.) {Roud #6068}

County Jail (I), The: (2 refs. <1K Notes) {Roud #3673}

County Jail (II): (14 refs. <1K Notes) {Roud #964}

County Jail (III) [Cross-reference]
County of Kerry, The [Cross-reference]
County of Limerick Buck-Hunt, The: (1 ref. <1K Notes)
County of Saline: (1 ref. <1K Notes) {Roud #14055}
County of the Innocent, The [Cross-reference]
County of Tyrone, The: (8 refs.) {Roud #1991}
County Song (The Counties of Iowa): (2 refs.)
County Tyrone, The [Cross-reference]
Coupon Song, The: (2 refs. <1K Notes)
Coupshawholme Fair [Cross-reference]
Courrier, Courrier, Qu'y a-t-il de Nouveau? (Courier, Courier, Say What News Hast There?): (1 ref. <1K Notes)
Court House [Cross-reference]
Court of Cahirass, The: (1 ref. <1K Notes)
Court of Conscience in Cork, The: (1 ref.)
Court of King Caractacus, The [Cross-reference]
Courte Paille, La: (2 refs.)
Courteous Knight, The [Cross-reference]
Courtin' in the Stable (The Workin' Steer): (3 refs.) {Roud #3793}
Courtin' Owre Slow: (2 refs.) {Roud #5369}
Courting Among the Kye [Cross-reference]
Courting Cage, The [Cross-reference]
Courting Case, The: (17 refs. <1K Notes) {Roud #361}
Courting Coat, The: (11 refs. <1K Notes) {Roud #516}
Courting in the Kitchen [Laws Q16]: (7 refs.) {Roud #1007}
Courting is a Pleasure [Cross-reference]
Courting Jessie [Cross-reference]
Courting My Father's Gray Mare [Cross-reference]
Courting of Aramalee, The [Cross-reference]
Courting Song [Cross-reference]
Courting Song, The [Cross-reference]

Courting the Widow's Daughter (Hard Times) [Laws H25]: (12 refs.) {Roud #659}

Courting Too Slow (!) [Cross-reference]

Courtown Fishermen, The: (1 ref. <1K Notes) {Roud #20544}

Courtship of Billy Grimes, The [Cross-reference]

Cousin Emmy's Blues [Cross-reference]

Cousin Harry (Cousin Nellie): (2 refs.) {Roud #4722}

Cousin Nellie [Cross-reference]

Cove Cherry Fair: (1 ref.)

Cove that Sings, The: (2 refs. <1K Notes) {Roud #6034}

Covent Garden (II) [Cross-reference]

Covent's Garden [Cross-reference]

Coventry Carol, The: (11 refs. 13K Notes)

Covered Cavalier, The [Cross-reference]

Covering Blue, The [Cross-reference]

Covington [Cross-reference]

Cow Ate the Piper, The: (9 refs. <1K Notes) {Roud #8147}

Cow Camp on the Range: (2 refs. <1K Notes) {Roud #8043}

Cow Cow Yicky Yicky Yea [Cross-reference]

Cow Hooking Blues: (1 ref.)

Cow Puncher's Lament, The [Cross-reference]

Cow That Ate the Piper, The [Cross-reference]

Cow that Drank the Poteen, The: (1 ref.) {Roud #5170}

Cow the Nettle Airlie [Cross-reference]

Cow With the Piper [Cross-reference]

Cow-Camp on the Range, A [Cross-reference]

Cowardy Cowardy Custard: (2 refs.) {Roud #19247}

Cowaye: (1 ref. <1K Notes) {Roud #5948}
Cowboy (I), The: (3 refs.) {Roud #11078}
Cowboy (II), The [Cross-reference]
Cowboy (III), The [Cross-reference]
Cowboy Again for a Day: (3 refs. <1K Notes) {Roud #5092}
Cowboy at Church, The [Cross-reference]
Cowboy at Work, The: (1 ref.)
Cowboy Boasters [Cross-reference]
Cowboy Boasting Chants: (1 ref. <1K Notes) {Roud #15536}
Cowboy in Church: (4 refs.) {Roud #8020}
Cowboy Jack [Laws B24]: (16 refs.) {Roud #3244}
Cowboy of Loreto, The [Cross-reference]
Cowboy Song (I): (1 ref.) {Roud #5483}
Cowboy Song (II), The [Cross-reference]
Cowboy to Pitching Bronco [Cross-reference]
Cowboy Trail, The: (1 ref.)
Cowboy's Challenge: (1 ref.) {Roud #7817}
Cowboy's Christmas Ball, The [Cross-reference]
Cowboy's Dream, The: (31 refs. <1K Notes) {Roud #4453}
Cowboy's Farewell, The: (2 refs.) {Roud #12693}
Cowboy's Flat River Girl, The [Cross-reference]
Cowboy's Heaven, The [Cross-reference]
Cowboy's Home Sweet Home, The [Cross-reference]
Cowboy's Lament, The [Cross-reference]
Cowboy's Life [Cross-reference]
Cowboy's Life, A: (7 refs. <1K Notes) {Roud #838}
Cowboy's Life, The: (2 refs. <1K Notes) {Roud #8062}
Cowboy's Meditation: (7 refs. <1K Notes) {Roud #4453}
Cowboy's Prayer (I), A: (5 refs. <1K Notes) {Roud #11201}
Cowboy's Prayer (II), The: (2 refs.)

Cowboy's Return, The [Cross-reference]

Cowboy's Ride, The: (1 ref.) {Roud #11087}

Cowboy's Soliloquy, The: (9 refs. <1K Notes) {Roud #5102}

Cowboy's Sweet By-and-By, The [Cross-reference]

Cowboys Victimized: (1 ref.)

Cowboys' Christmas Ball, The: (6 refs. <1K Notes) {Roud #4634}

Cowboys' Gettin'-Up Holler [Cross-reference]

Cowboys' New Years Dance, The: (2 refs. <1K Notes) {Roud #12501}

Cowcadden's Heroes: (1 ref. <1K Notes)

Cowdenknowes, The [Cross-reference]

Cowe the Nettle Early [Cross-reference]

Cowe, Cowe: (6 refs. 1K Notes) {Roud #13047}

Cowman's Lament, The [Cross-reference]

Cowman's Prayer, The [Cross-reference]

Cowry Cowry Custard [Cross-reference]

Cows in the old field, don't you hear the bell? [Cross-reference]

Crab Song, The [Cross-reference]

Crab-Fish, The [Cross-reference]

Crabe Dans Calalou: (1 ref.)

Crabtree Still: (1 ref.)

Crack Schooner Moonlight, The: (2 refs. 4K Notes) {Roud #19861}

Crackers, Crackers, Penny a Cracker: (1 ref.)

Cradle Lullaby: (1 ref.) {Roud #5562}

Cradle Song (I) [Cross-reference]

Cradle Song (II) [Cross-reference]

Cradle Song, A (Hushaby My Little Crumb) [Cross-reference]

Cradle's Ta'en the Stan' Again, The: (1 ref.) {Roud #7279}
Crafty Farmer, The [Child 283; Laws L1]: (47 refs. 2K Notes) {Roud #2640 and 2637}

Crafty Ploughboy (I), The [Cross-reference]

Crafty Ploughboy (II), The: (1 ref. <1K Notes)

Crafty Wee Bony: (4 refs. <1K Notes) {Roud #2642}

Craiganee: (1 ref. <1K Notes) {Roud #2743}

Craibilly Fair [Cross-reference]

Craigie Hill: (4 refs.) {Roud #5165}

Craigston's Growing [Cross-reference]

Cranberry Bogs, The (Cranberry Song): (4 refs. 1K Notes) {Roud #5412}

Cranberry Song [Cross-reference]

Cranstock Games [Cross-reference]

Craven Churn-Supper Song, The: (2 refs.) {Roud #13471}

Craw Killed the Pussie O, The [Cross-reference]

Craw Killed the Pussy-O, The: (4 refs.) {Roud #9221}

Craw's Killed the Pussie, The [Cross-reference]

Craw's Ta'en the Pussie, The [Cross-reference]

Crawdad: (36 refs. 1K Notes) {Roud #4853}

Crawdad Song [Cross-reference]

Crawford's Defeat [Cross-reference]

Crayfish, The [Cross-reference]

Crazy Dixie, The [Cross-reference]

Crazy Grey Mare, The: (1 ref.) {Roud #13987}

Crazy Jane: (7 refs. 1K Notes) {Roud #6458}

Crazy Old Man from China [Cross-reference]

Crazy Song to the Air of "Dixie": (4 refs. <1K Notes) {Roud #10134}

Crazyhead, Michael: (1 ref.) {Roud #16817}

Creation [Cross-reference]

Creation Song, The [Cross-reference]
Cree-Mo-Cri-Mo-Dorro-Wah [Cross-reference]

Creel, The [Cross-reference]

Creeping and Crawling: (9 refs. <1K Notes) {Roud #329}

Creeping Jane [Laws Q23]: (13 refs.) {Roud #1012}

Creggan White Hare, The: (2 refs. <1K Notes) {Roud #9633}

Creole Girl, The [Cross-reference]

Crepe On the Little Cabin Door: (2 refs. <1K Notes) {Roud #30115}

Crew from Boston Bay, The: (2 refs.) {Roud #9960}

Crew of the Clara Youell, The: (1 ref.) {Roud #19854}

Cribisse! Cribisse! (Crawfish! Crawfish!): (1 ref.)

Cricket and Crab-louse, The (Down Derry Down): (1 ref. <1K Notes) {Roud #4791}

Cricketty Wee: (2 refs. <1K Notes) {Roud #236}

Cricklade Wassailers' Song [Cross-reference]

Crime at Quiet Dell, The: (1 ref.)

Crime of the D'Autremont Brothers, The: (3 refs. <1K Notes)

Crimean War, The [Laws J9]: (6 refs. <1K Notes) {Roud #1924}

Criole Candjo (Creole Candio): (1 ref.)

Cripple Creek (I): (27 refs. <1K Notes) {Roud #3434}

Cripple Creek (II) (Buck Creek Girls): (3 refs. <1K Notes) {Roud #3434}

Cripple Kirsty: (2 refs. 1K Notes) {Roud #6030}

Cripple of Cornwall, The: (2 refs. <1K Notes) {Roud #12763}

Crockery Ware: (13 refs. <1K Notes) {Roud #1490}

Crocodile, The [Cross-reference]

Cromie's Orange Buck, The: (1 ref. <1K Notes) {Roud #2889}

Cronie is Dead [Cross-reference]

Cronie o' Mine, A: (4 refs.) {Roud #6027}

Cronies o' Mine, The [Cross-reference]

Cronnen's Song: (1 ref.)
Croodin Doo, The [Cross-reference]
Croodlin Dow [Cross-reference]
Crook and Plaid, The: (7 refs. <1K Notes) {Roud #5960}
Crooked Gun, The [Cross-reference]
Crooked Rib, The: (2 refs. <1K Notes) {Roud #12455}
Crooked Trail to Holbrook, The: (5 refs. <1K Notes) {Roud #4037}
Crooked-Foot John [Cross-reference]
Crookit Bawbee: (1 ref. <1K Notes) {Roud #2281}
Crooskeen Lawn [Cross-reference]
Croppies Lie Down (I): (5 refs. 1K Notes) {Roud #V17442}
Croppies Lie Down (II): (1 ref. 2K Notes)
Croppy Boy (I), The [Laws J14]: (31 refs. 3K Notes) {Roud #1030}
Croppy Boy (II), The: (8 refs. 1K Notes)
Cross Mountain Explosion, The (Coal Creek Disaster) [Laws G9]: (4 refs.) {Roud #844}
Cross the Bridge [Cross-reference]
Cross Your Fingers: (1 ref.)
Crossed Old Jordan's Stream: (5 refs.)
Crossing the Bridge: (1 ref.)
Crossing the Divide: (2 refs.)
Crossing the Plains (I): (2 refs.) {Roud #15538}
Crossing the Plains (II) [Cross-reference]
Crosspatrick, The: (3 refs. 2K Notes) {Roud #3806}
Crow and Pie [Child 111]: (3 refs. <1K Notes) {Roud #3975}
Crow and the Weasel, The: (1 ref.) {Roud #16856}
Crow Song [Cross-reference]
Crow Song (I), The: (8 refs. <1K Notes) {Roud #747?}
Crow Song (II), The [Cross-reference]
Crow Wing Drive: (3 refs. <1K Notes) {Roud #8893}
Crow-Fish Man (I), The [Cross-reference]
Crow-Fish Man (II), The [Cross-reference]
Crow, Black Chicken: (3 refs. <1K Notes)
Crowd of Bold Sharemen, A: (5 refs. <1K Notes) {Roud #6344}
Crowdy Crawn [Cross-reference]
Crown For Us All, A: (1 ref.) {Roud #16372}
Crowned Him Lord of All [Cross-reference]
Crows in the Garden: (3 refs.) {Roud #4505}
Crows Kept Flyin' Up, The: (1 ref. <1K Notes)
Crucified: (1 ref. <1K Notes)
Cruel Brother, The [Child 11]: (27 refs. 2K Notes) {Roud #26}
Cruel Fate: (1 ref.) {Roud #24309}
Cruel Gamekeeper, The: (6 refs. <1K Notes) {Roud #1313}
Cruel Gardener, The [Cross-reference]
Cruel Katie-O [Cross-reference]
Cruel Lowland Maid, The [Cross-reference]
Cruel Miller, The [Cross-reference]
Cruel Mother, The (Or Three Children) [Cross-reference]
Cruel Mother, The [Child 20]: (65 refs. 4K Notes) {Roud #9}
Cruel Ship's Carpenter, The (The Gosport Tragedy: Pretty Polly) [Laws P36A/B]: (44 refs. 1K Notes) {Roud #15}
Cruel Sister, The [Cross-reference]
Cruel Stepmother, The [Cross-reference]
Cruel War (I), The [Cross-reference]
Cruel War (II), The: (1 ref. <1K Notes)
Cruel War is Raging [Cross-reference]
Cruel Was My Father [Cross-reference]
Cruel Was the Press Gang: (2 refs. <1K Notes) {Roud #V1839}
Cruel Waves of Huron: (1 ref.) {Roud #19874}
Cruel Were My Parents [Cross-reference]
Cruel Wife, A [Cross-reference]
Cruel Wife, The [Cross-reference]
Crúiscín Lán, The [Cross-reference]
Cruise of the Bigler, The [Cross-reference]
Cruise of the Bouncing Sally, The: (1 ref.) {Roud #7740}
Cruise of the Calabar, The [Cross-reference]
Cruise of the Calibar, The [Cross-reference]
Cruise of the Dove, The: (2 refs.) {Roud #1999}
Cruising Round Yarmouth: (3 refs. <1K Notes) {Roud #2432}
Cruiskeen Lawn: (12 refs. 4K Notes) {Roud #2309}
Crummy Cow, The: (1 ref.) {Roud #13348}
Cry Is "All Up," The: (2 refs.)
Cry of the Pilchard Man, The: (1 ref.)
Cry, Baby, Cry: (4 refs.) {Roud #16327}
Crybaby, Crybaby [Cross-reference]
Cryderville Jail, The: (13 refs.) {Roud #822}
Crying Family, The (Imaginary Trouble): (4 refs. 2K Notes) {Roud #4653}
Crystal Spring, The: (2 refs. <1K Notes) {Roud #1391}
Crystam Stream [Cross-reference]
Cu-Cuc A Chuaichin: (2 refs. <1K Notes)
Cuatro Palomitas Blancas (Four While Doves): (1 ref.)
Cuba (Go, Preachers, and Tell It to the World): (1 ref. <1K Notes)
Cucanandy: (1 ref.)
Cucaracha, La: (3 refs. <1K Notes)
Cuckanandy: (2 refs. <1K Notes) {Roud #5301}
Cuckold by Consent, A: (2 refs. <1K Notes) {Roud #7283}
Cuckoo Bird [Cross-reference]


Cuckoo Cherry Tree: (1 ref.) {Roud #19966}

Cuckoo Is A Merry Bird, The [Cross-reference]

Cuckoo Is A Pretty Bird, The [Cross-reference]

Cuckoo She's a Pretty Bird, The [Cross-reference]

Cuckoo Waltz: (6 refs.) {Roud #7893}

Cuckoo, The: (66 refs. 3K Notes) {Roud #413}

Cuckoo's Nest (I), The: (8 refs. <1K Notes) {Roud #5407}

Cuckoo's Nest (II), The: (2 refs. <1K Notes) {Roud #1506}

Cuddy, The: (2 refs.) {Roud #6088}

Cudelia Brown: (5 refs. 2K Notes)

Cuir A Chodladh: (2 refs. <1K Notes)

Culling Fish: (1 ref. 2K Notes) {Roud #9961}

Culloden Field: (1 ref. <1K Notes) {Roud #5780}

Culloden Moor: (1 ref. <1K Notes) {Roud #5779}

Cum Out De Weederness [Cross-reference]

Cum, Geordy, Haud the Bairn: (1 ref.) {Roud #3161}

Cumarachandhu [Cross-reference]

Cumarashindu: (2 refs. <1K Notes) {Roud #13562}

Cumberland and the Merrimac, The [Cross-reference]

Cumberland Crew, The [Laws A18]: (26 refs. 49K Notes) {Roud #707}

Cumberland Gap: (35 refs. 1K Notes) {Roud #3413}

Cumberland Mountain Bear Chase [Cross-reference]

Cumberland Traveller, The: (1 ref. <1K Notes)

Cumberland, The [Laws A26]: (13 refs. <1K Notes) {Roud #630}

Cumberland's Crew, The [Cross-reference]

Cunning Cobbler, The [Cross-reference]

Cunnl la [Cross-reference]

Cup o Tay, The: (2 refs.) {Roud #13362}
Cup of Cold Poison, The [Cross-reference]

Cupid Benighted: (1 ref. <1K Notes) {Roud #4688}

Cupid the Ploughboy [Cross-reference]

Cupid the Plowboy [Laws O7]: (12 refs.) {Roud #986}

Cupid the Pretty Ploughboy [Cross-reference]

Cupid's Garden (I) (Covent Garden I; Lovely Nancy III): (17 refs. <1K Notes) {Roud #297}

Cupid's Garden (II) [Cross-reference]

Cupid's Trepan (Cupid's Trappan, The Bonny Bird): (8 refs. 2K Notes) {Roud #293}

Cups and Saucers: (1 ref.)

Curacao: (1 ref.)

Curly Head of Hair: (1 ref.) {Roud #2804}

Curly Locks: (2 refs. <1K Notes) {Roud #19787}

Curragh of Kildare, The: (19 refs. 4K Notes) {Roud #583}

Currant Island Wedding: (1 ref.) {Roud #25319}

Currency Lasses, The [Cross-reference]

Curse of Doneraile, The [Cross-reference]

Cursed Dancers of Colbeck, The: (3 refs. 4K Notes)

Curst Wife, The [Cross-reference]

Curtains of Night [Cross-reference]

Curtis House at Jennings: (1 ref.) {Roud #18190}

Cushion Dance, The [Cross-reference]

Cushnie Winter Sports, The: (1 ref. <1K Notes) {Roud #6071}

Custard Pie Blues: (2 refs.)

Custer's Last Charge (I): (2 refs. <1K Notes) {Roud #8598}

Custer's Last Charge (II) [Cross-reference]

Custer's Last Fierce Charge [Cross-reference]

Custers... Charge [Cross-reference]

Cut Your Nails Monday [Cross-reference]
Cut Your Nails on Monday (Finger-Nails): (2 refs.) {Roud #20970}

Cuttie's Wedding: (3 refs.) {Roud #3357}

Cutting Down the Pines [Cross-reference]

Cutty Wren, The: (8 refs. <1K Notes) {Roud #236}

Cya' duh' Key, Gone Home" [Cross-reference]

Cyan' Help from Cryin' Sometime [Cross-reference]

Cyclone Blues [Cross-reference]

Cyclone of Rye Cove, The: (7 refs. <1K Notes) {Roud #7116}

D & H Canal, The: (1 ref.)

D-2 Horse Wrangler [Cross-reference]

D-Day Dodgers, The: (5 refs. 12K Notes) {Roud #10499}

D'où Viens-Tu, Bergere?: (4 refs. <1K Notes)

D'r Guckgu (The Cuckoo): (1 ref.)

D'ye Ken John Peel?: (7 refs. 3K Notes) {Roud #1239}

Da Bhfaghainn Mo Rogha Dhe Thriur Acu: (1 ref. <1K Notes)

Da Mbeadh Mac an Mhaoir Agam: (1 ref. <1K Notes)

Da's All Right, Baby: (1 ref.) {Roud #15037}

Daar Was Eens Een Meisje Loos: (1 ref.)

Dabbling in the Dew [Cross-reference]

Dadd driwwe (Over There): (1 ref.)

Daddy Shot a Bear: (1 ref. <1K Notes) {Roud #15607}

Daddy Wouldn't Buy Me a Bow-Wow: (1 ref. <1K Notes) {Roud #13973}

Daddy, Daddy, Call the Doctor [Cross-reference]

Daddy, I'm a Mormon [Cross-reference]

Daemon Lover, The (The House Carpenter) [Child 243]: (108 refs. 2K Notes) {Roud #14}

Daffy-Down-Dilly: (3 refs.) {Roud #19757}

Daily Growing [Cross-reference]

Dainty Davie: (2 refs. <1K Notes) {Roud #2387}
Dainty Doonby, The: (7 refs. <1K Notes) {Roud #864}
Dainty Downby, The [Cross-reference]
Dainty Duckle, A [Cross-reference]
Dairy Farmer, The [Cross-reference]
Daisy Deane: (4 refs. <1K Notes) {Roud #4269}
Dakota Land: (10 refs. <1K Notes) {Roud #4899}
Dallas County Jail, The [Cross-reference]
Dallas Gawn a Cuba (Dallas Has Gone to Cuba): (3 refs. <1K Notes)
Dally Roper's Song, The [Cross-reference]
Dalmuir Ploughing Match: (2 refs.) {Roud #5944}
Dalry: (1 ref.) {Roud #5205}
Dam on Baldwin Creek, The [Laws C21]: (4 refs. <1K Notes) {Roud #1927}
Damage Control Song: (1 ref.)
Dame Bruin: (1 ref.) {Roud #25119}
Dame Durden: (9 refs. <1K Notes) {Roud #1209}
Dame Oliphant [Cross-reference]
Dame Widdle Waddle [Cross-reference]
Dame, Get Up and Bake Your Pies (Christmas Day in the Morning): (3 refs.) {Roud #497}
Damn Fine Kids in Harbour: (1 ref.)
Damn the Filipinos: (3 refs. <1K Notes) {Roud #15578}
Damn, Damn, Damn the Filipinos [Cross-reference]
Damsel from Cheshire, The [Cross-reference]
Damsel Possessed of Great Beauty, A [Cross-reference]
Damsel's Tragedy, The: (2 refs. <1K Notes) {Roud #4663}
Dan (Dan, the Sanitary Man): (1 ref.) {Roud #10542}
Dan Curley: (1 ref.)
Dan Curry: (2 refs. <1K Notes) {Roud #9210}
Dan Dan: (2 refs.)
Dan Doo [Cross-reference]
Dan Kelly [Cross-reference]
Dan McChree: (1 ref.) {Roud #7182}
Dan McGinty [Cross-reference]
Dan Murphy's Convoy: (1 ref.) {Roud #9050}
Dan Taylor: (1 ref.) {Roud #8010}
Dan-Dan-oh [Cross-reference]
Dan-Doo [Cross-reference]
Dan, Dan, the Dirty Man [Cross-reference]
Danae, La [Cross-reference]
Danae, The [Cross-reference]

Dance All Night with a Bottle in Your Hand: (2 refs.) {Roud #10496}
Dance at Clintonville, The [Cross-reference]
Dance at Daniel's Harbour, The: (1 ref. <1K Notes) {Roud #25320}
Dance For Your Daddy-O [Cross-reference]
Dance in Peter Street [Cross-reference]
Dance Josey: (2 refs. <1K Notes) {Roud #735}
Dance Me a Jig: (1 ref.)
Dance Song [Cross-reference]
Dance the Boatman [Cross-reference]
Dance Ti' Thy Daddy [Cross-reference]
Dance to Thee Daddy [Cross-reference]
Dance to Your Daddy: (15 refs. 1K Notes) {Roud #2439}
Dance, Boatman, Dance [Cross-reference]
Dance, Thumbkin, Dance: (2 refs.) {Roud #12837}
Danced with a Gal With a Hole in Her Stocking [Cross-reference]
Dancers of Colbeck, The [Cross-reference]
Dancing at Whitsun: (2 refs. <1K Notes)
Dancing Dolly: (1 ref.) {Roud #19306}
Dancing in Glenroan (Rinnceoiri Ghleann Ruain): (1 ref. <1K Notes)

Dandoo [Cross-reference]

Dandy Apprentice Boy, The [Cross-reference]

Dandy Chignon, The [Cross-reference]

Dandy Jim from Caroline: (2 refs. <1K Notes) {Roud #13924}

Dandy Man, The: (1 ref. <1K Notes) {Roud #15129}

Dandy Pat: (3 refs. <1K Notes) {Roud #18381}

Dandyman Oh: (1 ref. <1K Notes)

Daniel Cooper: (1 ref. <1K Notes) {Roud #V13676}

Daniel in the Den of Lions [Cross-reference]

Daniel in the Lion's Den: (4 refs. <1K Notes) {Roud #3614}

Daniel Monroe [Cross-reference]

Daniel O'Connell (I): (7 refs. 2K Notes) {Roud #2313}

Daniel O'Connell (II): (1 ref. 2K Notes) {Roud #2771}

Daniel O'Connell and His Steam Engine [Cross-reference]

Daniel Prayed: (2 refs. <1K Notes) {Roud #7692}

Daniel Saw the Stone: (3 refs. <1K Notes) {Roud #12210}

Daniel Sullivan [Laws E22]: (4 refs. <1K Notes) {Roud #4728}

Danny Boy (The Londonderry Air): (4 refs. 5K Notes)

Danny By My Side: (3 refs. 2K Notes)

Danny Sim's Sow: (1 ref. <1K Notes) {Roud #5616}

Danny Winters: (2 refs.) {Roud #7648}

Dans le berceau [Cross-reference]

Dans Les Chantiers (The Winter Camp): (5 refs. <1K Notes)

Dans les Chantiers Nous Hivernons [Cross-reference]

Dans les prisons de Nantes (Within the Prisons of Nantes): (3 refs. <1K Notes)

Dans Tous Les Cantons (Through All the Country 'Round): (2 refs.)
Danse de Mardi Gras, Le: (2 refs.)
Danse des Bois Brules, La (Lord Selkirk at Fort William): (1 ref. <1K Notes)
Dansekar the Dutchman: (1 ref.) {Roud #V30470}
Danville Girl, The [Cross-reference]
Dapherd Grey, The [Cross-reference]
Dar Gingo Tre Flickor: (1 ref. <1K Notes)
Dar'll Be No Distinction Dar [Cross-reference]
Darahill: (3 refs. <1K Notes) {Roud #3941}
Darby and Joan [Cross-reference]
Darby Jig: (1 ref.)
Darby Kelly: (6 refs. <1K Notes) {Roud #21859}
Darby O'Leary: (4 refs. <1K Notes) {Roud #6978}
Darby Ram, The [Cross-reference]
Darby's Ram [Cross-reference]
Dardanelles Patrol Song: (1 ref. 12K Notes)
Dargason [Cross-reference]
Darger Lad, The [Cross-reference]
Darius Cole and Mackinac, The: (1 ref.) {Roud #19844}
Dark and a Rovin' Eye, A [Cross-reference]
Dark and Dreary Weather: (6 refs. <1K Notes) {Roud #6527}
Dark and Stormy Night [Cross-reference]
Dark and Thorny is the Desert: (1 ref. <1K Notes)
Dark as a Dungeon: (10 refs.) {Roud #6392}
Dark Blue Eyes and Raven Hair [Cross-reference]
Dark British Foes, The [Cross-reference]
Dark Day: (1 ref.) {Roud #17298}
Dark Girl Dressed in Blue, The: (6 refs. <1K Notes) {Roud #7022}
Dark Hollow (II), The [Cross-reference]
Dark Island [Cross-reference]

Dark Knight, The: (1 ref. <1K Notes) {Roud #6526}

Dark Scenes of Winter [Cross-reference]

Dark Was the Night, Cold Was the Ground: (8 refs. 4K Notes) {Roud #11819}

Dark-Clothed Gypsy, The [Cross-reference]

Dark-Eyed Canaller [Cross-reference]

Dark-Eyed Gypsy, The [Cross-reference]

Dark-Eyed Molly [Cross-reference]

Dark-Eyed Sailor, The (Fair Phoebe and her Dark-Eyed Sailor) [Laws N35]: (59 refs. <1K Notes) {Roud #265}

Dark-Haired Girl, The: (1 ref.) {Roud #9471}

Dark-Haired Jimmy Owen [Cross-reference]

Dark-Skinned Davey [Cross-reference]

Darky School Song [Cross-reference]

Darky Sunday School, The [Cross-reference]

Darlin' (I): (2 refs. <1K Notes)

Darlin' (II) [Cross-reference]

Darlin' Cory [Cross-reference]

Darlin' Why You Treat Me So?: (1 ref. <1K Notes)

Darlin' You Can't Have One [Cross-reference]

Darling Black Mustache, The [Cross-reference]

Darling Boy, The: (5 refs. <1K Notes) {Roud #1452}

Darling Cloe: (1 ref. <1K Notes) {Roud #11390}

Darling Cora [Cross-reference]

Darling Corey: (24 refs.) {Roud #5723}

Darling Corie [Cross-reference]

Darling Cory [Cross-reference]

Darling If You Must Leave: (2 refs. <1K Notes)

Darling Johnny O (I): (1 ref. <1K Notes)
**Darling Johnny O (II)** [Cross-reference]

**Darling Little Joe**: (10 refs. <1K Notes) {Roud #3545}

**Darling Little Pink** [Cross-reference]

**Darling Neddeen**: (1 ref. <1K Notes)

**Darling Nellie Gray** [Cross-reference]

**Darling Nelly Gray**: (26 refs. <1K Notes) {Roud #4883}

**Darling Old Stick**: (8 refs.) {Roud #3276}

**Darling Song** [Cross-reference]

**Darling You Can't Love but One** [Cross-reference]

**Darling, I Have Come to Tell You (Farewell Nellie, Little Bunch of Roses, Many Miles Apart, Don't This Road Look Rough and Rocky)**: (3 refs. <1K Notes) {Roud #16012}

**Darling, Soon I Will Be Sleeping**: (1 ref.) {Roud #16294}

**Darn Little Ford, The**: (1 ref.)

**Darn the Man That I Can Get**: (1 ref.) {Roud #18205}

**Darra**: (1 ref.) {Roud #5901}

**Darrahil** [Cross-reference]

**Dartmouth Tragedy, The** [Cross-reference]

**Dashing Young Lad from Buckingham, A**: (1 ref. <1K Notes) {Roud #1382}

**Dat Lonesome Road** [Cross-reference]

**Dat's All Right**: (1 ref.)

**Daughter Ellen**: (1 ref. <1K Notes) {Roud #13218}

**Daughter in the Dungeon, The** [Cross-reference]

**Daughter of Peggy-O, The**: (1 ref. <1K Notes) {Roud #117}

**Daughters, Will You Marry** [Cross-reference]

**David Dodd**: (1 ref. 2K Notes)

**David Lowston** [Cross-reference]

**David Ward** [Cross-reference]

**David, David** [Cross-reference]

**David, David, Yes, Yes** [Cross-reference]
David's Flowery Vale: (4 refs. <1K Notes) {Roud #2943}

David's Lamentation: (2 refs. <1K Notes) {Roud #15055}

Davie and His Kye [Cross-reference]

Davie and His Kye Thegither: (3 refs. <1K Notes) {Roud #5545}

Davie Faa [Cross-reference]

Davie's Wooin' [Cross-reference]

Davy: (3 refs. 2K Notes)

Davy Crockett: (10 refs. <1K Notes) {Roud #3589}

Davy Faa (II) [Cross-reference]

Davy Faa (Remember the Barley Straw): (6 refs. 1K Notes) {Roud #118}

Davy Lowston: (5 refs. 6K Notes)

Davy, Davy [Cross-reference]

Dawning of the Day (I), The [Laws P16]: (14 refs.) {Roud #370}

Dawsonville Jail: (2 refs. <1K Notes) {Roud #4960}

Dawtie, The: (2 refs.) {Roud #6255}

Day Columbus Landed Here, The: (1 ref.) {Roud #4546}

Day I Lost My Job, The: (1 ref.) {Roud #30150}

Day I Went to Rothesay O, The: (1 ref. <1K Notes) {Roud #2142}

Day is Past and Gone, The: (4 refs.) {Roud #5718}

Day ob Lliberty's Comin', De: (1 ref. <1K Notes)

Day of Judgment, The: (1 ref. 1K Notes) {Roud #12013}

Day of Waterloo, The: (1 ref.) {Roud #2184}

Day That I Played Baseball, The: (2 refs. <1K Notes) {Roud #4961}

Day the Co'nel Leave and Gone: (1 ref. <1K Notes)

Day the Pub Burned Down, The: (3 refs. 1K Notes)

Day We Packed the Hamper for the Coast, The: (1 ref. <1K Notes) {Roud #9466}

Day We Went to Rothesay-O, The [Cross-reference]

Day We Went to Rothesay, O, The [Cross-reference]
Days Are Awa That I Hae Seen, The: (3 refs. 1K Notes) {Roud #5530}

Days in Old Penobscot Stream, The: (1 ref.)

Days of '49, The [Cross-reference]

Days of Forty-Nine, The: (13 refs.) {Roud #2803}

Days of Hard Luck Swagmen Seem So Long Ago, The: (1 ref.)

Days of Seventy-Six, The: (1 ref.) {Roud #6666}

Days of the Past Are Gone, The: (1 ref.)

Days of the Week (I): (1 ref. <1K Notes)

Days of the Week (II) [Cross-reference]

Days We Went a Gipsying, The [Cross-reference]

Daysman, The: (1 ref.) {Roud #2942}

De Ballet of de Boll Weevil [Cross-reference]

De Blues Ain't Nothin' [Cross-reference]

De Boatman Dance: (20 refs. <1K Notes) {Roud #5898}

De Fust Banjo [Cross-reference]

De Los Dorados de Pancho Villa (I Am a Soldier of Pancho Villa): (1 ref.)

De Paris a Rochelle [Cross-reference]

De Shucking ob de Corn: (1 ref.)

De Valera: (1 ref. 5K Notes)

De'il Stick the Minister: (1 ref. <1K Notes) {Roud #3153}

Deacon's Calf: (1 ref.)

Deacon's Daughter, The: (2 refs.) {Roud #4674}

Dead and Gone: (1 ref.) {Roud #10973}

Dead Horse Chanty [Cross-reference]

Dead Horse, The [Cross-reference]

Dead Little Boys, The [Cross-reference]

Dead Man's Chest: (2 refs. <1K Notes)

Dead Man's Journey, The: (1 ref. <1K Notes)
Dead Pig, The \textit{[Cross-reference]}

Deadly Wars, The: (4 refs. <1K Notes) \{Roud #7284\}

Defa Woman's Courtship, The: (17 refs.) \{Roud #467\}

Deah of the Devil, The \textit{[Cross-reference]}

Dear Annie: (2 refs.) \{Roud #6652\}

Dear Companion (The Broken Heart; Go and Leave Me If You Wish To, Fond Affection): (39 refs. <1K Notes) \{Roud #411 and 459\}

Dear Cork City by the Lee: (1 ref. <1K Notes)

Dear Emerald Isle: (5 refs. <1K Notes) \{Roud #30111\}

Dear Evalina: (13 refs. <1K Notes) \{Roud #15352\}

Dear Evelina, Sweet Evalina \textit{[Cross-reference]}

Dear Honey: (1 ref.) \{Roud #6376\}

Dear Irish Boy, The \textit{[Cross-reference]}

Dear Irish Maid, The \textit{[Cross-reference]}

Dear John \textit{[Cross-reference]}

Dear Land: (1 ref. <1K Notes) \{Roud #9558\}

Dear Little Shamrock, The: (9 refs. <1K Notes) \{Roud #13278\}

Dear Mallow, Adieu: (1 ref. <1K Notes)

Dear Meal's Cheap Again, The: (1 ref. <1K Notes) \{Roud #13129\}

Dear Mother: (1 ref. <1K Notes) \{Roud #4214\}

Dear Nell \textit{[Cross-reference]}

Dear Old Ages Boy \textit{[Cross-reference]}

Dear Old Ireland: (1 ref.) \{Roud #30047\}

Dear Old New Zealand: (1 ref.)

Dear Old Newfoundland: (1 ref. <1K Notes) \{Roud #30678\}

Dear Prairie Home: (2 refs. <1K Notes)

Dear Son, Leave Thy Weeping \textit{[Cross-reference]}

Dear-A-Wee Lass, The: (1 ref.)

Dearest Lassie O!: (1 ref.)
Dearest Mae: (4 refs. <1K Notes) {Roud #9089}

Dearest Mary: (1 ref. <1K Notes) {Roud #31157}

Death and the Lady: (15 refs. <1K Notes) {Roud #1031}

Death and the Maid [Cross-reference]

Death in Battle [Cross-reference]

Death is a Melancholy Call [Laws H5]: (6 refs. <1K Notes) {Roud #655}

Death is Awful [Cross-reference]

Death Letter Blues: (2 refs. <1K Notes)

Death of a Maiden Fair [Cross-reference]

Death of a Romish Lady, The [Cross-reference]

Death of Admiral Benbow, The [Cross-reference]

Death of Alec Robertson (I): (2 refs.)

Death of Alec Robertson (II), The [Cross-reference]

Death of Andrew Sheehan, The [Cross-reference]

Death of Archbishop Scrope, The: (10 refs. 36K Notes)

Death of Ben Hall (I), The: (8 refs. <1K Notes)

Death of Ben Hall (II), The [Cross-reference]

Death of Bendal, The [Cross-reference]

Death of Bendall, The [Cross-reference]

Death of Bernard Friley, The: (1 ref.)

Death of Birchie Potter: (1 ref.) {Roud #6637}

Death of Brugh, The: (1 ref. 5K Notes) {Roud #12941}

Death of Charlie Burger [Cross-reference]

Death of Cilley, The (The Duelist): (1 ref. <1K Notes)

Death of Cock Robin, The [Cross-reference]

Death of Colonel Crafford, The: (2 refs.) {Roud #5341}

Death of Ella Speed, The [Cross-reference]

Death of Ellenton, The: (1 ref.) {Roud #22286}
Death of Fan McCoy, The: (2 refs. 1K Notes)

Death of Floyd Collins, The [Cross-reference]

Death of Frank Farrel [Cross-reference]

Death of Fred Lowry, The: (1 ref. <1K Notes)

Death of Garfield [Cross-reference]

Death of General Wolfe, The [Cross-reference]

Death of Geordie, The [Cross-reference]

Death of George Stoole, The: (2 refs. <1K Notes)

Death of Harry Bradford, The [Laws C12]: (6 refs. <1K Notes) {Roud #2218}

Death of Harry Simms, The: (3 refs. <1K Notes)

Death of Herbert Rice, The [Laws D6]: (3 refs.) {Roud #2232}

Death of Huey P. Long: (1 ref.) {Roud #22310}

Death of Jack Hinton, The [Cross-reference]

Death of Jerry Damron, The: (2 refs.) {Roud #14022}

Death of Jesse James, The [Cross-reference]

Death of Kathy Fiscus, The [Cross-reference]

Death of Les Darcy, The [Cross-reference]

Death of Major Andre [Cross-reference]

Death of Mill o’ Tiftie’s Annie, The: (1 ref. <1K Notes) {Roud #6723}

Death of Molly Bender [Cross-reference]

Death of Morgan, The: (2 refs. 4K Notes) {Roud #8240}

Death of Mother Jones, The: (4 refs. 3K Notes) {Roud #15157}

Death of Mrs. Lydia Woodburn, The: (1 ref.) {Roud #4664}

Death of Nelson, The: (3 refs. <1K Notes) {Roud #3549}

Death of Parcy Reed, The [Child 193]: (10 refs. <1K Notes) {Roud #335}

Death of Parker, The [Cross-reference]

Death of Queen Jane, The [Child 170]: (26 refs. 15K Notes) {Roud #77}

Death of Robin Hood, The [Cross-reference]
Death of Roy Rickey, The: (1 ref. <1K Notes)

Death of Samuel Adams: (1 ref. <1K Notes) {Roud #4131}

Death of Sir Neil Stuart and Donald M'Vane, The [Cross-reference]

Death of Sly Grog, The: (1 ref.)

Death of the Beckwith Child (The Beckwith Tragedy): (2 refs.) {Roud #4672}

Death of William Gilley, The [Laws D5]: (2 refs.) {Roud #2231}

Death of Willie Stone, The: (1 ref. <1K Notes)

Death of Young Robert, The: (1 ref. <1K Notes)

Death or Robin Lyth, The [Cross-reference]

Death Song for the Huntly Miners: (1 ref.)

Death Was a Little Thing: (1 ref. <1K Notes)

Death-Bed Song [Cross-reference]

Death, 'Tis a Melancholy Day: (1 ref. <1K Notes) {Roud #655}

Death, Ain't You Got No Shame?: (2 refs.) {Roud #6682}

Death, What a Solemn Call [Cross-reference]

Debt I Owe: (1 ref. <1K Notes)

Deceitful Husband, The: (2 refs. <1K Notes) {Roud #7002}

Deceived Girl, The [Cross-reference]

December cam, the twenty-fift': [Cross-reference]

December Cam': (2 refs. <1K Notes) {Roud #6096}

Decision in the Gypsy's Warning [Cross-reference]

Deck of the Willow Green: (2 refs. <1K Notes) {Roud #9974}

Deck the Halls (with Boughs of Holly): (6 refs. <1K Notes)

Declaration d'Amour, La (Declaration of Love): (1 ref.)

Deep Blue Sea (I), The: (9 refs. <1K Notes) {Roud #4291}

Deep Blue Sea (II): (5 refs. <1K Notes) {Roud #3119}

Deep Deep Sea, The: (1 ref.) {Roud #25989}

Deep Elem Blues: (9 refs. <1K Notes)
Deep in Love  [Cross-reference]

Deep River: (15 refs. <1K Notes) {Roud #12332}

Deep Sea Tug: (1 ref. <1K Notes)

Deep Sheephaven Bay: (1 ref. <1K Notes)

Deep Water  [Cross-reference]

Deer Chase, The  [Cross-reference]

Deer Hunt, A  [Cross-reference]

Defence of Crossgar: (1 ref. <1K Notes)

Defence of the Castle  [Cross-reference]

Defender's Song (II), The: (1 ref. 2K Notes)

Defenders' Song (I): (1 ref. <1K Notes)

Dehorn Song, The: (1 ref.)

Deil's Wooing, The  [Cross-reference]

Deitcher's Dog, Der  [Cross-reference]

Delhi Jail, The: (1 ref.)

Delia  [Cross-reference]

Delia Gone  [Cross-reference]

Delia Holmes  [Cross-reference]

Delia's Gone [Laws 15]: (11 refs. 3K Notes) {Roud #3264}

Deliverance Will Come  [Cross-reference]

Deluded Lover, The: (7 refs. 4K Notes) {Roud #3479 and 6289}

Dem Bones: (1 ref. <1K Notes) {Roud #15641}

Dem Golden Slippers  [Cross-reference]

Demon Lover, The  [Cross-reference]

Demon of the Seas, The: (4 refs. 2K Notes) {Roud #1962}

Demon-Lover, The  [Cross-reference]

Dempsey's Lumber Camp  [Cross-reference]

Dempsey's Lumber-Camp Song: (2 refs. <1K Notes) {Roud #8840}
Den o' Aldbar, The: (3 refs. <1K Notes) {Roud #5998}

Den o' Auldbar, The [Cross-reference]

Denis O'Reilly [Cross-reference]

Dennis McGonagle's Daughter Mary Ann: (1 ref. <1K Notes) {Roud #9569}

Dennis O'Reilly [Cross-reference]

Dennis Ryan [Cross-reference]

Denny Byrne, the Piper [Cross-reference]

Dens of Ireland, The: (2 refs.)

Dens of Yarrow, The [Cross-reference]

Departed Loved Ones: (1 ref. <1K Notes) {Roud #11818}

Deportee [Cross-reference]

Depot Camp, The: (1 ref. <1K Notes)

Depression: (2 refs. 1K Notes) {Roud #5950}

Der Deitcher's Dog [Cross-reference]

Derby Ram, The: (83 refs. 3K Notes) {Roud #126}

Derby Shed Ram, The [Cross-reference]

Derby Tup, The [Cross-reference]

Derby, Derby: (1 ref. <1K Notes)

Derby's Town [Cross-reference]

Derbyshire Miller, The [Cross-reference]

Dere is many fine ladies [Cross-reference]

Dere's a ball in from London town [Cross-reference]

Dere's a Little Wheel a-Turnin' in My Heart [Cross-reference]

Dermody and Hines: (1 ref. <1K Notes) {Roud #9766}

Dermot Asthore [Cross-reference]

Dermot Astore: (7 refs. <1K Notes) {Roud #4884}

Derriere Chez Nous (Behind Our House): (2 refs.)

Derry Down: (1 ref. <1K Notes)
Derry Down Fair  [Cross-reference]
Derry Gaol  [Cross-reference]
Derry Pipe, The  [Cross-reference]
Derry Walls Away: (4 refs. 3K Notes) {Roud #V11050}
Derry’s Walls: (1 ref.)
Derwentwater: (3 refs. 1K Notes) {Roud #3158}
Derwentwater’s Farewell: (3 refs. <1K Notes) {Roud #2616}
Description of St. Keyne’s Well: (1 ref.) {Roud #V22570}
Dese Bones Gwine Rise Ag’in  [Cross-reference]
Dese Bones Gwine to Rise Again [Laws I18]: (13 refs. <1K Notes) {Roud #4184}
Deserted Husband, The: (3 refs. <1K Notes) {Roud #2130}
Deserter (I), The  [Cross-reference]
Deserter (II), The  [Cross-reference]
Deserter (III), The  [Cross-reference]
Deserter (IV), The: (8 refs. <1K Notes) {Roud #493}
Deserter from Kent, The: (5 refs.) {Roud #2510}
Deserter's Lamentation, The: (2 refs. <1K Notes)
Deserter's Meditation, The  [Cross-reference]
Deserter's Song: (1 ref. <1K Notes) {Roud #11752}
Desolate Widow, The  [Cross-reference]
Desperado, The: (2 refs. <1K Notes)
Dessur le Pont de Nantes (On Nantes Bridge): (2 refs. <1K Notes)
Destroyer Life: (3 refs. <1K Notes) {Roud #15542}
Det Hande Sig I Goteborg (It Happened in Gothenburg): (2 refs. <1K Notes)
Det’ Ain’t Yuh Got No Shame  [Cross-reference]
Deuks Dang Owr My Daddie, The: (3 refs. <1K Notes) {Roud #8948}
DeValera Election Song: (1 ref. 1K Notes) {Roud #18470}
Deveron Banks: (1 ref. <1K Notes) {Roud #7208}
Devil and Bailiff McGlynn, The: (2 refs. 4K Notes) {Roud #5294}

Devil and the Farmer, The [Cross-reference]

Devil and the Farmer's Wife [Cross-reference]

Devil and the Hackney Coachman, The: (6 refs.) {Roud #1314}

Devil and the Lawyer, The: (1 ref. <1K Notes) {Roud #10922}

Devil and the Ploughman, The [Cross-reference]

Devil and the Schoolchild, The [Cross-reference]

Devil Came to My Door, The: (2 refs.) {Roud #1696}

Devil in the Kist, The [Cross-reference]

Devil Sends the Evil Winds, The: (1 ref.)

Devil Winston [Laws I7]: (3 refs. <1K Notes) {Roud #4176}

Devil's Courtship, The [Cross-reference]

Devil's in the Girl, The: (3 refs.) {Roud #1480}

Devil's Mad and I Am Glad (II), The [Cross-reference]

Devil's Nine Questions, The [Cross-reference]

Devil's Questions, The [Cross-reference]

Devil's Song, The [Cross-reference]

Devilish Mary [Laws Q4]: (29 refs. <1K Notes) {Roud #1017}

Devonshire Cream and Cider: (1 ref. <1K Notes) {Roud #9083}

Dew is on the Grass, The [Cross-reference]

Dewdrops Are Falling on Me: (1 ref.) {Roud #11339}

Dewy Dells Of Yarrow, The [Cross-reference]

Dewy Dens of Darrow, The [Cross-reference]

Dewy Glens of Yarrow, The [Cross-reference]

Dey All Got a Mate But Me [Cross-reference]

Di zwiterich Danzer (The Flashy Dancer): (1 ref.)

Dialogue Between an Exciseman and Death: (2 refs.) {Roud #V35056}

Dialogue between Jesus and the Blessed Virgin at the Cross [Cross-reference]
Dialogue Between Orange and Croppy: (1 ref. 3K Notes)

Dialogue Between the Husbandman and the Servingman, A [Cross-reference]

Dialogue entre Deux Metis: Le Cultivateur et la Chasseur (The Hunter and the Farmer): (1 ref.)

Diamond Cook: (2 refs. 2K Notes)

Diamond Joe (I): (2 refs. 4K Notes)

Diamond Joe (II): (3 refs. 1K Notes) {Roud #3585}

Diamond Joe (III): (2 refs. <1K Notes) {Roud #3585}

Diamond, The [Cross-reference]

Diana [Cross-reference]

Diana and Her Sailor Bright: (2 refs. <1K Notes) {Roud #2301}

Diana Dors: (1 ref. <1K Notes)

Diana Kitty Annie Maria: (3 refs. <1K Notes) {Roud #13666}

Diane Carson Is No Good [Cross-reference]

Dicey Reilly: (3 refs. 1K Notes)

Dicey Riley [Cross-reference]

Dick Darbin, the Cobbler [Cross-reference]

Dick Darby the Cobbler [Cross-reference]

Dick Darlin' the Cobbler [Cross-reference]

Dick Derrick's Rear: (2 refs. <1K Notes) {Roud #8844}

Dick Dorbin the Cobbler [Cross-reference]

Dick Fowler [Cross-reference]

Dick German the Cobbler [Cross-reference]

Dick Mooney's Daughter: (2 refs. <1K Notes) {Roud #2902}

Dick o the Cow [Child 185]: (7 refs. <1K Notes) {Roud #4012}

Dick of Taunton Den [Cross-reference]

Dick the Dasher [Cross-reference]

Dick the Joiner: (3 refs. <1K Notes) {Roud #5769}

Dick Turpin [Cross-reference]
Dick Turpin and Black Bess  [Cross-reference]
Dick Turpin and the Lawyer  [Laws L10]: (16 refs. 2K Notes) {Roud #621}
Dick Turpin's Ride  [Cross-reference]
Dick Turpin's Ride (II) (My Bonny Black Bess (II)): (6 refs.) {Roud #856}
Dickie Milburn  [Cross-reference]
Dickson Song, The  [Cross-reference]
Dicky Dash: (2 refs.) {Roud #5280}
Dicky in the Yeomen: (2 refs. 4K Notes)
Dicky Johnston  [Cross-reference]
Dicky Melbourne  [Cross-reference]
Dicky of Ballyman  [Cross-reference]
Dicky of Taunton Dean  [Cross-reference]
Dicky the Miller: (2 refs.) {Roud #1033}
Did Christ o'er Sinners Weep? (The Weeping Savior): (2 refs. 3K Notes)
Did My Savior Bleed  [Cross-reference]
Did the Maine Go Down?: (1 ref. <1K Notes)
Did Ye Ever See the Divil?  [Cross-reference]
Did Ye not Promise to Marry Me?: (1 ref. <1K Notes) {Roud #6731}
Did Ye See My Lad?: (4 refs. <1K Notes) {Roud #2105}
Did You Ever See a Bear Walk a Tightrope in the Air?: (1 ref.)
Did You Ever See a Lassie?: (6 refs. <1K Notes)
Did You Ever See the Devil, Uncle Joe?  [Cross-reference]
Did You Ever See the Divil?: (1 ref. <1K Notes)
Did You Ever Think  [Cross-reference]
Did You Ever, Ever, Ever: (3 refs.) {Roud #4253 and 18989}
Did You Hear How Dey Crucified My Lord?  [Cross-reference]
Did You Hear My Jesus?: (1 ref. <1K Notes) {Roud #15248}
Did You Never Hear of Donald Blue?: (1 ref. <1K Notes) {Roud #7149}
Did Your Wife Go Away [Cross-reference]

Diddie Wa Diddie: (2 refs. <1K Notes)

Diddle, Diddle, Dumpling, My Son John: (3 refs. <1K Notes) {Roud #19709}

Didn't He Ramble: (11 refs. <1K Notes) {Roud #126}

Didn't It Rain: (7 refs. <1K Notes) {Roud #6699}

Didn't Lazarus shit on the commisary counter [Cross-reference]

Didn't My Lord Deliver Daniel: (3 refs. <1K Notes) {Roud #12348}

Didn't Ol' John Cross the Water on His Knees: (1 ref. <1K Notes) {Roud #15587}

Didn't You Hear: (2 refs.) {Roud #10959}

Die an Old Maid [Cross-reference]

Die Moorsoldaten (Peat-Bog Soldiers) [Cross-reference]

Die-Lee-O [Cross-reference]

Died for Love (I): (9 refs. 1K Notes) {Roud #495}

Died for Love (II) [Cross-reference]

Died for Love (III) (Early, Early): (2 refs. <1K Notes) {Roud #3817}

Died for Love (IV) [Cross-reference]

Died for Love (V): (2 refs. <1K Notes) {Roud #18828}

Died of Love [Cross-reference]

Died on the Ice Fields: (2 refs. <1K Notes) {Roud #V44601}

Diego's Bold Shore: (6 refs. <1K Notes) {Roud #2006}

Diesel and Shale: (1 ref. <1K Notes)

Dieu du Liberal, Le (The Idol of His Party): (1 ref. 1K Notes)

Dieu vous saue, Dame Emme [Cross-reference]

Dig a Hole in the Meadow [Cross-reference]

Dig My Grave [Cross-reference]

Dig My Grave Long and Narrow [Cross-reference]

Dig My Grave with a Silver Spade: (2 refs.)

Digby's Farewell [Cross-reference]
Digger's Farewell, The: (3 refs. <1K Notes)
Digger's London Leave, The [Cross-reference]
Diggers, The [Cross-reference]
Digging for Gould: (5 refs. <1K Notes) {Roud #V15467}
Diggins-Oh, The: (1 ref.)
Diller, A Dollar, A [Cross-reference]
Dilly Song, The [Cross-reference]
Dinah: (1 ref.) {Roud #7049}
Dinah, Dinah Show Us a Leg: (1 ref. <1K Notes) {Roud #7052}
Dinah's Lovers [Cross-reference]
Ding Dang Me: (1 ref. 1K Notes)
Ding, Dong, Bell: (5 refs. <1K Notes) {Roud #12853}
Ding, Dong, Bell, Pussy's in the Well [Cross-reference]
Dingle Dingle Doosey: (3 refs. <1K Notes) {Roud #15524}
Dingle Puck Goat, The: (2 refs. <1K Notes) {Roud #8220}
Dinga Lay: (1 ref. <1K Notes)
Dining Hall Song: (1 ref.)
Dink's Blues: (1 ref. <1K Notes) {Roud #15573}
Dink's Song: (7 refs. <1K Notes) {Roud #10057}
Dinky [Cross-reference]
Dinky Die: (3 refs. <1K Notes) {Roud #10189}
Dinna Think, Bonny Lassie, I'm Gaun to Leave You: (2 refs. <1K Notes) {Roud #12948}
Dip Dem (Dip Them): (1 ref. <1K Notes)
Dip Me in de Golden Sea: (2 refs. 1K Notes) {Roud #V40163 and 20892}
Dirandel [Cross-reference]
Dirante, My Son [Cross-reference]
Dirty Black Miners, The [Cross-reference]
Dirty Mistreatin' Women: (1 ref.) {Roud #15572}
Dirty Newfoundlanders [Cross-reference]

Dirty Wife, The: (1 ref.) {Roud #7167}

Dis Mornin', Dis Evenin', So Soon [Cross-reference]

Dis Morning: (1 ref. <1K Notes) {Roud #17901}

Dis Ole Rock Mine [Cross-reference]

Dis Time o' de Night: (1 ref.)

Disappointed Lover (I), The: (3 refs. <1K Notes) {Roud #293}

Disappointed Lover (II), The [Cross-reference]

Disappointed Sailor, The [Cross-reference]

Disappointment of Joe Bowers, The [Cross-reference]

Disaster of the Great Titanic, The [Cross-reference]

Discharged Drummer, The: (1 ref.) {Roud #2303}

Disconsolate Judy's Lamentation for the Absence of Her True Love: (1 ref.) {Roud #V10597}

Disconsolate Lover [Cross-reference]

Disconsolate Maid, The: (1 ref.) {Roud #V22627}

Discovery of Newfoundland: (1 ref.) {Roud #7293}

Discrimination Blues [Cross-reference]

Discussion Between Church and Chapel, A: (4 refs. <1K Notes) {Roud #V4224}

Disdainful Lady, The [Cross-reference]

Disguised Sailor (The Sailor's Misfortune and Happy Marriage; The Old Miser) [Laws N6]: (17 refs. <1K Notes) {Roud #601}

Disheartened Ranger, The [Cross-reference]

Dishonest Miller, The [Cross-reference]

Dismasting of the Cummings, The: (1 ref.) {Roud #19873}

Disordered [Cross-reference]

Distant Land to Roam, A: (2 refs.) {Roud #17234}

Distressed Maid (I), The [Cross-reference]

Distressed Maid (II), The [Cross-reference]

Distressed Men of War: (1 ref.) {Roud #V31259}
Distressed Ship Carpenter, The [Cross-reference]

District Attorney Blues: (2 refs.)

Dites-moi donc mademoiselle [Cross-reference]

Diverting Show, The: (2 refs.) {Roud #6230}

Diverus and Lazarus [Cross-reference]

Dives and Laz'us [Cross-reference]

Dives and Lazarus (II) [Cross-reference]

Dives and Lazarus (III) [Cross-reference]

Dives and Lazarus [Child 56]: (20 refs. 1K Notes) {Roud #477}

Dividing Line, The: (1 ref. <1K Notes) {Roud #7567}

Dixie: (29 refs. 6K Notes) {Roud #8231}

Dixie Brown [Laws D7]: (10 refs. 4K Notes) {Roud #644}

Dixie's Green Shore [Cross-reference]

Dixie's Isle [Cross-reference]

Dixie's Land [Cross-reference]

Dixon and Johnson [Cross-reference]

Do 'Round My Lindy: (2 refs. <1K Notes) {Roud #16278}

Do as They Do in France: (1 ref. 1K Notes)

Do Come Back Again [Cross-reference]

Do Johnny Booger [Cross-reference]

Do Let Me Go [Cross-reference]

Do Let Me Lone, Susan: (1 ref. <1K Notes)

Do Me Ama [Cross-reference]

Do My Jolly Boy [Cross-reference]

Do Remember: (1 ref. <1K Notes)

Do They Miss Me at Home?: (6 refs. <1K Notes) {Roud #4366}

Do They Think of Me at Home?: (1 ref. <1K Notes) {Roud #13939}

Do Thugas Gra Cleibh Duit: (2 refs. <1K Notes)
Do war ich mol in Schtad Redding (Once I Was in the City of Reading): (1 ref.)

Do Weel My Sons [Cross-reference]

Do Ye Ken John Peel? [Cross-reference]

Do Ye Mind Lang Syne: (2 refs.) {Roud #6322}

Do You Know the Muffin Man? [Cross-reference]

Do You Live By Prayer?: (1 ref. <1K Notes)

Do You Love an Apple?: (7 refs. <1K Notes) {Roud #654}

Do You See That There Bird On Yonder Tree? [Cross-reference]

Do Your Balls Hang Low?: (1 ref.) {Roud #10259}

Do, Do, Pity My Case: (2 refs. <1K Notes) {Roud #11590}

Dobbin's Flowery Vale [Cross-reference]

Dobe Bill [Cross-reference]

Dobie Bill (Dobe Bill, The Killer): (3 refs. 1K Notes) {Roud #4046}

Dockyard Cavalry, The [Cross-reference]

Dockyard Gate, The: (1 ref.) {Roud #1739}

Dockyard Mateys' Sons: (1 ref.) {Roud #29909}

Docta Bud (Doctor Bird): (3 refs. <1K Notes)

Doctor Blair Was a Man of Skill: (1 ref. <1K Notes)

Doctor Crippen: (1 ref.) {Roud #18472}

Doctor Fletcher (Dr. Pritchard): (8 refs. <1K Notes) {Roud #4805}

Doctor Foster Went to Gloucester: (5 refs. <1K Notes) {Roud #19712}

Doctor Jones: (5 refs.) {Roud #3646}

Doctor Monroe: (2 refs.) {Roud #6804}

Doctor Munro [Cross-reference]

Doctor Stafford and the Weaver's Daughter: (9 refs. 1K Notes) {Roud #3868}

Doctor-Man, The: (1 ref. <1K Notes) {Roud #12479}

Doctor, Doctor, Can You Tell [Cross-reference]

Doctor's Prescription, The [Cross-reference]
Dodger Song, The [Cross-reference]

Dodger, The: (9 refs.) {Roud #3758}

Dodgers [Cross-reference]

Does Your Heart Beat True to Me?: (1 ref.) {Roud #12961}

Does Your Mother Know You're Out? (I): (1 ref. 8K Notes) {Roud #11756}

Does Your Mother Know You're Out? (II): (2 refs. <1K Notes) {Roud #30119}

Does Your Mother Know You're Out? (III): (1 ref. <1K Notes)

Doffin' Mistress, The: (6 refs. 2K Notes) {Roud #2133}

Doffing Mistress, The [Cross-reference]

Dog and Gun [Cross-reference]

Dog and His Gun, The [Cross-reference]

Dog and the Gun (I), The [Cross-reference]

Dog and the Gun (II), The [Cross-reference]

Dog and the Gun, The [Cross-reference]

Dog in the Closet, The (The Old Dyer) [Laws Q11]: (6 refs. <1K Notes) {Roud #1006}

Dog in the Midden, The: (2 refs.) {Roud #13042}

Dog in the Wood: (1 ref. <1K Notes)

Dog Meat Man, The [Cross-reference]

Dog on the Tucker Box, The [Cross-reference]

Dog on the Tuckerbox [Cross-reference]

Dog Shark: (1 ref. <1K Notes)

Dog Song, The: (1 ref.) {Roud #6350}

Dog-Catcher's Child, The: (1 ref. <1K Notes) {Roud #9604}

Dog's Convention, The: (3 refs. <1K Notes) {Roud #5474}

Dog's-Meat Man, The: (4 refs.) {Roud #7515}

Dogger Bank, The: (3 refs. 3K Notes) {Roud #18836}

Dogget Gap [Cross-reference]

Dogget's Gap: (3 refs.) {Roud #11584}
Doggett Gap [Cross-reference]

Doggie Woggie Woo Woo: (1 ref. <1K Notes)

Dogie Song: (1 ref.) {Roud #8028}

Dogs and Ferrets [Cross-reference]

Dogs in the Alley, The [Cross-reference]

Dogs Meat Man, The [Cross-reference]

Dogs-Meat Man, The [Cross-reference]

Dogs' Party, The [Cross-reference]

Doherty's Wake: (1 ref. <1K Notes) {Roud #2761}

Dol-li-a: (2 refs. <1K Notes) {Roud #2611}

Dole Song (I), The: (1 ref.) {Roud #30698}

Dole Song (II), The: (1 ref.)

Dollar a Day, A: (1 ref. <1K Notes)

Dollar and a Half a Day, A [Cross-reference]

Dollar Down and a Dollar a Week: (3 refs. <1K Notes)

Dollar, Dollar [Cross-reference]

Dolly Bairdie hid a coo [Cross-reference]

Dolly Grey: (2 refs. <1K Notes)

Dolly Varden Hats, The: (3 refs. 3K Notes) {Roud #6081}

Dolly-Play Song, The [Cross-reference]

Dolly, My Crumpled-Horn Cow: (1 ref. 3K Notes)

Dolly's Brae (I): (2 refs. 2K Notes)

Dolly's Brae (II): (1 ref. <1K Notes) {Roud #6544}

Dolly's Brae (III): (2 refs. <1K Notes)

Dolly's Brae (IV): (1 ref. <1K Notes) {Roud #6544}

Dolphin, The: (5 refs. <1K Notes) {Roud #690}

Dolphin's Return, The: (1 ref.) {Roud #V10497}

Dom Pedro, The [Laws D12]: (3 refs.) {Roud #2236}
**Don Buck**: (1 ref. <1K Notes)

**Don Kelly's Girl** [Cross-reference]

**Don' Cher Look at Me, Ca'line**: (1 ref.)

**Don't Be a Coward, Don't Be Afraid**: (1 ref.)

**Don't Be Weary Traveller**: (2 refs.) {Roud #12036}

**Don't Call de Roll** [Cross-reference]

**Don't Call the Roll**: (4 refs. <1K Notes) {Roud #15254}

**Don't Care Was Made to Care**: (1 ref.)

**Don't Come to Michigan**: (4 refs.) {Roud #6524}

**Don't Count Your Chickens**: (2 refs.) {Roud #7584}

**Don't Cry** [Cross-reference]

**Don't Despite a Man Because He Wears a Ragged Coat** [Cross-reference]

**Don't Ever Trust a Sailor** [Cross-reference]

**Don't Forget Me, Little Darling (I)**: (6 refs.)

**Don't Forget Me, Little Darling (II)** [Cross-reference]

**Don't Get Trouble in Your Mind**: (7 refs. 1K Notes) {Roud #14067}

**Don't Get Weary**: (1 ref. <1K Notes) {Roud #12051}

**Don't Get Weary Children (Massa Had a Yellow Gal)**: (11 refs. <1K Notes) {Roud #11744}

**Don't Get Weary, We'll Get Home By and By**: (1 ref. 2K Notes)

**Don't Give Us a Make and Mend, Sir**: (1 ref.)

**Don't Go Down in the Mine, Dad** [Cross-reference]

**Don't Go in Them Lion's Cage Tonight Mother**: (2 refs. <1K Notes) {Roud #9629}

**Don't Go Out Tonight, My Darling**: (5 refs.) {Roud #3521}

**Don't Go Ridin' Down That Old Texas Trail**: (1 ref.) {Roud #4955}

**Don't Go, Tommy**: (3 refs.) {Roud #7531}

**Don't Knock**: (2 refs.)

**Don't Leave Me, Lord**: (1 ref. <1K Notes)

**Don't Leave Your Mother When Her Hair Turns Gray**: (1 ref. <1K Notes) {Roud #7380}
Don't Let Your Deal Go Down: (21 refs. <1K Notes) {Roud #4854}
Don't Let Your Watch Run Down: (2 refs.) {Roud #11641}
Don't Let Your Watch Run Down, Cap'n [Cross-reference]
Don't Lie, Buddy: (2 refs.)
Don't Like a Rich White Man Nohow [Cross-reference]
Don't Like Your Family: (1 ref.) {Roud #11329}
Don't Marry the Mormon Boys [Cross-reference]
Don't Never Marry a Drunkard: (1 ref.) {Roud #724}
Don't Never Trust a Sailor (I) [Cross-reference]
Don't Put Me Off At Buffalo Anymore: (1 ref. 1K Notes) {Roud #26319}
Don't Run Down the Irish (My Father Was Born in Killarney): (1 ref.)
Don't Sell Daddy Anymore Whiskey: (1 ref. <1K Notes)
Don't Sell Him Any More Rum: (5 refs.) {Roud #7796}
Don't Send Me Home: (1 ref.) {Roud #29410}
Don't Sing Love Songs [Cross-reference]
Don't Speak To Me: (1 ref.)
Don't Stay After Ten: (3 refs.) {Roud #4969}
Don't Stay Away, People [Cross-reference]
Don't Strike Out the Top Line: (1 ref. 2K Notes)
Don't Swat Your Mother, Boys: (1 ref. <1K Notes) {Roud #15690}
Don't Take Everybody to Be Your Friend: (1 ref. <1K Notes)
Don't Talk About It: (2 refs.) {Roud #15588}
Don't Tell a Lie [Cross-reference]
Don't Tell Little Lulu: (1 ref.)
Don't This Road Look Rough and Rocky [Cross-reference]
Don't Turn Around [Cross-reference]
Don't Wed an Old Man [Cross-reference]
Don't Ya Heah Jerusalem Moan?: [Cross-reference]
Don't You Feel the Fire A-Burning: (1 ref. <1K Notes)
Don't You Go, Tommy [Cross-reference]
Don't You Grieve After Me (I): (4 refs. <1K Notes) {Roud #6698}
Don't You Grieve After Me (II) [Cross-reference]
Don't You Grieve for Me: (1 ref.) {Roud #12089}
Don't You Hear Jerusalem Moan? [Cross-reference]
Don't You Hear Jerusalem Mourn?: (6 refs. <1K Notes) {Roud #4945}
Don't You Hear My Hammer Ringing: (2 refs. <1K Notes)
Don't You Hear That Jaybird Call: (1 ref. <1K Notes)
Don't You Hurry Worry with Me: (1 ref.) {Roud #15649}
Don't You Know (Way Over in Williamson): (2 refs. <1K Notes) {Roud #15137}
Don't You Leave Me Here: (3 refs. <1K Notes)
Don't You Like It: (1 ref.) {Roud #15646}
Don't You Marry the Mormon Boys [Cross-reference]
Don't You Mind What The Devil Does: (1 ref. <1K Notes)
Don't You Remember [Cross-reference]
Don't you remember sweet Alice? (Ben Bolt) [Cross-reference]
Don't You Want To Go: (1 ref.)
Don't You Weep After Me: (7 refs. <1K Notes) {Roud #2286}
Don't Yuh Min' W'at duh Debble Do [Cross-reference]
Donagh Hill: (1 ref. <1K Notes) {Roud #17893}
Donahue's Spree: (1 ref.) {Roud #25121}
Donal Og [Cross-reference]
Donal Ogue [Cross-reference]
Donal' Blue [Cross-reference]
Donal' Don: (2 refs.) {Roud #13125}
Donald and Glencoe [Cross-reference]
Donald and His Mither: (5 refs. <1K Notes) {Roud #6250}
Donnie Willie: (1 ref.)

Donny Dims of the Arrow [Cross-reference]

Donnybrook Fair [Cross-reference]

Donside: (3 refs.) {Roud #5759}

Donside Wedding, The: (1 ref. <1K Notes) {Roud #6054}

Donzella and the Ceylon, The: (1 ref. <1K Notes) {Roud #4087}

Doo Me Ama [Cross-reference]

Doodle Dandy: (2 refs. 2K Notes) {Roud #16407}

Doodlebug, Doodlebug, Get a Cup of Coffee [Cross-reference]

Doom of Floyd Collins, The [Cross-reference]

Doon by yon Clear Rinnin' Burnie: (1 ref.) {Roud #6727}

Doon the Moor [Cross-reference]

Doors of Ivory [Cross-reference]

Doos o' Dunbennan, The: (1 ref. <1K Notes) {Roud #13056}

Doran's Ass [Laws Q19]: (21 refs.) {Roud #1010}

Dors Le Petit Bibi (Sleep Little Baby): (2 refs.)

Dottered Auld Carle, A [Cross-reference]

Dottered Auld Carle, The [Cross-reference]

Double Dutch: (1 ref.)

Double Tragedy, The: (1 ref.) {Roud #10883}

Double-Breasted Mansion on the Square, The: (1 ref.) {Roud #11209}

Double-bunking: (2 refs.)

Dougherty's Boarding House: (1 ref.) {Roud #4729}

Douglas Tragedy, The [Cross-reference]

Douglas! Tender and True: (1 ref. <1K Notes) {Roud #25550}

Doun the Middle an' Up Again: (1 ref. <1K Notes) {Roud #13131}

Dove, The [Cross-reference]

Dowie Dens o Yarrow, The [Child 214]: (43 refs. 2K Notes) {Roud #13}
Dowie Houms o Yarrow, The [Cross-reference]

Dowie Houms of Yarrow, The [Cross-reference]

Down a Country Road I Know: (1 ref. <1K Notes)

Down Among the Budded Roses: (11 refs. 1K Notes) {Roud #6577}

Down Among the Dead Men: (2 refs.) {Roud #9623}

Down at the Station: (1 ref. <1K Notes) {Roud #10746}

Down at the Wangan: (1 ref. <1K Notes) {Roud #9200}

Down at the Water Tank [Cross-reference]

Down at Widow Johnson's: (1 ref. <1K Notes) {Roud #17902}

Down Bed. The [Cross-reference]

Down by a River Side [Cross-reference]

Down By Blackwaterside: (14 refs. 1K Notes) {Roud #564}

Down by de Ribberside [Cross-reference]

Down by El Alamein: (1 ref.)

Down by Gruyer's Groves [Cross-reference]

Down by Jim Long's Stage: (2 refs. <1K Notes) {Roud #7294}

Down by Sally's Garden [Cross-reference]

Down by the Brazos [Cross-reference]

Down by the Brook [Cross-reference]

Down By the Derwent Side: (4 refs. <1K Notes) {Roud #1114}

Down by the Fair River [Cross-reference]

Down By the Glenside (The Bold Fenian Men): (2 refs. 1K Notes) {Roud #9266}

Down by the Green Bushes [Cross-reference]

Down by the Greenwood Side [Cross-reference]

Down by the Greenwood Sidee [Cross-reference]

Down By the Groves of Tullig: (2 refs.) {Roud #9288}

Down by the Liffey Side [Cross-reference]

Down By the Magdalen Green: (2 refs. <1K Notes) {Roud #2893}
Down By the Mellon Green [Cross-reference]

Down by the River Lived a Maiden [Cross-reference]

Down By the Riverside (I) (Study War No More): (26 refs. 2K Notes) {Roud #11886}

Down By the Riverside (II): (2 refs. <1K Notes) {Roud #25802}

Down by the Sally Gardens: (5 refs. <1K Notes)

Down by the Sea: (1 ref.) {Roud #10561}

Down by the Sea Shore [Cross-reference]

Down by the Seaside: (1 ref. <1K Notes) {Roud #1712}

Down By the Tan-Yard Side [Cross-reference]

Down By the Tanyard Side [Cross-reference]

Down by the Weeping Willow Tree: (1 ref. <1K Notes)

Down by the Wild Mustard River [Cross-reference]

Down by the Yeaman Shore: (1 ref.)

Down By Yon Shady Harbor: (1 ref. <1K Notes) {Roud #3830}

Down Came an Angel [Cross-reference]

Down Een duh Walley On My Prayin' Knees [Cross-reference]

Down Erin's Lovely Lee [Cross-reference]

Down Fell the Old Nag: (1 ref.)

Down Hampshire Way: (1 ref. <1K Notes)

Down in a Boston Restaurant: (1 ref.) {Roud #18206}

Down in a Coal Mine [Cross-reference]

Down in a Licensed Saloon: (1 ref. <1K Notes) {Roud #7807}

Down in Alabama [Cross-reference]

Down in Arkansas [Cross-reference]

Down in Covent Garden [Cross-reference]

Down in Dear Old Greenwich Village: (1 ref.) {Roud #9537}

Down in Dixie's Isle [Cross-reference]

Down in Jay Bird Town [Cross-reference]
Down in My Garden  [Cross-reference]
Down in My Sally's Garden: (3 refs. <1K Notes) {Roud #3819}
Down In Old Franklin County: (2 refs. <1K Notes) {Roud #14054}
Down in Our Village: (5 refs.) {Roud #1113}
Down in Southern Illinois: (2 refs.) {Roud #14053}
Down in Texas Blues: (1 ref. <1K Notes)
Down in the Arkansas: (13 refs.) {Roud #7626}
Down in the Brunner Mine: (3 refs. <1K Notes)
Down in the Coal Mine: (8 refs.) {Roud #3502}
Down in the Diving Bell (The Mermaid (II)): (3 refs. <1K Notes) {Roud #5013}
Down in the Diving Bells  [Cross-reference]
Down in the Duckpond: (1 ref.)
Down in the Harbor of Havana: (1 ref.) {Roud #5018}
Down in the Holler: (1 ref.)
Down in the Jungle: (1 ref. <1K Notes) {Roud #18993}
Down in the Lehigh Valley  [Cross-reference]
Down in the Lehigh Valley (II)  [Cross-reference]
Down in the lowlands a poor girl did wander  [Cross-reference]
Down in the Lowlands There Grew a Tree  [Cross-reference]
Down in the Meadow (Down in the Valley II): (11 refs. <1K Notes) {Roud #12967}
Down in the Place Where I Come From: (1 ref. <1K Notes)
Down in the River Where the Green Grass Grows  [Cross-reference]
Down in the Town of Old Bantry (The Black and Tan Gun): (1 ref. 1K Notes) {Roud #12938}
Down in the Tules: (1 ref. <1K Notes)
Down in the Valley: (32 refs. <1K Notes) {Roud #943}
Down in the Valley (III)  [Cross-reference]
Down In The Valley On My Praying Knees: (1 ref. <1K Notes)
Down in the Valley to Pray: (5 refs. <1K Notes) {Roud #4928}
Down in the Valley Washing Her Clothes: (4 refs.)

Down in the Valley Where the Green Grass Grows [Cross-reference]

Down in the Willow Garden [Cross-reference]

Down in Union County: (1 ref.) {Roud #7057 and 7471}

Down in Utah: (2 refs.) {Roud #10858}

Down in Yon Forest [Cross-reference]

Down in Yon Valley [Cross-reference]

Down in Yonder Meadow [Cross-reference]

Down In Yonder Valley [Cross-reference]

Down On Me: (3 refs.) {Roud #12256}

Down on my Luck: (3 refs.)

Down on Penney's Farm [Cross-reference]

Down on Penny's Farm: (8 refs. <1K Notes) {Roud #6687}

Down on Roberts' Farm [Cross-reference]

Down on Tanner' Farm [Cross-reference]

Down on the Banks of the Ohio [Cross-reference]

Down on the Corner of Dock and Holly: (1 ref.)

Down on the Farm (I): (1 ref.)

Down on the Farm (II): (2 refs.) {Roud #4375}

Down on the Farm (III): (1 ref. <1K Notes)

Down on the Farm (IV -- Parody): (1 ref.) {Roud #11348}

Down on the Ol' Bar-G: (1 ref.)

Down on the Pichelo Farm: (1 ref.) {Roud #7662}

Down on Your Knees: (1 ref. 1K Notes)

Down the Green Fields: (2 refs.) {Roud #11627}

Down the Green Groves [Cross-reference]

Down the Hall on Saturday Night: (2 refs.)

Down the Line [Cross-reference]
Down the Moor [Cross-reference]

Down the River: (6 refs. <1K Notes) {Roud #7677}

Down the Road (I): (7 refs. <1K Notes)

Down the Road (II): (1 ref.) {Roud #15128}

Down the Road (III): (2 refs. <1K Notes) {Roud #3426 and 11585}

Down the Road (IV) [Cross-reference]

Down the Streets in London [Cross-reference]

Down to de Mire [Cross-reference]

Down to New Orleans (I): (1 ref.) {Roud #7900}

Down to New Orleans (II) [Cross-reference]

Down to the Mire: (1 ref. <1K Notes)

Down Went Dan McGinty [Cross-reference]

Down Went McGinty: (8 refs. <1K Notes) {Roud #4870}

Down Where the Coolibahs Grow [Cross-reference]

Down With the Old Canoe [Cross-reference]

Down-Trodden Maryland: (1 ref.)

Down, Derry Down [Cross-reference]

Down, Down Derry Down [Cross-reference]

Down, Down, Down: (5 refs.) {Roud #4758}

Downey's Our Member: (2 refs. 6K Notes) {Roud #9812}

Downfall of Heresy, The: (2 refs. 8K Notes) {Roud #V8272}

Downfall of Piracy, The [Cross-reference]

Downfall of Trade, The: (2 refs. <1K Notes) {Roud #V8922}

Downhill of Life, The: (7 refs.) {Roud #1308}

Downward Road Is Crowded, The [Cross-reference]

Downward Road, The: (2 refs.) {Roud #11945}

Dr. Knickerbocker: (1 ref.)

Dr. Till of Somerset: (1 ref. 1K Notes)
Draftee's Blues [Cross-reference]

Draggle-tailed Gipsies, The [Cross-reference]

Dragoon and the Lady, The [Cross-reference]

Dragoon and the Maid, The [Cross-reference]

Draherin O Machree [Cross-reference]

Dramdrinker, The: (1 ref.) {Roud #7831}

Drap o' Cappie O, The: (2 refs.) {Roud #5893}

Draw a Bucket of Water: (10 refs.) {Roud #11635}

Draw a Snake (Tip the Finger): (1 ref.) {Roud #20456}

Draw Lebel [Cross-reference]

Draw Level: (1 ref. <1K Notes)

Draw me nere, draw me nere [Cross-reference]

Dreadful Ghost, The [Cross-reference]

Dreadful Massacre of Sixmilebridge, The: (1 ref. <1K Notes)

Dreadful Shipwreck of the Flora Transport (Jane Cardonell): (1 ref.)

Dreadnaught, The [Cross-reference]

Dreadnought, The [Laws D13]: (24 refs. 3K Notes) {Roud #924}

Dream of a Miner's Child [Cross-reference]

Dream of Dolly's Brae, A: (1 ref. <1K Notes) {Roud #6545}


Dream of Napoleon, A [Cross-reference]

Dream of the Miner's Child, The: (14 refs. 1K Notes) {Roud #2334}

Dream, The [Cross-reference]

Dreary Black Hills, The: (18 refs. <1K Notes) {Roud #3604}

Dreary Dream, The [Cross-reference]

Dreary Gallows, The [Cross-reference]

Dreary Life, The [Cross-reference]

Dreary Weather [Cross-reference]
Dreary, Dreary Life, The [Cross-reference]
Dredge from Presque Isle, The: (1 ref. <1K Notes) {Roud #19875}
Drei Reiter Am Thor: (1 ref. <1K Notes)
Drei Wochen vor Osdhrdren (Three Weeks before Easter): (1 ref.)
Drifting and Drifting: (1 ref.)
Drihaureen O Mo Chree (Little Brother of My Heart): (12 refs. 4K Notes) {Roud #2360}
Drill Ye Heroes, Drill!: (2 refs. 1K Notes) {Roud #4436}
Drill, Ye Tarriers, Drill: (18 refs. <1K Notes) {Roud #4401 and 4436}
Drill, Ye Terriers [Cross-reference]
Drimindown: (4 refs. 4K Notes) {Roud #2712}
Drinane Dhun [Cross-reference]
Drinaun Dun, The (An Draighnean Donn, The Blackthorn Tree): (5 refs. <1K Notes) {Roud #2363}
Drink 'Er Down [Cross-reference] {Roud #17004}
Drink in the Morn, A: (1 ref.)
Drink It Down: (5 refs.) {Roud #17004}
Drink Old England Dry: (5 refs. 2K Notes) {Roud #882}
Drink That Rot Gut: (2 refs.) {Roud #8030}
Drink To Me Only With Thine Eyes: (9 refs. <1K Notes) {Roud #V3830}
Drinkin' Bad Bad Whiskey: (1 ref.)
Drinkin' That Wine [Cross-reference]
Drinking and Gambling Gonna Be My Ruin: (1 ref.) {Roud #32511}
Drinking Gin: (1 ref. <1K Notes) {Roud #25999}
Drinking Gourd, The [Cross-reference]
Drinking of the Wine: (9 refs. <1K Notes) {Roud #7851}
Drinking Rum and Raspberry: (1 ref.)
Drinking Song (I) [Cross-reference]
Drinking Song (II) [Cross-reference]
Drinking Song (III) [Cross-reference]
Drinking Strong Whiskey: (2 refs.) {Roud #5293}

Drive Dull Care Away: (4 refs. <1K Notes) {Roud #13988}

Drive It On (I): (2 refs. <1K Notes) {Roud #10223}

Drive It On (II) [Cross-reference]

Drive the Cold Winter Away (In Praise of Christmas): (6 refs. <1K Notes) {Roud #V9375}

Drive, The: (1 ref.) {Roud #8854}

Driven into Spaniard's Bay: (1 ref.) {Roud #V44630}

Driver Boy, The [Laws G12]: (2 refs. <1K Notes) {Roud #3253}

Drivin' Steel: (1 ref. <1K Notes) {Roud #790}

Driving Away at the Smoothing Iron: (5 refs.) {Roud #869}

Driving Logs on the Cass [Laws C22]: (5 refs.) {Roud #1928}

Driving Saw-Logs on the Plover: (7 refs. <1K Notes) {Roud #2797}

Drooping Souls, No Longer Grieve [Cross-reference]

Droosy Chiel, The: (1 ref. <1K Notes) {Roud #6086}

Drop 'Em Down: (1 ref.)

Drop 'Em Down Together: (1 ref. <1K Notes)

Drop of Good Beer, A [Cross-reference]

Drought, The: (1 ref.)

Drouthy Souters, The: (1 ref. <1K Notes) {Roud #6044}

Drover's Dream, The: (8 refs.) {Roud #5473}

Drover's Song, The [Cross-reference]

Droving Song, The: (1 ref. <1K Notes) {Roud #9984}

Drownded Boy, The: (1 ref. <1K Notes) {Roud #3524}

Drownded Miner, The: (1 ref. <1K Notes) {Roud #25987}

Drownded Lover, The [Cross-reference]

Drownded Lovers, The [Cross-reference]

Drownded Sailor, The [Cross-reference]

Drowning in Tears: (1 ref. <1K Notes)
Drowning Lady, The (The Witch Song) [Cross-reference]

Drowning of John Roberts, The [Laws C3]: (3 refs.) {Roud #2222}

Drowning of Patrick Martin, The: (1 ref. <1K Notes) {Roud #12464}

Drowning of Young Robinson, The: (7 refs. 1K Notes) {Roud #3600}

Drowsy Sleeper, The [Laws M4]: (61 refs. 1K Notes) {Roud #22620 and 22621}

Drowsy Sleepers [Cross-reference]

Droylsden Wakes: (1 ref. <1K Notes) {Roud #3290}

Drum Major, The (The Female Drummer): (4 refs. 1K Notes) {Roud #1678}

Drumallachie: (3 refs. 1K Notes) {Roud #2481}

Drumboe Castle: (2 refs. <1K Notes) {Roud #13466}

Drumdelgie: (6 refs. <1K Notes) {Roud #2180}

Drumglassa Hill: (1 ref. <1K Notes)

Drummallochie [Cross-reference]

Drummer and His Wife [Cross-reference]

Drummer and the Cook, The: (8 refs. <1K Notes) {Roud #3136}

Drummer Boy Edwin of Waterloo, The [Cross-reference]

Drummer Boy of Shiloh, The [Laws A15]: (8 refs. 1K Notes) {Roud #773}

Drummer Boy of Waterloo, The [Laws J1]: (23 refs. <1K Notes) {Roud #1804}

Drummer Maid, The [Cross-reference]

Drummer, The [Cross-reference]

Drummond's Land [Cross-reference]

Drums Beat to Order, The: (1 ref. <1K Notes) {Roud #5788}

Drunk Husband, The [Cross-reference]

Drunk Last Night: (3 refs.) {Roud #10531}

Drunk Last Night [Cross-reference]

Drunk Man Blues [Cross-reference]

Drunk Mason, The: (1 ref.) {Roud #6040}

Drunk on the Way [Cross-reference]
Drunkard (I), The [Cross-reference]

Drunkard and His Daughter, or Please Mr. Barkeeper: (1 ref. <1K Notes)

Drunkard Blues [Cross-reference]

Drunkard Father, The [Cross-reference]

Drunkard Is No More, The [Cross-reference]

Drunkard John: (1 ref.) {Roud #9551}

Drunkard Song: (1 ref.)

Drunkard's Child (I), The: (3 refs.) {Roud #7803}

Drunkard's Child (II), The [Cross-reference]

Drunkard's Confession, The [Cross-reference]

Drunkard's Courtship, The [Cross-reference]

Drunkard's Doom (I), The: (20 refs. <1K Notes) {Roud #3113}

Drunkard's Doom (II) [Cross-reference]

Drunkard's Dream (I), The: (28 refs. 1K Notes) {Roud #722}

Drunkard's Dream (II), The: (1 ref.) {Roud #7856}

Drunkard's Dream (III) [Cross-reference]

Drunkard's Hell, The: (11 refs.) {Roud #721}

Drunkard's Hiccoughs (Drunken Hiccups): (3 refs.) {Roud #7682}

Drunkard's Hiccups [Cross-reference]

Drunkard's Home, The: (1 ref. <1K Notes)

Drunkard's Horse, The: (6 refs. <1K Notes) {Roud #2799}

Drunkard's Legacy, The: (3 refs. 1K Notes) {Roud #V3745}

Drunkard's Lone Child, The: (15 refs. <1K Notes) {Roud #723}

Drunkard's Ragged Wean, The: (3 refs. <1K Notes) {Roud #3112}

Drunkard's Ragged Wee Ane, The [Cross-reference]

Drunkard's Song (I): (1 ref. <1K Notes)

Drunkard's Song (II) [Cross-reference]

Drunkard's Special [Cross-reference]
Drunkard's Story, The: (1 ref.) {Roud #7798}
Drunkard's Warning, A [Cross-reference]
Drunkard's Wife (I), The: (1 ref.) {Roud #7804}
Drunkard's Wife (II), The: (2 refs.) {Roud #4286}
Drunkard's Wife's Dream, The: (1 ref. <1K Notes) {Roud #10918}
Drunken Captain (I), The: (1 ref. <1K Notes) {Roud #12639}
Drunken Captain (II), The [Cross-reference]
Drunken Driver: (3 refs.) {Roud #6982}
Drunken Fool, The [Cross-reference]
Drunken Hiccoughs [Cross-reference]
Drunken Hiccups [Cross-reference]
Drunken Maidens: (7 refs. <1K Notes) {Roud #252}
Drunken Sailor, The (Early in the Morning): (27 refs. <1K Notes) {Roud #322}
Drunken Spree [Cross-reference]
Drunken Tarlan' Crew, The: (1 ref. <1K Notes) {Roud #13566}
Drunkerds Hell, The [Cross-reference]
Dry Bones (I) [Cross-reference]
Dry Weather Houses: (2 refs.)
Drygate Brig, The: (5 refs.) {Roud #6039}
Drynaun Dun, The [Cross-reference]
Du Dah Day: (1 ref. <1K Notes) {Roud #10838}
Du Dah Mormon Song, The: (1 ref. <1K Notes) {Roud #10838}
Du denkscht es dut mich reien (You Think That I Regret): (1 ref.)
Dubbieneuk: (1 ref.) {Roud #6060}
Dublin After the Union: (2 refs. 4K Notes)
Dublin Bay (Roy Neal): (17 refs. <1K Notes) {Roud #785}
Dublin City [Cross-reference]
Dublin Heiress, The [Cross-reference]
Dublin Jack of All Trades: (4 refs. <1K Notes) {Roud #3017}

Dublin Weaver, The [Cross-reference]

Duck and a Drake, A: (1 ref.) {Roud #19635}

Duck and the Drake, The [Cross-reference]

Duck from Drummuck, The [Cross-reference]

Duck in the Pond, A: (1 ref.)

Duck-Foot Sue: (3 refs. <1K Notes) {Roud #9553}

Duckfoot Sue [Cross-reference]

Ducks and Drakes [Cross-reference]

Ducks Fly: (1 ref.)

Ducks in the Millpond: (1 ref. <1K Notes) {Roud #11307}

Dudley Boys, The: (3 refs.) {Roud #1131}

Duermete, Nino Lindo: (2 refs.)

Duffy's Blunder [Cross-reference]

Duffy's Hotel: (4 refs.) {Roud #1961}

Dug-Out in the True: (3 refs.)

Dugall Quin [Child 294]: (2 refs.) {Roud #3928}

Duggan's Dancing School: (1 ref.)

Duke a-Riding, A [Cross-reference]

Duke o' Gordon's Three Daughters, The [Cross-reference]

Duke of Argyle, The [Laws N1]: (4 refs. <1K Notes) {Roud #1915}

Duke of Argyle's Courtship, The: (1 ref. <1K Notes) {Roud #3797}

Duke of Athol, The [Cross-reference]

Duke of Athole's Nurse, The [Child 212]: (9 refs. <1K Notes) {Roud #3393}

Duke of Bedford, The [Cross-reference]

Duke of Berwick's March [Cross-reference]

Duke of Buckingham, The [Cross-reference]

Duke of Buckingham's Hounds, The: (6 refs. <1K Notes) {Roud #584}
Duke of Gordon's Daughter, The [Child 237]: (9 refs. <1K Notes) {Roud #342}
Duke of Gordon's Three Daughters, The [Cross-reference]
Duke of Grafton, The [Cross-reference]
Duke of Marlborough, The: (10 refs. 1K Notes) {Roud #233}
Duke of York, The [Cross-reference]
Duke William: (9 refs. 3K Notes) {Roud #1544}
Duke William's Frolic [Cross-reference]
Duke Willie: (2 refs. <1K Notes) {Roud #13011}
Duke's Daughter, The [Cross-reference]
Duke's Late Glorious Success over the Dutch, The: (1 ref.)
Dukes and Earls [Cross-reference]
Dulcie Jones: (1 ref.) {Roud #16286}
Dulcina: (5 refs. <1K Notes) {Roud #9916}
Dumb Maid, The [Cross-reference]
Dumb Wife, The (Dumb, Dumb, Dumb) [Laws Q5]: (27 refs. <1K Notes) {Roud #434}
Dumb, Dumb Maid, The [Cross-reference]
Dumbarton's Bell [Cross-reference]
Dumbarton's Bonnie Dell: (5 refs. <1K Notes) {Roud #7145}
Dumbarton's Drums: (6 refs. <1K Notes) {Roud #8669}
Dumble Dum Deary [Cross-reference]
Dumma Locy Locy: (1 ref.) {Roud #11374}
Dummer Sheenier's Gang, The: (3 refs. <1K Notes) {Roud #874}
Dummy Line (I), The: (3 refs. <1K Notes) {Roud #15359}
Dummy Line (II), The: (6 refs. 1K Notes) {Roud #11776}
Dun Cow, The: (1 ref. <1K Notes)
Dunbar the Murderer: (1 ref. <1K Notes)
Duncan and Brady [Laws I9]: (13 refs. 2K Notes) {Roud #4177}
Duncan and Janet M'Cleary [Cross-reference]
Duncan Campbell (Erin-Go-Bragh) [Laws Q20]: (21 refs. 1K Notes) {Roud #1627}

Duncan M'Callipin (The Tranent Wedding): (1 ref.) {Roud #5982}

Duncan MacCleary: (1 ref.) {Roud #12586}

Duncan MacIntosh: (1 ref.) {Roud #6008}

Duncan MacKallikin: (3 refs. <1K Notes) {Roud #5983}

Duncan Macleerie [Cross-reference]

Dundee Jail: (1 ref. <1K Notes)

Dundee Lassie (I), The: (1 ref.) {Roud #21588}

Dundee Lassie (II), The [Cross-reference]

Dundee Once More: (1 ref.) {Roud #21589}

Dundee Weaver, The: (1 ref. <1K Notes) {Roud #8108}

Dundee Whaler, The: (1 ref. <1K Notes)

Dundee Whalers [Cross-reference]

Dundee, It's a Pretty Place: (1 ref. 1K Notes)

Dunderbeck: (7 refs.) {Roud #4461}

Dungannon Convention, The: (1 ref. 3K Notes)

Dungarvon Whooper (I), The: (1 ref. <1K Notes) {Roud #9198}

Dungarvon Whooper (II), The: (1 ref. 1K Notes) {Roud #9199}

Dungiven Cricket Match: (1 ref.) {Roud #13539}

Dungiveny Priory Church: (1 ref. <1K Notes) {Roud #13463}

Dunlap Creek: (1 ref.)

Dunlap's Creek: (1 ref.) {Roud #18615}

Dunlavin Green: (5 refs. 1K Notes) {Roud #3010}

Dunn, Gilbert, and Ben Hall [Cross-reference]

Dunya: (1 ref. <1K Notes)

Dupre Blues [Cross-reference]

Dupree [Laws l11]: (17 refs. 29K Notes) {Roud #4179}

Dupree Tol' Betty [Cross-reference]
Durant Jail, The [Cross-reference]
Durch Gnade so will ich singen (Through Grace Will I Sing): (1 ref. <1K Notes)
Durham ffeilde [Cross-reference]
Durham Field [Child 159]: (6 refs. <1K Notes) {Roud #3998}
Durham Jail [Cross-reference]
Durham Strike (Durham Lockout): (2 refs. <1K Notes)
Durie Down [Cross-reference]
Dus Ha My A Gan Dhys (Come and I Will Sing You) [Cross-reference]
Dust an' Ashes: (1 ref. <1K Notes) {Roud #15291}
Dust My Broom: (4 refs. 1K Notes)
Dusty Bluebells [Cross-reference]
Dusty Miller (II) [Cross-reference]
Dusty Miller, The: (7 refs.) {Roud #5959}
Dutch Courtship: (1 ref.) {Roud #15139}
Dutch Lullaby, The [Cross-reference]
Dutch Volunteer, The: (2 refs. 1K Notes)
Dutch Warbler [Cross-reference]
Dutchman Song, The: (1 ref.) {Roud #11347}
Dutchman, Dutchman, Won't You Marry Me? [Cross-reference]
Dutchman's Song: (1 ref. <1K Notes) {Roud #1820}
Dweley [Cross-reference]
 Dwelling in Beulah Land: (1 ref. <1K Notes)
Dwewy-Berry Song, The: (1 ref. <1K Notes)
Dying Aviator, The: (9 refs. <1K Notes) {Roud #3454}
Dying Bagman, The [Cross-reference]
Dying Boy, The: (1 ref.) {Roud #7552}
Dying British Sergeant, The: (6 refs. <1K Notes) {Roud #2801}
Dying Bushman, The: (1 ref.)
Dying California [Cross-reference]
Dying Californian (I), The: (22 refs. <1K Notes) {Roud #2283}
Dying Californian (II), The: (3 refs. <1K Notes) {Roud #2283}
Dying Christian, The [Cross-reference]
Dying Cowboy (II), The [Cross-reference]
Dying Cowboy (III), The [Cross-reference]
Dying Cowboy (IV), The: (1 ref.)
Dying Cowboy I, The [Cross-reference]
Dying Cowboy of Rim Rock Ranch: (2 refs.) {Roud #11098}
Dying Cowgirl, The: (3 refs. <1K Notes) {Roud #4775}
Dying Crap Shooter's Blues [Cross-reference]
Dying Crapshooter's Blues: (1 ref. <1K Notes) {Roud #17561}
Dying Daughter, The: (1 ref.)
Dying Drunkard, The: (1 ref.) {Roud #7321}
Dying Engineer, The: (1 ref.) {Roud #14018}
Dying Fifer, The: (3 refs. <1K Notes) {Roud #1977}
Dying Fisherman's Song, The [Cross-reference]
Dying From Home and Lost (Companions, Draw Nigh): (3 refs. <1K Notes) {Roud #7547}
Dying Girl, The [Cross-reference]
Dying Girl's Appeal, The [Cross-reference]
Dying Girl's Message, The: (14 refs. <1K Notes) {Roud #3530}
Dying Hobo, The [Laws H3]: (22 refs. <1K Notes) {Roud #1937}
Dying Hogger, The: (1 ref.) {Roud #13615}
Dying Hoopmaker, The: (1 ref. <1K Notes) {Roud #4072}
Dying Irish Boy, The: (1 ref. <1K Notes) {Roud #9988}
Dying Message, The [Cross-reference]
Dying Miller, The [Cross-reference]
Dying Mine Brakeman, The (The True and Trembling Brakeman) [Laws G11]: (17 refs. <1K Notes) {Roud #8599}
Dying Minister, The [Cross-reference]
Dying Newsboy, The [Cross-reference]
Dying Nun, The: (8 refs.) {Roud #3532}
Dying Outlaw, The: (2 refs. <1K Notes) {Roud #10957}
Dying Ploughboy, The: (4 refs. <1K Notes) {Roud #2514}
Dying Preacher, The (Hick's Farewell): (14 refs. 2K Notes) {Roud #2869}
Dying Prisoner, The: (1 ref.) {Roud #4266}
Dying Queen, The [Cross-reference]
Dying Ranger, The [Laws A14]: (28 refs.) {Roud #628}
Dying Rebel, The: (1 ref. <1K Notes)
Dying Redcoat, The [Cross-reference]
Dying Seal-Hunter, The: (2 refs. <1K Notes) {Roud #V44797}
Dying Sergeant, The [Cross-reference]
Dying Soldier (I), The (Erin Far Away II) [Laws J7]: (8 refs. <1K Notes) {Roud #893}
Dying Soldier (II), The [Cross-reference]
Dying Soldier (IV), The [Cross-reference]
Dying Soldier Boy, The [Cross-reference]
Dying Soldier to His Mother, The: (6 refs.) {Roud #6568}
Dying Soldier, (III) The: (4 refs. <1K Notes) {Roud #4428}
Dying Stockman, The [Cross-reference]
Dying Tramper, The: (1 ref. <1K Notes)
Dying Wisconsin Soldier, The: (2 refs. 1K Notes) {Roud #628}
Dying Youth, The [Cross-reference]
E-choin' Horn, The [Cross-reference]
E-ri-e, The: (13 refs. 1K Notes) {Roud #6599}
E-ri-o Canal, The [Cross-reference]
E. A. Horton, The [Laws D28]: (5 refs. <1K Notes) {Roud #1840}
E. C. Roberts, The [Cross-reference]
E. P. Walker: (1 ref. <1K Notes)

Eadie: (1 ref.) {Roud #15593}

Eagle Rock: (1 ref.)

Eagle With Her Gallant Crew, The: (1 ref. <1K Notes) {Roud #30149}

Eamon An Chnuic (Ned of the Hill): (4 refs. 5K Notes)

Earl Bothwell [Child 174]: (4 refs. 3K Notes) {Roud #4004}

Earl Bran [Cross-reference]

Earl Brand [Child 7]: (57 refs. 3K Notes) {Roud #23}

Earl Colvin [Cross-reference]

Earl Crawford [Child 229]: (6 refs.) {Roud #3880}

Earl o' Aboyne, The [Cross-reference]

Earl of Aboyne, The [Child 235]: (10 refs. <1K Notes) {Roud #99}

Earl of Douglas and Dame Oliphant [Cross-reference]

Earl of Errol, The [Child 231]: (7 refs. <1K Notes) {Roud #96}

Earl of Mar's Daughter, The [Child 270]: (7 refs. <1K Notes) {Roud #3879}

Earl of Murray [Cross-reference]

Earl of Westmorland, The [Child 177]: (3 refs. 2K Notes) {Roud #4007}

Earl Patrick [Cross-reference]

Earl Richard (I) [Cross-reference]

Earl Richard (II) [Cross-reference]

Earl Richard's Daughter [Cross-reference]

Earl Robert [Cross-reference]

Earl Rothes [Child 297]: (2 refs.) {Roud #4025}

Earle Bodwell [Cross-reference]

Earle of Westmorlande [Cross-reference]

Early Early in the Spring (III) [Cross-reference]

Early in the Morning (I) [Cross-reference]

Early in the Morning (II): (1 ref.) {Roud #10038}
Early in the Morning (III): (1 ref.) {Roud #12000}

Early in the Morning (IV -- prison song): (1 ref. <1K Notes)

Early in the Morning when the Cock Begins to Crow: (1 ref.) {Roud #1135}

Early in the Morning, About Eight O'Clock (The Postman's Knock): (1 ref.) {Roud #13177}

Early in the Spring [Cross-reference]

Early in the Spring When I Was Young [Cross-reference]

Early Life in Dixie: (1 ref.) {Roud #10907}

Early Monday Morning: (1 ref. 1K Notes) {Roud #2275}

Early One Foggy Morning: (1 ref. <1K Notes)

Early One Morning: (2 refs.) {Roud #12682}

Early One Morning in the Month of July: (2 refs. <1K Notes) {Roud #11749}

Early One Spring [Cross-reference]

Early Spring [Cross-reference]

Early Sunday Morning [Cross-reference]

Early, Early All in the Spring [Cross-reference]

Early, Early in the Spring (II) [Cross-reference]

Early, Early in the Spring [Laws M1]: (38 refs. <1K Notes) {Roud #152}

Early, Early, by the Break of Day [Cross-reference]

Earsdon Sword-Dancer's Song, The: (2 refs. 2K Notes) {Roud #610}

Earth from Mother's Grave [Cross-reference]

Earth out of Earth [Cross-reference]

Earth upon Earth [Cross-reference]

Ease that Trouble in the Mind [Cross-reference]

East Bound Train, The [Cross-reference]

East Coast Blues [Cross-reference]

East Colorado Blues [Cross-reference]

East Jordan Line, The [Cross-reference]

East Neuk o' Fife, The: (1 ref. <1K Notes) {Roud #13097}
East of the Border: (1 ref.)

East Virginia (Dark Hollow): (33 refs.) {Roud #3396}

East Virginia Girls [Cross-reference]

Eastbound Train, The [Cross-reference]

Eastend Rocking, The: (1 ref. <1K Notes) {Roud #15106}

Easter Snow: (8 refs. <1K Notes) {Roud #2122}

Eastern Light, The [Laws D11]: (8 refs. <1K Notes) {Roud #2235}

Eastern Train, The [Cross-reference]

Easy Rider: (18 refs. <1K Notes) {Roud #10056}

Easy Rider, Don't You Know My Name: (2 refs. <1K Notes)

Eat Some and Leave Some: (1 ref. <1K Notes)

Eb'rybody Who Is Libin' Got Tuh Die [Cross-reference]

Ebenezer, The: (5 refs.) {Roud #8237}

Echo Canyon: (4 refs. <1K Notes) {Roud #4749}

Echo Canyon Song [Cross-reference]

Echo Mocks the Corncrake, The: (8 refs. <1K Notes) {Roud #2736}

Echoing Horn, The: (3 refs. <1K Notes) {Roud #878}

Eclipse: (3 refs. <1K Notes) {Roud #5650}

Ed Hawkins: (1 ref. <1K Notes)

Ed's Thoughts: (2 refs. <1K Notes) {Roud #8881}

Eddystone Light [Cross-reference]

Edgartown Whaling Song [Cross-reference]

Edinburgh Lord and the Country Maid, The [Cross-reference]

Edinburgh Town [Cross-reference]

Edison Machine, The: (1 ref.) {Roud #6615}

Edna's Song [Cross-reference]

Edom o' Gordon [Cross-reference]

Educated Feller [Cross-reference]
Edward (II) [Cross-reference]

Edward (III) [Cross-reference]

Edward (III) (Edward Fitzgerald): (2 refs. 4K Notes)

Edward [Child 13]: (60 refs. 5K Notes) {Roud #200}

Edward Ballad [Cross-reference]

Edward Boyle: (3 refs.) {Roud #2906}

Edward Hickman (Marian Parker IV): (3 refs. <1K Notes) {Roud #4106}

Edward Jorgen (Edward Gayen): (1 ref.) {Roud #1537}

Edward Lewis: (3 refs.) {Roud #6635}

Edward Mathews: (1 ref. <1K Notes)

Edward Sinclair Song, The: (1 ref. <1K Notes) {Roud #9197}

Edward the Martyr: (2 refs. 11K Notes)

Edward, On Lough Erne Shore: (1 ref.)

Edward's Abdication: (1 ref. 1K Notes)

Edwin (Edmund, Edward) in the Lowlands Low [Laws M34]: (51 refs. 1K Notes) {Roud #182}

Edwin and Mary: (4 refs. <1K Notes) {Roud #9070}

Eelie Bob: (2 refs.) {Roud #5802}

Eely Ily Oh, The [Cross-reference]

Een Dat' Low Lan' [Cross-reference]

Eena, meena, mina, mo [Cross-reference]

Eence Upon a Time (Had I the Wyte): (2 refs. 1K Notes) {Roud #7253 and 3361}

Eenie Meenie Minie Mo (Counting Rhyme): (10 refs. 2K Notes) {Roud #13610}

Eenie, Meenie, Miny, Mo [Cross-reference]

Eensy Weensy Spider, The: (2 refs. <1K Notes) {Roud #11586}

Eeny, Meeny, Miny, Mo [Cross-reference]

Eerie Orie, Virgin Mary: (2 refs. <1K Notes) {Roud #13060}

Eerie, Oarie, Acktie, Ann [Cross-reference]

Effects of Love, The: (6 refs. <1K Notes) {Roud #1493}
Eggleston Hall [Cross-reference]
Eggs and Marrowbones [Cross-reference]
Eggs In Her Basket [Cross-reference]
Egloshayle Ringers, The: (1 ref.) {Roud #1163}
Eia Jesus hodie [Cross-reference]
Eight Bells: (1 ref.) {Roud #13268}
Eight Famous Fishermen, The: (1 ref. <1K Notes) {Roud #2718}
Eight Hearts: (2 refs. <1K Notes) {Roud #6145}
Eight Little Cylinders: (2 refs.)
Eight Mile Bridge (Roger O’Hehir): (2 refs.) {Roud #13371}
Eight Shillings a Week: (2 refs.) {Roud #27942}
Eight-Pound Bass, The: (1 ref. <1K Notes) {Roud #9196}
Eighteen Hundred and Ninety One [Cross-reference]
Eileen: (1 ref. <1K Notes)
Eileen Aroon: (6 refs. 1K Notes)
Eileen McMahon: (2 refs. 2K Notes) {Roud #9282}
Eileen, The Flower of Kilkenny: (3 refs.) {Roud #6369}
Einsmals spatziert ich (Once, As I Went Walking): (1 ref.)
Eire [Cross-reference]
Ej Bor Vi Sorja, Ej Bor Vi Klaga (Oh We Must Not Grieve, We Must Not Grouse): (2 refs.)
Eki Dumah!: (1 ref. <1K Notes)
Ekkeri, akkery, u-kery an [Cross-reference]
El Abandonado [Cross-reference]
El Amor Que Te Tenia (The Love That I Had): (1 ref.)
El-A-Noy [Cross-reference]
Elanoy [Cross-reference]
Elder Bardee [Cross-reference]
Elder Bordee [Cross-reference]
Elderman's Lady, The [Cross-reference]
Eldorado Mining Disaster, The: (1 ref.)
Election Campaign Song: (1 ref. <1K Notes)
Elegy on the Death of a Mad Dog: (1 ref. <1K Notes) {Roud #2088}
Eleven Cent Cotton -- Forty Cent Meat [Cross-reference]
Eleven More Months and Ten More Days: (6 refs. <1K Notes) {Roud #13327}
Eleven Slash Slash Eleven: (1 ref. <1K Notes) {Roud #3438}
Eleven to Heaven: (1 ref. <1K Notes) {Roud #133}
Eleventh Street Whores, The: (1 ref.)
Elfin Knight, The [Child 2]: (76 refs. 2K Notes) {Roud #12}
Eli Ah Can't Stan' [Cross-reference]
Eli, You Can't Stand [Cross-reference]
Elisha Thomas: (1 ref. <1K Notes)
Eliza (I): (2 refs.) {Roud #2818}
Eliza (II) [Cross-reference]
Eliza Jane (I) [Cross-reference]
Eliza Jane (II) [Cross-reference]
Ella Dare [Cross-reference]
Ella Lea: (1 ref. <1K Notes) {Roud #7949}
Ella M Rudolph, The: (5 refs. 7K Notes) {Roud #2491}
Ella Rea [Cross-reference]
Ella Ree [Cross-reference]
Ella Speed (Bill Martin and Ella Speed) [Laws I6]: (6 refs.) {Roud #4175}
Ella's Grave: (2 refs.) {Roud #6651}
Ellen Brown: (1 ref. <1K Notes) {Roud #5370}
Ellen M. Rudolph, The [Cross-reference]
Ellen McGiggin: (1 ref. <1K Notes)
Ellen More: (1 ref.) {Roud #6816}
Ellen O'Connor: (1 ref. <1K Notes) {Roud #2887}
Ellen of Aberdeen: (3 refs.) {Roud #2179}
Ellen Smith (II) [Cross-reference]
Ellen Smith [Laws F11]: (16 refs. 7K Notes) {Roud #448}
Ellen Smith Ballet, The [Cross-reference]
Ellen Taylor: (3 refs. <1K Notes) {Roud #1282}
Ellen the Fair (Helen the Fair) [Laws O5]: (10 refs.) {Roud #359}
Ellie Rhee (Ella Rhee, Ella Ree): (10 refs. 1K Notes) {Roud #7428}
Ellon Fair: (3 refs. <1K Notes) {Roud #2166}
Ellon Market: (1 ref. <1K Notes) {Roud #5902}
Ellsworth's Avengers: (1 ref. <1K Notes)
Ellsworths Funeral [Cross-reference]
Elphinston [Cross-reference]
Elsie M Hart, The: (1 ref. <1K Notes) {Roud #27093}
Elsie Marley: (8 refs. 1K Notes) {Roud #3065}
Elsie Marley Is Grown So Fine [Cross-reference]
Elwina of Waterloo: (4 refs.) {Roud #1566}
Em Pom Pee: (1 ref. <1K Notes) {Roud #12944}
Embryo Cockatoo, The (The New Chum II): (2 refs.)
Emerald Isle, The: (2 refs. <1K Notes) {Roud #13396}
Emigrant (I), The: (1 ref. <1K Notes) {Roud #7353}
Emigrant (II), The: (1 ref. <1K Notes) {Roud #7350}
Emigrant from Newfoundland, The: (3 refs. <1K Notes)
Emigrant's Farewell (I), The: (2 refs.) {Roud #15034}
Emigrant's Farewell (II), The [Cross-reference]
Emigrant's Farewell (III), The [Cross-reference]
Emigrant's Farewell to Donegal, The: (2 refs. <1K Notes) {Roud #V40069}
Emigrant's Farewell to Donside, The [Cross-reference]
English Courage Displayed, or, Brave News from Admiral Vernon: (2 refs.) {Roud #V21147}

English Lady Gay, The [Cross-reference]

English Miner, The (The Coolgardie Miner, Castles in the Air): (1 ref.)

English Orphan, The: (1 ref. <1K Notes) {Roud #11887}

English Round, An [Cross-reference]

Englishman, Irishman And Scotsman, The [Cross-reference]

Enniscorthy Fair: (1 ref.) {Roud #5312}

Enniskillen Dragoon, The [Cross-reference]

Enoch Arden: (1 ref. <1K Notes) {Roud #17846}

Ensign and the Lady Gay, The [Cross-reference]

Ensilver Song, The: (1 ref.) {Roud #1492}

Entendez-Vous: (1 ref.)

Enterprise and Boxer: (1 ref. 3K Notes)

Entre le Boeuf et L'Ane Gris (Dans le Berceau, In the Manger): (1 ref. <1K Notes)

Entre Paris et Saint Dennie (Between Paris and Saint Dennie): (1 ref. <1K Notes)

Entrenchment of Ross, The: (2 refs. 2K Notes)

Ephram, Ephram: (1 ref.) {Roud #16296}

Epitaph on Peter Wilkie: (1 ref. <1K Notes)

Epitaph on Wattie Cobban: (1 ref. <1K Notes)

Eppie Morrie [Child 223]: (8 refs. 7K Notes) {Roud #2583}

Epsom Races: (5 refs.) {Roud #383}

Equinoxial [Cross-reference]

Ere Around the Huge Oak: (4 refs. <1K Notes) {Roud #1251}

Ere You Ask a Girl to Leave Her Happy Home: (3 refs. <1K Notes) {Roud #7532}

Erewanna: (1 ref.) {Roud #18207}

Erie Canal (II), The [Cross-reference]

Erie Canal, The: (13 refs. 2K Notes) {Roud #6598}

Erin: (4 refs. <1K Notes) {Roud #V30407}
Erin A'Green: (1 ref.) {Roud #2789}
Erin Far Away (I) [Laws J6]: (5 refs. <1K Notes) {Roud #1805}
Erin Go Braugh! (I): (2 refs. <1K Notes)
Erin Go Bray: (1 ref. <1K Notes)
Erin Is My Home [Cross-reference]
Erin Is My Home (The Sea Girt Isle): (1 ref. <1K Notes) {Roud #10364}
Erin the Green (I): (2 refs. <1K Notes)
Erin the Green (II): (4 refs. <1K Notes) {Roud #6992}
Erin the Green (III) [Cross-reference]
Erin-Go-Bragh (II) [Cross-reference]
Erin, My Country (The Harp of Erin): (8 refs. <1K Notes) {Roud #2683}
Erin, the Tear and the Smile in Thine Eyes: (2 refs. <1K Notes) {Roud #23967}
Erin's Flowery Vale (The Irish Girl's Lament) [Laws O29]: (11 refs. <1K Notes) {Roud #999}
Erin's Green Linnet: (6 refs. 1K Notes) {Roud #12903}
Erin's Green Shore [Laws Q27]: (44 refs. <1K Notes) {Roud #280}
Erin's Isle (The Boat That Brought Me Over): (1 ref.) {Roud #3097}
Erin's King (Daniel Is No More): (6 refs. 2K Notes) {Roud #9278}
Erin's Lament for her Davitt Asthore: (2 refs. <1K Notes) {Roud #V34516}
Erin's Lovely Home (I) [Laws M6]: (30 refs.) {Roud #1427}
Erin's Lovely Home (II): (1 ref.) {Roud #5175}
Erin's Lovely Lee: (3 refs. 3K Notes) {Roud #5327}
Erin's Lovely Shore: (1 ref. <1K Notes)
Erin's Whisky: (1 ref.)
Eriskay Love Lilt, An [Cross-reference]
Erlinton [Child 8]: (5 refs. <1K Notes) {Roud #24}
Errol on the Green [Cross-reference]
Erthe took of erthe, erthe wyth wogh [Cross-reference]
Erthe upon Erthe (Earth upon Earth, Earth out of Earth): (30 refs. 5K Notes)
Es sind zween Weg (Two Paths There Are): (1 ref. <1K Notes)

Es wolte ein Jaejerlein jaje (A Young Hunter Went A-Hunting): (1 ref.)

ESB in Coolea, The: (1 ref. <1K Notes)

Escape of James Stephens, The: (3 refs. <1K Notes) {Roud #V8284}

Escape of Meagher, The: (3 refs. 7K Notes) {Roud #V41192}

Escape of Old John Webb, The [Cross-reference]

Escaped Prisoners, The: (1 ref. <1K Notes)

Escuminac Disaster (I), The: (1 ref. <1K Notes) {Roud #9195}

Escuminac Disaster (II), The: (1 ref. <1K Notes) {Roud #9194}

Eskimo Lullaby: (2 refs.)

Eskimo Weather Chant, An: (1 ref.)

Essequibo River: (1 ref. <1K Notes)

Essie Dear: (1 ref.)

Estersnowe [Cross-reference]

Et Nous Irons à Valapariso: (1 ref. <1K Notes)

Et Nous Irons a Valparaiso: (1 ref.)

Eternal Father, Strong to Save [Cross-reference]

Euabalong Ball: (3 refs. <1K Notes)

Eumarella Shore, The [Cross-reference]

Eumerella Shore, The: (11 refs. 2K Notes) {Roud #679}

Eureka! [Cross-reference]

Eurunderee Green (Commemmoration of the Death of Lawson): (1 ref.)

Ev'ry Day Be Sunday [Cross-reference]

Ev'ry Time I Feel the Spirit [Cross-reference]

Ev'rybody Wants to Know [Cross-reference]

Evalina (I): (4 refs. <1K Notes) {Roud #17299}

Evalina (II) [Cross-reference]

Evalina, she's got a money 'cumulator [Cross-reference]
Evangelist's Song, The [Cross-reference]

Evans and Sontag (A Story): (1 ref.)

Evelina: (1 ref.) {Roud #18166}

Evelyn: (1 ref. <1K Notes) {Roud #12638}

Evening Sun Goes Down the West, The: (1 ref. <1K Notes) {Roud #12955}

Evening Train, The: (1 ref. <1K Notes)

Ever After On [Cross-reference]

Ever of Thee: (13 refs.) {Roud #13774}

Ever Since I Been a Man Full Grown: (1 ref. <1K Notes)

Ever Since Uncle John Henry Been Dead [Cross-reference]

Everett County Jail, The: (1 ref.)

Evergreen, The: (1 ref. <1K Notes)

Everlasting Circle, The [Cross-reference]

Every Day of the Week: (2 refs.) {Roud #21325}

Every Good Ship: (1 ref.) {Roud #23536}

Every Hour in the Day: (1 ref.) {Roud #12018}

Every Mail Day: (6 refs.) {Roud #7490}

Every Night When the Sun Goes In: (5 refs. <1K Notes) {Roud #3611}

Every Rose Grows Merry in Time [Cross-reference]

Every Time I Feel the Spirit: (20 refs.) {Roud #12358}

Everybody Ought To Make a Change: (4 refs. <1K Notes)

Everybody Wants to Know How I Died: (1 ref. <1K Notes)

Everybody Who Is Living Has To Die: (1 ref. <1K Notes)

Everybody Works but Father: (8 refs. <1K Notes) {Roud #4782}

Everybody's Gal is My Gal: (2 refs.) {Roud #11778}

Everybody's Got a Finger in the Pie [Cross-reference]

Everybody's Got to Be Tried: (1 ref.) {Roud #5738}

Everyday Dirt [Cross-reference]
Everywhere I Go My Lord: (2 refs.)
Evie and Ivy [Cross-reference]
Evil Little David [Cross-reference]
Evil Woman, The [Cross-reference]
Evil-Hearted Man: (2 refs.)
Ewe Buchts [Cross-reference]
Ewie Wi' the Crookit Horn: (6 refs. <1K Notes) {Roud #2140}
Ewing Brooks (Maxwell's Doom) [Laws E12]: (6 refs.) {Roud #890}
Excel, The: (1 ref. <1K Notes) {Roud #26121}
Exciseman in a Coal Pit, The: (1 ref. <1K Notes) {Roud #5854}
Execution of Five Pirates for Murder: (2 refs.) {Roud #V30206}
Execution of Frederick Baker, The: (1 ref.)
Execution of Michael Fagan, The: (2 refs. <1K Notes) {Roud #V16940}
Execution of Robert Schramle, The: (2 refs. <1K Notes)
Exile of Erin (I), The: (12 refs. <1K Notes) {Roud #4355}
Exile of Erin (II), The [Cross-reference]
Exile's Farewell, The: (1 ref.)
Exile's Lament, The [Cross-reference]
Exile's Return, The [Cross-reference]
Exiled Crofter's Lament, The: (1 ref. <1K Notes) {Roud #4597}
Exiled Irishman's Lament, The (The Exiles of Erin): (4 refs. <1K Notes) {Roud #13387}
Exiles of Erin, The [Cross-reference]
Exiles of New Zealand, The: (2 refs.)
Explosion in the Fairmount Mines, The [Cross-reference]
Express Office, The (He Is Coming to Us Dead): (11 refs. <1K Notes) {Roud #3513}
Eye Winker [Cross-reference]
Eye-ball, Eeball: (1 ref.) {Roud #21857}
Eyes of Texas, The: (2 refs. <1K Notes)
Eyesight to the Blind: (2 refs.)

Eynsham Poaching Song (Southrop Poaching Song): (1 ref.) {Roud #1268}

Ezekiel in the Valley: (1 ref. 1K Notes)

Ezekiel Saw the Wheel: (17 refs. <1K Notes) {Roud #12241}

Ezekiel, You and Me [Cross-reference]

Ezekiel's Wheel [Cross-reference]

F. F. and V. V. [Cross-reference]

F. F. V., The [Cross-reference]

Fa's are ye? I'm Tam Tat's [Cross-reference]

Fa'se Footrage [Cross-reference]

Face duh Risin' Sun [Cross-reference]

Face on the Barroom Floor, The: (6 refs. <1K Notes) {Roud #9123}

Face Upon the Floor, The [Cross-reference]

Factor's Garland, The [Laws Q37]: (12 refs. <1K Notes) {Roud #572}

Factor's Song, The [Cross-reference]

Factory Girl (I), The: (17 refs. 2K Notes) {Roud #1659 and 30120}

Factory Girl (II), The [Cross-reference]

Faded Coat of Blue: (11 refs. <1K Notes) {Roud #4293}

Faded Flowers: (1 ref. <1K Notes) {Roud #6983}

Faded Roses [Cross-reference]

Fadgel Hizzy, The: (1 ref. 2K Notes) {Roud #15108}

Fagan the Cobbler [Cross-reference]

Faggot Cutter, The: (2 refs. <1K Notes) {Roud #2321}

Faiche Bhrea Aerach An Cheoil: (2 refs. <1K Notes)

Fain Waterloo [Cross-reference]

Fain Waterloo, The [Cross-reference]

Fair and Free Elections: (2 refs. <1K Notes)

Fair and Handsome Girls [Cross-reference]
Fair and Tender Ladies: (47 refs. 1K Notes) {Roud #451}

Fair Annet [Cross-reference]

Fair Annie [Child 62]: (32 refs. 2K Notes) {Roud #42}

Fair Annie of the Lochroyan [Cross-reference]

Fair Anny [Cross-reference]

Fair at Batesland, The: (1 ref.)

Fair at Turloughmore, The: (4 refs. <1K Notes) {Roud #3042}

Fair Beauty Bride, A [Cross-reference]

Fair Betsy [Cross-reference]

Fair Brown: (1 ref.) {Roud #11760}

Fair Captive, The: (3 refs. <1K Notes) {Roud #15491}

Fair Caroline [Cross-reference]

Fair Charlotte [Cross-reference]

Fair Damsel from London, The [Cross-reference]

Fair Damsel in a Garden, A [Cross-reference]

Fair Damsel, The: (1 ref.) {Roud #4265}

Fair Do, The: (1 ref. <1K Notes) {Roud #20523}

Fair Eleanor (I) [Cross-reference]

Fair Eleanor (II): (2 refs.) {Roud #9796}

Fair Eleanor and the Brown Girl [Cross-reference]

Fair Eleanor and the Brown Maid [Cross-reference]

Fair Ellen (I) [Cross-reference]

Fair Ellen (II) [Cross-reference]

Fair Ellender [Cross-reference]

Fair Fannie More [Cross-reference]

Fair Fanny Moore [Laws O38]: (23 refs.) {Roud #1001}

Fair Flo-ella, The [Cross-reference]

Fair Flora [Cross-reference]
Fair Florella [Cross-reference]

Fair Flower of Northumberland, The [Child 9]: (12 refs. 1K Notes) {Roud #25}

Fair Flowers of Helio [Cross-reference]

Fair Gallowa' [Cross-reference]

Fair Helen [Cross-reference]

Fair Indian Lass [Cross-reference]

Fair Janet [Child 64]: (12 refs.) {Roud #44}

Fair Jenny on the Moor [Cross-reference]

Fair John and the Seven Foresters [Cross-reference]

Fair Julian Bond [Cross-reference]

Fair Lady Bright [Cross-reference]

Fair Lady of London [Cross-reference]

Fair Lady of the Plains, A (Death of a Maiden Fair) [Laws B8]: (9 refs.) {Roud #3130}

Fair Lucy [Cross-reference]

Fair Maid by the Seashore, The [Cross-reference]

Fair Maid in Bedlam, The: (7 refs.) {Roud #605}

Fair Maid in the Garden, The [Cross-reference]

Fair Maid of Ballyagan: (1 ref.) {Roud #6883}

Fair Maid of Glasgow Town: (1 ref. <1K Notes) {Roud #5546}

Fair Maid of Passage, The: (1 ref. <1K Notes)

Fair Maid Walking All in Her Garden, A [Cross-reference]

Fair Maid Walking in Her Garden [Cross-reference]

Fair Margaret and Sweet William [Child 74]: (64 refs. 2K Notes) {Roud #253}

Fair Margaret and Sweit William [Cross-reference]

Fair Margaret O' Craignaritie: (4 refs. <1K Notes) {Roud #5628}

Fair Margaret's Misfortunes [Cross-reference]

Fair Marjorie's Ghost [Cross-reference]

Fair Mary of Livingston [Cross-reference]
Fair Mary of Wallington [Child 91]: (8 refs.) {Roud #59}

Fair Maudlin [Cross-reference]

Fair Nancy from London [Cross-reference]

Fair Nottamun Town [Cross-reference]

Fair o' Balnafannon [Cross-reference]

Fair o' Balnaminna, The (The Lass Among the Heather): (8 refs. <1K Notes) {Roud #2894}

Fair of Ballyally-O, The [Cross-reference]

Fair of Rosslea, The: (1 ref. <1K Notes) {Roud #12935}

Fair Phoeby and Her Dark Eyed Sailor [Cross-reference]

Fair Princess Royal, The [Cross-reference]

Fair Rosa [Cross-reference]

Fair Rosamond (I): (3 refs. 3K Notes) {Roud #3729}

Fair Rosamond (II) [Cross-reference]

Fair Rosamund [Cross-reference]

Fair Rosamund Clifford [Cross-reference]

Fair Rosanne [Cross-reference]

Fair Rosie [Cross-reference]

Fair Rosie Ann [Cross-reference]

Fair Sally [Cross-reference]

Fair Scotland [Cross-reference]

Fair Town of Greenock, The: (1 ref. 4K Notes)

Fair Tyrone: (1 ref.) {Roud #13533}

Fair Well Green Hills & Soft Meadows [Cross-reference]

Fair Young Miss, The [Cross-reference]

Fairest Lord Jesus (Schonster Herr Jesu): (2 refs. 2K Notes)

Fairie Sang (I), The [Cross-reference]

Fairie Sang (II), The [Cross-reference]

Fairlop Fair: (5 refs. 2K Notes) {Roud #1250}
Fairlop Fair Song [Cross-reference]

Fairy Boy, The: (9 refs. <1K Notes) {Roud #9293}

Fairy Calling Song (Come in the Stillness): (1 ref.)

Fairy King's Courtship, The [Cross-reference]

Fairy Knight, The [Cross-reference]

Fairy Lullaby, The: (1 ref. <1K Notes)

Fairy Palace: (1 ref. <1K Notes)

Fais Do Do, Colas: (1 ref.)

Fais Do Do, Minette: (1 ref.)

Faithfu' Sea Captain, The [Cross-reference]

Faithful Friend [Cross-reference]

Faithful Lover, or The Hero Rewarded, The [Cross-reference]

Faithful Nancy, or One Fine Summer's Morning [Cross-reference]

Faithful Plough, The [Cross-reference]

Faithful Rambler, The (Jamie and Mary, Love's Parting): (1 ref. <1K Notes) {Roud #6896 and 6897}

Faithful Sailor Boy, The [Laws K13]: (22 refs. <1K Notes) {Roud #376}

Faithless Boney (The Croppies' Complaint): (1 ref. 2K Notes)

Faithless Husband: (2 refs.) {Roud #7424}

Faithless Widow (I), The: (1 ref.)

Faithless Widow (II), The: (1 ref. <1K Notes)

Faithless Wife, The [Cross-reference]


Falcon (I), The: (1 ref.) {Roud #9042}

Falcon's Song [Cross-reference]

Falcon(II), The [Cross-reference]

Fall In for Pay (Pay Parade) (Bugle Call Lyric): (1 ref.)

Fall in the Sea, Fall from the Deck: (1 ref. <1K Notes)

Fall of Charleston, The: (1 ref.)
Fall of Man, The [Cross-reference]
Fall of Rangiriri: (1 ref. <1K Notes)
Fall Tree: (1 ref. <1K Notes)
Fallen Boney: (1 ref. <1K Notes)
Fallin' Down: (1 ref.)
Falling Leaf: (5 refs.) {Roud #7409}
Falling of the Pine: (8 refs.) {Roud #4560}
False Bride, The (The Week Before Easter; I Once Loved a Lass): (30 refs. 2K Notes) {Roud #154}
False Hearted William [Cross-reference]
False Henry: (3 refs.) {Roud #6817}
False Knight on the Road, The [Cross-reference]
False Knight, The [Cross-reference]
False Lamkin [Cross-reference]
False Lanky [Cross-reference]
False Lover (I), The: (5 refs. <1K Notes) {Roud #1075}
False Lover (II), The [Cross-reference]
False Lover John [Cross-reference]
False Lover Won Back, The [Child 218]: (13 refs. <1K Notes) {Roud #201}
False Maiden [Cross-reference]
False Mallie: (3 refs.) {Roud #5529}
False Nancy [Cross-reference]
False Old Mawkin, The [Cross-reference]
False Sir John, (The) [Cross-reference]
False True Love [Cross-reference]
False True Lover [Cross-reference]
False True Lover (II), The [Cross-reference]
False Young Man, The (The False True Lover): (4 refs. <1K Notes) {Roud #419}
False Young Man, The (The Rose in the Garden, As I Walked Out): (22 refs. <1K Notes) {Roud #419}
False-Hearted Knight and the Pretty Carol Lynn [Cross-reference]
False-Hearted Knight, The [Cross-reference]
False-Hearted Lover, A: (1 ref. <1K Notes) {Roud #6574}
False-Hearted Lover, The [Cross-reference]
False, False Hae Ye Been To Me, My Love: (2 refs. <1K Notes) {Roud #8276}
Fame: (1 ref. <1K Notes) {Roud #7516}
Famed Killabane: (1 ref.) {Roud #16236}
Famed Waterloo [Cross-reference]
Famine Song [Cross-reference]
Famous Duke of York, The: (1 ref.)
Famous Farmer, A [Cross-reference]
Famous Fight at Malago, The: (6 refs. <1K Notes) {Roud #296}
Famous Flower of Serving-Men, The [Child 106]: (50 refs. 3K Notes) {Roud #199}
Famous Light Brigade, The: (4 refs. 17K Notes) {Roud #1443 and 9419}
Famous Sea-Fight Between Captain Ward and the Rainbow, A [Cross-reference]
Famous Wedding, The [Cross-reference]
Fan Left on Shore: (2 refs.) {Roud #23209}
Fan me soldierman, fan me [Cross-reference]
Fan Mi Solja Man (Fan Me, Soldierman): (5 refs. 1K Notes)
Fan the Lads o' Tough They Ging to Fish: (1 ref. <1K Notes) {Roud #13567}
Fan-a-winnow: (1 ref. <1K Notes)
Fancy Frigate, The [Cross-reference]
Fanny Blair: (7 refs. 1K Notes) {Roud #1393}
Fanny More [Cross-reference]
Fanny's Harbour Bawn: (7 refs. 2K Notes) {Roud #4418}
Far Above Cayuga's Waters: (3 refs. <1K Notes)
Far Above Cayuga's Waters (Parodies): (2 refs. <1K Notes) {Roud #10284}
Far Awa: (2 refs.) {Roud #6324}
Far Away [Cross-reference]

Far Away, Far Away: (3 refs.) {Roud #24927}

Far Over the Forth: (1 ref.) {Roud #3360}

Far, Far at Sea: (2 refs. <1K Notes)

Far, Far from Ypres: (1 ref.) {Roud #10546}

Fare Thee Well Cold Winter [Cross-reference]

Fare Thee Well, Babe: (1 ref. <1K Notes) {Roud #15576}

Fare Thee Well, Cold Winter: (2 refs.) {Roud #1643}

Fare Thee Well, Father: (1 ref.) {Roud #6814}

Fare Thee Well, My Dearest Dear: (1 ref.) {Roud #1035}

Fare Thee Well, My Own True Love: (1 ref.) {Roud #1035}

Fare Thee Well, Titanic [Cross-reference]

Fare U-Well-Lizza [Cross-reference]

Fare Ye Well (I'm Going Home): (1 ref.) {Roud #12005}

Fare Ye Well, Enniskillen (The Inniskillen Dragoon): (17 refs. 1K Notes) {Roud #2185}

Fare Ye Well, Inniskillen [Cross-reference]

Fare ye well, Lovely Nancy [Cross-reference]

Fare Ye Well, My Darlin' [Cross-reference]

Fare You Well, Maggie Darling, Across the Blue Sea: (2 refs. <1K Notes) {Roud #6458}

Fare You Well, My Darling: (5 refs. <1K Notes) {Roud #3582}

Fare You Well, My Own True Love (The Storms Are on the Ocean, The False True Lover, The True Lover's Farewell, Red Rosy Bush, Turtle Dove): (60 refs. 3K Notes) {Roud #49}

Fare You Well, Sister Phoebe: (1 ref.) {Roud #11372}

Farewell tae the Borders: (1 ref.) {Roud #21756}

Farewell Address (To Their Countrymen and Friends... at the Summer Assizes for the year 1842): (1 ref.) {Roud #V26602}

Farewell and Adieu to You Spanish Ladies [Cross-reference]

Farewell and Adieu to You, Brisbane Ladies [Cross-reference]

Farewell Ballymoney (Loving Hannah; Lovely Molly): (26 refs. 2K Notes) {Roud #454}
Farewell to Old England [Cross-reference]
Farewell to Pulteney-banks [Cross-reference]
Farewell to Rhynie, Keith, and Glass: (1 ref. <1K Notes) {Roud #12952}
Farewell to Slieve Gallen: (2 refs. <1K Notes) {Roud #2888}
Farewell to Stirling [Cross-reference]
Farewell to Sweet Glenravel: (1 ref.) {Roud #13551}
Farewell to Tarwathie: (4 refs.) {Roud #2562}
Farewell to the Banks of the Roe: (1 ref.)
Farewell to the Grey [Cross-reference]
Farewell to the Land (Land of Lags and Kangaroos, Land of Rocks): (1 ref. <1K Notes)
Farewell to the Warriors: (1 ref.)
Farewell to Whisky (Johnny My Man): (11 refs.) {Roud #845}
Farewell ye Mormond Braes [Cross-reference]
Farewell, Ballycastle: (1 ref.) {Roud #13544}
Farewell, Charming Nancy [Laws K14]: (23 refs. 1K Notes) {Roud #527}
Farewell, Darling [Cross-reference]
Farewell, Dear Rosanna [Laws M30]: (6 refs.) {Roud #788}
Farewell, Dear Roseannie [Cross-reference]
Farewell, Dearest Nancy [Cross-reference]
Farewell, Farewell, My Own True Love (Soldier's Farewell): (2 refs.) {Roud #23810}
Farewell, Last Going: (1 ref. <1K Notes)
Farewell, Lovely Nancy [Cross-reference]
Farewell, Mother: (3 refs.) {Roud #4263}
Farewell, My Dear Mother: (1 ref.) {Roud #12069}
Farewell, my dear true love, I'll bid you adieu [Cross-reference]
Farewell, my Dearest Nancy [Cross-reference]
Farewell, Nancy [Cross-reference]
Farewell, Sweet Mary: (5 refs.) {Roud #414}
Farewell, Sweetheart (The Parting Lovers, The Slighted Sweetheart): (5 refs. <1K Notes) {Roud #11422 and 464}

Farewell, The [Cross-reference]

Farewell, Lovely Polly [Cross-reference]

Farfar Soldier, The [Cross-reference]

Farm in the West, The: (1 ref.) {Roud #5247}

Farm Life Song [Cross-reference]

Farm Servant, The (Rap-Tap-Tap): (6 refs. <1K Notes) {Roud #792}

Farmer (I), The: (1 ref.) {Roud #13356}

Farmer (II), The [Cross-reference]

Farmer and His Bride, The [Cross-reference]

Farmer and the Damsel, The [Cross-reference]

Farmer and the Devil, The [Cross-reference]

Farmer and the Shanty Boy, The: (20 refs.) {Roud #670}

Farmer Candidate, The: (1 ref. <1K Notes) {Roud #5845}

Farmer Comes to Town, The [Cross-reference]

Farmer Feeds Us All, The [Cross-reference]

Farmer Had a Daughter, The [Cross-reference]

Farmer In His Den, The [Cross-reference]

Farmer In the Dale, The [Cross-reference]

Farmer in the Dell, The: (15 refs. 2K Notes) {Roud #6306}

Farmer in the Well [Cross-reference]

Farmer Is the Man, The: (15 refs. <1K Notes) {Roud #5062}

Farmer John: (1 ref. <1K Notes) {Roud #13015}

Farmer Jones's Wife [Cross-reference]

Farmer McGee: (1 ref. <1K Notes) {Roud #31159}

Farmer Michael Hayes [Cross-reference]

Farmer, He Must Feed Them All, The [Cross-reference]

Farmer's Alliance, The: (1 ref.) {Roud #7724}
Farmer's Boy, The [Cross-reference]

Farmer's Boy, The [Laws Q30]: (40 refs. <1K Notes) {Roud #408}

Farmer's Curst Wife, The [Child 278]: (99 refs. 1K Notes) {Roud #160}

Farmer's Daughter (I), The [Cross-reference]

Farmer's Daughter (II), The [Cross-reference]

Farmer's Daughter (III), The [Cross-reference]

Farmer's Daughter (IV), The [Cross-reference]

Farmer's Daughter and Her Servant Man [Cross-reference]

Farmer's Daughter and the Gay Ploughboy, The: (5 refs.) {Roud #1060}

Farmer's Daughter, A [Cross-reference]

Farmer's Dog Lay on the Mat, A [Cross-reference]

Farmer's in His Den, The [Cross-reference]

Farmer's Ingle, The: (2 refs. 1K Notes) {Roud #6019}

Farmer's Life For Me, A: (2 refs. <1K Notes) {Roud #4968}

Farmer's Old Wife, The [Cross-reference]

Farmer's Son (I), The [Cross-reference]

Farmer's Son (II), The [Cross-reference]

Farmer's Son and the Shantyboy, The [Cross-reference]

Farmer's Three Sons, The [Cross-reference]

Farmer's Wife and the Devil, The [Cross-reference]

Farmer's Wife I'll Be, A: (4 refs. <1K Notes) {Roud #16233}

Farmers Done Over, The [Cross-reference]

Farmers in the Seventeenth Century: (1 ref.)

Farmers, The [Cross-reference]

Farmers' Union Song: (1 ref.)

Farmington Canal Song, The: (3 refs. <1K Notes) {Roud #3730}

Farmyard [Cross-reference]

Farmyard (I), The [Cross-reference]
Farmyard (II), The [Cross-reference]

Farmyard Song (I), The: (3 refs. <1K Notes) {Roud #887}

Farmyard Song (II), The [Cross-reference]

Farther Along: (16 refs.) {Roud #18084}

Farval, Farval, Fortjusande Mo (Farewell, Farewell Fascinating Maid): (1 ref. <1K Notes)

Fast Pair of Skis, A: (2 refs.)

Fat Folk's Made o [Cross-reference]

Fat'll I Dee an My Dearie Dee: (1 ref.) {Roud #6115}

Fat'll Mak a Bonnie Lassie Blythe an' Glad?: (1 ref.) {Roud #6748}

Fatal Acquantance, The [Cross-reference]

Fatal Flower Garden [Cross-reference]

Fatal Glass of Beer, The: (3 refs. <1K Notes) {Roud #9546}

Fatal Oak, The: (4 refs. 1K Notes) {Roud #9060}

Fatal Ramillies, The: (3 refs.) {Roud #1266}

Fatal Ride, The [Cross-reference]

Fatal Rose of Red: (3 refs.) {Roud #7425 and 13940}

Fatal Run, The: (3 refs. <1K Notes) {Roud #14012}

Fatal Snowstorm, The [Laws P20]: (20 refs.) {Roud #175}

Fatal Wedding (II), The [Cross-reference]

Fatal Wedding Morn, The: (1 ref. <1K Notes) {Roud #7410}

Fatal Wedding, The: (22 refs. <1K Notes) {Roud #3273}

Fate of Ellen Smith, The [Cross-reference]

Fate of Floyd Collins, The [Cross-reference]

Fate of Harry Young, The: (1 ref. <1K Notes) {Roud #5488}

Fate of John Burgoyne, The: (4 refs. 12K Notes) {Roud #V49765}

Fate of Lee Bible, The: (2 refs. <1K Notes) {Roud #4144}

Fate of Old Strawberry Roan, The [Cross-reference]

Fate of Talmadge Osborne, The: (3 refs. <1K Notes) {Roud #12188}
Fate of the Beef Steer, The: (1 ref.)
Fate of the Cumberland Crew, The [Cross-reference]
Fate of the Nancy Bell, The: (2 refs. <1K Notes) {Roud #V18364}
Fate of the Ramillies, The [Cross-reference]
Fate of Will Rogers and Wiley Post, The: (2 refs.) {Roud #21706}
Fateful Blow, The: (1 ref.) {Roud #3641}
Fath Mo Mhulaid a Bhith Ann [Cross-reference]
Father Duffy's Well: (1 ref.) {Roud #7296}
Father Get Ready When He Calls You: (2 refs.) {Roud #7406}
Father Grumble [Laws Q1]: (42 refs. 1K Notes) {Roud #281}
Father in Ambush, The [Cross-reference]
Father Is a Butcher: (1 ref.) {Roud #19421}
Father is Drinking Again: (1 ref.) {Roud #7799}
Father McFadden [Cross-reference]
Father Murphy (I): (3 refs. 8K Notes) {Roud #3020}
Father Murphy (II) (The Wexford Men of '98): (4 refs. 4K Notes) {Roud #3020}
Father Murphy of the County Wexford [Cross-reference]
Father O'Flynn: (3 refs.) {Roud #3829}
Father of Heaven, Blessed Thou Be (Make Ye Merry for Him That Is Come): (7 refs. 1K Notes)
Father Sent Me Here A-Courting [Cross-reference]
Father Tom O'Neill [Cross-reference]
Father Took a Light: (1 ref.) {Roud #3403}
Father Was Killed by the Pinkerton Men: (6 refs. 2K Notes) {Roud #22303}
Father, Dear Father, Come Home [Cross-reference]
Father, Dear Father, Come Home with Me Now: (22 refs. 1K Notes) {Roud #839}
Father, Father, I Am Married [Cross-reference]
Father's Advice: (1 ref. <1K Notes) {Roud #1152}
Father's Murder, The [Cross-reference]
Father's Whiskers: (3 refs.) {Roud #13619}

Fathers, Now Our Meeting Is Over [Cross-reference]

Fathom the Bowl: (5 refs.) {Roud #880}

Faughan Side, The: (1 ref.) {Roud #2292}

Faughanvale (I): (1 ref.) {Roud #13461}

Faughanvale (II) [Cross-reference]

Faughill Shearing, The: (3 refs.) {Roud #3873}

Fault Een Me [Cross-reference]

Fault Is in Me: (1 ref. <1K Notes)

Faultless Bride, The [Cross-reference]

Fause Foodrage [Child 89]: (10 refs. 2K Notes) {Roud #57}

Fause Knicht on the Road, The [Cross-reference]

Fause Knicht, The [Cross-reference]

Fause Knight Upon the Road, The [Child 3]: (33 refs. 1K Notes) {Roud #20}

Fause Lover, The [Cross-reference]

Fause Young Man, The [Cross-reference]

Fayette Brown, The: (2 refs. <1K Notes) {Roud #4623}

Faythe Fishing Craft, The: (1 ref. <1K Notes) {Roud #7345}

Fear a Bhata [Cross-reference]

Fear of the Buggerboo [Cross-reference]

Featherin' Oot and In: (1 ref.) {Roud #2519}

Feckless Lover, The: (1 ref.) {Roud #6920}

Fee and Flannigan: (1 ref.) {Roud #2919}

Feeing Time (I), The: (9 refs. <1K Notes) {Roud #2516}

Feeing Time (II), The: (4 refs. <1K Notes) {Roud #2516}

Feel Like a Motherless Child [Cross-reference]

Felix the Soldier: (4 refs.) {Roud #2805}

Feller from Fortune [Cross-reference]
Feller That Looks Like Me, The [Cross-reference]
Fellow that Looks Like Me, The [Laws H21]: (12 refs.){Roud #2187}
Felon Sewe of Rokeby and the Feeres of Richmond, The: (3 refs. 1K Notes)
Felton Lonnin (Pelton Lonnin') (I, II, III): (2 refs. <1K Notes) {Roud #3166}
Female Cabin Boy, The [Cross-reference]
Female Convict, The [Cross-reference]
Female Drummer (I), The [Cross-reference]
Female Drummer (II), The [Cross-reference]
Female Highwayman, The [Laws N21]: (20 refs. 1K Notes) {Roud #7}
Female Rambling Sailor: (4 refs. 1K Notes) {Roud #17784}
Female Robber, The: (5 refs. <1K Notes) {Roud #1315}
Female Sailor (I), The [Cross-reference]
Female Sailor (II), The [Cross-reference]
Female Sailor Bold [Laws N3]: (5 refs. <1K Notes) {Roud #1699}
Female Smuggler, The: (12 refs. <1K Notes) {Roud #1200}
Female Soldier, The [Cross-reference]
Female Transport, The: (7 refs. <1K Notes) {Roud #1284}
Female Warrior, The (Pretty Polly) [Laws N4]: (20 refs. 2K Notes) {Roud #492}
Fency King and the English King, The [Cross-reference]
Fenian Man-of-War, The [Cross-reference]
Fenian Song (I), A: (4 refs. 5K Notes) {Roud #4531}
Fenian Song (II), The: (1 ref. <1K Notes) {Roud #3285}
Fenian's Escape, The (The Catalpa): (10 refs. 2K Notes) {Roud #5480}
Fenny Brown [Cross-reference]
Ferd Harold Blues [Cross-reference]
Fergus O'Connor and Independence: (1 ref. 4K Notes) {Roud #V39070}
Ferry Hinskey Town [Cross-reference]
Ferryland Sealer, The: (5 refs. 12K Notes) {Roud #4533}
Feste Burg ist Unser Gott, Eisn [Cross-reference]

Festive Lumber-jack: (2 refs. <1K Notes) {Roud #8894}

Fethard Life-Boat Crew (I), The: (1 ref. <1K Notes) {Roud #20557}

Fethard Life-Boat Crew (II), The: (1 ref. <1K Notes) {Roud #20556}

Fethard Life-Boat Crew (III), The: (1 ref. <1K Notes) {Roud #20558}

Few Days: (4 refs. <1K Notes) {Roud #15561}

Few More Days, A [Cross-reference]

Few More Marchings Weary, A: (3 refs. 3K Notes)

Few More Months, A: (2 refs.) {Roud #5421}

Ffloodden Ffeilde [Cross-reference]

Ffryar and Boy [Cross-reference]

Fhhear a Bhata (Fhir a Bhata: I Climb the Mountains): (6 refs. 2K Notes) {Roud #4356}

Fhideag Airgid, An [Cross-reference]

Fiddle-Dee-Dee [Cross-reference]

Fiddle-I-Fee [Cross-reference]

Fiddler's Bitch, The: (2 refs. <1K Notes)

Fiddler's Green: (2 refs.) {Roud #26370}

Fiddling Soldier [Cross-reference]

Field Calls: (1 ref. <1K Notes)

Field of Monterey, The: (3 refs. 8K Notes) {Roud #7366}

Fielding [Cross-reference]

Fierce Alpena Blow, The: (1 ref. 3K Notes) {Roud #19872}

Fiery Clock Fyece, The: (1 ref.) {Roud #3144}

Fifteen Men Lost on George's Banks [Cross-reference]

Fifteen Men on a Dead Man's Chest [Cross-reference]

Fifteen Ships on Georges' Banks [Laws D3]: (8 refs.) {Roud #2229}

Fifteen Years Ago: (1 ref. <1K Notes) {Roud #24938}

Fifteenth Psalm: (3 refs. <1K Notes) {Roud #6110}
Fifth of November, The (Guy Fawkes Song): (7 refs. <1K Notes) {Roud #16916}

Fifty Cents [Cross-reference]

Fifty Thousand Lumberjacks: (1 ref.)

Figgerty Gutter: (1 ref.)

Fight for Home and Honor, A [Cross-reference]

Fightin' Booze Fighter, The: (1 ref. <1K Notes) {Roud #11214}

Fightin' Mad: (1 ref.)

Fighting 43rd, The: (1 ref.) {Roud #29396}

Fighting For Strangers [Cross-reference]

Fighting On [Cross-reference]

Filer, The: (1 ref. <1K Notes) {Roud #8878}

Filipino Hombre, A: (1 ref.)

Fill a Glass of Sherry: (1 ref. <1K Notes) {Roud #1344}

Fill a Pot, Fill a Pan: (2 refs. <1K Notes) {Roud #13070}

Fill, Bowl, Fill: (1 ref. <1K Notes)

Fille de la Garnison, La (The Garrison Girl): (2 refs.)

Fille Soldat de Montcontour, La (The Girl Soldier of Montcontour): (1 ref. <1K Notes)

Filles de La Rochelle, Les: (1 ref.)

Fillimeeoreay [Cross-reference]

Fillin' o' the Punchbowl Wearies Me, The: (1 ref. <1K Notes) {Roud #6049}

Fin We Gang Up tae London: (1 ref.) {Roud #5986}

Fin Ye Gang Awa Johnnie [Cross-reference]

Final Trawl, The: (2 refs.)

Finch Horse Trade, A: (1 ref. <1K Notes)

Finding of Moses, The: (4 refs. 4K Notes)

Fine Big Woman [Cross-reference]

Fine Broom Besoms (When I Was wi' Barney): (1 ref. <1K Notes) {Roud #1623}

Fine Fat Saucy Chinaman, The: (4 refs. <1K Notes)
Fine Flowers in the Vale O [Cross-reference]
Fine Flowers in the Valley (I) [Cross-reference]
Fine Flowers in the Valley (II) [Cross-reference]
Fine Lady Gay, The [Cross-reference]
Fine Old English Gentleman, The [Cross-reference]
Fine Old English Labourer, The: (1 ref.)
Fine Ould Irish Gentleman, The: (1 ref. <1K Notes) {Roud #23518}
Fine Sally [Cross-reference]
Fine Times in Camp Number Three: (1 ref. <1K Notes) {Roud #4361}
Fine Waiting Boy [Cross-reference]
Fineen the Rover: (1 ref.) {Roud #V30652}
Finest Fucking Family [Cross-reference]
Finest Waitress, The: (1 ref. <1K Notes)
Fingers and Thumbs: (2 refs. <1K Notes) {Roud #1249}
Finikin Lass (Finnigan Lasses): (6 refs. <1K Notes) {Roud #2382}
Finished Letter, The [Cross-reference]
Finn Waterside: (1 ref. <1K Notes) {Roud #13548}
Finnegan's Wake (II) [Cross-reference]
Finnegan's Wake [Laws Q17]: (22 refs. <1K Notes) {Roud #1009}
Finnigan Lasses [Cross-reference]
Finnigan's Wake [Cross-reference]
Finvolga, the Gem of the Roe: (1 ref. <1K Notes) {Roud #2291}
Fire Down Below: (11 refs.) {Roud #813}
Fire in the Foretop [Cross-reference]
Fire of Frendraught, The [Child 196]: (11 refs. 2K Notes) {Roud #336}
Fire on the Mountain, Run, Run, Run: (6 refs. 1K Notes) {Roud #4618}
Fire Ship, The: (12 refs. <1K Notes) {Roud #4841}
Fire, Maringo: (5 refs. 4K Notes)
Fire! Fire!  [Cross-reference]

Fireball MacNamara's Address to his Pistols:  (1 ref. <1K Notes)

Firelock Stile:  (3 refs. <1K Notes)  {Roud #1780}

Fireman Save My Child  [Cross-reference]

Fireship, The  [Cross-reference]

First Arrival -- "Aurora" and "Walrus" Full:  (1 ref. 11K Notes)  {Roud #V44602}

First Arrival from the Sea Fishery S. S. Fogota, 1912:  (1 ref. 13K Notes)  {Roud #V44581}

First Banjo, The  [Cross-reference]

First Carol:  (1 ref. <1K Notes)  {Roud #1159}

First Come in it was a Rat, The  [Cross-reference]

First Day Of Christmas, The  [Cross-reference]

First Day of Yule, The:  (8 refs. <1K Notes)

First Families of Fall River:  (1 ref. <1K Notes)  {Roud #3732}

First Good Joy That Mary Had, The  [Cross-reference]

First Night's Courtship, The:  (1 ref. <1K Notes)  {Roud #3706}

First Noel, The:  (13 refs. 2K Notes)  {Roud #682}

First Nowell, The  [Cross-reference]

First of May, The (Garland Day):  (1 ref. <1K Notes)  {Roud #305}

First of the Emigrants, The:  (4 refs.)  {Roud #9434}

First Old Gent (Square Dance Calls; Lady Round the Lady; Round Up Eight):  (1 ref.)

First Thing I Owned Was a Pistol, The  [Cross-reference]

First Thing They Asked For, The:  (3 refs. <1K Notes)  {Roud #350}

First Time I Met Her, The (Down in the Valley, Down in the Dark Alley):  (1 ref. <1K Notes)  {Roud #10123}

First Time I Saw My Love, The  [Cross-reference]

First Time that I Saw My Love, The:  (1 ref. <1K Notes)  {Roud #7241}

Fischerlied:  (1 ref.)

Fish and Brewis:  (2 refs. <1K Notes)  {Roud #9962}

Fish and Chip Ship, The:  (1 ref.)  {Roud #1854}
Fish and Chips (Down by the Liffey Side): (3 refs. <1K Notes)
Fish of the Sea (I), The [Cross-reference]
Fish of the Sea (II) [Cross-reference]
Fishaman Peter [Cross-reference]
Fisher Lad of Whitby, The: (1 ref.) {Roud #V35024}
Fisher Song [Cross-reference]
Fisher Who Died in His Bed, The: (2 refs.) {Roud #4551}
Fisherman at Glen Cove, The: (1 ref. <1K Notes) {Roud #18208}
Fisherman Hanged the Monkey, The: (1 ref.) {Roud #5806}
Fisherman of Wexford, The: (1 ref. <1K Notes) {Roud #20527}
Fisherman Peter: (1 ref. <1K Notes)
Fisherman Yankee Brown, The: (2 refs. <1K Notes) {Roud #19859}
Fisherman, The [Cross-reference]
Fisherman's Alphabet, The: (1 ref. <1K Notes) {Roud #21108}
Fisherman's Boy, The [Laws Q29]: (9 refs.) {Roud #912}
Fisherman's Daughter (I), The: (1 ref. <1K Notes) {Roud #7417}
Fisherman's Daughter (II), The [Cross-reference]
Fisherman's Girl, The: (13 refs.) {Roud #2809}
Fisherman's Luck [Cross-reference]
Fisherman's Son to the Ice Has Gone, The: (1 ref. <1K Notes) {Roud #V44603}
Fisherman's Son to the Ice is Gone, The [Cross-reference]
Fishermen of Newfoundland, The [Cross-reference]
Fishermen's Song (We'll Go to Sea No More): (1 ref. <1K Notes)
Fishes, The [Cross-reference]
Fishes' Lamentation, The [Cross-reference]
Fishing Blues: (2 refs. 1K Notes)
Fishing on the Labrador: (1 ref. <1K Notes) {Roud #30712}
Fishy Crab, The [Cross-reference]
Fishy, Fishy in the Brook: (1 ref.) {Roud #16338}

Fit Comes On Me Now, The [Cross-reference]

Fit, The [Cross-reference]

Fit's Come on Me Now, The [Cross-reference]

Fit's Come Owre Me Noo, The: (2 refs. <1K Notes) {Roud #441}

Fitba' crazy [Cross-reference]

Fitch-Austin Feud, The: (1 ref. <1K Notes)

Five and a Zack: (1 ref. <1K Notes)

Five Bob to Four: (1 ref. <1K Notes)

Five Boss Highway: (3 refs. <1K Notes) {Roud #24292}

Five Constipated Men (in the Bible): (1 ref. 2K Notes)

Five Cripples: (3 refs.) {Roud #2422}

Five Fingers In the Boll: (1 ref. <1K Notes)

Five Hundred Miles [Cross-reference]

Five in the Bed: (1 ref.) {Roud #16413}

Five Long Years: (2 refs. <1K Notes)

Five Miles from Gundagai (II) [Cross-reference]

Five O'Clock is Striking [Cross-reference]

Five pears hanging high [Cross-reference]

Five Tinkers [Cross-reference]

Five to My Five: (1 ref. <1K Notes) {Roud #16811}

Five-and-Twenty Masons: (1 ref.) {Roud #13038}

Five-Boss Highway [Cross-reference]

Five-Gallon Jar, The [Cross-reference]

Five, Ten, Fifteen, Twenty, Nobody Leaves the Rope Empty: (1 ref.)

Fix Me Jesus: (1 ref. <1K Notes) {Roud #17638}

Fixin' to Die: (2 refs.)

Fizzy Gow's Tea Party: (1 ref.)
Flag of Newfoundland, The: (2 refs. 2K Notes) {Roud #26392}

Flag of the Free: (1 ref.)

Flag with the Thirty-Four Stars, The [Cross-reference]

Flambeau d'Amour (Torch of Love): (1 ref. <1K Notes)

Flanders Shore, The: (3 refs. 9K Notes) {Roud #2636}

Flash Colonial Barman, The: (1 ref. <1K Notes)

Flash Company [Cross-reference]

Flash Cows of the City: (1 ref. <1K Notes) {Roud #2}

Flash Frigate, The (La Pique): (5 refs. 2K Notes) {Roud #2563}

Flash Gals of the Town [Cross-reference]

Flash Jack from Gundagai: (6 refs. <1K Notes) {Roud #24704}

Flash Packet Worts, The: (1 ref.) {Roud #19876}

Flash Stockman, The: (4 refs.) {Roud #22616}

Flash Sydney Shearers, The: (1 ref.)

Flat Bill Beaver Cap [Cross-reference]

Flat River Girl, The [Cross-reference]

Flat River Raftsman, The [Cross-reference]

Flatrock Hills: (1 ref.) {Roud #18209}

Flaunting Flag of Liberty, The: (1 ref.) {Roud #2815}

Flea [Cross-reference]

Flee Fly Flo: (2 refs. <1K Notes) {Roud #16804}

Fleecy Care, The [Cross-reference]

Fleeing Servant, The [Cross-reference]

Fleischmann's Yeast [Cross-reference]

Flemings of Torbay, The [Laws D23]: (11 refs. 1K Notes) {Roud #1821}

Flemmings of Torbay, The [Cross-reference]

Flies Are On the Tummits, The: (2 refs. <1K Notes) {Roud #1376}

Flight of Doodles [Cross-reference]
Flirring Away: (1 ref.)
Flirtation [Cross-reference]
Flirting [Cross-reference]
Flirty Love: (1 ref.) {Roud #30126}
Floating Home, A: (1 ref.)
Flodden Field [Child 168]: (9 refs. 3K Notes) {Roud #2862}
Flood Come uh-Creepin' [Cross-reference]
Flood Comes Creeping: (1 ref. <1K Notes)
Floor to Let [Cross-reference]
Flora [Cross-reference]
Flora MacDonald and the King [Cross-reference]
Flora MacDonald's Lament: (3 refs. 6K Notes) {Roud #5776}
Flora, the Lily of the West [Cross-reference]
Flora's Lament for her Charlie: (2 refs. <1K Notes) {Roud #V12024}
Florence C. McGee, The: (2 refs.) {Roud #6639}
Florida Storm: (2 refs. 2K Notes)
Florizel, The [Cross-reference]
Floro [Cross-reference]
Flour of England: (3 refs. <1K Notes) {Roud #20572}
Flow Gently Sweet Afton: (7 refs. <1K Notes)
Flower Carol, The (Spring Has Now Unwrapped the Flowers): (2 refs. 2K Notes)
Flower o' Northumberland, The [Cross-reference]
Flower of Benbrada, The: (1 ref. <1K Notes) {Roud #9476}
Flower of Breakshill, The: (1 ref. <1K Notes) {Roud #6158}
Flower of Corby Mill, The: (4 refs. <1K Notes) {Roud #2928}
Flower of Corby's Mill, The [Cross-reference]
Flower of Craiganee, The [Cross-reference]
Flower of Dunaff Hill, The [Cross-reference]
Flower of Dunblane, The [Cross-reference]
Flower of Finae, The: (1 ref.) {Roud #25067}
Flower of France and England, O, The: (4 refs. <1K Notes) {Roud #5532}
Flower of Glenleary, The: (1 ref.) {Roud #7986}
Flower of Gortade, The: (2 refs. 1K Notes) {Roud #2740}
Flower of Kilkenny, The [Cross-reference]
Flower of Magherally, The: (3 refs. <1K Notes) {Roud #3009}
Flower of Northumberland, The [Cross-reference]
Flower of Serving Men, The [Cross-reference]
Flower of Sweet Dunmull, The: (2 refs.) {Roud #2744}
Flower of Sweet Erin the Green, The: (3 refs.) {Roud #2790}
Flower of Sweet Strabane, The: (11 refs. <1K Notes) {Roud #2745}
Flower Oracles [Cross-reference]
Flowering Trade, The: (1 ref. <1K Notes) {Roud #22781}
Flowers and Weeds [Cross-reference]
Flowers o' the Forest, The: (6 refs. <1K Notes) {Roud #3812}
Flowers of Edinburgh (I), The: (1 ref. <1K Notes) {Roud #8480}
Flowers of Edinburgh (II), The: (2 refs. <1K Notes) {Roud #6248}
Flowers of Edinrurgh, The [Cross-reference]
Flowers of Fochabers, The: (1 ref.) {Roud #5538}
Flowers of Magherally, The [Cross-reference]
Flowers of the Valley: (1 ref. <1K Notes)
Flowery Garden [Cross-reference]
Flowery Nolan: (1 ref. <1K Notes) {Roud #16693}
Floyd Collins [Laws G22]: (17 refs. 31K Notes) {Roud #1940}
Floyd Frazier (Ellen Flannery) [Laws F19]: (4 refs. 1K Notes) {Roud #695}
Flunky Jim (Gopher Tails): (1 ref. <1K Notes) {Roud #4555}
**Flute Song**: (1 ref. <1K Notes)

**Fly Across the Ocean Birdie** [Cross-reference]

**Fly and the Bumblebee, The (Fiddle-Dee-Dee)**: (3 refs. <1K Notes) {Roud #3731}

**Fly Around My Blue-Eyed Gal** [Cross-reference]

**Fly Around, My Pretty Little Miss**: (22 refs. <1K Notes) {Roud #5720 and 3648}

**Fly Is on the Turnip, The** [Cross-reference]

**Fly Little Bluebird** [Cross-reference]

**Fly Not Yet**: (5 refs.) {Roud #31439}

**Flyin' U Twister, The** [Cross-reference]

**Flying Cloud, The** [Laws K28]: (44 refs. 4K Notes) {Roud #1802}

**Flying Colonel, The**: (1 ref. <1K Notes) {Roud #10401}

**Flying Dutchman, The (Vanderdecken)** [Laws K23]: (10 refs.) {Roud #1897}

**Flying Fortresses**: (1 ref. 10K Notes) {Roud #29394}

**Flying Squirrel**: (1 ref.) {Roud #5042}

**Flying Trapeze, The**: (14 refs. <1K Notes) {Roud #5286}

**Fod**: (6 refs. <1K Notes) {Roud #431}

**Fog-bound Vessel, The**: (4 refs. 2K Notes) {Roud #15.3}

**Fogan MacAleer**: (2 refs. <1K Notes) {Roud #13989}

**Foggy Dew (I), The** (The Bugaboo) [Laws Q3]: (42 refs. 3K Notes) {Roud #558}

**Foggy Dew (II), The**: (3 refs. <1K Notes) {Roud #973}

**Foggy Dew (III), The**: (4 refs. 5K Notes) {Roud #973}

**Foggy Dew (IV), The**: (4 refs.) {Roud #1118}

**Foggy Foggy Banks, The**: (2 refs. <1K Notes)

**Foggy Mountain Top**: (11 refs. <1K Notes) {Roud #11735}

**Foggy, Foggy Dew** [Cross-reference]

**Folk o' the Muckle Toon o' Rora, The** [Cross-reference]

**Folkestone Murder, The**: (3 refs. <1K Notes) {Roud #897}

**Folks on t'Other Side the Wave, The**: (1 ref. <1K Notes)
Foller de Drinkin' Gou'd [Cross-reference]
Follom Brown-Red, The: (1 ref.) {Roud #2922}
Follow Me: (1 ref. <1K Notes) {Roud #1324}
Follow Me Down, to the Waters I'm Bound (Baptizing Hymn): (1 ref.) {Roud #31261}
Follow Me Up to Carlow: (2 refs. 2K Notes)
Follow the Drinking Gourd: (8 refs. <1K Notes) {Roud #15532}
Fond Affection, A [Cross-reference]
Fond du Lac Jail [Cross-reference]
Fond of Chewing Gum: (10 refs. <1K Notes) {Roud #3714}
Fooba-Wooba John [Cross-reference]
Foolish and Young: (3 refs. 2K Notes) {Roud #7197}
Foolish Boy, The [Cross-reference]
Foolish Frog, The [Cross-reference]
Foolish Shepherd, The [Cross-reference]
Foolish Young Girl, The [Cross-reference]
Fools of '49, The [Cross-reference]
Fools of Forty-Nine, The: (3 refs.) {Roud #8058}
Foondry Lane: (1 ref.) {Roud #21590}
Foot and Mouth Disease, The: (1 ref. <1K Notes) {Roud #3069}
Foot of the Mountain Bow, The [Cross-reference]
Foot of the Mountain Brow, The (The Maid of the Mountain Brow) [Laws P7]: (20 refs. <1K Notes) {Roud #562}
Foot of Yonders Mountain, The [Cross-reference]
Football Crazy: (1 ref.) {Roud #6858}
Football Match, The: (1 ref. <1K Notes) {Roud #1291}
Footboy, The: (3 refs. <1K Notes) {Roud #3580}
Footprints in the Snow: (13 refs. 2K Notes) {Roud #2660}
Footprints on the Dashboard: (3 refs. <1K Notes) {Roud #27847}
For A' That and A' That (I): (1 ref. <1K Notes) {Roud #5536}
For A' That And A' That (II) [Cross-reference]

For Bales [Cross-reference]

For He'll Plough the Furrows Deep: (1 ref. <1K Notes) {Roud #6775}

For He's a Jolly Good Fellow: (4 refs. <1K Notes)

For I Ain't Goin' T' Die No Mo' [Cross-reference]

For I'm a Good Old Rebel [Cross-reference]

For I'm Nae Awa' to Bide Awa': (2 refs. <1K Notes) {Roud #13959}

For Me and My Gal: (1 ref. <1K Notes) {Roud #25594}

For My Lawd [Cross-reference]

For My Lord: (1 ref.)

For Our Lang Biding Here (A South Sea Song): (2 refs. 29K Notes)

For Seven Long Years I've Been Married: (8 refs. <1K Notes) {Roud #724}

For Six Days Do All That Thou Art Able [Cross-reference]

For the Beauty of the Earth: (1 ref. <1K Notes)

For the Day Is A-Breakin' In My Soul [Cross-reference]

For the Dear Old Flag I Die!: (2 refs. 2K Notes)

For the Fish We Must Prepare: (1 ref.) {Roud #9963}

For the Orange and Blue: (2 refs.) {Roud #13607}

For the Victory at Agincourt [Cross-reference]

For the Walk So Neat, and the Dress So Gay [Cross-reference]

For Want of a Nail: (4 refs.) {Roud #19527}

For Your Diversion I'll Sing a Sang: (1 ref. <1K Notes) {Roud #13055}

Forbidden Wedding, The [Cross-reference]

Ford: (1 ref.) {Roud #16806}

Foreign Lander: (2 refs. <1K Notes) {Roud #5711}

Foreman, Well Known Jerry Ryan, The [Cross-reference]

Forest Was Covered In Bushes, The [Cross-reference]

Forester Song, The: (1 ref.) {Roud #18210}
Forester, The [Cross-reference]

Forfar Sodger, The: (6 refs. 1K Notes) {Roud #2857}

Forget the East: (1 ref.)

Forget Thee No!: (1 ref. <1K Notes) {Roud #13602}

Forget You I Never May: (5 refs. <1K Notes) {Roud #460}

Forglen (Forglen You Know, Strichen’s Plantins): (4 refs. <1K Notes) {Roud #6286}


Forsaken (I): (1 ref. <1K Notes) {Roud #6812}

Forsaken (II) [Cross-reference]

Forsaken Folk Maun Live: (1 ref. <1K Notes) {Roud #6806}

Forsaken Lover (II), A: (1 ref. <1K Notes) {Roud #6813}

Forsaken Lover, A [Cross-reference]

Forsaken Maiden, The [Cross-reference]

Forsaken Mother and Child, The [Cross-reference]

Fort Thomas Murder, The [Cross-reference]

Fortification of New Ross, The [Cross-reference]

Fortune My Foe (Aim Not Too High): (3 refs. <1K Notes)

Forty Fishermen [Cross-reference]

Forty Miles [Cross-reference]

Forty Years Ago [Cross-reference]

Forty Years Ago (II): (1 ref.)

Forty-Four Blues (I): (7 refs. 1K Notes)

Forty-Four Blues (II): (2 refs. 2K Notes)

Forty-Nine Bottles [Cross-reference]

Forward, Boys, Hurrah! [Cross-reference]

Fossicker Michael O'Flynn: (1 ref.)

Fossicking Fool, The: (1 ref. <1K Notes)

Found a Peanut: (2 refs.) {Roud #12779}
Foundering of the Asia, The [Cross-reference]
Founding of the Famous C. P. R., The: (1 ref. <1K Notes)
Foundling Baby, The [Cross-reference]
Foundling Child, The [Cross-reference]
Fountain of Blood [Cross-reference]
Fountain of Christ's Blood [Cross-reference]
Fountains Flowing [Cross-reference]
Four and Four are Twenty-Four: (1 ref. <1K Notes)
Four and Twenty Fiddlers: (4 refs. 6K Notes) {Roud #20211}
Four and Twenty Lawyers: (1 ref. <1K Notes)
Four and Twenty Tailors: (10 refs. <1K Notes) {Roud #1036}
Four Brave Commanders: (1 ref.) {Roud #8067}
Four Brothers, The [Cross-reference]
Four Drunken Maidens [Cross-reference]
Four Girls of Plymouth Town [Cross-reference]
Four Hands Round in the Euchre Ring [Cross-reference]
Four Horses: (1 ref.) {Roud #12929}
Four Hundred Sail of Shipping Fine [Cross-reference]
Four in a Boat [Cross-reference]
Four in the Middle [Cross-reference]
Four Jolly Fellows [Cross-reference]
Four Little Johnny Cakes: (6 refs. <1K Notes)
Four Loom Weaver, The [Cross-reference]
Four Maries (Marys), The [Cross-reference]
Four Nights Drunk [Child 274]: (103 refs. 2K Notes) {Roud #114}
Four O’Clock: (1 ref. <1K Notes)
Four O’Clock Blues: (1 ref. <1K Notes)
Four Old Whores: (6 refs. <1K Notes) {Roud #5666}
Four Pence a Day: (7 refs. <1K Notes) {Roud #2586}

Four Seasons of the Year, The: (5 refs. 2K Notes) {Roud #1180}

Four Seasons, The [Cross-reference]

Four Stiff-Standers: (3 refs.) {Roud #20212}

Four Thousand Years Ago [Cross-reference]

Four-Leaved Shamrock, The: (8 refs. <1K Notes) {Roud #V5560}

Four-Loom Weaver, The: (10 refs. 2K Notes) {Roud #937}

Fourpence a Day [Cross-reference]

Fourteenth of February, The [Cross-reference]

Fourth Day of July, The [Cross-reference]

Fourth of July: (3 refs.) {Roud #11346}

Fourth of July at a Country Fair (Home Sweet Home to Me): (3 refs.) {Roud #11346}

Fourth of July at a County Fair [Cross-reference]

Fowles in the Frith: (11 refs. <1K Notes)

Fox and Goose, The [Cross-reference]

Fox and Hare (They've All Got a Mate But Me): (7 refs. <1K Notes) {Roud #1140 and 3624}

Fox and His Wife, The [Cross-reference]

Fox and the Goose, The [Cross-reference]

Fox and the Grapes, The: (3 refs. <1K Notes) {Roud #3713}

Fox and the Grey Goose, The [Cross-reference]

Fox and the Hare, The [Cross-reference]

Fox and the Lawyer, The: (1 ref. <1K Notes)

Fox Chace, The, or The Huntman's Harmony by the Noble Duke of Buckingham's Hounds [Cross-reference]

Fox Chase (I), The: (1 ref. <1K Notes) {Roud #3443}

Fox Chase (II), A [Cross-reference]

Fox Hunt, The [Cross-reference]

Fox Hunting, A [Cross-reference]

Fox Is About, The: (1 ref.) {Roud #22140}

Fox Is on the Town [Cross-reference]
Fox Loves the Valley, The: (1 ref. <1K Notes)
Fox River Line, The (The Rock Island Line) [Laws C28]: (8 refs. <1K Notes) {Roud #643}
Fox Traveled Out, The [Cross-reference]
Fox Walked Out, The [Cross-reference]
Fox Went Out on a Starry Night, A [Cross-reference]
Fox Went Through the Town, Oh!, The [Cross-reference]
Fox, The: (59 refs. 2K Notes) {Roud #131}
Foxes, The [Cross-reference]
Foxy Davy: (1 ref.) {Roud #16237}
Frae the Martimas Term: (1 ref. <1K Notes) {Roud #5908}
Frances Silvers [Cross-reference]
Frank and Ruby: (1 ref.) {Roud #16565}
Frank Dupree [Laws E24]: (10 refs. <1K Notes) {Roud #2253}
Frank Farrow: (2 refs. <1K Notes) {Roud #4059}
Frank Fidd: (1 ref. <1K Notes) {Roud #3281}
Frank Gardiner: (7 refs. 5K Notes) {Roud #9117}
Frank Gardiner He Is Caught at Last [Cross-reference]
Frank James, the Burglar [Cross-reference]
Frankie [Cross-reference]
Frankie and Albert [Laws I3]: (78 refs. 3K Notes) {Roud #254}
Frankie and Johnnie [Cross-reference]
Frankie and Johnny [Cross-reference]
Frankie and Johnny (II - Army Version): (1 ref.)
Frankie and Johnny (III - Day Bomber's Lament): (1 ref.)
Frankie Baker [Cross-reference]
Frankie Blues [Cross-reference]
Frankie Silvers [Laws E13]: (15 refs. 13K Notes) {Roud #783}
Franklin [Cross-reference]
Franklin and His Bold Crew [Cross-reference]

Franklin D. Roosevelt: (1 ref. <1K Notes)

Franklin D. Roosevelt's Back Again: (5 refs. <1K Notes)

Franklin Expedition, The [Cross-reference]

Franklin In Search of the North-West Passage [Cross-reference]

Franklin Slaughter Ranch [Cross-reference]

Franklin the Brave [Cross-reference]

Franklin's Crew [Cross-reference]

Fraserburgh Meal Riot, The: (2 refs. <1K Notes) {Roud #5844}

Fray of Support, The: (1 ref. <1K Notes) {Roud #8190}

Fred Karno's Army: (4 refs. <1K Notes) {Roud #10533}

Fred Sargent's Shanty Song: (1 ref. <1K Notes) {Roud #8895}

Freddy Watson: (1 ref. 1K Notes) {Roud #26417}

Free a Little Bird [Cross-reference]

Free America: (7 refs.)

Free American: [Cross-reference]

Free and Easy (I): (6 refs.) {Roud #1084}

Free and Easy (II): (7 refs. <1K Notes) {Roud #1084}

Free and Easy To Jog Along: (2 refs.) {Roud #1084}

Free At Last: (7 refs. <1K Notes) {Roud #10974}

Free Gardener, The: (1 ref. <1K Notes) {Roud #5972}

Free Go Lily (Three Gold Lilies): (1 ref. <1K Notes) {Roud #16095}

Free Little Bird: (19 refs.) {Roud #7690}

Free Mason Song: (15 refs. <1K Notes) {Roud #1179}

Free Salvation (The Resurrection): (1 ref. <1K Notes) {Roud #4608}

Free Selector, The: (3 refs. <1K Notes)

Free Selector's Song, The [Cross-reference]

Free Silver: (2 refs. 3K Notes)
Free Slave, The: (2 refs. <1K Notes) {Roud #4520}
Free Thinkers Reasons for Refusing to Preach: (1 ref.) {Roud #27501}
Free, Free My Lord (I): (1 ref. <1K Notes)
Free, Free My Lord (II) [Cross-reference]
Freebooter, The: (1 ref.) {Roud #V25192}
Freeda Bolt [Cross-reference]
Freedom Are Come Oh: (1 ref.)
Freedom Is a Constant Struggle: (1 ref.)
Freedom on the Wallaby: (4 refs. 1K Notes)
Freedom Triumphant: (2 refs. 2K Notes)
Freehold on the Plain, The: (3 refs.) {Roud #27776}
Freemason King, The [Cross-reference]
Freemason's Song (I), The: (1 ref. <1K Notes) {Roud #17746}
Freemason's Song (II): (1 ref. <1K Notes) {Roud #1179}
Freemasons' Song: (2 refs. <1K Notes) {Roud #5964}
Freight Train: (6 refs. <1K Notes)
Freight Train Blues (I): (1 ref.)
Freight Train Blues (II): (7 refs.) {Roud #16393}
Freight Wreck at Altoona, The [Cross-reference]
Freighting from Wilcox to Globe: (2 refs.) {Roud #8016}
French Privateer, The: (3 refs. 2K Notes) {Roud #690}
Frenchman's Ball, The [Cross-reference]
Frenchmen, The: (1 ref. <1K Notes)
Frennet Hall [Cross-reference]
Frere and the Boy, The [Cross-reference]
Frere Jacques (Are You Sleeping; Brother John): (6 refs. <1K Notes)
Fresh Peanuts!: (2 refs. <1K Notes) {Roud #16405}
Friar and the Boy, The [Cross-reference]
Friar and the Nun, The [Cross-reference]
Friar in the Well, The [Child 276]: (8 refs.) {Roud #116}
Frieda Bolt [Cross-reference]
Friendless Soldier Boy, The [Cross-reference]
Friendly Road (A Meeting; He Came from Maoriland): (2 refs.)
Friends and Companions [Cross-reference]
Friends and Neighbors (Virginia's Alders): (1 ref. <1K Notes) {Roud #4603}
Friends of Temperance: (1 ref.) {Roud #7800}
Frigging Fusileers, The: (1 ref.)
Frigging in the Rigging [Cross-reference]
Frijole Beans: (1 ref.)
Frisch Auf Mit Alle Mann an Deck [Cross-reference]
Frisch Auf, Alle Mann an Deck (Lively There, All Hands on Deck): (2 refs.)
Frisky [Cross-reference]
Frisky Jim [Cross-reference]
Fritz Truan, a Great Cowboy: (1 ref. <1K Notes)
Frog A-Courting, A [Cross-reference]
Frog and Crow [Cross-reference]
Frog and the Crow of Ennow [Cross-reference]
Frog and the Crow, The: (1 ref. <1K Notes) {Roud #7520}
Frog and the Mouse (I), The [Cross-reference]
Frog and the Mouse (II), The [Cross-reference]
Frog and the Mouse, The [Cross-reference]
Frog He Went A-Courting, A [Cross-reference]
Frog He Would A-Wooing Go, (A) [Cross-reference]
Frog in the Meadow [Cross-reference]
Frog in the Middle: (5 refs. <1K Notes) {Roud #14047 and 21632}
Frog in the Mill Pond [Cross-reference]
Frog in the Spring, The [Cross-reference]
Frog in the Well (I) [Cross-reference]
Frog in the Well (II), The [Cross-reference]
Frog Song, The [Cross-reference]
Frog Went A-Courting: (104 refs. 2K Notes) {Roud #16}
Frog Went Courting, A [Cross-reference]
Frog-Pond: (1 ref.)
Frog, The (Fisherman’s Luck): (3 refs.)
Frog's Courtship, The [Cross-reference]
Frog's Wedding, The [Cross-reference]
Froggie [Cross-reference]
Froggie Went A-Courting [Cross-reference]
Froggie Went to Take a Ride [Cross-reference]
Froggie Would a-Wooing Go [Cross-reference]
Froggie's in the Meadow [Cross-reference]
Froggy Went A-Courtin' [Cross-reference]
Froggy Went a-Courting [Cross-reference]
Froggy Would a-Wooing Go [Cross-reference]
Frolicksome Farmer, The: (4 refs. <1K Notes) {Roud #4738}
Frolicksome Sea Captain, The [Cross-reference]
From Hillsborough Town the First of May: (1 ref. <1K Notes)
From Liverpool 'cross the Atlantic [Cross-reference]
From Ogemaw: (2 refs. <1K Notes) {Roud #8860}
From Rocks and Sands and Barren Lands: (1 ref. <1K Notes) {Roud #13049}
From Sourabaya to Pasuruan [Cross-reference]
From Surabaya to Pasoeroean: (2 refs.)
From Sweet Dundee [Cross-reference]
From the Brow of the Hill: (1 ref.) {Roud #1298}
From Ver Mount: (1 ref.)
Frostit Corn, The: (1 ref. <1K Notes) {Roud #5951}
Frowns That She Gave Me, The: (1 ref. <1K Notes) {Roud #4296}
Frozen Charlotte [Cross-reference]
Frozen Girl, The [Cross-reference]
Frozen Logger, The: (5 refs. 3K Notes) {Roud #5470}
Frugal Maid, The [Cross-reference]
Fyar and Boy [Cross-reference]
Fuck 'Em All [Cross-reference]
Fucking Machine, The: (3 refs. <1K Notes) {Roud #10237}
Fudge, Fudge, Here Comes the Judge [Cross-reference]
Fudge, Fudge, Tell the Judge [Cross-reference]
Fugitive's Lament, The: (1 ref.)
Full Loads to the Sealers: (3 refs. 1K Notes) {Roud #V44582}
Full Merrily Sings the Cuckoo: (1 ref.)
Fuller and Warren [Laws F16]: (22 refs. <1K Notes) {Roud #694}
Fullers Confession [Cross-reference]
Funeral Hymn ("Our Brother's Gone") [Cross-reference]
Funeral Hymn, The: (2 refs.) {Roud #16370}
Funeral Train, The: (1 ref.)
Funky Butt (Buddy Bolden's Blues): (2 refs. <1K Notes)
Funniest is the Frog: (1 ref. <1K Notes) {Roud #3444}
Furze Field, The: (2 refs. <1K Notes) {Roud #1037}
Fust Banjo, De (The Banjo Song; The Possum and the Banjo; Old Noah): (4 refs. <1K Notes) {Roud #5467}
Future Mrs. 'Awkins, The: (3 refs.) {Roud #15686}
Future Plans (The G-Man): (1 ref.)
Fy, Fy, Margaret (The Threatened Invasion): (1 ref.) {Roud #8172}
Fy, Let's A to the Bridal [Cross-reference]
Fyah Bun (Fire Burn): (2 refs. <1K Notes)
Fye, Stick the Minister: (1 ref.) {Roud #7230}
Fylemore: (1 ref. <1K Notes)
Fylingdale Fox Hunt, The: (1 ref.) {Roud #1109}
Fyrst day of Yole haue we in mynd, The [Cross-reference]
Fyvie Ploughmen, The: (2 refs.) {Roud #5939}
Gabby Fabbly: (1 ref.)
Gaberlunyie Man, A [Cross-reference]
Gaberlunzie Laddie, The [Cross-reference]
Gaberlunzie Man, The [Child 279A]: (27 refs. 3K Notes) {Roud #119}
Gabriel of High Degree: (10 refs. 1K Notes) {Roud #815}
Gabriel That Angel Bright: (7 refs. <1K Notes)
Gabriel's Trumpet (Baptist Numbered in God): (3 refs.) {Roud #11881 and 10022}
Gabriell of hygh degr [Cross-reference]
Gae Flit the Coo: (4 refs. <1K Notes) {Roud #6274}
Gaelic Football [Cross-reference]
Gaffer Gray: (1 ref.) {Roud #16599}
Gaie-Annee, La [Cross-reference]
Gairdner and the Plooman, The: (2 refs. <1K Notes) {Roud #339}
Gairdner and the Ploughman, The [Cross-reference]
Gal I Left Behind Me, The [Cross-reference]
Gal, You Wan' Fe' Come Kill Me? (Tek Akee, Mek Soup) (Woman, Do You Want to Kill Me?) (Take Akee, Make Soup): (3 refs. <1K Notes)
Galbally Farmer, The [Cross-reference]
Gale of August '27, The: (1 ref. 4K Notes) {Roud #9431}
Gallagher Boys, The [Cross-reference]
Gallant 69th, The [Cross-reference]
Gallant Brigantine, The [Laws D25]: (14 refs. <1K Notes) {Roud #648}
Gallant Farmer's Farewell to Ireland, The: (2 refs. 2K Notes) {Roud #V4359}
Gallant Female Sailor [Cross-reference]

Gallant Forty-Twa (II), The [Cross-reference]

Gallant Forty-Twa, The: (4 refs. 1K Notes) {Roud #1877}

Gallant Grahams, The: (3 refs. 1K Notes) {Roud #5618}

Gallant Husars, The [Cross-reference]

Gallant Hussar, The (A Damsel Possessed of Great Beauty): (15 refs. 1K Notes) {Roud #1146}

Gallant Hussars, The [Cross-reference]

Gallant Ninety-Twa, The: (1 ref. 2K Notes) {Roud #3776}

Gallant Peter Clarke [Cross-reference]

Gallant Poacher, The [Cross-reference]

Gallant Poachers (I), The [Cross-reference]

Gallant Poachers (II), The [Cross-reference]

Gallant Rainbow, The [Cross-reference]

Gallant Shearers, The: (1 ref. <1K Notes) {Roud #5593}

Gallant Shoemaker, The: (4 refs. <1K Notes) {Roud #3950}

Gallant Sixty-Ninth, The: (3 refs. 5K Notes) {Roud #V41521}

Gallant Soldier (I), The: (1 ref.) {Roud #5792}

Gallant Soldier (II), The [Cross-reference]

Gallant Soldier, The (Mary/Peggy and the Soldier): (8 refs. <1K Notes) {Roud #2496}

Gallant Tommy Boyle, The: (2 refs.) {Roud #19832}

Gallant Victory, The [Cross-reference]

Gallis Pole, The [Cross-reference]

Galloping Randy Dandy O! [Cross-reference]

Gallowa Hills: (4 refs. <1K Notes) {Roud #3358}

Gallows [Laws L11]: (12 refs. <1K Notes) {Roud #896}

Gallows Tree (I), The [Cross-reference]

Gallows Tree (II), The [Cross-reference]

Gals Around Cape Horn, The [Cross-reference]
Gals o' Chile, The [Cross-reference]
Gals O' Dublin Town, The: (2 refs. <1K Notes) {Roud #7989}
Galveston Rose, The: (2 refs.)
Galveston Storm, The: (1 ref.)
Galway Bay: (1 ref. <1K Notes) {Roud #9306}
Galway Races, The: (4 refs. <1K Notes) {Roud #3031}
Galway Shawl, The: (5 refs. <1K Notes) {Roud #2737}
Galway Town [Cross-reference]
Gambler (I), The: (1 ref. <1K Notes) {Roud #4302}
Gambler (II), The: (4 refs. <1K Notes)
Gambler (III), The [Cross-reference]
Gambler, The (My Father was a Gambler; Hang Me) [Cross-reference]
Gambler's Blues [Cross-reference]
Gambler's Dying Words, The [Cross-reference]
Gambler's Sweetheart, The: (1 ref. <1K Notes) {Roud #7426}
Gambling on the Sabbath Day [Laws E14]: (7 refs. <1K Notes) {Roud #3544}
Gambling Suitor, The [Cross-reference]
Gamboling Man, The [Cross-reference]
Game of Cards (I), The: (11 refs. <1K Notes) {Roud #232}
Game of Cards (II), The: (5 refs. 2K Notes) {Roud #V4231}
Game of Coon-Can, The [Cross-reference]
Game of Howsers, The [Cross-reference]
Game Warden Song: (1 ref. <1K Notes) {Roud #9978}
Game-Cock, The [Cross-reference]
Gamekeepers Lie Sleeping: (10 refs. <1K Notes) {Roud #363}
Gammal Brigg, En: (1 ref.)
Gan to the Kye Wi' Me: (1 ref.) {Roud #3162}
Ganging Through the Howe, Geordie: (1 ref. <1K Notes) {Roud #13585}
Gangspilliedje: (1 ref.)
Gaol Song (II) [Cross-reference]
Gaol Song, The: (4 refs. <1K Notes) {Roud #1077}
Garbey's Rock [Cross-reference]
Garden Gate, The: (19 refs. <1K Notes) {Roud #418}
Garden Hymn, The: (2 refs. 1K Notes) {Roud #11502}
Garden Where the Praties Grow: (4 refs.) {Roud #4803}
Garden-Gate, The [Cross-reference]
Gardener Lad, The [Cross-reference]
Gardener, The [Child 219]: (13 refs. <1K Notes) {Roud #339}
Gardener's Delight, The: (1 ref. <1K Notes) {Roud #7186}
Gardner and the Ploughman, The: (2 refs. <1K Notes) {Roud #6845}
Garfield: (1 ref. <1K Notes) {Roud #9138}
Garfield (II) [Cross-reference]
Gargal Machree [Cross-reference]
Garian's Rock [Cross-reference]
Garland of Love, The: (6 refs. <1K Notes) {Roud #1247}
Garners Gay (Rue; The Sprig of Thyme): (17 refs. 2K Notes) {Roud #3}
Garnish: (1 ref. <1K Notes)
Garrawilla (The Shearer's Life): (1 ref. <1K Notes)
Garryowen (I): (3 refs. <1K Notes) {Roud #V17540}
Garryowen (II): (6 refs. 2K Notes)
Garryowen, The: (1 ref. <1K Notes) {Roud #20538}
Garvagh Town: (1 ref. <1K Notes)
Gas Lights: (1 ref.)
Gasker Song, The [Cross-reference]
Gaspard Tragedy, The [Cross-reference]
Gates of Ivory, The [Cross-reference]
Gates of Londonderry, The: (1 ref.)
Gatesville Cannonball, The: (1 ref.) {Roud #10407}
Gathering Mushrooms: (1 ref. <1K Notes) {Roud #7001}
Gathering Nuts in May: (16 refs. <1K Notes) {Roud #6308}
Gathering Rushes: (12 refs. 2K Notes) {Roud #831 and 3380}
Gathering Rushes in the Month of May (Underneath Her Apron): (7 refs. <1K Notes) {Roud #899}
Gatineau Girls, The [Cross-reference]
Gatton Tragedy, The: (1 ref. <1K Notes) {Roud #22592}
Gauger, The: (4 refs. <1K Notes) {Roud #2343}
Gauger's Song, The [Cross-reference]
Gawkie, The [Cross-reference]
Gay Caballero, The: (6 refs. <1K Notes) {Roud #10095}
Gay Deserter, The [Cross-reference]
Gay Girl Marie [Laws M23]: (9 refs. 1K Notes) {Roud #1020}
Gay gos hawk, The [Cross-reference]
Gay Goshawk, The [Child 96]: (14 refs.) {Roud #61}
Gay Goss Hawk, The [Cross-reference]
Gay Goss-hawk, The [Cross-reference]
Gay Jemmie, the Miller [Cross-reference]
Gay Maid of Australia, The [Cross-reference]
Gay Muttonbirder, The: (1 ref. <1K Notes)
Gay Oul' Hag, The: (1 ref.) {Roud #5167}
Gay Ploughboy, The: (1 ref.) {Roud #2938}
Gay Spanish Maid, A [Laws K16]: (14 refs.) {Roud #708}
Gay Spanish Mary [Cross-reference]
Gay Wedding [Cross-reference]
Geaftai Bhaile Atha Bui (The Gates of Ballaghbuoy): (2 refs. <1K Notes)
Gee, But I Want to Go Home: (7 refs. 3K Notes) {Roud #10053 and 11686}
Gee, Hallo, Hallo, Blackie Cap (Bird Scarer's Cry): (1 ref.)

Geely Don Mac Kling Go [Cross-reference]

Geese in the Millpond: (1 ref.)

Gelobt sey Gott im hochsten Thron (Praised Be God in the Highest Throne): (1 ref. <1K Notes)

Gelvin Burn: (1 ref. <1K Notes) {Roud #13549}

General Armstrong: (1 ref. 4K Notes) {Roud #16893}

General Dickson, Le (The Dickson Song; Eulogy of Cuthbert Grant): (1 ref.)

General Florido: (2 refs. <1K Notes)

General Fox Chase, The: (6 refs. 1K Notes) {Roud #5226}

General Guinness: (1 ref. <1K Notes) {Roud #2914}

General Lee's Wooing: (1 ref. 6K Notes)

General Michael Collins: (1 ref. 11K Notes)

General Monroe: (13 refs. 3K Notes) {Roud #1166}

General Owen Roe: (1 ref. 5K Notes) {Roud #5284}

General Patterson: (1 ref. 3K Notes) {Roud #5021}

General Rawlinson, The: (1 ref. <1K Notes) {Roud #26430}

General Scott and Corporal Johnson [Cross-reference]

General Scott and the Veteran: (3 refs. 4K Notes) {Roud #9583}

General Taylor [Cross-reference]

General Wolfe: (8 refs. <1K Notes) {Roud #624}

General Wolfe's Song [Cross-reference]

General Wonder: (2 refs. 1K Notes)

Generous Farmer and the Poor Soldier, The: (8 refs.) {Roud #1305}

Genette and Genoe [Cross-reference]

Gentle Annie: (12 refs. 3K Notes) {Roud #2656}

Gentle Boy, The (Why Don't Father's Ship Come In): (6 refs.) {Roud #2973}

Gentle Fair Jenny [Cross-reference]

Gentle John: (3 refs. <1K Notes) {Roud #21146}
Gentle Johnnie Ogilvie the Knight o' Inverwharity [Cross-reference]

Gentle Robin [Cross-reference]

Gentle Shepherdess, The [Cross-reference]

Gentle Young Lady, A [Cross-reference]

Gentle Zephyrs, Blow Ye Lightly [Cross-reference]

Gentleman Frog, The [Cross-reference]

Gentleman Froggie [Cross-reference]

Gentleman Near London [Cross-reference]

Gentleman of Exeter, A (The Perjured Maid) [Laws P32]: (8 refs.) {Roud #997}

Gentleman of the Army, The [Cross-reference]

Gentleman Soldier, The: (5 refs.) {Roud #178}

Gentleman Still, A [Cross-reference]

Gentleman's Meeting, A [Cross-reference]

Gentlemen of High Renown [Cross-reference]

Gently Does the Trick: (1 ref. <1K Notes) {Roud #8870}

Gently Down the Stream of Time: (1 ref. 1K Notes)

Gently Lead me: (1 ref. <1K Notes) {Roud #18033}

Gently, Johnny, My Jingalo: (5 refs. <1K Notes) {Roud #5586}

Gents to the Center [Cross-reference]

Geography Song [Cross-reference]

Geordie [Child 209]: (59 refs. 2K Notes) {Roud #90}

Geordie Asking Miss Tiptoe in Marriage [Cross-reference]

Geordie Cunningham: (3 refs. 2K Notes) {Roud #15528}

Geordie Davidson: (1 ref. <1K Notes) {Roud #6181}

Geordie Downie: (3 refs. <1K Notes) {Roud #3930}

Geordie Gill: (2 refs.) {Roud #1536}

Geordie Moir: (1 ref.) {Roud #6772}

Geordie Sits In Charlie's Chair: (2 refs. 1K Notes) {Roud #3808}
Geordie Williamson: (1 ref. <1K Notes) {Roud #5916}

Geordie's Courtship (I Wad Rather a Garret): (3 refs. <1K Notes) {Roud #5067}

Geordie's Frank and Geordie's Free: (1 ref. <1K Notes) {Roud #7229}

Geordie's Lost His Penker: (2 refs. <1K Notes) {Roud #8244}

Geordie's Wig: (1 ref. <1K Notes) {Roud #5815}

George Alfred Beckett: (2 refs. <1K Notes) {Roud #26431}

George Aloe and the Sweepstake, The [Cross-reference]

George Barnwell (I): (5 refs. 1K Notes) {Roud #546}

George Barnwell (II): (6 refs. 3K Notes) {Roud #546}

George Buck [Cross-reference]

George Bunker: (2 refs.)

George Collins [Cross-reference]

George Collum [Cross-reference]

George Giles [Cross-reference]

George Jones [Laws D20]: (8 refs. <1K Notes) {Roud #1817}

George Kelly: (1 ref.)

George Mann: (2 refs. <1K Notes) {Roud #4096}

George of Oxford: (3 refs. 22K Notes)

George Reilly [Cross-reference]

George Reily [Cross-reference]

George Ridler's Oven: (5 refs. 5K Notes) {Roud #1319}

George Riley [Cross-reference]

George Washington [Cross-reference]

George Washington Never Told a Lie: (1 ref.) {Roud #19550}

George Whalen [Cross-reference]

George's Bank (I) [Cross-reference]

George's Bank (II): (2 refs. <1K Notes) {Roud #16964}

George's Banks [Cross-reference]
George's Quay: (2 refs. 3K Notes)
Georgia [Cross-reference]
Georgia Boy [Cross-reference]
Georgia Buck: (6 refs. <1K Notes) {Roud #3428}
Georgia Creek: (1 ref.)
Georgia Land: (1 ref.) {Roud #15655}
Georgia Lullabye: (1 ref.)
Georgie [Cross-reference]
Georgie Allen [Cross-reference]
Georgie and Sally [Cross-reference]
Georgie Best, Superstar: (2 refs. <1K Notes)
Georgie Collins [Cross-reference]
Georgie Porgie: (4 refs. 1K Notes)
Georgie Porgie, Pudding and Pie [Cross-reference]
Georgina [Cross-reference]
Georgina, The: (1 ref. <1K Notes)
Georgy, Me Neck-a-Broke: (1 ref. <1K Notes)
German Clockwinder, The: (3 refs.) {Roud #241}
German Flute, The [Cross-reference]
German Girls, The: (1 ref.) {Roud #9105}
German Musicianeer, The [Cross-reference]
Gerry Ryan [Cross-reference]
Gerry's Rocks [Cross-reference]
Gest of Robyn Hode, A [Child 117] --- Part 01: (29 refs. 3K Notes) {Roud #70}
Gest of Robyn Hode, A [Child 117] --- Part 02 [Cross-reference]
Get a Bit of Pork: (1 ref.)
Get Along Home, Cindy [Cross-reference]
Get Along, John, the Day's Work's Done [Cross-reference]
Get Along, Little Dogies: (39 refs. <1K Notes) {Roud #827}
Get Away Old Maids Get Away [Cross-reference]
Get Away, Old Man, Get Away [Cross-reference]
Get Hold of This (When There Isn't a Girl About): (1 ref.) {Roud #10708}
Get Me Down My Petticoat: (2 refs. <1K Notes) {Roud #2565}
Get Off the Track [Cross-reference]
Get On Board, Little Children: (28 refs. <1K Notes) {Roud #13948}
Get Out of Bed! (Bugle Call Lyric): (1 ref.)
Get Out, Yellowskins, Get Out: (1 ref. 1K Notes)
Get That Boat: (1 ref. <1K Notes)
Get Up and Bar the Door [Child 275]: (33 refs. <1K Notes) {Roud #115}
Get Up Early in the Morning: (1 ref.)
Get Up Goodwife and Shake Your Feathers: (9 refs. 1K Notes) {Roud #5887}
Get Up Gudewife [Cross-reference]
Get up gudewife and shak' your feathers [Cross-reference]
Get Up, Jack -- John, Sit Down [Cross-reference]
Get Up, Jack! John, Sit Down!: (11 refs. 4K Notes) {Roud #2807}
Getting Married (Hog and Hominy): (3 refs.) {Roud #7894}
Getting Upstairs: (2 refs.) {Roud #7891}
Ghaist o' Fern Den, The [Cross-reference]
Ghaist o' Fernden, The: (2 refs. <1K Notes) {Roud #5872}

Ghost Army of Korea: (1 ref.) {Roud #2567}

Ghost in the Cellar: (1 ref.)

Ghost of Polly Rock and Her Two Bantlings, The: (1 ref.) {Roud #V1060}

Ghost of the Peanut Stand, The: (3 refs. 2K Notes) {Roud #2762}

Ghost of Willie-O {Cross-reference}

Ghost So Grim, The {Cross-reference}

Ghost Song {Cross-reference}

Ghost's Bride, The: (1 ref. <1K Notes) {Roud #6567}

Ghostly Crew, The [Laws D16]: (17 refs. 3K Notes) {Roud #1822}

Ghostly Fisherman, The {Cross-reference}

Ghostly Lover, The {Cross-reference}

Ghostly Sailors, The {Cross-reference}

Ghostly Seamen, The {Cross-reference}

Glddy Gidy Gout: (1 ref.)

Gideon's Band {Cross-reference}

Giein' the Nowte Their Fother: (4 refs. <1K Notes) {Roud #3934}

Gien the Nowte Their Fodder {Cross-reference}

Gigantic, The: (2 refs.) {Roud #30127}

Gight's Ladye {Cross-reference}

Gil Brenton [Child 5]: (11 refs. 6K Notes) {Roud #22}

Gil Morice {Cross-reference}

Gil Morissy {Cross-reference}

Gila Monster Route, The: (1 ref. <1K Notes) {Roud #9924}

Gilboyd gave orders to James to their assistance go {Cross-reference}

Gilderoy: (12 refs. 3K Notes) {Roud #1486}

Giles Collins {Cross-reference}

Giles Corey: (1 ref. <1K Notes)
Giles Scroggins: (2 refs. <1K Notes) {Roud #1620}
Gilgarrah Mountain [Cross-reference]
Gilgarry Mountain [Cross-reference]
Gilhooly's Dinner Party: (1 ref.) {Roud #8836}
Gill Morice [Cross-reference]
Gill Morrice [Cross-reference]
Gill Stoup, The: (3 refs. <1K Notes) {Roud #6047}
Gimme de Banjo: (2 refs.) {Roud #9437}
Gimme Him [Cross-reference]
Gimme Oil in My Lamp: (1 ref.)
Gin and Coconut Water: (3 refs. <1K Notes)
Gin Ye Be For Long Kail [Cross-reference]
Gin Ye See My Lad Kiss Him and Clap Him: (1 ref. <1K Notes) {Roud #7225}
Gin Ye Wed a Bonnie Wife: (1 ref. <1K Notes) {Roud #15120}
Gin ye'll gie me your hand, Sarah [Cross-reference]
Ginger Blue: (5 refs. <1K Notes) {Roud #11762}
Ginnie's Gone to Ohio [Cross-reference]
Ginny's Gone to Ohio: (2 refs. <1K Notes) {Roud #481}
Ginseng Blues: (1 ref. <1K Notes) {Roud #10620}
Gipsies [Cross-reference]
Gipsies' Glee, The: (1 ref.) {Roud #1244}
Gipsy Girl, The [Cross-reference]
Gipsy King, The: (6 refs. <1K Notes) {Roud #1259}
Gipsy Laddie O [Cross-reference]
Gipsy's Warning [Cross-reference]
Gipsy's Warning, The [Cross-reference]
Gipsy's Wedding Day, The [Cross-reference]
Giraffe, The: (1 ref.) {Roud #9108}
Girl and the Oysters, The [Cross-reference]

Girl from Clahandine: (1 ref. <1K Notes) {Roud #18474}

Girl from Turfan, The: (1 ref.) {Roud #6887}

Girl I Left Behind (I), The [Laws P1A/B]: (70 refs. <1K Notes) {Roud #262 and 23929}

Girl I Left Behind Me (II), The (lyric): (32 refs. 1K Notes) {Roud #4497 and 7680 and 23929}

Girl I Left Behind Me (III), The: (5 refs. <1K Notes)

Girl I Left Behind Me (IV), The [Cross-reference]

Girl I Left Behind Me (V), The: (3 refs.)

Girl I Left Behind Me (VI), The: (3 refs. <1K Notes)

Girl I Left Behind Me (VIII), The [Cross-reference]

Girl I Left Behind Me, The [Cross-reference]

Girl I Left in Missouri, The [Cross-reference]

Girl I Left in Sunny Tennessee, The: (21 refs.) {Roud #4290}

Girl I Left on New River, The [Cross-reference]

Girl I Loved in Sunny Tennessee, The [Cross-reference]

Girl in Portland Street, The: (3 refs. <1K Notes) {Roud #9162}

Girl in Sunny Tennessee [Cross-reference]

Girl in the Army, A [Cross-reference]

Girl in the Blue Velvet Band, The [Cross-reference]

Girl of Constant Sorrow: (3 refs. <1K Notes) {Roud #499}

Girl of Killy Kranky, The: (1 ref.) {Roud #2572}

Girl on the Greenbrier Shore, The: (4 refs. <1K Notes) {Roud #17338}

Girl That Frose to Death, The [Cross-reference]

Girl that Wore a Waterfall, The [Laws H26]: (8 refs. <1K Notes) {Roud #2189}

Girl Volunteer, The (The Cruel War Is Raging) [Laws O33]: (18 refs. <1K Notes) {Roud #401}


Girl Who Slighted Me, The [Cross-reference]

Girl Who Was Drowned at Onslow, The: (1 ref. <1K Notes) {Roud #3287}
Girl Who Wore the Waterfall, The [Cross-reference]

Girl with the Black Velvet Band, The [Cross-reference]

Girl with the Blue Velvet Band, The [Cross-reference]

Girl with the Flowing Hair, The: (1 ref.)

Girl with the Striped Stockings On, The: (2 refs.) {Roud #5359}

Girl with the Waterfall, The [Cross-reference]

Girleen Don't Be Idle: (2 refs. <1K Notes) {Roud #16244}

Girls and Boys Come Out to Play [Cross-reference]

Girls Around Cape Horn, The [Cross-reference]

Girls From Newfoundland, The [Cross-reference]

Girls Lover, A: (1 ref.)

Girls o' Aiberdeen, The: (2 refs. <1K Notes) {Roud #6003}

Girls of Coleraine, The: (2 refs. <1K Notes) {Roud #13460}

Girls of Newfoundland, The: (2 refs. <1K Notes) {Roud #9804}

Girls of the King's Navy: (1 ref. <1K Notes) {Roud #350}

Girls of the Shamrock Shore: (3 refs.) {Roud #3365}

Girls of Ulan, The: (2 refs. <1K Notes) {Roud #22663}

Girls of Valparaiso, The [Cross-reference]

Girls Won't Do to Trust, The [Cross-reference]

Git Along, Josie [Cross-reference]

Git Along, Little Dogies [Cross-reference]

Git Away, Old Man [Cross-reference]

Git Back Blues [Cross-reference]

Git on Board, Little Children [Cross-reference]

Git On the Evening Train [Cross-reference]

Git Up Off'n the Floor, Hannah [Cross-reference]

Git Up, Good Wives, and Shake Your Feathers [Cross-reference]

Give an Honest Irish Lad a Chance (The Honest Irish Lad) [Cross-reference]
Give Me a Blighty Girl: (1 ref.)
Give Me a Hut: (6 refs. <1K Notes)
Give Me a Prein: (2 refs. <1K Notes) {Roud #15525}
Give Me Him: (1 ref.)
Give Me Jesus: (2 refs.) {Roud #12360}
Give Me That Old Time Religion [Cross-reference]
Give Me the Roses While I Live: (2 refs. <1K Notes) {Roud #17339}
Give Me Three Grains of Corn, Mother [Cross-reference]
Give Me Your Heart (I Have a Sweetheart): (1 ref.) {Roud #7505}
Give My Love to Nell [Cross-reference]
Give the Dutch Room: (1 ref. 2K Notes) {Roud #7762}
Give the World a Smile: (2 refs.) {Roud #29160}
Give Up the World: (1 ref.) {Roud #11981}
Give Up the World and Come On, Sun Going Down: (1 ref.)
Give Us a Flag: (2 refs. 2K Notes) {Roud #11631}
Give Us a Song: (1 ref. <1K Notes) {Roud #5786}
Glad Tidings Good People: (1 ref.)
Gladys Kincaid (I): (1 ref. 1K Notes)
Gladys Kincaid (II): (1 ref. <1K Notes) {Roud #4114}
Glasgerion [Child 67]: (14 refs. 3K Notes) {Roud #145}
Glasgow Barber, The: (2 refs. <1K Notes) {Roud #2908}
Glasgow Doctor, The: (2 refs. <1K Notes) {Roud #7166}
Glasgow Fair On the Banks of Clyde: (4 refs.) {Roud #7256}
Glasgow Fair, The [Cross-reference]
Glasgow Green [Cross-reference]
Glasgow Lassie, The: (2 refs. <1K Notes) {Roud #7144}
Glasgow Merchant, The: (1 ref. <1K Notes) {Roud #7274}
Glasgow Peggy [Child 228]: (10 refs. <1K Notes) {Roud #95}
Glasgow Ships: (5 refs. <1K Notes) {Roud #12971}

Glasgow, The: (1 ref. 1K Notes) {Roud #7346}

Glashen-Glora: (2 refs. <1K Notes)

Glass Market, The: (2 refs. <1K Notes) {Roud #5912}

Glass of Whisky, The: (1 ref. <1K Notes)

Glaw, Keser, Ergh Ow-cul Yma [Cross-reference]

Glead, The: (1 ref. <1K Notes) {Roud #6102}

Gleanntan Araglain Aobhinn (Happy Glen of Araclin): (1 ref. <1K Notes)

Glen Alone, The: (1 ref. <1K Notes) {Roud #1965}

Glen Gyle [Cross-reference]

Glen Isla: (1 ref.) {Roud #21436}

Glen Logie [Cross-reference]

Glen O'Lee: (1 ref.)

Glen of Aherlow, The [Cross-reference]

Glenariffe: (1 ref.) {Roud #13474}

Glenarm Bay: (2 refs.) {Roud #3575}

Glencoe [Cross-reference]

Glendronach: (2 refs. <1K Notes) {Roud #5896}

Glendy Burk, The: (5 refs. 3K Notes) {Roud #29373}

Glendy Burke, The [Cross-reference]

Glenelly: (1 ref.) {Roud #13475}

Glenkindie [Cross-reference]

Glenlogie, or, Jean o Bethelnie [Child 238]: (14 refs. <1K Notes) {Roud #101}

Glenora, The: (1 ref. <1K Notes) {Roud #31208}

Glenorchy Maid, The: (1 ref.) {Roud #13115}

Glenrannel's Plains [Cross-reference]

Glenshesk Waterside, The: (1 ref.) {Roud #9510}

Glenswilly [Cross-reference]
Glenwhorple Highlanders: (1 ref.) {Roud #29411}

Gloamin' Fa': (1 ref.) {Roud #6239}

Gloamin' Star at E'en, The: (4 refs. <1K Notes) {Roud #5569}

Gloamin' Star, The [Cross-reference]

Glorious Beer: (2 refs.) {Roud #V4214}

Glorious Exertion of Man, The: (1 ref.)

Glorious Meeting of Dublin, The: (1 ref. 1K Notes) {Roud #V8269}

Glorious Repeal Meeting Held at Tara Hill: (1 ref. 2K Notes) {Roud #V4968}

Glorious Things of Thee are Spoken: (2 refs. 2K Notes) {Roud #7112}

Glorious Wedding, A: (1 ref. <1K Notes) {Roud #5158}

Glory Hallelujah! [Cross-reference]

Glory Land [Cross-reference]

Glory to His Name: (2 refs. <1K Notes)

Glory Trail, The (High Chin Bob): (9 refs. <1K Notes) {Roud #12499}

Glory, Glory Hallelujah [Cross-reference]

Glory, Glory, Hallelujah [Cross-reference]

Gloucester Boys Are Going Away, The [Cross-reference]

Gloucestershire Wassailers' Song: (10 refs. 2K Notes) {Roud #209}

Glove and the Lions, The [Cross-reference]

Glove, The [Cross-reference]

Glow-Worm (Gluhwurrmchen): (1 ref. <1K Notes)

Glowerowerum [Cross-reference]

Go 'Long Mule [Cross-reference]

Go 'Way From Mah Window: (4 refs.) {Roud #11017}

Go 'Way from My Window [Cross-reference]

Go A Sparking: (4 refs. <1K Notes) {Roud #6359}

Go and bring me old bad Lazarus [Cross-reference]

Go And Dig My Grave: (8 refs. <1K Notes) {Roud #15633}
Go and Leave Me [Cross-reference]

Go and Leave Me If You Wish To [Cross-reference]

Go Away From Me, Willie: (1 ref. <1K Notes) {Roud #417}

Go Away from My Window [Cross-reference]

Go Away Sister Nancy: (1 ref. <1K Notes) {Roud #8811}

Go bet, penny, go bet, go! [Cross-reference]

Go bet, Peny, go bet, go [Cross-reference]

Go Bring Me Back My Blue-Eyed Boy [Cross-reference]

Go Down Emmanuel Road: (9 refs. 3K Notes)

Go Down Moses. Hold the Key: (1 ref. <1K Notes)

Go Down, Moses: (40 refs. <1K Notes) {Roud #5434}

Go Down, Ol' Hannah [Cross-reference]

Go Down, Old Hannah: (13 refs. <1K Notes) {Roud #6710}

Go Down, You Little Red Rising Sun: (1 ref.) {Roud #15594}

Go Easy, Mabel: (2 refs.)

Go From My Window (I): (9 refs. 6K Notes) {Roud #966}

Go From My Window (II) [Cross-reference]

Go Get the Ax: (1 ref. <1K Notes) {Roud #20046}

Go Hearty: (1 ref.)

Go In and Out the Window: (29 refs. <1K Notes) {Roud #4320}

Go In and Out the Windows [Cross-reference]

Go in the Wilderness: (10 refs. <1K Notes) {Roud #11846}

Go In, You Big Bumblebee: (1 ref.)

Go Mary and Toll the Bell: (2 refs.) {Roud #15231}

Go On Deacon and Get Your Crown: (1 ref.) {Roud #18165}

Go On, You Little Dogies [Cross-reference]

Go Out and Meet Your Lover [Cross-reference]

Go Over to Ireland: (1 ref. <1K Notes)
Go Personate Some Noble Lord: (1 ref.) {Roud #6721}

Go Preach My Gospel: (1 ref. <1K Notes) {Roud #10962}

Go Roun' the Border Susie [Cross-reference]

Go Round and Round the Valley [Cross-reference]

Go Round and Round the Village [Cross-reference]

Go Round the Mountain: (1 ref. <1K Notes) {Roud #21191}

Go Slow, Boys (Banjo Pickin'): (3 refs.) {Roud #7783}

Go Tell Aunt Patsy [Cross-reference]

Go Tell Aunt Rhody: (30 refs. 1K Notes) {Roud #3346}

Go Tell Aunt Tabbie [Cross-reference]

Go Tell It on the Mountain (I -- Christmas): (7 refs.)

Go Tell It on the Mountain (II -- Freedom): (2 refs. <1K Notes) {Roud #15220}

Go ter Sleep [Cross-reference]

Go to Berwick, Johnny: (4 refs. <1K Notes) {Roud #8693}

Go to Boston [Cross-reference]

Go to Helen Hunt for It: (1 ref. <1K Notes) {Roud #7641}

Go To Saint Pether: (1 ref. 1K Notes) {Roud #5346}

Go to Sea No More [Cross-reference]

Go to Sea Once More [Cross-reference]

Go to Sleep Little Baby [Cross-reference]

Go to Sleep, My Little Pickaninny: (2 refs. <1K Notes) {Roud #18978}

Go To Sleepy [Cross-reference]

Go to Sleepy Little Baby [Cross-reference]

Go Wash in That Beautiful Pool: (2 refs. <1K Notes) {Roud #7875}

Go Wash in the Beautiful Stream: (2 refs. <1K Notes) {Roud #7875}

Go Way, Old Man [Cross-reference]

Go Your Bond: (2 refs.) {Roud #16306}

Go-d'ling: (1 ref. <1K Notes) {Roud #17754}
Goat's Will, The: (1 ref.) {Roud #13343}
Goathland Fox Hunt, The: (1 ref.)
God Be With You: (3 refs. <1K Notes)
God Be With You Davy: (1 ref. <1K Notes) {Roud #16245}
God Bles the Moonshiners [Cross-reference]
God Bless the Master of this House: (3 refs. <1K Notes) {Roud #1066}
God Bless You Merry Gentlemen [Cross-reference]
God Dawg My Lousy Soul: (1 ref. <1K Notes) {Roud #10002}
God Don't Like It: (3 refs.) {Roud #15642}
God Got Plenty o' Room: (1 ref. <1K Notes) {Roud #12062}
God Help Kaiser Bill: (1 ref.)
God Is at de Pulpit: (1 ref.) {Roud #11888}
God Made a Trance [Cross-reference]
God Moves in a Mysterious Way: (1 ref. 2K Notes)
God Moves on the Water [Cross-reference]
God Prosper Long Our King and Queen [Cross-reference]
God Rest Ye Merry, Gentlemen [Cross-reference]
God Rest You Merry, Gentlemen: (11 refs. 1K Notes) {Roud #394}
God Save Ireland: (7 refs. <1K Notes)
God Save the King (God Save the Queen, etc.): (6 refs. 4K Notes)
God Sent for Us the Sunday [Cross-reference]
God Speed the Plough: (10 refs. <1K Notes)
God Speed the Plow, and Bless the Corn-Mow [Cross-reference]
God, He's Gwine to Set Dis World on Fire [Cross-reference]
God's A-Gwine Ter Move All de Troubles Away: (1 ref. 1K Notes) {Roud #17443}
God's Going to Set This World on Fire [Cross-reference]
God's Gonna Set the World on Fire [Cross-reference]
God's Own Country: (1 ref.)
God's Radiophone: (2 refs. 2K Notes) {Roud #7118}
Godalmighty Drag: (3 refs.)
Godamighty [Cross-reference]
Goddesses [Cross-reference]
Goin Over on de Uddah Side of Jordan [Cross-reference]
Goin' Cross the Mountain: (1 ref. <1K Notes) {Roud #4624}
Goin' Down the Road Feelin' Bad [Cross-reference]
Goin' Down This Road Feelin' Bad [Cross-reference]
Goin' Down to Cairo [Cross-reference]
Goin' Down to Town [Cross-reference]
Goin' from the Cotton Fields: (2 refs. <1K Notes) {Roud #16311}
Goin' Home: (9 refs. 5K Notes) {Roud #15035}
Goin' to Georgia [Cross-reference] {Roud #413}
Goin' to Have a Talk with the Chief of Police: (2 refs. <1K Notes) {Roud #10993}
Goin' To Ride On de Cross [Cross-reference]
Goin' to Shout All Over God's Heavy'n [Cross-reference]
Goin' to Shout All over God's Heaven [Cross-reference]
Goin' to the bathing house [Cross-reference]
Goin' Up Cripple Creek [Cross-reference]
Goin' up the Mountain [Cross-reference]
Goin' Where My Troubles Will Be Over [Cross-reference]
Going Across the Sea: (11 refs. <1K Notes) {Roud #11516}
Going Along [Cross-reference]
Going Around the World (Banjo Pickin' Girl, Baby Mine): (8 refs. <1K Notes) {Roud #11519}
Going Back to Dixie [Cross-reference]
Going Back to Weldon: (3 refs. 1K Notes)
Going Back West 'fore Long [Cross-reference]
Going Down the Railroad: (1 ref.)
Going Down the River: (3 refs. <1K Notes)

Going Down the Road Feeling Bad [Cross-reference]

Going Down This Road Feeling Bad: (49 refs. <1K Notes) {Roud #4958}

Going for a Pardon: (13 refs. <1K Notes) {Roud #7390}

Going Over in the Heavenly Land: (1 ref. <1K Notes)

Going to Boston: (13 refs.) {Roud #3595}

Going to Cairo [Cross-reference]

Going to Chelsea to Buy a Bun: (3 refs. <1K Notes) {Roud #946}

Going to Church Last Sunday [Cross-reference]

Going to Clonakilty the Other Day: (1 ref. <1K Notes) {Roud #16694}

Going to German: (1 ref. <1K Notes) {Roud #29273}

Going to Heaven [Cross-reference]

Going to Heaven by the Light of the Moon [Cross-reference]

Going to Kentucky: (1 ref.) {Roud #19158}

Going to Leave Old Texas (Old Texas, Texas Song, The Cowman's Lament): (4 refs. <1K Notes) {Roud #12711}

Going to Little Creek [Cross-reference]

Going to Live Humble to the Lord: (2 refs. <1K Notes) {Roud #11952}

Going to Mass Last Sunday [Cross-reference]

Going to Pull My War-Clothes [Cross-reference]

Going to Rest from All My Labor: (1 ref. <1K Notes)

Going to Ride in the Chariot in the Morning: (1 ref.) {Roud #5435}

Going To Ride On the Cross: (1 ref. <1K Notes)

Going to Ride Up in the Chariot [Cross-reference]

Going to See My Girl [Cross-reference]

Going to See My True Love (Jenny Get Around): (2 refs. <1K Notes) {Roud #9175}

Going to the Mexican War [Cross-reference]

Going Up: (2 refs.) {Roud #12080 and 12356}

Going Up (Golden Slippers II): (2 refs. <1K Notes) {Roud #11835}
Going Up Camborne Hill, Coming Down: (1 ref.) {Roud #3102}

Going Up Hippocreek [Cross-reference]

Going West: (2 refs. <1K Notes) {Roud #5113}

Gol-Darned Wheel, The: (9 refs. 1K Notes) {Roud #4043}

Gold: (1 ref. <1K Notes) {Roud #7774}

Gold Band, The: (3 refs.) {Roud #11632}

Gold Dust Fire, The: (1 ref.) {Roud #10011}

Gold Is the Great Friend of the Masses: (2 refs. <1K Notes)

Gold Is the Root of Evil [Cross-reference]

Gold Spoons vs. Hard Cider: (2 refs. <1K Notes)

Gold Strike: (1 ref.) {Roud #16277}

Gold Watch [Laws K41]: (3 refs.) {Roud #1901}

Gold Watch and Chain (I): (4 refs.) {Roud #16993}

Gold Watch and Chain (II) [Cross-reference]

Gold Watch, The: (2 refs.) {Roud #1311}

Gold's a Wonderful Thing: (3 refs. <1K Notes)

Golden Altar, The [Cross-reference]

Golden apple, lemon and a pear [Cross-reference]

Golden Axe, The: (2 refs. <1K Notes) {Roud #7785}

Golden Ball, The [Cross-reference]

Golden Carol, The (The Three Kings): (10 refs. 9K Notes)

Golden Chain: (1 ref.) {Roud #5114}

Golden City [Cross-reference]

Golden Dagger, The [Cross-reference]

Golden Gate Firmly Locked: (1 ref. <1K Notes)

Golden Glove, The (Dog and Gun) [Laws N20]: (59 refs. <1K Notes) {Roud #141}

Golden Gullies of the Palmer, The: (2 refs.)

Golden Hind, The: (2 refs. <1K Notes) {Roud #9938}
Golden Ring Around My Susan Girl: (2 refs.) {Roud #7405}

Golden Ring Around Susan Girl [Cross-reference]

Golden Slippers (I): (28 refs. <1K Notes) {Roud #13941}

Golden Slippers (II) [Cross-reference]

Golden Vallady [Cross-reference]

Golden Vanitee [Cross-reference]

Golden Vanity, The [Child 286]: (131 refs. 2K Notes) {Roud #122}

Golden Voyage, The: (1 ref.) {Roud #V40809}

Golden West: (1 ref.) {Roud #29037}

Golden Willow Tree, The [Cross-reference]

Gone Long Ago: (1 ref.) {Roud #7791}

Gone to Cripple Creek [Cross-reference]

Gonesome Scenes of Winter, The [Cross-reference]

Gonna Buy Me a Horse and Buggy: (1 ref.) {Roud #5003}

Gonna Die With My Hammer In My Hand [Cross-reference]

Gonna Keep My Skillet Greasy [Cross-reference]

Gonna Shout All over God's Heaven [Cross-reference]

Gonna Tie My Pecker to My Leg: (4 refs. <1K Notes) {Roud #3438}

Goo Bye Me Lover: (1 ref. <1K Notes)

Goober Peas: (12 refs. 1K Notes) {Roud #11628}

Good Ale (I): (10 refs. <1K Notes) {Roud #203}

Good Ale (II): (1 ref. <1K Notes) {Roud #6045}

Good Ale, Thou Art My Darling [Cross-reference]

Good Boy, The: (4 refs. <1K Notes) {Roud #13612}

Good Brown Ale and Tobacco [Cross-reference]

Good bye Mursheen Durkin: (3 refs. 2K Notes) {Roud #9753}

Good Company: (2 refs. <1K Notes) {Roud #1228}

Good English Ale: (1 ref.) {Roud #1512}
Good for a Rush or a Rally: (1 ref. <1K Notes)

Good Friends and Companions [Cross-reference]

Good King Wenceslas: (7 refs. 2K Notes) {Roud #24754}

Good Looking Man [Cross-reference]

Good Lord, Shall I Ever Be de One [Cross-reference]

Good Lord, Shall I Ever Be the One: (1 ref. <1K Notes) {Roud #15284}

Good Lord, When I Die: (1 ref.) {Roud #12070}

Good Lordy, Rocky My Soul [Cross-reference]

Good Luck to the Barley Mow [Cross-reference]

Good Mornin', Blues: (4 refs. <1K Notes) {Roud #11687}

Good Morning Miss Carrie: (1 ref.)

Good Morning Mister Railroadman [Cross-reference]

Good Morning My Pretty Little Miss [Cross-reference]

Good Morning, Ladies All (I): (2 refs. <1K Notes) {Roud #8284}

Good Morning, Ladies All (II): (3 refs.) {Roud #8290}

Good Morning, Merry Sunshine: (1 ref.) {Roud #7544}

Good Morning, Valentine [Cross-reference]

Good Morrow, Gossip Joan [Cross-reference]

Good News: (15 refs.) {Roud #11891}

Good News -- Chariot's Comin' [Cross-reference]

Good News Coming from Canaan: (1 ref.) {Roud #11893}

Good News In the Kingdom: (1 ref. <1K Notes)

Good News, Chariot's Comin' [Cross-reference]

Good News, Member: (1 ref.) {Roud #12054}

Good News, the Chariot's Coming (I) [Cross-reference]

Good news, the Chariot's Coming (II): (2 refs. <1K Notes) {Roud #5435}

Good Night Molly Darling Good Night: (1 ref.) {Roud #9310}

Good Night, Bye-Bye, Forever: (1 ref.) {Roud #4329}
Good Night, Sleep Tight: (3 refs. <1K Notes) {Roud #19322}

Good Nite Darling [Cross-reference]

Good Old Bailing Wire: (1 ref.)

Good Old Days of Adam and Eve, The: (6 refs. <1K Notes) {Roud #7836}

Good Old Dollar Bill, the: (1 ref. <1K Notes) {Roud #30389}

Good Old Egg-Head: (1 ref.)

Good Old Jeff [Cross-reference]

Good Old Leathern Bottle, The [Cross-reference]

Good Old Man (I), The [Cross-reference]

Good Old Man (II), The [Cross-reference]

Good Old Mountain Dew: (11 refs. <1K Notes) {Roud #938}

Good Old Rebel, The (The Song of the Rebel Soldier): (25 refs. 3K Notes) {Roud #823}

Good Old Slave, The [Cross-reference]

Good Old State of Maine, The: (4 refs. <1K Notes) {Roud #1955}

Good Old Summer Time [Cross-reference]

Good Old Way (I), The: (1 ref.) {Roud #16937}

Good Old Way (II), The: (1 ref. <1K Notes) {Roud #12041}

Good Religion: (2 refs.)

Good Roarin' Fire, A: (6 refs.) {Roud #6301}

Good Scow Alice Strong, The: (1 ref.) {Roud #19887}

Good Ship Calabah, The [Cross-reference]

Good Ship Cumberland [Cross-reference]

Good Ship Jubilee, The [Cross-reference]

Good Ship Kangaroo, The: (10 refs. 1K Notes) {Roud #925}

Good Ship Mary Cochrane, The [Cross-reference]

Good Ship Venus, The: (6 refs. <1K Notes) {Roud #4836 and 8350}

Good Shot, Never Miss: (1 ref.)

Good Time in Georgia: (1 ref.) {Roud #18158}
Good Woman  [Cross-reference]

Good-By, Mike, Good-By Pat  [Cross-reference]

Good-by, Mother  [Cross-reference]

Good-by, Pretty Mama  [Cross-reference]

Good-bye (Goodbye My Brother): (1 ref.) {Roud #12011}

Good-Bye Brother  [Cross-reference]

Good-Bye Dolly Gray  [Cross-reference]

Good-Bye Everybody: (2 refs. <1K Notes)

Good-bye My Lovely Annie  [Cross-reference]

Good-bye My Riley-O  [Cross-reference]

Good-bye Sweet Liza Jane  [Cross-reference]

Good-bye, My Honey, I'm Gone: (3 refs. <1K Notes) {Roud #20911}

Good-bye, My Honey, I'm Gwine  [Cross-reference]

Good-Bye, My Lover  [Cross-reference]

Good-Bye, My Lover, Good-Bye!  [Cross-reference]

Good-Bye, You Old Dty Landers  [Cross-reference]

Good-Looking Widow, The: (1 ref. <1K Notes) {Roud #7199}

Good-night Ladies  [Cross-reference]

Goodbye  [Cross-reference]

Goodbye Darling I Must Leave You  [Cross-reference]

Goodbye Eliza Jane: (4 refs. <1K Notes) {Roud #12403}

Goodbye Fare-Ye-Well (I)  [Cross-reference]

Goodbye I Am Going: (1 ref. <1K Notes)

Goodbye Jeff: (1 ref.) {Roud #6614}

Goodbye John: (4 refs. <1K Notes) {Roud #24344}

Goodbye John, But Don't Stop Long  [Cross-reference]

Goodbye Little Bonnie Blue Eyes  [Cross-reference]

Goodbye Liza Jane (I): (2 refs.)
Goodbye Liza Jane (II) [Cross-reference]
Goodbye Liza Jane (III) [Cross-reference]
Goodbye Mama, Goodbye Dada: (1 ref. 2K Notes)
Goodbye to My Stepstone: (11 refs. <1K Notes) {Roud #7453}
Goodbye to the Cracking of the Pistols [Cross-reference]
Goodbye to the Old Pick and Shovel: (1 ref. <1K Notes)
Goodbye-ee: (1 ref.) {Roud #25958}
Goodbye, Brother: (2 refs.) {Roud #12004}
Goodbye, Fare Ye Well [Cross-reference]
Goodbye, Fare You Well (I): (2 refs. <1K Notes)
Goodbye, Fare You Well (II) [Cross-reference]
Goodbye, Fare-Ye-Well (II) [Cross-reference]
Goodbye, Little Bonnie Blue Eyes [Cross-reference]
Goodbye, Little Bonnie, Blue Eyes [Cross-reference]
Goodbye, Little Bonnie, Goodbye [Cross-reference]
Goodbye, Little Girl, Goodbye: (1 ref. <1K Notes) {Roud #15745}
Goodbye, Mary Dear [Cross-reference]
Goodbye, Mick [Cross-reference]
Goodbye, Mother: (1 ref.) {Roud #15566}
Goodbye, My Blue Bell: (7 refs. <1K Notes) {Roud #11331}
Goodbye, My Love, Goodbye: (2 refs. <1K Notes) {Roud #4709}
Goodbye, My Lover, Goodbye: (12 refs. 2K Notes) {Roud #15381}
Goodbye, Old Paint: (22 refs. <1K Notes) {Roud #915}
Goodbye, Pretty Mama: (1 ref. <1K Notes) {Roud #15522}
Goodbye, Susan Jane: (6 refs. <1K Notes) {Roud #2328}
Goodbye, Sweetheart, Goodbye: (9 refs.) {Roud #13897}
Goodman's Song, The: (1 ref.) {Roud #5928}
Goodnight Irene: (9 refs. <1K Notes) {Roud #11681}
Goss Hawk, The  [Cross-reference]
Gossip Joan (Neighbor Jones): (7 refs. <1K Notes) {Roud #1039}
Gossips' Meeting, The: (10 refs. 2K Notes)
Got Dem Blues: (1 ref.) {Roud #29317}
Got No Honey Baby Now  [Cross-reference]
Got No Sugar Baby Now  [Cross-reference]
Got No Travellin' Shoes  [Cross-reference]
Got the Blues That Can't Be Satisfied: (1 ref.)
Got the Farm Land Blues: (2 refs. <1K Notes) {Roud #17630}
Got the Jake Leg Too: (2 refs. 12K Notes) {Roud #17562}
Gotta Travel On: (0 refs.)
Gottuh Tek duh Chillun Outuh Pharaoh Han'  [Cross-reference]
Gougane Barra: (5 refs. 1K Notes)
Goulden Vanitee, The  [Cross-reference]
Goulden Vanitie, The  [Cross-reference]
Government Claim, The  [Cross-reference]
Governor Al Smith: (2 refs.) {Roud #17521}
Governor Zane  [Cross-reference]
Gowans are Gay, The: (1 ref. <1K Notes) {Roud #4295}
Gown of Green (I), The: (5 refs. 3K Notes) {Roud #1085}
Gown of Green (II), The: (5 refs. <1K Notes) {Roud #1085}
Gra Geal Mo Chroi  [Cross-reference]
Gra Geal Mo Chroi (II -- Down By the Fair River): (8 refs. 2K Notes) {Roud #2329}
Gra Machree  [Cross-reference]
Gra Mo Chleibh: (1 ref. <1K Notes)
Gra mo Chroi  [Cross-reference]
Gra-mo-chroi. I'd Like to See Old Ireland Free Once More: (2 refs. 1K Notes) {Roud #5204}
Grabe Sinkin' Down  [Cross-reference]
Grace Before Meat at Hampton: (1 ref.) {Roud #15285}

Grace Brown and Chester Gillette [Laws F7]: (5 refs. <1K Notes) {Roud #2256}

Grace Darling (I) (The Longstone Lighthouse): (4 refs. 4K Notes) {Roud #1441}

Grace Darling (II): (3 refs. <1K Notes) {Roud #V3152}

Grace Darling (III): (4 refs. <1K Notes) {Roud #3811}

Grace, Grace, Dressed in Lace: (2 refs.) {Roud #19323}

Gracie M Parker: (3 refs. <1K Notes) {Roud #12469}

Gradh Geal mo cridh [Cross-reference]

Grafted into the Army: (9 refs. <1K Notes) {Roud #6596}

Gragalmachree [Cross-reference]

Gramachree: (10 refs. <1K Notes) {Roud #4717}

Grampound Wassail, The: (1 ref. <1K Notes) {Roud #209}

Grand Conversation on Brave Nelson, The: (2 refs. <1K Notes) {Roud #V714}

Grand Conversation on Napoleon, The: (10 refs. 7K Notes) {Roud #1189}

Grand Conversation on O'Connell Arose: (2 refs. 1K Notes) {Roud #V716}

Grand Conversation on Sebastopol Arose (I): (1 ref. <1K Notes) {Roud #V715}

Grand Conversation on Sebastopol Arose (II): (2 refs. 2K Notes) {Roud #V715}

Grand Conversation Under the Rose, The: (7 refs. 2K Notes) {Roud #21272}

Grand Coureur, Le: (2 refs.)

Grand Dissolving Views (I), The: (1 ref. <1K Notes) {Roud #V41824}

Grand Dissolving Views (II), The: (2 refs. 2K Notes) {Roud #V41824}

Grand Falls Tragedy, The: (1 ref. <1K Notes) {Roud #30701}

Grand Hotel, The: (3 refs. <1K Notes) {Roud #30932}

Grand Idaho: (1 ref.) {Roud #19475}

Grand Mystic Order, The: (1 ref. 5K Notes)

Grand Old Duke of York, The [Cross-reference]

Grand River, The [Cross-reference]

Grand Roundup, The [Cross-reference]
Grand Saint Pierre, Ouvre Ta Porte (Great Saint Peter, Open Your Door): (2 refs.)

Grand Templar's Song, The: (1 ref. 1K Notes)

Grandawill: (1 ref. <1K Notes) {Roud #15529}

Graddaddy Is Dead [Cross-reference]

Grandfather Bryan: (5 refs. <1K Notes) {Roud #17696}

Grandfather's Clock: (17 refs. 5K Notes) {Roud #4326}

Grandfather's Story: (1 ref. <1K Notes) {Roud #9059}

Grandma Gruff [Cross-reference]

Grandma Would Have Died an Old Maid [Cross-reference]

Grandma's Advice: (36 refs. <1K Notes) {Roud #282}

Grandmaw's Advice [Cross-reference]

Grandmere [Cross-reference]

Grandmother's Chair: (20 refs. 3K Notes) {Roud #1195}

Grandmother's Old Armchair [Cross-reference]

Grandy Needles: (5 refs. <1K Notes)

Granemore Hare, The: (2 refs. <1K Notes) {Roud #2883}

Granfa' Grig Had a Pig: (2 refs.) {Roud #20647}

Granger: (1 ref.) {Roud #7913}

Granite Mill Fire, The: (1 ref. <1K Notes)

Granite Mill, The [Cross-reference]

Grannie Gair: (1 ref. <1K Notes) {Roud #6172}

Granny and the Golden Ball [Cross-reference]

Granny Hatchett [Cross-reference]

Granny Will Your Dog Bite?: (7 refs.) {Roud #6389}

Granny, Granny, I Am Ill [Cross-reference]

Granny's Advice [Cross-reference]

Granny's Old Arm Chair [Cross-reference]

Granny's Old Armchair [Cross-reference]
Granuaile: (2 refs. 5K Notes) {Roud #3034}
Granuwale: (2 refs. <1K Notes)
Grapes in May [Cross-reference]
Grass of Uncle Sam, The: (1 ref.) {Roud #11313}
Grasshopper and a Fly, A: (3 refs. 2K Notes) {Roud #1326}
Grassy Islands: (1 ref.)
Grat for Gruel: (3 refs. <1K Notes) {Roud #935}
Grave of the Section Hand, The: (1 ref.) {Roud #9584}
Grave of Wolfe Tone, The: (7 refs. <1K Notes) {Roud #9313}
Grave Sinking Down: (1 ref. <1K Notes)
Graveyard, The: (1 ref.) {Roud #11844}
Gray Cat on the Tennessee Farm: (2 refs.)
Gray Goose Gone Home [Cross-reference]
Gray Goose, The [Cross-reference]
Gray Mare, The [Laws P8]: (36 refs.) {Roud #680}
Grazier Tribe, The: (3 refs. 1K Notes) {Roud #2998}
Grazier's Dochter, The: (1 ref.) {Roud #3854}
Greaser Joe's Place: (1 ref. <1K Notes)
Greasy Cook, The (Butter and Cheese and All, The Cook's Choice): (15 refs. <1K Notes) {Roud #510}
Greasy Grummy Gopher Guts: (3 refs. <1K Notes)
Great A Little A: (3 refs.)
Great American Bum, The (Three Jolly Bums): (14 refs. <1K Notes) {Roud #9833}
Great American Flood Disaster, The: (1 ref.)
Great Big Dog: (1 ref.)
Great Big Nigger Sittin' on a Log [Cross-reference]
Great Big Sea Hove in Long Beach, A: (6 refs. <1K Notes) {Roud #4426}
Great Big Taters in Sandy Land: (2 refs. <1K Notes) {Roud #7909}

Great Boobee, The [Cross-reference]

Great Booby, The: (8 refs. <1K Notes) {Roud #12618}

Great Camp Meeting [Cross-reference]

Great Change Since I Been Born [Cross-reference]

Great Day: (1 ref.) {Roud #12224}

Great Day Since I Was Born: (3 refs. <1K Notes)

Great Day! Great Day! [Cross-reference]

Great Eloquence to America, The: (1 ref.) {Roud #V4359}

Great Favorite Song, entitled The Sailor's Hornpipe in Jackson Street [Cross-reference]

Great Fight Between Tom Sayers and Bob Brettie, The: (1 ref. <1K Notes) {Roud #V9717}

Great Getting Up Morning [Cross-reference]

Great Gittin' Up Mornin' [Cross-reference]

Great God A'mighty: (2 refs. <1K Notes) {Roud #15571}

Great God, I'm Feelin' Bad: (1 ref.) {Roud #29308}

Great Grand-dad: (7 refs. <1K Notes) {Roud #4446}

Great Grandad [Cross-reference]

Great Granddad [Cross-reference]

Great Grandma [Cross-reference]

Great Judgement Morning, The: (2 refs.) {Roud #4731}

Great Nineteen Sixteen Fresh, The [Cross-reference]

Great Northern Line, The: (2 refs.)

Great Round-Up, The [Cross-reference]

Great Selchie of Shool Skerrie, The [Cross-reference]

Great Ship Went Down, The (Titanic #16): (2 refs. <1K Notes)

Great Silkie of Sule Skerry, The [Child 113]: (12 refs. 3K Notes) {Roud #197}

Great Speckled Bird, The: (11 refs. 1K Notes) {Roud #7444}

Great Storm Pass Over, A: (1 ref. <1K Notes) {Roud #15622}
Great Titanic, The [Cross-reference]

Great Wheel, The [Cross-reference]

Great-Granddad [Cross-reference]

Great, green gobs of greasy, grimy gopher guts [Cross-reference]

Great, High Wind that Blew the Low Post Down, The: (1 ref.) {Roud #7025}

Grecian Bend, The: (1 ref. <1K Notes) {Roud #24766}

Greedy Gled o' Mains, The: (1 ref. <1K Notes) {Roud #5903}

Greedy Harbour: (2 refs. 3K Notes) {Roud #6344}

Green Above the Red, The: (5 refs. <1K Notes) {Roud #V417}

Green Banks of Banna, The: (1 ref. <1K Notes) {Roud #3818}

Green Bed, The [Cross-reference]

Green Besoms [Cross-reference]

Green Brier Bush, The [Cross-reference]

Green Brier Shore (II), The: (3 refs. <1K Notes) {Roud #549}

Green Brier Shore, The [Cross-reference]

Green Broom: (24 refs. <1K Notes) {Roud #379}

Green Brooms [Cross-reference]

Green Bushes, The [Laws P2]: (42 refs. 2K Notes) {Roud #1040}

Green Carpet: (1 ref.)

Green Cockade (I), The [Cross-reference]

Green Cockade (II), The: (2 refs. 2K Notes) {Roud #V37861}

Green Corn (I) [Cross-reference]

Green Corn (II) [Cross-reference]

Green Erin: (1 ref.) {Roud #6782}

Green Eyes, Greedy Eyes: (1 ref.) {Roud #19925?}

Green Fields and Meadows, The [Cross-reference]

Green Fields of America (I), The: (5 refs. <1K Notes) {Roud #2290}

Green Fields of America (II), The [Cross-reference]
Green Fields of America (III), The: (1 ref. <1K Notes)
Green Fields of Canada, The [Cross-reference]
Green Fields Round Ferbane, The: (1 ref.) {Roud #17891}
Green Flag of Erin: (1 ref. <1K Notes) {Roud #18469}
Green Flag, The: (1 ref.)
Green Flowers O: (1 ref. <1K Notes)
Green Garden [Cross-reference]
Green Grass (I): (8 refs. <1K Notes) {Roud #1381}
Green Grass (II): (1 ref. <1K Notes)
Green Grass Grew All Round, The [Cross-reference]
Green Grass Growing All Around, The [Cross-reference]
Green Grass It Grows Bonnie [Cross-reference]
Green Grass, The [Cross-reference]
Green Grassy Slopes, The: (2 refs. <1K Notes)
Green Grave, The [Cross-reference]
Green Gravel: (23 refs. 3K Notes) {Roud #1368}
Green Gravel, Green Gravel [Cross-reference]
Green Gravels, Green Gravels [Cross-reference]
Green Green [Cross-reference]
Green Green Rocky Road [Cross-reference]
Green Grow the Laurels [Cross-reference]
Green Grow the Laurels (II) [Cross-reference]
Green Grow the Leaves: (1 ref. <1K Notes) {Roud #2121}
Green Grow the Lilacs [Cross-reference]
Green Grow the Rashes (II) [Cross-reference]
Green Grow the Rashes, O: (12 refs. 2K Notes) {Roud #2772}
Green Grow the Rushes (III) [Cross-reference]
Green Grow the Rushes (World War II version): (1 ref. <1K Notes) {Roud #133}
Green Grow the Rushes O (II) [Cross-reference]

Green Grow the Rushes-O (The Twelve Apostles, Come and I Will Sing You): (31 refs. 7K Notes) {Roud #133}

Green Grow the Rushes, Ho! [Cross-reference]

Green Grow The Rushes, Oh! (II -- Singing Game): (2 refs. <1K Notes) {Roud #12979}

Green Grows the Laurel (Green Grow the Lilacs): (46 refs. 8K Notes) {Roud #279}

Green Grows the Rushes-O [Cross-reference]

Green Grows the Willow Tree: (2 refs.) {Roud #7918}

Green Hills of Antrim, The: (1 ref.)

Green Hills of Erin, The [Cross-reference]

Green Hills of Islay, The: (2 refs. <1K Notes) {Roud #24801 and 30128}

Green Island Shore [Cross-reference]

Green Laurel [Cross-reference]

Green Laurels, The [Cross-reference]

Green Leaf: (1 ref. <1K Notes) {Roud #7892}

Green Leaves: (3 refs. <1K Notes) {Roud #7892}

Green Leaves So Green [Cross-reference]

Green leaves, the green leaves that grow on the vine, The [Cross-reference]

Green Linnet, The: (18 refs. 2K Notes) {Roud #1619}

Green Little Shamrock of Ireland, The [Cross-reference]

Green Mossy Banks of the Lea, The [Laws O15]: (24 refs.) {Roud #987}

Green Mossy Banks of the Lee [Cross-reference]

Green Mountain [Cross-reference]

Green Mountain Boys, The [Cross-reference]

Green New Chum, The: (3 refs. <1K Notes)

Green on the Cape [Cross-reference]

Green Peas and Barley: (2 refs.) {Roud #12977}

Green Peas, Mutton Pies: (2 refs. <1K Notes) {Roud #13204}

Green Plaid, The: (1 ref. <1K Notes) {Roud #5793}
Green Shores of Fogo, The: (4 refs. 1K Notes) {Roud #6335}

Green Sleeves [Cross-reference]

Green Trees Bending: (1 ref. <1K Notes)

Green Upon the Cape: (10 refs. 1K Notes) {Roud #5773}

Green Valley [Cross-reference]

Green Wedding, The [Cross-reference]

Green Willow Tree (I), The [Cross-reference]

Green Willow Tree (II), The [Cross-reference]

Green Willow, The: (3 refs. <1K Notes) {Roud #567}

Green Woods o' Airlie, The: (3 refs.) {Roud #3324}

Green Woods of Bonnie-O, The [Cross-reference]

Green-Leaf [Cross-reference]

Green, Green the Grass is Green [Cross-reference]

Green, Green, You're the Best Ever Seen: (1 ref.)

Greenback (I): (1 ref.) {Roud #11022}

Greenback (II) [Cross-reference]

Greenback Dollar: (9 refs. 2K Notes) {Roud #3420}

Greenfields (How Tedium and Tasteless the Hours): (4 refs. 1K Notes) {Roud #3385}

Greenhorn, The: (2 refs. <1K Notes) {Roud #8882}

Greenland (The Whaler's Song, Once More for Greenland We Are Bound): (5 refs.) {Roud #970}

Greenland Disaster (I), The: (4 refs. 11K Notes) {Roud #4080}

Greenland Disaster (II -- Sad Comes the News), The: (3 refs. <1K Notes) {Roud #6465}

Greenland Disaster (III -- Miscellaneous), The: (2 refs. <1K Notes) {Roud #V44707}

Greenland Fishing [Cross-reference]

Greenland Men, The: (1 ref.) {Roud #V29830}

Greenland Voyage, The, or, The Whale Fisher's Delight: (1 ref.) {Roud #V37548}

Greenland Whale Fishery, The [Laws K21]: (37 refs. 5K Notes) {Roud #347}

Greenmount Smiling Ann: (1 ref.) {Roud #4457}
Greenock Railway, The: (7 refs. <1K Notes) {Roud #5833}
Greens: (2 refs. <1K Notes) {Roud #4491}
Greense's Bonny Lass: (2 refs.) {Roud #6198}
Greenside Wakes Song, The: (1 ref.) {Roud #4585}
Greensleeves: (8 refs. 3K Notes) {Roud #V19581}
Greenwich Pensioner, The: (3 refs.) {Roud #17509}
Greenwood Laddie, The: (5 refs. <1K Notes) {Roud #2123}
Greenwood Siding, (The) [Cross-reference]
Greenwood Trees [Cross-reference]
Greer County [Cross-reference]
Greer County Bachelor, The [Cross-reference]
Greer's Grove: (1 ref. <1K Notes) {Roud #7004}
Greetings to the Sergeant: (1 ref.) {Roud #10540}
Gregorio Cortez: (1 ref.)
Grenadier and Lady [Cross-reference]
Grenadier and the Lady, The [Cross-reference]
Gresford Disaster, The: (4 refs.) {Roud #3089}
Grey Cat Kittled in Charlie's Wig, The: (5 refs. <1K Notes) {Roud #13024}
Grey Cock, The, or, Saw You My Father [Child 248]: (26 refs. 8K Notes) {Roud #179}
Grey Gooise And Gander, The [Cross-reference]
Grey Goose, The: (15 refs. <1K Notes) {Roud #11684}
Grey Hawk (I), The [Cross-reference]
Grey Hawk (II), The [Cross-reference]
Grey Mare, The [Cross-reference]
Grey North Sea, The: (1 ref. 2K Notes)
Grief Is a Knot: (4 refs. <1K Notes) {Roud #9803}
Grigor's Ghost: (1 ref. 4K Notes) {Roud #4600}
Grim Winter [Cross-reference]
Grimsby Lads, The: (1 ref. <1K Notes)
Grizzly Bear (Grizzely Bear): (5 refs. <1K Notes) {Roud #16673}
Grizzly Hogan: (1 ref. <1K Notes) {Roud #6518}
Grog Shop Door, The [Cross-reference]
Grog Tent We Got Tipsy In, The: (1 ref.)
Grog Time of Day (Fine Time of Day): (2 refs. 2K Notes)
Grogal McCree [Cross-reference]
Groggy Old Tailor, The [Cross-reference]
Grouchy Bill: (2 refs. <1K Notes) {Roud #6511}
Groun' Hawg [Cross-reference]
Ground for the Floor (I): (5 refs.) {Roud #1269}
Ground for the Floor (II): (3 refs. <1K Notes) {Roud #1269}
Ground Hog: (34 refs.) {Roud #3125}
Groundhog [Cross-reference]
Grounding of the Cabot Strait, The: (2 refs.) {Roud #25335}
Group of Jolly Cowboys, A [Cross-reference]
Grouse, Grouse, Grouse: (1 ref.) {Roud #10553}
Grousing [Cross-reference]
Groves of Blackpool, The: (2 refs. 1K Notes)
Groves of Blarney: (10 refs. 2K Notes) {Roud #V668}
Groves of Glanmire, The: (1 ref. <1K Notes)
Groyle Machree [Cross-reference]
Gruig Hill: (1 ref.) {Roud #18996}
Grumbler's Song, The [Cross-reference]
Gruver Meadows: (2 refs.) {Roud #22283}
Gude Wallace [Child 157]: (10 refs. 15K Notes) {Roud #75}
Gudeman, Ye're a Drunken Carle: (3 refs. <1K Notes) {Roud #13496}
Guerrilla Boy, The [Cross-reference]
Guerrilla Man, The [Cross-reference]

Guess I'll Eat Some Worms: (3 refs.) {Roud #12764}

Gui-Annee, La [Cross-reference]

Guid Coat o' Blue, The: (5 refs.) {Roud #6087}

Guid Guid Wife, The: (1 ref.)

Guid Nicht an' Joy Be Wi' You A': (4 refs. 1K Notes) {Roud #3936}

Guide Me, Oh Thou Great Jehovah: (4 refs. 6K Notes) {Roud #7103}

Guignolee, La [Cross-reference]

Guillannée, La (La Gui-Annee): (7 refs. <1K Notes)

Guilty Sea Captain, The [Cross-reference]

Guinea Negro Song: (2 refs. <1K Notes) {Roud #11800}

Guise o’ Tough, The: (3 refs. <1K Notes) {Roud #3800}

Guise of Tyrie, The: (4 refs. <1K Notes) {Roud #6106}

Gull Cove: (2 refs. <1K Notes) {Roud #26473}

Gull Decoy, The: (4 refs. 1K Notes) {Roud #9193}

Gum Shellac: (1 ref. <1K Notes) {Roud #2508}

Gum Tree Canoe, The: (18 refs. <1K Notes) {Roud #759}

Gum-Tree Canoe, The [Cross-reference]

Guine Tree Canoe, The [Cross-reference]

Gun Canecutter, The: (1 ref.)

Gunner and Boatswain, The: (1 ref. <1K Notes) {Roud #2852}

Gunner's Lament, The: (1 ref. 3K Notes) {Roud #29400}

Gunpowder Tea: (2 refs. <1K Notes) {Roud #11622}

Gustave Ohr: (2 refs. <1K Notes) {Roud #4099}

Gutboard Blues: (2 refs.)

Guy Fawkes: (2 refs. 1K Notes) {Roud #4974}

Guy Reed [Laws C9]: (9 refs. <1K Notes) {Roud #1968}

Guyandotte Bridge Disaster, The [Cross-reference]
Guye of Gisborne [Cross-reference]

Guysboro Song: (1 ref. <1K Notes) {Roud #1824}

Gwan Round, Rabbit: (1 ref.)

Gwine 'Round Dis Mountain: (1 ref. <1K Notes) {Roud #16311}

Gwine Down Jordan (I) [Cross-reference]

Gwine Down Jordan (II) [Cross-reference]

Gwine Down to Jordan [Cross-reference]

Gwine Follow: (1 ref. <1K Notes) {Roud #11841}

Gwine Ride Up in the Chariot [Cross-reference]

Gwine T' Res from All My Labuh [Cross-reference]

Gwine Tell-a My Lord, Daniel: (1 ref. <1K Notes) {Roud #5059}

Gwine Ter Jine de Band [Cross-reference]

Gwine to Live Humble to de Lord [Cross-reference]

Gwine to Run All Night [Cross-reference]

Gwine Up (Oh Yes, I'm Gwine Up) [Cross-reference]

Gwineter Harness in de Mornin' Soon: (1 ref.) {Roud #15569}

Gypsey Davey, The [Cross-reference]

Gypsies, The [Cross-reference]

Gypsy Countess, The [Cross-reference]

Gypsy Daisy [Cross-reference]

Gypsy Davy, The [Cross-reference]

Gypsy Girl, The [Cross-reference]

Gypsy Laddie, The [Child 200]: (128 refs. 6K Notes) {Roud #1}

Gypsy Maid, The (The Gypsy's Wedding Day) [Laws O4]: (23 refs. 1K Notes) {Roud #229}

Gypsy's Warning, The: (20 refs. <1K Notes) {Roud #1764 and 3761 and 6421}

Gypsy's Wedding Day, The [Cross-reference]

Gyteside Lass, The: (1 ref.) {Roud #3177}

H'Emmer Jane, The: (6 refs. 3K Notes) {Roud #4425}
Ha Mi Ow-mos En Gun Las (The Octopus): (1 ref.)

Ha, Ha, Ha: (1 ref. <1K Notes) {Roud #3638}

Ha'k 'E Angels [Cross-reference]

Haben Aboo an' a Banner: (3 refs. <1K Notes) {Roud #7275}

Habit, The [Cross-reference]

Habitant d'Saint-Barbe: (1 ref. <1K Notes)

Hackler from Grouse Hall, The: (1 ref. 3K Notes) {Roud #3035}

Had a Big Fight in Mexico [Cross-reference]

Had a Fine Sash: (1 ref. <1K Notes) {Roud #11361}

Had a Little Fight in Mexico [Cross-reference]

Had I the Tun Which Bacchus Used: (1 ref. <1K Notes)

Had I the Wyte [Cross-reference]

Haddie Massa an' Haddie Missie: (1 ref.)

Hag's Rant, The: (1 ref. <1K Notes)

Hagg Worm, The [Cross-reference]

Haggertys and Young Mulvanny, The: (1 ref.) {Roud #4559}

Haggis o' Dunbar, The: (3 refs. <1K Notes) {Roud #6477}

Hagmena Song [Cross-reference]

Hail Mary [Cross-reference]

Hail to the Oak, the Irish Tree!: (1 ref. <1K Notes)

Hail, Hail, The Gang's All Here: (2 refs. <1K Notes) {Roud #9639}

Hail, Smiling Morn!: (5 refs. <1K Notes) {Roud #1346}

Hail! Hail! Hail!: (1 ref. <1K Notes) {Roud #15240}

Hail! King of the Jews: (1 ref. <1K Notes)

Hainan's Waal: (2 refs. <1K Notes) {Roud #5991}

Hairs on Her Dicky Di Do, The: (2 refs.) {Roud #21469}

Hairst o' Rettie, The: (3 refs. 1K Notes) {Roud #3512}

Hairst, The: (1 ref.) {Roud #2167}
Hairy Capie: (1 ref. <1K Notes) {Roud #2581}
Hal-an-Tow: (7 refs. 4K Notes) {Roud #1520}
Halarvisa: (2 refs. <1K Notes)
Half Ahead Together: (1 ref. 2K Notes)
Half Crown, The: (2 refs. 2K Notes) {Roud #16988}
Half Door, The: (2 refs. <1K Notes) {Roud #5275}
Half Horse and Half Alligator [Cross-reference]
Half-Hitch, The [Laws N23]: (9 refs. <1K Notes) {Roud #1887}
Half-Past Ten: (6 refs.) {Roud #2856}
Halifax Explosion, The [Laws G28]: (4 refs. 22K Notes) {Roud #2724}
Hall's Lumber Crew: (2 refs. <1K Notes) {Roud #8841}
Halle-Lu: (1 ref. <1K Notes) {Roud #11625}
Hallelu, Hallelu: (1 ref.) {Roud #12009}
Hallelujah: (2 refs. <1K Notes) {Roud #7632}
Hallelujah Christian, The: (1 ref. <1K Notes) {Roud #13917}
Hallelujah, Bum Again [Cross-reference]
Hallelujah, I'm a Bum (I): (18 refs. 1K Notes) {Roud #7992}
Hallelujah, I'm a Bum (II): (1 ref. <1K Notes) {Roud #7992}
Ham Bone [Cross-reference]
Hambone: (2 refs. <1K Notes)
Hamborg, Du Schone Stadt (Hamburg, You Lovely Town) [Cross-reference]
Hamberger Viermaster, De [Cross-reference]
Hamburg, Du Schone Stadt (Hamburg, You Lovely Town): (2 refs.)
Hamburger Fair, The [Cross-reference]
Hame Came Our Gudeman [Cross-reference]
Hame to My Nancy [Cross-reference]
Hame, Dearie, Hame [Cross-reference]
Hame, Hame, Hame: (6 refs. 2K Notes)
Hamfat Man, The: (2 refs. <1K Notes)

Hamlet Wreck, The: (5 refs. 1K Notes) {Roud #6634}

Hammer Man: (1 ref.) {Roud #18764}

Hammer Ring: (4 refs. <1K Notes)

Hammerin' Song [Cross-reference]

Hammering: (2 refs. <1K Notes) {Roud #12264}

Hampshire Mummers' Carol (God Sent for Us the Sunday): (2 refs.) {Roud #1065}

Hampshire Mummers' Christmas Carol, The [Cross-reference]

Hancock Boys, The: (1 ref. <1K Notes) {Roud #4892}

Hand by Hand We Shall us Take [Cross-reference]

Hand Loom v PowerLoom: (1 ref.)

Hand Me Down My Walkin' Cane: (21 refs. <1K Notes) {Roud #11733}

Hand O'er Hand (I): (1 ref.)

Hand O'er Hand (II) [Cross-reference]

Handcart Song, The: (2 refs. <1K Notes) {Roud #4748}

Handcarts: (1 ref. <1K Notes) {Roud #10892}

Handful of Earth from Mother's Grave, A: (1 ref.) {Roud #16354}

Handful of Earth, A [Cross-reference]

Handsome Bill: (1 ref.) {Roud #6234}

Handsome Cabin Boy, The [Laws N13]: (18 refs. <1K Notes) {Roud #239}

Handsome Charlie's Sing Out: (2 refs.) {Roud #9161}

Handsome Collier Lad, The [Cross-reference]

Handsome Harry (II): (1 ref.) {Roud #21116}

Handsome Harry (The Sailor and the Ghost B) [Cross-reference]

Handsome Joan the Dairy Maid [Cross-reference]

Handsome John: (1 ref. <1K Notes) {Roud #6363}
Handsome Molly: (12 refs. 1K Notes) {Roud #454}
Handsome Sally: (1 ref. <1K Notes) {Roud #2370}
Handsome Sam [Cross-reference]
Handsome Shepherdess, The [Cross-reference]
Handsome Shone the Dairymaid [Cross-reference]
Handsome Young Airman, The [Cross-reference]
Handsome Young Farmer, The [Cross-reference]
Handsome Young Sailor, The [Cross-reference]
Handwriting on the Wall, The: (1 ref. 2K Notes) {Roud #7123}
Handy Bandy Barque, The [Cross-reference]
Handy Dandy (Handy Pandy, Andy Pany, Amos and Andy): (1 ref.) {Roud #19429}
Handy Pandy [Cross-reference]
Handy, Me Boys [Cross-reference]
Hang Down Your Head, Tom Dooley [Cross-reference]
Hang Me, Oh Hang Me (Been All Around This World): (13 refs. <1K Notes) {Roud #3416}
Hang on the Bell: (1 ref. 1K Notes)
Hange I wyl my nobyl bow vpon the grenewod bough [Cross-reference]
Hange-ed I Shall Be [Cross-reference]
Hanged I Shall Be [Cross-reference]
Hanging Johnny: (20 refs. <1K Notes) {Roud #2625}
Hanging of Charlie Birger: (8 refs. <1K Notes)
Hanging of Eva Dugan, The: (2 refs.)
Hanging of Sam Archer, The: (1 ref.)
Hanging on the Old Barbed Wire [Cross-reference]
Hanging Out the Linen Clothes [Cross-reference]
Hangman Johnnie [Cross-reference]
Hangman Tree, The [Cross-reference]
Hangman, Hangman [Cross-reference]
Hangman, Slack on the Line [Cross-reference]
Hangman, Slack Up Your Rope [Cross-reference]
Hangman, The [Cross-reference]
Hangman's Song, The [Cross-reference]
Hangman's Tree, The [Cross-reference]
Hangtown Gals: (3 refs.)
Hank! Hah! [Cross-reference]
Hanky, The [Cross-reference]
Hannah from Butte, Montana: (1 ref. <1K Notes) {Roud #9538}
Hannah Healy, the Pride of Howth: (2 refs. <1K Notes) {Roud #9773}
Hannah McKay (The Pride of Artikelly): (1 ref.) {Roud #13543}
Hannamaria: (1 ref. <1K Notes)
Hannibal Hope: (1 ref. <1K Notes)
Hans and Katrina: (2 refs.) {Roud #271}
Hanstead Boys [Cross-reference]
Hantoon, The: (1 ref. <1K Notes) {Roud #7351}
Hap an' Rowe [Cross-reference]
Hap and Row: (3 refs. <1K Notes) {Roud #7252}
Happy 'Tis, Thou Blind, for Thee [Cross-reference]
Happy Child, The: (1 ref. <1K Notes) {Roud #4657}
Happy Coon, The: (1 ref.) {Roud #11766}
Happy Country Lass [Cross-reference]
Happy Crook, The [Cross-reference]
Happy Days of Youth, The: (2 refs. <1K Notes) {Roud #6018}
Happy Family (I), The: (1 ref.)
Happy Family (II), The [Cross-reference]
Happy Frien'ship [Cross-reference]
Happy Friendship: (4 refs. 2K Notes) {Roud #21761}
Happy Green Shades of Duneane, The: (1 ref.)
Happy in Eternity [Cross-reference]
Happy Is the Miller [Cross-reference]
Happy Land (I Want Some Peas): (1 ref. <1K Notes)
Happy Land of Canaan, The: (4 refs. <1K Notes) {Roud #7705}
Happy Land, The [Cross-reference]
Happy Marriage, The: (1 ref.) {Roud #9464}
Happy Morning: (1 ref.) {Roud #11852}
Happy or Lonesome: (3 refs. <1K Notes) {Roud #11518}
Happy Pair, The [Cross-reference]
Happy Roon' the Ingle Bleezin': (1 ref.) {Roud #6025}
Happy Shamrock Shore, The [Cross-reference]
Happy Stranger, The [Cross-reference]
Happy Wanderer, The: (1 ref. <1K Notes)
Happy We Are All Together: (1 ref. <1K Notes) {Roud #3004}
Happy, Frisky Jim: (2 refs. <1K Notes) {Roud #7610}
Harbour Grace: (4 refs. <1K Notes) {Roud #2723}
Harbour Grace Affray: (1 ref. <1K Notes)
Harbour Le Cou: (7 refs. <1K Notes) {Roud #7297}
Harco Mine Tragedy: (1 ref.)
Hard of Hearing [Cross-reference]
Hard Rock Dann: (1 ref.)
Hard Time in Old Virginnie: (1 ref. <1K Notes)
Hard Time in Ole Virginny [Cross-reference]
Hard Times (II) [Cross-reference]
Hard Times (III) [Cross-reference]
Hard Times (IV) [Cross-reference]
Hard Times (V) [Cross-reference]
Hard Times and Old Bill: (1 ref. <1K Notes)

Hard Times at New Little River [Cross-reference]

Hard Times Come Again No More: (15 refs. 2K Notes) {Roud #2659}

Hard Times in Dixie: (1 ref.)

Hard Times in Mount Holly Jail [Cross-reference]

Hard Times in Ol' Virginia [Cross-reference]

Hard Times in Old Virginia: (2 refs.)

Hard Times in the Country [Cross-reference]

Hard Times in the Mill (I): (5 refs. <1K Notes)

Hard Times in the Mill (II): (4 refs. <1K Notes)

Hard Times of Old England, The: (4 refs. <1K Notes) {Roud #1206}

Hard Times/De Ole Sheep Done Know de Road [Cross-reference]

Hard to Be a Nigger: (4 refs.) {Roud #15555}

Hard to Rise Again: (1 ref.)

Hard Traveling: (6 refs.) {Roud #13926}

Hard Travellin [Cross-reference]

Hard Trials: (2 refs. <1K Notes) {Roud #7554}

Hard Up [Cross-reference]

Hard Up and Broken Down: (1 ref. <1K Notes) {Roud #7446}

Hard Working Miner (II), The [Cross-reference]

Hard Working Miner, The: (3 refs.)

Hard-Working Miner, The [Cross-reference]

Hard, Ain't It Hard [Cross-reference]

Hard, Hard Times [Cross-reference]

Hardest Bloody Job I Ever Had, The [Cross-reference]

Harding Campaign Song: (1 ref.)

Harding's Defeat: (1 ref. 1K Notes) {Roud #3603}

Hardly Think I Will [Cross-reference]
Hardtack and a Half, A: (1 ref.) {Roud #27502}

Hardy Sons of Dan, The: (2 refs. <1K Notes) {Roud #17895}

Hardyknute: (5 refs. <1K Notes) {Roud #8180}

Hare Hunting Song [Cross-reference]

Hare of Kilgrain, The: (1 ref. <1K Notes) {Roud #2883}

Hare's Dream, The: (1 ref. <1K Notes) {Roud #3574}

Hare's Lament, The: (1 ref.) {Roud #5985}

Hares in the Old Plantations [Cross-reference]

Hares on the Mountain: (16 refs. <1K Notes) {Roud #329}

Hark from the Tomb: (2 refs. <1K Notes) {Roud #7563}

Hark Niebour here [Cross-reference]

Hark the Robbers: (1 ref.) {Roud #13172}

Hark, Hark, the Dogs Do Bark: (4 refs. <1K Notes) {Roud #19689}

Hark, How All the Welkin Rings [Cross-reference]

Hark, Sweet Maid, the Trumpet's Sound: (1 ref.)

Hark! Listen to the Trumpeters: (4 refs. <1K Notes) {Roud #15230}

Hark! The Herald Angels Sing: (9 refs. 3K Notes) {Roud #8337}

Harlaw [Cross-reference]

Harm Link [Cross-reference]

Harmless Young Jim: (2 refs.) {Roud #9968}

Harness up Yo' Hoses: (1 ref. <1K Notes) {Roud #11748}

Harp of Erin (I), The [Cross-reference]

Harp of Old Erin, The: (1 ref. <1K Notes)

Harp of Tara, The [Cross-reference]

Harp on a Willow [Cross-reference]

Harp on the Willow, The: (1 ref. <1K Notes) {Roud #7576}

Harp or Lion: (1 ref. <1K Notes) {Roud #9763}

Harp That Once Through Tara's Halls, The: (20 refs. <1K Notes) {Roud #13392}
Harpin' Mannie, The [Cross-reference]

Harpkin [Cross-reference]

Harrison Brady [Cross-reference]

Harrison Campaign Song: (1 ref. <1K Notes) {Roud #7840}

Harrison Town: (3 refs. <1K Notes) {Roud #4095}

Harrowing Time: (4 refs.) {Roud #5587}

Harry Bahel [Cross-reference]

Harry Bail [Cross-reference]

Harry Bale (Dale, Bail, Bell) [Laws C13]: (14 refs. <1K Notes) {Roud #2217}

Harry Dunn (The Hanging Limb) [Laws C14]: (18 refs.) {Roud #639}

Harry Dunne [Cross-reference]

Harry Flood's Election Song: (1 ref. 1K Notes) {Roud #9770}

Harry Hayward Song, The: (4 refs. 25K Notes) {Roud #22300}

Harry Lumsdale's Courtship: (4 refs. 1K Notes) {Roud #6186}

Harry Lumsden [Cross-reference]

Harry Lyle's Last Train Ride: (1 ref.) {Roud #7127}

Harry Newell [Cross-reference]

Harry Orchard: (2 refs. 36K Notes) {Roud #4105}

Harry Saunders [Cross-reference]

Harry the Tailor: (5 refs.) {Roud #1465}

Harry's Courtship: (1 ref.) {Roud #2470}

Hartford Wreck, The: (3 refs. <1K Notes) {Roud #4136}

Harvard Student, The (The Pullman Train): (6 refs. 2K Notes) {Roud #7617}

Harvest: (1 ref.) {Roud #25767}

Harvest Home (Ill). The: (3 refs. 1K Notes) {Roud #1294}

Harvest Home Song (I): (9 refs. <1K Notes) {Roud #310}

Harvest Home Song (IV -- Your Hay Is Mow'd): (2 refs. 1K Notes) {Roud #310}

Harvest Home, The: (3 refs. <1K Notes) {Roud #5595}
Harvest is Ower, The [Cross-reference]

Harvest Shearin', The: (1 ref.) {Roud #1301}

Harvest Song (I): (1 ref.) {Roud #2471}

Harvest Song (II) [Cross-reference]

Harvest Song (III) [Cross-reference]

Harvest Song, A [Cross-reference]

Harvey Duff: (1 ref. 2K Notes)

Harvey Logan [Laws E21]: (7 refs. 16K Notes) {Roud #2250}

Harwich Naval Force Song: (1 ref. 1K Notes)

Has Anyone Seen the Colonel? [Cross-reference]

Haselbury Girl, The (The Maid of Tottenham, The Aylesbury Girl): (6 refs. <1K Notes) {Roud #364}

Hash o' Bennygak (Hash o' Benagoak): (1 ref.) {Roud #1527}

Hat McGinnis Wore, The: (1 ref. <1K Notes) {Roud #22613}

Hat Me Father Wore, The [Cross-reference]

Hat Me Old Man Wore, The: (1 ref.)

Hat My Father Wore, The: (9 refs. 2K Notes) {Roud #4796}

Hat Ned Kelly Wore, The: (1 ref. <1K Notes) {Roud #22612}

Hateful Mary Ann: (1 ref.) {Roud #6564}

Hattie Belle [Cross-reference]

Hatton Woods [Cross-reference]

Haud Awa, Bide Awa: (2 refs.) {Roud #6251}

Haud Awa' Frae Me Donald (I): (2 refs. <1K Notes) {Roud #6133}

Haud Awa’ Frae Me Donald (II): (1 ref.) {Roud #8719}

Haughies o' Indego, The: (1 ref. <1K Notes) {Roud #6058}

Haughs O Cromdale [Cross-reference]

Haughs o Newe, The: (2 refs.) {Roud #6781}

Haughs o' Cromdale, The: (13 refs. 4K Notes) {Roud #5147}

Haughs o' Garty, The: (1 ref. <1K Notes) {Roud #6070}
Haul 'Em Away [Cross-reference]
Haul 'Er Away (Little Sally Racket): (3 refs. <1K Notes)
Haul Am Day: (1 ref. <1K Notes)
Haul Away, Boys, Haul Away: (2 refs. <1K Notes)
Haul Away, Haul Away [Cross-reference]
Haul Away, I'm a Rollin' King [Cross-reference]
Haul Away, Joe: (22 refs. 1K Notes) {Roud #809}
Haul Away, My Rosy [Cross-reference]
Haul Away, Old Fellow, Away: (2 refs. <1K Notes)
Haul Him High-O! [Cross-reference]
Haul in Your Bowline [Cross-reference]
Haul in Your Towline [Cross-reference]
Haul on th' Bowlin' [Cross-reference]
Haul on the Bo'line [Cross-reference]
Haul on the Bowlin': [Cross-reference]
Haul on the Bowline: (25 refs. 2K Notes) {Roud #652}
Haul the Alabama Bowline [Cross-reference]
Haul the Bowline [Cross-reference]
Haul, Haul, Haul, Boys: (1 ref. <1K Notes)
Hauling Logs on the Maniwaki: (1 ref.) {Roud #4384}
Hauling Wood to Bangor: (1 ref.) {Roud #12475}
Haunted Falls [Cross-reference]
Haunted Hunter, The: (1 ref.) {Roud #11521}
Haunted Road Blues [Cross-reference]
Haunted Wood: (4 refs. 26K Notes) {Roud #5503}
Hava Nagila: (1 ref. 1K Notes)
Have a Good Stare [Cross-reference]
Have a Little Banjo Beating [Cross-reference]
Have Courage My Boy to Say No: (3 refs.) {Roud #5263}

Have Two Prisoners Here in Jail: (1 ref.) {Roud #12437}

Have You Any Bread and Wine (English Soldiers, Roman Soldiers): (9 refs. 1K Notes) {Roud #8255}

Have You Ever Ever Ever [Cross-reference]

Have You Heard Geography Sung?: (1 ref. <1K Notes)

Have You Not Heard (Our Dear Savior's Love): (1 ref.) {Roud #2116}

Have You Not Heard of Our Dear Savior's Love [Cross-reference]

Have You Seen My Baby: (1 ref. <1K Notes)

Have you seen my love pass by [Cross-reference]

Have You Seen the Sha?: [Cross-reference]

Have you stopped to think when the hearse goes by [Cross-reference]

Haven of Rest, The: (2 refs. <1K Notes) {Roud #4727}

Haw low, here we go! [Cross-reference]

Hawai‘i Aloha (Beloved Hawaii): (1 ref.)

Hawco, the Hero: (3 refs. <1K Notes) {Roud #7298}

Hawg Foot: (1 ref.) {Roud #13914}

Hawk and the Crow, The [Cross-reference]

Hawke's Engagement [Cross-reference]

Hawkie [Cross-reference]

Hawkie Is a Schemin' Bird: (1 ref.)

Hawking: (1 ref.)

Hawks and Chickens [Cross-reference]

Hawks and Chickens Play [Cross-reference]

Haws o' Cromdale, The [Cross-reference]

Hawthorn Bush, The [Cross-reference]

Hawthorn Green, The: (7 refs. <1K Notes) {Roud #1072}

Hawthorn Tree (II), The [Cross-reference]

Hawthorne Tree (I), The [Cross-reference]
Hawwer reche (Raking Oats): (1 ref.)

Hay Marshall [Cross-reference]

Hay-o-My-Lucy-o: (1 ref.) {Roud #7895}

Hayes Campaign Song [Cross-reference]

Hayes's Band: (1 ref.)

Haymaker's Jig [Cross-reference]

Haymakers, The [Cross-reference]

Haymaking Courtship [Cross-reference]

Hayseed (I): (2 refs. <1K Notes) {Roud #12498}

Hayseed (II), The [Cross-reference]

Hayseed Like Me, A: (7 refs. <1K Notes) {Roud #12497}

Hazel Rung, The [Cross-reference]

Hazelbury Girl, The [Cross-reference]

He Ain't Gonna Jump No More: (1 ref.) {Roud #29393}

He Arose from the Dead: (8 refs. <1K Notes)

He Brought Me from a Long, Long Way: (1 ref.) {Roud #18153}

He Came from the North: (1 ref.) {Roud #6548}

He Comes Down Our Alley [Cross-reference]

He Courted Her in the Month of June [Cross-reference]

He Hey, Why Do We Pay?: (1 ref. <1K Notes) {Roud #27883}

He Is Coming to Us Dead [Cross-reference]

He Is King of Kings: (2 refs. <1K Notes) {Roud #11961}

He Knows: (1 ref.) {Roud #16302}

He Lies in the American Land: (6 refs. 1K Notes)

He Lookit Up into Her Face: (1 ref.) {Roud #7235}

He Mele No Kane (The Water of Kane): (1 ref.)

He Never Came Back: (8 refs.) {Roud #4948}

He Never Said a Mumbalin' Word [Cross-reference]
He Never Went Back on the Poor  [Cross-reference]

He Ngeri (A Jeering Song): (1 ref.)

He Plays Comic Music Across the Broadgate: (1 ref. <1K Notes) {Roud #7277}

He Plowed the Lowlands Low  [Cross-reference]

He Rambled  [Cross-reference]

He Rode the Strawberry Roan  [Cross-reference]

He Set Me Free: (2 refs. 1K Notes)

He Swore by the Toenails of Moses: (1 ref. <1K Notes) {Roud #13563}

He That Will Not Merry Be  [Cross-reference]

He That Will Not Merry, Merry Be: (5 refs. <1K Notes) {Roud #615}

He Took Her by the Lily-White Hand: (1 ref.)

He Wanted to B in Arkansas  [Cross-reference]

He Was a Friend of Mine: (2 refs. <1K Notes)

He Was a Travelling Man  [Cross-reference]

He Was Boasting of His Shearing: (1 ref.)

He Was Standing by the Window  [Cross-reference]

He Wears a Bonnet for a Hat: (3 refs. 1K Notes) {Roud #6210}

He-Back, She-Back  [Cross-reference]

He'd Be There: (1 ref.)

He'll Never Fly Home Again: (1 ref. 3K Notes) {Roud #29399}

He'll Never March Again  [Cross-reference]

He's a Battle Axe  [Cross-reference]

He's a Bonnie, Blue-Eyed Laddie: (1 ref.)

He's a Dark Man: (1 ref. <1K Notes) {Roud #3869}

He's a Fine Man, Johnnie Gollacher: (1 ref. <1K Notes) {Roud #6179}

He's a Ragtime Soldier: (1 ref.) {Roud #10506}

He's Comin' Here  [Cross-reference]

He's Comin' This Away: (2 refs.)
He's Coming to Us Dead

He's Going Away for to Stay a Little While

He's Gone Away

He's Got No Courage In Him

He's Got the Money Too: (3 refs. <1K Notes) {Roud #7827}

He's Got the Whole World in His Hand(s): (6 refs.) {Roud #7501}

He's My Rock, My Sword, and Shield: (4 refs. <1K Notes)

He's Nae Very Bonnie: (1 ref. <1K Notes) {Roud #13587}

He's Owre the Hills, an' He's Whistlin' Bonny: (1 ref.) {Roud #6840}

He's the Lily of the Valley: (2 refs. <1K Notes) {Roud #12146}

He's the Man for Me: (1 ref. <1K Notes)

Head, Shoulder, Baby: (1 ref.)

Healin' Waters: (1 ref.) {Roud #15564}

Health to All True-Lovers, A

Health to the Company, A (Come All My Old Comrades): (12 refs. <1K Notes) {Roud #1801}

Hear de Angels Singin' [Cross-reference]

Hear de Lambs a-Cryin' [Cross-reference]

Hear Dem Bells!: (1 ref.)

Hear that Rumbling: (2 refs.) {Roud #11895}

Hear the Angels Singing: (1 ref.) {Roud #15272}

Hear the Lambs a-Crying: (2 refs. 2K Notes) {Roud #12257}

Hearken, Hearken: (2 refs. <1K Notes) {Roud #6288}

Hearken, hearken, and I will tell you [Cross-reference]

Hearken, Ladies, and I Will Tell You [Cross-reference]

Hearse Song (I), The

Hearse Song (II), The: (1 ref. <1K Notes) {Roud #15546}

Heart Cry from the West, A: (1 ref.) {Roud #26492}

Heart of Oak: (6 refs. 1K Notes)
Heart that Forms for Love, A: (1 ref. <1K Notes) {Roud #7367}
Hearts Like Doors Can Ope' With Ease: (2 refs. <1K Notes)
Hearts Like Doors Will Open With Ease [Cross-reference]
Hearts of Gold: (3 refs.) {Roud #2022}
Hearts of Oak [Cross-reference]
Hearts of Oak (II -- A New Sea Song): (2 refs.) {Roud #22234}
Heathen Chinese, The: (2 refs. 3K Notes) {Roud #15777}
Heather Down the Moor (Among the Heather; Down the Moor): (6 refs. <1K Notes) {Roud #375}
Heather Jock: (5 refs. <1K Notes) {Roud #2339}
Heathery Hills, The: (1 ref. <1K Notes) {Roud #5295}
Heave and Go, My Nancy O: (1 ref. <1K Notes)
Heave Away (I) [Cross-reference]
Heave Away (II) [Cross-reference]
Heave Away (III) [Cross-reference]
Heave Away (IV): (1 ref.) {Roud #27503}
Heave Away Cheerily: (3 refs. <1K Notes) {Roud #932}
Heave Away My Johnnies [Cross-reference]
Heave Away, Boys, Heave Away (I): (2 refs. 1K Notes)
Heave Away, Boys, Heave Away (II): (1 ref. <1K Notes)
Heave Away, Me Johnnies: (10 refs. <1K Notes) {Roud #616}
Heave Away, My Johnny (I) [Cross-reference]
Heave Away, My Johnny (II) [Cross-reference]
Heave Her Up and Bust Her: (1 ref.) {Roud #19894}
Heave on the Trawl (The Smacksman): (2 refs.) {Roud #1788}
Heave, My Boys, Away: (1 ref. <1K Notes)
Heaven Bell a-Ring: (2 refs.) {Roud #12065}
Heaven Bells Are Ringing (I): (2 refs. <1K Notes) {Roud #22634}
Heaven Bells Are Ringing (II): (1 ref. <1K Notes)
Heaven Bells Are Ringing In My Soul: (1 ref.)

Heaven Bells, The: (1 ref.) {Roud #12040}

Heaven is a Beautiful Place (I): (2 refs. <1K Notes) {Roud #11830}

Heaven is a Beautiful Place (II): (1 ref. <1K Notes) {Roud #11830}

Heaven Is Shining, The: (1 ref. <1K Notes) {Roud #15223}

Heaven's a Long Way Off: (1 ref. <1K Notes)

Heaven's My Home: (1 ref.) {Roud #5025}

Heavenly Aeroplane, The: (2 refs.) {Roud #7384}

Heavenly Sunlight (Heavenly Sunshine): (1 ref. <1K Notes)

Heavy-Hipped Woman (Black Gal II): (2 refs. <1K Notes) {Roud #6714}

Heavy, Heavy Hangs Over Your Head: (1 ref. <1K Notes) {Roud #19434}

Heber Springs Tornado [Cross-reference]

Hebrew Children, The [Cross-reference]

Hech hiegh Durham [Cross-reference]

Hech, Hey, Lowrie lay [Cross-reference]

Hecketty Pecketty: (1 ref. <1K Notes) {Roud #3459}

Hecklin' Kame, The: (1 ref. <1K Notes) {Roud #13079}

Hector MacDonald: (1 ref. 5K Notes) {Roud #5774}

Hector Protector: (3 refs. 2K Notes) {Roud #20151}

Hedgehog, The [Cross-reference]

Hedger and Ditcher [Cross-reference]

Hedger, The [Cross-reference]

Heel and Toe Polka: (1 ref.) {Roud #7932}

Heelin' Bill: (1 ref. <1K Notes)

Heenan and Sayers [Laws H20]: (17 refs. 5K Notes) {Roud #2148}

Heezh Ba [Cross-reference]

Heifer, The: (1 ref. <1K Notes) {Roud #13347}

Heigh Me Know: (1 ref.)
Heigh-Ho-Diddle-Um-De-A [Cross-reference]
Heigh-ho, Sing Ivy [Cross-reference]
Heights at Alma, The [Cross-reference]
Heights of Alma (I), The [Laws J10]: (21 refs. 17K Notes) {Roud #830}
Heir of Lin, The [Cross-reference]
Heir of Linne (I), The [Child 267]: (17 refs. 1K Notes) {Roud #111}
Heir of Linne (II), The: (4 refs. 9K Notes) {Roud #111}
Helen an' Edwin [Cross-reference]
Helen and Edwin: (1 ref.) {Roud #15102}
Helen of Kirconnell: (10 refs. <1K Notes) {Roud #8191}
Helg yn Dreean [Cross-reference]
Heligoland: (1 ref. <1K Notes) {Roud #27870}
Hell & Texas Song [Cross-reference]
Hell and Heaven (I've Been Buked and I've Been Scorned): (2 refs.) {Roud #15565}
Hell and Texas [Cross-reference]
Hell Broke Loose in Georgia: (2 refs.) {Roud #13955}
Hell in Texas: (9 refs. <1K Notes) {Roud #5104}
Hell-Bound Train, The: (17 refs. <1K Notes) {Roud #5103}
Hello Girls [Cross-reference]
Hello Ma Baby: (2 refs. <1K Notes)
Hello Stranger: (2 refs.) {Roud #15144}
Hello, Central, Give Me Heaven: (3 refs.) {Roud #4336}
Hello, Hello Sir: (1 ref.) {Roud #19189}
Hello, Hello, Who's Your Lady Friend?: (1 ref.)
Hello, My Boy, Not I [Cross-reference]
Hello, Somebody: (2 refs.) {Roud #9441}
Help Me Drive: (1 ref.)
Help Me to Raise Them: (6 refs. 9K Notes) {Roud #17300}
Helstone Furry-Day Song, The [Cross-reference]

Hembrick Town [Cross-reference]

Hemp-seed I Set [Cross-reference]

Hempseed I Set (Divination Rhyme): (2 refs.) {Roud #19644}

Hempseed, I Sow Thee [Cross-reference]

Hen and Duck [Cross-reference]

Hen and the Duck, The: (2 refs.) {Roud #3712}

Hen Cackle: (20 refs. <1K Notes) {Roud #11058}

Hen's March, The: (1 ref. <1K Notes) {Roud #13044}

Henhouse Door (Who Broke the Lock?): (15 refs. <1K Notes)

Hennessy Murder, The: (2 refs. <1K Notes) {Roud #4128}

Henpecked Man, The: (1 ref. <1K Notes) {Roud #13148}

Henry [Cross-reference]

Henry and His Maryanne [Cross-reference]

Henry and Mary Ann (Henry the Sailor Boy): (6 refs. <1K Notes) {Roud #2284}

Henry and Nancy: (2 refs.) {Roud #9943}

Henry and Ruth [Cross-reference]

Henry and Servilla: (1 ref. <1K Notes)

Henry Clay Beattie (I): (2 refs. 1K Notes) {Roud #13147}

Henry Clay Beattie (II): (1 ref. <1K Notes) {Roud #13147}

Henry Clay Songs: (5 refs. 5K Notes) {Roud #4495}

Henry Connor of Castledawson [Cross-reference]

Henry Connors [Laws M5]: (7 refs.) {Roud #1909}

Henry Downs: (1 ref. <1K Notes)

Henry Green (The Murdered Wife) [Laws F14]: (17 refs. <1K Notes) {Roud #693}

Henry Green of Troy [Cross-reference]

Henry III and the Archbishop of Canterbury [Cross-reference]

Henry Joy: (1 ref. <1K Notes)
Henry Joy McCracken (I): (4 refs. 4K Notes) {Roud #3008}
Henry Joy McCracken (II): (1 ref. <1K Notes)
Henry K. Sawyer [Laws G5]: (5 refs. <1K Notes) {Roud #3249}
Henry Lee [Cross-reference]
Henry Martin [Cross-reference]
Henry Martyn [Child 250]: (44 refs. 2K Notes) {Roud #104}
Henry Munroe: (1 ref. 2K Notes)
Henry Orrison [Cross-reference]
Henry Stewart: (1 ref. <1K Notes) {Roud #2773}
Henry the Sailor Boy [Cross-reference]
Henry V and the King of France [Cross-reference]
Henry Was a High-Learnt Man [Cross-reference]
Henry, My Son [Cross-reference]
Henry's Downfall [Cross-reference]
Henry's Tribute [Cross-reference]
Henry's Worry Blues: (1 ref. <1K Notes)
Her Age It Was Red: (3 refs.) {Roud #7014}
Her Bonny Blue E'e: (1 ref. <1K Notes) {Roud #13336}
Her Bright Smile Haunts Me Still: (8 refs.) {Roud #4353}
Her Bright Smiles Haunt Me Still [Cross-reference]
Her Hair Was Like the Raven's Wing: (1 ref. <1K Notes) {Roud #6155}
Her Hair Was o' a Darkish Brown: (1 ref. <1K Notes) {Roud #6797}
Her Mantle So Green [Cross-reference]
Her Name Was Lil [Cross-reference]
Her Servant Man [Cross-reference]
Her Sweetheart [Cross-reference]
Her White Bosom Bare [Cross-reference]
Herd Laddie o the Glen: (1 ref.) {Roud #5128}
Herd Laddie, The (The Herdie): (3 refs. <1K Notes) {Roud #5594}

Herd Laddie's Lament: (1 ref.) {Roud #5596}

Herdie Derdie: (2 refs. <1K Notes) {Roud #5947}

Herdie, The [Cross-reference]

Herding Lambs Amongst the Heather [Cross-reference]

Here Are the Lady's Knives and Forks: (3 refs.) {Roud #19714}

Here Are Two Dukes [Cross-reference]

Here Around the Ingle Bleezing [Cross-reference]

Here at Thy Table, Lord, We Meet: (2 refs. <1K Notes)

Here beside dwelleth a rich barons doughter [Cross-reference]

Here Beside Dwells a Rich Baron's Daughter (The Juggler): (7 refs. <1K Notes)

Here Come Four Dukes A-Riding [Cross-reference]

Here Come I John Funny: (1 ref.)

Here Come I, old Father Christmas [Cross-reference]

Here Come Three Dukes A-Riding [Cross-reference]

Here Come Three Kings A-Riding [Cross-reference]

Here Come Three Merchants Riding [Cross-reference]

Here Comes a Duke [Cross-reference]

Here Comes a Duke A-Riding [Cross-reference]

Here Comes a Lusty Wooer: (2 refs.) {Roud #13184}

Here comes a poor woman from baby-land [Cross-reference]

Here Comes a Queen from Dover: (2 refs.) {Roud #7897 and 7038}

Here Comes Solomon and All His Glory: (3 refs. <1K Notes) {Roud #13203}

Here Comes Someone A-Roving [Cross-reference]

Here Comes Susie: (1 ref. <1K Notes) {Roud #16803}

Here Comes the Teacher: (1 ref.) {Roud #19422}

Here Comes Three Lawyers [Cross-reference]

Here Comes Uncle Jesse: (1 ref.) {Roud #18726}
Here Comes Uncle Jessie [Cross-reference]

Here Goes a Bluebird [Cross-reference]

Here I Am Amongst You: (1 ref.) {Roud #5278}

Here I Brew and Here I Bake: (1 ref.)

Here I Stand All Ragged and Dirty [Cross-reference]

Here Is a Lady from Barbaree [Cross-reference]

Here Is a Letter, Fair Susannah: (1 ref. <1K Notes) {Roud #6830}

Here Is the Church: (5 refs. <1K Notes) {Roud #16226}

Here Is to Sweet Ireland: (1 ref. <1K Notes)

Here Lies de Body uv Po' Little Ben: (1 ref.) {Roud #11779}

Here Sits the Queen of England: (1 ref.)

Here Stands an Old Maid Forsaken: (1 ref.) {Roud #8065?}

Here We Are Again: (1 ref.) {Roud #10778}

Here We Come (Jamestown, Virginia): (3 refs.) {Roud #19436}

Here We Come A-Wassailing: (11 refs. <1K Notes) {Roud #209}

Here We Come A-Whistling [Cross-reference]

Here We Come Gathering Nuts in May [Cross-reference]

Here We Come with a Dan, Dan, Dan ("Riding the Stang" verse): (1 ref. <1K Notes)

Here We Dance Lubin Loo [Cross-reference]

Here We Go Gathering Nuts and May [Cross-reference]

Here We Go Gathering Nuts in May [Cross-reference]

Here We Go in a Ring [Cross-reference]

Here We Go in Mourning: (1 ref.) {Roud #7871}

Here We Go Looby Loo [Cross-reference]

Here We Go Looby Lou [Cross-reference]

Here We Go Round a Jinga-ring [Cross-reference]

Here We Go Round the Jing-a-ring [Cross-reference]

Here We Go Round the Mulberry Bush: (13 refs. <1K Notes) {Roud #7882}
Here We Go Round the Strawberry Bush [Cross-reference]
Here We Go Up (Hey My Kitty): (7 refs. <1K Notes) {Roud #3748}
Here We Go Up, Up [Cross-reference]
Here We Go Zootie-O (Zoodiac): (1 ref.) {Roud #24170}
Here We Have Two Prisoners in Jail [Cross-reference]
Here, Jola, Here: (1 ref.)
Here, Rattler, Here [Cross-reference]
Here's a Chorus: (1 ref. <1K Notes)
Here's a Health to All Good Lasses: (5 refs. <1K Notes) {Roud #1235}
Here's a Health To All True Lovers [Cross-reference]
Here's a Health to King George: (1 ref.) {Roud #1232}
Here's a Health to Lord Ronald MacDonald: (1 ref.) {Roud #6224}
Here's a Health to My Molly: (1 ref.) {Roud #6996}
Here's a Health to Our Sailors: (1 ref.) {Roud #6839}
Here's a Health Unto our Maister [Cross-reference]
Here's a Poor Widow [Cross-reference]
Here's a Poor Widow from Sandiland [Cross-reference]
Here's a Prisoner We Have Got [Cross-reference]
Here's a Thing: (1 ref.)
Here's Adieu to All Judges and Juries: (8 refs. <1K Notes) {Roud #300}
Here's Adieu to Old England: (2 refs.) {Roud #9941}
Here's an Oul' Widow [Cross-reference]
Here's Away to the Downs: (1 ref.) {Roud #1243}
Here's First to Those Farmers: (1 ref. <1K Notes) {Roud #876}
Here's Luck to All My Cocks and Hens [Cross-reference]
Here's My Sister Betsy [Cross-reference]
Here's Sulky Sue: (2 refs.) {Roud #19754}
Here's Tae the Kaim and the Brush: (1 ref.) {Roud #6838}
Here's the Church, and Here's the Steeple [Cross-reference]

Here's the Rosebud in June [Cross-reference]

Here's the Tender Coming: (3 refs.) {Roud #3174}

Here's Three Beggars [Cross-reference]

Here's to a Long Life: (1 ref.)

Here's to the Army and Navy: (1 ref.)

Here's to the Black Watch: (2 refs. <1K Notes) {Roud #5798}

Here's to the Devil, With His Wooden Pick and Shovel [Cross-reference]

Here's to the Good Old Beer [Cross-reference] {Roud #17004}

Here's to the Good Old Brandy, Drink It Down [Cross-reference]

Here's to the Grog (All Gone for Grog): (11 refs. <1K Notes) {Roud #475}

Here's to Ye A' and a Happy New Year: (1 ref.) {Roud #6074}

Here's to You As Good As You Are (The Bullockies' Toast): (1 ref.) {Roud #22622}

Here's Your Mule: (1 ref. <1K Notes)

Herefford and Norfolke [Cross-reference]

Hereford and Norfolk [Cross-reference]

Herlong's Train: (2 refs. <1K Notes) {Roud #5017}

Hermit of Killarney, The: (1 ref. <1K Notes)

Hermit of St. Kilda, The: (1 ref. 2K Notes) {Roud #12994}

Hermit, The: (1 ref.)

Hermitage Castle: (1 ref. <1K Notes) {Roud #21744}

Hero of the Coast: (1 ref.)

Herod and the Cock [Cross-reference]

Heroes, British Heroes: (2 refs.)

Herring Gibbers, The: (3 refs. <1K Notes) {Roud #667}

Herring in Salt, A: (4 refs. 1K Notes) {Roud #6138}

Herring Loves the Moonlight, The (The Dreg Song): (3 refs. 2K Notes) {Roud #8628?}
Herring, The  [Cross-reference]

Herring's Head, The  [Cross-reference]

Herrings' Heads  [Cross-reference]

Hesitation Blues: (18 refs. <1K Notes) {Roud #11765}

Hesleys, The: (1 ref.)

Hevey's Mare: (1 ref. <1K Notes)

Hewery, Hiery, Hackery, Heaven: (1 ref.)

Hexhamshire Lass, The: (2 refs. <1K Notes) {Roud #3182}

Hey a Rose Malindey  [Cross-reference]

Hey Arise and Come Along: (1 ref. <1K Notes) {Roud #2317}

Hey Baby Right Away: (1 ref.)

Hey Betty Martin: (4 refs.) {Roud #15418}

Hey Bonnie Laddie, Mount and Go: (6 refs. 2K Notes) {Roud #3860}

Hey Bonnie May, wi' Yer True Lovers Gay: (2 refs. <1K Notes) {Roud #12968}

Hey Diddle Diddle: (3 refs. 1K Notes) {Roud #19478}

Hey Diddle Diddle, the Cat and the Fiddle  [Cross-reference]

Hey Donal, How Donal: (1 ref. <1K Notes) {Roud #6258}

Hey Down Derry  [Cross-reference]

Hey Everybody: (1 ref.) {Roud #19953}

Hey for the Birds o Benothie: (1 ref.) {Roud #18041}

Hey Hey Watanay  [Cross-reference]

Hey How Johnny Lad: (4 refs. <1K Notes) {Roud #7148}

Hey how Johnny lad, ye're no sae kind's ye sud hae been  [Cross-reference]

Hey Li Lee Li Lee  [Cross-reference]

Hey Lilee Lilee Lo  [Cross-reference]

Hey Little Lassie: (1 ref. <1K Notes) {Roud #13503}

Hey Lizzie Lass: (2 refs.) {Roud #6195}

Hey Nevuh, Looka Dey: (1 ref. <1K Notes)
Hey Rube [Cross-reference]
Hey the Bonnie Breistknots [Cross-reference]
Hey the Mantle!: (1 ref.) {Roud #8149}
Hey the Rose and the Lindsay, O [Cross-reference]
Hey Tutti Taitie: (1 ref.) {Roud #8687}
Hey Wi' the Rose and the Lindsay, O [Cross-reference]
Hey Willie Wine [Cross-reference]
Hey You Copycat: (1 ref.)
Hey, Bonnie Lassie [Cross-reference]
Hey, Boys! Up Go We!: (1 ref.)
Hey, Boys! Up Go We! (Australian): (1 ref.)
Hey, Bully Monday: (1 ref. <1K Notes)
Hey, Ho, Nobody Home: (2 refs.)
Hey, Jock ma Cuddy!: (4 refs. <1K Notes)
Hey, Rufus: (1 ref.) {Roud #10994}
Hey, Shoo All the Birds (Bird Scarer's Cry) [Cross-reference]
Hey, Then, Up Go We (Hey Boys Up Go We): (3 refs. <1K Notes) {Roud #V19592}
Hey! John Barleycorn [Cross-reference]
Hey, My Kitten [Cross-reference]
Hi For the Beggarman [Cross-reference]
Hi Ho Jerum: (4 refs. <1K Notes) {Roud #4571}
Hi Rinky Dum [Cross-reference]
Hi Tak the Bonnie Lassie [Cross-reference]
Hi Yo Boat Row [Cross-reference]
Hi Yo Dinkum Darkey: (1 ref.) {Roud #16295}
Hi-ne-mah Toy: (1 ref.)
Hi, Bara Manishee: (1 ref.) {Roud #6330}
Hibberty Bibberty: (1 ref.)
Hibernia's Lovely Jane [Cross-reference]
Hibernia's Lovely Jean: (1 ref.) {Roud #4385}
Hicarmichael: (1 ref.) {Roud #6981}
Hick's Farewell [Cross-reference]
Hickerty, Pickerty, My Black Hen [Cross-reference]
Hickety (Buck Buck, Horny Cup, How Many Fingers; Mingledy, Mingledy): (2 refs.) {Roud #16287}
Hickety, Bickety, My Black Hen [Cross-reference]
Hickety, Pickety, My Black Hen [Cross-reference]
Hickman Boys, The (The Downfall of Fort Donelson): (2 refs. 6K Notes) {Roud #4902}
Hickory Dickory Dock: (4 refs. <1K Notes) {Roud #6489}
Hicks Farewell [Cross-reference]
Hicks the Pirate: (1 ref.) {Roud #V28365}
Hicks' Farewell [Cross-reference]
Hicks's Farewell [Cross-reference]
Hidden Still, The [Cross-reference]
Hiddle Diddle Dirdie: (1 ref.) {Roud #13069}
Hide Away (Jonah and the Whale): (7 refs. <1K Notes) {Roud #7786}
Hide Thou Me [Cross-reference]
Hidi Quili Lodi Quili: (1 ref. <1K Notes)
Hie Bonny Lassie: (3 refs. <1K Notes) {Roud #6136}
Hie Marshall [Cross-reference]
Hielan' Donal': (1 ref. <1K Notes) {Roud #1917}
Hielan' Donal' Kissed Katie: (2 refs.) {Roud #6317}
Hielan' Hills, The: (1 ref.) {Roud #6032}
Hielan' Jane [Cross-reference]
Hielan's o' Scotland, The [Cross-reference]
Hieland Jane [Cross-reference]
Hieland Laddie: (16 refs. 2K Notes) {Roud #4691}
Hieland Rory: (1 ref.) {Roud #5146}
Higgledy Piggledy, My Black Hen: (8 refs. <1K Notes) {Roud #13043}
High Above a Theta's Garter [Cross-reference]
High Banks o Yarrow, The [Cross-reference]
High Barbaree [Child 285; Laws K33]: (42 refs. 3K Notes) {Roud #134}
High Barbary [Cross-reference]
High Blanter Explosion, The [Cross-reference]
High Blantyre Explosion, The [Laws Q35]: (8 refs. <1K Notes) {Roud #1014}
High Chin Bob [Cross-reference]
High Country Musterer Lay Dying, A [Cross-reference]
High Country Weather: (1 ref.)
High Germany (I): (15 refs. 1K Notes) {Roud #904}
High Germany (II): (6 refs. <1K Notes) {Roud #1445}
High in the Highlands: (1 ref. <1K Notes) {Roud #6830}
High O: (1 ref.)
High O, Come Roll Me Over: (2 refs.) {Roud #8294}
High Road to St. Paul's, The: (1 ref.) {Roud #25322}
High Rocks o' Pennan, The: (3 refs. <1K Notes) {Roud #3944}
High Society Girl, The: (1 ref. <1K Notes) {Roud #11340}
High Times in Our Ship: (1 ref.) {Roud #9964}
High Times in the Store: (1 ref. <1K Notes) {Roud #9976}
High Water Everywhere: (1 ref. <1K Notes) {Roud #21695}
High-Chin Bob [Cross-reference]
High-Toned Dance, The: (2 refs.) {Roud #11094}
High-Toned Southern Gentleman: (1 ref.)
High-Topped Shoes [Cross-reference]
High, Betty Martin [Cross-reference]
Highbridge (Through Every Age, Eternal God): (3 refs. <1K Notes) {Roud #15052}
Higher Germany [Cross-reference]
Higher That the Mountain Is, The: (1 ref.) {Roud #18042}
Higher Up the Cherry Tree [Cross-reference]
Highery O Valerio [Cross-reference]
Highgrader, The: (1 ref.)
Highland Balou, The: (2 refs.) {Roud #9748}
Highland Harry: (4 refs. <1K Notes) {Roud #3809}
Highland Heather: (1 ref.) {Roud #5876}
Highland Jane: (4 refs.) {Roud #2554}
Highland Lad and Lawland Lass, The: (3 refs. 1K Notes)
Highland Lad, The: (1 ref.) {Roud #6007}
Highland Laddie (I) [Cross-reference]
Highland Laddie (II), The: (2 refs. <1K Notes)
Highland Laddie (III), The: (1 ref. <1K Notes)
Highland Laddie (IV) [Cross-reference]
Highland Maid, The: (3 refs. <1K Notes) {Roud #2183}
Highland Mary: (10 refs. <1K Notes) {Roud #1095}
Highland Mary (II) [Cross-reference]
Highland Muster Roll, The: (2 refs.) {Roud #9746}
Highland Soldier, The [Cross-reference]
Highlanders' War-Cry at the Battle of Alma, The: (1 ref. <1K Notes) {Roud #5828}
Highlands! The Highlands, The: (1 ref. <1K Notes) {Roud #6004}
Highly Educated Man, The [Cross-reference]
Highway Robber, The [Cross-reference]
Highway Song [Cross-reference]
Highwayman Outwitted [Cross-reference]
Highwayman Outwitted, The [Laws L2]: (14 refs. <1K Notes) {Roud #2638}
Highwayman, The [Cross-reference]
Hikin' Down de Main Line: (1 ref. <1K Notes)

Hill and Gully: (9 refs. 2K Notes)

Hill o' Callivar, The: (1 ref. <1K Notes) {Roud #5992}

Hilli Ballu [Cross-reference]

Hills Above Drumquin: (1 ref. <1K Notes) {Roud #9320}

Hills and Glens, The: (1 ref. <1K Notes) {Roud #2726}

Hills o' Ballyboley, The: (1 ref.) {Roud #13454}

Hills o' Gallowa', The: (2 refs.) {Roud #5989}

Hills o' Gowrie, The [Cross-reference]

Hills o' Trummach, The: (1 ref. <1K Notes) {Roud #6010}

Hills of Connemara (Mountain Tae, Mountain Tay): (3 refs. <1K Notes)

Hills of Cumberland: (1 ref. <1K Notes) {Roud #12458}

Hills of Dan, The: (1 ref. <1K Notes) {Roud #11759}

Hills of Donegal, The: (1 ref.) {Roud #10685}

Hills of Glenshee, The [Cross-reference]

Hills of Glensuili, The: (5 refs. 1K Notes) {Roud #5087}

Hills of Glenswilly [Cross-reference]

Hills of Mexico, The [Cross-reference]

Hills of New Hampshire: (1 ref.) {Roud #18211}

Hills of Ohio, The: (1 ref. <1K Notes)

Hills of Tandragee (I), The: (1 ref. 1K Notes) {Roud #2884}

Hills of Tandragee (II), The [Cross-reference]

Hills of Tennessee, The: (1 ref.) {Roud #11386}

Hills of Tyrone, The: (2 refs.) {Roud #2925}

Hillsville, Virginia [Cross-reference]

Hilo March: (1 ref.)

Hilo, Boys, Hilo: (2 refs. <1K Notes) {Roud #8291}

Hilo, Come Down Below [Cross-reference]
Hilo, Johnny Brown [Cross-reference]

Hilo, My Ranzo Way [Cross-reference]

Hilo, Somebody [Cross-reference]

Hind Etin [Child 41]: (14 refs. <1K Notes) {Roud #33}

Hind Horn [Child 17]: (43 refs. 16K Notes) {Roud #28}

Hindside Afore [Cross-reference]

Hingin' on the Nail: (2 refs.) {Roud #6271}

Hinkumbooby [Cross-reference]

Hinky Dicky, Parlee-Voo [Cross-reference]

Hinky Dinky Parley-Voo?: [Cross-reference]

Hip, Hip, Hooray [Cross-reference]

Hiram Hubbard [Cross-reference]

Hiram Hubbert [Laws A20]: (6 refs. <1K Notes) {Roud #2208}

Hirdie, The [Cross-reference]

Hireing Fairs of Ulster, The [Cross-reference]

Hireman Chiel, The: (4 refs. <1K Notes) {Roud #5624}

Hiring Fair at Hamiltonsbawn, The: (1 ref. <1K Notes) {Roud #2890}

Hiring Fair, The: (4 refs. <1K Notes) {Roud #2516}

Hiring Fairs of Ulster, The: (4 refs. <1K Notes) {Roud #6533}

Hiring of the Servants, The: (2 refs.) {Roud #12936}

Hirrum Tirrum: (1 ref. <1K Notes) {Roud #6189}

His Jacket Was Blue [Cross-reference]

His Lordship Had a Coachman: (1 ref. <1K Notes)

His Name So Sweet: (1 ref.)

His Wants [Cross-reference]

Historian, The [Cross-reference]

History ob de World, De [Cross-reference]

History of Prince Edward Island, The: (5 refs. 1K Notes) {Roud #4517}
History of the World [Cross-reference]

Hit Him: (1 ref.)

Hitchin May-Day Song [Cross-reference]

Hitler Has Only Got One Ball: (1 ref.) {Roud #10493}
Hitler in Bits: (1 ref.) {Roud #30129}
Hitler's Song: (1 ref.) {Roud #25323}

HMS Ariel Song: (1 ref.)

HMS Exeter Song: (1 ref. <1K Notes)

Ho Boys Ho [Cross-reference]

Ho for California (Banks of Sacramento): (23 refs. <1K Notes) {Roud #319}

Ho-Hum, Nobody's Home [Cross-reference]

Ho, Ho, Watanay [Cross-reference]

Ho! For a Rover's Life; or The Song of the Pirate: (1 ref.) {Roud #V39487}

Hob-Y-Derri-Dando: (1 ref.)

Hoban Boys, The: (1 ref. 4K Notes) {Roud #28979}

Hobbie Noble [Cross-reference]

Hobbies, The: (3 refs. <1K Notes) {Roud #5632}

Hobbleton and Jinnikie: (1 ref.) {Roud #13141}

Hobie Noble [Child 189]: (7 refs. <1K Notes) {Roud #4014}

Hobo Bill's Last Ride: (5 refs.) {Roud #7513}

Hobo Diddle De Ho [Cross-reference]

Hobo from the T & P Line, The: (3 refs. <1K Notes) {Roud #17631}

Hobo's Grave, The: (1 ref. <1K Notes) {Roud #4825}

Hobo's Last Ride (I), The: (4 refs. <1K Notes) {Roud #9847}

Hobo's Life, A [Cross-reference]

Hobo's Lullabye: (4 refs. <1K Notes) {Roud #16629}

Hoboes Grand Convention, The: (2 refs. <1K Notes) {Roud #5445}

Hoboes of Maine, The: (1 ref. <1K Notes) {Roud #32546}
Hoboken Fire, The: (1 ref.)
Hobos' Convention, The: (1 ref.) {Roud #9843}
Hobson, the Cobbler [Cross-reference]
Hodge of the Mill and Buxome Nell [Cross-reference]
Hoe-Cake, The [Cross-reference]
Hoffnung, De: (2 refs.)
Hog and Homy [Cross-reference]
Hog and Tarry: (1 ref. <1K Notes) {Roud #13516}
Hog Drovers: (12 refs. <1K Notes) {Roud #3596}
Hog Rogues on the Hurricane: (1 ref.) {Roud #15604}
Hog Rovers [Cross-reference]
Hog-drivers, hog-drivers, hog-drivers we air [Cross-reference]
Hog-Eye (I) [Cross-reference]
Hog-eye (II) [Cross-reference]
Hog-Eye Man (I), The: (12 refs. <1K Notes) {Roud #331}
Hog-Eye Man (II) [Cross-reference]
Hog-eyed Man (III), The [Cross-reference]
Hog-Thorny Bear, The: (2 refs. <1K Notes) {Roud #4155}
Hog-tub, The: (5 refs. <1K Notes) {Roud #1273}
Hog's Heart, The: (3 refs. 2K Notes) {Roud #24145}
Hog's-Eye Man, The [Cross-reference]
Hogan's Lake: (4 refs.) {Roud #3682}
Hogs in the Garden: (1 ref.)
Hokey Cokey, The [Cross-reference]
Hokey Pokey (I): (1 ref. <1K Notes) {Roud #13519}
Hokey Pokey (II): (3 refs. 2K Notes)
Hol' Out de Light [Cross-reference]
Hol' Yuh' Han' (Hold Your Hand): (5 refs. <1K Notes)
Holbeck Moor Cock-Fight, The [Cross-reference]

Hold 'im Joe: (19 refs. <1K Notes)

Hold de Wind [Cross-reference]

Hold Fast My Gold Ring [Cross-reference]

Hold My Hand, Lord Jesus: (4 refs.) {Roud #7487}

Hold My Mule [Cross-reference]

Hold On [Cross-reference]

Hold On, Abraham: (1 ref. 3K Notes) {Roud #15567}

Hold Out to the End: (1 ref. <1K Notes) {Roud #12016}

Hold the Baby: (1 ref.)

Hold the Fort: (5 refs. 4K Notes) {Roud #V3085}

Hold the Fort (Union Version): (6 refs.)

Hold the Wind: (6 refs.) {Roud #11946}

Hold the Woodpile Down: (6 refs. 6K Notes) {Roud #4443}

Hold to God's Unchanging Hand: (5 refs. <1K Notes) {Roud #16987}

Hold Your Hands, Old Man [Cross-reference]

Hold Your Light: (2 refs.) {Roud #11851}

Hold-Up at Eugowra Rocks, The [Cross-reference]

Hold-Up, The: (1 ref. <1K Notes) {Roud #2101}

Hole Hole Bushi (Japanese Work Song): (1 ref. <1K Notes)

Hole in the Bucket [Cross-reference]

Hole In The Wall, The: (4 refs. <1K Notes) {Roud #4416}

Holla Hi: (1 ref.)

Holland Handkerchief, The [Cross-reference]

Holland is a Fine Place [Cross-reference]

Holland Song, The [Cross-reference]

Hollin, Green Hollin: (1 ref. <1K Notes)

Holly and his Merry Men [Cross-reference]
Holly and Ivy Girl, The: (1 ref.) {Roud #3188}
Holly and Ivy Had a Great Party [Cross-reference]
Holly and the Ivy, The: (31 refs. 7K Notes) {Roud #514}
Holly Bears a Berry, The: (10 refs. 1K Notes) {Roud #514}
Holly Bough, The/The Maid of Altibre: (1 ref.) {Roud #7981}
Holly Twig, The [Laws Q6]: (20 refs.) {Roud #433}
Holly, Holly, Ho, The [Cross-reference]
Holmes Camp: (1 ref.) {Roud #4562}
Holver and Heivy made a grete party [Cross-reference]
Holvyr and Heyvy mad a gret party [Cross-reference]
Holy Babe, The [Cross-reference]
Holy Church of Rome, The: (1 ref. <1K Notes) {Roud #26524}
Holy Dan: (4 refs. <1K Notes)
Holy Ghost [Cross-reference]
Holy Ground Once More, The [Cross-reference]
Holy Ground, The [Cross-reference]
Holy Is the Lamb of God: (1 ref. <1K Notes) {Roud #16939}
Holy Manna: (2 refs. <1K Notes) {Roud #5055}
Holy Moses, King of the Jews [Cross-reference]
Holy Moses, What a Job: (1 ref. <1K Notes)
Holy Nunnery, The [Child 303]: (2 refs.) {Roud #3886}
Holy Twig, The [Cross-reference]
Holy Well, The: (10 refs. 2K Notes) {Roud #1697}
Home Again: (3 refs.) {Roud #27504}
Home Brew Rag: (2 refs.) {Roud #17857}
Home Brew Song, The: (1 ref.) {Roud #9192}
Home Came the Old Man [Cross-reference]
Home Een duh Rock [Cross-reference]
Home from the Fair: (1 ref.) {Roud #1513}

Home From the War [Cross-reference]

Home I Left Behind, The: (2 refs.) {Roud #5235}

Home in that Rock: (16 refs. <1K Notes) {Roud #12209}

Home in the West [Cross-reference]

Home on the Mountain Wave, A: (2 refs. <1K Notes) {Roud #9152}

Home on the Range: (33 refs. 3K Notes) {Roud #3599}

Home Rule for Ireland: (6 refs. 6K Notes) {Roud #V4329}

Home Sweet Home to Me [Cross-reference]

Home to Dinner: (1 ref. <1K Notes) {Roud #1339}

Home, Boys, Home [Cross-reference]

Home, Dearie, Home [Cross-reference]

Home, Green Erin, O: (1 ref. <1K Notes) {Roud #23057}

Home, Home, Home [Cross-reference]

Home, Sweet Home [Cross-reference]

Home, Sweet Home (Australian Parody): (1 ref.)

Home, Sweet Home (Parody): (3 refs. <1K Notes) {Roud #4896 and 11351}

Home! Sweet Home!: (34 refs. 3K Notes) {Roud #13449}

Homesick Boy, The [Cross-reference]

Homespun Dress, The: (12 refs. <1K Notes) {Roud #4504}

Homestead Strike, The: (9 refs. 4K Notes) {Roud #7744}

Homesteader, The: (1 ref.) {Roud #25769}

Homeward Bound (I): (29 refs. <1K Notes) {Roud #927}

Homeward Bound (II -- Loose Every Sail to the Breeze): (1 ref. <1K Notes) {Roud #2016}

Homeward Bound (III) [Cross-reference]

Homeward Bound (IV) [Cross-reference]

Honest Farmer, The: (3 refs.) {Roud #17582}

Honest Girl (I Went to Church Like an Honest Girl Should): (2 refs. <1K Notes) {Roud #27679}
Honest Irish Lad, The: (4 refs. <1K Notes) {Roud #4522}
Honest Ploughman, The (Ninety Years Ago): (6 refs.) {Roud #619}
Honest Working Man, The: (2 refs. <1K Notes) {Roud #4535}
Honey Babe (I) [Cross-reference]
Honey Babe (II) [Cross-reference]
Honey Babe (III): (1 ref. <1K Notes)
Honey Bee [Cross-reference]
Honey in the Rock: (3 refs. <1K Notes) {Roud #16119}
Honey Pots, Honey Pots: (1 ref.) {Roud #19197}
Honey, Take a Whiff on Me [Cross-reference]
Honey, Turn Your Damper Down [Cross-reference]
Honeymoon, The (By West of Late As I Did Walk): (2 refs. <1K Notes) {Roud #8206}
Honkytonk Asshole: (1 ref. <1K Notes) {Roud #10111}
Honour of a London Prentice, The [Cross-reference]
Honour of Bristol, The: (1 ref.) {Roud #V29012}
Hontyng of the Cheviat, The [Cross-reference]
Hook and Line: (1 ref.) {Roud #13943}
Hooker John: (1 ref.)
Hooks and Eyes: (1 ref.)
Hoooly and Fairly (I): (2 refs. <1K Notes) {Roud #5654}
Hooly and Fairly (II): (4 refs. <1K Notes) {Roud #5654}
Hooraw for the Blackball Line [Cross-reference]
Hooray, Hooray: (1 ref.)
Hoosen Johnny [Cross-reference]
Hoot Owl Song: (1 ref.)
Hoot Says the Owl: (1 ref. <1K Notes)
Hootchy-Kootchy Dance, The: (1 ref. <1K Notes)
Hoow, gossip myne, gossip myne [Cross-reference]
Hop Along Sister Mary (I): (1 ref. <1K Notes) {Roud #17848}
Hop Along Sister Mary (II): (1 ref. <1K Notes) {Roud #11365}
Hop Head: (2 refs. <1K Notes) {Roud #9542}
Hop High Ladies (Uncle Joe): (22 refs. <1K Notes) {Roud #6677}
Hop High Ladies, the Cake's All Dough [Cross-reference]
Hop Light, Ladies [Cross-reference]
Hop Picking in Kent [Cross-reference]
Hop Song [Cross-reference]
Hop Up, My Ladies [Cross-reference]
Hop-Joint, The: (1 ref. <1K Notes)
Hop-Pickers' Tragedy, The: (2 refs. 1K Notes) {Roud #1729}
Hop, hop, hop, to the butcher's shop [Cross-reference]
Hop, Hop, the Butcher's Shop [Cross-reference]
Hop, Old Squirrel [Cross-reference]
Hop, Skip, and Jump: (1 ref.)
Hopalong Peter: (5 refs. 2K Notes) {Roud #17679}
Hopkin Boys, The [Cross-reference]
Hopping Down in Kent: (2 refs. <1K Notes) {Roud #1715}
Horkstow Grange: (1 ref. <1K Notes) {Roud #1760}
Horn Fair: (2 refs. <1K Notes) {Roud #2482}
Horn of the Hiram Q, The: (1 ref. <1K Notes) {Roud #9155}
Horn, Boys, Horn [Cross-reference]
Horncastle Fair: (1 ref. <1K Notes) {Roud #21234}
Hornet and the Peacock, The: (2 refs. 4K Notes) {Roud #5339}
Horrors of Libby Prison, The: (1 ref. <1K Notes)
Horse Named Bill, A: (6 refs. 5K Notes) {Roud #6674}
Horse Racing Song: (2 refs.) {Roud #1392}
Horse Shit: (1 ref. <1K Notes) {Roud #10137}
Horse Teamster, A: (2 refs. <1K Notes) {Roud #4055}

Horse Trader's Song, The: (3 refs. <1K Notes) {Roud #5728}

Horse Traders' Song, The [Cross-reference]

Horse Tramway, The [Cross-reference]

Horse Wrangler, The (The Tenderfoot) [Laws B27]: (18 refs. 2K Notes) {Roud #3246}

Horse-Thief, The [Cross-reference]

Horse-Wrangler, The [Cross-reference]

Horse's Complaint, The [Cross-reference]

Horse's Confession, The: (1 ref.) {Roud #25126}

Horsey Song [Cross-reference]

Horsey, Horsey, Don't You Stop: (1 ref.) {Roud #21559}

Horsham Boys: (1 ref.)

Horsie, The [Cross-reference]

Horton's In, The: (1 ref. <1K Notes) {Roud #4725 and 6563}

Hosannah! Mi Bui' Mi House (Hosannah! I Built My House): (4 refs. 1K Notes)

Hospital Ship Song: (1 ref. <1K Notes)

Hoss and a Flea, A (A Catch): (1 ref.) {Roud #9635}

Hostler Joe: (2 refs. <1K Notes) {Roud #7440}

Hot Ash-Pelt, The: (4 refs. 1K Notes) {Roud #2134}

Hot Ashfelt [Cross-reference]

Hot Asphalt [Cross-reference]

Hot Codlings: (2 refs. <1K Notes) {Roud #13942}

Hot Corn, Cold Corn (I'll Meet You in the Evening): (9 refs. <1K Notes) {Roud #4954}

Hot Cross Buns: (6 refs. <1K Notes) {Roud #13029}

Hot Engagement Between a French Privateer and an English Fireship, (An Excellent New Song Entitled A...): (1 ref.) {Roud #V12060}

Hot Nuts: (3 refs.)

Hot Time in the Old Town, A [Cross-reference]

Hotel Tipster, The: (1 ref.)
Hound and the Fox, The [Cross-reference]

Hound Dawg Song, The [Cross-reference]

Hound Dog Song, The: (12 refs. 4K Notes) {Roud #6690}

Hound Dog, Bay at the Moon: (1 ref. <1K Notes)

Hourra, Mes Boués, Hourral: (1 ref. <1K Notes)

House an' Lan' (House and Land): (2 refs.)

House Carpenter and the Ship Carpenter, The [Cross-reference]

House Carpenter Wife, A [Cross-reference]

House Carpenter, The [Cross-reference]

House Is on Fire, The [Cross-reference]

House o' Glenneuk, The [Cross-reference]

House of Mr Flinn, The: (1 ref. <1K Notes) {Roud #7142}

House of the Rising Sun, The: (23 refs. <1K Notes) {Roud #6393}

House That Jack Built, The: (6 refs. <1K Notes) {Roud #12921}

House to Let, Apply Within: (1 ref.) {Roud #19223}

House to Rent [Cross-reference]

House-Burning in Carter County, The: (1 ref.) {Roud #13945}

Housecarpenter, A [Cross-reference]

Housekeeper's Tragedy, A [Cross-reference]

Housekeeping [Cross-reference]

Housewife's Lament, The: (8 refs. <1K Notes) {Roud #5472}

How Are You, Conscript?: (2 refs. 5K Notes) {Roud #15674}

How Are You, John Morgan?: (2 refs. 3K Notes)

How Ashamed I Was: (1 ref. <1K Notes) {Roud #20494}

How Can A Poor Man Stand Such Times and Live?: (3 refs. <1K Notes)

How Can I Be Merry Now?: (1 ref. <1K Notes) {Roud #6801}

How Can I Keep from Singing: (2 refs. 3K Notes)

How Can I Keep My Maidenhead [Cross-reference]
How Can I Leave You: (1 ref.) {Roud #13605}

How Caull Those Winds [Cross-reference]

How Come That Blood on Your Shirt Sleeve [Cross-reference]

How Come That Blood? [Cross-reference]

How Come This Blood on Your Shirt Sleeve? [Cross-reference]

How Could I Live: (1 ref.) {Roud #17301}

How Dry I Am: (3 refs. <1K Notes)

How Five & Twenty Shillings Were Expended in a Week [Cross-reference]

How Five-and-Twenty Shillings Are Expended in a Week: (8 refs.) {Roud #V1598}

How great is the pleasure How sweet the light [Cross-reference]

How Happy is the Man!: (1 ref.) {Roud #1230}

How Happy's the Mortal: (1 ref. <1K Notes)

How I Could Ride!: (1 ref.) {Roud #1231}

How I Love the Old Black Cat: (2 refs.) {Roud #15767}

How I Love Them Pretty Yellow Gals: (1 ref. <1K Notes)

How I Wish I Was Single Again [Cross-reference]

How I Wish They'd Do It Now [Cross-reference]

How Kelly Fought the Ghost [Cross-reference]

How Lang Have I a Bachelor Been: (1 ref.) {Roud #8548}

How Lon the Train Been Gone?: (1 ref.) {Roud #16267}

How Long Blues: (14 refs. 1K Notes)

How Long Watchman [Cross-reference]

How Long, How Long Blues [Cross-reference]

How Lovely It Was: (1 ref.)

How Many Biscuits Can You Eat?: (4 refs. <1K Notes) {Roud #7876}

How Many Fingers (Mingledy, Mingledy) [Cross-reference]

How Many Horses (Blind Man's Buff rhyme): (1 ref.)

How Many Miles from this to Babylon? [Cross-reference]
Howden Fair: (2 refs. <1K Notes) {Roud #1086}

Howdy Howdy: (1 ref. <1K Notes)

Howdy, Bill (How I Got My Wife): (2 refs.) {Roud #3121}

Howe o' Fife, The: (1 ref. <1K Notes) {Roud #6228}

Howes o' Glenorchy, The: (1 ref. <1K Notes) {Roud #7273}

Howes o' King-Edward, The: (1 ref.) {Roud #3942}

Hu, Hu, Hu!: (1 ref.)

Huckleberry Hunting: (10 refs.) {Roud #328}

Huckleberry Picking [Cross-reference]

Hucklejee Bread: (2 refs. <1K Notes)

Hudson River Steamboat: (2 refs.) {Roud #6671}

Huey Long: (1 ref.)

Hugh Hill, the Ramoan Smuggler: (1 ref. <1K Notes) {Roud #13372}

Hugh of Lincoln [Cross-reference]

Hugh of Lincoln and The Jew's Daughter [Cross-reference]

Hugh Spencer's Feats in France [Child 158]: (3 refs. 32K Notes) {Roud #3997}

Hughie Graham [Cross-reference]

Hughie Grame [Child 191]: (22 refs. <1K Notes) {Roud #84}

Hughie the Grame [Cross-reference]

Hughie Wricht: (1 ref. <1K Notes) {Roud #13048}

Hullaballo-Balay [Cross-reference]

Hullabaloo Balay [Cross-reference]

Hullabaloo Belay: (5 refs.) {Roud #8339}

Hullabaloobalay [Cross-reference]

Hullo me honey! [Cross-reference]

Hully Gull: (1 ref. <1K Notes)

Humback Mule: (2 refs. <1K Notes) {Roud #16365}

Humble Beggar, The: (6 refs. <1K Notes) {Roud #5511}
Humble Farmer, The: (2 refs.) {Roud #6709}
Humble Village Maid Going a-Milking, The: (2 refs.) {Roud #31126}
Humble Yourself De Bell Done Ring [Cross-reference]
Humble Yourself, The Bell Done Rung: (5 refs. 1K Notes) {Roud #11952}
Humoresque: (2 refs. <1K Notes) {Roud #10262}
Humours of Donnybrook Fair (I), The: (3 refs. <1K Notes) {Roud #V4007}
Humours of Donnybrook Fair (II), The: (2 refs. <1K Notes) {Roud #V4008}
Humours of Glasgow Fair, The: (4 refs. <1K Notes) {Roud #6260}
Hump-Back Mule [Cross-reference]
Humphrey Marshall: (1 ref. 1K Notes)
Humping Old Bluey (The Poor Bushman): (2 refs.)
Humpty Dumpty: (7 refs. 1K Notes) {Roud #13026}
Humpy Bumpy [Cross-reference]
Humpy Hargis [Cross-reference]
Hundred and Fifty-One Days: (2 refs. 1K Notes)
Hundred Bottles of Beer on the Wall, A [Cross-reference]
Hundred Years Ago (I), A: (6 refs.) {Roud #926}
Hundred Years Ago, A [Cross-reference]
Hundred Years on the Eastern Shore, A [Cross-reference]
Hung My Bucket on de White Folks' Fence: (2 refs.) {Roud #11801}
Hungry Army (I), The: (5 refs. <1K Notes) {Roud #19105}
Hungry Army (II), The: (3 refs. 1K Notes) {Roud #1746}
Hungry Confederate Song, A: (1 ref. <1K Notes) {Roud #4498}
Hungry Fox, A [Cross-reference]
Hungry Hash House: (19 refs. <1K Notes) {Roud #11719 and 10173 and 7635}
Hungry Hash House Blues [Cross-reference]
Hunky Punky: (1 ref.)
Hunt the Bufalo, or the Banks of the Pleasant Ohio [Cross-reference]
Hunt the Buffalo [Cross-reference]
Hunt the Slipper [Cross-reference]
Hunt the Squirrel: (5 refs. 1K Notes)
Hunt the Wren: (14 refs. 1K Notes) {Roud #236}
Hunter and the Farmer, The [Cross-reference]
Hunter from Kentucky, A [Cross-reference]
Hunter Winds His Bugle Horn, The [Cross-reference]
Hunter's Log Camp [Cross-reference]
Hunter's Song, The [Cross-reference]
Hunters of Kaintucky, The [Cross-reference]
Hunters of Kentucky, The [Laws A25]: (19 refs. <1K Notes) {Roud #2211}
Hunters' Chorus: (2 refs. <1K Notes) {Roud #15681}
Huntin' for Fun: (1 ref. <1K Notes) {Roud #7332}
Hunting Ballad [Cross-reference]
Hunting Carol, A (At A Place Where I Me Set): (9 refs. 1K Notes)
Hunting Deer: (1 ref.) {Roud #28963}
Hunting for a City: (2 refs.) {Roud #11840}
Hunting for the Lord: (1 ref.) {Roud #11848}
Hunting in Chevy-Chase, The [Cross-reference]
Hunting of the Cheviot, The [Child 162]: (36 refs. 7K Notes) {Roud #223}
Hunting of the Wren, The [Cross-reference]
Hunting Parson, The [Cross-reference]
Hunting Priest, The (Parson Hogg; Sing Tally Ho!): (2 refs. <1K Notes) {Roud #1861}
Hunting Seals: (2 refs. 2K Notes) {Roud #12526}
Hunting Song (I): (1 ref.) {Roud #2932}
Hunting Song (II): (1 ref.) {Roud #2531}
Hunting Songs (sic.) [Cross-reference]
Hunting Tale, A [Cross-reference]
Hunting the Hare (I): (1 ref.) {Roud #1041}
Hunting the Hare (II) [Cross-reference]
Hunting the Wren (I) [Cross-reference]
Hunting the Wren (II) [Cross-reference]
Huntingdon Shore: (4 refs. <1K Notes) {Roud #4415}
Huntingdown Shore, The [Cross-reference]
Huntingtower [Cross-reference]
Huntsman, The [Cross-reference]
Huntsman's Horn, The: (3 refs. <1K Notes) {Roud #12920}
Huntsman's Song [Cross-reference]
Hurling Down the Pine [Cross-reference]
Huron Carol, The (Jesous Ahatonhia): (2 refs. 3K Notes)
Hurrah for Arkansas [Cross-reference]
Hurrah for Baffin's Bay: (3 refs. 40K Notes) {Roud #9157}
Hurrah for Greer County [Cross-reference]
Hurrah for the Rover and His Beautiful Lass [Cross-reference]
Hurrah, Hurrah, Hurrah!: (1 ref.)
Hurrah, Lie! [Cross-reference]
Hurrah, Sing Fare Ye Well: (1 ref.)
Hurricane Wind [Cross-reference]
Hurry Up, Harry [Cross-reference]
Husband Lamenting the Death of the Wife, The: (1 ref.) {Roud #7957}
Husband With No Courage In Him, The [Cross-reference]
Husband-man and the Servant-man, The [Cross-reference]
Husband's Departure, The: (1 ref. <1K Notes) {Roud #7761}
Husband's Dream, The [Cross-reference]
Husbandman and the Servingman, The: (11 refs. <1K Notes) {Roud #873}
Hush a Bye [Cross-reference]
Hush a Bye Baby [Cross-reference]
Hush Alee: (3 refs. <1K Notes) {Roud #2158}
Hush and Baloo, Babie: (2 refs. <1K Notes) {Roud #13514}
Hush You (The Black Douglas): (1 ref. 2K Notes)
Hush-a-Ba Baby On a Tree Top [Cross-reference]
Hush-a-Ba Baby, Dinna Mak' a Din: (2 refs. <1K Notes) {Roud #13510}
Hush-a-Ba Baby, Lie Doon: (1 ref. <1K Notes) {Roud #13515}
Hush-a-ba Birdie, Croon: (3 refs.) {Roud #15101}
Hush-a-Bye, Baby: (1 ref.) {Roud #9971}
Hush-a-bye, Baby, On The Tree Top [Cross-reference]
Hush-a-Bye, Don't You Cry [Cross-reference]
Hush-oh-bye Baby: (5 refs. <1K Notes) {Roud #28971}
Hush, Baby, Don't You Cry [Cross-reference]
Hush, Be Still as Any Mouse: (1 ref.) {Roud #7511}
Hush, Honey, Hush [Cross-reference]
Hush, Li'l' Baby [Cross-reference]
Hush, Little Babbie [Cross-reference]
Hush, Little Baby: (15 refs. <1K Notes) {Roud #470}
Hush, Little Baby (II) [Cross-reference]
Hush, Little Bonnie [Cross-reference]
Hush, My Babe [Cross-reference]
Hush, My Dear, Lie Still and Slumber: (4 refs. <1K Notes) {Roud #8885}
Hush! Here Comes a Whizz-Bang: (1 ref. <1K Notes) {Roud #10527}
Hushaby My Little Crumb: (1 ref.)
Hushabye (I) [Cross-reference]
Hushie Baa, Ee-a-Baa: (1 ref.) {Roud #13508}
Hustling Gamblers [Cross-reference]
Hut that's Upside Down, The: (2 refs. <1K Notes)
Hyah, Rattler! [Cross-reference]

Hymn of Jesus, The: (1 ref. 5K Notes)

Hyn Horn [Cross-reference]

Hynd Horn [Cross-reference]

Hynde Chiel [Cross-reference]

Hynde Etin [Cross-reference]

Hypocrite and the Concubine, The: (1 ref. <1K Notes) {Roud #12029}

I Ain't A-Gonna Work a No Mo'!: (2 refs.)

I Ain't Going t' Study War No More [Cross-reference]

I Ain't Going To Die No More: (1 ref.)

I Ain't Gonna Grieve My Lord No More [Cross-reference]

I Ain't Got Nobody [Cross-reference]

I Ain't Got Time to Tarry [Cross-reference]

I Ain't Got Weary Yet: (1 ref.) {Roud #11850 parody}

I am a Bo's'n by My Trade [Cross-reference]

I Am a Bonnie Wee Lassie: (1 ref. <1K Notes) {Roud #15114}

I Am a Brisk and Sprightly Lad: (1 ref. <1K Notes)

I Am a Brisk Young Sailor: (1 ref.) {Roud #1042}

I Am a Coachman: (1 ref. <1K Notes) {Roud #1043}

I Am a Done-Up Man: (1 ref.) {Roud #7683}

I Am a Girl Guide: (1 ref.) {Roud #19225}

I Am a Girl of Constant Sorrow [Cross-reference]

I Am a Great Complainer: (1 ref.) {Roud #7568}

I Am a Little Dutch Girl (II) [Cross-reference]

I Am a Maid That Sleeps in Love [Cross-reference]

I Am a Man of Constant Sorrow [Cross-reference]

I Am a Man of Honor [Cross-reference]

I Am a Newfoundlander: (1 ref. 4K Notes) {Roud #26538}
I Am a Pilgrim: (5 refs. <1K Notes)

I Am a Pilgrim [Cross-reference]

I Am a Poor Stranger [Cross-reference]

I Am a Poor Wayfaring Pilgrim [Cross-reference]

I Am a Poor Widow [Cross-reference]

I Am a Pretty Little Dutch Girl: (4 refs. <1K Notes) {Roud #12986}

I Am a Pretty Wench (I): (4 refs.) {Roud #2538}

I Am a Pretty Wench (II) [Cross-reference]

I Am a Rambling Rowdy Boy [Cross-reference]

I Am a Rich Widow [Cross-reference]

I Am a River Driver [Cross-reference]

I Am a Rover [Cross-reference]

I Am a Roving Peddler: (4 refs. <1K Notes) {Roud #24297}

I Am a Soldier of Pancho Villa [Cross-reference]

I Am a Texas Cowboy [Cross-reference]

I Am a Union Woman: (3 refs. <1K Notes) {Roud #16050}

I Am a Warrior: (1 ref. <1K Notes)

I Am a Wee Laddie, Hard, Hard Is My Fate [Cross-reference]

I Am a Wee Lassie: (1 ref.) {Roud #6542}

I Am a Wild Young Irish Boy [Laws L19]: (3 refs.) {Roud #1907}

I Am a Young Lassie Just Out o' My Teens: (1 ref. <1K Notes) {Roud #7228}

I Am a Young Maiden (If I Were a Blackbird): (14 refs. <1K Notes) {Roud #387}

I Am an Ancient Mariner: (1 ref. <1K Notes) {Roud #1835}

I Am an Auld Bachelor [Cross-reference]

I Am an Old Bachelor (The Sorrow of Marriage): (1 ref.) {Roud #4866}

I Am Bound for the Promised Land [Cross-reference]

I Am from Ireland [Cross-reference]

I Am Gaun to the Garret: (3 refs. <1K Notes) {Roud #818}
I Am Going Home on the Morning Train [Cross-reference]

I Am Going to Heaven: (2 refs. <1K Notes) {Roud #11873}

I Am Going to Join In This Army: (1 ref.) {Roud #15253}

I Am Going Where the Blood Flows Stronger: (1 ref.) {Roud #11898}

I Am Growing Old and Gray: (1 ref.) {Roud #10140}

I am my mamma's darlin' child [Cross-reference]

I Am Napoleon Bonaparte [Cross-reference]

I Am Now a Poor Auld Man in Years [Cross-reference]

I Am of Ireland [Cross-reference]

I Am On My Way [Cross-reference] {Roud #2286}

I Am On the Battlefield for My Lord: (6 refs. <1K Notes) {Roud #21386}

I Am Seekin' for a City (I Don't Feel No-ways Tired) [Cross-reference]

I Am Sold and Going to Georgia: (2 refs. <1K Notes)

I Am Standing in the Shoes of John: (2 refs. <1K Notes) {Roud #11837}

I Am the Duke of Norfolk [Cross-reference]

I am the Master (Dusty Bluebells): (3 refs. <1K Notes) {Roud #734}

I Am the True Vine: (1 ref. <1K Notes) {Roud #12222}

I Am Waiting on the Levee: (1 ref. <1K Notes) {Roud #10019}

I an' Satan Had a Race: (1 ref.) {Roud #11993}

I Ask that Gal: (1 ref. <1K Notes) {Roud #11500}

I Asked That Girl to Marry Me: (1 ref.) {Roud #4220}

I Ate It [Cross-reference]

I Been a Bad, Bad Girl: (1 ref.) {Roud #15591}

I Been a Miner [Cross-reference]

I Been Wukkin' on de Railroad [Cross-reference]

I Believe This Dear Old Bible: (1 ref.) {Roud #7569}

I Belong to that Band: (2 refs.) {Roud #11900}

I Bid You Goodnight (The Christian's Good-Night): (9 refs. 3K Notes) {Roud #15632}
I Binged Avree: (1 ref.) {Roud #2159}
I Blamed My Mither and Never Anither: (1 ref. <1K Notes) {Roud #7240}
I Bless the Lord, I'm Born to Die: (1 ref.)
I Bocht a Hennie [Cross-reference]
I Bocht My Wife a Bow o' Maut: (1 ref.) {Roud #13582}
I Bought Me a Rooster [Cross-reference]
I Bought Myself a Cock [Cross-reference]
I Called My Dogs: (1 ref.)
I Came to This Country [Cross-reference]
I Came to This Country i 1865 [Cross-reference]
I Can Buckle a Wheeler [Cross-reference]
I Can Drink an' No Be Drunk: (3 refs. <1K Notes) {Roud #13197}
I Can Forgive But Not Forget (Sweetheart, Farewell): (1 ref.) {Roud #6579}
I Can Smoke a Pipe: (4 refs. 1K Notes) {Roud #15093}
I Can Whip the Scoundrel: (2 refs. 26K Notes) {Roud #5019}
I Can't Change It: (1 ref. <1K Notes) {Roud #8828}
I Can't Eat, I Can't Talk [Cross-reference]
I Can't Feel At Home In This World Any More [Cross-reference]
I Can't Help But Wonder Where I'm Bound: (2 refs. <1K Notes)
I Can't Sit Down [Cross-reference]
I Can't Stand the Fire: (1 ref.) {Roud #11997}
I Can't Stay Behind: (1 ref.) {Roud #11857}
I Can't Stay Here by Myself [Cross-reference]
I Can't Stay In Egypt Lan': [Cross-reference]
I Can't Stay In Egypt Land: (1 ref. <1K Notes)
I Canna Leave My Mither Yet: (1 ref.) {Roud #6255}
I Cannot Be Your Sweetheart: (2 refs. <1K Notes) {Roud #4964}
I Cannot Call Her Mother (The Marriage Rite is Over; The Stepmother): (11 refs.) {Roud #2091}
I Cannot Stay Here Baby: (1 ref. <1K Notes)

I Catch-a Da Plenty of Feesh: (1 ref. <1K Notes)

I Come from Salem City [Cross-reference]

I Come to See Jennie [Cross-reference]

I Come to the Garden Alone [Cross-reference]

I Come Up Put uv Egypt [Cross-reference]

I Could'n Live Bedout de Flowers: (1 ref. <1K Notes) {Roud #11781}

I Couldn't Hear Nobody Pray: (12 refs. <1K Notes) {Roud #11949}

I Couldn't Rest Contented, Until I Found the Lord [Cross-reference]

I Couldn't Stay Away [Cross-reference]

I Courted a Bonny Lass [Cross-reference]

I Courted an Old Man [Cross-reference]

I Did Wrong to My Parents [Cross-reference]

I Didn't Hear Anybody Pray [Cross-reference]

I Died My Petticoat Red [Cross-reference]

I do I do I tries to do [Cross-reference]

I Do Love Sugar in My Coffee O [Cross-reference]

I Do Not Choose to Run: (1 ref. 6K Notes)

I Do Wonder Is My Mother on That Train: (2 refs.) {Roud #11902}

I Don't Care If I Do [Cross-reference]

I Don't Care If I Never Wake Up (My Money Never Gives Out): (4 refs. <1K Notes)

I Don't Feel No-ways Tired [Cross-reference]

I Don't Feel Weary: (2 refs.) {Roud #12028}

I Don't Have To Worry About Where I Spend Eternity: (2 refs. <1K Notes)

I Don't Know How We Made It Over: (1 ref.) {Roud #16270}

I Don't Know What I'd Do Without the Lord: (3 refs. <1K Notes)

I Don't Know When Old Death's Gwine ter Call Me: (1 ref. <1K Notes) {Roud #11903}

I Don't Know Why I Feel So Shy: (1 ref.) {Roud #11325}
I Don't Know Why I Love Him [Cross-reference]
I Don't Let the Girls Worry My Mind: (1 ref. <1K Notes)
I Don't Like a Nigger: (1 ref. <1K Notes) {Roud #11866}
I Don't Like No Railroad Man: (2 refs. <1K Notes) {Roud #11802 and 11865}
I Don't Like to See Boys [Cross-reference]
I Don't Love Nobody: (12 refs. <1K Notes) {Roud #7414}
I Don't Love Old Satan: (2 refs.) {Roud #11899}
I Don't Mean to Tell You Her Name (I): (4 refs. <1K Notes) {Roud #1271}
I Don't Mind If I Do: (10 refs.) {Roud #847}
I Don't Sing Like I Used to Sing: (1 ref.) {Roud #11901}
I Don't Think Much of You: (5 refs. <1K Notes) {Roud #1602}
I Don't Want No More of Army Life [Cross-reference]
I Don't Want No More of Navy Life [Cross-reference]
I Don't Want Nobody Stumbling Over Me: (1 ref. <1K Notes)
I Don't Want to Be a Gambler: (1 ref.)
I Don't Want to Be a Soldier [Cross-reference]
I Don't Want to Die [Cross-reference]
I Don't Want to Join the Army: (4 refs.) {Roud #10263}
I Don't Want to Play in Your Yard: (4 refs. <1K Notes) {Roud #16802}
I Don't Want to Stay Here Any Longer: (1 ref. <1K Notes)
I Don't Want You Go On And Leave Me: (1 ref.)
I Don't Want Your Millions, Mister: (5 refs.)
I Don't Work for a Living: (7 refs.)
I Drank a Drink: (1 ref. <1K Notes) {Roud #13071}
I Drank My Tay at Scatlan Brae: (2 refs. <1K Notes) {Roud #13553}
I Dream of Jeanie [Cross-reference]
I Dreamed I Went to the U.N.: (2 refs. 1K Notes)
I Dreamed Last Night of My True Love [Cross-reference]
I Dreamed of my True Lover [Cross-reference]
I Dreamt I Had Died [Cross-reference]
I Dreamt Last Night of My True Love [Cross-reference]
I Drew My Ship into the Harbour [Cross-reference]
I Dropped the Baby: (1 ref.) {Roud #14046}
I Dyed My Petticoat Red [Cross-reference]
I Eat My Peas with Honey: (1 ref. <1K Notes)
I Eight It [Cross-reference]
I Feel Like My Time AIn't Long: (1 ref.) {Roud #12317}
I Feel So Good: (3 refs. <1K Notes)
I fell in love wi' a bonnie lass [Cross-reference]
I Fight Mit Sigel: (6 refs. 2K Notes) {Roud #4867}
I Fights Mit Seigle [Cross-reference]
I Found a Horseshoe: (1 ref.) {Roud #10077}
I Gave Her Cakes: (1 ref. <1K Notes)
I Gave Her Kisses One [Cross-reference]
I Gave My Love a Cherry: (52 refs. 4K Notes) {Roud #330 and 36}
I Gave My Love a Gay Gold Ring [Cross-reference]
I Give My Horn a Blow [Cross-reference]
I Give Thee All (My Heart and Lute): (1 ref. 2K Notes)
I Goes to Fight mit Sigel [Cross-reference]
I Got a Bonnet Trimmed with Blue: (8 refs. 1K Notes) {Roud #8212}
I Got a Gal at the Head of the Holler [Cross-reference]
I Got a Gal in Baltimore: (4 refs. <1K Notes) {Roud #7601}
I Got a Girl: (2 refs. <1K Notes) {Roud #11791}
I got a home in the Rock [Cross-reference]
I Got a Hope in That Rock [Cross-reference]
I Got a Key of De Kingdom [Cross-reference]
I Got a Key to the Kingdom: (1 ref.) {Roud #11829}
I Got a Letter from Jesus: (1 ref.)
I Got a Little Woman [Cross-reference]
I Got a Woman on Sourwood Mountain [Cross-reference]
I Got de Hezotation Stockings and de Hezotation Shoes [Cross-reference]
I Got Drunk Again [Cross-reference]
I Got Mine: (17 refs. <1K Notes) {Roud #7852}
I Got My Questionnairy: (3 refs. <1K Notes)
I Got to Lay In Yonder Graveyard [Cross-reference]
I Got to Roll: (3 refs.) {Roud #6713}
I Gwine T' Beat Dis Rice [Cross-reference]
I Had a Banjo Made of Gold [Cross-reference]
I Had a Handsome Fortune [Cross-reference]
I Had a Heart that Doted Once: (1 ref.) {Roud #7553}
I Had a Little Cock [Cross-reference]
I Had a Little Horse Whose Name Was Jack: (1 ref. <1K Notes)
I Had a Little Lairdie: (6 refs. <1K Notes) {Roud #12962}
I had a little lairdie That sat upo' my thoom [Cross-reference]
I Had a Little Monkey [Cross-reference]
I Had a Little Nut Tree: (5 refs. 4K Notes) {Roud #3749}
I Had a Little Pony (I): (1 ref.)
I Had a Little Pony (II): (1 ref. <1K Notes) {Roud #16341}
I Had a Little Puppy (Pussy Willow, Hot Dog): (1 ref. <1K Notes) {Roud #10248}
I Had a Little Rooster (Farmyard Song): (40 refs.) {Roud #544}
I Had a Teddy Bear Dressed in Green [Cross-reference]
I Had a Wee Cock and I Loved It Well [Cross-reference]
I Had a Wife: (3 refs.)
I Had But Fifty Cents: (14 refs. <1K Notes) {Roud #2798}
I Had One Man [Cross-reference]

I Had the Scarlet Fever: (1 ref.)

I Hae ae Bit Son: (1 ref.) {Roud #7287}

I Hae Been at a Far Awa' Weddin': (1 ref.) {Roud #7212}

I Hae Layen Three Herrings a Sa't (I Cannot Come Every Day to Woo): (2 refs. <1K Notes) {Roud #8543}

I hae looked in the glass [Cross-reference]

I Haed a Henny [Cross-reference]

I Hate That Train Called the M & O: (2 refs.)

I Have a Bonnet Trimmed with Blue [Cross-reference]

I Have a Dog: (1 ref.)

I Have a Father Gone to Glory (I Am Alone in this World): (3 refs. <1K Notes) {Roud #4213, 3407, and 7519}

I Have a Father in My Native Land: (2 refs.)

I Have a Little Home to Go To: (1 ref.)

I Have a Loving Sister: (1 ref. <1K Notes) {Roud #18157}

I Have a Sister, the Flower o' Manchester: (1 ref. <1K Notes) {Roud #12995}

I Have a Sweetheart [Cross-reference]

I Have a Wife [Cross-reference]

I Have a Yong Suster [Cross-reference]

I Have a Young Sister [Cross-reference]

I Have Another Building: (1 ref. <1K Notes) {Roud #11959}

I Have Been a Foster (The Old Forester): (5 refs. 1K Notes)

I Have Been a Wild Boy [Cross-reference]

I Have Been Redeemed: (1 ref.) {Roud #16934}

I Have Finished Him a Letter [Cross-reference]

I Have Four Brothers [Cross-reference]

I Have Four Sisters Beyond The Sea [Cross-reference]

I Have Long Since Been Learned: (2 refs.) {Roud #11838}
I Have No Loving Mother Now (Oh, See My Father Layin' There): (5 refs. <1K Notes) {Roud #11925}

I Have No Loving Mother Now [Cross-reference]

I Have No Mother Now [Cross-reference]

I Have No One to Love Me [Cross-reference]

I Have No Pain, Dear Mother, Now: (1 ref.) {Roud #10556}

I Have Worked in the Woods: (2 refs.) {Roud #8868}

I Hear from Heaven Today: (1 ref.) {Roud #11862}

I Heard From Heaven To-day (Peter, Go Ring Dem Bells) [Cross-reference]

I Heard Somebody Call My Name [Cross-reference]

I Heard the Angels Singin' [Cross-reference]

I Heard the Angels Singing: (1 ref.) {Roud #16308}

I Heard the Preaching of the Elder: (1 ref. <1K Notes) {Roud #12223}

I Heard the Reports of a Pistol: (1 ref.)

I Heard the Voice of Jesus Say: (6 refs. 2K Notes) {Roud #22461}

I Hope I'll J'ine the Band [Cross-reference]

I Hope I'll Join the Band (Soon in the Morning): (10 refs. <1K Notes) {Roud #7816}

I Hopped up on the Gangway: (1 ref.)

I Jing-a-ling [Cross-reference]

I Just Arrived From Dublin: (1 ref. <1K Notes) {Roud #30130}

I Just Got Over in the Heavenly Land: (1 ref.) {Roud #11051}

I Keep My Dogs [Cross-reference]

I Keep My Dogs and Ferrets, Too [Cross-reference]

I Ken Something I'll No Tell: (2 refs. <1K Notes) {Roud #15526}

I Ken Whaur I'm Goin': (1 ref.) {Roud #18663}

I Knew by the Smoke [Cross-reference]

I Knew It Was the Blood: (2 refs. 1K Notes) {Roud #10068}

I Know a Boarding-House: (5 refs. <1K Notes) {Roud #7636}

I Know a Little Feller [Cross-reference]

I Know a Little Girl: (1 ref.) {Roud #16818}
I Know It Was the Blood (One Day When I Was Lost): (1 ref.)

I Know Moonlight: (9 refs.) {Roud #11839}

I Know My Love: (2 refs. <1K Notes) {Roud #60}

I Know the Lord Will Make a Way: (4 refs.)

I Know the Lord’s Laid His Hands on Me: (2 refs. 1K Notes) {Roud #11960}

I Know When I’m Going Home: (1 ref.) {Roud #11984}

I Know Where I’m Going [Cross-reference]

I Know Where They Are [Cross-reference]

I Know You Rider: (3 refs. <1K Notes) {Roud #15575}

I Know You’re Tired: (1 ref.)

I Lay Around the Old Jail House (John C. Britton): (1 ref. <1K Notes) {Roud #11734}

I Learned about Horses from Her: (1 ref.) {Roud #V35174 (parody of)}

I Learned about Horses from Him: (1 ref. <1K Notes)

I Left Inverquhomery: (1 ref. <1K Notes) {Roud #5917}

I Left Ireland and Mother Because We Were Poor [Cross-reference]

I Left My German Home [Cross-reference]

I Lie in the American Land [Cross-reference]

I Like Coffee, I Like Tea [Cross-reference]

I Like Little Pussy [Cross-reference]

I Like to Be There: (1 ref. <1K Notes)

I Likes a Drop of Good Beer: (2 refs.) {Roud #1502}

I Live Not Where I Love: (8 refs. <1K Notes) {Roud #593}

I Live Where I Love [Cross-reference]

I Live with Great Sorrow [Cross-reference]

I Lo’e the Lasses: (1 ref.) {Roud #7213}

I Long For To Get Married [Cross-reference]

I Long to be Wedding [Cross-reference]

I Long To See That Day [Cross-reference]
I Look Down duh Road [Cross-reference]

I Look Down The Road: (1 ref. <1K Notes)

I Looked O'er Yander [Cross-reference]

I Lost My Lad: (1 ref. <1K Notes) {Roud #2075}

I Lost My Mull and A' My Sneeshin': (1 ref.) {Roud #7257}

I Love a Nobody [Cross-reference]

I Love But One: (1 ref. <1K Notes) {Roud #13603}

I Love Him Better: (1 ref.)

I Love Little Pussy: (3 refs.) {Roud #12824}

I Love Little Willie: (13 refs. <1K Notes) {Roud #3538}

I Love Little Willie, I Do, Mamma [Cross-reference]

I Love My Love (I) (As I Cam' Owre Yon High High Hill): (3 refs. <1K Notes) {Roud #5548}

I Love my Love (II): (1 ref. <1K Notes) {Roud #3612}

I Love My Love (III) [Cross-reference]

I Love My Love with an A: (1 ref. <1K Notes) {Roud #20987}

I Love My Sailor Boy: (3 refs. <1K Notes) {Roud #9603}

I Love My Sweetheart the Best: (1 ref. <1K Notes) {Roud #13150}

I Love Nae Apples, I Love Nae Plums: (2 refs. <1K Notes) {Roud #16135}

I Love Old Ireland Still: (2 refs. <1K Notes) {Roud #V4332}

I Love Sixpence: (9 refs. <1K Notes) {Roud #1116}

I Love the Blue Mountains: (1 ref. <1K Notes) {Roud #9147}

I Love the Lord: (1 ref.) {Roud #21571?}

I Love to Tell the Story: (2 refs. 2K Notes) {Roud #17488}

I Love You And I Can't Help It: (1 ref. <1K Notes) {Roud #6691}

I Love You Well [Cross-reference]

I Love You, Jamie: (2 refs. <1K Notes) {Roud #60}

I Love-ed a Lass: (1 ref. <1K Notes) {Roud #4197}

I Loved a Lass [Cross-reference]
I Loved You Better Than You Knew: (4 refs.) {Roud #6434}
I Married a Wife: (1 ref.) {Roud #2536}
I Married Me a Wife (I): [Cross-reference]
I Maun Hae My Goon Made: (2 refs.) {Roud #13074}
I May Be Gone: [Cross-reference]
I Mean to Go to Heaven Anyhow: (2 refs.) {Roud #11905}
I Measure My Love to Show You: [Cross-reference]
I Met a Handsome Lady: (1 ref. <1K Notes) {Roud #12644}
I Met a Possum in the Road: (1 ref.)
I Met Her in the Garden Where the Praties Grow: [Cross-reference]
I Must And Will Get Married (The Fit): (10 refs. <1K Notes) {Roud #441}
I Must Away: [Cross-reference]
I Must Live All Alone: (2 refs.) {Roud #1059}
I Must See My Mother: [Cross-reference] {Roud #3514}
I Must Walk My Lonesome Valley: [Cross-reference]
I Need Another Witness: [Cross-reference]
I Never Drink Behind the Bar: (4 refs. 2K Notes) {Roud #V37806}
I Never Saw a Man Speak Like This Man: (1 ref. <1K Notes)
I Never Shall Forget: [Cross-reference]
I Never Taul Them When: [Cross-reference]
I Never Will Marry (II): [Cross-reference]
I Never Will Marry [Laws K17]: (14 refs. <1K Notes) {Roud #466}
I Never Will Marry a Man Who Is Rich: [Cross-reference]
I Never Will Turn Back Any More: (1 ref. <1K Notes) {Roud #11739}
I Often Think of Writing Home: (1 ref.)
I Once Did Know a Farmer: [Cross-reference]
I Once Did Love a Girl Named Sal: [Cross-reference]
I Once Had a Boy: [Cross-reference]
I Once Had a Granny: (1 ref.) {Roud #5109}
I Once Had a Sweetheart: (1 ref. <1K Notes) {Roud #11332}
I Once Had a True Love: (2 refs. <1K Notes)
I Once Had Plenty of Thyme [Cross-reference]
I Once Knew a Little Girl [Cross-reference]
I Once Knew a Man [Cross-reference]
I Once Loved a Beautiful Lady: (3 refs.) {Roud #17335}
I Once Loved a Boy [Cross-reference]
I Once Loved a Girl in Kilkenny [Cross-reference]
I Once Loved a Lass (I) [Cross-reference]
I Once Loved a Lass (II) [Cross-reference]
I Onct Was Young: (1 ref. <1K Notes) {Roud #8814}
I Owe Ten Dollars to O'Grady: (1 ref.) {Roud #8831}
I Picked My Banjo Too: (2 refs. <1K Notes) {Roud #11904}
I Promised the Lord: (1 ref. <1K Notes)
I Promist de Lawd [Cross-reference]
I Put My Little Hand In [Cross-reference]
I Reckon You Know What I Mean [Cross-reference]
I Ride an Old Paint: (14 refs.) {Roud #915}
I Ride My Little Horse [Cross-reference]
I Rock from Selma: (1 ref. <1K Notes)
I saw a doge sethyng sowse [Cross-reference]
I Saw a Man at the Close of Day [Cross-reference]
I Saw a Ship a-Sailing [Cross-reference]
I Saw a Sight All In a Dream: (1 ref.) {Roud #3400}
I Saw a Sparrow [Cross-reference]
I Saw Esau: (4 refs. <1K Notes) {Roud #4864}
I Saw from the Beach: (2 refs.) {Roud #25541}
I Saw the Beam in My Sister's Eye: (1 ref. <1K Notes) {Roud #11842}

I Saw the Light: (4 refs. <1K Notes) {Roud #3410}

I Saw the Light from Heaven (Dry Bones (I)): (2 refs. <1K Notes) {Roud #17922}

I Saw the Pale Moon Shining on Mother's White Tombstone: (1 ref.)

I Saw Three Ships: (21 refs. 3K Notes) {Roud #700}

I Saw Three Ships Come Sailing By [Cross-reference]

I Saw Three Ships Come Sailing In [Cross-reference]

I See A Form, I See a Face [Cross-reference]

I See Paris, I See France: (1 ref. <1K Notes)

I See the Moon: (4 refs. <1K Notes) {Roud #19690}

I Sell't the Horse an' I Bocht a Coo [Cross-reference]

I Sent a Letter to My Love [Cross-reference]

I Sent My Brown Jug Downtown [Cross-reference]

I Sent My Love a Letter [Cross-reference]

I Shall Not Be Blue [Cross-reference]

I Shall Not Be Moved: (22 refs. <1K Notes) {Roud #9134}

I shall you tell a full good sport [Cross-reference]

I shall you tell this ilk night [Cross-reference]

I shall you tell this ylke night [Cross-reference]

I Shoo Shiwawa: (1 ref. <1K Notes)

I Shot My Poor Teacher (With a Big Rubber Band): (1 ref. <1K Notes) {Roud #16483}

I Sing of a Maiden that Is Makeless (Matchless, Mateless): (15 refs. 3K Notes)

I Sowed Some Seeds: (2 refs.) {Roud #914}

I Spied a Ship Sailin' on the Sea [Cross-reference]

I Struck for Better Wages: (3 refs.)

I syng of a mayden That is makeles [Cross-reference]

I syng of a myden [Cross-reference]

I Tend the Leers for Seven Years: (1 ref.)
I Thank You, Ma'am, Says Dan [Cross-reference]
I Think By This Time He's Forgot Her [Cross-reference]
I Think I'll Get Wed When the Roses is Red: (1 ref. <1K Notes)
I Think They'd Be Fain that Wad Follow Wi' You: (1 ref.) {Roud #7248}
I Tho't I Saw My Brothe' [Cross-reference]
I Thought I Saw My Brother: (1 ref. <1K Notes)
I Thought to the Bottom We Would Go: (1 ref. <1K Notes)
I Tickled Nancy: (1 ref. <1K Notes) {Roud #18323}
I Told 'em Not to Grieve After Me [Cross-reference]
I Told Him Not to Grieve After Me [Cross-reference]
I Told Them That I Saw You: (1 ref. <1K Notes) {Roud #9599}
I Traced Her Little Footprints in the Snow [Cross-reference]
I Truly Understand You Love Another Man: (4 refs.) {Roud #49}
I Tuck Me Some Corn to the County Seat: (1 ref.) {Roud #6583}
I Used to Have a Father: (1 ref.) {Roud #4194}
I Used to Work in Chicago: (4 refs. <1K Notes) {Roud #4837}
I Wad Rather a Garret [Cross-reference]
I Wald Be Very Sorry [Cross-reference]
I Walk the Road Again: (1 ref. <1K Notes) {Roud #4602}
I Walk with Sorrow [Cross-reference]
I Wan' To Go To 'Evun [Cross-reference]
I Wandered by the Brookside: (9 refs. <1K Notes) {Roud #2418}
I Wandered by the Sea-Beat Shore [Cross-reference]
I Wanna Play Piano in a Whorehouse: (2 refs.) {Roud #27846}
I want a die easy when I die [Cross-reference]
I Want a Nice Little Fellow: (1 ref. <1K Notes) {Roud #13154}
I Want a Pretty Woman: (1 ref.)
I Want a Teddy Bear: (1 ref.)
I Want Jesus to Walk With Me: (2 refs.) {Roud #21566}
I Want More Religion: (1 ref.) {Roud #7751}
I Want to Be a Cowboy: (2 refs.) {Roud #4977}
I Want to Be a Mormon: (1 ref. <1K Notes) {Roud #10898}
I Want to Be an Angel: (1 ref. <1K Notes) {Roud #18156}
I Want to be Ready (Walk In Jerusalem) [Cross-reference]
I Want to Be Somebody's Darling [Cross-reference]
I Want To Die A-Shouting: (1 ref. <1K Notes)
I Want To Die Easy When I Die: (2 refs.) {Roud #16660}
I Want to Die Like Weeping Mary: (1 ref. 4K Notes)
I Want to Die Like-a Lazarus Die: (1 ref. <1K Notes) {Roud #12055}
I Want to Go Back to Georgia: (1 ref.) {Roud #5047}
I Want to Go Home (I) [Cross-reference]
I Want to Go Home (II) [Cross-reference]
I Want to Go to Baltimore: (1 ref. <1K Notes) {Roud #7902}
I Want To Go To Heaven: (1 ref. <1K Notes)
I Want To Go To Mexico [Cross-reference]
I Want to Go to Morrow: (5 refs. <1K Notes) {Roud #9554}
I Want To Go Where Jesus Is: (1 ref.)
I Want to See Jesus (Bathe in the River): (1 ref. <1K Notes)
I Want to See My Wife: (1 ref.)
I Want You All to Be There: (1 ref. <1K Notes) {Roud #911}
I Wante Go Home: (2 refs.) {Roud #9613 and 10547}
I Wanter Jine de Ban [Cross-reference]
I Was Born About Four Thousand Years Ago [Cross-reference]
I Was Born About Six Thousand Years Ago [Cross-reference]
I Was Born About Ten Thousand Years Ago (Bragging Song): (30 refs. <1K Notes) {Roud #3127}
I Was Born in East Virginia [Cross-reference]
I Was Born in Killarney [Cross-reference]
I Was Born in Pennsylvania [Cross-reference]
I Was Born on the River: (1 ref. <1K Notes) {Roud #10007}
I Was Chasing One-Elevens: (1 ref. 3K Notes) {Roud #29397}
I Was Despised Because I Was Poor [Cross-reference]
I Was Drunk Last Night: (3 refs. <1K Notes) {Roud #7681}
I Was Just Sixteen: (5 refs.) {Roud #2296}
I Was Once a Sailor: (1 ref. <1K Notes) {Roud #2021}
I Was Once in a Dark and Lonesome Valley: (2 refs.) {Roud #11909}
I Was Only Seventeen: (1 ref.)
I Was Out Walking [Cross-reference]
I Was Reared in Pennsylvania [Cross-reference]
I Was Sitting on a Stile [Cross-reference]
I Was Standing on Pickets [Cross-reference]
I Was the Boy for Bewitching Them: (6 refs. 1K Notes) {Roud #V17647}
I Was Traveling Down the Bogan: (1 ref.)
I Was Walking through the Dockyard in a Panic: (1 ref.)
I Went Down to My Girl's House Last Night: (2 refs. <1K Notes) {Roud #11785}
I Went Down to My Grandpa's Farm: (1 ref.)
I Went Down to My Gul's House Last Night [Cross-reference]
I Went Down to New Orleans (I): (1 ref.)
I Went Down to New Orleans (II) [Cross-reference]
I Went Down to See Miss Lucy [Cross-reference]
I Went Down to the Depot [Cross-reference]
I Went Down to the Lowground: (1 ref.) {Roud #15770}
I Went Downtown: (3 refs.) {Roud #19420}
I Went Home One Night [Cross-reference]
I Went Into Her Mother's House [Cross-reference]
I Went On Board the Ida: (1 ref. <1K Notes)

I Went Out A-Hunting, Sir [Cross-reference]

I Went to a Chinese Restaurant: (2 refs.) {Roud #20093}

I Went to Atlanta: (1 ref.)

I Went to Cincinnati [Cross-reference]

I Went To My Love's Window [Cross-reference]

I Went to My Sweetheart's House: (1 ref. <1K Notes)

I Went to the Fair at Bonlaghy: (2 refs.) {Roud #5349}

I Went to the Hop-Joint [Cross-reference]

I Went to the Woods: (1 ref. <1K Notes) {Roud #4563}

I Went Up on the Mountain Top [Cross-reference]

I Whipped My Horse: (2 refs.) {Roud #3267}

I Will Arise [Cross-reference]

I Will Arise and Go to Jesus [Cross-reference]

I Will Bow and Be Simple: (1 ref. <1K Notes)

I Will Give My Love an Apple [Cross-reference]

I Will Give You a Red Dress [Cross-reference]

I Will Give You the Keys of Heaven [Cross-reference]

I Will Have the Whetstone [Cross-reference]

I Will Lay You Down [Cross-reference]

I Will Love Thee Always [Cross-reference]

I Will Not Marry a Farmer [Cross-reference]

I Will Overcome [Cross-reference]

I Will Put My Ship In Order: (6 refs. 2K Notes) {Roud #402}

I Will Rock You Wi' My Foot, Love: (1 ref. <1K Notes) {Roud #13507}

I Will Sail the Salt Seas Over: (1 ref. <1K Notes) {Roud #2776}

I Will Set My Good Ship in Order [Cross-reference]

I Will Set My Ship In Order [Cross-reference]
I Will Take You Back Again, Kathleen [Cross-reference]

I Will Tell You My Troubles: (1 ref.) {Roud #11208}

I Will Tell You of a Fellow [Cross-reference]

I Wish I Been Dere (I Wish I Been There): (1 ref.) {Roud #11982}

I Wish I Could Pray: (1 ref. 2K Notes)

I Wish I Had Never Known [Cross-reference]

I Wish I Had Someone to Call My Own: (1 ref. <1K Notes)

I Wish I Had Someone to Love Me (I) [Cross-reference]

I Wish I Had Someone to Love Me (II) [Cross-reference]

I wish I was a Child again [Cross-reference]

I Wish I Was a Little Bird (Nobody Cares for Me): (5 refs.) {Roud #6357}

I Wish I Was a Little Fish: (1 ref.)

I Wish I Was a Little Sparrow [Cross-reference]

I Wish I Was a Mole in the Ground: (18 refs.) {Roud #4957}

I Wish I Was a Single Gal Again [Cross-reference]

I Wish I Was a Single Girl Again [Cross-reference]

I Wish I Was at Home: (1 ref.) {Roud #7710}

I Wish I Was in Dixie's Land [Cross-reference]

I Wish I Were a Single Girl Again: (34 refs. <1K Notes) {Roud #436}

I Wish I Were Single Again (I - Male): (51 refs. <1K Notes) {Roud #437}

I Wish I Were Single Again (II - Female): (8 refs. <1K Notes) {Roud #436}

I Wish I Were Where Ellen Lies [Cross-reference]

I Wish I Were Where Gadie Rins [Cross-reference]

I Wish I Were Where Helen Lies [Cross-reference]

I Wish I Were Yon Red, Red Rose [Cross-reference]

I Wish I Wuz a Mole in the Ground [Cross-reference]

I Wish I'd Bought a Half a Pint and Stayed in the Wagon Yard [Cross-reference]

I Wish In Vain [Cross-reference]
I Wish My Captain Would Go Blind: (2 refs.) {Roud #15775}

I Wish My Granny Saw Ye: (4 refs. <1K Notes) {Roud #5614}

I Wish My Love (Pitman's Love Song): (2 refs. <1K Notes) {Roud #8738}

I Wish My Love Was a Red Rose [Cross-reference]

I Wish My Love Was In a Ditch: (1 ref. <1K Notes) {Roud #6572}

I Wish That Girl Was Mine: (2 refs. <1K Notes) {Roud #16859}

I Wish That You Were Dead, Goodman: (3 refs. <1K Notes) {Roud #5884}

I Wish the Wars Were All Over: (2 refs.) {Roud #2036}

I Wish There Was No Prisons: (2 refs.) {Roud #1708}

I Wish They'd Do It Now: (11 refs. <1K Notes) {Roud #1401}

I Wish to My Lord I Was Single Again: (4 refs.) {Roud #17190}

I Wish, I Wish (I) [Cross-reference]

I Wish, I Wish (II) [Cross-reference]

I Wished to be Single Again [Cross-reference]

I Won'er Wha'll Be My Man? [Cross-reference]

I Won't Be a Nun!: (5 refs.) {Roud #7630}

I Won't Be My Father's Jack: (2 refs. <1K Notes) {Roud #19706}

I Won't Go to Macy's Any More: (3 refs. <1K Notes)

I Won't Marry (I) [Cross-reference]

I Wonder As I Wander: (3 refs. <1K Notes) {Roud #15015}

I Wonder If I'll Ever Reach Home: (1 ref.)

I Wonder Wha'll Be My Man?: (3 refs.) {Roud #5571}

I Wonder Wha'll Be My Wife? [Cross-reference]

I Wonder What Is Keeping My True Love Tonight (Green Grass It Grows Bonny): (6 refs. <1K Notes) {Roud #858}

I Wonder What's Adae wi' A' the Men! [Cross-reference]

I Wonder When I Shall Be Married: (9 refs. <1K Notes) {Roud #818}

I Wonder Where's the Gambler [Laws H22]: (8 refs.) {Roud #428}

I Wonder Where's the Gambling Man [Cross-reference]
I'd rather have a young man with an apple in his hand [Cross-reference]

I'll Ask My Mother (And I'll Let You Know Next Sunday Afternoon): (1 ref. <1K Notes) {Roud #12611}

I'll Awa Hame (I): (1 ref. <1K Notes) {Roud #22220}

I'll Awa Hame (II) [Cross-reference]

I'll Awa Hame to My Mither I Will: (2 refs.) {Roud #6140}

I'll Be a Good Boy: (3 refs. <1K Notes) {Roud #4274}

I'll Be a Sergeant: (1 ref.)

I'll Be All Right: (2 refs. <1K Notes)

I'll Be All Smiles Tonight: (19 refs.) {Roud #3715}

I'll Be Rested When the Roll Is Called: (1 ref.) {Roud #21793}

I'll Be Seventeen Come Sunday [Cross-reference]

I'll Be the Binder [Cross-reference]

I'll Be the Reaper [Cross-reference]

I'll Be There: (2 refs. <1K Notes)

I'll Be There in the Morning [Cross-reference]

I'll Be There, Mary Dear: (4 refs. 1K Notes) {Roud #12394}

I'll Be Waiting Up There: (1 ref. <1K Notes) {Roud #18152}

I'll Be With You When the Roses Bloom Again: (18 refs. <1K Notes) {Roud #2871}

I'll Build Me a Boat: (1 ref. <1K Notes) {Roud #10054}

I'll Cheer Up My Heart: (1 ref.) {Roud #5563}

I'll Do Anything Dear: (1 ref.) {Roud #11385}

I'll Drink One (To Be a Good Companion, The Sussex Toast): (2 refs.) {Roud #885}

I'll Eat When I'm Hungry [Cross-reference]

I'll Find My Way: (2 refs.) {Roud #29485}

I'll Fire Dis Trip: (3 refs. <1K Notes) {Roud #813}

I'll Fly Away: (11 refs. <1K Notes) {Roud #18437}

I'll Gang Doon Tae Yonder Valley [Cross-reference]

I'll Gar Our Gudeman Trow: (4 refs.) {Roud #1560}
I'll Give My Love a Cherry  [Cross-reference]
I'll Give to You a Paper of Pins  [Cross-reference]
I'll Give You a Paper of Pins  [Cross-reference]
I'll Give You My Love  [Cross-reference]
I'll Give You One More As You Go: (5 refs. <1K Notes) {Roud #3755}
I'll Go Back to Dear St. George Again: (1 ref. <1K Notes) {Roud #10908}
I'll Hang My Harp on a Willow Tree (i): (14 refs. 1K Notes) {Roud #1444}
I'll Hang My Harp on a Willow Tree (II)  [Cross-reference]
I'll Have a New Life (In That Resurrection Morning): (1 ref. <1K Notes) {Roud #4309}
I'll Hear the Trumpet Sound: (2 refs.) {Roud #15297}
I'll hire a horse and steal a gig  [Cross-reference]
I'll Hit the Road Again, Boys  [Cross-reference]
I'll Kiss Ye Yet, and I'll Clap Ye Yet: (1 ref. <1K Notes) {Roud #6229}
I'll Lay Ye Doon, Love: (2 refs. <1K Notes) {Roud #3355}
I'll Let You Know the Reason: (2 refs. 4K Notes) {Roud #6247}
I'll Lie nae Mair My Lane: (1 ref.) {Roud #6729}
I'll Live Till I Die  [Cross-reference]
I'll Meet You in the Evening  [Cross-reference]
I'll Name the Boy Dennis, Or No Name At All: (1 ref.) {Roud #6658}
I'll Ne'er Forget the Parting  [Cross-reference]
I'll Never Be Yours  [Cross-reference]
I'll Never Get Drunk Again  [Cross-reference]
I'll Never Get Drunk Any More (I): (2 refs.) {Roud #4625}
I'll Never Get Drunk Any More (II)  [Cross-reference]
I'll Never Get Drunk Any More (III): (3 refs.)
I'll Never Leave Old Dixie Land Again: (1 ref. <1K Notes) {Roud #15470}
I'll Never Turn Back  [Cross-reference]
I'll Never Turn Back No More  [Cross-reference]
I'll Never Wear the Red Any More [Cross-reference]
I'll Never, Never Marry the Blacksmith Lad: (1 ref.) {Roud #21094}
I'll Not Marry at All: (20 refs. <1K Notes) {Roud #2774}
I'll Not Marry You [Cross-reference]
I'll Owre Bogie: (1 ref. 1K Notes) {Roud #6245}
I'll Remember You, Love, In My Prayers [Cross-reference]
I'll Return, Mother Darling, to You: (1 ref. 3K Notes) {Roud #21719}
I'll Rise When the Rooster Crows: (2 refs.) {Roud #17514}
I'll See You in the Fair [Cross-reference]
I'll Sell My Hat, I'll Sell My Coat [Cross-reference]
I'll Sing to Ye a Story [Cross-reference]
I'll Sing You a Song: (3 refs. <1K Notes) {Roud #15095}
I'll Sing You a Song That's No Very Long [Cross-reference]
I'll Sing You One Ho! [Cross-reference]
I'll Sit Down and Write a Song [Cross-reference]
I'll Soon Be Done With the Troubles of the World [Cross-reference]
I'll Stick to Auld Style: (1 ref. <1K Notes) {Roud #13017}
I'll Take This Glass into My Hands: (1 ref. <1K Notes) {Roud #6036}
I'll Take You Home Again, Kathleen: (10 refs. <1K Notes) {Roud #12907}
I'll Taste No More the Poisonous Cup: (1 ref.) {Roud #25984}
I'll Tell Mother [Cross-reference]
I'll Tell My Ma (I): (5 refs. <1K Notes) {Roud #2649}
I'll Tell My Ma (II) [Cross-reference]
I'll Tell Ye a Talie: (1 ref. <1K Notes) {Roud #13067}
I'll Tell You a Comical Story: (1 ref.) {Roud #16246}
I'll Tell You of a Fellow [Cross-reference]
I'll Tell You What I Saw Last Night [Cross-reference]
I'll Tell Your Daddy: (1 ref. <1K Notes) {Roud #3595}
I'll Weave My Love a Garland: (1 ref. 1K Notes) {Roud #578}
I'll Write You a Letter [Cross-reference]
I'll Wwar the Violets, Sweetheart: (1 ref.) {Roud #11391}
I'm a Bold and Rambling Soldier [Cross-reference]
I'm a Boy from Ohingaiti [Cross-reference]
I'm a Day too Young: (2 refs.) {Roud #1003}
I'm a Decent Boy from Ireland: (1 ref.) {Roud #9420}
I'm a Good Old Rebel [Cross-reference]
I'm a Little Dutch Girl: (2 refs.) {Roud #13205}
I'm a Little Dutch Girl All So Fat: (1 ref. <1K Notes)
I'm a Little Dutchman: (1 ref.)
I'm a Little Sailor Boy Come from the Sea [Cross-reference]
I'm a Little Tea Pot: (1 ref. <1K Notes) {Roud #20416}
I'm a Long Time Travelling Here Below [Cross-reference]
I'm a Man That Done Wrong to His Parents: (4 refs.) {Roud #1386}
I'm a Man That's Done Wrong to My Parents [Cross-reference]
I'm a Man You Don't Meet Every Day [Cross-reference]
I'm a Minder: (1 ref.)
I'm a Nachel-Bawn Reacher [Cross-reference]
I'm a Pilgrim [Cross-reference]
I'm a Poor Old Chimney Sweeper: (8 refs. 1K Notes) {Roud #7023}
I'm a Poor Unfortunate Miserable Man [Cross-reference]
I'm a Prentice Boy, My Name Is Bob [Cross-reference]
I'm a Rambler, I'm a Gambler [Cross-reference]
I'm a Roaring Son of the Comstock: (1 ref.)
I'm a Rover and Seldom Sober: (2 refs. 2K Notes) {Roud #3135}
I'm A Running For My Life: (1 ref.) {Roud #18164}
I'm a Saginaw Valley Man: (2 refs. <1K Notes) {Roud #6505}
I'm a Soldier: (1 ref.)
I'm a Soldier Bound for Glory: (2 refs. <1K Notes)
I'm a Soldier in the Army of the Lord: (2 refs.) {Roud #12132}
I'm a Stranger Here: (2 refs. <1K Notes) {Roud #15589}
I'm a Stranger In This Country [Cross-reference]
I'm a Stranger in this Country (The Darger Lad): (2 refs. 1K Notes) {Roud #3388}
I'm a Tight Little Irishman: (1 ref.) {Roud #5344}
I'm a white man, and I drive mi motor car [Cross-reference]
I'm a Workin' Chap: (3 refs. <1K Notes) {Roud #5591}
I'm a Young Man [Cross-reference]
I'm a Young Man from the Country: (6 refs. <1K Notes) {Roud #1510}
I'm a Young Man Just from England [Cross-reference]
I'm A-Goin' down This Road Feelin' Bad [Cross-reference]
I'm A-Leavin' Cheyenne [Cross-reference]
I'm a-Longin' for to Go This Road: (1 ref.) {Roud #3430}
I'm a-Rolling: (1 ref. <1K Notes) {Roud #15318}
I'm A-Trouble in de Mind (I'm A-Trouble in the Mind): (2 refs. <1K Notes) {Roud #11984}
I'm A'Deen, Johnnie: (1 ref.) {Roud #6773}
I'm Afloat, I'm Afloat (The Rover of the Sea): (2 refs.) {Roud #2025}
I'm Alabama Bound [Cross-reference]
I'm All Alone [Cross-reference]
I'm All Alone in this World [Cross-reference]
I'm All Out an' Down: (1 ref.) {Roud #15203}
I'm Alone, All Alone (I): (1 ref. <1K Notes)
I'm Alone, All Alone (II) [Cross-reference]
I'm An Irish Boy [Cross-reference]
I'm as free a little bird as I can be [Cross-reference]
I'm Bidding Adieu: (1 ref.)
I'm Bound Away: (1 ref.) {Roud #11254}

I'm Bound Away for Canada (My Dear I'm Bound for Canaday) [Cross-reference]

I'm Bound for the Promised Land [Cross-reference]

I'm Bound For the Rio Grande [Cross-reference]

I'm Bound to Cross the Jordan: (1 ref.) {Roud #11872}

I'm Bound to Follow the Long Horn Cow [Cross-reference]

I'm Bound to Follow the Longhorn Cows: (7 refs. 1K Notes) {Roud #5765}

I'm But a Peer and Misguided Man: (1 ref. <1K Notes) {Roud #13557}

I'm Crossing Jordan River: (1 ref.)

I'm Deep In Love, My Mind Is Troubled: (1 ref.) {Roud #6597}

I'm Despised for Being Poor: (2 refs. <1K Notes) {Roud #7944}

I'm Dying for Someone to Love Me: (2 refs. <1K Notes) {Roud #7620}

I'm Forsaken for Another [Cross-reference]

I'm From Over the Mountain [Cross-reference]

I'm Full: (1 ref.) {Roud #9609}

I'm Gaein in the Train: (1 ref. <1K Notes) {Roud #18663}

I'm Gaun Some Wye [Cross-reference]

I'm Gaun to the Wood [Cross-reference]

I'm Gaun to the Wood (): (1 ref.) {Roud #298}

I'm Gaun to the Wood (II) [Cross-reference]

I'm Glad I Live in Wyoming: (1 ref.)

I'm Goin' Away to Texas: (5 refs.) {Roud #6691}

I'm Goin' Back to Dixie [Cross-reference]

I'm Goin' Back to Georgia [Cross-reference]

I'm Goin' Back to Good Ol' Birmingham: (1 ref. <1K Notes) {Roud #16274}

I'm Goin' Back to North Carolina [Cross-reference]

I'm Goin' Down the River Befo' Long [Cross-reference]

I'm Goin' Down the Rivuh [Cross-reference]
I'm Going to Get Married (II) [Cross-reference]
I'm Going to Get Married Next Sunday [Cross-reference]
I'm Going to Join the Army [Cross-reference]
I'm Going to Leave Old Texas Now [Cross-reference]
I'm Going to Ride in Pharaoh's Chariot: (2 refs. <1K Notes) {Roud #11906}
I'm Going to Sing: (2 refs. <1K Notes) {Roud #12353}
I'm Going to Stand In My Back Door: (1 ref.)
I'm Going to Tell It: (1 ref. <1K Notes) {Roud #18173}
I'm Going to the West: (1 ref. <1K Notes) {Roud #5113}
I'm Going to Walk With Jesus By Myself: (1 ref. <1K Notes)
I'm Going Up to London [Cross-reference]
I'm Going Uptown [Cross-reference]
I'm Gonna Dig Myself a Hole: (1 ref. <1K Notes)
I'm Gwine Away to Georgia: (2 refs. <1K Notes) {Roud #413}
I'm Gwine from the Cotton Fields [Cross-reference]
I'm Gwine to Alabamy: (2 refs.) {Roud #12047}
I'm In Love with a Tipperary Miss: (2 refs. <1K Notes) {Roud #9065}
I'm in the Bottom: (1 ref. <1K Notes)
I'm In Trouble: (1 ref.) {Roud #12049}
I'm In Want of a Substitute: (2 refs. <1K Notes) {Roud #15676}
I'm Just a Common Lumberhick (Bush LaPorte): (1 ref.) {Roud #4721}
I'm Just A-Going Over Jordon [Cross-reference]
I'm Just from the Fountain: (1 ref.) {Roud #7562}
I'm Just Going Down to the Gate: (4 refs. <1K Notes) {Roud #6407}
I'm Just Going Over to Sandy's: (1 ref. <1K Notes)
I'm Leavin' Town (But I Sho Don't Wanna Go): (1 ref. <1K Notes)
I'm Leaving Tipperary: (4 refs. <1K Notes) {Roud #3313}
I'm Lonely Since My Mother Died [Cross-reference]
I'm Lonesome Since My Mother Died: (5 refs.) {Roud #6361}
I'm Looking Over My Dead Dog Rover: (2 refs. <1K Notes) {Roud #15720}
I'm My Own Grandpa: (4 refs. 3K Notes) {Roud #10444}
I'm Nae Awa [Cross-reference]
I'm nae awa' to bide awa' [Cross-reference]
I'm Never to Marry [Cross-reference]
I'm Ninety-Five: (3 refs.) {Roud #23116}
I'm No' Comin' Oot the Noo: (1 ref.) {Roud #5298}
I'm Nobody's Darling on Earth [Cross-reference]
I'm not going away to stay away [Cross-reference]
I'm Not Myself At All: (7 refs. <1K Notes) {Roud #V8651}
I'm Now Twenty-Two: (1 ref. <1K Notes) {Roud #6079}
I'm O'er Young to Marry Yet [Cross-reference]
I'm Off for California: (2 refs.)
I'm Often Drunk and I'm Seldom Sober [Cross-reference]
I'm Often Drunk and Seldom Sober: (2 refs. <1K Notes) {Roud #3135}
I'm Old But I'm Awfully Tough: (2 refs. <1K Notes) {Roud #15460}
I'm On My Way: (7 refs.) {Roud #16309}
I'm on My Way to Georgy [Cross-reference]
I'm Only a Poor Little Ewing [Cross-reference]
I'm Ower Young to Marry Yet: (5 refs. <1K Notes) {Roud #6142}
I'm Poor But a Gentleman Still [Cross-reference]
I'm Sad and I'm Lonely: (5 refs. <1K Notes) {Roud #414}
I'm Satisfied (I): (1 ref.)
I'm Satisfied (II): (1 ref.) {Roud #3120}
I'm Satisfied With My Gal [Cross-reference]
I'm Scarce Sixteen Come Sunday [Cross-reference]
I'm Seventeen 'gin Sunday [Cross-reference]
I'm Seventeen Come Sunday [Cross-reference]
I'm Seventy-Two Today: (2 refs.) {Roud #4387}
I'm Shirley Temple: (1 ref. 3K Notes)
I'm Sighing to Catch a Nice Beau: (1 ref.) {Roud #11322}
I'm Sitting by the Stile, Mary [Cross-reference]
I'm Sitting on the Stile, Mary (The Irish Emigrant II): (17 refs. 3K Notes) {Roud #2661}
I'm Sixteen Thousand Miles from Home [Cross-reference]
I'm So Glad My Time Have Come: (1 ref. <1K Notes)
I'm So Glad Trouble Don't Last Alway: (1 ref. <1K Notes) {Roud #12231}
I'm Standing on a Solid Rock: (1 ref. <1K Notes) {Roud #18163}
I'm Sticking to the Murphys: (1 ref. <1K Notes) {Roud #7811}
I'm the King of the Castle [Cross-reference]
I'm the Man That Kin Raise So Long [Cross-reference]
I'm the Man That Rode the Mule 'Round the World [Cross-reference]
I'm the Man that Rote Ta Rarra Bumdia [Cross-reference]
I'm the Man that Wrote Ta-ra-ra Boom-de-ay: (1 ref. <1K Notes) {Roud #7614}
I'm Thine Over the Left: (1 ref.) {Roud #4328}
I'm Thinking Tonight of My Blue Eyes [Cross-reference]
I'm Tired: (1 ref.) {Roud #17302}
I'm Tired of Living Alone: (2 refs. <1K Notes) {Roud #15744}
I'm To Be Marrit in May: (1 ref. <1K Notes) {Roud #5559}
I'm Trabling Back to Georgia: (1 ref.)
I'm Travelling to the Grave: (2 refs. <1K Notes) {Roud #15242}
I'm Troubled (I) [Cross-reference]
I'm Troubled (II) [Cross-reference]
I'm Troubled in Mind (I) [Cross-reference]
I'm Troubled in Mind (II) [Cross-reference]
I'm Very Very Well I'm Glad to Tell (Shore Cry): (2 refs.)
I'm Waiting for Thee, Nellie: (1 ref.) {Roud #27511}
I'm Wearing My Heart Away for You: (2 refs.) {Roud #11399}
I'm Workin on a Building [Cross-reference]
I'm Working My Way Back Home: (2 refs.) {Roud #9991}
I'm Working On a Building: (4 refs.) {Roud #4276}
I'm Working on the Building [Cross-reference]
I'm Worried Now But I Won't Be Worried Long: (1 ref. <1K Notes) {Roud #4753}
I'm Wukin' My Way Back Home [Cross-reference]
I'm Yorkshire Though in London [Cross-reference]
I'se A-Running: (1 ref.)
I'se Gwine Back to Dixie: (11 refs.) {Roud #18324}
I'se Gwine Land on Dat Shore [Cross-reference]
I'se the B'y that Builds the Boat [Cross-reference]
I've a cherry, I've a chess [Cross-reference]
I've a Jolly Sixpence [Cross-reference]
I've a Lad in Edinburgh: (1 ref.) {Roud #7178}
I've a Letter from My Father: (1 ref.) {Roud #11023}
I've a Long Time Heard: (2 refs. <1K Notes) {Roud #5026}
I've a Wee Dog That Barks at the Moon: (1 ref. <1K Notes) {Roud #15097}
I've Always Been a Rambler [Cross-reference]
I've Been a Foreign Lander [Cross-reference]
I've Been a Roving [Cross-reference]
I've Been a Wild Boy [Cross-reference]
I've Been a-List'ning All de Night Long [Cross-reference]
I've Been All Around This World [Cross-reference]
I've Been Born Again: (1 ref. <1K Notes)
I've Been Buked and I've Been Scorned [Cross-reference]
I've Been Faithful to You: (1 ref.)
I've Been Roaming: (4 refs. <1K Notes) {Roud #2821}
I've Been to Australia O [Cross-reference]
I've Been to Australia-o [Cross-reference]
I've Been to Australia, Oh!: (3 refs.)
I've Been To Donovan's: (1 ref.) {Roud #18213}
I've Been to France (Turn the Bowl Over): (1 ref.) {Roud #2854}
I've Been to See Miss Jenny-Mae-Jo [Cross-reference]
I've Been to the 'Bama and I Just Got Back [Cross-reference]
I've Been Toilin' at de Hill [Cross-reference]
I've Been Toiling at the Hill: (1 ref.) {Roud #15276}
I've Been Working on the Railroad: (16 refs. 1K Notes) {Roud #12606?}
I've Bin to Plymouth and I've bin to Dover [Cross-reference]
I've Bin to the 'Bama and I Just Got Back: (2 refs. <1K Notes) {Roud #11765}
I've Built Me a Neat Little Cot, Darling [Cross-reference]
I've Buried Three Husbands Already (Wherever There's a Goose There's a Gander): (1 ref. <1K Notes) {Roud #16725}
I've Busted Broncs: (3 refs.)
I've Fun' a Bod's Nest [Cross-reference]
I've Got a Brother in the Snow-White Fields: (1 ref.) {Roud #11822}
I've Got a Chorus: (1 ref.)
I've Got a Daughter: (1 ref. <1K Notes) {Roud #18313}
I've Got a Feeling: (1 ref.)
I've Got a Master and I Am His Man: (1 ref.) {Roud #15768}
I've Got a Mother Gone to Glory [Cross-reference]
I've Got a Mother in de Heaven [Cross-reference]
I've Got a Motto: (1 ref.) {Roud #10933}
I've Got a Mule, Her Name Is Sal [Cross-reference]
I've Got a Shilling [Cross-reference]
I've Got No Use for the Women: (16 refs. <1K Notes) {Roud #4104}
I've Got Sixpence [Cross-reference]
I've Just Come from Sydney: (1 ref. <1K Notes)
I've Just Got in Across the Plains: (1 ref. <1K Notes) {Roud #7775}
I've Lived in Service: (1 ref.) {Roud #1483}
I've Lost My Love and I Kenna Weel Fu: (3 refs. <1K Notes) {Roud #2075}
I've Lost My Rifle and Bayonet: (1 ref.) {Roud #10525}
I've Nine Bairns and That's Nae Mony: (1 ref. <1K Notes) {Roud #7280}
I've Only Been Down to the Club: (1 ref.) {Roud #4941}
I've Rambled THis Country Both Earlye and Late [Cross-reference]
I've Rode the Southern and the L & N: (2 refs. <1K Notes) {Roud #8589}
I've Sair'd wi' Men: (1 ref.) {Roud #5922}
I've Travelled This Country (Last Friday Evening): (4 refs.) {Roud #1795}
I've Two or Three Strings To My Bow: (1 ref.) {Roud #4788}
I'ze the B'y that Builds the Boat: (11 refs. 4K Notes) {Roud #4432}
I'ze the Bye [Cross-reference]
Ibby Damsel: (1 ref. <1K Notes) {Roud #3635}
Ice Bound Hunting Seals: (1 ref. 2K Notes) {Roud #V44841}
Ice Was Thin, The [Cross-reference]
Ice-Floes, The: (1 ref. 8K Notes) {Roud #V44842}
Icham of Irlande [Cross-reference]
Icham of Irlaunde (The Irish Dancer; Good Sir I Pray Thee): (15 refs. 2K Notes)
Ickety, Bickey, My Black Hen [Cross-reference]
Ickle Ockle Black Bottle: (2 refs. <1K Notes) {Roud #20650}
Ickle Ockle Blue Bockle [Cross-reference]
Icky Acky: (1 ref.)
Icy Mountain [Cross-reference]
Ida Ho: (1 ref.)
Ida Red (I): (17 refs. <1K Notes) {Roud #3429}
Ida Red (II): (1 ref. <1K Notes) {Roud #3429}
Ida Red (III): (1 ref. <1K Notes)
Ida Red and Ida Blue [Cross-reference]
Idaho Cowboy Dance, An [Cross-reference]
Idaho, The: (1 ref. <1K Notes)
Idol of His Party, The [Cross-reference]
Idumea [Cross-reference]
Idy Red [Cross-reference]
Idyl of the Plains [Cross-reference]
Iderne United: (1 ref. 2K Notes)
If a' Were Wrocht That's Ta'en in Hand: (1 ref. <1K Notes)
If All the Seas Were One Sea: (3 refs. <1K Notes) {Roud #19775}
If All the World Was Apple Pie [Cross-reference]
If All the World Were Paper: (3 refs. <1K Notes) {Roud #19693}
If But One Heart Be True: (1 ref. <1K Notes) {Roud #6096}
If Ever I Cease to Love: (2 refs. 1K Notes) {Roud #V6278}
If Ever I Follow the Ships Again [Cross-reference]
If Ever You Go to Kilkenny: (1 ref. <1K Notes) {Roud #16989}
If He'd Be a Buckaroo: (1 ref.) {Roud #3586}
If I Call You Mama: (1 ref. 1K Notes)
If I Can't Have You (I Don't Want Nobody Else): (1 ref. <1K Notes)
If I Could Only Hear My Mother Pray Again: (3 refs.) {Roud #7129}
If I Die a Railroad Man: (3 refs.) {Roud #30223}
If I Die in Arkansas: (2 refs.) {Roud #7628}
If I Die in Tennessee [Cross-reference]
If I Got My Ticket, Can I Ride?: (1 ref.) {Roud #15643}
If I Had a Donkey: (4 refs. <1K Notes) {Roud #19735}
If I Had a Donkey Wot Wouldn't Go [Cross-reference]
If I Had a Scolding Wife (I) [Cross-reference]

If I Had But a Thousand a Year: (4 refs.) {Roud #23101}

If I Had It You Could Get It: (1 ref.) {Roud #11761}

If I Had My Way [Cross-reference]

If I Had the Gov'ner: (1 ref. <1K Notes)

If I Live to Grow Old: (2 refs.) {Roud #2093}

If I Lose, I Don't Care: (8 refs.) {Roud #12399}

If I Lose, Let Me Lose [Cross-reference]

If I Was a Blackbird [Cross-reference]

If I Was a Fair Maid: (1 ref.) {Roud #16247}

If I Was On Some Foggy Mountain Top [Cross-reference]

If I Went Up To a Hill-Top: (1 ref. <1K Notes)

If I Were a Blackbird [Cross-reference]

If I Were a Fisher: (3 refs. <1K Notes) {Roud #6873}

If I Were a Merry Maid: (1 ref.) {Roud #29427}

If I Were a Single Girl Again [Cross-reference]

If I Were As Young As I Used to Be (Uncle Joe): (7 refs.) {Roud #4377}

If I were back 'ome in 'Ampshire [Cross-reference]

If I Were Back Home in Hampshire: (1 ref.) {Roud #16931}

If It Keep On A-Rainin': (1 ref.) {Roud #18176}

If Jack Were Only Here [Cross-reference]

If my mother ask you for me, tell her I gone to Gallerleed [Cross-reference]

If Pretty Maids Could Sing [Cross-reference]

If the River Was Whiskey [Cross-reference]

If the Seaboard Train Wrecks I Got a Mule to Ride [Cross-reference]

If This Book Should Chance to Roam: (1 ref. <1K Notes)

If thou serue a lord of prys [Cross-reference]

If Thou Serve a Lord of Price (For Service Is None Heritage): (8 refs. 2K Notes)
If thou serve a lord of prise [Cross-reference]

If ye want to learn high farmin' [Cross-reference]

If You Can Love Me: (1 ref. <1K Notes)

If You Don't Believe I'm Sinking: (2 refs.) {Roud #11783}

If You Don't Give Us a Holiday [Cross-reference]

If You Don't Want Me: (1 ref.)

If You Don't Want to Get in Trouble [Cross-reference]

If You Get There Before I Do: (1 ref. <1K Notes) {Roud #11821}

If You Have the Toothache: (1 ref. <1K Notes) {Roud #1496?}

If You Love God, Serve Him: (1 ref.) {Roud #15262}

If You Love Me Like I Love You: (1 ref.) {Roud #21828}

If You Love Me, Pop and Fly: (2 refs.) {Roud #22178}

If You Meet a Woman in the Morning: (2 refs. <1K Notes) {Roud #11792}

If You See My Mother: (1 ref. <1K Notes) {Roud #18889}

If You Sneeze on Monday: (5 refs.) {Roud #16325}

If You Want a Bargain Handy: (1 ref. <1K Notes) {Roud #13053}

If You Want to Go A-courting [Cross-reference]

If You Want to Go to Heaven [Cross-reference]

If You Want to Know Where the Privates Are [Cross-reference]

If You Want to See the Captain [Cross-reference]

If You Were The Only Girl in the World: (1 ref.) {Roud #25963}

If You Will Walk With Me [Cross-reference]

If You'll Only Let Liquor Alone: (1 ref.) {Roud #1951}

If Your Gal Gets Mad: (1 ref. <1K Notes)

If Your Wife Is Run Down, Give Her Cod Liver Oil [Cross-reference]

Ijzere Man, The (The Iron Man): (1 ref.)

Ik Kwam Last Over Een Berg: (1 ref. <1K Notes)

Ike Brown's Song: (1 ref. <1K Notes) {Roud #16942}
Iky Moses, King of the Jews [Cross-reference]
II Faut Aller en Guerre (To War We Must Go): (1 ref.)
II Faut Voir Que Je Me Sauvais (So I Ran Away): (1 ref.)
Ile B A Good Boy & Do So Nomore [Cross-reference]
Ilka Blade o' Grass Keps Its Ain Drap o' Dew: (2 refs.) {Roud #5612}
Ilkley Moor Baht 'At [Cross-reference]
Ill Fares the Family: (2 refs. <1K Notes) {Roud #1343}
III-Fated Persian, The [Cross-reference]
III-Fated Vernon, The: (1 ref. 2K Notes) {Roud #19833}
Illinois Gals [Cross-reference]
Illsdon Fair [Cross-reference]
Im-Hm [Cross-reference]
Imaginary Trouble [Cross-reference]
Immigration: (1 ref. <1K Notes)
Immigration Song: (1 ref.)
Immortal Washington: (1 ref. <1K Notes) {Roud #5465}
Imph-m: (3 refs.) {Roud #2858}
Improbability [Cross-reference]
In 1795 [Cross-reference]
In 1845 [Cross-reference]
In a Boxcar Around the World: (2 refs.)
In a Cottage by the Sea [Cross-reference]
In a Fine Castle: (1 ref.)
In a Handy Four-Master: (1 ref.) {Roud #19891}
In a Little Village Churchyard: (3 refs.) {Roud #5423}
In an' Out the Windah [Cross-reference]
In and Around Nashville [Cross-reference]
In and Out the Window [Cross-reference]
In and Out the Windows [Cross-reference]

In Arkansas [Cross-reference]

In Arthur's Court Tom Thumb Did Live: (1 ref. <1K Notes) {Roud #21162}

In Bed with the Major [Cross-reference]

In Bethlehem City [Cross-reference]

In Bethlehem, that Fair City: (14 refs. 3K Notes)

In Blythe and Bonnie Fair Scotland [Cross-reference]

In Bohemia Hall: (1 ref.) {Roud #9550}

In Bohunkus, Tennessee: (1 ref.)

In Bonny Scotland [Cross-reference]

In Bright and Bonny Scotland [Cross-reference]

In Bright Mansions Above: (2 refs. <1K Notes) {Roud #12074}

In Bristol There Lived a Fair Maiden [Cross-reference]

In Burnham Town [Cross-reference]

In Camden Town: (3 refs.) {Roud #1414}

In Cameltoon Once More [Cross-reference]

In Canso Strait [Cross-reference]

In Castyle there Lived a Lady [Cross-reference]

In Collon I Was Taken [Cross-reference]

In Come I, old Father Christmas [Cross-reference]

In Contempt: (2 refs.)

In Cortachy Cottage: (1 ref. <1K Notes) {Roud #18047}

In Courtship There Lies Pleasure [Cross-reference]

In Cupid's Court: (3 refs. <1K Notes) {Roud #2731}

In dat Great Gittin-Up Mornin' [Cross-reference]

In Dat Great Gittin' Up Mornin' [Cross-reference]

In Dat Great Gittin'-Up Mornin' [Cross-reference]

In Days When We Went Gipsying [Cross-reference]
In Days When We Went Gypsying: (7 refs. <1K Notes) {Roud #1245}

In De Mornin' [Cross-reference]

In de Vinter Time: (2 refs.)

In Defense of Polygamy: (1 ref.) {Roud #10835}

In Dem Long, Hot Summer Days [Cross-reference]

In Dessexshire As It Befell [Cross-reference]

In Doots: (1 ref. <1K Notes) {Roud #6202}

In Duckworth Street There Lived a Dame: (2 refs. <1K Notes) {Roud #9969}

In Eighteen Hundred and Sixty: (2 refs.) {Roud #6616}

In Eighteen Hundred and Sixty-One [Cross-reference]

In Eighteen-Forty-Five [Cross-reference]

In Eighteen-Forty-Nine: (4 refs. <1K Notes) {Roud #417}

In einem kiehlen Grunde (In Yonder Lovely Valley): (1 ref.)

In Fair London City [Cross-reference]

In Former Times: (1 ref. <1K Notes) {Roud #1262}

In Freenship's Name [Cross-reference]

In Frisco Bay (A Long Time Ago; Noah's Ark Shanty): (4 refs. <1K Notes)

In Good Old Colony Times: (36 refs. 1K Notes) {Roud #130}

In Halifax Town [Cross-reference]

In High Germany [Cross-reference]

In His Faded Coat of Blue [Cross-reference]

In Jersey City [Cross-reference]

In Kansas: (14 refs. <1K Notes) {Roud #4455}

In Kerry Long Ago: (1 ref.) {Roud #9309}

In London so Fair: (3 refs.) {Roud #2989}

In London There I Was Bent [Cross-reference]

In Lonely Belvedere: (2 refs. <1K Notes) {Roud #2725}

In Low Germanie: (1 ref. <1K Notes) {Roud #5609}
In Manchester in Lancashire [Cross-reference]

In Marble Halls as White as Milk [Cross-reference]

In Marble Walls as White as Milk: (4 refs. <1K Notes)

In Measure Time We'll Row: (1 ref.) {Roud #9432}

In Memorial of 77 Brave Newfoundland Sealers: (1 ref. <1K Notes) {Roud #V44760}

In Memoriam: (1 ref. 6K Notes) {Roud #30702}

In Memoriam of the poor Fishermen who lost their lives in the Dreadful Gale from Grimsby and Hull, Feb. 8 & 9, 1889 [Cross-reference]

In My Father's House: (2 refs.)

In My Garden Grew Plenty of Thyme: (17 refs. 2K Notes) {Roud #3}

In My Heart [Cross-reference]

In My Laddie's Company: (1 ref.) {Roud #6774}

In North America: (1 ref.)

In Old Paul Bunyan's Camps: (1 ref.) {Roud #6525}

In Old Pod-Augur Times: (3 refs. 1K Notes) {Roud #3739}

In Old Virginny [Cross-reference]

In Our Grandfathers' Days: (2 refs.) {Roud #10924}

In Oxford City [Cross-reference]

In Poland schteht en Haus (In Poland There Is a House): (1 ref. <1K Notes)

In Praise o' Huntley [Cross-reference]

In Praise of Christmas [Cross-reference]

In Praise of John Magee: (3 refs. <1K Notes) {Roud #2899}

In Praise of Seafaring Men, in Hope of Good Fortune: (1 ref.)

In Praise of the City of Mullingar: (1 ref. <1K Notes)

In Praise of the Glen [Cross-reference]

In Robin Hood's Churchyard [Cross-reference]

In Rockley Firs: (1 ref.) {Roud #2341}

In Savannah: (1 ref.) {Roud #9576}

In Scotland Town Where I Was Born [Cross-reference]
In Seaport Town [Cross-reference]

In Search of Silver and Gold [Cross-reference]

In Selma, Alabama: (1 ref.)

In Seventeen Ninety-Five: (1 ref. <1K Notes)

In Sheffield Park [Cross-reference]

In Smiling June the Roses Bloom [Cross-reference]

In Soho on Saturday Night: (1 ref.) {Roud #7755}

In Some Lady's Garden (I): (4 refs.) {Roud #3649}

In Some Lady's Garden (II): (1 ref.)

In Some Lonesome Graveyard: (2 refs. <1K Notes)

In Springfield Mountain [Cross-reference]

In Steven's Green [Cross-reference]

In Strichen You Know [Cross-reference]

In Summer [Cross-reference]

In Tarland Toon: (1 ref. <1K Notes) {Roud #18048}

In Tarrytown [Cross-reference]

In That Beautiful World on High (I Hope My Mother Will Be There): (1 ref. <1K Notes) {Roud #15249}

In That Eternal Day: (1 ref.)

In That Great Day: (2 refs. <1K Notes)

In That Great Gettin' Up Morning: (6 refs.) {Roud #15228}

In That Morning: (2 refs. <1K Notes) {Roud #3349}

In That Old Field [Cross-reference]

In the Baggage Coach Ahead [Cross-reference]

In the Bar-Room (The Celebrated Working-Man): (5 refs. <1K Notes) {Roud #3486}

In the Bogie There Was a Tree [Cross-reference]

In the Days of '76 [Cross-reference]

In the Days of Old Rameses: (1 ref. <1K Notes)

In the Days We Went a-Gipsying [Cross-reference]
In the Days when I Was Hard Up: (3 refs.) {Roud #4621}

In the Dense Woods: (1 ref.) {Roud #4686}

In the Evening by the Moonlight (I): (7 refs. <1K Notes) {Roud #9591}

In the Evening by the Moonlight (II): (1 ref. <1K Notes) {Roud #10552}

In the Garden: (1 ref. <1K Notes) {Roud #18447}

In the Good Old Colony Days [Cross-reference]

In the Good Old Summertime: (7 refs. 2K Notes) {Roud #17274}

In the Highlands of Scotland There's Weeping You Know: (1 ref.) {Roud #6831}

In the Hills of Roane County: (5 refs. <1K Notes) {Roud #3387}

In the Jailhouse Now: (14 refs. <1K Notes) {Roud #18801}

In the Kingdom: (1 ref. <1K Notes) {Roud #11620}

In the Lonely Glens of Yarrow [Cross-reference]

In the Louisiana Lowlands [Cross-reference]

In the Mansions Above: (1 ref.) {Roud #12019}

In the Men's Apartment: (1 ref.) {Roud #16885}

In the Merry Month of June, Love: (1 ref. <1K Notes) {Roud #6209}

In the Month of October [Cross-reference]

In the Mormon Beds Out West: (1 ref.) {Roud #10951}

In the Morning: (1 ref.)

In the Morning (I): (2 refs. <1K Notes) {Roud #15271}

In the Morning (II): (1 ref.)

In the Morning by the Bright Light: (4 refs.) {Roud #7776}

In the North Countrie [Cross-reference]

In the Pines: (29 refs. 1K Notes) {Roud #3421}

In the Pit from Sin Set Free: (1 ref. <1K Notes) {Roud #7467}

In the Prison Cell I Sit [Cross-reference]

In the Shade of the Old Apple Tree (I): (4 refs. <1K Notes) {Roud #10242}

In the Shade of the Old Apple Tree (II): (1 ref. <1K Notes) {Roud #10242}
In the Shadow of the Pines [Cross-reference]
In the Summer of '60 [Cross-reference]
In the Summer of Sixty: (3 refs.) {Roud #4978}
In the Sweet By and By [Cross-reference]
In the Sweet Bye and Bye (I) [Cross-reference]
In the Sweet Bye and Bye (II) [Cross-reference]
In the Town of Oxford [Cross-reference]
In the Township of Danville [Cross-reference]
In the Tunnel (I) [Cross-reference]
In the Tunnel (II) [Cross-reference]
In the Vale of Abraham: (6 refs. 2K Notes)
In the Valley: (3 refs. <1K Notes) {Roud #11874}
In the Wilderness [Cross-reference]
In This Ring Stand a Lady Fair [Cross-reference]
In This Ring You Stand So Fair: (1 ref. <1K Notes) {Roud #7894}
In This Time Christ Hath Us Sent: (8 refs. <1K Notes)
In Town: (1 ref.) {Roud #15582}
In Yorkshire City [Cross-reference]
In Zepo Town [Cross-reference]
Inconstant Lover (I), The [Cross-reference]
Inconstant Lover (II), The [Cross-reference]
Inconstant Lover (III), The [Cross-reference]
Increase of Crime: (7 refs. <1K Notes) {Roud #4271}
Incy Wincy Spider [Cross-reference]
Indeed Pretty Polly [Cross-reference]
Independent Broom, The: (2 refs. <1K Notes)
India's Burning Sands [Cross-reference]
India's Burning Shore [Cross-reference]
India's Burning Shores: (1 ref. <1K Notes) {Roud #550}

Indian Camp-Meeting Song: (1 ref. <1K Notes)

Indian Chief, The: (1 ref. <1K Notes) {Roud #20539}

Indian Children, The: (1 ref.) {Roud #15841}

Indian Fighters, The [Cross-reference]

Indian Girl, or Bright Alfarata, The [Cross-reference]

Indian Hunter (I), The: (1 ref. <1K Notes) {Roud #2843}

Indian Hunter (II), The [Cross-reference]

Indian Hunter (III), The: (3 refs. <1K Notes) {Roud #2843}

Indian Hymn: (1 ref. <1K Notes) {Roud #2729}

Indian Lament, The [Cross-reference]

Indian Lass, The: (14 refs. 1K Notes) {Roud #2326}

Indian Mohee, The [Cross-reference]

Indian Song, The [Cross-reference]

Indian Song: Ah, Pore Sinner: (3 refs.) {Roud #11907 and 16312}

Indian Student, The: (3 refs. <1K Notes) {Roud #2844}

Indian's Death Song, The: (3 refs.) {Roud #11212}

Indian's Hymn, The [Cross-reference]

Indian's Lament, The [Cross-reference]

Indian's Song [Cross-reference]

Indiana Hero, The [Cross-reference]

Indians' Farewell: (1 ref. <1K Notes) {Roud #16410}

Indifference [Cross-reference]

Indygo Blue: (1 ref. <1K Notes)

Infantry, The: (1 ref.) {Roud #27866}

Inglewood Cocky, The: (6 refs. <1K Notes)

Ingo-Ango Fay: (1 ref. <1K Notes)

Initiation of a Brother, The: (1 ref. <1K Notes)
Injy-Rubber Overcoat: (1 ref.) {Roud #7820}
Inky Dinky Derby Town [Cross-reference]
Inky Pinky: (1 ref. <1K Notes)
Innishowen: (1 ref. <1K Notes) {Roud #9458}
Inniskillen Dragoon, The [Cross-reference]
Inniskilling Dragoon, The [Cross-reference]
Innocent Hare, The: (2 refs.) {Roud #1216}
Innocent Prisoner, The: (1 ref.) {Roud #18137}
Innocents, The: (1 ref. 1K Notes)
Inquisitive Lover, The [Cross-reference]
Insa Ghaorthaidh Thuit: (1 ref. <1K Notes)
Inside the Pearly Gates: (1 ref. <1K Notes)
Inspiration (The Rowan County Teachers): (1 ref. <1K Notes)
Inter Diabolus et Virgo [Cross-reference]
Internationale, The: (4 refs. <1K Notes)
Intery Minery Cutery Corn: (4 refs.) {Roud #19636 and 22840}
Intoxicated Rat, The: (6 refs. <1K Notes) {Roud #11257}
Invasion Song, The: (3 refs. 1K Notes) {Roud #4051}
Inverness-Shire: (1 ref. <1K Notes) {Roud #6856}
Inverquhomery Ploughing Match, The: (2 refs. <1K Notes) {Roud #5943}
Invitation to a Wedding [Cross-reference]
Invitation to Festivity, I [Cross-reference]
Iomairibh eutrom ho ro (Row Lightly): (1 ref. <1K Notes)
Iounndrain-Mhara, An (Sea-Longing): (2 refs. <1K Notes)
Irchard of Taunton Dean [Cross-reference]
Ireland Must Be Heaven, For My Mother Came from There: (1 ref. <1K Notes) {Roud #5493}
Ireland's Glory: (2 refs. 4K Notes)
Ireland's Liberty Tree: (1 ref. 2K Notes)
Irish Mother's Lament, An: (1 ref.) {Roud #9448}

Irish New Policeman, The [Cross-reference]

Irish Paddy: (1 ref. <1K Notes) {Roud #30121}

Irish Patriot, The: (4 refs. 3K Notes) {Roud #12486}

Irish Peasant Girl, The: (4 refs. <1K Notes) {Roud #5687}

Irish Rebel Spy, The: (2 refs. 2K Notes) {Roud #9178}

Irish Recruit, The [Cross-reference]

Irish Refugee, The (Poor Pat Must Emigrate): (7 refs. <1K Notes) {Roud #2558}

Irish Rover, The: (1 ref.) {Roud #4379}

Irish Sailor Boy, The: (2 refs.) {Roud #6347}

Irish Serenade, An [Cross-reference]

Irish Shore, The: (4 refs. <1K Notes) {Roud #5897}

Irish Sixty-Ninth, The: (4 refs. 27K Notes) {Roud #7455}

Irish Soldier and the English Lady, The [Cross-reference]

Irish Soldier Boy, The: (2 refs. <1K Notes) {Roud #22061}

Irish Song: (1 ref. <1K Notes) {Roud #5001}

Irish Song (The Gay Wedding): (1 ref. <1K Notes)

Irish Spree, The: (3 refs.) {Roud #V15031}

Irish Stranger, The: (5 refs. <1K Notes) {Roud #1629}

Irish Transport, The: (3 refs.) {Roud #21203}

Irish Trot: (2 refs.) {Roud #5036}

Irish Wake, The [Laws Q18]: (13 refs. <1K Notes) {Roud #1008}

Irish Wedding, The: (2 refs.) {Roud #17123}

Irishman (I), The: (1 ref.)

Irishman (II), The: (4 refs.) {Roud #17109}

Irishman, The: (1 ref.) {Roud #10109}

Irishman's Christening, An: (2 refs.)

Irishman's Farewell to his Country, The (The Shamrock Shore IV): (5 refs.) {Roud #1455}
Irishman's Gold Mine, The [Cross-reference]

Irishman's Goldmine, The: (2 refs.)

Irishman's Lumber Song [Cross-reference]

Irishman's Shanty: (9 refs. <1K Notes) {Roud #4838}

Irishman's Shave [Cross-reference]

Irishman's Song, The: (1 ref.)

Irishman's Toast, The: (1 ref.) {Roud #V15097}

Irishmen All: (1 ref. <1K Notes) {Roud #30131}

Irishtown Crew, The: (1 ref.) {Roud #7466}

Iron Door, The [Laws M15]: (21 refs. <1K Notes) {Roud #539}

Iron Horse (I), The: (7 refs. <1K Notes) {Roud #5834}

Iron Horse (II -- Utah version): (2 refs.) {Roud #8597}

Iron Merrimac: (1 ref. <1K Notes) {Roud #4767}

Iron Mountain Baby, The: (3 refs. <1K Notes) {Roud #4162}

Iron Ore by 'Fifty-Four: (1 ref.)

Iroquois Lullaby (Ho, Ho, Watanay): (2 refs.)

Irrawaddy, The: (1 ref. <1K Notes) {Roud #20541}

Irreverence: (1 ref. <1K Notes)

Irthing Water Hounds, The: (3 refs. <1K Notes) {Roud #5692}

Is It Really Worth the While? [Cross-reference]

Is There Anybody Here: (2 refs. <1K Notes) {Roud #10435}

Is There for Honest Poverty [Cross-reference]

Is Your Lamps Gone Out: (3 refs. <1K Notes) {Roud #10025}

Isabeau S'y Promène (Isabel): (7 refs. <1K Notes)

Isabeau se promene [Cross-reference]

Isabella: (4 refs.)

Island Jacobite Song, An [Cross-reference]

Island Unknown, The: (1 ref. <1K Notes) {Roud #17557}
Island(s) of Jamaica, The [Cross-reference]

Islaside: (1 ref. <1K Notes)

Isle de France, The: (5 refs. 1K Notes) {Roud #1575}

Isle of Beauty, Fare Thee Well: (17 refs.) {Roud #2553}

Isle of Doagh (I), The: (1 ref. <1K Notes)

Isle of Doagh (II), The: (1 ref. <1K Notes)

Isle of France, The [Cross-reference]

Isle of Fugi: (1 ref. <1K Notes) {Roud #9417}

Isle of Man Shore, The (The Quay of Dundocken; The Desolate Widow) [Laws K7]: (7 refs.) {Roud #525}

Isle of Mohea, The [Cross-reference]

Isle of Saint Helena, The [Cross-reference]

Isle of St. Helena, The [Cross-reference]

Isle of Wight [Cross-reference]

Israelites Shouting: (3 refs. <1K Notes) {Roud #16362}

It befel at martynmas [Cross-reference]

It Came Upon a Midnight Clear: (1 ref. <1K Notes) {Roud #24746}

It Can't Be Done: (3 refs.) {Roud #16983}

It Fell About the Mart'mas Time [Cross-reference]

It Fell About the Martinmas Time [Cross-reference]

It Hurts Me Too [Cross-reference]

It is Not the Cold Wind: (1 ref.) {Roud #6528}

It Is Not the White Swan that Floats on the Lake: (1 ref. <1K Notes)

It Is of a Rich Lady [Cross-reference]

It Makes a Long-Time Man Feel Bad: (2 refs.) {Roud #15968}

It Rained a Mist [Cross-reference]

It Rained, It Mist [Cross-reference]

It Rains and It Hails [Cross-reference]

It Rains, It Hails [Cross-reference]
It Rains, It Hails and Snows and Blows [Cross-reference]
It Snows And It Blows (Sudden Departure): (1 ref.)
It Takes A Girl to Fool You Every Time [Cross-reference]
It Was a Lover and His Lass: (5 refs. <1K Notes)
It Was a Mayde of Brenten Arse: (4 refs. 1K Notes)
It Was a Mouse [Cross-reference]
It Was A' For Our Rightful' King: (5 refs. 1K Notes) {Roud #5789}
It Was at the Town of Caylen: (1 ref. <1K Notes) {Roud #2775}
It Was Christmas Day in the Workhouse [Cross-reference]
It Was Daylight the Next Morning [Cross-reference]
It Was Early Early All In the Spring [Cross-reference]
It Was Early One Cold Winter's Morning: (1 ref.) {Roud #175}
It Was Early One Monday Morning [Cross-reference]
It Was Not for the Diamond Ring: (1 ref.) {Roud #6809}
It Was One Summer Morning [Cross-reference]
It Wasna My Fortune to Get Her [Cross-reference]
It Wasna Sae: (1 ref.) {Roud #5956}
It's a Cold Frosty Morning: (1 ref. <1K Notes) {Roud #7889}
It's a Long Way to Tipperary [Cross-reference]
It's a Long, Long Way to Tipperary: (9 refs. 1K Notes) {Roud #11235}
It's a Rosebud in June [Cross-reference]
It's a Rough Road to Georgia [Cross-reference]
It's a Shame to Whip Your Wife on Sunday: (7 refs. <1K Notes) {Roud #17576}
It's Advertised in Boston [Cross-reference]
It's After Six O'Clock: (1 ref. <1K Notes) {Roud #6207}
It's All Night Long: (1 ref. <1K Notes)
It's Almost Day: (1 ref. <1K Notes) {Roud #11655}
It's Almost Done [Cross-reference]
It's away! Outward the swinging fo'c'sle's reel [Cross-reference]

It's Braw Sailin' on the Sea: (3 refs.) {Roud #5537}

It's But a Man: (1 ref.) {Roud #7245}

It's Down in Old Ireland: (1 ref. <1K Notes) {Roud #490}

It's Down Where the Water Runs Muddy [Cross-reference]

It's Forty Long Miles I've Travelled This Day [Cross-reference]

It's Funny When You Feel that Way: (4 refs.) {Roud #3693}

It's Gettin' Late over in the Evening [Cross-reference]

It's Getting Late in the Evening: (3 refs. <1K Notes) {Roud #10967}

It's Good fuh Hab Some Patience: (1 ref.) {Roud #11910}

It's Hard on We Po' Farmers: (1 ref. <1K Notes) {Roud #6709}

It's Hard to Leave You, Sweet Love [Cross-reference]

It's Jesus That Keeps Me Alive: (1 ref.) {Roud #16304}

It's Lookin' fer Railroad Bill [Cross-reference]

It's Me for the Inland Lakes: (2 refs.) {Roud #15922}

It's Me, O Lord [Cross-reference]

It's Me, Oh Lord [Cross-reference]

It's Mony's the Race That I Have Run: (1 ref.) {Roud #6828}

It's My Delight of a Shiny Night [Cross-reference]

It's No Business of Mine: (1 ref. <1K Notes) {Roud #7616}

It's Not the House That Makes a Home: (1 ref.) {Roud #18249}

It's of a Farmer [Cross-reference]

It's of a Pretty Fair Maid [Cross-reference]

It's of an Old Couple [Cross-reference]

It's oft in my love's arms my love to him I've told [Cross-reference]

It's Oh That My Christening Robe: (1 ref. <1K Notes) {Roud #6815}

It's Once I Courted As Pretty a Lass [Cross-reference]

It's Raining Here: (1 ref.) {Roud #11810}
It's Raining, It's Pouring: (5 refs. <1K Notes) {Roud #16814}

It's Seven Long Years: (1 ref.) {Roud #2757}

It's Spring Time on Earth [Cross-reference]

It's the Fashion: (1 ref.) {Roud #11341}

It's the Same the Whole World Over [Cross-reference]

It's the Sime the 'Ole World Over (I) [Cross-reference]

It's the Sime the 'Ole World Over (II): (1 ref. <1K Notes) {Roud #9621}

It's the Syme the Whole World Over [Cross-reference]

It's Time for Us to Leave Her [Cross-reference]

It's Time I Was a Bride: (1 ref. <1K Notes) {Roud #7711}

It's Your Auld Wife and My Auld Wife: (1 ref. <1K Notes) {Roud #7276}

Italy [Cross-reference]

Itisket [Cross-reference]

Itisket, Itasket [Cross-reference]

Its G-L-O-R-Y to Know I'm S-A-V-E-D [Cross-reference]

Its of a Farmer All in This Town [Cross-reference]

Ivan Skavinsky Skevar [Cross-reference]

J. B. Marcum (A Kentucky Feud Song) [Laws E19]: (7 refs.) {Roud #692}

J. C. Holmes Blues: (1 ref. <1K Notes)

J. P. Morgan [Cross-reference]

J. R. Birchell [Cross-reference]

J. V. Johnson: (1 ref. <1K Notes)

J'ai fait une maîtresse [Cross-reference]

J'ai Tant d'Enfants a Marier (I Have So Many Maids to Wed): (1 ref. <1K Notes)

J'ai Tant Danse (I've Danced So Much): (1 ref.)

J'ai Trouve une Maitresse (I Found a Young Sweetheart): (1 ref.)

J'avais une Vieille Grand-Mère (Grandmother Complains): (1 ref. <1K Notes)

Ja, Ja, Ja!: (3 refs.) {Roud #8236}
Jack Monroe (Jackie Frazer; The Wars of Germany) [Laws N7]: (41 refs. <1K Notes) {Roud #268}

Jack Munro [Cross-reference]

Jack o’ Diamonds [Cross-reference]

Jack of Diamonds (I): (2 refs. <1K Notes)

Jack of Diamonds (II) [Cross-reference]

Jack of Tar, The [Cross-reference]

Jack Power [Cross-reference]

Jack Reilly [Cross-reference]

Jack Return’d from Sea [Cross-reference]

Jack Returned from Sea: (7 refs.) {Roud #22807}

Jack Riley [Cross-reference]

Jack Robinson: (5 refs. 1K Notes) {Roud #1794}

Jack Robson [Cross-reference]

Jack Rock Song: (1 ref.)

Jack Rogers: (3 refs. <1K Notes) {Roud #9557}

Jack Sheppard [Laws L6]: (3 refs. 2K Notes) {Roud #1903}

Jack Simpson the Sailor: (1 ref.) {Roud #4724}

Jack Sprat: (4 refs. 1K Notes) {Roud #19479}

Jack Tar (I) [Laws K39]: (10 refs.) {Roud #919}

Jack Tar (II) [Cross-reference]

Jack Tar (III) (Come Brave Honest Jack Tar): (1 ref.) {Roud #V23361}

Jack the Guinea Pig: (1 ref. <1K Notes)

Jack the Jolly Tar (I) (Tarry Sailor) [Laws K40]: (19 refs. 2K Notes) {Roud #511}

Jack the Little Scot [Cross-reference]

Jack the Painter: (1 ref.)

Jack the Plowboy [Cross-reference]

Jack the Rabbit [Cross-reference]

Jack the Sailor (I) [Cross-reference]
Jack the Sailor (II) [Cross-reference]

Jack the Sailor (III) [Cross-reference]

Jack the Sailor (The Tarry Sailor III): (2 refs.) {Roud #1454}

Jack the Sailor Boy [Cross-reference]

Jack the Soldier [Cross-reference]

Jack Was A Sailor On Board A Whaler: (1 ref.) {Roud #30314}

Jack Was Every Inch a Sailor: (10 refs. <1K Notes) {Roud #4541}

Jack Went A-Sailing [Cross-reference]

Jack Went up to London City [Cross-reference]

Jack Williams [Laws L17]: (15 refs.) {Roud #1906}

Jack Wrack [Cross-reference]

Jack-a-Maria [Cross-reference]

Jack-a-Needle: (2 refs.) {Roud #22350}

Jack-All-Alone [Cross-reference]

Jack's Disaster [Cross-reference]

Jackaroo [Cross-reference]

Jackaroo, The [Cross-reference]

Jacket So Blue, The (The Bonnet o' Blue): (23 refs. <1K Notes) {Roud #819}

Jackets Green, The: (8 refs. <1K Notes) {Roud #9520}

Jackfish, The [Cross-reference]

Jackie and Mossy: (2 refs.) {Roud #11226}

Jackie Fraisure [Cross-reference]

Jackie Frazer [Cross-reference]

Jackie Jackie: (1 ref. <1K Notes)

Jackie Rover [Cross-reference]

Jackie Tar [Cross-reference]

Jackie Went A-Sailing [Cross-reference]

Jackie with the Leg [Cross-reference]
Jackie's Gone A-Sailing [Cross-reference]

Jackson and Dickison [Cross-reference]

Jackson [Cross-reference]

Jackson and Jane: (1 ref. <1K Notes) {Roud #2913}

Jackson County: (1 ref. <1K Notes) {Roud #14052}

Jackson County Jail [Cross-reference]

Jackson's Victory: (1 ref. <1K Notes) {Roud #V29199}

 JACKSONS: (1 ref. <1K Notes)

Jacky Me Lad: (1 ref.)

Jacky Tar [Cross-reference]

Jacky Tar With His Trousers On: (7 refs. <1K Notes) {Roud #5603}

Jacky-Jacky: (2 refs. <1K Notes)

Jacob's Dream (Jacob's Ladder IV): (1 ref. <1K Notes) {Roud #2286}

Jacob's Ladder (I): (15 refs. <1K Notes) {Roud #2286}

Jacob's Ladder (II) [Cross-reference]

Jacob's Ladder (III) [Cross-reference]

Jacob's Ladder (IV) [Cross-reference]

Jacob's Ladder (V): (1 ref. <1K Notes) {Roud #2286}

Jaeger Gik At Jage, En (A Hunter Went Out Hunting): (1 ref. <1K Notes)

Jail Down Careira, The: (1 ref. <1K Notes)

Jailer's Daughter, The [Cross-reference]

Jak and His Stepdame [Cross-reference]

Jak and his Stepdame, and of the Frere [Cross-reference]

Jake and Roanie: (1 ref.)

Jal Along: (1 ref. <1K Notes)

Jam at Garby's Rock, The [Cross-reference]

Jam at Gerry's Rock, The [Cross-reference]

Jam on Gary's Rock, The [Cross-reference]
Jam on Gerrion's Rock, The [Cross-reference]
Jam on Gerry's Rock, The [Laws C1]: (65 refs. 6K Notes) {Roud #256}
Jam on Jerry's Rock, The [Cross-reference]
Jamaica Girl [Cross-reference]
Jamais de la Vie: (1 ref.)
Jamboree [Cross-reference]
James A. Garfield [Cross-reference]
James and A: (1 ref.) {Roud #11326}
James and Flora (Flora and Jim, The United Lovers): (8 refs.) {Roud #1701}
James Bird [Laws A5]: (32 refs. 12K Notes) {Roud #2204}
James Campbell [Cross-reference]
James Connolly: (3 refs. 5K Notes) {Roud #12495}
James Ervin [Laws J15]: (17 refs. 3K Notes) {Roud #982}
James Grant [Child 197]: (1 ref. <1K Notes) {Roud #3918}
James Harris [Cross-reference]
James Hatley [Child 244]: (3 refs. <1K Notes) {Roud #4022}
James Herries [Cross-reference]
James Kennedy: (1 ref. <1K Notes) {Roud #189}
James MacDonald [Laws P38]: (16 refs. 1K Notes) {Roud #1412}
James Magee (McKee): (4 refs. 1K Notes) {Roud #2492}
James McGee [Cross-reference]
James McKee [Cross-reference]
James Munks's Confession: (1 ref. <1K Notes) {Roud #4100}
James o' Broodies [Cross-reference]
James Phalen [Cross-reference]
James Reilly [Cross-reference]
James Stephens, the Gallant Fenian Boy: (1 ref. 5K Notes)
James Telfer of the Fair Dodhead [Cross-reference]
James the Ross [Cross-reference]

James Wayland [Cross-reference]

James Whaland [Cross-reference]

James Whalen [Laws C7]: (17 refs. 1K Notes) {Roud #638}

Jamestown Flood, The [Cross-reference]

Jamestown Homeward Bound, The: (3 refs. 1K Notes) {Roud #4700}

Jamestown, Virginia [Cross-reference]

Jamie and Jeanie: (3 refs. <1K Notes) {Roud #3952}

Jamie and Mary [Cross-reference]

Jamie and Nancy: (1 ref. <1K Notes) {Roud #9056}

Jamie and Nancy of Yarmouth [Cross-reference]

Jamie Broon: (1 ref. <1K Notes) {Roud #5923}

Jamie Douglas [Child 204]: (12 refs. 1K Notes) {Roud #87}

Jamie Foyers: (15 refs. 2K Notes) {Roud #1941}

Jamie frae Dundee: (1 ref.)

Jamie Judge (or, Bonshee River) [Cross-reference]

Jamie Raeburn (Caledonia): (19 refs. 2K Notes) {Roud #600}

Jamie Raeburn's Farewell [Cross-reference]

Jamie Telfer of the Fair Dodhead [Child 190]: (5 refs. <1K Notes) {Roud #3364}

Jamie, Lovely Jamie [Cross-reference]

Jamie's Aye Kin': (1 ref. <1K Notes) {Roud #13592}

Jamie's Braw Claes: (1 ref.) {Roud #6080}

Jamie's on the Stormy Sea: (8 refs. 1K Notes) {Roud #2067}

Jane and Louisa: (2 refs. <1K Notes)

Jane Jenkins [Cross-reference]

Jane McCrea: (2 refs. <1K Notes) {Roud #6600}

Jane Shore: (4 refs. 7K Notes) {Roud #V5428}

Jane, Jane: (1 ref.)
Janet [Cross-reference]

Janet and Tam Blain [Cross-reference]

Janet Jamieson: (3 refs. <1K Notes) {Roud #5623}

Janet She Cam’ Doon the Gait: (1 ref. <1K Notes) {Roud #13574}

Janey Ferguson [Cross-reference]

Janey on the Moor [Cross-reference]

Janie of the Moor [Laws N34]: (19 refs. 1K Notes) {Roud #581}

Janie on the Moore [Cross-reference]

Janie Sharp Ballet, The: (1 ref. <1K Notes) {Roud #4115}

Jarvis the Coachman: (3 refs. <1K Notes) {Roud #1312}

Jawbone Song, The: (16 refs. <1K Notes) {Roud #7728 and 3657}

Jay Gould's Daughter [Cross-reference]

Jay Legg: (2 refs. <1K Notes) {Roud #7030}

Jaybird Died With the Whooping Cough: (2 refs. <1K Notes) {Roud #748}

Jaybird Sitting on a Hickory Limb: (1 ref. <1K Notes) {Roud #4618}

Jaybird Up a Simmon Tree [Cross-reference]

Jaybird, The: (2 refs.)

Jaybird's Altar, The (I've Been to the East): (1 ref.) {Roud #7664}

Jaybirds Gave a Concert Free: (1 ref.) {Roud #11371}

Je Caresserai La Belle Par Amitie: (1 ref.)

Je Donneraies Versailles [Cross-reference]

Jealous Brother, The (The Jealous Lover): (1 ref.) {Roud #2706}

Jealous Brothers [Cross-reference]

Jealous Husband Outwitted, The: (2 refs. <1K Notes)

Jealous Lover (I), The (Florella, Floella) (Pearl Bryan II) (Nell Cropsey II) [Laws F1A, B, C]: (52 refs. 3K Notes) {Roud #500}

Jealous Lover (II), The: (22 refs. <1K Notes) {Roud #500}

Jealous Lover (III), The [Cross-reference]

Jealous Lover (IV), The [Cross-reference]
Jealous Lover (V), The [Cross-reference]

Jealous Lover (VI), The [Cross-reference]

Jealous Lover of Lone Green Valley, The [Cross-reference]

Jealous Sister, The [Cross-reference]

Jealous Woman, The [Cross-reference]

Jealousy [Cross-reference]

Jean and Caledonia [Cross-reference]

Jean and Her Sailor Lad: (1 ref. <1K Notes) {Roud #5811}

Jean Chivas: (1 ref. <1K Notes) {Roud #6162}

Jean Dalgarno: (1 ref. <1K Notes) {Roud #6064}

Jean Findlater's Loon: (3 refs.) {Roud #6089}

Jean Francois de Nantes [Cross-reference]

Jean o' Bannermill: (1 ref. <1K Notes) {Roud #7214}

Jean o' Lona: (1 ref.) {Roud #7215}

Jean of Ballinagarvey: (1 ref.) {Roud #9475}

Jean Pirie: (1 ref. <1K Notes) {Roud #6082}

Jeanette [Cross-reference]

Jeanette and Jeannot: (5 refs. 2K Notes) {Roud #391}

Jeanie Shaw [Cross-reference]

Jeanie with the Light Brown Hair: (5 refs. 2K Notes) {Roud #V288}

Jeannie and Davie: (1 ref.) {Roud #7204}

Jeannie and Jamie [Cross-reference]

Jeannie Johnston: (1 ref.) {Roud #13005}

Jeannie o' Planteenie: (2 refs. <1K Notes) {Roud #5829}

Jeannie on the Moor [Cross-reference]

Jeannie's Bawbee (Your Plack and My Plack): (3 refs. <1K Notes) {Roud #13579}

Jed Hobson [Cross-reference]

Jeff Davis [Cross-reference]
Jeff Davis Rode a White Horse (Jeff Davis is a Gentleman): (2 refs.) {Roud #8813}

Jeff Davis's Ball: (1 ref.) {Roud #6601}

Jeff in Petticoats: (5 refs. <1K Notes) {Roud #V16142}

Jefferson and Liberty: (10 refs. 1K Notes) {Roud #4668}

Jehovah, Hallelujah: (1 ref. 1K Notes) {Roud #11861}

Jekkel Walls: (1 ref. <1K Notes) {Roud #11911}

Jellon Graeme [Cross-reference]

Jellon Grame [Child 90]: (11 refs. <1K Notes) {Roud #58}

Jellon Grame and Little Flower [Cross-reference]

Jem of Aberdeen: (3 refs. <1K Notes) {Roud #6132}

Jemima's Goat: (1 ref. <1K Notes) {Roud #18215}

Jemmy and Nancy [Cross-reference]

Jemmy Joneson's Whurry: (1 ref. <1K Notes) {Roud #3061}

Jemmy O'Brien: (1 ref. <1K Notes)

Jemmy O'Brien's Minuet: (1 ref. <1K Notes)

Jenkin Jenkins: (1 ref.) {Roud #7718}

Jennie Ferguson [Cross-reference]

Jennie Jenkins [Cross-reference]

Jennie of the Moore [Cross-reference]

Jennie on the Moore [Cross-reference]

Jennie P. King, The: (1 ref.) {Roud #19881}

Jennie Put the Kettle On [Cross-reference]

Jennie, the Flower of Kildare: (3 refs. 1K Notes) {Roud #5767}

Jennifer Gentle [Cross-reference]

Jenny Crack Corn [Cross-reference]

Jenny Dang the Weaver: (5 refs. <1K Notes) {Roud #2595}

Jenny Dear [Cross-reference]

Jenny Get Your Hoe Cake Done [Cross-reference]
Jenny Go Gentle [Cross-reference]

Jenny Jane [Cross-reference]

Jenny Jenkins: (31 refs. <1K Notes) {Roud #731}

Jenny Jo [Cross-reference]

Jenny Jones (Jennie Jo): (19 refs. <1K Notes) {Roud #1047}

Jenny Marshall's Candy O: (1 ref.)

Jenny Nettles: (7 refs. <1K Notes) {Roud #2581}

Jenny Penny: (1 ref.)

Jenny Saviour, The: (1 ref. <1K Notes) {Roud #2783}

Jenny Wren Bride: (3 refs.) {Roud #8345}

Jenny's Bawbee [Cross-reference]

Jerdan [Cross-reference]

Jeremiah of Bartibogue: (1 ref. <1K Notes) {Roud #9190}

Jerry Ryan: (4 refs.) {Roud #4414}

Jerry the Mule [Cross-reference]

Jerry, Go and Ile that Car [Laws H30]: (11 refs. <1K Notes) {Roud #2192}

Jerry, Go Ile That Car [Cross-reference]

Jerry, Go Oil the Car [Cross-reference]

Jerry's Account of a Junket: (1 ref.)

Jersey Boy: (1 ref.) {Roud #7898}

Jersey City [Cross-reference]

Jersey-Blue Handkerchief: (3 refs. <1K Notes) {Roud #V7830}

Jerusalem Moan [Cross-reference]

Jerusalem Morning (Sweet Turtle Dove): (1 ref. 1K Notes) {Roud #15227}

Jerusalem Mourn [Cross-reference]

Jerusalem, My Happy Home (Long Sought Home): (3 refs. 3K Notes) {Roud #5053}

Jervis Bay, The: (2 refs. 4K Notes) {Roud #16876}

Jesous Ahatonhia [Cross-reference]
Jesse Cole: (1 ref. <1K Notes) {Roud #3615}

Jesse James (I) [Laws E1]: (57 refs. 1K Notes) {Roud #2240}

Jesse James (II) [Laws E2]: (15 refs. 1K Notes) {Roud #2241}

Jesse James (III): (3 refs. 45K Notes) {Roud #7819}

Jesse James (IV): (1 ref. <1K Notes) {Roud #11225}

Jesse James (V) -- "I Wonder Where My Poor Old Jesse's Gone"): (2 refs. <1K Notes)

Jesse James (VI - "Jesse James Was a Bandit Bold"): (1 ref. <1K Notes) {Roud #2242}

Jesse James (VIII -- "Poor old Jesse, AIn't You Sorry"): (1 ref. <1K Notes) {Roud #2240}

Jessey James [Cross-reference]

Jessie and Jimmie [Cross-reference]

Jessie at the Railway Bar [Cross-reference]

Jessie Munroe [Laws P40]: (6 refs.) {Roud #1807}

Jessie o' Dundee: (1 ref. <1K Notes) {Roud #6734}

Jessie of Ballington Brae [Cross-reference]

Jessie of Old Rayne: (1 ref. <1K Notes) {Roud #21189}

Jessie the Flower of Dunblane: (1 ref.) {Roud #15024}

Jessie, the Belle at the Bar: (6 refs. <1K Notes) {Roud #3265}

Jest Talkin' [Cross-reference]

Jesu was Born in Bethlehem Judea: (6 refs. 2K Notes)

Jesus and Joses [Cross-reference]

Jesus At Thy Command: (1 ref. 1K Notes) {Roud #12925}

Jesus Been Here: (1 ref. <1K Notes)

Jesus Bin Hyere [Cross-reference]

Jesus Blessed My Soul and Gone: (1 ref. <1K Notes)

Jesus Born in Bethlehem [Cross-reference]

Jesus Born in Galilee [Cross-reference]

Jesus Borne in Bethlea [Cross-reference]

Jesus Christ I Want to Find: (1 ref.) {Roud #11913}
Jesus Done Taken My Drifting Hand: (1 ref.) {Roud #11896}
Jesus Goin' to Make Up Mah Dyin' Bed [Cross-reference]
Jesus Goin' to Make Up My Dyin' Bed [Cross-reference]
Jesus Gonna Make Up My Dyin' Bed (Tone the Bell Easy): (13 refs. <1K Notes) {Roud #10975 and 15557}
Jesus Heal' the Sick [Cross-reference]
Jesus Healed the Sick: (1 ref. <1K Notes)
Jesus Is a Rock: (4 refs. <1K Notes) {Roud #7580}
Jesus Is the Light: (1 ref. <1K Notes) {Roud #18154}
Jesus Isn't Coming Here to Die No More: (1 ref. <1K Notes) {Roud #15224}
Jesus Keep Me Near the Cross [Cross-reference]
Jesus Lover of My Soul: (9 refs. 7K Notes) {Roud #11737}
Jesus Loves Me: (1 ref. <1K Notes) {Roud #9135}
Jesus Met the Woman at the Well: (3 refs. <1K Notes) {Roud #21781}
Jesus Never Come in the Morning: (1 ref.) {Roud #10023}
Jesus Nevuh Come in the Mornin': [Cross-reference]
Jesus on the Water-Side: (1 ref.) {Roud #11978}
Jesus on the Waters [Cross-reference]
Jesus Says Go: (6 refs. <1K Notes) {Roud #6984}
Jesus Says, "You Goes and I Goes Wid You": (1 ref. <1K Notes) {Roud #11912}
Jesus Setta Me Free: (1 ref.) {Roud #16941}
Jesus Walked in Galilee [Cross-reference]
Jesus Was a Working Man [Cross-reference]
Jesus, Hear Our Prayer: (1 ref. <1K Notes)
Jesus, Won't You Come B'm-By?: (3 refs.) {Roud #12021}
Jesus, Won't You Come By-and-By? [Cross-reference]
Jeune Fille Sans Amant, La (The Young Girl Without a Lover): (1 ref.)
Jeune Fille si Amoureuse, La (The Girl So In Love): (1 ref.)
Jeune Militaire, Le (The Young Soldier): (2 refs. <1K Notes)
Jew Lady, The [Cross-reference]
Jew's Daughter, The [Cross-reference]
Jew's Garden, The [Cross-reference]
Jeweled Ring, The [Cross-reference]
Jeweler's Daughter, The [Cross-reference]
Jewish Lady, The [Cross-reference]
Jiffery, James, and John [Cross-reference]
Jigger, Rigger, Bumbo [Cross-reference]
Jilly Jenkins [Cross-reference]
Jilson Setters's Blind Song: (1 ref.)
Jilson Setters's C.I.O. Song: (1 ref.)
Jilson Setters's Courting Song: (1 ref. <1K Notes)
Jilson Setters's Indian Song: (1 ref. <1K Notes)
Jilted Lover, The [Cross-reference]
Jim Along Jo [Cross-reference]
Jim Along Josey [Cross-reference]
Jim Along Josie: (11 refs. <1K Notes) {Roud #4618}
Jim and Me: (3 refs. <1K Notes) {Roud #7381}
Jim Blake: (8 refs.) {Roud #3531}
Jim Blake's Message [Cross-reference]
Jim Bludso of the Prairie Belle [Cross-reference]
Jim Bludsoe: (4 refs. 3K Notes) {Roud #9087}
Jim Bobo's Fatal Ride: (1 ref. <1K Notes) {Roud #11024}
Jim Brooks: (2 refs.) {Roud #6512}
Jim Crack Corn [Cross-reference]
Jim Crow (I) [Cross-reference]
Jim Crow (II) [Cross-reference]
Jim Crow Car [Cross-reference]
Jim Fisk [Laws F18]: (16 refs. 5K Notes) {Roud #2215}
Jim Fiske [Cross-reference]
Jim Greene of Tennessee: (1 ref.) {Roud #11026}
Jim Haggerty's Story: (1 ref. <1K Notes) {Roud #15550}
Jim Harris: (1 ref. <1K Notes) {Roud #26486}
Jim Hatfield's Boy: (2 refs. <1K Notes)
Jim Jones at Botany Bay: (10 refs. <1K Notes) {Roud #5478}
Jim Larkin, R.I.P.: (1 ref. 7K Notes)
Jim O'Lynn: (1 ref. <1K Notes) {Roud #25325}
Jim Porter's Shanty Song [Cross-reference]
Jim Ross Song, The: (1 ref. <1K Notes) {Roud #12459}
Jim Strainer Blues: (1 ref.) {Roud #12289}
Jim the Roper: (1 ref.) {Roud #5764}
Jim Whalen [Cross-reference]
Jim, the Carman Lad [Cross-reference]
Jim, the Carter Lad: (12 refs.) {Roud #1080}
Jimmie and Nancy [Cross-reference]
Jimmie Brown the Newsboy: (3 refs. <1K Notes) {Roud #4996}
Jimmie Crack Corn [Cross-reference]
Jimmie Jones [Cross-reference]
Jimmie Jot [Cross-reference]
Jimmie Judd (The Beau Shai River) [Laws C4]: (8 refs. <1K Notes) {Roud #636}
Jimmie Rendal [Cross-reference]
Jimmie Sutton [Cross-reference]
Jimmie Tucker [Cross-reference]
Jimmie Whalen (I) [Cross-reference]
Jimmie Whalen (II) [Cross-reference]
Jimmie Whalen's Girl [Cross-reference]
Jimmie-Ma-Riley-Oh! [Cross-reference]

Jimmy [Cross-reference]

Jimmy and Diana [Cross-reference]

Jimmy and his Own True Love [Laws O30]: (6 refs.) {Roud #660}

Jimmy and I Will Get Married [Cross-reference]

Jimmy and Nancy (I) [Cross-reference]

Jimmy and Nancy (II) [Cross-reference]

Jimmy and Nancy (III): (3 refs. 1K Notes) {Roud #660}

Jimmy and Nancy (IV) [Cross-reference]

Jimmy and Nancy (V) [Cross-reference]

Jimmy and Nancy on the Sea [Cross-reference]

Jimmy Bell's in Town: (2 refs.)

Jimmy Bruisse's Pig: (1 ref.) {Roud #18216}

Jimmy Burse: (1 ref.) {Roud #7323}

Jimmy Caldwell: (1 ref.) {Roud #6654}

Jimmy Folier [Cross-reference]

Jimmy Hughes's Feastio: (1 ref. <1K Notes) {Roud #12484}

Jimmy Judge [Cross-reference]

Jimmy Leeburn [Cross-reference]

Jimmy Loud [Cross-reference]

Jimmy Mo Veela Sthore (Jimmy, My Thousand Treasures): (1 ref.) {Roud #9782}

Jimmy Murphy: (2 refs. 2K Notes) {Roud #7951}

Jimmy My Riley: (2 refs. <1K Notes) {Roud #11570}

Jimmy Randal [Cross-reference]

Jimmy Randolph [Cross-reference]

Jimmy Random My Son [Cross-reference]

Jimmy Ransome [Cross-reference]

Jimmy Rose: (2 refs.) {Roud #11596}
Jimmy Sago, Jackaroo [Cross-reference]

Jimmy Sago, Jackeroo: (6 refs. 2K Notes) {Roud #8394}

Jimmy Taylor, Oh [Cross-reference]

Jimmy the Carter's Lad [Cross-reference]

Jimmy Walsh and Stephen [Cross-reference]

Jimmy Whelan [Cross-reference]

Jine 'Em: (1 ref.) {Roud #11972}

Jingar Ring [Cross-reference]

Jinger Blue [Cross-reference]

Jingle at the Window (Tideo): (9 refs. <1K Notes) {Roud #3597}

Jingle Bells: (9 refs. <1K Notes) {Roud #25804}

Jingle-Berry Tea: (1 ref. <1K Notes) {Roud #7613}

Jingo Ring (Merry-Ma-Tanzie, Around the Ring): (10 refs. <1K Notes) {Roud #12970}

Jinkin' You, Jockie Lad [Cross-reference]

Jinkin' You, Johnnie Lad: (5 refs.) {Roud #6131}

Jinnie Jinkins [Cross-reference]

Jinny Get Your Hoecake Done: (1 ref. <1K Notes) {Roud #16825}

Jinny Git Around [Cross-reference]

Jinny Go Round and Around: (8 refs. <1K Notes) {Roud #836 (etc.)}

Jinny Jan [Cross-reference]

Jinny Jenkins [Cross-reference]

Jinny Wren Bride [Cross-reference]

Joan and John Blount [Cross-reference]

Joan o' Grinfield! [Cross-reference]

Joan Sanderson (The Cushion Dance): (1 ref.) {Roud #19195}

Joan's Ale Is Good [Cross-reference]

Joan's Ale Was New [Cross-reference]

Joaquin, the Horse-Thief [Cross-reference]
Job (I) [Cross-reference]

Job (II) [Cross-reference]

Job, Job: (5 refs. <1K Notes) {Roud #10964}

Jobal Hunter, The [Cross-reference]

Jock and Meg [Cross-reference]

Jock Geddes [Cross-reference]

Jock Geddes and the Soo [Cross-reference]

Jock Gheddes and the Soo: (3 refs.) {Roud #5130}

Jock Hamilton: (1 ref. <1K Notes) {Roud #5869}

Jock Hawk: (2 refs.) {Roud #2311}

Jock o Hazeldean [Cross-reference]

Jock o the Side [Child 187]: (15 refs. 2K Notes) {Roud #82}

Jock o' Hazel Green [Cross-reference]

Jock o' Rhynie (II) [Cross-reference]

Jock o' Rhynie (The Praise o' Huntley): (3 refs. <1K Notes) {Roud #3943}

Jock o' the Syde [Cross-reference]

Jock of Hazelgreen [Cross-reference]

Jock of the Side [Cross-reference]

Jock Robb: (2 refs. <1K Notes) {Roud #12989}

Jock Scott: (3 refs.) {Roud #5620}

Jock Sheep: (3 refs. 1K Notes) {Roud #5862}

Jock Stewart (The Man You Don't Meet Every Day): (11 refs. <1K Notes) {Roud #975}

Jock Stewart the Factor: (1 ref. <1K Notes) {Roud #7271}

Jock t' Leg and the Merry Merchant [Cross-reference]

Jock Tamson's Tripe: (1 ref.) {Roud #5835}

Jock the Leg and the Merry Merchant [Child 282]: (8 refs. 3K Notes) {Roud #3856}

Jockey and Jenny: (1 ref. <1K Notes) {Roud #1556}

Jockey Hat and Feather: (4 refs. <1K Notes) {Roud #7586}
Jockey to the Fair: (10 refs. <1K Notes) {Roud #3344}

Jockey's Escape from Dundee: (1 ref.)

Jockey's Lament, The [Cross-reference]

Jockey's Lamentation [Cross-reference]

Jockie and the Fair Maid [Cross-reference]

Jocko to the Fair [Cross-reference]

Jocky and his Owsen: (1 ref. <1K Notes) {Roud #5946}

Jocky Said to Jeanie: (4 refs. <1K Notes) {Roud #1792}

Jocky Said to Jeany [Cross-reference]

Jocky Said to Jinnie [Cross-reference]

Jocky to the Fair [Cross-reference]

Jocky's Proposal [Cross-reference]

Jody Chant [Cross-reference]

Joe and Mary: (1 ref.) {Roud #7054}

Joe Bowers [Laws B14]: (39 refs. <1K Notes) {Roud #2806}

Joe Bowman: (1 ref. <1K Notes) {Roud #1858}

Joe Brady: (1 ref. <1K Notes)

Joe Brady and Dan Curley: (1 ref. <1K Notes)

Joe Brook: (3 refs. <1K Notes) {Roud #1948}

Joe Fowler Blues, The [Cross-reference]

Joe Higgins [Cross-reference]

Joe Hill: (8 refs. 42K Notes)

Joe Hill's Last Will: (5 refs. <1K Notes) {Roud #30773}

Joe Jimmy Murphy [Cross-reference]

Joe Livermore: (1 ref. <1K Notes) {Roud #1826}

Joe Magarac: (1 ref. <1K Notes)

Joe Maybe [Cross-reference]

Joe Muggins [Cross-reference]
Joe Slinsworth [Cross-reference]

Joe Steinberg [Cross-reference]

Joe Stiner (Joe Slinsworth): (3 refs. 2K Notes) {Roud #3592}

Joe the Carrier's Lad [Cross-reference]

Joe Turner: (7 refs. 1K Notes) {Roud #17007}

Joe Williams: (1 ref.) {Roud #10096}

Joe's Train Journey: (1 ref.)

Joel Baker: (3 refs.) {Roud #4656}

Joey Long's Goat [Cross-reference]

Jog Along Till Shearing: (5 refs.)

Joggle Along [Cross-reference]

Joh-Woh-Wonny [Cross-reference]

Johanna Shay: (2 refs.) {Roud #9575}

John (George) Riley (I) [Laws N36]: (14 refs. 3K Notes) {Roud #267}

John (George) Riley (II) [Laws N37]: (20 refs. <1K Notes) {Roud #267}

John a Side [Cross-reference]

John Anderson, My Jo (I): (15 refs. 2K Notes) {Roud #16967}

John Anderson, My Jo, John: (3 refs. <1K Notes)

John Appleby: (3 refs. <1K Notes) {Roud #1292}

John Atkins (The Drunkard's Warning): (1 ref.) {Roud #4191}

John B. Sails, The: (7 refs. <1K Notes) {Roud #15634}

John Barbour [Cross-reference]

John Barleycorn (I): (40 refs. 10K Notes) {Roud #164}

John Barleycorn (II) (The Little Barleycorn): (4 refs. <1K Notes)

John Barleycorn (III) (The Bloody Murder of Sir John Barleycorn): (10 refs. 3K Notes)

John Barleycorn, My Jo: (1 ref.) {Roud #6051}

John Barleycorn's a Hero Bold: (5 refs. 4K Notes) {Roud #2141}

John Barleygrain [Cross-reference]
John Barlow [Cross-reference]
John Brown [Cross-reference]
John Brown Had a Little Indian [Cross-reference]
John Brown Had a Little Injun [Cross-reference]
John Brown Song, The [Cross-reference]
John Brown's Baby [Cross-reference]
John Brown's Body: (25 refs. 7K Notes) {Roud #771}
John Bruce [Cross-reference]
John Bruce o the Forenit: (4 refs. <1K Notes) {Roud #3937}
John Bruce o' the Corner [Cross-reference]
John Bruce o' the Fornet [Cross-reference]
John Buchan, Blacksmith: (1 ref.) {Roud #5965}
John Bull and His Crew [Cross-reference]
John Bull Lives In England: (1 ref. <1K Notes) {Roud #13694}
John Bull, Can You Wonder at Crime [Cross-reference]
John Burke: (3 refs. 1K Notes) {Roud #9791}
John Came Home [Cross-reference]
John Carter (John Cutter): (2 refs.) {Roud #30133}
John Cherokee: (3 refs. <1K Notes) {Roud #4693}
John Dameray: (2 refs.) {Roud #9439}
John Dolan: (1 ref. <1K Notes) {Roud #7050}
John Done Saw that Number: (4 refs. 1K Notes) {Roud #11843}
John Doolan [Cross-reference]
John Dory [Child 284]: (9 refs. <1K Notes) {Roud #249}
John Fergusson's Crew: (1 ref.)
John Fox: (2 refs. <1K Notes) {Roud #5984}
John Francois [Cross-reference]
John Funston [Laws F23]: (6 refs.) {Roud #2261}
John Garner's Cattle Herd: (1 ref. <1K Notes) {Roud #4036}
John Gilbert: (1 ref. <1K Notes) {Roud #9120}
John Gilbert is de Boat: (3 refs. <1K Notes) {Roud #10012}
John Gilman Want Tobacco [Cross-reference]
John Grumlie [Cross-reference]
John Gunn: (2 refs. <1K Notes) {Roud #5849}
John Hardie [Cross-reference]
John Hardy [Laws I2]: (42 refs. 4K Notes) {Roud #3262}
John Hardy Was a Desperate Little Man [Cross-reference]
John Harty [Cross-reference]
John He Baptized Jesus: (2 refs. <1K Notes) {Roud #11914}
John Henry [Laws I1]: (88 refs. 7K Notes) {Roud #790}
John Henry Blues [Cross-reference]
John Henry Hammer Song, The [Cross-reference]
John Hinks [Cross-reference]
John J. Curtis [Laws G29]: (3 refs.) {Roud #7724}
John Jacob Jingleheimer Schmidt: (4 refs.)
John James O'Hara: (1 ref. <1K Notes) {Roud #19472}
John Jasper: (2 refs.) {Roud #11915}
John Kanaka: (6 refs. 1K Notes) {Roud #8238}
John Kooner song [Cross-reference]
John Kuner song [Cross-reference]
John Ladner: (4 refs. <1K Notes) {Roud #4061}
John Lewis [Cross-reference]
John Lovie: (1 ref. <1K Notes) {Roud #5836}
John MacAnanty's Courtship (The Fairy King): (1 ref.) {Roud #6875}
John Malone: (1 ref.) {Roud #20549}
John Marshall: (1 ref. 1K Notes) {Roud #7709}
John Martin, The: (3 refs. 2K Notes) {Roud #12524}

John McBride's Brigade: (1 ref. 5K Notes)

John McGoldrick and the Quaker's Daughter: (2 refs.) {Roud #3047}

John McKeown and Margaret Deans: (1 ref. <1K Notes) {Roud #9447}

John Mitchel: (13 refs. 5K Notes) {Roud #5163}

John Mitchel's Farewell to His Countrymen [Cross-reference]

John Mitchell [Cross-reference]

John Morgan: (1 ref.) {Roud #7609}

John Morgan, Where You Been?: (1 ref. <1K Notes)

John Morrissey and the Black [Cross-reference]

John o Badenyond [Cross-reference]

John o' Arnha's Adventures: (2 refs. 3K Notes) {Roud #13522}

John o' Badenyon [Cross-reference]

John o' Badenyon (II): (2 refs. <1K Notes) {Roud #13169}

John o' Badenyon (III): (1 ref. <1K Notes) {Roud #2592}

John o' Grinfelt [Cross-reference]

John O'Neil: (1 ref.) {Roud #30134}

John of Badenyon (I): (3 refs. <1K Notes) {Roud #2592}

John of Hazelgreen [Child 293]: (26 refs. 1K Notes) {Roud #250}

John on the Island, I Hear Him Groan: (3 refs. <1K Notes)

John Park He Had Nar' One [Cross-reference]

John Paul Jones [Cross-reference]

John Peel [Cross-reference]

John Prott and His Man (I): (3 refs.) {Roud #13065}

John Prott and His Man (II): (1 ref. <1K Notes) {Roud #13065}

John Prott Your Wedders is Fat: (1 ref. <1K Notes)

John R. Birchal [Cross-reference]

John Raeburn [Cross-reference]
John Randolph [Cross-reference]

John Reilly [Cross-reference]

John Reilly (II): (2 refs. 2K Notes) {Roud #21750}

John Reilly the Sailor Lad [Cross-reference]

John Returned from the Sea [Cross-reference]

John Riley [Cross-reference]

John Riley (III) [Cross-reference]

John Riley's Always Dry [Cross-reference]

John Robertson: (4 refs. <1K Notes) {Roud #4062}

John Roger the Miller [Cross-reference]

John Roger, The Miller [Cross-reference]

John Saw de Hundred and Forty-Four Thousand [Cross-reference]

John Saw the Holy Number: (4 refs. <1K Notes) {Roud #11843}

John Singleton [Laws C15]: (4 refs. <1K Notes) {Roud #2223}

John Smith A. B.: (3 refs.)

John Smith My Fellow Fine: (5 refs.) {Roud #12964}

John Smith, a Fallow Fine [Cross-reference]

John Sold the Cow Well [Cross-reference]

John Styles and Susan Cutter: (1 ref. <1K Notes)

John Sullivan (The Moncton Tragedy): (2 refs. <1K Notes) {Roud #9267}

John T. Scopes Trial, The: (4 refs. <1K Notes) {Roud #7126}

John T. Williams: (2 refs. <1K Notes)

John Tamson: (1 ref.) {Roud #6193}

John the Baptist [Cross-reference]

John the Boy, Hello [Cross-reference]

John the Revelator: (10 refs. 2K Notes) {Roud #6701}

John Thompson's Hill [Cross-reference]

John Thomson and the Turk [Child 266]: (6 refs. <1K Notes) {Roud #110}
John Was A-Writin' [Cross-reference]

John Webber [Cross-reference]

John Whipple's Mill: (3 refs. <1K Notes) {Roud #3675}

John Yetman: (5 refs.) {Roud #7299}

John, Come Kiss Me Now: (3 refs. <1K Notes) {Roud #5521}

John, John: (1 ref. <1K Notes)

John, John Crow: (1 ref. <1K Notes) {Roud #9171}

John, John, of the Holy Order [Cross-reference]

John, John, the Water Man: (1 ref.)

Johnie Armstrang [Cross-reference]

Johnie Armstrong [Child 169]: (19 refs. 1K Notes) {Roud #76}

Johnie Cock [Child 114]: (28 refs. 4K Notes) {Roud #69}

Johnie Lad and His Braw Baiver [Cross-reference]

Johnie Miller of Glenlee: (1 ref. <1K Notes) {Roud #3866}

Johnie of Braidisbank [Cross-reference]

Johnie of Breadislee [Cross-reference]

Johnie of Hazegreen [Cross-reference]

Johnie Scot [Child 99]: (18 refs. <1K Notes) {Roud #63}

Johnnie and Molly (I) [Cross-reference]

Johnnie and Nancy [Cross-reference]

Johnnie Armstrong [Cross-reference]

Johnnie Armstrong's Last Goodnight [Cross-reference]

Johnnie Bought a Ham [Cross-reference]

Johnnie Brod [Cross-reference]

Johnnie Cooper: (2 refs. 1K Notes) {Roud #7357}

Johnnie Cope: (14 refs. 4K Notes) {Roud #2315}

Johnnie Gallacher [Cross-reference]

Johnnie Ha [Cross-reference]
Johnnie Johnson's Ta'en a Notion [Cross-reference]
Johnnie Lad [Cross-reference]
Johnnie o' Braidesley [Cross-reference]
Johnnie o' Cocklesmuir [Cross-reference]
Johnnie O'Rogers [Cross-reference]
Johnnie of Cockerslee [Cross-reference]
Johnnie Sangster: (4 refs. <1K Notes) {Roud #2164}
Johnnie Shears a Hairst: (1 ref. <1K Notes) {Roud #7227}
Johnnie the Brime [Cross-reference]
Johnnie Troy [Cross-reference]
Johnnie, My Man [Cross-reference]
Johnnie, Wontcha Ramble [Cross-reference]
Johnnie's Got His Jean, O [Cross-reference]
Johnnie's Gray Breesks: (3 refs. <1K Notes) {Roud #7141}
Johnnie's Nae a Gentleman [Cross-reference]
Johnny [Cross-reference]
Johnny and Betsy [Cross-reference]
Johnny and Jane: (3 refs.)
Johnny and Mary: (1 ref. <1K Notes) {Roud #8498}
Johnny and Mollie (II) [Cross-reference]
Johnny and Molly (I): (3 refs.) {Roud #1682}
Johnny and Molly (II) [Cross-reference]
Johnny and Old Mr. Henly [Cross-reference]
Johnny and the Highwayman [Cross-reference]
Johnny and the Landlady [Cross-reference]
Johnny Appleseed's Song: (1 ref. <1K Notes)
Johnny Barbour [Cross-reference]
Johnny Bathin [Cross-reference]
Johnny Blunt [Cross-reference]

Johnny Bobeens [Cross-reference]

Johnny Boker (I): (17 refs. <1K Notes) {Roud #353}

Johnny Booker (Mister Booger): (13 refs. <1K Notes) {Roud #3441}

Johnny Bowker [Cross-reference]

Johnny Brown [Cross-reference]

Johnny Bull [Cross-reference]

Johnny Bull, Irishman, and Scotchman [Cross-reference]

Johnny Bull, My Jo, John: (3 refs. <1K Notes) {Roud #V35010}

Johnny Burke [Cross-reference]

Johnny Cake [Cross-reference]

Johnny Carroll's Camp: (4 refs. <1K Notes) {Roud #6516}

Johnny Come a Long Time: (1 ref. <1K Notes)

Johnny Come Down to Hilo [Cross-reference]

Johnny Come Down With a Hilo [Cross-reference]

Johnny Come to Hilo [Cross-reference]

Johnny Coughlin [Cross-reference]

Johnny Cuckoo: (2 refs. <1K Notes) {Roud #21730}

Johnny Dhu [Cross-reference]

Johnny Doyle (II) [Cross-reference]

Johnny Doyle [Laws M2]: (36 refs. <1K Notes) {Roud #455}

Johnny Dunlay: (1 ref.) {Roud #6457}

Johnny Faa [Cross-reference]

Johnny Faa, the Gypsy Laddie [Cross-reference]

Johnny Fell Down in the Bucket: (1 ref. <1K Notes) {Roud #7631}

Johnny Fill Up the Bowl (In Eighteen Hundred and Sixty-One): (8 refs. <1K Notes) {Roud #6673}

Johnny Fool [Cross-reference]

Johnny from Hazelgreen [Cross-reference]
Johnny Gallagher (Pat Reilly): (13 refs. <1K Notes) {Roud #920}

Johnny German [Laws N43]: (15 refs.) {Roud #557}

Johnny Germany [Cross-reference]

Johnny Get Your Gun (I): (4 refs. <1K Notes) {Roud #V7520}

Johnny Get Your Gun (II): (5 refs.) {Roud #11610}

Johnny Get Your Oatcake Done [Cross-reference]

Johnny Grey: (1 ref.)

Johnny Harte: (7 refs. <1K Notes) {Roud #2929}

Johnny Has Gone for a Soldier [Cross-reference]

Johnny Holmes: (1 ref.)

Johnny Is Gone for a Soldier [Cross-reference]

Johnny Is Mad: (1 ref. <1K Notes) {Roud #7777}

Johnny Is My Darling: (2 refs.)

Johnny Jarmanie [Cross-reference]

Johnny Jarmin [Cross-reference]

Johnny Jiggamy [Cross-reference]

Johnny Johnstone [Cross-reference]

Johnny Jump Up: (1 ref. <1K Notes)

Johnny Kiss Yer Auntie: (2 refs.) {Roud #6257}

Johnny Lad (I): (7 refs. 4K Notes) {Roud #2587}

Johnny Lad (II) [Cross-reference]

Johnny Lowre: (1 ref.) {Roud #13112}

Johnny McCardner [Cross-reference]

Johnny McEldoo: (4 refs. <1K Notes) {Roud #3390}

Johnny Murphy [Cross-reference]

Johnny My Honey: (1 ref. <1K Notes) {Roud #6177}

Johnny My Man [Cross-reference]

Johnny O Dutchman: (1 ref. <1K Notes) {Roud #21115}
Johnny on the Ocean: (5 refs.) {Roud #19067}

Johnny over the Ocean [Cross-reference]

Johnny Randal [Cross-reference]

Johnny Randall [Cross-reference]

Johnny Randolph [Cross-reference]

Johnny Raw [Cross-reference]

Johnny Riley [Cross-reference]

Johnny Riley (III) [Cross-reference]

Johnny Rogers [Cross-reference]

Johnny Sands [Laws Q3]: (31 refs. <1K Notes) {Roud #184}

Johnny Scott [Cross-reference]

Johnny Shall Have A New Bonnet [Cross-reference]

Johnny Shaw's a Decent Chap: (1 ref.) {Roud #22213}

Johnny Siddon [Cross-reference]

Johnny Stiles [Cross-reference]

Johnny the Ploughboy [Cross-reference]

Johnny the Sailor [Cross-reference]

Johnny the Sailor (Green Beds) [Laws K36]: (37 refs. <1K Notes) {Roud #276}

Johnny the Sailor Boy [Cross-reference]

Johnny the Troller [Cross-reference]

Johnny Todd: (8 refs. <1K Notes) {Roud #1102}

Johnny Troy [Laws L21]: (7 refs.) {Roud #3703}

Johnny Walk Along to Hilo: (13 refs. <1K Notes) {Roud #650}

Johnny Was a Baptist: (2 refs.) {Roud #11876}

Johnny Will You Marry Me: (1 ref.)

Johnny, Come Down the Backstay [Cross-reference]

Johnny, Come-A-Long: (1 ref. <1K Notes)

Johnny, I Hardly Knew Ye: (14 refs. <1K Notes) {Roud #3137}
Johnny, I Hardly Knew Yeh [Cross-reference]
Johnny, I Hardly Knew You [Cross-reference]
Johnny, Lovely Johnny: (3 refs.) {Roud #5168}
Johnny, Oh Johnny: (3 refs. <1K Notes) {Roud #5715 and 11382}
Johnny, Oh, Johnny [Cross-reference]
Johnny, Won't You Ramble: (4 refs.) {Roud #6708}
Johnny's Gone for a Soldier [Cross-reference]
Johnny's Gone to Hilo: (1 ref. <1K Notes) {Roud #481}
Johnny's Home Sick in the Bed [Cross-reference]
Johnny's Mad [Cross-reference]
Johnny's The Lad I Love [Cross-reference]
Johnson [Cross-reference]
Johnson Boys: (12 refs.) {Roud #6676}
Johnson Boys (II): (1 ref. <1K Notes)
Johnson Had an Old Gray Mule [Cross-reference]
Johnson's Ale [Cross-reference]
Johnson's Motor Car: (2 refs. <1K Notes) {Roud #4833}
Johnson's Mule [Cross-reference]
Johnson's Motor Car: (2 refs. <1K Notes) {Roud #4833}
Johnson's Mule [Cross-reference]
Johnsons Had a Baby, The: (7 refs. <1K Notes) {Roud #13502}
Johnston's Hotel: (1 ref. <1K Notes) {Roud #4819}
Johnstown Flood (I), The [Laws G14]: (4 refs. 23K Notes) {Roud #3254}
Johnstown Flood (II), The: (1 ref. <1K Notes)
Join the Angel Band: (1 ref.) {Roud #10432}
Join the British Army [Cross-reference]
Join the C.I.O. [Cross-reference]
Joking Henry: (1 ref. <1K Notes)
Jolie Blonde: (1 ref.)
Jolie Fleur de Rosier (Lovely Flower of the Rose-Tree): (1 ref. <1K Notes)
Jolly [Cross-reference]

Jolly Abbot, The [Cross-reference]

Jolly Bachelor, The [Cross-reference]

Jolly Baker, The: (1 ref. <1K Notes) {Roud #10107}

Jolly Barber Lad, The: (1 ref. <1K Notes) {Roud #2515}

Jolly Beggar (II) [Cross-reference]

Jolly Beggar, The [Child 279]: (23 refs. 4K Notes) {Roud #118}

Jolly Best Lad [Cross-reference]

Jolly Boatman [Cross-reference]

Jolly Boatsman, The [Cross-reference]

Jolly Boatswain, The [Cross-reference]

Jolly Burglar Boy, The [Cross-reference]

Jolly Butchermen, The [Cross-reference]

Jolly Cowboy (I), The: (3 refs. <1K Notes) {Roud #4482}

Jolly Cowboy (II), The [Cross-reference]

Jolly Cowboy (III), The [Cross-reference]

Jolly Drover: (1 ref.)

Jolly Farmer (I), The: (3 refs.) {Roud #1603}

Jolly Farmer (II), The [Cross-reference]

Jolly Farmer's Son, The [Cross-reference]

Jolly Fellows Who Follow the Plough, The [Cross-reference]

Jolly Fisherman (I): (1 ref. <1K Notes) {Roud #1827}

Jolly Fisherman (II), The: (1 ref. <1K Notes) {Roud #13361}

Jolly Fishermen: (2 refs. <1K Notes)

Jolly Good Ale and Old (Back and Sides Go Bare): (10 refs. 1K Notes) {Roud #V7039}

Jolly Good Song: (1 ref.) {Roud #1224}

Jolly Gos-Hawk, The [Cross-reference]

Jolly Goss-Hawk, The [Cross-reference]
Jolly Grinder, The: (2 refs. <1K Notes)
Jolly Grinders, The [Cross-reference]
Jolly Harper, The [Cross-reference]
Jolly Harrin', The [Cross-reference]
Jolly Highwayman, The: (1 ref.) {Roud #1553}
Jolly Irishman, The: (1 ref. <1K Notes) {Roud #5046}
Jolly is the Miller (I) [Cross-reference]
Jolly Jack [Cross-reference]
Jolly Jack Tar [Cross-reference]
Jolly Jack the Sailor: (1 ref.) {Roud #1785}
Jolly Joe the Collier’s Son: (4 refs.) {Roud #1129}
Jolly Lumbermen, The [Cross-reference]
Jolly Miller (I), The: (11 refs. <1K Notes) {Roud #503}
Jolly Miller (II), The [Cross-reference]
Jolly Neighbor: (1 ref. <1K Notes) {Roud #5116}
Jolly Old Hawk: (4 refs.) {Roud #1048}
Jolly Old Jim: (1 ref.) {Roud #30135}
Jolly Old Roger: (6 refs.) {Roud #3733}
Jolly Pedlar, The: (1 ref.) {Roud #13002}
Jolly Pilote, The: (1 ref.) {Roud #27890}
Jolly Pinder of Wakefield, The [Child 124]: (14 refs. 5K Notes) {Roud #3981}
Jolly Plough Boy, The [Cross-reference]
Jolly Ploughboy (I), The: (3 refs. <1K Notes) {Roud #202}
Jolly Ploughboy (II), The [Cross-reference]
Jolly Ploughboy, The [Cross-reference]
Jolly Ploughboy, The (The Merry Plowboy, The Scarlet and the Blue): (4 refs. <1K Notes) {Roud #163}
Jolly Ploughman Lad, The: (1 ref.) {Roud #5936}
Jolly Plowboy, The (Little Plowing Boy; The Simple Plowboy) [Laws M24]: (32 refs. <1K Notes)
Jolly Poker [Cross-reference]
Jolly Puddlers, The: (4 refs. <1K Notes)
Jolly Raftsman O, The: (4 refs. <1K Notes) {Roud #2318}
Jolly Ranger, The: (1 ref.) {Roud #1067}
Jolly Reapers [Cross-reference]
Jolly Red Herring, The [Cross-reference]
Jolly Rovin' Tar [Cross-reference]
Jolly Roving Tar (II), The [Cross-reference]
Jolly Roving Tar [Laws O27]: (7 refs. <1K Notes) {Roud #913}
Jolly Sailor (I), The: (2 refs.) {Roud #952}
Jolly Sailor (II), The [Cross-reference]
Jolly Sailor (III), The [Cross-reference]
Jolly Sailor's True Description of a Man-of-War, The: (2 refs.) {Roud #V30565}
Jolly Sailor's Wedding, The: (1 ref.) {Roud #23088}
Jolly Sailors: (7 refs. <1K Notes) {Roud #12441}
Jolly Sailors Bold (I): (2 refs. 1K Notes) {Roud #3289 and 1664}
Jolly Sailors Bold (II) [Cross-reference]
Jolly Scotch Robbers, The [Cross-reference]
Jolly Shanty Boy, The: (5 refs.) {Roud #4351}
Jolly Shepherd Wat, The [Cross-reference]
Jolly Shilling, The [Cross-reference]
Jolly Soldier, The [Cross-reference]
Jolly Sportsman, The: (3 refs.) {Roud #5863}
Jolly Stage Driver, The [Cross-reference]
Jolly Tar [Cross-reference]
Jolly Tester, The [Cross-reference]
Jolly Thrasher, The [Cross-reference]
Jolly Thresher, The (Poor Man, Poor Man): (28 refs. <1K Notes) {Roud #19}

Jolly Tinker (I), The: (2 refs. <1K Notes)

Jolly Tinker (II), The [Cross-reference]

Jolly Tinker (III), The: (3 refs.) {Roud #863}

Jolly Toper, The [Cross-reference]

Jolly Union Boys, The: (1 ref. 3K Notes) {Roud #3598}

Jolly Waggoner, The [Cross-reference]

Jolly Wagoner, The: (7 refs. <1K Notes) {Roud #1088}

Jolly Wat: (10 refs. 2K Notes)

Jolly Young Ploughman Lad, The: (1 ref. 2K Notes)

Jolly Young Sailor and His Beautiful Queen, The [Cross-reference]

Jolly Young Sailor and the Beautiful Queen, The [Laws O13]: (14 refs.) {Roud #671}

Jolly Young Sailor Boy [Cross-reference]

Jon Hobbs: (1 ref.) {Roud #21966}

Jonah [Cross-reference]

Jonah and the Whale (II) [Cross-reference]

Jonah and the Whale (III) [Cross-reference]

Jonah and the Whale (IV): (2 refs. <1K Notes)

Jonah and the Whale (Living Humble): (3 refs. <1K Notes) {Roud #15215}

Jonah and the Whale (V), The [Cross-reference]

Jonah Fishing for a Whale: (1 ref. <1K Notes)

Jonathan Joseph... Timothy Pack [Cross-reference]

Jonathan Smith: (1 ref. <1K Notes)

Jonathan, Joseph, Jeremiah [Cross-reference]

Jonathan’s Courtship: (1 ref.) {Roud #4673}

Jone o' Greenfield's Ramble: (3 refs.) {Roud #1460}

Jone o' Grinfield [Cross-reference]

Jones Boys (I), The: (4 refs. 1K Notes) {Roud #4528}
Jones Boys (II), The: (2 refs. 1K Notes)

Jones! Oh Jones: (1 ref.)

Jones's Ale [Cross-reference]

Jones's Ghost: (1 ref. <1K Notes)

Jonestown Blues: (2 refs. <1K Notes)

Jonnie Sands [Cross-reference]

Jordan Am a Hard Road to Trabbel [Cross-reference]

Jordan Am a Hard Road to Travel: (8 refs. <1K Notes) {Roud #2103}

Jordan Is a Hard Road to Travel [Cross-reference]

Jordan Is a Hard Road to Travel (II): (3 refs. <1K Notes)

Jordan's Mills: (1 ref. <1K Notes) {Roud #12026}

Jordan's River I'm Bound to Cross [Cross-reference]

Jordan's Stormy Banks [Cross-reference]

Joseph and Mary [Cross-reference]

Joseph and Mary (Joseph Being an Aged Man, Joseph an Aged Man Truly): (2 refs. <1K Notes) {Roud #2115}

Joseph Being an Aged Man [Cross-reference]

Joseph Looney: (1 ref. <1K Notes) {Roud #12366}

Joseph Mica (Mikel) (The Wreck of the Six-Wheel Driver) (Been on the Choly So Long) [Laws I16]: (21 refs. 2K Notes) {Roud #3247}

Joseph Tuck: (6 refs. <1K Notes) {Roud #13030}

Joseph Was an Old Man [Cross-reference]

Joseph Watt: (2 refs. <1K Notes) {Roud #2944}

Josephus and Bohunkus [Cross-reference]

Joshua Fit de Battle ob Jerico [Cross-reference]

Joshua Fit the Battle of Jericho: (17 refs. <1K Notes) {Roud #10074}

Joshua Fought the Battle of Jericho [Cross-reference]

Joshua Stevens: (1 ref.)

Josie [Cross-reference]
Journey of the Three Kings (I), The [Cross-reference]
Journey of the Three Kings (II), The [Cross-reference]
Journeyman Tailor, The [Cross-reference]
Journeyman, The [Cross-reference]
Jovial Beggar, The [Cross-reference]
Jovial Hunter of Bromsgrove, The [Cross-reference]
Jovial Ranger, The [Cross-reference]
Jovial Tinker, The [Cross-reference]
Jovial Young Sailor [Cross-reference]
Jowl, Jowl and Listen, Lad: (1 ref.) {Roud #3191}
Joy After Sorrow: (3 refs.) {Roud #855}
Joy to the World: (9 refs. 2K Notes) {Roud #23690}
Joys of Mary, The [Cross-reference]
Joys Seven [Cross-reference]
Ju Tang Ju (Utang): (3 refs. <1K Notes) {Roud #7665}
Juanita (I): (2 refs. <1K Notes) {Roud #11210}
Juanita (II): (2 refs.) {Roud #14074}
Juba: (12 refs. 1K Notes) {Roud #5748}
Juba Dis an' Juba Dat [Cross-reference]
Juberlane: (1 ref.)
Jubilee: (8 refs.) {Roud #7403}
Jubilee Guild, The: (2 refs. <1K Notes) {Roud #9947}
Jubilee in the Morning: (1 ref. <1K Notes)
Jubilo [Cross-reference]
Judas [Child 23]: (15 refs. 18K Notes) {Roud #3964}
Judas and Jesus: (1 ref. <1K Notes)
Judas Was a Deceitful Man: (1 ref. <1K Notes)
Judge and Jury, The [Cross-reference]
Judge Martin Duffy [Cross-reference]

Judgment (Judgment Day Is a-Rollin' Around) [Cross-reference]

Judgment Day Is Comin': (4 refs.) {Roud #11916}

Judgment Day is Rolling Around: (2 refs.) {Roud #7551}

Judgment, The (Invitation Song): (1 ref. <1K Notes) {Roud #17091}

Judiano [Cross-reference]

Judie My Whiskey Tickler: (1 ref. <1K Notes) {Roud #7857}

Judy Callaghan’s Answer to Barney Bralligan [Cross-reference]

Judy Drownded: (4 refs. <1K Notes)

Judy MacCarthy of Fishamble Lane: (1 ref. <1K Notes)

Judy McCarty: (3 refs.) {Roud #V20679}

Jug hot en Loch, Der (The Jug Has a Hole) [Cross-reference]

Jug of Punch, The: (12 refs. <1K Notes) {Roud #1808}

Jug of This, A [Cross-reference]

Juggler and the Baron’s Daughter, The [Cross-reference]

Juggler, The: (1 ref. 1K Notes) {Roud #7255}

Juice of the Forbidden Fruit, The: (4 refs. 1K Notes) {Roud #3533}

Juley [Cross-reference]

Julia: (2 refs.)

Julia Glover [Cross-reference]

Julia Grover (Miss Julie Ann Glover): (4 refs.) {Roud #3734}

Julian’s Death: (1 ref. <1K Notes)

Juliana: (1 ref. <1K Notes)

Julie: (1 ref. <1K Notes)

Julie Ann Grover [Cross-reference]

Julie Ann Johnson: (3 refs. <1K Notes) {Roud #11604}

Julie Plante, The [Cross-reference]

July Ann Johnson [Cross-reference]
July Drive, The: (1 ref. 2K Notes) {Roud #30136}
July! July!: (1 ref.)
Jumbo: (1 ref. <1K Notes) {Roud #3597}
Jumbo (Mama Sent Me to the Spring): (1 ref. <1K Notes) {Roud #4245}
Jumbo the Elephant: (1 ref. <1K Notes) {Roud #4452}
Jump Her, Juberju [Cross-reference]
Jump in the Line: (8 refs. <1K Notes)
Jump Jim Crow: (11 refs. 4K Notes) {Roud #12442}
Jump Jim Crow (II) [Cross-reference]
Jump Little Nag Tail: (1 ref.)
Jump, Isabel, Slide Water: (1 ref.) {Roud #5012}
Jumpin' Judy: (4 refs. <1K Notes) {Roud #6712}
June Come You No Married: (1 ref.)
June Month Is a Hard Month: (1 ref.)
Jungle Mammy Song: (1 ref.)
Juniper Tree, The: (11 refs. <1K Notes) {Roud #4507}
Juniper Tree, The (The Wicked Stepmother, The Rose Tree): (3 refs. 3K Notes)
Just a Closer Walk with Thee: (10 refs.) {Roud #15986}
Just a Little Tack in the Shingle of Your Roof: (1 ref. <1K Notes) {Roud #16256}
Just a Poor Lumberjack: (2 refs. <1K Notes) {Roud #8846}
Just a Wee Doch-an-Dorris: (2 refs. <1K Notes) {Roud #9638}
Just After the Battle, Mother [Cross-reference] {Roud #4277}
Just As I Was Going Away [Cross-reference]
Just as the Sun Went Down: (3 refs. <1K Notes) {Roud #4873}
Just As the Tide Is Flowing [Cross-reference]
Just As the Tide was A-Flowing [Cross-reference]
Just As the Tide Was Flowing: (10 refs.) {Roud #1105}
Just As Well Get Ready: (2 refs.) {Roud #12327}
Just As Well Get Ready, You Got To Die [Cross-reference]

Just Before the Battle, Mother: (31 refs. 3K Notes) {Roud #4263}

Just Before the Drawing, Sweetheart: (1 ref.)

Just Beyond the River [Cross-reference]

Just from Dawson (Deadwood on the Hills): (3 refs. <1K Notes) {Roud #9585}

Just Give Him One More As He Goes [Cross-reference]

Just Got Over [Cross-reference]

Just Kick the Dust over my Coffin: (2 refs. <1K Notes) {Roud #7861}

Just Like Me: (3 refs.) {Roud #20098}

Just Like the Ivy: (1 ref.) {Roud #16228}

Just Now: (1 ref.) {Roud #12023}

Just One Girl: (5 refs.) {Roud #7419}

Just Over In the Glory Land [Cross-reference]

Just Plain Folks: (3 refs.) {Roud #7533}

Just Remember Pearl Harbor: (1 ref. 1K Notes) {Roud #6624}

Just Tell Them That You Saw Me: (7 refs. <1K Notes) {Roud #3528}

Just to Make a Change in Business [Cross-reference]

Just Tread on the Tail of Me Coat: (5 refs. <1K Notes) {Roud #4879}

Jut Gannon: (3 refs. <1K Notes) {Roud #6497}

Jute Mill Song, The (Ten and Nine): (3 refs.) {Roud #2585}

K.C. Moan: (8 refs. 1K Notes) {Roud #4958}

K26 Song, The: (1 ref. 1K Notes)

Kafoozalem (I): (3 refs. <1K Notes) {Roud #10135}

Kafoozelum [Cross-reference]

Kafoozelum (I) [Cross-reference]

Kafusalem [Cross-reference]

Kafusalem (I) [Cross-reference]

Kail: (1 ref.) {Roud #13139}

Kaimos tou Metanasti, O (The Immigrant's Heartbreak): (1 ref.)
Kaiser and the Hindenberger: (1 ref. <1K Notes) {Roud #3397}
Kaiser's Dream, The: (2 refs.) {Roud #25336 and 26678}
Kangaroo, The [Cross-reference]
Kansas [Cross-reference]
Kansas Boys [Cross-reference]
Kansas City Blues: (3 refs. <1K Notes) {Roud #15481}
Kansas City Railroad [Cross-reference]
Kansas Cyclone: (2 refs.)
Kansas Emigrant's Song: (1 ref.)
Kansas Farmer's Lament, The: (1 ref.)
Kansas Fool, The: (1 ref. <1K Notes) {Roud #4899}
Kansas Jayhawker Song: (1 ref.) {Roud #4898}
Kansas Land (I): (2 refs. <1K Notes) {Roud #4899}
Kansas Land (II) [Cross-reference]
Kansas Line, The [Cross-reference]
Karo Song: (2 refs. <1K Notes) {Roud #3444}
Kassie Jones [Cross-reference]
Kate A Stor [Cross-reference]
Kate Adams, The [Cross-reference]
Kate and Her Horns [Laws N22]: (16 refs.) {Roud #555}
Kate and the Clothier [Cross-reference]
Kate and the Cowhide [Cross-reference]
Kate Dalrymple: (3 refs.) {Roud #6287}
Kate from Branch, The: (4 refs. 1K Notes) {Roud #18218}
Kate Kearney: (5 refs. 1K Notes) {Roud #V1171}
Kate Murray: (1 ref. <1K Notes) {Roud #6539}
Kate O'Branch, The [Cross-reference]
Kate O'Donahue [Cross-reference]
Kate of Ballinamore: (1 ref.) {Roud #5172}
Kate of Branch, The [Cross-reference]
Kate of Coleraine: (1 ref. <1K Notes) {Roud #7983}
Kate of Glenkeen: (1 ref. <1K Notes) {Roud #7984}
Kate's Big Shirt: (4 refs. <1K Notes) {Roud #5866}
Kate of Lochgoil: (1 ref. <1K Notes) {Roud #13088}
Kath'rine Jaffray [Cross-reference]
Kathaleen Ny-Houlahan [Cross-reference]
Katharine Jaffray [Child 221]: (33 refs. 1K Notes) {Roud #93}
Katharine Janfarie [Cross-reference]
Katharine Johns(t)on(e) [Cross-reference]
Katherine Janfarie [Cross-reference]
Kathleen: (1 ref.) {Roud #4655}
Kathleen Casey: (1 ref.) {Roud #V16002}
Kathleen Mavourneen: (11 refs. 1K Notes) {Roud #13858}
Kathleen O'Moore: (1 ref.) {Roud #13859}
Kathrine Jaffrey [Cross-reference]
Kathusalem (Kafoozelum) (II): (3 refs. <1K Notes) {Roud #10135}
Kathy Fiscus: (3 refs. <1K Notes) {Roud #18065}
Katie an' the Jim Lee Had a Little Race [Cross-reference]
Katie and the Jim Lee Had a Race: (2 refs. <1K Notes) {Roud #9996}
Katie Bairdie: (7 refs. <1K Notes) {Roud #8945}
Katie Beardie Had a Coo [Cross-reference]
Katie Cruel (The Leeboy's Lassie; I Know Where I'm Going): (12 refs. 3K Notes) {Roud #1645 and 5701}
Katie Dear [Cross-reference]
Katie Dorey [Cross-reference]
Katie Lee and Willie Gray: (1 ref. <1K Notes) {Roud #5255}
Katie Monie: (1 ref. <1K Notes) {Roud #6171}
Katie Morey [Laws N24]: (16 refs. <1K Notes) {Roud #674}

Katie-O [Cross-reference]

Katie, Dear [Cross-reference]

Katie, I'm Bound for the Sea: (2 refs. <1K Notes) {Roud #30137}

Katie's Secret: (8 refs.) {Roud #4381}

Katrina [Cross-reference]

Katty Avourneen [Cross-reference]

Katy Cline: (24 refs. 2K Notes) {Roud #3768}

Katy Cruel [Cross-reference]

Katy Did: (1 ref.) {Roud #11377}

Katy Dorey [Cross-reference]

Katy Wells [Cross-reference]

Katy's Letter: (2 refs. <1K Notes) {Roud #12901}

Kauri Scow: (2 refs.)

KC Moan [Cross-reference]

KC Railroad [Cross-reference]

Keach i the Creel, The [Child 281]: (22 refs. <1K Notes) {Roud #120}

Kearney's Glen: (1 ref.) {Roud #13478}

Keel Row, The: (15 refs. 2K Notes) {Roud #3059}

Keemo Kimo [Cross-reference]

Keemo-Kimo [Cross-reference]

Keep A-Inchin' Along: (4 refs.) {Roud #11947}

Keep Away from the Blood-Strained Banders [Cross-reference]

Keep in de Middle Ob de Road: (2 refs. <1K Notes) {Roud #9413}

Keep Inchin' Along [Cross-reference]

Keep It Dark: (1 ref. <1K Notes) {Roud #7590}

Keep It Small: (1 ref. <1K Notes)

Keep Me From Sinking Down: (2 refs.) {Roud #11642}
Keep Me Knockin' (You Can't Come In): (1 ref. <1K Notes)

Keep My Skillet Good and Greasy: (11 refs.) {Roud #7479}

Keep On a-Walking (Ain't Gonna Let Nobody Turn Me Round): (5 refs. <1K Notes)

Keep the Ark A-Moving: (1 ref.) {Roud #7753}

Keep the Home Fires Burning: (3 refs. <1K Notes) {Roud #25763}

Keep the Working Man Down [Cross-reference]

Keep Your Eyes on the Prize: (1 ref. <1K Notes)

Keep Your Garden Clean (I) [Cross-reference]

Keep Your Garden Clean (II) [Cross-reference]

Keep Your Hand on the Plow: (11 refs. <1K Notes) {Roud #10075}

Keep Your Hand upon the Chariot: (1 ref.)

Keep Your Hands on that Plow [Cross-reference]

Keep Your Lamps Trimmed and Burning: (3 refs. <1K Notes) {Roud #10433}

Keep Your Saddle Tight: (1 ref.) {Roud #18459}

Keep-A-Inching Along [Cross-reference]

Keeper of the Eddystone Light, The: (4 refs. 2K Notes) {Roud #22257}

Keeper of the Game (I), The [Cross-reference]

Keeper of the Game (II), The [Cross-reference]

Keeper Would A-Hunting Go, The [Cross-reference]

Keeper, The: (12 refs. <1K Notes) {Roud #1519}

Keepers and Poachers: (4 refs. <1K Notes) {Roud #851}

Keepit sheep, keepit swine [Cross-reference]

Keg of Brandy [Cross-reference]

Keiller's Jam [Cross-reference]

Kelley's Irish Brigade: (2 refs. 1K Notes) {Roud #7768}

Kelligrews Soiree, The: (13 refs. 8K Notes) {Roud #4430}

Kellswater [Cross-reference]

Kelly and the Ghost [Cross-reference]
Kelly Gang Were Strong, The: (1 ref. <1K Notes)
Kelly Gang, The: (2 refs. <1K Notes)
Kelly of Killann [Cross-reference]
Kelly Song (Farewell Dan and Edward Kelly): (2 refs. <1K Notes)
Kelly the Pirate (I) [Laws K31]: (11 refs. 2K Notes) {Roud #529}
Kelly the Pirate (II) [Laws K32]: (7 refs. <1K Notes) {Roud #1625}
Kelly Was Their Captain: (3 refs. 24K Notes)
Kelly, the Boy from Killane: (4 refs. 4K Notes) {Roud #16908}
Kelly's Lamentation (The Deserter): (1 ref.) {Roud #2405}
Kellyburn Braes [Cross-reference]
Kellys, The [Cross-reference]
Kelvin's Purling Stream: (1 ref.) {Roud #3947}
Kemo Kimo: (35 refs. 2K Notes) {Roud #16}
Kemp Owyne [Child 34]: (13 refs. 2K Notes) {Roud #3912}
Kemp, Kemp My Johnnie Soutar: (1 ref. <1K Notes) {Roud #18046}
Kempion [Cross-reference]
Kempy Kay [Child 33]: (7 refs. 1K Notes) {Roud #32}
Ken Ye Na Our Lass Bess: (2 refs. <1K Notes) {Roud #15110}
Kennebec Bite, The [Cross-reference]
Kennedy Men, The: (1 ref. <1K Notes) {Roud #2773}
Kenneth Cameron: (2 refs.) {Roud #8899}
Kenneth Shephard: (1 ref. <1K Notes) {Roud #9977}
Kenny Madland: (1 ref.)
Kenny Wagner [Laws E7]: (7 refs. 1K Notes) {Roud #978}
Kenny Wagner's Surrender [Laws E8]: (11 refs. <1K Notes) {Roud #979}
Kentucky Bootlegger [Cross-reference]
Kentucky Moonshiner [Cross-reference]
Kerry Boatman, The [Cross-reference]
Kerry Dance: (5 refs. <1K Notes) {Roud #V4897}
Kerry Eagle: (3 refs. 1K Notes) {Roud #V4894}
Kerry Eviction, The: (1 ref. <1K Notes)
Kerry Recruit, The [Laws J8]: (17 refs. 2K Notes) {Roud #520}
Kettle Smock, The [Cross-reference]
Kevin Barry: (9 refs. 3K Notes) {Roud #3014}
Keyhole in the Door, The: (12 refs. <1K Notes) {Roud #2099}
Keys of Canterbury, The: (72 refs. 4K Notes) {Roud #573}
Keys of Heaven, The [Cross-reference]
Keys of My Heart, The [Cross-reference]
Keys to Heaven, The [Cross-reference]
Ki-Ma-Dearie [Cross-reference]
Ki-Wi Song, The: (1 ref. <1K Notes) {Roud #10568}
Kicker, The: (1 ref.) {Roud #7591}
Kickin' Maude [Cross-reference]
Kicking Mule, The [Cross-reference]
Kid, The: (2 refs. <1K Notes) {Roud #4058}
Kid's Fight, The: (1 ref.) {Roud #9628}
Kidd from Timaru: (1 ref.)
Kidd's Lament [Cross-reference]
Kidder Cole: (2 refs. <1K Notes) {Roud #9131}
Kielder Hunt, The: (4 refs. <1K Notes) {Roud #5126}
Kiethen Hairst, The: (2 refs. <1K Notes) {Roud #5394}
Kilamakrankie [Cross-reference]
Kilby Jail [Cross-reference]
Kildallan Brown Red, The: (1 ref.) {Roud #5669}
Kilkenny Cats: (1 ref. <1K Notes)
Kilkenny Louse House: (2 refs. <1K Notes) {Roud #9228}
Kill It Kid: (1 ref.) {Roud #17668}
Kill or Cure: (4 refs.) {Roud #V5035}
Kill-It-Kid Rag [Cross-reference]
Killafole Boasters: (1 ref. <1K Notes) {Roud #12922}
Killarney: (8 refs. 2K Notes) {Roud #V27198}
Killeavy's Pride [Cross-reference]
Killeevy's Pride [Cross-reference]
Killer, The [Cross-reference]
Killiebank Braes: (1 ref.) {Roud #21749}
Killiecrankie (I) [Cross-reference]
Killiecrankie (II) [Cross-reference]
Killin' in the Gap, The (Stevie Allen): (1 ref. <1K Notes)
Killing the Deer and the Wild Buffalo [Cross-reference]
Killy Kranky: (8 refs. 4K Notes) {Roud #2572}
Killy's Den: (1 ref.) {Roud #6150}
Killyclare (Carrowclare; The Maid of Carrowclare): (2 refs. <1K Notes) {Roud #2939}
Kilnamartyra Exile, The: (1 ref. <1K Notes)
Kilrane Boys, The: (1 ref. <1K Notes) {Roud #20555}
Kilruddery Hunt, The: (1 ref. 1K Notes)
Kitties in the Crimea, The: (1 ref. 3K Notes) {Roud #13083}
Kinakusten: (1 ref. <1K Notes)
Kincaider's Song, The [Cross-reference]
Kind Fortune: (7 refs. <1K Notes) {Roud #2302}
Kind Friends and Companions [Cross-reference]
Kind Miss [Cross-reference]
Kind Old Husband [Cross-reference]
Kind Sir [Cross-reference]
Kind Sir, I See You've Come Again [Cross-reference]
Kinding Wood (My Name is Dinah from South Carolina): (2 refs. <1K Notes) {Roud #15888}

King and Miller of Mansfield, The [Cross-reference]

King and the Bishop, The [Cross-reference]

King and the Countryman, The [Cross-reference]

King and the Northern Man, The [Cross-reference]

King and the West Countryman, The: (1 ref.) {Roud #18844}

King Arthur [Cross-reference]

King Arthur and King Cornwall [Child 30]: (7 refs. 45K Notes) {Roud #3965}

King Arthur Had Three Sons [Cross-reference]

King Arthur was King William's Son [Cross-reference]

King Arthur's Death: (4 refs. <1K Notes)

King Caesar (King Seenie): (1 ref.)

King Canna Swagger, A [Cross-reference]

King Daniel [Cross-reference]

King David (I): (1 ref.) {Roud #10966}

King David (II) [Cross-reference]

King David had a Pleasant Dream [Laws O16]: (4 refs.) {Roud #988}

King Edward the Fourth and a Tanner of Tamworth [Child 273]: (36 refs. 11K Notes) {Roud #248}

King Edwards: (4 refs. 4K Notes) {Roud #4707}

King Emanuel (I): (1 ref. <1K Notes) {Roud #11979}

King Emanuel (II): (2 refs. <1K Notes) {Roud #12075}

King enjoyes his own again, The [Cross-reference]

King Estmere [Child 60]: (7 refs. 2K Notes) {Roud #3970}

King George IV's Visit to Edinburgh: (1 ref. 1K Notes) {Roud #5819}

King Henrie the Fifth's Conquest [Cross-reference]

King Henry [Child 32]: (8 refs. <1K Notes) {Roud #3967}

King Henry Fifth's Conquest of France [Child 164] --- Part 01: (18 refs. 2K Notes) {Roud #251}

King Henry Fifth's Conquest of France [Child 164] --- Part 02 [Cross-reference]
King Henry Fifth's Conquest of France [Child 164] --- Part 03 [Cross-reference]

King Henry Fifth's Conquest of France [Child 164] --- Part 04 [Cross-reference]

King Henry Fifth's Conquest of France [Child 164] --- Part 05 [Cross-reference]

King Henry III and the Archbishop of Canterbury [Cross-reference]

King Henry the Second and the Miller of Mansfield, The [Cross-reference]

King Henry V and the King of France [Cross-reference]

King Henry V, his Conquest of France [Cross-reference]

King Henry V's Conquest of France [Cross-reference]

King Henry, My Son [Cross-reference]

King Herod and the Cock [Cross-reference]

King Horn [Cross-reference]

King James and Brown [Child 180]: (5 refs. 1K Notes) {Roud #4009}

King James I and the Tinkler [Cross-reference]

King Jesus Is a Listening: (6 refs. <1K Notes)

King Jesus Will Be Mine: (3 refs. 1K Notes) {Roud #19206}

King John [Cross-reference]

King John and the Abbot of Canterbury [Cross-reference]

King John and the Bishop [Child 45]: (29 refs. 7K Notes) {Roud #302}

King Knapperty [Cross-reference]

King Kong Kitchie Kitchie Ki-Me-O [Cross-reference]

King Malcolm and Sir Colvin: (5 refs. <1K Notes) {Roud #479}

King o' Spain's Daughter, The [Cross-reference]

King of England Went to France, The: (1 ref.)

King of the Barbarees (King of the Barbican, Will You Surrender, Queen of Babylon): (1 ref.) {Roud #12863}

King of the Cannibal Islands, The: (4 refs. 3K Notes) {Roud #15695}

King of the Castle: (4 refs. <1K Notes) {Roud #19815}

King of the Fairies, The: (1 ref.) {Roud #5561}

King of the Jews: (2 refs. <1K Notes) {Roud #19250}
King Oh King: (1 ref. <1K Notes)
King Orfeo [Child 19]: (34 refs. 13K Notes) {Roud #136}
King Orpheus [Cross-reference]
King Orphius [Cross-reference]
King Pharim [Cross-reference]
King Richard was King George's Son [Cross-reference]
King Roger: (1 ref.) {Roud #1535}
King Shall Enjoy His Own Again, The: (1 ref. 3K Notes)
King Solomon's Temple [Cross-reference]
King Stephen Was a Worthy Peer [Cross-reference]
King Takes the Queen, The: (7 refs. <1K Notes) {Roud #884}
King William and King James: (1 ref. 2K Notes) {Roud #795}
King William and the Keeper: (1 ref. <1K Notes) {Roud #853}
King William Was King George's Son [Cross-reference]
King William was King James's Son: (29 refs. 3K Notes) {Roud #4203}
King William Was King Jamie's Son [Cross-reference]
King William, Duke Shambo [Cross-reference]
King William's Son [Cross-reference]
King William's Troops: (5 refs. <1K Notes)
King's Daughter Fair, The [Cross-reference]
King's Daughter, The [Cross-reference]
King's Disguise, and Friendship with Robin Hood, The [Child 151]: (4 refs. 3K Notes) {Roud #3993}
King's Dochter Jean, The [Cross-reference]
King's Dochter Lady Jean, The [Child 52]: (7 refs. <1K Notes) {Roud #39}
King's Horses, the King's Men, The: (1 ref.)
King's Land, The: (2 refs. <1K Notes) {Roud #14049}
King's Mountain [Cross-reference]
King's Navy, The: (1 ref.) {Roud #29412}
King's Seven Daughters, The

King's Three Questions, The

Kingdom a-Comin'

Kingdom Coming (The Year of Jubilo): (23 refs. 4K Notes) {Roud #778}

Kinge Arthur's Death

kinge enjoys his righs againe, The

Kinge James and Browne

Kinge John and Bishoppe

Kinhorn Ferry: (3 refs. 2K Notes) {Roud #5842}

Kingman Mills: (1 ref.) {Roud #4730}

Kings of Orient

Kings, The: (1 ref. <1K Notes) {Roud #13580}

Kingston Volunteers, The

Kinkaiders, The: (4 refs. <1K Notes) {Roud #4982}

Kinmont Willie [Child 186]: (12 refs. 1K Notes) {Roud #4013}

Kinnie Wagner Song

Kinnie Wagner's Surrender

Kinsale versus Mallow: (1 ref. <1K Notes)

Kintey Coy at Samsonville: (1 ref.)

Kintyre Love Song, A: (1 ref.) {Roud #9468}

Kipawa Stream, The: (1 ref. <1K Notes) {Roud #4557}

Kirn Song: (2 refs.) {Roud #6067}

Kirtle Gaol

Kishmul's Galley

Kiss in the Morning Early, A: (1 ref. <1K Notes) {Roud #3807}

Kiss Me Goodnight, Sergeant-Major: (1 ref.) {Roud #16962}

Kiss Me in the Dark: (3 refs.) {Roud #2535}

Kiss Me Quick
Kiss Me Quick and Go: (4 refs.) {Roud #1153}
Kiss Me, Oh, I Like It: (1 ref.) {Roud #16398}
Kissing: (2 refs. <1K Notes) {Roud #3458}
Kissing in the Dark: (4 refs. <1K Notes)
Kissing Is a Crime: (2 refs.) {Roud #11327}
Kissing Song (I): (9 refs. <1K Notes) {Roud #3642}
Kissing Song (II -- She Just Kept Kissing On): (4 refs. <1K Notes) {Roud #4388}
Kissing's No Sin (I): (2 refs. <1K Notes) {Roud #2579}
Kissing's No Sin (II) [Cross-reference]
Kitardine: (1 ref. <1K Notes) {Roud #12473}
Kitchey Coo [Cross-reference]
Kitchey-Coo [Cross-reference]
Kitchie-Boy, The [Child 252]: (9 refs. <1K Notes) {Roud #105}
Kite Abandoned in White Bay, The: (1 ref. 5K Notes) {Roud #V44650}
Kitt Hath Lost Her Key: (4 refs. 4K Notes)
Kitten Is Under the Sod, The: (1 ref.)
Kittie Wells [Cross-reference]
Kitty Alone (I) [Cross-reference]
Kitty Alone (II) [Cross-reference]
Kitty Alone and I [Cross-reference]
Kitty Brewster: (1 ref. <1K Notes) {Roud #6029}
Kitty Cain't You Come Along Too? [Cross-reference]
Kitty Clyde [Cross-reference]
Kitty Grause: (1 ref. 1K Notes) {Roud #9086}
Kitty Gray: (1 ref.) {Roud #3692}
Kitty Kline [Cross-reference]
Kitty Kline (II) [Cross-reference]
Kitty O'Morey [Cross-reference]
Kitty O'Noory [Cross-reference]

Kitty of Coleraine: (8 refs. <1K Notes) {Roud #6534}

Kitty Tyrrell: (8 refs. <1K Notes) {Roud #13790}

Kitty Wells: (26 refs. <1K Notes) {Roud #2748}

Kitty, Kitty Casket [Cross-reference]

Kitty, the Wicklow Girl: (1 ref.) {Roud #5498}

Klondike Gold Rush, The: (1 ref. <1K Notes) {Roud #4527}

Klondiker's Return, The: (1 ref.)

Knave, The [Cross-reference]

Knaves Will Be Knaves [Cross-reference]

Knee-bone [Cross-reference]

Kneebone Bend: (3 refs. <1K Notes) {Roud #21456}

Knees Up Mary Muffet: (1 ref.)

Knees Up, Mother Brown: (1 ref. <1K Notes) {Roud #24984}

Knight o' Archerdale, The [Cross-reference]

Knick Knack [Cross-reference]

Knickerbocker Line, The: (6 refs. <1K Notes) {Roud #2149}

Knife in the Window, The [Cross-reference]

Knife-and-Scissors Man, The: (1 ref.)

Knight and a Lady Bride, A [Cross-reference]

Knight and the Labourman's Daughter, The [Cross-reference]

Knight and the Shepherd's Daughter, The [Child 110]: (29 refs. 2K Notes) {Roud #67}

Knight in Green, The: (6 refs. <1K Notes) {Roud #303}

Knight of Liddesdale, The [Child 160]: (1 ref. 3K Notes) {Roud #3999}

Knight Templar's Dream, The: (3 refs. 1K Notes) {Roud #21138}

Knight William and the Shepherd's Daughter [Cross-reference]

Knight's Dream, The [Cross-reference]

Knight's Ghost, The [Child 265]: (2 refs. <1K Notes) {Roud #3889}
Knights of Malta [Cross-reference]

Knights of Spain [Cross-reference]

Knock a Man Down [Cross-reference]

Knock John Booker [Cross-reference]

Knock the Cymbals: (1 ref.) {Roud #7901}

Knocklayde: (1 ref. <1K Notes) {Roud #13481}

Knot of Blue and Gray, A: (1 ref. 1K Notes) {Roud #45311}

Knot Was Tied and the Supper Was Set, The: (1 ref.) {Roud #7239}

Knots of May [Cross-reference]

Knox's Farewell: (1 ref.)

Knoxville Girl, The [Cross-reference]

Kock, De (The Cook): (2 refs.)

Kola Run, The: (1 ref. 18K Notes)

Kom Till Mig Pa Lordaag Kvall, A [Cross-reference]

Kom Till Mig Pa Lordag Kvall, A (Come to Me on Saturday Night): (2 refs. <1K Notes)

Kookaburra: (2 refs.)

Kriegie Ballad, The: (1 ref. <1K Notes) {Roud #10516}

Kuaotunu's All the Go: (1 ref.)

Kum Ba Yah [Cross-reference]

Kum By Yah: (3 refs. <1K Notes)

Kumara Volunteers' Song: (1 ref.)

Ky-rum [Cross-reference]

Kye's Gane to the Sillar Wode, The [Cross-reference]

Kyle's Flowery Braes [Cross-reference]

Kytt hathe lost hur key, hur key [Cross-reference]

Kytt she wept; I axyde why soo [Cross-reference]

L'amant a la Fenetre de sa Maitresse (The Lover at his Mistress's Window): (2 refs.)

L'il Liza Jane [Cross-reference]
La Guillanee [Cross-reference]

La La La Chick A La Le-O: (1 ref. <1K Notes) {Roud #12592}

La Pique [Cross-reference]

La Roi Victor: (1 ref. <1K Notes)

La Rose Blanche (The White Rose) [Cross-reference]

La, La, My Baby: (1 ref. <1K Notes) {Roud #13506}

Laboring Man's Daughter, The (The Knight's Dream): (2 refs. <1K Notes) {Roud #595}

Labour Boroo, The: (2 refs. <1K Notes) {Roud #2886}

Labourer, The [Cross-reference]

Labouring Man, The: (4 refs.) {Roud #1156}

Labouring Man's Daughter, The [Cross-reference]

Labrador: (2 refs.) {Roud #9965}

Labrador Rose: (4 refs.) {Roud #24331}

Lace Tell: (1 ref.) {Roud #1144}

Lachlan Tigers, The: (5 refs. <1K Notes)

Lackagh Bawn: (1 ref.) {Roud #16248}

Lad and a Lass, A [Cross-reference]

Lad at the Laird's o' Drum, The: (1 ref. <1K Notes) {Roud #6176}

Lad in the Scotch Brigade, The (The Banks of the Clyde): (8 refs. 3K Notes) {Roud #1784}

Lad o' Paton's Mill, The: (1 ref. <1K Notes) {Roud #6187}

Lad o' Shuttlehowe, The: (1 ref. <1K Notes) {Roud #6194}

Lad That I Was Last Wi', The: (1 ref.) {Roud #6732}
Lad that Never Kissed a Lass, The: (1 ref. <1K Notes) {Roud #13004}
Lad That's Far Awa, The: (3 refs. <1K Notes) {Roud #5812}
Lad Wha Hauds the Ploo, The: (1 ref.) {Roud #5938}
Lad Wi' The Tartan Plaidie, The [Cross-reference]
Ladd Y the Dance a Myssomur Day [Cross-reference]
Laddie Frae the North, The [Cross-reference]
Laddie That Handles the Ploo, The: (4 refs.) {Roud #2170}
Laddie Wi' the Tarry Trews, The: (1 ref. <1K Notes) {Roud #5809}
Ladie Beltrees and Her Bonnie Lads: (1 ref. <1K Notes) {Roud #15126}
Ladie Calee: (1 ref. <1K Notes) {Roud #5032}
Ladie Who Lived in the West, The [Cross-reference]
Ladies in the Dinin' Room [Cross-reference]
Ladies in the Dining Room: (5 refs. 1K Notes) {Roud #15656}
Ladies o' Cheapside, The: (1 ref. <1K Notes) {Roud #7272}
Ladies to the Center: (2 refs.) {Roud #7666}
Ladies' Orange Lodges O!, The: (1 ref. <1K Notes)
Ladle Song, The [Cross-reference]
Lads of High Renown [Cross-reference]
Lads of Kilkenny, The [Cross-reference]
Lads of Wamphrey, The [Child 184]: (3 refs.) {Roud #4011}
Lads that was Reared Among the Heather, The: (2 refs.) {Roud #5127}
Lads That Were Reared Amang Heather, The [Cross-reference]
Lady Alice [Child 85]: (55 refs. 4K Notes) {Roud #147}
Lady and Her Apprentice Boy [Cross-reference]
Lady and Laddie: (1 ref.)
Lady and Sailor [Cross-reference]
Lady and the Bullock Driver, The: (3 refs. <1K Notes)
Lady and the Dragoon, The [Cross-reference]
Lady and the Farmer's Son, The [Laws O40]: (3 refs. <1K Notes) {Roud #994}

Lady and the Glove, The [Cross-reference]

Lady and the Gypsy, The [Cross-reference]

Lady and the Sailor, The [Cross-reference]

Lady and the Shepherd, The [Cross-reference]

Lady and the Soldier, The [Cross-reference]

Lady Anne: (4 refs. <1K Notes) {Roud #9}

Lady Anne Bothwell's Balow [Cross-reference]

Lady Anne Bothwell's Lament: (12 refs. 10K Notes) {Roud #2864}

Lady Beltrees [Cross-reference]

Lady Bessy [Cross-reference]

Lady Connolly: (1 ref. 1K Notes)

Lady Diamond [Child 269]: (10 refs. 4K Notes) {Roud #112}

Lady Dundee's Lament: (1 ref.)

Lady Dysie [Cross-reference]

Lady Dysmond [Cross-reference]

Lady Elgin, The [Cross-reference]

Lady Elspat [Child 247]: (5 refs.) {Roud #4023}

Lady Fair (I) [Cross-reference]

Lady Fair (II), A [Cross-reference]

Lady Flower [Cross-reference]

Lady Franklin, The [Cross-reference]

Lady Franklin's Lament (The Sailor's Dream) [Laws K9] -- Part 01: (20 refs. 2K Notes) {Roud #487}

Lady Franklin's Lament (The Sailor's Dream) [Laws K9] -- Part 02 [Cross-reference]

Lady Franklin's Lament (The Sailor's Dream) [Laws K9] -- Part 03 [Cross-reference]

Lady Franklin's Lament for Her Husband [Cross-reference]

Lady Gay (I) [Cross-reference]

Lady Greensleeves [Cross-reference]
Lady in the Dining Room [Cross-reference]

Lady In The East, The [Cross-reference]

Lady Isabel [Child 261]: (3 refs. <1K Notes) {Roud #3884}

Lady Isabel and the Elf Knight [Child 4]: (107 refs. 4K Notes) {Roud #21}

Lady Isabella's Tragedy: (10 refs. 1K Notes) {Roud #3853}

Lady Ishbel and Her Parrot [Cross-reference]

Lady Jane (I) [Cross-reference]

Lady Jane (II) [Cross-reference]

Lady Jean (I): (4 refs. 1K Notes) {Roud #6305}

Lady Jean (II) [Cross-reference]

Lady Keith's Lament [Cross-reference]

Lady Leroy, The [Laws N5]: (17 refs. <1K Notes) {Roud #1889}

Lady Lived on the Muirland Hills, A [Cross-reference]

Lady Locket [Cross-reference]

Lady Maisery [Cross-reference]

Lady Maisry (II) [Cross-reference]

Lady Maisry [Child 65]: (25 refs. 3K Notes) {Roud #45}

Lady Margaret (I) [Cross-reference]

Lady Margaret (II) [Cross-reference]

Lady Margaret (III) [Cross-reference]

Lady Margaret (IV) [Cross-reference]

Lady Margaret and King William [Cross-reference]

Lady Margaret and Lord William [Cross-reference]

Lady Margaret and Sweet William (I) [Cross-reference]

Lady Margaret and Sweet William (II) [Cross-reference]

Lady Margaret and Sweit Willie: (1 ref. 4K Notes) {Roud #67}

Lady Margot and Love Henry [Cross-reference]

Lady Margot and Sweet Willie [Cross-reference]
Lady Mary (II) [Cross-reference]

Lady Mary (The Sad Song): (6 refs. <1K Notes) {Roud #6358}

Lady Mary Ann (by Robert Burns) [Cross-reference]

Lady Mazrey [Cross-reference]

Lady Near New York Town, The [Cross-reference]

Lady O Gight, The [Cross-reference]

Lady o' Livingstone, The [Cross-reference]

Lady o' the Dainty Doonby, The [Cross-reference]

Lady of Arngosk, The [Child 224]: (1 ref. <1K Notes) {Roud #4019}

Lady of Carlisle, The [Laws O25]: (45 refs. 3K Notes) {Roud #396}

Lady of Dun, The: (1 ref. 1K Notes) {Roud #5840}

Lady of Greenwich, The [Cross-reference]

Lady of the Lake, The (The Banks of Clyde II) [Laws N41]: (13 refs. <1K Notes) {Roud #1886}

Lady of the Land (Here's a Poor Widow): (8 refs. <1K Notes) {Roud #12975}

Lady of York, The [Cross-reference]

Lady Ogalbie [Cross-reference]

Lady on the Mountain [Cross-reference]

Lady That Went to Church, The [Cross-reference]

Lady Turned Serving-Man, The [Cross-reference]

Lady Uri, The [Cross-reference]

Lady Washington: (2 refs. <1K Notes) {Roud #2823}

Lady Washington's Lamentation: (1 ref.)

Lady-bug, Lady-bug, Fly Away Home [Cross-reference]

Lady, Lady, at the Gate: (1 ref.)

Lady's Fall, The: (6 refs. <1K Notes) {Roud #22133}

Lady's Fan, The [Cross-reference]

Lady's Waiting Man, The: (2 refs.) {Roud #6460}

Ladybird, Ladybird [Cross-reference]
Ladybird, Ladybird, Drop Your Purse [Cross-reference]

Ladybug, Ladybug, Fly Away Home: (10 refs. 1K Notes) {Roud #16215}

Ladye Bessiye [Cross-reference]

Ladye Diamond [Cross-reference]

Ladyo' Arngosk, The [Cross-reference]

Laidley Worm of Spindleston Heughs, The: (3 refs. 3K Notes) {Roud #3176}

Laidley Worm, The [Cross-reference]

Laily Worm and the Machrel of the Sea, The [Child 36]: (5 refs. <1K Notes) {Roud #3968}

Laird o Cockpen, The: (5 refs. <1K Notes) {Roud #2859}

Laird o Drum, The [Child 236]: (14 refs. <1K Notes) {Roud #247}

Laird o Logie, The [Child 182]: (12 refs. <1K Notes) {Roud #81}

Laird o Roslin's Daughter, The [Cross-reference]

Laird o Udny, The [Cross-reference]

Laird o Windy Wa's, The [Cross-reference]

Laird o' Aboyne, The [Cross-reference]

Laird o' Drum (II), The [Cross-reference]

Laird o' Grant, The: (1 ref. <1K Notes) {Roud #5853}

Laird o' Kelty, The [Cross-reference]

Laird o' Lauderdale, The: (1 ref.) {Roud #4667}

Laird o' Leys, (The) [Cross-reference]

Laird o' Musselburgh Toon, The: (1 ref. <1K Notes) {Roud #13036}

Laird o' the Dainty Doonby, The [Cross-reference]

Laird o' the Denty Dounby, The [Cross-reference]

Laird o' Windywa's, The [Cross-reference]

Laird of Daintie Bye, The [Cross-reference]

Laird of Dalziel's Leman, The: (1 ref.)

Laird of Drum, The [Cross-reference]

Laird of Johnstone and Miss Jean Macdowall [Cross-reference]
Laird of Ochiltree Walls, The [Cross-reference]

Laird of Ochiltree, The [Cross-reference]

Laird of the Denty Doon Bye, The [Cross-reference]

Laird of Wariston, The [Child 194]: (4 refs. 2K Notes) {Roud #3876}

Laird of Waristoun, The [Cross-reference]

Laird of Woodhouslie, The: (1 ref.)

Laird's Wedding, The [Cross-reference]

Lake Erie [Cross-reference]

Lake Huron's Rock-Bound Shore [Cross-reference]

Lake Huron's Rockbound Shore [Cross-reference]

Lake of Cool Finn, The (Willie Leonard) [Laws Q33]: (29 refs. <1K Notes) {Roud #189}

Lake of Coolfin, The [Cross-reference]

Lake of Ponchartrain, The [Laws H9]: (20 refs.) {Roud #1836}

Lake of the Caogama, The: (2 refs. <1K Notes) {Roud #4534}

Lake of the Dismal Swamp: (3 refs. 1K Notes) {Roud #24154}

Lakes of Coalfin, The [Cross-reference]

Lakes of Cold Finn [Cross-reference]

Lakes of Cool Fin, The [Cross-reference]

Lakes of Ponsereetain [Cross-reference]

Lakes of Shillin, The [Cross-reference]

Lakes of the Ponchartrain, The [Cross-reference]

Laky Ship With Her Anchor Down, A: (1 ref.)

Lamachree and Megrum: (2 refs. 1K Notes) {Roud #2873}

Lambeau Gal Le' A-We Go [Cross-reference]

Lambing Time: (1 ref.) {Roud #21751}

Lambkin [Cross-reference]

Lambs on the Green Hills, The [Cross-reference]

Lambton Worm, The: (5 refs. 2K Notes) {Roud #2337}
Lame Soldier, The [Cross-reference]
Lament (Life Is Full of Disappointments): (1 ref.) {Roud #29428}
Lament for Barney Flanagan: (1 ref.)
Lament for John Sneddon [Cross-reference]
Lament for the Loss of the Ship Union [Cross-reference]
Lament of a Border Widow, The [Cross-reference]
Lament of a Young Damsel for Her Marriage to a Young Boy, The [Cross-reference]
Lament of John O Mahony: (1 ref. <1K Notes)
Lament of the Border Widow, The [Cross-reference]
Lament of the Irish Emigrant, The [Cross-reference]
Lament, The [Cross-reference]
Lamentable Ballad of the Lady's Fall, The [Cross-reference]
Lamentable History of Frankie and Johnnie, The [Cross-reference]
Lamentation of a Bad Market, The: (3 refs. 1K Notes) {Roud #V29533}
Lamentation of an Old Horse [Cross-reference]
Lamentation of Hugh Reynolds, The: (4 refs. 1K Notes) {Roud #2395}
Lamentation of James O'Sullivan, The: (1 ref. 1K Notes)
Lamentation of James Rodgers, The [Cross-reference]
Lamentation of Jane Shore, The [Cross-reference]
Lamentation of Patrick Brady, The [Cross-reference]
Lamentation of W. Warner, T. Ward, & T. Williams, The: (1 ref. <1K Notes) {Roud #3207}
Lamentation over Boston, The: (1 ref. <1K Notes)
Lamferd [Cross-reference]
Lamfin [Cross-reference]
Lamkin [Child 93]: (64 refs. 2K Notes) {Roud #6}
Lamkin the Mason [Cross-reference]
Lammamas Fair in Cargan, The: (1 ref.) {Roud #9051}
Lammikin [Cross-reference]
Lancashire Lass [Cross-reference]

Lancashire Morris Dance: (1 ref. <1K Notes)

Lancaster Maid, The [Cross-reference]

Land League's Advice to the Tenant Farmers of Ireland, The: (1 ref. 1K Notes)

Land o' America, The: (2 refs. <1K Notes) {Roud #6013}

Land o' Cakes, The [Cross-reference]

Land o' the Leal, The: (5 refs. 2K Notes) {Roud #8999}

Land of Fish and Seals, The: (2 refs. <1K Notes) {Roud #V44606}

Land of Potatoes, Oh!, The: (3 refs. <1K Notes) {Roud #V22446}

Land of the Silver Birch: (1 ref. <1K Notes) {Roud #4550}

Land of the West, The: (9 refs. <1K Notes) {Roud #5990}

Land Where the Shamrocks Grow, The: (1 ref. <1K Notes) {Roud #9559}

Landed in Botany Bay: (1 ref. <1K Notes) {Roud #V9223}

Landfall of Cabot, The: (1 ref. 5K Notes) {Roud #7300}

Landlady of France, The: (2 refs.) {Roud #V33309}

Landlord, Fill the Flowing Bowl: (17 refs. <1K Notes) {Roud #1234}

Landlord, Fill Your Flowing Bowl [Cross-reference]

Lane County Bachelor, The [Cross-reference]

Lang Awa Ship, The: (1 ref.) {Roud #13090}

Lang Harper: (1 ref. <1K Notes) {Roud #7261}

Lang Johnny More [Child 251]: (8 refs. <1K Notes) {Roud #3100}

Lang Lang Syne [Cross-reference]

Langley Dale: (1 ref.) {Roud #8808}

Langolee [Cross-reference]

Lanigan's Ball (I): (12 refs. 1K Notes) {Roud #3011}

Lanigan's Ball (II): (1 ref. <1K Notes) {Roud #3011}

Lank Dank [Cross-reference]

Lanky, Lucy, Lister: (1 ref. <1K Notes)
Lannagan's Ball [Cross-reference]

Lannegan's Ball [Cross-reference]

Lannigan's Ball [Cross-reference]

Lantern's Gleam, The: (1 ref. <1K Notes) {Roud #9064}

Lanty Leary: (1 ref.) {Roud #6538}

Largy Kargy Haul Away Oh: (1 ref. <1K Notes)

Largy Line, The: (1 ref.) {Roud #9457}

Lark in the Morning (II), The [Cross-reference]

Lark in the Morning, The: (22 refs. 1K Notes) {Roud #151}

Larrigans, The: (1 ref. <1K Notes) {Roud #12474}

Larry Doolan [Cross-reference]

Larry Magee's Wedding: (3 refs. <1K Notes) {Roud #V1213}

Larry Maher's Big Five-Gallon Jar [Cross-reference]

Larry Marr [Cross-reference]

Larry McGee: (2 refs. <1K Notes) {Roud #3283}

Larry McHale (Larry M'Hale): (1 ref.) {Roud #31845}

Larry O'Gaff: (4 refs.) {Roud #13383}

Las Kean Fine (Lost and Cannot Be Found): (2 refs. <1K Notes)

Las Vegas Reunion: (1 ref.)

Lasca: (2 refs.) {Roud #2980}

Lash Up and Stow: (1 ref.)

Lass Amang the Heather, The [Cross-reference]

Lass Among the Heather-O, The [Cross-reference]

Lass from Glasgow Town [Cross-reference]

Lass in Betlehem Green, The (The Dutchman's Wife): (1 ref.) {Roud #18219}

Lass o Glencoe (I), The: (1 ref. <1K Notes) {Roud #3923}

Lass o Glencoe (II), The [Cross-reference]

Lass o Gowrie, The: (10 refs. <1K Notes) {Roud #3871}
Lass o’ Ballochmyle, The: (5 refs. <1K Notes) {Roud #6168}
Lass o' Benachie, The [Cross-reference]
Lass o' Bennochie, The: (5 refs. 1K Notes) {Roud #406}
Lass o' Everton, The: (1 ref. <1K Notes) {Roud #7216}
Lass o' Gonar Ha', The: (2 refs.) {Roud #6159}
Lass o' Killiecrankie, The: (4 refs. 1K Notes) {Roud #5680}
Lass o' the Lecht, The: (2 refs. <1K Notes) {Roud #5841}
Lass of Dunmore, The [Cross-reference]
Lass of Glenshee, The [Laws O6]: (28 refs. <1K Notes) {Roud #292}
Lass of Glenshie, The [Cross-reference]
Lass of Gowrie, The [Cross-reference]
Lass of Lochroyan, The [Cross-reference]
Lass of Lochryan, The [Cross-reference]
Lass of Maui, The [Cross-reference]
Lass of Mohe, The [Cross-reference]
Lass of Mohea, The [Cross-reference]
Lass of Mohee, The [Cross-reference]
Lass of Mowee, The [Cross-reference]
Lass of Richmond Hill, The: (7 refs. 4K Notes) {Roud #1246}
Lass of Roch Royal (II) [Cross-reference]
Lass of Roch Royal, The [Child 76]: (42 refs. 4K Notes) {Roud #49}
Lass of Rock Royal, The [Cross-reference]
Lass of Swansea Town, The (Swansea Barracks): (8 refs. 1K Notes) {Roud #1416}
Lass on Ythanside, The: (2 refs. <1K Notes) {Roud #13552}
Lass That Loved a Sailor, The [Cross-reference]
Lass that Loves a Sailor, The: (1 ref.) {Roud #6738}
Lass That Made the Bed to Me, The: (4 refs.) {Roud #6201}
Lass with the Bonny Brown Hair, The [Cross-reference]
Lass, Gin Ye Wad Lo'e Me: (2 refs. <1K Notes) {Roud #6119}
Lass's Wardrobe, The: (8 refs. <1K Notes) {Roud #895}
Lasses o' Foveran, The: (1 ref. <1K Notes) {Roud #13057}
Lasses o' the Cannogate, The [Cross-reference]
Lassie Gathering Nuts, The: (2 refs. <1K Notes) {Roud #5131}
Lassie Kens She's Far Better Noo, The: (1 ref. <1K Notes) {Roud #13016}
Lassie Lie Near Me (Laddie Lie Near Me): (1 ref.) {Roud #V23985}
Lassie Lives by Yonder Burn, A: (2 refs.) {Roud #6121}
Lassie of the Glen, The: (3 refs. <1K Notes) {Roud #13604}
Lassie wi' the Yellow Coatie: (4 refs. <1K Notes) {Roud #2582}
Lassie Will Ye Tak' a Man: (2 refs.) {Roud #13499}
Lassies in the Cougate, The: (1 ref. <1K Notes) {Roud #8158}
Last Clam Falls Sensation, The: (1 ref. 1K Notes)
Last Farewell, The (The Lover's Return): (6 refs.) {Roud #3590}
Last Fierce Charge, The [Laws A17]: (26 refs. 2K Notes) {Roud #629}
Last Friday Evening [Cross-reference]
Last Gold Dollar, The [Cross-reference]
Last Good-Bye [Cross-reference]
Last Great Charge, The [Cross-reference]
Last Great Round-Up, The: (3 refs. <1K Notes) {Roud #4453}
Last Kind Word Blues: (1 ref. <1K Notes)
Last Letter, The: (6 refs.) {Roud #1967}
Last Longhorn, The: (4 refs. <1K Notes) {Roud #8015}
Last Moments of Robert Emmet, The [Cross-reference]
Last Month of the Year [Cross-reference]
Last Night and the Night Before [Cross-reference]
Last Night As I Lye Sleeping [Cross-reference]
Last Night Being Windy [Cross-reference]
Last Night I Dreamed of My True Love [Cross-reference]

Last Night Our Virgin: (1 ref. <1K Notes)

Last of the Wooden Walls: (1 ref. 3K Notes) {Roud #V44654}

Last Parting of Burns and Bonnie Jean: (1 ref.) {Roud #5606}

Last Rose of Summer, The: (8 refs. <1K Notes) {Roud #13861}

Last Saturday Night I Entered a House [Cross-reference]

Last Serenade, The: (1 ref.) {Roud #7396}

Last Speech and Dying Words of the Auld Kirk of Turriff, The: (1 ref. <1K Notes) {Roud #6114}

Last Thing On My Mind, The: (1 ref. <1K Notes)

Last Token, The: (1 ref. <1K Notes) {Roud #7395}

Last Trip in the Fall: (2 refs.)

Last Voyage of the Veteran, The: (1 ref.) {Roud #3805}

Last Winter Was a Hard One: (4 refs. 1K Notes) {Roud #4607}

Last Words of Copernicus, The: (2 refs. 2K Notes) {Roud #15087}

Last Words of William Shackleford, Executed in Pittsboro, Chatham Co, March 28, 1890 [Cross-reference]

Last Year Was a Fine Crap Year [Cross-reference]

Late Battle in the West: (1 ref. <1K Notes) {Roud #7764}

Late Last Night [Cross-reference]

Late Last Night When Willie Came Home (Way Downtown): (13 refs. <1K Notes) {Roud #7691}

Late One Night [Cross-reference]

Lather and Shave [Cross-reference]

Lauchie: (1 ref. <1K Notes) {Roud #6009}

Lauchie Wilson: (2 refs.) {Roud #23429}

Laughing Song: (3 refs. <1K Notes) {Roud #6352}

Launch Thy Bark, Mariner!: (1 ref. <1K Notes) {Roud #27507}

Laundry Song, A: (1 ref. <1K Notes) {Roud #3674}

Laurel Hill: (4 refs. <1K Notes) {Roud #2917}

Lavender Blue: (9 refs. 1K Notes) {Roud #3483}
Lavender Cowboy, The: (5 refs. <1K Notes) {Roud #11213}
Lavender Girl: (3 refs.) {Roud #15774}
Lavender's Blue [Cross-reference]
Lavender's Blue, Diddle, Diddle [Cross-reference]
Laverock, The (The Lark): (1 ref.) {Roud #5133}
Lawd Bin Gud, De [Cross-reference]
Lawd, Remember Me [Cross-reference]
Lawdy Lawdy Blues [Cross-reference]
Lawkamercyme [Cross-reference]
Lawland Lass, The [Cross-reference]
Lawlands o’ Holland, The [Cross-reference]
Laws of Jersey State, The: (1 ref.) {Roud #22307}
Lawson Murder, The (Charlie Lawson) [Laws F35]: (12 refs. 4K Notes) {Roud #697}
Lawyer and Nell, The: (5 refs. <1K Notes) {Roud #555}
Lawyer Outwitted, The [Laws N26]: (14 refs.) {Roud #188}
Lawyer, The [Cross-reference]
Lawyer's Bonnie Peggy, The [Cross-reference]
Lawyer's Wife [Cross-reference]
Poy Dis Body Down [Cross-reference]
Poy Down Body (I) [Cross-reference]
Poy Down, Body (II): (3 refs.)
Poy Me Down [Cross-reference]
Poy of Oliver Gogarty, The: (2 refs.)
Poy of the Ancient Valley: (1 ref. <1K Notes) {Roud #6612}
Poy of the Disappointed, The: (1 ref.)
Poy of the Trade, A: (1 ref. <1K Notes)
Poy of the Vigilantes [Cross-reference]
Poy Out, Tack Sheets and Haul! [Cross-reference]
Lay That Luger Down: (1 ref. <1K Notes) {Roud #24981}
Lay the Bent to the Bonny Broom [Cross-reference]
Lay This Body Down [Cross-reference]
Lay Up Brother Near Brother [Cross-reference]
Lay Your Love Lightly on a Young Man: (1 ref. <1K Notes) {Roud #7233}
Laying Information: (4 refs. <1K Notes)
Lazarus (I): (6 refs. <1K Notes) {Roud #6566}
Lazarus (II) [Cross-reference]
Lazarus and Dives, or The Rich Man Dives [Cross-reference]
Lazarus and the Rich Man: (1 ref. <1K Notes) {Roud #7582}
Lazy (Young) Man, The [Cross-reference]
Lazy Club, The: (2 refs. <1K Notes) {Roud #V4798}
Lazy dukes, that sit on their neuks [Cross-reference]
Lazy Farmer Boy, A [Cross-reference]
Lazy Harry's (Five Miles from Gundagai): (8 refs. 2K Notes) {Roud #10726}
Lazy Man, The [Cross-reference]
Lazy Mary (She Won't Get Up): (8 refs.) {Roud #6561}
Lazy Mary, Will You Get Up? [Cross-reference]
Lazy Old River [Cross-reference]
Lazy Woman [Cross-reference]
Le Bal Chez Boule (Boule's Ball) [Cross-reference]
Le Sergent [Cross-reference]
Le Vieux Soulard Et Sa Femme [Cross-reference]
Lea-Rig, The: (2 refs.) {Roud #8516}
Lead Her Up and Down (Rosa Becky Diner, Old Betsy Lina): (3 refs.) {Roud #7679}
Lead Me to the Rock Higher and High [Cross-reference]
Lead Me to the Rock Higher Than I: (2 refs. <1K Notes)
Lead, Kindly Light: (2 refs. <1K Notes) {Roud #25816}
Leadsman's Lament, The: (1 ref.)

Lean on the Lord's Side: (1 ref. <1K Notes) {Roud #12058}

Leaning on the Everlasting Arms: (4 refs. 2K Notes) {Roud #17383}

Leap Frog John: (1 ref.)

Learmont Grove [Cross-reference]

Learn To Use Your Hands: (1 ref.) {Roud #24151}

Leather Bottel, The: (9 refs. 2K Notes) {Roud #1307}

Leather Bottle, The [Cross-reference]

Leather Breeches: (3 refs. <1K Notes) {Roud #15748}

Leather Britches [Cross-reference]

Leatherman: (1 ref.)

Leathern Bottle, The [Cross-reference]

Leatherwing Bat [Cross-reference]

Leave for Texas, Leave for Tennessee [Cross-reference]

Leave Her, Johnny, Leave Her: (22 refs. <1K Notes) {Roud #354}

Leave Her, Jollies, Leave Her [Cross-reference]

Leave Me Alone (I): (1 ref.)

Leave Me Alone (II) [Cross-reference]

Leave You in the Hand of a Kind Savior: (1 ref. <1K Notes)

Leavenworth Blues: (2 refs.)

Leaves Are Green, The: (2 refs. <1K Notes)

Leaves of Life, The [Cross-reference]

Leaves So Green, The: (1 ref.) {Roud #13332}

Leavin' Here, Don't Know Where I'm Goin': (1 ref.) {Roud #16275}

Leaving Erin: (1 ref. <1K Notes) {Roud #9577}

Leaving Home [Cross-reference]

Leaving of Liverpool: (5 refs. 3K Notes) {Roud #9435}

Leaving of Merasheen, The: (1 ref. 1K Notes) {Roud #26627}
Leaving Old England: (1 ref. <1K Notes)
Lebe Yuh Een Duh Han' Ob uh Kin' Sabeyuh [Cross-reference]
Lebt friedsam sprach Christus (Live Peacefully, said Christ): (1 ref.)
Led I the Dance on a Midsummer's Day (Jack and the Dancing Maid): (9 refs. 1K Notes)
Leddown Daniel Tek Yo' Res' [Cross-reference]
Lee Bible [Cross-reference]
Lee Bridge Cocking, The [Cross-reference]
Lee-lee-o, Lee-lee: (1 ref. <1K Notes)
Lee's Ferry: (1 ref. <1K Notes)
Lee's Hoochie: (1 ref. <1K Notes) {Roud #10409}
Leeboy's Lassie, The [Cross-reference]
Leek Hook, The: (1 ref. <1K Notes) {Roud #7735}
Leesome Brand [Child 15]: (6 refs. <1K Notes) {Roud #3301}
Left Jim and I Alone [Cross-reference]
Leg of Mutton Went Over to France, A: (6 refs. <1K Notes) {Roud #2423}
Legacy: (4 refs.) {Roud #21329}
Legend of Pot Sunk Ann, The: (2 refs. 2K Notes) {Roud #5871}
Legend of the Rosie Belle Teeneau [Cross-reference]
Legion of the Rearguard, The: (1 ref. 6K Notes)
Lehigh Valley, The: (4 refs. <1K Notes) {Roud #9389}
Lei Ana Ika [Cross-reference]
Leinster Lass, The [Cross-reference]
Lemeney (Lemeday, Lemody, Lemminy): (3 refs. <1K Notes) {Roud #193}
Lemme Go, Melda Marcy: (3 refs. <1K Notes)
Lemonade [Cross-reference]
Lemonade Made in the Shade: (1 ref.)
Lenora: (1 ref.) {Roud #7420}
Lenshie: (1 ref. <1K Notes) {Roud #6799}
Leo Frank and Mary Phagan [Cross-reference]

Leprechaun, The: (2 refs. <1K Notes) {Roud #5274}

Les Darcy: (4 refs. 12K Notes)

Les Reeder: (3 refs. <1K Notes) {Roud #4053}

Lescraigie: (3 refs.) {Roud #3940}

Leslie Allen: (1 ref. <1K Notes) {Roud #9188}

Leslie the Gambler (Parse Nelson): (1 ref.) {Roud #11025}

Let de Heaven Light Shine on Me [Cross-reference]

Let Erin Remember the Days of Old: (2 refs.) {Roud #V2158}

Let Go the Peak Halyards: (1 ref. <1K Notes)

Let Go the Reef Tackle: (3 refs.) {Roud #9145}

Let God's Saints Come In: (1 ref. <1K Notes)

Let Her Go By [Cross-reference]

Let It Be Early, Late or Soon [Cross-reference]

Let Me Call You Sweetheart: (2 refs. <1K Notes)

Let Me Fish Off Cape St Mary's [Cross-reference]

Let Me Fly: (3 refs.)

Let Me Fly (Not So Particular): (1 ref.) {Roud #18174}

Let Me Go Home, Whiskey: (1 ref.)

Let Me In This Ae Nicht: (7 refs. 2K Notes) {Roud #135}

Let Me Lose [Cross-reference]

Let Me Ride: (5 refs. <1K Notes) {Roud #7500}

Let Mr. Maguire Sit Down [Cross-reference]

Let Mr. McGuire Sit Down: (7 refs. <1K Notes) {Roud #4249}

Let Old Nellie Stay: (1 ref.)

Let Recreant Rulers Pause: (1 ref. <1K Notes)

Let That Liar Alone: (14 refs. <1K Notes) {Roud #5120}

Let the Back and Sides Go Bare: (3 refs. <1K Notes) {Roud #1573}
Let the Bullgine Run (I) [Cross-reference]
Let the Bullgine Run (II) [Cross-reference]
Let the Cocaine Be [Cross-reference]
Let the Deal Go Down: (3 refs. <1K Notes)
Let the Dove Come In: (4 refs. <1K Notes)
Let the Eastern Sages Rise (The Star of Bethlehem): (1 ref. <1K Notes) {Roud #8360}
Let the Heaven Light Shine On Me: (1 ref. <1K Notes) {Roud #15282}
Let the Lower Lights Be Burning: (3 refs. 4K Notes) {Roud #16709}
Let the Mermaids Flirt With Me: (1 ref. <1K Notes)
Let the Music Sprightly Play: (3 refs. 2K Notes) {Roud #1341}
Let Them Wear Their Watches Fine: (1 ref. <1K Notes)
Let Us Be Merry Before We Go [Cross-reference]
Let Us Cheer the Weary Traveler: (1 ref.) {Roud #12205}
Let Us Go to the Woods [Cross-reference]
Let Us Praise Him: (1 ref. <1K Notes) {Roud #15270}
Let's Get the Rhythm: (4 refs. <1K Notes)
Let's Go a-Hunting [Cross-reference]
Let's Go a-Hunting, Says Richard to Robert [Cross-reference]
Let's Go Back to the Bible: (2 refs. <1K Notes) {Roud #18220}
Let's Go Down to Rowsha's [Cross-reference]
Let's Go Down to the Water: (1 ref.)
Let's Go to the Woods [Cross-reference]
Let's Have a Party: (1 ref.) {Roud #29413}
Let's March Around the Wall (That Suits Me): (2 refs.) {Roud #16280}
Lett no man cum into this hall [Cross-reference]
Letter Edged in Black, The: (18 refs.) {Roud #3116}
Letter in the Candle, The: (2 refs.) {Roud #7412}
Letter That He Longed For Never Came, The [Cross-reference]
Letter that Never Came, The: (8 refs. <1K Notes) {Roud #4860}

Letters from Lousy Lou (Bugle Call Lyric): (1 ref.) {Roud #11252}

Letters of Love, The [Cross-reference]

Letty Lee [Cross-reference]

Levee Camp Holler: (3 refs.) {Roud #15580}

Levee Moan (I'm Goin' Where Nobody Knows My Name): (1 ref. <1K Notes) {Roud #7695}

Lewie Gordon (Lewis Gordon): (4 refs. <1K Notes) {Roud #5777}

Lewiston Falls [Cross-reference]

Lexington Murder, The [Cross-reference]

Leys o' Logie, The: (1 ref. <1K Notes) {Roud #6811}

Li'l Liza Jane: (14 refs. <1K Notes) {Roud #825}

Liam O Raofaille (Willy Reilly; The Virgin Widow): (1 ref.)

Liam OConnell's Hat: (1 ref. <1K Notes)

Liar's Song (I), The [Cross-reference]

Liar's Song (II), The [Cross-reference]

Liberal March, The: (1 ref. 1K Notes)

Liberty Ball: (2 refs. <1K Notes) {Roud #2831}

Liberty for the Sailors: (2 refs.) {Roud #3179}

Liberty Tree (I), The: (1 ref. <1K Notes)

Licence-Hunting [Cross-reference] {Roud #27775}

Lichputscher, Di (The Candle Snuffer): (1 ref. <1K Notes)

Lichtbob's Lassie, The [Cross-reference]

Lie Down Daniel Take Your Rest: (1 ref. <1K Notes)

Lie Low [Cross-reference]

Lie, The [Cross-reference]

Lieutenant Lang and Storie Bauld: (1 ref. 1K Notes) {Roud #15111}

Liewer Henry (Dear Henry) [Cross-reference]

Life and Age of Man, The [Cross-reference]
Life and Death of Sir Hugh of the Grime, The [Cross-reference]

Life Boat, The: (2 refs.) {Roud #6629}

Life in a Prairie Shack: (3 refs.) {Roud #4472}

Life in California: (1 ref. <1K Notes)

Life Is a Toil [Cross-reference]

Life is But a Game of Cards: (1 ref.) {Roud #9540}

Life Is Like a Mountain Railroad [Cross-reference]

Life Let Us Cherish: (6 refs. <1K Notes) {Roud #1320}

Life of a High-Country Shepherd, The: (2 refs. <1K Notes)

Life of a Man, The [Cross-reference]

Life of Georgie, The [Cross-reference]

Life of the Bold Buccaneer: (1 ref.) {Roud #V36066}

Life of the High Country Shepherd, The [Cross-reference]

Life on the Ocean Wave, A: (4 refs.) {Roud #2033}

Life Presents a Dismal Picture: (2 refs. <1K Notes) {Roud #10130}

Life, Trial and Execution of John Tawell, the Quaker: (1 ref.) {Roud #V27138}

Life's Railway to Heaven (Life Is Like a Mountain Railroad): (30 refs. 1K Notes) {Roud #13933}

Lifeboat Is Coming, The [Cross-reference]

Lifeboat, The: (1 ref. <1K Notes) {Roud #6629}

Lift Him Up and Carry Him Along [Cross-reference]

Lift Him Up That's All: (1 ref. <1K Notes)

Light of the Moon, The: (3 refs. 1K Notes) {Roud #21234}

Light on Cape May, The: (2 refs. <1K Notes) {Roud #9438}

Light, Stranger, Light: (1 ref.)

Lightning Express, The [Cross-reference]

Lights in the Quarters Burnin' Mighty Dim: (1 ref.) {Roud #15592}

Lights of Cobb & Co: (2 refs.)

Lights of Cobb and Co., The [Cross-reference]
Lights of London Town, The [Cross-reference]

'Ligion So Sweet [Cross-reference]

Like a Rough and a Rolling Sea (Rough and Rolling Sea): (1 ref. <1K Notes) {Roud #15236}

Like a True-born Native Man [Cross-reference]

Like an Owl in the Desert: (2 refs.) {Roud #16860}

Likes Likker Better Than Me (Brown-Eyed Boy): (4 refs. <1K Notes)

Likes Liquor Better than Me [Cross-reference]

Likewise We Hae a Hoosemaid: (1 ref.) {Roud #5932}

Lil Lil: (1 ref.)

Lila Lee [Cross-reference]

Lili Marlene: (3 refs. 2K Notes)

Lilli Bulero [Cross-reference]

Lilli Burlero [Cross-reference]

Lilli Marlene [Cross-reference]

Lillian Brown: (1 ref. <1K Notes) {Roud #6638}

Lilliburlero: (16 refs. 2K Notes) {Roud #3038}

Lillie of the West, The [Cross-reference]

Lillie Shaw: (3 refs. <1K Notes) {Roud #4627}

Lillie Shull [Cross-reference]

Lillumwham [Cross-reference]

Lilly Dale: (16 refs. 2K Notes) {Roud #2819}

Liltin Ooral Ay: (1 ref. <1K Notes)

Lily Dale [Cross-reference]

Lily Fair Damsel, A [Cross-reference]

Lily Lee: (2 refs.) {Roud #3268}

Lily Munroe [Cross-reference]

Lily of Arkansas, The [Cross-reference]

Lily of Lake Champlain, The: (1 ref. <1K Notes) {Roud #25982}
Lily of the Lake: (1 ref. <1K Notes)
Lily of the West, The [Laws P29]: (30 refs. <1K Notes) {Roud #957}
Lily White Robe [Cross-reference]
Lily-White Flower [Cross-reference]
Lily-White Hand, The [Cross-reference]
Limadie [Cross-reference]
Limady [Cross-reference]
Limber Jim: (2 refs.)
Limbo: (4 refs. <1K Notes) {Roud #969}
Lime Juice Tub, The [Cross-reference]
Lime Stone Water: (1 ref.)
Limejuice and Vinegar [Cross-reference]
Limejuice Ship, The [Cross-reference]
Limejuice Tub, The: (9 refs. <1K Notes) {Roud #22605}
Limerick is Beautiful (Colleen Bawn): (10 refs. 2K Notes) {Roud #3002}
Limerick Races: (6 refs. <1K Notes) {Roud #12871}
Limerick Rake, The: (6 refs. 2K Notes) {Roud #3018}
Limerick Shanty, The: (1 ref. <1K Notes)
Limey Sailor Song: (1 ref.) {Roud #27886}
Limmer, The: (2 refs. <1K Notes) {Roud #13584}
Lincoln and Liberty: (11 refs. 69K Notes) {Roud #6602}
Lincoln Hoss and Stephen A.: (1 ref. 8K Notes) {Roud #V6618}
Lincoln Lovers, The: (1 ref.)
Lincolnshire Poacher, The: (15 refs. <1K Notes) {Roud #299}
Lincolnshire Wrestler, The: (2 refs. <1K Notes) {Roud #1089}
Lincolshire Shepherd, A: (1 ref. <1K Notes) {Roud #1469}
Lindbergh’s Baby: (1 ref. <1K Notes) {Roud #18221}
Lindy Lowe: (1 ref. <1K Notes) {Roud #9170}
Linen Song, The [Cross-reference]
Lingle Lingle Lang Tang (Our Cat's Dead): (3 refs. <1K Notes) {Roud #13025}
Lingo: (1 ref. <1K Notes)
Linin' Track [Cross-reference]
Linkin' Owre the Lea [Cross-reference]
Linktem Blue (Reeling Song): (3 refs.)
Linstead Market: (13 refs. 2K Notes) {Roud #16397}
Lint Pullin', The: (1 ref.) {Roud #9299}
Litten Lowrin [Cross-reference]
Linton Lowrie: (1 ref. <1K Notes) {Roud #6888}
Linton Race: (1 ref.) {Roud #9529}
Lion and the Unicorn, The: (5 refs. 2K Notes) {Roud #20170}
Lion's Cage, The [Cross-reference]
Lion's Den, The [Cross-reference]
Lips That Touch Liquor Shall Never Touch Mine: (3 refs. <1K Notes) {Roud #7812}
Lipto: (1 ref. <1K Notes)
Liquor Book: (1 ref. <1K Notes) {Roud #18222}
Lisburn Lass, The: (3 refs. <1K Notes) {Roud #5694}
Lishen Brand [Cross-reference]
Lisnagade: (1 ref. <1K Notes) {Roud #13403}
Listen to the Lambs: (3 refs. <1K Notes) {Roud #12260}
Listen to the Mocking Bird [Cross-reference]
Listen to the Mockingbird: (17 refs. 2K Notes) {Roud #8079}
Little 'Dobe Casa, The [Cross-reference]
Little Adobe Casa [Cross-reference]
Little Ah Sid: (2 refs.)
Little Alice Summers: (2 refs.) {Roud #7391}
Little Annie Rooney: (8 refs. <1K Notes) {Roud #4822}
Little Boy Billee (Le Petite Navire, The Little Corvette): (5 refs. <1K Notes) {Roud #905}

Little Boy Blue (I): (4 refs. <1K Notes) {Roud #19703}

Little Boy Blue (II): (1 ref.) {Roud #11318}

Little Boy Lonzo: (1 ref.)

Little Boy on a Train, The [Cross-reference]

Little Boys Are Made of Slugs and Snails [Cross-reference]

Little Brass Wagon [Cross-reference]

Little Brown Bulls, The [Laws C16]: (24 refs. 2K Notes) {Roud #2224}

Little Brown Church in the Vale, The (The Church in the Wildwood): (4 refs. <1K Notes) {Roud #4970}

Little Brown Dog: (21 refs. <1K Notes) {Roud #1706}

Little Brown Frog [Cross-reference]

Little Brown Hands: (1 ref.) {Roud #15890}

Little Brown Jug, The: (34 refs. <1K Notes) {Roud #725}

Little Bull Song, The [Cross-reference]

Little Bunch of Roses [Cross-reference]

Little Bunch of Roses, The: (2 refs. <1K Notes) {Roud #6238}

Little Cabin Boy, The: (4 refs.) {Roud #1168}

Little Carpenter (I), The: (4 refs. 2K Notes) {Roud #1594}

Little Carpenter (II), The [Cross-reference]

Little Chickens in the Garden, The [Cross-reference]

Little Chickens in the Garden, The [Cross-reference]

Little Child There Is Yborn, A: (8 refs. <1K Notes)

Little Children, Then Won't You Be Glad?: (1 ref. 1K Notes) {Roud #12045}

Little Chimney Sweep, The: (1 ref. <1K Notes) {Roud #1549}

Little Clare Mary, The (Daily's Lifeboat): (2 refs. <1K Notes) {Roud #6629}

Little Cobbler, The: (7 refs. <1K Notes) {Roud #174}

Little Cock Sparrow, The: (3 refs. <1K Notes) {Roud #3368}

Little Cora [Cross-reference]
Little Cory [Cross-reference]

Little Cottage Girl, The (We Are Seven): (2 refs. <1K Notes) {Roud #11314}

Little Cow-Girl, The: (1 ref.)

Little Crooked Ring: (1 ref.)

Little Darling (II) [Cross-reference]

Little Darling Pal of Mine: (2 refs.) {Roud #4315}

Little David, Play on Your Harp: (22 refs. <1K Notes) {Roud #11831}

Little Devils [Cross-reference]

Little Dicky Milburn [Cross-reference]

Little Dicky Wigburn: (9 refs. <1K Notes) {Roud #1321}

Little Doogie [Cross-reference]

Little Drops of Water (Little Things): (5 refs. 2K Notes)

Little Drowned Girl, The [Cross-reference]

Little Dun Dee: (7 refs. <1K Notes) {Roud #176}

Little Dun Mare, The [Cross-reference]

Little Dunee [Cross-reference]

Little Eau Pleine, The [Cross-reference]

Little Family, The [Laws H7]: (21 refs. <1K Notes) {Roud #656}

Little Farm, The [Cross-reference]

Little Fight in Mexico: (7 refs. <1K Notes) {Roud #736}

Little Fighting Chance, The [Laws J19]: (4 refs.) {Roud #980}

Little Fish (I), The [Cross-reference]

Little Fish (II), The [Cross-reference]

Little Fisherman (I) [Cross-reference]

Little Fisherman (II) [Cross-reference]

Little Gal at Our House [Cross-reference]

Little German Home, The [Cross-reference]

Little Geste of Robin Hood and his Meiny, A [Cross-reference]
Little Girl (I) [Cross-reference]

Little Girl (II) [Cross-reference]

Little Girl and the Dreadful Snake, The: (3 refs.)

Little Girl and the Robin, The: (2 refs. <1K Notes) {Roud #7545}

Little Girleen With the Curling Poll Would You Buy Brooms [Cross-reference]

Little Glass of Wine [Cross-reference]

Little Golden Ring, The: (2 refs.) {Roud #9418}

Little Gypsy Girl, The [Cross-reference]

Little Harbour Bargain Store, The: (1 ref. <1K Notes) {Roud #25329}

Little Harry Hughes and the Duke's Daughter [Cross-reference]

Little Harry Huston [Cross-reference]

Little Hero, The [Cross-reference]

Little Hillside: (1 ref.)

Little Indian Maid, The: (1 ref. <1K Notes) {Roud #4807}

Little Jack Horner: (7 refs. 2K Notes) {Roud #13027}

Little Jenny Flinders [Cross-reference]

Little Jim: (1 ref.) {Roud #3522}

Little Jimmy Murphy [Cross-reference]

Little Joe [Cross-reference]

Little Joe the Wrangler [Laws B5]: (19 refs. <1K Notes) {Roud #1930}

Little Joe the Wrangler's Sister Nell: (4 refs. <1K Notes) {Roud #4049}

Little John a Begging [Child 142]: (10 refs. <1K Notes) {Roud #3988}

Little John and the Beggars [Cross-reference]

Little John and the Four Beggars [Cross-reference]

Little John Henry: (2 refs. <1K Notes) {Roud #6715}

Little John, the Beggar, and the three Palmers [Cross-reference]

Little Johnny Green [Cross-reference]

Little Johns Begging [Cross-reference]
Little Julie: (1 ref.) {Roud #11384}

Little Lap Dog [Cross-reference]

Little Liza Jane [Cross-reference]

Little Log Cabin by the Sea: (2 refs. <1K Notes) {Roud #15142}

Little Log Cabin in the Lane, The [Cross-reference]

Little Logwood Cabin, The: (2 refs.) {Roud #11403}

Little Lonie [Cross-reference]

Little Lost Child, The: (5 refs. 1K Notes) {Roud #4651}

Little Low Plain, The [Cross-reference]

Little Lowland Maid, The [Cross-reference]

Little Maggie: (16 refs. <1K Notes) {Roud #5723}

Little Marget [Cross-reference]

Little Marian Parker [Cross-reference]

Little Marion Parker [Cross-reference]

Little Mary Fagan [Cross-reference]

Little Mary Phagan [Cross-reference]

Little Mary, the Sailor's Bride [Cross-reference]

Little Massie Grove [Cross-reference]

Little Matthy Groves [Cross-reference]

Little Matthew Groves [Cross-reference]

Little Matthy Grove [Cross-reference]

Little Matty Gross [Cross-reference]

Little Matty Grove [Cross-reference]

Little Maud: (1 ref. <1K Notes) {Roud #18483}

Little Maumee, The [Cross-reference]

Little Michael Finnigan [Cross-reference]

Little Miss Muffet: (4 refs. 1K Notes) {Roud #20605}

Little Miss Nancy: (1 ref. 1K Notes) {Roud #1071}
Little Mohea, The [Cross-reference]

Little Mohee, The [Laws H8]: (64 refs. 2K Notes) {Roud #275}

Little More Cider Too, A: (7 refs. <1K Notes) {Roud #7866}

Little More Faith in Jesus, A: (2 refs.) {Roud #12067}

Little Moscroy [Cross-reference]

Little Moses: (13 refs. 2K Notes) {Roud #3546}

Little Musgrave and Lady Barnard [Child 81]: (84 refs. 10K Notes) {Roud #52}

Little Musgrove and Lady Barnard [Cross-reference]

Little Nancy Eticoat: (4 refs. <1K Notes) {Roud #20055}

Little Nannie Eticoat [Cross-reference]

Little Nassau: (1 ref. <1K Notes)

Little Nell of Narragansett Bay: (11 refs. <1K Notes) {Roud #3274}

Little Old Dudeen: (2 refs. 1K Notes) {Roud #9787}

Little Old Log Cabin by the Stream (Rosalie): (6 refs. <1K Notes) {Roud #7376}

Little Old Log Cabin in Tennessee [Cross-reference]

Little Old Log Cabin in the Lane, The: (28 refs. 3K Notes) {Roud #2473}

Little Old Mud Cabin on the Hill, The: (3 refs.) {Roud #9271}

Little Old Sod Shanty in the West [Cross-reference]

Little Old Sod Shanty on My Claim, The: (26 refs. 2K Notes) {Roud #4368}

Little Old Sod Shanty on the Claim, The [Cross-reference]

Little Onie [Cross-reference]

Little Pack of Tailors, The: (2 refs. <1K Notes) {Roud #3053}

Little Page Boy, The [Cross-reference]

Little Piece of Whang, The: (1 ref. <1K Notes) {Roud #8384}

Little Pig, The [Cross-reference]

Little Piggee, The [Cross-reference]

Little Pink: (10 refs.) {Roud #735}

Little Plowing Boy, The [Cross-reference]
Little Polly Flinders: (4 refs.) {Roud #19767}

Little Pony, The: (1 ref.) {Roud #22141}

Little Poppa Rich: (1 ref. <1K Notes) {Roud #16639}

Little Red Bird in the Tree [Cross-reference]

Little Red Caboose behind the Train (I), The: (8 refs. <1K Notes) {Roud #4762}

Little Red Caboose Behind the Train (II), The: (3 refs. <1K Notes) {Roud #4762}

Little Red Caboose Behind the Train (III), The: (3 refs. <1K Notes)

Little Red Caboose Behind the Train (IV), The: (1 ref.)

Little Red Caboose Behind the Train (V), The (The Hobo Tramp): (2 refs. <1K Notes)

Little Red Fox, The: (1 ref. <1K Notes)

Little Red Light: (1 ref. <1K Notes) {Roud #26199}

Little Red Rooster and the Old Black Hen, The: (1 ref.) {Roud #16807}

Little Red Train, The: (5 refs. <1K Notes) {Roud #9859}

Little Red Wagon Painted Blue [Cross-reference]

Little Rosewood Casket: (38 refs. <1K Notes) {Roud #426}

Little Row of Pins, The [Cross-reference]

Little Sadie [Cross-reference]

Little Sallie Ann [Cross-reference]

Little Sallie Saucer [Cross-reference]

Little Sally Racket [Cross-reference]

Little Sally Walker: (35 refs. <1K Notes) {Roud #4509}

Little Sally Waters [Cross-reference]

Little Saloo [Cross-reference]

Little Saro Jane [Cross-reference]

Little Scotch Girl, The [Cross-reference]

Little Scotch-ee [Cross-reference]

Little Scottee [Cross-reference]

Little Seaside Village, The: (5 refs. <1K Notes) {Roud #7422}
Little Shepherd, The [Cross-reference]
Little Shingle Mill, The [Cross-reference]
Little Ship Was on the Sea, A: (8 refs. 3K Notes) {Roud #13517}
Little Ship, The [Cross-reference]
Little Ships: (1 ref.)
Little Shoe Black, The: (1 ref.)
Little Sir William [Cross-reference]
Little Sissy: (1 ref. <1K Notes)
Little Soldier [Cross-reference]
Little Soldier Boy [Cross-reference]
Little Soldier's Boy, The [Cross-reference]
Little Son Hugh [Cross-reference]
Little Sparrow [Cross-reference]
Little Streak o' Lean, A: (1 ref.)
Little Streams of Whisky [Cross-reference]
Little Sweetheart in the Spring: (2 refs. <1K Notes) {Roud #1755}
Little Swiler, The: (1 ref. <1K Notes) {Roud #V44662}
Little Talk with Jesus, A: (2 refs. <1K Notes) {Roud #20886}
Little Thatched Cabin, The: (2 refs. <1K Notes) {Roud #8121}
Little Tom Tucker [Cross-reference]
Little Tommy Pinkerton: (2 refs. <1K Notes)
Little Tommy Tucker: (4 refs. <1K Notes) {Roud #19618}
Little Town in the Old County Down: (2 refs. <1K Notes) {Roud #13214}
Little Turtle Dove, The [Cross-reference]
Little Vine-Clad Cottage, The [Cross-reference]
Little White Cat, The (An Caitin Ban): (2 refs.) {Roud #13342}
Little White Daises, The [Cross-reference]
Little White Robe: (4 refs.) {Roud #5740 and 7137}
Little White Rose, The: (5 refs.) {Roud #6628}

Little Willie (I): (2 refs.) {Roud #7443}

Little Willie (II) [Cross-reference]

Little Willie (III) [Cross-reference]

Little Willie and Mary [Cross-reference]

Little Yellow Bird (Time to Rise): (1 ref.) {Roud #11317}

Little Yorkshire Boy, The [Cross-reference]

Live a Humble [Cross-reference]

Live a-Humble [Cross-reference]

Live Humble (Glory and Honor) [Cross-reference]

Liverpool Dock: (3 refs.) {Roud #3266}

Liverpool Girls [Cross-reference]

Liverpool John: (1 ref. <1K Notes)

Liverpool Judies, The (Row, Bullies, Row: Roll, Julia, Roll): (14 refs. <1K Notes) {Roud #928}

Liverpool Landlady, The [Cross-reference]

Liverpool Packet, The [Cross-reference]

Liverpool Pilot, The [Cross-reference]

Liverpool Play [Cross-reference]

Liverpool Song, The: (1 ref. <1K Notes) {Roud #653}

Livin' Humble [Cross-reference]

Living Humble: (1 ref. <1K Notes)

Living on a Hill: (1 ref.)

Living on the Hallelujah Side: (2 refs. <1K Notes) {Roud #12646}

Liza [Cross-reference]

Liza Ann: (1 ref.)

Liza Anne [Cross-reference]

Liza Gray [Cross-reference]

Liza in the Summer Time [Cross-reference]
Liza Jane: (30 refs. <1K Notes) {Roud #825 and 4210}
Liza Jane (II) [Cross-reference]
Liza Lee [Cross-reference]
Liza Up in the 'Simmon Tree [Cross-reference]
'Liza-Jane [Cross-reference]
Lizer Lee [Cross-reference]
Lizzie Baillie [Cross-reference]
Lizzie Lindsay [Child 226]: (14 refs. <1K Notes) {Roud #94}
Lizzie May [Cross-reference]
Lizzie Wan [Child 51]: (16 refs. 2K Notes) {Roud #234}
Lizzie Borden Songs: (2 refs. 2K Notes)
Lizzie Brown: (1 ref.)
Lizzie Laing Began the Play: (1 ref. <1K Notes) {Roud #13564}
Lizzie Lindsay [Cross-reference]
Lizzie Menzies [Cross-reference]
Lizzie Watson: (1 ref. <1K Notes) {Roud #7037}
Llorona, La: (1 ref. <1K Notes)
Lloyd George: (1 ref. 2K Notes)
Lo Que Digo [Cross-reference]
Load of Kail Plants, The: (2 refs.) {Roud #6919}
Loading Pulp at Georgetown: (1 ref.) {Roud #12452}
Loakie's Boat [Cross-reference]
Lob-Gesang (Love song, Amish hymn): (1 ref.)
Lobster, The [Cross-reference]
Loch Duich: (1 ref.) {Roud #21434}
Loch Erin's Shore (II) [Cross-reference]
Loch Erne's Shore [Cross-reference]
Loch Lomond: (14 refs. 2K Notes) {Roud #9598}
Loch na Garr (Lachin Y Gair): (7 refs. <1K Notes) {Roud #2436}

Loch o’ Shilin, The [Cross-reference]

Loch o’ the Auds, The: (1 ref.) {Roud #5619}

Lochaber Shore: (1 ref.) {Roud #13482}

Lochaber, Lochaber: (1 ref. <1K Notes) {Roud #13077}

Lochee: (1 ref.) {Roud #22210}

Locher Banks and Locher Braes [Cross-reference]

Lochinvar [Cross-reference]

Lochmaben Harper, The [Child 192]: (11 refs.) {Roud #85}

Lochnagar [Cross-reference]

Lock the Door, Lariston: (3 refs.) {Roud #21732}

Lock the Door, Larriston [Cross-reference]

Locked in the Walls of Prison: (1 ref. <1K Notes) {Roud #5484}

Locks and Bolts [Laws M13]: (27 refs. <1K Notes) {Roud #406}

Lofty Cavavaille, The: (1 ref.) {Roud #7347}

Lofty Giant, The [Cross-reference]

Log Jam at Hughey's Rock, The [Cross-reference]

Logan Braes: (3 refs. 2K Notes) {Roud #6842}

Logan County Jail (Dallas County Jail) [Laws E17]: (24 refs. <1K Notes) {Roud #691 and 9063}

Logan Water: (4 refs. <1K Notes) {Roud #6843}

Logan's Bright Water [Cross-reference]

Logan's Lament: (4 refs. 1K Notes) {Roud #5340}

Logger's Alphabet, The: (31 refs. <1K Notes) {Roud #21101}

Logger's Boast, The [Cross-reference]

Logger's Sweetheart, The: (1 ref.) {Roud #5471}

Loggers' Plight, The: (2 refs. 8K Notes) {Roud #9801}

Logging on Bear Fork: (1 ref. <1K Notes) {Roud #7053}

Logie O Buchan: (8 refs.) {Roud #1994}
Lollie Trudom [Cross-reference]

Lolly Too-Dum [Cross-reference]

Lolly Trudom [Cross-reference]

Lolly-Too-Dum: (19 refs. <1K Notes) {Roud #441}

Lolly-Tu-Dum [Cross-reference]

Lolotte: (1 ref.)

Lomonds High, The: (2 refs. <1K Notes) {Roud #6298}

London 'Prentice, The [Cross-reference]

London Bridge Is Broken Down [Cross-reference]

London Bridge Is Falling Down: (25 refs. 4K Notes) {Roud #502}

London City (I) [Cross-reference]

London City (II) [Cross-reference]

London Convict Maid, The [Cross-reference]

London Heiress, The (The Brisk and Lively Lad): (10 refs.) {Roud #2930}

London Lackpenny, The: (9 refs. 6K Notes)

London Lawyer's Son, The: (2 refs. <1K Notes) {Roud #2813}

London Lickpenny, The [Cross-reference]

London Maid and Boy, The [Cross-reference]

London Prentice Boy, The: (2 refs.) {Roud #1501}

London Rover, The: (4 refs.) {Roud #1045}

London Squire, The: (1 ref.) {Roud #6219}

London Town [Cross-reference]

London, Man of War, The [Cross-reference]

London's Burning: (1 ref.)

Londonderry Air [Cross-reference]

Londonderry Love Song: (1 ref. <1K Notes) {Roud #6898}

Londonderry on the Banks of the Foyle [Cross-reference]

Lone Fish-Ball, The [Cross-reference]
Lone Graveyard, The: (1 ref. <1K Notes) {Roud #11027}

Lone Green Valley, The [Cross-reference]

Lone Indian, The: (1 ref.)

Lone Pilgrim, The [Cross-reference]

Lone Prairie, The [Cross-reference]

Lone Rock Mine Song [Cross-reference]

Lone Rock Song [Cross-reference]

Lone Shanakyle: (1 ref.) {Roud #8138}

Lone Star Trail (II), The [Cross-reference]

Lone Star Trail, The [Cross-reference]

Lone Starry Flower, The (The Lone Starry Hours): (1 ref. <1K Notes) {Roud #25983}

Lone the Plow-Boy [Cross-reference]

Lone Valley [Cross-reference]

Lone Widow, A [Cross-reference]

Lonely Digger, The: (1 ref.)

Lonely Life a Shepherd Leads, The: (1 ref.)

Lonely Louisa [Cross-reference]

Lonely Miner of Wilkes-Barre, The [Cross-reference]

Lonely Sarah [Cross-reference]

Lonely Since My Mother Died [Cross-reference]

Lonely Tombs [Cross-reference]

Lonely Waterloo [Laws N31]: (14 refs. <1K Notes) {Roud #622}

Lonesome (Stormy) Scenes of Winter, The [Laws H12]: (22 refs. <1K Notes) {Roud #443}

Lonesome Dove (I - The Minister's Lamentation): (10 refs. <1K Notes) {Roud #3637}

Lonesome Dove (II): (5 refs. <1K Notes)

Lonesome Grove, The [Cross-reference]

Lonesome Home Blues: (1 ref. <1K Notes)

Lonesome Hours of Winter [Cross-reference]
Lonesome Hungry Hash House, The [Cross-reference]
Lonesome Prairie, The [Cross-reference]
Lonesome Road: (17 refs. <1K Notes) {Roud #824}
Lonesome Sea Ballad, The [Cross-reference]
Lonesome Seems the Winter [Cross-reference]
Lonesome Stream: (1 ref. <1K Notes) {Roud #15547}
Lonesome Valley (I): (29 refs. <1K Notes) {Roud #7098}
Lonesome Valley (II), The: (1 ref. 1K Notes) {Roud #11858}
Long and Wishing Eye, The [Cross-reference]
Long Awa' Ship, A: (1 ref.)
Long Barney: (3 refs. <1K Notes) {Roud #13134}
Long Cookstown [Cross-reference]
Long Eddy Waltz: (3 refs. <1K Notes) {Roud #10100}
Long Gone [Cross-reference]
Long Hot Summer Days [Cross-reference]
Long John (Long Gone): (34 refs. 1K Notes) {Roud #11520}
Long John Chineeman: (1 ref.) {Roud #10915}
Long John Green [Cross-reference]
Long Journey Home [Cross-reference]
Long Lankin [Cross-reference]
Long Lonesome Road [Cross-reference]
Long Lost Love: (1 ref.)
Long Peggin' Awl, The: (5 refs. <1K Notes) {Roud #2126}
Long Preston Peg: (1 ref. <1K Notes) {Roud #8764}
Long Shoreman's Strike, The [Cross-reference]
Long Sought Home [Cross-reference]
Long Summer Day (I): (1 ref.) {Roud #15042}
Long Summer Day (II) [Cross-reference]
Long Summer Days: (1 ref. <1K Notes)

Long Tail Blue: (7 refs. 2K Notes) {Roud #1287}

Long the Days of Sorrow (All Around those Pretty Little Pinks): (1 ref.) {Roud #7675}

Long Time Ago (II): (1 ref.) {Roud #4577}

Long Time Ago (II), A [Cross-reference]

Long Time Ago, A: (19 refs. <1K Notes) {Roud #318}

Long Time Traveling [Cross-reference]

Long Ways from Home: (1 ref. <1K Notes) {Roud #259}

Long Whip, The: (1 ref. <1K Notes) {Roud #2541}

Long White Robe (I): (2 refs.) {Roud #11813}

Long White Robe (II), A: (1 ref.) {Roud #13913}

Long-Legged Lula's Back in Town: (1 ref. <1K Notes) {Roud #16273}

Long-Line Skinner: (1 ref.)

Long-tailed Blue, The [Cross-reference]

Long, Long Ago!: (9 refs. <1K Notes) {Roud #4921}

Longest Day I Ever Saw, The [Cross-reference]

Longest Name Song [Cross-reference]

Longest Train, The [Cross-reference]

Longford Murder, The [Cross-reference]

Longford Murderer, The [Cross-reference]

Longing: (1 ref.) {Roud #18186}

Longing for the Spring: (2 refs.) {Roud #22289}

Longing Maid, The [Cross-reference]

Longshoreman's Strike (The Poor Man's Family): (5 refs. 2K Notes) {Roud #7461}

'Longside of the Santa Fe Trail [Cross-reference]

Longstone Lighthouse, The [Cross-reference]

Longstreet's Rangers [Cross-reference]

Looby Lou: (16 refs. 1K Notes) {Roud #5032}
Looby Low [Cross-reference]

Look At Death: (1 ref. <1K Notes)

Look at the Sun: (1 ref.) {Roud #11645}

Look Away (Some o' Dese Mornin's) [Cross-reference]

Look Before You Leap [Cross-reference]

Look Down [Cross-reference]

Look Down that Lonesome Road [Cross-reference]

Look How They Done My Lord: (1 ref. <1K Notes) {Roud #10983}

Look Out Below: (10 refs. 1K Notes) {Roud #27773}

Look There's a Moon (Lullaby): (1 ref.)

Look Up, Look Down that Lonesome Road [Cross-reference]

Look Up, Sky Blue [Cross-reference]

Look Where the Train Done Gone: (1 ref.) {Roud #18942}

Look Who Is Here [Cross-reference]

Look Ye Down, Ye Powers Above [Cross-reference]

Looked Down the Railroad Far As I Could See: (1 ref. <1K Notes)

Lookin' for the Bully of the Town [Cross-reference]

Looking at the Comet: (1 ref. 1K Notes) {Roud #7169}

Looking for a Ship: (1 ref.) {Roud #16875}

Looking for Poppies: (1 ref.) {Roud #7759}

Looking for the Yeller: (1 ref.)

Looking Like My Brother: (3 refs.) {Roud #17934}

Looking This Way: (2 refs.)

Lookit Yonder [Cross-reference]

Loop de Loo [Cross-reference]

Loose Every Sail to the Breeze [Cross-reference]

Loose Goat: (1 ref.)

Loose horse in the valley [Cross-reference]
Loppington Bear (The Cobbler Frightened): (1 ref.) {Roud #8295}

Lora Williams: (1 ref. <1K Notes)

Lord Abore [Cross-reference]

Lord Arnold [Cross-reference]

Lord at the Bakin, The [Cross-reference]

Lord Ateman [Cross-reference]

Lord Bakeman [Cross-reference]

Lord Baker [Cross-reference]

Lord Bangwell's Adventure [Cross-reference]

Lord Banner [Cross-reference]

Lord Barnaby [Cross-reference]

Lord Barnard [Cross-reference]

Lord Barnard and the little Musgrave [Cross-reference]

Lord Barney [Cross-reference]

Lord Barnie [Cross-reference]

Lord Bateman [Cross-reference]

Lord Bateman's Castle [Cross-reference]

Lord Batesman [Cross-reference]

Lord Batsman [Cross-reference]

Lord Bayham [Cross-reference]

Lord Beichan [Cross-reference]

Lord Bokeman [Cross-reference]

Lord Brechin [Cross-reference]

Lord Burnett and Little Munsgrove [Cross-reference]

Lord Cornwallis: (1 ref. 1K Notes)

Lord Cornwallis's Surrender: (3 refs. 2K Notes) {Roud #V50597}

Lord Daniel [Cross-reference]

Lord Darnell [Cross-reference]
Lord Decided He'd Make a Man, The [Cross-reference]

Lord Delamere [Child 207]: (3 refs. 3K Notes) {Roud #88}

Lord Delaware [Cross-reference]

Lord Derwentwater [Child 208]: (8 refs. 2K Notes) {Roud #89}

Lord Derwentwater's Good-Night [Cross-reference]

Lord Dillard and Lady Flora [Cross-reference]

Lord Do Something for Me: (1 ref.)

Lord Eglinton's Song [Cross-reference]

Lord Ellenwater [Cross-reference]

Lord Errol [Cross-reference]

Lord Fife: (2 refs. <1K Notes) {Roud #5952}

Lord Franklin [Cross-reference]

Lord Got Tomatoes: (1 ref. <1K Notes)

Lord Gregory [Cross-reference]

Lord Henry and Lady Margaret [Cross-reference]

Lord I'm In Your Hands: (2 refs. <1K Notes)

Lord I'm Sad, I'm Lost and Lonely: (1 ref.) {Roud #26735}

Lord Ingram an' Gil Fyat [Cross-reference]

Lord Ingram and Chiel Wyet [Child 66]: (9 refs. 1K Notes) {Roud #46}

Lord John and Bird Ellen [Cross-reference]

Lord John and Rothiemay [Cross-reference]

Lord John's Murder [Cross-reference]

Lord Kenneth and Fair Ellinour [Cross-reference]

Lord Levet [Cross-reference]

Lord Levett [Cross-reference]

Lord Livingston [Child 262]: (1 ref.) {Roud #3909}

Lord Lovat [Cross-reference]

Lord Lovel [Child 75]: (92 refs. 1K Notes) {Roud #48}
Lord Lovel and Lady Nanca Bell [Cross-reference]

Lord Lovell [Cross-reference]

Lord Lovell and Lady Nancee [Cross-reference]

Lord Lovell and Nancy Bell [Cross-reference]

Lord Lover [Cross-reference]

Lord Maxwell's Goodnight [Cross-reference]

Lord Maxwell's Last Goodnight [Child 195]: (5 refs. <1K Notes) {Roud #4015}

Lord Meanwell [Cross-reference]

Lord o’ Aboyne, The [Cross-reference]

Lord O'Bore [Cross-reference]

Lord of Learne [Cross-reference]

Lord of Lorn and the False Steward, The [Child 271]: (9 refs. 14K Notes) {Roud #113}

Lord of Scotland, The [Cross-reference]

Lord of the North Country, The [Cross-reference]

Lord Ogilvie [Cross-reference]

Lord Orland/Daniel's Wife [Cross-reference]

Lord Paget (The Battle of Sahagun): (2 refs. <1K Notes) {Roud #1660}

Lord Randal [Child 12]: (93 refs. 3K Notes) {Roud #10}

Lord Ransom [Cross-reference]

Lord Rendal [Cross-reference]

Lord Revel [Cross-reference]

Lord Robert [Cross-reference]

Lord Ronald [Cross-reference]

Lord Saltoun and Auchanachie [Child 239]: (6 refs. <1K Notes) {Roud #102}

Lord Thomas [Cross-reference]

Lord Thomas a Fragment [Cross-reference]

Lord Thomas and Fair Annet [Child 73]: (110 refs. 1K Notes) {Roud #4}

Lord Thomas and Fair Eleanor [Cross-reference]
Lord Thomas and Fair Elinor [Cross-reference]
Lord Thomas and Fair Ellen [Cross-reference]
Lord Thomas and Fair Ellendar [Cross-reference]
Lord Thomas and Fair Ellender [Cross-reference]
Lord Thomas and Ladie Margaret [Cross-reference]
Lord Thomas and Ladie Margaret (II) [Cross-reference]
Lord Thomas and Lady Margaret [Child 260]: (6 refs.) {Roud #109}
Lord Thomas of Winchbury [Cross-reference]
Lord Thomas of Winesberry [Cross-reference]
Lord Thomas Stuart [Child 259]: (4 refs. <1K Notes) {Roud #4024}
Lord Thomas, or, Fair Eleanor [Cross-reference]
Lord Ullin's Daughter: (4 refs. 2K Notes) {Roud #3138}
Lord Valley [Cross-reference]
Lord Waterford [Cross-reference]
Lord Wathe'ford: (2 refs. <1K Notes) {Roud #6529}
Lord Wetram [Cross-reference]
Lord Will Make a Way Somehow, The: (4 refs. <1K Notes) {Roud #17359}
Lord William (II) [Cross-reference]
Lord William and Lady Margaret [Cross-reference]
Lord William, or, Lord Lundy [Child 254]: (4 refs.) {Roud #106}
Lord William's Death [Cross-reference]
Lord Willoughby: (4 refs. <1K Notes) {Roud #V18836}
Lord, Have Mercy: (2 refs.) {Roud #15277}
Lord, Have Mercy If You Please [Cross-reference]
Lord, I Never Will Come Back Here No Mo': (2 refs.) {Roud #11738}
Lord, I Want More Religion [Cross-reference]
Lord, I Want to Be a Christian: (3 refs. <1K Notes) {Roud #11966}
Lord, I Wish I Could Pray: (1 ref. <1K Notes)
Lord, I've Started for the Kingdom: (1 ref.) {Roud #3406}

Lord, It's All, Almost Done [Cross-reference]

Lord, Make Me More Holy [Cross-reference]

Lord, Make Me More Patient: (1 ref.) {Roud #12012 and 12277}

Lord, Remember Me (I): (6 refs. <1K Notes) {Roud #11849}

Lord, Remember Me (II): (1 ref. <1K Notes)

Lord, Until I Reach My Home: (1 ref.) {Roud #12351}

Lord's Been Good, The: (1 ref.)

Lords and Ladies All Bedene: (5 refs. <1K Notes)

Lords and ladyes all bydene [Cross-reference]

Lords of Creation, The: (4 refs. <1K Notes) {Roud #7837}

Lordy Edgcumbe Good and Great: (1 ref.)

Lorena: (20 refs. 2K Notes) {Roud #4246}

Lorena Bold Crew, The [Cross-reference]

Lorena's Answer (Paul Vane): (3 refs. <1K Notes) {Roud #4246}

Lorendo [Cross-reference]

Lorene: (2 refs.) {Roud #3591}

Loss of Seven Clergymen: (1 ref.) {Roud #3570}

Loss of the "Ellen Munn," The: (3 refs. <1K Notes) {Roud #4372}

Loss of the Albion, The [Laws D2]: (10 refs. 1K Notes) {Roud #2228}

Loss of the Amphitrite, The [Laws K4]: (7 refs. 10K Notes) {Roud #301}

Loss of the Anglo Saxon: (1 ref. 5K Notes)

Loss of the Antelope, The: (2 refs. 7K Notes) {Roud #3840}

Loss of the Atlantic (I), The: (4 refs. 15K Notes) {Roud #3822}

Loss of the Atlantic (II), The: (2 refs. <1K Notes) {Roud #3822}

Loss of the Atlantic (III), The: (1 ref. <1K Notes) {Roud #3822}

Loss of the Atlantic (IV), The: (1 ref. <1K Notes) {Roud #3822}

Loss of the Barbara and Ronnie, The: (1 ref. <1K Notes) {Roud #9813}
Loss of the Barbara Ann Ronney, The [Cross-reference]

Loss of the Bruce, The: (2 refs. 7K Notes) {Roud #9937}

Loss of the Caribou, The: (5 refs. 27K Notes) {Roud #18200}

Loss of the Cedar Grove, The [Cross-reference]

Loss of the City of Green Bay: (1 ref. <1K Notes) {Roud #19883}

Loss of the City of Quebec, The: (2 refs. 2K Notes) {Roud #9936}

Loss of the Convict Ship: (1 ref.) {Roud #V32795}

Loss of the Danny Goodwin, The: (2 refs. <1K Notes) {Roud #4419}

Loss of the Druid, The: (1 ref. <1K Notes) {Roud #4082}

Loss of the Eliza, The (The Herons): (5 refs. 2K Notes) {Roud #4424}

Loss of the Evelyn Marie, The: (1 ref.) {Roud #16877}

Loss of the Fanny Wright, The [Cross-reference]

Loss of the Gertie, The (The Loss of the Guernsey): (1 ref. <1K Notes) {Roud #30138}

Loss of the Gilbert Mollison, The: (1 ref. <1K Notes) {Roud #19871}

Loss of the Gilcher, The: (1 ref. 4K Notes) {Roud #19884}

Loss of the Guernsey, The [Cross-reference]

Loss of the Industry Off Spurn Point, The: (4 refs.) {Roud #599}

Loss of the Jewel, The: (2 refs. <1K Notes) {Roud #9935}

Loss of the John Harvey, The: (1 ref. <1K Notes) {Roud #3843}

Loss of the Jubal Cain, The: (1 ref. <1K Notes) {Roud #9930}

Loss of the Lady of the Lake, The: (1 ref. 2K Notes)

Loss of the Life-Boat Crew at Fethard: (1 ref. <1K Notes) {Roud #20546}

Loss of the London (I), The: (2 refs. <1K Notes) {Roud #1787}

Loss of the London (II), The: (2 refs. <1K Notes) {Roud #V6049}

Loss of the Maggie Hunter [Cross-reference]

Loss of the Maggie, The [Cross-reference]

Loss of the Philosophy: (1 ref. <1K Notes) {Roud #1829}

Loss of the Ramillies, The [Laws K1]: (11 refs. <1K Notes) {Roud #523}
Loss of the Regalis, The [Cross-reference]

Loss of the Regulus (I), The: (4 refs. 3K Notes) {Roud #6471}

Loss of the Regulus (II), The: (1 ref. <1K Notes) {Roud #6471}

Loss of the Riseover, The: (3 refs. 2K Notes) {Roud #4408}

Loss of the Royal Charter, The: (2 refs. 1K Notes) {Roud #9040}

Loss of the S. S. Algerine: (1 ref. 3K Notes) {Roud #V44585}

Loss of the S.S. Regulus [Cross-reference]

Loss of the Sailor's Home, The: (1 ref.)

Loss of the Savinto, The: (1 ref.) {Roud #12467}

Loss of the Schooner Arabelle, The: (1 ref. <1K Notes) {Roud #25326}

Loss of the Shamrock, The: (4 refs. <1K Notes) {Roud #9816}

Loss of the Snorre, The: (1 ref. 4K Notes) {Roud #4407}

Loss of the Souvenir, The: (1 ref. <1K Notes) {Roud #19865}

Loss of the Titanic, The (Titanic #13): (2 refs. <1K Notes) {Roud #9940}

Loss of the Tolesby, The [Cross-reference]

Loss of the Victory Man-of-War, The: (1 ref. 1K Notes) {Roud #21911}

Lost Babe, The: (2 refs.) {Roud #3636}

Lost Babes of Halifax [Cross-reference]

Lost Birdies, The: (1 ref.) {Roud #13344}

Lost Boys of East Bay, The: (2 refs. <1K Notes) {Roud #4083}

Lost Child (I), The [Cross-reference]

Lost Child (II), The [Cross-reference]

Lost Girl, The: (1 ref. <1K Notes) {Roud #272}

Lost Glove, The [Cross-reference]

Lost in the Storm on the South West Coast [Cross-reference]

Lost Jimmie Whalen [Laws C8]: (25 refs.) {Roud #2220}

Lost Jimmy Walen [Cross-reference]

Lost Jimmy Whalen, The [Cross-reference]
Lost John [Cross-reference]
Lost John Dean [Cross-reference]
Lost Johnny: (1 ref. <1K Notes) {Roud #16412}
Lost Johnny Doyle, The [Cross-reference]
Lost Lady Found, The [Laws Q31]: (14 refs. 1K Notes) {Roud #901}
Lost Miners, The: (1 ref. 1K Notes)
Lost on Lake Michigan: (3 refs.) {Roud #19831}
Lost on the Lady Elgin: (11 refs. 8K Notes) {Roud #3688}
Lost River Desert [Cross-reference]
Lost Soul, The: (1 ref. <1K Notes)
Lost Youth, The [Cross-reference]
Lothian Hairst, The: (5 refs. <1K Notes) {Roud #2165}
Lots of Fish in Bonavist' Harbour (Feller from Fortune): (10 refs.) {Roud #4427}
Lottie Yates [Cross-reference]
Loudon Hill, or, Drumclog [Child 205]: (5 refs. 2K Notes) {Roud #4018}
Lough Erin's Shore [Cross-reference]
Lough Erne Shore: (3 refs. <1K Notes) {Roud #3476}
Lough Ooney: (2 refs. <1K Notes) {Roud #2927}
Loughrey's Bull: (1 ref. <1K Notes)
Louie Sands and Jim McGee: (3 refs. <1K Notes) {Roud #6521}
Louis Collins: (3 refs.) {Roud #21815}
Louisiana Earthquake, The: (2 refs. 1K Notes) {Roud #18656}
Louisiana Girls [Cross-reference]
Louisiana Lowlands: (3 refs. 1K Notes) {Roud #1830}
Louisville Burglar, The [Cross-reference]
Loupy Lou [Cross-reference]
Louse Song: (1 ref.) {Roud #27872}
Lousy Lance Corporal, The [Cross-reference]
Lousy Miner, The: (4 refs.) {Roud #4755}
Lousy Tailor, The [Cross-reference]

Lovana: (2 refs.) {Roud #4649}

Love (I): (1 ref.) {Roud #6745}
Love (II) [Cross-reference]

Love and Freedom: (1 ref. <1K Notes) {Roud #6258}
Love and Pizen [Cross-reference]

Love and Whisky: (1 ref. <1K Notes)

Love at First Sight: (1 ref. <1K Notes)

Love at the Brig o' Don: (4 refs.) {Roud #6796}

Love Bro't de Savye' Down [Cross-reference]

Love Brought the Savior Down: (1 ref. <1K Notes)

Love Come Twinkling Down (Seek And You Shall Find): (2 refs. 1K Notes) {Roud #12090}

Love Gregor [Cross-reference]

Love Gregory [Cross-reference]

Love Has Brought Me to Despair [Laws P25]: (18 refs. <1K Notes) {Roud #60}

Love Henry [Cross-reference]

Love in a Tub (The Merchant Outwitted) [Laws N25]: (3 refs. <1K Notes) {Roud #556}

Love is Lovely [Cross-reference]

Love Is Pleasin' (I) [Cross-reference]

Love is Pleasin' (II) [Cross-reference]

Love is Pleasing (I) [Cross-reference]

Love is Teasing: (6 refs. <1K Notes) {Roud #1049}

Love It Is a Dizziness: (3 refs. 2K Notes) {Roud #6744}

Love It Is a Folly: (1 ref. <1K Notes) {Roud #6377}

Love It Is a Killing Thing [Cross-reference]

Love It Is Easing [Cross-reference]

Love It Is Easing [Cross-reference]
Lovely Annie (I)  [Cross-reference]
Lovely Annie (II)  [Cross-reference]
Lovely Annie (III)  [Cross-reference]
Lovely Armoy: (2 refs.) {Roud #13541}
Lovely Banks of Boyne, The [Laws P22]: (8 refs. <1K Notes) {Roud #995}
Lovely Banks of Mourne, The: (1 ref. <1K Notes) {Roud #9454}
Lovely Banna Strand: (3 refs. 5K Notes) {Roud #5234}
Lovely Caroline  [Cross-reference]
Lovely Cottage Maid, The (The Cottage Maid): (4 refs. <1K Notes) {Roud #24245}
Lovely Derry On The Banks Of The Foyle: (2 refs. <1K Notes) {Roud #4962}
Lovely Georige  [Cross-reference]
Lovely Glenshesk (I): (1 ref. <1K Notes) {Roud #13476}
Lovely Glenshesk (II): (2 refs. <1K Notes) {Roud #5281}
Lovely Irish Maid, The: (4 refs. <1K Notes) {Roud #6319}
Lovely Irish Rose, The  [Cross-reference]
Lovely Jamie: (1 ref.) {Roud #9045}
Lovely Jane from Enniskea: (2 refs. <1K Notes) {Roud #2901}
Lovely Jimmie  [Cross-reference]
Lovely Jimmy (I)  [Cross-reference]
Lovely Jimmy (II)  [Cross-reference]
Lovely Joan: (10 refs. <1K Notes) {Roud #592}
Lovely Johnny  [Cross-reference]
Lovely Katie of Liskehaun: (5 refs. <1K Notes) {Roud #3048}
Lovely Katie-o  [Cross-reference]{Roud #4714}
Lovely Lowland Maid, The: (3 refs. <1K Notes) {Roud #307}
Lovely Mallie  [Cross-reference]
Lovely Mary  [Cross-reference]
Lovely Mary Ann  [Cross-reference]
Lovely Mary Donnelly: (2 refs. <1K Notes)

Lovely Molly (I) [Cross-reference]

Lovely Molly (II) [Cross-reference]

Lovely Molly (III) [Cross-reference]

Lovely Molly (IV) [Cross-reference]

Lovely Nancy (I) [Laws N33]: (4 refs.) {Roud #1449}

Lovely Nancy (II) [Cross-reference]

Lovely Nancy (III) [Cross-reference]

Lovely Nancy (IV): (1 ref. <1K Notes) {Roud #443}

Lovely Nancy (V) [Cross-reference]

Lovely Nancy (VI): (1 ref. <1K Notes) {Roud #9792}

Lovely Nancy (VII) [Cross-reference]

Lovely Nancy (VIII) [Cross-reference]

Lovely Nancy from England (I) [Cross-reference]

Lovely Nancy from England (II) [Cross-reference]

Lovely Newfoundlander, The: (1 ref.) {Roud #9788}

Lovely Night: (7 refs. <1K Notes) {Roud #13876}

Lovely Ohio, The: (5 refs.)

Lovely on the Water: (1 ref.) {Roud #1539}

Lovely Polly [Cross-reference]

Lovely River Finn, The: (1 ref.) {Roud #22114}

Lovely Sally (You Broken-Hearted Heroes): (3 refs. 3K Notes) {Roud #9046 and 2784}

Lovely Story, The (The Sufferings of Christ): (1 ref. 3K Notes) {Roud #16619}

Lovely Susan [Cross-reference]

Lovely William [Cross-reference]

Lovely Willie (II) [Cross-reference]

Lovely Willie [Laws M35]: (18 refs. <1K Notes) {Roud #1913}

Lovely Willie's Sweetheart [Cross-reference]
Lovely Youth Called James McKee, The: (1 ref.) {Roud #6540}
Lover and Darling, The: (2 refs. <1K Notes) {Roud #9291}
Lover and His Lass, A [Cross-reference]
Lover Freed from the Gallows [Cross-reference]
Lover's Curse, The (Kellswater): (6 refs. 2K Notes) {Roud #916}
Lover's Ghost (I), The [Cross-reference]
Lover's Ghost (II), The [Cross-reference]
Lover's Lament (II), The [Cross-reference]
Lover's Lament (III), The [Cross-reference]
Lover's Lament (IV), A [Cross-reference]
Lover's Lament for her Sailor, The [Cross-reference]
Lover's Lament, The [Cross-reference]
Lover's Proof, The: (1 ref.)
Lover's Resolution: (1 ref. <1K Notes) {Roud #V29751}
Lover's Return [Cross-reference]
Lover's Return (I), The [Cross-reference]
Lover's Return (II), The [Cross-reference]
Lover's Return (III), The: (1 ref. <1K Notes) {Roud #16411}
Lover's Trial, The: (1 ref. <1K Notes) {Roud #9794}
Lovers Parted: (1 ref.) {Roud #6552}
Lovers Quarrel: or, Cupids Triumph, The [Cross-reference]
Lovers' Farewell (I): (1 ref. <1K Notes)
Lovers' Quarrel (I), The [Cross-reference]
Lovers' Quarrel (II), The [Cross-reference]
Lovers' Tasks, The [Cross-reference]
Lovewell's Fight (I): (3 refs. 1K Notes) {Roud #4026}
Lovewell's Fight (II): (1 ref. <1K Notes)
Lovin' Babe [Cross-reference]
Lovin’ Nancy (II) [Cross-reference]
Loving Girl, The: (2 refs.) {Roud #7393}
Loving Hannah [Cross-reference]
Loving Henry [Cross-reference]
Loving Henry (II): (1 ref.) {Roud #11375}
Loving Nancy (I) [Cross-reference]
Loving Nancy (II) [Cross-reference]
Loving Reilly [Cross-reference]
Low Back Car, The: (12 refs. <1K Notes) {Roud #6954}
Low Back'd Car, The [Cross-reference]
Low Bridge, Everybody Down [Cross-reference]
Low Down Chariot [Cross-reference]
Low Down in the Broom: (2 refs. <1K Notes) {Roud #1644}
Low Down the Chariot and Let Me Ride [Cross-reference]
Low Is the Way: (1 ref.) {Roud #16305}
Low Lands of Holland, The [Cross-reference]
Low-Back'd Car, The [Cross-reference]
Low-Backed Car, The: (3 refs. <1K Notes) {Roud #17751}
Low-Down Blues: (1 ref.) {Roud #16272}
Low-Down, Lonesome Low, The [Cross-reference]
Low, Black Schooner, The: (1 ref.) {Roud #V25663}
Lowell Factory Girl, The [Cross-reference]
Lower the Boat Down: (2 refs.)
Lowland Lass, The [Cross-reference]
Lowland Lassie, Wilt Thou Go [Cross-reference]
Lowland Sea, The [Cross-reference]
Lowlands (My Lowlands Away): (20 refs. 2K Notes) {Roud #681}
Lowlands Away [Cross-reference]
Lowlands Low (I), The [Cross-reference]
Lowlands Low (II), The [Cross-reference]
Lowlands Low (III): (2 refs. <1K Notes) {Roud #8286}
Lowlands O, The [Cross-reference]
Lowlands of Holland, The: (41 refs. 2K Notes) {Roud #484}
Lowly, Lowly [Cross-reference]
Lowrie (The Adventures of Larry McFlynn): (3 refs. <1K Notes) {Roud #5772}
Loyal Lover, The [Cross-reference]
Loyal Lovers, The: (1 ref. <1K Notes) {Roud #6850}
Loyal Song Against Home Rule, A: (1 ref. 14K Notes)
Lubin [Cross-reference]
Lubin's Rural Cot: (5 refs. <1K Notes) {Roud #6263}
Lucindy, Won't You Marry Me: (1 ref.) {Roud #7854}
Luck Went With the Sealers Since Brave Colloway Led the Strike, The [Cross-reference]
Lucky Elopement, The: (3 refs. <1K Notes) {Roud #2559}
Lucky Escape, The: (3 refs. <1K Notes) {Roud #1446}
Lucky Jim: (1 ref.) {Roud #9545}
Lucky Sailor, The, or, The Sailor's Invitation to Go with Admiral Anson: (1 ref.) {Roud #V22822}
Lucy and Colin [Cross-reference]
Lucy Locket (I): (8 refs. <1K Notes) {Roud #19536}
Lucy Locket (II) [Cross-reference]
Lucy Long (I): (5 refs. <1K Notes) {Roud #7413}
Lucy Long (II): (1 ref.) {Roud #7413}
Lucy Long (III): (2 refs. <1K Notes) {Roud #8285}
Lucy's Flittin': (2 refs. <1K Notes) {Roud #2641}
Ludlow Massacre, The: (5 refs. 3K Notes)
Luir A Chodla (Put the Old Man to Sleep): (1 ref. <1K Notes)
Luke and Mullen: (1 ref. <1K Notes)
Lukey's Boat: (9 refs. 3K Notes) {Roud #1828}

Lula Falls [Cross-reference]

Lula Gal [Cross-reference]

Lula Viers [Laws F10]: (6 refs. <1K Notes) {Roud #1933}

Lula Vires [Cross-reference]

Lula Voyers [Cross-reference]

Lula Wall [Cross-reference]

Lulie [Cross-reference]

Lullaby [Cross-reference]

Lullaby (Hush, My Babe, Lie Still and Slumber) [Cross-reference]

Lullaby (O Birdie, I Am Tired Now) [Cross-reference]

Lullaby (Some People Seek Pleasures Away from Their Home) [Cross-reference]

Lullaby for a Sailor's Child: (1 ref.)

Lullay, By-by, Lullay [Cross-reference]

Lullay, Lullay, Thou Little Tiny Child [Cross-reference]

Lullay, my Child [Cross-reference]

Lully, Lullay, Lully, Lullay [Cross-reference]

Lully, Lulley, Lully, Lulley [Cross-reference]

Lulu (I) [Cross-reference]

Lulu (II): (3 refs. <1K Notes) {Roud #4202}

Lulu (III) [Cross-reference]

Lulu (IV) [Cross-reference]

Lulu had a steamboat, Steamboat had a bell [Cross-reference]

Lulu Walls: (11 refs. <1K Notes) {Roud #3338}

Luluanna [Cross-reference]

Lumber Camp Song, The: (20 refs. 2K Notes) {Roud #667}

Lumber Wagon Blues: (1 ref.)

Lumbering Boy [Cross-reference]
Lumbering Boys, The [Cross-reference]

Lumbering on the Cass: (1 ref.) {Roud #18196}

Lumberjack Song, The: (1 ref. <1K Notes) {Roud #30154}

Lumberjack, The: (1 ref. <1K Notes) {Roud #8879}

Lumberjack's Alphabet, The [Cross-reference]

Lumberjack's Prayer: (2 refs.) {Roud #6508}

Lumberjack's Revival [Cross-reference]

Lumberman in Town, The: (5 refs.) {Roud #4374}

Lumberman's Alphabet, The [Cross-reference]

Lumberman's Drinking Song: (1 ref.) {Roud #15000}

Lumberman's Life, The [Cross-reference]

Lumberman's Song: (1 ref.)

Lupe [Cross-reference]

Lurgan Braes: (5 refs. <1K Notes) {Roud #6273}

Lurgan Stream [Cross-reference]

Lurgan Town (I): (1 ref.) {Roud #6871}

Lurgan Town (II): (2 refs. <1K Notes) {Roud #6870}

Lurgy Stream, The (The Lurgan/Leargaidh Stream): (4 refs. <1K Notes) {Roud #6881 and 6889}

Lusby Plough Play - Trio, The [Cross-reference]

Lusitania, The: (3 refs. 70K Notes) {Roud #7349}

Lustily, Lustily: (1 ref. <1K Notes)

Lusty Wooer [Cross-reference]

Lyda May: (1 ref.) {Roud #4272}

Lydford Law: (1 ref. <1K Notes) {Roud #V40188}

Lydia Pink [Cross-reference]

Lydia Pinkham: (5 refs. 2K Notes) {Roud #8368}

Lydia Sherman: (1 ref. 3K Notes)

Lying Atwein Twa [Cross-reference]
Lying Song, The [Cross-reference]
Lyke-Wake Dirge, The: (4 refs. 3K Notes) {Roud #8194}
Lynchburg Town: (17 refs.) {Roud #3444}
Lytell Geste of Robyn Hode, A [Cross-reference]
Lyttle Musgrave [Cross-reference]
Lyttyl Thanke [Cross-reference]
M. and I. Goo-goo Eyes, The: (2 refs. <1K Notes) {Roud #8892}
M.P.'s Life for Me, An: (2 refs. <1K Notes)
M'Dermott's Farewell: (1 ref.)
M'Ginty's Meal and Ale [Cross-reference]
M'Ginty's Meal-an-Ale: (4 refs. <1K Notes) {Roud #2518}
M'Pherson the Drover [Cross-reference]
M'Pherson's Farewell [Cross-reference]
Ma Blonde Est Partie [Cross-reference]
Ma Bonnie Wee Lochee Lass: (1 ref.) {Roud #22218}
Ma Brune (My Dark-Haired One): (1 ref. <1K Notes)
Ma Grun War 'n Gelynen [Cross-reference]
Ma Petite Marguerite (My Little Marguerite): (2 refs.)
Ma, I Won't Have Him [Cross-reference]
Maa Bonny Lad: (1 ref.) {Roud #204}
Mabel Clare: (1 ref. <1K Notes) {Roud #11387}
Mabel, Mabel: (3 refs.) {Roud #19280}
Mabel, Mabel, Set the Table [Cross-reference]
Mable, Mable, Set the Table [Cross-reference]
Mac and his Dog [Cross-reference]
Mac and Shanahan: (3 refs. <1K Notes) {Roud #5221}
Mac's and the O's, The: (2 refs. <1K Notes) {Roud #4812}
MacAfee [Cross-reference]
MacAfee's Confession [Cross-reference]

MacCrimmon's Lament: (1 ref.) {Roud #5134}

MacDonald of Glencoe [Cross-reference]

MacDonald of the Isles: (1 ref. <1K Notes) {Roud #95}

MacDonald's Camp: (1 ref.) {Roud #4469}

MacDonald's Return to Glencoe (The Pride of Glencoe) [Laws N39]: (35 refs. <1K Notes) {Roud #515}

MacFarlan' o' the Sprotts: (2 refs.) {Roud #6314}

Machine-Guns They Rattle: (1 ref. <1K Notes)

Machiner's Song, The [Cross-reference]

Mack McDonald [Cross-reference]

Mack's Blues: (1 ref. <1K Notes)

Mackafee's Confession [Cross-reference]

Mackenzie and His Dog (I): (2 refs. 3K Notes)

Mackenzie and His Dog (II) [Cross-reference]

Mackenzie's Dream [Cross-reference]

Macnamara's Band: (1 ref. <1K Notes)

MacPherson the Drover: (2 refs. <1K Notes) {Roud #6185}

MacPherson's Farewell [Cross-reference]

MacPherson's Lament: (16 refs. 2K Notes) {Roud #2160}

MacPherson's Rant: (3 refs. <1K Notes) {Roud #2160}

MacTavish is Dead [Cross-reference]

Mad Maudlin [Cross-reference]

Mad Trapper of Rat River, The: (2 refs. <1K Notes)

Mad'moiselle from Armentieres [Cross-reference]

Mada Cantinny (Mother Cantinny): (3 refs. <1K Notes)

Madam I Am a Sailor [Cross-reference]

Madam Morel [Cross-reference]

Madam, I Have Come A-Courting [Cross-reference]
Madam, I Have Gold and Silver [Cross-reference]

Madam, Madam [Cross-reference]

Madam, Madam, You Came Courting: (3 refs. <1K Notes) {Roud #542}

Madam, Will You Walk [Cross-reference]

Madame, Have You...? [Cross-reference]

Made My Vow to the Lord: (1 ref.) {Roud #12077}

Madeleine: (1 ref.)

Mademoiselle from Armenteers [Cross-reference]

Mademoiselle from Armentières: (22 refs. <1K Notes) {Roud #4703}

Mademoiselle She Goes to the Wall [Cross-reference]

Mademoiselle Went to the Well: (2 refs.) {Roud #19285}

Mademoiselle, dites-moi donc: (1 ref.)

Mag's Song [Cross-reference]

Magdalen Green, The [Cross-reference]

Magdalene's Lament, The: (1 ref. <1K Notes) {Roud #8153}

Magelhan: (2 refs. <1K Notes)

Maggie A-Milkin' [Cross-reference]

Maggie by My Side: (3 refs. 1K Notes) {Roud #13954}

Maggie C, The: (1 ref.) {Roud #12471}

Maggie Darling [Cross-reference]

Maggie Goddon [Cross-reference]

Maggie Gordon (I): (1 ref.) {Roud #13237}

Maggie Gordon (II) [Cross-reference]

Maggie Howie: (1 ref. <1K Notes) {Roud #3838}

Maggie Hunter, The: (2 refs. 1K Notes) {Roud #3841}

Maggie Jones: (1 ref.) {Roud #11349}

Maggie Lauder: (4 refs. <1K Notes) {Roud #5625}

Maggie Mac [Cross-reference]
Maggie Mackay: (1 ref. <1K Notes) {Roud #7171}
Maggie May: (9 refs. 3K Notes) {Roud #1757}
Maggie Murphy's Home: (6 refs. 10K Notes) {Roud #5208}
Maggie of Coleraine: (1 ref.) {Roud #9480}
Maggie Pickens: (1 ref. <1K Notes) {Roud #2960}
Maggie Walker, the Girl I Left Behind [Cross-reference]
Maggie Was a Lady [Cross-reference]
Maggie, The [Cross-reference]
Maggie's Secret: (5 refs.) {Roud #12886}
Maggie's Smile: (1 ref.) {Roud #1099}
Maggy May [Cross-reference]
Maggy She Has Daughters Twa [Cross-reference]
Magherafelt Hiring Fair [Cross-reference]
Magic Glass, The: (1 ref. <1K Notes) {Roud #9586}
Magician and the Baron's Daughter, The [Cross-reference]
Magilligan: (1 ref.) {Roud #2965}
Magpie and the Lark: (1 ref.) {Roud #15682}
Magpie, The: (1 ref. <1K Notes) {Roud #1145}
Magpie's Nest, The: (2 refs. <1K Notes) {Roud #2127}
Magpies, The: (2 refs.)
Maquire's Brae: (1 ref.)
Mah Mammy Stoled a Cow: (1 ref.)
Mahoney (Maloney): (1 ref.) {Roud #18224}
Maid and the Horse, The: (4 refs. <1K Notes) {Roud #1624}
Maid and the Magpie, The: (3 refs. 2K Notes) {Roud #1532}
Maid and the Palmer, The [Child 21]: (13 refs. <1K Notes) {Roud #2335}
Maid and the Robber, The [Cross-reference]
Maid and the Sailor [Cross-reference]
Maid and the Squire, The: (2 refs.) {Roud #5068}

Maid and the Young Squire, The [Cross-reference]

Maid Freed from the Gallows, The [Child 95]: (96 refs. 3K Notes) {Roud #144}

Maid from the Carn Brae, The: (1 ref. <1K Notes) {Roud #9478}

Maid from the County Tyrone, The: (1 ref.) {Roud #13335}

Maid from Tidehead, The: (1 ref. <1K Notes) {Roud #9187}

Maid Gaed to the Mill, The: (5 refs. <1K Notes) {Roud #2575}

Maid Gathering Mushrooms, The [Cross-reference]

Maid I Am In Love, A [Cross-reference]

Maid I Left Behind, The [Cross-reference]

Maid in a Flowery Garden, A [Cross-reference]

Maid in Bedlam (I), The [Cross-reference]

Maid in Bedlam (II) [Cross-reference]

Maid in Bedlam (III) [Cross-reference]

Maid in Bedlam (IV) [Cross-reference]

Maid in Sorrow, The (Short Jacket) [Laws N12]: (12 refs. <1K Notes) {Roud #231}

Maid of Aghadowey, The: (1 ref. <1K Notes) {Roud #7958}

Maid of Altaveedan, The: (1 ref.) {Roud #9474}

Maid of Altibrine, The [Cross-reference]

Maid of Amsterdam, The [Cross-reference]

Maid of Athens: (2 refs. <1K Notes) {Roud #11315}

Maid of Australia, The [Cross-reference]

Maid of Ballydoo, The: (1 ref. <1K Notes) {Roud #3477}

Maid of Ballyhaunis, The: (3 refs. <1K Notes) {Roud #7960}

Maid of Ballymore, The: (1 ref. <1K Notes) {Roud #2991}

Maid of Belfast Town, The: (4 refs. 1K Notes) {Roud #V2930}

Maid of Bonnie Strathyre, The: (1 ref. <1K Notes)

Maid of Bunclody, and the Lad She Loves So Dear, The [Cross-reference]
Maid of Burndenet, The: (1 ref. <1K Notes) {Roud #7982}

Maid of Carrowclare, The [Cross-reference]

Maid of Castle Craigh, The: (2 refs.) {Roud #V7827}

Maid of Coldingham, The [Cross-reference]

Maid of Colehill, The [Cross-reference]

Maid of Craigenorn, The: (1 ref. <1K Notes) {Roud #6880}

Maid of Croaghmore, The: (1 ref. <1K Notes) {Roud #6878}

Maid of Culmore, The: (1 ref.) {Roud #2493}

Maid of Don, The [Cross-reference]

Maid of Dunmore, The: (2 refs. <1K Notes) {Roud #9177 and 3668}

Maid of Dunysheil: (1 ref.) {Roud #6894}

Maid of Erin, The: (3 refs.) {Roud #2059}

Maid of Erin's Isle, The: (3 refs.) {Roud #7978}

Maid of Fainey, The: (4 refs.) {Roud #1417}

Maid of Faughan Vale, The: (2 refs.) {Roud #6885}

Maid of Glenshee, The [Cross-reference]

Maid of Lismore, The: (3 refs. <1K Notes) {Roud #9284}

Maid of Magheracloone, The: (2 refs. <1K Notes) {Roud #2486}

Maid of Monterey, The [Cross-reference]

Maid of Monterrey: (2 refs.) {Roud #2828}

Maid of Mourne Shore (I), The: (5 refs.) {Roud #2946}

Maid of Mourne Shore (II): (3 refs. <1K Notes) {Roud #5282}

Maid of Mullaghmore, The [Cross-reference]

Maid of Newfoundland, The: (10 refs. <1K Notes) {Roud #4412}

Maid of Prairie Du Chien, The: (2 refs. <1K Notes) {Roud #7947}

Maid of Rygate, The [Cross-reference]

Maid of Seventeen, The: (3 refs.) {Roud #2958}

Maid of Sweet Gartheen, The [Cross-reference]
Maid of Sweet Gartine, The [Cross-reference]
Maid of Sweet Gorteen, The [Cross-reference]
Maid of Sweet Gurteen, The: (13 refs. <1K Notes) {Roud #3025}
Maid of Sweet Kartine [Cross-reference]
Maid of Tardree, The: (1 ref. <1K Notes) {Roud #6872}
Maid of the East, The [Cross-reference]
Maid of the Logan Bough, The [Cross-reference]
Maid of the Mill, The: (4 refs. <1K Notes) {Roud #1276}
Maid of the Moor, The [Cross-reference]
Maid of the Mountain Brow [Cross-reference]
Maid of the Sweet Brown Knowe, The [Cross-reference]
Maid of Tottenham, The [Cross-reference]
Maid on the Shore, The (The Fair Maid by the Sea Shore; The Sea Captain) [Laws K27]: (25 refs.) {Roud #181}
Maid Peeped Out at the Window, The [Cross-reference]
Maid Who Sold Her Barley, The [Cross-reference]
Maid with Golden Hair, The [Cross-reference]
Maid with the Bonny Brown Hair, The: (3 refs.) {Roud #3032}
Maid's Complaint to her Mother, The: (1 ref.) {Roud #3857}
Maid's Lament, The: (1 ref.) {Roud #1074}
Maid's Lamentation for the Loss of her True Love, The [Cross-reference]
Maid's Wager, The [Cross-reference]
Maidean Alainn Ghreine: (1 ref. <1K Notes)
Maidean Bhog Aoibhinn (A Fine Soft Morning): (1 ref. <1K Notes)
Maiden City, The: (2 refs. <1K Notes)
Maiden in the Garden, The [Cross-reference]
Maiden in the Mor Lay (The Maid of the Moor): (16 refs. 11K Notes)
Maiden Makeles, The [Cross-reference]
Maiden of Drumdurno, The: (1 ref. <1K Notes)
Maiden of the Moor, The [Cross-reference]
Maiden Pined by Derry's Walls, A: (1 ref. <1K Notes)
Maiden Sat a-Weeping, A [Cross-reference]
Maiden Who Dwelt by the Shore, The [Cross-reference]
Maiden Who Lived on the Plains, The [Cross-reference]
Maiden's Answer to the Young Man's Request, The [Cross-reference]
Maiden's Grave, The: (1 ref. <1K Notes)
Maiden's Lament (I), The: (1 ref.) {Roud #2305}
Maiden's Lament (II), The [Cross-reference]
Maiden's Lament (III) [Cross-reference]
Maiden's Lamentation, The [Cross-reference]
Maiden's Prayer (I), The [Cross-reference]
Maiden's Prayer (II), The [Cross-reference]
Maiden's Romance, The [Cross-reference]
Maidens of England sore may ye mourn [Cross-reference]
Maidens of England, Sair May Ye Mourn: (28 refs. 5K Notes)
Maidens of Locharmuick, The: (1 ref. <1K Notes) {Roud #6175}
Maidens of Sixty-Three (The Old Maid): (4 refs. <1K Notes) {Roud #5643}
Maidenstone, The: (4 refs. <1K Notes) {Roud #13559}
Maidin Luan Chincise (Song of the Dead Insurgent): (2 refs. <1K Notes)
Maids of Australia [Cross-reference]
Maids of Culmore, The [Cross-reference]
Maids of Downhill, The: (1 ref.) {Roud #13462}
Maids of Mourne Shore, The [Cross-reference]
Maids of Simcoe (Ontario): (4 refs. <1K Notes) {Roud #3289}
Maids When You're Young Never Wed an Old Man: (17 refs. 2K Notes) {Roud #210}
Maighre an Chuil Orbhui: (1 ref. <1K Notes)
Mail Boat Leinster, The: (2 refs. <1K Notes) {Roud #7344}
Mail Day [Cross-reference]

Mail Day Blues [Cross-reference]

Mailin, The: (1 ref. <1K Notes) {Roud #3869}

Maine Battle Song: (2 refs. <1K Notes)

Maine Soldiers' Song: (2 refs. <1K Notes)

Maine-ite in Pennsylvania, The: (3 refs. <1K Notes) {Roud #7739}

Mains o' Boyndie: (2 refs. <1K Notes) {Roud #5929}

Mains o' Culsh: (1 ref. <1K Notes) {Roud #5925}

Mains o' Elrick: (1 ref. <1K Notes) {Roud #5904}

Mains O' Fogieloan, The: (1 ref. <1K Notes) {Roud #5148}

Mainsail Haul: (1 ref. <1K Notes) {Roud #653}

Mairi Laghach (Winsome Mary): (3 refs. <1K Notes) {Roud #7219}

Mairin Ni Ghiobhalain: (2 refs. <1K Notes) {Roud #7269}

Mairins Gibberlin [Cross-reference]

Mairins McCrie: (1 ref. <1K Notes) {Roud #13572}

Maitre Bainjo [Cross-reference]

Major and the Weaver, The [Laws Q10]: (5 refs. <1K Notes) {Roud #1005}

Major Andre [Cross-reference]

Major Andre's Arrest and Execution [Cross-reference]

Major Andre's Capture [Laws A2]: (8 refs. 15K Notes) {Roud #798}

Major Andrews's Death [Cross-reference]

Major Andrews's Execution [Cross-reference]

Major Middleton [Cross-reference]

Major Special, The: (1 ref. <1K Notes)

Major, The: (1 ref. 1K Notes)

Majuba Hill: (1 ref. 3K Notes)

Make Me a Cowboy Again [Cross-reference]

Make Me a Garment: (1 ref. <1K Notes) {Roud #15596}
Make Me a Pallet on Your Floor: (11 refs.) {Roud #13930}

Make Me More Holy [Cross-reference]

Make We Merry Both More and Less: (13 refs. 1K Notes)

Make we mery in hall and bowr [Cross-reference]

Make we mery, bothe more and lasse [Cross-reference]

Make We Mirth For Christ's Birth [Cross-reference]

Make We Myrth For Crystes Byrth [Cross-reference]

Make Ye Merry for Him That Is Come [Cross-reference]

Make You Down a Pallet [Cross-reference]

Makes a Longtime Man Feel Bad [Cross-reference]

Making a Pile: (4 refs.)

Making My Will (Father Abdey's Will): (2 refs.) {Roud #4676}

Malahide Fishermen, The: (2 refs. <1K Notes) {Roud #9780}

Malbrouck: (5 refs. 1K Notes)

Malek Adehl, The: (1 ref.) {Roud #V30373}

Mall Bowie [Cross-reference]

Mallard, The: (6 refs.) {Roud #1517}

Mally Leigh: (2 refs. <1K Notes) {Roud #6130}

Malone: (1 ref. <1K Notes) {Roud #16689}

Malt-Man, The [Cross-reference]

Maltman and the Highwayman, The: (1 ref. <1K Notes) {Roud #1309}

Mama Bought Me a Pincushion: (1 ref.)

Mama Don't 'Low: (11 refs. <1K Notes) {Roud #11793}

Mama Don't Allow No Low Down Hanging Around [Cross-reference]

Mama Lama: (1 ref.)

Mama Liza Jane [Cross-reference]

Mama Pass the Corn Bread: (1 ref.)

Mama Sent Me to the Spring [Cross-reference]
Mama Told Me [Cross-reference]
Mama, Have You Heard the News [Cross-reference]
Mama, Mama: (1 ref.) {Roud #15597}
Mama, Mama, Don't Say a Word [Cross-reference]
Maman Donne Moin un Pitit Mari [Cross-reference]
Mamma, Mamma [Cross-reference]
Mamma, Mamma, Have You Heard? [Cross-reference]
Mamma's Goin' to Buy Him a Little Lap Dog (Come Up Horsie): (2 refs.) {Roud #10997}
Mamma's Gone to the Mail Boat: (1 ref. <1K Notes) {Roud #6373}
Mamman Donne Moi un Pitit Mari (Mama Gave Me a Little Husband): (1 ref. <1K Notes)
Mammie's Pet: (2 refs.) {Roud #1098}
Mommy in the Kitchen: (2 refs. <1K Notes) {Roud #11764}
Mammy Loves [Cross-reference]
Mammy's Little Boy: (1 ref.)
Mammy's Pet, The [Cross-reference]
Man Ain't Nothin' But a Stupid Fool, A: (2 refs.)
Man and a Maid [Cross-reference]
Man Behind the Plough, The: (1 ref.) {Roud #1947}
Man Behind, The: (2 refs. <1K Notes) {Roud #7358 and 12812}
Man from Conner's Crew, The: (2 refs. <1K Notes) {Roud #4063}
Man from God-Knows-Where, The: (1 ref. 1K Notes)
Man Going Round [Cross-reference]
Man in Love, A [Cross-reference]
Man in the Moon Came Down Too Soon, The: (4 refs. 5K Notes) {Roud #19744}
Man in the Moon, The [Cross-reference]
Man is Free by Nature: (1 ref. <1K Notes)
Man Killed by Falling From a Horse [Cross-reference]
Man Named Hods, A: (1 ref. <1K Notes)
Man of Birmingham Town, The [Cross-reference]

Man of Burnham Town, The [Cross-reference]

Man of Burningham Town, The: (5 refs.) {Roud #665}

Man of Constant Sorrow: (12 refs. <1K Notes) {Roud #499}

Man of Dover, The [Cross-reference]

Man of Honor from Virginia Came, A: (2 refs. <1K Notes) {Roud #7124}

Man of the Earth: (1 ref.)

Man of the North Countrie, The: (2 refs. <1K Notes) {Roud #6548}

Man of Thessaly, The [Cross-reference]

Man of Travel [Cross-reference]

Man of War [Cross-reference]

Man on the Flying Trapeze, The [Cross-reference]

Man That Came Home From Pretoria, The: (1 ref. <1K Notes) {Roud #16261}

Man That Lives, The: (1 ref.) {Roud #2110}

Man that Waters the Workers' Beer, The: (2 refs. 8K Notes)

Man to the Green Joe, The [Cross-reference]

Man Took in His Bed, A: (1 ref.) {Roud #7179}

Man Was Burning, The: (1 ref. <1K Notes)

Man Who Broke the Bank at Monte Carlo, The: (8 refs. 1K Notes) {Roud #24846}

Man Who Wouldn't Hoe Corn, The [Cross-reference]

Man Who Wouldn't Hoe His Corn, The [Cross-reference]

Man Who Wrote Home Sweet Home Never Was a Married Man, The [Cross-reference]

Man You Don't Meet Every Day, The (A) [Cross-reference]

Man-o-War Sailor: (1 ref. <1K Notes)

Man-of-War Piece, The: (1 ref.) {Roud #7578}

Man-of-War's Garland, The: (1 ref.)

Man, be glad in hall and bower [Cross-reference]

Man, be ware and wise in dede [Cross-reference]
Man's a Man for A' That, A: (5 refs. 1K Notes) {Roud #30953}

Mañanitas: (1 ref. <1K Notes)

Manassa Junction [Cross-reference]

Manchester Angel (II), The [Cross-reference]

Manchester Angel, The: (7 refs. <1K Notes) {Roud #2741}

Manchester Canal, The [Cross-reference]

Manchester Martyrs (I), The: (1 ref. 1K Notes) {Roud #3029}

Manchester Martyrs (II), The [Cross-reference]

Mandalay: (2 refs. 3K Notes)

Mandelin: (1 ref. <1K Notes) {Roud #11388}

Mandi Went to Poov the Grais [Cross-reference]

Mandi Went to Poove the Grys: (4 refs. <1K Notes) {Roud #852}

Mandy [Cross-reference] {Roud #3520}

Manila Bay: (1 ref. <1K Notes) {Roud #6623}

Manistee Lumberjack, The: (1 ref.) {Roud #6520}

Manitoba: (1 ref.) {Roud #25779}

Manley Pankey: (2 refs. <1K Notes) {Roud #6636}

Manning, The Pirate [Cross-reference]

Manny Clark a you da man! [Cross-reference]

Manson's Crew: (1 ref. <1K Notes) {Roud #9072}

Mantle o' Green, The [Cross-reference]

Mantle of Green, The [Cross-reference]

Mantle So Green, The [Laws N38]: (38 refs. 1K Notes) {Roud #714}

Many Brave Boys Must Fall: (1 ref. <1K Notes) {Roud #15680}

Many Miles Apart [Cross-reference]

Many Say I Am Too Noisy: (1 ref.) {Roud #7549}

Many Thousand Go [Cross-reference]

Many Thousand Gone (Auction Block): (18 refs. <1K Notes) {Roud #3348}
Many, Many Stars Are in the Sky: (2 refs. <1K Notes) {Roud #14006}

Maori Joe: (1 ref.)

Maori's Wool, The: (4 refs.)

Maple Leaf Forever, The: (3 refs. 1K Notes)

Maple Leaf Squadron, The: (1 ref.) {Roud #29398}

Maple on the Hill: (14 refs. <1K Notes) {Roud #4333}

Maple Sweet [Cross-reference]

Marafray: (1 ref.) {Roud #5930}

March of Intellect, The: (1 ref. 1K Notes)

March of the Cameron Men, The: (10 refs. 2K Notes) {Roud #24300}

March of the Men of Garvagh: (1 ref. <1K Notes) {Roud #13540}

March of the Rolling-Mill Men: (1 ref.)

March On: (1 ref.) {Roud #11962}

Marche des Animaux, Le (The Animal Market): (2 refs. <1K Notes)

Marching 'Round the Level [Cross-reference]

Marching Along: (3 refs. <1K Notes)

Marching Down to New Orleans [Cross-reference]

Marching Down to Old Quebec: (12 refs. 1K Notes) {Roud #735}

Marching for Freedom: (2 refs. 4K Notes)

Marching On: (4 refs. <1K Notes) {Roud #7475}

Marching Order (Here Comes Mary): (1 ref.) {Roud #10551}

Marching Round the Gum Stump (Marching Round the Fodder Stack): (1 ref. <1K Notes) {Roud #7676}

Marching Round the Levee [Cross-reference]

Marching Song of Sherman's Army on the Way to the Sea, The [Cross-reference]

Marching Song of the First Arkansas: (6 refs. 1K Notes)

Marching Song of the First Arkansas (Negro) Regiment [Cross-reference]

Marching Song, The [Cross-reference]

Marching Thro' Georgia [Cross-reference]
Marching Through Georgia: (21 refs. 1K Notes) {Roud #9596}
Marching to Cuba: (1 ref. 1K Notes) {Roud #6622}
Marching to Pretoria: (3 refs. 4K Notes)
Marching to Quebec [Cross-reference]
Marching, Marching, Marching [Cross-reference]
Marchioness of Douglas, The [Cross-reference]
Marden Forfeit Song [Cross-reference]
Mare and the Foal, The: (1 ref.) {Roud #1477}
Margaret Gray: (4 refs. 1K Notes) {Roud #5440}
Margery Gray [Cross-reference]
Margery Grey, A Legend of Vermont [Cross-reference]
Margot Evans (Let the Bullgine Run): (10 refs. <1K Notes) {Roud #810}
Margot, La: (1 ref.)
Mari de Quatre-Vingt-Dix Ans, Le (The Ninety Year Old Husband): (1 ref.)
Maria: (3 refs. <1K Notes) {Roud #3625}
Maria and Caroline [Cross-reference]
Maria and William: (2 refs. <1K Notes) {Roud #1478}
Maria Barberi: (1 ref.)
Maria Bewell: (1 ref. <1K Notes) {Roud #4116}
Maria Marten: (5 refs. 1K Notes) {Roud #18814}
Maria Martin [Cross-reference]
Maria's Gone [Cross-reference]
Mariah [Cross-reference]
Marian Parker (I) [Laws F33]: (8 refs. <1K Notes) {Roud #781}
Marian Parker (II): (2 refs. <1K Notes) {Roud #4126}
Marian Parker (III): (2 refs. <1K Notes) {Roud #4127}
Mariann' s'en va-t-au Moulin (Marianne's Going to the Mill): (2 refs.)
Marianson, Dame Joli (Marianson, My Lady Fair): (1 ref. <1K Notes)
Marie Hamilton [Cross-reference]
Marie Madelaine (Son Petit Jupon -- The Little Dress of Gray): (1 ref.)
Marigold, The [Cross-reference]
Marina Girl [Cross-reference]
Marine Song: (1 ref. <1K Notes) {Roud #27876}
Mariner's Grave, The: (1 ref. <1K Notes) {Roud #13865}
Mariner's Hymn, The [Cross-reference]
Mariner's Life, The: (1 ref.) {Roud #27506}
Marines' Hymn (From the Halls of Montezuma): (4 refs. <1K Notes) {Roud #9630}
Marines' Song, The [Cross-reference]
Marion Massacre, The: (3 refs.) {Roud #22308}
Marionene: (1 ref.) {Roud #11393}
Mariposa: (1 ref. <1K Notes) {Roud #9980}
Maritime Memories of Wexford: (1 ref.) {Roud #20531}
Marjie Murdock: (1 ref. <1K Notes)
Mark Murphy: (1 ref. <1K Notes) {Roud #12454}
Market Street Blues: (1 ref.) {Roud #16276}
Marksman, The: (1 ref. <1K Notes)
Marlborough Fair [Cross-reference]
Marlborough Wreck, The: (1 ref. <1K Notes)
Marm Haucket's Garden [Cross-reference]
Marriage [Cross-reference]
Marriage (Here We Go Around This Ring) [Cross-reference]
Marriage Causes Trouble: (2 refs. <1K Notes) {Roud #6313}
Marriage of Sir Gawain, The [Child 31]: (21 refs. 15K Notes) {Roud #3966}
Marriage Proposal, The [Cross-reference]
Married and Single Life (I): (2 refs. <1K Notes)
Married and Single Life (II): (1 ref.) {Roud #6718}
Married Man (II), The  [Cross-reference]
Married Man Going to Keep Your Secret (Hey Lilee): (1 ref.) {Roud #15650}
Married Man Will Keep Your Secret  [Cross-reference]
Married Man, The: (1 ref.) {Roud #9465}
Married Man's Blues: (1 ref.) {Roud #21347}
Married Me a Wife  [Cross-reference]
Married to a Mermaid: (2 refs. 1K Notes) {Roud #9143}
Married Woman's Lament, A  [Cross-reference]
Marrow Bones  [Cross-reference]
Marrowbone Itch, The: (1 ref.) {Roud #15605}
Marrowbones [Laws Q2]: (68 refs. 2K Notes) {Roud #183}
Mars for Evermore  [Cross-reference]
Mars Forevermore: (1 ref. <1K Notes)
Marseillaise, La: (7 refs. <1K Notes) {Roud #11238}
Martha Deckert  [Cross-reference]
Martha Dexter: (2 refs. <1K Notes) {Roud #4134}
Martha, the Flower of Sweet Strabane  [Cross-reference]
Marthy Had a Baby: (1 ref.) {Roud #15586}
Marthy Wept (Mary Wept and Marthy Moaned): (1 ref. <1K Notes) {Roud #12123}
Martin Said To His Man: (20 refs. 4K Notes) {Roud #473}
Martin, Tim, and Dan: (1 ref. <1K Notes) {Roud #3698}
Martinmas Time: (5 refs.) {Roud #2173}
Martyr John  [Cross-reference]
Martyrdom of St. Thomas, The  [Cross-reference]
Mary Acklin (The Squire's Young Daughter) [Laws M16]: (8 refs.) {Roud #540}
Mary Aclon  [Cross-reference]
Mary Across the Wild Moor  [Cross-reference]
Mary Alling  [Cross-reference]
Mary Ambree: (5 refs. 2K Notes)
Mary and her Servant Man [Cross-reference]
Mary and Martha: (2 refs.) {Roud #4989}
Mary and Sandy [Cross-reference]
Mary and Sweet Caroline [Cross-reference]
Mary and the Soldier [Cross-reference]
Mary and Willie (I) [Cross-reference]
Mary and Willie (II) [Cross-reference]
Mary Ann [Cross-reference]
Mary Anne: (16 refs. 2K Notes) {Roud #4438}
Mary Anne McGuinan: (1 ref. 2K Notes) {Roud #17843}
Mary Arnold the Female Monster: (1 ref.)
Mary Blain: (1 ref.) {Roud #4454}
Mary Bowed [Cross-reference]
Mary Brien [Cross-reference]
Mary Celestia, The: (1 ref. <1K Notes)
Mary Dear [Cross-reference]
Mary Doyle [Cross-reference]
Mary Ecklan [Cross-reference]
Mary for the Love of Thee (Ay, Ay, Ay, Ay): (8 refs. 1K Notes)
Mary from Dungloe: (2 refs. <1K Notes) {Roud #3001}
Mary Glennie: (1 ref. <1K Notes) {Roud #6061}
Mary Had a Baby: (3 refs.) {Roud #11619}
Mary Had a Little Lamb: (10 refs. <1K Notes) {Roud #7622}
Mary Had a Little Watch: (1 ref. <1K Notes) {Roud #7622}
Mary Had a William Goat: (3 refs.) {Roud #4567}
Mary Hamilton [Child 173]: (44 refs. 2K Notes) {Roud #79}
Mary Hamilton’s Last Goodnight [Cross-reference]
Mary Hebrew [Cross-reference]
Mary in the Silvery Tide [Cross-reference]
Mary Jamieson: (1 ref. <1K Notes) {Roud #6151}
Mary Jane the Milkmaid [Cross-reference]
Mary Kate White: (2 refs.) {Roud #24298}
Mary L. Mackay, The: (3 refs. <1K Notes) {Roud #1831}
Mary Le More: (8 refs. <1K Notes) {Roud #28006}
Mary Lies Weeping [Cross-reference]
Mary Machree: (6 refs. <1K Notes) {Roud #3231}
Mary Mack (I): (20 refs. 2K Notes) {Roud #11498 and 10999}
Mary Mahoney: (2 refs. <1K Notes) {Roud #9186}
Mary Marth & Laserth [Cross-reference]
Mary McVeagh: (1 ref. <1K Notes) {Roud #7980}
Mary moder, cum and se [Cross-reference]
Mary Nail [Cross-reference]
Mary Neal [Laws M17]: (13 refs. <1K Notes) {Roud #142}
Mary o' the Dee (Mary's Dream) [Laws K20]: (22 refs. <1K Notes) {Roud #713}
Mary o' the Wild Moor [Cross-reference]
Mary of Argyle [Cross-reference]
Mary of Ballyhaunis [Cross-reference]
Mary of Limerick Town [Cross-reference]
Mary of Sweet Belfast Town: (2 refs.) {Roud #6535}
Mary of the Curling Hair [Cross-reference]
Mary of the Wild Moor [Laws P21]: (56 refs. <1K Notes) {Roud #155}
Mary on the Banks of the Lee: (4 refs. <1K Notes) {Roud #6857}
Mary on the Silvery Tide [Cross-reference]
Mary on the Wild Moor [Cross-reference]
Mary Phagan [Laws F20]: (20 refs. 90K Notes) {Roud #696}
Mary Riley [Cross-reference]

Mary Rolled the Stone Away: (1 ref. <1K Notes)

Mary she went out one day [Cross-reference]

Mary Smith, the Maid of Mountain Plain: (1 ref.) {Roud #9469}

Mary the Rose [Cross-reference]

Mary Thompson: (2 refs. <1K Notes) {Roud #2458}

Mary Vickery and Connelly Donnelly: (1 ref. <1K Notes) {Roud #9806}

Mary Was a Bad Girl: (1 ref.)

Mary Was a Red Bird: (1 ref.) {Roud #11588}

Mary Was a Three-badge Wren: (1 ref.)

Mary With Her Young Son: (2 refs. 1K Notes) {Roud #453}

Mary Wore Her Red Dress [Cross-reference]

Mary Wore Three Links of Chain: (6 refs. <1K Notes) {Roud #5027}

Mary, Go Round the Sun [Cross-reference]

Mary, Mary, Brummagem Mary: (1 ref.)

Mary, Mary, Quite Contrary: (4 refs. <1K Notes) {Roud #19626}

Mary, my dear Mary [Cross-reference]

Mary, She Did Dream a Dream: (1 ref.)

Mary, The [Cross-reference]

Mary, the Maid of the Don: (2 refs. <1K Notes) {Roud #6265}

Mary, the Pride of Killowen: (1 ref. <1K Notes) {Roud #13340}

Mary, the Pride of the Shamrock Shore: (4 refs.) {Roud #9797}

Mary's Ass: (1 ref.) {Roud #3351}

Mary's Dream [Cross-reference]

Mary's Mad: (1 ref. <1K Notes)

Mary's Question [Cross-reference]

Mary's Vision [Cross-reference]

Maryborough Miner, The: (1 ref. <1K Notes)
Marye Aumbree [Cross-reference]

Maryland Battle Cry, The: (1 ref.)

Maryland Martyrs, The: (2 refs.)

Maryland, My Home: (2 refs.)

Maryland! My Maryland: (15 refs. 4K Notes) {Roud #V19764}

Mashering a Doo a Day: (1 ref. <1K Notes) {Roud #13529}

Maskers' Song, The [Cross-reference]

Maskin' Rung, The: (4 refs. <1K Notes) {Roud #5868}

Mason Laddie, The: (3 refs. <1K Notes) {Roud #5883}

Mason's Bonny Daughter, The: (1 ref.) {Roud #6160}

Mason's Daughter, The: (2 refs.) {Roud #3850}

Mason's Dochter, The [Cross-reference]

Masonic Hymn, The [Cross-reference]

Masons, The: (2 refs. <1K Notes) {Roud #5644}

Massa Had a Yaller Gal [Cross-reference]

Massa Had a Yellow Gal [Cross-reference]

Massa Run Away [Cross-reference]

Massa's in De Cold Ground [Cross-reference]

Massa's in the Cold, Cold Ground: (4 refs. <1K Notes)

Massacre of Glencoe, The: (4 refs. 23K Notes) {Roud #5783}

Massacre of ta Phairshon, Ta: (1 ref. <1K Notes) {Roud #13100}

Massacre of the Whole of the Passengers and Part of the Crew of the Sea Horse, The: (1 ref.) {Roud #V41926}

Master Had a Bran' New Coat [Cross-reference]

Master Kilby: (1 ref. <1K Notes) {Roud #1434}

Master McGrath: (7 refs. <1K Notes) {Roud #3041}

Master of the Sheepfold, The: (2 refs. <1K Notes)

Master piece of Love Songs, The [Cross-reference]

Master Watch, The [Cross-reference]
Master-Watch, The: (3 refs. 3K Notes) {Roud #4423}
Masters in This Hall: (6 refs. <1K Notes)
Matelot and a Pongo, A [Cross-reference]
Matelot's Prayer, The: (1 ref.)
Matha Grove [Cross-reference]
Mathew the Miller [Cross-reference]
Mathireland [Cross-reference]
Matilda: (1 ref. <1K Notes)
Matin Je Me Leve, Un (One Morning I Get Up): (1 ref.)
Matt Hyland: (8 refs. 1K Notes) {Roud #2880}
Matt Ireland [Cross-reference]
Matthew, Mark, Luke, and John (I): (8 refs. <1K Notes)
Matthy Grew [Cross-reference]
Mattie Walla Lef (What Matty Left Over): (3 refs.)
Matty Broon's Soo (Tam Gibb and the Soo): (4 refs. <1K Notes) {Roud #5879}
Matty Groves [Cross-reference]
Matztown Cornet Band, Di (The Mertztown Cornet Band): (1 ref.)
Maud Wreck, The [Cross-reference]
Maudline [Cross-reference]
Maurice Crotty: (4 refs. 3K Notes) {Roud #6649}
Maurice Hogan's Song: (1 ref. <1K Notes) {Roud #28975}
Maurice Kelly: (8 refs. <1K Notes) {Roud #16894}
Mautman, The: (2 refs. <1K Notes) {Roud #5508}
Maw Bonny Gyetside Lass [Cross-reference]
Maw Canny Hinny: (2 refs. <1K Notes) {Roud #3168}
Maxwell's Doom [Cross-reference]
May and December: (1 ref.) {Roud #1051}
May Be the Last Time I Don't Know [Cross-reference]
May Collean [Cross-reference]

May Collin and the Knight [Cross-reference]

May Colven [Cross-reference]

May Colyean [Cross-reference]

May Day Carol: (12 refs. <1K Notes) {Roud #305}

May Day Song [Cross-reference]

May God Guard and Prosper England: (1 ref. <1K Notes) {Roud #26347}

May I Go With You, Johnny? [Cross-reference]

May I Sleep In Your Barn To-Night, Mister [Cross-reference]

May Irwin's Frog Song (The Foolish Frog, Way Down Yonder): (5 refs. 2K Notes) {Roud #15891}

May Morning Dew: (3 refs.) {Roud #5405}

May Peace and May Plenty Her Footsteps Attend: (2 refs. <1K Notes) {Roud #15446}

May Pole Song, The [Cross-reference]

May Queen, The: (1 ref. <1K Notes)

May Song [Cross-reference]

May Song -- Bedfordshire [Cross-reference]

May Song -- North Bedfordshire [Cross-reference]

May Song of the Children at Shilton [Cross-reference]

May the Devil Reward [Cross-reference]

Maybe I'll Be Mairriet Yet [Cross-reference]

Maybe I'll Be Married Yet [Cross-reference]

Mayden and moder, cum and see [Cross-reference]

Mayden in the Moor Lay [Cross-reference]

Maydens of Englande, Sare May Ye Morne [Cross-reference]

Mayn Yingele (My Little Son): (1 ref.)

Mayogall Asses, The: (1 ref. <1K Notes) {Roud #13350}

Mayor of Waterford's Letter, The: (2 refs. 28K Notes)

Maypole Song, The: (3 refs.) {Roud #22885}
Mazlim's Mill: (1 ref.)

McAfee’s Confession [Laws F13]: (19 refs. <1K Notes) {Roud #449}

McAllum’s Lament: (1 ref.) {Roud #5847}

McCaffery (McCassery): (5 refs. 1K Notes) {Roud #1148}

McCarthy: (1 ref.) {Roud #26239}

McCarthy's Song: (1 ref. <1K Notes) {Roud #1832}

McCarthy’s Widow [Cross-reference]

McCarty's Widow: (4 refs.) {Roud #5490}

McCassery [Cross-reference]

McClenahan's Jean: (1 ref.) {Roud #7959}

McClure, The: (1 ref. <1K Notes) {Roud #28974}

McCracken's Ghost: (1 ref. <1K Notes)

McDonald [Cross-reference]

McDonald Family, The: (2 refs. <1K Notes) {Roud #4142}

McDonald of Salmonier: (2 refs. <1K Notes) {Roud #18225}

McDonald's (Is Your Kind of Place): (1 ref. <1K Notes)

McDonald's Farm [Cross-reference]

McFee's Confession [Cross-reference]

McGinty's Meal-an-Ale [Cross-reference]

McGinty's Model Lodge: (1 ref.)

McGinty's Wedding [Cross-reference]

McKenna's Dream, The: (10 refs. 2K Notes) {Roud #2377}

McKenzie and His Dog: (2 refs. <1K Notes)

McKinley [Cross-reference]

McKinley Brook: (1 ref.) {Roud #9426}

McLellan's Son: (4 refs. <1K Notes) {Roud #1969}

McNab's Island: (1 ref. <1K Notes) {Roud #1833}

McNally's Row of Flats: (3 refs. 2K Notes) {Roud #32438}
McNulty's Family: (1 ref.)

McPherson's Farewell [Cross-reference]

McSorley's Beautiful Twins [Cross-reference]

McSorley's Twins: (3 refs.) {Roud #5501}

McTavish is Dead: (2 refs. <1K Notes)

Me and Five More [Cross-reference]

Me and Me Chum Johnny Riley [Cross-reference]

Me and My Baby and My Baby's Friend: (1 ref.)

Me carry me akee a Linstead market [Cross-reference]

Me Done Done What You Told Me To Do: (1 ref.)

Me donkey want water [Cross-reference]

Me Dun Dun [Cross-reference]

Me Father Is a Lawyer in England [Cross-reference]

Me Father's a Lawyer in England [Cross-reference]

Me go da Galloway road, Gal an' boy them broke rock stone [Cross-reference]

Me Heart Dun Fixt [Cross-reference]

Me Johnny Mitchell Man: (3 refs.) {Roud #4757}

Me Old Ragadoo: (2 refs. <1K Notes) {Roud #900}

Me One Are Walk a' Road: (1 ref. <1K Notes)

Me One Man [Cross-reference]

Me Want Me Daughter (I Want My Daughter): (1 ref.)

Meagher's Children [Laws G25]: (8 refs. <1K Notes) {Roud #1834}

Mealy-Mou'd Charlie: (1 ref.) {Roud #7198}

Mean Mistreater Blues: (1 ref. <1K Notes)

Measles in the Spring, The [Cross-reference]

Medicine Jack: (3 refs.) {Roud #18226}

Meditations of an Old Bachelor (The Good Old-Fashioned Girl): (1 ref. <1K Notes) {Roud #7843}

Meeks Family Murder (I), The [Laws F28]: (5 refs. 1K Notes) {Roud #2266}
Meeks Family Murder (II), The [Laws F29]: (4 refs. <1K Notes) {Roud #2267}
Meeks Family Murder (III), The [Laws F30]: (6 refs. <1K Notes) {Roud #2268}
Meeks Family Murder (IV), The: (1 ref. <1K Notes) {Roud #2269}
Meeks Family Murder (V -- Nellie's Lament), The: (1 ref. <1K Notes) {Roud #2270}
Meeks Murder, The [Cross-reference]
Meerschaum Pipe: (1 ref.) {Roud #28864}
Meet Half Way (Miss Liking): (2 refs.) {Roud #7923}
Meet Half Way with Your Best Likeness [Cross-reference]
Meet Me at the Fair [Cross-reference]
Meet Me by Moonlight [Cross-reference]
Meet Me by the Moonlight [Cross-reference]
Meet Me by the Moonlight Alone [Cross-reference]
Meet Me In Galilee: (1 ref. <1K Notes)
Meet Me in St. Louis, Louis: (6 refs. 2K Notes) {Roud #7597}
Meet Me in the Bottoms: (3 refs. <1K Notes)
Meet Me in the Moonlight (II) [Cross-reference]
Meet Me in the Moonlight (I) [Cross-reference]
Meet Me Over There: (1 ref. <1K Notes)
Meet Me Tonight in the Moonlight: (15 refs. 2K Notes) {Roud #767}
Meet, O Lord!: (1 ref.) {Roud #11998}
Meeting at the Building: (2 refs.) {Roud #11694}
Meeting of Tara, The: (6 refs. 4K Notes) {Roud #V4967}
Meeting of the Waters, The: (9 refs. <1K Notes) {Roud #30116}
Meeting, A [Cross-reference]
Meg Steg: (1 ref.) {Roud #15096}
Melancholy Accident, A -- The Death of M. Hodge: (1 ref. <1K Notes) {Roud #3701}
Melancholy Cow-boy, The [Cross-reference]
Melancholy Loss of the Amphitrite, The [Cross-reference]
Melancholy News of the Convict Ship George the Third: (1 ref.) {Roud #V46385}
Mele No Ka Hula Ala’a-Papa (Song for the Hula Ala’a-Papa): (1 ref.)
Melindy's Nose [Cross-reference]
Melven Vine: (1 ref. <1K Notes) {Roud #7889}
Memory of the Dead, The: (12 refs. <1K Notes) {Roud #V5143}
Memphis Flu: (1 ref. <1K Notes)
Men Are Like Ships: (1 ref.) {Roud #27508}
Men Awaiting Trial for the Murders in Phoenix Park, The: (2 refs. <1K Notes) {Roud #V8797}
Men may leve all gamys [Cross-reference]
Men of County Clare, The: (1 ref. <1K Notes) {Roud #5237}
Men of Merry England, The: (1 ref. <1K Notes) {Roud #13658}
Men of the West, The: (4 refs. 3K Notes)
Men's Clothes I Will Put On (I) [Cross-reference]
Men's Clothes I Will Put On (II) [Cross-reference]
Men's Clothes I Will Put On (III) [Cross-reference]
Menschikoff [Cross-reference]
Merchant and the Beggar Wench, The [Cross-reference]
Merchant Shipping Act, The: (1 ref.) {Roud #17763}
Merchant's Daughter (I), The [Cross-reference]
Merchant's Daughter (II), The [Cross-reference]
Merchant's Daughter (III), The [Cross-reference]
Merchant's Daughter and Her Sailor [Cross-reference]
Merchant's Daughter and the Highwayman, The [Cross-reference]
Merchant's Daughter of Bristol, The: (4 refs. <1K Notes) {Roud #892}
Merchant's Daughter of Bristow, The [Cross-reference]
Merchant's Daughter Turned Sailor, The [Cross-reference]
Merchant's Daughter, The [Cross-reference]
Merchant's Only Son, The [Laws M21]: (9 refs. <1K Notes) {Roud #1019}
Merchant's Son and the Beggar Wench, The [Cross-reference]

Merchant's Song, The: (1 ref. 3K Notes) {Roud #26131}

Merchants of Fogo, The: (1 ref. 3K Notes) {Roud #17749}

Merchants of the Bay: (1 ref. <1K Notes) {Roud #12478}

Merchants, The: (2 refs. 2K Notes) {Roud #26131}

Merci God and graunt Merci [Cross-reference]

Mercy, O Thou Son of David [Cross-reference]

Merie Sungen the Muneches Bennen Ely (Merry Sang the Monks of Ely): (11 refs. 15K Notes)

Merie sungen the muneches binnen Ely [Cross-reference]

Mermaid (II), The: (1 ref.)

Mermaid (III), The: (1 ref.) {Roud #18227}

Mermaid, The [Child 289]: (68 refs. 7K Notes) {Roud #124}

Merman, The (Pretty Fair Maid with a Tail) [Laws K24]: (6 refs.) {Roud #1898}

Merner Song, The: (1 ref.) {Roud #1950}

Merrie Golden Tree [Cross-reference]

Merrily We Roll Along [Cross-reference]

Merrimac (I), The: (1 ref.) {Roud #6569}

Merrimac (II), The [Cross-reference]

Merrimac at Sea [Cross-reference]

Merry Mormons, The: (1 ref.) {Roud #10878}

Merry Bagpipes, The [Cross-reference]

Merry Bloomfield [Cross-reference]

Merry Broomfield, The [Cross-reference]

Merry Christmas to the Master: (1 ref.)

Merry Fellows, The [Cross-reference]

Merry Girl, The [Cross-reference]

Merry Golden Lee, The [Cross-reference]

Merry Golden Tree, The [Cross-reference]
Merry Green Broom Fields [Cross-reference]
Merry Green Fields of the Lowland, The [Cross-reference]
Merry Haymakers, The: (14 refs.) {Roud #153}
Merry It Is on a May Morning: (8 refs. 2K Notes)
Merry It Is While Summer Lasts [Cross-reference]
Merry King, The [Cross-reference]
Merry Lykewake, The [Cross-reference]
Merry Ma Tanzie, The [Cross-reference]
Merry Man, The: (2 refs.) {Roud #7060}
Merry May the Keel Row [Cross-reference]
Merry May the Maid Be: (4 refs. <1K Notes) {Roud #5656}
Merry Men of England, The [Cross-reference]
Merry Ploughboy, The [Cross-reference]
Merry Shanty Boys, The: (2 refs. <1K Notes) {Roud #8898}
Merry Tippler, The: (1 ref.) {Roud #1661}
Merry-ma-tansie [Cross-reference]
Merry Ballet of the Hathorne tre, A [Cross-reference]
Mery Geste of the Frere and the Boye, A [Cross-reference]
Messenger of Mortality, The [Cross-reference]
Messenger Song, The: (2 refs. <1K Notes) {Roud #4166}
Met Mister Rabbit: (1 ref.)
Metamorphoses, Les (Metamorphoses): (3 refs. 2K Notes)
Methodist Pie: (7 refs.) {Roud #7823}
Metisse, Le (Song of the Metis Maiden): (1 ref.)
Mettons la Chaloupe a L'eau: (1 ref.)
Mexico Trail, The [Cross-reference]
Mexico, The: (1 ref. <1K Notes) {Roud #20525}
Mhaighdean Mara, An (The Mermaid): (2 refs. <1K Notes)
Miami Hairikin: (1 ref. <1K Notes) {Roud #4174}

Michael Boylan: (2 refs. <1K Notes)

Michael Davitt: (1 ref. 5K Notes) {Roud #29516}

Michael Dwyer (I): (7 refs. 2K Notes) {Roud #5219}

Michael Dwyer (II): (1 ref. 1K Notes)

Michael Dwyer's Lament: (1 ref. <1K Notes)

Michael Finnegan: (5 refs. <1K Notes) {Roud #10541}

Michael Finnlgan [Cross-reference]

Michael James: (1 ref.) {Roud #9566}

Michael O'Brien: (2 refs. <1K Notes) {Roud #13990}

Michael O'Dwyer [Cross-reference]

Michael Power: (1 ref. <1K Notes) {Roud #8141}

Michael Roy: (3 refs. <1K Notes) {Roud #6655}

Michael, Row the Boat Ashore: (11 refs. <1K Notes) {Roud #11975}

Michié Préval: (3 refs. <1K Notes)

Michigan Girls: (1 ref. <1K Notes) {Roud #7921}

Michigan-i-a [Cross-reference]

Michigan-I-O [Cross-reference]

Michigania: (2 refs.) {Roud #4745}

Mick Magee: (2 refs.) {Roud #2764}

Mick McGee [Cross-reference]

Mick McGuire [Cross-reference]

Mick Riley: (2 refs. <1K Notes) {Roud #14003}

Mickey Brannigan's Pup [Cross-reference]

Mickey Burke: (1 ref.) {Roud #30139}

Mickey Free: (1 ref. 2K Notes)

Mickey Mulligan's Pup [Cross-reference]

Mickey's Warning [Cross-reference]
Micky Jim MacNeil: (4 refs.) {Roud #24329}
Middlesex Flora, The: (5 refs. <1K Notes) {Roud #3810}
Middletack Cliack: (1 ref. <1K Notes) {Roud #6066}
Midnight: (1 ref.)
Midnight Dew, The [Cross-reference]
Midnight Express, The [Cross-reference]
Midnight Messenger, The: (2 refs. <1K Notes) {Roud #V2951}
Midnight on the Stormy Deep: (3 refs. <1K Notes) {Roud #18034}
Midnight Serenade: (1 ref.) {Roud #11336}
Midnight Special, The: (27 refs. 1K Notes) {Roud #6364}
Midnight Train and the 'Fo' Day Train, The [Cross-reference]
Midnight Train, The: (2 refs.) {Roud #20045}
Midst of Night [Cross-reference]
Midsummer Fair. [Cross-reference]
Mien Vader Vos Ein Dutchman [Cross-reference]
Mighty Bright Light: (2 refs. <1K Notes)
Mighty Day: (2 refs. <1K Notes) {Roud #12297}
Mighty Day (Wasn't That a Mighty Storm): (4 refs. <1K Notes) {Roud #12206}
Mighty Fortress Is Our God, A (Ein Feste Burg): (4 refs. 3K Notes)
Mighty Maulin', A [Cross-reference]
Mighty Mississippi: (5 refs. <1K Notes) {Roud #21713}
Mighty Mount Saint Helens: (1 ref.)
Mighty Rocky Road: (2 refs. <1K Notes) {Roud #12078}
Mike: (1 ref. <1K Notes) {Roud #15523}
Mike and Jerry: (1 ref. <1K Notes)
Mike Bolin: (1 ref. <1K Notes) {Roud #30140}
Mike Dwyer [Cross-reference]
Mike McDonald [Cross-reference]
Milatraisse Courri Dans Bal: (1 ref.)

*Mild Marie* [Cross-reference]

*Militia's Broken Up and Wir Jock's Come Hame, The*: (1 ref.) {Roud #13010}

*Milk-Maid, The* [Cross-reference]

*Milk-Maid's Life, The*: (1 ref. <1K Notes)

*Milk-White Lammie, The* [Cross-reference]

*Milk-White Steed, The*: (1 ref.) {Roud #8833}

*Milking Pail* [Cross-reference]

*Milking Pails (China Doll)*: (11 refs. 2K Notes) {Roud #3515}

*Milking Song, The*: (1 ref. <1K Notes) {Roud #3939}

*Milking-Pail, The* [Cross-reference]

*Milking-Pails* [Cross-reference]

*Milkmaid, The (The Milking Maid)* [Cross-reference]

*Milkmaids, The* [Cross-reference]

*Milkman's Lament, The* [Cross-reference]

*Milkwhite Lammie, The*: (2 refs.) {Roud #5635}

*Mill (I), The*: (1 ref. <1K Notes) {Roud #3750}

*Mill (II), The*: (2 refs.)

*Mill and the Kiln, The* [Cross-reference]

*Mill Mother's Lament, The*: (4 refs. <1K Notes)

*Mill o Tifty's Annie* [Cross-reference]

*Mill o' Lour, The*: (2 refs.) {Roud #5573}

*Mill of Boyndie* [Cross-reference]

*Mill Wheel (I), The*: (1 ref. <1K Notes)

*Mill Wheel (II), The*: (1 ref. <1K Notes) {Roud #7924}

*Mill-Boy of the Slashes, The* [Cross-reference]

*Mill, Mill O, The*: (3 refs.) {Roud #8486}

*Millbank Rocking, The*: (1 ref. <1K Notes) {Roud #15107}
Miller (I), The  [Cross-reference]
Miller (II), The  [Cross-reference]
Miller and His Sons, The  [Cross-reference]
Miller and His Three Sons, The  [Cross-reference]
Miller and the Lass, The: (3 refs.) {Roud #1128}
Miller and the Maid, The  [Cross-reference]
Miller and the Major, The  [Cross-reference]
Miller Boy, The (Jolly is the Miller I): (26 refs. <1K Notes) {Roud #733 and 4348}
Miller o' Drone, The: (2 refs.) {Roud #7155}
Miller o' Straloch, The  [Cross-reference]
Miller of Dee, The: (18 refs. 7K Notes) {Roud #503}
Miller of Derbyshire, The  [Cross-reference]
Miller of Gosport, The  [Cross-reference]
Miller Tae My Trade: (6 refs.) {Roud #888}
Miller That Made His Will, The  [Cross-reference]
Miller's Advice to His Three Sons, on Taking of Toll, The  [Cross-reference]
Miller's Apprentice, The  [Cross-reference]
Miller's Daughter (I), The (The Fleeing Servant): (3 refs. 1K Notes) {Roud #7151}
Miller's Daughter (II), The: (1 ref. <1K Notes) {Roud #15105}
Miller's Daughter (III), The  [Cross-reference]
Miller's Daughter (IV), The  [Cross-reference]
Miller's Daughters, The  [Cross-reference]
Miller's Last Will, The  [Cross-reference]
Miller's She-Ass, The: (2 refs.) {Roud #5864}
Miller's Song, The  [Cross-reference]
Miller's Three Sons, The  [Cross-reference]
Miller's Wife o' Blaydon, The: (1 ref.) {Roud #3167}
Miller's Will, The (The Miller's Three Sons)  [Laws Q21]: (57 refs. 1K Notes) {Roud #138}
Millman and Tuplin Song, The: (3 refs. <1K Notes) {Roud #9179}
Millman Murder Trial, The [Cross-reference]
Millman Song, The: (2 refs. <1K Notes) {Roud #4129}
Millman Tragedy, The [Cross-reference]
Milly Molly Mandy: (1 ref. <1K Notes)
Milton [Cross-reference]
Milton of Aberdour [Cross-reference]
Milwaukee Blues [Cross-reference]
Milwaukee Fire, The [Laws G15]: (8 refs. <1K Notes) {Roud #3255}
Min Mand Han Var en Sjomand (My Man He Was a Seaman): (2 refs. <1K Notes)
Mind How You Trifle With a Gun [Cross-reference]
Mind Your Eye [Cross-reference]
Mine Ain Love: (1 ref. <1K Notes) {Roud #11036}
Mine at Baie Verte, The: (2 refs. <1K Notes) {Roud #25327}
Mine Eyes Have Seen the Glory of the Burning of the School: (4 refs. <1K Notes) {Roud #30929}
Miner Boys, The [Cross-reference]
Miner Child's Dream, The [Cross-reference]
Miner Hill: (1 ref.) {Roud #2975}
Miner, The: (5 refs. <1K Notes)
Miner, The (Butte Miner): (1 ref.)
Miner's Child, The [Cross-reference]
Miner's Death, The [Cross-reference]
Miner's Doom, The [Laws Q36]: (4 refs. <1K Notes) {Roud #1015}
Miner's Dream of Home, The: (5 refs. <1K Notes) {Roud #1749}
Miner's Farewell, The [Cross-reference]
Miner's Lifeguard: (7 refs. <1K Notes) {Roud #3510}
Miner's Prayer, A: (1 ref.) {Roud #7721}
Miner's Song (II): (1 ref. <1K Notes) {Roud #3317}
Miners, The [Cross-reference]

Miners' Fate, The [Laws G10]: (2 refs.) {Roud #3261}

Mines of Carriboeue, The: (1 ref.) {Roud #28959}

Minister o' Birse, The: (1 ref. <1K Notes) {Roud #6200}

Minister's Daughter Jean, The [Cross-reference]

Minister's Dochter o' Newarke, The [Cross-reference]

Minister's Farewell: (1 ref. <1K Notes) {Roud #5058}

Minister's Wedder, The [Cross-reference]

Minister's Wife Has Learned a Sang, The: (1 ref. <1K Notes) {Roud #13583}

Minnehaha, Laughing Water: (2 refs. 1K Notes)

Minnie Quay (Winnie Gray) [Laws G20]: (5 refs. <1K Notes) {Roud #8850}

Minstrel Boy, The: (16 refs. 1K Notes) {Roud #13867}

Mione: (1 ref.)

Mirabeau: (1 ref.)

Miracle Flower, The: (1 ref. <1K Notes) {Roud #3345}

Miraculous Harvest, The [Cross-reference]

Miramichi Fire, The [Laws G24]: (9 refs. 1K Notes) {Roud #2721}

Mirie it is while sumer i-last [Cross-reference]

Mirie It Is While Sumer Ylast (Merry It Is While Summer Lasts): (13 refs. 1K Notes)

Miser, The [Cross-reference]

Misfortunes of an Unlucky "King" [Cross-reference]

Misouri Girls, The [Cross-reference]

Miss Aledo [Cross-reference]

Miss Bridget Adair: (1 ref. <1K Notes) {Roud #6536}

Miss Brown [Cross-reference]

Miss Cochrane: (1 ref.) {Roud #9452}

Miss Dinah: (1 ref.)

Miss Fogarty's Cake [Cross-reference]
Miss Fogarty's Christmas Cake [Cross-reference]
Miss Foggarty's Christmas Cake [Cross-reference]
Miss Forbes's Farewell to Banff: (1 ref.) {Roud #5607}
Miss Gordon of Gight: (1 ref. <1K Notes) {Roud #3891}
Miss Green: (2 refs.) {Roud #5236}
Miss Hattie Stold His Heart Away: (1 ref.)
Miss Jenni O. Jones [Cross-reference]
Miss Jennia Jones [Cross-reference]
Miss Jennie Jones [Cross-reference]
Miss Jenny Jones [Cross-reference]
Miss Julie Ann Glover [Cross-reference]
Miss Liking [Cross-reference]
Miss Liza: (1 ref.)
Miss Lucy: (1 ref. <1K Notes)
Miss Lucy Long [Cross-reference]
Miss Lucy Loo: (2 refs.)
Miss Mary Belle [Cross-reference]
Miss Mary Jane (Riding in the Buggy, Who Moan for Me): (3 refs. <1K Notes) {Roud #11595}
Miss Mary Mack [Cross-reference]
Miss Susan Jane [Cross-reference]
Miss Susanna Jane: (1 ref.)
Miss, Will You Have a Farmer's Son [Cross-reference]
Missa Ramgoat (Mister Ramgoat): (3 refs. <1K Notes)
Misses Limerick, Kerry and Clare: (2 refs. <1K Notes) {Roud #5223}
Missie Mouse [Cross-reference]
Mission Song: (1 ref. <1K Notes) {Roud #9973}
Missionary's Farewell, The: (1 ref. <1K Notes) {Roud #7565}
Mississippi Bo Weavil Blues [Cross-reference]
Mississippi County Farm Blues: (1 ref. <1K Notes)
Mississippi Flood, The (The Murrumbidgee Flood): (1 ref. <1K Notes) {Roud #10441 and 22608}
Mississippi Girls [Cross-reference]
Mississippi Heavy Water Blues: (3 refs.)
Mississippi Jail House Groan: (1 ref. <1K Notes)
Mississippi Lawyer [Cross-reference]
Mississippi Sawyer: (1 ref. <1K Notes)
Mississippi Sounding Call [Cross-reference]
Missus in de Big House [Cross-reference]
Missus in the Big House: (3 refs. <1K Notes)
Mister A. B. [Cross-reference]
Mister Boll Weevil [Cross-reference]
Mister Booger [Cross-reference]
Mister Carter: (1 ref.)
Mister Costler: (1 ref. <1K Notes) {Roud #28972}
Mister Dooley's Geese: (2 refs. 2K Notes)
Mister Finagan [Cross-reference]
Mister Frog Went A-Courtin' [Cross-reference]
Mister Frog Went A-Courting [Cross-reference]
Mister Garfield: (5 refs. <1K Notes) {Roud #9138}
Mister MacKinley [Cross-reference]
Mister McKinley (White House Blues): (17 refs. <1K Notes) {Roud #787}
Mister Rabbit: (6 refs. <1K Notes) {Roud #10058}
Mister Squirrel: (1 ref.)
Mister Stormalong [Cross-reference]
Mister, Please Give Me a Penny: (1 ref.) {Roud #17627}
Mistletoe Bough, The: (15 refs. 4K Notes) {Roud #2336}
Mistress Paxton's Shop: (1 ref. <1K Notes) {Roud #21745}
Mistress's Health (I), The: (1 ref.) {Roud #310}

Mistress's Health (II), The: (1 ref. <1K Notes) {Roud #21096}

Misty Mountain, The [Cross-reference]

Mitchel's Address [Cross-reference]

Mither, I Maun Hae a Man: (3 refs. <1K Notes) {Roud #5554}

Mither's Loon, The [Cross-reference]

Mo Buacaillain Donn [Cross-reference]

Mo Chraoibhín Aoibhinn Aluinn Og (My Pleasant Beautiful Young Little Branch): (1 ref.)

Mo Dhachaidh (My Ain Home): (3 refs. <1K Notes)

Mo Leastar Beag: (2 refs. <1K Notes)

Mo Mhuirnin Ban: (1 ref. <1K Notes)

Mo Nighean donn a Cornaig: (2 refs. <1K Notes)

Mo-te A-pe Promene Sur La Rue Commune: (1 ref.)

Moab Alphabet, The: (1 ref.) {Roud #21107}

Moanin': (1 ref.) {Roud #15563}

Moanish Lady [Cross-reference]

Mobile Bay: (3 refs. <1K Notes) {Roud #4696}

Mobile Blues: (1 ref.)

Mochyn Du (The Black Pig): (1 ref. <1K Notes)

Mockingbird Song [Cross-reference]

Mode o' Wooing, The: (3 refs.) {Roud #3151}

Model Church, The: (1 ref. <1K Notes) {Roud #7523}

Modesty Answer, The [Cross-reference]

Mohee [Cross-reference]

Mole Catcher, The [Cross-reference]

Mole in the Ground [Cross-reference]

Mole-Catcher, The: (10 refs.) {Roud #1052}

Molecatcher, The [Cross-reference]
Moll Boy's Courtship [Cross-reference]
Mollie and Willie: (1 ref. <1K Notes) {Roud #6571}
Mollie Bond [Cross-reference]
Mollie Darling: (6 refs.) {Roud #4966}
Mollie Vaughn [Cross-reference]
Molly Agnew: (4 refs. <1K Notes) {Roud #2750}
Molly and Johnny [Cross-reference]
Molly and Tenbrooks [Laws H27]: (9 refs. 1K Notes) {Roud #2190}
Molly and the Baby: (1 ref.) {Roud #7810}
Molly Ban [Cross-reference]
Molly Ban Lavery [Cross-reference]
Molly Banding [Cross-reference]
Molly Baun [Cross-reference]
Molly Baun Lavery [Cross-reference]
Molly Bawn (II) [Cross-reference]
Molly Bawn (Mary Bawn or Boating on Lough Ree): (4 refs. 1K Notes) {Roud #24971}
Molly Bawn (Shooting of His Dear) [Laws O36]: (54 refs. 1K Notes) {Roud #166}
Molly Bawn Lowry [Cross-reference]
Molly Bond [Cross-reference]
Molly Bonder [Cross-reference]
Molly Brannigan [Cross-reference]
Molly Brooks (I): (5 refs. <1K Notes) {Roud #7642}
Molly Brooks (II) [Cross-reference]
Molly Hustan: (1 ref.) {Roud #18043}
Molly Maguires, The: (1 ref. 2K Notes) {Roud #2923}
Molly Malone: (8 refs. <1K Notes) {Roud #16932}
Molly McGlocklin: (5 refs. <1K Notes) {Roud #19484}
Molly Put the Kettle On (Polly Put the Kettle On): (13 refs. 2K Notes) {Roud #7899}
Molly Stewart  [Cross-reference]
Molly Van  [Cross-reference]
Molly Vaunder  [Cross-reference]
Molly Was a Good Gal  [Cross-reference]
Molly, Asthore  [Cross-reference]
Molly, I'm the Man  [Cross-reference]
Molly, Lovely Molly: (1 ref. <1K Notes) {Roud #9456}
Molly, My Dear: (2 refs.) {Roud #6246}
Mon Amour (My Love): (1 ref. <1K Notes)
Mon Berger (My Shepherd): (1 ref. <1K Notes)
Mon Bon Ami Va Venir Ce Soir (My Good Friend Will Come This Evening): (2 refs. <1K Notes)
Mon Cher Voisin (My Dear Neighbor): (1 ref. <1K Notes)
Mona (You Shall Be Free)  [Cross-reference]
Money: (1 ref.) {Roud #19896}
Money Makes the Mare to Go (I): (2 refs. 1K Notes) {Roud #1332}
Money, Money, Oh Sweet Money: (1 ref.) {Roud #7637}
Moneygran Pig Hunt, The: (1 ref. 1K Notes) {Roud #13345}
'Mong the Little White Daises  [Cross-reference]
Monie Kings, Monie Queins: (1 ref. <1K Notes) {Roud #15099}
Monitor and Merrimac: (2 refs. <1K Notes) {Roud #20552}

Monk McClamont's "Farewell to Articlave": (1 ref.) {Roud #13542}

Monk of Great Renown, The: (3 refs.) {Roud #10137}

Monkey and the Baboon, The: (1 ref. <1K Notes)

Monkey and the Elephant, The: (1 ref. <1K Notes) {Roud #7330}

Monkey Came Into My Shop One Day, A: (1 ref.)

Monkey Draw Bow (Monkey Jaw Bone): (3 refs. <1K Notes)

Monkey Married the Baboon's Sister [Cross-reference]

Monkey Motions: (1 ref.)

Monkey Sitting on the End of a Rail: (1 ref.)

Monkey Song (I): (1 ref. <1K Notes)

Monkey Song (II) [Cross-reference]

Monkey Turned Barber, The [Laws Q14]: (9 refs. <1K Notes) {Roud #918}

Monkey, Monkey, Draw the Beer: (1 ref.) {Roud #19289}

Monkey's Wedding, The: (14 refs. <1K Notes) {Roud #3123}

Monmouth Rebel, The: (1 ref. 1K Notes)

Monongahela Sal: (2 refs.) {Roud #7748}

Monquhitter's Lonely Hill: (1 ref. <1K Notes) {Roud #5994}

Montague, The: (1 ref. <1K Notes) {Roud #7355}

Montcalm and Wolfe, (Ballad of) [Cross-reference]

Montezuma: (1 ref.) {Roud #27885}

Month of May, The [Cross-reference]

Monthly Rose, The: (2 refs. <1K Notes) {Roud #6299}

Months of the Year, The: (2 refs.) {Roud #1954}

Monto: (2 refs. 5K Notes)

Mony a day hae I followed Duke Willie [Cross-reference]

Monymusk [Cross-reference]

Monymusk Lads, The: (4 refs. <1K Notes) {Roud #5568}
Moody to the Rescue: (1 ref. 2K Notes) {Roud #17698}
Moon Shined on My Bed Last Night, The: (1 ref. <1K Notes) {Roud #6959}
Moon Shines Bright on Charlie Chaplin, The: (1 ref.) {Roud #10558}
Moon Shines Bright, The (The Bellman's Song): (20 refs. 3K Notes) {Roud #702}
Moonlicht Waters: (1 ref. <1K Notes) {Roud #7265}
Moonlight [Cross-reference]
Moonlight and Skies: (5 refs. <1K Notes) {Roud #4096}
Moonlight Attack on Curtin's House: (1 ref. <1K Notes)
Moonlight in Glory: (1 ref. <1K Notes)
Moonlight, Alone [Cross-reference]
Moonlight, Starlight: (1 ref.)
Moonshine: (9 refs.) {Roud #3126}
Moonshine Can, The: (6 refs. 1K Notes) {Roud #9949}
Moonshine Informer, The: (1 ref. <1K Notes) {Roud #28973}
Moonshine Song [Cross-reference]
Moonshine Steer, The: (1 ref.) {Roud #11202}
Moonshiner: (12 refs. <1K Notes) {Roud #4301}
Moonshiner's Dream: (2 refs. <1K Notes) {Roud #11729}
Moore and Jacoby: (1 ref. <1K Notes) {Roud #22306}
Moorlough Maggie: (1 ref. <1K Notes) {Roud #12939}
Moorlough Mary: (9 refs. <1K Notes) {Roud #2742}
Moorlough Shore, The [Cross-reference]
Moorlug Mary [Cross-reference]
Moorsoldaten, Die (Peat-Bog Soldiers): (5 refs. <1K Notes)
Moose Song, The: (2 refs.) {Roud #9950}
Moosehead Lake: (4 refs. 2K Notes) {Roud #1825}
Morality: (1 ref. <1K Notes)
More Pretty Girls Than One: (28 refs. 2K Notes) {Roud #11505 and 762?}
More We Are Together, The: (1 ref.) {Roud #23730}

Moree Spider, The [Cross-reference]

Moreton Bay (I): (11 refs. 9K Notes) {Roud #2537}

Moreton Bay (II) [Cross-reference]

Mormon Army Song: (1 ref.) {Roud #10840}

Mormon Coon, The: (3 refs. 1K Notes) {Roud #10887}

Mormon Cowboy (I), The: (1 ref.) {Roud #11523}

Mormon Cowboy (II), The: (1 ref. <1K Notes)

Mormon Love Serenade, The (The Marriage Proposal): (1 ref.) {Roud #10875}

Mormon Question, The: (1 ref. 1K Notes) {Roud #10840}

Mormond Braes (I): (9 refs. <1K Notes) {Roud #2171}

Mormond Braes (II) [Cross-reference]

Mormond Braes (III) [Cross-reference]

Mormons, The: (1 ref. <1K Notes) {Roud #7638}

Mornin's Mornin', The [Cross-reference]

Morning After (I), The: (2 refs.) {Roud #9588}

Morning After (II), The: (1 ref.) {Roud #9626}

Morning Dew, The: (2 refs.) {Roud #2307}

Morning Fair [Cross-reference]

Morning of the Fray, The: (3 refs. <1K Notes)

Morning Star: (3 refs. <1K Notes)

Morning Trumpet, The (O When Shall I See Jesus): (1 ref. <1K Notes) {Roud #15077}

Morning Was Charming, The: (3 refs.) {Roud #580}

Morris Ellsworth: (1 ref. <1K Notes) {Roud #25133}

Morris Fragment [Cross-reference]

Morrissey and the Russian Bear [Cross-reference]

Morrisey and the Benicia Boy: (3 refs. 3K Notes) {Roud #9781}

Morrisite Massacre, The: (1 ref. 18K Notes)
Morrissey and the Black [Laws H19]: (9 refs. 1K Notes) {Roud #1884}

Morrissey and the Russian Sailor [Laws H18]: (17 refs. 2K Notes) {Roud #2150}

Morrissy and the Block [Cross-reference]

Morrisy and the Russian Sailor [Cross-reference]

Morro Castle Disaster: (2 refs. 39K Notes) {Roud #22305}

Moses Andrew Jackson: (1 ref.)

Moses Donohoe: (1 ref. 1K Notes) {Roud #20537}

Moses in the Bulrushes [Cross-reference]

Moses of the Mail: (2 refs. <1K Notes)

Moses Paul: (1 ref. <1K Notes)

Moses Ritoora-li-ay: (2 refs. 2K Notes) {Roud #5197}

Mosey, Mare [Cross-reference]

Moss o Burreldale, The: (2 refs.) {Roud #1876}

Moss of Balloch Fair: (1 ref. <1K Notes) {Roud #5144}

Mossback, The [Cross-reference]

Mossgrove [Cross-reference]

Mossie and His Mare: (6 refs. <1K Notes) {Roud #6104}

Mossie and His Meer [Cross-reference]

Most Done Ling’rin’ Here [Cross-reference]

Most Done Suffering [Cross-reference]

Most Done Trabelling [Cross-reference]

Most Done Traveling [Cross-reference]

Most Tragical Account of Woman's Murdering a Peddler, And Then Burning to Death Her Own Child, A: (1 ref. <1K Notes) {Roud #V46538}

Most Unconstant of Young Men, The [Cross-reference]

Moth and the Flame, The: (4 refs. <1K Notes) {Roud #7433}

Mother Brown Went to Town [Cross-reference]

Mother Bunch: (1 ref. 1K Notes) {Roud #3872}

Mother Carey's: (1 ref. 7K Notes)
Mother Dear, Goodbye: (1 ref. <1K Notes)

Mother Jones (I) [Cross-reference]

Mother Malone: (1 ref. <1K Notes) {Roud #24278}

Mother McLaughlin's Party [Cross-reference]

Mother Phoebe [Cross-reference]

Mother Shipman's Prophecy [Cross-reference]

Mother Shipton's Prophecy: (1 ref. 3K Notes) {Roud #9077}

Mother Was a Lady [Cross-reference]

Mother, can I pick a rose? (Defiance): (1 ref.)

Mother, Don't You Cry: (1 ref.) {Roud #V2969}

Mother, He's Going Away: (3 refs. <1K Notes) {Roud #V8731}

Mother, Is Massa Gwine to Sell Us?: (1 ref. <1K Notes) {Roud #15237}

Mother, Is the Battle Over?: (4 refs. <1K Notes) {Roud #5462}

Mother, May I Go Out to Swim [Cross-reference]

Mother, May I Go Out?: (1 ref.)

Mother, May I Go to Swim: (9 refs. 1K Notes) {Roud #3303}

Mother, Mother, I Am Ill [Cross-reference]

Mother, Mother, I Feel Ill [Cross-reference]

Mother, Mother, Make My Bed: (6 refs. 1K Notes) {Roud #45}

Mother, Mother, Pin a Rose On Me: (1 ref. <1K Notes) {Roud #11765}

Mother, Queen of my Heart: (3 refs.) {Roud #9708}

Mother's Admonition, The [Cross-reference]

Mother's Last Goodbye [Cross-reference]

Mother's Love Is a Blessing, A: (2 refs. <1K Notes) {Roud #4914}

Mother's Malison, The, or Clyde's Water [Child 216]: (15 refs. <1K Notes) {Roud #91}

Motherless Child (I) [Cross-reference]

Motherless Child (II): (1 ref.)

Motherless Child (III): (1 ref.) {Roud #18172}
Motherless Children: (14 refs.) {Roud #16113}
Motherless Children Sees a Hard Time [Cross-reference]
Motor Boat, Motor Boat, Go So Slow: (1 ref.)
Motto for Every Man, A: (2 refs. <1K Notes) {Roud #9079}
Mouldering Vine, The: (1 ref. <1K Notes) {Roud #13950}
Mount and Go [Cross-reference]
Mount Holly Jail [Cross-reference]
Mount Massey the Flower of Macroomwn: (1 ref.) {Roud #16249}
Mount Vernon Cyclone: (1 ref.)
Mountain Dew [Cross-reference]
Mountain Dew, The [Cross-reference]
Mountain Meadows Massacre, The [Laws B19]: (7 refs. 34K Notes) {Roud #3240}
Mountain Men, The: (1 ref. <1K Notes)
Mountain Song [Cross-reference]
Mountain Stream, The [Cross-reference]
Mountain Streams Where the Moorcocks Crow, The [Cross-reference]
Mountain Top [Cross-reference]
Mountaineer's Courtship, A [Cross-reference]
Mountains of Mourne, The: (4 refs. 3K Notes) {Roud #18229}
Mountains of Pomeroy, The: (1 ref. 1K Notes)
Mountblairy: (1 ref. <1K Notes) {Roud #5993}
Mountsandel: (1 ref.) {Roud #13483}
Mourner, You Shall Be Free (Moanish Lady): (18 refs. 3K Notes) {Roud #11685}
Mourner's Comfort, The [Cross-reference]
Mourning Souls: (1 ref.) {Roud #7955}
Mouse and Mouser [Cross-reference]
Mouse and Plum Cake, The: (1 ref.)
Mouse's Courting Song, The [Cross-reference]
Move Along, 'Gator  [Cross-reference]

Move, Daniel: (2 refs. <1K Notes) {Roud #21455}

Move, Members, Move: (2 refs. <1K Notes) {Roud #10958}

Moving On (The Bug-Out Ballad): (2 refs. <1K Notes) {Roud #10360}

Moving Picture Cowboy  [Cross-reference]

Moving-On Song: (2 refs. <1K Notes) {Roud #6852}

Mower, The: (9 refs. <1K Notes) {Roud #833}

Mowing Down the Meadow  [Cross-reference]

Mowing Machine, The: (1 ref.)

Mowing Match Song: (1 ref.) {Roud #1143}

Mowing the Barley (Cold and Raw): (20 refs. 2K Notes) {Roud #922}

Mowing the Hay: (1 ref.) {Roud #16878}

MP that Goes Shilly Shally, The: (1 ref. <1K Notes)

MP's Life for Me, An  [Cross-reference]

Mr. Boll Weevil  [Cross-reference]

Mr. Carpenter  [Cross-reference]

Mr. Frog Went A-Courting  [Cross-reference]

Mr. Garfield  [Cross-reference]

Mr. Grumble  [Cross-reference]

Mr. Low Is a Very Good Man: (1 ref.)

Mr. Mouse Went A-Courting  [Cross-reference]

Mr. Pierce's Experience: (2 refs.)

Mr. Postman Die: (2 refs.)

Mr. Postman Died  [Cross-reference]

Mr. Woodburn's Courtship  [Cross-reference]

Mr. Wright and Mrs. Wrong: (1 ref.) {Roud #18230}

Mrs McLeod of Raasay: (1 ref. <1K Notes) {Roud #13196}

Mrs Mulligan, the Pride of the Coombe: (4 refs. <1K Notes) {Roud #16250}
Mrs O'Grady: (1 ref. <1K Notes)

Mrs. Barton, Mrs. Barton [Cross-reference]

Mrs. Bond: (2 refs. <1K Notes) {Roud #4580}

Mrs. Brown Went to Town: (6 refs. 1K Notes) {Roud #12982}

Mrs. Fogarty's Cake [Cross-reference]

Mrs. Greig of Sandlaw: (3 refs. <1K Notes) {Roud #5161}

Mrs. Hooligan's Christmas Cake [Cross-reference]

Mrs. Macaroni [Cross-reference]

Mrs. Martin Fell Down Barking: (1 ref.)

Mrs. Mason Broke a Bason [Cross-reference]

Mrs. McGrath: (15 refs. 2K Notes) {Roud #678}

Mrs. McKenzie's Dead [Cross-reference]

Mrs. McLaughlin's Party: (2 refs. <1K Notes) {Roud #18228}

Mrs. Mullowney Was Three Weeks in Bed Since She Ate the Fipper Stew: (3 refs. 3K Notes) {Roud #V44588}

Mrs. Murphy's Chowder: (2 refs. <1K Notes)

Much of a Hand [Cross-reference]

Muck on my Heel [Cross-reference]

Mucking o' Geordie's Byre, The: (7 refs. <1K Notes) {Roud #2137}

Muckle Meal-Pock, The: (2 refs.) {Roud #13087}

Muddley Barracks: (1 ref. <1K Notes) {Roud #1735}

Mudion River: (1 ref.) {Roud #13484}

Muff Lawler, the Squealer [Laws E25]: (4 refs. 27K Notes) {Roud #2254}

Muffin Man, The: (5 refs. 1K Notes) {Roud #7922}

Muileann Dubh, Am (The Black Mill): (1 ref. <1K Notes)

Muir Hen, The: (2 refs. <1K Notes) {Roud #6859}

Muir of Culloden, The: (3 refs. 68K Notes) {Roud #3777}

Muirisheen Went to Bonane: (1 ref.) {Roud #16251}

Muirland Farmer, The: (3 refs. <1K Notes) {Roud #5949}
Muirsheen Durkin [Cross-reference]

Mulb'ry Bush [Cross-reference]

Mulberry Disaster: (1 ref. <1K Notes) {Roud #4678}

Mulcahey's Gone Away [Cross-reference]

Mulcahy's Gone Away: (1 ref. <1K Notes) {Roud #9570}

Mulcahy's Home Again: (1 ref.) {Roud #9567}

Mulcahy's Sister Kate: (1 ref. <1K Notes) {Roud #9565}

Muldoon, the Solid Man: (5 refs. 3K Notes) {Roud #3355}

Mule: (1 ref.)

Mule on the Mountain: (6 refs. <1K Notes)

Mule Skinner Blues: (11 refs. <1K Notes) {Roud #3437}

Mule Skinner Blues (II) [Cross-reference]

Mule Skinner's Song: (1 ref.)

Mule Song: (1 ref.) {Roud #27892}

Mule-Skinners, The: (1 ref.)

Mule, The (Never Take the Hindshoe from a Mule): (2 refs. <1K Notes) {Roud #4601}

Mules Ran Off, The: (1 ref.)

Mules That Walked Our Fo'c'sle Deck, The: (1 ref. <1K Notes) {Roud #19880}

Mullach Na Re: (1 ref. <1K Notes)

Mullaghdoo: (2 refs. <1K Notes)

Mulligan Guard, The: (8 refs. 7K Notes) {Roud #V7922}

Mullinabrone: (1 ref. <1K Notes) {Roud #2494}

Mullnabeeny (Mill of Boyndie): (3 refs. <1K Notes) {Roud #5576}

Mulroy Bay: (1 ref. <1K Notes)

Multiplication Table Song: (2 refs. <1K Notes) {Roud #16811}

Mummers' Carol [Cross-reference]

Mummers' Song [Cross-reference]

Mummers' Song, The [Cross-reference]
Munro's Confession [Cross-reference]

Munro's Tragedy [Cross-reference]

Murder in the Market (Payne Dead): (2 refs. 1K Notes)

Murder in the Shoe-box: (1 ref.)

Murder of Alan Beyne, The: (6 refs. <1K Notes) {Roud #2974}

Murder of Alfreda Pike, The: (2 refs. <1K Notes) {Roud #9810}

Murder of Ann O'Brien, The [Cross-reference]

Murder of Charles Stacey, The: (1 ref. <1K Notes) {Roud #4119}

Murder of Col. Sharp [Cross-reference]

Murder of Dennis Somers, The [Cross-reference]

Murder of F. C. Benwell, The [Laws E26]: (8 refs. <1K Notes) {Roud #2255}

Murder of Grace Brown, The [Cross-reference]

Murder of James A. Garfield, The [Cross-reference]

Murder of Jay Legg, The [Cross-reference]

Murder of John Codman, The: (1 ref.)

Murder of John Dugar, The: (1 ref. <1K Notes) {Roud #4681}

Murder of John Love, The: (1 ref.)

Murder of Laura Foster, The [Laws F36]: (5 refs. 2K Notes) {Roud #1935}

Murder of Lottie Yates, The: (2 refs. <1K Notes) {Roud #4123}

Murder of Maria Marten, The: (7 refs. 6K Notes) {Roud #215}

Murder of Marian Parker, The [Cross-reference]

Murder of Mary Tuplin, The: (1 ref. <1K Notes) {Roud #12463}

Murder of McBriars, The: (2 refs. <1K Notes)

Murder of Miss Wyatt, The [Cross-reference]

Murder of Patsy Beasly, The: (1 ref. <1K Notes) {Roud #11569}

Murder of Pearl Bryan, The (Pearl Bryan V): (2 refs. <1K Notes) {Roud #500}

Murder of Sarah Vail, The [Laws F9]: (4 refs.) {Roud #2258}

Murder of Susan Newham, The: (1 ref. <1K Notes)
Murder of the Double-Dyed Informer James Carey, The: (2 refs. <1K Notes) {Roud #V30749}

Murder of the Gibbons Children, The [Cross-reference]

Murder of the King of Scots, The [Cross-reference]

Murder of Thomas a Beket, The [Cross-reference]

Murder of Thomas Walsh, The: (2 refs.)

Murder of William Funston, The: (1 ref. <1K Notes) {Roud #2935}

Murder of Young Somers: (3 refs. <1K Notes) {Roud #17750}

Murder Song: (1 ref. <1K Notes) {Roud #2769}

Murdered Boy, The [Cross-reference]

Murdered Brother, The [Cross-reference]

Murdered by a Brother [Laws F12]: (3 refs.) {Roud #1932}

Murdered Girl, The [Cross-reference]

Murdered Pedlar, The: (1 ref.)

Murdered Wife or the Case of Henry G. Green, The: (1 ref. <1K Notes)

Murdered Wife, or, The Case of Henry G. Green, of Berlin, Rensselaer County, New York, The [Cross-reference]

Murderer's Home Blues: (1 ref.) {Roud #17454}

Murderers Rock: (3 refs. 3K Notes)

Mureau, Mureau the Devil: (2 refs. <1K Notes)

Murillo's Lesson: (1 ref. 2K Notes) {Roud #17927}

Murlough Shore, The [Cross-reference]

Murmaid, The [Cross-reference]

Murphy Delaney: (1 ref. <1K Notes) {Roud #25981}

Murphy Delany [Cross-reference]

Murphy in the Cupboard: (1 ref.) {Roud #28970}

Murray Holds the Reins: (1 ref.) {Roud #25782}

Murrumbigdee Shearer, The: (3 refs.)

Murty Hynes: (1 ref. <1K Notes) {Roud #9757}

Mush a Doody [Cross-reference]
Mush, Mush, Mush [Cross-reference]

Music Alone Shall Live: (2 refs. <1K Notes)

Music and Love: (2 refs. <1K Notes) {Roud #1348}

Music and Wine: (1 ref.) {Roud #1229}

Musieu Bainjo: (2 refs.)

Muskrat [Cross-reference]

Musleboorrowe ffeild [Cross-reference]

Musselburgh Field [Child 172]: (4 refs. 3K Notes) {Roud #4003}

Musselman: (1 ref.)

Mussels in the Corner: (2 refs. <1K Notes) {Roud #26307}

Must I Be Bound [Cross-reference] {Roud #18829}

Must I Go Bound: (2 refs. <1K Notes) {Roud #18829}

Must I Go to Mississippi?: (1 ref. <1K Notes)

Must I Go to Old Virginia? [Cross-reference]

Must Jesus Bear the Cross Alone: (4 refs. 1K Notes)

Mustang Gray (The Maid of Monterey): (7 refs. <1K Notes) {Roud #4035}

Musterer's Lament [Cross-reference]

Mustering Day [Cross-reference]

Mustering Song (The Old Poley Cow): (1 ref.) {Roud #27771}

Mustering Song, The: (3 refs. <1K Notes) {Roud #27771}

Mutlah, The: (1 ref.) {Roud #20539}

Mutton Pie [Cross-reference]

Muttonburn Stream, The: (3 refs. <1K Notes) {Roud #2896}

My Ain Aunty Jean: (2 refs. <1K Notes) {Roud #5642}

My Ain Counterie [Cross-reference]

My Ain Countree [Cross-reference]

My Ain Countrie [Cross-reference]

My Ain Country [Cross-reference]
My Ain Dear Nell: (1 ref.) {Roud #6789}
My Ain Fireside: (2 refs. <1K Notes) {Roud #6028}
My Ain Kate: (2 refs. <1K Notes) {Roud #5850}
My Ain Kind Dearie: (1 ref. <1K Notes) {Roud #8559}
My Ain Wife: (3 refs.) {Roud #6127}
My Alabama Sweetheart Far Away: (2 refs. <1K Notes) {Roud #28838}
My ANZAC Home: (1 ref.)
My Army Cross Over: (1 ref.) {Roud #11992}
My Aul' Gudeman: (1 ref.) {Roud #7201}
My Auld Breeks, air the Corn Clips [Cross-reference]
My Aunt Jane: (1 ref. <1K Notes)
My Bark Canoe: (1 ref.) {Roud #4539}
My Beautiful Muff: (3 refs.) {Roud #1402}
My Beauty of Limerick: (2 refs. <1K Notes) {Roud #9752}
My Bible Leads to Glory (The Pilgrim's Song): (1 ref.) {Roud #13916}
My Blooming Highland Jane [Cross-reference]
My Blue-Eyed Boy: (19 refs. <1K Notes) {Roud #4308 and 18831}
My Body Rock 'Long Fever: (1 ref.) {Roud #11988}
My Bonnie Irish Boy [Cross-reference]
My Bonnie Laddie's a Writer o' Letters: (2 refs. <1K Notes) {Roud #7226}
My Bonnie Laddie's Lang, Lang o' Growing [Cross-reference]
My Bonnie Laddie’s Young (But He’s Growing Yet) [Cross-reference]
My Bonnie Lies over the Ocean: (12 refs. 2K Notes) {Roud #1422}
My Bonnie Light Horseman [Cross-reference]
My Bonnie Love is Young [Cross-reference]
My Bonnie Love Johnny: (1 ref. <1K Notes) {Roud #6755}
My Bonnie Meg o Noo, o Noo: (1 ref.) {Roud #7231}
My Bonnie Sailor Boy [Cross-reference]
My Bonnie Wee Cruidland Do [Cross-reference]
My Bonnie Wee Hen: (2 refs.) {Roud #9054}
My Bonnie, Bonnie Boy [Cross-reference]
My Bonny Black Bess (I) [Laws L8]: (7 refs. 1K Notes) {Roud #1904}
My Bonny Black Bess (II) (Poor Black Bess; Dick Turpin's Ride) [Laws L9]: (19 refs. 15K Notes) {Roud #620}
My Bonny Blooming Highland Jane [Cross-reference]
My Bonny Bon Boy [Cross-reference]
My Bonny Breeden: (1 ref.) {Roud #7973}
My Bonny Brown Boy [Cross-reference]
My Bonny Brown Jane: (2 refs. <1K Notes) {Roud #7000}
My Bonny Girl [Cross-reference]
My Bonny Irish Boy [Cross-reference]
My Bonny Laboring Boy [Cross-reference]
My Bonny Lad: (2 refs. <1K Notes) {Roud #204}
My Bonny Light Horseman [Cross-reference]
My Bonny Love Geordie Gordon [Cross-reference]
My Bonny Wee Wifie and I: (1 ref.) {Roud #7139}
My Boy Billy [Cross-reference]
My Boy Willie (I) [Cross-reference]
My Boy Willie (II) [Cross-reference]
My Boyfriend Gave Me An Apple: (1 ref. <1K Notes) {Roud #12986}
My Brother Edward [Cross-reference]
My Brother Sylvest [Cross-reference]
My Brother Sylveste: (2 refs. <1K Notes) {Roud #10682}
My Brother, I Wish You Well: (1 ref.) {Roud #13915}
My Cabin Home Among the Hills: (1 ref. <1K Notes) {Roud #17214}
My Cabin in the Hills: (1 ref. <1K Notes)
My Captain Paid Me Forty-one Dollars and a Quarter: (1 ref. <1K Notes) {Roud #16281}

My Charming Blue-eyed Mary [Cross-reference]

My Charming Coleraine Lass: (1 ref.) {Roud #9460}

My Charming Kate O'Neill: (1 ref. <1K Notes) {Roud #6886}

My Charming Lass from the County Mayo: (1 ref.) {Roud #9581}

My Charming Sally Ann [Cross-reference]

My Children Are Seven In Number: (3 refs.) {Roud #22287}

My Clinch Mountain Home: (3 refs. <1K Notes) {Roud #17254}

My Cock, Lily-Cock [Cross-reference]

My Cottage by the Sea [Cross-reference]

My Creole Belle: (2 refs.) {Roud #20959}

My Crime Blues: (1 ref.)

My Dad's Dinner Pail: (7 refs. 5K Notes) {Roud #5257}

My Daddy's a Delver o' Dykes [Cross-reference]

My Daddy's Ship [Cross-reference]

My Dame Has a Lame Tame Crane [Cross-reference]

My Dame's Crane: (4 refs. <1K Notes) {Roud #13622}

My Dancing Day: (5 refs. 8K Notes) {Roud #21931}

My Dark-Haired Maid from Cornaig [Cross-reference]

My Darling Blue-Eyed Mary (I) [Cross-reference]

My Darling Blue-Eyed Mary (II) [Cross-reference]

My Darling Kate [Cross-reference]

My Darling Ploughman Boy [Cross-reference]

My Darling Sleeps in England: (1 ref. <1K Notes) {Roud #9729}

My Dear Highland Laddie: (3 refs. <1K Notes) {Roud #6841}

My Dear I'm Bound for Canada [Cross-reference]

My Dear Irish Boy: (6 refs. <1K Notes) {Roud #1555}

My Dear Old Comrade Soldiers: (1 ref. <1K Notes)
My Dear Old Innocent Boy [Cross-reference]

My Dear, I'm Bound for Canaday [Cross-reference]

My Dear, I'm Bound for Canady: (6 refs. <1K Notes) {Roud #4411}

My Dearest Dear: (24 refs. <1K Notes) {Roud #3601}

My Delaware: (1 ref.)

My Dog and I: (5 refs. 4K Notes) {Roud #5848}

My Doggie and I: (1 ref.) {Roud #13045}

My Emmet's No More: (6 refs. <1K Notes) {Roud #V1056}

My Enemy [Cross-reference]

My Eyes Are Dim: (3 refs. <1K Notes) {Roud #10508?}

My fader deed an' left me [Cross-reference]

My Fairey and My Forey [Cross-reference]

My Faith Looks Up to Thee: (3 refs. 2K Notes) {Roud #14038}

My Faither Was Hung for Sheep-Stealing [Cross-reference]

My Fancy Dwells With Nancy Belle [Cross-reference]

My Far Down Cailin Ban: (1 ref. <1K Notes) {Roud #5231}

My Father and Mither Were Irish [Cross-reference]

My Father Died a Month Ago: (3 refs. 1K Notes)

My Father Gaed Me Milk and Bread: (2 refs. <1K Notes) {Roud #12984}

My Father Gave Me: (2 refs.) {Roud #1505}

My Father Gave Me a Lump of Gold (Seven Long Years): (4 refs.) {Roud #3605}

My Father Gave Me an Acre of Ground [Cross-reference]

My Father Had an Acre of Land: (16 refs. <1K Notes) {Roud #21093}

My Father Has Often Told Me [Cross-reference]

My Father He Died, But I Can't Tell You How [Cross-reference]

My Father Keeps a Public House [Cross-reference]

My Father Kept a Horse [Cross-reference]

My Father Left Me Three Acres of Land [Cross-reference]
My Father Sent Me Here with a Staff (Laughter Game): (1 ref.)

My Father Was a Dutchman: (2 refs. <1K Notes) {Roud #9085}

My Father Was a Farmer Good [Cross-reference]

My Father Was a Gambler [Cross-reference]

My Father Was Born in Germany: (1 ref.)

My Father Was Born in Killarney [Cross-reference]

My Father Went to War: (1 ref.)

My Father, How Long?: (2 refs.) {Roud #12048}

My Father's a Hedger and Ditcher (Nobody Coming to Marry Me): (10 refs. 3K Notes) {Roud #846}

My Father's Gone to View That Land: (1 ref.) {Roud #13937}

My Father's Gray Mare [Cross-reference]

My Father's Old Sou'wester: (5 refs. <1K Notes) {Roud #4422}

My Father's Servant Boy [Laws M11]: (11 refs. <1K Notes) {Roud #1910}

My Fine Sailor Boy [Cross-reference]

My First and Last Courtship [Cross-reference]

My First Love Was Sarah [Cross-reference]

My Flora and I [Cross-reference]

My Flora and Me [Cross-reference]

My Foot Is in the Stirrup: (1 ref. <1K Notes)

My Four Little Johnny-Cakes [Cross-reference]

My Friends and Relations: (1 ref.) {Roud #16240?}

My Friends the Germans: (1 ref.) {Roud #8835}

My Gal [Cross-reference]

My Gallant Brigantine [Cross-reference]

My Generous Lover: (2 refs. 1K Notes) {Roud #1996}

My Gentle Colleen Bawn: (5 refs. <1K Notes) {Roud #4391}

My Gentle Harp: (3 refs.) {Roud #V19511}

My Geordie O, My Geordie O [Cross-reference]
My Girl from Battersea [Cross-reference]

My Girl from Donegal: (1 ref.) {Roud #13547}

My Girl's from USC: (1 ref.) {Roud #10402}

My God Is a Rock In a Weary Land [Cross-reference]

My God, How the Money Rolls In: (7 refs. <1K Notes) {Roud #10143}

My Golden Ball [Cross-reference]

My Good Old Man: (16 refs. <1K Notes) {Roud #240}

My Good Ship Sails in Half-an-Hour [Cross-reference]

My Good-Looking Man: (12 refs. <1K Notes) {Roud #3340}

My Grandfather Died [Cross-reference]

My Grandfather Married a Quaker: (1 ref. <1K Notes) {Roud #6214}

My Grandfather's Clock [Cross-reference]

My Grandfather's Cock: (2 refs.)

My Grandma... [Cross-reference]

My Grandma's Advice [Cross-reference]

My Grandmother [Cross-reference]

My Grandmother Lived on Yonder Green [Cross-reference]

My Grandmother Lived on Yonder Little Green [Cross-reference]

My Grandmother's Advice [Cross-reference]

My Grandmother's Chair [Cross-reference]

My Grannie's Old Armchair [Cross-reference]

My Grave's Gonna Be Decorated On That Day: (1 ref.)

My Gray Haired Irish Mother: (1 ref. 2K Notes)

My Guid Kilmarnock Bonnet [Cross-reference]

My Gum Tree Canoe [Cross-reference]

My Hair Was Black As Ribbon [Cross-reference]

My Handsome Gilderoy [Cross-reference]

My Handsome Sailor Boy: (1 ref. <1K Notes) {Roud #9795}
My Happy Little Home in Arkansas: (2 refs.) {Roud #7537}

My Harding County Home: (2 refs. <1K Notes)

My Harry was a Gallant gay [Cross-reference]

My harte of golde as true as stele [Cross-reference]

My He'rt It Is Sair [Cross-reference]

My Head is Sair, My Back's in TwA: (1 ref. <1K Notes) {Roud #6849}

My Heart Goes Back to dear Old Pendleton: (1 ref.)

My Heart Is As Licht As a Feather: (1 ref.) {Roud #6825}

My Heart Is Woe (When That My Sweet Son Was Thirty Winter Old): (8 refs. 5K Notes)

My Heart It Never Was Afraid: (1 ref. <1K Notes) {Roud #15123}

My Heart of Gold [Cross-reference]

My heart of gold as true as stele [Cross-reference]

My Heart's in Old Ireland: (1 ref.) {Roud #25090}

My Heart's in the Highlands: (3 refs. <1K Notes) {Roud #5878}

My Heart's Tonight in Texas [Laws B23]: (5 refs. <1K Notes) {Roud #635}

My Heart's Turned Back to Dixie [Cross-reference]

My Hielan Hame: (3 refs. <1K Notes) {Roud #21758}

My Hielant Hame: (1 ref.) {Roud #6012}

My Highland Home [Cross-reference]

My Highland Lassie, O: (2 refs. <1K Notes)

My Home in Fermoy: (1 ref.)

My Home in Sweet Glenlea: (1 ref. <1K Notes)

My Home Is on the Mountain: (1 ref. <1K Notes)

My Home's Across the Blue Ridge Mountains: (21 refs.) {Roud #7686}

My Home's Across the Smokey Mountains [Cross-reference]

My Home's Across the Smoky Mountains [Cross-reference]

My Home's in Charlotte, North Carolina [Cross-reference]

My Home's in Montana: (3 refs. <1K Notes)
My Home's in Old Virginny: (1 ref.) {Roud #7109}
My Horses Ain't Hungry [Cross-reference]
My Household [Cross-reference]
My Husband's a Mason: (1 ref. <1K Notes)
My Husband's Got No Courage in Him: (8 refs. 3K Notes) {Roud #870}
My Irish Jaunting Car (The Irish Boy): (1 ref. <1K Notes) {Roud #13464}
My Irish Molly-O: (19 refs. <1K Notes) {Roud #2168}
My Irish Polly [Cross-reference]
My Jesus Led Me To the Rock: (1 ref. <1K Notes)
My Johnnie Was a Shoemaker [Cross-reference]
My Johnny: (1 ref. <1K Notes)
My Johnny Was a Shoemaker: (13 refs. <1K Notes) {Roud #1388}
My Jolly Playmate [Cross-reference]
My Jolly Shantyboy: (1 ref. <1K Notes) {Roud #4383}
My Jolly Waggoner, Drive On!: (1 ref. <1K Notes) {Roud #1302}
My Jolly-Hearted Ploughboy: (1 ref.) {Roud #6223}
My Joy and Comfort [Cross-reference]
My Kentucky Home: (1 ref. <1K Notes)
My Kentucky Jane [Cross-reference]
My Lad's a Sailor: (1 ref.) {Roud #13504}
My Lad's a Terry: (1 ref. <1K Notes)
My Laddie Sits Ower Late Up: (1 ref.) {Roud #3181}
My Lady Queen Anne [Cross-reference]
My Lady Went to Canterbury: (7 refs. 1K Notes)
My lady went to Caunterbury [Cross-reference]
My lady's gone to Canterbury [Cross-reference]
My Lagan Love: (2 refs. <1K Notes) {Roud #1418}
My Last Farewell to Stirling: (5 refs.) {Roud #5160}
My Last Gold Dollar: (8 refs. <1K Notes) {Roud #4310}

My Last Ol' Dollar [Cross-reference]

My Last Old Dollar [Cross-reference]

My Last Ole Dollar [Cross-reference]

My Li'l John Henry [Cross-reference]

My Little Brown Mule: (1 ref.)

My Little Dear, So Fare You Well [Cross-reference]

My Little English Home Across the Sea [Cross-reference]

My Little Four-Leaf Shamrock from Glenore, The [Cross-reference]

My Little German Home Across the Sea: (8 refs. <1K Notes) {Roud #7429}

My Little Home Across the Sea [Cross-reference]

My Little Home in Tennessee: (3 refs.) {Roud #11389}

My Little One's Waiting for Me: (1 ref.) {Roud #7450}

My Little Organ Grinder [Cross-reference]

My Little Rambling Rose: (1 ref.) {Roud #2979}

My Little Sister Dressed In Pink: (1 ref.) {Roud #19419}

My Little Soul's Going to Shine: (3 refs. <1K Notes) {Roud #11955}

My little woman shakes like jelly all over [Cross-reference]

My Little Yaller Coon: (1 ref. <1K Notes)

My Lone Rock by the Sea: (2 refs. <1K Notes) {Roud #7447}

My Long Journey Home [Cross-reference]

My Lord 'Size: (1 ref. <1K Notes) {Roud #3164}

My Lord Delibered Daniel [Cross-reference]

My Lord Derwater [Cross-reference]

My Lord Knows the Way: (1 ref.)

My Lord Says There's Room Enough in Heaven for Us All [Cross-reference]

My Lord, What a Morning [Cross-reference]

My Lord, What a Mourning [Cross-reference]
My Lord's Riding All the Time: (1 ref. <1K Notes) {Roud #15244}

My Lost Love [Cross-reference]

My Love: (1 ref.) {Roud #27509}

My Love He Is a Sailor Lad: (1 ref.) {Roud #6754}

My Love He Stands: (1 ref.) {Roud #6776}

My Love in Newfoundland: (1 ref. <1K Notes)

My Love is a Rider [Cross-reference]

My Love Is Like a Dewdrop [Cross-reference]

My Love Is Like a Red, Red Rose: (5 refs. <1K Notes) {Roud #12946}

My Love Is on the Ocean [Cross-reference]

My Love is so Pretty: (1 ref.) {Roud #4677}

My Love John [Cross-reference]

My Love Lays Cold Beneath My Feet: (1 ref. <1K Notes) {Roud #2513}

My Love She Lives in Lincolnshire [Cross-reference]

My Love She's but a Lassie Yet (I): (7 refs. <1K Notes) {Roud #8979}

My Love She's But a Lassie Yet (II): (2 refs.) {Roud #6166}

My Love's a Plooman: (2 refs. <1K Notes) {Roud #5957}

My Love's Gien Me: (1 ref.) {Roud #13595}

My Lovely Irish Rose: (2 refs. <1K Notes)

My Lovely Nancy [Cross-reference]

My Lovely Sailor Boy [Cross-reference]

My Lover's a Cowboy [Cross-reference]

My Lovie She's Little: (1 ref.) {Roud #6752}

My Lovie Was a Shoemaker [Cross-reference]

My Lovin' Father (When the World's On Fire): (4 refs. <1K Notes) {Roud #4225 and 5119}

My Lovin' Old Husband [Cross-reference]

My Lowlands Away [Cross-reference]

My Lucky and I: (1 ref.) {Roud #7174}
My Lula Gal [Cross-reference]
My Lula Lou: (1 ref. <1K Notes) {Roud #16367}
My Lulu: (4 refs. <1K Notes) {Roud #3435}
My Ma Was Born in Texas: (1 ref. <1K Notes) {Roud #4808}
My Maggie She Can Wash: (1 ref.) {Roud #6164}
My Mammy Don't Love Me: (2 refs. <1K Notes)
My Mammy Stoled a Cow: (1 ref. <1K Notes)
My Mammy Told Me (Don't Marry No Girl You Know): (2 refs.)
My Man John [Cross-reference]
My Man's Gone: (4 refs.)
My Mantle of Green [Cross-reference]
My Martha Ann [Cross-reference]
My Mary Ann (I) [Cross-reference]
My Mary Ann (II) [Cross-reference]
My Mary of the Curling Hair: (1 ref.) {Roud #22751}
My Maryland [Cross-reference]
My Massa Am a White Man, Juba! [Cross-reference]
My Master and I: (2 refs.)
My Master Sent Me: (1 ref.)
My Master's Gun (I'm a Prentice Boy, My Name Is Bob): (1 ref.) {Roud #1657}
My Meg: (1 ref.) {Roud #7189}
My Minnehasin Come from China: (1 ref.) {Roud #10916}
My Minnie Ment My Auld Breeks [Cross-reference]
My Mither Built a Wee, Wee House: (3 refs. <1K Notes) {Roud #13128}
My Mither Is Turnin' Auld: (1 ref. <1K Notes) {Roud #7266}
My Mither She Feed Me [Cross-reference]
My Mither Was a Cankert Fairy: (1 ref.) {Roud #7224}
My Mommy Killed Me [Cross-reference]
My Name is Morgan (But It Ain't J. P.) [Cross-reference]

My Name Is Paddy Leary (Off To Philadelphia) [Cross-reference]

My Name is Yon Yonson: (2 refs. 1K Notes)

My Name's Been Written Down: (2 refs.)

My Nannie, O: (5 refs. 3K Notes) {Roud #6242}

My Native Hame: (1 ref.) {Roud #6005}

My Native Highland Home: (13 refs. <1K Notes) {Roud #13215}

My Neighbors Dear (The Falling Tree): (1 ref. <1K Notes)

My Nelly: (1 ref. <1K Notes) {Roud #10519}

My Number Will Be Changed: (1 ref. <1K Notes) {Roud #16264}

My Old Brown Coat and Me [Cross-reference]

My Old Cottage Home: (1 ref.) {Roud #3384}

My Old Dog Tray [Cross-reference]

My Old Hammah [Cross-reference]

My Old Hen's a Good Old Hen [Cross-reference]

My Old Horse Died: (1 ref. <1K Notes) {Roud #11580}

My Old Kentucky Home: (20 refs. 1K Notes) {Roud #9564}

My Old Kentucky Home, Good Night [Cross-reference]

My Old Man's a Dustman: (1 ref.)

My Old Pennsylvania Home: (1 ref.)

My Old Pinto Pal: (1 ref.)

My Old Sow's Nose [Cross-reference]

My Old True Love [Cross-reference]

My Old Wife [Cross-reference]

My Old Wife's a Good Old Cratur: (2 refs. <1K Notes) {Roud #1263}

My Ole Missus Promise Me [Cross-reference]

My Ole Mistus Promised Me: (3 refs. <1K Notes) {Roud #11723}

My Onery Little Roan: (1 ref.)
My Only Jo and Dearie, O: (4 refs. <1K Notes) {Roud #13588}

My Only Love: (1 ref. <1K Notes) {Roud #8826}

My Only Woodbine: (1 ref.) {Roud #24974}

My Own Dear Home: (5 refs. <1K Notes) {Roud #1306}

My Own Father Forced Me [Cross-reference]

My Own True Handsome Bill: (1 ref.) {Roud #6215}

My Ozark Mountain Home: (2 refs.) {Roud #21512}

My Pappy He Will Scold Me [Cross-reference]

My Pappy's Whiskers [Cross-reference]

My Parents Raised Me Tenderly [Cross-reference]

My Parents Reared Me Tenderly (I -- The Soldier Boy): (3 refs. <1K Notes) {Roud #8003}

My Parents Reared Me Tenderly (II) [Cross-reference]

My Peggy and I: (1 ref.) {Roud #7190}

My Pigeon Gone Wild: (1 ref.)

My Ploughman Boy [Cross-reference]

My Pony: (2 refs.) {Roud #7606}

My Poor Dog Tray [Cross-reference]

My Pretty Flora [Cross-reference]

My Pretty Little Miss [Cross-reference]

My Pretty Little Pink (I) [Cross-reference]

My Pretty Little Pink (II) [Cross-reference]

My Pretty Maid (I) [Cross-reference]

My Pretty Maid (II) [Cross-reference]

My Pretty Pink [Cross-reference]

My Pretty Quadroon: (14 refs. <1K Notes) {Roud #4965}

My Ramblin' Boy: (1 ref. <1K Notes)

My Ramboling Son [Cross-reference]

My Rattlin' Oul' Grey Mare: (4 refs. <1K Notes) {Roud #1400}
My Rattling Mare and I  [Cross-reference]
My Rattling Old Mare and I  [Cross-reference]
My Rolling Eye  [Cross-reference]
My Rose in June  [Cross-reference]
My Sailor Boy (A Sailor Boy in Blue): (3 refs. <1K Notes) {Roud #5238}
My Scolding Wife  [Cross-reference]
My Seventy-Six Geared Wheel: (3 refs. <1K Notes) {Roud #12477}
My Shoes Are Made of Spanish  [Cross-reference]
My Siller's Scarce: (1 ref. <1K Notes) {Roud #6241}
My Sins Are All Taken Away (I)  [Cross-reference]
My Sins Are All Taken Away (II)  [Cross-reference]
My Sister Don't Love Me: (1 ref. <1K Notes)
My Sister She Works in a Laundry  [Cross-reference]
My Size Is Small: (1 ref.)
My Son Come Tell It To Me  [Cross-reference]
My Son John: (1 ref. <1K Notes) {Roud #678}
My Son Ted (I)  [Cross-reference]
My Son Ted (II)  [Cross-reference]
My Soul Be At Rest: (1 ref.)
My Soul Rock On Jubilee: (1 ref. <1K Notes)
My Soul Wants Something That's New: (1 ref. 2K Notes) {Roud #15290}
My Soul's Full of Glory (The Dying Christian): (1 ref. <1K Notes) {Roud #9078}
My Soul's So Happy  [Cross-reference]
My Spinning Wheel: (4 refs. <1K Notes) {Roud #4255}
My Station's Gonna Be Changed: (1 ref. <1K Notes)
My Stetson Hat: (1 ref.) {Roud #21614}
My Sweet Farm Girl: (3 refs. <1K Notes) {Roud #21326}
My Sweet Little Air Force Blue Suit: (1 ref.) {Roud #24975}
My Sweet Mary Ann: (1 ref. <1K Notes) {Roud #6759}
My Sweetheart is a Shy Little Fairy [Cross-reference]
My Sweetheart Went Down with the Maine: (5 refs. 18K Notes) {Roud #6621}
My Sweetheart's a Mule in the Mines: (7 refs.) {Roud #4756}
My Sweetheart's Dying Words: (1 ref. <1K Notes) {Roud #6581}
My Sweetheart's Gone to the Fair [Cross-reference]
My Thought Was on a Maid so Bright [Cross-reference]
My Tra-La-La-Lee: (1 ref. <1K Notes)
My True Love Once He Courted Me [Cross-reference]
My True Love's Face Is As Bright: (1 ref.) {Roud #16252}
My True Love's Gone A-Sailing: (1 ref. <1K Notes) {Roud #3820}
My Trundle-Bed [Cross-reference]
My Trunk Is Packed: (1 ref.) {Roud #3422}
My Tuesdays are Meatless: (1 ref.)
My Valentine: (4 refs.) {Roud #945}
My Warfare Will Soon Be Ended: (1 ref. <1K Notes)
My Way Seems So Hard: (2 refs. <1K Notes) {Roud #11897}
My Way's Cloudy: (1 ref. 1K Notes) {Roud #12333}
My Wedding Day (I): (1 ref.) {Roud #6719}
My Wedding Day (II): (1 ref.)
My Welcome [Cross-reference]
My Wheeleie Goes Round: (2 refs. <1K Notes) {Roud #5882}
My Wife Died on Saturday Night: (5 refs. <1K Notes) {Roud #3619}
My Wife Has Become a Mormonite [Cross-reference]
My Wife Went Away and Left Me: (6 refs. 2K Notes) {Roud #3686}
My Wife's a Wanton Wee Thing: (5 refs.) {Roud #5659}
My Wife's Gone Off and Left Me [Cross-reference]
My Wifie Winna Dee: (1 ref.) {Roud #7195}
My Wild Irish Rose: (1 ref. <1K Notes) {Roud #5266}
My Willie O [Cross-reference]
My Willie's on the Dark Blue Sea [Cross-reference]
My Worry Sure Carryin' Me Down: (1 ref.)
My Yallow Gal: (2 refs.) {Roud #11657}
My Young Love Said to Me [Cross-reference]
My Youthful Days: (1 ref. <1K Notes) {Roud #2780}
Mylecharane: (3 refs. <1K Notes) {Roud #1370}
Myrtle Tree, The [Cross-reference]
Mystery of the Dunbar's Child, The: (2 refs.) {Roud #22309}
N & W Cannonball Wreck, The [Cross-reference]
Na Conairigh: (1 ref. <1K Notes)
Na Gleannta: (2 refs. <1K Notes)
Na Leannain Bhriotacha (The Stuttering Lovers): (2 refs. 1K Notes) {Roud #9669}
Nabob, The: (6 refs.) {Roud #4592}
Nach Mbonin Shin Do: (1 ref.) {Roud #9765}
Nachul-Born Easman [Cross-reference]
Nae Bonnie Laddie tae Tak' Me Away (I): (3 refs. <1K Notes) {Roud #895}
Nae Bonnie Laddie tae Tak' Me Away (II) [Cross-reference]
Nae Bonnie Laddie Wad Tak Her Awa [Cross-reference]
Nae Bonnie Laddie Will Tak Me Awa' [Cross-reference]
Naebody Comin' to Marry Me [Cross-reference]
Nails: (4 refs.) {Roud #V160}
Nairn River Banks: (3 refs. <1K Notes) {Roud #3780}
Nairn's River Banks [Cross-reference]
Name the Boy Dennis Or No Name At All [Cross-reference]
Nancy [Cross-reference]
Nancy (I) [Laws P11]: (7 refs.) {Roud #1002}
Nancy (II) (The Rambling Beauty) [Laws P12]: (10 refs. <1K Notes) {Roud #563}
Nancy B, The: (1 ref. <1K Notes) {Roud #8883}
Nancy Dawson: (2 refs. <1K Notes) {Roud #6717}
Nancy from London (I) [Cross-reference]
Nancy from London (II) [Cross-reference]
Nancy Lee: (5 refs. <1K Notes) {Roud #5014}
Nancy Lovely Nancy [Cross-reference]
Nancy of Yarmouth (Jemmy and Nancy; The Barbadoes Lady) [Laws M38]: (12 refs.) {Roud #187}
Nancy Till: (11 refs. 1K Notes) {Roud #2836}
Nancy Varnon: (1 ref. <1K Notes) {Roud #6170}
Nancy Whisky: (12 refs. <1K Notes) {Roud #883}
Nancy, the Pride of the West: (2 refs. 1K Notes) {Roud #7977}
Nancy's Complaint in Bedlam: (15 refs. 5K Notes) {Roud #578}
Nancy's Courtship [Cross-reference]
Nancy's Whisky, The [Cross-reference]
Nanny That Lives Next Door: (1 ref. <1K Notes) {Roud #6137}
Nantucket Lullaby: (1 ref.)
Nantucket P'Int [Cross-reference] {Roud #9144}
Nantucket Point: (1 ref. 1K Notes)
Nantucket Skipper, The [Cross-reference]
Naomi Wise [Laws F31]: (9 refs. 1K Notes) {Roud #981}
Napan Heroes, The: (2 refs. <1K Notes) {Roud #1946}
Napoleon (I): (1 ref.) {Roud #4573}
Napoleon (II) [Cross-reference]
Napoleon Bonaparte [Cross-reference]
Napoleon Bonaparte (II) [Cross-reference]
Napoleon Bonaparte (III): (2 refs. 3K Notes) {Roud #1943 and 3084}
Napoleon Bonaparte (IV) [Cross-reference]
Napoleon Bonaparte [Cross-reference]

Napoleon Is the Boy for Kicking Up a Row: (2 refs. 3K Notes) {Roud #V12967}

Napoleon Song [Cross-reference]

Napoleon the Brave: (2 refs. <1K Notes) {Roud #V1173}

Napoleon the Exile [Cross-reference]

Napoleon's Dream [Cross-reference]

Napoleon's Farewell (Pretty English Girls): (3 refs.) {Roud #12823}

Napoleon's Farewell to Paris: (13 refs. <1K Notes) {Roud #1626}

Napoleon's Lamentation: (1 ref. <1K Notes)

Napper: (3 refs. <1K Notes) {Roud #7849}

Naptown Blues: (2 refs.)

Narrow Lane, The: (1 ref.)

Nassau Homeward Bound, The [Cross-reference] {Roud #4700}

Nat Goodwin [Laws F15]: (3 refs. <1K Notes) {Roud #3670}

Natalicio de Washington: (1 ref.)

Nathan Hale: (2 refs. <1K Notes)

Nathan Killed a Belled Cow: (1 ref. <1K Notes) {Roud #3644}

Nation Once Again, A: (6 refs. 2K Notes) {Roud #V2194}

National Song Used for Hauling (Russian Shanty): (1 ref.)

Native Mate [Cross-reference]

Native Swords: (2 refs. <1K Notes) {Roud #V27520}

Natural Born Reacher: (1 ref.)

Nautical Philosophy [Cross-reference]

Nautical Yarn, A: (1 ref. <1K Notes) {Roud #9094}

Nauticle Filosophy [Cross-reference]

Navigation (Navvy's Song): (1 ref.) {Roud #2453}

Navvy Boots [Cross-reference]

Navvy Boots On [Cross-reference]
Navvy Boy, The: (3 refs. <1K Notes) {Roud #360}

Navvy on the Line: (1 ref. <1K Notes)

Navvy, The: (2 refs. 1K Notes) {Roud #6730}

Navvy's Song (II) [Cross-reference]

Navy Fragment [Cross-reference]

Navy Hymn (Eternal Father, Strong to Save): (2 refs. 2K Notes)

Navy navy nick Nack [Cross-reference] {Roud #19144}

Naw, I Don't Want to be Rich [Cross-reference]

Nay, Ivy, hyt shal not be, iwys [Cross-reference]

Nay, Ivy, It Shall Not Be, iwys [Cross-reference]

Near the Cross: (4 refs. <1K Notes) {Roud #17303}

Near the Shannon Side: (1 ref. <1K Notes) {Roud #4821}

Near to the Isle of Portland: (1 ref. <1K Notes) {Roud #17748}

Nearer My God To Thee: (10 refs. 3K Notes) {Roud #28881}

Neat Irish Girl, The [Cross-reference]

Neat Little Window, The [Cross-reference]

Neath the Gloamin' Star at E'en [Cross-reference]

Nebraska Land [Cross-reference]

Nebrasks Blues: (2 refs.)

Nebuchadnezzar [Cross-reference]

Nebuchadnezzar's Wife: (1 ref. 4K Notes)

Necktie's Up Behind: (1 ref.) {Roud #11357}

Ned Bolton: (1 ref.) {Roud #27510}

Ned Kelly's Farewell to Greta [Cross-reference]

Ned McCabe: (1 ref. <1K Notes)

Needle-cases [Cross-reference]

Needle's Eye, The: (17 refs. 1K Notes) {Roud #4506}

Needlecases: (3 refs. <1K Notes) {Roud #1300}
Neerie Norrie [Cross-reference]

Neger Like de Bottley Oh, De [Cross-reference]

Negro Cotton Picker: (1 ref.)

Negro Reel: (1 ref. <1K Notes)

Negro Song (Doodle Bug on a String): (1 ref. <1K Notes)

Negro Yodel Song: (1 ref.) {Roud #11794}

Neighbor Jones [Cross-reference]

Neighbour Hark [Cross-reference]

Nein un neinzich (Nine and Ninety): (1 ref.)

Neist Market Day. The [Cross-reference]

Nell Cropsey (I): (4 refs. 6K Notes) {Roud #4117}

Nell Cropsey (II) [Cross-reference]

Nell Cropsey (III -- Swift Flowing River): (1 ref. <1K Notes) {Roud #4117}

Nell Cropsey (IV) [Cross-reference]

Nell Flaherty's Drake: (17 refs. 2K Notes) {Roud #3005}

Nell Flaugherty's Drake [Cross-reference]

Nell of Narragansett Bay [Cross-reference]

Nellie (I): (5 refs. 2K Notes) {Roud #18820}

Nellie (II): (1 ref.) {Roud #4212}

Nellie (III) [Cross-reference]

Nellie Bly [Cross-reference]

Nellie Coming Home From the Wake [Cross-reference]

Nellie Crospie [Cross-reference]

Nellie Dare [Cross-reference]

Nellie Douglas: (2 refs.) {Roud #5547}

Nellie Far Away: (1 ref. <1K Notes) {Roud #6788}

Nellie Moore: (1 ref. <1K Notes) {Roud #7326}

Nellie Was a Lady: (6 refs. <1K Notes) {Roud #4273}
Nelly Bly: (8 refs. 1K Notes) {Roud #13956}

Nelly Ray [Cross-reference]

Nelly the Milkmaid: (9 refs. <1K Notes) {Roud #1606}

Nelly Was a Lady [Cross-reference]

Nelson [Cross-reference]

Nelson's Death [Cross-reference]

Nelson's Death and Victory: (2 refs.) {Roud #18837}

Nelson's Fame, and England's Glory: (2 refs. 3K Notes) {Roud #5821}

Nelson's Glorious Victory at Trafalgar [Cross-reference]

Nelson's Monument: (3 refs.) {Roud #1552}

Nelson's Victory at Trafalgar (Brave Nelson) [Laws J17]: (7 refs. 2K Notes) {Roud #522}

Neptune (The Ocean King): (2 refs.) {Roud #2030}

Neptune, Ruler of the Sea: (2 refs. 6K Notes) {Roud #9979}

Neptune's Raging Fury or, The Gallant Seaman's Sufferings [Cross-reference]

Nervous Family, The: (3 refs. <1K Notes) {Roud #12988}

Net for a Night Raven, A, or, A Trap for a Scold: (1 ref. <1K Notes) {Roud #2579}

Netherha': (1 ref. <1K Notes) {Roud #5910}

Nethermill: (2 refs. <1K Notes) {Roud #5921}

Netherthird: (2 refs. <1K Notes) {Roud #5909}

Neumerella Shore, The [Cross-reference]

Neuve Chappelle: (3 refs. 1K Notes) {Roud #8004}

Never a Man Speak Like This Man [Cross-reference]

Never Be as Fast as I Have Been [Cross-reference]

Never Change the Old Love for the New [Cross-reference]

Never Get a Lickin' Till I Go Down to Bimini: (1 ref.) {Roud #15651}

Never Go Back on the Poor: (1 ref. <1K Notes) {Roud #9594}

Never Interfere With Man and Wife: (1 ref. <1K Notes)

Never Let Your Honey Have Her Way: (1 ref. <1K Notes)
Never Mind (If the Antrim Strikes a Mine): (1 ref. <1K Notes)
Never Mind Your Knapsack [Cross-reference]
Never Said a Mumbalin’ Word [Cross-reference]
Never Said a Mumbling Word: (8 refs. <1K Notes) {Roud #10068}
Never Take the Horseshoe from the Door: (7 refs. 1K Notes) {Roud #8839}
Never Trust a Sailor [Cross-reference]
Never Wed a’ Auld Man [Cross-reference]
Never Wed an Old Man [Cross-reference]
New Ballad of Lord Lovell, The (Mansfield Lovell): (6 refs. 3K Notes) {Roud #7942 and 48}
New Balow, The; or, a Wenche’s Lamentation for the loss of her Sweetheart [Cross-reference]
New Born Again: (2 refs. <1K Notes) {Roud #12237}
New Broom Sweeps Clean, A [Cross-reference]
New Bully, The [Cross-reference]
New Bunch of Loughero, The: (1 ref. <1K Notes)
New Bury Loom, The: (1 ref. <1K Notes)
New Buryin’ Ground, The [Cross-reference]
New Burying Ground [Cross-reference]
New Carol of Our Lady, A [Cross-reference]
New Caroll of Our Lady, A [Cross-reference]
New Chum (I), The [Cross-reference]
New Chum (II), The [Cross-reference]
New Chum Chinaman, The: (3 refs.) {Roud #27769}
New Chum in the Country: (1 ref.)
New Chums at the Diggings: (1 ref. <1K Notes)
New Electric Light, The: (1 ref. <1K Notes) {Roud #7585}
New England Cocky, The [Cross-reference]
New England’s Annoyances: (1 ref. <1K Notes)
New Flash Song, Made on the Noted George Barrington, A: (1 ref. 1K Notes) {Roud #V20828}
New Garden Fields: (7 refs.) {Roud #1054}

New Granuwale, The [Cross-reference]

New Ireland Song: (1 ref. <1K Notes) {Roud #2784}

New Jers-A: (2 refs.)

New Limit Line, The: (1 ref.) {Roud #4369}

New Market (The Call to the Races at New-Market): (1 ref.) {Roud #15020}

New Market Wreck (I), The: (6 refs. <1K Notes) {Roud #4904}

New Market Wreck (II), The: (1 ref.) {Roud #14013}

New Moon, New Moon, Let Me See [Cross-reference]

New Moon, True Moon: (4 refs.)

New Moon, True Moon, Come Tell to Me [Cross-reference]

New Mown Hay, The [Cross-reference]

New National Anthem (Cowboy version, to the tune of My Country Tis of Thee): (2 refs.) {Roud #8061}

New Organ, The: (1 ref. <1K Notes) {Roud #7534}

New Orleans Jail, The [Cross-reference]

New Plantation, The: (2 refs. <1K Notes) {Roud #6014}

New Policeman, The: (5 refs. <1K Notes) {Roud #13133}

New Prisoner's Song: (4 refs. <1K Notes) {Roud #11730}

New River Shore, The (The Green Brier Shore; The Red River Shore) [Laws M26]: (14 refs. <1K Notes) {Roud #549}

New River Train: (24 refs. 1K Notes) {Roud #4568}

New Road, The: (1 ref.)

New Sea Song, A [Cross-reference]

New Sea Song, A (Our Boatswain Calls): (1 ref.) {Roud #V38019}

New Song (I), A [Cross-reference]

New Song (II), A [Cross-reference]

New Song (Ye Maidens Pretty) [Cross-reference]

New Song Called the Victory, A [Cross-reference]
New Song Maide, A: (1 ref.)
New Song on the Blandford Privateer, The: (1 ref.) {Roud #V33313}
New Song on the Total Defeat of the French Fleet, A: (1 ref.)
New Song, Called the Frolicsome Sea Captain, or Tit for Tat [Cross-reference]
New Song, Called the Gaspee, A: (1 ref. 2K Notes)
New War Song by Sir Peter Parker, A [Cross-reference]
New Yealand [Cross-reference]
New Year's Sermon, The: (1 ref. <1K Notes) {Roud #7830}
New York Girls [Cross-reference]
New York to Queenstown: (1 ref.) {Roud #20528}
New York Trader, The [Cross-reference]
New York Volunteer, The: (2 refs. <1K Notes)
New Zealand Whales [Cross-reference]
New-Chum's First Trip, The: (1 ref.) {Roud #8241}
New-Fashioned Farmer, The: (2 refs.) {Roud #1476}
New-Mown Hay, The: (10 refs. <1K Notes) {Roud #11}
New-Orleans [Cross-reference]
New-Slain Knight, The [Child 263]: (3 refs.) {Roud #3887}
Newburgh Jail, The: (1 ref. <1K Notes) {Roud #4606}
Newburgh Salmon Dinner Song, The: (2 refs. <1K Notes) {Roud #6000}
Newcastle Is My Native Place: (1 ref. <1K Notes) {Roud #3180}
Newell, newell, newell, newell, This ys the salutacion of Gabryell [Cross-reference]
Newfoundland [Cross-reference]
Newfoundland and Sebastopol: (1 ref. <1K Notes) {Roud #17747}
Newfoundland Disaster (I), The: (3 refs. 56K Notes) {Roud #9932}
Newfoundland Disaster (II), The: (2 refs. <1K Notes)
Newfoundland Exile, The (The Emigrant from Newfoundland): (2 refs. <1K Notes) {Roud #26347}
Newfoundland Hero, A [Cross-reference]
Nigger in the Woodpile [Cross-reference]

Nigger Tune, The [Cross-reference]

Nigger, Nigger, Never Die: (1 ref. <1K Notes)

Niggers Am A'Risin': (1 ref.)

Nigg'ly Naggl'ly [Cross-reference]

Night Before Larry Was Stretched, The: (10 refs. 1K Notes) {Roud #V1212}

Night Express, The: (3 refs. <1K Notes)

Night Food: (1 ref. 3K Notes)

Night Guard, The: (1 ref.) {Roud #11522}

Night Herding Song: (13 refs.) {Roud #4444}

Night I Stole Old Sammy Morgan's Gin, The: (3 refs. <1K Notes)

Night Last Ook Fan Growing Late, Ae: (1 ref.) {Roud #6099}

Night of the Ragman's Ball, The: (2 refs.) {Roud #3006}

Night of the Wake, The: (1 ref.)

Night Visiting Song: (3 refs. <1K Notes)

Night We Played Cards for the Little Boneen, The [Cross-reference]

Night-Gown of Blue: (1 ref.) {Roud #10425}

Nightcap, The: (1 ref. <1K Notes)

Nightengale, The [Cross-reference]

Nightingale [Cross-reference]

Nightingale (II), The [Cross-reference]

Nightingale (III), The [Cross-reference]

Nightingale (IV), The (As I walked out one May morning my fortune for to seek): (1 ref. <1K Notes) {Roud #27545}

Nightingale in the East, The: (4 refs. <1K Notes) {Roud #2655}

Nightingale Song, The [Cross-reference]

Nightingale, The [Laws M37]: (11 refs.) {Roud #1093}

Nightingales Sing, The [Cross-reference]

Nil Mo Shlainte Ar Fonamh: (2 refs. <1K Notes)
Nil Se Na La: (2 refs. <1K Notes)

Nimrod's Song, The: (2 refs. 10K Notes) {Roud #V44825}

Nine Bonnie Laddies: (2 refs. <1K Notes) {Roud #6222}

Nine Hundred Miles: (15 refs. <1K Notes) {Roud #4959}

Nine Joys of Mary, The [Cross-reference]

Nine Miles from Gundagai (The Dog Sat in the Tuckerbox): (8 refs. 2K Notes) {Roud #10221 AND 9121}

Nine Miles to the Junction: (2 refs. 3K Notes)

Nine Pound Hammer [Cross-reference]

Nine Questions [Cross-reference]

Nine Times a Night: (3 refs. 6K Notes) {Roud #18411}

Nine-Thirteen Men, The: (1 ref. <1K Notes)

Ninety and Nine, The: (1 ref. <1K Notes) {Roud #13145}

Ninety-Eight: (1 ref. <1K Notes)

Ninety-Nine and a Half [Cross-reference]

Ninety-Nine Blue Bottles [Cross-reference]

Ninety-Nine Bottles of Beer: (5 refs. <1K Notes) {Roud #7603}

Ninety-Nine Years (I): (8 refs. <1K Notes) {Roud #15842}

Nishi [Cross-reference]

Nivy nivy nick nack [Cross-reference] {Roud #19144}

Nix My Dolly Pals Fake Away: (2 refs. <1K Notes) {Roud #10735}

No Balls at All: (6 refs. <1K Notes) {Roud #10136}

No Boots: (1 ref. <1K Notes)

No Bread for the Poor [Cross-reference]

No Depression in Heaven: (5 refs. <1K Notes) {Roud #17321}

No Dominies For Me, Laddie: (4 refs. <1K Notes) {Roud #6244}

No Hidin'-Place [Cross-reference]

No Hiding Place (I): (10 refs. 1K Notes) {Roud #3408}

No Hiding Place (II): (1 ref. <1K Notes)
No Home [Cross-reference]

No Irish Need Apply: (9 refs. 3K Notes) {Roud #1137}

No Irish Wanted Here [Cross-reference]

No Ku Klux Out Tonight: (1 ref. <1K Notes)

No Letter in the Mail: (4 refs.) {Roud #11577}

No Man Can Hinder Me: (1 ref. <1K Notes) {Roud #11853}

No More Auction Block [Cross-reference]

No More Booze (Fireman Save My Child): (3 refs.) {Roud #15928}

No More Cane on the Brazos [Cross-reference]

No More Cane on this Brazos [Cross-reference]

No More Good Time in the World For Me: (1 ref. <1K Notes)

No More Pencils, No More Books: (2 refs. <1K Notes) {Roud #19384}

No More Rain Fall for Wet You: (1 ref.) {Roud #12002 and 12003}

No More Shall I Work in the Factory: (8 refs. <1K Notes) {Roud #15534}

No More Spelling, No More Books: (1 ref. <1K Notes)

No More Will the Shamrock: (1 ref.) {Roud #7238}

No More, My Lord: (7 refs. <1K Notes) {Roud #15975}

No More! No More! [Cross-reference]

No My Love Not I [Cross-reference]

No Never Alone: (1 ref. <1K Notes)

No One To Welcome Me Home [Cross-reference]

No Payday Here: (1 ref.)

No Rain Gonna Wet Me: (1 ref.)

No Room at the Hotel: (2 refs. 1K Notes) {Roud #13974}

No Room at the Inn (I): (2 refs. <1K Notes)

No Room at the Inn (II) [Cross-reference] {Roud #13974}

No Room for a Tramp [Cross-reference]

No Sign of a Marriage [Laws P3]: (12 refs. <1K Notes) {Roud #582}
No Sir! (No Sir!)

No Surrender (I): (1 ref. 2K Notes)

No Surrender (II): (2 refs. 1K Notes) {Roud #V31389}

No Telephone in Heaven: (2 refs.) {Roud #3523}

No to be Married Ava: (3 refs. <1K Notes) {Roud #7161}

No Use to Rattle the Blind: (1 ref. <1K Notes)

No You One Are Man

No-e in the Ark

No, John, No: (31 refs. <1K Notes) {Roud #146}

No, Lassie, No

No, My Boy, Not !

No, My Love, Not !

No, Never, No: (2 refs.)

No, No, Never

No, Not One! (Jesus Knows All About My Troubles): (3 refs. <1K Notes)

No, Sir! No! (II)

No. 5. Squadron Song: (1 ref. 5K Notes) {Roud #29414}

No. 69 Are the Signal All Right

Noah: (2 refs.) {Roud #17304}

Noah Built the Ark: (1 ref. <1K Notes)

Noah, Noah

Noah's Ark (I): (1 ref.) {Roud #3639}

Noah's Ark (II)

Noble Duke O'Gordon, The: (2 refs. <1K Notes) {Roud #5807}

Noble Duke of York, The: (12 refs. 7K Notes) {Roud #742}

Noble Duke, The [Laws N15]: (4 refs.) {Roud #238}

Noble Eighth of December, The: (1 ref. 26K Notes)

Noble Fisherman, The, or, Robin Hood's Preferment [Child 148]: (9 refs. 4K Notes) {Roud #3958}
Noble Fleet of Sealers, A: (4 refs. 9K Notes) {Roud #4530}

Noble Foxhunting, The [Cross-reference]

Noble Huntly: (1 ref. <1K Notes) {Roud #5797}

Noble Lads of Canada: (6 refs. <1K Notes) {Roud #2827}

Noble Man, The [Cross-reference]

Noble Ribbon Boys, The: (1 ref. 1K Notes) {Roud #V33209}

Noble Ship Catalpa, The [Cross-reference]

Noble Skew Bald, The [Cross-reference]

Noble Skewball, The [Cross-reference]

Noble Sku-ball, The [Cross-reference]

Noble Twenty-Fourth, The: (1 ref.) {Roud #22076}

Nobleman and the Thresher, The [Cross-reference]

Nobleman and Thrasher, The [Cross-reference]

Nobleman, A [Cross-reference] {Roud #2533}

Nobleman's Daughter, The [Cross-reference]

Nobleman's Generous Kindness, The [Cross-reference]

Nobleman's Wedding, The (The Faultless Bride; The Love Token) [Laws P31]: (32 refs. <1K Notes) {Roud #567}

Nobody Cares for Me [Cross-reference]

Nobody Coming to Marry Me [Cross-reference]

Nobody Knows: (2 refs. <1K Notes) {Roud #7488}

Nobody Knows de Trouble I See [Cross-reference]

Nobody Knows de Trouble I've Seen [Cross-reference]

Nobody Knows How Tired We Are: (1 ref.) {Roud #10562}

Nobody Knows the Trouble I See [Cross-reference]

Nobody Knows the Trouble I've Seen: (31 refs. <1K Notes) {Roud #5438}

Nobody Knows You When You're Down and Out: (6 refs. <1K Notes) {Roud #18521}

Nobody Washes in a Submarine: (1 ref.)

Nobody's Business: (25 refs. 2K Notes) {Roud #17344}
Nobody's but Mine [Cross-reference]

Nobody's Child: (2 refs.) {Roud #10718}

Nobody's Darling [Cross-reference]

Nobody's Darling on Earth: (13 refs. 1K Notes) {Roud #4338}

Nobody's Dirty Business [Cross-reference]

Noddingham Town [Cross-reference]

Noel Girl, The [Cross-reference]

Non Capisce: (1 ref.)

None But the Righteous: (1 ref. <1K Notes)

None Can Love Like an Irishman: (1 ref.)

Nonsense of Men, The: (1 ref.) {Roud #1459}

Nonsense Saw: (1 ref. <1K Notes)

Nonsense Song (I) [Cross-reference]

Nonsense Song (II) [Cross-reference]

Noo I'm Just a Lassie in Want o' a Man: (2 refs.) {Roud #16133}

Noo Jock, my Man: (1 ref. <1K Notes)

Noo, I'm a Braw Lassie: (1 ref.) {Roud #7246}

Noomanally Shore, The [Cross-reference]

Noonday on de Ribber [Cross-reference]

Noonday on the River: (1 ref. <1K Notes)

Nor Will I Sin: (1 ref.) {Roud #7808}

Nora Creina: (1 ref. <1K Notes)

Nora Creina, See the Flowers [Cross-reference]

Nora Daly: (1 ref.) {Roud #8002}

Nora Darling [Cross-reference]

Nora McShane [Cross-reference]

Nora Nora: (1 ref.)

Nora O'Neal: (9 refs. <1K Notes) {Roud #4976}
Norah [Cross-reference]

Norah Darling [Cross-reference]

Norah Darling, Don't Believe Them: (2 refs.) {Roud #V3138}

Norah Hice duh Winduh [Cross-reference]

Norah M'Shane [Cross-reference]

Norah Magee: (2 refs. <1K Notes) {Roud #4718}

Norah Magee (II): (1 ref.)

Norah McShane: (10 refs. <1K Notes) {Roud #9059}

Norah O’Neale [Cross-reference]

Norah, Hist the Windah [Cross-reference]

Norfeld and the Raleigh, The: (3 refs. 13K Notes) {Roud #6346}

Norfeld and the Raleigh, The [Cross-reference]

Norfolk Girls, The: (1 ref.)

Norlan' Laddie, The: (1 ref. <1K Notes) {Roud #6226}

North American Rebels: (3 refs. <1K Notes) {Roud #596}

North Atlantic Squadron, The: (2 refs. 1K Notes) {Roud #10267}

North Campaign, The (Gates's Song, A Song of Saratoga): (1 ref. <1K Notes)

North Carolina Hills, The: (3 refs.) {Roud #11757}

North Country Collier, The: (1 ref.) {Roud #683}

North Country Maid, A: (7 refs. <1K Notes) {Roud #1367}

North Highlands, The: (3 refs.) {Roud #5565}

North Shoreman's Line, The [Cross-reference]

North Star (II), The [Cross-reference]

North Star, The: (3 refs. <1K Notes) {Roud #20534}

North Wind Doth Blow, The: (3 refs.) {Roud #19525}

North-Country Maid, A [Cross-reference]

Northamptonshire Poacher, The [Cross-reference]

Northeast Gale, The: (1 ref.) {Roud #26873}
Northern Bonnie Blue Flag, The: (3 refs. 5K Notes) {Roud #7760}
Northern Lord and Cruel Jew, The [Cross-reference]
Northern Lord, The [Cross-reference]
Northern Tragedy, A: (1 ref.)
Northessie Crew, The: (2 refs. <1K Notes) {Roud #5933}
Northill May Song [Cross-reference]
Northumberland Bagpipes, The: (2 refs.) {Roud #3055}
Northumberland Betrayd by Dowglas [Cross-reference]
Northumberland Betrayed by Douglas [Child 176]: (6 refs. 1K Notes) {Roud #4006}
Norway Bum, The: (2 refs. <1K Notes) {Roud #13992}
Norwegian Collier, The: (1 ref.) {Roud #20540}
Nose On My Old Man, The: (1 ref.) {Roud #22604}
Nose, Nose, Jolly Red Nose [Cross-reference]
Nose, Nose, Nose, Nose [Cross-reference]
Not a Word of "No Surrender": (1 ref. 2K Notes) {Roud #6987}
Not for Joseph: (4 refs.) {Roud #13681}
Not Know How to Court [Cross-reference]
Not Last Night But the Night Before: (2 refs.) {Roud #19076}
Not Much of a Hand Aboard a Vessel [Cross-reference]
Not So Particular 'Bout Shakin' de Hand [Cross-reference]
Not So Young As I Used to Be [Cross-reference]
Not the Only Turtle in the Tank: (1 ref.)
Not the Swan on the Lake: (2 refs.) {Roud #1525}
Not Weary Yet: (1 ref.) {Roud #11850}
Not-Brown Maid, The [Cross-reference]
Nothin' But the Righteous [Cross-reference]
Nothing At All: (6 refs. <1K Notes) {Roud #1607}
Nothing But Peace in the Land [Cross-reference]
Nothing Else to Do (I): (3 refs. <1K Notes) {Roud #1265}

Nothing Like Cider: (1 ref.)

Nothing To Do With Me: (3 refs. <1K Notes) {Roud #5315}

Nothing Too Good for the Irish [Cross-reference]

Nothing's Too Good for the Irish: (2 refs. <1K Notes) {Roud #7468}

Nottalin Town [Cross-reference]

Nottamun Town (Nottingham Fair): (16 refs. 8K Notes) {Roud #1044}

Nottingham Fair [Cross-reference]

Nottingham Poacher, The [Cross-reference]

Nottinghamshire Poacher, The: (17 refs. <1K Notes) {Roud #222}

Nova Scotia Sealing Song: (1 ref. <1K Notes) {Roud #2720}

Nova Scotia Song [Cross-reference]

Nova, nova: Aue fitt ex Eva [Cross-reference]

November Keady Fair: (1 ref. <1K Notes) {Roud #5311}

Now All You Lads: (1 ref. <1K Notes) {Roud #1210}

Now bethenk thee, gentilman [Cross-reference]

Now Comes the Blast of Winter [Cross-reference]

Now friends, my heart is fu' o' glee [Cross-reference]

Now Go and Leave Me If You Wish [Cross-reference]

Now He's Sorry That He Spoke: (2 refs.) {Roud #15668}

Now I Am a Big Boy (I): (3 refs. <1K Notes) {Roud #7623}

Now I Am a Big Boy (II) [Cross-reference]

Now I Lay Me (Lumberjack Version): (1 ref.) {Roud #6507}

Now Is Christmas Ycome [Cross-reference]

Now Is the Twelfth Day Ycome [Cross-reference]

Now Let Me Fly [Cross-reference]

Now Mercy, Lord, and Gramercy (As I Wanderede Her Bi Weste): (9 refs. 4K Notes)

Now Our Meeting Is Over: (6 refs.) {Roud #5716}
Now Robin, Lend to Me Thy Bow: (2 refs. <1K Notes) {Roud #1373}
Now sing we all in fere, Alma Redemptoris mater [Cross-reference]
Now So Merry We Have Met: (1 ref.) {Roud #1233}
Now Springs the Spray: (11 refs. 1K Notes)
Now spryngeth the spray [Cross-reference]
Now syng we, syng we: Regina celi, letare! [Cross-reference]
Now syng we with angelis: Gloria in excelsis [Cross-reference]
Now the War Is Over (Mussolini's Dead): (2 refs. 2K Notes) {Roud #12945}
Now the Winter Is Over (The Ploughboy): (1 ref. <1K Notes) {Roud #1353}
Now the Winter Is Past [Cross-reference]
Now We Take This Feeble Body: (1 ref.) {Roud #12079}
Now We've Met Let's Merry, Merry Be [Cross-reference]
Now Whitsuntide Is Come (Whaddon Whitsuntide Song): (1 ref.) {Roud #3186 and 305}
Now Winter Has Diminished: (1 ref. <1K Notes)
Now You Are Married I Wish You Joy: (2 refs. <1K Notes)
Now, Moses: (2 refs. <1K Notes) {Roud #5024}
Now, My Bonny, Bonny Boy [Cross-reference]
Now, Wullie was as Nice a Lad [Cross-reference]
Nowell, Nowell [Cross-reference]
Nowell, nowell, nowell, nowell, This is the salutation of Gabriel [Cross-reference]
Nowell, Nowell! This is the salutacion off the aungell Gabriell [Cross-reference]
Number Me One: (1 ref. <1K Notes)
Number Nine [Cross-reference]
Number Ninety-Nine [Cross-reference]
Number Twelve Train: (1 ref.)
Numeralla Shore, The [Cross-reference]
Numerella Shore, The [Cross-reference]
Nummer Me One [Cross-reference]
Nurse Pinched the Baby, The: (1 ref. <1K Notes) {Roud #5337}

Nut-Brown Bride, The [Cross-reference]

Nut-Brown Maid, The: (13 refs. 5K Notes)

Nutbrowne maid, The [Cross-reference]

Nutting Girl, The: (12 refs. <1K Notes) {Roud #509}

Nutting Maid, The [Cross-reference]

Ny Kirree Fo-Sniaghtey (The Sheep All Are Buried): (1 ref.) {Roud #1371}

O Ev'ry Time I Feel de Spirit [Cross-reference]

O A lu, Nach Till Thu Dhomnaill (O A lu, Will You Not Return?): (1 ref. <1K Notes)

O Adam: (1 ref. <1K Notes) {Roud #7834}

O Alla Tinka: (1 ref. <1K Notes)

O Bear Me Away on Your Snowy White Wings [Cross-reference]

O Belinda: (2 refs.) {Roud #7404}

O Blessed Lord: (1 ref. <1K Notes) {Roud #16940}

O Bonnie Annie, Gin Ye Had Been Cannie: (2 refs. <1K Notes) {Roud #6777}

O Bonny Sandy: (1 ref. <1K Notes) {Roud #6256}

O Boys O [Cross-reference]

O Brothers Will You Meet Me [Cross-reference]

O Brothers, Don't Get Weary: (1 ref.) {Roud #12051}

O Bud: (1 ref.) {Roud #7491}

O Bury Me Beneath the Weeping Willow [Cross-reference]

O Bury Me Not in the Deep Blue Sea [Cross-reference]

O Bury Me Not on the Lone Prairie [Cross-reference]

O But Ye Are Wan, Lassie: (1 ref.) {Roud #13022}

O Can Ye Sew Cushions [Cross-reference]

O Canada!: (2 refs.)
O Canny an' Cute Men Ye'll Meet by the Dee [Cross-reference]

O Come All Ye Faithful [Cross-reference]

O Come Away (Sweet Philomel): (2 refs.) {Roud #7526}

O Come, Come Away [Cross-reference]

O Daniel: (1 ref.) {Roud #12050}

O David: (4 refs. <1K Notes) {Roud #6683 and 7117}

O Day [Cross-reference]

O de Robe [Cross-reference]

O Dear O [Cross-reference]

O Dinna Cross the Burn: (1 ref. <1K Notes) {Roud #6770}

O Du Glade Sjoman (O Ye Merry Seamen): (2 refs.)

O Erín, My Country: (1 ref.) {Roud #12874}

O Falmouth is a fine town with ships in the bay [Cross-reference]

O Fare Thee Well [Cross-reference]

O Fare Thee Well, My Dearest Dear [Cross-reference]

O Father, Build Me a Boat [Cross-reference]

O Fathers, It's High Time You All Are Ready: (1 ref.)

O Freedom: (15 refs.) {Roud #10073}

O Gal When You Come Off the Island: (1 ref. <1K Notes)

O Gin I Had a Canty House: (1 ref.) {Roud #7187}

O Gin That I Were Mairrit: (1 ref. <1K Notes) {Roud #3786}

O God, Our Help in Ages Past: (1 ref. 7K Notes) {Roud #17837}

O Gott Vater ins Himmels Throne (O God, Father, in Heaven's Throne): (1 ref.)

O Happy Is The Man, That Has No Beast: (1 ref. <1K Notes) {Roud #13050}

O Hard Fortune [Cross-reference]

O Haud Your Tongue, Dear Sally [Cross-reference]

O Holy Night: (1 ref.) {Roud #25609}

O I Believe in Jesus [Cross-reference]
O I Hae Seen the Roses Blaw: (1 ref.) {Roud #2617}
O I Shall Have Wings: (1 ref. <1K Notes) {Roud #16938}
O Jamie Man Tak My Advice: (1 ref.) {Roud #7143}
O Janet Bring Me Ben My Sunday Coat: (1 ref. <1K Notes) {Roud #5987}
O Jeannie My Dear Would You Marry Me?: (1 ref.) {Roud #3362}
O Johnnie, My Man [Cross-reference]
O Johnny Come to Hilo [Cross-reference]
O Johnny Come to Hilo (II) [Cross-reference]
O Johnny Dear, Why Did You Go? [Cross-reference]
O Judyas he wuz a 'ceitful man [Cross-reference]
O Kings: (1 ref.)
O Lawd I Went Up on the Mountain: (1 ref.) {Roud #15653}
O Lillie, O Lillie [Cross-reference]
O Little Town of Bethlehem: (8 refs. 2K Notes) {Roud #24752}
O Lizzie Lass I've Lo'ed Thee Lang: (1 ref.) {Roud #7236}
O Logie O Buchan [Cross-reference]
O Logie of Buchan [Cross-reference]
O Lord What Harm I've Done: (1 ref. <1K Notes)
O Lord, Won't You Come by Here? [Cross-reference]
O Lulu [Cross-reference]
O Madam, I Have a Fine Little Horse [Cross-reference]
O Mary Mother: (14 refs. 3K Notes)
O Mary Stands a-Weeping [Cross-reference]
O Mary, Come Down!: (2 refs. <1K Notes) {Roud #9165}
O Mither! Ony Body: (2 refs. <1K Notes) {Roud #5973}
O Mither! Onybody [Cross-reference]
O Muckle Deil Fat Has Come o' Ye: (1 ref.) {Roud #6100}
O My Ain Wullie: (1 ref.) {Roud #13594}
O Those Tombs [Cross-reference]

O To Be in My Bed and Happit: (1 ref.) {Roud #6753}

O Ugie Tho Nae Classic Stream: (1 ref. <1K Notes) {Roud #6001}

O Waly Waly [Cross-reference]

O Wha's at the Window: (1 ref.) {Roud #2590}

O whar gat ye that hauver-meal bannock [Cross-reference]

O What a Parish (The Parish of Dunkeld): (4 refs. <1K Notes) {Roud #13081}

O What Is That Upon Thy Head?: (1 ref. <1K Notes) {Roud #3308}

O Where Are You Going? I'm Going to Linn [Cross-reference]

O Where O Where Has My Little Dog Gone: (12 refs. <1K Notes) {Roud #18955}

O Where Will Ye Be?: (6 refs. <1K Notes) {Roud #12344}

O Who Will Play the Silver Whistle? [Cross-reference]

O Will Ye Gang, Love, and Leave Me Noo? [Cross-reference]

O You Nasty Black-a-tops (Bird Scarer's Cry): (1 ref.)

O-o-oh, Sistren an' Bred'ren: (1 ref. <1K Notes)

O, Derry, Derry, Dearie Me: (1 ref.)

O, Foo Will I Get Hame: (1 ref. <1K Notes) {Roud #3135}

O, Give Me a Home Where the Buffalo Roam [Cross-reference]

O, Good Ale [Cross-reference]

O, Jeanie Dear: (1 ref.) {Roud #7974}

O, Jock the jolly plow boy [Cross-reference]

O, Li'l 'Liza Jane [Cross-reference]

O, Lula!: (3 refs.)

O, Mary Dear, Go Ask Your Mother [Cross-reference]

O, No, John [Cross-reference]

O, Pretty Girls, Won't You List and Come: (2 refs.) {Roud #4216}

O, Waly, Waly (II) [Cross-reference]

O! Alle! O!: (1 ref.)
O! Blarney Castle, My Darling: (3 refs. 2K Notes)

O! Dear O! [Cross-reference]

O! Let My People Go [Cross-reference]

O! Look-a Death [Cross-reference]

O! Molly Dear Go Ask Your Mother [Cross-reference]

O! They Marched Through the Town (The Captain with His Whiskers): (16 refs. <1K Notes) {Roud #2735}

O! Why Should Old Age So Much Wound Us?: (2 refs.) {Roud #6024}

O'Brien O'Lin [Cross-reference]

O'Brien with His High-Water Pants: (1 ref.) {Roud #9573}

O'Donnell Aboo (The Clanconnell War Song): (11 refs. 3K Notes) {Roud #V12567}

O'Donnell Abu [Cross-reference]

O'Donnell the Avenger: (2 refs. <1K Notes)

O'Donnell's Execution [Cross-reference]

O'Donovan Rossa's Farewell to Dublin [Cross-reference]

O'Dooley's First Five O'Clock Tea: (2 refs. <1K Notes) {Roud #12778}

O'er the Crossing: (1 ref.) {Roud #12031}

O'er the Hills and Far Away (!): (9 refs. 1K Notes) {Roud #8460}

O'er the Hills of Sicily: (1 ref. 3K Notes) {Roud #24980}

O'er the Moor amang the Heather [Cross-reference]

O'er the Water to Charlie [Cross-reference]

O'er the Water to Charly [Cross-reference]

O'Halloran Road, The: (1 ref. <1K Notes) {Roud #13993}

O'Houlihan: (1 ref.)

O'Kelly Brothers, The: (1 ref.) {Roud #15677}

O'Reilly from the County Leithrim [Cross-reference]

O'Reilly from the County Leitrim: (9 refs. 1K Notes) {Roud #4720}

O'Reilly the Fisherman [Cross-reference]

O'Reilly's Daughter: (9 refs. 1K Notes) {Roud #1161}
O'Ryan (Orion, The Poacher): (2 refs. <1K Notes) {Roud #13364}
O'Shaughanessey [Cross-reference]
O'Shaughnessy [Cross-reference]
O'Slattery's Light Dragoons: (1 ref. <1K Notes) {Roud #9620}
O'Sullivan's Frolics: (4 refs. <1K Notes) {Roud #16258}
Oak and the Ash, The [Cross-reference]
Oak Before the Ash, The: (1 ref.)
Oak Grows Big, The: (1 ref. <1K Notes)
Oakey Strike Evictions, The: (1 ref.)
Oakham Poachers, The [Cross-reference]
Oaks of Jimderia, The [Cross-reference]
Oats and Beans: (15 refs. <1K Notes) {Roud #1380}
Oats and Beans and Barely Grow [Cross-reference]
Oats, Peas, Beans [Cross-reference]
Oats, Peas, Beans and Barley Grow [Cross-reference]
Oats, Peas, Beans, and Barley Grow [Cross-reference]
Ocean Burial, The: (16 refs. 2K Notes) {Roud #3738}
Ocean is Wide, The: (2 refs.) {Roud #7669}
Ocean Queen: (2 refs. 2K Notes) {Roud #1835}
Och Hey! Johnnie, Lad [Cross-reference]
Och, Och, Eire, O!: (1 ref.)
Od Bachelor's Mourn, The [Cross-reference]
Oddfellows Hall: (1 ref.) {Roud #18231}
Ode to Guzz: (1 ref.)
Ode to Newfoundland: (7 refs. 2K Notes) {Roud #7304}
Odpoivam v Americkej pode [Cross-reference]
Of a Rose, A Lovely Rose: (12 refs. <1K Notes)
Of All the Birds: (6 refs. 8K Notes) {Roud #496}

Of All the Brave Birds [Cross-reference]

Of All The Gay Birds That E'er I Did See [Cross-reference]

Of All the Trades in London [Cross-reference]

Of Saint Stephen [Cross-reference]

Of Saint Steven [Cross-reference]

Off For Philadelphia: (3 refs. <1K Notes) {Roud #18232}

Off She Went Hunting [Cross-reference]

Off to Dublin in the Green [Cross-reference]

Off to Epsom Races [Cross-reference]

Off to Flanders: (3 refs. 2K Notes) {Roud #1260}

Off to Sea Once More (I) [Cross-reference]

Off to the Diggings: (1 ref.)

Officers' Wives (Puddings and Pies): (1 ref.) {Roud #10765}

Oft in the Stilly Night: (4 refs.) {Roud #25277}

Ogalley Song: (1 ref.) {Roud #4893}

Oggie Song, The: (1 ref. <1K Notes)

Oh As I Was a Walking: (2 refs. <1K Notes) {Roud #1056}

Oh Babe, It Ain't No Lie: (3 refs. <1K Notes)

Oh Bonnie Laddie Be Mine: (1 ref. <1K Notes) {Roud #13600}

Oh Boys Oh: (3 refs. <1K Notes) {Roud #6937}

Oh But I'm Weary: (4 refs. <1K Notes) {Roud #5555}

Oh California: (3 refs.) {Roud #8824}

Oh Charlie, O Charlie [Cross-reference]

Oh Cruel: (2 refs. 2K Notes) {Roud #5997}

Oh Dear Doctor: (4 refs. <1K Notes) {Roud #19115}

Oh Dear Me, Mother Caught a Flea [Cross-reference]

Oh Dear Mother: (1 ref. <1K Notes) {Roud #13501}
Oh Dear, How I Long to Get Married: (2 refs. <1K Notes) {Roud #1647}

Oh Death (I) [Cross-reference]

Oh Death (II) [Cross-reference]

Oh Death (III): (3 refs. <1K Notes)

Oh dem Golden Slippers [Cross-reference]

Oh Dickey, Oh Dickey [Cross-reference]

Oh Did Ye See a Bloody Knight [Cross-reference]

Oh Dinna Quarrel the Bairnies: (1 ref.) {Roud #6097}

Oh Eve where is Adam? [Cross-reference]

Oh Fudge, Tell the Judge: (5 refs.) {Roud #19318}

Oh Gin My Love War a Red Rose: (1 ref. <1K Notes) {Roud #6751}

Oh Hae Ye Seen My Jamie?: (1 ref. <1K Notes) {Roud #12998}

Oh Hallelujah: (1 ref.)

Oh Hear That Trumpet Sound [Cross-reference]

Oh How Can I Leave You: (1 ref. <1K Notes) {Roud #6155}

Oh How Wonderful, Oh How Nice, It Is To Go To School: (1 ref.) {Roud #21644}

Oh It's a Lovely War: (2 refs.) {Roud #9624}

Oh Jeannie, There's Naething to Fear Ye: (3 refs. <1K Notes) {Roud #13212}

Oh Judy, Oh Judy: (1 ref.)

Oh Lawd W'ah Haa'm I Done [Cross-reference]

Oh Lily, Dear Lily: (4 refs. <1K Notes) {Roud #7583}

Oh Look Misery: (1 ref. <1K Notes)

Oh Lord Ellie [Cross-reference]

Oh Lord, They Don't 'Low Me to Beat 'Em [Cross-reference]

Oh Lord, What a Morning [Cross-reference]

Oh Lovely Appearance of Death: (1 ref. <1K Notes) {Roud #15645}

Oh Ma'y Don't Cha Weep [Cross-reference]

Oh Molly, I Can't Say That You're Honest: (2 refs.) {Roud #6918}
Oh Mother, Take the Wheel Away: (1 ref. <1K Notes) {Roud #7430}

Oh Mou'nuhs [Cross-reference]

Oh Mr. Fraser: (1 ref.)

Oh My Comrades You Must Know [Cross-reference]

Oh My Darling Clementine [Cross-reference]

Oh My Johnny Was a Shoemaker [Cross-reference]

Oh My Little Boy: (1 ref.) {Roud #14042}

Oh My Little Darling: (2 refs. <1K Notes)

Oh My Liver and Lungs: (1 ref.) {Roud #15603}

Oh My Lovin' Brothuh [Cross-reference]

Oh My Pretty Monkey: (2 refs.) {Roud #13156}

Oh My, Oh She Had Lovely Curly Hair: (1 ref.) {Roud #6798}

Oh No John [Cross-reference]

Oh Run, Let the Bullgine Run [Cross-reference]

Oh Sister Phoebe [Cross-reference]

Oh That I Had in My Coffin Been Laid: (1 ref.) {Roud #7205}

Oh the Miller He Stole Corn [Cross-reference]

Oh the Rose: (2 refs. <1K Notes) {Roud #6312}

Oh the Saviour Standing at the Door: (1 ref.) {Roud #7527}

Oh Then [Cross-reference]

Oh Think of the Home Over Here: (1 ref.)

Oh This Pretty Little Girl of Mine [Cross-reference]

Oh Tibbie, Are Ye Sleepin': (1 ref.) {Roud #6196}

Oh Well, Oh Well [Cross-reference]

Oh What a Hell of a Wedding [Cross-reference]

Oh What an Afternoon: (1 ref.) {Roud #13137}

Oh What Care I for Your Weel-Made Beds: (1 ref. <1K Notes) {Roud #6794}

Oh What Has Changed You: (4 refs.) {Roud #23269}
Oh When I Come To Die [Cross-reference]
Oh Where Beest Gwying? [Cross-reference]
Oh Who Will Shoe My Foot? [Cross-reference]
Oh Who Will Shoe Your Bonney Feet? [Cross-reference]
Oh Write Me Down, Ye Powers Above [Cross-reference]
Oh Yah, Ain't Dat Been Fine: (2 refs. <1K Notes)
Oh Ye Young, Ye Gay, Ye Proud: (3 refs.) {Roud #7564}
Oh You Caint Go to Heaven [Cross-reference]
Oh You Who Are Able....: (1 ref. 2K Notes) {Roud #7716}
Oh, a-Rock-a My Soul [Cross-reference]
Oh, Absalom, My Son [Cross-reference]
Oh, Baby, 'Low Me One More Chance: (1 ref. <1K Notes)
Oh, Be Ready When the Train Comes In: (1 ref. <1K Notes)
Oh, Bedad Then, Says I [Cross-reference]
Oh, Brother Will You Meet Me? [Cross-reference]
Oh, Brothers Now Our Meeting's Broke [Cross-reference]
Oh, Captain, Captain, Tell Me True [Cross-reference]
Oh, Children, Won't You Come and Go Along with Me: (1 ref.) {Roud #7130}
Oh, Come Roll Him Over [Cross-reference]
Oh, Come See Me When You Can [Cross-reference]
Oh, Dat Watermilion [Cross-reference]
Oh, de Downward Road Is Crowded [Cross-reference]
Oh, de Hebben Is Shinin' [Cross-reference]
Oh, Dear Doctor [Cross-reference]
Oh, Dear, What Can the Matter Be?: (19 refs. <1K Notes) {Roud #1279}
Oh, Freedom! [Cross-reference]
Oh, Gin Ye Were Deid, Goodman [Cross-reference]
Oh, Give Me a Hut [Cross-reference]
Oh, Give Me a Hut in My Own Native Land [Cross-reference]

Oh, Give Me the Hills: (1 ref.)

Oh, Give Way, Jordan: (1 ref. <1K Notes) {Roud #15258}

Oh, Hard Fortune! [Cross-reference]

Oh, Haud Awa' [Cross-reference]

Oh, He Raised Poor Lazarus: (1 ref. <1K Notes) {Roud #15280}

Oh, He Sleeps on the Bank of the River: (1 ref.)

Oh, Ho, Baby, Take a One On Me! [Cross-reference]

Oh, Honey, Where You Been So Long?: (1 ref. <1K Notes)

Oh, how could you sit at another man's table? [Cross-reference]

Oh, How He Lied: (6 refs. <1K Notes) {Roud #13621}

Oh, How I Hate to Get Up in the Morning: (2 refs.) {Roud #25947}

Oh, How They Frisk It [Cross-reference]

Oh, I Used to Drink Beer: (1 ref. <1K Notes) {Roud #11920}

Oh, I Wish I Were Single Again [Cross-reference]

Oh, I'll get ribbons to my hair [Cross-reference]

Oh, I'll Never Go With Riley Any More: (1 ref. <1K Notes) {Roud #15473}

Oh, I'm a Good Old Rebel [Cross-reference]

Oh, It Was My Cruel Parents [Cross-reference]

Oh, It's Drive the General's Car, My Boy (But Don't Mention It Ten Years Later): (1 ref.)

Oh, Jerusalem!: (1 ref. <1K Notes) {Roud #15239}

Oh, Johnny [Cross-reference]

Oh, Johnny, Johnny: (1 ref. <1K Notes)

Oh, Lawd, How Long [Cross-reference]

Oh, Leave Not Your Kathleen: (1 ref.) {Roud #13875}

Oh, Lord, How Long: (11 refs. <1K Notes) {Roud #7546}

Oh, Lord, I'se Steppin' HIgher: (1 ref.) {Roud #11922}

Oh, Lord, Send Us a Blessing: (1 ref.) {Roud #7570}
Oh, the Brave Old Duke of York [Cross-reference]
Oh, the Heavens Shut the Gates On Me: (1 ref.) {Roud #11923}
Oh, the Trees Are Getting High [Cross-reference]
Oh, They Put John on the Island: (2 refs. 3K Notes) {Roud #11824}
Oh, Wasn't Dat a Wide Riber? [Cross-reference]
Oh, What a Beautiful City [Cross-reference]
Oh, What I'd Give for a Mother: (1 ref.) {Roud #4337}
Oh, When I Git My New House Done [Cross-reference]
Oh, Where Is My Sweetheart?: (2 refs.) {Roud #11319}
Oh, Where Shall I Be? [Cross-reference]
Oh, Whistle, Whistle, Daughter [Cross-reference]
Oh, Willie [Cross-reference]
Oh, Wretched Man That I Am: (1 ref.) {Roud #11951}
Oh, Yarmouth is a Pretty Town [Cross-reference]
Oh, Ye've Been False, or, The Curse: (1 ref.) {Roud #5584}
Oh, Yes, I'm Going Up [Cross-reference]
Oh, Yes, Yonder Comes My Lord [Cross-reference]
Oh, Yes!: (1 ref. <1K Notes) {Roud #15273}
Oh! 'Tis Pretty to be in Ballinderry [Cross-reference]
Oh! An Irishman's Heart: (1 ref.)
Oh! Blame Not the Bard: (7 refs. <1K Notes) {Roud #V3131}
Oh! Breathe Not His Name: (5 refs. 3K Notes) {Roud #V972}
Oh! Don't You Remember Sweet Alice [Cross-reference]
Oh! Gin I Were Where Gaudie Rins [Cross-reference]
Oh! I Ha'e Seen the Roses Blaw [Cross-reference]
Oh! I Had a Good Woman: (1 ref. <1K Notes)
Oh! Mither I hae a batchelor been [Cross-reference]
Oh! My! You're a Dandy for Nineteen Years Old [Cross-reference]
Oh! No, No: (4 refs. 2K Notes) {Roud #832}

Oh! Oh! Oh! It's a Lovely War! [Cross-reference]

Oh! Steer My Bark to Erin's Isle: (4 refs. <1K Notes) {Roud #10364}

Oh! Susanna: (23 refs. 3K Notes) {Roud #11745}

Oh! We All Got Religion: (1 ref. <1K Notes)

Oh! When a Man Get the Blues [Cross-reference]

Ohio: (2 refs. 1K Notes) {Roud #5343}

Ohio Canal, The: (1 ref.)

Ohio Guards: (1 ref. 1K Notes)

Ohio Prison Fire: (2 refs.)

Ohio River, She's So Deep and Wide: (1 ref. <1K Notes) {Roud #10028}

Ohio, The: (1 ref.) {Roud #11394}

Oil (Song; Ka wai opuamakani o Wailua): (1 ref.)

Oil of the Barley, The [Cross-reference]

Okey Kokey [Cross-reference]

Oklahoma: (1 ref.) {Roud #16028}

Ol' A'k's A-Movin', The [Cross-reference]

Ol' Arboe [Cross-reference]

Ol' Coon Dog [Cross-reference]

Ol' Dynamite: (1 ref.)

Ol' Gen'ral Bragg's a-Mowin' Down de Yankees: (2 refs. 1K Notes) {Roud #6619}

Ol' Hag, You See Mammy?: (1 ref.) {Roud #15606}

Ol' John Brown [Cross-reference]

Ol' Mars'r Had a Pretty Yaller Ga! [Cross-reference]

Ol' Mickey Brannigan's Pup [Cross-reference]

Ol' Rattler [Cross-reference]

Ol' Sheep Done Know de Road, De [Cross-reference]

Ol' Virginny Never Tire [Cross-reference]
Olban (Alban) or The White Captive [Laws H15]: (11 refs. <1K Notes) {Roud #657}

Old 97, The [Cross-reference]

Old Abe Is Sick: (1 ref.) {Roud #11754}

Old Abe Lincoln Came Out of the Wilderness: (6 refs.) {Roud #11629}

Old Abe, or We Go Marchin' On [Cross-reference]

Old Abe's Elected: (1 ref. <1K Notes) {Roud #7712}

Old Adam: (1 ref.) {Roud #4566}

Old Adam (II) [Cross-reference]

Old Adam and Eve: (9 refs. <1K Notes) {Roud #728}

Old Alec Brown: (1 ref.) {Roud #5010}

Old and Gray: (1 ref.)

Old and Only in the Way: (8 refs.) {Roud #6440}

Old and Young Courtier, The: (2 refs.)

Old Ann Tucker: (1 ref. <1K Notes) {Roud #390}

Old Arboe (Ardboe): (3 refs. <1K Notes) {Roud #2984}

Old Arizona Again: (1 ref.)

Old Ark's A-Moverin', The: (13 refs. <1K Notes) {Roud #11948}

Old Arkansas [Cross-reference]

Old Arm Chair (I). The: (9 refs.) {Roud #13966}

Old Arm Chair (II). The [Cross-reference]

Old Armchair, The [Cross-reference]

Old Aunt Dinah: (5 refs. <1K Notes) {Roud #11803}

Old Aunt Kate: (1 ref. <1K Notes) {Roud #11617}

Old Aunt Katy: (1 ref. <1K Notes) {Roud #15889}

Old Aunt Mariar [Cross-reference]

Old Bachelor (I). The: (3 refs.) {Roud #7162}

Old Bachelor (II). The [Cross-reference]

Old Bachelor (III). The [Cross-reference]
Old Bachelor (IV), The [Cross-reference]

Old Bachelor (V), The: (1 ref. <1K Notes) {Roud #7249}

Old Bachelor (VI), The [Cross-reference]

Old Bachelor, The: (1 ref.) {Roud #1649}

Old Badman [Cross-reference]

Old Bald Eagle: (1 ref. <1K Notes) {Roud #3425}

Old Bangum [Cross-reference]

Old Bangum and the Boar [Cross-reference]

Old Barbed Wire, The (I Know Where They Are): (8 refs. <1K Notes) {Roud #9618}

Old Barge Oliver Cromwell, The: (2 refs.) {Roud #19856}

Old Bark Hut, The: (9 refs. <1K Notes) {Roud #22662}

Old Bay State, The: (1 ref.) {Roud #19864}

Old Beard a-Shakin' [Cross-reference]

Old Beau Bill: (1 ref. <1K Notes)

Old Bee Makes de Honeycomb [Cross-reference]

Old Bee Makes the Honey Comb: (4 refs. <1K Notes) {Roud #5029}

Old Beggar Man, The [Cross-reference]

Old Bell Cow: (4 refs. <1K Notes) {Roud #17676}

Old Betsy Lina [Cross-reference]

Old Betty Larkin (Betsy Larkin, You Stole My Pard, Steal Partners, Stole My Partner): (2 refs. <1K Notes) {Roud #7404 and 7673}

Old Big Ram, The [Cross-reference]

Old Bill [Cross-reference]

Old Billy Dugger: (1 ref. <1K Notes) {Roud #6642}

Old Billy Kirk: (1 ref. <1K Notes)

Old Binnie: (1 ref.)

Old Bitch Fox, The [Cross-reference]

Old Black Alice: (1 ref.)

Old Black Booger, The [Cross-reference]
Old Black Bull, The: (1 ref.) {Roud #10554}
Old Black Crow, The: (1 ref. <1K Notes)
Old Black Duck, The [Cross-reference]
Old Black Hen, The: (1 ref.)
Old Black Horse, The: (1 ref.) {Roud #8829}
Old Black Joe: (15 refs. 1K Notes) {Roud #9601}
Old Black Steer, The [Cross-reference]
Old Blackbird, The [Cross-reference]
Old Blacksmith's Shop, The: (1 ref.)
Old Blind Drunk John [Cross-reference]
Old Blind Horse, The: (1 ref. <1K Notes) {Roud #2703}
Old Blue: (13 refs.) {Roud #4313}
Old Blue Was a Gray Horse [Cross-reference]
Old Bo's'n, The [Cross-reference]
Old Bob Ridley (Hobo Diddle De Ho): (15 refs. 1K Notes) {Roud #753}
Old Bob Ridley O [Cross-reference]
Old Bog Hole, The [Cross-reference]
Old Bog-Hole, The [Cross-reference]
Old Boss Barry: (3 refs. <1K Notes) {Roud #V45198}
Old Brass Wagon: (7 refs.) {Roud #5034}
Old Brig, The: (1 ref. <1K Notes)
Old Brown Ale [Cross-reference]
Old Brown Coat, The: (3 refs.) {Roud #3114}
Old Brown Sat in "The Rose and Crown": (1 ref.)
Old Brown's Daughter: (5 refs. 1K Notes) {Roud #1426}
Old Bullock Dray, The: (12 refs. <1K Notes) {Roud #22603}
Old Bumpy [Cross-reference]
Old Cabin Home, The: (2 refs.) {Roud #17575}
Old Camp Meetin': (1 ref.) {Roud #7334}

Old Canal, The: (1 ref. <1K Notes)

Old Carathee: (1 ref. <1K Notes) {Roud #3377}

Old Carolina State [Cross-reference]

Old Cass, The: (1 ref.) {Roud #18195}

Old Chimney Sweeper, The [Cross-reference]

Old Chisholm Trail, The [Cross-reference]

Old Chizzum Trail, The [Cross-reference]

Old Church Yard, The: (3 refs. <1K Notes) {Roud #3386}

Old Circus Song [Cross-reference]

Old Cloak, The: (9 refs. <1K Notes) {Roud #8207}

Old Cock Crows, The [Cross-reference]

Old Colonel, The [Cross-reference]

Old Colony Times [Cross-reference]

Old Coon Dog (I): (1 ref. <1K Notes) {Roud #3436}

Old Coon Dog (II) [Cross-reference]

Old Corn Licker [Cross-reference]

Old Corn Whiskey [Cross-reference]

Old Cotton Fields of Home [Cross-reference]

Old Country Party, The: (5 refs. <1K Notes) {Roud #V27349}

Old Couple and the Pig, The [Cross-reference]

Old Cow [Cross-reference]

Old Cow Died of Whooping Cough: (1 ref. 2K Notes) {Roud #11368}

Old Cow Died, The (Little Girl): (5 refs. <1K Notes) {Roud #11598}

Old Cowboy, The: (1 ref.) {Roud #11088}

Old Cowman, The: (1 ref.)

Old Crumbly Crust [Cross-reference]

Old Dad Morton [Cross-reference]
Old Daddy Fox [Cross-reference]

Old Dan Tucker: (52 refs. 2K Notes) {Roud #390}

Old Darling: (1 ref. <1K Notes) {Roud #8855}

Old Dash: (1 ref. <1K Notes)

Old David Ward: (4 refs. 1K Notes) {Roud #6498}

Old Destroyer Squadron, The [Cross-reference]

Old Devil, The [Cross-reference]

Old Doc Jones [Cross-reference]

Old Doctor Collins (Celie): (2 refs. <1K Notes) {Roud #11421}

Old Dog Blue [Cross-reference]

Old Dog Tray: (9 refs. 1K Notes) {Roud #2667}

Old Donoughmore: (1 ref.) {Roud #16262}

Old Doorstep, The [Cross-reference]

Old Dorrington [Cross-reference]

Old Dumpty Moore: (1 ref.) {Roud #7633}

Old Dun Cow, The: (1 ref. <1K Notes) {Roud #9473}

Old Dundee Town Once More [Cross-reference]

Old Dyer, The [Cross-reference]

Old Early Camped at Fisher's Hill [Cross-reference]

Old Elm Tree, The: (7 refs.) {Roud #2795}

Old England Forty Years Ago: (2 refs. <1K Notes) {Roud #2824}

Old England's Gained the Day [Cross-reference]

Old English Chantey [Cross-reference]

Old English Gentleman, The: (1 ref. <1K Notes) {Roud #23518}

Old Enoch: (1 ref. <1K Notes) {Roud #2851}

Old Eph Grizzard: (1 ref.) {Roud #11029}

Old Erin: (1 ref. <1K Notes) {Roud #23058}

Old Erin Far Away [Cross-reference]
Old Farm Gate, The: (2 refs. <1K Notes) {Roud #7452}

Old Farmer (I), The: (1 ref.) {Roud #1178}

Old Farmer (II), The [Cross-reference]

Old Farmer John: (1 ref. <1K Notes) {Roud #15123}

Old Farmer of Tetford, The: (3 refs.) {Roud #1408}

Old Fashioned Couple, An [Cross-reference]

Old Fat Buck, The [Cross-reference]

Old Father Christmas: (1 ref.)

Old Father Christmas, Guess What He Did: (1 ref.)

Old Father Gray: (1 ref.) {Roud #7660}

Old Father Grimes [Cross-reference]

Old Fish Song, The: (5 refs. <1K Notes) {Roud #7522}

Old Fodder [Cross-reference]

Old Folks at Home (Swanee River): (33 refs. 3K Notes) {Roud #13880}

Old Folks Better Up and Git to Bed: (1 ref. <1K Notes)

Old Forty: (1 ref.)

Old Four-Posted Beadstead, The: (3 refs.) {Roud #1194}

Old French Trench, The: (1 ref.) {Roud #10549}

Old Garden Gate, The [Cross-reference]

Old Geezer, The [Cross-reference]

Old Geezers, The [Cross-reference]

Old General Lane: (1 ref. <1K Notes) {Roud #940?}

Old General Price: (2 refs. 1K Notes) {Roud #7828}

Old German Musicianeer, The [Cross-reference]

Old Girder Bill: (1 ref.)

Old Girl of Cairo Town, The: (2 refs.) {Roud #4345}

Old Glory: (1 ref. <1K Notes) {Roud #5461}

Old Gospel Ship, The: (7 refs.) {Roud #7383}
Old Grampus [Cross-reference]

Old Granddaddy's Dead [Cross-reference]

Old Grandma: (6 refs. <1K Notes) {Roud #4543}

Old Grandma Hones: (2 refs.) {Roud #9952}

Old Granite State, The: (4 refs. <1K Notes) {Roud #V36573}

Old Granny Wales (Granny O'Whale, Granua Weal): (4 refs. 7K Notes) {Roud #2817}

Old Gray Goose (I), The (Lookit Yonder): (4 refs. <1K Notes) {Roud #3619}

Old Gray Goose (II), The [Cross-reference]

Old Gray Goose Is Dead, The [Cross-reference]

Old Gray Horse (I), The [Cross-reference]

Old Gray Horse (II), The [Cross-reference]

Old Gray Horse Come Tearin' Out o' De Wilderness [Cross-reference]

Old Gray Mare (I), The (The Old Gray Horse; The Little Black Bull): (30 refs. 1K Notes) {Roud #751}

Old Gray Mare (II), The [Cross-reference]

Old Gray Mule, The (Johnson's Mule): (6 refs. <1K Notes) {Roud #3704}

Old Gray, The [Cross-reference]

Old Grazin' Ben: (1 ref.)

Old Green Field [Cross-reference]

Old Grey Beard [Cross-reference]

Old Grey Duck, The: (1 ref.) {Roud #3302}

Old Grey Goose, The [Cross-reference]

Old Grey Horse Came Tearing Through the Wilderness, The [Cross-reference]

Old Grey Man, The [Cross-reference]

Old Grey Mare (II), The: (9 refs. <1K Notes) {Roud #3442}

Old Grey Mare (III), The: (3 refs. <1K Notes) {Roud #3039}

Old Grimes (I) [Cross-reference]

Old Grimes (II) [Cross-reference]

Old Grimes Is Dead [Cross-reference]
Old Grumbler (I) [Cross-reference]
Old Grumbler (II) [Cross-reference]
Old Gum Boots and Leggings [Cross-reference]
Old Gum-Diggers' Bar, The: (3 refs. <1K Notes)
Old Gumdiggers' Bar, The [Cross-reference]
Old Hal o' the West [Cross-reference]
Old Hank: (1 ref.)
Old Hannah [Cross-reference]
Old Harrison: (1 ref. <1K Notes) {Roud #7017}
Old Hazeltine: (1 ref. <1K Notes) {Roud #9071}
Old Hen Cackled and the Rooster's Going to Crow [Cross-reference]
Old Hewson the Cobbler [Cross-reference]
Old Hewson, the Cobbler [Cross-reference]
Old Holly, Crab, and I: (1 ref.) {Roud #4465}
Old Home Jim [Cross-reference]
Old Honest Abe: (1 ref. 1K Notes) {Roud #7767}
Old Horny Kebri-O (Shaggin' Away): (1 ref.) {Roud #10104}
Old Horse (II) [Cross-reference]
Old Horse, Old Horse [Cross-reference]
Old Horse, The [Cross-reference]
Old Hoss [Cross-reference]
Old Hoss Kick, The: (1 ref.)
Old Hoss, Old Hoss [Cross-reference]
Old House at Home, The: (6 refs. <1K Notes) {Roud #13881}
Old House Carpenter, The [Cross-reference]
Old Hulk, The: (1 ref.) {Roud #2007}
Old Hundred: (8 refs. 9K Notes)
Old Hundredth [Cross-reference]
Old Identity, The: (6 refs. 2K Notes)
Old Indian, An (The Indian Song): (10 refs.) {Roud #1846}
Old Inishowen: (1 ref. <1K Notes) {Roud #13477}
Old Ireland: (1 ref.) {Roud #13536}
Old Ireland Far Away [Cross-reference]
Old Ireland I Adore: (4 refs.) {Roud #V23210}
Old Jack: (2 refs.) {Roud #9953}
Old Jay Bird [Cross-reference]
Old Jesse: (1 ref. <1K Notes) {Roud #3439}
Old Jig Jog, The [Cross-reference]
Old Jig-Jog, The [Cross-reference]
Old Jimmie Sutton [Cross-reference]
Old Jimmy Johnson: (2 refs. <1K Notes) {Roud #7024}
Old Jimmy Sutton: (5 refs. <1K Notes) {Roud #7878}
Old Joe Camp: (1 ref. <1K Notes) {Roud #5463}
Old Joe Clark: (47 refs. <1K Notes) {Roud #3594}
Old Joe Clog [Cross-reference]
Old Joe Finley [Cross-reference]
Old Joe Shuffle: (1 ref. <1K Notes)
Old Joe's Barroom [Cross-reference]
Old John Blythe [Cross-reference]
Old John Booker: (1 ref.)
Old John Henry Died on the Mountain [Cross-reference]
Old John Wallis: (2 refs. <1K Notes) {Roud #294}
Old Johnny [Cross-reference]
Old Johnny Booger: (2 refs. <1K Notes) {Roud #1329}
Old Johnny Booker Won't Do [Cross-reference]
Old Johnny Walker: (1 ref. <1K Notes) {Roud #764}
Old Johnston Thought It Rather Hard: (1 ref. 4K Notes) {Roud #6618}
Old Jokey Song [Cross-reference]
Old Jones [Cross-reference]
Old Judas: (1 ref. 2K Notes) {Roud #7336}
Old Judge Duffy: (5 refs.) {Roud #4806}
Old Keg of Rum, The: (3 refs. <1K Notes)
Old Kentucky: (1 ref.)
Old King and His Three Sons, The [Cross-reference]
Old King Buzzard: (1 ref.)
Old King Cole (I): (25 refs. 2K Notes) {Roud #1164}
Old King Cole (II): (2 refs. <1K Notes) {Roud #1164}
Old King Coul [Cross-reference]
Old King Jimmy [Cross-reference]
Old King Quine [Cross-reference]
Old Kingston Jail: (1 ref.) {Roud #4675}
Old Kinkaid [Cross-reference]
Old Kitarden: (2 refs. <1K Notes) {Roud #8876}
Old Lady Come from Booster: (4 refs.)
Old Lady of Amsterdam: (1 ref. <1K Notes)
Old Lady of Botany Bay, The: (1 ref. <1K Notes) {Roud #5105}
Old Lady Sally Wants to Jump: (3 refs.) {Roud #11003}
Old Lady Sittin' in the Dining Room: (1 ref. <1K Notes)
Old Lady Who Swallowed a Fly: (3 refs.) {Roud #9375}
Old Lead (Matthew, Mark, Luke, and John II): (2 refs.)
Old Leather Bonnet, The [Cross-reference]
Old Leather Breeches [Cross-reference]
Old Leather Breeches, The: (13 refs. <1K Notes) {Roud #923}
Old Leather Britches, The [Cross-reference]
Old Lord by the Northern Sea, The [Cross-reference]
Old Lover's Wedding, An [Cross-reference]
Old Low-Back-Car, The [Cross-reference]
Old Lullaby (I'm tired now and sleepy, too) [Cross-reference]
Old Lyda Zip Coon [Cross-reference]
Old MacDonald Had a Farm: (13 refs. 2K Notes) (Roud #745)
Old Maid (I), The [Cross-reference]
Old Maid (II), The [Cross-reference]
Old Maid (III), The [Cross-reference]
Old Maid and the Burglar, The [Laws H23]: (19 refs.) (Roud #658)
Old Maid in a Garret [Cross-reference]
Old Maid of Fifty-Three, The [Cross-reference]
Old Maid Song (IV) [Cross-reference]
Old Maid's Lament for a Husband, The [Cross-reference]
Old Maid's Song (I), The: (26 refs. 1K Notes) (Roud #802)
Old Maid's Song (II), The: (4 refs.) (Roud #1669)
Old Maid's Song (III), The [Cross-reference]
Old Maid's Song (IV), The [Cross-reference]
Old Maids: (1 ref.) (Roud #29460)
Old Man and a Young Man, An [Cross-reference]
Old Man and His Mill, The [Cross-reference]
Old Man and His Three Sons, The [Cross-reference]
Old Man and the Door, The [Cross-reference]
Old Man and the Oak, The [Cross-reference]
Old Man at the Mill, The: (1 ref. <1K Notes) (Roud #733)
Old Man Came Home Again, The [Cross-reference]
Old Man Came Over the Moor, An (Old Gum Boots and Leggings): (48 refs. <1K Notes) (Roud #362)
Old Man Daisy: (1 ref.) (Roud #22200)
Old Man Fox  [Cross-reference]
Old Man from Lee, The  [Cross-reference]
Old Man from Over the Sea, The: (1 ref. <1K Notes)
Old Man He Courted Me, An  [Cross-reference]
Old Man in a Wood, The  [Cross-reference]
Old Man in the North Countree, The  [Cross-reference]
Old Man in the North Country  [Cross-reference]
Old Man in the West, The  [Cross-reference]
Old Man Kangaroo, The: (2 refs.) {Roud #20409}
Old Man Lived Under a Hill, The  [Cross-reference]
Old Man Once Courting Me, An  [Cross-reference]
Old Man Rocking the Cradle  [Cross-reference]
Old Man under the Hill, The  [Cross-reference]
Old Man Who Came Over the Moor, The  [Cross-reference]
Old Man Who Lived in a Wood, The  [Cross-reference]
Old Man Who Lived in the West, The  [Cross-reference]
Old Man Who Lived in the Woods, The  [Cross-reference]
Old Man, Old Man: (1 ref. <1K Notes) {Roud #7026}
Old Man, The  [Cross-reference]
Old Man's Advice: (1 ref.) {Roud #1482}
Old Man's Courtship, An  [Cross-reference]
Old Man's Courtship, The  [Cross-reference]
Old Man's Lament (II): (1 ref.) {Roud #10105}
Old Man's Lament, The  [Cross-reference]
Old Man's Song  [Cross-reference]
Old Man's Story, The  [Cross-reference]
Old Man's Three Sons (Jeffery, James, and John): (3 refs. <1K Notes) {Roud #4661}
Old Mare, The: (1 ref.) {Roud #2651}
Old Married Couple: (3 refs.) {Roud #15747}
Old Marse John: (2 refs. <1K Notes) {Roud #6707}
Old Massa He Come Dancin' Out [Cross-reference]
Old Mayflower, The: (2 refs. 3K Notes) {Roud #9954}
Old Miller, The [Cross-reference]
Old Miner's Refrain, The: (1 ref.) {Roud #7719}
Old Miser (I), The [Cross-reference]
Old Miser (II), The [Cross-reference]
Old Miss Ruckett: (1 ref.) {Roud #11395}
Old Miss Wilson [Cross-reference]
Old Missouri [Cross-reference]
Old Moke Pickin' on the Banjo (Song of the Pinewoods): (5 refs. 1K Notes) {Roud #8862 and 930}
Old Molly Hair [Cross-reference]
Old Molly Hare: (11 refs. <1K Notes) {Roud #7781}
Old Monk, The [Cross-reference]
Old Mont Line, The: (2 refs. <1K Notes) {Roud #19849}
Old Moses Smote de Waters [Cross-reference]
Old Moses Smote the Waters: (4 refs.) {Roud #7822}
Old Mother Crawley: (1 ref. <1K Notes) {Roud #1057}
Old Mother Fibbie [Cross-reference]
Old Mother Goose: (2 refs. <1K Notes) {Roud #20209}
Old Mother Gray: (2 refs.)
Old Mother Hare [Cross-reference]
Old Mother Head's: (1 ref.) {Roud #9414}
Old Mother Hooligan [Cross-reference]
Old Mother Hubbard: (6 refs. 1K Notes) {Roud #19334}
Old Mother Mason Broke Her Basin: (2 refs.) {Roud #20156}
Old Mother Riley: (1 ref.) {Roud #10543}
Old Mother Tipsy-toe: (1 ref.)

Old Mother Twitchett: (4 refs.) {Roud #20128}

Old Mother Twitchit [Cross-reference]

Old Mountain Dew: (10 refs. 1K Notes) {Roud #9133}

Old Mr. Fox [Cross-reference]

Old Mrs Brown went up to town [Cross-reference]

Old Mud Cabin on the Hill [Cross-reference]

Old Nantucket Whaling Song: (1 ref.) {Roud #9153}

Old Napper [Cross-reference]

Old Newfoundland: (2 refs.) {Roud #26492}

Old Ninety-Seven [Cross-reference]

Old Noah (I): (1 ref.) {Roud #5355}

Old Noah (II) [Cross-reference]

Old Noah Built an Ark: (1 ref. <1K Notes)

Old North: (1 ref.)

Old Oak Chest, The [Cross-reference]

Old Oak Tree, The [Laws P37]: (21 refs. <1K Notes) {Roud #569}

Old Oaken Bucket (Whaling Parody), The: (1 ref.) {Roud #27512}

Old Oaken Bucket Which Hung in the Well, The [Cross-reference]

Old Oaken Bucket, The: (22 refs. <1K Notes) {Roud #27512}

Old Oaken Tree, The: (1 ref.) {Roud #4335}

Old Orange Flute, The: (7 refs. <1K Notes) {Roud #3013}

Old Orange Tree, The: (1 ref. <1K Notes) {Roud #13425}

Old Paint (I) [Cross-reference]

Old Paint (II) [Cross-reference]

Old Paint (III): (1 ref.)

Old Palmer Song, The: (4 refs.) {Roud #24815}

Old Parson Brown [Cross-reference]
Old Pete Bateese: (2 refs. <1K Notes) {Roud #8851}
Old Petticoat, The: (2 refs.) {Roud #12940}
Old Phoeba Ice: (1 ref.) {Roud #7051}
Old Pike: (1 ref. <1K Notes) {Roud #3213}
Old Plaid Shawl, The [Cross-reference]
Old Pod Auger Days, The: (1 ref. <1K Notes) {Roud #3739}
Old Poley Cow, The [Cross-reference]
Old Polina, The: (11 refs. 35K Notes) {Roud #285}
Old Pompey [Cross-reference]
Old Ponto Is Dead [Cross-reference]
Old Port Rockwell: (1 ref. 27K Notes) {Roud #10880}
Old Prisoner's Song, The [Cross-reference]
Old Prospector's Crime, The: (1 ref.) {Roud #22301}
Old Prowler, The: (1 ref.) {Roud #25113}
Old Raccoon [Cross-reference]
Old Rags, Bottles, Rags: (1 ref.)
Old Rattler: (15 refs. 2K Notes) {Roud #6381}
Old Rattler (II) [Cross-reference]
Old Rebel Soldier, The [Cross-reference]
Old Recruiting Soldier (Twa Recruiting Sergeants): (5 refs. 3K Notes) {Roud #3356}
Old Redskin, The: (1 ref. <1K Notes)
Old Reilly [Cross-reference]
Old Reuben [Cross-reference]
Old Riley [Cross-reference]
Old River Driver, The: (1 ref. <1K Notes) {Roud #6514}
Old Robin Gray [Cross-reference]
Old Robin of Portingale [Child 80]: (5 refs. <1K Notes) {Roud #3971}
Old Roger is Dead (Old Bumpy, Old Grimes, Pompey): (30 refs. 2K Notes) {Roud #797}
Old Rosin the Beau (Bow) [Cross-reference]
Old Rub Alcohol Blues: (1 ref. <1K Notes) {Roud #12160}
Old Rugged Cross, The: (2 refs.) {Roud #22417}
Old Rustic Bridge by the Mill, The: (5 refs. 2K Notes) {Roud #3792}
Old Sailor's Song: (1 ref. <1K Notes) {Roud #4705}
Old Sally Walker [Cross-reference]
Old Sam Fanny [Cross-reference]
Old San Fannie [Cross-reference]
Old Satan's Mad [Cross-reference]
Old Scout's Lament: (2 refs.) {Roud #4631}
Old Section Boss, The [Cross-reference]
Old Settler, The [Cross-reference]
Old Settler's Song, The [Cross-reference]
Old Settoo, The: (1 ref. <1K Notes)
Old Shawnee, The [Cross-reference]
Old Sheep Done Know the Road, The: (4 refs. <1K Notes) {Roud #12415}
Old Sheep Went to Sleep: (1 ref.) {Roud #3709}
Old Shiboots and Leggins [Cross-reference]
Old Ship of Zion (I), The: (6 refs. <1K Notes) {Roud #4204}
Old Ship of Zion (II) [Cross-reference]
Old Shoe Boots and Leggins [Cross-reference]
Old Shoes and Leggin's [Cross-reference]
Old Shoes and Leggings [Cross-reference]
Old Simeon: (2 refs. 1K Notes) {Roud #1338}
Old Simon: (1 ref.) {Roud #1248}
Old Sister Phoebe [Cross-reference]
Old Skipper, The: (1 ref.) {Roud #31279}
Old Smite, The [Cross-reference]
Old Smokey  [Cross-reference]
Old Smoky  [Cross-reference]
Old Smoky Mountain  [Cross-reference]
Old Soap-Gourd, The: (1 ref. <1K Notes) {Roud #7387}
Old Soldier (I), The  [Cross-reference]
Old Soldier (II), The  [Cross-reference]
Old Soldiers Never Die (I): (2 refs. <1K Notes) {Roud #10521}
Old Soldiers Never Die (II): (1 ref.) {Roud #10521}
Old Song, An (One Morning Being Fair... Sweet Combeana)  [Cross-reference]
Old Southwester  [Cross-reference]
Old Sow (I), The: (7 refs. <1K Notes) {Roud #1737}
Old Sow (II), The  [Cross-reference]
Old Sow Song, The  [Cross-reference]
Old Spencer Rifle, The: (1 ref. 1K Notes) {Roud #11499}
Old Spotted Cow, The  [Cross-reference]
Old Stable (Sable) Jacket, The  [Cross-reference]
Old State Mill, The: (1 ref. <1K Notes)
Old Stepstone, The  [Cross-reference]
Old Stone Wall, The: (1 ref.) {Roud #13453}
Old Stormey  [Cross-reference]
Old Stormy  [Cross-reference]
Old Straw Bonnet: (1 ref.) {Roud #11323}
Old Strawberry Roan, The  [Cross-reference]
Old Stumper: (1 ref. <1K Notes) {Roud #12481}
Old Swansea Town Once More  [Cross-reference]
Old T. I.: (1 ref.) {Roud #22591}
Old Tamarack Dam, The  [Cross-reference]
Old Tar River, The: (2 refs. <1K Notes)
Old TB, The: (2 refs.) {Roud #7134}

Old Testament in Verse (The Books of the Bible): (3 refs. 2K Notes) {Roud #7540}

Old Texas [Cross-reference]

Old Threshing Song [Cross-reference]

Old Timbrook Blues: (1 ref. <1K Notes) {Roud #2190}

Old Time Cowboy (Melancholy Cowboy): (5 refs. <1K Notes) {Roud #8046}

Old Time Religion, (The) [Cross-reference]

Old Time Religion, Amen [Cross-reference]

Old Time Sealer's Song: (4 refs.) {Roud #V44869}

Old Time Sealers, The: (1 ref. <1K Notes) {Roud #V44869}

Old Timer's Song, The [Cross-reference]

Old Tippecanoe (I): (2 refs. 6K Notes) {Roud #6950}

Old Tippecanoe (II) [Cross-reference]

Old Tobacco Box, The (There Was an Old Soldier): (14 refs. 3K Notes) {Roud #3342}

Old Tom Bolen (Tom Boleyn II): (1 ref. <1K Notes) {Roud #7632}

Old Tom Cat, The: (1 ref.) {Roud #10102}

Old Tom Wilson [Cross-reference]

Old Tommy Kendal [Cross-reference]

Old Towler: (7 refs. 1K Notes) {Roud #1240}

Old Travelling Man, The [Cross-reference]

Old Trouble -- A L Ranch Colored Cook: (1 ref.)

Old Tucker: (1 ref.)

Old Turkey Hen, The: (2 refs. <1K Notes) {Roud #21018}

Old Tyler: (4 refs. <1K Notes) {Roud #5712}

Old Uncle Ned [Cross-reference]

Old Uncle Noah: (9 refs. 1K Notes) {Roud #5355}

Old Virginny Never Tire: (5 refs. <1K Notes) {Roud #751}

Old Wether's Skin, The [Cross-reference]
Old Woman Who Bought a Pig, The  [Cross-reference]

Old Woman Who Went to Market, The (The Old Woman and the Pedlar): (7 refs. 1K Notes) {Roud #3740}

Old Woman, Old Woman  [Cross-reference]

Old Woman, Old Woman, Shall We Go A-Shearing?  [Cross-reference]

Old Woman, The  [Cross-reference]

Old Woman's Blind Husband, The  [Cross-reference]

Old Woman's Story, An  [Cross-reference]

Old Yellow Slicker I Wore on the Range, The: (1 ref. <1K Notes)

Old Yellow's Dead: (2 refs. <1K Notes) {Roud #4285}

Old Zachariah Fell in the Fire  [Cross-reference]

Old Zip Coon (I): (13 refs. 2K Notes) {Roud #4358}

Old Zip Coon (II): (1 ref.) {Roud #4358}

Old-Time Cowboy  [Cross-reference]

Old-Time Kauri Bushmen, The: (1 ref. 3K Notes)

Old-Time Lumberjacks: (2 refs.)

Old-Time Rounders: (1 ref.) {Roud #6364}

Old-Time Sealing Fleet, The: (1 ref. <1K Notes) {Roud #V44748}

Oldbury Chant, The  [Cross-reference]

Olden Days: (2 refs. <1K Notes) {Roud #9951}

Olden Days of Lake Wakatipu  [Cross-reference]

Olden Memories: (1 ref. <1K Notes)

Ole Ark a-Moverin' Along, De  [Cross-reference]

Ole Ark Movin' or Noah's Ark  [Cross-reference]

Ole Ark, The  [Cross-reference]

Ole Aunt Dinah  [Cross-reference]

Ole Aunt Kate  [Cross-reference]

Ole Banghum  [Cross-reference]

Ole Egyp'  [Cross-reference]
Ole from Norway: (5 refs. <1K Notes) {Roud #8867}

Ole Granny Rattletrap: (2 refs.)

Ole Gray Mare [Cross-reference]

Ole Lady [Cross-reference]

Ole Mars'r Had a Yaller Gal [Cross-reference]

Ole Marse John [Cross-reference]

Ole Massa's Going Away: (1 ref. <1K Notes) {Roud #21033}

Ole Mister Rabbit (I'll Get You Rabbit): (1 ref. <1K Notes) {Roud #10058}

Ole Pete Bateese [Cross-reference]

Ole Sheep Done Know de Road, De [Cross-reference]

Ole Ship o' Zion, The [Cross-reference]

Ole Tar River, The [Cross-reference]

Ole Tommy Finlayson: (1 ref.)

Oleana [Cross-reference]

Oleanna: (8 refs. 2K Notes)

Oliver Cromwell [Cross-reference]

Oliver Cromwell Lost His Shoe: (1 ref. <1K Notes) {Roud #20511}

Oliver's Advice (Barossa): (7 refs. 1K Notes) {Roud #2182}

Oma Wise [Cross-reference]

Omagh Town and the Bards of Clanabogan: (4 refs. <1K Notes) {Roud #3383}

Omie Wise [Cross-reference]

Ommie Wise [Cross-reference]

Omy Wise [Cross-reference]

On a Bright and Summer's Morning [Cross-reference]

On a Cold December Night: (1 ref.) {Roud #4876}

On a Cold Frosty Morning: (5 refs.) {Roud #3439}

On a Cold Winter's Eve: (2 refs.) {Roud #12637}

On a Dark and Doleful Night: (1 ref. 1K Notes) {Roud #11927}
On a Monday (I) [Cross-reference]

On a Monday (II) [Cross-reference]

On a Tropical Isle: (1 ref. 1K Notes)

On Admiral Russel's Total Defeat of the French Fleet [Cross-reference]

On Board of a Man-of-War (Young Susan I) [Cross-reference]

On Board of a Man-of-War (Young Susan): (2 refs. <1K Notes) {Roud #1533}

On Board of a Ninety-eight: (3 refs. <1K Notes) {Roud #1461}

On Board of the Victory: (11 refs. <1K Notes) {Roud #2278}

On Board the Bugaboo: (1 ref.) {Roud #9775}

On Board the Gallee [Cross-reference]

On Board the Kangaroo [Cross-reference]

On Board the Leicester Castle [Cross-reference]

On Board the Magalena: (1 ref. <1K Notes)

On Board the Victory [Cross-reference]

On Braes o' Killiecrankie (III): (1 ref.) {Roud #3363}

On Buena Vista's Battlefield: (2 refs.) {Roud #2829}

On Canaan's Happy Shore [Cross-reference]

On Christmas Day It Happened So: (3 refs. 1K Notes) {Roud #1078}

On Christmas Night All Christians Sing (Sussex Carol): (2 refs.) {Roud #597}

On de Battlefiel [Cross-reference]

On Eli's Sunny Hill: (1 ref. <1K Notes) {Roud #4874}

On Erin's Green Shore [Cross-reference]

On Friday Last at Half Past Two: (1 ref. <1K Notes)

On Gibraltar's Slopes: (1 ref. <1K Notes)

On Gravelly Bay: (1 ref.) {Roud #19845}

On Ilkla Moor Bah T'at: (4 refs. <1K Notes) {Roud #2143}

On Johnny Mitchell's Train: (2 refs.) {Roud #7725}

On Jordan's Stormy Banks [Cross-reference]
On Lac San Pierre [Cross-reference]

On Leome Is in this World: list: (4 refs. 2K Notes)

On Longside Road (Auld Lang Syne): (3 refs. <1K Notes) {Roud #5583}

On Meesh-e-gan: (3 refs.) {Roud #8856}

On Monday Morning [Cross-reference]

On My Journey [Cross-reference]

On My Journey (II) [Mount Zion]: (1 ref. <1K Notes)

On My Journey Home (I): (1 ref. <1K Notes) {Roud #6679}

On My Way to Mexico: (1 ref. <1K Notes)

On My Way to New Orleans: (1 ref. 2K Notes)

On One Monday Morning [Cross-reference]

On Patrick's Day in the Morning: (1 ref. 5K Notes) {Roud #2895}

On Saturday Night Shall Be My Care [Cross-reference]

On Some Foggy Mountain Top [Cross-reference]

On Springfield Mountain [Cross-reference]

On That Other Bright Shore [Cross-reference]

On the 16th o' October [Cross-reference]

On the Banks of Allan Water [Cross-reference]

On the Banks of Sweet Dundee [Cross-reference]

On the Banks of the Clyde [Cross-reference]

On the Banks of the Don [Cross-reference]

On the Banks of the Little Eau Pleine [Cross-reference]

On the Banks of the Murray: (2 refs.) {Roud #5476}

On the Banks of the Ohio (I) [Cross-reference]

On the Banks of the Ohio (II) [Cross-reference]

On the Banks of the Old Mohawk: (1 ref.) {Roud #15667}

On the Banks of the Old Omaha: (1 ref.)

On the Banks of the Old Pedee [Cross-reference]
On the Banks of the Old Tennessee: (4 refs. <1K Notes) {Roud #7374}

On the Banks of the Pamanaw [Laws H11]: (10 refs. <1K Notes) {Roud #2196}

On the Banks of the Sacramento [Cross-reference]

On the Banks of the Sweet Dundee [Cross-reference]

On the Banks of the Wabash, Far Away: (8 refs. 2K Notes) {Roud #9595}

On the Bed Ground in a Cow Camp: (1 ref.) {Roud #4891}

On the Bluff (Alligator Song): (1 ref. <1K Notes) {Roud #7493}

On the Bonny Hills of Scotland [Cross-reference]

On the Booms: (1 ref.)

On the Charlie So Long [Cross-reference]

On the Cumberland Land: (1 ref.) {Roud #7055}

On the Deck of the Willow Green (Faithful Edgar) [Cross-reference]

On the Dodge: (1 ref.)

On the Dummy Line [Cross-reference]

On the Eighth Day of November [Cross-reference]

On the Eleventh of October in the Year Ninety Nine: (1 ref. <1K Notes) {Roud #16260}

On the First Day of Christmas [Cross-reference]

On the First of November: (1 ref.) {Roud #1915}

On the Green Carpet [Cross-reference]

On the Green Mossy Banks of the Lea [Cross-reference]

On the Lake of the Poncho Plains [Cross-reference]

On the Lakes of Ponchartrain [Cross-reference]

On the Late Engagement in Charles Town River: (1 ref.) {Roud #V12546}

On the Plains of Manassas [Cross-reference]

On the Plains of Mexico [Cross-reference]

On the Red River Shore [Cross-reference]

On the Road Again: (1 ref.)

On the Road to Bethlehem: (1 ref. <1K Notes) {Roud #9052}
On the Road to Gundagai [Cross-reference]

On the Road to Mandalay [Cross-reference]

On the Schooner Africa: (1 ref.) {Roud #19843}

On the Schooner Hercules: (1 ref.) {Roud #19857}

On the Schooner John Joe: (2 refs.) {Roud #9966}

On the Shores of Havana: (3 refs. <1K Notes) {Roud #4615}

On the Sign of an Old Wiltshire Inn: (1 ref. <1K Notes) {Roud #22079}

On the Sixteenth o' October: (2 refs. <1K Notes) {Roud #5920}

On the Spree: (1 ref.) {Roud #7170}

On the Steps of the Dole Office Door: (2 refs. <1K Notes)

On the Sudden Death of Mr. Beriah Randall, of Easton [Cross-reference]

On the Swag: (1 ref. <1K Notes)

On the Tombigbee River So Bright [Cross-reference]

On the Top of Mount Zion [Cross-reference]

On the Trail to Mexico [Cross-reference]

On the Twenty-First of May [Cross-reference]

On the Wallaby [Cross-reference]

On the Wallaby Track [Cross-reference]

On the Wings of a Dove: (2 refs.) {Roud #24301}

On This Hill [Cross-reference]

On to Glory: (1 ref. <1K Notes) {Roud #12022}

On to Richmond (II) [Cross-reference]

On to the Morgue: (1 ref. <1K Notes) {Roud #13614}

On Tom Big Bee River [Cross-reference]

On Top of Old Smokey: (50 refs. 3K Notes) {Roud #414}

On Top of Old Smokey (II) [Cross-reference]

On Top of Spaghetti: (2 refs.) {Roud #16483}

On Yonder Hill There Sits A Hare: (1 ref.) {Roud #5173}
On Yonder Hill There Stands a Lady [Cross-reference]

Once I could drive my four-in-hand [Cross-reference]

Once I Courted a Charming Beauty Bright [Cross-reference]

Once I Courted a Damsel [Cross-reference]

Once I Courted a Fair Beauty Bright [Cross-reference]

Once I Courted a Pretty Little Girl [Cross-reference]

Once I Had a Box of Colours: (1 ref.)

Once I Had a Daughter: (1 ref. <1K Notes) {Roud #2778}

Once I Had a Feather Bed [Cross-reference]

Once I Had a Sweetheart (I): (5 refs. <1K Notes) {Roud #4477}

Once I Had a Sweetheart (II) [Cross-reference]

Once I Had an Old Grey Mare [Cross-reference]

Once I Had Plenty of Thyme [Cross-reference]

Once I Had Two Hands Full of Gold: (1 ref. <1K Notes)

Once I Knew a Little Girl [Cross-reference]

Once I Knew a Pretty Fair Miss [Cross-reference]

Once I Led a Happy Life: (1 ref.)

Once I Lived in Cottonwood: (1 ref.) {Roud #8014}

Once I Lived in Old Virginia [Cross-reference]

Once I Loved [Cross-reference]

Once I Loved a Bonny Boy: (1 ref.) {Roud #6998}

Once I Loved a Railroad Brakeman [Cross-reference]

Once I Was Happy [Cross-reference]

Once I Was Single [Cross-reference]

Once I Was Single, Boo Hoo Hoo Hoo: (1 ref.) {Roud #11398}

Once I Was Young and Hadna Muckle Wit: (1 ref.) {Roud #7223}

Once in a Manger Lowly (Angels Sang Out the Sweet Story): (1 ref.)

Once More a-Lumb'ring Go [Cross-reference]
Once More A-Lumbering Go: (14 refs.) {Roud #591 and 7088}

Once There Lived a Captain: (2 refs.) {Roud #3376}

Once There Was an Old Man [Cross-reference]

Once There Were Three Fishermen (The Three Jews): (5 refs. <1K Notes) {Roud #3708 and 12776}

Once They Said My Lips Were Red: (3 refs. <1K Notes) {Roud #1331}

Once You Get the Habit (You Can't Keep Still): (2 refs.) {Roud #8036}

One and Twenty: (2 refs.) {Roud #3367}

One Bottle More: (3 refs.) {Roud #V18973}

One Bottle of Pop: (2 refs. <1K Notes)

One Bottle Pop [Cross-reference]

One Bright Summer Morning [Cross-reference]

One Bumper at Parting: (2 refs.) {Roud #12872}

One Cent for Coffee: (1 ref.) {Roud #6603}

One Cold Winter's Morning: (1 ref. <1K Notes) {Roud #3626}

One Crow Sorrow [Cross-reference]

One Day I Chanced to Rove: (3 refs. <1K Notes) {Roud #6767}

One day I was walkin' along the street [Cross-reference]

One Day More [Cross-reference]

One Day of Turkey and Six Days of Hash: (2 refs. <1K Notes) {Roud #8848}

One Dime Blues: (3 refs.)

One Evening Fair For To Take the Air: (1 ref. <1K Notes)

One Evening So Clear: (1 ref.) {Roud #3311}

One Fine Day: (1 ref. <1K Notes) {Roud #3711}

One Fine Summer's Evening: (1 ref. <1K Notes)

One Fine Summer's Morning [Cross-reference]

One Fish Ball [Cross-reference]

One Fish-Ball (One Meat Ball, The Lone Fish-Ball): (6 refs. 2K Notes)

One for Sorrow (Counting Magpies, Telling Fortunes): (9 refs. 3K Notes) {Roud #20096}
One for the Blackbird: (2 refs. <1K Notes) {Roud #21651}

One for the Hoe [Cross-reference]

One for the Money: (3 refs.) {Roud #16216}

One for Wet, Two for Dry [Cross-reference]

One Forsaken, The [Cross-reference]

One God Made Us All [Cross-reference]

One Horse Open Sleigh, The [Cross-reference]

One I Love, Two I Love: (4 refs. <1K Notes)

One Is for Sorrow, But Two for Mirth [Cross-reference]

One Kind Favor [Cross-reference]

One Little Elephant: (1 ref.)

One Little Frog: (1 ref.) {Roud #7668}

One Man Shall Mow My Meadow: (9 refs. <1K Notes) {Roud #143}

One Man's Hands: (2 refs.)

One May Morning [Cross-reference]

One Meat Ball [Cross-reference]

One Misty, Moisty Morning: (6 refs. <1K Notes) {Roud #20075}

One Monday Morning in Eighteen-Eighty-Five [Cross-reference]

One More Chance: (1 ref.)

One More Day: (10 refs.) {Roud #704}

One More Drink for the Four of Us [Cross-reference]

One More Kiss Before I Go: (12 refs. 28K Notes) {Roud #6375}

One More River to Cross: (13 refs. <1K Notes) {Roud #4458 and 12088}

One Morning Clear [Cross-reference]

One Morning in May (II) [Cross-reference]

One Morning in May (III) [Cross-reference]

One Morning in May (IV) [Cross-reference]

One Morning in May (To Hear the Nightingale Sing) [Laws P14]: (66 refs.) {Roud #140}
One morning in May as I chanced to pass, And there I beheld a most beautiful lass. [Cross-reference]

One Morning, One Morning, One Morning in Spring [Cross-reference]

One Night As I Lay On My Bed: (6 refs. <1K Notes) {Roud #672}

One Night As I Lay on the Prairie [Cross-reference]

One Night in Cleveland (A Canal Dance): (1 ref.) {Roud #4953}

One Night Sad and Languid (Dream of Napoleon): (10 refs. 1K Notes) {Roud #1538}

One O, The [Cross-reference]

One of the Has-Beens: (5 refs.)

One Of These Days (I): (2 refs. <1K Notes)

One of These Days (II) [Cross-reference]

One of Tonight: (1 ref.) {Roud #11926}

One ole man come ridin' by [Cross-reference]

One Penny Portion [Cross-reference]

One Pleasant Evening As Pinks and Daisies [Cross-reference]

One Potato Two Potato: (6 refs.) {Roud #19230}

One Pound Two: (7 refs.) {Roud #V14294}

One Ship Drives East: (1 ref. <1K Notes) {Roud #15670}

One Solja Man [Cross-reference]

One Sort, Two Sort: (1 ref. <1K Notes)

One Sunday after Mass (Dermot and His Lass): (1 ref.) {Roud #24353}

One Sunday Morn [Cross-reference]

One Sunday Morning [Cross-reference]

One Thing or the Other, The: (6 refs.) {Roud #2131}

One Thursday Evening: (1 ref. <1K Notes) {Roud #6800}

One to Make Ready: (3 refs.)

One Two Three Four Five Six Seven, All Good Children Go to Heaven: (4 refs.) {Roud #19355}

One Two Three Four, Mary at the Cottage Door: (3 refs.) {Roud #19295}

One Zahl, Two Zahl: (1 ref. <1K Notes)
One-a These Days [Cross-reference]

One-Cent Herring, Two-Cent Grits: (1 ref. <1K Notes)

One-ery, two-ery, hickary, hum [Cross-reference]

One-ery, Two-ery, Ickery, Ann: (10 refs. <1K Notes) {Roud #13059}

One-ery, Two-ery, Tickery, Seven: (5 refs. <1K Notes) {Roud #19296}

One-Eyed Reilly [Cross-reference]

One-Eyed Riley [Cross-reference]

One-Hung Lo: (1 ref. <1K Notes)

One-Two, Button Your Shoe [Cross-reference]

One, O [Cross-reference]

One, Two, Buckle My Shoe: (6 refs.) {Roud #11284}

One, Two, Sky Blue: (1 ref.) {Roud #19294}

One, Two, Three: (1 ref.)

One, Two, Three, Four, Five: (3 refs.) {Roud #13530}

One, Two, Three, Mother Caught a Flea: (2 refs.) {Roud #19254}

One, two, three, O'Leary: (1 ref.) {Roud #18310}

Onery Twoery Dickery Seven [Cross-reference]

Onery, Twoery, Threery, Same [Cross-reference]

Onery, Twoery, Tickery, Seven [Cross-reference]

Only a Brakeman: (3 refs. <1K Notes) {Roud #4147}

Only a Face in the Firelight: (1 ref.) {Roud #26944}

Only a Miner (The Hard-Working Miner) [Laws G33]: (18 refs. <1K Notes) {Roud #2197}

Only a Rosebud: (1 ref.) {Roud #11397}

Only a Soldier [Cross-reference]

Only a Tramp [Cross-reference]

Only Daughter, The: (4 refs.) {Roud #1293}

Only Nine Miles to the Junction [Cross-reference]

Only Nineteen Years Old: (4 refs. <1K Notes) {Roud #4792}
Only Remembered: (3 refs. 5K Notes) {Roud #7557}

Onward Christian Sailors: (1 ref. <1K Notes)

Onward Christian Soldiers: (9 refs. 2K Notes) {Roud #V26738}

Onward, The: (1 ref. <1K Notes) {Roud #20548}

Onwards to the Po: (1 ref. <1K Notes) {Roud #29415}

Oor Cat's Deid: (1 ref.) {Roud #13025}

Oor Dochter Jean: (1 ref.) {Roud #3789}

Oor Fairm Toon: (2 refs.) {Roud #5411}

Oor Jock Cam Hame: (1 ref.) {Roud #13524}

Oor Little Pigs [Cross-reference]

Oor Treasures: (1 ref.) {Roud #6741}

Oor Wee Little Tottum [Cross-reference]

Oot spak' the auld guidwife [Cross-reference]

Open Book, The: (1 ref.) {Roud #10092}

Open the Door [Cross-reference]

Open the Door to Me Oh: (2 refs.) {Roud #30952}

Open the Gate and Let Me Through: (1 ref.)

Open the Gates [Cross-reference]

Open the Windon [Cross-reference]

Open Your Mouth and Shut Your Eyes: (1 ref. 2K Notes) {Roud #25368}

Opeongo Line, The: (1 ref.) {Roud #4565}

Operator Blues: (1 ref. <1K Notes)

Ophelia Letter: (1 ref. <1K Notes)

Opossum, The [Cross-reference]

Ops in a Wimpey: (1 ref. 5K Notes) {Roud #10390 and 29392}

Opsang for Jonas Anton Hjelm: (1 ref. <1K Notes)

Opuceny Banik z Wilks Barroch (The Lonely Miner of Wilkes-Barre): (2 refs.)

Oran Do Cheap Breatainn (Cape Breton is the Land of My Love): (2 refs. <1K Notes)
Oran Na Caillich (Our Auld Wife): (2 refs. <1K Notes)

Orange and Blue: (1 ref. <1K Notes)

Orange and Blue (I), The [Cross-reference]

Orange and Blue (II), The [Cross-reference]

Orange and Green: (3 refs. 2K Notes) {Roud #9556}

Orange Balls: (1 ref. <1K Notes) {Roud #22561}

Orange Blossom [Cross-reference]

Orange Lark, The: (1 ref.)

Orange Lily-o, The: (3 refs. 3K Notes) {Roud #3003}

Orange Maid of Sligo, The: (2 refs. <1K Notes) {Roud #2910}

Orange Riots in Belfast, The: (2 refs. <1K Notes) {Roud #V2931}

Orange Yeomanry of '98, The: (1 ref. <1K Notes) {Roud #V43602}

Orangeman's Apology, The: (1 ref.)

Orangeman's Dream, The: (2 refs. <1K Notes) {Roud #V26004}

Orangemen of Cadiz, The: (1 ref. 2K Notes) {Roud #25328}

Orangemen's Song: (1 ref. <1K Notes)

Oranges and Lemons: (7 refs. 1K Notes) {Roud #13190}

Ordeal of Andrew Rose, The [Cross-reference]

Orders Came for Sailing: (1 ref.)

Ore Knob: (4 refs. <1K Notes) {Roud #6556}

Ore Knob Song, The [Cross-reference]

Oregon and Texas: (1 ref. <1K Notes)

Oregon Gipsy Girl, The [Cross-reference]

Oregon Girls [Cross-reference]

Oregon Question, The: (1 ref. <1K Notes)

Oregon Trail, The: (1 ref.) {Roud #9619}

Organ Grinder, The: (3 refs.) {Roud #18789}

Origin of Ireland, The: (1 ref. <1K Notes) {Roud #6653}
Origin of the Harp, The: (2 refs.) {Roud #19483}

Original Talking Blues [Cross-reference]

Orkney New Year's Eve Carol [Cross-reference]

Orkney Style of Courtship, The: (1 ref. <1K Notes) {Roud #3087}

Orphan Child (Cherokee): (1 ref.)

Orphan Girl (II), The [Cross-reference]

Orphan Girl (III), The: (1 ref. <1K Notes) {Roud #20517}

Orphan Girl, The (The Orphan Child): (39 refs. 1K Notes) {Roud #457 and 4193}

Orphan Gypsy Girl, The [Cross-reference]

Orphan, The: (3 refs.) {Roud #4193}

Orphan's Lament (Two Little Children, Left Jim and I Alone): (11 refs.) {Roud #458}

Orphans, The [Cross-reference]

Orphant Boy, The [Cross-reference]

Orphant Girl, The [Cross-reference]

Ossian's Serenade: (1 ref. 2K Notes) {Roud #9067}

'Ostler Joe [Cross-reference]

Ot Azoy Neyt A Shnayder (Weary Days Are a Tailor's): (1 ref.)

Ot Kraya i Do Kraya (From Frontier to Frontier): (1 ref. <1K Notes)

Other Bright Shore, The: (15 refs. 2K Notes) {Roud #4213}

Other Shore, The [Cross-reference]

Other Side of Jordan [Cross-reference]

Other Side of Jordan, The [Cross-reference]

Otterburn [Cross-reference]

Otto Wood the Bandit: (5 refs. 7K Notes) {Roud #11543}

Ou Som Souroucou: (1 ref.)

Oughta Come on the River: (1 ref. <1K Notes)

Oul Bog Hole, The [Cross-reference]

Oul Leather Britches [Cross-reference]
Oul' Dunloy: (1 ref.)

Oul' Rigadoo, The [Cross-reference]

Ould Bog Hole, The: (14 refs.) {Roud #6128}

Ould Father Dan: (1 ref. 1K Notes)

Ould Heelball You're Boozing Again: (1 ref.) {Roud #2915}

Ould Ireland, You're My Darlin': (3 refs. <1K Notes) {Roud #V4326}

Ould Lammas Fair, The: (1 ref. <1K Notes) {Roud #9051}

Ould Leather Breeches, The [Cross-reference]

Ould Man of Killyburn Brae, The [Cross-reference]

Ould Orange Flute, The [Cross-reference]

Ould Piper, The: (2 refs.) {Roud #3091}

Ould Plaid Shawl, The: (1 ref. <1K Notes) {Roud #6351}

Our Baby (Cheeks of Rose, Tiny Toes): (1 ref. <1K Notes)

Our Baby Died: (1 ref.) {Roud #24596}

Our Boots Are Made of Leather: (2 refs.) {Roud #13171}

Our Boys Gave Up Squiddin' [Cross-reference]

Our Brave Scotch Lads: (2 refs. <1K Notes) {Roud #5827}

Our British Troops [Cross-reference]

Our Captain Calls [Cross-reference]

Our Captain Calls All Hands (Fighting for Strangers): (13 refs. <1K Notes) {Roud #602}

Our Captain Cried All Hands [Cross-reference]

Our Cheerful Voices (Separation): (1 ref. <1K Notes) {Roud #13951}

Our Cherries: (1 ref. <1K Notes) {Roud #4449}

Our Father's Gone to View That Land [Cross-reference]

Our Fathers They'll Be There: (2 refs.) {Roud #11928}

Our Feet's Cauld: (6 refs. 1K Notes) {Roud #5886}

Our Fifer Boy [Cross-reference]

Our Fleet [Cross-reference]
Out With My Gun in the Morning [Cross-reference]

Outharbour Planter, The: (4 refs. 1K Notes) {Roud #6354}

Outlandish Knight, The [Cross-reference]

Outlaw Dunny: (1 ref.)

Outlaw Murray, The [Child 305]: (5 refs. <1K Notes) {Roud #3296}

Outlaw of Loch Lene, The: (4 refs. <1K Notes)

Outport Planter, The [Cross-reference]

Outward and Homeward Bound: (9 refs. <1K Notes) {Roud #927 and 18905}

Outward Bound [Cross-reference]

Outward Bound (I) [Cross-reference]

Outward Bound (II) [Cross-reference]

Ouzel, The: (1 ref. <1K Notes) {Roud #20543}

Ovaltine [Cross-reference]

Over Hills and Mountains: (1 ref. <1K Notes) {Roud #12959}

Over In the Glory Land: (4 refs. <1K Notes) {Roud #3402}

Over in the Meadow: (1 ref. <1K Notes) {Roud #22136}

Over Jordan [Cross-reference]

Over the Garden Wall: (5 refs.) {Roud #3765}

Over the Garden Wall I Let the Baby Fall: (1 ref.)

Over the hills and far away [Cross-reference]

Over the Hills and Lofty Mountains: (1 ref.) {Roud #22142}

Over the Hills at the Poorhouse: (1 ref. <1K Notes) {Roud #5496}

Over the Hills So Far Away: (1 ref. <1K Notes)

Over the Hills to the Poor-House: (4 refs. 2K Notes) {Roud #5496}

Over the Hills to the Poorhouse [Cross-reference]

Over the Mountain (I) (Allanah Is Waiting for Me): (2 refs. 2K Notes) {Roud #7450}

Over the Mountain (II) [Cross-reference]

Over the Mountain (III) [Cross-reference]
Over the River and Through the Woods: (2 refs. <1K Notes)

Over the River Charlie [Cross-reference]

Over the River to Charlie [Cross-reference]

Over the River to Charlie's [Cross-reference]

Over the River to Feed My Sheep [Cross-reference]

Over the Road I'm Bound [Cross-reference]

Over the Sea to Skye [Cross-reference]

Over The Water and Over the Lea [Cross-reference]

Over the Water to Charlie: (10 refs. <1K Notes) {Roud #729}

Over There (I - The Praties They Grow Small): (12 refs. 7K Notes) {Roud #4455}

Over Yonder [Cross-reference]

Over Yonder Where the Sun Will Never Shine: (1 ref. <1K Notes)

Over Yonder's A Park [Cross-reference]

Over Yonders Ocean [Cross-reference]

Overgate, The: (7 refs. <1K Notes) {Roud #866}

Overland Stage, The: (1 ref.)

Overlander, The [Cross-reference]

Overlanders, The [Cross-reference]

Overtures from Richmond: (2 refs.)

Oville: (1 ref.) {Roud #13485}

Owen Rooney's Lamentation: (1 ref. <1K Notes)

Owen Trainor: (1 ref. <1K Notes) {Roud #12465}

Owenreagh: (1 ref.)

Owenreigh's Banks: (1 ref. <1K Notes) {Roud #13550}

Owl and the Jay Bush, The [Cross-reference]

Owl and the Mice, The: (1 ref. <1K Notes) {Roud #7339}

Owl, The [Cross-reference]

Owre Don, owre Dee [Cross-reference]
Owre kynge went forth to Normandy [Cross-reference]

Owre the Hills and Far Awa': (1 ref.) {Roud #7260}

Owre the Water to Torry [Cross-reference]

Owre yon Hill [Cross-reference]

Owslebury Lads, The: (4 refs. 2K Notes) {Roud #17212}

Ox Driving Song: (5 refs. <1K Notes) {Roud #3584}

Ox Plough Song [Cross-reference]

Ox-Ploughing, The: (3 refs.) {Roud #686}

Oxen Song. The: (2 refs. <1K Notes) {Roud #3751}

Oxford and Hampton Railway. The: (2 refs.)

Oxford City [Laws P30]: (30 refs.) {Roud #218}

Oxford City [Laws P30]: (30 refs.) {Roud #218}

Oxford Girl, The [Cross-reference]

Oxfordshire Captain, The [Cross-reference]

Oyster Girl, The [Laws Q13]: (10 refs.) {Roud #875}

Oyster Shell Bonnets and Chignons (The Dandy Chignon): (1 ref.) {Roud #13359}

Oyster Stew: (1 ref.) {Roud #11352}

Oysters, The [Cross-reference]

P. T. Barnum's Show [Cross-reference]

P'tit rocher, de la haute montagne [Cross-reference]

Pa Rattin: (1 ref.)

Pace-Egging Song. The: (8 refs. 4K Notes) {Roud #614}

Pack of Cards, A: (1 ref.) {Roud #9535}

Pack Train: (1 ref.)

Pack Up Your Troubles [Cross-reference]
Pack Up Your Troubles in Your Old Kit Bag: (4 refs. <1K Notes) {Roud #24977}

Package of Letters, A [Cross-reference]

Package of Old Letters, A [Cross-reference]


Packet Ship: (2 refs.) {Roud #8235}

Packing My Things: (3 refs.)

Packing Up, Getting Ready: (1 ref. <1K Notes)

Packington's Pound: (1 ref. <1K Notes)

Packman, The: (2 refs. <1K Notes)

Paddle the Road with Me: (5 refs.) {Roud #4599}

Paddle Your Own Canoe: (7 refs. <1K Notes) {Roud #6093}

Paddy and the Gauger [Cross-reference]

Paddy and the Three English Plagues (Three English Rovers) [Cross-reference]

Paddy and the Whale: (3 refs. <1K Notes) {Roud #6342}

Paddy Backwards: (7 refs. 4K Notes) {Roud #1687}

Paddy Carey: (3 refs. <1K Notes) {Roud #V1016}

Paddy Darry: (1 ref. <1K Notes) {Roud #7952}

Paddy Doyle (I): (17 refs. <1K Notes) {Roud #4695}

Paddy Doyle (II) [Cross-reference]

Paddy Doyle and Biddy O'Toole [Cross-reference]

Paddy Doyle and His Boots [Cross-reference]

Paddy Doyle's Boots [Cross-reference]

Paddy Duffy's Cart: (6 refs. 3K Notes) {Roud #V1588}

Paddy from Cork [Cross-reference]

Paddy from Home: (1 ref.) {Roud #13608}

Paddy Hagerty's Old Leather Breeches [Cross-reference]

Paddy Hart: (2 refs. <1K Notes) {Roud #6502}

Paddy In New York: (1 ref. <1K Notes) {Roud #26623}
Paddy Magee's Dream: (5 refs.) {Roud #3272}
Paddy Magrue [Cross-reference]
Paddy Malone: (6 refs.) {Roud #9111}
Paddy Malone in Australia [Cross-reference]
Paddy McGinty's Goat: (4 refs. <1K Notes) {Roud #18235}
Paddy McQuark [Cross-reference]
Paddy Miles the Fisherman: (1 ref. <1K Notes) {Roud #15679}
Paddy O'Rafferty: (1 ref. <1K Notes) {Roud #16253}
Paddy O'Rourke [Cross-reference]
Paddy on the Railway (I): (4 refs. <1K Notes) {Roud #13611}
Paddy on the Railway (II) [Cross-reference]
Paddy on the Turnpike: (1 ref. <1K Notes)
Paddy Ryan: (1 ref.)
Paddy Ryan's Victory: (1 ref.) {Roud #V36855}
Paddy Sheahan [Cross-reference]
Paddy Stole the Rope [Cross-reference]
Paddy West: (6 refs. 1K Notes) {Roud #3092}
Paddy Whack: (2 refs. <1K Notes) {Roud #5353}
Paddy Works on the Erie [Cross-reference]
Paddy Works on the Railway: (22 refs. 2K Notes) {Roud #208}
Paddy, Get Back: (11 refs.) {Roud #653}
Paddy, Lay Back [Cross-reference]
Paddy, the Cockney and the Ass: (1 ref. <1K Notes) {Roud #3078}
Paddy's Advice: (1 ref.)
Paddy's Curiosity Shop: (4 refs. <1K Notes) {Roud #15372}
Paddy's Green Country [Cross-reference]
Paddy's Green Shamrock Shore: (4 refs.) {Roud #1419}
Paddy's Land: (1 ref.) {Roud #6876}
Paddy's Land (II): (3 refs. 1K Notes) {Roud #12987}
Paddy's Land (III): (1 ref. <1K Notes) {Roud #12987}
Paddy's Panacea: (3 refs. 3K Notes) {Roud #3079}
Paddy's Pastoral Rhapsody: (2 refs. <1K Notes) {Roud #V2084}
Paddy's Ramble to London: (1 ref. <1K Notes) {Roud #V7641}
Paddy's Voyage to Glasgow: (2 refs. <1K Notes) {Roud #5859}
Padstow May Day Song: (2 refs. 12K Notes) {Roud #305}
Page from the Scrap-Book of Life: (1 ref. <1K Notes) {Roud #4341}
Page's Train Run So Fast [Cross-reference]
Paid O'Donoghue: (1 ref.)
Painful Plough, The: (13 refs. 2K Notes) {Roud #355}
Pains in My Fingers: (1 ref.)
Pains o' Love, The: (1 ref. <1K Notes) {Roud #6750}
Paint Ship Song (I): (1 ref.)
Paint Ship Song (II): (1 ref. <1K Notes)
Paisley Officer, The (India's Burning Sands) [Laws N2]: (27 refs. <1K Notes) {Roud #550}
Paisley Wife, The [Cross-reference]
Paistin Fionn: (1 ref.) {Roud #32889}
Pakenham: (1 ref. 1K Notes) {Roud #2211}
Palace Grand [Cross-reference]
Pale Ring, The [Cross-reference]
Pale Was Her Face, She Hung Over My Shoulder: (1 ref.) {Roud #6783}
Pale Wildwood Flower, The [Cross-reference]
Palmer River Song, The [Cross-reference]
Palms of Victory (Deliverance Will Come): (6 refs.) {Roud #3540}
Pandora, The: (1 ref. <1K Notes) {Roud #20530}
Panic is On, The: (2 refs. <1K Notes) {Roud #15867}
Papa, Papa, Build Me a Boat [Cross-reference]
Papa's 'Bout to Get Mad: (1 ref.)

Papa's Billy Goat [Cross-reference]

Papa's Going to Buy Me a Mockingbird [Cross-reference]

Paper of Pins, (The) [Cross-reference]

Papir Iz Doch Vays (Silver Is the Daylight): (1 ref.)

Par Derrier' Chez Mon Pere (The Prince's Three Daughters): (1 ref. <1K Notes)

Par Excellence: (2 refs. <1K Notes) {Roud #24456}

Parcel from a Lady, The (Under Her Apron): (1 ref. <1K Notes) {Roud #898}

Parchman Farm Blues: (2 refs.)

Pardon Came Too Late, The: (5 refs. <1K Notes) {Roud #7375}

Pardon of Sidna Allen, The [Cross-reference]

Pardon of Sydna Allen, The: (2 refs. <1K Notes) {Roud #3117}

Parents, Warning [Cross-reference]

Parish of Dunboe, The [Cross-reference]

Parish of Dunkeld, The [Cross-reference]

Parish of Inch, The: (1 ref. 1K Notes)

Park in Portadown, The: (1 ref. <1K Notes) {Roud #2892}

Parker [Cross-reference]

Parks o' Keltie, The: (3 refs.) {Roud #3861}


Parlor, The [Cross-reference]

Parody on Jock o' Hazeldean: (1 ref. <1K Notes) {Roud #6722}

Parrot Song, The [Cross-reference]

Parsley Vine, The [Cross-reference]

Parson and His Clerk, The [Cross-reference]

Parson and Pigs, The [Cross-reference]

Parson and the Clerk, The: (4 refs. <1K Notes) {Roud #1154}

Parson and the Maid, The [Cross-reference]
Parson and the Sucking Pig, The: (5 refs. <1K Notes) {Roud #574}
Parson Brown's Sheep: (8 refs. 2K Notes) {Roud #2498}
Parson Upon Dorothy [Cross-reference]
Parson With the Wooden Leg, The: (5 refs.) {Roud #1508}
Parson's Daughter Jean, The [Cross-reference]
Parting (The Dying Girl's Farewell): (1 ref. <1K Notes) {Roud #11041}
Parting Friends [Cross-reference]
Parting Glass, The: (10 refs. 2K Notes) {Roud #3004}
Parting Hand: (2 refs. <1K Notes) {Roud #12186}
Parting Lovers, The [Cross-reference]
Parting of Burns and Highland Mary, The [Cross-reference]
Parting Words: (2 refs. <1K Notes) {Roud #6576}
Partizaner Lid (The Partisan): (1 ref. <1K Notes)
Party at Jack Williams's, The: (1 ref.)
Party in Alpena, The [Cross-reference]{Roud #6503}
Pass Around the Bottle (As We Go Marching Home): (9 refs. <1K Notes) {Roud #7858}
Pass Me Not O Gentle Savior: (2 refs. <1K Notes)
Pass the Ball [Cross-reference]
Pass the ball an' the ball goin' round [Cross-reference]
Pass the Drunkard By [Cross-reference]
Pass Under the Rod: (1 ref. <1K Notes) {Roud #7571}
Passant par Paris (Passing through Paris): (2 refs.)
Passing of the Helvetia, The: (1 ref.)
Passing Policeman, The [Cross-reference]
Past Ten O'Clock: (15 refs.) {Roud #2674}
Pastheen Fion [Cross-reference]
Pastoral Elegy: (2 refs. <1K Notes) {Roud #4662}
Pastores, Los: (1 ref.)
Pastures of Plenty: (3 refs.) {Roud #16377}

Pasty-Seller's Song, The: (1 ref.) {Roud #24349}

Pat [Cross-reference]

Pat and the Gauger: (2 refs. <1K Notes) {Roud #2765}

Pat Brady: (4 refs.) {Roud #3071}

Pat Malloy [Laws Q24]: (11 refs. <1K Notes) {Roud #8809}

Pat Malone [Cross-reference]

Pat Malone Forgot that He Was Dead [Cross-reference]

Pat Malony's Family: (1 ref.)

Pat McGuire [Cross-reference]

Pat Murphy [Cross-reference]

Pat Murphy of Meagher's Brigade [Cross-reference]

Pat Murphy of the Irish Brigade: (7 refs. 1K Notes) {Roud #11630}

Pat O'Brien [Laws P39]: (9 refs. <1K Notes) {Roud #1919}

Pat O'Donnell: (8 refs. <1K Notes) {Roud #2794}

Pat O'Hara: (4 refs.) {Roud #9697}

Pat O'Reilly: (6 refs.) {Roud #5494}

Pat of Mullingar: (5 refs. <1K Notes) {Roud #3067}

Pat Reilly [Cross-reference]

Pat Works on the Railway [Cross-reference]

Pat-a-Cake: (7 refs. <1K Notes) {Roud #6486}

Pat-a-Cake, Pat-a-Cake, Baker's Man [Cross-reference]

Pat's Curiosity Shop [Cross-reference]

Pat's Wedding: (1 ref. <1K Notes) {Roud #3705}

Patanio [Cross-reference]

Patches on My Pants, The: (2 refs. <1K Notes)

Paterson Fire, The: (1 ref.)

Path of a Walking Man: (1 ref.)
Patie's Waddin' [Cross-reference]
Patie's Wadding (Petie's Wedding): (2 refs. <1K Notes) {Roud #5514}
Patie's Wedding [Cross-reference]
Patie's Wedding (II): (2 refs. <1K Notes) {Roud #2620}
Patient Grissell: (3 refs. 1K Notes)
Patient Jo: (1 ref. <1K Notes) {Roud #2845}
Patrick O'Donnell [Cross-reference]
Patrick O'Neal: (2 refs.) {Roud #13368}
Patrick Power: (4 refs. <1K Notes) {Roud #30112}
Patrick Reilly [Cross-reference]
Patrick Riley [Cross-reference]
Patrick Sheehan [Laws J11]: (16 refs. 3K Notes) {Roud #983}
Patrick Spence [Cross-reference]
Patrick Spencer [Cross-reference]
Patrick's Day: (1 ref.) {Roud #18236}
Patrick's Day Parade: (3 refs. 2K Notes)
Patriot Game, The: (2 refs. <1K Notes) {Roud #18464}
Patriot Mother, The: (4 refs. <1K Notes)
Patriot Queen, The: (1 ref.)
Pats O'Brien [Cross-reference]
Patsy Fagan: (1 ref.) {Roud #22590}
Pattonia, the Pride of the Plains [Laws B12]: (9 refs. <1K Notes) {Roud #3236}
Patty Cake [Cross-reference]
Patty the Piper: (1 ref.) {Roud #6792}
Patty-Cake [Cross-reference]
Pattycake, Pattycake, Baker's Man [Cross-reference]
Paul and His Chickens: (1 ref. <1K Notes)
Paul Bunyan: (1 ref. 22K Notes) {Roud #8874}
Paul Bunyan's Big Ox: (2 refs. <1K Notes) {Roud #4069}
Paul Bunyan's Manistee: (3 refs. <1K Notes) {Roud #6522}
Paul Jones [Cross-reference]
Paul Jones the Pirate [Cross-reference]
Paul Jones, the Privateer [Laws A3]: (15 refs. 1K Notes) {Roud #625}
Paul Jones's Victory [Laws A4]: (29 refs. 9K Notes) {Roud #967}
Paul Vane [Cross-reference]
Paul Venerez [Cross-reference]
Paul's Steeple [Cross-reference]
Paulie Say She Love Me: (1 ref.)
Pauline: (1 ref.) {Roud #15654}
Pauper's Cowhides, The: (2 refs. <1K Notes)
Paw-Paw Patch, The: (9 refs.) {Roud #5038}
Paw-Paw Peeling [Cross-reference]
Pawkie Adam Glen: (1 ref. <1K Notes) {Roud #13101}
Pawkie Paiterson's Auld Grey Yaud: (3 refs.) {Roud #3063}
Pawpaw Patch, The [Cross-reference]
Pay Boy Pay Mango: (1 ref. <1K Notes)
Pay Day [Cross-reference]
Pay Day at Coal Creek: (6 refs. <1K Notes) {Roud #6685}
Pay Me My Money Down: (5 refs.) {Roud #21449}
Pea Ridge Battle, The [Laws A12b] [Cross-reference]
Peace-Egging Song [Cross-reference]
Peace, Be Still [Cross-reference]
Peaches in the Parlor: (1 ref.) {Roud #21856}
Peacock that Lived in the Land of King George, The [Cross-reference]
Peanut Sat on the Railway Track, The: (1 ref.)
Peanut Stand, The [Cross-reference]
Peanut-Gal's Ghost, The [Cross-reference]

Peanut-Pickin' Song: (1 ref.) {Roud #17445}

Pear Tree, The: (1 ref. <1K Notes) {Roud #1713}

Pearl Bryan (I) [Laws F2]: (10 refs. 4K Notes) {Roud #2212}

Pearl Bryan (II) [Cross-reference]

Pearl Bryan (III) [Laws F3]: (3 refs. <1K Notes) {Roud #2213}

Pearl Bryan (IV): (1 ref. <1K Notes)

Pearl Bryan (I) [Cross-reference]

Pearl Bryan (II) [Cross-reference]

Pearl Bryan (III) [Laws F3]: (3 refs. <1K Notes) {Roud #2213}

Pearl Bryan (IV): (1 ref. <1K Notes)

Pearl Bryan (I) [Cross-reference]

Pearl Bryan (II) [Cross-reference]

Peas an' the Rice [Cross-reference]

Peas and Rice and Cocoanut Oil: (4 refs. 1K Notes)

Peas and the Rice: (1 ref. <1K Notes)

Peas in the Pot, Hoe Cake A-Bakin' [Cross-reference]

Peasant, The [Cross-reference]

Peasant's Bride, The (Thady and I): (4 refs.) {Roud #V13704}

Pease Porridge Hot: (4 refs.) {Roud #19631}

Pease Pudding Hot [Cross-reference]

Peaslee's Lumber Crew: (2 refs. <1K Notes) {Roud #8842}

Peat-Bog Soldiers, The [Cross-reference]

Peata an Mhaoir (The Kerry Cow): (2 refs. <1K Notes)

Pecos Punchers, The: (1 ref.) {Roud #8047}

Pecos Queen, The [Cross-reference]

Pecos River Queen: (2 refs. <1K Notes) {Roud #8048}

Pecos Stream, The [Cross-reference]

Pecos Tom: (1 ref.)

Peculiar Sermon for Shanty Boys, A [Cross-reference]

Peddler and His Wife, The [Laws F24]: (8 refs.) {Roud #2262}

Pedlar (I), The: (4 refs.) {Roud #5552}
Pedlar (II), The [Cross-reference]
Pedlar and his Pack, The [Cross-reference]

Peel a Banana Upside Down: (1 ref.)

Peeler and the Goat, The: (6 refs. <1K Notes) {Roud #1458}
Peelhead: (1 ref. <1K Notes) {Roud #9208}

Peep Squirrel: (3 refs. <1K Notes) {Roud #7645}

Peer Peter My Neeper [Cross-reference]

Peerless Fishermen, The: (1 ref.)
Peg an' Awl: (11 refs. <1K Notes) {Roud #4619}
Peg and Awl [Cross-reference]
Peggie [Cross-reference]
Pegging Awl, The [Cross-reference]
Peggy and the Soldier [Cross-reference]
Peggy and the Soldier (The Lame Soldier) [Laws P13]: (8 refs. <1K Notes) {Roud #907}
Peggy and the Squire [Cross-reference]
Peggy Bawn: (7 refs. <1K Notes) {Roud #661}
Peggy Gordon: (9 refs.) {Roud #2280}
Peggy Howatt: (1 ref. <1K Notes)
Peggy in Her Low Backed Car [Cross-reference]
Peggy in the Mornin': [Cross-reference]
Peggy in the Morning: (3 refs. <1K Notes) {Roud #5541}
Peggy o' Greenlaw: (1 ref.) {Roud #3949}
Peggy of the Moor: (1 ref. <1K Notes) {Roud #7979}
Peggy on the Banks o' Spey: (1 ref.) {Roud #6846}
Peggy Picken [Cross-reference]
Peggy Walker [Cross-reference]
Peggy-O [Cross-reference]

Peistie Glen, The: (1 ref. <1K Notes) {Roud #9685}
Pelton Lonin [Cross-reference]
Pelton Lonnin' [Cross-reference]
Penal Servitude: (1 ref.) {Roud #V27681}
Peninsula Plke, The: (1 ref.)
Penitentiary Blues, THE [Cross-reference]
Penny Fair, The: (1 ref.) {Roud #26967}
Penny Is a Hardy Knight [Cross-reference]
Penny Wager, The: (7 refs.) {Roud #393}
Pennyworth o' Preens, A [Cross-reference]
Pensioner's Complaint, The: (1 ref. <1K Notes) {Roud #1663}
Peny is an hardy knyght [Cross-reference]
People Are A-Coming, The: (1 ref. <1K Notes) {Roud #V39414}
People Will Talk: (1 ref.) {Roud #V24915}
Pera Lee: (1 ref.)
Pere Marquette 18, The: (1 ref. 4K Notes) {Roud #19834}
Peri Meri Dixie Dominie [Cross-reference]
Perigoo's Horse: (1 ref. <1K Notes) {Roud #4165}
Perjured Ship-Carpenter, The [Cross-reference]
Perrie Merrie Dixi Domini [Cross-reference]
Perrie, Merrie, Dixi, Domini [Cross-reference]
Perry Allen: (1 ref.) {Roud #18183}
Perry's Victory [Cross-reference]
Persia's Crew, The [Cross-reference]
Persian's Crew, The [Laws D4]: (14 refs. 5K Notes) {Roud #2230}
Personal Friend of Mine, A: (1 ref.) {Roud #29416}
Pethshire Pensioner, The [Cross-reference]
Pery Mery Winkle Domine [Cross-reference]
Pesky Sarpent, The [Cross-reference]
Pete Knight: (1 ref. <1K Notes)
Pete Knight, the King of the Cowboys: (1 ref. <1K Notes)
Pete Knight's Last Ride: (1 ref. <1K Notes)
Pete Orman: (1 ref.)
Peter Ambelay [Cross-reference]
Peter Amberley [Laws C27]: (34 refs. <1K Notes) {Roud #668}
Peter Amberly [Cross-reference]
Peter and I Went Down the Lane: (1 ref. <1K Notes) {Roud #8}
Peter and Lizzie: (2 refs.) {Roud #6290}
Peter and Paul: (1 ref.)
Peter Clarke: (4 refs. <1K Notes)
Peter Coutt's Canis: (1 ref. <1K Notes) {Roud #13570}
Peter Emberly [Cross-reference]
Peter Emery [Cross-reference]
Peter Emily [Cross-reference]
Peter Fishing: (1 ref. <1K Notes)
Peter Go Ring Them Bells: (3 refs. <1K Notes) {Roud #12081}
Peter Gray: (11 refs. <1K Notes) {Roud #4307}
Peter Hembly [Cross-reference]
Peter Hennessey [Cross-reference]
Peter Murphy's Little Dog: (1 ref. <1K Notes)
Peter on the Sea [Cross-reference]
Peter Piper Picked a Peck of Picked Pepper: (4 refs. <1K Notes) {Roud #19745}
Peter Pullin' Blues: (1 ref. <1K Notes) {Roud #10110}
Peter Rabbit, Ha! Ha!: (1 ref.)
Peter Rambelay [Cross-reference]
Peter Street [Cross-reference]
Peter Was a Fisherman: (1 ref. 2K Notes)
Peter Wheeler: (1 ref.) {Roud #2770}

Peter, Peter, Pumpkin Eater: (3 refs. <1K Notes) {Roud #13497}

Peter's Banks: (2 refs. <1K Notes)

Peterborough May Song: (1 ref. <1K Notes) {Roud #305}

Peterhead: (2 refs. <1K Notes) {Roud #5999}

Petie Cam' ower the Glen [Cross-reference]

Petit Coutier, La (The Little Dressmaker): (1 ref.)

Petit Mari, Le: (1 ref.)

Petit Moine, Le (The Little Monk): (1 ref.)

Petit Rocher: (4 refs. <1K Notes)

Petit Rocher de la Haute Montagne [Cross-reference]

Petit' Navire, Un [Cross-reference]

Petite Navire, La [Cross-reference]

Petroleum Oiil: (1 ref.)

Pettticoat Lane (I) [Cross-reference]

Pettticoat Lane (II): (4 refs. <1K Notes) {Roud #V20294}

Petty Harbour Bait Skiff: (10 refs. <1K Notes) {Roud #4410}

Pewter Tailor, The: (1 ref. 1K Notes) {Roud #5795}

Phadrig Crohour: (1 ref. <1K Notes) {Roud #13132}

Pharaoh's Army [Cross-reference]

Pharaoh's Host Got Lost: (1 ref.)

Phelimy Phil [Cross-reference]

Phil the Fluther's Ball: (2 refs. <1K Notes)

Philadelphia Lawyer, The: (4 refs. <1K Notes) {Roud #500}

Philadelphia Riots, De, or, I Guess It Wan't de Niggas Dis Time: (2 refs.)

Philander's March: (1 ref.) {Roud #12426}

Philosophical Cowboy, The [Cross-reference]

Phoebe (I) [Cross-reference]
Phoebe (II) [Cross-reference]

Phoebe and Her Dark Eyed Sailor [Cross-reference]

Phoenix of Erin's Green Isle, The [Cross-reference]

Phoenix of the Hall, The: (3 refs. <1K Notes) {Roud #16259}

Phoenix Park Tragedy, The: (1 ref. 6K Notes) {Roud #V8799}

Phyllis and her Mother: (1 ref. <1K Notes)

Phyllis and the Shepherd: (4 refs.) {Roud #1225}

Phyllis and Young William [Cross-reference]

Picayune Butler, Is She Coming to Town: (2 refs. 2K Notes)

Pick "Em Up, Hot Potatoes (Bugle Call Lyric): (1 ref.)

Pick a Bale a Cotton [Cross-reference]

Pick a Bale of Cotton: (14 refs. <1K Notes) {Roud #10061}

Pick and Shovel: (2 refs. <1K Notes) {Roud #9076}

Pickaxe Too Heavy: (1 ref. <1K Notes)

Picket Line Blues, The: (1 ref. <1K Notes)

Picket-Guard, The [Cross-reference]

Picket's Last Watch [Cross-reference]

Pickin' Out Cotton: (2 refs.)

Picking Lilies [Cross-reference]

Pickle My Bones in Alcohol: (5 refs. <1K Notes) {Roud #727}

Pickled Jew, The: (7 refs. <1K Notes) {Roud #15684 and}

Picnic at Gros Haut, The [Cross-reference]

Picnic at Groshaut, The: (3 refs. <1K Notes) {Roud #12483}

Picnic in the Northwest, The: (1 ref.) {Roud #26978}

Picnic, A: (1 ref.) {Roud #15772}

Picture from Life's Other Side, A: (25 refs. <1K Notes) {Roud #3527}

Picture No Artist Can Paint, A: (2 refs.) {Roud #7441}

Picture that Is Turned Toward the Wall, The: (5 refs. <1K Notes)
Pictures from Life's Other Side [Cross-reference]

Pie in the Sky [Cross-reference]

Pig and a Posset o' Whey, A: (1 ref. <1K Notes) {Roud #13525}

Pig at Home in the Pen: (3 refs.)

Pig Got Up and Slowly Walked Away, The: (4 refs. <1K Notes) {Roud #7322}

Pig in the Pen [Cross-reference]

Pig in the Parlor: (16 refs.) {Roud #4251}

Pig Snout: (1 ref. <1K Notes)

Pigeon, The: (4 refs. <1K Notes) {Roud #1296}

Piggy on the Railway [Cross-reference]

Piggy Wiggy Track [Cross-reference]

Pigs Did Squeal, The (I Once Did Love a Girl Named Sal): (1 ref.) {Roud #6604}

Pilgrim of Sorrow, The [Cross-reference]

Pilgrim's Sea-Voyage and Sea-Sickness, The (Pilgrim's Song; Pilgrims to St. James): (6 refs. 3K Notes)

Pilgrim's Song [Cross-reference]

Pilgrims to St. James [Cross-reference]

Pin Dip: (1 ref.)

Pin or a Bull or a Button, A [Cross-reference]

Pinch and a Punch, A: (1 ref.)

Pinery Boy [Cross-reference]

Pining Daily and Daily: (1 ref. <1K Notes)

Pint Pot and Billy: (2 refs.)

PInto [Cross-reference]

Pioneer Preacher, The: (2 refs.) {Roud #4493}

Pioneers, The: (3 refs.) {Roud #10119}

Pious Little Men, The: (1 ref.) {Roud #21428}

Piper MacNeil: (3 refs.) {Roud #5125}

Piper o' Dumbarton, The: (1 ref.) {Roud #13116}
Piper o' Dundee, The: (3 refs.)

Piper O'Neill [Cross-reference]

Piper of Crossbarry, The: (1 ref. 4K Notes)

Piper Who Played Before Moses, The [Cross-reference]

Piper's Tunes, The: (4 refs. <1K Notes) {Roud #3030}

Pique la Baleine: (1 ref.)

Pirate Crew, The: (1 ref.) {Roud #V9212}

Pirate Lover, The: (2 refs.) {Roud #27513}

Pirate of the Isles, The: (5 refs. <1K Notes) {Roud #2024}

Pirate Smith: (1 ref. <1K Notes)

Pirate Song (I), The [Cross-reference]

Pirate Song (II), The [Cross-reference]

Pirate, The [Cross-reference]

Pirate's Bark, The: (1 ref. <1K Notes) {Roud #V13258}

Pirate's Call, The: (1 ref.) {Roud #V30992}

Pirate's Chorus: (2 refs.) {Roud #31314}

Pirate's Deserted Bride, The: (1 ref.) {Roud #V13709}

Pirate's Glee, The [Cross-reference]

Pirate's Serenade, The: (5 refs. <1K Notes) {Roud #2698}

Pirate's Song (III) [Cross-reference]

Pirate's Song (IV): (1 ref.) {Roud #V26999}

Pirate's Song (V), The: (1 ref.)

Pirates Bold and Brave: (1 ref.) {Roud #V36788}

Pirates' Chorus [Cross-reference]

Piri-miri-dictum Domini [Cross-reference]

Pirn-Taed Jockie: (2 refs. <1K Notes) {Roud #6315}

Pisgah [Cross-reference]

Pit the Lassie Till Her Beddie: (1 ref. <1K Notes) {Roud #7268}
**Pitcaithly's Wells:** (4 refs. <1K Notes) {Roud #5549}

**Pitch It Right/Go in de Wilderness** [Cross-reference]

**Pitch, You Old Piebally, Pitch:** (2 refs. <1K Notes)

**Pitgair** [Cross-reference]

**Pitman's Courtship, The:** (1 ref.) {Roud #3058}

**Pitman's Happy Times, The:** (1 ref. <1K Notes) {Roud #3172}

**Pitman's Love Song, A** [Cross-reference]

**Pittenweem Fisher-Wife's Song, The:** (3 refs. <1K Notes) {Roud #13136}

**Pittsburg Is a Great Old Town:** (1 ref.) {Roud #7747}

**Pitty Patty Poke:** (1 ref.) {Roud #7850}

**Pity a Maiden:** (1 ref.) {Roud #V19594}

**Pity Poor Labourers:** (4 refs.) {Roud #V8898}

**Pity the Poor Seaman:** (1 ref.) {Roud #27514}

**Place Where the Old Horse Died, The:** (1 ref.)

**Plaidie Awa, The** [Cross-reference]

**Plain Golden Band, The [Laws H17]:** (8 refs. <1K Notes) {Roud #1963}

**Plains of Baltimore, The:** (3 refs. <1K Notes) {Roud #7457}

**Plains of Drishane, The:** (1 ref. <1K Notes)

**Plains Of Easter Snow, The** [Cross-reference]

**Plains of Emu, The (The Exile of Erin II):** (3 refs. <1K Notes) {Roud #4354}

**Plains of Illinois, The:** (9 refs.) {Roud #4605}

**Plains of Mexico (I), The** [Cross-reference]

**Plains of Mexico (II)** [Cross-reference]

**Plains of Monaro, The:** (1 ref.)

**Plains of Waterloo (I), The [Laws N32]:** (16 refs. 3K Notes) {Roud #960}

**Plains of Waterloo (II), The [Laws J3]:** (9 refs. 4K Notes) {Roud #1922}

**Plains of Waterloo (III), The [Laws J4]:** (3 refs.) {Roud #1923}

**Plains of Waterloo (IV), The:** (2 refs. <1K Notes) {Roud #1106}
Plains of Waterloo (IX): (5 refs.) {Roud #1106}

Plains of Waterloo (V), The: (8 refs. 3K Notes) {Roud #1106}

Plains of Waterloo (VI), The: (6 refs. <1K Notes) {Roud #2853}

Plains of Waterloo (VII), The: (1 ref. 2K Notes)

Plains of Waterloo (VIII), The: (4 refs. 2K Notes) {Roud #5824}

Plains of Waterloo (X), The [Cross-reference]

Plainte du Capitaine, La (The Captain's Lament): (1 ref.)

Plane Wreck at Los Gatos (Deportee): (4 refs.)

Plant, Plant the Tree: (2 refs. <1K Notes)

Plantonio [Cross-reference]

Plantonio, The Pride of the Plains [Cross-reference]

Platonia [Cross-reference]

Platonia, The Pride of the Plains [Cross-reference]

Platte River Girl, The [Cross-reference]

Play on the Hill: (1 ref.) {Roud #11030}

Playing for the Boneen [Cross-reference]

Plea for Mercy, A [Cross-reference]

Pleasant and Delightful: (9 refs. <1K Notes) {Roud #660}

Pleasant Month of May (I), The: (1 ref.) {Roud #1432}

Pleasant Month of May (II), The [Cross-reference]

Pleasant Ohio: (2 refs. <1K Notes) {Roud #1026}

Please Have Mercy on a Longtime Man: (1 ref. <1K Notes)

Please Lord, Don't Leave Me: (1 ref. <1K Notes)

Please to Remember [Cross-reference]

Please, Don't Burn Our Shithouse Down: (3 refs.) {Roud #10270}

Please, Mister Barkeeper: (1 ref. <1K Notes) {Roud #4926 and 15678}

Please, Mister Conductor (The Lightning Express): (22 refs. <1K Notes) {Roud #7389}

Pleeze Lawdy [Cross-reference]
Plooin' match here I'll insert, A [Cross-reference]

Plooin' Match, The: (3 refs. <1K Notes) {Roud #5581}

Plooman Geordie [Cross-reference]

Plooman Laddie (I), The: (3 refs. <1K Notes) {Roud #3447}

Plooman Laddie (II), The [Cross-reference]

Ploughboy (I), The: (3 refs. <1K Notes) {Roud #1446}

Ploughboy (II), The [Cross-reference]

Ploughboy (III), The [Cross-reference]

Ploughboy (IV), The [Cross-reference]

Ploughboy of the Lowlands, The [Cross-reference]

Ploughboy's Dream, The: (5 refs. <1K Notes) {Roud #1545}

Ploughboy's Glory [Cross-reference]

Ploughboys, The [Cross-reference]

Ploughing Match (I), The [Cross-reference]

Ploughing Match (II), The [Cross-reference]

Ploughing Match at Bucharn, The: (1 ref. <1K Notes) {Roud #13568}

Ploughman (I), The: (3 refs. <1K Notes) {Roud #5582}

Ploughman (II), The: (3 refs. 2K Notes) {Roud #2538}

Ploughman (III) [Cross-reference]

Ploughman Chiel and the Ploughman Laddie, The: (1 ref. <1K Notes) {Roud #5937}

Ploughman Lad for Me, A: (2 refs. <1K Notes)

Ploughman Laddie, The [Cross-reference]

Ploughman's Love to the Farmer's Daughter, The [Cross-reference]

Ploughman's Praise, The [Cross-reference]

Ploughshare, The [Cross-reference]

Plowboy, The [Cross-reference]

Plowboy's Courtship, The [Cross-reference]

Plowman's Praise, The [Cross-reference]
Pluie Tombe, La: (1 ref.)
Plum and Apple: (1 ref.) {Roud #10545}
Plumb and Level, The: (2 refs. 2K Notes) {Roud #5968}
Plumb the Line: (3 refs. 1K Notes) {Roud #10979}
Plutocracy: (1 ref.)
Po' Boy (I): (1 ref.)
Po' Boy (II) [Cross-reference]
Po' Boy (III) [Cross-reference]
Po' Farmer: (3 refs.) {Roud #6709}
Po' Laz'us [Cross-reference]
Po' Li'l Ella: (1 ref. <1K Notes)
Po' Lil Jesus [Cross-reference]
Po' Liza Jane: (4 refs. <1K Notes) {Roud #825}
Po' Mournah! [Cross-reference]
Po' Shine: (1 ref.) {Roud #9995}
Poacher (I), The [Cross-reference]
Poacher (II), The [Cross-reference]
Poacher (III), The [Cross-reference]
Poacher of Benabourd, The [Cross-reference]
Poacher's Fate, The [Laws L14]: (14 refs.) {Roud #793}
Poachers, The [Cross-reference]
Poaching Song [Cross-reference]
Poetry on the Death of Ezekiel Crane, and Execution of Indian John: (2 refs. <1K Notes)
Point Maid, The: (1 ref.)
Poison in a Glass of Wine [Cross-reference]
Poison Serpent [Cross-reference]
Poisoned Cup, The [Cross-reference]
 Pokegama Bear: (1 ref. 2K Notes)
'Poleon Doré': (2 refs. <1K Notes) {Roud #8869}

Political Jump-Rope Rhyme, A [Cross-reference]

Polk County Blues: (3 refs. <1K Notes)

Poll and Sal [Cross-reference]

Poll the Grogseller: (5 refs. <1K Notes)

Polly and Willie [Cross-reference]

Polly Bond [Cross-reference]

Polly Brannigan (Molly Brannigan): (6 refs. <1K Notes) {Roud #13375}

Polly Gathering Flowers [Cross-reference]

Polly Hopkins [Cross-reference]

Polly Moore [Cross-reference]

Polly of Plymouth [Cross-reference]

Polly Oliver (Pretty Polly) [Laws N14]: (32 refs.) {Roud #367}

Polly on the Railway [Cross-reference]

Polly on the Shore (The Valiant Sailor): (6 refs.) {Roud #811}

Polly Perkins of Paddington Green: (12 refs. <1K Notes) {Roud #430}

Polly Primrose: (1 ref.) {Roud #9450}

Polly Sat Down and I Sat By Her: (1 ref.) {Roud #21654}

Polly Van [Cross-reference]

Polly Vaughan [Cross-reference]

Polly von Luther and Jamie Randall [Cross-reference]

Polly Williams: (4 refs. <1K Notes) {Roud #4111}

Polly Wolly Doodle: (17 refs.) {Roud #11799}

Polly Won't You Try Me O [Cross-reference]

Polly-Wolly-Doodle [Cross-reference]

Pom, Pom, Pompadour: (1 ref. <1K Notes) {Roud #19934}

Pommy's Lament, The: (2 refs.)

Pomona (I), The: (1 ref. <1K Notes) {Roud #7342}
Pomona (II), The: (1 ref. <1K Notes) {Roud #7343}

Pompey [Cross-reference]

Pompey Smash and Davy Crockett [Cross-reference]

Ponsaw Train, The [Cross-reference]

Pont d'Avignon, Le [Cross-reference]

Pony Song, The: (1 ref. <1K Notes) {Roud #2933}

Poole County Blues [Cross-reference]

Poor Alice Is A-weeping [Cross-reference]

Poor and Foreign Stranger [Cross-reference]

Poor and Single Sailor, The [Cross-reference]

Poor Anzo [Cross-reference]

Poor Auld Maid, The [Cross-reference]

Poor Aviator Lay Dying, A [Cross-reference]

Poor Bill Brown: (3 refs.) {Roud #609}

Poor Black Bess [Cross-reference]

Poor Boy (I) [Cross-reference]

Poor Boy (II): (1 ref.)

Poor Boy a Long Way From Home: (4 refs. <1K Notes) {Roud #17701}

Poor Boy in Jail [Cross-reference]

Poor Boy, Long Way From Home [Cross-reference]

Poor Bushman, The [Cross-reference]

Poor Chronic Man, The: (5 refs. <1K Notes) {Roud #3341}

Poor Dawkins [Cross-reference]

Poor Dog Tray: (1 ref.) {Roud #2668}

Poor Ellen Smith (I): (20 refs. <1K Notes) {Roud #448}

Poor Ellen Smith (II) [Cross-reference]

Poor Ellen Smyth [Cross-reference]

Poor Ex-Soldier: (1 ref. <1K Notes) {Roud #16282}
Poor Fisherboy [Cross-reference]
Poor Fisherman's Boy, The [Cross-reference]
Poor Girl on the Town, The: (1 ref. <1K Notes) {Roud #10101}
Poor Goins [Laws F22]: (6 refs.) {Roud #2260}
Poor Gracie is Dead [Cross-reference]
Poor Greeting Wilsie: (2 refs.) {Roud #298}
Poor Hard-Working Man, The: (1 ref. <1K Notes) {Roud #3284}
Poor Howard: (2 refs.) {Roud #11673}
Poor Jack (I) [Cross-reference]
Poor Jack (II) [Cross-reference]
Poor Jack (III): (1 ref. <1K Notes) {Roud #24887}
Poor Jack (Shrove Tuesday): (4 refs. <1K Notes)
Poor Jeannie Sits A-Weeping [Cross-reference]
Poor Jenny Sits A-Weeping [Cross-reference]
Poor Jock frae the Country: (1 ref. <1K Notes) {Roud #5860}
Poor Johnny [Cross-reference]
Poor Johnny's Dead: (3 refs. <1K Notes) {Roud #1334}
Poor Jolly Sailor Lads [Cross-reference]
Poor Kitty Popcorn: (3 refs. <1K Notes) {Roud #20051}
Poor Lazarus (Bad Man Lazarus) [Laws I12]: (17 refs. 1K Notes) {Roud #4180}
Poor Lil: (3 refs.) {Roud #10310}
Poor Little Ellen [Cross-reference]
Poor Little Ewing, A: (2 refs. <1K Notes)
Poor Little Fisherman's Girl, The [Cross-reference]
Poor Little Girls of Ontario, (The): (4 refs. <1K Notes) {Roud #4513}
Poor Little Jesus: (2 refs.)
Poor Little Joe (The Dying Newsboy): (12 refs. 1K Notes) {Roud #3111}
Poor Little Johnny: (1 ref. <1K Notes)
Poor Little Kitty Puss: (3 refs.)

Poor Little Lamb Cries Mammy [Cross-reference]

Poor Little Laura Lee: (1 ref. <1K Notes)

Poor Little Nellie [Cross-reference]

Poor Little Sailor Boy, A [Cross-reference]

Poor Little Soldier Boy, The [Cross-reference]

Poor Little Soldier's Boy, The [Cross-reference]

Poor Little Sweep, The: (11 refs. <1K Notes) {Roud #2672}

Poor little Zeddy they put him in the corner [Cross-reference]

Poor Liza Jane [Cross-reference]

Poor Lonely Widow: (1 ref.) {Roud #1197}

Poor Lonesome Cowboy: (6 refs.) {Roud #4643}

Poor Lucy Anna: (2 refs. <1K Notes) {Roud #9127}

Poor Man: (2 refs.) {Roud #5733}

Poor Man Blues: (1 ref.)

Poor Man, O Poor Man [Cross-reference]

Poor Man, The [Cross-reference]

Poor Man's Family, The [Cross-reference]

Poor Man's Labor's Never Done, The [Cross-reference]

Poor Man's Labour, The [Cross-reference]

Poor Man's Song [Cross-reference]

Poor Man's Sorrows [Cross-reference]

Poor Married Man (I): (2 refs. <1K Notes) {Roud #16861}

Poor Married Man (II): (1 ref. <1K Notes)

Poor Mary [Cross-reference]

Poor Mary Sits A-Weeping [Cross-reference]

Poor Mary Sits A-Weeping (I): (4 refs.) {Roud #1377?}

Poor Mary Sits A-Weeping (II) [Cross-reference]
Poor Murdered Woman, The: (1 ref.) {Roud #1064}

Poor Naomi [Cross-reference]

Poor Nell [Cross-reference]

Poor Old Couple, The: (7 refs. 2K Notes) {Roud #491}

Poor Old Ernie's Dead: (1 ref.)

Poor Old Granuaile: (3 refs. 1K Notes) {Roud #3068}

Poor Old Horse (I) [Cross-reference]

Poor Old Horse (III): (11 refs. <1K Notes) {Roud #513}

Poor Old Horse Let Him Die [Cross-reference]

Poor Old Joe [Cross-reference]

Poor Old Lazarus (I've Got a Home; Don't You See): (2 refs. <1K Notes) {Roud #11929}

Poor Old Maid: (5 refs. 2K Notes) {Roud #3337}

Poor Old Maids [Cross-reference]

Poor Old Man (II): (1 ref. <1K Notes) {Roud #2509}

Poor Old Man (Poor Old Horse; The Dead Horse): (30 refs. 2K Notes) {Roud #513}

Poor Old Robinson Crusoe: (11 refs. <1K Notes) {Roud #5805}

Poor Old Sailor, The: (7 refs. <1K Notes) {Roud #6764}

Poor Old Slave, The: (4 refs. <1K Notes) {Roud #10049}

Poor Old Soldier Boy [Cross-reference]

Poor Old Woman [Cross-reference]

Poor Old Worn-Out Sailor, The [Cross-reference]

Poor Oma Wise [Cross-reference]

Poor Omia Wise [Cross-reference]

Poor Omie (John Lewis) (Little Omie Wise) [Laws F4]: (59 refs. 5K Notes) {Roud #447}

Poor Paddy Works on the Railway [Cross-reference]

Poor Parker: (11 refs. 25K Notes) {Roud #1032}

Poor Pat Is Often Painted [Cross-reference]

Poor Pat Must Emigrate [Cross-reference]
Poor Pilgrim of Sorrow, The [Cross-reference]
Poor Pompy Is Dead & In His Grave [Cross-reference]
Poor Pussy: (2 refs.) {Roud #13520 and 22135}
Poor Rail Road Boys: (1 ref. <1K Notes) {Roud #16845}
Poor Rebel Soldier [Cross-reference]
Poor Richard and the Serapis and Alliance [Cross-reference]
Poor Robin [Cross-reference]
Poor Rosy: (2 refs.) {Roud #11856}
Poor Sailor Boy, The [Cross-reference]
Poor Sally Sat A-Weeping [Cross-reference]
Poor Schnapps: (5 refs.) {Roud #4872}
Poor Shepherds: (1 ref.) {Roud #3323}
Poor Sinner, A: (2 refs.) {Roud #7846}
Poor Smuggler's Boy, The: (2 refs.) {Roud #618}
Poor Soldier (I): (2 refs. <1K Notes) {Roud #5734}
Poor Soldier (II), The [Cross-reference]
Poor Strange Girl, The (The Forsaken Girl): (1 ref. <1K Notes) {Roud #7032}
Poor Stranger [Cross-reference]
Poor Stranger a Thousand Miles from Home [Cross-reference]
Poor Stranger Far From Home, A [Cross-reference]
Poor Stranger, The (Two Strangers in the Mountains Alone): (13 refs. 3K Notes) {Roud #272}
Poor Thing: (1 ref.) {Roud #4479}
Poor Toby Is Dead [Cross-reference]
Poor Tom: (2 refs.) {Roud #1563}
Poor Tom Brown, of Nottingham Town [Cross-reference]
Poor Tramp Has to Live, The [Cross-reference]
Poor Wayfaring Pilgrim, A [Cross-reference]
Poor Wayfaring Stranger [Cross-reference]
Poor Wee Jockie Clarke: (1 ref.) {Roud #2135}

Poor Widow: (1 ref.) {Roud #5105}

 Poor Working Girl, The: (3 refs. <1K Notes) {Roud #4271}

Poor, But a Gentleman Still: (4 refs.) {Roud #7337}

Poore Orphan Left A Lone, A [Cross-reference]

Pop Goes the Weasel: (20 refs. 2K Notes) {Roud #5249}

Popeye the Sailor Man: (2 refs. <1K Notes)

Popular Gag Song: (1 ref.) {Roud #6675}

Popular Gag Song (II) [Cross-reference]

Popular Wobbly, The: (3 refs. <1K Notes) {Roud #9822}

Pore Mournah [Cross-reference]

Pork Chops [Cross-reference]

Pork in the Cupboard: (2 refs. <1K Notes) {Roud #9956}

Pork, Beans and Hard Tack: (1 ref. <1K Notes) {Roud #4516}

Porter Rockwell: (1 ref. <1K Notes) {Roud #10879}

Portlairge: (1 ref. <1K Notes)

Portland County Jail: (5 refs.) {Roud #9858}

Portmore: (4 refs. <1K Notes)

Porto Rico [Puerto Rico]: (1 ref. <1K Notes) {Roud #3659}

Portrush Fishing Disaster (I), The: (1 ref.) {Roud #9047}

Portrush Fishing Disaster (II), The: (1 ref.) {Roud #9044}

Ports are Open, The: (1 ref. 5K Notes)

Portsmouth City [Cross-reference]

Portsmouth Fellows [Cross-reference]

Posey Boy [Cross-reference]

Possim Sits on 'Simmon Tree, De: (1 ref. <1K Notes)

Possum Am a Cunning Thing, De [Cross-reference]

Possum and the Banjo, The [Cross-reference]
Possum Song, The [Cross-reference]

Possum Sop and Polecat Jelly [Cross-reference]

Possum Up a 'Simmon Tree [Cross-reference]

Possum Up a Gum Stump: (11 refs. <1K Notes) {Roud #7782}

Post-Rail Song: (1 ref.)

Pot Wrassler, The: (1 ref. <1K Notes)

Pot'ead Song, The: (1 ref. <1K Notes)

Potato Bug, The: (1 ref. <1K Notes) {Roud #13994}

Potato, The: (1 ref. 1K Notes)

Potter and Robin Hood, The [Cross-reference]

Potterton: (2 refs. <1K Notes) {Roud #5924}

Poulduff Fishermen, The: (1 ref. <1K Notes) {Roud #20529}

Poulshone Fishermen, The: (1 ref. <1K Notes) {Roud #20547}

Pound of Tow, The: (2 refs. <1K Notes) {Roud #435}

Pounds, Shillings, and Pence: (1 ref.) {Roud #22189}

Poupore's Shanty Crew: (1 ref.)

Pourquoi [Cross-reference]

Poussie, poussie, baudrons, Where hae ye been? [Cross-reference]

Poverty Knock: (2 refs.) {Roud #3491}

Powder Monkey, The (Soon We'll Be in England Town): (4 refs. <1K Notes) {Roud #1799}

Powder River (I - Lazy River): (1 ref. <1K Notes) {Roud #11076}

Powder River Jack: (1 ref.)

Powder River, Let 'Er Buck: (3 refs. <1K Notes) {Roud #11524}

Powderhorn: (1 ref. <1K Notes) {Roud #11075}

Powellton Labor Train Explosion, The: (1 ref.) {Roud #14032}

Powers Above [Cross-reference]

Powers of Whisky, The: (1 ref.)

Prairie Grove: (3 refs. 4K Notes) {Roud #4032}
Prairie Song, A: (1 ref.)

Praise of a Dairy, The: (1 ref.)

Praise of Christmas, The [Cross-reference]

Praise of Kinsale, The: (1 ref. <1K Notes)

Praise of Ploughmen, The: (3 refs. <1K Notes) {Roud #5579}

Praise of Sailors, The [Cross-reference]

Praise of Saylors Here Is Set Forth, The: (1 ref.) {Roud #V32242}

Praise of Waterford, The: (2 refs. 20K Notes)

Praise the Lord and Pass the Ammunition: (1 ref. <1K Notes) {Roud #24982}

Praise, Member: (1 ref.) {Roud #11859}

Praises of Limerick, The: (1 ref. <1K Notes)

Pratie Song, The [Cross-reference]

Praties They Grow Small, The [Cross-reference]

Praties, The [Cross-reference]

Pray All the Member: (1 ref.) {Roud #11990}

Pray for Us, Thou Prince of Peace: (11 refs. 4K Notes)

Pray On (I): (1 ref.) {Roud #12053}

Pray On (II): (1 ref. <1K Notes)

Pray, Pretty Miss: (3 refs.) {Roud #12966}

Prayer Is the Key To Heaven: (2 refs. <1K Notes) {Roud #15234}

Prayerbook, The: (2 refs.) {Roud #9717}

Preacher and the Bear, The: (16 refs. 1K Notes) {Roud #4967}

Preacher and the Slave, The: (17 refs. 1K Notes) {Roud #9612}

Preacher Dunn: (1 ref. <1K Notes)

Preacher in the Dockyard Church, The: (1 ref.)

Preacher in the Pulpit (I): (2 refs.)

Preacher in the Pulpit (II): (1 ref.) {Roud #11742}

Preacher's Legacy, The: (1 ref. <1K Notes) {Roud #6560}
Preaching for Bacon: (6 refs. <1K Notes) {Roud #1317}

Precious Jewel: (6 refs.)

Precious Lord: (10 refs. <1K Notes) {Roud #21783}

Precious Lord, Take My Hand [Cross-reference]

Precious Memories: (8 refs. <1K Notes) {Roud #4934}

Precious Name (Take the Name of Jesus With You): (1 ref. 1K Notes)

Pree Her Honey Mou': (1 ref.) {Roud #7259}

Prentice Boy (I), The [Cross-reference]

Prentice Boy (II), The [Cross-reference]

Prentice Boy (III), The [Cross-reference]

Prentice Boy (IV), The [Cross-reference]


'Prentice Boy, The [Cross-reference]

Prentice Boy's Love for Mary, The [Cross-reference]

Prentice's Drinking Song [Cross-reference]

Presbyterian Cat, The (The Cameronian Cat): (4 refs. <1K Notes) {Roud #4576}

Prescott's Confession: (1 ref.)

Present from the Gentlemen, A [Cross-reference]

Present Time is Oors, The: (1 ref. <1K Notes) {Roud #6026}

Present Times, or Eight Shillings a Week [Cross-reference]

Presented at Court: (1 ref. <1K Notes)

President Parker [Cross-reference]

President Wilson: (1 ref. 19K Notes)

President's Proclamation, The: (1 ref. <1K Notes)

Presidents, The (The Presidents in Rhyme): (2 refs. <1K Notes) {Roud #7542}

Press Gang (I), The: (3 refs.) {Roud #662}

Press Gang (II), The [Cross-reference]

Press Gang Sailor, The [Cross-reference]
Pretend You're Red Watch: (1 ref.)

Pretoria [Cross-reference]

Prettiest Little Baby In The County-O [Cross-reference]

Prettiest Little Gal in the County, O [Cross-reference]

Prettiest Little Girl in the County-O: (3 refs.) {Roud #5052}

Prettiest Little Song of All, The: (1 ref.) {Roud #7449}

Prettiest Little Tree [Cross-reference]

Pretty Betsey [Laws M18]: (3 refs. <1K Notes) {Roud #1911}

Pretty Betsey the Milkmaid [Cross-reference]

Pretty Betsy the Milkmaid (Blackberry Fold) [Laws O10]: (12 refs. <1K Notes) {Roud #559}

Pretty Bird [Cross-reference]

Pretty Boy Floyd: (5 refs.) {Roud #11504}

Pretty Caledonia [Cross-reference]

Pretty Caroline: (6 refs.) {Roud #1448}

Pretty Crowing Chicken [Cross-reference]

Pretty Fair Damsel, A [Cross-reference]

Pretty Fair Maid (II), A [Cross-reference]

Pretty Fair Maid (The Maiden in the Garden; The Broken Token) [Laws N42]: (88 refs. 3K Notes) {Roud #264}

Pretty Fair Maiden [Cross-reference]

Pretty Fair Maiden in the Garden, A [Cross-reference]

Pretty Fair Miss All in a Garden, A [Cross-reference]

Pretty Fair Miss, A [Cross-reference]

Pretty Fair Widow, The (Lillie Shaw II): (1 ref. <1K Notes) {Roud #4628}

Pretty Fanny O [Cross-reference]

Pretty Four-Leaf Shamrock from Glenore, The [Cross-reference]

Pretty Four-Leaved Shamrock from Glenore, The [Cross-reference]

Pretty Girl I Left Behind, The: (1 ref.) {Roud #4894}

Pretty Girl Milking Her Cow, The: (16 refs. 1K Notes) {Roud #3139}
Pretty Girl Milking Her Goat, The [Cross-reference]

Pretty Girls of Liverpool: (3 refs. <1K Notes) {Roud #V3382}

Pretty Green Shawl [Cross-reference]

Pretty Jessie of the Railway Bar [Cross-reference]

Pretty Little Bird [Cross-reference]

Pretty Little Black-Eyed Susam [Cross-reference]

Pretty Little Black-Eyed Susie [Cross-reference]

Pretty Little Dear: (4 refs. <1K Notes) {Roud #7146}

Pretty Little Duck, The: (1 ref.) {Roud #1752}

Pretty Little Girl with the Strawberry Curls, The: (1 ref.)

Pretty Little Miss: (1 ref.) {Roud #7938}

Pretty Little Miss [Laws P18]: (10 refs. <1K Notes) {Roud #564}

Pretty Little Yellow Bird [Cross-reference]

Pretty Mahmee, The [Cross-reference]

Pretty Maid Milking Her Cow [Cross-reference]

Pretty Maid of Mohe, The [Cross-reference]

Pretty Mary [Cross-reference]

Pretty Mauhee, The [Cross-reference]

Pretty Milkmaid, The [Cross-reference]

Pretty Mohea, The [Cross-reference]

Pretty Mohee, The [Cross-reference]

Pretty Mollie (III) [Cross-reference]

Pretty Molly (I) [Cross-reference]

Pretty Molly (II) [Cross-reference]

Pretty Nancy (I) [Cross-reference]

Pretty Nancy (II) [Cross-reference]

Pretty Nancy of London (Jolly Sailors Bold): (11 refs. <1K Notes) {Roud #407}

Pretty Parks of Caithly O [Cross-reference]
Pretty Pear Tree, The [Cross-reference]
Pretty Peggy (II) [Cross-reference]
Pretty Peggy of Derby [Cross-reference]
Pretty Peggy-O [Cross-reference]
Pretty Ploughboy (I), The [Cross-reference]
Pretty Ploughboy (II), The [Cross-reference]
Pretty Ploughing Boy [Cross-reference]
Pretty Plowboy, The [Cross-reference]
Pretty Poll [Cross-reference]
Pretty Polly (I) (Moll Boy's Courtship) [Laws O14]: (11 refs. <1K Notes) {Roud #195}
Pretty Polly (II) [cf. Laws P36]: (44 refs. 2K Notes) {Roud #15}
Pretty Polly (III) [Cross-reference]
Pretty Polly (IV): (1 ref. <1K Notes) {Roud #4296}
Pretty Polly (IX) [Cross-reference]
Pretty Polly (V) [Cross-reference]
Pretty Polly (VI) [Cross-reference]
Pretty Polly (VII) [Cross-reference]
Pretty Polly (VIII) [Cross-reference]
Pretty Polly (X) [Cross-reference]
Pretty Polly (XI) [Cross-reference]
Pretty Polly (XII) [Cross-reference]
Pretty Polly (XIII) [Cross-reference]
Pretty Polly (XIV) [Cross-reference]
Pretty Polly and Her Crockery Ware [Cross-reference]
Pretty Polly Anne [Cross-reference]
Pretty Polly Perkins of Paddington Green [Cross-reference]
Pretty Polly, Pretty Polly, I'm Going Away [Cross-reference]
Pretty Sairey [Cross-reference]
Pretty Sally [Cross-reference]
Pretty Sally of London [Cross-reference]
Pretty Sally's Answer: (1 ref. <1K Notes) {Roud #V2828}
Pretty Sarah [Cross-reference]
Pretty Saro: (25 refs. <1K Notes) {Roud #417}
Pretty Saro/Pretty Molly (II) [Cross-reference]
Pretty Sarry [Cross-reference]
Pretty Squadron [Cross-reference]
Pretty Susan, the Pride of Kildare [Laws P6]: (18 refs.) {Roud #962}
Pretty Susie, the Pride of Kildare [Cross-reference]
Pretty Sylvia [Cross-reference]
Pretty Three-Leaved Shamrock from Glenore, The [Cross-reference]
Pretty Wench [Cross-reference]
Pretty yaller girls, Come down [Cross-reference]
Price of Freedom, The: (2 refs. 2K Notes)
Prick' ty Bush, The [Cross-reference]
Prickilie Bush, The [Cross-reference]
Prickle Holly Bush [Cross-reference]
Prickle-Holly Bush [Cross-reference]
Prickly Brier, The [Cross-reference]
Prickly Bush, The [Cross-reference]
Pride of Glencoe, The [Cross-reference]
Pride of Glenelly, The: (1 ref. <1K Notes) {Roud #13339}
Pride of Kildare, The [Cross-reference]
Pride of Kilkee, The: (2 refs. 1K Notes) {Roud #5217}
Pride of Logy Bay, The: (11 refs. 1K Notes) {Roud #4421}
Pride of Newry Town, The: (2 refs. <1K Notes) {Roud #4390}
Pride of Pimlico, The: (1 ref.)
Pride of the Prairie: (1 ref.)
Pride of the Shamrock Shore, The [Cross-reference]
Priest and the Nuns, The: (1 ref. <1K Notes) {Roud #9146}
Priest and the Parson, The: (1 ref. 1K Notes) {Roud #26999}
Priest of the Parish, The: (1 ref.)
Primus Lan': [Cross-reference]
Prince and the Orphan, The (The Orphan Girl) [Cross-reference]
Prince Boys, The [Cross-reference]
Prince Charles He Is King James's Son [Cross-reference]
Prince Charley [Cross-reference]
Prince Charlie (I) [Cross-reference]
Prince Charlie (II) [Cross-reference]
Prince Edward Island Murder: (4 refs. 1K Notes) {Roud #1837}
Prince Edward Isle, Adieu [Cross-reference]
Prince Heathen [Child 104]: (4 refs.) {Roud #3336}
Prince Henry Song: (1 ref. 3K Notes) {Roud #29417}
Prince of Morocco, The (The Sailor Boy II) [Laws N18]: (8 refs.) {Roud #554}
Prince of Orange, The [Cross-reference]
Prince Robert [Child 87]: (10 refs. <1K Notes) {Roud #55}
Prince William and Lady Margaret [Cross-reference]
Princess Royal, The [Cross-reference]
Prison Moan [Cross-reference]
Prison of Newfoundland: (8 refs. <1K Notes) {Roud #4409}
Prisoner at the Bar, The (The Judge and Jury): (6 refs. <1K Notes) {Roud #3543}
Prisoner for Life (II), A [Cross-reference]
Prisoner for Life, A (I - Farewell to Green Fields and Meadows): (7 refs. <1K Notes) {Roud #4312}
Prisoner of Newfoundland (I), The [Cross-reference]
Prisoner of Newfoundland (II), The [Cross-reference]
Prisoner's Hope, The [Cross-reference]

Prisoner's Song (I), The: (26 refs. 4K Notes) {Roud #11730}

Prisoner's Song (II), The: (1 ref. <1K Notes) {Roud #16638}

Prisoner's Song (III), The [Cross-reference]

Prisoner's Song (IV) [Cross-reference]

Prisoner's Song (V), The: (1 ref. <1K Notes) {Roud #7325}

Private Still, The (The Gauger's Song): (9 refs. <1K Notes) {Roud #2342}

Privates Eat the Middlin', The [Cross-reference]

Prodigal Son (I): (2 refs. <1K Notes) {Roud #4489}

Prohibition Boys, The: (1 ref.) {Roud #6632}

Prohibition Jingle of 1893, A: (1 ref.)

Prohibition Whiskey: (1 ref.) {Roud #6631}

Promised Land: (1 ref. <1K Notes)

Promised Land (I), The [Cross-reference]

Promised Land (II) [Cross-reference]

Promised Land, The: (1 ref. <1K Notes)

Prooshian Drum, The: (1 ref. 2K Notes)

Prop of the Land: (4 refs. <1K Notes) {Roud #1254}

Prop of the Nation, The: (1 ref. <1K Notes)

Prophet Brigham, The [Cross-reference]

Prospecting Dream: (2 refs.)

Prospector, The: (1 ref.)

Protestant Boys (I), The: (2 refs. <1K Notes) {Roud #6531}

Protestant Boys (II), The: (2 refs. 1K Notes)

Protestant Dogs: (1 ref.)

Protestant Maid, The: (1 ref. <1K Notes)

Proud Flora: (1 ref.) {Roud #20535}

Proud Lady Margaret [Child 47]: (15 refs.) {Roud #37}
Proud Nancy [Cross-reference]

Proud Pedlar, The: (2 refs. <1K Notes) {Roud #5852}

Proud Were the Spencers [Cross-reference]

Proud Where the Spencers [Cross-reference]

Provincial Characteristics: (1 ref.)

Pryncycle Poynt of Charyte, A [Cross-reference]

Psalm 100 [Cross-reference]

Psalm of Life, A: (1 ref. <1K Notes) {Roud #27313}

Puddock, Mousie, and Ratton [Cross-reference]

Puddy He'd a-Wooin Ride [Cross-reference]

Pull Away Me Boy: (1 ref. <1K Notes)

Pull Doon the Chimneys: (1 ref.)

Pull for the Shore: (1 ref. 2K Notes) {Roud #17400}

Pulling Hard Against the Stream: (5 refs. <1K Notes) {Roud #1958}

Pullman Strike, The: (2 refs. <1K Notes)

Pullman Train, The [Cross-reference]

Pump, Suck, Blow: (1 ref.)

Pumpe-Vise: (1 ref.)

Punch a 'Nella [Cross-reference]

Punch and Judy: (3 refs.) {Roud #12841}

Punch Ladle, The [Cross-reference]

Punchin' Dough: (5 refs. <1K Notes) {Roud #5098}

Punchinello: (3 refs. <1K Notes) {Roud #13189}

Punctuality: (1 ref.) {Roud #6083}

Pup from Claodach, The: (1 ref. <1K Notes)

Purple Boy, The: (3 refs. 1K Notes) {Roud #3478}

Purple Dress, The [Cross-reference]

Purty Molly Brannigan [Cross-reference]
Purty Polly [Cross-reference]

Push About the Pitcher: (3 refs. 1K Notes) {Roud #1253}

Push Along, Keep Moving: (1 ref. <1K Notes) {Roud #5469}

Push Boat: (5 refs. <1K Notes) {Roud #8088}

Push the Business On: (3 refs. <1K Notes) {Roud #12981}

Push the Jug About, My Boys [Cross-reference]

Pussiker, Pussiker: (2 refs. <1K Notes) {Roud #13521}

Pussy Cat, Pussy Cat, Where Have You Been?: (7 refs. <1K Notes) {Roud #15094}

Pussycat, Pussycat, Where Have You Been? [Cross-reference]

Pussycat's Party: (2 refs.) {Roud #16254}

Put a Watermelon Rind Upon My Grave: (1 ref.)

Put John on de Islan' [Cross-reference]

Put John on the Island: (1 ref. <1K Notes) {Roud #11824}

Put Me In My Little Bed: (7 refs. <1K Notes) {Roud #4339}

Put My Little Shoes Away: (23 refs. <1K Notes) {Roud #4340}

Put on the Silver Slippers: (1 ref.)

Put on the Skillet [Cross-reference]

Put On Your Old Gray Bonnet: (2 refs.) {Roud #5491}

Put On Your Old Grey Bonnet [Cross-reference]

Put the Old Man to Sleep [Cross-reference]

Put the Traffic Down: (2 refs.) {Roud #7790}

Put Yer Shoulder Next to Mine and Pump Away: (1 ref. <1K Notes)

Put You Into Limbo [Cross-reference]

Put Your Finger in Foxy's Hole [Cross-reference]

Put Your Finger in Tabby's Hole [Cross-reference]

Put Your Finger in the Corbie's Hole: (3 refs.) {Roud #22997}

Put Your Little Foot (Varsouvienna): (5 refs. <1K Notes)

Putnam's Hill [Cross-reference]
Putting On Airs: (2 refs. <1K Notes) {Roud #3773}

Putting On the Style: (14 refs. 2K Notes) {Roud #3767}

Pytoria (Run Come See Jerusalem) [Cross-reference]

Qu'avec-Vous, Oui, Belle Blonde: (1 ref. <1K Notes)

Quack, Quack, Quack: (1 ref.) {Roud #7848}

Quaker (I), The: (1 ref. <1K Notes)

Quaker (II), The: (1 ref. 2K Notes) {Roud #3093}

Quaker Courtship [Cross-reference]

Quaker, How is Thee?: (1 ref.)

Quaker's Courtship, The: (26 refs. <1K Notes) {Roud #716}

Quaker's Wife, The: (5 refs.) {Roud #6479}

Quaker's Wooing (I), The [Cross-reference]

Quaker's Wooing (II), The [Cross-reference]

Quand j'étais fille de quinze ans (When I Was a Fifteen Year Old Girl): (2 refs.)

Quand la Guerre Est Fini (Those Terrible Americans and their Souvenirs): (1 ref.)

Quand le Boiteuse Va-t-au Marche (When the Lame One goes to Market): (2 refs.)

Quantrell: (4 refs. <1K Notes) {Roud #4094}

Quantrell (II) [Cross-reference]

Quantrill's Raid on Lawrence [Cross-reference]

Quare Bungle Rye [Cross-reference]

Quare Bungo Rye: (10 refs. 1K Notes) {Roud #2404}

Quart Bottle: (1 ref. <1K Notes)

Quarter Master's Stores, The [Cross-reference]

Quartermaster Corps, The (The Quartermaster Store): (3 refs.) {Roud #10508}

Quasebe: (1 ref. <1K Notes) {Roud #15521}

Quay of Dundocken [Cross-reference]

Quays of Belfast, The [Cross-reference]

Que Bonita Bandera: (1 ref.)
Quebec [Cross-reference]

Quebec Town [Cross-reference]

Queen Among the Heather [Cross-reference]

Queen Among the Heather: (14 refs. 1K Notes) {Roud #375}

Queen Anne: (2 refs. <1K Notes) {Roud #12755}

Queen Anne’s Dead: (1 ref.)

Queen Caroline: (3 refs. 2K Notes) {Roud #13061}

Queen Eleanor’s Confession [Child 156]: (15 refs. 69K Notes) {Roud #74}

Queen Jane [Cross-reference]

Queen Jane (II) [Cross-reference]

Queen Jean [Cross-reference]

Queen Mary (Auld Maid’s Lament): (11 refs. <1K Notes) {Roud #6281}

Queen Mary’s Men (New Year’s Eve Carol): (6 refs. 1K Notes) {Roud #4584}

Queen of Babylon [Cross-reference]

Queen of Dover, The [Cross-reference]

Queen of Elfan’s Nourice, The [Child 40]: (9 refs. 1K Notes) {Roud #3723}

Queen of Hearts: (3 refs.) {Roud #3195}

Queen of Hearts, She Made Some Tarts, The: (4 refs. <1K Notes) {Roud #19298}

Queen of Scotland, The [Child 301]: (1 ref.) {Roud #3878}

Queen of the Desperadoes: (1 ref.) {Roud #11090}

Queen of the May: (12 refs. <1K Notes) {Roud #594}

Queen Sally [Cross-reference]

Queen Victoria’s Welcome to Deeside: (2 refs. 2K Notes) {Roud #5605}

Queen’s Birthday, The [Cross-reference]

Queen’s Confession, The [Cross-reference]

Queen’s Garden, The [Cross-reference]

Queen’s Marie, The [Cross-reference]

Queen’s Maries, The [Cross-reference]
Queen's Mary, The [Cross-reference]
Queensland Drover, The [Cross-reference]
Queensland Overlanders: (9 refs. 1K Notes) {Roud #9107 and 24817}
Queenstown Mourner, The (In the Town of Danville) [Laws H14]: (4 refs.) {Roud #2195}
Queenstown Warning, The [Cross-reference]
Queer Bungo Rye [Cross-reference]
Queer Folk i' the Shaws, The: (4 refs.) {Roud #3803}
Queer Folk o' the Shaws, The [Cross-reference]
Quern-Lilt, The, or, Grinding Song: (1 ref. <1K Notes) {Roud #3938}
Questionnaire Blues [Cross-reference]
Quhan I Was a Wee Callan [Cross-reference]
Qui Veut Manger du Lievre (Those Who Wish to Eat Some Hare): (1 ref.)
Quiet Village Tilting, The: (1 ref.) {Roud #26620}
Quigley and Picco: (3 refs. <1K Notes) {Roud #30677}
Quil O'Quay [Cross-reference]
Quilting Party, The [Cross-reference]
Quilty Burning, The: (1 ref. <1K Notes) {Roud #18471}
Quilty Fisherman, The: (1 ref.) {Roud #25070}
Quincyland, My Quincyland [Cross-reference]
Quitting Time Song: (1 ref.)
Quo the Man to the Jo [Cross-reference]
Quo' Nell my wife the other day [Cross-reference]
Quo' the Haddock to the Skate: (3 refs. 2K Notes) {Roud #13058}
R.F.C.: (1 ref. <1K Notes)
Rab: (1 ref.)
Rab Rorison's Bonnet: (4 refs. <1K Notes) {Roud #13037}
Rab the Rover [Cross-reference]
Rabbi's Daughter: (2 refs.) {Roud #6605}
Rabbit Chase: (3 refs. <1K Notes)
Rabbit Hash: (2 refs. <1K Notes) {Roud #10058}
Rabbit in the Log (Feast Here Tonight): (3 refs.)
Rabbit in the Rail Pile: (1 ref.) {Roud #25014}
Rabbit Skipped, The Rabbit Hopped, The [Cross-reference]
Rabbit Stole de Greens: (1 ref.)
Rabble Soldier [Cross-reference]
Raccoon: (16 refs. <1K Notes) {Roud #3444}
Raccoon Am a Cunning Thing, De [Cross-reference]
Raccoon Has a Bushy Tail [Cross-reference]
Raccoon Lullaby [Cross-reference]
Raccoon's Got a Bushy Tail [Cross-reference]
Raccoon's Tail Am Bushy, De [Cross-reference]
Race Between a Ford and Chevrolet: (1 ref. <1K Notes) {Roud #15876}
Race of the Terrapin and the Deer: (1 ref. <1K Notes) {Roud #7818}
Race, A: (1 ref. <1K Notes) {Roud #8852}
Rachel Dear/The Maine Water Side: (1 ref. <1K Notes) {Roud #9451}
Rackets Around the Blue Mountain Lake, The [Cross-reference]
Rackym an Doo (Ring-Dang-Doo (II)) : (1 ref. <1K Notes) {Roud #1880}
Radcliffe Highway [Cross-reference]
Radical Gypsy David, The [Cross-reference]
Rafferty and Cafferty: (1 ref.) {Roud #22600}
Raffle at Kilbride, The: (1 ref.) {Roud #30142}
Raft-man's Song [Cross-reference]
Raftsman Jim: (2 refs. <1K Notes)
Raftsman, The [Cross-reference]
Raftsmen, The: (5 refs.) {Roud #2318}
Raftsmen's Song (I), The: (1 ref. <1K Notes) {Roud #4360}
Raftsmen's Song (II), The [Cross-reference]

Rag Pat: (2 refs.) {Roud #7794 and 5118}

Ragged and Dirty Blues: (1 ref.)

Ragged Beggar Man, The [Cross-reference]

Ragged Coat, The: (4 refs. <1K Notes) {Roud #30113}

Ragged Jim [Cross-reference]

Ragged Leevy: (2 refs. <1K Notes)

Ragged Pat [Cross-reference]

Raggedy: (4 refs.)

Raggedy Raggedy [Cross-reference]

Raggedy-Assed Cadets, The: (1 ref.) {Roud #15441?}

Raggle Taggle Gypsies, O, The [Cross-reference]

Raggy Leevy [Cross-reference]

Raghad-sa O Thuaidh Leat A Bho: (2 refs. <1K Notes)

Raging Can-all, The [Cross-reference]

Raging Canal (I), The: (6 refs. 1K Notes) {Roud #6611}

Raging Canal (II), The [Cross-reference]

Raging Canawl, The [Cross-reference]

Raging Sea [Cross-reference]

Raglan Road: (2 refs. <1K Notes)

Ragtime Cowboy Joe: (5 refs.) {Roud #11097}

Ragtime Tiffy, The: (1 ref.)

Raid of the Reidswire, The: (6 refs. 2K Notes) {Roud #2863}

Railroad Accident at Richmond Switch, THe: (1 ref.)

Railroad Bill (II) [Cross-reference]

Railroad Bill [Laws 113]: (26 refs. 1K Notes) {Roud #4181}

Railroad Blues (I): (9 refs.) {Roud #17787}

Railroad Blues (II): (1 ref. <1K Notes) {Roud #11646}
Railroad Blues (III) [Cross-reference]

Railroad Blues (IV): (1 ref.) {Roud #8902}

Railroad Boomer, The: (3 refs. <1K Notes) {Roud #24085}

Railroad Boy, A [Cross-reference]

Railroad Boy, The [Cross-reference]

Railroad Bum, The [Cross-reference]

Railroad Cars are Coming, The: (2 refs. 1K Notes) {Roud #10812}

Railroad Cars, They're Coming, The [Cross-reference] {Roud #10812}

Railroad Corral, The: (8 refs.) {Roud #4636}

Railroad Daddy Blues: (1 ref.)

Railroad Dinah Gal: (2 refs.) {Roud #11763}

Railroad Man, The [Cross-reference]

Railroad Song [Cross-reference]

Railroad to Heaven, The [Cross-reference]

Railroad Tramp [Cross-reference]

Railroader for Me, A [Cross-reference]

Railroader, The [Cross-reference]

Railroadin' and Gamblin': (1 ref. <1K Notes)

Railroading on the Great Divide: (2 refs. 1K Notes)

Railway Bill [Cross-reference]

Railway Spiritualized, The [Cross-reference]

Rain and Snow: (1 ref. <1K Notes) {Roud #3634}

Rain Come Wet Me: (2 refs.) {Roud #11605}

Rain Fall and Wet Becca Lawton: (1 ref. <1K Notes) {Roud #11973}

Rain Rain the Wind Does Blow [Cross-reference]

Rain, Rain My Savior: (1 ref.) {Roud #16936}

Rain, Rain, Go Away: (6 refs. <1K Notes) {Roud #19096}

Rainbow 'mid Life's Willows [Cross-reference]
Rainbow (I), The [Cross-reference]

Rainbow (II), The [Cross-reference]

Rainbow Division: (1 ref. <1K Notes)

Rainbow i' the Morning [Cross-reference]

Rainbow in the Morning [Cross-reference]

Rainbow Willow [Cross-reference]

Raining Raining Raining (Grousing, Marching, Starving): (1 ref.) {Roud #10553}

Raise 'Em Up Higher: (1 ref. <1K Notes)

Raise a Ruckus: (18 refs.) {Roud #10054}

Raise a Ruckus Tonight (I) [Cross-reference]

Raise a Ruckus Tonight (II) [Cross-reference]

Raise a Rukus [Cross-reference]

Raise a Rukus Tonight [Cross-reference]

Raise Big Taters in Sandy Land [Cross-reference]

Raise Your Hands If They Are Clean: (1 ref.) {Roud #21643}

Rake and Rambling Boy, The [Cross-reference]

Rakes of Mallow, The: (4 refs. <1K Notes)

Rakes of Poverty, The: (3 refs. <1K Notes) {Roud #2964}

Rakes of Stony Batter, The: (1 ref. <1K Notes) {Roud #7153}

Raking of the Hay [Cross-reference]

Raking the Hay [Cross-reference]

Raleigh Song, The: (1 ref. <1K Notes)

Rally Round the Flag [Cross-reference]

Rally-Roh: (1 ref. <1K Notes)

Rally, Boys, Rally (I): (1 ref. <1K Notes) {Roud #4508}

Rally, Boys, Rally (II): (1 ref. <1K Notes) {Roud #11031}

Ram o' Bervie, The [Cross-reference]

Ram o' Dirram, The [Cross-reference]
Ram of Dalby, The [Cross-reference]

Ram of Darby, The [Cross-reference]

Ram of Derby, The [Cross-reference]

Ram of Diram, The [Cross-reference]

Ram She Add-a-dee [Cross-reference]

Ram Song (I), The [Cross-reference]

Ram Song (II), The: (1 ref. <1K Notes) {Roud #12451}

Ram, The [Cross-reference]

Ramble Away [Cross-reference]

Ramble-eer, The [Cross-reference]

Rambleaway: (13 refs.) {Roud #171}

Rambler from Clare, The: (11 refs. <1K Notes) {Roud #1531}

Rambler Song: (1 ref. <1K Notes)

Ramblin' Blues [Cross-reference]

Ramblin' Reckless Hobo [Cross-reference]

Rambling Beauty, The [Cross-reference]

Rambling Blues [Cross-reference]

Rambling Boy (I), The [Cross-reference]

Rambling Boy (II) [Cross-reference]

Rambling Boy (III), The: (1 ref. <1K Notes) {Roud #3083}

Rambling Boy (IV), The [Cross-reference]

Rambling Boys of Pleasure, The [Cross-reference]

Rambling Comber, The: (1 ref.) {Roud #1473}

Rambling Cow-Boy, A [Cross-reference]

Rambling Cowboy, The [Cross-reference]

Rambling Gambler, The [Cross-reference]

Rambling Irishman (I), The: (1 ref.) {Roud #3572}

Rambling Irishman (II), The [Cross-reference]
Rambling Miner, The: (1 ref. <1K Notes)

Rambling Round: (2 refs. <1K Notes)

Rambling Round Your City [Cross-reference]

Rambling Rover [Cross-reference]

Rambling Royal, The [Cross-reference]

Rambling Sailor, The [Cross-reference]

Rambling Shoemaker, The [Cross-reference]

Rambling Soldier (I), The: (25 refs. 1K Notes) {Roud #518}

Rambling Soldier (II), The: (2 refs. <1K Notes) {Roud #11032}

Rambling Suiler, The [Cross-reference]

Rambling Young Fellow, A [Cross-reference]

Rambling, Gambling Man [Cross-reference]

Ramillies [Cross-reference]

Ramsey County Jail [Cross-reference]

Ramsey Ram, The [Cross-reference]

Ranchy Tanchy Teen [Cross-reference]

Randal, My Son [Cross-reference]

Randy Dandy O: (4 refs. <1K Notes) {Roud #4702}

Randy Riley [Cross-reference]

Rang-a-Tang-Too, The [Cross-reference]

Range of the Buffalo, The [Cross-reference]

Range Rider's Appeal, A [Cross-reference]

Ranger, The [Cross-reference]

Ranger's Command [Cross-reference]

Ranger's Prayer [Cross-reference]

Rangey Ribs, The: (1 ref. <1K Notes)

Ranso Ray [Cross-reference]

Ransum Scansum: (1 ref.)
Ransum, Tansum [Cross-reference]
Ranter Parson, The: (1 ref. <1K Notes) {Roud #2530}
Rantin Willie Mair's Wife: (1 ref. <1K Notes) {Roud #6771}
Rantin' Auld Maid, The: (1 ref.) {Roud #7247}
Rantin' Laddie, The [Child 240]: (12 refs. <1K Notes) {Roud #103}
Rantin', Roarin', Drunk on the Way: (2 refs. <1K Notes) {Roud #8845}
Ranting Highlandman, The: (2 refs. <1K Notes) {Roud #6253}
Ranting Roving Lad [Cross-reference]
Ranzo [Cross-reference]
Ranzo Ray: (3 refs. <1K Notes) {Roud #327}
Ranzo's Son [Cross-reference]
Rap 'Er to Bank: (1 ref.) {Roud #1786}
Rap At The Door, A: (3 refs. <1K Notes) {Roud #6124}
Rap-a-tap [Cross-reference]
Rap-Tap-Tap [Cross-reference]
Rarden Wreck of 1893, The: (2 refs.)
Rare Clonmel: (1 ref. <1K Notes) {Roud #9778}
Rare Willie Drowned in Yarrow, or, The Water o Gamrie [Child 215]: (20 refs. 3K Notes) {Roud #206}
Rare Willie's Drowned in Ero [Cross-reference]
Rarey's Hill [Cross-reference]
Rashie Moor, The [Cross-reference]
Rashy Muir, The: (2 refs. <1K Notes) {Roud #6261}
Raslin' Jacob [Cross-reference]
Raspberry Lane [Cross-reference]
Raspberry Tart, The: (1 ref. <1K Notes)
Raspberry, Strawberry: (1 ref. <1K Notes) {Roud #19383}
Raspel Pole, The [Cross-reference]
Rat Coon, Rat Coon: (1 ref. <1K Notes) {Roud #7815}
Rata-tat-tat (Railroad camp shack rouser wake-up song): (1 ref. <1K Notes)

Ratcatcher's Daughter, The: (6 refs. <1K Notes) {Roud #13883}

Ratcliffe Highway: (9 refs. 2K Notes) {Roud #598}

Rathaspeck Boys, The: (1 ref.) {Roud #20515}

Rathlin Song, A: (1 ref.) {Roud #6893}

Ration Blues (I Wonder What's the Matter): (1 ref. <1K Notes)

Ratta Madan-Law (Rat's Mother-in-Law): (2 refs.)

Rattle Snake (II) [Cross-reference]

Rattler [Cross-reference]

Rattlesnake: (3 refs.) {Roud #6395}

Rattlesnake Bill: (1 ref.)

Rattlesnake Mountain [Cross-reference]

Rattlesnake Song [Cross-reference]

Rattlesnake Song, The [Cross-reference]

Rattlin' Roarin' Willie: (4 refs. <1K Notes) {Roud #6192}

Rattling Bog, The: (45 refs. <1K Notes) {Roud #129}

Rattling Railway Boy, The: (1 ref.)

Raven and the Crow, The: (1 ref. <1K Notes)

Ravenal, The: (1 ref. <1K Notes) {Roud #28986}

Raz-Ma-Taz-A-Ma-Tee [Cross-reference]

Razors in the Air: (2 refs. <1K Notes) {Roud #16086}

Re-chnoc Mna Duibhe (The Dark Fairy Rath) [Cross-reference]

Read 'Em John: (2 refs.)

Ready or Not: (1 ref.) {Roud #16815}

Real Old Mountain Dew [Cross-reference]

Reap, Boys, Reap (Cold Stormy Weather, Who'll Be the Binder?): (2 refs. <1K Notes) {Roud #3651 and 7920}

Reaphook and Sickle, The: (4 refs.) {Roud #1375}

Reason I Stay on Job So Long: (1 ref.) {Roud #15568}
Reason Why, The: (3 refs. <1K Notes) {Roud #1745}
Rebawn Again [Cross-reference]
Rebel Acts of Hyde, The: (1 ref. 1K Notes) {Roud #6644}
Rebel Soldier, The: (12 refs. <1K Notes) {Roud #259}
Rebel Soldiers [Cross-reference]
Rebel's Escape, The [Laws A19]: (4 refs. <1K Notes) {Roud #2207}
Rebellion in Harbour Grace [Cross-reference]
Rebellion of 1798, The: (1 ref. <1K Notes)
Reborn Again: (4 refs. <1K Notes)
Recent Kanab Tragedy, The: (1 ref. <1K Notes)
Rechess Oh Rechess Boy: (1 ref. <1K Notes)
Record Makers: (1 ref.)
Recruit, The: (1 ref. <1K Notes) {Roud #9549}
Recruited Collier, The: (3 refs. 3K Notes) {Roud #3503}
Recruiting Sergeant (I), The: (1 ref. <1K Notes) {Roud #1275}
Recruiting Sergeant (II), The [Cross-reference]
Red and Green Signal Lights, The [Cross-reference]
Red Apple Juice [Cross-reference]
Red Bird: (3 refs.) {Roud #11682}
Red Cap's Hole: (1 ref. <1K Notes)
Red Green [Cross-reference]
Red Herring, The: (19 refs. <1K Notes) {Roud #128}
Red Iron Ore [Laws D9]: (19 refs. 5K Notes) {Roud #2233}
Red is the Rose: (3 refs. <1K Notes)
Red Light Green Light [Cross-reference]
Red Light Saloon, The: (5 refs. <1K Notes) {Roud #9424}
Red Lion: (2 refs.) {Roud #22541}
Red Mantle, The: (2 refs. <1K Notes) {Roud #2777}
Red Plaid Shawl, The: (3 refs. <1K Notes) {Roud #V8342}
Red River Shore, The [Cross-reference]
Red River Valley, The: (58 refs. 4K Notes) {Roud #756}
Red Rock Canyon Fight, The: (1 ref.)
Red Rocking Chair [Cross-reference]
Red Rocks of Bell Isle, The: (1 ref. <1K Notes) {Roud #27022}
Red Rose Top, The [Cross-reference]
Red Rosey Bush: (1 ref. <1K Notes) {Roud #7529}
Red Rosy Bush [Cross-reference]
Red Rover's Song, The: (1 ref. <1K Notes) {Roud #V36074}
Red Running Rue, The [Cross-reference]
Red Sea: (2 refs. <1K Notes) {Roud #10021}
Red Sky at Morning: (3 refs. 3K Notes) {Roud #25780}
Red Sky at Night [Cross-reference]
Red Wing (I): (25 refs. <1K Notes) {Roud #4784}
Red Wing (II): (5 refs. <1K Notes) {Roud #4784}
Red-Haired Man's Wife, The: (9 refs. 3K Notes) {Roud #3046}
Red-Light Saloon, The [Cross-reference]
Red, Rosy Morning, The: (2 refs. <1K Notes) {Roud #21097}
Red, White, and Blue (I) [Cross-reference]
Red, White, and Blue (II) [Cross-reference]
Red, White, and Red, The: (4 refs. 2K Notes) {Roud #769}
Redbird and Jaybird: (1 ref. <1K Notes)
Redbreast, The [Cross-reference]
Redemption Song, The: (1 ref.)
Redesdale and Wise William [Child 246]: (5 refs.) {Roud #243}
Redwing [Cross-reference]
Redwings [Cross-reference]
**Reedy Lagoon, The**: (3 refs. <1K Notes)

**Reedy River**: (2 refs. <1K Notes)

**Reek and the Rambling Blade, The** [Cross-reference]

**Reeking House, The** [Cross-reference]

**Reel o' Stumpie, The**: (3 refs. <1K Notes) {Roud #7252}

**Reel of Tullochgorum, The** [Cross-reference]

**Reeling Song** [Cross-reference]

**Reform and Whigs**: (1 ref.) {Roud #6046}

**Regalis** [Cross-reference]

**Regatta** [Cross-reference]

**Reges de Saba Venient** [Cross-reference]

**Regimental Song** [Cross-reference]

**Regina celi, letare** [Cross-reference]

**Regular Army O! The** [Cross-reference]

**Regular Army-O, The**: (6 refs. 2K Notes) {Roud #4747}

**Regular Army, Oh, The** [Cross-reference]

**Reid Hoose**: (1 ref. <1K Notes) {Roud #5905}

**Reid's Express**: (2 refs. 1K Notes) {Roud #9800}

**Reidh-chnoc Mna Sidhe (The Dark Fairy Rath)**: (3 refs. 1K Notes)

**Reign, Massa Jesus**: (1 ref. <1K Notes) {Roud #15281}

**Reign, Master Jesus**: (1 ref.) {Roud #12082}

**Reign, Oh Reign** [Cross-reference]

**Reiley's Courtship** [Cross-reference]

**Reilly the Fisherman** [Cross-reference]

**Reilly's Daughter** [Cross-reference]

**Reilly's Farewell** [Cross-reference]

**Reily's Jailed** [Cross-reference]

**Reily's Releasement and Marriage with Cooleen Bawn** [Cross-reference]
Reily's Trial [Cross-reference]

Rejected Lover, The [Laws P10]: (16 refs. 2K Notes) {Roud #412}

Rejected Orangeman, The [Cross-reference]

Relief of Derry, The: (1 ref. <1K Notes)

Religion in Camp [Cross-reference]

Religion Is the Best of All: (1 ref.) {Roud #7579}

Religion So Sweet (): (2 refs.) {Roud #11847}

Religion So Sweet (II): (1 ref.) {Roud #11061}

Religious Use of Taking Tobacco, A [Cross-reference]

Remember A, Remember B: (1 ref. <1K Notes)

Remember Me (): (2 refs. <1K Notes) {Roud #2995}

Remember Me (II): (3 refs. 1K Notes)

Remember Me (III) [Cross-reference]

Remember Me and My Old Woman: (1 ref.)

Remember Me Early: (1 ref.)

Remember Me When Far Away: (2 refs. <1K Notes)

Remember the Alamo: (1 ref.)

Remember the Barley Straw [Cross-reference]

Remember the Glories of Brian the Brave: (6 refs. <1K Notes) {Roud #12820}

Remember the Glories of Brien the Brave [Cross-reference]

Remember the Poor: (8 refs. <1K Notes) {Roud #1121}

Remember the Poor Tramp Has to Live: (6 refs. 1K Notes) {Roud #11720}

Remember Well [Cross-reference]

Remember Well and Bear In Mind: (1 ref. <1K Notes)

Remember Well and Don't Forget: (1 ref.)

Remember, Remember, the Fifth of November [Cross-reference]

Reminiscences [Cross-reference]

Remon: (2 refs.)
Removal of Napoleon's Ashes, The: (9 refs. <1K Notes)

Renaldine, or The Mountains of Pomeroy [Cross-reference]

Reno Blues: (2 refs.) {Roud #21368}

Repenting Sinner, The: (3 refs.) {Roud #30114}

Report on the Condition of Locomotive #7: (1 ref. <1K Notes)

Requiem for the Croppies: (1 ref.)

Rerenga's Wool [Cross-reference]

Rest for the Weary [Cross-reference]

Rest of the Day's Your Own, The: (1 ref.) {Roud #1485}

Restaurant Romance, A: (1 ref.) {Roud #7306}

Resting In My Home: (1 ref.)

Restless Dead, The [Cross-reference]

Restless Night, A: (2 refs.) {Roud #2976}

Resurrected Sweetheart, The [Cross-reference]

Resurrection Morn, The: (1 ref. 1K Notes) {Roud #12014}

Resurrection of Christ: (1 ref.)

Resurrection, The [Cross-reference]

Retour du Mari Soldat, Le [Cross-reference]

Retour du Marin, Le [Cross-reference]

Retreat to Leeds: (1 ref.) {Roud #29418}

Retrospect: (1 ref. <1K Notes)

Return of Charlie Horse, The: (1 ref.)

Return of Pat Molloy: (2 refs. 1K Notes)

Return of the Admiral, The: (5 refs.) {Roud #12876}

Returned Soldier, The: (1 ref. <1K Notes)

Reuben (I) [Cross-reference]

Reuben (II) [Cross-reference]

Reuben and Rachel: (6 refs. <1K Notes) {Roud #15451}
**Reuben James**: (5 refs. 19K Notes) {Roud #17624}

**Reuben Ranzo**: (23 refs. 1K Notes) {Roud #3282}

**Reuben Renzo** [Cross-reference]

**Reuben Wright and Phoebe Brown**: (2 refs. <1K Notes) {Roud #5414}

**Reuben, Reuben** [Cross-reference]

**Reuben's Train**: (21 refs. <1K Notes) {Roud #3423}

**Reveille in the Woods** [Cross-reference]

**Review of the Year**: (1 ref.)

**Revive Us Again**: (1 ref.) {Roud #27556}

**Revolutionary Tea [Laws A24]**: (9 refs. <1K Notes) {Roud #1934}

**Revolutionary War Song**: (1 ref. <1K Notes) {Roud #5022}

**Reynardine [Laws P15]**: (19 refs. 1K Notes) {Roud #397}

**Rhyme for Entering Portsmouth Harbour**: (1 ref.)

**Rhyme of Old Steamboats**: (3 refs. <1K Notes)

**Rhymes for a Race** [Cross-reference]

**Rhymes on Johnnie and Annie**: (1 ref.) {Roud #21648}

**Rhynie**: (4 refs. 2K Notes) {Roud #3090}

**Ribber Ben Come Dung (River Has Come Down)**: (3 refs. <1K Notes)

**Ribbon Blade, The**: (1 ref. 1K Notes)

**Ric-A-Dam-Doo, The (Ring-Dang-Doo (III))**: (1 ref. 2K Notes) {Roud #1880}

**Rich Amerikay [Laws O19]**: (3 refs.) {Roud #1916}

**Rich and Rambling Boy, The** [Cross-reference]

**Rich and Rare Were The Gems She Wore**: (5 refs. <1K Notes) {Roud #V13985}

**Rich Counsellor** [Cross-reference]

**Rich Farmer's Daughter, The** [Cross-reference]

**Rich Irish Lady, A (The Fair Damsel from London; Sally and Billy; The Sailor from Dover; Pretty Sally; etc.) [Laws P9]**: (51 refs. 1K Notes) {Roud #180}

**Rich Lady From Dublin, The** [Cross-reference]

**Rich Lady Gay, The**: (1 ref. 1K Notes) {Roud #1714}
Rich Lady over the Sea, The [Cross-reference]
Rich Man and Lazarus, The: (1 ref. <1K Notes) {Roud #6567?}
Rich Man and the Poor Man, The [Cross-reference]
Rich Man Rides on a Pullman Car [Cross-reference]
Rich Man, Poor Man, Beggar Man, Thief: (8 refs.) {Roud #802}
Rich Man's Daughter, The [Cross-reference]
Rich Merchant (I), The [Cross-reference]
Rich Merchant (II), The [Cross-reference]
Rich Merchant and his Daughter, The [Cross-reference]
Rich Merchant in Galway, The: (1 ref. <1K Notes) {Roud #6999}
Rich Merchant's Daughter (I), The [Cross-reference]
Rich Merchant's Daughter (II), The [Cross-reference]
Rich Nobleman and His Daughter, The: (1 ref. <1K Notes) {Roud #1063}
Rich Old Farmer, The [Cross-reference]
Rich Old Lady, The [Cross-reference]
Rich Old Miser, A [Laws Q7]: (7 refs.) {Roud #1004}
Rich Rambler, The [Cross-reference]
Rich Ship Owner's Daughter, The [Cross-reference]
Rich Wedding Cake, The: (2 refs.) {Roud #6467}
Rich Widow, The: (5 refs.) {Roud #13181}
Rich Young Farmer, The [Cross-reference]
Richard (Irchard) of Taunton Dean: (12 refs. <1K Notes) {Roud #382}
Richard and I: (1 ref.) {Roud #2279}
Richard of Taunton Dean [Cross-reference]
Richard's Lady [Cross-reference]
Richardson's Farewell: (1 ref. <1K Notes)
Richat and Robet [Cross-reference]
Richie Story [Child 232]: (7 refs. 18K Notes) {Roud #97}
Richie's Lady [Cross-reference]
Richlands Women Blues: (2 refs.)
Richmond Blues [Cross-reference]
Richmond is a Hard Road to Travel: (5 refs. 7K Notes)
Richmond on the James: (3 refs. <1K Notes) {Roud #4811}
Rick Rick Toe: (1 ref.)
Riddle Song, The [Cross-reference]
Riddle, The [Cross-reference]
Riddles Wisely Expounded [Child 1]: (44 refs. 5K Notes) {Roud #161}
Riddling Knight, The [Cross-reference]
Ride a Cock Horse to Banbury Cross [Cross-reference]
Ride Away to Aberdeen: (2 refs. <1K Notes) {Roud #13034}
Ride Away, Ride Away, Johnny Shall Ride [Cross-reference]
Ride Dis Train [Cross-reference]
Ride in the Creel, The [Cross-reference]
Ride On Conquering King [Cross-reference]
Ride on, Jesus: (4 refs. <1K Notes) {Roud #12110}
Ride On, King Jesus: (3 refs. <1K Notes) {Roud #12110}
Ride This Train: (1 ref. <1K Notes)
Ride to Hell, The: (1 ref. <1K Notes)
Ridge-Running Roan, The: (3 refs. <1K Notes)
Ridin' in a Buggy: (1 ref.)
Ridin' of a Goat, Leadin' of a Sheep: (1 ref. <1K Notes) {Roud #17391}
Ridin' Old Paint [Cross-reference]
Ridin' on a Humped Back Mule [Cross-reference]
Ridin' on de Cable Car: (1 ref.) {Roud #7593}
Ridin' the Smokestack: (1 ref.) {Roud #18187}
Riding a Raid: (2 refs.)

Riding Boy from Powder River: (1 ref. <1K Notes)

Riding Down to Portsmouth: (5 refs. <1K Notes) {Roud #1534}

Riding Herd at Night: (1 ref. <1K Notes)

Riding in a Sleigh: (2 refs.) {Roud #11400}

Riding on a Donkey [Cross-reference]

Riding on That Train 45 [Cross-reference]

Riding on the Dummy: (2 refs. <1K Notes) {Roud #7595}

Riding on the Tramway: (4 refs. <1K Notes) {Roud #6988}

Riel Sits In His Chamber o' State (The Marching Song: Capture of For Garry, or Riel's Retreat): (1 ref. <1K Notes) {Roud #25770 and 25771}

Riel's Song: (1 ref. 3K Notes)

Rifle Boys, The: (3 refs. <1K Notes) {Roud #588}

Rifleman's Song at Bennington: (5 refs. 6K Notes)

Riflemen at Bennington, The [Cross-reference]

Rifles Have Stolen My True Love Away [Cross-reference]

Rifles, The [Cross-reference]

Rig-a-Jig: (2 refs. <1K Notes)

Rigby Johnson Chandler: (1 ref.) {Roud #11084}

Riggs of the Times, The [Cross-reference]

Right Elbow In [Cross-reference]

Right On, Desperado Bill: (1 ref. <1K Notes)

Rights of Man, The: (5 refs. 2K Notes)

Rigs o' Gorrachree, The: (1 ref.) {Roud #7184}

Rigs of London, The [Cross-reference]

Rigs of Rye, The [Cross-reference]

Rigs of the Times, The: (29 refs. 2K Notes) {Roud #876}

Rigwoodie Carlin', The [Cross-reference]

Rigwuddy Carlin, The [Cross-reference]
Riley: (3 refs. <1K Notes) {Roud #18160}
Riley and I Were Chums: (4 refs. <1K Notes) {Roud #9080}
Riley Luffsey: (1 ref. <1K Notes)
Riley Song [Cross-reference]
Riley to Ameriky [Cross-reference]
Riley, Riley (Ho, Riley, Ho): (1 ref.) {Roud #18160}
Riley's Farewell (Riley to America; John Riley) [Laws M8]: (37 refs. <1K Notes) {Roud #270}
Rinaway Bride, The: (1 ref. <1K Notes) {Roud #2876}
Rineen Ambush, The: (2 refs. 1K Notes) {Roud #5222}
Ring a ring a rosie [Cross-reference]
Ring a Ring o' Roses [Cross-reference]
Ring Around a Rosy [Cross-reference]
Ring Around o' Rosies [Cross-reference]
Ring Around the Rosie: (14 refs. 1K Notes) {Roud #7925}
Ring Around the Rosy [Cross-reference]
Ring Down Goliath: (1 ref. <1K Notes)
Ring is Round, The: (1 ref. <1K Notes) {Roud #13601}
Ring My Mother Wore, The: (4 refs.) {Roud #7372}
Ring Rose: (1 ref.)
Ring the Bell, Watchman: (3 refs. 2K Notes) {Roud #13630}
Ring-a-ring o' Roses [Cross-reference]
Ring-a-Ring o' Roses [Cross-reference]
Ring-Dang-Doo (l), The: (5 refs. <1K Notes) {Roud #1880}
Ringers of Egloshayle, The [Cross-reference]
Ringy Dang Doo [Cross-reference]
Rinky Dinky Di-Lo: (1 ref. <1K Notes)
Rinordine [Cross-reference]
Rio Grande: (32 refs. <1K Notes) {Roud #317}
Riot in St. John's, The: (1 ref. 4K Notes)
Ripe and Bearded Barley [Cross-reference]
Ripen Barley: (1 ref. 4K Notes)
Ripest Apple, The: (3 refs.) {Roud #6580}
Ripest Apples (I) [Cross-reference]
Ripest Apples (II) [Cross-reference]
Ripest of Apples [Cross-reference]
Ripon Sword-Dance: (1 ref. 1K Notes)
Ripping Trip, A: (3 refs.) {Roud #8059}
Rise and Shine: (5 refs. <1K Notes) {Roud #11968}
Rise and Shine (Bold Pilgrim): (1 ref. 3K Notes) {Roud #11040}
Rise Me Up from Down Below: (2 refs.) {Roud #9440}
Rise Out Your Bed: (2 refs. <1K Notes)
Rise Up Gudewife [Cross-reference]
Rise Up Quickly and Let Me In (The Ghostly Lover): (13 refs. 5K Notes) {Roud #22568}
Rise Up, Dear Love: (2 refs.) {Roud #6191}
Rise up, dear love, and open the door [Cross-reference]
Rise Up, Shepherd: (6 refs. <1K Notes) {Roud #15289}
Rise Up, Shepherd, an' Foller [Cross-reference]
Rise Up, Shepherd, and Follow [Cross-reference]
Rise Ye Up [Cross-reference]
Rise, My Soul, And Stretch Thy Wings: (1 ref. 1K Notes) {Roud #8887 and 15084}
Rise, My True Love [Cross-reference]
Rise, Ole Napper [Cross-reference]
Rise, Shine, for Thy Light Is-a-coming: (1 ref.) {Roud #11968}
Rise, Sugar, Rise [Cross-reference]
Rising in the North, The [Child 175]: (6 refs. 3K Notes) {Roud #4005}
Rising of the Moon, The: (13 refs. 3K Notes) {Roud #9634}
Rising of the North, The [Cross-reference]
Rising Sun, The [Cross-reference]

Risinge in the North [Cross-reference]

Risselty, Rossetty, Now, Now, Now: (25 refs. 4K Notes) {Roud #2792}

Rival Candidate, The: (1 ref. <1K Notes)

River Go Down: (1 ref.) {Roud #7754}

River in the Pines, The [Cross-reference]

River Jordan [Cross-reference]

River Lea, The: (2 refs. <1K Notes) {Roud #351}

River Lee, The: (1 ref. <1K Notes)

River of Babylon: (2 refs. 3K Notes)

River of Jordan, The: (1 ref. <1K Notes)

River of Life: (2 refs.) {Roud #16394}

River Roe (I), The: (1 ref.) {Roud #13531}

River Roe (II), The: (1 ref. <1K Notes) {Roud #13532}

River Roe (III), The: (3 refs. <1K Notes) {Roud #V1045}

River Sila, The [Cross-reference]

River through the Pines, The: (4 refs. <1K Notes) {Roud #669}

River-Driver's Lament, The (I Am a River Driver): (4 refs. <1K Notes) {Roud #4564}

River, Stay Way: (1 ref. <1K Notes)

River's Up and Still A-Rising: (2 refs.) {Roud #16840}

Riverhead La'nchin' on Jubilee Day, The: (3 refs. <1K Notes) {Roud #9809}

Riverhead Launching, The [Cross-reference]

Riverhead Line [Cross-reference]

Rivers of Texas, The (The Brazos River): (6 refs. 1K Notes) {Roud #4764}

Road and Miles to Dundee, The [Cross-reference]

Road is Rocky, The: (1 ref. <1K Notes)

Road Is Rugged, But I Must Go: (1 ref.) {Roud #21331}

Road tae Dundee, The [Cross-reference]
Road to Dundee, The: (10 refs. <1K Notes) {Roud #2300}  
Road to Heaven, The: (6 refs. <1K Notes) {Roud #7940}  
Road to Peterhead, The: (2 refs. <1K Notes) {Roud #5631}  
Road to the Isles, The: (3 refs. <1K Notes)  
Road-Icer, The: (1 ref. <1K Notes) {Roud #6509}  
Roaming in the Gloaming: (1 ref. <1K Notes) {Roud #30186}  
Roane County Strike at Harriman, Tennessee: (2 refs.)  
Roaring Boys of Pakefield, The: (1 ref. <1K Notes) {Roud #25978}  
Roast Beef of Old England, The: (3 refs. <1K Notes) {Roud #V11585}  
Roasting Little Chipmunks: (1 ref.) {Roud #18192}  
Rob Roy [Child 225]: (8 refs. <1K Notes) {Roud #340}  
Rob Roy McGregor-O: (1 ref.) {Roud #27315}  
Robber Hood's Death [Cross-reference]  
Robber, The [Cross-reference]  
Robbers of the Glen, The: (1 ref.) {Roud #25316}  
Robbers' Retreat, The: (1 ref.) {Roud #3314}  
Robbie an' Granny [Cross-reference]  
Robbie Barron: (1 ref.) {Roud #6184}  
Robbie Reave Her Apron: (1 ref.) {Roud #7203}  
Robbie Tampson's Smitty [Cross-reference]  
Robe, The: (1 ref.)  
Robert Barnes Fellow Fine [Cross-reference]  
Robert Bruce's March to Bannockburn [Cross-reference]  
Robert's Farm [Cross-reference]  
Roberta [Cross-reference]  
Roberty Boberty [Cross-reference]  
Robbie and Grannie [Cross-reference]  
Robie and Granny: (3 refs.) {Roud #1579}
**Robin**: (1 ref.)

**Robin a Thrush** [Cross-reference]

**Robin Adair**: (6 refs. <1K Notes) {Roud #8918}

**Robin and Gandelein** [Cross-reference]

**Robin and John** [Cross-reference]

**Robin He's Gane to the Wude** [Cross-reference]

**Robin Hood and Allen a Dale [Child 138]**: (15 refs. 3K Notes) {Roud #3298}

**Robin Hood and Allen-a-Dale** [Cross-reference]

**Robin Hood and Allin 'A' Dale** [Cross-reference]

**Robin Hood and Arthur O'Bland** [Cross-reference]

**Robin Hood and Guy of Gisborne [Child 118]**: (14 refs. 3K Notes) {Roud #3977}

**Robin Hood and Little John [Child 125]**: (17 refs. <1K Notes) {Roud #1322}

**Robin Hood and Maid Marian [Child 150]**: (7 refs. 11K Notes) {Roud #3992}

**Robin Hood and Queen Catherine** [Cross-reference]

**Robin Hood and Queen Katherine [Child 145]**: (11 refs. 3K Notes) {Roud #72}

**Robin Hood and the Beggar (I) [Child 133]**: (8 refs. <1K Notes) {Roud #3391}

**Robin Hood and the Beggar (II) [Child 134]**: (5 refs. <1K Notes) {Roud #3392}

**Robin Hood and the Bishop [Child 143]**: (10 refs. 1K Notes) {Roud #3955}

**Robin Hood and the Bishop of Hereford [Child 144]**: (11 refs. 7K Notes) {Roud #2338}

**Robin Hood and the Bishopp** [Cross-reference]

**Robin Hood and the Bride**: (2 refs. <1K Notes) {Roud #3298}

**Robin Hood and the Butcher [Child 122]**: (12 refs. 1K Notes) {Roud #3980}

**Robin Hood and the Curtal Friar [Child 123]**: (13 refs. 3K Notes) {Roud #1621}

**Robin Hood and the Curtall Fryer** [Cross-reference]

**Robin Hood and the Duke of Lancaster**: (1 ref. 2K Notes)

**Robin Hood and the Forresters (I)** [Cross-reference]

**Robin Hood and the Forresters (II)** [Cross-reference]

**Robin Hood and the Fryer** [Cross-reference]
Robin Hood and the Golden Arrow [Child 152]: (5 refs. <1K Notes) {Roud #3994}
Robin Hood and the King [Cross-reference]
Robin Hood and the Monk [Child 119]: (20 refs. 16K Notes) {Roud #3978}
Robin Hood and the Old Maid [Cross-reference]
Robin Hood and the Old Wife [Cross-reference]
Robin Hood and the Old Woman [Cross-reference]
Robin Hood and the Pedlar [Cross-reference]
Robin Hood and the Pedlars [Child 137]: (2 refs. <1K Notes) {Roud #3987}
Robin Hood and the Pindar of Wakefield [Cross-reference]
Robin Hood and the Pinder of Wakefield [Cross-reference]
Robin Hood and the Potter [Child 121]: (9 refs. 16K Notes) {Roud #3979}
Robin Hood and the Preists [Cross-reference]
Robin Hood and the Prince of Aragon [Child 129]: (4 refs. 2K Notes) {Roud #3983}
Robin Hood and the Ranger [Child 131]: (3 refs. 2K Notes) {Roud #933}
Robin Hood and the Scotchman [Child 130]: (3 refs. <1K Notes) {Roud #3984}
Robin Hood and the Sheapard [Cross-reference]
Robin Hood and the Shepherd [Child 135]: (7 refs. <1K Notes) {Roud #3985}
Robin Hood and the Sheriff [Cross-reference]
Robin Hood and the Sherriffe [Cross-reference]
Robin Hood and the Stranger [Cross-reference]
Robin Hood and the Tanner [Child 126]: (14 refs. 2K Notes) {Roud #332}
Robin Hood and the Three Squires [Cross-reference]
Robin Hood and the Tincker [Cross-reference]
Robin Hood and the Tinker [Child 127]: (7 refs. <1K Notes) {Roud #3982}
Robin Hood and the Twenty Pounds of Gold [Cross-reference]
Robin Hood and the Valiant Knight [Child 153]: (4 refs. <1K Notes) {Roud #3995}
Robin Hood and the Widow's Three Sons [Cross-reference]
Robin Hood and Will Scarlet [Cross-reference]
Robin Hood and Will Scathlock [Cross-reference]

Robin Hood in Greenwood Stood: (6 refs. 3K Notes)

Robin Hood in Sherwood Stood [Cross-reference]

Robin Hood Newly Revived [Child 128]: (9 refs. 1K Notes) {Roud #3956}

Robin Hood Rescuing the Widow's Three Sons from the Sheriff When Going to be Executed [Cross-reference]

Robin Hood Rescuing Three Squires [Child 140]: (22 refs. 2K Notes) {Roud #71}

Robin Hood Rescuing Will Stutly [Child 141]: (11 refs. <1K Notes) {Roud #3957}

Robin Hood Side [Cross-reference]

Robin Hood Was a Forrester Bold: (4 refs. <1K Notes) {Roud #1303}

Robin Hood, a Beggar, and The Three Squires [Cross-reference]

Robin Hood's Birth, Breeding, Valor, and Marriage [Child 149]: (4 refs. 3K Notes) {Roud #3991}

Robin Hood's Chase [Child 146]: (7 refs. <1K Notes) {Roud #3989}

Robin Hood's Death [Child 120]: (19 refs. 5K Notes) {Roud #3299}

Robin Hood's Death and Burial [Cross-reference]

Robin Hood's Delight [Child 136]: (6 refs. <1K Notes) {Roud #3986}

Robin Hood's Fishing [Cross-reference]

Robin Hood's Golden Prize [Child 147]: (9 refs. 1K Notes) {Roud #3990}

Robin Hood's Hill: (1 ref.)

Robin Hood's Progress to Nottingham [Child 139]: (15 refs. 2K Notes) {Roud #1790}

Robin Hoode and Quene Katherine [Cross-reference]

Robin Hoode his death [Cross-reference]

Robin Lend to Me Thy Bow [Cross-reference]

Robin o Rasheltree [Cross-reference]

Robin Redbreast [Cross-reference]

Robin Redbreast's Testament: (10 refs. <1K Notes) {Roud #3900}

Robin Ruff [Cross-reference]

Robin Spraggon's Auld Grey Mare [Cross-reference]

Robin Tamson's Smiddy [Cross-reference]
Robin Tamson's Smiddy [Laws O12]: (18 refs.) {Roud #939}
Robin the Smuggler: (1 ref. <1K Notes) {Roud #5851}
Robin Wood and the Pedlar [Cross-reference]
Robin-a-Thrush [Cross-reference]
Robin's Alive: (1 ref.)
Robin's Tes'ment [Cross-reference]
Robin's Testament, The [Cross-reference]
Robine Hood and ffryer Tucke [Cross-reference]
Robins Death [Cross-reference]
Robinson Crusoe [Cross-reference]
Robyn and Gandeleyn [Child 115]: (12 refs. 14K Notes) {Roud #3976}
Robyn Hode and the Potter [Cross-reference]
Rock 'N' Row Me Over [Cross-reference]
Rock About My Saro Jane: (8 refs. <1K Notes) {Roud #10052}
Rock All Our Babies to Sleep [Cross-reference]
Rock Beside the Sea, The [Cross-reference]
Rock Candy: (1 ref.) {Roud #28874}
Rock In the Weary Land [Cross-reference]
Rock Island Line (I), The: (6 refs. 4K Notes) {Roud #15211}
Rock Island Line (II), The [Cross-reference]
Rock Me to Sleep, Mother: (2 refs. 1K Notes) {Roud #11721}
Rock o' Jubilee: (1 ref.)
Rock o' My Soul [Cross-reference]
Rock of Ages (I): (13 refs. 6K Notes) {Roud #5429}
Rock of Ages (II -- Hide Me Over the Rock of Ages): (6 refs. <1K Notes) {Roud #5429}
Rock the Cradle, John: (1 ref.) {Roud #7278}
Rock to See the Turkey Run: (1 ref.)
Rock-a My Soul: (6 refs. <1K Notes) {Roud #11892}
Rock-A-By Ladies: (1 ref.) {Roud #502}
Rock-A-Bye Baby: (14 refs. 2K Notes) {Roud #2768}
Rock-a-Bye Baby in the Tree-Top [Cross-reference]
Rock, Chariot, I Told You to Rock: (3 refs. <1K Notes) {Roud #10961}
Rock'd in the Cradle of the Deep: (13 refs.) {Roud #23548}
Rock's Poteen: (1 ref. <1K Notes)
Rockabye, Baby [Cross-reference]
Rocked in the Cradle of the Deep [Cross-reference]
Rocking the Baby to Sleep [Cross-reference]
Rocking the Cradle (and the Child Not His Own): (26 refs. <1K Notes) {Roud #357}
Rockingham Cindy [Cross-reference]
Rocks and Gravel: (1 ref.)
Rocks and the Mountains, The: (2 refs. <1K Notes) {Roud #12105}
Rocks In De Mountens [Cross-reference]
Rocks of Bawn, The: (8 refs. <1K Notes) {Roud #3024}
Rocks of Giberaltar, The [Cross-reference]
Rocks of Gibraltar, The [Cross-reference]
Rocks of Scilly, The [Laws K8]: (12 refs. <1K Notes) {Roud #388}
Rocky Banks of the Buffalo, The [Cross-reference]
Rocky Brook [Cross-reference]
Rocky By Baby, By-O [Cross-reference]
Rocky Mountain Side [Cross-reference]
Rocky Road (Green Green): (3 refs. <1K Notes) {Roud #15657 and 18175}
Rocky Road (II) [Cross-reference]
Rocky Road to Dublin, The: (18 refs. <1K Notes) {Roud #3012}
Rocky Road to Georgia [Cross-reference]
Rocky Road to Jordan (Long Summer Day): (2 refs.) {Roud #7650}
Roddy McCorley: (6 refs. 2K Notes) {Roud #5279}
Roderick McDonald: (1 ref.) {Roud #25114}

Rodger the miller came a-courting of late [Cross-reference]

Rodney's Glory: (4 refs. 3K Notes) {Roud #23749}

Rody MacCorley [Cross-reference]

Rody McCorley: (3 refs. 2K Notes) {Roud #5279}

Roger [Cross-reference]

Roger and Dolly (I): (3 refs. <1K Notes) {Roud #19663}

Roger and Dolly (II): (1 ref. <1K Notes)

Roger and Nell (Roger's Courtship): (1 ref.) {Roud #1666}

Roger the Miller [Cross-reference]

Roger the Ploughboy: (5 refs. <1K Notes) {Roud #17772}

Roger the Tinker Man [Cross-reference]

Roger's Courtship: (4 refs. <1K Notes) {Roud #575}

Rogers The Miller [Cross-reference]

Rogue, The: (6 refs. <1K Notes) {Roud #8156 and 5132}

Roi du Bal, Le (King of the Ball): (1 ref. <1K Notes)

Roisin Dubh (Dark Rosaleen): (9 refs. 2K Notes) {Roud #32189}

Roll Along, Wavy Navy: (2 refs. 4K Notes) {Roud #29419}

Roll and Go (I): (3 refs. <1K Notes) {Roud #2628}

Roll and Go (II) [Cross-reference]

Roll and Tumble Blues: (2 refs.)

Roll Bele: (1 ref. <1K Notes)

Roll Call Songs: (1 ref.) {Roud #21645 and 21646}

Roll de Ole Chariot Along [Cross-reference]

Roll Down Dem Bales o' Cotton: (2 refs.)

Roll Down the Line [Cross-reference]

Roll for Boston [Cross-reference]

Roll In My Sweet Baby's Arms: (8 refs. <1K Notes) {Roud #17473}
Roll Johnny Booger [Cross-reference]

Roll Me From the Wall: (2 refs. <1K Notes) {Roud #8302}

Roll Me Over: (4 refs. <1K Notes) {Roud #10133}

Roll Me Over in the Clover [Cross-reference]

Roll On Silver Moon [Cross-reference]

Roll On Silvery Moon [Cross-reference]

Roll on the Aeroplane Navy: (1 ref. 2K Notes)

Roll on the Boat that Takes Me Home: (1 ref.)

Roll on the Ground (Big Ball's in Town): (15 refs. <1K Notes) {Roud #12114 (and probably others)}

Roll On Weary River, Roll On: (1 ref.)

Roll On, Boys: (1 ref. <1K Notes) {Roud #16845}

Roll On, Buddy (I) [Cross-reference]

Roll On, Buddy (II) [Roll On, Buddy, Roll On]: (3 refs. <1K Notes)

Roll On, Columbia: (6 refs. <1K Notes) {Roud #17660}

Roll On, Little Dogies [Cross-reference]

Roll Over: (1 ref.)

Roll the 'Tater [Cross-reference]

Roll the Boat Ashore (Hog-eye I): (3 refs. <1K Notes) {Roud #331}

Roll the Chariot [Cross-reference]

Roll the Cotton Down: (10 refs.) {Roud #2627}

Roll the Old Chariot Along [Cross-reference]

Roll the Tater (Rolly Rolly): (2 refs. <1K Notes) {Roud #7670}

Roll the Union On: (3 refs. <1K Notes)

Roll the Woodpile Down: (2 refs. <1K Notes) {Roud #4443}

Roll Them Simelons: (2 refs.) {Roud #4511}

Roll Your Leg Over: (4 refs. <1K Notes) {Roud #10410}

Roll, Alabama, Roll: (10 refs. 6K Notes) {Roud #4710}

Roll, Boys, Roll: (1 ref. <1K Notes)
Roll, Jordan, Roll (I): (15 refs. <1K Notes) {Roud #6697}
Roll, Jordan, Roll (II): (3 refs. <1K Notes) {Roud #6697}
Roll, Julia, Roll [Cross-reference]
Rolled the Stone Away: (1 ref. <1K Notes) {Roud #11930}
Roller Bowler: (2 refs. <1K Notes) {Roud #8283}
Rollicking Bill the Sailor [Cross-reference]
Rollicking Boys Around Tandragee, The: (3 refs. <1K Notes) {Roud #3106}
Rollie Trudum [Cross-reference]
Rollin' Dough Blues: (1 ref. <1K Notes)
Rollin' Down the Line [Cross-reference]
Rollin' Home by the Silvery Moon: (1 ref.)
Rollin' Sam: (1 ref.) {Roud #18159}
Rolling a-Rolling [Cross-reference]
Rolling Down to Old Maui (Mohee): (7 refs. <1K Notes) {Roud #2005}
Rolling Home (I): (21 refs. <1K Notes) {Roud #4766}
Rolling Home (II): (1 ref.) {Roud #10555}
Rolling Home to Merry England [Cross-reference]
Rolling in the Dew (The Milkmaid): (37 refs. 2K Notes) {Roud #298}
Rolling King [Cross-reference]
Rolling Log Blues: (1 ref.)
Rolling Neuse, The: (1 ref. <1K Notes) {Roud #11746}
Rolling of the Stones, The [Cross-reference]
Rolling River (I) [Cross-reference]
Rolling River (II): (1 ref.) {Roud #11373}
Rolling Sailor, The: (1 ref.) {Roud #3505}
Rolling Stone Gathers No Moss, A [Cross-reference]
Rolling Stone Will Gather No Moss, A [Cross-reference]
Rolling Stone, The [Laws B25]: (15 refs.) {Roud #710}
Rolling Wheels: (1 ref.)
Rolly Roll [Cross-reference]
Rolly Troodum [Cross-reference]
Rolly Trudam [Cross-reference]
Rolly Trudum [Cross-reference]
Roman Charity (The Virtuous Wife): (1 ref.) {Roud #27535}
Romish Lady, The [Laws Q32]: (21 refs. 2K Notes) {Roud #1920}
Rondo for Sledging: (1 ref. <1K Notes) {Roud #8342}
Rookery, The: (1 ref.)
Rookhope Ryde [Child 179]: (3 refs. <1K Notes) {Roud #4008}
Rookie's Lament: (1 ref. <1K Notes) {Roud #15543}
Room Enough: (3 refs. <1K Notes) {Roud #12313}
Room In Dar: (1 ref.) {Roud #21327}
Room Was So Cold and Cheerless, The: (1 ref. <1K Notes)
Rooms to Rent [Cross-reference]
Roon-Moo'ed Spade, The: (1 ref. <1K Notes) {Roud #22216}
Rooster Blues: (2 refs. <1K Notes)
Root, Abe, or Die [Cross-reference]
Root, Hog, or Die (Confederate Version): (6 refs. <1K Notes) {Roud #7829}
Root, Hog, or Die (V): (2 refs.)
Root, Hog, or Die (VI -- Cowboy Bawdy variant): (1 ref.) {Roud #3242}
Root, Hog, or Die (VII -- Sailor version): (1 ref.) {Roud #4732}
Root, Hog, or Die [Laws B21]: (5 refs.) {Roud #3242}
Root, Hog, or Die! (II): (2 refs. <1K Notes)
Root, Hog, or Die! (III -- The Bull-Whacker): (5 refs. <1K Notes) {Roud #4292}
Root, Hog, or Die! (IV): (2 refs.) {Roud #4734}
Rop'ny [Cross-reference]
Ropeman [Cross-reference]
Rory O'Moore [Cross-reference]

Rory O'More: (8 refs. 2K Notes) {Roud #6125}

Rory of the Hill: (5 refs.) {Roud #V2038}

Rory of the Hills: (5 refs. <1K Notes) {Roud #V4205}

Rosa Becky Diner [Cross-reference]

Rosa Betsy Lina [Cross-reference]

Rosa Lee McFall: (2 refs. <1K Notes)

Rosabekaliner [Cross-reference]

Rosabella Fredolin: (2 refs. <1K Notes)

Rosalee [Cross-reference]

Rosaleen Bawn: (1 ref. <1K Notes) {Roud #13337}

Rosalie [Cross-reference]

Rosalie the Prairie Flower: (4 refs. 4K Notes) {Roud #4460}

Rosalind's Complaint: (2 refs. <1K Notes) {Roud #3852}

Rosamond's Downfall [Cross-reference]

Rosamund Clifford: (9 refs. 3K Notes) {Roud #3729}

Rosanna (I) [Cross-reference]

Rosanna (II) [Cross-reference]

Rose and the Thyme, The [Cross-reference]

Rose Blanche, La (The White Rose): (1 ref.)

Rose Bud Blooms But Once, The: (1 ref.)

Rose Conley [Cross-reference]

Rose Conoley [Laws F6]: (22 refs. 2K Notes) {Roud #446}

Rose Conoley [Cross-reference]

Rose in June: (3 refs.) {Roud #1202}

Rose In June (II), The: (3 refs.) {Roud #25337}

Rose in the Garden (I), The [Cross-reference]

Rose in the Garden (II) [Cross-reference]
Rose in the Garden (III): (1 ref. <1K Notes)

Rose o' Dundee: (1 ref. <1K Notes) {Roud #V4975}

Rose O'Grady [Cross-reference]

Rose of Alabama, The: (4 refs.) {Roud #21417}

Rose of Allandale, The: (6 refs. <1K Notes) {Roud #1218}

Rose of Allendale, The [Cross-reference]

Rose of Ardee, The: (8 refs. <1K Notes) {Roud #2816}

Rose of Britain's Isle, The [Laws N16]: (8 refs.) {Roud #1796}

Rose of England, The [Child 166]: (7 refs. 10K Notes) {Roud #4001}

Rose of Englande, The [Cross-reference]

Rose of Glenfin, The: (1 ref. <1K Notes) {Roud #10365}

Rose of Glenshee, The [Cross-reference]

Rose of Killarney: (2 refs. <1K Notes) {Roud #2788}

Rose of Tralee, The: (10 refs. 1K Notes) {Roud #1978}

Rose Smells Sae Sweetly, The [Cross-reference]

Rose That All Are Praising, The: (2 refs.) {Roud #27316}

Rose the Red and White Lillie [Cross-reference]

Rose the Red and White Lilly [Cross-reference]

Rose the Red and White Lily [Child 103]: (7 refs. <1K Notes) {Roud #3335}

Rose Tree, The [Cross-reference]

Rosebud in June: (4 refs. <1K Notes) {Roud #812}

Rosebuds in June, The [Cross-reference]

Rosedale Shores [Cross-reference]

Rosedale Waters (The Skeptic's Daughter): (3 refs. <1K Notes) {Roud #4644}

Rosemary and Thyme [Cross-reference]

Rosemary Fair [Cross-reference]

Rosemary Lane [Laws K43]: (35 refs. 5K Notes) {Roud #269}

Rosen the Bow [Cross-reference]
Rosenthal's Goat [Cross-reference]
Roses are Red: (3 refs. <1K Notes)
Rosetta and Her Gay Ploughboy [Cross-reference]
Rosewater Bee, The: (2 refs. <1K Notes)
Rosewood Casket [Cross-reference]
Rosey Anderson [Cross-reference]
Rosey Apple Lemon and Pear: (6 refs. <1K Notes) {Roud #6492}
Rosianne [Cross-reference]
Rosie: (2 refs.) {Roud #15507}
Rosie Anderson: (9 refs. <1K Notes) {Roud #2169}
Rosie Ann [Cross-reference]
Rosie Belle Teeneau, The: (1 ref. <1K Notes) {Roud #19882}
Rosie Nell: (9 refs.) {Roud #2870}
Rosie Smell'd Sae Sweetlie, The [Cross-reference]
Rosie, Darling Rosie: (3 refs. <1K Notes) {Roud #11008}
Rosin Box, The: (1 ref. <1K Notes) {Roud #2501}
Rosin the Beau: (26 refs. <1K Notes) {Roud #1192}
Rosin the Bow [Cross-reference]
Roslin on the Lee: (1 ref. 1K Notes) {Roud #5785}
Rossa's Farewell to Erin: (3 refs. 4K Notes) {Roud #3040}
Rosy Apple, Lemon or Pear [Cross-reference]
Rosy Banks of Green, The: (4 refs.) {Roud #4437}
Rosy Morn, The [Cross-reference]
Rosy Nell [Cross-reference]
Rother Glen: (1 ref. <1K Notes) {Roud #1728}
Rotherham Statutes: (1 ref.) {Roud #1511}
Rothesay-O: (6 refs.) {Roud #2142}
Rothiemay: (1 ref. 1K Notes) {Roud #6002}
Rothsay-O [Cross-reference]

Rotten Egg: (1 ref.)

Rotten Potatoes, The: (1 ref. <1K Notes)

Roudesdales [Cross-reference]

Rough and Rolling Sea [Cross-reference]

Rough Pavement: (1 ref.) {Roud #13995}

Rough, Rocky Road (Most Done Suffering): (8 refs.) {Roud #11832}

Roun' the Wall [Cross-reference]

Round About the Ladies [Cross-reference]

Round About the Maypole [Cross-reference]

Round About the Punchbowl: (3 refs. <1K Notes) {Roud #12974}

Round and Round the Garden: (2 refs.)

Round and Round the Levee [Cross-reference]

Round and Round the Old Oak Tree: (1 ref.)

Round and Round the Rugged Rock [Cross-reference]

Round and Round the Valley [Cross-reference]

Round and Round the Village [Cross-reference]

Round Apples: (4 refs.) {Roud #13180}

'Round Cape Horn [Cross-reference]

Round Cape Horn: (1 ref.) {Roud #6606}

Round Her Mantle So Green [Cross-reference]

Round It Up a Heap It Up: (1 ref. <1K Notes)

Round River Drive: (5 refs. <1K Notes) {Roud #6523}

Round Rye Bay for More: (1 ref. <1K Notes) {Roud #8095}

Round the Bay of Mexico: (3 refs. <1K Notes) {Roud #207}

Round the Corn Sally: (1 ref. <1K Notes) {Roud #12025}

Round the Corner, Sally: (4 refs. <1K Notes) {Roud #4697}

Round the Rugged Rocks: (2 refs.)
Round-Up Cook, The [Cross-reference]
Round, Round Rosie [Cross-reference]
Rounder's Luck [Cross-reference]
Rounding the Horn: (8 refs. <1K Notes) {Roud #4706}
Roundup in the Spring: (5 refs.) {Roud #11309}
Rouse, Hibernians: (2 refs. <1K Notes)
Rouseabouts: (1 ref.)
Rousie's Song: (1 ref. <1K Notes)
Roustabout Holler: (2 refs.) {Roud #15599}
Rout of the Blues: (3 refs. <1K Notes) {Roud #21098}
Rover (I), The: (9 refs. 1K Notes) {Roud #1112}
Rover (II), The [Cross-reference]
Rover Jenny Jenkins [Cross-reference]
Rover of the Sea (I), The [Cross-reference]
Rover of the Sea (II), The: (1 ref.) {Roud #V1192}
Rover of the Sea (III), The [Cross-reference]
Rover's Bride, The: (2 refs.) {Roud #22610}
Rover's Flag: (1 ref.) {Roud #V257}
Rover's Glee, The: (1 ref.) {Roud #V39486}
Rover's Home, The: (1 ref. <1K Notes) {Roud #V26508}
Rover's Serenade: (1 ref.) {Roud #V30548}
Rover's Song, The: (1 ref.) {Roud #V32998}
Rovin' Gambler [Cross-reference]
Rovin' Sailor, The [Cross-reference]
Rovin' Tam: (3 refs. <1K Notes) {Roud #6259}
Roving Ashlaw Man, The [Cross-reference]
Roving Bachelor (I), The: (7 refs. 2K Notes) {Roud #2849}
Roving Bachelor (II), The: (1 ref. <1K Notes) {Roud #1649}
Row, Michael, Row [Cross-reference]
Row, Molly, Row (Molly Was a Good Gal): (2 refs.)
Row, Row, Row Your Boat: (4 refs. <1K Notes)
Rowan County Crew (Trouble, or Tragedy), The [Laws E20]: (16 refs. <1K Notes) {Roud #465}
Rowan County Trouble [Cross-reference]
Rowdy Mob, The: (4 refs. <1K Notes)
Rowdy Soul: (3 refs.) {Roud #10034}
Rownd Yr Horn (Round the Horn): (1 ref. <1K Notes)
Rowser's [Cross-reference]
Roxie Ann: (1 ref.) {Roud #7647}
Roxy Ann: (1 ref.) {Roud #11016}
Roy Bean: (4 refs.) {Roud #4629}
Roy Neal [Cross-reference]
Roy Neil and His Fair Young Bride [Cross-reference]
Roy's Wife of Aldivalloch: (7 refs. 1K Notes) {Roud #5137}
Royal Blackbird, The [Cross-reference]
Royal Eagle, The: (2 refs. <1K Notes)
Royal Family, The: (1 ref. <1K Notes) {Roud #10896}
Royal Fisherman, The [Cross-reference]
Royal George (I), The: (1 ref.) {Roud #2529}
Royal George (II), The [Cross-reference]
Royal Light Dragoon, The: (2 refs. <1K Notes) {Roud #1323}
Royal Oak, The: (7 refs. 1K Notes) {Roud #951}
Royal Rose, The: (2 refs. <1K Notes) {Roud #6182}
Royal South Down Militia, The [Cross-reference]
Royo Groun' [Cross-reference]
Ruahine Run: (1 ref.)
Rub a Dub, Dub [Cross-reference]
Rub-a-dub-a-dub [Cross-reference]

Rub-a-dub-dub: (7 refs. <1K Notes) {Roud #12983}

Rub-a-Dub-Dub, Three Men in a Tub [Cross-reference]

Rubber Dolly [Cross-reference]

Ruby Were Her Lips [Cross-reference]

Rudam Day [Cross-reference]

Rude and Rambling Boy [Cross-reference]

Rude and Rambling Boy, A [Cross-reference]

Rude and Rambling Man [Cross-reference]

Rude Boreas [Cross-reference]

Rue [Cross-reference]

Rue and the Thyme, The (The Rose and the Thyme): (4 refs. <1K Notes) {Roud #858}

Rue and Thyme [Cross-reference]

Rue the Day [Cross-reference]

Rufford Park Poachers: (2 refs. <1K Notes) {Roud #1759}

Rufus Blossom [Cross-reference]

Rufus Mitchell [Cross-reference]

Rufus Rastus Johnson Brown (What You Goin' to Do When the Rent Comes 'Round?): (1 ref. <1K Notes)

Rufus's Mare: (1 ref. <1K Notes) {Roud #4167}

Rugby Song, The: (1 ref.) {Roud #10142}

Ruggleton's Daughter of Iero [Cross-reference]

Ruint Cobbler, The [Cross-reference]

Rukumbine (Rude Combine, Recombine ?): (5 refs. 1K Notes)

Rule Death In His Arms: (1 ref. <1K Notes)

Rule, Britannia: (11 refs. 5K Notes) {Roud #10790}

Rules of Marriage: (1 ref.) {Roud #7232}

Rules of Masonry, The: (2 refs. 1K Notes) {Roud #5967}

Rules of the Road at Sea (Sailor's Rhymes): (2 refs. <1K Notes)
Rullion Green [Cross-reference]
Rum and Coca-Cola: (5 refs. 3K Notes)
Rum By Gum (Temperance Union Song): (6 refs. <1K Notes) {Roud #12765}
Rum Saloon Shall Go, The: (1 ref.) {Roud #7805}
Rummy Crocodile, The [Cross-reference]
Rummy Dummy Line, The [Cross-reference]
Rumpsty-Bumpsty [Cross-reference]
Rumpsy Addity [Cross-reference]
Rumpsy-Bumpsy-Ay [Cross-reference]
Run Along, You Little Dogies [Cross-reference]
Run Come See: (5 refs. <1K Notes)
Run Come See Jerusalem [Cross-reference]
Run for Your Life: (2 refs. 1K Notes)
Run Here, Doctor, Run Here Quick: (2 refs. <1K Notes)
Run Mollie Run: (1 ref. <1K Notes)
Run Mountain: (3 refs. <1K Notes)
Run Old Jeremiah: (2 refs. <1K Notes) {Roud #15505}
Run to Jesus: (3 refs. <1K Notes) {Roud #15263}
Run to Jesus for Refuge: (1 ref. <1K Notes) {Roud #17292}
Run with the Bullgine [Cross-reference]
Run, Jinnie, run! I'm gwine away [Cross-reference]
Run, Let the Bulgine Run [Cross-reference]
Run, Let the Bullgine Run: (4 refs. <1K Notes) {Roud #4711}
Run, Mary, Run: (1 ref. <1K Notes) {Roud #15264}
Run, Molly, Run [Cross-reference]
Run, Mountain, Run: (1 ref. <1K Notes) {Roud #7052}
Run, Nigger, Run: (21 refs. <1K Notes) {Roud #3660}
Run, Sallie, My Gal [Cross-reference]
Run, Tell Aunt Nancy [Cross-reference]

Runaway Bride, The: (1 ref. <1K Notes) {Roud #2876}

Runaway Train, The [Cross-reference]

Runer von Hamborg, De: (1 ref.)

Rural Courtship [Cross-reference]

Rural Dance About the May-Pole, The [Cross-reference]

Rural Sport: (2 refs.) {Roud #1869}

Rurey Bain [Cross-reference]

Rush Fox [Cross-reference]

Rush to Coromandel, The: (3 refs. <1K Notes)

Rushes and Reeds Are Bending: (1 ref.)

Russel's Triumph: (3 refs.) {Roud #18039}

Russia, Let That Moon Alone: (2 refs. <1K Notes)

Russian Bear, The: (1 ref. <1K Notes) {Roud #5826}

Russian Convoy Escort's Song: (1 ref. 7K Notes)

Russian Girl, The: (1 ref. <1K Notes) {Roud #7217}

Russian Jew, The [Cross-reference]

Russian Scare, The: (1 ref.)

Russian Sing for Heaving the Anchor: (1 ref.)

Rustlin' Gambler, The [Cross-reference]

Rusty Jiggs and Sandy Sam [Cross-reference]

Rusty Old Rover [Cross-reference]

Ryans and the Pittmans, The [Cross-reference]

Rye Straw: (6 refs. <1K Notes) {Roud #16847}

Rye Whiskey: (46 refs. <1K Notes) {Roud #941}

Rye Whiskey, Rye Whiskey [Cross-reference]

Ryebuck Shearer, The: (4 refs. <1K Notes) {Roud #24820}

Ryner Dyne [Cross-reference]
'S Lobg'sang (The Hymn of Praise): (1 ref. <1K Notes)

'S mise chunnaic an t-longnadh (Mermaid Song) (It Is I Who Saw The Wonder): (1 ref. <1K Notes)

S-A-V-E-D: (9 refs. <1K Notes) {Roud #9539}

S. D. Knowles: (1 ref.) {Roud #15683}

S. S. Vesteris [Cross-reference]

Sa Up and Rise: (2 refs. <1K Notes)

Sabbath Has No End: (5 refs. 1K Notes) {Roud #11969 and 12027}

Sabbath Morning Nov. 13th 1852: (1 ref.) {Roud #27317}

Sable Island Shore: (1 ref. <1K Notes)

Sable Island Song (I): (2 refs. <1K Notes) {Roud #1838}

Sable Island Song (II): (1 ref. <1K Notes) {Roud #1839}

Sacker Shean's Little Girl: (1 ref.) {Roud #25146}

Sacramento [Cross-reference]

Sacramento Gals: (1 ref. <1K Notes)

Sad and Lonely Comrade: (1 ref. <1K Notes) {Roud #9987}

Sad and Lonesome Day [Cross-reference]

Sad Condition: (1 ref. <1K Notes) {Roud #940}

Sad Courtin', The [Cross-reference]

Sad Song, The [Cross-reference]

Saddest Face in the Mining Town, The: (1 ref. <1K Notes) {Roud #10108}

Saddle to Rags [Cross-reference]

Saddle Tramp (Saddle Bum), The: (1 ref. 2K Notes)

Sadie (I) [Cross-reference]

Sadie (II) [Cross-reference]

Sadie Rae [Cross-reference]

Sadie Ray: (5 refs. <1K Notes) {Roud #4314}

Sae Will We Yet [Cross-reference]

Safe at Home in the Promised Land [Cross-reference]
Safe in the Promised Land [Cross-reference]

Saguenay Song, The: (1 ref. 4K Notes) {Roud #24983}

Sahagun [Cross-reference]

Said Frohock to Fanning: (2 refs. <1K Notes)

Said I, David Crocket: (1 ref.)

Said the Blackbird [Cross-reference]

Said the Blackbird to the Crow [Cross-reference]

Saighdiuir Treigthe, An (The Forsaken Soldier): (2 refs. <1K Notes)

Sail Away Ladies: (11 refs. <1K Notes)

Sail, O Believer: (2 refs.) {Roud #11976}

Sailing at High Tide [Cross-reference]

Sailing Home from England [Cross-reference]

Sailing in the Boat: (7 refs. <1K Notes) {Roud #6665}

Sailing Out on the Ocean: (1 ref.)

Sailing Trade, The [Cross-reference]

Sailing, Sailing: (5 refs.)

Saillers, The [Cross-reference]

Sailor [Cross-reference]

Sailor (I), The [Cross-reference]

Sailor (II), The [Cross-reference]

Sailor and His Bride, The [Laws K10]: (16 refs.) {Roud #274}

Sailor and His Love, The: (1 ref. <1K Notes) {Roud #6724}

Sailor and His True Love [Cross-reference]

Sailor and his True Love (II) [Cross-reference]

Sailor and Nancy, The [Cross-reference]

Sailor and the Farmer's Daughter [Cross-reference]

Sailor and the Ghost, The [Laws P34A/B]: (14 refs.) {Roud #568}

Sailor and the Lady, The [Cross-reference]
Sailor and the Shepherdess, The [Laws O8]: (11 refs.) {Roud #959}
Sailor and the Soldier, The [Cross-reference]
Sailor and the Tailor (II), The [Cross-reference]
Sailor and the Tailor, The [Laws P4]: (10 refs.) {Roud #917}
Sailor Bill: (1 ref. <1K Notes)
Sailor Bold [Cross-reference]
Sailor Bold (II), The: (2 refs. <1K Notes) {Roud #V41196}
Sailor Bold (III), The: (1 ref.) {Roud #5813}
Sailor Boy (I), The [Laws K12]: (74 refs. 3K Notes) {Roud #273}
Sailor Boy (II), The [Cross-reference]
Sailor Boy, The [Cross-reference]
Sailor Boy's Dream, The: (1 ref. <1K Notes) {Roud #3691}
Sailor Boy's Farewell, The [Cross-reference]
Sailor Came Home Late, A [Cross-reference]
Sailor Courted a Farmer's Daughter, A [Cross-reference]
Sailor Courted, A [Cross-reference]
Sailor Cut Down in His Prime, The: (10 refs. <1K Notes) {Roud #2}
Sailor Dear (The Lovely Sailor; You Maidens Pretty): (1 ref.) {Roud #6905}
Sailor Deceived, The [Cross-reference]
Sailor Fireman, The [Cross-reference]
Sailor Girl from Asia [Cross-reference]
Sailor in Nagasaki, The: (1 ref.)
Sailor in the Alehouse, The [Cross-reference]
Sailor in the North Country, A: (2 refs.) {Roud #1504}
Sailor Laddie (I), The: (2 refs. <1K Notes) {Roud #5808}
Sailor Laddie (II): (1 ref. <1K Notes) {Roud #2601}
Sailor Laddie (III), The: (1 ref.)
Sailor Likes His Bottle-O, The: (9 refs. 1K Notes) {Roud #314}
Sailor on the Deep Blue Sea (I) [Cross-reference]
Sailor on the Deep Blue Sea (II) [Cross-reference]
Sailor on the Sea [Cross-reference]
Sailor on the Sea, The [Cross-reference]
Sailor Taking Leave of his Mistress: (2 refs. <1K Notes) {Roud #26988}
Sailor Went to Sea, A: (4 refs. <1K Notes) {Roud #18338}
Sailor Who Loved the Spanikin' Gals, The: (1 ref.) {Roud #27887}
Sailor, The (The Sailor on the Ocean Wide): (1 ref.) {Roud #27318}
Sailor's Adieu, The [Cross-reference]
Sailor's Advice, The (The Land of Delight): (1 ref. <1K Notes) {Roud #V4157}
Sailor's Alphabet, The: (19 refs. <1K Notes) {Roud #21100}
Sailor's Bride, The [Cross-reference]
Sailor's Burial at Sea [Cross-reference]
Sailor's Christmas Day, The: (1 ref.) {Roud #V36903}
Sailor's Come All Ye, The [Cross-reference]
Sailor's Complaint, The (The True Character of a Purser of a Ship): (3 refs.) {Roud #V23540}
Sailor's Consolation: (3 refs. <1K Notes) {Roud #12825}
Sailor's Farewell (I), The: (1 ref.) {Roud #27319}
Sailor's Farewell (II), The [Cross-reference]
Sailor's Frolic, The (Tit for Tat): (5 refs.) {Roud #12545}
Sailor's Grace, The [Cross-reference]
Sailor’s Grave, The: (16 refs. <1K Notes) {Roud #2676}
Sailor's Hornpipe in Caxon Street [Cross-reference]
Sailor's Hornpipe in Jackson Street, The [Cross-reference]
Sailor's Lament, The [Cross-reference]
Sailor's Lamentation (Come All You Valiant Sailors of Courage Stout and Bold) [Cross-reference]
Sailor's Life, A [Cross-reference]
Sailor's Misfortune and Happy Marriage, The [Cross-reference]
Sailor's New Leg, The: (1 ref. <1K Notes) {Roud #5822}
Sailor's onely Delight, The [Cross-reference]
Sailor's Only Delight, The [Cross-reference]
Sailor's Plea, The (Dear Sweetheart): (1 ref.) {Roud #17050}
Sailor's Rant, The [Cross-reference]
Sailor's Return (I), The [Cross-reference]
Sailor's Return (II), The [Cross-reference]
Sailor's Return (III), The [Cross-reference]
Sailor's Sweetheart, The [Cross-reference]
Sailor's Trade Is a Roving Life, A [Cross-reference]
Sailor's Trade is a Weary Life, The [Cross-reference]
Sailor's Tragedy, The (The Sailor and the Ghost A) [Cross-reference]
Sailor's Way, The: (5 refs.) {Roud #8239}
Sailor's Wife's Lament, The [Cross-reference]
Sailors Are All at the Bar, The: (1 ref.) {Roud #10954}
Sailors for My Money [Cross-reference]
Sailors of the Present Day, The: (1 ref.)
Sailors onely Delight, The [Cross-reference]
Sailors Sailing on the Sea: (1 ref.)
Sailors They Are Going Away, The: (1 ref.) {Roud #29968}
Sailors They Are Such a Sort: (1 ref.) {Roud #4739}
Sailors' Wives, The: (2 refs. <1K Notes) {Roud #5666}
Saint Clair's Defeat: (5 refs. 4K Notes) {Roud #4028}
Saint George and the Drag-On: (1 ref. <1K Notes) {Roud #8596}
Saint Helena (Boney on the Isle of St. Helena): (22 refs. 3K Notes) {Roud #349}
Saint James Infirmary: (19 refs. <1K Notes) {Roud #2}
Saint John's Girl: (1 ref. <1K Notes) {Roud #9975}
Saint Jonah: (1 ref.) {Roud #11363}
Saint Keven and King O'Toole: (1 ref. 2K Notes) {Roud #31617 and V37545}
Saint Louis, Bright City [Cross-reference]
Saint Nicholas: (4 refs. 2K Notes)
Saint Patrick of Ireland, My Dear!: (1 ref. 1K Notes)
Saint Patrick Was a Gentleman: (6 refs. 1K Notes) {Roud #13377}
Saint Patrick's Arrival: (1 ref. <1K Notes)
Saint Patrick's Day: (1 ref. 3K Notes) {Roud V39991}
Saint Patrick's Day in Paris: (1 ref. <1K Notes)
Saint Patrick's Day in the Morning (I): (2 refs. <1K Notes)
Saint Patrick's Day in the Morning (II): (1 ref. <1K Notes) {Roud V21514}
Saint Stephen and Herod [Child 22]: (19 refs. 1K Notes) {Roud #3963}
Saint Stephen Was a Clerk [Cross-reference]
Saint Stephen, God's Knight (I shall you tell this ylke night): (5 refs. 2K Notes)
Saint Thomas of Canterbury: (9 refs. 10K Notes)
Sair Fail'd, Hinney [Cross-reference]
Sair Fyel'd, Hinny: (3 refs. <1K Notes) {Roud #3062}
Sal and the Baby: (1 ref.) {Roud #7863}
Sal's Got a Meatskin: (8 refs. <1K Notes) {Roud #4201}
Sal's Got a Wooden Leg [Cross-reference]
Sal's in the Garden Sifting Sand [Cross-reference]
Sal'sb'ry Sal [Cross-reference]
Saladin Mutiny (I) [Cross-reference]
Saladin Mutiny (II), The [Cross-reference]
Saladin's Crew: (1 ref. <1K Notes) {Roud #1818}
Salangadou: (3 refs.)
Salcombe Seaman's Flaunt to the Proud Pirate, The [Cross-reference]
Sale of a Wife: (5 refs. 3K Notes) {Roud #2898}
Salisbury Plain: (3 refs. <1K Notes) {Roud #1487}
Salish Song of Longing, A: (1 ref. <1K Notes)
Sallie Goodin [Cross-reference]
Sally and Billy [Cross-reference]
Sally and Her Lover [Cross-reference]
Sally and Her True Love [Cross-reference]
Sally Ann [Cross-reference]
Sally Anne: (22 refs. <1K Notes) {Roud #3652}
Sally Around the Corner O: (1 ref. <1K Notes)
Sally Brown: (29 refs.) {Roud #2628}
Sally Buck, The: (11 refs. <1K Notes) {Roud #3607 and 8053}
Sally Come Up: (6 refs. 2K Notes) {Roud #V2841}
Sally Go Round [Cross-reference]
Sally Go Round the Moon: (6 refs.) {Roud #11591}
Sally Go Round the Sun [Cross-reference]
Sally Go Round the Sunshine [Cross-reference]
Sally Gooden [Cross-reference]
Sally Goodin: (29 refs. <1K Notes) {Roud #739}
Sally Gray: (2 refs.) {Roud #1365}
Sally Greer: (4 refs. <1K Notes) {Roud #4084}
Sally Had a Bike and the Wheels Went Round: (1 ref.)
Sally Had a Meatskin [Cross-reference]
Sally In Our Alley: (11 refs. <1K Notes) {Roud #19807}
Sally in the Circle: (1 ref.)
Sally in the Garden: (9 refs. <1K Notes) {Roud #331}
Sally M'roe [Cross-reference]
Sally Monroe [Laws K11]: (21 refs.) {Roud #526}
Sally Munro [Cross-reference]
Sally My Dear [Cross-reference]
Sally Round the Sunshine  [Cross-reference]
Sally to her Bed Chamber: (1 ref. <1K Notes) {Roud #2758}
Sally Walker  [Cross-reference]
Sally Water  [Cross-reference]
Sally Waters  [Cross-reference]
Sally Went to Preachin': (2 refs. <1K Notes) {Roud #11796}
Sally, Let Your Bangs Hang Down: (5 refs. <1K Notes)
Sally, Molly, Polly: (2 refs.)
Sally, Sally Waters, Sprinkle in the Pan  [Cross-reference]
Sally's Cove Tragedy, The: (1 ref. <1K Notes) {Roud #9933}
Sally's Love for a Young Husband: (6 refs. 2K Notes) {Roud #2897}
Salmon Fishers: (5 refs. 1K Notes) {Roud #12978}
Salome: (1 ref. <1K Notes) {Roud #10490}
Salonika: (1 ref. 5K Notes) {Roud #10513}
Salt Beef: (1 ref.) {Roud #8355}
Salt Creek Girl, The  [Cross-reference]
Salt Horse Song, The: (10 refs. <1K Notes) {Roud #3724}
Saltpetre Shanty (Slav Ho): (3 refs. 1K Notes) {Roud #4692}
Salty Dog: (15 refs. <1K Notes) {Roud #11661}
Salutation Carol, The: (13 refs. 4K Notes)
Salutation of the Angel, The  [Cross-reference]
Salutation, The: (1 ref.) {Roud #13366}
Salvation Army Song (I)  [Cross-reference]
Salvation Army Song (II)  [Cross-reference]
Salvator Mundi, Domine  [Cross-reference]
Sam Bass [Laws E4]: (28 refs. <1K Notes) {Roud #2244}
Sam Cooper: (1 ref. <1K Notes) {Roud #16726}
Sam Davis: (1 ref. <1K Notes) {Roud #24155}
Sam Griffith: (1 ref.)
Sam Hall (Jack Hall) [Laws L5]: (29 refs. 1K Notes) {Roud #369}
Sam Holt: (4 refs. <1K Notes) {Roud #9097}
Sam MacColl's Song: (1 ref.) {Roud #10177}
Sam Simon: (1 ref.) {Roud #11356}
Sam, Sam, Dirty Old Man [Cross-reference]
Sam, You Look Healthy Now [Cross-reference]
Sam's "Waiting for a Train" [Cross-reference]
Samaritan Woman, The [Cross-reference]
Sambo's Right to Be Kilt: (1 ref.)
Same House As Me, The: (1 ref.)
Same Train [Cross-reference]
Sammy Ain't You Glad You Joined the Navy: (2 refs. <1K Notes)
Sammy Dead: (5 refs. <1K Notes)
Sammy Ring the Bell: (1 ref.)
Samoa Song: (1 ref.)
Sampan Girl [Cross-reference]
Sampanmadchen, Das (The Sampan Maiden): (2 refs.)
Samson [Cross-reference]
Samson and Delilah: (8 refs. <1K Notes) {Roud #6700}
Samuel Allen [Laws C10]: (4 refs.) {Roud #1944}
Samuel Hall (I) [Cross-reference]
Samuel Hall (II) [Cross-reference]
Samuel Small [Cross-reference]
Samuel Young: (2 refs. <1K Notes)
Samuel' Sistuh [Cross-reference]
Samuel's Sister: (1 ref. <1K Notes)
San Francisco Earthquake, The: (1 ref.)
Sandgate Lass on the Ropery Banks, The: (1 ref. <1K Notes) {Roud #3178}

Sandgate Lass's Lament, The: (1 ref. <1K Notes) {Roud #3170}

Sandy and Donald [Cross-reference]

Sandy and Nap: (2 refs. <1K Notes) {Roud #2874}

Sandy and Paddy: (1 ref.)

Sandy Anna [Cross-reference]

Sandy Boy, De: (1 ref.)

Sandy Grant: (2 refs.) {Roud #13003}

Sandy Lan' [Cross-reference]

Sandy Maranoo, The: (2 refs. <1K Notes) {Roud #24814}

Sandy McFarlane: (1 ref.) {Roud #6728}

Sandy Stream Song: (1 ref. <1K Notes)

Sandy Toy [Cross-reference]

Sandy's a Sailor: (1 ref.) {Roud #12924}

Sandy's at the Cauld Well" [Cross-reference]

Sandy's Mill: (3 refs.) {Roud #2875}

Sandy's the Laddie That I'm Gaun Wi': (3 refs. <1K Notes) {Roud #6173}

Sandy's Wooing: (1 ref.) {Roud #9455}

Sanford Barnes [Cross-reference]

Sang o Gude Wallace, A [Cross-reference]

Sang of the Outlaw Murray, The [Cross-reference]

Sangaree: (1 ref. <1K Notes) {Roud #11007}

Sanny Coutts' Little Doggies: (3 refs.) {Roud #13040}

Sans Day Carol [Cross-reference]

Santa Ana [Cross-reference]

Santa Anna [Cross-reference]

Santa Barbara Earthquake, The: (3 refs. 1K Notes) {Roud #4752}

Santa Fe Trail, The: (8 refs. <1K Notes) {Roud #5096}
Santiana [Cross-reference]
Santianna [Cross-reference]
Santy Ana [Cross-reference]
Santy Anna [Cross-reference]
Santy Anno: (26 refs. 23K Notes) {Roud #207}
Saoirse (Liberty): (1 ref. <1K Notes)
Sapsucker [Cross-reference]
Sara Jane: (6 refs. <1K Notes)
Sarah Barnwell: (8 refs. <1K Notes) {Roud #955}
Sarah Bell [Cross-reference]
Sarah H. Furber: (1 ref. <1K Notes)
Sarah Jane: (2 refs. <1K Notes)
Sarah Mariah Cornell: (4 refs. <1K Notes) {Roud #2044}
Sarah McKellie [Cross-reference]
Sarah Scott: (1 ref. <1K Notes) {Roud #6818}
Sarah Wilson [Cross-reference]
Sarah's Young Man: (8 refs. <1K Notes) {Roud #1957}
Sarasponda: (1 ref.)
Sarie: (1 ref. <1K Notes)
Saro Jane (I) [Cross-reference]
Saro Jane (II) [Cross-reference]
Sash My Father Wore (I), The: (3 refs. 2K Notes) {Roud #32245}
Sash My Father Wore (II), The: (1 ref. <1K Notes)
Saskatchewan: (4 refs. <1K Notes) {Roud #4525}
Saskatchewan Girl's Lament, The [Cross-reference]
Satan, Your Kingdom Must Come Down: (2 refs.) {Roud #5737}
Satan's a Liar (Ain't Gonna Worry My Lord No More): (2 refs.)
Satan's Camp A-Fire: (2 refs.) {Roud #11980}
Satan's Kingdom: (1 ref. <1K Notes) {Roud #6668}

Satisfied: (4 refs.)

Saturday Night: (4 refs.) {Roud #6704}

Saturday Night and Sunday Too [Cross-reference]

Saturday Night at Sea: (2 refs. <1K Notes) {Roud #2020}

Saturday Night is Hallowe'en Night [Cross-reference]

Sauchen Tree, The: (2 refs. <1K Notes) {Roud #5636}

Saucy Arabella, The [Cross-reference]

Saucy Dolphin, The [Cross-reference]

Saucy Essex, The: (1 ref. 1K Notes)

Saucy Jack Tar, The [Cross-reference]

Saucy Plough Boy, The: (2 refs.) {Roud #1462}

Saucy Sailor Boy, The [Cross-reference]

Saucy Sailor, The (Jack and Jolly Tar II) [Laws K38]: (20 refs. <1K Notes) {Roud #531}

Saucy Ward [Cross-reference]

Sauer Kraut: (1 ref. <1K Notes) {Roud #8890}

Sauerkraut: (3 refs. <1K Notes) {Roud #8890}

Saughen Tree, The [Cross-reference]

Sault Ste. Marie Jail, The (The Albany Jail): (3 refs. <1K Notes) {Roud #2324}

Sausage Meat Machine, The [Cross-reference]

Sauvagesse, La: (1 ref.)

Save de Union: (1 ref.)

Save Me, Lord, Save Me: (1 ref.) {Roud #15307}

Save My Father's Picture from the Sale: (2 refs. <1K Notes) {Roud #4459}

Save Our Swilers: (1 ref. 5K Notes) {Roud #V44740}

Save Your Money When You're Young: (11 refs.) {Roud #2325}

Save Your Money While You're Young [Cross-reference]

Saved in the Promised Land [Cross-reference]
Saville the Brave Man: (2 refs. <1K Notes) {Roud #12468}
Savior, Like a Shepherd Lead Us: (2 refs. 3K Notes)
Savior's Love, The [Cross-reference]
Savourneen Deelish: (11 refs. 1K Notes) {Roud #V938}
Savourneen Deelish Eileen Oge [Cross-reference]
Saw an Old Crow [Cross-reference]
Saw Ye My Maggie? [Cross-reference]
Saw Ye My Peggy? [Cross-reference]
Saw Ye My Savior?: (1 ref. <1K Notes) {Roud #4679}
Saw Ye Nae My Peggy [Cross-reference]
Saw you Eppie Marley, Honey [Cross-reference]
Saw You My True Love John? [Cross-reference]
Sawmill Song, The: (1 ref.) {Roud #3741}
Sawna Ye My Peggy?: (4 refs. <1K Notes) {Roud #7156}
Sawney Kail Cunnie: (1 ref.) {Roud #13036}
Sawney Ogilvie's Duel with His Wife: (1 ref.) {Roud #3156}
Sawyer's Exit: (1 ref.) {Roud #21330}
Saxon Shilling, The: (3 refs. <1K Notes) {Roud #V29853}
Saxpence Lace: (2 refs. <1K Notes) {Roud #7158}
Say Brothers [Cross-reference]
Say, Darling, Say: (1 ref. <1K Notes) {Roud #470}
Saying Nothing at All: (1 ref. <1K Notes) {Roud #13009}
Saylan [Cross-reference]
Saylor's Complaint, The (The True Character of a Purser of a Ship) [Cross-reference]
Saylors for My Money: (1 ref.) {Roud #V12093}
Says T'auld Man tit Oak Tree [Cross-reference]
Says the Old Man to the Oak Tree: (2 refs. <1K Notes) {Roud #20161}
SBA's Song: (1 ref.)
Scab, The: (1 ref.)

Scady Rocks, The: (1 ref. <1K Notes) {Roud #6986}

Scandalize My Name: (9 refs. <1K Notes)

Scant of Love, Want of Love [Cross-reference]

Scantling Line, The [Cross-reference]

Scarboro Sand (The Drowned Sailor) [Laws K18]: (21 refs. <1K Notes) {Roud #185}

Scarborough Fair [Cross-reference]

Scarborough Settler's Lament: (3 refs. <1K Notes) {Roud #4521}

Scarborough's Banks [Cross-reference]

Scarlet and the Blue, The [Cross-reference]

Scarlet Town [Cross-reference]

Scarlet Tree, The [Cross-reference]

Scavenger's Brigade, The: (4 refs.) {Roud #5978}

Schaladi [Cross-reference]

Schenectady Massacre, The [Cross-reference]

Schlof Mayn Kind (Sleep My Child): (1 ref. <1K Notes)

Schnooglin': (1 ref.) {Roud #10289}

Schomberg: (1 ref. <1K Notes)

School Days: (1 ref. <1K Notes)

School Days of Long Ago: (1 ref.) {Roud #7538}

School Has Begun, So Come Everyone: (1 ref.) {Roud #21642}

School House on the Hill: (1 ref.) {Roud #16994}

School Ma'am on the Flat: (1 ref.) {Roud #10087}

School's Out [Cross-reference]

Schooner Annie, The: (1 ref. <1K Notes) {Roud #3227}

Schooner Bigler, The [Cross-reference]

Schooner Blizzard, The: (1 ref.) {Roud #9428}

Schooner E. A. Horton [Cross-reference]
Schooner Fred Dunbar, The [Laws D14]: (2 refs.) {Roud #2237}

Schooner Helson: (1 ref. <1K Notes) {Roud #12470}

Schooner Jenkins, The: (1 ref.) {Roud #19867}

Schooner John Bentely, The: (1 ref. <1K Notes) {Roud #19892}

Schooner Kandahar, The: (1 ref. <1K Notes) {Roud #4085}

Schooner Marion Rogers, The: (1 ref.) {Roud #28976}

Schooner Mary Ann, The [Cross-reference]

Schooner Oriole, The: (1 ref. <1K Notes) {Roud #19870}

Schooner Thomas Hume, The: (2 refs. <1K Notes) {Roud #19885}

Schipinn, schpinn (Spin, Spin) [Cross-reference]

Schwiezemann hot Heisen a, D'r (The Swiss Wears Pants): (1 ref.)

Scilly Rocks, The [Cross-reference]

Scoil Bharr D'Inse: (1 ref. <1K Notes)

Scolding Wife (I), The: (10 refs. <1K Notes) {Roud #2132}

Scolding Wife (II), The [Cross-reference]

Scolding Wife (III), The (A Woman's Tongue Will Never Take a Rest): (4 refs. <1K Notes) {Roud #6585 and 11345}

Scolding Wife (IV): (6 refs. <1K Notes) {Roud #5556}

Scolding Wife (IV), The [Cross-reference]

Scolding Wife (V), The: (2 refs. <1K Notes) {Roud #2576}

Scolding Wife (VI) [Cross-reference]

Scolding Wife (VII), The [Cross-reference]

Scopes Trial, The [Cross-reference]

Scornful Dame, The [Cross-reference]

Scornful Lover, The [Cross-reference]

Scotch Lassie, The [Cross-reference]

Scotch Medley: (1 ref. <1K Notes) {Roud #6053}

Scotch Medley (II): (2 refs.) {Roud #21764}

Scotch Wooing of Willy and Nanny, The [Cross-reference]
Scotland's Burning: (6 refs. <1K Notes) {Roud #3752}
Scots Callan o' Bonnie Dundee [Cross-reference]
Scots Pipers, The: (1 ref. 2K Notes) {Roud #6116}
Scots Soldiers True: (2 refs. 2K Notes) {Roud #5825}
Scots Wha Ha'e Wi' Wallace Bled [Cross-reference]
Scots Wha Hae (Bruce Before Bannockburn): (11 refs. 3K Notes) {Roud #27546}
Scots Wha Hae Wi' Wallace Bled! [Cross-reference]
Scottish Drinking Song: (1 ref.)
Scottish Merchant's Daughter, The [Cross-reference]
Scow Jean La Plante, De: (1 ref. <1K Notes) {Roud #19888}
Scow Look 'n' See, De: (1 ref.) {Roud #19889}
Scow Nettie Fly, The: (2 refs. <1K Notes) {Roud #19888}
Scow on Cowden's Shore, The [Cross-reference]
Scow on the Cowden Shore, The: (4 refs. <1K Notes) {Roud #4529}
Scow Sam Patch, The [Cross-reference]
Scramble for the Teapots at the Fire, The [Cross-reference]
Scrancy Black Farmer, The: (3 refs. <1K Notes) {Roud #2872}
Scratch o' a Cat, The: (1 ref. <1K Notes) {Roud #12991}
Screw This Cotton (Cotton-Packing Song): (1 ref.) {Roud #12324}
Screw-Guns: (2 refs.) {Roud #29420}
Screwing In Song: (1 ref. <1K Notes) {Roud #9416}
Scripture in the Nursery [Cross-reference]
Scrubber Murphy: (2 refs. <1K Notes) {Roud #19846}
Scrumpy Wins: (1 ref.) {Roud #29985}
Sea Apprentice, The: (11 refs. <1K Notes) {Roud #1671}
Sea Captain (II), The [Cross-reference]
Sea Captain (III), The [Cross-reference]
Sea Captain (IV), The [Cross-reference]
Sea Captain and the Squire, The [Laws Q12]: (7 refs. <1K Notes) {Roud #947}

Sea Crab, The: (17 refs. 2K Notes) {Roud #149}

Sea Crab, The [Cross-reference]

Sea Fight in '92, The [Cross-reference]

Sea Ghost, The [Cross-reference]

Sea Gulls and Crickets: (2 refs. <1K Notes) {Roud #10833}

Sea Martyrs, The: (1 ref.) {Roud #V40381}

Sea Song (I've Seen the Sea as Blue as Air): (1 ref.) {Roud #5800}

Sea Song, A [Cross-reference]

Sea Song, A (The Terrible) [Cross-reference] {Roud #9381}

Sea-Apprentice, The [Cross-reference]

Sea-Longing [Cross-reference]

Sea-Song, A [Cross-reference]

Sea-Tangle, The [Cross-reference]

Sea, The: (1 ref. <1K Notes) {Roud #2019}

Seaboard Air Line: (1 ref.) {Roud #15773}

Seafaring Man [Cross-reference]

Seafaring Song [Cross-reference]

Seagull of the Land-Under-Waves, The [Cross-reference]

Seagulls and the Crickets, The [Cross-reference]

Seal Hunting Song [Cross-reference]

Sealchie Song, The [Cross-reference]

Sealer Lad, The (The Fisherman's Son to the Ice is Gone): (2 refs. 1K Notes) {Roud #V44859}

Sealer's Call: (1 ref. <1K Notes) {Roud #V44633}

Sealer's Love Letter, A: (1 ref. 2K Notes) {Roud #V44741}

Sealer's Reply to His Wife, A: (1 ref. <1K Notes) {Roud #V44689}

Sealer's Song (I): (5 refs. 8K Notes) {Roud #7307}

Sealer's Song (II), The: (3 refs. 20K Notes) {Roud #7307}
Sealer's Strike of 1902, The (The Sealers Gained the Strike): (4 refs. 18K Notes) {Roud #V44591}

Sealers Gained the Strike, The [Cross-reference]

Sealers of Newfoundland, The: (3 refs. <1K Notes) {Roud #V44687}

Sealers of Twillingate and New World Island, The: (1 ref. 4K Notes) {Roud #V44688}

Sealers, The [Laws D10]: (2 refs.) {Roud #2234}

Sealers' Ball, The: (7 refs. 5K Notes) {Roud #9957}

Sealers' Song (III), The: (4 refs. 2K Notes) {Roud #24302}

Sealing Cruise of the Lone Flier, The: (4 refs. 7K Notes) {Roud #7308}

Sealing Fifty Years Ago: (2 refs. 1K Notes) {Roud #V44643}

Sealing Fleet, The: (1 ref.) {Roud #V44857}

Sealing Trip of the S. S. Greenland 1891, The: (4 refs. 2K Notes) {Roud #V44609}

Sealy [Cross-reference]

Seaman and His Love, A (The Welcome Sailor) [Laws N29]: (16 refs. <1K Notes) {Roud #604}

Seaman and Soldier's Last Farewell to their Dearest Jewels, The: (1 ref.) {Roud #V39372}

Seaman of Dover, The [Cross-reference]

Seaman of Plymouth, The: (4 refs. <1K Notes) {Roud #2811}

Seaman's Alphabet, The [Cross-reference]

Seaman's Compass, The: (1 ref. <1K Notes) {Roud #V32237}

Seaman's Lament, The: (1 ref.) {Roud #19836}

Seamen Bold [Cross-reference]

Seamen's Distress, The [Cross-reference]

Seamen's Union, The: (1 ref.) {Roud #19841}

Seamen's Wives' VIndication, The: (1 ref.) {Roud #V11282}

Sean a Duir a'Ghleanna: (5 refs. 1K Notes)

Sean A' Bhariste Leathair: (1 ref. <1K Notes)

Sean Bean Boct, The [Cross-reference]

Sean O'Dwyer of the Glen [Cross-reference]

Sean O'Farrell [Cross-reference]
Sean Treacy: (1 ref. 4K Notes)

Seanduine Doighte, An [Cross-reference]

Search and Rescue, The: (1 ref. <1K Notes) {Roud #12476}

Search of the Thomas J, The: (1 ref. <1K Notes) {Roud #25300}

Searching for Lambs: (6 refs. <1K Notes) {Roud #576}

Searching for Lambs (II) [Cross-reference]

Searching for Young Lambs [Cross-reference]

Seasons in the Valley: (1 ref.)

Seasons of the Year, The: (3 refs.) {Roud #169}

Seasons, The [Cross-reference]

Seated One Day in a Beautiful Cafe [Cross-reference]

Sebastopol (Old England's Gained the Day; Capture and Destruction of Sebastopol; Cheer, Boys, Cheer): (5 refs. <1K Notes) {Roud #8293}

Secession Wagon, The [Cross-reference]

Second Carol [Cross-reference]

Second of August, The [Cross-reference]

Secret Prayer, The: (1 ref. <1K Notes)

Section Gang Song: (4 refs. 2K Notes) {Roud #17785}

Sedgefield Fair: (1 ref. <1K Notes) {Roud #294}

See a Pin and Pick It Up: (3 refs.) {Roud #20003}

See Four and Twenty Elders On Their Knees: (3 refs. 3K Notes) {Roud #15219}

See God's Ark A-Moving: (1 ref. <1K Notes)

See How Anansi Tie Tiger: (1 ref. <1K Notes)

See me Here: (1 ref. <1K Notes)

See See Rider [Cross-reference]

See That My Grave Is Kept Clean: (10 refs. <1K Notes) {Roud #7382}

See the Waters A-Gliding [Cross-reference]

See the Woman at the Well: (1 ref. <1K Notes)

See This Pretty Little Girl of Mine [Cross-reference]
See-Saw  [Cross-reference]

See-saw, Jack a Daw: (2 refs. <1K Notes) {Roud #20216}

See-Saw, Margery Daw, Jacky Shall Have a New Master: (4 refs. <1K Notes) {Roud #13028}

See-Saw, Margery Daw, Sold Her Bed and Lay On Straw: (4 refs. <1K Notes) {Roud #13028}

See-Saw, Marjorie Daw (I)  [Cross-reference]

See-Saw, Marjorie Daw (II)  [Cross-reference]

See-Saw, Marjorie Daw, The Old Hen Flew over the Malt House: (4 refs. <1K Notes) {Roud #13028}

See, See, My Playmate: (3 refs. <1K Notes) {Roud #16805}

See, See, The Cape's In View [Cross-reference]

Seeds of Love, The: (24 refs. <1K Notes) {Roud #3}

Seeing Nellie Home: (13 refs. 1K Notes) {Roud #5492}

Seeing Nelly Home  [Cross-reference]

Seeing the Elephant (When I Left the States for Gold): (1 ref. <1K Notes) {Roud #7773}

Seek and Ye Shall Find: (1 ref. <1K Notes) {Roud #15286}

Seek Not from Whence Love She Came: (1 ref.) {Roud #17897}

Seemanns Trinkleid, Des: (1 ref.)

Segar, The: (1 ref.)

Seimidh Eoghainin Duibh (Dark-Haired Jimmy Owen): (1 ref. <1K Notes)

Seizure of the Cyprus Brig in Recherche Bay: (1 ref. 4K Notes) {Roud #9122}

Seizure of the E J Horton [Cross-reference]

Selkirk, The [Cross-reference]

Sellin' That Stuff: (1 ref.) {Roud #8901}

Selling the Cow [Cross-reference]

Send Back My Barney to Me [Cross-reference]

Send Em on Down, Lawd [Cross-reference]

Send for the Ladies: (1 ref.) {Roud #11366}

Send Him on Down, Lord: (1 ref.)

Send Out the Army and the Navy: (1 ref.) {Roud #10546}
Send Out the Chryssy: (1 ref. 2K Notes)

Seno Wreck, The [Cross-reference]

Sentry Box, The [Cross-reference]

Sentry, The [Cross-reference]

Seoithin-Seo (I) (Fairy Lullaby): (2 refs. <1K Notes)

Seoithin-Seo (II): (2 refs. <1K Notes)

Seoladh Na Nqamhan Faoi'n Bhfasaig: (1 ref. <1K Notes)

Seotho-Leo A Thoil: (1 ref. <1K Notes)

Separating Line: (1 ref. <1K Notes)

Sept Ans Sur Mer [Cross-reference]

Sequel to Come Under My Plaidie: (1 ref. <1K Notes) {Roud #7200}

Serafina: (2 refs. <1K Notes)

Serenade Song or Hurrah for the Rover and His Beautiful Lass [Cross-reference]

Sergeant and Three Constables, A [Cross-reference]

Sergeant Neill: (1 ref. <1K Notes) {Roud #2921}

Sergeant Small: (1 ref. <1K Notes)

Sergeant Tally-Ho: (1 ref. <1K Notes)

Sergeant-Major's Having a Time, The [Cross-reference]

Sergeant, He Is the Worst of All, The: (2 refs.) {Roud #27871}

Sergeant's Lamentation, The: (1 ref. 2K Notes) {Roud #3070}

Serjent, Le: (1 ref. <1K Notes)

Servan' Lasses, The [Cross-reference]

Servant Girl's Holiday, The [Cross-reference]

Servant Man [Cross-reference]

Servant Man, The: (1 ref. <1K Notes)

Servant of Rosemary Lane, The [Cross-reference]

Servant-girl's Holiday, A [Cross-reference]

Serves Them Fine: (3 refs. <1K Notes)
Service Is No Heritage [Cross-reference]

Service of the Lord: (2 refs.)

Serving Maid's Holiday, The: (9 refs. 2K Notes)

Set Down, Servant: (4 refs.) {Roud #10076}

Set You Down, My Own True Love [Cross-reference]

Settin' Down: (1 ref. <1K Notes) {Roud #16310}

Settin' on a Rail: (1 ref. <1K Notes)

Settin' Side that Road: (1 ref.)

Settler's Lament, The (The Beautiful Land of Australia): (3 refs.)

Seven Blessings of Mary, The [Cross-reference]

Seven Brethren, The [Cross-reference]

Seven Brothers, The [Cross-reference]

Seven Cent Cotton and Forty Cent Meat: (10 refs. 2K Notes)

Seven Devils Mine, The: (1 ref.)

Seven Gypsies in a Row [Cross-reference]

Seven Gypsies on Yon Hill [Cross-reference]

Seven Irishmen, The: (1 ref. 2K Notes) {Roud #3104}

Seven Joys of Mary, The: (23 refs. 11K Notes) {Roud #278}

Seven Long Years (II) [Cross-reference]

Seven Long Years (III) [Cross-reference]

Seven Long Years (IV) [Cross-reference]

Seven Long Years I've Been Married [Cross-reference]

Seven Long Years in State Prison [Cross-reference]

Seven Old Ladies: (2 refs.) {Roud #10227}

Seven Sailor Boys, The [Cross-reference]

Seven Sleepers, The [Cross-reference]

Seven Sons, The [Cross-reference]

Seven Virgins, The (The Leaves of Life): (10 refs. 3K Notes) {Roud #127}
Seven Years [Cross-reference]

Seven Years I Loved a Sailor [Cross-reference]

Seven Years in Dublin: (1 ref. <1K Notes) {Roud #2781}

Seven Years O'er Young: (3 refs. <1K Notes) {Roud #380}

Seven Yellow Gipsies, The [Cross-reference]

Seventeen Come Sunday [Laws O17]: (51 refs. 2K Notes) {Roud #277}

Seventh King's Daughter, The [Cross-reference]

Seventy-four [Cross-reference]

Seventy-Two Today [Cross-reference]

Sewing Machine, The: (2 refs. <1K Notes) {Roud #10406}

Sexual Life of the Camel, The: (1 ref.) {Roud #10122}

Seynt Nicholas was of gret poste [Cross-reference]

Sgeir-Mhara, An (The Sea-Tangle, The Jealous Woman): (2 refs. <1K Notes)

Sh-Ta-Ra-Dah-Dey (Snagging the Klacking): (4 refs. <1K Notes) {Roud #6515 and 8861}

Shab-i-da Ru-dy [Cross-reference]

Shabby Genteel: (3 refs. <1K Notes) {Roud #22504}

Shack Bully Holler: (1 ref.) {Roud #15531}

Shad, The: (1 ref. <1K Notes) {Roud #3663}

Shades of Evening [Cross-reference]

Shades of the Palmetto, The [Cross-reference]

Shadow of the Pines: (21 refs. <1K Notes) {Roud #4289}

Shadows of the Pines [Cross-reference]

Shady Brookside: (1 ref.) {Roud #18237}

Shady Grove: (27 refs.) {Roud #4456}

Shady Road to Clane, The: (1 ref. 2K Notes) {Roud #9769}

Shady Valley [Cross-reference]

Shady Woods of Trugh, The: (1 ref. <1K Notes) {Roud #2911}

Shake 'Em on Down: (2 refs.)
Shake Hands with Mother Again: (4 refs.) {Roud #5741}
Shake Hands, Mary: (1 ref.)
Shake It If You Can: (1 ref.)
Shake It, Mister Gator [Cross-reference]
Shaker Funeral Hymn: (2 refs. 2K Notes) {Roud #6670}
Shaker Life [Cross-reference]
Shall Dorr Be Freed: (1 ref.)
Shall I Die?: (1 ref.) {Roud #11994}
Shall I Show You How the Farmer: (5 refs. <1K Notes) {Roud #12865}
Shall My Soul Pass Through Ireland: (4 refs. 3K Notes)
Shall We Gather at the River: (9 refs. 1K Notes) {Roud #14037}
Shallo Brown (Shallow Brown): (9 refs. <1K Notes) {Roud #2621}
Shallow Brown (II): (2 refs. <1K Notes)
Shallows Field [Cross-reference]
Shambles Fight, The: (1 ref. 1K Notes)
Shamrock [Cross-reference]
Shamrock (II), The: (1 ref.) {Roud #30144}
Shamrock Boys from Kill, The: (1 ref. <1K Notes) {Roud #2912}
Shamrock Cockade, The: (2 refs. 1K Notes)
Shamrock from Glenore, The: (2 refs. <1K Notes) {Roud #8126}
Shamrock from Tiree, A: (1 ref.)
Shamrock Shore (I), The: (1 ref. <1K Notes)
Shamrock Shore (II), The [Cross-reference]
Shamrock Shore (IV), The [Cross-reference]
Shamrock Shore, The (The Maid of Mullaghmore): (7 refs. <1K Notes) {Roud #2287}
Shamrock Sod No More, The [Cross-reference]
Shamus O'Brien: (7 refs. <1K Notes) {Roud #4975}
Shan Van Voch, The [Cross-reference]
Shan Van Vocht, The [Cross-reference]

Shan Van Voght (1828), The: (2 refs. <1K Notes)

Shan Van Voght (1848), The: (1 ref. 6K Notes)

Shan Van Voght, The: (12 refs. 7K Notes) {Roud #6529}

Shanadar (I): (2 refs. <1K Notes) {Roud #324}

Shanadar (II) [Cross-reference]

Shanahan's Ould Shebeen (The Mornin's Mornin'): (5 refs. <1K Notes) {Roud #9605}

Shandrum Boggoon: (1 ref. <1K Notes)

Shane Crossagh: (1 ref.) {Roud #13373}

Shanghai Rooster (Shanghai Chicken): (3 refs. <1K Notes) {Roud #5247}

Shankill Boozers, The: (1 ref. <1K Notes)

Shannelly's Mill [Cross-reference]

Shannon and Chesapeake (IV), The (She Comes in Glorious Style): (7 refs. <1K Notes) {Roud #V9697}

Shannon and Chesapeake (V), The (At Boston One Day): (1 ref. <1K Notes)

Shannon and the Chesapeake, The [Cross-reference]

Shannon Scheme, The: (1 ref. <1K Notes) {Roud #18468}

Shannon Side, The: (6 refs. <1K Notes) {Roud #1453}

Shannon's Flowery Banks: (3 refs. <1K Notes) {Roud #17000}

Shanty Boy [Cross-reference]

Shanty Boy and the Farmer, The [Cross-reference]

Shanty Boy and the Farmer's Son, The [Cross-reference]

Shanty Boy and the Mossback, The [Cross-reference]

Shanty Boy Dance Jingles [Cross-reference]

Shanty Boy on the Big Eau Claire, The [Laws C11]: (8 refs. <1K Notes) {Roud #2219}

Shanty Boy Wins, The [Cross-reference]

Shanty Boy, Farmer Boy [Cross-reference]

Shanty Boy's Ill Fate: (2 refs. <1K Notes) {Roud #4071}

Shanty Boy's Reveille: (3 refs.) {Roud #8864}
Shanty Boys in the Pine, The [Cross-reference]

Shanty Boys, The [Cross-reference]

Shanty by the Way, The: (4 refs. <1K Notes)

Shanty Man, The [Cross-reference]

Shanty Man's Life, The [Cross-reference]

Shanty Teamster's Marseillaise: (2 refs. <1K Notes) {Roud #5091}

Shanty-Boy's Reveille [Cross-reference]

Shanty-Girl [Cross-reference]

Shanty-Man's Life, The [Cross-reference]

Shanty-man's Song, The [Cross-reference]

Shantyboy's Alphabet, The [Cross-reference]

Shantyboy's Song, The [Cross-reference]

Shantyman, The [Cross-reference]

Shantyman's Life (I), The: (23 refs. <1K Notes) {Roud #838}

Shantyman's Life (II), A [Cross-reference]

Shantyman's Life (III) [Cross-reference]

Share 'Em: (2 refs. <1K Notes) {Roud #5005}

Shaver, The: (1 ref. <1K Notes) {Roud #9534}

Shawneetown: (1 ref. <1K Notes)

Shawneetown Flood: (3 refs. <1K Notes) {Roud #4343}

Shawneetown Is Burnin' Down: (1 ref. <1K Notes)

She Bundled Me Into the Hog-tub [Cross-reference]

She Came Rollin' Down the Mountain: (2 refs. <1K Notes)

She Comes, She Comes in Glorious Style [Cross-reference]

She Died on the Train [Cross-reference]

She Don't Wear No: (2 refs.) {Roud #11358}

She Done Got Ugly: (2 refs.) {Roud #10991}

She Gets There Just the Same (Jim Crow Car): (5 refs. 1K Notes) {Roud #7052}
She Had a Dark and a Rovin' Eye [Cross-reference]
She Hirpled But, She Hirpled Ben: (1 ref.) {Roud #7242}
She is Far From the Land: (7 refs. 2K Notes) {Roud #V5570}
She Is More to Be Pitied than Censured: (8 refs. <1K Notes) {Roud #15477}
She Just Kept Kissing On [Cross-reference]
She Laid These Babes Across Her Lap [Cross-reference]
She Leaves Memphis [Cross-reference]
She Lives With Her Own Granny Dear (She Lives With Her Own Grenadier): (6 refs. <1K Notes) {Roud #7172}
She Loved Her Husband Dearly [Cross-reference]
She Loves Coffee and I Love Tea: (3 refs. 2K Notes) {Roud #740}
She Married a Man [Cross-reference]
She May Have Seen Better Days: (2 refs. <1K Notes) {Roud #9582}
She Moved Through the Fair (Our Wedding Day): (10 refs. 2K Notes) {Roud #861}
She Moves Through the Fair [Cross-reference]
She Perished in the Snow [Cross-reference]
She Promised She'd Meet Me [Cross-reference]
She Put Her Hand into Her Bosom [Cross-reference]
She Said She Was Only Flirting: (3 refs. <1K Notes) {Roud #3759}
She Said the Same to Me [Cross-reference]
She Sat on Her Hammock [Cross-reference]
She Sleeps Beneath the Norris Dam: (1 ref.) {Roud #4911}
She Synes the Dishes Three Times a Day [Cross-reference]
She Tickled Me: (1 ref.)
She Was a Rum One: (4 refs.) {Roud #2128}
She Was Bred in Old Kentucky: (2 refs. <1K Notes) {Roud #4973}
She Was Happy Till She Met You: (2 refs. <1K Notes) {Roud #6565}
She Was Poor But She Was Honest (I): (10 refs. <1K Notes) {Roud #9621}
She Was Poor But She Was Honest (II): (4 refs.) {Roud #9621}
She Was So Good: (1 ref.) {Roud #10560}
She Washes the Dishes Three Times a Day: (2 refs. <1K Notes) {Roud #15117}
She Wears Red Feathers: (1 ref. <1K Notes) {Roud #18994}
She Won't Get Up [Cross-reference]
She Wore a Wreath of Roses: (1 ref.) {Roud #13895}
She Wore a Yellow Ribbon [Cross-reference]
She'll Be Coming Round the Mountain: (27 refs. 1K Notes) {Roud #4204}
She'll Be Right: (1 ref. 1K Notes)
She's a Daisy [Cross-reference]
She's A Dear Maid To Me [Cross-reference]
She's a Flower from the Fields of Alabama: (4 refs. <1K Notes)
She's a Fool Gal [Cross-reference]
She's a Fool, She Ain't Got No Sense: (2 refs. <1K Notes)
She's a Tiddley Ship: (1 ref. 4K Notes)
She's A Wrang for the Richtin ot: (1 ref. <1K Notes) {Roud #18044}
She's At The Bar Selling Soap Soda and Blue: (1 ref. <1K Notes) {Roud #16238}
She's Aye Scaulin' Me [Cross-reference]
She's Aye Tease, Teasin': (1 ref. <1K Notes) {Roud #7221}
She's But My Auld Sheen When You've Gotten Her: (1 ref. 2K Notes)
She's Gone to be a Mormonite: (2 refs. <1K Notes) {Roud #7640}
She's Got the Money Too [Cross-reference]
She's Like the Swallow: (11 refs. <1K Notes) {Roud #2306}
She's Only My Auld Shoes [Cross-reference]
Shear Um: (1 ref. <1K Notes) {Roud #5005}
Shearer and the Swaggie, The: (1 ref.)
Shearer's Dream, The: (6 refs. 1K Notes)
Shearer's Hardships, The [Cross-reference]
Shearer's Song: (2 refs.)
Shearer's Song (II), The [Cross-reference]

Shearin's Nae for You, The: (3 refs. 2K Notes) {Roud #4845}

Shearing: (2 refs.)

Shearing at the Castlereigh: (2 refs.)

Shearing in a Bar: (2 refs. <1K Notes) {Roud #24811}

Shearing's Coming Round, The: (2 refs.)

Sheath and Knife [Child 16]: (5 refs. 2K Notes) {Roud #3960}

Sheellicks: (4 refs. <1K Notes) {Roud #2518}

Sheep a-shuckin' corn by the sound of his horn [Cross-reference]

Sheep Crook and Black Dog [Cross-reference]

Sheep know his shepher's voice [Cross-reference]

Sheep Knows His Shepherd's Voice: (1 ref. <1K Notes)

Sheep Shearing (I): (1 ref.) {Roud #4743}

Sheep Shearing (II): (1 ref.) {Roud #1582}

Sheep Shell Corn by the Rattle of His Horn: (4 refs.)

Sheep Stealer: (1 ref. <1K Notes) {Roud #2410}

Sheep Stealer, The: (4 refs. <1K Notes) {Roud #1667}

Sheep Washer's Lament, The [Cross-reference]

Sheep-Nanny: (1 ref.)

Sheep-Shearing Song [Cross-reference]

Sheep-Shearing Song, The: (1 ref.) {Roud #1385}

Sheep-Shearing, The: (5 refs. <1K Notes) {Roud #879}

Sheep-stealer, The [Cross-reference]

Sheep-Washer's Lament, The [Cross-reference]

Sheep, Sheep, Come Home: (1 ref.) {Roud #22542}

Sheepcrook and Black Dog: (12 refs.) {Roud #948}

Sheepfold, The: (1 ref. <1K Notes)

Sheepskin and Beeswax [Cross-reference]
Sheepstealer, The [Cross-reference]

Sheepwasher, The: (1 ref. <1K Notes)

Sheepwasher’s Lament, The: (4 refs. <1K Notes)

Sheet Mill Man: (1 ref. <1K Notes)

Sheffield 'Prentice Boy, The [Cross-reference]

Sheffield Apprentice, The [Laws O39]: (35 refs. <1K Notes) {Roud #399}

Sheffield Highwayman, The [Cross-reference]

Sheffield Prentice, The [Cross-reference]

Sheila Nee Iyer: (4 refs. 3K Notes) {Roud #3108}

Shells of the Ocean (I): (10 refs.) {Roud #13817}

Shells of the Ocean (II) [Cross-reference]

Shenandoah: (34 refs. <1K Notes) {Roud #324}

Shenandoah (II): (1 ref. <1K Notes) {Roud #324}

Shenandoah, The [Cross-reference]

Shenandore [Cross-reference]

Sheperd vpon a hill he satt, The [Cross-reference]

Shepherd Adonis, The: (2 refs. <1K Notes) {Roud #1215}

Shepherd and the Maiden, The: (1 ref. <1K Notes) {Roud #1272}

Shepherd Boy, The (David and Goliath): (2 refs. <1K Notes) {Roud #5667}

Shepherd Lad o' Rhynie, The: (3 refs.) {Roud #5152}

Shepherd Laddie, The [Cross-reference]

Shepherd of the Downs [Cross-reference]

Shepherd on the Hill, The: (3 refs.) {Roud #5646}

Shepherd, Come Home [Cross-reference]

Shepherd, Come Home to Thy Breakfast [Cross-reference]

Shepherd, O Shepherd [Cross-reference]

Shepherd, The [Cross-reference]

Shepherd's Boy, The [Cross-reference]
Shepherd's Daughter (I), The [Cross-reference]
Shepherd's Daughter (II), The [Cross-reference]
Shepherd's Daughter and the King [Cross-reference]
Shepherd's Lament, The: (1 ref. <1K Notes)
Shepherd's Son, The [Cross-reference]
Shepherd's Song (I), The: (2 refs. <1K Notes) {Roud #5124}
Shepherd's Song (II), The [Cross-reference]
Shepherd's Song (III), The: (1 ref.) {Roud #1208}
Shepherd's Virtuous Daughter, The: (1 ref.) {Roud #2879}
Shepherd's Wife, The [Cross-reference]
Shepherding: (4 refs. <1K Notes)
Shepherds Are the Best of Men [Cross-reference]
Shepherds Arise: (1 ref.) {Roud #1207}
Sherfield Apprentice, The [Cross-reference]
Sheridan's Ride [Cross-reference]
Sheriff's Sale, The: (1 ref.) {Roud #4983}
Sheriffmuir [Cross-reference]
Sherman Cyclone, The [Laws G31]: (4 refs. <1K Notes) {Roud #3260}
Sherman's March to the Sea: (9 refs. <1K Notes) {Roud #17738}
Shew Me the Way to Wallington [Cross-reference]
Shew! Fly, Don't Bother Me [Cross-reference]
Shickered As He Could Be [Cross-reference]
Shilling or Twa (I), A: (3 refs.) {Roud #2177}
Shilling or Twa (II), A: (1 ref.) {Roud #2178}
Shiloh [Cross-reference]
Shiloh Brown (I) [Cross-reference]
Shiloh Brown (II) [Cross-reference]
Shiloh's Hill [Cross-reference]
Shinbone Alley (Stay a Little Longer, Long Time Ago): (5 refs. <1K Notes) {Roud #11769}

Shine and the Titanic (Titanic #14): (2 refs. 2K Notes)

Shine Like a Star in the Morning: (1 ref. <1K Notes)

Shine on Me: (6 refs. <1K Notes) {Roud #10622}

Shine On, Harvest Moon: (2 refs. 1K Notes) {Roud #22317}

Shiner, The: (1 ref. 4K Notes)

Shining Dagger, The [Cross-reference]

Shining Shore, The: (2 refs. 2K Notes) {Roud #28859}

Ship A-Raging, The [Cross-reference]

Ship A-Sailing, A: (3 refs. <1K Notes) {Roud #3742}

Ship Came Sailing, A [Cross-reference]

Ship Carpenter (I), The [Cross-reference]

Ship Carpenter (II), The [Cross-reference]

Ship Carpenter (III), The [Cross-reference]

Ship Carpenter's Love to the Merchant's Daughter, The [Cross-reference]

Ship Carpenter's Wife, The [Cross-reference]

Ship Euphrasia, The: (1 ref.) {Roud #2013}

Ship in Distress, The: (8 refs.) {Roud #807}

Ship Is All Laden, The: (1 ref.)

Ship Lady Sherbroke, The [Cross-reference]

Ship Lord Wolseley, The: (1 ref. 2K Notes) {Roud #9149}

Ship of Zion (I), The: (9 refs. <1K Notes) {Roud #4204}

Ship Rambolee, The [Cross-reference]

Ship Set Sail for North America, A [Cross-reference]

Ship That Is Passing By, The: (1 ref.) {Roud #4303}

Ship That Never Came, The [Cross-reference]

Ship That Never Returned, The [Laws D27]: (27 refs. <1K Notes) {Roud #775}

Ship to Old England Came, A: (1 ref.) {Roud #1424}
Ship Was Becalmed in a Tropical Sea, A: (1 ref. <1K Notes) {Roud #15664}

Ship's Carpenter, The [Cross-reference]

Ship's in the Harbor, The [Cross-reference]

Shipping Agents, The: (4 refs. <1K Notes)

Ships and Captains [Cross-reference]

Ships in the Ocean [Cross-reference]

Ships that Sailed Today, The [Cross-reference]

Shipwreck: (1 ref. <1K Notes)

Shipwreck Near Gay Head, January 14, 1782: (1 ref.) {Roud #27521}

Shipwreck on Long Island Shore: (1 ref.) {Roud #27522}

Shipwreck on the Lagan Canal, The: (1 ref.)

Shipwreck, The [Cross-reference]

Shirt and the Apron, The [Laws K42]: (10 refs.) {Roud #1902}

Shirt I Left Behind, The: (1 ref. <1K Notes)

Shirt of Lace, The [Cross-reference]

Shirt, The [Cross-reference]

Shivering in the Cold: (3 refs.) {Roud #7801}

Shoal Harbour Line [Cross-reference]

Shoals of Herring: (2 refs. 2K Notes) {Roud #10728}

Shock Along, John: (2 refs. <1K Notes) {Roud #12024}

Shoe and Her Ankle Too: (1 ref.)

Shoe My Love (Shoo My Love): (1 ref.)

Shoe Old Horsie: (1 ref.)

Shoe-Lie-Lo [Cross-reference]

Shoemaker (I), The: (7 refs. <1K Notes) {Roud #837}

Shoemaker (II) The [Cross-reference]

Shoemaker (III), The: (2 refs. <1K Notes) {Roud #3152}

Shoemaker at His Last, The [Cross-reference]
Shoemaker Courted Me  [Cross-reference]

Shoemaker's Kiss, The: (3 refs. <1K Notes) {Roud #3807}

Shoemaker's Son, The: (1 ref. <1K Notes)

Shoemaker's Song: (1 ref.) {Roud #11324}

Shon M'Nab: (4 refs.) {Roud #13012}

Shoo Flies, Don't Bother Me  [Cross-reference]

Shoo Fly: (15 refs. <1K Notes) {Roud #3433}

Shoo Fly (II)  [Cross-reference]

Shoo Turkey Shoo  [Cross-reference]

Shoo-Da  [Cross-reference]

Shoo, Fly, Don't Bother Me  [Cross-reference]

Shoo, Shoo, Shoo-lye  [Cross-reference]

Shoofly, The: (2 refs.) {Roud #7720}

Shool  [Cross-reference]

Shoot that Turkey Buzzard  [Cross-reference]

Shoot the Buffalo: (18 refs. 1K Notes) {Roud #3644}

Shoot the Buffalo (II), The  [Cross-reference]

Shoot the Turkey Buzzard  [Cross-reference]

Shoot Your Dice and Have Your Fun: (2 refs.) {Roud #7853}

Shootin' Creek  [Cross-reference]

Shooting Goschen's Cocks Up  [Cross-reference]

Shooting of Bailey the Alleged Informer, The: (2 refs. <1K Notes) {Roud #V41216}

Shooting of His Dear  [Cross-reference]

Shooting of the Bawks, The: (1 ref. 2K Notes) {Roud #7309}

Shooting Star, The: (1 ref. <1K Notes) {Roud #1973}

Shopkeeper, The (There was a Rich Merchant): (1 ref.) {Roud #1651}

Shore Around the Grog  [Cross-reference]

Shore Cry  [Cross-reference]
Shore Navy, The: (1 ref.)
Shore Sailor: (1 ref. <1K Notes)

Shore Shore If I Can't Get This Maid From the Shore [Cross-reference]

Shores of Botany Bay, The: (2 refs.)
Shores of Coolough Bay, The: (1 ref. <1K Notes)
Shores Of Grand Lake, The [Cross-reference]
Shores of Michigan, The [Cross-reference]
Shores of Sweet Kenbane, The: (1 ref.) {Roud #13479}

Short Jacket [Cross-reference]
Short Jacket and White Trousers [Cross-reference]

Short Life of Trouble: (13 refs.) {Roud #3418}

Short'nin' Bread [Cross-reference]
Shortenin' Bread: (26 refs. <1K Notes) {Roud #4209}

Shortnin' Bread [Cross-reference]

Shorty George: (7 refs. <1K Notes) {Roud #10055}

Shot My Pistol in de Heart of Town: (1 ref.) {Roud #15570}

Shotley Stew: (1 ref. <1K Notes)

Shots Echoing 'Round the Mountain [Cross-reference]

Should A Been on the River in 1910: (1 ref.)

Shouly Linkum [Cross-reference]

Shout All over God's Heaven [Cross-reference]

Shout Along and Pray Along: (2 refs.) {Roud #11932}

Shout Josephine Shout: (1 ref. <1K Notes)

Shout Jubalee [Cross-reference]

Shout Jubilee: (1 ref. <1K Notes)

Shout Lula: (14 refs.) {Roud #4202}

Shout On, Children: (1 ref.) {Roud #12020}

Shout, A (Hod' Me, Sister Betsy): (1 ref.) {Roud #16314}
Shout, Lulu [Cross-reference]

Shout, Shout, We're Gaining Ground: (1 ref.) {Roud #7561}

Shove Around the Grog: (2 refs.)

Shovellin' Iron Ore [Cross-reference]

Shoving Corduroy: (1 ref. <1K Notes) {Roud #8859}

Show Me The Lady That Never Would Roam: (2 refs.) {Roud #4378}

Show Me the Man Who Never Done Wrong [Cross-reference]

Show Me the Way to Go Home, Babe: (4 refs.) {Roud #7859}

Show Pity, Lord (Supplication): (1 ref.) {Roud #7559}

Showing the Flag: (1 ref. <1K Notes) {Roud #27877}

Shrew Wife, The [Cross-reference]

Shrove Tuesday Song: (1 ref. <1K Notes) {Roud #1516}

Shrowsbury For Me: (2 refs. <1K Notes) {Roud #V21423}

Shu Lady: (2 refs.) {Roud #6646}

Shub Her Down: (1 ref. <1K Notes)

Shuck Corn, Shell Corn: (2 refs.)

Shule Agra (Shool Aroo[n], Buttermilk Hill, Johnny's Gone for a Soldier): (42 refs. 3K Notes) {Roud #911}

Shule Aron [Cross-reference]

Shule Aroon [Cross-reference]

Shulls Mills: (1 ref.) {Roud #5735}

Shut Up in Coal Creek Mine [Cross-reference]

Shut Up in the Mines of Coal Creek: (4 refs. <1K Notes) {Roud #844}

Shut Up, Brenda: (1 ref.)

Shutting of the Gates of Derry by the Apprentice Boys of Derry [Cross-reference]

Shutting of the Gates of Derry, The: (1 ref. 4K Notes) {Roud #V40518}

Si Hubbard (Hey Rube): (1 ref. <1K Notes)

Si j'avais le Bateau (If I had the Boat): (2 refs.)

Si J'Etais Petite Alouette Grise (If I Were Small Gray Lark): (1 ref. <1K Notes)
Sic 'Em Dogs On: (2 refs.) {Roud #18751}
Sic a Wife as Willie Had (Willie Wastle): (3 refs. <1K Notes) {Roud #2702}
Sick Parade (Bugle Call Lyric): (1 ref.)
Sick, Sick [Cross-reference]
Sidewalks of New York: (12 refs. 3K Notes) {Roud #22680}
Sidney Allen [Laws E5]: (12 refs. 6K Notes) {Roud #612}
Siege of Moscow, The [Cross-reference]
Siege of Plattsburg, The: (2 refs. 8K Notes) {Roud #15541}
Siege of St. Malo: (1 ref. <1K Notes) {Roud #3309}
Sierry Petes, The [Cross-reference]
Sig-i-nal Hill [Cross-reference]
Sights and Scenes of Belfast, The: (1 ref. <1K Notes)
Sign of the Blue Bell, The [Cross-reference]
Sign of the Bonnie Blue Bell, The [Cross-reference]
Sign On Day: (1 ref. <1K Notes)
Signing the Pledge: (1 ref.) {Roud #7802}
Signs of Doom [Cross-reference]
Silent Night (Still the Night, Stille Nacht): (9 refs. 5K Notes)
Silent Night, Holy Night [Cross-reference]
Silk Merchant's Daughter (I), The [Laws N10]: (30 refs.) {Roud #552}
Silk Merchant's Daughter (II), The [Cross-reference]
Silkmerchant's Daughter, The [Cross-reference]
Silly Bill [Cross-reference]
Silly Doe, The: (1 ref. <1K Notes) {Roud #17213}
Silly Old Man: (4 refs. <1K Notes) {Roud #13181}
Silly Old Miser, The [Cross-reference]
Silly Sunday School, The [Cross-reference]
Silver Bells, Cockle Shells [Cross-reference]
Silver Dagger (I), The [Laws G21]: (40 refs. <1K Notes) {Roud #711}

Silver Dagger (II), The [Cross-reference]

Silver Dollar (A Man Without a Woman): (1 ref. <1K Notes) {Roud #11405 and 19994}

Silver Flagon, The: (1 ref. <1K Notes)

Silver Herring, The (Caller Herring): (2 refs. 1K Notes) {Roud #3824}

Silver Jack [Laws C24]: (11 refs. 1K Notes) {Roud #705}

Silver Pin, The [Cross-reference]

Silver Spade [Cross-reference]

Silver Threads [Cross-reference]

Silver Threads among the Gold: (16 refs. 1K Notes) {Roud #6403}

Silver Tide, The [Cross-reference]

Silver Whistle, The: (3 refs.)

Silvery Grass: (1 ref.)

Silvery Lee, The: (1 ref.)

Silvery Moon, The: (12 refs. <1K Notes) {Roud #906}

Silvery Tide, The [Laws O37]: (25 refs.) {Roud #561}

Silvest [Cross-reference]

Silvy [Cross-reference]

Sim and the Widow [Cross-reference]

Sim Courted the Widow: (3 refs.) {Roud #7621}

Sim-me Yuh Muh Leaduh [Cross-reference]

Simon and Janet: (2 refs. <1K Notes) {Roud #5771}

Simon Brodie: (3 refs. 3K Notes) {Roud #8531}

Simon Slick [Cross-reference]

Simon Taylor: (1 ref. 1K Notes)

Simon the Cellarer: (2 refs. <1K Notes)

Simon Too-Too: (2 refs. <1K Notes)

Simon's Lady [Cross-reference]
Simple Gifts: (6 refs. <1K Notes)

Simple Little Nancy Brown: (1 ref. <1K Notes) {Roud #4613}

Simple Plowboy, The [Cross-reference]

Simple Simon: (4 refs. <1K Notes) {Roud #19777}

Simple Simon Met a Pieman [Cross-reference]

Simple Will: (1 ref. <1K Notes) {Roud #6743}

Simpson Bush: (1 ref. <1K Notes)

Sin-Sick Soul, The: (1 ref.) {Roud #12007}

Sin's Reward [Cross-reference]

Since I Laid My Burden Down: (11 refs.) {Roud #17355}

Since I Left Arkansas [Cross-reference]

Since James Went on the Stage: (1 ref. <1K Notes) {Roud #5499}

Since Love Can Enter an Iron Door [Cross-reference]

Since Me Born: (1 ref. <1K Notes)

Since Me Leader Dead: (1 ref.)

Since My Dear Laddie's Gane Far Awa': (1 ref.) {Roud #6837}

Since She's Gone Let Her Go: (1 ref.) {Roud #803}

Since Terrence Joined the Gang: (1 ref.) {Roud #9580}

Sinclair's Defeat [Cross-reference]

Sinclaire's Defeat [Cross-reference]

Sindbad: (1 ref. <1K Notes) {Roud #4712}

Sinful Army: (1 ref.)

Sinful Maiden, The [Cross-reference]

Sinful to Flirt [Cross-reference]

Sing a Song o Sixpence [Cross-reference]

Sing a Song of Sixpence: (6 refs. 3K Notes) {Roud #13191}

Sing a Song, Blow-Along O!: (1 ref. <1K Notes)

Sing cuccu nu, sing cuccu! [Cross-reference]
Sing Fare You Well: (1 ref.) {Roud #320}
Sing Ha-Ha, Come From Chine: (1 ref.) {Roud #22304}
Sing Holly, Sing Ivy [Cross-reference]
Sing Ivy [Cross-reference]
Sing Lay the Lily Low [Cross-reference]
Sing One for Me: (1 ref. <1K Notes)
Sing One, Two, Three, Come Follow Me: (1 ref. <1K Notes) {Roud #1347}
Sing Out (I), A [Cross-reference]
Sing Outs: (3 refs. <1K Notes)
Sing Ovy, Sing Ivy [Cross-reference]
Sing Sally Oh [Cross-reference]
Sing Song Kitty [Cross-reference]
Sing Us Another One [Cross-reference]
Sing-Sing: (1 ref. <1K Notes)
Sing, Sally O!: (5 refs.) {Roud #4699}
Singa Hipsy Doodle [Cross-reference]
Singapor-Sang (Singapore Song): (2 refs. <1K Notes)
Singin' Gatherin', The: (1 ref. <1K Notes)
Singin' Hinnie, The: (1 ref. <1K Notes) {Roud #2618}
Singing Class, The: (1 ref. <1K Notes) {Roud #6062}
Singing in the Lane [Cross-reference]
Singing is Good/Ebrytime I Feel de Sperit [Cross-reference]
Singing Maid, The [Cross-reference]
Singing of the Travels, The [Cross-reference]
Singing the Travels [Cross-reference]
Single Days of Old, The: (2 refs.) {Roud #2679}
Single Girl [Cross-reference]
Single Girl, Married Girl: (9 refs. <1K Notes) {Roud #436}
Single Life She Choseed, A: (1 ref.)

Single Life, A (Single Is My Glory): (4 refs.) {Roud #4963}

Single Man Blues: (1 ref.)

Single Men's Warning [Cross-reference]

Single Sailor (I), The [Cross-reference]

Single Sailor (II), The [Cross-reference]

Single Sailor (III): (1 ref. <1K Notes)

Single Sailor (IV), The [Cross-reference]

Sinking of HMS Hood, The: (2 refs. 39K Notes)

Sinking of the Graf Spee, The: (3 refs. 39K Notes) {Roud #2909}

Sinking of the Newfoundland, The: (1 ref. 2K Notes) {Roud #V44735}

Sinking of the Pytoria, The [Cross-reference]

Sinking of the Reuben James, The [Cross-reference]

Sinking of the Titanic (Titanic #9): (1 ref. <1K Notes)

Sinking of the Vestris, The: (1 ref. <1K Notes) {Roud #22428}

Sinne, Sinne, Set Ye: (2 refs. <1K Notes) {Roud #13066}

Sinner Man: (6 refs. <1K Notes) {Roud #3408}

Sinner Man (II), The [Cross-reference]

Sinner Saved, A: (1 ref.) {Roud #27523}

Sinner Too Late: (1 ref. <1K Notes)

Sinner What Are You Doing Down There: (1 ref. <1K Notes)

Sinner Why Will You Die On That Day: (1 ref. <1K Notes)

Sinner Won't Die No More: (1 ref.) {Roud #12043}

Sinner You Better Get Ready: (3 refs. <1K Notes) {Roud #19341}

Sinner, Please Don't Let This Harvest Pass: (1 ref.) {Roud #12220}

Sinner's Redemption, The [Cross-reference]

Sinnerin o' Me and My Love, The: (2 refs.) {Roud #6325}

Sinners Will Call for the Rocks and the Mountains: (1 ref.) {Roud #7572}
Sinnuh W'ah Yuh Doin' Down Dere [Cross-reference]
Sinnuh W'y Will Yuh Die on Da' Day [Cross-reference]
Sintali: (1 ref. <1K Notes)
Sioux Indians, The [Laws B11]: (18 refs. <1K Notes) {Roud #3235}
Siporatin' Line [Cross-reference]
Sir Aldingar [Child 59]: (9 refs. 19K Notes) {Roud #3969}
Sir Andrew Barton [Child 167]: (21 refs. 3K Notes) {Roud #192}
Sir Andrew Bartton [Cross-reference]
Sir Arthur and Charming Mollee [Cross-reference]
Sir Arthur and Charming Molly [Cross-reference]
Sir Cauline [Cross-reference]
Sir Cawline [Child 61]: (11 refs. 5K Notes) {Roud #479}
Sir Colin [Cross-reference]
Sir Colling [Cross-reference]
Sir Collyne [Cross-reference]
Sir Donald and Eliza Lindsay [Cross-reference]
Sir Edward Noel's Delight [Cross-reference]
Sir Eglamour of Artois [Cross-reference]
Sir Francis Drake, or Eighty-Eight: (1 ref. <1K Notes) {Roud #22269}
Sir Gaunie and the Witch [Cross-reference]
Sir Hugh in the Grimes Downfall [Cross-reference]
Sir Hugh le Blond [Cross-reference]
Sir Hugh, or, The Jew's Daughter [Child 155]: (65 refs. 19K Notes) {Roud #73}
Sir Hugh, the Graeme [Cross-reference]
Sir James the Rose [Child 213]: (10 refs. <1K Notes) {Roud #2274}
Sir James the Ross: (19 refs. 2K Notes) {Roud #2274}
Sir James the Ross, the Young Laird of Balethen [Cross-reference]
Sir John Barleycorn [Cross-reference]
Sir John Butler [Child 165]: (4 refs. 2K Notes) {Roud #4000}

Sir John Gordon  [Cross-reference]

Sir John Grehme and Barbara Allan  [Cross-reference]

Sir Joseph Ward: (1 ref. 3K Notes)

Sir Lionel [Child 18]: (61 refs. 15K Notes) {Roud #29}

Sir Lionell  [Cross-reference]

Sir Neil and Glengyle [Laws M39]: (10 refs. <1K Notes) {Roud #1914}

Sir Neil and Mac Van  [Cross-reference]

Sir Niel and M'Van  [Cross-reference]

Sir Niel and Macvan  [Cross-reference]

Sir Orfeo  [Cross-reference]

Sir Patrick Spence  [Cross-reference]

Sir Patrick Spens [Child 58]: (33 refs. 9K Notes) {Roud #41}

Sir Penny  [Cross-reference]

Sir Peny: (9 refs. 2K Notes)

Sir Peter Parker: (4 refs. 3K Notes)

Sir Piggy: (1 ref. <1K Notes) {Roud #11369}

Sir Robert o' Gordonstown: (3 refs. 1K Notes) {Roud #13117}

Sir Robert Peel, The: (1 ref. <1K Notes) {Roud #4031}

Sir Roland: (1 ref. <1K Notes) {Roud #9090}

Sir Steeple: (1 ref.) {Roud #6213}

Sir Walter Raleigh Sailing i the Low-lands  [Cross-reference]

Sir Walter Raleigh Sailing in the Low-lands  [Cross-reference]

Sir William  [Cross-reference]

Sir William Gower  [Cross-reference]

Sis Joe  [Cross-reference]

Sissy in de Barn  [Cross-reference]

Sissy in the Barn: (1 ref.) {Roud #16198}
Sistah Ca'oline: (1 ref.) {Roud #16292}

Sister Cyarline [Cross-reference]

Sister Mary [Cross-reference]

Sister Phoebe [Cross-reference]

Sister Seusan: (2 refs. <1K Notes)

Sister Susan [Cross-reference]

Sister's Husband, The [Cross-reference]

Sister's Murder, The [Cross-reference]

Sit Down, Servant, and Rest A Little While: (2 refs. <1K Notes) {Roud #12096}

Sit Yeh Down And I'll Treat Yeh Decent [Cross-reference]

Sittin' in de Cotton: (1 ref.) {Roud #27891}

Sitting Here Thinking: (1 ref. <1K Notes)

Sittin' in de Tree (K-I-S-S-I-N-G, First Comes Love, Dick and Jane): (1 ref. <1K Notes) {Roud #19216}

Sitting on a Stile [Cross-reference]

Sitting on Top of the World: (12 refs. <1K Notes) {Roud #7689}

Siuba-in Baby [Cross-reference]

Siuil A Ruin [Cross-reference]

Siul a Ghra [Cross-reference]

Siul a Gra [Cross-reference]

Six Days Shalt Thou Labor: (1 ref. <1K Notes) {Roud #16857}

Six Dukes Went a-Fishing: (11 refs. 10K Notes) {Roud #78}

Six Girls [Cross-reference]

Six Horse-Power Coaker, The: (6 refs. 2K Notes) {Roud #7310}

Six Horsepower Coker [Cross-reference]

Six Jolly Miners: (9 refs. <1K Notes) {Roud #877}

Six King's Daughters, The [Cross-reference]

Six Kings' Daughters [Cross-reference]

Six Little Girls A-Sliding Went [Cross-reference]
Six Little Mice Sat Down to Spin: (3 refs.) {Roud #14008}
Six Men and One Woman Taken Off the Ice at Petty Harb'r: (1 ref. <1K Notes) {Roud #V44734}
Six Months Ain't Long: (1 ref. <1K Notes)
Six Months in Jail Ain't So Long: (2 refs. <1K Notes)
Six Nights Drunk [Cross-reference]
Six O'Clock Bells Ringing [Cross-reference]
Six O'Clock Bells Ringing (II) [Cross-reference]
Six Questions, The [Cross-reference]
Six Sweethearts, The: (2 refs.) {Roud #2704}
Six Whistles: (1 ref.)
Six-Bit Express, De: (1 ref.) {Roud #27895}
Sixpence [Cross-reference]
Sixteen Come Sunday [Cross-reference]
Sixteen Men in a Pine-Slab Bunk: (1 ref. <1K Notes)
Sixteen Thousand Miles from Home: (6 refs.)
Sixteen Tons: (7 refs.) {Roud #15162}
Sixteen Years, Mama: (3 refs. <1K Notes) {Roud #12942}
Sixty Years Ago [Cross-reference]
Skeppet Bernadotte: (2 refs.)
Skeptic's Daughter, The [Cross-reference]
Skerry's Blue-Eyed Jane: (1 ref.) {Roud #3816}
Skew Ball [Cross-reference]
Skewbald Black, The [Cross-reference]
Skewball [Laws Q22]: (27 refs. <1K Notes) {Roud #456}
Skibbereen: (9 refs. 2K Notes) {Roud #2312}
Skibbereen (II): (1 ref.)
Skibboo [Cross-reference]
Skidding Down the Runway: (1 ref.) {Roud #29421}
Skidmore Fancy Ball, The: (4 refs. 2K Notes) {Roud #V15479}

Skin a Ma Linka [Cross-reference]

Skin a Rabbit: (1 ref.)

Skin and Bones (The Skin and Bones Lady): (23 refs.) {Roud #501}

Skin the Goat's Curse on Carey: (1 ref. <1K Notes)

Skinner on the Dock: (1 ref. <1K Notes)

Skinner, Skinner, You Know the Rule: (1 ref. <1K Notes) {Roud #9999}

Skinner's Song: (1 ref. <1K Notes)

Skinniest Man I Ever Knew, The [Cross-reference]

Skinny Leg Blues: (1 ref. <1K Notes)

Skinny Malinky Long Legs: (1 ref.) {Roud #19020}

Skip to Me: (1 ref.)

Skip to My Lou: (42 refs.) {Roud #3593}

Skip-to-ma-loo [Cross-reference]

Skip-to-My-Lou [Cross-reference]

Skipper Dan: (1 ref. 1K Notes) {Roud #28985}

Skipper George Whitely: (1 ref. <1K Notes) {Roud #25331}

Skipper o' Dundee, The: (1 ref.) {Roud #31098}

Skipper Tom: (1 ref.) {Roud #9967}

Skipper's Wedding, the: (1 ref.) {Roud #2620}

Skon Jungfrun Hon Gangar Sig Till Sogsta Berg (The Pretty Maid Climbs the Highest Mountain): (2 refs.)

Skunk, The: (1 ref.) {Roud #4254}

Sky-High: (1 ref.)

Skye Boat Song (Over the Sea to Skye): (5 refs. <1K Notes) {Roud #3772}

Slaap, Kindje, Slaap (The Dutch Lullaby): (2 refs.)

Slack Away Yer Reefy Tayckle [Cross-reference]

Slack Your Rope [Cross-reference]

Slago Town [Cross-reference]
Slaney Side, The [Cross-reference]

Slap Hands: (1 ref.)

Slapander-Gosheka: (1 ref.) {Roud #9168}

Slaughter of the Laird of Mellerstain, The [Child 230]: (1 ref. <1K Notes) {Roud #4020}

Slav Ho [Cross-reference]

Slave’s Lament, The [Cross-reference]

Slavery Chain Done Broke at Last: (6 refs. <1K Notes) {Roud #15257}

Slavery Days: (4 refs. 1K Notes) {Roud #12897}

Slaves to the World: (1 ref. 3K Notes) {Roud #1345}

Sledburn Fair: (1 ref. <1K Notes) {Roud #2543}

Sledmere Poachers, The: (4 refs.)

Sleep, Baby, Sleep: (1 ref. <1K Notes) {Roud #V42405}

Sleeping Beauty (Thorn Rose, Briar Rose): (3 refs. <1K Notes) {Roud #7889}

Sleeping Beauty, The [Cross-reference]

Sleeping for the Flag: (3 refs.)

Sleepy Man Blues: (2 refs. <1K Notes)

Sleepy Merchant, The: (2 refs. <1K Notes) {Roud #7164}

Sleepytoon (I) [Cross-reference]

Sleepytoon (II): (1 ref. 1K Notes) {Roud #9140}

Sleepytown (I): (4 refs. 1K Notes) {Roud #3775}

Sliabh na mBan [Cross-reference]

Sliabh na mBan (Mountain of the Women): (2 refs. <1K Notes)

Slidin’ Delta (I): (1 ref. <1K Notes)

Slidin’ Delta (II): (1 ref. <1K Notes)

Slieve Gallen Brae: (1 ref. <1K Notes) {Roud #1420}

Slieve Gallen Braes: (4 refs.) {Roud #1420}

Slieve Na Mon: (2 refs. 2K Notes) {Roud #V13221}

Slievenamon: (1 ref. <1K Notes)
Slighted Girl, The [Cross-reference]
Slighted Soldier, The [Cross-reference]
Slighted Suitor, The: (2 refs. <1K Notes) {Roud #4715}
Slighted Sweetheart, The [Cross-reference]
Sligo Shore [Cross-reference]
Sligo Town: (1 ref. <1K Notes) {Roud #558}
Sling the Flowing Bowl: (2 refs. <1K Notes) {Roud #2015}
Slippery Stane, The [Cross-reference]
Slippin' and A-Slidin' with My New Shoes On [Cross-reference]
Slippy Stane, The: (3 refs. <1K Notes) {Roud #6092}
Sloan Wellesley [Cross-reference]
Slob Song, The: (1 ref. <1K Notes) {Roud #9981}
Sloop John B, The [Cross-reference]
Slow Men of London: (1 ref.) {Roud #12564}
Slower that the Fire Burns the Sweeter is the Maut, The [Cross-reference]
Sly Wife, The [Cross-reference]
Smacksman, The [Cross-reference]
Smart Schoolboy, The [Cross-reference]
Smashing of the Van (I), The: (3 refs. 4K Notes) {Roud #3028}
Smashing of the Van (II), The: (1 ref. 2K Notes) {Roud #3028}
Smeara, Na (The Blackberries): (1 ref.)
Smeller Song, The: (1 ref.) {Roud #5117}
Smiggey McGuirrel [Cross-reference]
Smiggy Maglooral: (7 refs. <1K Notes) {Roud #7193}
Smiling Potatoes, The: (1 ref. <1K Notes)
Smith at Waterloo [Cross-reference]
Smith's a Gallant Fireman, The: (2 refs. <1K Notes) {Roud #5899}
Smithfield Mountain [Cross-reference]
Smoke Goes Out the Chimney Just the Same [Cross-reference]
Smoke Goes Up the Chimley Just the Same [Cross-reference]
Smoke Goes Up the Chimney Just the Same, The: (2 refs. <1K Notes)
Smokeroom on the Kyle: (2 refs. 6K Notes) {Roud #7311}
Smokey Mountain Bill: (2 refs.) {Roud #4544}
Smoking Spiritualized [Cross-reference]
Smoothing Iron, The [Cross-reference]
Smuggler's Bride, The: (1 ref.) {Roud #21894}
Smuggler's Song (II), The: (1 ref. <1K Notes) {Roud #3795}
Smuggler's Song (III): (1 ref.) {Roud #3305}
Smuggler's Song (Watch the Wall While the Gentlemen Go By): (1 ref. 1K Notes)
Smuggler's Victory, The: (1 ref.) {Roud #V6813}
Smugglers of Buffalo, The: (3 refs.) {Roud #19842}
Snaggin' the Klackin' [Cross-reference]
Snagtooth Sal: (2 refs. <1K Notes) {Roud #11096}
Snail, Snail (I): (7 refs.) {Roud #20210}
Snail, Snail (II) [Cross-reference]
Snail, The: (3 refs.) {Roud #1284}
Snake Baked a Hoecake: (4 refs. <1K Notes) {Roud #3622}
Snake in the Grass: (1 ref.) {Roud #7434}
Snake River Massacre, The: (2 refs.)
Snakes: (1 ref.)
Snap Poo [Cross-reference]
Snapoo: (6 refs. <1K Notes) {Roud #4703}
Sneeze on Monday [Cross-reference]
Snow Covered Face, The: (1 ref.)
Snow Deer: (1 ref. <1K Notes) {Roud #7508}
Snow Dove [Cross-reference]
Snow Gull: (1 ref. <1K Notes)

Snow Is on the Ground, The [Cross-reference]

Snow It Melts the Soonest, The: (1 ref.) {Roud #3154}

Snowed In: (2 refs.)

Snowflakes: (1 ref.) {Roud #7528}

Snowy-Breasted Pearl, The: (1 ref.) {Roud #22450}

Snuff Box [Cross-reference]

Snuffer: (1 ref.) {Roud #7058}

Snuffer's Grace: (1 ref. <1K Notes) {Roud #6038}

Snuffer's Toast, The: (1 ref. <1K Notes) {Roud #6037}

So Dear Is My Charlie to Me (Prince Charlie): (7 refs. 2K Notes) {Roud #3099}

So Early in a Summer Morning: (1 ref.) {Roud #6769}

So Early in the Morning (I): (3 refs. <1K Notes) {Roud #1274}

So Early in the Morning (II) [Cross-reference]

So Give Me Old Boorowa: (1 ref. <1K Notes)

So Handy: (6 refs.) {Roud #814}

So Handy, My Boys, So Handy [Cross-reference]

So Heave Away: (1 ref. <1K Notes)

So It's Pass: (2 refs. <1K Notes) {Roud #1798}

So Like Your Song and You: (1 ref.) {Roud #7976}

So Long, It's Been Good to Know You [Cross-reference]

So Long, It's Been Good to Know Yuh: (6 refs. <1K Notes) {Roud #15161}

So Merry, So Merry Are We: (1 ref. <1K Notes) {Roud #21100}

So Now We've Gained the Victory: (1 ref. <1K Notes) {Roud #12928}

So Selfish Runs the Hare (Horn, Boys, Horn): (1 ref.)

So Soon This Evenin' (Axe Timing Song): (1 ref. <1K Notes)

So We Hunted and We Hollered [Cross-reference]

So What's the Use [Cross-reference]
Sober Quaker (I), The [Cross-reference]
Sober Quaker (II), The [Cross-reference]
Social Band, The: (1 ref. <1K Notes) {Roud #12061}
Social Fellow, The: (5 refs. <1K Notes) {Roud #1252}
Social Thistle and the Shamrock, The: (1 ref. <1K Notes)
Sod 'Em All [Cross-reference]
Sodger's Return, The [Cross-reference]
Soefield [Cross-reference]
Soft Lowland Tongue o the Borders, The: (1 ref.) {Roud #21754}
Solas Market: (2 refs. <1K Notes) {Roud #16397}
Sold in Hell [Cross-reference]
Sold Off to Georgy: (3 refs. <1K Notes)
Sold!: (1 ref.)
Soldier (I), The [Cross-reference]
Soldier (II), The [Cross-reference]
Soldier and his Lady, The [Cross-reference]
Soldier and the Lady, The [Cross-reference]
Soldier and the Maid, The [Cross-reference]
Soldier and the Sailor, The: (13 refs. <1K Notes) {Roud #350}
Soldier Boy (I), The [Cross-reference]
Soldier Boy (II), The [Cross-reference]
Soldier Boy (III), The (The Texas Volunteer): (1 ref. <1K Notes) {Roud #11410}
Soldier Boy (IV) [Cross-reference]
Soldier Boy (V), The [Cross-reference]
Soldier Boy [Laws O31]: (5 refs. 2K Notes) {Roud #1917}
Soldier Boy for Me (A Railroader for Me): (19 refs. 2K Notes) {Roud #1302}
Soldier Boy with Curly Hair, The [Cross-reference]
Soldier Bride's Lament, The [Cross-reference]
Soldier Came to a Bonnie Lassie's Window, A: (1 ref.) {Roud #6199}

Soldier for Jesus: (2 refs. 1K Notes)

Soldier from Missouri, The [Laws A16]: (6 refs. <1K Notes) {Roud #2206}

Soldier Lad, The [Cross-reference]

Soldier Maid, The: (15 refs. 20K Notes) {Roud #226}

Soldier of Late, A [Cross-reference]

Soldier of the Cross, A: (3 refs. 1K Notes) {Roud #5028}

Soldier of the Jubilee: (1 ref. <1K Notes)

Soldier of the Legion, A [Cross-reference]

Soldier Rode From the East to the West, A [Cross-reference]

Soldier Traveling from the North, The [Cross-reference]

Soldier, Soldier, Marry Me [Cross-reference]

Soldier, Soldier, Will You Marry Me: (31 refs.) {Roud #489}

Soldier, Soldier, Won't You Marry Me [Cross-reference]

Soldier, Will You Marry Me? [Cross-reference]

Soldier, Won't You Marry Me? (I) [Cross-reference]

Soldier, Won't You Marry Me? (II) [Cross-reference]

Soldier's Dream, The: (7 refs. <1K Notes) {Roud #13899}

Soldier's Dying Wife, The: (1 ref.) {Roud #4267}

Soldier's Epitaph: (1 ref.) {Roud #11755}

Soldier's Fare, The [Cross-reference]

Soldier's Farewell (I), The [Cross-reference]

Soldier's Farewell (II), The [Cross-reference]

Soldier's Farewell (III), The [Cross-reference]

Soldier's Farewell (IV), The: (1 ref.)

Soldier's Farewell (V), The: (1 ref.) {Roud #27108}

Soldier's Farewell (VI), The [Cross-reference]

Soldier's Farewell (VII) [Cross-reference]
Soldier's Farewell (VII), The: (1 ref.)

Soldier's Funeral, The: (9 refs. 3K Notes) {Roud #4278}

Soldier's Homeless Boy, The [Cross-reference]

Soldier's Joy: (16 refs. <1K Notes) {Roud #27659}

Soldier's Lament, The: (2 refs. <1K Notes) {Roud #25024}

Soldier's Last Farewell, The [Cross-reference]

Soldier's Last Letter: (4 refs. <1K Notes) {Roud #25338}

Soldier's Last Letter to His Sweetheart, The: (1 ref. 3K Notes) {Roud #5787}

Soldier's Last Request, The: (1 ref.)

Soldier's Letter, The: (5 refs.) {Roud #4389}

Soldier's Life (It's Little You Good People Know): (1 ref.) {Roud #16590?}

Soldier's Life, A: (2 refs. <1K Notes) {Roud #273}

Soldier's Poor Little Boy, The [Laws Q28]: (22 refs. <1K Notes) {Roud #258}

Soldier's Prayer, The [Cross-reference]

Soldier's Return (V), The [Cross-reference]

Soldier's Return (I), The: (2 refs.) {Roud #2700}

Soldier's Return (II), The [Cross-reference]

Soldier's Return (III), The: (1 ref. <1K Notes) {Roud #21747}

Soldier's Return (IV), The [Cross-reference]

Soldier's Song (I), The [Cross-reference]

Soldier's Sweetheart, The [Cross-reference]

Soldier's Tear, The: (2 refs.) {Roud #13900}

Soldier's Wooing, The [Cross-reference]

Soldiers Little Boy, A [Cross-reference]

Soldiers' Song (II), The [Cross-reference]

Soleil s'en Va Se Coucher, Le (The Sun Is Going Down): (1 ref.)

Solidarity Forever: (8 refs.) {Roud #15158}

Solidarity Forever (Montana Version): (1 ref.)
Solomon Grundy: (4 refs. <1K Notes) {Roud #19299}

Some Be Merry and Some Be Sad (Women, Women, Love of Women): (9 refs. 1K Notes)

Some be mery, and some be sade [Cross-reference]

Some Delights in Cards and Dice [Cross-reference]

Some Do Like the Tortoise-Shell: (2 refs.) {Roud #13208}

Some Fell on Their Bended Knees [Cross-reference]

Some Folks Say John Was a Baptist [Cross-reference]

Some Folk Say that a Nigger Won't Steal [Cross-reference]

Some Folks Say that a Preacher Won't Steal: (5 refs. 2K Notes) {Roud #6707}

Some Have Fathers Gone to Glory [Cross-reference]

Some Have Fathers Over Yonder [Cross-reference]

Some Little Bug: (6 refs. <1K Notes) {Roud #19680}

Some Love to Roam (The Pirate's Life for Me): (1 ref.) {Roud #13820}

Some o' Dese Mornin's [Cross-reference]

Some of These Days [Cross-reference]

Some of These Days and It Won't Be Long [Cross-reference]

Some of these Mornings [Cross-reference]

Some People Seek Pleasures Away from Their Home [Cross-reference]

Some Rival Has Stolen My True Love Away (The Rifles, The Merry King): (8 refs. 3K Notes) {Roud #587}

Some Say I Drink Whiskey [Cross-reference]

Some Say That Love Is a Blessing [Cross-reference]

Some Say the Devil's Dead: (1 ref. <1K Notes) {Roud #8904}

Some Ships in Port: (1 ref. <1K Notes) {Roud #20520}

Some These Days I'll Be Gone: (1 ref.)

Some Treat of David: (1 ref. 3K Notes)

Some Valiant Soldier: (1 ref. <1K Notes) {Roud #12001 and 12008}

Somebody (II) [Cross-reference]

Somebody Een Yuh, It Mus' Be Jedus [Cross-reference]
**Somebody Loves Me**: (1 ref.) {Roud #11401}

**Somebody Stole My Henhouse Key**: (1 ref. <1K Notes)

**Somebody's All de Time Talkin' 'Bout Me**: (1 ref.) {Roud #11933}

**Somebody's Buried in the Graveyard**: (1 ref.) {Roud #11957}

**Somebody's Darling**: (7 refs. <1K Notes) {Roud #24336}

**Somebody's Dying Every Day**: (1 ref. <1K Notes)

**Somebody's In Here, It Must Be Jesus**: (1 ref. <1K Notes)

**Somebody's Knockin' at Your Door**: (3 refs.) {Roud #11931}

**Somebody's Knocking at Your Door** [Cross-reference]

**Somebody's Talking About Jesus** [Cross-reference]

**Somebody's Tall and Handsome**: (16 refs.) {Roud #761}

**Somebody's Waiting for Me**: (4 refs.) {Roud #7504}

**Someone** [Cross-reference]

**Someone Has Been There Before**: (2 refs.) {Roud #24949}

**Someone's in the Kitchen with Dinah** [Cross-reference]

**Somerset Carol**: (2 refs. <1K Notes) {Roud #394}

**Somerset Wassail**: (7 refs. 2K Notes) {Roud #209}

**Somersetshire Hunting Song**: (2 refs.) {Roud #1181}

**Somethin' Got a Hold of Me** [Cross-reference]

**Something Got Hold of Me**: (2 refs. <1K Notes) {Roud #4224}

**Sometimes**: (1 ref.) {Roud #16299}

**Sometimes I Feel Like a Motherless Child**: (14 refs.) {Roud #10072}

**Sometimes I'm in This Country**: (1 ref. <1K Notes) {Roud #16400}

**Son Davie, Son Davie** [Cross-reference]

**Son of a Gamble-eer, The** [Cross-reference]

**Son of a Gambolier (I), The**: (11 refs. 2K Notes) {Roud #2964}

**Son of a Gambolier (II)**: (1 ref. <1K Notes) {Roud #2964}

**Son of a Seven, The**: (1 ref. <1K Notes) {Roud #5885}
Son Petit Jupon [Cross-reference]
Son, Come Tell It To Me [Cross-reference]
Song About a Man-of-War, A: (1 ref. <1K Notes) {Roud #661}
Song about Snowball: (1 ref. <1K Notes) {Roud #16285}
Song about the Fishing Banks [Cross-reference]
Song and Dance: (1 ref.) {Roud #7821}
Song Concerning Love, A [Cross-reference]
Song for a Wedding, A [Cross-reference]
Song for Bobby Ack Day (Nob Him Once): (1 ref.)
Song for Donald and Andy: (1 ref.) {Roud #21433}
Song for the Campaign, A: (1 ref.) {Roud #2832}
Song for the Lute in Music, A [Cross-reference]
Song in Praise of Sir Penny, A [Cross-reference]
Song in Praise of the Leather Bottel, A [Cross-reference]
Song of 1861: (1 ref.) {Roud #10909}
Song of a Lost Hunter, A (or, My Love Heneree) [Cross-reference]
Song of a Soldier [Cross-reference]
Song of Agincourt, The [Cross-reference]
Song of All Nations: (1 ref. <1K Notes) {Roud #2766}
Song of All Songs [Cross-reference]
Song of an Old Time Jailbird: (1 ref. <1K Notes) {Roud #7324}
Song of Dailey's Life-Boat, The [Cross-reference]
Song of Emma Hartsell [Cross-reference]
Song of Joaquin (Wakken), The: (3 refs. 2K Notes) {Roud #3671}
Song of Love, A [Cross-reference]
Song of Many Songs [Cross-reference]
Song of Marvels, The [Cross-reference]
Song of Mormon Defiance: (1 ref.) {Roud #10839}
Song of Mrs. Shattuck, The: (2 refs. <1K Notes) {Roud #15663}

Song of Old (Adam the First Was Formed of Dust): (1 ref. <1K Notes)

Song of Prosperous, The: (2 refs. 2K Notes)

Song of Repentance: (1 ref. <1K Notes)

Song of Solomon's Temple [Cross-reference]

Song of Song Titles [Cross-reference]

Song of Songs [Cross-reference]

Song of Stock [Cross-reference]

Song of Te Kooti, The [Cross-reference]

Song of Temptation, The: (1 ref. 1K Notes) {Roud #5333}

Song of the Alaskero: (1 ref.)

Song of the Contrabands, The [Cross-reference]

Song of the Croppy Boy [Cross-reference]

Song of the Crow, The [Cross-reference]

Song of the Dead Insurgent [Cross-reference]

Song of the Death Valley Prospectors: (1 ref.)

Song of the Digger: (4 refs. <1K Notes)

Song of the Emigrant, The: (2 refs.) {Roud #6011}

Song of the First Arkansas Regiment [Cross-reference]

Song of the First of Arkansas [Cross-reference]

Song of the Fishes (Blow Ye Winds Westerly): (18 refs.) {Roud #472}

Song of the Freedmen: (2 refs.)

Song of the Gillie More: (1 ref.) {Roud #21759}

Song of the Gumfield: (2 refs. <1K Notes)

Song of the Lady Bessy, The [Cross-reference]

Song of the Mayers [Cross-reference]

Song of the Metis Maiden [Cross-reference]

Song of the Metis, or McDougall at the Border [Cross-reference]
Song of the Nantucket Mariner: (1 ref.) {Roud #27524}
Song of the Pinewoods [Cross-reference]
Song of the Range, A: (1 ref.)
Song of the Rebel Soldier, The [Cross-reference]
Song of the Robbers, The: (1 ref. <1K Notes)
Song of the Scottish Shepherd: (1 ref.)
Song of the Sea, A [Cross-reference]
Song of the Seals, The: (1 ref. <1K Notes)
Song of the Seamen and Land Soldiers, A: (1 ref.)
Song of the Shanty Boys [Cross-reference]
Song of the Ship Vineyard: (1 ref.) {Roud #27526}
Song of the Southern Volunteers, The: (3 refs. 1K Notes) {Roud #4502}
Song of the Splintered Shillelagh [Cross-reference]
Song of the Tangier Gold Mines: (1 ref. <1K Notes) {Roud #1841}
Song of the Temperance Union [Cross-reference]
Song of the Time, A: (1 ref.)
Song of the Times (I) [Cross-reference]
Song of the Times (II): (1 ref.)
Song of the Times (III), A: (2 refs. 4K Notes)
Song of the Trap, The: (3 refs. <1K Notes)
Song of the Vermonters, The: (3 refs.) {Roud #4670}
Song of the Volunteers of 1782 [Cross-reference]
Song of the Volunteers, The: (3 refs. 1K Notes)
Song of the Wadhams, The [Cross-reference]
Song of the Western Men, The [Cross-reference]
Song of Welcome, A: (2 refs. <1K Notes) {Roud #5953}
Song of Whaling, A: (1 ref.) {Roud #27525}
Song on Courtship [Cross-reference]
Song on the Duke's Late Glorious Success over the Dutch, A [Cross-reference]

Song on the Ivy and the Holly, A [Cross-reference]

Song on the Nantucket Ladies, A: (3 refs.) {Roud #2048}

Song That Reached My Heart, The: (1 ref. <1K Notes) {Roud #3721}

Song to Baranov: (1 ref.)

Song to Captain S. D. Oliver: (1 ref.) {Roud #27527}

Song Used When Holystoning the Decks: (1 ref.)

Song Written on the Repeal of the Cider-Tax: (2 refs.)

Song, Called Crawford's Defeat by the Indian on the Fourth Day of June, 1782, A [Cross-reference]

Songs of Old Ireland: (1 ref.) {Roud #13360}

Sonny Hugh [Cross-reference]

Sons o Bonnie Scotland: (1 ref.) {Roud #21746}

Sons of Finga [Cross-reference]

Sons of Hibernia, The: (2 refs.) {Roud #V598}

Sons of Levi (Knights of Malta): (7 refs. 2K Notes) {Roud #2430}

Sons of Liberty, The [Laws J13]: (5 refs. <1K Notes) {Roud #596}

Sons of New Jersey, The: (2 refs. <1K Notes)

Sons of Sorrow [Cross-reference]

Soo Sewin' Silk [Cross-reference]

Soo St. Mary's Jail, The [Cross-reference]

Soon as My Foot Struck Zion: (2 refs.) {Roud #11934}

Soon I Will Be Done: (4 refs.) {Roud #11954}

Soon in the Morning [Cross-reference]

Soon May the Wellerman Come: (4 refs. 2K Notes)

Soon One Mornin' Death Come Creepin' [Cross-reference]

Soon One Morning: (10 refs. <1K Notes) {Roud #10069}

Soon Thy Bark Must Leave Our Harbour: (1 ref.) {Roud #27529}

Soon-a-will Be Done-a-with Troubles of the World [Cross-reference]
Soon, One Mornin' [Cross-reference]

Sophie's First Trip, The: (1 ref.) {Roud #19851}

Soraidh Slan Le Fionn-Airish [Cross-reference]

Sorghum Molasses: (3 refs.) {Roud #6684}
Sorghum Syrup: (2 refs.) {Roud #6684}

Sorrow of Marriage, The [Cross-reference]

Sorrowful Lamentation of Denis Mahony, The: (1 ref. <1K Notes)

Sorrowful Lamentation on the Recent Price Increases in Ales, Wines and Spirits, A: (1 ref.)

Sorry the Day I Was Married: (1 ref. <1K Notes) {Roud #1561}

Soughtry Peaks, The [Cross-reference]

Soul! Soul! For a Soul Cake [Cross-reference]

Souling Song: (8 refs. 2K Notes) {Roud #304}

Sound of the Drum, The: (1 ref.) {Roud #1076}

Sound Off (Cadence Count, Jody Chant): (4 refs. <1K Notes) {Roud #10398}

Sounding Calls: (2 refs. 2K Notes)

Soup Supper in Clattice Harbour: (1 ref. <1K Notes) {Roud #26159}

Sour-Milk Cairt, The: (1 ref. <1K Notes) {Roud #6336}

Sourkraut [Cross-reference]

Sourwood Mountain: (47 refs. <1K Notes) {Roud #754}

Souters o' Selkirk, The [Cross-reference]

Souters of Selkirk, The: (3 refs.) {Roud #5505}

Souters' Feast, The: (3 refs. <1K Notes) {Roud #6072}

South Australia (I): (12 refs. <1K Notes) {Roud #325}

South Australia (II) [Cross-reference]

South Carolina State: (2 refs. <1K Notes) {Roud #31205}

South Carolina, a Patriotic Ode: (2 refs.)

South Down Militia: (5 refs. <1K Notes) {Roud #V12682}

South of Columbo: (1 ref. <1K Notes)
South of the Sangro: (1 ref.) {Roud #31229}

South Shields Song, A [Cross-reference]

South Ythsie: (2 refs. <1K Notes) {Roud #5758}

Southampton Tragedy, The: (1 ref.)

Southerly Wind: (2 refs.) {Roud #9442}

Southern Blues, The: (2 refs. <1K Notes)

Southern Cotton Mill Rhyme [Cross-reference]

Southern Cross (I), The: (9 refs. 11K Notes) {Roud #2796}

Southern Cross (II), The: (1 ref. <1K Notes) {Roud #4406}

Southern Encampment, The: (2 refs.) {Roud #7704}

Southern Girl's Reply, The (True to the Gray): (3 refs. <1K Notes) {Roud #7484}

Southern Girl's Song, The [Cross-reference]

Southern Jack, A: (2 refs.) {Roud #6452}

Southern Ladies: (1 ref.) {Roud #9173}

Southern Oath, The: (1 ref.) {Roud #7766}

Southern Shore Queen: (4 refs. 1K Notes) {Roud #7312}

Southern Soldier Boy, The (Barbro Buck): (4 refs. <1K Notes) {Roud #3428}

Southern Soldier, The: (2 refs.) {Roud #4770}

Southern Song [Cross-reference]

Southern Spie, The [Cross-reference]

Southern Spy, The: (1 ref. <1K Notes) {Roud #4270}

Southern Wagon, The (Confederate): (5 refs. 2K Notes) {Roud #3716}

Southern Wagon, The (Union): (4 refs. 1K Notes) {Roud #3716}

Southland Gold Escort, The: (1 ref. <1K Notes)

Sovay, Sovay [Cross-reference]

Sovay, the Female Highwayman [Cross-reference]

Sow Pig, The: (1 ref. <1K Notes)

Sow Took the Measles, The: (8 refs. <1K Notes) {Roud #17759}
Sow's Tail to Geordie, The: (2 refs. <1K Notes) {Roud #5781}
Sow's Triumph Over the Peelers, The: (1 ref. <1K Notes)
Sowens for Sap at Oor New Tap: (3 refs.) {Roud #5575}
Sower's Song, The: (2 refs. <1K Notes) {Roud #1264}
Sowing Oats: (1 ref.) {Roud #7047}
Sowing on the Mountain: (8 refs. 1K Notes) {Roud #11554}
Soy Pobre Vaquero [Cross-reference]
Spailpin Fanac: (2 refs. <1K Notes)
Spailpin Fanach, An (The Migrant Labourer): (1 ref. <1K Notes)
Spailpin Fanach, An (The Rover): (1 ref. <1K Notes)
Spanish Captain, The: (7 refs. 4K Notes) {Roud #4079}
Spanish Cavalier, The: (5 refs. <1K Notes) {Roud #2684}
Spanish Is a Loving Tongue [Cross-reference]
Spanish Is the Loving Tongue (A Border Affair): (8 refs. <1K Notes) {Roud #11085}
Spanish Johnny: (1 ref. <1K Notes) {Roud #15551}
Spanish Ladies: (24 refs. <1K Notes) {Roud #687}
Spanish Ladies Love, The [Cross-reference]
Spanish Lady (I) [Cross-reference]
Spanish Lady (II), The [Cross-reference]
Spanish Lady's Love, The: (8 refs. <1K Notes) {Roud #9735}
Spanish Lass, The [Cross-reference]
Spanish Maid, The [Cross-reference]
Spanish Main, The [Cross-reference]
Spanish Merchant's Daughter [Cross-reference]
Spanish Privateer, The [Cross-reference]
Spanish Shore, The [Cross-reference]
Spanish War, The: (1 ref. <1K Notes)
Spanking Maggie from the Ross: (1 ref.) {Roud #13354}
Spare Me the Life of Georgie [Cross-reference]

Sparking on a Sunday Night [Cross-reference]

Sparking Sunday Night: (11 refs. <1K Notes) {Roud #2820}

Sparkling and Bright: (0 refs. 1K Notes) {Roud #V12429}

Speak of a Man As You Find Him: (1 ref.) {Roud #17497}

Speaking Flower, The: (1 ref. <1K Notes) {Roud #27530}

Special Agent/Railroad Police Blues: (2 refs.)

Speckles (Freckles): (1 ref. <1K Notes) {Roud #8044}

Speculation [Cross-reference]

Speed the Plow (Sal'sb'ry Sal): (2 refs. <1K Notes)

Spelling Game (Blue spells B-L-U-E; T-W-O Spells Two; My Mother and Your Mother): (1 ref.)

Spence Broughton: (3 refs.) {Roud #1107}

Spencer the Rover: (9 refs.) {Roud #1115}

Spendthrift [Cross-reference]

Spendthrift Clapt Into Limbo, The [Cross-reference]

Sperm Whale Song, The [Cross-reference]

Spider and the Fly, The: (3 refs. 1K Notes) {Roud #13006}

Spider by the Gwydir, The [Cross-reference]

Spider from the Gwydir, The: (3 refs.) {Roud #22629}

Spider, The: (1 ref. <1K Notes) {Roud #1372}

Spike Driver Blues [Cross-reference]

Spin Spin [Cross-reference]

Spin, Daughter, Spin [Cross-reference]

Spin, Meine Liebe Tochter (Spin, My Little Daughter) [Cross-reference]

Spinner's Wedding, The: (1 ref.) {Roud #12503}

Spinnin' o' t, The: (2 refs. <1K Notes) {Roud #5971}

Spinning Rhyme [Cross-reference]

Spinning Song: (1 ref.)
Spinning Wheel (I), The: (2 refs.)
Spinning Wheel, The: (2 refs.) {Roud #1090}
Spinning-Wheel Song, The: (3 refs.) {Roud #17647}
Spinster's Lament, The [Cross-reference]
Spinsters Gay: (1 ref.) {Roud #11328}
Spirit of the Lord Has Fell On Me: (1 ref. <1K Notes) {Roud #4918}
Spirit Song of George's Bank, The [Cross-reference]
Spiritual Railroad, The [Cross-reference]
Sport Song, A [Cross-reference]
Sport's Lament: (1 ref. <1K Notes) {Roud #13346}
Sporting Bachelors, The: (6 refs. <1K Notes) {Roud #5556}
Sporting Cowboy [Cross-reference]
Sporting Life Blues: (2 refs.)
Sporting Maggie: (2 refs.) {Roud #6461}
Sporting Old Grey Mare, The [Cross-reference]
Sporting Races of Galway, The [Cross-reference]
Sporting Youth, The: (6 refs. <1K Notes) {Roud #3016}
Sports o' Glasgow Green, The: (1 ref.) {Roud #5615}
Sports of the Chase: (1 ref. <1K Notes)
Sportsmen Arouse [Cross-reference]
Spotted Cow, The: (11 refs. <1K Notes) {Roud #956}
Spotted Islands Song, The: (1 ref. <1K Notes)
Spottee: (2 refs. <1K Notes) {Roud #3142}
Spree at Montague, The: (2 refs. <1K Notes) {Roud #13996}
Spree at Summer Hill, The: (1 ref.) {Roud #25261}
Spree, The [Cross-reference]
Sprig of May, The: (1 ref. <1K Notes) {Roud #2452}
Sprig of Shillelagh, The [Cross-reference]
Sprig of Shillelah, The: (13 refs. 2K Notes) {Roud #13379}
Sprig of Thyme, The [Cross-reference]
Sprightly Young Damsel: (1 ref.) {Roud #18473}
Spring Maurice Crotty Fought the Old Dog Hood, The [Cross-reference]
Spring of '65 [Cross-reference]
Spring of '97, The: (5 refs. 1K Notes) {Roud #6470}
Spring of the Wadhams, The [Cross-reference]
Spring Trip of the Schooner Ambition, The: (1 ref. <1K Notes) {Roud #9425}
Springfield Mountain [Laws G16]: (59 refs. <1K Notes) {Roud #431}
Springhill Mine Disaster (1891): (2 refs. <1K Notes) {Roud #2713}
Springhill Mine Disaster (1958): (2 refs. 2K Notes)
Springtime It Brings on the Shearing, The (On the Wallaby Track): (5 refs. <1K Notes)
Spurn Point [Cross-reference]
Squarin' Up Time: (5 refs. <1K Notes) {Roud #4548}
Squatter of the Olden Time, The: (3 refs.) {Roud #8395}
Squatter Who Lived on a Very Fine Station [Cross-reference]
Squatter's Defeat, The: (1 ref.)
Squatter's Man, The: (3 refs.)
Squatter's Troubles, A: (2 refs.)
Squatters of Maine, The: (1 ref. <1K Notes)
Squatters on the Flinders, The: (1 ref.)
Squeball [Cross-reference]
Squid-Jiggin' Ground, The: (12 refs. 8K Notes) {Roud #4429}
Squire Agnew's Hunt: (1 ref.) {Roud #13351}
Squire and the Chambermaid, The: (1 ref. <1K Notes) {Roud #1257}
Squire and the Fair Maid, The [Cross-reference]
Squire and the Gipsy, The: (2 refs.) {Roud #1628}
Squire Boys, The: (1 ref.) {Roud #4362}
Squire Curtis: (2 refs.) {Roud #4741}
Squire Nathaniel and Betsy [Cross-reference]
Squire of Bristol [Cross-reference]
Squire of Edinburgh Town, The [Cross-reference]
Squire of Eninboroughtown, The [Cross-reference]
Squire Relantman [Cross-reference]
Squire, The [Cross-reference]
Squire's Bride, The [Cross-reference]
Squire's Daughter, The [Cross-reference]
Squire's Lost Lady, The [Cross-reference]
Squire's Son of Aizling Town, The [Cross-reference]
Squirle he tote a bushy tail [Cross-reference]
Squirrel, The [Cross-reference]
SS Leinster Lass, The: (2 refs. <1K Notes) {Roud #13367}
St Peter Down at Courland Bay: (1 ref. <1K Notes)
St Peter's Fair: (1 ref.) {Roud #15112}
St. Albans Murder, The [Cross-reference]
St. Clair's Defeat [Cross-reference]
St. Croix's Long and Winding Shores: (1 ref. <1K Notes)
St. James Infirmary [Cross-reference]
St. James' Hospital [Cross-reference]
St. James' Infirmary [Cross-reference]
St. Joseph's Hospital [Cross-reference]
St. Patrick Was a Gentleman [Cross-reference]
St. Patrick, The: (1 ref.) {Roud #20536}
St. Patrick's Day: (1 ref.) {Roud #18236}
Stable Lad, The: (1 ref. 3K Notes)
Stackalee [Cross-reference]
Stacker Lee [Cross-reference]

Stackerlee [Cross-reference]

Stackolee [Cross-reference]

Stag-Hunt [Cross-reference]

Stage Coach Driver's Lad, The [Cross-reference]

Stagolee (Stackerlee) [Laws I15]: (52 refs. 11K Notes) {Roud #4183}

Stagolee Was a Bully [Cross-reference]

Stamford Bullards, The: (1 ref. <1K Notes) {Roud #23378}

Stampede, The: (1 ref. <1K Notes) {Roud #12710}

Stand Back, Old Man, Get Away [Cross-reference]

Stand By Me: (1 ref.) {Roud #21788?}

Stand in the Rain: (1 ref.)

Stand On a Sea of Glass: (1 ref. 3K Notes)

Stand to Your Glasses [Cross-reference]

Stand to Your Glasses, Steady: (1 ref. <1K Notes) {Roud #29422}

Stand Up and Sing: (1 ref.) {Roud #18240}

Stand Up, Stand Up for Jesus: (2 refs. 2K Notes)

Stand, Boys, Stand: (1 ref. <1K Notes)

Standin' on de Street Doin' No Harm [Cross-reference]

Standin' on the Walls of Zion: (1 ref.)

Standing by the Old Garden Gate [Cross-reference]

Standing in the Need of Prayer: (12 refs.) {Roud #11833}

Standing in the Safety Zone: (5 refs. <1K Notes) {Roud #10986}

Standing on the Promises: (1 ref. <1K Notes) {Roud #18551}

Standing Stones, The: (3 refs. 2K Notes) {Roud #2151}

Star in the East [Cross-reference]

Star Light, Star Bright: (6 refs. <1K Notes) {Roud #16339}

Star o Banchory's Land, The: (4 refs.) {Roud #5567}
Star of Bannack, The: (2 refs.)

Star of Belle Isle [Cross-reference]

Star of Benbradden, The [Cross-reference]

Star of Bethlehem, The [Cross-reference]

Star of Donegal, The: (2 refs.) {Roud #2996}

Star of Glenamoyle, The: (1 ref. <1K Notes) {Roud #7985}

Star of Glengary, The: (12 refs. <1K Notes) {Roud #13901}

Star of Logy Bay, The [Cross-reference]

Star of Moville, The: (1 ref. <1K Notes) {Roud #7968}

Star of Slane, The: (5 refs. <1K Notes) {Roud #6530}

Star of Sunday's Well, The: (1 ref. <1K Notes)

Star of the County Down, The: (1 ref.) {Roud #4801}

Star Promenade: (1 ref. <1K Notes) {Roud #7666}

Star-Spangled Banner, The: (14 refs. 12K Notes)

Stare, Stare, Like a Bear: (1 ref.)

Starfish Song, The: (1 ref. 2K Notes)

Starlight: (1 ref.)

Starlight Hotel, The: (1 ref.)

Starlight Tragedy, The [Cross-reference]

Starry Night for a Ramble [Cross-reference]

Starry Night to Ramble, A: (5 refs. <1K Notes) {Roud #972}

Stars Begin to Fall [Cross-reference]

Stars in the Elements: (1 ref. 1K Notes) {Roud #15226}

Stars Shine Bright, The [Cross-reference]

Starving to Death on a Government Claim (The Lane County Bachelor): (20 refs. 1K Notes) {Roud #799}

State of Arkansas, The (The Arkansas Traveler II) [Laws H1]: (37 refs. <1K Notes) {Roud #257}

State of Arkansaw, The [Cross-reference]

State of Illinois, The [Cross-reference]
Stately Southerner, The [Cross-reference]

States and Capitals: (4 refs. <1K Notes) {Roud #7543}

States Song, The (What Did Delaware?): (2 refs.) {Roud #15378}

Station Cook, The: (2 refs. <1K Notes)

Station of Knocklong, The: (1 ref. 1K Notes)

Stavin Chain: (6 refs. <1K Notes) {Roud #9994}

Stay a Little Longer [Cross-reference]

Stay in dat Field [Cross-reference]

Stay in the Field: (4 refs. <1K Notes) {Roud #12084}

Stay on the Farm: (1 ref.) {Roud #7535}

Stay, Father, Stay: (2 refs.) {Roud #7802}

Steal 'Way to Jedus [Cross-reference]

Steal Apples for Me: (2 refs.) {Roud #7672}

Steal Away: (30 refs. <1K Notes) {Roud #11965}

Steal Away Rang Tang Doolay: (1 ref.)

Steal Mis' Liza [Cross-reference]

Steal, Miss Liza (I): (1 ref.)

Steal, Miss Liza (II): (1 ref.) {Roud #16390}

Stealin', Stealin': (3 refs. <1K Notes)

Stealing Grapes: (1 ref.)

Stealing of the King's Deer, The [Cross-reference]

Steam Arm, The: (3 refs.) {Roud #4817}

Steam Doctor, The: (1 ref. <1K Notes) {Roud #7832}

Steam from the Whistle: (1 ref.)

Steam Ship: (2 refs. <1K Notes) {Roud #15886}

Steam Tug Olson, The: (1 ref. <1K Notes) {Roud #19869}

Steamboat Bill: (19 refs. <1K Notes) {Roud #11218}

Steamer Alexander, The: (1 ref. <1K Notes) {Roud #9206}
Steamer Idaho, The: (1 ref. 1K Notes) {Roud #19862}
Steamer Wyoming, The: (1 ref.) {Roud #19893}
Steamship Deane, The: (1 ref. <1K Notes) {Roud #30703}
Steamship Leinster Lass, The [Cross-reference]
Steel Laying Holler: (1 ref.) {Roud #15100}
Steel Mill, The: (1 ref.)
Steel-Driving Man, The [Cross-reference]
Stella Kenney [Laws F37]: (2 refs.) {Roud #2273}
Step in a Hole [Cross-reference]
Step It Away: (1 ref. <1K Notes)
Step It Up and Go: (4 refs. <1K Notes)
Step on a Crack: (2 refs.) {Roud #19442}
Step Stone [Cross-reference]
Stepmother, The [Cross-reference]
Sterling Price: (1 ref. 2K Notes) {Roud #7769}
Stern Old Bachelor: (7 refs.) {Roud #4306}
Steve O'Donnell's Wate: (1 ref.) {Roud #10921}
Stewart Family, The: (1 ref.) {Roud #21431}
Stewball [Cross-reference]
Stick My Head in a Paper Sack: (2 refs.) {Roud #11787}
Stick to Your Mother, Tom [Cross-reference]
Sticking Out a Mile from Blarney: (1 ref. <1K Notes)
Stickit Ball a Hack': (1 ref. <1K Notes)
Sticks and Stones May Break My Bones: (3 refs.) {Roud #19255}
Sticks and Stones May Break My Bones, Say What You Please When I'm Dead and Gone: (1 ref. <1K Notes) {Roud #7860}
Still Growing [Cross-reference]
Still I Love Him [Cross-reference]
Still the Night [Cross-reference]
Stille Nacht [Cross-reference]

Stingo [Cross-reference]

Stinkin' Cow, The: (1 ref.) {Roud #10103}

Stir the Wallaby Stew: (4 refs. 5K Notes) {Roud #8242}

Stir Up, We Beseech Thee [Cross-reference]

Stir-Up Sunday Song: (1 ref.)

Stobbie Parliament Song: (1 ref. <1K Notes) {Roud #22225}

Stockman (I), The: (1 ref.)

Stockman (II), The: (1 ref.)

Stockman's Last Bed, The: (9 refs. <1K Notes) {Roud #9113}

Stockmen of Australia, The: (2 refs.)

Stoker's Complaint, The: (1 ref.)

Stoker's Lament, The: (1 ref.)

Stokes's Verdict [Cross-reference]

Stolen Bride, The: (1 ref. <1K Notes)

Stolen Child, The: (4 refs.) {Roud #1120}

Stolen Child, The (The Lindbergh Kidnapping): (2 refs. <1K Notes) {Roud #14051}

Stomach Robber, The: (1 ref. <1K Notes) {Roud #6555}

Stone and Lime: (2 refs. 1K Notes) {Roud #1081}

Stone Cold Dead in the Market (He Had It Coming): (3 refs. <1K Notes)

Stone River [Cross-reference]

Stone Scow, The [Cross-reference]

Stone That Is Rolling, The [Cross-reference]

Stonecutter Boy: (3 refs. <1K Notes) {Roud #971}

Stones of Eling Mill, The: (1 ref.)

Stonewall Jackson's Way: (5 refs. 2K Notes)

Stop That Clock: (1 ref.) {Roud #1134}

Storm Along John [Cross-reference]
Storm Bird: (1 ref.)

Storm Is Passing Over, The: (1 ref. 1K Notes)

Storm of Heber Springs, November 25, 1926, The (Heber Springs Tornado): (1 ref. <1K Notes) {Roud #18113}

Storm, The [Cross-reference]

Stormalong: (16 refs. <1K Notes) {Roud #216}

Stormalong John [Cross-reference]

Stormalong, Lads, Stormy [Cross-reference]

Stormy [Cross-reference]

Stormy Along, John [Cross-reference]

Stormy Ol' Weather [Cross-reference]

Stormy Scenes of Winter, The [Cross-reference]

Stormy Weather Boys: (4 refs. <1K Notes) {Roud #1851}

Stormy Winds of Winter, The [Cross-reference]

Stormy Winter's Night [Cross-reference]

Stortebeker: (1 ref. <1K Notes)

Story of Creation [Cross-reference]

Story of Freeda Bolt, The [Cross-reference]

Story of George Mann, The [Cross-reference]

Story of Gerald Chapman, The: (2 refs.)

Story of Gustave Ohr [Cross-reference]

Story of Mine Cave-In: Shirley and Smith: (1 ref.) {Roud #6656}

Story of the Knoxville Girl, The [Cross-reference]

Story the Crow Told Me, The: (3 refs. <1K Notes)

Story, A [Evans and Sontag] [Cross-reference]

Story, A Story, A [Cross-reference]

Stout Cripple of Cornwall, The [Cross-reference]

Stove Boat, A: (1 ref.) {Roud #27532}

Stow'n' Sugar in de Hull Below: (1 ref. <1K Notes)
Stowaway, The: (7 refs.) {Roud #6341}

Strabane Canal, The [Cross-reference]

Strabane Fleet, The [Cross-reference]

Strabane Hiring Fair, The [Cross-reference]

Straight Across the Hall [Cross-reference]

Straight-Out Democrat: (1 ref. <1K Notes)

Straightened Banks of Erne, The: (1 ref. 1K Notes)

Straloch: (1 ref. <1K Notes) {Roud #5919}

Strands of Ballylickey, The: (1 ref.)

Strands of Magilligan, The [Cross-reference]

Strange Proposal, A [Cross-reference]

Strange Things Wuz Happening: (2 refs. <1K Notes) {Roud #6623}

Strange Visitor, The: (2 refs.)

Stranger Far From Home, A [Cross-reference]

Stratton Carol of the Months, A [Cross-reference]

Stratton Mountain Tragedy [Laws G18]: (4 refs. 2K Notes) {Roud #5442}

Straw Man, The [Cross-reference]

Strawberry Fair: (4 refs. <1K Notes) {Roud #173}

Strawberry Jam, Cream of Tartum: (1 ref.)

Strawberry Lane [Cross-reference]

Strawberry Roan, The [Laws B18]: (30 refs. 2K Notes) {Roud #3239}

Strawberry Shortcake (Lemonade Pop; Guess Who): (1 ref.) {Roud #19307}

Strawberry Tower [Cross-reference]

Strayed Lambs [Cross-reference]

Streams of Bunclody, The: (3 refs. 3K Notes) {Roud #3000}

Streams of Lovely Nancy, The: (18 refs. 1K Notes) {Roud #688}

Streets of Forbes, The: (3 refs. <1K Notes) {Roud #20764}

Streets of Glory [Cross-reference]
Streets of Hamtramck: (1 ref.)

Streets of Laredo, The [Laws B1]: (64 refs. 1K Notes) {Roud #2}

Strew, Strew with Roses [Cross-reference]

Strichen's Plantins [Cross-reference]

Strike for Better Wages: (1 ref. <1K Notes) {Roud #3465}

Strike Out the Top Line: (2 refs. 2K Notes)

Strike Song, The: (1 ref.) {Roud #22211}

Strike the Bell: (3 refs.) {Roud #4190}

Stringybark: (1 ref. 1K Notes)

Stringybark and Greenhide: (4 refs. 1K Notes) {Roud #8400}

Stringybark Cockatoo, The: (5 refs. <1K Notes)

Stringybark Creek: (3 refs. <1K Notes)

Stripey and Blondie: (1 ref. 1K Notes)

Stripling, The: (1 ref.) {Roud #6270}

Struggle for the Breeches, The: (6 refs. <1K Notes) {Roud #1316}

Study War No More [Cross-reference]

Stump Speech, The: (1 ref.)

Stump, The [Cross-reference]

Stumpie the Lawyer: (1 ref. <1K Notes) {Roud #5846}

Stuttering Johnny [Cross-reference]

Stuttering Song, The [Cross-reference]

Subaltern's Song: (1 ref.) {Roud #29423}

Subhail a Gradh [Cross-reference]

Substitute (I), The: (1 ref. <1K Notes) {Roud #8884}

Substitute (II), The [Cross-reference]

Success to Every Man: (2 refs. 2K Notes)

Success to the Hardy Sealers: (1 ref. 5K Notes) {Roud #V44592}

Success Unto the Coal Trade: (1 ref.) {Roud #3163}
Such a Getting Upstairs [Cross-reference]
Such a Gittin' Up-Stairs [Cross-reference]
Such a Happy Little Girl Am I [Cross-reference]
Such an Education Has My Mary Ann [Cross-reference]
Sucking Cider through a Straw: (7 refs. <1K Notes) {Roud #7867}
Sucking Pig (I), The: (1 ref. <1K Notes) {Roud #8083}
Sucking Pig (II), The [Cross-reference]
Sudden Departure [Cross-reference]
Suffolk Miracle, The [Child 272]: (39 refs. 2K Notes) {Roud #246}
Sugar and Tea: (3 refs. <1K Notes) {Roud #7643}
Sugar Babe (I): (1 ref.) {Roud #3655}
Sugar Babe (II) [Cross-reference]
Sugar Babe (III): (2 refs. <1K Notes)
Sugar Babe (IV) [Cross-reference]
Sugar Baby (Red Rocking Chair; Red Apple Juice): (12 refs. <1K Notes) {Roud #7695}
Sugar Hill: (8 refs. <1K Notes)
Sugar in My Coffee: (4 refs. <1K Notes) {Roud #7659}
Sugar in the Gourd (Bacon in the Smokehouse): (3 refs. <1K Notes) {Roud #5051 and 17580}
Sugar Loaf Tea [Cross-reference]
Sugar Lump [Cross-reference]
Suit of Green, The: (7 refs. <1K Notes) {Roud #3023}
Sukey Sudds: (1 ref. <1K Notes) {Roud #7608}
Sum be mery, and sum be sade [Cross-reference]
Sumer Is I-cumen In: (17 refs. 5K Notes)
Summer Hill: (1 ref.) {Roud #9482}
Summer Lane: (1 ref.)
Summer Morning, The (The White/Blue/Green Cockade): (10 refs.) {Roud #191}
Summer's Morning, The [Cross-reference]
Sun Being Set, The [Cross-reference]

Sun Don't Set In the Morning: (2 refs.) {Roud #15268}

Sun Down Below: (1 ref.)

Sun Frae the Eastward was Peepin', The [Cross-reference]

Sun Gonna Shine in My Door Some Day: (1 ref. <1K Notes) {Roud #15590}

Sun Is Gone Down in the West Love, The: (2 refs. <1K Notes) {Roud #14061}

Sun Lights Up All de Big Blue Skies [Cross-reference]

Sun Lights Up All the Big Blue Skies: (1 ref.)

Sun Rises Bright in France, The [Cross-reference]

Sun Shines Over the Valley, The [Cross-reference]

Sun To Sun Blues: (1 ref. <1K Notes)

Sun Will Never Go Down, The [Cross-reference]

Sun's Bright in France, The (My Ain Countree): (3 refs. 2K Notes) {Roud #21757}

Suncook Town Tragedy (Josie Langmaid) [Laws F21]: (5 refs. <1K Notes) {Roud #2259}

Sunday Bird, The [Cross-reference]

Sunday Night: (3 refs. <1K Notes) {Roud #13182}

Sunday School Song, The [Cross-reference]

Sundown: (2 refs. <1K Notes)

Sundown Below: (1 ref. <1K Notes)

Sunflower Chorus on Micanopy People: (1 ref.) {Roud #5016}

Sunny Bank [Cross-reference]

Sunny Side Up: (1 ref. <1K Notes) {Roud #18992}

Sunny South (I), The [Cross-reference]

Sunny South (II), The [Cross-reference]

Suns Bright in France, The [Cross-reference]

Sunshine After Rain: (1 ref.) {Roud #13821}

Sunshine Followed Rain [Cross-reference]

Sunshine Railway Disaster, The: (1 ref.)
Sup of Good Whisky, A: (3 refs.)
Supen Ut, En Dram Pa Man: (2 refs.)
Superintendent Barratt: (2 refs. 2K Notes)
Superintendent Barrett [Cross-reference]
Sur le Pont d’Avignon: (2 refs. <1K Notes)
Sure Makes a Man Feel Bad [Cross-reference]
Surely I Can Do: (1 ref. <1K Notes)
Surrender of the Natives, The: (2 refs. <1K Notes)
Surrender the Tower [Cross-reference]
Susan Brown (I): (1 ref.) {Roud #7963}
Susan Brown (II) [Cross-reference]
Susan Carr: (1 ref. <1K Notes) {Roud #7964}
Susan on the Beach [Cross-reference]
Susan Strayed on the Briny Beach [Laws K19]: (10 refs.) {Roud #1896}
Susan Van Dusan: (1 ref.) {Roud #15537}
Susan, The: (1 ref. <1K Notes) {Roud #4405}
Susan, the Pride of Kildare [Cross-reference]
Susan's Adventures in a Man of War [Cross-reference]
Susanna [Cross-reference]
Susanna Cox: (1 ref.)
Susannah Clargy [Laws P33]: (4 refs.) {Roud #998}
Susiana: (3 refs.) {Roud #9436}
Susie: (1 ref.)
Susie Brown [Cross-reference]
Sussex Carol [Cross-reference]
Sussex Mummers' Christmas Carol, The: (1 ref. <1K Notes) {Roud #1066}
Sussex Toast, The [Cross-reference]
Susy Gal: (2 refs. <1K Notes)
Suvla Bay: (1 ref. <1K Notes) {Roud #5350}
Suzanne Was a Lady [Cross-reference]
Svede from Nort Dakota, The [Cross-reference]
Swaffham Prior Plough Monday Song: (1 ref. <1K Notes)
Swaggering Farmers (Times Are Altered): (10 refs.) {Roud #21259}
Swaggers: (4 refs. <1K Notes) {Roud #4589}
Swagman, The: (2 refs.) {Roud #9109}
Swallow (I), The: (1 ref. <1K Notes) {Roud #2714}
Swallow (II). The: (1 ref.) {Roud #23618}
Swalwell Hopping: (1 ref. <1K Notes) {Roud #3054}
Swan (II), The: (1 ref. <1K Notes) {Roud #2709}
Swan Swims Bonnie, The [Cross-reference]
Swan, The: (1 ref. <1K Notes) {Roud #21527}
Swanee River [Cross-reference]
Swannanoa Tunnel: (14 refs. <1K Notes) {Roud #3602}
Swannanoah Town [Cross-reference]
Swansea Barracks [Cross-reference]
Swansea Town (The Holy Ground): (6 refs. <1K Notes) {Roud #929}
Swansee Town [Cross-reference]
Swappin' Boy [Cross-reference]
Swapping Boy, The: (36 refs. 4K Notes) {Roud #469}
Swapping Song, The [Cross-reference]
Swearing-In Song, The: (1 ref.) {Roud #4586}
Sweater, The: (4 refs. <1K Notes)
Swede from North Dakota, The: (5 refs. 2K Notes) {Roud #9845}
Sweep the Floor: (1 ref.)
Sweep Your Own Door Clean: (1 ref.) {Roud #6090}
Sweep, Chim-nie Sweep [Cross-reference]
**Sweep, Chimney Sweep**: (2 refs.) {Roud #1217}

**Sweepers**: (1 ref.)

**Sweet Adelina**: (2 refs. 1K Notes)

**Sweet Alice**: (1 ref.)

**Sweet Allalee** [Cross-reference]

**Sweet America**: (1 ref.) {Roud #27533}

**Sweet and Dee, The** [Cross-reference]

**Sweet Ann O'Neil** [Cross-reference]

**Sweet Annie of Roch Royal** [Cross-reference]

**Sweet Annie of Rock Royal** [Cross-reference]

**Sweet as the Flowers in May Time**: (2 refs. <1K Notes) {Roud #7442}

**Sweet Avondu**: (1 ref. <1K Notes)

**Sweet Bann Water, The** [Cross-reference]

**Sweet Belle Mahone** [Cross-reference]

**Sweet Betsy from Pike** [Laws B9]: (37 refs.) {Roud #3234}

**Sweet Birds**: (5 refs.) {Roud #3766}

**Sweet Blooming Lavender**: (4 refs. <1K Notes) {Roud #854}

**Sweet Boney Will I E'er See You More** [Cross-reference]

**Sweet Bunch of Daisies**: (1 ref. <1K Notes)

**Sweet By and By**: (11 refs. 1K Notes) {Roud #7651}

**Sweet By-and-By** [Cross-reference]

**Sweet Calder Burn** [Cross-reference]

**Sweet Canaan**: (7 refs. <1K Notes) {Roud #2839}

**Sweet Carnloch Bay** [Cross-reference]

**Sweet Charming Ann** [Cross-reference]

**Sweet Cider**: (2 refs.) {Roud #7864}

**Sweet Clonalee**: (1 ref.) {Roud #7967}

**Sweet Copshawholm**: (1 ref. <1K Notes) {Roud #6931}
Sweet Country Life, A: (4 refs. <1K Notes) {Roud #2406}
Sweet County Wexford: (3 refs. 3K Notes) {Roud #2997}
Sweet Dakotaland [Cross-reference]
Sweet Dunloy: (1 ref.) {Roud #7962}
Sweet Europe [Cross-reference]
Sweet Evalina [Cross-reference]
Sweet Evelena [Cross-reference]
Sweet Evelina [Cross-reference]
Sweet Fanny Adams: (2 refs. <1K Notes) {Roud #2152}
Sweet Fern [Cross-reference]
Sweet Fields of Violo [Cross-reference]
Sweet Florella [Cross-reference]
Sweet Forget-Me-Not: (5 refs.) {Roud #15485}
Sweet Freedom [Cross-reference]
Sweet Genevieve: (7 refs. <1K Notes) {Roud #13643}
Sweet Gertie [Cross-reference]
Sweet Girls of Derry, The: (1 ref.) {Roud #6537}
Sweet Glenbush: (1 ref.)
Sweet Gramachree [Cross-reference]
Sweet Hally [Cross-reference]
Sweet Heaven (I): (2 refs.) {Roud #11834}
Sweet Heaven (II): (4 refs. <1K Notes) {Roud #7697}
Sweet Highland Mary [Cross-reference]
Sweet Inis Cara [Cross-reference]
Sweet Inishcara: (4 refs. <1K Notes) {Roud #12923}
Sweet Jane [Laws B22]: (6 refs. <1K Notes) {Roud #3243}
Sweet Jenny of the Moor [Cross-reference]
Sweet Jesus: (1 ref. <1K Notes)
Sweet Jinny on the Moor [Cross-reference]

Sweet Kilydysart: (3 refs.) {Roud #9671}

Sweet Kingwilliamstown: (1 ref. <1K Notes)

Sweet Kitty (I): (1 ref.) {Roud #1349}

Sweet Kitty (II) [Cross-reference]

Sweet Kitty Clover: (3 refs. <1K Notes) {Roud #3743}

Sweet Kumadee, The [Cross-reference]

Sweet Lemeney [Cross-reference]

Sweet Lily [Cross-reference]

Sweet Lisbweemore: (2 refs. <1K Notes) {Roud #5303}

Sweet Liscarrol Town: (1 ref. <1K Notes) {Roud #16239}

Sweet Little Birdie, The [Cross-reference]

Sweet Londonderry (on the Banks of the Foyle): (1 ref.) {Roud #9453}

Sweet Long Ago: (1 ref. <1K Notes)

Sweet Loughgiel: (1 ref.)

Sweet Love of God Shave [Cross-reference]

Sweet Lovely Joan [Cross-reference]

Sweet Lulur: (3 refs. <1K Notes) {Roud #767}

Sweet Maisry [Cross-reference]

Sweet Mama: (2 refs. <1K Notes)

Sweet Mama (II): (1 ref. <1K Notes) {Roud #29292}

Sweet Mama Rolling Stone: (1 ref. <1K Notes)

Sweet Mama, Tree Top Tall [Cross-reference]

Sweet Mamie Chadman: (1 ref. <1K Notes)

Sweet Marie: (4 refs. 1K Notes) {Roud #11353}

Sweet Marie (Parody): (2 refs. <1K Notes) {Roud #11354}

Sweet Mary: (1 ref. <1K Notes)

Sweet Mary Ann [Cross-reference]
Sweet Mary Ann (Such an Education Has My Mary Ann): (5 refs. 1K Notes) {Roud #V17984}

Sweet Mary Jane [Cross-reference]

Sweet Mary of Cliftonhill: (2 refs.) {Roud #6148}

Sweet Moll: (5 refs. 7K Notes) {Roud #817}

Sweet Morning [Cross-reference]

Sweet Mossy Banks of the Wey, The [Cross-reference]

Sweet Nellie Bawn: (1 ref.) {Roud #27534}

Sweet Nellie Brown [Cross-reference]

Sweet Nightingale (I), The [Cross-reference]

Sweet Nightingale (II), The [Cross-reference]

Sweet Omagh Town [Cross-reference]

Sweet Philomel [Cross-reference]

Sweet Pinks and Roses: (1 ref. 《Roud #5039》

Sweet Poll of Plymouth: (1 ref. <1K Notes) {Roud #12677}

Sweet Poll of Plymouth's Lament: (1 ref. <1K Notes)

Sweet Portaferry (I): (1 ref. <1K Notes)

Sweet Portaferry (II): (1 ref. <1K Notes)

Sweet Primaroses [Cross-reference]

Sweet Primeroses, The [Cross-reference]

Sweet Refrain: (2 refs. <1K Notes) {Roud #4834}

Sweet River Suir: (1 ref. <1K Notes)

Sweet Rose Anna [Cross-reference]

Sweet Rose in June, The: (1 ref. <1K Notes) {Roud #1202}

Sweet Rose of Allandale [Cross-reference]

Sweet Rose of Allendale [Cross-reference]

Sweet Roseanne [Cross-reference]

Sweet Rosie Anna: (4 refs. 1K Notes) {Roud #12380}

Sweet Rosie Levinsky: (1 ref. <1K Notes) {Roud #9608}
Sweet Rosie O'Grady: (6 refs. 2K Notes) {Roud #9560}

Sweet Sally [Cross-reference]

Sweet Scented Barber, The: (1 ref. <1K Notes) {Roud #11624}

Sweet Silver Light of the Moon [Cross-reference]

Sweet Sixteen: (1 ref.) {Roud #10098}

Sweet Smiling Lassie o' Modest Fifteen, The: (1 ref.) {Roud #6165}

Sweet Soldier Boy [Cross-reference]

Sweet Spirit, Hear My Prayer: (1 ref.) {Roud #13815}

Sweet Sunny South (I), The [Laws A23]: (8 refs. 2K Notes) {Roud #800}

Sweet Sunny South (II): (16 refs. <1K Notes) {Roud #772}

Sweet Swansea: (1 ref. <1K Notes) {Roud #1612}

Sweet Tayside: (4 refs.) {Roud #5544}

Sweet Thing (I): (15 refs. 1K Notes) {Roud #4853}

Sweet Thing (II) [Cross-reference]

Sweet Town of Anthony, The [Cross-reference]

Sweet Trinity (I), The [Cross-reference]

Sweet Trinity (II), The: (1 ref. <1K Notes) {Roud #5054}

Sweet Violets (II) [Cross-reference]

Sweet William (I) [Cross-reference]

Sweet William (II) [Cross-reference]

Sweet William (III) [Cross-reference]

Sweet William (IV) [Cross-reference]

Sweet William (V) [Cross-reference]

Sweet William (VI) [Cross-reference]

Sweet William (VII) [Cross-reference]

Sweet William and Fair Ellen [Cross-reference]

Sweet William and Lady Margery [Cross-reference]

Sweet William and Lady Marget [Cross-reference]
Sweet William and Lovely Nancy [Cross-reference]
Sweet William and May Margaret [Cross-reference]
Sweet William and Nancy [Cross-reference]
Sweet William of Plymouth: (6 refs. 1K Notes) {Roud #6763}
Sweet William's Dream on his Wedding Night [Cross-reference]
Sweet William's Farewell to Black-Eyed Susan [Cross-reference]
Sweet William's Ghost [Child 77]: (32 refs. 2K Notes) {Roud #50}
Sweet Willie (I) [Cross-reference]
Sweet Willie (II) [Cross-reference]
Sweet Willie (III) [Cross-reference]
Sweet Willie (IV) [Cross-reference]
Sweet Willie (V) [Cross-reference]
Sweet Willie (VI) [Cross-reference]
Sweet Willie (VII) [Cross-reference]
Sweet Willie and Fair Annie [Cross-reference]
Sweet Willie and Lady Margerie [Cross-reference]
Sweet Willy [Cross-reference]
Sweeter Than the Flowers: (2 refs. <1K Notes)
Sweeter the Breeze (I), The: (1 ref. <1K Notes)
Sweetheart in the Army, A [Cross-reference]
Sweetheart, Farewell [Cross-reference]
Sweetheart's Appeal to Her Lover, A [Cross-reference]
Sweethearts [Cross-reference]
Sweethearts I've Got Plenty: (1 ref.) {Roud #6824}
Swell My Net Full: (1 ref.) {Roud #16874}
Swiler's Song, The: (1 ref. 2K Notes) {Roud #V44858}
Swiles of Newfoundland, The: (2 refs. <1K Notes) {Roud #V44610}
Swim Back You Bastard to Me: (1 ref.)
Swine-Herders [Cross-reference]
Swing a Lady [Cross-reference]
Swing and Turn Jubilee [Cross-reference]
Swing Low: (2 refs. <1K Notes)
Swing Low Sweet Chariot Swing Low: (1 ref. <1K Notes)
Swing Low, Chariot (I) [Cross-reference]
Swing Low, Chariot (II) [Cross-reference]
Swing Low, Sweet Chariot: (36 refs. <1K Notes) {Roud #5435}
Swing on the Corner [Cross-reference]
Swing the Ladies [Cross-reference]
Swinging in the Lane [Cross-reference]
Swinging, Swinging: (1 ref.) {Roud #11396}
Swinish Multitude, The: (1 ref. <1K Notes)
Swinton May Song: (1 ref. <1K Notes) {Roud #305}
Sword in My Hand: (1 ref. <1K Notes)
Sword of Bunker Hill, The: (5 refs. 2K Notes) {Roud #4684}
Sword-Dancer’s Song, The [Cross-reference]
Sycamore Tree, The [Cross-reference]
Sydney Cup Day: (1 ref.)
Sylvania Lester [Cross-reference]
Sylveste [Cross-reference]
Sylvia [Cross-reference]
Sylvia Rode Out One Day [Cross-reference]
Sylvia's Request and William's Denial [Cross-reference]
Sympathizing with the Fenian Exiles: (3 refs. <1K Notes) {Roud #V8283}
Syng Hoit Faleri (Listen Little Bosun): (1 ref.)
Synge Dyllum Dyllum Dyllum Dyllum [Cross-reference]
T Aint Gwine Rain No Mo' [Cross-reference]
T for Texas (Blue Yodel #1): (4 refs. <1K Notes) {Roud #11743}

T for Texas, T for Tennessee [Cross-reference]

T Stands for Thomas [Cross-reference]

t-Oilean Ur, An: (1 ref. <1K Notes)

T-W-O Spells Two [Cross-reference]

T.V.A. Song [Cross-reference]

T'ain't Gonna Rain No Mo' [Cross-reference]

T'Owd Yowe wi' One Horn: (3 refs. <1K Notes) {Roud #1762}

Ta Me Mo Shui (I Am Awake): (2 refs. <1K Notes)

Ta Ra, Limavady: (1 ref.) {Roud #8007}

Ta-Ra-Ra Boom De Ay (II): (1 ref.)

Ta-ra-ra Boom-der-e: (9 refs. 2K Notes) {Roud #V15841?}

Ta-ra-ra-ra Boom, Hurray! [Cross-reference]

Tab Scott [Cross-reference]

Tacking of a Full Rigged Ship Off Shore [Cross-reference]

Tacking Ship Off Shore: (1 ref. <1K Notes) {Roud #1845}

Tacoma and the Old-Witch Girl [Cross-reference]

Taffy Was a Welshman (I): (4 refs. 1K Notes) {Roud #19237}

Taffy Was a Welshman (II) [Cross-reference]

Taffy Was a Welshman, Taffy Was a Thief [Cross-reference]

Taglioni: (2 refs. 2K Notes) {Roud #3569}

Taglioni Coat, The: (2 refs. <1K Notes) {Roud #3569}

Tail iv My Coat, The [Cross-reference]

Tail Toddle: (4 refs. <1K Notes) {Roud #11275}

Tailing a Kangaroo [Cross-reference]

Tailor and Louse: (2 refs. <1K Notes) {Roud #16577}

Tailor and the Crow, The [Cross-reference]

Tailor and the Sailor, The: (1 ref.) {Roud #5810}
Tailor Ban, The: (2 refs.)
Tailor Boy (I), The [Cross-reference]
Tailor Boy (II), The [Cross-reference]
Tailor By His Trade, The [Cross-reference]
Tailor Fell Through the Bed, The: (4 refs. <1K Notes) {Roud #13597}
Tailor He's Been Seekin' Me, The: (2 refs.) {Roud #6833}
Tailor in the Chest, A [Cross-reference]
Tailor in the Tea Chest, The [Cross-reference]
Tailor, The: (2 refs.) {Roud #7154}
Taim Cortha O Bheith Im' Aonar Im' Lui [Cross-reference]
Tain't But the One Thing That Grieves My Mind [Cross-reference]
'Tain't Gwina Rain No Mo' [Cross-reference]
Tain't Gwine Rain No Mo' [Cross-reference]
Tak It, Man, Tak It (I): (8 refs. <1K Notes) {Roud #5591}
Tak It, Man, Tak It (II): (1 ref. <1K Notes) {Roud #5590}
Tak Ye My Lad [Cross-reference]
Tak Your Auld Cloak About Ye [Cross-reference]
Tak' Anither Gill: (1 ref.) {Roud #6035}
Tak' Back the Ring, Dear Jamie: (1 ref. <1K Notes) {Roud #6144}
Tak' the Buckles Frae You Sheen [Cross-reference]
Tak' Your Auld Cloak Aboot Ye [Cross-reference]
Take a Drink on Me: (8 refs. <1K Notes) {Roud #10062}
Take a Stand: (2 refs. <1K Notes) {Roud #16317}
Take a Whiff on Me: (10 refs. <1K Notes) {Roud #10062}
Take Away the Whisky: (1 ref. <1K Notes) {Roud #10897}
Take Back the Engagement Ring: (1 ref.) {Roud #15951}
Take Back Your Gold: (5 refs. <1K Notes) {Roud #7427}
Take her Out of Pity [Cross-reference]
Take It Out, Take It Out, Remove It [Cross-reference]

Take It, Bob: (2 refs.) {Roud #6041}
Take Me Back to Dear Old Blighty: (1 ref.)
Take Me Back to Old Montana: (2 refs.)
Take Me Back to the Cumberland Mountains: (1 ref. <1K Notes)
Take Me Back to the Sweet Sunny South [Cross-reference]
Take Me Down the Harbour: (1 ref. <1K Notes)
Take Me Home (I) [Cross-reference]
Take Me Home (II) [Cross-reference]
Take Me to the Water: (1 ref.)
Take Me Up Tenderly: (1 ref.)
Take My Hand, Precious Lord [Cross-reference]
Take My Tip, Pack Your Grip: (1 ref. <1K Notes)
Take the Buckles From Your Shoes [Cross-reference]
Take the Name of Jesus With You [Cross-reference]
Take This Hammer: (57 refs. 4K Notes) {Roud #4299 and 6686 and 16845}
Take Thy Old Cloak About Thee [Cross-reference]
Take Yo Feet Out de Sand: (1 ref.) {Roud #16300}
Take Your Fingers Off It: (2 refs.)
Take Your Lover in the Ring: (2 refs.) {Roud #18170}
Take Your Time: (1 ref. <1K Notes) {Roud #10036}
Taking Back Gear in the Night [Cross-reference]
Taking Gair In the Night: (4 refs.) {Roud #2327}
Taking Gear in the Night [Cross-reference]
Taking His Chance: (2 refs.) {Roud #22627}
Taking of Quebec, The [Cross-reference]
Talcahuano Girls [Cross-reference]
Tale of a Little Pig [Cross-reference]
Tale of a Tramp [Cross-reference]

Tale of Jests, A [Cross-reference]

Tale of Robin Hood, A [Cross-reference]

Tale of the Trail, A: (1 ref.)

Talk About Jesus: (1 ref.) {Roud #11935}

Talkin' 'Bout a Good Time: (2 refs. <1K Notes) {Roud #16307}

Talking Blues: (15 refs. <1K Notes) {Roud #13912, etc.}

Talking Casey Jones [Cross-reference]

Talking Columbia: (1 ref.)

Talking Dustbowl Blues: (4 refs. <1K Notes)

Talking Hard Luck: (8 refs. <1K Notes)

Talking Swag: (2 refs.)

Talking with the Social Union [Cross-reference]

Tall Angel at the Bar: (1 ref.) {Roud #16130}

Tall Pine Tree, The (The Samsonville Song): (1 ref. <1K Notes)

Tall Young Oysterman [Cross-reference]

Tally Ho Hark Away (The Fox Chase; The Sun Had Just Peeped): (1 ref.) {Roud #1182}

Tally Ho! Hark Away! [Cross-reference]

Tally-Ho! Hark Away! [Cross-reference]

Tally-i-ho in the Morning: (1 ref.) {Roud #1242}

Tallyho! Hark! Away! [Cross-reference]

Talt Hall: (2 refs. <1K Notes) {Roud #4102}

Tam Barrow: (2 refs.) {Roud #6217}

Tam Bo [Cross-reference]

Tam Broon [Cross-reference]

Tam Brown [Cross-reference]

Tam Buie (Tam Bo, Magherafelt Hiring Fair): (4 refs. <1K Notes) {Roud #366}

Tam Frew's Hat: (1 ref.) {Roud #13113}
Tam Gibb and His Sow [Cross-reference]
Tam Gibb and the Soo [Cross-reference]
Tam Lane [Cross-reference]
Tam Lin [Child 39]: (27 refs. 7K Notes) {Roud #35}
Tam o' My Back: (1 ref. <1K Notes) {Roud #13072}
Tam O'Shanter Hat, The: (1 ref. 4K Notes) {Roud #5799}
Tam Pierce [Cross-reference]
Tam-a-Line, the Elfin Knight [Cross-reference]
Tambaroora Gold: (4 refs.)
Tambaroora Ted [Cross-reference]
Tamiston: (2 refs. <1K Notes) {Roud #6302}
Tammy Chalmers: (1 ref. 2K Notes) {Roud #6107}
Tammy Doddle [Cross-reference]
Tammy Toddles: (3 refs.) {Roud #2497}
Tammy Traddlefeet: (2 refs. <1K Notes) {Roud #5876}
Tammy Tuck [Cross-reference]
Tampa: (1 ref.)
Tamping Ties: (1 ref.)
Tan-Yard Side, The [Laws M28]: (17 refs.) {Roud #1021}
Taney County [Cross-reference]
Tanneray: (1 ref. <1K Notes)
Tansey, The [Cross-reference]
Tap a Tap Shoe: (1 ref.) {Roud #20472}
Tap-a-Shoe [Cross-reference]
Tap, Tap, Tapping [Cross-reference]
Tapping at the Garden Gate: (4 refs. <1K Notes) {Roud #6208}
Tapscott [Cross-reference]
Tar the Yoll: (1 ref.) {Roud #12985}
Tar-ry Sailor, The [Cross-reference]

Taranaki Song: (1 ref.)

Tardy Wooer, The [Cross-reference]

Tariff on the Brain: (2 refs. 3K Notes)

Tarland Laws, The: (2 refs. <1K Notes) {Roud #5995}

Tarpaulin Jacket [Cross-reference]

Tarriers' Song, The [Cross-reference]

Tarry Sailor (I) [Cross-reference]

Tarry Sailor (II). The [Cross-reference]

Tarry Sailor (III). The [Cross-reference]

Tarry Trousers (I) [Cross-reference]

Tarry Trousers (II) [Cross-reference]

Tarry Woo: (1 ref.) {Roud #1472}

Tars of the Blanche, The [Cross-reference]

Tartan Plaidy, The (O My Bonnie Highland Laddie): (5 refs. 2K Notes) {Roud #5778}

Tarves Rant, The: (4 refs. <1K Notes) {Roud #4847}

Tassels on Her Boots: (5 refs. <1K Notes) {Roud #3275}

Tassels on the Boots [Cross-reference]

'Tater Pie: (1 ref.) {Roud #11376}

Tattie Jock: (2 refs. <1K Notes) {Roud #5915}

Tattie Time, The: (2 refs. <1K Notes) {Roud #2162}

Tattie-Liftin', The [Cross-reference]

Tattletale Birdy, The [Cross-reference]

Tattooed Lady, The: (4 refs. <1K Notes) {Roud #9622}

Taumarunui: (1 ref. <1K Notes)

Tavern in the Town: (43 refs. 3K Notes) {Roud #60}

Tavrin Green [Cross-reference]

Taxation of America: (4 refs. 8K Notes) {Roud #3687}
Taxes, The: (1 ref. <1K Notes) {Roud #3033}

Tay Bridge Disaster, The: (1 ref.) {Roud #21586}

Tay Bridge, The: (1 ref.) {Roud #13075}

Tay, The: (1 ref.) {Roud #1310}

Te Kooti: (3 refs. 8K Notes)

Te Kooti, E Ha [Cross-reference]

Teach the Rover: (4 refs. 4K Notes) {Roud #8115}

Teacher Lick de Gal: (4 refs. <1K Notes)

Teacher, Teacher, I Declare [Cross-reference]

Teaching McFadden to Dance [Cross-reference]

Teams at Wanapitei, The: (1 ref.) {Roud #4463}

Teamster in Jack MacDonald's Crew, The: (1 ref. <1K Notes) {Roud #13997}

Teapots at the Fire, The: (4 refs. <1K Notes)

Tearin' Out-a Wilderness [Cross-reference]

Teasing Songs: (14 refs. <1K Notes) {Roud #10232 and 10404}

Teddy Bear, Teddy Bear, Go Upstairs: (7 refs. <1K Notes) {Roud #19238 and 19264}

Teddy Bear, Teddy Bear, Look to the Sky [Cross-reference]

Teddy McGraw [Cross-reference]

Teddy O'Neal [Cross-reference]

Teddy O'Neale [Cross-reference]

Teddy O'Neill: (8 refs. 1K Notes) {Roud #5207}

Tee Roo [Cross-reference]

Teedle Ell O [Cross-reference]

Teem Wa's, The (The Toom House): (5 refs.) {Roud #3859}

Teetotal Mill, The: (5 refs. <1K Notes) {Roud #5890}

Telegraph Wire, The: (1 ref.)

Telephone Arquin' Blues: (1 ref. <1K Notes)

Tell All the World, John: (1 ref.) {Roud #12228}
Tell Brother Elijah: (1 ref.)

Tell Bruddah Lijah [Cross-reference]

Tell It to Me [Cross-reference]

Tell Jesus: (1 ref.) {Roud #15221}

Tell John Don' Call duh Roll [Cross-reference]

Tell Me Dear Lassie the' Wye for to Woo: (1 ref. <1K Notes) {Roud #6143}

Tell Me Lassie Will Ye Tak' Me: (2 refs.) {Roud #6252}

Tell Me Now: (1 ref. <1K Notes) {Roud #27894}

Tell Me What Month Was My Jesus Born In? [Cross-reference]

Tell My Jesus "Morning": (1 ref.) {Roud #11845}

Tell My Mother: (1 ref. <1K Notes)

Tell Old Bill: (6 refs.) {Roud #7876}

Tell Tale Tit: (2 refs.) {Roud #19162}

Tell Your Horse's Age: (1 ref.)

Temperance Ship, The: (1 ref. <1K Notes) {Roud #2847}

Temperance Song (I) [Cross-reference]

Temperance Song (II) [Cross-reference]

Tempest, The (Cease Rude Boreas): (4 refs.) {Roud #949}

Tempy [Cross-reference]

Ten and Nine [Cross-reference]

Ten Broeck and Mollie [Cross-reference]

Ten Commandments, The [Cross-reference]

Ten Days of Finals, The: (1 ref.)

Ten Dollar Bill, The [Cross-reference]

Ten Little Furies: (1 ref. 2K Notes)

Ten Little Indians (II): (1 ref.) {Roud #12976}

Ten Little Indians (John Brown Had a Little Indian): (10 refs. <1K Notes) {Roud #4993}

Ten Little Injuns: (9 refs. 2K Notes) {Roud #13512}
Ten Little Nigger Boys Went Out To Dine [Cross-reference]
Ten Little Niggers [Cross-reference]
Ten Little Words: (1 ref. <1K Notes) {Roud #6510}
Ten O'Clock [Cross-reference]
Ten O'Clock Is Ringing [Cross-reference]
Ten Stone: (1 ref. <1K Notes) {Roud #9129}
Ten Thousand Cattle: (6 refs. <1K Notes) {Roud #5763}
Ten Thousand Dollars for the Home Folks: (1 ref.) {Roud #27869}
Ten Thousand Goddam Cattle [Cross-reference]
Ten Thousand Miles [Cross-reference]
Ten Thousand Miles Away: (21 refs.) {Roud #1778}
Ten Thousand Miles Away (On the Banks of Lonely River): (7 refs. <1K Notes) {Roud #3514}
Ten Thousand Miles Away from Home (A Wild and Reckless Hobo; The Railroad Bum) [Laws H2]: (31 refs. 2K Notes) {Roud #699 and 7046}
Ten Thousand Miles from Home [Cross-reference]
Ten Thousand Texas Rangers: (1 ref. 1K Notes)
Ten Virgins, The: (4 refs. <1K Notes) {Roud #15278 and 10433}
Tenaouich' Tenaga, Ouich'ka: (1 ref.)
Tendemain des Noces, Le (The Song of Marriage): (1 ref.)
Tender Mother's Grave: (1 ref. <1K Notes) {Roud #30110}
Tender's Hold, The (While Landsmen Wander): (2 refs.) {Roud #V41847}
Tenderfoot, The [Cross-reference]
Tennessee Boys, The [Cross-reference]
Tennessee Killer, The: (1 ref. <1K Notes) {Roud #4101}
Tennessee Wig-Walk: (1 ref. <1K Notes) {Roud #19008}
Tennis Balls, The [Cross-reference]
Tent Poles are Rotten, The: (2 refs.)
Tenting on the Old Camp Ground [Cross-reference]
Tenting Tonight: (26 refs. <1K Notes) {Roud #14045}
Teraksen Soitto (Song of Steel): (1 ref.)

Terence McSwiney [Cross-reference]

Terence's Farewell to Kathleen: (7 refs. <1K Notes) {Roud #3826}

Terly Terlow [Cross-reference]

Term Lilt: (1 ref. <1K Notes) {Roud #12947}

Term, The [Cross-reference]

Terra Nova Regatta, The: (3 refs. 3K Notes)

Terra Nova Seal Fishing: (1 ref. 1K Notes) {Roud #V44632}

Terra Nova, The: (2 refs. 17K Notes) {Roud #V44877}

Terrell: (1 ref.)

Terrence's Farewell [Cross-reference]

Terrible Privateer, The: (3 refs. 1K Notes) {Roud #9381}

Terrier Dog, The: (1 ref.)

Terrier Pup, The [Cross-reference]

Terry Toole's Cabbage: (2 refs. <1K Notes) {Roud #9958}

Testament, The: (1 ref.) {Roud #6118}

Teuchar Howe: (1 ref. <1K Notes) {Roud #6756}

Texan Rangers [Cross-reference]

Texarkana Mary: (1 ref. <1K Notes)

Texas: (2 refs.) {Roud #4510}

Texas Boys [Cross-reference]

Texas Cowboy (I), The: (9 refs. <1K Notes) {Roud #4632}

Texas Cowboy (II), The [Cross-reference]

Texas Cowboy (III), The: (1 ref.) {Roud #11216}

Texas Cowboy, The [Cross-reference]

Texas Gambler, The: (1 ref. <1K Notes) {Roud #5015}

Texas Heroes: (1 ref.) {Roud #11297}

Texas Idol, A: (1 ref.) {Roud #11215}
Texas Isle [Cross-reference]

Texas Jack: (2 refs.) {Roud #11211}

Texas Jack (II) [Cross-reference]

Texas Ranger [Cross-reference]

Texas Ranger's Lament [Cross-reference]

Texas Rangers, The [Laws A8]: (51 refs. 7K Notes) {Roud #480}

Texas Sailor Coming Down: (1 ref. <1K Notes)

Texas Song [Cross-reference]

Texas Way: (1 ref.)

Texian Boys, The [Cross-reference]

Tha Was a Wee Yow: (2 refs. 1K Notes) {Roud #13067}

Thames Head Wassailers' Song [Cross-reference]

Thank You, Ma'am, Says Dan: (2 refs. <1K Notes) {Roud #3044}

Thanksgiving Day [Cross-reference]

Thanksgiving on the Ranch: (1 ref.)

That Bloody War (I): (1 ref. <1K Notes) {Roud #5726}

That Bloody War (II) [Cross-reference]

That Crazy War: (7 refs. <1K Notes) {Roud #779}

That Dang Boat that First Took Me Over: (1 ref. <1K Notes) {Roud #2907}

That Dear Old Land: (1 ref.) {Roud #6368}

That Great Judgement Day (This Old World) [Cross-reference]

That Is Even So: (1 ref.) {Roud #11206}

That Last Fierce Charge [Cross-reference]

That Last Fierce Fight [Cross-reference]

That Little Black Mustache [Cross-reference]

That Little Face: (1 ref. <1K Notes)

That Lonesome Train Took My Baby Away: (3 refs.)

That Old Time Religion: (36 refs. <1K Notes) {Roud #6423}
That Old Towpath: (1 ref.)

That Pretty Little Gal [Cross-reference]

That Prosperity Wave: (2 refs. <1K Notes)

That Rogue Reilly: (5 refs.) {Roud #6980}

That Suits Me: (4 refs.)

That Tattooed French Lady [Cross-reference]

That the Stones of the Street May Turn Up the Pig's Feet: (1 ref. <1K Notes)

That Tumble Down Shack in Athlone: (1 ref. <1K Notes) {Roud #21716}

That Was Irish, Too [Cross-reference]

That's a Mighty Pretty Motion: (1 ref.) {Roud #11613}

That's All Right (I): (5 refs. <1K Notes)

That's All Right (II): (3 refs. <1K Notes)

That's No Way To Get Along: (1 ref.)

That's So: (1 ref.) {Roud #6609}

That's the Time to Remember the Poor [Cross-reference]

That's What It's Like in the Navy: (1 ref.)

That's Where My Money Goes: (2 refs.) {Roud #11797}

Thatchers of Glenrea, The: (1 ref.) {Roud #13358}

The-r Heaven Bells Are Ringin': [Cross-reference]

The' Doesn't Do It Now [Cross-reference]

Them Gar'n Town people them call me follow line [Cross-reference]

Then I'll Come Back to You [Cross-reference]

Then My Love and I'll Be Married [Cross-reference]

Then Some wi Pins: (2 refs.) {Roud #5940}

Then Turn Out You Jolly Tars [Cross-reference]

Then We'll Have a New Convention: (2 refs. <1K Notes) {Roud #11747}

Then We'll Sling the Flowing Bowl [Cross-reference]

Then You'll Remember Me: (13 refs.) {Roud #13830}
There Ain't No Bugs on Me  [Cross-reference]
There Ain't No Flies on Jesus: (1 ref. <1K Notes)
There Are Days I Like to Be All Alone: (1 ref.)
There Are Situations Where Men  [Cross-reference]
There Are Six Good Days All in the Week  [Cross-reference]
There are ten green bottles a-standing on the wall  [Cross-reference]
There Cam a Ghost  [Cross-reference]
There Cam a Laddie Frae the North: (4 refs.) {Roud #3951}
There Came an Old Woman from Botany Bay  [Cross-reference]
There Came Three Jews  [Cross-reference]
There Comes a Fellow with a Derby Hat: (1 ref.) {Roud #15742}
There Goes a Man Just Gone Along: (1 ref. <1K Notes) {Roud #1355}
There Goes Topsy Through the Window  [Cross-reference]
There Is a Balm in Gilead  [Cross-reference]
There Is a Fountain: (2 refs. <1K Notes) {Roud #663}
There Is a Fountain Filled with Blood: (3 refs. 2K Notes) {Roud #663}
There Is a Happy Land: (5 refs. 1K Notes) {Roud #13784}
There Is a Happy Land (II)  [Cross-reference]
There Is a Little Woman  [Cross-reference]
There Is an Alehouse in Yonder Town  [Cross-reference]
There Is No Luck: (2 refs.) {Roud #3717}
There Is No Place in the Height of Heaven: (1 ref. <1K Notes) {Roud #11825}
There Is Somebody Waiting for Me: (2 refs. <1K Notes) {Roud #7394}
There Lived an Old Man in Dover  [Cross-reference]
There Lived an Old Woman in Dover (Eggs and Marrow Bones)  [Cross-reference]
There Lives a Man in Ardes Town: (1 ref.) {Roud #5979}
There Livit an Auld Wife in Terwhiggin: (1 ref.) {Roud #15113}
There Once Was a Farmer  [Cross-reference]
There Once Was a Soldier: (1 ref. <1K Notes) {Roud #6832}

There She Blows (I) [Cross-reference]

There She Blows (II): (1 ref.) {Roud #27730}

There She Goes: (1 ref.) {Roud #613}

There She Stands, a Lovely Creature [Cross-reference]

There Stands a Bluebird [Cross-reference]

There Stands a Cottage [Cross-reference]

There Was a Crooked Man: (5 refs. <1K Notes) {Roud #4826}

There Was a Fair: (1 ref. <1K Notes) {Roud #5914}

There Was a Frog [Cross-reference]

There Was a Gallant Soldier: (1 ref. <1K Notes) {Roud #7183}

There Was a Girl Her Name Was Young [Cross-reference]

There Was a Jolly Miller [Cross-reference]

There Was a Knicht: (1 ref. <1K Notes) {Roud #6218}

There Was a Knight [Cross-reference]

There Was a Lady In Her Father's Garden [Cross-reference]

There Was a Lady in Merry Scotland [Cross-reference]

There Was a Lady in the East: (8 refs. <1K Notes) {Roud #2298}

There Was a Lady in the West [Cross-reference]

There Was a Lady Lived in the West [Cross-reference]

There Was A Lady Lived in York [Cross-reference]

There Was a Lady Who Loved a Swine: (1 ref.) {Roud #15530}

There Was a Little Bird: (1 ref.)

There Was a Little Girl Who Had a Little Curl [Cross-reference]

There Was a Little Girl, And She Had a Little Curl: (4 refs. <1K Notes) {Roud #19671}

There Was a Little Guinea-Pig: (3 refs.) {Roud #19795}

There Was a Little Man: (5 refs.) {Roud #1289}

There Was a Little Ship [Cross-reference]
There Was a Little Woman [Cross-reference]
There Was a Maid and She Was Fair [Cross-reference]
There Was a Man and He Was Mad: (4 refs.) {Roud #5336}
There Was a Man Lived in the Moon [Cross-reference]
There Was a Man Named Johnny Sands [Cross-reference]
There Was a Man of Double Deed: (9 refs. 3K Notes) {Roud #2103}
There Was a Man of Thessaly: (3 refs. <1K Notes) {Roud #15749}
There Was a Man So Wise [Cross-reference]
There Was a Man Who Had a Double Deed [Cross-reference]
There Was A Man, He Went Mad [Cross-reference]
There Was a Pig Went Out to Dig: (2 refs.) {Roud #1369}
There Was a Piper Had a Cow: (4 refs.) {Roud #13046}
There Was a Rich Englishman [Cross-reference]
There Was a Rich Man Who Lived in Jerusalem [Cross-reference]
There Was a Rich Merchant [Cross-reference]
There Was a Rich Old Farmer [Cross-reference]
There Was a Rich School Miss [Cross-reference]
There Was a Sea Captain [Cross-reference]
There Was a Shepherd Boy [Cross-reference]
There Was a Ship Sailing [Cross-reference]
There Was a Squire: (1 ref. <1K Notes) {Roud #6220}
There Was a Toad [Cross-reference]
There Was a Tree [Cross-reference]
There was a Tree Stood in the Ground [Cross-reference]
There Was a Watermelon: (2 refs.) {Roud #11798}
There Was a Wealthy Farmer [Cross-reference]
There was a wee yowe [Cross-reference]
There Was a Young Couple: (1 ref. <1K Notes)
There Was a Young Lady [Cross-reference]

There Was a Young Lady named Drew: (1 ref.)

There Was a Young Lady named Kitty: (1 ref.)

There Was a Young Lady of Bangor: (1 ref.)

There Was an Aul' Wifie: (1 ref.) {Roud #7267}

There Was an Old Couple [Cross-reference]

There Was an Old Farmer [Cross-reference]

There Was an Old Farmer in Sussex Did Dwell [Cross-reference]

There Was an Old Frog [Cross-reference]

There Was an Old Lady (I): (1 ref.)

There Was an Old Lady (II) [Cross-reference]

There Was an Old Lady Lived Over the Sea [Cross-reference]

There Was an Old Man [Cross-reference]

There Was an Old Man Came Over the Lea [Cross-reference]

There Was an Old Man Lived Under the Hill [Cross-reference]

There Was an Old Man That Lived on a Hill [Cross-reference]

There Was an Old Man Was Smoking His Pipe: (1 ref.) {Roud #3863}

There Was an Old Miller [Cross-reference]

There Was an Old Miser: (6 refs. <1K Notes) {Roud #3913}

There Was an Old Nigger, His Name Was Dr. Peck: (1 ref.)

There Was an Old Soldier [Cross-reference]

There Was an Old Woman (I) [Cross-reference]

There Was an Old Woman (II) [Cross-reference]

There Was an Old Woman and Her Name Was Pat: (1 ref.)

There Was an Old Woman and She Had a Little Pig: (20 refs. <1K Notes) {Roud #746}

There Was an Old Woman from Conner in Hell [Cross-reference]

There Was an Old Woman in Ireland [Cross-reference]

There Was an Old Woman in London [Cross-reference]
There Was an Old Woman in Our Town [Cross-reference]

There Was an Old Woman Lived Under a Hill: (2 refs.) {Roud #1613}

There Was an Old Woman Tossed up in a Basket: (7 refs. <1K Notes) {Roud #1297}

There Was an Old Woman Who Lived in a Shoe: (4 refs. <1K Notes) {Roud #19132}

There Was an Ole Fish [Cross-reference]

There Was First Guid Ale: (2 refs. <1K Notes) {Roud #5895}

There Was Twa Auld Carles: (1 ref. <1K Notes) {Roud #13140}

There Was Twa Ships Upon the Sea [Cross-reference]

There waur Aucht an' forty nobles [Cross-reference]

There Waur Three Ladies [Cross-reference]

There Were Once Three Brothers [Cross-reference]

There Were Three Crows [Cross-reference]

There were Three Jolly Welshmen [Cross-reference]

There Were Three Jovial Welshmen [Cross-reference]

There Were Three Ladies [Cross-reference]

There Were Three Ravens [Cross-reference]

There Were Two Birds Sat on a Stone: (6 refs. <1K Notes) {Roud #8906}

There Were Two Blackbirds [Cross-reference]

There Were Two Crows Sat on a Stone [Cross-reference]

There ys a blossum sprong of a thorn [Cross-reference]

There'll Be a Hot Time (In the Old Town Tonight): (15 refs. 1K Notes) {Roud #4324}

There'll Be a Hot Time in the Old Town Tonight (Bryan Version): (1 ref.)

There'll Be Joy, Joy, Joy [Cross-reference]

There'll Be No Dark Valley: (1 ref. <1K Notes)

There'll Be No Distinction There: (6 refs.) {Roud #11883}

There'll Come a Time: (1 ref. <1K Notes) {Roud #7125}

There'll Never Be Peace Till Jamie Comes Hame: (3 refs. <1K Notes) {Roud #5782}

There's a Bridle Hanging On the Wall: (2 refs. <1K Notes) {Roud #16057}
There's a Brown Girl in the Ring: (4 refs. <1K Notes) {Roud #13195}
There's a Colleen Fair as May [Cross-reference]
There's a Dear Spot [Cross-reference]
There's a Dear Spot in Ireland: (4 refs.) {Roud #4962}
There's a Fuck-up on the Flight Deck: (1 ref. 4K Notes)
There's A Girl in the Heart of Maryland: (1 ref. <1K Notes) {Roud #9571}
There's a Good Time Coming: (2 refs. <1K Notes) {Roud #16621}
There's a Herring in the Pan [Cross-reference]
There's a Hole in the Bottom of the Sea: (3 refs.) {Roud #15766}
There's a Hole in the Bucket: (4 refs.)
There's a Lady Over Yonder [Cross-reference]
There's a Little Box of Pine on the 7:29: (3 refs.)
There's a Little Hand Writing on the Wall: (1 ref. <1K Notes) {Roud #11814}
There's a Little Wheel a-Turning: (5 refs.) {Roud #11936}
There's a Long, Long Trail: (6 refs. <1K Notes) {Roud #23525}
There's A Man Goin' Round Takin' Names [Cross-reference]
There's A Man Going Round Taking Names: (11 refs.) {Roud #7548}
There's a Meeting Here Tonight (!): (2 refs.) {Roud #11854}
There's a Picture On Pinto's Bridle: (2 refs.) {Roud #8038}
There's a Place Prepared [Cross-reference]
There's a Pretty Robin In My Cherry Tree: (1 ref.) {Roud #18250}
There’s a Rest for the Weary: (5 refs. 1K Notes)
There's a Set o' Farmers Here About: (1 ref. <1K Notes) {Roud #5918}
There's a Star in the East [Cross-reference]
There's a Tavern in the Town [Cross-reference]
There's an Empty Cot in the Bunkhouse Tonight: (1 ref.) {Roud #18081}
There's an Old Dead Horse in the Road [Cross-reference]
There's Bound to be a Row: (6 refs.) {Roud #1616}
There's Buckies i' Bog, There's Gairies i' Glen: (1 ref. <1K Notes) {Roud #18045}

There's Culling to be Done: (1 ref.)

There's Many a Man Killed on the Railroad [Cross-reference]

There's Mony a Dark and a Cloudy Morning [Cross-reference]

There's Nae Luck at Tullo's Toon: (1 ref.) {Roud #5927}

There's No One Like Mother to Me: (2 refs. 2K Notes) {Roud #17330}

There's No One Like the Old Folks: (2 refs. <1K Notes) {Roud #17222 and 11512}

There's No Place Like Home (I) [Cross-reference]

There's No Place Like Home (II) [Cross-reference]

There's Nobody Comes to Marry Me [Cross-reference]

There's Nothing Else to Do [Cross-reference]

There's Plenty o' Donside Calfies: (1 ref.) {Roud #13593}

There's Robbie Burns, although he is dead [Cross-reference]

There's Tillydeask: (1 ref. <1K Notes) {Roud #5954}

There's toons wi' lasses roon aboot [Cross-reference]

There's Whiskey in the Jar [Cross-reference]

These Are All My Father's Children: (1 ref.) {Roud #12059}

These Bones Gwine Ter Rise Again [Cross-reference]

These Corns of Mine: (1 ref.) {Roud #5004}

These Dry Bones of Mine: (1 ref. <1K Notes)

These Temperance Folks: (2 refs.) {Roud #7797}

They All Love Jack: (2 refs. <1K Notes) {Roud #9444}

They Are A' A-Teasing Me: (2 refs. <1K Notes) {Roud #7220}

They Are Moving Father's Grave [Cross-reference]

They Are Taking Us Beyond Miami: (1 ref.)

They Ca' Me Nelly Douglas butt the Hoose [Cross-reference]

They Ca' My Faither Windy Tam: (1 ref. <1K Notes)

They Call Me Hanging Johnny [Cross-reference]
They came through the town with their banners so gay [Cross-reference]
They Don't Allow Me to Beat Them: (1 ref. 1K Notes)
They Gotta Quit Kickin' My Dawg Around [Cross-reference]
They Locked Me Up in Bonavist' Jail [Cross-reference]
They Put Me up to Kill Him: (1 ref.) {Roud #5489}
They Sailed Away From Dublin Bay [Cross-reference]
They Say He Courts Another [Cross-reference]
They Say I Am Nobody's Darling [Cross-reference]
They say I drink Victor [Cross-reference]
They Say It is Sinful to Flirt [Cross-reference]
They Say That I Am Growing Old: (1 ref.) {Roud #7524}
They Say There Is Gold on the Maggie: (1 ref.)
They Sell't His Teeth to Teethe a Rake: (1 ref. <1K Notes) {Roud #6077}
They Shall Be Mine: (1 ref.) {Roud #31155}
They Sleep Together Now at Rest [Cross-reference]
They Were Only Playing Leap-Frog: (1 ref.) {Roud #10526}
They Were Standing by the Window [Cross-reference]
They Were Very Very Good to Me [Cross-reference]
They Will Fite for Each Other [Cross-reference]
They'll Fight For Each Other [Cross-reference]
They're Down and They're Down [Cross-reference]
They're Moving Father's Grave: (3 refs. <1K Notes) {Roud #10391}
Thief of the World, The: (1 ref. <1K Notes)
Thimble Buried His Wife at Night: (1 ref.) {Roud #6494}
Things About Comin' My Way: (2 refs. <1K Notes)
Things Are Comin' My Way: (2 refs. <1K Notes)
Things I Don't Like to See: (5 refs. <1K Notes) {Roud #21057}
Things I Used to Do: (1 ref.)
Things Impossible: (13 refs. 14K Notes) {Roud #3686}
Things That I Used to Do, The: (2 refs. <1K Notes)
Think of Me: (1 ref.) {Roud #6791}
Thinnest Man, The: (1 ref. <1K Notes) {Roud #15357}
Thirteen Yule Days [Cross-reference]
Thirteenth Lock, The: (1 ref.)
Thirty Bright Guineas Was to Be Your Fee: (1 ref. 1K Notes) {Roud #12993}
Thirty Days Hath September: (13 refs. 1K Notes) {Roud #20085}
Thirty Days in Jail: (1 ref.) {Roud #7492}
Thirty White Horses: (3 refs. 2K Notes)
Thirty Years Ago (The Stinger): (1 ref. <1K Notes)
Thirty-Two Special on a Forty-Four Frame, A [Cross-reference]
This Day (The Battle of Bull Run): (3 refs. <1K Notes) {Roud #7465}
This Day Week I'll Nae Be Here: (1 ref. <1K Notes) {Roud #7234}
This Endernight I Saw a Sight [Cross-reference]
This enders nyght I saw a sight [Cross-reference]
This Endris Night: (19 refs. 2K Notes)
This Endurs Nyght [Cross-reference]
This Here's a Needy Time [Cross-reference]
This House is Haunted [Cross-reference]
This Is a Sin-Trying World: (1 ref.) {Roud #12085}
This Is East: (1 ref.) {Roud #30674}
This Is Halloween: (2 refs.) {Roud #5911}
This is Hallowe'en [Cross-reference]
This Is Nae My Ain Lassie: (4 refs.) {Roud #6156}
This Is No Mine Ain House [Cross-reference]
This Is No My Ain House (!): (4 refs. 1K Notes) {Roud #3790}
This Is No My Ain House (II): (2 refs. <1K Notes)
This Is No My Ain House (III): (3 refs. <1K Notes) {Roud #3790}

This Is No My Ain Lassie [Cross-reference]

This Is No My Plaid: (3 refs. <1K Notes) {Roud #6720}

This Is the Church [Cross-reference]

This is the hammer that kill John Henry [Cross-reference]

This Is the House That Jack Built [Cross-reference]

This Is the Key of the Kingdom: (3 refs.)

This Is the Nicht My Johnnie Set: (5 refs.) {Roud #5553}

This Is the Night My Johnnie Set [Cross-reference]

This Is the Trouble of the World: (1 ref.) {Roud #12057}

This Is the Truth Sent From Above [Cross-reference]

This Is the Way We Wash Our Clothes: (4 refs. <1K Notes) {Roud #3645}

This Lady She Wears a Dark Green Shawl: (3 refs.) {Roud #11589}

This Land is Your Land: (4 refs. 1K Notes) {Roud #16378}

This Little Light of Mine: (12 refs. <1K Notes)

This Little Pig Went to Market: (5 refs.)

This May Be Your Last Time: (6 refs. <1K Notes) {Roud #10965}

This Night We Part Forever: (1 ref. <1K Notes) {Roud #3630}

This Old Hammer [Cross-reference]

This Old Hat of Mine [Cross-reference]

This Old Man (I): (6 refs.) {Roud #3550}

This Old Man (II) [Cross-reference]

This Old World: (1 ref. 1K Notes)

This Old World Ain't Going to Stand Much Longer: (2 refs. <1K Notes)

This Ole Worl' Ain't Goin' to Stan' Much Longer [Cross-reference]

This Pig Went to Market [Cross-reference] {Roud #19297}

This Pretty Girl of Mine: (8 refs. <1K Notes) {Roud #8371}

This Time Another Year [Cross-reference]
**This Train**: (14 refs. <1K Notes) {Roud #6702}

**This Train Is Bound for Glory** [Cross-reference]

**This Very Unhappy Man**: (1 ref. <1K Notes)

**This Way Hen-er-y**: (1 ref.) {Roud #16803}

**This World Is Not My Home (I)**: (18 refs. <1K Notes) {Roud #7481}

**This World Is Not My Home (II)**: (1 ref.)

**Thomas a Didymus** [Cross-reference]

**Thomas and Ellen** [Cross-reference]

**Thomas and Molly** [Cross-reference]

**Thomas and Nancy** [Laws K15]: (11 refs. <1K Notes) {Roud #3232}

**Thomas Cat, The**: (3 refs. <1K Notes) {Roud #21462}

**Thomas Cromwell [Child 171]**: (3 refs. 2K Notes) {Roud #4002}

**Thomas Duffy**: (1 ref. 5K Notes) {Roud #4093}

**Thomas E. Watson**: (2 refs. 11K Notes) {Roud #22284}

**Thomas Hegan and Sally Blair** [Cross-reference]

**Thomas J Hodder, The**: (1 ref. <1K Notes) {Roud #28982}

**Thomas Murphy**: (1 ref.) {Roud #7356}

**Thomas Nicholson**: (1 ref. <1K Notes) {Roud #6183}

**Thomas o Yonderdale [Child 253]**: (3 refs. <1K Notes) {Roud #3890}

**Thomas of Potte** [Cross-reference]

**Thomas Rymer [Child 37]**: (38 refs. 15K Notes) {Roud #219}

**Thomas Rymer & Queen of Elfland** [Cross-reference]

**Thomas Rymer and the Queen of Elfland** [Cross-reference]

**Thomas the Rhymer** [Cross-reference]

**Thomas Trim**: (1 ref.) {Roud #27112}

**Thorn Rose** [Cross-reference]

**Thornaby Woods** [Cross-reference]

**Thorne's Goat** [Cross-reference]
Thornehagh-Moor Woods [Cross-reference]
Thorneymoon Wood in Nottinghamshire [Cross-reference]
Thorneymoon Woods [Cross-reference]
Thorny Woods [Cross-reference]
Thornymuir Fields [Cross-reference]
Thorwaldsen, The: (1 ref. <1K Notes) {Roud #17755}
Those Gambler's Blues [Cross-reference]
Those Girls from Bermuda [Cross-reference]
Those Poor Convicts: (1 ref. <1K Notes)
Those Tassels on the Boots [Cross-reference]
Those Wedding Bells Shall Not Ring Out!: (5 refs. 2K Notes) {Roud #7435}
Thou Hast Been My Ruin [Cross-reference]
Thou Hast Learned to Love Another: (6 refs.) {Roud #2065}
Though the Last Glimpse of Erin with Sorrow I See: (2 refs.) {Roud #13395}
Thought I Fell in Ten Foot of Water: (1 ref. <1K Notes)
Thoughts of Long Ago, The: (1 ref.) {Roud #2954}
Thoughts on the Newfoundland Sailing Voyage: (1 ref. 1K Notes) {Roud #V44727}
Thousand Mile Away, A [Cross-reference]
Thousand Miles Away, A: (6 refs.) {Roud #8393}
Thousands Are Sailing to America: (2 refs. 1K Notes) {Roud #2904}
Thousands or More: (1 ref. <1K Notes) {Roud #1220}
Thra: (1 ref.) {Roud #12482}
Thrashing Machine (I), The: (6 refs. <1K Notes) {Roud #1491}
Thrashing Machine (II), The [Cross-reference]
Thread the Needle: (3 refs. 4K Notes)
Threading the Needle [Cross-reference]
Threatened Invasion, The [Cross-reference]
Three 'Stralion Dragoons [Cross-reference]
Three Acres and a Cow: (1 ref. 1K Notes) {Roud #24484}

Three Acres of Land [Cross-reference]

Three Babes (I) [Cross-reference]

Three Babes (II), The [Cross-reference]

Three Bells, The: (1 ref.) {Roud #19877}

Three Black Crows [Cross-reference]

Three Blackbirds: (1 ref. <1K Notes)

Three Blind Mice: (11 refs. <1K Notes) {Roud #3753}

Three Block Tom: (1 ref.)

Three Boocher Lads [Cross-reference]

Three Brave Blacksmiths: (1 ref. <1K Notes) {Roud #9768}

Three Brethren out of Spain [Cross-reference]

Three Brothers from Spain (Knights of Spain, We Are Three Jews): (9 refs. <1K Notes) {Roud #8251}

Three Brothers in Fair Warwickshire: (1 ref. <1K Notes) {Roud #3207}

Three Brothers, The: (1 ref. <1K Notes) {Roud #20542}

Three Butchers, The (Dixon and Johnson) [Laws L4]: (44 refs. <1K Notes) {Roud #17}

Three C Railroad: (1 ref. <1K Notes)

Three Children Sliding On The Ice [Cross-reference]

Three Crooked Criples: (2 refs.) {Roud #22157}

Three Crows, The [Cross-reference]

Three Danish Galleys: (1 ref. 2K Notes)

Three Dishes and Six Questions [Cross-reference]

Three Dogs in a Row: (1 ref.)

Three Dreams, The [Cross-reference]

Three Drowned Sisters [Cross-reference]

Three Drunken Huntsmen [Cross-reference]

Three Drunken Maidens [Cross-reference]

Three Dukes: (20 refs.) {Roud #730}
Three English Rovers  [Cross-reference]

Three Farmers from the North  [Cross-reference]

Three Flies, The: (4 refs. <1K Notes) {Roud #1290}

Three Flowers of Chivalry, The: (1 ref.) {Roud #8146}

Three Flowers, The: (1 ref. <1K Notes)

Three Frightened Virgins, The: (4 refs. <1K Notes) {Roud #12568}

Three Gallant Huntsmen  [Cross-reference]

Three German Officers Crossed the Rhine  [Cross-reference]

Three Girls Drowned [Laws G23]: (4 refs.) {Roud #3257}

Three Grains of Corn: (10 refs. 2K Notes) {Roud #4492}

Three Gray Geese  [Cross-reference]

Three Grease Balls: (1 ref.)

Three Grey Geese: (2 refs.) {Roud #19816}

Three Happy Huntsmen  [Cross-reference]

Three Hunters, The  [Cross-reference]

Three Huntsmen, The  [Cross-reference]

Three Irishmen, The  [Cross-reference]

Three Jews, The  [Cross-reference]

Three Jolly Bachelors  [Cross-reference]

Three Jolly Bums  [Cross-reference]

Three Jolly Butchers of the North, The  [Cross-reference]

Three Jolly Butchers, The  [Cross-reference]

Three Jolly Coachmen  [Cross-reference]

Three Jolly Fishermen (I): (1 ref.) {Roud #3496}

Three Jolly Fishermen (II)  [Cross-reference]

Three Jolly Frenchmen  [Cross-reference]

Three Jolly Hunters  [Cross-reference]

Three Jolly Huntsmen: (41 refs. 1K Notes) {Roud #283}
Three Jolly Huntsmen (II), The [Cross-reference]
Three Jolly Jack Tars [Cross-reference]
Three Jolly Sailors [Cross-reference]
Three Jolly Sportsmen [Cross-reference]
Three Jolly Welshmen [Cross-reference]
Three Jovial Huntsmen [Cross-reference]
Three Jovial Huntsmen, The [Cross-reference]
Three Kings [Cross-reference]
Three Knights from Spain [Cross-reference]
Three Knights, The [Cross-reference]
Three Leaves of Shamrock: (9 refs. 1K Notes) {Roud #3769}
Three Little Babes, The [Cross-reference]
Three Little Babies [Cross-reference]
Three little chil'ren lyin' in bed [Cross-reference]
Three Little Girls A-Skating Went: (6 refs. 1K Notes) {Roud #3744}
Three Little Kittens: (3 refs. <1K Notes) {Roud #16150}
Three Little Pigs, The [Cross-reference]
Three Little Sand Maidens [Cross-reference]
Three Lost Babes of Americay, The: (4 refs. <1K Notes) {Roud #9944}
Three Lovers [Cross-reference]
Three Lovers, The [Cross-reference]
Three Maidens a Milking Did Go [Cross-reference]
Three Maidens A-milking [Cross-reference]
Three Maidens a-Milking Would Go [Cross-reference]
Three Maidens to Milking Did Go: (17 refs. <1K Notes) {Roud #290}
Three Maids a Milking [Cross-reference]
Three Maids a Rushing [Cross-reference]
Three Maids A'Skating Away [Cross-reference]
Three McFarlands, The [Laws C18]: (4 refs.) {Roud #2225}

Three Men Drowned (The Grand River): (3 refs. <1K Notes) {Roud #3680}

Three Men They Went a Yunting [Cross-reference]

Three Men Went A-Hunting [Cross-reference]

Three Moore Brothers: (1 ref. <1K Notes)

Three Nights' Experience [Cross-reference]

Three O'Donnells, The: (1 ref. <1K Notes)

Three Old Jews, The [Cross-reference]

Three Old Men of Painswick, The: (1 ref. 1K Notes)

Three Old Whores (From Winnipeg/Baltimore) [Cross-reference]

Three Oxford Cries [Cross-reference]

Three Oxford Scholars: (1 ref.) {Roud #1668}

Three Perished in the Snow [Laws G32]: (6 refs.) {Roud #1931}

Three Pigs: (3 refs.) {Roud #4575}

Three Pirates: (1 ref.)

Three Quarters of the Year [Cross-reference]

Three Ravens, The [Child 26]: (65 refs. 2K Notes) {Roud #5}

Three Rogues, The [Cross-reference]

Three Roguish Chaps [Cross-reference]

Three Sailor Boys [Cross-reference]

Three Sailors (Three Kings; Three Beggars; Thee Soldiers; Three Sweeps): (3 refs.) {Roud #12965}

Three Sailors of Bristol City [Cross-reference]

Three Scamping Rogues [Cross-reference]

Three Score and Ten: (2 refs. <1K Notes) {Roud #16873}

Three Scotch Robbers, The [Cross-reference]

Three Ships Came Sailing In [Cross-reference]

Three Sisters [Cross-reference]

Three Sisters, The [Cross-reference]
Three Sons (I), The [Cross-reference]
Three Sons (II), The [Cross-reference]
Three Sons of Rogues [Cross-reference]
Three Times Round: (3 refs. <1K Notes) {Roud #12973}
Three Weeks Before Easter [Cross-reference]
Three Wise Old Women: (1 ref. <1K Notes) {Roud #3271}
Three Young Ladies [Cross-reference]
Three, Six, Nine: (3 refs. <1K Notes) {Roud #18987}
Thresherman (and the Squire), The [Cross-reference]
Thresherman, The [Cross-reference]
Threshing Machine (I), The: (3 refs. <1K Notes) {Roud #874}
Threshing Machine (II), The [Cross-reference]
Through All the World Below: (2 refs.) {Roud #6667}
Through and Through, Sally Go: (1 ref.)
Through Bushes and Briars [Cross-reference]
Through Moorfields [Cross-reference]
Through the City Where He Rode: (1 ref. <1K Notes) {Roud #11937}
Through the Grove [Cross-reference]
Through the Groves (I): (1 ref.) {Roud #607}
Through the Groves (II) [Cross-reference]
Through the Moss and Through the Muir: (1 ref.) {Roud #13018}
Through the Wood as the Lady Ran: (1 ref. <1K Notes) {Roud #13021}
Throw Me Anywhere: (3 refs. <1K Notes)
Thunder Crew, The: (1 ref.) {Roud #V10226}
Thurso Fishing Boat Disaster, The: (1 ref. <1K Notes) {Roud #3804}
Thus the Farmer Sows His Seed [Cross-reference]
Thyme, It Is a Precious Thing: (1 ref. <1K Notes) {Roud #3}
Ti-De-O [Cross-reference]
Till Home Sail Wylekyn (Willikin's Return): (5 refs. 4K Notes)

Till I Die [Cross-reference]

Till the Boys Come Home [Cross-reference]

Till We Meet Again [Cross-reference]

Tilly Illy Rey Dum Dee: (1 ref. <1K Notes) {Roud #13527}

Tim Finigan's Wake [Cross-reference]

Tim Finnegan's Wake [Cross-reference]

Timber: (1 ref.)

Timber (I): (1 ref.)

Timber (Jerry the Mule): (2 refs.)

Timber for the Bridge at St. Paul's: (1 ref. 1K Notes) {Roud #25332}

Timbrook: (2 refs. <1K Notes) {Roud #2190}

Time [Cross-reference]

Time Drawin' Nigh [Cross-reference]

Time Draws Near [Cross-reference]

Time Enouf Yet [Cross-reference]

Time Enough Yet: (4 refs.) {Roud #4264}

Time for Man Go Home: (1 ref.) {Roud #354}

Time for Us to Leave Her [Cross-reference]

Time Has Changed in 20 Years [Cross-reference]

Time Has Come, My Dearest Dear, The [Cross-reference]

Time Has Made a Change In Me: (2 refs.) {Roud #16072}

Time Is Drawing Near, Me B'ys, The [Cross-reference]

Time Is On the Wing: (3 refs.) {Roud #6747}

Time o Year for Dippin Sheep, The: (1 ref.) {Roud #21753}

Time to be Made a Wife [Cross-reference]

Time to Leave Her [Cross-reference]

Time to Remember the Poor [Cross-reference]
Time Wears Awa: (1 ref.) {Roud #21760}

Time-an'-Tootoo [Cross-reference]

Time's Alteration [Cross-reference]

Time's Drawing On, Love [Cross-reference]

Timekeeper's Lament: (2 refs.) {Roud #6501}

Times Ain't Like They Used to Be [Cross-reference]

Times Are Altered [Cross-reference]

Times are Hard: (1 ref.) {Roud #2697}

Times Gettin' Hard: (5 refs. 1K Notes) {Roud #15620}

Times Gettin' Hard, Boys [Cross-reference]

Times Is Hard [Cross-reference]

Tin Swankey Pot, The: (1 ref.) {Roud #27536}

Ting, Ting the Bell Rang [Cross-reference]

Ting, Ting the Bell Rang, Fa's Noo Deid?: [Cross-reference]

Tinker Behind the Door, The [Cross-reference]

Tinker Loon, The [Cross-reference]

Tinker Man [Cross-reference]

Tinker, Tailor [Cross-reference]

Tinker, Tailor, Soldier, Sailor [Cross-reference]

Tinker, The: (5 refs. <1K Notes) {Roud #863}

Tinker's Courtship [Cross-reference]

Tinker's Waddin [Cross-reference]

Tinker's Wedding, The [Cross-reference]

Tinkler's Waddin, The (The Tinker's Wedding): (9 refs. <1K Notes) {Roud #5408}

Tinna Clinnama Clinchama Clingo [Cross-reference]

Tinnaberna Fishermen (I). The: (1 ref.) {Roud #20521}

Tinnaberna Fishermen (II). The: (1 ref.)

Tinnego: (1 ref. <1K Notes)
Tip for Gold and Tip for Silver  [Cross-reference]

Tippecanoe: (3 refs. <1K Notes) {Roud #6950}

Tipperary (I): (1 ref. <1K Notes)

Tipperary (II)  [Cross-reference]

Tipperary Christening, The: (2 refs.) {Roud #25272}

Tipperary Far Away: (1 ref. <1K Notes)

Tipperary Recruiting Song, The: (3 refs. <1K Notes)

Tipperty's Jean: (3 refs. <1K Notes) {Roud #5602}

Tiranti, My Love  [Cross-reference]

Tired o' Workin': (1 ref.) {Roud #21587}

Tired o' Workin' Lyauvie's Braes: (1 ref. <1K Notes) {Roud #5900}

Tired Soldier, The: (1 ref.) {Roud #13827}

Tiree Tragedy, A  [Cross-reference]

Tirmanagh Hill: (1 ref.) {Roud #25066}

'Tis Me  [Cross-reference]

'Tis Me, O Lord  [Cross-reference]

'Tis Not Always the Bullet that Kills: (1 ref.) {Roud #7431}

Tis Now, Young Man, Give Me Attention: (1 ref.) {Roud #6648}

Tis the Gift To Be Simple  [Cross-reference]

'Tis the Last Rose of Summer  [Cross-reference]

Tis the Ole Ship of Zion (Ole Ship of Zion)  [Cross-reference]

Tis Well and Good I Come Here Tonight: (1 ref. <1K Notes)

Tit for Tat  [Cross-reference]

Tit for Tat, Butter for Fat (Wheel of Fortune): (1 ref.)

Titanic (I), The ("It Was Sad When That Great Ship Went Down")  [Laws D24] (Titanic #1): (20 refs. 3K Notes) {Roud #774}

Titanic (II), The ("The Titanic, Out on that Ocean") (Titanic #2): (1 ref. <1K Notes) {Roud #4172}

Titanic (III), The ("God Moves on the Water") (Titanic #3): (8 refs. 1K Notes) {Roud #4173}

Titanic (IV), The ("Lost on the Great Titanic") (Titanic #4): (3 refs. <1K Notes) {Roud #3526}
Titanic (IX), The (Sinking of the Titanic) [Cross-reference]

Titanic (V), The (Many Hearts Surrendered to the Shipwreck) (Titanic #5): (1 ref. 1K Notes) {Roud #3525}

Titanic (VI), The ("Cold and Icy Sea") (Titanic #6): (3 refs. <1K Notes) {Roud #3525}

Titanic (VII), The ("As the Moon Rose in Glory/Gone to Rest/The Watchman") (Titanic #7): (5 refs. <1K Notes) {Roud #4779}

Titanic (VIII), The ("Fare Thee Well, Titanic, Fare Thee Well") (Titanic #8): (4 refs. <1K Notes) {Roud #11693}

Titanic (X), The ("Down With the Old Canoe") (Titanic #10): (3 refs. 1K Notes)

Titanic (XI), The ("The Titanic Nobly Bore Along") (Titanic #11): (3 refs. <1K Notes)

Titanic (XII), The (You Landsmen All, on You I Call) (Titanic #12): (1 ref. 2K Notes) {Roud #18475}

Titanic (XV), The ("On the tenth day of April 1912") (Titanic #15): (2 refs. 121K Notes) {Roud #774}

Tithe Pig, The [Cross-reference]

Titles of Songs (Song of Songs, Song of All Songs, Song of Song Titles): (8 refs. <1K Notes) {Roud #7598, 7599}

Tittery Nan [Laws H16]: (3 refs. <1K Notes) {Roud #2194}

Tittery-ry-an: (1 ref. <1K Notes) {Roud #2194}

Tittler's Jam: (2 refs. <1K Notes) {Roud #10929}

Titus Andronicus's Complaint [Cross-reference]

To All You Ladies now at Land: (2 refs.) {Roud #13886}

To All You Ladies now on Land [Cross-reference]

To Anacreon in Heaven: (5 refs. 2K Notes)

To Be a Farmer's Boy [Cross-reference]

To Be a Good Companion [Cross-reference]

To Beat the Drum Again [Cross-reference]

To blis God bryng us all and sum [Cross-reference]

To bliss God bring us all and some [Cross-reference]

To Canaan's Land I'm on My Way [Cross-reference]

To Chase the Buffalo [Cross-reference]

To Cheer the Heart [Cross-reference]
To Coont My Kin an' Pedigree: (1 ref. 2K Notes) {Roud #6098}
To Daunton Me (I): (2 refs. 2K Notes) {Roud #6826}
To Daunton Me (II): (1 ref. <1K Notes) {Roud #6826}
To Daunton Me (III): (1 ref.)
To Go Asparking [Cross-reference]
To Hear the Nightingales Sing [Cross-reference]
To Huntsville [Cross-reference]
To London [Cross-reference]
To London I Did Go [Cross-reference]
To Make Your Mother Dance: (1 ref.)
To Market, To Market: (3 refs.) {Roud #19708}
To Market, To Market, To Buy a Fat Pig [Cross-reference]
To Mary in Heaven: (2 refs. <1K Notes)
To Meet Again: (1 ref.) {Roud #4330}
To Men: (2 refs.) {Roud #6078}
To Milk in the Valley Below [Cross-reference]
To Morrow [Cross-reference]
To My Home In the Forest Let Me Go [Cross-reference]
To My Right Folly Diddle Dero [Cross-reference]
To Pad the Road [Cross-reference]
To Pad the Road wi' Me? [Cross-reference]
To Reap and Mow the Hay: (1 ref.) {Roud #12937}
To Roll Her In My Plaidie: (1 ref.) {Roud #3948}
To Row Her in My Plaidie [Cross-reference]
To the Beggin' I Will Go [Cross-reference]
To the Man in the Chains: (1 ref.)
To the Mast Nail Our Flag: The Pirate's Song: (1 ref.) {Roud #V30577}
To the Memory of the Late Captain Kennedy: (1 ref. 12K Notes) {Roud #V44703}
To the North, To the North: (1 ref.)

To the Pines, to the Pines [Cross-reference]

To the Spanish Main -- Slav Ho [Cross-reference]

To the Stars: (1 ref.) {Roud #29424}

To the Weaver's Gin Ye Go: (4 refs.)

To the Weavers Gin Ye Go [Cross-reference]

To the West A While to Stay: (2 refs. <1K Notes) {Roud #4050}

To Turra Toon on Business Bent: (2 refs.) {Roud #13555}

To Wear a Green Willow [Cross-reference]

To Your Tents O Erins: (1 ref. 2K Notes)

To-morrow Shall Be My Dancing Day [Cross-reference]

To-morrow's my lovie's wedding day [Cross-reference]

Toad's Courtship, The [Cross-reference]

Toast to Beara, A: (1 ref. <1K Notes)

Tobaccer Union [Cross-reference]

Tobacco [Cross-reference]

Tobacco Is an Indian Weed [Cross-reference]

Tobacco Pipes and Porter: (2 refs. <1K Notes) {Roud #5894}

Tobacco Plenty: (1 ref.) {Roud #5856}

Tobacco Song (I), The: (2 refs.)

Tobacco Song (II), The [Cross-reference]

Tobacco Union (Talking with the Social Union): (6 refs. <1K Notes) {Roud #5721}

Tobacco's But an Indian Weed: (11 refs. 1K Notes) {Roud #1457}

Tobasco: (1 ref.)

Tobias and Cuancus [Cross-reference]

Tobias Murphy and Tom Hann: (2 refs. <1K Notes) {Roud #28981}

Toby: (1 ref.) {Roud #3310}

Tochineal: (2 refs. <1K Notes) {Roud #4591}
Toco Bad Lumber: (1 ref. <1K Notes)
Tocowa [Cross-reference]
Tod Lowrie [Cross-reference]
Tod Wi the Twinkland Ee, The [Cross-reference]
Today: (2 refs. <1K Notes) {Roud #24303}
Toddlin' But and Toddlin' Ben (The Wee Little Totum): (2 refs. <1K Notes) {Roud #5551}
Todlen But and Todlen Ben [Cross-reference]
Todlen Butt, and Todlen Ben [Cross-reference]
Todlen Hame [Cross-reference]
Todlin Hame: (3 refs. 1K Notes) {Roud #6493}
Toll Bar, The: (1 ref.) {Roud #5963}
Toll the Bell for Lilla Dale [Cross-reference]
Toll-a-Winker [Cross-reference]
Tolliver Song, The [Cross-reference]
Tolliver-Martin Feud Song, A [Cross-reference]
Tom a Bedlam (Bedlam Boys): (5 refs. 2K Notes)
Tom and the Parson: (1 ref.) {Roud #1676}
Tom Bird's Dog: (1 ref.) {Roud #9959}
Tom Bo Lyn [Cross-reference]
Tom Bo-lin [Cross-reference]
Tom Boleyn [Cross-reference]
Tom Bowline [Cross-reference]
Tom Bowling (I): (4 refs. <1K Notes) {Roud #1984}
Tom Bowling (II) [Cross-reference]
Tom Brown [Cross-reference]
Tom Brown's Two Little Indian Boys [Cross-reference]
Tom Cat: (1 ref. <1K Notes)
Tom Cat Blues: (6 refs. <1K Notes)
Tom Cornealy: (2 refs. <1K Notes) {Roud #2716}

Tom Corrigan: (2 refs. <1K Notes)

Tom Dixon: (1 ref.) {Roud #9423}

Tom Dooley [Laws F36A]: (25 refs. 66K Notes) {Roud #4192}

Tom Dula [Cross-reference]

Tom Dula's Lament: (3 refs. <1K Notes) {Roud #6645}

Tom Halyard: (1 ref.) {Roud #4773}

Tom Kelly's Cow: (1 ref. <1K Notes) {Roud #2924}

Tom Linn [Cross-reference]

Tom O'Bedlam [Cross-reference]

Tom O'Neill [Laws Q25]: (8 refs.) {Roud #1013}

Tom of Bedlam [Cross-reference]

Tom Pearce (Widdicombe Fair I): (12 refs. <1K Notes) {Roud #137}

Tom Potts [Child 109]: (5 refs. <1K Notes) {Roud #66}

Tom Quick: (1 ref.) {Roud #11487}

Tom Redman [Cross-reference]

Tom Reynard (The Fox in Legend) [Cross-reference]

Tom Sherman's Barroom [Cross-reference]

Tom Taits: (3 refs.) {Roud #13068}

Tom Tidler's Ground: (1 ref.)

Tom Toozick the Gentleman: (2 refs. <1K Notes)

Tom Twist: (3 refs.) {Roud #5448}

Tom-Big-Bee River [Cross-reference]

Tom, He Was a Piper's Son [Cross-reference]

Tom, Tom, the Piper's Son (I): (7 refs. 1K Notes) {Roud #19621}

Tom, Tom, the Piper's Son (II): (17 refs. 3K Notes) {Roud #19621}

Tom's Gone to Hilo [Cross-reference]

Tom's Gone to Ilo [Cross-reference]
Tomah Stream: (2 refs. <1K Notes) {Roud #4074}
Tomahawk Hem, The: (2 refs. <1K Notes) {Roud #9075}
Tomahawk River Hymn, The [Cross-reference]
Tomahawking Fred (Tambaroora Ted): (3 refs. <1K Notes)
Tommy [Cross-reference]
Tommy and Jack [Cross-reference]
Tommy and the Apple: (1 ref.) {Roud #8723}
Tommy Johnson Is No Good: (2 refs.) {Roud #20791}
Tommy Jones [Cross-reference]
Tommy Murphy was a Soldier Boy: (1 ref.)
Tommy o'Lin, and His Wife, and Wife's Mother [Cross-reference]
Tommy Robin [Cross-reference]
Tommy Song, The [Cross-reference]
Tommy Tompkins and Polly Hopkins: (2 refs. <1K Notes) {Roud #18698}
Tommy, Make Room for your Uncle: (1 ref.) {Roud #23764}
Tommy's Gone Away [Cross-reference]
Tommy's Gone to Hilo: (16 refs. 10K Notes) {Roud #481}
Tommy's on the Tops'l Yard [Cross-reference]
Tomorrow Morn I'm Sweet Sixteen [Cross-reference]
Tone de Bell Easy [Cross-reference]
Tons of Bright Gold: (1 ref. <1K Notes)
Tony Went Walking: (1 ref. <1K Notes)
Too Courteous Knight, The [Cross-reference]
Too Late [Cross-reference]
Too Late Sinner: (3 refs.) {Roud #16657}
Too Much of a Name: (5 refs. <1K Notes) {Roud #7041 and 4824}
Too Much Time for the Crime I've Done: (1 ref. <1K Notes)
Too Rally: (1 ref. <1K Notes) {Roud #10300}
Too Young [Cross-reference]

Too Young to Marry: (3 refs. <1K Notes) {Roud #16864}

Too-ra-loo-ra-loo-ral, That's an Irish Lullaby: (3 refs. <1K Notes)

Too-Ril-Te-Too (The Robin and the Cat): (1 ref.) {Roud #3745}

Took My Gal a-Walkin': (2 refs. <1K Notes) {Roud #11550}

Took My Girl to a Fancy Ball [Cross-reference]

Toolie Low: (1 ref.)

Tooney O: (1 ref.)

Tooraloo (Boy With No Shoes, All Tattered and Torn, I Dreamt I Had Died): (1 ref. <1K Notes) {Roud #1407}

Tooraweenah Joe [Cross-reference]

Toots and Ronald: (1 ref. <1K Notes)

Top Beat: (2 refs.)

Top Hand: (1 ref.) {Roud #8050}

Top Loader: (1 ref. <1K Notes) {Roud #8880}

Top of Mount Zion: (2 refs. <1K Notes) {Roud #7133}

Top Side Woman (Belle Garden Gal): (1 ref. <1K Notes)

Topsail Shivers in the Wind, The: (1 ref.) {Roud #2017}

Torbay Ramblers: (1 ref. <1K Notes) {Roud #18243}

Torbay Song [Cross-reference]

Tornado Blues: (1 ref.) {Roud #12636}

Toronto Volunteers, The: (1 ref. <1K Notes) {Roud #4515}

Torramh an Bhairille (Wake of the Barrel): (1 ref. <1K Notes)

Torry Brig, The: (1 ref.) {Roud #13561}

Toss the Turk: (1 ref. <1K Notes) {Roud #21718}

Tossed and Driven (The Poor Pilgrim): (4 refs. <1K Notes) {Roud #5425}

Tossing of the Hay: (4 refs. <1K Notes) {Roud #2940}

Tottenham Toad, The [Cross-reference]

Touch Not the Cup: (2 refs. <1K Notes) {Roud #6951}
Touch the Thing [Cross-reference]

Tough Utah Boy, A: (2 refs.) {Roud #10906}

Toura for Sour Buttermilk: (1 ref. <1K Notes)

Tout Pitit Negresse: (1 ref.)

Tower of Babel, The [Cross-reference]

Towering Heights of Newfoundland: (1 ref.) {Roud #18244}

Town I Loved So Well, The: (2 refs. 3K Notes)

Town o’ Arbroath, The: (4 refs.) {Roud #3946}

Town of Antrim, The: (3 refs.) {Roud #2746}

Town of Dunmanway, The [Cross-reference]

Town of Marlborough, The [Cross-reference]

Town of Oranmore, The (If You Ever Go Over to Ireland): (2 refs. <1K Notes) {Roud #5277}

Town of Passage (I), The: (2 refs. <1K Notes)

Town of Passage (II), The: (1 ref. <1K Notes)

Town of Passage (III), The: (2 refs. <1K Notes) {Roud #9574}

Town of Waxford [Cross-reference]

Town Passage, The [Cross-reference]

Towns of Jamaica: (1 ref. <1K Notes)

TP and the Morgan: (1 ref.)

Trace-Boy on Ligoniel Hill, A: (4 refs. <1K Notes)

Track Calling [Cross-reference]

Track Lining: (1 ref.) {Roud #16269}

Track Lining Holler [Cross-reference]

Track Lining Song [Cross-reference]

Track to Knob Lake, The: (2 refs. <1K Notes) {Roud #9811}

Tract for the Hard Times, The: (1 ref.)

Trade of Kauri Gum [Cross-reference]

Trader, The: (1 ref.) {Roud #2952}
Trading-Out Blues: (1 ref. <1K Notes)
Tragedia de Heraclio Bernal: (1 ref.)
Tragedy at Meadow Lea: (1 ref.) {Roud #25768}
Tragedy of Sunset Land, The: (1 ref.)
Tragic Romance: (2 refs. <1K Notes)
Tragical Death of an Apple Pie, The [Cross-reference]
Trail to Mexico, The [Laws B13]: (20 refs. <1K Notes) {Roud #152}
Train 45 [Cross-reference]
Train Done Left Me: (1 ref.) {Roud #22490}
Train I Ride: (1 ref. <1K Notes)
Train Is A-Coming, The: (1 ref.) {Roud #11618}
Train on the Island (June Apple/June Appal): (7 refs. <1K Notes) {Roud #17376}
Train Run So Fast: (2 refs. <1K Notes) {Roud #11786}
Train That Carried My Girl from Town, The: (5 refs. <1K Notes) {Roud #7027}
Train That Never Returned, The: (7 refs. <1K Notes) {Roud #23794}
Train That Took My Girl from Town, The [Cross-reference]
Train That Will Never Be Found, The: (1 ref.) {Roud #14024}
Train Whistle Blues: (2 refs.)
Trajedie o Twa Bairns of Newark, The [Cross-reference]
Tramp (I), The: (6 refs. <1K Notes) {Roud #9929}
Tramp (II), The: (7 refs. <1K Notes) {Roud #4305}
Tramp (III), The [Cross-reference]
Tramp in the Rain, A [Cross-reference]
Tramp on the Street: (1 ref. <1K Notes) {Roud #17691}
Tramp Song, The [Cross-reference]
Tramp the Bushes of Australia [Cross-reference]
Tramp, Tramp, Tramp, Keep On a-Tramping [Cross-reference]
Tramp! Tramp! Tramp!: (20 refs. <1K Notes) {Roud #10911}
Tramp's Lament, The [Cross-reference]

Tramp's Story, The: (4 refs. <1K Notes) {Roud #7448}

Tramps and Hawkers: (5 refs. <1K Notes) {Roud #1874}

Tramway Line, The: (1 ref. <1K Notes)

Tranent Muir: (4 refs. 4K Notes)

Transport [Cross-reference]

Transport, or Botany Bay, The [Cross-reference]

Transport's Lament, The: (3 refs. <1K Notes) {Roud #V20190}

Travel On (Trabel On): (1 ref.) {Roud #11986}

Travel the Country Round [Cross-reference]

Travelin' Shoes [Cross-reference]

Traveling Coon [Cross-reference]

Traveling Man (Traveling Coon): (16 refs. <1K Notes) {Roud #11771}

Traveling Shoes: (5 refs.) {Roud #10968}

Traveling Yodler [Cross-reference]

Travelling Candyman, The: (2 refs. <1K Notes) {Roud #2163}

Travelling Down the Castlereagh [Cross-reference]

Tread on the Tail of Me Coat [Cross-reference]

Tread the Green Grass [Cross-reference]

Tread the Needles [Cross-reference]

Tread, Tread the Green Grass [Cross-reference]

Treadmill, The: (1 ref.) {Roud #7587}

Treat Me Right: (1 ref.)

Treat My Daughter Kindly (The Little Farm): (10 refs.) {Roud #2552}

Tree in Paradise [Cross-reference]

Tree in the Mountains [Cross-reference]

Tree in the Wood (I), The [Cross-reference]

Tree in the Wood (II), The [Cross-reference]
Tree of Liberty, The: (1 ref. 3K Notes)
Tree On the Hill, The [Cross-reference]
Tree Toad, The: (1 ref.)
Tree, The [Cross-reference]
Trees Are All Bare (Christmas Song): (1 ref.) {Roud #1170}
Trees So High, The [Cross-reference]
Trees They Are So High, The [Cross-reference]
Trees They Do Be High, The [Cross-reference]
Trees They Do Grow High, The [Cross-reference]
Trees They Grow So High, The [Cross-reference]
Trelawny: (3 refs. <1K Notes) {Roud #3315}
Trench Blues: (1 ref.) {Roud #3583}
Trent-et-un Du Mois D'aout, Le: (1 ref. <1K Notes)
Trentham: (1 ref.)
Trenton Town [Cross-reference]
Trial of Bruno Richard Hauptmann, The: (2 refs.) {Roud #21704}
Trial of John Twiss, The: (1 ref. <1K Notes)
Trial of Willy Reilly, The [Cross-reference]
Trials, Troubles, and Tribulations (Here We Go through the Jewish Nation): (1 ref.)
Tribulations d'un Roi Malheureux, Les (Misfortunes of an Unlucky "King"): (1 ref.)
Trifling Woman: (1 ref.) {Roud #4626}
Trimble's Crew: (1 ref.) {Roud #4467}
Trinity Bay Tragedy: (2 refs. 2K Notes) {Roud #9983}
Trinity Cake (Mrs. Fogarty's Cake): (12 refs. 2K Notes) {Roud #5000}
Trip on the Erie, A (Haul in Your Bowline): (6 refs. 1K Notes) {Roud #6555}
Trip on the George C. Finney, A: (1 ref. <1K Notes) {Roud #19850}
Trip on the Lavindy, A: (1 ref. <1K Notes) {Roud #19858}
Trip on the Schooner Kolfage, A: (1 ref. <1K Notes) {Roud #19855}
Trip Over the Mountain, The: (9 refs. <1K Notes) {Roud #9632}
Trip to the Grand Banks, A: (2 refs. <1K Notes) {Roud #9430}
Trip to the North Pole [Cross-reference]
Trip, Play-Mo-Blay [Cross-reference]
Triplett Tragedy, The: (1 ref. <1K Notes)
Tripping Over the Lea [Laws P19]: (7 refs.) {Roud #2512}
Tripping Up the Green Grass [Cross-reference]
Trois Graines de Peppernell: (1 ref.)
Trois Marins de Groix, Les: (1 ref.)
Trois Mois d'Campagne (Three Months in the Country): (2 refs.)
Trois Navires de Ble (Three Wheat Ships): (1 ref.)
Trolley, The: (1 ref.) {Roud #7745}
Trooper and Maid [Child 299]: (31 refs. 1K Notes) {Roud #162}
Trooper and the Fair Maid, The [Cross-reference]
Trooper and the Tailor, The: (17 refs. <1K Notes) {Roud #311}
Trooper and the Turk, The [Cross-reference]
Trooper Cut Down in His Prime, The: (2 refs. <1K Notes) {Roud #2}
Trooper Watering His Nag, The: (5 refs. <1K Notes) {Roud #1613}
Trooper, The [Cross-reference]
Trooper's Horse, The [Cross-reference]
Trot Away [Cross-reference]
Trottin' Song: (1 ref. <1K Notes) {Roud #16315}
Trotting Horse, The: (6 refs. <1K Notes) {Roud #1540}
Trouble for the Range Cook (The Chuck Wagon's Stuck): (2 refs. <1K Notes)
Trouble I've Had All My Day: (1 ref.)
Trouble in Mind (I): (11 refs.)
Trouble in My Way: (3 refs. <1K Notes) {Roud #17293}
Trouble O: (1 ref.)
Trouble of the World, The: (1 ref. <1K Notes) {Roud #11855}

Trouble On Your Mind [Cross-reference]

Trouble Will Bury Me Down: (1 ref.)

Trouble, Trouble: (1 ref.) {Roud #15598}

Troubled in Mind (I) [Cross-reference]

Troubled in Mind (II) [Cross-reference]

Troubled In My Mind (I): (8 refs. <1K Notes) {Roud #12091 and 14067}

Troubled In My Mind (II): (4 refs. <1K Notes) {Roud #10971}

Troubled Soldier, The [Cross-reference]

Troubles of Marriage, The [Cross-reference]

Troubles, The: (1 ref. 3K Notes)

Trout and Salmon [Cross-reference]

True American, The: (1 ref.) {Roud #2833}

True and Trembling Brakeman, The [Cross-reference]

True Bottom'd Boxer, The: (1 ref.) {Roud #8832}

True Friends and Relations of High and Low Stations: (1 ref. <1K Notes) {Roud #16240}

True Love (I): (1 ref. <1K Notes)

True Love (II) [Cross-reference]

True Love from the Eastern Shore: (2 refs. <1K Notes) {Roud #3610}

True Love Requited: or, The Bailiff's Daughter of Islington [Cross-reference]

True Lover John [Cross-reference]

True Lover of Mine, A [Cross-reference]

True Lover's Farewell (II) [Cross-reference]

True Lover's Farewell, The [Cross-reference]

True Lovers, The [Cross-reference]

True Lovers' Departure, The [Cross-reference]

True Lovers' Discoursion, The [Cross-reference]

True Lovers' Discussion (I), The: (9 refs. 2K Notes) {Roud #2948}
True Lovers' Discussion (II), The [Cross-reference]

True Paddy's Song, The [Cross-reference]

True Sailor Boy, The [Cross-reference]

True Sweetheart, The [Cross-reference]

True Tale of Robin Hood, A [Child 154]: (4 refs. 3K Notes) {Roud #3996}

True Tammas [Cross-reference]

True Thomas [Cross-reference]

True to the Gray [Cross-reference]

True-Born Irish Man (With My Swag All on My Shoulder; The True-Born Native Man): (30 refs. 8K Notes) {Roud #360 and 676}

True-Born Sons of Levi, The [Cross-reference]

True-love Requited [Cross-reference]

Trumpet Sounds at Burreldales, The [Cross-reference]

Trundle Bed: (1 ref.) {Roud #15496}

Trusty: (1 ref.) {Roud #5981}

Trusty Lariat, The (The Cowboy Fireman): (3 refs. <1K Notes)

Truth From Above, The [Cross-reference]

Truth Sent From Above, The: (5 refs. <1K Notes) {Roud #2109}

Truth Twice Told, The: (1 ref. <1K Notes)

Truth's Integrity [Cross-reference]

Truxton's Victory: (1 ref. 9K Notes)

Tryin' to Make a Hundred [Cross-reference]

Trying to Make a Hundred: (1 ref. <1K Notes) {Roud #18147}

Tseit Kotst Immer Op, De: (1 ref.)

Tsimshian Song of Welcome to a Chief, A: (1 ref. <1K Notes)

Tuapeka Gold: (2 refs. <1K Notes)

Tucky Ho Crew, The [Cross-reference]

Tuesday Morning [Cross-reference]

Tugal McTagger: (1 ref.) {Roud #13092}
Tullahoma Laundry Blues: (1 ref.) {Roud #11033}

Tullochgorum: (2 refs. <1K Notes) {Roud #5658}

Tumba-Bloody-Rumba: (2 refs.)

Tumble Di I Dye Ding Dye A [Cross-reference]

Tumbling through the Hay [Cross-reference]

Tune The Old Cow Died On, The: (3 refs. <1K Notes) {Roud #4352}

Tuplin Song, The [Cross-reference]

Turalai: (2 refs. <1K Notes) {Roud #8351}

Turbaned Turk He Scorns the World, The [Cross-reference]

Turfman from Ardee, The: (3 refs. <1K Notes) {Roud #5187}

Turkey Buzzard: (7 refs.) {Roud #7653}

Turkey Factor in Foreign Parts, The [Cross-reference]

Turkey Hammock: (1 ref. <1K Notes) {Roud #5031}

Turkey in the Straw: (32 refs. <1K Notes) {Roud #4247}

Turkey Rhubarb: (1 ref.) {Roud #1073}

Turkish Factor, The [Cross-reference]

Turkish Lady (II) [Cross-reference]

Turkish Lady, The [Laws O26]: (12 refs. <1K Notes) {Roud #8124}

Turkish Men-o'-War [Cross-reference]

Turkish Rebilee, The [Cross-reference]

Turkish Rover [Cross-reference]

Turmut [Turmont] Hoer's Song, The [Cross-reference]

Turmut-hoeing [Cross-reference]

Turn Again, Whittington: (2 refs. <1K Notes)

Turn Back and Pray: (1 ref. <1K Notes)

Turn sinner turn - sinner wouldn't turn [Cross-reference]

Turn that Cinnamon: (5 refs. <1K Notes) {Roud #7667}

Turn the Cup Over [Cross-reference]
Turn Ye To Me: (2 refs. <1K Notes) {Roud #23557}

Turn Your Back on the Sailor Jack [Cross-reference]

Turn, Cinnamon, Turn [Cross-reference]

Turn, Julie-Ann, Turn: (1 ref. <1K Notes) {Roud #5747}

Turn, Sinner, Turn O!: (2 refs. <1K Notes) {Roud #11991}

Turner's Camp on the Chippewa [Laws C23]: (8 refs. <1K Notes) {Roud #1926}

Turnin' o' the Hay, The [Cross-reference]

Turnip Greens: (10 refs. <1K Notes) {Roud #4491}

Turnip Patch, The: (1 ref.) {Roud #7602}

Turnip-Hoer, The: (5 refs. 2K Notes) {Roud #1376}

Turnit Hoeing [Cross-reference]

Turnut Hoeing [Cross-reference]

Turpin Hero [Cross-reference]

Turpin's Farewell to Black Bess [Cross-reference]

Turpin's Valour [Cross-reference]

Turtle Dove (I), The [Cross-reference]

Turtle Dove (II) [Cross-reference]

TVA, The: (3 refs. <1K Notes) {Roud #4910}

Twa and Twa: (2 refs. <1K Notes) {Roud #5407}

Twa Brithers, The [Cross-reference]

Twa Brothers, The [Child 49]: (49 refs. 6K Notes) {Roud #38}

Twa Bumbees, The: (1 ref. <1K Notes) {Roud #13086}

Twa Corbies, The [Cross-reference]

Twa Emperors, The [Cross-reference]

Twa Knights, The [Child 268]: (1 ref. <1K Notes) {Roud #303}

Twa Lads Frae Neiborin’ Toons: (1 ref.) {Roud #6231}

Twa Magicians, The [Child 44]: (15 refs. 3K Notes) {Roud #1350}

Twa Recruiting Sergeants [Cross-reference]
Twa Sisters, The [Child 10]: (91 refs. 5K Notes) {Roud #8}

Twangman, The: (4 refs. 1K Notes)

Twangman's Revenge, The [Cross-reference]

Twanky Dillo [Cross-reference]

Twankydillo (I -- The Blacksmith's Song): (9 refs. 1K Notes) {Roud #2409}

Twankydillo (II): (2 refs. <1K Notes) {Roud #2409}

Twas a Love of Adventure [Cross-reference]

Twas Aneuch to Gar the Maister Tak: (1 ref. <1K Notes) {Roud #13569}

Twas Autumn and the Leaves [Cross-reference]

Twas Down in Cupid's Garden [Cross-reference]

'Twas Early in the Spring [Cross-reference]

Twas Early One Morning (I) [Cross-reference]

'Twas Early One Morning (II) [Cross-reference]

Twas Early Spring, and the Flowers Were Young [Cross-reference]

'Twas Getting Late Up in September: (3 refs.) {Roud #7288}

Twas in the Month of August In the Middle of July (She Said the Same to Me): (3 refs. <1K Notes) {Roud #13616}

Twas in the Month of June [Cross-reference]

Twas in the Pleasant Month of May: (1 ref. <1K Notes) {Roud #6206}

Twas in the Town of Parsboro: (1 ref. <1K Notes) {Roud #1843}

Twas in the year eighteen hundred and three [Cross-reference]

Twas Midnight on the Ocean [Cross-reference]

'Twas Nine Years Ago [Cross-reference]

Twas of a Brisk Young Shepherdess [Cross-reference]

Twas of a Comely Young Lady Fair [Cross-reference]

Twas of a Damsel Fair and Handsome [Cross-reference]

Twas of One Summer's Morning (The Maid's Lament): (1 ref.) {Roud #1684}

Twas of Three Jolly Welshman [Cross-reference]

Twas On a Cold and Winter's Day [Cross-reference]
'Twas on a Monday Mornin' [Cross-reference]
'Twas on an Easter Morning [Cross-reference]
'Twas on de Bluff [Cross-reference]
'Twas on the Grand River near the falls of Chaudiere [Cross-reference]
'Twas on the Napanee: (2 refs. 2K Notes) {Roud #4057}
'Twas on the Napene [Cross-reference]
'Twas on the Twenty Second of March: (1 ref. <1K Notes) {Roud #6205}
'Twas on the twenty-first of April, from Hampton Roads we sailed [Cross-reference]
'Twas on Yin Night in Sweet July: (3 refs. <1K Notes) {Roud #9257}
'Twas Through the Groves [Cross-reference]
'Twas You, Sir: (2 refs. <1K Notes) {Roud #1333}
'Tweedledum and Tweedledee: (3 refs. <1K Notes) {Roud #19800}
Twelfth Day [Cross-reference]
Twelfth of July, The: (2 refs. 2K Notes)
Twelfth of May, The: (1 ref.)
Twelve Apostles, The [Cross-reference]
Twelve Blessings of Mary, The [Cross-reference]
Twelve Days of Christmas, The: (25 refs. 3K Notes) {Roud #68}
Twelve Gates to the City: (13 refs. <1K Notes) {Roud #18908}
Twelve Ghostly Fishermen [Cross-reference]
Twelve Good Joys, The [Cross-reference]
Twelve Joys, The [Cross-reference]
Twelve Little S-Boats: (1 ref. 4K Notes)
Twelve men came riding by [Cross-reference]
Twelve Pears Hanging High: (4 refs.) {Roud #20010}
Twelve Stone Two: (2 refs. <1K Notes) {Roud #18290}
Twelvemonth More Has Rolled Around, A: (1 ref.)
Twenty Long Years SInce I Married [Cross-reference]
Twenty Men from Dublin Town: (1 ref. <1K Notes)

Twenty Pound Dog, The: (2 refs. <1K Notes) {Roud #3495}

Twenty White Horses [Cross-reference]

Twenty Years Ago (Forty Years Ago): (12 refs. 2K Notes) {Roud #765}

Twenty Years Ago (II): (1 ref.) {Roud #9625}

Twenty-Fourth of May, The: (3 refs. <1K Notes)

Twenty-Inch Mill, The: (1 ref.)

Twenty-One: (6 refs. <1K Notes) {Roud #4714}

Twenty-One Years [Laws E16]: (27 refs. <1K Notes) {Roud #2248}

Twenty-Third Flotilla [Cross-reference]

Twenty-third of March, the [Cross-reference]

Twenty-Third, The: (3 refs. 3K Notes) {Roud #7454}

Twenty, Eighteen [Cross-reference]

Twila Was a City Maiden: (1 ref.) {Roud #7436}

Twilight A-Stealing: (6 refs.) {Roud #5745}

Twilight Is Falling [Cross-reference]

Twilight Is Stealing [Cross-reference]

Twill Never Do To Give It Up So: (1 ref. <1K Notes) {Roud #7824}

Twin Ballots, The: (4 refs.) {Roud #7787}

Twin Lakes: (7 refs. <1K Notes) {Roud #17693}

Twin Sisters, The [Cross-reference]

Twinkle, Twinkle, Little Star: (8 refs. <1K Notes) {Roud #7666}

Twinkling Stars are Laughing, Love: (1 ref.) {Roud #15409}

Twins (I), The [Cross-reference]

Twins (II), The [Cross-reference]

Twist About, Turn About, Jump Jim Crow [Cross-reference]

Twistification [Cross-reference]

Twisting on the Train [Cross-reference]
Two Born Brothers [Cross-reference]
Two Boys Away at School [Cross-reference]
Two Boys from Bruley: (1 ref. <1K Notes) {Roud #26142}
Two Brethren Come From Spain [Cross-reference]
Two Brothers: (2 refs.)
Two Budding Lumberjacks, The: (1 ref. <1K Notes) {Roud #9185}
Two Constant Lovers, The: (3 refs.) {Roud #955}
Two Cormacks Who Died Innocent in Front of Nenagh Gaol, The: (1 ref. 1K Notes)
Two Crows, The [Cross-reference]
Two Dollar Bill (Long Journey Home): (4 refs. <1K Notes)
Two Drummers, The [Cross-reference]
Two Dukes [Cross-reference]
Two Dukes A-Roving [Cross-reference]
Two Faithful Lovers: (1 ref.) {Roud #11515}
Two Four Six Eight, Mary at the Cottage Gate [Cross-reference]
Two Four Six Eight, Swinging at the Cottage Gate [Cross-reference]
Two Gypsy Girls, The: (1 ref. <1K Notes)
Two Hundred Years A-Brewing: (1 ref. <1K Notes) {Roud #12930}
Two Irish Laborers: (1 ref.) {Roud #9563}
Two Irishmen, Two Irishmen [Cross-reference]
Two Jealous Brothers, The [Cross-reference]
Two Jinkers: (2 refs. <1K Notes) {Roud #7315}
Two Jolly Butchers, The [Cross-reference]
Two Jovial Butchers, The [Cross-reference]
Two Lanterns, The [Cross-reference]
Two Legs Sat Upon Three Legs: (3 refs. <1K Notes) {Roud #20142}
Two Letters, The (Charlie Brooks; Nellie Dare): (8 refs. <1K Notes) {Roud #3534}
Two little angels from the north [Cross-reference]
Two Little Babes [Cross-reference]

Two Little Blackbirds: (5 refs. <1K Notes) {Roud #16401}

Two Little Children [Cross-reference]

Two Little Dicky Birds [Cross-reference]

Two Little Fleas: (2 refs.) {Roud #15771}

Two Little Girls in Blue: (16 refs.) {Roud #2793}

Two Little Kittens: (1 ref.) {Roud #5450}

Two Little Lads (Tommy and Jack): (1 ref.) {Roud #5358}

Two Little Niggers Black as Tar: (2 refs.) {Roud #11788}

Two Little Orphans [Cross-reference]

Two Look-abouts [Cross-reference]

Two Lovers (I), The [Cross-reference]

Two Lovers (II), The [Cross-reference]

Two Lovers (III), The [Cross-reference]

Two Lovers Discoursing [Laws O22]: (6 refs. <1K Notes) {Roud #991}

Two Lovers Sat Sparking [Cross-reference]

Two Magicians, The [Cross-reference]

Two O'Donahues, The: (1 ref.) {Roud #9587}

Two Old Crows [Cross-reference]

Two Orphans, The [Cross-reference]

Two Playmates, The [Cross-reference]

Two Professional Hums, The [Cross-reference]

Two Ravens, The [Cross-reference]

Two Rigs of Rye [Laws O11]: (6 refs.) {Roud #985}

Two Ruby Red Lips [Cross-reference]

Two Sisters Courted One: (1 ref. 1K Notes)

Two Sisters That Loved One Man, The [Cross-reference]

Two Sisters, The [Cross-reference]
Two Soldiers Lying As They Fell: (1 ref.) {Roud #15673}

Two Soldiers, The [Cross-reference]

Two Sons of North Britain [Cross-reference]

Two Squirrels, The: (2 refs.) {Roud #22138}

Two Sweethearts: (5 refs.) {Roud #1783}

Two T.D.'s: (1 ref. <1K Notes)

Two Travellers, The: (1 ref.)

Two Vessels Lost at Cape St. Mary's [Cross-reference]

Two We Sunk, and Two We Brunt [Cross-reference]

Two Wenches at Once: (4 refs.) {Roud #1318}

Two White Horses (I): (2 refs. <1K Notes) {Roud #11939}

Two White Horses (II) [Cross-reference]

Two White Horses In a Line [Cross-reference]

Two White Horses Side by Side [Cross-reference]

Two Years Owre Young [Cross-reference]

Two Young Brethren [Cross-reference]

Two-Cent Coal: (1 ref.) {Roud #7723}

Two-Gun Cowboy, The (Son of a Gun): (1 ref. <1K Notes) {Roud #12709}

Tyburn Hill: (2 refs. 1K Notes) {Roud #3746}

Tydynges trew ther be cum new, sent from the Trinite [Cross-reference]

Tying a Knot in the Devil's Tail [Laws B17]: (18 refs. <1K Notes) {Roud #3238}

Tying Knots in the Devil's Tail [Cross-reference]

Tyler and Robinson: (5 refs. <1K Notes) {Roud #2411}

Tyll home sull Wylekyn, this joly gentyl schepe [Cross-reference]

Tylus and Talus: (1 ref.) {Roud #7655}

Tyne Exile's Lament, The: (1 ref. <1K Notes) {Roud #3143}

Tyrie Plooin' Match, The: (2 refs. <1K Notes) {Roud #5941}

Tyrle, Tyrlo (Tyrley, Tyrlow): (11 refs. 2K Notes)
Tythe Pig, The  [Cross-reference]

U S U Range, The: (1 ref.) {Roud #8011}

U Tudini: (1 ref. <1K Notes)

U-Tan-U  [Cross-reference]

U. S. A., The: (1 ref. <1K Notes) {Roud #9555}

U. S. E. D.: (1 ref.)

U. S. Lightship 98, The: (1 ref. 3K Notes) {Roud #19860}

Ugly and Rotten: (1 ref.)

Ugly Woman: (6 refs. 3K Notes)

Uh Leetle W'eel uh Tu'nnin' Een Muh Haa't  [Cross-reference]

Uh Look Down duh Road  [Cross-reference]

Uh-Uh, No  [Cross-reference]

Ulan Girls  [Cross-reference]

Um Died Once To Die No Mo  [Cross-reference]

Umeralla Shore, The  [Cross-reference]

Un Canadien Errant: (7 refs. <1K Notes)

Un, Deux, Trois: (2 refs.)

Una Bhan (Fair Una): (1 ref. <1K Notes)

Unbroken Token, The  [Cross-reference]

Uncle Ananias' Funeral Song  [Cross-reference]

Uncle Bill Teller: (2 refs. 3K Notes) {Roud #V44701}

Uncle Bud: (5 refs. <1K Notes) {Roud #10035}

Uncle Dan  [Cross-reference]

Uncle Dan Song, The: (3 refs. <1K Notes) {Roud #13998}

Uncle Doody: (1 ref.)

Uncle Eph: (11 refs. <1K Notes) {Roud #11775}

Uncle Ethan  [Cross-reference]

Uncle Joe  [Cross-reference]
Uncle Joe (I) [Cross-reference]

Uncle Joe and Aunty Mabel: (3 refs.) {Roud #10325}

Uncle Joe Cut Off His Toe (Rock the Cradle Joe): (2 refs.) {Roud #741}

Uncle John -- The Sealer, 1951: (1 ref. 2K Notes) {Roud #V44702}

Uncle John is Sick Abed: (7 refs. 2K Notes) {Roud #13080}

Uncle John's Fiddle: (2 refs. <1K Notes) {Roud #5641}

Uncle Johnie's Sick A-Bed [Cross-reference]

Uncle Johnny Sick in Bed [Cross-reference]

Uncle Ned: (18 refs. 3K Notes) {Roud #4871}

Uncle Reuben: (1 ref. <1K Notes)

Uncle Sam [Cross-reference]

Uncle Sam Simmie [Cross-reference]

Uncle Sam's Farm: (5 refs. 1K Notes) {Roud #4556}

Uncle Sam's Funeral: (1 ref. <1K Notes) {Roud #6608}

Uncle Sam's School: (2 refs. <1K Notes) {Roud #21647}

Uncle Sammy, He's Got the Artillery [Cross-reference]

Uncle Tahiah [Cross-reference]

Unclouded Day, The: (7 refs. <1K Notes) {Roud #17614}

Unco Knicht's Wooing, The [Cross-reference]

Unconstant Lover (I), The [Cross-reference]

Unconstant Lover (II), The [Cross-reference]

Unconstant Lovier, The [Cross-reference]

Undaunted Female, The (The Box Upon Her Head; The Staffordshire Maid; The Maid and the Robber) [Laws L3]: (16 refs.) {Roud #289}

Under a forest that was so long [Cross-reference]

Under Her Apron [Cross-reference]

Under the Bram Bush: (1 ref. <1K Notes) {Roud #18988}

Under the Coconut Tree: (1 ref. <1K Notes)

Under the Garden Wall: (1 ref.) {Roud #8382}
Under the Greenwood Tree: (1 ref. <1K Notes)
Under the Juniper Tree [Cross-reference]
Under the Leaves [Cross-reference]
Under the Lily-white Daises [Cross-reference]
Under the Moon One Thing I Crave: (1 ref.) {Roud #8282}
Under the Pale Moonlight [Cross-reference]
Under the Rose [Cross-reference]
Under the Shade of a Bonny Green Tree [Cross-reference]
Under the Willow She's Sleeping (The Willow Tree): (4 refs.) {Roud #7377}
Under the Willow Tree [Cross-reference]
Under Way: (1 ref.) {Roud #27544}
Underneath Her Apron [Cross-reference]
Underneth a tre I dyde me set [Cross-reference]
Undutiful Daughter, The [Cross-reference]
Unemployment Insurance: (1 ref. <1K Notes) {Roud #13999}
Unfinished Letter, The [Cross-reference]
Unfortunate Boot, The: (1 ref. <1K Notes) {Roud #5867}
Unfortunate Lass, The [Cross-reference]
Unfortunate Man (II), The [Cross-reference]
Unfortunate Man, The: (4 refs. <1K Notes) {Roud #6367}
Unfortunate Miss Bailey: (7 refs. 2K Notes) {Roud #4549}
Unfortunate Rake (II), The [Cross-reference]
Unfortunate Rake, The: (14 refs. 3K Notes) {Roud #2}
Unfortunate Shepherdess, The [Cross-reference]
Unfortunate Swain, The: (2 refs. 1K Notes) {Roud #60}
Ung Sjoman Forluster Sig, En (A Young Seaman Enjoys Himself): (1 ref. <1K Notes)
Ungrateful Knight and Fair Flower of Northumberland, The [Cross-reference]
Unhappy Jeremiah (The Brats of Jeremiah): (2 refs. <1K Notes) {Roud #4610}
Unhappy Transport, The: (1 ref.) {Roud #V22672}

Unicorn: (1 ref. <1K Notes) {Roud #1844}

Union Boy, The: (3 refs.)

Union from St John's, The: (6 refs. 2K Notes) {Roud #4371}

Union Girl, The: (1 ref.)

Union Man: (1 ref.) {Roud #7723}

Union River Drivers, The: (1 ref. <1K Notes) {Roud #25115}

Union Soldier's Alphabet, The: (1 ref. 2K Notes) {Roud #21721}

Union Volunteer, The [Cross-reference]

Union We'll Maintain, The: (1 ref. <1K Notes)

Union, The: (1 ref. 3K Notes)

Unite and Be Free: (1 ref. <1K Notes)

United Lovers, The [Cross-reference]

United Order, The: (1 ref. <1K Notes) {Roud #10811}

Unknown Pine Log Rider, The: (1 ref.) {Roud #1966}

Unlucky Digger, The: (1 ref. <1K Notes)

Unmooring [Cross-reference]

Unquiet Grave, The [Child 78]: (48 refs. <1K Notes) {Roud #51}

Unreconstructed Rebel, The [Cross-reference]

Unseaworthy Ship, The: (2 refs. <1K Notes) {Roud #V20171}

Unser Salwi hot en Kaldi (Our Salome Has a Cold): (1 ref.)

Unsuccessful Swell, The: (3 refs. <1K Notes)

Until I Die: (1 ref. <1K Notes)

Until I Found the Lord: (1 ref.) {Roud #16141}

Unto Me the Time Drew Near [Cross-reference]

Unwilling Bride, The [Cross-reference]

Up: (1 ref. <1K Notes)

Up a Tree: (3 refs. <1K Notes) {Roud #6095}
Up a Wide and Lonely Glen [Cross-reference]
Up an' Waur Them A', Willie (II): (1 ref. <1K Notes) {Roud #6790}
Up Anchor for Home Boys: (1 ref. <1K Notes) {Roud #27520}
Up and Doun the Street [Cross-reference]
Up and Down the Railroad Track: (1 ref. <1K Notes) {Roud #11091}
Up and Waur Them A', Willie (II): (2 refs. 3K Notes) {Roud #6790}
Up at Piccadilly Oh! [Cross-reference]
Up Echo Canyon [Cross-reference]
Up Green Medder (Up Green Meadow): (1 ref.)
Up in a Balloon: (1 ref. <1K Notes) {Roud #4882}
Up in Gurrane: (1 ref. <1K Notes)
Up in London Fair [Cross-reference]
Up Jumped the Crow [Cross-reference]
Up Jumped the Rabbit: (1 ref.)
Up on Elk Lake: (1 ref.) {Roud #18181}
Up Popped Joe [Cross-reference]
Up Roanoke and Down the River: (1 ref. <1K Notes)
Up She Goes [Cross-reference]
Up She Rises [Cross-reference]
Up the Alley, Courting Sally: (1 ref. <1K Notes) {Roud #16803}
Up the Oak, Down the Pine: (1 ref.) {Roud #16266}
Up the Raw: (2 refs.) {Roud #3155}
Up the Street and Down the Street [Cross-reference]
Up the Street, Down the Street: (1 ref.)
Up the Streets and Down the Streets: (3 refs. <1K Notes) {Roud #5453}
Up to the Rigs: (8 refs. <1K Notes) {Roud #868}
Up To the Rigs of London Town [Cross-reference]
Up Wi' the Widow: (3 refs.) {Roud #6120}
Uphead and Scatter, Boys: (1 ref.) {Roud #10029}

Upidee, Upidah: (1 ref. 2K Notes)

Upon a Morning of May, In the Morning Grey: (4 refs. 2K Notes)

Upon a sunshine Summers day [Cross-reference]

Upon Sir Francis Drake's Return: (2 refs.) {Roud #V3888}

Upon the Rock: (1 ref. <1K Notes)

Upon the Twelfth o' August: (1 ref. <1K Notes) {Roud #13013}

Uppermost Tub, The: (1 ref. <1K Notes) {Roud #6109}

Upside Down: (1 ref.) {Roud #9467}

Used Up Miner, The: (1 ref.) {Roud #2830}

Useful Plow, The: (2 refs. <1K Notes) {Roud #23103}

Utah Carl [Cross-reference]

Utah Carol [Cross-reference]

Utah Carroll [Laws B4]: (24 refs. <1K Notes) {Roud #1929}

Utah Horror! The Darkest Deed of the 19th Century, Mountain Meadow Massacre-- [Cross-reference]

Utah Iron Horse, The [Cross-reference]

Vacant Chair, The: (24 refs. <1K Notes) {Roud #7714}

Valentine Chant [Cross-reference]

Valiant Conscript, The: (2 refs.)

Valiant Lady, The [Cross-reference]

Valiant London Apprentice, The [Laws Q38]: (10 refs. <1K Notes) {Roud #1016}

Valiant Sailor, The [Cross-reference]

Valiant Seaman's Happy Return to His Love, After a Long Seven Years' Absence, The [Cross-reference]

Valiant Soldier, The [Cross-reference]

Valley Below, The (She Lives in the Valley Below): (2 refs. <1K Notes) {Roud #9446}

Valley of Kilbride, The: (3 refs. 4K Notes) {Roud #18245}

Valley of Knockanure (!), The: (1 ref. 1K Notes) {Roud #17752}
Valley of Knockanure (II), The: (2 refs. <1K Notes) {Roud #9761}
Valley of the Ruhr, The: (1 ref. <1K Notes) {Roud #29425}
Valleys of Mormond, The: (1 ref.) {Roud #13001}
Valleys of Screen, The: (1 ref.) {Roud #9481}
Valparaiso Round the Horn [Cross-reference]
Vampire, The (A Pirate Song): (1 ref.) {Roud #V30419}
Van Diaman's Land [Cross-reference]
Van Dieman's Land (I) [Laws L18]: (40 refs. 2K Notes) {Roud #519}
Van Dieman's Land (II -- Young Henry's Downfall): (13 refs. <1K Notes) {Roud #221}
Vance Song, The [Laws F17]: (9 refs. 1K Notes) {Roud #2216}
Vanderbilt's Daughter (A Railroad Song) [Cross-reference]
Vandiemens Land [Cross-reference]
Vanities of Life, The: (2 refs.) {Roud #V47309}
Varsouvienna [Cross-reference]
Varsouvienne [Cross-reference]
Varsoviana [Cross-reference]
Ven'mous Viper, The [Cross-reference]
Venadito: (1 ref.)
Venezuela: (1 ref.) {Roud #27881}
Veni Emmanuel (O Come, O Come, Emmanuel): (2 refs. 13K Notes)
Venir Voir Bongo (Bongo Night): (1 ref. <1K Notes)
Venison [Cross-reference]
Venus and Adonis: (1 ref. <1K Notes) {Roud #1383}
Venus, My Shining Star: (1 ref. <1K Notes) {Roud #11379}
Verdant Braes o' Skreen, The [Cross-reference]
Verdant Braes of Skreen, The [Cross-reference]
Vermont: (1 ref. <1K Notes) {Roud #7063}
Vermont Boys in Gardner, The: (1 ref. <1K Notes) {Roud #4660}
Vermont Farmer's Song, The: (2 refs.) {Roud #4659}

Vermont Sugar-Maker's Song: (3 refs.) {Roud #5444 and 3737}

Vernita Blues: (1 ref. 1K Notes)

Versos de Montalgo: (1 ref. <1K Notes)

Very First Time I Saw My Love, The: (1 ref. <1K Notes) {Roud #4233}

Very Same Lord, The: (1 ref. <1K Notes) {Roud #17294}

Very Unfortunate Man, The [Cross-reference]

Very Well Done, Says Johnny Brown [Cross-reference]

Vesta and Mattie's Blues: (1 ref. <1K Notes)

Veteran, The: (1 ref.) {Roud #24926}

Veteran's Song, The: (3 refs. 2K Notes) {Roud #11754}

Veterans' Song: (1 ref.)

Vi Styrtbe Utover Atlanten (We Set Out Over the Atlantic): (2 refs. <1K Notes)

Vicar of Bray, The: (9 refs. 42K Notes) {Roud #4998}

Vicksburg Blues: (2 refs. 3K Notes)

Vicksburg Round the Bend [Cross-reference]

Vicksburg Soldier, The [Cross-reference]

Victorious Goalers of Carrigaline and Kilmoney, The: (2 refs. <1K Notes)

Victorious March: (1 ref. 3K Notes) {Roud #7765}

Victory [Cross-reference]

Victory Nugget: (1 ref.)

Victory Shall Be Mine: (3 refs. <1K Notes) {Roud #16403}

Victory She Came Bearing Down, The [Cross-reference]

Victory Won at Richmond, The: (2 refs. 4K Notes) {Roud #3629}

View the Land: (1 ref. <1K Notes) {Roud #15246}

Viggy Mitchy Kimeo [Cross-reference]

Vilikens and his Dinah (William and Dinah) [Laws M31A/B]: (41 refs. 2K Notes) {Roud #271}

Village Maid [Cross-reference]
Village Pride (I), The
Village Pride (II), The
Villainy Rewarded, or The Pirate's Last Farewell to the World: (2 refs. <1K Notes) {Roud #V12203}
Villany Rewarded; or, The Pirate's Last Farewel to the World [Cross-reference]
Villkins and his Dinah [Cross-reference]
Vince Leahy: (1 ref.) {Roud #3683}
Vingt-cinq de Juillet, Le (The Twenty-fifth of July): (2 refs.)
Virgin Mary Had a Little Baby: (4 refs.) {Roud #12207}
Virgin Mary Had One Son [Cross-reference]
Virgin Mary's Bank, The: (5 refs. <1K Notes) {Roud #18246}
Virgin Most Pure, A: (7 refs. <1K Notes) {Roud #1378}
Virgin Nineteen Years Old, The [Cross-reference]
Virgin on the Strand, The [Cross-reference]
Virgin Sturgeon, The [Cross-reference]
Virgin Unspotted, A [Cross-reference]
Virgin Whose Purity, The [Cross-reference]
Virgin's Wreath, The: (3 refs. 1K Notes) {Roud #1070}
Virginia Blues [Cross-reference]
Virginia Lived down in Treoqueen: (1 ref. <1K Notes)
Virginia Lover, The: (1 ref. <1K Notes) {Roud #420}
Virginia Strike of '23, The: (4 refs. <1K Notes)
Virginia's Alders [Cross-reference]
Virginia's Bloody Soil: (5 refs. 8K Notes) {Roud #2802}
Virginian Maid's Lament, The: (3 refs. <1K Notes) {Roud #3919}
Virginian Strike of '23, The [Cross-reference] {Roud #22290}
Virginnv [Cross-reference]
Visit to Morans, The: (1 ref. <1K Notes) {Roud #14000}
Vivandeer, The: (1 ref. <1K Notes) {Roud #7354}
Vive la Canadienne!: (4 refs.)
Vive la Compagnie: (8 refs. <1K Notes)
Vive La Republican: (1 ref. <1K Notes) {Roud #5775}
Vive les matelots!: (1 ref.)
Voice from the Tombs (Lonely Tombs): (5 refs. <1K Notes) {Roud #3399}
Voice of Her I Love, The: (6 refs.) {Roud #8228}
Volunteer Organist, The: (3 refs. <1K Notes) {Roud #5378}
Volunteers, The: (2 refs. 2K Notes)
Volunteers' March, The: (1 ref. 5K Notes)
Von Hertzen wolln wir singen (Let Us Sing from the Heart): (1 ref.)
Voodoo Man, The: (2 refs.) {Roud #11773}
Vote for Joey Ward: (1 ref. 3K Notes)
Vote for Tommy Seddon, Boys: (1 ref. <1K Notes)
Vowels, The: (4 refs.) {Roud #3303}
Voyage of the Buffalo, The: (2 refs.)
Voyage on New Holland, A: (1 ref.) {Roud #27542}
Voyage to Australia, The: (4 refs. <1K Notes)
Voyage, Le: (1 ref.)
Voyez Ce Mulet La: (1 ref.)
Vulture (of the Alps), The: (1 ref. 2K Notes) {Roud #4777}
W. P. and A.: (1 ref. <1K Notes) {Roud #7476}
W.P.A. Gathering, The: (1 ref. <1K Notes) {Roud #13961}
W'en I'm Gone, Gone, Gone [Cross-reference]
Wa'ney Cockfeightin' Sand [Cross-reference]
Wabash Cannonball, The: (23 refs.) {Roud #4228}
Waco Girl, The [Cross-reference]
Waddin o McPhee, The: (2 refs. <1K Notes) {Roud #21762}
Wade in nuh Watuh Childun [Cross-reference]
Wade in the Water: (15 refs. <1K Notes) {Roud #5439}
Wade the Water to My Knees: (1 ref.)
Wadham's Song: (7 refs. 1K Notes) {Roud #5449}
Wae Be to that Weary Drink, John Anderson, My Jo: (1 ref. <1K Notes) {Roud #6050}
Wae's Me For Prince Charlie: (3 refs. <1K Notes) {Roud #16902}
Wag at the Waa, The: (1 ref.) {Roud #21733}
Waggin' o' Our Dog's Tail, The: (2 refs.) {Roud #6292}
Waggoner, The: (1 ref. <1K Notes) {Roud #3584}
Waggoner's Lad, The [Cross-reference]
Wagoner Boy, The [Cross-reference]
Wagoner's Curse on the Railroad, The: (1 ref.)
Wagoner's Lad, The: (38 refs. 2K Notes) {Roud #414}
Wagoners, The [Cross-reference]
Wagonner's Lad [Cross-reference]
Waihi Miners' Song (There in Waihi): (1 ref.)
Waillie, Waillie! [Cross-reference]
Wait a Little While: (1 ref.) {Roud #12086}
Wait for the Wagon (Free Silver version): (1 ref.)
Wait for the Wagon (I): (18 refs. 1K Notes) {Roud #2080}
Wait for the Wagon (II) [Cross-reference]
Wait for the Wagon (III): (1 ref. <1K Notes) {Roud #2835}
Wait on the Lord: (1 ref. <1K Notes) {Roud #11740}
Wait Till the Clouds Roll By: (2 refs. <1K Notes) {Roud #9088}
Wait Till the Ship Comes Home: (1 ref. <1K Notes) {Roud #9055}
Wait Till the Sun Shines, Nellie: (9 refs. <1K Notes)
Wait, Mister Mackright: (1 ref. <1K Notes) {Roud #11999}
Waitekauri Everytime!: (2 refs.)
Waiting for a Train (I) [Cross-reference]
Waiting For a Train (II): (8 refs. <1K Notes)
Waiting for Kingdom Come: (1 ref.)
Waiting for the Day (The Worst Old Ship): (2 refs. <1K Notes) {Roud #1855}
Waiting for the Rain [Cross-reference]
Waiting for You (I Forgive You Before I Go): (1 ref.)
Waitress and the Sailor, The [Cross-reference]
Wakamarina, The: (6 refs. <1K Notes)
Wake Nicodemus: (6 refs. <1K Notes) {Roud #4988}
Wake of Bevington, The: (1 ref.)
Wake of William Orr, The: (4 refs. 1K Notes)
Wake Up [Cross-reference]
Wake Up Boys, the Corn Is a-Falling: (1 ref.)
Wake Up Buddy [Cross-reference]
Wake Up Children: (1 ref.)
Wake Up You Drowsy Sleepers [Cross-reference]
Wake Up, Jacob: (7 refs. <1K Notes) {Roud #6694}
Wake Up, Jonah (Jonah III): (3 refs. <1K Notes) {Roud #10960}
Wake Up, Old Man [Cross-reference]
Wake, O Wake, You Drowsy Sleeper [Cross-reference]
Wake, Snakes! [Cross-reference]
Wakes in the Morning: (1 ref.) {Roud #16396}
Wakken [Cross-reference]
Wal I Swan (Giddyap Napoleon, Ebenezer Frye): (7 refs. <1K Notes) {Roud #4647}
Walk 'Long John [Cross-reference]
Walk Along John (I): (3 refs. <1K Notes) {Roud #7824}
Walk Along John (II) [Cross-reference]
Walk Along Rosey [Cross-reference]
Walk Down the Path: (1 ref.)
Walk in Jerusalem Just Like John: (12 refs. <1K Notes) {Roud #12109}

Walk in the Parlor [Cross-reference]

Walk Jerusalem Jes Like John [Cross-reference]

Walk Me Along, Johnny [Cross-reference]

Walk My Love [Cross-reference]

Walk on the Bay: (1 ref. <1K Notes) {Roud #17295}

Walk Through the Valley [Cross-reference]

Walk Through the Valley in Peace [Cross-reference]

Walk Togedder, Children [Cross-reference]

Walk Together Little Children (Great Camp Meeting in the Promised Land): (3 refs.)

Walk Tom Walker [Cross-reference]

Walk Tom Wilson: (3 refs. <1K Notes) {Roud #11014}

Walk Up In the Parlor [Cross-reference]

Walk Wit' Me [Cross-reference]

Walk With Me: (1 ref.) {Roud #16263}

Walk You in de Light [Cross-reference]

Walk, Billy Abbott: (1 ref. <1K Notes) {Roud #13976}

Walk, Johnny Wilson: (1 ref. <1K Notes) {Roud #7042}

Walkalong, Miss Susiana Brown: (3 refs. <1K Notes) {Roud #4694}

Walkalong, My Rosie: (1 ref.) {Roud #9130}

Walker Hill and Byker Shore [Cross-reference]

Walker Shore and Byker Hill [Cross-reference]

Walkie in the Parlor [Cross-reference]

Walkin' in the Parlor: (25 refs. 6K Notes) {Roud #766}

Walkin' John [Cross-reference]

Walking Boss: (2 refs. <1K Notes) {Roud #7693}

Walking Down Canal Street: (3 refs.) {Roud #17938}

Walking in the Green Grass: (1 ref. <1K Notes)
Walking in the Light: (1 ref. 1K Notes) {Roud #15255}
Walking In the Light of God: (1 ref. 2K Notes) {Roud #15266}
Walking John: (3 refs. <1K Notes) {Roud #5766}
Walking on the Green Grass: (3 refs. <1K Notes) {Roud #1381}
Walking on the Levy [Cross-reference]
Walking on the Levy (II) [Cross-reference]
Walking Round the Village [Cross-reference]
Walking the Floor Over You: (1 ref. <1K Notes)
Walky-Talky Jenny: (1 ref.)
Wallabug: (2 refs.) {Roud #7483}
Wallaby Brigade, The: (4 refs. <1K Notes) {Roud #27797}
Wallaby Joe: (2 refs.) {Roud #9112}
Wallaby Track, The: (1 ref. <1K Notes)
Wallflowers: (11 refs. <1K Notes) {Roud #6307}
Wallflowers, Wallflowers [Cross-reference]
Wallins Creek Girls: (1 ref.)
Walnut Girl, The: (1 ref. <1K Notes) {Roud #2520}
Walsingham: (7 refs. 6K Notes)
Walter Lesly [Child 296]: (2 refs. <1K Notes) {Roud #3925}
Walter Mullin: (1 ref. <1K Notes) {Roud #9184}
Waltz the Hall: (2 refs. <1K Notes) {Roud #7649 and 7927}
Waltzing Matilda: (22 refs. 47K Notes) {Roud #9536}
Waly Waly (The Water is Wide): (35 refs. 1K Notes) {Roud #87}
Waly Waly, Love Be Bonny [Cross-reference]
Wan' King Jedus Stan' My Bon' [Cross-reference]
Wanderer (I), The: (5 refs. <1K Notes) {Roud #1299}
Wanderer (II), The [Cross-reference]
Wanderer's Warning, The: (2 refs.)
Wanderin': (8 refs. <1K Notes) {Roud #4399}

Wandering Boy, The: (7 refs. <1K Notes) {Roud #4227}

Wandering Cowboy (I), The [Laws B7]: (12 refs. <1K Notes) {Roud #633}

Wandering Cowboy (II), The: (2 refs. <1K Notes)

Wandering Cowboy (III), The: (1 ref. <1K Notes)

Wandering Dollar, The: (2 refs.)

Wandering Girl, The: (4 refs. <1K Notes) {Roud #1691}

Wandering Lover, The [Cross-reference]

Wandering Nellie [Cross-reference]

Wandering Shepherd Laddie, The: (1 ref.) {Roud #5150}

Wandering Shepherdess, The [Cross-reference]

Wandering True Loves, Too [Cross-reference]

Wandering Willie: (1 ref. 2K Notes)

Wandering Young Gentlewoman, The [Cross-reference]

Wann ich vun dem Land rei kumm (When I Came to this Country) [Cross-reference]

Want to Go -Courting [Cross-reference]

Want to Go to Heaven When I Die: (1 ref.) {Roud #12244}

Wanted -- My Darling Papa: (1 ref.)

Wanted a Substitute [Cross-reference]

Wanton Seed, The: (6 refs. <1K Notes) {Roud #17230}

Wanton Trooper, The: (1 ref.) {Roud #12567}

Wanton Virgins Frightened, The [Cross-reference]

Wanton Wife of Bath, The: (13 refs. 9K Notes) {Roud #V13472}

War Alphabet [Cross-reference]

War Bird's Burlesque, A: (1 ref.)

War Correspondent, The: (2 refs. <1K Notes)

War in Missouri in '61, The: (2 refs. 15K Notes) {Roud #3698}

War Song (I) [Cross-reference]
War Song (II) [Cross-reference]

War Song (III) [Cross-reference]

War Song (IV) [Cross-reference]

War Song of the Revolution: (1 ref. <1K Notes) {Roud #7953}

Ward Line, The: (1 ref. <1K Notes) {Roud #19878}

Ward the Pirate [Cross-reference]

Warfare is A-Raging, The [Cross-reference]

Warfare is Raging, The [Cross-reference]

Wark o' the Weavers, The [Cross-reference]

Warlike Seamen (The Irish Captain): (6 refs. 6K Notes) {Roud #690}

Warlock Laird o' Skene, The: (3 refs. <1K Notes) {Roud #5874}

Warning Song, A [Cross-reference]

Warning to Girls, A: (1 ref. <1K Notes) {Roud #413}

Warranty Deed, The (The Wealthy Old Maid) [Laws H24]: (5 refs. <1K Notes) {Roud #2188}

Warrego Lament, The: (1 ref.)

Warrior's Grave [Cross-reference]

Wars o' Germanie, The: (1 ref. <1K Notes) {Roud #5608}

Wars of America, The: (3 refs. <1K Notes) {Roud #678}

Wars of Germany (I), The [Cross-reference]

Wars of Germany (II), The [Cross-reference]

Warwickshire Hiring Song: (1 ref.)

Warwickshire R. H. A., The [Cross-reference]

Wary Bachelors: (1 ref.) {Roud #8889}

Was dragt di Gans uff ihren Schnawwel? (What Does the Goose Carry on Her Bill?): (1 ref. <1K Notes)

Was It Right?: (1 ref.) {Roud #21641}

Was wachst in diesem Wald? (What Grows in This Forest?) [Cross-reference]

Was wachst uff diesem Bam? (What Grows on This Tree?) [Cross-reference]

Was You Ever See?: (2 refs. <1K Notes) {Roud #2144}
Wash Me in the Water: (3 refs. <1K Notes) {Roud #10550}
Washin' Song: (1 ref. <1K Notes) {Roud #16298}
Washing Day: (5 refs. <1K Notes) {Roud #3747}
Washington: (1 ref. <1K Notes)
Washtub Blues, The: (1 ref.)
Wasn' That a Wonder [Cross-reference]
Wasn't It Sad When That Great Ship Went Down [Cross-reference]
Wasn't That a Mighty Storm [Cross-reference]
Wasn't That a Wonder: (1 ref. <1K Notes)
Wasp Bite Nobi on Her Conch-Eye, A: (1 ref.) {Roud #15648}
Wasp Stinging Frolic: (1 ref.) {Roud #2825}
Wassail Bough, The [Cross-reference]
Wassail Song (I) [Cross-reference]
Wassail Song (II) [Cross-reference]
Wassail Song (III): (2 refs. <1K Notes) {Roud #209}
Wassail Song (IV) [Cross-reference]
Wassail, Wassail All Over the Town [Cross-reference]
Wassailers' Carol, The [Cross-reference]
Waste Not, Want Not [Cross-reference]
Wat Wi Doht: (1 ref.)
Wata Come a Me Y'Eye (Tears Come to My Eyes): (6 refs. <1K Notes)
Watch and Chain: (1 ref.)
Watch that Lady: (3 refs.) {Roud #11006}
Watch That Star [Cross-reference]
Watch, Barrell, Watch (Mackerel Song): (1 ref.)
Watcher, The: (5 refs. <1K Notes) {Roud #2848}
Watchet Sailor, The [Cross-reference]
Watchman's Call, The: (1 ref. <1K Notes)
Watchnight/Watchman [Cross-reference]

Water Boy (I -- Water on the Wheel): (2 refs.)

Water Boy (II) [Cross-reference]

Water Boy Drowned in the Mobile Bay: (1 ref. <1K Notes)

Water Creases [Cross-reference]

Water is Wide, The [Cross-reference]

Water Lue: (1 ref.)

Water My Flowers [Cross-reference]

Water o' Gamery, The [Cross-reference]

Water o' Wearie's Well, The [Cross-reference]

Water of Gamery, The [Cross-reference]

Water of Tyne, The: (6 refs. 2K Notes) {Roud #1364}

Water Witch, The: (5 refs. 2K Notes) {Roud #7316}

Water-Flower [Cross-reference]

Water, Water, Wallflowers [Cross-reference]

Water, Water, Wild Flower [Cross-reference]

Water's Deep, Love, I Canna Wide, The: (2 refs. <1K Notes) {Roud #7237}

Waterbound (I): (5 refs. <1K Notes)

Waterbound II [Cross-reference]

Watercresses: (10 refs. <1K Notes) {Roud #1653}

Waterfall, The [Cross-reference]

Waterford Boys, The: (5 refs. <1K Notes) {Roud #3107}

Waterford Girl, The [Cross-reference]

Waterford Strike, The: (1 ref.)

Waterloo (I) [Laws J2]: (5 refs.) {Roud #1921}

Waterloo (II) [Cross-reference]

Waterloo (III) [Cross-reference]

Waterloo (IV) [Cross-reference]
Waterloo (V) [Cross-reference]
Waterloo (VI) [Cross-reference]
Waterloo (VII) [Cross-reference]
Watermellon Hangin' on the Vine [Cross-reference]
Watermelon on the Vine: (8 refs. 1K Notes) {Roud #11795}
Watermelon Spoilin' On The Vine: (2 refs. 1K Notes)
Waters of Blue Juniata [Cross-reference]
Waters of Dee, The: (2 refs.) {Roud #6057}
Watkin's Ale: (3 refs. <1K Notes)
Watson Song, The [Cross-reference]
Watts's Cradle Hymn [Cross-reference]
Watty and Meg: (5 refs. <1K Notes) {Roud #5891}
Watty Grimes: (2 refs.) {Roud #V13535}
Watty's Wooing: (1 ref.) {Roud #5601}
Waukin' o' the Claes, The: (2 refs. <1K Notes) {Roud #6269}
Waukin' o' the Kilne, The [Cross-reference]
Wave Over Wave: (1 ref. <1K Notes) {Roud #27926}
Waves on the Sea [Cross-reference]
Wax-Ward Girl, The [Cross-reference]
Waxford Girl, The [Cross-reference]
Waxies' Dargle, The: (2 refs. <1K Notes)
Waxwell Girl, The [Cross-reference]
Waxworks, The: (1 ref.) {Roud #27884}
Way Back in Heaveh [Cross-reference]
Way Bye and Bye: (1 ref.)
Way Down Below: (1 ref. <1K Notes) {Roud #11870}
Way Down by the Green Bushes [Cross-reference]
Way Down East Among the Shady Maple Trees: (2 refs.) {Roud #26049}
Way Down in Columbus, Georgia [Cross-reference]
Way Down in Cuba: (1 ref. <1K Notes) {Roud #8820}
Way Down in Maine: (1 ref.) {Roud #6586}
Way Down in Old Virginia: (2 refs. <1K Notes) {Roud #9578}
Way Down in Rackensack (Old Coon Dog): (6 refs. <1K Notes) {Roud #7627}
Way Down in Rockingham [Cross-reference]
Way Down in Tennessee (I): (1 ref. <1K Notes) {Roud #9415}
Way Down in Tennessee (II): (1 ref. <1K Notes)
Way Down in the Paw Paw Patch [Cross-reference]
Way Down Near Alpena: (5 refs.) {Roud #6503}
Way Down on the Old Pedee [Cross-reference]
Way Down on the Old Peedee: (3 refs. 1K Notes) {Roud #11770}
Way Down South Where I Was Born [Cross-reference]
Way Down the Ohio: (1 ref. <1K Notes) {Roud #3616}
Way Down the Old Plank Road: (5 refs. <1K Notes) {Roud #18527}
Way Down upon the Swanee River [Cross-reference]
Way Down Yonder (Soup to Soup): (1 ref.)
Way Down Yonder in Pasquotank [Cross-reference]
Way Down Yonder in the Cornfield [Cross-reference]
Way Down Yonder on Cedar Street [Cross-reference]
Way Downtown [Cross-reference]
Way in the Kingdom (Aunt Susie): (1 ref. <1K Notes) {Roud #11620}
Way Out in Idaho (I): (6 refs. <1K Notes) {Roud #16409}
Way Out in Idaho (II) [Cross-reference]
Way Out in Idyho [Cross-reference]
Way Out There: (5 refs.)
Way Out West in Kansas: (6 refs. <1K Notes) {Roud #4455}
Way Over in the Blooming Garden: (1 ref.) {Roud #15583}
Way Over in the Heavens: (1 ref.) {Roud #6681}
Way Over in the New Buryin' Groun': (5 refs.) {Roud #11052}
Way Over in the Promised Land [Cross-reference]
Way Sing Sally [Cross-reference]
Way Stormalong John [Cross-reference]
Way to Spell Chicken, De [Cross-reference]
Way to Wallington, The: (1 ref. <1K Notes) {Roud #3165}
Way Up at Leota: (1 ref.) {Roud #6517}
Way Up in Sofield [Cross-reference]
Way Up on Clinch Mountain [Cross-reference]
Way, Me, Susiana! [Cross-reference]
Wayerton Driver, The: (1 ref. <1K Notes) {Roud #9183}
Wayfaring Pilgrim [Cross-reference]
Wayfaring Stranger: (34 refs. <1K Notes) {Roud #3339}
Wayward Boy, The: (2 refs. <1K Notes) {Roud #10408}
We All Go to Work But Father [Cross-reference]
We All Grow Old in Time: (2 refs.) {Roud #16810}
We All Love Mother: (1 ref.)
We Are A' Queen Mary's Men [Cross-reference]
We Are All Jolly Fellows that Follow the Plough [Cross-reference]
We Are All King George's Men [Cross-reference]
We Are Almost Down to the Shore: (2 refs. 2K Notes) {Roud #15259}
We are Almost Home: (3 refs. <1K Notes) {Roud #15269}
We Are Anchored By the Roadside, Jim: (4 refs.) {Roud #5750}
We Are Bound Down South Alibama: (1 ref. <1K Notes) {Roud #325}
We Are Building on a Rock: (1 ref. <1K Notes) {Roud #15256}
We Are But Little Saiors Weak: (1 ref.)
We Are Coming, Father Abraam, 300,000 More [Cross-reference]
We Are Coming, Father Abr'am

We Are Coming, Father Abraham: (12 refs. 1K Notes) {Roud #31244}

We Are Coming, Sister Mary

We Are Four Bums

We Are Jolly Fellows that Follow the Plough

We Are Marching On: (2 refs.) {Roud #11940}

We Are Seven

We are the ... Boys

We Are the Barbie Girls: (1 ref. <1K Notes)

We Are the Peckham Boys: (1 ref.)

We Are Three Lovers Come From Spain

We Be Soldiers Three: (3 refs. <1K Notes) {Roud #8340}

We Be Three Poor Mariners: (3 refs. <1K Notes)

We Beat 'Em on the Marne: (1 ref.) {Roud #10928}

We Conquer or Die: (1 ref. <1K Notes)

We Dear Labouring Men

We Don't Get No Justice Here in Atlanta: (1 ref.) {Roud #15601}

We Fought Like the Divil

We Go Marchin' On

We Go Round the Mulberry Bush

We Go to College: (2 refs.) {Roud #10286}

We Gonna Have a Good Time: (1 ref.) {Roud #16307}

We Had to Walk from the Train to the Camp: (1 ref. <1K Notes)

We Happie Hirdes Men Heere

We Happy Hardmen Here

We Happy Herdsmen Here: (1 ref.) {Roud #3331}

We Have Fathers Gone to Heaven: (1 ref. <1K Notes) {Roud #4213}

We Have Lived and Loved Together: (10 refs.) {Roud #13836}
We Have Loved Ones Over Yonder [Cross-reference]
We Have Met and We Have Parted [Cross-reference]
We Have the Navy: (4 refs. 1K Notes) {Roud #7702}
We Haven't Seen the Kaiser (We Haven't Seen the Sergeant): (1 ref.) {Roud #10530}
We Haven't Seen the Sergeant [Cross-reference]
We Hunted and Hollered [Cross-reference]
We Hunted and We Halloed [Cross-reference]
We Invite You All to Come Along: (1 ref.)
We Know Our Manners (We are the ... Boys): (1 ref.) {Roud #10514}
We Leaves Detroit Behind Us: (1 ref.) {Roud #19852}
We Left the Port of Sydney: (1 ref. <1K Notes) {Roud #28980}
We Live on the Banks of the Ohio: (2 refs. <1K Notes) {Roud #21013}
We Love the Name of Texas: (1 ref.) {Roud #6362}
We May and Might Never All Meet Here Again [Cross-reference]
We Met, 'Twas in a Crowd: (6 refs. <1K Notes) {Roud #2066}
We Need a Change in Business All Around: (4 refs.) {Roud #6499}
We Part My Love to Meet Nae Mair: (1 ref.) {Roud #4595}
We Poor Labouring Men: (5 refs. <1K Notes) {Roud #1394}
We Raise de Wheat, Dey Gib Us de Corn [Cross-reference]
We Read in the Bible and We Understand: (1 ref.)
We Sailed Around Old Butler's: (2 refs.) {Roud #6607}
We Set Sail: (2 refs. <1K Notes) {Roud #8352}
We Shall Be Free [Cross-reference]
We Shall Come the Unemployed: (1 ref.)
We Shall Not Be Moved: (6 refs. <1K Notes) {Roud #9134}
We Shall Overcome: (12 refs. 2K Notes) {Roud #21324}
We Shall Rise, Hallelujah: (2 refs.) {Roud #4309}
We Shall Walk Through the Valley: (4 refs.) {Roud #11691}
We Shepherds Are the Best of Men: (4 refs. <1K Notes) {Roud #284}

We Three Kings (Kings of Orient): (5 refs. 1K Notes) {Roud #24751}

We Three Kings of Orient Are [Cross-reference]

We Wait Beneath the Furnace Blast [Cross-reference]

We Want None of Thee: (2 refs. <1K Notes)

We Was Logging in Kentucky: (1 ref.)

We Will Always Have Our Sealers: (2 refs. 1K Notes) {Roud #V44718}

We Will Go To The Wood, Says Robin To Bobbin [Cross-reference]

We Will March Through the Valley: (1 ref.) {Roud #12033}

We Will Not Go to White Bay with Casey Any More: (3 refs. 2K Notes) {Roud #27067}

We Will Overcome [Cross-reference]

We Will Understand It Better By and By [Cross-reference]

We Will Walk Through the Streets of the City: (3 refs.) {Roud #11885}

We Wish You a Merry Christmas: (2 refs.) {Roud #230}

We Wish You a Merry Christmas (II) [Cross-reference]

We Won't Go Home Till Morning [Cross-reference]

We Won't Go Home Until Morning: (11 refs. 2K Notes) {Roud #4251}

We Won't Let Our Leader Run Down: (2 refs. 4K Notes) {Roud #V37150}

We Work for Hay and Company: (1 ref.) {Roud #4466}

We'll Sell the Pig and We'll Sell the Cow: (1 ref.) {Roud #31158}

We'd Better Bide a Wee: (3 refs. <1K Notes) {Roud #13365}

We'll All Go A-Hunting Today: (2 refs. <1K Notes) {Roud #1172}

We'll All Go Down to Rowsers' [Cross-reference]

We'll All Go Down to Rowsers [Cross-reference]

We'll All Go to Boston [Cross-reference]

We'll Chase the Buffalo [Cross-reference]

We'll Crown Them with Roses: (1 ref.) {Roud #7806}

We'll Fight for Uncle Abe: (2 refs. 1K Notes)
We're All Bound to Go [Cross-reference]

We're All Cutting: (2 refs. <1K Notes) {Roud #6091}

We're All Dodging [Cross-reference]

We're All Here (Do Thyself No Harm): (1 ref. <1K Notes) {Roud #6703}

We're All Jolly Fellows that Follow the Plough [Cross-reference]

We're All Jolly Fellows Who Follow the Plough [Cross-reference]

We're All Nodding: (6 refs. <1K Notes) {Roud #3122}

We're All Surrounded: (1 ref. 1K Notes) {Roud #9164}

We're Bound to St Peter's [Cross-reference]

We're Coming, Arkansas (We're Coming, Idaho): (10 refs. <1K Notes) {Roud #4760}

We're Coming, Sister Mary: (5 refs.) {Roud #4861}

We're Gonna Move When the Spirit Says Move: (1 ref. <1K Notes) {Roud #12302}

We're Here Because: (1 ref.) {Roud #10528}

We're Homeward Bound [Cross-reference]

We're Looking for the Kaiser: (1 ref. <1K Notes)

We're Marchin' 'Round the Levee [Cross-reference]

We're Marching Down to Old Quebec [Cross-reference]

We're Marching On to War: (1 ref.) {Roud #7560}

We're Marching Round the Level [Cross-reference]

We're No Awa Tae Bide Awa: (1 ref.) {Roud #22217}

We're Off to the Wars (Arkansas War Song): (1 ref. 2K Notes)

We're So Glad To Be Here: (1 ref. <1K Notes)

We're Some of the Praying People: (1 ref.)

We're Stole and Sold from Africa: (1 ref. <1K Notes)

We're Tenting To-Night [Cross-reference]

We're Tenting ToNight [Cross-reference]

We're Traveling Home: (3 refs.)

We've Aye Been Provided For [Cross-reference]
We've Aye Been Provided For and Sae Will We Yet [Cross-reference]
We've Come to Judgment: (1 ref.) {Roud #16935}
We've come to see Jenny Jones, Jenny Jones [Cross-reference]
We've Done Our Hitch in Hell: (1 ref. <1K Notes) {Roud #15545}
We've Got Franklin Delano Roosevelt Back Again [Cross-reference]
We've Had No Beer: (1 ref.) {Roud #10565}
We've Ploughed, We've Sowed [Cross-reference]
Wealthy Farmer, The [Cross-reference]
Wealthy Farmer's Son, The: (1 ref. {Roud #1061}
Wealthy London Apprentice, The [Cross-reference]
Wealthy Merchant (I), The: (1 ref. <1K Notes) {Roud #7033}
Wealthy Merchant (II), The [Cross-reference]
Wealthy Squire, The [Cross-reference]
Wear a Starry Crown: (3 refs. <1K Notes) {Roud #13973}
Wearie's Well: (2 refs.) {Roud #5757}
Wearie's Wells [Cross-reference]
Wearies Wells [Cross-reference]
Wearing of the Blue, The [Cross-reference]
Wearing of the Britches, The: (7 refs. <1K Notes) {Roud #1588}
Wearing of the Green (I), The: (23 refs. 7K Notes) {Roud #3278}
Wearing of the Green (II), The: (3 refs. <1K Notes) {Roud #V30432}
Wearing of the Green (III -- Canadian Navy): (1 ref. 4K Notes) {Roud #29429}
Wearing of the Green (III), The [Cross-reference]
Wearing of the Green (IV), The: (3 refs.)
Wearing of the Horns, The [Cross-reference]
Wearing of the Suit of Green [Cross-reference]
Weary Coble o' Cargill, The [Cross-reference]
Weary Fairmers, The [Cross-reference]
Weary Farmers, The: (3 refs.) {Roud #2181}
Weary of Lying Alone: (3 refs. 2K Notes) {Roud #9384}
Weary on the Gill Stoup [Cross-reference]
Weary Pound o' Tow, The [Cross-reference]
Weary Pun, The Weary Pun, The [Cross-reference]
Weary Pun' o Tow, The [Cross-reference]
Weary Pund o Tow, The: (4 refs. <1K Notes) {Roud #435}
Weary Soul: (2 refs. <1K Notes)
Weary Whaling Grounds [Cross-reference]
Weary, Weary: (1 ref.)
Weasel and the Rat, The [Cross-reference]
Weave Room Blues: (9 refs. <1K Notes) {Roud #15150}
Weaver (IV), The [Cross-reference]
Weaver (I), The: (4 refs. <1K Notes) {Roud #2311}
Weaver (II), The [Cross-reference]
Weaver (III), The [Cross-reference]
Weaver and His Shuttle, The: (2 refs. <1K Notes) {Roud #7218}
Weaver and Serving Maid, The: (1 ref.) {Roud #17771}
Weaver and the Factory Maid, The: (3 refs.) {Roud #17771}
Weaver and the Tailor, The: (2 refs. <1K Notes) {Roud #13355}
Weaver is Handsome, The [Cross-reference]
Weaver John (The Weaver's Song): (1 ref.) {Roud #4895}
Weaver Loons o' Huntly, The: (1 ref. <1K Notes) {Roud #13565}
Weaver's Daughter (I), The: (4 refs. <1K Notes) {Roud #1277}
Weaver's Daughter (II), The [Cross-reference]
Weaver's Docthèr, The [Cross-reference]
Weaver's Life: (6 refs.)
Weaver's Song (I), The [Cross-reference]
Weaver's Song (II), The [Cross-reference]
Weavers, The [Cross-reference]
Weavers' Garland, The: (6 refs. <1K Notes) {Roud #V6289}
Webfoot Land: (2 refs.) {Roud #4899}
Webster of Brechin's Mare, The: (2 refs.) {Roud #13121}
Wedded Waters, The: (2 refs. <1K Notes) {Roud #6810}
Wedding (I), The: (1 ref.) {Roud #12485}
Wedding (II), The [Cross-reference]
Wedding at Bally Poreen, The [Cross-reference]
Wedding at Ballyporeen: (10 refs.) {Roud #3277}
Wedding at Kouchibouguac, The: (1 ref. <1K Notes) {Roud #9182}
Wedding in Renews, The: (4 refs. 1K Notes) {Roud #12519}
Wedding o' Ballaporeen, The [Cross-reference]
Wedding of Ballaporeen, The [Cross-reference]
Wedding of Bean Rock Hollow: (1 ref.) {Roud #5111}
Wedding of Lauchie McGrath, The: (1 ref.) {Roud #22785}
Wedding of Lochan McGraw, The [Cross-reference]
Wedding of Robin Hood and Little John, The [Cross-reference]
Wedding of the Frog and Mouse, The [Cross-reference]
Wedding Song (I -- Get a Little Wife): (1 ref.) {Roud #1155}
Wedding Song (II), The [Cross-reference]
Wedgebury Cocking, The [Cross-reference]
Wedhen War An Vre, An (The Tree on the Hill) [Cross-reference]
Wedlock (I): (1 ref.) {Roud #27551}
Wedlock (II) [Cross-reference]
Wednesbury Cocking, The: (6 refs. <1K Notes) {Roud #23391}
Wee Article, The: (1 ref.) {Roud #2739}
Wee Bittle East There Leeved a Man, A: (1 ref. <1K Notes) {Roud #18023}
Wee Bridalee, The [Cross-reference]
Wee Bridelie, The: (3 refs. <1K Notes) {Roud #8157}
Wee Broun Tappit Hen, The [Cross-reference]
Wee Cooper of Fife, The [Cross-reference]
Wee Crap, The: (1 ref. <1K Notes) {Roud #7177}
Wee Croodin Doo, The [Cross-reference]
Wee Croppy Tailor, The [Cross-reference]
Wee Cup of Tay, The: (2 refs.) {Roud #13985}
Wee Cutty Pipe, The (The Derry Pipe): (1 ref. <1K Notes) {Roud #13363}
Wee Drap o' Whisky, A: (2 refs. <1K Notes) {Roud #6033}
Wee Drappie O't, A: (4 refs. <1K Notes) {Roud #5610}
Wee Duck, The (The Duck from Drummuck): (1 ref. <1K Notes) {Roud #5075}
Wee Falorie Man, The: (4 refs. <1K Notes) {Roud #5106}
Wee Herd's Whistle, The: (1 ref.) {Roud #11488}
Wee House in the Wood: (1 ref. <1K Notes)
Wee Johnnie, the Hynd o' Rigghead: (2 refs.) {Roud #6126}
Wee Little Piute: (1 ref.) {Roud #11203}
Wee Melodie Man, The [Cross-reference]
Wee Mess Grove [Cross-reference]
Wee Midgie Meer, The: (2 refs.) {Roud #5870}
Wee One, The [Cross-reference]
Wee Pickle Tow, The: (2 refs. <1K Notes) {Roud #5506}
Wee Tailor from Tyrone, The: (1 ref. <1K Notes) {Roud #2488}
Wee Toon Clerk, The [Cross-reference]
Wee Totum, The [Cross-reference]
Wee Toun Clerk, The [Cross-reference]
Wee Weaver, The: (3 refs. <1K Notes) {Roud #3378}
Wee Weddin', The [Cross-reference]
Wee Wee German Lairdie, The: (4 refs.) {Roud #2573}
Wee Wee Man, The [Child 38]: (24 refs. 2K Notes) {Roud #2865}
Wee Wifeikie, The [Cross-reference]
Wee Wifie (I), The [Cross-reference]
Wee Wifie (II), The [Cross-reference]
Wee Wifikie, The: (6 refs. 1K Notes) {Roud #5857}
Wee Wifukie, The [Cross-reference]
Wee Willie Winkie Runs Through the Town: (7 refs. 1K Notes) {Roud #13711}
Wee Woman in Our Town, The [Cross-reference]
Wee Wyfie, The [Cross-reference]
Week After the Fair (I), The (Jock and Meg): (7 refs. <1K Notes) {Roud #5162}
Week After the Fair (II), The: (1 ref. <1K Notes) {Roud #5162}
Week Before Easter, The [Cross-reference]
Week's Matrimony, A (A Week's Work): (8 refs. <1K Notes) {Roud #1692}
Week's Work Well Done, A [Cross-reference]
Week's Work, A [Cross-reference]
Weel Aul' Man, The: (1 ref.) {Roud #6211}
Weel Like I a Drap o' Drink: (1 ref. <1K Notes) {Roud #7262}
Weel-Faured Maid, The: (1 ref. <1K Notes) {Roud #6765}
Weep-Willow Tree, The [Cross-reference]
Weeping and Wailing: (1 ref. <1K Notes)
Weeping and Waiting [Cross-reference]
Weeping Mary: (2 refs. <1K Notes) {Roud #6680}
Weeping Pilgrim: (1 ref.)
Weeping Sad and Lonely [Cross-reference]
Weeping Willer, The: (3 refs. <1K Notes) {Roud #6785}
Weeping Willow (I), The [Cross-reference]
Weeping Willow (II), The [Cross-reference]
Weeping Willow Tree [Cross-reference]

Weeping Willow Tree, The [Cross-reference]

Weevily Wheat: (42 refs. 2K Notes) {Roud #729}

Weil Payt't Dochter, The [Cross-reference]

Welcome (to Lyda Messer Caudill): (1 ref. <1K Notes)

Welcome as the Flowers in May [Cross-reference]

Welcome Home (I): (1 ref.) {Roud #16271}

Welcome Home (II) [Cross-reference]

Welcome My Bonnie Lad: (1 ref.) {Roud #6733}

Welcome Sailor, The [Cross-reference]

Welcome Table (Streets of Glory, God's Going to Set This World on Fire): (21 refs. <1K Notes) {Roud #11812}

Welcome Yule: (11 refs. 11K Notes)

Welcome, Royal Charlie (I): (2 refs. 1K Notes) {Roud #5817}

Welcome, Royal Charlie (II): (4 refs. <1K Notes) {Roud #30982}

Welcum, Yule, in glod aray [Cross-reference]

Weldon: (1 ref.) {Roud #7928}

Well Done Liar [Cross-reference]

Well I Couldn't Care Less: (1 ref.)

Well Met, Pretty Maid (The Sweet Nightingale): (8 refs. 1K Notes) {Roud #371}

Well Met, Well Met, My Old True Love [Cross-reference]

Well of Spring Water, The: (2 refs. <1K Notes) {Roud #5215}

Well Rung, Tom!: (1 ref. <1K Notes) {Roud #1342}

Well Sold the Cow [Cross-reference]

Well the Day I Left My Po' Mama's Door [Cross-reference]

Well, Don't You Want to Take a Ride? [Cross-reference]

Well, my mother's goin' to heaven [Cross-reference]

Wellington and Waterloo [Cross-reference]

Wells and Fargo Line, The: (1 ref.) {Roud #11083}
Wells o' Wearie, The: (3 refs. <1K Notes) {Roud #5756}

Welsh Relation, The: (1 ref.) {Roud #9084}

Wenn Die Scwalben Heimwartz Ziehen [Cross-reference]

Went Down Town [Cross-reference]

Went to see my Sally [Cross-reference]

Went to the River (I): (5 refs. 1K Notes) {Roud #469}

Went to the River (II) [Cross-reference]

Went to the River and I Couldn't Get Across [Cross-reference]

Were Ye at the Fair?: (2 refs. <1K Notes)

Were You Dere? [Cross-reference]

Were You Ever in Boston Town [Cross-reference]

Were You Ever in Dumbarton?: (1 ref.) {Roud #9421}

Were You Ever in Rio Grand [Cross-reference]

Were You There When They Crucified Jesus? [Cross-reference]

Were You There When They Crucified My Lord?: (13 refs. 1K Notes) {Roud #11409}

West Atlantic Squadron, The [Cross-reference]

West Branch Song, The: (1 ref.)

West Fork Girls: (1 ref. <1K Notes) {Roud #7056}

West Palm Beach Storm: (2 refs. <1K Notes) {Roud #4145}

West Plains Explosion, The: (2 refs.) {Roud #15818}

West River Railroad: (1 ref. <1K Notes) {Roud #5454}

West Virginia Boys [Cross-reference]

West Virginia Farmer, The: (3 refs.) {Roud #5422}

West Virginia Feud Song, A: (1 ref. <1K Notes) {Roud #465}

West Virginia Gals [Cross-reference]

West Virginia Lad: (1 ref.) {Roud #18827}

West-Country Damoseil's Complaint, The [Child 292]: (2 refs. <1K Notes) {Roud #3959}

West's Asleep, The: (3 refs. <1K Notes)
Wester Snow [Cross-reference]

Western Boat (Let Me Fish Off Cape St Mary's): (7 refs. 3K Notes) {Roud #7301}

Western Home [Cross-reference]

Western Life: (1 ref.) {Roud #11299}

Western Ocean [Cross-reference]

Western Ranger [Cross-reference]

Western Rangers, The: (1 ref. <1K Notes)

Westlin Winds: (2 refs. <1K Notes) {Roud #6936}

Weston and His Clerk: (1 ref. <1K Notes)

Westward Ho! (Traveling Yodler): (2 refs. <1K Notes) {Roud #8008}

Wet Oregon (Oregon Girls): (2 refs. <1K Notes) {Roud #4899}

Wet Sheet and a Flowing Sea, A [Cross-reference]

Wexford City (I) [Cross-reference]

Wexford City (II) [Cross-reference]

Wexford Girl (II) [Cross-reference]

Wexford Girl (II), The [Cross-reference]

Wexford Girl, The (The Oxford, Lexington, or Knoxville Girl; The Cruel Miller; etc.) [Laws P35]: (81 refs. 2K Notes) {Roud #263}

Wexford Insurgent, The: (1 ref. <1K Notes)

Wexford Lass, The [Cross-reference]

Wexford Lovers, The: (4 refs.) {Roud #30123}

Wexford Massacre, The: (2 refs. 5K Notes)

Wexford Murder, The [Cross-reference]

Wexford Schooner, The: (1 ref. <1K Notes) {Roud #20518}

Wha Saw the Forty-Second: (4 refs. 3K Notes) {Roud #13073}

Wha'll Be King but Charlie: (2 refs. 1K Notes) {Roud #729}

Whack 'em to the Rye [Cross-reference]

Whack Fol the Diddle (God Bless England): (5 refs. 3K Notes)

Whalan of Waitin' Awhile: (1 ref.)
Whale Fishers [Cross-reference]

Whale in Golden Bay, The: (1 ref. <1K Notes) {Roud #26451}

Whale Island Anthem, The [Cross-reference]

Whale Song, The [Cross-reference]

Whale-Catchers, The: (2 refs. <1K Notes) {Roud #3291}

Whale, The [Cross-reference]

Whalefish Song, The [Cross-reference]

Whaleman's Lament, The: (2 refs. <1K Notes) {Roud #2000}

Whalemen's Wives, The: (1 ref.) {Roud #9156}

Whalen's Fate [Cross-reference]

Whaler's Lamentation, The: (2 refs. 1K Notes) {Roud #5803}

Whaler's Rhyme, The [Cross-reference]

Whaler's Song [Cross-reference]

Whaler's Song (II) [Cross-reference]

Whalers' Rhymes: (3 refs.)

Whalers' Song: (2 refs.) {Roud #2001}

Whalers' Song (I), The: (1 ref.) {Roud #2001}

Whaling Song, A: (1 ref.) {Roud #27559}

Whaling Voyage, The: (1 ref.) {Roud #27537}

Whan that my swete Son was thirti wynter old [Cross-reference]

Whar Sall Bonnie Annie Lye [Cross-reference]

Wharfdale Sword Dancer's Song: (2 refs. <1K Notes) {Roud #610}

Wharncliffe Highwood [Cross-reference]

What a Friend We Have in Jesus: (12 refs. 4K Notes) {Roud #16213}

What a Leman Will Ye Gie Me: (1 ref.) {Roud #13076}

What a Mighty God We Serve: (3 refs.)

What a Nose (Melindy's Nose): (1 ref.) {Roud #7016}

What a Trying Time: (1 ref. 1K Notes) {Roud #12034}
What Ails the Lasses at Me?: (2 refs. <1K Notes) {Roud #7250}
What Are Little Babies Made Of? [Cross-reference]
What are Little Boys Made Of? [Cross-reference]
What Are Little Girls Made Of? [Cross-reference]
What Are You Going To Do When the Lamp Burns Down: (1 ref. <1K Notes) {Roud #12350}
What Blood on the Point of Your Knife [Cross-reference]
What Brought the Blood? [Cross-reference]
What Can A Young Lassie Do Wi' An Auld Man: (4 refs. 1K Notes) {Roud #1295}
What Can Go Up the Chimney Down?: (2 refs.)
What Care I for the Laird o' Drum: (2 refs. <1K Notes) {Roud #13560}
What Child Is This?: (7 refs. 2K Notes)
What Could I Do If It Wasn't for the Lord?: (4 refs. 1K Notes)
What Did Delaware? [Cross-reference]
What Did Tennessee? [Cross-reference]
What Did You Join the Army For?: (1 ref.) {Roud #10566}
What Did Your Sailor Leave?: (1 ref.) {Roud #2546}
What Do the Colonels and the Generals Do: (1 ref.) {Roud #27898}
What Do You Think o' Me Noo, Kind Sirs?: (2 refs. <1K Notes) {Roud #6141}
What Do You Think of Me Noo, Kind Sirs? [Cross-reference]
What Do You Think of My Darling?: (2 refs.) {Roud #9602}
What Does the Deep Sea Say?: (7 refs. <1K Notes)
What Folk Are Made Of [Cross-reference]
What Folks Are Made Of [Cross-reference]
What Gives the Wheat Fields Blades of Steel?: (2 refs.)
What Harm Has Jesus Done?: (2 refs. 1K Notes) {Roud #2285}
What Have the Robbers Done to You [Cross-reference]
What Have You Got There?: (3 refs.) {Roud #22887}
What He Done For Me: (2 refs. <1K Notes)
What I Don't Like To See [Cross-reference]
What Irish Boys Can Do: (4 refs. <1K Notes) {Roud #V965}
What is a Home Without Love? [Cross-reference]
What is Home Without Babies? [Cross-reference]
What is Home Without Love?: (10 refs. <1K Notes) {Roud #15947 and 12395}
What Kin' o Pants Does the Gambler Wear? [Cross-reference]
What Kind of Crowns Do the Angels Wear: (1 ref. <1K Notes) {Roud #11835}
What makes the wild cat wild?: (1 ref.)
What Month Was Jesus Born In?: (6 refs. <1K Notes) {Roud #13975}
What More Could Mister Hoover Do: (1 ref. <1K Notes)
What My Mamma Told Me: (1 ref.) {Roud #16316}
What Put the Blood? [Cross-reference]
What Shall I Give to Thee?: (2 refs.) {Roud #5420}
What Shall We Do with a Drunken Sailor? [Cross-reference]
What Shall We Do with the Drunken Sailor? [Cross-reference]
What the Old Hen Said: (2 refs. <1K Notes) {Roud #5451}
What tho' I am a Country Lass [Cross-reference]
What Time, Old Witch [Cross-reference]
What Was Your Name in the States?: (4 refs.) {Roud #4754}
What Will I Do with the Baby-O? [Cross-reference]
What Will I Do with the Baby-Oh? [Cross-reference]
What Will We Do When We'll Have No Money?: (2 refs. <1K Notes) {Roud #16879}
What Will Ye Bring Tae Me? [Cross-reference]
What Will You Do, Love: (11 refs. <1K Notes) {Roud #23097}
What Will You Give Me If I Get Up? [Cross-reference]
What Would You Do If You Married a Soldier: (2 refs. <1K Notes) {Roud #3051}
What y'u gwine t' do fo' June month? Jerusalem Jerusalem [Cross-reference]
What Yo' Gwine t' Do When de Lamp Burn Down? [Cross-reference]
What You Doin' In Here?: (1 ref. <1K Notes) {Roud #18149}

What You Goin' to Do When the Rent Comes 'Round? [Cross-reference]

What You Going To Do With a Drunken Sailor [Cross-reference]

What You Gon'er Do That Day?: (1 ref.) {Roud #11941}

What You Gonna Do: (1 ref. <1K Notes)

What You Gonna Do with the Baby-Oh? [Cross-reference]

What You Gonna Name That Pretty Baby?: (1 ref. <1K Notes) {Roud #4956}

What You Gwina Do When the World's on Fire?: (2 refs.) {Roud #11789}

What-oh, She Bumps: (1 ref.)

What'll I Do with the Baby-O: (19 refs.) {Roud #826}

What's Become of the Punchers?: (1 ref.)

What's Little Babies Made Of?: (12 refs. <1K Notes) {Roud #821}

What's Poor Mary Weepin' For (Poor Jenny Sits A-Weeping): (5 refs. <1K Notes) {Roud #2118}

What's Poor Mary Weeping For? [Cross-reference]

What's That Blood On Your Sword? [Cross-reference]

What's the Lady's Motion? (Skip O'er the Mountain): (1 ref.) {Roud #7885}

What's the Life of a Man Any More Than a Leaf? [Cross-reference]

What's the Life of a Man?: (7 refs. <1K Notes) {Roud #848}

What's the Matter Now?: (1 ref. <1K Notes) {Roud #7757}

What's the Rhyme to Porringer?: (5 refs. 4K Notes)

What's the Time?: (1 ref.)

What's the Use?: (1 ref. <1K Notes) {Roud #9548}

What's Your Name? (I): (3 refs. <1K Notes) {Roud #19070}

What's Your Name? (II): (1 ref. <1K Notes) {Roud #21237}

What's Your Name? (II): (1 ref. <1K Notes) {Roud #21237}

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What's the Time?: (1 ref.)

What's the Use?: (1 ref. <1K Notes) {Roud #9548}

What's Your Name? (I): (3 refs. <1K Notes) {Roud #19070}

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What's Your Name? (I): (3 refs. <1K Notes) {Roud #19070}

What's Your Name? (II): (1 ref. <1K Notes) {Roud #21237}

What's the Rhyme to Porringer?: (5 refs. 4K Notes)

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What's the Use?: (1 ref. <1K Notes) {Roud #9548}

What's Your Name? (I): (3 refs. <1K Notes) {Roud #19070}

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What's the Rhyme to Porringer?: (5 refs. 4K Notes)

What's the Time?: (1 ref.)

What's the Use?: (1 ref. <1K Notes) {Roud #9548}

What's Your Name? (I): (3 refs. <1K Notes) {Roud #19070}

What's Your Name? (II): (1 ref. <1K Notes) {Roud #21237}

What's the Rhyme to Porringer?: (5 refs. 4K Notes)

What's the Time?: (1 ref.)
Wheel of Fortune (Dublin City, Spanish Lady): (44 refs. 5K Notes) {Roud #542}

Wheels of the World, The: (3 refs. 10K Notes) {Roud #16901}

Wheelwright, The (John Hunter): (1 ref. <1K Notes) {Roud #9058}

When a Chap Comes Hame [Cross-reference]

When a Fellow Falls in Love [Cross-reference]

When a Man's in Love [Laws O20]: (17 refs. <1K Notes) {Roud #990}

When a Man's In Love He Feels No Cold [Cross-reference]

When a Sailor Comes On Shore [Cross-reference]

When A Woman Blue: (2 refs.) {Roud #11808}

When Adam in the garden woned [Cross-reference]

When Adam Was Created (Wedlock): (8 refs. <1K Notes) {Roud #728}

When Adam Was First Created [Cross-reference]

When Ah Was Ah Poor Gal: (1 ref.)

When All Our Work Is Done, And All Our Sheep Are Shorn [Cross-reference]

When Arthur Ruled This Land [Cross-reference]

When Barney Flew Over the Hills [Cross-reference]

When Bob Got Throwed: (1 ref. <1K Notes)

When Britain first at Heaven's command [Cross-reference]

When Bucks a Hunting Go: (8 refs. 1K Notes) {Roud #217}

When Carbine Won the Cup: (2 refs. <1K Notes)

When Clon Came Home: (1 ref. <1K Notes)

When Cockle Shells Make Silver Bells [Cross-reference]

When Cockle Shells Turn Silver Bells [Cross-reference]

When de Good Lord Sets You Free [Cross-reference]

When de Moon Went Down [Cross-reference]

When de Whale Get Strike [Cross-reference]

When Fanning First to Orange Came: (2 refs. 5K Notes)
When Father Was a Little Boy: (1 ref.) {Roud #11360}

When First I Seen This Lovely Queen: (1 ref.) {Roud #12199}

When First Into this Country: (17 refs. 2K Notes) {Roud #1081}

When First To This Country (I): (6 refs. <1K Notes) {Roud #15600}

When First To This Country (II): (2 refs.) {Roud #2732}

When First To This Country a Stranger I Came [Cross-reference]

When First Unto This Country [Cross-reference]

When Fortune Turns Her Wheel: (5 refs.) {Roud #3798}

When Grandmama Met Grandpapa: (1 ref.)

When Griping Griefs the Heart Doth Wound: (3 refs. <1K Notes)

When He Comes, He'll Come in Green: (4 refs. <1K Notes) {Roud #7870}

When He Who Adores Thee: (4 refs. 1K Notes) {Roud #V31869}

When I Am LOB: (1 ref. 2K Notes) {Roud #29426}

When I Am On the Sea Sailing: (1 ref. 1K Notes) {Roud #422}

When I bin in de worl' bin a sin [Cross-reference]

When I Can Change My Clothes: (2 refs.)

When I Can Read My Titles Clear (Long Time Traveling): (6 refs. 1K Notes) {Roud #5732}

When I Die (I): (2 refs. <1K Notes)

When I Die (II) [Cross-reference]

When I Die Don't Wear No Black: (1 ref.) {Roud #11871}

When I Dream of Old Erin: (1 ref.) {Roud #9593}

When I First Came To This Land: (7 refs. <1K Notes) {Roud #16813}

When I Get Home [Cross-reference]

When I Get On My Bran' New Suit: (1 ref.) {Roud #16414}

When I Get on Yonder Hill [Cross-reference]

When I Get to Heaven: (2 refs. <1K Notes) {Roud #15250}

When I go home I will tell me mumma [Cross-reference]

When I Go Up to Shinum Place: (2 refs. <1K Notes) {Roud #2728}
When I Landed in Glasgow [Cross-reference]

When I Lays Down: (1 ref.) {Roud #27897}

When I Leave These Earthly Shores: (1 ref.)

When I Left the Blue Ridge Mountains [Cross-reference]

When I Left the State of Georgia: (1 ref. <1K Notes) {Roud #11337}

When I Lie Doon: (1 ref.) {Roud #6836}

When I Reach My Home Eternal [Cross-reference]

When I Rise Cryin' Holy [Cross-reference]

When I Rise Crying Holy: (1 ref. <1K Notes)

When I Saw Sweet Nellie Home [Cross-reference]

When I Set Out for Glory: (3 refs.) {Roud #5426}

When I Wake in the Morning: (2 refs. <1K Notes) {Roud #2707}

When I Wake Up in the Morning: (1 ref. <1K Notes)

When I Was a Bonny Young Lassie: (1 ref. <1K Notes) {Roud #7175}

When I Was a Boy (I) [Cross-reference]

When I Was a Boy (II) [Cross-reference]

When I Was a Cowboy: (4 refs. <1K Notes) {Roud #3438}

When I Was a Fair Maid [Cross-reference]

When I Was a Lady [Cross-reference]

When I was a Lady, a Lady, a Lady [Cross-reference]

When I Was a Little Boy (I) [Cross-reference]

When I Was A Little Boy (II) [Cross-reference]

When I Was a Little Boy (III) [Cross-reference]

When I Was a Little Boy (IV) [Cross-reference]

When I Was a Little Boy Strikin' at the Studdy: (3 refs. <1K Notes) {Roud #13033}

When I Was a Little Boy, I Lived At Market Square [Cross-reference]

When I Was a Little Boy, Striking at the Studdy: (2 refs. <1K Notes) {Roud #15103}

When I Was a Maid [Cross-reference]
When I Was a Maiden [Cross-reference]

When I was a maiden of sweet seventeen [Cross-reference]

When I Was a Rich Man: (1 ref.) {Roud #5060}

When I Was a Servant in Old Aberdeen [Cross-reference]

When I Was a Shoemaker [Cross-reference]

When I Was a Small Boy [Cross-reference]

When I Was a Wee Thing: (2 refs.)

When I Was a Young Girl [Cross-reference]

When I Was A Young Man: (1 ref.) {Roud #1165}

When I Was a Young Man (I): (1 ref. <1K Notes) {Roud #1797}

When I Was a Young Man (III) [Cross-reference]

When I Was a Young Man I Chappit at the Studdy [Cross-reference]

When I Was a Young Thing: (2 refs.) {Roud #9939}

When I Was In My Prime [Cross-reference]

When I Was Little Jeanikie: (1 ref.) {Roud #7192}

When I Was Lost in the Wilderness: (1 ref. <1K Notes) {Roud #11943}

When I Was Noo But Sweet Sixteen (The Bothy Lads, The Plooboy Lads): (3 refs. <1K Notes) {Roud #5138}

When I Was One-and-Twenty [Cross-reference]

When I Was Single (I) [Cross-reference]

When I Was Single (II): (1 ref. <1K Notes) {Roud #5357}

When I Was Single (III) [Cross-reference]

When I Was Single (IV) [Cross-reference]

When I Was Single, Oh Then [Cross-reference]

When I Was Young (Don't Never Trust a Sailor): (9 refs. <1K Notes) {Roud #954}

When I Was Young (II): (5 refs. <1K Notes) {Roud #894}

When I Was Young (X) [Cross-reference]

When I Was Young and Foolish [Cross-reference]

When I Was Young and in My Prime (I): (1 ref.)
When I Was Young and In My Prime (II) [Cross-reference]

When I Was Young I Was Beloved: (1 ref.)

When I Was Young I Was Well Beloved [Cross-reference]

When I Went for to Take My Leave: (1 ref.)

When I Wore My Apron Low [Cross-reference]

When I'm Dead and Buried [Cross-reference]

When I'm Gone (I): (1 ref. <1K Notes)

When I'm Gone (II): (1 ref.) {Roud #18171}

When I'se a Little Boy [Cross-reference]

When in Death I Calmly Recline [Cross-reference]

When Irish Eyes Are Smiling: (3 refs. 3K Notes) {Roud #25290}

When Jesus Christ Was Here Below: (2 refs. <1K Notes) {Roud #7132}

When Jesus Christ Was Here On Earth: (1 ref. <1K Notes) {Roud #7386}

When Jesus Wept: (1 ref. <1K Notes)

When Joan's Ale Was New [Cross-reference]

When John and I Were Married: (5 refs. <1K Notes) {Roud #7140}

When John's Ale Was New [Cross-reference]

When Johnnie Comes Down to Hilo [Cross-reference]

When Johnny Comes Marching Home: (21 refs. 2K Notes) {Roud #6673}

When Johnny Went Plowing for Kearon: (2 refs. <1K Notes) {Roud #12480}

When Johnson's Ale Was New [Cross-reference]

When Jones's Ale Was New: (29 refs. <1K Notes) {Roud #139}

When Mary Came Wandering Home [Cross-reference]

When McGuinness Gets a Job [Cross-reference]

When Me Baby Born, O: (1 ref.)

When Moggy By the Fire Sat: (1 ref. <1K Notes) {Roud #1330}

When Morning Stands on Tiptoe [Cross-reference]

When Mursheen Went to Bunnan: (1 ref.) {Roud #8146}
When My Blood Runs Chilly and Cold: (5 refs. <1K Notes) {Roud #15548}
When My Old Hat Was New [Cross-reference]
When nettles in wynter bere rosis red [Cross-reference]
When nettles in winter bere rosis red [Cross-reference]
When O'Connor Drew His Pay: (3 refs. <1K Notes) {Roud #4065}
When Our Boys Gave Up Squiddin': (4 refs.) {Roud #7317}
When Paddy McGinty Plays the Harp: (1 ref. <1K Notes)
When Paddy Stole the Rope [Cross-reference]
When Pat Came Over the Hill [Cross-reference]
When Pat Malone Forgot that He Was Dead [Cross-reference]
When Rocks and Hills Divide Us: (1 ref. <1K Notes) {Roud #4392?}
When Rocks and Plains Depart Us [Cross-reference]
When Saint Peter's Day Was A-Dawning: (1 ref. <1K Notes)
When Shall We Be Married? [Cross-reference]
When Shall We Get Married [Cross-reference]
When Shall We Get Married, John [Cross-reference]
When Shall We Meet Again?: (1 ref.) {Roud #6786}
When She Got There: (1 ref. <1K Notes) {Roud #9069}
When Sherman Marched Down to the Sea [Cross-reference]
When Silent Time, Wi' Lightly Foot [Cross-reference]
When Sorrows Encompass Me 'Round: (3 refs.) {Roud #16402}
When Spring Comes In: (2 refs.) {Roud #439}
When Susie Was a Baby: (2 refs. <1K Notes)
When That General Roll Is Called: (2 refs. 1K Notes) {Roud #10985}
When That Great Ship Went Down [Cross-reference]
When the Balloon Flew Over [Cross-reference]
When the Battle it was Won (Young Jimmy and the Officer) [Laws J23]: (8 refs.) {Roud #1890}
When the Boys Go A-Courting (Over the Mountain, Poll and Sal): (2 refs. <1K Notes) {Roud #385}
When the Breaker Starts Up on Full Time: (1 ref. <1K Notes) {Roud #7722}
When the Caplin Come In: (2 refs. <1K Notes) {Roud #7318}
When the Chariot Comes: (1 ref. <1K Notes)
When the Circus Comes to Town: (1 ref. <1K Notes)
When the Corn Is Waving: (1 ref.) {Roud #19534}
When the Curtains of Night Are Pinned Back: (16 refs. <1K Notes) {Roud #4367}
When the Day Is on the Turn [Cross-reference]
When the Day's on the Turn: (3 refs.) {Roud #5598 and 6021}
When the End of the Month Rolls Around: (1 ref.)
When the Flagship Victoria Went Down: (1 ref. 12K Notes)
When the Flippers Strike the Town: (1 ref. <1K Notes) {Roud #V44719}
When the Frost Is on the Pumpkin: (1 ref.) {Roud #1149}
When the General Roll Is Called (General Roll Call) [Cross-reference]
When the Golden Sun Is Setting: (3 refs. <1K Notes)
When the Ice Worms Nest Again: (6 refs. 1K Notes) {Roud #4537}
When the King Comes O'er the Water (Lady Keith's Lament): (3 refs. 3K Notes)
When the King Enjoys His Own Again: (7 refs. 2K Notes) {Roud #V19168}
When the Kye Comes Hame [Cross-reference]
When the Kye Come Hame: (9 refs. <1K Notes) {Roud #12919}
When the Logs Come Down in the Spring: (1 ref.) {Roud #8875}
When the New York Boat Comes Down [Cross-reference]
When the Old Dun Cow Caught Fire: (2 refs. 1K Notes) {Roud #5323}
When the Outport Member's Family Comes to Town: (2 refs. <1K Notes) {Roud #7319}
When the Parley Dew is Faded: (1 ref. <1K Notes) {Roud #5115}
When the Rebels Come A-Marchin' (The Turncoat Piece): (1 ref. <1K Notes)
When the Roll Is Called Up Yonder: (4 refs. 2K Notes) {Roud #10985}
When the Roses Bloom Again Beside the River [Cross-reference]
When the Roses Bloom Again for the Bootlegger: (3 refs.) {Roud #5009}
When the Roses Were in Bloom: (1 ref.) {Roud #27549}

When the Saints Come Marching In [Cross-reference]

When the Saints Go Marching In: (24 refs. <1K Notes) {Roud #13983}

When the Shantyboy Comes Down [Cross-reference]

When the Snow Was Deep (Feeding the Birds): (1 ref. <1K Notes)

When the Stars Above Are Shining: (1 ref.) {Roud #11338}

When the Stars Begin to Fall: (15 refs. 1K Notes) {Roud #3408}

When the Stew Is on the Table: (1 ref.) {Roud #10520}

When the Stormy Winds do Blow [Cross-reference]

When the Swallows Homeward Fly: (4 refs. <1K Notes) {Roud #15358}

When the Taters Are All Dug: (1 ref.)

When the Train Comes Along: (2 refs. <1K Notes) {Roud #11525}

When the Wagon Was New: (1 ref. <1K Notes)

When the Wild Roses Bloom Again Beside the River [Cross-reference]

When the Work is Done This Fall [Cross-reference]

When the Work's All Done This Fall [Laws B3]: (40 refs. <1K Notes) {Roud #450}

When the World Is on Fire: (1 ref.) {Roud #11789}

When the World's on Fire [Cross-reference]

When Things Go Wrong with You: (3 refs. <1K Notes)

When This Blasted War Is Over [Cross-reference]

When This Bloody War Is Over: (3 refs.) {Roud #10529}

When This Cruel War is Over (Weeping Sad and Lonely): (21 refs. 2K Notes) {Roud #3446}

When this old cap was new [Cross-reference]

When This Old Hat Was New: (4 refs. 2K Notes) {Roud #7841}

When This Old Hat Was New (II): (5 refs. <1K Notes) {Roud #1693}

When This Old Hat Was New (III): (3 refs. <1K Notes) {Roud #1693}

When This Old Hat Was New (IV): (1 ref. <1K Notes) {Roud #1693}

When Uncle Sam's Doughboy Roped a Wild Irish Rose: (1 ref.)
When Was Jesus Born? [Cross-reference]
When We Are Homeward Bound [Cross-reference]
When We Do Meet Again: (1 ref.) {Roud #11995}
When We Get Our Tuppence Back: (1 ref.)
When We Were Sweet Sixteen (Now I'm Sixty-Four): (2 refs. <1K Notes) {Roud #18247}
When We Were Two Little Boys: (2 refs. <1K Notes)
When wild War's deadly Blast was blawn [Cross-reference]
When Wild War's Deadly Blast Was Blawn (The Sodger's Return): (3 refs.)
When Will Ye Gang Awa'? (Huntingtower) [Laws O23]: (12 refs. <1K Notes) {Roud #345}
When Ye Gang Awa Johnnie: (1 ref.) {Roud #6042}
When Ye Gang Awa', Jamie [Cross-reference]
When You and I Must Part [Cross-reference]
When You and I Were Young, Maggie: (23 refs.) {Roud #3782}
When You and I Were Young, Maggie (Minning Parody): (1 ref.)
When You Are Old and Cannot See: (1 ref. <1K Notes)
When You Call To An Irishman's Door: (1 ref.) {Roud #16241}
When You Feel Like Moaning: (2 refs.) {Roud #10963}
When You Go A-Courtn' [Cross-reference]
When You Go to Get Your Shears: (1 ref.)
When You Go, Tell Julia (I Am Bound Away): (1 ref. <1K Notes)
When You're In Love: (1 ref.) {Roud #6746}
When Young Men Go Courting [Cross-reference]
Whene'er I Take My Walks Abroad: (1 ref. <1K Notes) {Roud #7573}
Where am I to go, M' Johnnies?: (2 refs. <1K Notes)
Where Am I to Go, Me Johnnies? [Cross-reference]
Where Am I to Go? [Cross-reference]
Where Are You Going To My Pretty Maid [Cross-reference]
Where Are You Going To, My Pretty Maid? [Cross-reference]
Where Are You Going, My Good Old Man? [Cross-reference]
Where Are You Going, My Pretty Fair Maid? (I) [Cross-reference]
Where Are You Going, My Pretty Fair Maid? (II) [Cross-reference]
Where Are You Going, My Pretty Maid? [Cross-reference]
Where de Sun Don't Neber Go Down [Cross-reference]
Where Derry Meets Tyrone: (1 ref.) {Roud #13535}
Where Did You Get That Hat?: (9 refs. <1K Notes) {Roud #4877}
Where Did You Sleep Last Night? [Cross-reference]
Where Does Father Christmas Go To?: (1 ref. <1K Notes) {Roud #12927}
Where Ha'e Ye Been A' the Day?: (2 refs. <1K Notes) {Roud #2330}
Where Have You Been Today, Billy, My Son [Cross-reference]
Where Have You Been, My Good Old Man? [Cross-reference]
Where Helen Lies [Cross-reference]
Where Is My Boy Tonight? [Cross-reference]
Where Is My Darling Tonight?: (1 ref.) {Roud #11402}
Where Is My Wandering Boy Tonight?: (13 refs. <1K Notes)
Where Is Old Elijah? (The Hebrew Children, The Promised Land): (11 refs. <1K Notes) {Roud #4213}
Where Moyola Waters Flow: (1 ref.)
Where My Lord Went to Pray: (2 refs. <1K Notes) {Roud #11944}
Where Now is the Prophet Brigham: (1 ref.) {Roud #10899}
Where O Where Is Old Elijah? [Cross-reference]
Where Shall I Be When de Firs' Trumpet Soun'? [Cross-reference]
Where Shall I Be When the First Trumpet Sounds? [Cross-reference]
Where Shall I Be? [Cross-reference]
Where Shall I Go?: (1 ref.) {Roud #11362}
Where Shall Our Goodman Lie?: (2 refs. 1K Notes) {Roud #15104}
Where the Bravest Cowboys Lie: (1 ref. <1K Notes) {Roud #11086}
Where the Gadie Rins (I): (4 refs. 3K Notes) {Roud #5404}
Where the Gadie Rins (II): (1 ref. <1K Notes) {Roud #5404}

Where the Grass Grows Green: (8 refs. <1K Notes) {Roud #8213}

Where the Moorocks Grow (The Mountain Stream; With My Dog and Gun): (12 refs. <1K Notes) {Roud #2124}

Where the Old Allegheny and Monongahela Flow: (1 ref.) {Roud #7750}

Where the River Shannon Flows: (3 refs. <1K Notes) {Roud #9579}

Where the Soul Never Dies (Canaan's Land): (11 refs. <1K Notes) {Roud #5722}

Where the Soul of Man Never Dies [Cross-reference]

Where the Sun Don't Never Go Down: (7 refs.) {Roud #5717}

Where the Sun Will Never Go Down [Cross-reference]

Where the Wattles Are Blooming (Holiday Song): (1 ref. <1K Notes)

Where They Were [Cross-reference]

Where Was Peter: (1 ref. <1K Notes)

Where Was You Last Night?: (1 ref. <1K Notes) {Roud #10026}

Where'd You Get Yo' Whisky? [Cross-reference]

Where's Your Licence? [Cross-reference]

Where's Your License?: (10 refs. 16K Notes) {Roud #27775}

Which Side Are You On?: (7 refs. 2K Notes) {Roud #15159}

Which Way Did My Baby Go?: (1 ref. <1K Notes)

Whigs Are A'Rinnin', The: (1 ref. <1K Notes) {Roud #5818}

While Gamekeepers Were Sleeping: (2 refs. <1K Notes) {Roud #363}

While Hanging Around Town: (2 refs.) {Roud #27848}

While I Rock Our Babies to Sleep [Cross-reference]

While I Rock the Dear Snookums to Sleep [Cross-reference]

While I Was Still of Tender Years: (1 ref. <1K Notes)

While I'm at the Wheel: (1 ref.)

While Shepherds Watched Their Flocks: (17 refs. 6K Notes) {Roud #936}

While Shepherds Were Watching Their Flocks By the Night: (1 ref. <1K Notes) {Roud #16898}

While The Band Is Playing Dixie: (1 ref.) {Roud #11038}
While the Boys in Blue Were Fighting [Cross-reference]

While the Organ Pealed Potatoes [Cross-reference]

While the Raging Seas Did Roar [Cross-reference]

Whilst the Gamekeepers Lie Sleeping [Cross-reference]

Whinny Knowes, The [Cross-reference]

Whip and the Spurs, The: (1 ref.)

Whip Jamboree (Whup Jamboree): (8 refs. <1K Notes) {Roud #488}

Whip-poor-will: (1 ref. <1K Notes) {Roud #7445}

Whip-poor-will (II) [Cross-reference]

Whippoorwill: (2 refs. <1K Notes) {Roud #7445}

Whirly Whorl, The: (1 ref.) {Roud #12573}

Whiskey For My Johnnie [Cross-reference]

Whiskey For My Johnny [Cross-reference]

Whiskey Is My Name (Donald Blue): (8 refs. 1K Notes) {Roud #3799}

Whiskey Johnnie [Cross-reference]

Whiskey Johnny: (29 refs. <1K Notes) {Roud #651}

Whiskey Seller, The: (4 refs.) {Roud #7789}

Whiskey You're the Devil [Cross-reference]

Whisky in the Jar (The Irish Robber A) [Laws L13A]/The Irish Robber B (McCollister) [Laws L13B]: (30 refs. 2K Notes) {Roud #533 and 534}

Whisky You're the Devil: (5 refs. 2K Notes)

Whisky, You're My Darling [Cross-reference]

Whisper Your Mother's Name: (2 refs. <1K Notes) {Roud #4774}

Whisper, My Love, Do [Cross-reference]

Whispering Hope: (3 refs. <1K Notes)

Whist! The Bogie Man: (4 refs. 3K Notes) {Roud #V18643}

Whistle Ower the Lave O't: (6 refs. 1K Notes) {Roud #506}

Whistle, Daughter, Whistle: (21 refs. <1K Notes) {Roud #1570}

Whistling at the Ploo: (1 ref.) {Roud #6240}
Whistling Girls and Crowing Hens [Cross-reference]

Whistling Rufus: (5 refs. <1K Notes) {Roud #5065}

Whistling Thief, The: (11 refs. <1K Notes) {Roud #2738}

White Cafe, The: (1 ref.) {Roud #25132}

White Cal, Yaller Gal, Black Gal [Cross-reference]

White Captive, The [Cross-reference]

White Cockade (II), The [Cross-reference]

White Cockade, The: (16 refs. <1K Notes) {Roud #709}

White Coral Bells: (1 ref. <1K Notes)

White Fisher, The [Child 264]: (5 refs. <1K Notes) {Roud #3888}

White Folks Go to College [Cross-reference]

White Folks in the Parlor: (1 ref.) {Roud #11864}

White Hare, The: (5 refs. <1K Notes) {Roud #1110}

White House Blues (I) [Cross-reference]

White House Blues (II): (4 refs. 1K Notes)

White Lad A-Grieving, A: (1 ref. <1K Notes)

White Man, Let Me Go: (10 refs. 2K Notes) {Roud #2055}

White Marble Stone, The: (1 ref. 2K Notes) {Roud #11996}

White Oak Mountain [Cross-reference]

White Paternoster [Cross-reference]

White Pilgrim, The: (17 refs. 1K Notes) {Roud #2841}

White Rose, The [Cross-reference]

White Slave, The: (3 refs. 3K Notes) {Roud #7990}

White Squall, The: (1 ref. <1K Notes) {Roud #13623}

White Steed of the Prairies, The: (1 ref.) {Roud #8827}

White Steed, The [Cross-reference]

White Wings: (4 refs. <1K Notes) {Roud #1753}

White-Headed Boy, The [Cross-reference]
Whitehills Harbour: (1 ref. 2K Notes) {Roud #13235}
Whitney's Camp: (1 ref. <1K Notes) {Roud #4468}
Whitsun Dance, The [Cross-reference]
Whittingham Fair [Cross-reference]
Who Am Dat a-Walkin' in de Corn?: (1 ref.) {Roud #4304}
Who Are the Greatest?: (1 ref.)
Who Built De Ark [Cross-reference]
Who Built the Ark?: (9 refs. <1K Notes) {Roud #5355}
Who Dat?: (1 ref.) {Roud #11597}
Who Did Swallow Jonah?: (11 refs. 1K Notes)
Who Goes Round My Stone Wall: (1 ref.) {Roud #12771}
Who Goes Round? (Granny Hatchett): (1 ref.) {Roud #19198?}
Who Gon' Bring You Chickens [Cross-reference]
Who Has Managed: (2 refs. <1K Notes)
Who Have You Got In Heaven: (1 ref. <1K Notes)
Who Is At My Window Weeping [Cross-reference]
Who Is My Neighbor?: (2 refs. <1K Notes) {Roud #7845}
Who Is on the Lord's Side: (1 ref. <1K Notes) {Roud #12015}
Who Is Tapping at My Bedroom Window? [Cross-reference]
Who Is That Under My Bedroom Window? [Cross-reference]
Who is the Lady?: (2 refs. <1K Notes) {Roud #5227}
Who Killed Cock Robin?: (21 refs. 2K Notes) {Roud #494}
Who Killed Cock Robin? (II): (1 ref. 1K Notes)
Who Killed Poor Robin? [Cross-reference]
Who Killed the Robin? [Cross-reference]
Who Mou'n fo' Me? [Cross-reference]
Who Mourn for Me? [Cross-reference]
Who No Been Out, Don't Come a Bay: (1 ref. <1K Notes)
Who Said I Was a Bum?: (2 refs.)

Who Were You With Last Night?: (2 refs.)

Who Will Care for Mother Now?: (4 refs. <1K Notes) {Roud #18948}

Who Will Hold My Stovepipe Hat: (2 refs. <1K Notes) {Roud #11567}

Who Will Play the Silver Whistle? [Cross-reference]

Who Will Shoe Your Feet? [Cross-reference]

Who Will Shoe Your Pretty Little Foot: (36 refs. 1K Notes) {Roud #49}

Who Would Have Tho't Harmon: (1 ref. <1K Notes)

Who Would True Valour See (He Who Would Valiant Be): (3 refs. <1K Notes)

Who You Goin' to Married To: (1 ref.)

Who Yuh Got Een Heben [Cross-reference]

Who'll Be King but Charlie [Cross-reference]

Who'll Jine de Union? [Cross-reference]

Who'll Join the Union?: (1 ref. <1K Notes) {Roud #15245}

Who's Been Fooling You: (1 ref. <1K Notes)

Who's Goin' to Shoe Your Pretty Little Foot [Cross-reference]

Who's Going Round my House Tonight? [Cross-reference]

Who's Gonna Love You, Honey?: (2 refs.) {Roud #16862}

Who's Gonna Shoe Your Pretty Little Foot? [Cross-reference]

Who's Knocking at the Door (Colors): (1 ref.)

Who's That at My Bedroom Window? [Cross-reference]

Who's That Knocking at my Window? [Cross-reference]

Who's That Knocking? [Cross-reference]

Who's That Tapping at the Garden Gate? [Cross-reference]

Who's That Yonder: (2 refs. <1K Notes) {Roud #7110}

Who's the Fool Now? [Cross-reference]

Who's the Pretty Girl Milkin' the Cow? [Cross-reference]

Whoa Back, Buck: (10 refs. <1K Notes) {Roud #10060}
Whoa Buck [Cross-reference]

Whoa Mule (The Kickin' Mule): (51 refs. <1K Notes) {Roud #3774}

Whoa Mule Whoa: (2 refs.) {Roud #7509}

Whoa, Larry, Whoa: (1 ref.) {Roud #4919}

Whoa, Mule, Whoa [Cross-reference]

Whoa, Mulie, Whoa [Cross-reference]

Whoa! Ha! Buck and Jerry Boy: (4 refs.) {Roud #6692}

Whole Hog or None, The: (2 refs.) {Roud #7596}

Whoop 'Em Up, Cindy: (7 refs. <1K Notes)

Whoopee Blues: (1 ref. <1K Notes)

Whoopee High Ogie [Cross-reference]

Whoopee Ti Yi Yo, Git Along Little Dogies [Cross-reference]

Whoopee Ti-Yi-Yo [Cross-reference]

Whoopee Ti-Yi-Yo, Git Along Little Dogies [Cross-reference]

Whoopee, Ti Ti Yo, Get Along Little Doggies [Cross-reference]

Whore's Lament, The [Cross-reference]

Whorehouse Bells Were Ringing, The: (3 refs. <1K Notes) {Roud #10093}

Whose Old Cow: (1 ref. <1K Notes) {Roud #8045}

Whummil Bore, The [Child 27]: (6 refs. 1K Notes) {Roud #3722}

Why and the Wherefore, The: (1 ref.)

Why Art Thou Not Here?: (1 ref.) {Roud #27547}

Why Can't I Catch a Beau?: (1 ref.) {Roud #5006}

Why Can't Paddy Be a Gentleman?: (2 refs. <1K Notes) {Roud #V727}

Why Can't We Wed?: (1 ref.) {Roud #11335}

Why Did I Leave My Auld Hame? [Cross-reference]

Why Did She Leave Him? Because He Was Poor: (1 ref.) {Roud #13831}

Why Did They Dig Ma's Grave So Deep?: (1 ref.) {Roud #4867}
Why Did You Go? or Blue Days: (1 ref.) {Roud #4331}

Why Do You Bob Your Hair, Girls?: (6 refs. <1K Notes) {Roud #7842}

Why Don't Father's Ship Come In [Cross-reference]

Why Don't They Do So Now? [Cross-reference]

Why Don't You Love the Old Love?: (2 refs. <1K Notes) {Roud #5216}

Why Don't You Try?: (1 ref.) {Roud #11378}

Why Should We Quarrel for Riches: (2 refs.)

Why There's a Tear in My Eye [Cross-reference]

Why, He's the Lord of Lords (He's the Lord of Lords) [Cross-reference]

Why, Soldiers, Why? [Cross-reference]

Wi a Hundred Pipers: (2 refs. <1K Notes)

Wi' him I engaged a servant to be [Cross-reference]

Wi' His Apron On: (3 refs. 1K Notes) {Roud #5969}

Wi' His Apron On (II) [Cross-reference]

Wi' the Apron On [Cross-reference]

Wi' the Apron On (II) [Cross-reference]

Wicked Captain, The: (1 ref.) {Roud #6101}

Wicked Daughter, The [Cross-reference]

Wicked Girl, The [Cross-reference]

Wicked Polly [Laws H6]: (25 refs. <1K Notes) {Roud #505}

Wicked Stepmother, The [Cross-reference]

Wicked Wife o' Fife, The: (2 refs. <1K Notes) {Roud #6284}

Wicked Wife, The: (1 ref.) {Roud #7194}

Wicklow Rangers, The: (6 refs. 1K Notes) {Roud #689}

Victory Shall Be Mine [Cross-reference]

Widdicombe Fair (I) [Cross-reference]

Widdicombe Fair (II): (5 refs. <1K Notes) {Roud #666}

Wide Mizzoura, The [Cross-reference]
Widgeegowera Joe [Cross-reference]
Widgegoara Joe [Cross-reference]
Widow by the Sea, The [Cross-reference]
Widow from Babylon [Cross-reference]
Widow in a Cottage by the Sea [Cross-reference]
Widow in the Cottage by the Sea, The: (12 refs. 1K Notes) {Roud #1743 and 4327}
Widow Machree (I): (2 refs. <1K Notes) {Roud #29023}
Widow Machree (II): (6 refs. 1K Notes) {Roud #29023}
Widow Malone: (7 refs. <1K Notes) {Roud #15892}
Widow Nolan's Goat, The: (3 refs. 3K Notes) {Roud #27601}
Widow of McCarty, The: (1 ref.)
Widow of Sandilands, The [Cross-reference]
Widow of Westmoreland's Daughter, The: (6 refs. <1K Notes) {Roud #228}
Widow with Daughters to Marry, The [Cross-reference]
Widow, The [Cross-reference]
Widow's Cruisie, The: (1 ref. 1K Notes) {Roud #6108}
Widow's Daughter, The [Cross-reference]
Widow's Dochter, The [Cross-reference]
Widow's Lament, The: (1 ref. <1K Notes) {Roud #4287}
Widow's Old Broom, The [Cross-reference]
Widow's Plea, The: (1 ref.) {Roud #3672}
Widows A-Courtin', The [Cross-reference]
Wie kumm ich an des Grossvadder's Haus? (How Do I Get to Grandfather's House): (1 ref.)
Wife and a Biggin o' Yer Ain, A: (1 ref.) {Roud #6022}
Wife and Her Wee Pickle Tow, The [Cross-reference]
Wife Bereaved of her Husband, A: (1 ref.) {Roud #7956}
Wife in Wether's Skin, The [Cross-reference]
Wife Is the Main Thing, A: (1 ref.) {Roud #6761}
Wife o' Denside, The: (1 ref.) {Roud #22215}

Wife o' Dundee, The [Cross-reference]

Wife o' Gateside, The: (2 refs. <1K Notes) {Roud #5837}

Wife o' Kelso, The [Cross-reference]

Wife o' My Ain, A: (1 ref.) {Roud #6149}

Wife of Auchtermuchty, The [Cross-reference]

Wife of Kelso, The [Cross-reference]

Wife of the Free, The [Cross-reference]

Wife of Usher's Well, The [Child 79]: (61 refs. 1K Notes) {Roud #196}

Wife Who Was Dumb, The [Cross-reference]

Wife Who Wouldn't Spin Tow, The: (1 ref.) {Roud #7615}

Wife Wrapt in Wether's Skin, The [Child 277]: (65 refs. 4K Notes) {Roud #117}

Wild Amerikay [Laws O19] [Cross-reference]

Wild and Reckless Hobo, A [Cross-reference]

Wild and Wicked Youth, The [Laws L12]: (52 refs. 5K Notes) {Roud #490}

Wild Ashe Deer, The [Cross-reference]

Wild Bill Jones [Laws E10]: (29 refs.) {Roud #2246}

Wild Boy, The [Cross-reference]

Wild Boy, The [Laws B20]: (2 refs. <1K Notes) {Roud #3241}

Wild Buckaroo, The: (2 refs. <1K Notes) {Roud #10091}

Wild Cat Back on the Pipe Line, The: (1 ref.) {Roud #9181}

Wild Colloina Boy, The [Cross-reference]

Wild Colonial Boy, The [Laws L20]: (41 refs. 6K Notes) {Roud #677}

Wild Cowboy, The [Cross-reference]

Wild Gazelle, The: (1 ref.) {Roud #7525}

Wild Goose Grasses, The [Cross-reference]

Wild Goose Nest, The: (1 ref.)

Wild Goose Shanty, The [Cross-reference]
Wild Goose, The [Cross-reference]

Wild Hog [Cross-reference]

Wild Hog in the Woods [Cross-reference]

Wild Horse [Cross-reference]

Wild Horse Charlie: (2 refs.)

Wild Irish Boy, The: (5 refs. <1K Notes) {Roud #V5475}

Wild Irishman [Cross-reference]

Wild Irishman in London, The: (1 ref.) {Roud #5085}

Wild Lumberjack, The: (2 refs. <1K Notes) {Roud #7736}

Wild Man of Borneo, The: (4 refs. 1K Notes) {Roud #2145}

Wild Miz-zou-rye, The [Cross-reference]

Wild Montana Boy, The [Cross-reference]

Wild Moor, The [Cross-reference]

Wild Mustard River, The (Johnny Stile) [Laws C5]: (15 refs. <1K Notes) {Roud #637}

Wild Oats (Turn, Young Man; Joggle Along): (4 refs.) {Roud #7869}

Wild Ox Moan [Cross-reference]

Wild Privateer, The [Cross-reference]

Wild Rippling Water, The [Cross-reference]

Wild Rover (I), The [Cross-reference]

Wild Rover (II), The: (1 ref.)

Wild Rover No More: (25 refs. 2K Notes) {Roud #1173}

Wild Rovers, The: (2 refs.) {Roud #4652}

Wild Shore, The [Cross-reference]

Wild Sliav Gallen Brae [Cross-reference]

Wild Slieve Gallion Braes [Cross-reference]

Wild Slieve Gallon Brae: (2 refs. <1K Notes) {Roud #3577}

Wild Stormy Deep: (1 ref.)

Wild Waves Roar, The: (1 ref. <1K Notes) {Roud #13518}
Wild West Show, The: (1 ref. <1K Notes) {Roud #4831}

Wilderness Lady, The: (1 ref. <1K Notes) {Roud #2295}

Wildwood Flower: (15 refs. 1K Notes) {Roud #757}

Wilfrid White and John Murphy: (1 ref. <1K Notes) {Roud #25167}

Wilkes Lovell [Laws E9]: (4 refs.) {Roud #2247}

Wilkins and Dinah [Cross-reference]

Wilkins and His Dinah [Cross-reference]

Will Fox: (1 ref. <1K Notes) {Roud #17670}

Will My Mother Know Me There?: (1 ref.) {Roud #11702}

Will O'Riley [Cross-reference]

Will Ray: (2 refs. <1K Notes) {Roud #4317}

Will Stewart and John [Child 107]: (3 refs.) {Roud #3973}

Will the Circle Be Unbroken: (27 refs. <1K Notes) {Roud #3409}

Will the Lord Remember Me: (2 refs. <1K Notes)

Will the Weaver [Laws Q9]: (37 refs. <1K Notes) {Roud #432}

Will Watch, The Bold Smuggler: (1 ref.) {Roud #1617}

Will Ye Gang, Love [Cross-reference]

Will Ye Go to Sheriffmuir?: (1 ref. 5K Notes) {Roud #V44081}

Will Ye Go To the Indies, My Mary?: (2 refs.)

Will Ye Go, Lassie, Go: (3 refs. 1K Notes) {Roud #541}

Will Ye No Come Back Again?: (2 refs. <1K Notes)

Will Ye Pad the Road wi' Me? [Cross-reference]

Will You Be Found Among the Wheat?: (1 ref. <1K Notes) {Roud #27558}

Will You Be True, My Darling: (1 ref.) {Roud #30146}

Will you buy my sweet lavender? [Cross-reference]

Will You Go Out West?: (1 ref.) {Roud #4604}

Will You Love Me In December As You Do In May?: (2 refs. <1K Notes) {Roud #24853}

Will You Love Me When I Am Bald?: (1 ref.)
Will You Love Me When I Am Old? [Cross-reference]
Will You Love Me When I'm Old?: (17 refs. <1K Notes) {Roud #4334}

Will You Wear Red? [Cross-reference]
Will You Wear the Red? [Cross-reference]

Will You Wed with a Tarry Sailor? [Laws K37]: (9 refs.) {Roud #530}

William (Willie) Riley (Riley's Trial) [Laws M10]: (44 refs. 3K Notes) {Roud #538}
William a Trimbletoe: (6 refs.) {Roud #16350}

William a Trimmietoe [Cross-reference]
William A-Trim'letoe [Cross-reference]
William and Dinah [Cross-reference]

William and Eliza (Lough Erin's Shore): (3 refs. <1K Notes) {Roud #9057}

William and Ellen [Cross-reference]
William and Harriet [Laws M7]: (11 refs.) {Roud #536}

William and Jonathan: (4 refs. <1K Notes) {Roud #1337}

William and Margaret (I): (10 refs. 10K Notes) {Roud #253}
William and Margaret (II) [Cross-reference]

William and Marjorie [Cross-reference]
William and Mary [Cross-reference]
William and Mary, George and Anne: (3 refs. 1K Notes) {Roud #20091}
William and Mary's Farewell to Ireland: (7 refs.) {Roud #2900}

William and Nancy (I) (Lisbon; Men's Clothing I'll Put On I) [Laws N8]: (29 refs. 3K Notes) {Roud #551}

William and Nancy (II) (Courting Too Slow) [Laws P5]: (9 refs.) {Roud #1918}

William and Phillis: (4 refs. <1K Notes) {Roud #1429}
William and Polly [Cross-reference]
William and Susan [Cross-reference]
William and the Young Colonel [Cross-reference]
William Atrimatoe Catches Hens: (1 ref.)

William Baker: (1 ref. <1K Notes) {Roud #4120}
William Beadle: (1 ref. <1K Notes)

William Bluet (Blewitt): (1 ref.) {Roud #4298}

William Cook: (1 ref.) {Roud #3128}

William Craig and Bold Manone [Cross-reference]

William Glen [Cross-reference]

William Goebel: (1 ref. <1K Notes)

William Guiseman [Cross-reference]

William Hall (The Brisk Young Farmer) [Laws N30]: (20 refs.) {Roud #400}

William Hill: (1 ref. <1K Notes) {Roud #12466}

William Hollander [Cross-reference]

William Johnston of Ballykilbeg: (1 ref. 5K Notes)

William McGibbony: (1 ref.) {Roud #25230}

William O' Douglassdale [Cross-reference]

William O'Riley [Cross-reference]

William O'Roley [Cross-reference]

William of Orange, or The Battle of Boyne: (2 refs. <1K Notes) {Roud #795}

William of the Ferry: (2 refs.) {Roud #12858}

William of the Waggon Train: (12 refs.) {Roud #1354}

William Owen: (1 ref. 3K Notes) {Roud #11035}

William Reilly [Cross-reference]

William Reilly's Courtship [Cross-reference]

William Reily's Courtship [Cross-reference]

William Riley's Courtship [Laws M9]: (13 refs. 1K Notes) {Roud #537}

William Ross and Thomas Walsh [Cross-reference]

William S. Shackleford: (1 ref.) {Roud #6649}

William Shackleford's Farewell Song As Sung by Shackleford [Cross-reference]

William Stafford [Cross-reference]

William Sullivan: (1 ref.) {Roud #25141}
William Tailer  [Cross-reference]

William Taylor (II)  [Cross-reference]

William Taylor [Laws N11]: (43 refs. 4K Notes) {Roud #158}

William the Handsome Cabin Boy  [Cross-reference]

William the Sailor  [Cross-reference]

William Tremble-Toe  [Cross-reference]

William Trimatoe  [Cross-reference]

William-a  [Cross-reference]

William-E-Tremitoe  [Cross-reference]

William's Return to the Banks of Sweet Dundee (Answer to Undaunted Mary): (9 refs.) {Roud #5649}

Willie (I): (1 ref. <1K Notes)

Willie (II)  [Cross-reference]

Willie an' May Margeret  [Cross-reference]

Willie and Earl Richard's Daughter [Child 102]: (5 refs. 2K Notes) {Roud #3910}

Willie and Johnny  [Cross-reference]

Willie and Lady Maisry [Child 70]: (6 refs.) {Roud #198}

Willie and Lady Margerie  [Cross-reference]

Willie and Mary  [Cross-reference]

Willie and Mary (II)  [Cross-reference]

Willie and Mary (Mary and Willie; Little Mary; The Sailor's Bride) [Laws N28]: (21 refs.) {Roud #348}

Willie and Mary Stood by the Seaside  [Cross-reference]

Willie and May Margaret  [Cross-reference]

Willie and May Margaret  [Cross-reference]

Willie and Me: (1 ref.) {Roud #6758}

Willie Angler  [Cross-reference]

Willie Archer (The Banks of the Bann): (8 refs. 1K Notes) {Roud #3473}

Willie Broon: (1 ref. <1K Notes) {Roud #6821}

Willie Came Over the Ocean  [Cross-reference]
Willie Dear: (1 ref. <1K Notes) {Roud #7432}

Willie Down by the Pond (Sinful to Flirt) [Laws G19]: (20 refs.) {Roud #421}

Willie Drowned in Yarrow: (4 refs. <1K Notes) {Roud #6854}

Willie Grahame: (2 refs. <1K Notes) {Roud #953}

Willie Gray: (1 ref.) {Roud #2056}

Willie Lamb and Jean Beith: (1 ref. <1K Notes) {Roud #6735}

Willie Lennox [Cross-reference]

Willie Leonard [Cross-reference]

Willie Macintosh [Child 183]: (9 refs. <1K Notes) {Roud #4010}

Willie Man. He Leads the Van: (1 ref. <1K Notes) {Roud #13019}

Willie McGee McGaw [Cross-reference]

Willie Moore: (8 refs. <1K Notes) {Roud #4816}

Willie My Darling [Cross-reference]

Willie O (I) [Cross-reference]

Willie O (II) [Cross-reference]

Willie o Douglas Dale [Child 101]: (10 refs. <1K Notes) {Roud #65}

Willie o Winsbury [Child 100]: (27 refs. 4K Notes) {Roud #64}

Willie of Douglasdale [Cross-reference]

Willie of Hazel Green [Cross-reference]

Willie Rambler: (1 ref. <1K Notes) {Roud #3576}

Willie Reilly [Cross-reference]

Willie Reilly and his Cailin Ban [Cross-reference]

Willie Reilly and His Dear Colleen Ban [Cross-reference]

Willie Riley (II) [Cross-reference]

Willie Slain at Waterloo [Cross-reference]

Willie Taylor [Cross-reference]

Willie the Waterboy [Cross-reference]

Willie the Weeper: (16 refs. <1K Notes) {Roud #977}
Willie Warfield [Laws I20]: (2 refs.) {Roud #6382}

Willie Was As Fine a Sailor: (3 refs. <1K Notes) {Roud #2972}

Willie Went to Westerdale [Cross-reference]

Willie, Oh, Willie [Cross-reference]

Willie's Courtship: (1 ref.) {Roud #4740}

Willie’s Drowned at Gamerie [Cross-reference]

Willie's Drowned in Gamerie: (2 refs.) {Roud #6853}

Willie’s Drowned in Gamery [Cross-reference]

Willie’s Drowned in Yarrow [Cross-reference]

Willie’s Fatal Visit [Child 255]: (5 refs. <1K Notes) {Roud #244}

Willie’s Ghost [Cross-reference]

Willie’s Lady [Child 6]: (11 refs. 1K Notes) {Roud #220}

Willie's Lost at Gamery [Cross-reference]

Willie's Lyke-Wake [Child 25]: (8 refs.) {Roud #30}

Willie's on the Dark Blue Sea: (7 refs. <1K Notes) {Roud #4223}

Willie's Rare [Cross-reference]

Willikin's Return [Cross-reference]

Willikins and His Dinah [Cross-reference]

Willow Garden [Cross-reference]

Willow Green [Cross-reference]

Willow Tree (I), The: (1 ref.) {Roud #7965}

Willow Tree (II), The [Cross-reference]

Willow Tree (III), The [Cross-reference]

Willow Tree (IV), The: (1 ref. <1K Notes) {Roud #18831}

Willow Tree (V), The: (1 ref. <1K Notes) {Roud #60}

Willow Tree (VI), The: (10 refs. <1K Notes) {Roud #3294}

Willow, The [Cross-reference]

Willowbee: (1 ref. <1K Notes)
Willst du weizen? (Do You Want to Know?) [Cross-reference]

Willy Brennan [Cross-reference]

Willy Coombe (Crantock Games): (1 ref.) {Roud #3318}

Willy Foster [Cross-reference]

Willy March: (4 refs. <1K Notes) {Roud #7320}

Willy o Douglass Dale [Cross-reference]

Willy O!: (9 refs. 2K Notes) {Roud #22567}

Willy Reilly [Cross-reference]

Willy Reilly's Courtship [Cross-reference]

Willy Vare: (1 ref.)

Willy Weaver [Cross-reference]

Willy, My Son [Cross-reference]

Willy, Poor Boy: (3 refs. <1K Notes)

Willy, Willy: (1 ref. <1K Notes) {Roud #7378}

Wilson Patent Stove, The: (1 ref. <1K Notes) {Roud #765}

Wilson, Gilmore, and Johnson [Cross-reference]

Wilt Thou Be Made Whole?: (1 ref.)

Wilton Fair [Cross-reference]

Wiltshire Wedding, The [Cross-reference]

Wily Auld Carle, The [Cross-reference]

Wim-Wam-Waddles [Cross-reference]

Winchester Gaol: (2 refs.) {Roud #1204}

Wind Across the Wild Moor, The [Cross-reference]

Wind and Rain, The [Cross-reference]

Wind and the Snow, The: (1 ref. <1K Notes) {Roud #6020}

Wind Blew the Bonnie Lass's Plaidie Awa', The: (8 refs. <1K Notes) {Roud #2574}

Wind Blew Up, the Wind Blew Down, The [Cross-reference]

Wind Blow East, The: (1 ref.) {Roud #11601}
Wind Blows High, The [Cross-reference]
Wind Hath Blown My Plaid Away, The [Cross-reference]
Wind Is in the West, The: (1 ref.)
Wind It Blew Up the Railroad Track, The [Cross-reference]
Wind of the Winter Night: (1 ref.) {Roud #27548}
Wind of the Winter's Night [Cross-reference]
Wind That Ball: (1 ref. <1K Notes)
Wind That Shakes the Barley: (5 refs. <1K Notes) {Roud #2994}
Wind That Shakes the Corn [Cross-reference]
Wind the Bobbin: (1 ref.)
Wind, The (Rain, Rain, the Wind Does Blow): (9 refs. 2K Notes) {Roud #2649}
Wind, The Wind, The [Cross-reference]
Wind'ard Car'line: (1 ref. <1K Notes)
Winding Sheet Coffin, The: (1 ref.) {Roud #7581}
Winding Up the Clock: (1 ref.)
Winds That Blew 'Cross the Wild Moor, The [Cross-reference]
Windsor: (1 ref.)
Windstorm and Rain: (2 refs. <1K Notes)
Windy Bill (I): (1 ref. 1K Notes) {Roud #7611}
Windy Bill (II): (10 refs. <1K Notes) {Roud #4044}
Windy Bill's Famous Ride: (1 ref.)
Windy Hills o' Wellington, The: (2 refs.)
Windy Old Weather: (12 refs. <1K Notes) {Roud #472}
Wine in the Cup: (1 ref. <1K Notes)
Wing Wang Waddle [Cross-reference]
Wings in the Morning: (1 ref. <1K Notes)
Wings of a Goney, The: (2 refs. <1K Notes) {Roud #2011}
Winnie MacNeil: (3 refs. <1K Notes) {Roud #24330}
Winnin' o' the Goon, The: (1 ref.) {Roud #6188}
Winning of Cales, The: (4 refs. <1K Notes) {Roud #V22429}
Winnipeg Whore, The: (5 refs. <1K Notes) {Roud #8348}
Winnsboro Cotton Mill Blues: (5 refs.)
Wint'ry Evening, A [Cross-reference]
Winter Comes [Cross-reference]
Winter Desires: (1 ref. <1K Notes) {Roud #8853}
Winter It Is Past, The [Cross-reference]
Winter of '73, The (McCullam Camp): (5 refs.) {Roud #1942}
Winter of Seventy-Three, The [Cross-reference]
Winter on Renous, A: (1 ref.) {Roud #9180}
Winter Song, A [Cross-reference]
Winter Soon Be Over, The [Cross-reference]
Winter, The: (3 refs.) {Roud #12039}
Winter'll Soon Be Ober, De [Cross-reference]
Winter's Gone and Past [Cross-reference]
Winter's Night [Cross-reference]
Winterfall [Cross-reference]
Wintry Winds, The [Cross-reference]
Wir Kommen Nicht Hergeritten (Invitation to a Wedding): (1 ref.)
Wir reisen noch Amerika (We Are Travelling to America): (1 ref.)
Wisconsin [Cross-reference]
Wisconsin Emigrant, The [Cross-reference]
Wisconsin Emigrant's Song [Cross-reference]
Wisconsin Soldier Boy, The [Cross-reference]
Wise County Jail, The [Cross-reference]
Wise Farmer, The [Cross-reference]
Wise William and Redesdale [Cross-reference]
Wise Willie [Cross-reference]
Wish I Had a Needle and Thread [Cross-reference]
Wish I'd Stayed in the Wagon Yard: (8 refs. <1K Notes) {Roud #16279}
With a Little Bit of Sugar: (1 ref.)
With All My Heart [Cross-reference]
With Betsey Brown [Cross-reference]
With Her Dog and Gun [Cross-reference]
With Her Head Tucked Underneath Her Arm [Cross-reference]
With His Old Shoes On and His Leggins [Cross-reference]
With Me Pit Boots On [Cross-reference]
With My Dog and Gun [Cross-reference]
With My Swag All on My Shoulder [Cross-reference]
Witness: (3 refs.)
Witness for My Lord: (4 refs. <1K Notes) {Roud #12131}
Wittingham Fair [Cross-reference]
Witty Lass of London, The [Cross-reference]
Wizard Laird of Skene [Cross-reference]
Wizard Oil (I): (1 ref. <1K Notes) {Roud #7592}
Wizard Oil (II): (1 ref. <1K Notes) {Roud #7592}
Wo, Stormalong [Cross-reference]
Woad: (2 refs. 6K Notes) {Roud #24978}
Woe Be Unto You: (1 ref. <1K Notes) {Roud #15558}
Woe to You, Women: (1 ref. 5K Notes) {Roud #5522}
Woe Unto Me When the Time Draws Near [Cross-reference]
Woke Up This Morning With My Mind on Freedom: (3 refs. <1K Notes)
Woke Up This Morning With My Mind on Jesus: (1 ref. <1K Notes)
Wolcum Yol [Cross-reference]
Wolf River Shanty Boy Song, The [Cross-reference]
Wolle Ye Iheren of Twelte Day: (4 refs. 3K Notes)
Woman at the Well, The: (1 ref. <1K Notes) {Roud #17426}
Woman Belly Full o' Hair: (1 ref. <1K Notes)
Woman Blue [Cross-reference]
Woman Charming Woman, O!: (3 refs. <1K Notes) {Roud #6760}
Woman from Dover [Cross-reference]
Woman from Yorkshire [Cross-reference]
Woman of Three Cows, The: (8 refs. 1K Notes)
Woman the Joy and the Pride of the Land: (5 refs.) {Roud #4393}
Woman the Pride of the Land [Cross-reference]
Woman Trouble: (1 ref. <1K Notes)
Woman Woman Blues: (1 ref. <1K Notes)
Woman, Woman, I See Yo' Man [Cross-reference]
Woman's Rights: (3 refs.) {Roud #7589}
Woman's Rights (I): (1 ref.) {Roud #27552}
Woman's Rights (II): (1 ref.) {Roud #27553}
Woman's the Joy and Pride of the Land [Cross-reference]
Woman's Tongue Will Never Take a Rest, A [Cross-reference] {Roud #11345}
Woman's Tongue, A [Cross-reference]
Woman's Work is Never Done, A: (1 ref.) {Roud #1717}
Women Are Worse Than the Men, The [Cross-reference]
Women of Leigh, The: (1 ref.) {Roud #3192}
Women Outlaws: (1 ref.)
Women, Women, Love of Women [Cross-reference]
Women's Nae That Easy to Please: (1 ref.) {Roud #13596}
Won't Be Worried Long [Cross-reference]
Won't You Buy My Pretty Flowers: (2 refs. 1K Notes) {Roud #12906}
Won't You Go My Way: (2 refs.) {Roud #8289}
Won't You Leave Us a Lock of Your Hair: (3 refs. <1K Notes) {Roud #13070}

Wonder Whar Is Good Old Daniel [Cross-reference]

Wonder Where is Good Ole Daniel [Cross-reference]

Wonder Where Is My Brother Gone?: (4 refs. <1K Notes) {Roud #10969}

Wonder, The (Ships in the Ocean): (1 ref.) {Roud #27520}

Wonderful Crocodile, The: (19 refs. <1K Notes) {Roud #886}

Wonderful Example, A [Cross-reference]

Wonderful Grey Horse, The: (3 refs. <1K Notes) {Roud #13451}

Wonderful Watford: (1 ref. <1K Notes)

Wonderful Whalers, The: (1 ref. <1K Notes) {Roud #27541}

Wondrous Love: (19 refs. <1K Notes) {Roud #5089}

Wonery, twoery, tickery seven [Cross-reference]

Woo'd and Married and A' (I): (4 refs. <1K Notes) {Roud #7159}

Wood Hauler, The [Cross-reference]

Wood Scow Julie Plante, The [Cross-reference]

Woodchopper's Song: (1 ref.)

Woodman, Spare That Tree: (14 refs. 2K Notes) {Roud #13833}

Woodpecker, The (I Knew by the Smoke): (17 refs.) {Roud #12680}

Woodpecker's Hole, The: (1 ref.) {Roud #10134}

Woodpecker's Song, The [Cross-reference]

Woods o' Tillery, The: (1 ref. <1K Notes) {Roud #6190}

Woods of Drumbo, The [Cross-reference]

Woods of Michigan, The [Cross-reference]

Woods of Mountsandel, The: (1 ref.) {Roud #7970}

Woods of Rickarton, The: (3 refs. <1K Notes) {Roud #5574}

Woodsmen's Alphabet, The [Cross-reference]

Woodville Mound [Cross-reference]

Wooed and Married an' A' (II): (3 refs. <1K Notes) {Roud #7159}
Wooer Came to the Widow's Door, The: (1 ref.) {Roud #3867}

Wooing (I), The [Cross-reference]

Wooing (II), The [Cross-reference]

Wooing Song of a Yeoman of Kent's Sonne [Cross-reference]

Wool Commandeer, The: (1 ref. <1K Notes)

Wool, Wether and WIne: (2 refs.)

Woolloomooloo: (3 refs. <1K Notes) {Roud #22609}

Woolloomooloo Lair [Cross-reference]

Woolston Ferry, The: (1 ref.)

Wop She 'Ad It-io (Rumpsy Addity, Ram She Add-a-dee, Once I Courted a Fine Young Lass): (2 refs.) {Roud #1212}

Worcester City [Cross-reference]

Work for Jesus: (1 ref.) {Roud #27557}

Work of the Weavers, The: (10 refs. <1K Notes) {Roud #374}

Work Song (Cold Frosty Morning) [Cross-reference]

Work Song (Utah work song): (1 ref.) {Roud #10912}

Work-Song [Cross-reference]

Workers of the World: (1 ref.)

Workhouse Boy, The [Cross-reference]

Workin' on the Building [Cross-reference]

Workin' Steer, The [Cross-reference]

Working Chap, The [Cross-reference]

Working on a Pushboat [Cross-reference]

Working on the Building: (1 ref. <1K Notes) {Roud #4276}

Workman, The: (1 ref. <1K Notes) {Roud #25255}

World of Misery [Cross-reference]

World Was Made in Six Days, The [Cross-reference]

Worms Crawl In, The: (9 refs. 1K Notes) {Roud #15546}

Worried Man Blues: (11 refs. <1K Notes) {Roud #4753}
Worrisome Woman, The [Cross-reference]
Worry Song, The [Cross-reference]
Worthies of Dundee (I): (1 ref.)
Worthies of Dundee (II): (1 ref.)
Worthington: (1 ref.)
Worthy Boys of Clone, The: (1 ref. <1K Notes) {Roud #20533}
Wot Cheer! (Knocked 'Em in the Old Kent Road): (2 refs.) {Roud #25941}
Would You Lend My Mother a Saucepan?: (1 ref.)
Would You Like to Know How Bread is Made?: (1 ref.) {Roud #13650}
Wouldn't Drive So Hard: (1 ref.)
Wounded Hussar, The: (3 refs. <1K Notes) {Roud #2699}
Wounded in Love: (1 ref. <1K Notes) {Roud #6805}
Wounded Soldier [Cross-reference]
Wounded Spirit: (1 ref. <1K Notes) {Roud #7945}
Wounded Whale, The: (3 refs.) {Roud #2004}
Wraggle Taggle Gipsies, O, The [Cross-reference]
Wraggle Taggle Gypsies, O, The [Cross-reference]
Wraggle Taggle Gypsy, The [Cross-reference]
Wran, de Wran, de King of All Birds, De [Cross-reference]
Wrap Me Up in My Tarpaulin Jacket: (26 refs. 1K Notes) {Roud #829}
Wrap the Green Flag Round Me, Boys: (1 ref. <1K Notes)
Wrapped in Red Flannels [Cross-reference]
Wreck at Kankakee, The: (1 ref.)
Wreck at Latona, The [Cross-reference]
Wreck at Maud, The (Al Bowen): (4 refs.) {Roud #3518}
Wreck between New Hope and Gethsemane: (2 refs.) {Roud #14028}
Wreck of 36, The [Cross-reference]
Wreck of C & O No. 5, The [Cross-reference]
Wreck of No. 3, The (Daddy Bryson's Last Ride): (2 refs.) {Roud #14030}

Wreck of No. 4, The [Cross-reference]

Wreck of No. 52, The: (1 ref.) {Roud #14016}

Wreck of Number Four and the Death of John Daily, The [Cross-reference]

Wreck of Number Four, The: (3 refs.)

Wreck of Number Nine, The [Laws G26]: (18 refs. <1K Notes) {Roud #3229}

Wreck of Old 85, The: (1 ref. <1K Notes) {Roud #14025}

Wreck of Old 97, The [Laws G2]: (39 refs. 3K Notes) {Roud #777}

Wreck of Old Ninety-Seven, The [Cross-reference]

Wreck of Old Number Nine, The [Cross-reference]

Wreck of the 'Mary Summers', The: (1 ref. <1K Notes) {Roud #4473}

Wreck of the 1256, The: (3 refs. <1K Notes) {Roud #11528}

Wreck of the 1262, The (The Freight Wreck at Altoona): (9 refs. 1K Notes) {Roud #7128}

Wreck of the 36, The [Cross-reference]

Wreck of the 444, The: (2 refs.) {Roud #14031}

Wreck of the Annie Roberts, The: (1 ref. <1K Notes) {Roud #26052}

Wreck of the Asia, The: (2 refs. 3K Notes) {Roud #3839}

Wreck of the Atlantic [Cross-reference]

Wreck of the Avondale, The: (1 ref. <1K Notes) {Roud #9777}

Wreck of the Belle Sheridan, The: (1 ref.) {Roud #3842}

Wreck of the C & O Number Five, The: (4 refs. <1K Notes) {Roud #14023}

Wreck of the C & O Sportsman: (3 refs. <1K Notes)

Wreck of the C and O, The [Cross-reference]

Wreck of the Christabel, The: (1 ref. <1K Notes) {Roud #30704}

Wreck of the City of Columbus (I), The: (1 ref. 2K Notes) {Roud #27538}

Wreck of the City of Columbus (II), The: (1 ref. <1K Notes) {Roud #27539}

Wreck of the City of Columbus (III), The: (1 ref. <1K Notes) {Roud #27540}

Wreck of the Dandenong, The: (2 refs.)
Wreck of the Eliza, The: (1 ref. <1K Notes) {Roud #20519}
Wreck of the Enterprise (Machrihanish Bay): (1 ref.) {Roud #9041}
Wreck of the Ethie, The [Cross-reference]
Wreck of the Fanad Boat, The: (1 ref.) {Roud #10383}
Wreck of the Flyer, Duquesne, The: (1 ref.) {Roud #14029}
Wreck of the G & SI: (2 refs.)
Wreck of the Glenaloon, The: (2 refs.) {Roud #3288}
Wreck of the Glenna Loon, The [Cross-reference]
Wreck of the Green Rocks, The: (1 ref.) {Roud #25333}
Wreck of the Gwendoline, The: (1 ref. <1K Notes)
Wreck of the Hunnicut Curve, The: (3 refs.) {Roud #14026}
Wreck of the Huron, The [Laws D21]: (3 refs.) {Roud #2239}
Wreck of the Jane Hunter: (2 refs. 2K Notes) {Roud #30132}
Wreck of the John B., The [Cross-reference]
Wreck of the Julia Dean, The: (1 ref. 1K Notes) {Roud #19868}
Wreck of the Julie Plante, The: (10 refs. 2K Notes) {Roud #4545}
Wreck of the Kinsale, The: (1 ref. <1K Notes) {Roud #20524}
Wreck of the Lady Shearbrooke, The: (2 refs. <1K Notes) {Roud #1974}
Wreck of the Maggie, The: (4 refs. 3K Notes) {Roud #4413}
Wreck of the Mary Jane, The: (1 ref. <1K Notes) {Roud #3026}
Wreck of the Morning Mail, The: (1 ref.)
Wreck of the Morrissey, The: (2 refs. <1K Notes) {Roud #9815}
Wreck of the N & W Cannonball: (3 refs.) {Roud #14014}
Wreck of the Nimrod, The: (1 ref. <1K Notes) {Roud #13369}
Wreck of the Northfleet, The: (1 ref. <1K Notes) {Roud #1174}
Wreck of the Old 97, The [Cross-reference]
Wreck of the Old Southern 97, The [Cross-reference]
Wreck of the Old Spike, The (The Wreck of the Semmity) [Cross-reference]
Wreck of the Rambler, The [Cross-reference]

Wreck of the Rebecca, The (The Mary Cochrane): (1 ref. <1K Notes) {Roud #13370}

Wreck of the Regulus [Cross-reference]

Wreck of the Riseover, The [Cross-reference]

Wreck of the Royal Charter, The: (1 ref. 1K Notes) {Roud #3327}

Wreck of the Royal Palm: (8 refs. <1K Notes) {Roud #4149}

Wreck of the Semmity (Yosemite), The: (4 refs.) {Roud #9818}

Wreck of the Shenandoah: (3 refs. 1K Notes) {Roud #4150}

Wreck of the Six-Wheel Driver, The [Cross-reference]

Wreck of the Southern Cross, The [Cross-reference]

Wreck of the Southern Ninety-Seven, The [Cross-reference]

Wreck of the Sportsman [Cross-reference]

Wreck of the St. John, The [Cross-reference]

Wreck of the Steamship Ethie, The: (8 refs. 28K Notes) {Roud #24242}

Wreck of the Steamship Florizel, The: (5 refs. 33K Notes) {Roud #4417}

Wreck of the Tennessee Gravy Train: (4 refs. <1K Notes)

Wreck of the Tolesby, The: (2 refs.) {Roud #26746}

Wreck of the Toravan, The [Cross-reference]

Wreck of the Torhamvan, The (The Wreck of the Toravan): (1 ref. 2K Notes) {Roud #30147}

Wreck of the Union, The [Cross-reference]

Wreck of the Vartry, The: (2 refs. <1K Notes)

Wreck of the Virginian No. 3, The: (3 refs. <1K Notes) {Roud #14020}

Wreck of the Virginian Number Three, The: (4 refs. <1K Notes) {Roud #14019}

Wreck of the Virginian Train No. 3, The: (3 refs. <1K Notes) {Roud #14021}

Wreck of the Yosemite, The [Cross-reference]

Wreck of Thirty-Six, The: (3 refs.) {Roud #14027}

Wreck on Covel's, The: (1 ref.) {Roud #18184}

Wreck on the C & O, The [Laws G3]: (32 refs. 2K Notes) {Roud #255}
Wreck on the Grand Trunk Railway: (1 ref.)
Wreck on the Highway: (4 refs.)
Wreck on the Somerset Road, The: (2 refs. <1K Notes) {Roud #4141}
Wrecked Ship, The [Cross-reference]
Wrecker's Song, The: (1 ref.) {Roud #V28744}
Wren-Boys' Song, The [Cross-reference]
Wren, The (The King): (4 refs. 7K Notes) {Roud #4683}
Wrestle On, Jacob: (1 ref. <1K Notes) {Roud #11836}
Wrestlin' Jacob: (3 refs. <1K Notes) {Roud #11836}
Wrestling Jacob: (1 ref. 2K Notes)
Wrestling With Rats [Cross-reference]
Wretched Rambling Boy, The [Cross-reference]
Wright and Ketchen Line: (2 refs. <1K Notes) {Roud #8865}
Wright and Ketchum Line [Cross-reference]
Wright Is Left: (1 ref.) {Roud #18185}
Write a Letter to Mother [Cross-reference]
Write a Letter to My Mother [Cross-reference]
Write My Mother I'll Be Home: (1 ref.) {Roud #11731}
Wrong Road, The: (1 ref.)
Wu danze dann de Weiwer? (Where Do Women Dance?): (1 ref.)
Wunst I Had an Old Grey Mare [Cross-reference]
Wyandotte Farewell Song, The [Cross-reference]
Wyandotte's Farewell Song, The: (2 refs. <1K Notes) {Roud #4342}
Wylie Wife of the Hie Toun Hie, The [Child 290]: (3 refs.) {Roud #125}
Wyoming Massacre, The: (1 ref. 2K Notes)
Wyoming Song: (1 ref.) {Roud #4979}
X Y Z: (1 ref.) {Roud #8085}
Yaller Cat, The [Cross-reference]
Yaller Gal, The: (2 refs.) {Roud #11784}

Yaller Ribbon [Cross-reference]

Yallow Ribbons, The: (1 ref.) {Roud #6237}

Yankee Doodle Dandy [Cross-reference]

Yankee Backra [Cross-reference]

Yankee Boy, A: (1 ref. <1K Notes)

Yankee Doodle: (32 refs. 3K Notes) {Roud #4501}

Yankee Doodle (Columbia's Sons are Handy): (1 ref. <1K Notes)

Yankee Doodle (Lord Howe Put On His Fine Red Coat): (1 ref. <1K Notes) {Roud #4501}

Yankee Doodle (Tea Tax version): (1 ref. <1K Notes) {Roud #5023}

Yankee Doodle Dandy: (1 ref. <1K Notes) {Roud #21717}

Yankee Doodle Dandy-O [Cross-reference]

Yankee Doodle Went to War On His Little Pony [Cross-reference]

Yankee Dutchman, The [Cross-reference]

Yankee John, Stormalong (Liza Lee): (6 refs. <1K Notes) {Roud #4698}

Yankee Land: (1 ref.) {Roud #31093}

Yankee Man-of-War (I), The [Cross-reference]

Yankee Man-of-War (II), The [Cross-reference]

Yankee Man-of-War (III), The: (1 ref. 1K Notes) {Roud #625}

Yankee Manufactures: (1 ref.)

Yankee Retreat, The: (1 ref. 1K Notes) {Roud #5458}

Yankee Ship and a Yankee Crew, A [Cross-reference]

Yankee Ship Came Down the River, A [Cross-reference]

Yankee Shore: (2 refs.) {Roud #6462}

Yankee Soldiers [Cross-reference]

Yankee Song: (1 ref. <1K Notes) {Roud #3412}

Yankee Tars: (1 ref.) {Roud #9167}

Yankee Thunders [Cross-reference]
Yankees Are Coming, The: (1 ref. 1K Notes) {Roud #4503}
Yankees Return from Camp, The [Cross-reference]
Yard Away, Yard Away [Cross-reference]
Yard-O 'Yaddo (Bella in the Yard) (Bellaring ina Yaddo): (5 refs. <1K Notes)
Yarmouth Fishermen's Song, The: (1 ref. <1K Notes) {Roud #2434}
Yarmouth is a Pretty Town: (3 refs. <1K Notes) {Roud #1068}
Yarmouth Story, A [Cross-reference]
Yarn of the Nancy Bell, The [Cross-reference]
Yarrow [Cross-reference]
Yarrow Streams: (2 refs. 2K Notes) {Roud #5839}
Yavipai Pete (Old Iron Pants Pete): (1 ref. <1K Notes)
Yaw, Yaw, Yaw! [Cross-reference]
Ye Ballade of Ivan Petrofsky Skevar [Cross-reference]
Ye Banks and Braes o' Bonnie Doon [Cross-reference]
Ye Cannae Shove Yer Granny Aff a Bus: (1 ref. <1K Notes) {Roud #20188}
Ye Gae But to Your Beef-Stan': (2 refs. <1K Notes) {Roud #6076}
Ye Gentlemen of England (I) [Laws K2]: (9 refs. <1K Notes) {Roud #1803}
Ye Guardian Powers (Nancy Wilson): (2 refs. <1K Notes) {Roud #7397}
Ye Jacobites by Name: (3 refs.) {Roud #5517}
Ye Ken Pretty Well What I Mean, O: (2 refs. <1K Notes) {Roud #3807}
Ye Lan's and Banks o' Bonny Montrose: (1 ref. <1K Notes) {Roud #12954}
Ye Landlords of Ireland: (1 ref.) {Roud #20408}
Ye Loyal Lovers: (1 ref.) {Roud #9232}
Ye Maidens Fair and Gay: (1 ref. <1K Notes) {Roud #6808}
Ye Maidens of Ontario [Cross-reference]
Ye Mar'ners All [Cross-reference]
Ye Mariners All: (3 refs.) {Roud #1191}
Ye Needna Ban at Me, Guidman: (2 refs.) {Roud #13558}
Ye Needna Come an' Flatter's: (1 ref. <1K Notes) {Roud #5652}
Ye Noble Big Pine Tree: (2 refs. <1K Notes) {Roud #8897}
Ye Parliament of England (I): (9 refs. 2K Notes) {Roud #2078}
Ye Parliaments of England [Cross-reference]
Ye Sons of Australia: (3 refs.) {Roud #5475}
Ye Sons of Columbia [Cross-reference]
Ye Sons of Old Ireland: (1 ref. 1K Notes) {Roud #2357}
Ye Wanton Young Women: (1 ref.) {Roud #7180}
Ye Zephyrs Gay [Cross-reference]
Ye'll Fa' Bonnie Geordie: (1 ref.) {Roud #13586}
Ye'll hae heard o' Tattie Jock [Cross-reference]
Ye're Noo on Bogieside: (3 refs.) {Roud #5600}
Ye're Now on Bogieside [Cross-reference]
Ye's Lie Neist the Wa': (1 ref. <1K Notes) {Roud #6243}
Ye've a' heard tell o' the wife o' Gateside [Cross-reference]
Yea Ho, Little Fish: (5 refs. <1K Notes) {Roud #5477}
Year of Jubalo, The [Cross-reference]
Year of Jubilo, The [Cross-reference]
Year of Seventy One, The: (1 ref.)
Yellow Bittern, The [Cross-reference]
Yellow Gal (I) [Cross-reference]
Yellow Gal (II) [Cross-reference]
Yellow Gals [Cross-reference]
Yellow Gals (Doodle Let Me Go): (3 refs. <1K Notes) {Roud #3221}
Yellow Handkerchief, The (Flash Company): (7 refs. <1K Notes) {Roud #954}
Yellow Meal (Heave Away; Yellow Gals; Tapscott; Bound to Go): (15 refs. 1K Notes) {Roud #15778}
Yellow Rose of Taegu, The: (2 refs.) {Roud #10405}
Yellow Rose of Texas, The: (26 refs. 2K Notes) {Roud #2800}
Yellow-Haired Laddie (I), The: (3 refs.) {Roud #6930}

Yeo Heave Ho!: (2 refs. <1K Notes) {Roud #13269}

Yeo's Party: (1 ref.) {Roud #25140}

Yes Ma'am: (1 ref.) {Roud #15294}

Yes, Belinda [Cross-reference]

Yes, Yes, Yes: (4 refs. 1K Notes)

Yes! And We Can Do It!: (1 ref.) {Roud #10563}

Yesterday at Three O'Clock in the Morning (Nonsense): (1 ref.)

Yew-Pine Mountains, The [Cross-reference]

Yim Yonson: (1 ref.) {Roud #19439}

Yli Kymmenen Vuotta Korpilnissa Oli Jo Asuttu (10 Years We Have Already Lived Here in Corbin): (1 ref.)

Yo Ho Ho [Cross-reference]

Yo Ho Ho and a Bottle of Rum: (1 ref.) {Roud #V31917}

Yo Ho, Yo Ho: (2 refs. <1K Notes) {Roud #5586}

Yo Soy de la Tierra: (1 ref.)

Yodelings of Champion Raftsmen [Cross-reference]

Yon Ball, Bonnie Lassie's Been the Ruin o' Me: (1 ref. <1K Notes) {Roud #7258}

Yon Bonnie Lad: (1 ref.) {Roud #6736}

Yon Green Vallee [Cross-reference]

Yon Green Valley: (9 refs.) {Roud #2125}

Yon Town, Bonnie Lassie: (1 ref.) {Roud #6757}

Yon' Come Roberta [Cross-reference]

Yonder Come Day: (3 refs. <1K Notes)

Yonder Comes a Courteous Knight [Cross-reference]

Yonder Comes a Georgia Girl! : (2 refs.) {Roud #5007 and 7884}

Yonder Comes a Yellow Gal: (2 refs.)

Yonder Comes a Young Man [Cross-reference]

Yonder Comes My Dearest Billie: (1 ref. <1K Notes) {Roud #7009}
Yonder Comes My Love: (1 ref. <1K Notes) {Roud #3431}
Yonder Comes My Pretty Little Girl [Cross-reference]
Yonder Comes the Devil: (2 refs.)
Yonder Comes the High Sheriff: (3 refs. <1K Notes) {Roud #21065}
Yonder Goes My Nora: (1 ref.)
Yonder Hill There Is a Widow [Cross-reference]
Yonder Mountain [Cross-reference]
Yonder School [Cross-reference]
Yonder She Comes: (1 ref.) {Roud #11614}
Yonder Sits a Pretty Little Creature [Cross-reference]
Yorkshire Bite, The [Cross-reference]
Yorkshire Boy, The [Cross-reference]
Yorkshire Farmer, The [Cross-reference]
Yorkshire Horse-Dealer, The: (2 refs.) {Roud #4588}
Yorkshire in London, A [Cross-reference]
Yorkshire Rambler, The [Cross-reference]
Yorkshire Sword Dance Song: (1 ref. <1K Notes) {Roud #610}
Yorkshire Volunteers, The (Touch the Thing): (1 ref.)
Yorkshireman in London, The: (9 refs. <1K Notes) {Roud #1640}
You and I, Lovie: (1 ref. <1K Notes) {Roud #6822}
You Are False But I Forgive You [Cross-reference]
You Are False, But I'll Forgive You [Cross-reference]
You Are My Sunshine: (3 refs. <1K Notes) {Roud #18130}
You Bad and You Bad: (1 ref.)
You Better Love the Methodist: (1 ref. <1K Notes)
You Boys O' Callieburn: (3 refs. <1K Notes) {Roud #6932}
You Broken-Hearted Heroes [Cross-reference]
You Brought Me From a Mighty Long Way: (2 refs.)
You Cain't Lose-A Me, Cholly: (4 refs. <1K Notes) {Roud #11658}

You Call Me Dog, I Don't Care: (1 ref.)

You Can Be a Defaulter (Bugle Call Lyric): (1 ref.) {Roud #11241}

You Can Dig My Grave [Cross-reference]

You Can Run a Long Time: (1 ref.) {Roud #7868}

You Can't Come Again [Cross-reference]

You Can't Cross Here: (1 ref.) {Roud #16449}

You Can't Hide: (1 ref. <1K Notes)

You Can't Hurry God: (1 ref.) {Roud #7489}

You Can't Keep a Shantyboy Down: (2 refs. <1K Notes) {Roud #4464}

You Can't Keep Still [Cross-reference]

You Can't Lose-a Me, Cholly [Cross-reference]

You Canna Put It on to Sandy: (1 ref. <1K Notes) {Roud #5143}

You Caused Me to Lose My Mind [Cross-reference]

You Cyan' Hide [Cross-reference]

You Don't Knock [Cross-reference]

You Don't Know How the Dear Girl Is Made: (1 ref.) {Roud #18248}

You Drove a Buick: (2 refs.) {Roud #11350}

You Drove Your Buick [Cross-reference]

You Fair and Pretty Ladies [Cross-reference]

You Feeling-Hearted Christians: (1 ref.) {Roud #16244}

You Fight On: (1 ref. <1K Notes) {Roud #18162}

You Gave Me Your True Love (The Old Aged Couple) [Cross-reference]

You Gentlemen of England: (4 refs.) {Roud #18526}

You Gentlemen That Take Delight [Cross-reference]

You Girls of Equal Station: (2 refs.) {Roud #5410}

You Goin' to Reap Jus' What You Sow [Cross-reference]

You Got To Cross It For Yourself [Cross-reference]
You Got To Get Ready [Cross-reference]

You Got to Move: (6 refs.) {Roud #16194}

You Got To Reap In the Harvest What You Sow: (1 ref. <1K Notes)

You Gotta Clear de Line: (1 ref. <1K Notes) {Roud #16123}

You Gotta Quit Kickin' My Dog Around [Cross-reference]

You Gotta Run, Run, Run [Cross-reference]

You Gotta Stand Judgment For Yourself [Cross-reference]

You Jolly Young Fellows: (1 ref.) {Roud #16243}

You Kicked and Stomped and Beat Me: (1 ref.) {Roud #15584}

You Know One Joseph Keeba: (1 ref. 1K Notes)

You Know Very Well What I Mean [Cross-reference]

You Lovers All: (1 ref. <1K Notes) {Roud #1910}

You Lovers All, to You I Call: (1 ref.) {Roud #12200}

You May Bury Me in the East: (1 ref.) {Roud #11958}

You Might Easy Know a Doffer: (3 refs. <1K Notes) {Roud #20420}

You mus' pray ha'd -- June a ha'd month [Cross-reference]

You Must Be Pure and Holy: (1 ref. <1K Notes) {Roud #12063}

You Must Live Holy: (1 ref. <1K Notes) {Roud #7566}

You Never Miss the Water till the Well Runs Dry: (11 refs.) {Roud #5457}

You Parliament of England [Cross-reference]

You Pass Me By: (2 refs. <1K Notes) {Roud #30148}

You Pretty Girls of Michigan: (2 refs. <1K Notes) {Roud #7921}

You Rambling Boys of Pleasure (Down by Sally's Garden): (13 refs. 2K Notes) {Roud #386}

You Ribbonmen of Ireland: (1 ref. <1K Notes) {Roud #3081}

You Say Dat You Love Me: (1 ref.)

You Say You Are of Noble Race: (1 ref.) {Roud #7844}

You Say You Love Me: (1 ref.) {Roud #11320}

You Shall Be Free (I) [Cross-reference]
You Shall Be Free (II) [Cross-reference]
You Shall Have a Horse to Ride [Cross-reference]
You Stole My Pard [Cross-reference]
You Talk About Your Greenbacks: (1 ref.) {Roud #10051}
You Turn for Sugar an' Tea [Cross-reference]
You Went and Courted Nancy: (1 ref.) {Roud #11333}
You Will Marry: (1 ref.)
You Won't Go to Heaven When You Die, Mary Ann (Retreat) (Bugle Call Lyric): (1 ref.)
You Wonder Why I'm a Hobo (Naw, I Don't Want to Be Rich): (2 refs. <1K Notes)
You, You, You (Somewhere Somebody's Waiting): (2 refs.) {Roud #16176}
You'll Be Happy Little Sweetheart in the Spring [Cross-reference]
You'll Miss Me When I'm Gone: (1 ref. <1K Notes) {Roud #17225}
You'll Never Know What Time Will Bring: (2 refs.) {Roud #13679}
You'll Never Miss the Water Till the Well Runs Dry [Cross-reference]
You'll Remember Me [Cross-reference]
You're a Liar [Cross-reference]
You're a Little Too Small: (3 refs. <1K Notes) {Roud #4349}
You're As Welcome as the Flowers in May [Cross-reference]
You're from the Nation: (1 ref. <1K Notes) {Roud #7671}
You're Going to Leave the Old Home, Jim (Old Home Jim, Ragged Jim): (1 ref.) {Roud #7121}
You're Going To Reap Just What You Sow: (1 ref. <1K Notes) {Roud #15222}
You're Mad, You're Barmy: (1 ref.)
You're the Biggest Drip: (1 ref.)
You're the Man That Stole My Wife: (1 ref.) {Roud #6582}
You're Welcome as the Flowers in May: (2 refs. <1K Notes) {Roud #6917}
You're Welcome To Me [Cross-reference]
You've Been a Friend to Me: (2 refs.) {Roud #17260}
You've Got to Be a Lover of the Lord: (3 refs. <1K Notes) {Roud #7577}
You've Got to Put on Airs [Cross-reference]
You've Got Your Big Gun, and I've Got Mine: (1 ref.) {Roud #11805}
Youghall Harbour: (3 refs. 1K Notes) {Roud #2734}
Youghall Harbour (II): (3 refs. <1K Notes) {Roud #2734}
Young Aiken [Cross-reference]
Young Aikin [Cross-reference]
Young Airly: (2 refs. 2K Notes)
Young Airly (II) [Cross-reference]
Young Alanthia [Cross-reference]
Young Alban and Amandy [Cross-reference]
Young Allan [Child 245]: (9 refs. <1K Notes) {Roud #242}
Young Alvin: (1 ref. <1K Notes) {Roud #2988}
Young and Growing [Cross-reference]
Young and Single Sailor, The [Cross-reference]
Young Andrew [Child 48]: (4 refs. <1K Notes) {Roud #6740}
Young Astronomer's Gaze, A: (1 ref. <1K Notes)
Young Baithman [Cross-reference]
Young Barbour [Cross-reference]
Young Barnable [Cross-reference]
Young Barnwell [Cross-reference]
Young Barnswell [Cross-reference]
Young Bearwell [Child 302]: (3 refs.) {Roud #3935}
Young Beham [Cross-reference]
Young Beicham [Cross-reference]
Young Beichan [Child 53]: (110 refs. 3K Notes) {Roud #40}
Young Bekie [Cross-reference]
Young Benjie [Child 86]: (8 refs.) {Roud #3911}
Young Betsy [Cross-reference]
Young Bicham [Cross-reference]
Young Billy Crane: (2 refs. <1K Notes) {Roud #4164}
Young Bonwell [Cross-reference]
Young Bucks A-Hunting Go [Cross-reference]
Young Bung-'er-eye [Cross-reference]
Young Butcher Boy [Cross-reference]
Young Carlotta [Cross-reference]
Young Carolina [Cross-reference]
Young Caroline: (1 ref. <1K Notes) {Roud #4279}
Young Chambers: (2 refs. <1K Notes) {Roud #9939}
Young Charlotte (Fair Charlotte) [Laws G17]: (64 refs. 1K Notes) {Roud #260}
Young Charlottie [Cross-reference]
Young Collins (I): (1 ref.) {Roud #1720}
Young Collins (II) [Cross-reference]
Young Collins Green [Cross-reference]
Young Companions [Laws E15]: (14 refs.) {Roud #786}
Young Conway: (1 ref. <1K Notes) {Roud #3678}
Young Craigston [Cross-reference]
Young Daniel [Cross-reference]
Young Diana [Cross-reference]
Young Donald [Cross-reference]
Young Earl of Essex's Victory over the Emperor of Germany, The [Child 288]: (7 refs. 2K Notes) {Roud #123}
Young Edmon Bold [Cross-reference]
Young Edmond Dell [Cross-reference]
Young Edmond of the Lowlands Low [Cross-reference]
Young Edmondale [Cross-reference]
Young Edward (I) [Cross-reference]
Young Edward (II) [Cross-reference]
Young Edward Bold/The Lowlands Low [Cross-reference]
Young Edward the Driver Boy [Cross-reference]
Young Edward the Gallant Hussar [Cross-reference]
Young Edwin in the Lowlands Low [Cross-reference]
Young Ellen Loraine: (2 refs. <1K Notes) {Roud #13854}
Young Ellender: (2 refs. 1K Notes) {Roud #1417}
Young Emily [Cross-reference]
Young Emslie [Cross-reference]
Young Essex [Cross-reference]
Young Ettie: (1 ref.) {Roud #25334}
Young Farmer's Offer, The: (3 refs. <1K Notes) {Roud #6216}
Young Fisherman, The [Cross-reference]
Young Flora (I) [Cross-reference]
Young Flora (II) [Cross-reference]
Young Folks, Old Folks [Cross-reference]
Young Forbest: (1 ref. <1K Notes) {Roud #4073}
Young Freda Bolt: (2 refs.) {Roud #12196}
Young Gal Go Round the Corner: (1 ref. <1K Notes)
Young Gal, Swing Your Tail: (1 ref. <1K Notes)
Young Girl Cut Down in her Prime, The [Cross-reference]
Young Girls, Can't You Hilo? [Cross-reference]
Young Henereee [Cross-reference]
Young Henery My Son [Cross-reference]
Young Henry [Cross-reference]
Young Henry Green [Cross-reference]
Young Henry the Poacher [Cross-reference]
Young Herchard [Cross-reference]
Young Hunting [Child 68]: (61 refs. 7K Notes) {Roud #47}
Young Huntley [Cross-reference]

Young Indian Lass [Cross-reference]

Young Jamie Foyers [Cross-reference]

Young Jean Lies Over the Ocean: (1 ref.)

Young Jimmie Drummond: (1 ref. <1K Notes) {Roud #2506 and 2157}

Young Jimmy Foulger [Cross-reference]

Young Jimmy, The Miller [Cross-reference]

Young John [Cross-reference]

Young John Riley [Cross-reference]

Young Johnnie (I) [Cross-reference]

Young Johnnie (II) [Cross-reference]

Young Johnny (I) [Cross-reference]

Young Johnny (II) [Cross-reference]

Young Johnny (III) [Cross-reference]

Young Johnny He Has Landed [Cross-reference]

Young Johnny of Hazelgreen [Cross-reference]

Young Johnny Scott [Cross-reference]

Young Johnny Was a Ploughboy [Cross-reference]

Young Johnson: (4 refs.) {Roud #12718}

Young Johnstone [Child 88]: (13 refs. 1K Notes) {Roud #56}

Young Kate of Kilcummer: (1 ref. <1K Notes)

Young Kitty Lee (Letty Lee): (2 refs.) {Roud #2282}

Young Ladies [Cross-reference]

Young Ladies (False Lover) [Cross-reference]

Young Ladies in Town: (2 refs. 2K Notes)

Young Lady in the Bloom of Youth: (1 ref.) {Roud #3398}

Young Lady Sat Down to Sleep, A: (2 refs. <1K Notes) {Roud #7889}

Young Laird o' Logie, The [Cross-reference]
Young Laird of Craigstoun, The [Cross-reference]

Young Les Darcy: (1 ref. <1K Notes)

Young Lochinvar's Courtship [Cross-reference]

Young Logie [Cross-reference]

Young Lovers, The [Cross-reference]

Young M'Tyre: (1 ref. <1K Notes) {Roud #2299}

Young MacDonald: (1 ref. <1K Notes) {Roud #4536}

Young Maid's Love, The: (3 refs. <1K Notes) {Roud #3019}

Young Man and Maid [Cross-reference]

Young Man Badly Walked, The: (1 ref. <1K Notes)

Young Man Lived in Belfast Town, A [Cross-reference]

Young Man Who Travelled Up and Down, The: (1 ref. <1K Notes) {Roud #139}

Young Man Who Wouldn't Hoe Corn, The [Laws H13]: (37 refs.) {Roud #438}

Young Man's Dream, The: (3 refs. <1K Notes) {Roud #V15728}

Young Man's Lamentation, The: (2 refs. 6K Notes) {Roud #6823}

Young Man's Love, A [Cross-reference]

Young Man's Resolution it the Maiden's Request, The [Cross-reference]

Young Man's Wish, The: (2 refs.) {Roud #V40675}

Young Mannon [Cross-reference]

Young Mary [Cross-reference]

Young Mary from Kilmore: (1 ref. <1K Notes) {Roud #2918}

Young Mary of Accland [Cross-reference]

Young McCance [Cross-reference]

Young McFee [Cross-reference]

Young Melvyn [Cross-reference]

Young Men and Maids [Cross-reference]

Young Men They'll Dress Up, The: (1 ref.)

Young Men, Come Marry Me [Cross-reference]
Young Men, The [Cross-reference]
Young Men's Song, The: (1 ref.) {Roud #4665}
Young Millman [Cross-reference]
Young Molly Ban [Cross-reference]
Young Monroe [Cross-reference]
Young Monroe at Gerry's Rock [Cross-reference]
Young Munro: (2 refs. <1K Notes) {Roud #2316}
Young Munroe [Cross-reference]
Young Oysterman, The (The Tall Young Oysterman): (2 refs.) {Roud #5768}
Young Peggy [Child 298]: (5 refs. <1K Notes) {Roud #3875}
Young People Who Delight in SIn [Cross-reference]
Young People, Take Warning: (1 ref. <1K Notes) {Roud #7574}
Young Prince of Spain, The [Cross-reference]
Young Ramble Away [Cross-reference]
Young Rambleaway [Cross-reference]
Young Reedin [Cross-reference]
Young Riedan [Cross-reference]
Young Riley (I) [Cross-reference]
Young Riley (II) [Cross-reference]
Young Roger came tapping at Dolly's window [Cross-reference]
Young Roger Esquire [Cross-reference]
Young Roger of the Mill: (6 refs. <1K Notes) {Roud #590}
Young Roger of the Valley [Cross-reference]
Young Rogers, The Miller [Cross-reference]
Young Ronald [Child 304]: (1 ref. <1K Notes) {Roud #3914}
Young Sailor Bold (I), The (The Rich Merchant's Daughter) [Laws M19]: (8 refs.) {Roud #548}
Young Sailor Cut Down [Cross-reference]
Young Sailor Lad, The [Cross-reference]
Young Sally Monro [Cross-reference]
Young Sally Monroe [Cross-reference]
Young Sally Munroe [Cross-reference]
Young Sam Bass [Cross-reference]
Young Sea Prentice, The: (1 ref. <1K Notes) {Roud #13135}
Young Servant Man, The [Cross-reference]
Young Serving Man, The [Cross-reference]
Young Shepherd (I), The: (7 refs. <1K Notes) {Roud #1151}
Young Shepherd (II), The [Cross-reference]
Young Ship's Carpenter, The [Cross-reference]
Young Spanish Lass (I), The [Cross-reference]
Young Spanish Lass (II), The [Cross-reference]
Young Strongbow: (1 ref. <1K Notes) {Roud #4669}
Young Susan (I): (3 refs. <1K Notes) {Roud #1533}
Young Susan (II) [Cross-reference]
Young Tamlane, The [Cross-reference]
Young Teetotaller, The: (1 ref.)
Young Trooper Cut Down in His Prime, The [Cross-reference]
Young Turtle Dove, The [Cross-reference]
Young Virgin, A: (1 ref. <1K Notes) {Roud #2034}
Young Volunteer, The: (1 ref.)
Young Voyageur, The: (1 ref. <1K Notes)
Young Waters [Child 94]: (8 refs. 1K Notes) {Roud #2860}
Young William [Cross-reference]
Young William's Denial [Cross-reference]
Young William's Return [Cross-reference]
Young Willie's Return, or The Token [Cross-reference]
Young Yetman [Cross-reference]
Young-Shelottie [Cross-reference]

Younge Andrew [Cross-reference]

Youpe! Youpe! Sur la Rivière!: (2 refs. <1K Notes)

Your Dog Love My Dog: (2 refs. <1K Notes)

Your Feet Strike Zion: (1 ref. <1K Notes)

Your Fingers Are Nimble: (2 refs. <1K Notes) {Roud #7157}

Your Grannie and Your Other Grannie [Cross-reference]

Your Home [Cross-reference]

Your Long Journey: (1 ref. <1K Notes)

Youth and Folly [Cross-reference]

Youth That Belonged to Milltown, The: (1 ref. <1K Notes) {Roud #16257}

Youth's Companions [Cross-reference]

Youthful Memories [Cross-reference]

Yowe Lamb, The (Ca' the Yowes; Lovely Molly): (11 refs. 2K Notes) {Roud #857}

Yowie Wi' the Crookit Horn [Cross-reference]

Yr Hen wr Mwyn [Cross-reference]

Ythanside: (5 refs.) {Roud #3783}

Yuba Dam: (1 ref. 1K Notes)

Zaccheus Climbed the Sycamore Tree: (2 refs. <1K Notes) {Roud #8871}

Zack, the Mormon Engineer: (6 refs. <1K Notes) {Roud #4761}

Zared, The [Cross-reference]

Zeb Tourney's Gal [Cross-reference]

Zeb Tourney's Girl [Laws E18]: (13 refs. 2K Notes) {Roud #2249}

Zeb Tunney's Girl [Cross-reference]

Zeb Tunney's Girl [Cross-reference]

Zebra Dun, The [Laws B16]: (20 refs. 1K Notes) {Roud #3237}

Zebra Dunn, The [Cross-reference]

Zek'l Weep: (4 refs. <1K Notes) {Roud #12174}
13 Highway
DESCRIPTION: "I went down 13 highway, Down in my baby's door Raining and storming, Scarcely see the road," "Clouds dark as night, If my baby don't fail me I'll make every thing all right" "Going 60 miles an hour..." "Don't the highway look lonesome..."
AUTHOR: unknown
EARLIEST DATE: 1938 (recording, Walter Davis)
KEYWORDS: grief love promise nonballad lover technology
FOUND IN: US(SE)
Roud #29487
RECORDINGS:
Walter Davis, "13 Highway" (Bluebird B7693, 1938)
Moses Williams, "13 Highway" (on USFlorida01)
NOTES [22 words]: Moses Williams sings "I always wonder why ... That woman didn't treat me right." The description follows the Walter Davis recording. - BS
Last updated in version 5.0
File: Rc13Hwy

1913 Massacre
DESCRIPTION: In Calumet, Michigan, striking copper miners and their children are having a Christmas celebration; strike-breakers outside bar the doors then raise a false fire alarm. In the ensuing stampede, seventy-three children are crushed or suffocated
AUTHOR: Woody Guthrie
EARLIEST DATE: 1945 (recording by author)
KEYWORDS: lie strike death labor-movement mining disaster children
FOUND IN: US
REFERENCES (3 citations):
Greenway-AmericanFolksongsOfProtest, pp. 157-158, "1913 Massacre"
Silber/Silber-FolksingersWordbook, p. 306, "The 1913 Massacre" (1 text)
DT, MASS1913*  
Roud #17663
RECORDINGS:
Woody Guthrie, "1913 Massacre" (Asch 360, 1945; on Struggle1, Struggle2)
CROSS-REFERENCES:
cf. "One Morning in May (To Hear the Nightingale Sing)" (tune)
NOTES [147 words]: In the late 19th/early 20th century, the rapid expansion of the electrical industry created great demand for copper, for which the chief source was the mines in the upper peninsula of Michigan. Bitter strikes resulted as the miners, under the leadership of the Western Federation of Miners, demanded decent pay and safer working conditions.
Guthrie’s description of the events of 1913 is dead-on accurate, according to the residents of Calumet; Italian Hall, where the disaster occurred, was still standing in the early 1980s, but has since been torn down. - PJS
There is an historical marker on the site (Italian Hall, 7th Street, Calumet, MI, at its junction with Elm Street, one block south of Highway 203), and the site has not been built over. One of the plaques has a picture of Woody and mentions this song. There are quite a few recent photos of the site on Google Maps. - RBW
Last updated in version 6.1
File: FSWB306A

2 Y's U R (Too Wise You Are)
DESCRIPTION: "2 Y's U R, 2 Y's U B, I C U R, 2 Y's 4 me." Supposedly a written acknowledgment that one person has been more clever than the other.
AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: wordplay
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 138, "(2 Y's U R)" (1 text)
NOTES [9 words]: Who says the Internet invented keyboard shortcuts? - RBW
Last updated in version 4.4
File: SuSm138A

23rd Flotilla
DESCRIPTION: "Up to Kola Inlet, back to Scapa Flow... Why does it always seem to be Flotilla number Twenty-Three, Up in the Arctic Ocean, up in the Barents Sea." The singer describes the difficulties of being a convoy escort on the route to and from Russia
AUTHOR: C. J. Cunningham with "Dicki" Birks (source: Tawney-GreyFunnelLines-RoyalNavy)
EARLIEST DATE: 1962 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: navy hardtimes technology
FOUND IN: Canada Britain(England)
REFERENCES (2 citations):
Tawney-GreyFunnelLines-RoyalNavy, pp. 92-93, "Twenty-Third Flotilla" (1 text, tune referenced)
Hopkins-SongsFromTheFrontAndRead, p. 112, "23rd Flotilla" (1 text, tune referenced)
Roud #29405
CROSS-REFERENCES:
cf. "Lili Marlene" (tune) and references there
cf. "Little Ships" (subject: the hard life of convoy escorts)
cf. "The Kola Run" (subject: the hard life of convoy escorts)
cf. "Beneath the Barber Pole" (subject: the hard life of convoy escorts)
NOTES [978 words]: Tawney-GreyFunnelLines-RoyalNavy calls this "without a doubt the finest the Royal Navy produced in the Second World War and a worthy rival of the Army's 'D-Day Dodgers.'" Certainly it is better than the vast majority of songs produced by the navy.
Hopkins-SongsFromTheFrontAndRead seems to say that this song was from the crews of the Sioux or the Algonquin, although it is the latter that is (briefly) mentioned in the song. Both did at least serve on the northern convoy route. Tawney is explicit that the authors served on HMS Savage.
If Hopkins is correct about the ships involved, the song is wrong in saying that they never got to fire a gun; McKee/Darlington, pp. 156-157, says Algonquin was part of a force that sank the
Hopkins calls the two ships members of the Tribal class, but the list on p. 28 of Whitey shows that they were not members of Canada's own Tribals (a class that is not the same as the British Tribal class -- neither of which had a ship named Triball). Sioux was the ex-Royal Navy Vixen, transferred to Canada on May 5, 1944; Algonquin was the former Valentine, transferred February 24, 1944 (upon completion). Worth, p. 114, shows these two as members of the "V" class of destroyers, which were not the same as the British Tribals although experience with the Tribals had influenced their design; the "Vs" were not quite as large or heavily armed. But they did have some features to suit them for arctic sailing which were omitted from other classes.

Things become much more interesting if the song really is about the Savage. The Savage, and the Scorpion, also mentioned in Tawney's text, were members of the "S" class, ordered in 1940 and consisting of Saumarez, Savage, Scorpion, Sentinel, Scourge, Shark, Success, and Swift. Most were laid down in 1941, launched in 1942, and commissioned in 1943. They were about 1700 tons displacement, capable of 36 knots, and armed with four 4.7" guns and eight torpedo tubes (Whitley, p. 129). But among them "Savage was unique in that she was used as a test-bed for the new 4.5-inch Mk IV twin mounting" (Whitley, p. 130). So she in particular might have had trouble firing her guns because they were experimental.

The best evidence that Tawney is right and Hopkins wrong about the origin of the song is the fact that the "S" class, including Savage, "all... served with the Home Fleet as the 23rd Destroyer Flotilla in northern and Arctic waters" (Whitley, p. 130).

Three of the class, including Savage and Scorpion, were part of the biggest battle in northern waters, the Battle of the North Cape (December 26, 1943), in which the German battlecruiser/light battleship Scharnhorst was sunk (Pearce, pp. 234-235); Becker, p. 360, credits Savage with at least one of the torpedo hits that helped sink the German ship. It was the last time a major German naval unit would engage the enemy.

There is much cleverness in the song. Tawney notes the second line, which refers to taking oil at Petsamo -- a port which happened to be in German hands, and was very close to the Russian bases. The line is perhaps even more clever than the authors realized; the Germans had very few sources of petroleum (something that hampered their land forces as well), so even though Petsamo was a German base, there probably wasn't much oil there. (Its biggest value to them was probably its nickel mines; Pearce, p. 94).

Scapa Flow, the base mentioned in this song, was the British Navy's primary harbor during World War II. It had been made a major base during World War I, because (being in the Orkneys) it was the closest calm harbor to the German fleet bases in the Baltic. Well-located it was; comfortable it was not. It had few recreational facilities and had a crummy climate. For more about it, see the notes to "Bloody Orkney."

There are many small channels into Scapa Flow, but (I read somewhere) only three that could accommodate large ships. To prevent submarine access, the British had blocked all but one of the major channels (von der Porten, p. 40 -- although the blockage of one channel in proved insufficient, allowing U-47 to enter and sink the British battleship Royal Oak; von der Porten, pp. 40-41). The one exception was the Switha channel, which was fitted with anti-submarine nets and other defenses; this is the Switha gate of the song.

The complaint in Tawney's text that the battleships and cruisers get all the attention (with the implicit addition that the destroyers do all the work) is partly true -- the big ships certainly got most of the attention. It is not fair to say that the destroyers were the only ones who went to the Arctic -- when the Scharnhorst was sunk, the British battleship Duke of York was largely responsible! (Becker, p. 360; von der Porten, pp. 219-221). But the big ships generally engaged in "distant escort" -- in other words, the destroyers rarely saw them, and when the convoys weren't attacked, they weren't there. So it's not hard to understand the destroyer sailors' resentment.

And the destroyers did get called out more. Most of the time, there were no German ships for the Home Fleet battleships to fight; they only came out when one of the big German raiders was at sea. But convoys ran all the time, even more in the North Atlantic than the Arctic, so the destroyers were always needed. The big ships had more chances to rest in port.

And the big ships had another advantage over the small: they were more comfortable. Often they had more space for each crewman -- but even if they didn't, they were more stable and less affected by the sea's motions. The destroyers felt rough seas far more. For background on this, see, e.g., "Destroyer Life" and "Showing the Flag." - RBW
Macdonald and Jane's; I used the undated Kensington paperback edition)

• Pearce: Frank Pearce (with a foreword by Admiral of the Fleet Lord Lewin), Running the Gauntlet: The Battles for the Barents Sea, Fontana, 1989
• Von der Porten: Edward P. Von der Porten, The German Navy in World War II (with a Foreword by Karl Donitz), Galahad Books, 1969
• Whitley: M. J. Whitley, Destroyers of World War II: An International Encyclopedia, Naval Institute Press, 1988
• Worth: Richard Worth, Fleets of World War II, Da Capo, 2001

'31 Depression Blues
DESCRIPTION: Coal miner tells of hard times in the Depression. Miners go to work hungry, ragged and shoeless and are cheated of their pay. The Supreme Court rules the National Recovery Act unconstitutional. The singer urges listeners to join the U.M.W.

AUTHOR: Credited to Ed Sturgill
EARLIEST DATE: 1968 (recording, New Lost City Ramblers)

LONG DESCRIPTION: Singer, a coal miner, tells of hard times in the Great Depression of the 1930s. Miners go to work hungry, ragged and shoeless; when they go to the office for scrip, they're told they're behind and owe the company as the scale boss cheats them of their pay. The National Recovery Act offers hope, but the Supreme Court rules it unconstitutional. Roosevelt declares a bank holiday; John L. Lewis wins the miners' battle; the singer urges listeners to join the U.M.W., saying the Depression is now gone

KEYWORDS: strike mining work hardtimes labor-movement

FOUND IN: US(Ap)

RECORDINGS:
New Lost City Ramblers, "'31 Depression Blues" (on NLCR15, NLCRCD2)
Ed Sturgill, "'31 Depression Blues" (Big Pine 677M-7157, n.d.)
Three Stripped Gears, "1931 Depression Blues" (OKeh 45553, 1931)

CROSS-REFERENCES:
cf. "Bright Sunny South" (tune)
cf. "Sixteen Tons" (lyrics)

NOTES [56 words]: Well, we have a conundrum here. I'd be prepared to suggest that the Sturgill song is based on the Three Stripped Gears' recording, but not having heard the latter, I refrain for now. If this turns out to be the case, I suppose it should get its own listing.
Sturgill's last verse incorporates lines from Merle Travis's "Sixteen Tons." - PJS

413 Squadron
DESCRIPTION: "Four One Three, we're bound to be On a page of history... We're on Hirohito's trail now... Four One Three above the sea, Up defending liberty, Think of what it means to be Part of squadron Four One Three." The Japanese are warned

AUTHOR: unknown
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: war warning technology

FOUND IN: Canada

REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, p. 39, "413 Squadron" (1 text, tune referenced)
Roud #29404

CROSS-REFERENCES:
cf. "South of Columbo" (subject of the 413 squadron)
cf. "California, Here I Come" (tune)

NOTES [826 words]: Hopkins-SongsFromTheFrontAndRead explains that 413 squadron was a squadron of PBY Catalina amphibious planes which served in the Shetlands in 1941, then was
hurried to Ceylon (Sri Lanka) in March 1942 as the Japanese were attacking both the Pacific and Indian Oceans. Hopkins implies that the Japanese attacked Sri Lanka with the attempt to take it, but everything I've ever heard indicates that the Japanese never intended to invade anywhere beyond Singapore. The British expected a Japanese assault, but the goal of the Japanese raid "was defensive one, to disperse the British Eastern Fleet, and cover Japanese troop reinforcements en route to Rangoon" (Wheal/Pope, p. 89).

The primary British naval bases in the Indian Ocean were at Colombo and Trincomalee in what was then Ceylon, so any British attack on the Japanese empire would have to be based from there (Morison, pp. 381-382). The Japanese decided to put the bases out of commission, which they did successfully, also sinking the ancient British aircraft carrier HMS Hermes heavy cruisers Cornwall and Dorsetshire, and some lesser ships. The British still controlled Ceylon, but they were forced to base their fleets even further to the west (Morison, pp. 383-384). At least the Catalinas helped warn the British battleships in the area, all of which survived (Morison, p. 382).

In any case, the Catalinas were not themselves going to do much to defeat the Japanese; although they had some weapons-carrying capability, they were primarily scout planes, in service because they had very great range and, being amphibious, could be based anywhere that had a fuel supply. That's not in any way intended to denigrate the Catalina pilots. It took real guts to fly a large, slow plane with limited defensive weaponry fifteen hundred miles away from base into territory controlled by the enemy!

For more on the Catalina (called the "Canso" when built in Canada), see the notes on "No. 5. Squadron Song."

Creed, p. 255, gives this background on the squadron in this song: "No. 413 Squadron flew Cansos its entire service life. The squadron began existence in 1941 at Stranraer, Scotland, coincidentally on Canada's Dominion Day, 1 July. After three months of training, the unit transferred to Sullom Voe and for five months flew northwest Atlantic convoy and submarine patrols."

"When Japan entered the war and the British Empire crumbled in the Far East, No. 413 was sent to India to shore up its defenses. On 2 April 1942 operations began out of Koggala with a reconnaissance mission flown over the Bay of Bengal and the Indian Ocean, the first of several searches for a Japanese fleet believed to be preparing a strike on the island. Two days later, Squadron Leader L. J. Birchall found what they had been looking for. Radio operators at Koggala heard the Canso's radio operator tap out the position, course, and speed of a large enemy force, then in mid-transmission the signal stopped."

"Birchall was hailed as 'the Savior of Ceylon.' Thanks to his warning, the defenses were ready and the Japanese attack was beaten off. He was awarded the Distinguished Flying Cross, it was thought posthumously," but he and his crew would eventually be discovered to have survived in a Japanese prison camp.

"Four days after Birchall's disappearance, Flight Lieutenant R. Thomas, holder of a Distinguished Flying Cross awarded for action with the RAF, reported a Japanese naval force heading for Colombo on Ceylon. Like Birchall, his radio message ended in mid-sentence, but he and his crew were never heard from again. Nonetheless his warning came in time, and the enemy attack on the naval base at Trincomalee the following day was thwarted."

This is a little exaggerated. But the heroism of the 413 squadron pilots is undeniable. It was the highlight of their war. Creed, pp. 256-257, says "From that time on life for No. 413 settled into a routine of convoy escorts and antisubmarine patrols, broken only by a 2,000-mile bombing and reconnaissance mission to investigate Japanese activities in northern Sumatra. Freight service was begun between Ceylon and Australia" -- flights that took roughly a whole day. "As the war progressed, the squadron became fragmented, with detachments at Addu Atoll five hundred miles south of Ceylon, Diego Garcia in the middle of the Indian Ocean, the Seychelles off the African coast, Aden, the Persian Gulf, Kenya, Natal, and South Africa. Some crews were five thousand miles from home base in Koggala, and the squadron boasted that it was the most widely dispersed unit in the world."

"In 1944, its third year in Ceylon, No. 413 received its official badge from King George VI. It was an elephant's head on a maple leaf background and from it came the nickname, "Tusker Squadron.' Patrols and rescue work continued until December of that year, when the squadron was paced on nonoperational status, and its Cansos and some of its crews transferred to RAF squadrons." - RBW

Bibliography

317's Lament

DESCRIPTION: "We are a few Canadians here in Italy, Working with the RAF boys to win the victory." The Canadians of 417 squadron are "always in trouble" because they are sloppy; they're a "screwy outfit" and are clearly proud to be "ridicuous"

AUTHOR: unknown

EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: soldier pride drink clothes flying

FOUND IN: Canada

REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, pp. 46-47, "317's Lament" (1 text, tune referenced)

Roud #29403

CROSS-REFERENCES:
cf. "Lili Marlene" (tune, plus cross-references to songs of the Italian campaign)
cf. "O'er the Hills of Sicily" (subject: the Italian campaign)

NOTES [196 words]: According to Dunmore/Carter, p. 44, of those who joined the Royal Canadian Air Force, "The majority... wanted to be pilots -- fighter pilots." But many would become ground crew, and many who did manage to fly would be pilots, and if they were pilots, it wasn't fighter pilots, because "From 1942 on, the need was for bomber crews."

417 squadron was one of the few exceptions. They got to fly, and they got to fly fighters, and they even got Spitfires -- for a while. Then "No. 417 (Fighter) Squadron was transferred from the United Kingdom to Egypt in the spring of 1942, leaving its Spitfires behind. The unit was stationed in the Nile Delta but, sine there were no aircraft available, the groundcrew worked on maintaining other aircraft while the pilots flew ferry missions. In September 1942, newer model Hurricanes arrived, modified for desert flying, and, later, Spitfire Mark VBs. The squadron stayed in the Nile Delta in the spring of 1943, when it was attached to the famed Desert Air Force. It flew escort and fighter bomber missions for the British Eighth Army in the last stages of the fighting in Tunis and again in the Sicily campaign" (Bercuson, pp. 81-82). - RBW

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• Bercuson: David J. Bercuson, Maple Leaf Against the Axis: Canada's Second World War, 1995 (I use the 2004 Red Deer Press edition)
• Dunmore/Carter: Sencer Dunmore and William Carter, Ph.D., Reap the Whirlwind: The Untold Story of 6 Group, Canada's Bomber Force of World War II, 1991 (I use the 1992 McClelland & Stewart paperback)

692 Song

DESCRIPTION: "We fly alone, When all the heavies are grounded and dining, 692 will be climbing -- We still press on, "It's every night... We still press on." "It's always the Reich, no matter how far, The crew they are twitching.... It's twelve degrees east"

AUTHOR: unknown

EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: war technology travel flying

FOUND IN: Canada

REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, p. 42, "692 Song" (1 text, tune referenced)

Roud #29402
NOTES [1030 words]: Hopkins-SongsFromTheFrontAndRead says that the squadron in this song flew the famous De Haviland Mosquito. There is no direct evidence of this in the song, although presumably we know what aircraft were flown by 692 squadron. In any case, the evidence for Mosquitoes is strong.

For starters, the song says the squadron flew "when all the heavies are grounded." In other words, they weren't flying heavy bombers. That leaves only medium bombers. The British had a number of those -- the Whitley, the Manchester, the Beaufort, the Blenheim, the Hampden, the Wellington. Most of them were failures. That leaves -- the Mosquito. It was originally designed as a bomber (Gunston), p. 30, but the design was so exceptional that some two different variants were eventually produced (list on pp. 32-33 of Gunston), which served as bombers, pathfinder aircraft, scout aircraft, night fighters, even day fighters (a claim no other bomber could really make); in all, 7,781 Mosquitoes were built (Gunston, p. 32).

Munson, p. 51, says, "Adapted with conspicuous success to such widely varied roles as high and low level day and night bomber, long range day and night fighter, fighter-bomber, minelayer, pathfinder, rocket-armed ground attack, shipping strike, high and low altitude photo reconnaissance, trainer and transport, the supremely versatile D.H.98 Mosquito was one of the outstanding aeroplanes of World War 2. It was conceived in 1938 as an unarmed day bomber.... Munson, p. 52, has details of two common models. Both were two-man aircraft; the faster had a top speed of 408 miles per hour (which is definitely a fighter speed, not a bomber speed!) and carried up to 4000 pounds of bombs -- not much compared to, say, a Lancaster heavy bomber, but not much short of the earlier models of the American B-17 Flying Fortress (Dunmore/Carter, p. 87). The two models shown on pp. 9-16 of Sweetman both have speeds greater than 350 miles per hour -- not as fast as the fastest fighters, but still speedy, and capable of acrobatic flight as well. Wheal/Pope, p. 124, say that "For more than two years after its introduction in late 1941, this extremely versatile monoplane was the fastest aircraft in the RAF [although Sweetman, p. 20, says that it is "unlikely that the Mosquito was ever the fastest aircraft in service"] Privately designed as an unarmed fast bomber and made entirely of wood [properly wood laminates], it was sanctioned with great reluctance by the British Air Staff. When the first prototype flew in November 1941, its performance was so impressive that it was promptly ordered as both a bomber and a fighter," adding that the plane "enjoyed the lowest loss rate of any Bomber Command aircraft."

(Dunmore/Carter, p. 87, give an example "during the Battle of the Ruhr, the Mosquitoes flew 282 sorties and lost only 2 aircraft." That's less than 1%, at a time when normal casualty rates were about 4%, and for a raiding force to lose 10% was not rare.)

According to Sir Max Altkén, "its origin was almost accidental. When the war began it was obvious that a great amount of material and manpower in the furniture-making industry was not going to be needed. Was it to be allowed to go to waste? Somebody then had the notion of making a wooden aeroplane.... The Mosquito was a sensation" (BowyerEtAl, p. 7). It came to be known to the crews as the "Mossie." "It is rare for any aeroplane on being introduced to the RAF to escape condemnation from some quarter -- yet the Mossie was one. Almost without exception, crews always praised the Mosquito, whatever its particular role" (BowyerEtAl, p. 7). It could also fly higher than any other bomber of the time, which allowed it to do things no other plane could manage (Dunmore/Carter, p. 87).

It is, of course, all these excellent characteristics that account for this song: Since the Mosquito could do anything, and do it well, the squadrons which flew it were called upon for all sorts of tasks. Hopkins hints that the planes in this song were "nuisance bombers," not intended to do major damage but just to tire out the German defenses for when the big raids came. The other possibility is that they were a diversion -- the RAF often sent Mosquitos on "spoof raids" while other raids were going on, dropping chaff to make the raiding force seem bigger and distract the Germans (Bercuson, p. 113); their high speed made them ideal for this.

Despite the Mosquito's excellent record, dealing with it was a somewhat risky business: "The Mosquito was a slightly nervous thoroughbred which would perform impressive feats in the hands of the courageous and competent... but it would occasionally deal out a kick or a bite. Some of its wartime variants were off limits to peacetime pilots, and some of its variants were less pleasant to handle than others" (Sweetman, p. 4).

Hopkins's notes to the song refers to the aircraft of the squadron carrying a 4000 pound "cookie." Based on the way Hopkins wrote, one might be tempted to think that "cookie" was a word for all bombs. But Bowyer, p. 103, says that "cookie" was specifically the term for "the 4,000 lb. High Capacity (HC) blast bomb," first used operationally on March 31, 1941. That a term such as this was used for a particular type of bomb should not surprise us; large bombs had not been developed when the war began, so as each new monster was produced, the temptation to provide a nickname was, presumably, unbearable.
To be sure, the song itself never mentions cookies. If it did, it would be a dating hint, because it was not until 1944 that the Mosquito was modified to take a 4000 pound bomb (Sweetman, p. 43, which also shows the modified plane -- it frankly looks pregnant). The song also refers to the plane losing "one engine at least" (out of two). I wonder if this might not have floated in from a version about the Mosquito night fighter variant. Because night fighters often attacked at short range, there was a significant risk that debris from the aircraft being attacked would hit the attacking aircraft. Because of the configuration of the engine radiators, a lot of Mosquito fighters would "win" their duel and end up losing an engine even so. - RBW

Bibliography

- BowyerEtAl: Chaz Bowyer, Arthur Reed, Roland Beaumont, Mosquito, Typhoon, Tempest, Promotional Reprint Company, 1995; originally published as two volumes, one by Bowyer on the Mosquito (1973) and the other by Reed and Beaumont on the other two aircraft (1974)

Last updated in version 5.0
File: Hopk042

A Chaipin-ar-leathuaic A'bhfeacaits Na Caoire

DESCRIPTION: Gaelic. A shepherdess meets a young man and asks if he has seen her sheep. First he says no. Then he says he has and has turned them back.

AUTHOR: unknown
EARLIEST DATE: 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage sheep youth shepherd sex
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 1, "A Chaipin-ar-leathuaic A'bhfeacaits Na Caoire" (1 text, 1 tune)
RECORDINGS:
Elizabeth Cronin, "A Chaipin-ar-leathuaic" (on IRECronin01)
NOTES [28 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. "A double entendre may be intended." The chorus is mouth music. - BS

Last updated in version 3.2
File: OCC001

A Chur Nan Gobhar As A' Chreig (For Herding the Goats from the Rock)

DESCRIPTION: Gaelic. For herding the goats from the rock I would prefer the kilt. If I could have my choice I would prefer the kilt.

AUTHOR: unknown
EARLIEST DATE: 1950 (Creighton-MaritimeFolkSongs)
KEYWORDS: foreignlanguage clothes nonballad animal
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-MaritimeFolkSongs, p. 177, "Flushing the Goats" (1 text, 1 tune)
NOTES [9 words]: The translation is from the Celtic Lyrics Corner site. - BS
A Diller, A Dollar
DESCRIPTION: "A diller, a dollar, A (ten o'clock) scholar, What makes you come so soon? You us'd to come at ten o'clock, and now you come at noon."
AUTHOR: unknown
EARLIEST DATE: 1784 (Gammer Gurton's Garland)
KEYWORDS: travel
FOUND IN:
REFERENCES (2 citations):
  Opie/Opie-OxfordDictionaryOfNurseryRhymes 465, "A diller, a dollar" (1 text)
  Baring-Gould-AnnotatedMotherGoose #81, p. 82, "(A diller, a dollar)"
Roud #19753
NOTES [211 words]: I know of absolutely no traditional collections of this item, and I have no idea what it means. But reading it in Baring-Gould, I remember the first two lines from somewhere, with a fragment of a tune (plus, according to Cyn Collins, West Bank Boogie, Triangle Park, 2006, there was in the Sixties and Seventies a folk music bar/club at the University of Minnesota called the "Ten O'Clock Scholar"), so I am very tentatively including the piece in the Index.
Neither the Baring-Goulds nor the Opies have any idea what this song is about. I will make a very tentative conjecture.
In the Middle Ages, "scholar" effectively meant "cleric," and clerics were expected to rise early to perform rituals at the canonical hours. So a good scholar should have been at service at (in modern terms) 6:00 and 9:00 a.m. A scholar who does not begin to work until 10:00 a.m. -- or, worse, noon -- is a poor scholar indeed. This would fit with the Opies' note that a diller is Yorkshire dialect for schoolboy who is backward in learning.
Of course, this suggestion probably requires that the piece go back before the Reformation, making it two and a half centuries old, at least, by the time it was printed in Gammer Gurton's Garland. Thus my suggestion is "very" tentative. - RBW
Last updated in version 5.0
File: BGMG081

A Is for Apple Pie
DESCRIPTION: Alphabet song, beginning "A is/stands for apple pie, B baked/bit it" and perhaps ending "And don't you wish you had a piece of apple pie?"
AUTHOR: unknown
EARLIEST DATE: 1671 (Some Observations upon the Answer to an Enquiry into the Grounds & Occasions of the Contempt of the Clergy, according to the Opies)
KEYWORDS: food nonballad wordplay
FOUND IN: US(So)
REFERENCES (4 citations):
  Randolph 874, "A Is for Apple Pie" (3 texts plus an excerpt, but the "D" text is "The Average Boy")
  Opie/Opie-OxfordDictionaryOfNurseryRhymes 1, "A was an apple-pie" (1 text)
  Baring-Gould-AnnotatedMotherGoose #611, pp. 240-241, "(A was an apple-pie)"
  Dolby-OrangesAndLemons, pp. 17-18, "A Was an Apple Pie" (1 text)
Roud #7539
CROSS-REFERENCES:
cf. "The Logger's Alphabet" (subject) and references there
NOTES [68 words]: The first six lines of this piece appear in John Eachard's 1671 pamphlet "Some Observations upon the Answer to an Enquiry into the Grounds & Occasions of the Contempt of the Clergy."
It first appears as an educational tool in Mary Cooper's 1743 spelling book, "The Child's New Plaything," and was common in nineteenth century texts (often under the title, "The Tragical Death of an Apple Pie" or similar). - RBW
Last updated in version 3.3
File: R874
À La Claire Fontaine

DESCRIPTION: French: The singer wanders by a clear fountain. He bathes, and hears a bird's song in the trees. He tells the nightingale that it has no cares. He, on the other hand, lost his love because he refused to give her the roses he had picked.

AUTHOR: unknown

EARLIEST DATE: 1865 (apparently referred to in 1608)

KEYWORDS: courting love separation foreign language

FOUND IN: Canada (Que) France

REFERENCES (7 citations):
- Fowke/Johnston-FolkSongsOfCanada, pp. 134-135, "À La Claire Fontaine" (1 text, 1 tune)
- Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 55, "À La Claire Fontaine" (1 English and 1 French text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 333, "À La Claire Fontaine (By Yonder Flowing Fountain)" (1 French text with English translation by Arthur Kevess)
- Kennedy-FolksongsOfBritainAndIreland 97, "Au Bord d'une Fontaine ['Twas There Beside a Fountain]" (1 text + English translation, 1 tune)
- DT, ALACLAIR*

ADDITIONAL: Edith Fowke and Richard Johnston, _Folk Songs of Quebec (Chansons de Quebec)_, Waterloo Music Company, 1957, pp. 62-63, "À La Claire Fontaine" (1 French text plus English translation, 1 tune)
- Grace Lee Nute, _The Voyageur_, Appleton, 1931 (reprinted 1987 Minnesota Historical Society), pp. 105-107, "À La Claire Fontaine" (1 text plus English translation, 1 tune)

NOTES [12 words]: This song has been called "The unofficial anthem of French Canada." - RBW

File: FJ134

A Pheaid Bhui Na Gcarad

DESCRIPTION: Gaelic. A piper stops at a pub for a drink. Someone steals his pipes. "He grieves for his loss and curses the thief"

AUTHOR: Pead Bui O Loingsigh (c. 1830) (source: OCroinin/Cronin-TheSongsOfElizabethCronin)

EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: foreign language theft drink music

FOUND IN: Ireland

REFERENCES (1 citation):
- OCroinin/Cronin-TheSongsOfElizabethCronin 3, "A Pheaid Bhui Na Gcarad" (1 text)

NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin.

- BS

Last updated in version 3.2

File: OCC003

A Robin, Jolly Robin

DESCRIPTION: "(Ah/Hey) Robin, (jolly/gentle) Robin, Tell me how thy (lady/leman) doth And thou shalt know of mine." "My lady is unkind, perdie, Alack why is she so?" One singer says his lady is constant; the other says women change like the wind

AUTHOR: Sir Thomas Wyatt (1503?-1542)?

EARLIEST DATE: 1765 (Percy) (quoted by Shakespeare in "Twelfth Night" c. 1600)

KEYWORDS: love nonballad betrayal

FOUND IN:

REFERENCES (9 citations):
- Percy/Wheatley-ReliquesOfAncientEnglishPoetry I, pp. 185-187, "A Robyn Jolly Robyn" (1 text)
- DT, HEYROBIN*
- Brown/Robbins-IndexOfMiddleEnglishVerse, #13.8
- DigitalIndexOfMiddleEnglishVerse #151

ADDITIONAL: Noah Greenberg, ed., _An Anthology of English Medieval and Renaissance Vocal Music_, pp. 84-87 (1 text, 1 tune with harmonization)

MANUSCRIPT: London, British Library, MS. Egerton 2711, folio 37

MANUSCRIPT: London, British Library, MS. Additional 31922, folio 53
À Saint-Malo, Beau Port de Mer (At Saint Malo Beside the Sea)

DESCRIPTION: French: Three ships are at anchor at St. Malo. Three women come to buy grain. They ask the merchant what his prices are. He asks for more than they can pay. They say so; he says he will give the grain away if he can't sell it that day. The women approve

AUTHOR: unknown
EARLIEST DATE: 1946
KEYWORDS: bargaining commerce foreignlanguage
FOUND IN: Canada(Que)
REFERENCES (3 citations):
Fowke/Johnston-FolkSongsOfCanada, pp. 16-17, "À Saint-Malo, Beau Port de Mer (At Saint Malo Beside the Sea)" (1 text, 1 tune)
Fowke/Mills/Blume-CanadasStoryInSong, pp. 14-15 "À St. Malo, beau port de mer" (1 text, 1 tune)
ADDITIONAL: Edith Fowke and Richard Johnston, _Folk Songs of Quebec (Chansons de Quebec)_ , Waterloo Music Company, 1957, pp. 70-71, "À Saint-Malo, Beau Port de Mer (At St. Malo Beside the Sea)" (1 French text plus English translation, 1 tune)
NOTES [62 words]: Fowke report that St. Malo was the home port of Jacques Cartier, the French explorer who in 1534 named the St. Lawrence river. For this reason, the very name of the port evokes Quebec's history and patriotism.
The town itself is in Brittany, on the coast not far from the border with Normandy, and was often used as a privateering base for raids on Britain and the like. - RBW

Last updated in version 5.0
File: FJ016

A Stor Mo Chroi (Treasure of My Heart)

DESCRIPTION: The singer to his/her love: You'll soon leave for a strange land "rich in its treasures"; "the lights of the city may blind you ... turn away from the throng and the bliss ... come back soon To the love that is always burning" and Erin's shore.

AUTHOR: Brian O'Higgins (Brian na Banban) (1882-1949) (source: notes to IRClare01)
EARLIEST DATE: 1973 (IRClare01)
KEYWORDS: love emigration parting Ireland nonballad
FOUND IN: Ireland
Roud #3076
RECORDINGS: 
Ollie Conway, "A Stor Mo Chroi" (on IRClare01)
NOTES [18 words]: Brian O'Higgins is also sometimes credited with "Moses Ritoora-li-ay." Quite a stretch from here to there. - RBW

File: RcAStMC
A Was an Archer (Tom Thumb's Alphabet)

DESCRIPTION: "A was an archer who shot at a frog, B was a butcher and had a great dog, C was a Captain, all covered with lace, D was a drunkard, and had a red face," and so on to the end of the alphabet

AUTHOR: unknown

EARLIEST DATE: 1844 (Halliwell); Opie/Opie-OxfordDictionaryOfNurseryRhymes reports that it occurs first in A Little Book for Little Children, published in the reign of Queen Anne (died 1714)

KEYWORDS: wordplay

FOUND IN:

REFERENCES (3 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 2, "A was an archer, who shot at a frog" (2 texts)
Doby-OrangesAndLemons, pp. 19-20, "À Was an Archer" (1 text)
Baring-Gould-AnnotatedMotherGoose #612, p. 242, "(A Was an Archer)"

Roud #20563

NOTES [91 words]: The notes in the Baring-Goulds suggest that the reference to "King William" under "K" is a reference to William the Conqueror. This, however, ignores the fact that the poem was first published in the reign of Queen Anne. The reference is, I strongly suspect, to William III, Anne's brother-in-law, who had died in 1702. After all, William the Conqueror had died in 1087 and his son William II Rufus in 1100; the poem can hardly be that old, and why refer all the way back to William the Conqueror when there were so many other kings to refer to? - RBW

Last updated in version 3.5
File: 002002

A-25

DESCRIPTION: "They say in the Air Force the landing's OK, If the pilot's still out and can still walk away," but no matter what the state of the crew, there is still the Form A-25 to fill out. Many flight problems are listed, none worse than the A-25

AUTHOR: unknown

EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: humorous flying soldier disaster derivative

FOUND IN: Canada Britain(England(All))

REFERENCES (2 citations):
Tawney-GreyFunnelLines-RoyalNavy, pp. 100-103, "The A-25 Song" (1 text, tune referenced)
Hopkins-SongsFromTheFrontAndRead, pp. 130-131, "A-25" (1 text, 1 tune)

Roud #29401

CROSS-REFERENCES:

cf. "Vilikens and his Dinah (William and Dinah) [Laws M31A/B]" (tune & meter) and references there

NOTES [1372 words]: Among the aircraft and other weapons listed in this song are:
-- Seafire. The British, lacking a workable fighter aircraft for use on carriers (they were still using biplanes at the start of World War II! -- Worth, p. 79) eventually started navalizing their land planes, producing first the Sea Hurricane then the Seafire, a naval version of the Spitfire. It "naturally excelled in combat. In carrier operations, however, it had significant problems, and its introduction saw a high incidence of deck accidents. A tricky plane to land, it offered poor visibility on approach and inadequate speed control, compounding the hazard of fragile, bouncy landing gear. The overall structure lacked sturdiness; experience showed that arrester gear could snap a Seafire in two. Takeoff behavior was better, but upon ditching, the plane sank at once. Range never exceeded 800 miles even with drop tanks.... Thus the magnificent Seafire could not fulfill all the navy's fighter needs" (Worth, p. 80). Plus it had been only minimally changed to make it a naval plane -- the biggest addition being the addition of an arrester hook to stop the plane on landing, but both hook and plane proved fragile when snagged by the arrester wife (Brown, pp. 127-128). Early versions did not have folding wings, and so were too large to go down the elevators of many British carriers (Brown, p. 128), so they never entirely replaced other carrier fighters. And their fragility probably meant that many pilots had to deal with Form A-25.

Brown's conclusion, p. 144, seems to be that it was a useful plane for the Royal Navy to have, but less because of its actual value than because it convinced Navy pilots that they, too, had the benefit of the legendary Spitfire.

The Seafire, like the Spitfire, was made by Supermarine, which is mentioned in one of the later
verses.
-- The "batsman" was the crewman in charge of bringing in planes to a safe landing on an aircraft carrier; he stood on the deck and gave signals to the pilot. He was called the batsman because he carried two paddles, one in each hand, with the way he held the paddles conveying information to the pilot about what he needed to do to land correctly.

-- The *Nelson* and *Rodney*: Sister ships, the only two battleships built by Great Britain between the two World Wars (all naval nations had agreed on a battleship holiday; Worth, p. 92, calls them "misbegotten twins fathered by disarmament"). With nine sixteen inch guns, they had the heaviest armament in the world at the time of their completion, and decent armor -- but all their guns were forward, restricting their firing ability, and they were slow; they were "innovative in many ways, but successful in few" (Worth, p. 93). Nonetheless they are mentioned in several British naval songs, simply because they were big and relatively new battleships. They were often mentioned in connection with the *Hood*, the other pride of Britain's navy, but by the time the Seafire was in production, the *Hood* had been sunk. The British had by then built newer battleships -- the *King George V* and her sisters -- but they didn't have the fame (or the main armament) of the *Nelsons*. For more on the *Nelsons* and the *Hood*, see the notes to "She's a Tiddley Ship."

-- Formid, i.e. HMS *Formidable*: one of four carriers of the *Illustrious* class, the others being *Illustrious*, *Victorious*, and *Indomitable*. They were the first carriers to have armored flight decks, which were a major advance, but in every other way, they were a regression from the standards set by the Americans and even by the previous British carrier, the *Ark Royal*: they were slow by carrier standard (30.5 knots; Worth, p. 84) and had pitifully small air groups -- often no more than 36 planes (Preston, p. 61). *Formidable* had a hard war; newly commissioned and sent to the Mediterranean, her aircrew damaged the Italian battleship *Vittorio Veneto* and the cruiser *Pola*, leading to a British victory at the Battle of Cape Matapan in March 1941, but she was badly damaged by bombs during the British defeat at Crete (Preston, p. 77). Worth, p. 84, says she was never properly repaired. She then went to the Indian Ocean, where she flew the Martlet/Wildcat (see below) for a time (Preston, p. 104). Later in the war, she took two kamikaze hits, although they were less damaging than the damage she had suffered in Europe (Preston, p. 161); she had lost ten knots of speed by the time she was finally taken out of service (Worth, p. 84).

-- Martlet Mark IV. The real solution to the British Navy's fighter problem was to adopt an American plane, the Grumman Wildcat. The British called it the "Martlet" (Gunston, p. 118), and used them in war before the Americans did. (The Martlet was, in fact, the first American plane to shoot down a German aircraft; Munson, p. 84). It tells you something about the relative air forces of Germany and Japan that, in European service, the Martlet was considered a great success, but in the Pacific, it was outclassed by the Japanese Zero, forcing the Americans to develop better tactics and to try to come up with a more capable plane. The name "Martlet" was phased out by the British in 1944 in favor of the American name "Wildcat." The reference to a Mark Four implies a date around 1942, but I suspect the number is not significant; it was used for rhyme purposes.

-- Barracuda. The Fairey Barracuda was a torpedo plane, the successor to the pre-war Swordfish and the wartime flop the Albacore. "[A]n obvious advance [on the Swordfish and Albacore], yet still something of a disappointment. Not an easy plane to fly, it suffered several accidents due to its handling flaws. Its engine lacked power.... Nevertheless, the Barracuda had enough range and maneuverability to be useful" (Worth, p. 81). It went into service in 1943 (Munson, p. 63). Brown, who tested many British naval aircraft, on p. 99 describes his shock at seeing such an ungainly aircraft for the first time. Brown, p. 101, calls it very slow to climb, and had sticky controls. The pilots actually had to learn a whole new technique to fire her torpedo; the standard method was likely to result in crashes (Brown, pp. 103-106); indeed, on p. 100, Brown says that this torpedo plane "was never used by the Barracuda in action."

-- Tiger Moth: Munson, p. 189, calls this "surely one of the most famous and well-loved aeroplanes ever built," a de Haviland biplane intended as a trainer and with a top speed of just 109 miles per hour. (Hence the wisecrack in the song about "It does fifty knots or something fantastic.") But it was easy to handle, and thus a very good plane in which to learn to fly; she served from her introduction in 1932 until the late 1940s. A great plane for learning, but heaven help the pilot in a Tiger Moth who encountered an enemy aircraft....

-- Reliant: Presumably a reference to the Stinson Reliant, a navigational trainer used by both the British and Americans. Very slow (135 miles per hour top speed, according to Munson, p. 234) and used only in limited numbers, I'm surprised to see it mentioned in this song, but I know of no other World War II plane called a "Reliant."

-- The "pilotless plane" is presumably the V-1 "buzz bomb" (or "doodlebug"), which was indeed a plane without a pilot although the engine was unusual; the V-2 was a true rocket.

-- F.O.2: I have been unable to identify a British aircraft with this model number. But it sounds like a
reconnaissance plane in the song, and in the American army air force designation system,"F" was the prefix for a reconnaissance craft. My wild guess is that it’s the Vought OS2U Kingfisher, an American reconnaissance plane which the British used in the Pacific (Munson, p. 239), which fits the song.

Adding up all the hints in the song, it would appear that it dates from 1943 or 1944, though possibly this was an update to an earlier version from 1941 or 1942. It is curious to find it mentioned by Canadians -- every ship and plane mentioned is a British, which implies that this is a Royal Navy song, and the reference to the Fleet Air Arm confirm this. And, of course, Tawney-GreyFunellLines-RoyalNavy has the song as well as Hopkins-SongsFromTheFrontAndRead. - RBW

Bibliography

- Preston: Antony Preston, Aircraft Carriers, Gallery, 1978
- Worth: Richard Worth, Fleets of World War II, Da Capo, 2001

Last updated in version 5.1
File: Hopk130

A-Begging I Will Go

DESCRIPTION: "Of all the trades in England, The begging is the best, For when the beggar's tired, he can lay him down and rest...." The beggar describes the various pleasures of his profession, and declares that he will continue begging

AUTHOR: unknown

EARLIEST DATE: 1684 (Playford’s Choyce Ayres and Loyal Songs)

KEYWORDS: begging nonballad

FOUND IN: Britain(England(North,Lond,south),Scotland(Aber))

REFERENCES (12 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast "Folk-Song in Buchan," pp. 31-32, "The Begging Trade"); #30, p. 1, "The Beggin’" (2 texts)
- Greig/Duncan3 488, "The Begging" (14 texts, 11 tunes)
- Williams-FolkSongsOfTheUpperThames, p. 305, "Of All the Trades in London" (1 fragment) (also Williams-Wiltshire-WSRO Mi 653)
- Kennedy-FolksongsOfBritainAndIreland 217, "A-Begging I Will Go" (1 text, 1 tune)
- Logan-APedlarsPack, pp. 164-166, "The Jovial Beggar, a-begging we will go" (1 text)
- Chappell/Wooldridge-OldEnglishPopularMusic II, pp. 42-43, "A Begging We Will Go" (1 text, 1 tune)
- Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, "A Begging We Will Go" (1 text)
- Ford-VagabondSongsAndBalladsOfScotland, pp. 267-270, "A-Begging We Will Go" (1 text, 1 tune, very long and conflate)
- Ord-BothySongsAndBallads, pp. 381-382, "To the Beggin’ I Will Go" (1 text)
- DT, ABEGGIN*

ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), p. 265, "The Happy Beggarmen"
- Tim Coughlan, Now Shoon the Romano Gillie, (Cardiff,2001), pp. 287-289, "A Begging I Will Go" as one of the sources of Coughlan 94, "O, a-beggin’ I will go, my love.”
- Roud #286

RECORDINGS:
- Ewan MacColl and Peggy Seeger, "To the Begging I Will Go" (on ENMacCollSeeger02)

BROADSIDES:
- Bodleian, Harding B 28(287), "The Beggar," C. Croshaw (York), c.1817

CROSS-REFERENCES:
- cf. "Let the Back and Sides Go Bare" (theme)
- cf. "The Old Settoo" (theme and some lines)
cf. "Beggars and Ballad Singers" (theme: "who would be a king, When beggars live so well?")

SAME TUNE:
Age Renewed by Wedlock/Come All Ye Ancient Women (Olson-BroadsideBalladIndex ZN511)
The Merry Beggars of Lincolns-Inn-Fields/Three beggars met together (Olson-BroadsideBalladIndex ZN2603)
The Papist Prayers/There Is a Holy Father (Olson-BroadsideBalladIndex ZN2427)
The Rambling Roman Catholick/I am a Roman Catholick (Olson-BroadsideBalladIndex ZN1225)
Tradesman's Complaint, "Come hither, brother tradesmen, And hear the news I bring, 'Tis of a Tory minister" (song against the British policies leading to the American Revolution; see Stanley Weintraub, _Iron Tears: America's Battle for Freedom, Britain's Quagmire 1775-1783_, pp. 20-21)
A Junto Song ("'Tis money makes the member vote... A-taxing we will go") (Rabson-SongbookOfTheAmericanRevolution, p. 29)

ALTERNATE TITLES:
To the Begging I Will Go
NOTES [277 words]: Coughlan, _Now Shoon the Romano Gillie_, pp. 288-289, notes the following verse from Playford's _Choyce Ayres and Loyal Songs_ (1684): "I fear no plots against me, I live in open cell, Then who would be a king, When beggars live so well?" Coughlan continues, "It has been suggested that this verse contains a veiled reference to the tradition that King James V of Scotland (1513-42) was in the habit of consorting with Travellers.... {A} similar story is told of the English King John (1199-1216)...." This may be confused with the report in Child's preface to 279, "The Jolly Beggar": "We are regularly informed by editors that tradition imputes the authorship of both 'The Jolly Beggar' and 'The Gaberlunyie-Man' to James Fifth of Scotland.... The tradition as to James Fifth is, perhaps, not much older than the publication in either case [1724], and has no more plausibility than it has authority." - BS

The basis for the legend may be the fact that he was a fairly lusty liege; according to Stanley B. R. Poole, _Royal Mysteries and Pretenders_, Barnes & Noble, 1993, p. 36, he was thought to have had as many as nine illegitimate children. But I agree that there is no reason to link the songs to him.

Logan-APedlarsPack has this from a broadside "Be Valiant Still," with the tune listed as "The old carle to daunton me." Whatever that is; a tune "To Daunton Me" is #182 in the _Scots Musical Museum._

The notion of begging songs predates even this quite ancient piece; in _A Poetical Rhapsody_, published 1602, we find "In Praise of a Beggar's Life" ("Bright shines the sun; play, beggars, play! Here's scraps enough to serve to-day"), credited to "A.W." - RBW

Last updated in version 4.4
File: K217

A-Cruising We Will Go

DESCRIPTION: "Behold upon the swelling seas With streaming pennants gay, Our gallant ship invites the waves, While glory leads the way." "And a-cruising we will go." The singer asks the girls to be kind, recalls "Hardy's flag," and hopes for peace with America

AUTHOR: unknown
EARLIEST DATE: 1948 (Shay)
KEYWORDS: navy ship nonballad
FOUND IN:
REFERENCES (1 citation):
Shay-AmericanSeaSongsAndChanteys, pp. 118-119, "A-Cruising We Will Go" (1 text)
Roud #8825

NOTES [66 words]: Shay gives no information about the origin of this piece, and no tune; I doubt it is traditional, or even a song. It looks to me like some broadside poet's praise of the British navy. "Hardy" is presumably Thomas Masterson Hardy (1769-1839), Nelson's chief captain, who was made rear admiral in 1825, served as First Sea Lord 1830-1834, and finally reached the rank of vice admiral in 1837. - RBW

File: ShaSS118

A-Growing (He's Young But He's Daily A-Growing) [Laws O35]

DESCRIPTION: The girl rebukes her father for marrying her to a much younger boy. He tells her the lad is growing. She sends him to school in a shirt that shows he's married, for he is a handsome lad. She soon bears his son. He dies young; she sadly buries him
AUTHOR: unknown
EARLIEST DATE: 1792 (as "Lady Mary Anne"), based on a text in the Herd manuscript (c. 1776)
KEYWORDS: marriage youth death mourning clothes
FOUND IN: US(Ap,NE) Canada(Mar,Newf) Britain(Scotland,England(All)) Ireland Australia
REFERENCES (38 citations):
Laws O35, "A-Growing (He's Young But He's Daily A-Growing)"
Sturgis/Hughes-SongsFromTheHillsOfVermont, pp. 11-14, "Daily Growing" (1 text, 1 tune)
Quiller-Couch-OxfordBookOfBallads 156, The Trees So High" (1 text)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 60, "Young but Daily Growing" (1 text, 1 tune)
Meredith/Anderson-FolkSongsOfAustralia, p. 177, "My Bonny Love is Young" (1 text, 1 tune)
Peacock, pp. 677-678, "He's Young but He's Daily Growing" (1 text, 2 tunes)
Karpeles-FolkSongsFromNewfoundland 29, "Still Growing" (1 text, 1 tune)
Sturgis/Senior-TraditionalSongsOfNovaScotia, pp. 107-109, "He's Young but He's Daily A-Growing" (2 texts plus 1 fragment, 1 tune)
Creighton-MaritimeFolkSongs, pp. 100-101, "He's Young But He's Daily A-Growing" (2 texts, 2 tunes)
Sharp-EnglishFolkSongsFromSouthernAppalachians 72, "Still Growing" (1 text, 1 tune)
Sharp-OneHundredEnglishFolksongs 25, "The Trees They Do Grow High" (1 text, 1 tune)
Reeves/Sharp-TheIdiomOfThePeople 96, "Still Growing" (1 text, a composite of two versions)
Karpeles-TheCrystalSpring 32, "Still Growing, or The Trees They Do Grow High" (1 text, 1 tune)
Reeves-TheEverlastingCircle 134, "The Trees They Are So High" (2 texts)
Broadwood-EnglishTraditionalSongsAndCarols, pp. 56-57, "Oh, the Tres are getting high" (1 text, 1 tune)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 99, "The Trees They Grow So High" (1 text, 1 tune)
Greig/Duncan6 1222, "Still Growing" (1 text)
Kennedy-FolksongsOfBritainAndIreland 216, "Young and Growing" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #107, "The Trees They Do Grow High" (1 text, 1 tune)
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 40, "The Tress They Do Be High" (1 text, 1 tune)
Buchan-ABookOfScottishBallads 40, "The Young Laird of Craigstoun" (1 text)
Lyle-Andrew-CrawfurdsCollectionVolume2 122, "The Lament of a Young Damsel for Her Marriage to a Young Boy" (1 text)
Buchan/MacColl/Seeger-TravellersSongsFromEnglandAndScotland 23, "Long A-Growing" (2 texts, 2 tunes)
MacColl-PersonalChoice, pp. 28-29, "My bonnie laddie's lang a-growing" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 132-133, "The Trees They Grow So High" (1 text)
Behan-IrelandSings, #18, "Child Wedding" (1 text, 1 tune, modified)
DT 307, DAILYGRO* LANGGRO*
ADDITIONAL: Maud Karpeles, _Folk Songs of Europe_, Oak, 1956, 1964, pp. 40-41, "The Trees They Do Grow High" (1 text, 1 tune)
Liam Clancy, "Lang A-Growing" (on IRLClancy01)
Charlotte Decker, "He's Young but He's Daily Growing" (on PeacockCDROM) [one verse only]
Nathan Hatt, "He's Young But He's Daily A-Growing" (on MRHCreighton)
Mary Anne Haynes, "Long A-Growing" (on Voice06)
Lizzie Higgins, "Lady Mary Ann" (on Voice17) (on LHiggins01)
Fred Jordan, "The Bonny Boy" (on Voice03)
Tom Lenihan, "The Trees They Do Be High" (on IRTLenihan01)
Mary McGarvey, "Young and Growing" (on FSBFTX19)

BROADSIDES:
Bodleian, Harding B 16(156d), "My Bonny Lad is Young, But He's Growing", H. Such (London), 1849-1862; also Firth c.21(19), Harding B 11(4066), "My Bonny Lad is Young, But He's Growing"; Harding B 11(2216), "My Bonny Lads Growing"; Harding B 11(1685), Harding B 15(210b), "My Bonny Lad is Young and Growing"

CROSS-REFERENCES:
cf. "The Days Are Awa That I Hae Seen" (lyrics)

ALTERNATE TITLES:
Daily Growing
Lady Mary Ann (a rewrite by Robert Burns)
My Bonnie Laddie's Young (But He's Growing Yet)
Young Craigston
The Young Laird of Craystoun

NOTES [2244 words]: [A. L. Lloyd writes,] "It is sometimes said that the ballad is based on the actual marriage of the juvenile laird of Craigton to a girl several years his senior, the laird dying three years later in 1634. But in fact the ballad may be older; indeed, there is no clear evidence that it is of Scottish origin. Child marriages for the consolidation of family fortunes [or other political reasons - RBW] were not unusual in the Middle Ages and in some parts the custom persisted far into the seventeenth century. The presenting and wearing of coloured ribbons, once common in Britain, still plays a prominent part in betrothal and marriage in Central and Eastern Europe." - PJS
The notes in Buchan/Moreira-TheGlenbuchatBallads, p. 230, detail the story of John Urquhart of Craigston, and seem certain that he inspired the song, but they admit the ballad "recalls relatively little of the story." I'm simply not convinced. - RBW
Greig/Duncan6 1222A is the first two verses of Burns's "Lady Mary Ann." The tune there is "Shule Agra"; Burns's tune is "Craigstone's Growin" which, I assume, is "A-Growing." The Greig/Duncan6 citation for the next note refers to the "estate of Crayston [Craigstoun]."
Greig/Duncan6 cites North Country Garland 1824 as a source of A.L. Lloyd's note on the 1631/1634 story." - BS
MacColl and Seeger report this song from 1670 in the Guthrie manuscript. We have been unable to verify this, and they are lumpers. - PJS, RBW
Lizzie Higgins's "Lady Mary Anne" on Voice17 is very close to the Robert Burns text (source: "Lady Mary Anne" on Burns Country site). Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 40 is [also] close to "Lady Mary Anne."
Also collected and sung by Ellen Mitchell, "Lady Mary Ann" (on Kevin and Ellen Mitchell, "Have a Drop Mair," Musical Tradition Records MTCD315-6 CD (2001)) - BS
Warnings in song against young men marrying old women; the famous fifteenth century manuscript Sloane 2593 (in the Bibliography as MSSloane2593: London, British Library MS. Sloane 2593) has a piece that begins, "Yng men I warne you everichone, Elde wives tak ye none"="Young men I warn you everyone, Old wives take you none" -- Index of Middle English Verse #4279).
While the usual marriage custom was for older men to marry younger women, there were several very early instances of the reverse in English and Scottish royal history, though I doubt any of them actually inspired this song.
The first that we know of came in 1017. Canute (Cnut), who was King of Denmark by right but had become King of England by conquest, displacing the native dynasty of Ethelred II Unraed ("Ethelred the Unready," though his nickname actually translates as "rede-less," i.e. "no-council," "ill-advised"), married Emma the widow of Ethelred a year after he assumed the throne (Ashley, p. 486).
Canute, according to some accounts, was 21 at the time of the marriage; we don't know Emma's age, but her son Edward the Confessor was born around 1004, so Ashley, p. 482, suggests she was born c. 985, making her 31 or 32. O'Brien, p. 14, thinks Edward was born 1005, and notes that Emma bore her last child around 1021, and so conjectures a birth date c. 988, which would make her 29 when Canute married her. Since she married Ethelred probably in 1002 (O'Brien, p. 23), her latest possible birth date is probably 990, making her 27 when she married Canute.
There is no question that Emma was much older than her second husband (though still young enough to bear him a son, Harthcanute, and a daughter, Gunnhild; O'Brien, p. viii). This is hardly similar to the story here, though, as Emma probably married Canute voluntarily, and in any case, her father, Duke Richard I of Normandy, had died in 996 (Ashley, p. 499) and couldn't have arranged the marriage.

Emma may have had a right to gripe, though, since Canute did not set aside his earlier common law wife Ælgifu when he married Emma. Canute declared Ælgifu his "temporary wife" (Brooke, p. 135) -- but her older son, Harold, succeeded to the throne of England after Canute (Brooke, p. 138). Emma's son Harthcanute became King of England only after Harold died. On the other hand, Canute seems to have come to genuinely respect Emma and given her a place in his councils (O'Brien, p. 119). Which isn't the same as saying he slept with her much, however....

A more suitable parallel to the situation in this song arose after the Norman Conquest. King Henry I had married his daughter Matilda/Maud to the Holy Roman Emperor Henry V. But she was very young when they married (perhaps twelve), and when the emperor died in 1125, she was still childless (and perhaps 23). The lords in Germany didn't want to send her home, and she doesn't seem to have had a strong desire to return to England either, but Henry -- who now desperately needed an heir -- got her back (Warren; p. 11). Her father Henry I then married her to Geoffrey, Count of Anjou, who was ten or twelve years younger than she (Ashley, p. 517).

The match managed to produce several children, but that is all that can be said for it -- Matilda, though described by Warren as "strikingly handsome," seems to have been a fairly prickly person, On p. 12, Warren calls her "haughty and domineering, expecting devotion as her due rather than trying to earn it."

McLynn, p. 7, declares that "the marriage was not a success, largely because Matilda was such a domineering personality; this was the very quality that lost her England when she had [King] Stephen on the ropes in 1141. Headstrong, overbearing, tactless, haughty, arrogant, and abusive, Matilda alienated everyone she came in contact with, even her own kinsmen. The general consensus was that Matilda was an over-masculine woman; her lack of the traditionally feminine qualities appalled contemporaries who thought her a freak of nature.... And since Matilda acted like a virago and indicated to her husband that, as a king's daughter, she had married beneath her, it was not long before he ignored her and consoled himself with a harem of mistresses. Nonetheless, the duty of founding a new dynasty had to be performed, so it was into this loveless union that Henry II was born on 1 March 1133."

Henry II himself was the third, and probably the most famous, instance of the phenomenon in the English royal family of an older wife with a young husband. As McLynn notes in the very next sentence after the above, "Henry II would continue the Angevin pattern of contracting unhappy marriages." Not only that, he once again wedded a much older woman. In 1152, at the age of 18, he married Eleanor Duchess of Aquitaine, who had been divorced from King Louis VII of France (Ashley, p. 518). She was at least ten, and probably 11 or 12, years older than her husband (though she still managed to bear him eight children, and she outlived him by 15 years, dying in 1204 at about the age of 82). Here again, though, her father was dead.

Fourth, King Henry VIII took as his first wife Katherine of Aragon (Ashley, p. 630). They married in 1509, shortly after he came to the throne; he was about to turn 18, she was 23 or 24, and the widow of Henry's older brother Arthur. That marriage was the worst flop of all; Henry by 1514 was giving most of his energy to mistresses (Mattingly, p. 162). This marriage is in some ways a good fit -- Katherine did complain to her father about being kept in poverty after Arthur's death (Mattingly, p. 98). But she had no children by Arthur, and Henry outlived her.

Fifth, Frances Brandon, whose first husband was Henry Grey of Dorset and whose daughter by him was Jane Grey the "Nine Days' Queen," after the execution of her first husband in 1554 married one of her servants, Adrian Stokes (Plowden, facing p. 119). She was born in 1517; he was said to be 16 years younger, meaning that she was in her late thirties (and, based on her portrait, gone to fat) and he in his early twenties when they married. There were apparently no offspring of the marriage; she died in 1559.

It should be noted that in none of these cases was the younger husband the "first" spouse of the older wife. All four queens had been married before (though it is possible that Arthur and Katherine had not consummated their marriage; this at least was the argument that was given to the Pope to make the marriage between Henry and Katherine legal; Williamson, p. 76). Thus in no case was the wife really a spinster. And all four husbands were old enough to consummate the marriage at once (though Geoffrey of Anjou was barely so), and none of the husbands died soon after -- though Emma of Normandy, who died in 1052, outlived Canute by 17 years (and her son Harthcanute by ten); Eleanor of Aquitaine, as noted, outlived Henry II by 15; and Matilda, who died 1167, outlived Geoffrey by 16 years; only Katherine of Aragon, who died in 1533,
predeceased her husband.

There was one later case in which the wife had not had a previous husband: Mary Tudor, at 37, married the future Philip II of Spain in 1554 (Ashley, pp. 638-640). Although he was about ten years younger than she was (Prescott, p. 397), he was already a widower (and would end up marrying four times; Smith, p. 163). But although she loved him desperately (quite literally), the feeling was not returned: Prescott, p. 397, says he spent the first year after their marriage in a "ceaseless and apparently convincing simulation of love." After that year of play-acting, he quit trying, although he continued to take advantage of her love. In any case, although Mary at one time convinced herself she was pregnant, she had no children.

Another instance, involving high royalty although not the actual king or queen, came after the Stuart succession. Arabella Stuart (1575-1615), who had been the heir of James VI and I until that king had children, clandestinely (and voluntarily) married William Seymour (1587-1660), who was thirteen years her junior (Macalpine/Hunter, p. 213). James -- who had already repressed one plot made on her behalf, although she was no part of it (Magnuson, p. 409n) -- was concerned by the fact that both she and her husband had English royal blood, and responded by throwing her in the Tower in 1611.

He may have had a point, since the marriage seems to have been Somerset's idea; Magnuson, p. 378n., thinks Arabella accepted his proposal because she was middle-aged and running short of prospects. I wonder if it might not have been some sort of psychological side-effect of all the time she spent with her captive cousin, Mary Queen of Scots (Magnuson, pp. 377-278). In any case, she died in the Tower, perhaps of the effects of porphyria (Macalpine/Hunter, pp. 217-218, although given the vagueness of the data, I think her problem might have been as mundane as shingles), in 1615 (Magnuson, pp. 318n., 378n.).

She and her husband had tried to flee together, but where she was slowed by sickness, he was nimble and managed to escape (Macalpine/Hunter, p. 218), remaining in exile until 1616 (Oxford Companion, p. 878). He survived her by more than forty years and was eventually restored to the Dukedom of Somerset.

If we look to the Scots, Margaret, daughter of Alexander III of Scotland, was 19 when she married 14-year-old Erik II King of Norway (Magnusson, p. 104).

Not one of these May/December marriages seems to have been happy. Canute kept a second wife. Matilda spent most of her time after 1135 in England, while Geoffrey stayed in Normandy. Henry II took mistresses (notably Rosamund Clifford) and in time imprisoned Eleanor. Henry VIII, besides taking mistresses, tried to have his marriage with Katherine annulled (though that was due to her inability to bear a male heir, which most now think was more his problem than hers; Ashley thinks he had syphilis, though genetic disease seems at least as likely; the Tudors had inherited a lot of very bad genes from Catherine of France, the daughter of the mad king Charles VI). Margaret of Scotland died, probably in childbirth, at the age of 22, bearing the future Margaret Maid of Norway (Magnusson, p. 105. For the Maid of Norway, see the notes to "Sir Patrick Spens" [Child 58].) And Philip of Spain abandoned his creaky, unattractive, seemingly infertile wife after only a little more than a year.

I suppose I should add that King Edward IV married a significantly older woman, Elizabeth Woodville, but this hardly counts; she was still fairly young and regarded as quite beautiful, and Edward pursued her entirely voluntarily and -- as it turned out -- at great cost to himself and his family. In any case, she not only married him happily but clearly set out to lure him into marriage. Instances of a younger man marrying an older woman for her money are even more common among the lower nobility and gentry. These cases are too numerous to list, but we might cite the example of the famous soldier Sir John Fastolff, one of the best of Henry V's lieutenants. Himself relatively poor, in 1409, at the age of about 29, he married Millicent Scrope, age about 41, whose lands were worth five times as much as his (Castor, p. 101). The joke proved to be rather on him, though -- he lived another half century, and became very rich indeed, but produced no legitimate heir.

Finally, we might mention the case of Cleopatra VII of Egypt ("the" Cleopatra) marrying two of her younger brothers in the period around 50 B.C.E. But that was just politics and Egyptian custom -- and the marriages surely were not consummated. - RBW

Bibliography

- Ashley: Mike Ashley, British Kings and Queens, Barnes & Noble, 2000 (originally published as The Mammoth Book of British Kings and Queens, 1998)
- Castor: Helen Castor, Blood & Roses: The Paston Family in the Fifteenth Century, Faber &
A-Hunting We Will Go

DESCRIPTION: "A-hunting we will go (x2) We'll catch a fox and put it in a box." Possible chorus: "High-ho, the derry-o." Additional verses may hunt other animals, such as fish or bear -- e.g. "We'll catch a bear and cut his hair, And then we'll let him go."

AUTHOR: unknown

EARLIEST DATE: 1892 (Northall)

KEYWORDS: hunting nonballad animal

FOUND IN: Britain(England(West), Scotland(Aber)) US(MW,So) New Zealand

REFERENCES (5 citations):
Greig/Duncan8 1591, "Oh a Hunting" (1 fragment, 1 tune)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 40, ",(There was a jolly miller)" (1 text, which open with verses from "The Miller Boy (Jolly is the Miller I)" and continues with "A-Hunting We Will Go"); p. 41, "(Would you lend my mother a saucepan)" (1 text, which also adds this verse to what appears an unrelated game)
JournalOfAmericanFolklore, Emelyn E Gardner, "Some Play-Party Games in Michigan," Vol. XXXIII, No. 128 (Apr 1920), #16 p. 102, "Have You Seen the Sha?" (1 text)
JournalOfAmericanFolklore, Ruth Ann Musick and Vance Randolph, "Children's Rhymes from Missouri," Vol. LXIII, No. 250 (Oct 1950), p. 431, ("A-hunting we will go, a-hunting we will go") (1 text)

ADDITIONAL: G.F. Northall, English Folk-Rhymes (London, 1892 ("Digitized by Google")), pp. 386-387, ("A hunting we will go") (2 texts)
Roud #12972

CROSS-REFERENCES:
cf. "The Noble Duke of York" (tune)
cf. "The Farmer in the Dell" (tune)
cf. "The Plains of Waterloo (VIII)" (tune, per Dallas-TheCruelWars-100SoldiersSongs)
cf. "A-Mumming We Will Go" (format)

NOTES [328 words]: This is a popular enough children's song that I actually encountered it in my youth, with the "High-ho" chorus and tune related to "The Farmer in the Dell." I don't know if I met it at school or at home; I do note that the Internet reveals many school-related versions, often badly damaged and with utterly sickening lesson plans attached. (I refuse to cite links on the grounds that American education is already too touchy-feely.)
I strongly suspect that the verse about catching a fox and putting it in a box did *not* originally involve letting it go, making me suspect a rewrite. Perhaps this is why, although the song seems to be common in modern children's anthologies, there aren't many traditional collections. - RBW

The non-sequitur reply to Gardner's "Have You Seen the Sha?", who "lights his pipe on a starlight
night," is the text "A-hunting we will go ... We'll catch a fox ...." Gomme (1.243-244) lists ("O have you seen the Shah") with two other versions of this "A-Hunting We Will Go."
Northall has two versions: one -- "we'll catch a little fish, And put him in a dish" -- from Shropshire, and the other -- "we'll catch a fox ...." -- from Derbyshire. - BS
Katherine Briggs, _A Dictionary of British Folk-Tales in the English Language_, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2), volume A.2, pp. 528-530, "The Fox and the Pixies" is a folktale which she thinks might be influenced by this.
Tony Deane and Tony Shaw _The Folklore of Cornwall_, B. T. Batsford, 1975, p. 68., has a verse which they say Peter Kennedy collected in Cornwall:
O the Farmers go around and fill their bags tied up with straw,
The miners they go underground and never miss a blaw,
O a-mining we will go, my boys, a-mining we will go,
With picks and shovels in our hands, a-mining we will go.
Deane and Shaw do not give enough information to identify their source, but I suspect their version is from this family. - RBW
_Last updated in version 5.3_
File: GrD81591

_A-Mumming We Will Go_

DESCRIPTION: "A-mumming we will go, will go, O a-mumming... With bright cockades all in our hats, We'll make a gallant show." "Come all ye jolly mummers... Come join with us in chorus." "It's of St. George's valor, So let us loudly sing." Other tales of battle follow
AUTHOR: unknown
EARLIEST DATE: 1888 (Addy)
KEYWORDS: ritual music battle
REFERENCES (2 citations):
ADDITIONAL: Tony Deane and Tony Shaw _The Folklore of Cornwall_, B. T. Batsford, 1975, p. 68, "(A-mumming we will go)" (1 short text)
Sidney Oldall Addy, _A Glossary of Words Used in the Neighbourhood of Sheffield_, English Dialect Society, 1888, p. 153, "(A-mumming we will go)" (1 text)
Roud #22576
CROSS-REFERENCES:
cf. "A-Hunting We Will Go" (format)
File: DeSh068

_A-Rolling down the River (The Saucy Arabella)_

DESCRIPTION: Shanty. "Arabella set her main top-s'l (x3) ... a rollin' down the river." Verses list a full-rigged ship's sails: "The Arabella set her main gans'l/main royal/main skys'l, etc." Second chorus: "Oh, a pumpkin pudden an' a bulgine pie, aboard the Arabella"
AUTHOR: unknown
EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)
KEYWORDS: sailor ship shanty
FOUND IN: US
REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 178-179, "A-Rolling Down the River" (1 text, 1 tune) [AbrEd pp. 144-145]
Kinsey-SongsOfTheSea, pp. 142-143, "The Saucy Arabella" (1 text, 1 tune)
Roud #8343
CROSS-REFERENCES:
cf. "So Early in the Morning" (tune)
ALTERNATE TITLES:
The Arabella
Shenandoah
Dave Crockett
NOTES [17 words]: Hugill-ShantiesFromTheSevenSeas says the tune is similar to a minstrel song "So Early in the Morning." - SL
A-Rovin'

DESCRIPTION: In this cautionary tale, a sailor meets an Amsterdam maid, fondles portions of her body progressively, has sex with her, and catches the pox. She leaves him after he has spent all his money.

AUTHOR: unknown

EARLIEST DATE: 1887 (College Songs)

KEYWORDS: bawdy disease sailor warning whore

FOUND IN: Britain (England, Scotland (Aber)) US (MA, NE, So, SW) Australia Canada (Mar)

REFERENCES (24 citations):
- Greig/Duncan 1479, "A-Rovin', A-Rovin'" (1 fragment, 1 tune)
- Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 36-38, "A-Roving" (1 composite text, 1 tune)
- Colcord-SongsOfAmericanSailormen, pp. 87-88, "A-Roving" (1 text, 1 tune)
- Harlow-ChanteyingAboardAmericanShips, pp. 49-52, "A-Roving" (2 texts, 2 tunes)
- Hugill-ShantiesFromTheSevenSeas, pp. 48-52, 101, "A-Roving" (6 texts plus 3 fragments, 4 tunes; the 5th text is "Go Rowing," a 1916 Norwegian adaptation by Henrik Wergelands taken from Brochmann's "Opsang Fra Seilskibstiden." p.101 is a version of "A Long Time Ago") [AbrEd pp. 46-48]
- Hugill-SongsOfTheSea, p. 66, "A-Rovin'" (1 text, 1 tune)
- Kinsey-SongsOfTheSea, pp. 48-50, "A-Roving" (1 text, 1 tune)
- Pottie/Ellis-FolksongsOfTheMaritimes, pp. 178-179, "A-roving" (1 text, 1 tune)
- Sharp-EnglishFolkChanteys, XXV, pp. 28-29, "A-Roving" (1 text, 1 tune)
- Cray-EroticMuse, pp. 64-67, "A-Rovin'" (1 text, 1 tune)
- Randolph/legman-RollMeInYourArms I, pp. 124-125, "The Maid of Amsterdam" (1 text, 1 tune)
- Doerflinger-SongsOfTheSailorAndLumberman, pp. 56-58, "A-Roving" (2 texts, 2 tunes)
- Bone-CapstanBars, pp. 99-103, "Amsterdam" (1 censored text, 1 tune)
- Shay-AmericanSeaSongsAndChanteys, pp. 80-81, "Maid of Amsterdam (A-Roving)" (1 text, 1 tune)
- Linscott-FolkSongsOfOldNewEngland, pp. 125-130, "Amsterdam" [1 fragment, 1 tune, censored by the informant]
- Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, p. 96, "A-roving" (1 text, 1 tune)
- Finger-FrontierBallads, pp. 156-157, "The Amsterdam Maid" (1 text, 1 tune)
- Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 76-77, "Maid of Amsterdam" (1 text, 1 tune)
- Johnson-BawdyBalladsAndLustyLyrics, p. 51, "The Amsterdam Maid" (1 text)
- Fireside-Book-of-Folk-Songs, p. 168, "A-Roving" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 89, "A-Roving" (1 text)
- DT, AROVIN1* AROVIN2*


Henry Randall Waite, _College Songs: A Collection of New and Popular Songs of the American Colleges_, new and enlarged edition, Oliver Ditson & Co., 1887, p. 80, "A-Roving!" (1 text, 1 tune, probably cleaned up as the girl merely causes the man to spend all his money) (part 3, p. 74 in the 1876 edition)

Roud #649

RECORDINGS:
- Richard Maitland, "A-Roving" (AFS, 1939; on LC26)
- Stanley Slade & chorus: "A'Roving" (on Lomax41, LomaxCD1741)

CROSS-REFERENCES:
- cf. "The Fire Ship" (plot) and references there
- cf. "All Under the New Mown Hay"
- cf. "Yo Ho, Yo Ho" (theme, lyrics)
- cf. "Tickle My Toe" (theme)
- cf. "The Girl in Portland Street" (plot, theme)
- cf. "Baltimore (Up She Goes)" (theme)
cf. "Ye Wanton Young Women" (theme, chorus lines)

SAME TUNE:
In Lowestoft a boat was laid (Kinsey-SongsOfTheSea, p. 165)

NOTES [330 words]: This is a partial formula song in that the sailor begins at the knee, moves up to the thigh, and then to the "snatch." See "Yo Ho, Yo Ho" ("I Put My Hand") for extended treatment of this formula. - EC

Some similar lines are found in Thomas Heywood's "The Rape of Lucrece" (c. 1607), and Shay traces this piece back to that time (Masefield also accepts, and may have originated, this identification), but Doerflinger-SongsOfTheSailorAndLumberman states that they are not the same song. Hugill also considers any relationship to be most unlikely.

The version collected by Meredith from Wally Marshall has an unusual ending; when the singer places his hand upon the girl's breast, she breaks wind, seemingly causing him to abandon the venture.

In College Songs (1887), there is a song "Rig-a-jig," with verses "As I was walking down the street, Heigho (x4), A pretty girl I chanced to meet...." "Said I to her, 'What is your trade?' ... Said she to me, 'I'm a weaver's maid.'" I suspect dependence, but the song ends after two verses, so it is not clear how it proceeded. Or, rather, I suspect it IS clear but the song has been cleaned up by excision.

Hugill says that some versions end with the sailor aboard a "saltpeter" ship bound around Cape Horn for Chile. A saltpeter ship, not a guano ship? Raw nitrates were taken from the Chilean desert, and served much the same purpose as guano (i.e. to produce nitrates), but raw saltpeter wasn't as "noxious" as the guano. On the other hand, saltpeter was used to try to control sexual urges and diseases (ineffectively, but what matters is that they thought it worked). For background on the nitrates issue, see "Tommy's Gone to Hilo"; also "Chamber Lye." - RBW

Roud assigns #7181 to the Greig/Duncan7 fragment, which changes the sex of the object, viz., "I'll gang nae mair a rovin' wi' you, young man." The fragment of the chorus gives no idea of the rest of the song so I have chosen to lump this text with the common "A-Rovin'!" - BS

Last updated in version 5.1

File: EM064

A, A, A, d'r Winder der is da (A, A, A, Winter Is Here)

DESCRIPTION: Pennsylvania German. "A, A, A, d'r Winder der is da, Berbacht un Sommer sin vergange." Counting through the vowels A E I O U, it was that winter is come and summer gone. Frost is settling Children are happy because Christmas is coming

AUTHOR: unknown
EARLIEST DATE: 1938 (collected from Jane Reitz by Thomas R. Brendle and William S. Troxell)
KEYWORDS: nonballad foreignlanguage Jesus
FOUND IN: US(MA) Germany
REFERENCES (2 citations):

File: MLG030

A, U, Hinny Bird

DESCRIPTION: "Its O, but aw ken well -- A, U, hinny burd, The bonny lass o' Benwell, A, U, A." "She's lang-legg's and mother-like... See, she's raking up the dyke." "The Quayside for sailors... The Castle Garth for tailors...." Additional places round out the song

AUTHOR: unknown
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)
KEYWORDS: nonballad
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 160-161, "A, U, Hinny Burd" (1 text, 1 tune)

ST StoR160 (Partial)
A. R. U.

DESCRIPTION: "Been on the hummer since ninety-four, Last job I had was on the Lake Shore, Lost my job in the A.R.U. And I won't get it back till nineteen-two And I'm still on the hog train flagging my meals Ridin' the brake beams close to the wheels."

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: railroading hardtimes unemployment strike labor-movement

HISTORICAL REFERENCES:

June 20, 1893 - Socialist Eugene Debs (1855-1926) organizes the A.R.U. (American Railway Union)

June 27, 1893 - A severe decline in the stock market leads to the Panic of 1893. The next year will see severe labor troubles as workers try to survive the economic contraction

May 11, 1894 - The Pullman Strike. The Pullman employees have been squeezed by the company to the point where they can no longer survive

June 26, 1894 - Eugene Debs calls the A.R.U. strike to support the Pullman workers. Roughly 60,000 workers go off the job.

July 2, 1894 - Attorney General Olney, who works with railroad interests, convinces President Cleveland to break the Pullman Strike. Cleveland orders Debs to call off the strike on the grounds that it interferes with the U.S. mail. (Pullman cars, however, do not carry mail.)

July 6, 1894 - Troops fire on the railroad strikers in Kensington, IL

July 10, 1894 - Debs is indicted for defying President Cleveland's injunction (on Dec. 14 he will be sentenced to six months in prison)

Aug 3, 1894 - The Pullman strikers give in

FOUND IN: US(So)

REFERENCES (3 citations):

Sandburg-TheAmericanSongbag, pp. 190-191, "A. R. U." (1 fragment, 1 tune)

Greenway-AmericanFolksongsOfProtest, p. 57, "A.R.U." (1 text)

Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 246, "A. R. U." (1 fragment)

Roud #29309

CROSS-REFERENCES:

cf. "The Pullman Strike" (subject)

NOTES [645 words]: Eugene Debs (1855-1926) started as a relatively ordinary white collar worker, even being elected a city clerk as a Democrat in 1878 (Chace, p. 72), then in 1885 to the Indiana State House (DAB, Volume III, p. 183), but he had worked on a railroad before that, and gradually became more involved in railway labor issues, editing the Brotherhood of Locomotive Firemen's magazine and serving as organization secretary (DAB, Volume III, p. 183). At a time when the different types of railroad workers (engineers, firemen, etc.) belonged to separate unions if they joined together at all (Weir/Hanlan, p. 24), he came to dream of a union that joined them all (Chace, p. 74). Following the famous Homestead Strike, Debs was able to found the American Railway Union, or A. R. U. (Chace, p. 75). It grew amazingly quickly, eventually reaching some 150,000 members (Weir/Hanlan, p. 25).

The A. R. U.'s first opportunity for action was during the Pullman Strike, as the once-generous management of the Pullman Company put the squeeze on its employees to save costs. George Pullman had built a company town for his employees, and originally conditions had been decent -- but in 1894 he unilaterally cut pay rates by 25%, without reducing what he charged in the company stores or offering any additional benefits (Graff, p. 118). The Pullman workers went on strike to maintain what they had had before, Debs told the members of the A. R. U. not to service Pullman cars (Chace, p. 77).

It might have worked -- had the government stayed neutral. But President Grover Cleveland, urged on by Attorney General Richard Olney (Graff, p. 119), decided to use the Sherman Anti-Trust Act -- against the union! (Chace, p. 77). "Olney, hot-tempered and wrathful, was openly sympathetic to the railroads, having served the railroad as a lawyer in private life" (Graff, p. 119). The government obtained an injunction against the union, on the grounds that it was interfering with the mails (which it wasn't; the mail was going through, and John Peter Altgeld, the governor of Illinois, didn't want the Feds involved; Chace, p. 78) When the union remained peacefully on strike, Olney broke up the strike and arrested Debs (Graff, p. 120). Troops even assaulted a crowd using
bayonets, hurting several although there were no fatalities (Chace, p. 78).
In all this, the A. F. L. refused to support the strikers (Chace, p. 79).
Debs was sentenced to six months for contempt of court, and three others were given three month terms (Chace, pp. 79-80). Debs was also tried for conspiracy, but Clarence Darrow defended him, and when a juror became ill, the judge discharged the jury and the case was never resumed (Chace, p. 80). The reading Debs did while in prison helped turn him from a Democratic labor unionist into a Socialist (DAB, Volume III, p. 184).
Debs had three times supported Grover Cleveland for President (Chace, p. 80). After this, he turned away. And the Democratic party, as it turned out, would never again win with a conservative candidate; their 1896 nominee was William Jennings Bryan. They would not elect another President until Woodrow Wilson in 1912. And the next one after that was Franklin Roosevelt in 1932.
When Debs was released from prison, he was greeted by tremendous crowds -- which was fortunate, for the A. R. U. was $30,000 in debt, and fatally weakened; the only way Debs could hope to revive the union and pay off its debts was to go on a long lecture tour (Chace, pp. 82-83).
Finally, in June 1897, Debs started a group he called Social Democracy of America, a sort of socialist colony. With that, the A. R. U. was dead (Chace, p. 85).
After the A.R.U. strike of 1894, most of the strikers were blacklisted by the railroad companies. With little else to do, they rode the rods or tried to get jobs under false names -- only to be fired if they were discovered. - RBW

Bibliography

- Chace: James Chace, 1912: Wilson, Roosevelt, Taft & Debs -- the Election That Changed the Country, Simon & Schuster, 2004
- DAB: Dumas Malone, editor, Dictionary of American Biography, originally published in 20 volumes plus later supplementary volumes; I use the 1961 Charles Scribner's Sons edition with minor corrections which combined the original 20 volumes into 10
- Weir/Hanlan: Robert E. Weir and James P. Hanlan, editors, Historical Encyclopedia of American Labor, 2 volumes, Greenwood Press, 2004

A'body's Like to be Married but Me

DESCRIPTION: "As Jenny sat down wi' her wheel b the fire... She said to herself... "Oh! a'body's like to be married but me." She recalls the companions of her youth, perhaps interested then but no longer. She concludes they are worthless -- but still feels unhappy
AUTHOR: unknown
EARLIEST DATE: 1802 (Scots Magazine, according to Whitelaw-BookOfScottishSong)
KEYWORDS: oldmaid rejection loneliness
FOUND IN: Britain(Scotland)
REFERENCES (5 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 299-300, "A'body's Like to be Married but Me" (1 text)
Greig/FolkSongInBuchan-FolkSongOfTheNorthEast #18, p. 1, ("As Bessie sat doon wi' her seam by the fire") (1 text)
Greig/Duncan7 1374, "A'body's Like to Be Married but Me" (5 texts, 3 tunes)
Whitelaw-BookOfScottishSong, pp. 253-254, "A'body's Like to be Married" (1 text)
ADDITIONAL: Songs of Scotland (Glasgow, 1872 ("Digitized by Google")), p. 289, "A'body's Like to be Married but Me" (1 text)
Roud #7160
CROSS-REFERENCES:
cf. "The Old Maid's Song (I)" and references there
ALTERNATE TITLES:
The Old Maid's Lament
NOTES [19 words]: Whitelaw: "We find the original of this in the Scots Magazine for July 1802, where it is signed 'Duncan Gray.'" - BS
Aaron Burr

DESCRIPTION: "Oh, Aaron Burr, what have you done? You've shot great General Hamilton! You hid behind a Canada thistle And shot him with your old hoss-pistol!"

AUTHOR: unknown
EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)
KEYWORDS: homicide political
HISTORICAL REFERENCES:
July 11, 1804 - Duel between Aaron Burr and Alexander Hamilton, resulting in the wounding of the latter; he died the next day
FOUND IN: US
REFERENCES (1 citation):
Burt-AmericanMurderBallads, p. 257, (no title) (1 short text)
NOTES [81 words]: The duel between Vice President Aaron Burr (1756-1836) and former Treasury Secretary Alexander Hamilton (c. 1756-1804) is the subject of so much folklore that I am not even going to try to cover it. The duel itself arose out of Burr’s resentment at Hamilton’s (successful) efforts to prevent his election as governor of New York.
Burt-AmericanMurderBallads claims that this is a "quatrain which was popular for more than half a century," though I can't recall seeing it elsewhere. - RBW

Aaron Hart

DESCRIPTION: "It was in eighteen and eighty in the first part of that date... When little Aaron Hart so still he went away." "He seemed to be determined to follow Willie home," but is lost. Singer F. B. Harris and others hunt for him, but he dies in the woods

AUTHOR: F. B. Harris?
EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)
KEYWORDS: death separation children
HISTORICAL REFERENCES:
1880 - Death of Aaron Hart, who was not yet four
FOUND IN: US(SE)
REFERENCES (2 citations):
Morris-FolksongsOfFlorida, #59, "Aaron Hart" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 321-322, "Aaron Hart" (1 text)
Roud #4146
NOTES [7 words]: This is item dG48 in Laws's Appendix II. - RBW

Abalone

DESCRIPTION: "In Carmel Bay the people say we feed the lazzaroni On caramels and cockle-shells and hunks of Abalone." The virtues of this mollusk are extolled: It cures pain, tastes better than the finest foods, and can be transmitted faster than electricity (?!)

AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: nonsense nonballad animal
FOUND IN: US(SW)
REFERENCES (2 citations):
Sandburg-TheAmericanSongbag, p. 333, "Abalone" (1 text, 1 tune)
ADDITIONAL: _Sing Out_ magazine, Volume 32, #4 (1987), p. 90, "Abalone" (1 text, 1 tune)
Roud #10113
NOTES [101 words]: The anonymous Book of Vulgar Verse credits a version of this to George Sterling. But the book is apparently some five decades newer than Sandburg-TheAmericanSongbag, and does not list a more detailed source. In support of this claim, K. LaRoe
writes, "I had recently read a reference to The Abalone Song, written by the poet George Sterling in the early 1900s while staying in an artist's colony in Carmel California."
There seems to be a strong tendency for singers to rewrite this; I suspect Sandburg's hand in his version, and Sam Hinton confesses to adding four verses to the Sing Out! version. - RBW

Last updated in version 2.4
File: San333

Abandonado, El

DESCRIPTION: Spanish: "The Abandoned." First line: "Me abanonastes, jujer, porque soy muy pobre." The singer's girl is leaving him because he is poor. He admits to character faults. He asks "What am I to do if I am the abandoned one?"

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: love courting poverty drink gambling abandonment Mexico foreign language

FOUND IN: US(SO) Mexico

REFERENCES (2 citations):
Sandburg-TheAmericanSongbag, pp. 295-297, "El Abandonado" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 364-366, "El Abandonado (The Abandoned One)" (1 text plus prose translation, 1 tune)

File: San295

ABC Song (I), The

DESCRIPTION: "A is fer Adam, who was the first man, B is fer Baalim, who mischief did plan, C is fer Cain, 'is brother did kill," and so forth through the letter Z, with most lines referring to Old Testament characters

AUTHOR: unknown

EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)

KEYWORDS: religious nonballad wordplay

FOUND IN: US(SE)

REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #228, "The ABC Song" (1 text, 1 tune)
Roud #5044

NOTES [645 words]: The characters listed in this song, with their Biblical sources, are as follows:

Adam: Two accounts of the creation, in Genesis 1:26-27, in which male and female are made at the same time, and Gen. 2:7fff., where Adam is formed first
Baalim: "Baalim" is the plural of "Baal," a Canaanite god-name, but the reference here appears to be to Balaam (note the different spelling), a prophet of God whom King Balak of Moab hired to curse Israel but whom God told to bless Israel; the story is in Numbers 22-24. and his execution by Israel is in Numbers 31:8.
Cain: First son of Adam and Eve, who killed his brother Abel; the story is in Genesis 4:1-17
Daniel: The subject of the book of the same name, whose acts of rather stubborn piety are told in Daniel 1-6 (the second half of the book is a series of visions).
Elisha: Another inaccurate reference. Elijah was fed by ravens during a drought in 1 Kings 17:4-6. Elisha was Elijah's disciple and successor.
Goliath/David: The two independent stories of David and Goliath are mixed in 1 Samuel 17. In 2 Samuel 21:19, someone named Elhanan slays Goliath.
Haman: In the book of Esther, Haman tries to destroy the Jews but ends up being destroyed himself.
Isaaca: The son of Abraham. The reference to him being "dutiful" is probably to Genesis 22, where Abraham is ordered to sacrifice Isaac and comes very close to going through with it.
Jonah: mentioned in 2 Kings 14:25, but the reference is to the Book of Jonah; in Jonah 1, the prophet is told to go to Ninevah, but tries to flee.
Korah: Korah the Levite rebelled against the Aaron and Moses in Numbers 16; he and his family are swallowed by the earth, and a plague follows.
Lydia: A place in Asia, but the reference is to Acts 16:14-15, 40, where a woman named is briefly mentioned as a convert.
Mary: Not clear which Mary this is, it might be Mary mother of Jesus, Mary of Bethany, Mary Magdalene, or someone else
Noah: The story (or, rather, stories, since there are two sources involved) of Noah is in Genesis 6-9.
Obadiah: Not a reference to the book of that name; Obadiah was a servant of King Ahab of Israel who protected prophets in 1 Kings 18.
Peter: Simon Peter, Jesus's chief disciple.
Queen: Evidently the Queen of Sheba, who visited Solomon in 1 Kings 10:1-13 and the parallel in 2 Chronicles.
Ruth: Daughter-in-law of Naomi; Ruth in the Book named for her followed her mother-in-law into exile (which is why she is a "daughter so kind") and became an ancestor of David (and so also of Jesus); outside her book, she is mentioned in Matthew 1:5.
Timothy: An important assistant of Paul. Acts 16:1-3 tells how he came to work with Paul; he is also mentioned in many of Paul's letters, and two of those letters are supposedly addressed to him although there is doubt about their authenticity.
Uriah: The story of how David had Uriah the Hittite killed to get at his wife is in 2 Samuel 11-12.
Vine, Branch: Jesus is the "true vine" in John 15:1; "the Branch" as a messianic title occurs, e.g., in Zech. 3:8; compare Isaiah 11:1.
Widow: The tale of the widow who contributed all she had (the "widow's mite") to Jesus's ministry, is in Mark 12:41-44 and parallels.

ABC Song (II), The
DESCRIPTION: "Uncle John he had an educated wife; she studied very hard all the days of her life." Proud of her learning, she tells others about it and tries to teach her husband. When there is a "spelling match" in town, he, not she, successfully spells "Ebenezer"
AUTHOR: unknown
EARLIEST DATE: 1965 (Burton/Manning-EastTennesseeStateCollectionVol1)
KEYWORDS: wordplay husband wife
FOUND IN: US(Ap)
REFERENCES (1 citation):
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 24-25, "The ABC Song" (1 text, 1 tune)
Roud #7122
NOTES [103 words]: The gimmick of this rare song is rather a curiosity: The husband spells "Ebenezer," but "Ebenezer" is not a word, it is a name -- found in the Bible in 1 Samuel 7:12, where Samuel, after holding off the Philistines, sets up a stone and calls it "Ebenezer," meaning "Stone of Help." There were also battles at Ebenezer in 1 Samuel 4:1, 5:1 (it's not absolutely clear if those are the same place). Thus, one could argue, the correct spelling of Ebenezer is in fact Hebrew (aleph bet nun . he ayin zayin resh -- two words). In any case, not a proper word for a spelling bee. I wonder if it isn't a corruption. - RBW
Last updated in version 5.1
File: BuMa1024

ABCD
DESCRIPTION: "A B C D. Isn't it easy to sing? A B C D. Let it go with a swing. The words are so awfully simple, You couldn't forget if you tried, So learn the words, The beautiful words, And get the air outside."
AUTHOR: unknown
EARLIEST DATE: 1975 (Fahey-Joe-Watson-AustralianTraditionalFolkSinger)
Abdul the Bulbul Emir (I)

DESCRIPTION: The heroic Moslem Abdul and the gallant Russian Ivan Skavinsky Skevar chance to meet. It doesn't take them long to begin duelling, which inevitably results in the deaths of both. Their burials and the mourning for them are described

AUTHOR: probably Percy French (1854-1920)

EARLIEST DATE: 1877 (copyright under the title "Abdulla Bulbul Ameer")

KEYWORDS: humorous death foreigner

HISTORICAL REFERENCES:
1853-1854 - Crimean War

REFERENCES (8 citations):
Sandburg-TheAmericanSongbag, pp. 344-346, "Abdul, the Bulbul Ameer" (1 text, 1 tune)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, "Abdul da Bool Bool de Meer" (1 text)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 341-343, "Ye Ballade of Ivan Petrofsky Skevar" (1 text, 1 tune)
Spaeth-ReadEmAndWeep, pp. 128-131, "Abdul Abulbul Amir" (1 text, 2 tunes)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 3-5, "Abdullah Bul-Bul Amir" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 21, "Abdul, The Bulbul Amir" (1 text)
Fuld-BookOfWorldFamousMusic, p. 84, "Abdulla Bulbul Ameer"

RECORDINGS:
Ernest Hare, "Abdul Abulbul Amir" (Edison 52284, 1928)
Frank Crumit, "Abdul Abulbul Amir" (Victor 20715, 1927)

CROSS-REFERENCES:
cf. "Abdul the Bulbul Emir (II)" (tune & meter)

SAME TUNE:
Fossicker Michael O'Flynn (file: Clev074)
Frank Crumit, "The Return of Abdul Abulbul Amir" (Victor 22482, 1930)
Frank Crumit, "The Grandson of Abdul Abulbul Amir" (HMV [UK] B-4331, 1933)

ALTERNATE TITLES:
Abdul, The Bulbul Ameer
Ivan Skavinsky Skevar

NOTES [144 words]: Often listed as being of unknown authorship -- probably because French's original composition (set in the Crimean War) was stolen (French had not secured copyright, and gave the song away for five pounds) and printed without his name. Conflict between Russia and the Ottoman Empire was almost constant in the nineteenth century, as the Tsar sought to expand his realm and the feeble Turks tried to hold onto their European possessions. Full-fledged wars were few, however, making it clear that this song refers to the Crimean War (which pitted England, France, and the Ottomans against the Russians). Abdul's cry, "Allah Akbar," means "God is great," and is a common Islamic slogan. "Bülbül Amîr" means "nightingale chieftain" in Turkish -- but it is far from certain that French knew this. For background on Percy French, see the notes to "Ballyjamesduff." - RBW

Last updated in version 5.3

File: LxA341

Abdul the Bulbul Emir (II)

DESCRIPTION: Abdul the Bulbul Emir and Ivan Stavinsky Stavar engage in a duel to see who can have intercourse with the greatest number of women. At the moment of triumph, Ivan bends over,
Abe Lincoln Stood at the White House Gate

DESCRIPTION: "Abe Lincoln stood at the White House Gate... When along came Lady Lizzie Tod, Wishing her lover good speed." Lincoln tries several times to take Richmond, and is foiled each time

AUTHOR: unknown
EARLIEST DATE: 1917 (Davis)
KEYWORDS: Civilwar parody humorous horse
FOUND IN: US(SE)
REFERENCES (3 citations):
Davis-TraditionalBalladsOfVirginia 20, (No title, but filed as an appendix to "Lord Lovel") (1 text) Friedman-Viking/PenguinBookOfFolkBallads, p. 97, "Lord Lovel" (2 texts, but the "B" text is this) Darling-NewAmericanSongster, pp. 46-47, "Abe Lincoln Stood at the White House Gate" (1 text, filed under "Lord Lovel")
Roud #6867 and 48
CROSS-REFERENCES:
cf. "Lord Lovel [Child 75]" and references there
NOTES [119 words]: Abraham Lincoln's wife was Mary Todd; this apparently become "Lizzie Tod[d]" in the ballad.
The song as collected by Davis appears to be a fragmentary account of the various Federal attempts to take Richmond in 1861-1862. The first attempt lasted only "one or two days," seemingly referring to McDowell's Bull Run campaign of 1861. This was followed by McClellan's Peninsular campaign of spring and summer 1862, seemingly not mentioned in the song.
The final stanza refers to Lincoln's "Burnside horse," which "stuck tight in the mire." Ambrose Burnside was in charge at the Battle of Fredericksburg, which may or may not be alluded to, and also commanded the "mud march," clearly the subject of the last line. - RBW

Aberdonians Fare Ye Weel

DESCRIPTION: The Ninety-Second Highlanders They lie in Aberdeen," preparing to cross the sea. The singer says he was surprised to see "so many weel-faured girls, And the tears rolling down their eyes"

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan8)
KEYWORDS: army parting
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1520, "Aberdonians Fare Ye Weel" (3 fragments, 2 tunes)
Roud #12949
CROSS-REFERENCES:
cf. "The Gallant Ninety-Twa" (subject: 92nd Highlanders or Gordon's Highlanders) and references there
Abie's White Mule

DESCRIPTION: About a moonshiner and how he outwits a marshal. After the revenuer finds the still and starts to take it home, but Abe and "Hanner" (Hannah?) rescue it. Chorus: "Corn liquor [or other drink, e.g. peach brandy] can (get/pull/blow) (a man/you) down."

AUTHOR: unknown

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: drink police rescue

FOUND IN: US(Ap)

REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 117-118, "Abie's White Mule" (1 text)

CROSS-REFERENCES:

cf. "Bad Ale Can Blow a Man Down" (lyrics)

File: thBa117

Abilene

DESCRIPTION: "Abilene, Abilene, prettiest town (you) ever seen, (folks) there don't treat you mean. In Abilene, my Abilene." The singer complains about life in the big city, hears the trains, and wishes they were carrying (him) back to Abilene

AUTHOR: unknown

EARLIEST DATE: 1973 (Silber/Silber-FolksingersWordbook)

KEYWORDS: home train nonballad

FOUND IN:

REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 48, "Abilene" (1 text)
DT, ABILNE*
Roud #26032

CROSS-REFERENCES:

cf. "Ohio River, She's So Deep and Wide" (floating lyrics)

SAME TUNE:
Jolly Green (RECORDING: Bull Durham, Saul Broudy, Robin Thomas, Tom Price, on InCountry)

NOTES [58 words]: Some sources credit this to John D. Loudermilk; others call it traditional. I'm not really sure what to think. There are verses which I think must be composed, and I have yet to see a truly traditional version. But Loudermilk could have touched up a traditional song. - RBW

The song has also been credited to the folk-revival performer Bob Gibson. - PJS

Last updated in version 5.0

File: FSWB048

Aboard the Henry Clay

DESCRIPTION: Capstan shanty. Verses tell of a "lime-juice jay" that got drunk and went into a fit. The mate kicks him off the boat and he drowns. Later the mate is found with a knife in his back. Refrains repeat last lines of verses.

AUTHOR: unknown

EARLIEST DATE: 1945 (Harlow-ChantyingAboardAmericanShips)

KEYWORDS: shanty sailor homicide drink

FOUND IN: US

REFERENCES (1 citation):
Harlow-ChantyingAboardAmericanShips, pp. 207-208, "Aboard the Henry Clay" (1 text, 1 tune)
Abolition of the Provinces, The

DESCRIPTION: "Does John ever look to the state of his till, With eight little senates to run up the bill? Does John ever think that the work might be done By eight little senates rolled into one?" The local legislatures make the country lean and officials fat

AUTHOR: unknown

EARLIEST DATE: 1896 (Chronicles of the Garden of New Zealand, according to Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: political nonballad money

HISTORICAL REFERENCES:
1876 - Campaign to abolish the various independently-governed provinces of New Zealand (source: Bailey/Roth-ShantiesByTheWay-NZ)
Nov 1, 1876 - Provincial system abolished by Premier Sir Harry Albert Atkinson. This led to a more unified government as well as the forming of true political parties (source: Keith Sinclair, _A History of New Zealand_, 1959, 1969, 1991 (I use the 1991 Penguin paperback edition), p. 163)

FOUND IN:
REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, p. 32, "The Abolition of the Provinces" (1 short text)

Abolition Show, The (The Great Baby Show)

DESCRIPTION: "On the seventeenth day of September, you know, Took place in our city the great baby show; They shut up the factories and let out all the schools." A great parade goes through the town, with riders and abolitionists -- but Democrats will win anyway

AUTHOR: Words: Stephen C. Foster


KEYWORDS: political nonballad

HISTORICAL REFERENCES:
1856 - Democrat James Buchanan wins the president over Republican John C. Frémont (who was regarded as an abolitionist by most Southerners). The song describes a Republican event in Pittsburg

FOUND IN:
REFERENCES (3 citations):
Saunders/Root-MusicOfStephenCFoster-Vol2, pp. 12-13+418, "The Abolition Show" (1 text, 1 tune)

ADDITIONAL: John Tasker Howard, _Stephen Foster, America's Troubadour_, 1934 (I use the 1939 Tudor Publishing edition), pp. 262-263, "The Abolition Show" (1 text, showing the variants between the Pittsburg Post text and Foster's manuscript)
Evelyn Foster Monneweck (Stephen Foster's niece), _Chronicles of Stephen Foster's Family_, University of Pittsburgh Press, 1944, pp. 478-479, "The Great Baby Show or The Abolition Show" (1 text)

CROSS-REFERENCES:
cf. "Vilikens and his Dinah (William and Dinah) [Laws M31A/B]" (tune & meter) and references there

NOTES [85 words]: A curiosity in the Stephen Foster repertoire: He wrote the words, but did not write a tune, apparently setting it to "Vilikens and his Dinah." Perhaps he didn't have time to think up a tune. Foster spent much of his life in Pittsburg, and was very much a Democrat (he was in fact related by marriage to President James Buchanan) -- and wrote songs for the Democratic party. This is a clear example. There is no sign that it went into oral tradition, but there were variant versions for particular situations. - RBW

Last updated in version 5.1

File: KPL454
About the Bush, Willy
DESCRIPTION: "Aboot the bush, Willy, aboot the bee-hive, Aboot the bush, Willy, I'll meet thee belyve. "Then to my ten shillings Add you but a groat; I'll go to Newcastle And buy a new coat."
The singer describes the prices of clothing
AUTHOR: unknown
EARLIEST DATE: 1882 (Bruce/Stokoe)
KEYWORDS: clothes nonballad
FOUND IN: Britain(England(North))
REFERENCES (3 citations):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, p. 97, "Aboot the Bush, Willy" (1 text, 1 tune)
Baring-Gould-AnnotatedMotherGoose #240, pp. 153-154, "(About the bush, Willy)"
DT, BUSHWILI
Roud #3149
File: StoR097

Abraham Lincoln Is My Name
DESCRIPTION: "Abraham Lincoln is my name, From Illinois I did came, I entered the city in the night, And took my seat by candlelight."
AUTHOR: unknown
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: Civilwar playparty
HISTORICAL REFERENCES:
1861 - Inauguration of Abraham Lincoln
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, p. 65-66, (no title) (1 fragment)
NOTES [134 words]: This is probably a fragment of a song about Abraham Lincoln's sneaking into Washington for his inauguration (there were threats of violence, so he arrived in secret and disguise). But all that is left in Thomas is a fragment seemingly used as a singing game. The likelihood is high that it is based on a traditional item of some sort:
(Name) is my name
(Country) is my nation
(Somewhere) is my dwelling (place)
And Christ is my salvation OR And Death's my destination.
Walter de la Mare, *Come Hither*, revised edition, 1928, prints a version of this as (32) in the notes on poem #470 (with Elizabeth Waters of Wales being the protagonist), and Alfred Bester's acclaimed science fiction novel *The Stars My Destination* also uses this framework as the career summary of the main character Gully Foyle. - RBW
File: ThBa065

Abraham's Daughter
DESCRIPTION: "Oh, kind folks listen to my song, It is no idle story, It's all about a volunteer Who's going to fight for glory!" The singer belongs to the "Fire Zou-Zous" (Zouaves), to fight for Columbia, "Abraham's Daughter." They will fight under McClellan
AUTHOR: Septimus Winner? (see NOTES)
EARLIEST DATE: 1861 (sheet music, according to Silber-SongsOfTheCivilWar)
KEYWORDS: soldier Civilwar
FOUND IN:
REFERENCES (2 citations):
Silber-SongsOfTheCivilWar, pp. 99-101, "Abraham's Daughter" (1 text, 1 tune); pp. 102-103, "Abraham's Daughter (II)" (1 text, 1 tune, a parody sung by Ben Cotton)
Wolf-AmericanSongSheets, #4, p. 1, "Abraham's Daughter" (6 references)
NOTES [263 words]: According to Edwin Wolf 2nd, *American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870*, Library Company of Philadelphia, 1963, p. 1, there were at least four songs entitled "Abraham's Daughter" published in the Civil War era:
1. This one, beginning "Oh, kind folks listen to my song, it is no idle story" (5 verses; 6 editions listed)
2. One beginning "Some years ago, I s'pose you know" (3 verses; 3 editions listed), with two editions published by De Marsan and one said to have been sung by "Charley Fox of Hooley's Minstrels"

3. One beginning "How are you and all my friends" (4 verses; 5 editions listed); versions said to have been sung by Billy Ward and by Ed Wray

4. One beginning "When first this war through the peaceful North" (4 verses; 1 edition listed) Obviously Silber's Version II is a fifth song with this title.

I have found no evidence that any of the five went into tradition.
The author of the first is somewhat dubious; several copies (including the one examined by Silber, obviously) credit it to Septimus Winner; others mention Winner as publisher but credit it to Tony Emmett. Given Winner's tendency to use pseudonyms, it would be no great surprise if he originally published it as by Emmett but then put his own name on it. On the other hand, he might well have been willing to take credit for someone else's work if he could get away with it.

#3 shares part of its first line with a song usually known as "Medicine Jack," but I have not been able to establish a connection.

Roud files this with "Dame Durden." I think this is a typo. - RBW

Last updated in version 5.0
File: SCWF099

Abroad for Pleasure (Through the Groves II)

DESCRIPTION: "Through the grove as I was a-wand'ring, On one summer's evening clear, Who should I spy but a fair young damsel Lamenting for her shepherd dear." He asks what is her trouble. She says her true love has left her and she does not know where he is

AUTHOR: unknown
EARLIEST DATE: 1909 (Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams)
KEYWORDS: love separation
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #117, "Through the Groves" (1 text, 1 tune)
Roud #1046
File: VWP117

Absent Friends and You, Mary (Lines to Delia)

DESCRIPTION: "I've wandered many a league, (Delia), Since last with you I met," and he will wander many more, but amid all the new things he sees, he misses his friends and her. After a long voyage, he looks forward to returning to them

AUTHOR: William F. Spenser
EARLIEST DATE: 1852 (sheet music published by Russell and Pattee, Boston, 1852, according to Huntington, who prints a version from the 1851 journal of the Three Brothers)
KEYWORDS: travel separation reunion love
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 312-313, "Lines to Delia" (1 text, 1 tune)
Roud #27900
File: HGam312

Absent-Minded Man, The

DESCRIPTION: The singer illustrates his absent-mindedness. A girl trips over clay and he leaves the girl for dead and takes the clay to a doctor ... He puts the kettle on a chair and sits on the fire. He puts his dog to bed and chains himself in the yard.

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan2); c.1890 (broadside, NLScotland L.C.Fol.70(99b))
KEYWORDS: humorous dog
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
**Accident down at Wann, The**

DESCRIPTION: A train hits a buggy sitting on the tracks. The buggy's inhabitants are killed.

AUTHOR: unknown

EARLIEST DATE: 1981 (Cohen); apparently first printed 1909

KEYWORDS: train wreck death

FOUND IN:

REFERENCES (1 citation):
Cohen-LongSteelRail, p. 272, "The Accident down at Wann" (notes only)

File: LSRa272F

**According to the Act**

DESCRIPTION: The song details shipboard life, and how conditions are kept tolerable, for "There's nothing done on a limejuice ship contrary to the Act." The most obvious example is the ration of limejuice, but other rules are also cited

AUTHOR: unknown

EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)

KEYWORDS: work law sailor ship

FOUND IN: Australia

REFERENCES (4 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 42-43, "According to the Act" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 58-59, "The Limejuice Ship" (1 text, 1 tune) [AbrEd pp. 54-55]
Hugill-SongsOfTheSea, p. 176, "Limejuice Ship" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp. 120-122, "According to the Act" (1 text, 1 tune)

Roud #8341

CROSS-REFERENCES:
cf. "The Son of a Gambolier" (tune & meter) and references there
cf. "The Merchant Shipping Act" (subject of crew's rights under shipping regulations)

ALTERNATE TITLES:
Limejuice and Vinegar
The Limejuice Ship

NOTES [71 words]: The British Merchant Shipping Acts regulated most parts of a sailor's life, including the regular rations of lime juice (to prevent scurvy). Hence the title "limey" for British sailors, the word "limejuice tubs" for British ships -- and hence also this song. Ironically, for the most part it was not lime but lemon juice that was given to sailors. They called it limejuice anyway, probably to make it sound more palatable. - RBW

Last updated in version 5.1

File: FaE042

**Ach, Du Lieber Augustine**


AUTHOR: unknown

EARLIEST DATE: 1927 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)

KEYWORDS: foreignlanguage nonballad love

FOUND IN: US

REFERENCES (3 citations):
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 17, "Ach, Du Lieber Augustine" (1 short text)
Acres of Clams (The Old Settler's Song)

DESCRIPTION: The prospector reports on the sad fate of the gold rush men: "For each man who got rich by mining... hundreds grew poor." He decides to abandon digging and head out to be a farmer near Puget Sound. This, too, proves hard, but he is too poor to move again

AUTHOR: unknown

EARLIEST DATE: 1940

KEYWORDS: gold farming poverty settler derivative

FOUND IN: US(NW)

REFERENCES (5 citations):
Lomax/Lomax-FolkSongUSA 55, "The Old Settler's Song" (2 texts, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 621-622, "The Old Settle (Acres of Clams)" (1 text plus part of an early sheet music pring)
Darling-NewAmericanSongster, pp. 283-284, "Acres of Clams" (1 text)
Silber/Silber-FolksingersWordbook, p. 48, "Acres of Clams" (1 text)

DT, OLDSETLR*

Roud #10032

RECORDINGS:
Pete Seeger, "The Old Settler's Song" (on PeteSeeger47); "Acres of Clams," [parody] (on PeteSeeger47)

CROSS-REFERENCES:
cf. "Rosin the Beau" (tune) and references there
cf. "A Hayseed Like Me" (tune, lyrics)

File: LxU055

Across the Blue Mountain

DESCRIPTION: A married man asks (Katie) to marry him and go "across the Blue Mountain to the Allegheny." Katie's mother tells her to let him stay with his own wife. Katie answers, "He's the man of my heart." (The confused ending may tell of her poverty or abandonment)

AUTHOR: unknown

EARLIEST DATE: 1962

KEYWORDS: love courting travel abandonment infidelity mother children

FOUND IN: US(SE)

REFERENCES (2 citations):
Abrahams/Foss-AngloAmericanFolksongStyle, pp. 14-16, "Across the Blue Mountain" (4 texts, 1 tune)

DT, BLUEMNTN

Roud #25278

CROSS-REFERENCES:
cf. "High Germany (I)" (floating lyrics)

NOTES [356 words]: Abrahams and Foss note that the several versions of this song (they print four, all of which reportedly use the same tune) are from the same area -- central Virginia, on the eastern slope of the Blue Ridge. (The Alleghenies can indeed be seen from the crest of the Blue Ridge.)

Their four versions were all collected in 1962, from an interesting list of sources: Florence Shiflet of Wyatt's Mountain; David Morris, also of Wyatt's Mountain; Effie Morris, of Shiflett Hollow; and Marybird McAllister, of Brown's Cove.

The four versions fall into two types. The two from Wyatt's Cove end with a moralising conclusion
(the girl ends up "lame" and perhaps abandoned, and regrets her ending). These stanzas have a slightly different feel from the rest of the song, and are much poorer poetry; one suspects a later addition.

On the other hand, the other two versions do not have a proper resolution; the girl simply wishes she could be with the fellow and "valleys" (envys?) the woman who will be with him.

Portions of the song seem older (e.g. all four versions have as their second verse the stanza "I'll buy you a horse, love, and a saddle to ride," which comes from "High Germany" or something similar). One suspects that a local Blue Ridge balladeer reshaped an older song to describe a now-forgotten local event.

At least, it's probably forgotten. There is a story in Walter R. Borneman's 1812: The War That Forged a Nation, p. 15, about Harmon Blennerhasset (1765-1831). Born in Ireland, he eloped in 1796 with an 18-year-old girl. Meeting disapproval at home, he sold his estates, moved to the Americas, and after a brief residence in the east, crossed the Alleghenies with the girl. Reading the story, I was instantly and strongly reminded of this song.

Of course, the details differ. One difference is substantial: The reason Blennerhasset was shunned was because the girl he eloped with was his niece. And he ended up returning home to England; he was caught up in Aaron Burr's Louisiana conspiracy. I don't really think Blennerhasset inspired this song, but it was interesting enough to form the basis for an idle footnote. - RBW

Last updated in version 5.0
File: AF014

**Across the Great Divide**

**DESCRIPTION:** "Where the crimson sunset casts a ruddy glow across the plains... now he's trailed across the great divide. There'll never be another who'll be loved more than you, Although humble... You'll answer when they call Bill Rogers's name"

**AUTHOR:** probably Powder River Jack Lee

**EARLIEST DATE:** 1937 (Powder River Jack & Kitty Lee Songbook)

**KEYWORDS:** death nonballad

**HISTORICAL REFERENCES:**

1879-1935 - Life of William Penn Adair "Will" Rogers

**FOUND IN:**

**REFERENCES** (1 citation):

Powder River Jack and Kitty Lee's _Songs of the Range: Cowboy Wails of Cattle Trails_. Chart Music, 1937, pp. 32-33, "Across the Great Divide" (1 text, 1 tune)

**NOTES** [56 words]: The Powder River Jack and Kitty Lee songbook attributes this to Jack Lee and lists it as "dedicated to Will Rogers." That it is about Rogers is obvious. Lee was not above putting his name on songs by others, but given that Rogers died in 1935, and this was published in 1937, it seems pretty safe to say that Lee did indeed write it. - RBW

Last updated in version 2.7
File: PRJL032

**Across the Hall**

**DESCRIPTION:** "Go straight across the hall To the opposite lady, Swing her by the right hand, Right hand round and back to the left, And balance to your partner."

**AUTHOR:** unknown

**EARLIEST DATE:** 1928 (Randolph)

**KEYWORDS:** playparty nonballad

**FOUND IN:** US(So)

**REFERENCES** (2 citations):

Randolph 536, "Across the Hall" (1 short text, 1 tune)
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 65, 66, "Across the Hall"; pp. 178-179, "Straight Across the Hall" (3 short texts, 3 tunes)

Roud #7646

File: R536
Across the Line

DESCRIPTION: "I've traded with the Maori, Brazilians and Chinese, I've courted half-caste beauties Beneath a Kauri tree," but he has to go back "Across the line... For that's the sailor's way." The singer lists many of the places he has gone.

AUTHOR: unknown

EARLIEST DATE: 1912 (Canterbury Times, Colquhoun-NZ-Folksongs-SongOfAYoungCountry)

KEYWORDS: sailor travel courting

FOUND IN: New Zealand

REFERENCES (1 citation):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 18, "Across the Line" (1 text, 1 tune)

File: Col2018

Across the Western Ocean

DESCRIPTION: "Oh, the times are hard and the wages low, Amelia, where you bound to? The Rocky Mountains is my home Across the western ocean." The emigrants leave poverty behind to set out for better conditions in America. Unusual passengers may be described.

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: emigration poverty hardtimes

FOUND IN: US

REFERENCES (9 citations):
Colcord-SongsOfAmericanSailormen, p. 118, "Across the Western Ocean" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 58-59, "Across the Western Ocean" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 292-293, "Across the Rockies," "Across the Western Ocean" (2 texts, 1 tune) [AbrEd pp. 215-216]
Sandburg-TheAmericanSongbag, p. 412, "Leave Her, Bullies, Leave Her" (2 text, 1 tune, but the "A" text is "Leave Her, Johnny, Leave Her")
Shay-AmericanSeaSongsAndChanteys, pp. 71-72, "Across the Western Ocean" (1 text, 1 tune)
Scott-TheBalladOfAmerica, pp. 150-151, "Across the Western Ocean" (1 text, tune referenced)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H96, p. 96, "It's Time for Us to Leave Her" (1 text, 1 tune -- a fragment, short enough that it could be this or "Leave Her, Johnny, Leave Her")
Silber/Silber-FolksingersWordbook, p. 88, "Across the Western Ocean" (1 text)
DT, WSTOCEAN*

Roud #8234

CROSS-REFERENCES:
cf. "Leave Her, Johnny, Leave Her" (floating lyrics; tune)
cf. "Uncle Bill Teller" (form, lyrics)

NOTES [153 words]: Shay attempted to find a ship Amelia that might have been the inspiration for the chorus. He found none that fit, and suggested "O'Malley" as a possible emendation. Of course, the other possibility (as he himself admits) is that Amelia is just a girl.

Shay also has an unusual verse, in which the sailor heads across the ocean "To join the Irish army." Shay does not connect this with any sort of militarism; he thinks it applies simply to the mass emigration of the Irish to America.

Stephen Fox, Transatlantic: Samuel Cunard, Isumbard Brunel, and the Great Atlantic Steamships, Harper Collins, 2003, p. 169, makes the same observation. Pointing to a verse which runs "To Liverpool I'll make my way... To Liverpool that Yankee school," he suggests that this is about the small boats which carried Irish refugees from Cork and Dublin to Liverpool, where they could board a packet ship for New York or Boston. - RBW

File: San412

Actor's Story, The

DESCRIPTION: "Mine is a wild, strange story, the strangest you ever hears"; the actor and his wife go to Australia to work. She becomes ill to death. He refuses to accept it and is confined. The ship takes fire and is abandoned; the heat revives his wife; they survive.

AUTHOR: George E. Simmons

EARLIEST DATE: 1928 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)
Ada

DESCRIPTION: Jamaican patois: The singer complains that he talks to Ada but she won't answer. Shame on her. At a dance he wheels her and makes her fall.
AUTHOR: unknown
EARLIEST DATE: 1951 (Murray-FolkSongsOfJamaica)
KEYWORDS: rejection dancing nonballad punishment
FOUND IN: West Indies(Jamaica)
REFERENCES (2 citations):
Murray-FolkSongsOfJamaica, pp. 5-6, "Ada" (1 text, 1 tune)
RECORDINGS:
Edric Connor with the Caribbeans and Earl Inkman, "Ada" (on WIEConnor01)
NOTES [36 words]: Dexter and Taylor: "The song comes out of Dinky Mini; a death celebration which takes place on the ninth night after a funeral."
See "Wheel and Turn Me" for this recurring wheel and fall down reference to dancing. - BS
Last updated in version 3.7
File: JaMu005

Adam and Eve Could Never Believe

DESCRIPTION: "Adam and Eve could never believe That Peter the Miller was dead." Peter had been locked up for stealing flour. "They bored a hole in Oliver's nose and led him by a string "for murdering Charles our king."
AUTHOR: unknown
EARLIEST DATE: 1893 (Broadwood/Maitland-EnglishCountySongs)
KEYWORDS: captivity homicide punishment theft nonballad royalty death food
HISTORICAL REFERENCES:
1649 - Execution of Charles I (by parliament as a whole, not Oliver Cromwell individually)
1653-1658 - Oliver Cromwell is Lord Protetor
1658-1659 - Upon Oliver Cromwell's death, his son Richard becomes Lord Protector, but soon gives up the post
May 29, 1660 - On his 30th birthday Charles II enters London. Restoration Day is celebrated May 29
FOUND IN: Britain(England(South,West))
REFERENCES (2 citations):
Broadwood/Maitland-EnglishCountySongs, pp. 176-177, "Adam and Eve" (2 texts, 1 tune)
ADDITIONAL: Tony Deane and Tony Shaw _The Folklore of Cornwall_, B. T. Batsford, 1975, p. 50, "(Adam and Eve could never believe)" (1 short text)
Roud #1387
NOTES [612 words]: There are two issues here. First is boring a hole in someone's nose and leading them by a string. The second is leading "Oliver."
Here's a verse from Johnny Lad: "We'll bore in Aaron's nose a hole, And put therein a ring; And straight we'll lead him to and fro, Yea, lead him with a string" (source: Peter Buchan, _Ancient Ballads and Songs of the North of Scotland_ (Edinburgh, 1875 (reprint of 1828 edition)), Vol II, pp. 153-154, "Johnny, Lad" (1 text)). Here's a verse from something like "Old Grimes is Dead": "A friend of mine living in Oxfordshire remememrs part of a song sung forty years ago (called "Old Rose") to the tune of the Old Hundredth Psalm, as follows:-- 'Old Rose is dead, that good old man, We ne'er shall see him more; He used to wear an old blue coat All buttoned down below. 'We bored a hole through Cromwell's nose, And there we put a string; We led him to the water's side, And then we pushed him in" (source: Sidney Beisly, "Song, 'Old Rose'" in Notes and Queries (London, 1868 ("Digitized by Google")), Fourth Series, Vol. I, Jan-Jun 1868 (March 7, 1868), p.
Moving from song and rhyme to story: "Now Tom, being married, made a plentiful feast, to which he invited all the poor widows in the parish, for the sake of his mother, who had been lately buried. This feast was carried on with the greatest solemnity, and, being ended, a silver cup was missing, and being asked about it they all denied it. At last, all being searched, the cup was found on an old woman named Strumbelow. Then all the rest were in a rage; some were for hanging her, others for chopping the old woman in pieces for ingratitude to such a generous benefactor. But he entreated them all to be quiet, saying they should not murder a poor old woman, for he would appoint a punishment for her, which was this: - -He bored a hole through her nose, and put a string in it, and then ordered her to be stripped; so commanding the rest of the old women to lead her through all the streets and lanes in Cambridge, which comical sight caused a general laughter. This being done, she had her clothes again, and so was acquitted" (source: "The History of Thomas Hickathrift" in Robert Hays Cunningham, editor, Amusing Prose Chap-Books Chiefly of the Last Century, (London, 1889 ("Digitized by Google"), p. 49).

[Note that this latter story has substantial similarities to the tale of Joseph, Benjamin, and the divining cup, found in Genesis 44. - RBW]
Stephen Knight and Thomas Ohlgren, editors, _Robin Hood and Other Outlaw Tales_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2000, pp. 235-267, "Adam Bell, Clim of the Clough, and William of Cloudesly" (1 text, newly edited from the sources)
Katherine Briggs, _A Dictionary of British Folk-Tales in the English Language_, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2), volume A.2, pp. 369-374, "Adam Bel, Clym of the Clough and William of Cloudesly" (a prose version; compare the following)
Katherine Briggs, _British Folktales_ (originally published in 1970 as _A Dictionary of British Folk-Tales_), revised 1977 (I use the 1977 Pantheon paperback edition), pp. 68-74, "Adam Bel, Clym of the Clough and William of Cloudesly" (a prose version of the tale; compare the preceding)
MANUSCRIPT: {MSPercyFolio}, The Percy Folio, London, British Library MS. Additional 27879, page 390 (this copy surely derived from one of the earlier print versions)
Roud #3297
CROSS-REFERENCES:
cf. "Auld Matrons" [Child 249] (theme)
NOTES [1801 words]: For the connection of this song with the Robin Hood legend, see the notes on "A Gest of Robyn Hode" [Child 117]. There are both general links (the greenwood legend) and quite specific connections (the rescue of William has many similarities to the rescue of Robin Hood in "Robin Hood and the Monk" [Child 119], for instance). There are even some textual parallels (e.g. stanza 94, line 2, "As lyght as lefe on lynde," occurs also in "Robin Hood and the Monk" [Child 119]; see the notes to that piece). As a result, many scholars have gone so far as to see "Adam Bell" as a source of the Robin Hood tales. But it is much more likely that the dependence is the other way -- indeed, Chambers, p. 159, goes so far as to declare this piece "almost a burlesque of Robin Hood."
Dobson/Taylor, p. 258, declare this "the most dramatically exciting of all English outlaw ballads." It might perhaps be clearer to say that it is more original in incident than most of the others, since it lacks the endless repetition in the Robin Hood corpus (see, e.g. the several dozen "Robin Hood Meets His Match" ballads).
Dobson/Taylor, p. 259, claim there is an allusion to the song in Act I, scene 1 of Shakespeare's "Much Ado About Nothing" (lines 258-259 in the Riverside edition, spoken by Benedick: "and he that hits me, let him be clapp'd on the shoulder, and call'd Adam"). The Riverside edition thinks this "probably" refers to Adam Bell, since there was a mention of ballad-makers a few lines earlier. The Signet Classic Shakespeare also refers it to Adam Bell, and the New Pelican says it is Adam Bell but does not mention ballads. The text however refers only to "Adam," so the matter must be less than certain.
There is a clear mention in Ben Jonson (Dobson/Taylor, p. 259).
We are told that Queen Elizabeth was present when this song was performed in the household of Robert Earl of Leicester in 1575 (Holt, p. 140).
The printing history of this perhaps deserves more attention than Child gives it. The text called "a" by Child, which he used as his copy text for stanzas 113:4-128:2 and 161:2-170, is by John Bydell; the text called "b," which was his copy text for 53:3-111:3, was not identified by Child but Knight/Ohlgren suggest "may" have been printed by Wynkyn de Worde; Child's "c," which is his copy text where "a" and "b" fail, is by William Copland. (Child's other three copies are late and derivative; only a, b, and c are of significance. The only version that might be from oral tradition is that in the Percy Folio, but even that is likely to come from a print copy. And Fowler, p. 158, n. 25, says that there are no collections after the Percy Folio; there is no genuine evidence that the piece was ever in tradition.)
Child does mention other printings listed in the Stationer's Register, several of which have not survived. From Rollins, we can list all Stationer's Register entries for the piece (marked SR), and add those to Child's list (marked CH and with Child's sigil). I've also added STC numbers where possible. The items not cited by Child and not in the STC may be assumed to have perished:
CH b: Wynkyn de Worde?, n.d.
CH a: John Bydell, 1536? (STC #1806)
CH c: William Copland, c. 1555? (STC #1807)
SR: 1557-1558, by John King (Rollins #10, p. 10, "Adam Bell &c.")
SR: January 15, 1582
SR: August 16, 1586, by Edward White (Rollins #2966, p. 255, "A ballad of William Clowdisley neuer printed before" -- obviously false unless this is a sequel or some such. But Edward White
had a tendency to play fast and loose with his sales methods, and was several times fined for it)
SR: May 31, 1594
CH d: James Roberts, 1605 (STC #1808)
CH e: unknown, c. 1605? (?STC #1809? Attributed to W. Jaggard for J. Roberts)
SR: September 24, 1608 [Possibly this is STC #1813, the "Second Part" registered 1608 but
published J. Wright 1616)
SR: October 29, 1615 (STC #1810. Attributed to W. Jaggard)
SR: June 19, 1627, by Thomas and Richard Cotes (Rollns #11, p. 10, "Adam Bell with Clim of the
Clough"; STC #1811; published 1628)
STC #1812, 1632, by Thomas and Richard Cotes
SR: June 27, 1646
SR: April 4, 1655
CH f: Percy folio, undated but thought to be c. 1650.
Why do I bring up the printers, particularly those of a, b, and c? Because Bydell "started as an
assistant to de Worde, and the first four books issued under Bydell's name were printed by his late
master. The first book printed by Bydell himself is dated June 1534.... On de Worde's death in
1535, Bydell was one of the executors of the will in which de Worde remitted all of Bydell's debts.
In the same year Bydell moved to de Worde's house, the Sun in Fleet Street" (Isaac, no page
number but on the page for Bydell). Furthermore, William Copland, or at least his father or brother
Robert Copland, also learned the trade in the de Worde house; Robert Copland, like Bydell, was
mentioned in de Worde's will, although not as prominently (Plomer, p. 99).
And furthermore, de Worde printed what is now the oldest complete copy of the "Gest of Robyn
Hode" (Child's "b" copy), and William Copeland printed the second-oldest (Child's "f"). Thus
"Adam" and the "Geste" both derive from the same printing house tradition ("Adam" uniquely and
the "Gest" predominantly, although the "Gest" was also printed by Richard Pynson); it would not
surprise me if there was a common manuscript source for the de Worde editions of the two outlaw
poems.
But the fact that all three base editions of "Adam Bell" derive from de Worde means that our source
tradition for "Adam" is actually much, much thinner than Child's list of six sources would imply. It is
likely that every one of the copies ultimately goes back to a de Worde original. This is almost
certainly true even if "b" is not by de Worde (I have not been impressed by Thomas Ohlgren's
williness assign everything to a known printer even when the evidence is very fuzzy -- these
guys were always trading off their printing types. And even if the type is de Worde's, it could be a
print by Robert Copland; his typefaces "were similar to de Worde's" -- Isaac, introduction to
Copland; one of Copland's standard types, e.g., was the Textura 95 in which de Worde printed the
"Gest").
Furthermore, this means that odds are that "Adam" was printed around the same time as de Worde
printed the "Gest" -- but since that date is unknown and disputed, it isn't much help.
I do note, however, that Robert Copland was a poet who wrote several short pieces that de Worde
inserted into his books (Plomer, pp. 52-55). If perhaps de Worde wanted another outlaw romance
to go with the "Gest," and didn't have one to hand, might he have turned to Copland to create one?
This would explain why "Adam" is so derivative.
The obvious difficulty with this is that Adam and Company were known long before Copland was
alive. In a list of parliamentary returns for 1432, the scribe included a list of the sureties for the
members from Wiltshire, and made up a fake list that read "Adam, Belle, Clyme, Ocluw, Willyam,
Cloudesle, Robyn, hode, Inne, Grenewode, stode, Godeman, was hee, lytel, Joon, Muchette,
Millersson, Scathlok, Reynoldyn" (Holt, p. 69). Obviously the link between Adam and friends and
Robin Hood is very old.
And yet, although Adam, Clym, and William are cited in the parliamentary manuscript, the text we
read there is mostly about Robin Hood -- and, incidentally, surrounds Robin with the men we see
him with the the "Gest." So what was the link between Adam and Robyn?
It cannot be "Adam Bell" as we have it. The text is simply too modern -- e.g. the letter "e" at the end
of words is consistently silent, as in modern English, not pronounced, as Walter Skeat showed it
was in Chaucer's day. It is true that William Copland was not opposed to modernizing his texts (he
did it with the "Gest") -- but even the part preserved in "b" has silent terminal e's. In any case, the
meter would not work if the terminal e's were sounded. "Adam Bell" may be an old plot, but the
poem as we have it is clearly post-1400, and almost certainly post-1450; I'd much prefer a date
after 1500.
I have wrestled with the idea that de Worde, having had a hit with the "Gest," would want more
pieces of the same genre. But none, it appears, were at hand, unless "Adam Bell" was available. Is
it possible that de Worde would have commissioned "Adam Bell"? It's not unlikely, but in that case,
who wrote it? The obvious candidate would be Robert Copland, de Worde's in-house poet. On the other hand, Copland wasn't a very good poet. On the third hand, "as poetry", "Adam Bell" is not very good. On the fourth hand, Copland used a lot of different meters, but he didn't use couplets very often. On the fifth hand, the one place where he did, "Jyl of Brentsford's Testament" ("Jyl of Brentsford's Testament"), in which a woman leaves a "legacy" of flatulence, sound to me a bit like this. Those who wish to see Copland's couplets in "Jyl" can consult Erler/Copland, pp. 164-168 (lines 9-76).

For another piece with Copland connections, see "It Was a Mayde of Brenten Arse."

One other point regarding authorship (I owe this point to Burrow, p. 61): "Adam Bell" is composed in fits -- something that Chaucer's transcription downplays, since he does not mark the fits. But the poet made them explicit -- the last two lines of stanza 51 are "here is a fyt of Cloudesli, And another is for to say"; stanza 97 ends "Here is a fytte [o] these wyght yongemen, And another I shall you tell." The poet can't have gotten that from the "Gest," which is not so ham-handed. Rather, this is a device out of Chaucer -- but it's one of his jokes on romance composers. In "Sir Thopas," Chaucer's parody of romances, we find these lines:

Loo, lorde myne, heere is a fit!
If ye wol any more of it,
To telle it wol I fonde.
[presumed end of the fit, followed by]
Now holde youre mouth, par charitee. (The Canterbury Tales, Fragment VII, lines 888-891; Chaucer/Benson, p. 215).

This is clearly a twist on the "lythe and listen" that opens fits in many romances. A typical fit in the "Gest" ends with a pious tag, then a request for the hearers to listen. Chaucer instead says, "Here is the end of a fit." "Now shut up while I start this next fit." The technique is also used in some texts of "Sir Eglamour of Artois" ("For ys ys e fyrst fytte, iwyse"; line 333 in the Cotton text; Richardson, p. 27), "Thomas of Ercildoune's Prophecy" ("Loo heere a fytt: more is to say"; Child #37 appendix) and "Ipomedon B" (Chaucer/Benson, p. 922) -- but the Canterbury Tales was printed by de Worde in 1498, and Ipomedon B by de Worde around 1527, and "Sir Eglamour" by de Worde around 1500, as well as by William Copland (Richardson, p. xiii). If anyone would know this technique, it would likely be a printer, and very likely a printer in the de Worde tradition. - RBW

Bibliography

- Chambers: E. K. Chambers, English Literature at the Close of the Middle Ages, Oxford, 1945, 1947
- Chaucer/Benson: Larry D. Benson, general editor, The Riverside Chaucer, third edition, Houghton Mifflin, 1987 (based on F. N. Robinson, The Works of Geoffrey Chaucer, which is considered to be the first and second editions of this work)
- Erler/Copland: Mary Carpenter Erler, editor, Robert Copland: Poems, 1993 (I use the 2015 University of Toronto Press paperback)
- Plomer: Henry R. Plomer, Wynken de Worde & His Contemporaries From the Death of Caxton to 1535, Grafton & Co., 1925
- Richardson: Frances E. Richardson, editor, Sir Eglamour of Artois, Early English Text Society/Oxford University Press, 1965
Adam Cameron

DESCRIPTION: Adam Cameron, "second son to Boyndie," leaves his love Fanny to join the army. Letters arrive that his brother, the heir, and Fanny are to marry. He and his colonel ride to Boyndie. He proposes, Fanny accepts, and the colonel marries them.

AUTHOR: unknown
EARLIEST DATE: 1881 (Christie)
KEYWORDS: courting wedding parting reunion money brother soldier
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #51, p. 1, "Adam Cameron"; #49, p. 1, "Adam Cameron"; "Folk-Song in Buchan," pp. 61-62, "Adam Cameron" (3 texts, 1 tune)
Greig/Duncan5 1025, "Adam Cameron" (5 texts plus a single verse on p. 623, 2 tunes)
ADDITIONAL: W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1881 (downloadable pdf by University of Edinburgh, 2007)), Vol II, pp. 204-205, "Adam Cameron" (1 tune)

Roud #5528
NOTES [146 words]: Greig comments on the confusion between "Boyndie" (Aberdeenshire) and "Boyndlie" (Banffshire, about 17 miles east of Boyndie) and, convinced that the ballad comes from Banffshire, settles on Boyndlie. However, he finds no record that the Camerons were ever landowners in Boyndlie. - BS

Greig #49: "Part of our version came from a correspondent in Zion City - an old Banffshire man; the rest has been made up from Christie's [Traditional Ballad Airs, 1881] set." - BS

There is a possibly interesting subplot here, in that the song is suspected to date from the early nineteenth century. Which was the era of commission by purchase. It was not unusual for a family to buy a commission for a younger son who had no hope of inheriting property -- but could this be an instance where the older brother bought his pesky younger brother an army post to get him out of the way? - RBW

Last updated in version 2.6
File: GrD1025

Adam Caught Eve

DESCRIPTION: "Adam catched Eve by the fur below (x2), And that's the oldest catch I know (x3), Oh ho! did he so, did he so, did he so, did he so, did he so, did he so?"

AUTHOR: unknown
EARLIEST DATE: 1926 (Scott)
KEYWORDS: nonballad bawdy wordplay
FOUND IN:
REFERENCES (3 citations):
Scott-EnglishSongBook, pp. 22-23, "Adam Caught Eve" (1 text, 1 tune)
DT, ADAMEVE*
ADDITIONAL: Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, p. 76, "(no title)" (1 text)
Roud #V37609

NOTES [366 words]: This is a (probably composed) "catch," and has not been found in tradition that I know of, but it has been recorded by several "folk" performers, so I decided to include it. I haven't had any luck finding a serious Earliest Date. It is not in the Digital Index of Middle English Verse, so it is not attested until after the Middle English period.

Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, pp. 76-77, points out that the word "catch" is used in a complex way: When Adam "catched" Eve, does this mean that he "caught" her or "sang a catch" to her? The latter would make it the oldest catch (an endless canon or round) that could exist. So even though there are only two lines here, they contain at least two and perhaps three instances of wordplay.

The other two double meanings in the text both involve print. The printed texts read the first line as "Adam caught Eve by the furbelow" instead of "...fur below." This is a double meaning, but it's also a sort of indirect bowdlerization. Yes, "furbelow" is a legitimate name for a garment (I've seen it glossed as a petticoat, but how do you make a petticoat out of fig leaves? There seems to be some uncertainty about just what was meant). However, "furbelow" is has always been a rare word -- e.g. it's not used in Chaucer, or in the romances of Havelock, Athelston, King Horn, or Gamelyn. I don't find it in "Piers Plowman," or in the glossaries of Carleton Brown and Rossell Hope Robbins. So while a scribe, or indeed the author, might have written "furbelow" to make a pun or to keep out of
trouble, he expected hearers to understand it as "fur below." I suppose some ancient minstrel could have put together some comic routine about "furbelow" versus "fur below," but he'd have to be very careful who was in the audience.
The other ambiguity is in the line "And that's the oldest catch I know." If we put a comma after "catch," the meaning becomes, "And I know that is the oldest catch there ever was"; if we omit the comma, the sense is, "Of all the catches I know, this is the oldest." This difference also disappears when the piece is sung, but it makes less difference how the audience understands it. - RBW

Adam et Eve (Adam and Eve)
DESCRIPTION: French. Song, in 23 verses, tells the entire story of Adam & Eve through the expulsion from the garden, and adds an angel announcing the Messiah to be born of the Virgin Mary to redeem humanity's anguish. Adam and Eve sadly bid farewell to Eden.
AUTHOR: unknown
EARLIEST DATE: 1946 (Berry-FolkSongsOfOldVincennes)
KEYWORDS: foreignlanguage accusation exile crime punishment sin Bible religious animal gods Jesus
FOUND IN: US(MW) Canada
REFERENCES (1 citation):
Berry-FolkSongsOfOldVincennes, p. 85, "Adam et Eve (Adam and Eve)" (1 text + translation, 1 tune)
CROSS-REFERENCES:
cf. "Adam in the Garden Pinning Leaves" (subject)
File: BerV085

Adam in Paradise
DESCRIPTION: Adam alone wishes for someone to "part and share ... hug you to my bosom." Eve is created and "he began his trade For to hug her." She is content. Toast: "every lad may get the lass That he loves in his bosom"
AUTHOR: unknown
EARLIEST DATE: 1969 (IREButcher02)
KEYWORDS: love Bible
FOUND IN:
Roud #2955
RECORDINGS:
Eddie Butcher, "Adam In Paradise" (on IREButcher02)
CROSS-REFERENCES:
cf. "Adam in the Garden" (theme: Adam and Eve's conjugal relations)
NOTES [11 words]: Shields's notes to IREButcher02: "This is surely a fragment." - BS
Last updated in version 2.7
File: RcAinPar

Adam in the Garden
DESCRIPTION: After Eve broke "the great command" she kissed Adam "with his apron on." Everywhere now a pretty maid happily kisses her love with his apron on. At Mason Lodge meetings each appears after "five steps that he must take" with his jewels and apron on.
AUTHOR: unknown
EARLIEST DATE: before 1820 (broadside, Bodleian Harding B 17(1b))
KEYWORDS: love courting marriage Bible ritual clothes
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #153, p. 2, "The Apron"; #148, p. 2, "Wi' His Apron On"; #40, p. 2, ("When Adam in the garden woned") (3 fragments)
Greig/Duncan3 471, "Wi' the Apron On" (4 texts, 4 tunes)
Roud #5970
**BROADSIDES:**

_Bodleian, Harding B 17(1b), "Adam in the Garden" ("When Adam in the garden was"), J. Pitts (London), 1802-1819; also 2806 c.18(2), "Adam in the Garden"; Harding B 25(1231), "On Masonry"_

**CROSS-REFERENCES:**

cf. "$Wi' His Apron On" ("And he kissed his lass wi' his apron on")

cf. "The Courting Coat" ("And I rolled into bed with my kettle smock on on")

cf. "Adam in Paradise" (theme: Adam and Eve's conjugal relations)

**ALTERNATE TITLES:**

I Kissed My Love wi' His Apron On

**NOTES [271 words]:** Broadside Bodleian Harding B 17(1b) is the basis for the description.

The final half-line of some of the verses describes the mason "wi' his apron on." Greig #40 "Wi' His Apron On," p. 2, notes that the phrase "wi' his apron on" has a masonic reference as in the song -- "When Adam in the garden woned Along with his companion Eve ... She was never ashamed, nor could she be blamed To kiss her love wi' her apron on." See also "The Bible Story" and references there, "Adam in the Garden," and the "Freemason's Song (II)." - BS

Both "Wi' His Apron On" and "Adam in the Garden" have the "Wi' his apron on" line, and for a time I lumped them on this basis. But Ben Schwartz pointed out the large constellation of "Adam in the Garden" type lyrics which differ substantially in plot from "Wi' His Apron On," so they are now split, although the possibility of cross-influence must be allowed.

The mention of an apron in this context is interesting. The story of the Fall of Man is in Genesis 3, and in it, after they eat of the Tree of Knowledge, they use fig leaves to sew themselves some sort of clothing. The clothing is mentioned in Genesis 3:7. "Aprons" is the rendering of the King James Bible, but elsewhere it tends to use "girdle" to translate this root (four of the five other uses; the fifth uses "armor"). The Geneva Bible rendered it "breeches," a reaching also given by Wycliff ("brechis"). The New Revised Standard and Revised English Bibles read "loincloths." Thus it seems quite likely that this is a deliberate reference to Genesis. (Not that you would likely have doubted it if I hadn't written this long note.) - RBW

_Last updated in version 2.7_

File: GrD3471

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**Adam in the Garden Pinning Leaves**

**DESCRIPTION:** Chorus "Oh Eve, where's Adam? (x3) Adam in the garden pinning leaves." "I know my God is a God of war/He fought the battle at the Jericho wall"; "The first time God called/Adam refused to answer/And the next time God called/God hollered louder."

**AUTHOR:** unknown

**EARLIEST DATE:** 1934 (field recording, Alberta Bradford & Becky Elsey; cf. Lomax/Lomax-OurSingingCountry)

**KEYWORDS:** nonballad religious gods

**FOUND IN:** US(SE,So)

**REFERENCES (7 citations):**

_Parrish-SlaveSongsOfTheGeorgiaSeaslands, pp. 85-86, ("Oh Eve where is Adam?") (1 text)_

_Lomax/Lomax-OurSingingCountry, pp. 4-5, "Adam in the Garden Pinnin' Leaves" (1 text, 1 tune)_

_Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 126-127, "Adam in the Garden Pinnin' Leaves" (1 text, 1 tune)_

_Courlander-NegroFolkMusic, pp. 43-44, (no name) (partial text)_

_Silber/Silber-FolksingersWordbook, p. 24, "Adam In The Garden Pinning Leaves" (1 text)_

_DT, ADAMGRDN_

**ADDITIONAL:** Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, p. 308, "(no title)" (1 text)

_Roud #15647_

**RECORDINGS:**

_Alberta Bradford & Becky Elsey, "Adam in the Garden Pinnin' Leaves" (AFS 105 B1, 1934)_

_Minnie Gracie Gadson, "Adam in de Garden" (on USSeasland03)_

_McIntosh County Shouters, "Eve and Adam" (on McIntosh1)_

_New Lost City Ramblers, "Adam in the Garden" (on NLCR10)_

**CROSS-REFERENCES:**

cf. "John the Revelator" (theme)

cf. "Adam et Eve (Adam and Eve)" (subject)
NOTES [33 words]: The mention of Adam making clothing of fig leaves occurs in the Bible in Gen. 3:7; God comes after Adam in 3:8-9. The siege of Jericho is described in Joshua 6, with a foreshadowing in Joshua 2. - RBW
Last updated in version 4.1
File: CSW126

Adams and Liberty

DESCRIPTION: Written for the John Adams campaign, but in praise of American freedom (it never mentions Adams): "Ye sons of Columbia, who bravely have fought For those rights which unstained from your sires have descended" (and so on, for nine weary stanzas)

AUTHOR: Words: Robert Treate Paine, Jr.

EARLIEST DATE: 1798 (composed)

KEYWORDS: patriotic political nonballad America

HISTORICAL REFERENCES:
1796 - John Adams's first (successful) Presidential campaign
1797-1801 - Adams's Presidency
1800 - Adams is defeated for re-election by Thomas Jefferson

FOUND IN:

REFERENCES (5 citations):
Lawrence-MusicForPatriotsPoliticiansAndPresidents, pp. 148-149, "Adams and Libertay" (1 text, 1 tune, a reprint of the original sheet music)
Spaeth-ReadEmAndWeep, pp. 11-14, "Adams and Liberty" (1 text, tune referenced)
Rabson-SongbookOfTheAmericanRevolution, pp. 82-83, "Adams & Liberty" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Star-Spangled Banner" (tune) and references there
cf. "Jefferson and Liberty" (concept)
cf. "Lincoln and Liberty" (concept)

ALTERNATE TITLES:
The Boston Patriotic Song

NOTES [327 words]: It may reasonably be questioned if anyone actually survived reading (let alone singing) this piece. Paine (whom Spaeth says was regarded as "vain, lazy, and vicious," and a "literary hack") was nonetheless paid $750 for his efforts. (And you thought the Defense Department overpaid for the goods it received.) Nonetheless Fisher, p. 37, declares "Of the many patriotic songs of this troubled period, the most popular was _Hail! Columbia_, only rivaled by _Adams and Liberty_."

If this song has any distinction at all, it is that it is probably the version of the "Anacreon" tune known to Ferdinand Durang, who later fitted the tune to "The Star Spangled Banner." Early publications of the latter song advertise that it is to the tune of "Adams and Liberty."

Interestingly, it may be that this was not entirely a campaign song. Jameson has an entry on the song on p. 7: ""'Adams and Liberty.' a song written by Robert Treat Paine, Jr., which enjoyed great popularity during the time of John Adams' spirited resistance to French aggression in 1798 and 1799. The air, formerly called 'Anacreon in Heaven,' is that now known as the 'Star-Spangled Banner.'"

In other words, this was not a campaign son but a war song, referring to the "Quasi-War" with France during the Adams administration. By the time this song was written, the Directory was running France, and they were trying to control American actions. They were also unofficially attacking American ships (Morison, pp. 347-348). The infamous XYZ affair followed (Morison, p. 349), and the American attitude became "Millions for Defence, but Not One Cent for Tribute" (Morison, p. 350).

Adams and the Americans did not at once go to war, but they expected France to do so. As a side effect, they created the Navy Department. A limited naval war followed (see the notes to "Truxton's Victory"). Hence the 1798 composition of the song, although it was no doubt still used during the 1800 Presidential campaign. - RBW
Adams's Crew
DESCRIPTION: A few of the characters on Adams's crew of lumberjacks are described.
AUTHOR: unknown
EARLIEST DATE: 1886 (source: Beck-LoreOfTheLumberCamps)
KEYWORDS: lumbering work logger cook humorous nonballad moniker
FOUND IN: US(MW)
REFERENCES (2 citations):
Beck-SongsOfTheMichiganLumberjacks 67, "Adams's Crew" (1 text)
Beck-LoreOfTheLumberCamps 110, "Adams's Crew" (1 text)
Roud #8843
NOTES [44 words]: The "moniker song" consists mostly of listing the names of one's compatriots, and perhaps telling humorous vignettes about each; it's common among lumberjacks, hoboes, and probably other groups. This song was collected from two of the characters chronicled in it. - PJS
Last updated in version 5.2
File: Be067

Adelita
DESCRIPTION: First line: "Adelita se llama la ingrata Le qu' era duena de todo mi placer." The soldier says that Adelita is the source of "all my pleasures" who "drives all men to distraction." Now he must go to war; if she deserts him, he will pursue her anywhere
AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: Mexico love separation soldier foreignlanguage
FOUND IN: Mexico US(MW,SW)
REFERENCES (2 citations):
Sandburg-TheAmericanSongbag, pp. 300-301, "Adelita" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 335, "Adelita" (1 text)
File: San300

Adeste Fideles (O Come All Ye Faithful)
DESCRIPTION: Latin: "Adeste fideles, laeti triumphantes, venite, venite in Bethlehem." English: "O come, all ye faithful, Joyful and triumphant, O come ye, O come ye to Bethlehem."
AUTHOR: probably John Francis Wade (c. 1710/1711-1786)
EARLIEST DATE: 1760 (Anglican church office manual); probably written c. 1740
KEYWORDS: religious nonballad foreignlanguage
FOUND IN: US
REFERENCES (11 citations):
Jackson-PopularSongsOfNineteenthCenturyAmerica, p. 1, "Adeste Fideles" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #207, "Adeste Fideles" (1 text)
Fireside-Book-of-Folk-Songs, p. 244, "Adeste Fidelis (O Come, All Ye Faithful)" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 380, "O, Come, All Ye Faithful" (1 text)
Fuld-BookOfWorldFamousMusic, p. 86, "Adeste Fideles"
Heart-Songs, p. 131, "Come, All Ye Faithful" (1 text)
DT, ADESTFID*
ADDITIONAL: Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), p. 45,
"O Come, All Ye Faithful" (1 text, 1 tune)
Marilyn Kay Stulken, _Hymnal Companion to the Lutheran Book of Worship_, Fortress Press, 1981, pp. 146-148, discusses the history of the song and prints a copy of what seems to have been the original tune
Ian Bradley, _The Penguin Book of Carols_ (1999), #5, "Adeste, Fideles" (1 text); #53, "O Come, All Ye Faithful" (1 text)
John Julian, editor, _A Dictionary of Hymnology_, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), p. 20, "Adeste fideles laeti triumphantes" (1 Latin text)
Roud #24755
RECORDINGS:
Criterion Quartet, "Oh, Come, All Ye Faithful" (Victor 16197-B, 1908)
BROADSIDES:
NOTES [640 words]: The first American printing of this piece (a Latin version of c. 1803) subtitles it "The favorite PORTUGUESE HYMN On the NATIVITY," but there is no particular reason to consider it Portuguese; according to Scholes, this title derives in fact from the Portuguese Chapel in London.
The piece is believed to have been composed in the early 1740s by John Francis Wade, who also wrote the Latin words; there are seven early manuscripts bearing his signature (Reynolds, p. 154), the first of which was rediscovered in 1946 (McKim, p. 47). Scholes reports an Irish manuscript of the tune dated 1746, and a variation on the theme was listed as an "Air Anglais" in the French Vaudeville "Acajou" in 1744. According to Reynolds, pp. 450-451, Wade was an English layman who worked in the English refugee community in Douay, France after the 1745 Jacobite Rebellion; McKim, p. 47, says he was also a calligrapher.
The rather loose English translation by Frederick Oakley (1802-1880) was first published in 1852, based on Oakley's earlier 1841 translation.
According to Julian, p. 855, Oakeley (his spelling), D.D., was "youngest s[on] of Sir Charles Oakeley, Bart., sometime governor of Madras, was b[orn] at Shrewsbury, Sept. 5, 1862, and educated at Christ Church, Oxford (B.A. 1824). In 1825 he gained a University prize for a Latin Essay; and in 1827 he was elected a fellow of Balliol. Taking Holy Orders, he was a Prebendary of Lichfield Cathedral, 1832; Preacher at Whitehall, 1837; and Minister of Margaret Chapel, Margaret Street, London, 1839. In 1845 he resigned all his appointments in the Church of England, and was received into the Roman Catholic Communion. Subsequently he became a Canon of the Pro-Cathedral in the Roman Catholic ecclesiastical district of Westminster. He d[ied] January 29, 1880.
Fuld gives details on other possible sources for both text and tune; all are possible, but not particularly likely. Substantiating details are lacking. My favorite candidate for the "most ridiculous" award is an attribution to St. Bonaventure (Julian, p. 20, who however points out that there is no trace of the piece in Bonaventure's known writings). Bonaventure (died 1274) was a noteworthy scholar who had studied alongside Thomas Aquinas, but I find no mention of him writing hymns (see Oxford Saints, pp. 65-66).
Recent scholarship has brought an interesting twist on this history. According to the _Penguin Book of Carols_ (compare Stulken, pp. 146-147), there are six manuscripts of this in the handwriting of John Francis Wade (the seventh manuscript mentioned by Reynolds was reportedly found in 1846). The one of these thought to be oldest contains a reference to "regem nostrum Jacobum" -- "our King James," i.e. the Jacobite Old Pretender. And, of course, "regem angelorum" is quite close to "regem Angliorem," "King of England." There are also hints of Catholic practice in this manuscript. Whether all this really amounts to anything is, of course, an open question.
The Oakley translation, incidentally, has not swept all before it. Julian, pp. 20-21, lists no fewer than 16 "common" translations into English, although it claims that most of these are based more on the Nicene Creed than the Latin "Adeste Fideles," and adds another 22 translations that are "not in common usage." Four more are listed on p. 1600. I would consider most of those in "common usage" to be in fact quite obscure, but I have a 1926 Lutheran hymnal, _The Parish School Hymnal_, with a translation dated 1849 by Edward Caswall (this appears to be Julian's #7). It begins, "Come hither, ye faithful, triumphantly sing, Come see in the manger the angels' dread King!" This same hymnal uses the tune of "Adeste Fideles" for "How Firm a Foundation," which I have always heard sung instead to a tune closely related to one of the "Poor Ellen Smith" songs.

- RBW

Bibliography

- Julian: John Julian, editor, _A Dictionary of Hymnology_, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes)
Adieu

DESCRIPTION: "Adieu dear love but not for ever You may change but I will never Though separation be our lot Adieu dear love forget-me-not"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: love separation nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1545, "Adieu" (1 text)
Roud #12960
NOTES [28 words]: The current description is all of the Greig/Duncan8 text.
Greig/Duncan8 p. 412: apparently a verse for a valentine or album. - BS
Perhaps inspired by "Ae Fond Kiss"? - RBW

Last updated in version 2.5
File: GrD81545

Adieu de la Mariee a Ses Parents (The Married Girl's Farewell to her Parents)

DESCRIPTION: French. To make a household you must work to get money to feed a wife and children. Father, you married me to a pig of a drunkard. Cherish and caress him, daughter, and in a short time he will change and you will have your household.

AUTHOR: unknown
EARLIEST DATE: 1960 (Peacock)
KEYWORDS: foreignlanguage marriage drink father
FOUND IN: Canada(Newi)
REFERENCES (1 citation):
Peacock, p. 492, "Adieu de la Mariee a Ses Parents" (1 text, 1 tune)

File: Pea492

Adieu Madras

DESCRIPTION: French. Forebitter shanty. "Adieu Madras, adieu foulards...." Farewell to Madras, and the clothes, and the girl the sailor found in India. The singer asks the governor to let him keep his sweetheart. But it's too late; the ship is ready to sail

AUTHOR: unknown
EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)
KEYWORDS: sailor ship love separation foreignlanguage shanty
FOUND IN:
REFERENCES (1 citation):
Hugill-SongsOfTheSea, p. 38, "Adieu Madras" (1 French text plus English translation, 1 tune)

File: HuSeS038
Adieu My Native Land

DESCRIPTION: "Adieu, my native land, adieu, The vessel spreads her swelling sails; Perhaps I never more may view Your fertile hills, your flowering dales." The singer bids farewell to all, and asks the wind "to find The peace which fate denies me here"

AUTHOR: unknown
EARLIEST DATE: 1847 (Journal from the Cortes)
KEYWORDS: emigration ship separation
FOUND IN:
REFERENCES (2 citations):
Huntington-SongsTheWhalemenSang, pp. 238-239, "Adieu My Native Land" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 10, "Adieu, My Native Land, Adieu" (1 text)
Roud #13891
File: HSWS238

Adieu Sweet Lovely Nancy

DESCRIPTION: "Adieu sweet lovely Nancy, ten thousand times adieu." The sailor must go over the sea "to seek for something new." He promises (to write, and tells) Nancy that, "Let my body go where it will, my heart will love you still." He hopes for a safe return

AUTHOR: unknown
EARLIEST DATE: before 1854 (broadside, Bodleian Harding B 17(175a))
KEYWORDS: sailor separation
FOUND IN: Britain(England(South)) US(MW) Australia Canada(Newf)
REFERENCES (9 citations):
Eddy-BalladsAndSongsFromOhio 153, (fourth of several "Fragments of Irish Songs")
Peacock, p. 877, "Good-bye My Lovely Annie" (1 text, 1 tune)
Williams-Wiltshire-WSRO Wt 516, "Adieu My Lovely Nancy" (1 text)
Williams-Wiltshire-WSRO Gl 133, "Isle of Wight" (1 text)
Cologne/Morrison-WiltshireFolkSongs, pp. 36-37, "Adieu My Lovely Nancy" (1 text, 1 tune)
Copper-ASongForEverySeason, pp. 244-245, "Adieu Sweet Lovely Nancy" (1 text, 1 tune)
Meredith/Anderson-FolkSongsOfAustralia, pp. 178-179, "Lovely Nancy" (1 text, 1 tune)
Huntington-SongsTheWhalemenSang, p. 260, "(Mary’s Cot)" (1 text, mostly from this song though the first verse is "The Rose of Allandale")
DT, SWTNANCY
Roud #165
RECORDINGS:
Howard Morry, "Good-bye My Lovely Annie" (on PeacockCDROM) [one verse only]
BROADSIDES:
Bodleian, Harding B 17(175a), "Lovely Nancy" ("Adieu, my lovely Nancy, ten thousand times adie"), Swindells (Manchester), 1796-1853
CROSS-REFERENCES:
cf. "The Whale-Catchers" (lyrics)
cf. "Old Kitarden" (lyrics)
cf. "I Love My Sailor Boy" (lyrics)
File: E153D

Adieu to Bogie Side

DESCRIPTION: The singer calls on the muses to help him "sing sweet Huntly's praise. I leave a girl behind me Whose joy is all my pride, And bid farewell to Huntly And adieu to Bogie side." He bids farewell to friends and lands and hopes the girl will be safe

AUTHOR: possibly John Riddell
EARLIEST DATE: 1863 (Greig/Duncan8)
KEYWORDS: love separation rambling farewell
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 265-266, "Adieu to Bogie Side" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #28, pp. 1-2, "Bogieside"; #30, p. 3,
Adieu to Bon County

DESCRIPTION: "It's a great separation my friends they have caused me." The singer says his friends will regret driving him away. He bids farewell to friends and love. He says he will ramble and seek pleasure. When money is short, he will "chop wood and get more"

AUTHOR: unknown
EARLIEST DATE: 1934 (Lomax)
KEYWORDS: separation drink party rambling
FOUND IN: US(Ap)
REFERENCES (2 citations):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 178-179, "Adieu to Bon County" (1 text, 1 tune)
DT, ADIEUBON
Roud #15553
CROSS-REFERENCES:
ct. "Farewell, Charming Nancy" [Laws K14] (floating lyrics)
ct. "Farewell to Old Bedford" (floating lyrics)
NOTES [89 words]: The only version of this song I have seen so far is that in the Bayard collection, and it appears incomplete. Why is the singer leaving home? (Parents' opposition?) Why is there so little mention of his lost love?
I have to suspect that this is a worn-down, possibly reworked, version of something else (e.g. "Farewell, Charming Nancy") -- but I can't identify with any real probability what the original song was. It may well go back to the same ancestor as "Farewell to Old Bedford," but there has been a lot of drift in between. - RBW
File: LxA178

Adieu to Erin (The Emigrant)

DESCRIPTION: "Oh when I breathed a last adieu To Erin's vales and mountains blue...." The singer loves Mary, but Mary "deplores" him; he responds by leaving the country. "Can I forget the fateful day... When nought was left me but to say Farewell my love farewell"

AUTHOR: unknown
EARLIEST DATE: 1847 (Journal of William Histed of the Cortes)
KEYWORDS: love separation emigration rejection
FOUND IN:
REFERENCES (1 citation):
Huntington-SongsTheWhalemenSang, pp. 255-256, "Adieu to Erin" (1 text, 1 tune)
ST SWMS255 (Full)
Roud #2068
File: SWMS255

Adieu to Lovely Garrison

DESCRIPTION: The singer is far away from home. He bids adieu to the places he spent his youth, describing their beauty. He would return to see them all.
Adieu to Maimuna

DESCRIPTION: Capstan shanty. "The boatmen shout, 'tis time to part, no longer can we stay, Twas then Maimuna taught my heart how much a glance can say." Four verses describing a tearful farewell, the last two lines of each repeated are as a chorus.

AUTHOR: unknown
EARLIEST DATE: 1945 (Harlow-ChantyingAboardAmericanShips)
KEYWORDS: shanty parting farewell
FOUND IN: US
REFERENCES (1 citation):
Harlow-ChantyingAboardAmericanShips, pp. 169-170, "Adieu to Maimuna" (1 text, 1 tune)
Roud #8226
File: Harl169

Adieu to Old England

DESCRIPTION: If the world had ended before he was born the singer's sorrows "would then have had bounds." He was born wealthy but spent it all. He has no fear of being robbed. He's satisfied now with a crust, clean water, and a dry straw bed. Things can't get worse.

AUTHOR: unknown
EARLIEST DATE: 1896 (Baring-Gould)
KEYWORDS: poverty money drink food hardtimes
FOUND IN: Britain(England(South),Scotland(Aber))
REFERENCES (4 citations):
Reeves/Sharp-TheldiomOfThePeople 1, "Adieu to Old England" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #115, p. 3, ("Once I had a feather bed") (1 fragment)
Greig/Duncan6 1083, "Once I Had a Feather Bed" (1 fragment, 1 tune)
ADDITIONAL: S. Baring-Gould, English Minstrelsy (Edinburgh, 1896 ("Digitized by Google")), Vol. VI, pp. 108-109, xi-xii, "Adieu to Old England" (1 text, 1 tune)
Roud #1703
NOTES [222 words]: I have moved the Greig/Duncan6/Greig fragment here, agreeing with Roud that this is where it belongs, though the Greig singer has not yet reconciled himself to his lot: he is not a "careless Billy." Here is the Greig fragment: "Once I had a feather bed And curtains a' roon But noo I have tae lie upon A chaff shakey doon [bed stuffed with chaff]." The closest lines in Reeves/Sharp-TheldiomialOfThePeople are "Once I could lie on a good bed, A good bed that was made of soft down Now I am glad of a clot of clean straw To keep myself from the cold ground." Baring-Gould's entry is based on a song indexed here as "Careless Billy." He begins with "Careless Billy" and then notes: "There is a song I have come upon repeatedly, for the last ten years, as a folk-ballad in the West of England, that goes over the same ground as ['Careless Billy'], but has more verses, and the chorus, 'Adieu to Old England, adieu,' .... The folk-chorus, 'Adieu to Old England, adieu,' will perhaps be more acceptable than that which insists on a 'Thin pair of breeches,' and the folk-melody of the chorus is also good, and better than a mere repetition." So, Baring-Gould has some verses from "Careless Billy," and some verses -- including the "good bed" verse -- chorus and tune from what Reeves/Sharp-TheldiomialOfThePeople calls "Adieu to Old
Adieu to the Banks of the Roe

DESCRIPTION: The singer, admitting his "happiest moments are flown," prepares to depart Ireland and his home. He bids farewell to everything he can think of -- the countryside, relatives, pastor. He will dig gold in Australia, and hopes he can return home.

AUTHOR: James Maxwell?
EARLIEST DATE: 1928 (Sam Henry collection)
KEYWORDS: emigration farewell gold
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H245, pp. 197-198, "Adieu to the Banks of the Roe" (1 text, 1 tune)
File: HHH245

Adieu to the Stone Walls

DESCRIPTION: "Adieu to the stone walls," the prisoner sighed, "I'm now going to leave you, I've made up my mind." The convict makes his way to a train, buys clothes in town, and gains his freedom by playing the role of a brakeman.

AUTHOR: unknown
EARLIEST DATE: 1936 (collected from the Gant Family)
KEYWORDS: prison escape disguise clothes trick
FOUND IN: US(So)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 311-313, "Adieu to the Stone Walls" (1 text, 1 tune)
Roud #15602
File: LoSi311

Adieu, False Heart

DESCRIPTION: "Adieu, false heart, since we must part, May the joys of the world go with you."
The singer says (he) thought (him)self too good for her. She proudly says that "You are very much mistaken" if he thinks she loves him and/or says she will go to her grave.

AUTHOR: unknown
EARLIEST DATE: 1952 (collected from Bessie James Totty by Boswell)
KEYWORDS: love death rejection floatingverses
FOUND IN: US(Ap,SE)
REFERENCES (1 citation):
Wolfe/Boswell-FolkSongsOfMiddleTennessee 73, pp. 119-120, "Adieu, False Heart" (1 text, 1 tune)
Roud #11042
RECORDINGS:
Arthur Smith Trio (Fiddlin' Arthur Smith), "Adieu False Heart" (Bluebird 7651)
CROSS-REFERENCES:
cf. "Farewell He" (subject) and references there
cf. "The Curragh of Kildare" (lyrics)
ALTERNATE TITLES:
False Love
File: BoWo073

Admiral Benbow (I)

DESCRIPTION: Despite being badly outnumbered, Benbow prepares for battle (against the French), but captains Kirkby and Wade flee the contest. In the fight that follows, Benbow loses his legs, but orders his face to be turned toward the fight even as he dies.
AUTHOR: unknown
EARLIEST DATE: 1841
KEYWORDS: battle sea death abandonment
HISTORICAL REFERENCES:
1702 - Death of Admiral John Benbow in battle in the West Indies
FOUND IN: Britain(England(South))
REFERENCES (8 citations):
Copper-ASongForEverySeason, pp. 266-267, "Admiral Benbow" (1 text, 1 tune)
Grigson-PenguinBookOfBallads 76, "The Death of Admiral Benbow" (1 text)
Sharp-OneHundredEnglishFolksongs 87, "Admiral Benbow" (1 text, 1 tune)
Karpeles-TheCrystalSpring 81, "Admiral Benbow" (1 text, 1 tune)
Chappell/Wooldridge-OldEnglishPopularMusic II, pp. 92-93, "Admiral Benbow" (1 text, 1 tune)
DT, ADBENBOW* ADBENBW2
ADDITIONAL: Bertrand Bronson, "Samuel Hall's Family Tree," article published in the California Folklife Quarterly (1942); also published in Bertrand Harris Bronson, _The Ballad as Song_ (essays on ballads), University of California Press, 1969, pp. 18-36; republished on pp. 30-47 of Norm Cohen, editor, _All This for a Song_, Southern Folklore Collection, 2009. The article discusses "Sam Hall," "Captain Kidd," "Admiral Benbow," and related songs, with all or part of 16 texts and 9 tunes
C. H. Firth, _Publications of the Navy Records Society_, 1907 (available on Google Books), p. 149, "The Death of Admiral Benbow" (1 text)
Roud #227
NOTES [701 words]: The story outlined here is true in its general details. John Benbow (1653-1702), commanding the British in the West Indies, was mortally wounded in battle with the French after two of his captains deserted him (the two were later tried and executed for cowardice). The battle took place off Cartagena (the one in Columbia, not the one in Spain; Mahan, p. 207). Benbow became a naval hero, and several later battleships were named for him.
One version of the story is briefly told in Herman, pp. 245-246. Herman argues that Benbow was wrong and his captains right: The British squadron of six ships was not strong enough to fight the French. But Benbow (who lost only his right leg, not both) lived long enough to order the court martial of the rebellious officers. The leader, Richard Kirkby of the Defiant, was executed, as was one of the other captains. This firmly established the principle of obedience to orders no matter how stupid.
Not everyone agrees with Herman's interpretation. Woodman devotes pp. 48-58 to Benbow and his subordinates, and draws a very different picture. Benbow was a very unusual admiral, in that he was a "tarpaulin" officer -- that is, one drawn from the ranks of the sailors, rather than a noble who went straight into the officer class (Woodman, p. 48). He didn't even come up through the naval ranks; he had gone to sea as a merchant sailor, and risen to captain, and then been offered a naval command by James II because he had done an impressive job of beating off a pirate attack (Brumwell/Speck, p. 48).
That background as a merchant sailor and a privateer as well as in the navy, and seems to have developed a very high opinion of his own judgment as a result (Woodman, p. 49). Woodman, p. 49, says that the French fleet under Ducasse had a fleet with a total of 258; Benbow's force he lists as having 456 guns. If true, then Benbow's decision to attack was reasonable.
Bruce/Cogar, p. 40, sum up Benbow's career as follows: "Although Benbow came to be regarded as a hero in popular legend, there remains a doubt about his place in British naval history and whether his high reputation was well deserved."
Clark, p. 317, summarizes the whole incident as follows: "Vice-Admiral John Benbow, with seven English ships, had a good opportunity of attacking a weaker French squadron which remained to operate against English and Dutch commerce. Unfortunately four of his captain failed to join the fight, and it was a failure. Benbow was mortally wounded. Two of the captains were court martialed and shot. There is a still popular folk-song about this dramatic but unimportant event."
Brumwell/Speck, pp. 48-49, also considers Benbow's squadron superior to the French, and speculates that his officers refused orders because they considered him their social inferior.
Stokesbury, p. 108, also declares the French squadron "weak." He makes the interesting note that Benbow's story did not immediately inspire firm obedience by future captains; in 1708. Admiral Wager could not make his captains fight at Porto Bello.
Most texts of this fit the tune of "Captain Kidd" (and the only one I've seen which doesn't appear to have been fiddled with), though the tune in Chappell isn't quite the standard "Captain Kidd." It is also said to be used for "A Virgin Most Pure." We might note that Kidd went to the scaffold at the time Benbow was fighting his fight with the French.
This is not the only song about Benbow; Firth (who calls this one "The Death of Admiral Benbow") prints another, "Admiral Benbow," on p. 148. That is said to date from at least 1784, though it appears less popular than this (which seems to have first been printed in Halliwell's Early Naval Ballads). And Benbow's 1693 attack on St. Malo is the subject of "The Siege of St. Malo." Benbow's reputation as a stickler seems to have been richly deserved; in addition to his conduct in the battle that caused his death, he was tough on people who showed up in the West Indies without leave -- even if they were subjects of the British crown! When the Scottish Darien expedition resulted in disaster, a shipful of colonists fled to the Indies -- and were refused help by Benbow (Thomson, p. 88). - RBW

Bibliography

- Mahan: Alfred Thayer Mahan, The Influence of Sea Power Upon History 1660-1783, 1890 (mine is a reprint edition, but -- astonishingly -- it does not say who is the modern publisher!)
- Stokesbury: James L. Stokesbury, Navy & Empire, Morrow, 1983

Last updated in version 5.0
File: PBB076

Admiral Benbow (II)

DESCRIPTION: "Oh, we sail'd to Virginia, And from thence to Fial." The fleet sees seven sails. They draw up in line and fight for four hours. Admiral Benbow is wounded by a chain shot and is carried below but says to keep fighting. He is remembered after his death

AUTHOR: unknown
EARLIEST DATE: Before 1825 (broadside Bodleian, Harding B 28(261))
KEYWORDS: battle sea death
HISTORICAL REFERENCES:
1702 - Death of Admiral John Benbow in battle in the West Indies
FOUND IN:
REFERENCES (2 citations):
Ashton-RealSailorSongs, #19 insert, "Admiral Benbow" (1 text)
Palmer-OxfordBookOfSeaSongs 35, "The Death of Admiral Benbow" (1 text, 1 tune)
Roud #3141
BROADSIDES:
Bodleian, Harding B 28(261), "Admiral Benbow," W. Armstrong (Liverpool) 1820-1824
NOTES [12 words]: For background on John Benbow, see the notes to "Admiral Benbow (I)" - RBW
Last updated in version 4.4
File: AshS019i

Admiral Byng

DESCRIPTION: Admiral Byng is ordered "the French to disperse from New Home" in the Mediterranean Sea. He sends Admiral West to attack the French but he held his own ship back. The ballad implies he was bribed. He is condemned by the King to be shot.

AUTHOR: unknown
EARLIEST DATE: 1881 (Christie)
KEYWORDS: battle navy execution trial
HISTORICAL REFERENCES:
Mar 14, 1757 - Admiral John Byng executed for neglect of duty for his part in the loss of Minorca to the French (source: "Minorca" at the Blupete site).

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #151, p. 1, "Come All Ye British Tars" (1 text)
Greig/Duncan1 140, "Admiral Byng" (1 text)
Palmer-OxfordBookOfSeaSongs 46, "Admiral Byng" (1 text, 1 tune)
Roud #3791

NOTES [2042 words]: Greig: "The victim into whose mouth the ballad is put was Admiral Byng. He was sent with a squadron to relieve the island of Minorca, which was blockaded by a French fleet. Rear-Admiral West played his part well, but Byng handled his ships so unsuccessfully that he had to sail back to Gibraltar, leaving Minorca to its fate. For this failure he was recalled, tried, and condemned to be shot on board ship. This was in 1757."

The court never considered that bribery or gold played any part in the Admiral Byng's decision not to try to relieve General Lord Blakeney at St Philip's Castle on Minorca. (Burke, pp. 72-81).

Greig/Duncan1: "It is included by Bertrand Harris Bronson in his discussion of songs with this distinctive stanza pattern; see "Samuel Hall's Family Tree" in The Ballad as Song (Berkeley and Los Angeles, 1969), pp. 18-36. Here is the last verse:
All traitors gets their doom, so maun I, so maun I,
All traitors gets their doom, wears the sackcloth in their bloom,
Because it is their doom, so maun I.

I assume "New Home" is either on or near Minorca, the site of the battle. - BS
I think "New Home" is probably an error for "Mahon," or Port Mahon, the chief harbor on Minorca. The Spanish name is accent on the second syllable, which makes this mis-hearing more likely. If Admiral John Byng (1704-1757) is remembered today, it is usually for the quip Voltaire penned regarding his execution: The British executed an admiral from time to time "pour encourager les autres," "to encourage the others" (see, e.g., Borneman, p. 66; Brumwell/Speck, p. 67; Keegan, p. 45; Herman, p. 281; McLynn, p. 196.).

Byng had had a distinguished career until then -- although the son of an admiral, he had not joined the navy as a midshipman but rather as an able seaman in 1718 (Brumwell/Speck, p. 67). He probably wasn't a great admiral, but most of his misfortune was really the result of being in the wrong place at the wrong time. He found himself in the middle of an undeclared war. What Europeans called the "Seven Years' War" officially ran from 1756 to 1763 -- but it had already gone on for more than a year in the America (for the early phases of the French and Indian War, as it was known in the colonies, see "Braddock's Defeat"). So it was quite clear that war was coming in Europe -- but diplomatic niceties had to be observed; no one wanted to be blamed for firing the first shot.

The French had the strategic initiative. They had forces on both the Atlantic and Mediterranean coasts -- the former in position to sail to North America, where the French already had had success, the latter in position to capture Minorca. The British navy could potentially halt either move (Borneman, p. 62, estimates they had an advantage of about 100 ships of the line to 60 for the French) -- but only if it knew where to go! The French goal seems to have been to nibble away at the British. Minorca was an obvious spot. British only since 1708, it had become a major British naval base (Borneman, p. 63), but it was much more accessible to the French than the British. And the British forces in the area were clearly inadequate: Four ships of the line, three frigates, and one sloop. The need to reinforce was obvious. Hence Byng was sent with reinforcements. The son of a famous though not always successful admiral (Keegan/Wheatcroft, pp. 55, 304), Byng had served at sea from an early age (Borneman, p. 63), but he had limited experience in combat. He was regarded as a good administrator (Anderson, p. 170), was known for strict discipline (Borneman, p. 63), and apparently was highly regarded prior to the Minorca fiasco (Herman, p. 280).

The French had anticipated the declaration of war. Their attacking force, commanded by Admiral la Galissoniere and supported by twelve ships of the line, had left Toulon on April 10, 1756, with 150 transports and 15,000 soldiers (Mahan, p. 285). The force had arrived at Minorca on April 19. This was overwhelming force against a defending army of only about three thousand men. By the time Byng reached Minorca on May 2, the French were already attacking the tiny garrison at Fort Saint Philip (Borneman, p. 64), even though France had not yet formally declared war. The forces on Minorca could not hold out long; they were too heavily outnumbered. Their only hope
was for Byng to defeat the French fleet in the area and cut off the attackers.

Byng was in many ways at a disadvantage. His nearest base was Gibraltar, whereas the French were based in Toulon. Not only was Toulon closer, it was the main base of the French navy. And he was afraid to take troops from Gibraltar lest it too be invaded (Borneman, p. 64). Plus Byng's fleet was far from modern. He flew his flag in the 90-gun *Ramillies*, which had begun life as the *Royal Katherine* in 1664. The ship was "rebuilt" in 1702 (at a time when "rebuilding" meant something close to building a ship from scratch), but that still made the vessel more than half a century old at the time Byng took command of the squadron. She had been renamed *Ramillies* some fifty years before (for details on this, see Paine, p. 419).

"[T]he ships in his task force had only recently returned from raiding French commerce in the Atlantic. It was, therefore, with depleted crews, unmade repairs (two ships were taking on water fast enough to require frequent pumping), and fouled hulls that Byng's ships sailed from Portsmouth on April 7" (Anderson, p. 170).

The battle was completely one-sided. There seems to be disagreement about what Byng intended. Mahan, p. 285, seems to say that Byng's intention was to fight in line ahead (that is, with all of his ships in a single line, with each English ship fighting what amounted to a single combat with a French ship), following the official British Fighting Instructions. Borneman, p. 65, argues that he wanted to "cross the T" on the enemy line and attack the rear of the French line, but that there was a signalling failure which caused the lead ships to go off in the wrong direction.

Whatever Byng's intention, the two fleets approached at a rather large angle -- estimated to have been about 30 to 40 degrees (Mahan, p. 286). This meant, since Byng was attacking the French fleet outside Port Mahon, that the lead British ships were much closer to the French line than the ships in the rear. When Byng gave the order to start the engagement, the ships at the front of the line did so, spending some four hours in combat (Anderson, p. 171) but the ships at the back were, in effect, left behind. The ships at the front of the line, in consequence, suffered rather severely (none were sunk but all had damage which affected their ability to sail); those at the back split off and accomplished nothing (Mahan, p. 287).

After the battle, Byng held a council of war with his captains. They concluded that they could not save Minorca; better to make sure that Gibraltar at least was safe (Mahan, p. 290; Borneman, p. 65). Byng headed back to Gibraltar, and the French captured Port Mahon on June 29 (Herman, p. 278).

Herman, p. 280, notes that "To this day historians debate the pros and cons of the case."

"[H]is failure at Minorca was as much a matter of following the official orders for line ahead battles too literally as it was a failure of nerve. Anson... had ordered Byng brought back to England for court-martial. The court of twelve naval officers had to find him guilty for avoiding battle: under Anson's own revisions to the Articles of War, they had no choice but to sentence Byng to death" (Herman, p. 280).

"At Gibraltar, Byng was relieved by Hawke and sent home to be tried. The court-martial, while expressly clearing him of cowardice or disaffection, found him guilty of not doing his utmost either to defeat the French fleet or relieve the garrison of Mahon; and, as the article of war prescribed death with no alternative punishment for this offence, it felt compelled to sentence him to death. The king refused to pardon, and Byng was accordingly shot" (Mahan, pp. 290-291).

"In retrospect, Byng's concern for Gibraltar and his decision not to risk his entire fleet when other corners of the British Empire were far more dependent on it than Minorca, may well prove his competence. And, of course, if his orders had been carried out competently in the first place, the result may have been far different. Instead, his execution became one of the most egregious affairs in the annals of the Royal Navy" (Borneman, p. 65).

"Byng... was executed not because he had lost the battle of Minorca (1756) but because he had done so in breach of the permanent fighting instructions and so confronted his court-martial with no choice but to condemn him to the firing-squad" (Keegan, p. 45).

Ironically, Keegan seems to think highly of Byng, at least in broad terms. At this time, few naval battles produces a clear winner, so "[s]everal British admirals of the eighteenth century, of whom Byng was one, experimented at the risk of professional -- even personal -- extinction with tactics more likely to yield a decisive outcome" (Keegan, p. 49). Byng's problem was that he did not come up with the idea of breaking the line, which would wait for Rodney and Nelson.

What the court could do, it did: They recommended that the King pardon him. Pleas for mercy came from all quarters. But the government, its survival on the line, ignored all the calls. Byng was executed by firing squad on board the *Monarque* (a captured French ship) "on March 14, 1757 -- the first and only British admiral ever executed for cowardice" (Herman, p. 281).

"Everywhere rose the cry for the punishment of Admiral Byng.... Members of parliament received petitions to call the ministers to account for sending him out too late. The naval court-martial,
deliberating under the pressure of rising public resentment, condemned the unhappy Byng to death."

"As a matter of fact, Byng had done nothing to justify the verdict. Of the crime of which he was declared guilty -- neglect of duty in battle -- he was entirely innocent. For the offenses of which he was guilty -- the desertion of Minorca and disobedience to admiralty instructions -- there was no legal penalty. The court somehow felt that the death penalty was excessive and recommended him to His Majesty's clemency. But that was denied him, for all around there stood the fallen ministers with their bribes and their boroughs, ready to crush anyone who suggested that Byng was not the sole author of the loss of Minorca. There is, perhaps, no more conclusive example of the extent and diversity of Whig patronage than the tale of the gates of mercy being shut against Byng" (Dorn, p. 345).

The whole business proved so controversial that being pro- or anti-Byng actually came to be a basis for official promotion or censure (McLynn, p. 108). His fate also caused admirals to become somewhat afraid of having prudence mistaken for cowardice, which occasionally caused them to become rather rash (McLynn, p. 173).

In a greater sense, Byng’s defeat was a help to the British cause. The Newcastle government fell, and William Pitt the Elder took over (Herman, p. 279; Dorn, p. 291, though Dorn, p. 345, notes that this was a temporary government; Pitt would not really gain control until later, in a sort of coalition in which he ran things and Newcastle handled patronage duties; cf. Borneman, p. 73). Pitt swept a lot of chaff out of the war departments, and went on to win the war. But it was too late for Byng, who probably would have been out of a job even if he had still been alive -- it was Pitt who really put his trust in better admirals such as Anson and Hawke (for whom see "Bold Hawke") as well as generals such as Amherst (for whom see especially "Brave Wolfe" [Laws A1]).

Keegan/Wheatcroft, p. 55, sum up the situation this way: "Byng was a victim of public hysteria and government cowardice. Walpole commented, "The persecution of his enemies, who sacrifice him for their own guilt and the rage of a blind nation, have called forth all my pity for him" (Herman, p. 281).

There was one positive effect: The Laws of War were revised to make them a little more flexible and reasonable (Manwaring/Dobree, p. 246). - RBW

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- Dorn: Walter L. Dorn, Competition for Empire: 1740-1763 (part of the "Rise of Modern Europe" series), 1940 (I use the 1963 Harper Torchbooks version with revised bibliography)
- Mahan: Alfred Thayer Mahan, The Influence of Sea Power Upon History 1660-1783, 1890 (mine is a reprint edition, but -- astonishingly -- it does not say who is the modern publisher!)

Last updated in version 4.4
File: GrD1140
Admiralty House Supper Song

DESCRIPTION: "A bite with me, fast falls the prey to feast, The soup is Jackson, Lord, shall this not cease, No other soup served so consistently." The singer complains of the food; "When the guests come, they surely do agree, It is a job to eat A bite with me"

AUTHOR: unknown
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)
KEYWORDS: navy humorous derivative food
FOUND IN: Canada
REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, p. 88, "Admiralty House Supper Song" (1 text, 1 tune)
Roud #29406
CROSS-REFERENCES:
cf. "Abide with Me" (tune)
File: Hopk088

Advertising Kelly

DESCRIPTION: "A fortnight ago, me, Mick and Patsy Sullivan... went for a spree down to Kelly's brand-new restaurant." They have a party and direct the bill to their boss Flaherty. Kelly refuses. There is a fight. Eventually Kelly writes it off as advertising

AUTHOR: unknown
EARLIEST DATE: 1927 (Finger-FrontierBallads)
KEYWORDS: food fight
FOUND IN:
REFERENCES (1 citation):
Finger-FrontierBallads, pp. 53-55, "Advertising Kelly" (1 text)
Roud #8830
File: Fing053

Advice to Paddy

DESCRIPTION: "Paddy ... join with your protestant brother." "Your foes have long prided to see you divided." If together, your foes won't oppose you. "Then your rights will be granted"; "keep asunder ... you shall live and die slaves"

AUTHOR: Edward Lysaght (source: Moylan-TheAgeOfRevolution-1776-1815)
EARLIEST DATE: 1887 (Madden's _Literary Remains of the United Irishmen of 1798_, according to Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: Ireland nonballad political
FOUND IN:
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 40, "Advice to Paddy" (1 text, 1 tune)
NOTES [137 words]: This is one of those sadly ironic songs: Most of the early Irish agitation for independence was led by Protestants (e.g. Wolfe Tone was Protestant). Their attempts at rebellion failed in no small part because the Catholic peasantry was indifferent. (Understandably, since their problems were with landlords; the English government had no direct impact on their hardscrabble lives).
If Moylan-TheAgeOfRevolution-1776-1815's dating is right, though, by the time this was written, the situation had changed. By the late nineteenth century, Britain would have been willing to grant Home Rule in some form -- but the idea always died due to the opposition of Irish Protestants, especially in Ulster. Those people, once at the heart of the rebellion, had by then started to cling to Britain as protection for their rights. - RBW
File: Moyl040

Advice to Sinners

DESCRIPTION: "Oh, Sinner, you'd better take heed to the Savior's word today. You will follow the Christian round and still you will not pray." "Your body has to lie in the ground." "When Gabriel sounds his trumpet, you'll be lost." You get the idea
AUTHOR: unknown
EARLIEST DATE: 1916 (Brown)
KEYWORDS: religious death sin
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 64, "Advice to Sinners" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore564, "Advice to Sinners" (1 tune plus a text excerpt)
Roud #7847
NOTES [91 words]: Evidently the author, like so many other "hymn" writers, had read every verse in the Bible except those dealing with judgment ("Judge not, that you be not judged," Matt. 7:1, etc.), forgiveness ("For if you forgive others their trespasses, your heavenly Father will also forgive you, but if you do not forgive... neither will your Father forgive," Matt. 6:14-15, etc.), and punishment ("Let the one without sin cast the first stone", John 8:7).
It never ceases to amaze me how many Bibles there are in the world with those verses left out. - RBW
Last updated in version 4.1
File: Br3064

Ae Nicht We A' to Banff Did Gang

DESCRIPTION: "Ae nicht we a' to Banff did gang, I believe we had sma' errant O. There was ither three as weel as me, We a' set oot a'steerin'[Greig/Duncan8: to cause a disturbance] O."
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan8)
KEYWORDS: party
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1766, "Ae Nicht We A' to Banff Did Gang" (1 fragment, 1 tune)
Roud #13014
NOTES [11 words]: The current description is all of the Greig/Duncan8 fragment. - BS
Last updated in version 2.5
File: GrD81766

Aff Wi' the Auld Love

DESCRIPTION: The singer, while courting Betsy, takes up with Jean. He meets both in the market: "they laughed and they jeered at me too." Each takes up with another man leaving him crying. "Be sure to be aff wi' the auld love, Afore ye be on wi' the new"
AUTHOR: unknown
EARLIEST DATE: 1911 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
KEYWORDS: courting infidelity rejection warning
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #172, p. 2, "The Auld Love and the New" (1 text)
Greig/Duncan6 1127, "Aff Wi' the Auld Love" (2 texts, 1 tune)
Roud #6834
File: GrD61127

Afore Daylight

DESCRIPTION: The wife complains her husband urinates on the floor rather than in the chamber pot. He replies that his first wife allowed him to defecate in the bed.
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: scatological husband wife
FOUND IN: US(So)
REFERENCES (1 citation):
African Counting Song

DESCRIPTION: "Ninni nonni simungi, Ninni nonni simungi, Ninni nonno sidubi sabadute simungi. Ninni nonni simungi, Ninni nonni simungi, Ninni nonno sidubi sabadute simungi."

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: foreignlanguage nonballad

FOUND IN: US(Ap)

REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 19, "African Counting Song" (1 text, 1 tune)

NOTES [69 words]: Scarborough's informant claimed that this was a counting song from Africa, but if he gave either a translation or a reference to the *part* of Africa, Scarborough failed to record it. I do note that there are five words. Given what it known about some African counting systems, this raises the possibility that they stand for "one," "two," "three," "four," and "many." But I frankly doubt the whole business. - RBW

File: ScaNF019

After Aughrim's Great Disaster

DESCRIPTION: "'After Aughrim's great disaster, When our foe in sooth was master," a few survivors escape and hope to continue the struggle. The survivors go their separate ways (perhaps into exile), wishing success to their king

AUTHOR: unknown

EARLIEST DATE: 1962

KEYWORDS: battle death disaster rebellion Ireland separation

HISTORICAL REFERENCES:
July 12, 1691 - Battle of Aughrim. Decisive defeat of Irish Catholic forces

FOUND IN: Ireland

REFERENCES (1 citation):
Galvin-IrishSongsOfResistance, pp. 17-18, "After Aughrim's Great Disaster" (1 text, 1 tune)

Roud #16907

CROSS-REFERENCES:
cf. "Sean a Duir a'Ghleanna" (form)

NOTES [470 words]: The Battle of the Boyne in 1690 (for which see "The Battle of the Boyne (I)") marked the real end of Jacobite hopes; James II fled to the continent following that battle, the French reduced their already limited commitment, and William III (who had overthrown James) returned to Britain. (It didn't help that the remaining Irish leaders despised each other.) Many Irish, however, continued in rebellion, retreating to Athlone and Limerick. The British command was turned over to General Ginkel (the "Dutchman" of the song), who captured Athlone on June 30. Most Irish leaders wanted to concentrate on a holding action at Limerick, but St Ruth, the French commander, wanted to fight. He picked a position at Aughrim and waited for Ginkel. Aughrim was a near-fought thing. Moody/Martin/Keogh/Kiely, p. 183, declare, that Ginkel's crossing of the Shannon "was followed by 'Aughrim's dread disaster,' the major battle of the war. St Ruth, the French commander, had chosen a strong position on the slopes of Kilcommodon hill. Ginkel's army floundered into the bog that separated the armies, and St Ruth called on his men to drive the enemy to the gates of Dublin. Then at a critical stage of the battle St Ruth was killed; a causeway through the bog was betrayed to Ginkel's men[,] and confusion set in on the Irish side. Their losses were heavy and Ginkel won an impressive victory.

When the English won, they won decisively. St Ruth was dead, Tyrconnell died in August, and only Limerick was left in Irish hands. Sarsfield (Patrick Sarsfield, Earl of Lucan c. 1655-1693), the last real Irish leader and the best soldier of the lot, decided to seek terms while he still had a bargaining position.

On October 3, an agreement was secured under which the rebels could either swear allegiance to William or go into exile. Although William's guarantees included religious freedom, many chose to leave their country. The flight of "The Wild Geese" was in many ways the worst disaster in Irish history to this time. The anniversary of Aughrim continues to be a bitter day in Irish memories. Sarsfield, having done what he could, joined the French service, and was killed at the Battle of
Landen in 1693.
Not everyone was impressed with Sarsfield, to be sure. R. F. Foster, *Modern Ireland 1600-1972* Penguin, 1988, 1989, p. 148, notes that he came to everyone's attention for his bravery at the Boyne, but adds that "He was celebrated for his bravery but was notoriously not very bright; jealousy aroused by the Sarsfield mystique exacerbated the indiscipline an dissensions that already rent the Jacobites. On the other hand, his inspirational leadership helped raise Irish morale...."
This should not be confused with the Honorable Emily Lawless's poem 'After Aughrim," for which see, e.g., MacDonagh/Robinson, pp. 100-101. - RBW

**Bibliography**


*Last updated in version 2.8*

**File:** PGa017

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**After the Ball**

**DESCRIPTION:** A girl asks her uncle why he never married. He recalls the sweetheart he took to a ball. After leaving for a moment, he sees her kissing another man. He abandons her; years later, after she is dead, he learns that the other man was her brother

**AUTHOR:** Charles K. Harris (1867-1930)

**EARLIEST DATE:** 1892 (copyright)

**KEYWORDS:** love courting separation death abandonment jealousy brother family

**FOUND IN:** US(Ap,MW,So)

**REFERENCES (12 citations):**

- Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 105, "After the Ball" (1 text)
- Stout-FolkloreFromIowa 45, pp. 62-63, "After the Ball" (1 text plus a fragment and a fragment of a parody)
- Browne-AlabamaFolkLyric 97, "After the Ball" (1 text plus 2 excerpts and mention of 2 more as well as portions of 2 parodies; 1 tune)
- Spaeth-ReadEmAndWeep, pp. 169-175, "After the Ball, the Deluge" (1 text plus variants, 1 tune)
- Geller-FamousSongsAndTheirStories, pp. 64-69, "After the Ball" (1 text, 1 tune)
- Gilbert-LostChords, pp. 260-262, "After the Ball" (1 text)
- Messerli, pp. 205-207, "After the Ball" (1 text)
- Silber/Silber-FolksingersWordbook, p. 268, "After The Ball Is Over" (1 text)
- Fuld-BookOfWorldFamousMusic, p. 87, "After the Ball"
- DT, AFTRBALL* (UNFORTU6* -- a parody)

**ADDITIONAL:** Aline Waites & Robin Hunter, _The Illustrated Victorian Songbook_, Michael Joseph Ltd., 1984, pp. 156-158, "After the Ball" (1 text, 1 tune)

Robert A. Fremont, editor, _Favorite Songs of the Nineties_, Dover Publications, 1973, pp. 1-5, "After the Ball" (1 text, 1 tune, a copy of the original sheet music)

**Roud #4859**

**RECORDINGS:**

- Fiddlin' John Carson, "After The Ball (OKeh 45569, 1932; rec. 1930)
- The Collier Trio, "After the Ball" (Brunswick 307, 1928)
- Homer Christopher & Wife, "After the Ball" (OKeh 45041, 1926)
- Crockett's Kentucky Mountaineers, "After the Ball" (Brunswick 394, rec. 1929)
- Vernon Dalhart, "After the Ball" (Columbia 15030-D, 1925) (Brunswick 2924-B) (Edison 51610 [as Vernon Dalhart & Co.], 1925)
- Dixon Brothers, "After the Ball" (Montgomery Ward M-7577, 1938)
- Tom Darby & Jimmie Tarlton, "After the Ball" (Columbia 15254-D, 1928)
- Humphries Brothers, "After the Ball" (OKeh 45478, 1930)
- Bradley Kincaid, "After the Ball" (Supertone 9648, 1930) (Conqueror 7984, 1932)

**CROSS-REFERENCES:**
cf. "After the War Is Over" (tune)
cf. "Tragic Romance" (plot)
cf. "Fatal Rose of Red" (theme)
cf. "Grandfather's Story" (theme)
cf. "After the Ball Was Over, Sally Plucked Out Her Glass Eye" (form)

SAME TUNE:
After the War is Over (File: R855)
Poor Nellie (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 143)
After the Strike is Over (IWW Song; Foner, p. 248; Edward J. Cowan, _The People's Past_, p. 167)
After the Commonwealth March is Over ("After the march is over, After the first of May, After the bills are passed, child, Then we will have fair play") (by Carl Browne) (Foner, p. 253)
After the Fall (by D. J. O'Malley; see John I. White, _Git Along, Little Dogies: Songs and Songmakers of the American West_, 1975 (page references are to the 1989 University of Illinois Press edition), p. 82)
After the Fair (song about the 1893 World's Fair with lyrics credited to its performer Press Eldridge by apparently written by Charles K. Harris as a parody of his own song) (Jon W. Finson, _The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song_, Oxford University Press, 1994, pp. 153-154)
After We Burned the Rodney (song from the Australian Shearer's Strike of 1894) (Dennis O'Keeffe, _Waltzing Matilda: The Secret History of Australia's Favourite Song_, Allen & Unwin, 2012, p. 189)

NOTES [413 words]: Gilbert-LostChords describes how Harris (at the time, according to Geller, an impoverished banjo teacher; Jasen, p. 11, says he did not read music) wrote this song by blowing an actual incident all out of proportion (he saw a girl distressed by a fight with her lover, but there is no evidence that the quarrel ended their relationship. Part of the story is actually Harris's own; he was chaperoning his sister at a ball in 1892 when the other incident happened, according to Jasen, p. 12).

According to Furia, p. 23, the "absurd tale of misunderstanding was turned down by the first singer Harris urged to plug it; 'If I sang a line like 'Down fell the glass, pet, broken, that's all,: she insisted, 'the customers in my saloon would shatter their beer mugs in derision.' Yet it was precisely this pathetic narrative that was marketed into the first big hit from Tin Pan Alley...."
The song was one of the most popular of its era; sales of the sheet music earned Harris $48,000 in just its first year in print. Waites & Hunter report that it was the first song to sell five million copies of the sheet music.

According to Hischak, p. 2, "Harris wrote the heart-tugging ballad in 1892 for a vaudeville singer who forgot the words during the first performance and the song failed to get any notice. When the popular musical comedy _A Trip to Chinatown_ toured Milwaukee in 1892, Harris paid the singing star J. Aldrich Libby to insert the number in the second act. For the entire three verses and three refrains the audience was silent and remained so after the song; Harris thought he had written a dud. Then the audience rose to its feet and cheered for five minutes." Naturally the song stayed in the show, and went on to become big in vaudeville; John Philip Sousa made it part of his shows, and it was included in the musical "Show Boat," where it is said to have made Magnolia Ravenal a star.

Interestingly, the other hit song from "A Trip to Chinatown," "The Bowery," was also added to the show after its premier (Hischak, p. 36). Makes you wonder what the original show was like.... Finson, p. 69, says that the song sold 400,000 copies in the first few months of its release, peaking at 5,000 copies a day -- an incredible rate for sheet music. Little wonder, then, that Harris titled his 1926 autobiography _After the Ball: Forty Years of Melody_ And Harris's publishing company adopted as its logo the image of a boy chasing (or, one might say, going AFTER) a ball. - RBW

Bibliography

- Hischak: Thomas S. Hischak, _The American Musical Theatre Song Encyclopedia_ (with a Foreword by Gerald Bordman), Greenwood Press, 1995

_Last updated in version 5.1_
**After the Ball Was Over, Sally Plucked Out Her Glass Eye**

DESCRIPTION: "After the ball was over," Sally removes her glass eye, false teeth, cork leg and false hair.

AUTHOR: unknown

EARLIEST DATE: 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: hair dancing humorous nonballad parody oldmaid disguise derivative

FOUND IN: Ireland

REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 4, "After the Ball Was Over, Sally Plucked Out Her Glass Eye" (2 texts)
Roud #4859

CROSS-REFERENCES:
- cf. "After the Ball" (tune)

NOTES [43 words]: OCroinin/Cronin-TheSongsOfElizabethCronin: "It is a parody of the kind common among children" and quotes an almost identical parody reported by Opie and Opie in The Lore and Language of Schoolchildren. The parody is of Charles K Harris's "After the Ball." - BS

Last updated in version 5.1

File: OCC004

**After the Battle Mother**

DESCRIPTION: The wounded singer is lying on the battle field among the dead and dying. When "the foemen turned and fled" his wound stopped him from following. He waits for morning. "Still I feel that I shall see you and the dear old home again"

AUTHOR: George F. Root (1820-1895) (source: PopMusicMTSU 94-017 Goldstein ID 001256-BROAD)

EARLIEST DATE: 1863 (sheet music published by Root & Cady, according to Silber-SongsOfTheCivilWar)

LONG DESCRIPTION: "Still upon the field of battle, I am lying, mother dear, With my wounded comrades waiting." Many are dead, many more gasping out their dying breaths. The singer is wounded but alive. He wishes he could go with his victorious comrades, but when "the foemen turned and fled" his wound stopped him from following. He waits for morning. "Still I feel that I shall see you and the dear old home again"

KEYWORDS: battle Civilwar war death dying injury nonballad mother soldier

FOUND IN: US(MW)

REFERENCES (4 citations):
- Musick-JAF-TheOldAlbumOf-William-A-Larkin 3, "Just After the Battle" (1 text)
- Silber-SongsOfTheCivilWar, pp. 154-156, "Just After the Battle" (1 text, 1 tune)
- Colonial-Dames-AmericanWarSongs, pp. 82-83, "Just After the Battle" (1 text)
- Wolf-AmericanSongSheets, #1172, p. 80, "Just After the Battle, Mother" (10 references)
- Roud #4277

BROADSIDES:
- LOCsinging, cw103160, "Just After the Battle" ("Still upon the field of battle"), H. De Marsan (New York), 1861-1864; also sb20250b, "Just After the Battle"; hc00015a, hc00015b, "Just After the Battle Mother"; cw1000070, cw100080, "After the Battle Mother"
- PopMusicMTSU, 94-017 Goldstein ID 001256-BROAD, "After the Battle Mother" ("Still upon the field of battle"), J.H. Johnson (Philadelphia), 1858-1859 and 1863-1876

NOTES [73 words]: This was one of George F. Root's attempts to follow up on the success of "Just Before the Battle, Mother." It didn't deserve success -- and doesn't seem to have *had* much success, at least in tradition, despite repeated printings. - RBW

Broadside LOCsinging cw103160: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS
After the War Is Over
DESCRIPTION: "Angels are weeping o'er the foreign war... But still they are calling young men to war.... After the war is over, after the world's at peace, many a heart will be aching After the war has ceased. Many a home will be vacant, many a child left alone...."
AUTHOR: unknown
EARLIEST DATE: 1941 (Randolph)
KEYWORDS: war death derivative
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 855, "After the War is Over" (1 short text)
Roud #7530
CROSS-REFERENCES:
cf. "After the Ball" (tune)
File: R855

Afternoon Like This, An
DESCRIPTION: "An afternoon like this it was in tough old Cherokee An outlaw come a-hornin' in an' ask who I might be...." The singer boasts of Indians and outlaws in his background (e.g. Jesse James was his uncle), of learning to swear before learning to talk, etc.
AUTHOR: unknown
EARLIEST DATE: 1935 (Hoofs and Horns)
KEYWORDS: cowboy outlaw bragging family
FOUND IN: US
REFERENCES (1 citation):
Fife/Fife-CowboyAndWesternSongs 35, "Cowboy Boasters" (5 texts, 2 tunes; this is the "E" text)
Roud #11217
File: FCW035E

Ag Lochan na Muinge
DESCRIPTION: Gaelic. "A mock epic on a bicycle accident suffered by a local brave. The event takes on international significance with messages of condolence from President de Valera, Mussolini, and Hitler, and from President Roosevelt of the United States."
AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage humorous
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 5, "Ag Lochan na Muinge" (1 text)
NOTES [19 words]: The description is the [repunctuated] "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. - BS
File: OCC005

Again the Loud Swell Brought the Object in View
DESCRIPTION: Nancy sees the victim in the wave and rushes in to save him. "Then he grasped her; they sunk, in the wave"
AUTHOR: unknown
EARLIEST DATE: 1909 (Greig/Duncan8)
KEYWORDS: rescue drowning
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #66, p. 2, ("Again the loud swell brought the
Aged Indian, The (Uncle Tohido)
DESCRIPTION: A hunter, his wife, and his daughter live near Indians. One day, when the hunter is gone, an Indian comes and takes the child from the frantic mother. The child never returns, but teaches the Indian to love and revere the Bible
AUTHOR: unknown
EARLIEST DATE: 1907 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: Indians(Am.) abduction Bible
FOUND IN: US(MW,So)
REFERENCES (2 citations):
  Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 294-295, "Uncle Tahiah" (1 text)
  Pound-AmericanBalladsAndSongs, 53, pp. 124-125, "The Aged Indian" (1 text)
Roud #6553
CROSS-REFERENCES:
  cf. "The Fair Captive" (plot elements)
ALTERNATE TITLES:
  Uncle Tahia
NOTES [13 words]: Your guess is as good as mine as to whether this is pro- or anti-Indian. - RBW
File: LPnd124

Ages of Man, The
DESCRIPTION: "In prime of years, when I was young, I took delight in youthful toys." "At seven years old I was a child." "At twice seven, I must needs go learn." "At three times seven, I waxed wild." The singer tells of life seven years at a time and prepares to die
AUTHOR: unknown
EARLIEST DATE: 1846 (Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland); supposedly printed in broadside by Thackeray before 1700 [according to Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland]; c. 1790 (broadside, Bodleian Harding B 3(39))
KEYWORDS: age drink hardtimes
FOUND IN: Britain(England(Lond))
REFERENCES (3 citations):
  Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Poem #2, pp. 7-10, "The Life and Age of Man" (1 text)
  Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 240-242, "The Life and Age of Man" (1 text)
  Broadwood-EnglishTraditionalSongsAndCarols, pp. 20-21, "The Ages of Man" (1 text, 1 tune)
Roud #617
BROADSIDES:
  Bodleian, Harding B 3(39), "The Age of Man, displayed in ten different stages of life" ("In prime of years when I was young"), J. Evans and Co. (London), c1790; also 2806 c.16(317), "The Age of Man, displayed in ten stages of life"; Harding B 28(230), "The Ten Stages of Human Life"; Harding B 17(2a), Firth c.21(47), "Age of Man"; Harding B 15(279b), "The Seven Ages of Man" [apparently a printer, Such, decision to omit stage 8, 9 and the conclusion; in some other broadsides those verses are printed in a second column under some other song ...]; Firth c.21(46), "The Seven Ages of Man" [... as in this case where Such prints the final three verses "(continued.)" in a second column]
NOTES [138 words]: Jean Ingelow wrote a poem, "Seven Times One" or "The Song of Seven," published, e.g., on p. 126 of Jean Ingelow, [The Poetical Words of Jean Ingelow] (N.B. Poems is the common title of this work, but my copy simply says Jean Ingelow on the cover and spine, and has no title page. Nor is there a copyright claim; the dedication is from 1863, but the book seems to have been published by T. Y. Crowell & Co. in the 1870s). This follows the same format as this song, being a child's account of life at seven-times-one, seven-times-two, etc., although it does not reach the age of seventy as in this song. But the similarities are enough that I suspect some sort of
The song's reference to ten times seven being the end of life is presumably a reference to Psalm 90:10, "The years of our lives are three score and ten." - RBW

Last updated in version 2.8
File: LEBC20

Aggie Bell

DESCRIPTION: Among the many bonny lasses in Edinburgh the singer loves "little Aggie Bell" He describes her features and recalls seeing her at a dance where "mony a lass that thocht nae little o' hersel'" but none outshone Aggie.

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan4)
KEYWORDS: love beauty dancing nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 716, "Aggie Bell" (1 text)
Roud #6154
NOTES [22 words]: Greig/Duncan4 quoting Greig's source's [Bell Robertson's] notes: "This is a stray song I picked up. During the Creman [sic] war." - BS

Last updated in version 2.5
File: GrD4716

Agincourt Carol, The

DESCRIPTION: King Henry (V) travels to France "wyth grace and myght of chyvalry," captures Harfleur, and wins a great victory at Agincourt, "Wherfore Englonde may call and cry, 'Deo gracias (x2) anglia Rede pro victoria.'"

AUTHOR: unknown
EARLIEST DATE: before 1500 (Bodleian MS Selden B. 26); hints in chronicles imply that it was sung at Henry V's return to England 1415/16
KEYWORDS: England France battle royalty MiddleEnglish
HISTORICAL REFERENCES:
1413 - Accession of Henry V
Aug 11, 1415 - Invasion of France
Sept 22, 1415 - Surrender of Harfleur
Oct 25, 1415 - Battle of Agincourt. Henry V, outnumbered by about 10 to 1, defeats the French, inflicting casualties in the same 10:1 ratio
1422 - Death of Henry V
FOUND IN:
REFERENCES (16 citations):
Greene-TheEarlyEnglishCarols, #426, p. 289, "(Owre kynge went forth to Normandy)" (1 text)
Percy/Wheatley-ReliquesOfAncientEnglishPoetry II, pp. 29-31, "For the Victory at Agincourt" (1 text)
Stevick-OneHundredMiddleEnglishLyrics 51, "(The Agincourt Carol)" (1 text)
Chappell/Woolridge-OldEnglishPopularMusic I, pp. 25-30, "The Song of Agincourt" (1 text, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 189-190, "The Agincourt Carol" (1 text, 1 tune)
Hirsh-MedievalLyric-MiddleEnglishLyricsBalladsCarols #49, "The Agincourt Carol" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #2716
DigitalIndexOfMiddleEnglishVerse #4317
DT, AGINCRT1*
Rossell Hope Robbins, _Historical Poems of the XIVth and XVth Century_, Columbia University Press, 1959, #32, pp. 91-92, "The Agincourt Carol" (1 text)
Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, pp. 21-22, "(The Agincourt Carol)" (1 text, plus an image of part of a manuscript copy facing page 60)
Henry V had a legitimate claim to the throne of France derived from his great-grandfather Edward III (whose mother had been a French princess). Under English law, he was rightful King of France (or would have been, were it not for the fact that Henry had cousins who were proper heirs to both the thrones of England and France. But that's another story).

The French, however, didn't want an English king, and eventually dredged up the "Salic Law" to prevent succession through the female line. Henry V's predecessors Richard II and the usurper Henry IV had been too busy to do anything about being excluded from the succession, but Henry V had the leisure to invade France.

The invasion of 1415 was the first and most spectacular of Henry's campaigns. After taking Harfleur to give him a base in Normandy, he engaged in a great chevauchée (destructive raid in which he burned everything in his path).

The enraged French pursued, and even appeared at one point to have Henry trapped; he reportedly offered terms, which the French foolishly ignored (they thought ten to one odds in their favor were enough to win the day). Henry found a good position and waited for the French to show up. He then used his longbowmen to shatter their army. He proceeded to Calais to return his army to England and prepare his next campaign.

Henry reportedly forbade any musical odes to Agincourt, preferring to give credit to God. He got them anyway (though the clever author here never explicitly credits Henry).

For more historical background, see "King Henry Fifth's Conquest of France" [Child 164].

Greene, pp. lvi-lvii, makes the interesting point that, although generally called "The Agincourt Carol," this song as preserved in the manuscripts is not a carol, because carols have a unison part, and this song does not; the verses are in two-part harmony, with three parts in the chorus.

This, the most famous Agincourt piece, appeared very shortly after the campaign. Two copies survive:
- Oxford, Bodleian Library MS. Selden B.26; this is the more important manuscript of the two. With music. The Selden MS. is an assembly of five unrelated bookletts, with the carols in the first part. This part was copied in the middle part of the fifteenth century (Greene, p. 335), i.e. probably a few decades after Agincourt but probably within living memory of it.
- Cambridge, Trinity College O.3.58 (a manuscript containing several carols, most of them for Christmas and the New Year; it also contains "Pray for Us, Thou Prince of Peace," and both it and the Selden MS. contain "As I Lay Upon a Night (Alma Redemptoris Mater)"). Modern catalogs will sometimes number it Trinity MS. 1230. It is a most unusual manuscript; instead of being a codex (what we think of as a "book"), it is a roll (with text running down the roll rather than in columns across the roll as in, say, a Hebrew Bible manuscript), seven inches wide by about seven feet tall (Robbins, p. 85).

There is no evidence that this song ever entered oral tradition; it's almost unsingable. But the frequency with which it is quoted argues for its presence here.

Jarman, p. 191, suggests that the song is by John Lydgate -- but while Lydgate did write about Agincourt, there is no reason to think this is his work. Lydgate was a prolific writer, but he wasn't really very good. (For background, see the notes to "The London Lackpenny." ) Barker, p. 361, suggests that this was "probably a production of Henry's own royal chapel or a religious house and has been preserved in ecclesiastical archives." She suggests that other Agincourt songs were written but are lost.

This song was designed for three voices (Barker, p. 360): two voices in unison singing the verses, with the opening line of the chorus sung by a single voice, then two voices in harmony for the second line, and the remainder sung with variations by all three voices.

A high-resolution digital image of the Selden Manuscript is now available on the Bodleian web site. Go to the Bodleian manuscripts page at http://tinyurl.com/tbdx-BodleianMSS and scroll to MS.
Arch. Selden B. 26. It is on folio 17 verso. The manuscript is very fine, with black and red inks and some blue initials. Sadly, the margins have been trimmed too closely, cutting off at least one marginal remark, but the main text is intact.- RBW

Bibliography

- Barker: Juliet Barker, Agincourt, 2005 (I use the 2007 Back Bay paperback edition)

Last updated in version 5.3
File: MEL51

Agricultural Irish Girl, The

DESCRIPTION: Mary Ann Malone is a big, strong, agricultural Irish girl. At 17, she is not educated -- "doesn't speak Italian" -- but knows "all befits a lady." "She neither paints nor powders, and her figure is her own" She's aggressive. She will strike for her wages.

AUTHOR: J. F. Mitchell (words and music) (source: broadside, LOCSheet sm1885 05879)
EARLIEST DATE: 1885 (broadside, LOCSheet sm1885 05879)
KEYWORDS: work humorous nonballad
FOUND IN: Ireland
REFERENCES (2 citations):
OLochlainn-MoreIrishStreetBallads 66, "The Agricultural Irish Girl" (1 text, 1 tune)
ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), p. 244, "The Agricultural Irish Girl"
Roud #V12873
BROADSIDES:
LOCSheet, sm1885 05879, "Mary Ann Malone The Agricultural Irish Girl," Chas. D. Blake (Boston), 1885 (tune)
NOTES [16 words]: The sheet music version takes place in New York. As O Lochlainn suspects, "probably American" - BS
Last updated in version 5.0
File: OLcM066

Ah Roop Doop Doop

DESCRIPTION: "'Tis very well done, says Johnny Brown, Is this the way to London town? I'll stand you thus, I'll stand you by, Until you hear the watchman cry: A roop doop doop doop doodle doodle do, A roop doop doop doop doodle doodle do!!"

AUTHOR: unknown
EARLIEST DATE: 1926 (Randolph)
KEYWORDS: travel
FOUND IN: US(So) Canada(Newf)
REFERENCES (2 citations):
Randolph 448, "Ah Roop Doop Doop" (1 text)
Roud #7607
File: R448

Ah Wonder Who's A Knocking

DESCRIPTION: "Ah wonder who's a knockin On me door It is Johnny McKella and Tommy Anderson"

AUTHOR: unknown
Ah-Hoo-E-La-E

DESCRIPTION: Javanese sea shanty. "Ah hoo-e, la-e, ah hoo-e, la-e, ah-e, hoo-e, ah hoo-e, la-e ung!" Used as a hauling and loading shanty, with the pull on the syllable "Ung."

AUTHOR: unknown
EARLIEST DATE: 1945 (Harlow-ChantyingAboardAmericanShips)
KEYWORDS: shanty foreignlanguage
FOUND IN: Indonesia
REFERENCES (2 citations):
Harlow-ChantyingAboardAmericanShips, p. 115, "Ah-Hoo-E-La-E" (1 text, 1 tune)
ADDITIONAL: Frederick Pease Harlow, _The Making of a Sailor, or Sea Life Aboard a Yankee Square-Rigger_, 1928; republished by Dover, 1988, p. 339, "Ah, Hoo-E La-E" (1 text, 1 tune)
NOTES [20 words]: Harlow-ChantyingAboardAmericanShips says he took it down from the coolies singing and can't vouch for the translation. - SL

Last updated in version 3.3
File: Harl1115

Ah, Smiler Lad

DESCRIPTION: The singer recalls to his horse Smiler how they had been laughed at by "yon muckle tearers frae Pitgair" before the ploughing match. "When the wark was a' inspeckit" they were best of sixty ploughs. He makes Smiler's bed and feeds him.

AUTHOR: John Sim (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #166, p. 2)
EARLIEST DATE: 1909 (Greig/Duncan3)
KEYWORDS: contest farming nonballad recitation horse
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #66, p. 2, ("Ah, Smiler lad, my trusty frien") (1 text)
Greig/Duncan3 425, "Ah, Smiler Lad" (1 text)
Roud #5942
NOTES [53 words]: Greig: "... a ploughman's address to his horse when suppering him after a ploughing match. The match took place at Tyrie Mains about 1812, and the ploughman in question was said to come from Rora. The piece is not a song, but it is so good and seasonable that we must try to find room for as much of it as possible." - BS

Last updated in version 2.4
File: GrD3425

Ah! Si Mon Moine Voulait Danser!

DESCRIPTION: French: The young woman wants a monk (the word also means a spinning top) to dance. She offers him a cap, a gown, etc., then a psalter; he apparently refuses each. She says she would offer him more, but he has taken a vow of poverty

AUTHOR: unknown
EARLIEST DATE: 1865
KEYWORDS: playparty clergy dancing foreignlanguage
Aiken Drum

DESCRIPTION: Aiken Drum lives in the moon, plays with a ladle, dresses in food including breeches of haggis bags. Willy Wood lives in another town, plays on a razor, eats Aiken Drum's clothes but chokes on the haggis bags

AUTHOR: unknown

EARLIEST DATE: 1828 (Lyle-Andrew-CrawfursCollectionVolume2)

KEYWORDS: clothes death food humorous talltale

FOUND IN: Britain(Scotland(Bord))

REFERENCES (7 citations):
Lyle-Andrew-CrawfursCollectionVolume2 164, "Aitken Drum" (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 7, "There was a man lived in the moon, lived in the moon, lived in the moon" (1 text)
Baring-Gould-AnnotatedMotherGoose #254, pp. 157-158, "(There was a man lived in the moon, lived in the moon, lived in the moon)"
Montgomerie/Montgomerie-ScottishNurseryRhymes 97, "(There came a man to our town)" (1 short text)
Dolby-OrangesAndLemons, p. 25, "Aiken Drum" (1 text)
DT, AIKDRUM* AIKDRUM3*

ADDITIONAL: Katherine Briggs, _An Encyclopedia of Fairies: Hobgoblines, Brownies, Bogies, and Other Supernatural Creatures_, 1976 (I use the 1977 Pantheon paperback), p. 2, article "Aiken Drum" (1 partial text plus extended discussion)
Roud #2571

NOTES [117 words]: A haggis bag, I guess, would be a sheep's stomach lining. - BS

The dating on this song is a bit uncertain. The Opies apparently cite 1821 on the basis of Hogg's _Jacobite Relics_ -- but that is the other "Aikendrum" ("Ken ye how a Whig can fight, aikendrum, aikendrum"). It is generally claimed that the word "Aikendrum" in that song is derived from the character in this, which would of course make this older -- but I know of no proof of that assertion. Hogg does quote a snippet of what appears to be this song, but the whole thing is awfully thin. The Lyle-Crawfurd 1828 date is firmer. Briggs gives a firm date of 1878 for "Aiken Drum" as the name of a brownie mentioned by William Nicholson. - RBW

Last updated in version 3.3

File: 002007

Aikendrum

DESCRIPTION: "Ken ye how a Whig can fight?" The ballad gives examples that Whigs can't fight, that Sunderland, who had sworn to clear the land, cannot be found. The song imagines "the Dutchmen" drowned, Jacobite victory, and King James crowned.

AUTHOR: unknown

EARLIEST DATE: 1821 (Hogg-JacobiteRelicsOfScotlandVol2)

KEYWORDS: rebellion Scotland humorous nonballad patriotic Jacobites

FOUND IN: Britain(Scotland(Aber))

REFERENCES (5 citations):
Greig/Duncan8 1694, "Aiken Drum" (2 texts, 1 tune)
Hogg-JacobiteRelicsOfScotlandVol2 7, "Aikendrum" (1 text, 1 tune)
DT, AIKNDRUM*

ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), pp. 41-42, "Aiken Drum" ("There cam a man to our town, to our town, to our town") (1 tune)

Robert Chambers (Edited by Norah and William Montgomerie), Traditional Scottish Nursery Rhymes (1990 selected from Popular Rhymes) #101, p. 63, "Aiken Drum"

Roud #2571

RECORDINGS:
Ewan MacColl and Peggy Seeger, "Aikendrum" (on SCMacCollSeeger01)

CROSS-REFERENCES:
cf. "Ye Jacobites By Name" (tune)

NOTES [818 words]: Opie 7 quotes the first lines of this song noting that it is "a ballad about the opposing armies before the battle of Sheriffmuir (1715)." The Battle of Sheriffmuir took place November 13, 1715 between the Jacobites and Hanoverians. Told from the Jacobite viewpoint this song does not reflect the outcome of the battle. Both sides claimed victory in this biggest battle of the 1715 Jacobite uprising. - BS

The Digital Tradition lists this to the tune of "Captain Kidd." The two are related, I think, but Ewan MacColl's tune is shifted to minor and has other differences.

I suspect that the song may have been mistranscribed by Hogg. The first line was clearly heard as "Ken ye how a Whig can fight, Aikendrum, aikendrum." But "hoo" can be either "how" (as Hogg and the above description) or "who"; the latter makes more sense.

The song refers to "Sunderland," which on its face would appear to be Charles Spencer, Third Earl of Sunderland (1674-1722), a Whig politician who had been one of the leaders of the governments from 1706-1710, and who intrigued for high office under George I as well (Oxford Companion, p. 900). In this period, though, he was Lord Lieutenant of Ireland and doing very little other than trying to get higher office out of George I.

I would point out, however, that Sunderland did, as the song claims, "vanish frae oor strand." He was forever trying to get George I's attention, and, according to Brumwell/Speck, p. 377, "His chance came when the king went to Hanover. Sunderland went abroad ostensibly on health grounds, on to make a beeline for the royal presence."

Despite this, it is generally agreed that "Sunderland" is in fact "Sutherland," a Hannoverian general in Scotland who was responsible for guarding Scotland but who was outmaneuvered by the Jacobite Sir Donald MacDonald.

Not that that Jacobite success did much good. John Erskine, Earl of Mar (1675-1732), had been part of the government under Queen Anne, but was dismissed after George I took the throne in 1714. He finally cast his lot with the Jacobite forces, and commanded the rebels at Sheriffmuir, the great battle of the 1715 rebellion.

His opponent, the Duke of Argyll (1678-1743), was a genuine soldier, having served with distinction under Marlborough. He had also actively supported the Act of Union (Brumwell/Speck, p. 31). He was an obvious choice to command the Hanoverian forces in Scotland.

According to Sinclair-Stevenson, p. 53, Sheriffmuir took place on a "bitterly cold day." The Jacobites had an overwhelming numerical advantage (usually listed as on the order of 9000 men to Argyll's 3500 or so), but Mar had no idea what to do with his troops and the battle -- the only serious clash of the 1715 Jacobite rebellion -- was a tactical draw, with both armies gaining ground on the right and yielding it on the left (Mitchison, p. 323). Mar, still possessed of his big numerical advantage, didn't even try to hold the field. He proceeded to wander around Scotland for a while, then fled into exile with the Old Pretender James (III).

As for James himself, he hadn't made it to Scotland at the time, and Susan Maclean Kybett (who is, to be sure, rather an anti-Stuart biographer) "wonders why James came to Scotland at all" (p. 16). She also notes that James came to be called "Old Mr. Melancholy" (which fits), adding that his presence largely quelled what enthusiasm for rebellion there remained.

I have never seen an explanation for the "Aikendrum" chorus. Alexander, p. 2, explains the name in a way somewhat reminiscent of J. K. Rowling and her "house elves": "AIKEN DRUM: A Scottish Brownie who lived in Galloway. Aiken Drum would clear up kitchen and complete any work left unfinished by members of the households he visited. In appearance he was unmistakable, as he wore only a kilt woven from rushes, yet if a grateful mortal left clothes out for him in appreciation of his nocturnal efforts, then he would leave the house, never to return.

Hogg-JacobiteRelicsOfScotlandVol2 credits Sir Walter Scott as provider of the clue that "Sunderland should have been written Sutherland... [The song] refers to the state of the Jacobite and Whig armies immediately previous to the battle of Sherifffmuir [November 13, 1715], and must have been a song of that period." Hogg then has the verse beginning "Donald's running round and round" refer to "Sir Donald MacDonald [who] came down from Sky[e], with 700 hardy islanders in his train; on which ... they chased Lord Sutherland's men to the hills." He has the verse beginning "Did you hear of Robin Roe" refer to Sir Robert Monroe "who was joined with Sutherland at that period." - BS

Bibliography


Last updated in version 3.2
File: RcAikDr1

**Aikey Brae**

**DESCRIPTION:** Sunday, singer and his friends go to the horse market at Aikey Fair. He dresses for Sunday. He is surprised by all the cars on the road. He is disturbed by the goings on on the Sabbath where even a minister is drowned out by the activities.

**AUTHOR:** unknown

**EARLIEST DATE:** 1960 (Tobar an Dualchais, Andrew Robbie)

**KEYWORDS:** commerce religious horse technology

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES** (1 citation):

**ADDITIONAL:** Andrew Robbie, "Aikey Brae", School of Scottish Studies Archive SA1960.150.151, Tobar an Dualchais/Kist o Riches accessed 5 March 2017 from http://www.tobarandualchais.co.uk/en/fullrecord/77155/5

Roud #2500

**RECORDINGS:**

Daisy Chapman, "Aikey Brae" (on SCDChapman01)

File: RcAikBra

**Aimee McPherson**

**DESCRIPTION:** Aimee McPherson, radio evangelist, vanishes after a camp meeting; later claiming she was kidnapped. A grand jury investigation uncovers a "love-nest" at Carmel-by-the-Sea. She's jailed and bailed out; her paramour vanishes.

**AUTHOR:** Words: Unknown/Music: Cab Calloway

**EARLIEST DATE:** 1961 (recording, Pete Seeger)

**LONG DESCRIPTION:** Aimee McPherson, radio evangelist, vanishes after a camp meeting; upon returning, she claims she was kidnapped. A grand jury investigation uncovers a "love-nest" at Carmel-by-the-Sea, where "the dents in the mattress fitted Aimee's caboose." She's jailed and bailed out; her paramour vanishes. Last lines: "If you don't get the moral then you're the gal for me/Cause there's still a lot of cottages down at Carmel-by-the-Sea"

**KEYWORDS:** sex abduction bawdy humorous clergy

**HISTORICAL REFERENCES:**

1926 - The "disappearance" of Aimee Semple MacPherson

**FOUND IN:** US
Ain't God Good to Iowa?

DESCRIPTION: "Ain't God good to Iowa? Folks, a feller never knows Just how near he is to Eden, Till some time he up and goes." "Other spots may look as fair, But they lack that soothin' something' In the hawkeye sky and air." "Ain't God good to... Ain't he though?"

AUTHOR: unknown

EARLIEST DATE: 2008 (Cohen)

KEYWORDS: home nonballad

FOUND IN:

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 476-477, "Ain't God Good to Iowa?" (1 text)

File: CAFS2476

Ain't Gonna Grieve My God No More

DESCRIPTION: "Hypocrite, hypocrite, God despise, His tongue so sharp he will tell lies (x2), Ain't gwine grieve my God no more." "Let me tell you what the hypocrite will do." The singer describes the troubles of life and says that he will triumph over them and Satan

AUTHOR: unknown

EARLIEST DATE: 1913 (Journal of American Folklore)

KEYWORDS: religious nonballad Devil floatingverses

FOUND IN: US(So)

REFERENCES (1 citation):
ADDITIONAL: Tristram P. Coffin and Hennig Cohen, _Folklore in America: Tales, Songs, Superstitions, Proverbs, Riddles, Games, Folk Drama and Folk Festivals_, Doubleday, 1966, pp. 72-74, "Ain't Gwine Grieve My God No More" (1 text)

Roud #8903

CROSS-REFERENCES:
cf. "Ain't Gwine Grieve My Lord No More" (lyrics, idea)
cf. "Talking Blues" (lyrics)

File: CoCo072

Ain't Gonna Grieve My Lord No More

DESCRIPTION: Chorus: "I ain't gonna grieve my Lord no more...." Verses give conditions for getting into heaven, e.g. "You can't get to Heaven on roller skates, You'll roll right by them pearly gates." Instructs the listener to help the singer get to heaven

AUTHOR: unknown
Ain't Gonna Marry

DESCRIPTION: Floating verses: "Oh don't you see that turtle dove." "Went up on the mountain." "Wish I had a big fat horse, Corn to feed him on." "Ain't gonna marry in the spring of the year, Gonna marry me in the fall." "I'm just a poor country boy, Money have I none"

AUTHOR: unknown

EARLIEST DATE: 1977 (Bush-FSofCentralWestVirginiaVol4)

KEYWORDS: courting animal floatingverses

FOUND IN: US(Ap)

REFERENCES (1 citation):
Bush-FSofCentralWestVirginiaVol4, pp. 31-32, "Ain't Gonna Marry" (1 text, 1 tune)

Roud #7048

NOTES [45 words]: Every word of this floats, most of it widely, but it's such an invertebrate conglomeration that it can't really be said to be a version of any particular song. So both Roud and I file it as separate song, though one suspect it was assembled by the (unknown) singer. - RBW

Last updated in version 6.0

File: BWV4031

Ain't Gonna Rain No More

DESCRIPTION: Verses held together by the refrain, "It ain't gonna rain no more." (Either between lines or as a standalone chorus). Examples: "What did the blackbird say to the crow? It ain't gonna...." "We had a cat down on our farm; it ate a ball of yarn...."

AUTHOR: unknown

EARLIEST DATE: 1919 (Brown)

KEYWORDS: nonsense nonballad animal

FOUND IN: US(MW,SE,So) West Indies(Trinidad)

REFERENCES (11 citations):
Randolph 557, "Ain't Going to Rain No More" (1 short text, 1 tune); also perhaps 275, "The Crow Song" (the "D" fragment might be this piece)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 409-410, "Ain't Going to Rain No More" (1 text, 1 tune -- Randolph's 557)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 430, "Ain't Gonna Rain No More" (5 short texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 430, "Ain't Gonna Rain No More" (3 tunes
Ain't Got No Place to Lay My Head

DESCRIPTION: "Ain't got no place to rest my head, Oh baby..." "Steamboat done put me out of doors..." "Steamboat done left me and gone." "Don't know what in this world I'm going to do." "Sweetheart's done quit me and he's gone." "Out on the cold frozen ground"

AUTHOR: unknown

EARLIEST DATE: 1944 (Wheeler)

KEYWORDS: river work unemployment home separation

FOUND IN: US

REFERENCES (1 citation):
Wheeler-SteamboatinDays, pp. 80-81, "Ain't Got No Place to Lay My Head" (1 text, 1 tune)
Roud #10027
File: MWhee080

Ain't Got to Cry No More

DESCRIPTION: "AInt got to cry no more (x2), Blackberries growin' round mah cabin door; Ain't got to cy no more." "I ain't got to cry no more... Pickaninnies rollin' on mah cabin door (sic.)." "Ain't got
to cry no more... Possum gittin' fat behin' my cabin door."
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: nonballad animal
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 431, "Ain't Got to Cry No More" (1 text)
Roud #11774
CROSS-REFERENCES:
cf. "Ain't Gonna Rain No More"
File: Br3431

**Ain't Gwine to Work No More**

DESCRIPTION: "Ain't gwin to work no more, Labor is tiresome shore, Best occupation am recreation, Life's mighty short, you know.... Peter won't know if you're rich or poor, So I ain't gwin to work no more." The singer asserts they need not worry about the future
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: work money
FOUND IN: US(SE)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 234, (no title) (1 short text)
File: ScNF234A

**Ain't It Great to Be Crazy?**

DESCRIPTION: Nonsense with chorus: "Boom, boom, ain't it great to be crazy (x2), (Silly and foolish) all day long, Boom, boom...." Example: Way down where the bananas grow, A flea stepped on an elephant's toe... Why don't you pick on someone your own size?"
AUTHOR: unknown
EARLIEST DATE: 1988
KEYWORDS: nonsense humorous animal nonballad
FOUND IN: US
REFERENCES (2 citations):
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 192, "Ain't It Great to Be Crazy" (1 text)
DT, GRTCRAZY*
Roud #15691
File: DTgrtcra

**Ain't No Bugs on Me**

DESCRIPTION: Nonsense and topical verses; "The night was dark and drizzly/The air was full of sleet/The old man joined the Ku Klux/And Ma she lost her sheet"; Chorus: "There ain't no bugs on me (x2)/There may be bugs on some of you mugs/But there ain't no bugs on me." A song for summer, with topical references to the Ku Klux Klan or the Ku Klux Klux and a monkey in the second verse.
AUTHOR: assembled by Fiddlin’ John Carson
EARLIEST DATE: 1928 (recording, Fiddlin' John Carson)
LONG DESCRIPTION: Nonsense and topical verses; "The night was dark and drizzly/The air was full of sleet/The old man joined the Ku Klux/And Ma she lost her sheet"; "Billy Sunday is a preacher/His church is always full/For the neighbors gather from miles around/To hear him shoot the bull"; "The monkey swings by the end of his tail/And jumps from tree to tree/There may be monkey in some of you guys/But there ain't no monkey in me." Chorus: "There ain't no bugs on me (2x)/There may be bugs on some of you mugs/But there ain't no bugs on me."
KEYWORDS: humorous nonballad nonsense bug
FOUND IN:
REFERENCES (3 citations):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 226, "Ain't No Bugs on Me" (1 text, 1 tune)
Silber/Silber-Folksingers Wordbook, p. 244, "There Ain't No Bugs On Me" (1 text)

DT, AINTNOBG*
Roud #17569
RECORDINGS:
Fiddlin' John Carson, "Ain't No Bugs on Me" (OKeh 45259, 1928)
Fiddlin' John Carson & Moonshine Kate, "Ain't No Bugs on Me" (Bluebird 5652, 1934)
New Lost City Ramblers, "Ain't No Bugs on Me" (on NLCR06) (NLCR16)
CROSS-REFERENCES:
cf. "It Ain't Gonna Rain No Mo'" (tune, structure)
cf. "Jordan is a Hard Road to Travel" (words)
cf. "The Barefoot Boy with Boots On" (floating lyrics)
NOTES [252 words]: In the 1920s, the Ku Klux Klan attained great influence in the Southeast and Midwest; it took a certain courage to make fun of them in public. Also in the 1920s, the Scopes trial turned Darwinian biology into a courtroom circus; Carson vents anti-evolution sentiments in the "monkey" verse. And Billy Sunday was a popular evangelist of the time. - PJS
This seems to be a modification of "It Ain't Gonna Rain No More," with topical and floating verses inserted by Carson. The resulting song may have gone into oral tradition due to its use in camps. Incidentally (and not too surprisingly, considering), the bit about humans and monkeys is wrong. While neo-Darwinism does posit that humans are descended from apes, and from monkey-like creatures before that, we are not descended from any living ape species, nor indeed any living monkey. Rather, humans are descended from a sort of proto-ape, which was descended from a proto-primate somewhat like a monkey. According to Richard Dawkins, The Ancestor's Tale, Mariner, 2004, p. 137, the last monkeys split from the ape lineage about 25 million years ago, and the earliest split from monkeys was some 40 million years ago (p. 141). The oldest surviving monkey species that still exist are thought to be some 15 million years old. Thus there are a total of some 35 million years of evolution separating us from the existing monkey most closely related to humans. Note that apes aren't monkeys either. Not that that would satisfy an I-don't-do-science type.... - RBW
File: CSW226

Ain't No Grave Can Hold My Body Down

DESCRIPTION: Singer has heard of a city with streets of gold. He has found a throne of grace. Jesus, on the cross, tells his disciples to take his mother home. Cho: "When the high trumpet sounds/I'll be getting up, walking around/Ain't no grave can hold my body down"
AUTHOR: unknown
EARLIEST DATE: 1942 (recording, Bozie Sturdivant)
LONG DESCRIPTION: Singer has heard of a beautiful city -- heaven -- with streets paved with gold. He has found a throne of grace, "it will point my soul a place." Jesus, hanging on the cross, hears Mary moan. He tells his disciples to take his mother home; singer laments the crucifixion of Jesus. Ch.: "When the high trumpet sounds/I'll be getting up, walking around/Ain't no grave can hold my body down"
KEYWORDS: death dying Bible religious mother Jesus
FOUND IN: US(SE)
Roud #12182
RECORDINGS:
Caudill Family, "Ain't No Grave Gonna Hold My Body Down" (Champion 902, n.d.)
Brother Claude Ely, "There Ain't No Grave Gonna Hold This Body Down" (King 1311, 1954) [he may have also recorded it in 1947]
Bozie Sturdivant, "Ain't No Grave Can Hold My Body Down" (AFS 6639 B1, 1942; on LC10, LCTreas)
NOTES [69 words]: This is very close to being a nonballad, but there's just enough narrative in the second verse for it to squeak in. It's also one of the masterpieces of the human spirit. - PJS
The reference to the (beloved) disciple caring for Mary mother of Jesus is to John 19:26-27, "When Jesus saw his mother... he said to the [beloved] disciple, 'See! Your mother.' And from then on the disciple took her to his own home." - RBW
File: RcANGCHM
Ain't No More Cane on this Brazos

DESCRIPTION: The singer remarks, "There ain't no more cane on this Brazos, oh-oh-oh; They done ground it all down to molasses, oh-oh-oh." He describes the dreadful conditions faced by the prisoners and wishes he could escape such horrors

AUTHOR: unknown

EARLIEST DATE: 1934 (field recording)

KEYWORDS: prison abuse punishment death

FOUND IN: US(SO)

REFERENCES (10 citations):
Scott-TheBalladOfAmerica, pp. 305-306, "No More Cane on this Brazos" (1 text, 1 tune)
Lomax/Lomax-FolkSongUSA 92, "Ain't No Mo' Cane on dis Brazis" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 58-59, "Ain' No Mo' Cane on de Brazos" (1 text, 1 tune)
Arnett-IHearAmericaSinging, p. 144, "No More Cane on This Brazos" (1 text, 1 tune)
Courlander-NegroFolkMusic, pp. 132-133, (no title) (1 text, heavily modified to produce a blues feel)
Jackson-WakeUpDeadMan, pp. 77-75, "Should A Been on the River in 1910" (1 text, 1 tune; the first verse, about driving women and men alike, is from this song or "Go Down, Old Hannah", but the remainder is a separate piece); pp. 130-132, "No More Cane on the Brazos/Godamighty" (1 text, 1 tune, a mixture of this with another song Jackson calls "Godamighty" though it has almost no lyric elements in common with "Godalmighty Drag")
Darling-NewAmericanSongster, pp. 326-327, "No More Can on this Brazos" (1 text)
Silber/Silber-FolksingersWordbook, p. 65, "Ain't No More Can On This Brazos" (1 text)
DT, CANEBRAZ*

ADDITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, p. 521, "Big Brazos River" (1 text, with verses related to this although possibly a separate song)
Roud #10063

RECORDINGS:
Mose "Clear Rock" Platt, "Ain' No More Cane on the Brazos" (AFS 2643 B1, 1939)

CROSS-REFERENCES:
cf. "Go Down, Old Hannah"
cf. "Oughta Come on the River"
cf. "Should A Been on the River in 1910" (lyrics)

NOTES [38 words]: The amount of common material in this song and "Go Down, Old Hannah" makes it certain they have cross-fertilized. They may be descendants of a common ancestor. But the stanzaic forms are different, so I list them separately. - RBW

Last updated in version 3.5
File: LxA058

Ain't No Use Workin' So Hard

DESCRIPTION: "Ain't no use of my workin' so hard, darlin' (x2); I got a gal in the (rich/white) folks' yard, She kill me a chicken, She bring me the wing, Ain't I livin' on an easy thing..." "She thinks I'm workin', I'm layin' in bed...."

AUTHOR: unknown

EARLIEST DATE: 1923 (Brown)

KEYWORDS: work food floating verses

FOUND IN: US(SE,SO)

REFERENCES (6 citations):
Colcord-SongsOfAmericanSailormen, p. 185, "In De Mornin"" (1 short text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 478, "You Shall Be Free" (1 text, with three verses of this plus one apparent floater and the "Oh, nigger, you shall be free" chorus)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 478, "You Shall Be Free" (1 tune plus a text excerpt)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 235, "Ain't No Use O' My Workin' So Hard" (1 text, 1 tune; also as a floating verse in the song preceding this one; see also the fragment following) also p. 236, (no title) (1 fragment)
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 236, "Ain't I Living Easy?" (1 fragment, with the "white folks' yard" verse, so it might be this)
Darling-NewAmericanSongster, pp. 328-329, "Ain't No Use Workin' So Hard" (1 text);
Roud #7876
RECORDINGS:
Carolina Tar Heels, "There Ain't No Use Working So Hard" (Victor 20544, 1927; on GoodForWhatAilsYou)
CROSS-REFERENCES:
cf. "Sugar Babe (III)" (lyrics)
cf. "Mourner, You Shall Be Free (Moanish Lady)" (lyrics)
cf. "Dat's All Right" (lyrics)
cf. "Tell Old Bill" (structure, refrain)
cf. "Cocaine (The Furniture Man)" (lyrics)
NOTES [55 words]: This is a floating fragment which often joins songs such as the "Talking Blues," "You Shall Be Free," and perhaps "Raise a Ruckus." Roud lumps it with all sorts of amorphous songs. But it's here as its own piece because it apparently exists on its own also. - RBW
Yep -- see the Carolina Tar Heels' recording, for one example. - PJS
Last updated in version 5.2
File: DarNS329

Ain't Nobody But You Babe
DESCRIPTION: The singer received a letter that says "Ain't nobody but you, babe." He goes to the ball (to meet her?)
AUTHOR: unknown
EARLIEST DATE: 1963 (MJHurt05)
KEYWORDS: courting dancing nonballad
FOUND IN: RECORDINGS:
Mississippi John Hurt, "Ain't Nobody But You Babe" (on MJHurt05)
File: RcANBBYB

Ain't Workin' Song
DESCRIPTION: "Eighteen hundred and ninety-one, Fore I workses, I'd rather be hung." "1892... Me and old worksy, we done been through." And so on, with complaints about work until 1899, concluding, "Because I never liked to work-a nohow."
AUTHOR: unknown
EARLIEST DATE: 1937 (collected from Charley Campbell)
KEYWORDS: work nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 289-390, "Ain't Workin' Song" (1 text, 1 tune)
Roud #15585
File: LxSi289

Ain't You Got a Right To the Tree of Life
DESCRIPTION: Each verse has (the leader sing a line "Tell my father/Tell my children/Tell the world/Hey lord" a chorus replies "Ain't you got a right") (3x), and all sing "Ain't you got a right to the tree of life."
AUTHOR: unknown
EARLIEST DATE: 1966 (Carawan/Carawan-AintYouGotARight)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Carawan/Carawan-AintYouGotARight, p. 170, "Ain't You Got a Right To the Tree of Life" (1 text, 1 tune)
Roud #12352
NOTES [119 words]: The current description is based on the Carawan/Carawan-AintYouGotARight text. The Johnsons report a different hymn with a similar same title (James Weldon Johnson and J. Rosamond Johnson, The Books of American Negro Spirituals (New York: The Viking Press, 1953
(1925,1926)), vol. 1, pp. 183-184, "You Got a Right") which has a verse "You got a right, I got a right, We all got a right to the tree of life, Yes, tree of life." The Biblical reference is to Genesis 2.8-9, "And the Lord God planted a garden eastward in Eden .... the tree of life also in the midst of the garden, and the tree of knowledge of good and evil" [King James]. Also, see the notes to "The Storm Is Passing Over" and "All My Trials." - BS

Last updated in version 4.0
File: CarCa170

Aina Mania Mana Mike

DESCRIPTION: "Aina, mania, mana, mike, Bassalona, bona, strike, Hare, ware, frown, hock, Halico, balico, we two ivy whack."

AUTHOR: unknown
EARLIEST DATE: 1895 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: nonsense nonballad
FOUND IN: US(MW) New Zealand
REFERENCES (2 citations):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 90, 
"(Anna, manna, mona, mike)" (1 short text)
McIntosh-FolkSongsAndSingingGamesOfIllinoisOzarks, p. 102, 
"(Aina, mania, mana, mike)" (1 short text)
CROSS-REFERENCES:
cf. "Eenie Meenie Minie Mo (Counting Rhyme)" (lyrics)
NOTES [25 words]: McIntosh-FolkSongsAndSingingGamesOfIllinoisOzarks gives no explanation for this bit of nonsense, but I suspect it is a counting rhyme of some sort. - RBW

Last updated in version 4.3
File: McIn102A

Air Force Alphabet

DESCRIPTION: "A is for those Air Force boys, with hearts so brave and true ... Z is for ... Of all the letters in my song the one that beats them all Is V for Victory, the letter that won't let the old flag fall"

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: nonballad wordplay
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Leach-FolkBalladsSongsOfLowerLabradorCoast 67, "Air Force Alphabet" (1 text, 1 tune)
Roud #21103
RECORDINGS:
Eddy Primroy, "War Alphabet" (on MUNFLA/Leach)
CROSS-REFERENCES:
cf. "The Logger's Alphabet" (subject) and references there
NOTES [155 words]: Leach-FolkBalladsSongsOfLowerLabradorCoast: "composed in the Canadian Air Force during World War II." - BS
A statement that makes it interesting that the only collections are from Newfoundland and Labrador, which were not part of Canada in World War II. Of course, Newfoundland did not have its own air force. Most aircraft in Newfoundland were in fact American. On the other hand, the song mentions the Union Jack, and it also refers to an "Air Force." At the time of World War II, the British had an independent air service, but the Americans did not. So, clearly, it is from the British/Canadian forces, not the American.
There is one curious word, the "Z" word. Z is represented by "Zefry Lines." Google searching does not turn up anything about Zephyr, or Zeprhi, lines. It is not a Newfoundlander word; not only is it not found in the Dictionary of Newfoundland English, that volume lists only ONE word that starts with Z! - RBW

Last updated in version 4.4
File: LLab067
Airy Bachelor, The (The Black Horse)

DESCRIPTION: The singer warns all bachelors against his mistake. He wanders into town and meets a sergeant, who asks him to enlist. At first he refuses, but the soldier wears him down; at last he accepts. He bids farewell to home, family, and girl

AUTHOR: unknown

EARLIEST DATE: before 1900 (broadside, Bodleian Harding B 11(816))

KEYWORDS: soldier drink separation bachelor

FOUND IN: Ireland

REFERENCES (5 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H586, p. 80, "The Black Horse" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 17, "The Black Horse" (1 text, 1 tune)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 8, "The Black Horse" (1 text, 1 tune)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 58-60, "The Airy Bachelor" (1 text)
Dallas-TheCruelWars-100SoldiersSongs, pp. 24-25, "The Black Horse" (1 text, 1 tune)

Roud #3027

BROADSIDES:
Bodleian, Harding B 11(816), "The Black Horse," T. Pearson (Manchester), 1850-1899; also 2806 b.9(231), 2806 c.8(141), Harding B 19(8), 2806 c.15(181), 2806 c.8(276), 2806 b.11(12)[some words missing], Harding B 26(60)[lines missing], "The Black Horse"

CROSS-REFERENCES:
cf. "Cashelnagleanna" (tune)

NOTES [128 words]: Sam Henry gives a brief history of the Black Horse, the regiment named in the song, which was raised in 1688 as the Earl of Devonshire's Horse. Henry reports that it fought at the Boyne, though this is not listed among its battle honours.
It was formally recognized for its part at Blenheim, Ramillies, Oudenarde, Malplaquet, Dettingen, Warburg, various colonial affairs, and finally the First World War, where it fought from 1914 to 1918 (including the Somme and Cambrai). The regiment became the Princess Royal's Own (7th Dragoon Guards) in 1788. The regiment's separate history ended in 1922 when it was combined with the 4th Royal Dragoon Guards; the unit is now the 4th/7th Royal Dragoon Guards, and no longer has the Princess Royal as its honorary colonel. - RBW

Last updated in version 4.2

File: HHH586

Aja Lejber Man (I'm a Labor Man)

DESCRIPTION: Slovak. "Aja lejber man, robim kazdi den." "I'm a labor man, I work every day." He tries to keep track of what he is saving. He buys drinks for everyone on payday. He gets a letter from his old home, and sends his wife a hundred dollars

AUTHOR: Andrew Kovaly

EARLIEST DATE: 1947 (Korson-PennsylvaniaSongsAndLegends); probably written by 1910

KEYWORDS: foreignlanguage emigration home money drink wife

FOUND IN: US(MA)

REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 435-436, "Aja Lejber Man (I'm a Labor Man)" (1 Slovak text with non-poetic English translation, 1 tune)

File: KPL435

Alabama Bound (I) (Waterbound II)

DESCRIPTION: "Oh, the boat's up the river And the tide's gone down; I believe to my soul She's (Alabama/water) bound." Lovers are reunited by boat and train, Alabama bound. The Arctic explorer Cook is also mentioned as being Alabama bound to escape the cold.

AUTHOR: unknown

EARLIEST DATE: 1910 (sung by Tom Gregory, according to Coleman/Bregman-SongsOfAmericanFolks)

KEYWORDS: home return love separation floatingverses

HISTORICAL REFERENCES:
1776-1779 - Third and last exploratory voyage of Captain Cook, which in 1778 explored the Arctic
Ocean north of Siberia and Alaska

1908 - Dr. Frederick Cook claims to reach the North Pole

FOUND IN: US(SE)

REFERENCES (5 citations):
Botkin-TreasuryMississippiRiverFolklore, p. 598, "Alabama Bound" (1 text, 1 tune)
Wheeler-SteamboatinDays, pp. 27-28, "I'm the Man That Kin Raise So Long" (1 text, 1 tune); p. 53, "Ferd Harold Blues" (1 text, 1 tune); pp. 113-114, "Big Boat's Up the Rivuh" (1 text, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 236, (no title) (1 text, which appears more a collection of blues stanzas than an actual song, but verses from songs such as "Boat's Up the River" and "I Got a Gal in de White Folks' Yard")
Coleman/Bregman-SongsOfAmericanFolks, pp. 62-63, "Alabama Bound" (1 text, 1 tune)

RECORDINGS:
Arthur "Brother-in-Law" Armstrong, "The Boat's Up the River" (AFS 3979 B3, 1940)
Delmore Brothers, "I'm Alabama Bound" (Bluebird B-8264, 1939)
Roscoe Holcomb, "Boat's Up the River" (on Holcomb1, HolcombCD1)
Charlie Jackson, "I'm Alabama Bound" (Paramount 12289, 1925)

CROSS-REFERENCES:
cf. "Train That Carried My Girl from Town" (floating verses)

NOTES [457 words]: Not to be confused with the Lead Belly song "Alabama Bound." - RBW
I assign the Holcomb recording to "Alabama Bound (!)" reluctantly, and for want of a better place to put it. He sings the same first verse (with "waterbound" rather than "Alabama bound"); the rest of the song is composed of floating blues verses. - PJS
That seems to be pretty typical, actually. This isn't so much a song as a first verse, a tune, and a bluesy feel. Wheeler's three assorted texts are examples of the same phenomenon, and Scarborough's has the one verse and four other unrelated blues verses. - RBW
There is also a popular song, "Alabamy Bound," with words and music by Bud De Sylva, Bud Green, and Ray Henderson, published in 1925. As far as I can determine, it's not related to this song. - PJS
There is an interesting problem here in figuring out who is meant by the reference to the Arctic explorer Cook. The Botkin text, from Coleman and Bregman, reads
Doctuh Cook's in town,
Doctuh Cook's in town,
He foun' de No'th Pole so doggone cole
He's Alabama boun'.
This version comes from a book copyright 1942.
But there are two Cooks who explored the Arctic. Admittedly only one was entitled to be called "Doctor," but in the time of the first Cook, the term was used rather more loosely.
Captain James Cook (1728-1779) explored the Labrador and Newfoundland areas in the 1760s, and the Alaskan and Siberian coasts on his last voyage (1776-1779) -- though of course never anywhere near the North Pole; he only briefly made it above 70 degrees north. Still, his penetration of the Bering Strait in 1778 brought him north of the Arctic Circle and opened the way for exploration of Alaska's North Shore; it was the "Farthest North" in that part of the world for many years, and it would be half a century before anyone made it much north of that mark in any part of the world. Thus it is reasonable to refer to Cook as at leasts approaching the North Pole.
Cook had also explored the Antarctic on his previous voyage (1772-1775); that probably brought back more useful information than the third voyage. It wasn't the Arctic, of course, but it was at least as cold. And he lived through it.
On the other hand, Dr. Frederick Cook (who was in fact a medical doctor) made several visits to the Arctic, and in 1908 claimed that he and two Eskimos had reached the North Pole. His claim was subjected to much question (see the notes to "Hurrah for Baffin's Bay"), and is probably to be rejected. He nonetheless ended up as something of a nine day wonder; we have to guess whether his brief fame, or Captain Cook's enduring fame, is more likely to have inspired this song. This would obviously be easier if we had more and better texts of the relevant verse. - RBW

Last updated in version 6.1

File: BMRF598
Alabama Bound (II)

DESCRIPTION: "I'm Alabama bound, I'm Alabama bound/And if the train don't stop and turn around/I'm Alabama bound"; "Don't you leave me here... If you must go... leave me a dime for beer"; "Don't you be like me... You can drink... sherry wine and let the whiskey be."

AUTHOR: Words: unknown; Tune: credited on 1910 record and 1909 sheet music to Robert Hoffman

EARLIEST DATE: Tune: 1909 (copyright date on sheet music)

KEYWORDS: nonballad floatingverses train travel drink abandonment

FOUND IN: US(So)

REFERENCES (9 citations):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 206-209, "Alabama-Bound" (1 text, 1 tune, probably composite)
Wheeler-SteamboatinDays, pp. 54-55, "I'm Alabama Bound" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 237, "If the Seaboard Train Wrecks I Got a Mule to Ride" (1 4-line text with lyrics seemingly from three different songs, but filed here because of the final line)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 213-214, "Shine Reel" (1 fragment, 1 tune, mentioning being "Alabama Bound" but also mentioning some being on a boat that sank, so it might be part of "Shine and the Titanic")
Cohen-LongSteelRail, pp. 450-451, "Railroad Blues (I)" (1 text, 1 tune, which Cohen apparently considers a separate song by Trixie Smith, but her song seems to have no independent circulation and shares enough lyrics with this piece that I file it here, particularly since the change in tune might be due to the jazz arrangement)
Seeger-AmericanFavoriteBallads, p. 44 "Alabama Bound" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 47, "Alabama Bound" (1 text)

DT, ALABOUND*

ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 75, "Alabama Bound" (1 text, 1 tune)

Roud #10017

RECORDINGS:
Mississippi John Hurt, "Alabama Bound" (on MJHurt05)
Papa Charlie Jackson, "I'm Alabama Bound" (Paramount 12289, 1925; on Protobilly)
Louis Jordan & his Tympany Five, "I'm Alabama Bound" (Decca 7723. 1940; on Protobilly)
Prince's Orchestra, "I'm Alabama Bound" [instrumental] (Columbia A901, 1910; on Protobilly)
Pete Seeger, "Alabama Bound" (on PeteSeeger18) (on PeteSeeger22) (on PeteSeeger43)
Trixie Smith, "Railroad Blues" (Paramount 12262, 1925)
Alf "Kid" Valentine, "Alabama Bound" (AFC 2673A01, 1939)

CROSS-REFERENCES:

NOTES [334 words]: This should not be confused with "Alabama Bound (I)."

There is also a popular song, "Alabamy Bound," with words and music by Bud De Sylva, Bud Green, and Ray Henderson, published in 1925. As far as I can determine, it's not related to this song. - PJS

Norm Cohen tells Paul Stamler that "Don't You Leave Me Here," a song sung by Jelly Roll Morton, not only shares lyrics with but is a version of this song. In the absence of a definitely traditional version of the latter, we leave the question open. - (PJS, RBW)

The history of the song, or at least of its lyrics, is still something of a muddle. Wikipedia incorrectly states that the recording by Prince's Orchestra includes lyrics, which it does not. Neither do either of the sheet music publications available online. The song is part of a cluster, including "Don't You Leave Me Here", "Elder Green", and "She Left Me a Mule to Ride" (see the Brown reference) with verses swapping between the songs. My ears tell me that Trixie Smith's "Railroad Blues" is not a member of the cluster; unlike the other songs it's a straightforward 12-bar blues, and the only overlap with the common form of "Alabama Bound" is the use of the title phrase, while none of the other members of the cluster are present. The field recording of Alf "Kid" Valentine at Arkansas's Cummins Prison Farm is clearly "Alabama Bound" (he tells John A. Lomax so on the recording), but it includes verses (and tune) from the other members of the cluster. How did it get to Lead Belly? He was the Lomaxes' driver on the 1939 recording trip, so he presumably was present when the Valentine recording was made - and, except for the first verse (which he sings as a chorus) his verses are essentially the same as Valentine's, while his tune is identical to Robert Hoffman's copyrighted ragtime piece, recorded by Prince's Band, whereas Valentine sings the "Don't You
Alabama Flood, The

DESCRIPTION: A man on the levee warns that a flood is coming. A few are killed; those who have lost loved ones and homes mourn. The singer asks for a helping hand. Ch.: "Down in Alabama/In the water and the mud/Many poor souls are homeless from the Alabama flood"

AUTHOR: listed as "Waite" on some recordings

EARLIEST DATE: 1929 (recordings, Vernon Dalhart & Andrew Jenkins)

KEYWORDS: grief death river disaster flood

HISTORICAL REFERENCES:
Feb.-March 1929: Heavy rains cause floods in Alabama that leave 15,000 homeless

FOUND IN: US

Roud #21696

RECORDINGS:
Vernon Dalhart, "Alabama Flood" (Columbia 15386-D/Harmony 879-H [as Mack Allen], 1929)
Blind Andy [pseud. for Andrew Jenkins], "Alabama Flood" (OKeh 45319, 1929)
Frank Luther, "The Alabama Flood" (Banner 6369/Conqueror 7346/Challenge 812, 1929)

NOTES [46 words]: It is a measure of how quickly the music industry operated that the Alabama flood of 1929 reached the peak of its damage on March 15; on March 21 Andy Jenkins and Vernon Dalhart were in the studios recording a song about it, and within a few weeks the records were on sale. - PJS

Last updated in version 5.0

File: RcAlaFl

Alan Maclean

DESCRIPTION: Singer goes to Aulton college; at a wedding, he and Sally Allen go off into the broom. Her father demands his expulsion; the Regent grants it. The singer joins the navy, and bids farewell to Aulton, vowing that if he ever returns he will marry Sally

AUTHOR: unknown

EARLIEST DATE: before 1894 (Murison collection, according to Lyle, _Fairies and Folk_)

KEYWORDS: courting seduction sex travel ship father lover

FOUND IN: Britain(Scotland(Aber))

REFERENCES (5 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #179, p. 3, "Allan MacLean"; "Folk-Song in Buchan," p. 41, "Allan Maclean" (1 texts plus1 fragment)
Greig/Duncan7 1403, "Allan MacLean" (19 texts plus a single verse on p. 519 and another on p. 20, 12 tunes)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 82, "Alan Maclean" (1 text, 1 tune)
MacColl-PersonalChoice, pp. 26-27, "Alan MacLean" (1 text, 1 tune)

ADDITIONAL: W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1881 (downloadable pdf by University of Edinburgh, 2007)), Vol II, pp. 184-185, "Allan Maclean" or "The Aulton College Hall"

Roud #2511

ALTERNATE TITLES:
The Minister's Son
The Four Students
Sally Allen
Sally Munro
The Wedding at Westfield

NOTES [78 words]: Greig: "Few folk-songs are more popular in the North-East than 'Allan Maclean' .... Dean Christie [Greig/Duncan7: _Traditional Ballad Airs 1876-1881_] takes the incident to have happened about the middle of the 18th century; but there seems to be no mention of it in the records of King's College."

Greig/Duncan7 includes a note from Christie, p. 184., quoting an unnamed source, deducing that "the expulsion, therefore, must have taken place about 1758 or 1760." - BS

Last updated in version 6.1
Alarmed Skipper, The (The Nantucket Skipper)

DESCRIPTION: Claims that Nantucket skippers were able to tell where their ships are by tasting the sounding lead. A sailor plays a trick by running the lead through a box of parsnips; the skipper thinks that Nantucket has sunk and they're sailing over a garden.

AUTHOR: James Thomas Fields

EARLIEST DATE: 1845 (_Scientific American_)

KEYWORDS: talltale ship trick gardening humorous

FOUND IN: US

REFERENCES (4 citations):
- Harlow-ChantyingAboardAmericanShips, pp. 192-194, "The Nantucket Skipper" (1 text)
- Shay-AmericanSeaSongsAndChanteys, pp. 198-199, "The Nantucket Skipper" (1 text)
- Huntington-TheGam-MoreSongsWhalemenSang, pp. 151-152, "Marm Haucket's Garden (The Nantucket Skipper)" (1 text, 2 tunes)

ADDITIONAL: _Scientific American, volume 1, number 4 (1845), "The Ballad of the Alarmed Skipper" (1 text)

Roud #9172

ALTERNATE TITLES:
The Ballad of the Alarmed Skipper

NOTES [104 words]: Definitely not a folk song; it's included in a couple of song collections as a gag. But it is a popular poem; Granger's Index to Poetry lists the piece in three anthologies apart from Shay, and I have seen it in at least two other books besides those four.

It apparently also occurs as a folk tale, and the folk tale appears to have been influenced by oral tradition. A. B. C. Whipple, Yankee Whalers in the South Seas, Doubleday & Company, 1954, pp. 167-168, has the same tale, but instead of the skipper thinking Nantucket has sunk, he tells the crew to get back to work lest he shove the flowerpot down their throats. - RBW

Last updated in version 5.1

File: ShaSS198

Alas And Did My Savior Bleed

DESCRIPTION: "Alas and did my savior bleed, And did my Sovereign die, Would he devote that sacred head For such a worm as I? Was it for crimes that I had done He groaned upon the tree?"

The singer lists the faults of humanity and says how great is his debt to Christ

AUTHOR: Words: Isaac Watts (1674-1748) / Tune: Hugh Wllson (Source: cyberhymnal.org)

EARLIEST DATE: 1707 (Watts, Hymns and Spiritual Songs, first edition. Source: Julian)

KEYWORDS: religious nonballad Jesus

FOUND IN: US(Ap,SE)

REFERENCES (2 citations):
- High-OldOldFolkSongs, p. 4, "Did My Savior Bleed" (1 text)
- ADDITIONAL: Benjamin Franklin White, E. J. King, et al., Original Sacred Harp (Atlanta, 1911 ("Digitized by Google") [correction and enlargement of 1869 edition copyright J. S. James], p. 290, "Victoria" ("Alas! And did my Saviour bleed?") (1 text, 1 tune)

Roud #15070

RECORDINGS:
- Southeast Alabama and Florida Union Sacred Harp Singing Convention, "Alas! and Did My Saviour Bleed" (on USFlorida01)

CROSS-REFERENCES:
cf. "Helen of Kirconnell" (tune)

NOTES [391 words]: Julian, p. 34, reports, that "At a very early date it passed into common use outside the religious body with which Watts was associated. It is found in many modern collections in G. Brit., but its most extensive use is in America. Usually the second stanza, marked in the original to be left out in singing if desired, is omitted.... A slightly altered version of this hymn, with the omission of st[anza] ii., was rendered into Latin by Rev. R. Bingham, as 'Anne fundens sanguinem....'

McKim, p. 73, observes that a very common change is to alter the last phrase of stanza 1, which in Watts's original read "for such a worm as I" (reminiscent of Psalm 22) to "for sinners such as I" (which, aside from making the singer feel less, well, worm-like, also made it resemble 1 Timothy
Reynolds, p. 27, says that Watts's stanza five is also usually omitted, and that the other verses are often fiddled with as well. Reynolds, p. 28, says the usual tune goes by the names Avon, Martyrdom, Fenwick, Drumclog, Inveress, and All Saints. There was once litigation over its ownership, but it probably derives ultimately from "Helen of Kirconnell" (Hugh Wilson, who fitted it, said it was an "Old Scottish Melody" which he had harmonized; McKim, p. 73). One Ralph E. Hudson (1843-1901) later wrote another tune (called, not surprisingly, "Hudson"), and added a chorus; I do not know how widespread this version is. Reynolds, p. 342, says that Hudson fought in the American Civil War as a young man and went on to be a musician and Methodist Episcopal preacher. Reynolds, p. 465, says that Hugh Wilson, who (at minimum) fitted the common tune, was born in Fenwick, Scotland, in 1766, and came from a family of shoemakers, but studied music and mathematics when he could. He eventually calculator, psalm-leader, and part-time tutor, and died in Duntocher, Scotland, in 1824. - RBW 

It is common for a hymn to have a chorus added to go with a particular tune (see Richard M. Raichelson, Black Religious Folksong: A Study in Generic and Social Change (Philadelphia: University of Pennsylvania (Unpublished dissertation- Ph.D.), 1975 (available online by ProQuest)), p. 250). The USFlorida01 version uses the tune "Victoria" and adds the chorus ("I have but one more river to cross"(3x) "And then I'll be at rest"), as printed in Original Sacred Harp. - BS

Bibliography

- Julian: John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes)

Albany Jail

DESCRIPTION: "Oh, one gets arrested, The other goes bail, That's what you get At the Albany Jail. The coffee's like tobacco-juice, The bread is hard and stale; That's what you get At the Albany jail."

AUTHOR: unknown

EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)

KEYWORDS: prison hardtimes food

FOUND IN:

REFERENCES (1 citation):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, p. 229, "Albany Jail" (1 short text)

Roud #6587

NOTES [42 words]: Thompson says almost nothing about this song, and his text is too short to identify with other songs, but I rather suspect it's built from a "Birmingham Jail"/"Down in the Valley" variant; it fits that tune well, if you ignore Thompson's line breaks. - RBW

Last updated in version 4.0

File: TNY229

Alberta Blues

DESCRIPTION: Alberta where you been so long": he's had no loving; and "where'd you stay last night": bright sun when she got home. He asks for "a little bit of loving." He met Alberta "way across the sea, Wouldn't write me no letter, she didn't care for me."

AUTHOR: unknown

EARLIEST DATE: 1930 (Mississippi Sheiks)

KEYWORDS: love request rejection home parting separation nonballad lover

FOUND IN:

RECORDINGS:
Jimmy Gordon and His Vip Vop Band, "Alberta, Alberta" (Decca 7490, 1938)
Lead Belly, "Alberta" on "The Smithsonian Folkways Collection" (Smithsonian-Folkways SFW 40201, 2015)
Furry Lewis, "Roberta" on "Back On My Feet Again" (Bluesville BVLP 1036, 1961)
Mississippi Sheiks, "Alberta Blues" (OKeh 8773, 1930)
Eric Clapton, "Alberta" on "Unplugged" (Reprise Records 9362-45024-2, 1992)

CROSS-REFERENCES:
cf. "Corinna, Corinna" (original source)

NOTES [393 words]: Three line blues: the first line is repeated -- more or less -- and the last line completes the thought.

The description follows the Mississippi Sheiks recording. Most verses are built on floating lines that other singers copy or modify. So, Clapton changes "... where'd you stay last night, ... sun is shining bright" to "... where'd you stay last night, ... clothes don't fit you right," a floating response (see, for example, Tampa Red, "Sweet Woman" (Bluebird 5812, 1934)). Singers follow the story line but add floating verses of their own. Jimmy Gordon adds "Good bye and fare you well, When I get back don't anybody tell." Furry Lewis adds "Roberta left yesterday and I'm going today, I'm getting tired of your low down way" and "... you're on my mind, Let you cry by the nickel die by the dime." Clapton sings "... you're on my mind, Aint had no loving such a great long time." The Sheiks rework a "Red Rooster" line to "If you see Alberta tell her to hurry home, Hasn't been no loving since you've been gone" (hear, for example, Howlin' Wolf (Chess 1804, 1961)). Lead Belly sings "... you make a preacher lay his Bible down, ... make a jack rabbit hug a hound" (once again, see Tampa Red, "Sweet Woman"). One line does not float but changes: Mississippi Sheiks have "I met Alberta way across the sea" while Jimmy Gordon sings "Alberta, Alberta went across the sea" and Furry Lewis sings "I see Roberta going 'cross the sea"; all three agree "She didn't write me no letter, she didn't care for me." (If the singer "met Alberta way across the sea" was he a soldier in the first world war?)

Some singers start with "Alberta Blues" and turn it into something else. For example, Bill Gillum and his Jazz Boys, "Alberta Blues" (Bluebird 7341, 1937) comes close on one verse--"Albera, Alberta, what makes you treat me so, You don't treat me no better than the man you had before" -- but the other verses are not at all like the Sheiks' song. Also, see "Vernita Blues."

Bo Carter was a member and manager of the Sheiks. When I was looking at Carter's discography I realized that I had missed an obvious connection. According to the Index entry for "Corinna, Corinna," Bo Carter and Charlie McCoy recorded that song in 1929, before the Sheiks recorded "Alberta." So "Alberta" is a derivative of "Corinna, Corinna" as well as the source for "Vernita Blues." - BS

Last updated in version 5.2

File: RcAlBlu

Alberta, Let Your Hair Hang Low

DESCRIPTION: Alberta is asked to let her hair hang low, to say what's on her mind, and not to treat the singer unkind. AABA verses: "Alberta, let your hair hang low (x2), I'll give you more gold than your apron will hold, If you'll just let your hair hang low."

AUTHOR: unknown
EARLIEST DATE: 1944 (Wheeler)
KEYWORDS: love hair nonballad
FOUND IN: US (So)
REFERENCES (5 citations):
Jackson-WakeUpDeadMan, pp. 76-77, "Roberta" (1 text, 1 tune, clearly this song though it is the moan of a prisoner dreaming of escape so he can see his girl)
Botkin-TreasuryMississippiRiverFolklore, p. 576, "Alberta, Let Yo' Hair Hang Low" (1 text, 1 tune)
Wheeler-SteamboatinDays, pp. 85-87, "Alberta, Let Yo' Hair Hang Low" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 74, "'Alberta (1 text)
DT, ALBRTA

Roud #10030
CROSS-REFERENCES:
cf. "It Makes a Long-Time Man Feel Bad" (lyrics)

File: BMRF576
Albertina

DESCRIPTION: Shanty. "Albertina says the story, Albertina's all for glory, Albertina that was the schooner's name, Pump 'er dry." Verses describe loading the ship, sailing away, getting stranded and sinking. Last verse has a maiden weeping for her lost lover.

AUTHOR: unknown
EARLIEST DATE: 1935 (Sternvall, _Sang under Segel_)
KEYWORDS: shanty ship wreck
FOUND IN: Scandinavia Britain Germany
REFERENCES (3 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 327-330, "Albertina" (3 texts [English and Swedish], 2 tunes) [AbrEd pp. 245-246]
Hugill-SongsOfTheSea, pp. 162-163, "Albertina" (2 texts, Swedish & English, 1 tune)
DT, ALBERTINA
ALTERNATE TITLES:
Skonnert Albertina
NOTES [14 words]: Norwegian origin, migrated and translated into Swedish, German, English (at least). - SL
Last updated in version 5.0
File: Hugi327

Alcohol and Jake Blues

DESCRIPTION: Alcohol don't kill me ... I'll never die" "I woke up this morning, alcohol was 'round my bed" "I drink so much of Jake ... give me the limber leg If I don't quit drinking it every morning, sure gonna kill me dead"

AUTHOR: unknown
EARLIEST DATE: 1929 (Tommy Johnson)
KEYWORDS: drink nonballad disease
HISTORICAL REFERENCES:
1919 - The Volstead Act establishes prohibition of "intoxicating liquors" to carry out the 18th amendment to the U.S. Constitution.
1933 - The 21st amendment to the U.S. Constitution ends prohibition.
FOUND IN:
RECORDINGS:
Tommy Johnson, "Alcohol and Jake Blues" (Paramount 12950, 1929)
CROSS-REFERENCES:
cf. "Got the Jake Leg Too" (Prohibition alcohol surrogates) and references there
NOTES [122 words]: Three line blues: the first line is repeated -- more or less -- and the last line completes the thought.
"Jamaica ginger extract, known in the United States by the slang name Jake, was a late 19th-century patent medicine that provided a convenient way to obtain alcohol during the era of Prohibition, since it contained approximately 70% to 80% ethanol by weight. In the 1930s, a large number of users of Jamaica ginger were afflicted with a paralysis of the hands and feet that quickly became known as Jamaica ginger paralysis or jake paralysis" ("Jamaica ginger" on Wikipedia, accessed June 19, 2020). - BS
For more on jake, and jake paralysis, and prohibition replacements for alcohol in general, see "Got the Jake Leg Too." - RBW
Last updated in version 5.2
File: RcaJJaBl

Alder Salmon, The

DESCRIPTION: "The fishin' here is so well controlled All the big ones you must let go." If you hook a big one "take him slow Round the bend To an alder patch. Tuck him away till you can come back."

AUTHOR: James Downey (according to on NFHMacIsaac02)
EARLIEST DATE: 1980 (Bennett/Downey-JeromeJustOneMoreSong)
KEYWORDS: fishing law poaching river nonballad
FOUND IN: Canada(Newf)
Alderman of the Ward

DESCRIPTION: Singer says he used to be a street laborer, but he's come up in the world: he's now alderman of the ward and his daughter's well-dressed, to boot. He brags of the trappings of his improved situation and invites the listener to be his guest

AUTHOR: unknown
EARLIEST DATE: 1939 (recording, Warde Ford)
KEYWORDS: pride work political children
FOUND IN: US(MW)
Roud #15471
RECORDINGS:
Warde Ford, "Alderman of the ward" (AFS 4209 A3, 1939; in AMMEM/Cowell)
CROSS-REFERENCES:
cf. "The Aldermanic Board" [by Edward Harrigan and David Braham] (subject: the perks of being a New York alderman)
NOTES [20 words]: We have no keyword for "politician"!
Irish immigrant politicians controlled many city machines in the 1800s and 1900s. - PJS
Last updated in version 5.2
File: RcAotW

Alderman's Lady, The

DESCRIPTION: An elderman promises a girl gifts in exchange for her love. She rejects him because he might reject her and their baby. He promises that he would take her to her mother and smother the baby. She refuses and he marries her.

AUTHOR: unknown
EARLIEST DATE: 1906 (Reeves/Sharp-TheIdiomOfThePeople)
KEYWORDS: marriage sex mother courting nobility rejection clothes marriage servant
FOUND IN: Britain(England(South)) Canada(Newf) Britain(Scotland(Aber))
REFERENCES (5 citations):
Reeves/Sharp-TheIdiomOfThePeople 2, "An Alderman's Lady" (1 text)
Peacock, pp. 783-784, "The Elderman's Lady" (1 text, 2 tunes)
Williams-Wiltshire-WSRO Mi 524, "Alderman and His Servant" (1 text)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #103, "The Witty Lass of London" (1 text, 1 tune)
Stewart/Belle-Stewart-QueenAmangTheHeather, pp. 108-109, "The Nobleman" (1 text)
Roud #2533
RECORDINGS:
Freeman Bennett, "The Elderman's Lady" (on PeacockCDROM) [one verse only]
Charlotte Decker, "The Elderman's Lady" (on PeacockCDROM) [one verse only]
Cathie Stewart, "A Nobleman" (on SCStewartsBlair01)
CROSS-REFERENCES:
cf. "The Broom of Cowdenknows" [Child 217] (plot) and references there
NOTES [277 words]: Peacock points out that "elderman" may be "alderman" [so, in fact, several British versions - RBW] and that "in former times aldermen had much higher rank than they do nowadays and were often governors of whole districts or members of nobility." - BS
To back this up, "alderman" is derived from Old English "ealdorman," not related to Old English eorl="earl" but often confused with it; an ealdorman was a local governor or viceroy.
The Scottish text is vaguely reminiscent of the story of Edward IV and Elizabeth Woodville. Edward, who couldn't see a pretty girl without trying to get into bed with her, attempted to seduce the blonde widow of Sir John Grey, but she allegedly said that she was not good enough to be his wife, but too good to be his mistress. So he married her -- to the great detriment of England, since the marriage arguably added two more phases to the Wars of the Roses (by irritating the Earl of Warwick, which caused the unrest of 1470-1471, and because Edward, when he died in 1483, left only a teenage son with impossibly grasping relatives as his heir, leading to the usurpation or Richard III).
Of course, no one really knows if Elizabeth Woodville said that, and even if she did, it's probably too early to have inspired this song, since Edward and Elizabeth married in 1464. I initially split this from the Stewart Family's song "A Nobleman," because the Stewart version felt so different from the English versions, but having seen the Peacock text, which to a significant extent splits the difference, I now think I was wrong; the Newfoundland text stands between the two -- and may, therefore, be the closest to the original. - RBW

Last updated in version 5.0
File: Pea783

Ale-Wife and Her Barrel, The

DESCRIPTION: Singer's wife is an ale-seller and drunkard. She goes to market with her barrel; all know that he can't keep her out among men. Chorus: "The ale-wife, the drunken wife/The ale-wife she deaves me/My wifie wi' her barrelie/She'll ruin and she'll leave me"

AUTHOR: unknown
EARLIEST DATE: 1876 (Christie)
KEYWORDS: marriage abandonment commerce drink nonballad wife
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 110, "The Ale-Wife and her Barrel" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #12, p. 3, ("The ale-wife an' her barrelies") (1 text)
Greig/Duncan3 555, "The Ale-Wife" (2 texts)
ADDITIONAL: W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1876 (downloadable pdf by University of Edinburgh, 2007)), Vol I, pp. 190-191, "The Ale-Wife and her Barrel" (1 tune)
Roud #6031
ALTERNATE TITLES: The Ale-Wife, the Drunken Wife
NOTES [15 words]: Despite its long history, this song does not seem to have spread outside Aberdeenshire. - PJS

Last updated in version 2.6
File: McCST110

Alec Robertson (I)

DESCRIPTION: Arthur Nolan rides his horse Sulphide in the Sydney Steeplechase. The horse stumbles; Nolan is thrown off and trampled to death. Various people grieve and regret what happened.

AUTHOR: unknown
EARLIEST DATE: 1955
KEYWORDS: death horse family mother racing grief
FOUND IN: Australia
REFERENCES (3 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 65-66, "Arthur Nolan"; 150, "The Death of Alec Robertson" (2 texts, 1 tune)
Fahey-Eureka-SongsThatMadeAustralia, pp. 220-221, "The Death of Alec Robertson" (1 text, 1 tune)
Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 7, page headed "Horse racing played..."], "(no title)" (1 fragment)
CROSS-REFERENCES: cf. "Donald Campbell" (theme)
   cf. "Tom Corrigan" (theme)
   cf. "The Death of Alec Robertson" (theme)
   cf. "Alec Robertson (II)" (theme)
NOTES [146 words]: The fullest text of this song seems to be the one Meredith and Anderson call "Arthur Nolan." However, there are two other variants which refer to the jockey as Alec Robertson, so it seems appropriate to give the song that title. The characteristic feature of this song, and the one that connects the Arthur Nolan and Alec Robertson texts, is the reference to the jockey's mother: "Poor lad, his mother was not there To bid
him last goodbye, But his stable-mate stood near With sad tears in his eye."

Gwenda Beed Davey and Graham Seal, A Guide to Australian Folklore, Kangaroo Press, 2003, p. 200, call Nolan a "Possibly historical jockey from Newcastle." Which I read as meaning, "We can't find any record of the guy." Similarly p. 225, the entry on Alec Robertson: "Probably fictional jockey whose often-collected song laments his death when his horse, Silvermine, fell." - RBW

Last updated in version 4.5

Alec Robertson (II)

DESCRIPTION: "Oh, the hobby of Australian boys Is jockeying to be, To mount a horse and scale the course No danger do they see." The usual story: Robertson races, is thrown from his horse, bids farewell to all, and dies

AUTHOR: unknown

EARLIEST DATE: 1968

KEYWORDS: horse racing death mother

FOUND IN: Australia

REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, p. 146, "The Jockey's Lament"; p. 151, "Alec Robertson" (2 texts, 1 tune)

CROSS-REFERENCES:
- cf. "Donald Campbell" (theme)
- cf. "Tom Corrigan" (theme)
- cf. "The Death of Alec Robertson" (theme)
- cf. "Alec Robertson (I)" (theme) and notes there

File: MA065

Alec Whitley

DESCRIPTION: "He murdered Bert Tucker in the west (x3), And knocked a widow out of rest." "So they carried Alex Whitley to Albermarle." "He stayed there three days and two nights, And they hung Alex Whitley to a red oak limb" on about the tenth of June

AUTHOR: unknown

EARLIEST DATE: 1960 (NorthCarolinaFolkloreJournal)

KEYWORDS: homicide execution punishment

HISTORICAL REFERENCES:
- Jun 1892 - Lynching of Alec Whitley

FOUND IN: US(SE)

REFERENCES (3 citations):


NOTES [1688 words]: The NorthCarolinaFolkloreJournal article claims that this song, and the murderer it describes, is fairly well-known in the Stanly Count, North Carolina area, but I find no sign of the song that doesn't seem to derive from its source, Heath Thomas. The article tells all the details about Whitley that you're likely to want; according to North Carolina legend, at least, he was not just lawless but sadistic. He was also apparently known as "Alex Whitley."

The one recent book on the topic is Hartsell's. Harttells is Whitley's great-granddaughter, and her goal seems to be to give an alternate view of Whitley's death -- to argue that what most viewed as justice, if vigilante justice, was in fact just vigilanteism. But the book is so disorganized, illogical, and tendentious that I eventually was reduced to skipping large parts. I hope I have managed to extract the more useful parts for the essay that follows.

Baker, p. 226, says that "Whitley was the illegitimate son of Christian Burris [elsewhere spelled Burroughs] and Susanna Whitley, a member of a prominent local family. Alec grew up from a troubled boy into a troublesome man, drinking, fighting, and stealing." In both 1883 and 1885, he
was put on trial for stealing. In the first case, his brother-in-law Bud Cagle was also tried -- and turned states' evidence, then disappeared. This led to suggestions that Whitley had killed him or forced him to flee the state (Baker, p. 227). It appears that no one knows what became of Cagle, who disappeared around 1887. It was widely thought that Whitley had murdered him, but no identifiable body was ever found.

Whitley's wife Mary died some time after that, as did some of their children, and at some point Whitley went to Arkansas. He apparently traveled with his half-sister Judy Burris; they pretended to be husband and wife (Baker, p. 227).

The man Whitley was accused of murdering in Arkansas was another Stanly County native, Daniel Burton Tucker (Hartsell, p. 5). Tucker was the husband of Sophia Morton, whom Hartsell, p. 22, says was Whitley's first cousin once removed (based on the genealogy on p. xi of Hartsell, which seems to have been designed to be incomprehensible, it looks as if Morton was the son of Sara Burris, daughter of Allen Burris, brother of Whitley's father J. C. Burris). Tucker went to Arkansas in 1890 (Baker, p. 227, although Hartsell dates his departure to 1891).

Hartsell reproduces an image of Tucker on p. 26. He was born in 1856, and was well enough educated (by the standards of the time) to have been a schoolteacher -- and, apparently, a good one (Hartsell, p. 28). But he gambled, and was accused of various property crimes (Hartsell, pp. 28-29). It sounds to me as if he might have been a gambling addict who turned to crime to pay off his losses. And he perhaps went to Arkansas when he wore out his welcome in North Carolina.

When he left North Carolina, he left behind debts and court cases -- and a pregnant wife who had already borne him four or five children; he wrote home about wanting cheaper land and finding nicer people (Hartsell, pp. 30-31). Could his fight with Whitley have been because he had dishonored Whitley's cousin? Alternately, could it have been a quarrel between thieves?

Whitley -- or someone -- killed Tucker in 1892, dismembering and hiding the body. The mutilations were such that an Arkansas paper compared the job to the work of Jack the Ripper (Hartsell, p. 27). Whitley and Burris left the area before the body was discovered, but separated before Whitley made it back to North Carolina (Baker, p. 227). Both would end up in custody in the Tucker case. Whitley apparently arrived in Stanly County around the beginning of June 1892. He was identified and arrested, but before the Arkansas authorities could take him back for trial, a mob took him from the custody of the sheriff and lynched him (Baker, p. 227).

In addition to the murder of Tucker and the disappearance of Cagle, Whitley was also suspected of murdering his wife and two children (Hartsell, p. 41). But there seems to be no surviving evidence on any of those cases. The connection with Tucker is stronger, because parts of it come from Judy Burris after she was captured and questioned (Hartsell, p. 40), Hartsell's account is extremely hard to follow, but it appears Burris says that Whitley, a few days before Tucker died, hit him with a stick. This was not immediately fatal, but Tucker was dead not long after. Hartsell thinks the fact that Tucker did not die at once acquits Whitley, but concussions and internal bleeding often take time to kill! Burris said that an otherwise-unknown "Wilson" dismembered Tucker's body (Hartsell, pp. 43-45, with the actual statement printed on pp. 46-47. Hartsell, p. 42, points out that none of Burris's testimony was ever corroborated -- and therefore therefore would have us think it is false -- but it's very nearly the only evidence we have. Burris claimed that Whitley threatened her to keep her silent, which seems strange, but Hartsell, p. 48, says Burris lived until 1957, when she was 85 years old, and Hartsell offers no evidence that Burris was ever in trouble again, so I see no inherent reason to doubt her testimony.)

Hartsell, p. 40, thinks Whitley was lynched because of the murders he was suspected of in North Carolina, not for the death of Tucker. This seems not unlikely, since Whitley was apparently not facing justice for those suspected murders. To me, that hints that there are some missing verses at the beginning of this song.

The lynching itself is confirmed by newspaper reports; the Concord Standard reports that some 75 disguised men came to the jail and demanded that Sheriff I. W. Snuggs turn Whitley over to them. Snuggs refused to give them the keys, so they broke into the cell, took Whitley out, and hanged him. The newspaper reports that Whitley admitted to the mob that Tucker was killed in his house but denied that he was the killer. This newspaper account is on pp. 94-95 of Hartsell. I note, however, that she dates the issue June 9, 1892 -- which is hardly possible since that was the date of the lynching!

The killing of Whitley was said to be the first lynching in Stanly County (Hartsell, p. 6, whose book title is derived from the words heard at a time, "Stanly had a lynching"). It is noteworthy that the first lynching in the county was of a white man. On the other hand, it wasn't a very populous county. The date of Whitley's lynching seems to be a little uncertain. The song agrees with his tombstone in dating it to June 10, 1892 (You can see his gravestone at findagrave.com; it gives his birth date as September 15, 1861). Hartsell also has a photo of the gravestone, but says it is wrong; he was
actually killed June 9, 1892; this is also the date given on p. 227 of Baker. Possibly the confusion came because Whitley’s body was dug up and properly reburied by Whitey's daughter, Hartsell's grandmother, Nelia Ann Whitey Barbee, who was illiterate and could not read the stone. But the lynching happened at night, so there might have been witnesses who gave different times, before and after midnight, and hence different dates. Or they might have forgotten the date, or not known -- this was not a high-education community.

Baker, p. 231, claims this song is based on "Were You There When They Crucified My Lord?" -- but the fit is not good. The verses of this repeat the first line three times then use a different fourth line. But "Were You There" repeats the first line twice, has a different third line, then repeats the first line again. I can't sing the Thomas text to the tune of "Were You There" that I know.

The fact that the song uses the date on the tombstone is interesting because the song was published by Heath Thomas, whom Hartsell, p. 49, says revived the Alec Whitley story. Her clear implication is that it is a smear campaign conducted by Thomas (for no reason that I can see; on p. 49 she simply says he was a crime fiction writer who "mixed fragments of truth with elements of fantasy. melodrama, and imagination" to create the NorthCarolinaFolkloreJournal article). She insinuates that he made up the song (p. 56) -- which would explain why he might have taken the date from a tombstone. But Thomas had a recording of it by one Russell McIntire (Hartsell, p. 57).

Baker, pp. 227-228, has another piece about Whitley, "Lines Written on the Assassination of D. B. Tucker." He attributes it to Rev. Edmond P. Harrington. The form is based on "Edwin (Edmund, Edward) in the Lowlands Low" [Laws M34], which Baker falsely calls a Child Ballad. The copy is a printed broadside. Baker, p. 229, thinks Harrington's piece was written to be sold when Whitley was legally executed; it doesn't mention the lynching (though it does mention Judy Burris as well as Whitley and Tucker). This strikes me as not as unlikely, but I see no evidence that Harrington's song entered tradition. Hartsell, pp. 17-18, also prints the piece, but with comments that show she has no understanding whatsoever of broadsides, folk music, or oral tradition (or of square dances, where she claims it was sung!). She thinks Harrington wrote it "for the lynching" -- indeed, she thinks (p. 38) that his purpose in writing it was to induce the lynching. Which is all but impossible, chronologically -- there was no time to print it!

For those interested in the history behind this ballad, I must say that I found Hartsell extraordinarily disappointing; her sole goal seems to be to eliminate the stain on her ancestor's name even if she has no basis for it; her notion of "research" strikes me as utterly inadequate, and she jumps to conclusions and thereafter treats them as gospel. She certainly doesn't understand oral tradition, or folklore; she assumes that, if a legend has acquired one detail that is known to be false, then it is all fiction; and she assumes that if a crime has not been proved at law, then it did not happen. And she's incoherent. Frankly, the fact that she had to use such poor arguments in an attempt to defend Whitley makes me more inclined to believe him guilty.- RBW

Bibliography


Last updated in version 6.1
File: NCF8216

Alec's Lament

DESCRIPTION: ".. ye jolly bootleggers and you who handle brew: Beware of Howard Foley."
Tignish was a town for fun but with Foley as policeman and Albert Knox as jail-keeper it's no place for a drinker. "I'll have to leave the village and go to some foreign land"

AUTHOR: Alec Shea

EARLIEST DATE: 1982 (Ives-DriveDullCareAway-PrinceEdwardIsland)

KEYWORDS: prison drink humorous police emigration home

FOUND IN:

REFERENCES (1 citation):
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 217, 241, "Alec's Lament" (1 text, 1 tune)

Roud #14001

NOTES [47 words]: Ives-DriveDullCareAway-PrinceEdwardIsland: "The song was written about
1960, and it adds to the fun to know that at that time the Tignish jail was nothing more than a tiny renovated shoemaker's shop."
Tignish is near the north west corner of Prince County, Prince Edward Island. - BS

**Alert, The**

DESCRIPTION: Alert completes its outward course. Homeward bound, on passing through Gibraltar they meet fog and storm. The crew pray on deck and shake hands; the ship sinks. Captain Butler and his crew are mourned by wives and orphans in Wexford town.

AUTHOR: unknown
EARLIEST DATE: 1943 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: drowning sea ship storm wreck sailor
HISTORICAL REFERENCES:
Feb 21, 1839: "The Alert was lost of Wexford.... The crew were lost" homeward bound from Galatz (source: Bourke in _Shipwrecks of the Irish Coast_ v3, p. 54; Ranson-SongsOfTheWexfordCoast)
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, pp. 65-67, "The Alert" (1 text)
Roud #20516
File: Ran066

**Alford Vale**

DESCRIPTION: To the tune "Kelvingrove" ("The Shearin's Nae for You"), "Will ye come to Alford Vale, bonnie lassie O? Where tis sunny as thyself, Bonnie lassie O." The singer tries to lure the girl from the town with praises of the beautiful vale

AUTHOR: Words: La Teste, adapted by John Ord
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
KEYWORDS: nonballad home courting
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, pp. 84-85, "Alford Vale" (1 text)
Roud #3954
CROSS-REFERENCES:
cf. "The Shearin's Nae for You" (tune)
NOTES [27 words]: Although this is one of the few pieces Ord admits to retouching, he gives no clue as to why he thought it worthy of such attention. Or of inclusion in his work. - RBW
File: Ord084

**Alfred D Snow, The**

DESCRIPTION: Alfred D Snow is bound from San Francisco to Liverpool with a cargo of grain. The ship breaks up on the sand. Captain Willie signals hoping for help from Dunmore. The lifeguards and the Dauntless arrive too late. Only seven bodies are recovered.

AUTHOR: Michael O'Brien "the famous ballad-maker" (Ranson-SongsOfTheWexfordCoast)
EARLIEST DATE: 1948 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: drowning sea ship wreck sailor
HISTORICAL REFERENCES:
Jan 1, 1888 - "The Alfred D Snow ... was driven ashore on sandbanks at Broomhill.... Captain Willie and 24 crew were drowned." "... the tug Dauntless approached within half a mile but could get no closer. The Dunmore lifeboat crew refused to launch...." (source: Bourke in _Shipwrecks of the Irish Coast_ v1, p. 74, v3, p.66)
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, pp. 116-117, "The Alfred D Snow" (1 text, 1 tune)
Roud #20425
CROSS-REFERENCES:
cf. "The Orphan Girl (III)" (tune)
Ali Alo

DESCRIPTION: French capstan shanty. "Ali alo pour Mascher! Ali, alo, alo... Il mang'la viande et nous donn les os. Ali, ali, ali, alo." Translation of the very short verses "He eats the meat and we get the bones," "He drinks the vine and we get the water," etc.

AUTHOR: unknown
EARLIEST DATE: 1888 (L.A. Smith, _Music of the Waters_)
KEYWORDS: foreign language shanty worksong
FOUND IN: France
REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, p. 485, "Ali Alo" (1 text, 1 tune)
CROSS-REFERENCES:
cf: "Hullabaloo Belay" (similar tune and chorus)
File: Hugi485

Alice Is Over in Liverpool

DESCRIPTION: A sailor may marry or not, but "there's sweethearts in every port": "Alice is over in Liverpool, Jenny is in New York, Selina lies over in Amsterdam while Bridget was born in Cork... There's Dollys and Mollys, Susanna and Pollys...."

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: courting infidelity separation travel nonballad sailor
FOUND IN: Canada(Newf)
Roud #29061
RECORDINGS:
John James, "Alice Is Over in Liverpool" (on MUNFLA-Leach)
File: ML3AI0IL

Alice, Where art Thou

DESCRIPTION: "The birds sleeping gently, Sweet Lyra gleameth bright, Her rays tinge the forest, And all seems glad tonight." A year ago, Alice was with him. A year later, he has sought her everywhere, and "I'm looking heav'nward now"

AUTHOR: J. Archer (source: Heart-Songs)
EARLIEST DATE: 1909 (Heart-Songs)
KEYWORDS: love separation
FOUND IN:
REFERENCES (1 citation):
Heart-Songs, pp. 462-463, "Alice, Where are Thou" (1 text, 1 tune)
Roud #25271
File: HeSo462

Alison and Willie [Child 256]

DESCRIPTION: Alison invites Willie to her wedding. He will not come except as the groom. She tells him that if he leaves, she will ignore him forever. He sets out slowly and sadly, sees an omen, and dies for love. A letter arrives, halting the wedding. Alison too dies

AUTHOR: unknown
EARLIEST DATE: c, 1818 (Buchan/Moreira-TheGlenbuchatBallads)
KEYWORDS: love wedding separation death
FOUND IN: Britain(Scotland(Aber,Bord))
REFERENCES (5 citations):
Child 256, "Alison and Willie" (1 text, 1 tune) {Bronson's [#1]}
Bronson 256, "Alison and Willie" (1 version)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 22-27, "Swet Willie/My Luve She Lives in Lincolnshire" (2 texts, 1 tune); pp. 205-206, "Alison" (1 text, from Buchan's papers)
All Among the Barley

DESCRIPTION: "Now is come September, the hunter's moon begun," and young men and women meet in the fields: "All among the barley, Who would not be blythe, When the ripe and bearded barley Is smiling on the scythe." Barley is declared the king of all grains

AUTHOR: unknown
EARLIEST DATE: 1863 (Perkins)
KEYWORDS: food courting harvest
FOUND IN: Britain(England)
REFERENCES (3 citations):
Williams-FolkSongsOfTheUpperThames, p. 210, "The Ripe and Bearded Barley" (1 text) (also Williams-Wiltshire-WSRO Ox 300)
DT, AMNGBARL
ADDITIONAL: W.O. Perkins, The Golden Robin (Boston, 1863 ("Digitized by Google")), pp. 52-53, "All Among the Barley" (1 text, 1 tune)
Roud #1283
BROADSIDES:
LocSheet, sm1871 00667, "All Among the Barley" Lee & Walker, (Philadelphia), 1871 (tune); also sm1874 10936, "All Among the Barley" J. L. Peters (New York), 1874
NOTES [48 words]: Both LOC sheet music publications credit the tune of this to Elizabeth Stirling, and item sm1871 00667 says the words to this are by "A.T." But the tune doesn't look like the one I know; I suspect both have been somewhat rewritten. - RBW
Perkins also attributes this to "E. Stirling." - BS
Last updated in version 2.6
File: BdAAtBar

All Are Talking of Utah

DESCRIPTION: "Who'd ever think that Utah would stir the world so much? Who'd ever think the Mormons were widely known as such?" The singer is happy that "the Mormons have a name." "We bees are nearly filling the hive of Deseret... For all are talking of Utah."

AUTHOR: unknown
EARLIEST DATE: 1868 (The Bee-Hive Songster, according to Cohen)
KEYWORDS: home nonballad
FOUND IN: US(Ro)
REFERENCES (2 citations):
Hubbard-BalladsAndSongsFromUtah, #243, "All Are Talking of Utah" (1 text plus an excerpt, tune referenced)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 601, "All Are Talking of Utah" (1 text)
Roud #10849
CROSS-REFERENCES:
cf. "Marching Through Georgia" (tune, according to Hubbard-BalladsAndSongsFromUtah)

All Around de Ring, Miss Julie

DESCRIPTION: "All around de ring, Miss Julie, Julie, Julie! All around de ring, Miss Julie! All on a summer day. Oh, de moon shines bright, de stars give light; Look way over yonder! Hug her a little and kiss her too, And tell her how you love her!"

AUTHOR: unknown
EARLIEST DATE: 1927 (Brown)
KEYWORDS: love nonballad
All Around Green Island's Shore

DESCRIPTION: A man brags to a woman about the virtues of his boat, his other possessions, and his willingness to beat his rival to win the girl. The girl replies comically in the negative.

AUTHOR: unknown
EARLIEST DATE: 1923 (Murphy, Songs Their Fathers Sung)
KEYWORDS: courting bragging rejection
FOUND IN: Canada(Newf)
REFERENCES (4 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 135, "All Around Green Island Shore" (1 text)
Doyle-OldTimeSongsAndPoetryOfNewfoundland, "All Around Green Island's Shore" (1 text, 1 tune): p. 65 in the 2nd edition, p. 9 in the 3rd
Blondahl-NewfoundlandersSing, p. 72, "All Around Green Island's Shore" (1 text, 1 tune)
ADDITIONAL: James Murphy, _Songs Their Fathers Sung: For Fishermen: Old Time Ditties_, James Murphy Publishing, 1923 (PDF available from the Memorial University of Newfoundland web site), p. 5, "Around Green Island Shore" (1 text)
Roud #6353
ALTERNATE TITLES:
Green Island Shore
NOTES [121 words]: The "Trinity" mentioned in the song is perhaps in Trinity Bay but there is a "Green Island Cove" and a "Green Island Brook" far away in the Strait of Belle Isle. - SH
The "Green Island" in Trinity Bay is near the northwest entrance to the bay, just outside Catalina Harbour. It isn't large, but it would be a significant landmark for coasting ships traveling from New Bonaventure or Trinity to Catalina or Bonavista. Like a lot of small islands around Newfoundland, there were a lot of shipwrecks there. That of course doesn't mean that it is the Green Island of the song; the population in its immediate vicinity was small.
Doyle3 cites "Ballads and Sea Songs of Newfoundland" [Greenleaf & Mansfield, 1933] as the source. - BS
Last updated in version 6.0
File: Doy65

All Around My Hat (I)

DESCRIPTION: The singer's true love has been transported; (he) promises that "All around my hat I will wear the green willow... for a twelve month and a day... [for] my true love ... ten thousand miles away." He hopes they can reunite and marry

AUTHOR: unknown
EARLIEST DATE: 1888 (Ashton)
KEYWORDS: love separation transportation
FOUND IN: Britain(England(Lond,South)) Canada(Mar)
REFERENCES (6 citations):
Kennedy-FolksongsOfBritainAndIreland 145, "All Round My Hat" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 126-127, "All Round My Hat" (2 fragments, 2 tunes)
Creighton-MaritimeFolkSongs, pp. 80-81, "All Around My Hat" (1 text, 1 tune)
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 194-195, "All Round My Hat" (1 tune, presumably this one)
Browne-AlabamaFolkLyric 108, "The Fisherman's Girl" (1 text, 1 tune, with the first verse being from "All Around My Hat (I)" and the rest being "The Fisherman's Girl")
DT, ROUNDHAT*
Roud #567
RECORDINGS:
Neil O'Brien, "All Around My Hat" (on MRHCreighton)
CROSS-REFERENCES:
cf. "The Jolly Miller" (tune)
cf. "The Death of Brugh" (tune)
cf. "Around Her Neck She Wore a Yellow Ribbon" (theme)
cf. "The Green Willow" ("All around my hat" lyrics)
SAME TUNE:
The Death of Brush (File: RcTDOB)
NOTES [842 words]: Kennedy-FolksongsOfBritainAndIreland calls this "Perhaps one of the most
popular of all English love songs." And this does not even take into account the Steeleye Span
recording, said to have gone higher on the British pop charts than any other traditional song. (Don't
ask me if that's a compliment.)
But Kennedy also claims this as the same tune as "The Budgeon It Is a Delicate Trade" (for which
see under "The Miller of Dee") -- which it is *not*; "The Budgeon" is in the Lydian mode, and his
tune for "All Around My Hat" is an ordinary Ionian melody. (Possibly the two were more alike in the
original version of Chappell, which was his reference for "The Budgeon"; that edition levelled some
modal tunes).
One of Sam Henry's texts, "The Laird's Wedding," mixes this with "The Nobleman's Wedding (The
Faultless Bride; The Love Token)" [Laws P31]. There are hints of such mixture in other versions of
the two songs. Roud goes so far as to lump them.
Spaeth (A History of Popular Music in America, pp. 83-84) has what is evidently a version of this
song, from about 1840 -- in dialect! ("All round my hat, I vears a green villow.") It is credited to J.
Ansell (John Hansell) and John Valentine. If this is the actual origin of the chorus, I have to think it
merged with some separate love song. But I suspect the Ansell/Valentine piece of being a
perversion of an actual folksong.
Hazlitt, p. 621, declares, "To wear the willow long implied a man's being forsaken by his mistress."
However, none of the supporting evidence cited by Hazlitt seems very relevant.
Ault, pp.. 14-15, 519, claims that the first mention of wearing green willow comes in a poem by
John Heywood (1497?-1580?): "All a green willow, willow, willow, All a green willow is my garland."
The manuscript, BM Add. 15233, is dated c. 1545. We also find the notion in Shakespeare's
"Othello," IV.iii, and in Salisbury's "Buena Matina" (1597).
According to Alexander, p. 319, "The willow, especially the weeping variety, symbolized the pain of
lost love. Hence the expression "To wear the willow" meant to go into mourning, especially for a
bride or a girl who had lost her sweeheart."
Interestingly, something similar is found as far away as China, although the willow there was
considered a more positive plant. According to Eberhardt, p. 314, "In ancient China it was
customary to give someone who was going away twigs broken from a willow-tree. Thus, a scholar
who was being moved to a post in the provinces would receive such twigs from women and friends
assembled at the east gage of the capital city."
Simpson/Roud, pp. 391-392, note a strong association between the willow and sorrow --
commemorated even by the phrase the "weeping willow." They cite Vickery, who noted the
association between willows and weeping in the King James Bible translation of Psalm 137:2
(where the exiles from Jerusalem hung their harps on the willows) while noting that Vickery thought
these were in fact poplar trees. The identity of the tree is in fact far from certain. The New Revised
Standard Version has "willows" in the text, "poplars" in the margin. The Revised English Bible also
has "willow trees" in the text, with "poplars" in the margin. Dahood, p. 268 has "poplars" in the text
but mentions "aspen" in his margin on p. 270.
interpretersDict, volume IV, p. 848, observes that willows and poplars are fairly closely related, and
both grow by watercourses. There are two Hebrew words which might be translated "willow": one is
found only in Ezekiel 17:5, the other in Leviticus 23:40, Job 40:22, Psalm 137:2, Isaiah 15:7, 44:4.
My guess is, the KJV rendered "willows" based on Jerome's Vulgate Latin, which implies that the
meaning "willow" goes back at least to the fourth century. "Willow" is also the rendering used by the
LXX Greek, which puts us back to at least the first century B.C.E., although the unknown translator
of LXX wasn't nearly the Hebrew scholar that Jerome was.
Of course, what people knew was the King James translation; the actual meaning of the word
hardly matters.
Alexander, who concurs with Simpson/Roud in linking the mourning willow to Psalm 137, adds that
"It was a tradition that as a result of the Babylonian Captivity the branches of some willow trees
drooped to become weeping willows." - RBW
In view of the broadside parodies listed below I am surprised not to find (yet) any broadsides for
"All Around My Hat."
Bodleian, Harding B 11(38), "All Around My Hat I'll Wear the Green Willow" ("All round my hat I
vears a green villow ..."), J. Pitts (London), 1797-1834; also Firth b.27(536), "All Around My Hat I
Wear a Green Willow"; Harding B 16(5a), Firth c.21(60), Firth c.21(62), Harding B 20(2), Harding B
11(40), "All Round My Hat"
LOCSinging, as200070, "All Round My Hat," J. Andrews (New York), 1853-1859; also cw100090,
as100150, "All Round My Hat"
Broadside LOCSinging as200070: J. Andrews dating per Studying Nineteenth-Century Popular
Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles
site. - BS
Bibliography
• Alexander: Marc Alexander,A Companion to the Folklore, Myths & Customs of Britain,
Sutton Publishing, 2002
• Ault: Norman Ault,Elizabethan Lyrics, 1949 (I use the 1960 Capricorn Books edition)
• Dahood: Mitchell Dahood,Psalms III, being volume 17A of the Anchor Bible, Doubleday,
1970
Life and Thought (originally published in 1983 asLexicon chinesischer Symbole), translated
from the German by G. L. Campbell, 1986 (I use the 2003 Routledge paperback edition)
• Hazlitt: W. C. Hazlitt,Dictionary of Faiths & Folklore, Reeves & Turner, 1905 (I use the 1995
Studio Editions paperback)
• InterpretersDict: [George Arthur Buttrick et al, editor], The Interpreter's Dictionary of the
Bible, four volumes, 1962 (a fifth supplementary volume was published later)
• Simpson/Roud: Jacqueline Simpson and Steve Roud,A Dictionary of English Folklore,
Oxford, 2000

Last updated in version 4.3
File: K145

All Around the Maypole
DESCRIPTION: A ring-skipping song. "All around the Maypole, And now Miss Sally, won't you
shout for joy?" (Or, "Mis Sally, won't you bow? Miss Sally, won't you jump for joy, jump for joy, jump
for joy.")
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: playparty
FOUND IN: US(SE)
REFERENCES (3 citations):
Botkin-TreasuryOfSouthernFolklore, p. 706, "All around the Maypole" (1 text, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 142, ("The May Pole Song") (1 text)
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 224, "The May Pole Song" (1 text)
Roud #18168
NOTES [55 words]: There are of course many maypole songs in existence, the oldest known to me
being "About the may Pole" by Thomas Morley (1557-1603?; for text see Noah Greenberg, ed., An
Anthology of English Medieval and Renaissance Vocal Music, pp. 127-132). This doesn't really
sound like it's descended from an English original, though. - RBW
Last updated in version 5.2
File: BSoF706

All Bound Round with a Woolen String
DESCRIPTION: "There was an old man and he wasn't very rich, And when he died, he didn't leave
much But a great big hat with a great big rim All bound 'round with a woolen string. A woolen string
(x2), All bound round... A great big hat with a... All bound round...."
AUTHOR: unknown
EARLIEST DATE: 1939 (Linscott-FolkSongsOfOldNewEngland)
KEYWORDS: death clothes
All Chaw Hay on the Corner

DESCRIPTION: "First young lady all around in the corner, All around in the center (x2), First young lady all around on the corner." "And balance to your partner. "Swing to your partner and we'll all run away." "And all chaw hay on the corner."

AUTHOR: unknown

EARLIEST DATE: 1916 (Wolford-ThePlayPartyInIndiana)

KEYWORDS: playparty dancing nonballad

FOUND IN: US(Ap,MW)

REFERENCES (2 citations):
Wolford-ThePlayPartyInIndiana, pp. 21-22=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 149-150, "All Chaw Hay on the Corner" (1 text, 1 tune)
Spurgeon-WaltzTheHall-AmericanPlayParty, p. 186, "Swing on the Corner" (1 text, 1 tune)

Roud #7890

File: Wolf021

All Day, All Night, Merriam

DESCRIPTION: "All day, all night, Merriam, Sitting by the roadside digging sand, All day, all night, Merriam, Sitting by the roadside catching man. Sound bay gal don't eat at all, they buy their crayfish, Sound bay gal don't eat good food...."

AUTHOR: unknown

EARLIEST DATE: 1976 (Courlander)

KEYWORDS: food courting nonballad

FOUND IN:

REFERENCES (1 citation):

NOTES [43 words]: One of the so-called "folk" songs my parents sang in the 1960s was "All day, all night, Mary Ann, Down by the seashore sifting sand." It's pretty clear that that was derived from this, although heavily cleaned up. I don't know how the adaption came about. - RBW

Last updated in version 3.4

File: Crld112

All for the Men

DESCRIPTION: "When I was a young girl... It was primp, primp, primp this way... All for the men." Typically the girl is courted, marries, (has a child), quarrels with her husband; he died, she weeps and/or laughs at his funeral; she lives happily/as a beggar/other

AUTHOR: unknown

EARLIEST DATE: 1898 (Gomme)

LONG DESCRIPTION: "When I was a young girl... It was primp, primp, primp this way... All for the men." "The boys came courting.... It was kiss, kiss, kiss this way." "Then we quarrelled...." "Pretty soon we made it up...." "Then we married...." Girl's biography marked by the chorus "This-a-way, ha-ha, that-a-way." Typically the girl is courted, marries, (has a child), quarrels with her husband; he died, she weeps and/or laughs at his funeral; she lives happily/as a beggar/other

KEYWORDS: courting marriage beauty playparty death funeral

FOUND IN: US(Ap,MW,SE,So,SW) Britain(England(Lond),Scotland(Aber)) Canada(Ont) New Zealand
REFERENCES (11 citations):
Greig/Duncan8 1602, "When I Was a Lady" (2 texts, 2 tunes)
OShaughnessy-MoreFolkSongsFromLincolnshire 14, "When I Was a Maiden" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 260, "All for the Men" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 10, "When I Was a Young Girl" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 10, "When I Was a Young Girl" (1 tune plus a text excerpt); p. 512, "When I Was a Young Girl" (1 short text, 1 tune, which looks more like this than anything else)
Morris-FolksongsOfFlorida, #116, "When I Was a Young Girl" (1 text, 1 tune)
Arnold-FolkSongsofAlabama, pp. 154-155, "All for the Men" (1 text, 1 tune)
Opie/Opie-TheSingingGame 68, "When I Was a Lady" (3 texts, 1 tune)
Newell-GamesAndSongsOfAmericanChildren, #25, "When I Was a Shoemaker" (1 text, 1 tune)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 29, "(When I was a lady, a lady, a lady)" (1 text)
ADDITIONAL: Mimi Clar, "Songs of My California Childhood" in Western Folklore, Vol. XVIII, No. 3 (Jul 1959 (available online by JSTOR)), pp. 245-246, "When I Was a Baby" (1 text)
Roud #5040 and 2648
ALTERNATE TITLES:
When I Was an Angel
NOTES [96 words]: The Greig/Duncan8 and Opie versions don't tell a story. They are a series of verses of people -- a lady, a gentleman, a carpenter, a blacksmith, and so on, as in a game -- for each of whom "It's aye O this way ... O then! O then..." I had thought about splitting this version until I read Gomme 2.362-374 who was both this version and the narrative version, and mixed versions besides. - BS
The version in Newell-GamesAndSongsOfAmericanChildren is similar: When I was a shoemaker... gentleman... lady. Perhaps the best split would be between the ballad and the singing game. - RBW
Last updated in version 4.4
File: LoF260

All God's Children Got Shoes

DESCRIPTION: "I got shoes, you got shoes, All got's children got shoes; When I get to heaven, gonna put on my shoes, Gonna (shout) all over God's heaven." Similarly with robes, crowns, wings, harps, etc.
AUTHOR: unknown
EARLIEST DATE: 1909 (recording, Fisk University Jubilee Quartet)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (10 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 126-127, "Goin' to Shout All Over God's Heav'n" (1 text, 1 tune; pp. 168-169 in the 1909 edition)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 550, "All God's Chillun Got Shoes" (2 texts plus 2 fragments)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 550, "All God's Chillun Got Shoes" (1 tune plus a text excerpt)
Courlander-NegroFolkMusic, p. 67, "(Goin' to Shout All over God's Heaven)" (1 text)
Smith-SouthCarolinaBallads, p. 86, "Gonna Shout all over God's Heaven" (1 text)
Work-FolkSongOfTheAmericanNegro, p. 48, "Shout All Over God's Heaven" (1 text)
Silber/Silber-FolksingersWordbook, p. 359, "All God's Children Got Shoes" (1 text)
Warren-EveryTimeIFeelTheSpirit, pp. 24-25, "All God's Chillun Got Shoes" (1 text, 1 tune)
Messerli-ListenToTheMockingbird, pp. 19-20, "All God's Chillun Got Wings" (1 text)
ADDITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, p. 332, "(no title)" (1 text)
Roud #11826
RECORDINGS:
Louis Armstrong, "Going to Shout All Over God's Heaven" (Decca 2085, 1938)
Big Bethel Choir #1 "Shout All Over God's Heaven" (Columbia 14157-D, 1926)
Commonwealth Quartet, "I'm Going to Shout All Over God's Heaven" (Domino 0173, 1927)
Cotton Belt Quartet, "I'm Gonna Shout All Over God's Heaven" (Vocalion 15263, 1926)
All Gone

DESCRIPTION: "Gone are the days of the canvas jumper," "old time sealing skippers," "Petty Harbour whaleboats," "boats of Ferryland," "the old boat 'Ellen,'" "Gone are those days and the actors with them We ne'er shall see the same again"  

AUTHOR: unknown  
EARLIEST DATE: 1951 (MUNFLA-Leach)  
KEYWORDS: commerce fishing ship work nonballad sailor whaler  
FOUND IN: Canada(Newf)  
Roud #29060  
RECORDINGS:  
John Conway, "All Gone" (on MUNFLA-Leach)  

NOTES [219 words]: All the references are to the days of the Newfoundland fishing fleets and sailors, and the way of life gone with them. - BS  
I find it interesting that this was collected in 1951. That was just one year after the last of the old sealing steamers, the Eagle, had been scuttled (see "The Ice-Floes"; also "The Last of the Wooden Walls"). The Terra Nova, the most famous of them all, had been lost in 1943 (see "The Terra Nova"). The Neptune, which took more seals than any other sealer, also sank in 1943 (see "Neptune, Ruler of the Sea"). The Ranger, which had the longest career of any, gave up the ghost in 1942 (see "First Arrival from the Sea Fishery S. S. Fogota, 1912").  
Captain Abram Kean, the greatest sealer of them all, died in 1945 (see "Captain Abram Kean"). Robert Bartlett, a poor sealing captain but better known outside Newfoundland than any other sealer, died in 1946 (see "Captain Bob Bartlett"). William Winsor Jr., the last of the great clan of sealing captains named Winsor, died in 1949 (see again "First Arrival from the Sea Fishery S. S. Fogota, 1912").  
Thus I think it all but certain that this was written in 1945 (when Abram Kean died) or after. It was clearly collected soon after it was written. One suspects the author could have been identified if anyone had tried in 1951. - RBW  
Last updated in version 5.0  
File: ML3AllGo

All Hail the Power of Jesus's Name

DESCRIPTION: "All hail the power of Jesus's name, Let angels prostrate fall, Bring for the royal diadem And crown him lord of all," The "chosen seed of Israel's race" and "sinners" are urged to "spread your trophies at his feet."
AUTHOR: Words: Edward Perronet (1726-1792), adapted by John Rippin (1751-1836) 
EARLIEST DATE: 1779 (Gospel Magazine, according to Julian; see notes) 
KEYWORDS: religious Jesus nonballad 
FOUND IN: 
REFERENCES (4 citations): 
Fireside-Book-of-Folk-Songs, p. 283, "All Hail the Power of Jesus' Name (Old Coronation)" (1 text, 1 tune) 
Warren-EveryTimeIFeelTheSpirit, p. 196-197, "All Hail the Power of Jesus' Name" (1 text, 1 tune) 
ADDITIONAL: Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), pp, 68-70, "All Hail The Power Of Jesus' Name" (1 text, 1 tune) 
John Julian, editor, _A Dictionary of Hymnology_, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), pp. 41-42, "All hail! the power of Jesus' Name" (1 text plus some additional stanzas) 
Roud #17726 
SAME TUNE: 
1892 Populist Campaign Song ("All hail the power of the People's name, Let autocrats prostrate fall") (Paul F. Boller, Jr., _Presidential Campaigns_, second revised edition, Oxford University Press, 1984-2004, p. 163) 
NOTES [869 words]: Warren-EveryTimeIFeelTheSpirit, p. 197, quotes someone who called this the "national anthem of Christendom" -- which, of course, it is not, since Christendom is not a nation. But it is very significant in some denominations; Reynolds, p. 30, reports that "This hymn by Edward Perronet has become the traditional opening hymn for the meetings every five years of the Baptist World Alliance," and it is actually referred to in another song in the Index, "The Model Church." Rudin, p. 17, calls it "The most inspiring and triumphant hymn in the English Language." This is one of those texts that ends up with a zillion tunes. Oliver Holden (1765-1844) wrote what was probably the first one to be widely used, in the process making the song popular. Holden's tune is usually published under the title "Coronation," It has been called "the oldest American hymn tune in common use today" (Davidson, p. 181). This was the only tune I found in an early twentieth century Lutheran hymnal I checked, although the 1978 Lutheran Book of Worship also uses "Miles Lane." I also found "Coronation" used in H. S. Perkins's _The Climax_ (1893?), p. 212. A Methodist hymnal had two other tunes: "Miles' Lane" (listed as by William Shrubsole, 1760-1806) and "Diadem" (as by James Ellor, 1819-1899); the same three tunes appear in a Baptist hymnal, though without the detailed attributions. My 1871 _Original Sacred Harp_ has it to "Coronation," "Cleburne" (as by S. M. Denson), and "Green Street" (as by J. J. Husband c. 1809). The 1926 Lutheran songbook _The Parish School Hymnal_ has "Miles' Lane" as the first tune and "Coronation" as the third; for its second, it has "Laud," by John B. Dykes (1862). The 1990 Presbyterian Hymnal uses "Coronation" and "Diadem." According to Stulken, Rudin, and Reynolds, "Miles Lane" was the melody used in the original publication. Similarly Julian, p. 41: "In the Nov. number of the Gospel Magazine, 1779, the tune by Shrubsole, afterward known as 'Miles Lane,' appeared" with the first verse; the rest of the words appeared in 1780. Reynolds, p. 31, quotes Ralph Vaughn Williams as noting that Shrubsole modified the text to repeat the words "Crown him," which became standard and helped establish the hymn. Reynolds also notes that the name "Miles Lane" was given by Stephen Addington, and that it is a shortened version of "St. Michael's Lane." It should be noted that there were TWO hymn-writers named William Shrubsole (Julian, p. 1589), who were roughly contemporary; the composer was a Canterbury organist; the other one lived 1759-1829, and wrote several lyrics that had some popularity (Julian, p. 1056) in their time but now are mostly forgotten. The "Coronation" tune has been used for other texts, such as "The heav'n's declare thy glory, Lord, Which that above can fill." Holden, the composer of "Coronation," according to Fisher, pp. 14-15, was a carpenter and joiner who settled in Charleston, Massachusetts in 1788, and turned to composing and teaching music. He was also a successful store-owner and real estate agent who spent a decade and a half in the Massachusetts legislature, according to Reynolds, p. 338. "Coronation" appeared in his book _The American Harmony_ in 1792. He published _The Worcester Collection of Sacred Harmony_ -- one of eight hymn books he was responsible for -- in 1797. He became famous enough that the organ on which he composed "Coronation" is still preserved (Reynolds, p. 339). Ellor, the composer of "Diadem," according to McKim, pp. 117-118, was born in England, and was a Methodist who worked as a hatmaker. He migrated to the United States as a teenager, and wrote his tune in 1838, teaching it to the factory workers in Droylsden with whom he was employed. McKim reports that his tune is the standard one for South American versions of this song, and that
there are translations into both Spanish and Portuguese. Julian, pp. 41-42, shows the modifications by Rippon that apparently are now the standard version. The first two verses are largely unchanged from Perronet's original, but the remaining five are about half Rippon's work. There is also an authorship claim by John Duncan, but Julian, p. 42, shows strong evidence of its falsehood.

According to Reynolds, p. 399, author Edward Perronet was born in Kent in 1726 to a Huguenot family. He was friends with Charles and John Wesley, although he came to quarrel with them, and ended up heading a small independent (I'm tempted to say "schismatic") congregation, dying in Canterbury in 1792. Rudin, p. 18, says that all his works were published anonymously. John Rippon, who modified the text, was born in Tiverton, Devonshire, in 1751, joined a Baptist church at age 16, and then studied for the ministry. He took over a congregation in Longon in 1772, serving there for the rest of his life. He published many sermons and hymn texts, plus edited others' theological works. He died in London in 1836. (Reynolds, p. 412.) To the best of my knowledge and recollection, however, he never published anything of long-term significance except for what he did to this song. The song has been translated into many languages, including Latin, where it is called "Salve, nomen potestatis." - RBW

Bibliography

- Rudin: Cecilia Margaret Rudin, *Stories of Hymns We Love*, John Rudin & Company, 1934 (I use the fourteenth printing of 1951)
- Stulken: Marilyn Kay Stulken, *Hymnal Companion to the Lutheran Book of Worship*, Fortress Press, 1

Last updated in version 5.0
File: Rd017726

All Hail to Thee, Moon

DESCRIPTION: "All hail to thee, Moon, all hail to thee! I pray thee, good moon, reveal to me This night who my husband must be."

AUTHOR: unknown

EARLIEST DATE: 1843 (Halliwell)

KEYWORDS: courting nonballad husband

FOUND IN: Britain(England(South))

REFERENCES (2 citations):
*Baring-Gould-AnnotatedMotherGoose* #426 n. 3, pp. 202-203, "(All hail to thee moon! all hail to thee)"


Roud #21150

File: SSus101

All Hid

DESCRIPTION: "Is it all hid?" "I'm gonna count just one more time, Then I'm going to rock in mind."
"Willy Willy Wee look out for me Here I come like a bumble bee." "I went down to the Devil's town Devil knock my daddy down."

AUTHOR: unknown
EARLIEST DATE: 1939 (Vera Hall: AMMEM/Mosaic)
KEYWORDS: nonballad playparty
FOUND IN: US(SE)
Roud #22746
RECORDINGS:
Vera Hall, "Hiding-seek Song" (in AMMEM/Mosaic); "All Hid (Is It All Hid?)", 1948,
Alan Lomax, "Talk About the Sea Island Folk Festival [All Hid]" (on USSeasland01)
NOTES [286 words]: The game is "I Spy" (William Wells Newell, Games and Songs of American
Children (New York: Harper & Brothers, 1883 ("Digitized by Google")), #105 p.105), or "Hide and
Seek" (Alice Bertha Gomme, The Traditional Games of England, Scotland, and Ireland (London:
David Nutt, 1894 ("Digitized by Microsoft")), Vol. I, pp. 211-213,"Hide and Seek(1)"; James Orchard
p. 118, "Come out and play at hide-and-seek").
As Vera Hall describes it, "When I count you all go walk around the house, find a deal, and hide as
while I count. When I get through counting and stand around from the base and you all try to slip
around the house on the other side and beat me back to the base and get to home there.
[AMMEM/Mosaic]. There are lots of hide and seek warning-and-acknowledgement songs in which
the seeker asks whether everyone is hidden yet and the hiders reply "no" until all are hidden.
Lomax and Hall sing the same tune but Lomax's song is a single verse: "Is all hid? Is all hid? Five
ten fifteen twenty. Is all hid?" Hall's versions, the basis for description, have a set of couplets to
pass the time between the question "Is it all hid" and the answer "Yes" or "No." Hall's 1939 and
1948 texts use different couplets. - BS
Zora Neal Hurston had a rhyme in Jonah's Gourd Vine:
Three li'l hawses in duh stable,
One jumpt out and skint his nable.
All hid? All hid?

... Ah got up 'bout half-past fo'
Forty fo' robbers wuz 'round mah do'
Ah got up and let em' in
Hit 'em ovah de head wid uh rollin' pin.
All hid? All hid?
Related? I don't know. Given the prevalence of hiding game, I think it not particularly likely. - RBW
Last updated in version 6.1
File: RcAllHid

All I've Got's Gone

DESCRIPTION: Singer describes hard times: People selling farms; automobiles repossessed;
banks with no money to lend. Farmers should have stuck with mules, not tractors. Dandy young
men now "plowin' and a-grubbin'," His partner has drunk up all the white lightning.
AUTHOR: Probably Uncle Dave Macon
EARLIEST DATE: 1924 (recording, Uncle Dave Macon)
LONG DESCRIPTION: Singer describes hard times; people have had to sell their farms and leave;
their automobiles have been repossessed. He goes to the bank for a loan; they have no money left
either. He reproaches other farmers for buying tractors, saying they should have stuck with mules;
young men, who had been getting all duded up, are now, "plowin' and a-grubbin'"; women likewise,
for, "All they've got's gone." To cap everything, his partner has drunk up all the white lightning.
KEYWORDS: farming hardtimes nonballad drink
FOUND IN: US(SE)
RECORDINGS:
Uncle Dave Macon, "All I've Got's Gone" (Vocalion 14904, 1924; Vocalion 5051, c. 1926)
Asha Martin, "All I've Got's Gone" (Champion 16539, 1932)
Oddie McWinders, "All I've Got Is Gone" (Crown 3398, 1932)
New Lost City Ramblers, "All I've Got's Gone" (on NLCR09)
Ernest Stoneman, "All I've Got's Gone" (OKeh 45009, 1925; on HardTimes1); Ernest V. Stoneman
and His Dixie Mountaineers, "All I've Got's Gone" (Edison 52489, 1929; rec. 1928); Ernest
Stoneman and Eddie Stoneman, "All I Got's Gone" (Vocalion 02901, rec. 1934); "All I Got's Gone"
All In Down and Out Blues
DESCRIPTION: "Hippity-hop to the bucket shop...." Singer has lost all his money in the stock market. He says this "certainly exposes/Wall Street's proposition was not all roses." Cho: "It's hard times, ain't it poor boy...when you're down and out"
AUTHOR: Uncle Dave Macon
EARLIEST DATE: 1937 (recording, Uncle Dave Macon)
LONG DESCRIPTION: "Hippity-hop to the bucket shop...." Singer has lost all his money in the stock market and is now down and out. He says this "certainly exposes/Wall Street's proposition was not all roses." He notes "If they catch you with whiskey in your car/You're handicapped, and there you are", and that if you have money you can get off but if you have none you'll go to jail. "I used to have money to throw away, But now I haven't a place to say, It's hard times, Billy Po' boy, It's hard times when you're down and out." The singer loses his money at the bucket shop. He talks of the life of a poor man, and how the law treats him.
KEYWORDS: poverty crime prison punishment commerce money hardtimes judge floatingverses
HISTORICAL REFERENCES:
1929 - Stock market crashes, then continues to sink
FOUND IN: US(Ap)
REFERENCES (1 citation):
Wolfe/Boswell-FolkSongsOfMiddleTennessee 99, pp. 152-153, "Billy Po' Boy" (1 text plus an excerpt of another Dave Macon version, 1 tune)
Roud #17520
RECORDINGS:
Richard Brooks & Reuben Puckett, "All In, Down and Out" (Brunswick 317, 1928) [tentative]
Uncle Dave Macon, "All In Down and Out Blues" (Bluebird B-7350/Montgomery Ward M-7347, 1938; rec. 1937)
NOTES [180 words]: "Bucket shops" were crooked brokerage firms; they fleeced many customers in the 1920s stock market bubble. They would delay executing a customer's trade if they thought they could buy at a lower price or sell at a higher price a day later, then pocket the difference. There is another song with a very similar title, "All In, Down and Out," written by Chris Smith and performed in minstrel dialect by Arthur Collins on a Victor record in 1907 (Victor 5027, 1907; Victor 16211, 1909). Bert Williams also recorded it (Williams: Columbia A5031, 1908; rec. 1906). Sometimes credited to R. C. McPherson & [?] Smith, Elmer Bowman & [?] Johnson; the credits to Smith and Johnson may reflect the earlier Arthur Collins record, which was written by Chris Smith with a secondary (unverified) credit to [?] Johnson. -PJS
Though this song would have been most topical in 1929, no Uncle Dave Macon recording is listed before 1937 in Russell's discography. It is unclear whether the 1928 recording by Brooks & Puckett is this song or Chris Smith's song; for the moment I'm assuming the latter. - PJS
Last updated in version 5.2
File: RcAIDA0B

All In Together, Girls
DESCRIPTION: "All in together, girls, How is the weather, boys? Snow! Rain! Sunshine! Sleet! How many days will there be rain? (Counting). Is it true?" Used as a divination game with a "hot pepper" jumping game
AUTHOR: unknown
EARLIEST DATE: 1947 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)
KEYWORDS: playparty nonballad
FOUND IN: US(MW,So) New Zealand
REFERENCES (2 citations):
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 108, "(All in together, girls)" (1 text)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 103, "(All in together)" (3
All Is Well

DESCRIPTION: "Oh, what is this that steals upon my frame? Is it death? is it death?... If this is
death, I soon shall be From every pain and sorrow free... All is well, all is well." The singer bids his
friends not to weep, and looks forward to salvation

AUTHOR: unknown
EARLIEST DATE: 1931 (Flanders/Brown-VermontFolkSongsAndBallads, from a manuscript
reportedly dated 1841)
KEYWORDS: death religious nonballad
FOUND IN: US(NE)
REFERENCES (1 citation):
Flanders/Brown-VermontFolkSongsAndBallads, pp. 78-79, "All Is Well" (1 text)
ST FlBr078 (Partial)

Roud #5455
NOTES [101 words]: Arthur Hugh Clough (1816-1861) wrote a piece, "Whate'er You Dream With
Doubt Possesst," subtitled "All Is Well," which sounds like it might be this, and the date makes it
barely possible -- but I haven't seen the Clough poem, so I can't say. The whole piece sounds very
familiar -- and it's not because it has so many Biblical references; the references in this poem are
very free.
There is a Mormon hymn with the same "All is well, all is well" refrain and, of course, mentions of
Saints and the like. It doesn't look like the same piece, but I wouldn't be surprised if that were
adapted from this. - RBW.

File: FlBr078

All Jolly Fellows That Handles the Plough

DESCRIPTION: Singer and fellow ploughmen finish their work; they will unyoke their horse and
groom him, after which the (singer/master) promises them a jug of ale. At dawn they will begin
again. Refrain: "You're all jolly fellows that follows (handles) the plough"

AUTHOR: unknown
EARLIEST DATE: before 1839 (broadside, Bodleian Johnson Ballads 148)
KEYWORDS: farming work drink nonballad horse worker pride boss
FOUND IN: Britain(England(All),Scotland(Aber))
REFERENCES (10 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #158, p. 1, "The Jolly Fellows Who Follow the
Plough"; #161, p. 2, "The Jolly Fellows Who Follow the Plough" (1 text plus 1 fragment)
Greig/Duncan3 418, "We Are All Jolly Fellows that Follow the Plough" (2 texts, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 241, "All Jolly Fellows" (1 text, 1 tune)
Broadwood/Maitland-EnglishCountySongs, pp. 64-65, "Twas Early One Morning" (1 text, 2 tunes)
MacCollSeeger 102, "All Jolly Fellows That Handles the Plough" (1 text, 1 tune)
Williams-FolksongsOfTheUpperThames, pp. 207-208, "We're All Jolly Fellows that Follow the
Plough" (1 text) (also Williams-Wiltshire-WSRO Ox 238)
Palmer-EnglishCountrySongbook, #3, "All Jolly Fellows that Follow the Plow" (1 text, 1 tune)
Gardham-EastRidingSongster 11, pp. 15, 46-47, "We're All Jolly Fellows Who Follow the Plow" (2
texts, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #91, "All Jolly Fellows Who Follow the Plow"
(1 text, 1 tune)
Henderson-VictorianStreetBallads, pp. 117-118, "We are all Jolly Fellows that follow the Plough" (1
text)
Roud #346

RECORDINGS:
Fred Jordan, "We're All Jolly Fellows as Follow the Plough" (on Voice05)

BROADSIDES:
Bodleian, Johnson Ballads 148, "All Jolly Fellows that Follow the Plough" ("When four o'clock
comes then up we rise"), J. Catnach (London), 1813-1838; also Harding B 16(301a), Harding B
11(3226), Harding B 11(4369), Harding B 11(4370), Harding B 11(4371), "We Are All Jolly Fellows
that Follow the Plough"
CROSS-REFERENCES:
  cf. "The Ploughman (II)" (subject)
ALTERNATE TITLES:
The Jolly Fellows Who Follow the Plough
We Are Jolly Fellows that Follow the Plough
File: K241

All My Sins Been Taken Away
DESCRIPTION: "I don't care what this world may say, The're all taken away... All my sins are taken away, taken away." Much of the rest of the song floats, e.g. "The devil is mad and I am glad."
AUTHOR: unknown
EARLIEST DATE: 1910 (collected from Tom Gregory, according to Coleman/Bregman-SongsOfAmericanFolks)
KEYWORDS: religious nonballad floating verses
FOUND IN: US(SE, So)
REFERENCES (6 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 551, "All My Sins Been Taken Away" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 551, "All My Sins Been Taken Away" (1 text, 1 tune; the words on the recording were only partly comprehensible)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 85, "My Sins Are All Taken Away" (1 text, 1 tune)
Coleman/Bregman-SongsOfAmericanFolks, pp. 76-77, "All Mah Sins Been Taken Away" (1 text, 1 tune)
Morris-FolksongsOfFlorida, #89, "All My Sins Been Taken Away" (1 text, 1 tune)
Arnold-FolkSongsOfAlabama, p. 103, "All My Sins Been Taken Away" (1 text, 1 tune)
Roud #4205
RECORDINGS:
Kelly Harrell, "All My Sins Are Taken Away" (Victor 40095, 1929; on KHarrell02)
CROSS-REFERENCES:
  cf. "Hand Me Down My Walkin' Cane" (lyrics)
  cf. "Free at Last" (lyrics)
NOTES [49 words]: This song shares nearly every word of its contents with "Hand Me Down My Walkin' Cane," and I initially lumped them. But there are enough versions without the walkin' cane that I finally split them. This particular version seems best-known in North Carolina; perhaps it's a local sub-text? - RBW
Last updated in version 4.2
File: Ch085

All My Trials
DESCRIPTION: "If religion were a thing that money could buy, The rich would live and the poor would die. All my trials, Lord, soon be over. Too late, my brothers, too late but never mind." The weary singer looks forward to victory after death
AUTHOR: unknown
EARLIEST DATE: 1961 (recording, Pete Seeger)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (5 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 644, "Tree in Paradise" (3 short texts; the "A" version combines "Few Days" with a "Tree in Paradise" text; "B" is too short to classify easily; "C" seems to be mostly "All My Trials"; there may also be influence from "Is Your Lamps Gone Out" or the like)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 644, "Tree in Paradise" (3 tunes plus text excerpts)
Cray-AshGrove, pp. 43-44, "All My Trials" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 359, "All My Trials" (1 text)
DT, ALLTRIAL *
Roud #11938
RECORDINGS:
Rev. Lewis Jackson & Charlotte Rucell, "Tallest Tree in Paradise" (on MuSouth07)
Pete Seeger, "All My Trials" (on PeteSeeger31)
CROSS-REFERENCES:
cf. "Little David, Play on Your Harp" (floating lyrics)
cf. "Tell All the World, John" (floating lyrics)
cf. "King Oh King" (floating lyrics)
cf. "Michael, Row the Boat Ashore" (lyrics)
cf. "Noah's Ark" (lyrics)
cf. "Zek'Il Weep" (floating lyrics)
cf. "Blow Your Trumpet, Gabriel (Paul and Silas)" (floating lyrics)
cf. "Is Your Lamps Gone Out?" (lyrics)
cf. "Tell All the World, John" (lyrics)
cf. "Wild Rover No More" (floating lyrics)
cf. "I Don't Want to Stay Here Any Longer" (lyrics, theme)
NOTES [211 words]: Although this is generally considered a Black song, one of the key couplets goes back to England. According to Roy Palmer, The Folklore of Warwickshire, Rowman & Littlefield, 1976, p. 41, the stanza
This life is a city of crooked streets,
Death is the market-place where all men meet,
If life were merchandise that money could buy
The rich would live and the poor would die
was found at Tysoe in 1798. Palmer files this among verses on gravestones, although he does not explicitly say for whom, if anyone, this one was carved. - RBW
"If life was a thing that money could buy/ The rich would live the poor would die" is also in the Jamaica R&B recording, "What a World" attributed to Busty [Arthur Robinson] (Busty and Cool, "What a World" (1962, on Blue Beat 45 BB 144, 2013, "Jamaica and U.S.A. Roots of Ska Rhythm and Blues Shuffle 1942-1962," Fremaux and Associes CD FA 5396). - BS
The Jackson/Rucell recording, from 1954, is classified here in near-desperation; it consists primarily of the single floating verse "The tallest tree in Paradise/The Christians call it the Tree of Life" (also found in "Is Your Lamps Gone Out?"), plus the chorus "Hey brother with a hey/Hey, sister with a hey-ey-ey/Jes' take a little bottle and let's go home/Yes, my Lord." - PJS
Last updated in version 5.1
File: FSBW359B

All Night Long (I)
DESCRIPTION: "Paul and Silas bound in jail, All night long, One for to sing and the other for to pray... Do, Lord, deliver me." "Straight up to heaven... tain't but the one train on this track." "Never seen the like... People keep comin' and the train done gone"
AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: Bible religious nonballad floating verses
FOUND IN: US(SE)
REFERENCES (2 citations):
Sandburg-TheAmericanSongbag, pp. 448-449, "All Night Long" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 257, "All Night Long" (1 text, 1 tune)
ST San448 (Full)
Roud #6703
CROSS-REFERENCES:
cf. "Baby, All Night Long" (words)
cf. "Mary Wore Three Links of Chain" (floating lyrics)
NOTES [51 words]: This has so many floating lines that I'm not even going to try to untangle them. Roud, probably on the bases of the first line, links this with "We're All Here (Do Thyself No Harm)." But the choruses are different enough that I split them. Paul and Silas's stay in prison is related in Acts 16:19-40. - RBW
Last updated in version 5.2
File: San448
All Night Long (IV)

DESCRIPTION: Singer laments a sweetheart has gone away. Singer feels blue and thinks and dreams of the sweetheart constantly, and walks the floor. When the sweetheart returns, the singer will cease yearning. Chorus: "All night long, (baby) all night long.

AUTHOR: (Credited to Shelton Brooks)

EARLIEST DATE: 1912 (published)

LONG DESCRIPTION: Singer (who can be either male or female) laments that their sweetheart has gone away. They say that every time this happens they feel blue and think of the sweetheart constantly; the singer is always dreaming of their missing sweetheart. When they think of their sweetheart they walk the floor. When the sweetheart returns, they will cease their yearning. Chorus: "All night long, (baby) all night long.

KEYWORDS: grief loneliness courting farewell parting separation abandonment lover

FOUND IN: US

RECORDINGS:
Roy Acuff & his Crazy Tennesseans, "All Night Long" (ARC 7-01-60, 1937; rec. 1936)
Anna Chandler, "All Night Long" (CYL: Edison (BA) 1739, 1913)

CROSS-REFERENCES:
cf. "Baby, All Night Long"(see NOTES)
cf. "Battleship of Maine" (tune)

NOTES [54 words]: With an almost identical tune and structure, I see "Baby, All Night Long" (which is mostly floating blues verses) as being a degenerated version of this song; you should check that listing as well, Or perhaps, RBW suggests, "Baby All Night Long" is an elaborated version of this one. Either way, they're close relatives.- PJS

Last updated in version 5.1

File: RcANLIV

All Night Long, Mary

DESCRIPTION: "All night long, Mary, (x3), Poor Mary's gone away. Redbird motion, Shoodala, Or bluebird march, Shoodala, Swing your sweetheart, Shoodala, Shoodala today." "In the middle of the ring... help me swing... Around and around."

AUTHOR: unknown

EARLIEST DATE: 1936 (Owens, Swing and Turn)

KEYWORDS: playparty nonballad bird

FOUND IN: US(So)

REFERENCES (1 citation):
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 67, "All Night Long, Mary" (1 short text, 1 tune)
Roud #7908

File: Spurg067

All Night, Jesus, All Night

DESCRIPTION: Jesus is taken from Gethsemane, brought before Pilate, told, "Here is your cross," then crucified. Refrain: "All night, Jesus, all night"

AUTHOR: unknown

EARLIEST DATE: 1935 (recording, men from Andros Island)

KEYWORDS: execution punishment trial ordeal Bible religious Jesus

FOUND IN: West Indies(Bahamas)

Roud #15626

RECORDINGS:
Unidentified men from Andros Island, "All Night, Jesus, All Night" (AAFS 503 A1, 1935; on LomaxCD1822-2)

NOTES [158 words]: As often happens, this is rather a mix of accounts from the gospels. The name "Gethsemane" occurs only in Matthew 26:36=Mark 14:32. But Jesus's only contact with Pilate, in Matthew and Mark, consists of two exchanges. Pilate first asks if Jesus is the King of the Jews. Jesus answers with the highly ambiguous "You say [so]." Then Pilate asks Jesus what his response is to the charges of the crowd and the priests; Jesus refuses to answer. Nowhere is Jesus told "Here is your cross." In the Gospel of John, however, Jesus and Pilate have extended conversations, and only in John does Jesus carry his own cross (John 19:17; in Mark..."
15:21 and parallels, Simon of Cyrene carries the cross for him).
In a probably-irrelevant addendum, Jesus was on the cross only during the day; had he not died before nightfall, the soldiers, in fact, were ordered to hasten the prisoners' death to ensure that they were not around during the night (John 19:31-36). - RBW

**All of a Row**

**DESCRIPTION:** "The corn is all ripe and the reapings begin, The fruits of the earth, O we gather them in." The foreman sends the reapers into the fields; they reap, bind, work hard, and go to the farmer's house for dinner when the work is done

**AUTHOR:** unknown

**EARLIEST DATE:** 1895 (Baring-Gould, English Minstrelsy)

**KEYWORDS:** farming nonballad food

**FOUND IN:** Britain(England(South,West))

**REFERENCES** (2 citations):
- Palmer-EnglishCountrySongbook, #15, "All of a Row" (1 text, 1 tune)
- Gundry-CanowKernow-SongsDancesFromCornwall, p. 26, "Harvest Song" (1 text, 1 tune)

**CROSS-REFERENCES:**
- cf. "Harvest Home Song (I)" (theme, floating lyrics)

**NOTES [54 words]:** It appears that Roud includes some but not all versions of this (e.g. Gundry-CanowKernow-SongsDancesFromCornwall's) with the "Harvest Home Song (I)" family (his #310; this is #1474). It's easy to do; they share a theme, and possibly some lyrics. But this lacks the "Drink, boys, drink" chorus of he "Harvest Home Song." - RBW

_Last updated in version 4.5_

**File:** PECS015

**All over Arkansas**

**DESCRIPTION:** "Yonder goes my true love, he's gone far away, He's gone for to leave me, many and many a day... For the sake of my true love I'm sure I must die." When he returns, she tells him she has been sick for him. They are married, and "travel all over Arkansas."

**AUTHOR:** unknown

**EARLIEST DATE:** 1942 (Randolph)

**KEYWORDS:** love courting separation marriage travel playparty

**FOUND IN:** US(So)

**REFERENCES** (1 citation):
- Randolph 593, "All Over Arkansas" (1 text)

**Roud #7678**

**NOTES [45 words]:** This is probably a rather worn-down remnant of one or another lost-love-returned ballads (even though Randolph lists it among the playparties). But with only two and a half stanzas of text, and some of that localized, I can't really tell which piece it derives from. - RBW

**File:** R593

**All Over the Ridges**

**DESCRIPTION:** "All over the ridges we lay the pine low. They break in the fall for want of more snow. Said Murphy to Burk, You're the worst out of jail For hauling up timber...." The singer is "put to chain" for refusing to work with Fred Miller. He praises the food

**AUTHOR:** unknown

**EARLIEST DATE:** 1965 (Fowke)

**KEYWORDS:** logger lumbering work food

**FOUND IN:** Canada(Ont)

**REFERENCES** (1 citation):
- Fowke-LumberingSongsFromTheNorthernWoods #15, "All Over the Ridges" (1 damaged text, tune referenced)

**Roud #4561**

**File:** FowL15
All Over This World
DESCRIPTION: "All my troubles soon be over with, soon be over with, soon be over with, All of my troubles soon be over with, All over this world." "All over this world (x4)." "All back sliding will soon be over with." Additional verses may be added as needed
AUTHOR: unknown
EARLIEST DATE: 1915 (Work-FolkSongOfTheAmericanNegro)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Work-FolkSongOfTheAmericanNegro, p. 57, "All Over This World" (1 text)
Roud #11953
File: FSAN057

All Over Those Hills
DESCRIPTION: Singer's lover Henry, while travelling "all over those hills" gets "deluded" from her at a tavern; the singer spies him beside another woman. Singer vows she'll go home and destroy it; rather than part from him, she'd as soon see him die in a workhouse
AUTHOR: Unknown, but probably Caroline Hughes
EARLIEST DATE: 1962 or 1966 (collected from Caroline Hughes)
LONG DESCRIPTION: Singer's lover Henry, while travelling "all over those hills" gets "deluded" from her at a tavern called the Hop and Bottle; the singer spies him through the window beside another woman, Ellen. Singer vows she'll go home and smash doors and windows, and leave the roof in shadows, and that, rather than part from him, she'd as soon see him die in a workhouse
KEYWORDS: jealousy infidelity love seduction death lover
FOUND IN: Britain(England)
REFERENCES (1 citation):
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 80, "All Over Those Hills" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Locks and Bolts" [Laws M13] (theme)
NOTES [27 words]: MacColl & Seeger note a resemblance of this song's gestalt to that of "Locks and Bolts," and I agree, but as the plots are quite different, I keep them apart. - PJS
File: McCST080

All Quiet Along the Potomac Tonight
DESCRIPTION: "All quiet along the Potomac tonight Except here and there a stray picket...." The picket dreams of his family as he stands guard. Suddenly a shot rings out; the guard falls wounded and bids farewell to his family; "The picket's off duty forever."
AUTHOR: Words: Ethel Lynn Beers/Music: Various
EARLIEST DATE: 1863 (sheet music)
KEYWORDS: Civilwar death family separation
FOUND IN: US
REFERENCES (8 citations):
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 2-5, "All Quiet Along the Potomac" (1 text, 1 tune)
Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 400, "All Quiet Along the Potomac To-Night" (1 text plus a copy of an early sheet music cover)
Silber-SongsOfTheCivilWar, pp. 128-130, "All Quiet Along the Potomac (The Picket Guard)" (1 text, 1 tune)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 66-67, "All Quiet Along the Potomac" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1880, pp. 126-127, "Picket's Last Watch" (10 references)
Messeri-ListenToTheMockingbird, pp. 127-130, "All Quiet Along the Potomac" (1 text)
Hill-PoemsAndSongsOfTheCivilWar, pp. 64-65, "The Picket-Gùard" (1 text)
DT, ALLQUIET*
ST RJ19002 (Full)
Roud #6557
**All Ragged and Dirty (Here I Stand All Ragged and Dirty)**

**DESCRIPTION:** "Here I stand all ragged and dirty, If you don't come kiss me I'll run like a turkey." "Here I stand on two little chips, Pray, come kiss my sweet little lips." "Here I stand crooked like a horn, I ain't had no kiss since I've been born."

**AUTHOR:** unknown

**EARIEST DATE:** 1920 (Randolph)

**KEYWORDS:** courting playparty

**FOUND IN:** US(So)

**REFERENCES** (3 citations):
- Randolph 573, "Here I Stand All Ragged and Dirty" (1 text)
- Scarborough-OnTheTrailOfNegroFolkSongs, p. 137, (no title) (1 fragment)
- Henry-SongsSungInTheSouthernAppalachians, p. 242, (no title) (1 fragment, beginning "Here I stand all black and dirty")

Roud #7663

File: R573

**All the Girls in France**

**DESCRIPTION:** The last word in each couplet is the subject of the next couplet. For example, "All the girls in France Do the hula-hula dance; And the dance they do ...." The chains through dance, shoe, pill, chicken and duck, make no sense.

**AUTHOR:** unknown

**EARIEST DATE:** 1975 (Opie/Opie-TheSingingGame)

**KEYWORDS:** France playparty

**FOUND IN:** Britain(Scotland(High))

**REFERENCES** (1 citation):
- Opie/Opie-TheSingingGame, p. 480, ("All the girls in France") (1 text)

**CROSS-REFERENCES:**
- cf. "The Hootchy-Kootchy Dance" (lyrics)

**NOTES** [25 words]: This is probably the same as "The Hootchy-Kootchy Dance," but on the off chance that this is the clean version of that bawdy song, I have split them. - RBW

**Last updated in version 2.6**

File: OpGa480B
All the Good Times Are Past and Gone

DESCRIPTION: "All the good times are past and gone, All the good times are o'er... Darling, don't you weep no more." Verses may concern almost any depressing topic, but often involve a lost love, and often the verse "I wish to the Lord I'd never been born...."

AUTHOR: unknown

EARLIEST DATE: 1930 (recording, Ted & Gertrude Gossett)

KEYWORDS: love separation hardtimes

FOUND IN: US(So)

REFERENCES (2 citations):
- Randolph 792, "All the Good Times are Past and Gone" (1 text, 1 tune)
- DT, ALLGDTYM

RECORDINGS:
- Bill Clifton, "All the Good Times Are Passed and Gone" (Blue Ridge 409)
- Ted & Gertrude Gossett, "All the Good Times Are Passed and Gone" (Columbia 15596-D, 1930)
- Monroe Brothers, "All The Good Times Are Passed And Gone" (Bluebird B-7191, 1936)

File: R792

All the Men in Our Town

DESCRIPTION: "All the men in our town lead a happy life Except [boys-name] and he wants a wife." He picks [girls-name] "dandlin' on his knee" Sometimes she makes a pudding. Sometimes she might, or does, die, he would cry, and she would be buried.

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan8)

KEYWORDS: wedding death funeral bachelor playparty

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
- Greig/Duncan8 1577, "All the Men in Our Town" (2 texts)
- Opie/Opie-TheSingingGame 21, "All the Boys in our Town" (2 texts, 1 tune)

Roud #12969

File: GrD81577

All the Pretty Little Horses

DESCRIPTION: "Hush-a-bye, don't you cry, Go to sleep you little baby. When you wake, you shall have All the pretty little horses." The horses are described. Another verse describes a baby (lamb) left in a meadow at the mercy of the birds

AUTHOR: unknown

EARLIEST DATE: 1918 (Cecil Sharp collection)

KEYWORDS: lullaby animal horse

FOUND IN: US(Ap,SE,So)

REFERENCES (24 citations):
- Randolph 269, "Black Sheep Lullaby" (2 short texts, both rather far removed from the usual form; 1 tune)
- Arnold-FolkSongsofAlabama, p. 96, "Bones" (1 short text, 1 tune, probably this); p. 101, "The Little Ponies" (1 fragment, 1 tune)
- Curtis-Burlin-NegroFolkSongs-TheHamptonSeries (IV), pp. 149-152, "Lullaby" (1 text with variants, 1 tune with variants)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 115, "Hush-a-Bye, Don't You Cry" (3 text plus mention of 1 more); also 117, "Poor Little Lamb Cries Mammy" (3 short texts, perhaps related to the Randolph version)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 115, "Hush-a Bye, Don't You Cry" (1 tune plus a text excerpt); 117, "Poor Little Lamb Cries 'Mammy!'" (1 tunes plus a text excerpt); pp. 508-509, "Old Witch" (1 short text, 1 tune, too brief to identify but with rhymes reminiscent of this)
- Scarborough-OnTheTrailOfNegroFolkSongs, pp.145-148, "Lullaby," (no title), "Go to Sleepy, Little Baby," "Got to Sleep, Little Baby," (no title), (no title), "Ole Cow," (no title) (8 texts, most short, 2 tunes); also probably pp. 148-149, "Baa-Baa Black Sheep" (1 short text, one tune, which is much like this piece except for the first line)
All Things Are Possible If You Only Believe

DESCRIPTION: Each verse begins with a song phrase, such as "just trust him now," "keep on prayerin," "He'll be your father" ... followed by "only believe, only believe, all things are possible, if you only believe"

AUTHOR: unknown

EARLIEST DATE: 1966 (Carawan/Carawan-AintYouGotARight)

KEYWORDS: nonballad religious Jesus

FOUND IN: US(SE)

REFERENCES (1 citation):
Carawan/Carawan-AintYouGotARight, p. 92, "All Things Are Possible If You Only Believe" (1 text, 1 tune)

NOTES [157 words]: The current description is based on the Carawan/Carawan-AintYouGotARight text. - BS

The reference here is probably to Mark 9:23, which in the King James Bible reads, "Jesus said unto him, If thou canst believe, all things are possible to him that believeth." In the New Revised Standard Version, this becomes "Jesus said to him, 'If you are able! -- All things can be done for the one who believes.'"

The difference between the texts is not simply a matter of translation; the word "believe" is found in the Greek text translated in the King James Bible, but the three oldest Greek manuscripts (P45 Sinaiticus Vaticanus), and six of the earliest eight (also C* N* W; not A D) omit it, as well as several important later manuscripts (L 1 579 892 k). It pretty clearly was not part of the original text, but since it was in the King James Bible, it went into tradition. And there are partial parallels to the verse, such as Matthew 19:26. - RBW

Last updated in version 4.0

File: CarCa092
All Things Are Quite Silent

DESCRIPTION: The singer's lover is taken from their bed by a pressgang; she begs them to spare him but they refuse. She laments, remembering the joys of their life together, but says she will not be downcast, as someday he may return.

AUTHOR: unknown
EARLIEST DATE: 1904 (Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams)
KEYWORDS: love separation lament sailor pressgang
FOUND IN: Britain(England(South))
REFERENCES (3 citations):
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 13, "All Things Are Quite Silent" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #97, "All Things Are Quite Silent" (1 text, 1 tune)
DT, THINGSLNT*
Roud #2532
CROSS-REFERENCES:
cf. "The Lowlands of Holland" (theme)
NOTES [34 words]: "...by [1835] the system of impressment had almost faded out, although it was never actually abolished by Act of Parliament." -- A. L. Lloyd
Lloyd reports this as the only known version of the song. - PJS
Last updated in version 4.2
File: VWL013

All Through the Night (Ar Hyd Y Nos)

DESCRIPTION: "Sleep, my child, and peace attend thee, All through the night. Guardian angels God will send thee, All through the night." The singer watches over the child while the world sleeps. (The (dying?) child/lover is wished to heaven)

AUTHOR: unknown
EARLIEST DATE: 1784 (Edward Jones, "Musical and Poetical Relicks of the Welsh Bards")
KEYWORDS: lullaby death love
FOUND IN: Wales
REFERENCES (4 citations):
Jolly-Miller-Songster-5thEd, #55, "All Through the Night" (1 text)
Silber/Silber-FolksingersWordbook, p. 410, "All Through the Night" (1 text)
Fuld-BookOfWorldFamousMusic, p. 410, "All Through the Night"
DT, THRUNIT* THRUNIT2*
RECORDINGS:
Shannon Four, "All Through the Night" (Victor 19413, 1924)
SAME TUNE:
NOTES [108 words]: That this song is originally Welsh is not doubted. The English translation is sometimes credited to Sir Harold Boulton (so, e.g., Jolly-Miller-Songster-5thEd), but Fuld notes that there is no standard English translation. The 1784 version in Jones is not by Boulton. Also, at least one version seems to have been folk processed -- at least, I've seen a text which is about 95% identical to the one I know (too close to be an independent translation), but with some different words. - RBW
There seem to be several versions of the song with various plots. In one, the child -- or possibly a dead lover -- is mourned; another is a Christmas carol. - PJS
Last updated in version 6.0
File: FDWB410B

All Through the Rain and Squally Weather

DESCRIPTION: Alternate lines are a chorus, "Hay ay ay/blow my bully boy, blow my blow." The shantyman sings "Squall in the morning, squall in the evening." "Guinea Nigger to feed black nigger... blow your fibre [?] from Antigua." "Here she come with a cargo color."
All Together Like the Folks o' Shields

DESCRIPTION: "Tho' Tyneside coal an' furnace reek Hes made wor rive black eneufl, It's raised a breed o' men that's worth... mair than plack eneufl." The singer praises the people of Shields, who are firm and brave and true friends

AUTHOR: "Harry Haldane"

EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)

KEYWORDS: nonballad friend mining

FOUND IN: Britain(England(North))

REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 174-176, "All Together Like the Folks o' Shields" (1 text, 1 tune)
Roud #3173
File: SoR174

All Ye That's Pierced by Cupid's Darts

DESCRIPTION: Singer warns "don't leave behind the lass you love for the sake of self or gold." He and his love "absconded" in '84 and he is sentenced for life to the prison of Deshure, Cork. His only consolation is his love; maybe she visits him.

AUTHOR: unknown

EARLIEST DATE: 1952 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: prison punishment love crime theft

FOUND IN: Ireland

REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 6, "All Ye That's Pierced by Cupid's Darts" (1 text, 1 tune)
Roud #9261

RECORDINGS:
Elizabeth Cronin, "All Ye That's Pierced by Cupid's Darts" (on IRECronin01)

NOTES [15 words]: Singer refers to his love as "cuisle geal mo chroi," that is "bright pulse of my heart" - BS
Last updated in version 3.2
File: OCC006
All You That Are Unto Mirth Inclined (The Sinner's Redemption)

DESCRIPTION: "All you that are unto mirth inclined, Consider well and do bear in mind What our great God for us hath done In sending his beloved Son." The listeners are exhorted to praise God, live well, and imitate Jesus

AUTHOR: unknown
EARLIEST DATE: 1822 (Gilbert)
KEYWORDS: Jesus religious carol
FOUND IN: Britain(England)
REFERENCES (2 citations):
Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 51, "The Sinner's Redemption" (1 text, 1 tune)
Olson-BroadsideBalladIndex, ZN112, "All you that are to mirth inclin'd"

CROSS-REFERENCES:
cf. "Wexford Carol" (floating lyrics)
NOTES [66 words]: Hyder E. Rollins, An Analytical Index to the Ballad-Entries (1557-1709) In the Register of the Company of Stationers of London, 1924 (I use the 1967 Tradition Press reprint with a new Foreword by Leslie Shepard), p. 212, #2450, says that a song called "The sinners redemption" was registered March 26, 1656 by Jno. Wright. Rollins thinks it is this, but I don't know how it could be proved. - RBW

Last updated in version 5.3
File: OBC051

All's Well

DESCRIPTION: "Deserted by the waning moon, When skies proclaim night's cheerless noon, On tower or fort or tented ground, The sentry walks his lonely round" and reports that "all's well." The sailor on watch also says "All's Well."

AUTHOR: unknown
EARLIEST DATE: 1847 (Journal of the Cortes)
KEYWORDS: soldier sailor nonballad
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, p. 288, "All's Well" (1 text, 1 tune)

File: HGam288

Alla Balla (Ella Bella; Queenie, Queenie)

DESCRIPTION: "Alla Balla [or Ella Bella, or Queenie, Queenie], who has got the ball? See, I haven't, See, I haven't, See, I haven't at all." The players each show one hand in turn; the player who is It (Alla Balla) has to guess who has the ball

AUTHOR: unknown
EARLIEST DATE: 1905 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty trick
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 71, "(ALla Balla, who has got the ball?)" (1 text)

File: SuSm071

Alla En El Rancho Grande (Down on the Big Ranch)

DESCRIPTION: Spanish: "Alla en el rancho grande, alla donda vivia, Habia una rancherita, que alegre me decia...." A rancherita on the singer's ranch tells him that she will make herself an outfit such as the ranchero wears

AUTHOR: Silvano R. Ramos
Allan o Maut (I) (Why should not Allan Honoured Be)

DESCRIPTION: Allan's foster father finds him dying. He calls for help but Allan is attacked and bound. Nevertheless, Allan gets the best of everyone. The singer says that, although Allan leaves him moneyless, he should be honored.

AUTHOR: unknown

REFERENCES (4 citations):
Whitelaw-BookOfScottishBallads, pp. 283-284, "Allan-a-Maut" (1 text)
ADDITIONAL: George Bannatyne and James Barclay Murdoch, editor, The Bannatyne Manuscript Compiled by George Bannatyne 1568 (Glasgow:Hunterian Club, 1896 ("Digitized by Internet Archive")). Vol.II, #118 pp. 306-308, "Quhy Sowld Nocht Allane Honorot Be?" (1 text)
David Laing, Early Popular Poetry of Scotland and the Northern Border (London: Reeves and Turner (Revision of 1822 and 1826 edition by W. Carew Hazlitt ("Digitized by Google")), Vol. II, pp. 61-63, "Allane-a'-Maut" ("Quhen he was yung, and cled in grene")

CROSS-REFERENCES:
cf. "John Barleycorn (I)" (theme: the tale of brewing) and references there

NOTES [218 words]: Jamieson is the first, as far as I can find, to reprint the song from the Bannatyne MS.

"Allan o Maut (I)" is one of six Allan o' Maut / John Barleycorn songs analyzed first by Jamieson, later by Dixon, and most recently by Wood. Their analyses are discussed at "John Barleycorn (I)."

Each of the six songs has been given its own Index entry for clarity's sake. In the case of "Allan o Maut (I)" there is no carry over of lines to or from any of the other five songs, and it has not been "collected." While there are echoes of this song no lines are shared with the other five songs in the set.

See Laing for the background of the text.
The Laing/Whitelaw text preserves the middle Scots typography and vocabulary. You have choices if you need help with that.
Jamieson Vol. II and Bannatyne Vol. I have glossaries.

Last updated in version 3.2

File: WhBAOM1

Allan o Maut (II) (How Mault Deals With Every Man)

DESCRIPTION: No one can match Master Mault. He is challenged by the miller, hostess maid,
smith, carpenter, shoe-maker, weaver, tinker, tailor, sailor, chapman, mason, bricklayer and labourer, butcher and porter(?). He defeats them all.

AUTHOR: unknown

EARLIEST DATE: 1601-1640? (Pepys 1.427)

KEYWORDS: violence drink farming

FOUND IN:

REFERENCES (3 citations):

ADDITIONAL: Robert Jamieson, Popular Ballads and Songs (Edinburgh: Archibald Constable and Co, 1806 ("Digitized by Google")), Vol.II, pp. 244-250, "Master Mault" (1 text)


Roud #V39177

BROADSIDES:

Bodleian, Douce Ballads 3(83a), "A pleasant old ballad to look upon, How Master Malt Deals With Every Man" ("Master Malt is a gentlemanhe is a Gentleman, And hath beene since the world began"), unknown, no date, accessed 13 Nov 2013.


EngBdsdBA 31632, Pepys 1.471, "A Pleasant New Ballad to Look upon, How Mault Deals With Every Man" ("Mr. Mault is a Gentleman, And hath been since the world began"), J. Clarke, W. Thackeray, and T. Passinger (London), 1684-1686, accessed 17 Nov 2013.

EngBdsdBA 30320, Roxburghie 1.342, "A new Ballad for you to looke on, How Mault Doth Deal With Every One" ("MAs Mault is a Gentleman And hath bin since the world began"), John Wright, 1602-1646?, accessed 21 Nov 2013.

EngBdsdBA 31891, UGlasgowLib Euing 277, "A pleasant new Ballad to look upon, How Mault deals with every man" ("MAs Mault is a Gentleman And hath bin since the world began"), F. Coles, T. Vere, J. Wright and W. Gilbertson (London), 1658-1664, accessed 14 Nov 2013.

EngBdsdBA 31892, UGlasgowLib Euing 278, "A pleasant new Ballad to look upon, How Mault deals with every man" ("MAs Mault is a Gentleman And hath bin since the world began"), F. Coles, T. Vere, J. Wright and W. Gilbertson (London), 1658-1664, accessed 14 Nov 2013.

CROSS-REFERENCES:

cf. "John Barleycorn (I)" (theme: the tale of brewing) and references there
cf. "Greensleeves" (tune)

NOTES [541 words]: Chappell is a duplicate of Roxburghie 1.342. There are two sets of texts. Pepys 1.427 (1601-1640?), Roxburghie 1.342 (1602-1646) and Evans appears to be the older set. The newer set is Euing 278 (1658-1664), Euing 277 (1674-1679), Douce Ballads 3(83a) and Pepys 1.471 (1684-1686). Jamieson, who is analyzing Alan o’ Maut and John Barleycorn songs notes where his source text -- Pepys 1.471 -- varies significantly from Pepys 1.427; Jamieson seems imperfectly transcribed (for example, he is missing lines 85-88 in which the tinker tries Mault until his legs won't hold him). Each member of the older set is 136 lines; each member of the newer set is missing lines 121-124 in which Mault makes a fool of the butcher.

In some cases the lines are almost identical (except for spelling differences); here the sets describe Mault's encounter with the mason and bricklayer's labourer:

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Older set II.113-120, illustrated by Pepys 1.427:
Then came the Labourer out with his hood,
And saw his two masters how they stood.
He took master malt by the whood
and swore he would him strike sir.
Mault he ran and for feare did weep,
The Labourer he did skip and leape,
But Mault cast him into the morter heape,
and there he fell a sleepe sir.
---
Then came the Labourer in his Hood,
And saw his two Masters how they stood.
He took his Master Malt by the Hood,
And swore he would him strike, Sir.
Malt he ran, and for fear did weep,
The Labourer he did skip and leap,
But Malt made him into the Morter to leap,
And there he fell a sleep, Sir.

In most cases there are significant differences between the older and newer texts; here the sets describe Mault's first battle with the tinker.

Older set ll.61-70, illustrated by Pepys 1.427:
The Tinker he tooke the Weavers part
Because he is touching unto his Art,
He tooke the pot and dranke a quart,
the world was very quicke sir.
Mault had of him his owne desire,
He made him tumble into the fire,
There he lost his burling ire,
He hath not found it yet sir.

Newer set ll.61-70, illustrated by Douce Ballads 3(83a):
The Tinker took the Weaver's Part,
Such furious rage possest his Heart,
He took the Pot and drank a Quart,
His Wits were very Ripe, Sir.
For Malt the Upper-hand so got,
He knew not how to pay the shot,
But Part without the Reckoning Pot,
And found his stomach sick, Sir

"Allan o Maut (II)" is one of six Allan o' Maut / John Barleycorn songs analyzed first by Jamieson, later by Dixon, and most recently by Wood. Their analyses are discussed at "John Barleycorn (I)." Each of the six songs has been given its own Index entry for clarity's sake. In the case of "Allan o Maut (II)" there is no carry over of lines to or from any of the other five songs, and it has not been "collected." However, of the broadsides -- Pepys 1.427, Pepys 1.471, Euing 277, Euing 278, and Douce Ballads 3(83a) -- all but Euing 278 were on the same sheet as, and a second part to, the ballad indexed as "John Barleycorn (III)" which has a great deal of carry-over to collected songs. - BS

Last updated in version 5.1
File: WhBA0M2

Allan o Maut (III)
DESCRIPTION: "Now Allan O Maut was ance ca'd (bear/Bear), And he was cadged frae Wa to Weer, He first grew green, and then grew white, And a man judg'd than Allan was ripe." Allan is brewed and carried into storage
AUTHOR: unknown
EARLIEST DATE: 1806 (Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland)
KEYWORDS: drink farming
FOUND IN: Britain(England(Lond),Scotland)
REFERENCES (2 citations):
Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, p. 251, "Allan o Maut" (1 text)
Roud #164
Allen Die Villen Naar Iseland

DESCRIPTION: Dutch. Forebitter shanty. "Allen die villen naar Iselandgaan, On kabeljauw te vangen." The singer tells of sailing to Iceland to find the cod. The sailors are happy when they get home and are paid. The singer describes the course to Iceland

AUTHOR: unknown
EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)
KEYWORDS: shanty foreignlanguage fishing money
FOUND IN: 
REFERENCES (1 citation): 
Hugill-SongsOfTheSea, pp. 116-117, "Allen Die Villen Naar Island" (2 texts, Dutch and English, 1 tune; the "Island" in the printed title appear to be an error for "Iseland")

File: HSoSe116

Allen, Larkin and O'Brien

DESCRIPTION: Irishmen John Allen, Gould, and Larkin are hanged November 23, at Manchester Gaol, for attacking a police van and shooting Constable Sergeant Brett. Their final farewells are described. The Marchioness of Queensbury sends 300 pounds to the families.

AUTHOR: unknown
EARLIEST DATE: 1867 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: execution homicide England lament political police
HISTORICAL REFERENCES:
Sep 18, 1867 - a Fenian band attacks a police van transferring two prisoners in Manchester, and a police officer is shot dead
Nov 24, 1867 - Three of the assailants are hanged (source: Zimmerman-SongsOfIrishRebellion)
FOUND IN:
REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 73, "A Lamentation on Allen, Larkin and O'Brien" (1 text)

Roud #V47672
BROADSIDES:
Bodleian, 2806 c.8(73)[some words illegible], "A Lamentation on Allen Larkin & O'Brien Who Was Executed at Manchester, on the 23rd of Nov. '67," unknown, 1867; also 2806 b.10(130), "A Lamentation on Allen, Larkin, and Goold, Who Were Executed at Manchester, on 23rd November, 1867"

CROSS-REFERENCES:
cf. "The Smashing of the Van (I)" (subject: The Manchester Martyrs)
cf. "The Manchester Martyrs" (subject: The Manchester Martyrs)
cf. "God Save Ireland" (subject: The Manchester Martyrs)
NOTES [17 words]: For additional information about this tragic event, see the notes to "The Smashing of the Van (I)." - RBW

Last updated in version 5.1
File: Zimm073
Allen's Bear Fight Up in Keene

DESCRIPTION: "Of all the wonders of the day," Allen's Bear Fight "will stand upon the (rolls) of fame." In 1840, travelling for the census, he meets a bear. He prays, "If you don't help me, don't help the bear." He grabs a branch and fends off the bear, then stabs it.

AUTHOR: unknown
EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)
KEYWORDS: travel animal fight humorous
FOUND IN: US(MA)
REFERENCES (1 citation):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 293-294, "Allen's Bear Fight Up in Keene" (1 text)
Roud #18143
CROSS-REFERENCES:
cf. "The Preacher and the Bear" (theme of a bear fight and a prayer to God to help the human rather than the bear)
File: TNY094

Allentown Ambulance

DESCRIPTION: "They said we'd go to Allentown and get an ambulance, Then crank her up and let her go and start for sunny France," but even getting clothes proves slow. The war against the Germans would end much sooner if the Army were better organized

AUTHOR: unknown
EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)
KEYWORDS: soldier clothes injury hardtimes
FOUND IN: US(MA)
REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, p. 42, "Allentown Ambulance" (1 short text, tune referenced)
Roud #27875
CROSS-REFERENCES:
cf. "The Son of a Gambolier" (tune & meter) and references there
File: NiM042

Allerbeste Kock, Der

DESCRIPTION: German. Forebitter shanty. "Ich bin der allerbeste cook." The cook boasts of being the very best. Hr makes coffee. He keeps the pots clean by washing them once a month. He keeps what he does not give the captain; he will sell the lard and bacon

AUTHOR: unknown
EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)
KEYWORDS: shanty foreignlanguage cook drink theft
FOUND IN:
REFERENCES (1 citation):
Hugill-SongsOfTheSea, p. 177, "Der Allerbeste Kock" (2 texts, German and English, 1 tune)
File: HSoSe177

Alliance Song

DESCRIPTION: "The farmers are gathering from near and from far, The Alliance is sounding the call for the war.. "Here we contend against monopolies' ring." "But one thing is certain, we cannot go wrong If we pull all together while marching along."

AUTHOR: Words: C. F. Vaughan
EARLIEST DATE: 1890 (Farmers' Alliance, according to Cohen and Welsch-NebraskaPioneerLore)
KEYWORDS: farming labor-movement nonballad
FOUND IN:
REFERENCES (3 citations):
Alliford Bay

DESCRIPTION: "Oh, give me rain, lots of rain, And an Alliford sky above, Don't ship me out.... Let me rot by myself in the muskeg bog... Keep me here forever, treat my like a dog... Gaze at the rain until I lose my senses, I can't stand guns and I don't like trenches"

AUTHOR: unknown

EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: humorous derivative soldier

FOUND IN: Canada

REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, p. 81, "Alliford Bay" (1 text, tune referenced)

Roud #24972

CROSS-REFERENCES:
- cf. "Don't Fence Me In" (tune)
- cf. "Don't Send Me Home" (tune)

File: Hopk081

Allison Gross [Child 35]

DESCRIPTION: Allison Gross, a hideous witch, takes the singer prisoner and tries to induce him to love her. When he refuses, she turns him to a worm (with other sundry curses). He is at last freed by an elven queen

AUTHOR: unknown

EARLIEST DATE: 1800 (Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland); printed by Jamieson in 1806

KEYWORDS: magic witch shape-changing seduction curse

FOUND IN:

REFERENCES (10 citations):
Child 35, "Allison Gross" (1 text)
Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 206-209, "Allison Gross" (1 text, printed parallel to blank pages)
Leach-TheBalladBook, pp. 128-131, "Alison Gross" (1 text, with a Danish (?) text for comparison)
Quiller-Couch-OxfordBookOfBallads 12, "Alison Gross" (1 text)
Grigson-PenguinBookOfScottishBallads 5, "Alison Gross" (1 text)
Buchan-ABookOfScottishBallads, pp. 461-462, "Alison Gross" (1 text)
Whitelaw-BookOfScottishBallads, pp. 461-462, "Alison Gross" (1 text)
DT 35, ALIGROSS


Walter de la Mare, _Come Hither_, revised edition, 1928; #419, "Allison Gross" (1 text)

Roud #3212

CROSS-REFERENCES:

NOTES [162 words]: The name "Allison Gross" is an interesting one, because she is a hag in this song. According to Tauno F. Mustanoja, "The Suggestive Use of Christian Names in Middle English Poetry," in Jerome Mandel and Bruce A. Rosenberg, editors, Medieval Literature and Folklore Studies, Rutgers, 1970, p. 70, the name Allison in literature seems to have been used primarily for young and attractive women. He cites several examples, such as the pretty wife in Chaucer's Miller's Tale, and the once-attractive Wife of Bath herself, and the well-known love lyric "Alison."

However, Lowry Charles Wimberly, _Folklore in the English and Scottish Ballads: Ghosts, Magic, Witches, Fairies, the Otherworld_, 1928 (I use the 1965 Dover paperback edition), p. 212, claims
Almost Done

DESCRIPTION: "Take these stripes from, stripes from 'round my shoulder (huh!) Take these chains, chains from 'round my leg." The singer tells how a girl courted him then betrayed him. Now he is in jail with no one to go his bail

AUTHOR: unknown

EARLIEST DATE: 1934 (Lomax/Lomax-OurSingingCountry)

KEYWORDS: courting prison trial punishment betrayal

FOUND IN: US (So)

REFERENCES (4 citations):
- Lomax/Lomax-FolkSongUSA 94, "Almost Done" (1 text, 1 tune)
- Lomax/Lomax-OurSingingCountry, pp. 386-388, "Lord, It's All, Almost Done" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 68, "It's Almost Done (On a Monday)" (1 text)

ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 79, "On a Monday (Almost Done)" (1 text, 1 tune)

Roud #10064

CROSS-REFERENCES:
- cf. "Don't Talk About It" (lyrics)

NOTES [35 words]: The Silber text begins "On a Monday I was arrested, on a Tuesday locked in jail." But it admits to being adapted by the Lomaxes, so this may be an added verse. -PJS

It may be based on Lead Belly's version. - RBW

Last updated in version 4.2

File: LxU094

Almost Over

DESCRIPTION: "Some seek the Lord and they don't seek him right, Pray all day and sleep all night. And I'll thank God, almost over...." "Sister, if your heart is warm, Snow and ice will do you no harm." "I been down and I been tried."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad floatingverses

FOUND IN: US

REFERENCES (1 citation):
- Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 74, "Almost Over" (1 text, 1 tune)

Roud #12035

File: AWG074B

Aloha Oe

DESCRIPTION: Hawaiian: "Ha'aheo 'e ka ua i na pali." "Proudly the rain on the cliffs Creeps into the forest." "Farewell to you (x2),.... One fond embrace and then I leave To meet again." The singer recalls "sweet memories" and tells the beauties of the place the met

AUTHOR: Queen Liliuokalani

EARLIEST DATE: 1877 (manuscript in Liliuokalani's handwriting)

KEYWORDS: love separation home

FOUND IN: US

REFERENCES (2 citations):
- Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 690, "Aloha Oe (Farewell to You)" (1 Hawaiian text plus English translation)

ADDITIONAL: Margaret Bradford Boni, editor, _Songs of the Gilded Age_, with piano
Alone and Motherless

DESCRIPTION: "I'm alone and motherless ever since I was a child (x2), Goin' home to your mother, be here after a while." "Ever since my mother was livin', I had the whole round world to please." "Jesus, sometimes I wonder, did I treat my mother right?"

AUTHOR: unknown

EARLIEST DATE: 1979 (Rosenbaum-FolkVisionsAndVoices)

KEYWORDS: religious nonballad mother

FOUND IN: US(SE)

REFERENCES (1 citation):
  Rosenbaum-FolkVisionsAndVoices, p. 49, "Alone and Motherless" (1 text, 1 tune)
  Roud #22679

File: CAFS689B

Alone on the Shamrock Shore (Shamrock Shore III)

DESCRIPTION: The singer married a sailor/soldier and now wanders disowned by her parents, "Alone on the Shamrock shore" with her baby. Called to fight, her husband has a disagreement with his superior and is hanged/whipped.

AUTHOR: unknown

EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(158))

KEYWORDS: grief courting marriage warning war death baby wife sailor soldier trial punishment abuse

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Peacock, pp. 418-419, "Alone on the Shamrock Shore" (1 text, 1 tune)
ST Pea418 (Partial)
Roud #9786

RECORDINGS:
Mrs Mary Ann Galpin, "Alone on the Shamrock Shore" (on PeacockCDROM) [one verse only]

BROADSIDES:

ALTERNATE TITLES:
Disdained Daughter of the Shamrock Shore

NOTES [122 words]: The Bodleian broadsides "Shamrock Shore"/"Shamrack Shore"/"New Shamrock Shore" replaces the sailor by a soldier, the "trifle dispute with his captain" becomes a "small dispute with a serjeant" at Lifford and the war, if specified, is against "the bold rebels"; "Disdained Daughter..." retains the sailor, the war is with Spain and the incident is at Portsmouth [as in Peacock's version]; in all broadsides the hanging is a lashing, father's castle is a "snug neat little cottage...." Perhaps the "New" title indicates that the sailor version is the older. - BS
To add to the fun, the whole thing reminds me strongly of "The Gallant Hussar (A Damsel Possessed of Great Beauty)," though there don't seem to be many direct allusions. - RBW

Last updated in version 2.6

File: Pea418

Along the Lowlands

DESCRIPTION: No plot; verses compare large and small ships, and sailing close and far from shore. Cho: "Now we sail along the lowlands, lowlands, lowlands. But soon we'll leave the peaceful shore and away from all the lowlands, we will roam the wondrous ocean o'er"

AUTHOR: unknown
Along the Road the Old Man Came

DESCRIPTION: "Along the road the old man came, Worn and weary, footsore and lame, Stopped at the creek near the roadman's camp." He makes his tea and tells how, for weeks, he has been looking for work and finding none; he has been begging and sleeping outside

AUTHOR: John Fisher Dakers (source: Garland-FacesInTheFirelight-NZ)

REFERENCES (1 citation):
Garland-FacesInTheFirelight-NZ, p. 281, "(Along the road the old man came)" (1 text, which Garland "collected" from the poet's daughter; it's not really clear if it is a song, or if it was in oral tradition)

File: Garl281

Along the Shores of Boularderie

DESCRIPTION: Those living here are named and described. For example, "Murdock Stewart ... Owns the wooden horse of Troy; It's the king of all the beasts, Sunny slios a'bhronachain"

AUTHOR: unknown

REFERENCES (1 citation):
Creighton-MaritimeFolkSongs, p. 187, "Along the Shores of Boularderie" (1 text, 1 tune)

File: CrMa187

Alonzo the Brave and Fair Imogene

DESCRIPTION: Alonzo, leaving for the wars in Palestine, bids Imogene be faithful, but another wins her hand. At the wedding, Alonzo's spectre, a rotting skeleton in armor, appears and bears Imogene away. (Four) times a year, the couple will appear at a ball and dance

AUTHOR: M. G. Lewis? (see NOTES)

REFERENCES (2 citations):
Flanders/Brown-VermontFolkSongsAndBallads, pp. 126-129, "Alonzo the Brave and The Fair Imogene" (1 text)
Peacock, pp. 380-381, "Alonzo the Brave and Fair Imogene" (1 text, 1 tune)

File: ST RcAtBaFI (Partial)

Roud #4433
RECORDINGS:
Warde Ford, "Alonzo the Brave and the Fair Imogene" (AFS 4195 B1, 1938; tr.; in AMMEM/Cowell)
William Sutton, "Alonzo the Brave" (on MUNFLA/Leach)
Charles E. Walker(s), "Alonzo the Brave" [tr. only] (in AMMEM/Cowell)

BROADSIDES:
Bodleian, Harding B 5(45), "Alonzo the brave, and the fair Imogene," S. Carvalho (London), no date; also Harding B 11(43), "Alonzo the Brave and The Fair Imogene," unknown, no date; Harding B 11(44)=B 11(45), "Alonzo the Brave and The Fair Imogene," unknown, no date (a sort of a musical built around the poem, with various tunes suggested); Johnson Ballads 2876, "The Spectre Knight," unknown, no date (barely legible); Firth b.27 (530), "Alonzo the brave, and the fair Imogene," unknown, no date;

CROSS-REFERENCES:
cf. "Susannah Clargy" [Laws P33] (plot)
cf. "The Ghost's Bride" (plot)
cf. "The Worms Crawl In" (lyrics)

ALTERNATE TITLES:
The Maggoty Ghost
Irish Ghost Song

NOTES [394 words]: [A text was] sent to [Flanders and Brown] by Mary A. Towne of Omaha, Nebraska, from the singing of her mother and grandmother, and as written out by her aunt, Agnes Trumbell Somers, who was born in Greenboro, Vermont in 1849. All of her family was from Vermont, although her grandmother's parents both came from near Glasgow, Scotland. "My aunt [sings] the sixteen stanzas of this song from memory now, and that her mother sang it to a cousin who called it The Maggoty Ghost." - AF

Peacock considers this to be an Irish song, although Irish versions seem rare. He may have a case; references to the Virgin seem to imply Catholic origin. But it may be simply that the song is based on an old chronicle.
The Bodleian web site lists this as by Eliza Buttery, but doesn't explain the attribution. Granger's Index to Poetry gives the source as Matthew Gregory Lewis's The Monk. Albert B. Friedman, The Ballad Revival, University of Chicago Press, 1961, p. 285, also attributes the poem to Lewis, without any caveats. It certainly looks literary. I don't think we can list an author with certainty, but the case for Lewis is strong; Dan Clore tells me, "'Alonzo the Brave and Fair Imogene' is almost word-for-word the same as in M. G. Lewis's 1796 novel The Monk, though it's fascinating to learn that people kept singing it for so long. It only shows the sort of variation in wording you would expect."
"I believe that 'The Worms Crawl in' owes this line to the ballad. Checking an online copy of Gammer Gurton's Garland, I see a footnote that says that this line was adopted in 'Alonzo the Brave.' I suspect it was the other way around. I don't think the children's rhyme can be found before The Monk."

What appears to be the earliest reference to this song comes from an item, "SAM COWELL'S SONG-BOOK, Containing all his best Copyright Songs, for SIXPENCE." The songs listed on the cover include "The Ratcatcher's Daughter, Alonzo the Brave, Billy Barlow, Richard III, La Somnambula, Mazeppa, Aladdin, The Forty Thieves, The Merchant of Venice, Lord Lovel, Hamlet, and Othello. Since I have not seen the book, only the cover, I cannot prove that it's the same Alonzo the Brave, but obviously it is likely. If so, then the song can be pushed back to before 1864, the year in which Cowell died. For more on Cowell, see the notes to "Billy Barlow (II)." - RBW

File: RcAtBaFI

Alouette (Lark) (II)

DESCRIPTION: French. I have plucked the tail, a thigh, two thighs, a wing, two wings, the back, the belly, le ventre, the neck, the head and the beak" Chorus: "En en plumant les dents, l'alouette et tout du long"

AUTHOR: unknown

EARLIEST DATE: 1959 (Peacock)

KEYWORDS: foreignlanguage cumulative nonballad bird

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Peacock, pp. 2-3, "Alouette" (1 text, 1 tune)

RECORDINGS:
Mme Lucie Cormier, "Alouette" (on PeacockCDROM)

CROSS-REFERENCES:
cf. "Alouette! (I)" (theme and structure)

ALTERNATE TITLES:
J'ai Plume li Bec de Mon Alouette

NOTES [12 words]: Told from the canonical "Alouette" apparently by the different chorus. - RBW

Last updated in version 2.6

File: Pea002

Alouetté! (I)

DESCRIPTION: French: "Alouette, gentille Alouette, Alouette, je t'y plumerai." Cumulative: "Je t'y plumerai la tet, le bec, le nez, les yeux, le cou, les ail's, le dos, les patt's, la queue," meaning, "Skylark, I will pluck your head, beak, nose, eyes, neck, etc."

AUTHOR: unknown

EARLIEST DATE: 1879 (McGill College songbook)

KEYWORDS: cumulative bird foreignlanguage worksong

FOUND IN: Canada(Que) France US(MW)

REFERENCES (7 citations):
Fowke/Johnston-FolkSongsOfCanada, pp. 118-119, "Alouetté!" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 39, "Alouetté" (1 text, 1 tune)
Berry-FolkSongsOfOldVincennes, p. 68, "Alouette (Little Lark)" (1 text + translation, 1 tune)
Fireside-Book-of-Folk-Songs, p. 124, "Alouette" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 389, "Alouette" (1 text)
Fuld-BookOfWorldFamousMusic, p. 95, "Alouette"

ADDITIONAL: Edith Fowke and Richard Johnston, _Folk Songs of Quebec (Chansons de Quebec)_ , Waterloo Music Company, 1957, pp. 60-61, "Alouetté!" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "The Red Herring" (theme)
cf. "Alouette (Lark) (II)" (theme and structure)

SAME TUNE:
Suffocation (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 125)

NOTES [59 words]: Fuld reports a claim that this was a work song used while plucking birds. I'll believe it when I see evidence. - RBW

Berry-FolkSongsOfOldVincennes's editors also identify this as "a work-song which used to be sung while women plucked fowls." I'll buy it, if for no other reason than the second source. Unless, of course, Fuld got the idea from them.- PJS

Last updated in version 5.0

File: FJ118

Alphabet of the Bible, The

DESCRIPTION: Alphabet song with mostly New Testament references. At least two different choruses.

AUTHOR: unknown

EARLIEST DATE: 1941 (Recording, Royal Harmony Singers)

KEYWORDS: Bible nonballad religious Jesus wordplay

FOUND IN: US(SE)

RECORDINGS:
Royal Harmony Singers(The Florida Boys), "The Alphabet of the Bible" (Decca 8628, 1941)
Ella Mae Wilson, Lillie B. Williams, and Richard Williams, "He's a Battle Axe" (on USFlorida01)

NOTES [670 words]: From Blaine Waide, "Recent Traditions and New Recordings: African American Sacred Music in Florida," USFlorida01 liner notes:
"A for almighty, that is true"
"B, He was a baby like me or you"
"C for Christ, the son of God"
"D, He was a doctor and a man of war"
"E, He's an eagle with the watchful eyes"
"F is for the fire that Elijah tried" (Royal Harmony Singers have "F, He was the fire that Elijah tried"; see 1 Kings 18:36-38 and 2 Kings 1:10-11, where Elijah asks God to prove to others that he, Elijah, is a man of God by consuming some thing or some ones with fire.) [The first refers to the contest on Mount Carmel, 1 Kings 18:20-40, where Elijah could summon fire and the priests of Baal could not; the second refers to 2 Kings 1:2-16, where Ahaziah King of Israel was trying to summon Elijah, and sent platoons to do so, and Elijah, who didn't want to come, called fire from heaven to burn them up. - RBW]
"G is for God, everybody knows"
"H is for the healing of the dying soul"
"I, He's intelligent, very wise"
"J, He's Jehovah, and He cannot lie" ["Jehovah" is the King James mis-vocalization of the Hebrew consonants YHWH in Exodus 16:9; for background, see the notes to "Guide Me, Oh Thou Great Jehovah." - RBW]
"K is for king, I'm compelled" (Royal Harmony Singers have "K is for king which I'm compelled to say")
"L, He's a lawyer, He will plead your case" [Contrast to this Luke 11:45, "And he said, Woe unto you also, ye lawyers! for ye lade men with burdens grievous to be borne, and ye yourselves touch not the burdens with one of your fingers." Jesus pretty definitely was not a lawyer, although he certainly was called a Rabbi. - RBW]
"M, He's the master of the world"
"N, He's a noble, and He can be heard"
"O, He's the author of the first and last." (Royal Harmony Singers have "O, He's omega, the first and last") [King James Rev. 22:23, "I am Alpha and Omega, the beginning and the end, the first and the last"; Rev. 1:8, "I am Alpha and Omega, the beginning and the ending saith the Lord, which is, and which was, and which is, and which is to come, the Almighty." See also Rev. 21:6, referring to Alpha and Omega; Rev. 1:17, Isa. 44:6, 48:12, about being the first and the last. - RBW]
"P, He's a prophet, just hold Him fast"
"Q, He's quick, He is slow"
"R, He rides where no man know"
"S, He's the Savior, the son of man"
"T, He can talk and you can understand"
"U, He is useful, take His time" (Royal Harmony Singers have "U, he is useful, He takes his time")
"V, He's a strong and a running vine"
"W for water, He knows all streams"
"X, He can save you in your extreme"
"Y is for you, He is for me"
"Z is for the son of Zebedee" (Royal Harmony Singers have "Z, He was the son of Zebedee," a strange error: apostles James and John are the sons of Zebedee (Matthew 4.21, Mark 1.19, Luke 5.10) [Not necessarily an error; James son of Zebedee was one of the first apostles to be killed, being executed by Herod Agrippa I I Acts 12:2, but John -- who is particularly associated with Peter -- is nowhere described as dying; tradition makes him the Beloved Disciple who was responsible for the Gospel of John, and also considers him the author of the Letters of John and even, in some accounts, the Apocalypse. (Although any half-decent student of Greek can see that the Gospel and Apocalypse of John are by two different authors.) Tradition has him living to extreme age and dying in peace after the persecution of Domitian; it was not until long after James's death that John is considered to have written his books. Thus the reference could be to John son of Zebedee in his role as author, in which James took no part. - RBW]
The USFlorida01 chorus is "He's a battle axe in the time of battle (3x), Shelter in a mighty storm.". The Royal Harmony Singers's chorus is "Who's that writing? John the Revelator (3x), Writing in the book of the seven seals." [The seven seals being referred to in Rev. 5:1 and after.] Both versions have the same tune as Blind Willie Johnson's "John the Revelator" (AAFM2). - BS

**Alphabet Song (I)**

**DESCRIPTION:** "'A' was an apple which growed on a tree ... And 'Z' was a zebra just come from the race" in rhyming couplets

**AUTHOR:** unknown

**EARLIEST DATE:** 1958 (Peacock)
**Alphabet Song (V)**

DESCRIPTION: "A stands for apple that grew on a tree B was the boat that would hold you and me ... Z the new Zealander with his fine figured face."

AUTHOR: unknown

EARLIEST DATE: 1910 (Reeves/Sharp-TheldiomOfThePeople)

KEYWORDS: ship work food nonballad animal bird

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Reeves/Sharp-TheldiomOfThePeople 3, "The Alphabet" (1 text)

CROSS-REFERENCES:
cf. "Alphabet Song" (I) (structure) and references there

NOTES [27 words]: Reeves/Sharp-TheldiomOfThePeople shares five of twenty-six items with Peacock ["Alphabet Song" (I)] and, of those, only A's line was close to being the same. - BS

Last updated in version 2.6

File: ReSh003

**Alphabet Song (VI -- Joe Watson's)**

DESCRIPTION: "Come all we little children Be singing while we smile, We want all folks to listen... Sing A B C D E F G.... Though it's but a beginning, We'll never it forget... It's duty to our land, And do our teachers' bidding And be wise and understand."

AUTHOR: Joe Watson (source: Fahey-Joe-Watson-AustralianTraditionalFolkSinger)

EARLIEST DATE: 1975 (Fahey-Joe-Watson-AustralianTraditionalFolkSinger)

KEYWORDS: children wordplay

FOUND IN:

REFERENCES (1 citation):
Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 21, page headed "Home Rule for Ireland"], "Alphabet Song" (1 text)

File: FaWTAlSo

**Alphabet Songs**

DESCRIPTION: A song listing the letters of the alphabet. It may have a chorus, but the letters are simply listed, with no mnemonics. Some distinguish vowels and consonants.

AUTHOR: unknown

EARLIEST DATE: 1939 (Randolph)

KEYWORDS: nonballad wordplay

FOUND IN: US(So)

REFERENCES (2 citations):
Randolph 873, "The Alphabet Song" (6 texts, 6 tunes, but the "E" and "F" texts are "The Vowels")
Newell-GamesAndSongsOfAmericanChildren, #149, "Counting Rhymes" (8 texts of the "One-ery, Two-ery, Ickery, Ann" type, 4 of "Eenie Meenie Minie Mo (Counting Rhyme)", 1 of "Intery Minery Cutery Corn", 1 of "Alphabet Songs", 1 of "Monday's Child", and 20 miscellaneous rhymes)

Roud #3303

RECORDINGS:
May Kennedy McCord, "The Singing Alphabet" (AFS; on LC12)
NOTES [168 words]: There are probably dozens of alphabet songs, and no attempt is made to distinguish them here. Note that these are not the same as the various interpreted alphabets (Logger's Alphabet, Sailor's Alphabet, Bawdy Alphabet, etc.) Portions of these songs not containing the alphabet may be interesting; Randolph's "A" text begins with the floating lyric, "Mother, may I go to swim? Yes, my darling daughter. Hang your clothes on a hickory limb But don't go near the water." - RBW

The Randolph "A" floating verse is the same as one of the Opie/Opie-OxfordDictionaryOfNurseryRhymes 360, "Mother may I go and bathe?" texts (earliest date in Opie/Opie-OxfordDictionaryOfNurseryRhymes is 1951 with a reference to "Indiana in the 1890's"). - BS

The Baring-Goulds (for whom this item is #879, p. 327) quote Ditchfield to the effect that this goes back to the sixth century writer Hierocles. The joke may be the same, but I strongly doubt literary dependence. - RBW

The McCord recording is the one Randolph cited. - PJS

Last updated in version 3.3
summary. (For more on the Grimestone version, although not a full text, see Edward Wilson, *A Descriptive Index of the English Lyrics in John of Grimestone's Preaching Book*, Medium Aevum Monographs, New Series II, 1973 (I use the 2015 digital reprint which appears to be a scan of the original work), #5, p. 2.)

- The St. John's copy, the one with the strongest traditional associations, has the chorus and nine stanzas approximating the equivalent stanzas in Grimestone.
- The Harley manuscript has the chorus and just five stanzas.
- The Cambridge University Library copy has only the chorus and opening stanza.

Is that enough reason to consider it traditional? I don’t know. The whole thing breaks into three items, a lullaby, Mary's story to Jesus, and Jesus's account to Mary; the latter is much like later pieces such as "Mary With Her Young Son." Were the three originally one item, with the ending chopped off? Or is the lullaby older, with Jesus's prophecy grafted on to the text in Grimestone? I am far from sure, but my slight inclination is to suspect the latter, in which case the lullaby is traditional, and Mary's telling to Jesus might be as well. So I’m including the song, very hesitantly. It would appear, from the allusions, that the author of the long form of this had the Gospel of Luke before him, but perhaps not the others. The annunciation by Gabriel is in Luke 1:26-38 and has no parallel elsewhere. The story of Elizabeth bearing John the Baptist is also found only in Luke 1. The shepherds that came at Jesus's birth are in Luke 2:8-20. The circumcision (being "kot... with a ston In a wol tendre place") is in Luke 2:21. Simeon seeing Jesus in the Temple when the boy is forty days old is in Luke 2:28-35, with the sword piercing Mary's side being mentioned in 2:25. Jesus in the Temple at age twelve is Luke 2:41-51. Jesus is said to have begun his work when about thirty years old in Luke 3:23. Note that none of the infancy material of Matthew (the star, the magi, the massacre of the innocents) is mentioned.

It is worth remembering that, in the era before printing (and this song precedes printing by at least a decade), books were expensive. A poor parish, if it had any religious volume at all, would have only a lectionary, not a true Bible. And even if it did have some part of a continuous-text Bible, it would probably be just a copy of the Gospels, not a complete New Testament, let alone an Old. And it was a manuscript, with no index or concordance and very possibly no cross-references. And it might be damaged, or include only one Gospel. By the looks of this song, the compiler of the long section at the end of the Grimestone Manuscript read through chapters 1-3 of Luke, but took the rest from general knowledge of Jesus's career (the rest of the details are found in multiple gospels--although all are found in Luke).

The one exception is the reference to Jesus taking Mary to heaven with him (the Assumption of Mary). While the Assumption is listed as one of her "Joys" (see "The Joys of Mary"), it is not biblical--but was a well-established legend by this time.

Saupe suggests that the tune in Rossell Hope Robbins, editor, *Early English Christmas Carols*, Columbia University Press, 1961, #27, pp. 73, "Lullay, Lullay," is this. But it's so short that I'd say it is impossible to tell. - RBW

Last updated in version 5.3
File: MSFHH0SS

**Altered Days**

**DESCRIPTION:** "When to New Zealand first I cam', Poor and duddy, poor and duddy... It was a happy day, Sirs." At home, he was hungry and ill-clothed, and the landlord was after him. "But now it's altered days"; there is plenty to eat and he doesn't even have to work

**AUTHOR:** John Barr (source: Colquhoun-NZ-Folksongs-SongOfAYoungCountry; Sinclair)

**EARLIEST DATE:** 1861 (Barr, Poems and Songs, according to Colquhoun-NZ-Folksongs-SongOfAYoungCountry)

**KEYWORDS:** emigration New Zealand poverty hardtimes

**FOUND IN:**

**REFERENCES** (2 citations):
- Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 24, "Altered Days" (1 text, 1 tune) (p. 14 in the 1972 edition)

**RECORDINGS:**
- Barbie and Neil Colquhoun, "Altered Days" (on NZSongYngCntry)

**NOTES** [74 words]: According to Gordon McLauchlan, editor-in-chief, *New Zealand Encyclopedia*, David Bateman Limited, 1984, p. 46, "BARR, John (1809-89) was born in Paisley, Scotland and
emigrated to New Zealand in 1852, settling in Dunedin. He became a well-known poet and songwriter, contributing to the *Otago Witness* and *Saturday Advertiser*. His *Poems and Songs* was published in 1861 and revised and reissued in 1874. He inaugurated the Burns Club. - RBW

**Although My Love Be Black**

DESCRIPTION: "Although my love be black, she is none the worse o' that, For the black makes the white shine bonny."

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan8)

KEYWORDS: love beauty hair nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1854, "Although My Love Be Black" (1 fragment, 1 tune)
Roud #13590

NOTES [64 words]: The current description is all of the Greig/Duncan8 fragment. Greig/Duncan8: "The first two lines resemble [1547 'Strichen's Plantins' Da']." I don't see this at all, but cf. Greig/Duncan8 1855, "Black Men Are the Bravest."

Is black the color of her hair or skin? In this case it seems that black hair is being contrasted with white skin. - BS

Or might it be the black of coal dust? - RBW

**Always on the Spree**

DESCRIPTION: "He's a fine man to me when he's sober And a better man to me could never be, But from Saturday nict till Monday mornin' He's always on the spree"

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan3)

KEYWORDS: drink nonballad husband wife

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan3 598, "Always on the Spree" (1 fragment, 1 tune)
Roud #6048

ALTERNATE TITLES:
He's a Fine Man

NOTES [10 words]: The current description is all of the Greig/Duncan3 entry. - BS

**Am I Born to Die? (Idumea)**

DESCRIPTION: "And am I born to die, To lay this body down, And must my trembling spirit fly Into a world unknown?" "Waked by the trumpet sound, I from my grave shall rise, To see the Judge with glory crowned..." "I must from God be driv'n, Or with my Savior dwell...."

AUTHOR: Words: Charles Wesley / Music: Ananias Davidson?

EARLIEST DATE: 1763 (Wesley's "Hymns for Children," according to Julian)

KEYWORDS: religious death nonballad

FOUND IN: US

REFERENCES (2 citations):
Lomax-FolkSongsOfNorthAmerica 125, "Am I Born to Die?" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 164-165, "And Am I Born to Die" (1 text, 1 tune)
Roud #6678

RECORDINGS:
Singers from Stewart's Chapel, Houston, MS, "World Unknown"; "Idumea" (on Fasola1)

CROSS-REFERENCES:
Amalgamate as One

DESCRIPTION: "Labor unions should all be united And prove to the world they are one, They
could get living wages without trouble, Let us show that it can be done." Hearer are urged to treat
all union members as their brothers. They should avoid divisions

AUTHOR: Billy Jenkins (source: Korson-PennsylvaniaSongsAndLegends)

EARLIEST DATE: 1894 (year of writing, according to Korson-PennsylvaniaSongsAndLegends);
collected (from the author?) in 1947

KEYWORDS: labor-movement nonballad

FOUND IN:

REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 449-451, "Amalgamate as One"
Roud #7743

File: KPL448

Amasee

DESCRIPTION: Playparty: "Take your partner down the line, Amasee, Amasee, Take your partner
down the line, Amasee, Amasee, Swing your partner, swing again, Amasee, Amasee...."

AUTHOR: unknown

EARLIEST DATE: 1950 (recording, children of Brown's Chapel School)

KEYWORDS: playparty nonballad dancing

FOUND IN: US(SE)

REFERENCES (2 citations):
Courlander-NegroFolkMusic, p. 155, "Amasee" (1 text, 1 tune)
ADDITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers,
1976, p. 541, "Amasee" (1 text, 1 tune)

Roud #11010

RECORDINGS:
Children of Brown's Chapel School, "Amasee" (on NFMAla6, RingGames, FMUSA)

NOTES [47 words]: I suppose the chorus line "Amasee" could have been suggested by the Biblical
character "Amasa" -- but I rather doubt it. - RBW
So do I. Courlander interprets the word as a shortened, "I must see," but my ears don't quite hear
that, "I'm 'a see," maybe, short for "I'm gonna see"? - PJS

Last updated in version 3.5

File: CNFM155A
Amazing Grace

DESCRIPTION: "Amazing grace, how sweet the sound That saved a wretch like me." The singer describes how Jesus's grace gives him/her the confidence to face all the dangers and troubles of life.

AUTHOR: Words: John Newton (1725-1807)
EARLIEST DATE: 1789 (reportedly composed) or 1831 (printed in Virginia Harmony)
KEYWORDS: religious nonballad
FOUND IN: US(Ap,SE,So)
REFERENCES (11 citations):
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 45, "Amazing Grace" (1 text, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, p. 203, "Amazing Grace" (1 text, 1 tune)
Lomax-Lomax-FolkSongUSA 96, "Amazing Grace" (1 text, 1 tune)
Lomax-Lomax-AmericanBalladsAndFolkSongs, pp. 573-574, "Amazing Grace" (1 text, 1 tune)
Warren-EveryTimeIFeelTheSpirit, pp. 198-199, "Amazing Grace" (1 text, 1 tune)
Darling-NewAmericanSinger, pp. 261-262, "Amazing Grace" (1 text)
Silber/Silber-FolksingersWordbook, p. 369, "Amazing Grace" (1 text)
Jack-PopGoesTheWeasel, p. 241, "Amazing Grace" (1 text)
DT, AMAZGRAC*
ADDITIONAL: Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), pp. 48-49, "Amazing Grace" (1 text, 1 tune)
Roud #5430
RECORDINGS:
Howard Adams & congregation, "Amazing Grace" (on LomaxCD1704)
Jesse Allison & group, "Amazing Grace" (AAFS 2684 A1)
Horton Barker, "Amazing Grace" (on Barker01)
Mr. & Mrs. N. V. Braley, "Amazing Grace" (AAFS 2638 A2)
Rev. J. C. Burnett, "Amazing Grace" (Decca 7494, 1938)
Congregation of the Little Zion Church, Jeff, KY "Amazing Grace" (on Ritchie03)
Congregation of the New Hope Baptist Church, "Amazing Grace" (AAFS 3042 A2)
Old Regular Baptist Church congregation, "Amazing Grace" (on MMOK, MMOKCD)
C. J. Evans Gospel Choir of Nicey Grove Baptist Church, "Amazing Grace" (on HandMeDown2)
Denson-Parris Sacred Harp Singers, "New Britain" (Bluebird B-5397, 1934)
Dye's Sacred Harp Singers "Amazing Grace" (Gennett 6889, 1929; rec. 1928)
Friendship Four (or Friendship Quartette), "Amazing Grace" (Victor 21287, 1928)
Bill & Pauline Garland, Charlie Black & Marie Bennett, "Amazing Grace" (AAFS 3941 A1)
Mrs. Henry Garrett, "Amazing Grace" (AAFS 3175 A3)
Rev. J. M. Gates, "Amazing Grace" (Pathe Actuelle 7514/Perfect 114, 1926) (Victor 20216, 1926)
(Herwin 92003, 1926; Gennett 6013/Champion 15199/Black Patti 8015/Silvertone 5021, 1927;
Paramount 12782, 1929; all rec. 1926)
Rev. J. R. Gipson, "Amazing Grace" (AAFS 3981 A1)
Harmonizing Four, "Amazing Grace" (Gotham G779, rec. early 1950s)
Old Harp Singers of Eastern Tennessee, "Amazing Grace" (on OldHarp01)
Horace Helms & the Shady Grove Partners, "Amazing Grace" (on HandMeDown2)
Mahalia Jackson, "Amazing Grace" (Apollo 194, rec. 1947; on Babylon)
Aunt Molly Jackson, "Amazing Grace" (AAFS 821 B2, 1935)
Buell Kazee, "Amazing Grace" [fragment] (on Kazee01)
Vera Kilgore, "Amazing Grace" (AAFS 2939 B4)
Mrs. W. L. Martin, "Amazing Grace" (AAFS 2748 B12)
Lucy McKeever, Annie Harvey, Melinda Jones, Mary Davis & Elsi Martin, "Amazing Grace" (AAFS 917 B2)
Blind Willie McTell, "Amazing Grace" (AAFS 4071 B3)
Moving Star Hall Singers, "Amazing Grace" (on USSealIsland02)
Gilbert Pike, "Amazing Grace" (AAFS 3189 B6)
Pilgrim Travelers, "Amazing Grace" (Specialty 847, n.d. but probably post-World War II)
Jean Ritchie, Doc Watson & Roger Sprung, "Amazing Grace" (on RitchieWatson1, RitchieWatsonCD1)
School group, "Amazing Grace" (AAFS 3109 B)
Pete Seeger, "Amazing Grace" (on PeteSeeger47)
Mary Shipp, "Amazing Grace" (AAFS 3005 A1)
Carl Smith w. Carter Sisters & Mother Maybelle, "Amazing Grace" (Columbia 20986, 1952)
Students at Pine Mt. Settlement School, "Amazing Grace" (AAFS 1383 B1)
Rev. H. R. Tomlin, "Amazing Grace" (Okeh 8378, 1926)
Mr. & Mrs. Richard Walker & Grover Bishop, "Amazing Grace" (AAFS 3104 A2)
Doc Watson, Clarence Ashley, Clint Howard, Fred Price & Jean Ritchie, "Amazing Grace" (on Ashley03, WatsonAshley01)
Wisdom Sisters, "Amazing Grace" (Columbia 15093-D, 1926)
Group of young and old people, "Amazing Grace" (on JThomas01)
SAME TUNE:
The Frenchman's Cow (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 59)
The Light Is Bad, My Eyes Are Dim (Joke based on a minister telling his congregants that he can't see and they assuming he is lining out a hymn; Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, p. 186)

NOTES [583 words]: As with many hymns, the threads [of this song's history] are a bit tangled. It's called "New Britain" in the "Original Sacred Harp" (1971 ed.), and this tune is the one commonly sung. No composer is listed for the tune, and a note states that the song was published in "Olney's Selections" as "Faith's Review and Expectation."
The lyrics also appear with a tune by R. F. Mann from 1869, under the title "Jewett," with the chorus "Shout, shout for glory/Shout, shout aloud for glory/Brother, sister, mourner/All shout glory hallelujah." - PJS

John Newton, according to Reynolds, p. 390, was born in London, but according to Johnson, lost his mother at age seven and at age eleven found himself serving his father on shipboard. Taken into the navy, he deserted, was recaptured, and finally ended up serving on a slaver. Then he read The Imitation of Christ, and gave up his career, eventually becoming an Anglican clergyman.

His major relic is the texts he contributed to Olney Hymns (Olney was the home of Newton and of William Cowper); there are nearly 300 of them, of which this one is by far the most popular. Other Newton songs in the Index are "Greenfields (How Tedious and Tasteless the Hours)" and "Glorious Thing of Thee are Spoken."

Julian, p. 803, gives a fuller biography of Newton, noting in particular that, "He grew into an abandoned and godless sailor. The religious fits of his boyhood changed into settled infidelity, through the study of Shaftsbury and the instruction of one of his comrades. Dis appointing repeatedly the plans of his father, he was flogged as a deserter from the navy, and for fifteen months lived, half-starved and ill-treated, in abject degradation under a slave-dealer in Africa. The one restraining influence on his life was his future wife, Mary Catlett, formed when he was seventeen, and she only in her fourteenth year. A chance reading of Thomas a Kempis sowed the seed of his conversion; which quickened under the awful contemplations of a night spent in steering a water-logged vessel in the face of apparent death (1748). He was then twenty-three. The six following years, during which he commanded a slave ship, matured his Christian belief." He spent the nine years after that studying the Biblical languages and meeting such people as Wesley, Whitefield, and Cowper. He was not ordained until 1764, when he was made curate of Olney, Buckinghamshire, where he did most of his best writing, the primary result being the Olney Hymns.

Although Julian, p. 804, lists 61 hymns by Newton that are considered significant, the only ones to make the Index are "Amazing Grace," "Greenfields (How Tedious and Tasteless the Hours)," "Glorious Things of Thee are Spoken," and "Mercy O Thou Son of David" (filed as "This Old World") -- which still makes his work exceptionally popular by hymn-writer standards.

Julian, p. 55, says of this song, "In G[reat] Brit[ain] it is unknown in modern collections, but in America its use is extensive. It is far from being a good example of Newton's work." As with many popular hymns, the versions sung in churches do not match the original text; McKim, p. 280, tells us that the Presbyterian version, at least, has a fifth stanza from "Jerusalem, My Happy Home" (and sometimes credited to John P. Rees, although he in fact had no part of it). The tune "New Britain" apparently had a different third line in its original form, and was modified by Edwin Othello Excell. For the original form, see e.g. Stulken, p. 476. - RBW

Bibliography

- Julian: John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes)
Amber Marg’et Oh Gal
DESCRIPTION: Amber Marg'et, don't you hear the drums rolling for the bele dance? Amber Marg'et, the queen of the bele dance, is coming.
AUTHOR: unknown
EARLIEST DATE: 1954 (Elder-FolksongsFromTobago)
KEYWORDS: dancing nonballad Caribbean
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
Elder-FolksongsFromTobago 6, "Amber Marg'et Oh Gal" (1 text, 1 tune)
NOTES [24 words]: Elder-FolksongsFromTobago: "The origins of the bele in Tobago are as yet unknown but this dance is associated with reel dance sessions ...." - BS

Amber Tresses Tied in Blue
DESCRIPTION: "Far away in sunny meadows Where the merry sunbeams played... She was fairer than the fairest... And about her neck were hanging Amber tresses tied in blue." But "it was decreed that fate should part us"; now he sadly remembers her
AUTHOR: Words: Samuel M. Mitchell/Music: Hart Pease Danks (1834-1903)
EARLIEST DATE: 1874 (sheet music published by Cottier & Denton of New York)
KEYWORDS: love separation
FOUND IN: US(SE,So)
REFERENCES (2 citations):
Randolph 804, "Amber Tresses Tied in Blue" (1 text)
ADDITIONAL: John Burke, _Burke's Christmas Songster 1920_, self-published, 1918 (PDF available on the Memorial University of Newfoundland site), p. 17, "Amber Tresses Tied in Blue" (1 text)
Roud #4230
RECORDINGS:
Carter Family, "Amber Tresses" (Victor 23701, 1932; Bluebird B-5185, 1933; Zonophone [Australia] 4379, n.d.)
Isabel Etheridge & Mary Basnight, "Amber Tresses" (on OBanks1)
File: R804

Ambletown
DESCRIPTION: A sailor receives a letter, telling him that his child has been born. He reports that it's "home I want to be" (to see the child and learn its gender), and intends to take ship there at the first opportunity
AUTHOR: unknown
EARLIEST DATE: 1948 (Shay)
KEYWORDS: children family sailor separation home
FOUND IN:
REFERENCES (6 citations):
Hugill-ShantiesFromTheSevenSeas, p. 499, "Home, Dearie, Home" (1 text, 1 tune, in which the sailor's wife, rather than sending a letter, comes to him in a dream) [AbrEd, pp. 366]
Shay-AmericanSeaSongsAndChanteys, pp. 144-145, "Home, Dearie, Home" (1 text plus a stanza of Henley's adaption and an alternate chorus, plus a text of "Bell-Bottom Trousers," 1 tune)
Silber/Silber-FolksingersWordbook, p. 91, "Home, Boys, Home" (1 text)
"Ambletown" or "Rosemary Lane" [Laws K43] or any other member of the family; there is no seduction, just the "Home... in your ain country" and the "If it be a boy" stanzas; Vol. 3, No. 2 (Dec 1955), p. 19, contains an "Additional Note" on the song but no additional text.

DT 319, AMBLTOWN

ADDITIONAL: Tony Deane and Tony Shaw _The Folklore of Cornwall_, B. T. Batsford, 1975, p. 80, "(O Falmouth is a fine town with ships in the bay)") (1 excerpt, probably this)

ST LK43A (Full)

Roud #269

RECORDINGS:
Jumbo Brightwell, "The Oak and the Ash" (on Voice02)

BROADSIDES:
NLScotland, RB.m.143(127), "Home, Dearie, Home," Poet's Box (Dundee), unknown (with this chorus, though the nearly-illegible text does not appear to match this song; it appears to be a rewrite of this piece)

CROSS-REFERENCES:
cf. "Rosemary Lane" [Laws K43]
cf. "A North Country Maid"

SAME TUNE:
Home, Boys, Home (Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 37-38, listed as being to the tune of "The Son of a Gambolier" but appearing to be a parody of this)

ALTERNATE TITLES:
Home, Dearie, Home
Oak and the Ash, The

NOTES [80 words]: For the complex relationship between this song, "A North Country Maid," and "Rosemary Lane" [Laws K43], see the notes to the latter song. - RBW

I put [the Silber text] in with Ambletown rather than Rosemary Lane because the only narrative verses describe the sailor's longing to be "sitting in my parlor and talking to my dear" and thinking of the "pretty little babe that has never seen its daddy." No explicit seduction -- which places it in the Ambletown ambit, so to speak. - PJS

Last updated in version 6.1

File: LK43A

Amelia Jane

DESCRIPTION: "'In the lands away beyond the sea, where Khan and Sultan rule," they keep slaves. They don't call it that elsewhere, but life is just as hard. Mrs. MacFee acts pious and charitable, but what she did to her "employee" Amelia Jane shows it is not true

AUTHOR: David McKee Wright (source: Bailey/Roth-ShantiesByTheWay-NZ)

EARLIEST DATE: 1900 (Wright's "Wisps of Tussock," according to Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: worker hardtimes slave

FOUND IN:
REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, pp. 129-130, "Amelia Jane" (1 text)

File: BRo129

Amen

DESCRIPTION: "'Amen, Oh, Lawdy, Amen, have mercy, Amen, amen, amen, Sing it over." "See the little baby lying in a manger On Christmas morning, Amen." "See him in the Temple." "See him at the garden." "See him on the cross." "Yes, he died to save us."

AUTHOR: unknown

EARLIEST DATE: 1997 (Warren-EveryTimeIFeelTheSpirit)

KEYWORDS: religious Jesus death Christmas

FOUND IN:
REFERENCES (1 citation):
Warren-EveryTimeIFeelTheSpirit, pp. 27-28, "Amen" (1 text, 1 tune)

NOTES [125 words]: Warren-EveryTimeIFeelTheSpirit lists this as a "traditional spiritual," and I include it on that basis. But I have never seen it elsewhere, and Warren does not list a source. Moreover, it is a surprisingly orderly version of the life of Jesus: Jesus was born and laid in a
manger (Luke's gospel), he is in the Temple (this is probably the visit described in Luke when Jesus was twelve, although he is said to have visited the Temple many times later), he preached at the see (of Gallilee/Tiberias; multiple references to this); he is praying in the garden (of Gethsemane), is is crucified, he died and rose on Easter. It really looks to me as if the version in Warren is from a source very close to the original author. Perhaps even Warren herself. - RBW

America (My Country 'Tis of Thee)

DESCRIPTION: A praise to the liberty and freedom offered in America. Throw in a brief description of the geography, a bit of praise for God, and a hint of ancestor worship, add the tune of "God Save the King," and you get America's other anthem

AUTHOR: Samuel Francis Smith

EARLIEST DATE: 1831 (first recorded performance, though Smith later thought he wrote it in 1832, when it was first published)

KEYWORDS: patriotic America nonballad religious derivative

FOUND IN: US

REFERENCES (12 citations):
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 6-9, "America, My Country 'Tis of Thee" (1 text, 1 tune, from an 1861 edition)

Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 262, "My Country! 'Tis Of Thee" (1 text, 1 tune, a reprint of an early copy)

Fuld-BookOfWorldFamousMusic, pp. 249-251, "God Save the King" (includes notes on "America"

Krythe-SamplerOfAmericanSongs 4, pp. 62-73, "America" (1 text, 1 tune)

Dime-Song-Book-2, p. 53, "America" (1 text)

Messerli-ListenToTheMockingbird, pp. 55-57, "America" (1 text)

Heart-Songs, p. 157, "America" (1 text, 1 tune)

Jolly-Miller-Songster-5thEd, #6, "America" (1 text)

Colonial-Dames-AmericanWarSongs, pp. 60-61, "America" (1 text)

Wolf-AmericanSongSheets, #34, p. 3, "[America] My Country 'Tis of Thee" (10 references)

DT, AMERTIS*


Roud #V16615

CROSS-REFERENCES:
cf. "God Save the King" (tune) and Same Tune references there for versions based on that text rather than this

SAME TUNE:
New National Anthem (Cowboy version, to the tune of My Country Tis of Thee) (File: ThLo105)

God Save America ("God save America Free from tyrannic sway Till time shall cease") (Thompson-BodyBootsAndBritches-NewYorkStateFolktales, p. 338)


Nassau! (by Thomas D. Suplee, [class of 18]70) ("Nassau! thy name we own, No nobler name be known, Ancient Nassau!") (Henry Randall Waite, _Carmina Collegensis: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 73)

Old Williams, 'Tis of Thee (by E. B. Parsons, [class of 18]59) ("Old Williams, 'tis of thee, Fountain of jollity") (Henry Randall Waite, _Carmina Collegensis: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 115)

Society Ode (by H. P. Tappan, [class of 18]25) (Brothers! We're here once more -- Not as in days of yore") (Henry Randall Waite, _Carmina Collegensis: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 136)

Once More We Meet ("Brothers! Once more we meet At Learning's chosen seat, Old College Hill") (by W. W. Howe, [class of 18]53) (Henry Randall Waite, _Carmina Collegensis: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 19)

Dear Kenyon ("Dear Kenyon, mother dear, We come to hail thee here") (Henry Randall Waite, _Carmina Collegensis: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 46)
1868, expanded edition, Oliver Ditson, 1876, p. 51)
The New Year ("Another year has gone, On time swift pinions flown, Its course it took") (by Jno.
Love, Jr, [class of 1868] (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the
Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 68)
Oh, University! ("O, University, O, Freedom's pride! to thee Our song we raise") (Henry Randall
Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first
edition 1868, expanded edition, Oliver Ditson, 1876, p. 75)
In Union's Might ("Come, let our voices raise In thankful songs of praise For Union's might") (Foner,
p. 99)
America [Knights of Labour version] ("Our Country, 'tis of thee, Sweet land of knavery, Of thee we
sing") (by Ralph E. Hoyt) (Foner, p. 151)
Awake! Be Free! ("Our country, great and grand Is known in every land As freedom's home") (by H.
W. Fuluson) (Foner, p. 164)
The Future America ("My country 'tis of thee, Land of lost Liberty, Of thee we sing, Land where the
millionaires, Who govern our affairs") (by H. C. Dodge) (Foner, p. 183, with a sheet music print on p.
184)
Eight Hour Lyrics ("Ye noble sons of toil, Who ne'er from work recoil, Take up the lay," plus other
verses which may or may not have been sung as part of the same song) (Foner, p. 217)
America - 1895 ("Our country 'tis for thee, Land where once all were fee, We take our stand") (by
O. J. Graham) (Foner, p. 251)
Freemen, Now Strike for Right! (Garfield and Arthur Campaign Song Book 1880, p. 24)

ALTERNATE TITLES:
National Hymn

NOTES [374 words]: According to Spaeth, p. 69, S. F. Smith discovered the tune of "Heil Dir in
Siegerkranz" in a book lent to him by Lowell Mason, and dashed off his words not knowing that
"God Save the King" was to the same tune. Mason would direct the first public performance.
McKim, pp. 561-562, quotes Smith's words: "I found the tune in a German music-book brought to
this country by the late William C. Woodbridge and put into my hands by Lowell Mason, because
(so he said) I could read German and he could not. Lowell Mason arranged it as it is known in the
United States and gave it the name AMERICA."
Reynolds, pp. 144-145, says that Smith was to become "one of the outstanding Baptist preachers
of the nineteenth century." The original German words began "Gott segne Sachsenland," i.e. "God
save (the) Saxon land"
Smith, according to both Spaeth and Dicther/Shapiro, would later write, "If I had anticipated the
future of it, doubtless I would have taken more pains with it."
Julian, p. 1063, reports that it was "Written in 1832, and first sung at a children's Fourth of July
celebration in Park Street church, Boston." See also p. 1566 of Julian for some versions which are
neither this nor "God Save the King."
Samuel Francis Smith, according to Julian, "was b[orn] in Boston, U. S. A., Oct. 21, 1808, and
graduated in arts at Harvard, and in theology at Andover. He entered the Baptist ministry in 1832,
and became the same year editor of the Baptist Missionary Magazine. He also contributed to the
Encyclopedia Americana. From 1834 to 1842 he was pastor at Waterville, Maine, and Professor of
Modern Languages in Waterville College. In 1832 he removed to Newton, Massachusetts, where
he remained until 1854, when he became the editor of the publications of the Baptist Missionary
Union. With Baron Stow he prepared the the Baptist collection known as _The Psalmist_, pub[lished]
in 1843, to which he contributed several hymns.... Dr. Smith also pub[lished] Lyric Gems, 1854,
Rock of Ages, 1870, &c." Julian goes on to list 32 of his hymns in "common use."
Messerli-ListenToTheMockingbird claims this tune is by "Henry Cary," which I assume is an error for
"Henry Carey," author of "Sally in Our Alley," but I've not seen this elsewhere. - RBW
Bibliography

- Julian: John Julian, editor, _A Dictionary of Hymnology_, 1892; second edition 1907 (I use the
1957 Dover edition in two volumes)
- McKim: LindaJo H. McKim, _Presbyterian Hymnal Companion_, Westminster/John Knox Press,
1993
- Spaeth: Sigmund Spaeth, _A History of Popular Music in America_, Random House, 1948

_Last updated in version 6.1_
America, the Beautiful

DESCRIPTION: In praise of America, productive and fertile "from sea to shining sea." God is begged to care for and improve the nation.

AUTHOR: Words: Katherine Lee Bates/Music: Samuel A. Ward

EARLIEST DATE: 1895 ("Congregationalist")

KEYWORDS: America patriotic religious nonballad

REFERENCES (4 citations):
Krythe-SamplerOfAmericanSongs 12, pp. 177-184, "America the Beautiful" (1 text, 1 tune)
Colonial-Dames-AmericanWarSongs, pp. 145-146, "America the Beautiful" (1 text)
Silber/Silber-FolksingersWordbook, p. 46, "America the Beautiful" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 96-97, "America the Beautiful"

RECORDINGS:
Pete Seeger, "America the Beautiful" (on PeteSeeger31)
Pete Seeger w. Robert DeCormier, "America the Beautiful" (on HootenannyTonight)

NOTES [411 words]: An article in the October 2004 issue of American History magazine reveals a complex history for this song, with, in a sense, both the words and music coming first.

Katherine Lee Bates (1859-1929) in 1893 was a professor of English heading for Colorado. She made several stops along the way: first at Niagara Falls, then at the World Columbian Exhibition in Chicago (where new shining-white buildings made her think of "alabaster cities"); the Midwest gave her "fruited plains" (so Cecilia Margaret Rudin, Stories of Hymns We Love, John Rudin & Company, 1934 (I use the fourteenth printing of 1951), p. 80). Eventually she climbed Pikes Peak (which made her think of beautiful skies). She started on a rough draft of it then and there, and after polishing it a little, sent it to The Congregationist, which published the poem in its July 4, 1895 edition.

The result doesn't strike me as particularly good, even if you like the common version of the song:
"O beautiful for halcyon skies, For amber waves of grain, For purple mountain majesties Above the enameled plain! America! America! God shed his grace on thee Till souls wax fair as earth and air And music-hearted sea!"

Nonetheless, the poem was a hit, and reportedly inspired no fewer than 75 musical settings. But it wasn't until 1905 that Clarence A. Barbour managed to fit it to Samuel A. Ward's 1890 tune "Materna" (which, according to William Reynolds, Companion to Baptist Hymnal, Broadman Press, 1976, p. 153, had been written for a hymn, "O Mother Dear, Jerusalem").

That process seems to inspire Bates; she revised her poem once in 1904, and produced the final, quasi-canonical version in 1911.

The tune still took some time to settle down; as late as 1926, the Lutheran publication The Parish School Hymnal publishes it with William W. Sleeper's 1926 tune.

Reynolds, p. 452, says that composer Ward was born in Newark, New Jersey, in 1847, and died there in 1903; he studied music in New York City, then settled down to run a music business in Newark. He was for many years the organist at Grace Episcopal Church in Newark, and he also founded and directed the Orpheus Club of Newark. He held both these positions at the time he wrote this tune.

Reynolds, p. 153, notes that when the satellite Echo I was launched in 1960 (in essence, it was a giant metallic balloon used to reflect radio waves -- a very primitive communications satellite), this song was the first music beamed at it.

Last updated in version 6.1

File: Kry012

American Aginora, The

DESCRIPTION: A ship from Limerick to St John's is disabled. Two men drown. The food is lost. The captain has those without wives cast lots. The lot falls to O'Brien; the cook is forced to cut his throat. They drink O'Brien's blood. The next day they are rescued.

AUTHOR: unknown

EARLIEST DATE: 1903 (Murphy, Songs and Ballads of Terra Nova, according to Michael P. Murphy); 19C (broadside, Bodleian Harding B 17(172a))

KEYWORDS: drowning sea ship storm wreck sailor rescue cannibalism starvation husband
HISTORICAL REFERENCES:
Dec 18, 1835 - Patrick O'Brien is killed on Francis Spaight
Dec 23, 1835 - The crew is rescued by Agenora. (See Notes)
FOUND IN: Ireland Canada (Newf)
REFERENCES (2 citations):
Ranson-SongsOfTheWexfordCoast, pp. 38-39, "The American Aginora" (1 text, 1 tune)
ADDITIONAL: Michael P. Murphy, _Pathways through Yesterday_, edited by Gerald S. Moore,
Town Crier Publishing, 1976, pp. 42-44, "The Wreck of the Fanny Wright" (1 verse only, but with a
long description of the plot)
Roud #7352
BROADSIDES:
Bodleian, Firth c.12(98), "Loss of the Ship Francis Spede, Dreadful Sufferings of the Crew ("You
landsman and you seamen bold"), J. Scott (Pittenweem), 19C; also Harding B 17(172a), "The
Loss of the Francis Spaight"
CROSS-REFERENCES:

NOTES [646 words]: The plot is that of "The Banks of Newfoundland" (II) with the rescue too late to
save the lottery loser. Note that the Aginora is the rescue ship. As in "The Banks of Newfoundland,"
the ship planning/practicing human sacrifice is not named. There are a number of references for the event:
Bourke in _Shipwrecks of the Irish Coast_ v3, p. 123, is writing about songs and ballads, including
Ranson-SongsOfTheWexfordCoast, as sources for his information: "The story of the Francis
Spaight on 22 November, ... year unknown before 1836, describes cannibalism of the cabin boy
Patrick O'Brien and eventual rescue of fourteen of the eighteen survivors by Captain Tillard..
Northern Shipwrecks Database has the date as November 1836, has "Francis Spaight" sailing from
Saint John, New Brunswick, bound to Limerick, Ireland, and the rescuer as "Angeronia." The
Bodleian broadsides have the rescue ship as "The Agonary of America."
Death of a Cabin Boy on the Askeaton Step Back in Time site: "Few Limerick people today will
have heard of Patrick O'Brien. His name has not entered any of our major works of local history.
There is not even a plaque or stone to his memory."
The story is told about O'Brien, about the disaster on December 3, and finally of the decision by the
captain, Thomas Gorman, "that one of the crew should be killed to keep the rest alive." After
O'Brien was killed "three other crew members were similarly put to death ... and they too were
eaten by their ship mates.... The captain of the Francis Spaight was engaged in eating the liver and
brains of his cabin boy when rescued. After their return to Limerick, the captain and crew were tried
for murder and acquitted ... rendered [by their ordeal] ... unable to labour ... during the rest of their
lives."
The Immigrant Ships Transcribers Guild site has an expurgated text of Captain Gorman's letter to
the ship's owner, naming the rescue ship as Agorona and its captain as Jillard. As to the storm, the
site, quoting Limerick Times notes "On a reference to Lloyd's List we find that twenty vessels are
reported as having foundered on the same night."
The Jack London Ranch Album site has the complete text of The "Francis Spaight" A True Tale
Retold by Jack London, a short story from "When God Laughs and Other Stories" (Macmillan,
1911). London's story is closer to the ballad than to the reports.
The facts: the Francis Spaight sailed Nov 24 [,1835], was wrecked December 3, and the rescue
ship was Agonoria from America. ["The Wreck of the Francis Spaight," The Times of London,
Wednesday, Jun 22, 1836; pg. 7; Issue 16136; Start column: C. (Copyright 2002 The Gale Group)]
- BS

In the Michael Murphy fragment, no names are named; I would never have known it was the same
song except for Murphy's description. He says that the ship was the Fanny Wright (a name which
could easily be a corruption of the "Francis Spaight," although my first through was that it was an
error for "Amphitrite"), the four boys who drew lots to die were Burns, O'Brien, Sheehan, and one
other whose name was forgotten, O'Brien was the one who drew the short straw, and the man
chosen to kill him was the cook, Gorman. Murphy claims that O'Gorman is the only
Newfoundlander to have appeared in a Jack London story; the tale is found in Love of Life and
Other Stories.

Murphy also claims that "The Fanny Wright" appeared in James Murphy's 1903 collection Songs &
Ballads of Terra Nova, Evening Telegram publishing, 1903. However, I do not find it in the edition
of Songs & Ballads of Terra Nova on the Memorial University of Newfoundland site. The song has
been collected twice in Newfoundland, so it was known under the "Fanny Wright" title, and may
American Jump

DESCRIPTION: "American jump, American jump, One, two, three. Under the water, under the sea, Catching fishes for (your/my) tea. (Dead or alive?)"

AUTHOR: unknown


KEYWORDS: playparty fishing

FOUND IN: New Zealand

REFERENCES (2 citations):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 115, "(American Jump)" (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 8, "American Jump" (1 text)

Roud #20646

File: SuSm115B

American Volunteer, The

DESCRIPTION: "Hark, hark, hear that yell, tis the war whoop's dread sound." Indians attack and set a cottage on fire. Our Hero pursues, finds an Indian whose weapon was broken, kills him (?), attacks the Indian band, and rides away to the thanks of the community

AUTHOR: unknown

EARLIEST DATE: 1935 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)

KEYWORDS: Indians(Am.) revenge family fire

FOUND IN: US(MW)

REFERENCES (1 citation):
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 93, "The American Volunteer" (1 text)
ST GC093 (Partial)
Roud #3696

NOTES [52 words]: This looks very much like a defective memory of a historical broadside (though one suspects the original of magnifying both the Indians' villainy and the hero's bravery). But the text as it stands contains neither a single proper name (of a person or a place) nor a single date, making it quite untraceable. - RBW

File: GC093

American Woods [Laws M36]

DESCRIPTION: William is forced into the army by the parents of his sweetheart. In America he is murdered by Indians. His ghost appears to his sweetheart in Scotland, saying he will wander until she joins him. Within a week she too is dead

AUTHOR: unknown

EARLIEST DATE: 1932 (Creighton-NovaScotia)

KEYWORDS: Indians(Am.) army ghost death

FOUND IN: Canada(Mar)

REFERENCES (3 citations):
Laws M36, "American Woods"
Creighton-SongsAndBalladsFromNovaScotia 99, "American Woods" (1 text, 1 tune)
DT 588, AMERWOOD
Roud #1809

File: LM36

Amhrain An Tsagairt

DESCRIPTION: Gaelic. On entering seminary, singer is asked if he has a girlfriend. Lying, he denies it. As a priest, he still thinks about her, even when saying Mass.
Amhrainin Siodraimin

DESCRIPTION: Gaelic. Martin, a fuller from Bandon, owned a ship. The women "went wild all around him" but Molly and her mother kept after him until "they had poor Martin hooked." Now "he has his troubles: two women at his fireside and a cot in the corner"

AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage courting humorous mother
FOUND IN: Ireland
REFERENCES (1 citation):
OCainn-SongsOfCork, pp. 58-59, "Amhrainin Siodraimin" (1 text, 1 tune)
NOTES [117 words]: OCanainn-SongsOfCork: "The chorus [and title] is well nigh untranslatable ... just providing syllables for each beat of the jig rhythm.
The description is based on the OCanann-SongsOfCork translation.
"Fulling ... produces a warm, resistant cloth, quality notwithstanding.... [F]ullers join the ranks of the wealthy artisans and guilds in the fourteenth century, by which time it can only signify someone responsible for, or with a controlling interest in, the mill itself." (source: Michael Gervers, The textile industry in Essex in the late 12th and 13th centuries: A study based on occupational names in charter sources, University of Toronto site).
Bandon is up the Bandon River from Cork.- BS
File: 0Can058

Amhran An Ghanndail

DESCRIPTION: Gaelic. A gander wanders onto a neighbor's land. "The neighbor set his dog on it and the dog killed the gander." The singer curses the dog.

AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage death humorous bird dog
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 7, "Amhran An Ghanndail‖ (1 text)
NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. - BS
Last updated in version 3.2
File: 0CC007

Amhran Pheaidi Bhig

DESCRIPTION: Gaelic. Singer goes to the market, buys a calf, and ties it up to join the dancing and drinking. Afterwards he searches for but can't find the calf. To console himself for the loss he stops to drink at a pub.

AUTHOR: unknown
EARLIEST DATE: 1946 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage farming money dancing drink animal theft
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 9, "Amhran Pheaidi Bhig‖ (1 text)
Amnesty Meeting in Tipperary, The

DESCRIPTION: "Tipperary to give you your merit Your meeting exceeded them all." At noon on October 24 the towns and trades march through the streets supporting amnesty for the Fenian exiles. Fathers Barry and O'Connell and a young man on a charger lead the legions

AUTHOR: unknown
EARLIEST DATE: 19C (broadside, LOCSinging as100270)
KEYWORDS: exile Ireland political clergy
FOUND IN: Ireland
REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion, p. 70, "A New Song on the Amnesty Meeting in Tipperary" (1 fragment)
Roud #V1461
BROADSIDES:
Bodleian, 2806 b.9(50), "A New Song On The Amesty[sic] Meeting in Tipperary," P. Brereton (Dublin), c.1867
LOCSinging, as100270, "A New Song On The Amesty[sic] Meeting in Tipperary," P. Brereton (Dublin), 19C
NOTES [259 words]: Zimmerman-SongsOfIrishRebellion p. 70 is a fragment; broadside LOCSinging as100270 is the basis for the description.
Broadside LOCSinging as100270 and Bodleian 2806 b.9(50) are duplicates.
The broadside does not say what year this is. The Bodleian assignment of c.1867 is their standby for Brereton broadsides no matter how the internal evidence stacks up. It is probably a Sunday. It is certainly after 1867 since it cites the deaths of Allen, O'Brien and Larkin (see references for "The Smashing of the Van (I)"). P. Brereton was apparently a Dublin printer in the 1860s and 1870s (the address for this broadside is 1 Lower Exchange Street). The only Sunday, October 24ths in that period are in 1869 and 1875.
While 1869 is likely -- this is only two weeks after the amnesty meeting in Dublin (see references for "The Glorious Meeting of Dublin") and three weeks after earlier activity for amnesty in Youghal -- the emphasis and leaders seem different. Earlier in October 1869 the emphasis was for amnesty for the Fenian prisoners eventually exiled in 1871; here the amnesty requested is that unnamed exiles -- and there are exiles from long before 1869 (see, for example, references for "By the Hush") -- be allowed to return.
Fathers Barry and O'Connor seem local to the Galtees mountains, Glen of Aherlow, and southern Tipperary towns. The amnesty movement leaders are not named; on the other hand, the array of trades and towns repeats the Dublin 1869 approach. Unless someone can find a reference I would list the date on this as "uncertain." - BS

Amola, E

DESCRIPTION: Sicilian. "Emuninnicu Maria! E amola e amola." "Let us go to work Along with Saint Giuseppi and the Virgin." The sailors will fill the ship with tunny, then take them to the Italian cities. "Hoist the net!"
AUTHOR: unknown
EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)
KEYWORDS: foreignlanguage worksong fishing
FOUND IN:
REFERENCES (1 citation):
Hugill-SongsOfTheSea, p. 118, "E Amola" (2 texts, Italian and English, 1 tune)
Among the Green Bushes in Sweet Tyrone

DESCRIPTION: The singer asks if there is anyone who does not thrill with memories of a childhood home. He declares, "Darling Tyrone, I will love you till death." He describes how he dreams of the old boreen. Even if he never returns, he will always think of Tyrone

AUTHOR: unknown
EARLIEST DATE: 1937 (Sam Henry collection)
KEYWORDS: home nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H708, p. 178, "Among the Green Bushes [in Sweet Tyrone]" (1 text, 1 tune)
Roud #13534
File: HHH708

Among the Little White Daisies

DESCRIPTION: "(Gynna) is her first name, first name, first name, (Glynna) is her first name, Among the little white daisies." Ritchie version gives the first and second names of husband and wife, then tells of their marriage, children, and perhaps death

AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: playparty courting death
FOUND IN: US(Ap,MA,SE,So)
REFERENCES (5 citations):
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 34, "Among the Little White Daisies" (1 text, 1 tune)
Skean-CircleLeft-FolkPlayOfKentuckyMountains, p. 14, "'Mong the Little White Daisies" (1 text, 1 tune)
Arnold-FolkSongsofAlabama, p. 124, "The Little White Daisies" (1 text, 1 tune)
Morris-FolksongsOfFlorida, #120, "Little White Daisies" (1 text)
Newell-GamesAndSongsOfAmericanChildren, #173, "Under the Lily-white Daisies" (1 text)
Roud #7401
File: RitS034

An "Croppy Lie Down" (The "Croppy Lie Down")

DESCRIPTION: Gaelic. When Spain and France come the English will be defeated and we won't have to listen to the "Croppy Lie Down." Bonaparte has promised to drive out the enemy; then the women can sing the "Croppy Lie Down"

AUTHOR: unknown
EARLIEST DATE: 1978 (Toibin's _Duanaire Deiseach_, according to Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: foreignlanguage rebellion Ireland patriotic Napoleon
FOUND IN: Ireland
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 78, "An 'Croppy Lie Down'' (1 text, 1 tune)
NOTES [55 words]: The description is from the summary in the Moylan-TheAgeOfRevolution-1776-1815's notes.
The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See:
Eamon O Broithe, "An 'Croppy Lie Down'' (on "The Croppy's Complaint," Craft Recordings CRCD03 (1998); Terry Moylan notes) - BS
File: Moyl078

An Bearla Brea

DESCRIPTION: Gaelic. At an Irish-speakers meeting many complain about English language infiltration in local use. One speaker denies that any English is spoken in his area.
An Bhfeaca Sibh Coil

DESCRIPTION: Gaelic. "A satirical song, mocking Coley and his new britches."

AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage clothes humorous
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 11, "An Bhfeaca Sibh Coil" (1 text)
NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. - BS
Last updated in version 3.2
File: OCC011

An Binsin Luachra

DESCRIPTION: Macaronic. The singer, out with gun and dogs, meets a fair maid gathering rushes. He asks for an embrace but she asks that she and her rushes be left alone. He persists but she thinks him "a schemer." He notes how handsome rushes grow "in their prime"

AUTHOR: unknown
EARLIEST DATE: 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage seduction sex bawdy rake
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 12, "An Binsin Luachra" (2 texts, 1 tune)
RECORDINGS:
Elizabeth Cronin, "An Binsin Luachra" (on IRECronin01)
NOTES [18 words]: The description follows the English verses of the macaronic OCroinin/Cronin-TheSongsOfElizabethCronin text. - BS
Last updated in version 3.2
File: OCC012

An Bothainin Iseal Gan Falthas

DESCRIPTION: Gaelic. A wife throws her mother-in-law out of the house. Neighbors build her a hut where she stays until she dies.

AUTHOR: Domhnall O Luasa (Donal Lucey) (source: OCroinin/Cronin-TheSongsOfElizabethCronin)
EARLIEST DATE: 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage age greed hardheartedness hardtimes mother husband wife
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 13, "An Bothainin Iseal Gan Falthas" (2 texts, 1 tune)
RECORDINGS:
Elizabeth Cronin, "An Bothainin Iseal Gan Falthas" (on IRECronin01)
NOTES [19 words]: The description follows the notes provided by OCroinin/Cronin-TheSongsOfElizabethCronin quoting Seamus Ennis. - BS
An Bothar O Thuaidh
DESCRIPTION: Macaronic. A woman "would milk her cow in the tail of her gown And drink it out of a saucepan," "Monkey here and monkey there," and similar nonsense.
AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage nonballad nonsense animal
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 14, "An Bothar O Thuaidh" (2 texts)
NOTES [18 words]: The description follows the English verses of the macaronic OCroinin/Cronin-TheSongsOfElizabethCronin text. - BS
Last updated in version 3.2
File: 0CC013

An Brannda Thiar (Whiskey on the Way)
DESCRIPTION: Gaelic. The singer rejects a friend's invitation to his home only because he fears "the sly assaults of Whiskey on the Way." He reviews the evils of alcohol ("it makes the veriest sage a fool") and admits sadly that his daughters can handle the stuff.
AUTHOR: Diarmaid Mac Domhnaill Mhic Fhinghin Chaoil Mhic Charrthaigh (Dermod Mac Domhnall Mac Felix (the Slender) Mac Carthy) (18c) (source: Mangan)
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage drink nonballad children
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 15, "An Brannda Thiar" (2 texts)
Translator James Clarence Mangan, ironically, knew no Irish, according to Henry Boylan, A Dictionary of Irish Biography, second edition, St. Martin's Press, 1988, pp. 240-241; he took others' literal translations of poetry and versified them.
Last updated in version 5.3
File: 0CC014

An Cailin Aerach (The Airy/Light-Hearted Girl)
DESCRIPTION: Irish Gaelic: Singer comes home with the airy girl "tired and weakened." He apologizes to her; woman of the house comes down in a fury and banishes the girl. He sings the girl's praises, and warns the girls of the neighborhood not to keep his company
AUTHOR: unknown
EARLIEST DATE: 1951 (recording, Maire O'Sullivan)
KEYWORDS: foreignlanguage jealousy infidelity accusation warning lover
FOUND IN: Ireland
RECORDINGS:
NOTES [39 words]: [Lomax's] plot descriptions are frustratingly vague; the "woman of the house" is described by Lomax as the man's sweetheart, but she sounds more like a wife. And what is he apologizing for, that left the girl "tired and weakened"? - PJS
File: RcACAtag

An Chutil Daigh-re
DESCRIPTION: Gaelic. "The poet sings the praises of his native place, with the usual stock
descriptions of its natural beauty."
AUTHOR: unknown
EARLIEST DATE: 1946 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage nonballad home
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 16, "An Chutil Daigh-re" (1 text)
NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. - BS
Last updated in version 3.2
File: 0CC016

An Corn Oir
DESCRIPTION: Gaelic. "A drinking-song, in which the exiled poet toasts his native land and regrets that all his fellow-countrymen who are abroad cannot be back in Ireland."
AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage emigration exile drink Ireland nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 17, "An Corn Oir" (1 text)
NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. - BS
Last updated in version 3.2
File: 0CC017

An Gamhain Geal Ban
DESCRIPTION: Gaelic. The singer says that if he were the cause of losing his true love he would drown himself in the river.
AUTHOR: unknown
EARLIEST DATE: 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage love beauty drowning suicide nonballad river
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 18, "An Gamhain Geal Ban" (3 texts, 1 tune)
RECORDINGS:
Elizabeth Cronin, "An Gamhain Geal Ban" (on IRECronin01)
NOTES [25 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. The recording has only the first two verses. - BS
Last updated in version 3.2
File: 0CC018

An Goirtin Eorman
DESCRIPTION: Gaelic. "A young man woos his love by telling her he has no interest in her 'little field of oats' or her wealth, her horse, cows or anything else, only the prospect of her kisses."
AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage courting farming money
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 19, "An Goirtin Eorman" (6 texts, 1 tune)
NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. - BS
Last updated in version 3.2
File: 0CC019
An SeanDuine

DESCRIPTION: Gaelic. A priest, wanting the marriage fee, advises a woman to marry an old man. Against her better judgement she marries, expecting to be left a poor widow. She goes to buy things for the wake but finds him alive and roasting potatoes.

AUTHOR: Aindrias Mac Craith (18c) (source: OCroinin/Cronin-TheSongsOfElizabethCronin)

EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: foreignlanguage age greed poverty marriage death humorous clergy food

FOUND IN: Ireland

REFERENCES (1 citation): 
OCroinin/Cronin-TheSongsOfElizabethCronin 20, "An SeanDuine" (3 texts)


Last updated in version 3.2

File: OCC020

An Spealadoir

DESCRIPTION: Gaelic. A farmer praises the friends who helped him at harvest time when he was sick.

AUTHOR: unknown

EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: foreignlanguage virtue farming

FOUND IN: Ireland

REFERENCES (1 citation): 
OCroinin/Cronin-TheSongsOfElizabethCronin 21, "An Spealadoir" (1 text)

NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. - BS

Last updated in version 3.2

File: OCC021

Ananias

DESCRIPTION: "Ananias was a-laying in his bed (x3), When a knocking came at the door." Ananias asks who it is, "And he Lord he say, 'hit's me.'" The Lord asks the location of Ananias's religion, then tells Ananias to "lay down your rheumatism." He does

AUTHOR: unknown

EARLIEST DATE: 1915 (Brown)

KEYWORDS: religious healing

FOUND IN: US(SE)

REFERENCES (2 citations): 
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 520, "Ananias" (2 texts, perhaps of the same original)
NorthCarolinaFolkloreJournal, Dan Patterson, "A Sheaf of North Carolina Folksongs," Vol. IV, No. 1 (Jul 1956), p. 25, "Uncle Ananias' Funeral Song" (1 text, 1 tune)

Roud #11815

NOTES [120 words]: There are Biblical themes all over this piece, but as given it, it is not Biblical. There are two Ananiases (Hananiahs) in the New Testament: The husband of Sapphira, who dropped dead after cheating the Church (Acts 5:1-11) and the Damascene Christian who opened Paul's eyes (Acts 9:10-19). Neither of these is known to have been crippled. (There is also a high priest Ananias in Acts 23:2, 24:1, but he's clearly not the one involved.) There are, of course, Biblical accounts of cripples being made to walk (e.g. Mark 2:1-12); since they generally aren't named, it is possible that tradition assigned the name "Ananias" to one of them. But the details of this account don't match any Biblical healing I can recall. - RBW

Last updated in version 6.1

File: Br3520
Anchor's Aweigh, The
DESCRIPTION: "Oh, the anchor's aweigh, the anchor's aweigh, Fare you well, fare you well, my own true love. At last we parted on the shore, As the tears rolled gently from her eyes. 'Must you go leave me now,' she did say, 'That I face this all alone?'"
AUTHOR: unknown
EARLIEST DATE: before 1860 (NLScotland broadsides)
KEYWORDS: sailor parting
FOUND IN: US(NA)
REFERENCES (1 citation):
Doerflinger-SongsOfTheSailorAndLumberman, p. 166, "The Anchor's Aweigh" (1 text, 1 tune)
Roud #9445
NOTES [58 words]: This should not be confused with the popular piece "Anchors Aweigh" (usually credited to Alfred H. Miles and Charles H. Zimmerman). According to A. M. Kramer, "Salty Sea Songs and Shantys," the words to this piece are by S. J. Arnold and the music by "Braham." Doerflinger-SongsOfTheSailorAndLumberman's note seems to imply that he doubts this. - RBW
Last updated in version 3.2
File: Doe166a

Ancient Auntie
DESCRIPTION: "I have an Ancient Auntie ... And when she goes out walking, I have to say 'Ha, ha.'" "She has swinging hat, and when she goes out walking, her hat is swinging so." Repeat for knees, hips, skirt, bag, mouth, feather, ....
AUTHOR: unknown
EARLIEST DATE: 1975 (Opie/Opie-TheSingingGame)
KEYWORDS: humorous playparty clothes
FOUND IN: Britain(England,Scotland)
REFERENCES (1 citation):
Opie/Opie-TheSingingGame 74, "Ancient Auntie" (1 text, 1 tune)
Roud #18995
File: OpGa074

Ancient Riddle, An
DESCRIPTION: "Adam God made out of dust, But thought it best to make me fust...." "My body God did make complete But without arms or legs or feet...." "Now when these lines you slowly read, Go search your Bible with all speed, For that my name's recorded there."
AUTHOR: unknown
EARLIEST DATE: 1853 (Journal from the Smyrna)
KEYWORDS: riddle nonballad whale
FOUND IN: US(NA)
REFERENCES (1 citation):
Huntington-SongsTheWhalemenSang, pp. 282-285, "An Ancient Riddle" (1 text, 1 tune)
Roud #2079
NOTES [171 words]: Huntington's version of this riddle is ten stanzas long, although nearly all the useful information is quoted in the description above. (The one other useful fact is that "to fallen men I give great light," referring to the light given by burning oil.) The rest is theological discussion. The answer is a whale or whales.
Ironically, whales are not really mentioned in the Bible. The King James version uses the word "whale" three times in the Old Testament (Genesis 1:21, Job 7:12, Ezek. 32:2), but the modern versions translate this more correctly as "sea monster."
The only correct instance of the word "whale" in the English Bible is in Matthew 12:40. The Greek word does refer to a whale, but it is an allusion to the Greek version of the Book of Jonah, which incorrectly translates the Hebrew word for "fish" as "whale" (Jonah 2:1, 2, 11; the same word is used in the Greek of Gen. 1:21, Job 3:8, 9:13, 26:12, Sirach 43:25, Daniel 3:79, 3 Macc. 6:8). And even this word means "sea monster" as well as "whale." - RBW
File: SWMS282
And Merchants There Are

DESCRIPTION: In New Deer you find strange merchants and bankers preaching and praying everywhere.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan8)

KEYWORDS: commerce nonballad clergy

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1650, "And Merchants There Are" (1 text)
Roud #13054
File: GrD81650

And Must I Be to Judgment Brought?

DESCRIPTION: "And must I be to judgment brought, And answer in that day For every idle deed and thought And every word I say?" "We are passing away (x3) To the great judgment day." "Yes, every secret of my heart Shall shortly be made known...."

AUTHOR: Words: Charles Wesley

EARLIEST DATE: 1763 (Words)

KEYWORDS: religious nonballad

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 613, "And Must I Be to Judgment Brought" (1 short text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 613, "And Must I Be to Judgment Brought" (1 tune plus a text excerpt)

NOTES [46 words]: In the Sacred Harp, this is given the tune-title "Passing Away," credited to John A. Watson in 1872. But Jackson reports it from the Christian Harmony of 1866. For the life of Charles Wesley, author of the lyrics of this piece, see the notes to "Jesus Lover of My Soul." - RBW

Last updated in version 4.1
File: Br3613

And Sae Will We Yet

DESCRIPTION: "Come sit down, me cronies, And gie us your crack, Let the win lift the cares o' this life from aff your back... For we've always been provided for, and sae will we yet." The singer and the nation have endured through troubles, "and sae will we yet."

AUTHOR: Walter Watson ? (died 1854)

EARLIEST DATE: 1812 (Ulverston New Poetical Miscellany, Ulverston: G. Ashburner, 1812)

KEYWORDS: drink work party

FOUND IN: Britain(Scotland)

REFERENCES (7 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 256-258, "Sae Will We Yet" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #129, p. 1, "We've Aye Been Provided For and Sae Will We Yet" (1 text)
Greig/Duncan3 552, "Sae Will We Yet" (3 texts, 2 tunes)
Ord-BothySongsAndBallads, p. 371-372, "Sae Will We Yet" (1 text)
Whitelaw-BookOfScottishSong, p. 267, "Sae Will We Yet" (1 text)
DT, SAEWILL

ADDITIONAL: The Ulverston New Poetical Miscellany: Containing a Selection of the Most Fashionable Songs, with Many Originals, Not Inserted in Ashburner's Vocal and Poetic Repository, G. Ashburner, Ulverston, 1812 (available on Google Books), p. 184, "And Sae Will We Yet" (1 text)
Roud #5611

BROADSIDES:
Bodleian, Harding B 28(42), "And sae will we yet," W. Armstrong (Liverpool), 1820-1824 (barely legible); Firth b.26(389). "We've aye been Provided For" ("Sit ye down here my cronies, and gie us your crack"), J. Scott (Pittenweem), 19C; Harding B 11(61)=Firth c 13(296), "And so will we yet," Hoggett (?), n.d.; Harding B 25(55), "And so will we yet"; Firth n.26(389); Firth b.26(289), "We've
Aye Been Provided For
NLScotland, RB.m.143(154), "We've Aye been Provided For" ("Sit ye down here, my cronies, and
gie us your crack"), Poet's Box (Glasgow), 1869
CROSS-REFERENCES:
cf. "Never lippen to chance" (tune, per broadside Bodleian Firth b.26(389))
NOTES [146 words]: Greig quotes a version sent to him by Ord as Watson's original version. It
does not include three verses included by Whitelaw. "This inclines one to think that the addenda
may have been written by the author [Watson] himself; but, inasmuch as in the final edition of
Watson's works the song appears without the addenda, they must have either been withdrawn by
the author or discarded as spurious." Greig's version also includes a verse not in Whitelaw. - BS
Ord lists this as being sung to "The Wearing of the Green." I can't for the life of me make it fit; I
suspect he derived that from a broadsheet which indicated an incorrect tune.
The broadsides list various tunes: Bodleian Firth b.26(289) lists "Never lippen to chance"; another
Bodleian text claims an original tune. The Ulverston Poetical Miscellany (which was pointed out to
me by Jim Dixon) does not list a tune. - RBW
Last updated in version 3.5
File: FVS256

And There Is No Night in Creede
DESCRIPTON: "Here's a land where all are equal, Of high or lowly birth -- A land where men
make millions, Dug from the dreary earth," The burros feed by the silver cliffs of Creede. "While the
world is filled with sorrow... there is no night in Creede."
AUTHOR: Cy Warman
EARLIEST DATE: 1892 (written, according to Cohen)
KEYWORDS: mining home nonballad
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 593, "And There Is No Night in Creede" (1
text)
File: CAFS2593

Andersonville Prison
DESCRIPTON: "On western Georgia's sandy soil, Within a lonesome prison pen, Lay many a
thousand shattered forms Who once was brave and loyal men." The hellish conditions are
described. One man, dying, remembers his widowed mother and sweetheart
AUTHOR: unknown
EARLIEST DATE: 1929 (Randolph)
KEYWORDS: Civilwar death mother love prison war
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 237, "Andersonville Prison" (1 text)
Roud #4033
NOTES [146 words]: Conditions for soldiers in Civil War armies were usually bad, and the fate of
prisoners was worse. But there was no place in the world, before the concentration camps, that
could compare with Andersonville prison. Never larger than 26 acres, it held, at times, more than
32,000 soldiers!
Although they were (theoretically) granted the same rations as Confederate field soldiers, the
inadequate sanitation and health care led to immense death rates. Nearly 13,000 men are known
to have been buried there, and it is generally conceded that many more died without having any
monument.
Andersonville was opened in February of 1864, and was finally closed in April 1865. Its
commander, Major Harry Wirz, was executed in November 1865. He was the only man in the entire
Confederacy condemned for what we would now call "war crimes."
This song is item dA39 in Laws's Appendix II. - RBW
File: R237
Andra Carnegie
DESCRIPTION: "Said Andra Carnegie to me ae day, I've got tired of my money for aince in a way... For I've made up my mind to gang on the spree," so they will tour the pubs of Dundee. "Now the outcome o' our big caroose, We drank the toon o' Dundee oot o' booze."
AUTHOR: unknown
EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: drink party
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 75, "Andra Carnegie" (1 text, 1 tune)
Roud #22222
CROSS-REFERENCES:
cf. "Wi a Hundred Pipers" (tune)
File: Gath075

Andrew Coupar (Andrew Cowper)
DESCRIPTION: "it's lang, lang to Lammas, Till I see my dear, I long to be with her When the evenings are clear." The singer curses Cluny, who has married the singer's Jeanie. He draws his sword on Cluny at a celebration, and one of them ends up dead
AUTHOR: unknown
EARLIEST DATE: 1859 (Aytoun MS. of the Harris repertoire)
KEYWORDS: love separation homicide
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 196-109, "Andrew Cowper/Andrew Coupar" (2 texts, 1 tune)
Roud #18038
NOTES [103 words]: The fragment of this song preserved by the Harrises does not make it clear who killed whom at the end, but the notes say that Jeanie Ogilvy was originally interested in Andrew Coupar of Lochblair, but she was induced to marry her cousin, another Ogilvy, the "Daft Laird of Cluny Castle." When the two met at a funeral, Coupar taunted Cluny but did not actually attack him. Cluny responded by shooting Coupar. Cluny, after fleeing to France, eventually bought off Coupar's sisters, but his wife was never happy with him. So the event was a tragedy all around. I'm surprised the song didn't become more widely known. - RBW
Last updated in version 4.2
File: LMMH019

Andrew Jackson's Raid
DESCRIPTION: "When forces were marched, four thousand brave men, On the fourteenth of March to Fort (Stratton) again...." Jackson reviews the men and has them attack Fort William. The singer toast congress and soldiers
AUTHOR: unknown
EARLIEST DATE: 1905 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: war battle soldier patriotic
HISTORICAL REFERENCES:
Aug 30, 1813 - beginning of the "Creek War." Creek Indians attack Fort Mims and kill many of the inhabitants. Tennessee militia officer Andrew Jackson calls out the troops in response
Nov 3, 1813 - Tennessee forces under John Coffee destroy the Indian city of Tallishatchee
Nov 9, 1813 - Jackson destroys Indian forces at Talladega (Alabama)
Jan 22-27, 1814 - Series of small defeats for the Tennessee forces
March 27, 1814 - Battle of Horseshoe Bend. Jackson and Coffee decisively defeat the Creeks
FOUND IN:
REFERENCES (2 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 297, "Andrew Jackson's Raid"
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 325-326, "Andrew Jackson's Raid" (1 text)
Roud #7954
NOTES [1050 words]: Although Belden-BalladsSongsCollectedByMissourFolkloreSociety's (apparent) fragment does not say *which* Jackson was the general in this song, it seems evident that it was Andrew Jackson. The reference to the Tallapoosa River (in Alabama), at which the Battle of Horseshoe Bend was fought, seems to establish this.

Jackson, in the period before the Battle of New Orleans in 1815, had had a frustrating war. (Indeed, his entire military career had been pretty frustrating; according to Mahon, pp. 199-200, "except as a boy during the Revolution, he had neither seen combat nor led troops in anything but frill. His practical experience as a soldier was negligible, and his theoretical knowledge even more so.")

Jackson, the major general commanding Tennessee militia since 1802, had raised troops in Tennessee (Borneman, p. 136), but for a long time had to just sit and not use them (Borneman, p. 137). Washington did not trust him, because he had had some involvement with the rebellion of Aaron Burr (Mahon, p. 198). Eventually the government tried to send the troops, but not Jackson, south; fortunately for him, a local politician managed to have Jackson given charge (Borneman, p. 138). So Jackson left Tennessee -- and at Natchez was given orders to disband his troops! (Borneman, p. 139). Rather than turn them loose on the spot, Jackson paid to bring the troops back to Nashville as a unit (Borneman, p. 140); somehow, he seems to have acquired the nickname "Old Hickory" in the process (Borneman, p. 141).

Back in Nashville, two of his subordinates ended up in a duel, which later led to a tavern brawn in which Jackson ended up with a bad shoulder wound (Borneman, pp. 141-143). He was still recovering when the Creek War broke out.

The Creeks had the usual complaints against the Americans: The settlers were encroaching on their lands. The causes are complex and hard to pin down, though it's clear that Tecumseh helped inspire his mother's people (Borneman, pp. 143-144). It's also clear that not every Creek leader wanted to be involved; it was a band of mostly young warriors called the Red Sticks who rebelled (Hickey, p. 147), and many Creeks stayed loyal.

The war started with a running campaign between a force of American militia and a band of Creeks headed by Peter McQueen and allied loosely with the British and Spanish; this fight came to be called the Battle of Burnt Corn (Borneman, pp. 144-145; Hickey, p. 147). Americans in the area of the Alabama and Tombigbee rivers hastily built and moved into stockades. One such stockade was Fort Mims, not far north of Mobile, which seems to have held at least 200 people, and most estimates place the number around 300. It was attacked by Creeks led by Red Eagle (William Weatherford); by the end, nearly everyone inside the stockade had been killed (Borneman, pp. 145-146; Hickey, p. 147).

The Americans responded by raising several small armies to control the Indians. Jackson led one of these. And he was by far the most aggressive commander, so his forces saw most of the action. His first move after building Fort Strother to serve as a base was to send his subordinate John Coffee to the Indian settlement of Tallushatchee/Tallishatchee/Tallaschatchee in northeastern Alabama.

Hickey, p. 138, describes what followed as a re-enactment of Hannibal's famous victory at Cannae, inducing the Indians to attack his center then capping his flanks around them to encircle and slaughter the force. Coffee's troops killed every Indian who opposed them (Borneman, p. 147). This caused the Indians of Talladega, obviously frightened, to join the American side. Red Eagle promptly took his forces to attack the settlement, which was some distance south of Fort Strother. Jackson led about 2000 men south and defeated the thousand or so Indians -- though this time the larger part of the Indian force escaped (Borneman, pp. 147-148; Hickey, p. 148).

The other prongs of the American offensive finally got moving at about this time, though the accomplished very little. Jackson's troops, meanwhile, were leaving for home; they had signed up for only a few months of service, and their enlistments expired around this time. Plus he was finding it almost impossible to get supplies from his contractors (Hickey, p. 149). At one point, he had only about 130 men at Fort Strother, and when he did get more in January 1814, they were raw and barely able to fight; Jackson tried an offensive with them, but suffered small but irritating strategic defeats (Borneman, p. 149). Still, unlike most other leaders in the Creek War, he was fighting, and not retreating; he finally was sent several additional regiments of somewhat better-trained troops.

On March 14, 1814, Jackson took almost his whole army out of Fort Strother. Borneman estimates his force at 4000 (p. 150), as in the song, though other estimates (e.g. Hickey, p. 149) put his army at 3000. The Creeks had chosen a strong defensive position at Horseshoe Bend on the Tallapoosa River, with the river on three sides and a stout stockade crossing the neck of the bend.

The song mentions that Jackson failed to knock down the wall with his small artillery train; Borneman notes that he had only one field gun, too small to do any good. But a force of Cherokees
swam the river, brought back canoes, and allowed Coffee to get a small force behind the stockade; Jackson then attacked in front. The Indians were slaughtered almost to the man (Borneman, pp. 150-151; Hickey, p. 151). Morison, p. 394, reports that 557 Creeks were killed, while Jackson lost only 26 of his own soldiers and 23 of his Indians. Red Eagle, who was elsewhere, had had enough, and urged his people to give in (Borneman, p. 250).
The Creek War had the usual outcome of a war between whites and Indians: The Indians were induced to sign a treaty giving up most of their land (Hickey, p. 151). Worse was to come. Jackson probably could not have won at Horseshoe Bend without the Cherokee. The Cherokee had also been guaranteed independence by a treaty made in 1791. As President, Andrew Jackson would order the Cherokee displaced and send them along the Trail of Tears (Morison, pp. 450-451). But, hey, who cares if you’re truthful, reliable, law-abiding, or in favor of peace if you’re President of the United States? - RBW

Bibliography

- Mahon: John K. Mahon, The War of 1812, 1972 (I used the undated Da Capo paperback edition)

Last updated in version 2.7
File: Beld297

Andrew Lammie [Child 233]

DESCRIPTION: Lord Fyvie's trumpeter Andrew Lammie, the fairest man in the county, and Tifty's Annie, are in love. When Annie's father hears of this, he complains to Fyvie; he wants his daughter to marry better. She is adamant; her brother kills her for her effrontery

AUTHOR: unknown

EARLIEST DATE: 1806 (Jamieson)

LONG DESCRIPTION: Lord Fyvie's trumpeter Andrew Lammie, the fairest man in the county, and Tifty's Annie, are in love. When Annie's father hears of this, he complains to Fyvie; he wants his daughter to marry better. Fyvie is sympathetic and would marry her herself were she more wealthy. She is adamant; her brother kills her (breaks her back) for her effrontery

KEYWORDS: love death family poverty

FOUND IN: Britain(Scotland(Aber,Hebr)) Canada(Mar)

REFERENCES (11 citations):
- Child 233, "Andrew Lammie" (3 texts)
- Bronson 233, "Andrew Lammie" (16 versions + 3 in addenda)
- Bronson-SingingTraditionOfChildsPopularBallads 233, "Andrew Lammie" (3 versions: #7, #10, #11)
- Chambers-ScottishBallads, pp. 122-126, "Andrew Lammie" (1 text)
- Buchan/Moreira-TheGlenbuchatBallads, pp. 173-177, "Andrew Lammie" (1 text)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #34, pp. 1-2, "Mill o' Tifties Annie"; #16, p. 1, "Mill o' Tifty's Annie" (1 text plus 1 fragment)
- Greig/Duncan5 1018, "Tifty's Annie" (13 texts, 16 tunes)
- Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #78, p. 258-262, "Mill o' Tifty's Annie (Andrew Lammie, Child 233)" (1 text, 1 tune) {Bronson's #5}
- Mackenzie-BalladsAndSeaSongsFromNovaScotia 12, "Andrew Lammie" (1 text)
- Whitelaw-BookOfScottishBallads, pp. 265-267, "Andrew Lammie" (1 text)

DT 233, MILTIFFY* MILTIFF2* 
Roud #98

RECORDINGS:
- Lucy Stewart, "Tifty's Annie" (on LStewart1)

CROSS-REFERENCES:
- cf. "Charlie Mackie" (lyrics, form, themes)
- cf. "The Dowie Dens o' Yarrow" (tune, per Greig/Duncan5)
- cf. "The Death of Mill o' Tiftie's Annie" (plot)
cf. "Locks and Bolts" [Laws M13] (theme: girl locked away by father) and references there

ALTERNATE TITLES:
Mill o Tifty's Annie

NOTES [345 words]: Ord and Greig have a song, "Charlie Mackie," which looks like a by-blow of this song. The plot is different -- the wealthy girl’s parents don't want her wed to Mackie, though he finds his way to her in the end. But not only is the scansion the same, but many of the lines of "Charlie Mackie" are obviously corrupt derivatives of those found in "Andrew Lammie."

There is, apparently, a certain amount of truth in this song: We know little with certainty of Agnes Smith (nicknamed Nannie, hence Annie), save that her grave gives her date of death as January 19, 1673 (or, in other authorities, 1631; the stone, according to Child, eventually became illegible). However, legend has it that she was courted by Andrew Lammie, Lord Fyvie's trumpeter. Fyvie, desiring the girl herself, had Lammie transported to the West Indies. He made it back, but by then she had died, and he himself died cursing Lord Fyvie.

Another legend, according to Peter Underwood’s *Gazeteer of British, Irish, and Scottish Ghosts*, has it that Lammie's ghost still appears to trumpet the deaths of the Lords of Fyvie. Indeed, Underwood lists many ghosts found at Fyvie, perhaps related to a curse laid by Thomas the Rhymer. - RBW

Records of this song are definitely centered in Scotland. Jeannie Robertson believed the story to be "true history," and related it in "prose" very much corresponding to her singing, adding that there was a "weeping Stone" in the graveyard of Fyvie which shed "very moisty watter ... every now an' again," implying as sympathy for the story commemorated by Annie Tifty's gravestone (Roberston-Porter-Gower, 261). - DGE

Greig's text is in four fragments with Greig's comments. The fragments fit Duncan's complete text at Greig/Duncan5 1018A.
The non-fragmentary versions in Greig/Duncan5 (1018A, 1018B and 1018Q) are about as long as Child 233C and are close to that version.
I was not able to read broadside Bodleian, 2806 c.11(1), "Andrew Lammie" or "Mill of Tifty's Annie" ("At Mill of Tifty lived a man, in the neighbourhood of Fyvie"), Brander and Co. (Elgin), n.d. - BS

Last updated in version 5.3
File: C233

Andrew Roo

DESCRIPTION: A shepherd has sex with a maid. After she leaves he changes his name and appearance (lame, blind in one eye). She returns in six months, pregnant, looking for the shepherd. She says, "If you werena half blind, I would swear it was you"

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan7)

KEYWORDS: sex disguise disability trick pregnancy shepherd

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan7 1467, "Andrew Roo" (2 texts, 1 tune)

Roud #7185

File: GrD71467

Andrew Rose

DESCRIPTION: Captain Rogers of the Martha Jane has British sailor Andrew Rose whipped and tortured. "Then the captain trained his dog to bite him" and Rose dies. When he arrives at Liverpool Rogers is arrested, convicted, and sentenced to be hanged.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan1)

KEYWORDS: homicide execution sea ship ordeal sailor

HISTORICAL REFERENCES:
Sep 12, 1857 - Captain Rogers was executed for the murder of Andrew Rose (source: Times of London).

FOUND IN: Canada(Newf) US Britain(Scotland(Aber))

REFERENCES (5 citations):
Peacock, pp. 825-826, "The Ordeal of Andrew Rose" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, pp. 156-157, "Andrew Rose" (1 text, 1 tune)
Andro and His Cutty Gun

DESCRIPTION: "Blythe, blythe and merry was she, Blythe was she but and ben, Weel she lo'ed a Hawick gill." "She took me in, she set me down," but his cash was done "before that I had quench'd my drouth... Young Andro wi' his cutty gun" -- the blythest lad he's seen

AUTHOR: unknown

EARLIEST DATE: 1724 (Tea-Table Miscellany)

KEYWORDS: bawdy drink sex money

REFERENCES (2 citations):
MacColl-PersonalChoice, pp. 47-48, "Andro and his cutty gun" (1 text, 1 tune)
DT, CUTTYGUN*

Roud #2868

File: MPCAACG

Andy McElroe

DESCRIPTION: Brother Andy writes home about his deeds with the relief expedition, leading charges for Wolseley and frightening the Mahdi. Newspapers and government despatches tell a different story, but "we won't believe a word against brave Andy McElroe."

AUTHOR: William Percy Finch (1854-1920)

EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland)

KEYWORDS: bragging army war Africa humorous soldier

HISTORICAL REFERENCES:
1885 - The Relief Expedition under General Garnet Joseph Wolseley fails to rescue Chinese Gordon from the siege of Khartoum (Mar 13, 1884-Jan 26, 1885) by the Dervishes led by the Mahdi, Mohammed Ahmed.

FOUND IN: Ireland

REFERENCES (1 citation):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 85, "Andy M'Eloro" (1 text)

NOTES [1215 words]: Sources: Re author—Oldpoetry site. Re historical references--The River War by Winston S Churchill, ch. 1-3, and "The Mahdist Jihad 1881-1885" at the OnWar site. - BS
Charles George "Chinese" Gordon (1833-1885) actually began his military career in the Crimea, but went to China in 1860, where he was instrumental in suppressing the Taiping rebellion. This gained him a high military reputation, though it's not clear how well he earned it; his one clear skill was in military engineering.
Gordon went to Egypt in 1873, working there at surveying and establishing control of the Nile until
1880. He performed various jobs over the next four years, spending part of the time rebuilding his health. (Stokesbury, p. 264, acidly remarks that he was "one of those legendary Englishmen who, like mad dogs, went out in the noontday sun," adding that "he had spent most of his career on leave of absence.") OxfordCompanion, p. 427, says he had "great talents as a military engineer and as a commander of irregular troops," and notes that he helped put down slavery in Egypt. But then came the Sudan Rebellion.

The Sudan, at that time, was theoretically a province of Egypt, which meant that it was part of a British client-state -- though the British pretended they didn't run Egypt, and Egypt had never really managed the Sudan, except for a few spots along the Nile. As Farwell puts it on p. 271, "Britain's politicians tried hard to avoid any responsibility for the problems of the Sudan, but they found it impossible. They compromised by doing as little as they could and this proved too little in the end and only magnified the problem." Instead of really addressing the situation, they picked one of their many excess officers almost at random and lent him out.

Their choice for this role was William Hicks (1830-1883), who, according to Farwell, p. 271, had had an undistinguished career in India and was retiring as a colonel when the army's Practical Jokes department decided he as a good fit for Sudan.

Mohammed Ahmed (1840?-1885), El Mahdi (the local name for the Messiah -- properly pronounced with a fricative, i.e. Makhdi) had meanwhile started a rebellion (1882). Hicks -- who by now was being called "Hicks Pasha" (Stokesbury, p. 264), set out to suppress him, but his troops -- many of them convicts and with few trained officers -- were annihilated by the dervishes in 1883 (Farwell, p. 272).

El Mahdi now had control of almost the entire Sudan; even those who did not consider him the Messiah could hardly oppose him.

The British gathered another local army, under Valentine Baker, who had ruined his own career by assault on a young woman; Farwell, p. 273. He had been cashiered -- which of course made him highly available for service in Sudan. But he wanted to rebuild his reputation. Instead of defending the port of Suakin, which was his job (Farwell, p. 274), he took another of those ill-managed colonial armies out into the field. it was slaughtered at El Tib on February 6, 1884 (Farwell, p. 274).

Soon after, the fortified post of Sinkat was captured (Farwell, p. 276).

Britain finally was forced to send European troops. Gerald Graham brought 3000 soldiers (Farwell, p. 276), and though he was too late to save the garrison of Tokar (Farwell, p. 277), he did win an easy victory at El Tib. He then won a much harder battle against the "Fuzzy-wuzzies" (so named for their frizzy hair. And, yes, according to Farwell, p. 277, this is the battle about which Kipling wrote his poem; the regiment whose square they broke was none other than the Black Watch (Farwell, pp. 277-278), but Graham was able to retrieve the situation -- barely. (I should note that Haswell, p. 108, seems to refer Kipling's poem to a Sudanese fight at Abu Klea.)

There was, however, no coordination between this force and the rest. Graham had a limited mission, fulfilled it as best he could, and then was forced to sit tight near the coast. The Gladstone government meanwhile decided to evacuate central Sudan (Stokesbury, p. 265), and chosen Gordon, not Graham, to do it (Farwell, p. 278).

It was a poor choice. Stokesbury, pp. 264-265, points out, "He was deeply religious and more than a little eccentric, he certainly had a martyr fixation, and he was the worst possible choice for a mission involving, in effect, capitulation.

Gordon didn't understand the Mahdi cult, and in his ignorance thought he could put it down.

Instead, he ended up besieged in Khartoum (Farwell, p. 279). He might still have escaped -- a path out via Berber was still open. But Haswell, p. 108, says that Gordon "afflicted with a death wish, had never really tried to escape." On May 28, 1884, Berber fell, and Gordon was well and truly trapped. And Britain had a problem. It had wanted out. Instead, it had more troops in harm's way than before the campaign began, and one of them a hero.

Unfortunately, the British public was divided. Gladstone opposed a relief expedition; the Conservatives and seemingly the people favored it. It took months to reach a decision (Farwell, pp. 279-280); General Wolseley (1833-1913), Britain's best colonial general (OxfordCompanion, p. 998), didn't get his orders until September 19.

And Khartoum was 1200 miles from the mouth of the Nile (Farwell, p. 282), and the river itself was the only source of water for almost all that length. And the cataracts meant that boats couldn't just sail up and down the river. And communications were terrible. It's hard to fault anything Wolseley did in particular, but he didn't manage to get troops to Khartoum until January 28, 1885 -- and the city had fallen a mere two days before.

After that, the British withdrew for real. Gordon was dead, and Wolseley was never again given a field command (Chandler/Beckett, pp. 191. 193). Even though the Mahdi died in 1885 (and Lord Kitchener later despoiled his tomb; Chandler/Beckett, p. 208), it was not until 1898, after a three-
year campaign, that Kitchener regained control of Sudan for the British by winning the battle of Omdurman (Chandler/Beckett, p. 206).

(In that regard, it's interesting to note that the British are long gone from Sudan. But, as of 2009, the great-great-grandchildren of the Mahdi are still significant in Sudanese politics.)

The official report on Khartoum probably should have read something like "Army slaughtered by official stupidity." But the memory the British people kept was rather different. As Morris puts it on p. 310, "[I]n England the Spirit of Empire was perhaps most popularly symbolized by the visin of General Gordon, that Galahad or Gabriel of the later Victorians, standing tuileless, unarmed, fresh-faced, almost radiant, at the head of the stairs in his palace at Khartoum, while the ferocious Madists in the hall below, brandishing their assegais, prepared to murder him. (There was, as a matter of fact, another version of the scene, which had Gordon on the landing blazing away with a revolver at the advancing savages: but it was the image of martyred British innocence that most people preferred.)"

There is at least one broadside specifically about the death of Gordon: NLScotland, L.C.Fol.70(100b), "Death of Gen. Gordon" ("Across the vast Soudan was borne"), unknown, n.d., reprinted in Henderson-VictorianStreetBallads, p. 158. - RBW

Bibliography

- Farwell: Byron Farwell, Queen Victoria's Little Wars (1972; I used the 1985 Norton edition)
- Stokesbury: James L. Stokesbury, Navy & Empire, Morrow, 1983

Last updated in version 4.4
File: 0Con085

Andy's Gone with Cattle

DESCRIPTION: "Our Andy's gone with cattle now, our hearts are out of order." Faced with a drought, Andy takes the herds away; the people left behind are lonely for the cheerful, clever drover. The singer hopes that it rains soon so that Andy may return

AUTHOR: Words: Henry Lawson (1867-1922)

EARLIEST DATE: 1964

KEYWORDS: separation loneliness hardtimes

FOUND IN: Australia

REFERENCES (4 citations):
- Manifold-PenguinAustralianSongbook, p. 174, "Andy's Gone with Cattle" (1 text, 1 tune)
- Stewart/Keessing-FavoriteAustralianBallads, pp. 150-151, "Andy's Gone with Cattle" (1 text)
- DT, ANDYCATL

NOTES [149 words]: This is one of those semi-folk songs. Obviously it is composed. But it has been sung by many people in Australia. Some of those people learned it in school, where it is the "standard" Lawson piece. But however it attained popularity, it is probably widespread enough to deserve inclusion here. John S. Manifold, Who Wrote the Ballads? Notes on Australian Folksong, Australasian Book Society, 1964, p. 137, says that "'Andy's Gone with Cattle' was being sung by Victorian station hands when I was a very small boy in the 1920s, and I have met one person who remembers it from about the same date in New South Wales.... The tune reminds me faintly of the beautiful English song 'Dearest Nancy.'"

Lawson later wrote a sort of an answer, "Andy's Return," in which Andy arrives home to a fine welcome despite being weather-beaten and with worn-out gear. This can be found on p. 234 of MacDougall. - RBW

Last updated in version 5.2
File: PASB174
Ane Madam
DESCRIPTION: Norwegian halyard or capstan shanty. Brief storyline of sailors going ashore and
finding that the proprietor of the inn they last visited has barred the door against them. Other
verses describe hoisting sails, etc. Sung to the tune of "Blow the Man Down."
AUTHOR: unknown
EARLIEST DATE: 1916 (Brochmann's _Opsang Fra Seilskibstiden_)
KEYWORDS: shanty sailor foreignlanguage
FOUND IN: Scandinavia
REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 215-216, "Ane Madam" (2 texts, both in Norwegian and
English)
Hugill-SongsOfTheSea, p. 67, "Ane Madam" (2 texts, Norwegian and English; 1 tune)
CROSS-REFERENCES:
cf. "Blow the Man Down" (tune)
cf. "Rosabella Fredolin" (tune)
cf. "Dar Gingo Tre Flickror" (lyrics)
ALTERNATE TITLES:
Annie Madam
NOTES [29 words]: Hugill says this was the most popular of all of Scandinavia halyard shanties.
Two versions are given -- the first was a halyard shanty and the second was used at the capstan. - SL
Last updated in version 5.0
File: Hugi215

Aneath My Apron
DESCRIPTION: The singer's cows go astray on a may morning; she follows and finds a "burr stack
to my apron." Now her apron rides high; "there's a braw lad below my apron." Father, mother,
friends all ask what she has beneath her apron
AUTHOR: unknown
EARLIEST DATE: 1827 (Kinloch)
KEYWORDS: pregnancy clothes animal
FOUND IN: Britain(Scotland)
REFERENCES (2 citations):
Kinloch-TheBalladBook XXI, pp. 71-72, (no title) (1 text)
Greig/Duncan7 1493, "Under Her Apron" (8 texts plus a single verse on p. 538, 6 tunes)
ST KinBB21 (Full)
Roud #899
NOTES [19 words]: This is another of Kinloch's songs with no source listed and no background
information. But it looks traditional. - RBW
Last updated in version 2.5
File: KinBB21

Angel Band
DESCRIPTION: Singer's life is nearly over; his trials are done, his triumph has begun. His spirit
sings; he hears the noise of wings. Chorus: "Oh come, angel band, Come and around me stand,
Bear me away on your snowy (snow-white) wings, To my eternal home"
Bradbury
EARLIEST DATE: 1860 (lyrics in "Melodeon"), 1862 (tune, in "Golden Shower")
KEYWORDS: age farewell death dying nonballad religious
FOUND IN: US(MW,SE)
REFERENCES (3 citations):
Musick-JAF-TheOldAlbumOf-William-A-Larkin 35, "Angel Band" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 760, "O Bear Me Away on Your Snowy
White Wings" (1 short text, 1 tune, too short to identify but resembling this)
DT, ANGLBAND
Roud #4268
Angel from the North, The

DESCRIPTION: "(There were three/an) angel(s) came from the north, And he brought cold and frost. An angel came from the south, And he brought heat and fire; The angel came from the north, In the name of the Father, Son, and Holy Ghost." (Come out fire, go in frost.)"

AUTHOR: unknown

EARLIEST DATE: 19C (Porter)

KEYWORDS: nonballad disease religious

FOUND IN: Britain(England(Lond,South)) US(SE)

REFERENCES (3 citations):
ADDITIONAL: Enid Porter, _The Folklore of East Anglia_, Batsford, 1974, pp. 44-45, "(no title)" (2 short texts)
Jacqueline Simpson, _The Folklore of Sussex_, B. T. Batsford, 1973, p. 58, "(There came two Angels from the north)" (1 short text)

NOTES [50 words]: The English version of this is a healing chant, not properly a song, but Porter reports two distinctly different versions, both poetic, so I thought it just enough of a folk song to include it. And it certainly endured well and crossed a lot of territory, since it was also found in North Carolina! - RBW

Last updated in version 4.2

File: Porte044

Angel Gabriel, The

DESCRIPTION: Gabriel is sent to Mary to announce that she will bear God's son. Mary is surprised at these tidings, but is assured they are true. Things come true as forecast. Listeners are enjoined to behave well as a result

AUTHOR: unknown

EARLIEST DATE: 1639 (broadside)

KEYWORDS: prophecy religious Bible childbirth

FOUND IN: Britain(England)

REFERENCES (2 citations):
Quiller-Couch-OxfordBookOfBallads 106, "The Angel Gabriel" (1 text)
Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 37, "The Angel Gabriel" (1 text, 1 tune)

ST OBB106 (Partial)
Roud #815

CROSS-REFERENCES:
cf. "Gabriel of High Degree" (subject)
cf. "Now we shuld syng & say newell, Quia missus est angelus Gabriell" (lyric on Gabriel and the annunciation, from Richard Hill's manuscript); see Roman Dyboski, _Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book_, #8, pp. 4-5 (subject)
cf. "Newell, newell, newell, newell, This ys the salutacion of Gabryell" (lyric on Gabriel and the annunciation, from Richard Hill's manuscript); see Roman Dyboski, _Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book_, #49, pp. 39-
Angel's Whisper, The

DESCRIPTION: "A baby was sleeping, its mother was weeping." Her husband, Dermot, is fishing in a storm. She prays that the angels always watching over her baby would now watch over her husband. He returns safely in the morning.

AUTHOR: unknown

EARLIEST DATE: 1847 (Journal of William Histed of the Cortes)

KEYWORDS: fishing sea storm religious baby husband wife return reunion

FOUND IN: Britain(Scotland(Aber))

REFERENCES (7 citations):
Huntington-SongsTheWhalemenSang, pp. 239-240, "Angels Whisper" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 34, "The Angel's Whisper" (1 text)
Greig/Duncan5 1074, "The Angel's Whisper" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 21, "Angels' Whisper" (1 text)
Wolf-AmericanSongSheets, #43, p. 4, "Angel's Whisper" (1 reference)


Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 408-409, "The Angel's Whisper" (1 text)

ST OCon034 (Partial)

Roud #2061

BROADSIDES:
Bodleian, Johnson Ballads 151, "The Angel's Whisper", J. Catnach (London), 1813-1838; also Harding B 11(3366), Firth c.26(36), Firth b.34(99), Johnson Ballads 1407, Firth c.26(288), Firth b.26(369), Harding B 11(1427), Firth b.25(68), Harding B 11(442), 2806 c.13(104), Firth b.28(38), Harding B 11(64), "[The] Angel's Whisper"
LOCSheet, sm1883 09445, "The Angels' Whisper", Carl Pruer (Boston), 1883 (tune)
LOCSinging, sb10009a, "The Angel's Whisper", J. Andrews (New York), 1853-1859; also as100320, "Angel's Whisper"

NOTES [131 words]: O'Conor-OldTimeSongsAndBalladOfIreland and some web sites make the author Thomas Moore (1779-1852). Other sites make the author Samuel Lover (1797-1868); Hoagland also lists Lover as the author. The PoemHunter site, for example, lists 145 poems by Moore and does not include this one. The broadsides have no attribution. How reliable are O'Conor attributions? See also "Barney Brallaghan."

Broadside LOCSheet sm1883 09445:sheet claims the words are by Samuel Lover.
[Granger's Index to Poetry also lists it as by Lover, but with no original publication; the only citation is Hoagland. - RBW]

Angelina

DESCRIPTION: "Angelina, do go home, do go home, do go home, Angelina, do go home, and get your husband's supper." "Nothing there but bread and butter... and a cold cup of tea." "Fiddler's drunk and he can't play... so early in the morning."

AUTHOR: unknown

EARLIEST DATE: 1911 (JAFL 24, according to Spurgeon-WaltzTheHall-AmericanPlayParty)

KEYWORDS: playparty nonballad food music

FOUND IN: US(So)

REFERENCES (1 citation):
Spurgeon-WaltzTheHall-AmericanPlayParty, p. 69, "Angelina" (1 text, 1 tune)

Roud #12427

File: Spurg069

Angelina Baker

DESCRIPTION: "Angeline the baker lives in the village green, And the way that I love her beats all to be seen." "Angeline the baker, her age is 43." "Bought my love a brand new dress, Neither black nor brown." "Angeline is handsome... She broke her little ankle"

AUTHOR: Stephen C. Foster

EARLIEST DATE: 1850 (date of composition, according to Spaeth)

KEYWORDS: nonballad injury music food

FOUND IN: US(Ap)

REFERENCES (1 citation):
Bush-FSofCentralWestVirginiaVol4, p. 47, "Angeline"; pp. 48-49, "Angeline, the Baker" (1 text plus 2 fragments, 2 tunes)

Roud #18341 and 17854 and 7043

NOTES [162 words]: This is a mess. Stephen Foster wrote "Angelina Baker" in 1850. Foster's original didn't really survive in oral tradition, but a fiddle tune, usually called "Angeline the Baker," rose from the ashes. This has the sort of absurd lyrics one often finds with a fiddle tune, although they are at least consistent in talking about Angeline: The singer loves her. He "bought her candy by the peck, but she won't marry me." She is 43. She is handsome and tall; she broke her ankle dancing. When her father sees the singer, he chases him away.

Bush appears to split his "Angeline" from "Angelina Baker," and Roud gives them separate numbers (7043 for "Angeline," 18341 and others for "Angelina Baker"), but I've encountered at least one of Bush's verses of "Angeline" in a version of "Angelina Baker," and the other appears to be a confused conflation of two traditional verses; I've lumped them on the grounds that there is no real way to classify them independently anyway! - RBW

Last updated in version 6.0

File: BWV4047

Angelina Brown

DESCRIPTION: The singer loves Angelina Brown and goes off every day to walk with her, leaving his wife to mind the shop. The lovers are overtaken by the tide, rescued, and brought ashore where his wife awaits. He has had no peace since then. Married men are warned

AUTHOR: unknown

EARLIEST DATE: c. 1860 (Diprose); see NOTES

KEYWORDS: infidelity love warning rescue sea husband lover wife

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 19-21, "Angelina Brown" (2 texts, 1 tune)

Roud #24933

NOTES [33 words]: One of Guigné-ForgottenSongsOfTheNewfoundlandOutports's texts is the complete text from Diprose, The Red, White, & Blue Monster Song Book (c. 1860), which is the
Angels from the Realms of Glory

DESCRIPTION: "Angels, from the realms of glory, Wing your flight o'er all the earth... Come and worship... Christ the newborn King. Shepherds are told of good news, sages are told to turn from their studies, saints see the coming of the Lord

AUTHOR: Words: James Montgomery (1771-1854)
EARLIEST DATE: 1816 (published by Montgomery in his newspaper the _Sheffield Iris_, according to Julian)
KEYWORDS: religious Jesus nonballad

REFERENCES (4 citations):
- Peters-FolkSongsOutOfWisconsin, pp. 69-70, "Angels from the Realms of Glory" (1 text, 1 tune)
- Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 119, "Angels from the Realms" (1 text, 1 tune)
- Jolly-Miller-Songster-5thEd, #209, "Angels from the Realms of Glory" (1 text)
- DT, ANGGLORY*
Roud #8358

NOTES [405 words]: For an indexer, this song is very frustrating. One thing seems certain: The words were by James Montgomery, who published them in 1816 (Stulken, p. 151; Reynolds, p. 36; McKim, pp. 32-33). According to Julian, p. 68, "This hymn, which ranks as one of the most popular of the author's compositions, first appeared in his Iris newspaper [Sheffield], Dec. 24, 1816, in 5 stanzas of 6 lines, and entitled 'Nativity...'. On its republication by Montgomery in his Christian Psalmist, 1825, No. 487, the title was, 'Good tidings of great joy to all people...'."

The first attempt at a tune that I can trace was by Henry Smart in 1867; this apparently is the well-known melody "Regent Square" (named, according to Reynolds, p. 36, after Regent Square Presbyterian Church, where Dr. Hamilton, who published it, was minister.) But the version in the Oxford Book of Carols -- which is the only version I have heard sung -- is from a French traditional song.

I also don't know whether the song is traditional. Peters-FolkSongsOutOfWisconsin includes it -- apparently the only copy from a possibly-traditional source. But Peters does not say who provided it, when it was collected, or by whom. For all we can tell from Peters, it might just be a song he included because he likes it a lot. It might be from John Persons, who may have learned it in his youth in Cornwall.

The song was translated into Latin as "Angeli, sancta regione lucis," according to Julian, p. 69. Montgomery was a fairly prolific poet -- Granger's Index to Poetry eighth edition, includes 17 of his works -- but I've never heard of any of them but this. According to Reynolds, pp. 383-384, he was born in Ayreshire, Scotland in 1771, son of a Moravian minister. His parents left him in an Irish Moravian settlement so they could go on missionary work, and died in Barbados. He was educated at a Yorkshire seminary, flunked out, was apprenticed to a baker, and ran away -- all by the age of sixteen! He finally settled down as a printer in Sheffield, then inherited the paper he worked for in 1794 when the previous editor fled the country. He stuck with this job for three decades, but frequently changed churches, and died in Sheffield in 1854.

McKim, p. 33, says that a fourth verse for the song, a doxology, was published in the Salisbury Hymn Book in 1857. Obviously the Presbyterian Hymnal uses the verse; not surprisingly, other publications do not.

Bibliography
- Julian: John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes)
Angels of Queen Street
DESCRIPTION: "Angels of Queen Street, All dressed in white...."
AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: navy
FOUND IN: Britain(England)
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 146, "Angels of Queen Street" (1 fragment)

Angels Proclaim the Happy Morn
DESCRIPTION: "Angels proclaim the happy morn, Their echoes fill the skies (x2), To you a savior Christ is born. Glory to God (x2), Glory to God on high (x2)." "He left the shining worlds above And laid his glory by." "Good will to men and peace on earth."
AUTHOR: W. Eade?
EARLIEST DATE: 1929 (Ralph Dunstan, _Cornish Song Book_)
KEYWORDS: religious nonballad
FOUND IN:
REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, p. 71, "Angels Proclaim" (1 text, 1 tune)
Roud #15685

Angels Roll Dem Stones Away
DESCRIPTION: "Sister Mary she come weepin', Just about de break o' day, Lookin' for my Lord, And he's not there, say!" "He's gone away to Galilee, Angels rolled dem stones away It was on one Sunday mornin', Angels rolled dem stones away."
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: Bible religious Jesus
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 552, "Angels Roll Dem Stones Away" (1 short text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 552, "Angels Roll Dem Stones Away" (1 tune)
Roud #11877
NOTES [201 words]: Although the general outline of the resurrection story is the same in all four Gospels (one of the few parts of the life of Jesus they do agree on), this song appears to be derived primarily from Matthew:
In Matthew 28:1, Mary Magdalene and the "other Mary" seek Jesus; in 28:2, the angel rolls the stone away; in 28:7, he is said to have gone to Galilee.
In Mark 16:1, Mary Magdalene, Mary the mother of James, and Salome come to the tomb. In this account, the stone is already rolled back, and they speak to a "young man," not an angel, in 16:5; he tells them (16:6) that Jesus is on his way to Galilee.
In Luke 24:1, the women are unnamed (but cf. 24:10), the tomb is already open, two "men" (not angels) greet the women, and there is no mention of Jesus going to Galilee; indeed, the apostles stay in Jerusalem until driven out in Acts.
In John 20:1, Mary Magdalene alone visits the tomb, and the stone is already moved, but she doesn't talk to anyone (human or angelic) there; it is only after Peter and the Beloved Disciple arrive (and leave -- John 20:2-10) that two angels speaks to Mary. The disciples seemingly return to Galilee in Chapter 20, but only after meeting the disciples in Jerusalem. - RBW

Last updated in version 4.1

Angels Singing Around My Bed

DESCRIPTION: "Angels singing (shouting, praying) round me bed, Me hear the angels singing (shouting, praying) \(x^3\), All around me bed \(x^3\), Me hear the angels singing (shouting, praying)"

AUTHOR: unknown

EARLIEST DATE: 1909 (Odum)

KEYWORDS: nonballad religious

FOUND IN: US(SE)

REFERENCES (2 citations):
Parrish-SlaveSongsOfTheGeorgiaSeasIslands 29, pp. 141-142, "I Heard the Angels Singin'" (1 text, 1 tune)

ADDITIONAL: Howard W. Odum, Religious Folk-Songs of the Southern Negroes, (reprint from American Journal of Religious Psychology and Education, July 1909, Vol.3 pp. 265-365 "Digitized by Internet Archive"), p. 94-95, "(Who is that yonder all dressed in red") (1 text)

RECORDINGS:
Gullah Kinfolk, "Angels Singin' Round Me Bed" (on USSeasIsland04)

NOTES [12 words]: "I heard the angels singing" is a popular chorus line (Odum, p. 94). - BS

Last updated in version 4.1
File: Parr029

Angels We Have Heard on High

DESCRIPTION: "Angels we have heard on high Sweetly singing o'er the plains...." The shepherds are asked why they rejoice. They say to come to Bethlehem to find out

AUTHOR: unknown

EARLIEST DATE: 1862 (according to Morgan); French version reported to have been published 1855 in _Nouveau recueil de cantiques_

KEYWORDS: Christmas religious nonballad

FOUND IN:

REFERENCES (4 citations):
Fireside-Book-of-Folk-Songs, p. 234, "Angels We Have Hear on High" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 378, "Angels We Have Heard On High" (1 text, 1 tune)
DT, ANGONHI*

ADDITIONAL: Robert J. Morgan, _Then Sings My Soul, Book 2: 150 of the World's Greatest Hymn Stories_, Nelson, 2004, pp. 92-93, "Angels We Have Heard on High" (1 text, 1 tune)
Roud #23663

NOTES [1158 words]: Morgan says that this is derived from a French carol from the 1700s, "Les Anges dans nos Campagnes," with an English translation published 1862. There was apparently another translation, "Harken All! What Holy Singing!"

Morgan also declares that "Hymns are usually authored by human beings us, but in this case... [the] refrain was literally composed by angels in heaven: Gloria, in excelsis deo. That's the Latin wording for the angelic anthem, 'Glory to God in the highest!' It comes from Luke 2:14 in the Vulgate, the Latin version of the Bible."

This, unfortunately, is wrong in several regards. It is not, of course, the text of what the angels sang, even if you believe in the literal truth of Luke 2; the shepherds would not have understood Latin. Presumably the angels sang in Aramaic, or if not, then Hebrew or Greek.

The refrain is indeed from Luke 2:14, but the text cited is not from the Vulgate, and the Vulgate is not the only Latin version of the New Testament. The Vulgate is (or was until the late twentieth century) the official Catholic version of the Bible, but it was not the earliest translation into Latin. "Before the time of S[a]int Jerome [who translated the Vulgate], and dating from an unknown but certainly very early period, there existed Latin translations of almost all parts of the Old and New Testaments. The Latinity is strange and uncouth, often presenting unusual forms of words and expressions.... The origins of these translations is veiled in obscurity" (Hammond, p. 56).

About a hundred manuscripts of these Old Latin texts are known, all different; Metzger, pp. 296-302, catalogs 43 of these for the Gospels alone (although many of these are primarily editions of the Vulgate with a few Old Latin readings, or are mere fragments). The relationship of the copies is entirely uncertain, but the are often grouped into three very loose families, the African, the European, and the Itala, which is often considered a polished-up form of the European (Hammond, p. 58).

"By the end of the fourth century there was so much variation in the existing texts, that a formal revision seemed necessary, and S[a]int Jerome was requested by Pope Damasus to undertake the
task" (Hammond, p. 59). Jerome spent decades on the task, although most of his time was devoted to the Old Testament; he did a cursory job on the Gospels, an even more quick-and-dirty revision of the rest of the New Testament, then started on the Hebrew Bible. Damasus commissioned him in 383 (Metzger, p. 333), and he finished his work on the Gospels in the next year.

Jerome's work, now known as the Vulgate although it would simply have been known as Jerome's Revision at the time, was not a new translation of the Greek; rather, he was asked to revise the Old Latin on the basis of the Greek, retaining the traditional Latin as far as the Greek text allowed (this was quite similar to what the editors of the English Revised Version would do, a millennium and a half later, when they updated the King James Bible).

The details of what Jerome did are vigorously debated by New Testament textual critics (see Metzger, pp. 352-359). Most of the students of his revision, unfortunately, used absolutely abominable methodology, but fortunately their results need not detain us. What we can say is that there are thousands of manuscripts of the Vulgate gospels, and many printed editions. Three of the latter are of significance: The Clementine Vulgate of 1592, which became the official Bible of the Catholic Church for about 400 years (Metzger, p. 349), and the critical editions of Wordsworth/White and the Stuttgart team, both of which attempted to reconstruct Jerome's original edition.

None of these three editions gives the text of Luke 2:14 as "gloria in excelsis deo." All three -- including, note, the Clementine, which was the official Bible of French Catholics -- read "gloria in altissimis deo." There is universal agreement that this is the Jerome's original reading, although there are manuscripts which have "excelsis" rather that "altissimis."

The two readings are effectively identical in meaning. FreundEtAl, p. 99, gives the meaning of "altissimis" as a superlative of a word meaning something like "high, sublime, sounding from on high"; it is a rare, rather poetic word. "Excelsis," according to FreundEtAl, p. 675, is the superlative of a word meaning "elevated, so 'most elevated, highest, loftiest.'" Thus the meaning is not altered. But why the change? Why do some Vulgate manuscripts read "excelsis"? The two words are synonyms, but "excelsis" is the more common word and also gives the feeling of "excellence."

Probably a few scribes preferred the more familiar word; probably, also, some of them mixed up their Old Latin and Vulgate texts (this happened a lot).

Jerome, I suspect, derived the word "altissimis" from one of his Latin sources; of the most important Old Latin manuscripts, the noteworthy codices Veronensis (fourth or fifth century) and Corbiensis II (fifth century) have "altissimis" -- but the other most important manuscript, codex Vercellensis (fourth century) has "excelsis." So do a number of manuscripts of the Itala (Brixianus, sixth century; Monacensis, sixth century; Aureus, seventh century). And, as mentioned, a number of Vulgate manuscripts also read "excelsis." The two best Vulgate manuscripts, Amiatinus and Fuldensis, have "altissimis," as does the great Spanish codex Cavensis and the Lindisfarne Gospels, but among others the famous Book of Armagh, the codex Oxoniensis, the Epternach Gospels, the Lichfield Gospels, and the Hereford Codex read "excelsis."

It is interesting that many of these manuscripts are of British Isles origin (although the reading "altissimis" was certainly known in northern England, since both Amiatinus and Lindisfarne were written in Northumbria).

According to Hopkinson-James, p. 170, the reading "excelsis" was known to Irenaeus (late second century) and to Augustine (late fourth and early fifth century), and was also found in "liturgical" use. Thus it is not likely that the phrasing in the carol derives directly from the Bible (whether Vulgate or not); rather, it derives from the Catholic liturgy, which in turn probably had it from the Old Latin. It is a perfectly good translation of the Greek, which may or may not have been an accurate translation of the Aramaic, which may or may not have been accurately remembered over the eighty-plus years between the birth of Jesus and the composition of Luke's gospel. But since the original was in Aramaic, it is a corruption of a translation of a translation -- which, in my book, is hardly "what the angels sang."

Having said all that, McKim, pp. 33-34, says that the earliest traceable version of the French tex is from Nouvelle recueil de cantiques, from 1855, although the words are probably earlier. The translation into English is by James Chadwick (1813-1882). The origin of the tune is also unknown.

- RBW

Bibliography

- FreundEtAl,A New Latin Dictionary, "Founded on the Translation of Freund's Latin-German Lexicon Edited by E. A. Andrews... Revised, enlarged, and in great part rewritten by Charlton T. Lewis and Charles Short," Harper & Brothers, 1886
- Hammond: C. E. Hammond,Outlines of Textual Criticism Applied to the New Testament,
Animal Fair
DESCRIPTION: "I went to the animal fair, the birds and the beasts were there.... The monkey he
got drunk and sat on the elephant's trunk; The elephant sneezed and fell on his knees And what
became of the monk, the monk, the monk...."
AUTHOR: unknown
EARLIEST DATE: 1927 (Randolph)
KEYWORDS: animal nonsense
FOUND IN: US(SE,So)
REFERENCES (6 citations):
Randolph 451, "The Hamburger Fair" (1 fragment)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 180, "The Animal Fair" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 180, "The Animal Fair" (1 tune plus a text excerpt)
Henry-SongsSungInTheSouthernAppalachians, p. 241, "Animal Fair" (1 short text)
Sandburg-TheAmericanSongbag, pp. 348-349, "Animal Fair" (1 short text, 1 tune)
Spaeth-ReadEmAndWeep, p. 69, "(Animal Fair)" (1 partial text)
ST San348 (Full)
Roud #4582
File: San348

Animal Song
DESCRIPTION: "Alligator, hedgehog, anteater, bear, Rattlesnake, buffalo, anaconda, hare."
Similar stanzas list additional animals, with absolutely no commentary; it just lists species, often quite improbable (South Guinea hen, dodo, ibex, glowworm, snail)
AUTHOR: unknown
EARLIEST DATE: 1935 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)
KEYWORDS: animal nonballad
FOUND IN: US(MW)
REFERENCES (1 citation):
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 198, "Animal Song" (1 text, 1 tune)
Roud #3710
NOTES [24 words]: Songs of this type typically are used for teaching, but given the strange and disorganized list of creatures, I doubt that is the case here. - RBW
File: GC198

Ann o' Drumcroon
DESCRIPTION: The singer says that the girls around him are no match for the beauty of Ann, pure, artless, shy, true, sweet, and otherwise sickeningly likeable. But he must go over the sea and bid her farewell; he sighs for Ireland and for Ann
AUTHOR: Andrew Orr
EARLIEST DATE: 1924 (Sam Henry collection)
KEYWORDS: love courting beauty separation emigration
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H26a+246, pp. 248-249, "Ann o'
Drumcroon” (1 text, 1 tune)
Roud #13338
NOTES [46 words]: In this particular instance, the song’s author Andrew Orr did emigrate (to Australia). Whether the rest of the song is historical is not clear; it’s interesting that he wrote at least one other song (Mary, the Pride of Killowen) with the same plot but a different heroine. - RBW
File: HHH026a

Anna Lee (The Finished Letter)
DESCRIPTION: "I have written him a letter Telling him that he is free"; she wrote it when she heard that he had been "out riding With that saucy Anna Lee." But the girl regrets her words; she concludes "I'll tell him I still love him If he'll court Miss Lee no more."
AUTHOR: unknown
EARLIEST DATE: 1906 (Belden-BalladsSongsCollectedByMissourFolkloreSociety; Randolph reports that this copy was written in 1873)
KEYWORDS: love courting betrayal separation rejection
FOUND IN: US(MW,SE,Sô)
REFERENCES (7 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 213, "The Finished Letter" (2 texts)
Randolph 775, "Anna Lee" (2 texts, 2 tunes)
Brown-AlabamaFolkLyric 6, "Anna Lee" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 143, "Annie Lee" (1 text plus an excerpt from 1 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 143, "Annie Lee" (1 excerpt, 1 tune)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 231-233, "I Have Finished Him a Letter" (1 text)
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 82, "Jealous Mary" (1 text)
Roud #474
RECORDINGS:
Charlie Poole and the North Carolina Ramblers, "Jealous Mary" (Columbia15342-D, 1928; on CPoole04)
CROSS-REFERENCES:
cf. "Ella Lea" (lyrics)
File: R775

Anna Sweeney
DESCRIPTION: "On the wild Dakota prairie where the sun is ever bright, Lived a fair and youthful maiden." Anna lives with her father; her sweetheart is far away. On April 2, her father leaves home; in his absence, Anna is killed by a prairie fire
AUTHOR: unknown
EARLIEST DATE: 1995 (The Irish in Dakota, according to Cohen)
KEYWORDS: death fire children disaster
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 486, "Anna Sweeney" (1 text)
File: CAFS2486

Annan Water
DESCRIPTION: Our hero is off to Annan Water; he must "cross the drumlie stream the night, or never mair I see my honey." But his horse grows tired, and the ferryman will not take him; at last he tries to swim Annan, and drowns
AUTHOR: unknown
EARLIEST DATE: 1802 (Scott)
KEYWORDS: separation flood death
FOUND IN: Britain(Scotland)
REFERENCES (5 citations):
Child 215, "Rare Willie Drowned in Yarrow, or, The Water o Gamrie" (1 text as an appendix to that
Anne Boleyn (With Her Head Tucked Underneath Her Arm)

DESCRIPTION: "In the town of London, large as life, The ghost of Anne Boleyn walks, I declare. Anne Boleyn was once King Henry's wife, Until he had the headman bob her hair." Now she walks "with her head tucked underneath her arm" and bothers Henry as best she can.

AUTHOR: R. L. Weston and Bert Lee

EARLIEST DATE: 1934 (according to Wikipedia)

KEYWORDS: humorous royalty death execution food

HISTORICAL REFERENCES:
c. 1501 - birth of Anne Boleyn, daughter of Sir Thomas Boleyn/Bullen
1509 - Henry Tudor, son of Henry VII, ascends the English throne as Henry VIII
1526 - Approximate time Henry Henry notices Anne Boleyn
May 1533 - After appeals to the Pope fail, Thomas Cranmer grants Henry a divorce from his first wife Catherine of Aragon
Sep 1533 - Anne bears the Princess Elizabeth, her only healthy child (Anne, like Catherine of Aragon before her, will thereafter start suffering stillbirths. But it wasn't Henry VIII's fault, no sirree, he was Henry VIII, it couldn't be his fault....)
May 19, 1537 - execution of Anne Boleyn for "adultery" (i.e. not being able to overcome Henry VIII's genetic defects and/or his syphilis)
1547 - Death of Henry VIII
1558 - After the deaths of Henry's other children, Edward VI and Mary I, without issue, Elizabeth daughter of Anne Boleyn become queen of England
1603 - death of Elizabeth I

FOUND IN:
REFERENCES (2 citations):
Cray-AshGrove, p. 32-33, "Ann Boleyn" (1 text, 1 tune)

DT, ANNEBOL

NOTES [15644 words]: This is probably not a folk song. It is certainly composed; it appears that the authors' original title was "With Her Head Tucked Underneath Her Arm." I know of no traditional versions. But there are many recording by revival performers -- and the song has developed a surprisingly large number of variations, considering that there is a "canonical" recording by Stanley Holloway. On that basis, I include it. This even though there isn't much truth in it. Except that Henry VIII executed Anne Boleyn, of course.

Henry VIII was not born to be king. He was the second son of King Henry VII and Elizabeth of York (Ashley-Kings, p. 630). His older brother Arthur had been destined to be Henry VII's heir. There is a report that Henry was at first intended for the church -- possibly destined to be Archbishop of Canterbury (Scarisbrick, p. 4, quoting Lord Herbert of Cherbury). Scarisbrick observes that this report is uncorroborated -- and in fact thinks it quite unlikely. He observes that Henry began to receive secular offices and titles as early as age two -- not the usual course for someone intended for the Church.

To be sure, it's easy to imagine Henry VII wanting one son to be King of England and another to be Archbishop; he would love the idea of both state and church being in Tudor hands. But it seems most unlikely that he ever considered risking one of his sons joining the celibate clergy when he had only two. It must be remembered that Henry VII was an usurper, and there were "no" Tudor
heirs other than his children (see any genealogy of the period. The one on p. 528 of Scarisbrick makes it exceptionally clear: Henry VII was not really a member of the British royal family). Henry VII had no brothers or sisters; he had one uncle (Jasper Tudor, Earl of Pembroke), but Jasper had not even the minuscule drop of Plantagenet blood that Henry VII had from his mother -- and, besides, Jasper had no children, and died in 1495. What is more, much of Henry's support came from followers of his wife, Elizabeth of York. (For more on this, see the notes to "The Children in the Wood (The Babes in the Woods)" [Laws Q34]). Even if there had been a Tudor successor not descended from Elizabeth, that heir would have forfeited the respect given to the children of Elizabeth. If Henry VII left no heirs, there was no obvious candidate to succeed him. He needed children -- preferably sons. It is a subject to which we shall return.

Crown Prince Arthur was married at a young age to Catherine, princess of Aragon, the daughter of Ferdinand of Aragon and Isabella of Castille -- a political match, naturally, which took place when he was fifteen (OxfordCompanion, p. 54) and she a year older, or perhaps slightly less. The primary goal of the marriage was to cement an alliance with the newly-united nation of Spain. There may have been another reason for the match, according to Mattingly, p. 25: The marriage would strengthen the Tudor dynasty. As Mattingly says, "Probably Henry admitted to himself that there was too much doubtful blood in his dynasty. The grandson of Owen Tudor, clerk of the Queen's wardrobe and heir to no more than a rocky mountainside and a few goats, could never have come to the English throne had not the Wars of the Roses almost extinguished the Plantagenet stock. Henry's own mother, Margaret Beaufort, Countess of Richmond, gave the King his only drop of royal blood, and though she had descended from John of Gaunt, like the Princess Catherine herself, Margaret Beaufort's grandfather had the misfortune to be born on the wrong side of the blanket. Like so many of the Italian tyrants, whom they resembled in other ways, the Tudors sprang from bastard stock; and Henry VII knew that, though he had married the daughter of Edward IV to help set things right for his children, his own best claim to the throne was that he had won it by the sword and held it against all comers."

To make this specific, Lofts, p. 53, counts "at least five men" whose claims to the throne were better than Henry VII's. I calculate nine men and women senior to Henry Tudor at the time Henry started seriously trying to gain the throne. And that's even if you ignore the Beaufort illegitimacy. Thus it could be argued that Catherine of Aragon had a better claim to the English throne than Henry VII, and in some ways better than Henry VIII. Edward III had had five sons. The line of the eldest, the Black Prince, had died out. The line of the second, Lionel of Clarence, had given rise to the Yorkist dynasty that was overthrown by Henry VII, and most of them had been declared illegitimate in one way or another (probably falsely, but so what?). The third son, John of Gaunt, had married three times. His first marriage had produced the Lancastrian dynasty of Henry IV, extinct after 1471. Henry VII was descended from the third wife, but his great-great-grandfather was born before Gaunt had married his third wife Katherine Swynford, the mother of the Beauforts. By his second wife, John had left a daughter, Katherine of Lancaster, whose granddaughter was Isabella of Castile. Catherine of Aragon was daughter of Isabella, and thus the great-great-granddaughter of John of Gaunt by his second wife. Mattingly, p. 6, says that Catherine, or Catalina as she was known in Spain, was actually named for Katherine of Lancaster. If the Yorkist line is excluded from the succession, then, Isabella of Castile, whose ancestry was entirely legitimate, had a claim to seniority over the bastard Beaufort/Tudor line. Henry VII had cemented his own claim to the throne by marrying Elizabeth of York, the senior Yorkist princess. Could he have been trying to marry Arthur and Henry VIII to a senior Lancastrian princess? Even if that wasn't in his thoughts, to marry his son into one of Europe's old royal families could only strengthen both Henry Tudor's throne and his diplomatic position. But Henry VII came from a long line of genetic defectives, going back to the mad King Charles VI of France. Henry VII, unlike many of his descendants, was fairly fertile -- Elizabeth of York suffered through eight pregnancies (Seward, p. 327), dying as a result of the last one in 1503 at the age of 37. But four of the children died before their fifth birthday; only four (Arthur, Henry, Margaret, and Mary) reached adolescence (see chart on p. 626 of Ashley-Kings). And even Arthur was perhaps not overly healthy; he probably was born prematurely (Williamson, p. 20, says that he was born eight months after his parents married, and it is not likely that Elizabeth and Henry VII were sleeping together before they wed; the straitlaced Henry VII seems to have had no illegitimate children -- Ashley-Kings, p. 624 -- and even though he was only 46 when his wife died, he never remarried). Arthur was very small and slight -- according to Mattingly, p. 39, Henry at age ten was already bigger than his five-years-older brother. Arthur died in 1501 (Seward, p. 327) or 1502 (Ashley-Kings, p. 626; Delderfield, p. 64; OxfordCompanion, p. 54). According to Mattingly, p. 48, "We shall never know just how Arthur died. Of a 'consumption,' it was said later, but a 'consumption' in the sixteenth century meant little..."
more than that the patient had wasted away." He mentions the sweating sickness, of which there seems to have been an epidemic at the time (it had been rife when Henry VII won the throne). Apparently Catherine also came down with some sort of disease -- but she was healthy, and survived (although apparently she was ill for weeks; Mattingly, p. 49). Arthur had died April 2. During this period, Catherine's importance had gone up and down like a yo-yo. When negotiations began over the marriage, Catherine was simply a link to Ferdinand and Isabella, the Catholic Kings of Spain. There was little thought that she might succeed to the throne of Spain. Then the children of the Catholic Kings started dying; Mattingly, pp. 17-19. First their son died. Then their eldest daughter Isabella died in childbirth in 1498. The child of Isabella the younger died in 1500. That made the heiress of Spain daughter #2, Juana "the Mad," Catherine's older sister, whose eldest son was the future Holy Roman Emperor Charles V. As this was happening, the value of Catherine as a marriage prospect had steadily increased, since she was now fourth in line to inherit Spain. Then Isabella of Castille herself died in 1504, threatening the union of Castile and Aragon (Russell, p. 70). Ferdinand of Aragon was still king of his own country, but Castile was in the hands of Philip of Habsburg, the husband of Juana "the Mad" (Mattingly, p. 67, who observes on p. 83 that Philip had his own plans for Castile which didn't match Ferdinand's). Ferdinand had to be very cautious in his management of his nation, resulting in many problems with England. This lowered Catherine's value.

Then Philip of Habsburg, who as husband of Juana "the Mad" ruled Castile in her name even though he largely ignored her and her passion for him (Mattingly, pp. 84-85), died in 1506. (Some naturally suspected poison, presumably supplied by Ferdinand; Mattingly, p. 86.) Juana was not yet thirty (born 1479, and she lived until 1555), but in her mania, there was no possibility of her allowing another man into her bed at that time -- meaning that, as long as she was left on her own, she would have no more children. (Many think that Juana wasn't as crazy as Philip, and indeed Ferdinand, said at the time -- Henry VII openly questioned it, in fact; Mattingly, p. 101. Many moderns have sympathy for a Queen who attacked her husband's mistress and who was beaten by her husband -- Mattingly, p. 84 -- even though his power came from being married to her. She was shoved aside -- indeed, locked up for the rest of her life -- largely because she was female and no one wanted a female monarch. But she really does seem to have had an absolute fixation on her husband; she insisted, e.g., on staying by his coffin even long after his death; Mattingly, p. 87.) So Catherine started to increase in value again (and Ferdinand resumed running Castile, holding control for the rest of his life).

It is perhaps worth noting that Catherine of Aragon showed some of the same clingy behaviors as her sister Juana (Mattingly, p. 158), although not to the same degree. Lofts, p. 51, says that Catherine loved Henry all her life, and argues that this shows Henry was not as vile as he comes off. This doesn't really follow, given the way Juana felt about her equally vile husband; maybe Catherine just shared the same sort of obsessive love. The key difference is that Catherine clearly kept her wits about her all her life, as she would show in the contest with Henry over the divorce, where she outmaneuvered him at almost every turn.

It's not clear how Catherine felt about marrying another Englishman after Arthur died; no direct record of her feelings survives, but Mattingly, p. 53, records that a later chronicler declared that she asked to go home.

Even with Arthur dead and Isabella of Castille in her grave, Henry VII wanted alliances. He dangled English support all over Europe. He did continue to pursue the Spanish alliance; it was the best counterweight available to the power of France (Halliday, p. 84). His first idea was to marry Catherine to his second son Henry (the future Henry VIII), or perhaps, since his wife Elizabeth of York had died in 1503, to marry Catherine himself (Williamson, p. 60; Mattingly, p. 59. The problem with this, of course, is that any children of Catherine and Henry VII would have lacked any legitimate Plantagenet blood -- which may be why Henry gave up the idea). But the death of Philip of Habsburg changed everything. It set Henry to making a bid for the hand of Juana "the Mad," which went nowhere (Mattingly, pp. 93-95).

While Henry VII was dancing these diplomatic dances, he kept Catherine in dire poverty (Mattingly, p. 98; on p. 62, Mattingly notes that under the revised treaty after Arthur's death, the Spanish swore off any responsibility for Catherine, and she turned her plate and such over to Henry, leaving her entirely dependent on Henry VII's charity -- of which he had none, since that would involve spending money, and money and power were the only things Henry actually cared about). Princesses are often pawns, but Catherine was treated even more callously than most. Catherine apparently thought that the death of her mother Isabella was the source of most of her troubles (Mattingly, p. 66, who thinks she was right).

Nonetheless, Henry VII would not let Catherine go home. If the king himself could not marry Juana, there was still the fallback plan of having his surviving son, the future Henry VIII, marry Catherine
(Halliday, p. 85). Henry the younger, however, was still a boy, leaving plenty of time to dicker over terms. Bainton, p. 187, points out another problem: the arguments between Henry VII and Ferdinand over the unpaid portion of Catherine's dowry -- even when Arthur and Catherine's marriage took place, Henry VII had been sitting there counting the dowry (Mattingly, p. 43. That was Henry Tudor's way, but it would set a very difficult precedent for poor Catherine). Henry in effect was trying to get a bigger dowry from the Spanish to maintain one alliance (Mattingly, pp. 98-99) -- a very Henry-esque approach. At one point Henry junior too seemed to swear off on the marriage (Scarisbrick, pp. 8-9), though this may have been a set piece staged by his father to improve the English negotiating position (so Mattingly, p. 68).

These was the sort of situation that was bread and butter for a sneaky monarch like Henry VII (who was utterly unlike his son in this regard). Henry VII spun out negotiations over Catherine's remarriage until he was on his deathbed (Williamson, p. 60). Scarisbrick (pp. 10-11) thinks the situation had gotten so complicated by that Henry VII was preparing to break off Henry VIII's Spanish engagement. The situation was very strange at this time: Ferdinand, rather than do anything to support her, had made Catherine his ambassador to England (Mattingly, p. 92), which put her in the peculiar situation of trying to negotiate her own marriage and deal with Henry VII's idea of marrying her older sister Juana now that she was a widow (Mattingly, p. 93). Fortunately Ferdinand sent another ambassador not long after -- but he was hardly able to deal with the increasingly sick Henry VII (Mattingly, p. 105, comments that "His foreign policy was becoming the sport of his rheumatism and his nerves"). Catherine was perhaps lucky Henry VII died when he did, given how disastrously the Spanish ambassador Fuensalida was offending the English (Mattingly spends much of a chapter on this; see e.g. pp. 107-109). Henry VIII, who of course needed to assert his position in European affairs, moved to marry her almost the moment he came to the throne (the ceremony took place six weeks later; Russell, p. 70). He even gave up all the fussing about the dowry (Mattingly, p. 120). Maybe it was because, by then, Catherine's importance had gone back up again; with little but the children of Juana "the Mad" standing between Catherine and the throne of Spain, there was at least a chance that her husband would succeed to the crown of Aragon and Castile. Or maybe he just wanted a wife and child to help cash in on the rejoicing -- according to Prescott, p. 25, "It was April 1509 when the young prince succeeded his father as Henry VIII, and his accession was, for England, like the coming of Spring. To complete the joy, it only needed that Katherine should bear a son."

Whatever the reason, Henry and Catherine were married almost immediately after the burial of Henry VII (Mattingly, p. 125).

There were complications, to be sure. Church law generally would not permit a woman to marry her husband's younger brother, especially if the marriage had been consummated. Warham, the Archbishop of Canterbury, was one who has opposed the marriage (Scarisbrick, p. 42, though on p. 13 he says that Warham's objection may have been simply due to the long delay between the dispensation and the actual marriage.) Henry VII's mother, Margaret Beaufort, whose claim to the throne was better than her son's and whose advice he respected, was also against it (Mattingly, p. 115).

Whatever happened in the marriage, the Pope in 1503 had been convinced to grant a dispensation (Williamson, p. 76), and the marriage went ahead without worrying too much about the legal situation. But the issue of whether the marriage was valid would come back to haunt all involved. It appears that the language of the dispensation was technically slightly flawed (Scarisbrick, pp. 192-193) -- although Lofts, p. 49, says that Henry VII was satisfied with its form, and if Henry VII, Europe's sneakiest monarch, thought it valid, it surely must have been pretty sound. A rational person would say a dispensation is a dispensation, and accept it unless it was issued in bad faith. But canon law is not based on common sense.

Henry VIII probably wanted the marriage even more than his father, because he would soon go to war with France -- Williamson, p. 78. Henry VII had been far too prudent to engage in such a hopeless scheme (the English, not having fought a foreign war since the 1450s, had not kept up with modern military advances in areas such as artillery; an army like the one which had won Agincourt could not hope to win a sixteenth century battle, and Mattingly, p. 138, thinks the English forces in 1509 were not even as efficient as those at Agincourt). Henry VIII wanted to reconquer Aquitaine, lost sixty years before, and eventually even wrangled a promise from the Pope to crown him King of France -- if he could conquer it (Scarisbrick, pp. 34-35; the Pope made the promise because the French monarchy at this time was considered schismatic). Henry sent an army to the French/Spanish border -- supposedly to cooperate with Ferdinand.

Henry's war worked entirely to the advantage of Spain, which used the English distraction of the French to conquer Spanish Navarre (Williamson, p. 80; Scarisbrook, pp. 29-30; Mattingly, p. 150,
notes that the English expedition was such a fiasco that the men mutinied. Mattingly thinks it was only Catherine's influence which kept Henry from turning against Ferdinand (Mattingly, p. 154) -- unfortunately for England, since Ferdinand really was taking advantage of the English. The next phase of the war, resulting in the so-called "Battle of the Spurs" (actually nothing more than the pursuit of a surprised inferior force) also did Henry little good but was helpful to the Emperor Maximilian; Williamson, p. 82; Scarisbrick, pp. 35-36. If there was any benefit to England from that 1513 invasion, it was that it took Henry out of the country, so that a far better soldier, the Earl of Surrey, could command at the Battle of Flodden -- and hence win an overwhelming victory. (Surrey apparently had been very upset at being denied the chance to go to France, according to Mattingly, p. 155. But it turned out well for him. His family had been deprived of the Norfolk dukedom after the Battle of Bosworth in 1485; after Flodden, Henry gave it back. The Howard family still holds it.) But, of course, the Scots probably would not have invaded had not Henry gone to France. Scarisbrick, p. 38, writes, "In philandering in Lille and gaining Tournai, Henry perhaps lost Scotland. Catherine [who had helped arrange for the victory at Flodden] wrote to Henry fulsome praise for the victory of the Spurs, but the praise was due elsewhere. Henry sent her his leading French prisoners, a duke included; but Catherine could send him the blood-stained coat of a king whose unburied body now lay in the Carthusian house at Sheen." (For more on Flodden, see the notes to "Flodden Field" [Child 168], plus of course the famous lament "The Flowers o' the Forest.") Much of the success of these enterprises must be attributed to Thomas Wolsey, Archbishop of York, Cardinal, Papal Legate, and Chancellor of England; he was among the most powerful churchmen in English history (Williamson, p. 86, who notes that the ironic effect of Wolsey's overwhelming power was to bring the English church firmly under his control -- making it easier for Henry to dominate it when he took charge). A large part of what follows can be attributed to the complicated relationship between the two.

Wolsey seems to have considered himself a patriot, and he also called himself a reformer. Yet, on the whole, he had been obedient to Papal authority. (At least, this seems to be the general view, though Scarisbrick, pp. 47-50, notes some differences with the Pontiff, often at points where Henry VIII had a strong opinion. But Williamson, p. 107, observes how often Wolsey went along with Papal acts, e.g. Wolsey promised reforms, but undertook very few -- notably, he was guilty of pluralism; in addition to his Archbispohric, he came to hold the bishopric of Winchester, considered the richest in England. But he never even visited his city of York, according to Williamson, p. 108!) This complex set of attributes would be significant when Henry's marriage collapsed. As Ashley-GB, comments on p. 207, "It was clear that so greedy a pluralist was in no position to carry through the radical program that was necessary to sustain the authority of the existing Church if it were not to fall before the trumpets of Protestantism, already sounding in Germany." It was a time when parish priests were numerous but little-employed, minimally educated, often married and making their living by farming parish lands (Ashley-GB, p. 210). Monks and friars, although more likely to be celibate, were often no better educated and lived largely by begging (Ashley-GB, p. 212). Wolsey was a prince of a church consisting mostly of useless ragamuffins but which exacted a great deal from more gainfully employed ragamuffins.

Henry's home life was not nearly as glittering as his foreign campaigns. Scarisbrick, p. 147, observes that Henry had at first been "a gallant husband" and that he and Catherine were together frequently. But it did not last. Catherine's first pregnancy produced a stillborn daughter (Mattingly, p. 141). Her first boy, born in 1511, died within two months of birth (Mattingly, p. 142). Eventually, in 1516, she had a living daughter, Mary (Mattingly, p. 174). Then -- a string of miscarriages and infants who died soon after birth (in all, apart from multiple miscarriages, Catherine brought six pregnancies to term, with five ending in the death of the infant; Bainton, p. 186; Williamson, p. 91; Scarisbrick, p. 150, catalogs the dismal list. The last pregnancy apparently ended in 1518 with a stillborn child). Mary wasn't even a particularly good marriage prospect -- she was not very attractive, perhaps of delicate health (Williamson, p. 111), and (as it turned out) stubborn, plus she was cursed with the Tudor sterility; she never so much as managed to become pregnant. It's hard to know whether Mary's (lack of) looks is derived from her mother. Catherine's appearance presents a bit of a conundrum. A witness at her wedding to Henry said that few matched her for beauty (Mattingly, p. 126). Yet Prescott, p. 27, while praising her intelligence, calls her "plain in face, short and heavy in figure, a stout little woman as time passed." By 1520 a witness called her "old and deformed" (Mattingly, p. 175). It seems clear that, by then, she had lost her figure and her blonde hair had turned dark (this is fairly normal). We have, sadly, little way to test these assertions.

There are several portraits said to be of her. One, by the famous artist Mich(a)el Sittow and painted probably 1503, shows a woman with grey eyes, reddish-blond hair, rather delicate features, and healthy-looking skin. She looks quite attractive to me. But it is not in fact certain that the portrait is
of Catherine. A second portrait, which seems to be universally accepted as her, shows a woman with much puffier features which is far less attractive, but the unknown artist was not very good, if the appearance of her hands is any indication. A third, by Hornebouts, was painted about 1525, when Henry was tired of her; it shows her with dark, reddish-brown hair and a thick neck; it looks very unattractive to me but of course it was painted when Catherine was about forty and had been through many pregnancies. There are several other portraits which, based on their dates, can hardly have been taken from life; most are in any case engravings, and show more head covering than actual head.

Catherine's perhaps-premature aging might have mattered less had she been younger -- but Catherine was five or six years older than her husband; at the time of Henry's accession and their marriage, he was 18, she about 24. She was well-educated (Mattingly, p. 8) and intelligent, though English does not seem to have been one of her attainments at the time of her first marriage (Scarisbrick, p. 8; Mattingly, p. 37, says that Catherine and Arthur had exchanged their letters in Latin. This had the ironic effect that Catherine, when she met her father-in-law, could not talk to him, because Henry VII had too little Latin; Mattingly, p. 36. Catherine did eventually learn English, but spoke it with an accent all her life; Mattingly, p. 165). Scarisbrook, p. 13, says that at the time of their marriage she "was probably still beautiful, and certainly of a quality of mind and life which few queens have seriously rivalled" -- but their only real bond, apart from Henry's diplomatic desires, seems to have been Henry's need for an heir. (This is singularly unfortunate, in that she seems to have been far more civilized than he -- e.g. Scarisbrick, p. 67, tells of an incident where Henry wanted to execute a bunch of rioters, but Catherine, on bended knee, convinced him to have mercy.)

Henry, after a few years of marriage, became a serial philanderer. (As Mattingly notes on p. 146, "During the first nine years of her marriage Catherine ended one pregnancy only to begin another. Naturally, her intimate association with her husband was interrupted for long periods. Naturally, Henry turned to other pastimes....") His first known dalliance, with Elizabeth "Bessie" Blount (one of Catherine's ladies-in-waiting) seems to have begun in 1514 (Scarisbrick, p. 147; Mattingly, p. 162, connects it with Henry's return from the 1513 campaign against France). Bessie eventually was given a modest property and married someone else, and largely disappears from the pages of history -- but not until she had born Henry a son.

Although Bessie Blount gave Henry his first surviving son, she was not his most significant early dalliance. That surely was with a young woman named Mary Boleyn (or Bollen, or Bullen; Anne seemed to have used the spelling "Bullen," but hardly any moderns do so). The family had roots in the merchant middle class (Ives, p. 3), but had been rising; Mary's and Anne's grandfather William had been knighted. Their father, Thomas Boleyn, was a member of Henry's court. That may not sound like a high office, and fifty years earlier, it wouldn't have been. But the Tudors had so oppressed the English nobility that being part of the court was now the key to power (Ross, p. 155); a title of nobility was simply its reward. Thomas Boleyn was one of those who accompanied Henry to the Field of the Cloth of Gold (Lofts, p. 24), and was sufficiently well-off to own two castles (one of them, Hever, usually being listed as Anne's birthplace, though Lofts, p. 10, prefers Blicking Hall). The two sisters also had a brother, George, who was less famous. Mary's mother was the sister of Thomas Howard, the Duke of Norfolk and one-time Admiral of England (Williamson, p. 112). Ives, p. 4 examines the great-grandparents of Anne Boleyn and finds that they included a Lord Mayor of London (Geoffrey Boleyn, the family namesake), a duke, an earl, the granddaughter of an earl, two baron's daughters, an esquire, and the esquire's wife. And Thomas Boleyn, though not personally wealthy at the time he came to court, would eventually join the peerage also. And he was an important in the diplomatic service as a linguist and ambassador (Ives, pp. 10-11).

Henry probably did not sleep with Catherine after 1525 at the latest (Scarisbrick, p. 15), moved her from Greenwich to an exile in Hampton Court in 1528 while moving Anne Boleyn into chambers next to his own (Scarisbrick, p. 218), and reportedly never saw his first wife after 1531. Catherine died in 1536 (OxfordCompanion, p. 176), having spent 35 mostly miserable years in England suffering from the whims (and genetic defects) of the Tudor line. It is noteworthy that in 1521 Mary Boleyn had married one William Carey -- making it appear that Henry's affair with her came "after" she married (Scarisbrick, p. 148). And, of course, she had an interesting younger sister named Anne. (Although the two sisters don't seem to have been particularly friendly; Anne dismissed Mary from the court as soon as she could; Scarisbrick, p. 148).

The date of Anne's birth is not known; Lofts, p. 9, cites authorities giving dates of 1499 or 1500, 1502 or 1503; 1504; and 1507. Lofts herself argues (p. 10) for 1505, but this is based on nothing more than a guess that Anne was 18 when Henry first noticed her in 1523 and would not have
wanted an older woman. The largest number of sources appear to me to argue for 1507.
Anne probably had excellent courtly manners; both she and Mary had spent time at the court in
France. Both had been taught to read and write and speak French (Lofts, p. 11). Mary probably
went to France in 1514 as part of the entourage of Henry VIII's sister Mary, who was to marry Louis
XII (Lofts, pp. 11-12) and Anne followed in around 1519, in one of the periods of peace between
England and France (Scarisbrick, p. 148; Lofts, p. 11, thinks she went along with her sister in 1514,
which is a key reason why Lofts and others think Anne was born before 1507). She was sent home
in 1522 when the wars began again (OxfordCompanion, p. 36; Lofts, p. 25). It was hoped to marry
her to James Butler, to heal a feud in Ireland (the Boleyns had some claims to Butler lands, and by
marrying Anne to the Butler heir, the argument might be resolved; Lofts, p. 27), but Butler would
not agree (Scarisbrick, p. 148).
What attracted Henry to Anne is unclear. There was something wrong with one of her hands
(OxfordCompanion, p. 36, says that she had a deformed finger; Lofts, p. 16, says that she had a
rudimentary sixth finger on her right hand. Ashley-Kings, p. 634, mentions a Catholic claim that it
was shrivelled by the witchcraft she used to seduce Henry). Her neck was so long that some
people said she had an extra vertebra (Lofts, p. 16), although there is apparently no evidence of
this. She was said to have a large mole on that long neck. (According to Lofts, p. 36, both the mole
and the extra finger were claimed as evidence of witchcraft.)
Her appearance in other regards is a conundrum. Her hair was dark. Several sources say that she
was not very attractive -- Scarisbrick, e.g., says on page 148, "She does not seem to have been
remarkably beautiful, but she had wonderful dark hair in abundance and fine eyes, the legacy of
Irish ancestors, together with a firm mouth and a head well set on a long neck that gave her
authority and grace." Lofts, p. 16, also mentions her "magnificent dark eyes" and luxurious dark
hair.
There seem to be three portraits from life (shown following p. 202 of Ives), plus assorted
engravings and carvings (the latter can probably be discounted; one, indeed, makes her look like a
sixty-year-old witch). No two of the portraits look alike. One, printed on the cover of Ives and facing
page 162 of Scarisbrick, is attractive enough. But is it the original? Another version of this painting
appears as #45 in Ormond, and does not appear very beautiful. The second portrait in Ives makes it
appear that there was something wrong with her cheeks. The third, by John Hoskins, looks like a
simpler child. But the painters of the period were generally not very good; the chief portrait of
Henry VIII's mother Elizabeth of York, who was supposed to be stunning, makes her look dreadful.
What I observe, comparing portraits #45 and #46 in Ormond, is that (assuming it is accurate) Anne
and her successor Jane Seymour looked alike in a lot of ways -- high foreheads, tapered chins,
narrow mouths, long, narrow noses with just a slight curve to the bridge, fairly high cheekbones.
Beauty truly is in the eye of the beholder -- and, on the evidence, Anne had a look that Henry liked.
She certainly looks prettier than Jane, whom Loach, p. 2, calls "pale and puffy."
Her introduction to Henry may have come through Mary, who had already had her affair with Henry
(Williamson, p. 112). That alone would have gotten Henry in trouble with the Church over the
marriage with Anne; although there is a famous instance in the Bible of a man marrying two sisters
(Jacob wedded both Leah and Rachel), Leviticus 18:18 declares "you shall not taken a woman as
your wife... and his sister; and the more she resisted, the more, apparently, did Henry prize her." Lofts, pp. 34-35, tells
a similar story: Henry came to visit Thomas Boleyn at Hever Castle, and Thomas concealed his
dughter. Henry, who had always had his way since becoming King, did not know how to react to
frustration; the fact that he couldn't see Anne just made him want her more. In effect, Thomas and
Anne out-bluffed the Henry in a high-stakes poker game for him to sleep with her.
It is amazing to note that Anne thus managed to keep Henry interested in her for at least five years,
and probably seven (perhaps more) before they finally slept together (Lofts, p. 36). This even
though, Lofts suggests, Henry would have had a much easier time getting a divorce if he had
wanted a more suitable wife.
Henry, in his own mind at least, certainly had reason to think he should have a new wife. He did not
think he was the source of Catherine's miscarriages; after all, there was his son by Bessie Blount,
born 1519, whom Henry made Duke of Richmond (Williamson, p. 91; Prescott, p. 40, notes other
titles the boy was given. In 1525, Henry even tried to make Richmond his heir, according to
Russell, p. 80; Scarisbrick, p. 151. The appointment as Duke of Richmond was significant because
the Richmond Earldom had belonged to Henry VII's family during the Lancastrian dynasty, so it
might be considered the title of a royal heir). Apparently Henry, in thinking of his stillborn children, never bothered to look at the rest of his family tree (Henry VII's five children who died young, his grand-uncle Jasper Tudor childless, his great-great-grandfather Charles VI of France insane, two great-granduncles died young, etc.)

It is often stated (e.g. Ashley-Kings, p. 637) that Henry was syphilitic, and that this was the cause of his son Edward VI's death and, presumably, the many miscarriages suffered by Henry's wives. Certainly it would be no surprise if Henry eventually contracted syphilis, given his behavior. But I truly don't think that disease can be the whole of the answer -- after all, Catherine's first pregnancy ended in a miscarriage long before Henry started fooling around seriously. Catherine may not have been Henry's first partner, but there cannot have been many before her (and, given the watch Henry VII kept on his son, she may in fact have been his first).

Much of the argument about Henry's syphilis rests on the claim that Edward VI was a frail boy -- but, as Loach points out on p. 161, he was "not" a frail boy until his final illness (the claim seems to rest on the fact that he died young and was a good scholar, not on any contemporary reports about his health. But Loach, while admitting his undeniable learning, also points out on p. 181 that Edward had a fondness for sports). What's more, his illness, though it took months to kill him, does not fit the symptoms of syphilis, nor of tuberculosis -- nor of arsenic poisoning, really, though it too has been suggested. Loach, p. 162, believes Edward died of the effects of bronchopneumonia, and this sounds correct to me.

Which again leaves us seeking genetic grounds for the myriad Tudor health problems. Williamson says that it is "unprofitable" to speculate about Tudor medical conditions, and Mattingly, p. 143, argues that the rate of death among Catherine's children was not extreme -- but I note that Henry VIII's grandmother Elizabeth Woodville went through as many pregnancies as Catherine, and only one child died. And why then Anne Boleyn's miscarriages, which began after the birth of Elizabeth (Ashley-GB, p. 224)? All these arguments about "unprofitability" were made before DNA testing. I personally think the current royal family should give permission for a lot of genetic testing. They, however, have not given in to historians on this. In practice, it doesn't matter anyway -- what matters is that Henry had even more problems siring children than did his father.

Disappointment with his allies can't have helped Henry's relationship with Catherine -- especially since the worst offender was unquestionably Ferdinand of Aragon, Catherine's father (Scarisbrook, p. 55, says that Henry "understandably" felt "more than" a grievance against the King of Spain, on p. 56 he mentions that there were already rumours of divorce at this time).

The war with France blew hot and cold for a dozen years; there was actually a halt in 1514, when Henry VIII finally grew tired of being used by Ferdinand and the Emperor Maximilian (Mattingly, p. 164). During this peace, Louis XII married Henry VIII's younger sister Mary, but the elderly Louis died after three months, and his heir (although perhaps attracted to Mary himself; Mattingly, pp. 171-172; Prescott, p. 26, notes several sources calling her one of the prettiest girls they had ever seen) was insistent on a change in policy; Scarisbrick, p. 56. Mary would insist on her right to marry the man of her choice after this, and chose the much older Charles Brandon; the "Nine Days' Queen," Lady Jane Grey, was a grandchild of this union.

This didn't end negotiations with France. Later, there was an attempt at a universal peace; Scarisbrick, pp. 71-73 (although Ashley-GB, p. 206, argues that this had less to do with English attempts at peace but with the need for calm as a new Emperor was chosen and assumed power). Mattingly, p. 194, thinks of it as a last chance to unite "Christendom," that hazy idea many people had of a single worldwide Christian Empire. The peace, though it resulted in the famous meeting on the Field of the Cloth of Gold, as told in Scarisbrick, p. 78, was of course was a complete failure; the wars resumed after a couple of years, forcing England back into battle against France. (Russell, p. 77, makes the interesting point that Henry wrestled against the King of France and "made a very bad loser." It was not the last time he would show this character trait.) Scarisbrick, p. 128, clearly regards Henry as having fought two wars with France. But the situation really resembled the Hundred Years' War: separate phases, but mostly the same issues throughout. It is fascinating to think what would have happened if the peace -- which Wolsey struggled to uphold with all his ability; Scarisbrick, pp. 88-94 -- had held up. Charles V would not have been distracted from dealing with Lutheranism, meaning the Reformation might have failed. There might have been no Jesuit order; Scarisbrick, p. 96. The history of Italy would have been utterly different. It is one of history's great What Ifs.)

Henry and Wolsey had another reason for wanting peace. The conflicts had accomplished nothing except to bankrupt Henry VIII. Rodger, p. 175, observes, "For England it may be said that the Middle Ages ended in the mud of October 1523 when Suffolk's army abandoned its march on Paris." "During 1524 the English did very little, by land or sea, and before the end of the year they were negotiating for peace. By the time Charles V won his great victory at Pavia on 24 February
1525, shattering the French army and capturing Francis I, it was too late for Henry to pretend that he had contributed anything to the triumph.... To complete Henry's bitterness, Charles V not only rejected all proposals of continuing the war, but repudiated his offer to marry the nine-year-old Princess Mary in favour of Isabella of Portugal, who was twenty-two and richly dowered." Henry seemingly had hoped to gain the crown of France out of this, or at least regain parts of the Angevin Empire (Scarisbrick, pp. 136-138). But Charles had used up his cash on hand, and was not willing to keep fighting for his victory paying off a monarch who had contributed little. For the English, the war had accomplished absolutely nothing except to cause a severe economic recession in England's merchant classes (Williamson, p. 105); there had been riots against foreigners in 1517 (Russell, p. 76), and Henry's attempt to raise money for his wars ("the Amicable Grant," which was actually extorted) failed badly (Russell, p. 79).

Henry had also made an attempt to be elected Holy Roman Emperor when Maximilian died in 1519 (Scarisbrick, pp. 99-101; Mattingly, p. 202, points out that this wasn't quite as absurd as it sounds, since Charles V was no more German than Henry. But it was still pretty crazy). I rather doubt that the marriage to Catherine, which tied him to Charles V, helped. In any case, Henry's campaign was incompetent (Scarisbrick, p. 102); I can easily imagine the Electors saying to themselves, "Him?!" and laughing their heads off. He had no ties with Germany (not a requirement at the time, but if it helped), he had been successfully outwitted by France, Spain, and the old Emperor Maximilian, and he didn't even have many relatives to help him rule.

Henry also started talking about leading a crusade, assuming he managed to beget an heir (Scarisbrick, p. 105). He didn't get an heir, but the whole thing was surely moonshine anyway. Medieval kings promised crusades the way modern political leaders promise increases in programs combined with tax cuts: They know it's absurd but they want the political credit.

From that time on, Henry -- with his horizons turned inward -- had no use for the Spanish alliance. And Henry seems to have been a man who had problems with power. Scarisbrick, pp. 6-7, notes that his father, while giving him a decent education, had strictly limited his activities. He had no experience of power -- and, in all likelihood, a strong resentment against being guided. This, combined with those lousy Tudor genes, would explain much of the tragedy and paranoia of his later years.

Henry was an astonishingly complex personality -- I can't help but notice how much he seems to have inherited from both sides of his family. He had all the extraordinary beauty of his mother Elizabeth of York, and of her father Edward IV; he also had Edward IV's gusto and extravagant tastes -- and his same tendency to grow fat in his later years. He was also like Edward in his intelligent laziness: He delegated things he perhaps should not have, but often proved to have more insight into the matter than Wolsey or the other councilor in charge of the problem (see the description of his handling of foreign policy in Scarisbrick, pp. 45-46).

But where Edward IV was friendly with all, Henry VIII inherited the suspicion and thirst for power and brutality of his father Henry Tudor. (I say this by contrast with Ashley-GB, p. 203, who declares, "Ruthless and cruel, he had more of his maternal grandfather, Edward IV, in him than the temperate statesmanship of his father." Individually, all parts of this sentence are true, but they add up to a falsehood; Henry VIII was ruthless, but this was far more characteristic of his father than of Edward IV. Henry VIII was like Edward IV not in his cruelty but in his looks and in his love of show and in his list for pleasure.) It was a dangerous combination. As Scarisbrick observes on p. 17, "He was a formidable, captivating man who wore regality with splendid conviction. But easily and unpredictably his great charm could turn into anger and shouting.... He was highly-strung and unstable; hypochondriac and possessed of a strong sense of cruelty."

Scarisbrook speculates about an Oedipus complex; in literal terms, this is absurd, since his mother died before he reached puberty -- but it may well be that he resented and envied his father and was influenced by Henry Tudor's strange and secretive traits. Mattingly p. 127, agrees that his strict upbringing at the hands of his harsh father and rigid paternal grandmother must have left him with a feeling of repression and boredom. One might even argue that his prompt marriage was one more way to get back at his dead father.

For a bloody tyrant (which he was), Henry also had a surprisingly difficult time being firm. Henry the overbearing monarch could fire Wolsey with ease; Henry the coward couldn't even tell him to his face. When Wolsey, after his dismissal, managed to meet Henry, the King sounded as if he would take him back into service. Once Wolsey left -- Henry made sure he never saw him again (Lofts, p. 81).

Mattingly, p. 128, makes the interesting observation that Henry wrote "Pastance with good company" (usually now called "Pass Time with Good Company") very soon after his father and grandmother died. Clearly he was enjoying his freedom. Yet Mattingly, p. 136, also argues that Henry had a deep flaw: "He never quite outgrew the need for someone to lean on, some
affectionate, admiring mentor and guide to protect his self-esteem... He was to turn to one such image after another for most of his life, only to flinging away from each in outraged indignation when he found the image had a life of its own. This was a great part of his tragedy."

And Catherine, it appears, was the first of these confidante/victims. At first Henry seemed to treat his new wife with great affection, dedicating tournaments to her and dancing with her and such (Mattingly, pp. 131-135). But I can't help but think that Henry was less in love with Catherine than with the idea of Courtly Love; he wanted to be some woman's True Knight, and the woman involved hardly mattered. When he got bored with that -- as he got bored with everything -- he no longer cared about her.

Perhaps it will give you some idea of what he was like to know that, in 1534, he actually enacted a law declaring it treason to call him a tyrant! (Russell, p. 43; on p. 90, Russell notes that calling Henry a heretic, schismatic, usurper of the crown, or infidel was also treason.. Given that he was unquestionably a schismatic, and his father was unquestionably an usurper, Henry was making it treason simply to state facts. But this was in the aftermath of the Act of Supremacy which made Henry, not the Pope, head of the English church; Ashley-GB, p. 220. Presumably Henry, as the new God of England, would have declared whispers about him to be blasphemy, except that treason bore harsher penalties.). This even though he was, pretty definitely, the worst tyrant in English history since William the Conqueror (note that his father had usurped the throne, and that Henry VIII used arbitrary powers to a greater extent than any other English king).

In 1536 a law was passed "to extingush the authority of the Bishop of Rome" (Ashley-GB, p. 220). From that time the rift was beyond mending. Henry VIII's deep and abiding concern was to have a son to succeed him. By this time, there was consensus that English law permitted succession in the female line -- Henry II and Edward IV both succeeded in this way, and indeed Henry VI's feeble claim to the crown came through his mother. But no woman had ever actually "ruled" in England (Trevelyan, p. 53), unless you count Matilda/Maud, who fought a civil war with King Stephen but is usually not considered to have ruled. In the cases of Henry II (the son of Matilda) and Henry VII, the mother through whom each claimed the throne was still alive (indeed, Henry VII's mother Margaret Beaufort died in the same year as her son, and was probably more mentally sound at the end than he was), but still the son, not the mother, took the throne.

In addition, if a daughter succeeded, there were only two possibilities: She would marry a foreign King, or she would marry an Englishman. If she married a foreign king, and England would be joined to that nation (Lofts, p. 50 -- although it is ironic to note that, ultimately, this is how England and Scotland united; the Scottish King came to rule England. But England dominated the Union). The idea of a foreigner coming to England as King was anything but popular, despite the fact that Mary was shopped around to foreign kings like mad -- at one time, there were theoretical agreements that she would marry the Emperor, the King of France, and the King of Scotland (Prescott, pp. 30-31), none of which came to fruition; she would eventually marry the son of Emperor Charles V, but only after Henry VIII was in his grave. The case of marrying an Englishman had even more tricky implications, because presumably it would have to be someone of royal blood -- and there were *no* male Tudors for her to marry. She would have no choice but to marry a Yorkist (Prescott, p. 40) -- someone whose claim to the throne was stronger than hers. The political implications of that were extremely serious; the heir would obviously be tempted to take the throne in his own name. (To be sure, Henry VIII could have said that his father was not king by right, and claimed the throne in the name of his mother Elizabeth of York. This would have been right and proper. But it wasn't Henry's way.)

No one knew how the English would react to a female monarch. The king, it was thought, needed to be able to lead in battle (Scarisbrick, p. 23) -- clearly no one realized that no English king after Richard III would ever be an effective leader of troops in combat. (Some showed up on the battlefield, and Charles I even pretended to command. So did Henry VIII himself in his "invasion" of France. But they didn't amount to much, and didn't need to; the troops and the generals did their jobs while letting the monarch pretend to be in charge.)

Plus the Wars of the Roses were still remembered, during which three kings (Henry VI, Edward V, and Richard III) had all met violent ends, and the throne changed hands involuntarily five times in 25 years. The Tudors had ruthlessly destroyed their opponents, impoverishing England politically and perhaps even economically (Gillingham, p. 11), but there was always the fear that a female monarch would be more likely to be overthrown.

Several scholars fix on the year 1527 as the time when Henry had had enough (e.g. Williamson, p. 111). Catherine was 42, and clearly would not produce a son (no one says so outright, but it sounds as if she might have reached menopause). Henry decided that his marriage had been unlawful and immoral, and demanded an annulment from the Pope (Bryant, p. 43). And he was in a
hurry, because he was becoming enamored of Anne Boleyn (Halliday, p. 87) -- though Bainton, p. 187, points out, in fairness to Henry, that the idea of a divorce had first been mentioned in 1514 when Anne was probably only seven or eight years old. According to Mattingly, pp. 168-169, nothing came of that at the time because Catherine was pregnant again (cf. Prescott, p. 40). But the boy was either born dead or died soon after. (Still, it is noteworthy that it is at about this time that Henry started fooling around with Bessie Blount). Catherine's next pregnancy resulted in the birth of the future Queen Mary, but that was the end.

Williamson, p. 112, described the psychological problem as follows: "With the passing years the succession problem became more urgent.... Then came Anne Boleyn, and desire matched with conscience, sweeping the King down a muddy torrent in which his honesty was challengeable and he in his heart could scarcely have been certain how he fared. He was to emerge a worse man than he entered, with a conscience that he had learned to shape to his ends, and coarsened by some brutal actions. A fairly good man had been placed in a situation for which he was not good enough."

Shakespeare and Fletcher, in Henry VIII, were much more direct about it (II.ii.16-18):

Chamberlain:
It seems the marriage with his brother's wife
Has crept too near his conscience.
Suffolk [aside]:
No, his conscience
Has crept too near another lady.

Henry claimed moral scruples, citing as his basis Leviticus 20:21 and the claim that a man who takes his brother's wife will be childless (Ashley-GB, p. 216). Henry apparently thought -- or at least claimed to think -- that all Catherine's miscarriages were punishment for an unlawful marriage; Scarisbrick, p. 152. This although, it should be noted, the marriage of Henry and Catherine was not childless; even if the miscarriages don't count, the Princess Mary was obviously still alive. We might add that, although the passage in Leviticus was the basis for Henry's claim that his conscience troubled him, he told conflicting stories about how he became aware of the problem (Prescott, p. 41).

Since it seemed unlikely that Catherine would actually die any time soon, and the English did not use poisoning the way other nations did (Lofts, pp. 88-89), Henry had to set her aside so that he could marry Anne (or someone) and beget a male heir (Halliday, p. 87). That, of course, meant appealing to the Pope.

This turned into a something of a comedy. The details need not concern us, but it started with a trial (or, more properly, a preliminary examination to determine the situation) convened by Wolsey. This was later expanded to include a papal representative whom the Pope wanted to make sure made no decision. There were races between Henry's and Catherine's messengers to reach Charles V and the Pontiff. There were attempts by Henry to steal Papal messages (Scarisbrick, p. 226). There were attempts to trick the Pope. In a blatantly insulting move, Henry once chose Anne Boleyn's brother as one of his emissaries (Scarisbrick, p. 259). Frankly, if there had been any authority capable of holding Henry to account, he would surely have been put on trial for fraud. In the end, the trial was placed directly before the Pope (Scarisbrick, pp. 154-157). So wild were the negotiations that apparently there was actually a suggestion at one point that Henry be allowed to have two wives (Russell, p. 87. This had a precedent of sorts -- king Canute had had two wives -- but I doubt anyone actually dared bring that up).

Russell, pp. 84-85, considers Henry to have done an incompetent job of presenting his case. (Scarisbrick, p. 204, at one point argues that Henry even tried to "trick" the Papal officials.) Henry apparently tried to construct a case that marriage to a brother's wife was somehow worse than marrying someone else to whom one had an "affinity" -- an argument with weak scriptural and logical support. (Hence the argument about Catherine's miscarriages: Henry was trying to turn bad genes into theological evidence!) Wolsey apparently tried for another argument, based on the marriage between Arthur and Catherine not being consummated, but Henry of course got to try his way first -- and by doing so perhaps biased the court against him.

In any case, Pope Clement had even stronger reasons than most Popes not to want to overturn the dispensation. Lofts, p. 53, notes that he himself was illegitimate (a Medici by-blow) and had needed a dispensation to enter the higher priesthood. If dispensations were easily set aside, his place as Pope would be in peril.

It might be worth a short excursus here on the actual law. There are three Biblical texts which explicitly address two siblings with the same sexual partner. Leviticus 18:16 states that "you shall not uncover the nakedness of your brother's wife" (i.e. have sexual relations with her); Leviticus 20:21 says that a man who takes a brother's wife is guilty of impurity, and the relationship "will be
childless." However, Deuteronomy 25:5-6 specifically addresses the case of a man who dies childless. In this case, it is the duty of his living brother to marry the dead man's widow in order to preserve the dead man's name (this is known as "Levirate marriage").

Although not explicitly done in response to the Mosaic law, there are two clear Old Testament instances of the Levirate phenomenon. One is in Genesis 38, where Judah's son Er married Tamar, but died without offspring. Judah's second son Onan was married to Tamar, but refused to have children by her and also died. Judah's third son Shelah was then expected to marry Tamar, but Judah refused to let it happen. (Tamar then tricked Judah himself into her bed, but that isn't really the point. The point is that the brothers-in-law were expected to marry the first brother's wife and have children by her.) The second instance is in the Book of Ruth, in which Ruth married a Judean man who died without producing a child. In order to inherit the dead man's lands, the heir had to marry Ruth as well. (And the first heir, rather than marry her, refused the inheritance.)

The Church also claimed that Joseph the father of Jesus was the offspring of a Levirate marriage. This was an attempt to explain the fact that Matthew and Luke give irreconcilable genealogies of Jesus. This is just silliness, however. Matthew's genealogy is impossible and Luke's, while possible, does not produce a Levirate next-of-kin for the Matthean father. It was brought up in the discussions of Henry's divorce (Scarisbrick, p. 169) but does not actually matter.

Of course, it should be remembered that Jewish law allowed a man multiple wives, which made Levirate marriage easier. Indeed, there is the famous instance of a man marrying two sisters: Jacob married both Leah and Rachel (Genesis 29). The church, however, banned polygamy. That pretty much threw "ordinary" levirate marriage out the window, since it would be impossible if a dead man's younger brother were married. But I think that, if we went by the "original intent" of the Biblical writers, that Henry VIII had it dead wrong: His marriage to Catherine of Aragon was Biblically correct (no matter whether Arthur and Catherine had slept together) as an instance of Levirate marriage, since Catherine had had no children -- plus Henry's marriage to Anne was at best extremely dubious since he had already been involved with Mary Boleyn.

The church authorities by and large agreed with this interpretation -- Scarisbrick, pp. 166-167, lists the many significant authorities behind the official position. He then spends "thirty pages" arguing the various points. But it basically boils down to, "No way, Jose." There had been many previous annulment cases similar to Henry's, meaning that the church's position had been very well worked out and myriad proofs brought forward. I doubt that there had been as much discussion about a man having relations with two sisters, but that was trivial; if Henry couldn't divorce Catherine, he couldn't marry Anne.

There might have been a way around all this. To a very great extent, the argument game down to one question: Was Catherine's marriage to Prince Arthur consummated? Catherine, when the matter came up during the divorce trial, claimed that it was not (she apparently told this to the papal investigator as part of a confession but permitted -- in effect, demanded -- that he reveal her side of the story; Scarisbrick, p. 214). The investigator, Campeggio, had arrived with a proposal which would allow for an amicable annulment, scattering blame widely enough that no one would be too badly affected. Catherine flatly refused to go along (as was her right). She also refused to accept any trial that took place in England (Bainton, p. 188). Catherine also wrote to her father that she had not slept with Arthur (Scarisbrick, p. 188). In an unguarded moment, Henry VIII himself apparently said that Catherine was a virgin when he married her. On this basis, Scarisbrick is certain that Catherine and Arthur had not slept together. Ashley-GB, p. 215, also thinks it "scarcely likely" that the marriage was consummated.

On the one hand, given that Prince Arthur had been fifteen when he died, and married for five months, what are the odds that he wouldn't have slept with a pretty girl if he could get away with it? Mattingly, p. 42, notes that several people about the court reported that Arthur boasted somewhat about his wedding night, and Scarisbrick, p. 225, lists the Dowager Duchess of Norfolk as bringing testimony on the point, though all such testimony was given after Henry VIII was trying to get his divorce, when such a report might help them get ahead. In any case, this was a quarter century later; Scarisbrick, p. 189, considers this evidence to be of no value. But the Spanish themselves had said it for a time after Arthur's death, according to Mattingly, p. 54 -- until someone thought of the idea of the remarriage, whereupon they shut up. Even Scarisbrick, p. 189, while saying that the non-consummation of the marriage to Arthur was a "moral certainty," admits that it could not legally be proved either way. and also maintained that her marriage to Prince Arthur had never been consummated (she apparently told this to the papal investigator as part of a confession but permitted -- in effect, demanded -- that he reveal her side of the story; Scarisbrick, p. 214). The investigator, Campeggio, had arrived with a proposal which would allow for an amicable annulment, scattering blame widely enough that no one would be too badly affected. Catherine flatly refused to go along (as was her right). She also refused to accept any trial that took place in
At another time, Henry's poor case might not have mattered; political factors might have gotten Henry his annulment (or a dissolution on some other grounds). Not in the 1520s, though. In 1527, Charles V, Holy Roman Emperor and King of Spain, had captured Rome (Bainton, p. 185). Although there was little love lost between Emperor and Pontiff (Scarisbrick, p. 198), the Pope was at the mercy of Charles V, who just happened to be Catherine's nephew (Bryant, p. 43, Trevelyan, p. 54, Ashley-GB, p. 216; though Scarisbrick, p. 76, notes that aunt and nephew never even met until 1520 when Charles V had a meeting with Henry). Plus Charles was the one major monarch actively combatting Lutheranism. The Pope could not possibly offend Charles V unless he could somehow get free of the Emperor's control.

The pontiff did suggest that Catherine might retire to a nunnery, which had the advantage that it would not render Mary illegitimate (Lofts, p. 61). Henry, p. 68, even used a little psychological warfare to encourage this, by parading Anne around the court (Lofts, p. 68). Catherine, however, refused (Bainton, p. 188; Lofts, p. 62, says that her religion, which was not of the same empty, ritual sort as Henry's and Wolsey's, would not allow her to take a vow unless she really meant to be a true nun).

Alternately, the Pope was apparently prepared to offer Henry a new dispensation eliminating any defects in the first dispensation that let him marry Catherine (Lofts, p. 61). This would dispel any doubts about Mary's legitimacy -- but it wouldn't get Henry a son, or let him marry Anne Boleyn. For Henry, that was no answer.

Eventually, it appears, Henry's envoys (at least one of whom would later turn Protestant) actually started making threats against the Pope. Wolsey hinted, during the English trial, that Henry might split with Rome if he didn't have his way (Scarisbrick, p. 213). But "The difficulty of taking this line with the Pope was that the English could never succeed in frightening him more than Charles could" (Russell, pp. 86-87).

The Pope did his best to temporize -- even the commissioner he sent, Cardinal Campeggio, was apparently chosen because he had so many infirmities that he literally could not move quickly (Lofts, p. 57).

Mattingly, pp. 12-13, makes another interesting point: Some of Catherine's earliest memories were of her mother and father taking over Granada. She believed, more truly than most, in the power and dominance of the Catholic church, and would not cooperate with Henry in fighting it. Henry was stuck. He deprived Wolsey of his Chancellorship, but that didn't help him get a new Pope. And Catherine had had seven years of widowhood and poverty while she waited to marry Henry VIII; if by any chance she had not been stubborn and self-reliant before, those years of difficulty would surely have made her so (Mattingly, p. 122). And, as Mattingly points out on p. 175, Catherine would have been less worried than Henry about a daughter succeeding to a kingdom; after all, her mother had been the regnant Queen of Castile, and her sister was nominally monarch of Aragon and Castille both.

The fact that Henry wanted Anne Boleyn as his new wife didn't help his case either -- as an Englishwoman, and a commoner at that, she cemented no alliances, brought in no wealth, and encouraged no negotiations (Russell, p. 83). Wolsey had hoped Henry would marry a French princess (Lofts, p. 44), and apparently the Papacy would have been more open to a marriage with diplomatic advantages (Lofts, p. 67), but Henry knew what he wanted. As Russell tartly comments on p. 83, "Henry's obtrusive love for Anne made him look like a middle-aged man asking the Pope to sanction his fling." Henry was in the goofy position of arguing that it was unlawful for him to be wed to Catherine of Aragon because it meant she had been involved with two brothers, but he himself wanted to have sexual connections with two sisters (Mary and Anne Boleyn) -- and the law against affinity applied whether there had been a marriage contract or not; it was based on whether the relationship had been consummated (Russell, p. 84; Scarisbrick, pp. 160-161).

There probably wasn't any love lost between Anne and Wolsey; When she first came to court, she had attracted the attention of the poet Thomas Wyatt and from Henry Percy, son of the earl of Northumberland. Apparently Northumberland, although already betrothed, wanted to marry her, and Wolsey blocked the idea (Scarisbrick, pp. 148-149; Lofts, p. 30, mentions a report that she would rather have been "Harry [Percy's] Countess than Henry's Queen"). It is unlikely Anne trusted Wolsey, and presumably he returned the feeling. It is possible that Henry put Wolsey up to blocking the Percy marriage because he was already interested in Anne. Certainly the court used all the levers it had, including hinting that a 9000 pound suspended fine against Northumberland would have to be paid if the marriage went through (Lofts, p. 31). Anne went home to her family, reportedly blaming Wolsey for all her troubles (Lofts, p. 32). And there was a court party which disliked Wolsey, and once Anne's situation changed, it was doubtless willing to use Anne against him (Scarisbrick, p. 229).
Henry had another prospect, in that Wolsey wanted to be Pope (at least, many sources think so; Russell, p. 74, argues that he made no moves to try to build support for his candidacy, and Scarisbrick, pp. 107-109, argues that it was all Henry's idea). There were two elections at which he might have had a chance. But when Leo X died in 1521, it was too soon for Wolsey's hopes (Williamson, p. 100), and the situation for Wolsey was no better a year later when Adrian VI died and was replaced by Clement VII (Williamson, p. 103). And Clement outlived Wolsey -- as well as outlasting Henry's adherence to Catholicism. Meanwhile, parliament was getting stubborn; Williamson, p. 102, notes the intense pressure Henry and Wolsey exerted on parliament to get just half of what they had requested. Little wonder Henry gradually became disillusioned with Wolsey! After Wolsey fell, Henry appointed Thomas More Chancellor (Scarisbrick, p. 236; Williamson, p. 117). That was hardly an improvement; More was, if anything, more staunchly Catholic than Wolsey, but with no influence in the Church -- or with anyone else. Even more amazing, he was very much admired and liked by Catherine (Mattingly, p. 179). More would resign after two and a half years, when Parliament passed a law giving the King veto power over church convocations (Ashley-GB, p. 219); he was executed two years after that. It is ironic to note that, just days after taking office in 1529, More opened the first parliament Henry had convened in six years. This parliament would become the Reformation Parliament. Scarisbrick, p. 245, considers these actions of 1529 to be a token that Henry, even if he had not yet broken with Rome, had "thr[own] in his lot with anticlericalism, which could never have made full progress without him." He goes on to add that Henry intended Reformation Parliament "to be a stick with which to beat Clement for the sake of the divorce." But had he gotten the divorce, he might well have stopped there. Wolsey died in 1530, while under arrest, and would probably have been executed had he lived much longer; the king had deprived him of his secular offices on trumped-up charges (Ashley-GB, p. 217), and could doubtless find more. So thoroughly did Henry grow tired of Wolsey that he even reorganized government to reduce the role of the Chancellor; Cromwell, who replaced Wolsey as Henry's main instrument, was given the office of Secretary, and henceforth government was primarily conducted by Privy Council and Star Chamber (Ashley-GB, p. 226). The Reformation Parliament worked rather slowly, each year adding a few new burdens on the clergy (Ashley, GB, p. 218). It prevented a clerical rebellion -- but it also meant that Rome was slow to respond. Henry at the time he began to seek the divorce was once again allied with Spain (now ruled by Charles V) against France. His first attempt to change the situation saw him pull out of the Spanish alliance and support the French who were trying to free the Pope from Charles's domination. This proved a very complete and disastrous failure (Rodger, p. 177. On p. 178, Rodger hints that, had not Charles V been distracted, England might have been in a great deal of danger at this time). Henry finally found a solution to his dynastic dilemma, if not his diplomatic disasters, by founding the Harry Catholic Church. Or so it might have been called. Henry called a parliament, and it cut England off from the Catholic Church. And put Henry in charge. (Trevelyan, p. 57, says parliament did so entirely voluntarily, and the churchmen, with the spirit beaten out of them by the now-dead Wolsey, went along rather than fight; so also Ashley-GB, p. 223 -- although Scarisbrick, p. 240, disagrees with this interpretation, saying they had plenty of resistance left. Even the patriotic Trevelyan admits that a choice between Pope and Henry VIII as head of the church wasn't a great set of options. Trevelyan adds that "The Reformation Parliament was not packed. It was not necessary to pack it. The legislation that completed the breach with Rome, destroyed the monasteries and established the supremacy of the State over the Church in England, was prepared by Privy Councillors and passed after discussion by both houses.")

It may well be that Anne Boleyn actually encouraged Henry in his actions; she reportedly had religious views which tended toward the Protestant (Rodger, p. 177; Oxford Companion, p. 36, says "[s]he has been accused of bringing about the Reformation single-handedly." It is known that the first edition Miles Coverdale's English Bible of 1535 -- the first printed English-language Bible not to be suppressed -- was dedicated to Henry and to Anne (and the dedication hastily changed when Anne fell; Rylands, pp. 86-88 prints relevant portions of the cover page texts of the two editions. It is ironic to note that Coverdale, who was no scholar of Biblical languages, largely used the translation of William Tyndale -- which had been suppressed by Henry; Bainton, pp. 195-196 -- insofar is it was extant, and for the rest translated "out of Douche [German] and Latin" (Rylands, p. 46) without reference to Greek or Hebrew. Luther's reformation was built largely on reading the Bible in Greek. Henry's first accepted Bible was based upon the Latin to an extent that no Protestant today would voluntarily accept).

Scarisbrick, p. 249, comments that "Certainly [Henry] had a taste for theology, but there is no evidence that he loved the object of his study. His Catholicism smacks strongly of the notional and the superstitious and seems to have been of the very kind which a Luther or a Loyola deplored and
fought most -- external, mechanical, static; something inherited and undemanding." "Henry's was a conventional Catholicism which would not bear any great weight in time of crisis or ever cost its owner much. Recently it had threatened to cost him a great deal."

Then along came an obscure cleric named Thomas Cranmer, who so insignificant that he didn't even have a "living" -- a position in a parish (Lofts, pp. 84-85; Scarisbrick, p. 255, although he notes that the source is Foxe, who was not beyond exaggerating fact for dramatic effect). Cranmer proposed a clever trick to help along Henry's divorce: He suggested consulting the opinions of the universities of Europe (interestingly, even consulting Jewish experts; Lofts, pp. 85-86). Henry happily followed the suggestion -- and started Cranmer up the promotional ladder.

The issue had long been debated, and there was much material in the church authorities. Indeed, had Henry only known, it had been debated even before the Christian Era; there are discussions of it in the Dead Sea Scrolls (Vermes, pp. 36-37) -- and even back then, the interpretation would have been unfavorable to Henry.

By a strange coincidence, the English universities concluded that Henry could not marry his brother's widow, as did some Lutheran universities that would do anything that weakened the Pope (Lofts, p. 87), while those in Spain, in particular, concluded that the marriage was permissible (Ashley-GB, p. 218). Cranmer hadn't really done much for Henry's cause -- but he did earn himself an appointment as Archbishop of Canterbury. Cranmer is said to have had "Lutheran" leanings at this time (Bainton, p. 190). Yet the Pope confirmed him -- only to have Cranmer go along with Henry's petition for annulment and also Henry's break with the Catholic church.

Russell, p. 88, affirms that "[i]there was no one moment at which Henry VIII 'broke with Rome.'" He suggests (p. 89) that Henry's real goal was a more limited one: The church could still deal with heresy, but Henry would be independent on secular matters. The papacy, of course, was not interested. But Henry acted almost as if he had had his way. Theologically, the movement was hardly distinguishable from Roman Catholicism -- "schism without heresy" (Bainton, p. 199).

Bainton, p. 184, mentions the pride with which Anglicans mention their "Middle Way" between Catholicism and radical Protestantism. But in fact Anglicanism today is rarely moderate on particular issues; it usually stands fully with Catholicism or fully with the Protestants. It's just that it sides now with one, now with the other. Russell, p. 68, makes the ironic point that "Almost every grievance that was being urged against the [Catholic] church in the 1520s was still being urged against [the Anglican church] by the Elizabethan puritans at the end of the century.")

Henry had once been declared "Defender of the Faith" by the Pope for a tract he had written against Lutheranism (Delderfield, p. 67. Some have argued that Henry put his name on someone else's work, but Scarisbrick, pp. 110-113 says that while Henry probably had help, he believes the King really did control the final form, which seems likely, given the superficial attractiveness and lack of genuine substance -- very Henry-like). Henry may have done it merely in an attempt to lure a fancy title out of the Pope (Scarisbrick, p. 115), but he was hardly going to back away from what he had written, especially since it remained popular.

In all essentials except obedience to the Papacy, he remained a Catholic -- Halliday, p. 89, says that "this first stage of the Reformation was purely political, involving no change of doctrine" and adds that Henry still executed people who denied transubstantiation or would abolish clerical celibacy. Ashley-GB, p. 221, mentions that Henry executed a group of Anabaptists, although he suggests that Henry did so to make it appear he wasn't just picking on Catholics. Bainton, p. 198, points out that Henry's own Archbishop of Canterbury, Cranmer, had to hide the wife he had married after the schism because the church refused to abandon celibacy! (Ashley-GB, p. 227).

Henry was still burning English Bibles as late as 1530 (Scarisbrick, pp. 252-253), and when he did finally authorize a translation, it was the version of Miles Coverdale, which was exceptionally bad -- Coverdale, who was no scholar of Biblical languages, largely used the translation of William Tyndale (which had been suppressed by Henry; Bainton, pp. 195-196) insofar as it was extant, and for the rest translated "out of Douche [German] and Latin" (Rylands, p. 46) without reference to Greek or Hebrew. Luther's reformation was built largely on reading the Bible in Greek. Henry's first accepted Bible was based upon the Latin to an extent that no Protestant today would voluntarily accept -- there were places where it was removed from the Hebrew at four degrees!)

Similarly, the Six Articles of 1539 were extremely conservative: They upheld transubstantiation, communion in one kind for the laity, clerical celibacy, the confessional, private masses, and vows of clerical vocation (Ashley-GB, p. 226) -- all of which were swept aside in most of the Protestant and Reformed churches.

The only mercy in all this was that the acts were not rigorously enforced, according to Trevelyan, p. 65. Ashley, pp. 226-227, notes a partial weakening of the Six Articles in 1540, and an amnesty, and notes that "As he grew older, the king became a little more tolerant, though no less unpredictable."
(Much of the movement away from Catholicism came later, in the reign of Edward VI, when the English church moved toward Luther and even toward Calvin; Bainton, p. 199. It was not until the reign of Elizabeth that the final compromise was reached and the Act of Uniformity that truly defined the Anglican church was passed; Bainton, p. 201; on pp. 208-209 he points out the "studied ambiguity" of many of Elizabeth's rules.)

"[Henry's] rupture with Rome did not mean that the faith had been altered, and Henry may well have considered him quite as good a champion as the frivolous popes of the Renaissance -- if not better." (Bainton, p. 192). It may even be true -- awful can be better than incredibly awful. It was not until Cromwell came to power that the break with Rome became fully evident. In 1532, the Reformation Parliament passed the "Supplication against Ordinaries," which was a key step in the break with Rome. In 1533, Henry finally married Anne Boleyn, although he did so in secret (Ashley-GB, p. 219). She quickly became pregnant with the future Elizabeth I.

A later parliament enacted an Act which formally cut off the English church from Rome (Bainton, p. 201). An Act of Succession followed, annulling Henry's marriage to Catherine (she was officially called the Dowager of Arthur thereafter). Anne Boleyn was Queen and her daughter Elizabeth was legitimate (and, at that moment at least, the heir to the throne). At that point, the Archbishop of Canterbury seemed to be head of the English church, but the 1534 Act of Supremacy made the king "the only supreme head in earth of the Church of England" (Bainton, p. 191).

Later, of course, Henry would tilt toward a more thorough Protestantism, dissolving the monasteries to get his hands on their money (in 1537, according to Ashley-GB, p. 222; Halliday, p. 88, comments that the church owned a fourth of English land), letting Cranmer and Cromwell produce a series of changes in worship (Trevelyan, p. 54), and allowing the translation of the Bible into English (Rylands, pp. 47-50), but at first the Anglican church was just a Catholic church with the head chopped off and its lands gone (Ashley-GB, p. 222, suggests that Henry -- who picked up half the profits of the dissolution of the Monasteries -- became "the richest prince in the whole of Christendom." Until he squandered the money, anyway).

Despite all this, "If in the last years of his reign [Henry] moved away from extreme religious conservatism, the policy of the Six Articles was not officially altered and he died in effect a Catholic -- but not a Roman Catholic -- king" (Ashley-GB, p. 227).

Henry did face a sort of rebellion in 1536, culminating in the Pilgrimage of Grace. Ashley-GB, p. 223, thinks this might have succeeded had it had a stronger leader.

"No impartial historian can pretend that the Henrician Reformation makes an edifying story. It was motivated by lust and thrust forward by greed. The spoils of the monasteries went not to pay for education or social improvement, but for the rearmament necessary to protect the ecclesiastical settlement" (Ashley-GB, p. 224).

Anne's was a dangerous path. There was one previous instance of a woman of similar background refusing to be the King's mistress: Elizabeth Woodville had managed to marry Edward IV -- and it was the ruin of her dynasty which had brought the Tudors to the throne. (For background on this, see again "The Children in the Wood (The Babes in the Woods)" [Laws Q34]. Evidently neither Anne nor Henry saw the parallel -- even though it was Henry's own uncles Edward V and Richard of York who had been killed in the debacle that ended the Yorkist regime. It's even just barely possible that Henry's father had killed them.)

Her little dance with Henry did have its payoffs. Her father was given a title (Viscount Rochford) and a variety of financial rewards; her brother George was given a manor (Lofts, p. 41).

It perhaps gives us an insight into Henry and his relationships with women that Henry, when Anne came down with the sweating sickness, promptly fied (Scarisbrick, pp. 210-211; Lofts, p. 58), even though this was at the height of his alleged love for her. (Compare this to Catherine, who stayed by Henry's side during a long period of illness years earlier; Mattingly, p. 162.) As Henry might have written had he anticipated Shakespeare, "Henry loves Henry, that is, I am I" (cf. Richard III, V.iii.183).

The epidemic of the sweat killed Mary Boleyn's husband, leaving Mary dependent on Anne (Lofts, p. 59). This may not have improved relations between the sisters, but it made no difference in Henry's feelings.

Of course, soon after Henry married Anne, the cycle started over: She bore the future Queen Elizabeth in 1533 (Halliday, p. 88), but the miscarriages followed. Henry still wanted a son. He also wanted Jane Seymour. And Anne was not a popular Queen (Trevelyan, p. 55), and unlike Catherine, she didn't have the might of Spain behind her, either.

Anne's lack of popular appeal is an interesting contrast to Catherine. Williamson, p. 115, notes, "In 1528 the sentiments of London and of all England were touched by the ill-treatment of Queen Catherine. She was well-liked for her honest and fearless character, in spite of her foreign blood." Similarly, Scarisbrick, p. 216, remarks "Catherine was without doubt so popular a queen that the
growing rumour... of the King's intention to cast her aside inevitably aroused consternation. One
day when she and Henry were passing through a gallery joining Bridewell Palace to Blackfriars so
large a crowd cheered her that Henry gave orders that the public should no longer be allowed to
gather outside." Henry may have tried to force Catherine to avoid being seen in public (Lofts, p.
65). Catherine seems also to have promoted education (Mattingly, pp. 188-189), humanist
learning, and even improved agricultural practices. Frankly, she seems to have been a better
Queen than Henry was King.

Henry by now was becoming a pure tyrant (Halliday, p. 90), executing even his old friends and
supporters (for "this" people had traded in the Yorkists?). In 1521 he killed off the Duke of
Buckingham -- a former tennis colleague (Scarisbrick, p. 121) -- simply because Buckingham may
have thought about taking the throne (Williamson, pp. 98-99; Mattingly, p. 38, describes him as
"more a courtier than a soldier or statesman -- handsome, charming, extravagant, a little rattle-
brained, a little stupid" -- the sort of man who might try for the throne but would have little chance of
gaining it. Although I note that Henry had also perhaps been tempted to an affair with one of his
relatives; Mattingly, p. 145. Russell, p. 75, claims that Buckingham talked of killing Henry and said
that the death of Henry's son was divine action. But I suspect that this was simply the official
excuse for the execution; the charges have the standard smell of Tudor propaganda, and it is clear
that Wolsey disliked the "arrogant, hot-tempered" Duke; Scarisbrick, p. 120). Earlier still, in 1512,
he had executed Edmund de la Pole (Scarisbrick, p. 32), whose only crime was to be a male
descended from a sister of Edward IV (in other words, he was Henry's first cousin once removed).

Why not execute a wife who displeased him as well?

Henry's treatment of Anne was, of course, exceptionally unfair even by his callous standards. But it
was hardly unique. Not only did he later execute another wife, Catherine Howard (on rather better
grounds, but still, he could have gotten a divorce) but also Cromwell, the minister who had helped
him start his reformation (he was executed in July 1540, only a year after being created Earl of
Essex; Ashley-GB, p. 225), and of course Thomas More (Trevelyan, p. 55). And, of course, he
crushed the Pilgrimage of Grace.

Anne's fall was spectacularly rapid. In January 1536 she had a miscarriage (Loach, p. 1, who
speculates that this set Henry's eye wandering). It was her third in four pregnancies (Ashley-Kings,
p. 634). Her position still seemed to be strong when the Imperial ambassador met Henry and Anne
on April 18. But on April 24, a judicial commision was appointed. A new parliament was quickly
summoned. On April 30, a musician was questioned and, possibly under torture, confessed to
adultery with Anne. Within two days, Anne and others were under arrest. On May 12, several of her
co-defendents were found guilty of treason. On May 17, the marriage of Henry and Anne was
dissolved. She was executed on May 19 (Loach, p. 2).

Loach apparently thinks that Henry believed that she was guilty of *something*. The evidence
strikes me as weak. Even if one is Dick Cheney and thinks that people tell the truth under torture,
recall that Anne had miscarried. That makes it extremely likely that the father of that child was
Henry, not some near-anonymous musician. (Another place where DNA testing would help us,
since we could learn what Henry's problem was.)

In any case, Henry once again had a New Cookie in the wings. Eleven days after Anne's death,
Henry married Jane Seymour (Ashley-Kings, p. 634; Loach, p. 2), who bore him Edward VI and
promptly died (for this, see the notes to "The Death of Queen Jane" [Child 170]. Ashley-Kings, p.
636, makes the interesting point that, though Henry married three more times, he chose to be
buried by Jane Seymour. One can only hope she wasn't stuck with him next to her for all eternity).
With both Henry's daughters declared illegitimate, "All depended... on the delicate but precocious
Prince Edward" (Halliday, p. 90); the boy of course would die six years after his father, truly
causing chaos.

It is ironic that, when Henry VIII made his will, he in effect changed his mind and declared
Catherine of Aragon his legitimate wife, since he put Mary as #2 in line for the throne behind
Edward VI (Oxford Companion, p. 176). Elizabeth was also made legitimate again -- something
which, logically, made no sense at all. According to Ashley-Kings, p. 636, this happened in 1543
(Bryant, p. 50, dates the relevant act of parliament to 1544), helped along by the kindness and
maturity of Henry's final wife, Catherine Parr.

The Princess Elizabeth, born in 1533, had had Archbishop Cranmer as her godfather when she
was born, but within three years was declared illegitimate (Bryant, p. 50). She was shoved off into
poor country homes for the next eight years; Bryant says that her half-sister Mary was also there,
but clearly there was no love lost between the sisters; Mary, when she became Queen, kept
Elizabeth under close watch and had her regularly questioned (Bryant, pp. 50-51). Bryant wonders
whether Elizabeth would have survived had it not been that she was the only entry Mary (other
than Mary herself) had in the international marriage alliance market.
This un-royal upbringing may actually have been helpful, since it allowed Elizabeth to have a relatively good understanding of the common people (Bryant, pp. 52-53, though he actually thinks it is Anne Boleyn's genes that is responsible. The absurdity of this is shown by the fact that Henry VII's grandfather was more common than anyone in Anne Boleyn's line, but Henry VII had no more use for the common people than he had for open government.)

The whole succession mess would result, after Edward's death, in the sad phenomenon of Lady Jane Grey, the Nine Days' Queen. She wasn't really Edward's heir under any reckoning (she was descended from Henry VII's second daughter Mary, making her junior not only to Henry VIII's children but to the royal family of Scotland, descended from Henry VII's older daughter Margaret), but she was safely Protestant (unlike Mary Tudor), clearly legitimate (unlike Elizabeth) and not a Scot (Mary Queen of Scots was doubly disadvantaged in this regard: She was both Scottish and Catholic; Halliday, p. 93). So the Duke of Northumberland, the power behind the throne at the end of Edward VI's reign, married his son to Lady Jane and put her on the throne. It might have worked had Edward lasted longer (Bryant, p. 47), but Northumberland hadn't have enough time to rearrange the succession before the boy king died of tuberculosis (or something).

The result was that Northumberland was overthrown and executed in 1553, and Jane (who apparently didn't want the throne anyway) quickly deposed; she and her husband were executed the next year (Delderfield, p. 70) after another conspiracy arose on her behalf, this time by her father rather than her husband's (Ashley-Kings, p. 638); Mary might have pardoned her again, but she refused to give up Protestantism. And, in the end, the line of Henry VIII went extinct; Edward VI, Mary I, and Elizabeth I all died childless, and the throne passed to the Stuarts of Scotland, descendents of Margaret Tudor via Mary Queen of Scots.

It is equally ironic that Edward, the child of Jane Seymour, was remembered mostly for dying young, and Mary, the child of Catherine of Aragon, was remembered as the despot who killed martyrs and lost Calais -- but Elizabeth, the child of Anne Boleyn, became Gloriana. Henry himself had, if anything, even worse luck with his latter wives than his earlier. He contracted marriage with Anne of Cleves (wife #4) in an attempt to cement relations with the German Lutherans at a time when war with France seemed likely (Ashley-GB, pp. 227-228). But he agreed to the marriage having seen only her portrait, not her. The alliance proved unnecessary, and Henry didn't like her looks; they never slept together, and the marriage was declared not to have taken place. Henry went to war with France in the 1540s, with the usual result: A lot of expense and zero reward except a temporary occupation of Boulogne.

Next Henry took up with Catherine Howard, who was a third of his age. As with Anne, he ended up charging her with adultery -- but, in her case, it seems to have been true; she preferred younger men to her obese, ancient, brutal husband. So he executed her on the grounds that for the King's wife to engage in adultery was treason.

Finally Henry married Catherine Parr -- an ironic marriage, since he had been claiming that a King's wife had to be a virgin, but Catherine was a middle-aged widow. This was about as close as Henry ever came to a happy marriage -- she was far more civilized than he, and was a good stepmother to his children, and even seems to have calmed him down a little. But the honest bottom line is, Henry's dynasty is extinct, and although the Reformation is a plus (even a Catholic must admit that the Counter-Reformation was good), and the increase in the role of parliament a clear positive, his wars were disasters, he oppressed his people and ruined the economy and killed many good people unjustly. Elizabeth's reign was great and glorious -- but much of her triumph was, in fact, to clean up the mess (religious, financial, and diplomatic) left by her father. - RBW

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**Annie**

DESCRIPTION: The singer grieves for the loss of Annie. "My friends and relations they do all they can For to part me and Annie, that's more than they can." Annie hears him and promises, since she loves him, to go with him to Lincolnham shores.

AUTHOR: unknown

EARLIEST DATE: 1932 (Creighton-NovaScotia)

KEYWORDS: courting elopement love family

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Creighton-SongsAndBalladsFromNovaScotia 15, "Annie" (1 text, 1 tune)
ST CrNS015 (Full)
Roud #1791

NOTES [80 words]: This has so many floating lines ("The thoughts of you, Annie, still run through my head"; "I rise in the morning, my heart full of woe"; "My friends and my relatives they do all they can For to part me and Annie, that's more than they can") that it's hard to think of this as an independent song. But as an assembly, it seems to be unique. The tune doesn't seem to match any of the parallels, either; it reminds me a little bit of "Farewell to Tarwathie" -- but only a little. - RBW

File: CrNS015

**Annie Breen**

DESCRIPTION: "Come all ye men of Arkansas, a tale to you I'll sing." Beautiful Annie Breen is courted by Texas Joe. But another man steals her away, then vanishes. She bears a child; she and the child die. When Joe hears, he pursues the father. Both die in the fight

AUTHOR: unknown
Annie Dear I'm Called Away

DESCRIPTION: A soldier tells his darling, Annie or Maggie, that "his country needs his aid;... I'm called away." Dying, wounded in a "fearful conflict. Victory ... nobly won," he asks, "if you're spared to see my darling Tell her I was called away"

AUTHOR: Harry Hunter and John Guest (source: Sean Mone, liner notes to "Sarah Makem: As I Roved Out")

EARLIEST DATE: 1886 (Wehman's [Universal Songster] Collection)

KEYWORDS: courting love battle war parting separation death soldier

FOUND IN: Canada(Newf) Ireland

REFERENCES (2 citations):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 26-27, "Annie Dear I'm Called Away" (1 text, 1 tune)
Wehman's [Universal Songster] Collection of 98 Songs No. 10 (New York, 1886 ("Digitized by Internet Archive)), p. 8, "Called Away" ("By a cottage in the twilight") (1 text)

Roud #5700

RECORDINGS:
Sarah Makem, "Annie Dear I'm Called Away" (on Sarah Makem, "Sarah Makem: As I Roved Out" [Vol. 2], Musical Traditions Records MTCD354 CD (2011))

NOTES [114 words]: Guigné-ForgottenSongsOfTheNewfoundlandOutports's text has an added verse: the soldiers march away and she dreams she hears him say, "Annie dear, I'm called away." Wehman's text adds a chorus: "Good-bye, Maggie, good-bye, darling, Tho' I fain would with thee stay; 'Tis decreed that I must leave thee, Maggie, dear, I'm called away." The Monroe Brothers keep the Wehman form but have a second verse that shares a couple of lines with Guigné-ForgottenSongsOfTheNewfoundlandOutports's. Sarah Makem's chorus is close to Wehman's but her second verse is close to Guigné-ForgottenSongsOfTheNewfoundlandOutports's, not Wehman's. The Monroe Brothers have everyone's verses and the chorus. - BS

Last updated in version 4.2

File: Guig026

Annie Dear, Good-Bye

DESCRIPTION: A soldier dying on the Sudan battlefield sends a message to Annie. He recalls the battle led by General Steward and Barney Bey. He tells her to comfort his mother, blesses Annie, dies and is buried in "a soldier's grave in a foreign land"

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan1)

KEYWORDS: love battle death burial Africa soldier

HISTORICAL REFERENCES:
Jan 17, 1885 - The Battle of Abu Klea, Sudan (source: "Egypt 1882-1885, Sudan 1896-97" at the Gloucester Regiment site [The Glorious Glosters])

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #104, p. 2, "Annie Dear, Good-Bye" (1 text)
Greig/Duncan1 109, "Annie Dear, Good-Bye" (4 texts, 2 tunes)

Roud #5770

ALTERNATE TITLES:
A Soldier on the Battlefield
Greig #106 refering to the lines in Greig #104 "By General Stewart we were led, Who was wounded on that day; Brave Barney Bey who fought and died In the thickest of the fray": "[John Ord] writes 'Re song "Annie dear, good-bye": this is another music hall song. The "Barney Bey," and "Brave Barney Boy" are simply corruptions of 'Burnaby' -- the gallant Colonel Fred Burnaby, who fell in the Soudan. Such is fame when his very name is already forgotten." - BS
Abu Klea was part of the campaign to rescue "Chinese" Gordon in Khartoum (for background on that, see "Andy McElroe"). The British General Wolseley was leading a force down the Nile -- but, in Sudan, the Nile makes a great bend, and Wolseley thought to cut off the bend (see Byron Farwell, Queen Victoria's Little Wars, 1972 [I use the 1985 Norton edition], p. 288).
General Stewart was given the larger part of Wolseley's force to make this desert mark. According to Farwell, p. 289, "On 17 January 1885 ten thousand Dervishes led by one of the Mahdi's best generals struck Stewart's column near some wells at a place called Abu Klea, forty-five miles from Korti.... Stewart's men were in the traditional square when the Dervishes crashed into them. At one point the square broke, but the lines closed again and all the Dervishes who had penetrated the square were killed. The Dervishes lost about 1,100 men; British casualties were nine officers and sixty-five other ranks killed and nine officers and eighty-five other ranks wounded. Among the killed was the dashing Colonel Burnaby."
Stewart pressed on, but was attacked again seven miles from the Nile. This time, it was Stewart who was mortally wounded (Farwell, pp. 289-290). This was to prove a disaster for the British; they made it to the Nile, but the inexperienced officer now in command hesitated for three days, and those three days doomed Gordon and Khartoum. - RBW
Last updated in version 2.4
File: GrD1109

Annie Gray
DESCRIPTION: Squire Melville seduces poor Annie Gray. When he hears she has a son he appoints the wedding day but fails to appear. Annie drowns herself and son in the Clyde. Her father dies after the burial and is buried with his daughter and grandson.
AUTHOR: unknown
EARLIEST DATE: 1952 (Willie Mathieson, Tobar an Dualchais); before 1911 (broadside Bodleian Bod24031 Harding B 17(159a))
KEYWORDS: grief seduction wedding burial childbirth death drowning mourning pregnancy suicide river baby father lover
FOUND IN: Britain(Scotland(Aber)) Canada(Newf)
REFERENCES (2 citations):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 22-24, "Anna Gray" (1 text, 1 tune)
ADDITIONAL: Willie Mathieson, "Annie Gray," School of Scottish Studies Archive
Roud #24031
RECORDINGS:
Annie Walters, "Anna Gray" (on NFAGuigné01)
BROADSIDES:
Bodleian, Bod24031 Harding B 17(159a), "Lament for Annie Gray" ("All you young lovers, I pray draw near"), Sanderson (Edinburgh), 1830-1910
NOTES [45 words]: Guigné-ForgottenSongsOfTheNewfoundlandOutports also includes verses from broadside Bodleian, Bod11518 Harding B 11(1171), "The Fatal Disappointment" ("Fair Annie Gray was the pride of the west"), J. Pannell (Liverpool), no date, a different song on the same subject. - BS
Last updated in version 4.2
File: Guig022

Annie Laurie
DESCRIPTION: "Maxwelton's braes are bonnie Where early fa's the dew, And it's there that Annie
Laurie Gied me her promise true. The singer describes all of Annie's beautiful and wondrous traits, concluding, "And for bonny Annie Laurie I wad lay me doon and dee."

AUTHOR: unknown
EARLIEST DATE: 1823 (Sharpe's Ballad Book)
KEYWORDS: love courting beauty nonballad
FOUND IN:
REFERENCES (9 citations):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 263-264, "Bonnie Annie Laurie" (1 text, 1 tune)
Fireside-Book-of-Folk-Songs, p. 110, "Annie Laurie" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 150, "Annie Laurie" (1 text)
Fuld-BookOfWorldFamousMusic, p. 101, "Annie Laurie"
Wolf-AmericanSongSheets, #45, p. 4, "Annie Laurie" (6 references)
Heart-Songs, p. 301, "Annie Laurie" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #104, "Annie Laurie" (1 text)
DT, ANNLAURI*
ADDITIONAL: Aline Waites & Robin Hunter, _The Illustrated Victorian Songbook_, Michael Joseph Ltd., 1984, pp. 206-208, "Annie Laurie" (1 text, 1 tune)
Roud #8179
RECORDINGS:
Cliff Bruner, "Annie Laurie" (Decca 5647, 1939; rec. 1938)
Edison Quartet, "Annie Laurie" (CYL: Edison 2201, c. 1897)
Corinne Morgan, "Annie Laurie" (Victor Monarch 4039, c. 1902)
Marie Narelle, "Annie Laurie" (CYL: Edison 9422, 1906)
Standard Quartette, "Annie Laurie" (CYL: Columbia 2236, rec. 1895)
Nevada Vanderveer, "Annie Laurie" (Bell S-77, c. 1923)
BROADSIDES:
LOCSheet, sm1857 631330, "Amie Laurie," J. F. Browne (New York), 1857 (tune); also sm1883 06654, 1883 (tune)
Murray, Mu23-y1:121, "Annie Laurie," unknown, unknown
NLScotland, L.C.Fol.178.A.2(056), "Annie Laurie," James Lindsay (Glasgow), 1852-1859; also
L.C.Fol.178.A.2(062), "Annie Laurie," James Lindsay (Glasgow) [despite both being by Lindsay,
and using the same woodcut, they are not the same broadside]
SAME TUNE:
The Price of Freedom (File: CAFS2446)
Song, on the Death of President Abraham Lincoln ("Halls and Homes in black are shrouded," by
Silas S. Steele) (Wolf-AmericanSongSheets p. 148)
Miss Jones, by Charles Dodgson (Lewis Carroll) (a poem set to a medley of pop tunes, with this
being the next to last) (Anne Clark, _The Real Alice_, Stein and Day, 1981, p. 82)
The World Is Clothed with Beauty (Henry Randall Waite, _Carmina Collegensia: A Complete
Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver
Ditson, 1876, p. 106)
When First the Sun Has Risen (by E. S. Lawson, [class of 18]62) (Henry Randall Waite, _Carmina
Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868,
expanded edition, Oliver Ditson, 1876, p. 27)
Good Old Trinity (by James Buchanan, [class of 18]53) ("Come, let us laugh and sing, And let us
merry be") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of
the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, pp. 30-31)
Ode of the Seasons ("In Springtime when the meadows put on their em'rald hue") (by A. P. Knapp)
(Albert P. Knapp, _Grange Songster_, 1915, p. 13)
The Voice of the Nation's Dead ("From mountain hill and valley A warning seems to come") (Garfield
and Arthur Campaign Song Book 1880, p. 15)
ALTERNATE TITLES:
Annie Lawrie
NOTES [986 words]: Legends about this song are much more common than verifiable facts. The
story is that William Douglas (who allegedly wrote the poem) fell in love with Annie Laurie, a
member of a rival clan some time between 1685 and 1705. The poem is said to have been
published at the time, but (according to Fuld) no printing prior to Sharpe's of 1823 has been found.
Waites and Hunter have more details about the alleged inspiration: Ms. Laurie was born at
Maxwelton in 1682, and lived to the age of 83, being buried in Glencairn near Maxwelton. The man
she married was not Douglas.
The tune is almost certainly the work of Lady John Scott, and was published in 1835. Spaeth thinks she wrote the words as well, but Scott was born in 1810, and admitted herself that the first verse was older, and the second also based on ancient materials. At most, Scott deserves credit for the third verse.

Dr. William Mahar claims this is one of the six most popular songs of the Civil War era. I've no idea what his evidence for this was; I've never seen it mentioned in any Civil War history. I do find myself surprised; I've seen de-Scotticized versions, and they just don't work very well. On the other hand, Edwin Wolf 2nd, *American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870*, Library Company of Philadelphia, 1963, p. 4, lists six American broadsides from the Civil War era, so it was certainly frequently printed. Several of these call it "now the most popular Ballad in the British Camp," which would seem to imply some sort of conflict with Britain. - RBW

Murray Shoolbraid lists various sources for the song, broken out by the tune-types, the "old" tune and the Scott tune. Shoolbraid lists the following as versions of the "old" tune:

? Wm. Douglas of Finngland, c. 1700.
Ford *Song Histories* (1900), 24.
SSCA (1870), 45; BSS (1875), 438.
Chambers *SSPB* 309 (+ music); Ross *CSS* (1887), 369; Crockett *Minstrelsy of the Merse* (1893), 213.

Shoolbraid adds, "How old this 'old' version is is a good question. Lady John Scott told Moffat that it was written (i.e. forged) by Allan Cunningham, who imposed other fabrications on poor Cromek. The 2nd stanza derives from the old version of 'John Anderson,' in the Merry Muses, and A.C. certainly had access to a copy. Sharpe's first printing (1823) is pretty late for a song of 1700.

For the Scott tune, Shoolbraid lists

Ford *Song Histories* (1900), 28.
SS 1.4 (+ m.); BSS (1875), 439; Wood's *Songs of Scotland* III.24 (+ m.); Gleadhill 80 (+ m.);
Crockett *Minstrelsy of the Merse* (1893), 213 (tune [by Lady John Scott] previously used by her for the ballad of "Kempy Kaye"). Ross *CSS* (1887), 369. B&F 20 (+ m.); Allan's Sc. Songs, 11 (+ m.), anonymous (merely subtitled "The Favourite Scotch Ballad, as sung by Jenny Lind"). Dun & Thomson *VMS* III.89 (+ m.) (anon.).

The tune [by the authoress] is in Manson (1846), II.151.
Other words include Crawford's "My Mary Dear."

Shoolbraid summarizes the data thus:

"There are two texts to consider, that of the 'original,' and that of Lady John Scott. The first seems to appear for the first time in Sharpe's Ballad Book of 1824, though it has been asserted that it appeared in an Edinburgh newspaper in the early 18th century. That original was reprinted in Allan Cunningham's collection of Scottish songs [The Songs of Scotland, Ancient and Modern (1825), vol. III p.256], where he tells us he found it in Sharpe.

Lady JS found it in Cunningham, and noticed that a tune of hers previously intended to suit the old ballad of Kempy Kaye would fit this very nicely - with a little polishing. She altered the first stanza, altered the second some more, and made a completely new third; sang it to her hosts, and it was approved. This was in 1834 or 1835. Later she published it along with others of her composition to raise money for widows and orphans of soldiers killed in the Crimea. It became very popular, being sung by Jenny Lind, among others, but she withheld acknowledgement of the authorship until February 1890, when she confessed in a letter to the Dumfries Standard.

"Lady John Scott's version is the familiar one referred to by Spaeth et al. The original, credited to Douglas, cannot be traced any farther back than Sharpe. It is not impossible that it lurks in a corner of some obscure paper [and we must remember that not every issue is extant]; but the authoress herself is said to have told Moffat that it was a forgery by Allan Cunningham. If this is true, we can see where AC got it: the second verse derives from an old version of 'John Anderson, My Jo,' to be found in The Merry Muses of Caledonia (1799-1800), and Cunningham certainly has access to a copy. AC was quite a practised forger: he gullled Cromek into publishing the Remains of Nithsdale and Galloway Song (1810), most of which seems to be by AC himself.

"Robert Ford (Song Histories, 1900, 23-31) goes into some detail on all this, reproducing a letter written by a descendant of the Anna Laurie of the song, by which the story of its original composition is made clear; it is to be assumed that the writer got her facts right, at least in regard to family tradition. One way out of the impasse is to say that Moffat misunderstood Lady John Scott's reference to Cunningham, and that the tradition about Douglas is true; notwithstanding the problems about Cunningham's unreliability and the long interval between composition and publication by Sharpe. Lady John, after all, did not find the Sharpe copy; the only other alternative, that Cunningham planted it on Sharpe, is very unlikely. On the whole, therefore, I give the palm to..."
Douglas, though I admit the story is still a bit mirky." - MS, (RBW)
Could the source for Shoolbraid's attribution possibly be Fireside-Book-of-Folk-Songs? That
attributes it identically, including the abbreviation of "William" to "Wm." -PJS
Last updated in version 6.0
File: FSWB150A

Annie Mackie
DESCRIPTION: "By there cam' a miller lad, Wi' a' his wheels sae knackie [free-running] O, He wan
her up in wedlock's bands, I lost my Annie Mackie O"
AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan6)
KEYWORDS: courting betrayal miller
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1196, "Annie Mackie" (1 short text, 1 tune)
Roud #6803
NOTES [10 words]: The current description is all of the Greig/Duncan6 text. - BS
Last updated in version 2.5
File: GrD61196

Annie Moore
DESCRIPTION: The singer hears a young man, distracted, lamenting his slain Annie Moore. He
tells how the Protestants were marching. Soldiers were dispatched and fired on the marchers.
Annie was slain. The Protestants and her family lament and treat her as a hero
AUTHOR: unknown
EARLIEST DATE: 1927 (Sam Henry collection)
KEYWORDS: death soldier religious love burial funeral mourning
FOUND IN: Ireland
REFERENCES (5 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H191, pp. 142-143, "Annie Moore" (1
text, 1 tune)
Leyden-BelfastCityOfSong 40, "Annie Moore" (1 text, 1 tune)
Morton-FolksongsSungInUlster 39, "Annie Moore" (1 text, 1 tune)
Smyth/Bush/Long-OrangeLark 16, "Annie Moore" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 1, "Annie Moore" (1 text, 1 tune)
Roud #2881
BROADSIDES:
Bodleian, 2806 b.11(174), "Ann Moore" ("As I walked out one evening in the month of sweet July"),
unknown, n.d.
CROSS-REFERENCES:
A Cottage Legend (subject: Annie Moore)
Graham also gives a date of 1835, although the Holmes text lists no year. Whereas Sam Henry's
text has the date "forty-five." All texts seem to agree on the date of July 12.
Of course, there was frequently trouble on July 12 in Ulster, the anniversary (depending on how
you deal with the change to the Gregorian calendar) or either the Battle of the Boyne and the Battle
of Aughrim. Is it possible that the story originated in 1835 and was updated to describe more recent
events?
The 1820s-1840s were a period of significant gains for Catholic rights in Ireland. 1829 saw Catholic
"emancipation," allowing them every political right open to Protestants of equivalent position. The
1830s saw reforms in education and taxation. In 1840, Daniel O'Connell formed the National
Repeal Association, to press for the repeal of the Anglo-Irish Union.
By 1843, though, things were getting out of hand. In 1843, the government foolishly banned a
Repeal rally. Soon after, O'Connell was arrested, and convicted by an all-Protestant jury.
Pressures were building up; they would result in a rebellion in 1848. (The famines, of course,
added to the pressure.) Toss in the famines of 1845, and riots would be a natural consequence. . -
RBW
Annie of the Vale

DESCRIPTION: "I'm lonely and weary, Without thee I'm dreary, Sighing for thy sweet melting voice." The singer begs, "Come, come, come, love, come... Dear Anna, sweet Anna of the vale." He will go to be a soldier; if he dies, he hope to meet her in heaven

AUTHOR: Words: probably George Pope Morris (1802-1864); music: possibly J. R. Thomas (source: sheet music published by Firth Pond & Co., according to Wolf)

EARLIEST DATE: before 1870 (Library Company of Philadelphia collection, according to Wolf)

KEYWORDS: love separation soldier rejection

FOUND IN: US(So)

REFERENCES (3 citations):
Huntington-TheGam-MoreSongsWhalemenSang, p. 300, "Annie of the Vale" (1 text, 1 tune)
Wolf-AmericanSongSheets, #47, p. 4, "Annie of the Vale" (5 references)

Roud #7950

BROADSIDES:
Bodleian, Harding B 18(499), "Annie of the Vale," C. Magnus (New York), c. 1860; also Harding B 18(15), H. De Marsan (New York), c. 1860; Firth c.26(35)=Firth c.26(150)=Harding B 11(70), T. Perason (Manchester), before 1900

CROSS-REFERENCES:
cf. "The Reason Why" (tune, per broadsides Bodleian Harding B 11(3238), 2806 c.15(284) and Firth b.28(13) -- assuming that's the same "Annie of the Vale")

SAME TUNE:
My Mustache Is Growing (Wolf-AmericanSongSheets p. 104)
Nellie of the North ("The watch-fires are gleaming -- the bright stars are beaming," by John Ross Dix) (Wolf-AmericanSongSheets p. 106)
Welcome "Jeff" to Baltimore ("In charms now we slumber, and insults in number") (Wolf-AmericanSongSheets, p. 196)

Hamilton ("Far up the hill of science, where bright lights are glowing, Let Hamilton be the first to take her stand") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 7)

NOTES [59 words]: Although rare in tradition (I know of no field collections except Belden-BalladsSongsCollectedByMissourFolkloreSociety's), it seems to have been widely printed. Wolf-AmericanSongSheets shows five different editions in the Philadelphia collection, and the Bodleian has at least two other editions. Wolf also has an item, "Annie with the Veil, A Parody." - RBW

Annie Young, The

DESCRIPTION: Annie Young and Man Alone are in a storm at night "bound on the Labrador" on August 24, 1935. Annie Young is last seen about 11. Five of the eight men lost are named.

AUTHOR: Walter Hayman, brother of the lost cook (according to Leht/Best)

EARLIEST DATE: 1977 (Lehr/Best-ComeAndIWillSingYou)

KEYWORDS: death sea ship storm wreck

HISTORICAL REFERENCES:
Aug 24, 1935 - wreck of the Annie Young en route from Fox Island to Labrador

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 2, "The Annie Young" (1 text, 1 tune)

Roud #30705

CROSS-REFERENCES:
cf. "The August Gale (I)" (subject)
cf. "The August Gale (II)" (subject)

NOTES [249 words]: The August Gale was off shore of the US and knocked out telephone and telegraph lines crossing Cape Breton.
"A number of vessels were lost including the Joyce Smith with 21 lives, 19 of whom were
Newfoundlander. The *Halifax Daily News* later reported that the August Gale was one of the worst in the history of Nova Scotia. Early in the morning of August 25, the August Gale crossed the Cabot Strait. Because communications had been severed because of the storm, no advance warning of the approaching storm was available....

The most severe destruction was reserved for ships at sea. According to Robert Parsons in *Lost at Sea*, the *Vienna* of Burnt Island was lost with a crew of six, the *Hilda Gertrude* of Rushoon went down with seven men, the *Ella May* of Rencontre West (six men), *Annie Jane* of Isle of Mort (4 men), Red Harbour's *John Loughlin* (8 men) and Fox Harbour's *Annie Healey* (7 men).

Source: Bruce Whiffen site, copyright August 23, 1999, Bruce Whiffen, quoted with permission of copyright owner.

Northern Shipwrecks Database lists fifteen ships lost in Newfoundland waters -- between Cape Race and one at Prince Edward Island -- on August 24-25, 1935. You can use the reports of wrecks to follow the storm from Ramea in the southwest, around the south and east coast, up to Goose Cove just south of St Anthony. - BS

Some of this information seems to be confused with the gale of August 1927. See the notes to "The August Gale (I)" and "The Gale of August '27." - RBW

*Last updated in version 6.1*

File: LeBe002

**Anniversary of the Shutting of the Gates of Derry**

DESCRIPTION: The closing of Derry's gates, the siege and its relief are recounted with the names of the Protestant leaders who fought "till James was knocked up and their foemen were gone." They "gained for the nation ... a free constitution and Protestant laws"

AUTHOR: unknown

EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)

KEYWORDS: battle rescue death Ireland moniker patriotic religious

FOUND IN:

REFERENCES (1 citation):
Smyth/Bush/Long-OrangeLark 7, "Anniversary of the Shutting of the Gates of Derry" (1 text)
Roud #V42293

CROSS-REFERENCES:
cf. "The Shutting of the Gates of Derry" (subject: the siege of Derry) and references there

File: OrLa007

**Anonn's Anall, Is Trid An Abhainn**

DESCRIPTION: Macaronic. "Over and hither and through the meadow, So, hag, you destroyed me! ... Hag, you annoyed me!"

AUTHOR: unknown

EARLIEST DATE: 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: foreignlanguage

FOUND IN: Ireland

REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 22, "Anonn's Anall, Is Trid An Abhainn" (1 text, 1 tune)

RECORDINGS:
*Elizabeth Cronin, "Anonn's Anall, Is Trid An Abhainn" (on IRECronin01)*

NOTES [19 words]: The description follows only the English chorus of the macaronic OCroinin/Cronin-TheSongsOfElizabethCronin text. - BS

*Last updated in version 3.2*

File: OCC022

**Another Fall of Rain (Waiting for the Rain)**

DESCRIPTION: "The weather had been sultry for a fortnight's time or more; The shearers had been driving might and main...." After so much work the shearers are tired and desperate for a break. At last the rain came, allowing them to relax and rest up

AUTHOR: a literary version is credited to John Shaw-Neilson
Another Man Done Gone

DESCRIPTION: "Another man done gone... from the county farm.... I didn't know his name.... He had a long chain on.... He killed another man.... I don't know where he's gone."

AUTHOR: unknown
EARLIEST DATE: 1940 (recording, Vera Hall)
KEYWORDS: prison escape homicide
FOUND IN: US(SE)
REFERENCES (4 citations):
Scott-TheBalladOfAmerica, pp. 307-309, "Another Man Done Gone" (1 text, 1 tune)
Lomax/Lomax-FolkSongUSA 95, "Another Man Done Gone" (1 text, 1 tune)
Lomax- FSNA 288, Another Man Done Gone" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 67, "Another Man Done Gone" (1 text)
Roud #10065
RECORDINGS:
Vera Hall, "Another Man Done Gone" (AFS 4049 A4, 4049 B, 1940; on LCTreas, LC04)
Pete Seeger, "Another Man Done Gone" (on PeteSeeger05) (on PeteSeeger27)
Willie Turner, "Now Your Man Done Gone" (on NFMAla1)
File: LxU095

Another of Seafarers, describing Evil Fortune

DESCRIPTION: "What pen can well report the plight Of those that travel on the seas?" They spend stormy nights in winter. Winds blow them onto rocks and shoals. The singer hopes for a "happy end" to the voyage and hopes to live safely at home

AUTHOR: unknown
EARLIEST DATE: 1841 (Halliwell, Early Naval Ballads of England, according to Palmer-OxfordBookOfSeaSongs)
Anson Best

DESCRIPTION: "As I sit by the fireside a-thinking Of my brother who's far, far away...." Anson Best is offered a paper and threatened with death if he doesn't sign. It is a confession to the murder of Vera Snyder. He is sentenced to death. His family mourns

AUTHOR: Ben Best?

EARLIEST DATE: 1935 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)

KEYWORDS: homicide trick lie trial prison punishment accusation

HISTORICAL REFERENCES:
1920 - Conviction of Anson Best for the murder of Vera Schneider

FOUND IN: US(MW)

REFERENCES (1 citation):
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 145, "Anson Best" (1 text)
ST GC145 (Partial)
Roud #3669

CROSS-REFERENCES:
cf. "Red River Valley" (tune)

NOTES [73 words]: This appears to be a family song: The author is listed as the Reverend Ben Best, brother of Anson Best, and the only known version is from Mrs. Clyde Best (whose relationship with Anson and Ben Best is not listed by Gardner and Chickering, but note the name). The family maintained that Anson Best was innocent of the murder of Vera Schneider, and coerced into signing a confession he had not read. I know of no evidence either way. - RBW

File: GC145

Anstruther Camp

DESCRIPTION: The singer describes the winter he spent in Anstruther, working under Archie Patterson, who "could see daylight coming almost any hour at night." The crews work very long hours and enjoy the food. The singer urges women to marry shanty boys

AUTHOR: unknown

EARLIEST DATE: 1964 (Fowke)

KEYWORDS: lumbering work travel

FOUND IN: Canada(Ont)

REFERENCES (1 citation):
Fowke-LumberingSongsFromTheNorthernWoods #13, "Anstruther Camp" (1 text, 1 tune)
ST FowL13 (Partial)
Roud #4370

File: FowL13

Answer to Twenty-One Years

DESCRIPTION: "She wrote him this letter all covered with tears, And this was her answer to 'Twenty-One Years.'" The girl says she has been sick for love of the convict. She begs the governor for help. She promises to wait the twenty-one years

AUTHOR: unknown

EARLIEST DATE: 1935 (collected from Lucile Morris by Randolph)

KEYWORDS: derivative love separation

FOUND IN: US(SE,So)

REFERENCES (2 citations):
Randolph 168, "Twenty-One Years" (4 texts plus an excerpt, 1 tune, with the "C" text being this)
Morris-FolksongsOfFlorida, #30, "Twenty One Years" (1 text, 1 tune, plus the "Answer")
Roud #4997

RECORDINGS:
[N.B. some of the following recordings could be different "answers"]

Gene Autry & Jimmy Long, "Answer to 21 Years" (Banner 32761/Melotone M12931/Oriole 8308/Romeo 5308/Perfect 12910/Conqueror 8092, 1933; Vocalion 5497, n.d.)

Don Hall Trio, "Answer to Twenty-One Years" (Victor 23782/Bluebird B-5004 [as the Rose Family], 1933)

Log Cabin Boys, "Answer to 21 Years" (Decca 5035, 1934)

Jimmy Long, "The Answer to 21 Years" (Champion 16632, 1933; Champion 45023, 1935)

Ernest Hare, "New Twenty-One Years" (Columbia 2602-D, 1932)

Zora Layman, "The Answer to 21 Years" (Banner 32722/Melotone M-12651, 1933)

Blue Ridge Mountain Girls, "Woman's Answer to 21 Years" (Champion 16715, 1933; Champion 45100, 1935; Montgomery Ward M-4934, 1936)

CROSS-REFERENCES:

cf. "Twenty-One Years" [Laws E16] (tune)

File: Morr030B

Answer to Youghal Harbour

DESCRIPTION: Near Yougal Harbour the singer meets Mary of Cappoquin again. She tells him that she had his baby. He reminds her that her parents had rejected him. He leaves her again "in grief bewailing" to return to his girl "in sweet Rathangan, near to Kildare"

AUTHOR: unknown

EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(20))

KEYWORDS: love infidelity rejection separation baby lover

FOUND IN: Ireland

REFERENCES (1 citation):

OLochlainn-IrishStreetBallads 8, "Youghal Harbour" (1 text, 1 tune)
Roud #2734

BROADSIDES:

Bodleian, Harding B 28(20), "Answer to Youghall Harbour," W. Armstrong (Liverpool), 1820-1824; also Harding B 11(2180), 2806 b.9(227), 2806 b.11(205), Harding B 25(2128), Firth b.27(11/12) View 1 of 2 [partly illegible], 2806 c.15(163), 2806 c.15(17), 2806 b.11(204), Harding B 19(3), "Youghal Harbour" ("As I roved out on a summer's morning")

CROSS-REFERENCES:

cf. "Youghall Harbour"

NOTES [34 words]: Yougal, County Cork, is on the Celtic Sea coast. Cappoquin is in County Waterford, about 15 miles north of Yougal. Rathangan is in County Kildare, about 100 miles northeast of Yougal as the crow flies. - BS

File: OLoc008

Anti-Confederation Song (I)

DESCRIPTION: Newfoundland defiantly rejects union with the "Canadian Wolf." The promises made by the confederation are listed and rejected. "Would you barter the rights that your fathers have won... For a few thousand dollars of Canadian gold."

AUTHOR: Charles Fox Bennett (1793-1883) ? (see NOTES)

EARLIEST DATE: 1869 (Bennett campaign, according to Hiscock)

KEYWORDS: Canada patriotic political

HISTORICAL REFERENCES:

1867 - Canadian Act of Confederation
1869 - Newfoundland electors refuse to join the Canadian Confederation
1949 - Newfoundland unites with Canada

FOUND IN: Canada(Newf)

REFERENCES (5 citations):

Fowke/Johnston-FolkSongsOfCanada, pp. 28-29, "Anti-Confederation Song" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 7, "An Anti-Confederation Song" (1 text, 1 tune)
Blondahl-NewfoundlandersSing, p. 42, "The Anti-Confederation Song" (1 text, 1 tune)
Fowke/Mills/Blume-CanadasStoryInSong, pp. 105-107, "An Anti-Confederation Song" (1 text, 1 tune)
tune)
ST FJ028 (Partial)
Roud #4518
RECORDINGS:
Omar Blondahl, "An 1861 Anti Confederation Song" (on NFOBlondahl04)
CROSS-REFERENCES:
cf. "The 'Antis' of Plate Cove" (subject) and notes there
cf. "Anti-Confederation Song (II)" (subject of Canadian Confederation, as it was in 1949)
NOTES [1269 words]: According to Philip Hiscock's notes to this song in Eric West, Sing Around This One: Songs of Newfoundland & Labrador Vol. 2, Vinland Music, 1997, p. 54, this is suspected of having been written by Charles Fox Bennett, and Bennett "certainly" used it in 1869 during the unsuccessful campaign for confederation with Canada. Hiscock adds that the slogan "Come near at your peril, Canadian wolf" "has been emblematic for Newfoundland nationalists for over a century." Indeed, Chadwick, p. 19, quotes this song as the epigraph to his chapter on Confederation, and Hallowell, p. 140, also cites the "Canadian wolf" verse in his discussion of how Nova Scotia and Newfoundland responded to the 1927 August gale.
"Confederation" was the proposal for Newfoundland to join the newly-organized nation of Canada. The proposal to join Canada had been negotiated, unofficially, by a newspaper editor, Ambrose Shea, and F. B. T. Carter, and the details were published by Shea in the Newfoundlander in late 1864 (O'Flaherty, p. 98). O'Flaherty, p. 99, explains the deal: Canada "was to assume the 'Debts and Liabilities' of each province. Newfoundland... was to receive compensation for having a lower per capita public debt than other provinces. Each provic was to get an annual grant of eighty cents 'per head' for giving up 'the power of taxation' (though the right to impose 'direct taxation' was to be regained by them) the Newfoundland population being estimated at 130,000. And for surrendering to the general government 'all its rights' in mines and minerals and 'all' the ungranted and unoccupied Crown lands, an extraordinary concession, Newfoundland was to get $150,000 per annum.
"A few days after the resolutions appeared in print, C. F. Bennett challenged the Newfoundlander to give reasons for supporting them."
DictNewfLabrador, pp. 19-20, gives a fairly long biography of Bennett, who was born in Shaftesbury, England, in 1793 and came to Newfoundland as a boy. By 1827, he was establishing businesses which eventually included a mill, foundry, brewery, shipyard, and bank; he was one of the most important businessmen in the island. At a time when few in Newfoundland made any attempts to expand the economy, he was one of the few who tried to improve his properties (Hiller/ Neary, p. 77). But he seems to have been an instinctive arch-conservative. Appointed to various legislative bodies, DictNewfLabrador, and O'Flaherty, p. 59, report that he had opposed Responsible Government (full home rule) in 1855, and apparently had his mill set on fire as a result. It didn't silence him permanently. When, in the 1860s, the proposal arose for Newfoundland to join Canada, he came back to oppose the idea, founding an anti-Confederation party in 1869. When the "Antis" won 21 of 30 seats in the House of Assembly, he became Prime Minister in 1870 despite being 76 years old. His administration, despite his conservative notions, was regarded as "able and progressive," but fell after an election in 1873, and Bennett gave up politics in the mid-1870s.
O'Flaherty, pp. 59-60, says that to the legislators of his time "he would have seemed an old hand with, perhaps, bizarre and bigoted views"; he was opposed to anything which even hinted at allowing Catholics (who made up just less than half the population of the province) to gain control of the government. His arguments, according to OFlaherty, p. 101, were that Newfoundland had limited agricultural potential (true), had "rich resources in our fisheries and, I believe, in our minerals" (the former true, the latter less so, and the nation would eventually destroy the fish supply by over-harvesting it), did not need military works (probably true), and didn't need railways or canals or the like (dubious, although the colony never made them economically viable). His real argument, though, seems to have been pure nativism -- he didn't want to cede any control. He seems to have been rather a rabble-rouser; O'Flaherty, p. 99, reports on the vicious way he and Shea started attacking each other (Shea not only called Bennett "stupid" but even picked on the fact that he dropped his h's!). Chadwick, p. 25, reports, "Playing on Irish national sentiment in the outports and on the memories of the earlier French invasions, which in turn awakened resentment against Quebec, Bennett was able to paint a horrifying picture of the fate that would befall Newfoundland were she ever to link her destinies of the mainland. Thousands of illiterate voters were warned that their children would be used as gun wads for Canadian cannon; that they themselves would be conscripted and that 'their bones would bleach on the desert sands [sic.] of Canada'. The old bogey of taxation was of course well to the fore."
The irony is that Newfoundland was very poor, and was actually promised subsidies in the Confederation deal. Big ones (Chadwick, p. 24) -- it appears to me that it was over a dollar for every man, woman, and child in Newfoundland. Which may not sound like much, but this was at a time when many entire families lived on less than $20 per year. (As late as 1900, the average Newfoundland income for a typical family -- 5.1 people -- was just $200; O’Flaherty, p. 214.) Hiller/Neary, p. 79, suggests that Confederation still might have passed if Premier Carter had held an election on the topic at the right time. The legislature had passed it (17-7 in the lower house, unanimously in the upper; O’Flaherty, p. 108). But Carter was not like most Newfoundland politicians; he truly tried to govern for all -- e.g. he built a cabinet that included both Protestants and Catholics (O’Flaherty, p. 103; on p. 104 he calls Carter "a cautious, plain-speaking, decen man... his main defect, perhaps, being his desire not to lead his country at all but to sell out to Canada). In a fit of honesty extraordinarily rare in Newfoundland politics, refused to play such games, and that, plus good results from the fishery that helped relieve economic distress, doomed the campaign. O’Flaherty, p. 110, concludes, "As the months passed another factor convinced voters to shun union. The cod harvest in Labrador and elsewhere was bountiful; markets were favourable. Bennett was not just a brilliant campaigner, he was lucky.... The hard times were over, perhaps. In the great lottery of the Newfoundland fishery, the fishermen of 1869 won, and the anti-s in November won with them, by a margin in seats of 21-9. Carter sneaked through in Burin by just five votes" -- and of course his coalition was booted. Shea was actually driven from his constituency by an angry mob. O’Flaherty concludes on p. 111, "Bennett's reappearance on the political scene is a reminder of the power of the individual as a force in history"; without him, Confederation might have passed. And yet, he would prove unable to manage the politics of office and survived only one term as leader of the Newfoundland government. After that term, Carter came back and headed a new government, then called a snap election after the 1874 term. In that election, Bennett's success was mostly confined to Catholic districts (O’Flaherty, p. 122), indicating that he had managed to re-inflame some of the old partisanship but that he had not managed to show that he was the man to deal with it. He was both the creator and the creation of the anti-confederation movement, and with that issue permanently resolved, there was no real place for him. For more about this issue, see "The 'Antis' of Plate Cove." The story of how Newfoundland finally joined Canada is covered in "Anti-Confederation Song (II)." - RBW

Bibliography

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• Hiller/Neary: James Hiller and Peter Neary, editors, Newfoundland in the Nineteenth and Twentieth Centuries: Essays in Interpretation, University of Toronto Press, 1980
• O’Flaherty: Patrick O’Flaherty, Lost Country: The Rise and Fall of Newfoundland 1843-1933, Long Beach Press, 2005

Anti-Confederation Song (II)

DESCRIPTION: After 1932 "a foreign gang came over here to rule and gather taxes." Joe Smallwood promotes confederation with Canada. The singer prefers we "man our vessel... with native crew to run her."

AUTHOR: Hughie O'Quinn (according to Bennett/Downey-JeromeJustOneMoreSong)

EARLIEST DATE: 1980 (Bennett/Downey-JeromeJustOneMoreSong)

KEYWORDS: Canada patriotic political

HISTORICAL REFERENCES:
1933 - Newfoundland, bankrupt, gives up self-government and accepts a crown-colony style constitution
1949 - Newfoundland unites with Canada after Newfoundlanders vote for confederation; Joseph R. Smallwood is the first provincial premier.
The nineteenth century saw multiple attempts to bring Newfoundland into Canada. The first, which was at the time of the Canadian federation, was the subject of "Anti-Confederation Song (I)" (which see). There was another attempt in 1894, after Newfoundland's banks and economy collapsed; that failed because Canada wouldn't assume Newfoundland's debt (O'Flaherty, pp. 190-192).

The Great Depression had been hard on Newfoundland. The government was already bankrupt, and couldn't do much to help. It had fallen into the Sovereign Debt Trap that moderns may know from the story of the Greek Bailout: It was easy and cheap to raise money on the markets, so Newfoundland kept borrowing, and using the new loan to pay off the old ones rather than trying to tighten its belt. In the late 1920s, suddenly, no one was lending any more, and demand for Newfoundland's few exports (cod, lumber, seal products) shrank significantly, and Newfoundland had an unpayable debt (Noel, pp. 188-189). Things got so bad that, in 1932, a "citizen's committee" assaulted Prime Minister Richard Squires (Long, p. 62; he was eventually subjected to charges for his dishonesty; "it is indisputable that Squires was indeed a bit of a scoundrel, albeit a politically astute one": DictNewfLabrador, p. 325. He was accused not of ordinary graft but of taking $5000 per year, a huge sum by Newfoundland standards, from funds designated for veterans and their widows; Letto, p. 56; Noel, p. 198. He is briefly mentioned in "The Squid-Jiggin' Ground." See also "Coaker's Dream"). It had long been run by a faction-riven government that was beholden to small segments of the population anyway. And it had no financial controls on the treasury (Noel, p. 192), which helps explain both the corruption and how the island saw so many money problems.

After Squires, who had driven Newfoundland to disaster, failed in his attempt at re-election on a platform of more money for the fisheries and agriculture, industrial development, and a balanced budget (Noel, p. 203; I'm amazed he didn't promise every man a car and every woman a diamond necklace, or the like; those promises would have been at least as attainable as what he did promise), the new government of Frederick C. Alderdice had to come up with some way to address the island's problems. Alderdice, who had lost both feet in an accident in his youth and was perhaps diabetic and alcoholic as well, made significant efforts to clean up the government, and made drastic cuts to worker pay and even veterans' pensions (Letto, pp. 81-87) -- but with interest on the debt being the biggest drain on the treasury, and with income going down (exports of cod, Newfoundland's chief product, fell dramatically, and the cost of that which did go out fell by more than half; Letto, p. 98) and demands on the treasury going up because of the Great Depression, this still didn't balance the books, and Alderdice was perhaps too cautious a thinker to find the sort of radical response needed to address the problems (Letto, pp. 29-30). The government did try to sell all of Labrador to pay off their debts, but couldn't find a suitable buyer (Noel, pp. 204-205). After trying for about half a year to resolve the situation by budget cuts and revenue increases so drastic that there was talk of a revolution, Alderdice was forced to conclude that it was simply not possible to pay the full debt payment due at the end of 1932. There was only one thing the island could do by itself: go into partial default. In effect, it would unilaterally decrease the interest rate on its debt to make it low enough to make it possible to (eventually) repay at least the principal, with some but not the full amount of interest (Letto, pp. 172-173). The result, naturally, was howls from lenders. There was talk -- not for the first nor the last time -- of joining Canada, but Alderdice denied that that would happen (Letto, p. 181. Letto on pp. 181-182 makes a big deal about the fact that Britain at the same time was trying to shed its own debt -- but I don't think the cases are parallel; Britain was negotiating to reduce its debt load, but it wasn't threatening default. Negotiating is not the same as unilateral action).

The island's eventual answer was "commission of government" -- it in effect sold itself back to Britain in return for a bailout of the bankrupt government (Cadigan, pp. 206-208; Neary/O'Flaherty, p. 148; Noel, p. 230 explains that the British government was able to repackage the debt at a much lower interest rate, making it easier to pay off). This is what is referred to in the
opening lines, "I'm lonesome since in 'Thirty-two we lost Dominion status" -- Newfoundland abandoned its independence to once again become a colony. "In a country less physically and morally defeated such recommendations might well have led to disorders, if not bloodshed. It is a measure of the island's anguish that a people who had struggled for so long to gain and to maintain their separate identity, could now be judged as having no more than an academic regard for the constitutional niceties, which seemed of small importance compared with the necessity of rescuing the country.... Lord Amulree and his colleagues urged that, as a quid pro quo for Newfoundland voluntarily surrendering her Dominion status and placing herself in the hands of a Commission, His Majesty's Government should for a time assume general responsibility for the finances of the Island" (Chadwick, pp. 161-162).

The idea of Commission of Government had first been suggested by William Ford Coaker -- for whom see "Coaker's Dream" -- in 1926 as a way to deal with Newfoundland's culture of extreme factions and pervasive government corruption (Major, p. 362). It was the British government which made the formal suggestion, though, after rejecting less drastic ideas; the instructions for the Amulree investigators was that they find a way to avoid a default (because it would affect the credit of the British Empire; Hiller/Neary, p. 198). Commission of government was the proposal that came out. It was probably a good idea, given the economic catastrophe and the self-serving nature of Newfoundland politics exemplified by Squires, which made it almost impossible for a government to really address its problems (Noel, p. 212), but it had its detractors, since the people never got to vote on it. Even with the bailout, the island suffered badly in the Depression; most winters saw 25%-30% of the population on relief (Keir, p. 334).

Naturally there were objections from the opposition, which pointed out that Alderdice had promised to let the people vote on any proposed solution, and he had reneged (Letto, p. 205). Alderdice's weary comment was that self-government "is only a theoretical boon and not what it is cracked up to be" (Letto, p. 206) -- a statement that is undeniably true (history shows that people almost always vote for bread and circuses), but little comfort to the minority opinions who went from having little control over their destiny to having no hope of ever gaining such control.... Commission of Government did not prove a cure for all ills; the economy remained so bad that there were food riots (Noel, pp. 236-237, etc.). Indeed, as late as 1938, there was a time when 29% of the population -- 85,000 out of 290,000 -- was on relief (Noel, p. 242). And the commissioners were often in conflict, and Westminster wasn't much help because the Dominions Office didn't want Parliament to know how bad things were (Noel, pp. 238-239). Even Pottle, who was himself one of the six commissioners toward the end of the Commission era, admits that it did little to make the fundamental changes that would have made Newfoundland's economy stronger (Pottle, pp. 2-3). A typical example was the denominational schools that dominated the education system -- they were expensive and lousy, but Alderdice, who became commissioner for education, refused proposals to create quality non-denominational schools (Letto, pp. 236-237). In its early years, the Commission's biggest accomplishment was probably that it kept scoundrels like Squires out of politics. What finally got the economy going again was the Second World War, where Newfoundland was a major base (something it didn't have much choice about -- the British, since they were running Newfoundland, actually included Newfoundland territory in their Destroyers for Bases deal with the Americans without asking the Newfoundlanders; Noel, p. 243).

But not even the American influx was enough to make the island's economy permanently sound. The British thought, given Newfoundland's history of astonishing failures of self-government, that the island would soon get into financial trouble again (Noel, p. 244), and Britain had its own post-war recovery problems. (We should probably add that, during the war, Newfoundland had actually given more to Britain than the reverse. But that was a peculiar wartime situation.) As a result, Britain wasn't interested in running the island after the war; in late 1945, Prime Minister Clement Attlee announced that delegates would be elected to a National Convention to decide the territory's fate (Neary/O'Flaherty, p. 161). Confederation (union with Canada) was one option (Newfoundland had been using the Canadian Dollar since a previous economic crash in 1894 -- O'Flaherty, p. 187 -- so economic integration would be relatively straightforward), but another was to return to the pre-1934 form of government (which had had a legislature, although it had been marked by extreme partisanship). When Newfoundland had accepted Commission government, the understanding had been that it would eventually get its own government back (Long, pp. 139-141) -- and the boom caused by all the bases built in Newfoundland during World War II caused a lot of people to think that they were ready, and also to feel that Britain and Canada and the U.S. had taken advantage of them.

Noel suggests, p. 246, that the British government did its best to set things up so that Newfoundland would decide its fate BEFORE a representative legislature could be formed; "It took no special political perspicience to realize that if responsible government was restored first it was
extremely unlikely that an independent Newfoundland would choose to become a province of Canada through the normal operation of its political process." So when they had an election in 1946, it wasn't to elect a government (which would have been perfectly possible, using the old constitution); it was merely to select delegates to a national convention to recreate the institutions of government.

"The spokesman who emerged to lead the Confederate forces was J. R. Smallwood, the delegate for Bonavista Centre, who, thanks to his earlier career on a show he had invented, 'The Barrelman,' had the best-known radio voice in Newfoundland..." (Neary/O'Flaherty, p. 162).

(It is interesting to note that the Barrelman program had started in a newspaper in July 1937, and was picked up for the radio in September, where it was sponsored by Francis M. O'Leary. O'Leary was a maker of patent medicines, competing against the famous Gerald S. Doyle; Webb, p. 95. Doyle was a firm supporter of Newfoundland culture; it's intriguing that his leading competitor supported Newfoundland's leading proponent of Confederation. Also noteworthy is the fact that O'Leary owned the copyright on the title; Webb, p. 96. So when Smallwood quit in 1943, a new Barrelman took over -- and stayed on the air longer than Smallwood had; Webb, p. 105.)

Smallwood until then had not been a great success; having supported socialist causes from an early age, he has drifted from his birthplace in Gambo, Newfoundland to St. John's (where he worked in the newspaper trade) to Halifax to New York to Newfoundland to England back to Newfoundland, finally settling in St. John's (apart from a brief spell in Gander) in 1935. Then, in 1943, he packed it all up to start a pig farm in Gander (DictNewfLabrador, p. 317) -- the idea being to take the food waste from the American base there, feed it to the pigs, and sell the pigs to the base (Noel, p. 248). As a business, this was only a modest success -- but it meant that he had a permanent residence outside St. John's. In 1946, when it came time to form the convention to decide Newfoundland's future, it was decided that delegates should be required to live in their districts -- and there Smallwood was, running his pig farm. That meant that he could run for a seat from Bonavista Centre. Had he run in St. John's, he would have had little chance. But, in Bonavista Centre, he was able to win a seat (Noel, pp. 248-249).

"In retrospect, the... wonder is that so obvious a cause was left to Smallwood, a man from nowhere, to pick up.... But in reality, those who were most likely to emerge in political roles after the departure of the Commission felt that they had too much to lose.... They were St John's merchants or professional men, comfortably off, out of touch with the people of the outports.... The field was therefore free for Smallwood, a self-recruited renegade from the old regime, a political sans-culott" (Noel, p. 250).

And it had been decided that the deliberations of the Convention would be broadcast on the radio (Noel, p. 251) -- a medium Smallwood understood better than any other delegate, and used with skill; the "Barrelman" reference is (I assume) to the men who, when ships were in the ice, went up to the "barrel" on the mast to look for leads, or seals; barrelmen did not normally direct the ship, but they scouted the way ahead. Smallwood himself was a follower of Coaker, about whom he had written a book (Long, p. 135).

Although the backers of Confederation were a minority in the Convention, they were organized and their opponents were not. "The only personality to emerge as a spokesman for responsible government to rival Smallwood was the irrepressible Peter Cashin.... Yet he was unable to establish himself as the effective leader of the anti-Confederates. There were a variety of reasons for this: he was no match for Smallwood in the give-and-take of debate, while his oratory tended to be blustery and illogical; but most of all he was not an acceptable spokesman in the eyes of the St. John's merchant-lawyer elite.... He preferred... to remain his own man, one of nature's extremists, as unpredictable as he was volatile" (Noel, p. 252). (Indeed, Cashin was such a hothead that, during the debates, he was charged with broadcasting libel against several people, and the judge in the case seems to have thought him guilty, but he escaped conviction due to a hung jury; Webb, pp. 160-161. One suspects few wanted to be closely associated with a person who might have been charged with a new crime at any moment.)

"Smallwood and his Confederate supporters were able to manoeuvre the convention into sending a delegation to Ottawa to see whether suitable terms of union with Canada could be devised." (Neary/O'Flaherty, p. 162). They got an offer -- on its face, a pretty good one: Canada (which supposedly didn't want Newfoundland independent and potentially close to the United States; Cadigan, p. 233) would take on 90% of Newfoundland's debt, subsidize the province, allow it to keep its religiously-segregated schools, and let it keep its cash on hand (Cadigan, p. 237; Smallwood would use that cash to try to promote quixotic industries -- which eventually resulted in corruption charges against the official in charge; DictNewfLabrador, pp. 317-318). The delegation went home to Newfoundland, where the Convention voted the deal down 29-16. The only recommendations the Convention (and the St. John's population of the "Responsible Government
League") wanted to make to Britain was for a return to 1934 or continued royal government (Long, pp. 147-148; Webb, p. 164).

The British government -- exhausted and broke after World War II -- didn't like these options; Clement Attlee was tired of running Newfoundland (Long, pp. 139-140. I would note that Attlee had opposed Britain's bailout of Newfoundland from the start; Chadwick, p. 166). And probably no one in Britain thought Newfoundland -- which hadn't been able to run itself before, and now had spent almost a generation with no experience of running its own affairs -- could govern itself. Smallwood got together a bunch of petitioners to call for Confederation, and Britain decided that the referendum should have three choices:

1. "Commission of Government" for five years (i.e. five years of continued non-representative government while the people straightened things out)
2. Confederation
3. Return to 1934

As Noel, p. 255, concludes wearily, "For all the effect of its decision, the National Convention might just as well never have met." It's not so much that the delegates didn't decide (they *did* decide to turn the matter over to the people); it's that the options on the ballot were not what they wanted offered.

Smallwood proceeded to turn the referendum into contest between the "common man" and the elite businessmen of Water Street in St. John's (Cadigan, p. 239). And he had, by Newfoundland standards, a lot of money for the campaign -- much of it coming not from Newfoundland but from the Liberal Party of Canada (Noel, p. 255). His propagandists also managed (helped by some mistakes by the opposition) to imply that a vote for Confederation was a vote in favor of loyalty to Britain, while a vote against it might lead to union with the United States (Noel, p. 256).

(Although the song asks "shall we court the Yankee," it appears that there was never any serious possibility of joining the U.S. -- there was no formal proposal, let alone a ballot option, to do it (Harris, p. 173). There had been talk of customs unions and the like, however, supported e.g. by Ches Crosbie; Harris, p. 169. Crosbie was a successful businessman with a respectable history in government, but his own biographer admits, "Ches did to the spoken word what his fish-digester at Quigley's Cove did to herring": he just couldn't express himself in public, and made his causes look bad when he tried (Harris, p. 170). Particularly since the pro-Confederation forces were able to get an unofficial declaration that no union was possible, and pro-Union forces weren't able to respond until too late (Harris, p. 188).)

It has been suggested that there were also appeals to Newfoundland's history of religious division, with Protestants being inclined toward Confederation and the minority Catholics toward Responsible Government (Noel, p. 257).

Major, pp. 396-397: "Smallwood went where politicians rarely pitched before. If there were roads he eagerly suffered the mud and potholes for a few minutes with a loudspeaker. Where there were none (by far, most of the country) he descended in a decrepit seaplane.... He was five-foot-six-inch Joey, in bowtie and scruffy fedora, a self-proclaimed savior, using every technique he had learned from New York evangelists a quarter century before. And the reaction to him in St. John's, where he was forced to deflect insults and the occasional stone, only strengthened his hold on the outports. The.... equally passionate [Peter] Cashin rose to his bait and denounced him as 'Iscariot,' pounding a fist on the podium as if it were Smallwood himself. The 'little fellow from Gambo' smiled and shot back with a vow to topple Cashin's outdated vision and the men of Water Street who stood behind it."

Even with all that money, trickery, and help, the campaign just barely worked.

In the first round of voting, on June 3, 1948, Confederation actually lost -- 69,400 voted for a return to 1934, 64,066 for Confederation, and 22,311 for Commission. For the second time, those who wanted a return to 1934 thought they had won.

Those in charge disagreed. There was a runoff on July 22, with continued Commission dropped from the choices, and "The second campaign brought out the worst in both sides" (Webb, p. 165) as they campaigned on radio and in every other available medium. Things were so hot that Smallwood decided he needed to carry a gun, although he allegedly didn't load it, and he had armed guards (Harris, p. 194). This despite real incompetence among the anti-confederation forces, some of whom wore themselves out in futile legal moves (Harris, p. 190). In the second vote, Confederation won 78,323 to 71,334 (Neary/O'Flaherty, p. 163). The returns were interestingly divided: The vote for 1934 was concentrated in St. John's and the Avalon Peninsula; the rest of the island, much less populated (and poorer) went for Confederation (Neary/O'Flaherty, p. 164; McNaught, pp. 275-276 -- Webb, p. 166, adds that radios were relatively rare away from the Avalon Peninsula, so charges that Confederation won because of Smallwood's radio skills seem to be untrue). Newfoundland thus became "The Tenth Province."
Some who opposed the move thought the vote was rigged or manipulated, and maintained so for many years (Long, pp. 149-150). Another argument was that such a move should not have been decided by such a small margin. There is some merit to this, but it wasn't how the referendum was set up. There was a move to appeal the result to the British Parliament -- but the British made their attitude clear: "Public Petitions could only be presented to the Commons by one or more Members of a local Legislature. And on this count Newfoundland ironically failed to qualify" (Chadwick, p. 207). Those who appealed included members of the Convention; the Commons could have heard them. Instead Britain hid behind the letter of the law.

Smallwood's "reward was almost 23 years of political dominance of the new island-province" (Brown, p. 473). After his anointing as head of the Liberal party following Confederation, the Party would not hold another party conference for more than twenty years (Hiller/Neary, p. 206); if it wasn't a one-party state, it was hard to tell the difference from the outside -- or if you were in the opposition.

Certainly it wasn't all smooth governing; Smallwood, who early in his career supported socialist candidates for office (ButlerHanrahan, p. 162), gradually drifted away from his populist roots toward almost complete support of the often-inefficient businesses he had helped encourage (Cadigan, pp. 239-244), so supporters of all stripes gradually drifted away. By 1959, he was actually breaking strikes by his former allies in the labor movement (DictNewfLabrador, p. 318). But, by the time Smallwood was gone, Confederation was firmly established. Unlike Quebec, Newfoundland did not end up with a "Newfoundander" party, though for a long time there were many who wanted changes in the relationship with Canada; the local political factions aligned themselves, sometimes very imperfectly, with Canada's major parties, making Smallwood a "Liberal" (Cadigan, p. 240).

Smallwood "did his best in that length era 'to bring Newfoundlanders kicking and screaming into the twentieth century.'" Yet his policies also resulted in what Ralph Matthews called "development of underdevelopment," by which Matthews seems to have meant keeping Newfoundland as an economic colony of the rest of Canada (Busch, p. 245).

Eventually Smallwood's program became so extreme that he resettled whole towns (see "The Blow Below the Belt") and offered away much of Labrador on lease (Cadigan, pp. 246-247). The audacity of it all is amazing. The intelligence... eh.... He and his party were finally voted out of office in 1972 (Cadigan, p. 260). He tried for a comeback in the Liberal Party in 1974, and failed, briefly left the party, came back, and finally left politics in 1977 to work on the Encyclopedia of Newfoundland and Labrador, a very ambitious book that was also a financial flop. He had a stroke in 1984 (DictNewfLabrador, p. 318), and although he lived until 1991, he was no longer a force in either politics or publishing.

Even today, "Joey Smallwood remains a name to conjure deep emotions. Adored by some and loathed by others, he is probably Newfoundland's most undisputed icon. To his admirers, he is Newfoundland's savior, a genuine liberal socialist who brought Newfoundland into Canada and its welfare state. To his enemies, he was a dangerous fanatic and tyrant, Canada's and Britain's spy during the war, the villain who sold Newfoundland off to the highest bidder in 1948, and then thwarted democratic discussion and healthy dissent" (ButlerHanrahan, p. 160).

"If it can be fairly said that for Newfoundland confederation was a good idea, it would not be too much of a stretch to say that it was just about the only good idea Joe Smallwood had.... In the first federal election campaign following his own election as premier, Smallwood proceeded to unearth the most contemptible political practices from the past and directly threatened a group of voters... if they did not support his candidate. After his candidate lost, he was taken to court for violating the elections law, but clearly came to learn nothing about containing his arrogance or presumptive powers" (Long, pp. 151-152). He also adopted a speaking style that frankly sounds much like Donald Trump's ("His public speaking technique... placed great emphasis on the repetition of essential facts and ideas. To the ears of educated listeners... this approach often seemed patronizing, vulgar, and simple-minded"; Hiller/Neary, p. 210), with all that implies about the divisions he inspired.

I frankly understand the Newfoundlanders' gripes. The benefits were tremendous -- Noel, p. 265, lists a twenty-fold increase in education spending from 1949 to 1965, and a five-fold increase in health care spending; education became almost universal, and much better, and the life expectancy went up while infant mortality went down (Noel, p. 270; Letto, p. 93, says that Newfoundland had had just 83 doctors in 1933, so little wonder if people died young!). These improvements were surely needed; in 1935, the infant mortality rate was 103 per 1000, and there were tales of children so poor that they could not go to school because they had no clothes! (Chadwick, p. 226). Hiller/Neary, p. 209, concludes, "A decade after the decisive second referendum of 1948, in which over forty-seven percent of those voting had opposed union with Canada, it would have been difficult to find an opponent of confederation in the province."
Yet with those improvements came the destruction of much that was unique about Newfoundland culture. And the fault there is not Canada's, I think, but Smallwood's. As Pottle says on p. 15, "It was this subordination of people to party, of a long-range, shared enterprise to the immediate needs of political convenience, that marked, with cumulative effect, the entire authoritarian career of the Smallwood regime." (It should be noted, however, that Pottle had an early personal conflict with Smallwood and quit his party, leaving Newfoundland when he failed to gain any support; DictNewfLabrador, p. 275; Hiller/Neary, p. 217). And the Canadian federal government didn't help much, being content to funnel all the money it sent to Newfoundland through the provincial government, allowing Smallwood to, in effect, use it for patronage (Hiller/Neary, p. 208).

What's more, Smallwood exacerbated the long, troubled link between politics and religion in Newfoundland: "Yet another prominent feature of the 1949 result was an obvious religious split carried over from the struggle between confederates and anti-confederates (Hiller/Neary, p. 207); for a long time, the Liberals were mostly Protestant and the Conservatives mostly Catholic, and those sectarian differences were as often as important as actual political issues (Hiller/Neary, pp. 207-208).

Little wonder that Confederation, Smallwood's most significant single action, provoked songs like this. For the eventual end of his regime, see again "The Blow Below the Belt." - RBW

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Last updated in version 5.3
File: BeDo067

Anti-Fenian Song, An

DESCRIPTION: "In the morning by my side Sat the darling of my pride... When the news spread through the land That the Fenians were at hand...." The singer and his fellows -- "English, Irish, Scot, Canuck" -- "will drive the Fenians back"

AUTHOR: unknown (Music by George F. Root)

EARLIEST DATE: 1932
KEYWORDS: patriotic Canada battle political
HISTORICAL REFERENCES:
May 31, 1866 - Some 1200 Fenians under General O'Neill invade the Niagara area
June 2, 1866 - The Fenians victory at Lime Ridge near Ridgeway
June 3, 1866 - Canadian forces under Colonel Peacock assemble to deal with the Fenians. The Fenians opt to flee Canada

FOUND IN: Canada(Ont)
REFERENCES (1 citation):
Fowke/Mills/Blume-CanadasStoryInSong, pp. 102-105, "An Anti-Fenian Song" (1 text, 1 tune)
Roud #4519

CROSS-REFERENCES:
cf. "A Fenian Song (I)"
cf. "The Fenian Song (II)" (subject)
cf. "Tramp! Tramp! Tramp!" (tune) and references there

NOTES [68 words]: For the historical background to this silly idea (the Fenians wanted to hold Canada hostage to make England free Ireland), see the notes to "A Fenian Song (I)."
The only real result of the Fenian invasion was to cause the Canadians to realize the need for greater organization. This gave greater impetus to the drive for Confederation, which was enacted -- not without significant opposition! -- in 1867. - RBW

File: FMB102

Anti-Gallican, The

DESCRIPTION: "The Anti-Gallican's safe arrived, On board of her with speed we'll hie." They will "sail the ocean o'er"; "No ships from us shall run away," even though "The Spaniards... We'll take their ships and make them slaves." The men hasten to their duty

AUTHOR: unknown
EARLIEST DATE: 1882 (Bruce/Stokoe)
KEYWORDS: ship war sailor pirate
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 158-159, "The Anti-Gallican" (1 text, 1 tune)
ST StoR158 (Partial)
Roud #3169

NOTES [64 words]: According to Stokoe, the Anti-Gallican was fitted out as a privateer, sailing from Newcastle in 1779 but returning without a prize. Although apparently written about a ship, I find references on the web to a pub (probably several) with the same name. Given that the chorus is "To the Anti-Gallican haste away," could said pubs have encouraged the continued singing of the song? - RBW

File: StoR158

Anti-Rebel Song, An

DESCRIPTION: "Oh, now the rebellion's o'er, Let each true Briton sing: 'Long live the Queen in health and peace, And may each rebel swing." Sir Francis Head is blessed, as is Canada; it is hoped that "Mac" (Mackenzie) will be hanged

AUTHOR: unknown
EARLIEST DATE: 1838 (Cobourg "Star" newspaper)
KEYWORDS: rebellion patriotic Canada nonballad crime
HISTORICAL REFERENCES:
Nov 1837 - Rebellion breaks out in Canada
Dec 7, 1837 - Loyalist forces begin the march which results in the utter defeat of Mackenzie's forces

FOUND IN:
REFERENCES (1 citation):
Fowke/Mills/Blume-CanadasStoryInSong, pp. 74-75, "An Anti-Rebel Song" (1 text)
CROSS-REFERENCES:
cf. "Un Canadien Errant" (subject)
cf. "Farewell to Mackenzie" (subject)
NOTES [122 words]: In 1828, William Lyon Mackenzie was elected to the British parliament on a platform of better, less oligarchic government for Canada. Parliament expelled him. He was re-elected in 1832, and expelled again. By 1837 the Canadians were so desperate that they rose in rebellion. But they had no organization and few weapons, and Governor Sir Francis Bond Head had little trouble suppressing the rebellion. Passions among the victorious patriots were high, as pieces like this one (published in a Tory newspaper on February 8, 1838) shows. Mackenzie and others fled to the United States; several of their followers were executed. Mackenzie himself remarked that they were "not hung for treason, but because [I was] not forthcoming." - RBW

"Antis" of Plate Cove, The

DESCRIPTION: A fight breaks out during an election to confederate Newfoundland with Canada. Details of the clash between "cons" and "antis" are told by the singer, who is against confederation.


EARLIEST DATE: 1940

KEYWORDS: political patriotic Canada

HISTORICAL REFERENCES:
1867 - Canadian Act of Confederation
1869 - Newfoundland electors refuse to join the Canadian Confederation
1949 - Newfoundland unites with Canada

FOUND IN: Canada(Newf)

REFERENCES (2 citations):
Doyle-OldTimeSongsAndPoetryOfNewfoundland, "The 'Antis' of Plate Cove" (1 text, 1 tune): pp. 44-45 in the 2nd edition
Blondahl-NewfoundlandersSing, pp. 43-44, "The Antis of Plate Cove" (1 text, 1 tune)
Roud #4554

CROSS-REFERENCES:
cf. "Anti-Confederation Song (I)" (subject)
cf. "Anti-Confederation Song (II)" (subject)

NOTES [870 words]: Mainland Canada achieved "Confederation," and self-government, in 1867. Many of the provinces, especially in the Maritimes, were against Confederation (it was, after all, largely the result of internal politics in "Canada" -- Ontario plus Quebec), but most joined by 1870. Newfoundland, however, rejected confederation in 1869, and did not finally join Canada until 1949.

- RBW

Doyle [refers this piece to the election of] 1869. "Cons" were for confederation and "antis" where those against. He also mentions that Plate Cove is in Bonavista Bay. Confederacy was not achieved until 1949 with a very slim margin at the polls. - SH

To be fair, Newfoundland had not been represented at the first conference that began the process of Confederation (Neary/O'Flaherty, p. 90); it wasn't until the third conference in 1864 that they sent any representatives at all, and those representatives had little negotiating power (Chadwick, p. 23; Hiller/Neary, p. 67, says that it apparently didn't even cross anyone's minds to invite Newfoundland). There wasn't much reason for Newfoundland to want Confederation from the standpoint of trade or politics; in the 1860s, it was still mostly self-reliant, and very rural, and such trade as it did have was with the British Isles, not North America, and especially not Canada (Neary/O'Flaherty, p. 92). Plus it had only achieved self-government in 1855 (Chadwick, pp. 17-18); who would want to give it up so soon? Turning their relations with Britain over to people in Ontario and Quebec might well have proved disastrous -- though the financial subsidies the Canadians offered were so large that they could have substantially changed the Newfoundland economy for the better (Chadwick, p. 24).

It didn't help that Newfoundland politics in this period were sharply divided along sectarian and occupational lines (Neary/O'Flaherty, p. 91), as well as urban/rural lines (Noel, p. 9); the Catholic population (slightly less than half the total population) and the major merchants were opposed (Hiller/Neary, p. 69; Hiller/Neary, p. 71, believes that this was because the Irish Catholics remembered the Irish Act of Union and didn't want to be trapped in a similar situation; they were also afraid of losing their parochial schools, which was pure religious prejudice given how lousy Newfoundland's few schools were).
At a time when the members of the legislature were largely elected based on their opposition to some other group, it was hard to imagine a way to assemble a coalition that was FOR something. The legislature in 1866-1868 was fairly closely divided on the issue -- too closely divided to settle anything. And, after 1869, 21 of 30 Members elected were opposed to Confederation (Neary/O'Flaherty, p. 92). And it arguably wasn't that close; many of the anti-Confederation candidates won overwhelmingly, while the pro-Confederation winners mostly just barely made it through (Hiller/Neary, p. 82). This meant the pro-Confederation forces weren't even in position to negotiate a deal more suitable for their needs (Chadwick, p. 26).

At the time, people weren't sure the issue had been settled. "Within a few years [the pro-Confederates] had decided to accept the obvious: that the electorate was overwhelmingly opposed to union, and was likely to remain so unless some compelling reason for changing its mind emerged. To remain wedded to confederation was to accept perpetual exclusion from office. Thus the Conservatives abandoned confederation, and having managed to convince the voters that the matter was indeed closed, regained control of the government in 1874" (Hiller/Neary, p. 86). So Newfoundland stayed an independent colony for another eighty years. It wasn't until the Great Depression so destroyed the economy that the government had to (in effect) sell itself back to Britain that the issue of Confederation came back in a serious way. Hiller/Neary, p. 86, suggests that it was the (inefficient and ill-planned) steps that the government took to promote economic development after Confederation failed (e.g. making spending vast sums on the Newfoundland Railway) that led to the island's eventual economic collapse. Thus, ironically, the failure of Confederation in 1869 set the stage for Confederation in 1949. For the story of how Newfoundland finally joined Canada in the latter year, see "Anti-Confederation Song (II)."

For more on the 1860s movement, see "Anti-Confederation Song (I)."

The word "Antis" became a permanent part of Newfoundland English; in 1902, James Murphy published "Confederation Song of 1869":

So now Confederation
A shameful death has died,
And buried up at Riverhead
Beneath the flowing tide.
O may it never rise again
To both us, I pray,
Hurrah my boys for liberty
The Antis gained the day.

(StoryKirwinWiddowson, p. 8, who also quote "The 'Antis' of Plate Cove" in their entry on "Antis"; the Murphy piece is quoted also by Chadwick, p. 27).

Mark Walker is listed as the author of several popular Newfoundland songs, "Tickle Cove Pond," "Fanny's Harbour Bawn," "The 'Antis' of Plate Cove," and "Lovely Katie-O"; a family tradition also says that he wrote "The Star of Logy Bay." See the notes to that song for discussion of the matter. - RBW

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- Neary/O'Flaherty: Peter Neary and Patrick O'Flaherty, Part of the Main: An Illustrated History of Newfoundland and Labrador, Breakwater Books, 1983
- Noel: S. J. R. Noel, Politics in Newfoundland, University of Toronto Press, 1971

Last updated in version 6.0
File: Doy44

Ants Go Marching, The
DESCRIPTION: "The ants go marching one by one, hurrah, hurrah (x2), The ants go marching one by one, The last one stops to clean his gun, And they all go marching in To get out of the rain." Similarly "By two... tie his shoe," etc.
**Anything (I)**

**DESCRIPTION:** "One day while walking down the street A fine young man I chanced to meet... And as he walked he swung his cane And our subject was just anything." The singer explains that she was asked to sing a song, and when she asked which, she was told "Anything"

**AUTHOR:** unknown

**EARLIEST DATE:** 1933 (Randolph)

**KEYWORDS:** courting music humorous

**FOUND IN:** US(MW)

**REFERENCES** (1 citation):

*Randolph 449, "Anything" (1 text)*

**Roud #4648**

**NOTES** [32 words]: The lyrics of this sound very much like a parlor song, but no one seems to have recovered the original. The other possibility, of course, is that it is a chastened version of "Anything (II)." - RBW

**File:** R449

**Anything (II)**

**DESCRIPTION:** A teamster meets Susan Jane. She asks his trade. He says "tonight I could drive anything." She invites him to "come hitch your horse to my machine." She says "I see your horse is good and keen, But look he's stuck on my machine."

**AUTHOR:** unknown

**EARLIEST DATE:** 1963 (Ives-FolksongsOfNewBrunswick)

**KEYWORDS:** sex horse bawdy

**FOUND IN:** Canada(Mar)

**REFERENCES** (1 citation):

*Ives-FolksongsOfNewBrunswick, pp. 94-97, "Anything" (1 text, 1 tune)*

**Roud #1952**

**NOTES** [30 words]: Could this possibly be a bawdy by-blow -- or even the original -- of "Anything (I)!" I don't know; if so, it has been mixed up with the "When first to this country" fragment. - RBW

**File:** IvNB094

**Ape, Lion, Fox and Ass, An**

**DESCRIPTION:** "An ape, a lion, a fox, and an ass": stages of man's life: ape till 21, lion till 40, fox till 70, then ass. "A dove, a sparrow, a parrot, a crow": stages of woman's life: dove till 13, sparrow till 40, parrot till 60, then crow

**AUTHOR:** unknown

**EARLIEST DATE:** 1923 (Williams-FolkSongsOfTheUpperThames)

**KEYWORDS:** age death nonballad

**FOUND IN:** Britain(England(South))

**REFERENCES** (1 citation):

*Williams-FolkSongsOfTheUpperThames, p. 298, "An Ape, Lion, Fox and Ass" (1 text) (also Williams-Wiltshire-WSRO Ox 180)*

**Roud #1325**

**NOTES** [28 words]: According to the Williams-FolkSongsOfTheUpperThames text, foxes are witty,
doves are harmless, sparrows are wanton, parrots prate and crows are "birds of ill omen." - BS

Apple Farm Blues
DESCRIPTION: "Mister Don's got good apples on his apple farm You can pick his apples in the
daytime, work in his apple plant at night." His daughter gives the singer a snowmobile ride: "I would
stay up North But it gets too snowy up yonder"
AUTHOR: Moses Williams
EARLIEST DATE: 1980 (USFlorida01)
KEYWORDS: work nonballad storm food technology
FOUND IN: US(SE)
Roud #29486
RECORDINGS:
Moses Williams, "Apple Farm Blues" (on USFlorida01)
File: RcApFaBl

Apple on a Stick
DESCRIPTION: "Apple on a stick, (make me sick/five cents a lick), Make my heart go forty-six. Not
because it's dirty, Not because it's clean, Not because the kissy boy behind the magazine."
AUTHOR: unknown
EARLIEST DATE: 1970 (Carey)
KEYWORDS: play party food
FOUND IN: US(Ap,MA)
REFERENCES (1 citation):
Carey-MarylandFolkloreAndFolklife, p. 80, "(no title)" (1 short text)
Roud #25031
File: CarMF80B

Apple Pip, Apple Pip
DESCRIPTION: "Apple pip, apple pip, Fly over my head, Bring me another apple Before I go to
bed."
AUTHOR: unknown
EARLIEST DATE: 1911 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: play party food
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 59, "(Apple pip, apple
pip)" (1 short text)
File: SuSm059A

Apple Praties
DESCRIPTION: The singer is from Killarney and in tracing his pedigree each name has a Mac or
O. St Patrick banished the frogs and toads from Ireland. No braver heroes can be found than those
from "Ireland where the apple praties grow"
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach); 19C (broadside, Bodleian Bod6713 2806 c.8(231)
KEYWORDS: emigration Ireland nonballad
FOUND IN: Canada(Newf)
Roud #29058
RECORDINGS:
Cyril O'Brien, "The Apple Praties" (on MUNFLA-Leach)
BROADSIDES:
Bodleian, Bod6713 2806 c.8(231), "Apple Praties" ("My name is Tade O'Sullivan I came from
sweet Killarney"), unknown, 19C; also Bod22475 2806 c.8(296), "Apple Praties"
Apple Sauce and Butter

DESCRIPTION: "Apple sauce and butter spread out on the floor, I am going to marry that pretty yellow gal that came from Baltimore, For she is sweeter than 'lasses, she's sweet as any pie; I am going to marry that pretty yellow gal that is coming bye and bye."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: love courting marriage food
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 488, "Apple Sauce and Butter" (1 short text, said to have been collected in similar form from two different singers)
Roud #11867
File: Br3488

Apple Tree Wassail

DESCRIPTION: "Here stands a jolly good old apple tree. Stand fast, root; bear well, top. Every little bough, bear an apple now... Whoop, whoop, holloa! Blow, blow the horns." Or "Stand fast, root, bear well, top, Pray, good God, send us a howling crop...."

AUTHOR: unknown
EARLIEST DATE: 1973 (Simpson)
KEYWORDS: food nonballad
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
ADDITIONAL: Jacqueline Simpson, _The Folklore of Sussex_, B. T. Batsford, 1973, pp. 102-103, "(Here stands a jolly good old apple tree)"; "(Stand fast, root, bear well, top)" (2 short texts)
File: SiATW102

Apple Tree Wassail (I)

DESCRIPTION: "Down in the lane there sits an old fox" licking its chops. The singers try to decide whether to catch him. They celebrate the night for wassailing. They will have porridge, cream, and cider. They celebrate that "we shall have apples and cider next year."

AUTHOR: unknown
EARLIEST DATE: 1908 (Cecil Sharp collection)
KEYWORDS: food animal hunting wassail
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Palmer-EnglishCountrySongbook, #130, "Apple Tree Wassail" (1 text, 1 tune)
Roud #209
CROSS-REFERENCES:
cf. "Somerset Wassailers' Song" (subject, one verse)
NOTES [43 words]: Roud lumps this with the Somerset Wassail, presumably based on the "Wassail, wassail all over the town, Our cup it is white and our ale it is brown" verse and the fact that it's found in Somerset. But there are enough different verses that I split them. - RBW
Last updated in version 3.7
File: PECS130

Apple Tree Wassail (II)

DESCRIPTION: "Old apple tree, we'll wassail thee, And hoping thou wilt bear. The Lord does know where we shall be To be mery another year. To blow well and to bear well, And so merry let us be. Let ev'ry man drink up his cup, And health to the old apple tree."
Apple Trees

DESCRIPTION: "An orchard fair to please, and pleasure for your mind, sir. You'd have then plant of trees. The goodliest you can find, sir." The singer describes how to care for the trees, their yearly life cycle, and the cider one can make from their fruit

AUTHOR: unknown
EARLIEST DATE: 1899 (Baring-Gould, A Book of the West, according to Palmer)
KEYWORDS: drink farming work
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
ADDITIONAL: Roy Palmer, _Ripest Apples_, The Big Apple Association, 1996, pp. 77-77, "Apple Trees" (1 text)
Roud #22812
File: PRiA078

Appleby Fair

DESCRIPTION: Every year the Travellers are at the horse fair in Appleby Top. Some horses have "seen better days" and take knacker prices. A few sold "good stuff" and Dan Mannion "kept trotting horses which have brought him great fame" and his daughter "a posh car"

AUTHOR: unknown
EARLIEST DATE: 1985 (IRTravellers01)
KEYWORDS: commerce nonballad horse
FOUND IN: Britain(England(North))
Roud #16699
RECORDINGS:
"Rich" Johnny Connors, "Appleby Fair" (on IRTravellers01)
NOTES [65 words]: Jim Carroll's notes to IRTravellers01: "The small town of Appleby in Cumbria has held an annual fair every June since ... 1684 .... Nowadays it is solely for horses."
"Rich" Johnny Connors's version relies heavily on Traveller slang which is translated in the notes.
"Knacker prices" may be Traveller slang for slaughter-house prices but it's an expression I've heard many times before. - BS
File: RcAppFai

Apples, Peaches, Creamery Butter

DESCRIPTION: "Apples, peaches, creamery butter, Tell be the name of your true lover. A, B, C, D...." (continue until a jumper misses, then name a boy and a girl, and start to ask questions such as "How many children are you going to have"

AUTHOR: unknown
EARLIEST DATE: 1948 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)
KEYWORDS: nonballad playparty courting food
FOUND IN: US(MW)
REFERENCES (1 citation):
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 108, "(Apples, Peaches, Creamery Butter)" (2 texts)
File: McIn108B
Apprentice Boy (I), The [Laws M12]

DESCRIPTION: The apprentice loves a noble lady. When her parents learn, they send him away. But he prospers in a foreign land and returns to England to claim his bride. At first she rejects him, thinking him a nobleman, but he reveals his identity and the two are wed.

AUTHOR: unknown
EARLIEST DATE: before 1813 (broadside, Bodleian Harding B 17(156a))
KEYWORDS: courting separation reunion marriage apprentice
FOUND IN: US(Ap,MA,So,SE) Canada(Mar,Newf) Britain(England(South)) Ireland
REFERENCES (14 citations):
Laws M12, "The Apprentice Boy"
Williams-Wiltshire-WSRO Wt 455, "Lady and Her Apprentice Boy" (1 text)
Randolph 121, "The Apprentice Boy" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H729, pp. 446-447, "The Apprentice Boy/Covent Garden" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 26, "Cupid's Garden" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 31, pp. 74-76, "The Prentice Boy" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 104, "The Prentice Boy" (1 text, mostly short, plus excerpts from 4 more and mention of 2 more and 1 very short fragment; of which "L" appears to mix this song with Laws K12)
Thompson-APioneerSongster 17, "The Prentice Boy" (1 text)
Forget-Me-Not-Songster, pp. 197-198, "The Prentice Boy" (1 text)
Leach-FolkBalladsSongsOfLowerLabradorCoast 22, "The Prentice Boy" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 25, "The Prentice Boy" (1 text)
Creighton-SongsAndBalladsFromNovaScotia 45, "Prentice Boy" (1 text, 1 tune)
Manny/Wilson-SongsOfMiriamichi 87, "The Prentice Boy" (1 text, 1 tune)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 70, "Cupid's Garden" (1 text)
Roud #903
BROADSIDES:
Bodleian, Harding B 17(156a), "The Lady Who Fell in Love with a Prentice Boy", J. Evans (London), 1780-1812; also Firth c.18(119), "The Lady Who Fell in Love with a Prentice Boy"; Harding B 21(35), "The Lady and 'Prentice Boy"; Harding B 28(137), 2806 c.17(85), "Cupid's Garden" ("As down in Cupid's garden with pleasure I did walk, I heard two loyal lovers so sweetly for to talk"); Harding B 28(40), "Cupid's Garden" or "The Prentice Boy"

CROSS-REFERENCES:
cf. "Castle Gardens" (theme)
NOTES [91 words]: In Leach-FolkBalladsSongsOfLowerLabradorCoast and the Bodleian broadside the sailor wins a lottery.
Do not confuse this with another set of broadsides "The Lovers Meeting"/"Convent Garden"/"The Convent Garden Rambler"/"Cupid's Garden" which begins "As down in [Cupid's/Convent] garden with pleasure I did go, All for to view the flowers that in the garden grew" at Bodleian. This one has a sailor and Nancy, no apprentice, no lady, no lottery, and he sails away promising to return: see "Cupid's Garden (I) (Convent Garden I; Lovely Nancy III)"- BS

Last updated in version 6.0

File: LM12

Apres la Guerre

DESCRIPTION: Pidgin French song about what will happen after the Great War: "Apres la guerre finie, Soldat Anglais parti, Mam'selle Fransay bokopleuray, Apres la guerre fini." The third line varies: "Mademoiselle in the family way." "Mademoiselle can go to hell."

AUTHOR: unknown
EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: foreignlanguage humorous soldier pregnancy
FOUND IN: Britain Newfoundland
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 33, "Apres la Guerre" (1 text)
Roud #10534
CROSS-REFERENCES:
cf. "Sous les Ponts de Paris" (tune)
NOTES [40 words]: Although he quotes no lyrics, this is mentioned in George Allan England,
April Fool is Gone and Past

DESCRIPTION: Fullest version: "April Fool's Day is past, And you're the April Fool at last, Four farthings make a penny, And you're a bigger fool than any." This version is said after noon; before noon, it's "Fool, fool, April fool, You learn nought going to school"

AUTHOR: unknown

EARLIEST DATE: 1952 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty nonballad money

FOUND IN: New Zealand US(MW)

REFERENCES (4 citations):
- Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 62, "(April Fool's Day is past)" (1 text)
- Sackett/Koch-KansasFolklore., p. 122, "(April fool is coming on)" "(April fool is past)" (2 short texts)
- Baring-Gould-AnnotatedMotherGoose #358, p. 186., and note 26 "(Fool, fool, April fool)" and "(April-fool time's past and gone)"

ADDITIONAL: Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #147-148, "(Fool, fool, April fool)," "(April fool's gone past)" (2 texts)

Roud #20438

File: SuSm062

Ar Bruach Na Laoi

DESCRIPTION: Gaelic. Singer strolls by the Lee at evening. He sees and describes a beautiful woman. Apparently he dies.

AUTHOR: unknown

EARLIEST DATE: 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: foreignlanguage beauty death river

FOUND IN: Ireland

REFERENCES (1 citation):
- OCroinin/Cronin-TheSongsOfElizabethCronin 23, "Ar Bruach Na Laoi" (1 text, 1 tune)

NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. - BS

Last updated in version 3.2

File: OCC023

Ar Eirinn Ni Neosfainn Ce hi (For Ireland I Will Not Tell Whom She Is)

DESCRIPTION: Singer's intended lives with her rich parents by the Avonmore river. She would marry him "without riches or no earthly store." They meet in Glandore. He dreams of their marriage. They would sail away, if necessary. Until then he won't reveal her name.

AUTHOR: unknown

EARLIEST DATE: 1972 (Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan)

KEYWORDS: courting Ireland nonballad travel river

FOUND IN: Ireland

REFERENCES (1 citation):
- Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 14, "Ar Eirinn Ni Neosfainn Ce hi" (1 text, 1 tune)

Roud #5240

RECORDINGS:
- Tom Lenihan, "Ar Eirinn Ni Neosfainn Ce hi" (on IRTLenihan01)

CROSS-REFERENCES:
- cf. "The Pride of Kilkee" (tune; motif: hiding a sweetheart's name)
- cf. "Eileen McMahon" (aisling format)
- cf. "Granuaile" (aisling format) and references there
"Tons of Bright Gold" (motif: hiding a sweetheart's name)

NOTES [400 words]: Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan translates the title, which is also the last line of all but the last verse, as "For Ireland I will not tell whom she is." "... some versions of the song carried intimations of carnality." The song is classified as a reverdie. "The classification refers to the greenwood setting in which the poet encounters the beautiful maiden much as in an aisling" [except that this is not a vision song]. See the notes to "Eileen McMahon" and references there for a discussion of aisling. [Also the notes to "Granuaile." - RBW] The Avonmore River flows through County Wicklow. Glandore is in County Cork. Maybe that's part of the code.

There is a Gaelic version with translation at "An Eirinn Ni Neosainn Ce Hi" at the Makem site. The story is less detailed than Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 14. Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan: "The Clare Gaelic scholar Eugene O'Curry stated that this song was written originally about 1810 .... The song in English which Tom sings has been about for a good many years likewise, as is witnessed by the similar version which Freeman noted down in London in 1915...."

Reverdie: "a song-type in which the poet is approached, in pastoral surroundings, by a beautiful otherworldly woman who symbolizes spring and Love....[It is] an old French poetic form pre-dating the political aisling form used in 18th century Irish poetry. French influence on Irish poetry took place during the Middles Ages when Norman-French families were granted estates in Ireland by the English crown." (source: Michael Robinson, "Danny Boy -- The Mystery Returns!", or, The Young Man's Dream" at The Standing Stones site. The article gives a clear example of the form with a reference to "A Young Man's Dream" and information on the form from Bruce Olson). While there are countless non-political Irish songs in which a young man meets a beautiful woman, the essential element of a reverdie is that the meeting must take place in a dream. - BS

Hylands-Mammoth-Hibernian-Songster, p. 180, has a song "For Ireland I'd Not Tell." It opens "One eve as I happen'd to stray On the banks that are bordering mine" and ends "Her cheek hath the bloom of the rose. Yet for Ireland I'd not tell her name." I don't know if it is a rewrite of this theme or an independent song, but it doesn't seem to be traditional in this form. - RBW

Last updated in version 6.1
File: RcAENNCH

Ar Maidin Inne Cois Feile Bhinn
DESCRIPTION: Gaelic. Singer meets a beautiful woman. He asks if she is Helen of Troy or some other beauty of legend. She says she is the spirit of Ireland. He seduces her, then mocks and leaves her. Her father and friends pursue him.

AUTHOR: unknown
EARLIEST DATE: 1943 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage seduction sex lie promise manhunt beauty Ireland father rake
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 24, "Ar Maidin Inne Cois Feile Bhinn" (2 texts)
NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. - BS
Last updated in version 3.2
File: OCC024

Ar Maidin Roim Noin
DESCRIPTION: Gaelic. "A young woman laments the Flight of the Earls from Ireland." She meets a young man who pleases her by singings praises of Napoleon. "They retire to a hostelry where they carouse and sing."

AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage drink Ireland patriotic Napoleon
HISTORICAL REFERENCES:
1607 - The Flight of the Earls
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 25, "Ar Maidin Roim Noin" (3 texts)
Araby Maid, The

DESCRIPTION: "Away on the wings of the wind she flies...." "'Tis an Araby maid who hath left her home To fly with her Christian knight." The song tells how she leaves her home and her faith for love, and notes "None can sever them now but the grave."

AUTHOR: Rev. T. G. Torry Anderson (1805-1856) (Source: Charles Rogers, _The Modern Scottish Minstrel_, volume IV)

EARLIEST DATE: 1857 (Rogers); reportedly composed 1833

KEYWORDS: love courting

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
- Greig/Duncan5 1007, "The Araby Maid" (4 texts, 3 tunes)
- Ord-BothySongsAndBallads, p. 312, "The Araby Maid" (1 text)

Roud #6725

CROSS-REFERENCES:
cf. "The Turkish Lady" [Laws O26]
cf. "Young Beichan" [Child 53]

NOTES [70 words]: The absence of dialect in this song makes me think it is composed. So does the abject stupidity

[Later: This would appear to be confirmed by the inclusion of the song in "The Modern Scottish Minstrel." Thanks to Jim Dixon for finding this. Ben Schwartz later confirmed the data from Greig/Duncan5] - RBW

Greig/Duncan5 quoting Greig: "There is a story that Bishop Torry's grandson, Tom Torry, fled with the Arab maid." - BS

Last updated in version 2.5

File: Ord312

Aranmore Disaster, The

DESCRIPTION: The boat carrying "lads ... coming from the Scottish harvest fields" lands at Burton Port. Passengers reembark "for the Island but they never reach the shore ... The little boat ... did sail but only one of the score survived to tell the tale"

AUTHOR: unknown

EARLIEST DATE: 1948 (Ranson-SongsOfTheWexfordCoast)

KEYWORDS: drowning sea ship wreck sailor

HISTORICAL REFERENCES:
- Nov 9, 1935 - "... a ferry carrying passengers from Burtonport to Aranmore struck the rock near the pier on Aranmore.... Their boat struck in darkness and 19 of the 20 aboard were lost." (source: Bourke in _Shipwrecks of the Irish Coast_ v1, p. 209)

FOUND IN: Ireland

REFERENCES (1 citation):
- Ranson-SongsOfTheWexfordCoast, pp. 125-126, "The Aranmore Disaster" (1 text, 1 tune)

Roud #2956

CROSS-REFERENCES:
cf. "Bold Jack Donahoe" (tune) and references there

NOTES [25 words]: Ranson-SongsOfTheWexfordCoast: Tune is "The Wreck of the Eliza" on p. 56. Burtonport is on the northwest Donegal coast. Aranmore is a nearby island. - BS

Last updated in version 5.0

File: Ran125

Arbour Hill

DESCRIPTION: "No rising column marks the spot Where many a victim lies." The blood shed there makes claims for justice. We will be satisfied with freedom without retribution. The ground is
unconsecrated but the dead are consecrated by patriot tears.

AUTHOR: Robert Emmet (1778-1803) (source: Moylan-TheAgeOfRevolution-1776-1815)
EARLIEST DATE: 2000 (Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: rebellion execution Ireland nonballad patriotic

NOTES [53 words]: Moylan-TheAgeOfRevolution-1776-1815: "Many rebels were executed and buried at Arbour Hill in Dublin after the rebellion had been suppressed. Robert Emmet wrote this piece after a visit to the site of the croppy graves." - BS
For Emmet see of course the notes to "Bold Robert Emmet" and the various other Emmet songs.

File: Moyl154

Arcade Building Moan

DESCRIPTION: "It was on one Thursday morning, March the twentieth day... The women and the children was screamin' and cryin'... when the Arcade Building burnt down." People jump from the windows. Clyde Davis is saved; Carl Melcher and his wife are separated

AUTHOR: Leola Manning
EARLIEST DATE: 1930 (recording, Leola Manning)
KEYWORDS: death fire

NOTES [128 words]: This may be based on a historical incident, but there is so little detail left in the song that there is little hope of recovering it; it is hardly possible to look up every Governor Brown in American history. McNeil, citing WIlgus, thinks it refers to the 1895 murder of Archibald Dixon Brown, son of Kentucky governor John Young Brown, by Fulton Gordon, because Brown was pursuing Gordon's wife.

File: CAFS1281

Arch and Gordon

DESCRIPTION: "When Archie went to Louisville (x3), Not thinking that he would be killed." "When Gordon made his first shot, O'er behind the bed Arch did drop." "Hush now Guv'nor, don't you cry, You know your son Arch has to die."

AUTHOR: unknown
EARLIEST DATE: 1956 (collected from Mrs. Wills Cline; printed 1960 in Kentucky Folklore Record)
KEYWORDS: death homicide father children

NOTES [128 words]: This piece is item dF61 in Laws's Appendix II. - RBW

File: AF084
Archangel Open the Door

DESCRIPTION: "I ax all them brothers round, Brother, why can't you pray for me, I ax... why can't you pray for me? I'm gwine to my heaven, I'm gwine hone. Archangel open de door." "Brother, take off your knapsack, I'm gwine home...."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 32, "Archangel Open the Door" (1 text, 1 tune)
Roud #11987
NOTES [107 words]: The New Testament nowhere says that an archangel will open the door to heaven; indeed, it says that Peter has the keys of heaven (Matt. 16:19). This song may perhaps be inspired by 1 Thessalonians 4:16, where it says that an archangel's call will accompany the last judgment, when "the dead in Christ will rise first." Elsewhere, though, we read that Jesus himself is the door (well, the gate) of the sheep (John 10:1-9) and has the keys of "death and Hades" (Rev. 1:18).
It is worth noting that the word "archangel" (meaning chief or first angel or messenger) occurs only twice in the Bible, both in the New Testament: 1 Thes. 4:16, Jude 9. - RBW

Archie o Cawfield [Child 188]

DESCRIPTION: Archie is in prison for raiding. His brothers wish they could rescue him, and at last set out with ten men. Archie laments to his brothers that he is to die. The brothers break down the doors and escape the pursuing forces

AUTHOR: unknown
EARLIEST DATE: 1780 (Percy papers)
KEYWORDS: borderballad prisoner escape rescue family brother punishment
FOUND IN: Britain(Scotland) US(NE)
REFERENCES (15 citations):
Child 188, "Archie o Cawfield" (6 texts)
Bronson 188, "Archie o Cawfield" (7 versions)
Bronson-SingingTraditionOfChildsPopularBallads 188, "Archie o Cawfield" (3 versions: #1, #3, #7)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #75, pp. 2-3, "Johnnie Ha" (1 text)
Greig/Duncan 244, "Johnnie Ha" (1 text)
Leach-TheBalladBook, pp. 509-516, "Archie o Cawfield" (2 texts)
Quiller-Couch-OxfordBookOfBallads 140, "Archie of Cawfield" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 84, "Archie o' Cawfield" (1 text)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 191, "Bold Dickie and Bold Archie" (1 text, 1 tune)
Linscott-FolkSongsOfOldNewEngland, pp. 177-175, "Bold Dickie" (1 text, 1 tune) {Bronson's #4}
Buchan-ABookOfScottishBallads 34, "Archie o Cawfield" (1 text)
DT (187/188), (JOCKSIDE) JOHNWEBB*? BOLDARCH* BOLDARC2*
ADDITIONAL: Leslie Shepard, _The Broadside Ballad_, Legacy Books, 1962, 1978, p. 146, "The Bold Prisoner" (reproduction of a broadside page containing this and "The Land We Live In")
Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), pp. 264-269, "Archie o Cawfield" (1 text)
Leslie Shepard, _John Pitts, Ballad Printer of Seven Dials, London 1765-1844_, Private Library Association, 1969, p. 120, "The Bold Prisoner" (reprint of a Pitts broadside)
Roud #83
CROSS-REFERENCES:
cf. "Billy Broke Locks (The Escape of Old John Webb)" (tune & meter, theme)
cf. "Jock o the Side" [Child 187] (plot)
NOTES [119 words]: Child notes, "This ballad is in all the salient features a repetition of 'Jock o the Side' [Child #187], Halls playing the parts of Armstrongs."
Many American versions of this (Linscott-FolkSongsOfOldNewEngland's "Bold Dickie," Warner's "Bold Dickie and Bold Archie," and perhaps the variant printed by Barry in BFSSNE; the Gardner/Chickering-BalladsAndSongsOfSouthernMichigan text is still fairly Scottish) have taken on
some American color, and it is possible that they are actually American inventions which have mixed with the British song. Or they may have seen influence from "Billy Broke Locks." The whole family is rather a mess.

Linscott claims that "It is known that the song was *not* sung by women." - RBW

Last updated in version 5.0
File: C188

**Arctic Ice and Flippers**

DESCRIPTION: "There's a halo round the margin of the sea, And 'tis there, if I correctly guess, will be The Arctic Ice..." where the seals are found. "We'll get the flippers yet old-timers say." The singer looks confidently at the Terra Nova and expects a good haul

AUTHOR: A. C. Wornell

EARLIEST DATE: 1951 (Wornell, Rhymes of a Newfoundlander); reportedly written 1937

KEYWORDS: hunting ship nonballad

FOUND IN:

REFERENCES (1 citation):
Ryan/Small-HaulinRopeAndGaff, p. 137, "Arctic Ice and Flippers" (1 text, 1 tune)

NOTES [174 words]: For the *Terra Nova*, the ship mentioned in this song, see "The Terra Nova." She was one of the last sealing steamers still afloat when this was written in 1937, but by the time it was published in 1951, she -- and all the other steamers -- was gone.

A "beater," mentioned in the second verse, is "a harp seal just past the 'white-coat' stage and migrating north from the breeding grounds on the ice floses off Newfoundland" (G. M. Story, W. J. Kirwin, and J. D. A. Widdowson, editors, *Dictionary of Newfoundland English*, second edition with supplement, Breakwater Pres, 1990, p. 35). In other words, a recently-weaned seal, less than a year old, that has just recently left its mother to survive on its own.

"Fat" is seal fat, which in the early years of the seal hunt was the most desired product -- it could be made into a valuable oil. By 1937, though, demand was falling, and there was a shift underway toward the skins. Even that wouldn't last much longer -- one reason (though not the only one) why the sealing industry was failing. - RBW

Last updated in version 5.0
File: RySm137

**Ard Tack**

DESCRIPTION: "I'm a shearer, yes I am, and I've shorn them sheep and lamb," but the singer gets in trouble on a station that is also a vineyard. As he shears, he sips the "pinkie" between sheep -- and eventually passes out while holding a sheep

AUTHOR: unknown

EARLIEST DATE: 1965 (Lahey)

KEYWORDS: sheep work drink humorous

FOUND IN: Australia

REFERENCES (2 citations):

DT, ARDTACK*

File: PFS266

**Ardaig Leat Do Shusa**

DESCRIPTION: Gaelic. "A bawdy verse, in which a young woman urges her man to do his business."

AUTHOR: unknown

EARLIEST DATE: 1944 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: foreignlanguage sex bawdy

FOUND IN: Ireland

REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 26, "Ardaig Leat Do Shusa" (1 text)
Ardlaw Crew, The

DESCRIPTION: In 1880 the singer joins the Ardlaw crew. The crew are described by name, task, and characteristics. At term end it's "fare-ye-well to Ardlaw, Nae langer we maun stay, We will tak' our budgets on our back On the twenty-sixth o' May"

AUTHOR: Gordon M'Queen (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

EARLIEST DATE: 1908 (Greig/Duncan3)

KEYWORDS: farming work moniker nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #92, pp. 1, "The Ardlaw Crew" (1 text)
Greig/Duncan3 411, "The Ardlaw Crew" (1 text)

Roud #5651

CROSS-REFERENCES:
cf. "Jack Munro" (tune, per Greig)
cf. "The Hairst o' Rettie" (subject: harvest crew moniker song) and references there
cf. "The Boghead Crew" (subject: harvest crew moniker song)
cf. "The Keithen Hairst" (subject: harvest crew moniker song)
cf. "The Northessie Crew" (subject: harvest crew moniker song)

NOTES [49 words]: Notes to IRClare01: "A budget is a bag or knapsack used for carrying tools."
Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name: Mid Ardlaw (411) is at coordinate (h6-7,v9-0) on that map [roughly 37 miles N of Aberdeen]. - BS

Are the Signals All Right

DESCRIPTION: "Welcome, band of true toilers, By the thousands are found On the hundreds of railways," "With a clear shining light, Is your lamp burning bright... Are the signals all right?" The singer has red and green signals ready for the coming of Jesus

AUTHOR: Samuel Peach (source: hymnary.org)

EARLIEST DATE: 1952 (High-OldOldFolkSongs); reportedly written 1887

KEYWORDS: religious nonballad railroading

FOUND IN: US(So)

REFERENCES (1 citation):
High-OldOldFolkSongs, p. 5, "No. 69 Are the Signal All Right" (sic.) (1 text)

ST High005 (Partial)

NOTES [29 words]: The reference in the refrain to having oil in your vessels is presumably an allusion to the parable of the Wise and Foolish Virgins (the ten bridesmaids), Matthew 25:1-13. - RBW

Are Ye Sleepin' Maggie?

DESCRIPTION: "Mirk an' rainy is the nicht"; the singer visits Maggie in a severe storm, and begs her to let him in, asking "Are ye sleepin'/wakin', Maggie." After perhaps several rounds of complains, the lets him in and he rejoices

AUTHOR: unknown

EARLIEST DATE: 1959 (Sackett/Koch-KansasFolklore)

KEYWORDS: travel home love courting nightvisit mother

FOUND IN: Britain(Scotland) US(MW)

REFERENCES (2 citations):
Are You a Hood-a-lum

DESCRIPTION: "I came to town the other day about a week or more," and is asked, "Are you a Hood-a-lum?" The singer is constantly harassed as a "Hood-a-lum." The girls reject him and he is barred from social gatherings. He thinks others are "Hood-a-lums."

AUTHOR: unknown

EARLIEST DATE: 1872 (manuscript newsletter, according to Cohen)

KEYWORDS: wordplay rejection

FOUND IN:

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 609-610, "Are You a Hood-a-lum" (1 text)

File: CAFS2609

Are You From Dixie?

DESCRIPTION: "Hello there,, stranger, how do you do? There's something I'd like to say to you." Based on appearances, the singer thinks they are from the same place: "Are you from Dixie? I said from Dixie... 'Cause I'm from Dixie too." He wishes he were back south

AUTHOR: unknown

EARLIEST DATE: 1918 (Burke's Christmas Songster)

KEYWORDS: travel home

FOUND IN:

REFERENCES (1 citation):
ADDITIONAL: John Burke, _Burke's Christmas Songster 1918_, Herald Print, 1918 (PDF available on the Memorial University of Newfoundland site), p. 10, "Are You from Dixie?" (1 text)
Roud #10083

RECORDINGS:
The Blue Sky Boys, "Are You From Dixie?" (Bluebird 8294)

File: JBC18011

Are You There, Moriarity?

DESCRIPTION: "I'm located at headquarters, a special officer, Cornelius Moriarity here at your service sir.... I'm a stalwart copper in the Broadway squad, A metropolitan MP, And the young girls cry as I pass by, Are you there Moriarity?" Girls like the handsome cop

AUTHOR: Words: Edward Harrigan / Music: David Braham (1838-1905)

EARLIEST DATE: 1876 (sheer music, LOCSheets, sm1876 07624)

KEYWORDS: police humorous courting

FOUND IN: Australia

REFERENCES (2 citations):
Finson-Edward-Harrigan-David-Braham, vol. I, #10, pp. 35-36, "Are You There Moriarity!" (1 text, 1 tune)
Meredith/Anderson-FolkSongsOfAustralia, p. 149, "Are You There, Moriarity" (1 text, 1 tune)
Roud #V38725

RECORDINGS:
Mick Moloney, "Are You There, Moriarity" (on HarriganBrahamMaloney)

BROADSIDES:
LOCSheets, sm1876 07624, "Are You There Moriarty!," Wm. A. Pond (New York), 1876(tune)

CROSS-REFERENCES:
cf. "Good Old Mountain Dew" (tune, per OLochlainn)

NOTES [227 words]: For background on Harrigan and Braham, see the notes to "The Babies on Our Block."

According to Franceschina, p. 104, this is not from a full-blown Harrigan play but from a shorter
sketch of "The London Comic Singers," with this one being "sung by Harrian in a policeman's uniform." The performance "presents the happy, charming Irish cop, 'quick witted, always ready to welcome with joy,' whose primary interest lies in charming the ladies rather than catching criminals" (Williams, p. 139). He apparently wasn't alone; Williams adds, "During the latter half of the nineteenth century, the Irish dominated New York City's police force," which was more an arm of Tammany Hall than a true police force; at least Moriarty, in trying to attract girls, was less venal than the policemen ging around extorting businesses on their beat.

This may actually have gotten funnier in tradition, e.g. Meredith/Anderson-FolkSongsOfAustralia has a verse, "I'm a handy fellow at a custard, I take it into 'custardy,' And the kids all cry as I go by, 'Are you there, Moriarity?'" that isn't in the printed text in Moloney. Wikipedia mentions a game, "Are You There, Moriarty," in which blindfolded players try to hit each other with rolled-up newspapers. I would assume the name comes from this song, but I've never heard of the game and the article never mentions the song. - RBW

Bibliography

- Williams: William H. A. Williams, 'Twas Only an Irishman's Dream, University of Illinois Press, 1996

Last updated in version 5.2

Arethusa, The

DESCRIPTION: "Come all ye jolly Sailors bold, Whose hearts are cast in honours mould." The frigate, with two hundred men, fights a French ship with 500 off the French coast. "We fought till not a stick would stand Of the gallant Arethusa" and force the French ashore

AUTHOR: Prince Hoare (1755-1834)? (Source: Bodleian web site)

EARLIEST DATE: 1891 (Ashton-RealSailorSongs)

KEYWORDS: navy battle

FOUND IN:

REFERENCES (3 citations):
- Ashton-RealSailorSongs, #7 insert, "The Arethusa" (1 text)
- Kinsey-SongsOfTheSea, pp. 151-152, "The Arethusa" (1 text, 1 tune)

ADDITIONAL: Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, p. 167, "(no title)" (1 partial text)

Roud #12675

BROADSIDES:

Arise and Open Your Door

DESCRIPTION: Christmas mumming song. "Arise and open your door (x3), For the dew is falling on us."

AUTHOR: unknown

EARLIEST DATE: 1973 (NorthCarolinaFolkloreJournal)

KEYWORDS: Christmas nonballad

FOUND IN: West Indies(Nevis)

REFERENCES (1 citation):
Arise and Pick a Posie
DESCRIPTION: "Small birds and turtle doves In every bush a building." The singer is advised to go out and pick a flower. She will "but there's none so sweet a flower As the lad I adore"
AUTHOR: unknown
EARLIEST DATE: 1907 (Reeves/Sharp-TheldiomOfThePeople)
KEYWORDS: love flowers nonballad bird
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Reeves/Sharp-TheldiomOfThePeople, p. 236, "Arise and Pick a Posie" (1 text)
Roud #2445
File: ReSh236A

Arizona
DESCRIPTION: "The Devil was given permission one day To select him a land in his own special way." After a long, difficult search, he settles on Arizona, and sets out to make some "improvements": cacti, skunks, heat. He then leaves, thinking that is beats Hell
AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: Devil Hell humorous
FOUND IN: US
REFERENCES (2 citations):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 401-402, "Arizona" (1 text)
Fife/Fife-CowboyAndWesternSongs 27, "Hell in Texas" (3 texts -- one each for Texas (a version of "Hell in Texas"), Arizona, and Alaska, 1 tune)
Roud #5104
CROSS-REFERENCES:
cf. "Hell in Texas" (theme)
NOTES [38 words]: This song and "Hell in Texas" clearly are related; one probably suggested and influenced the other. But there is no way to clearly demonstrate which came earlier, so I list them separately. Roud, unsurprisingly, lumps them. - RBW
File: LxA401

Arkansas Song, The
DESCRIPTION: "Come all of my fellow citizens, wherever you may be, I'll tell you of an accident that happened unto me...." The singer was charged with an unspecified crime and is now in prison. He intends to become a lawyer and lead an upstanding life.
AUTHOR: unknown
EARLIEST DATE: 1954 (collected from Harrison Burnett, according to Parler)
KEYWORDS: prison punishment lawyer
FOUND IN: US(So)
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 363-364, "The Arkansas Song" (1 text)
Roud #3131
File: CAFS1364

Arkansas Traveler, The (fiddle recitation)
DESCRIPTION: A series of remarks between a traveller and an Arkansas farmer, interspersed with fiddle playing. The traveller will ask a question (e.g. "Say, farmer, where does this road lead?") the farmer will answer unhelpfully ("to the end") and fiddle
AUTHOR: unknown
EARLIEST DATE: 1847
KEYWORDS: fiddle recitation nonsense humorous
FOUND IN: US(Ap,MA,MW,SE,So)
REFERENCES (22 citations):

Randolph 346, "The Arkansas Traveler" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 284-287, "The Arkansas Traveler" (1 text, 1 tune -- Randolph's 346)
Arnold-FolkSongsOfAlabama, p. 92, "Mr. Carpenter" (1 text, 1 tune, in which the conversation is between a visitor and a carpenter; the text is very different but the gimmick the same)
Browne-AlabamaFolkLyric 137, "Arkansas Traveler (I)" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 330, "Arkansas Traveler (I)" (1 fragment)
Cazden/Haufrecht/Student-FolkSongsOfTheCatskills 90, "The Arkansas Traveller" (2 texts, 2 tunes)
Cox-FolkSongsSouth179, "The Arkansaw Traveller" (1 text)
Cox/Hercog/Halpert/Boswell-WVVirginia-B, #34, p. 210, "The Arkansaw Traveler" (1 tune with a description of the conversation between fiddler and traveler but no actual text)
Bush-FSoFCentralWestVirginiaVol4, pp. 53-55, "Arkansas Traveler" (1 text, 1 tune)
Roberts-SangBranchSettlers, #87, "Arkansas Traveler" (1 text, 1 tune)
Rosenbaum-FolkVisionsAndVoices, pp. 106-107, "Arkansas Traveler" (1 text, 1 tune)
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 10-13, "The Arkansas Traveller" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 267-271, "The Arkansas Traveller" (1 text, 1 tune)
Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, pp. 189-190, "The Arkansas Traveler" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 357-358, "The Arkansas Traveler" (1 text)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 216-219, "Arkansas Traveler" (1 text, 1 tune)

Fireside-Book-of-Folk-Songs, p. 58, "Arkansas Traveler" (1 text, 1 tune)
Messerli-ListenToTheMockingbird, pp. 131-132, "The Arkansas Traveller" (1 text)
Silber/Silber-FolkSingersWordbook, p. 33, "The Arkansas Traveller" (1 text)


William E. Studwell and Bruce R. Schueneman, _State Songs of the Unites States: An Annotated Anthology_, The Haworth Press, 1997, pp. 23-24, "(The Arkansas Traveller)" (1 text, tune on pp. 84-85)

Roud #3756

RECORDINGS:

Arkansas Woodchopper [pseud. for Luther Ossenbrink] & his Square Dance Band, "Arkansas Traveler" (OKeh 06296, 1941)
The Blue Ridge Duo [possibly a pseudonym for George Reneau?], "Arkansas Traveler" (Edison 51422, 1924)
Boone County Entertainers [Red Fox Chasers], "Arkansas Traveler" (Supertone 9163, 1928)
Fiddlin' John Carson, "Arkansas Traveler" (OKeh 40108, 1924)
H. N. Dickens, "The Arkansas Traveller" (on Stonemans01)
Jess Hillard, "Arkansas Traveller" (Champion 16333, 1931)
Earl Johnson & his Dixie Entertainers, "Earl Johnson's Arkansas Traveller" (Vocalion 45156, 1927)
Uncle Dave Macon, "Arkansas Travellers" (Vocalion 15192, 1926)
Clayton McMichen & his Georgia Wildcats, "Arkansas Traveler" (Melotone [Canada] 93031, 1933)
New Lost City Ramblers, "The Arkansas Traveller" (on NLCR16)
Steve Porter, "Arkansas Traveller" (Pathe 20670, 1921)
[Steve] Porter & [Ernest] Hare, "Arkansas Traveler" (Edison 51010, 1922)
George Reneau, "Arkansas Traveler" (Vocalion 14813, 1924)
Pete Seeger, "Arkansas Traveller" (on PeteSeeger07, PeteSeeger07b)
Jilson Setters [pseud. for James W. "Blind Bill" Day], "Arkansaw Traveler" (Victor 21635, 1928; on Protobilly)

Hobart Smith, "Arkansas Traveler" (Disc 6079, 1940s)


Len Spencer, "The Arkansaw Traveler" (Victor 1101, 1902; Victor 16199-A, c. 1909) (CYL: Edison...
Arlin's Fine Braes

DESCRIPTION: "I've travelled this country both early and late, And among the lasses I've had mony a lang sit." The singer recalls his wild ways as a young ploughman. Having had various misadventures, he warns listeners to settle down and work rather than rambling.

AUTHOR: unknown

EARLIEST DATE: 1877 ("The Carse of Pommaize," broadside from Poet's Box, Glasgow, according to Greig/Duncan3)

KEYWORDS: work farming rambling warning

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #118, p. 2, "The Carse o' Pommaize" (1 text)
- Greig/Duncan3 415, "The Carse o' Pommaize" (7 texts, 3 tunes)
- Ord-BothySongsAndBallads, p. 250, "Arlin's Fine Braes" (1 text)

Roud #517

RECORDINGS:
- Jimmy McBeath, "Arlin's Fine Braes" (on Voice20)

CROSS-REFERENCES:
- cf. "Erin-go-bragh" (tune, per Greig/Duncan3)

ALTERNATE TITLES:
- The Carse o' Braemese
- The Carse o' Brindese
- Earth of Braemese
- Ireland's Fine Braes

NOTES [43 words]: Broadside Bodelian, 2806 c.11(131), "The Carse of Pommaize" ("I have rambled this country both early and late"), The Poet's box (Glasgow), 1860 or 1865 could not be downloaded and verified. From the blurry small image I can see it seems to be this ballad. - BS

Last updated in version 2.4

File: Ord250
Armored Cruiser Squadron, The
DESCRIPTION: "Away, away, with sword and drum, Here we come, full of rum, Looking for someone to put on the bum, the Armored cruiser squadron."
AUTHOR: unknown
EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)
KEYWORDS: navy nonballad
FOUND IN:
REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 123-124, "The Armored Cruised Squadron" (1 text, 1 tune)
Roud #10267
CROSS-REFERENCES:
cf. "The North Atlantic Squadron" (form)
NOTES [84 words]: This song probably had a very short life. Armored cruisers didn't come into existence until well after the American Civil War, and the U. S. was slow to build a navy in that time, so it took many more years to build up a squadron. And then the Dreadnought Revolution and the battlecruiser made them obsolete; they were gone after World War One. Roud lumps this with "The North Atlantic Squadron." They doubtless derive from a similar influence, but clearly there was at least one rewrite along the way. - RBW
Last updated in version 5.0
File: NiMo123

Armoured Car, The
DESCRIPTION: "You must appreciate a hound so great to the sport." Doyley's Armoured Car "never yet lost a hunt." In '21 "he sent a sworn declaration to the Harriers Association" that he would win. His victories are recounted. Black and Tans could not stop him
AUTHOR: Sean O'Callaghan (source: OCanainn-SongsOfCork)
EARLIEST DATE: 1978 (OCanainn-SongsOfCork)
KEYWORDS: hunting dog
FOUND IN: Ireland
REFERENCES (1 citation):
OCanainn-SongsOfCork, pp. 46-47,121, "The Armoured Car" (1 text, 1 tune)
NOTES [25 words]: OCanainn-SongsOfCork: "The Armoured Car is ... the nickname given to the original Ringwood, the dog bred by the famous Conny Doyle of Fair Hill." - BS
File: 0Can046

Army of the Free, The
DESCRIPTION: "In the army of the Union we are marching in the van, And will do the work before us, if the bravest soldiers can." Porter's division is "the best division of a half a million souls." "'Twill never fail to honour our great Army of the Free."
AUTHOR: Words: Frank H. Norton (source: Silber-SongsOfTheCivilWar)
EARLIEST DATE: 1864 (Moore, Songs of the Soldiers, according to Silber-SongsOfTheCivilWar)
KEYWORDS: Civilwar soldier nonballad
FOUND IN:
REFERENCES (1 citation):
Silber-SongsOfTheCivilWar, pp. 32-34, "The Army of the Free" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Wearing of the Green (I)" (tune) and references there
NOTES [460 words]: There are many poems and songs known from the Civil War era which praised particular units. But most of them praised companies (Company G, First Minnesota) or regiments (the Irish 69th). This makes sense, since companies and regiments were all raised at the same time, in the same state, and were permanent formations that served together for the entire war (or until mustered out).
This song is unusual in that it praises an entire division -- a dozen or so regiments, and unlike regiments, they were not very permanent; they could have units added or subtracted and be transferred to different parts of the army. I know of no other song of this type.
As the song makes clear, the division's commander was [Fitz-John] Porter (1822-1904), and his
brigadiers were [Daniel] Butterfield (1831-1901), [John Healy] Martindale (1815-1881), and George
W. Morell [1815-1883). This allows us to identify the division with certainty, and the time relatively
closely: It is Porter's first division of S. P. Heintzelman's III Corps of the Army of the Potomac. The
date is late 1861 or (more likely) early 1862; on May 18, 1862, the division was transferred to
become the first division of the newly-formed V Corps. Porter was given command of the corps,
and Morell succeeded to command of the division, so the song was obsolete from May 1862 on.
The division deserves some of the praise lavished on it; the V Corps did the largest share of the
fighting in the Seven Days' Battles, and was responsible for the victory at Malvern Hill. And one of
its brigades, then under Col. Strong Vincent, would save the Union Army's position on Little Round
Top on the second day at Gettysburg (although the Twentieth Maine, the regiment most
responsible, was not yet part of the division).

The praise of the officers, however, is probably out of place. Porter remains the subject of much
controversy, but he was drummed out of the army by a court-martial for failing to obey orders at
Second Bull Run. (The fact that obeying the orders would have destroyed the army is somewhat
beside the point.) Butterfield was liked by Joseph Hooker, and so became Chief of Staff of the
Army of the Potomac when Hooker was in command -- but he was considered arrogant, and when
he was injured on the third day at Gettysburg, General Meade seems to have been happy to be rid
of him. He is now remembered mostly for composing "Taps," the bugle call. Martindale, after
Malvern Hill, was placed on charges by Porter for saying that he would rather surrender than leave
his wounded to be captured by the Confederates; he was acquitted but resigned his commission
due to ill health. And Morell, although he remained in the army for two more years, was quietly left
without an assignment from 1862 on. - RBW

Last updated in version 5.0
File: CSWF032

Army Song, The
DESCRIPTION: "A is for the Army that's not afraid to die ... C is for Christ ... Z is for ... A and
stands for something, whatever it may be But the name of this peculiar song is the Army A B C"
AUTHOR: unknown
EARLIEST DATE: 1960 (Leach-FolkBalladsSongsOfLowerLabradorCoast)
KEYWORDS: nonballad religious wordplay
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Leach-FolkBalladsSongsOfLowerLabradorCoast 68, "The Army Song" (1 text, 1 tune)
Roud #21720
CROSS-REFERENCES:
cf. "The Logger's Alphabet" (subject) and references there
NOTES [26 words]: Leach-FolkBalladsSongsOfLowerLabradorCoast: "It is the Salvation Army
Alphabet.... The music director of the Salvation Army has no record of this song." - BS
Last updated in version 5.2
File: LLab068

Aroostook War, The
DESCRIPTION: "Ye soldiers of Maine, your bright weapons prepare: On your frontier's arising The
clouds of grim war." "Your country's invaded!" "Then 'Hail the British!' Does anyone cry? 'Move not
the old landmarks,' The settlers reply."
AUTHOR: unknown
EARLIEST DATE: 1916 (Gray-SongsAndBalladsOfTheMaineLumberjacks); supposedly written
1839
KEYWORDS: political soldier
HISTORICAL REFERENCES:
1839 - the "Aroostook War"
FOUND IN:
REFERENCES (2 citations):
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 156-157, "The Aroostook War" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 4, "The Aroostook War" (1 text)
CROSS-REFERENCES:
cf. "Maine Soldiers' Song" (subject: Aroostook War)
NOTES [1117 words]: When the American Revolution ended, one issue left unsettled was the border between what became the American state of Maine (then still part of Massachusetts) and New Brunswick in Canada. Initially it wasn't much of a problem; there simply weren't enough people in Maine for it to be an issue (there had been provisions in the 1783 treaty between the United States and Britain for a boundary commission, but the commission couldn't figure out what the treaty-makers had intended; Morison, p. 407). Eventually, in the late 1830s, the issue turned into a major boundary dispute. May, pp. 82-83, says, "The dispute was later submitted to the king of the Netherlands, who issued a compromise that the British accepted but the U.S. Senate rejected. Later attempts at mediation also failed, and that winter [1837-1838] new problems arose. Americans who were settling in the area noticed British interest in a road running through the Aroostook Valley, a safe supply route to reinforce Quebec and Montreal, if military necessity so required."

According to Clark, p. 83, the Dutch mediation failed because "the Maine governor argued that the state's constitutional rights would be violated because the state had not delegated to the central government the right to dispose of any of her territory. When the Dutch king actually announced his compromise decision in January 1831, the Maine legislature responded that 'no decision made by any umpire under any circumstances, if the decision dismembers a State, has, or can have, an constitutional force or obligations upon the State thus dismembered, unless the State adopt and sanction the decision.'" This is pretty clear poppycock (the Civil War would eventually be fought to prove that Federal authority overrides the several states!), but it was enough to keep the settlement from being adopted.

Brebner/Masters, p. 196, suggests, "The bloodless 'Aroostook War' that brought troops on both sides of the border in 1839 may have been colored by Maine's delighted discovery that beyond miles of her unpromising forest uplands the Aroostook Valley contained broad fertile lands as well as fine trees, but the urgent problem was that its waters and the logs they carried reached the ocean through the St. John in New Brunswick."

Jameson, p. 28, says, "Aroostook Disturbances. In 1838 a band of lawless men, chiefly from New Brunswick, trespassed upon that territory which is watered by the Aroostook, and which was then claimed by both Great Britain and the United States. The Governor of Maine drafted troops [almost certainly including the man who wrote this song] and drove off the intruders. The President sent General Winfield Scott to the Aroostook country. He arranged that it should be occupied as before, each government holding part, while the other denied its legal right."

Brebner/Masters, p. 150, declares, "The 'Aroostook War' of 1839 came as near as might be to reality, but no lives were lost in spite of raids and counter-raids and defense measures which involved Maine and the American Congress on one side, and New Brunswick, Nova Scotia, and Great Britain on the other." McNaught, p. 104, mentions "sporadic warfare' between competing lumbermen of Maine and New Brunswick," without mentioning this conflict in particular. It apparently drew a lot of attention in Washington; congress, according to May, p. 83, authorized President Martin van Buren to recruit as many as fifty thousand volunteers and spend as much as ten million dollars on the conflict. Happily, the President instead sent Winfield Scott to look things over, and he calmed things down.

The British eventually appointed Lord Ashburton, who was unusually friendly to the Americans (he had an American wife; May, pp. 84-85) to negotiate with the pro-British Daniel Webster. In the treaty that resulted, "The United States received seven thousand square miles of the disputed territory, Britain the remaining five thousand (which included the needed military route to defend Quebec). Ashburton conceded... Britain's claim to two hundred square miles at the head of the Connecticut River and accepted New York and Vermont's borders at the forty-fifth parallel. When the value of the real estate is considered, it is clear that the United States received the better end of the deal [because of the rich mineral deposits later found in the territory].... To sweeten the deal for those states that lost territory, Maine and Massachusetts were each awarded $125,000" (May, p. 88).

(Clark's summary on pp. 85-86 is a little different: "The famous Webster-Ashburton treaty settled the matter once and for all in 1842 with a compromise boundary that violated Maine principles, but a $150,000 cash settlement from the Federal government helped sweeten the pill....") This was not the only border disturbance of the period; an even more serious problem is the subject of "The Battle of the Windmill." The Webster/Ashburton treaty of 1842 at last settled the boundary and ended the problems although McNaught, writing from a Canadian standpoint, thinks that it gave "a northward thrust to Maine that placed a grave impediment in the path of proposed railway connections between Quebec and New Brunswick -- a concession which left a legacy of serious railway difficulties for British North America." One doubts the composer of this song would...
agree -- or care.
The Biblical quote, "Move not the old landmarks," is sort of a conflation of several passages, which
the King James Bible gives as
* "Thou shalt not remove thy neighbour's landmark, which they of old have set by thy inheritance."  
  (Deut. 19:14)
* "Remove not the ancient landmark, which thy fathers have set" (Proverbs 22:28)
* "Remove not the old landmark; and enter not into the fields of the fatherless" (Proverbs 23:10)
We might also note Deut. 17:17, "Cursed be he that removeth his neighbour's landmark."
Of course, the problem in this case is that there was no landmark, or settled boundary -- but one
suspects that politicians wouldn't let mere facts stop them from whipping up the militia.
In addition to the three songs in Gray-SongsAndBalladsOfTheMaineLumberjacks about the
Aroostook War, May, p. 83, quotes another fragment, which I assume is sung to "Yankee Doodle":
Britannia shall not rule the Maine,
Nor shall she rule the water;
That sung that song full log enough,
Much longer than they oughter.
Seba Smith, the Maine author many consider responsible for "Young Charlotte (Fair Charlotte)"
[Laws G17], wrote "Jack Downing" stories about the Aroostook controversy (Clark, p. 84, quotes
one of "Downing's" letters to Andrew Jackson); I wonder if Smith might not have had a hand in one
or another of these songs. - RBW
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  Press, 1894
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  1982

Last updated in version 5.3
File: Gray156

Around Her Neck She Wore a Yellow Ribbon
DESCRIPTION: The girl wears a yellow ribbon around her neck "For her lover who was far, far
away." In May and December she scatters yellow flowers on a grave "for her soldier who was far,
far away." (In other versions she may be pregnant and face abandonment)
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: love separation death burial pregnancy abandonment
FOUND IN: US
REFERENCES (5 citations):
Arnett-IHearAmericaSinging, p. 149-150, "Around Her Neck She Wore a Yellow Ribbon" (1 text, 1
tune)
Johnson-BawdyBalladsAndLustyLyrics, p. 115, "Yaller Ribbon" (1 text)
Hopkins-SongsFromTheFrontAndRead, pp. 142-143, "She Wore a Yellow Ribbon" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 145, "Round Her Neck She Wore A Yellow Ribbon" (1 text)
DT, (YLLORBBN)
Roud #10642, etc.
CROSS-REFERENCES:
cf. "All Around My Hat"
SAME TUNE:
The Scarlet Bonnet (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 159)
NOTES [159 words]: The versions of this song I know run the gamut. Arnett-IHearAmericaSinging's
is a lament for a lost soldier. In Johnson's text, she has had a child by the missing man. In the
Digital Tradition version, the song is angry, and the child is clearly illegitimate, and her father is
prepared to guard her with a shotgun. The latter version is considered by the DT editors to be an "All around My Hat" variant -- but it seems to be simply a stronger version of the Johnson text. The Hopkins-SongsFromTheFrontAndRead version feels like the Digital Tradition version, including the shotgun, although there is no actual yellow ribbon; the girl wears things like a silver locket, purple garter, and dirty girdle. - RBW

I think this one and "All Around My Hat" are, at the least, siblings, and more likely fraternal twins. - PJS

That they share genetic material is clear. But they have also evolved independently, and this one exists in far more diverse forms. - RBW

Last updated in version 5.0
File: Arn149

### Around the Corner

**DESCRIPTION:** "Around the corner behind the tree A sergeant Major said to me, 'Oh, how'd you like to (marry) me? I would like to know, For every time I look into your eyes, I feel I'd like to go Around the corner...."

**AUTHOR:** unknown

**EARLIEST DATE:** 1973

**KEYWORDS:** humorous wordplay

**FOUND IN:**

**REFERENCES (1 citation):**
- Silber/Silber-FolksingersWordbook, p. 241, "Around the Corner" (1 text)
- Roud #22247

**NOTES [14 words]:** Clearly the infinite recursion was not invented by inept computer programmers. - RBW

Last updated in version 5.0
File: FSWB241B

### Around the Hills of Clare

**DESCRIPTION:** In the past the singer had thought the Saxon bands could be driven from his home, but now "these days are past." He is leaving home, parents, sister, and girls. He looks forward to the day when "home we'll all repair" to "the hills of Clare"

**AUTHOR:** unknown

**EARLIEST DATE:** 1981 (IRClare01)

**KEYWORDS:** grief emigration farewell Ireland nonballad family home

**FOUND IN:** Ireland

**Roud #18467**

**RECORDINGS:**
- Tom Lenihan, "Around the Hills of Clare" (on IRClare01)

**CROSS-REFERENCES:**
- cf. "The Magpie's Nest" (tune)

File: RcAtHoC

### Around the One that Stole the Sheep

**DESCRIPTION:** A game for children jumping around each other. "Around the one that stole the sheep, Around the one that ate the meat, Around the one that ground the bone, Around the one you call your own."

**AUTHOR:** unknown

**EARLIEST DATE:** 1949 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)

**KEYWORDS:** playparty nonballad

**FOUND IN:** US(MW)

**REFERENCES (1 citation):**
- McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 105, "(Around the one that stole the sheep)" (1 short text)

File: McIn105B
Arrival of "Aurora," "Diana," "Virginia Lake," and "Vanguard," Loaded

DESCRIPTION: "All welcome to the northern fleet That just arrived today, Pounds filled up with prime harp seals." The accomplishments of Captain Kean, Captain Barbour of the Diana, Captain Knee of the Virginia Lake, and Captain Barbour of the Vanguard are listed

AUTHOR: possibly Johnny Burke (1851-1930)

EARLIEST DATE: 1978 (Ryan/Small-HaulinRopeAndGaff)

KEYWORDS: hunting ship

FOUND IN:

REFERENCES (1 citation):
Ryan/Small-HaulinRopeAndGaff, p. 73, "Arrival of 'Aurora,' Diana, 'Virginia Lake' and 'Vanguard,' Loaded" (1 text)
Roud #V44821

CROSS-REFERENCES:

cf. "First Arrival -- 'Aurora' and 'Walrus' Full" (ships, theme)

NOTES [1840 words]: Ryan/Small-HaulinRopeAndGaff say that this is probably the work of Johnny Burke (1851-1930), and certainly it is similar to other pieces Burke wrote, but it is not in the collection of Burke's poems published in 1981 by William J. Kirwin. For a brief biography of Johnny Burke, see the notes to "The Kelligrew's Soiree.'

For the Aurora, see "First Arrival -- 'Aurora' and 'Walrus' Full." Abram Kean (for whom see "Captain Abram Kean") commanded the Aurora 1898-1905, and had great success in all of those years except 1905.
The Diana was built in Dundee in 1870 as the Hector (Feltham, p. 37), renamed Diana and rebuilt in 1891 (Ryan/Drake, p. 15; Winsor, p. 37), sold in 1918, and sunk in 1922 (O'Neill, p. 967). Captain William Barbour hadcaptained her as early as 1890-1891, when she was still the Hector (Feltham, pp. 37-38). Barbour commanded her again on her first voyage as the Diana (Feltham, p. 39). In that year, she made two trips to the ice, and brought home 41,104 seals -- a very high total for a wooden ship. Feltham, p. 40, shows a list of all vessels from 1863 to 1945 to bring home at least 40,000; almost all are either much earlier, before the sealers had badly reduced the seal population, or were later steel ships (which could do things the wooden walls could not). Thus the Diana could be considered a record-breaker of its type. She took more than half a million seals in her long career, making her the fifth-most-productive ship in the fishery (Ryan/Drake, p. 15). Little wonder the song called her the "Lucky old Diana." She's also called "lucky" in "The Sealer's Song (II)."

That her captain was named "Barbour" isn't much of a dating hint. William Barbour continued to command her until 1896 (when he was taken sick; she hit a schooner on her way home, with both being damaged); James Barbour took over in 1897; Alpheus Barbour (who is also mentioned in "The Sealer's Song (II)") was her skipper 1898-1908, and Baxter Barbour (mentioned in "The Nimrod's Song" and "Captains and Ships") commanded 1913-1914 (Feltham, p. 41; for Baxter Barbour, see the notes to "The Nimrod's Song"). Note that there is a second "Captain Barbour" mentioned in the song; we know that that is George Barbour.
The Diana finally broke down in the 1920s; in 1921 (John Parsons commanding), she lost two bow plates and had to return home in bad weather. In 1922 she went out for the last time; she followed Abram Kean in the Terra Nova and nearly lost a large group of sealers when the ice patch they were on broke loose; they had to be rescued by the Thetis, who brought them to a place where they could walk to the Diana (Brown, pp. 97-98).
The Diana's troubles weren't over; after that, her tail shaft broke on March 16, and then the ship was squeezed out of the water; she fell over on her side on the ice, badly holed; the crew started to abandon her (Brown, p. 99). But Captain Parsons wouldn't leave her, and eventually they came back. When the ice parted and she went back into the water, she was leaking substantially but not so badly that the pumps could not handle it (Brown, p. 100). Supposedly the rats left the ship at this time, leaving the crew upset. Parsons still wouldn't leave the ship. Then she hit an iceberg and suffered more damage (Brown, p. 101); further icebergs collisions followed (Brown, p. 102). After several more days of this, with the men spending most of their time trying to keep the ship afloat rather than sealing, the crew insisted that Parsons should send an SOS. He refused (Brown, p. 104). The crew in effect went on strike, threatening the captain, but Parsons still wouldn't back down (Brown, p. 105). Exactly what happened next isn't clear; did Parsons give in, or did the mutineers send an SOS? (Brown, pp. 105-106). The answer perhaps would determine whether the crew's actions were a mutiny.
The **Sagona**, under Job Knee, came to the rescue -- and wanted to take off the seals the **Diana** had already taken (Brown, pp. 106-107; for more on the **Sagona**, see the notes to "Greedy Harbour." For more on Job Knee, see the notes to "Captains and Ships" and "The Sealer's Song (II)"). Then... the **Diana** caught fire. The suspicion is obviously that the crew set the fire to get home sooner (Brown, p. 107), but there seems to be no proof: The captains and owners of wrecked ships had an occasional tendency to burn them, to make sure no one else could salvage them and to assure that the owners earned some insurance money (Ryan, p. 298). Winsor, p. 37, says that the ship "was set on fire and sank," but implies that the order to abandon was given first.

O'Neill, p. 967, accepts this as a mutiny. Feltham, pp. 44-45, does not, saying that the only source for this is the account written by George Allan England two years later. In fairness, England does not say that the men on the **Diana** mutinied; he says that the men he was with on the **Terra Nova** understood them to be mutineers: "Mid-morning brought news that the crippled **Diana** was beginning to have trouble with her crew and that mutiny threatened.... with a broken tailshaft, she lay imprisoned; but most [of her crew] were beginning to demand relief from other ships" (p. 191). "Dey had a fair manus [=menace?], a rigger mutiny abourd, an' sunk 'er in de hice!" (p. 247). This, we should note, is based on England's contemporary notes, but was filtered through the wireless messages to Captain Abram Kean on the **Terra Nova**, so it is a secondary source. Whether the crew knew the truth or not, England, p. 228, reports that no one on the **Terra Nova** wanted to rescue **Diana**, making it likely that other ships felt the same way, so little wonder if the crew felt they had to leave.

England claims to have interviewed one of the **Diana**'s officers, although he did not give a name. He quotes the officer on pp. 252-253: "We broke our shaft in clear water. Then the ice nipped, pretty soon, an' we laid there about twelve days.... We was only leakin' six inches in four hours an' could of kept afloat easy. But anyhow, after a while the Cap'n gave in to 'em.... Even then I didn't hardly think they'd quit.... But when I went on deck, one time, I found she was all afire, forrard. It was a bloody crime, the way she was burned, her an' all them thousands o' sculps [seal pelts] with the fat]. The last I seen o' her, as we was goin' away on the **Sagona**, she was still burnin' but not yet sunk. She sunk later, o' course. Yes, sir, a bloody crime."

Interestingly, this was not the first time there had been trouble on the **Diana**. In 1893, the crew had also mutinied, although apparently the details are not known (there was a rather inconclusive trial; Archibald, p. 102); it perhaps had something to do with supplies that went missing and low pay rates for an exploratory voyage to the South Atlantic (the Dundee Antarctic Expedition; Archibald, pp. 95, 96, 99; for the expedition, see also "The Old Polina," because the **Balaena**, subject of some versions of that songe, was another member of the expedition. The other ships, the **Active** and **Polar Star**, don't seem to have left many memories in song). The **Diana** had also had engine troubles on that trip (Archibald, p. 102); despite her sealing success, she seems to have been somewhat jinxed.

The **Diana** is also mentioned in "Captains and Ships" and "The Sealer's Song (II)." For her captain John Parsons, see "Captains and Ships."

There is a photo of the **Diana** on p. 103 of Brown and on p. 37 of Winsor, others facing p. 28 of Chafe and facing p. 180 of England, and another, as she appeared in 1892, on p. 15 of Ryan/Drake. O'Neill on p. 945 has a photo of her as she approached her end, and England, p. 293, is a long-distance photo of her as she burned.

The **Vanguard** was an unusual ship in that she was apparently based out of Harbour Grace on Conception Bay rather than at St. John's. She was built in Glasgow in 1872 and first joined the seal hunt in 1873. The only time she had a Captain Barbour was 1899-1903, when George Barbour commanded her (Fetham, p. 149). These were the best years of her career; Fetham, p. 151, says that in the period 1899-1903, she took in 124,205 seals -- an average of 24,841 per year; in her other 31 years, she averaged just 9,185 seals per year. In 1909, she broke her main shaft and propeller, and flooded and sank, with the boat being set afire as she went down (Winsor, p. 66), but all the crew survived, either walking home or being carried by the **Algerine** (Fetham, pp. 151-152; Ryan, p. 309).

The **Vanguard** is also mentioned in "The Sealer's Song (II)." I suspect it is also the **Van** of "The Sealing Trip of the S. S. Greenland 1891."

There is a photo of the **Vanguard** on p. 181 of Fetham, and a photo of the crew, as they leave their ship, on p. 183. Ryan/Drake, p. 18, has a photo of her frozen in port in St. John's around 1900. Andrieux, p. 68, has a photo of her frozen in the ice in 1909, and p. 70 has photos of the crew after the wreck. Winsor, p. 66, also has a photo.

The **Vanguard** was commanded by George Barbour (obviously not the same "Barbour" as commanded the **Diana**) from 1899-1903.

The **Virginia Lake** also was lost in 1909, about a week before the **Vanguard** (Fetham, p. 151); see
"Arrival of the 'Grand Lake' and 'Virginia Lake' With Bumper Trips." "Captain Knee" of the Virginia Lake must be either Job Knee in 1901-1902 or Jacob Knee in 1907-1909 (Chafe, p. 104). In seeking a date for this piece, the fact that the Virginia Lake and Vanguard are mentioned obviously forces us to place the piece in 1908 or earlier. Abram Kean's command of the Aurora and his successful further restricts the date to 1898-1904. The fact that the Vanguard is commanded by Captain George Barbour makes a date 1899-1903 very likely. Job Knee and the Virginia Lake give us a date of 1901-1902.

Beyond that, we start to see some contradictions. If we look at arrival dates, Abram Kean and Aurora were the first ship to arrive in St. John's in 1899, but Diana didn't arrive for another month (Chafe, p. 66). Neither ship was among the first in 1900 (Chafe, p. 67). The two arrived more than a month apart in 1903 (Chafe, p. 70). Aurora was first, Diana next to last in 1904 (Chafe, p. 71). In the key year of 1901, Aurora was second and Diana fifth, Vanguard twelfth, Virginia Lake dead last (Chafe, p. 68). In 1902, Vanguard was fourth, Aurora fifth, Diana sixth, and Virginia Lake ninth (Chafe, p. 69).

In neither year did the Virginia Lake bring in the claimed total of 22,000 seals; she had 20,297 in 1902 and 19,605 in 1901. Thus there is no possible year which exactly fits the data in the song. I'd incline to 1902, though -- the Virginia Lake had a horrid year in 1901, not making it home until May 5 (a week after the next-to-last ship, and seven weeks after the Aurora), and although she pulled in a relatively respectable total, she had to do it by getting the difficult hood seals; her total of harp seals was just 11,963.

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- Feltham: John Feltham, Sealing Steamers, Harry Cuff Publications, 1995

Last updated in version 5.2
File: RySm073

Arrival of the "Grand Lake" and "Virginia Lake" With Bumper Trips

DESCRIPTION: "The Grand Lake, boys, is coming in, With bunting grand, Manned by a crew of hardy lads Who belong to Newfoundland." The Grand Lake and the Virginia both return to port with large hauls of seal pelts and fat

AUTHOR: unknown
EARLIEST DATE: 1904 (Old Home Week Songster)
KEYWORDS: hunting ship
FOUND IN:
better bet, since the points us to 1903 or 1904, since her total was too small in 1905. Of the two years, 1904 is the one of those years. Since the song refers to Winsor commanded the itself then burned for four hours and sank (Butler, p. 30; Hanrahan, p. 200).

Since Henry Dawe commanded the her; the p. 30; Ryan, p. 309) so that she took on water too fast to stay afloat. The men finally abandoned in the ice, she had no way to fight it. Her rudder wrenched was off and her stern wrecked, (Butler, p. 30). Still trapped, a very severe blizzard came up, and without motive power and trapped her rudder wrenched was off and her stern wrecked, (Butler, p. 30; Ryan, p. 309) so that she took on water too fast to stay afloat. The men finally abandoned her; the Bellaventure took 110 on board while 50 walked across seven mile of ice to land. The ship itself then burned for four hours and sank (Butler, p. 30; Hanrahan, p. 200).

Since Henry Dawe commanded the Grand Lake only in 1903-1905 (Chafe, p. 90) and William Winsor commanded the Virginia Lake only in 1903 and 1904 (Chafe, p. 96), this song must from one of those years. Since the song refers to Virginia Lake taking twenty thousand seals, that again points us to 1903 or 1904, since her total was too small in 1905. Of the two years, 1904 is the better bet, since the Grand Lake took more than 30,000 seals in that year, its highest total under
Dawe, plus the Virginia Lake is said to have taken more than 25,000 seals, which was true only in 1904.

Interestingly, in neither year did the two ships arrive on the same day. But in 1904 Grand Lake was the fourth ship to reach St. John’s, on April 1, and Virginia Lake the fifth on April 2 (Chafe, p. 71), so though they didn’t arrive at the same time, they arrived one after another. In 1903, Virginia Lake was the first to make it home, on March 28, and the Grand Lake only the fifth, on April 1 (Chafe, p. 70). So it would make a lot more sense to refer to them arriving together in 1904.

The Virginia Lake is also mentioned in "Arrival of the 'Grand Lake' and 'Virginia Lake' With Bumper Trips," "Arrival of 'Aurora,' 'Diana,' 'Virginia Lake,' and 'Vanguard,' Loaded" and "The Sealer's Song (II)." The Grand Lake is also mentioned in "The Sealer's Song (II)." William Winsor Jr. is also mentioned "First Arrival from the Sea Fishery S. S. Fogota, 1912." Henry Dawe is mentioned in "The Sealing Trip of the S. S. Greenland 1891," "The Bully Crew," and "I Am a Newfoundlander," as well as in "The Sealer's Song (II)," which see.

There is a photo on the Virginia Lake on p. 38 of Connors, and a small photo of the Grand Lake as she was sinking on p. 81 of Ryan/Drake. Winsor, p. 44, has a photo of the Grand Lake with her sealers out on the ice; p. 68 has a very poor photo of the Virginia Lake which at least shows clearly that she was a pure steamer; her masts could not take sails. - RBW

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Last updated in version 5.2
File: RySm071

Arroyo Al's Cow-Pony

DESCRIPTION: "I took a trip this summer to the market, And I struck an eastern city where the sell you tubs of beers" and ends up in a polo game. He sees an old pony of his. He acquires the pony and upsets the game, though it costs $600. Don't say "polo" to the pony

AUTHOR: J. A. Squires (source: Thorp//Lodgson)

EARLIEST DATE: 1921 (Thorp//Lodgson)

KEYWORDS: humorous horse money travel

FOUND IN:

REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, p. 3-4, "Arroyo Al's Cow-Pony" (1 text)

File: ThLo003
Arthur
DESCRIPTION: French. Arthur, a poor boatman, loves a Black girl who lives in a castle. Her mother locks her in a tower far away. When a knight came to ask for her hand she sobs and takes out a handkerchief with Arthur's name. She makes her last sigh.
AUTHOR: unknown
EARLIEST DATE: 1973 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: foreignlanguage grief courting abduction mother Black(s)
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou, "Arthur" (1 text, 1 tune)
File: LeBe003

Arthur Bond
DESCRIPTION: The singer tells the "praises of young Arthur Bond." He comes to Armagh for a race. Many horses stumble on the course, but Bond, riding Kate Kearney, succeeds easily. He drinks a toast to his mare
AUTHOR: unknown
EARLIEST DATE: 1938 (Sam Henry collection)
KEYWORDS: racing horse
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople, H783, p. 34, "Arthur Bond" (1 text, 1 tune)
Roud #9219
File: HHH783

Arthur Clyde
DESCRIPTION: Singer, dying, confesses to his sister that he murdered and buried her former lover, Arthur Clyde, because he could not bear to see Clyde with her
AUTHOR: unknown
EARLIEST DATE: 1959 (recording, Loman D. Cansler)
KEYWORDS: homicide death dying sister lover
FOUND IN: US(So)
Roud #15752
RECORDINGS:
Loman D. Cansler, "Arthur Clyde" (on Cansler1)
NOTES [14 words]: Cansler states he learned this from his family, and has not heard it elsewhere.
- PJS
File: RcAClyde

Arthur Curtis's Horse
DESCRIPTION: "Arthur Curtis lost his horse; I'm sorry that they parted. But people say for the want of hay To the other world he started." A few of the men help Arthur get rid of the dead horse and he vows to "get another one just as good" and finish hauling wood.
AUTHOR: Frank O'Hara
EARLIEST DATE: 1961 (Ives-FolksongsOfNewBrunswick)
KEYWORDS: death lumbering recitation horse
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Ives-FolksongsOfNewBrunswick, pp. 76-77, "Arthur Curtis's Horse" (1 text)
Roud #1949
File: IvNB076
Arthur Desmond

DESCRIPTION: "They are stoning Arthur Desmond, and, of course, it's understood... he isn't any good.... He is fighting pretty plucky with his back against the wall." He's condemned "For his awful crime in saying what so many people thought." God will be a better judge

AUTHOR: "An Australian Exile" (possibly Henry Lawson)

EARLIEST DATE: 1893 (Wellington "Fair Play," according to Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: political prison New Zealand

REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, p. 92, "Arthur Desmond" (1 text)

NOTES [64 words]: Arthur Desmond was a radical poet, many of whose works were printed by Bailey/Roth-ShantiesByTheWay-NZ. He was a radical unionist who twice failed of election to Parliament, took part in the Maritime Strike of 1890, then moved to Australia where he became even more extreme (denouncing women and promoting paganism and apparently violent revolution). He frankly sounds unbalanced. - RBW

Last updated in version 4.3

File: BaRo092

Arthur McBride

DESCRIPTION: The singer and his cousin Arthur McBride meet a recruiting party (on Christmas). The young men do not wish to join the army; they aren't interested in going overseas to be shot. The sergeant blusters; the Irish boys beat up the soldiers

AUTHOR: unknown

EARLIEST DATE: before 1867 (broadside, Bodleian Harding B 11(2131))

KEYWORDS: army fight recruiting humorous

FOUND IN: Ireland Britain(Scotland,England)

REFERENCES (6 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #176, p. 1, "Arthur M'Bride" (1 text)
Greig/Duncan1 78, "Arthur McBride" (4 texts, 2 tunes)
Ord-BothySongsAndBallads, pp. 306-307, "The Recruiting Sergeant" (1 text)
Dallas-TheCruelWars-100SoldiersSongs, pp. 244-245, "Arthur McBride" (1 text, 1 tune)
Grigson-PenguinBookOfBallads 93, "Arthur McBride" (1 text)
DT, ARTMCBRD* ARTMCBR2

Roud #2355

BROADSIDES:

ALTERNATE TITLES:
Arthur McBride and the Sergeant
Teddy O'Brown

File: PBB093

Arthur O'Bradley's Wedding (I)

DESCRIPTION: Arthur and Dolly go to marry. Wearing tattered finery, he gets on his broken-down horse, while she walks by his side to the church. They are married. The seedy dinner pleases the crowd. There is drinking, singing, piping and dancing till sun-up.

AUTHOR: unknown

EARLIEST DATE: before 1820 (broadside, Bodleian Harding B 2(4))

LONG DESCRIPTION: "O! rare Arthur O'Bradley! wonderful Arthur O'Bradley! Sweet Arthur O'Bradley," being thirty years old, get's young Dolly's consent to marry. Wearing tattered finery -- a greasy, torn hat, breeches with holes, unmatched boots -- he gets on his spavined and blind old mare -- "the prime of his old daddy's stud" -- while Dolly walks by his side to the church, "in the midst of five thousand or more." The parson is shocked by the sight but marries them without fee -- "poor Arthur he'd none to give" -- and is invited to the party. The seedy dinner -- few but good dishes, such as roast guinea-pig -- pleased the crowd. There is drinking, singing, piping and dancing -- "you'd have laughed to see their odd stumps, False teeth, china eyes, and cork rumps"
-- until sun-up "when each had a kiss of the bride, And hopped home to his own fire-side."

KEYWORDS: poverty wedding clothes dancing drink food music party humorous horse husband wife

FOUND IN: Britain(England(South))

REFERENCES (4 citations):
- Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 358-365, "Arthur O'Bradley's Wedding" (1 text)
- Williams-FolkSongsOfTheUpperThames, pp. 271-274, "Arthur O'Bradley O" (1 text) (also Williams-Wiltshire-WSRO Gl 68)


Roud #365

BROADSIDES:

CROSS-REFERENCES:
- cf. "Arthur O'Bradley's Wedding" (II) (subject)
- cf. "Arthur O'Bradley's Wedding" (III) (subject)
- cf. "Arthur O'Bradley's Wedding" (IV) (subject)

NOTES [646 words]: The "Arthur O'Bradley" songs seem to be quite old. Hyder E. Rollins, An Analytical Index to the Ballad-Entries (1557-1709) In the Register of the Company of Stationers of London, 1924 (I use the 1967 Tradition Press reprint with a new Foreword by Leslie Shepard), p. 152, lists two items: #1753, "A merry wedding, or, O brave Arthur of Bradley" (registered May 8, 1656 by Francis Grove) and #1754, "A merry wedding, or, Oh! Brave Arthur of Bradley" (registered March 1, 1675). I note that both call him "Arthur of Bradley," not "O'Bradley" -- an unlikely surname to be found in an English ballad! - RBW


In "Arthur O'Bradley" songs there seems always to be a chorus that is taken to be well known. In Ebsworth's text -- for "Arthur O'Bradley's Wedding" (II) -- the chorus is given as "With oh brave Arthur [o' Bradley], &c." Or, possibly, the case is that the chorus is so long that it is impractical to quote. Cruikshank -- for "Arthur O'Bradley's Wedding" (III) -- has "And my name is Squire Arthur O'Bradley, O! Rare Arthur O'Bradley, ..." continuing with adjectives tight, merry, frolicsome, tipsy, reeling, wise, foolish, handsome, dancing, capering and wonderful, all in one chorus.

One way to differentiate among the ballads is to consider inheritance. The only reference in "Arthur O'Bradley's Wedding" (I) to inheritance is that the broken down mare is "the prime of his old daddy's stud." "Arthur O'Bradley's Wedding" (II) is much more about inheritance and "Arthur O'Bradley's Wedding" (III) has Arthur's statement of what he will leave. "Arthur O'Bradley's Wedding" (IV) has nothing about the preliminaries to the wedding and so says nothing at all about inheritances.

Ritson notes that "Robin Hood's Birth, Breeding, Valor and Marriage" mentions a song of "Arthur-a-Bradly [see Child 149, verse 46] and prints one. Ritson's song of Arthur of Bradley's wedding was from black letter but "compared with and very much corrected by" a 1661 text (Joseph Ritson, editor, Robin Hood, (London, 1884 ("Digitized by Google")), pp. 421-425, "A Merry Wedding; or O Brave Arthur of Bradley" ("See you not Pierce the Piper") (1 text)). Ritson does not claim that the song "Robin Hood's Birth ..." mentions is the particular song he has printed; as Dixon notes, "antiquaries are by no means agreed as to what is the song of 'Arthur-a-Bradley,' there alluded to ...." "Ritson's song seems very sedate, with little ridicule, and perhaps, one sharp line in each verse. The 1661 broadside Ritson used to "correct" this text is indexed as "Arthur O'Bradley's Wedding" (IV).

Dixon, writing in 1846, notes that "an obscure music publisher"... about thirty years ago .. brought out an edition of 'Arthur O'Bradley's Wedding,' with the prefix 'Written by Mr Taylor.' This Mr Taylor was, however, only a low comedian of the day, and the ascribed authorship was a mere trick on the publisher's part to increase the sale of the song [Ebsworth, The Roxburghe Ballads, p. 312: "... between 1816 and 1822 is was sung by one Taylor, a comic actor in London, and it was published with music said to be 'arranged by S. Hale, at Walker's.' This version is virtually identical with ...Dixon...."] We are not able to give any account of the hero, but from his being alluded to by
so many of our old writers, he was perhaps, not altogether a fictitious personage. Ben Johnson alludes to him in one of his plays, and he is also mentioned in Decker's *Honest Whore.*

The Williams-Wiltshire-WSRO transcription is probably defective: it misses all of verse 3 but the first line and the first line of verse 4; the editor has been notified (11/28/2009). - BS

**Arthur O'Bradley's Wedding (II)**

**DESCRIPTION:** Arthur asks Winifred's mother for Winifred's hand. He proudly lists the junk inherited from his father. Mother agrees and, not to be outdone, lists the junk she will leave Winifred. There is a small wedding and party.

**AUTHOR:** unknown

**EARLIEST DATE:** "before 1642?" (Ebsworth; his text is from 1656 _Wits Merriment_)

**LONG DESCRIPTION:** Arthur of Bradley proposes to Winifred of Madly. They go to discuss marriage with her mother. Mother takes Winifred aside and says she is too young (twelve); Winifred says she is at least fifteen. Arthur proudly lists the junk inherited from his father, such as "an old spade," saying I can have as good as thee." Mother agrees to the match and, not to be outdone, lists, "with courteous modesty," the junk she will leave Winifred, such as "a wooden ladle." After the small wedding the staff and guests -- who are named -- eat, drink, play and dance.

**KEYWORDS:** wedding dancing drink food music party humorous moniker husband mother wife

**FOUND IN:** Britain(England(South))

**REFERENCES** (2 citations):

- Williams-Wiltshire-WSRO Wt 427, "Arthur O'Bradley O" (1 text)
- ADDITIONAL: Roger Ebsworth, editor, *Choyce Drollery: Songs & Sonnets ... 1656 ... Merry Drollery, 1661 (Boston, 1876 ("Digitized by Google")), pp. 397-403, "Arthur O'Bradley" ("All you that desire to merry be") (1 text)

**Roud #365**

**NOTES** [12 words]: cf. "Arthur O'Bradley's Wedding" (I) (subject) and notes and references there

**Last updated in version 2.6**

**File:** AdAOBW1

**Arthur O'Bradley's Wedding (III)**

**DESCRIPTION:** Arthur Bradley courted one-eyed humpbacked bandy-legged ... Draggletail Dorothy. The wedding attendees are only one character from each town. Arthur lists what he will leave Dorothy: "two old left handed mittens" "a good old mustard pot" and so on

**AUTHOR:** unknown

**EARLIEST DATE:** 17C (Roxburghe); 1834 (Cruickshank)

**KEYWORDS:** poverty wedding humorous

**FOUND IN:** Britain(England(South))

**REFERENCES** (3 citations):

- Reeves/Sharp-TheIdiomOfThePeople 5, "Arthur Bradley O" (1 text)

- George Cruikshank and Robert Cruikshank, *The Universal Songster,* (London, 1834 ("Digitized by Google")), Vol. 1, p. 368, "O! Rare Arthur O'Bradley, O!" ("'Twas in the sweet month of May, I walked out to take the air") (1 text)

**Roud #365**

**BROADSIDES:**

- Bodleian, Harding B 2(4)[many lines illegible], "Arthur O'Bradley's Fortune ("'Twas in the month of May, when lasses they were gay"), J. Pitts (London), 1802-1819

**CROSS-REFERENCES:**

- cf. "Arthur O'Bradley's Wedding" (I) (subject) and references there

**NOTES** [686 words]: Dorothy Draggletail is the name of the fifth amorous maid in "Dame Durden": "'Twas on the morn of Valentine, The birds began to prate, Dame Durden's servants, maids and men, They all began to mate. 'Twas Moll and Bet, Doll and Kate, And Dorothy Draggletail, And John and Dick, and Joe and Jack, and Humphrey with his flail." Reeves/Sharp-TheIdiomOfThePeople, re "Draggletail," says, "Possibly gypsy (cf. Raggle-taggle [as in Williams,
Folk-Songs of the Upper Thames (versions of Child 200)). From an 1870 story: "... 'do you know, mamma, Dolly always reminds me of that girl in the song? You know, there was "Kit, and Bess, and Moll, and Sue, and Dorothy Draggletail." I suppose she was an awful slut...." (Edith Walford, "Dorothy Draggletail," The Quiver: an Illustrated Magazine for Sunday and General Reading, (London, 1870 ("Digitized by Google")), Vol. V, p. 413).

[Eric Partridge, A Dictionary of Slang and Unconventional English (combined fifth edition with dictionary and supplement), Macmillan, 1961, p. 240, defines draggle-tail as "'A nasty dirty Slut,' B.E.: colloquial: late C.17-mid 19. See (anatomical) tail and cf. dagggle-tail q.v. -- 2. Hence, a low prostitute, mid C. 19-20; obsolete." Interestingly, according to Evelyn Foster Morneweck (Stephen Foster's niece), Chronicles of Stephen Foster's Family, University of Pittsburgh Press, 1944, p. 42, Stephen Foster's father William B. Foster knew a song about Dorothy Draggletail, but it is not clear if it was this or "Dame Durden." - RBW]

Reeves/Sharp-TheIdiomOfThePeople: "This seems to be a comparatively late version of a comic song which had been printed as early as the seventeenth century." The reference may be to the broadside "Arthur O'Bradley's Wedding" (I) (which see). The bride's name there is Dolly, not Dorothy Draggletail, and she is not a particular object of ridicule. In that song no one person is ridiculed though the entire wedding party, "five thousand or more," are made out to be bumpkins. The Reeves/Sharp-TheIdiomOfThePeople description of Dorothy is almost exactly the broadside description of guest "old mother Crewe."

In Cruikshank's text "my father he died one day, and he left me his son and heir." The rest of the song lists his inheritance, including "a barrow without a handle ... two left handed gloves, a chamber-pot as good as ever was made of wood ... several other things, but I have forgot one half." The girl and her mother are omitted altogether. There is not much difference between this form and such songs as "Grandfather Bryan" and "My Father Died a Month Ago." The items in the inheritance put it with "Arthur O'Bradley's Wedding (II)."

The Roxburghe broadside is not dated. I am using Chappell's general dating: "The collection may be looked upon broadly as one of English ballads printed during the seventeenth century, for the exceptions [ten that were printed between 1567 and 1584] are but few in comparison with the bulk" (source: Wm. Chappell, The Roxburghe Ballads, (London, 1871), [Vol. I,] p. vi); that is not always reliable [for example, Roxburgh III.380, "The Gallant Grahams of Scotland," which refers to Bonnie Prince Charlie, must have been modified in mid-18C]. It can probably be dated as later than the 1642?-1656 text cited for "Arthur O'Bradley's Wedding" (II). The two texts share some lines (especially in the conversation between mother and daughter and Arthur's inheritance). However, "Arthur O'Bradley's Wedding" (III) leaves out most of the details of the wedding and feast and is less polite. For example, Ebsworth's version of "Arthur O'Bradley's Wedding" II has "homeward they went with speed, Where the mother they met indeed. 'Well met fair Dame!' quoth Arthur, To move you I am come hither"; Harding B 2(4), has "Then Arthur forth did walk, to the old woman he did talk Thou art an old whore said he, I can have as good as she," and the Roxburgh text here has "'O daughter sweet!' cries she, 'what makes you so eager be To be a bumkin's Bride, when better will lie by your side?' 'You lie, old whore,' cries he, 'I can have as good as she.'" - BS

Arthur O'Bradley's Wedding (IV)

DESCRIPTION: "Arthur had got him a Lass, a bonnier never was" and everyone goes to the wedding, the dance, and the feast. All are named. At sun set they see the couple to bed, call for the piper to play "Loth to Depart," and leave.

AUTHOR: unknown

EARLIEST DATE: 1661 (_The Antidote against Melancholy_, quoted by Ebsworth)

KEYWORDS: wedding dancing drink food music party humorous moniker husband wife

FOUND IN:

REFERENCES (2 citations):

ADDITIONAL: Joseph Woodfall Ebsworth, editor, The Roxburgh BALLADS: Illustrating the Last Years of the Stuarts (Hertford, 1891 ("Digitized by Google")), Vol. VII part II, pp. 317-319, "The Ballad of Arthur of Bradley" ("See you not Pierce the Piper") (1 text)

Joseph Ritson, editor, _Robin Hood_., (London, 1884 ("Digitized by Google")), pp. 421-425, "A Merry Wedding; or O Brave Arthur of Bradley" ("See you not Pierce the Piper") (1 text)

Roud #365

CROSS-REFERENCES:
Arthur's Seat

DESCRIPTION: The singer is poor and forsaken. She fantasizes: "I will to some other land Till I see my love will on me rue" She wishes she had never been born or died young. She wishes her baby were born and she were dead. She waits for Death to end her weariness.

AUTHOR: unknown

EARLIEST DATE: c.1701 (broadside, NLScotland Ry.III.a.10(056))

KEYWORDS: poverty courting pregnancy nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
- Child 204 Appendix, "Arthur's Seat Shall Be My Bed, etc., or, Love in Despair" (1 text)
- Greig/Duncan6 1167, "Arthur's Seat" (1 text)

ADDITIONAL: Alfred M. Williams, _Studies in Folk-Song and Popular Poetry_, Houghton Mifflin, 1894, pp. 92-93, "Arthur's Seat Shall Be My Bed, or Love in Despair" (1 text)

Roud #6851

BROADSIDES:
- NLScotland, Ry.III.a.10(056), "Arthur's Seat Shall be my Bed, &c." or "Love in Despair," unknown, c.1701

CROSS-REFERENCES:
- cf. "Waly Waly (The Water is Wide)" (lyrics: two verses)
- cf. "Jamie Douglas" [Child 204] (lyrics: one verse)

NOTES [99 words]: The two verses shared with Child's text of "Waly, Waly, Gin Love Be Bony" are neither common floaters nor verses shared with "Jamie Douglas": one is the title verse ("Now Arthur-Seat shall be my bed ....") and the other the Martinmas wind reference ("Martinmas wind, when wilt thou blow ...). One verse ("Oh, oh, if my young babe were born, And set upon the nurse's knee, And I myself were dead and gone! For a maid again I'le never be") is shared with Child 204 A, C and E. - BS

It is interesting to find this in Aberdeenshire. The best known Arthur's Seat is in Holyrood Park in Edinburgh. - RBW

Last updated in version 2.6

File: GrD51167

Artillery Alphabet, The

DESCRIPTION: "A's the Artillery, the pride of the line, B's for battery, the battery sublime, C is for correction, which gives us the fuse, And D's for the drag-ropes we seldom use. Sing high, sing low, Wherever we go, Artillery gunners will never say no." And so on

AUTHOR: unknown

EARLIEST DATE: 1972 (Gardham-EastRidingSongster)

KEYWORDS: soldier nonballad wordplay

FOUND IN: Britain(England(North)) Canada

REFERENCES (2 citations):
- Gardham-EastRidingSongster 31, p. 39, "The Artillery Alphabet" (1 text, 1 tune)
- Hopkins-SongsFromTheFrontAndRead, pp. 70-71, "Artillery Alphabet" (1 text, 1 tune)

Roud #21722

CROSS-REFERENCES:
- cf. "The Logger's Alphabet" (subject) and references there

File: Gard031

As Bell and Blow

DESCRIPTION: Bell and Blow are in love and go walking in April. Simon courts Miss but "knew he'd acted wrong in Not having dared to steal a kiss"
As Broad as I was Walking

DESCRIPTION: The singer sees a pretty maid "lamenting for her love." He courts her "in a rude and rakish way." She bids him stop, "crying out, Young man, for shame." Her lover is gone; she vows that if she can't enjoy him, "I will rejoice in a sweet and single life."

AUTHOR: unknown
EARLIEST DATE: before 1820 (broadside, Bodleian Harding B 17(196a))
KEYWORDS: courting loneliness separation oldmaid
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Copper-SongsAndSouthernBreezes, pp. 230-231, "As Broad as I was Walking" (1 text, 1 tune)
Roud #23793

BROADSIDES:
Bodleian, Harding B 17(196a), "Modest Maid," J. Pitts (London), 1802-1819; also Johnson Ballads 915[last verse illegible], "Modest Maid"; Harding B 25(1310), "Nancy's Love for her Sailor"

CROSS-REFERENCES:
cf. "John (George) Riley (I)" [Laws N36] and references there
NOTES [47 words]: This really, REALLY reminds me of a Riley/Broken Token ballad. But since the stanza form does not match the more common Riley ballads, and since there is no reunion at the end, I have to classify it on its own.
The title, I imagine, is a corruption of "Abroad as I was Walking." - RBW

Last updated in version 5.2
File: CoSB230

As I Came Over Yonder's Hill (Turkey Song)

DESCRIPTION: "As I came over yonders hill, I spied an awful turkey, He flapped his wings and he spread his tail, And his feet looked awfully dirty, La la la, la la la...."

AUTHOR: unknown
EARLIEST DATE: 1938 (collected from Pearl Jacobs Borusky)
KEYWORDS: lullaby bird
FOUND IN: US(MW)
REFERENCES (1 citation):
ADDITIONAL: James P. Leary, Compiler and Annotator, _Wisconsin Folklore_ University of Wisconsin Press, 2009, article "Kentucky Folksong in Northern Wisconsin" by Asher E. Treat, p. 248, "As I Came Over Yonder's Hill" (1 short text, 1 tune, sung by Pearl Jacobs Borusky)
Roud #4234
File: PJB248

As I Gaed in Tae Bonnie Aberdeen

DESCRIPTION: In Aberdeen the singer throws a rock at a sleeping old lady's head and runs away. She chases him with a stick "and I wondered if she'd strick me" He runs away again and "now I hear that she is dead And buried ...."

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: violence escape death humorous
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1707, "As I Gaed in Tae Bonnie Aberdeen" (1 text)
As I Go Sing

DESCRIPTION: "As I walk the hills my heart is light, and as I go I sing." Her brothers urge the singer to seek wealth; her mother warns her of dying an old maid. She says she will never wed -- but allows she might if a certain man comes courting

AUTHOR: unknown

EARLIEST DATE: 1936 (Sam Henry collection)

KEYWORDS: love family oldmaid

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHennysSongsOfThePeople H661, p. 259, "As I Go I Sing" (1 text, 1 tune)

Roud #6899

File: HHH661

As I Lay Upon a Night (Alma Redemptoris Mater)

DESCRIPTION: "As I lay upon a night, My thought was on a (maiden/bird so) bright, That men call Mary (full) of might, Redemptoris mater." Gabriel came to her, saying, "Hail, Mary, full of might!" Jesus is born of her. Jesus ascends to heaven.

AUTHOR: unknown

EARLIEST DATE: c. 1430 (British Library -- Sloane MS. 2593)

KEYWORDS: religious childbirth mother children MiddleEnglish

FOUND IN: Britain(England)

REFERENCES (11 citations):
Greene-TheEarlyEnglishCarols, #234, pp. 166-168, "(As I lay vpon a nyth)" (4 texts)
Sidgwick/Chambers-EarlyEnglishLyrics LIII, p. 106, "(no title)" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #354
DigitalIndexOfMiddleEnglishVerse #608
ADDITIONAL: Roman Dyboski, Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book , Kegan Paul, 1907 (there are now multiple print-on-demand reprints), #21, p. 12, "Now sing we all in fere, Alma Redemptoris mater" (1 text, with an additional text on p. 172)
Carleton Brown, editor, Religious Lyrics of the XVth Century , Oxford University Press, 1939, #72, pp. 108-109, "My Thought Was on a Maid so Bright (1 text, from the Trinity manuscript)
Rossell Hope Robbins, editor, _Early English Christmas Carols_, Columbia University Press, 1961, #18, pp. 55-55, "Alma Redemptoris Mater" (1 text, 1 tune)
MANUSCRIPT: {MSRichardHill}, The Richard Hill Manuscript, Oxford, Balliol College MS. 354, folio 222
MANUSCRIPT: {MSSloane2593}, London, British Library, MS. Sloane 2593, folio 30
MANUSCRIPT: {MSArchSeldenB26}, Oxford, Bodleian Library Arch. Selden B.26, folio 13
MANUSCRIPT: {MSCamTrinityO.3.58}, Cambridge, Trinity College MS. O.3.58
NOTES [240 words]: The visitation of Gabriel to Mary is told in Luke 1:26-38; the words in this song don't much resemble the Biblical text, but there was no accepted English translation of the text at the time this carol went into circulation.

Mary's presence at the cross is recorded most explicitly in John 19:25-27; the other gospels have somewhat confusing accounts of just who was at the foot of the cross, though Catholic tradition eventually settled on a list of names.


Although no longer found in tradition, this seems to have been popular in the fifteenth and early sixteenth centuries, surviving in no fewer than four manuscripts, two of them very important for the history of traditional song. It is in the Hill MS. (Balliol College, Oxford, 354, a short version) and in Sloane MS. 2593, an important collection which contains many folk songs. The other manuscripts are Cambridge, Trinity College MS. O.3.58 (fifteenth century) and British Library, MS. Arch Selden B.26. The latter two manuscripts are noteworthy for also containing "The Agincourt Carol"; for details, see the notes to that song.

The manuscripts differ significantly; two have six verses, one five, one four, and all the texts
different. This implies a high enough probability of oral transmission that I have indexed the song. For more on manuscript Sloane 2593, see the notes to "Robyn and Gandeleyn" [Child 115]. - RBW

As I Roved Out (I) (Tarry Trousers II)

DESCRIPTION: The singer overhears a girl talking to her mother. The mother wants her daughter to marry a farmer, but the girl prefers a sailor. (The girl and the sailor are happily wed; she tries to persuade him to go to sea no more.)

AUTHOR: unknown

EARLIEST DATE: 1848 (Journal from the Nauticon)
KEYWORDS: lover courting mother sailor

FOUND IN: Britain(England(Lond,South)) Canada(Mar,Newf) US

REFERENCES (10 citations):
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #85, "Broad-Striped Trousers" (1 text, 1 tune)
Karpeles-TheCrystalSpring 130, "Tarry Trousers" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 133, "Tarry Trousers" (1 text, 1 tune)
Huntington-SongsTheWhalemenSang, pp. 96-99, "The Tarry Trousers" (2 texts, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 168-169, "Pretty Polly (The Tarry Trousers)" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 212-214, "Tarry Trousers" (2 texts, 2 tunes)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 31, "As I Roved Out" (1 text, 1 tune)
Peacock, pp. 495-496, "Anchors Aweigh, Love" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 14, "As I Roved Out" (1 text, 1 tune)

DT 414, TARYTROU* TARYTRU2*
Roud #427

RECORDINGS:
Mrs Clara Stevens, "Anchors Aweigh, Love" (on PeacockCDROM) [one verse only]

CROSS-REFERENCES:
cf. "Sailors They Are Such a Sort" (theme: mother and daughter discuss sailors as husbands)

ALTERNATE TITLES:
The Mother's Admonition

As I Roved Out One Evening (I)

DESCRIPTION: A son, against his parents' wishes, plans to cross the sea "in search of gold." He is afraid, if he stays, King George will be defeated. His love has wed another leaving him under oath not to wed any girl in Ireland. He leaves for the East Indies

AUTHOR: unknown

EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 25(345))
KEYWORDS: infidelity separation Ireland

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Creighton-FolksongsFromSouthernNewBrunswick 41, "As I Roved Out One Evening" (1 text, 1 tune)

Roud #2752

BROADSIDES:
Bodleian, Harding B 25(345), "The Carrick Lovers ("As I roved out one morning I heard a mournful cry"), W. Armstrong (Liverpool), 1820-1824

NOTES [9 words]: Carrick on Shannon is in County Leitrim, Ireland. - BS

Last updated in version 4.4

As I Roved Out One Evening (II)

DESCRIPTION: Two lovers discuss marriage. He won't marry and lose his freedom, but would
attend her wedding. She invites her old sweetheart to her wedding. He comes and decides he
would marry her now. She says "you're welcome to my wedding but not to my bedding"
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: courting love marriage wedding rejection parting bachelor
FOUND IN: Canada(Newf)
Roud #29057
RECORDINGS:
John M. Curtis, "As I Roved (Rode) Out One Evening" (on MUNFLA-Leach)
File: ML3AIR0E

As I Sit Here Alone
DESCRIPTION: "As I sit here alone in the old shearer's hut...I wonder, is it worth goin' on." The
shearer describes the hard work, the injuries, the poor pay, the lack of respect for inferior workers.
He concludes , "I KNOW it's not worth goin' on."
AUTHOR: unknown
EARLIEST DATE: 1987
KEYWORDS: work hardtimes sheep
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 146-147, "As I Sit Here Alone" (1 text)
File: MCB146B

As I Staggered From Home Yesterday Morning
DESCRIPTION: As singer staggers out, his wife (counting up his meager cash) tells him their life
would be better if he quit drinking -- they'd soon be "rich as a Jew." He tells her that drink does him
a world of good, and he intends to continue
AUTHOR: unknown
EARLIEST DATE: 1939 (recording, Pat Ford)
KEYWORDS: drink wife
FOUND IN: US(MW)
Roud #15472
RECORDINGS:
Pat Ford, "As I staggered from home yesterday morning" [fragment] (AFS 4210 B3 & 4211 B3, 1939; in AMMEM/Cowell)
NOTES [14 words]: Both [Pat Ford] recordings contain the same fragment, but are different takes. - PJS
File: RcAISFHY

As I Walked Forth in the Pride of the Season
DESCRIPTION: A man promises to marry a maid he meets. He says he is poor and her "low
degree" is no cause for concern. They kiss and fall asleep. When he wakes he finds her not a
virgin and says they'll never marry.
AUTHOR: unknown
EARLIEST DATE: 1958 (Peacock)
KEYWORDS: grief courting sex virginity warning floatingverses
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 422-423, "As I Walked Forth in the Pride of the Season" (1 text, 1 tune)
ST Pea422 (Partial)
Roud #9785
RECORDINGS:
Mrs Bennett Freeman, "As I Walked Forth in the Pride of the Season" (on PeacockCDROM)
ALTERNATE TITLES:
The False Young Man
NOTES [47 words]: [Despite Peacock's subtitle "The False Young Man," this is] not "The False
As I Walked Oot One Sabbath Mornin'

DESCRIPTION: "As I walked oot one Sabbath mornin' As I gaed oot by the break of day I spied a handsome and fair young damsel, She was walking like a lady gay"

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan8)

KEYWORDS: beauty travel

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1799, "As I Walked Oot One Sabbath Mornin'" (1 fragment, 1 tune)

Roud #13000

NOTES [113 words]: The current description is all of the Greig/Duncan8 fragment. The Greig/Duncan8 notes suggest that this might be "Young Munro" or "William Taylor" [Laws N11]. I don't see the "Young Munro" connection but "William Taylor" often includes a verse like "She arose early in the morning, Early by the break of day, There she espied o'er William Taylor, Walking with his lady gay" [Broadside Bodleian Harding B 25(2069), "William Taylor" ("William was a youthful lover"), unknown, no date]. - BS

I also thought of "William Taylor," based on the meter as much as the contents. The words make me think more of a broken token song -- but that's no help, given how many such there are. - RBW

Last updated in version 2.5

File: GrD81799

As I Walked Out (I) (A New Broom Sweeps Clean)

DESCRIPTION: A young man tells a girl, "Alas, I'm tormented, for love I must die." He begs her to come away with him. She tells him, "Were I to say yes, I would say 'gainst my mind." He curses her unkindness; he will marry a girl who loves him if he marries at all

AUTHOR: unknown

EARLIEST DATE: 1925 (Sam Henry collection)

KEYWORDS: love courting rejection

FOUND IN: Ireland Canada(Mar)

REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H109, p. 357, "As I Walked Out" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 40, "A New Broom Sweeps Clean" (1 text, 1 tune)

ST HHH109 (Partial)

Roud #2751

CROSS-REFERENCES:

cf. "If I Were a Fisher" (floating lyrics)

NOTES [90 words]: Bodleian, Harding B 25(1325), "A New Broom Sweeps Clean" ("Why talk you of marriage, I have little wit"), Angus (Newcastle), 1774-1825; also Harding B 17(209a), "A New Broom Sweeps Clean" shares only its title, one similar verse, and dialog theme with this song. The similar verse -- with potential for floating -- is "I think it no wonder maids are fickle in their minds, Young men will deceive them be they ever so kind; They will court with strange sweethearts, be they ever so mean, It is an old saying that a new broom sweeps clean." - BS

File: HHH109

As I Walked Out (V)

DESCRIPTION: "As I walked out one May morning, All by some shady green groves, And there I beheld a most charming pretty maid, And her cheeks were as red as the rose, the rose, And her cheeks...." He asks to walk with her. She agrees to marry even though he is poor
As I Was A-Walking by Yon Green Garden

DESCRIPTION: The singer sees "an auld wife she was clawing her hole." He asks why she is so itchy. She tells him to leave and "I will claw it my fill"

AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume1)
KEYWORDS: age dialog scatological
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
Lyle-Andrew-CrawfurdsCollectionVolume1 68, "As I Was A-Walking by Yon Green Garden" (1 text)
Roud #3865
File: LyCr1068

As I Was Going by Charing Cross

DESCRIPTION: As I was going by Charing Cross, I saw a black man upon a black horse, They told me it was King Charles the First, Oh dear, my heart was ready to burst."

AUTHOR: unknown
EARLIEST DATE: 1844 (Halliwell); probably first found in an Ashmole ms. of c. 1660 (source: Opei-Oxford2)
KEYWORDS: royalty horse execution
HISTORICAL REFERENCES:
1625-1649 - Reign of Charles I
Jan 30, 1649 - Execution of Charles I (who was deposed and executed for being too much of an absolute monarch) near Whitehall and Charing Cross
FOUND IN:
REFERENCES (3 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 93, "As I Was Going to Charing Cross" (1 text)
Baring-Gould-AnnotatedMotherGoose #214, p. 145, "(As I was going by Charing Cross)"
Jack-PopGoesTheWeasel, p. 4, "As I Was Going by Charing Cross" (1 text)
Roud #20564
CROSS-REFERENCES:
cf. "Banbury Cross" (lyrics)
File: 002093

As I Was Going Over London Bridge (The Dead Rat)

DESCRIPTION: "As I was going over London bridge, I met a dead (rat/horse), I one it, you two it, you three it... you eight (ate) it." The one who "ate" it becomes "it" or it "out" Or "There's an old dead horse down in the meadow; I one it... I two it... I eight it."

AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty food animal
FOUND IN: New Zealand US(MA,MW)
REFERENCES (3 citations):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, pp. 98-99, "(As I was going over London Bridge)" (1 text)
Byington/Goldstein-TwoPennyBallads, p. 105, "I Ate It" (1 text, 1 tune)
Sackett/Koch-KansasFolklore, p. 121, "(There's an old dead horse in the road)" (1 text)
File: SuSm097A
As I Was Going to St. Ives

DESCRIPTION: "As I was going to St. Ives, I met a man with seven wives, Each wife had seven sacks, Each sack had seven cats, Each cat had seven kirs: Kits, cats, sacks, and wives, How many were going to St. Ives?"

AUTHOR: unknown
EARLIEST DATE: 1844 (Halliwell); reportedly found in a Harley MS. of c. 1730 (source: Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: travel riddle
FOUND IN:
REFERENCES (5 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 462, "As I Was Going to St. Ives" (1 text)
Baring-Gould-AnnotatedMotherGoose #678, p. 270, "(As I was going to St. Ives)"
Jack-PopGoesTheWeasel, p. 7, "As I Was Going to St Ives" (1 text)
Dolby-OrangesAndLemons, p. 183, "As I Was Going to St Ives" (1 text)
NorthCarolinaFolkloreJournal, John Foster West, "Folklore of a Mountain Childhood," Vol. XVI, No. 3 (Nov 1968), p. 168, "(As I Was Going to Saint Ives)" (1 text); article reprinted (with text reset) in Vol. LII, No. 3 (Nov 1968), p. 11
Roud #19772
NOTES [76 words]: Jack-PopGoesTheWeasel claims that a similar trap is found in the famous Rhind Papyrus, an Egyptian mathematical text of around 1650 BCE. It is #79 in that work -- but the problem doesn't have the same hook at the end. It has seven houses, seven cats per house, which catch seven mice, each of which would have eaten seven heads of grain, each of which would have produced seven hekats of yield, and the question is how many items are to be counted up. - RBW
Last updated in version 6.1
File: 002462

As I Was Walking Down In Yon Valley

DESCRIPTION: Singer meets a girl. Seven years ago her parents forced her lover across the sea. She looked for him in America until she ran out of money. The singer says her lover is dead. She says she'll never marry. He reveals that he is her lost lover. They marry.

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan5)
KEYWORDS: love marriage separation reunion lie father mother sailor
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #23, p. 1, ("As I was walking down in yon valley") (1 text)
Greig/Duncan5 1004, "As I Was Walking" (9 texts plus a single verse on p. 612, 5 tunes)
Roud #6277
CROSS-REFERENCES:
cf. "John (George) Riley (I)" [Laws N36] (plot) and references there
cf. "The Banks of Claudy" [Laws N40] (plot)
cf. "A Bonnie Laddie, But Far Awa (theme: parents drive lover away)
cf. "Oh Cruel" (plot)
cf. "The Single Sailor" (tune, per Greig/Duncan5)
File: GrD1004

As I Was Walking Through the Wud

DESCRIPTION: The singer builds a church in a wood, helped by all the animals: one with a horn dug stones, another brought them home, a hare rang the morning bell, a lark sang. "Hymen was the high priest, An' Choral was the clerk"

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan8)
KEYWORDS: religious animal bird
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):

As I Went by the Luckenbooths

DESCRIPTION: "As I went by the Luckenbooths I saw a lady fair... 'Oh, have you seen my lost love, With his braw Highland men?' "But when the minister came out Her mare began to prance, Then rode into the sunset Beyond the coast of France."

AUTHOR: unknown
EARLIEST DATE: 1964 (Montgomerie)
KEYWORDS: beauty love nonballad Jacobites
FOUND IN: Britain(Scotland)
REFERENCES (2 citations):
Montgomerie/Montgomerie-ScottishNurseryRhymes 114, "(As I went by the Luckenbooths)" (1 text)
DT, LUCKBOTH

NOTES [106 words]: This is an odd little piece, since half of it is just the description of the beautiful girl ("The smile about her bonnie cheek Was sweeter than the bee; Her voice was like the bird's song Upon the birken tree"). But the other half looks strongly Jacobite. On that basis, after much hesitation, I decided to include it.

Murray Shoolbraid, in his Digital Tradition notes, observes, "[offat] says this is a spectral or 'ghostie' ballad, a great favourite of children in the 17th and 18th centuries [which I greatly doubt]." I doubt it too. (That is, I doubt the supernatural element, barring the discovery of a more explicit version). - RBW

File: MSNR114

As I Went Down to Newbern

DESCRIPTION: "As I went down to Newbern, I went there on the tide, I just got there in time To be taken by Old Burnside." The singer complains of his treatment and bets that the Yankees will run every time they fight the Confederates

AUTHOR: (earliest form, "Billy Patterson," by Daniel Decatur Emmett)
EARLIEST DATE: 1913 (Brown); Emmett's song is from 1859
KEYWORDS: Civilwar prisoner
HISTORICAL REFERENCES:
Feb. 7, 1862 - Burnside's North Carolina expedition approaches Roanoke Island
Feb. 8, 1862 - Burnside defeats Henry Wise's local troops to capture Roanoke Island
Mar. 14, 1862 - Burnside takes New Bern
Apr. 26, 1862 - Burnside captures Beaufort
July 3, 1862 - Burnside and some 7500 of his troops are transferred to the Army of the Potomac
FOUND IN: US(SE)
REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 282, "As I Went Down to Newbern" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 282, "As I Went Down to New Bern" (notes only)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 235, "As I Went to Newbern" (1 text)
Roud #6641
CROSS-REFERENCES:
cf. "I Can Whip the Scoundrel" (lyrics, theme, subject?)
cf. "Old Glory" (subject of Burnside's Carolina campaign)
NOTES [801 words]: I'm going to leave my initial notes below, because they apply to the song as it currently exists, but Carter C. has resolved the situation; his quite impressive research (along with many texts of the song) is available on Mudcat.org. He finds that both "As I Went Down to Newbern" and "I Can Whip the Scoundrel" are derived from an 1859 song, "Billy Patterson," by the famous Daniel Decatur Emmett, apparently first printed in 1863. This song was based on a joke from the 1830s, and obviously predates the American Civil War. Clearly many people took the core of the Emmett song and adapted it to a local incident. For more on the original, and its evolution, I refer you to the Mudcat thread "Origins: I Can Whip the Scoundrel"; my earlier notes about this particular version follow:
This short little item looks both fragmentary and composite; the first part is about the Union occupation of northeastern North Carolina, but the second is a boast against the Yankees. They might belong together, but I suspect the final stanza was grafted in after the New Bern song lost most of its verses.
On top of that, it derives material from "I Can Whip the Scoundrel"; if the two songs were fuller, we might well find that they are the same.
BrownSchinhan seems to imply that Brown's source notes were wrong. In all, a very confusing piece.
Ambrose Burnside's North Carolina expedition of 1862 was part of the Union strategy of blockading the Confederacy. The expedition didn't close any major harbors, so it wasn't much help to the blockade by itself -- but it gave the Union a base for ships that were blockading more important places. An account of this is found in McPherson: James M. McPherson, War on the Waters: The Union & Confederate Navies, 1861-1865, University of North Carolina Press, 2012, starting on p. 50
The North Carolina Outer Banks guard the entrances to three major waterways: Albemarle Sound in the north, the Pamlico River in the center, and the Neuse River to the south. The latter two flow into Pamlico Sound, with the main way from the Sound being by Hatteras Inlet near Cape Hatteras. Albemarle Sound lies behind a different barrier island, but all are separated from the broader ocean by the Outer Banks; it is possible for coasting vessels to get from one to the other without going beyond the Outer Banks, although Roanoke Island provides a clear divider between Albemarle and Pamlico Sound and is a good place to block traffic between the two. Burnside's troops came from New England, and were carried by a fleet commanded by Louis M. Goldsborough. The fleet gathered off Hatteras Inlet at the beginning of January (McPherson, p. 50). It took some work to get all of the transports through the shallows of Hatteras Inlet, but they managed. Their first objective was Roanoke Island. The locals appealed to Richmond for more troops to defend it, but no troops came. Goldsborough's ships bombarded the fortifications on Roanoke, forcing the few Confederates on the scene to retreat; Burnside's troops landed, and took the island and 2675 defenders at a cost of 264 army and 25 navy casualties. The few Confederate gunboats in the area were also driven away (McPherson, p. 51; there are maps on pp. 52-53). This all but eliminated Albemarle Sound as a shipping source for the Confederates. That left Pamlico Sound. The Army and Navy again combined, marching for New Bern on the Neuse. They took it, though the Confederate defenders escaped (McPherson, pp. 52-54). Then the force at New Bern marched for Morehead City at the southern end of the Outer Banks, then combined with the Navy to take nearby Beaufort, which became the main Union base in the area (McPherson, p. 54). With the sole exception of Wilmington, all of North Carolina's ports were now closed.
Burnside's expedition was one of the first real attempts to tighten up the blockade. It was a clever idea, and executed well -- and, unfortunately, it caused senior Union leaders to think Burnside was competent. He was creative; he came up with original plans. But he was unable to adjust to surprises or changed circumstances, and many Union soldiers died, at Burnside's Bridge and Fredericksburg and the Crater and elsewhere, as a result.
It is possible that Burnside could have taken more of the North Carolina interior, but instead the government decided to take back about half of his force (including Burnside himself) and send them to Virginia. That didn't leave enough troops to engage in offensive operations; indeed, they were sometimes hard-pressed to hold onto what they had, and might have failed had they not had the support of Navy ships and guns. Given how poorly Burnside performed in Virginia, pulling him back was probably a mistake.
For another song about this campaign, see the notes to "Old Glory." - RBW
Last updated in version 6.0
As I Went Down to Port Jervis

DESCRIPTION: The singer sees a mother with her two soldier sons who are bound for battle. She wishes they were not leaving, and tells how she tried to keep them out of the army. The son(s) tell of their hard service, but say not to worry until they are dead!

AUTHOR: unknown
EARLIEST DATE: 1982 (Cazden et al)
KEYWORDS: war battle mother children farewell
FOUND IN: US( MA)
REFERENCES (2 citations):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 12, "As I Went Down to Port Jervis" (2 texts, 2 tunes)
DT, PRTJRVS*
Roud #1924
CROSS-REFERENCES:
NOTES [174 words]: The singers from whom Cazden et al collected this song generally felt it was a Civil War song. It can, however, be directly linked to "The Crimean War" [Laws J9]. Roud lumps the two, and I'm tempted to do the same -- but Cazden et al consider it separate, and they have heard the actual performances of the Catskills singers.
Still, you'd probably better see both songs. The Ives-New Brunswick version of "The Crimean War," e.g., is described by Cazden et al as being the same as that of "As I Went Down to Port Jervis." This may mean less than it says, however; the Gardner/Chickering-BalladsAndSongsOfSouthernMichigan tune of "The Crimean War" is not the same as "Port Jervis" -- but similar; both are 6/8, both follow similar rhythms, both avoid the use of the fourth (causing Cazden et al to show it with no flats even though it's in F -- a confusing bit of notation). The primary difference is that the Cazden versions are true pentatonic; Gardner/Chickering-BalladsAndSongsOfSouthernMichigan do have one instance of a (major) seventh. - RBW

As I Went Out for a Ramble

DESCRIPTION: "As I went out for a ramble, It's I stopped in a little town." He falls in love with a girl but finds her with another man. She says she loves him but his parents are against me and he is a hobo. He leaves town but returns. He will be true if she is

AUTHOR: unknown
EARLIEST DATE: 1937 (collected from Hazel Hudson)
KEYWORDS: love courting train separation infidelity
FOUND IN: US(Ap)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 267-268, "As I Went Out for a Ramble" (1 text, 1 tune)
Roud #4163
NOTES [7 words]: This is item dH45 in Laws's Appendix II. - RBW
Last updated in version 3.2
File: LoSi267

As I Went Over Yonders Pond

DESCRIPTION: "As I went over yonders pond, I spied a frog with a red shirt on, He leaped ten feet and jumped in the mud, And he big farewell to the ladies all. So rise, let's go home; My darling, rise, let's go home." "A raiding froad and a heavy load...."

AUTHOR: unknown
EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)
KEYWORDS: animal travel floatingverses nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #138, "As I Went Over Yonders Pond" (1 short text, 1 tune)
As I Went Up the Silver Lake
DESCRIPTION: "As I went up the silver lake, There I met a rattlesnake, He did eat so much cake That he had the tummy ache."
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: animal food
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 188, "As I Went Up the Silver Lake" (1 text)
Roud #15769
File: Br3188

As Now We Are Sailing
DESCRIPTION: "As now we are sailing out of Sheet Harbour Bay And ... Scaterie." When the singer leaves the Labrador factory "I pray ... I'll come back here no more" and have "a chance for a wife"
AUTHOR: unknown
EARLIEST DATE: 1932 (Creighton-NovaScotia)
KEYWORDS: factory worker ship
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-SongsAndBalladsFromNovaScotia 100, "As Now We Are Sailing" (1 fragment, 1 tune)
Roud #1810
CROSS-REFERENCES:
cf. "Captain Conrod" (tune)
NOTES [38 words]: Sheet Harbour is on the Atlantic coast of Nova Scotia and Scaterie Island is off Cape Breton. Creighton-Nova Scotia: "[The singer] tells me it was written about a schooner that took men to Labrador to work in a lobster factory." - BS
File: CrNS100

As Robin Was Driving
DESCRIPTION: "As Robin was driving his wagon along, The trees in full blossom..." Robin sees a "fair damsel" and offers her a ride. When she asks his name, he says, "But as for the other one, I dare not tell For fear this young damsel should chance for to swell."
AUTHOR: unknown
EARLIEST DATE: 1911 (collected from "Blue" Fisher by Butterworth)
KEYWORDS: courting sex pregnancy
FOUND IN: Britain(England(Lond))
REFERENCES (2 citations):
Butterworth/Dawney-PloughboysGlory, p. 8, "As Robin Was Driving" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #73, "Bonny Robin" (1 text, 1 tune)
Roud #1396
NOTES [70 words]: The notes in Butterworth/Dawney-PloughboysGlory imply this has been expurgated -- presumably of verses in which Robin convinces the girl to lay down with him, since he fears that she will get pregnant. The notes also state that there are other versions of the song -- but do not cite any. Roud shows none (he lists multiple printings, but they're all from the same informant), and I have not seen the song elsewhere. - RBW
Last updated in version 4.2
File: BuDa008
As Shepherds Watched Their Fleecy Care

DESCRIPTION: "As shepherds watched their fleecy care, A heavenly angel did appear" announcing a new king born of a virgin in Bethlehem. The child is wrapped in swaddling clothes. The shepherds are urged to see him; he will "save us from eternal death"

AUTHOR: unknown
EARLIEST DATE: 1979 (Palmer)
KEYWORDS: religious travel shepherd Jesus
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Palmer-EnglishCountrySongbook, #142, "The Fleecy Care" (1 text, 1 tune)
Roud #1518
NOTES [72 words]: Although this is distinct from "While Shepherds Watched Their Flocks," the thematic elements are close enough that you can look up the notes to that to learn about this. The whole story is from chapter 2 of Luke; the only thing that derives from Matthew's account of the nativity is the reference to Mary as a virgin (in Luke, she is a virgin at the time of the annunciation, but the text does not say that she remained a virgin). - RBW
Last updated in version 3.7
File: PECS142

As Slow Our Wagons Rolled the Track (The Girl I Left Behind Me)

DESCRIPTION: "As slow our wagons rolled the track, Their teams the rough earth cleaving," the drivers look back to the land left behind. They are sad to depart. The singer asks "to turn our hearts, where'er we rove, From those we've left behind us."

AUTHOR: unknown
EARLIEST DATE: 1957 (Kinsella, History Sings, according to Cohen)
KEYWORDS: emigration derivative
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 631, "[The Girl I Left behind Me]" (1 short text)
File: CAFS2630

As Soft as Silk

DESCRIPTION: Riddle: "As soft as silk, As white as milk, As bitter as gall; A thick wall, And a green coat covers me all." Accepted answer: a walnut (or a walnut on a tree)

AUTHOR: unknown
EARLIEST DATE: 1600 "Book of merry Riddles, according to the Opies)
KEYWORDS: food riddle nonballad
FOUND IN:
REFERENCES (3 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 474, "As Soft as Silk" (1 text)
Baring-Gould-AnnotatedMotherGoose #687, p. 272, "(As Soft as Silk)"
Dolby-OrangesAndLemons, p. 184, "As Soft as Silk" (1 text)
Roud #20566
File: 002474

As Sure As Comes Your Wedding Day

DESCRIPTION: "As sure as comes your wedding day, A broom to you I'll send; In sunshine use the brushy part, In storm the other end."

AUTHOR: unknown
EARLIEST DATE: 1884 (J. S. Ogilvie, "One Thousand Popular Quotations... Suitable for Writing in Autograph Albums")
KEYWORDS: wedding nonballad
FOUND IN: US(MW)
REFERENCES (2 citations):
As Sylvie Was Walking
DESCRIPTION: Sylvie, walking by the river, weeps for her lover. A young man asks the matter; she tells him that she’s been deserted. She says her love will weep for her (after she dies). Astonishingly, the young man is not the departed lover, and nothing else happens.

AUTHOR: unknown
EARLIEST DATE: 1888 (Reeves-TheEverlastingCircle)
KEYWORDS: loneliness love abandonment lament lover dream
FOUND IN: Britain(England (South)) Australia
REFERENCES (5 citations):
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 14, "As Sylvie Was Walking" (1 text, 1 tune)
Reeves-TheEverlastingCircle 44, "The Forsaken Maiden" (1 text)
Purslow-TheConstantLovers, p. 74, "Poor Sally Sat A-Weeping" (1 text, 1 tune)
Karpeles-TheCrystalSpring 39, "Once I Had a Sweetheart" (1 text, 1 tune)
DT, SYLVWALK* GRENGRO3
Roud #170
ALTERNATE TITLES:
A Maiden Sat a-Weeping
NOTES [128 words]: The song was collected from an 80-year old woman in Australia in 1911. She had emigrated in 1855, and had learned the song in her native Gloucestershire, so [it must have been in existence by 1855]. - PJS
I'm inclined to think that this is a conflate ballad: The opening comes from a Riley ballad, the rest from a lost love song of some kind, with perhaps a little of "Green Grow the Laurel" in the mix to provide floating lyrics (the Karpeles text contains quite a few "Green Grows" lines. The Digital Tradition editors file their "Once I Had a Sweetheart" text with "Green Grow," but this is more than a stretch, as is the attribution to D. Adams, since Cynthia Gooding recorded it in 1953!) - RBW
This song provides the words for Steeleye Span's "Sails of Silver." - BS

File: VWL014

As the Black Billy Boils
DESCRIPTION: "As the black billy boils At the end of the whare, I remember the time When I lived in a hurry... And I was a very young new chum." "Now I've mended my ways, And I never have a worry, And it's thanks to the Kauri gum!"

AUTHOR: unknown
EARLIEST DATE: 1972 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)
KEYWORDS: worker New Zealand
FOUND IN:
REFERENCES (2 citations):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 45, "As the Black Billy Boils" (1 text, 1 modern tune) (p. 26 in the 1972 edition)
Garland-FacesInTheFirelight-NZ, p. 189, "(As the Black Billy Boils" (1 short text)
RECORDINGS:
Dave Skinner, "As the Black Billy Boils" (on NZSongYngCntry)
As the Ship Sailed Away From Ireland

DESCRIPTION: Singer watches as a ship prepares to sail away. On the dock "friends are saying goodbye." One couple parts as the girl won't leave Ireland. Parents watch as their deserter son is taken by a sergeant before he can escape

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA-Leach)

KEYWORDS: love emigration farewell home parting separation travel desertion sea ship England Ireland family friend soldier

FOUND IN: Canada(Newf)

Roud #13687

RECORDINGS:

Morris Houlihan, "As the Ship Sailed Away From Ireland" (on MUNFLA-Leach)

ALTERNATE TITLES:
The Ship Sailed Away From Old England

As Tom Was A-Walking

DESCRIPTION: "As Tom was a-walking one fine summer's morn... He met Cozen Mal, with the tub on her head." He asks to speak to her; she sends him to talk to Fanny Trembaa. After promising her a new fig, she agrees to marry him

AUTHOR: unknown

EARLIEST DATE: 1846 (Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland)

KEYWORDS: courting food rejection marriage humorous

FOUND IN: Britain(England)

REFERENCES (2 citations):

Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Song #20, pp. 203-204,249, "As Tom was a-walking. An ancient Cornish song" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, p. 413, "As Tom Was A-Walking" (1 text)

ST BeCo413 (Partial)

Roud #4587

File: BeCo413

As Welcome as the Flowers in May

DESCRIPTION: "Last night I dreamed a sweet, sweet dream, I thought I saw my home, sweet home." The singer dreams of seeing his parents and his sweetheart Bess, who tell him they've been waiting and that he's "as welcome as the flowers in May."

AUTHOR: unknown

EARLIEST DATE: 1927 (recording, McFarland & Gardner)

KEYWORDS: home separation dream father mother family

FOUND IN: US(Ap,So)

REFERENCES (3 citations):

Randolph 856, "As Welcome as the Flowers in May" (1 text)
Cambiare-EastTennesseeWestVirginiaMountainBallads, p. 101, "You're As Welcome as the Flowers in May" (1 text)
Browne-AlabamaFolkLyric 113, "Welcome as the Flowers in May" (1 short text, 1 tune. N.B. The pagination in Browne is here confused; as it stands, it appears that the text on p. 288 goes with "Only a Rosebud" on p. 287, but in fact it is a continuation of "Welcome as the Flowers in May" on p. 289)

Roud #4347

RECORDINGS:
As-Tu Connu le Per Lanc'lot?
DESCRIPTION: French. Halyard shanty. "As-tu connu Per Lanc'lot, Goodbye, farewell, goodbye, farewell, Qui fuit la peche aux cachelots?" Did you know Father Lancelot, who fished for "cachelots," had daughters in three cities, and makes life hard for his crew
AUTHOR: unknown
EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)
KEYWORDS: foreignlanguage sailor clergy hardtimes children whose derivative shanty
FOUND IN:
REFERENCES (1 citation):
Hugill-SongsOfTheSea, p. 46, "As-tu Connu Per Lanc'lot?" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Homeward Bound (I)" (original form)
File: HSeSo046

Ash Grove, The (Llwyn On)
DESCRIPTION: Welsh/English. The singer describes the beauty of the ash grove, which "alone is my home." The singer broods on dead friends, but rejoices to see them in the ash grove.
AUTHOR: Welsh words credited to Talhaiarn / English words by T. Oliphant
EARLIEST DATE: 1973
KEYWORDS: foreignlanguage home friend
FOUND IN:
REFERENCES (3 citations):
Silber/Silber-FolksingersWordbook, p. 336, "The Ash Grove" (1 English text)
DT, ASHGROV1* ASHGROV2*
ADDITIONAL: Aline Waites & Robin Hunter, _The Illustrated Victorian Songbook_, Michael Joseph Ltd., 1984, pp. 209-211, "The Ash Grove" (1 Welsh and 1 English text on the same staff, 1 tune)
SAME TUNE:
File: FSWB336B

Ashes to Ashes, Dust to Dust
DESCRIPTION: "Ashes to ashes, dust to dust, if (X) don't kill you then (Y) must." E.g. "Ashes to ashes, dust to dust, If whisky don't kill you then abstinence must."
Ashland Strike, The

DESCRIPTION: "I had a job; was well content And pleased in every way.""...The men, like me, I know, were satisfied with their own jobs, Then came the C.I.O." The singer describes the misery of the Ashland Strike, and hopes never again to hear of the C.I.O.

AUTHOR: Billie Menshouse?
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: strike labor-movement
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 240-241, (no title) (1 text)
CROSS-REFERENCES:
cf. "The Picket Line Blues" (subject)
NOTES [40 words]: We tend to think of "folk" songs as pro-union, but of course most unions find some employees opposed to their tactics. This is the song of such a man -- and, like many songs in Thomas, there is no evidence that it is actually traditional. - RBW
File: ThBa240

Ashland Tragedy (I), The [Laws F25]

DESCRIPTION: Three robbers break into the Gibbons house. Fanny Gibbons, a friend, and Bobby Gibbons are killed. The robbers (fail in an) attempt to bum the house. One is lynched, the others sentenced to hang. Three locals are killed by soldiers guarding the robbers

AUTHOR: Elijah Adams wrote either this or "Ashland Tragedy I" (Thomas lists "Ashland Tragedy II"; Cox seems to prefer "Ashland Tragedy I")
EARLIEST DATE: 1918
KEYWORDS: homicide robbery execution revenge children
HISTORICAL REFERENCES:
1884 - Ellis Craft and William Neal hung for their part on the "Ashland Tragedy" (the third robber, George Ellis, had earlier been lynched)
FOUND IN: US(Ap,So)
REFERENCES (5 citations):
Laws F25, "The Ashland Tragedy I"
Cox-FolkSongsSouth 36, "The Ashland Tragedy" (1 text)
Burt-AmericanMurderBallads, pp. 58-59, "The Ashland Tragedy" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 254-255, "The Ashland Tragedy" (1 text)
DT 737, ASHLANDM
Roud #2263
CROSS-REFERENCES:
cf. "The Ashland Tragedy (II)" [Laws F26]
cf. "The Ashland Tragedy (III)" [Laws F27]
NOTES [106 words]: Cox offers details on this crime, and notes that his informant learned it from a printed sheet some five years after the event. It is likely that this (or perhaps "The Ashland Tragedy II") was a broadsheet distributed at the execution of the two murderers.
Cox's text of this piece begins,
Dear father, mother, sister, come listen while I tell
All about the Ashland tragedy, of which you know full well,
'Twas in the town of Ashland, all on that deadly night,
A horrible crime was committed, but soon was brought to light.
There seem to be no extant tunes for this item, but I suspect it belongs to the "Charles Guiteau" tune family. - RBW
Ashland Tragedy (II), The [Laws F26]

DESCRIPTION: Three robbers break into the Gibbons house. Fanny Gibbons, a friend, and Bobby Gibbons are killed. The robbers (fail in an) attempt to burn the house. One is lynched, the others sentenced to hang. Three locals are killed by soldiers guarding the robbers

AUTHOR: Elijah Adams wrote either this or "Ashland Tragedy I" (Thomas lists "Ashland Tragedy II"; Cox seems to prefer "Ashland Tragedy I")

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: homicide robbery execution revenge children

HISTORICAL REFERENCES:
1881 - Ellis Craft and William Neal hung for their part on the "Ashland Tragedy" (the third robber, George Ellis, had earlier been lynched)

FOUND IN: US(Ap)

REFERENCES (3 citations):
Laws F26, "The Ashland Tragedy II"
Thomas-BalladMakingInMountainsOfKentucky, pp. 156-158, "The Ashland Tragedy" (1 text)
DT 806, ASHLAND2
Roud #2264

CROSS-REFERENCES:
cf. "The Ashland Tragedy (III)" [Laws F27]

NOTES [48 words]: It's not clear to me why Laws accords this full status as a traditional ballad; as with The Ashland Tragedy (III), the only source is Thomas. Her text begins,
Come dear people from far and wide
And lend a willing ear to me
While I relate the cruel facts
Of Ashland's greatest tragedy. - RBW

Ashland Tragedy (III), The [Laws F27]

DESCRIPTION: A loose account of the murder of three children (Fanny and Bobby Gibbons and Emma Carico) in the Gibbons home in Ashland. It describes the crime at some distance and with some inaccuracies and generalities

AUTHOR: Bill Terrell?

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: homicide children

HISTORICAL REFERENCES:
1881 - Ellis Craft and William Neal hung for their part on the "Ashland Tragedy" (the third robber, George Ellis, had earlier been lynched)

FOUND IN: US(Ap)

REFERENCES (3 citations):
Laws F27, "The Ashland Tragedy III"
Thomas-BalladMakingInMountainsOfKentucky, pp. 160-162, ("The Murder of the Gibbons Children") (1 text, 1 tune)
DT 802, ASHLAND3
Roud #2265

CROSS-REFERENCES:
cf. "The Ashland Tragedy (II)" [Laws F26]

NOTES [44 words]: It's not clear to me why Laws accords this full status as a traditional ballad; as with The Ashland Tragedy (II), the only source is Thomas. Her text begins,
Oh have you heard the story,
It happened long ago,
Of the Gibbons's children murder
And Emma Carico. - RBW
**Ask the Watchman How Long**

DESCRIPTION: Alternate lines are a chorus, "How long Watchman, how long?" The hymn leader sings "Ask the Watchman, how long." "Ask my brother...." "Well ask...." "Brother Jenkins...." "Before the roll call...." "Just a few more risings...."

AUTHOR: unknown

EARLIEST DATE: 1899 (Barton-OldPlantationHymns)

KEYWORDS: death nonballad religious

FOUND IN: US(SE)

REFERENCES (2 citations):
- Barton-OldPlantationHymns, pp. 36-37, "How Long Watchman" (1 text, 1 tune)
- Carawan/Carawan-AintYouGotARight, pp. 84-85, "Ask the Watchman How Long" (1 text, 1 tune)

RECORDINGS:
- Janie Hunter, "Ask the Watchman How Long" (USSealsIsland01)
- Rosa and Joseph Murray, "Watchnight/Watchman" (on USSealsIsland03)

NOTES [81 words]: Carawan has this as a New Year's Eve song. Janie Hunter says, "We don't know how long we will meet together. Neither do we know how long we sing together. This time next year we all ask Watchman. 'How long?'" The theme, but none of the text, is shared with "Oh, Lord How Long."

The current description is based on the Carawan/Carawan-AintYouGotARight text.

On the USSealsIsland03 recording, the singer asks how long till midnight: two minutes, one minute, then "I got twelve o'clock." - BS

*Last updated in version 4.1*

**Asleep at the Switch**

DESCRIPTION: Tom the switchman has to work though his boy is dying at home. In his grief he falls asleep at the switch. A disaster is barely averted when daughter Nell, bringing good news, throws the switch. Tom is found dead of grief, but Nell is rewarded.

AUTHOR: Words: Charles Shackford; several tunes, including Shackford's, are used

EARLIEST DATE: 1897 (sheet music)

KEYWORDS: train death family disease rescue grief

FOUND IN: US(So)

REFERENCES (2 citations):
- Randolph 686, "Asleep at the Switch" (1 text)
- Cohen-LongSteelRail, pp. 276-281, "Asleep at the Switch" (1 text plus excerpts from other poems with the same title as well as a copy of the sheet music cover, 1 tune)

RECORDINGS:
- Lester McFarland & Robert Gardner, "Asleep at the Switch" (Brunswick 461, 1930)
- Ernest V. Stoneman, "Asleep at the Switch" (OKeh 45044, 1926)

NOTES [80 words]: Cohen notes that (at least) two other poems were written with the title "Asleep at the Switch" before Shackford published his piece in 1897. The earliest was by George Hoey, and that poem appears to have been the most popular in the wider world; it is the only one of the three cited in Granger's Index to Poetry. It can also be found on pp. 90-92 of Martin Gardner, editor, Famous Poems from Bygone Days, Dover, 1995. But it does not appear to have gone into tradition. - RBW

*Last updated in version 3.0*

**Aspell and Carter**

DESCRIPTION: "Come all you sons of Newfoundland who oft-times life do save, While I'll relate in language great about a hero brave." John Aspell drowns trying to save young Carter from drowning in a lake near St John's
Ass and the Orangeman's Daughter, The

DESCRIPTION: Thomas Gready's ass is auctioned to an Orangeman to pay the tithe. The ass is confined and starved. Orangeman's daughter tries to have him "relinquish Popery." The cross-marked ass refuses. She threatens to whip the ass. "A multitude of asses" frees him.

AUTHOR: unknown
EARLIEST DATE: before 1867 (broadside, Bodleian Firth b.34(4))
KEYWORDS: Ireland political talltale animal
FOUND IN: Ireland
REFERENCES (2 citations):
Zimmerman-SongsOfIrishRebellion 46B, "The Ass and the Orangeman's Daughter" (1 text)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 114-115, "The Ass and the Orangeman's Daughter" (1 text)
Roud #6543
BROADSIDES:
Bodleian, Firth b.34(4), "The Ass and the Orangeman's Daughter," J. Harkness (Preston), 1840-1866; also 2806 c.15(253), 2806 b.10(150), "The Ass and the Orangeman's Daughter"; 2806 b.9(169), 2806 b.9(222)[some words illegible], "The Tipperary Ass"
CROSS-REFERENCES:
cf. "The Battle of Carrickshock" (subject: The Tithe War) and references there
NOTES [458 words]: The last verse raises a number of points.
Now to conclude and finish, long life to every ass,
May they live to be united, likewise to bear the cross.
We will toast a health to all our friends, likewise our gracious Queen,
May the asses meet in multitude once more in College Green.
Professor Thomas Bartlett in The 1798 Irish Rebellion quoted on the BBC site: "The Society of United Irishmen, founded in 1791, embraced Catholics, Protestants and Dissenters in its aim to remove English control from Irish affairs."
Donkeys have a cross-shaped patch of dark hair on their back. In political ballads this mark is taken as a sign that donkeys are Roman Catholic. [For more on this, see the notes to "The Ass's Complaint." - RBW]
The toast to Queen Victoria makes 1837 an earliest possible date for this broadside.
Zimmerman-SongsOfIrishRebellion, commenting on the last line: "The Irish Parliament House ... stood on the N. side of College Green, Dublin." - BS
Despite the mention of the Queen, I suspect the song dates from a few years before 1837. That was indeed the year Queen Victoria came to the throne, but the Tithe War was nearly over by then. The election of Daniel O'Connell and his followers to parliament, followed by tithe riots in 1830-1831, led the British government in 1833 to cease taking the tithe by force; in 1838, the Tithe Rentcharge Act took the tithe off the backs of the (mostly Catholic) peasants and put it on the back of the (mostly Protestant) landlords, though it wasn't until 1869 that Gladstone disestablished the Anglican church in Ireland.
Thus I suspect the song dates from 1830-1832; perhaps it was modified for publication. Alternately, it might refer to the Queens of George IV (reigned 1820-1830, and regent before that) or William IV (reigned 1830-1837). Adelaide, the wife of William IV, was popular enough but hardly notable. If the reference is to the wife of George IV, though, things become really interesting. George’s first wife was the widow Maria Fitzherbert -- a Catholic! Since George had married her in secret, the marriage was held illegal and she never sat on the throne, but she was George’s wife in Catholic eyes.

George’s slightly more official wife was Charlotte of Caroline of Brunswick, whom he married in 1795. It is said that he was drunk at their wedding, and they were rumoured to have slept together only once. He persecuted her for the rest of her life, and she seems to have been slightly unbalanced in her later years (see Ida Macalpine and Richard Hunter, George III and the Mad Business, Pantheon, 1969, pp. 247-250).

This is all very speculative, to be sure, but a reference to "The Queen" during the reign of George IV could thus be a highly charged political statement. - RBW

Last updated in version 2.6
File: Zimm046B

Ass's Complaint, The

DESCRIPTION: Singer meets a Catholic ass with the mark of the cross on his back complaining about having been sold to a Brunswicker. His MP master has turned on the ass for supporting Repeal. The singer wishes the ass may soon be stabled in College Green

AUTHOR: unknown

EARLIEST DATE: c.1830 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: Ireland political talltale animal

FOUND IN:

REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 46A, "The Ass's Complaint of the Union" (2 texts)
Roud #V20702

BROADSIDES:
LOCSinging, as110720[some words are illegible], "The Papist Ass," unknown, 19C
Bodleian, Harding B 26(495)[some words are illegible], "The Papist Ass," P. Brereton (Dublin), n.d.

NOTES [382 words]: Zimmerman-SongsOfIrishRebellion, commenting on the last lines, "May he shortly be able in comfort to be seen, Placed in that splendid stable at home in College Green": "The Irish Parliament House ... stood on the N. side of College Green, Dublin."
Zimmerman-SongsOfIrishRebellion 35: "'Brunswicker' was then more or less synonymous with 'Orangeman' or simply 'Protestant'." 

Donkeys have a cross-shaped patch of dark hair on their back. In this broadside the ass claims it as a sign bestowed at the birth of Jesus that can not be claimed by any "Brunswicker."

Broadsides LOCSinging as110720 and Bodleian Harding B 26(495) are duplicates. - BS

Zimmermann's dating for this piece seems to be based on the internal evidence: It clearly reflects the conditions in the years from about 1828 to 1832, as Daniel O'Connell (whose basic issue was "Repeal" of the Union between Britain and Ireland) and his supporters worked their way into parliament. 

For more on this situation, see the notes to "Fergus O'Connell and Independence."

The theme of the donkey and the cross (and the presence of animals at the birth of Jesus) is common enough to have its own number in the Aarne-Thompson type index; it is A.2221.1. There are several Irish songs on the theme; see "The Ass and the Orangeman's Daughter" and "Dicky in the Yeomen." It also occurs in folk tales such as "Jubilee Jonah," for which see Briggs, volume A.1, pp. 343-344. An even clearer version is "The Liddle Dunk Foal or Why the Donkey is Safe," on pp. 377-378 of Briggs.

The ass's cross is said in some sources to be because it was present at Jesus's birth, or carried Mary to Bethlehem. Another version has it that the sign was bestowed because Jesus rode a donkey during the triumphal entry into Jerusalem, just a week before Easter; it is thus the LAST animal to be associated with Jesus (Binney, p. 26).

The belief became widespread enough that the donkey's cross became associated with medicine. The hair of a donkey's cross were sometimes mixed with other materials and eaten, or worn as a sort of amulet (Opie/Tatem, p. 122), e.g. as a cure for whooping cough, measles, or a child's teething pains. pp. 122-123 tell of passing under a donkey as a cure; .p. 122 says that seating a child on the donkey's cross might be restorative. - RBW
Assay Thy Friend Ere Thou Hast Need

DESCRIPTION: "Man, beware and wise indeed, And assay thy friend ere thou hast need." The singer hears a bird sing this refrain." He comes closer. The bird moves away but continues its refrain

AUTHOR: unknown

EARLIEST DATE: c. 1475 (Oxford, Bodleian ms. Eng. Poet. e. 1)

KEYWORDS: warning bird MiddleEnglish

FOUND IN:

REFERENCES (9 citations):
Greene-TheEarlyEnglishCarols, #389, pp. 259-260, "Vnder a forest that was so long" (1 text plus variant readings)
Sidgwick/Chambers-EarlyEnglishLyrics CXI, pp. 193-194, "(no title)" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #3820
DigitalIndexOfMiddleEnglishVerse #6098
ADDITIONAL: Roman Dyboski, Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book , Kegan Paul, 1907 (there are now multiple print-on-demand reprints), #57, pp. 47-48, "Man, be ware & wise in dede" (1 text, with an additional text on p. 172)
Richard Greene, editor, _A Selection of English Carols_, Clarendon Medieval and Tudor Series, Oxford/Clarendon Press, 1962, #78, pp. 140-141, "(Under a forest that was so long)" (1 text)
MANUSCRIPT: {MSEngPoetE1}, Oxford, Bodleian Library, MS. Eng. Poet. e.1 (Bodley 29734), folio 23

NOTES [118 words]: This isn't a ballad, and it may not be traditional, but it's quite interesting. It's in two extremely important manuscripts, the Richard Hill manuscript (Balliol 354) and Bodleian MS. Eng. Poet e.1. Unlike most carols of this period, it has a ballad format (four-line stanzas rhyming abab, although all four lines have four stresses rather than the common 4343 form of ballads). And it uses a bird to relate a proverb. In this particular case, I don't really think it's traditional, but I think the odds are just good enough that I decided to index it just in case.

For more about the famous anthology Bodleian MS. Eng. Poet. e.1 (Bodleian 29734), see the notes to "The Golden Carol (The Three Kings)." - RBW

Astrologer, The

DESCRIPTION: A servant girl comes to consult an astrologer; he bids her come upstairs. She says she will not go upstairs with any man. He points out that she lay with her master not long before.

(She flounces out -- but only after displaying the coin her master paid)

AUTHOR: unknown

EARLIEST DATE: 1827 (Kinloch)

KEYWORDS: sex commerce prophecy

FOUND IN: Britain(England(South),Scotland)
At a Cowboy Dance

DESCRIPTION: "Get yo' little sage hens ready, Trot 'em out upon the floor -- Line 'em up there, you cusses! Steady!" The caller coaxes and cajoles the cowboys through the motions of a square dance.

AUTHOR: unknown
EARLIEST DATE: 1889 (James Barton Anderson's "Breezy Western Verse")
KEYWORDS: dancing cowboy nonballad
FOUND IN: US
REFERENCES (2 citations):
  Fife/Fife-CowboyAndWesternSongs 105, "At a Cowboy Dance" (1 text)
  Lomax/Lomax-AmericanBalladsAndFolkSongs, p. 415, "An Idaho Cowboy Dance" (1 text)
Roud #11095
File: FCW105

At Barnum's Show

DESCRIPTION: Concerning the odd events and strange animal behaviors seen at Barnum's circus. Chorus: "If you want to have some fun, I'll tell you where to go, Go see the lion stuffed with straw At P. T. Barnum's show."

AUTHOR: unknown
EARLIEST DATE: 1927
KEYWORDS: animal humorous
FOUND IN: US(MW,So)
REFERENCES (2 citations):
  Randolph 450, "At Barnum's Show" (1 text)
  Spaeth-ReadEmAndWeep, pp. 67-68, "P. T. Barnum's Show" (1 text)
Roud #7600
NOTES [34 words]: Many of the lyrics to this song are the sort of thing you would expect to find in "Animal Fair," but there are enough references to Barnum that the piece must be considered, at the very least, a rewrite. - RBW
File: R450

At Brighton

DESCRIPTION: A teasing song with the omitted or hinted word occurring only once every four lines, rather than the more usual two. This begins with an old gent at Brighton swimming around the government pier, suggesting an English origin.

AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: bawdy
FOUND IN:
REFERENCES (1 citation):
  Randolph/Legman-RollMeInYourArms II, p. 649, "The Handsome Young Farmer" (1 text)
CROSS-REFERENCES:
cf. "Teasing Songs"
File: RL649

At Penhill Crags He Tore His Rage (Owd Bartle Poem, Burning Bartle)

DESCRIPTION: "On Penhill Crags he tore his rags, At Hunters Thorn he blew his horn, At Cappelbank Stee he brak' his knee, At Grassgill Beck he brak' his neck, At Wadhams End he couldn't fend, At Grassgill End we'll mak' his end. Shout, lads, shout!"
At Sullivan's Isle

DESCRIPTION: "I'll tell you, George, in meter, If you will attend the while, How we forced out Saint Peter At Sullivan's fair isle."

AUTHOR: unknown
EARLIEST DATE: 1931 (Fuson-BalladsOfTheKentuckyHighlands)
KEYWORDS: battle
HISTORICAL REFERENCES:
June 28, 1776 - Clinton and Parker's failed assault on Charleston
FOUND IN: US(Ap)
REFERENCES (1 citation):
Fuson-BalladsOfTheKentuckyHighlands, p. 196, "At Sullivan's Isle" (1 fragment, sixth of seven "Quatrains on the War")
ST Fus19gB (Full)
CROSS-REFERENCES:
cf. "Sir Peter Parker" (subject)
NOTES [86 words]: There isn't much here to serve as a basis for dating the song, but the reference to Sullivan's Isle clearly takes us to Charleston Harbor. Revolutionary War or Civil War? We simply cannot tell. I'm guessing the Revolutionary War, because of the reference to "Saint Peter." There was no "Saint Peter" that I know of involved in the Union assaults on Fort Moultrie and Fort Sumter, but the name might refer to Peter Parker, co-commander of the Revolutionary battle. For details on that fiasco, see "Sir Peter Parker." - RBW
File: Fus19gB

At the Back o' Benachie

DESCRIPTION: At the back of Benachie "where swiftly flies the swallow" the singer's sweetheart lived. She disdained him at first "but now she kindly smiles at me And likes to see me comin'" He's proud "for my love's a gentlewoman"

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
KEYWORDS: courting
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #8, p. 2, ("'Twas at the back o' Benachie") (1 fragment)
NOTES [56 words]: This text shares its first verse with "The Lass o' Bennochie." While Greig considers it a different ballad, he says it "may originally have formed a kind of introduction to ['The Lass o' Bennochie']." It is not included among Greig/Duncan5 1012's 15 texts. Greig's text seems complete enough but he claims to give only "a verse or two." - BS
Last updated in version 2.6
File: Grg008
At the Halt on the Left

DESCRIPTION: "At the halt on the left, form platoon! (x2) If the odd numbers don't mark time two places, How the hell can the rest form platoon?" "If he moves in the ranks, take his name (x2), You can hear the Seargent-Major calling, 'If he moves in the ranks...."

AUTHOR: unknown
EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: soldier nonballad
FOUND IN: Britain
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 34, "At the Halt on the Left (1 text)
Roud #10564
CROSS-REFERENCES:
cf. "Three Cheers for the Red, White, and Blue" (tune)
File: BrPa034B

At the Mataura

DESCRIPTION: "The folk are going mad outright, the yellow fever's at its height, And nothing's heard both day and night but gold at the Mataura." The miners even leave the women behind in order to seek gold. They all heed "Sam's Call" to the (fake) goldfields

AUTHOR: portions anonymous, adapted (and set to music?) by Phil Garland
EARLIEST DATE: 2009 (Garland-FacesInTheFirelight-NZ)
KEYWORDS: gold mining travel trick
FOUND IN:
REFERENCES (1 citation):
Garland-FacesInTheFirelight-NZ, pp. 67-68, "(At the Mataura)" (1 short text)
NOTES [47 words]: Apparently a fellow by the name of Sam Perkins told a tall tale about finding gold at the Mataura in 1862. A gold rush followed -- but it was all a fake. Perkins eventually suffered a beating and humiliation, but of course most of the miners suffered worse hardship and poverty. - RBW
Last updated in version 4.3
File: Gar1067

At the Sign of the Apple (The Twig So Tender; The Tavern)

DESCRIPTION: "Once upon a time I visited A hostess neat and slender, A golden apple was her sign, Hung by a twig so tender, Do did-dle de la, la la la la, Hung by a twig so tender...." When the singer asks for a bill, (s)he is told there is none

AUTHOR: unknown
EARLIEST DATE: 1916 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: whore
FOUND IN: US(So)
REFERENCES (2 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 258, "At the Sign of the Apple" (1 text)
Randolph 669, "The Twig So Tender" (1 fragment, 1 tune)
Roud #7365
NOTES [72 words]: Randolph had but a single verse of this, and Belden-BalladsSongsCollectedByMissourFolkloreSociety only two, and neither is very revealing. Based on Randolph, I guessed it was about a visit to a whorehouse. Belden's additional verse just adds to the mystery; note the genders in the second line:
I asked my host to name my bill,
He smiled, and then said, "Nay, sir."
That house I'll always patronize
Whene'er I go that way, sir. - RBW
File: R669
Atching Tan Song (I), The

DESCRIPTION: Travellers' cant. Travellers arrive at an illicit camp, but awake in the morning to find their old pony impounded by the farmer. They ransom it and move on, finding water for the children.

AUTHOR: unknown
EARLIEST DATE: 1960 (recorded from Frank Copper)
KEYWORDS: hardheartedness travel farming foreignlanguage horse children Gypsy migrant
FOUND IN:
REFERENCES (1 citation):
Kennedy-FolksongsOfBritainAndIreland 337, "The Atching Tan Song" (1 main text plus 1 in the notes, 1 tune)
Roud #1732
CROSS-REFERENCES:
cf. "The Atching Tan Song (II)"

NOTES [91 words]: The song is macaronic, combining Travellers' cant with English. This shares some lyrics (references to "tent-rods, ridge-poles, and kittle") in the first verse with "The Atching Tan Song (II)" [which causes Roud to lump them - RBW], but they seem otherwise separate. An "atching tan" was a stopping place; it was common practice for Travellers to camp in an unauthorized place, then let their horses into a farmer's field after dark with the intention of retrieving them before dawn. Often as not, they were caught and the horses impounded. - PJS

Atching Tan Song (II), The

DESCRIPTION: Travellers arrive at a likely camping spot; a policeman arrives and tells them to move on. Although it's the middle of the night, they do

AUTHOR: unknown
EARLIEST DATE: 1962 or 1966 (collected from Caroline Hughes)
KEYWORDS: hardheartedness travel police Gypsy migrant
FOUND IN: Britain(England)
REFERENCES (1 citation):
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 130, "The Atching Tan Song" (1 text, 1 tune)
Roud #1732
CROSS-REFERENCES:
cf. "The Atching Tan Song (I)"

NOTES [79 words]: This shares some lyrics (references to "tent-rods, ridge-poles, and kittle") in the first verse with "The Atching Tan Song (I)" [causing Roud to lump them - RBW], but they seem otherwise separate. An "atching tan" was a stopping place; it was common practice for Travellers to camp in an unauthorized place, then let their horses into a farmer's field after dark with the intention of retrieving them before dawn. Often as not, they were caught and the horses impounded. - PJS

Athabaskan's Finish

DESCRIPTION: The Athabaskan leaves Plymouth to attack the enemy in the English Channel, but there are E-boats lying in wait. Two torpedoes destroy the Athabaskan. Many, including the captain, are killed; some are rescued; many, including the author, are prisoners

AUTHOR: unknown
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)
KEYWORDS: navy ship wreck death prisoner
HISTORICAL REFERENCES:
Apr 28, 1944 - Sinking of HMCS Athabaskan
FOUND IN:
REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, pp. 128-129, "Athabaskan's Finish" (1 text)
NOTES [1187 words]: Hopkins-SongsFromTheFrontAndRead doesn't really claim this as traditional; it is an account of a survivor of the *Athabaskan*, although we don't know which one. I strongly doubt it was ever sung; the meter is too inconsistent. Nonetheless it is a good account of one of the many tragedies of World War II.

Canada went into World War II with almost no navy, but they had their ambitions. Most of the craft they built or acquired were small escort craft -- corvettes, frigates, small destroyers. But many in the Canadian navy wanted bigger things -- cruisers, even aircraft carriers (Milner, p. 131). They didn't get those, but in 1942-1943 they did manage to acquire from Britain four large destroyers of the "Tribal" class: *Athabaskan*, *Haida*, *Huron*, and *Iroquois*; they would build four more after the war (Whitley, p. 28). Unlike ordinary destroyers, these "fleets" destroyers were much larger and more heavily armed; although they had antisubmarine weapons, they were designed primarily to sail with the fleet and engage in combat with enemy surface ships. It wasn't obvious what Canada would do with these ships, but they made the Canadians feel good.

The first two Canadian "Tribals" to go into service were *Iroquois* and *Athabaskan*, on December 10, 1942 and February 3, 1943 (Whitley, p. 28); *Athabaskan* had been delayed when a German bombing raid damaged her (Burrow/Beaudoin, p. 6). The "Tribals" were supposed to have eight 4.7" guns, four torpedo tubes, and a top speed of 36 knots (Worth, p. 111); *Athabaskan* ended up with six 4.7" guns (Burrow/Beaudoin, p. 94; I believe this was to give her more anti-aircraft weapons) -- but managed only 30 knots on trials (Burrow/Beaudoin, p. 95), implying she still needed work.

Her first captain, George Ralph Miles, was born in 1902, and was that rarest of things in Canada, an experienced naval man (Burrow/Beaudoin, p.13). He was good at getting songs about his ships, too; in 1941, he had commanded a smaller Canadian destroyer, HMCS *Saguenay* (Burrow/Beaudoin, p. 15), which is the subject of "The Saguenay Song."

The two Canadian destroyers operated mostly around the Bay of Biscay and the entrances to Gibraltar; on June 28, 1943, *Athabaskan* was hit by two glider bombs and badly damaged (Whitley, p. 28; Milner, pp. 131-132; Burrow/Beaudoin, p. 43, say she was saved only because the Germans thought she was bigger than she was and set the fuses incorrectly -- a very helpful mistake, because it meant that pieces of the bomb were left for the Allies to examine). Commander Miles was reassigned at the time and was replaced by 31-year-old Lt. Commander John Hamilton Stubbs, already well-known for his aggressive command of a smaller escort craft (Burrow/Beaudoin, pp. 53-54). *Athabaskan* was repaired in time to spend late 1943 escorting convoys to Russia (Milner, p. 144; Whitley, p. 28; Burrow/Beaudoin), then was sent to the English Channel in 1944 to clear out German small torpedo boats prior to the Normandy invasion. Instead, it was the torpedo boats that got *Athabaskan*. Their squadron had been in battle a few days before, and several ships had been damaged, so it was under-strength, and the men were tired from a long series of night patrols, but out she had to go anyway (Burrow/Beaudoin, p. 113).

She and three other Allied ships (including *Haida*, whose skipper Commander de Wolf led the Canadian vessels; Burrow/Beaudoin, p. 117) encountered the German torpedo boats T24, T27, and T29 in a night action. According to Milner, p. 144, *Athabaskan* (alone) was not using flashless powder, making her relatively easy to see. T24 put a torpedo into *Athabaskan*. McKee/Darlington, p. 143, says that the ship lost power and steering, and was going down by the stern, after which fires broke out. Burrow/Beaudoin, p. 118, suggest that there was another torpedo hit, though it's not clear who could have fired it. In any case, one of these fires reached the after magazine, which exploded, killing several including the First Lieutenant (Burrow/Beaudoin, p. 118). Supposedly the blast could be seen thirty miles away (McKee/Darlington, p. 144). The crew had already been preparing to abandon; after that, there was little to do except get off as fast as possible.

The *Haida* went to try to pick up survivors, and managed to bring a few aboard, but German planes were expected as it grew lighter, and no Allied aircraft would be available (Milner, p. 145; Burrow/Beaudoin, p. 166, question this, since no aircraft ever appeared, but that doesn't mean there was no reason for fear!). Supposedly someone in the water cried out to *Haida* to flee; many (e.g. Lamb, p. 159) claim it was the *Athabaskan*'s captain, Lieutenant Commander John Stubbs (although this can hardly be verified; Burrow/Beaudoin, pp. 124-125 describe so many people talking to Stubbs in the water that I can't help but think some of the stories untrue. We know Stubbs died in the water; his body was identified among those which washed up on the coast of Brittany; Burrow/Beaudoin, p. 144). Whatever the source, the *Haida* eventually left, leaving the remaining men to the sea and the Germans -- although *Haida*'s captain left his ship's motor launch behind, and reportedly six men used it to return to Britain (Bercuson, p. 203).

Hopkins says that 128 of her crew died, 44 were rescued, and 83 became prisoners; McKee/Darlington, p. 142, agrees that 128 were lost, but says that 86 were captured (the
difference may be because several men died after rescue). Ironically, 47 of the captured men were rescued by Captain William Meentzen's T24 (McKee/Darlington, p. 145); others were rescued by minesweepers (Burrow/Beaudoin, p. 132. All of the prisoners survived their time as POWs, although they suffered conditions of extreme privation and most lost a great deal of weight and needed a long time to recover (Burrow/Beaudoin, p. 145). Some of them, ironically, were guarded by survivors of T27 (Burrow/Beaudoin, p. 136).

According to Burrow/Beaudoin, p. 1, she was the "only Canadian warship sunk in the course of a surface action." They report on pp. 165-167 on the court of inquiry after the sinking, and cast strong doubts about its accuracy, but their complaints don't seem very strong to me; they sound like they are scapegoat-hunting (understandable, since both had strong ties to the ship. The book is a labor of love, which does not mean that it is unbiased...).

The action earned Kapitanleutnant Wilhelm Meentzen of T24 the Knight's Cross (Burrow/Beaudoin, p. 137)

There is a photo of Captain Stubbs as a young officer in the photo inset in Milner. Burrow/Beaudoin have many photos of the ship and her crew from launching to sinking, a register of all who were lost and saved on pp. 176-183, a list of other crew members on pp. 183-187, a list of places named after deceased crew on pp. 187-188, and many photos of Stubbs as a boy and young man on pp. 54-55. A picture of the T27 is on p. 82, and one of T24 (which would be sunk on August 24, 1944) on p. 133. A map of Athabaskan's last action, showing also the maneuvers of Haida, is on p. 115. - RBW

Bibliography

- Burrow/Beaudoin: Len Burrow and Emile Beaudoin, Unlucky Lady: The Life and Death of HMS Athabaskan, McClelland and Stewart, 1982
- Milner: Marc Milner, Canada's Navy: The First Century, University of Toronto Press, 1999
- Worth: Richard Worth, Fleets of World War II, Da Capo, 2001

Last updated in version 5.2
File: Hopk128

Atisket, Atasket (I Sent a Letter to My Love)

DESCRIPTION: "Atisket, Atasket (or: I tisket, I tasket"), A green and yellow basket, I (wrote/sent) a letter to my love And on the way I dropped it." "A little puppy picked it up And put it in his pocket, It isn't you, it isn't you, But it is *you*."  
AUTHOR: unknown
EARLIEST DATE: 1879 (Illustrated National Nursery Songs and Games)  
KEYWORDS: playparty courting
FOUND IN: US(MA,MW) Britain(England(North,South)) New Zealand
REFERENCES (10 citations):  
Wolford-ThePlayPartyInIndiana, pp. 59-60=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 216-218, "Itiskit" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 77-78, "Kitty, Kitty Casket" (1 text, 1 tune)
Newell-GamesAndSongsOfAmericanChildren, #117, "Hunt the Squirrel" (1 text, 1 tune, with the tune being "Itisket" but the game being "Hunt the Squirrel")
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 107, "(A ticket, a tasket)" (1 text)
Welsch-NebraskaPioneerLore, pp. 282-284, "Itiskit, Itaskit" (1 text, 1 tune)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 30, ""I sent a letter to my love"; "I had a little dog"; "Lucy Locket" (3 texts, the first being of the "Atisket, Atasket (I Sent a Letter to My Love)" type, the second of the "Hunt the Squirrel" type, the third being "Lucy Locket," but all apparently used for the same game)
Fuld-BookOfWorldFamousMusic, pp. 113-114, "Atisket, Atasket"
Attend All Ye Drivers

DESCRIPTION: "Attend all ye drivers, I sing of my team; They're the fleetest and strongest that ever was seen." The singer describes his animals, Dandy, Charlie, and Jimmie, which he claims can beat anyone on the canal and expects them to out-perform steam engines.

AUTHOR: unknown

EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)

KEYWORDS: canal, animal, travel, technology

FOUND IN: Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 248-249, "(Attend All Ye Drivers)"

(1 text)

File: TNY248

Au Bois, Mesdames (To the Woods, My Ladies)

DESCRIPTION: French. "To the woods, my ladies...Who is strolling in woods so shady? 'Tis the shepherdess a-strolling...Now then, embrace her, speak words cajoling."

AUTHOR: unknown

EARLIEST DATE: 1946 (Berry-FolkSongsOfOldVincennes)

KEYWORDS: courting, seduction, sex, nonballad, shepherd, foreign language

FOUND IN: US(MW) Canada

REFERENCES (1 citation):
Berry-FolkSongsOfOldVincennes, p. 19 (1 text + translation, 1 tune)

NOTES [17 words]: I tentatively call this a nonballad; it almost has a plot, but not quite. It probably had one once. - PJS

Last updated in version 2.5

File: BerrV019

Au Clair de la Lune (By the Pale Moonlight)

DESCRIPTION: French. A man (Harlequin?) asks his friend Pierrot to lend him a pen and open the door, Pierrot suggests he ask the brunette next door. "Someone looked for a pen,... I don't know what was found / But I do know that those two shut the door behind them"

AUTHOR: unknown

EARLIEST DATE: 1860 (recording, Leon Scott de Martinville), but the song is usually dated to the 18th century.
18th century or before
LONG DESCRIPTION: French. A man (Harlequin?) asks his friend Pierrot to lend him a pen and open the door, that he may write a note by moonlight. Pierrot responds that he's in bed and doesn't have a pen; he suggests that his friend ask the brunette next door. He does, and "in the light of the moon you can barely see anything / Someone looked for a pen, someone looked for a flame / ...I don't know what was found / But I do know that those two shut the door behind them". (In one version, there's also a verse about not opening the door to a baker or a cobbler.)
KEYWORDS: foreignlanguage sex nightvisit friend
FOUND IN: US(MW) Canada France
REFERENCES (2 citations):
Berry-FolkSongsOfOldVincennes, p. 52, "Au clair de la lune (In the Glow of Moonlight)" (1 text + translation, 1 tune)
Fireside-Book-of-Folk-Songs, p. 74, "Au Clair de la Lune (By the Pale Moonlight)" (1 text with translation, 1 tune)
RECORDINGS:
Leon Scott de Martinville, 1860
NOTES [126 words]: The first line of the song's second verse appears as the first known sound recording that has been reproduced, Leon Scott de Martinville's 1860 phonautograph record. Because it was extensively used as a child's beginning piano piece, "Au Clair de la Lune" is widely known in the USA. In some versions, the song references the French version of Commedia Dell'Arte via the names (Harlequin, Pierrot, and presumably Columbine), but it's not known whether these were originally part of the song, or later graftings. Fireside-Book-of-Folk-Songs credits "Verses 1 and 2 by Charles Fonteyn Manney, music by J. B. Lully." Since Manney was born in 1872, twelve years after the Phonograph recording of "Au Clair de la Lune," this attribution seems unlikely. - PJS
Last updated in version 4.0
File: BerV052

Au Revoir to Our Hardy Sealers
DESCRIPTION: "Our gallant ships are going, where rude Boreas is blowing." "Oh, farewell, and may God bless you... May kind Heaven hover o'er you... Terra Nova's sons and daughters truly bid you au revoir." The singer hopes the sailors find success in the ice
AUTHOR: unknown
EARLIEST DATE: 1917 (Murphy, Songs of Newfoundland from Various Authors)
KEYWORDS: ship sailor hunting
FOUND IN:
REFERENCES (1 citation):
Ryan/Small-HaulinRopeAndGaff, p. 102, "Au Revoir to Our Hardy Sealers" (1 text)
Roud #26072
NOTES [100 words]: Reading this, I can't help but think it's based on some other poem -- but I can't tell what. It reminds me a little of "The Old Granite State," but that seems an unlikely inspiration for a Newfoundland piece.
The text as printed in Ryan/Small-HaulinRopeAndGaff places the name "Terra Nova" in italics, as if it were the name of a ship -- and hence a reference to the well-known sealer S. S. Terra Nova (for which see "The Terra Nova"). But there are no other references to ships or actual events in the piece; I'm pretty sure the reference is actually to Newfoundland's old name of Terra Nova. - RBW
Last updated in version 5.0
File: RySm102

Auchnairy Ball, The
DESCRIPTION: "Jean Shearer she was there, And vow but she was nice, She had a tweedle in her tail [or "She had a feestle in her arse"] 'It wad 'a grun spice" [or "Wad grun Jamaica spice"]
AUTHOR: Johnnie Willox, Fridayhill (source: Greig/Duncan3)
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: dancing bawdy
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 626, "The Auchnairy Ball" (2 fragments)
NOTES [41 words]: The following songs are all one or two verses or fragments with a verse beginning "[so-and-so he/she] was there": "Mary Glennie," "Jean Dalgarno," "The Singing Class" and "The Auchnairy Ball." Should two or more be considered the same song? - BS

Last updated in version 2.4

Auckland to the Bluff

DESCRIPTION: "I left the city when just a lad, Times were hard and no work to be had, So I went to sea on the Flora Bell... a ship from hell." Having sailed "from Auckland to the bluff," the singer says, "that's enough." He tells of the bad voyage; he won't sail again

AUTHOR: Rudy Sunde (source: Colquhoun-NZ-Folksongs-SongOfAYoungCountry)
EARLIEST DATE: 2010 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)
KEYWORDS: sailor hardtimes home
FIND IN:
REFERENCES (1 citation):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 13, "Auckland to the Bluff" (1 text, 1 tune)

Aughalee Heroes, The

DESCRIPTION: Orangemen from County Antrim march from Portadown to Lurgan celebrating the anniversary of the Battle of the Boyne. They are greeted like heroes "that soon made the rebels subdue." At Aughalee the brandy flows with toasts to the boys or King William.

AUTHOR: unknown
EARLIEST DATE: 1925 (Hayward-UlsterSongsAndBalladsOfTheTownAndCountry); mid-19C? (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: pride Ireland political
HISTORICAL REFERENCES:
July 1 or 12, 1690 (Old Style or New Style dates) - Battle of the Boyne. William III defeats the forces of James II to firmly establish his control of Ireland
FOUND IN: Ireland
REFERENCES (4 citations):
Zimmerman-SongsOfIrishRebellion 98, "The Aughalee Heroes" (2 texts, 1 tune)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 127-128, "The Aughalee Heroes" (1 text)
Smyth/Bush/Long-OrangeLark 23, "The Aughalee Heroes" (1 text, 1 tune)
Graham-TheOrangeSongster, p. 10, "The Aughalee Heroes" (1 text, 1 tune)
Roud #6546

RECORDINGS:
Robert Cinnamond, "The Aghalee Heroes" (on Voice08); "Aghaloe Heroes" (on IRRCinnamond01)
CROSS-REFERENCES:
cf. "The Battle of the Boyne (I)" (subject: The Battle of the Boyne) and references there

August Gale (I), The

DESCRIPTION: The captains and crews of four ships lost are cited: John Follett, Danny Cheeseman, John Lockin. Only the Annie is mentioned by name. The singer hopes God will protect the families of the dead

AUTHOR: Billy Wilson (source: Lehr/Best-ComeAndIWillSingYou)
EARLIEST DATE: 1976 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: death sea ship storm wreck moniker
HISTORICAL REFERENCES:
Aug 25, 1927 - The _Joyce M. Smith_, _Uda F. Corkum_, _Mahala_, and _Clayton W. Walters_, all of Lunenburg, are lost with all hands off the Sable Island shoal. The _Annie Healy_, _Effie May_, Hilda Gertrude_, _John C. Loughlin_, _Vienna_, _Annie Jane_, and _Loretta_ are lost in Newfoundland

File: GrD3626

File: Col2013

File: Zimm098
Aug 25, 1935 - "Placentia Bay was hit by a severe storm ... which claimed the lives of forty fishermen."
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 5A, "The August Gale" (1 text, 1 tune)
Roud #30700
CROSS-REFERENCES:
cf. "The Gale of August '27" (subject) (describes the consequences of this storm in Nova Scotia)
cf. "The August Gale (II)" (subject?)
cf. "The Annie Young" (subject?)
NOTES [373 words]: Although Lehr/Best-ComeAndIWillSingYou link this and "The August Gale (II)" to the gale of August 1935, for which see "The Annie Young," they appear to have been wrong about the one at least -- at least if my sources are correct about ship casualties. The names of the captains clearly show that this was the Gale of August 1927. Gerald Hallowell, *The August Gales: The Tragic Loss of Fishing Schooners in the North Atlantic, 1926 and 1927*, Nimbus Publishing, 2013, p. 133, lists seven Newfoundland ships lost in 1927, the *Annie Healy* (7 men lost), the *Effie May* (six lost), the *Hilda Gertrude* (8 lost), the *John C. Loughlin* (7 lost), the *Vienna* (6 lost), the *Annie Jane* (four lost), and the *Loretta* (there doesn't seem to be any information on who was aboard her).
Hallowell, pp. 153-154, says that most of the crew of the *Joyce M. Smith* was from Newfoundland, although she sailed from Lunenberg. Hallowell therefore thinks the crew of the *Smith* were the first Newfoundlanders to die in the storm.
References in the song are as follows:
"John Follett in his little boat about ten tons or more": None of the ships listed in Hallowell had a captain named Follett, but John Mullins was captain of the *Annie Healy*, and he and his son Michael were lost in her wreck. Also, Arthur Durnford was the captain of the *Effie May*, and he and his son Frank were lost in her wreck.
"Danny Cheeseman from Rushoon also went down that day": Danny Cheeseman of Rushoon was the captain of the *Hilda Gertrude*.
"Another schooner... Commanded by John Locklin from Red Harbour": William Albert Loughlin of Red Harbor was captain of the *John C. Loughlin* (thus the informant confused the name of the captain and the ship).
"The *Annie* from Fox Harbour... with seven hearty fishermen": Earlier versions of the Index said the *Annie* was the *Annie Young*, but it is clear that it was the *Annie Healy*, of Fox Harbour, which had seven men aboard. The song says all the crew were married except the captain's son. Michael Mullins, the son of Captain John Young, was only 17, so he presumably wasn't married yet. According to Hallowell, p. 132, Darrell Duke produced a play, "Thursday's Storm: The Annie Healy Story" about that ship. - RBW
Last updated in version 5.0
File: LeBe005A

**August Gale (II), The**

DESCRIPTION: "Ye darling sons of Newfoundland, please hearken unto me, How forty brave and fearless men gave up their lives at sea. The "storm on Thursday" comes up suddenly and "all the boats were on the ground around Placentia Bay"

AUTHOR: John Burke
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: death sea ship storm wreck
HISTORICAL REFERENCES:
Aug 25, 1935 - "Placentia Bay was hit by a severe storm ... which claimed the lives of forty fishermen." (so Lehr/Best-ComeAndIWillSingYou, but see NOTES)
FOUND IN: Canada(Newf)
REFERENCES (2 citations):
Lehr/Best-ComeAndIWillSingYou 5B, "The August Gale" (1 text, 1 tune)
ADDITIONAL: Johnny Burke (William J. Kirwin, editor), _John White's Collection of Johnny Burke Songs_, Harry Cuff Publications, St. John's, 1981, #53, pp. 84-85, "Lost in the Storm on the South West Coast" (1 text)
Roud #9431
RECORDINGS:
Mike Molloy, "Forty Fishermen" (on MUNFLA-Leach)

CROSS-REFERENCES:
cf. "The August Gale (I)" (subject)
cf. "The Annie Young" (subject)

NOTES [236 words]: Lehr/Best-ComeAndIWillSingYou associate this song with the gale of August 1935. They attribute this to John Burke, but the famous songwriter Johnny Burke died in 1930, so either the date or the attribution is in error, or it's another John Burke. The song is, however, found in Burke's collected writings. It seems pretty clear that Lehr/Best-ComeAndIWillSingYou have the wrong storm. I note that August 25, 1935 was not a Thursday; it was a Sunday. I suspect it should be the August 1927 storm, for which see "The Gale of August '27"; August 25, 1927 WAS a Thursday.

Another possibility would be the great gale of August 7-8, 1926, which killed fifty people (Gerald Hallowell, The August Gales: The Tragic Loss of Fishing Schooners in the North Atlantic, 1926 and 1927, Nimbus Publishing, 2013, p. 1), but August 7-8, 1926 are a Friday and a Saturday. For that matter, Hallowell, p. 41, says that the first event to be called "the August gale" was August 24-25, 1873. But August 24-25, 1873 were a Sunday and Monday.

I would have to point out, however, that no names of ships or people are mentioned in the piece to make a firm identification possible. The ONLY clue to the date is the mention of "Thursday." On this basis, I suspect that it is either a reference to the storm of August 1927 or it is not about a specific event.

For a brief biography of Johnny Burke, see the notes to "The Kelligrew's Soiree." - RBW

File: LeBe005B

Aul' Eppie Ironside

DESCRIPTION: "Auld Eppie Ironside, Perdaddlum, perdaddlum, And auld Louie Urquhart
Perdaddlum, perdaddlum"

AUTHOR: unknown

EARLIEST DATE: 1917 (Greig/Duncan8)

KEYWORDS: nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1880, "Aul' Eppie Ironside" (1 fragment)
Roud #13573

CROSS-REFERENCES:
cf. "Bread and Cheese to Rorie" (tune, per Greig/Duncan8)

NOTES [16 words]: The current description is all of the Greig/Duncan8 fragment.

Greig/Duncan8: "A coarse song." - BS

Last updated in version 3.5

File: GrD81880

Aul' Man's Dawtie, An

DESCRIPTION: The singer recalls her husband's proposal: "an aul' man's dawtie ye will be, For twenty years I'm aulder." He has been "a faithfu' frien' and husband kin'" and it would break her heart to lose his love.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan7)

KEYWORDS: age love marriage nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan7 1276, "An Aul' Man's Dawtie" (1 text)
Roud #7191

File: GrD71276

Aul' Sanners an' I

DESCRIPTION: "Aul' Sanners an' I lay doon to sleep Wi' twa pint stoupies at our bed feet; An' lang
ere the mornin' we drank them dry, An' fat dar ye think o' aul Sanners and I? ... There's time aneuuch yet to be toddlin' hame'

AUL' SANNERS AN' I

DESCRIPTION: The singer loves and plans to marry Dally Still. When his farm fails he asks rich Widow Graylocks for help. She agrees only if he will marry her. They marry but his life became miserable. He says he will desert the widow and cross the sea.

AUL' WIDOW GREYLOCKS

DESCRIPTION: The singer loves and plans to marry bonny Dally Still. He bought a farm but his livestock died and crop failed. He asked rich Widow Graylocks for help but she said she'd help only if he married her. "So I gave her my hand, oh why did I agree" Dally would not speak to him and "I'm scorn'd when I gae to the mill or the kirk The lasses they despise me" "Fin I drink wi' my friends, they say I've been to blame" As "my auld wife lies snorin' by me" and he cannot forget Dally he decides "I'll leave the country and gang across the sea"

KEYWORDS: age poverty love marriage bargaining emigration abandonment farming money hardtimes derivative wife

NOTES: The current description is based on the Greig/Duncan3 entry 591A. - BS

Last updated in version 2.4

File: GrF3591

AUL' WIDOW GREYLOCKS

DESCRIPTION: The singer loves and plans to marry Dally Still. When his farm fails he asks rich Widow Graylocks for help. She agrees only if he will marry her. They marry but his life became miserable. He says he will desert the widow and cross the sea.

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan3)

KEYWORDS: drink nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan3 591, "Aul' Sanners an' I" (2 texts, 2 tunes)
Roud #6043

ALTERNATE TITLES:
When Sanners an' I Lies Doon to Sleep

NOTES: The current description is based on the Greig/Duncan3 entry 591A. - BS

Last updated in version 2.4

File: GrD71365
Auld Den o' Mains, The

DESCRIPTION: The singer says "I meet my bonnie lassie in the Auld Den o' Mains" by the Dichty River. He prefers her to miser's treasure and merchant's gains. "Oor fathers met our mithers there ... and oor bairns they'll go coortin' there"

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan4)
KEYWORDS: courting nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #179, p. 1, "The Auld Den o' Mains" (1 text)
Greig/Duncan4 926, "The Auld Den o' Mains" (1 text)
Roud #6146
NOTES [11 words]: Den of Mains on the Deichty River is in Forfarshire, near Dundee. - BS
Last updated in version 2.5
File: GrD4926

Auld Eddie Ochiltree

DESCRIPTION: Auld Eddie, a blue-gown beggar, comes to town and is greeted and cared for by the townsfolk. He foretells who is to be married next and makes other predictions. All are happy to see the cheerful wanderer

AUTHOR: unknown
EARLIEST DATE: 1869 (Logan-APedlarsPack)
KEYWORDS: begging rambling
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 218-221, "Auld Eddie Ochiltree" (1 text)
Logan-APedlarsPack, pp. 166-171, "Auld Eddie Ochiltree" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #31, pp. 1-2, "Auld Eddie Ochiltree" (1 text)
ST FVS218 (Partial)
Roud #5637
NOTES [55 words]: Ford and Logan both describe the blue-gown beggars, a special order appointed by the Catholic kings of Scotland to pray for them. Not surprisingly, this order died out long ago -- but Walter Scott's The Antiquary mentions a blue-gown beggar actually named Eddie Ochiltree. Obviously there is some sort of dependence involved. - RBW
Last updated in version 2.6
File: FVS218

Auld Fisher's Farewell to Coquet, The

DESCRIPTION: "Come bring to me my limber gad I've fished wi' mony a year, An' let me ha'e m weel-worn creel An' a' my fishing gear...." The singer goes fishing one more time, recalls sixty years of fishing on the Coquet, and bids a farewell.

AUTHOR: Robert Roxby & Thomas Doubleday?
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)
KEYWORDS: fishing farewell
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 134-135, "The Auld Fisher's Farewell to Coquet" (1 text, 1 tune)
Roud #3160
File: StorR134

Auld Fite Naig, The

DESCRIPTION: The singer says, "Ae day I was pitten to Rakie's to work at a stem-mull," ordered to mind the work, forego the silly nonsense, "and blawin' aboot my auld fite naig [white pony], its risin' twenty twa"
Auld Gardener's Wife, The

DESCRIPTION: Soldier Willie dreams his sweetheart is an old gardener's wife. She confirms that her wedding will be the next day. Willie convinces her to sleep with him. When she asks to go with him in the morning he takes her. He taunts the gardener on the way.

Auld Horse's Lament, The

DESCRIPTION: An old horse, "turned out to die," remembers "when I was a foalie ... brisk and jolly." He threw "young Mr Galloper" when he was abused, so he was sold to a dealer who wore his life away. He warns people to "lay something in store" for their own old age.

Auld Johnny Grant

DESCRIPTION: When the singer, forty-two, was young "lads cam' flockin"; now she's "beginnin' sair to fear a man I'll never get." Yesterday old Johnny Grant asked her to marry. Though he is lame, "yet he may prove good and kin"
**Auld Lang Syne**

**DESCRIPTION:** Recognized by the first line "Should auld acquaintance be forgot" and the chorus "For auld lang syne." Two old friends meet and remember their times together, ending by taking "a cup o' kindness."

**AUTHOR:** Adapted by Robert Burns

**EARLIEST DATE:** 1797

**KEYWORDS:** drink friend

**FOUND IN:** Britain US

**REFERENCES (8 citations):**
- Fireside-Book-of-Folk-Songs, p. 76. "Auld Lang Syne" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 381, "Auld Lang Syne" (1 text)
- Heart-Songs, p. 10, "Auld Lang Syne" (1 text, 1 tune)
- Jolly-Miller-Songster-5thEd, #99, "Auld Lang Syne" (1 text)
- Wolf-AmericanSongSheets, #70, p. 6, "Auld Lang Syne" (2 references)
- DT, AULDLANG* AULDLNG2*

**ADDITIONAL:**
- Roud #13892

**BROADSIDES:**
- Bodleian, Johnson Ballads fol. 15, "Auld Lang Syne" ("Should auld acquaintance be forgot"), J. Catnach (London), 1822; also 2806 c.17(10), Johnson Ballads 260, Harding B 11(3613), Firth b.27(413), Johnson Ballads 155A, Harding B 11(3297), Harding B 16(8a), Harding B 36(29), "Auld Lang Syne": Harding B 11(1172), Harding B 25(86), 2806 c.14(75), 2806 c.17(11), Harding B 11(2948), Harding B 11(1831), 2806 c.17(12), "Auld Langsyne"
- LOCSinging, sb10012b, "Auld Lang Syne," J. Andrews (New York), 1853-1859; also as100470, as100480, "Auld Lang Syne"

**SAME TUNE:**
- Bohunkus (Old Father Grimes, Old Grimes Is Dead) (File: R428)
- The Patches on My Pants (File: Wels078A)
- We're Here Because (File: BrPa037B)
- The Wake of Bevington (File: PalWa052)
- On Mules We Find Two Legs Behind (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 202; DT, MULEBEHD)
- We Made Good Wobs Out There (Greenway-AmericanFolksongsOfProtest, p. 182)
- The Fish It Never Cackles Bout (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 156)
- The Salem Murder (Burt-AmericanMurderBallads, pp. 87-88); cf. the song on the suicide of Crowningshed which follows
- The National Union ("Oh! who woiuld strike the recreant blow," by Charles Collins, Jr.) (Wolf-AmericanSongSheets p. 106)
- Lafayette at Brandywine (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 231)
- The Psalm of Sammy Tilden ("In good Boss Tweed's successful days") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 461)
- We'll Follow Grant Once More ("Oh! raise the banner high again," by Dexter Smith) (Wolf-AmericanSongSheets, p. 172)
- John Bell of Tennessee ("There is a man of noble heart") (Wolf-AmericanSongSheets, p. 190)
- To the Maryland Son of Revolutionary Sires! ("Ye sons of Sires, of manly deeds, who died for the love of right") (Wolf-AmericanSongSheets, p. 195)
- "Should all my luggage be forgot" (Song by Charles Dodgson/Lewis Carroll in the mock opera "La Guida de Bragia"; cf. Donald Thomas, Lewis Carroll, A Biography, 1996 (references are to the 1999 Barnes & Noble paperback), p. 59)
- William Henry Harrison campaign song ("What tho' the Hero's hard 'huge paws' Were wont to plow and sow?") (Paul F. Boller, Jr., _Presidential Campaigns_, second revised edition, Oxford University Press, p. 73)
- Should Brave Soldiers Be Forgot (Harrison campaign song) (A. B. Norton, _Songs of the People in the Log Cabin Days of Old Tippecanoe_, p. 6)
- The Log Cabin and Hard Cider Candidate ("Should good old cider be despised") (Harrison campaign song) (A. B. Norton, _Songs of the People in the Log Cabin Days of Old Tippecanoe_, p. 6)
- The Farmer of North Bend ("Can grateful freemen slight his claims") (Harrison campaign song) (A.
"Hail sweetest, dearest tie that binds" (hymn by Amos Sutton) (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 51)

"O! sad the light must fall to-night, And pensive blow the gale" (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 83)

"Full far away a city stands, 'Mid threefold walls of years" (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 120)

"Hail! brothers to the coming year With hope and promise bright" (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 126)

"We've wandered east, we've wandered west, Since through these walks we strayed" (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 18)

"Four years of life have passed away, Since first, poor 'Fresh,' we strayed" (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 28)

"The parting hour has come at last,-- That hour expected long" (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 36)

"Fill up a bowl of sparkling wine" (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 53)

"The October day is dull and drear" (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 112)

"Come Juniors, sing the parting song, The happy hour draws nigh!" (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 120)

"Should old reformers be forgot Whose names resplendent shine" (Foner, p. 163)

"A solemn promise you have made, A patron true to be" (by A. P. Knapp) (Albert P. Knapp, _Grange Songster_, 1915, p. 6)

"I am a Ten hour workingman! I glory in the name" (Foner, p. 68)

"Again we meet, again we part, Again our work is done" (by "Ellis") (Foner, p. 146)

"Our fathers crossed a pathless sea, And sought a rock-bound shore" (by C. Fannie Allyn) (Foner, p. 150)

"Should song and music be forgot When workingmen combine?" (Foner, p. 178)

"We here have now in council met, In freedom's ranks to serve" (by J. J. Martin) (Foner, p. 302)

"Come bothers, raise a hearty song, To cheer us on our way; The fetters old of fate and wrong We cast away today" (by James P. Morton, Jr.) (Foner, p. 314)
NOTES [357 words]: This is a song that Burns rewrote (the putative original is in the Digital Tradition as AULDLNG3; compare also the broadside NLScotland, Ry.III.a.10(070), "Old Lang Syne," unknown, dated 1701 though there is no reason for this dating on the sheet); Fuld traces the "Should Auld Acquaintance" text to 1711 in James Watson's _Scots Poems_. Burns's own version was published in the _Scots Musical Museum_ in 1796/7. This had a mostly traditional first verse, with the remainder by Burns, but by error the wrong melody was printed and has become the "traditional" tune.
Murray Shoolbraid offers these additional notes upon this topic:
"The Museum text is half-and-half, 2-3 being by Burns (about youthful days on the braes etc.) and the rest (seemingly) an old fragment. One can dispute this of course, for this old text first appears in SMM. Previously we have the 1711 version, 'Should old acquaintance be forgot / And never thought upon,' attributed to Sir Robert Aytoun (1570-1637/8), one of the first Scots poets to write in English (knighted by King James 1612; buried in Westminster Abbey). A bit later (1720) Allan Ramsay uses the incipit to start his own poem 'Should auld acquaintance be forgot,/ Though they return with scars?/ These are the noble hero's lot:/ Obtain'd in glorious wars.'
"These old versions go to the old tune printed in SMM: The songs that predate Burns [and B's words too] go to the old melody: in Mitchell's ballad opera _The Highland Fair_ (1731), earliest in print in Playford's _Collection of Original Scotch Tunes_ (1700), also sans title in Mgt Sinkler's MS., 1710 (the versions differ). The SMM version is from Neil Stewart's _Scots Songs_, 1772.
"So the tune is correct; it was Burns's Edinburgh publisher Thomson (_Scottish Airs_, 1799) who reset the words to another tune, _I Fee'd a Lad at Martinmas_, otherwise called _The Miller's Wedding/Daughter_. This is the one we all sing it to today." - (MS), RBW
_Last updated in version 6.0_
File: FSWB381B

Auld Luckie of Brunties
DESCRIPTION: "It's a' ye rovin' young men, come listen unto me, And dinna gang to Brunties toon
The lasses for to see; Auld Luckie she's a wily ane, And she does watch the toon," fining visitors for vice. She traps a young couple bundling. He wishes her in hell
AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan3)
KEYWORDS: sin money punishment escape food nightvisit
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNortheast #178, p. 1, "Auld Luckie" (1 text)
Greig/Duncan3 373, "Bruntie's" (2 texts, 1 tune)
Ord-BothySongsAndBallads, pp. 246-247, "Auld Luckie of Brunties" (1 text)
Roud #5577
ALTERNATE TITLES:
Lucky Duff
NOTES [79 words]: Greig/Duncan3: "The farm of Bruntyards Gamrie, Banffshire (see map), was farmed by Mrs Annabella Duff (Auld Luckie) the widow of the former farmer, James Duff, from 1883 to 1893.... The song was reputedly written by a local poet called Shaw."
Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Bruntyards (373) is at coordinate (h6,v7-8) on that map [near Banff, roughly 37 miles NNW of Aberdeen]. - BS
_Last updated in version 2.4_
File: Ord246

Auld Maid's Lament, The
DESCRIPTION: The singer wonders why her cousin has her choice of men while she has none.
She kissed Donald once and when they met again he turned his head. Fancy clothes do not help. Perhaps there's no lad "decreed for me"
Auld Man Armed Himself Wi a Sword, The

DESCRIPTION: The old man took a sword, the old woman a turd. The battle was bloody and she shit on the hay.

AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)
KEYWORDS: age bawdy scatological
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
Lyle-Andrew-CrawfurdsCollectionVolume2 180, "The Auld Man Armed Himself Wi a Sword" (1 text)
Roud #15527
File: LyCr2180

Auld Man's Mare's Dead, The

DESCRIPTION: "The auld man's mare's dead (x3), A mile aboon Dundee." "She had the fiercie and the fleuk... On ilka knee she had a breuk, What ailed the beast to dee?" The beast's decrepitude, and the old man's mourning, are described in repetitive detail

AUTHOR: Patrick Birnie?
EARLIEST DATE: 1904 (Ford)
KEYWORDS: horse death disease
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 280-282, "The Auld Man's Mare's Dead" (1 text, 1 tune)
Greig/Duncan3 494, "The Auld Man's Mare's Deid" (2 texts, 1 tune)
Whitelaw-BookOfScottishSong, p. 128, "The Auld Man's Mare" (2 texts)
Roud #5880
NOTES [58 words]: Whitelaw-BookOfScottishSong considers its two texts to be distinct versions with only a chorus overlapping. However, both Ford and Greig/Duncan3 494a combine both Whitelaw-BookOfScottishSong texts. Greig/Duncan3 494b has no Whitelaw-BookOfScottishSong 1 verses; both Greig/Duncan3 texts add one verse not in Ford or Whitelaw-BookOfScottishSong. - BS
Last updated in version 3.2
Auld Matrons [Child 249]
DESCRIPTION: Willie comes courting at Annie's door; she assures him that Matrons (an old woman by the fire) can do nothing. But Matrons summons the sheriff, who comes to take Willie -- only to have Willie escape by calling on his brother John, a fantastic fighter
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: courting seduction nightvisit age police rescue
FOUND IN: Britain(Scotland)
REFERENCES (3 citations):
Child 249, "Auld Matrons" (1 text)
Leach-TheBalladBook, pp. 612-614, "Auld Matrons" (1 text)
DT 249, OLDMATRN
Roud #3915
CROSS-REFERENCES:
cf. "Adam Bell, Clim of the Clough, and William of Cloudesly" [Child 116]
NOTES [38 words]: This seems to be either descended from or heavily influenced by the Robin Hood tradition, or specifically (in Child's view) "Adam Bell." One rather hopes it is the latter; the rescue by John, if anything, weakens the ballad. - RBW
File: C249

Auld Merchant, The
DESCRIPTION: An old merchant of Fife wants to marry a virgin. He meets a widow who claims falsely that her daughter is a virgin; she lists eight prior lovers. Her mother tells her to "look a wee shy" in bed to fool the merchant.
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: courting sex virginity lie trick mother age
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1503, "The Auld Merchant" (1 text)
Roud #7165
File: GrD71503

Auld Quarry Knowe, The
DESCRIPTION: "Oh, weel I mind the joys we had, In youth's bright sunny days... But better far I mind the time... When daffin' wi' my Jessie On the auld quarry knowe." Now old, both he and his wife are past their prime, but still he recalls the happy days
AUTHOR: unknown
EARLIEST DATE: 1904 (Ford)
KEYWORDS: courting marriage age nonballad
FOUND IN: Britain(Scotland)
REFERENCES (3 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 141-142, "The Auld Quarry Knowe" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #82, p. 2, "The Auld Quarry Knowe" (1 text)
Greig/Duncan4 927, "The Auld Quarry Knowe," Greig/Duncan8 Addenda, "The Auld Quarry Knowe" (2 texts, 1 tune)
Roud #6147
File: FCS141

Auld Robin Gray
DESCRIPTION: Jamie leaves Jenny to earn enough to be married. Her family has bad luck. Robin Gray supports them and asks Jenny to marry. Jamie's ship is wrecked and Jennie assumes he is dead. She marries Robin. Jamie returns too late.
Auld Warrack's Plough Feast

DESCRIPTION: The lads and lasses had fun at old Warrack's plough feast. The plough chain broke and everyone helped fix it to end the job. At supper Warrack confesses "I never had a lawfu' wife, Nor yet a lawfu' son But I fell foul o' Maggie Thows"

AUTHOR: unknown
Auld Wife and Her Cattie, The

DESCRIPTION: "There was an aul' wifie, she clippit her cattie For takin' a moosie on Christenmas day, And oh fat befell the silly auld bodie The half o' her cattie was clippit away"

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan3)
KEYWORDS: humorous nonballad animal
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 690A, Greig/Duncan8 Addenda, "The Auld Wife and Her Cattie" (2 texts, 2 tunes)

Roud #6112
CROSS-REFERENCES:
cf. "Carrickfergus" (tune, per OLochlainn)
ALTERNATE TITLES:
There Was an Auld Wifie

NOTES [25 words]: The current description is all of Greig/Duncan3 690A. One version mentioned by Duncan has the last line as "eaten that day" instead of "clippit away." - BS

Last updated in version 2.4
File: GrD3690

Auld Wife beyont the Fire, The

DESCRIPTION: An old widow with many daughters wants "snishing/spruncin" (sex). They say she is too old and toothless. They will let her seek sex if she can break a nut with her teeth. They give her a pistol bullet instead of a nut; she cannot break it and wastes away

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan7)
KEYWORDS: family sex bawdy age trick
FOUND IN: Britain(Scotland) US(Ap)
REFERENCES (2 citations):
Greig/Duncan7 1423, "The Auld Wife Ayont the Fire" (1 fragment, 1 tune)
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 128, pp. 135-136, "The Old Wife" (1 text)

Roud #4294
File: CW128

Auld Wife to the Bell-Rope Ran, The

DESCRIPTION: Apparently unrelated verses: The old wife rang the bell so loud the singer thought the building would fall; it's a shame "servant lassies a' get lads" but gentle ladies don't; it's awful to allow a lad to have a lass working for a fee.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: courting nonballad
FOUND IN: Britain(Scotland(Aber))
Auld Yule

DESCRIPTION: An old man tells the singer his story. When he first arrived he was well received. Then, sixty years ago, someone called him "Papist Knave." Then a more fashionable man arrived. He expects to see hard times until he dies. Then "Auld Yule he vanished"

AUTHOR: unknown

EARLIEST DATE: 1916 (Greig/Duncan3)

KEYWORDS: political religious

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan3 539, "Auld Yule" (1 text)

Roud #6017

NOTES [221 words]: Greig/Duncan3 quoting "the introduction and commentary" to the poem from Aberdeen Buchan Association Magazine No. 17 (January 1916): "... The adoption of the Gregorian Calendar (New Style), to correct the cumulative deficiencies in the Julian Calendar (Old Style), came late into England and Scotland, and was resented much by the common people. It was adopted in England in 1758, when eleven days were omitted after the 2nd September, so that what should have been the 3rd, was counted the 14th. The year 1800, which was a leap year (old style) was made a common year, thus making a total of twelve days' difference between the new and old styles of reckoning. In Scotland, in outlying districts the old style was kept up as regards popular festivals (Yule and New Year's Day particularly) till within living memory. The poem before us is a lament for the passing of Auld Yule, who is personified as an old wandering outcast, met by the author." - BS

In defence of the common people, it should be noted that they often were charged rent for the eleven days that were removed from the calendar. Less defensible is their case that the whole thing was a Catholic plot. We do see some effects of the calendar shift in songs such as the Cherry Tree Carol, where the birth of Jesus is listed on some date in early January. - RBW

Last updated in version 2.4

File: GrD3539

Aunt Jemima's Plaster

DESCRIPTION: Aunt Jemimah survives by selling sticking plaster. With it she might catch a thief, keep a wayward husband from straying, etc. Chorus: "Sheepskin and beeswax Makes an awful plaster, The harder you try to get it off, The more it sticks the faster."

AUTHOR: unknown

EARLIEST DATE: 1891

KEYWORDS: humorous commerce trick

FOUND IN: US(Ap,NE,SE,So)

REFERENCES (9 citations):
Randolph 414, "Sheepskin and Beeswax" (1 fragment, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 354-355, "Sheepskin and Beeswax" (1 text, 1 tune -- Randolph's 414)
Hudson-FolkTunesFromMississippi 39, "Angie Mimey" (1 text, 1 tune)
Browne-AlabamaFolkLyric 121, "Aunt Jemima’s Plaster" (1 text, 1 tune, plus citations of possible-related Songster texts)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 271, "Aunt Jemima’s Plaster" (2 texts)
Cox/Hercog/Halpert/Boswell-WVirginia-B, #23, pp. 23-25, "Aunt Jemima’s Plaster" (1 text, 1 tune)
**Henry-SongsSungInTheSouthernAppalachians, p. 233, (first of four "Fragments from Maryland")**: (1 fragment, which I link to this on the basis of the mention of Aunt Jemima)

**Wolfe/Boswell-FolkSongsOfMiddleTennessee 80, pp. 129-130, "Aunt Jemima’s Plaster"** (1 text, 1 tune)

**Wolf-AmericanSongSheets, #71, p. 6, "Aunt Jemimah's Plaster, or Sheepskin Bees Wax #2"** (2 references)

ST R414 (Partial)

**Roud #974**

**RECORDINGS:**
- Margaret MacArthur, "Aunt Jemima" (on MMacArthur01)
- Skyland Scotty, "Aunt Jemimah’s Plaster" (Conqueror 8308, 1934)

**SAME TUNE:**
- Ceylon Ballad (concerning "When Britons fought like heroes in the Kandian country," and said to be to the tune of "Sheepskin and Beeswax"; Winstock-SongsAndMusicOfTheRedcoats, pp. 201-205)

**NOTES [316 words]:** Said to be a version of "Bees wax," a song sung by (but perhaps not written by) Dan Emmett. Cohen says it was written by Septimus Winner, but lists other claims of authorship.

Wolff-AmericanSongSheets, p. 6, reports two broadside prints of a song "Aunt Jemima's Plaster, or Sheepskin Bees Wax No. 2.," beginning "Aunt Jemima she was old, but very kind and clever." This appears to be the source of the text used by Cox, and of one of Brown's versions. The title of course implies that there was an earlier Aunt Jemimah's Plaster #1. This would explain the diversity of texts -- and perhaps of authorship claims. It would also date the song before 1870.

Wolf on p. 140 lists "Sheepskin, Beeswax" ("Now I'm gwine to sing a song") as being "sung nightly with thunders of Applause, by Dan Emmit, at White's Melodeon." Beeswax, incidentally, is not a bad material for bandages. Or, rather, the stuff they use in candles is probably not good for much except an adhesive -- but propolis, a resinous substance used by bees to patch their hives, has some medical properties. Joe Schwarcz, *Dr. Joe & What You Didn't Know: 177 Fascinating Questions & Answers about the Chemistry of Everyday Life*, ECW press, 2003, p. 100, says the following: "The stuff that bees collect mainly from poplars and conifers is a mix of dozens of compounds, including fatty acids and flavonoids. Scientists have tested many of these for biological activity, and their tests have shown antifungal and antibacterial effects." Schwarcz goes on to add that these effects are minor and have been overblown in the popular press, and I'm sure he's right. Doctors today have far more effective compounds at their disposal. But back before medicine knew what it was doing, propolis was better than nothing. Even the sheepskin might help a little -- it could contain lanolin which would keep the skin from drying out (Schwarcz, p. 78). - RBW

Last updated in version 4.3

File: R414

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**Aunt Maria**

**DESCRIPTION:** "Old Aunt Maria (Jack-a-ma-rier) Jumped in the fire. Fire too hot, Jump in the pot. Pot so black, (S)he jumped in a crack. Crack so high, (S)he jumped in the sky. Sky so blue, (S)he jumped in a canoe. Canoe so shallow, (S)he jumped in the tallow." Etc.

**AUTHOR:** unknown

**EARLIEST DATE:** 1934 (Henry, from Minnie Stokes)

**KEYWORDS:** lullaby nonballad

**FOUND IN:** US(SE,So)

**REFERENCES** (4 citations):
- *Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3* 134, "Jack-a-Maria" (1 text)
- *Botkin-TreasuryOfSouthernFolklore*, p. 705, "Aunt Maria" (1 text, 1 tune)
- *Henry-SongsSungInTheSouthernAppalachians*, p. 242, (no title) (1 text)
- *Browne-AlabamaFolkLyric* 157, "Old Zachariah Fell in the Fire" (2 texts plus mention of 1 more, 1 tune)

**Roud #11418**

**NOTES [61 words]:** Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 79, has a game, "Jack-a-balan," in which a lighted stick is passed around, with the carrier of the stick asking "Will yae hae Jack-a-balan," to which the answer is, "You chall bear the saddle-ban, Thro moss, thro moor, Throu a' the lan, Take him safe oot o' my han." I have no idea if it is related. - RBW
Aunt Sal's Song (The Man Who Didn't Know How to Court)

DESCRIPTION: "A gentleman came to our house, He would not tell his name." He comes to court, but acts ashamed. He sits silent next to the girl. Finally he gives up, saying courtng isn't worth it. The girls laugh at the "ding-dang fool [that] don't know how to court."

AUTHOR: unknown
EARLIEST DATE: 1916 (Wells-TheBalladTree)
KEYWORDS: courting humorous
FOUND IN: US(Ap,SE,So)
REFERENCES (6 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 15, "Courting Song" (1 text)
Lomax-FolkSongsOfNorthAmerica 101, "Aunt Sal's Song" (1 text, 1 tune)
Ritchie-SingingFamilyOfTheCumberlands, pp. 233-234, "[Aunt Sal's Song]" (1 text, 1 tune)
Chase-AmericanFolkTalesAndSongs, pp. 140-141, "The Bashful Courtship" (1 text, 1 tune)
Wells-TheBalladTree, p. 123, "Aunt Sal's Song" (1 text, 1 tune)
DT, HOWCOURT
Roud #776
CROSS-REFERENCES:
cf. "Johnson Boys" (theme)
ALTERNATE TITLES:
Not Know How to Court
Bashful Courtship
File: LoF101

Aupres De Ma Blonde

DESCRIPTION: French language. "Aupres de ma blonde, Qu'il fait bon, fait bon, fait bon... Qu'il fait bon rester. Au jardin de mon pere Les lauriers sont fleuris."

AUTHOR: unknown
EARLIEST DATE: 1883 (Charles Guillon, "Chansons Populaires de l'Ain")
KEYWORDS: foreignlanguage France
FOUND IN: France Canada(Que)
REFERENCES (6 citations):
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 177, "Je Donnerais Versailles" (1 short text)
Silber/Silber-FolksingersWordbook, p. 329, "Aupres De Ma Blonde" (1 text)
DT, AUPRBLND*
ADDITIONAL: Charles Guillon, "Chansons Populaires de l'Ain" (1883; available on Google Books), pp. 515-516 (1 French text, 1 tune)
Edith Fowke and Richard Johnston, _Folk Songs of Quebec (Chansons de Quebec)_., Waterloo Music Company, 1957, pp. 18-19, "Aupres de ma Blonde" (1 French text plus English translation, 1 tune)
George Allan England, _Vikings of the Ice: Being the Log of a Tenderfoot on the Great Newfoundland Seal Hunt_ (also published as _The Greatest Hunt in the World_), Doubleday, 1924, p. 128, "(Apres la Guerre Finie)" (1 fragment, apparently a variant or sequel)
File: FSWB329A

Aura Lea

DESCRIPTION: "When the blackbird in the spring On the willow tree Sat and rock'd, I heard him sing, Singing Aura Lee." In praise of a "maid of golden hair." The singer describes how even the bird praise her. He begs her hand in marriage

AUTHOR: Words: W. W. Fosdick / Music: George R. Poulten
EARLIEST DATE: 1861 (sheet music published by John Church of Cincinnati)
KEYWORDS: courting love nonballad lyric
FOUND IN: US
REFERENCES (7 citations):
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 14-17, "Aura Lea" (1 text, 1 tune)
Emerson-StephenFosterAndCo, pp. 62-63, "Aura Lee" (1 text)
Messerli-ListenToTheMockingbird, pp. 104-106, "Aura Lee" (1 text)
Heart-Songs, p. 399, "Aura Lee" (1 text, 1 tune)
Fuld-BookOfWorldFamousMusic, p. 117, "Aura Lea--(Love Me Tender)"
Wolf-AmericanSongSheets, #72, p. 6, "Aura Lee" (1 reference)
DT, AURALEE* ST RJ19014 (Full)
NOTES [60 words]: At times like this, one wishes we had a keyword, "Great-tune-lousy-words."
Originally published as a minstrel tune in 1861, verses were printed by both Union and
Confederate presses, and the first important parody ("Army Blue") was used by the West Point
class of 1865.
As for what Elvis Presley did with the tune, the less we say of that here, the better. - RBW
Last updated in version 6.0
File: RJ19014

Aurore Pradere

DESCRIPTION: Creole French. "Aurore Pradere, belle 'ti fille (x3), C'est li mo 'oule, s'est le ma
pren." The singer praises the beauty of Aurore, and says that she is what he wants and will have.
He describes what others say of her, but as for him, he still wants her
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: love courting foreignlanguage
FOUND IN: US
REFERENCES (3 citations):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p.110, "Aurore Bradaire" (1 short text, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 121, "Aurore Pradere" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 220-221, "Aurore Pradere" (1 text plus
translation, 1 tune)
File: LxA220

Australia (Virginnny)

DESCRIPTION: "When I was a young man, my age seventeen, I ought ha' been serving Victoria
our Queen, But those hard-hearted judges, how cruel they've been, To send us poor lads to
Australia." To please his girlfriend, the singer turns outlaw, and winds up transported
AUTHOR: unknown
EARLIEST DATE: 1969 (collected from Bob Hart by Rod & Danny Stradling, according to
Patterson/Fahey/Seal)
KEYWORDS: transportation courting work outlaw
FOUND IN: Australia Britain(England(Lond,South))
REFERENCES (3 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 12-13, "Australia" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #48, "Australia" (1 text, 1 tune)
Roud #1488
RECORDINGS:
Bob Hart, "Australia" (on BHart01, HiddenE)
Cyril Poacher, "Australia" (on Voice04)
NOTES [184 words]: Yates, Musical Traditions site Voice of the People suite "Notes - Volume 4" -
19.8.02: "Originally an 18th century song about transportation to the American State of Virginia.
Later broadside printers changed it to Australia, to suit the then current destination of transports." -
BS
This is at least possible (with the footnote that no one was ever transported to the "state" of
Virginia, but rather to the "colony"). Though Virginia did not receive a high number of transportees.
The transport system arose around 1650, and by the time the American colonies had been closed
off by the Revolution, only about 50,000 prisoners had been sent (see The Oxford Companion to
British History, article on "Transportation"). And most of these went to the West Indies (see Samuel
Australia Our Home

DESCRIPTION: "Here's off, here's off to the digging of gold, Australia's our home where wealth is untold." The singer does not fear the long voyage to Melbourne. No matter what hardships he is warned of, he intends to go to the diggings

AUTHOR: unknown

EARLIEST DATE: 1964 (Anderson-FarewellToOldEngland); Anderson estimates his broadside as c. 1854

KEYWORDS: emigration Australia mining gold

FOUND IN:

REFERENCES (1 citation):
Anderson-FarewellToOldEngland, pp. 189-190, "Australia Our Home" (1 text, 1 tune)
Roud #V20380

BROADSIDES:
File: AnFa189

Australia Will Be There

DESCRIPTION: "There are lots and lots of arguments Going on today As to whether dear old England Should be brought into the fray." "Rally round the banner of your country... Sing Long Live the King wherever you may be And to hell with Germany; Australia will be there"


EARLIEST DATE: 1915 (source: Wikipedia)

KEYWORDS: patriotic Australia royalty nonballad

HISTORICAL REFERENCES:
1914 - SMS Emden, formerly a member of the Graf Spee squadron destroyed at the Battle of the Falklands, sinks sixteen ships during an independent cruise in the Indian Ocean
Nov 9, 1914 - HMAS Sydney finds and sinks the Emden

FOUND IN:

REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 217, "(no title)" (1 text)
Roud #11249

File: BrPa217A

Australia's on the Wallaby

DESCRIPTION: "Our fathers came to search for gold, The claim it proved a duffer. The syndicates and bankers' bosses made us all to suffer.... Australia's on the wallaby, Listen to the cooee." Most of the song is devoted to the animals the settler sees

AUTHOR: unknown

EARLIEST DATE: 1933 (Old Bush Recitations)

KEYWORDS: animal Australia

FOUND IN: Australia

REFERENCES (4 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 199-200, "Australia's on the Wallaby" (1 text, 1 tune)
Fahey-Eureka-SongsThatMadeAustralia, pp. 70-71, "Australia's on the Wallaby" (1 text, 1 tune)
DT, WALLABB2*
Roud #24705

CROSS-REFERENCES:
"Freedom on the Wallaby" (tune, theme)

NOTES [107 words]: Some feel that this is a parody, others a forerunner, of Henry Lawson's more political "Freedom on the Wallaby." Gwenda Beed Davey and Graham Seal, A Guide to Australian Folklore, Kangaroo Press, 2003, p. 25, are among those who think it a forerunner; they date it to the 1890s.

Whatever the relationship between the songs, an 1890s date seems probable; this was the era of the great shearers' strikes that Australian authorities regarded as armed insurrections (which we know inspired Lawson; see Richard Magoffin, Waltzing Matilda: The Story Behind the Legend, 1983; revised and illustrated edition, ABC Enterprises, 1987, pp. 43-44). - RBW

Last updated in version 5.0

Automobile Trip Through Alabama

DESCRIPTION: Narrative: surreal description of speaker's trip through Alabama in an talking Ford filled with "Loco-Pep" gasoline. They fight off biting insects and a rattlesnake; the car falls to pieces, then reassembles itself. Incorporates bearhunt tall-tale

AUTHOR: probably Red Henderson

EARLIEST DATE: 1920s (recording, Red Henderson & Emmett Bankston)

KEYWORDS: travel hunting technology humorous nonsense recitation talltale

FOUND IN:

RECORDINGS:
Red Henderson & Emmett Bankston, "Automobile Trip [or Ride] Through Alabama, pts. 1 & 2" (Okeh 45283, c. 1929; rec. 1928)
New Lost City Ramblers, "Automobile Trip Through Alabama" (on NLCR13, NLCRCD2)

File: RcATTA

Autumn Dusk/Coimfeasgar Fogmair

DESCRIPTION: "It was on an autumn twilight, I watched the seagulls glide, When the fairest of all maidens Stole softly by my side." He describes her beauty and how they met and embraced. He wishes he were still with her

AUTHOR: English words: George Graham (?)

EARLIEST DATE: 1916 (Morris)

KEYWORDS: love beauty

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H831, p. 235-236, "Autumn Dusk/Coimfeasgar Fogmair" (1 text, 1 tune)

File: HHH831

Avalon Blues

DESCRIPTION: "Got to New York this morning', just about half past nine (x2), Hollerin' one mornin' in Avalon, couldn't hardly keep from cryin'," "Avalon my hometown, always on my mind, Pretty mama's in Avalon....." "New York's a good town, but it's not for mine."

AUTHOR: Mississippi John Hurt

EARLIEST DATE: 1928

KEYWORDS: homesickness

FOUND IN:

REFERENCES (2 citations):
Cohen-AmericanFolkSongsAREgionalEncyclopedia1, p. 339, "Avalon Blues" (1 text)

RECORDINGS:
Mississippi John Hurt, "Avalon Blues" (on MJHurt04; on MJHurt05)

File: CAFS1339
Des: A French/Quebecois song of praise to the Virgin Mary (sung in Latin): "Ave, maris stella, Dei Mater alma, Atque semper virgo, Felix coeli porta (x2)" "Sumus illud Ave Gabrielis ora, Funda nes in pace, Mutans Hevae nomen."

Author: unknown

Earliest Date: 9th century, according to Julian (see Notes), although not found in tradition until much later

Keywords: religious nonballad Quebec foreignlanguage

Found in: Canada(Que)

References (12 citations):
- Fowke/Mills/Blume-CanadasStoryInSong, pp. 19-20, "Ave, Maris Stella" (1 text, 1 tune)
- Pottie/Ellis-FolksongsOfTheMaritimes, pp. 119, "Ave Maris Stella" (1 text, 1 tune)
- Rickert-AncientEnglishChristmasCarols, p. 8, "Ave Maris Stella" (1 text)
- Sidgwick/Chambers-EarlyEnglishLyrics LVI, p. 109, "(no title)" (1 text)
- Hirsh-MedievalLyric-MiddleEnglishLyricsBalladsCarols #14, "(Of on that is so fayr and bright)" (1 text)
- Brown/Robbins-IndexOfMiddleEnglishVerse, #454
- Brown/Robbins-IndexOfMiddleEnglishVerse #736

Additional: Karen Saupe, editor, _Middle English Marian Lyrics_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 1998, #58, p. 120, "(Ave Maris Stella)" (1 text, from British Library MS. Sloane 2593)

Notes [405 words]: According to Fowke/Mills, this song was adopted as the quasi-official hymn of the French colony in Canada at the suggestion of Louis XIII, and is still sung on special occasions by the Acadians. There are also many English translations.

The original Latin text is longer and older than the commonly sung French version (which, as far as I know, is the only one with any traditional currency); it has been dated as early as the seventh century. Julian, p. 99, reports "It has been wrongly ascribed to St. Bernard, as it is found in a St. Gall MS., No. 95, of the 9th century, and to Venantius Fortunatus (by M. A. Luchi, 1789), but on insufficient authority...."
directly from Catholic legend (Mary's eternal virginity, etc.) or apparently specific to the poem (e.g. the reference to the "maris stella" -- the "of-the-sea star"). - RBW

Bibliography

- Brown: Carleton Brown, editor, English Lyrics of the XIVth Century, Oxford University Press, 1924
- Julian: John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes)
- Wells: John Edwin Wells, A Manual of the Writings in Middle English 1050-1400, 1916 (references are to the 1930 fifth printing with three supplements)

Last updated in version 5.3
File: FMB019

Average Boy, The

DESCRIPTION: A southern alphabet song: "A is the green apple with bites all around, B is the ball that is lost on the ground, C is the cigarette making him pale... Yell is the yell he emits all the day, Z is for zeal he shows in his play."

AUTHOR: unknown
EARLIEST DATE: 1940
KEYWORDS: nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 874, "A Is for Apple Pie" (4 texts, but only the "D" text goes here)
Roud #7539
CROSS-REFERENCES:
cf. "The Logger's Alphabet" (subject) and references there
NOTES [15 words]: The title of this song refers, of course, to all the traits found in the "average boy." - RBW
File: R874A

Average Rein

DESCRIPTION: The rider, on the advice of the cowboys, bridles the horse "Lumberjack" with an "average rein." As a result, he is thrown. He determines thereafter to seek better advice

AUTHOR: Johnny Baker
EARLIEST DATE: 1973
KEYWORDS: horse cowboy trick
FOUND IN:
REFERENCES (1 citation):
Ohrlin-HellBoundTrain 94, "Average Rein" (1 text, 1 tune)
NOTES [41 words]: Ohrlin explains that bronc riders always tried to determine how much rein a horse would need (the length of leather depended on the horse's tricks). Usually the rider asked other cowboys -- but, of course, they might not be entirely honest. - RBW
File: Ohrl94

Avington Pond

DESCRIPTION: "Come, gentlemen all, and I'll sing you a song, It's about the mud-plumpers of Avington Pond." The men with their wheelbarrows work hard (to clear the pond?). The singer is sure there are no better workers. They enjoy their beer.

AUTHOR: unknown
EARLIEST DATE: 1905 (Gardiner MS, according to Purslow)
KEYWORDS: work moniker drink
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Purslow-TheConstantLovers, p. 2, "Avington Pond" (1 text, 1 tune)
Roud #1654
Avondale Disaster (I), The (The Mines of Avondale) [Laws G6]

DESCRIPTION: Flames are seen outside the Avondale mines; the miners' families realize there is a fire below. The two men who enter the mine find all the miners suffocated. Over one hundred men die.

AUTHOR: unknown

EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: mining disaster death

HISTORICAL REFERENCES:
Sept 6, 1869 - The fire in the Avondale coal mines near Wilkes-Barre, Pennsylvania. The fire blocked the only exit route and consumed all the oxygen in the tunnels. A total of 110 miners died, with 76 found in one ineffective shelter.

FOUND IN: US(MA) Canada(Newf)

REFERENCES (12 citations):
Laws G6, "The Avondale Mine Disaster I"
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 60, "Mines of Avondale" (1 text)
Leach-FolkBalladsSongsOfLowerLabradorCoast 106, "The Mines of Avondale" (1 text, 1 tune)
Leach-TheBalladBook, pp. 783-785, "The Avondale Mine Disaster" (1 text)
Leach-HeritageBookOfBallads, pp. 161-163, "The Avondale Mine Disaster" (1 text)
Korson-PennsylvaniaSongsAndLegends, pp. 386-388, "The Avondale Mine Disaster" (1 text, 1 tune)
Friedman-Viking/PenguinBookOfFolkBallads, p. 307, "The Avondale Mine Disaster" (1 text)
Lomax-FolkSongsOfNorthAmerica 64, "The Avondale Mine Disaster" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 149-151, "The Avondale Mine Disaster" (1 text plus a broadside print)
Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 194, "The Avondale Mine Disaster" (1 text)
Darling-NewAmericanSongster, pp. 215-218, "The Avondale Mine Disaster" (1 text)
DT 713, AVONDAL1

RECORDINGS:
John M. Curtis, "Mines of Avondale" (on MUNFLA/Leach)
John J. Quinn, "The Avondale Mine Disaster" (AFS, 1946; on LCTreas)

CROSS-REFERENCES:

NOTES [285 words]: Much the more common of the Avondale Disaster songs (which Laws calls independent ballads, though there are strong similarities between the two which may imply common influence), this one is characterized by the fairly fixed first stanza, "Good Christians all, both great and small, I pray you lend an ear / And listen with attention while the truth I will declare; / When you hear this lamentation it will cause you to weep and wail / About the suffocation in the mines of Avondale."

Kevin Kenny, Making Sense of the Molly Maguires, Oxford University Press, 1998, p. 127, gives this brief account:
"The worst [accident involving fire and gas in the Pennsylvania coal fields] occurred at the Steuben Shaft at Avondale, just outside the town of Plymouth, in Luzerne County in September 1869. Operated by the Delaware, Lackawanna, & Western Railroad, the Steuben Shaft was 327 feet deep and employed two hundred men. Directly on top of the shaft stood a wooden coal breaker, and halfway down the shaft a furnace had been installed to provide ventilation. This single shaft was the sole means of entry and exit for the mine workers; the accompanying upcast and downcast [ventilation shafts] carried air, not men. On the morning of September 6, 1869, sparks from the wood used to ignite the furnace, possibly combined with some gas in the upcast, set fire to the timbering in the shaft, which in turn set fire to the breaker above. The breaker tumbled down through the shaft, blocking the only possible exit from the mine and starting a fire that rapidly consumed all the oxygen and spread various poisonous gas. One hundred and ten men were asphyxiated. It took a rescue party two days to find all the bodies." - RBW

Last updated in version 6.1
Avondale Disaster (II), The [Laws G7]

DESCRIPTION: A fire in the Avondale Mine kills 110 miners. Relatively few details of the disaster and rescue are given, with the focus being on the plight of the bereaved families.

AUTHOR: unknown

EARLIEST DATE: 1934 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)

KEYWORDS: mining disaster death

HISTORICAL REFERENCES:
Sept 6, 1869 - The fire in the Avondale coal mines near Wilkes-Barre, Pennsylvania. The fire blocked the only exit route and consumed all the oxygen in the tunnels. A total of 110 miners died, with 76 found in one ineffective shelter.

FOUND IN: US(MA,MW)

REFERENCES (3 citations):
Laws G7, "The Avondale Disaster II"
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 122, "The Avondale Disaster" (1 text, 1 tune)
DT 784, AVONDAL2
Roud #3250

CROSS-REFERENCES:

NOTES [48 words]: Laws lists only two versions of this ballad, one of those from manuscript. The first stanza is superficially similar to "The Mines of Avondale," but differs in detail: "Come, friends and fellow Christians, and listen to my tale, And as I sing, pray drop a tear for the dead of Avondale." - RBW

File: LG07

Awa Whigs Awa

DESCRIPTION: "Awa whigs awa (x2), Ye're but a pack o' traitor louns, Ye'll do nae gude at a'."
The [Scottish] thistle flourished until the Whigs arrived "like a frost in June." The singer complains about the betrayal of the king. The singer expects vengeance

AUTHOR: unknown

EARLIEST DATE: 1803 (_Scots Musical Museum_ #263)

KEYWORDS: political Jacobite nonballad flowers

FOUND IN:

REFERENCES (1 citation):
ADDITIONAL: James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume III, #263, p. 272, "Awa whigs awa" (1 text, 1 tune)
ST SMMu263 (Partial)
Roud #8686
File: SMMu263

Awa' tae Cyprus

DESCRIPTION: "They're starving noo in Scotland, in England and Ireland tae; I canna bide nae langer here, so now I must away." The singer is going to Cyprus "to open a public hoose." Gold lies at your feet. If he gets rich he may come home "wi' a Pasha to my name"

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan3)

KEYWORDS: emigration farewell drink hardtimes nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #132, p. 2, "Awa' tae Cyprus" (1 text)
Greig/Duncan3 537, "Awa' tae Cyprus" (2 texts, 1 tune)
Roud #6015

ALTERNATE TITLES:
Cyprus

File: GrD3537
Awake and Join the Cheerful Choir

DESCRIPTION: "Awake and join the cheerful choir, Upon this joyful morn (x2), And glad hosanna loudly sing, For joy a Savior's born." "Let all the choirs on earth below Their voices loudly raise." "The shining host in bright array... Proclaim a Savior's birth."

AUTHOR: unknown

EARLIEST DATE: 1898 (Hill, Wiltshire Folk Songs and Carols)

KEYWORDS: religious nonballad Jesus

FOUND IN: Britain(England(West))

REFERENCES (1 citation):

Cologne/Morrison-WiltshireFolkSongs, p. 15, "Second Carol" (1 text, 1 tune)

Roud #23664

File: CoMo015

Awake Awake (Awake Sweet England)

DESCRIPTION: "Awake, awake, sweet England, sweet England now awake, And do your prayers obediently." Listeners are told to repent, reminded that worms will eventually eat their flesh, reminded that wealth is useless after death, and blessed

AUTHOR: unknown

EARLIEST DATE: 1909 (Leather-FolkLoreOfHerefordshire)

KEYWORDS: Bible religious burial nonballad carol

FOUND IN: Britain(England(West))

REFERENCES (1 citation):

Leather-FolkLoreOfHerefordshire, pp. 194-195, "Awake, Awake" (1 text, 1 tune)

ST Leath194 (Partial)

Roud #2111

CROSS-REFERENCES:

cf. "The Moon Shines Bright (The Bellman's Song)" (lyrics)

NOTES [32 words]: Several verses of this are shared with "The Moon Shines Bright (The Bellman's Song)," and they probably have some sort of common ancestry. But this strikes me as even more gloomy somehow. - RBW

File: Leath194

Awake, Awake (New Year's Carol)

DESCRIPTION: "Awake, awake, ye drowsy souls, And hear what I shall tell: Remember Christ, the lamb of God, redeemed our souls from hell." Jesus was crowned with thorns, crucified, met Thomas, empowered his disciples, and tells them to seek the wandering sheep

AUTHOR: unknown

EARLIEST DATE: 1911 (Cecil Sharp collection)

KEYWORDS: religious Jesus death

FOUND IN: Britain(England(West))

REFERENCES (1 citation):

Karpeles-TheCrystalSpring 105, "Awake, Awake, or New Year's Carol" (1 text, 1 tune)

Roud #701

NOTES [38 words]: This appears to be mostly based on the Gospel of John. Jesus as the "Lamb of God" is mentioned in John 1:29. The story of Doubting Thomas is only in John 20:24-29. The wound in Jesus's side is mentioned only in John 19:34. - RBW

File: KaCr105

Away Down East (I)

DESCRIPTION: "There's a famous fabled country never seen by mortal eyes... And this famous fabled country is away down east." A man sets out to seek the place, and eventually is tricked into jumping off an east-facing cliff. His mother mourns

AUTHOR: unknown

EARLIEST DATE: 1939 (Linscott-FolkSongsOfOldNewEngland); reportedly first printed in 1847 in
Away Down in Sunbury

DESCRIPTION: "O massa take that brand new coat And hang it on the wall, That darkie take that same old coat And wear 'em to the ball. Oh, don't you hear my true love singing, Oh, don't you hear 'em sigh, Away down in Sunbury I'm bound to live and die."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: home clothes nonballad dancing

FOUND IN: US

REFERENCES (1 citation):

Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 99, "Away Down in Sunbury" (1 text, 1 tune)

Roud #12056

File: AWG099A

Away in a Manger

DESCRIPTION: "Away in a manger, no crib for a bed, The little Lord Jesus lay down his sweet head." The baby never complains even amid the noise of the cattle. The singer asks that Jesus protect him/her and all children

AUTHOR: unknown

EARLIEST DATE: 1885 ("Little Children's Book: for Schools and Families")

KEYWORDS: religious Jesus animal Christmas

FOUND IN:

REFERENCES (6 citations):

Silber/Silber-FolksingersWordbook, p. 373, "Away In A Manger" (1 text)

Fuld-BookOfWorldFamousMusic, pp. 120-121+, "Away in a Manger"

DT, AWAYMNGR*

ADDITIONAL: Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), p. 111, "Away In A Manger" (1 text, 1 tune)

Ian Bradley, _The Penguin Book of Carols_ (1999), #10, "Away In a Manger" (1 text)


Roud #25304

CROSS-REFERENCES:

cf. "Flow Gently Sweet Afton" (tune)

NOTES [419 words]: Although often called "Luther's Cradle Hymn," it is known that this is not by Martin Luther, and apparently is a purely American creation. Johnson, who usually gives some sort of background even if inaccurate, has nothing whatsoever to say about the piece. Fuld gives such details as are known.

Stulken, p. 170, mentions an article by Richard S. Hill, "Not so far away in a manger: Forty-one settings of an American Carol," which notes that the only German version seems to have originated in America in the 1930s -- but that the Pennsylvania Dutch, who were largely Lutheran, may have had a part in shaping it.

Several tunes are in use, and the tune published in 1885 is not the most familiar today: the usual American form is a relative of Jonathan Edwards Spilman's "Flow Gently Sweet Afton." Stulkin thinks it may have been set by James R. Murray (1841-1905), who published it in 1887. Stulkin considers Murray's other works unmemorable. This hypothesis also has the tentative support of Reynolds, pp. 40-41, who on pp. 386-387 says that Murray was born in Andover, Massachusetts, shortly after his parents emigrated from Scotland. Among his teachers were Lowell Mason, George
F. Root, and William B. Bradbury among others (who in the 1850s had worked together to found the New York Normal Musical Institute, which presumably is where Murray studied with them). Murray served in the Union Army and then worked for Root and Cady, then taught music in Andover. From 1881, he went to Cincinnati, where he worked in music publishing for the rest of his life. McKim, p. 26, also lists a tune by Murray, which goes by the title "Mueller," but mentions also a tune "Cradle Song" (1895) by William James Kirkpatrick (1838-1921). Kirkpatrick compiled more than eighty songbooks alone or in collaboration, but he doesn't seem to have produced much that is memorable.

Ian Bradley, in The Penguin Book of Carols, admits that this is "one of the most unScriptural" of popular carols (though he follows this up with a fierce defence of its place in the tradition). The charge against the song is nothing less than the truth; the only part with Biblical authority is the manger (Luke 2:7, 12, 16); there is no proof there were animals in the vicinity. Despite all the evidence that it's not by Luther, and that there are multiple tunes, the legend that this is one of Luther's works persists; Rudin, p. 6, talks about him wandering about singing at Christmas. In modern English rather than medieval German, no doubt. - RBW

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Bibliography

• McKim: LindaJo H. McKim, Presbyterian Hymnal Companion, Westminster/John Knox Press, 1993
• Rudin: Cecilia Margaret Rudin, Stories of Hymns We Love, John Rudin & Company, 1934 (I use the fourteenth printing of 1951)

Away Out On The Mountain

DESCRIPTION: "I packed my grip for a farewell trip; I kissed Susan Jane goodbye at the fountain. 'I'm going,' says I, 'to the land of the sky, Away out on the mountain.'" The singer describes mountain life -- the wind, the animals; he will feast on meat and honey

AUTHOR: Kelly Harrell

EARLIEST DATE: 1927 (copyrighted by author)

KEYWORDS: food animal nonballad travel farewell

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 318, "Away Out On the Mintain" (1 text)

Roud #15887

RECORDINGS:
Bud Reed, "Away Out On The Mountain" (on Reeds01)
Frankie Marvin, "Away Out On The Mountain" (on Edison 11006, 1929)
Riley Puckett, "Away Out On The Mountain" (on Columbia 15324-D, 1928)
Jimmie Rodgers, "Away Out On The Mountain" (on Victor 21142, 1927)

NOTES [8 words]: Pity we don't have a keyword "travelogue." - PJS

Away, You Black Devils, Away (Bird Scarer's Cry)

DESCRIPTION: "Away, you black devils (blackbirds, crows, ravens), away. Away, you black devils, away. You eat too much, you drink too much, You carry too much away, away."

AUTHOR: unknown

EARLIEST DATE: 1944 (Journal of the English Folk Dance and Song Society, according to Palmer)
Awfa Chap for Fun, An

DESCRIPTION: Geordie Dunn says "A never met wi my equal yet, I was aye sae fu of fun." He meets a girl, takes her to a sweet shop, and proposes. They marry. "She has proved a scolding wife... But I just return the compliments, for A'm aye sae fu o fun"

AUTHOR: unknown
EARLIEST DATE: 1989 (McMorland/Scott-HerdLaddieOTheGlen)
KEYWORDS: shrewishness marriage humorous husband wife food
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
McMorland/Scott-HerdLaddieOTheGlen, pp. 94-95, 153, "An Awfa Chap for Fun" (1 text, 1 tune)
Roud #21755
File: McSc094

Awful Execution of John Bird Bell

DESCRIPTION: Bell's parents made him pick pockets and "join a mob to murder and rob." At trial Bird and his mother cry. "For want of parent's proper care This boy's condemned to die"

AUTHOR: unknown
EARLIEST DATE: 1891 (Kidson-TraditionalTunes)
KEYWORDS: crime execution homicide trial mother
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Kidson-TraditionalTunes, pp. 128-130, "Awful Execution of John Bird Bell" (1 text, 1 tune)
Roud #1108
NOTES [46 words]: In keeping with the tradition of trial ballads, Bird's mother "her grey hairs she did tear."

Kidson-TraditionalTunes, quoting a broadside: "Awful execution of John Bird Bell, a boy aged 16 years, for the murder of Richard Taylor, aged 13, at Maidstone, on Saturday last." - BS

Last updated in version 3.0
File: KuTu128

Axe Talkin'

DESCRIPTION: Call-and answer: "Axe talkin'." "Nobody cuttin'." "All day long." "All day long."

AUTHOR: unknown
EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)
KEYWORDS: work logger nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Killion/Waller-ATreasuryOfGeorgiaFolklore, pp. 230-231, "Axe Talkin'" (1 short text, 1 tune)
File: KiAa230A

Ay, Ay, Willie Man

DESCRIPTION: Willie, are you awake [waukin]? "Annie's got new strings till her aul' apron" [is pregnant]. "Turn to yer bonnie lassie wi' her short apron.

AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan8)
KEYWORDS: sex nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Ay! Vienen los Yankees! (Hey! Here Come the Yankees!)

DESCRIPTION: "Spanish: ¡Ay! vienen los Yankees, ¡Ay! Los tienen ya!" The Yankees are coming. The singer urges listeners to put aside "formalidad"/formality. The girls are learning English as fast as they can. The Yankees say, "Kiss me!" The girls do

AUTHOR: unknown
EARLIEST DATE: 1917 (Hague, Spanish-American Folk-Songs, according to Cohen)
KEYWORDS: foreignlanguage courting
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 644-645, "¡Ay! Vienen los Yankees! (Hey! Here Come the Yankees!)" (1 text)

Aye She Likit The Ae Nicht

DESCRIPTION: The man gets into bed, knocks the bottom boards over the woman's head, gives her his "hairy peg." She likes it. (Refrain: "Lassie, let me in, O") When he comes down, the "auld wife" is standing there; she lifts her clothes and says "Laddie, put it in"

AUTHOR: unknown
EARLIEST DATE: 1962 (collected from Maggie McPhee)
KEYWORDS: sex nightvisit bawdy humorous mother
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 41, "Ae She Likit The Ae Nicht" (1 text, 1 tune)

Aye Wauking, O

DESCRIPTION: "I'm wet and weary!" I would "rise and rin" to meet her. "I lang for my true lover" in summer and at sleep. "Feather-beds are soft, Painted rooms are bonnie; But a kiss o' my dear love is better far than ony." Friday night is long in coming.

AUTHOR: unknown
EARLIEST DATE: 1803 (Scots Musical Museum)
KEYWORDS: courting love nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Greig/Duncan5 933, "Simmer's a Pleasant Time" (3 fragments, 3 tunes)
James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume III, #213, p. 222,
"Aye waukin O" (1 text, 1 tune)
ST GrD5933 (Full)
Roud #6749
CROSS-REFERENCES:
cf. "The Hexhamshire Lass" (some verses) and references there
cf. "Katy Cruel" (some verses) and references there
NOTES [49 words]: For other references to "wet and weary" see "Rise up Quickly and Let Me In (The Ghostly Lover)." Other non-ghostly night-visit songs are noted there.
Chambers has two texts. His first, "the original," is the source of the DESCRIPTION; the other, "Aye Waukin', Oh!" is "as altered by Burns." - BS
Last updated in version 3.0
File: GrD5933

**Aye Work Awa'**

DESCRIPTION: "Fortune favours them wha work aye wi' a busy haun'." Help yourself; look before you leap; don't speak ill of others; "never say that ye're ill-used"; "never let your tongue wag up and down"; life is a fight "to the very grave"
AUTHOR: Joseph Wright (source: Greig/Duncan3)
EARLIEST DATE: 1890 (_Whistle-Binkie_, according to Greig/Duncan3)
KEYWORDS: virtue warning work nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 655, "Aye Work Awa" (1 text)
Roud #6084
File: GrD3655

**Ayrshireman's Lilt, The**

DESCRIPTION: Where are you going, Highlandman? To steal a cow. You'll be hanged. I don't care as long as my stomach is full.
AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)
KEYWORDS: execution theft food dialog animal
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
Lyle-Andrew-CrawfurdsCollectionVolume2 173, "O Quair Are Ye Gaun, My Bonnie Wee Hielandman?" (1 fragment)
Roud #6962
CROSS-REFERENCES:
cf. "Taffy Was a Welshman (II)" (theme: foreigners living nearby as thieves)
NOTES [94 words]: The current description is based on the Lyle-Andrew-CrawfurdsCollectionVolume2 fragment.
Last updated in version 2.6
File: LyCr2173

**Baa Baa Black Sheep**

DESCRIPTION: "Baa baa, black sheep, have you any wool?" The sheep replies that it does, and details what might be done with it
AUTHOR: unknown
EARLIEST DATE: c. 1744 (Tom Thumb's Pretty Song Book)
Baa! Go the Goats

DESCRIPTION: "Baa! go the goats, Ow! go the di-so-men [boatmen seeking fares], Dong! go the bells in the steeple, Bang! go the guns of destroyers during night attacks; The hooter at St Angelo goes Peep! Peep! Peep"

AUTHOR: unknown

EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)

KEYWORDS: animal navy battle

FOUND IN: Britain

REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 65, "Baa! Go the Goats" (1 text, with tune on p. 151)

File: Tawn948

Babbity Bowster

DESCRIPTION: Game: "Wha learned you to dance, Babbity Bowster, Babbity Bowster? Wha learned you to dance, Babbity Bowster, brawly." "My minie learned me to dance." "Wha gae you the keys to keep?" "My minne gae me the keys to keep."

AUTHOR: unknown

EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)

KEYWORDS: dancing nonballad mother

FOUND IN: Britain(Scotland(Aber,Bord,High))

REFERENCES (10 citations):
Greig/Duncan8 1717, "Bob at His Bowster" (1 text)
Lyle-Andrew-CrawfurdsCollectionVolume2 157, "Babitie Bowster" (1 text)
Opie/Opie-TheSingingGame 42, "Bumpkin Brawly" (5 texts)
Babcock Bedtime Story, The

DESCRIPTION: A cante-fable: Old El, crippled and without resource, is sentenced to the poorhouse. His wife must go to another poorhouse. They are preparing to part for the last time. The song (to the tune of Loch Lomond) recalls their happy times together, now gone

AUTHOR: unknown

EARLIEST DATE: 1982

KEYWORDS: injury poverty work separation husband wife age

FOUND IN: US(MA)

REFERENCES (1 citation):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 176, "The Babcock Bedtime Story" (1 text, 1 tune)

ST FSC176 (Partial)

CROSS-REFERENCES:

cf. "Loch Lomond" (tune & meter, some words) and references there

File: FSC176

Babe Is Born All of a May, A

DESCRIPTION: "A babe is born all of a may, To bring salvation unto us, To him we sing both night and day, Veni creator spiritus." The babe was born in Bethlehem. The three kings came from the east; the shepherds visited; the angels sang

AUTHOR: John Audelay the blind? (see NOTES)

EARLIEST DATE: before 1537 (Hill MS., Balliol Coll. Oxf. 354)

KEYWORDS: religious nonballad mother children MiddleEnglish

FOUND IN: Britain(England)

REFERENCES (10 citations):
Greene-TheEarlyEnglishCarols, #122, pp. 77-79, "(no title)" (3 texts)
Rickert-AncientEnglishChristmasCarols, pp. 52-53, "Conditor alme siderum" (1 text)
Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 116, "A Babe is Born" (1 text, 1 tune)
Brown/Robbins-IndexOfMiddleEnglishVerse, #20; compare #3526
DigitalIndexOfMiddleEnglishVerse #3

ADDITIONAL: Roman Dyboski, Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's commonplace book, Kegan Paul, 1907 (there are now multiple print-on-demand reprints), #18, p. 10, "Conditor alme siderum, eterna lux credencium" (1 text, with an additional text on p. 171)


MANUSCRIPT: {MSRichardHill}, The Richard Hill Manuscript, Oxford, Balliol College MS. 354, folio 221

MANUSCRIPT: {MSSloane2593}, London, British Library, MS. Sloane 2593, folio 27
NOTES [275 words]: Although no longer found in tradition, this seems to have been popular in the fifteenth and early sixteenth centuries, surviving in two very important manuscripts. It is in the Hill MS. (Balliol College, Oxford, 354) and in Sloane MS. 2593, an important collection which contains many folk songs.

The third version, which the Index of Middle English verse files separately as their #3526 ("ere is a babe born of a may, In saluacion of vs" -- "There is a babe born of a may, In salvation of us") occurs in This occurs in Oxford, Bodleian Douce 302, a manuscript assembled, and mostly written by, John Audelay the Blind, for whom see the notes to "Welcome Yule.

Such wide currency, to me, implies that this belongs in the Index, although it is not clear to me where the tune in the Oxford Book of Carols came from.

The question is whether the piece is originally Audelay's or if he rewrote it (for Epiphany?). In that connection, we know that Audelay was working on his book in 1426 (again, see the noted to "Welcome Yule." But the Sloane manuscript is thought to be from c. 1430. And the Audelay and Sloane texts are significantly different, sometimes in ways that might be accidents of copying and sometimes in ways that might be deliberate but often in ways that look like the effects of imperfect memory (e.g. the various Latin tags are different). If the time gap were greater, I'd be more inclined to accept that Audelay originated the text and it was changed over the years, but in this case, it seems much more likely that Audelay heard and reused it.

For more on manuscript Sloane 2593, see the notes to "Robyn and Gandeleyn" [Child 115]. - RBW

File: MSBIBA0M

Babe Is Born To Bliss Us Bring, A

DESCRIPTION: "A babe is born to bliss us bring, A heard a maid lullay and sing." She tells her baby that he is the King of Bliss. They discuss the crucifixion and what will happen to him in future.

He asks again for comfort. Chorus may be English or Latin or mixed

AUTHOR: unknown

EARLIEST DATE: before 1537 (Richard Hill MS., Balliol Coll. Oxf. 354)

KEYWORDS: Jesus religious mother MiddleEnglish

FOUND IN:

REFERENCES (11 citations):
Greene-TheEarlyEnglishCarols, #152, pp. 112-113, ",(A babe is born to blis vs brynge)" (1 text with variants)
Rickert-AncientEnglishChristmasCarols, pp. 72-74, ",(A babe is born, to bliss us bring)" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #22
DigitalIndexOfMiddleEnglishVerse #5

ADDITIONAL: Roman Dyboski, _Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354_, Richard Hill's Commonplace Book, Kegan Paul, 1907 (there are now multiple print-on-demand reprints), #33, pp. 21-23, ",(Now synge we with angelis: Gloria in excelsis)" (1 text)
Carleton Brown, editor, _Religious Lyrics of the XVth Century_, Oxford University Press, 1939, #1, p. 1, "Dear Son, Leave Thy Weeping" (1 text, from the Porkington manuscript)
MANUSCRIPT: {MSPorkington10}, Aberystwyth, National Library of Wales, MS. Porkington 10, folio 202 (conflate version)
MANUSCRIPT: Oxford, Bodleian Library MS. Laud misc. 683 (Bodleian 798), folio 105
MANUSCRIPT: {MSRichardHill}, The Richard Hill Manuscript, Oxford, Balliol College MS. 354, folio 225
MANUSCRIPT: Cambridge, Harvard University MS. H.C.L. 25258.27.5, page 8

NOTES [118 words]: Although no longer traditional, this seems to have been very popular in the fifteenth and early sixteenth centuries. It is in the Hill MS. (Balliol College, Oxford, 354), in Bodleain MS. Laud misc. 683 (Bodleian 798), in National Library W. MS. Porkington 10 (in a conflate version, which combines the English with a Latin hymn "Criste qui lux est et dies"), and in two copies in the Harvard Library, simply labelled "Carol Book A" and "Carol Book B." Also, Sandys thought he found it in Cornwall, according to Greene. This seems to me to be enough reason to index it.

Little of what happens in the song (other than the crucifixion, of course) is Biblical, but Gabriel's visit to Mary is in Luke 1:26-38. - RBW
Babe of Bethlehem, The

DESCRIPTION: A nativity hymn, generally following the Lukan story, and beginning: "Ye nations all, on you I call, Come, hear this declaration, And don't refuse the wond'rous news Of Jesus and salvation...."

AUTHOR: William Walker?

EARLIEST DATE: 1835 (Walker's "Southern Harmony")

KEYWORDS: Christmas religious Jesus Bible

FOUND IN: US(SE)

REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 554, "Babe of Bethlehem" (1 fragment)
Botkin-TreasuryOfSouthernFolklore, p. 757, "The Babe of Bethlehem" (1 text, 1 tune)

NOTES [305 words]: The sundry references:
"As was foretold by prophets old, Isaiah, Jeremiah." -- Many prophecies of the Messiah are found in Isaiah (e.g. Isa. 7:14f.; also the "servant" prophecies of Isa. 53, etc.). The only prophecy attributed to Jeremiah that the New Testament quotes about Jesus (as opposed to being quoted BY Jesus), however, is in Matt. 27:9-10 -- and although it is attributed to Jeremiah, it is actually a prophecy of Zechariah (Zechariah 11:13; a few manuscripts of Matthew, bothered by the fact that the gospel appeared to be wrong, either changed the name to Zechariah or omitted the name entirely)! Thus Jeremiah cannot be held to have foretold Jesus.
"To Abraham the promise came, and to his seed for ever" -- Gen. 15:5, 22:17; also Gen. 26:4, Isa. 51:2, etc.
"A light to shine in Isaac's line" -- cf. Gen. 21:12=Rom. 9:7=Heb. 11:18; also Gen. 26:4
"God's blessed word made flesh and blood, assumed the human nature." -- John 1:1f.
"They found no bed to lay his head, but in the ox's manger... But in the hay the stranger lay, with swaddling bands around him" -- Luke 2:7
"On the same night a glorious light to shepherds there appeared, Bright angels came in shining flame, they saw and greatly feared" -- Luke 2:9
"The angels said: Be not afraid, although we much alarm you, We do appear good news to bear, as now we will inform you." -- Lukw 2:10f.
"When this was said, straightway was made a glorious sound from heaven" -- Luke 2:13
"Each flaming tongue an anthem sung" (not associated with the birth of Jesus; see Acts 2:3)
"At Jesus' birth be peace on earth" -- loosely paraphrased from Luke 2:14
"To Bethlehem they quickly came, the glorious news to carry, And in the stall they found them all, Joseph, the Babe, and Mary." -- Luke 2:16
The shepherds then return'd again to their own habitation" -- Luke 2:20 - RBW

Last updated in version 4.1

File: BSoF757

Babies on Our Block, The

DESCRIPTION: "If you long for information or in need of merriment, Come over with me socially to Murphy's tenement." The singer catalogs all the myriad Irish babies living in the area, who join in singing "Little Sally Waters"

AUTHOR: Words: Edward Harrigan / Music: David Braham

EARLIEST DATE: 1879 (sheet music published by Wm. A. Pond & Co, New York)

KEYWORDS: baby family

FOUND IN: US(MW)

REFERENCES (9 citations):
Finson-Edward-Harrigan-David-Braham, vol. I, #21, pp. 72-75, "The Babies on Our Block" (1 text, 1 tune)
Dean-FlyingCloud, pp. 91-92, "Babies on Our Block" (1 text)
Spaeth-ReadEmAndWeep, pp. 115-116, "The Babies on Our Block" (1 text)

ADDITIONAL: Richard Moody, editor, _Dramas from the American Theatre, 1762-1909_, World Publishing Company, 1966; the play "The Mulligan Guard Ball" is on pp. 549-565 (this is the first
printed edition, taken from the manuscript filed with the Library of Congress in 1879, and may not have matched the actual performances perfectly; this song is very near the beginning of scene 5, on pp. 560, apparently sung by Dan Mulligan

Richard Moody, _Ned Harrigan: From Corlear's Hook to Herald Square_, Nelson Hall, 1980, "The Babies on Our Block" (copy of the sheet music on the inside front and back covers)

B. A. Botkin, _Sidewalks of America_, Bobbs-Merrill Company, 1954, pp. 564-565, "The Babies on Our Block" (1 text, 1 tune)

Stanley Appelbaum, editor, _Show Songs: from The Black Crook to The Red Mill_, Dover Publications, 1974, pp. 17-20, "The Babies on Our Block" (1 text, 1 tune, a copy of the original sheet music; pp. 13-16 give the sheet music for "The Mulligan Guard")

William H. A. Williams, _'Twas Only an Irishman's Dream_, University of Illinois Press, 1996, p. 164, "(The Babies On Our Block" (2 substantial excerpts)

Edward Harrigan, _The Mulligans_, G. W. Dillingham, 1901, p. 143, "(no title)" (1 fragment)

ST Dean091 (Partial)

RECORDINGS:

Mick Moloney, "The Babies on Our Block" (on HarriganBrahamMaloney)

Mixed Vocal Quartet, ("HarriganHartBraham melodies, no. 2," Songs of the past, no. 1") (Medley including bits of "Never Take the Horseshoe from the Door," "Babies on Our Block," and others) (Victor 35578)

SAME TUNE:

Soreheads on Our Block (James A. Garfield campaign song from 1880; Kenneth D. Ackerman, _Dark Horse: The Surprise Election and Political Murder of President James A. Garfield_, Carroll & Graf, 2003 (I use the 2004 paperback edition), p. 194 n. 3). Interestingly, this song is not in the official Garfield and Arthur Songster

Sheenies in the Sand (by Frank Bush) ("if you want some recreation during the heated spell, Come down to Coney Island, to Corbin's big hotel") (Gilbert, p. 180)

NOTES [9283 words]: The description of many babies residing in a block in New York, especially in Irish areas, is no exaggerations. Williams, p. 93, discusses the population of the Tenth Ward (not the ward in which Ned Harrigan set his plays, but not too different in character): "After the [Civil] war, the ward grew in density from 432 per acre in 1880 to 747 in 1898, making it perhaps the most crowded district in the world by the turn of the century." If we assume 600 population per acre, and assume a block to be 3 acres, that's 1800 people per block (!), so probably 40-50 babies per block. According to Spaeth, pp. 186-187, the late 1870s saw a series of musical skits called the Mulligan series. "January 13, 1879, was the historic date of the opening of the full-sized Mulligan Guard Ball, which ran right on to the end of that season.... [T]he Mulligan Guard Ball may be considered the real revelation of what was thereafter known as the Harrigan and Hart style...."

"Harrigan himself represented the brains and energy of the troupe, writing dialogue and the song lyrics, casting and directing every production, acting and singing the leading roles and often also serving as manager. Braham composed all the music and conducted the orchestra in the pit. Tony Hart continued to be the foil to Harrigan's characterizations and was particularly good as a female impersonator...."

"The Mulligan Guard Ball [first performed January 13, 1879; Moody, p. 85] contained, in addition to its parent song, such musical hits as The Skidmore Fancy Ball (a satirical treatment of a colored company), We're all Young Fellows Bran New, Singing at the Hallway Door, and The Babies on Our Block. The latter was the definitive forerunner of The Sidewalks of New York, giving a detailed picture of life in the humbler sections of the metropolis, with actual quotations from old Irish song scattered throughout the music."

According to Moody, p. 88, "Harrigan said [this song] had come to him when he threaded his way home through the mobs of Irish children -- Phalens, Whalens, Clearys, Learys, Brannons, and Cannons." "The Mulligan Guard Ball" was initially a short piece of six scenes, but it gradually grew until it filled an entire evening's entertainment (Moody, p. 91).

According to FinsonVoices, p. 293, Braham (whose birth date is variously given as 1837 or 1838) was the father-in-law of Harrigan (1844-1911). Harrigan was born on October 26, 1844 in New York's Lower East Side (Corlear's Hook, in the then-mostly-Irish neighborhood of Corlear's Hook (Kahn, p. 103; DAB, vol. IV, p. 295 gives his birth date as October 26, 1845), but despite his Irish family, he originally performed in blackface. He hooked up with Hart in 1871 during a performance in Chicago.

BanhamEtAl, p. 433, says that "Harrigan and Hart became the most popular comedy team on the American stage (1871-85). They sang, danced, and played the principal roles (usually Harrigan as the amiable fun-loving Irish adventurer Dan Mulligan and Hart, in blackface, as the Negro wench
Rebecca Allup) in Harrigan's high-spirited 'melees': The Mulligan Guard Picnic (1878), MG Ball (1879), MG Chowder (1879), MG Christmas (1879), MG Nominee (1880), MG Surprise (1880), MG Silver Wedding (1881), Old Lavender (1877), The Major (1881), Squatter Sovereignty (1882), Cordelia's Aspirations (1883), Dan's Tribulations (1884), and Investigation (1884).

"Harrigan's farces were not all 'knockdown and slambang'. His documentary explorations of New York's Lower Eastside and his striking portraits of the Germans, Italians, Negroes, and particularly the Irish in his 40 plays promoted W. D. Howells to write, 'Here is the spring of true American comedy, the joyous art of the dramatist who loves the life he observes.' Another critic called his plays the 'Pickwick Papers of a Bowery Dickens.'

"Harrigan was born on the Lower Eastside, appeared first as an Irish comic singer in San Francisco (1867), in 1871 met Tony Hart.... Their antics drew boisterous crowds to the Théâtre Comique (514 Broadway) and then to Harrigan's Théâtre Comique (728 Broadway). Harrigan, interestingly, was only part-Irish; he also had English ancestry, and was not Catholic -- he may have been agnostic (Kahn, p. 68). His father William Harrigan was of Irish ancestry (so most accounts, although Warren Burns claimed he was Welsh; Williams, p. 270), but had been born in Carbonear, Newfoundland, in 1799 and turned Protestant while serving at sea with a Protestant captain (Moody, pp. 7-8; Kahn, p. 103, says that Ned Harrigan had few connections with Newfoundland but acknowledged his family history by keeping Newfoundland dogs as pets). His mother, Ellen Ann Rogers, was from New England (her father supposedly died in 1813 in the Chesapeake/Shannon sea fight when she was just a year old; Kahn, p. 104), and had married William Harrigan in 1830 (Kahn, pp. 104-105); they had thirteen children, although only four reached adulthood (Moody, p. 9). Ned Harrigan only once even visited Ireland (Moody, p. 7). But "he played so many Irishmen onstage that he sometimes absentmindedly talked with a brogue off-stage; in the eyes of his fans he was as Irish as Dan Mulligan himself" (Kahn, p. 68). "Harrigan's own voice, a kind of mongrel tenor, was not exemplary in either tone or volume, but the musical interludes in his shows were so popular that a lot of people thought of him primarily as a song-and-dance man" (Kahn, p. 78).

His education was limited, and he wasn't very attentive even when in school, but he read voraciously, particularly drama (Kahn, pp. 110-111). And his mother had been deeply attached to southern songs and often played and sang them at the piano with her children. Harrigan said that "It was from her that I learned most of my Negro business and old songs. She had a capital dialect and could dance and sing 'Jim Crow' as well as I ever saw it done" (Moody, p. 11).

Harrigan was old enough that he might have served in the Union army in the Civil War, but managed to avoid being drafted (according to Kahn, p. 115, we don't even know what Harrigan was doing during these years), although his brother William was in the Army of the Potomac and ended up being captured and sent to Andersonville Prison, which almost killed him (Moody, p. 15). How this influenced Ned Harrigan's military comedies is not clear.

During the Civil War, his parents divorced, and Ned became increasingly unhappy with his father and stepmother (Moody, p. 14; Kahn, pp. 114-115); after a fight with his father, one account says Ned bought a new banjo and signed up on a boat for New Orleans (Moody, p. 15, although Kahn, p. 115, believes the quarrel took place during the Civil War, so there were no boats from New York to New Orleans!). There is no question, though, that he eventually made it to San Francisco, working on the docks while hanging around theaters when he could (Moody, p. 17). Williams, p. 158, suggests that working in San Francisco's theaters helped him to develop his relatively sympathetic attitude toward the Irish; the Irish did not suffer the discrimination on the West Coast that they did in New York.

Harrigan remembered San Francisco fondly enough that he frequently took his company there during the New York off season, despite the long distance, and the city by the 1890s regarded him as a native son (Kahn, p. 116).

By 1868, he was listing himself as a performer in city directories, although he wasn't a lead actor yet (Moody, p. 22) -- he was shy enough that his friends had to force him to be pushy about getting jobs (Kahn, p. 118). He learned a lot from the famous Lotta Crabtree (Moody, p. 23; DAB, vol. IV, p. 295, says they sang duets). From California, he gradually wandered back east, often in small performing groups, though he kept on having problems with companions who drank themselves into poverty and even outright crime (Moody, p. 27, and Kahn, pp. 124-127, both tell tales of a compatriot who actually sold his own pants to earn money for booze).

Even before meeting Braham, Harrigan was writing his own song texts, but he used old tunes -- e.g. his first important song sung with Hart was "The Little Fraud," set to the tune of "Little Maud" (Moody, p. 33). His method of writing was interesting: He set out a certain number of cigars on his desk, then wrote until they were all smoked, covering reams of paper which someone would copy so that Harrigan could edit them (Kahn, p. 212).
Hart (1855-1891) was born Anthony J. Cannon, the son of Irish immigrants Antony Cannon (Sr.) and Mary Sweeney, one of five children. He was "a Roman Catholic of pure Irish ancestry" (Kahn, p. 68). He was born in Worcester, Massachusetts on July 25, 1855 (Kahn, p. 132). He was hard to control from an early age. He always wanted to act, and at a children's drama, he staged a hanging so real that the victim nearly died (Kahn, p. 134). With little other choice after that, his parents sent the eleven-year-old to a reform school, so he ran away to try his career as a performer (Moody, pp. 30-31), originally calling himself "Master Antonio" (Kahn, p. 132).

Ordinarily you'd expect a boy with conduct problems to refuse to play female parts, but Hart apparently was playing girls from the beginning of his stage career (Moody, p. 32). He joined a touring company which eventually brought him to Chicago in 1871, where he got in trouble with a fellow cast member over the use of their one towel, and ended up leaving the company (Kahn, pp. 136-137). He apparently met Harrigan while both were getting their shoes shined (Kahn, p. 137). It was only after this that Mr. Cannon adopted the name "Hart," giving the duo a simple and easily-pronounced name (Kahn, p. 138; they had called themselves "The Nonpareils," but "Harrigan and Hart," for obvious reasons, proved a more successful name). Hart's "shortness and almost femininely beautiful face made him a natural for drag roles, while his masculine approach meant his 'women' tended to be raucous and combative" (Bordman, p. 44).

The team did well enough in Chicago that they decided to try Boston in April 1871. Originally given a short slot in a program featuring many acts, they quickly became the hit of the show (Moody, pp. 34-35). A jealous competitor, in fact, turned in the 16-year-old Hart to the reform school he had fled, and Harrigan had to convince a court to leave Hart free and in Harrigan's care (Kahn, pp. 140-141).

One of those the two met in Boston was John Braham, the conductor of the hall's orchestra; when Harrigan and Hart headed for New York, John Braham wrote a letter to introduce Harrigan to his uncle David Braham (Moody, p. 37). The two hit it off -- and so did Harrigan and Braham's twelve-year-old daughter Annie, the composer's oldest child (born November 30, 1860; Franceschina, p. 18. Her photograph shows a pretty young woman, although Kahn, p. 156, calls her "slightly heavy-set, but with striking white skin and large black eyes, which gave her a Spanish appearance. She had a paradoxical nature. As a girl she called herself 'Sober Annie' and as a woman was called by her family 'the Duchess,'" but despite these intimations of extraordinary gravity, but there was a lighthearted streak in her. She liked to play the banjo" and went to horseraces with Lillian Russell. She would also prove a strict money manager; Kahn, p. 151. She was so good with money, in fact, that when Harrigan opened his own theater, he made her the owner! -- Kahn, p. 273. Her judgment was apparently quite good; late in life, when Harrigan tried to put on a play against her advice, and it flopped, he said, "When I have listened to my wife, I have always done the right thing. This time I didn't listen"; Moody, p. 203).

Perhaps it was to keep himself close to Annie that Harrigan talked to Braham about writing music for some of Harrigan's lyrics. If so, it was an incredibly fortunate decision. Looking at the record, even though he is forgotten today, Braham was probably the most significant composer in America between the time of Henry Clay Work and the end of the nineteenth century. He was "a bespectacled, professorial-looking man with a floppy mustache and... red hair" (Ewen, p. 63). Harrigan and Braham seem to have been incredibly comfortable together: when on a tour, "the team continued to perfect the symbiotic collaboration that was their trademark: the pair worked, ate, and drank together, and wrote letters home at opposite ends of the same table" (Franceschina, p. 108). FinsonCollected, p. xvii says that they "may have been the closest and most enduring" songwriting team before George and Ira Gershwin.

Hart was a fine actor and singer, but his problems with emotional regulation and self-control were not over. After Harrigan and Hart became a success, Hart started spending money much too freely; "Tony lived for the moment, confident that the next hour, the next day would take care of itself" (Moody, p. 61). It was quite the contrast to Harrigan, who always watched his cash and set aside some of his income to care for his extended family (Moody, p. 60).

There was a story that the original name of David Braham's family was "Abraham"; supposedly they were German Jews who had migrated to Britain in the mid-1700s and shortened their name to fit in (Franceschina, p. 3). Born in February 1834, David's musical training seems to have been limited, but from a very early age, he was composing his own tunes. His original instrument was harp, but supposedly he was unable to play a gig because a public coach would not carry him and his instrument. So he switched to violin in his late teens (Franceschina, p. 4). Personally, I think it will tell you something about his musical ability that he managed to become a successful fiddler despite starting that difficult instrument so late in life! He did not at first try to make a living as a musician, though; in the 1851 census, he was listed as a brass turner, i.e. maker of brass instruments (Franceschina, p. 5).
Braham's mother died in 1854, which perhaps made him more willing to leave home, following his brother to America in 1856 and then getting a job with a mistrel group (Franceschina, pp. 5-7. Braham apparently always preferred to compose tunes on violin rather than piano; Kahn, p. 151. The house orchestra he assembled didn't bother with piano, either; it featured three violins, viola, 'cello, bass, flute, clarinet, two cornets, trombone, and tympani; Moody, p. 122.) FinsonCollected, vol. 1, p. xxxii, suggests that Braham didn't even put together the piano parts for his published sheet music, but used an in-house composer at the publisher William A. Pond and Co. This is obviously possible, but I wouldn't consider it certain.

Braham's background may be responsible for his success as a composer; Franceschina, p. 9, says "his integration of European musical idioms with a folklike popular style... created the characteristic musical style of Harrigan and Hart and developed the template for the musical comedy 'sound' of the twentieth century."

There isn't much information about Braham's wife Annie Hanley; different records indicate birth dates as early as 1840 and as late as 1846 (the police census of 1890 listed David Braham as 56 and Annie as 44, according to Franceschina, p. 194, which would imply a birth date in 1845 or 1846, but such records aren't overly reliable). Certainly she was a teenager when she fell in love with Braham. The best guess is that they married in 1859 (Franceschina, pp. 10-11); the best guess is that she was seventeen or eighteen at the time -- which of course does not fit with a birth date of 1845. Her brother, Martin W. Hanley ("Genial Matt"), eventually became the Harrigan company's business manager (Moody, p. 55) and often ran their out-of-state tours. Among other things, he would invent uniforms for theater ushers (Kahn, p. 267).

In 1860, Braham obtained his first job as conductor of a theatre orchestra (Franceschina, pp. 14-15) -- an impressive position for such a young man, though the New York theatre scene was so unstable that Braham had to change jobs many times in the 1860s (Franceschina, pp. 17-26). He finally found a safe job when "he was made musical director at Tony Pastor's music hall, the birthplace of American vaudeville" (HischakCompanion, p. 90).

Braham's tunes did so well that a contemporary newspaper labeled him the "the American Offenbach" and said that his tunes "can make the whole town keep time" (Kahn, p. 214). His influence on the American musical was immense; not only did he work with Harrigan to produce the first real sequence of American musicals, but he had also directed the orchestra for "The Black Crook" (Franceschina, p. 83), which some consider the first musical of all. And Braham conducted the orchestra for the first American performance of Trial by Jury (Franceschina, p 95), the first performance of a Gilbert and Sullivan piece in the United States. Root, p. 70, also says that "Braham was the perhaps the first" to produce "an entire, musically unified score composed to a libretto and conceived by a single composer" in American musical theater. Surely no single other person played such a role in developing the Broadway musical!

In 1876, Braham was musical director of the Theatre Comique when Josh Hart (no relation to Tony) gave up management of the venue and Harrigan and Hart took over. So Braham came with the theater that Harrigan and Hart were suddenly in charge of -- which proved a convenient arrangement for all. "The Braham family responded by moving from 86 Carmine Street round the corner to larger quarters at 222 Varick Street, likely in anticipation of Harrigan's habit of living under their roof" (Franceschina, p. 102)

Kahn, p. 158, claims that Braham eventually started trying to find a wife for Harrigan, and tried to play matchmaker -- and even as they were trying to get Harrigan to meet the girl he had picked out (a pretty chorus girl, according to Franceschina, p. 101), Harrigan was found sitting with black-haired Annie Thérèsa Braham, who was by then fifteen. (Franceschina, p. 106, claims that Annie Braham suffered from a "youthful infatuation" with Harrigan, but it sounds as if he was the one hanging around her!) Harrigan and Annie married the next year, when he was 32 and she was 16. They married in a small Roman Catholic ceremony (attended mostly by the Harrigan, Braham, and Hanley families, plus some co-workers) on November 18, 1876 (FinsonCollected, p. xvii), just two days before Harrigan debuted one of his first relatively long and serious plays, "lascare" (Moody, p. 69; Franceschina, p. 106). This even as Harrigan and Hanley were still organizing their theater! (Not that they had any problems, financially; in their second year, they cleared $40,000 despite a payroll that was rapidly approaching a hundred people, and by their fifth, they were pulling in 10,000 audience members per week; Kahn, pp. 190-191; Moody, p. 83. This at a time when Root, p. 10, reports that leading actors made $75 per week, or $3750 if they worked fifty weeks per year; supporting actors might make $25 per week, and ballet girls just $10. Thus Harrigan and Hart were making on the order of five times the going rate.)

Harrigan had initially written short sketches, but gradually built them up, adding more performers, bigger sets, and more spectacle. There was no particular moment one can point to and say "this was when the shows became full-length musicals" (Spaeth, p. 183); it was only gradually that the
main show too over. Even *The Mulligan Guar Ball*, which opened January 13, 1879, initially still shared the bill with other short performances (Spaeth, p. 186). But by the early 1880s, Harrigan's shows were the only items on the bill.

The Harrigans actually continued to live with the Brahams for several years, until the number of their children forced them out; Ned and Annie Harrigan had ten children, although three died young (Moody, pp. 70-71). The second son was named "Anthony Hart Harrigan" in honor of Harrigan's partner (Kahn, p. 206). Even after the Harrigans moved out, David Braham's wife often babysat her grandchildren (Moody, p. 127). Even when the Harrigans built a second home by a lake, the Brahams soon built a vacation home of their own nearby (Moody, p. 130).

When Harrigan and Hart took up their new home, Hart convinced Harrigan to hire a new performer, a very pretty woman named Gertie Granville, who ironically had performed in a minstrel troop that Hart had been part of before she came along (Kahn, p. 203). Born in 1851, she was four years older than Hart (Kahn, p. 205), and had divorced two husbands (Kahn, p. 203), but Hart didn't care. They married during a vacation in London on July 15, 1882, although they were to remain childless except for an adopted son (Kahn, p. 205).

By 1883, Harrigan and Martin Hanley created a touring company to perform Harrigan plays around the country; one Eugene Rourke usually took Harrigan's parts (FinsonCollected, p. xx). Gertie was probably responsible for breaking up the partnership; when Harrigan decided to stage a play by George Stout, "The Blackbird," Hart wanted Gertie cast in the play. Neither David Braham nor Annie Harrigan wanted her in the piece, but Harrigan finally consented. He stomped on her encore, though (Kahn, p. 215; Franceschina, p. 148).

I can't help but mention that Harrigan, in this play, portrayed a musician who was pretending to be blind who rejoiced in the name of "Con O'Carolan!" (Franceschina, p. 148).

When the second Comique burned down (1884), the partners separated" (BanhamEtAl, p. 433), though Harrigan eventually started a new theater in 1890. (Theatres at this time were very prone to fires; Kahn, p. 224, says that a new theatre had an average life expectancy of twelve years before burning. The Comique was considered to be relatively safe, with many exits, fireproof doors, and indoor hydrants; Kahn, p. 228. And Franceschina, p. 141, says it used electric rather than gas light -- a significant innovation.) These precautions prevented any fires while patrons were present, but on December 23, 1884, the night watchman left a little early, shortly before 7:00 a.m. (Moody, p. 143). Before the first cleaning woman arrived around 7:30, the theater caught fire (Kahn, pp. 228-230). The building eventually collapsed and was a total loss. The building itself was uninsured, and while Harrigan and Hart had bought $30,000 insurance for the company, the premium had accidentally not been paid and the policy had lapsed (Kahn, pp. 231-232).

Perhaps the most tragic loss was David Braham's; supposedly he owned a Stradivarius, and was desperately running from fireman to fireman, crying "Save my fiddle!" (Kahn, p. 233; Franceschina, p. 166, says the instrument was worth between $500 and $1000), but the instrument was destroyed. Few others lost such a personal treasure, but all their investments in the building were gone. (There was a minor happy ending: friends of the troupe scraped together to buy a Guarneri violin for Braham, According to Kahn, p. 235, it was given to him as a surprise gift when the company started their season in the replacement theater, with the audience, when asked, "Who is Dave Braham," answering, "First in war, first in peace, and first in the hearts of his countrymen"!)

Braham also lost almost all his unpublished arrangements and incidental music (Franceschina, p. 165). The company as a whole is estimated to have been out $50,000 for the theater, $20,000 for scenery, and $5000 for costumes (Franceschina, p. 166; Kahn, p. 232, ups that to $30,000 for scenery and $8,000 for costumes).

The partners managed to get another show on stage at a different theater just a few days later (Franceschina, pp. 166-167), which created even more demand for tickets than for a usual Harrigan premier (Franceschina, pp. 169-170), but the cracks in the partnership were showing. Harrigan and Hart each had reason to blame the other's relatives (Kahn, p. 232; Franceschina, p. 165; Hart's brother-in-law, the night watchman, had abandoned the building shortly before the fire started, but it was Harrigan's relative who hadn't paid the insurance). Both had families that disliked the other -- Annie Braham Harrigan and Gertie Granville Hart were overtly hostile, and Harrigan's father and Hart's brother were not on speaking terms (Kahn, pp. 236-237). When Harrigan and Hart disagreed about starting a tour, that was it (Kahn, pp. 237-238). On May 3, Hart wrote to Harrigan that he was leaving the company on May 9 (Kahn, p. 238).

The news was so shocking that people asked the Mayor of New York to intervene, but he couldn't help. And Harrigan was distracted by the death of his infant son (Kahn, pp. 238-239). That doubtless made reconciliation even harder. Harrigan and Hart did make one more appearance, because of a binding contract, but that was it, even though enthusiastic audiences begged them to stay together -- and then showed partisanship for one or the other when that didn't work (Kahn, pp.
Harrigan could go on. He'd lost his venue, and a lot of property, and his best performer, but he could still write, and he still had Braham, and he also had controlled most of the machinery of the company -- he had been the all-controlling manager all along (Kahn, p. 202), with Hart merely sharing the take. It was different for Hart. All he had done was perform; he hadn't had to know how to make things work. (Responsibility really wasn't his thing; there is at least one report of him getting engaged to a woman he never married; Kahn, p. 205. He put a lot of his money into diamonds; Kahn, p. 207) As events would prove, he wasn't able to manage on his own. He and Gertie tried out some shows to highlight their particular talents -- and they flopped (Kahn, pp. 246-247).

And then he got sick. In 1887, the New York Herald published a story describing his problems: "Tony's once clear and bell-like voice, it seemed, was rough and raspy. Sometimes he lisped, sometimes he stuttered. His memory was faltering. His eyes looked odd, his gait was unsteady, and he had fearful tantrums, during which he couldn't articulate coherently. He had even struck his wife while temporarily deranged" (Kahn, p.244-245). The eventual diagnosis was syphilis.

In June 1888, Hart had to be committed to an asylum. He recovered enough to leave in early 1889, but after seven months, had to return, and spent the rest of his life there, except for attending two funerals -- one of them Gertie's; she died in March 1890. (No one mentions syphilis in her case, but although she does not seem to have suffered from derangement, she had had health problems for most of their marriage -- and, as noted, they had no children.) Hart died on November 4, 1891, at the age of 36, with an estate said to be worth just eighty cents (Kahn, pp. 256-257) despite a benefit not long before that had raised $14,000 (Kahn, p. 255). It was seven years since he and Harrigan had split.

At least passions had died down enough that Annie Harrigan and David Braham attended the funeral. Harrigan, who was performing at the time, was not there, but he sent an elaborate floral arrangement which "spelled out, in bright red carnations, the single word 'Partner'" (Kahn, p. 258). And Harrigan and Braham at least once visited Hart's grave in Worcester on one of their tours (Franceschina, p. 208).

Harrigan and Braham were reasonably successful on their own into the 1890s (although Moody, p. 197, points out that the Panic of 1893 had made Harrigan's situation more precarious and forced him into more touring, and Williams, p. 171, says that the increase in non-Irish immigrants in New York meant that his Irish plays became less popular). Then, on February 17, 1895, Harrigan's teenage son, known as Ned Jr. or Eddie, died of appendicitis (Moody, p. 200; Franceschina, p. 211. Harrigan twice lost a child while actually on stage; his daughter Annie, aged ten months, had also died while he was performing, and everyone kept it from him until the show ended; Moody, p. 245).

After trying to carry on, Harrigan closed his current show and abandoned his theater, which, after a minor reconstruction to make it more appealing to a higher-class clientele, became the Garrick (Kahn, p. 288; Moody, p. 201). Harrigan, Braham, and Hanley eventually started performing again (apparently Braham needed some convincing; Franceschina, p. 211), but somehow it wasn't the same. Receipts suffered, forcing Harrigan to cut salary expenses -- and causing Annie Yeamans, who had played Cordelia Mulligan to Harrigan's Dan Mulligan, to leave the company (Franceschina, pp. 212-213). She had been as important to Harrigan as Hart had been; it was a real blow. And David Braham, who had reached the age of sixty, wanted to retire from his busy life; his son George could take over conducting, and his son David Junior was also part of the Harrigan company (Franceschina, p. 215), but David Sr. turned to a relatively quiet life of arranging and conducting orchestral music for Augustus Pitou (Franceschina, p. 217). Braham was still active, both as conductor and as arranger, and he and Harrigan remained close, but Braham's life was much quieter as he entered his sixties (Franceschina, pp. 225-226). Thus Harrigan had lost the single most important element in the success of his plays.

After taking a trip to Europe, Harrigan returned to America, but he wasn't having much luck writing (he and Braham resumed their collaboration with a piece called "My Son Dan" -- Franceschina, p. 218; Kahn, p. 290 -- but it went nowhere; another, "Marty Malone," was said to have a good Braham melody in it, but it was such a flop that Franceschina, pp. 220-221, says that no copy of the published music has survived) and crowds slowly gave up on his Harrigan's shows (Kahn, pp. 290-291). He continued to act, and was popular as a performer (Kahn, p. 295; Moody, p. 204, says that for a while he was earning $750 per week for his appearances -- but it was a temporary gig). A play called "Under Cover" was successful off-Broadway, but not successful enough to restart the Harrigan machine; Harrigan started offering reduced versions of his shows with casts of ten or so rather than the fifty or more he used to employ (Kahn, pp. 296-297).

In 1901, Harrigan published The Mulligans, a tale of the crew that made him so popular; other than
his songs, it was the only part of his vast writings (estimated by Moody, p. 206, at more than two million words) to be published. The book was "Dedicated to the Memory of Tony Hart." It is mostly a rehash of "The Mulligan Guard Ball," "Cordelia's Aspirations," and "Dan's Tribulations," but with additional biographical detail (Moody, p. 207). I must say that I found it a hard read; Harrigan, especially in the first part, tried to use dialog to explain things that, in a book, can simply be described, and the book is too long for the plot, and the physical comedy doesn't work when merely described, and hero Dan Mulligan is just too combative for me to be comfortable with him. To me, the book is, sadly, neither funny not interesting in the Dickensian way that his plays were (to be sure, I generally don't like fiction). It perhaps tells you something about Harrigan's ability to sustain a narrative that he one said, "I wish a fellow could make a play without a plot" (Williams, p. 159; also Kahn, p. 265, although he points out that "Harrigan came up with some of the most cumbersome and complex plots ever devised." I would say the key word is not "complex" but "cumbersome").

Braham's last musical effort was as part of a comic opera called "The Yankee Counsul," which premiered in 1904 and was taken to the theater where Braham worked in 1905. In the middle of the run, he started suffering abdominal pains. The doctors concluded it was kidney disease. He was bedridden for the rest of his life, and died early on April 11, 1905, in the arms of his wife, with many of his children and grandchildren present (Franceschina, p. 230). In all that time, Braham had supposedly given only two public interviews, and was worried that even that made him seem egotistical (Franceschina, pp. 231-232), but few composers have left so many great tunes behind. Annie Braham not only outlived Braham but also her daughter Annie Harrigan, who died March 24, 1918; Annie Braham herself died October 8, 1920. The last of the Braham children, Rose, lived until 1956 (Franceschina, p. 231).

Ned Harrigan was starting to have chest problems as the new century rolled around (Kahn, p. 298). "On May 9, 1909, when the [annual Lambs Club] Gambol opened... Harrigan received a ten-minute ovation at his first entrance. The finale was to be an old-fashioned minstrel walkabout, and Harrigan, his face blacked by burnt cork just as it had been in his youthful days of minstrelsy, was sitting in the wings, waiting to go on, when he suddenly clutched his side and said to Eddie Foy, 'I can't get up.' He was removed from the opera house in a wheelchair, and spend the rest of his life in one" (Kahn, p. 300; Moody, however, never mentions the chair and on p. 223 describes him standing and taking a bow in 1910). Certainly he stopped working and restricted his activities. Two doctors (one of them Harrigan's son) believed he had had a mild heart attack (Moody, p. 220); Williams, p. 171; thinks it was a stroke. His long-time associate Annie Yeamans, who had played Cordelia to Harrigan's Dan Mulligan (they had apparently met as performers in 1873, according to Franceschina, p. 64, so they had worked together for more than 35 years by then), visited regularly but spoke sadly of "the trembling old man with his head sunk on his breast and his thin hands playing idly with the bedclothes" (Moody, p. 224); when he died, she "was too stricken to attend" his funeral (Moody, p. 225). Harrigan and Yeamans were nearly the last of the players who had been part of the Harrigan and Hart company at the beginning; she died in 1912, the year after Harrigan, having lived long enough to not only bury her husband but her daughters as well; she wrote their obituaries (Kahn, p. 149).

He died on June 6, 1911, minutes after writing a last note, amounting to a thank-you, to his wife; he clearly knew he was dying (Moody, p. 224; Kahn, p. 301). He thought he was forgotten, but more than a thousand people attended his funeral (Kahn, p. 301; Moody, p. 225). His last note had said that he had left Annie Harrigan financially secure -- but, despite her financial skill, she lost the theater and other properties over the years as bills came due (Moody, p. 227). Spaeth, p. 195, says that "a tradition of American showmanship died with him.

FinsonVoices, p. 293, says that Harrigan's ethnic songs were often "based... on the neighborhood centered in the Sixth Ward (around Five Points at the junction of Baxter, Worth, and Park streets)." Supposedly this area was about half Irish, with substantial populations of Germans, Poles, and Italians but almost no "native-born white Americans" (the statistic is probably derived from p. 58 of Kahn).

Kahn, p. 14, says, "Between 1875 and 1895, first with and then without Hart, Harrigan presided over four theatres in New York, gradually moving uptown as the city did and eventually getting as far as 35th Street. And as he migrated northward, he was followed by one of the most loyal claques any theatrical figure ever commanded. Twenty-three of his plays achieved runs of more than one hundred performance each on Broadway, phenomenal displays of longevity in those days. The plays, in most cases, were lambasted by reviewers, but Harrigan's audiences didn't care." In 1876, business manager Hanley rented the vacant Comique Theatre for Harrigan and Hart. It was to be their home for five years; their touring days were mostly over (Kahn, p. 189). With a permanent home, Harrigan started writing longer pieces; all had loose plots, plus music and
dancing; "They were the neolithic ancestors of the musical comedy of today" (Kahn, p. 190).

Spaeth, p. 181: "The famous Harrigan and Hart shows did not spring into life full-grown as if by a
magician's formula. They were a logical evolution, from the typical song-and-dance act of the
period to an elaborate stage presentation, combining the best features of minstrelsy and
vaudeville, with some of the techniques of musical comedy and the modern revue."

Ewen, p. 64, quoting Samuel G. Freedman: "Beyond the importance of his themes, Harrigan also
laid the groundwork for what would become American musical comedy, particularly in his use of
songs to advance the stage action."

Kahn, pp. 57-58, described the setting of the typical Harrigan performance "Mulligan Alley... had a
cosmopolitan flavor. The Wee Drop Saloon, run by an Irishman named Walsingham McSweeney,
faced a two-story tenement, the upper floor of which was occupied by Ah Wung, a Chinese, who
ran a combination laundry and ten-cents-a-night lodging house. (Harrigan meant this to be a
relatively decent lodging house. There were some places in the lower wards where the overnight
charge was five cents to lie down....) Below Ah Wung's premises was an Italian junk shop. The
tenement next door was given over to two Negro institutions. One was the headquarters of a social
club called the Full Moon Union... the members of which, once they had mastered [its] violent
handshake, were committed to the forthright end of throwing white folk -- preferably Irishmen -- off
horse cars. The other was a policy shop run by Welcome Allup, whose wife, Rebecca, was one of
Tony Hart's most popular roles. She was a smart, pretty, self-assured young colored woman who
frequently got sent to Blackwell's Island for drunkenness. Harrigan created her and her married
name in tribute to a Negro washwoman named Rebecca.... This real Rebecca was often arrested,
too, while in her cups, and whenever the police threw her into the paddy wagon she would cry,
'Well, it's all up.'"

Moody, p. 92, says describes Rebecca Allup as "the boisterous Negro wench, who toyed with
suitors and the English language with remarkable dexterity. Rebecca acquired her given name who
appeared with her tin pail at the saloon at Prince and Crosby so frequently that the neighbors
christened her 'Rebecca at the Well.' Her surname derived from her pathetic cry when she had
journeyed to the well too often: 'Well, it's all up.'"

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journeyed to the well too often: 'Well, it's all up.'"

(It may tell you something about Harrigan's fondness for plot twists that HarriganMulligans, p. 38,
gives her maiden name as "Melrose," and on that page starts a subplot that describes her as
courting Welcome Allup not because she wanted to marry him but "to make dat Simpson Primrose
jealous." She may have been sneaky, but in the end, her honesty saves the day when she returns
money that had been stolen; HarriganMulligans, pp. 448-450. On the latter page, we learn that
"Rebecca Primrose and her husband, Simpson Primrose, are now known as swell colored people in
the Tenderloin, the honesty of the black girl having been rewarded by the Hon. Thomas Mulligan
with a large and munificent gift. This induced Simpson to marry her and open a barber shop among
the Tenderloiners, which is now gaining him fame and fortune.")

The Mulligan Guard, Harrigan's most famous subject, was a parody of the "target companies" set
up in New York in the 1870s -- groups which supposedly gathered as militia companies of sorts,
but which often got together to get drunk and then shoot at targets. Kahn, p. 85, reports that "The
Mulligan Guards was a three-man military organization": Harrigan, the "captain of an army of one,"
dressed in a fancy uniform, then Hart, with a musket and clothes that didn't fit, plus a black boy,
Morgan Benson, who carried the "target" that target companies carried to identify them on their
maneuvers; there is a photo of the three facing p. 80 of Kahn, although there is dispute about who
played which part.

Moody, p. 154, describes how Harrigan and Braham produced their songs: "When a play was
finished, Harrigan passed Braham the lyrics, one verse and the chorus for each song. Braham
scanned them, usually getting a rough idea of time and style for each, and piled them on the piano,
or more often stuffed them in his pocket with some blank pieces of music paper. Some of his
speediest composing was done on the horsecars and the elevated trains. He worked one line at a
time, covering the rest with his music paper and humming the words until a tune evolved. When it
suited him, it was transcribed. If the notes didn't come quickly, he passed to the next line and then
worked back. Sometimes it took a month to find the tunes for a new show; more often they came at
the first attempt. One horsecar ride produced 'Babies on Our Block.' Five minutes on the elevated
gave him 'Maggie Murphy's Home, the song that just missed being Al Smith's theme song.'
Braham also composed with the abilities of the performers in mind, attending to their ranges, and
made a rule never to put two songs with the same meter in the same play (Moody, p. 155).

According to Franceschina, p. 126, there was only one instance of Braham writing a tune before
Harrigan had written the words, and even in that case, Harrigan had the verse text; he just hadn't
planned to have a chorus until Braham gave him the tune.

HischakCompanion, p. 326, says that Harrigan "was born in New York and began in show
business in touring minstrel shows and variety. He made a few Broadway appearances in comic parts in 1870 and then the next year teamed up with Tony Hart... a fellow coming born in Worcester, Massachusetts. The short, round Hart ran away from an abusive home and sang in New York saloons, performed in circuses, and clawed in minstrel shows before doing a comedy act with Harrigan, playing the hyperactive buffoon to Harrigan's fatherly, more mature foil. Soon the two were headlining in vaudeville, with Harrigan writing the sketches and collaborating with various composers on songs in the act. These rough-and-tumble performances were extended and became the first American musical comedies on Broadway.... The Harrigan and Hart shows celebrated the cultural diversity of American (sic.) with one group of immigrants fighting and outwitting another group, all in wild and carefree pandemonium."

FinsonCollected, vplume I, p. xv: "Twentieth-century musical theater can really offer nothing to compare with the extraordinary careers of Edward Harrigan and David Braham in nineteenth-century New York. From 1873 to 1893 their skits and full-length musical comedies ran continuously through every theatrical season (save two when they were on national tour) to enthusiastic, full houses. With relatively few changes, they retained the same troupe of actors throughout the two decades, and Harrigan served as director, manager, and actor, while Braham led the troupe's orchestra. It were as if Oscar Hammerstein had written, produced, directed, and starred in twenty-nine musical comedies, while Richard Rodgers had not only composed the songs, but also presided in the pit for each production. In an era when an extended New York run lasted a month, Harrigan's comedies typically played for three months or longer and returned in subsequent seasons."

HischakCompanion considers them forerunners to teams such as the Marx Brothers, Hope and Crosby, and Martin and Lewis. Moody, p. 79, says that W. C. Fields derived "much of... [his] loquacious arrogance" from Harrigan characters.

There was a 1985 Broadway musical about them, "Harrigan 'n' Hart," although it apparently went nowhere (Wikipedia says it lasted just four shows, despite featuring Mark Hamill of Star Wars fame).

Their company was so busy that it dominated the lives of those who worked for it: "[Harrigan] assembled a more or less permanent company of supporting actors who were so closely associated with him that some of them proved to be practically unemployable when he retired, for they had never had the experience of working for anybody else" (Kahn, p. 7). It's little surprise that they were loyal, given that Harrigan supplied good pay (he actually paid for rehearsal time, which no one else did) and more benefits than most (Kahn, p. 202). DAB, Vol. IV, p. 296, credits Harrigan with 39 plays, although this seems to include some short sketches.

According to Kahn, p. 74, this song helped inspire others: "Lawlor and Blake [who wrote 'Sidewalks of New York'] are thought to have been inspired, consciously or subconsciously, by an 1879 tune from The Mulligan Guards' Ball, entitled "The Babies on Our Block."" George M. Cohan's popular 1907 song "Harrigan" ("H, A, double-R, I, G, A, N spells Harrigan") is in part a tribute to Harrigan (Kahn, p. 80; Moody, pp. 3-4; also the Wikipedia page for the song, which lists many popular recordings. Franceschhina, p. 119, records that Cohan's father Jerry Cohan had performed at times in the variety shows staged by Harrigan and Hart.) Cohan would write "Harrigan inspired me when I applauded him from a gallery seat. Harrigan encouraged me when I first met him in after years and told him of my ambitions. I live in hopes that some day my name may mean half as much to the coming generation of American playwrights as Harrigan's name has meant to me" (Williams, p. 209, who however adds that "Ironically, Cohan used [the song "Harrigan"] in a show about suburbia; Fifty Miles from Boston was a long way from Mulligan's Alley.")

There was a Harrigan Club founded in 1910 to celebrate him (Moody, p. 1), and John Philip Sousa always used Harrigan/Braham songs on Saint Patrick's Day (Moody, p. 4).

Those wishing to hear a substantial selection of Harrigan and Braham songs in a fairly "folkish" style might be interested in Mick Moloney's recording "McNally's Row of Flats: Irish American Songs of Old New York, by Harrigan and Braham" on Compass Records. It also has an extensive introduction, mostly based on the same books used here and most especially about Harrigan, and quite a few photos. It is one of the most extensive collections of Harrigan/Braham materials now available. Performances of the old material is very rare -- according to Moody, p. 230, "Except for a production of The Mulligan Guard Ball... on January 20, 1977, none of Harrigan's plays has been produced since his death, and only one, The Mulligan Guard Ball, has ever appeared in print and that not until 1966" (although it appears there has been another reissue of that play since, andKatherine K. Preston later published a different text of "The Mulligan Guard Ball," plus "Reilly and the 400," in Irish American Theatre: The Mulligan Guard Ball (1879) and Reilly and the 400, volume 10 of Nineteenth Century American Musical Theatre, 1994, according to FinsonCollected,
DAB, vol. IV, p. 296, claims that two shorter sketches, "The Porter's Troubles" (1873) and The Editor's Troubles (1875) also reached print, but I know of no songs from these pieces. Nonetheless, Harrigan continued to have indirect influence on the theatre through his children; son William (who appeared in more than thirty movies) and daughter Nedda (born "Grace," but she took the name "Nedda" in honor of her father; Kahn, p. 206) were particularly noteworthy. Nedda -- born in 1899, long after her parents thought they could have more children (Moody, p. 221) -- was sometimes known as Nedda Harrigan Logan; according to her Wikipedia page, she appeared in four movies, had many stage roles, and entertained troops during World War II; she was once the USO's Woman of the Year. And she "served as president of the Actors Fund, and was a founder of the Actors Fund Bloodbank and a trustee of the Museum of the City of New York." The Actors Fund of America created an award in her honor.

In another minor "folklorological" twist, Harrigan's family, when they became rich enough to have a summer residence, built it at Schron Lake, New York. Half a century later, Schoon Lake became "a left-wing folk resort in the Adirondacks" where Lee Hays of the Weavers spent time as a master of ceremonies (Jarnow, p. 125).

The contemporary power of Harrigan, Hart, and Braham can be found by looking at the list of songsters in Cohen. Based on the index entry on p. 208, no fewer than 48 Harrigan songsters were published in the period from 1860 to 1899 (and I didn't even count a handful that Cohen listed but which listed Harrigan and Hart among several contributors). Hart was a little behind him. Tony Pastor had his name on 37 songsters. Gus Williams was the source of 20. Pat Rooney was associated with 19. The Christy Minstrels were still popular enough to offer 17, and Johnny Roach had 15. I didn't see anyone else with more than 12. Thus no one matched Harrigan, and Pastor was the only other performer to have more than half as many!

Although today we would call them "vaudeville" writers, or perhaps refer to the plays of Harrigan and Braham as "musicals," they were certainly much closer to the folk than, say, Rodgers and Hammerstein or Lerner and Loewe; this song, for instance, has a reference to "Little Sally Waters" and "Greenie Gravel" and "The Mulligan Guard" refers to "Garryowen." HarriganMulligans, p. 281, quotes "The Greenland Whale Fishery"; p. 428 quotes "Shenandoah"; and p. 301 has a character call for "Brennan on the Moor." He also quotes Black folk songs; HarriganMulligans, p. 368, gives the chorus of "Oh, Lord, How Long" (in fact, he seems to be the first ever to cite the words) and p. 368 gives a large chunk of "One More River to Cross."

Williams, p. 159, says that "Harrigan's string of Mulligan Guard comedies was, however, unique, and several historians have cited them as forerunners of contemporary situation comedies." I'd also compare soap operas -- long-running sagas featuring the same characters in endless variations on similar themes.

Quite a few Harrigan/Hart/Braham songs eventually established at least a faint hold in the tradition. Songs which have been found in tradition at least once include "Are You There, Moriarity?", "Babies on Our Block" (i.e. this song), "Get Up, Jack! John, Sit Down!", "Hold the Woodpile Down," "John Reilly (II)" and its by-blow "I'll Lay Ye Doon, Love," "Little Old Dudeen," "Longshoreman's Strike (The Poor Man's Family)," "Maggie Murphy's Home," "McNally's Row of Flats," "Mister Dooley's Geese," "Muldoon, the Solid Man," "My Beauty of Limerick." "My Dad's Dinner Pail," "Never Take the Horseshoe from the Door," "The Regular Army-O," "Slavery Days," "Whist! The Bogie Man," and "The Widow Nolan's Goat." Also, Braham composed the music to "Over the Hills to the Poor-House" (words by George L. Catlin). The "No Irish Need Apply" song filed under "No Irish Need Apply" may have originated with Harrigan's company. Also, Spaeth-Weep, pp. 175-176, prints "The Gallant 69th" (Roud #V41521), although there is no evidence of traditional currency. Nonetheless we've indexed that song because it's found in most Harrigan-related collections. See also the index entry for "Dolly, My Crumple-Horn Cow." David Braham's personal favorite.

Braham was not properly a Tin Pan Alley composer, but according to Maxwell Marcus he heavily influenced its evolution (Williams, p. 271).

Ironically, the list of songs which went into tradition does not include "The Mulligan Guard" (Roud V7922), which according to HischakEncyclopedia, p. 234, established the Braham/Harrigan production team in 1873, and as a result was included in all their later productions; it seems to have left no memory at all in tradition -- though it was used as a march by the Coldstream Guards and is actually quoted in modified form in Kipling's Kim! (Kahn, pp. 3-4). (Those who wish to see it can find the text on p. 49 of Moody, and the tune of the chorus on pp. 113-114 of Spaeth-ReadEmAndWeep; Moody, in the photo inset after p. 54, has a copy of the sheet music, which mentions Braham but not Harrigan).

FinsonCollected is a two volume comprehensive set of Harrigan/Braham songs, but it is hard to find and hideously expensive. The same can be said of the Harrigan and Hart songsters.
Applebaum's "Show Songs" is perhaps the next best choice; it has "The Mulligan Guard" and "Babies On Our Block" listed as from "The Mulligan Guard Ball"; "The Widow Nolan's Goat" and "Paddy Duffy's Cart" from "Squatter Sovereignty," and "Maggie Murphy's Home" from "Reilly and the 400." - RBW

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**APPENDIX I:**
Harrigan's book *The Mulligans* never gave a proper biography of Dan Mulligan, but someone assembled one from the plays; Root, p. 57, tells us that "he had emigrated to America from Ireland in 1848; fought with the 69th infantry [i.e. the 69th New York; see "The Gallant Sixty-Ninth"] in the Civil War; returned to the Irish ghetto of New York and bought a grocery store which he operated well enough to support his family; became the leader of his extended family group and a sucessful local politican." Root adds that "As a politician he was honest, and although graft was an accepted way of life he worked not for self-power or wealth but for the good of his constituents. He was naturally slightly irascible [more than slightly, I would say], but always forgiving and generous even to his enemies. In contrast to previous representations of ethnic characters on stage, Harrigan 'presented a full panorama of Irish life."

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**APPENDIX II:**
Since I managed to find a program for a presentation of "Cordelia's Aspirations" from 1895, I'm going to reproduce the text here, so that you can see a list of the players who were performing. The performance was at the "Columbia Theatre, Washington St. The Handsomest Theatre in New England," so this was Harrigan's troupe on tour. (I've simplified the formatting a little to make it work as text.)

Monday Evening, April 22, 1895
Mr. EDWARD HARRIGAN
AND HIS NEW YORK COMPANY
Under the management of M. W. Hanley
In Harrigan's Popular Play,
Cordelia's Aspirations
In Three Acts and Three Scenes
CAST OF CHARACTERS
Dan Mulligan...Mr. EDWARD HARRIGAN
Simpson Primrose...Mr. JOHN WILD
Rebecca Clinton...Mr. JOSEPH SPARKS
Planxty McFudd...Mr. HARRY FISHER
Gus Lochmuller...Mr. HARRY WRIGHT
Walsingham McSweeney...Mr. CHARLES COFFEY
Palestine Puter...Mr. WILLIAM WEST
Honora Dublin...Mr. CHARLES F. McCARTHY
Robert Ridgeway...Mr. GEORGE MERRITT
Theodore Chamboudet...Mr. WM. H. Gunning
Hoke Buckheister...Mr. DAN BURKE
Junkman...DAVE BRAHAM, Jr.
Bridget Lockmuller...Miss HATTIE MOORE
Diana McFudd...Miss EMMA POLLOCK
Ellen McFudd...Miss MAJORIE (sic.) TEAL
Rosa McFudd...Miss LILLIAN STUART
---AND --
Cordelia Mulligan...Mrs. ANNIE YEAMANS
UNCLE TOM COMBINATION [i.e. the Band]
Dan Burke, Wm. H. Gunning, Dave Braham, Jr., John Flynn, John Mayon,
William West, Michael Kearney, Jas. Burke.
Mr. George Braham, Musical Director for Mr. Harrigan
EXECUTIVE STAFF
D. Frank Dodge...Scenic Artist
Stephen Simmons...Master Mechanic
Louis Filber...Master of Properties
Dancing under the supervision of Dan Burke.
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Since this is a late production, some of Harrigan's regulars had died or departed. FinsonCollected, pp. xix-xx, says that the actors who originated the key parts were
Dan Mulligan: Edward Harrigan
Cornelia Mulligan: Annie Yeamans
Gustavus Lochmuller: Harry Fisher
Bridgit Lochmuller: Annie Mack
Rebecca Allup (later Primrose): Tony Hart (in both blackface and drag)
Simpson Primrose: Johnny Wild (in blackface)
Palestine Puter: Billy Gray (in blackface)
Tony Hart was also the original of Tommy Mulligan, the son of Dan and Cordelia, who eventually married the Lochmullers’ daughter.

Bibliography

- Cohen: Norm Cohen, A Finding List of American Secular Songsters Published between 1860 and 1899, Center for Popular Music, Middle Tennessee State University, 2000, 2002
- DAB: Dumas Malone, editor, Dictionary of American Biography, originally published in 20 volumes plus later supplementary volumes; I use the 1961 Charles Scribner's Sons edition with minor corrections which combined the original 20 volumes into 10
- Ewen: David Ewen, American Songwriters, H. W. Wilson, 1987
- HarriganMulligans: Edward Harrigan, The Mulligans, G. W. Dillingham, 1901
- Jarnow: Jesse Jarnow, Wasn't That a Time: The Weavers, the Blacklist, and the Battle for the Soul of America, Da Capo, 2018
- Williams: William H. A. Williams, 'Twas Only an Irishman's Dream, University of Illinois Press, 1996

Last updated in version 5.3
File: Dean091

Baby Bye
DESCRIPTION: "Baby Bye, here's a fly, Let us watch him, you and I." "There he goes, on his toes, Tickling baby's nose!" "I believe with those six legs You and I could walk on eggs." "See! he crawls on the walls Yet he never falls."
AUTHOR: unknown
EARLIEST DATE: 1927 (Brown-MyGrandmothersSongbook)
KEYWORDS: baby bug nonballad
FOUND IN: US
REFERENCES (1 citation):
Brown-MyGrandmothersSongbook 11, "Baby Bye" (1 text, 1 tune)
Roud #22137
NOTES [104 words]: Although this piece seems to be rare (neither I nor Roud has ever found another version), the text in my copy of Brown-MyGrandmothersSongbook has several emendations written in the text -- none of them of any real significance. Was it just the previous owner rewriting the song? Or did that owner know another version? I have no way to tell. It is the only piece so emended. The text of this emended version runs

Baby Bye, here's a fly,
Let us watch him, you and I.
For he crawls up the walls
Yet he never falls.
I believe with six such legs
You and I could walk on eggs.
There he goes, on his toes,
 Tickling baby's nose! - RBW

Last updated in version 4.5
File: BrGr11

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**Baby It Must Be Love**

DESCRIPTION: Singer says: he's "groggy in his knees"; she "makes me think the world's all mine"; "they make you give up every thing"; "make King Edward give up his crown." "Baby, it must be love"

AUTHOR: Blind Willie McTell

EARLIEST DATE: 1940 (USWMcTell01)

KEYWORDS: courting love marriage nonballad royalty

HISTORICAL REFERENCES:
- 1936 - Abdication of Edward VIII and his marriage to Wallis Simpson

FOUND IN:
- Roud #17669

RECORDINGS:
- *Blind Willie McTell, "King Edward Blues" (on USWMcTell01)*

CROSS-REFERENCES:
- cf. "King Edwards" (subject, form of some lines)

NOTES [20 words]: McTell: "I'm going to sing a song that I made myself off the notable, honorable, King Edward: 'Baby it Must Be Love.'" - BS

Last updated in version 4.0
File: RCKiEdBl

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**Baby Loves to Boogie**

DESCRIPTION: ("My baby loves to boogie, I love to boogie too" (x2). "I'm gonna boogie this time, ain't gonna boogie no more") ("Don't the moon/sun look lonesome shining down through the trees"(2x) "Don't your house look lonesome when your baby pack up and leave")

AUTHOR: unknown

EARLIEST DATE: 1968 (USMississippi01)

KEYWORDS: parting dancing nonballad lover

FOUND IN: US(SE)

RECORDINGS:
- *Wallace 'Pine Top' Johnson and Maudie Shirley with Jasper Love, "Baby Loves to Boogie" (on USMississippi01)*

NOTES [10 words]: The description is the text of the USMississippi01 track. - BS

Last updated in version 5.1
File: RCBaLoBo

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**Baby Please Don't Go**

DESCRIPTION: The prisoner begs his girl not to abandon him: "Now your man done gone (x3) To the county farm." "Baby, please don't go (x3) back to Baltimore." ""Turn your lamp down low." ""You know I loves you so." "I beg you all night long."

AUTHOR: unknown
Baby, All Night Long

DESCRIPTION: Floating blues verses; "I'm going to the depot/Look up on the board"; "If I had listened/To what mama said," etc. Chorus is "All night long/Baby, all night long/Got the Richmond blues/Baby, all night long."

AUTHOR: unknown (credited to Ada Jones & Shelton Brooks on the Stanleys' recording)

EARLIEST DATE: 1924 (recording, Roba & Bob Stanley)

KEYWORDS: loneliness rambling railroading lyric nonballad floating verses

FOUND IN: US(SE)

REFERENCES (2 citations):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 172-173, "Baby, All Night Long" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 74, "All Night Long" (1 text)

RECORDINGS:
Blue Ridge Mountain Entertainers [Clarence Ashley & Gwen Foster], "Baby, All Night Long" (Vocalion 02780, 1934; rec. 1931; on GoodForWhatAilsYou, Ashley04)
[Richard] Burnett & [Leonard] Rutherford (Columbia 15314-D, 1928; rec. 1927; on BurnRuth01, KMM)
Clint Howard & Fred Price, "The Richmond Blues" (on Ashley02, WatsonAshley01)
Frank Hutchison, "All Night Long" (OKeh 45144, 1927)
Earl Johnson & his Dixie Entertainers, "All Night Long" (OKeh 45383, 1929; rec. 1927)
Miles & Bob Pratcher, "If It's All Night Long" (on LomaxCD1703)
[Leonard] Rutherford & [John] Foster, "Richmond Blues" (on KMM)
Roba & Bob Stanley, "All Night Long" (OKeh 40295, 1925; rec. 1924)

CROSS-REFERENCES:
cf. "All Night Long" (words)
cf. "All Night Long (IV)" (lyrics, form)
cf. "Railroad Blues (I)" (words)

SAME TUNE:
Byrd Moore, "All Night Long" (Gennett 6686, 1928/Conqueror 7259 [as by Oscar Craver], 1929)

ALTERNATE TITLES:
Richmond Blues

NOTES [23 words]: The Oscar Craver recording uses the same tune and structure, but most of the lyrics are variants on "Mary Had a Little Lamb" verses. - PJS

Last updated in version 5.3

File: CSW172

Babylon Is Fallen (I)

DESCRIPTION: Chorus: "Babylon is fallen, is fallen, is fallen! Babylon is fallen, to rise no more!"
Verses: "Hail the day so long expected," Babylonians cry, trade and traffic die, all in one day. Saints, throngs, elders shout "hallelujah," "the loud and long amen"

AUTHOR: unknown

EARLIEST DATE: 1859 (_The Hesperian Harp_, according to Jackson; see notes); 1813 (see notes)

KEYWORDS: floating verses nonballad religious Bible Jesus

FOUND IN: US(SE)
REFERENCES (2 citations):
Roud #13968
NOTES [1799 words]: The Biblical prophecies of Babylon's fall are fulfilled in Daniel 5:30-31. The description follows Hauser. Dett replaces Hauser's verses with two floaters: "Oh, Jesus tell you once before... To go in peace an' sin no more" and "If you get dere before I do, Tell all my friends I'm comin' too." The form of Dett's verse is also changed and follows a familiar Black call and response format. Dett's verse is a couplet with "Babylon's fallin', to rise no more" after each couplet line. While these changes may be the "folk process" in action, changes like these were sometimes introduced by Black hymn writers and hymnal printers (see, for example, Portia K. Maultsby, "Music of Northern Independent Black Churches during the Ante-Bellum Period" in Ethnomusicology, Vol. 19, No. 3 (Sep 1975 (available online by JSTOR)), pp. 413-414, citing the work of Richard Allen, early in the nineteenth century). The difference between the Hauser and Dett versions illustrates the structural difference Maultsby defines between white and Black Protestant hymns: "Although exceptions may be found, the most common textual structure found in [white] hymns consists of four different lines of text: a, b, c, and d. On the other hand, textual structures common to [Black] spiritual texts include the alternation of different lines of text with recurring lines of text (a b c b and a b a c), three repeated lines of text followed by a different line of text (a a a b), and the alternation of a recurring line of text with another recurring line of text (a b a b). The use of refrain lines as found in the above textual structures allowed for continuous participation of all congregational members in the singing of spirituals." Maultsby writes that [white] hymn structure has four different lines of text (a, b, c, d). I take that not to be referring to rhyme, but to non-repetitive lines. For example, in John Wesley's Hymn Book of the United Methodist Free Churches (London: William Reed, 1861 ("Digitized by Google")): of Hymns 1 through 28 the 26 by Charles Wesley are all rhymed; the remaining 2, by Isaac Watts and Samuel Wesley Sr also rhyme; after that, as far as I can tell, the book is filled with rhyming hymns. Maultsby's point is not about rhyming but that there are no refrain lines, no repeated lines, and no choruses.

Jackson, #226 p. 137, "Babylon Is Fallen": "The Shakers enjoyed the song as early as 1813 (see their Millenial Praises, Hancock, Mass., p. 50)" (George Pullin Jackson, Another Sheaf of White Spirituals (Gainesville: University of Florida Press, 1952)). Hauser's 1848 preface to the 1874 edition of The Hesperian Harp still describes that 1874 edition as to the number of pages; my point is that the 1859 early date I have from Jackson should probably be 1848. Incidentally, Jackson has the treble and alto tune from Hauser, as well as the chorus and first two verses. - BS Re "The Biblical prophecies of Babylon's fall are fulfilled in Daniel 5:30-31." Yes, Daniel 5 (very inaccurately) describes the overthrow of Babylon. But it is not properly a prophecy fulfilled -- for one thing, 5:31 refers to "Darius the Mede" becoming King of Babylon, but there was no "Darius the Mede"; it was Cyrus's Persian Empire which conquered Babylon (Hartman/Di Lella, p. 191. The first Greek translator of Daniel seemingly knew this, and instead of "Darius the Mede," read either "Artaxerxes the Mede" [so the MS. known as 88] or "Artaxerxes the king of Persia" [so the Harkleian Syriac rendering]; Ziegler, p. 156).

"This Darius is almost certainly a figment of the writer's imagination.... the prophets had foretold that Babylon would fall to the Medes and so there had to be a Median kingdom between the Babylonian and the Persian and there had to be a Median king to succeed Belshazzar [who himself was never actually king]. Every attempt to prove that there was such a monarch [as Darius] has failed. Astyges, the last king of the Median Empire will not fit..." (Porteous, p. 83). The apparent reason for the error in Daniel is that the book was written around the time of the Maccabees in the second century B.C.E. Even its canonical position indicates this; despite claiming to be the work of a prophet, it is not included among the Prophets in the Jewish canon. The evident reason is that it was not written until after the corpus of the Prophets was closed. Hence it ended up as is part of the Writings, which were canonized last. The mere fact that half the book is in Aramaic hints that it was written after the Exile, and Soggin, p. 409, says "terms of Greek and Persian origin abound. Whole passages are written in imperial Aramaic, whereas logically we would expect early Aramaic."

InterpretorsDict, vol. I, p. 767, after allowing all possible excuses for why a sixth century author would get everything wrong about that era, concludes, "Thus the weight of evidence -- internal, historical, and linguistic -- forces us to the conclusion that the book of Daniel was not merely published, but was also written, fairly late in the Greek period." Soggin, p. 410, says that "We shall
Perhaps the best explanation is that the reference is to Joshua 18:1: the Israelites are at Shiloh for 30 years. The certainty of this verse is that it has been puzzling commentators for more than two thousand years. The only thing that can be said for "until Shiloh comes" is in some doubt; the Greek reads something along the lines of "until what is saved for him comes" and the Latin translation omits "second". What's more, the events allegedly described in Daniel do not describe a fall of Babylon "to rise no more"; the city continued to be important until after the time of Alexander the Great -- Seleucus I, founder of the Seleucid Empire, made it his first capital in 312 B.C.E. (Grainger, p. 28). It's just that, after the time of Cyrus, it was no longer the chief city "of the Babylonian Empire." An historical reference to Babylon not rising any more almost has to date from after 100 B.C.E. -- the Roman period, when the Seleucid Empire decayed and Babylon finally was deserted. (By the Christian era, "only a small group of astronomers and mathematicians still continued to live in the ancient city"; InterpretersDict, vol. I, p. 335).

So the song is not a reference to Daniel; the reference in the song is almost certainly to Revelation 14:8, which in the King James Bible reads "And there followed another angel, saying, Babylon is fallen, is fallen, that great city, because she made all nations drink of the wine of her fornication." In this instance, "Babylon" is a cipher for Rome (Harvey, p. 823), so that the chronology works. (To be sure, Rev. 14:8 is an expanded quotation of Isaiah 21:9, one of two clear prophecies of the fall of Babylon; Ford, p. 237; Jer. 51:8 is the other prophecy.) (Interestingly, there is tremendous variation in the manuscript copies of this verse of Revelation. There are seven copies in what is called "uncial" script, the earliest Greek writing style used for the Bible: P47, of the third century, which is fragmentary; or S, of the fourth century; A and C, of the fifth (the latter fragmentary), and P, 046, and 051 (the latter fragmentary), of the ninth; there are assorted later copies. P47 and the first hand of S, plus some later manuscripts, omit "angel"; 61 69 and the Latin translation omit "second"; A disagrees with C P 051 about the word order of the two words. S C 046 and about half the late manuscripts omit one instance of "fallen." Some of this may be under the influence of the text of Isaiah 21:9; the Hebrew of that verse reads "Fallen, fallen is Babylon," without "the great," but the early manuscripts of the Greek translation, which is the version of the Old Testament usually quoted by the New, reads simply "Fallen is Babylon," without the second "fallen" -- and with a different verb tense. There are also some minor differences later in the verse. There isn't really much doubt about what is meant, but the memory of this verse, in Greek, was very confused.) What's more, the version I've heard of this song has an additional verse that is explicitly Christian and another clear citation of the Revelation to John: "Blow the trumpet in Mount Zion, Christ shall come a second time, Ruling with a rod of iron" (not that the composer of this song would know that!). I think the only thing that can be said with certainty of this verse is that it has been puzzling commentators for more than two thousand years.

Perhaps the best explanation is that the reference is to Joshua 18:1: the Israelites are at Shiloh
when Joshua sends out surveyors to survey Canaan so that the land can be divided among the tribes. - RBW

Bibliography

• Ford: J. Massyngberde Ford, Revelation (being volume 38 of the Anchor Bible), Doubleday, 1975
• InterpretersDict: [George Arthur Buttrick et al, editor], The Interpreter's Dictionary of the Bible, four volumes, 1962 (a fifth supplementary volume was published later)

Last updated in version 5.2
File: Dett002

Babylon Is Falling

DESCRIPTION: "Way up in the cornfield where you hear the thunder, That is our old forty pounder gun, When the shells are missin' then we load with pumpkins, All the same we make the cowards run." The slave rejoices to triumph over the master

AUTHOR: Henry Clay Work

EARLIEST DATE: 1863 (sheet music published by Root & Cady and by S. Brainard's Sons)

KEYWORDS: Civilwar battle slave

FOUND IN: US(So)

REFERENCES (7 citations):
Work-SongsOf-Henry-Clay-Work, pp. 31-34, "Babylon Is Fallen" (1 text, 1 tune, a copy of the original sheet music)
Randolph 229, "Babylon Is Falling" (1 text, 1 tune)
Silber-SongsOfTheCivilWar, pp. 320-321, "Babylon Is Fallen" (1 text, 1 tune)
Greenway-AmericanFolksongsOfProtest, p. 103, "Babylon Is Fallen" (1 text)
Colonial-Dames-AmericanWarSongs, pp. 91-92, "Babylon Is Fallen" (1 text)
Wolf-AmericanSongSheets, #74, p. 6, "Babylon is Fallen" (6 references)
DT, BBLNFALL
Roud #7706
CROSS-REFERENCES:
cf. "Kingdom Coming (The Year of Jubilo)" (theme)

NOTES [99 words]: Not to be confused with the hymn, "Babylon Is Fallen." Unfortunately for those who try to keep things straight, it appears that "Babylon Is Fallen" is the correct title of this piece also; Edwin Wolf 2nd, American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870, Library Company of Philadelphia, 1963, p. 6, lists six broadside prints and notes that some of them add to the original text. Interestingly, none of these were by Root & Cady, which published this and most of Henry Clay Work's other songs, so there must have been even more printings than those listed by Wolf. - RBW

Last updated in version 6.1
File: R229

Babylon, or, The Bonnie Banks o Fordie [Child 14]

DESCRIPTION: An outlaw accosts (three) sisters, demanding that one of them marry him on pain
The outlaw usually then kills himself in remorse.

AUTHOR: unknown

EARLIEST DATE: 1770s (Herd, according to Opie/Opie-TheSingingGame; the source for 1803 (Scots Magazine))

KEYWORDS: brother sister outlaw crime incest

FOUND IN: Britain(Scotland, England) US(Ap, NE, SE, So) Canada(Mar, Newf)

REFERENCES (26 citations):

Child 14, "Babylon, or, The Bonnie Banks o' Fordie" (6 texts)
Bronson 14, "Babylon, or, The Bonnie Banks o' Fordie" (8 versions plus 2 in addenda)
Bronson-Singing Tradition Of Child's Popular Ballads 14, "Babylon" (4 versions: #1, #3, #7, #7.1)
Buchan/Moreira-The Glenbuchat Ballads, pp. 112-115, "Arrat, an Marrat, an Fair Mazrie" (1 text)
Greig/Duncan 199, "The Bonnie Banks o' Airdrie" (1 fragment, 1 tune)
Barry/Eckstorm/Smyth-British Ballads From Maine p. 72, "Babylon" (1 fragment)
Flanders/Olney-Ballads Migrant In New England, pp. 61-63, "The Burly, Burly Banks of Barbry-O" (1 text, 1 tune) {Bronson's #5}
Flanders-Ancient Ballads Traditionally Sung In New England 1, pp. 213-222, "Babylon" (4 texts, 3 tunes) {A=Bronson's #8, C=#5}
Davis-More Traditional Ballads Of Virginia 9, pp. 68-71, "Babylon, or, The Bonnie Banks o Fordie" (1 text)
Brown/Belden/Hudson-Frank CBrown CollectionNCFolklore 2 8, "Babylon; or, The Bonnie Banks o Fordie" (1 text)
Gainer-Folk Songs From The West Virginia Hills, pp. 20-21, "Fine Flowers in the Valley" (1 text, 1 tune, with the plot of this song although the chorus probably comes from Child 20)
Quiller-Couch-Oxford Book Of Ballads 57, "Babylon, or, The Bonnie Banks o Fordie" (1 text)
Fowke/Johnston-Folk Songs Of Canada, pp. 18-19, "The Bonny Banks of Virgie O" (1 text, 1 tune) {Bronson's #3, but the texts differ noticeably)
Greenleaf/Mansfield-Ballads And Sea Songs Of Newfoundland 4, "The Bonnie Banks of the Virgie, O" (1 text, 1 tune) {Bronson's #4}
Peacock, pp. 809-811, "The Bonny Banks of Ardie-O" (1 text, 2 tunes)
Karpeles-Folk Songs From Newfoundland 3, "Bonny Banks of Virgie-O" (1 text, 4 tunes) {Bronson's #3}
Wells-The Ballad Tree, pp. 104-105, "The Bonny Banks of Virgie O" (1 text, 1 tune) {Bronson's #3, slightly recast}
Leach-The Ballad Book, pp. 88-90, "Babylon, or, The Bonnie Banks o Fordie" (2 texts)
Niles-Ballad Book Of John Jacob Niles 11, "Babylon; or, The Bonnie Banks o Fordie" (1 text, 1 tune)
Lomax-Folk Songs Of North America 71, "Three Young Ladies" (1 text, 1 tune) {Bronson's #3, but with different information about the collector and informant}
MacColl/Seeger-Travellers Songs From England And Scotland 6, "Babylon" (1 text, 1 tune)
Whitelaw-Book Of Scottish Ballads, pp. 295-296, "Baby Lon, or the Bonnie Banks o' Fordie" (1 text)
Opie/Opie-The Singing Game 60, "Three Sisters" (2 texts, 1 tune)
Gummere-Old English Ballads, pp. 188-189+344, "Babylon; or The Bonnie Banks o Fordie" (1 text)
Harvard Classics-English Poetry Chaucer To Gray, pp. 58-59, "Babylon; or, the Bonnie Banks o Fordie" (1 text)
DT 14, VIRGIBNK* VIRGIBN3* BONFARDY
Roud #27

RECORDINGS:
Joshua Osborne, "The Bonny Banks of Ardrie-O" (on PeacockCDROM) [one verse only]
Ken Peacock, "Bonne Banks of the Virgie-O" (on NFK Peacock)

CROSS-REFERENCES:
cf. "The Bonnie Hind" [Child 50] (plot)

ALTERNATE TITLES:
Bonny Farday
The Rocky Banks of the Buffalo
Baby Lon

NOTES [2062 words]: If one one interested in reproductive biology, there is an amazing amount of information hinted at in this song....

Jolly, p. 94, has an interesting observation regarding incest: she quotes Jared Diamond to the effect that "people seem to choose mates who are almost, but not quite, like themselves. In fact, people like people who look a bit like their parents, right down to earlobe size."
Similarly, Jones, p. 67 (on the basis of "T-shirt experiments," in which women smelled the used
clothing of men) notes "a preference by women for partners who smell rather, but not too much, like their own fathers." On p. 191, Jones notes that "sheep have a drive to copulate with someone who looks like their mother [I must admit I'd love to know how "that" experiment was performed!], and to a lesser extent the same is true for men."

But it should be recalled that parents share 50% of their genes with their children, and siblings also share 50% of their genes. Assuming (as is likely) that sexual preference is conditioned genetically rather than by environment (the latter being more or less the Freudian assumption), one's siblings would be the most desirable sexual partners, one's parents being less desirable simply because they are too old.

So why isn't there more incest? Apparently that's hard-wired, too. People have a built-in "aversion" to falling in love with people they grow up with. Presumably this is a semi-instinctive incest taboo: The deep-down emotional assumption seems that these people are siblings or parents or offspring (so Edward Westermarck; cited by Ridley-Red, p. 283, and Ridley-Agile, pp. 171-173). Indirect supporting evidence comes from a 2003 study by Lieberman, Tooby, and Cosmides that "the longer an individual had coresided with an opposite-sex sibling while growing up, the more likely they were to condemn incest" (Gray/Garcia, p. 135).

But Ridley cites another study (Ridley-Red, p. 281), "two siblings reared apart are surprisingly likely to fall in love with each other if they meet at the right age" (cf. Ridley-Agile, p. 173). The reference is to M. Greenberg and R. Littlewood, "Post-adoption incest and phenotypic matching: Experience, personal meanings, and biosocial implications," in the British Journal of Medical Psychology, 68:29-44, 1995. A 2000 study provided at least partially supports this: "sexually disposed adult siblings had often been apart from each other during their early childhood years, suggesting that they did not develop the aversion that would otherwise have kept them apart" (Gray/Garcia, p. 135).

There does seem to be anecdotal evidence for this; newspaper reports say that Britain in 2008 started to work on laws to make sure adopted children knew about any relatives they had. This was in response to a case of two twins separated in infancy; they met when they grew up, fell in love, and were married before anyone realized they were siblings. Similarly, Jones, p. 133, talks about various laws being considered to deal with the case where the child of sperm donation encounters a half-sibling -- which, in this era when tens of thousands of children are born this way, is likely to be increasingly common in future. But the particular cases cited may be just isolated incidents, not a rule.

And incest stories are not unusual in folklore. Note for instance the many brother/sister matings in the pagan Greek religion, and in other early multi-deity faiths. Or consider the story that King Arthur had a child by his sister (something with no historical basis; as the notes to "King Arthur and King Cornwall" [Child 30] show). And the folktales of "Donkeyskin" (Perrault's French title) or "Thousandfurs/All Fur" (Grimm #65) is motivated by a father's lust for his daughter, although the English version "Catskin" omits this element. This seems to be a subject with deep roots in human psychology.

I have not seen Greenberg and Littlewood to know if Ridley is describing it correctly, let alone to know if the conclusions are justified. But it may be less surprising than it sounds. Evolutionary success consists in conserving one's genes. This means that the evolutionary ideal is to marry someone related at about the first or second cousin level -- close enough to share a lot of genes, not so close as to have a particularly high risk of reinforcing dangerous recessives.

(There does seem to be one side footnote to this, mentioned by Jolly, p. 95, and by Judson, pp. 52-53. They note that there are many variants in the genes of the MHC, or major histocompatibility index -- and that people apparently can tell, by smell, who shares their MHC genes; women don't want to be involved with men who are too close in MHC. But, of course, brother and sister need not share MHC genes -- given the size and complexity of the gene group, they very likely will not -- it's just that the odds are higher than among strangers.)

It is interesting to note that surveys have shown that beauty is in the eye of the beholder, but ugliness is not -- that is, almost everyone agrees that certain people are ugly, but not everyone agrees on who is attractive. It is further interesting to note that -- insofar as this has been studied -- we seem to find attractive people who appear to share our own genetic traits. (I can't remember where I read this. The bit about beauty and ugliness came from a very poor newspaper summary of research done at a local college.)

Obviously a sibling is the closest relative we can find within our generation. If siblings are raised separately, they will not feel the raised-together taboo, so the shares-my-genes attraction will produce a tendency to fall in love. At least, that seems the logical implication of the data. And hence songs such as this and "Sheathe and Knife" and "Lizie Wan."

For this to happen, the siblings, it appears, would have to be separated by the age of three;
otherwise, the aversion kicks in. But Ridley adds that the aversion seems to be stronger in females. If the brother is older (as seems to be the case, e.g., in "Lizie Wan," and probably in this song), he might have left the household before the girl reached the "aversion threshold."

In that context, it's worth remembering that sons of noble families were often sent away from their homes to be raised and trained in arms. In England, noble siblings were rarely raised together in the Middle Ages. So -- assuming all this hypothesizing is correct -- incestuous love affairs would be much more common among the nobility than the common folk. Indeed, there was a rumor that Ernest, Duke of Cumberland, the fifth son of George III who later became King of Hanover, fathered a child on his sister Sophia; see Sinclair-Stevenson, pp. 123, 128. Sinclair-Stevenson thinks it impossible that Cumberland was actually the father, but it hardly matters if he was; the point is that he could have been. (A "really" dirty part of my mind notes that George III -- like his descendant Nicolas II of Russia -- long forced his daughters of marriageable age to stay at home with him. But George's daughters, at least, managed affairs -- see Sinclair-Stevenson, p. 124).

An even stronger instance of brother-sister incest occurs in the Bible, no less. Very few female members of the Davidide royal family are mentioned in the Bible, and those that are are usually passed over quickly -- except one. 2 Samuel, chapter 13 (one of the chapters that seems to have been written by an immediate witness -- some suspect the priest Abiathar), details the rape of David's daughter Tamar by her half-brother Amnon; the next several chapters are devoted to the dreadful after-effects of that rape.

The Inca royal family was famous for brother-sister marriages -- although this may be somewhat exaggerated. The Incas did not have written records (Mason, p. 111), so their history was preserved in oral tradition -- and that tradition was then transcribed by the Spanish, and in conflicting form (Mason, pp. 113-115). Several early Emperors supposedly married their sisters, but the first fully historic emperor, Yahuar Huacac, did not do so (Mason, p. 117). It was not until Topa Inca Yupanqui that we have a fully documented case of brother-sister marriage (Mason, p. 129), and he did not die until 1493. Mason says that he established the rule for later emperors -- but there were only three more, according to the list on p. 111 of Mason: Huyana Capac (1493-1525), Huascar (1525-1532), and Atahuallpa (1532-1533). Thus there was probably enough outbreeding in the Inca line to avoid immediate collapse -- especially since the chosen monarch was often not the old emperor's eldest son.

The Habsburg family was also known for its incest -- ironic, for an oh-so-Catholic dynasty; they seemed to welcome marriages within the prohibited degrees. To be sure, these were partly marriages of policy. Elliot, p. 272, shows a genealogy of the monarchs of Spain and Portugal. Portugal's Sebastian I (died 1578) was the son of John of Portugal and Juana of Spain. John was the son of John III and Catherine; Juana was the daughter of Charles V and Isabella. John III was the son of Emmanuel of Portugal and Maria daughter of Ferdinand and Isabella of Spain. Catherine was the daughter of Philip I of Habsburg and Juana daughter of Ferdinand and Isabella of Spain. Charles V was also the daughter of Philip I and Juana, and Isabella his wife was also the daughter of Emmanuel and Maria.

If that's too complicated to figure out, we can summarize like this: a normal person, not inbred, has eight great-grandparents. Sebastian was so inbred that he had only four: Emmanuel was his father's father's father and his mother's mother's father; Philip I was his father's mother's father and his mother's mother's father; Maria was his father's father's mother and his mother's mother's mother, and Juana was his father's mother's mother and his mother's father's mother. What's more, because Maria and Juana were sisters, instead of the usual 16 great-great-grandparents, Sebastian had only six great-great-grandparents!

This situation would recur a century and a half later with the last Habsburg King of Spain, Carlos II, known as "the Bewitched" because he was so mentally and physically handicapped. He wasn't bewitched; he was inbred. Like Sebastian, he had only four great-grandparents, because his father Philip IV (himself an inbred descendent of Charles V) had married his niece Mariana of Austria (Elliott, p. 357, or see the genealogy on p. 136 of Elliott). The Wikipedia entry on Carlos says that he was more homozygous than the offspring of a brother/sister mating. (That is, there was so much inbreeding in his ancestry that he had more duplicates of particular genes than the children of a brother/sister match.) With Carlos the Bewitched, the Spanish Habsburgs died out, because they had inbred themselves to death.

The ultimate example of incestuous royal families, though, is surely the Ptolemaic Dynasty, which ruled Egypt from the time of Alexander the Great until the Roman conquest. Ptolemy II, late in life, would marry his sister Arsinoë II, and Ptolemy IV took up with his sister Arsinoë III. And then there are the children of Ptolemy V. The older son, Ptolemy VI Philometer (which means "loving his mother"!), married his sister Cleopatra II; they had a daughter Cleopatra III. The second son of Ptolemy V was Ptolemy VIII Physcon, who in his turn married Cleopatra II and then, while
she was still alive, her daughter Cleopatra III. Their children were Ptolemy IX Lathyrus, Cleopatra IV, and Ptolemy X Alexander. Ptolemy Alexander would later marry Cleopatra Berenice, the daughter of Ptolemy Lathyrus and Cleopatra IV. (This did have genetic effects, to be sure. The later Ptolemies were mostly immensely, grotesquely fat and diseased. On the other hand, Cleopatra VII -- "the" Cleopatra, of Julius Caesar and Mark Antony fame, whose mother and grandmother were non-Ptolemies -- was certainly accomplished and probably quite beautiful.) Later, Cleopatra VII would marry a couple of her brothers, but that was political. In the cases of Arsinoë II and Cleopatra III, their royal brothers and uncles married for love, or at least lust. Thus, historically, royal incest seems not to have been all that uncommon. Probably more common than the above would imply, given how strongly it would be hushed up! - RBW

Bibliography

- Jolly: Alison Jolly, Lucy's Legacy: Sex and Intelligence in Human Evolution, Harvard University Press, 1999
- Judson: Olivia Judson, Dr. Tatiana's Sex Advice to All Creation, Henry Holt/Owl Books, 2002
- Sinclair-Stevenson: Christopher Sinclair-Stevenson, Blood Royal: The Illustrious House of Hanover, Doubleday, 1980

Last updated in version 5.0
File: C014

Bachelor Blues

DESCRIPTION: Singer laments his bachelor life. He sends a letter to his girlfriend, proposing that she share his lot; she answers by telegram, refusing. He replies, "If you don't like my bait, you need not to bite my hook"

AUTHOR: Steve Ledford?
EARLIEST DATE: 1934 (recording, Bill Carlisle)
KEYWORDS: loneliness courting rejection bachelor
FOUND IN: US(SE)
RECORDINGS:
- Smiling Bill Carlisle, "Bachelor's Blues" (Vocalion 02819, 1935; rec. 1934)
- Steve Ledford & the Mountaineers "Bachelor Blues" (Bluebird B-7626, 1938)
- New Lost City Ramblers, "Bachelor Blues" (on NLCR13)

NOTES [20 words]: A conundrum: The song is credited to Steve Ledford, but Bill Carlisle's recording precedes Ledford's by four years. -PJS

Last updated in version 4.2
File: RcBacBlu

Bachelor's Hall (I)

DESCRIPTION: About the sad life of a bachelor: "Bachelor's Hall, what a queer looking place it is, Keep me from such all the days of my life." The singer describes the mess and squalor of the place, and the pitiful lives of its inhabitants.

AUTHOR: unknown
EARLIEST DATE: 1942 (Randolph)
KEYWORDS: bachelor loneliness
FOUND IN: US(Ap,So)
REFERENCES (2 citations):
Bush-FSofCentralWestVirginiaVol2, pp. 55-57, "Bachelor's Hall" (1 text, 1 tune)
Randolph 475, "Bachelor's Hall" (1 text)

Roud #7031

CROSS-REFERENCES:
cf. "A Bachelor's Lament" (subject, lyrics)
cf. "Married and Single Life" (subject)

NOTES [79 words]: There is another "Bachelor's Hall" which describes the good life in the Hall: "No woman to scold you, No children to bawl, Always stay single, keep Bachelor's Hall."

As I have only two versions of this text, which seem to be all there are, I cannot really determine the relationship between the two -- but the present text is not in the same meter as the other.

Charles Dibdin wrote a piece called "Batchelor's Hall" in 1794, but I haven't found a text of that, either. - RBW

Last updated in version 6.0

File: R475

Bachelor's Hall (II)

DESCRIPTION: "When young men go courting they'll dress up so fine," meet the girls, dress up -- and end up worn out, (broke), and claiming, "I believe it's the best to court none at all, And live by myself and keep bachelor's hall," where neither wife nor children nag

AUTHOR: unknown

EARLIEST DATE: 1925 (recording, Fiddlin' John Carson)

KEYWORDS: courting bachelor

FOUND IN: US(Ap,MW,Ro,SE) Canada(Newf)

REFERENCES (12 citations):
Abrahams/Foss-AngloAmericanFolksongStyle, p. 120, "Bachelor's Hall" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 183, "Bachelor's Hall" (1 text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, p. 133, "Bachelor's Hall" (1 text)
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 35, "Bachelor's Hall" (1 text, 1 tune, with a first verse that seems to have floated in from "The Wagoner's Lad")
Peacock, pp. 237-238, "Bachelor's Hall" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 36, "Bachelor's Hall" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 337, "When Young Men Go Courting" (1 fragment, probably this)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 337, "When Young Men Go Courting" (1 text, 2 tunes plus a text excerpt)
Morris-FolksongsOfFlorida, #81, "Bachelor's Hall" (1 text)
Hubbard-BalladsAndSongsFromUtah, #91, "The Bachelor's Hall" (1 text, 1 tune)
Darling-NewAmericanSongster, p. 273, "Bachelor's Hall" (1 text)
DT, BACHHALL

Roud #385

RECORDINGS:
Fiddlin' John Carson, "The Batchelor's Hall" (OKeh 45056, 1926; rec. 1925; on TimesAint04 as "Bachelors Hall")
Earl Shirkey & Roy Harper [pseud. for Roy Harvey], "Keep Bachelor's Hall" (Columbia 15429-D, 1929)

CROSS-REFERENCES:
cf. "Putting on Airs" (theme)

NOTES [166 words]: There is another "Bachelor's Hall" which describes the difficult life in the Hall: "Sure when I think what a burning disgrace it is, Never at all to be getting a wife, See the old bachelor gloomy and sad enough....."

As I have only one version of #1, I cannot really determine the relationship between the two -- but the present text is not in the same meter as the other.

Charles Dibdin wrote a piece called "Batchelor's Hall" in 1794, but I haven't found a text of that, either.

Gardner and Chickering's text is rather confusing and perhaps composite; it starts by talking about "girls" and the troubles of marriage -- "When young girls get married, their pleasure is all gone; They doubt on their prospects, their troubles come on." But it ends with the warnings found in this song. It appears that their text is either a fusion of two songs or an incomplete attempt to convert
this piece to a woman's point of view.
Jean Ritchie's version also hints at that, but with a different first verse. - RBW

**Bachelor's Hall (III)**

**DESCRIPTION:** "Young ladies all, both short, fat, and tall, On me you will surely take pity, For a bachelor's hall is no place at all." The singer would rather be married: it's less expensive. He lists his household assets in hopes of attracting a wife.

**AUTHOR:** Larry Gorman (1846-1917)

**EARLIEST DATE:** 1957 (Ives-DriveDullCareAway-PrinceEdwardIsland)

**KEYWORDS:** courting bragging humorous nonballad bachelor

**FOUND IN:** Canada(Mar)

**REFERENCES (2 citations):**
- Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 39-41, 241, "Bachelor's Hall" (1 text, 1 tune)
- Ives-LarryGorman, pp. 20-22, 190, "Bachelor's Hall" (1 text, 1 tune)

**Roud #14002**

**CROSS-REFERENCES:**
- cf. "The Courting Case" (theme)
- cf. "Michael O'Brien" (theme)

**File:** IvDC039

**Bachelor's Lament (I), The**

**DESCRIPTION:** The singer, forty-nine, wishes "some bonnie lassie wad tak' pity on me." His stockings "like mysel', they hiv seen better days" and his breeches are torn. His whiskers are grey and his head bald. He wants "a clean tidy body in perfect good health"

**AUTHOR:** unknown

**EARLIEST DATE:** 1907 (Greig/Duncan7)

**KEYWORDS:** nonballad bachelor hair clothes

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (2 citations):**
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #19, p. 2, "The Bachelor's Lament" (1 text)
- Greig/Duncan7 1392, "The Bachelor's Lament" (1 text)

**Roud #5755**

**NOTES** [19 words]: From Greig's correspondent's note I cannot say whether this was a song recalled or authored to be contributed. - BS

**Last updated in version 2.5**

**File:** GrD71392

**Bachelor's Lament (II), A**

**DESCRIPTION:** "As I was walking all alone, I heard an old bachelor making his moans: I wonder what the matter can be, Dog them pretty girls won't have me." The bachelor describes those he has courted, the offers he has made, the horses he has ruined -- to no avail

**AUTHOR:** unknown

**EARLIEST DATE:** 1905 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

**KEYWORDS:** bachelor loneliness courting

**FOUND IN:** US(Ap,MA,MA,NE,So)

**REFERENCES (6 citations):**
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 263, "The Old Bachelor" (1 text)
- Arnold-FolkSongsOfAlabama, p. 18, "The Old Bachelor" (1 text, 1 tune)
- Lomax/Lomax-OurSingingCountry, pp. 119-121, "The Bachelor's Lay" (1 text, 1 tune)
- Cox-FolkSongsSouth 160, "A Bachelor's Lament" (1 short text)
- Brewster-BalladsAndSongsOfIndiana 70, "The Old Bachelor" (1 text)
- List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 225-226, "The Old Bachelor's Mourn" (1 text, 1 tune)

**ST JHCox160 (Partial)**
Bachelor's Lament (III), The

DESCRIPTION: Singer retells the benefits of bachelorhood, but he tires of living alone. "I'll go searching through this wide world till a partner I will find." He plans his trip throughout Newfoundland and Labrador, but assumes no one will have him.

AUTHOR: Paul E. Hall (according to Szwed and Bennett/Downey-JeromeJustOneMoreSong)

EARLIEST DATE: 1971 (Szwed; but see NOTES)

KEYWORDS: loneliness marriage sex rejection travel drink bachelor chickens

FOUND IN: Canada(Newf)

REFERENCES (2 citations):
Bennett/Downey-JeromeJustOneMoreSong 4, pp. 71-76, "The Bachelor's Lament" (1 text)

ADDITIONAL: John F. Szwed, "Paul E. Hall: A Newfoundland Song-Maker And His Community of Song" in Folksongs and Their Makers (Bowling Green: Bowling Green University Popular Press, n.d. [Bennett has the date as 1971; I've seen 1970 through 1972 as a publication date mentioned in reviews of the book]), pp. 157-166, "The Bachelor's Song" (1 text) (1 tune)

Roud #24294

RECORDINGS:
Jerome Downey, "The Bachelors Lament" (on NFJDowney01)
Hector MacIsaac and Jerome Downey, "Bachelors Lament" (on NFHMacIsaac01)
Hector MacIsaac, "Bachelors' Lament" (on NFHMacIsaac02)

NOTES [90 words]: The author names himself, in the song, as the bachelor subject. Whether or not he actually made his trip he remains a bachelor.

Szwed: "The Bachelor's Song is a song in local circulation in the Codroy Valley, and was made by Paul E. Hall in the 1930's."

There are references to the bachelor bringing a hen and "stick of old Black Duck" on his tour.

Szwed, quoting Hall: "Well, now there was a joke... most people here knew it... you go in there with aplug of tobacco or a hen and you could go and sleep with any woman in Journois Brook." - BS

Last updated in version 3.6

File: BeDo071

Bachelor's Lament (IV), The

DESCRIPTION: "Come gather, young fellers, my story's for you. I'm a man of experience." Don't just go for any woman, and don't hurry into marriage. Stay apart for a month. If he still loves her, then marry; the marriage will remain happy

AUTHOR: unknown

EARLIEST DATE: 2001 (HCargillFamily)

KEYWORDS: love courting warning

FOUND IN: US(Ap)

RECORDINGS:
Acie Cargill, "The Bachelor's Lament" (on HCargillFamily)

File: RcBacLam
Bachelor's Prayer, The

DESCRIPTION: "It's Mary, my darling, in her blue gingham dress. Of all the girls ever I love her the best." "Oh, Mary, of Mary, will you ever be true?... My darling, my darling, I'll be true to you." He hopes to marry, "...the answer to the bachelor's prayer."

AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: love courting marriage
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 10, "The Bachelor's Prayer" (1 text, 1 tune)
Roud #11380
File: Brne010

Bachelor's Walk

DESCRIPTION: The singer describes "the murderous outrage that took place in Dublin Town." Armed Irish rebels came to Dublin, and disturbances followed. In the confusion, the King's Own Scottish regiment kills three people

AUTHOR: unknown
EARLIEST DATE: 1914 (OLochlainn-IrishStreetBallads)
KEYWORDS: Ireland rebellion death
HISTORICAL REFERENCES:
1914 - the riot in Bachelor's Walk
FOUND IN: Ireland
REFERENCES (2 citations):
Galvin-IrishSongsOfResistance, pp. 55-56, "Batchelor's Walk" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 100, "Bachelor's Walk: Mournful Lines on the Military Outrage in Dublin" (1 text, 1 tune)
Roud #3049
NOTES [474 words]: This song illustrates clearly the sad state of Anglo-Irish relations in the early twentieth century. The British troops (who, according to Dangerfield, p. 121, were not trained in riot work) were doing their best to keep order -- but the Irish called them "cowards" and "murderers." The massacre came about as a result of rising tensions in Ireland. Many in Britain were ready to grant the Irish Home Rule (internal self government; see, e.g., "Home Rule for Ireland") -- but the folk of Ulster feared the Catholics so much that they formed paramilitary forces and began smuggling in guns. The rest of the Irish also started to organize armies.

The British were in an uncomfortable situation; they had to put more soldiers in the streets. Unfortunately, the soldiers were met by catcallers and stone throwers.

The Bachelor's Walk massacre was the result of just such a provocation. According to Kee, pp. 214-215, the soldiers had been sent out to try to stop some arms-runners. They failed -- sort of. The British law of the time was peculiar: Owning firearms was permitted, but importing them was not. Had the British caught the arms coming in, they could have impounded them. But by the time the soldiers arrived, the arms (some 15,000 rifles and 100,000 rounds of ammunition, according O'Connor, p. 60) had been distributed and therefore legal. Besides, the Irish Volunteers scattered when they saw the soldiers. But in the process, the soldiers loaded their guns, and did not unload.

(Or so it was reconstructed later.) So the soldiers started back, to be greeted by a jeering mob. An officer told the troops to face the crowd; he wanted to address the demonstrators. The report is that he did not know the soldier's guns were loaded. He held up his hand for silence. Someone apparently took this as a signal to fire, and the rest of the troops, who were being severely goaded, joined in.

The net toll of the "massacre," according to Kee, was three Irish dead (none of them among the thousand or so soldiers who provoked the riots) and 38 wounded (O'Connor claims four killed and 38 wounded) -- but the British troops (King's Own Scottish Borderers), though they suffered no fatalities, also took their share of injuries.

This is not to say that the British were entirely without fault. Younger, p. 23, notes that both Nationalists and Unionists were running guns. The British hadn't done much when the Ulster Volunteers had marched earlier in the week, but they watched the Irish Volunteers closely, resulting in the tragedy.

For some reason, Galvin spells the name of this song "Batchelor's Walk," which I followed in the first version of the Index because it was the only version I'd seen. But the first four genuine
histories I checked -- Younger, Dangerfield, O'Connor, and Kee -- prefer the more normal spelling "Bachelor's Walk." - RBW

Bibliography

- Dangerfield: George Dangerfield, The Damnable Question: One Hundred and Twenty Years of Anglo-Irish Conflict, Atlantic Little Brown, 1976
- Kee: Robert Kee, The Bold Fenian Men, being volume II of The Green Flag (covering the period from around 1848 to the Easter Rising), Penguin, 1972
- Younger: Calton Younger, Ireland's Civil War (1968, 1979; I used the 1988 Fontana edition)

Last updated in version 2.5
File: PGa055

Back Bay Hill

DESCRIPTION: The singer meets a girl "tripping and slipping down (Back Bay Hill)." They are married the next day. They have three children; during a disagreement about names, the father insists the child be named after the hill! He advises others to visit the place

AUTHOR: unknown
EARLIEST DATE: 1932 (Creighton-Nova Scotia)
KEYWORDS: courting children
FOUND IN: Canada (Mar, Newf)
REFERENCES (4 citations):
  Fowke/Johnston-FolkSongsOfCanada, pp. 164-165, "Citadel Hill" (1 text, 1 tune)
  Blondahl-NewfoundlandersSing, p. 107, "Sig-i-nal Hill" (1 text, 1 tune)
  Creighton-SongsAndBalladsFromNovaScotia 101, "Back Bay Hill" (1 text, 1 tune)
  Pottie/Ellis-FolksongsOfTheMaritimes, pp. 132-133, "Cidadel Hill" (1 text, 1 tune)

ST FJ165 (Partial)
Roud #1811
NOTES [125 words]: Creighton reports, "[Informant Frank Faulkner] learned this song while sealing in 1902.... The name Back Bay may be changed to any hill in the place where the song is sung." - RBW
Blondahl-NewfoundlandersSing: "Signal Hill, St John's, is famed for many deeds (and mis-deeds) which have taken place over the past three or four centuries." - BS
We can say a little more about Signal Hill, the Newfoundland site for this song. It is a high point above "The Narrows" at the entrance to St. John's Harbour; it was used for signals from or about ships, and was visible throughout the area, so little surprise if people went, er, sightseeing there. There is actually a spot called "Cuckold's Cove" near the spot. Signal Hill is now a Newfoundland historic site.

Last updated in version 5.0
File: FJ165

Back in the Hills

DESCRIPTION: "Way back in the hills as a boy I once wandered, There deep in the grave lies the girl that I love." She was a jewel on earth and now is one in heaven. When she was sixteen, she had promised to marry him, but now she is dead.

AUTHOR: unknown
EARLIEST DATE: 1955 (Roberts-SangBranchSettlers)
KEYWORDS: love death courting
FOUND IN: US (Ap)
REFERENCES (1 citation):
Roberts-SangBranchSettlers, #53, "Back in the Hills" (1 text, 1 tune)
NOTES [27 words]: Roberts-SangBranchSettlers considered this a redaction of "In the Hills of Roane County." Musically, perhaps, but I don't see any real relation in the texts. . - RBW

Last updated in version 4.2
Back o' Rarey's Hill, The (The Jilted Lover)

DESCRIPTION: "It was on a Saturday evening, As I went to Dundee, I met wi' an old sweetheart," and one thing led to another. They share a glass, he departs, then writes a letter saying he will marry her only if she comes to him. She warns other girls of her sad fate

AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan6)
KEYWORDS: love courting sex abandonment betrayal
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #159, pp. 1-2, "The Jilted Lover"; #157, p. 2, ("It's oft in my love's arms my love to him I've told") (1 text plus 1 fragment)
Greig/Duncan6 1133, "Rarey's Hill," Greig/Duncan8 Addenda, "Rarey's Hill" (8 texts, 5 tunes)
Ord-BothySongsAndBallads, pp. 156-157, "The Back o' Rarey's Hill" (1 text)
Gatherer-SongsAndBalladsOfDundee 34, "The Back o' Rarey's Hill" (3 texts, 2 tunes)

Roud #6847
CROSS-REFERENCES:
cf. "Fair Gallowa'" (tune, per Greig/Duncan6)
ALTERNATE TITLES:
The False Lover
The Courtin' Mill

Back to Jericho

DESCRIPTION: Reworked floating verses in white-blues form: "I'm going back to Jericho, sugar babe (x3)"; "Never seen the likes since I've been born...." "Old Aunt Jemima going through the sticks...." "What you gonna do when the meat gives out...." Etc.

AUTHOR: unknown
EARLIEST DATE: 1926 (recording, Dock Walsh)
KEYWORDS: humorous nonballad floating verses
FOUND IN:
REFERENCES (1 citation):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 170-171, "Back to Mexico" (1 text, 1 tune)

Roud #7694
RECORDINGS:
Carolina Tar Heels, "Back to Mexico" (Victor 23611, 1931)
Dock Walsh, "Going Back to Jericho" (Columbia 15094-D, 1926)
Doc Watson, Gaither Carlton & Ralph Rinzler, "I'm Going Back to Jericho" (on Ashley02, WatsonAshley01)

CROSS-REFERENCES:
cf. "Crawdad" (words, pattern, tune)
NOTES [98 words]: Jericho is a town in South Carolina. The singer is probably referring to that Jericho, not the one in the Bible. - PJS
I was tempted to classify this as a version of "Crawdad," since that is the source for so many of the verses. I'm still not sure about the matter. Does anyone know any other versions of this song? - RBW
Rinzler notes that Gaither Carlton learned this as a boy (c. 1915?), while Doc Watson learned it from his father. The song may date from the 1900s, therefore. While it's clearly related to "Crawdad Song," I think they're different enough to continue splitting them. - PJS

Back to Larkins' Bar

DESCRIPTION: The singer writes a letter to his (girl/wife); the (soldiering/cockie's) life is hard and lonely. He pleads, "Take me back to the Holbrook streets, And back where the beer-hogs are, Back
to the sound of the barrel taps And back to Larkins' bar."
AUTHOR: James "Digger" O'Brien?
EARLIEST DATE: 1987
KEYWORDS: home Australia drink
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 273-274, 274-275, "Back to Larkins' Bar" (2 texts, 2 tunes)
NOTES [75 words]: Meredith collected this song twice, in fragmentary but strikingly different forms, from two residents of Holbrook, Australia. Marilyn McPherson credited it to her father, Digger O'Brien; Jack Campbell also apparently had it from him. On its face, that would seem to disqualify it from "folk song" status -- except for the extreme set of variations.
Larkins' Bar is apparently one of the chief landmarks of Holbrook (this is Australia, after all). - RBW
File: MCB273

Backblock Shearer, The
DESCRIPTION: "I'm only a backblock shearer, as easily can be seen... I've shorn in most of the famous sheds; I've seen big tallies done, But somehow or other, I don't know why, I never became a gun." The shearer describes his many attempts to make the century
AUTHOR: W. Tully
EARLIEST DATE: 1953 (Collected from Jack Lee by John Meredith)
KEYWORDS: sheep work contest
FOUND IN: Australia
REFERENCES (8 citations):
Meredith/Tritton-DukeOfTheOutback, p. 95, "Tooraweenah Joe" (1 text, 1 tune)
Meredith/Anderson-FolkSongsOfAustralia, pp. 38-39, "The Backblock Shearer" (1 text, 1 tune)
Anderson-StoryOfAustralianFolkSong, pp. 179-180, "The Backblocks Shearer" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 128-129, "Widgegoara Joe (The Backblock Shearer)" (1 text, 1 tune)
DT, BACKBLCK
Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), pp. 294-295, "Widgeegowera Joe" (1 text)
Roud #29042 and 24808
CROSS-REFERENCES:
cf. "Castle Gardens" (tune, according to Wannan)
NOTES [17 words]: A "gun" was a high-speed shearer who could shear "the century" (100 sheep) in an eight hour day. - RBW
Last updated in version 5.0
File: MA038

Backburn Is a Bonnie Place
DESCRIPTION: Andrew Crystal lives in Backburn; praise him "for he grand whisky sells." "O mither dear, look doon the lum [chimney] Your face I lang to see"; the eagles build their nest in you and I would try their eggs.
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: drink food humorous nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1698, "Backburn Is a Bonnie Place" (1 text)
Roud #13039
File: GrD81698
Backsides Rule the Navy

DESCRIPTION: "Backsides rule the Navy, Backsides rule the sea, If you want a bit of bum... Ye'll get no bum from me." The singer recalls "Catp'n Kitt" and Yeoman Sydney Grimes, who have uncomfortable adventures, and AB Long, "whose member wasn't like his name"

AUTHOR: unknown
EARLIEST DATE: 1989 (Kinsey-SongsOfTheSea)
KEYWORDS: bawdy humorous navy
FOUND IN:
REFERENCES (2 citations):
Kinsey-SongsOfTheSea, p. 170, "Backsides Rule the Navy" (1 text, 1 tune)
Brand-BawdySeaSong 8, "Backside Rules the Navy" (1 text)
Roud #8346
File: Kins170A

Backward, Turn Backward (I)

DESCRIPTION: "Backward, turn backward, O Time, in your flight, Bring back my ability if just for tonight. Bring back that riding ability of mine, Don't let the bull buck my ass off this time."

AUTHOR: Joe Cavanaugh?
EARLIEST DATE: 1954
KEYWORDS: parody cowboy animal humorous derivative
FOUND IN:
REFERENCES (1 citation):
Ohrlin-HellBoundTrain 55, "Backward, Turn Backward" (1 short text, 1 tune)
Roud #5092
CROSS-REFERENCES:
cf. "Rock Me to Sleep, Mother" (tune)
cf. "Cowboy Again for a Day" (tune, lyrics)
NOTES [74 words]: Ohrlin believed that Joe Cavanaugh made up this parody on the spot at a competition in 1954. (The original is "Rock Me to Sleep, Mother," by Elizabeth Akers Allen, and begins "Backward, turn backward, O Time, in your flight, Make me a child again, just for tonight"). This parody however is probably derived from "Cowboy Again for a Day." But while Cavanaugh's authorship is likely, it cannot be absolutely proved, so it goes into the Index. - RBW
Last updated in version 6.0
File: 0hr055

Backwater Blues

DESCRIPTION: "Well, it rained five days and the sky was dark (x2), There's trouble in the lowlands tonight. "I got up one morning, I couldn't even get out of my door." The storms and floods drive many poor people from their homes

AUTHOR: Bessie Smith?
EARLIEST DATE: 1927 (recording, Bessie Smith)
KEYWORDS: storm flood home disaster
HISTORICAL REFERENCES:
1927 - Mississippi River floods, devastating the Delta region and leaving thousands homeless
FOUND IN: US(SE)
REFERENCES (3 citations):
Silber/Silber-FolksingersWordbook, p. 73, "Back Water Blues" (1 text)
DT, BACKWATR*
ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 22, "Backwater Blues" (1 text, 1 tune)
RECORDINGS:
Big Bill Broonzy, "Backwater Blues" (on Broonzy01)
Lonnie Johnson, "Backwater Blues" (King 4251, 1948)
Bessie Smith, "Backwater Blues" (Columbia 14195-D, 1927)
CROSS-REFERENCES:
cf. "The Great American Flood Disaster" (subject)
cf. "Mississippi Heavy Water Blues" (subject)
Backwoodsman, The (The Green Mountain Boys) [Laws C19]

DESCRIPTION: Typical first line: "I first came to this country in (some year)." The singer, a wood-hauler, having gotten drunk, is convinced to go a ball. He spends a riotous night. He hopes that others will not exaggerate what happened.

AUTHOR: unknown

EARLIEST DATE: 1920 (Cox)

KEYWORDS: drink hardtimes

FOUND IN: US(Ap,MA,MW,NE,SE) Canada(Ont,West)

REFERENCES (16 citations):
- Laws C19, "The Backwoodsman (The Green Mountain Boys)"
- Rickaby-BalladsAndSongsOfTheShantyBoy 35, "The Backwoodsman" (1 text)
- Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 35, "The Backwoodsman" (1 text)
- Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 168, "The Backwoodsman" (1 text)
- Grimes-StoriesFromTheAnneGrimesCollection, p. 93, "Cottage Hill" (1 text)
- Cox-FolkSongsSouth 132, "When I Was One-and-Twenty" (1 text)
- Lomax/Lomax-OurSingingCountry, "I Came to This Country in 1865" (1 text, 1 tune)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 340, "The Wood Hauler" (2 texts)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 240, "The Wood Hauler" (1 text excerpt)
- Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 119, "The Cordwood Cutter" (2 texts, 2 tunes)
- Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 263-264, "(One Monday Morning in Eighteen-eighty-five") (1 text plus an excerpt of a version titled "The Dance at Clintonville")
- Fowke-LumberingSongsFromTheNorthernWoods #49, "The Backwoodsman" (1 text, 1 tune)
- Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 30, "The Backwoodsman" (1 text, 1 tune)
- Flanders/Brown-VermontFolkSongsAndBallads, pp. 43-45, "The Green Mountain Boys" (1 text)
- Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 29-30, "The Green Mountain Boys" (1 text)

DT 604, BACKWOOD* CAMCNTRY*

Roud #641

RECORDINGS:
- Maynard Britton, "I Came to this Country" (AFS, c. 1937; on KMM; there is probably some mixture in this version)
- James B. Cornett, "Spring of '65" (on MMOK, MMOKCD)
- Robert C. Paul, "The Backwoodsman" (on Saskatchewan01)
- Vern Smelser, "The Morning of 1845" (on FineTimes)
- Emerson Woodcock, "The Backwoodsman" (on Lumber01)

CROSS-REFERENCES:
- cf. "In Eighteen Forty-Nine" ("In17XX/18XX I found myself quite lucky to be alive" lyrics) and references there
- cf. "In Eighteen-Forty-Nine" (floating lyrics)
- cf. "In Seventeen Ninety-Five" (lyrics)
- cf. "Logging on Bear Fork" (plot)

ALTERNATE TITLES:
- The Cordwood Cutter

NOTES [201 words]: Laws made rather a botch of this piece, omitting the Cox and Brown texts and causing me to split the song in two for a time. It doesn't help that it's an extremely diverse item; there is hardly a single feature common to all versions. Many versions start with the lines, "I woke up on morning in (1805/1845/1865), (Thought/Found) myself quite (happy/lucky) to find myself alive."

This is not, however, diagnostic. Cox's text, for instance, begins with the line, "When I was one-and-twenty," but is obviously not to be confused with the A. E. Housman poem of the same title. Many texts say that the young man was able to go on a spree because of a gift from his father. But in Brown's "B" text, he's treated to an election spree (a common technique in nineteenth century elections: Give the voters enough free liquor and they would be expected to vote for you. Though
it's rather odd to see an election held in "1845". The singer is often a hauler, and may ring in his mule -- but may not. We often find a description of a wild dance, but this seems to vary also. And so it goes. Fowke's text has a curious reference to a fiddle tune "The Bluebells of Ireland." Wonder how the Scots felt about that title. - RBW

**Bacon and Greens**

DESCRIPTION: "I have lived long enough to be rarely mistaken, And had my full share of life's changeable scenes, But my woes have been solaced by good greens and bacon." They consoled him when rejected in love. If he had three wishes, he'd want bacon and greens  
AUTHOR: unknown  
EARLIEST DATE: 1870 (New-Comic-Songster)  
KEYWORDS: food humorous rejection  
FOUND IN: New-Comic-Songster, p. 16, "Bacon and Greens" (1 text, 1 tune)  
Roud #31239  
File: NCBaAGr

**Bad Ale Can Blow a Man Down**

DESCRIPTION: "Go bring me a mug of your very best ale, Bad ale can drag a man down." "The lord of the castle a bold knight was he, He started to London the Queen for to see." "His cloak it was velvet for a grand lord was he, He rode a white charger...."  
AUTHOR: unknown  
EARLIEST DATE: 1939 (Thomas)  
KEYWORDS: nobility royalty drink travel  
FOUND IN: US(Ap)  
REFERENCES (1 citation): Thomas-BalladMakingInMountainsOfKentucky, p. 30, (no title) (1 text)  
CROSS-REFERENCES: cf. "Abie's White Mule" (lyrics)  
NOTES [53 words]: Thomas, obscurely, lists this in her section on chanteys. The first verse, I suppose, might be; the second and third appear to be part of an unrelated ballad. But with only two lines of the first and four of the second, I can't identify it. It may well be mixed up with another song in Thomas, "Abie's White Mule." - RBW  
File: ThBa030

**Bad Brahma Bull (The Bull Rider Song)**

DESCRIPTION: A parody of "The Strawberry Roan," in which the boss hires the cowman to ride a "big Brahma bull" in a rodeo. The rest follows the original: The rider winds up being thrown, and "high-tail[s] it back to that old Flying U."  
AUTHOR: Curly Fletcher  
EARLIEST DATE: 1942  
KEYWORDS: parody cowboy injury  
FOUND IN: US(SW)  
REFERENCES (4 citations): Fife/Fife-CowboyAndWesternSongs 68, "The Strawberry Roan" (2 texts, 1 tune, the second text being this one)  
Logsdon-WhorehouseBellsWereRinging 13, pp. 97-101, "The Flyin' U Twister" (1 text, 1 tune)  
Tinsley-HeWasSinginThisSong, pp. 162-166, "Bad Brahma Bull" (1 text, 1 tune)  
DT, BADBRAHM*  
Roud #3239  
NOTES [34 words]: This is reportedly Curly Fletcher's parody of his own "Strawberry Roan."
Bad Girl's Lament, The (St. James' Hospital; The Young Girl Cut Down in her Prime) [Laws Q26]

DESCRIPTION: The bad girl tells of how she reveled at the ale-house and the dance hall, then found herself in the poorhouse, and now is at death's door. She makes her final requests, and asks that young sailors carry her coffin

AUTHOR: unknown

EARLIEST DATE: 1906 (Reeves-TheEverlastingCircle)

KEYWORDS: drink poverty death

FOUND IN: Canada(Mar,Newf) Britain(England(South,West)) US(Ro,So,SW) Ireland St Croix

REFERENCES (18 citations):
Laws Q26, "The Bad Girl's Lament (St. James' Hospital; The Young Girl Cut Down in her Prime)"
Reeves-TheEverlastingCircle 114, "Sailor Cut Down in His Prime" (2 texts; the "A" text is "The Sailor Cut Down in his Prime"; "B" is "The Bad Girl's Lament, (St. James' Hospital; The Young Girl Cut Down in her Prime)"
Hamer-GarnersGay, p. 26, "On the Banks of the Clyde" (1 text, 1 tune, which appears to mix "The Lad in the Scotch Brigade (The Banks of the Clyde)" with "The Bad Girl's Lament, (St. James' Hospital; The Young Girl Cut Down in her Prime)"
Cologne/Morrison-WiltshireFolkSongs, pp. 38-39, "The Unfortunate Lass" (1 text, 1 tune)
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 21, "Saint James' Hospital" (1 text, 1 tune)
Peacock, pp. 420-421, "Annie Franklin" (1 text, 1 tune)
Friedman-Viking/PenguinBookOfFolkBallads, p. 426, "The Bad Girl's Lament (St. James Hospital)" (1 text)
Fowke/Johnston-FolkSongsOfCanada, pp. 160-161, "The Bad Girl's Lament" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 102, "Bad Girl's Lament" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 119, "The Bad Girl's Lament" (1 text)
Randolph/Legman-RollMeInYourArms II, pp. 604-608, "The Bad Girl's Lament" (1 text)
Hubbard-BalladsAndSongsFromUtah, #146, "The Whore's Lament" (1 text, 1 tune)
Bronner/Eskin-FolksongAlivePart2 55, "St. Joseph's Hospital" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 97, "The Bad Girl" (1 text, 1 tune)
Darling-NewAmericanSongster, p. 8, "One Morning in May" (1 text)
DT 350, UNFORTLS*

ADDITIONAL: Kenneth Lodewick, "The Unfortunate Rake" and His Descendants," article published 1955 in _Western Folklore_; republished on pp. 87-98 of Norm Cohen, editor, _All This for a Song_, Southern Folklife Collection, 2009

Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, pp. 129-130, "One Bright Summer Morning" (1 text)

Roud #7

RECORDINGS:
James "Iron Head" Baker, "St. James Hospital" (AFS 204 B1, 206 A2, 1934)
(AF5 718 B1, 1936)
Texas Gladden, "One Morning in May"(AFS 5230 A1; on USTGladden01, perhaps a composite combining parts of several songs in this family)
Bernice Mopsey Johnson, "One Bright Summer Morning" (on VIZoopo01)
Tom Lenihan, "Saint James' Hospital" (on IRTLenihan01)
Mose "Clear Rock" Platt, "St. James Hospital" (AFS 194 B2, 1933)

CROSS-REFERENCES:
cf. "The Streets of Laredo" [Laws B1] (tune & meter, plot) and references there
cf. "The Unfortunate Rake" (tune & meter, plot)
cf. "The Sailor Cut Down in His Prime" (tune & meter, plot)
cf. "My Home's in Montana" (tune, floating lyrics)
cf. "Saint James Infirmary" (theme)

NOTES [192 words]: One of the large group of ballads ("The Bard of Armagh," "Saint James Hospital," "The Streets of Laredo") ultimately derived from "The Unfortunate Rake." All use the same tune and meter, and all involve a person dying as a result of a wild life, but the nature of the
tragedy varies according to local circumstances. There is a certain amount of cross-fertilization between versions; see the cross-references. - RBW
Legman provides extensive notes to the entire "Unfortunate Rake" song cycle in Randolph/Legman-RollMeInYourArms II. - EC
There is a particular sub-family of this type, which I've heard done up-tempo with a rather different tune. The Darling "One Morning in May" text appears to belong here. If there is a characteristic line, it seems to be the one "My body is elevated [by the mercury treatments for venereal disease] and I am bound to die." - RBW
Without hearing Platt's & Baker's recordings, I can't tell whether this is "Bad Girl's Lament" or "Unfortunate Rake," but I'm playing the percentages and putting them here. - PJS
For the treatment of syphilis prior to the twentieth century, see the notes to "The Unfortunate Rake." - RBW
Last updated in version 5.2
File: LQ26

Bad Lee Brown (Little Sadie) [Laws I8]

DESCRIPTION: The singer goes out one night to "make his rounds." He meets his (girlfriend/wife), Little Sadie, and shoots her. He flees, but is overtaken and sentenced to (a long prison term/life)

AUTHOR: unknown
EARLIEST DATE: 1922 (Randolph)
KEYWORDS: homicide prison
FOUND IN: US(Ap,So,SE)
REFERENCES (10 citations):
Laws I8, "Bad Lee Brown"
Randolph 155, "Bad Lee Brown" (2 fragments, 1 tune)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 22, "Little Sadie" (1 text)
Wheeler-SteamboatinDays, pp. 109-111, "Late One Night" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 252, "Sadie" (1 text)
Henry-SongsSungInTheSouthernAppalachians, pp. 39-40, "Little Sadie" (1 text)
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 19-20, "Little Sadie" (1 text, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 243, (no title) (1 fragment)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 89-91, "Bad Man Ballad" (1 text, 1 tune)
DT 659, LILSADIE*
Roud #780
RECORDINGS:
Clarence Ashley, "Little Sadie" (Columbia 15522-D, 1930; rec. 1929; on Ashley04, RoughWays1)
Clarence Ashley & Doc Watson, "Little Sadie" (on Ashley03, WatsonAshley01, ClassOT)
Blue Heaven, "Bad Man Ballad" (AAFS 384 B)
Mrs. Lloyd Bare Eagle, "Little Sadie" (AAFS 2851 B1)
Louise Foreacre, "Little Sadie" (on Stonemans01)
Woody Guthrie, "Bad Lee Brown" (on ClassAfrAm)
Wendell Hart & group of convicts, "Bad Man Ballad" (AAFS 2591 B2)
Willie Rayford, "Bad Man Ballad" (AAFS 2591 B2)
Wade Ward, "Little Sadie" [instrumental] (on Holcomb-Ward1)
Unidentified Negro convict, "Bad Man Ballad" (AAFS 1859 A1-10)
ALTERNATE TITLES:
Bad Man's Blunder
File: LI08

Bad Luck Attend the Old Farmer

DESCRIPTION: A warning to servant boys seeking employment by farmers at hiring fairs. You are badly fed and "cold as lead." The singer will not hire for another half year. "Don't hire with any farmer ... But sail off to Amerikay, To a land where you'll be free"

AUTHOR: unknown
EARLIEST DATE: 1980 (IRHardySons)
KEYWORDS: emigration hardtimes farming food America servant
FOUND IN: Ireland
Roud #17894
**Bad Luck to This Marching**

DESCRIPTION: "Bad luck to this marching, pileclaying and starching, How neat one must be to be killed by the French! I'm sick of parading Through wet and cold wading...." The soldier's life is hard; food is bad or missing; they don't get paid. He wishes he were home

AUTHOR: unknown

EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster)

KEYWORDS: soldier hardtimes food

FOUND IN: Ireland

REFERENCES (1 citation):
- *Hylands-Mammoth-Hibernian-Songster*, p. 134, "Bad Luck to This Marching" (1 text)
- Roud #V4109
- File: HMHS134A

**Bad Mind**

DESCRIPTION: "In every home that you can find There are people who have bad mind. (x2) Certain bad mind that sit and lie, Sit and criticize people who go by." Other stanzas offer examples, e.g. "You kneel in your home to pray; They say a hypocrite you did play."

AUTHOR: unknown

EARLIEST DATE: 1963

KEYWORDS: accusation nonballad

FOUND IN: West Indies

REFERENCES (2 citations):
- *Courlander-NegroFolkMusic*, p. 74, (no title) (1 text)
- File: CNFM074

**Bad Tom Smith**

DESCRIPTION: "I am passing through the valley here in peace (x2), O when I am dead and buried in the cold and silent tomb, I don't want you to grieve after me." "I am leaving all my friends here in peace... I don't want you to grieve after me."

AUTHOR: unknown

EARLIEST DATE: 1967

KEYWORDS: death grief burial

HISTORICAL REFERENCES:
- June 28, 1895 - Hanging of "Bad" Tom Smith in Jackson, Kentucky for the murder of Dr. John E. Rader

FOUND IN: US(Ap,SE)

REFERENCES (1 citation):
- *Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates* 162, p. 187, "Bad Tom Smith" (1 text)
- Roud #4300

NOTES [17 words]: Reported to be the last "goodnight" of Tom Smith, but obviously based on "Don't You Grieve After Me." - RBW

File: CW187
Badai na Scadan (The Herring Boats)

DESCRIPTION: Gaelic. The singer recalls that his son was killed when his herring boat was wrecked on a submerged rock. He names the men drowned and their mourning family members. He hopes that the bodies will be found.

AUTHOR: unknown

EARLIEST DATE: 1976 (OBoyle-TheIrishSongTradition)

KEYWORDS: foreignlanguage grief death fishing sea ship wreck moniker

FOUND IN: Ireland

REFERENCES (1 citation):
OBoyle-TheIrishSongTradition 2, "Badai na Scadan" (1 text, 1 tune)

NOTES [57 words]: O Boyle does not translate the text. There is an English translation by Eamonn O Donaill on RootsWeb site Transcriptions-Eire-L Archives. The description follows that translation. The notes on that site say this "is a song from Donegal which was composed by a grief stricken father whose sons were killed in a shipwreck near Inisfree Island." - BS

File: 0Boy002

Badger Drive, The

DESCRIPTION: A song of praise to logdrivers. It mentions the hardships of the job. It praises manager Bill Dorothy, and points out that drivers supply the pulpwood for paper. The drive on Badger is described. The singer hopes that the company will continue to succeed

AUTHOR: Words: John V. Devine

EARLIEST DATE: 1927 (Doyle-OldTimeSongsAndPoetryOfNewfoundland, 2nd edition); Wikipedia claims a composition date of 1912

KEYWORDS: logger river work

FOUND IN: Canada(Newf)

REFERENCES (6 citations):
Fowke/Johnston-FolkSongsOfCanada, pp. 84-86, "The Badger Drive" (1 text, 1 tune)  
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 160, "The Badger Drive" (1 text, 1 tune)  
Doyle-OldTimeSongsAndPoetryOfNewfoundland, "The Badger Drive" (1 text, 1 tune): p. 29 in the 2nd edition; p. 13 in the 3rd; p. 18 in the 4th; p. 39 in the 5th  
Blondahl-NewfoundlandersSing, pp. 49-50, "The Badger Drive" (1 text, 1 tune)  
Bennett/Downey-JeromeJustOneMoreSong 2, pp. 61-66, "The Badger Drive" (1 text)  
Mills-FavoriteSongsOfNewfoundland, pp. 24-26, "The Badger Drive" (1 text, 1 tune)  
ST FJ084 (Partial)  
Roud #4542

RECORDINGS:
Omar Blondahl, "The Badger Drive" (on NFOBlondahl01)  
Jerome Downey, "The Badger Drive" (on NFJDowney01)  
Maudie Sullivan, "The Badger Drive" (on MUNFLA/Leach)  

CROSS-REFERENCES:
cf. "The Drive" (theme)

NOTES [633 words]: Also see a text and hear an excerpt of "The Badger Drive" among Newfoundland songs as sung by Maude Sullivan on the "MacEdward Leach and the Songs of Atlantic Canada" site at http://www.mun.ca/folklore/leach/songs/NFLD1/11A-06.htm, accessed February 17, 2015. - BS

Although this is a pretty generic song in praise of loggers, it seems to have become widely known in the early 1930s, which perhaps gives it a political backdrop in that period. Cadigan, pp. 209-210, tells us that the depression was very hard on the Newfoundland lumber industry; demand for pulp naturally fell drastically, and Newfoundland's two biggest wood products company, AND and IPP, cut back hard on spending -- and rejected government demands for better treatment of workers. "In 1933, for example, the IPP Company hired loggers directly at 22 cents per hour [instead of employing subcontractors] and later asked the government to waive the legal minimum wage of 35 cents per hour. A two-week strike against the IPP action resulted in the government suspending the minimum wage law" (Cadigan, p. 210). So this song might have been intended to promote knowledge of the problem.

AND is the Anglo-Newfoundland Development Company, one of the two major logging companies in Newfoundland. Other songs that mention AND are "Twin Lakes" and "The Business of Makin' the Paper."
According to O'Flaherty, p. 230, the government of Robert Bond set up a death under which "[Alfred] Harmsworth's Anglo-Newfoundland Development Co. leased timber, water, and mineral rights for ninety-nine years, following which the lease was renewable, on 2,300 square miles of land in the watershed of the Exploits River. They acquire much of the land from the Reids [owners of the Newfoundland Railroad] and other holders; 834 square miles were from the Crown. They were to pay an annual rent of $2 per square mile with a royalty of 5% of net profits on minerals. [A. B.] Morine calculated, from figures provided by Bond, that the rent would amount to about $3,800 a year." This was one of several deals Bond worked out in the early 1900s (O'Flaherty, p. 231); unlike many of the others, it cost the Dominion very little and, although it didn't bring in much revenue, it provided a lot of jobs for many years.

AND, founded in 1905, built a paper mill at Grand Falls in that year, with a branch rail line to support it; a rail opened to the coast in 1909 (Lingard, p. 7). The mill was down the Exploits River from Badger, so this song describes the logging situation after 1905.

Badger itself, in fact, was a creation of the railroad, "first settled in the 1890s by John Paul, a Micmac trapper, and a few railroad workers who came with the construction of the railway in 1894. Two sawmills employed 200 men from this area in 1901, and the population of the community was then 23. The A.N.D. Company bought out the H.J. Crowe Company in 1909, and soon Badger became the headquarters of a large part of the paper company's wood operation" (Lingard, p. 18). By 1914, AND was the largest employer in Newfoundland other than the Newfoundland Railway (Lingard, p. 17), although there were of course many more people involved in fishing. Logging in the area was still going strong in 1977 when they closed down the rail line (Lingard, p. 12).

The "Mr. Cole" of the song is, I believe, Hugh Henry Wilding Cole (1883-1960). Born in Farnham, England, he came to Newfoundland in 1903, and became a surveyor for AND in 1905, and in 1912 he became woods superintendent for the AND Co, with headquarters at Badger." He was a major force in the Newfoundland lumber industry until his retirement 35 years later (DictNewfLabrador, p. 63). According to Mills-FavoriteSongsOfNewfoundland, author John V. Devine was an uncle of Gerald F. Doyle, of the Doyle songsters. - RBW

Bibliography

- Cadigan: Sean T. Cadigan, Newfoundland and Labrador: A History, University of Toronto Press, 2009
- Lingard: Mont Lingard (with photos by Mike Shufelt), Next Stop: Wreckhouse; More Chats, Stats and Snaps of the Newfoundland Railway, Mont Lingard Publications, 1997
- O'Flaherty: Patrick O'Flaherty, Lost Country: The Rise and Fall of Newfoundland 1843-1933, Long Beach Press, 2005

Last updated in version 6.0
File: FJ084

Baffled Knight, The [Child 112]

DESCRIPTION: A (knight/shepherd) sees a lady (bathing), and wishes to lie with her. She convinces him not to touch her until they reach her father's gate. She jumps in, locks him out, and scolds him for his base thoughts and/or his lack of assertiveness.

AUTHOR: unknown
EARLIEST DATE: 1609 (Ravenscroft, Deuteromelia)
KEYWORDS: seduction escape trick knight
FOUND IN: Britain(England(All),Scotland(Aber,Bord)) US(MW,NE,SE,So) Canada(Mar,Newf)
REFERENCES (29 citations):
  Child 112, "The Baffled Knight" (6 texts)
  Bronson 112, "The Baffled Knight" (40 versions+3 in addenda) -- but #26-33 (his Appendix A) are "The New-Mown Hay," which may be separate, and #34-#39 (his Appendix B) are "Katie Morey" [Laws N24] which is certainly separate
  Bronson-SingingTraditionOfChildsPopularBallads 112, "The Baffled Knight" (4 versions: #1, #4, #6, #16)
  Percy/Wheatley-ReliquesOfAncientEnglishPoetry II, pp. 336-342, "The Baffled Knight, or Lady's Policy" (1 text; tune in Chappell)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 302-304, "Blow the Winds, I-Ho!" (1 text)
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 195-196, "The Too Courteous Knight" (1 text)
Greig/Duncan2 301, "The Shepherd's Son" (3 texts, 2 tunes) {A=Bronson's #9, B=#8}
Lyle-Andrew-CrawfurdsCollectionVolume1 30, "The Shepherd's Son" (1 text)
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 112-113, "Blow the Winds I-Ho!" (1 text, 1 tune) {Bronson's #6}
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #83, "The Dew is on the Grass" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #57, "The Baffled Knight" (1 text, 1 tune)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 454-456, "The Baffled Knight" (notes plus a modified version from Ravenscroft=Child A, also a claimed link to "Katey Morey")
Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 89-99, "The Baffled Knight" (5 texts, but the "A" text is from "The Charms of Melody" rather than tradition and "B-I" through "B-IV" are "Katie Morey" [Laws N24] rather than "The Baffled Knight")
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 31, "Man and a Maid" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 63-65, "The Baffled Knight" (1 text, 1 tune) {Bronson's #25}
Peacock, pp. 272-275, "The Foolish Shepherd" (2 texts, 2 tunes)
Karpeles-FolksongsFromNewfoundland 16, "The Baffled Knight" (1 text fragment, 1 tune)
Leach-TheBalladBook, pp. 320-321, "The Baffled Knight" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 154, "The Baffled Knight" (1 text)
Grigson-PenguinBookOfBallads 35, "Blow the Winds, I-Ho" (1 text)
Sharp-OneHundredEnglishFolksongs 19, "Blow Away the Morning Dew" (1 text, 1 tune) {Bronson's #16}
Karpeles-TheCrystalSpring 28, "Blow Away the Morning Dew" (1 text, 1 tune) {Bronson's #12}
Reeves/Sharp-The thievesOfThePeople 14A,14C, "Blow Away the Morning Dew" (2 texts)
Chappell/Wooldridge-OldEnglishPopularMusic I, p. 136, "Yonder Comes a Courteous Knight" (1 tune, partial text) {Bronson's #1}; Chappell/Wooldridge-OldEnglishPopularMusic II, pp. 69-70, "The Baffled Knight" (1 tune, partial text; full text is in Percy/Wheatley-ReliquesOfAncientEnglishPoetry) {Bronson's #2}
Silber/Silber-FolksingersWordbook, p. 190, "Blow Away The Morning Dew" (1 text)
Olson-BroadsideBalladIndex, ZN2505, "There was a Knight was drunk with Wine"; cf. ZN2506, "There was a knight was wine-drunke"
DT 112, MORND EW* MORND EW2
Roud #11
RECORDINGS:
Emily Bishop, "The Baffled Knight (Clear Away the Morning Dew" (on FSB5, FSBBAL2)
Sam Larner, "Blow Away the Morning Dew" (on SLarner02)
George Samms, "The Foolish Shepherd" (on PeacockCDROM) [one verse only]
BRÖADSIDES:
Bodleian, Johnson Ballads 739 [mostly illegible], "Blow the Wind, I, O", J. Pitts (London), 1802-1819; also Harding B 13(224), Harding B 11(337), Harding B 15(21b), Firth b.27(27), "Blow the Winds If[,] O"; Harding B 5(5), Douce Ballads 3(52b), "The Baffled Knight" or "The Lady's Policy"
CROSS-REFERENCES:
cf. "The New-Mown Hay" (plot)
cf. "The Lovely Banks of Mourne" (plot)
cf. "Jock Sheep" (plot)
cf. "Es wolte ein Jaejerlein jaje (A Young Hunter Went A-Hunting)" (plot)
ALTERNATE TITLES:
Blow Ye Winds High-O
Clear Away the Morning Dew
The Shepherd Laddie
NOTES [405 words]: Child relegates the Percy text, and a similar one in the Roxburghe collection, to an appendix to this piece. I really don't see why. The result is long and complex, and may well
have been retouched, but it's certainly a variant of this song. It is noteworthy that Bronson classifies most versions of this song into a large tune group -- but that none of the early printed texts (e.g. Ravenscroft's and D'Urfey's) fit this form. A handful of versions of this end with the rather ornate couplet
If you would not when you might
You shall not when you would.
This appears to be older; according to Richard GAmett-IHearAmericaSinging and Edmund Gosse, English Literature: An Illustrated Record four volumes, MacMillan, 1903-1904 (I used the 1935 edition published in two volumes), volume I, p. 296, the couplet
The man that will nocht whan he may,
Sall have nocht quhen he wald
is found in the so-called "lyrical pastoral" "Robin and Makyne" of Robert Henryson (fl. 1462), which has a vaguely similar plot: Makyne loves Robin, who is not interested. Makyne renounces him, which spurs him to affection, which she rejects.
The bit about a maid within and a fool without also has some literary parallels. J. L. Laynesmith, The Last Medieval Queens: English Queenship 1445-1503, Oxford, 2004 (I use the 2005 paperback edition), pp. 135-136, tells a tale of the time of Edward IV. Edward's physician reportedly forecast that this wife's first pregnancy would produce a son. He hung around hoping his prediction would be confirmed. And was promptly told, "whatsoever the queen's grace hath here within, sure it is that a fool standeth there without."
The song "Jock Sheep" is clearly a rewrite of this, with an anti-feminist ending, and as such was lumped with Child 112 in earlier versions of this index. But it is distinct enough, and survives widely enough on its own, that we now split the two. As does Roud. (Thanks to Beñ Schwartz for doing the research to split them.) - RBW
re A Collection of Old Ballads Vol III: Ambrose Philips, whose name does not appear in the Google Books copy is, according to Google Books, the editor. The New York Public Library catalog says "Compilation usually attributed to Ambrose Philips."
Reeves/Sharp-TheIdiomOfThePeople 14A is a composite of three texts. Reeves/Sharp-TheIdiomOfThePeople p. 42: "no extraneous words or lines are interpolated." He gives three versions of the chorus on p. 42. - BS
Last updated in version 5.1
File: C112

Bagenal Harvey's Farewell

DESCRIPTION: Harvey bids farewell to his father's estate, his tenants, and "my true United Men who bravely with me fought." If he is executed at Wexford he asks to be buried at his father's tomb. The estate will be returned when Ireland is free.

AUTHOR: unknown
EARLIEST DATE: 1998 ("The Croppy's Complaint," Craft Recordings CRCD03 (1998); Terry Moylan notes)

KEYWORDS: rebellion Ireland execution patriotic nonballad recitation

HISTORICAL REFERENCES:
June 28, 1798 - Bagenal Harvey is executed in Wexford. (source: Moylan-TheAgeOfRevolution-1776-1815)

FOUND IN: Ireland

REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 90, "Bagenal Harvey's Farewell" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Kelly, the Boy from Killane" (character of Bagenal Harvey)
cf. "Croppies Lie Down (II)" (character of Bagenal Harvey)

NOTES [323 words]: Moylan-TheAgeOfRevolution-1776-1815: "the song is modelled on the Jacobite song 'Derwentwater's Farewell'" and was sung to that tune. The last verse of "Bagenal Harvey's Farewell" begins "So farewell to Bergy's lofty towers since from you I must part, A stranger now may call you his ..."; the following lines are from "Derwentwater's Farewell": "Farewell to pleasant Dilston Hall, my father's ancient seat, A stranger now must call thee his ..."
The ballad is recorded on two of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See:
Sean Garvey, "Bagenal Harvey's Farewell" (on "The Croppy's Complaint," Craft Recordings CRCD03 (1998); Terry Moylan notes)
Baggage Coach Ahead, The

DESCRIPTION: The passengers on the train are awakened by a child's cries. They complain to the child's father. He tells them that the child's mother is dead "in the baggage coach ahead." Upon learning this, the passengers turn helpful.

AUTHOR: Gussie L. Davis (1863-1899)
EARLIEST DATE: 1896 (sheet music by Howley, Haviland & Co.)
KEYWORDS: family children mother death train
FOUND IN: US(MW,Ro,So)
REFERENCES (12 citations):
Cohen-LongSteelRail, pp. 304-315, "In the Baggage Coach Ahead" (1 text plus some excerpts, a copy of the sheet music cover, and four texts on related themes, 1 tune)
Randolph 704, "The Baggage Coach Ahead" (1 text)
Pound-AmericanBalladsAndSongs, 58, pp. 131-132, "The Baggage Coach Ahead" (1 text)
Peters-FolkSongsOutOfWisconsin, pp. 211-212, "In the Baggage Coach Ahead" (1 text, 1 tune)
Stout-FolkloreFromIowa 42, pp. 59-61, "In the Baggage Coach Ahead" (3 texts)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 255-260, "In the Baggage Coach Ahead" (1 text, 1 tune, plus a copy of part of the sheet music)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 249-250, "Baggage Coach Ahead" (1 text)
Hubbard-BalladsAndSongsFromUtah, #116, "The Baggage Coach Ahead" (1 text)
Spaeth-ReadEmAndWeep, pp. 155-156, "In the Baggage Coach Ahead" (fragmentary text, partial tune)
Geller-FamousSongsAndTheirStories, pp. 173-178, "In the Baggage Coach Ahead" (1 text, 1 tune) cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 477, "The Baggage Coach Ahead" (source notes only)
ADDITIONAL: Robert A. Fremont, editor, Favorite Songs of the Nineties, Dover Publications, 1973, pp. 152-156, "In the Baggage Coach Ahead" (1 text, 1 tune, the 1896 sheet music)
Roud #3529

RECORDINGS:
Fiddlin' John Carson, "The Baggage Coach Ahead" (OKeh 7006, 1924)
Vernon Dalhart, "In the Baggage Coach Ahead" (Columbia 15028-D, 1925) (Edison 51557 [as Vernon Dalhart & Co.], 1925) (Victor 29627, 1925) (Supertone 9248, 1928) (Perfect 12199 [as Bob Massey]; Perfect 12644, 1930) (CYL: Edison [BA] 5011 [as Vernon Dalhart & Co.], n.d.)
Red Evans, "In the Baggage Coach Ahead" (Vocalion 5173, 1927)
Arthur Fields & Fred Hall, "In The Baggage Coach Ahead" (Grey Gull 4090/Radiex 4090, rec. 1928)
George Gaskin, "In the Baggage Coach Ahead" (CYL: Collumbia 4080, c. 1898)
George Hobson [possibly a pseudonym for George Reneau?] "The Baggage Coach Ahead" (Silvertone 3047, 1924)
Andrew Jenkins & Carson Robison, "In the Baggage Coach Ahead" (OKeh 45234, 1928)
Lester McFarlane & Robert Gardner, "The Baggage Coach Ahead" (Brunswick 200Brunswick 326/Vocalion 5200, 1928; rec. 1927)
George Reneau, "The Baggage Coach Ahead" (Vocalion 14918, 1924)
Kate Smith, "In the Baggage Coach Ahead" (Columbia 2605-D, 1932)
Ernest Thompson, "In The Baggage Coach Ahead" (Columbia 216-D, 1924; Harmony 5124-H [as Ernest Johnson], c. 1930)

NOTES [480 words]: Various "real" stories have been claimed as the inspiration of this ballad -- e.g. Randolph reported it to be based on the real-life story of Dr. James B. Watson and family. Watson's daughter Nellie was born in 1867, and the girl's mother died in 1869. Watson was taking his wife's body back to her home in Pennsylvania when the events described took place.

On the other hand, Spaeth notes that Charles K. Harris wrote a song "Is Life Worth Living," with almost the same plot, some years before Davis produced "Baggage Coach." Whether based on an actual incident or not, the idea amply met the nineteenth century demand for tearjerkers.

Cohen's notes on the song include four other dead-body-on-the-train songs, and list other people on whose story the song might have been based. Adding it all up, it seems likely that there was "something" in existence before Davis worked on this song, though the Davis text does seem to have become canonical.

According to Finson, p. 142, 142, "[Gussie Lord] Davis (1863-1899) was one of the rare African-American composers before World War II to have his music accepted in the non-ethnic canon of popular song. A native of Cincinnati, he received an informal education in music and some private lessons at the Nelson Musical College while working as a janitor (he was refused admission as a student on racial grounds). He moved to New York around 1887, just in time to witness the birth of Tin Pan Alley as a force in the publication of popular song, and he soon became one of its most famous composers, contributing a song still heard occasionally, 'Irene, Good Night.'"

According to Jasen, p. 17, early in life he wanted to attend Nelson Musical College, but "[b]ecause he was black, his application was rejected, so he made a deal with the administration to trade his janitorial services for private lessons. His first song, 'We Sat Beneath the Maple n the Hill,' was published by Hilling & Company, a local printer, in 1880. Whenever the song appeared in a shop window, Davis would point to the song and say, 'That's me. I done it.'"

Jasen's story is that Davis, who worked as a Pullman porter before becoming a full-time songwriter, met a little girl who says that her mother's coffin was in the coach ahead. Davis sold the song outright to Howley, Haviland & Company, so it didn't make him rich, but it was sung by Irene Comer, "The Queen of Song," and was one of the big hits of 1896.

Jasen never mentions a connection to "Goodnight, Irene," and I don't know if Davis really played a role in it, but he is responsible for several other songs in the Index: "Maple on the Hill," "The Express Office (He Is Coming to Us Dead)," and "There's No One Like Mother to Me," plus the tunes for "The Fatal Wedding" and "The Child of the Railroad Engineer (The Two Lanterns)." Also perhaps "Sweet Refrain." Rather a maudlin streak to that list.... - RBW

Bibliography

- Jasen: David A. Jasen, Tin Pan Alley: The Composers, the Songs, the Performers and their Times: The Golden Age of American Popular Music from 1886 to 1956, Primus, 1988

Last updated in version 5.3
File: R704

Bahama Lullaby

DESCRIPTION: Singer wants to hear "that old Bahama lullaby Like my Bahama mama used to sing ... let ne live or let me die Where I heard that lullaby ... beneath the moonlit skies"

AUTHOR: unknown

EARLIEST DATE: 1952 (Blind Blake Higgs: see WIHIGGS01)

KEYWORDS: home lullaby lyric nonballad

FOUND IN: West Indies(Bahamas)

RECORDINGS:

Blind Blake Higgs, "Bahama Lullaby" (on WIHIGGS01)

NOTES [14 words]. The current description is based on Higgs: probably intended primarily for tourists. - BS

Last updated in version 3.7
File: RcBBBaLu
Baile Mhuirne

DESCRIPTION: Gaelic. "This is a poem in praise of Ballyvourney (Co Cork), particularly its scenery and the richness of its Irish-language tradition."

AUTHOR: Donnchadh O Laoghaire (1900) (source: OCroinin/Cronin-TheSongsOfElizabethCronin)

EARLIEST DATE: 1952 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: foreignlanguage

FOUND IN: Ireland

REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 29, "Baile Mhuirne" (1 text, 1 tune)

RECORDINGS:
Elizabeth Cronin, "Baile Mhuirne" (on IRECronin01)

NOTES [27 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. The recording has only the first two and one half verses. - BS

File: 0CC029

Bailiff's Daughter of Islington, The [Child 105]

DESCRIPTION: A youth is in love with the Bailiff's daughter. He is apprenticed in London for seven years. At last she disguises herself to see if he is still true. They meet; he asks of his love. She says she is dead; he grieves; she reveals herself

AUTHOR: unknown

EARLIEST DATE: 1731 (ballad opera, "The Jovial Crew"); before 1697 (broadside, Bodleian Douce Ballads 2(230a))

KEYWORDS: love separation disguise apprentice

FOUND IN: Britain(England(All),Scotland(Aber,Bord,Hebr)) US(Ap,MA,MW,NE,SE,So) Canada(Mar,Newf) Ireland

REFERENCES (38 citations):
Child 105, "The Bailiff's Daughter of Islington" (1 text)
Bronson 105, "The Bailiff's Daughter of Islington" (35 versions+4 in addenda)
Bronson-SingingTraditionOfChildrensPopularBallads 105, "The Bailiff's Daughter of Islington" (6 versions: #1, #8, #11, #18, #24, #32)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #115, p. 1, "The Bailie's Daughter" (1 text)
Greig/Duncan1 168, "The Bailiff's Daughter of Islington" (5 texts, 6 tunes) {A=Bronson's #12, B=#7, C=#34, D=#10, E=#14, F=#13}
Lyle-Andrew-CrawfurdsCollectionVolume1 15, "The Squire's Son of Aizling Town" (1 text)
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp 265-266, "True Love Requited: or, The Bailiff's Daughter of Islington" (1 text)
Williams-FolkSongsOfTheUpperThames, pp. 174-175, "The Bailiff's Daughter of Islington" (1 text)
(Williams-Wiltshire-WSRO Ox 187)
Williams-Wiltshire-WSRO Mi 529, "Bailiff's Daughter of Islington" (1 fragment)
Barry/Eckstorm/Smyth-BritishBalladsFromMaaine pp. 225-227, "The Bailiff's Daughter of Islington" (1 text)
Percy/Wheatley-ReliquesOfAncientEnglishPoetry III, pp. 135-137, "The Bailiff's Daughter of Islington" (1 text)
Davis-TraditionalBalladsOfVirginia 28, "The Bailiff's Daughter of Islington" (1 text plus a fragment, 1 tune) {Bronson's #25}
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 68-69, "The Bailiff's Daughter of Islington" (1 text, 1 tune) {Bronson's #6}
Morris-FolksongsOfFlorida, #164, "The Bailiff's Daughter of Islington" (1 text, 1 tune) {Bronson's #21}
Hudson-FolksongsOfMississippi 18, pp. 114-116, "The Bailiff's Daughter of Islington" (1 text)
Hudson-ThemesFromMississippi 4, "The Comely Youth" (1 text, 1 tune) {Bronson's #4}
Moore/Moore-BalladsAndFolksongsOfTheSouthwest 29, "The Bailiff's Daughter of Islington" (1 text, 1 tune)
Flanders/Oliney-BalladsMigrantInNewEngland, pp. 41-42, (no title) (2 excerpts which the editors apparently regard as part of "The Bailiff's Daughter")
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 61-63, "The Bailiff's Daughter of Islington" (1 text plus an excerpt, 1 tune) {Bronson's #31b}
Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 67-75, "The Bailiff's Daughter of
Islington" (2 texts plus 2 fragments, 4 tunes, two of the tunes being from the same informant and used for the same text, with some of the differences being perhaps transcribers' variants) {A(1)=Bronson's #31b, A(2)=#31a, B=#23}
Linscott-FolkSongsOfOldNewEngland, pp. 160-162, "The Bailiff's Daughter of Islington" (1 text, 1 tune) {cf. Bronson's #24, seemingly the source for the tune printed}
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 100-101, "The Bailiff's Daughter" (1 text, 1 tune, likely learned from a revival recording)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 58-62, "The Bailiff's Daughter of Islington" (3 texts, 3 tunes) {Bronson's #19, #20, #18}
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 14, "The Bailiff's Daughter of Islington" (1 fragment)
Karpeles-FolkSongsFromNewfoundland 15, "The Bailiff's Daughter of Islington" (1 text, 1 tune)
Leach-TheBalladBook, pp. 313-315, "The Bailiff's Daughter of Islington" (2 texts, but the second of these looks more like a George/John Riley text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 140, "The Bailiff's Daughter of Islington" (1 text, 1 tune)
Quiller-Couch-OxfordBookOfBallads 162, "The Bailiff's Daughter of Islington" (1 text)
Sharp-EnglishFolkSongsFromSouthernAppalachians 30, "The Bailiff's Daughter of Islington" (2 texts, 2 tunes){Bronson's #3, #5}
Gainer-FolksongsFromTheWestVirginiaHills, pp. 66-67, "The Bailey Daughter of Hazelentown" (1 text, 1 tune)
Hodgart-FaberBookOfBallads, p. 67, "The Bailiff's Daughter of Islington" (1 text)
Chappell/Wooldridge-OldEnglishPopularMusic II, p. 159, "The Bailiff's Daughter" (1 tune, partial text) {Bronson's #16}
Jolly-Miller-Songster-5thEd, #73, "The Bailiff's Daughter of Islington" (1 text)
Darling-NewAmericanSongster, pp. 73-75, "The Bailiff's Daughter of Islington" (1 text)
Silber/Silber-FolksingersWordbook, p. 219, "Bailiff's Daughter Of Islington" (1 text)
Olson-BroadsideBalladIndex, ZN2549, "There was a youth, and a well belov'd youth"
DT 105, BAILDAUG*
Roud #483
RECORDINGS:
Albert Beale, "The Bailiff's Daughter of Islington" (on FSBBAL1)
Tony Wales, "The Bailiff's Daughter of Islington" (on TWales1)

BRÓADSIDES:

SAME TUNE:
I Have a Good Old Mother at Home (per broadside Bodleian Douce Ballads 2(230a))

ALTERNATE TITLES:
The Comely Youth
Nancy the Bailiff's Daughter
True Love Requited
The Shepherd
The Hills o' Traquair

NOTES [22 words]: The 1731 date is for the tune, but the the broadside, ZN2549, was published by Phillip Brooksbys sometime between 1683 and 1696. - WBO

Last updated in version 6.0
File: C105

**Bainbridge Tragedy, The**

DESCRIPTION: "In Bainbridge town there dwelt of late A worthy youth who met his fate." Urial Church and girlfriend Louisa go strolling in the snow; he throws snow in her face. She playfully throws a scissors at him -- but wounds him; it festers and he dies. All grieve

AUTHOR: unknown

EARLIEST DATE: 1939 (Garnder/Chickering)
Bake a Pudding, Bake a Pie

DESCRIPTION: Skipping game. "Bake a pudding, bake a pie, Did you ever tell a lie? Yes you did, I know you did, You broke your mother's teapot lid. O-U-T spells out, And out you must go, Right in the middle Of the deep blue sea."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty food lie

FOUND IN: New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 104, "(Bake a pudding)" (1 text)

CROSS-REFERENCES:
cf. "One Two Three Four, Mary at the Cottage Door" ("O-U-T spells out" lyric) and references there

File: SuSm104C

Baker, Baker, Bake Your Bread

DESCRIPTION: Rope-skipping or swinging game. "Baker, baker, Bake your bread, Salt, vinegar, mustard, pepper."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty food

FOUND IN: New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 103, "(Baker, baker)" (1 text); also pp. 103-104, ("Onery, twoery, threeery, same") (1 text, which combines the counting part of "One-ery, Two-ery, Ickery, Ann" with a "salt, mustard, vinegar, pepper" line also found in New Zealand texts of "One to Make Ready," "Baker, Baker, Bake Your Bread," and "Mabel, Mabel")

CROSS-REFERENCES:
cf. "Bluebells, Cockleshells" (verse regarding vinegar, salt, mustard, pepper) and references there

File: SuSm103B

Bal Chez Boulé, Le (Boule's Ball)

DESCRIPTION: French: Jose wishes to go to Boule's Ball; his mother makes him stay until his chores are done. At last he finishes and hurries off to the dance -- only to fall down and be thrown out. His Lisette proceeds to dance with another swain

AUTHOR: unknown

EARLIEST DATE: 1865

KEYWORDS: work dancing courting foreignlanguage

FOUND IN: Canada(Que)

REFERENCES (2 citations):
Fowke/Johnston-FolkSongsOfCanada, pp. 108-109, "Le Bal Chez Boulé (Boule's Ball)" (1 text, 1 tune)

ADDITIONAL: Edith Fowke and Richard Johnston, _Folk Songs of Quebec (Chansons de Quebec)_, Waterloo Music Company, 1957, pp. 78-79, "Le Bal Chez Boulé (Boule's Ball)" (1 French text plus English translation, 1 tune)

NOTES [38 words]: Fowke reports (at about fourth hand) that this is a true story about one José Blais. "He went to a ball without being invited, had the misfortune to trip the daughter of the house,
and was thrown out bodily by her father." - RBW

**Balance-bob Works Up and Down**

DESCRIPTION: Nursery song for the children of tin miners: "Balance-bob works up and down, Pumping the water from underground, Over the while the engine do lash, Scat the old man back in the shaft."

AUTHOR: unknown

EARLIEST DATE: 1975 (Deane/Shaw)

KEYWORDS: mining children nonballad

FOUND IN: Britain(England(West))

REFERENCES (1 citation):

*ADDITIONAL:* Tony Deane and Tony Shaw _The Folklore of Cornwall_, B. T. Batsford, 1975, p. 76, "(Balance-bob works up and down" (1 short text)

**Balbriggen Landlord**

DESCRIPTION: "Low-bred landlords" raise rents and drive starving tenants. "Viva la for Hampton landlords" who voted against Union and stood with Flood, Burke, Grattan and Parnell. "Viva la" for Parnell "driving foes and Landlord Reptiles from his native land"

AUTHOR: unknown

EARLIEST DATE: 

KEYWORDS: Ireland nonballad political landlord

FOUND IN: Roud #V39513

BROADSIDES:

*Bodleian, Harding B 26(659), "A New Song Dedicated to an Upstart Balbriggen Landlord" ("Viva la our landlords' mounted"), unknown, n.d.*

CROSS-REFERENCES:

cf. "The Blackbird of Avondale (The Arrest of Parnell)" (subject of Charles Stewart Parnell)
cf. "Viva La, the French They Are Coming" (tune, per broadside Bodleian Harding B 26(659))

NOTES [276 words]: Broadside Bodleian Harding B 26(659) is the basis for the description. Zimmermann pp. 61-62: "From a moderate and somewhat ineffective party, the Home Rule movement became a decisive force when Charles Stewart Parnell rose to leadership. In forming a temporary alliance with the revolutionaries and playing an important part in the Land League agitation, he vastly increased his prestige. Old song-themes were revived in his honour." This broadside is one of the examples Zimmermann cites.

Balbriggen is in County Dublin, Ireland.

Henry Grattan (1746-1820) and Henry Flood (1732-1791) were eighteenth century Protestants who formed a Patriot Party calling for Irish independence (source: "1700 - 1800" in Ireland Information at the World Infozone site). Burke may be one of the Fenians General Thomas H Burke or Colonel Richard O'Sullivan Burke [one of whom is assumed to be the Burke of "Burke's Dream"]; Edmund Burke, though a supporter of Irish Catholic liberation, seems unlikely [to me]. [Me too. Extremely. He was too conservative. - RBW]

For some information on Parnell (1846-1891) and the Land League see RBW's note to "The Bold Tenant Farmer." - BS

In addition, there is information on Grattan and Flood in the entry on "Ireland's Glory" and "Harry Flood's Election Song."

Since Saint Patrick was credited (falsely) with driving the snakes from Ireland, the reference to "driving... Landlord reptiles" is surely a way of calling then snakes. Which, in context, is largely true; while British policy toward Ireland was usually benighted, it was the landlords -- many of them Irish, we note -- who truly ruined the lot of the Irish peasants. - RBW

Last updated in version 5.1
Bald Eagle

DESCRIPTION: "Well, I wish I was an old bald eagle, long time ago, I'd fly away down to Oklahoma." "Darkie said he'd hug my Sally." "Cocked my gun and pulled the trigger... Shot that darkie through the liver." "Oh, what's in the pot, my good granny?"

AUTHOR: unknown
EARLIEST DATE: 1955 (Roberts-SangBranchSettlers)
KEYWORDS: bird Black(s) homicide courting food
FOUND IN: US(Ap)
REFERENCES (1 citation):
Roberts-SangBranchSettlers, #66, "Bald Eagle" (1 text, 1 tune)
Roud #3425
NOTES [18 words]: Roud lumps this with "Old Bald Eagle," but I think them only faintly related at best; I have split them. - RBW
Last updated in version 5.0
File: Robe066

Bald Knobber Song, the

DESCRIPTION: "Adieu to old Kirbyville, I can no longer stay. Hard Times and Bald Knobbers have driven me away." He does not wish to leave family and home, but the vigilante Bald Knobbers drove him away. He describes their various villainies

AUTHOR: Andrew Coggburn?
EARLIEST DATE: 1932 (Randolph)
KEYWORDS: exile crime outlaw violence
HISTORICAL REFERENCES:
1884 - Organization of the Bald Knobbers (according to Randolph, but see NOTES)
1889 - Dispersal of the Bald Knobbers
FOUND IN: US(Ro,So)
REFERENCES (8 citations):
Randolph 154, "The Bald Knobber Song" (1 text plus a fragment, 1 tune, plus a third brief fragment of another piece)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 175-177, "The Bald Knobber" (1 text, 1 tune -- Randolph's 154A)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 374-375, "The Bald Knobber Song" (1 text)
Burt-AmericanMurderBallads, p. 164-165, "(Bald Knobbers' Song)" (1 text, 1 tune)
ADDITIONAL:
Harvey N. Castleman (pseudonym for Vance Randolph?), _The Bald Knobbers: The Story of the Lawless Night-Riders Who Ruled Southern Missouri in the 80's_, Haldeman-Julius Publications, 1944 (I use the Kessinger print-on-demand reprint, my copy being from 2011), pp. 14-15, (no title) (1 text, of the same type as Randolph's "A" but with some differences in the lyrics)
Mary Hartman and Elmo Ingenthron, _Bald Knobbers, Vigilantes on the Ozarks Frontier_, 1988 (I use the 2002 Pelican Press edition), pp. 96-99, "The Ballad of the Bald Knobbers" (1 text plus a fragment, 1 tune, the fragment and tune being an excerpt from Randolph's "A"; the full text appears to be an expanded version of Castleman's text)
Vincent S. Anderson, _Bald Knobbers: Chronicles of Vigilante Justice_, History Press, 2013, pp. 175-177, "The Ballad of the Bald Knobbers" (1 text, almost certainly derived ultimately from Randolph)
Roud #5486
NOTES [7359 words]: The history of this song is mysterious. Randolph's texts ("A," which is fairly full, "B" a fragment, "C" a mere allusion of two lines) clearly represent at least two, and probably three, songs -- but since "B" and "C" seem to be attested only by Randolph's fragments, I (and Roud) see little point in splitting them.
Still, there is a genuine mystery about the relationship of these songs. Randolph's short "B" text, which is not found in any other source known to me, claims to be by Andrew Coggburn (of whom more below). Yet Randolph's "A" text, which is also the version printed by Castleman, Hartman/Ingenthron, and Burt-AmericanMurderBallads, also claims to be by Coggburn (at least in the versions in Burt-AmericanMurderBallads, Castleman, and Hartman/Ingenthron; Randolph's "A" has the probably-distorted name "Robert Cobart"). Did Coggburn write "two" songs? Alternately, did Coggburn's brother write a version with his name in it, as suggested by Anderson, p. 47, who
says that there was a song by this other Coggburn "referred to Kinney and the Knobbers obscenely"?
And what is the relationship between the Burt-AmericanMurderBallads, Castleman, Hartman/Ingenthron, and Randolph "A" texts? Burt-AmericanMurderBallads's is the shortest, and might well have arisen naturally from one of the longer texts. Castleman's text is closely parallel to Randolph's for the first seven verses, but it has the name of "Andrew Coggburn" where Randolph prints "Robert Cobart," plus it fills in a half-verse missing in Randolph. And Hartman/Ingenthron in turn have a text quite close to Castleman's but with additional lyrics at the end.
Hartman/Ingenthron, p. 97, say that one person thought Coggburn's uncle Robert Coggburn originated this song, and explicitly cite two people who thought one Aunt Matt Moore was the writer (the tune being "Charles Guiteau"). They also suggest that several others added some lyrics to the piece. I rather suspect that these "others" were Castleman/Randolph and Hartman/Ingenthron. Probably the only legitimate versions are Randolph's "A" and Burt-AmericanMurderBallads's. About all that is certain, historically, is that Andrew Coggburn was a real person, and sang "something" about the Bald Knobbers, and was eventually murdered by them. About the Bald Knobbers themselves we know more. The Bald Knobbers were named after the rise of ground on which they met. According to Randolph, they organized in 1884 to combat outlaws in Taney County, Missouri, but soon turned outlaw themselves, being regarded by some as the Ozark equivalent of the Klan.
Randolph inevitably simplifies a complex situation. There are at least four books about the Bald Knobbers, Lucile Morris Upton's *Bald Knobbers*, published 1939, Castleman (which however is more of a pamphlet and has no documentation), Hartman/Ingenthron, and Anderson, the latter two of which Randolph of course did not know (although he knew members of one of the author's families). As a matter of fact, Hartman/Ingenthron, p. 41, thinks Castleman is a pseudonym for Randolph himself, and Norm Cohen confirms this (message to Ballad-L mailing list, April 8, 2011; Cohen worked with Randolph and talked with him at length). Cohen also notes a typescript about the Bald Knobbers by Vandeventer, but this has not been published to my knowledge. For the record: Yes, I believe Elmo Ingenthron, the co-author of Hartman/Ingenthron, was related to Charles Ingenthron, who was one of Randolph's greatest informants. Online social security records show that Joseph Ingenthron and Eliza Cornelison had at least two sons, James Jacob Ingenthron, born 1876, and Charles Ingenthron (1883-1974). Elmo Ingenthron (1911-1988) was the son of James Jacob.

Although the Bald Knobbers were primarily vigilantes, with perhaps some Klan influence (according to the frontispiece in Hartman/Ingenthron, they wore hoods which looked like ski masks with holes for eyes, nose, and mouth and with long horns coming from the top of the head), the inspiration was at best indirect -- according to Hartman/Ingenthron, p. 7, the Bald Knobbers were "mostly conservative Republicans and former Unionists" (recall that Missouri was split in its sentiments in the Civil War), while the anti-Bald Knobbers were mostly "Democrats and former Confederate soldiers" (Hartman/Ingenthron, p. 8). And surely no Klan-inspired group would ever have included anyone who could even bring himself to say the word "Republican!"
The Civil War had apparently stirred up many problems in the White River region of Missouri; there was a Union garrison in Forsyth, the primary town in the area, and both Union and Confederate recruiters worked the district -- sometimes refusing to take "no" for an answer, according to Hartman/Ingenthron, pp. 13-15.
In the postwar period, there was a significant increase in local violence, and local justice was unable to control it; criminals would flee over the Arkansas or Indian Territory (Oklahoma) border. Hartman/Ingenthron, p. 287, says that more than thirty murders were committed in Taney County in the two decades after the Civil War -- but no one was ever convicted for any of them. Castleman, p. 7, says that no one in Taney County had been sentenced to the penitentiary for *any* crime for twenty years.
On September 22, 1883, Al Layton murdered a saloonkeeper named J. M. Everett in a barroom fight seen by several witnesses (Anderson, pp. 17-18), shooting Everett after Everett had halted a fight between Layton and Sam Hull. In 1884, Layton was acquitted by a jury which was accused of being drunk (Hartman/Ingenthron, pp. 21-23) and perhaps bribed (Anderson, p. 19). This seems to have been the final straw, or nearly.
Overwhelming evidence indicates that a Union veteran named Nathaniel Kinney was the founder of the Bald Knobbers (Hartman/Ingenthron, pp. 23-25). Born in (West) Virginia but taken west while young (Castleman, p. 60), he had a tendency to exaggerate his War record (he was a private, not an officer); after the war, he worked in the railroad industry, then ran a saloon (Castleman, p. 6, claims the brawny Kinney killed four men in brawls during this stage of his career), then used the proceeds of that to start a farm. Castleman, p. 6, reports that he imported the first piano ever found
in Taney County.

Disgusted with local justice, Kinney brought together about a dozen men in late 1884 or early 1885; they formed a secret, oath-bound society. Castleman, p. 9, and Anderson, p. 22, quote the oath, although Hartman/Ingenthron says it was not preserved, and Castleman admits that the members kept no records. It appears that all those called to the initial meeting were former Union soldiers (Hartman/Ingenthron, p. 27); several would probably have been considered carpetbaggers. But their agreed-upon goal was to control the lawlessness they observed in Taney County (Hartman/Ingenthron, p. 30).

There was talk of limiting the group to 100 people, who were required to "have a clean reputation, pay taxes, and own property" (Hartman/Ingenthron, p. 32). But they also ended up recruiting men who were willing to join because they were rowdies who wanted to have some "fun" (Hartman/Ingenthron, p. 34). Eventually the Knobbers started organizing "legions," or companies, of 75 men (Hartman/Ingenthron, p. 37).

To their partial credit, these Republican reformers also worked through the ballot box, and had some success in 1884 (Hartman/Ingenthron, p. 32) -- indeed, part of their purpose in organizing the Bald Knobbers may have been to influence the votes of the rank and file (Hartman/Ingenthron, p. 41). This may have been why they decided to expand beyond one hundred -- and why they brought in as much riff-raff as they did. Most of their recruits "abhorred slavery, belonged to the Masonic Order, and supported the Republican Party" (Hartman/Ingenthron, p. 40). But future elections could not change what they saw as past miscarriages of justice. So the Bald Knobbers held their first official meeting some time in early 1885. According to Anderson, p. 20, there had been an informal meeting in January of that year in what had been J. M. Everett's saloon; the thirteen men there planned the organization then prepared for a larger gathering outside, on a hill. The "Bald Knob" where they gathered was formally known as Snapp's Bald, near Kirbyville. It was chosen because it had a good view of the neighborhood, meaning that any spies could easily be spotted -- plus, because it was outdoors, the Knobbers could claim that they were technically having "open" meetings (Anderson, pp. 20-21).

Open, but not very public; they proceeded to adopt a set of by-laws and take an oath which bound them to absolute secrecy on pain of death -- and then they burned all copies and declared that there would never be any paper records (Hartman/Ingenthron, pp. 37-38). They seem to have made this decision stick -- few if any internal documents survive. To strengthen the secrecy, they adopted a series of handshakes and passwords and rituals (Hartman/Ingenthron, p. 39).

The oath they created seems to have been used only at the original meeting, after that, they developed a shorter ceremony in which an initiate had a rope placed around his neck and a pistol aimed at him and swore to maintain secrecy upon pain of death (Anderson, p. 22). It appears, based on Hartman/Ingenthron, p. 43, that outsiders knew about the group from the very start; the name "Bald Knobbers" came from those not part of the organization. Non-members at first didn't know what to expect. Their answer came on the night of April 6/7, 1885, when the Bald Knobbers tried to take Newton Herrell from the Forsyth jail -- an ominous act, because Herrell (who had been arrested for killing his mother's lover Amus Ring and then turned in by his own mother; Anderson, p. 25) had not been tried (Hartman/Ingenthron, p. 44). Thus it appears the Bald Knobbers were trying to apply their form of justice even before the ordinary legal machinery had rendered its verdict. The break-in failed, however. The Bald Knobbers backed down in the face of resistance by Sheriff Polk McHaffie; they hung a noose by the jail door and left (so Hartman/Ingenthron, pp. 44-45; by contrast, Anderson, p. 26, says that McHaffie was in great fear but that the Bald Knobbers never intended more than a demonstration, although on p. 48, Anderson says that McHaffie was a Bald Knobber; his sources may be confused).

(Herrell would eventually be sentenced to fourteen years in prison, which Anderson, p. 26, says was the first sentence of more than two years ever given in Taney County.)

The relatively peaceful phase did not last. Around this time, two brothers, Frank and Tubal Taylor -- who are mentioned in the third verse of the Randolph/Castleman/Hartman/Ingenthron text of the song -- at the very least made nuisances of themselves; Frank robbed (Castleman, p. 10) and/or trashed a store (Hartman/Ingenthron, p. 47; Anderson, p. 28, says he got married, bought a bunch of stuff on credit, then demanded still more merchandise before he had paid off the bill, and trashed the store when he didn't get it), and Tubal, who was accused of maiming the cattle of someone he disliked, fled from confinement (Hartman/Ingenthron, p. 48). They then shot and injured the Dickinson family, owners of the shop Frank had earlier damaged, and fled (Hartman/Ingenthron, pp. 49-50; Anderson, p. 29). The Taylors supposedly then concocted a plan to collect the reward money for themselves, and then escape or trust in a weak jury to acquit them (Hartman/Ingenthron, p. 51). Castleman, p. 11, thinks the Taylors counted on the fact that they were locals and the Dicksons recent arrivals.
Once again, the Bald Knobbers decided to anticipate justice. On the night of April 15/16, they broke into the jail, dragged out the Taylors, and hanged them (Hartman/Ingenthron, pp. 50-53; Anderson, pp. 30-31, observe that they were simply dangled from a rope, so they were strangled slowly rather than having their necks broken). There may have been a notice on the bodies: "These are the first Victims to the Wrath of Outraged Citizens -- More will follow." THE BALD KNOBBERS (Hartman/Ingenthron seem somewhat dubious about this, because the Bald Knobbers never put their name on anything else, but they do not footnote a source for the notice; Castleman makes no mention of the sign on p. 11 of his account of the affair; Anderson, p. 32, repeats the account without question).

Apparently the Taylors were felt to be no loss -- they certainly sound like they were completely worthless -- but the lynching caused people to question vigilante methods (Hartman/Ingenthron, p. 58). Several of the founders are said to have never attended another Bald Knobber meeting after the lynching (Hartman/Ingenthron, p. 60). But Kinney responded by increasing recruitment; supposedly their numbers eventually reached one thousand -- although many of the new men may have been coerced (Hartman/Ingenthron, p. 62) or at least afraid (Anderson, p. 33). Other respectable citizens, unwilling to accept this sort of law, reportedly sold their land and left Taney County.

Still others decided to fight back. Hartman/Ingenthron, p. 67, note that "A month or two after the Taylor lynchings, about thirty men formed a sort of home guard or militia that quickly became known as the Anti-Bald Knobbers." Many of these people were deeply conservative -- but Nathaniel Kinney's right-wing sanctimoniousness turned them off (he condemned informal marriages, accused county officials of corruption, railed against debt, and preached sermons with guns set before him, even though he was not ordained by any sect). It seemed particularly hypocritical coming from an ex-saloon keeper.

The Anti-Bald Knobbers, however, did not have the sort of charismatic leadership supplied by Kinney (Hartman/Ingenthron, p. 68), so it took much longer for them to get organized. They did not amount to much -- and they may have convinced Kinney to ramp up his activities. The Bald Knobbers increasingly held "trials" in absentia and convicted based on hearsay (Hartman/Ingenthron, p. 70) -- and they adopted a Klan-like tactic of riding past an alleged evildoer's house and ordering him to reform. Often they would leave a pile of hickory switches, indicating how many days the victim had to reform or leave (Hartman/Ingenthron, p. 71).

Hartman/Ingenthron follow Castleman, p. 12, in suggesting that they adopted this method because many of the Bald Knobbers were illiterate and could not give a written warning (and some of the victims could not read).

There seems to be little information available about just how much violence took place. There are reports of several victims of the Bald Knobbers being whipped to death, and also instances of them fighting back and killing individual Bald Knobbers. But Hartman/Ingenthron, p. 74, can cite no numbers and few names, and Castleman, p. 12, admits that all that is certain is that some men disappeared. Anderson, p. 51, claimed six men had died between January and August of 1886 as a result of Bald Knobber activities, although some of these should perhaps be called collateral damage.

The Bald Knobbers were numerous enough, and powerful enough, that they started to take over both grand and petit juries, meaning that they decided who to indict and who to let free (Hartman/Ingenthron, p. 80). As they gained power and forced property owners to flee, increasingly it was the Bald Knobbers who bought the land -- usually at fire sale (or flee-the-county-sale) prices (Hartman/Ingenthron, pp. 83-84).

In a very curious development, a petition was submitted to a judge, signed by many (suspected) Bald Knobbers, asking for an audit of Taney County's books. The judge granted the petition, but before the audit could proceed far, an arsonist set fire to the courthouse (Anderson, p. 34). No one seems to know which side was responsible (Hartman/Ingenthron, pp. 90-91), but the records needed for the audit were destroyed (Castleman, p. 12). (The need for a replacement courthouse eventually provoked a major political fight, again involving the Knobbers, but that was later; Anderson, pp. 140-141.)

The situation eventually grew so bad that people began talking about killing Kinney (Hartman/Ingenthron, p. 95). Nothing came of that at the time -- but the topic would come up again. As mentioned above, one of Randolph's fragments claims to be by Andrew Coggburn -- although I think it more likely, if we had the whole song, that it was another person's account of his death. Coggburn apparently liked to make fun of the Sunday School where Kinney presided (Hartman/Ingenthron, p. 78; Anderson, p. 38, reports that it was the first Sunday School in the county). This made him Kinney's enemy -- and Kinney didn't take well to having enemies. Coggburn's troubles with the Bald Knobbers went back even before the founding of the
organization. According to Hartman/Ingenthron, p. 95, his father had been killed in 1879 by future Bald Knobbers. Castleman, p. 14, says that Kinney had had Coggburn himself flogged, and adds that Kinney thought Coggburn had sent him a death threat.

Certainly Coggburn's constant insults toward Kinney finally caused the chief of the Bald Knobbers to turn against him. Supposedly Coggburn and his brother fought off a band of Bald Knobbers who came to deal with them. Kinney then induced a judge to issue a warrant against Coggburn for carrying concealed weapons (so Hartman/Ingenthron, p. 100; Castleman, p. 15 says it was for disturbing the peace; Anderson, p. 38, mentions Coggburn paying a fine for the weapons charge well before his death, which makes me wonder if two crimes aren't being conflated) -- and entrusted Kinney with enforcing it (Hartman/Ingenthron, p. 100). Kinney's posse approached Coggburn in the presence of an independent witness, Sam Snapp.

Exactly what happened next is unclear, because the witnesses disagree. Kinney called on Coggburn (and Snapp) to put his hands in the air. Snapp says Coggburn did; Kinney says he put up his left hand but reached for his gun with his right. Whatever the truth, Kinney shot Coggburn dead (Hartman/Ingenthron, pp. 101-102; Anderson, p. 40) -- but let Snapp live (for a while) to tell his version of the story.

According to Hartman/Ingenthron, pp. 103-104, the coroner's jury was packed with Bald Knobbers, who passed a judgment of "justifiable homicide" on Kinney -- claiming that Coggburn would have shot first but his weapon jammed. Whatever the actual facts, Kinney went free. Even Castleman, p. 16, says that "The killing of Coggburn was, it seems to me, much less reprehensible than the cowardly murder of the unarmed Taylor boys, or the numerous outrages against women and children for which Kinney and his followers were responsible." He says this because Coggburn was armed and knew that Kinney was looking for him.

The level of terror was reaching the point where the opponents of the Bald Knobbers were finally forced into action. In addition to writing to state newspapers to announce their plight (Castleman, pp. 16-17), they drafted a petition and sent it to Missouri Governor John S. Marmaduke (Hartman/Ingenthron, p. 106; Anderson, pp. 42-43).

This was a major move -- and not just because it put Taney County's problems before the wider society (in years to come, there would be substantial newspaper coverage). Marmaduke was quite a character. He was a West Point graduate (1857), and had been serving on the Utah expedition against the Mormons when the Civil War broke out (HTIECivilWar, p. 475). Joining the Confederate side, he served in Missouri and Arkansas, led a regiment at Shiloh, and was promoted Brigadier General in late 1862. He spent most of the rest of the war leading cavalry in Missouri and Arkansas, and was finally appointed Major General in 1865 -- the last officer to be given that rank in Confederate service (HTIECivilWar, p. 476).

He also killed one of his junior officers, Lucius March Walker, in a duel in 1863. Boatner, p. 885, says that the reason for the duel is unknown; HTIECivilWar, p. 798, suggests that Marmaduke called Walker a coward, and Walker responded by demanding satisfaction. Marmaduke complied, despite the attempts by their superior officer to intercede.

This was the man who was elected Democratic governor in 1884. According to Settle, p. 155, he took an anti-railroad position -- and, although it was never officially stated, he was against allowing Frank James to be convicted or extradited to Minnesota for trial (Settle pp. 157-158; Yeatman, p. 289).

Since he was a Democrat and a former Confederate, and the Bald Knobbers were largely Republican and Unionist, Governor Marmaduke would seem a natural opponent. On the other hand, he had a certain streak of small-government vigilante-ism in him.... And, although apparently initially receptive to the anti-Bald Knobbers, a delegation from the Knobbers -- who argued that the anti-Bald Knobbers were not Taney County taxpayers in good standing -- caused him to pause and send an official to investigate (Hartman/Ingenthron, pp. 111-112). Randolph seems to refer his "C" fragment to this visit by Adjutant General J. C. Jamison (for whom see Castleman, p. 17), but there isn't enough text to be sure.

Upon arriving, Jamison declared that "two* unlawful groups were in existence -- i.e. the Bald Knobbers and the anti-Bald Knobbers. The investigator was persuasive enough that Kinney promptly called together the Bald Knobbers and announced that they were disbanding (Hartman/Ingenthron, pp. 120-121; Castleman, p. 18, says that Jamison ordered Kinney to shut things down or go to prison; Anderson, p. 44, suggests that Jamison suggested Kinney pretend to disband). Kinney and friends even drew up documents to that effect (Hartman/Ingenthron, pp. 123-125).

The first mention of a Bald Knobber song is reported from this time. Sam Snapp, the man who had seen the murder of Coggburn, was heard singing it in the town of Kirbyville. One of those present was George Washington "Wash" Middleton, who had apparently already been chosen by Kinney to
eliminate Snapp (Castleman, p. 18, although Anderson, p. 47, says that the Bald Knobbers claim the whole thing was spontaneous). Middleton promptly shot Snapp to death (Hartman/Ingenthron, pp. 131-133). Since Snapp's wife was already dead, that left his five children as orphans. So much for the claim that the Bald Knobbers had disbanded. Other acts of vigilantism took place at the same time. Houses were once again shot up -- and the rot was beginning to cross into other counties. A man named Cobble, who lived in Christian County, was flogged (Hartman/Ingenthron, pp. 126-127).

People in Taney County continued to sell their lands due to Bald Knobber activities. Some of these were Kinney's political enemies -- but many were genuine social undesirables. And they had to go somewhere. Christian County, north of Taney County, became the refuge for a large fraction of them (Hartman/Ingenthron, p. 139). Eventually Kinney came north to encourage the founding of a Bald Knobber group in that county as well (Hartman/Ingenthron, p. 140). He also helped found a chapter in Douglas County (next to Christian County) in 1885 (Hartman/Ingenthron, p. 187). According to Anderson, p. 75, seven counties eventually had Knobber chapters, and p. 89 includes a claim that "the organization extends not merely through southwestern Missouri, but into Arkansas, Texas, Indian Territory [i.e. Oklahoma] and Kansas." Even if this is true, it appears that only the chapters in Taney and Christian counties were active enough to make much mark in history: "So far as [is] known no lives were taken by Knobbers in any save Taney and Christian counties" (Anderson, p. 78).

The Douglas County chapter chose as its chieftain Joe Walker, whose relative Dave Walker headed the Christian County chapter (Anderson, p. 78). The level of violence in Douglas County was less (Hartman/Ingenthron, p. 189), but ironically they came under federal investigation sooner (Hartman/Ingenthron, p. 190). The Knobbers there would eventually be charged with interfering with the operation of the Homestead Act controlling land distribution (Hartman/Ingenthron, p. 191). Most of those charged pled guilty (Hartman/Ingenthron, p. 191) and were sentenced to periods from two to six months in prison (Hartman/Ingenthron, p. 192). Those still free seem to have tried to intimidate witnesses, but as more and more sentences came down, they gave up (Hartman/Ingenthron, p. 193).

If the Douglas Country chapter never did too much harm, things grew ugly in Christian County. Unlike the Taney County group, which at least pretended to meet in the open, the Christian County branch's preferred meeting place was a cave (Hartman/Ingenthron, p. 143). Their rituals were different, but by 1886 it was clear that they used much the same sort of terror techniques (Hartman/Ingenthron, pp. 145-146). And they were concerned with morality as well as upholding the actual law; they destroyed a saloon's stock in trade (Anderson, p. 78, says they also threatened to hang the owner), beat men they considered lazy, and forced a polygamist to give up his wives (Hartman/Ingenthron, pp. 148-149).

Eventually their behavior grew extreme enough that their own chairman Dave Walker tried to disband the group -- but the rank-and-file (which apparently consisted largely of ne'er-do-wells) refused to contemplate the idea (Hartman/Ingenthron, pp. 151-153). Instead of disbanding, they went out and committed mass murder -- they targeted one man. James Edens or Charles Eaton (the sources cited by Anderson differ in the spelling, which probably tells you all you need to know about their reliability), but left two men dead on the scene, a man and a woman injured to the point of unconsciousness, and two widows and several children physically unharmed but witness to the slaughter of their parents (Hartman/Ingenthron, pp. 158-161; Castleman, p. 20; Anderson, pp. 83-84). The Bald Knobbers had one man injured -- but he was one of their leaders, Billy Walker (so Hartman/Ingenthron; Anderson in some places calls him Will Walker).

According Anderson, p. 86, no physician dared go to help the injured, but justice in Christian County was less feeble than in Taney. Anderson, p. 87, claims that five thousand people visited the site of the slayings. There was a real attempt to investigate the murders, and one of the participants was not only arrested but induced to talk. His testimony led to other participants (Hartman/Ingenthron, p. 164; Castleman, pp. 20-21; Anderson, p. 87). Eventually more than two dozen men were in custody, and about half confessed. There were so many of them that the existing jail couldn't hold them (Hartman/Ingenthron, pp. 165-167; Castleman, p. 21). Sixteen men were charged with two first degree murders (Hartman/Ingenthron, p. 171); others were charged with assault and battery (Hartman/Ingenthron, p. 172); in all, eighty men were indicted (Hartman/Ingenthron, p. 173; Anderson, p. 88, in what is surely an exaggeration, says there were three hundred indictments).

The course of the trials was fascinating. Many minor cases were quickly disposed of, with the defendants fined and set free so the county didn't have to pay for their upkeep. Most of the defendants were poor, and could not afford to post bail, but initially hoped for a delay until emotions died down. But one man insisted on a speedy trial, and was acquitted (Hartman/Ingenthron, p. 176;
Anderson, pp. 113-121, has an account of the trial of this man, Gilbert Applegate; it seems to me, based on this account, that while there wasn't much doubt about the crime, it couldn't be shown that Applegate was part of it.

Somewhere in here, according to Anderson, pp. 124-125, most of the key witnesses were lynched. But it didn't seem to affect the course of the trials. Billy Walker (the son of Dave), the only Knobber wounded in the fight and so clearly linked to it, then decided to allow his trial to proceed -- and, after a ten day trial, was found guilty of first degree murder (Hartman/Ingenthron, pp. 177-180). He was a juvenile (Castleman, p. 23), but that still meant a death sentence -- and threw the remaining Bald Knobbers into confusion, because they had given up all their claims for a change of venue and such after the first acquittal.

Since there could be few legal games after that, a series of convictions followed, including even that of Dave Walker, the father of Billy (Anderson, p. 126). He had been the founding organizer of the Christian County Bald Knobbers -- but had argued against the massacre, and had taken no part. After it was over, however, he was said to have suggested silencing the witnesses, and that -- even though the testimony came from witnesses who were trying to save their own necks -- was enough to cause him to be convicted of first degree murder (Hartman/Ingenthron, pp. 180-182).

After that, many of the accused started scrambling to plead guilty to second degree murder (Castleman, p. 24). The pleas were generally accepted, and most of the men sentenced to more than twenty years -- although one alleged minister (of what? Satan?) was given what amounts to benefit of clergy and got off with a dozen years (Hartman/Ingenthron, pp. 182-184; Castleman, p. 24; Anderson, pp. 96-97, prints a writing of this allegedly educated man, C. O. Simmons, which shows him to have been incapable of spelling or punctuation). As a side effect, most of the accused lost their land, turning it over to their lawyers in return for legal services (Hartman/Ingenthron, pp. 184-185). Those sentenced to death naturally appealed. This gained them a few months of life, but the first three sentences were promptly upheld (Hartman/Ingenthron, p. 185).

The Federals eventually caught up with George Washington Middleton, the man who had killed Sam Snapp. According to Anderson, p. 48, he planned to head for Arkansas, but heard a rumor that he was being pursued by vigilantes and decided to turn himself in. He was acquitted of first degree murder, but convicted of second degree murder. The jury sentenced him to forty years, reduced by the judge to fifteen years (Hartman/Ingenthron, pp. 200-203; Castleman, p. 19). But someone unlocked his jail cell and he simply walked away from his sentence and fled to Arkansas (Hartman/Ingenthron, pp. 203-204). It is apparently not known who set him free, although Anderson, p. 48, says the sheriff was responsible. The Missouri government and the Snapps themselves put up some hundreds of dollars in reward money, and also hired a detective/bounty hunter to trace him (Hartman/Ingenthron, pp. 204-205). The bounty hunter killed him in July 1888 (Hartman/Ingenthron, pp. 205-207; Anderson, p. 48, adds that Missouri did not pay its share of the reward money).

This was a token of disasters to come for the Bald Knobbers. The death of Middleton came as the Missouri Supreme Court was preparing to take up the Walker case. And even as that was happening, a quarrel was starting which would lead to the death of Nathaniel Kinney. It seems to have begun as a case of adultery. Two men named Berry and Taylor apparently were both involved with Mrs. Berry; and Berry was not one to take that lightly. Anderson, p. 52, calls J. S. B. Berry "revengeful and cunning," and claims that this is how he attracted his wife -- but also why she came to lose interest. He is also said to have been a counterfeiter. Taylor, a young lawyer who was friends with Kinney, supposedly took lodging at Mrs. Berry's hotel because she was a good cook (Anderson, p. 53).

Supposedly Berry came home unexpectedly one night to find Taylor intimate with his wife (Anderson, p. 54). Berry and Taylor on occasion took potshots at each other, without effect ("It was very disgusting to the mountaineers to see such wretched marksmanship," according to Anderson, p. 55). Supposedly Taylor eventually admitted to adultery in court, but Mrs. Berry never did. She did, however, obtain a divorce (Anderson, p. 56). Berry eventually filed for bankruptcy, apparently to assure that his wife didn't get his hands on his property (Hartman/Ingenthron, pp. 209-211). Since the sheriff didn't want to be the receiver in the bankruptcy case, a judge assigned the role to Kinney (Anderson, p. 56).

Kinney probably had people watching out for Berry, who would resent Kinney's inventorying of his property. But they were not watching for Billy and Jim Miles, who earlier had been chosen by anti-Bald Knobbers to eliminate the vigilante chief. On August 20, 1888, the two walked into the store when Kinney was alone. Shots were fired, and Kinney ended up dead. Billy Miles promptly announced that he had killed Kinney "in self-defense" (Hartman/Ingenthron, pp. 214-215. Echoes, obviously, of Kinney's claims in the case of Andrew Coggburn). There were claims that Kinney was
shot in the back (according to Castleman, p. 23, this was the story of pro-Bald Knobber witnesses),
but the bullet wounds seem to have been in his chest and side. There is genuine dispute over
whether his pistol was in or near his hand or was on a shelf (Hartman/Ingenthron, pp. 216-217; the
account cited by Anderson, pp. 58-59, says that there was an unfired pistol near his hand, but that
it was Berry's, not Kinney's, and that Kinney's was in the shop but not near his body).
There was fear that there would be unrest at Kinney's funeral, but it never materialized. Quite a few
people attended the burial (Hartman/Ingenthron, pp. 218-219), but there doesn't seem to have
been a real #2 in his organization. Hartman/Ingenthron, p. 220, report that there seem to be no
issues at all in existence of the August 23 edition of the Taney County News, which should have
covered his death. Castleman, p. 28, says that his grave is unmarked.
On October 1, some six weeks after the murder, Berry was charged with first degree murder
(Hartman/Ingenthron, p. 221). He faced a variety of other counts as well, on weapons charges
(which were later dismissed; Hartman/Ingenthron, p. 262) and for the fight with Taylor; he was
eventually sentenced to five years for that (Hartman/Ingenthron, p. 263). Miles, of course, was also
charged, but had no trouble making bail because he had so much local support (Anderson, pp. 59-
60).
In the Christian County case murder case (the one which involved the Walkers), prisoners John
and Wiley Matthews managed to escape. One version of the story says they were rescued;
another, that they dug a hole in the wall; another, that the guard set them free (Castleman, p. 25);
still another, that they managed to make an impression in soap of the keys to their cell, and got a
jailer to supply metal for a duplicate key (Hartman/Ingenthron, pp. 225-227). In January 1889, they
made their break for freedom (Hartman/Ingenthron, p. 228). The Walkers refused to join them.
John Matthews was soon recaptured, but Wiley and his family would remain free for decades
(Hartman/Ingenthron, pp. 228-229).
The cases of the other Christian County defendants had by this time moved from the judicial to the
political system. As the Supreme Court worked on the Dave Walker case, petitions started to reach
the governor for clemency (Hartman/Ingenthron, p. 230).
Governor David R. Francis (1850-1927) was a more significant character than his predecessor
Marmaduke. According to DAB (volume III, p. 578), he was a grain merchant, then went on to the
governorship. In the last months of the second Cleveland administration, he became Secretary of
the Interior (1896-1897) after his predecessor Hoke Smith resigned to campaign for William
Jennings Bryan. As Interior Secretary, it was his task to implement the Forest Reserve Act of 1891,
establishing what became the National Forests. According to DeGregorio, p. 348, he put 20 million
acres into the Reserve -- a small amount compared to what Theodore Roosevelt and William
Howard Taft would set aside, but it was Francis who got the Reserve started (and provoked some
controversy by so doing -- according to Morison, p. 746, "The McKinley administration threw most
of them back to the loggers," but Francis had set a precedent that future administrations would
follow).
When McKinley came into office in 1897, Francis was out, and he had opposed William Jennings
Bryan in 1896, costing him popularity; he left politics for a decade, refused to consider a vice
presidential bid in 1908, and failed in a primary in the 1910 Senate race (DAB, volume III, p. 578).
But in 1916, Woodrow Wilson called him to be Ambassador to Russia. He served at that post until
1918, thus witnessing both the February and October revolutions and the beginning of the Russian
Civil War. From what I can tell, he was rather a cipher in that role -- but Moorhead, p. 165, says
that America was the first nation to recognize the Provisional Government (i.e. what became the
Kerensky government), and that this was largely due to Francis.
He sounds like a character out of Dickens. According to Moorhead, p. 165, "He was a remarkable
figure, more attuned to the world of O. Henry than the Czarist court (and indeed O. Henry mentions
him as a gourmet). He had his portable cuspidor with a foot-operated lid, his cigars, his Ford
touring car for summer and his sleigh and team of horses for winter; the horses had United States
flags stuck in their bridles, and according to Norman Armour, the second secretary at the Embassy,
gave you the impression when you drove with him that you were on a merry-go-round.' At the
Ambassador's dinners (which were rare; he preferred poker) a hand-cranked phonograph played
from behind a screen."
In 1889, however, Francis was still new to his role as governor, and the Bald Knobber situation
was one of the first things he had to address. He did delay the executions of Billy Walker and John
Matthews briefly to let the Supreme Court reach its decision in the case of Dave Walker. But the
court affirmed Dave Walker's conviction (Hartman/Ingenthron, p. 230). Francis then ordered the
executions to go ahead (Hartman/Ingenthron, p. 232; Anderson, p. 134). Although Francis was a
Democrat and the Bald Knobbers mostly Republicans, there is no hint in Hartman/Ingenthron that
this was considered political. He simply felt that it was the duty of the state to execute duly
convicted criminals.
Billy Walker, shortly before his execution, was baptized in a bathtub (Hartman/Ingenthron, p. 233; Anderson, p. 135). I can't help but note that if the new Baptist had read the words "thou shalt not kill," he wouldn't have had to worry about execution.
A extremely large crowd eventually gathered for the execution, forcing the sheriff to bring in armed guards and even to knock a hole in the jailhouse wall to bring the convicts out (Hartman/Ingenthron, pp. 233-235). This even though hangings in Missouri were not supposed to be public spectacles. But the lookers did not stop the execution; at 9:55 a.m. on May 10, 1889, Billy Walker, Dave Walker, and John Matthews were hung (Hartman/Ingenthron, p. 238).
It was incompetently done. A hanging is supposed to break the neck -- but only Matthews had his neck broken. Dave Walker strangled to death -- slowly. Billy Walker's rope broke and he had to be re-dropped -- after begging once more for mercy (Hartman/Ingenthron, pp. 238-239; Anderson, p. 137, says that even Matthews took thirteen minutes to die, and Dave Walker fifteen). Apparently nothing could ever go right where Bald Knobbers were involved. The flip side is, the condemned men brought it on themselves; the sheriff had wanted to bring in a professional executioner, but the convicts had wanted him to do it himself (Hartman/Ingenthron, pp. 225, 243; Castleman, p. 27, says that he had never even seen an execution).
As the Walker/Matthews case reached its end, Billy Miles went to trial for the murder of Kinney. The judge found local sentiment so strong that he moved the trial (Hartman/Ingenthron, p. 245). There seems to have been an organized attempt -- possibly supported by the Kinney family -- to assassinate Miles, who had been bailed out by anti-Bald Knobbers despite a very high bail of $8000 (Hartman/Ingenthron, pp. 246-248). The new sheriff of Taney County, Galba Branson, who had lived in the county since 1883 and was pro-Bald Knobber (Anderson, p. 61), seems to have actively taken a hand in the attempt. After the Miles brothers went free, Branson and the hired gun he brought with him were killed in a shootout with the Miles Brothers as they attempted to bring them back, with Jim Miles being wounded (Hartman/Ingenthron, pp. 250-253; Anderson, p. 63). In an ugly move, Bald Knobbers set out after the Miles Brothers, and in their quest to learn where they had gone, actually put a noose around a friend of the family, although they did not hang him (Hartman/Ingenthron, p. 256). The wounded Jim Miles gave himself up on July 6; about a week later, Billy Miles was taken into custody, although it is not clear if he surrendered or was taken (Hartman/Ingenthron, pp. 257-258). On March 22, 1890, after a six day trial, Billy Miles was acquitted of first degree murder in the death of Kinney on the grounds of self-defense (Hartman/Ingenthron, pp. 263-265, 292). Then it was time for the trial in the Galba Branson case. That case took almost no time, and on September 5, Billy and Jim Miles were found not guilty in the murder of Branson. The prosecution then dropped the murder charge in the case of Funk, the hired gun (Hartman/Ingenthron, pp. 267-269; Anderson, pp. 67-68).
Billy Miles soon after left the state (Hartman/Ingenthron, p. 270). That seemed to be the effective end of actual Bald Knobber activities. Jim Miles would later get into a fight and end up serving a ten year sentence for second degree murder, but not for anything related to Bald Knobberism (Hartman/Ingenthron, p. 270). Later, there was a vigilante killing of one John Wesley Bright (a man charged with killing his wife; Anderson, p. 147), which also resulted in the death of an innocent man who was guarding Bright in the prison (Anderson, pp. 148-149); pro- and anti-Bald Knobbers seem to have taken different sides in the case, and former Bald Knobbers probably played a role -- but there was no actual Bald Knobber organization involved (Hartman/Ingenthron, pp. 271-284). In any event, the trial for Bright's murder largely came apart because of local sentiment and prosecutorial mismanagement (according to Anderson, p. 153, the entire jury pool consisted of Bald Knobbers who would not have been willing to convict).
According to Anderson, p. 167, after the Bald Knobbers collapsed, a network called the "Black-Caps," which held to many Knobber ideals, continued to hold some sway. But it clearly didn't exert the same power.
There is a certain amount of documentation about the Bald Knobbers on the web, although it adds little (as of this writing) to what is in Hartman/Ingenthron. http://tinyurl.com/tbdx-WhiteRivQtr is an affidavit by I. J. Haworth about how the Bald Knobbers threatened him. Hartman/Ingenthron calls him John Haworth and refers to his story on pp. 82-83 and other places. The site http://tinyurl.com/tbdx-BaldKnob summarizes the Knobbers history, and has photos of Nathaniel Kinney and a Bald Knobber mask. I note with some disquiet that there now seems to be an act at Branson, Missouri called the "Baldknobbers show." And, no, Branson is not named after Galba Branson; the town is older than the murdered sheriff.
The Bald Knobbers also appeared in Harold Bell Wright's famous book "The Shepherd of the Hills,"
and also in the associated movie; Anderson, p. 24, shows a movie still of masked Bald Knobbers. The masks look accurate, but the Bald Knobbers of the book are outlaws who share little but the name with the real Bald Knobbers. This tradition of fake Bald Knobber stories goes back a long way; apparently a bunch of Bald Knobbers made up a play about the events and hoped to take it to New York. Happily, the idea failed (Anderson, p. 139). - RBW

Bibliography

- Anderson: Vincent S. Anderson, Bald Knobbers: Chronicles of Vigilante Justice, History Press, 2013. N.B. This claims to be compiled from newspaper accounts and eyewitness evidence (and it certainly sounds like nineteenth century newspaper stories), but there is no way to verify this as no sources are cited.
- Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover)
- Castleman: Harvey N. Castleman (pseudonym for Vance Randolph), The Bald Knobbers: The Story of the Lawless Night-Riders Who Ruled Southern Missouri in the 80’s, Haldeman-Julius Publications, 1944 (I use the Kessinger print-on-demand reprint, my copy being from 2011)
- DAB: Dumas Malone, editor, Dictionary of American Biography, originally published in 20 volumes plus later supplementary volumes; I use the 1961 Charles Scribner's Sons edition with minor corrections which combined the original 20 volumes into 10
- Settle: William A. Settle, Jr., Jesse James Was His Name, 1966 (I used the 1977 Bison edition)
- Yeatman: Ted P. Yeatman, Frank and Jesse James: The Story Behind the Legend, Cumberland House, 2000

Last updated in version 4.1
File: R154

Bald-Headed End of the Broom, The

DESCRIPTION: The singer warns men against marriage: It's fun at first, but wait till you're stuck "with a wife and (sixteen) half-starved kids." "So keep away from the girls... For when they are wed, they will bang you on the head With the bald-headed end of a broom"

AUTHOR: Harry Bennett

EARLIEST DATE: 1877 (Copyright)

KEYWORDS: courting marriage warning wife children family hardtimes poverty

FOUND IN: US(Ap,MW,SE,So) Australia Ireland

REFERENCES (13 citations):
   Randolph 386, "The Bald-Headed End of the Broom" (2 texts, 1 tune)
   Randolph/Cohen-OzarkFolksongs-Abridged, pp. 313-315, "The Bald-Headed End of the Broom" (1 text, 1 tune -- Randolph's 386A)
   Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore 206, "Boys, Keep Away from the Girls" (1 text)
   Browne-AlabamaFolkLyric 64, "Boys, Keep Away from the Girls" (2 texts, 1 tune)
   Henry-SongsSungInTheSouthernAppalachians, p. 34, "Advice to the Boys" (1 fragment, only two stanzas and without a reference to the broom but with lyrics and theme much like this)
   Beck-LoreOfTheLumberCamps 101, "Boys, Stay Away from the Girls" (1 text, probably this although it doesn't mention the bald-headed end of the broom)
   Fahey-Eureka-SongsThatMadeAustralia, pp. 190-191, "The Bald-Headed End of the Broom" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 193, "The Bald-Headed End of the Broom" (1 text, 1 tune)
Huntington-FolksongsFromMarthasVineyard, pp. 55-57, "Blue Glass" (1 text, 1 tune, part "The Bald-Headed End of the Broom," part "Blue Glass," a song which seems otherwise unattested)
Darling-NewAmericanSongster, pp. 273-274, "Baldheaded End of the Broom" (1 text)
Gilbert-LostChords, p. 105, (No title) (1 partial text)
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 94, "Look Before You Leap" (1 text, probably somewhat rewritten and without a chorus)
DT, BALDBROM BALDBRM2"

Roud #2129
RECORDINGS:
Martha Gillen, "Bald-Headed End of the Broom" (on FSBFTX19)
Grandpa Jones, "The Bald Headed End Of A Broom" (King 717, 1948)
Charlie Poole and the North Carolina Ramblers, "Look Before You Leap" (probably rewritten; Columbia 15601-D, 1930; on CPoole03)
George Reneau, "Bald Headed End Of The Broom" (Vocalion 14930, Silvertone 3052, 1924; Vocalion 5052, c. 1926)
Walter "Kid" Smith & Norman Woodlief with Posey Rorer, "The Bald-Headed End of a Broom" (Gennett 6887/Champion 15772 [as by Jim Taylor and Bill Shelby]/Supertone 9454 [as by Jerry Jordan], 1929; on GoodForWhatAilsYou)
Mike Seeger, "The Baldheaded End of a Broom" (on MSeeger01)

File: FaE190

Baldy Green

DESCRIPTION: "Come listen to my ditty... 'Tis about one Baldy Green... He was a way up six horse driver On Ben Holiday's stage line." Green is halted by robbers, but rather than yielding the gold, he restarts the team. Green is shot; the money is saved
AUTHOR: unknown
EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)
KEYWORDS: robbery gold horse homicide
HISTORICAL REFERENCES:
May 22, 1865 - Robbing of the Pioneer Stage driven by George E. "Baldy" Green near Silver City
FOUND IN: US
REFERENCES (2 citations):
Burt-AmericanMurderBallads, pp. 209-210, "(Baldy Green)" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 606-609, "Baldy Green (1 text plus a broadside print)
Roud #22293
NOTES [33 words]: Burt-AmericanMurderBallads claims this incident actually happened, but can offer no supporting evidence, nor even cite the location of the failed robbery. The data on the robbery comes from Cohen. - RBW
Last updated in version 6.1
File: Burt209

Baldy's Teeth Were Long

DESCRIPTION: "Baldy's teeth were long, Baldy's teeth were strong, It would be no disgrace To Baldy's face If Baldy's teeth were gone."
AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 133, "(Baldy's teeth were long)" (1 text)
File: SuSM133B
Ball at Davidson's, The
DESCRIPTION: "There was a ball at Davidson's Just i' the mids o' Lent." There were farmers, thimble-riggers, itinerant dealers and lottery folk. The farmer couldn't sell cattle or grain but fish sellers and thimble-riggers did well.
AUTHOR: Peter McCombie (source: Greig/Duncan3)
EARLIEST DATE: 1906 (Greig/Duncan3)
KEYWORDS: commerce farming gambling dancing trick
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 628, "The Ball at Davidson's" (2 texts, 1 tune)
Roud #6065
CROSS-REFERENCES:
cf. "Errol on the Green" (tune, per Greig/Duncan3)
ALTERNATE TITLES:
The Murlin and the Creel
File: GrD3628

Ball Gawn Roun' (The Ball Is Going Around)
DESCRIPTION: Jamaican patois: Game begins and the ball goes around. Players take turns and show how the ball goes around. [The person in the middle must discover the holder.]
AUTHOR: unknown
EARLIEST DATE: 1907 (Jekyll-JamaicanSongAndStory)
KEYWORDS: nonballad playparty
FOUND IN: West Indies(Jamaica)
REFERENCES (5 citations):
Murray-FolkSongsOfJamaica, pp. 16-17, "Bawl Gawn Roun'" (1 text, 1 tune)
Jekyll-JamaicanSongAndStory 94, "(Pass the ball an' the ball goin' round") (1 text, 1 tune)
ADDITIONAL: Olive Lewin, _Rock It Come Over - The Folk Music of Jamaica_ (Barbados: The University of the West Indies Press, 2000), pp. 72-73, "Pass the Ball" (1 text, 1 tune)
Martha Warren Beckwith and Helen Roberts, _Folk-Games of Jamaica_ (Poughkeepsie: Vassar College, 1922 ("Digitized by Internet Archive")) #24 pp. 30-39, "Pass the Ball"(2 texts, 1 tune)
RECORDINGS:
Edric Connor with the Caribbeans and Earl Inkman, "Ball Gwan Roun'" (on WIEConnor01)
NOTES [11 words]: Murray-FolkSongsOfJamaica, Morse, and Lewin describe the game. - BS Last updated in version 4.0
File: JaMu016

Ball of Kirriemuir, The
DESCRIPTION: A quatrain ballad, the scores of verses to this song describe the sexual feats at the "gathering of the clans."
AUTHOR: unknown
EARLIEST DATE: c.1938 (sung by Mikeen McCarthy on Voice14)
KEYWORDS: bawdy sex
FOUND IN: Australia Britain(England,Scotland) Ireland US New Zealand
REFERENCES (4 citations):
Cray-EroticMuse, pp. 95-101, "The Ball of Kirriemuir" (2 texts, 1 tune)
Bronner/Eskin-FolksongAlivePart2 58, "The Ball of Kinnie Muir" (1 text, 1 tune)
Hopkins-SongsFromTheFrontAndRead, pp. 168-170, "The Ball of Kirriemuir" (1 text, 1 tune)
DT, KERIMUIR*
Roud #4828
RECORDINGS:
Anonymous singers, "The Ball of Kirriemuir" (on Unexp1)
John MacDonald, "The Ball O'Kerriemeer" (on Voice07)
Mikeen McCarthy, "The Ball O'Kerriemeer" (on Voice14)
SAME TUNE:
Ball of Yarn

DESCRIPTION: The narrator asks a pretty little miss "to wind her ball of yarn." He contracts gonorrhea, then is arrested nine months later, and sentenced to the penitentiary, all for "winding up that little ball of yarn."

AUTHOR: Unknown; parody of "Winding Up Her Little Ball of Yarn" (words: Earl Marble; tune: Polly Holmes)

EARLIEST DATE: 1890; original song copyrighted 1884

KEYWORDS: bawdy disease pregnancy sex punishment prison parody

FOUND IN: Britain(England(North,West)) Ireland US(MA,MW,Ro,So,SW)

REFERENCES (12 citations):
- Cray-EroticMuse, pp. 89-95, "Ball of Yarn" (3 texts, 1 tune)
- Randolph/Legman-RollMeInYourArms I, pp. 97-104, "Little Ball of Yarn" (10 texts, 3 tunes)
- Hugill-ShantiesFromTheSevenSeas, pp. 533-534, "The Little Ball O' Yarn" (1 text, 1 tune) [AbrEd, pp. 385-386]
- Kennedy-FolksongsOfBritainAndIreland 180, "The Little Ball of Yarn" (1 text, 1 tune)
- Gardham-EastRidingSongster 26, "The Little Ball of Yarn" (2 texts, 1 tune)
- Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #76, "The Ball of Yarn" (1 text, 1 tune)
- Henry-SongsSungInTheSouthernAppalachians, p. 249, "And She Skipped Across the Green" (1 fragment)
- Bronner/Eskin-FolksongAlivePart2 64, "Little Ball of Yarn" (1 text, 1 tune)
- Peters-FolkSongsOutOfWisconsin, p. 266, "The Little Ball of Yarn" (1 text, 1 tune)
- Gilbert-LostChords, pp. 74-75, "Little Ball of Yarn" (1 partial text)
- Silber/Silber-FolksingersWordbook, p. 155, "Little Ball of Yarn" (1 text)
- DT, BALLYARN* BALLYAR2* BALLYAR3

RECORDINGS:
- Mary Ann Haynes, "The Little Ball of Yarn" (on Voice20)
- New Lost City Ramblers, "Little Ball of Yarn" (on NLCR14)
- Southern Melody Boys, "Wind the Little Ball of Yarn" (Bluebird B-7057/Montgomery Ward 7227, 1937) [Note: Not having heard this record, I don't know whether it's the parody or the original. - PJS]
- Nora Cleary, "Little Ball of Yarn" (on IRClare01)
- Unidentified woman, Mena, Ark., "Little Ball of Yarn" (LC AAFS 3236 A1, 1936)

CROSS-REFERENCES:
- cf. "The Fire Ship" (plot) and references there
- cf. "Blackbirds and Thrushes (I)"

NOTES [328 words]: Randolph/Legman-RollMeInYourArms has extensive notes on the history of this ballad, tracing it to Burns’s "Yellow, Yellow Yorlin." - EC

It should be noted, however, that Cray-EroticMuse's tune does not match the versions of "Yellow, Yellow Yorlin," and while there are lyrical similarities, the metrical pattern is also slightly different.
Roud/Bishop questions how the transformation from a bird (the yorlin, or yorling, is a Scots name for the yellowhammer) to a ball of yarn could have happened in tradition. Their suggestion is that "Ball of Yarn" is a combination of elements from the Burns song and a Victorian piece, "Winding Up Her Little Ball of Yarn." - RBW
The song of which this is almost certainly a parody can be found [in the Library of Congress online collection]. - PJS
And said song is pretty bad; it begins
It was many years ago,
With my youthful blood aglow,
I engaged to teach a simple district school.
I reviewed each college book,
And my city home forsook,
Sure that I could make a wise man from a fool.
Mister School Committee Frye thought 'twould do no harm to try,
To see if unruly scholars I could l'arn.
When his daughter I espied, with her knitting by her side,
As she wound up her little ball of yarn.
The singer wooed and won the girl in short order, and now that he is old, he remembers the good old days every time he sees her darning socks!
Steve Gardham has another suggestion, which is that both this and "Yellow Yorlin" trace back to an arty song, "The Golden Skein," which somehow survived in the tradition of the Beers Family. - RBW
A broadside id for a Library of Congress reference is LOCSheet, sm1884 20995, "Winding Up her Little Ball of Yarn," White, Smith & Co. (Boston), 1884 (tune); the sheet music attributes the words to Earl Marble and the music to Miss Polly Holmes.
Mary Ann Haynes version on Voice20 lacks the gonorrhea and arrest touches; the girl has a baby and warns other young girls to "never trust a farmer." - BS
Last updated in version 4.5
File: EM089

Ballad of Ben Hall, The
DESCRIPTION: Ben Hall was "a peaceful, quiet man until he met Sir Fred." Then, with his homestead burnt and his cattle dead, he turned outlaw. The song describes the reward for Dunn, Gilbert, and Ben, and exhorts the listeners to toast their memories
AUTHOR: unknown
EARLIEST DATE: 1923 (revised edition of Paterson's Old Bush Songs)
KEYWORDS: abuse outlaw police Australia
HISTORICAL REFERENCES:
May 5, 1865 - Ben Hall is ambushed and killed by police near Forbes, Australia
FOUND IN: Australia
REFERENCES (7 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 88-89, "The Ballad of Ben Hall" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 55-57, "Ballad of Ben Hall's Gang" (1 text, 2 tunes)
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 75-79, "Dunn, Gilbert, and Ben Hall" (1 text)
Anderson-StoryOfAustralianFolksong, pp. 130-132,"Dunn, Gilbert, and Ben Hall" (1 text, 1 tune)
Stewart/Keessing-FavoriteAustralianBallads, pp. 29-32, "Ballad of Ben Hall's Gang" (1 text)
ADDITIONAL: Bill Wannan, _The Australians: Yarns, ballads and legends of the Australian tradition_, 1954 (page references are to the 1988 Penguin edition), pp. 15-17, "The Ballad of Ben Hall" (1 text)
CROSS-REFERENCES:
cf. "Ben Hall" (plot, subject) and references there
NOTES [364 words]: On the basis of internal references (see below), this song might be a variant of "Ben Hall." However, the metre is slightly different and there are few similarities of texts beyond the names of the robbers.
Ben Hall is widely regarded as "the noblest of the bushrangers." This song tells the common story
that he was hounded from his home by the police, and only then turned to crime. Even as a bushranger, he attacked only the rich and never shed blood.
The truth is not quite so pretty, although Hall really does seem to have tried to avoid bloodshed and to have been framed; for background, see the notes to "Ben Hall."
Dunn and Gilbert, like Hall, were associated with Frank Gardiner's outlaw band, and remained with Hall when that gang went its separate ways. John Gilbert brought the full force of the law down on the gang when he shot a policeman, and he died along with Johnny Dunn in 1866. Johnny O'Meally, also mentioned in the song, was a member of the gang killed in 1863. (Gardiner was eventually taken, but was paroled after ten years and allowed to emigrate to the U.S., where he opened a saloon and, it is said, was shot in a poker fight in 1903.)
"Sir Fred" is Sir Frederick Pottinger, a "monumentally inept" officer of the crown who bungled the whole case -- and eventually managed to accidentally kill himself -- again see "Ben Hall" for background.
To tell this song from the other Ben Hall songs, consider this first stanza:
Come all you sons of liberty and listen to my tale;
It's of those gallant heroes, God bless them one and all!
So let us sit and sing: 'God save the King, Dunn, Gilbert, and Ben Hall.'"
John S. Manifold, Who Wrote the Ballads? Notes on Australian Folksong, Australasian Book Society, 1964, p. 61, makes an interesting point: At the time Ben Hall was a bushranger, Victoria was Queen of Britain and Australia, with no King (indeed, her husband Albert was dead by then). So there is no "King" for this song to refer to. Manifold contends that the King is Frank Gardiner. I'm not absolutely sure I buy that, but Manifold is probably right in contending that the statement is political. - RBW
*Last updated in version 5.2*
File: FaE088

**Ballad of Billy the Bull Rider**

**DESCRIPTION:** Billy takes his girl to a rodeo where he is riding bulls. He assures her that all will be well -- but he is thrown as his girlfriend watches: "There wasn't a thing she could do But stand there and watch the boy die." She has nightmares of his last ride

**AUTHOR:** Johnny Baker

**EARLIEST DATE:** 1973

**KEYWORDS:** cowboy injury death dream

**FOUND IN:**

**REFERENCES (1 citation):**

Ohrlin-HellBoundTrain 95, "Ballad of Billy the Bull Rider" (1 text, 1 tune)

File: 0hr095

**Ballad of Bloody Thursday, The**

**DESCRIPTION:** "As I went walking one day down in Frisco... I spied a longshoreman all dressed in white linen.... and cold as the clay." The boss owned the unions. The workers fought back to regain their rights. 400 workers were killed or injured. He tells them to fight

**AUTHOR:** unknown

**EARLIEST DATE:** 1960 (Greenway); probably written c. 1934

**KEYWORDS:** labor-movement strike battle death

**HISTORICAL REFERENCES:**
Jul 5, 1934 - Bloody Thursday, the first day of serious violence in the three-month-old strike on the San Francisco docks

**FOUND IN:**

**REFERENCES (2 citations):**

Greenway-AmericanFolksongsOfProtest, pp. 237-238, "The Ballad of Bloody Thursday" (1 text)
Cohen-AmericanFolkSongsToARegionalEncyclopedia2, pp. 668-669, "The Ballad of Bloody Thursday" (1 text)

File: CAFS2668
Ballad of Bosworth Field, The

DESCRIPTION: After a prayer for England ("GOD: that shope both sea and Land"), the poem describes the armies of Richard III and Henry Tudor that fought at Bosworth Field. The Stanley Brothers are highly praised for their role in the battle that made Henry the new King.

AUTHOR: unknown

EARLIEST DATE: before 1750 (Percy folio); probably composed before 1495

KEYWORDS: royalty battle death

HISTORICAL REFERENCES:

Aug 22, 1485 -- Battle of Bosworth. Somewhere near Market Bosworth, the forces of King Richard III are defeated by those of Henry Tudor, and Richard is killed. Henry becomes King Henry VII.

FOUND IN: Britain

REFERENCES (8 citations):

Hales/Furnival-BishopPercysFolioManuscript, volume III, pp. 233-259, "Bosworth ffeilde" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #986.5
DigitalIndexOfMiddleEnglishVerse #1614

ADDITIONAL: Richard III Society Web Site, Ballad of Bosworth Field page,


RELATED: Lady Bessy/The Song of the Lady Bessy

Hales/Furnival-BishopPercysFolioManuscript, volume III, pp. 319-363, "Ladye Bessiye" (1 text)

NOTES [5380 words]:

For the background to the reign of Richard III, see the notes to "The Children in the Wood (The Babes in the Woods)" [Laws Q34]. This particular entry is entirely specific to one of our few historical sources for that period, the so-called "Ballad of Bosworth Field," and the battle of Bosworth itself.

We have no absolute proof that the "Ballad" was ever sung, but it seems clear that it was intended to be. Of the sources I checked, it is cited by Ross and Bennett, but rarely used by other authors. Child mentions it in his notes to "The Rose of England" [Child 166] but does not deign to print it. Its value is debated; Wagner, p. 16, says of the three Bosworth ballads ("Bosworth Field," "The Rose of England" [Child 166], and "The Song of Lady Bessy," which someone suggested is by Humphrey Brereton) that some have gone so far as to treat them collectively as fiction, while others treat them as biased but genuine historical sources.

To summarize these three items, they are:
- The Rose of England, Child #166, Percy Folio p. 423; Index of Middle English Verse #3720;
- Bosworth Field, Percy Folio p. 434; [IMEV #986.5]; DIMEV #1614
- The Most Pleasant Song of the Lady Bessy, Percy Folio p. 463; [IMEV #981.3]; DIMEV #1605;

DIMEV considers the latter two to be variants of the same song.

One reason to treat them together is the fact that all three are from the Percy Folio. Given the Folio's tendency to include pieces of material from a common origin (e.g. many romances printed by William Copeland), it is obviously likely that all three items derive from a common collection, very likely a pro-Stanley Family anthology. That "Bosworth" and "Bessy" (and, for that matter, "The Rose of England") share a common bias is fairly clear, but that doesn't mean they are by the same author or have the same view of history.

So an honest assessment would treat the poems separately. "Lady Bessy," which shares some lyrics with this ballad, was valued in the nineteenth century by Agnes Strickland (Laynesmith, p. 21) and more recently by Alison Weir, but it is patent fiction and (it seems to me) a late rewrite which uses elements of "Bosworth Field" (my own guess is that it was designed to flatter Elizabeth I, the granddaughter of Elizabeth of York who is the Lady Bessy of the ballad -- or, just possibly, it is disguising the actions of Henry VII's mother Margaret Beaufort, who in fact did conspire against Richard III, behind her future daughter-in-law). "The Rose of England" is obvious Tudor propaganda with some Stanley flattery thrown in; while not pure fiction, it is extremely unreliable. To be sure, Child thought "Bessy" derived from "Bosworth," and most scholars think that "Bessy" is more interesting. That does not make it better history. (And I'm not convinced; "Bessy," being obvious fiction, would be more likely to borrow odds and ends, apart from its political appeal at a later date.)

"Bosworth Field" is another, and much trickier, matter -- frankly, I think that this, rather than "The Rose of England," is the Bosworth ballad Child should have printed. It is probably near-
Ross argues, since it praises Sir William Stanley, that the original is from before 1495, the year Stanley was executed (although Griffiths/Thomas, p. 134, counter-argue that it was composed after 1495 as a justification of William Stanley). Sadly, it has clearly been damaged in transmission; the names in the surviving copy are often much muddled. It seems intended to glorify the Stanleys -- who certainly didn't deserve the praise -- but its primary importance is that it is probably based on evidence gathered by a Stanley herald or spy (Bennett, p. 13) -- in other words, an eyewitness. That the witness is biased is undeniable, and the author had very little real information about what happened in Richard III's army. If we take that into account, I agree with Ross that the "Ballad" should get more respect than it does; Ross notes that, insofar as it can be tested, it is accurate. The one major error in is it the claim that Richard had 40,000 men at Bosworth, which is impossible -- but such exaggerations are commonplace in records of the era.

It is unfortunate that the "Ballad" is not more often reprinted; while awfully long to be sung (164 four-line stanzas), it has some genuinely fascinating touches, such as a speech by Henry Tudor:

Into England I am entred heare,
my heritage is this Land within;
they shall me boldlye bring & beare,
& loose my liffe, but I[']le be King.
Iesus that dyed on good ffryday,
& Marry mild thats ffull of might
send me the loue of Lord Stanley!
he marryed my mother, a Lady bright.

Henry Tudor's mother was Margaret Beaufort, the last of the Beauforts, through whom Henry made his claim to the throne; the Beauforts were descended from John of Gaunt, the third son of Edward III (died 1377). Both Lord Stanley and Margaret Beaufort, of course, had been married to others before they married each other. Margaret Beaufort, in 1457 (at age 13!), had borne Henry Tudor to her first husband, Edmund Tudor; by 1464 she was married to Henry Stafford, the brother of the Duke of Buckingham, who died in 1471; she married Lord Stanley no later than 1473 (Chrimes, pp. 15-16).

The situation in August 1485 was this (again, this is a very brief summary of the notes in "The Children in the Wood (The Babes in the Woods)" [Laws Q34]): The widely respected King Edward IV, first of the Yorkist line, had died in 1483, leaving as his heir a 12-year-old boy, Edward V. Edward IV's brother Richard, until then known for his conspicuous loyalty, had produced a series of arguments to prove that the boy was in fact illegitimate, and had taken the throne as Richard III. The uncrowned Edward V and his brother Richard Duke of York then vanished. Richard's brief reign had already produced significant positive legislation, but many were dissatisfied -- some were unhappy about the disappearance of the "Princes in the Tower" (Edward V and Richard of York); others were die-hard supporters of the Lancastrian dynasty which Edward IV had overthrown, and some, such as the Duke of Buckingham, seem simply to have wished to feather their own nests. The Stanleys, the heroes of this ballad, certainly fell into the latter camp -- and were ruthless about it: "The Stanley family stopped at nothing to further their hegemony in northern Lancashire, using their influence at court to gain possession of the heiresses to the Harrington estate, subsequently imprisoning them and marrying them against their will" (Langley/Jones, p. 84; see also p. 224).

Many of these disaffected nobles settled on Henry Tudor as their hope. He had no real claim to the throne -- his mother was Margaret Beaufort, who was descended in illegitimate line from King Edward III, who had died more than a century earlier -- but he was a technical Lancastrian, and Lancastrians would support anyone over a Yorkist.

Henry had tried to invade England in 1483, but the rebellions on his behalf collapsed. In 1485, he tried again, and this time, he landed in England. (I can't help but note the irony that he set out from Harfleur, the place where Henry V had invaded France seventy years earlier; Ross, p. 202). He and Richard gathered their forces, and finally met at Bosworth. Whether he deserved it or not, Richard's position in 1485 was precarious, due primarily to the decimation of the nobility. There were only a few really strong nobles left, and not all of them were loyal. It left Richard largely dependent on lesser men -- and caused him to bring a relatively small army to the greatest battle of his life; estimates run from about 3,000 to 10,000 men, the majority of them the Duke of Norfolk's if you exclude the "neutrals."

Meanwhile, Henry Tudor had been very, very lucky in his friends. The Bretons had planned to turn him over to Richard (in which case this discussion probably wouldn't be necessary), but Henry was warned just in time, and escaped to France. The French were temporarily in a very anti-English
phase. And, just at the time when Richard was most distracted, they gave Henry Tudor a fleet (Arthurson, p. 5) and let him invade (Pollard, pp. 160-162). It is also possible that the Scots sent a contingent, although the evidence for this is quite indirect (Chrimes, p. 70 and n. 1).
The Wars of the Roses witnessed, in all, six changes of King, but only once, at Bosworth, did the two rival claimants face each other in battle (Bennett, p. 99). And Bosworth proved decisive mostly because Richard III died in the battle. Henry's invasion force initially consisted mostly of mercenaries from countries hostile to Richard (Ross, pp. 202-203), though of course he picked up some supporters in Wales.
Ross-Wars, p. 101, notes how close the Tudor invasion came to failure: "In Brittany [Henry] narrowly managed to escape being captured and turned over to the English, and made good his escape to France. There the government, which was anxious to absorb Brittany into France, and feared that Richard would support the Bredon independence movement, decided to aid Henry's invasion. Supplied by France with money, ships, and some 3,000 French troops, he set sail for Wales in August 1485 -- but just in the nick of time, for French policy changed abruptly after his departure."

Henry landed at Milford Haven in Wales on August 7. Richard, who was based in Nottingham, apparently learned of his landing on August 11, and summoned such supporters as could reach him quickly. The two armies met on August 22.
The notes to "The Children in the Wood (The Babes in the Woods)" [Laws Q34] describe the incredibly poor sources we have for this period. We have no complete account of the battle except the Tudor historian Polydore Vergil's, written decades later by someone who was not a witness and had never seen the battlefield (and who was so confused that he dated it to 1486, not 1485; Bennett, pp. 13-14), plus this song, which claims Richard had 40,000 troops, which is obviously impossible. The lack of data is so extreme that one author is convinced that we do not even know where the battle took place, moving it several miles away to Dadlington (Ross-Wars, p. 182; Pollard, p. 169 also mentions this as a strong possibility).

Although it is generally called "Bosworth," the first proclamation about it by Henry Tudor said the battle took place at Sàndeford (Chrimes, p. 51). Language, p. 220, lists several early names and says that the name "Bosworth" was not used (at least in any surviving record) until 1500. Unfortunately, Vergil's account is not very clear, at one point it appears to confuse east and west, and does not fit the ground as it now exists -- e.g. there is a mention of a vanished marsh.
The reconstruction of the battle depends very much on where the marsh is located. The map in Burne, p. 290, places it south of Richard's position on Ambien Hill, making action on that flank difficult. Ross's map on p. 219 places it more to the west, putting a gap in the area where Henry Tudor might attack. Kendall's maps, pp. 438-439, approximate Burne's. Chrimes, p. 47, thinks Kendall's map is as accurate as can be reconstructed today but does not believe any complete reconstruction possible. St. Aubyn's map, p. 210, shows an extremely large marsh covering half the slope of Ambien Hill -- and shows details of the armies that are simply not known. Bennett, p. 108, firmly believes the marsh was on the south side of the hill although he is uncertain of the size -- but his map on p. 98 shows the marsh far from the hill and stretching all around it and implies that the armies met in a small gap. Cheetham's map is similar to Ross's. Gillingham, p. 242, declares that "all [maps] are quite worthless" but on pp. 243-244 gives a detailed restatement of Vergil that looks like a written description of St. Aubyn's map minus the mention of Ambien Hill. Not all are convinced the battle even took place on Ambien Hill. Saul3, p. 79, mentions three possible places: Ambien Hill (which he spells "Ambion"); Dadlington; and near Atherstone; Saul thinks the last the most likely.
Ashdown-Hill, p. 80, gives a map that doesn't even show Ambien Hill, and which gives a completely different battle layout; it puts Richard's army along a line from northwest to southeast, with Howard's vanguard to the northwest, Richard's main body in the center, and Northumberland to the southeast near Dadlington. The Tudor army was across the marsh from Richard's center; the Stanley army (he believes there was only one) was to the south of the marsh, closer to the Tudor army, meaning that they could only reach Northumberland's force directly. But Ashdown-Hill, p. 81, seems to think that Richard's charge effectively opened the battle -- which leaves no time for the Duke of Norfolk to be killed. So, with Richard dead, the Tudors then attacked the royal army and killed Norfolk; with him dead, the Yorkist army had no leader and evaporated (Ashdown-Hill, p. 82). But this is pointless; with Richard dead, the war was effectively over. The only reason that I can see for this reconstruction is to give time for the battle to sweep away from Richard's corpse, so that the folklore of the crown being found under a bush could be true; Ashdown-Hill, p. 88, suggests that someone looted the body and tried to hide the loot. But even if the soldiers would have left Richard's body behind, would Henry Tudor? Hardly; he needed proof that Richard was dead!
The armies may have been almost as blind as we are; Bennett, p. 92, thinks that Lord Stanley, while claiming to bring his forces into Richard's army, was in fact between the King's and Henry Tudor's army, and was preventing the king from getting any useful intelligence. But his reconstruction, p. 109, also causes the Tudor forces to approach Richard’s from the east -- meaning that Henry's army marched past Richard's and turned back. This is almost as hard to believe as Ashdown-Hill's reconstruction; I mention it simply to show how little we understand of what happened in 1485.

Bosworth was a most unusual battle, for there were not two but (probably) *five* armies. Though they were small ones -- Gillingham, p. 33, notes that at this time soldiers were paid wages, but their "profit," if any, came from plunder. Since it was hard to plunder one’s countrymen, most battles of the Wars of the Roses involved relatively small forces led by a few great magnates rather than the large contract forces of the Hundred Years' War. And, as the war lasted longer, wages had to go up, and the armies got even smaller (Gillingham, p. 35).

Richard's personal army seems to have been particularly small for an army led by a crowned king, perhaps because he by this time was having financial difficulties. He had not gotten much money from his 1484 parliament; (Ross, p. 178), and was having to borrow from his magnates; (Ross, p. 179). On p. 215, Ross says that "it can be suggested that the size of Henry's army has been underestimated and that of Richard's exaggerated. Allowing for the men he recruited en route from Milford Haven, Henry may have had 5,000 men, perhaps more. Potentially, Richard could have gathered far more, but, given the hasty circumstances of his array, he may have had no more than 8,000 men in his command, although 10,000 is by no means unlikely." Bennett, p. 103, suggests 10,000 to 15,000 for Richard -- but doesn't really have a place for them in his battle map.

Either total, however, includes the Earl of Northumberland, who certainly did not fight for Richard and probably was unwilling to fight. (Bennett, p. 74, even suggests that he had been in communication with Henry Tudor, although if so, nothing came of it.) In practical terms, this suggest that Richard had no more than seven thousand, and probably less; the two armies thus were close to equal in size, though Richard's was probably better equipped and led; it would certainly have had the edge in artillery.

The senior officers in the loyal army were Richard and the Duke of Norfolk, the former Lord Howard. Henry Tudor was theoretical commander of the second force, though probably the de Vere (shadow) Earl of Oxford commanded in the field (Bennett, pp. 64-65, suggests that Henry Tudor might not have dared to invade without him, and notes that Richard had made an unsuccessful attempt to keep Oxford from getting away from his complacent guards at Calais; Langley/Jones, p. 192, points out that Henry Tudor had seen only one battle, and that was when he was twelve; it was a defeat in which he probably was not a combatant); the other senior officer in the Tudor camp was Henry's uncle Jasper Tudor, another shadow earl, although Langley/Jones, p. 195, says he had left the Tudor army before Bosworth.

Then there were the independent armies, those of Lord Stanley, his brother Sir William Stanley, and the Earl of Northumberland. Northumberland kept his troops in Richard's camp but commanded them independently. Lord Stanley, whose current wife was Henry Tudor's mother, and William Stanley kept their forces entirely separate, meeting Henry Tudor but not joining him and keeping Richard on a string. And they had a well-deserved reputation for playing both sides (see, e.g., the notes to "The Vicar of Bray"; Langley/Jones, p. 225, calls them "the arch dissemblers in the Wars of the Roses") -- one reason, perhaps, why they had to produce this piece of propaganda to defend their actions.

Thus when the Battle of Bosworth started, there were four forces, arranged probably in a rough square, or perhaps we should say in a rough cross, with Richard's forces facing Henry's and the Stanley armies (which were probably as large or larger than the other two forces) occupying the other two sides of the square. Northumberland, theoretically part of Richard's force, was sitting still to Richard's rear. The best guess is that Richard was with his army's main body but that Henry Tudor was in the rear of his army -- he wanted to win, not fight, and if he failed, he perhaps wanted to escape (Langley/Jones, p. 198).

It amazes me how many divergent details the various authors can discover in the very limited material available in Vergil. Ross rightly slams Kendall for turning a brief summary into a detailed, lyrical account -- but ignores the fact that St. Aubyn, p. 213, regales us with the tale of Richard's "terrible dream," or Seward-Roses, p. 305, wants us to know about Richard's "haggard appearance" and "ferocious speech." How many people, even in Richard's forces, would know of the dream, and why would they tell a biased chronicler? Cheetham, p. 187, comments "Predictably enough, our two contemporary voices -- Croyland and Vergil -- attribute to Richard a sleepless night, interrupted by 'dreadful visions' and premonitions of disaster." (Note, though, that Vergil is not contemporary, and that Croyland's description is only a few lines long.) Our third contemporary,
this song, has a lot of surely-fictitious speeches, but no sign of the dreadful dreams in the transcription I've seen. And Langley/Jones, pp. 198-199, describes Richard's acts on that day (e.g. of displaying the crown) as the confident behavior of one who expected to win. Ashdown-Hill, p. 71, repeats another tale, in which an old woman cried for alms on the way to the battlefield, then said that "where [Richard's] spur struck, [there] his year should be broken." What, Richard's history borrowed a plot element from "Robin Hood's Death"?

In any case, as Bennett comments on p. 97, "it seems unlikely that the young Henry Tudor... slept any better."

Burne, p. 291, believes that the scene of the battle was set when Richard's force occupied Ambien Hill very early on the fatal day (Monday, August 22, 1485). This seems likely enough -- Richard was clearly the more enterprising commander, and Ambien Hill was the dominant position in the area; St. Aubyn, p. 209, Kendall, p. 433, Cheetham, p. 187, and Ross, p. 217, all agree with Burne at least this far.

Unfortunately for Richard, Ambien Hill, while tall, is very narrow. All the authors seem to agree that, instead of forming his three divisions in a line, Richard ended up with Norfolk in front, on the slopes of the hill, Richard's own division behind him, and Northumberland somewhere to the rear (though it is hard to see how they could have gotten into that formation if the map in Kendall, p. 438, is accurate; in this, Kendall clearly seems wrong).

Bennett, p. 104, suggests that Henry placed almost all his forces in a vanguard under the Earl of Oxford, keeping only a small company of his own -- understandable, given Henry's lack of experience. His inference from this is that Henry was expecting the Stanleys to guard his flanks -- as, in effect, they did. Langley/Jones, p. 197, agrees that most of Tudor's forces were in the vanguard, but offers a different explanation: the Tudor captains wanted to score an early success, even if they couldn't back it up, so the Stanleys would commit to their side.

Based on the little we know, it appears that Richard's and Henry's armies started the battle, with the Stanleys standing aside (all authorities, including even the very anti-Richard Gillingham, p. 243, agree on the duplicitous behavior of the Stanleys). By the nature of the ground, that meant Tudor's forces under Oxford attacking Norfolk. Despite Gillingham, this seems to me to almost assure the general accuracy of the Burne/Ross/Kendall reconstruction of the battle with Richard on Ambien Hill. If Richard hadn't been on the hill, he would surely have created a broader battle line, and the final charge would have been impossible.

Exactly what happened next is uncertain, because we know that Norfolk died in the battle, but we don't know when. If Vergil is right in saying that the whole battle lasted only two hours (Gillingham, p. 244), it must have happened fairly quickly, but that's not much to go on.

We also know that Northumberland did not participate in the battle. (Pollard, p. 171, mentions that we have this from Croyland, not just Vergil. One source, the "Spanish Letter," appears to say that Northumberland actually attacked Richard, but Ross, p. 216, rejects this as impossible. Ross, pp. 218, 221, thinks that the nature of the ground meant that Northumberland could not engage at all, but most of the other scholars think he refused to fight, and the behavior of his vassals in 1489 seems to support this. It seems to me that a refusal to fight would also explain the "Spanish Letter.")

Four years after Bosworth, Northumberland was murdered by a mob of rioters protesting over Henry Tudor's taxes -- Cunningham, pp. 79, 108 -- and while we don't have any certain knowledge of why he died, the strong indication is that his henchmen refused to rescue him because of his betrayal of Richard III (Pollard, p. 171). (Percy printed Skelton's "Elegy on Henry Fourth Earl of Northumberland" -- p. 117 of volume I of Percy/Wheatley-ReliquesOfAncientEnglishPoetry -- but this elegy appears to have no useful information even though it is near-contemporary.)

Pollard is convinced, p. 171, that Richard would have won the battle had Northumberland fought. Presumably the Henry Percy's own subjects felt the same -- and liked Richard better than they liked their earl.

Eventually, Richard tried a maneuver -- a charge on the Tudor ranks, aiming for the pretender personally.

The timing and the reason is unknown. Kendall, p. 439, thinks it came when Norfolk was killed -- bad news indeed for Richard -- and that Northumberland's neutrality had already been revealed by then. If Kendall is right, then the death of Norfolk left Richard in a very precarious position, with his main force disorganized and little chance that any of the three neutrals would come to his aid.

Hence he decided to try a death-or-glory charge: If he could kill Henry Tudor, the battle would be won.

Ross does not mention Norfolk's death at this stage (on p. 218 he mentions it as merely "probable" that Norfolk was already dead when Richard died), but thinks Richard may have seen that his force was being defeated (also, he speculates on p. 223 about low morale in Richard's forces). Ross, p.
222, agrees with Kendall that the desire to end the battle by killing Henry was a possible motive, though he isn't entirely sure that Richard was actually trying a charge just with his guard. He may have been trying to bring his entire division into action.

Langley/Jones, p. 191, offers a different suggestion: That Richard, who had an interest in chivalry and owned a book telling of a single combat between Alexander the Great and an enemy leader, wanted to settle things in a direct duel. On p. 201, they suggest that Richard went for it as soon as he had figured out the Tudor army's dispositions. This would certainly explain why the battle didn't last long.

There is an alternate account given by Young/Adair -- who are not specialists in the period. They credit -- without giving an authority -- Richard with having precisely 9640 men; p. 101. Henry's army they credit on p. 103 with 8000 troops. They suggest there was only one Stanley army, of about 2000 men; p. 102. And they place the battle entirely to the south of Ambien Hill, suggesting that the Stanleys positioned themselves at the top of the hill. They suggest that Norfolk and Oxford actually fought in single combat; p. 104. They credit Northumberland with sitting on his hands, but their map does not show how he could have done so. Allowing that Vergil's account is probably thoroughly untrustworthy, I have to say that this version strikes me as even less likely to be right -- it sounds as if it's straight out of a romance.

A more reasonable alternate suggestion comes from Ross-Wars, pp. 132-135, who suggests that Henry Tudor was concerned about the course of the battle, and rode off to appeal to the Stanleys (whom he too suggests may have had only one force, not two). Richard, observing the maneuver, chose to attack Henry as the rebel force moved. While a better fit for the known facts than the Young/Adair account -- indeed, it is a good explanation for why Richard would make what otherwise seems a foolhardy move -- this remains speculation.

Another possibility is suggested by Bennett's belief that Henry expected the Stanleys to cover his flanks: When Richard saw that the Stanleys were sitting still, he decided to do just what Henry feared and go around Oxford's flank to get at Henry and the Tudor rear.

Chrimes, p. 48, offers what seems to me the best suggestion of all: Richard saw that he had three neutrals on his hands (Thomas Stanley, William Stanley, and Northumberland) -- and he wanted to end the battle before any of them could decide to go over to Henry Tudor.

Whatever Richard's intention in his final maneuver, what it seem to come down to was a charge by Richard and his household knights toward the Tudor flag -- a charge which came very close to succeeding. (At least, that's what Vergil thought Richard was doing; Burne, p. 295, suggests that he was actually trying to kill the traitor Lord Stanley. This seems absurd -- Richard could have gotten real revenge on Stanley by killing Stanley's son Lord Strange, who was his hostage, and in any case, if he killed Henry Tudor, he could deal with Stanley at his leisure.) But Sir William Stanley charged and managed to destroy the back of Richard's attack force (Gillingham, p. 244, thinks that Richard's companions mostly deserted him in the attack, but also notes that Richard almost managed to reach Henry Tudor -- impossible if he had truly been abandoned). Attacked front and rear, the charge failed. Richard died in the fighting.

This would also explain a report that Richard lost his horse in a marsh near the battlefield, near a place where archaeologists found a copy of Richard's token of a boar (map on p. 204 of Langley/Jones). Probably Richard went around the Tudor flank, and when William Stanley intervened, the charging horsemen were pushed more and more away from Tudor and toward the marsh (Langley/Jones, p. 206).

Why did Richard do it? To get things over with, perhaps; this seems to be Kendall's view. But we can't know. The "Ballad of Bosworth Field" declares,

He said, "giue me my battell axe to my hand,
sett the crowne of England on my head soe hye!
ffor by him that shope both sea and Land,
King of England this day I will dye!
This seems to contradict Henry's actual behavior; according to Langley/Jones, p. 202, Henry actually got off his horse and hid among his bodyguard. Of course, he might have been trying to fight with them. Given his record, though, this seems quite unlikely.

The one thing that everyone seems to agree is that the grand charge was very courageously done: Burne, p. 295, says "Richard died like a king." Croyland said he died "like a brave and most valiant prince" (Burne, p. 296).

Vergil reports, "King Richard alone was killed fighting manfully in the thickest press of his enemies... his courage was high and fierce and failed him not even at the death which, when his men forsook him, he preferred to take by the sword rather than, by foul flight, to prolong his life" (Gillingham, pp. 244-245). "Whatever he merited as man or king, as a soldier King Richard deserved a better end" (Young/Adair, p. 106).

The tendency on the part of Richard's partisans has been to blame his supporters for the defeat.
Northumberland is the one usually blamed. Kendall thinks Northumberland's inertia was due to dislike for Richard. Ross, p. 167, observes that the two had had been at loggerheads from the early 1470s. He also notes that the Percies were among the oldest of the noble families, and that Richard was closely linked with the Neville family, rivals of the Percies. (He doesn't say much about the fact that the Percies had a history of rebellion against kings in power.) Cunningham, p. 75, suspects that Richard was dead by the time Henry Percy was in position to intervene -- though this doesn't explain why Northumberland's forces were so far from the field. Cunningham also suspects that it was new continental tactics which defeated Richard: Henry Tudor's mercenaries formed square to take Richard's cavalry charge, and it worked.

Gillingham goes on to call Richard a "disaster" as king. I truly don't see why -- unless one says that his death was disastrous because it put England under the Tudors. Legislatively, as we have seen, Richard's reign was unquestionably good. This is true even if one accepts the Seward/Weir view that he was a monster.

The aftermath of course was a dramatic change in English politics and the situation of the nobility. Thomas Stanley, who inspired this song, was made Earl of Derby, constable of England, steward of the Duchy of Lancaster, and more (Chrimes, p. 55). William Stanley, the man who actually did in Richard, also received offices (Chrimes, p. 55) -- but he was not made a baron, and Henry Tudor would eventually execute him! Jasper Tudor, Henry's uncle who had kept his cause alive for many years, was made Duke of Bedford despite having no English royal blood; he also married a sister of the old Queen Elizabeth Woodville (Chrimes, p. 54). And the Earl of Oxford, who probably deserves most of the credit for Bosworth, was restored to his earldom plus was made Admiral of England (Chrimes, pp. 54-55).

Perhaps we should give the last word to Ross-Wars, p. 100, who writes, "Richard was by no means the personification of evil which he was to become in the hands of hostile Tudor propagandists. He had charm, energy, and ability, and he worked hard to win popularity. But it took time to live down the legacy of suspicion and mistrust generated by the violence of his usurpation. Even in that ruthless age, many men were appalled by what they clearly believed to have been his crime against the princes.... Had Henry Tudor's invasion been long delayed, its outcome might have been very different, but in 1485, Richard was still far from having won the confidence of his people in general." - RBW

Bibliography

- Bennett: Michael Bennett, The Battle of Bosworth, St. Martin's Press, 1985
- Griffiths/Thomas: Ralph A. Griffiths and Roger S. Thomas, The Making of the Tudor Dynasty, Alan Sutton, 1985
- Ross-Wars, Charles Ross, The Wars of the Roses: A Concise History, Thames and Hudson,
Ballad of Bunker Hill

DESCRIPTION: "It was the seventeenth, by break of day, the Yankees did surprise us." The British soldiers march. The song mentions officers Howe and Pigot. The artillery serves well until they run out of suitable ammunition. The singer curses rebels Hancock and Adams

AUTHOR: unknown

EARLIEST DATE: probably c. 1830 (Broadside, Library of Congress HB 10577)

KEYWORDS: soldier battle death

HISTORICAL REFERENCES:
June 17, 1775 - American defeat at the Battle of Bunker Hill. The Americans are pushed from their positions, but inflict heavy casualties on the British, and so feel they have earned some bragging rights.

FOUND IN:
REFERENCES (2 citations):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 44-48, "Battle of Bunker Hill Composed by a British officer after the engagement!" (1 text plus a copy of the Library of Congress broadside)
Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 57, "Bunker's Hill, A New Song" (1 text)

Ballad of Bunker Hill, The

DESCRIPTION: "The soldiers from town to the foot of the hill... They pottered and dawdled and twaddled until We feared there would be no attack at all." The Colonials inflict heavy casualties on the British, but then "We used up our powder and had to go home!"

AUTHOR: Words: Edward Everett Hale? / Music traditional, set by John Allison

EARLIEST DATE: 1908

KEYWORDS: battle patriotic

HISTORICAL REFERENCES:
June 17, 1775 - American defeat at the Battle of Bunker Hill. The Americans are pushed from their positions, but inflict heavy casualties on the British, and so feel they have earned some bragging rights.

FOUND IN: US

REFERENCES (1 citation):
Botkin-TreasuryOfNewEnglandFolklore, pp. 541-542, "The Ballad of Bunker Hill" (1 text, 1 tune)

NOTES [19 words]: Recorded by John and Lucy Allison. There is no reason to believe this song ever circulated in oral tradition. - RBW

Ballad of Captain Bob Bartlett, Arctic Explorer

DESCRIPTION: "Bob Bartlett, born in Brigus, of a bold sea-faring breed, Became a master-mariner as destiny decreed; He won renown... When Peary used his services to the Northern Pole." We are told of the hardships in the arctic, and of the sealing ships he captained

AUTHOR: A. C. Wornell?

EARLIEST DATE: 1951 (Wornell, Rhymes of a Newfoundlander)

KEYWORDS: hunting ship exploration

HISTORICAL REFERENCES:
Ballad of Fireman Dodge, The

DESCRIPTION: "His name was Dodge, Robert Dodge, And he was black as sin, But his heart was full of love and light." Dodge worked for a living, and loved Gospel singalongs. But he was on the Old 97 when it was wrecked. God remembers him

AUTHOR: unknown

EARLIEST DATE: 1991 (Lye)

KEYWORDS: crash, wreck, train, death, derivative, Black(s)

HISTORICAL REFERENCES:
Sept 27, 1903 - "Old 97" goes off the track near Danville, killing engineer Joseph A. "Steve" Broady, fireman Albion G. Clapp, apprentice fireman Robert Dodge, and at least eight others

FOUND IN:
REFERENCES (1 citation):
Lyle-ScaldedToDeathByTheSteam, p. 28, "The Ballad of Fireman Dodge" (1 text)
Roud #14034

CROSS-REFERENCES:

File: LySc028

Ballad of Hardin Town, The

DESCRIPTION: "I'll tell you a tale of Ioway... about a crime in Hardin Town...." Barowner Thorne has betrayed an Indian chief's daughter. The chief seeks him out in the bar, but is shot by an unknown assailant. The chief's son kills a bar patron and goes to prison

AUTHOR: unknown

EARLIEST DATE: 1951 (Hempel, Annals of Iowa)

KEYWORDS: homicide, Indians(Am.), revenge, prison, punishment

HISTORICAL REFERENCES:
1847 - The Hardin Tragedy. An old Indian was shot to death, and his son randomly killed Patrick Riley in revenge. There was no ravished daughter, and the old man was not a chief

REFERENCES (2 citations):
Burt-AmericanMurderBallads, pp. 136-137, "(The Ballad of Hardin Town)" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 473-474, "The Ballad of Hardin Town" (1 text)

NOTES [54 words]: Hardin, Iowa, is a tiny hamlet, unincorporated, almost due west of Prairie du Chien, Wisconsin, and roughly southeast of Decorah, Iowa. There is also a Hardin County, which does not contain the village of Hardin (which is in Clayton County). This is all I was able to learn about the area based on a casual Internet search. - RBW

Ballad of New Orleans (II), The

DESCRIPTION: In 1814 Andrew Jackson recruits pirate Jean Lafitte to help his American backwoodsmen-soldiers defeat Pakenham's forces at New Orleans. They do, with many humorous tales (including an alligator converted to a cannon), then celebrate with the local girls

AUTHOR: Words: Jimmy Driftwood
EARLIEST DATE: 1958 (recording by author)
KEYWORDS: army battle war food humorous animal soldier pirate

HISTORICAL REFERENCES:
Jan 8, 1815 - Battle of New Orleans. Although a peace had already been signed, word had not yet reached Louisiana, which Pakenham sought to invade. Andrew Jackson's backwoodsmen easily repulsed Pakenham's force; the British commander was killed in the battle.

FOUND IN: US
REFERENCES (1 citation):
DT, BATNEWOR

RECORDINGS:
Pete Seeger, "Battle of New Orleans" (on PeteSeeger25)

CROSS-REFERENCES:
cf. "Pakenham" (subject)
cf. "The Eighth of January" (tune)

SAME TUNE:
The Eighth of January (fiddle tune, found in many reference books)
Cut a Figure Eight Variant Text (square dance call) (Welsch-NebraskaPioneerLore, p. 97)

NOTES [48 words]: I think this song is in the process of entering American tradition, and as such it deserves a place in the Index. - PJS

For background on this battle, see the traditional song "The Battle of New Orleans" [Laws A7]; also "The Hunters of Kentucky" and other songs celebrating the battle. - RBW

Ballad of New Scotland, A

DESCRIPTION: "Let's away to New Scotland, where Plenty sits queen O'er as happy a country as ever was seen." The abundant riches of Nova Scotia are praised, and the lack of duties and landlords is pointed out

AUTHOR: unknown
EARLIEST DATE: 1750 ("The Gentleman" magazine)
KEYWORDS: emigration Canada nonballad

HISTORICAL REFERENCES:
1749 - First large group of English colonists embark for New Scotland. The town they built is Halifax, Nova Scotia

FOUND IN:
REFERENCES (1 citation):
Fowke/Mills/Blume-CanadasStoryInSong, pp. 44-45, "A Ballad of New Scotland" (1 text, 1 tune)
NOTES [103 words]: Although fitted with an excellent melody (the magazine reports it to be "to the tune of 'King John and the Abbot of Canterbury"' -- the Derry Down tune), this song does not seem ever to have been found in tradition.

According to Laura M. McDonald, *The Curse of the Narrows*, p. 4, Halifax was founded in 1749 by 2576 (Protestant) settlers. It was intended primarily as a fortress against the French. It was a hard place to settle -- a basin in the midst of relatively infertile hills, with trees growing all the way down to the water -- but with a fine, sheltered, ice-free harbour that made it a natural seaport. - RBW

File: FMB044

**Ballad of Sealing Ships and Sealers**

**DESCRIPTION:** "Come all ye hearty Newfoundlanders, join your voices now with me: Of our sealing ships and sealers let us sing." The speaker describes how the fleet leaves port, hunts the seals, survives problems; he urges listeners to pray for crew and captains

**AUTHOR:** A. C. Wornell ?

**EARLIEST DATE:** 1954 (Wornell, Rhymes of a Newfoundlander)

**KEYWORDS:** hunting ship nonballad

**FOUND IN:**

**REFERENCES** (1 citation):
Ryan/Small-HaulinRopeAndGaff, pp. 147-148, "Ballad of Sealing Ships and Sealers" (1 text)
Roud #V44818

**NOTES** [57 words]: "Whitecoats" are baby harp seals, the primary objective of the seal hunt. "Signal Hill" is the hill by the St. John's narrows that all ships leaving the city's harbor passed on their way out the Narrows.

A "patch" was an area where many seals bore their young, making it a place where sealers could gather many "sculps" (skins with fat). - RBW

Last updated in version 5.0

File: RySm147

**Ballad of Talmadge, The**

**DESCRIPTION:** "It's sunny again in Georgia, No finer breathing place, Since the undertaker Threw dirt in Talmadge face." He cussed heavily, "Now he can't cuss no more." He had mistreated the Colored; they rejoice at his death and say, "Devil he take Talmadge."

**AUTHOR:** unknown

**EARLIEST DATE:** 1960 (Greenway)

**KEYWORDS:** death Black(s) political

**HISTORICAL REFERENCES:**
1884-1946 - Life of Eugene Talmadge, several-time governor of Georgia

**FOUND IN:**

**REFERENCES** (2 citations):
Greenway-AmericanFolksongsOfProtest, p. 120, "The Ballad of Talmadge" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 318-319, "The Ballad of Talmadge" (1 text)
Roud #22285

File: CAFS1318

**Ballad of the Braswell Boys**

**DESCRIPTION:** The Braswell Boys have been sentenced to death for murder. They attempt to escape from prison, but are captured. At the scaffold, among prayers and sad relatives, they confess to the crime. They are executed and buried

**AUTHOR:** unknown

**EARLIEST DATE:** 1958 (Burt-AmericanMurderBallads)

**KEYWORDS:** homicide trial execution burial

**HISTORICAL REFERENCES:**
Nov 29, 1875 - Murder of Russell and John Allison of Putnam County, TN. They were allegedly killed by Joe and George "Teek" Braswell (and two others) as the Braswells attempted a robbery
Mar 27, 1878 - Hanging of the Braswells. Joe confessed to his crimes, but Teek maintained his
innocence to the end
FOUND IN: US(Ap)
REFERENCES (2 citations):
McNeil-SouthernFolkBalladsVol1, pp. 48-52, "The Ballad of the Braswell Boys" (1 text, 1 tune)
Burt-AmericanMurderBallads, pp. 204-206, "(The Braswell Boys)" (1 excerpted text, 1 tune)
Roud #4772
CROSS-REFERENCES:
ct. "Life's Railway to Heaven (Life is Like a Mountain Railroad)" (tune)
File: MN1048

**Ballad of the Carpenter**

DESCRIPTION: "Jesus was a working man, A hero as you shall hear, He was born in the slums of Bethlehem...." From a young age, his arguments put older men to shame. He traveled and called workers to him. The Romans kill him. Now his dreams are coming true
AUTHOR: Ewan MacColl
EARLIEST DATE: 1957 (Cray-AshGrove)
KEYWORDS: Jesus death worker
FOUND IN:
REFERENCES (1 citation):
Cray-AshGrove, pp. 30-31, "Jesus Was a Working Man" (1 text, 1 tune)
NOTES [125 words]: According to Ewan MacColl's book Journeyman: An Autobiography, re-edited and with an introduction by Peggy Seeger, 1990; revised edition, Manchester University Press, 2009, p. 268, this was one of the songs that came out of his first serious period of songwriting, when he was mildly influenced by Woody Guthrie, Seamus Ennis, and people he knew of through Alan Lomax. MacColl wrote that "I had recently become acquainted with English country songs through Bert [Lloyd]'s singing and through field-recordings made by Alan and it was these that provided models for my next group of songs which included 'The Dove,' 'The Trafford Road Ballad' (written for my son, Hamish), 'Cannily, Cannily,' 'Ballad of the Carpenter' and 'Go Down, You Murderers.'" - RBW
Last updated in version 5.0
File: CrAG30B

**Ballad of the Deacon's Ox**

DESCRIPTION: "A truthful man was Deacon Slocum, Honest as the day was long." He has two oxen, one good, one bad. He sells them, claiming that one ox is good and he doesn't know any reason why the other isn't as good. The buyer complains; Slocum says he told the truth
AUTHOR: unknown
EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)
KEYWORDS: commerce trick lie cattle clergy humorous
FOUND IN: US(MA)
REFERENCES (1 citation):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 159-160, "Ballad of the Deacon's Ox" (1 text)
File: TNY159

**Ballad of the Drover (Death of Harry Dale)**

DESCRIPTION: Harry Dale, the drover, is heading home after many months away. He comes to a river in flood. He tries to cross, but is swept from his horse. His dog leaps in to save him, but is also washed away. Now "in the lonely homestead the girl shall wait in vain"
AUTHOR: Henry Lawson (1867-1922)
EARLIEST DATE: 1955 (Meredith/Tritton-DukeOfTheOutback)
KEYWORDS: death river drowning dog horse Australia
FOUND IN: Australia
REFERENCES (4 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 191-192, 206, 269-270, "Ballad of the Drover" (3 texts, 3 tunes)
Ballad of the Frank Slide

DESCRIPTION: "On a grim and tragic morning In nineteen hundred three A little babe lay weeping... There in the shiv'ring morning." A rockslide buries the town; a few miners dig their way out of the mine to find the little girl -- and everything else ruined and dead

AUTHOR: Robert Gard

EARLIEST DATE: 1949 (copyright)

KEYWORDS: disaster mining death

HISTORICAL REFERENCES:
April 29, 1903 - A rockslide on Turtle Mountain falls on Crow's Nest Pass. Despite the legend that only one little girl survived the slide, in fact over two hundred of the town's three hundred inhabitants came out alive, and the town was only partly ruined

FOUND IN:

REFERENCES (1 citation):
Fowke/Mills/Blume-CanadasStoryInSong, pp. 192-194, "Ballad of the Frank Slide" (1 text, 1 tune)

NOTES [25 words]: Although this piece apparently fits in well with the folklore of the Frank Slide, there is no evidence that it has ever gone into oral tradition. - RBW

File: FMB192

Ballad of the Kelly Gang

DESCRIPTION: The singer tells of the large rewards offered for the Kelly Gang, but claims "if the sum were doubled, sure, the Kelly boys would live." The song goes on to describe in great detail the 1878 robbery at Euroa

AUTHOR: unknown

EARLIEST DATE: 1966

KEYWORDS: outlaw Australia robbery fight escape

HISTORICAL REFERENCES:
1855 - Birth of Ned Kelly
1880 - Execution of Kelly. His last words are reported to have been "Such is life."

FOUND IN: Australia

REFERENCES (5 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 108-111, "The Ballad of the Kelly Gang" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 73-75, "The Ballad of Kelly's Gang" (1 text, in two parts; 1 tune)
(1 text)
Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 4, page headed "THE BALLAD OF THE KELLY GANG."], "The Ballad of the Kelly Gang" (1 text)

DT, KELLBYRN

Roud #22593

CROSS-REFERENCES:
 cf. "The Wearing of the Green (I)" (tune)
 cf. "Kelly Was Their Captain" (subject) and notes and references there

ALTERNATE TITLES:
Kellys, Byrne, and Hart
The Kelly Gang
NOTES [146 words]: Lloyd states that the song must have been made up between 1878 (when the robbery took place) and 1880 (when Kelly was hanged). Lloyd's tune for this song is not "The Wearing of the Green," but the Irish tune "Mary from Murroo", sometimes known in Australia as "The Cherry Tree." - PJS
The association with "The Wearing of the Green" is very early, though, as several texts of the song begin with a verse such as
Sure Paddy dear and did you hear the news that's going round?
On the head of bold Ned Kelly they've placed five thousand pound'
For Dan, Steve Hart, and Joey Byrne a thousand each they'll give,
But if the sum was double sure the Kelly boys would live.
Edward "Ned" Kelly and his gang are perhaps the most famous of all Australian bushrangers. For some anecdotes of his life, in addition to the cross-referenced songs, see the notes to "Kelly Was Their Captain." - RBW

Ballad of the Pirate Wench
DESCRIPTION: 'I could tell you a tale of a great while whale... But I'd rather tell how our Buckomate had a Pirates knife stuck in his middle." A female pirate kills most of those she finds -- but keeping the best-looking men. Men visit her monument and get babies

Ballad of the Tea Party
DESCRIPTION: "Tea ships near to Boston lying, On the wharf a numerous crew, Sons of freedom, never dying, Then appeared in view." (The Sons of Freedom) attack the British vessel and dump the "cursed weed of China's coast."

Ballad of the Territorial Road
DESCRIPTION: "The Umpqua country was the best every (sic.) found For hills and rocks and
The singers slog through the country looking for the good land they have been promised, but all they ever find is more disappointments.

**Ballad of White-Water Men, A**

**DESCRIPTION:** Singer tells of Mike Corrigan, the best white-water man. Among his deeds: breaking up logjams at Sour-na-Hunk and Ambejejus Falls, flying like a bird, landing on his pike-pole and whizzing around so fast that his hair scorched the air and fried the wind.

**AUTHOR:** unknown

**EARLIEST DATE:**

**KEYWORDS:** lumbering work logger talltale river

**FOUND IN:** US(NE,MW)

**REFERENCES (1 citation):**

Beck-SongsOfTheMichiganLumberjacks 26, "A Ballad of White-Water Men" (1 text)

Roud #8858

File: Be026

**Ballad of William Bloat, The**

**DESCRIPTION:** William Bloat's wife "got his goat" so he cuts her throat. "To finish the fun so well begun He resolved himself to kill." He hangs himself with a sheet. He dies but she survives: "for the razor blade was German made But the sheet was Belfast linen"

**AUTHOR:** Raymond Calvert (1830-1883) (source: Hammond-SongsOfBelfast)

**EARLIEST DATE:** 1978 (Hammond-SongsOfBelfast)

**KEYWORDS:** marriage homicide suicide humorous wife shrewishness

**FOUND IN:** Ireland

**REFERENCES (2 citations):**

Hammond-SongsOfBelfast, p. 59, "The Ballad of William Bloat" (1 text, 1 tune)

DT, WMBLOAT*

**NOTES [193 words]:** When this song was first indexed, we followed the lead of Hammond in saying that the author, Raymond Calvert, lived 1830-1883. This led me to much speculation about why the song picked on Germans at a time when Germany was just becoming united and had not yet become an obvious threat. (Indeed, the Clancy Brothers made the [ineffective] razor English rather than German, and the [effective]).

His daughter-in-law Sue Calvert explained that our dates for Calvert were wrong: "He was my father-in-law, born Oct 1906 at Banchory House, died July 1959. Bloat was written in 1926." Thus the song indeed comes from a period after Germany's rise to power.

I was reminded a bit of this controversy in reading a story about George III, found on page 17 of James Dugan's *The Great Mutiny* (G. P. Putnam's Sons, 1965): "Although he had never visited Germany, as the Elector of Hannover-Braunschweig George believed that everything German was superior to everything British, including discipline and underwear. He wore only German linen, unaware that one suit had been forged in Dublin as a secret joke on a monarch otherwise difficult to link to anything humorous." - RBW

**Last updated in version 2.6**

File: Hamm059

**Ballad to a Traditional Refrain**

**DESCRIPTION:** "O the bricks they will bleed and the rain it will weep, And the damp Lagan fog lull the city to sleep; It's to hell with the future and live on in the past: May the Lord in His mercy be kind to Belfast" and other political statements.
Ballan Doune Braes

DESCRIPTION: "The laird o' the town" tells Betsy "that a father, a brother, and a husband he'd be." But "short was his courtship ... When he cam' to his own he wad own me nae mair" People mock her. Left forlorn with children she returns to die on Ballan Doune braes

AUTHOR: unknown
EARLIEST DATE: before 1845 (broadside, Bodleian Harding B 11(677)
KEYWORDS: seduction promise home betrayal childbirth death
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1153, "Ballan Doune Braes" (1 text)
Roud #6819
BROADSIDES:
Bodleian, Harding B 11(677), "Sweet Barren Doun Braes" ("As I walked out one morning, one morning in spring"), J. Pitts (London), 1819-1844; also Harding B 26(24), "Ballandine Braes"; Firth b.28(31a), "Ballandine Braes"; Harding B 19(30), 2806 c.15(173), "Ballintown Brae"; 2806 c.14(89) , "Sweet Ballenden Braes"
Murray, Mu23-y1:049, "Ballandine Brae!" ("Over yon moorlands and down by yon glen"), James Lindsay Jr. (Glasgow), 19C
CROSS-REFERENCES:
NOTES [74 words]: Broadside Harding B 11(677) is an abbreviated version of the story but shares its chorus ("False was his promise guile was his way, He decoyed me far far from sweet Barren Down Brae") with the longer versions. By the time it was collected in Greig/Duncan6 those lines were only in the first verse. The Greig/Duncan6 first line is the line from the broadsides listed other than Harding B 11(677): "Over yon moorlands and down by yon glen." - BS
Last updated in version 2.5
File: BdBaDoBr

Ballastliedje

DESCRIPTION: Dutch. Ballast-throwing shanty. "Westzuidwest van Ameland (WSW of Ameland)" is a pool where one can catch fish but not girls. The sailor describes places he has been, e.g. Surinam. He talks of the work, and a cow that calved each month

AUTHOR: unknown
EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)
KEYWORDS: shanty foreignlanguage cattle nonballad
FOUND IN:
REFERENCES (1 citation):
Hugill-SongsOfTheSea, p. 109, "Ballastliedje" (2 texts, Dutch and English, 1 tune)
File: HSoSe109

Ballinderry

DESCRIPTION: The singer recalls the joys of living in (Ballinderry) and spending time with "(Phelim), my (diamond/demon)." But now she is sad and lonely, as Phelim died (at sea)

AUTHOR: unknown
EARLIEST DATE: 1840 (Bunting)
KEYWORDS: love separation death burial
Ballinderry Marriage, The

DESCRIPTION: The singer recalls the marriage. After the priest arrives, "with long rakes and pitchforks they welcomed the bride." The feast is fine. The bride is "small round the waist as a two year old mare." They seek the bride, who has "trotted off"

AUTHOR: unknown

EARLIEST DATE: 1939 (Sam Henry collection)

KEYWORDS: wedding humorous abandonment separation party food

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H805, p. 73-74, "The Ballinderry Marriage" (1 text, 1 tune)
Roud #9049
File: HHH805

Balloon Flew Ov'er 'Ampton Town, A

DESCRIPTION: "When the balloon flew o'er 'Ampton Town, The wofflers they did staer, They thowt is was a coel boat A-flying through the aer. To trew it is unto the time, So trew it is I owun, Going to fetch a load of line To build a sun and meun."

AUTHOR: unknown

EARLIEST DATE: 1978 (Raven)

KEYWORDS: technology humorous

FOUND IN: Britain(England(West))

REFERENCES (1 citation):
ADDITIONAL: Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, p. 217, "A Balloon Flew O'er 'Ampton Town" (1 short text, 1 tune)
Roud #23407

ALTERNATE TITLES:
When the Balloon Flew Over

File: JRUI217

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**Balls to Mister Banglestein**

DESCRIPTION: "Balls to Mister Banglestein, Banglestein, Banglestein, Balls to Mister Banglestein, Dirty old man. For he keeps us waiting While he's masturbating, So balls to Mister Banglestein, Dirty old man."

AUTHOR: unknown

EARLIEST DATE: 1960

KEYWORDS: bawdy nonballad

FOUND IN: US

REFERENCES (1 citation):
*Cray-EroticMuse*, pp. 338-339, "Balls to Mister Banglestein" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Ach, Du Lieber, Augustin" (tune)

File: EM338

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**Ballstown (Great God, Attend)**

DESCRIPTION: "Great God, attend while Zion sings the joy that from thy presence springs. To spend one day with thee on earth Exceeds a thousand days of mirth."

AUTHOR: Words: Isaac Watts (1674-1748) / Music: Nehemiah Shumway (Source: Original Sacred Harp 1971)

EARLIEST DATE: 1719 (Watts, Psalms of David, according to Julian)

KEYWORDS: religious nonballad

FOUND IN: US

REFERENCES (1 citation):
*Abernethy-SinginTexas*, p. 118, "Great God, Attend" (1 text, 1 tune, a copy of a shape note version)

Roud #15051

NOTES [139 words]: For more on Isaac Watts, see the notes to "O God, Our Help in Ages Past."
According to John Julian, editor, _A Dictionary of Hymnology_, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), p. 1240, the text is from Watts's 1719 *Psalms of David*, where it is said to be based on Psalm 84 (specifically 84:8, which the King James Bible renders "Oh LORD, God of hosts, hear my prayer: Give ear, O God of Jacob." Even by Isaac Watts standards, that seems a pretty feeble equivalence; the word Zion, for instance, never occurs in the psalm.
The title of this in all the shape note hymnals I've seen is "Ballstown" (presumably the name of the tune). I find it a little bit funny that Abernethy-SinginTexas changes it to "Great God, Attend."
Clearly Abernethy-SinginTexas detected an alternate meaning to the title.... - RBW

Last updated in version 4.5

File: Aber118

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**Ballyburbling**

DESCRIPTION: The singer escapes the world to head for Ballymackleduff. The friends of his youth meet him. They have a wonderful time at places with improbable names. The factories are all shut, the bars open, with kissing and dancing. "Why did I stay away so long?"

AUTHOR: Paul Jennings (source: OLochlainn-MoreIrishStreetBallads)

EARLIEST DATE: 1959 (first published in _The Observer,_ according to OLochlainn-MoreIrishStreetBallads)

KEYWORDS: dancing drink music Ireland humorous reunion

FOUND IN: Ireland

REFERENCES (1 citation):
*LOchlainn-MoreIrishStreetBallads 46A*, "Ballyburbling" (1 text, 1 tune)
Ballycastle, O!

DESCRIPTION: The singer recalls Ballycastle, noting, "That place is ever dear to me, no matter when or where I be." He says that no soldier has found a place more hospitable, no land knows plants so fair. Those from far away sigh because they cannot find its like

AUTHOR: unknown
EARLIEST DATE: 1924 (Sam Henry collection)
KEYWORDS: home nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H28b, pp. 158-159, "Ballycastle, O!"
(1 text with many variant readings, 1 tune)
Roud #13455
File: HHH028b

Ballyeamon Cradle Song

DESCRIPTION: The mother bids her child, "Rest tired eyes a while, sweet is thy baby smile, Angels are guarding and watch o'er thee." Birds sing, fairies dance, "for very love of thee." Mother loves the child, too, and bids him sleep and dream

AUTHOR: unknown
EARLIEST DATE: 1935 (Sam Henry collection)
KEYWORDS: mother lullaby nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H596, pp. 6-7, "Ballyeamon Cradle Song" (1 text, 1 tune)
File: HHH596

Ballyjamesduff

DESCRIPTION: "The garden of Eden has vanished, they say, But I know the lie of it still": Its image survives in Ballyjamesduff. Paddy Reilly tells that he was a quiet baby because he knew he was born there. Now grown, every breeze tells him to come back

AUTHOR: Percy French (1854-1920)
EARLIEST DATE: 1953 (recording, Margaret Barry); French died 1922
KEYWORDS: home exile baby
FOUND IN: Ireland
REFERENCES (2 citations):
DT, BALLYJAM*
(1 text, 1 tune)
Roud #6327
RECORDINGS:
Margaret Barry, "Ballyjamesduff" (on IRMBarry-Fairs)
ALTERNATE TITLES:
Bally James Duff

NOTES [274 words]: In addition to a transcription of this song, there was an interesting article about Percy French, who was an Irish-born engineer and entertainer, in _Sing Out_ magazine, Volume 32, #4 (1987), pp, 18-20, It quotes extensively from James N. Healy, _Percy French and His Songs_, 1966, a book which I have not seen.
Henry Boylan, _A Dictionary of Irish Biography_, second edition, St. Martin's Press, 1988, p. 123, has a brief biography of French., who was a painter as well as a performer and writer. He was born at Cloonyquin in County Roscommon in Ireland, and attended Windermere College, Foyle College,
and (Dublin's) Trinity College. That took a while; it wasn't until 1881 that he earned his civil engineering degree. After graduating, he became a surveyor of drains in County Cavan. In 1887, his job was eliminated, and he had lost his savings in unwise investments, so he founded a comic paper, the Jarvey, which was not successful. He then joined a Dr. (Houston?) Collisson to write and produce a musical comedy, The Knights of the Road. The pair went on to tour England, Canada, the United States, and the West Indies. He moved to London in 1890, and died in Lancashire three decades later.

Other songs by French in the Index include "The Mountains of Mourne" (probably his most popular song), "Phil the Fluther's Ball," and almost certainly "Abdul the Bulbul Emir (I)." The "Sing Out!" article reports a story that French was challenged to write a song containing the name "Ballyjamesduff," and this is the result. But it may also have been based on the line of one of French's friends, who for economic reasons went the Scotland. - RBW

Last updated in version 5.3
File: RcBalJDu

**Ballymonan Brae**

DESCRIPTION: The singer bids farewell to Ballymonan, land of green leaves and pretty girls. He recalls the pleasant nights there. He gives his name as John by counting through the alphabet. He bids success to Ballymonan

AUTHOR: unknown
EARLIEST DATE: 1936 (Sam Henry collection)
KEYWORDS: home farewell wordplay nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H643, p. 159, "Ballymonan Brae" (1 text, 1 tune)
Roud #13456
File: HHH643

**Ballynure Ballad, The**

DESCRIPTION: On the road to Ballynure the singer "heard a wee lad behind a wee ditch That to his wee lass was talking" He asks her to give him a kiss. She says "kisses are not for giving away But they are for the taking." Remember that when you go to kiss a girl

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: courting humorous
FOUND IN: Ireland Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan7 1319, "The Ballynure Ballad" (1 text, 1 tune)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 43-44, "The Ballynure Ballad" (1 text)
DT, BALLYNUR*
Roud #7211
File: HayU043

**Ballyshannon Lane, The**

DESCRIPTION: The singer stops at Ballyshannon Lane and thinks of "scenes of ninety-eight," recalling Scullabogue on the one hand and the death of rebels on the other. Many are named. The singer says "in Ireland's need I am here to bleed in Ballyshannon Lane"

AUTHOR: Michael O'Brien (source: Moylan-TheAgeOfRevolution-1776-1815)
EARLIEST DATE: 1998 (Franke Harte and Donal Lunny, "1798 the First Year of Liberty,"
Hummingbird Records HBCD0014 (1998))
KEYWORDS: rebellion Ireland death patriotic
HISTORICAL REFERENCES:
1798 - Irish rebellion against British rule
FOUND IN: Ireland
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 75, "The Ballyshannon Lane" (1 text, 1 tune)
NOTES [162 words]: Moylan-TheAgeOfRevolution-1776-1815: "This somewhat confused song seems to relate a series of outrages by government troops against the narrator's neighbors and relations."
The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See:
Franke Harte and Donal Lunny, "Ballyshannon Lane" (on Franke Harte and Donal Lunny, "1798 the First Year of Liberty," Hummingbird Records HBCD0014 (1998)) - BS
It sounds as if the idea is to measure Scullabogue against the atrocities committed by the British in 1798. This is surprising hard to do, given the nature of feelings about the matter (see the notes to "Father Murphy (II) (The Wexford Men of '98)"). Nonetheless, I'd have to say that Scullabogue, in which a handful of Irish killed a hundred or more loyalists in cold blood, was the single worst atrocity of 1798, and it would take quite a few acts againstt the Irish to balance this particular act of non-civilization.
File: Moyl075

Balm in Gilead
DESCRIPTION: "There is a balm in Gilead to make the wounded whole; There is a balm... to heal the sin-sick soul." "Sometimes I feel discouraged... But then the Holy Spirit Revives my soul again." "If you can preach like Peter... Go and tell your neighbour...."
AUTHOR: unknown
EARLIEST DATE: 1909 (recording, Fisk University Jubilee Quartet)
KEYWORDS: religious nonballad
FOUND IN: US(Ap,SE)
REFERENCES (7 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 88, "There Is a Balm in Gilead" (1 text) (1 tune)
Wheeler-SteamboatinDays, pp. 68-70, "I Come Up Out uv Egypt" (1 text, 1 tune, with this verse and several others not found in the common versions of this song; the result is sort of a bluesy spiritual)
Fuson-BalladsOfTheKentuckyHighlands, pp. 199-200, "The Little Shepherd" (1 text, with this chorus and verses of the form "I am a little (shepherd/scholar/watchman/etc.), I (feed my master's sheep), Over the hills and mountains I daily do them keep")
Work-FolkSongOfTheAmericanNegro, p. 43, "Balm in Gilead" (1 text, 1 tune)
Warren-EveryTimeIFeelTheSpirit, pp. 93-94, "There Is a Balm in Gilead" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 360, "Balm in Gilead" (1 text)
DT, BALMGIL*
Roud #11967
RECORDINGS:
Harry C. Browne, "Balm of Gilead" (Columbia A-2179, 1917)
Campbell College Quartet, "There Is a Balm in Gilead" (OKehe 8900, 1931; rec. 1930)
Fisk University Jubilee Quartet, "There is a Balm in Gilead" (Victor 16487, 1910; rec. 1909)
Beverly Green, "Balm in Gilead" (on BlackAmRel1)
The King's Heralds, "Balm in Gilead" (Chapel CR 23, n.d.)
Utica Institute Jubilee Singers, "Balm in Gilead" (Victor 21842, 1929)
NOTES [61 words]: The Book of Jeremiah refers twice to Gilead's balm (Jer. 8:22, 46:11), but there is no real discussion of what it is used for or why it is unusually effective (if it is; it is perhaps worth noting that, by Jeremiah's time, Gilead had been in foreign hands for about a century, and had been in Israelite rather than Judean hands for two centuries before that). - RBW
Last updated in version 6.0
File: FSWB360A

Baltic Lovers, The
DESCRIPTION: Mary escapes from her father's prison to follow her sailor Thomas to fight the Russians in Sir Charles Napier's Baltic Fleet. When she is discovered and taken, with Thomas, to Napier, he sends them back to England where they marry.
AUTHOR: unknown
EARLIEST DATE: 1856 (Chambers)
LONG DESCRIPTION: In Southampton Thomas, a sailor "engaged with Sir Charles Napier" tried to leave Mary, a merchant's daughter, to join the fleet "to fight the Russians in the wars of Turkey". He had promised not to leave her. She threatened to sail with him in the Baltic fleet. Her father overheard the conversation and had her confined in a garret [or barracks]. She escaped to Portsmouth, dressed as a soldier, and met her lover aboard the Duke of Wellington - Napier's ship - "at the Dardanelles". The lovers were taken to the quartermaster who told the story to Napier. Napier promised they shall "be made both happy and that right soon". They embraced and sailed away to England while "we all joined in and we sang the chorus, 'God Save the King' and Sir Charles Lapier [sic Fowke-TraditionalSingersAndSongsFromOntario]." Now they live happily in Southampton.

KEYWORDS: love marriage navy war parting reunion separation escape cross-dressing ship England Russia father sailor

HISTORICAL REFERENCES:
Crimean War [see bibliography for sources]
Mar 11, 1854 - The Baltic Fleet, Sir Charles Napier, commander, sails from Spithead; occupied principally in blockading.
May 28, 1854 - The Baltic Fleet destroys Russian forts at Hango, Finland.
Aug 15, 1854 - Russian forts captured at Bomarsund, Aland Islands, Finland, by the Baltic Allied Fleets and troops.
Sept 25, 1854 - Napier reports to Admiralty that it was too late in the season for an attack on Sweaborg, Finland.
Oct 4, 1854 - Admiralty orders attack on Sweaborg to be started "at the end of October"
Oct 10, 1854 - Napier declines the Sweaborg attack which he believed must fail.
Dec 7, 1854 - Napier sails for England with most of the Baltic Fleet not previously returned.
Dec 17, 1854 - Napier anchorsat Spithead.
Dec 22, 1854 - Napier ordered to strike his flag and come on shore. Napier and many observers consider this an insulting dismissal from service.
June 1, 1855 - The Baltic Fleet, now under the command of Rear-Admiral Dundas, joins the Allied Fleets.

FOUND IN: Canada(Ont)
REFERENCES (2 citations):
Fowke-TraditionalSingersAndSongsFromOntario 47, "Sir Charles Lapier" (1 text, 1 tune)
Roud #2323

RECORDINGS:
Marcelle McMahon, "Sir Charles Lapier" (on ONEFowke01)

NOTES [1337 words]: In its less than 10 months time commanded by Napier the Baltic Fleet was never at the Dardanelles.
The historical references are just to give some idea of the time frame covered by this ballad. The ugly details of Napier's [non]-dismissal probably have no place here. You can read about it in the references in the bibliography, below.
For other broadsides about Sir Charles Napier and the Baltic Fleet see:
Bodleian, Harding B 26(25), "The Baltic Fleet" ("Don't you know the wrongs you are doing"), unknown, no date
Bodleian, Firth b.25(513), "The Baltic" ("To the Baltic's broad billows we go, boys"), T. King (Birmingham), c.1845
NLScotland, L.C.Fol.70(95b), "Jack and the Bear-Skin" ("A sailor and his lass Sat o'er their parting glass"), unknown, c.1885
John Ashton, Real Sailor Songs (London, c.1973 reprint of 1891 edition), #27, pp. 3-4, "Bold Napier" ("Old England calls her sons to arms") - BS
These days, the Crimean phase of the Crimean War gets all the attention (song on the subject include, e.g., "The Crimean War" [Laws J9], "The Famous Light Brigade," "The Heights of Alma (I)" [Laws J10], the fullest versions of "The Kerry Recruit" [Laws J8], "The Kilties in the Crimea," and "Patrick Sheehan" [Laws J11]). But the Baltic Expedition, now largely forgotten, earned plenty of press at the time.
As Stokesbury points out on p. 244, points out that the goal of the British and the French was not to fight in the Crimea, it was to get to Russia (so as to take the pressure off the Ottoman Empire). The Crimea was not their ideal place to fight; the supply line was too long. The Baltic was closer. So an
Anglo-French fleet went there under the command of Napier. Stokesbury, p. 244, says of him, "The British commander was Admiral Sir Charles Napier, who had been a dashing middle-grade officer but who was now tempered by advancing age (he was nearly seventy) as well as by inhibiting instructions from the government." As often happened in nineteenth century wars, his reputation preceded his results: "The British public lionized its first hero of 'the War with Russia' long before the shooting started. Vice-Admiral Sir Charles Napier -- 'Mad Charlie', 'Black Charley', cousin of 'Peccavi' Napier who conquered Sind, kinsman of the Laird Napier who invented logarithms -- was one of those officer eccentrics whose vanity condemns them to success" (Palmer, p. 66).

He was genuinely successful in his earlier days, having commanded a frigate during the Napoleonic Wars and been part of the naval force that attacked Washington, D.C. in 1814. An unsuccessful businessman, he had fought well in the Portuguese civil war and had led the capture of Lisbon (Palmer, p. 66).

Napier's flagship was the *Duke of Wellington* (Royle, p. 156); this ship is mentioned in the song (although Fowke failed to recognize this in her text, where the name is not printed in italics). It makes some sense that this ship would need a lot of crew before the Baltic expedition; it was brand-new, having been laid down in 1849 and launched in 1852 after hasty conversion to steam (Marshall-Encyclopedia, p. 99).

The composition of the attacking force didn't help -- while the British squadron had a number of steamships, the French supplied only sailing vessels, which slowed the fleet significantly. As Stokesbury acidly comments on p. 244, "Under these conditions the admirals decided that little could be accomplished, and then set out diligently to justify their prediction." This even though Napier had boasted before sailing, "Within a month of entering the Baltic I shall be in Kronstadt [the main Russian naval base], or in Heaven" (Palmer, p. 67).

The Russians didn't make things easy; they quickly (and surely correctly) concluded that they could not hold off the invading navies in either the Baltic or the Black Sea -- and so gave up control of the waters (Herman, p. 451). Instead they fortified and mined their harbors (Royle, p. 159). Napier and his fleet settled down to a blockade -- a policy which had little appeal to the authorities at home in Britain. Eventually they sent him 10,000 French troops (Royle, p. 160); on August 8, the attacks on the Bomarsund forts began. The 2000 Russians guarding the island surrendered a week later (Royle, p. 161).

Minor as it was, it was the first victory of the war for the anti-Russian coalition (Royle, p. 162). The problem was, once an officer started winning, the pressure naturally increased for him to win some more. Meanwhile, his officers were disagreeing, the weather was worsening -- and Napoleon III of France was pulling out his troops to send them to other fronts (Royle, p. 163). Napier did not want to take risks and jeopardize his victory (Palmer, p. 76). There followed an argument between the Admiralty and Napier over whether he should do more. The offensive was over, and the fleet eventually headed home. The ships reached Portsmouth on December 22 and Napier removed from his post (Royle, p. 164). Although he had not accomplished anything spectacular, he had succeeded in capturing a useful island in the Gulf of Finland and brought back every ship in his fleet safely. But he was greeted with sarcasm once felt by the "Noble Duke of York" as the less-than-poetic newspapers cried out, according to p. 76 of Palmer,

The Baltic fleet
With fifty thousand men,
Sailed up the seas --
And then sailed home again.

If the Baltic campaign is remembered for anything positive at all, it is an act of individual heroism, when one Charles Lucas picked up a live shell which had landed on the deck of the *Hecla* and threw it overboard (Palmer, p. 72). His reward was the first-ever Victoria Cross for a sailor (Royle, p. 159).

The Crimean land campaign did not begin until September 1854, and extended well beyond that. Thus, although Napier himself never went anywhere near the Dardanelles, some of his sailors certainly did. So, theoretically, the song is possible -- although likely the reference to the Dardanelles is either a confusion or a conflation of multiple ballads.

The fleet, however, was sent back to the Baltic the next year, where it attacked Sveaborg (Stokesbury, p. 245).

Napier did a fine job of making a laughing-stock of himself; absolutely refusing to admit either a failure on his own part; Palmer, pp. 178-179, describes his self-defence in parliament in which "He denounced the officers and men of his Baltic Squadron for giving him less personal loyalty than he might have deserved; he denounced the Admiralty Board; and, most of all, he denounced Sir James Graham [the First Lord of the Admiralty] for having ordered him to strike his flag and return
to civilian life while the laurels of victory were still eluding him." Little surprise that Napier because the subject of a furious controversy!

Napier's successor in command of the Baltic fleet was Admiral Richard Dundas (Palmer, p. 192), who still found Kronstadt too strong to attack (Royle, p. 379). He did manage a bombardment of Sveaborg (Royle, pp. 381-383), it accomplished little: "Sveaborg does not stand high in the long list of British naval successes. While it was a thorough and cheaply won victory it did not bring the war any closer to a conclusion" (Royle, p. 382). And, yes, the Duke of Wellington was present.

It occurs to me that Dundas's action might supply another explanation for the confusion of the Baltic with the Dardanelles in this song. Richard Dundas was not the only Crimean War admiral with that surname. James Dundas commanded the British Mediterranean fleet at the start of the war, and set out for the Dardanelles very early on (Palmer, p. 20). He was responsible for the British fleet that landed in the Crimea (Stokesbury, p. 245). He left the Crimea in December 1854 (Palmer, p. 188). So perhaps the songwriter confused the two Dundases, thinking that the Duke of Wellington that went to the Baltic with Richard Dundas then ended up in the Dardanelles with James Dundas. This makes a hash of the chronology, but it's a hash anyway.- RBW

Bibliography

- Palmer: Alan Palmer, The Crimean War (originally published as The Banner of Battle), Dorset, 1987
- Stokesbury: James L. Stokesbury, Navy & Empire, Morrow, 1983
- [Sources used for the Historical Notes:]: William Nassau Molesworth, The History of England from the Year 1830-1874 (1882, Covent Garden (digitized by Google)), Vol. III, especially pp. 22-54.
- Southport Visiter, c. March 9, 1854, "Sailing of the Baltic Fleet" [Copyright 2002 by Old Mersey Times]

Baltimore (Up She Goes)

DESCRIPTION: Shanty. "He kissed her on the cheek and the crew began to roar, Oh, oh, up she goes, we're bound for Baltimore." Verses continue with kissing on the neck, arms, legs, and other parts which the printed sources politely refrain from mentioning.

AUTHOR: unknown
EARLIEST DATE: 1938 (Colcord-SongsOfAmericanSailormen)
KEYWORDS: shanty bawdy nonballad sailor
FOUND IN: Germany US Britain(England(Lond))
REFERENCES (2 citations):
Colcord-SongsOfAmericanSailormen, p. 92, "Up She Goes" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, p. 418, "Baltimore" (1 text, 1 tune) [AbEd, p. 319]
Roud #4690
RECORDINGS:
John Doughty, "Baltimore" (on Voice12)
CROSS-REFERENCES:
cf. "A-Roving" (theme)
cf. "Tickly My Toe" (theme)

NOTES [149 words]: Colcord-SongsOfAmericanSailormen takes her version from Baltser's Knurrhahn, a book compiled for the German merchant marines. Hugill-ShantiesFromTheSevenSeas says that he never heard this on any British ships, but that it was very popular on German ones, and suggests that supports his theory that German and Scandinavian seamen adapted British and American shore-songs and turned them into shanties. - SL

Stan Hugill, Shanties from the Seven Seas (2003), p. 319: "It was a shanty very popular in German sailing ships, usually sung at the capstan.... It was never heard in British ships, and it helps to strengthen my theory that German and Scandinavian seamen adapted British and American shore-songs and turned them into shanties long after the art of 'inventing' shanties had died out aboard British and American ships... Of course many of the final verses have had to be censored!" - BS

File: Hugi418

Baltimore Fire, The

DESCRIPTION: "It was on a silver falls by a narrow That I heard a cry I ever will remember... Fire, fire, I heard the cry From every breeze that passes by... While in ruin the fire was laying Fair Baltimore, the beautiful city." About the terrible fire in Baltimore

AUTHOR: unknown

EARLIEST DATE: 1929 (recording, Charlie Poole & the North Carolina Ramblers; first printed in Maury's Songster of about 1905)

KEYWORDS: disaster fire

HISTORICAL REFERENCES:
Feb. 7-8, 1904 - Fire wipes out practically the entire downtown section of Baltimore.

FOUND IN: US(SE)

REFERENCES (4 citations):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 97, "Baltimore Fire" (1 text, 1 tune)
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 87, "Baltimore Fire" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 176-177, "Baltimore Fire" (1 text plus an excerpt from "Boston Fire," the inspiration for the piece)
DT, BALTFIRE*

Roud #12392

RECORDINGS:
New Lost City Ramblers, "Baltimore Fire" (on NLCR03)
Charlie Poole and the North Carolina Ramblers, "Baltimore Fire" (Columbia 15509-D, 1930; rec. 1929; on CPoole02)

File: CSW097

Bambocheur, Un (A Vagabond Love)

DESCRIPTION: French. Daughterloves a bambocheur (wanderer). The mother says that she will instead marry a rich man on the morrow. The girl walks along the shore, bemoaning her slavery ("esclavage"), saying she will never stop loving "ce bambocheur"

AUTHOR: unknown

EARLIEST DATE: 1946 (Berry-FolkSongsOfOldVincennes)

LONG DESCRIPTION: French. Daughter asks her mother if she knows "the lad I love so well", who is a bambocheur, or wanderer. The mother replies that the daughter will not wed him, but instead will marry another on the morrow, one with great wealth. The girl walks along the shore, weeping and bemoaning her slavery ("esclavage"), saying she will never stop loving "ce bambocheur"

KEYWORDS: grief courting love family lover mother money

FOUND IN: US(MW)

REFERENCES (2 citations):
Berry-FolkSongsOfOldVincennes, p. 39, "Un Bambocheur (A Vagabond Love)" (1 text + translation, 1 tune)

Cross-References:
NOTES [23 words]: Berry-FolkSongsOfOldVincennes states that, despite the commonness of the theme, "no close variant" is found in either Canada or France. - PJS

Last updated in version 2.5

File: BerV039
Banana Boat Song (Day-O)

DESCRIPTION: Work song about loading bananas; refrain: "Daylight come and me want go home" or "Day the light and me want go home." The workers ask the "tally man" to count the bananas so they can go home after loading all night.

AUTHOR: Unknown, but the lyrics to the version made popular by Belafonte (and adapted for the civil rights movement) were written by pop songwriters Irving Burgie and William Attaway

EARLIEST DATE: 1951 (Murray-FolkSongsOfJamaica)

KEYWORDS: ship work worksong worker nonballad food

FOUND IN: West Indies (Jamaica)

REFERENCES (4 citations):
Murray-FolkSongsOfJamaica, pp. 2-4, "Day Dah Light" (1 text, 1 tune)
William Attaway and Lyle Kenyon Engel, _Calypso Song Book_ (New York: Calypso Music, Inc, 1957), pp. 18-19, "Banana Boat Loader's Song" (1 text, 1 tune)
Noel Dexter and Godfrey Taylor, _Mango Time - Folk Songs of Jamaica_ (Kingston: Ian Randle Publishers, 2007), pp. 50-51, "Day Oh" (1 text, 1 tune)

RECORDINGS:
Edric Connor with the Caribbeans and Earl Inkman, "Day Dah Light" (on WIEConnor01)
Harry Belafonte with Tony Scott's Orchestra and Chorus, "Day O" (1956, as "Banana Boat" on RCA Victor 45 rpm 47-6771, 1980, "Harry Belafonte All Time Greatest Hits Vol. I," RCA BMG LC 0316)

SAME TUNE:
Calypso Freedom (RECORDING: Willie Peacock, on VoicesCiv)

NOTES [255 words]: The song is, of course, best known as a 1956 pop hit for revival performer Harry Belafonte. I take it as a song that seems to have originated in tradition and certainly moved there, as witness its adoption by the civil rights movement ("freedom come and I want go home"). - PJS

This is a call and answer work song, where the call is a single line and the answer is "day dah light and me wan' go home." There were probably dozens of calls but the versions listed here so far have only seventeen, and of those, three have what I consider significant variants. Bennett is probably the source for most of the calls we have. Attaway, in his book, has four calls not in any other version, and none of those are in the Belafonte version (Attaway is one of the credited writers of Belafonte's text, along with Irving Burgie -- dba Lord Burgess -- and Belafonte himself); the Belafonte version has five calls not in other texts and one interesting variant: a call common to all but Dexter is "six han' seven han' eight han' bunch," a "hand" being a bunch of bananas; Belafonte's text, followed by the singers that "sampled" his version afterwards, replaces "hand" with "foot" and has the worker "lift" the bunch so many feet.

Which, if any, of Attaway's and Belafonte's calls were not from the docks I cannot say. Incidentally, both Attaway and Belafonte share two calls with Bennett. In Attaway and Engel, the attributions say whether the texts include "special lyrics by Attaway"; that is *not* the case for "Banana Boat Loader's Song." - BS

Last updated in version 3.7
File: RcBaBoSo

Banbury Cross

DESCRIPTION: "Ride a cock horse to Banbury cross To see a fine lady upon a white horse. Rings on her fingers and bells on her toes, And she shall have music wherever she goes."

AUTHOR: unknown

EARLIEST DATE: 1784 (Gammar Gurton's Garland, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: nonballad music horse

FOUND IN: US(SE) Britain(England)

REFERENCES (5 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 140, "Banbury Cross" (1 text, a
composite of "Banbury Cross," "Ring Around the Rosie," and an item about learning to ride (?)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 29, "Ride a cock-horse to Banbury Cross" (2 texts)
Baring-Gould-AnnotatedMotherGoose #619, p. 247, "(Ride a cock-horse to Banbury Cross)"; cf. #617, "(Ride a Cock Horse)"; #618, "(Ride a cock-horse)"
Jack-PopGoesTheWeasel, p. 176, "Ride a Cock Horse to Banbury Cross" (1 text)
Dolby-OrangesAndLemons, p. 144, "Ride a Cock Horse to Banbury Cross" (1 text)
Roud #21143
NOTES [196 words]: This little item has prompted the usual wild speculation: That the lady is Lady
Godiva, or Elizabeth I, or one Celia Fiennes (fl. 1697). For documentation, see the Opies -- but
note that their #28 and #30 are similar rhymes with different endings. If the piece is about any
particular person, it has clearly been much modified.
To be sure, there are versions that are truly about an actual person. See "As I Was Going by
Charing Cross": "As I was going by Charing Cross, I saw a black man upon a black horse, They
told me it was King Charles the First, Oh dear, my heart was ready to burst" (because Charles was
on his way to trial or execution).
I am tempted to list this song as having been found in Antarctica. Reportedly the crew of Robert
Scott's fatal 1910-1912 edition sang the song there -- to the penguins. Allegedly the penguins
approached to listen to "Banbury Cross" but moved away when they heard "God Save the King"
(see Peter Fitzsimons, Mawson and the Ice Men of the Heroic Age: Scott, Shackleton and
Amundsen, William Heinemann, 2011, p. 255). Believe as much of that as you like, but it would
appear that the song was sung there as a traditional song. - RBW
Last updated in version 5.0
File: Br3140

Band o' Shearers, The
DESCRIPTION: As shearing season approaches, the lad asks, "My bonnie lassie, will ye gang,
And shear wi' me the whole day long, And love will cheer us as we gang And join the band of
shearers." The two find they are happy together, and decide to wed
AUTHOR: Robert Hogg ?
EARLIEST DATE: 1904 (Ford)
KEYWORDS: love courting work sheep
FOUND IN: Britain(Scotland(Aber,Bord))
REFERENCES (6 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 196-197, "The Band o' Shearers" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #3, p. 3, "The Band o' Shearers" (1 fragment)
Greig/Duncan3 406, "The Band o' Shearers" (8 texts, 5 tunes)
Ord-BothySongsAndBallads, pp. 268-269, "The Band o Shearers" (1 text)
McMorland/Scott-HerdLaddieOTheGlen, pp. 64, 151, "The Band O Shearers" (1 text, 1 tune)
DT, BANSHEAR*
Roud #1524
BROADSIDES:
NLScotland, RB.m.143(126), "The Band o' Shearers," Poet's Box (Dundee), n.d.
CROSS-REFERENCES:
cf. "The Gallant Shearers" (chorus)
ALTERNATE TITLES:
The Shearing
NOTES [80 words]: This song and "The Gallant Shearers" share a chorus and a theme, and are
undoubtedly connected, though it's not clear which is older. But the feel of the verses is different
enough that I follow Ord-BothySongsAndBallads in splitting them, as does Roud. - RBW
I'll follow Roud in putting Greig/Duncan3 here rather than with "The Gallant Shearers" but it could
go either way.
Greig/Duncan3: "Learnt in Skene fifty-five years ago from an old Highlandman. Noted 19th
December 1906." - BS
Last updated in version 3.2
File: FVS196

Band of Banshee Airmen, A
DESCRIPTION: "A band of banshee airmen, way out in the sunny Sudan, Where all the erks are
The singer recalls the extreme tidyness of the captain of the Somersettshire. "So roll on the Nelson, the Rodney...."

**Band of Gideon (The Milk-White Horses)**

DESCRIPTION: The singer hails his sister (brother, mourner): "Don't you want to go to heaven? How I long to see that day." There's a "band of Gideon (milk white horses, milk and honey, healing water, golden chariot) over in Jordan"

**Band Played On, The**

DESCRIPTION: Known by the chorus, "Casey would waltz with a strawberry blonde, and the band played on...." The verses concern the social club founded by Matt Casey, and the kissing, courting, and dancing which took place there

**REFERENCES (1 citation):**
Hopkins-SongsFromTheFrontAndRead, pp. 60-61, "A Band of Banshee Airmen" (1 text, 1 tune)
Roud #29408

CROSS-REFERENCES:
cf. "She's a Tiddley Ship" (tune, lyrics)
cf. "Prince Henry Song" (lyrics, tune)

NOTES [71 words]: Hopkins-SongsFromTheFrontAndRead says this is to the tune "The Tiddley Ship," with which it shares lyrics, but at least part of it appears to be based on the hymn "Blessed Assurance" ("This is my story, this is my song, Praising my savior all the day long").

The version collected by Hopkins refers to the HMS Hood as having been sunk, meaning it must date from after May 24, 1941, the day the Bismarck sank the Hood. - RBW

**REFERENCES (2 citations):**
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 56-57, "Band ob Gideon (Gideon's Band; or, De Milk-White Horses)" (1 text, 1 tune; pp. 242-243 in the 1874 edition)
Edwards-BahamaSongsAndStories 38, "I Long To See That Day" (1 text, 1 tune)
Roud #12361

**REFERENCES (10 citations):**
Spaeth-ReadEmAndWeep, pp. 163-164, "The Band Played On" (1 text, 1 tune)
Geller-FamousSongsAndTheirStories, pp. 75-80, "The Band Played On" (1 text, 1 tune)
Gilbert-LostChords, p. 254, "The Band Played On" (1 partial text)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 6-7, "The Band Played On" (1 text)
Messerli-ListenToTheMockingbird, pp. 214-216, "The Band Played On" (1 text)
Silber/Silber-FolksingersWordbook, p. 246, "The Band Played On" (1 text)

ADDITIONAL: Robert A. Fremont, editor, _Favorite Songs of the Nineties_, Dover Publications, 1973, pp. 15-19, "The Band Played On" (1 text, 1 tune, a copy of the original sheet music)
Margaret Bradford Boni, editor, _Songs of the Gilded Age_, with piano arrangements by Norman Lloyd and illustrations by Lucille Corcos, Golden Press, 1960, pp. 64-66, "The Band Played On" (1
Roud #9615
RECORDINGS:
Dan Quinn, "The Band Played On" (Berliner 0961, 1898)
NOTES [295 words]: According to Gilbert-LostChords, Palmer could not sell this song to anyone. One day, Ward heard him humming the tune, took it and touched it up, and thus was a hit born. James J. Geller's story is more detailed. Palmer's sister Pauline had ordered breakfast, but her servant did not respond quickly; there was a street band performing. Pauline tried to hurry the servant, but Palmer said, "Let the band play on." Pauline told him that that would be a good song title. Palmer eventually evolved the story of Matt Casey, his social club, and his wooing of his strawberry blonde wife. The rest is as in Gilbert-LostChords.
Jon W. Finson, The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song, Oxford University Press, 1994, p. 72, observes that the verse of this is a march, the chorus a waltz - there was a waltz craze in the late nineteenth century. Interesting that the only part people remember is the chorus. The waltz also was considered to have slightly erotic undertones -- waltzing together implied strong attraction.
According to David A. Jasen, Tin Pan Alley: The Composers, the Songs, the Performers and their Times: The Golden Age of American Popular Music from 1886 to 1956, Primus, 1988, p. 28, "Both words and music were written by John F. Palmer, whose sister called attention to a hurdy-gurdy melody which was playing outside their house. Palmer took it to publisher Charles B. Ward (1865-1917), who purchased it and gave himself credit as the composer. It was first published in the New York Sunday World on June 30, 1895, and when the sheet music came out, it was dedicated to that newspaper...."
An 1878 song by Harrigan and Braham was called "The Casey Social Club"; I don't know if it provided a degree of inspiration. - RBW

Bang Away, Lulu (I)

DESCRIPTION: A quatrain ballad that celebrates Lulu's sexual exploits, her peccadillos, and the singer's affection for the lady in question. A typical chorus asks, "What will we do for banging When Lulu's dead and gone?"
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: bawdy humorous scatological sex
FOUND IN: Canada Britain(England) US(Ap,NW,So,SW)
REFERENCES (6 citations):
Cray-EroticMuse, pp. 173-180, "Bang Away, Lulu I" (6 texts, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 351-355, "Bang Away, Lulu" (7 texts, 1 tune, but the "F" text is "Bang Away, Lulu (II)"
Logsdon-WhorehouseBellsWereRinging 25, pp. 154-159, "My Lula Gal" (1 text, 1 tune, of this form though it lacks the "Bang Lulu" chorus)
Hopkins-SongsFromTheFrontAndRead, p. 159, "Lulu" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp. 176-177, "Lulu" (1 text, 1 tune)
Brand-BawdySeaSong 13, "Lulu" (1 text)
Roud #8349
CROSS-REFERENCES:
cf. "Bang Away, Lulu II, III"
File: EM173

Bang Away, Lulu (II)

DESCRIPTION: A teasing-song version of "Bang Away, Lulu I," i.e.: "Lulu's got a rooster. / Lulu's got a duck. / She put them in the bathtub / To see if they would --." Chorus: "Bang, bang Lulu," etc. (Note that the last line of each verse is left unfinished)
AUTHOR: unknown
EARLIEST DATE: 1936 (recording, Bang Boys?)
KEYWORDS: bawdy humorous wordplay
Bang Away, Lulu (III)

DESCRIPTION: This is a compromise between Lulu I and II. Typical stanza: "Lulu gave a party, Lulu gave a tea, Then she left the table To see her chicken peck."

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: bawdy humorous wordplay

FOUND IN: US(SW)

REFERENCES (2 citations):

Cray-EroticMuse, p. 182, "Bang Away, Lulu III" (1 text)

DT, BANGLULU? BANGLU2?

Roud #4835

CROSS-REFERENCES:

cf. "Bang Away, Lulu I, II"

cf. "I Had a Little Monkey" (lyrics)

NOTES [116 words]: I am guessing, on circumstantial evidence, that the Bang Boys recording falls under this entry rather than the other "Bang Away, Lulu" songs -- but you should look there, too. - PJS

Robert A. Heinlein, in To Sail Beyond the Sunset (p. 144 of the Ace paperback edition) claims that this song was in existence some time before 1918. This seems likely enough, but of course (it being a work of fiction) Heinlein does not document it. And the book was written some seventy years after that, and Heinlein was only 11 years old in 1918. Sure, he might have learned it by then -- but I wouldn't bet on it. I mention it because it *might* be an earliest date, but point out how tenuous that dating is. - RBW

Last updated in version 6.1

File: EM182

Bangidero

DESCRIPTION: Shanty. "To Chile's coast we are bound away, To my hero Bangidero. To Chile's coast we are bound away, We'll drink and dance fandango..." Verses sing the praises of Spanish girls and various sexual exploits.

AUTHOR: unknown

EARLIEST DATE: 1917 (_The Bellman_)

KEYWORDS: shanty bawdy

FOUND IN: Britain US

REFERENCES (2 citations):

Colcord-SongsOfAmericanSailormen, p. 98, "Bangidero" (1 text, 1 tune)

Hugill-ShantiesFromTheSevenSeas, pp. 53-54, "The Gals O' Chile" (1 text, 1 tune) [AbrEd, pp. 49-50]

ST Hug053 (Partial)

Roud #3222

ALTERNATE TITLES:
Timme Heave-o, Hang Her, Hilo
To My Hero Bangidero
The Girls of Chile

NOTES [118 words]: Colcord-SongsOfAmericanSailormen got this from Captain Robinson's collection, "Songs of the Chantey Man," published during July and August of 1917 as a series in the periodical The Bellman. (Minneapolis, MN, 1906-1919). Robinson stated that the refrain given was never actually sung, but substituted for the original which was too vulgar for publication. Hugill also states that he changed both the verses and refrains to make the song printable. In addition, he makes a comment on this and other so-called "rare" shanties, that they were not so much rare in use as they were difficult to clean up and camouflage for publication and so when an opportunity came to write things down, they were left out. - SL

File: Hug053

Bangor and No Surrender

DESCRIPTION: "Let craven hearts to tyranny Their coward homage render; The watchword of the brave and free Will still be "No Surrender!" "We kept our commemoration In honour of our Hero great Who freed the British nation" "We shall up and we shall on"

AUTHOR: William Johnston (source: Smyth/Bush/Long-OrangeLark)
EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)
KEYWORDS: Ireland nonballad patriotic political

HISTORICAL REFERENCES:

Jul 12, 1867 - William Johnston leads an Orange March in Bangor and is subsequently jailed for breaking the Party Processions Act (source: Smyth/Bush/Long-OrangeLark)

FOUND IN:
REFERENCES (1 citation):
Smyth/Bush/Long-OrangeLark 17, "Bangor and No Surrender" (1 text, 1 tune)

NOTES [317 words]: "This song was written by William Johnston of Ballykilbeg while a prisoner in Downpatrick prison. He was serving a two months sentence for breaking the Party Processions Act as he had led Orangemen from Newtownards to Bangor on the Twelfth [of July] 1867."
"On the morning of 12th July 1867, Johnston headed a procession from Newtownards which consisted of over 10,000 Orangemen. As the parade reached Bangor it increased to such an extent that it is estimated that between 30,000 and 40,000 people took part in the final march through the town." Johnston was among those sentenced to serve one month the following February. He was released early because of poor health. (source: "Johnston, Grand Lodge and the Party Processions Controversy" at Newtownards District [of the Grand Orange Lodge of Ireland] site).
"The Hero" of the song is William III and the commemoration is the Boyne celebration on July 12. It would not be clear without the Smyth/Bush/Long-OrangeLark comment. - BS
For the background of the phrase "No Surrender," which arose during the siege of (London)derry, see the notes to "No Surrender (I)" and "The Shutting of the Gates of Derry."
The Party Processions Act is just what it sounds like: An attempt by the British government to control the marches and demonstrations which so often ended in violence. According to the Oxford Companion to Irish History, it was passed in 1850 in the aftermath of the Dolly's Brae conflict (for which see "Dolly's Brae (I)"). The Oxford Companion lists William Johnston (1829-1902), the author of this piece, as the measure's chief opponent. The Act was repealed in 1872. On the whole, it probably did help reduce violence -- but it also deepened the underlying resentment of both sides. For background on William Johnston, who was once imprisoned for violating the Party Processions Act, see the notes to "William Johnston of Ballykilbeg." - RBW

File: OrLa017

Bangor Fire, The

DESCRIPTION: "It was on a Sunday afternoon, The sky was bright and clear, The people... felt no dread or fear." But a fire starts on Broad Street, and much of the town of Bangor burns. The song catalogs buildings destroyed. It praises mayor, firefighters, and God

AUTHOR: Words: John J. Friend
EARLIEST DATE: 1916 (Gray-SongsAndBalladsOfTheMaineLumberjacks)
KEYWORDS: fire

HISTORICAL REFERENCES:
April 30, 1911 - The Bangor Fire

REFERENCES (1 citation):
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 176-179, "The Bangor Fire" (1 text)

NOTES [111 words]: For such a dramatic event, the Bangor Fire is very little mentioned in histories. Not one of the printed references I checked had any data. There is a short article in Wikipedia noting that only two people were killed, but that nearly 300 homes and 100 business were destroyed, along with most of the town's civic buildings. Damage was estimated at over three million 1911 dollars.

There is a book by Wayne E. Reilly, Remembering Bangor: The Queen City Before the Great Fire (2009). I have not seen it.

This account, which is accurate as far as I can tell, really does sound like the recital of an eyewitness, although there is no evidence it went into tradition. - RBW

File: Gray176

Banished Defender, The

DESCRIPTION: "For the sake of my religion I was forced to leave my native home." "They swore I was a traitor and a leader of the Papist band, For which I'm in cold irons, a convict in Van Diemen's Land ... as a head leader of Father Murphy's Shelmaliers"

AUTHOR: "Most probably by James Garland [d. c.1842]" (according to Zimmerman-SongsOfIrishRebellion)

EARLIEST DATE: c.1800 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: rebellion transportation Ireland religious

FOUND IN: Ireland

REFERENCES (3 citations):
Zimmerman-SongsOfIrishRebellion 24, "The Banished Defender" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 70, "The Banished Defender" (1 text, 1 tune)
Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 56-58, "The Brave Defenders" (1 text)

Roud #13469

BROADSIDES:
Bodleian, 2806 b.10(10), "The Banish'd Defender," H. Such (London), 1863-1885; also Harding B 15(5b), "The Banished Defender"; 2806 c.15(215), "The Brave Defenders"

CROSS-REFERENCES:
cf. "The Defender's Song" (some text)

NOTES [380 words]: At the end of the eighteenth century the Catholic "Defenders" were opposed to the Protestant "Peep o'Day Boys" or "Orangemen" (source: Zimmerman-SongsOfIrishRebellion). - BS

The attribution of this to a Defender is rather peculiar. The Defenders certainly took part in the 1798 rising (see, e.g., "Bold McDermott Roe"), and they, unlike the United Irishmen, were definitely Catholic -- but they were almost all concentrated in Ulster. To encounter one serving under Father Murphy in Wexford seems somewhat improbable. One suspects the author didn't want the singer to be associated with the more secular United Irishmen.

Robert Kee quotes this in The Most Distressful Country (being Volume I of The Green Flag), p. 126. This version is unlikely on at least two counts -- notably, if the singer had indeed been taken with his weapons, as described in the song, he would most likely have been killed on the spot.

"Harry's Breed" refers to Henry VIII, who converted England (but not Ireland, nor Scotland for that matter) to Protestantism. But the charge is false; most of the troops who put down the 1798 rebellion were Irish and Catholic.

Healy's version at least refers to "Moses and Ely." That should be "Eli," the High Priest at the end of the period of the Judges; his story is intertwined with that of his young attendant Samuel in the early chapters of I Samuel.

The song also states that Jesus was crucified with "rusty" nails. There is no evidence of this in the Bible (though it's likely enough).

The song refers to "Luther's breed and Calvin's seed." The Anglican church, however, derives its doctrines neither from Luther nor Calvin. There were Calvinists in Ireland (the Dissenters of Ulster), but at least some of them were on the side of the rebels.

Finally, I can't help but comment on the strange allusion to Transubstantiation. Yes, this was a Catholic doctrine not shared by Protestants, but even if you can accept the theological twisting
behind the doctrine, it is based primarily not on the sixth chapter of John (which talks about the Bread of Life but doesn't say that the communion bread becomes the flesh of Jesus) but the Last Supper (Mark 1422ff. and parallels). Nor is it likely that one of the Irish rebels could quote the relevant scriptures. - RBW

File: Zimm024

**Banished Lover, The (The Parish of Dunboe)**

**DESCRIPTION:** The singer wanders out and recalls the home from which (his parents) banished him. He recalls how the locals dislike strangers. He meets a "pretty fair maid who sore lamented." She says that her lover has been taken away. He reveals that he is her lover

**AUTHOR:** unknown

**EARLIEST DATE:** 1924 (Sam Henry collection)

**KEYWORDS:** love separation mother father reunion

**FOUND IN:** Ireland

**REFERENCES** (1 citation):
Henry/Huntingdon/Herrmann-SamHenry'sSongsOfThePeople H23, p. 307, "The Banished Lover"; H726, pp. 307-308, "Learmont Grove" (2 texts, 2 tunes)

Roud #2963

**NOTES** [46 words]: The second Henry text, "Learmont Grove," is a very worn down version in which the plot barely survives; it is identified with the first based primarily upon common lyrics. The date of this text is given incorrectly in Henry/Huntington/Herrmann; it should be 1937, not 1927. - RBW

File: HHH023

**Banishment of Patrick Brady, The**

**DESCRIPTION:** Patrick Brady is "forced to banishment ... for being an upright Irishman that loved the shamrock green." At Carmanrock fair he and his comrades fought against those who swore to pull down the church. Brady is arrested but rescued and escapes to America.

**AUTHOR:** unknown

**EARLIEST DATE:** first half 19C (Zimmerman-SongsOfIrishRebellion)

**KEYWORDS:** battle emigration escape rescue America Ireland religious

**FOUND IN:**

**REFERENCES** (1 citation):
Zimmerman-SongsOfIrishRebellion 33, "The New Song on the Banishment of Patrick Brady" (1 text, 1 tune)

Roud #V1371

**CROSS-REFERENCES:**
cf. "Pat Brady" (subject)

File: Zimm033

**Banjo Tramp**

**DESCRIPTION:** "Come all you people that are here tonight... I've traveled this country over... But because I'm thin they call me slim, I'm a regular banjo tramp." The singer steals a man's trunk, is imprisoned, and vows to settle down but expects he'll ramble again

**AUTHOR:** unknown

**EARLIEST DATE:** 1936 (Brown)

**KEYWORDS:** rambling railroading food hardtimes prison judge home theft thief punishment

**FOUND IN:** US(SE)

**REFERENCES** (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 362, "Banjo Tramp" (1 text)

Roud #11732

File: Br3362

**Bank Fishermen**

**DESCRIPTION:** The Peerless from Gloucester set out six dories to fish on the banks. "Suddenly a
storm did rise" and the dories with twelve fishermen are lost. "Our captain cruised about all day in hopes to take them up" but found no sign of the missing men.

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: death drowning fishing sea ship storm
FOUND IN: Canada(Newf)
Roud #18252
RECORDINGS:
Pattie Maher, "Bank Fishermen" (on MUNFLA/Leach)
CROSS-REFERENCES:
cf. "Peerless Fishermen" (subject)
File: RcBanFis

Banker Brown
DESCRIPTION: A girl tells her mother that she loves Jack but will marry old Banker Brown for his money. Mother advises her to "wed the man you love." Daughter marries Banker Brown and, a year later, admits to her mother that it was a mistake.

AUTHOR: unknown
EARLIEST DATE: 1960 (Leach-FolkBalladsSongsOfLowerLabradorCoast)
KEYWORDS: greed marriage husband mother money
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Leach-FolkBalladsSongsOfLowerLabradorCoast 39, "Banker Brown" (1 text, 1 tune)
ST LLab39 (Partial)
Roud #9989
NOTES [46 words]: The cynic in me thinks some wag rewrote this to reverse the speeches of mother and daughter -- that is, that the daughter wanted to marry for love and the mother wanted her to marry for money. Also, the whole thing makes me think a little of Chaucer's "Merchant's Tale.". - RBW
Last updated in version 4.4
File: LLab39

Banks o' Deveron Water, The
DESCRIPTION: The singer goes out to take the air by (Deveron) water, and chooses "a maid to be my love." He says her equal is not to be found elsewhere, describes her beauty, and says he would not trade her for great riches. He hopes they will someday wed

AUTHOR: Alexander Lesley ?
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
KEYWORDS: love courting river
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, pp. 29-30, "The Banks o' Deveron Water" (1 text)
Roud #3784
NOTES [35 words]: Ord-BothySongsAndBallads reports that this was written in 1636 by Alexander Lesley. However, there are signs of oral tradition, so I can't say with certainty whether Lesley originated or transmitted the piece. - RBW
File: Ord029

Banks o' Doon, The
DESCRIPTION: The singer asks how the banks of bonnie Doon can bloom "sae fresh and fair" when she is separated from her love. She pulled a rose, which her lover took while leaving her the thorn

AUTHOR: Robert Burns
EARLIEST DATE: 1792 (Scots Musical Museum)
KEYWORDS: love courting abandonment nonballad
FOUND IN: Britain(England(South))
REFERENCES (4 citations):
Williams-Wiltshire-WSRO Wt 415, "Ye Banks and Braes of Bonny Doon" (1 text)
Jolly-Miller-Songster-5thEd, #100, "Bonnie Doon" (1 text)
DT, BNKSBRAE* BANKBRA2*
ADDITIONAL: Walter de la Mare, _Come Hither_, revised edition, 1928; #55, "Ye Banks and Braes o' Bonnie Doon" (1 text)
Roud #13889

RECORDINGS:
Henry Burr, "Ye Banks and Braes o' Bonnie Doon" (Columbia A339, 1909; rec. 1902); "Bonny Doon" (Victor 4426, 1905; Victor 4426/Victor 16152, 1908 (re-recording))

BROADSIDES:
NLScotland, L.C.1269(108a), "Banks of Doon," unknown, c. 1880

SAME TUNE:
The Son's Return ("With joy I hail your safe return") (Wolf-AmericanSongSheets p. 148)
Southern Chivalry ("Shall Northern Statesmen, when they speak") (Wolf-AmericanSongSheets p. 149)
The Voice of Toil ("I heard men saying, leave hope and praying, All days shall be as all have been") (Foner, p. 322)

NOTES [82 words]: Burns, curiously, seems to have written two versions of this poem, both coming out in 1791. The first begins, "Ye flowery banks o' bonie Doon, How can ye blume sae fair"; it is to the tune "Cambdelmore," which is in 4/4 time.
The other version, more familiar to me and seemingly more popular in tradition, opens "Ye banks and braes o' bonie Doon, How can ye bloom sae fresh and fair"; the tune is "The Caledonian Hunt's Delight," in 6/8 time. The two are nonetheless obviously the same song. - RBW

Last updated in version 6.0
File: CTbnksbr

Banks o' Loch Erie, The

DESCRIPTION: Jamie/Willie would leave "Clyde's bonny banks" for America. He asks Jeannie to go with him to "the banks o' Loch Erie." "Poverty ne'er shall mak enjoyment grow weary." She will leave her father's hall and go with him to Lake Erie.

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan8)

KEYWORDS: love emigration America

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1521, "The Banks o' Loch Erie" (2 texts, 1 tune)
Roud #12950

ALTERNATE TITLES:
The Two Emigrants

NOTES [32 words]: Apparently broadside Bodleian, 2806 c.11(65), "The Two Emigrants" ("Clyde's bonny banks are a' wet wi' the e'ening dew"), unknown, no date is this song but I could not download and verify it. - BS

Last updated in version 2.5
File: GrD81521

Banks o' Skene, The

DESCRIPTION: "When I was just a rantin' girl, About the age of sixteen, I fell in love wi' a heckler lad Upon the banks o' Skene." The girl cuts her hair, puts on men's clothes, offers to be his apprentice. He sees through the disguise and offers to make her his wife

AUTHOR: unknown

EARLIEST DATE: 1881 (Christie)

KEYWORDS: love courting clothes cross-dressing marriage pregnancy

FOUND IN: Britain(Scotland)

REFERENCES (4 citations):
Greig/Duncan1 164, "The Banks o' Skene" (12 texts, 5 tunes)
Ord-BothySongsAndBallads, p. 395, "The Banks o' Skene" (1 text)
DT, BANKSKE*
Banks of Allan Water, The

DESCRIPTION: "By the banks of Allan Water When the sweet springtime did fall, There I saw the miller's lovely daughter, Fairest of them all." By autumn, the girl has been betrayed by her soldier love and grieves; by winter, she is dead

AUTHOR: Matthew Lewis (1775-1818)?

EARLIEST DATE: 1823 (Rich and Poor: A Comic Opera)

KEYWORDS: love courting soldier betrayal death

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
DT, ALANWATR

Roud #4260

RECORDINGS:
Daisy Chapman, "The Banks of Allen Water" (on SCDChapman01)

BROADSIDES:
NLScotland, Crawford EB 2836, "The Banks of Allan Water," G. Walker (Durham), ca.1850?; L.C.Fol.70(98b), "On the Banks of Allan Water," [same broadside as RB.m.143(211)]

SAME TUNE:
Sheridan's "Early" Victory ("In the Shenandoah Valley") (Wolf-AmericanSongSheets p. 140)

ALTERNATE TITLES:
Allan Water
The Miller's Daughter

NOTES [194 words]: Quoted by Hardy in Far from the Madding Crowd (1874), sung by Bathsheba Everdene.

Robert Crawford (died 1733) also wrote a song called "Allan Water," which is considered one of his best works. But that song has little if any traditional attestation. It is only of note because Robert Burns admired author Crawford, whose works were found in Ramsay's Tea Table Miscellany attributed to "C" (see Stanley J. Kunitz and Howard Haycraft, Editors, British Authors Before 1800: A Biographical Dictionary, H. W. Wilson, 1952 (I use the fourth printing of 1965), p. 129).

This song is later. Jim Dixon reports, "The Banks of Allan Water' is a song sung by a character called Mrs. Secret in "Rich and Poor: A Comic Opera" by M[atthew] G[regory] Lewis (London: proprietors, 1823), page 6. This seems to be the source of the song. "Hathi Trust has several viewable copies of the sheet music, where the words are credited to M[atthew] G[regory] Lewis with a piano arrangement by C[harles] E[ward] Horn. However, [one] has a guitar arrangement by C. M. Solà and says "music by Lady ----." None of these has a printed date, but they are cataloged as 1821 to 1828. - RBW

Last updated in version 5.1
File: DTalanwa

Banks of Banna, The

DESCRIPTION: "Shepherds have you seen my love, Have you seen my Anna? Pride of every
shady grove Upon the banks of Banna." The singer left home and herd for Anna; he will not return to them until he finds her. In some versions he finds her and they are happy.  

AUTHOR: George Ogle (1739-1814) (source: Croker-PopularSongsOfIreland)  
EARLIEST DATE: 1795 (Journal from the Joseph Francis)  
KEYWORDS: love separation separation shepherd  
FOUND IN:  
REFERENCES (2 citations):  
Huntington-SongsTheWhalemenSang, pp. 236-237, "The Banks of Banna" (1 text, 1 tune)  
Croker-PopularSongsOfIreland, p. 134, "Banks of Banna" (1 fragment)  
ST SWMS236 (Full)  
Roud #2058  
BROADSIDES:  
Bodleian, Firth c.18(50)[many lines illegible], "Anna" ("Shepherds I have lost my love"), J. Pitts (London), 1802-1819; also Bodleian, Harding B 25(56), "Anna" ("Shepherds, I have lost my love"), Jennings (?), (London), n.d. (barely legible); Harding B 12(3)=Johnson Ballads 865 (damaged), "Anna," J. Pitts (London), 1819-1844; Firth b.27(484a), Firth b.34(13), Johnson Ballads fol. 9, "[The] Banks of Banna"; Firth b.28(10a/b) View 2 of 8, "Shepherds, I Have Lost My Love"  
NOTES [198 words]: Huntington says that this song is found in Chappell. The closest equivalent I can find in that book is "Shepherd, Saw Thou Not." They do not appear to me to be the same song; "The Banks of Banna" is much simpler and has at least some of the qualities of a folk song, though field collections are rare - RBW  
There are three variations among [the Bodleian broadsides]. All begin with the first four verses: she's lost and "perhaps she's gone For ever and for ever." Some stop there: Firth b.34(13), Johnson Ballads fol. 9 and Firth b.28(10a/b) View 2 of 8; some have her return ("Flocks did sport and lambs did play, All around my lovely Anna"): Firth c.18(50) and Harding B 25(56), named "Anna"; and one has him meet her by surprise ("With joy I clasp'd her round the waist"): Firth b.27(484a). - BS  

Sir George Ogle the Younger (c. 1740-1814) was a poet and politician born in county Wexford. He served in the Irish parliament in the 1790s, and was briefly a Tory representative to Westminster. His best-known works are considered to be "Banna's Banks" (i.e. this piece) and "Molly Astore" (in this index as "Gramachree"); in this Index he is also contributed "The Hermit of Killarney." - RBW  
File: SWMS236

Banks of Brandywine, The [Laws H28]  
DESCRIPTION: The singer (a sailor) meets a girl and asks her to forget her lover -- telling her first that her lover is probably untrue and then that he's already married to another. She faints; he reveals that he is the long-lost lover  
AUTHOR: unknown  
EARLIEST DATE: 1856 (Thompson-APioneerSongster)  
KEYWORDS: sailor disguise courting  
FOUND IN: US(Ap,MA,WW) Canada(Mar)  
REFERENCES (9 citations):  
Laws H28, "The Banks of Brandywine"  
Thompson-APioneerSongster 37, "Banks of Brandywine" (1 text)  
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 72, "The Banks of Brandywine" (1 text plus mention of 1 more)  
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, pp. 64-66, "The Banks of Brandywine" (1 text)  
Creighton-MaritimeFolkSongs, pp. 62-63, "Banks of Brandywine" (1 text, 1 tune)  
Mackenzie-BalladsAndSeaSongsFromNovaScotia 71, "The Banks of Brandywine" (1 text)  
Forget-Me-Not-Songster, pp. 158-160, "Bans of Brandywine" (1 text)  
Wolf-AmericanSongSheets, #79, p. 6, "Banks of Brandywine" (3 references)  
DT 811, BNKBRRNDY  
Roud #1970  
BROADSIDES:  
LOCSinging, sb10031a, "The Banks of Brandywine," J. Andrews (New York), 1853-1859; also as100580, as100590, "The Banks of Brandywine"  
VonWalthour, CDDLview>bview>b(4),"Banks of Brandywine" ("One morning very early, in the pleasant month of May"), J. Andrews (New York), 1853-1859; also CDDLview>bview>b(5),"Banks of Brandywine"
**Banks of Champlain, The**

**DESCRIPTION:** Singer hears guns firing on Lake Champlain, but despite her patriotism laments the danger to her lover Sandy, without whom her life would not be worth living. The cannons cease, the British retreat; she waxes patriotic once more as other women celebrate.

**AUTHOR:** unknown; attributed to the wife of Gen. Alexander "Sandy" Macomb

**EARLIEST DATE:** 1838 (Journal from the Nautilus)

**KEYWORDS:** love army battle fight war separation patriotic lover husband soldier

**HISTORICAL REFERENCES:**
- Aug/Sept 1814 - Plattsburg campaign. As part of a three-pronged attack strategy (the other prongs being at Chesapeake Bay and the lower Mississippi), a British army of 11,000 regulars led by General Sir George Prevost and a naval force under Captain George Downie attack Lake Champlain.
- Sept 6, 1814 - The British army reaches Plattsburg and awaits the navy.
- Sept 11, 1814 - Battle of Plattsburg. An American naval squadron under Captain Thomas Macdonough (1783-1825) defeats the British force in a fierce contest with very high casualties, compelling the British fleet to retreat in disorder. The British army retreats as well.

**FOUND IN:** US(MA)

**REFERENCES (3 citations):**
- Huntington-SongsTheWhalemenSang, pp. 161-162, "The Banks of Champlain" (1 text)
- Peters-FolkSongsOutOfWisconsin, p. 234, "'Twas Autumn and the Leaves" (1 fragment)
- cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 477, "The Banks of Champlain" (source notes only)

**RECORDINGS:**
- Pete Seeger, "The Banks of Champlain" (on PeteSeeger29), a somewhat abbreviated version

**CROSS-REFERENCES:**
- cf. "The Siege of Plattsburg" (plot)

**NOTES [91 words]:** This should not be confused with "The Siege of Plattsburgh." - PJS

For historical background on this part of the War of 1812, see "The Siege of Plattsburg" and references there.

Alexander Macomb (1782-1841) was Brigadier General in field command at Plattsburg (his superior being absent at the time of the fight). He went on to command the U. S. Army (such as it was) from 1828-1841.

Collected tunes for this piece are very few (JournalOfAmericanFolklore apparently printed one in 1939), but it appears to be "The Banks of the Dee/Langolee." - RBW

**Last updated in version 2.6**

**File:** RcTBOC

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**Banks of Claudy, The [Laws N40]**

**DESCRIPTION:** The singer meets a girl on the banks of Claudy. She is seeking her lover. He tells her Johnny is false, she rejects this. He tells her Johnny is shipwrecked; she is distressed. He tells her he is Johnny. She rejoices.

**AUTHOR:** unknown

**EARLIEST DATE:** before 1839 (broadside, Bodleian Harding B 11(1847))

**KEYWORDS:** separation reunion trick love

**FOUND IN:** US(Ap,MW,SE,So) Canada(Mar,Newf)
REFERENCES (35 citations):

Laws N40, "The Banks of Claudy"
O’Conor-OldTimeSongsAndBalladOfIreland, p. 39, "The Banks of Claudy" (1 text)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 3, "The Banks of Claudy" (1 text, 1 tune)
Ford-VagabondSongsAndBalladsOfScotland, pp. 317-319, "The Banks o' Claudy" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #48, p. 1, "The Banks of Claudy" (1 text)
Greig/Duncan 1036, "The Banks of Claudy" (12 texts, 11 tunes)
Reeves/Sharp-TheldiomOfThePeople 8, "Banks of Claudy" (1 text)
Williams-Witshire-WSRO GL 61, "Clowdy Banks" (1 text)
Kidson-TraditionalTunes, pp. 88-90, "The Banks of Claudy" (1 text, 1 tune)
Copper-ASongForEverySeason, pp. 248-249, "Clowdy Banks" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #105, "Cloddy Banks" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #66, "Cready Banks" (1 text, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 154-155, "The Banks of Claudy" (1 text)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 69, "Molly, I'm the Man" (1 text); 78, "On the Banks of Claudy" (1 fragment, which doesn't look much like this song, but it mentions the banks of Claudy, so it files here)
Randolph 47, "The Banks of Cloddy" (1 text plus 1 excerpt, 1 tune)
Hudson-FolksongsOfMississippi 38, p. 152, "The Banks of Claudie" (1 text)
Hudson-FolkTunesFromMississippi 18, "The Banks of Claudie" (1 fragment, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 71-73, "The Banks of Cloddie" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 73-75, "The Banks of Cloddy" (1 text, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 266-267, "The Banks of Claudy" (1 text, with local title "The Soldier's Return"; tune on p. 426)
Eddy-BalladsAndSongsFromOhio 55, "The Banks of Claudie" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 71, "The Banks of Claudy" (1 text, 1 tune)
Meredith/Anderson-FolksongsOfAustralia, pp. 166-167, "The Banks of Claudy" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H5+H693, p. 313, "The Banks of Claudy" (1 text, 1 tune)
Morton-FolksongsSungInUlster 2, "The Banks of Claudy" (1 text, 1 tune)
Morton/Maguire-ComeDayGoDayGodSendSunday 44, pp. 134-135,172-173, "The Banks of Clady" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 58, "The Banks of Claudy" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 30, pp., "The Lover's Return" (1 text)
Cox-FolkSongsSouth 321, "The Banks of Claudie" (1 text plus mention of 1 more)
Burton/Manning-EastTennesseeStateCollectionVol2, p. 94, "Dark and Stormy Night" (1 text, 1 tune, which the editors file here although it could be any of many reunion ballads)
Ord-BothySongsAndBallads, p. 130, "The Banks of Claudy" (1 text)
Creighton-MaritimeFolkSongs, p. 65, "The Banks of Claudy" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 19, "The Banks of Claudie" (1 text, 1 tune); 20, "The Banks of Claudy" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 70, "The Banks of Claudie" (1 text)

DT 465, BCLAUDIE CLAUDYBK
ST LN40 (Full)
Roud #266

RECORDINGS:

Robert Cinnamond, "The Banks of Claudy" (on IRRCinnamond02)
Bob & Ron Copper, "Claudy Banks" (on LastDays)
George Maynard, "The Banks of Claudy" (on Maynard1)
Mrs. K. McCarthy, "Claudie's Banks" (on MUNFLA/Leach)
Francis O'Brien, "Claudy's Banks" (on MUNFLA/Leach)

BROADSIDES:

Bodleian, Harding B 11(1847), "The Banks of Claudy", J. Catnach (London), 1813-1838; also 2806 c.15(164), Harding B 11(2261), 2806 b.9(257), Harding B 19(110), 2806 c.14(91), Firth b.26(281), 2806 c.18(12), 2806 c.17(15), Harding B 18(24), Firth b.25(188), Firth b.25(296), "The Banks of
Claudy”; Harding B 16(22c), Harding B 11(266), "The Banks of Cludy" [only the title is spelled "Cludy"; else "Claudy"]

LOC Singing, as100610, "The Banks of Cludy!", Horace Partridge (Philadelphia), 19C; also as100600, as200200, "Banks of Cludy"

NLS Scotland, RB.m.143(129), "The Banks of Cludy," Lowdon McCartney/Poet's Box (Dundee), after 1905

VonWalthour, CD Drive>b>b(6), "Banks of Cludy" ("It was on a summer's morning all in the month of May"), Johnson (Philadelphia), 19C; also CD Drive>b>b(7), "The Banks of Cludy"

CROSS-REFERENCES:
cf. "John (George) Riley (I)" [Laws N36] and references there
cf. "Ten Thousand Miles Away (On the Banks of Lonely River)" (references to the Banks of Cludy in some versions)
cf. "The Woods of Rickarton" (tune, per Greig/Duncan5)

ALTERNATE TITLES:
Claudy Banks
The Banks of Cloudy
The Banks of Clyde

NOTES [176 words]: Date for Grayson and Whitter is from Country Music Sources by Guthrie T Meade Jr with Dick Spottswood and Douglas S. Meade (Chapel Hill, 2002), p. 10.

Meade, Spottswood and Meade, page 10 has the comment that "Although no mention of the banks of Claudi is made on this recording, I feel it is closer to N40 than any other classification." I would make a stronger statement than that. Every line of "Where Are You Going Alice?" is substantially the same as, or clearly derived from a Bodleian broadside or some traditional version of "The Banks of Cludy" (such as Morton-FolksongsSungInUlster). For example, "green lands" replaces the banks of Cludy for Grayson and Whitter ("Just stay with me in green lands, no danger need you fear.") where Morton-FolksongsSungInUlster has "green woods" ("Oh tarry with me to yon green woods, no danger need you fear”).

The matrix number for the Grayson and Whitter's "Where Are You Going Alice?" is V40135B; Meade, Spottswood and Meade has BVE 46636-2. The tune is close to, but not the same as, "Charles Guiteau." - BS

File: LN40

**Banks of Cloughwater, The**

DESCRIPTION: The singer loves Ellen, and cannot sleep for the love of her. But her parents oppose their match; now he is forced to "stand on guard this night to shun your company." He promises to make her his own; he has money and fears no one

AUTHOR: unknown

EARLIEST DATE: 1938 (Sam Henry collection)

KEYWORDS: love courting lover father mother

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H777, pp. 427-428, "The Banks of [the] Cloughwater" (1 text, 1 tune)

Roud #7961

NOTES [53 words]: This song, as it stands in the Henry collection, seems confused; if he is courting the girl, why does he stand guard against her. If her parents kept her hidden, how did he see her, and at last meet her to plan their escape? Presumably either something has been lost or extraneous material has entered this song. - RBW

File: HHH777

**Banks of Clyde (IV), The**

DESCRIPTION: The singer meets a girl walking along the Banks of Clyde. They talk and kiss. She sings "We'll Row Thee O'er the Clyde" perfectly. He sees her home when it begins to rain. They still walk together along the Clyde.

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan5)

KEYWORDS: courting river home music
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #109, p. 2, "The Banks o' Clyde" (1 text)
Greig/Duncan5 952, "The Banks o' Clyde" (2 texts)
Roud #6267
NOTES [50 words]: The reference to "We'll Row Thee O'er the Clyde" puts an earliest possible
date on the Greig/Duncan5 versions. The song is by Andrew Park, "in honour of Queen Victoria's
visit to Glasgow, August 21, 1849" (source: The Poetical Works of Andrew Park (London, 1854), p.
259 on Google Book Search site. - BS
Last updated in version 2.5
File: GrD5952

Banks of Dundee, The (Undaunted Mary) [Laws M25]

DESCRIPTION: A rich girl, now living with her uncle, falls in love with Willie, a plowboy. Since her
uncle wants her to marry a squire, he tries to have Willie pressed. The squire attempts to take
Mary; she shoots him, then her uncle. Mary then is free to marry Willie
AUTHOR: unknown
EARLIEST DATE: before 1845 (broadside, Harding B 11(3942))
KEYWORDS: love death marriage poverty rape
FOUND IN: US(Ap,MA,MW,Ro,SE,So,SW) Canada(Mar,Newf,Ont)
Britain(England(North),Scotland) Ireland
REFERENCES (39 citations):
Laws M25, "The Banks of Dundee (Undaunted Mary)"
Ford-VagabondSongsAndBalladsOfScotland, pp. 78-81, "The Banks of Sweet Dundee" (1 text, 1
tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #66, pp. 1-2, "The Banks of Sweet Dundee" (1
text)
Greig/Duncan2 224, "The Banks of Sweet Dundee" (9 texts, 9 tunes)
Ord-BothySongsAndBallads, pp. 406-407, "The Banks of Sweet Dundee" (1 text)
Gatherer-SongsAndBalladsOfDundee 57, "The Banks of Sweet Dundee II" (1 text, 2 tunes)
Copper-SongsAndSouthernBreezes, pp. 200-201, "The Banks of Sweet Dundee" (1 text, 1 tune)
Broadwood/Maitland-EnglishCountySongs, pp. 116-117, "The Farmer's Daughter" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #58, "The Banks of Sweet Dundee" (1 text, 1

O'Connor-OldTimeSongsAndBalladOfIreland, p. 68, "The Banks of Sweet Dundee" (1 text)
Williams-Wiltshire-WSRO Mi 664, "On the Banks of the Sweet Dundee" (1 text)
Kidsdon-TraditionalTunes, pp. 53-55,173, "The Banks of Sweet Dundee" (1 text, 2 tunes)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 5, "The Banks of Sweet Dundee" (1
text, 1 tune)
Eddy-BalladsAndSongsFromOhio 54, "The Banks of Sweet Dundee" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 69, "The Banks of Sweet Dundee" (1
text plus an excerpt and mention of 1 more, 1 tune)
Peters-FolkSongsOutOfWisconsin, pp. 200-201, "The Farmer Had a Daughter" (1 text, 1 tune)
Stout-FolkloreFromIowa 30, pp. 44-45, "The Banks of Sweet Dundee" (1 text)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 137-139, "The Banks of Dundee" (2
texts, 1 tune)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 58, "The Banks of Sweet Dundee" (1 text)
Randolph 62, "On the Banks of Sweet Dundee" (2 texts, 2 tunes)
Randolph/Coen-OzarkFolksongs-Abridged, pp. 85-88, "On the Banks of Sweet Dundee" (1 text, 1
tune -- Randolph's 62A)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 77, "Pretty Mary" (1 text, 1 tune)
Bronner/Eskin-FolksongAlivePart1.1, "The Banks of the Sweet Dundee" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #23, "On the Banks of Sweet Dundee" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 67, "The Banks of Sweet Dundee" (3 texts, 3
tunes)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 323, "The Banks of Sweet Dundee" (1
fragment, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 18, "The Banks of Sweet Dundee" (1 text, 1
tune)
The Banks of Dunmore, The

DESCRIPTION: An Englishman falls in love with a poor farmer's daughter of Dunmore. She will not marry a non-Catholic. She convinces him, by reference to the Testament, of transubstantiation and the authority of Rome. He converts. They marry and settle in Dunmore.

AUTHOR: unknown

EARLIEST DATE: before 1862 (broadside, Bodleian 2806 c.16(159))
The Catholic doctrine of Transubstantiation holds that the bread and wine of the communion service are transformed into the body and blood of Christ -- admittedly not in appearance or in demonstrable chemical contest but in some sort of unmeasurable reality called "substance" or "essence" or something like that. (Apologies for sounding scornful; the concept of something that is "real" but "by definition" unverifiable by science is beyond my feeble capacity to take seriously.) This is based primarily on the gospel language (Matt. 26:26-28; Mark 14:22-24; Luke 22:17-20) saying that the disciples ate Jesus's body and blood, which is very loosely linked to later practice of the Lord's Supper by 1 Corinthians 11:24-26. Some see incidental support in chapter 6 of John, in which Jesus said that the bread of God comes down from heaven, and adds (6:35) that he is the Bread of Life.

It should be noted that this doctrine was not found in the early church; Radbertus propounded it in 831 (Bettenson, p. 147: "In the ninth century Paschasius Radbertus published a treatise, On the Body and Blood of the Lord, in which he pushed to extremes the language of John Damascene, "...though the body and blood of Christ remain in the figure of bread and wine, yet we must believe them to be simply a figure and that, after consecration, they are nothing other than the body and blood of Christ... and that I may speak more marvelously, to be clearly the very flesh which was born of Mary, and suffered on the cross and rose from the tomb....") Aquinas supported this view (Bettenson, p. 148), but it did not become official Catholic doctrine until the Fourth Lateran Council in 1215 (Christie-Murray, p. 99).

The Bible isn't really much help here (all statements about the Greek text of the Bible are based on the text and apparatus in Aland, pp. 436-437). The earliest Biblical statement is in 1 Corinthians 11:24. The Greek reads literally "This [of] me is the body that is over you" -- which could perfectly reasonably be rendered "This my body is for you." (The majority of late manuscripts, and the late Latin translations, preface this with "Take, eat," but these words are clearly an interpolation from Matthew). The next sentence reads "This do into [i.e. for] the [of] me remembrance." In verse 25, Jesus is described as declaring, "This the cup the new covenant in the [of] me blood; this do, as often if [i.e. as] [you] drink, into [i.e. for] the [of] me remembrance." In Mark, the earliest Gospel account, verse 14:22 described Jesus taking bread, breaking it, and saying, "take, this is the body [of] me." (The late manuscripts read "take, EAT", but the overwhelming majority of early manuscripts omit; it is clearly another intrusion from Matthew.) 14:24 reads "This is the blood [of] me [of] the covenant, th[at which] [is being] poured over many." (The late manuscripts and the Vulgate Latin, used by the Catholic Church, reads "the NEW covenant, but this is clearly an intrusion from Luke or 1 Corinthians).

Matthew and Luke expand, in various ways, on the form in Mark, but in every case the active verb is simply , "estin," "is" -- plain old present tense. It implies no action (unless the action was done earlier by blessing the bread and wine). Similarly, the Latin uses "est," "is." If you just go by what the Bible says, there is no special transformation or divine action. On the other hand, by being so plain, the Bible arguably leaves open the possibility that Jesus's blessing (which on its face appears to be just that: A blessing) performed some action. Of course, Paul's comments give no hint that that action, if it in fact occurred in the Last Supper, ever happened again.

It took less than a century and a half for Wycliffe -- the first significant theologian after the Lateran Council -- to go after the doctrine (Nigg, p. 265). Luther, without absolutely condemning the doctrine, did not require it (Christie-Murray, p. 130), and did say that "Transubstantiation... must be considered as an invention of human reason" (Bettenson, pp. 197-198). The Augsburg Confession
of 1530 expressly denied it (Bainton, p. 149). Henry VIII continued to accept transubstantiation, but after his death, the Anglican church came to a position which implicitly opposed it: "The prayer was not that the bread and wine might "become", but only that they might "be", Christ's body and blood, thereby at least suggesting the repudiation of transubstantiation in favor of Luther's doctrine of concommitance" (Bainton, p. 201).

It is my experience that "no one" has ever been convinced of Transubstantiation by references to the Bible. It is also my experience that attempts to do so lead to bitter fights, with non-Catholics going as far as to call the Catholics cannibals. (Observe the sarcastic Protestant response in "The Protestant Maid.") If the guy went along in this case, it was out of infatuation, not Biblical logic. Setting all that aside, though, there are interesting political undercurrents, depending heavily on the date of the song and where it originated. Obviously it must date before 1862, since we know it was in print by then. The feeling on the Ballad-L mailing list, in the absence of a more detailed analysis of the data, was that it was probably post-1798. This was an interesting period in both the Church of England and in the Irish church.

Chris Brennan, whose observations are based on Paddy Tunney's version and O'Boyle's notes to Tunney's recording, thinks it an Ulster song, and places it in the context of the evangelical upsurge among Ulster protesters in the first half of the nineteenth century. In that version, it appear to be an Ulster Catholic and Protestant who meet.

On the other hand, the H. Such broadside, which predates Tunney's version by a century, makes the Protestant half of the duo a presumed Englishman. This is interesting because the Church of England at this time was going in the exact opposite direction from the evangelical Dissenters of Ulster. This was the period of the "Oxford Movement," a time when many members of the Church of England were being attracted back to Catholic tradition and ritual (Douglas/Elwell/Toon, p. 281).

The single strongest example came in 1845, when John Henry Newman converted from Anglicanism to Catholicism (Douglas/Elwell/Toon, p. 266). An Oxfordite might well be so pro-Catholic as to be open to arguments about Transubstantiation; a genuine Reformed churchman would see that as the same sort of bunk that it appears to be to me.

This opens up the interesting (though unlikely) possibility that this song could have originated in England as a sort of allegory on the Oxford Movement, with Ireland standing for Catholicism and England standing for Anglicanism (referred to loosely as Protestantism, though technically Anglicans are not Protestants; Protestant is a technical term for a different branch of non-Catholic non-Orthodox Christianity).

Even if we allow that that was its original form, though, it seems clear that that was not how it was understood. The song appears to be extinct in England -- but is preserved in Ireland. There, it seems clear, the song is seen as a demonstration of the superiority of Catholicism, and Catholic doctrine, to Protestantism. This would also explain why the theological argument, so nonsensical to a true member of a Reformed denomination, is allowed to pass essentially without comment. - RBW

Bibliography


Last updated in version 5.0
File: TSF043

Banks of Inverurie (Inverary), The
DESCRIPTION: "One day as I was walking... On the banks of Inverurie I spied a bonnie lass." He
asks her to wed. She replies that she knows he is a rake. He says he has reformed, and calls his servants to demonstrate his honesty. He again appeals to her to marry.

AUTHOR: unknown
EARLIEST DATE: before 1894 (Murison collection, according to Lyle, _Fairies and Folk_)
KEYWORDS: courting servant rejection
FOUND IN: Britain(Scotland(Aber,Bord))
REFERENCES (10 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 258-259, "The Banks of Inverurie" (1 text)
Ord-BothySongsAndBallads, pp. 199-200, "The Banks of Inverurie" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #11, p. 2, "The Banks of Inverurie" (1 text)
Greig/Duncan6 1263, "The Banks of Inverurie" (6 texts, 4 tunes)
McMorland/Scott-ScottishLadieOTheGlen, pp. 137-138, 156, "The Banks of Inverurie" (1 text, 1 tune)
Purslow-TheConstantLovers, p. 3, "The Banks of Inverary" (1 text, 1 tune)
Forget-Me-Not-Songster, pp. 240-241, "The Banks of Inverary" (1 text)
DT,"BNKINVER*

ADDITIONAL: Willie Scott, "The Banks of Iverurie," School of Scottish Studies Archive
SA1986.141,Tobar an Dualchais/Kist a Riches accessed 14 September 2013 from
http://www.tobarandualchais.co.uk/en/fullrecord/85050/1
Leslie Shepard, _John Pitts, Ballad Printer of Seven Dials, London 1765-1844_, Private Library
Association, 1969, p. 118, "Banks of Invarary" (reprint of a Pitts broadside)
Roud #1415
BROADSIDES:
NLScotland, RB.m.168(021), "Banks of Inverery," Batchelor (London?), c. 1820; also
APS.4.95.15(1), "The Banks of Inverury," unknown, c. 1840; RB.m.143(122), "The Banks of
Inverurie," Poet's Box (Dundee), c. 1890
File: FVS258

Banks of Kilrea (I), The
DESCRIPTION: The singer sees a beautiful girl (dressed in mourning?) by Kilrae. She explains that her parents are dead. He promises to care for her like a parent. She finally agrees to marry. He hopes to live happily, and prepares for an elaborate party
AUTHOR: unknown
EARLIEST DATE: 1926 (Sam Henry collection)
KEYWORDS: love courting orphan marriage party beauty
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H150(a), pp. 466-467, "The Banks of
Kilrae (I)" (1 text, 1 tune)
Roud #2495
File: HHH150a

Banks of Kilrea (II), The
DESCRIPTION: The singer hears a young man begging a girl to come over the sea with him. She says that it's too dangerous to cross the ocean, and her parents are old. He reminds her of promises made, but bids her farewell; they will not see each other again
AUTHOR: unknown
EARLIEST DATE: 1926 (Sam Henry collection)
KEYWORDS: love courting rejection emigration separation age
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H150b, pp. 361-362, "The Banks of
Kilrae (II)" (1 text, 1 tune)
Roud #2495
File: HHHH150b
Banks of Mullen Stream, The

DESCRIPTION: Sandy Grattan sings about the camp "for the firm of Edward Sinclair On the banks of Mullen Stream." The crew and driving team are named. George Amos breaks a leg under a rolling log, showing that "In the woods you're facing danger As great as in the War"

AUTHOR: Sandy Grattan of Tabusintac (Manny/Wilson-SongsOfMiramichi)

EARLIEST DATE: 1958 (Manny/Wilson-SongsOfMiramichi)

KEYWORDS: lumbering injury moniker horse

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Manny/Wilson-SongsOfMiramichi 4, "The Banks of Mullen Stream" (1 text, 1 tune)

Roud #9205

CROSS-REFERENCES:
cf. "The Edward Sinclair Song" (regarding Sinclair's lumber operation)

NOTES [80 words]: Manny/Wilson-SongsOfMiramichi: "The lumber operation probably took place between 1914 and 1920." Note the reference to World War I. - BS

This is a very peculiar song, probably indicating closeness to the original version. The scansion is weak, and the rhyme scheme defective. In most of the 8-line stanzas, the only rhymes are between lines 1 and 2 and between lines 5 and 6, and even this is violated on occasion -- including the first verse, though in dialect it might work. - RBW

File: MaWi004

Banks of Newfoundland (I), The [Laws K25]

DESCRIPTION: The singer offers a warning to listeners: Don't sail the northern seas without stout clothes! (He and his friends had pawned their jackets in Liverpool.) The singer's Irish fiancee tears up her petticoat to make him mittens. At last they reach New York

AUTHOR: unknown

EARLIEST DATE: 1915 (Cecil Sharp collection)

KEYWORDS: sailor clothes storm

FOUND IN: Britain(England(South),Scotland(Bord)) US(MA,NE,SE) Canada(Mar,Newf)

REFERENCES (19 citations):
Laws K25, "The Banks of Newfoundland"

Doerflinger-SongsOfTheSailorAndLumberman, pp. 123-125, "The Banks of Newfoundland" (1 text, 1 tune)

Colcord-SongsOfAmericanSailormen, pp. 173-174, "The Banks of Newfoundland" (1 text, 1 tune)

Hugill-ShantiesFromTheSevenSeas, pp. 412-416, "The Banks o' Newf'n'land" (2 texts, 2 tunes) [AbrEd, pp. 315-316]

Kinsey-SongsOfTheSea, pp. 123-124, "The Banks of Newfoundland" (1 text, 1 tune)

Fowke/Johnston-FolkSongsOfCanada, pp. 36-37, "The Banks of Newfoundland" (1 text, 1 tune)

Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 116, "The Banks of Newfoundland" (1 text)

Peacock, pp. 854-855, "The Banks of Newfoundland" (1 text, 1 tune)

Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 18, "The Banks of Newfoundland" (1 text)

Creighton-SongsAndBalladsFromNovaScotia 103, "Banks of Newfoundland (1)" (1 text, 1 tune)

Mackenzie-BalladsAndSeaSongsFromNovaScotia 161, "The Banks of Newfoundland" (1 text)

Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 141, "The Banks of Newfoundland" (1 text, 1 tune)

McMorland/Scott-HerdLaddieOTheGlen, pp. 141, 156, "The Banks of Newfoundland" (1 text)

VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, pp. 15-16, "The Banks of Newfoundland" (1 text, 1 tune)

Gundry-CanowKernow-SongsDancesFromCornwall, p. 39, "The Banks of Newfoundland" (1 text, 1 tune)

Palmer-OxfordBookOfSeaSongs 119, "The Banks of Newfoundland (I)" (1 text, 1 tune)

Scott-TheBalladOfAmerica, pp. 145-147, "The Banks of Newfoundland" (1 text, 1 tune)

Lomax-FolksSongsOfNorthAmerica 31, "The Banks of Newfoundland" (1 text, 1 tune)

DT 407, NWFNDLND* NWFNDLN3

Roud #1812

RECORDINGS:
Banks of Newfoundland (II), The

DESCRIPTION: The singer bids landsmen to "bless your happy lot," since they are safe from storms. His ship is wrecked off Newfoundland; when food runs short, they cast lots to see who will be eaten. The Captain's son is picked, but another ship rescues them in time.

AUTHOR: unknown

EARLIEST DATE: 1883 (Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia)

KEYWORDS: ship disaster cannibalism reprieve rescue starvation sailor

FOUND IN: Ireland Canada(Mar,Ont)

REFERENCES (8 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H569, p. 112, "The Banks of Newfoundland" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 11, "The Banks of Newfoundland" (1 text, 1 tune)
Fowke-TraditionalSingersAndSongsFromOntario 6, "The Banks of Newfoundland" (1 text, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 56, "The Banks of Newfoundland" (1 text, 1 tune)
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, pp. 56-58, "The Banks of Newfoundland" (1 text)
Ranson-SongsOfTheWexfordCoast, pp. 118-119, "The Banks of Newfoundland" (1 text, 1 tune)
Palmer-OxfordBookOfSeaSongs 91, "The Banks of Newfoundland (I)" (1 text, 1 tune)

DT: NWFNDLN2

Roud #1972

RECORDINGS:
O. J. Abbott, "The Banks of Newfoundland" (on Abbott1)

CROSS-REFERENCES:
 cf. "The Ship in Distress" (plot) and references there
 cf. "The Kite Abandoned in White Bay" (probable tune)
 cf. "The American Aginora" (plot)

SAME TUNE:
The Kite Abandoned in White Bay (File: RySm103)

File: DTnwfndln1

Banks of Newfoundland (IV), The

DESCRIPTION: Spring is time for fishing on the Banks. "Seas do roll tremendously ... midst heavy fog and wind." At night we risk being run down by "some large greyhound of the deep." At summer's end we return "to see our sweethearts and our wives"

AUTHOR: unknown

EARLIEST DATE: 1952 (Peacock)

KEYWORDS: fishing sea ship lyric nonballad

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Peacock, pp. 108-109, "The Banks of Newfoundland" (1 text, 1 tune)

Roud #4434

File: Pea108
Banks of Newfoundland (V), The

DESCRIPTION: September 2, Irish seamen sail from Waterford for Newfoundland where "a dreadful storm is raging." Three men are lost and others are "washed from off the deck." At morning there was no help for the dead and dying; "Not a Christian here to bury the dead"

AUTHOR: unknown

EARLIEST DATE: 1987 (McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)

KEYWORDS: grief death sea ship storm

FOUND IN: Ireland

REFERENCES (1 citation):
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 4, "The Banks of Newfoundland" (1 text, 1 tune)
Roud #5088

NOTES [26 words]: With only one text to work from, we have not been able to tie this to an actual disaster, it sounds as if "Christian" here means specifically "Catholic." - RBW

File: McB1004

Banks of Sicily (The 51st Highland Division's Farewell to Sicily)

DESCRIPTION: The singer bids, "Fare thee well, ye banks of Sicily. Fare thee well, ye valley and shaw." Members of the 51st division prepare to leave Messina, and Sicily, and the girls they met as they occupied the island

AUTHOR: Words: Hamish Henderson / Music: "Farewell to the Creeks," by Pipe Major James Robertson

EARLIEST DATE: 1972 (Dallas-TheCruelWars-100SoldiersSongs); recorded by the Mitchell Trio in the 1960s

KEYWORDS: soldier music separation farewell

HISTORICAL REFERENCES:
July 10, 1943 - Allies invasion of Sicily

FOUND IN:

REFERENCES (1 citation):
Dallas-TheCruelWars-100SoldiersSongs, pp. 106-108, "The 51st Highland Division's Farewell to Sicily" (1 text, 1 tune)
Roud #10501

NOTES [2478 words]: Obviously not a folk song, but I've heard several pop folk recordings, no two alike in their texts. Dallas-TheCruelWars-100SoldiersSongs claims that it has entered British military tradition. The claim would be better for evidence, but all that variation in the recorded versions is perhaps enough reason to include it here. Plus the tune is excellent -- I've never heard anyone change that.

The 51st Highland Division, Hamish Henderson's unit, began its history in 1740 with the Highland Regiment (Grant, p. 8). When increased to divisional strength, it was originally known as the 1st Highland Territorial Division. When it was deployed to France in 1915, it became the 51st Highland Division (Delaforce, p. 6). The division fought well in World War I; five members earned Victoria Crosses (Delaforce, p. 9), and the Germans called them the "Damen aus Helle," or "Ladies from Hell," because they fought in kilts (Grant, p. 41. In World War II, the mostly fought in standard uniforms, but the name was still used at times). Like most World War I units, it was reduced to skeleton status after the war, but rebuilt as World War II approached. Under Major General V. M. Fortune, it served in the Battle of France (Delaforce, p. 10) -- but was deployed in front of the Maginot Line rather than with the rest of the British forces (Grant, pp. 24-25). Hurrying toward Dunkirk as the Germans broke the French front (Grant, p. 26), it was effectively destroyed at Saint-Valéry-en-Caux northwest of Rouen (Delaforce, p. 19; there is actually an Avenue du 51 Highlands Division there now). A few men made it to Dunkirk, but the larger part of the division was captured. Although the division had been so shattered that it could easily have been disbanded, the decision was made to rebuild it, transferring troops from its home equivalent, the Territorial 9th (Scottish) division and bringing in newly drafted units (Delaforce, pp. 21-22). The resulting division, which was really a new formation, was the one that became famous during the war. The troops first went into battle in North Africa. Having made the long journey around Cape Horn to the Red Sea (Delaforce, pp. 28-31), they unloaded in Egypt and spent just long enough there to accclimate before being sent west to serve at the Battle of El Alamein (Delaforce, p. 38), the climactic battle between Bernard Montgomery's British army and Erwin Rommel's Afrika Korps. The division did well but took heavy casualties (if I read Delaforce, p. 58, correctly, their 2827
casualties was the most of any division at Alamein); even the division's commander, D. N. Wimberley, was injured when his vehicle went over a mine (Delaforce, p. 52). The 51st was, along with the New Zealand division, the first to reach Tripoli near the end of the North Africa campaign. Their pipe and drum band played for the victory celebrations (Delaforce, p. 77). Indeed, Delaforce, p. 96, reports that they often played in battle -- causing complaints, because the pipes often got shot and had to be replaced! (One presumes the pipers also suffered, but this is not mentioned.) They then went on to fight in the campaign to take Tunisia. Many of the men apparently thought they would get a break to go home after that, but instead they started training in amphibious operations (Delaforce, p. 98).

A man in the division recorded, "on 5th July 1943 we marched down to Sousse docks and embarked. There were few regrets about leaving Africa" (Delaforce, pp. 100-101. Their next stop was Malta, but they weren't there long (only from July 6-9). When Montgomery was ordered to take charge of the British army in the invasion of Sicily, the 51st went with him.

The 51st at this time consisted of the 152nd Brigade (5th Queen's Own Cameron Highlanders, 2nd and 5th Seaforth Highlanders), 153rd Brigade (5th Black Watch, 5th/7th Gordon Highlanders, 1st Gordon Highlanders), and 154th Brigade (1st and 7th Black Watch, 7th Argyll and Southern Highlanders), plus seven attached units (artillery, etc.) not from the Highlands (d'Este, p. 586). The whole thing -- the largest amphibious attack in history -- was planned in less than five months, which perhaps would have been enough time had the senior officers been involved in the planning, but all of them were involved in the North Africa fighting, meaning that all the initial staff work was done by junior, often inexperienced, officers, resulting in a plan that didn't really match the realities of the situation very well (d'Este, p. 74).

The British (and Canadians and other Commonwealth nations) sent two reinforced corps to the island (Delaforce, p. 101); there was also a smaller American army under George Patton. The 51st was part of 30 Corps under Olive Leese, the other division in the corps being the First Canadian. They were "to assault both sides of the southeastern tip of Sicily: the Pachino peninsula" (d'Este, p. 148). In other words, they were south of the 13 Corps, which attacked around Syracuse, and east of the Americans, who landed on the south shore of the island, around Gela. The goal of the British forces was to move north toward Messina; the Americans, to protect them from German forces in the west of the island. Beyond that, there was no general plan at all; General Harold Alexander, who was supposed to coordinate the movements of Patton and Montgomery, had not issued one (d'Este, p. 322). Even Montgomery says "Alexander's plan for Sicily was idiotic" (d'Este, p. 551).

After the landing, supplies were so short that the Highlanders were even requisitioning perambulators to try to get more transport! (d'Este, p. 324). They suffered badly in the heat and from the lack of necessary food and other items. The British soon found themselves in a bitter struggle with the German and Italian forces, in which the division took many casualties (including even most of the battalion commanders) as they fought their way up the Catania plain (Delaforce, pp. 101-110) -- a fight that took about three weeks (Botjer, p. 18), or more than half the length of the whole campaign; it was tough, deadly combat. According to d'Este, p. 396, "The battle for the plain of Catania was one of the bitterest fought by British troops during the war" -- in no small part due to bad command communications and failure to coordinate army, navy, and air forces. The Highlanders weren't part of that (d'Este, p. 401); Montgomery sent them off to the left, to attack Paterno to the west and somewhat north of Catania (and south of Mount Etna, the height of which was funneling the battle into a series of bottlenecks). But this left them attacking effectively alone, with no support on either side, making their attack relatively ineffective (d'Este, p. 404).

The whole British army had taken about 9000 casualties in Sicily, the Americans less than 8000 (so Botjer, p. 25; d'Este, p. 597, gives higher losses -- 8781 for the Americans, 11843 for the British, plus some naval losses. Plus there were tens of thousands of cases of disease; d'Este, p. 598, says Eighth Army had about 10,000 cases of malaria, meaning the Highlanders probably suffered a couple of thousand cases). It appears the Highlanders had taken their share -- perhaps more than their share. The losses weren't terrible compared to the numbers engaged, but certainly the Allies had not put in a very good showing; d'Este, p. 551, says, "One historian has described Sicily as 'an Allied physical victory, a German moral victory', and undoubtedly this is how the campaign ought to be remembered."

The division also lost its popular commander, General Wimberley (1896-1983), after Sicily had been secured; he had been the commander for two years, and Montgomery considered him tired; he was moved into a staff post, never to serve as combat officer again; he retired in 1946 (d'Este, p. 570). Charles Bullen-Smith took over the division (Delaforce, pp. 115-117. On p. 118, he says that Bullen-Smith had limited combat experience and was not a Highlander). The loss of their
commander was a true blow; Major J. D. McGregor of the Black Watch recorded, "No understandable reason was given... The Jocks reacted with amazement that their 'Tartan Tam' was leaving: the man they knew, the man they trusted. The man who had made every single one of them believe he was a Highlander, whatever his birth certificate said to the contrary. When he came to say his farewells to the Battalion on 20th August, tough battle veterans had real tears in their eyes."

D'este, p. 407n, gives a capsule biography of Douglas N. Wimberly (1886-1983), calling him a "somewhat eccentric Scot" and "Lanky and rather ungainly," but well-liked and known as "Tartan Tam." He had graduated from Sandhurst in 1915 and served in the Queen's Own Cameron Highlanders in World War I, then in the Russian Civil War in 1919. He had joined the rebuild 51st division in North Africa. He worked hard to make sure the Highland Division was truly Scottish, having his soldiers wear kilts whenever possible and encouraging the use of pipe music. He also scattered unit logos around so freely that the joke was that "HD" ("Highland Division") really stood for "Highway Decorators." Five of his junior officers would eventually become division commanders in their own right, and one of his officers said that no one was better at bridging the gap between British regulars and the "Territorial" forces. D'Este concludes, "Undoubtedly his tendency to place his men and his division before his own career, and his somewhat abrasive outspokenness, resulted in denial of a knighthood after the war." Clearly his reassignment was a deep loss to the division. "A week before departure [from Sicily], Major General Bullen-Smith and many members of HD [Highland Division] unveiled a Celtic Cross memorial in stone on the Gerbini battlefields [Gerbini is somewhat west of Catania, in an area where Montgomery's troops had the hardest fighting of the entire Sicilian campaign]. It commemorates the loss of 224 officers and other ranks killed in the Sicilian campaign" (Delaforce, p. 121; on p. 114, Delaforce says the division suffered 1312 casualties in the campaign, so presumably there were 1088 wounded and missing). Delaforce then quotes the chorus of this song.

The division had plenty of time to scout out the wine and women of Messina (the point in Sicily closest to the Italian mainland, and the final objective of the invasion of the island). Sicily wasn't really hostile -- few Italians had wanted to be involved in the war -- but someone had to run the place! The Highlanders were assigned to serve as the garrison of Messina, and they spent three months there, training, parading, and enjoying the local scene (Delaforce, p. 119). However, this also meant that they had to watch the troubles the island had after the invasion; food was so short that hundreds starved to death in Sicily in the winter of 1843-1944 (Botjer, p. 117). A side effect of the invasion was the overthrow of Mussolini (Botjer, p. 24), who was forced out during the Sicilian campaign, but that didn't immediately take Italy out of the war. Many of the forces in Sicily would become involved in the soul-numbing Italian Campaign (for which see "The D-Day Dodgers"). The 51st was at least spared that; apart for a few hundred stragglers who were left behind and ended up in the invasion of Salerno (Botjer, p. 57), they were sent back to Britain to prepare for other work (Delaforce, pp. 120-121). They spent the next half a year leaning tactics for the Normandy invasion (Delaforce, p. 123). They were not part of the initial landings, but went in the invasion armada; they were supposed to arrive in the second wave, on the day after the landing (Delaforce, p. 125).

During the invasion, Montgomery became so dissatisfied with Bullen-Smith, and a decline in the performance of the members of the division, that he had Bullen-Smith fired (Delaforce, pp. 141-146), replaced by a former Highland Division brigadier, T. G. Rennie. The decline in the unit's performance seems to have been real; d'EsteNormandy, pp. 271-272, thinks that the division (which was still largely comprised of the veterans of El Alamein and Sicily; few troops had been retired or recruited) was very battle-weary, full of "old soldiers," and hadn't been trained for the conditions of Normandy. Their corps commander, G. L. Verney, had an even worse opinoin: 'the 7th Armored and 51st Highland were extremely 'swollen-headed.' hey were a law unto themselves; they thought they need only obey those orders that suited them.... Both these divisions did badly from the moment they arrived in Normandy" (d'EsteNormandy, p. 273). Despite that, at the end of August 1944, Montgomery send down instructions to let the Highland Division retake St. Valery, the place where the original 51st had been dispersed four years earlier. They entered the town around the beginning of September, to find many relics of the old division still in the fields and by the roads (Delaforce, pp. 161-162).

The division continued in Montgomery's army as the Allied forces moved toward Germany. The division was involved in pushing back the Germans after the Battle of the Bulge (Delaforce, pp. 194-201), although they were not directly hit by the Germans in the battle itself; many in the force suffered frostbite and other problems in the severe cold. They lost their highly respected commander, Major General Rennie, to a mortar attack just a few weeks before the end of the war (Delaforce, p. 222; on p. 228, we learn that pipers from the division played "The Flowers of the
Forest" at his memorial parade).
The division was fighting near Bremen when the war ended in Europe. Delaforce, p. 235, calculates that the division took 16,469 casualties, including 3084 killed, in the course of the war, not counting the men who were captured at Saint-Valéry. Since a division at various times in the war was supposed to number from about 14,000 to 18,000 men, that means it took total casualties greater than its initial strength. Grant, p. 8, says that the division took place in thirteen major battles during the war (not counting the campaign in France), and only two other divisions out of the roughly thirty the British fielded fought more. It was a hard war for the Highlanders!
Grant, pp. 82-95, has several dozen photos of the Highland Division in Sicily, including one on p. 93 of a certain Lieutenant Henderson interrogating a German officer, Captain Gunter, who was captured (while not in uniform) trying to make his way through the Allied lines.
This was not the only poem Hamish Henderson wrote about the Highlanders; "Mak Siccar," a poem about El Alamein, was published in an anthology, "Elegies for the Dead" by John Lehman, in 1945; Grant, p. 43, reprints parts of it. But is essentially free verse; I can't imagine it being sung. - RBW

Bibliography

- Botjer: George F. Botjer, Sideshow War: The Italian Campaign 1943-1945, Texas A & M University Press, 1996
- Delaforce: Patrick Delaforce, Monty's Highlanders: 51st Highland Division in the Second World War, 1997 (I use the 2016 Pen & Sword paperback)
- D'Este Normandy: Carlo D'Este, Decision in Normandy, 1983 (I use the 1991 Harper Perennial paperback)
- Grant: Roderick Grant, The 51st Highland Division at War, Ian Allen Ltd., 1977

Last updated in version 5.2
File: DalC106

Banks of Sullane

DESCRIPTION: The singer meets "a damsel of queenly appearance" and proposes; if he were king she'd wear a crown. Her father's angry looks discourages him. He will rove alone until death "for the sake of my charming fair Helen That I met in the town of Macroom"

AUTHOR: unknown
EARLIEST DATE: 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: courting separation father
FOUND IN: Ireland
REFERENCES (2 citations):
OCanainn-SongsOfCork, pp. 70-71, "The Banks of Sullane" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 145, "The Banks of Sullane" (1 text, 1 tune)
Roud #9718
RECORDINGS:
Ollie Conway, "Banks of Sullane" (on IRClare01)
Elizabeth Cronin, "The Banks of Sullane" (on IRECronin01)
CROSS-REFERENCES:
cf. "The Pretty Girl Milking Her Cow" (tune)
cf. "Heather Down the Moor (Among the Heather; Down the Moor)" (theme)
NOTES [24 words]: OCanainn-SongsOfCork: "One of the most popular English ballads of the Ballyvourney and Coolea area in West Cork."
Macroom is in County Cork. - BS
Last updated in version 3.2
File: RcBaOSul

Banks of Sweet Loch Rae, The

DESCRIPTION: The singer meets a handsome soldier. He asks if she will come along with him. She says she cannot bear to leave (Loch Rae). He consents to have her stay if she will wait for him. She waits sadly for his return
**Banks of Sweet Loughrea, The**

**DESCRIPTION:** A soldier quartered in Boyle meets a charming lass while in Loughrea. He proposes that they marry in Boyle. She says she "never intended a soldier's wife." Devastated, he says he will ask to be discharged as he is no longer fit for service.

**AUTHOR:** unknown

**EARLIEST DATE:** 1955 (IRRCinnamond01)

**KEYWORDS:** love, courting, soldier, rejection

**FOUND IN:** Ireland

**Roud #6990**

**RECORDINGS:**

Robert Cinnamond, "The Banks of Sweet Loughrea" (on IRRCinnamond01)

**NOTES [34 words]:** "The Banks of Sweet Loch Rae" tells the story from the woman's point of view. Loughrea is in County Galway, not far from Galway city. Boyle is in County Roscommon and is about 65 miles from Loughrea. - BS

**File:** RcTB0SLo

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**Banks of Sweet Primroses, The**

**DESCRIPTION:** Speaker, while walking by banks of primroses, sees and courts a lovely woman. She spurns him and declares her intention to separate from men. (He tells listeners that even a cloudy, dark morning turns into a sunshiny day.)

**AUTHOR:** unknown

**EARLIEST DATE:** 1891

**KEYWORDS:** courting, rejection, flowers

**FOUND IN:** Britain(England(Lond,North,South),Wales,Scotland(Aber)) Canada(Mar)

**REFERENCES (14 citations):**

Sharp-OneHundredEnglishFolksongs 51, "The Sweet Primeroses" (1 text, 1 tune)
Reeves/Sharp-TheldiomOfThePeople 97, "Sweet Primaroses" (1 text)
Karpeles-TheCrystalSpring 41, "The Banks of Sweet Primroses" (1 text, 1 tune)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 17, "The Banks of Sweet Primroses" (1 text, 1 tune)
Williams-Wiltshire-WSRO Wt 387, "Banks of the Sweet Primroses" (1 text including vocal rendition)
Palmer-EnglishCountrySongbook, #79, "The Banks of Sweet Primroses" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #39, "Banks of Sweet Primroses" (1 text, 1 tune)
Greig/Duncan8 1841, "There's Mony a Dark and a Cloudy Morning" (1 fragment)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 68, "The Banks of Sweet Primroses" (2 texts, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 127-128, "As I Rode Out" (1 text, 1 tune)  
Butterworth/Dawney-PloughboysGlory, p. 6, "As I Roamed Out" (1 text, 1 tune, listed by Dawney as "The Banks of Sweet Primroses" although the surviving text is quite close to the "As I Roved Out" versions of "Seventeen Come Sunday" [Laws O17]; Butterworth expurgated several verses which might have clarified the origin)  
OShaughnessy-YellowbellyBalladsPart1 2, "The Banks of Sweet Primroses" (1 text, 1 tune)  
Purslow-TheConstantLovers, p. 5, "The Banks of Sweet Primroses" (1 text, 1 tune)  
DT, SWTPRIM*  
Roud #586  
RECORDINGS:  
Bob & Ron Copper, "Sweet Primeroses" (on FSB01, HiddenE)  
Louis Killen, "The Banks of Sweet Primroses" (on BirdBush2)  
Phil Tanner, "The Sweet Prim-E-Roses" (Columbia FB 1570; on Voice01 as "The Sweet Primrose"; on Lomax41, LomaxCD1741)  
BROADSIDES:  
NLScotland, L.C.Fol.70(141), "The Banks of sweet Primroses," unknown, c. 1830-1850  
CROSS-REFERENCES:  
cf. "Lovely Nancy (VI)" (floating lyrics)  
ALTERNATE TITLES:  
Three Long Steps  
NOTES [330 words]: The Greig/Duncan8 fragment is a floating "cloudy morning" verse that might as well be put here.  
The floating weather verse can cut both ways. Greig/Duncan8 1841, included here, has both options: "There's mony a dark and a cloudy morning Turns out a bright and sunny day And there's mony a bright and sunny morning Turns out a dark and a rainy day."  
The more familiar option, usually in "The Banks of Sweet Primroses," "The Dark-Eyed Sailor" [Laws N35], "The First Time That I Saw My Love," and "Lovely Nancy" (VI) begins with the cloudy morning. "Oh! No, No" begins with "the brightest of mornings." "Nancy" (II) [Laws P12] can go either way as a follow-up to "Never cast your first true love away." - BS  
In this connection, the mention of Sweet Primroses just might be significant. Ruth Binney, Nature's Way: lore, legend, fact and fiction, David and Charles, 2006, pp. 90-91, points out that "The evening primrose (Oenetherus) became the emblem of silent love because of its habit of opening its delicate pale yellow petals only at night." In general, she declares that the meaning of the primrose is that "I might learn to love you."  
Purslow speculated that the final verse, which is absent in some versions, was added by a broadside printer to give the song a conclusion.  
On the other hand, the form of the beginning of the song is very old and not really related to a particular flower. Compare this item from Carleton Brown, editor, Religious Lyrics of the XVth Century, Oxford University Press, 1939, #178, p. 273, which opens  
As I wakyd vppone a day  
To take e aere off field and flowre,  
In a mery morenynge off may  
When fflowrys were ffull of swete flauowre,  
i.e.  
As I walked upon a day  
To take the air of field and flower,  
In a merry morning of May,  
When flowers were full of sweet flavor.  
Brown's text comes from Claremont, Henry E. Huntington Library MS. HM 183; there are two other manuscript copies. Brown labels the piece, "Medicines to Cure the Deadly Sins." - RBW  
Last updated in version 5.3  
File: ShH51

Banks of the Arkansas, The

DESCRIPTION: "Prettiest little girl I ever saw, Lived on the banks of the Arkansas." "I started out with Maw and Paw, Down on the bank of the Arkansas, Plowed the crop with a mangy plug, Sold the corn in a gallon jug." Funny tales from the banks of the river  
AUTHOR: unknown  
EARLIEST DATE: 1937 (collected from Minta Morgan)
Banks of the Bann (I), The [Laws O2]

DESCRIPTION: Delany recalls how, when he first came to (Ireland), he fell in love with a girl (on the banks of the Bann). Her parents disapproved of his poverty and sent him away, but she promised to prove true. (Now he is returned and promises to do well by her)

AUTHOR: unknown

EARLIEST DATE: before 1862 (broadside, Bodleian Harding B 11(2400))

KEYWORDS: courting poverty mother father exile

FOUND IN: US(MW) Canada(Mar,Newf) Ireland

REFERENCES (9 citations):

Laws O2, "The Brown Girl"

Henry/Huntingdon/Herrmann-SamHenry'sSongsOfThePeople H86, p. 443, "The Banks of the Bann" (1 text, 1 tune)

Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 139-140, "The Brown Girl" (2 texts, 2 tunes)

Creighton-MaritimeFolkSongs, p. 37, "The Brown Girl" (1 text, 1 tune)

Creighton-FolksongsFromSouthernNewBrunswick 9, "The Brown Girl" (1 text, 1 tune)

Peacock, pp. 355-356, "The Brown Girl" (1 text, 1 tune)

Dean-FlyingCloud, pp. 75-76, "Brown Girl" (1 text)

DT, BNKSBN2

ADDITIONAL: Richard Hayward, Ireland Calling (Glasgow,n.d.), p. 11, "The Banks of the Bann" (text, music and reference to Decca F-2603 recorded Oct 4, 1931)

Roud #889

RECORDINGS:

A. L. Lloyd, "Banks of the Bann" (on Lloyd01)

Mary Whalen, "On the Banks of the Band" (on MUNFLA/Leach)

BROADSIDES:

Bodleian, Harding B 11(2400), "Brown Girl" ("When first to this country I came as a stranger"), E.M.A. Hodges (London), 1855-1861; also 2806 b.11(255), 2806 c.8(168), "Brown Girl"

CROSS-REFERENCES:

cf. "The Frowns That She Gave Me" (floating lyrics)

cf. "The Maid of Aghadowey" (plot)

cf. "The Greenwood Laddie" (lyrics)

cf. "When First To This Country (I)" ("When First Unto This Country" lyric) and references there

NOTES [154 words]: In some versions of this song, the girl is compared to "Juno, the fair Grecian queen." Leaving apart the fact that Venus/Aphrodite, not Juno, was the goddess of beauty, it should be noted that Juno was a Roman goddess; the correct Greek name is Hera. Paul Stamler notes that "[this] tune is also used for a classic Anglican hymn," which Paul Tracy reports to be "Lord of all hopefulness, lord of all joy."

Laws apparently decided to name this "The Brown Girl" on the basis of Creighton and some broadsides. I decided to use "The Banks of the Bann" instead; both titles refer to several songs, but the versions of this song I know don't call her a "Brown Girl," and the references to the Bann are certainly more prominent. And it seems to be the standard Folk Revival name. - RBW

The date and master id (GB-3357-1) for Hayward's record is provided by Bill Dean-Myatt, MPhil. compiler of the Scottish National Discography. - BS

Last updated in version 4.2
Banks of the Clyde (I), The

DESCRIPTION: A young man comes up to a pretty girl, who reports that her Willie has gone over
the sea. He asks her to marry; she replies, "Though he prove unconstant, I'll always prove true." He
reveals himself as Willie; they will marry shortly

AUTHOR: unknown
EARLIEST DATE: 1939 (Sam Henry collection)
KEYWORDS: love separation reunion disguise marriage
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H812, p. 310, "The Banks of the
Clyde/One Fine Summer's Morning" (1 text, 1 tune)
Roud #3815

CROSS-REFERENCES:
cf. "John (George) Riley (I)" [Laws N36] and references there
cf. "The Maid of Dunmore" (partial plot, lyrics)
NOTES [71 words]: Certain lyrics to the Sam Henry version of this song are effectively identical to
the Greenleaf text of "The Plains of Waterloo," and of course there are also plot similarities. But
"The Banks of the Clyde" is a much more generic song, with no references to a dead soldier. And
the similarities in other texts of the song is less pronounced. It appears to be a case of cross-
fertilization rather than actual common descent. - RBW

File: HHH812

Banks of the Dee (I), The

DESCRIPTION: "'Twas summer, and softly the breezes were blowing, And sweetly the nightingales
sang in the trees." The girl remembers her Jamie, now gone "to quell the proud rebels." She
earnestly hopes for his speedy return to her and the banks of the Dee

AUTHOR: Words: John Tate / Music: "Langolee" (traditional)
EARLIEST DATE: 1803 (The Scots Musical Museum); reportedly printed in the Philadelphia
Ledger, 1885 (Dichter/Shapiro)
KEYWORDS: love separation soldier
FOUND IN: Britain US(MA,NE) Canada(Ont)
REFERENCES (8 citations):
Greig/Duncan8 1525, "The Banks of the Dee" (1 fragment, 1 tune)
Whitelaw-BookOfScottishSong, pp. 136-137, "The Banks of the Dee" (1 text)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 50, "The Banks of the Dee" (1 text, 1 tune)
Sturgis/Hughes-SongsFromTheHillsOfVermont, pp. 22-25, "The Banks of the Dee" (1 text, 1 tune)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 337-338, "(no title)" (1 text)
Rabson-SongbookOfTheAmericanRevolution, p. 26, "The Banks of the Dee" (1 text, tune on p. 27)
(source notes only)
DT, BNKSDEE*
Roud #3847

BROADSIDES:
Bodleian, Harding B 16(13c), "The Banks of the Dee" ("'Twas summer when softly the breezes
were blowing"), W. Armstrong (Liverpool), 1820-1824; also Harding B 41(1)[many illegible words],
2806 b.9(238), Harding B 20(6), Johnson Ballads 8, Harding B 11(156), 2806 c.15(67), Firth
c.13(247), Firth b.26(496), Harding B 26(30), Harding B 26(31), Harding B 22(9), Harding B
25(110), [The] Banks of the Dee"
SAME TUNE:
Langolee (DT, LANGLEE)
The Banks of Champlain (Huntington-SongsTheWhalemenSang, pp. 161-162, probably originally
sung to this tune)
Oliver Arnold's parody of Banks of the Dee (DT, BNKSDEE2, said by Spaeth to date from 1775)
Johnie Miller of Glenlee (File: LyCr170)
Volunteers of Ireland Song (Winstock-SongsAndMusicOfTheRedcoats, pp. 78-86)
A Parody on The Banks of the Dee ("'Twas winter and blue Tory noses were freezing") (Rabson-
SongbookOfTheAmericanRevolution, pp. 27-28)
NOTES [147 words]: Some have questioned if this song is traditional, but the tune assuredly is.
The texts of "Langolee" (properly "new Langolee"; see Bruce Olson's notes in the Digital Tradition), however, are absolutely hopeless and untraditional. As a result, I decided to list "The Banks of the Dee" as the main entry.

It appears that "Banks of the Dee" was the main mechanism by which the tune became known. Huntington's song "The Banks of Champlain," for instance, although no tune is given, has "Langolee" written all over it -- and no doubt the title of Tait's piece inspired the American song. It's interesting to note that, although there are several American songs about the American Revolution, this seems to be the only one from the British standpoint. Still more interesting, it shows little interest in the political aspect of that conflict; the girl just wants her Jamie to return. - RBW

Last updated in version 5.1
File: DTbnksde

Banks of the Dee (II), The
DESCRIPTION: The singer "heard a maid a-sighing... And, 'Johnny,' she was crying, 'oh how could you leave me?" He recalls leaving her on the spot, and how they promised to be true. He tells her her love was slain in battle, then reveals that he is her love
AUTHOR: unknown
EARLIEST DATE: 1935 (Sam Henry collection)
KEYWORDS: love courting separation soldier disguise reunion
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H583, p. 314, "The Banks of [the] Dee" (1 text, 1 tune)
Roud #3814
CROSS-REFERENCES:
cf. esp. "John (George) Riley (I)" [Laws N36] and references there
NOTES [48 words]: Huntington was of the opinion that this was the source for the song "The Banks of Champlain" which he found in the 1838 journal of the Nautilus. I disagree. There are several "Banks of the Dee" songs, and the other (to the tune "Langolee") fits "The Banks of Champlain" much better. - RBW
File: HHH583

Banks of the Dee (III), The
DESCRIPTION: On the banks of the Dee the singer meets a 56 year old coal miner who "can't get employment, 'cause my hair it's turned grey." When young he worked hard in the pit but now he's had his notice. Young miners should save their wages, not "hew them away"
AUTHOR: unknown
EARLIEST DATE: 1951 (Lloyd in _Come All Ye Bold Miners_, according to Yates, Musical Traditions site _Voice of the People suite_ "Notes - Volume 20" - 15.1.04)
KEYWORDS: age poverty mining unemployment nonballad
FOUND IN: Britain(England(North))
Roud #3484
RECORDINGS:
Jack Elliott, "The Banks of the Dee" (on Voice20)
File: RcBaDee3

Banks of the Don, The
DESCRIPTION: Singer pays sarcastic tribute to the "boarding-house" by the Don: rent and taxes are paid, food is free. Inmates must turn out and work in the stoneyard; knives and forks are counted after meals. To obtain residence, listeners can get publicly drunk
AUTHOR: unknown
EARLIEST DATE: 1958 (recording, O. J. Abbott)
KEYWORDS: prison punishment drink humorous nonballad prisoner
HISTORICAL REFERENCES:
1860s - Don Jail built
REFERENCES (1 citation):
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott28, "On the Banks of the Don" (1 text, 1 tune)
Roud #3846

RECORDINGS:
O. J. Abbott, "The Banks of the Don" (on Ontario1)

CROSS-REFERENCES:
cf. "The Mountjoy Hotel" (subject)
cf. "Johnson's Hotel" (subject, lyrics)
cf. "Erin Go Bragh" (tune)

NOTES [18 words]: O. J. Abbott reported learning the song as a teenager in 1890 from an Irish farmer in the Ottawa valley. - PJS

Banks of the Gaspereaux, The [Laws C26]

DESCRIPTION: A logging crew comes to work the Gaspereaux. The singer (who is one of the loggers) meets a girl (nicknamed "Robin Redbreast" after her dress); they fall in love, but neither will leave home for the other, and they part

AUTHOR: unknown
EARLIEST DATE: 1940
KEYWORDS: logger courting separation
FOUND IN: US(NE) Canada(Mar,Newf)
REFERENCES (7 citations):
Laws C26, "The Banks of the Gaspereaux"
Beck-FolkloreOfMaine, pp. 257-259, "The Banks of the Gaspereaux" (1 text, composite)
Doerflinger-SongsOfTheSailorAndLumberman, pp. 246-247, "The Banks of the Gaspereaux" (1 text)
Peacock, pp. 744-745, "The Banks of the Gaspereaux" (1 text, 1 tune)
Leach-TheBalladBook, pp. 770-771, "The Banks of Gaspereaux" (1 text)
Manny/Wilson-SongsOfMiramichi 2, "The Banks of the Gaspereaux (Robin Redbreast)" (1 text, 1 tune)
DT 576, BNKSGASP GASPERAU
Roud #1925

RECORDINGS:
Everett Bennett, "The Banks of the Gaspereau" (on PeacockCDROM) [one verse only]

NOTES [23 words]: Manny/Wilson-SongsOfMiramichi: "The Gaspereaux, or Gaspereau, is a river in Queen's County [New Brunswick], a branch of the St. John." - BS

Last updated in version 5.1
File: RcTB0TD0

Banks of the Inverness, The

DESCRIPTION: The sailor sees a girl sighing on the banks of the (Inver)ness. He asks her if she is available. She says she is engaged to Willie. He declares that Willie is "in cold irons bound" and will not return. She says she will remain faithful. He reveals himself

AUTHOR: unknown
EARLIEST DATE: before 1886 (broadside, Bodleian Harding B 11(1752))
KEYWORDS: love courting separation reunion disguise
FOUND IN: Ireland Britain(Scotland(Aber)) Canada(Ont)
REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #153, p. 1, "Young William's Denial" (1 text)
Greig/Duncan5 1047, "The Banks of the Inverness" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H205, pp. 319-320, "The Banks of the River Ness" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 4, "The Banks of the River Ness" (1 text, 1 tune)
Roud #3813
RECORDINGS:
John Leahy, "Banks of Inverness" (on ONEFowke01)

BROADSIDES:
Bodleian, Harding B 11(1752), "The Banks of Inverness" or "Young William's Denial" ("I am a jolly sailor bold, and just returned to shore"), H. Such (London), 1863-1885; also Firth c.12(279), "The Banks of Inverness" or "Young William's Denial"; Harding B 15(8Ab), "Banks of the Inverness" or "Young William's Return"

CROSS-REFERENCES:
cf. esp. "John (George) Riley (I)" [Laws N36] and references there
cf. "William's Return to the Banks of Sweet Dundee (Answer to Undaunted Mary)" (another Laws M25 sequel)

ALTERNATE TITLES:
Young William's Return
Young William's Denial

NOTES [60 words]: Greig: "In default of information as to the source of the record one must be cautious; but I am inclined to take the ditty as an attempt, on the part of a southerner probably, to make a sequel to 'The Banks of Sweet Dundee.'" I agree, considering the plot, the names and the statement by Mary that "'Twas for my dearest William I my uncle's life did take." - BS

Last updated in version 3.5
File: HHH205

Banks of the Lee (I), The

DESCRIPTION: Anglers cast flies for salmon and trout on the banks of the Lee.

AUTHOR: unknown

EARLIEST DATE: 1954 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: fishing

FOUND IN: Ireland

REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 146, "The Banks of the Lee" (1 fragment, 1 tune)
Roud #6857
File: OCC146

Banks of the Little Eau Pleine, The [Laws C2]

DESCRIPTION: The singer meets a schoolmarm who is seeking her lost lover Johnny. He tells her Johnny is drowned and buried far from home. The woman curses Wisconsin and Johnny's boss, and promises to give up teaching and any home near water

AUTHOR: W. N. "Billy" Allen (writing as "Shan T. Boy")

EARLIEST DATE: 1922 (Dean-FlyingCloud); the author said he wrote it c. 1875

KEYWORDS: river death drowning curse humorous

FOUND IN: US(MW) Canada(Mar,Ont)

REFERENCES (19 citations):
Laws C2, "The Banks of the Little Eau Pleine"
Rickaby-BalladsAndSongsOfTheShantyBoy 5, "The Banks of the Little Eau Pleine" (2 texts plus a fragment, 3 tunes)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 5, "The Banks of the Little Eau Pleine" (2 texts plus a fragment, 3 tunes)
Peters-FolkSongsOutOfWisconsin, pp. 96-97, "On the Banks of the Little Eau Pleine" (1 text, 1 tune)
Dean-FlyingCloud, pp. 10-11, "The Banks of the Little Auplaine" (1 text)
Arnett-IHearAmericaSinging, pp. 118-119, "The Little Eau Pleine" (1 text, 1 tune)
Botkin-TreasuryMississippiRiverFolklore, p. 578, "The Banks of the Little Eau Pleine" (1 text, 1 tune)
Beck-SongsOfTheMichiganLumberjacks 49, "The Little Eau Pleine" (1 text, 1 tune)
Beck-TheyKnewPaulBunyan, pp. 201-206, "The Little Eau Pleine" (1 text, 1 tune)
Beck-LoreOfTheLumberCamps 52, "The Little Eau Pleine" (1 text, 1 tune)
Fowke-LumberingSongsFromTheNorthernWoods #28, "Johnny Murphy" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 61, "The Little Low Plain" (1 text, 1 tune)
Banks of the Miramichi, The

DESCRIPTION: There is no river "like the rolling tide that flows 'longside The banks of the Murrymashee." The sportsmen gather to see it and the trout, salmon, and birds. The singer wouldn't trade it for gold, silver or royal robes.

AUTHOR: Patrick Hurley of Cassilis, Nor'West Miramichi (Manny/Wilson-SongsOfMiramichi)

EARLIEST DATE: 1947 (Manny/Wilson-SongsOfMiramichi)

KEYWORDS: lyric nonballad animal bird

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Manny/Wilson-SongsOfMiramichi 3, "The Banks of the Miramichi" (1 text, 1 tune)
ST MaWi003 (Partial)
Roud #4622

RECORDINGS:
Marie Hare, "The Banks of the Miramichi" (on MRMHare01)
Art Matchett, "The Banks of the Miramichi" (on Miramichi1)

File: MaWi003

Banks of the Mossen, The

DESCRIPTION: "As I was a walking down by some shady grove... Young lambs were a-playing on the banks of sweet Mossen... The lark in the morning... brings me joyful tidings of Nancy my dear."
The singer asks for pen and ink to write to Nancy

AUTHOR: unknown
Banks of the Nile, The (Men's Clothing I'll Put On II) [Laws N9]

DESCRIPTION: (William) has been ordered to the banks of the Nile. Molly offers to cut her hair, dress like a man, and go with him. He will not permit her to; (the climate is too harsh or women are simply not permitted). (He promises to return and they are parted)

AUTHOR: unknown

EARLIEST DATE: before 1859 (broadside, Bodleian Harding B 11(158))

KEYWORDS: soldier cross-dressing separation request

FOUND IN: US(MW,So) Britain(England(South),Scotland) Australia Ireland Canada(Mar,Newf)

REFERENCES (33 citations):
Laws N9, "The Banks of the Nile (Men's Clothing I'll Put On II)"
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #25, pp. 1-2, "The Banks of the Nile"; #26, p. 2, "The Banks o' the Nile"; #27, p. 2, "The Banks o' the Nile" (1 text plus 2 fragments)
Greig/Duncan1 99, "The Banks of the Nile" (13 texts, 12 tunes)
Williams-Wiltshire-WSRO Ox 175, "Banks of the Nile" (1 text)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #108, "The Banks of the Nile" (1 text, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 340, "Plains of Mexico" (1 text)
Randolph 42, "Men's Clothing I'll Put On" (Of Randolph's 6 texts, Laws assigns only the "A" version, with tune, to this group (and even this is hidden by a typographical error), but "B" and "E" might belong with this or "William and Nancy!"
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 92-93, "Men's Clothes I Will Put On" (1 text, 1 tune -- Randolph's 42A)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 66, "The Dolphin" (1 text, probably a confused version of "The Dolphin," a song of a sea battle, and "The Banks of the Nile" [Laws N9] or similar)
Dean-FlyingCloud, pp. 105-106, "Banks of the Nile" (1 text)
Harlow-ChantyingAboardAmericanShips, pp. 206-207, "Dixie's Isle" (1 text, 1 tune -- a version with American Civil War references)
Meredith/Anderson-FolkSongsOfAustralia, pp. 122-123, "The Banks of the Condamine" (1 text, 1 tune); probably also pp. 215-216, "The Banks of the Riverine" (the latter might go with "William and Nancy!"
Fahey-Eureka-SongsThatMadeAustralia, pp. 154-155, "The Banks of the Condamine" (1 text, 1 tune)
Fahey-PintPotAndBilly, pp. 30-31, "The Banks of the Condamine" (1 text, 1 tune)
Ord-BothySongsAndBallads, p. 298, "The Banks o' the Nile" (1 text)
Hodgatt-FaberBookOfBallads, p. 231, "The Banks of the Condamine" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H238a, pp. 296-297, "The Banks of the Nile" (1 text, 1 tune)
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 50, "The Banks of the Nile" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 68, "High Germany" (1 text, 2 tunes)
Moylan-TheAgeOfRevolution-1776-1815 170, "The Banks of the Nile" (1 text, 1 tune)
Morton/Maguire-ComeDayGoDayGodSendSunday 47, pp. 139-140,174, "Texas Isle" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 130-132, "The Banks of the Condamine" (2 texts, 2 tunes)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 72, "Banks of the Nile" (1 text, 1 tune, considered by Fowke states to be an abbreviated, localized version of "William and Nancy (I)" [Laws N8], but it could just as easily be a version of "The Banks of the Nile" [Laws N9])
Peacock, pp. 996-997, "Dixie's Isle" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, p. 147, "The Banks of the Nile" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 35B, "The Banks of the Nile" (1 text); 36, "Dixie's Isle" (1 text)
Huntington-SongsTheWhalemenSang, pp. 266-268, "Farewell My Dear Nancy" (1 text, 1 tune, a fragment lacking the beginning. The final three stanzas appear to belong here but might be something else)
Dallas-TheCruelWars-100SoldiersSongs, pp. 77-78, "The Banks of the Nile" (1 text, 1 tune)
Grigson-PenguinBookOfBallads 98, "The Banks of the Condamine" (1 text)
DT, BANKNILE* (BANKNIL2*?)
Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), pp. 292-293, "The Banks of the Condamine" (1 text)
Roud #950
RECORDINGS:
Ewan MacColl and Peggy Seeger, "The Banks of the Nile" (on SCMacCollSeeger01)
Pat MacNamara, "Banks of the Nile" (on IRClare01)
unknown singer, "Down in Dixie's Isle" (on MUNFLA/Leach)
BROADSIDES:
Bodleian, Harding B 11(158), "Banks of the Nile", J.O. Bebbington (Manchester), 1855-1858: also 2806 b.9(227), 2806 b.9(53), 2806 c.14(179), Firth b.25(245), Harding B 11(276), Firth b.26(269), Firth c.14(148), Firth c.14(149), Harding B 11(158), Harding B 11(2900), Harding B 11(2900A), Harding B 26(47)[some blurring], [The] Banks of the Nile"
LOCsinging, as100630, "The Banks of the Nile," P. Berretton (Dublin), 19C
Murray, Mu23-y1:078, "The Banks of the Nile", James Lindsay (Glasgow), 19C; also Mu23-y3:024, "The Banks of the Nile," unknown, 19C
CROSS-REFERENCES:
cf. "William and Nancy I" [Laws N8]
cf. "High Germany (I)"
cf. "When First To This Country (II)" (theme)
cf. "The Tomahawk Hem" (some lyrics)
NOTES [475 words]: What is the historical reference here? The earliest Bodleian broadside, Harding B 11(158), is printed between 1855 and 1858. One possibility (see Laws N9 notes relating that "Randolph observes that Ord makes the connection) is the second Battle of Abukir in which "in March 1801, a British army of 5,000 under General Ralph Abercromby landed to dislodge a French army of 2,000 under General Louis Frant. They did so, but not before 1,100 British troops were lost." (Source: Wikipedia article Battle of Abukir) - BS
Possibly supporting this is the fact that there was also a battle at Abukir (Aboukir) Bay on August 1-2, 1798, in which Nelson annihilated a French force, allowing Britain to control entrance to Egypt. This was, of course, a sea battle -- but it's often called "The Battle of the Nile." What's more, there were women involved -- they were the wives of the sailors. According to David Cordingly, _Women Sailors and Sailors' Women_, Random House, 2001 (I use the undated, but later, paperback edition), pp. 102-103, no fewer than four (wives of sailors) took part in the battle of Aboukir aboard the Goliath. There were probably quite a few more on other ships; it's just that the women on the Goliath were fairly well documented (and were praised for their conduct).
Britain again interfered in Egypt in 1807, and the nation (along with the Sudan) was formally freed from Ottoman rule in 1841, largely as a result of European meddling. There were enough British soldiers floating around that the song would be relevant at almost any time from 1798 until the first broadsides appeared. The song takes place "before" the battle; as a result, I never really thought
to associate it with a particular event. Though I concede that Aboukir makes sense; it put Egypt "in the news." - RBW

Laws quotes Dixie's Isle as "a Civil War adaptation" of N9. The "adaptation" is illustrated by the change from

We are called up to Portsmouth, many a long mile,
All for to be embarked for the Banks of the Nile
to
They call me down to New Orleans for many a long mile
To fight the southern soldiers way down in Dixie's Isle. - BS

In some of the Australian versions, rather than Willie being a soldier, he becomes a shearer. But the plot and pathos of the song remain clear.

Belden-BalladsSongsCollectedByMissourFolkloreSociety's text appears to be an adaption of this song to the context of the Mexican War (1846-1848). In this version, the modification is so complete that the girl does not even ask to come along; Laws, in fact, does not list Belden-BalladsSongsCollectedByMissourFolkloreSociety's piece as an adaption of this song.

Nonetheless, the kinship with "The Banks of the Nile" is still patently obvious. And neither Belden nor I knows of another version of the Mexican version of the song. So it seemed sufficient to list it here. - RBW

Last updated in version 5.0
File: LN09

Banks of the Ohio [Laws F5]

DESCRIPTION: The singer takes his sweetheart walking, hoping to discuss marriage. She seemingly refuses him (because she is too young?). Rather than wait, he throws her into the river to drown. In most versions he is not caught, though in some texts she haunts him

AUTHOR: unknown
EARLIEST DATE: 1915
KEYWORDS: homicide river drowning
FOUND IN: US(Ap,MW,Ro,SE,So)
REFERENCES (18 citations):
Laws F5, "On the Banks of the Ohio"
Randolph 160, "Down on the Banks of the Ohio" (2 texts plus an excerpt, 2 tunes)
Eddy-BalladsAndSongsFromOhio 104, "The Murdered Girl" (7 texts, 2 tunes, but Laws considers only the B text -- "On the Banks of the Old Pedee" -- to belong with this ballad)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 20, "The Banks of the River Dee" (1 text plus 2 excerpts and mention of 2 more, 2 tunes)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 66, "On the Banks of the Ohio" (1 text plus 2 excerpts and mention of 5 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 66, "On the Banks of the Ohio" (1 excerpt, 1 tune)
Morris-FolksongsOfFlorida, #180, "The Wexford Girl" 2 texts, 1 tune; the "A" text and tune being "The Banks of the Ohio" [Laws F5] and the "B" text "The Wexford Girl (The Oxford, Lexington, or Knoxville Girl; The Cruel Miller; etc.)" [Laws P35]
Henry-SongsSungInTheSouthernAppalachians, p. 76, "On the Banks of the Ohio" (1 text)
Bush-FSoCentralWestVirginiaVol3, pp. 60-61, "Banks of the Ohio" (1 text)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 58-59, "On the Banks of the Ohio" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 101-102, "On the Banks of the Ohio" (1 text, 1 tune)
Dunson/Raim/Asch-AntologyOfAmericanFolkMusic, p. 110, "Down on the Banks of the Ohio" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 138-139, "Banks of the Ohio" (1 text, 1 tune)
Botkin-TreasuryMississippiRiverFolklore, p. 577, "On the Banks of the Ohio" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 45, p. 108, "The Old Shawnee"; p. 109, "On the Banks of the Old Pedee" (2 texts)
Darling-NewAmericanSongster, pp. 201-202, "On the Banks of the Ohio" (1 text)
Silber/Silber-FolksingersWordbook, p. 180, "Banks Of The Ohio" (1 text)
DT 628, BNKSOHIO* BANOHOIO2(*) (BANOHOIO3)
Roud #157

RECORDINGS:
Clarence Ashley, Doc Watson, Clint Howard & Jean Ritchie, "Banks of the Ohio" (on WatsonAshley01)
Blue Sky Boys, "Down On The Banks of The Ohio" (Bluebird 6480, 1933; Montgomery Ward M-5033, 1936)
Callahan Brothers, "Down on the Banks of the Ohio" (Banner 5-12-60/Conqueror 8588 [as "On the Banks of the Ohio"], 1935)
Walter Coon, "On the Banks of the Ohio" (Superior 2544, 1930)
[G. B.] Grayson & [Henry] Whitter, "I'll Never Be Yours" (Gennett 6373/Champion 15447 [as by Norman Gayle]/Silvertone 8160 [as by Dillard Sanders]/Supertone 9247 [as by Sanders]/Challenge 393 [as by David Foley], 1927; on GraysonWhitter01)
Clarence Green, "On the Banks of the Ohio" (Columbia 15311-D, 1928)
Bascom Lamar Lunsford, "On the Banks of the Ohio" (on BLLunsford02)
Monroe Brothers, "On the Banks of the Ohio" (Bluebird B-7385, 1938)
Glen & Jessie Neaves & band, "Banks of the Ohio" (on HalfCen1)
New Lost City Ramblers, "Banks of the Ohio" (on NLCR02)
Red Patterson's Piedmont Log Rollers, "Down on the Banks of the Ohio" (Victor 35874, 1928)
Pete Seeger, "Banks of the Ohio" (on PeteSeeger31)
Bill Shafer, "Broken Engagements" (Vocalion 5413, 1930, rec. 1929)
Frank Stanton [pseud. for Walter Coon], "On the Banks of the Ohio" (Superior 2544, 1930)
Ernest V. Stoneman, "Down on the Banks of the Ohio" (Edison 52312, 1928)
Ruby Vass, "Banks of the Ohio" (on LomaxCD1702)

CROSS-REFERENCES:
cf. The Wexford Girl (The Oxford, Lexington, or Knoxville Girl; The Cruel Miller; etc.) [Laws P35]

File: LF05

Banks of the Roe, The

DESCRIPTION: "Too long have I travelled the land of the stranger...." The singer wishes to return to "the land of O'Cahan," whom he recalls with pride. But those free men are long dead; he is left, and in exile, but "How I long to return to the banks of the Roe"

AUTHOR: unknown

EARLIEST DATE: 1924 (Sam Henry collection)

KEYWORDS: emigration exile homesickness

HISTORICAL REFERENCES:
1385 - Death of "Cooey-na-Gal" O'Cahan

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H24b, pp. 217-218, "The Banks of the Roe" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Scarborough Settler's Lament" (theme) and references there
cf. "The Benady Glen" (for Cooey-na-Gal)
cf. "Gelvin Burn" (for Cooey-na-Gal)
cf. "The River Roe (II)" (for Cooey-na-Gal)
cf. "Slieve Gallen Brae" (for Cooey-na-Gal)

NOTES [181 words]: The monastery of Dungiven (in Ulster) is believed to have been established in the eleventh century, well before the English invaded Ireland. Many leaders of the O'Cahans were buried in what became Dungiven Priory.

The most famous of these O'Cahans was "Cooey-na-Gal" ("Terror of the Stranger"). Legend has it that "Cooey-na-Gal" was buried in a fine tomb in Dungiven, covered by an excellent carving of a warrior with a sword, surrounded by small figures of kilted soldiers. The work is regarded as one of the finest tomb sculptures in Ireland.

Unfortunately, the tomb is almost certainly not that of Cooey-na-Gal O'Cahan, because it is firmly dated to the fifteenth century. The best bet is that the man buried there is Aibhne O'Cahan, murdered in 1492.

Cooey-na-Gal has managed to get his name into a number of songs, mostly in the Henry collection and mostly obscure; see the cross-references. But there is also "The Benady Glen," recorded by Déanta. That song is listed as by Manus O'Kane, and another Cooey song ("Slieve Gallen Brae") is
Banks of the Roses, The

DESCRIPTION: In full form, (Jeannie) meets (Johnny) on the banks of the Roses and bids him never leave her. (Her father opposes the relationship.) Johnny takes her to a (cave) containing her grave; he kills and buries her. Many versions leave out portions of this plot

AUTHOR: unknown

EARLIEST DATE: c. 1790 (Madden Collection); also a fragment as #7 in the _Scots Musical Museum_

KEYWORDS: courting love fiddle homicide burial family father

FOUND IN: Britain(England(South),Scotland(Aber)) US(MA) Ireland Canada(Newf)

REFERENCES (11 citations):

- Doerflinger-SongsOfTheSailorAndLumberman, pp. 315-316, "The Banks of the Roses" (1 text, 1 tune -- a lyric version)
- MacColl/Seeger-TravellersSongsFromEnglandAndScotland 72, "The Banks of Red Roses" (1 text, 1 tune)
- Reeves/Sharp-TheldiomOfThePeople 35, "The German Flute" (1 text)
- Greig/Duncan7 1444, "Rab the Rover" (1 fragment, 1 tune)
- Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #60, p. 222-223, "The Banks o’ Red Roses" (1 text, 1 tune)
- Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 105, "The Banks of the Dizzy" (1 text, 1 tune)
- Peacock, pp. 497-498, "The Banks of the Roses" (1 text, 1 tune)
- OLochlainn-IrishStreetBallads 80, "The Banks of the Roses" (1 text, 1 tune)
- Stewart/Belle-Stewart-QueenAmangTheHeather, p. 54, "Banks of Red Roses" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 144, "Banks Of The Roses" (1 text -- a lyric version)
- DT, BANKROSE BANKROS2* BANKROS3 BANKROS4* BANKROS5*
- Roud #603

RECORDINGS:

- Seamus Ennis, "The Banks of the Roses" (on Lomax42, LomaxCD1742)
- Lizzie Higgins, "The Banks of Red Roses" (on Voice10)

NOTES [109 words]: Evidently singers loved the tune of this song, and the first few verses, but didn't like the murder ballad aspect. As a result, the first half of the song circulates independently, with Jeannie and Johnny courting and either getting married or peacefully going their separate ways. The result is lyric, and I suspect survives only because of its strong melody. - RBW

Folktrax site includes the following note for "The Banks of the Roses" which might explain the Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland title: "PETRIE 1902 #253 has Irish song to same air. 'Ta mo chleamhnas deanta' is alternative title to tune 'The Banks of the Daisies.'" - BS

Last updated in version 5.3

File: Doe315

Banks of the Schuylkill, The

DESCRIPTION: "On the banks of the Schuylkill so pleasant and gay, There blessed with my true love I spent a short day." The girl describes her happy time with the man. But now he has been taken for a soldier. She hopes they will be happily reunited

AUTHOR: unknown

EARLIEST DATE: before 1838 (broadside by Deming reproduced in Cohen); 1840 (Journal from the Fortune)

KEYWORDS: soldier love separation reunion

FOUND IN: US(So)

REFERENCES (4 citations):

- Randolph 769, "The Banks of the Schuylkill" (1 text, 1 tune)
- Huntington-SongsTheWhalemenSang, pp. 160-161, "The Banks of the Schuylkill" (1 text)
- Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 141-143, "The Banks of the Schuylkill" (1 text plus a broadside print)
Banks of the Spey, The

DESCRIPTION: The singer meets a girl on the banks of the Spey. He asks to see her home. She says she has only a mile to go and her true love is waiting there. He calls on her at home. She tells him she is to be married. He crosses the ocean.

AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan6)
KEYWORDS: courting marriage rejection emigration
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #148, p. 2, "The Banks of the Spey" (1 text fragment)
Greig/Duncan6 1237, "The Banks of the Spey" (2 texts, 2 tunes)

ALTERNATE TITLES:
The Banks of the Don

NOTES [38 words]: One of the Greig/Duncan6 texts adds a seemingly gratuitous last line "I've lost my bonnie lassie by courtin ower slow."
Greig/Duncan6 quoting Duncan: "Robert Alexander, learnt about 1860 in Culsalmond. A very popular song." - BS
Last updated in version 2.5

File: GrD61237

Banks of the Tweed, The

DESCRIPTION: Mary says that her Willie "plays on his flute" but he'd stop if he knew she were here. Willie meets her. She complains that she hasn't seen him recently. He proposes that they "straightway repair" "to the alter of Hymen" to "join hearts and hands"

AUTHOR: unknown
EARLIEST DATE: 1952 (IRPTunney01)
KEYWORDS: sex nonballad sheep marriage music
FOUND IN: Ireland
REFERENCES (1 citation):
Tunney-WhereSongsDoThunder, pp. 111-112, "The Banks of the Tweed" (1 text)

RECORDINGS:
Paddy Tunney, "The Banks of the Tweed" (on IRPTunney01)

NOTES [14 words]: Omitted from the description: Mary and Willie are both out tending their sheep.
- BS

File: RcTBotT

Banks of the Waikato

DESCRIPTION: "Hark the dogs are barking, My love I must away... 'Tis many a mile to go To meet my fellow bushmen On the banks of the Waikato." He tells Sally she cannot come with him. He will dream of her while he is away, and he will return when the work is done

AUTHOR: Phil Garland
EARLIEST DATE: 1972 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)
KEYWORDS: love separation work
FOUND IN:
REFERENCES (1 citation):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 90, "Banks of the Waikato" (1 text, 1 modern tune) (p. 52 in the 1972 edition)

RECORDINGS:
Phil Garland, "Banks of the Waikato" (on NZSongYngCntry)
NOTES [178 words]: This looks to me like a New Zealand rewrite of a "Men's Clothing I'll Put On" type of song. Phil Garland wrote at least one other song modifying a traditional type in this way; "Tuapeka Gold" is a "Wild Rover No More" sort of song adapted to New Zealand mining conditions. The Waikato River is on New Zealand's North Island, flowing into the Tasman Sea; it is the longest river in the entire nation of New Zealand (Gordon McLauchlan, editor-in-chief, New Zealand Encyclopedia, David Bateman Limited, 1984, p. 473).
Because the song refers to "bushman," and is similar to "The Banks of the Condamine," I always thought that the singer was going hunting by the Waikato. But McLauchlan, p. 578, describes it as a grassy area now used for herding. It does not sound like a place where one would have gone hunting. However, the area was fought over heavily during the "Maori Wars" of the 1860s (McLauchlin, p. 579). So Phil Garland may have meant this to be a song about the men going to the Maori Wars -- though that is rather odd for a man who was generally a liberal. - RBW
Last updated in version 5.2
File: Colq052

Bann Water Side, The
DESCRIPTION: The singer sees a pretty girl by the Bann. He offers her a comfortable life if she will marry him. She says she would rather be poor than beguiled. He promises that, if he becomes poor, he will split his last shilling with her. They are happily married
AUTHOR: unknown
EARLIEST DATE: before 1886 (broadside, Bodleian 2806 b.11(265))
KEYWORDS: love courting marriage money promise beauty
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H685, p. 460, "The Bann Water Side" (1 text, 1 tune)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 9, "The Blackwater Side" (1 text, 1 tune)
Roud #3037
RECORDINGS:
Robert Cinnamond, "Bannwaterside" (on IRRCinnamond01)
BROADSIDES:
Bodleian, 2806 b.11(265), "The Blackwater Side" ("As I roved out one evening fair down by a shady grove"), H. Such (London), 1863-1885
File: HHH685

Bannocks o' Barley
DESCRIPTION: Highlanders are "the lads wi' the bannocks o' barley." They "drew the gude claymore for Charlie," "cowed the English lowns," "stood in ruin wi' bonny Prince Charlie" and suffered "neath the Duke's bluidy paw"
AUTHOR: unknown
EARLIEST DATE: 1796 (Scots Musical Museum)
KEYWORDS: rebellion nonballad patriotic Jacobites
HISTORICAL REFERENCES:
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Hogg-JacobiteRelicsOfScotlandVol2 AJ21, "Bannocks o' Barley" (1 text)
Roud #5653
CROSS-REFERENCES:
cf. "The Killogie" (tune, according to Burns)
cf. "Cakes o' Croudy" (tune [Hogg-JacobiteRelicsOfScotlandVol1 11], according to Hogg; the chorus is "bannocks of bear meal, cakes of croudy")
Bannocks o' Barley Meal

DESCRIPTION: (Donald) tells of "when he was a soldier wi' Geordie the Third," and boasts of the skill of Scottish soldiers; "when put to their mettle they're ne'er kent to fail" when given "well-buttered bannocks o' barley meal." He illustrates his point from history

AUTHOR: unknown (the Vocal Companion music is credited to "Mazzinghi")

EARLIEST DATE: 1904 (Ford); compare the 1837 Vocal Companion edition

KEYWORDS: soldier war food bragging

FOUND IN: Britain(Scotland)

REFERENCES (4 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 142-144, "Bannocks o' Barley Meal" (1 text)
Greig/Duncan3 525, "The Land o' Cakes" (1 text, 1 tune)
Greig/Duncan3 526, "Bannocks o' Barley Meal" (2 texts, 1 tune)

ADDITIONAL: (no author listed), "The Vocal Companion_, second edition, D'Almaine and Co., 1937 (available from Google Books), pp. 82-83, "Bannocks o' Barley Meal" (1 text, 1 tune -- a very short, and probably cleaned-up, text, but probably derived from the same original)

Roud #5653

CROSS-REFERENCES:
cf. "The Lass o' Glenshee" (tune, per Greig/Duncan3 526)

NOTES [45 words]: Greig/Duncan3 525: ".. 1911. Learnt thirty-five years ago."

Apparently broadside Bodleian, 2806 c.11(78), "Bannocks o' Barley Meal" ("An auld Highland couple sat bein by the ingle"), J. Scott (Pittenweem), 19C is this song but I could not download and verify it. - BS

Last updated in version 2.5

File: FVS142

Bannow's Bright Blue Bay

DESCRIPTION: The singer recalls "where Bannow's Buried City lies beneath that bright blue sky." He remembers "one midnight as the moon went down beneath Rathdonnel's hill" when "the stormy sea" broke over it and it never woke again.

AUTHOR: Rev Philip Doyle, O.S.A. of Maudlintown, Wellingtonbridge

EARLIEST DATE: 1943 (Ranson-SongsOfTheWexfordCoast)

KEYWORDS: sea storm disaster

FOUND IN: Ireland

REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, p. 41, "Bannow's Bright Blue Bay" (1 text)

Roud #20522

CROSS-REFERENCES:
cf. "The Rising of the Moon" (tune; I assume not "The Wearing of the Green" - BS)

NOTES [37 words]: Bannow is a Wexford townland and parish. There is a "buried city" but I have no details on how it is supposed to have been lost. The Wexford tourism site does list "the Buried city of Bannow" among Bannow's attractions. - BS

Last updated in version 5.0

File: Ran041
Bannow's Lonely Shore

DESCRIPTION: "As on my pillow I recline in a foreign land to rest, The love of Bannow's flowery banks still throbs within my breast." The singer remembers his youth, plus ships, birds, and "youthful joys."

AUTHOR: unknown

EARLIEST DATE: 1948 (Ranson-SongsOfTheWexfordCoast)

KEYWORDS: homesickness emigration lyric nonballad

FOUND IN: Ireland

REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, pp. 26-27, "Bannow's Lonely Shore" (1 text, 1 tune)

ST Ran026 (Full)

Roud #20526

NOTES [124 words]: Ranson-SongsOfTheWexfordCoast: "It is believed that the song was composed by John Kane, a native of Grange, Bannow, when in exile in America." - BS

Kay Reville sends me this information about the song:
John Keane, Grange, Bannow, wrote this fine song in Philadelphia, U.S.A., about the year 1847 to where he had emigrated some years earlier. He sent this song to his aunt in Bannow and when he returned home for a holiday he heard it sung many times such was its popularity. Fr. Ranson in his Songs of Wexford Coast, 1948, claimed it was one of the most popular songs of the county. It is still sung to-day. John Keane died in Philadelphia around 1897. A biographical sketch of John Keane and words of song appeared in "The People" 1909. - (RBW)

Bantry Girl's Lament for Johnny, The

DESCRIPTION: "Oh who will plough the field now ... Since Johnny went a-thrashing the dirty King of Spain." Everyone, even the police, miss him. "His heavy loss we Bantry girls will never cease to mourn" if he dies "for Ireland's pride in the foreign land of Spain"

AUTHOR: unknown

EARLIEST DATE: 1884 (Graves)

KEYWORDS: grief war lament Ireland Spain separation soldier police

FOUND IN: Ireland

REFERENCES (5 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 132, "The Bantry Girls' Lament for Johnny" (1 text)
OLochlainn-IrishStreetBallads 77, "The Bantry Girls' Lament" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 176, "The Bantry Girl's Lament" (1 text, 1 tune)
DT, BANTRYGL BANTRYG2


Roud #2999

NOTES [388 words]: Sparling: "Taken from Graves' collection; on ballad-slips I have only seen very confused versions." The Graves reference is to Alfred Percival Graves Songs of Irish Wit and Humour (London, 1884). I must be misreading this badly if it is an example of "Irish Wit and Humour." There are clever lines though, like the reference to the police: "The peelers must stand idle against their will and grain, For the valiant boy who gave them work now peels the King of Spain."

If the reference to "peelers" has always been part of "Bantry Girls" then it puts an earliest possible date on the ballad: Sir Robert Peel established the Royal Irish Constabulary in 1812 and its success led, in 1829, to the Metropolitan Police Act for London. Originally the term "Peeler" applied to the London constabulary. (source: Sir Robert "Bobby" Peel (1788-1850) at Historic UK site.) Here is a note from the MySongBook site Suzanne's Folksong--Notizen English Notes: "Learned from Tim Lyons of Clare. I mistook the locale for years and didn't realise that there was another Bantry, in North Co. Wexford, where this love song from the Peninsular War comes from. (Jimmy Crowley, notes 'Uncorked!')" Jimmy Crowley is the source for the site's text. The Peninsular War, 1808-1814, is against Napoleon's brother Joseph, installed as king of Spain. The Peninsular War reference fails my peelers reference suggestion. This seems not to refer to Irish participation on the Cristino [supporting Queen Christina] side in the First Carlist War (1835-1837), which has the right date but wrong facts. - BS

The other possibility, I suppose, would be the War of the Spanish Succession (1701-1714); the
British troops fought almost entirely in the Low Countries, but they were fighting against France, which was supporting the Spanish monarchy. This again fails the "Peeler" test, though. Even more improbable are the various suggestions (repeated also in the Digital Tradition, e.g.) that this dates from the Peninsular Wars against Napoleon. The Peninsular War is not only is too early for the Peelers, but it also has its kings backwards: The British in the Peninsula were fighting against Napoleon, who had pushed aside the Spanish king (replacing him with Napoleon's brother Joseph, but no one except Napoleon would have called Joseph the King of Spain). - RBW

File: 0Loc077

### Baptists, The

**DESCRIPTION:** "There came to us a patron saint, His name was Mr. Gordon.... He saw that we were all astray, And he came here to guide us... To be dipped! To be dipped! In Ebenezer's mill pond." Their fathers may take the girls to his church, but they prefer young men

**AUTHOR:** Larry Gorman (1846-1917)

**EARLIEST DATE:** 1957 (Ives-LarryGorman)

**KEYWORDS:** clergy rejection humorous

**FOUND IN:**

Ives-LarryGorman, pp. 38-39, 190, "The Baptists" (1 text, 1 tune)

Roud #25118

File: LaGoBapt

### Bar Harbor By the Sea

**DESCRIPTION:** "The day was drawing to its close, The sea was calm.... The pleasure yachts they sought repose," "Bar Harbor, how I love thy hills." The poet describes the sea, the mountains above the town, and many people of the town

**AUTHOR:** Words: John J. Friend

**EARLIEST DATE:** 1916 (Gray-SongsAndBalladsOfTheMaineLumberjacks)

**KEYWORDS:** home nonballad moniker

**FOUND IN:**

Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 182-185, "Bar Harbor By the Sea" (1 text)

**NOTES** [353 words]: The subhead of this is "Where You'll Meet Tourists of Every Land." The poem itself can't seem to decide whether it is an appeal for visitors to bring in their money, or an ode to the locals -- possibly the first three verses were advertising copy, and the next nine were designed to sell copies to the local residents.

The author lists about fifteen individuals or families from Bar Harbor. Some of these are named too briefly to recognize ("Harrisons," "Livingstons"). The rest I checked in the CDAB (1964 edition, because it was the oldest I had to hand) and the available volumes of DAB. None of them were worthy of mention, presumably showing how obscure all these people were. (Based on the song, it sounds as if many were locals involved in supporting charitable causes relating to the First World War.)

There was one partial exception. The song mentions "Mrs. Morris K. Jessup" (note the double s in the surname, which is incorrect).

Morris K. Jesup (1830-1908) was, according to DAB (Volume V, pp. 61-62), a "capitalist [and] philanthropist" who made his money in banking, then retired in 1884 to spend the money. He helped founded the American Museum of Natural History, supported several colleges, helped the Audubon Society -- and funded Robert Peary's quest for the North Pole.

According to Bryce, p. 135, Jesup was "a millionaire philanthropist.... A member of the New York City Mission and Travel Society and vice president of the American Sunday School Union, he had helped found the New York YMCA and was interested in Anthony Comstock's crusades to suppress vice and obscene literature." And Bryce also mentions his support of the Museum of Natural History, and his heavy support for Robert Peary. (For more on Peary, see "Hurrah for Baffin's Bay").

Cape Morris Jesup, at the northern tip of Greenland, was named for him by Peary; it is thought to be the northernmost point of land on earth, and seems to have been Jesup's biggest surviving claim to fame.

Jesup was dead by the time Gray published his book -- and, I suspect, by the time this ode was
written. Hence the praise to (I assume) his widow. - RBW

Bibliography

- Bryce: Robert M. Bryce
- Cook & Peary: The Polar Controversy, Resolved (Stackpole, 1997)
- DAB: Dumas Malone, editor, Dictionary of American Biography, originally published in 20 volumes plus later supplementary volumes; I use the 1961 Charles Scribner's Sons edition with minor corrections which combined the original 20 volumes into 10

Last updated in version 2.6
File: Gray182

Barber Song, The

DESCRIPTION: A young barber is admired in general and in particular by a maid named Matilda. A butcher is jealous and goes to the barber shop where they fight and the butcher is killed. Matilda commits suicide; the barber goes crazy and eventually poisons himself.

AUTHOR: unknown
EARLIEST DATE: 1945 (Harlow-ChantyingAboardAmericanShips)
KEYWORDS: jealousy humorous homicide suicide poison love
FOUND IN: US
REFERENCES (1 citation):
Harlow-ChantyingAboardAmericanShips, pp. 196-197, "The Barber Song" (1 text)
Roud #9158
NOTES [24 words]: Harlow-ChantyingAboardAmericanShips gives the source of this as the Vineyard Gazette (first published in 1846), but gives no date or issue. - SL
File: Harl1996

Barber, Barber, Shave a Pig

DESCRIPTION: "Barber, barber, shave a pig, How many hairs to make a wif? Four and twenty, that's enough, Give the barber a pinch of snuff."

AUTHOR: unknown
EARLIEST DATE: 1844 (Halliwell)
KEYWORDS: animal hair
FOUND IN:
REFERENCES (3 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 31, "Barber, Barber, Shave a Pig" (1 text)
Baring-Gould-AnnotatedMotherGoose #324, p. 177, "(Barber, barber, shave a pig)"
Dolby-OrangesAndLemons, p. 97, "Barber, Barber, Shave a Pig" (1 text)
Roud #20568
File: 002031

Bard of Armagh, The

DESCRIPTION: "O, list to the tale of a poor Irish harper... Remember those fingers could once move much sharper To waken the echoes of his dear native land." The bard recalls the days of his youth and vigor, then makes requests for his death and burial

AUTHOR: unknown
EARLIEST DATE: 1847 (The National Songster; a Collection of Scotch, English, and Irish Standard and Popular Songs)
KEYWORDS: harp music age death burial
FOUND IN: Ireland US(IA)
REFERENCES (7 citations):
Silber/Silber-FolksingersWordbook, p. 320, "The Bard of Armagh" (1 text)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 50, "The Bard of Armagh" (1 text)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 65-66, "The Bard of Armagh" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 97, "The Bard of Armagh" (1 text)
DT, BARDARMA
ADDITIONAL: Richard Hayward, Ireland Calling (Glasgow, n.d.), p. 10, "The Bard of Armagh" (text and music)
Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), p. 248, "Bold Phelim Brady, the Bard of Armagh" (1 text)
Roud #2654
RECORDINGS:
Margaret Barry, "The Bard of Armagh" (on IRMBarry-Fairs)
The Clancy Brothers and Tommy Makem, "The Bard of Armagh" (on IRClancyMakem02)
BROADSIDES:
Bodleian, Firth b.25(11), "The Bard of Armagh", P. Brereton (Dublin), c.1867; also Harding B 26(35), "The Bard of Armagh"
LOCSheet, sm1873 14657, "The Bard of Armagh", E. H. Harding (New York), 1873 (tune)
CROSS-REFERENCES:
cf. "The Unfortunate Rake" (tune, subject) and references there
cf. "The Streets of Laredo" [Laws B1] (tune, subject) and references there
ALTERNATE TITLES:
Brady's Lament
NOTES [54 words]: Thanks to Jim Dixon for informing me of the Nation Songster text. Although generally considered Irish, this was well enough known in late nineteenth century America that Ned Harrigan quoted it in his Irish-American works. See Edward Harrigan, The Mulligans, G. W. Dillingham, 1901, p. 385, which quotes the first verse. - RBW
Last updated in version 6.1
File: FSWB320B

Bard of Culnady, The/Charles O'Neill
DESCRIPTION: Listeners are asked to weep for the "Sweet Bard of Culnady," Charles O'Neill. We are told that although he received little support or patronage, O'Neill was a much better musician than those in high favor.
AUTHOR: unknown
EARLIEST DATE: 1924 (Sam Henry collection)
KEYWORDS: music death
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H50, p. 139, "The Bard of Culnady/Charles O'Neill" (1 text, 1 tune)
Roud #9449
File: HHH050

Barefoot Boy with Boots On, The
DESCRIPTION: Tales of the odd life of the barefoot boy with boots on. Most of the song's lyrics are either paradoxical ("The night was dark and stormy and the moon kept shining bright") or tautological ("his pants were full of pockets and his boots were full of feet")
AUTHOR: unknown
EARLIEST DATE: 1927 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)
KEYWORDS: paradox nonsense humorous family
FOUND IN: US(MA,So)
REFERENCES (3 citations):
Randolph 447, "Popular Gag Song" (2 texts, but only the "B" text goes with this song)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 154, "The Barefoot Boy" (1 text, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 37, "The Dying Fisherman's Song" (1 text)
ST FSC154 (Partial)
Roud #6675 and 9616
RECORDINGS:
Bill Cox, "Barefoot Boy With Boots On" (Conqueror 8231, 1933; Melotone M-13058/Perfect 13014/ Oriole 8349, 1934)
Otto Gray & his Cowboy Band, "Barefoot Boy with Boots On" (Vocalion 5256, 1928)
Bradley Kincaid, "Ain't We Crazy" (Decca 5025, 1934)
"Radio Mac" [pseu. for Harry "Mac" McClintock], "Ain't We Crazy?" (Victor V-40101, 1929; rec.
1928)
CROSS-REFERENCES:
cf. "Ain't No Bugs on Me" (floating lyrics)
cf. "At the Boarding House (Silver Threads; While the Organ Pealed Potatoes)" (floating lyrics)
NOTES [39 words]: Roud's numbering of this song frankly defeats me; for lack of anything better, I'm putting all "Barefoot boy with (shoes/boots) on" and "The organ peeled potatoes" songs here unless they are specifically "At the Boarding House." - RBW
Last updated in version 4.2
File: FSC154

Barefoot Nellie
DESCRIPTION: "Oh, Nellie had a pair of shoes, She could wear 'em if she choose. Hi, Barefoot Nellie! Ho, Barefoot Nellie!"
AUTHOR: unknown
EARLIEST DATE: 1971 (NorthCarolinaFolkloreJournal)
KEYWORDS: clothes
FOUND IN: US(SE)
REFERENCES (1 citation):
NorthCarolinaFolkloreJournal, Joseph D. Clarke, "Burke Davis as Folklorist," Vol. XIX, No. 2 (Mar 1971), p. 63, "(Folk Song)" (5 stanzas, probably representing multiple songs, beginning "Mamma pass the corn bread," "Chicken in the bread tray," "Oh, Nellie had a pair of shoes," "Ye living men come view the ground," "Eat the meat, gnaw the bone,"; the second is from "Granny Will Your Dog Bite?"; we file the first as "Mama Pass the Corn Bread" and the third as "Barefoot Nellie"; the last two are too short to file)
NOTES [74 words]: The bluegrass-inclined duo of (Don) Reno and (Red) Smiley recorded a song called "Barefoot Nellie" which includes all of NorthCarolinaFolkloreJournal text, using the Hi! Barefoot Nellie! Ho! Barefoot Nellie" lines as a chorus. It's pretty well-known in bluegrass circles -- but I suspect it is an expansion or rewrite, and so am not filing that song as the same as this fragment. The Reno/Smiley 78 was King 1490, reportedly recorded 1954. - RBW
Last updated in version 6.1
File: NCF192BN

Bargain With Me
DESCRIPTION: The worker is accosted by a widow, who asks him to "bargain with me." They agree on a wage, then negotiate where he will sleep. He turns down a place with the chap and the maid; she offers herself. Learning that her husband is dead, he agrees to marry
AUTHOR: unknown
EARLIEST DATE: 1950
KEYWORDS: worker courting marriage home bargaining
FOUND IN: Britain(England)
REFERENCES (1 citation):
Kennedy-FolksongsOfBritainAndIreland 194, "Bargain With Me" (1 text, 1 tune)
Roud #366
RECORDINGS:
Dickie Lashbrook, "Bargain With Me" (on FSBFTX19)
CROSS-REFERENCES:
cf. "Tam Buie (Tam Bo, Magherafelt Hiring Fair)" (plot)
NOTES [70 words]: In plot, this is identical with "Tam Buie (Tam Bo, Magherafelt Hiring Fair)," but the form of the latter resembles nothing so much as "My Good Old Man," while "Bargain With Me" -- though it has a similar sung-and-spoken mechanism, seems to have some inspiration from "Billy Boy."
It seems to me best to keep "Tom Buie" and "Bargain With Me" separate, while noting their extreme similarity. Roud of course lumps them. - RBW
Last updated in version 4.3
File: K194
Bargeman's Alphabet, The

DESCRIPTION: "A is for anchor we carry on the bow... So merrily, so merrily, so merrily are we, There's none so blithe as a bargeman at sea... Given an old barge a breeze and you cannot go wrong." Typical alphabet song, ending "And X Y and Z is the name on our stern"

AUTHOR: unknown

EARLIEST DATE: 1986 (Palmer-OxfordBookOfSeaSongs), but recorded no later than 1982

KEYWORDS: sailor nonballad ship wordplay

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 142, "The Bargeman's ABC" (1 text, 1 tune)

Roud #21100

NOTES [27 words]: Roud lumps this with "The Sailor's Alphabet," and it seems likely that the one inspired the other. But this has been rewritten just enough that I split them. - RBW

Last updated in version 4.4

File: PaSe142

Bark Gay Head, The

DESCRIPTION: "Come all you young Americans and listen to my ditty..." The singer tells of the New Bedford whaler Gay Head, whose "rules and regulations They are most awful queer." The singer describes the builders and officers

AUTHOR: unknown

EARLIEST DATE: 1860 (Journal from the Stella)

KEYWORDS: whaler moniker

FOUND IN:

REFERENCES (2 citations):
Huntington-SongsTheWhalemenSang, pp. 34-36, "The Bark Gay Head" (1 text, 1 tune)
DT, BRKGAYHD*

Roud #2008

File: SWMS034

Barley Bree, The

DESCRIPTION: Old Robin goes to town to sell his wood but comes home drunk. His loving wife complains. He threatens to beat her and the children and burn the house. He falls off the chair and sleeps on the floor. Now "Robin's turned teetotaler" and she is happy.

AUTHOR: unknown

EARLIEST DATE: 1910 (Greig/Duncan3)

KEYWORDS: drink husband wife home commerce abuse injury

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #153, p. 1, "The Barley Bree"; #156, p. 2, "The Barley Bree" (1 text plus 1 fragment)
Greig/Duncan3 586, "The Barley Bree" (2 texts)

Roud #5876

CROSS-REFERENCES:
cf. "There's Nae Luck Aboot the Hoose" (tune, per Greig)

NOTES [19 words]: Greig: "Miss Robertson says that it is taken from a Temperance song-book published some 50 years ago." [1910] - BS

Last updated in version 2.6

File: GrD3586

Barley Mow, The

DESCRIPTION: Cumulative song toasting successive sizes of drinking vessels, and those who serve them: "The quart pot, pint pot, half-a-pint, gill pot, half-a-gill, quarter-gill, nipperkin, and the brown bowl/Here's good luck, good luck, good luck to the barley mow."

AUTHOR: unknown
EARLIEST DATE: 1609 (Ravenscroft's Deuteromelia, under the title "Give Us Once a Drinke")
KEYWORDS: ritual drink nonballad
FOUND IN: Britain(England(Lond,South,West)) Australia Canada(Newf)
REFERENCES (10 citations):
Sharp-OneHundredEnglishFolksongs 99, "The Barley Mow" (1 text, 1 tune)
Williams-FolkSongsOfTheUpperThames, pp. 289-290, "The Barley-Mow Song" (1 text) (also
Williams-Wiltshire-WSRO Wt 389)
Meredith/Anderson-FolkSongsOfAustralia, pp. 70-71, "The Barley-Mow" (1 text, 1 tune)
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Song #8, pp. 177-178, "The Mow"
(1 text); Song #9, pp. 178-182,246, "The Barley-Mow Song"; p. 246, "Barley-Mow Song, (Suffolk
version)" (3 texts)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 379-382, "The Barley-
Mow Song" (1 text plus an excerpt)
Kennedy-FolksongsOfBritainAndIreland 265, "The Barley Mow" (1 text, 1 tune)
Broklebank/Kindersley-DorsetBookOfFolkSongs, p. 26, "The Barley Mow" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #118, "The Barley Mow" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #92, "The Barley Mow" (1 text, 1 tune)
DT, BARLEYMO
Roud #944
RECORDINGS:
Mrs. Peter Mushrow, "The Baltimore" (on MUNFLA/Leach)
George Spicer, "The Barley Mow" (on Voice13)
ALTERNATE TITLES:
Good Luck to the Barley Mow
NOTES [273 words]: The brown bowl is to get sick into.
Sharp cites a reference noting that this was sung after a pre-Christian ritual called "crying the
neck". -PJS
It was my understanding (don't know where I heard it) that the "Barley Mow" was a challenge -- if
you fail to sing it through accurately and/or in one breath, you have to take another drink and,
perhaps, buy a round for the house. Naturally, things tend to go downhill rapidly after the first error.
Ravenscroft's version of this is fascinating, since the final words are not "barley mow" but "balla
moy," which (depending on the language) could mean something like "throw to me." Even the
English version has its archaic words -- the chorus runs
The Tunne, the Butt, the Pipe, the hoghead, the barrel, the kilderkin, the verkin, the gallon pot,
the pottle pot, the quart pot, the pint pot,
for and the blacke bole, sing gentle Butler balla moy, -
And, yes, a pottle is a half gallon. But I know that only because of an Isaac Asimov science essay
which sneered at it.
Roud/Bishop in their notes link this to a sixteenth century piece, "How, Butler, How" or "Fill the
Bowl, Butler." I'm not sure I accept this, but it may have suggested a few words, including the
"Barley Mow" refrain. For this piece, see R. T. Davies, editor, Medieval English Lyrics: A Critical
Anthology, 1963, #167, p. 276, "Fill the Bowl, Butler"; Richard Greene, editor, A Selection of
153-154, "(How, butler, how! Bevis a towt)" (1 text) - RBW
Williams-Wiltshire-WSRO Wt 389 omits the "peck" verse between verses 8 and 9. - BS
Last updated in version 5.1
File: ShH99

Barley Raking (Barley Rigs A-Raking)

DESCRIPTION: The singer spies a couple "have a jovial treat" at hay-making time. After 20 weeks,
"this fair maid fell a-sighing"; after 40 weeks, she is crying. She writes to her love. He rejects her,
saying, "I dearly like my freedom."

AUTHOR: unknown
EARLIEST DATE: before 1863 (broadside, Bodleian Firth c.18(297))
KEYWORDS: courting sex pregnancy rejection
FOUND IN: Britain(England(South),Scotland(Aber))
REFERENCES (4 citations):
Greig/Duncan6 1154, "Barley Rigs A-Rakin" (8 texts, 8 tunes)
Ord-BothySongsAndBallads, p. 218-219, "Barley Rigs A-Raking" (1 text, 1 tune)
Barney

DESCRIPTION: "I took my girl for a ramble, a ramble, Adown a shady lane, She caught her foot in a bramble, And arse over ballocks she came. Oh Barney, oh, Barney, oh, bring back my Barney to me (x2)... Oh, Sergeant, O bring back my (rations/stirrups) to me."

AUTHOR: unknown

EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)

KEYWORDS: soldier courting injury

FOUND IN:

REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 39, "Barney" (1 text)
Roud #10524

NOTES [36 words]: Clearly to be sung to the tune of "My Bonnie Lies Over the Ocean," but it's not clear whether it was taken directly from that or from "Bring Back My Johnny to Me," sometimes known as "Bring Back My Barney to Me." - RBW

Last updated in version 4.5

File: BrPa039B

Barney and Katie [Laws O21]

DESCRIPTION: Barney comes to his love Katie's door on a bitter winter night. Katie says that she is alone at home, and if she let him in she would tarnish her virtue. Despite the cold, he goes home proud of her pure name

AUTHOR: unknown

EARLIEST DATE: 1901 (O'Connor-OldTimeSongsAndBalladOfIreland)

KEYWORDS: courting virtue nightvisit

FOUND IN: US(MW,NE,Ro) Canada(Mar,Newf) Ireland

REFERENCES (9 citations):
Laws O21, "Barney and Katie"
Eddy-BalladsAndSongsFromOhio 143, "Barney and Katie" (1 text, 1 tune)
Flanders/Olney-BalladsMigrantInNewEngland, pp. 222-223, "Barney and Katie" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #52, "Barney Mavourneen" (1 text)
Leach-FolkBalladsSongsOfLowerLabradorCoast 26, "Barney Flew Over the Hills to his Darling" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, p. 77, "When Barney Flew Over the Hills" (1 text, 1 tune)
O'Connor-OldTimeSongsAndBalladOfIreland, pp. 97-98, "Katty Avourneen" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 31, "Katty, Avourneen" (1 text)
DT 480, BARNKATE

Roud #992

RECORDINGS:
Pat Sullivan, "Barney" (on MUNFLA/Leach)

BROADSIDES:
Bodleian, Harding B 26(303), "Katty Avourneen"/"Barney Avourneen," unknown (Belfast), 1846-1852

File: L021
Barney Blake

DESCRIPTION: "My name is Barney Blake, I'm a tearing Irish rake." He considers himself as good as anyone. He is courting Biddy Donahue. He met her at Pat O'Hare's wedding. Hearers are warned not to fool with Barney Blake the sailor

AUTHOR: unknown
EARLIEST DATE: 1960 (Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott)
KEYWORDS: courting love marriage
FOUND IN: Canada(Ont)
REFERENCES (1 citation):
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 36, "Barney Blake" (1 text, 1 tune)
Roud #3828
File: AbFo036

Barney Brallaghan

DESCRIPTION: "’Twas on a frosty night at two o'clock in the morning." Barney Brallaghan courts sleeping Judy Callaghan from under her window. He recounts her charms and his possessions. He leaves when the rain starts but promises to return until she marries him.

AUTHOR: unknown (see notes)
EARLIEST DATE: 1827 (Hodgson's Royal Song Book, p. 19); before 1830 (broadside, Bodleian Harding B 25(124))
KEYWORDS: courting humorous storm
FOUND IN: US(MW)
REFERENCES (4 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 45, "Barney Brallaghan" (1 text); pp. 80-81, "Charming Judy Callaghan" (1 text)
Dean-FlyingCloud, p 100, "Barney Bralligan" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 133, "Barney Brallaghan" (1 text)
Wolf-AmericanSongSheets, #1166, p. 80, "Judy Callaghan's Answer to Barney Bralligan" (1 reference)
Roud #9592
BROADSIDES:
Bodleian, Harding B 25(124), "Barney Brallaghan", T. Birt (London), 1828-1829; also Firth b.25(69), "Barney Bralaghan's Courtship"; Harding B 17(17b), Johnson Ballads 2333, "Barney Brallaghan"; Firth b.26(451), 2806 c.15(273), Harding B 11(168), Harding B 11(2267), Harding B 11(167), Harding B 11(3020), "Barney Brallaghan's Courtship"; 2806 c.17(20), "Judy Callagan";
Harding B 15(41a), "Charming Judy Callaghan"
LOCSinging, sb10019b, "Barney Brallaghan", H. De Marsan (New York), 1859-1860; also as112630, "Barney Brallaghan"
NOTES [274 words]: O'Conor-OldTimeSongsAndBalladOfIreland has almost identical texts as "Barney Brallaghan" and "Charming Judy Callaghan." He shows Samuel Lover as author of the second and has no attribution for the first. At South Riding Folk Network site The South Riding Tune Book Volume 1, "Notes on Judy Callaghan" says that "Barney Brallaghan and Judy Callaghan were the subjects of a whole series of 'Stage Irish' comic songs." The site then quotes the text printed in O'Connor and makes the author Thomas Hudson ([1791-1844]), about 1825-1830, to a tune by Jonathan Blewitt, written between 1811-1814. None of the broadsides show an attribution.
How reliable are O'Connor attributions? See also "The Angel's Whisper."
Broadside LOCSinging sb10019b: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS
Dean-FlyingCloud's text isn't much like O'Connor's, but I'm assuming they're the same based on the unlikelihood of two songs with such a title. There is also a fairly well-known fiddle tune (a slip jig) with this title, though it's hard to prove that it's the same since our texts don't have tunes.
In regard to the authorship question, Jon W. Finson, The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song, Oxford University Press, 1994, p. 275, says the Peter K. Moran, an Irish immigrant to America, arranged "Barney Bralligan" in 1830; Finson seems to think Moran supplied at least the melody, and he gives us another date peg. Perhaps Moran picked up the text from the Birt broadside and supplied a tune? - RBW
Last updated in version 6.1
Barney McCabe

DESCRIPTION: Young Mary and Jack go on a journey; Jack takes four grains of corn. They stop at a witch's house; she prepares to kill them. Jack throws out his grains of corn, one at a time; each turns into something which helps the children return home

AUTHOR: unknown

EARLIEST DATE: 1966 (Carawan/Carawan-AintYouGotARight)

KEYWORDS: recitation magic escape children

FOUND IN: US(SE)

REFERENCES (2 citations):
Carawan/Carawan-AintYouGotARight, pp. 103-105, "Gullah Folk Tale: Barney McCabe" (1 text, 1 tune)

ADDITIONAL: _Sing Out_ magazine, Volume 35, #4 (1991), pp, 12-14, "Barney McCabe" (1 text, 1 tune)

RECORDINGS:
Janie Hunter, "Barney McCabe" (on USSeasIsland01)

NOTES: [132 words]: This is a mix of spoken narrative with musical interludes. The source was Janie Hunter of Johns Island.

The tale is somewhat peculiar because nothing is ever explained. Why did the two young children go on their journey without their parents? Where were they going? Why did Jack take the corn? What made it magical? If he can himself make magic, why does he not use it more directly?

I rather suspect that the confusion arises because the tale is composite. The lost-children-and-witch motif of course comes from sources like "Hansel and Gretl." The magic talisman is common in stories such as "The Goose Girl." I suppose, when you mix them all up, you get this. - RBW

USSeasIsland01 liner notes have no performer credits. Janie Hunter tells the story in Carawan/Carawan-AintYouGotARight. - BS

Last updated in version 4.0

File: S0BarMcc

Barney McCoy

DESCRIPTION: "I am going far away, Nora darling... It will break my heart in two Which I fondly give to you, And no other is so loving, kind, and true." He is going away on a ship to seek his fortune; she stays to care for her mother. They do not expect to meet again

AUTHOR: unknown

EARLIEST DATE: 1879 (Journal from the A Hicks)

KEYWORDS: love separation emigration family parting

FOUND IN: US(MW,SE,So) Australia Ireland

REFERENCES (13 citations):
Randolph 776, "Barney McCoy" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 113, "Barney McCoy" (1 text plus mention of 2 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 113, "Barney McCoy" (1 excerpt, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 157-159, "Nora Darling" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, p. 89, "Norah Darling" (1 text, 1 tune)
ArkansasWoodchopper, pp. 48-49, "Barney McCoy" (1 text, 1 tune)
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 103-105, "Barney McCoy" (1 text, 1 tune)
Huntington-SongsTheWhalemenSang, pp. 302-303, "Norah Darling" (1 text, 1 tune)
O'Connor-OldTimeSongsAndBalladOfIreland, p. 134, "Barney McCoy" (1 text)
Wolford-ThePlayPartyInIndiana, pp. 75-76=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 145-146, "Nora Darling" (1 text, 1 tune)
Browne-AlabamaFolkLyric 41, "Barney McCoy" (2 texts, 2 tunes)
Hylands-Mammoth-Hibernian-Songster, p. 210, "Barney McCoy" (1 text)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 477, "Barney McCoy" (source notes only)

ST R776 (Full)

Roud #2094

RECORDINGS:
Arkansas Woodchopper [pseud. for Luther Ossenbrink], "Barney McCoy" (Champion 15897 [may also have been issued as by West Virginia Rail Splitter]/Supertone 9569, 1929)
Uncle Eck Dunford [w. Ernest Stoneman], "Barney McCoy" (Victor 20938, 1927)
Ernest V. Stoneman, "Barney McCoy" (Challenge 152/Challenge 309/Gennett 3381/Herwin 75528, 1926-1927; rec. 1926)

BROADSIDES:
LOCSheet, sm1881 15663, "Barney McCoy", T. Harms & Co. (New York), sm1881 15663; also sm1882 14475, sm1882 12650, "Barney McCoy" or "I'm Going Far Away Norah Darling" (tune)

NOTES [145 words]: Everything about this song says Ireland -- except the references; I have been unable to locate a single guaranteed-traditional Irish text. There is a copyright claim from 1881, but the song is evidently older. - RBW
Might it have been "stage-Irish," American-composed? - PJS
Possible, though it's an above-average job in that case. And note the lack of a happy ending. - RBW
O'Connor-OldTimeSongsAndBalladOfIreland not only provides an Irish claim but an indeterminate and possibly happy ending
"I am going far away, Norah, darling, And the ship is now anchored at the bay, And before tomorrow you will hear the signal gun, So be ready--it will carry us away." - BS

Hylands-Mammoth-Hibernian-Songster, in addition to having "Barney McCoy" on p. 210, has on pp. 89-90 another "Norah Darling" song, which looks like it might be a riff on this but never mentions Barney. - RBW
Last updated in version 6.1

File: R776

Barney McShane

DESCRIPTION: As Barney McShane is passing the widow's door it begins to pour down rain. She tells him to come in; she'll fix him some tea and they can cuddle. The song praises her beauty

AUTHOR: unknown
EARLIEST DATE: 1938 (recording, Warde Ford)
KEYWORDS: beauty courting storm
FOUND IN: US(MW,SW) Canada(Newf)
Roud #15469
RECORDINGS:
Bogue Ford, "Barney McShane" (AFS 4209 B2, 1939; in AMMEM/Cowell)
Warde Ford, "Barney McShane" (AFS 4204 A3, 1938; tr.; in AMMEM/Cowell)
Hector MacIsaac and Jerome Downey, "Barney McShane" (on NFHMaclsaac01)
Hector MacIsaac and Emma MacIsaac, "Barney McShane" (on NFHMaclsaac02)

NOTES [54 words]: This has a powerful flavor of the music hall about it, and I wouldn't be at all surprised to learn of a Harry Lauder recording. But in his introduction, Warde Ford reports learning it from a Nevada man, and his brother Bogue from someone from Los Angeles. So it's in the oral tradition, and it's narrative, so in it goes. - PJS
Last updated in version 3.6

File: RcBaMcS

Barney O'Hea

DESCRIPTION: "Now let me alone" says the singer to Barney O'Hea. He had "better look out for the stout Corney Creagh" and don't be impudent. Don't follow me to Brandon Fair where I'll be alone. They meet at the fair. She promises to marry "impudent Barney O'Hea"

AUTHOR: Samuel Lover (1797-1868) (Source: Hoagland)
EARLIEST DATE: 1870 (Oliver Ditson & Co, The New Comic Songster)
KEYWORDS: courting humorous rejection
FOUND IN:
REFERENCES (4 citations):
O'Connor-OldTimeSongsAndBalladOfIreland, pp. 65-66, "Barney O'Hea" (1 text)
New-Comic-Songster, pp. 52-53, "Barney O'Hea" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 136, "Barney O'Hea" (1 text)

ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 413-414, "Barney O'Hea" (1 text)
Barney O'Lean

DESCRIPTION: The singer was to meet Barney at the gate by eight o'clock. She expects him to come to propose. But he has not appeared. She hopes he is not with another girl

AUTHOR: Words: Arthur W. French / Music: George A. Persley

EARLIEST DATE: 1874 (sheet music, LOCSheet, sm1874 05564)

KEYWORDS: courting loneliness

FOUND IN: US(MW)

REFERENCES (1 citation):
Eddy-BalladsAndSongsFromOhio 152, "Barney O'Lean" (1 text, 1 tune)
ST E152 (Full)

File: E152

Barns o' Beneuchies, The

DESCRIPTION: "My freens, ane an' a', I'll sing ye a sang... It's about a mannie Kempie... For he rages like the deevil in the mornin'." The crew that works the barns complains about Kempie and rejoices to leave; he too will be out of work soon

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan3)

KEYWORDS: farming hardtimes food boss

FOUND IN: Britain(Scotland)

REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #142, p. 2, "The Barns o' Beneuches" (1 text)
Greig/Duncan3 360, "The Barns o' Beneuches" (2 texts, 1 tune)
Ord-BothySongsAndBallads, pp. 231-232, "The Barns o' Beneuchies" (1 text)
DT, BENEUCHS*

Roud #2176

CROSS-REFERENCES:
ct. "Johnnie Cope" (tune)
NOTES [58 words]: Greig: "Although we have no record of the tune we may safely take it that it is an adaptation of 'Johnnie Cope.'"
Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Barnyards of Badenyouchers (360) is at coordinate (h6,v5-6) on that map [roughly 43 miles NW of Aberdeen]. - BS

Last updated in version 2.4

File: Ord231

Barnyard Tumble

DESCRIPTION: Singer recounts his troubles in trying to take care of his animals. His dog is missing, his bull is 'doing the barnyard tumble' with the cows, his hens and roosters have gone on strike, his horse is in the neighbor's barn and his milk cow kicks him.

AUTHOR: unknown

EARLIEST DATE: 1933 (recording, Bill Carlisle)

KEYWORDS: farming humorous animal chickens dog horse

FOUND IN: US(SE)
Barnyards o' Delgaty, The

DESCRIPTION: The young man comes to Turra Market to seek work. A wealthy farmer promises him good conditions at Delgaty. The promises prove false; the horses are poor and lazy, and the working conditions bad. The man boasts of his abilities and cheerfully departs

AUTHOR: unknown

EARLIEST DATE: 1904 (Greig/Duncan3)

KEYWORDS: work hardtimes abuse farming

FOUND IN: Britain(Scotland(Aber))

REFERENCES (8 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #4, p. 1, "The Barnyards o' Delgaty"; "Folk-Song in Buchan," pp. 70-71, "The Barnyards o' Delgaty" (2 texts)
- Greig/Duncan3 347, "The Barnyards o' Delgaty" (13 texts, 14 tunes)
- Kennedy-FolksongsOfBritainAndIreland 242, "The Barnyards o' Delgaty" (1 text, 1 tune)
- Buchan-ABookOfScottishBallads 65, "The Barnyards o Delgaty" (1 text, 1 tune in appendix)
- Ord-BothySongsAndBallads, pp. 214-215, "The Barnyards o' Delgaty" (1 text, 1 tune)
- MacColl-PersonalChoice, p. 33, "The Barnyards o' Delgaty" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 199, "Barnyards of Delgaty" (1 text)

DT, BARNDELG

Roud #2136

RECORDINGS:
- The Clancy Brothers and Tommy Makem, "The Barnyards of Delgaty" (on IRClancyMakem02)
- Jimmy McBeath, "The Barnyards O' Delgaty" (on Voice05)

CROSS-REFERENCES:
- cf. "The Parting Glass" (floating lyrics)
- cf. "The Feeing Time (II)" (theme)
- cf. "Linton Lowrie" (tune)
- cf. "Darahill" (tune)
- cf. "Rhynie" (tune, chorus, theme)

SAME TUNE:
- Darahill (File: Ord276)
- Linton Lowrie (File: HHH640)

ALTERNATE TITLES:
- Jock o' Rhynie
- The Barnyards
- Liltin Addie
- Buchan Prodigal

NOTES [54 words]: Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Barnyards of Delgaty (347) is at coordinate (h5,v7-8) on that map [roughly 32 miles NNW of Aberdeen]; Turriff (347,386,682) is at coordinate (h5,v7) on that map [roughly 31 miles NNW of Aberdeen] - BS

Last updated in version 6.1

File: K242

Baron o' Leys, The [Child 241]

DESCRIPTION: The Baron of Leys leaves his home for another country, where he gets a girl pregnant. She confronts him, demanding that he marry her, pay her a fee, or lose his head. Since he is married, he perforce pays her what she asks (ten thousand pounds?)

AUTHOR: unknown

EARLIEST DATE: 1803 (Skene ms.)

KEYWORDS: sex pregnancy punishment
Baron of Brackley, The [Child 203]

DESCRIPTION: Inverey comes to Brackley's gate, calling for Brackley to come forth. The baron, with few men on hand, would stay within, but his wife shames him into going out (with 4 men against 400). Brackley is killed; Lady Brackley rejoices. (His son vows revenge)

AUTHOR: unknown

EARLIEST DATE: 1806 (Jamieson)

KEYWORDS: revenge death feud betrayal

HISTORICAL REFERENCES:
1666 - Reported date of the fatal feud between Brackley and Inverey.

FOUND IN: Britain(Scotland(Aber,Bord))

REFERENCES (13 citations):
Child 203, "The Baron of Brackley" (4 texts)
Bronson 203, "The Baron of Brackley" (3 versions+6 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 203, "The Baron of Brackley" (4 versions: #1, #2.3, #3, #3.1)
Chambers-ScottishBallads, pp. 130-132, "The Baron of Brackley" (1 text)
Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 249-250, "The Baron of Braikly" (1 text)
Buchan/Moreira-TheGlenbuchatBallads, pp. 4-6, "The Baron of Brackley, Old Ballad" (1 text)
Greig/Duncan2 234, "The Baron o' Braikley" (2 texts, 2 tunes)
Leach-TheBalladBook, pp. 544-546, "The Baron of Brackley" (1 text)
Quiller-Couch-OxfordBookOfBallads 149, "The Baron of Brackley" (1 text)
Gummere-OldEnglishBallads, pp. 151-154+333, "The Baron of Brackley" (1 text)
Buchan-ABookOfScottishBallads 23, "The Baron of Brackley" (1 text)
HarvardClassics-EnglishPoetryChaucerToGray, pp. 119-121, "The Baron of Brackley" (1 text)

DT 203, BRNBRKLY* BRNBRKL2

RECORDINGS:
Ewan MacColl, "The Baron of Brackley" (ESFB1, ESFB2)

ALTERNATE TITLES:
The Baron o' Braichley

NOTES [84 words]: The feud between Brackley and Inverey seems to have arisen when the former raided Inverey's cattle and refused to give compensation. Inverey rode to Brackley's, and recovered both his own cattle and Brackley's own. Brackley, his brother, and two or three others rode forth and were killed.

It is worth noting that Margaret Burnet, Lady Brackley, married Brackley without her family's consent, implying that it was a love match. The rumour that she was untrue may have arisen because she later remarried. - RBW

Last updated in version 4.1

File: C203
Baron of Gartley, The
DESCRIPTION: Gartley returns from war. At his gate he is told that he has died on the battlefield and that his wife has a new husband. The Baron asks "the weird sisters" to curse his lady and her leman. At morning the castle seems burnt and none in it are alive.
AUTHOR: Reverend William Robertson (1785-1836) (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
EARLIEST DATE: 1823 (Laing, _Thistle of Scotland_, according to Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
KEYWORDS: infidelity curse return death magic storm witch
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #69, pp. 1-2, "The Baron of Gartley" (1 text)
Greig/Duncan2 344, "The Baron of Gartley" (2 texts)
Roud #5873
NOTES [215 words]: This is a long ballad with lots of supernatural elements:
The Baron's armour "we' witchin spell was bound" so that he could not be wounded in battle. The Baron is challenged on the way by a Kelpie [water spirit] who lets him pass because the youngest of his "weird sisters" loves the Baron. His trip after that is marked by "unholy sangs." When he arrives at the gate he is told by "Billy, born blind" [cf., "Billie Blin, a serviceable house-hold demon" in Child's glossary] the story of his death. When he goes to the weird sisters' home he is greeted by the porter, a goblin, who tells him the sisters are busy digging up the new laid dead in "the rotten kirkyard." When he calls on the "gaunt and grim sisters" he says "Ye promised to help a bauld Baronne, Now make your promise good. Now do to me, ye weird sisters, That deed without a name; My fause lady and her leman Hae brought my house to shame." Finally, after the curse, "lang has the castle bleached in the wing Yet whiter it cannot be." Greig: "The development of literary consciousness has told with fatal effect on the art of ballad-writing, till a ballad in the true traditional style has become an impossible achiement. Among imitations, however, as all modern efforts are, 'The Baron of Gartley' holds a high place." - BS
Last updated in version 2.4
File: GrD2344

Barque Ohio Outward Bound 1850
DESCRIPTION: "Brightly the morning sun lit the horizon o'er When the bark (Ohio/Roscius) sailed from the shore... Ohio, Ohio, success to thee." She is one of six whalers to set out that day; it will be three years before she is home. "Ohio, Ohio, welcome home."
AUTHOR: unknown
EARLIEST DATE: 1855 (Journal of the Lydia)
KEYWORDS: whaler travel return
FOUND IN:
REFERENCES (1 citation):
Roud #25997
File: HGam064

Barr of the Western Chain
DESCRIPTION: "Over the northern pass he rode, Barr of the Western Chain"; he makes a long and difficult trip on horseback, "to bring her, his peerless bride, A bride for the Western Chain." But he drowns in a raging river before he reaches her home. She mourns
AUTHOR: Arthur Desmond
EARLIEST DATE: 1892 (Christchurch Weekly Press, according to Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: travel horse New Zealand river death marriage
FOUND IN:
REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, pp. 90-91, "Barr of the Western Chain" (1 text)
File: BaRo090
**Barrack's Song, The**

**DESCRIPTION:** "On Wednesday morning, May the third, nineteen and forty-four, We left our homes seal hunting went." Their ship is jammed in the ice. The sealers try to set out for the barracks. The T-14 finds them the next day and takes them home

**AUTHOR:** Nicolas Lane

**EARLIEST DATE:** 1973 (collected from Nicolas Lane)

**KEYWORDS:** ship wreck rescue hunting

**REFERENCES (1 citation):**
*Ryan/Small-HaulinRopeAndGaff, p. 132, "The Barrack's Song" (1 text)

**NOTES [104 words]:** No tune is listed, but this appears to be based on "The Greenland Whale Fishery" [Laws K21].

Lane's song does not specify what sort of ship the T-14 is, but I believe it was a submarine. The British developed and built their "T" class boats in 1939-1941 (see Richard Worth, *Fleets of World War II*, Da Capo, 2001, p. 117), and although all of them were given names ("Triton," "Trident," etc.), they would also have numbers.

The "motors" of the third verse would be motor boats (by contrast to the rowboat of this song). Perhaps the "barracks" was one of the many military bases that dotted Newfoundland during the war? - RBW

*Last updated in version 4.5*

File: RySm132

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**Barrosa Plains**

**DESCRIPTION:** The Prince's Own sail from Cadiz to Gibraltar Bay and land at Algesir. Their Spanish allies at Tarifa Bay refuse to fight. General Graham leads the Britons and Irish to escape an ambush, defeat the French and capture an eagle standard.

**AUTHOR:** unknown

**EARLIEST DATE:** 1970 (Winstock-SongsAndMusicOfTheRedcoats)

**KEYWORDS:** army battle Spain patriotic

**HISTORICAL REFERENCES:**
March [5], 1811 - "The battle of Barrosa took place in relief of Cadiz ... when General Sir Thomas Graham defeated a French force under Marshall Victor." (source: Moylan-TheAgeOfRevolution-1776-1815)

**FOUND IN:**

**REFERENCES (2 citations):**
*Winstock-SongsAndMusicOfTheRedcoats, pp. 126-128, "Barrosa" (1 text)
Moylan-TheAgeOfRevolution-1776-1815 177, "Barrosa Plains" (1 text, 1 tune)

ST Moyl177 (Partial)
Roud #2182

**BROADSIDES:**
cf. "The Battle of Barossa" (subject)
cf. "Oliver's Advice (Barossa)" (subject)

**NOTES [282 words]:** The "Prince's Own" is the 87th Prince of Wales Irish Regiment of Foot which captured the first French eagle standard to be taken in battle (source: "French Revolutionary and Napoleonic Wars 1789-1815" in *The Royal Irish Regiment* at The British Army site). - BS

This regiment is now the Royal Irish Fusiliers (Princess Victoria's); it has been combined with the 89th Foot. The 87th, according to the histories I've seen, was the regiment most praised for its work at Barrosa. The unit, in fact, earned "nine" battle honours for the Peninsular Campaign, and eventually adopted a tune called "Barrosa" (possibly this one, though I don't entirely trust that) as its quick march.

Lewis Winstock, *The Music of the Redcoats 1642-1902*, p. 125, writes, "[To] a French officer it was 'the most terrible bayonet fight I had ever seen' ... the 87th stabbing like demons and howling their war-cry -- 'Faught a ballagh,' ('clear the way') swung the balance of fortune to the British. Thomas Dibdin was one of several ballad writers who celebrated the victory which cost the French 2,000 casualties out of a force of 7,000, but the song that has survived is the one the Irish themselves wrote. Its precise origin is unknown, but the Royal Irish Fusiliers have a set of handwritten verses which appear to date from early Victorian times."

For further background, see the notes to "The Battle of Barossa" (yes, that's the way it's spelled in that song, even though it's wrong). There are many parallels between that song and this; Roud
lumps them, and I've thought about the same. But the differences are also substantial, since they involve different regiments. I very tentatively keep them separate. - RBW

Last updated in version 3.2
File: Moyl177

Barrossa Jack
DESCRIPTION: "Barossa Jack, Barossa Jack, Get off your back, go into town, Don't let them down, Your oppos."
AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: sailor derivative
FOUND IN: Britain
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 49, "Barossa' Jack" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "Grocer Jack" (tune)
File: Tawn034

Barrs' Anthem, The
DESCRIPTION: "Sunday the seventh of November Blackrock and Saint Finbarrs did play" St Finbarr's scored first but Blackrock led at half-time. "We pulled it right out of the fire ... The famous Blackrocks were defeated ... long life to the gallant old Blues"
AUTHOR: unknown
EARLIEST DATE: 1978 (OCanainn-SongsOfCork)
KEYWORDS: pride sports
FOUND IN: Ireland
REFERENCES (1 citation):
OCanainn-SongsOfCork, pp. 114-115, "The Barrs' Anthem" (1 text, 1 tune)
NOTES [53 words]: OCanainn-SongsOfCork: "The Cork County Hurling Championship in 1926 was played between Blackrock and Saint Finbarr's. The match was generally regarded as a mere formality for Blackrock, who supplied ten players to the All-Ireland winning Cork team of the year. The result, a win for the Barrs, was a major upset." - BS
File: OCan114

Barry Grenadiers, The
DESCRIPTION: "You can tell we're bright young fellows, We're the elegants from the south, You can tell we're educated By the expressions from our mouths." The team boasts of its success in contests and with the ladies, and claim they can free Ireland
AUTHOR: unknown
EARLIEST DATE: 1987
KEYWORDS: sports Ireland bragging
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 253-255, "The Barry Grenadiers" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Bowery Grenadiers" (tune)
File: MCB253

Barry of Macroom
DESCRIPTION: After a dinner party the whisky-punch is brought out "and soon all 'neath the table lay" except Barry. He challenges all at each whisky shop with the same result. He comes sick, ignores doctor's warning to avoid drink, and lives many years.
AUTHOR: Richard Ryan (source: Croker-PopularSongsOfIreland)
EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)
**Barrymore Tithe Victory, The**

DESCRIPTION: "There was a poor man, and he had but one cow, The Parson had seized her." depriving the family of milk. At auction, guarded by "the Watergrass Hill boys," "no human being would Drimon dare buy." The cow is returned.

AUTHOR: unknown

EARLIEST DATE: c.1831 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: poverty farming Ireland political animal family

FOUND IN:

REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 41, "The Barrymore Tithe Victory" (1 text, 1 tune)
Roud #V40152

CROSS-REFERENCES:
cf. "The Battle of Carrickshock" (subject: The Tithe War) and references there
cf. "The Moneygran Pig Hunt" (theme)

NOTES [204 words]: The context is "The Tithe War": O'Connell's Catholic Association was formed in 1823 to resist the requirement that Irish Catholics pay tithes to the Anglican Church of Ireland. The "war" was passive for most of the period 1823-1836, though there were violent incidents in 1831 (source: The Irish Tithe War 1831 at the OnWar.com site)
Zimmerman-SongsOfIrishRebellion: "The crops and goods seized when people refused to pay the tithes were auctioned; large crowds would often attend the forced sale, but refused to bid, and prevented anyone from purchasing."
Watergrass Hill and the barony of Barrymore are in County Cork. See "Drimindown" for a discussion of Drimin, referring to a cow, as a metaphor for Ireland. In this case there is a chorus in Irish Gaelic that Zimmermann translates as "Dear brown fair-backed cow, O silk of the kine, Your people did not die but will survive, Daniel (O'Connell) and his friends are strong in the fight, And they will beat every strong man in the world that opposes them." - BS
For the Tithe War, see the notes and references under "The Battle of Carrickshock." For a later instance of Irish tenants outwitting those who would confiscate their livestock, see "The Moneygran Pig Hunt." - RBW.

File: Zimm041

**Barton Mummers' Song**

DESCRIPTION: "Mum, Mum, Mum, Dad, Dad, Dad, If you give me a ha'penny I'll be glad. Jack, put your horse in the stable; Yes, sir, if I am able. Able or not, the work must be done, So strike up the fiddle and play the drum; Mum, Mum, Mum, Dad, Dad, Dad."

AUTHOR: unknown

EARLIEST DATE: 1974 (Porter)

KEYWORDS: mother father music horse money

FOUND IN: Britain(England(Lond))

REFERENCES (1 citation):
ADDITIONAL: Enid Porter, _The Folklore of East Anglia_, Batsford, 1974, p. 62, "(no title)" (1 text)

File: XBarMumS
Bas an Chroppi (The Dead Croppy)
DESCRIPTION: Gaelic. Singer finds a dying croppy. He seems transported to his mother's home. She tells him that his father has been killed. "Shall Eire never a tear bestow On the soldier who fought her fight?"
EARLIEST DATE: 1898 (according to Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: foreignlanguage rebellion dying Ireland
HISTORICAL REFERENCES:
1798 - Irish rebellion against British rule
FOUND IN:
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 139, "Bas an Chroppi" (1 Gaelic text); 140, "The Dead Croppy" (1 English text)
NOTES [81 words]: The description is from the translation by William Rooney as Moylan-TheAgeOfRevolution-1776-1815 140, "The Dead Croppy." - BS
Douglas Hyde was the first president of the Gaelic League (though not its founder); he held the post from 1893 to 1915, when he resigned because he thought its political direction too dangerous. He joined the Senate of the Irish Free State in 1925, and was President of Ireland (the first to hold that post under the revised constitution) from 1938 to 1944/5. - RBW
File: Moyl139

Basket, The
DESCRIPTION: "Oh, it was in the year eighteen hundred and one When I left my poor Kate all sad and alone" to work three months on the Baskatong. The singer praises the foreman Kennedy as fair, describes the men and the food, and prepares to write home
AUTHOR: unknown
EARLIEST DATE: 1957 (Fowke)
LONG DESCRIPTION: Describes life in Baskatong lumber camp. The foreman, Kennedy, is a fair man; when Kennedy's Dan is driving his old horses, the harness breaks, and Dan tells the old man to stick it in his eye. Morissette is a good loader; the herrings are over-salty, and keep the men running to the river all night. Singer writes his wife, tells her it won't be long until he's home
KEYWORDS: work separation logger lumbering curse return work food humorous moniker animal horse boss worker
FOUND IN: Canada(Ont,Que)
REFERENCES (2 citations):
Fowke-LumberingSongsFromTheNorthernWoods #16, "The Baskatong" (1 text, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 62, "The Baskatong" (1 text, 1 tune)
Roud #3681
RECORDINGS:
O. J. Abbott, "The Basketong" (on Lumber01)
NOTES [46 words]: Like most moniker songs, this is a disjointed collection of anecdotes, but there's just enough narrative to avoid the "nonballad" keyword. Abbott confessed to having bowdlerized several lines. - PJS
Baskatong (correct spelling) is a wetland area (now a reservoir) in Quebec. - RBW
Last updated in version 5.1
File: FowL16

Basket
DESCRIPTION: "I'll follow my mother to market, To buy herself a basket, When she comes home, She'll break our bones, But follow my mother to market."
AUTHOR: unknown
EARLIEST DATE: 1888 (Gomme)
KEYWORDS: playparty mother injury commerce
FOUND IN: Britain New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 128, "(Follow old
Basket of Eggs, The

DESCRIPTION: Two sailors offer to carry a girl's basket. She says it contains eggs. The sailors go to an ale-house. The landlord opens the basket and finds a baby. The sailors offer to pay any woman who will take the child. The girl takes the money and the child.

AUTHOR: unknown

EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(166))

LONG DESCRIPTION: Two sailors, out walking, spy a young girl and offer to carry her basket for her. She accepts, telling them it contains eggs, and asking them to leave it for her at the Half-way House. The sailors, laughing at the maid's foolishness, go to an ale-house and order up bacon to go with the eggs they have stolen. The landlord opens the basket and finds, not eggs, but a baby. Appalled, the sailors offer 50 guineas to any woman who will take the child. The girl (sitting in the corner) takes the money and the child, then informs the sailor that he is the child's father. The sailor accepts his responsibility, but angrily kicks the basket, swearing he'll never like eggs anymore.

KEYWORDS: seduction money humorous baby sailor trick landlord

FOUND IN: Britain(England (Lond,South,West),Scotland (Aber,Shetlands))

REFERENCES (11 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #100, pp. 2-3, "The Foundling Baby" (1 text plus 1 fragment)
Greig/Duncan2 307, "The Foundling Baby" (8 texts, 8 tunes)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, pp. 18-19, "The Basket of Eggs" (1 text, 1 tune)
Reeves/Sharp-TheldiomOfThePeople 10, "The Basket of Eggs" (1 text)
Reeves-TheEverlastingCircle 35, "Eggs in Her Basket" (1 text)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams #84, "The Basket of Eggs" (1 text, 1 tune)
Purslow-TheConstantLovers, pp. 27-28, "Eggs In Her Basket" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #4, "Basket of Eggs" (1 text, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 49, "Eggs In Her Basket" (1 text, 1 tune)

ORD-TheBallads, pp. 144-145, "The Foundling Child" (1 text)
DT, BASKETEG*

Roud #377

RECORDINGS:
Minty Smith, "The Basket of Eggs" (on Voice11)

BROADSIDES:
Bodleian, Harding B 28(166), "Basket of Eggs" ("Through Sandbach fields two sailors walking"), W. Armstrong (Liverpool), 1820-1824

CROSS-REFERENCES:
cf. "Quare Bungo Rye" (baby in basket motif)
cf. "The Child in the Budget" (baby in basket motif)
cf. "The Parcel from a Lady (Under Her Apron)" (plot)
cf. "I Wish My Granny Saw Ye" (plot)
cf. "The Brisk Young Butcher" (plot)
cf. "The Oyster Girl" [Laws Q13] (mysterious--read female--"box" motif)

ALTERNATE TITLES:
The Sailor's Child
Two Sailors Walking

File: VWL018

Basket of Onions, The

DESCRIPTION: The singer engages in various activities (e.g. playing the ghost in "Hamlet"), but always thinks of the girl: "Oh, she loves another and it's no use to try. When oh, she sings out 'Sound onions, who'll buy?'"

AUTHOR: unknown
Basket-Maker's Child, The

DESCRIPTION: "Where the green willow swayed by the brook... In a little cottage nestled in a quiet nook Dwelt the basket-maker's child." One Saturday night they told the singer that she must die. She asks to be buried by the brook, and happily goes to the Savior

AUTHOR: unknown

EARLIEST DATE: 1862 (Beadle's Dime Song Book #9)

KEYWORDS: death love separation burial

FOUND IN: US(So)

REFERENCES (2 citations):
Randolph 714, "The Basket-Maker's Child" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 461-463, "The Basket-Maker's Child" (1 text, 1 tune -- Randolph's 714)

Roud #7379

NOTES [12 words]: Is it just me, or have I heard this plot a few hundred times before? - RBW

File: R714

Bastard King of England, The

DESCRIPTION: Philip of France is captured by a "thong on his prong"; when he is dragged to London, all the maids cheer him, for the Frenchman's pride has stretched a yard or more. The bastard king of En-ga-land is usurped.

AUTHOR: Attributed, probably falsely, to Rudyard Kipling

EARLIEST DATE: 1927

KEYWORDS: bawdy disease humorous royalty disease jealousy courting homosexuality marriage sex wedding

FOUND IN: Australia Britain(England) US(So,SW)

REFERENCES (5 citations):
Cray-EroticMuse, pp. 122-124, "The Bastard King of England" (1 text, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 506-509, "The Bastard King of England" (2 texts, 1 tune); II, pp.655-658 (2 texts)
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 51-54, "The Bastard King of England" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 197, "The Bastard King Of England" (1 text)
DT, BSTDKING BSTDKNG2

Roud #8388

RECORDINGS:
Anonymous singer, "The Bastard King of England" (on Unexp1)

NOTES [870 words]: Cray-EroticMuse tells us, "As the story goes, Rudyard Kipling wrote 'The Bastard King of England' (pronounced En-ga-land') and that authorship cost him his poet laureate's knighthood. It is too bad that the attribution is apparently spurious; 'The Bastard King' would undoubtedly be Kipling's most popular work."

Niles/Moore-SongsMyMotherNeverTaughtMe, in addition to mentioning the attribution to Kipling, list Tennyson, Whitman, Dickens, and Whistler as people who have credited with the poem. The attribution to Kipling is unlikely but at least conceivable; the others I think all file under "ridiculous." But they do all point to a date in the nineteenth century.

I'm sure none of you expect a song like this to be historical, but just in case you do, I'm going to prove it wasn't.

To start with a nitpick, there were no bastard kings of England. William the Conqueror (1066-1087) was illegitimate, and was even called "William the Bastard" as Duke of Normandy, but he won the throne of England by conquest, not birth. King Henry VII Tudor (1485-1509) also had questionable
blood, but he himself was legitimate; it's just that his father was probably a bastard, and his mother's grandfather (through whom he traced his claim to the throne) was also of doubtful legitimacy. But, again, it hardly matters; Henry held the throne by right of conquest. (For more on this, see "The Rose of England" [Child 166] and "The Children in the Wood (The Babes in the Woods)" [Laws Q34]).

If you're looking for really *dirty* English monarchs, the obvious choice is the Hannoverians -- most especially George I (1714-1727). Not only was George incapable of presenting a pleasant appearance, he also was highly sexually active, and put away his wife (for having an affair) at a relatively young age.

Philip of France is only slightly clearer; France had six Kings Philip: Philip I (1060-1108, making him contemporary with William the Conqueror and his sons), Philip II Augustus (1180-1223, who warred with the English kings Henry II, Richard I, and John), Philip III the Bold (1270-1285), Philip IV the Fair (1285-1314, who also warred with England), Philip V (1316-1322), and Philip VI Valois (1328-1350).

This poses some problems. Several of these French kings were involved in wars with the English (notably Philip II, Philip IV, and Philip VI). And Philip IV, in particular, was regarded as the handsomest man in Europe. But it is noteworthy that the last of them died in 1350. However -- the kingdom of Spain did not even come into existence until the marriage of Ferdinand of Aragon and Isabella of Castile in the latter half of the fifteenth century. Thus the first Queen of Spain, Isabella, did not ascend until a century after the death of the last Philip of France.

What's more, England and Spain had very few dealings. The only English queen from Spain was Catherine of Aragon (plus Mary I Tudor, who became Queen of Spain by marriage). Before the union of Spain, to be sure, Edward I had married Eleanor of Castile, but he was much too stuffy for this. Henry IV married as his second wife Joanna of Navarre, but he was rather old and weary by that time. In addition, Richard I the Lion-hearted married Berengeria of Navarre -- but there is no proof he ever slept with her! Even if the speculation that he was homosexual is wrong, they weren't together much.

So Catherine of Aragon is the chief candidate. And it is interesting to note a tale told of Henry VIII: At the time his pretty sister Mary was wed (rather against her will) to Louis XII of France, a ball was held by Henry, and he "became so animated that he thre formality to the winds by removing his gown and dancing in his doublet" (Neville Williams: *Henry VIII and His Court*, Macmillan, 1971, p 63). - RBW

Paul Stamler proposes to split this song in two, with the second having the following description: "The (unnamed) Bastard King of England is a man of dubious morals and hygiene. The amorous Queen of Spain cavorts with him; Philip of France tries to steal her away. The BKoE sends a duke with the clap to give it to Philip, after which the Queen of Spain dumps Philip and marries the BKoE. At the wedding all dance without their pants."

Paul's notes to this state, "Obviously this is a sibling (fraternal twin?) of 'Bastard King of England (I). ' But since the plot elements of (I) don't appear in (II), and vice versa, I've split them. Besides, the other guy comes out on top, so to speak."

"Incidentally, I've assigned the keyword 'homosexuality' because Silber's version, at least, makes it sound like the 'Duke of Zippity-Zap' gives Philip the clap directly rather than through a female intermediary."

I have to think, though, that the differences between the versions are the result of two sorts of rehandling: One to make the English come out ahead of some kind of furriner or other, and the other to clean up the song. After some vacillation, and a glance at the intermediate sorts of texts, I decided to keep the two together. This is one of those songs which invites self-parodying. - RBW, PJS

The recording on "The Unexpurgated Songs of Men" is of the song I consider "Bastard King of England (II). " I suspect this is Silber's source. - PJS

Last updated in version 3.3

File: EM122

**Bat Shay**

DESCRIPTION: "Yes, Troy City was crowded On Independence Day All listening to the verdict of Bat Shay. "Do not electrocute Bat Say, The weeping neighbors said; It would break his mother's heart And kill his poor old dad." (Shay is condemned even so.)

AUTHOR: Tom Harrington

EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)
Bateman's Tragedy (Young Baithman)

DESCRIPTION: A beautiful girl has many suitors but eventually settles on Baithman. But she changes her mind to marry a rich man she does not love. Baithman hangs himself. She regrets her decision. She lives until her child is born, then dies.

AUTHOR: unknown

EARLIEST DATE: c. 1818 (Glenbuchat Ballads)

KEYWORDS: love courting money betrayal death suicide pregnancy ghost

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
- Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 231-235, "Bateman's Tragedy" (1 text)
- Buchan/Moreira-TheGlenbuchatBallads, pp. 55-59, "Young Baithman" (1 text)

Roud #22132

BROADSIDES:

CROSS-REFERENCES:
- cf. "The Daemon Lover (The House Carpenter)" [Child 243] (theme)

NOTES [78 words]: An extensive study of the history of this piece (which is very common in broadsides although I don't find much evidence that it went into tradition) is found in David Atkinson's essay "The Popular Ballad and the Book Trade: 'Bateman's Tragedy' versus 'The Demon Lover,'" chapter 10 of David Atkinson and Steve Roud, Editors, Street Ballads in Nineteenth-Century Britain, Ireland, and North America: The Interface between Print and Oral Tradition, Ashgate, 2014. - RBW

Last updated in version 5.0

File: GlBa055

Batson [Laws I10]

DESCRIPTION: Batson has worked for Mr. Earle for years without being properly paid. At last he murders Earle. He is arrested and sentenced to die. Much of the ballad is devoted to details of Batson's hanging and his conversations while in prison.

AUTHOR: unknown

EARLIEST DATE: 1934 (Lomax collection)

KEYWORDS: homicide gallows-confession execution

FOUND IN: US(US)

REFERENCES (2 citations):
- Laws I10, "Batson"
- Lomax/Lomax-OurSingingCountry, pp. 335-341, "Batson" (1 text, 1 tune)

Roud #4178

CROSS-REFERENCES:
- cf. "Lamkin" [Child 93] (plot)

NOTES [252 words]: As far as I know, [Batson] has been collected, in anything resembling complete form, only once, in Lafayette, LA, in 1934, by Lomax, from "Stavin' Chain" (Wilson Jones). Jones said it was based on a crime that happened near Lake Charles, LA, but Lomax's inquiries failed to confirm the story.

Nearly ten years earlier, Gordon had received three verses from two informants and had briefly looked into the factual history, sufficient to establish that the ballad is based on a crime committed near Lake Charles, LA, in 1902 and the subsequent conviction and execution, by hanging, of Albert
"Ed" Batson, age 22, a hired hand on the farm of one of the victims, Ward Earll. Batson was from Spickard, Grundy County, MO.

A book written about the crime in 1903 argued that Batson's conviction on purely circumstantial evidence was probably wrong and that other leads should have been investigated. The book also states that there was high prejudice against Batson and that local citizens who swore that they could be fair jurors also made statements indicating that they were convinced of his guilt. A motion for a change of venue was denied in the face of substantial indications that Batson could not get a fair trial in the venue of the crime.

I have now made contact with relatives of Ed Batson. They know about his case, and they believe him to have been innocent. They tell of a statement clearing Ed, made many years after the murder and trial by a "colored man" who had been afraid to come forward at the time. - JG

Last updated in version 3.2

File: LI10

Battle at Charleston Harbor, The
DESCRIPTION: "On the seventh day of April, in 1863, The South Atlantic Squadron, with colors waving free," attacks Charleston. Admiral Dupont urges them on, and the monitors fight hard, but the defenses are stout and the Keokuk is slain

AUTHOR: unknown
EARLIEST DATE: 1863 (broadside)
KEYWORDS: battle ship navy Civilwar
HISTORICAL REFERENCES:
Apr 7, 1863 - Naval battle of Charleston, in which Union monitors attempt to enter the harbor. Heavy fire damages all the ironclads and force them to retreat; the Keokuk is sunk. The song probably under-reports the scale of the Union defeat

FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 299-300, "The Battle at Charleston Harbor" (1 text)
Roud #V31424

NOTES [93 words]: Charleston, where the Civil War began, had great symbolic value; the Union really wanted to get it back, and kept trying to recover it -- without much luck. This song describes the most serious naval attempt, which was a disaster. The Union ironclad fleet included the New Ironsides and a number of monitors, which didn't have the maneuverability to deal with the conditions; they were severely mauled without doing much damage to the defences. For the story of how the Union developed these vessels, see the notes to "The Cumberland Crew" [Laws A18]. - RBW

Last updated in version 5.0

File: CAFS1299

Battle Cry of Freedom, The
DESCRIPTION: "Oh, we'll rally 'round the flag, boys, we'll rally once again, Shouting the battle cry of freedom... The Union forever, hurrah, boys, hurrah...." Sundry boasts about the might and patriotism of the Union army marching to overcome the rebels

AUTHOR: George F. Root
EARLIEST DATE: 1862 (sheet music published by Root & Cady)
KEYWORDS: Civilwar patriotic
FOUND IN: US Australia
REFERENCES (14 citations):
Root-StoryOfAMusicalLife-GeorgeFRoot, pp. 240-242, "The Battle Cry of Freedom" (1 text, 1 tune)
Meredith/Anderson-FolkSongsOfAustralia, p. 34, "The Battle Cry of Freedom" (1 text, 1 tune, thoroughly mixed with "Marching Through Georgia")
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 18-21, "The Battle Cry of Freedom" (1 text, 1 tune)
Lawrence-MusicForPatriotsPoliticiansAndPresidents, pp. 362-363, "The Battle-Cry of Freedom" (1 text, 1 tune, a copy of the Root & Cady sheet music)
Silber-SongsOfTheCivilWar, pp. 17-19, "The Battle Cry of Freedom (Rallying Song)"; p. 19, "The Battle Cry of Freedom, II (Battle Song)"; p. 20, "Southern 'Batty Cry of Freedom'" (3 texts, 1 tune,
with the second being apparently a new set of words by author Root and the third an anonymous southern parody)

Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 18-19, "The Battle Cry of Freedom" (1 text, 1 tune)

Wolf-AmericanSongSheets, #90, p. 7, "Battle Cry of Freedom, or, We'll Rally Round the Flag Boys" (21 references); cf. #1959, p. 131, "Rally Round the Flag Boys" (12 texts, none of them credited to Root; this appears to be a separate song)

Darling-NewAmericanSongster, pp. 346-347, "Battle Cry of Freedom" (1 text)

Heart-Songs, pp. 17-18, "The Battle Cry of Freedom (Rallying Song)" (1 text, 1 tune)

Hill-PoemsAndSongsOfTheCivilWar, p. 205, "The Battlecry of Freedom" (1 text)

Messeri-ListenToTheMockingbird, pp. 107-109, "The Battle-Cry of Freedom" (1 text)

Silber/Silber-FolksingersWordbook, p. 285, "The Battle Cry Of Freedom" (1 text)

Colonial-Dames-AmericanWarSongs, pp. 78-79, "The Battle Cry of Freedom" (1 text)

DT, BATTLCRY*

ST MA034 (Full)

Roud #V20863

RECORDINGS:


J. W. Myers, "Battle Cry of Freedom" (Victor 3387, c. 1904)

John Terrell, "Battle Cry of Freedom" (Berliner 1854, 1898)

CROSS-REFERENCES:

cf. "The People's Rally Cry" (tune)

SAME TUNE:

The People's Rally Cry (Greenway-AmericanFolksongsOfProtest, p. 61)

The Rally Cry of Freedom ("Come true loyal hearts") (Wolf-AmericanSongSheets p. 131)

Rally Round the Cause Boys (Wolf-AmericanSongSheets p. 131)

Hiram's Menagerie ("Hiram had a little lamb," an anti U. S. Grant campaign song, sung to this tune despite the "little lamb" line) (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 455)

Labor, Land, and Freemen ("Yes, we'll rally round the polls, boys, We'll rally once again, Fighting for labor, land and freemen") (by B. M. Lawrence) (Foner, p. 264)

Shouting the Battle-Cry of Labor ("We are marshalled for a conflict, with the enemies of toil") (by A. A. Smith) (Foner, p. 270)

Campaign Song ("The works have all shut down, boys, the wolf is at the door, So we'll vote the people's ticket now and ever") (Foner, p. 279)

Social Freedom ("We're gathered here together to agitate and work And fight for liberty and freedom") (by Arthur Cheesewright) (Foner, p. 304)

Campaign Song ("Ohio's stalwart son, General Garfield, is our choice, Garfield, the valiant, true and loyal") (Garfield and Arthur Campaign Song Book 1880, p. 9)

Rally Round the Flag (Prohibition version) ("We're coming from the factory, the office, shop and store") (Anna Adams Gordon, _Popular Campaign Songs_, National W.C.T.U. Publishing House, 1915, p. 31)

Rally Round the Standard, Boys (by Fanny J. Crosby) (Colonial-Dames-AmericanWarSongs, p. 146)

ALTERNATE TITLES:

We'll Rally Round the Flag

Rally Round the Flag

NOTES [396 words]: There were (at least) two Civil War pieces called "The Battle Cry of Freedom," this and one beginning "Hark! the loud bell now spreads the alarm (7 verses and chorus attributed to "A. Anderson, late of 82d Regt" and published in 1863). The George F. Root song is by far the more popular; the catalog in Edwin Wolf 2nd, _American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870_, Library Company of Philadelphia, 1963, pp. 7-8, lists two prints of the Anderson song and 21 of Root's. On p. 131, Wof lists twelve more broadsides published under the title "Rally Round the Flag," although this too may be another song. Certainly another such song existed, with the first lines "Rally round the Flag Boys, Give it to the breeze, That's the banner we love...." It had words by James T. Field and music by William B. Bradbury. That's an ironic combination, given that William B. Bradbury and George F. Root (along with Lowell Mason) had worked together to establish the New York Normal Musical Institute (see Deane L. Root, _American Popular Stage Music 1860-1880_, 1977 (as a Ph.D. thesis); UMI Research Press, 1981, p. 11).

Root-StoryOfAMusicalLife-GeorgeFRoot, pp. 132-133, tells this story of the origin of the song: "I
heard of President Lincoln's second call for troops [either Lincoln's call on May 3, 1861 for 64,700 troops or his July 2, 1862 call for 300,000 volunteers; Mark M. Boatner III, *The Civil War Dictionary*, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover), p. 858] while reclining on a lounge in my brother's house. Immediately a song started in my mind, words and music together:

"Yes, we'll rally round the flag, boys, we'll rally once again,
Shouting the battle-cry of freedom!"

I thought it out that afternoon, and wrote it the next morning at the store. The ink was hardly dry when the Lumbard brothers -- the great singers of the war -- came in for something to sing at a war meeting that was to be held immediately in the court-house square just opposite. They went through the new song once, then hastened to the steps of the court-house.... From there the song went into the army, and the testimony in regard to its use in the camp and on the march, and even on the field of battle... made me thankful that if I could not shoulder a musket in defense of my country I could serve her in this way." - RBW

Last updated in version 6.1
File: MA034

**Battle Hymn of the Republic, The**

**DESCRIPTION:** "Mine eyes have seen the glory of the coming of the Lord...." A hymn of praise to a martial God, who sounds forth a trumpet "that shall never call retreat," and to Christ who "died to make men holy." The listener is reminded, "Our God is marching on."

**AUTHOR:** Words: Julia Ward Howe (1819-1910)

**EARLIEST DATE:** 1861

**KEYWORDS:** religious nonballad patriotic war

**FOUND IN:** US

**REFERENCES (19 citations):**
- Jackson-*Popular Songs Of Nineteenth Century America*, pp. 22-24, "Battle Hymn of the Republic" (1 text, 1 tune)
- Lawrence-*Music For Patriots, Politicians And Presidents*, pp. 362-363, "Battle Hymn of the Republic, adapted to the favorite Melody 'Glory Hallelujah'" (1 text, 1 tune, a copy of the Oliver Ditson sheet music; only the first verse is shown)
- Silber-*Songs Of The Civil War*, "The Battle Hymn of the Republic" (1 text, 1 tune)
- Silber-*Soldier Songs And Home Front Ballads Of Civil War*, pp. 36-37, "The Battle Hymn of the Republic" (1 text, 1 tune)
- Warren-*Every Time I Feel The Spirit*, pp. 201-202, "The Battle Hymn of the Republic" (1 text, 1 tune)
- Hill-*Poems And Songs Of The Civil War*, pp. 193-194, "Battle-Hymn of the Republic" (1 text)
- Krythe-*Sampler Of American Songs*, pp. 113-132, "The Battle Hymn of the Republic" (1 text, 1 tune)
- Wolf-*American Song Sheets*, #93, p. 8, "Battle Hymn of the Republic" (1 reference)
- Fireside-*Book Of Folk Songs*, p. 220, "Battle Hymn of the Republic" (2 texts (the second being "John Brown's Body")), 1 tune
- Silber-Silber-*Folksingers Wordbook*, p. 286, "The Battle Hymn Of The Republic" (1 text)
- Messerli-*Listen To The Mockingbird*, pp. 110-112, "The Battle Hymn of the Republic" (1 text)
- Heart-*Songs*, p. 312, "Battle Hymn of the Republic" (1 text, 1 tune)
- Jolly-*Miller-Songster-5th Ed*, #7, "Battle Hymn of the Republic" (1 text)
- Colonial-Dames-*American War Songs*, p. 71, "Battle Hymn of the Republic" (1 text)

**DT, GLORYHAL**

**ADDITIONAL:** Harry Dichter and Elliott Shapiro, _Early American Sheet Music: Its Lure and Its Lore, 1768-1889_, R. R. Bowker, 1941, pp. 111-112, catalogs early sheet music printings of "Glory Hallelujah" songs

Charles Johnson, *One Hundred and One Famous Hymns* (Hallberg, 1982), p. 90-91, "The Battle Hymn of the Republic" (1 text, 1 tune)

Walter de la Mare, _Come Hither_, revised edition, 1928; #176, "Battle Hymn of the Republic" (1 text)

ST RJ19022 (Full)
Roud #V17636
RECORDINGS:
100% Americans, "Battle Hymn of the Republic" (KKK 75005, c. 1924)
CROSS-REFERENCES:
cf. "John Brown's Body" (tune & meter) and references there
NOTES [171 words]: Yes, you read the recording listing correctly: a recording of the "Battle Hymn of the Republic" issued by the Ku Klux Klan. I haven't heard the disk in question, but one would suspect it's been slightly, umm, folk-processed. - PJS
I'm not sure even that follows; there isn't much in the Hymn that is really anti-slavery, and military metaphors are common among reactionary conservatives.
The words to this piece were written by Julia Ward Howe in November 1861 (so Fuld; Johnson says December, as Howe watched a parade of Union troops). It was first published in 1862 with neither music nor the famous "Glory hallelujah" refrain. It was not until the text and music were combined (later in 1862) that the piece became a success.
At least, that's the official story. There is one claim (found in William Reynolds, Companion to Baptist Hymnal, Broadman Press, 1976, p. 140, that James Freeman Clarke and Howe passed soldiers singing "John Brown's Body," and he suggested that she write better words for the tune, and she did. - RBW

Battle of '82
DESCRIPTION: "It was in '82, in the early spring, The birds had barely begun to sing" when three lumberjacks from Manistee start a fight with those from Traverse. Fighting Ike and Billy Ellis were the stalwarts of the Traverse loggers; the Manistees are driven off
AUTHOR: unknown
EARLIEST DATE: 1948 (Beck-LoreOfTheLumberCamps)
KEYWORDS: logger travel fight
FOUND IN: US(MW)
REFERENCES (1 citation):
Beck-LoreOfTheLumberCamps 41, "Battle of '82" (1 text)
Roud #18191
File: BeLo041

Battle of Alford, The
DESCRIPTION: Covenanters attacked Alford and were hunted "until three hundred o' our men lay gaspin in their lair." A shot in the back -- from his own men? -- killed Gordon. "Altho' he was our enemy We grieved for his wrack" Scotland had no match for him.
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan1)
KEYWORDS: battle rebellion death
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan1 114, "The Battle of Alford" (1 text, 1 tune)
ADDITIONAL: Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), p. 148, "The Battle of Alford" (1 text)
Roud #3802
NOTES [206 words]: Greig/Duncan1: "In this Aberdeenshire battle fought on 2 July 1645, the Royalists under Montrose defeated the Covenanters, but lost one of their leaders, Lord George Gordon."
For some background on the Covenanters and Montrose see "The Bonnie House o Airlie [Child 199]," "The Battle of Philiphaugh [Child 202]." and "The Haughs o' Cromdale." - BS
1645 was "the Year of Miracles" for Montrose, in which he nearly overcame the Covenanters of Scotland. The most important battle of the campaign was probably Auldern/Auldearn (May 8/9, 1645), which may well be the subject of "The Haughs o' Cromdale." Alford was much less significant -- I had to go through four histories before I found a description in Magnus Magnusson, Scotland: The Story of a Nation, Atlantic Monthly Press, 2000, p. 440: "A few weeks after [Auldearn], after further sparring, the armies clashed again, on 2 July 1646 [typo for 1645], near the village of Alford, in Aberdeenshire. For once the opposing forces were almost equal in strength --
around two thousand men on each side. Montrose was able to lure the Covenanters out of a strong
defensive position by feigning retreat. Once again the Royalists won the day, but this time at heavy
cost to both armies." - RBW

Last updated in version 3.0
File: GrD1114

Battle of Alma (I), The

DESCRIPTION: "A jolly young soldier a letter did write To his own dearest jewel... To tell her of the
dangers... At the Battle of Alma where thousands were slain." Lord Raglan commanded; the
Russians were forced to retreat. He hopes the wars will end

AUTHOR: unknown

EARLIEST DATE: 1972 (Dallas-TheCruelWars-100SoldiersSongs); reportedly in a 1936 Copper
Family songbook

KEYWORDS: war battle love

HISTORICAL REFERENCES:
Sept 14, 1854 - Anglo-French landing near the mouth of the Alma
Sept 20, 1854 - Battle of Alma. The allies win an expensive victory over the Russians

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Dallas-TheCruelWars-100SoldiersSongs, pp. 216-217, "The Battle of Alma" (1 text, 1 tune)

Roud #1221

CROSS-REFERENCES:
cf. "The Heights of Alma (I) [Laws J10]" (subject) and references there

File: DalC216

Battle of Antietam Creek, The

DESCRIPTION: At Antietam, singer hears a wounded comrade tell of leaving his home, disliking
his master, and running off to New Orleans, where he is concripted. After ten battles, he has been
wounded. The singer realizes that the man is his own brother

AUTHOR: unknown

EARLIEST DATE: 1938 (recording, Warde Ford)

LONG DESCRIPTION: At the battle of Antietam Creek, singer hears a wounded comrade tell of
leaving his home and family for Ohio. The man tells of being an apprentice, disliking his master,
then running off to New Orleans, where he is concripted into the army. He has been in ten battles,
but has finally been wounded -- by his brother, he thinks. The singer realizes that the man is his
own brother, and rushes to him as he dies. The singer buries him

KEYWORDS: army battle Civilwar war parting travel death dying burial work injury brother
apprentice

HISTORICAL REFERENCES:
Sept 17, 1862 - Battle of Antietam (Sharpsburg). Robert E. Lee's invasion of Maryland meets a
bloody check at the hands of George McClellan -- and vice versa

FOUND IN: US(MW)

Roud #15487

RECORDINGS:
Warde Ford, "The Battle of Antietam Creek" (AFS 4213 A, 1939; on LC29, in AMMEM/Cowell)

CROSS-REFERENCES:
cf. "General Lee's Wooing" (subject) and notes there

NOTES [313 words]: The Battle of Antietam/Sharpsburg was hardly a victory for anyone. It
produced the highest casualties of any single day of battle in the Civil War. By the time it was over,
every regiment in Robert E. Lee's invading army was worn out, and he may have had fewer than
25,000 effective soldiers left. George McClellan still had unused troops, but he refused to commit
them; his losses had also been immense, and he didn't realize how badly Lee had been beaten.
After the battle, Lee headed back across the Potomac. The "wooing" of Maryland, which many
Southerners thought would bring the state over to the Confederacy, or at least bring in a lot of
recruits, was over, with little benefit to the southern cause. The one good result of Antietam was
that it was enough of a victory -- barely -- to allow Lincoln to issue the preliminary Emancipation
Proclamation.

Both the fact that the dying soldier in this song was inducted in Louisiana and the fact that he had
been in ten battles would imply that he was a member of Stonewall Jackson's corps. In all likelihood, we are to believe that he was a member of either Hays's "Louisiana Tigers" (division of Ewell/Early) or Starke's/Stafford's brigade (division of Jackson/Winder/Talliaferro/Stark; later commanded by Edward Johnson). These were, apart from a few artillerymen, the only Louisiana troops in Lee's army.

What's more, the divisions of Ewell and Jackson had had harder fighting than almost any others in the army. A truly veteran regiment from other parts of Lee's army -- say the First North Carolina -- might have fought seven or eight battles by then (First Bull Run, Fair Oaks/Seven Pines, Seven Days, Second Bull Run, and Antietam, plus perhaps one or two skirmishes such as Big Bethel or Williamsburg) -- but Jackson's and Ewell's troops had also had a part in the dozen or so battles of Jackson's Valley Campaign. - RBW

Battle of Ballycohy, The

DESCRIPTION: Billy Scully "turn'd from the Church." He gave notice to tenants who had paid their rent. Armoured, he was shot by "the boys of Ballycohy" and Gorman and a peeler Scully had for help were killed. "Here's success to brave Moore, says the Shan Van Voch"

AUTHOR: unknown

EARLIEST DATE: 1868 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: battle death farming Ireland landlord police

FOUND IN:

REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 7D, "The Battle of Ballycohy" (1 text, 1 tune)

Roud #25270

BROADSIDES:

Bodleian, 2806 c.7(1), "The Battle of Ballycohy," P. Brereton (Dublin), c.1867; also Johnson Ballads 2243c, "The Battle of Ballycohy"

VonWalthour, CDDrive>b>b(1),"The Battle of Ballycohy" ("Did you hear of Billy Scully says the Shan Van Voch"), unknown, no date

CROSS-REFERENCES:
cf. "The Shan Van Voght" (tune)
cf. "The Shan Van Voght" (1828) for Shan Van Voght song on another subject.
cf. "The Shan Van Voght" (1848) for Shan Van Voght song on another subject.
cf. "The Shan Van Voght" and references there, including Shan Van Voght broadsides on other subjects

cf. "Rory of the Hill" (subject: the shooting of Billy Scully)

NOTES [114 words]: Zimmerman-SongsOfIrishRebellion 7D: "William Scully purchased a property in Ballycohey, County Tipperary. Scully soon became the terror of his tenantry. He turned Protestant when the Catholic priest remonstrated against his conduct. In 1868, he decided to evict his twenty-one tenants, but when he went to serve his notices, he was severely wounded. His steward and a constable were killed. It is believed that the landlord wore a suit of chain-mail which saved his life. Before Scully recovered from his wounds, Charles Moore, then Member for Tipperary, purchased the Ballycohey estate."

Broadsides Bodleian 2806 c.7(1) and VonWalthour CDDrive>b>b(1) appear to be the same edition.

- BS

Battle of Baltimore, The

DESCRIPTION: "Old Ross, Cockburn, and Cochrane too, And many a bloody villain more" prepare to plunder Baltimore. Winder retreats to Virginia. Virginians come to Maryland's aid. The British cannot defeat Fort McHenry. The Americans retreat; the Virginians boast

AUTHOR: unknown

EARLIEST DATE: c. 1847 (Forget-Me-Not Songster)

KEYWORDS: battle patriotic soldier ship America

HISTORICAL REFERENCES:
Sept 13, 1814 - Battle of Fort McHenry
Battle of Barossa, The

DESCRIPTION: "On the second day of February, from Cadiz we set sail." They travel via Gibraltar and Algiers to "the Reef o' Bay." General Graham encourages the British army. The 92nd and 81st regiments fight valiantly. The soldiers anticipate seeing home and women

AUTHOR: unknown

EARLIEST DATE: before 1820 (broadside, Bodleian Harding B 11(181))

KEYWORDS: soldier battle Spain

HISTORICAL REFERENCES:
March 5, 1811 - Battle of Barrosa

FOUND IN: Britain(Scotland)

REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #94, pp. 2-3, "The Battle of Barossa" (1 text)
Greig/Duncan1 148, "The Battle of Barossa" (4 texts, 4 tunes)
Ord-BothySongsAndBallads, pp. 291-293, "The Battle of Barossa" (1 text)

Roud #2182

BROADSIDES:
Bodleian, Harding B 11(181), "Battle of Barossa" ("On the 21st of February from Cadiz we set sail"), J. Pitts (London), 1802-1819; also Harding B 11(181), "Battle of Barossa"

CROSS-REFERENCES:
cf. "Oliver's Advice (Barossa)" (subject)
cf. "Barrosa Plains" (subject)

ALTERNATE TITLES:
The Battle of Trafalgar
Barossa's Plains

NOTES [458 words]: Greig/Duncan1: "Learnt twenty-five years ago. Noted 13th September 1907." - BS

Roud lumps this with the poorly-attested "Oliver's Advice (Barossa)," but the two are clearly separate songs.
The "battle" of Barrosa was more of a skirmish; the forces involved were small, though the British won a clear victory. Most histories of the Napoleonic Wars don't seem even to mention it, and the sources can't even agree on whether to call it "Barrosa" or "Barossa." (The former seems to be correct.)
The battle was part of the attempt to relieve the French siege of Cadiz. By the time the British and Spanish arrived in March 1811, Cadiz had been under siege for 13 months. But shortly before (by coincidence), the besieging commander Claude Perrin Victor (1764-1841) had had to detach about a third of his forces for use elsewhere in Spain.
Thomas Graham (1748-1843) had meanwhile brought some 5000 troops from Britain (the fleet setting sail on February 21, not February 2); they landed at Algeciras (called "Algiers" in the song) and joined a rather larger Spanish force under La Pena.
When the combined force encountered French troops on March 5, the Spanish fled, as described in the song, but Graham rallied the British and shored aside a somewhat larger French force. He was not able to relieve Cadiz, but the British had a nice little victory to boast about.
The siege of Cadiz finally ended in August 1812. Marshal Soult, French commander in Spain, had lost at Salamanca and decided to withdraw the troops to reinforce his weakened army.
For the 92nd Regiment (Gordon Highlanders), mentioned in the song, see the notes to "The Gallant Ninety-Twa." The 81st Regiment (Loyal Lincolnshire Volunteers), has had an even more complex history, being raised in 1741 and receiving its number in 1793. It was amalgamated into
the Loyal North Lancashire Regiment in 1881, and then in 1970 into the Queen's Lancashire Regiment; obviously there isn't much continuity in its history. It fought throughout the Peninsular Campaign but did not serve in the Hundred Days.

Interestingly, the song (at least the versions I've checked) does not mention the 87th Regiment (Royal Irish Fusiliers), officially regarded as the unit most responsible for the British success, which captured an eagle and celebrate March 4 (Barrosa Day) as a regimental anniversary. That regiment is, however, strongly praised in "Barrosa Plains," also about this battle.

The spelling "Barossa" in the title is Ord-BothySongsAndBallads's; and seems to occur a lot in traditional sources (so much so that I called the battle by that name in earlier editions of the Index); I have bestowed the name "The Battle of Barossa" on that basis, even though that is not the correct name of the battle. - RBW

Last updated in version 2.4
File: Ord291

**Battle of Boulogne, The**

**DESCRIPTION:** "On the second of August, eighteen hundred and one, We sailed with Lord Nelson to the port of Boulogne." The forces attack a strongly entrenched position, and suffer heavy casualties. Nelson and crews work for better times for the wounded

**AUTHOR:** unknown

**EARLIEST DATE:** before 1826 (broadside, Bodleian 2806 c.18(216))

**KEYWORDS:** sea sailor battle death ship

**HISTORICAL REFERENCES:**
- Aug 2, 1801 - Battle of Boulogne
- FOUND IN: Britain(England(North),Scotland(Aber))

**REFERENCES (4 citations):**
- Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 178-179, "The Battle of Boulogne" (1 text, 1 tune)
- Greig/Duncan1 145, "The Battle of Boulogne" (1 text)
- Ashton-RealSailorSongs, #17, "The Battle of Boulogne" (1 text)
- Palmer-OxfordBookOfSeaSongs 78, "The Second of August" (1 text, 1 tune)
- ST StoR178 (Partial)

**ROUD #3175**

**BROADSIDES:**
- Bodleian, 2806 c.18(216), "A new song, composed by the wounded tars at the siege of Boulogne" ("On the second of August eighteen hundred and one"), Angus (Newcastle), 1774-1825; also Firth c.13(46), Harding B 11(3670A), Firth c.13(45), Firth b.25(81), "The Battle of Boulogne"; Harding B 25(139), "The Battle of Boulogne"

**NOTES [68 words]:** For a conflict involving Lord Nelson (1758-1805), most histories have little to say about the Battle of Boulogne -- many histories of the Napoleonic Wars don't mention it at all. Nelson, always aggressive, attempted an attack on the French fortifications, and was bloodily repulsed, much as described in the song.

This song is known primarily from broadsides, but Greig at least had a traditional version. - RBW

Last updated in version 4.4
File: StoR178

**Battle of Bridgewater, The**

**DESCRIPTION:** "On the twenty-fifth of July, as you may hear them say, We had a short engagement on the plains of Chippewa." Although the British have 8000 men, and American generals Brown and Scott are wounded, the Americans win the day

**AUTHOR:** unknown

**EARLIEST DATE:** 1916 (Cox)

**KEYWORDS:** battle soldier death

**HISTORICAL REFERENCES:**
- July 25, 1814 - Battle of Lundy's Lane (Bridgewater)
- FOUND IN: US(Ap)

**REFERENCES (1 citation):**
- Cox-FolkSongsSouth 61, "The Battle of Bridgewater" (1 text)

Roud #4030
NOTES [1616 words]: This is item dA32 in Laws's Appendix II.
The name "Bridgewater" for the battle shows how old this song is. Graves, p. 173: "For many year
after it ended, there was confusion over the name of the action fought on 25 July 1814 along a
pretty country lane near the falls of Niagara. British documents officially termed it the battle of
Niagara while, in the United States, it was called either the battle of the Falls, or of the Cataract or,
sometimes, the battle of Bridgewater after the little hamlet that Ripley burned to the ground [as the
Americans retreated]. In Canada it has always been called the battle of Lundy's Lane, and it is now
universally known by that homely title."
The first year of the War of 1812 went very badly for the Americans on the Canadian front, with
every move repulsed (see the notes to "The Battle of Queenston Heights" and "Brave General
Brock [Laws A22]"). In 1813, things were better for the Americans, as they won the Battle of Lake
Erie (see the notes to "James Bird" [Laws A5]) and managed to move into Canada. But that year
also saw the war turn ugly. An American militia officer named George McClure (1770-1851), left to
garrison Fort George on the Canadian side of the Niagara River, decided he had to evacuate
(according to Heidler/Heidler, p. 332, he had only "60 sick regulars, 40 volunteers, and a band of
Canadians who favored the United States") -- and burned the town of Newark as he left.
McClure's order from the War Department gave him authority to burn the town, according to
Heidler/Heidler, p. 332, but his subordinates disapproved. It probably does qualify as an atrocity --
it was December, and the 400 civilian residents of the town were turned out into snow-covered
ground in sub-freezing temperatures. From then on, Canadian apathy turned to anger, and the
British -- with Napoleon soon to be out of the picture -- were able to escalate the war. On
December 30, they burned Buffalo (Borneman, pp., 170-171).
1814 saw the Americans start their last offensive; a new commander, Jacob Brown, sent his chief
subordinate Winfield Scott across the Niagara River on July 3 (Borneman, p. 185; Hickey, p. 185).
They quickly swallowed up the British garrison at Fort Erie. Major General Phineas Riall, the British
commander at Fort George (the main base in the area), brought together what troops he could on
the Chippewa River, but of course Brown was also bringing up troops. Brown's army on July 4
marched the 16 miles to the Chippewa River (Fort Erie is on the shores of Lake Erie, the Chippewa
about half way between Lake Erie and Lake Ontario, just above Niagara Falls).
The two armies met on July 5. It appears, from the numbers in Borneman (p. 189), that neither
army was fully engaged; most of the fighting on the American side was done by Scott's brigade --
who, however, heavily pounded Riall's troops. That encouraged Brown to bring his entire force
across the Niagara River (Hickey, p. 187).
Brown then started to march toward Queenston, the town near Lake Ontario which the Americans
had signally failed to take in 1812. This time, they took Queenston Heights -- and retreated. Brown
requested naval support from Commodore Isaac Chauncey, the American commander on Lake
Ontario. It was not forthcoming (Borneman, p. 189; Hickey, p. 187), meaning that Brown's supply
line was the tenuous one from Fort Erie. The British, as it turned out, weren't getting naval support
either -- but they were getting help. Lt. General Gordon Drummond, the British commander in
Upper Canada, arrived to take charge, and troops were also trickling in. There were rumors that
the British were sending forces to the American side of the Niagara. Brown fell back to the
Chippewa (Borneman, p. 190).
Brown did not sit tight, though. On July 25, he sent Scott on a reconnaissance. Scott had marched
only a couple of miles north toward Queenston when he ran into nearly the entire British army in
position at Lundy's Lane (which was just what it sounded like: A minor dirt road). Heavily
outnumbered, Scott nonetheless stood his ground and called for help from the rest of the American
army. Brown brought forward his other two brigades (though he committed only one of them).
The result was chaotic. On the American side, Scott was wounded, then Brown, leaving the army
under the command of a junior brigadier, who interpreted one of Brown's orders as a command to
retreat (Graves, pp. 159-160, has no doubt that the order was to leave the field). This Brigadier,
Eleazar Wheelock Ripley, did so, even leaving some British guns in the field (Borneman, p. 195;
Graves, p. 160, says there weren't enough horses even to pull back the American guns). The
British had their own casualties -- Riall, hit in the arm, was captured (Graves, p. 118) and lost an
arm and Drummond suffered a lesser wound that may have affected his performance -- but they
held the field, and they had perhaps the slight advantage in casualties suffered: they lost about
875-900, representing probably 25-27% of their forces in the field (Borneman, p. 195; Hickey, p.
188); American losses were about 850, but that's something like a third of their total force (I read
somewhere that American casualties may even have been in the 40-50% range). Graves, pp. 173-
175, gives what may be the official numbers: For the British, 84 killed, 559 wounded, 193 missing,
and 42 known prisoners -- a total of 878, or 24% of troops engaged. The American report, which
was compiled five days after the battle, listed 860 casualties: 173 dead, 571 wounded, 117
missing. On pp. 221-223, Graves tries to estimate the total American force; many parts of the estimate are rough, but his best guess is 2778, making the American casualties 31%. And its command structure was decimated, with the two top generals wounded and only one unwounded colonel and one unwounded lieutenant colonel (Graves, p. 188). No matter what the exact numbers, it is clear both sides had been fought out.

The Americans pulled back to Fort Erie, but it was four days before the British army moved, which shows how badly both sides had been hurt (Graves, p. 187). A preliminary British attempt to clear the road south was heavily defeated due to the incompetence of the officer in charge, costing another 44 casualties (Graves, p. 190). Drummond then ordered his artillery to reduce the fort -- but his artillery officers, who knew little of sieges, set up their battery too far away and did little damage -- they merely convinced Brigadier Edmund P. Gaines, who had been appointed to command the fort in the absence of Brown and Scott, that an assault was coming (Graves, pp. 192-193). Drummond's attack plan was excessively complicated, involving four different bodies of troops attacking three different points. None of the assaults succeeded -- except in blowing up a magazine, which probably cost the attackers more than the defenders (Graves, pp. 193-195). Drummund suffered 57 dead, 309 wounded, and 539 missing (captured or dead in the explosion), or 905 out of about 2500 in the attacking force (Graves, p. 195) -- in other words, more losses in Lundy's Lane.

The British besieged Fort Erie from August 2 to September 16, but the August 15 assault was the last direct attack. Brown returned to command on September 2 -- but by then the strategic situation was completely different, with the Americans threatening both Washington and the Champlain (Graves, p. 199; for the latter situation, see "The Siege of Plattsburg"). Both sides were leaving the Niagara mostly to its own devices. Brown attacked the British on September 16, even as the British were retreating (Graves, pp. 198, 200), resulting in a bloody draw that cost each side about 500 more casualties (Graves, p. 201).

Meanwhile, George Izard, the commander of the American "Right Division" was approaching the front, and he had seniority over Brown, commander of the "Left Division" on the New York front. Izard came to the Niagara on September 21, but instead of joining Brown in going after Drummond, his forces wandered around the area without engaging in any major combat (Graves, p. 203). Izard on October 24 sent the Left Division back to the United States, and took his own division back on November 5 (Graves, p. 203). The Americans blew up Fort Erie as the retreated, and the Niagara front was finally quiet (Borneman, p. 198; Hickey, p. 189).

Graves, p. 205, concludes, "Major General Jacob Brown has a good claim to have won a tactical victory at Lundy's Lane" because he took the key to the British position and captured some artillery, but "the American withdrawal allowed Lieutenant General Gordon Drummond to also claim a tactical victory" -- though Graves adds that he thinks that "this assertion has less validity." On page 206, Graves reluctantly states that the whole campaign was a strategic victory for the British, because the Americans did nothing after Lundy's Lane to exploit it, and eventually left Canada. But Graves concludes that nothing that happened really had any effect on the war, because "the campaign itself was not based on any clear strategic aim." I'd say that's basically true -- and, indeed, that description could be applied to the whole stupid war.

Drummond, despite his several failures in the campaign, did well afterward; presumably all London noticed was that the Americans were out of Canada. He succeeded George Prevost as military commander in Canada and eventually became a full general (Graves, p. 208). The officers of the Left Division were destined for even greater things; as Graves says on p. 210, Left Division officers served as the American general-in-chief for 28 of the 46 years from 1815 to 1861- RBW

Bibliography

- Graves: Donald E. Graves, The Battle of Lundy's Lane: On the Niagara in 1814, The Nautical and Aviation Company of America, 1993
Battle of Bull Run, The [Laws A9]

DESCRIPTION: [Irvin] McDowell leads a Union army to defeat at Bull Run (Manasses Junction). The valiant rebels are compared with the cowardly Unionists, who are so completely routed that many fine Washington ladies must flee with them.

AUTHOR: unknown

EARLIEST DATE: 1928 (Randolph)

KEYWORDS: Civilwar battle patriotic

HISTORICAL REFERENCES:
July 21, 1861 - First battle of Bull Run/Manasses fought between the Union army of McDowell and the Confederates under Johnston and Beauregard

FOUND IN: US(So)

REFERENCES (4 citations):
Laws A9, "The Battle of Bull Run"
Randolph 210, "Manassa Junction" (2 texts, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 1892-193, "Manassa Junction (The Battle of Bull Run)" (1 text)
DT 799. MANASJCT

Roud #2202

CROSS-REFERENCES:
cf. "Bull Run (War Song)" (subject: the battle of Bull Run)
cf. "Nine Miles to the Junction" (subject: the battle of Bull Run)
cf. "General Patterson" (subject: the battle of Bull Run)
cf. "This Day (The Battle of Bull Run)" (subject: the battle of Bull Run)
cf. "The Gallant Sixty-Ninth" (subject: the battle of Bull Run)

NOTES [1347 words]: There were a number of songs published called "The Battle of Bull Run"; Wolf, p 8, lists one beginning "Our gallant soldiers they are going to leave their friends to mourn" and one by Arthur McCann beginning "The Sons of Old Ireland, led forth in their glory." But this appears to be the only one that has gone into tradition.

Although the Confederates won the Battle of Bull Run (and its successor a year later), the insults they flung at their opponents were rather unfair. Both armies were raw, and had a number of inept general officers; the Confederates won more because they were on the defensive than because of any superiority on their part.

It is true, however, that the Federal army wound up in rout, and that many fine Northern ladies who had gone out to see the show fled with them. They hardly need to have hurried, however; the Confederates were so disorganized that they could not follow up their victory.

The truth is, neither side was ready for the battle, and both fought rather poorly. Union commander Irvin McDowell was well aware that his men were not ready for combat. But it was a case of "use them or lose them"; the Federal government, in its folly, had initially enlisted soldiers for only ninety days, and by July, their terms were expiring (see, e.g., Catton, p. 445). So, ready or not, McDowell marched. At least he expected to have the advantage in numbers -- roughly 40,000 men to 25,000 Confederates (Catton, p. 444).

He did not realize that he would also have an enemy who played right into his hands. The Confederates were concentrated at Manassas Junction, near a creek known as Bull Run, a few dozen miles south of Washington. Their commander was the famous Pierre Gustave Toutant Beauregard, who had commanded the bombardment of Fort Sumter that started the war. Beauregard had shown himself a competent engineer, and later would reveal some skill in defensive warfare. But whenever Beauregard was in position to plan a set piece battle, the results were pretty dreadful. Bull Run was his (anti-)masterpiece. His objective was, or should have been, simply to hold off McDowell. But his battle plan made that nearly impossible.

The Federals would inevitably come down from Washington to a town called Centreville, about three miles away from Bull Run and Beauregard's camp. From there, they would deploy and attack -- somewhere.

Beauregard had under his command the equivalent of about eight brigades. A logical approach would have been to spread them out along Bull Run, with a strong central reserve to resist where McDowell attacked. But a glance at Freeman, p. 47, shows that he did no such thing. His left was hanging in midair. In what should have been his center, he posted about two and a half brigades to guard the entire Bull Run front. The rest of his force, roughly two-thirds of the whole, he concentrated around Blackburn's Ford for a counterattack on Centreville once the Union force was defeated. Unless he received reinforcements, he had no general reserve; it was all at Blackburn's Ford.
And the Federals didn't go that way. They went around Beauregard's left, and were in position to roll up his flank (Johnson/McLaughlin, p. 33).

Luckily for Beauregard, reinforcements were coming. There were actually two armies on the Virginia front: One between Washington and Richmond, commanded by Beauregard, and one in the Shenandoah Valley, commanded by Joseph E. Johnston. The Federals had an army in the Valley also, and it was supposed to pin Johnston down, but the Union army was commanded by an officer by the name of Robert Patterson, who had actually fought in the War of 1812 (Catton, p. 445). Patterson, old and given confusing orders, simply sat, and Johnston took four brigades -- one led by a fellow by the name of Thomas Jonathan Jackson -- to Bull Run by railroad (Catton, pp. 446-449; McPherson, pp. 339-340).

Few generals had ever been luckier than Beauregard. With his army about to be defeated in detail, Johnston showed up, and they sent his troops to where the Federals were attacking. They set up a defensive line, anchored by Jackson whose brigade stood "like a stone wall" (earning him the nickname "Stonewall" Jackson; Catton, p. 460; McPherson, p. 342. There is controversy about exactly what happened there -- see Freeman, pp. 733-734 -- but no doubt that the Confederate line drawn by Jackson held).

Attacking is harder than defending. It's especially hard for inexperienced troops. The Union forces had done fine when they were rolling up the Confederate flank. Confronted with real opposition, they ran out of steam, and gradually the assault turned into a retreat, which turned into a rout (Freeman, p. 72; McPherson, pp. 344-345).

This should have been Beauregard's big hour. Those five brigades at Blackburn's Ford? If they could get to Centreville and hold it, they could capture nearly the entire Federal army.

No dice. Beauregard's command arrangements were so bad, and his planning so incomplete, and his forces so ill-trained, that nothing much happened (Freeman, pp. 73-78). Johnston would later write, "Our army was more disorganized by victory than that of the United States by defeat" (McPherson, p. 345). First Bull Run was an overwhelming Confederate victory. But it was a victory that accomplished almost nothing except to show that neither army was really ready to fight.

The Union flight back to Washington involved more than soldiers. A number of congressmen and other dignitaries had come out to see the show. After the battle, the various impedimenta they took along caused the retreat to become even more disorganized as their coaches and such fouled and blocked the bad and muddy roads.

It is ironic to observe that the only surviving versions of this seem to be Randolph's, from Missouri and Arkansas. McDonald, pp. 186-191, lists the Confederate Order of Battle. The overwhelming majority of the soldiers were from east of the Appalachians. Hardly any came from west of the Mississippi. There were a few Louisianan regiments (6th, 7th, 8th Louisiana, 1st Louisiana Battalion) and one Arkansas unit (1 Arkansas), plus perhaps a few western artillery sections. Of these units, only the 7th Louisiana and the 1st Louisiana Battalion were engaged. There were no Missouri soldiers at all (they were busy fighting a war-within-a-war in Missouri). On p. 185, McDonald breaks down Confederate killed and wounded by state. Louisiana lost 11 killed, 58 wounded. Tennessee lost 1 killed, 3 wounded. Arkansas had no casualties at all.

Possibly the fact that the Ozarks were remote from the field explains the extraordinary number of errors in Randolph's texts. Some of the errors are probably Randolph's hearing, but others are clearly part of the informant's tradition. In the "A" text, we find the following (where noted, these are corrected in the "B" text):

"MacDowell": misspelled; should be Irvin McDowell, the Federal commander (corrected in B)

"With regular troops from Tennessee": A very strange line. The Federal army did indeed have regular soldiers (the equivalent of about a brigade, plus a lot of artillery; McDonald, p. 185, lists the regulars as taking losses of 41 killed, 91 wounded) -- but they wouldn't have been from Tennessee.

"General Scott from Chesterville": Winfield Scott was the commander-in-chief of the Federal armies, but he was based in Washington and too feeble to travel with the army to Centreville (not Chesterville). Scott is mentioned only once in McDonald's whole book on Bull Run; his only contribution to the battle was to send and receive telegrams. Corrected in "B" to "Old General Scott from Centerville," which as noted is almost correct.

"German Gulf": The "B" text makes it clear that this is "Sherman's guns." William T. Sherman commanded a brigade which was heavily engaged (105 killed, according to McDonald, p. 192) which had an effective regular artillery battery attached.

"Kirby": Presumably Confederate general Edmund Kirby Smith, who commanded Johnson's fourth brigade (Johnson/McLaughlin, p. 39) and was badly wounded in the battle. - RBW

Bibliography

- Catton: Bruce Catton, The Coming Fury, being volume I of The Centennial History of the Civil
DESCRIPTION: The Irish are liberated: "They'll pay no more the unjust taxation, Tithes are abolished on Sliav na Mon." The Catholics exult. The battle was bloody and Luther's candle now is fading. We'll banish the oppressors and traitors.

AUTHOR: unknown

EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)

KEYWORDS: battle death Ireland political police

HISTORICAL REFERENCES:
Dec 14, 1831 - Carrickshock, County Kilkenny: Peasants attack tithe process servers, killing at least 13 (source: Zimmermann)

FOUND IN:

REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 91, "The Battle of Carrickshock" (1 text, 1 tune)
Roud #9772

CROSS-REFERENCES:
cf. "A Discussion Between Church and Chapel" (subject: The Tithe War)
cf. "The Sorrowful Lamentation of Denis Mahony" (subject: The Tithe War)
cf. "Daniel O'Connell (II)" (subject: The Tithe War)
cf. "Fergus O'Connor and Independence" (subject: The Tithe War)
cf. "The Castlepollard Massacre" (subject: The Tithe War)
cf. "The Barrymore Tithe Victory" (subject: The Tithe War)
cf. "The Ass and the Orangeman's Daughter" (subject: The Tithe War)
cf. "Slieve Na Mon" (subject: The Tithe War and the Carrickshock Riot)
cf. "The Three O'Donnells" (subject: The Tithe War)

NOTES [484 words]: OLochlainn-MoreIrishStreetBallads: "Our song celebrates a famous victory by the peasants over the 'Peelers' [police] in the Tithe war, 1831-4."

"The event occurred on an isolated road in south Kilkenny in December 1831 when an armed police column clashed with a large crowd, resulting in the deaths of 17 people. Unlike most incidents of this kind, the majority of the victims (13) were constables." (source: 1831: Social Memory and an Irish cause celebre by Gary Owens, copyright The Social History Society 2004, pdf available at the Ingenta site) - BS

Starting in 1778 and continuing through the nineteenth century, the British gradually liberalized its policy toward Catholics in Ireland, as it was also doing (more rapidly) in Britain itself. By the 1830s, only two major components were left: Catholics were barred from certain offices by the Test Act (which primarily required them to deny transubstantiation; Bettenson, p. 298), and they were forced to pay the tithes.

The objectionable part of the latter was that the tithes were paid to Protestant priests of the established (Anglican) Church of Ireland, which was -- at least legally -- the official church of Ireland from 1537 until disestablishment in 1870 (OxfordCompanion, p. 90).

Starting in 1830 in Kilkenny, many Catholics refused to pay the tithes. What followed wasn't really a war; it was more of a boycott, with people simply withholding their payment. But the British responded by seizing property to pay the tithes. Occasionally this led to scuffles, with this riot and one at Newtownbarry (June 18, 1831) being the biggest and best-known. There were also quite a few casualties at Castlepollard (see the notes to "The Castlepollard Massacre").
In June 1833, the government effectively gave in: It no longer forced payment of the tithe, paying off the Protestant clergy with revenue from other sources (Oxford Companion, pp. 543-544). (Unfortunately, for the next third of a century, the source was the Landlords, who raised rents accordingly, making the conflict between landlords and tenants even worse. It wasn't until the Disestablishment of the Church of Ireland -- for which see "The Downfall of Heresy" -- that Protestant clergy were entirely cut off from revenue derived from Irish Catholics.)

The Tithe War was famous. Carrickshock, however, wasn't particularly; I checked four histories of Ireland without finding an index reference.

And, of course, Anglicans are not Lutherans. They are not even, in formal terms, Protestant; they form one of the three major branches of post-Catholic Christianity. "Protestantism divided into three general confessions, the Lutheran, the Reformed [Calvinists, including Presbyterians, Congregationalists, and ultimately even Baptists], and the Anglican [formally including Methodists]" (Qualben, p. 286). The Presbyterians of Ulster aren't Lutherans, either; they go back to Calvin - RBW

Bibliography

- Qualben: Lars P. Qualben, A History of the Christian Church, revised edition, Nelson, 1936

Last updated in version 2.5
File: OLcM091

Battle of Corrichie, The

DESCRIPTION: Mourn, Highlands and Lowlands "for the bonnie burn o' Corrichie His run this day wi' bleid." Huntley's son loves Queen Mary and, with the Gordon clan, faces "fause Murray" whose "slee wiles spoilt a' the sport And reft him o' life and limb" Details follow

AUTHOR: John Forbes? (source: Aytoun)

EARLIEST DATE: 1772 (_Scots Weekly_, according to Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

KEYWORDS: love battle death Scotland royalty

HISTORICAL REFERENCES:

Oct 28, 1562: The troops of Queen Mary, under the Earl of Murray, defeat and capture the Earl of Huntley, who is subsequently killed (source: Aytoun, but see NOTES)

FOUND IN:

REFERENCES (4 citations):

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #140, p. 1, "The Battle of Corrichie" (1 text)
Whitelaw-BookOfScottishBallads, pp. 555-556, "The Battle of Corichie" (1 text)
Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), pp. 87-89, "Corichie or The Hill of Fare" (1 text)

Roud #6318

ALTERNATE TITLES:
The Battle of Corichie

NOTES [322 words]: Some sources think that the Huntley of this song is the Geordie of "Geordie" [Child 209]; see the notes to that song.

Of the events described here, Magnuson, p. 347, declares, "in the summer of 1562 Mary [Queen of Scots] went with Lord James Stewart on a campaign against the most powerful Catholic family in Scotland, the Gordons of Huntly; George Gordin, the fourth Earl of Huntly (the 'Cock of hte North,' as he was called) and one-time Chancellor of Scotland, died of apoplexy after being captured at a skirmish at Corrichine in October. His embalmed corpse was solemnly convicted of treason, and later Mary had to witness the bungled beheading of one of Gordon's sons, who had tried to abduct her. The scene reduced her to hysterical tears." Mitchison, p. 127: "[Mary] set herself to work the [Protestant] settlement of 1560 within her kingdom, and there are no grounds for believing she did not mean this sincerely. She took to the
more moderate leaders in the Protestant party; her half-brother Lord James was given the earldom of Moray. This involved a breach with the house of Huntly, who had claims to some of its lands. Unwisely the Gordons put up a show of resistance and Mary went jaunting out with her soldiery to subdue them.... Lord James won a small battle, the Marquis of Huntly dropped dead, and Mary reluctantly executed a Gordon."

Upon her return to Scotland from France, Mary Stuart had set out to tour the country and meet the people. She "stands out as the last Stewart monarch to traverse much of the kingdom of the Scots.... [Her progress of 1562] was rather longer than expected as Mary had been forced to face the first noble insurrection of her personal rule. The Earl of Huntley's forces faced up to those of the queen, led by Lord James Stewart (now the Earl of Moray), at Corrichie on 28 October 1562. Huntley was defeated and disgraced, but died before his trial for treason" (Oram, pp. 253-254). - RBW

Bibliography


_Last updated in version 3.2_
File: Grg140a

**Battle of Corrymuckloch, The**

**DESCRIPTION:** Gaugers and [six] Scottish Greys surround Donald the smuggler to seize his whisky. Donald and his men fight back with sticks and stones, knock a soldier from his horse until "the beardies quit the field [and] The gauger he was thumped"

**AUTHOR:** unknown

**EARLIEST DATE:** 1905 (Greig/Duncan2)

**KEYWORDS:** fight Scotland injury drink soldier

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES** (2 citations):

- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #131, p. 2, "The Battle of Corriemuchloch" (1 text)
- Greig/Duncan2 239, "The Battle of Corrymuckloch" (1 text)

**Roud #5843**

**NOTES** [88 words]: The battle appears to have taken place in the first half of the 19th century. Greig: "Corriemuchloch [currently Balmashanner?] is a hamlet in the north of Crieff parish, Perthshire, and is within a mile and a half of Amulree. The story of the repulse of the Scots Greys by the smugglers is authentic, and is here vigorously rehearsed by the balladist, who must have had some fair measure of literary skill."

A "gauger" is an exciseman: one who collects alcohol taxes and enforces the law on people who don't pay those taxes. - BS

_Last updated in version 2.4_

File: GrD2239

**Battle of Elkhorn Tavern, The, or The Pea Ridge Battle [Laws A12]**

**DESCRIPTION:** A Union/Confederate soldier (Dan Martin) tells of how he fled from the rebels/federals at Elkhorn Tavern

**AUTHOR:** unknown

**EARLIEST DATE:** 1928 (Randolph)

**KEYWORDS:** Civilwar war

**HISTORICAL REFERENCES:**

Mar 7-8, 1862 - Battle of Pea Ridge (Elkhorn Tavern), Ark. Federal forces under Samuel Curtis had advanced into Arkansas, and were met by the larger Confederate forces of Earl Van Dorn. Van Dorn's envelopment strategy was too complex for his raw troops, and Curtis was able to beat them off and eventually counterattack

**FOUND IN:** US(So)
REFERENCES (7 citations):
Laws A12a, "The Battle of Elkhorn Tavern"/Laws A12b, "The Pea Ridge Battle"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 368-369, "The Battle of Elkhorn Tavern" (1 text)
Randolph 209, "The Pea Ridge Battle" (1 text plus a fragment, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 200-203, "The Pea Ridge Battle" (1 text, 1 tune -- Randolph's 209A)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 358-359, "The Battle of Elkhorn Tavern" (1 text)
Darling-NewAmericanSongster, pp. 162-163, "The Battle of Pea Ridge" (1 text)
DT 685, ELKHORNT
Roud #2201
CROSS-REFERENCES:
cf. "The Pea Ridge Battle" (subject)
NOTES [330 words]: The officers referred to in this ballad include:
[Samuel] Curtis (1877-1866), Union commander at Pea Ridge. He was field commander of Union forces in Missouri and Arkansas for most of the war. Although badly outnumbered at Pea Ridge, he asked far less of his raw troops than Confederate commander Earl Van Dorn, and so was able to win the battle
"Mackintosh" (so Belden-BalladsSongsCollectedByMissourFolkloreSociety): Probably James McIntosh (1828-1862), a Confederate general killed March 7.
[Ben] McCulloch (1811-1862), who had held field command of Confederate forces west of the Mississippi until the arrival of Van Dorn. Now relegated to command of a de facto division, he was killed on March 7.
[Sterling] Price (1809-1867), former governor of Missouri and commander of Missouri's Confederate troops.
"Rain": Neither army had a general named "Rain," but the Confederates had three generals named "Rains," The reference is probably to James E. Rains (1833-1862), who served in the west though he was still only a colonel (11th Tennessee) at the time of Pea Ridge.
[Franz] Sigel (1824-1902), a wing and division commander under Curtis. He had attained his rank by bringing many German immigrants to the Union colors; other soldiers (both Union and Confederate) had a very low opinion of his "Dutchmen." Generally inept, Sigel had his one good day of the war at Pea Ridge. He is probably Belden-BalladsSongsCollectedByMissourFolkloreSociety's "Segal."
[William Y.] Slack (died 1862), a Confederate brigadier killed on March 7.
[Earl] Van Dorn (1820-1863), commander of Confederate forces beyond the Mississippi. He was appointed to soothe the squabbling between Price and McCulloch over who was senior (the two had been squabbling about this for over a year; Price was made Major General earlier, but by the government of Missouri; McCulloch was appointed by the Confederate government). For more on van Dorn's rakish personal life, see the notes to "Oh You Who Are Able...." - RBW
Last updated in version 5.0
File: LA12

Battle of Falkirk Muir, The
DESCRIPTION: "Up and rin away', Hawley (x2), The philabegs are coming down." "Young Charlie" has given Hawley's army a thrashing. The song insults the Hannoverian troops and describes how the Jacobites won a very close battle
AUTHOR: unknown
EARLIEST DATE: 1821 (Hogg)
KEYWORDS: cowardice battle Jacobite
HISTORICAL REFERENCES:
Jan 17, 1746 - Battle of Falkirk won by Jacobite forces (see "The Battle of Falkirk 1746" at the BritishBattles site).
FOUND IN:
REFERENCES:
ADDITIONAL: Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), pp. 213-214, "The Battle of Falkirk Muir" (1 text)
ST MBra213 (Partial)
File: MBra213
Battle of Fisher's Hill

DESCRIPTION: "Old Early's Camp at Fisher's Hill Resolved some Yankee's blood to spill, He chose the time when Phil was gone." Early attacks the Union troops, but Sheridan hears the fight, rides back, and rallies his troops to brush Early aside

AUTHOR: C. A. Savage? (see NOTES)

EARLIEST DATE: 1864

KEYWORDS: battle Civilwar

HISTORICAL REFERENCES:
- Sep 22, 1864 - Battle of Fisher's Hill.
- Oct 19, 1864 - Battle of Cedar Creek

FOUND IN: US(Ap)

REFERENCES (3 citations):
- Bush-FSofCentralWestVirginiaVol2, pp. 39-40, "Sheridan's Ride" (1 text, 1 tune)
- Thomas-BalladMakingInMountainsOfKentucky, p. 58, "Battle of Fisher's Hill" (1 text)
- Wolf-AmericanSongSheets, #97, p. 8, "Battle of Cedar Creek, October 19, 1864" (2 references)

NOTES [2771 words]: Thomas's version of this song appears to conflate two battles, Fisher's Hill and Cedar Creek -- understandable, since both involved Confederates based at Fisher's Hill. (Indeed, it may be an indication that the song is old, from before the names of the battles were standardized.) Although the song is called "Fisher's Hill," the description is of the battle of Cedar Creek.

The Shenandoah Valley had been a thorn in the side of the Union from the beginning of the war; it has been the site of Jackson's Valley Campaign of 1862, which disrupted the Federals' 1862 Peninsular campaign. And it had been a source of more trouble in 1864; with Grant bearing down on Richmond, Robert E. Lee had sent Jubal A. Early's understrength corps -- the remnant of Jackson's old command -- back to the Valley to see if Early could replicate Jackson's success. In one sense, Early did better; he actually raided Washington, skirmishing outside the city on July 11-12 (Boatner, p. 256). But Grant had rushed enough troops to the city that Early dared not assault it. Back into the Shenandoah Valley he went.

Grant was determined not to repeat the Union mistakes of 1862, when Jackson had defeated a bunch of Union forces in detail by maneuvering between them. Grant would combine all the Shenandoah forces into one army, reinforce it, and appoint a single commander. And an aggressive one, at that. His choice was his old favorite, Phil Sheridan (the "Phil" of the song), who in 1864 had become cavalry commander of the Army of the Potomac. Sheridan took command of his new army on August 7, 1864 (Boatner, p. 743). It was a huge force -- Boatner, p. 743, says 48,000 men; the table of organization on pp. 308-313 of Wert shows seven divisions of infantry organized into three corps, plus three divisions of cavalry. Wert, p. 21, puts the total at 35,000 infantry and 8,000 cavalry. Early never had more than five divisions of infantry and two of cavalry (Wert, pp. 313-317), and usually he had just four divisions of infantry -- all of which had been so heavily used as to be hardly stronger than brigades. Sheridan had at least a 3:1 edge in troops. If anything, the discrepancy in the cavalry was even worse; the Southern horses were almost completely broken down, and their discipline was eroding (Wert, p. 24). And Early couldn't count on his generals to make up the difference; although Sheridan's senior officers weren't particularly brilliant, Early's men had lost so many officers that there simply weren't that many good leaders left in his corps.

The campaign began in earnest in September. Sheridan had been inactive for his first few weeks in command, so Early sent back one of his divisions (Kershaw's) to Lee (Boatner, p. 937). Sheridan responded by attacking Early at Winchester (the battle came to be called "Third Winchester" or "Opequon Creek").

It was not a good battle for the Federals; Early's forces had been scattered, but the Union troops had not been able to concentrate and attack; "during the first half of the day the Federal program had been handled with an absolute minimum of skill" (Catton, p. 300). Had the infantry battle been all that mattered, Early would likely have held his ground and earned at least a draw. Indeed, if he had had even a few more men to counter Sheridan's last reserves, he might have won outright. But Sheridan had one last division to put in, and it turned the tide (Wert, p. 70). And Sheridan's cavalry smashed the Confederate troopers (Wert, p. 97, etc.) to turn the battle into a clear Union victory.
Early suffered roughly 30% losses (Wert, p. 103. The Union forces actually suffered more casualties, but they had such a huge advantage in force that it amounted to only 12% of those engaged on their side). Early also lost his senior division commander, Robert Rodes (Boatner, p. 707), which caused him to reshuffle the commands of two of his divisions. Early had no choice but to retreat to his bastion at Fisher's Hill -- which is where Wert, p. 106, thinks he should have fought in the first place.

Sheridan, having won his first victory, followed Early to Fisher's Hill. It was a very difficult position to attack -- the Confederates actually called it "their Gibraltar" (Wert, p. 110), and had fortified it carefully. If Early had stayed there all along, the Union troops might never have been able to attack him.

But the severe Confederate losses at Winchester had changed the situation. They could no longer man the entire Fisher's Hill line at full strength. Sheridan and his officers looked the position over, spotted a weak point, and attacked it on September 22 (Wert, p. 111). This time, Early's forces were simply not in position to resist. They were swept from the field, and probably lost at least 15% of their remaining forces (Boatner, p. 281; Freeman, p. 584, cites losses of 1235 in the infantry and artillery, with cavalry losses unreported). Federal losses were on the order of 2%.

The Union forces thought Early no longer a threat (Catton, p. 303), so they proceeded with their original mission of making the Shenandoah useless to the Confederacy. Food was confiscated, buildings burned, transportation destroyed (Wert, p. 157ff.). But Sheridan didn't move forward to commit his act of devastation; he headed back north (Catton, p. 304) -- otherwise, his own supply lines would have been cut by his own acts of destruction. And that gave Early a chance to produce one last surprise. Back he came to Fisher's Hill -- and, from there, counterattacked at Cedar Creek a month after the first Fisher's Hill battle.

He didn't have a lot of choice. For one thing, Sheridan's devastation had been effective; there were no supplies at Fisher's Hill (Catton, p. 306). Also, Robert E. Lee -- who never understood how heavily Early was outnumbered (Freeman, p. 585) -- was pushing for action (Wert, p. 173).

Early had three cards up his sleeve. First, Lee had given him back Kershaw's Division, which had not been available at Winchester and Fisher's Hill (Freeman, p. 585). This didn't make up all Early's losses, but it certainly helped! Second, Sheridan thought Early was unable to attack him (especially after his cavalry tore Early's to shreds at Tom's Brook on October 9; Sheridan had told his cavalry commander A. T. A. Torbert "to whip the rebel cavalry or get whipped," and Torbert took the first option; Freeman, pp. 596-597). So in mid-October Sheridan put his army into a camp that was reasonably comfortable, but unfortified, and laid out so that the various forces were not mutually supporting (Wert, p. 172; Catton, p. 307). And, finally, although Early didn't know it, Sheridan left the army for a time, to argue with the government about whether and when he could release his troops for other service (Wert, p. 172).

And Sheridan's flank was in the air, although he thought it inaccessible. But Early's officers (notably John B. Gordon, his best division commander) found a way to sneak around it. The path the located ran very close to the Federal lines, so they could have been defeated in detail if the Federals had noticed -- but they didn't notice (Wert, pp. 175-176).

So Early attacked the Union flank, and promptly routed George Crook's corps -- seven thousand men, or about a fifth of Sheridan's infantry (Catton, pp. 308-309); apart from a few artillery companies, the corps had collapsed almost without firing a shot (Wert, pp. 182-183). Most of the men in the next corps, William H. Emory's XIX corps, were also driven from the field (Wert, p. 190); the Confederates captured 1300 prisoners and 18 cannon (Wert, p. 195). And, by routing them, John Gordon had a big chunk of the Confederate infantry in the rear of the Union VI Corps, Sheridan's last (if best) infantry unit; if the entire Confederate force could strike before the Federals could rearrange their forces, Sheridan's army could be disastrously defeated (Catton, p. 309).

To top it all off, Horatio G. Wright, the VI Corps commander who was in overall command with Sheridan gone, took a wound in the throat (Wert, p. 191). He stayed with the troops, but he was dripping blood, eventually found it hard to talk, and can't have been at his best.

But it was a foggy morning, so it was hard for the Confederates -- including Early -- to see what was happening (Wert, p. 197). Many of Early's forces (most of them starving) scattered to plunder the Union camp (at least, that was Early's explanation; Freeman, p. 608; Wert, p. 184; Catton, p. 315). Gordon begged Early to get them back in line and finish the battle, but Early was sure that the rest of the Federals would flee the field (so, at least, Catton, p. 311; Freeman, p. 604; Boatner, p. 134; Wert places much of the blame on Early's subordinates for halting although he does say on p. 227 that he believes Early thought the battle won. The other sources I checked mostly agree with Gordon, but because so few Confederate reports were filed, it appears it's basically Early's word against Gordon's -- Wert, pp. 215-217. Apparently scholars consider Gordon more credible).

We can't know if the Southrons could really have finished off the Sixth Corps and truly won the
battle (after all, that one corps probably still had more men than Early's entire army, and there were two solid Union cavalry divisions present as well), but it appears that most southerners came to believe that they could have done so (Wert, p. 244). Early just had to reorganize his lines, get his cavalry on the Union supply line up the Valley Pike, and finish things off. But he didn't even try -- he didn't even try to get his men into proper defensive positions. Early has been bold, but, Gordon concluded, "he lacked the courage of his convictions" (Wert, p. 247).

Meanwhile, Sheridan had heard of the catastrophe (reports claim that he heard the noise of the fight by listening to the ground, but given how far away he was, I have to think this is folklore), and set off on his black horse Rienzi (this is the name used in most sources; Wert, p. 221, etc. calls it "Rienza") for the field. It was a twenty mile trip (although, contrary to people who had heard too many Black Bess tales, Sheridan didn't gallop the whole way; Catton, p. 313 -- and he did use both whip and spur; Wert, p. 223), and he periodically gathered up bodies of troops stumbling away from the field and turned them around and sent them back. He reached the field between 10:00 and 11:00 a.m. (Wert, p. 223).

And, somehow, his mere presence helped the men recover their spirits -- perhaps because they remembered winning two battles under "Little Phil." As he came by, they cheered him like crazy -- and although Crook's corps was too scattered to fight, the other two, and the cavalry, reorganized and were ready to go to battle (Wert, pp. 223-225). And so, after a quiet mid-day, Sheridan restarted the battle at 4:00 p.m. (Wert, p. 229; it probably would have been earlier except for a false report that Confederate reinforcements were arriving, which had to be investigated).

Some of the Confederates, such as Gordon, were expecting a counter-attack, but there was only so much they could do to prepare; they weren't in a good position to defend, and they didn't have enough troops to cover all the ground they needed to cover. The first part of the Federal assault was halted with some loss (Wert, pp. 232-233), but eventually the Federals broke through and outflanked the Confederates. Who promptly started collapsing from left to right (Wert, p. 234). And Stephen Dodson Ramseur (the youngest West Pointer to make Major General in the Confederate armies; Wert, pp. 237-238), commanding one of Early's divisions, was mortally wounded while trying to rally the men (Freeman, p. 607). This meant four of Early's five divisions were commanded by officers with less than five weeks' experience in the job. In the midst of a catastrophe, there were no officers left who knew how to handle their troops! Most commentators agree that the shortage of southern officers (all the way down to the company level; it wasn't just generals) converted what started as a reverse into a disaster.

Sheridan promptly smashed two Confederate divisions, forcing the others to retreat, and when Sheridan's cavalry pitched into the Confederate rear, the retreat became a rout (Catton, p. 316). The Confederates fled back to (or past) Fisher's Hill in utter disorder (Wert, p. 236). The Federals took back all the cannon they had lost, and a couple of dozen more (Freeman, p. 608), and thousands of prisoners (Sheridan claimed 1600, although Freeman, p. 609, casts doubt on the number); the dying Ramseur, who had never seen his new baby and never even knew the child's gender, was one of them.

The best available estimate for Union losses is, 644 killed, 3430 wounded, 1591 missing, total of 5665 (Livermore, p. 129); for the Confederacy, 320 killed, 1540 wounded, 1050 missing, total of 2910 (Livermore, p. 130; Wert, p. 246, reprints these estimates but admits to grave doubts about the southern numbers). Even in total defeat, the Confederates had inflicted more losses than they had taken -- but it was a rate of exchange the Confederates simply could not afford. Wert's final judgment, on p. 248, is that Early had out-generated Sheridan, but that his edge was not enough to make up for Sheridan's advantage in numbers -- and Sheridan had made up for much of the difference by being so inspiring.

With Early well and truly whipped, and everyone settling down for the winter, Robert E. Lee withdrew four of Early's five divisions to help him defend Petersburg (Wert, p. 250). Early was left only with Wharton's Division, which had been small to begin with and now was hardly the size of a regiment, and a few unattached units which were equally attenuated (Freeman, p. 617); Wert, p. 251, estimates that he had 1500 men, mostly without transport. Early, a Lieutenant General, was left with a command that should have gone to a senior colonel or, at best, a brigadier general; Gordon was given charge of Early's troops at Petersburg. The troops Early had left could not longer hope to attack; they were simply there to hold down a few Federal troops. They didn't hold everyone, though; the Union Sixth Corps went back to the Army of the Potomac over the winter, and would participate in Lee's final defeat. (Indeed, Wert, pp. 249-250, argues that Sheridan should have taken most of his army straight to Richmond and ended the war. I think he's right.) Sheridan himself waited a little longer to go back to Richmond and Petersburg; on March 2, 1865, Sheridan's remaining forces attacked Early's remnant near Waynesboro, and destroyed it; the remaining Confederates hardly even put up a fight before scattering (Wert, p. 251). Early and a few men
managed to reach Petersburg, but the clamor against Early was so strong that Lee had simply to relieve Early of his command on March 30 (Freeman, pp. 635-636. It seems likely that Lee thought Gordon a better general anyway). What Lee did at this stage hardly mattered, though; Lee's army would itself be destroyed within a month.

Sheridan's hasty return to the front lines at Cedar Creek inspired the well-known poem "Sheridan's Ride" by Thomas Buchanan Read (found e.g. on pp. 108-110 of Colonial-Dames-AmericanWarSongs), but that piece does not seem to be traditional; the stanza form is not typical of folk song.

As "Old Early Camped at Fisher's Hill," this is item dA40 in Laws's Appendix II. Thomas doesn't indicate a tune, but I suspected "Old Dan Tucker" when I first saw it, and a broadside now seems to confirm this. According to Edwin Wolf 2nd, American Songs Sheets, Slip Ballads, and Political Broadsides 1850-1870, Library Company of Philadelphia, 1963, p. 8, there was a song "Battle of Cedar Creek, October 19, 1864," eight verses beginning "Old Early camped at Fisher's Hill," with the air listed as "Old Dan Tucker," credited to "C. A. Savage, Co. 'K,' 8th Indiana." Curiously, this is dated 1863 -- before the battle! Presumably, though, this was just a printer's error. Wolf also lists a 13-verse version which appears to be the LOCsinging edition, but it has no author or tune listed. The 8th Indiana was indeed involved in the Shenandoah campaign; it was part of the fourth brigade (Shunk's) of the second division (Grover's) of the XIX Corps (Emory's), meaning that it was one of the units which was routed at Cedar Hill but reformed for the counterattack (Wert, p. 310). It was commanded at Cedar Hill by Lt. Colonel Alexander H. Kenny, who was wounded when Kershaw's division attacked Shunk's brigade (Wert, p. 193). - RBW

Bibliography

- Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover)
- Catton: Bruce Catton, A Stillness at Appomattox, Doubleday, 1953
- Freeman: Douglas Southall Freeman, Lee's Lieutenants, 3 volumes, Scribners, 1942-1945 (all references are to Volume 3)
- Livermore: Thomas Leonard Livermore, Numbers and Losses in the Civil War in America, 1861-1865, 1900 (I use the undated HardPress Inc. paperback reprint which is a hack scan job put together so poorly that it has the pages on the wrong side -- even-numbered pages on the right side and odd on the left)
- Wert: Jeffry D. Wert, From Winchester to Cedar Creek: The Shenandoah Campaign of 1864, 1987 (I use the 1989 Touchstone paperback)

Battle of Fort Sumter

DESCRIPTION: "Hark, don't you hear that rumbling sound? Fort Sumter's cannons roar... Whilst bomb shells on them pour." Men are killed. Someone (it's not clear who) should hang as high as Haman. The poet hopes tyrants will fall

AUTHOR: William Rice (source: Hay Library broadside)
EARLIEST DATE: 1861 (source: Hay Library broadside)
KEYWORDS: battle death Civilwar

FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 297-298, "Battle of Fort Sumter" (1 text)

Battle of Glenlivet, The, or The Battle of Altichallichan

DESCRIPTION: The singer comes to see the battle near Strathdown between Huntly and Errol on one hand and Argyle on the other. Various participants and incidents of the battle are mentioned. The song concludes with estimates of the losses

AUTHOR: unknown
EARLIEST DATE: c. 1818 (Buchan/Moreira-TheGlenbuchatBallads)
KEYWORDS: battle death
Battle of Halifax, The

DESCRIPTION: "Now gather 'round children and to you I will spill The tale of the raid upon Oland’s old still." People rush through Halifax drinking and robbing. The authorities, instead of stopping it, join in. It's the armed forces' revenge on those who stayed home

AUTHOR: unknown

EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: soldier disaster police drink robbery revenge recitation

FOUND IN: Canada

REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, pp. 100-101, "The Battle of Halifax" (1 text)
Roud #29409

NOTES [210 words]: According to Marc Milner, Canada’s Navy: The First Century, University of Toronto Press, 1999, p. 156, "[T]he short-sighted city fathers of Halifax closed the bars and liquor stores on VE-Day. That prompted sailors to exact revenge for nearly six years of overcrowding, overpricing, and priggishness. The VE-Day riots left much of downtown Halifax a shambles." Many blamed L. W. Murray, the area naval commander, and he got no help from Ottawa, where a rival was in charge of the navy, causing Murray to resign and move to England. The whole thing affected Navy men coming home to be discharged. Small ship skipper James B. Lamb, in The Corvette Navy, 1979 (I use the 1988 Macmillan Paperbacks edition), p. 168, wrote of his ship's return there, "Halifax had taken on a special meaning for us since the disgraceful riots that had disfigured VE day. The news of the drunken debauch hid had gone on for days had made us ashamed of our service; once again, it seemed to us, the shore navy, the barracks idlers and incompetent officers and the whole ramshackle edifice of Slackers, had made outcasts of the seagoing men, blackening the name of the navy and distorting our repatriation. We looked on it as a place to get our discharge as quickly as we could." - RBW

Last updated in version 5.0

File: Hopk100

Battle of Harlaw, The [Child 163]

DESCRIPTION: A Highland army marches to Harlaw (to claim an earldom for their leader). The
local forces oppose them on principle, and a local chief kills the Highland commander. The battle is long and bloody, but the defenders hold their ground

AUTHOR: unknown
EARLIEST DATE: 1823 (Laing)
KEYWORDS: battle nobility
HISTORICAL REFERENCES:
1411 - Donald, Lord of the Isles, gathers an army to press his (legitimate) claim to the Earldom of Ross. Both sides take heavy losses, but the Highlanders suffer more and are driven off
FOUND IN: Britain(Scotland(Aber),England(South))
REFERENCES (11 citations):
Child 163, "The Battle of Harlaw" (2 texts, 1 tune) {Bronson's #7}
Bronson 163, "The Battle of Harlaw" (21 versions+1 in addenda)
Bronson-SingingTraditionOfChildrensPopularBallads 163, "The Battle of Harlaw" (2 versions: #1, #11)
Chambers-ScottishBallads, pp. 18-25, "The Battle of Harlaw" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #11, pp. 1-2, "The Battle of Harlaw"; Greig-FolkSongInBuchan-FolkSongOfTheNorthEast "Folk-Song in Buchan," p. 62, "Battle of Harlaw" (1 text plus 1 fragment, 1 tune)
Greig/Duncan1 112, "The Battle of Harlaw" (14 texts, 11 tunes) {A=Bronson's #6, B=#8, C=#11, E=#9, F=#3, G=#5, H=#12, I=#10, J=#4}
Ord-BothySongsAndBallads, pp. 473-475, "Harlaw" (1 text)
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #27, pp. 159-162, "Harlaw" (1 text, 1 tune) {Bronson's #14}
Dallas-TheCruelWars-100SoldiersSongs, pp. 191-193, "The Battle of Harlaw" (1 text, 1 tune)
DT 163, BATHARLW
ADDITIONAL: Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), pp. 51-54, "The Battle of Harlaw" (1 text, 2 tunes) {Bronson's #15, #7}
Roud #2861
RECORDINGS:
Jeannie Robertson, "The Battle of Harlaw" (on FSBBAL2) {Bronson's #14}
Lucy Stewart, "The Battle of Harlaw" (on FS5, FSBBAL2) (on LStewart1) {Bronson's #13}
NOTES [2128 words]: The source for Whitelaw-BookOfScottishBallads, pp. 138-140, "The Battle of Harlaw" (1 text) is Allan Ramsay, The Ever Green (Being a Collection of Scots Poems Wrote by the Ingenious before 1600) (Edinburgh: Allan Ramsay, 1724 ("Digitized by Google")), Vol. I pp. 78-90, "The Battle of Harlaw." It is included by Child as English and Scottish Ballads (Boston: Little Brown and Company, 1860 ("Digitized by Microsoft")), pp. 180-190, "The Battle of Harlaw," but not included later as a text for Child 163. In his notes to 163 Child writes "The piece is not in the least of a popular character" (vol. 3, p. 317). It is clearly not the same song as those represented by Child 163, so I have not included it here as a reference. Whitelaw writes of the 31 8-line verse text that it was "first published by Allan Ramsay, and in all likelihood written by him." - BS
Most ballad books discussing the Battle of Harlaw mention only the immediate cause: The conflict over the Earldom of Ross. This follows Child (whose notes, in this case, are rather inadequate). The conflict was real but hardly the whole story: The only heir of William, Earl of Ross, was a daughter Euphemia Ross. (Not to be confused with the Euphemia Ross who was the wife of King Robert II.) There were some questions about the legality of her inheriting the title -- the Earldom of Ross had been a male entail (that is, it passed only through male line; see, e.g., Boardman, p. 47), but that could be changed. Interestingly, there was a question about whether she would marry at all -- Thomson, p. 23, says that she possessed "severe disabilities," adding on p. 24 that she was a hunchback; apparently she was at one time destined for a convent. But given the land she controlled, that could hardly stand. King David II married her to Walter Lesley, an elderly crusader, in 1366, and changed the entail so that the earldom could pass in female line (Boardman, pp. 46-47). All might have been well had not Euphemia outlived Lesley.
In 1382, Euphemia married Alexander the "Wolf of Badenoch," a younger son of King Robert II. (Boardman, pp. 77-79). This produced a new set of complications, because the marriage to Alexander ended in divorce (Boardman, pp. 179-180). Magnusson, p. 211, says that the Wolf was "flagrantly unfaithful," leading Euphemia to denounce the marriage and demand her land back. In the end, Euphemia left no heir. The exact date of Euphemia Ross's death is unknown, but it was probably around 1395. Alexander of Badenoch, being the sort of man he was, held onto the earldom after her death, but he died in 1406 -- and while he had sons, they were not by Euphemia and not heirs to Ross. Donald of the
Isles (died 1423), as husband of Mary/Margaret Lesley, the sister of the old Earl of Ross (Euphemia's father), was the obvious heir (Fry/Fry, p. 94) -- and he set out to make good that claim. Hence the events resulting in the Battle of Harlaw.

But the conflict was in fact much more important than a conflict over an earldom. Since the death of Robert Bruce, Scotland's central government had been weak even by Scottish standards: David II Bruce had spent much of his reign in English hands, his successor Robert II the Steward was a tired old man, Robert III was crippled and had limited ability to rule, and the King at the time of Harlaw was James I, who was still only a teenager and in English custody anyway (Cook, p. 151).

The country, since the time of Robert III, had been ruled by Robert Duke of Albany, the younger brother of Robert III (they shared the name Robert because Robert III was born John but took a different throne name; he thought "John" unlucky).

Albany was energetic, but his government was not secure (Magnuson, p. 226, documents the vicious way in which he maintained power); Scotland was degenerating into a collection of quarreling baronies. (The mess was so bad that, when James I got loose, he would destroy as many of Albany's descendants as he could lay his hands on; Ashley-Stuart, p. 41.) The Highlands were almost completely beyond central control. The Lords of the Isles were in effect independent kings, with a dynasty going back to the Irish-born prince Somerled (c. 1105-1164), who during the 1150s managed to lay claim to most of the Hebrides by conquest or negotiation (Ashley-Kings, p. 432). The title of "Lord of the Isles" became official with "Good John," Lord of the Isles 1330-1387 (Thomson, p. 16). Donald, the Lord of the Isles in this song, was John's heir.

The Lords of the Isles were often very conservative, holding fast to the old Gaelic ways, and they were willing to ally with anyone or anything, including the English, against the lowland government (Thomson, p. 17). As a result, they had great influence in the western Highlands. Give them control of Ross, in the central Highlands, and Scotland would likely have split into two nations -- or, possibly, the Lords of the Isles could have been able to take control of the whole thing. After all, Donald was the grandson of Robert II by his daughter Margaret (see the genealogy in Boardman, p. 41).

Ordinarily, Donald would not have been much threat to the monarchy; he stood rather low in the succession -- he trailed the current king James I, James's successors if he had any, Albany and his son Murdock and his heirs, John earl of Mar (the son of the Wolf of Badenoch, and hence Donald's step-nephew or something like that), and Mar's heirs. (Note that Mar was the leader of those who fought MacDonald at Harlaw.). Still, a sufficiently strong lord could easily get around that. Harlaw allowed the government to retain just enough control to prevent either possibility.

(Curiously, Given-Wilson, p. 501 n. 35, suggests that the captive James I -- who had some influence in Scotland despite his activity -- tried to pull strings to get Donald of the Isles to go after the Ross earldom, out of his dislike of the Albany regime. Presumably he felt Donald was a lesser threat than Albany. And the English regime of Henry IV no doubt was willing to let James send any message that would cause the Scots to turn their attention inward; there had been real border troubles in 1409-1410, but things got much quieter after Harlaw, according to Given-Wilson, pp. 500-502.)

Magnusson, p. 231, says of the battle itself that it "has become a byword for savagery and valour... and became known in ballad and folk-tale as the Battle of Red Harlaw.... It was the fiercest and bloodiest battle ever fought by the Gaels; it was also a battle which nobody won."

Magnusson, p. 232, claims that MacDonald selected six thousand men at a Christmas feast in the Isles and shipped them to the mainland. There he picked up four thousand more followers. Thus he had perhaps ten thousand men to fight at Harlaw -- fully half the size of the army typically quoted in the ballad, which makes the song relatively accurate compared to some histories of the time, which might multiply the size of an army by a factor of ten.

Magnusson adds that Mar's forces, though outnumbered, were better-armed than the supporters of the Lord of the Isles. The uncoordinated fight consisted mostly of mobs of Highlanders charging the massed lowlanders, who held off the attacks by staying in tight formation (Magnusson, p. 233).

Magnusson estimates MacDonald's losses at one thousand, Mar's at six hundred -- ten percent or more of the forces engaged.

That was Donald's last serious attempt to claim the Earldom of Ross. Albany managed a strong counter-push after that, and the Lord of the Isles was mostly quiet for the remaining dozen years of his life. Though it was a tactical draw, Harlaw was a great strategic victory for Mar and the lowlanders -- and for Albany and the central government. As well as for the Earl of Mar, who in the aftermath picked up the Earldom of Ross as well (Thomson, p. 29).

It was not the end of the conflicts between the Lords of the Isles and the central government; Alexander, the successor of Donald MacDonald, rebelled against King James I almost as soon as his father died. He had a great deal of success, and almost managed to capture Inverness -- but
James I was not Albany. He gathered an army and captured Alexander MacDonald (Thomson, p. 30). It seemed as if the power of the Lords of the Isles would be broken. It probably would have been, had James lived longer. But he was murdered, and his heir was a minor, and the pro-government Earl of Ross was killed at Verneuil in France (the last great victory of the English over the French in the Hundred Years' War; Thomson, p. 32, says Ross died in 1436, but Verneuil was fought in 1424 -- and Seward, p. 201, says explicitly that John Stewart, Earl of Mar, was one of many killed at Verneuil.)

Alexander of the Isles -- who seems to have escaped his captivity quickly (Ashley-Stuart, p. 42) was able to regain much of his power as a result. The regency, to earn his support, finally gave him the Earldom of Ross (Thomson, p. 32; Ashley-Stuart, p. 47, adds that he was appointed Judiciar as well, the idea being to get him to control the Highlands). He supported the regency (probably out of self-interest) until his death in 1449. But John MacDonald, who succeeded him as Lord of the Isles and Earl of Ross while still a teenager (Thomson, p. 35), was reckless and not particularly wise in his gambles. When his correspondence with the English was revealed, he lost the Earldom of Ross (Thomson, p. 37). And his (political) marriage was childless (Thomson, p. 36). John had illegitimate children, including a son Angus Og whom he managed to have legitimized, but Angus Og rebelled against his father.

In the aftermath of yet another civil conflict, Angus Og was murdered, meaning that John's heir was his grandson Donald Dhu -- a young man already a prisoner in a Campbell castle (Thomson, p. 40). John was by now so distrusted (and so ineffective) that he was stripped of the title "Lord of the Isles"; the title was never really revived (Thomson, p. 41). Donald Dhu's death in 1545 marked the effective end of the MacDonald dynasty in any event (Ashley-Kings, p. 541); there were collateral branches, of course, but no longer a true clanleader. The Battle of Harlaw thus marked, in a sense, the pinnacle of MacDonald power. And, hence, the turning point that would ultimately make the Campbells the great clan of Scotland.

This ballad is generally regarded as historically unreliable, on several counts -- a charge dating back to Child. David Buchan, however, takes a different view (in the article cited as "Buchan"). The first objection to the song lies in the prominence of the Forbeses in a battle directed by the Earl of Mar. Buchan, however, alludes to Dr. Douglas Simpson's book *The Earldom of Mar*, which attempts to reconstruct this battle.

According to this view, the citizens of Aberdeenshire were concerned about the invasion by Highlandmen, and sought to block it. But they could not know which route MacDonald would take to the city -- via Harlaw or Rhynie Gap, several hours' march apart. Simpson argues that Mar garrisoned Harlaw and assigned the Forbeses, strong vassals situated in the area, to guard Rhynie.

When the Highlandmen arrived at Harlaw, Mar sent for the Forbeses. They arrived on the scene, defeated the nearest Highland forces, and partly retrieved the battle. The ballad then makes sense if seen as a description from the Forbes standpoint.

The second objection, to the presence of Redcoats, Buchan meets by assuming the song has been confused with an account of the Jacobite rebellions. This strikes me as less convincing. The third argument that the song is recent comes from the similarity of versions. Buchan argues that this could have been caused by broadsheets distributed by Alexander Laing, who printed the earliest (B) fragment known to Child. This is possible though by no means sure (no such early broadsheet, to my knowledge, has been found) -- but in any case the objection is weak, because Bronson's #15, at least, represents a text well removed from the common stream. Most texts of "Harlaw" are from Aberdeenshire; they could be close together simply because many local singers knew the song and could compare their texts.

There is a song mentioned in the 1549 *Complaynt of Scotland* with the title "The battle of the hayrlau" (*Complaynt*, p. lxxxiv). We cannot know if the reference is to this song; the general sense is that it is not. A note on that same page mentions a dance tune titled "The Battel of Harloe," in British Library Additional MS. 10444, leaf 4, back. #8. This manuscript does not seem to have been digitized as of this writing, so I cannot check this.

Ord-BothySongsAndBallads reports a claim that the chorus is derived from a druidic chant. Uh-huh. - RBW

**Bibliography**

- Ashley-Kings: Mike Ashley, *British Kings and Queens*, Barnes & Noble, 2002 (originally published as *Mammoth Book of British Kings and Queens*, 1988)
Battle of Kilcumney, The

DESCRIPTION: The rebels are routed at the Battle of Kilcumney. Afterwards, nine British troops burn John Murphy's house. Four Wexford pikemen kill five of the nine. Teresa Malone escapes from the house to rebel lines after shooting one more of the attackers.

AUTHOR: unknown

EARLIEST DATE: 1998 (Kinsella, Moran and Murphy's _Kilcumney '98--its Origins, Aftermath and Legacy_. according to Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: battle rebellion escape death soldier

HISTORICAL REFERENCES:

June 26, 1798 - "The western division of the United army, under Fr John Murphy, was attacked upon Kilcumney Hill, near Goresbridge, by General Sir Charles Asgill, and dispersed. The troops did not confine their attention to the rebel army, but carried out a slaughter of the inhabitants of Kilcumney itself." (source: Moylan-TheAgeOfRevolution-1776-1815)

FOUND IN: Ireland

REFERENCES (1 citation):

Moylan-TheAgeOfRevolution-1776-1815 93, "The Battle of Kilcumney" (1 text, 1 tune)
Roud #23995

CROSS-REFERENCES:
cf. "Father Murphy (I)" (subject of Father Murphy) and references there

NOTES [191 words]: This particular affair was the last spasm of a dying cause, and hardly is mentioned in most histories. The Big Event had been five days earlier, at Vinegar Hill, where General Lake had dispersed the Wexford rebels. But his encirclement had been incomplete, and a handful including Father Murphy fled toward Kilkenny (see Robert Kee, _The Most Distressful Country_, being volume I of _The Green Flag_, p. 122). Their victory at Kilcolmney (as Kee spells it) was only a skirmish, and did no real good; the locals offered no help, and the rebels continued their flight, ending eventually in the death of Murphy and others (see the notes to "Father Murphy (I)" and "Some Treat of David").

General Asgill, it is generally agreed, is as brutal as Moylan's note implies; even the pro-British Thomas Pakenham calls him "as insensitive and negligent as [British Commander in Chief General] Lake." (Pakenham, _The Year of Liberty_, p. 282). Given that Lake could at least as well have been called "snake" (with apologies to all reptiles, which possess neither guile nor treachery nor Lake's peculiar stupidity), this will give you a clear view of Asgill. - RBW
Shames" perform worse than the Highlanders
AUTHOR: unknown
EARLIEST DATE: 1819 (Hogg)
KEYWORDS: battle Jacobite
HISTORICAL REFERENCES:
July 27, 1689 - Battle of Killiecrankie, at which Jacobites under Claverhouse/Dundee are victorious but their commander killed, resulting in the failure of their cause
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
ADDITIONAL: Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), pp. 268-269, "The Battle of Killirankie" (sic.) (1 text)
ST MBra268 (Partial)
Roud #8188
File: MBra268

Battle of King's Mountain
DESCRIPTION: "'Twas on a pleasant mountain, the Tory heathens lay, With a doughty major at their head, One Ferguson they say." Shelby attacks and defeats the Tory raiders and destroys them. The singer gives thanks and toasts the American soldiers
AUTHOR: unknown
EARLIEST DATE: 1964 (Moore); supposedly published 1781
KEYWORDS: America battle
FOUND IN:
REFERENCES (2 citations):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 293-294, "Battle of King's Mountain" (1 text)
Colonial-Dames-AmericanWarSongs, p. 29, "King's Mountain" (1 excerpt, possibly this; reported to be from Lossing's "Field Book of the American Revolution")
File: CAFS1293

Battle of Lake Erie -- 1813, The
DESCRIPTION: "Avast, honest Jack, now,before you get mellow" while the singer describes the "young commodore, and his fresh-water crew, Who keelhaul'd the Britons." The singer tells of the fight on Lake Erie, of Perry's transfer of flag, and the British ships taken
AUTHOR: unknown
EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)
KEYWORDS: battle navy America patriotic
HISTORICAL REFERENCES:
Sept 10, 1813 - Battle of Lake Erie. The Americans under Perry defeat the British
FOUND IN:
REFERENCES (1 citation):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 342-344, "The Battle of Lake Erie -- 1813" (1 text)
CROSS-REFERENCES:
cf. "James Bird" [Laws A5] (subject: The Battle of Lake Erie) and references there
File: TNY342

Battle of Lake Erie, The
DESCRIPTION: "Ye tars of Columbis, give ear to my story, Who fought with brave Perry, where cannons did roar." The Lawrence is badly damaged, but Perry transfers to the Niagara and wins the battle. The song concludes with a toast to Perry
AUTHOR: unknown
EARLIEST DATE: probably before 1832 (broadside, Leonard Deming)
KEYWORDS: battle navy America patriotic
HISTORICAL REFERENCES:
Sept 10, 1813 - Battle of Lake Erie. The Americans under Perry defeat the British.
FOUND IN: US(MA)
REFERENCES (3 citations):
Thompson-A: Pioneer Songster 51, "Perry's Victory" (1 text)
Salt-Buckeye Heritage - Ohio's History, pp. 43-45, "Perry's Victory" (1 text, 1 tune)
Cohen-American Folk Songs A Regional Encyclopedia 2, pp. 395-398, "The Battle of Lake Erie" (1 text plus a broadside print titled "Perry's Victory")
Roud #2826
BROADSIDES:
LOC Singing, as110890, "Perry's Victory" ("Ye Tars of Columbia, give ear to my story"), L. Deming (Boston), no date
CROSS-REFERENCES:
cf. "James Bird" [Laws A5] (subject: The Battle of Lake Erie) and references there
NOTES [14 words]: For background on the Battle of Lake Erie, see the notes to "James Bird" [Laws A5]. - RBW
Last updated in version 5.3
File: CAFS2395

Battle of Mill Springs, The [Laws A13]

DESCRIPTION: A wounded soldier speaks fondly of his family and sweetheart. He wonders who will care for them. He recalls how soldiers looked so gallant when he was a little boy. He kisses the (Union) flag and dies.

AUTHOR: unknown
EARLIEST DATE: 1925 (Cox)
KEYWORDS: patriotic battle death Civilwar
HISTORICAL REFERENCES:
Jan 19, 1862 - Battle of Logan Cross Roads (Mill Springs), Kentucky. A small battle (about 4000 troops on each side) which ended in a Confederate retreat but little substantial result except for the death of the Confederate commander Zollicoffer (who had foolishly left his defensive position despite orders from theater commander Albert Sidney Johnston to sit tight). The victorious Union commander was George H. Thomas, later to prove one of the greatest Union generals of the war
FOUND IN: US(Ap, SE)
REFERENCES (5 citations):
Laws A13, The Battle of Mill Springs
Cox-Folk Songs South 65, "The Battle of Mill Springs" (1 text)
Thomas-Ballad Making In Mountains Of Kentucky, pp. 83-86, "Wounded Soldier" (1 text, 1 tune)
Cohen-American Folk Songs A Regional Encyclopedia 1, pp. 252-253 "The Battle of Mill Springs" (1 text)
DT 775, MILSPRNG
Roud #627
ALTERNATE TITLES:
Young Edward
Young Edwards
NOTES [624 words]: This isn't really about the Battle of Mill Springs ("Somerset" in some southern accounts), or any other battle; that's just a convenient title. Thomas's text, e.g., calls the conflict "Humboldt Springs," which is no battle at all (at least according to Phisterer's comprehensive list of 2261 Civil War battles) and implies that the boy is from England. The song is really just a platform for a lot of familiar themes: The dying soldier bidding his family farewell, etc.
Mill Springs may have been chosen because it was one of the first battles of the war (the only prior battles of significance were First Bull Run and Wilson's Creek; Mill Springs was the first real battle on the Kentucky front).
At least, if you call it a battle rather than a botch. The Confederate commander, Felix Zollicoffer "was a civilian appointment, without military training of any kind. He had been editor of a Nashville newspaper, had held a number of minor State offices, and served two terms in congress prior to the war" (Cist, pp. 9-10). He had been told to "occupy a position of observation" while General Albert Sidney Johnston got the forces in Kentucky organized (Cist, p. 10). But Zollicoffer pushed his troops to an exposed position across the Cumberland at Beech Grove (Boatner, p. 487), against the wishes of both Johnston and Zollicoffer's immediate commander, General George B. Crittenden, and declared he couldn't pull back in the presence of enemy forces. The Union sent George H. Thomas's force against him (Cist, pp. 10-11)
"[George H.] Thomas led his 4,000 man army over almost nonexistent roads in winter rain and sleet. On January 19, 1862, a Confederate army of equal size attacked Thomas at Logan's Cross Roads near Mill Springs, Kentucky, but was repulsed and then routed by a Union counterattack" (McPherson, p. 305).

The battle was little more than a skirmish, but Zollicoffer messed up again. During the battle, he convinced himself that the Union Fourth Kentucky was a Confederate regiment, and he went up to give it orders -- and was shot through the heart by the commander of the federal troops (Cist, pp. 17-18). Crittenden, who had arrived to take charge, tried an attack with the rest of his forces, but it failed dramatically (Boatner, pp. 488-489). Crittenden then pulled the remnants of the Confederate army back (Cist, p. 18).

"The battle fought at Logan's Cross Roads, called by the rebels the battle of Fishing Creek, and by the Federals the Battle of Mill Springs, was most disastrous to [the Confederates], and inflicted the most severe blow they had up to that time experienced" (Cist, p. 19).

"Despite his victory, Thomas could advance no further in the harsh mountain winter. By spring, Union advances in western and central Tennessee would divert all efforts to that quarter. Ironically, while northern armies 'liberated' the Confederate portion of Tennessee they left the unionist portion [in the mountains of East Tennessee] to fend for itself -- to Lincoln's chagrin" (McPherson, p. 305).

Cist, p. 20, says that Federal losses were 39 killed, 207 wounded, compared to 122 killed and 247 other casualties for the Confederates (an extremely unlikely rate of losses; presumably the Confederates had more wounded who escaped the field). The Federals also took guns, horses, and other supplies, and although they did not pursue, the Confederate force all but collapsed due to desertion (Boatner, p. 489). The result was a major blow to General Johnson, whose line in Kentucky had lost its right flank unit, and was soon to lose its left at Fort Henry.

Since only 39 men were killed on the Union side at Mill Springs, it might almost be possible to identify the soldier in this song, except that he probably isn't real. - RBW

Bibliography

- Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover)
- Cist: Henry M. Cist, The Army of the Cumberland, Campaigns of the Civil War series, 1882 (I use the 2002 Castle Books reprint)

Last updated in version 6.1

Battle of New Orleans, The [Laws A7]

DESCRIPTION: American troops under Andrew Jackson easily repulse the British attempt to capture New Orleans. After three unsuccessful charges, the British are forced to retire.

AUTHOR: unknown

EARLIEST DATE: 1935 (Brewster in SFQ 1)

KEYWORDS: war battle

HISTORICAL REFERENCES:

Jan 8, 1815 - Battle of New Orleans. Although a peace had already been signed, word had not yet reached Louisiana, which Pakenham sought to invade. Andrew Jackson's backwoodsmen easily repulsed Pakenham's force; the British commander was killed in the battle.

FOUND IN: US(MW)

REFERENCES (3 citations):

Laws A7, "The Battle of New Orleans"
Botkin-TreasuryMississippiRiverFolklore, p. 560, "The Battle of New Orleans" (1 text, 1 tune)
DT 380, BATNWOR2*

Roud #V20125

CROSS-REFERENCES:


NOTES [1677 words]: Not to be confused with the Jimmy Driftwood song of the same name. - PJS
For the general background of the final campaigns of the War of 1812, see the notes on "The Siege of Plattsburg."

The force which attacked New Orleans had previously been involved in the Chesapeake campaign; see the notes to "The Star-Spangled Banner." The British thought to send them to Louisianina in no small part because they thought the French and Spanish residents would be unhappy with the Americans running things (Hickey, p. 204). They don't seem to have done much to take advantage of that, though, and Robert Ross, who was initially supposed to command the attack, had been ordered not to make any substantial promises to the locals (Hickey, p. 205). It was one of many advantages the British voluntarily handed over to Andrew Jackson, the American commander on the Gulf of Mexico.

Jackson had had a difficult time in the War of 1812; he had been loosely connected with Aaron Burr's sort-of-rebellion, and the administration distrusted him (Borneman, p. 136) and tried to keep him in the background. The Seventh Military District, which he commanded, consisted of Louisiana, Tennessee, Mississippi Territory, and the lands of the Creek Indians (Patterson, p. 115) -- a backwater. But he got lucky: That put him in the right place at the right time to fight the Creek War (for which see "Andrew Jackson's Raid"), and after that, he was too politically significant to be shuttled aside. When the final thrust of the war began, it came in Jackson's district.

Jackson wasn't the greatest strategist; when the British force headed for New Orleans, he was convinced it was heading for Mobile, and tried to distribute his forces accordingly (Borneman, p. 265. To be sure, the British had made an earlier probe at Mobile, which was easily repulsed; Hickey, p. 206). Fortunately, Jackson's subordinates resisted his plans, which in the end saved him a great deal of trouble. When the British arrived at the mouth of the Mississippi, Jackson's forces were scattered -- but the British were slow to attack, and Jackson was able to concentrate. Jackson also did a good job of instilling discipline into the disastrously disorderly Appalachian militia, though it took several executions to bring it about. (As it was, most of those famous "Hunters of Kentucky" would break when they first faced British troops in December.) Plus he fortified the city and its approaches, something which had been neglected until then (Hickey, p. 206).

The British failure was one of those things that was no one person's fault. The campaign had begun as early as November 26, 1814, when British Admiral Alexander Cochrane set sail from Jamaica (Borneman, p. 276). He had with him a new Army commander; the veteran Robert Ross, who had done an excellent job, had been killed in Maryland. His replacement was Sir Edward Pakenham, Wellington's brother-in-law Patterson, p. 60), a veteran of the Napoleonic Wars whose record as a subordinate had been good (Hickey, p. 208) but who was new to the Americas and whose command experience was limited. And the weather was generally to prove terrible, much debilitating the attackers (Hickey, p. 209).

The biggest single problem was logistic. The British fleet was not really equipped for Louisiana operations -- it needed shallow-bottomed vessels to maneuver in the marshes, and it didn't have them. This closed off some of the best routes into New Orleans. (There were three basic routes to New Orleans: By shallow boat across Lake Ponchartrain, by ship up the Mississippi, and by land across the Plain of Gentilly. The lack of boats closed off Lake Ponchartrain, and there were enough forts along the Mississippi that the admirals didn't want to try that. That left Gentilly, which unfortunately for the British was both marshy and narrow).

On December 23, the British advance guard met the first American militia, and routed them. The British veterans won a quick victory (Hickey, p. 209, says that the British suffered more casualties while conceding that they held the field), but their commander, not knowing the size or location of Jackson's main force, failed to push on (Borneman, p. 277). It would eventually prove a fatal decision by the British brigade commander John Keane. A French-speaking plantation owner, who was also a militia officer, managed to escape and bring word to Jackson about the direction of the British thrust (Patterson, pp. 197-199)

It is rarely mentioned that Jackson brought up his troops that evening and tried a counterattack, which failed (Borneman, pp. 277-278, although Patterson, p. 208, observes that British casualties, mostly taken early in the attack, were slightly higher than American). Still, as general Pakenham discovered when he arrived on Christmas Day, the British troops had put themselves in something of a box: The Mississippi was on their left, the impassible swamps not-quite-connecting Lakes Ponchartrain and Borgne on their right, and the Americans in their front. There were only two ways out: To go through Jackson, or to retreat -- and, by this time, with Jackson alert to their presence, it would be much harder to mount a new attack. Still, Pakenham was not ready to give up (Hickey, p. 210).

Pakenham did his best to improve the situation. His plan did not call for a simple head-on attack. Rather, he planned to send a brigade to the west bank of the Mississippi, to take over the
American guns there and use them to enfilade the American lines. He also had a regiment equipped with fascines to get his troops across the Rodriguez Canal which guarded the American front. He set up several artillery batteries in field fortifications of sugar barrels to attack the American lines. (Hickey, p. 210). And he planned to attack in darkness and fog (Borneman, pp. 280-282).

And not one of his tactics worked. The sugar barrels set up to guard the artillery were a disaster; it had been thought that sugar would be as good a protection as sand. It wasn't. The American batteries, which were emplaced in real fortifications, quickly silenced the British guns (Hickey, pp.210-211).

The lack of transport ruined the move across the Mississippi -- a canal intended to bring up boats, demanded by the navy, proved impossible to build in the mud; instead of enough boats for a brigade, the western force crossed only a few hundred men. And the Mississippi current washed them so far downstream that they were hours late. They eventually did reach and capture the American gun emplacements -- but they were few enough that the Americans managed to spike the guns, so the west bank artillery could not have participated in the battle even had they been on time (Borneman, pp. 290-291; Hickey, p. 211); in any case, they were too late.

Worse still, the regiment with the fascines needed to cross American trenches apparently disappeared for a time. Daylight on January 15 was approaching, and the key to Pakenham's assault was missing (Borneman, p. 285). Pakenham probably should have called off the assault, but he cannot have known all the details of the situation across the river -- and the cross-river raid was a trick he could probably try only once. He ordered the main attack to go ahead, somewhat late. By the time the assault was fully underway, the sun was rising. And then the fog burned off (Borneman, p. 286; Hickey, pp. 211-212).

And even the attack was botched. There were two brigades involved in the assault: Gibbs's and Keane's. Keane started late and also ended up cutting across the field rather than attacking straight on; it was slaughtered and the commander wounded. Gibbs went straight on, and found his front ranks slaughtered. Pakenham showed up, having finally found the troops with the fascines, but was wounded. He ordered up his reserves -- but, before they could arrive, he was killed. General Gibbs also fell at the head of his troops. That left no general officers in the field (Borneman, p. 289). When General Lambert arrived with the reserve brigade, he decided to rescue what he could rather than try another fatal assault. Half an hour after Pakenham had fired the signal rocket to start the assault, the battle was over (Borneman, p. 290).

With their commander and two out of four brigadiers dead or wounded, the British reports on the battle were not especially clear, but they probably suffered about 300 killed, 1300 wounded, and 500 captured. That's roughly two-thirds of the forces committed to the actual assault on the American lines, and nearly half their total force. Jackson listed his losses as seven killed and six wounded -- though, because much of his force was militia that came and went at will, he probably didn't know the exact numbers (Borneman, p. 291). And the American forces across the river had taken fifty or sixty casualties that Jackson didn't mention (Hickey, p. 212).

In partial defence of Pakenham (1778-1815), he was in a very unfamiliar situation; most of his best work had been as a staff officer, and although he had served in the line (including some time as a division commander in the Peninsular War), he didn't have any real experience as an independent commander. And this "was" the era of commission by purchase. Had the war gone on, the British might still have done some damage. Lambert and Cochrane took their surviving forces to Mobile, and the city was in danger of falling when word came that peace had been made (Hickey, p. 214).

Of the whole affair, Morison (p. 395) concludes, "The Battle of New Orleans had no military value since peace had already been signed at Ghent on Christmas Eve, but it made a future President of the United States [Jackson], and in folklore wiped out all previous American defeats [of which there had been many, especially on the Canadian front], ending the "Second War of Independence" in a blaze of glory. The peace treaty made it clear that the war was a draw -- both sides went back to the status quo ante -- but the Americans, because they hadn't been overwhelmed, generally felt they had won. - RBW

Bibliography

Battle of Otterburn, The [Child 161]

DESCRIPTION: As armies under Earls Douglas of Scotland and Percy (aka Hotspur) of Northumberland battle, the dying Douglas asks Montgomery to conceal his corpse under a bush. Percy refuses to surrender to the bush but does yield to Montgomery

AUTHOR: unknown

EARLIEST DATE: c. 1550

KEYWORDS: battle, borderballad, death, nobility

HISTORICAL REFERENCES:
1388 - Battle of Otterburn. Scots under Douglas attack England. Although Douglas is killed in the battle, the Scots defeat the English and capture their commander Harry "Hotspur" Percy

FOUND IN: Britain(Scotland)

REFERENCES (21 citations):
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Bronson 161, "The Battle of Otterburn" (2 versions)
Bronson-SingingTraditionOfChildsPopularBallads 161, "The Battle of Otterburn" (1 version: #1)
Percy/Wheatley-ReliguesOfAncientEnglishPoetry I, pp. 35-51+notes on pp. 53-54, "The Battle of Otterbourne" (1 text)
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DT 161, OTTRBURN

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Roud #3293

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Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), pp. 43-47, "The Battle of Otterburn" (1 text, 2 tunes) {Bronson's #1, #2}
Karin Boklund-Lagopolou, _I have a yong suster: Popular song and Middle English lyric_, Four Courts Press, 2002, pp. 166-175, "(The Battle of Otterburn)" (1 text)
MANUSCRIPT: London, British Library, MS. Harley 293, folio 52
MANUSCRIPT: London, British Library, MS. Cotton Cleopatra C.IV, folio 64

Roud #3293

CROSS-REFERENCES:
cf. "The Hunting of the Cheviot" (subject)

NOTES [485 words]: Needless to say, despite texts such as Child's "A" and "C," it was not Harry "Hotspur" Percy who killed Douglas at Otterburn. It is likely that Douglas's raid would not have been so successful had not the English been divided; as often happened, the Percies of Northumberland were feuding with the other great border family, the Nevilles (of Raby and Westmoreland).

Scottish sources are not really clear what was happening here. Stephen Boardman, in _The Early Stewart Kings_, notes that the Scots and French were creating a semi-coordinated attack on the English, with the inept government of Richard II not really able to do much about it (John of Gaunt had recently conducted a very damaging raid on Scotland, but the war in France was going badly). It appears that the Scots sent down two armies, one into Cumbria toward Carlisle and one toward Northumberland. It has been theorized that the two Scottish armies were supposed to meet for an attack on Carlisle. But Douglas decided to go his own way. Without Douglas's troops, the western army ended up turning back. Possible, but hard to prove. For that matter, it might have been the other way: The
western army might have been intended to turn east; Boardman argues that all our Scottish sources are biased by a political quarrel in Scotland between pro- and anti-Douglas factions. Indeed, the death of Douglas almost certainly caused Scotland more harm than his victory gained them; apart from pushing Richard II of England to try harder to defeat them, the Earl had no son, and the quarrels over the Douglas succession led to many political difficulties.

Sir Philip Sidney, in his *Apologie for Poetrie* of 1595, write, "I neuer heard the olde song of Percy and Duglas (sic.), that I found mot my heart mooved more then with a Trumpet." It is not possible, however, to tell whether this is a reference to "The Battle of Otterburn" [Child 161] or "The Hunting of the Cheviot" [Child 162]. A caution, pointed out by Albert B. Friedman, *The Ballad Revival*, University of Chicago Press, 1961, pp. 33-34, was descended from a Duke of Northumberland. Not from the Percys, but still, the story had personal interest to him.

Even earlier, *The Complaynt of Scotland* of 1549 refers to separate songs "The hunttis of the cheviot" and "The perssee & the mongomrye met"; again, we can't know which song is meant -- although, if both are references to the extant ballads, then "The Percy and Montgomery Met" is "Ottrbrn" and "The hunttis of the Cheviot" is that ballad. The *Complaynt* also mentions "That day, that day, that gentil day," which Child thinks another citation of a Harlaw ballad, but that is disputed. For citations, see James A. H. Murray, editor, *The Complaynt of Scotland*, volume I (Introduction plus Chapters I-XIII), Early English Text Society, 1872 (I use the 1906 reprint; the *Complaynt* was published in 1549), pp. lxxxv-lxxvii), - RBW

**Battle of Pea Ridge (II)**

**DESCRIPTION:** "It was on March the seventh in the year of sixty-two" that the Confederates fought "Abe Lincoln's crew." Fighting under Van Dorn, they lose 10,000 men. Cap Price does not want to retreat. The carnage is severe

**AUTHOR:** unknown

**EARLIEST DATE:** 1959 (collected by Parler from Allie Long Parker)

**KEYWORDS:** Civilwar war death

**HISTORICAL REFERENCES:**
Mar 7-8, 1862 - Battle of Pea Ridge (Elkhorn Tavern), Ark. Federal forces under Samuel Curtis had advanced into Arkansas, and were met by the larger Confederate forces of Earl Van Dorn. Van Dorn's envelopment strategy was too complex for his raw troops, and Curtis was able to beat them off and eventually counterattack

**FOUND IN:** US(So)

**REFERENCES (1 citation):**
*Cohen-AmericanFolkSongsARegionalEncyclopedia1*, pp. 359-361, "Battle of Pea Ridge" (1 text plus a broadside of another Pea Ridge song)

**Roud #3133**

**CROSS-REFERENCES:**

**NOTES** [37 words]: For background on the battle of Pea Ridge/Elkhorn Tavern, in which a superior Confederate army was defeated by a smaller Unionist force, see the notes to "The Battle of Elkhorn Tavern, or The Pea Ridge Battle" [Laws A12] - RBW

**Last updated in version 2.7**

**File:** CAFS1359

**Battle of Pentland Hills, The**

**DESCRIPTION:** "The ganllant Grahams cam from the west, Wi' their horses black as ony craw." Forces gather to battle under General Dalyell at the Pentland Hill to contest the Covenant. The Whigs are decisively defeated

**AUTHOR:** unknown

**EARLIEST DATE:** 1806 (Scott)

**KEYWORDS:** battle political Scotland death

**FOUND IN:** Britain(Scotland)

**REFERENCES (3 citations):**
*Whitelaw-BookOfScottishBallads*, pp. 531-533, "Battle of Pentland Hills" (1 text)

**ADDITIONAL:** Walter Scott, *Minstrelsy of the Scottish Border* (Edinburgh: Longman, Hurst, Rees,
**Battle of Philiphaugh, The [Child 202]**

DESCRIPTION: Sir David [Leslie] comes to Philiphaugh with 3000 Scots. They find a man to lead them to Montrose's army. The man, concerned by Leslie's small numbers, reveals why he hates Montrose and reveals how to defeat him. The defeat duly takes place

AUTHOR: unknown

EARLIEST DATE: 1803 (Scott)

KEYWORDS: battle hate

HISTORICAL REFERENCES:

Sept 13, 1645 - Battle of Philiphaugh

FOUND IN: Britain(Scotland)

REFERENCES (4 citations):

Child 202, "The Battle of Philiphaugh" (1 text)
Bronson 202, comments only

Whitelaw-BookOfScottishBallads, pp. 525-526, "The Battle of Philiphaugh" (1 text)

ADDITIONAL: Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), pp. 653-155, "The Battle of Philiphaugh" (1 text)

Roud #4016

NOTES [178 words]: The Battle of Philiphaugh saw a royalist force under Montrose defeated by Scottish Covenanters led by David Leslie. This was almost the only time Montrose was defeated in battle (Leslie's forces, hidden by a mist, surprised Montrose). This was hailed as a great victory for the Covenanters, even though Montrose's was outnumbered (by an even larger factor than usual, since the best of his MacDonald allies had deserted him, according to Oliver Thomson, *The Great Feud: The Campbells & the MacDonalds*, Sutton, 2000, p. 75), ill-supplied, and surprised. Still, Montrose had won a half dozen battles against equally long odds in the preceding year. So any victory against him was treated as a triumph.

In fact, Montrose was only slightly worse off than if he had won another of his unlikely victories; his armies always disintrigated win or lose. But it took only one battle to ruin his reputation as invincible. From that time on, King Charles I's position in Scotland deteriorated rapidly, and of course the situation in England was very bad for other reasons. - RBW

Last updated in version 3.2

File: C202

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**Battle of Point Pleasant, The**

DESCRIPTION: "Let us mind the tenth day of October, Seventy-four, which caused woe." "Captain Lewis and some noble Captains" engage in battle with the Indians by the Ohio River; "seven score," including the officers, are casualties, but the battle is won

AUTHOR: unknown

EARLIEST DATE: 1913 (Aplington)

KEYWORDS: Indians(Am.) battle death

HISTORICAL REFERENCES:

Oct 10, 1774 - Battle of Point Pleasant

FOUND IN:
REFERENCES (4 citations):
Pound-AmericanBalladsAndSongs, 40, p. 93, "The Battle of Point Pleasant" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 213, "The Battle of Point Pleasant" (1 text)
Salt-BuckeyeHeritage-OhioHistory, pp. 25-26, "The Battle of Point Pleasant" (1 text, 1 tune)
Colonial-Dames-AmericanWarSongs, p. 13, "The Battle of Point Pleasant" (1 text, so different from most of the above that it is very possibly a separate poem)

Roud #4029

NOTES [152 words]: This song is item dA31 in Laws's Appendix II.
The Battle of Point Pleasant was the culmination of "Lord Dunmore's War." John Murray, Earl of Dunmore (1732-1809), was governor of Virginia, but determined to control territories beyond the Appalachians (a plan completely contrary to official British policy). His maneuvers pushed the Shawnee and Ottawa Indians to war.
The Battle of Point Pleasant was fought when the Shawnee chief Cornstalk was caught between two converging columns of Virginia soldiers, led by Dunmore and Colonel Andrew Lewis. Cornstalk, realizing his plight, attacked Lewis's force at Point Pleasant (at the mouth of the Great Kanawha River), but was defeated.

After Point Pleasant, there was little the Shawnee could do, and diplomats had already convinced other tribes to leave them to their fate. Negotiations secured the Europeans free passage of the Ohio and hunting rights in Kentucky. - RBW

Last updated in version 6.1

File: LPnd093

Battle of Queenston Heights, The

DESCRIPTION: "Upon the heights of Queenston one dark October day, Invading foes were marshalled in battle's dread array." General Brock, intent on repelling the invaders, leads his troops up the hill and is killed. The soldiers mourn

AUTHOR: Music: Alan Mills
EARLIEST DATE: 1960 (Fowke/Mills/Blume-CanadasStoryInSong)
KEYWORDS: Canada soldier death

HISTORICAL REFERENCES:
October 13, 1812 - American troops cross the Niagara River and take up a position on Queenston Heights in Canada. General Brock, the victor at Detroit, moves to drive them off. His soldiers succeed, but Brock is killed

FOUND IN: Canada

REFERENCES (1 citation):
Fowke/Mills/Blume-CanadasStoryInSong, pp. 66-67, "The Battle of Queenston Heights" (1 text, 1 tune)

Roud #4524

CROSS-REFERENCES:
cf. "Brave General Brock" [Laws A22] (for the earlier career of General Brock)

NOTES [1211 words]: Theoretically, the Americans wanted to open the War of 1812 by attacking Canada on three fronts simultaneously (Hickey, p. 80; Mahon, p. 38). The main thrust was intended to be toward Montreal, with diversions along the Detroit and Niagara fronts. The idea was to cut off traffic on the Saint Lawrence, isolating Upper Canada (roughly modern Ontario) from Britain.

Very little of it worked. The Montreal assault started late, and the other two probes, which might have amounted to something had they been simultaneous, instead took place weeks apart -- long enough that Isaac Brock could personally deal with both of them. (Indeed, there was actually a cease-fire on the Niagara front while the Detroit campaign was going on; Mahon, pp. 75-76.) For Brock's first success in the War of 1812, see "Brave General Brock" [Laws A22]. Having bluffed the Americans out of Michigan, and captured their army with vastly inferior forces, Brock hurried back to defend the Niagara front. Here again the Americans muffed a chance to use their superior forces.

Queenston Heights was one of those battles where the key was which side made the last mistake. The British forces were on the north side of the Niagara River (actually the west side, given that the river flows south to north), the Americans on the south (east), with their leaders itching to invade but suffering from divided command between officers who did not get along (Borneman, pp. 70-72; Hickey, p. 86). What was supposed to be a double-pronged assault on Queenston and Fort George (the latter to the south and the former to the north) turned into a single assault on
Queenston, led by the political appointee Stephen Van Rensselaer (who had no military experience; Borneman, p. 70); General Alexander Smyth (himself a political appointee some years earlier), who should have attacked Fort George, refused direct orders to cooperate in the attack (Mahon, p. 76, tells of how Smyth avoided meeting van Rensselaer so he couldn't possibly be given orders).

The Canadian town of Queenston is about eight miles north of Niagara Falls, about half way between the Falls and Lake Ontario. The Americans in the vicinity had 3500 troops to face Brock's 2000, most of whom were about six miles away at Fort George (near Lake Ontario) rather than at Queenston, but the Americans had a horrid time finding boats to get across the river and for a time lost all their oars (Hickey, p. 87); they never did find enough transportation to move their full force (Mahon, p. 77).

The Americans eventually managed to push about 200 soldiers across the river west of the town. There was a British redoubt part-way up the Heights, which inflicted heavy casualties on the forces in its front, but Captain John Wool's company of regulars circled up the heights and came at it from above. Brock gathered the forces he could and counter-attacked. The motley crew did retake the redoubt, but Brock was dead on the field (Borneman, p. 73; Mahon, p. 79).

That wasn't the end of the battle. General Van Rensselaer sent Winfield Scott's troops across to reinforce Wool. Wool had by then retaken the redoubt (Borneman, p. 74), and Scott had 600 men to hold the position (though only 350 of them were regulars; Mahon, p. 80). Had the Americans been reinforced, Queenston Heights might have held. But the rest of the American militia refused Van Rensselaer's pleas to cross the river (Hickey, p. 87), and British artillery was making the crossing perilous anyway, so few of the boatman were willing to go on the river (Mahon, p. 80). From that time on, it all went bad for the Americans. Brock's second-in-command, Major General Hale Sheaffe, brought up the garrison of Fort George, giving him probably a three to one edge over Scott's forces on the Heights.

Van Rensselaer ordered Scott to retreat, and promised to have boats to evacuate his troops. But he had no boats. Scott, pinned on the river bank rather than in the strong position on the heights, was forced to surrender (Borneman, p. 75; Hickey, p. 87; Mahon, p. 80). In terms of casualties, it was an overwhelming British victory: 14 British killed, 84 wounded, and 15 missing; the Americans had 90 killed, 100 wounded, and 958 prisoners (Mahon, pp. 80-81; Jameson, p. 537, agrees that there were 190 killed and wounded but suggests that there were only 900 prisoners; he inflates British losses to 130 -- which still means the Americans lost eight men for every British casualty).

Van Rensselaer would later serve as a congressman for New York, and he founded Rensselaer Polytechnic (Jameson, p. 675), but the only officers to come out of the affair with any credit were Wool and Scott -- both of whom would actually still be around to serve not only in the Mexican War (where Scott was the commander-in-chief and Wool the second-in-command to General Taylor; Jameson, p. 725) but even in the Civil War. By contrast, "If English-speaking Canada has a national hero (and it is not a people to recognize such things readily) he is Sir Isaac Brock. Certainly it is difficult to imagine that Upper Canada could have survived without Brock's combination of sound strategy and courageous tactics" (McNaught, p. 73).

The third thrust of the American offensive, the one toward Montreal (led by Henry Dearborn), was so badly organized that it didn't start until November, never made it past the Canadian border, and at one point on the way American troops fired on each other (Hickey, p. 88). So Brock, even though dead, had won another victory -- and by doing so permanently saved Canada from American occupation. The Americans would try again in 1813 (see the notes to "The Battle of Bridgewater") but while that involved much heavier fighting, it still left the Americans on their side of the Niagara. By 1814, it was the British who were invading New England (see "The Siege of Plattsburg").

These lyrics are associated with the memorial raised to General Brock in 1824. There is no reason to believe they were ever sung.

And yes, Brock's charge is the incident Stan Rogers wrote a song about (but from the standpoint of Lt. Colonel John Mcdonell, the #2 man in the field behind Brock, who also died at Queenston). I have to dispute that song's contention that Mcdonell, had he lived, "might be what Brock became"; Brock had already done far more by his campaigns in the Ontario peninsula -- victories which had earned him a knighthood, though word had not reached Canada when he died (Borneman, p. 75).
And Mcdonell would soon have been superseded by Sheaffe even had he lived. And, at best, Mcdonell might have driven the Americans back into the river before Scott could cross. But, given how the battle turned out, that would probably have made the campaign less of a British victory.

Bibliography

- Mahon: John K. Mahon, The War of 1812, 1972 (I used the undated Da Capo paperback edition)

Last updated in version 5.1
File: FMB066

Battle of Schenectady, The (The Schenectady Massacre)

DESCRIPTION: "God prosper long our King and Queen, Our lives and safeties all, A sad misfortune once there did Schenectady befall." The French come from Canada to raid the town. Many are murdered in their beds. Cavalry attack the retreating French raiders

AUTHOR: Walter Wiley
EARLIEST DATE: 1883 (Pearson, _A History of the Schenectady Patent...._), according to Cohen; Thompson-BodyBootsAndBritches-NewYorkStateFolktales claims an 1846 version in Watson's _Annals and Occurrences_; supposedly written 1690
KEYWORDS: battle homicide horse
FOUND IN: US(MA)
REFERENCES (2 citations):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 96-98, "The Battle of Schenectady" (1 text)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 314-317, "(no title)" (1 text)
Roud #6613
File: CAFS1097

Battle of Sheriffmuir, The

DESCRIPTION: "There's some say that we wan, and some that they wan, And some say that nane wan at a' man!" The song catalogs the fighters at the Battle of Sheriffmuir, and notes how many fighters ran

AUTHOR: Credited to Rev. Murdoch McLennan
EARLIEST DATE: 1821 (Hogg)
KEYWORDS: battle Jacobite
HISTORICAL REFERENCES:
Nov 13, 1715 - Battle of Sheriffmuir
FOUND IN:
REFERENCES (1 citation):
ADDITIONAL: Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), pp. 194-197, "Sheriffmuir" (1 text)
ST MBra193 (Partial)
Roud #2867
CROSS-REFERENCES:
cf. "Will Ye Go to Sheriffmuir" (subject of Sheriffmuir)
cf. "Up and Waur Them A', Willie (II)" (subject of Sheriffmuir)
NOTES [16 words]: For background on the Battle of Sheriffmuir, see the notes to "Will Ye Go to Sheriffmuir?" - RBW

Last updated in version 5.1
Battle of Shiloh Hill, The [Laws A11]

DESCRIPTION: A survivor of the Battle of Shiloh describes the difficult and bloody campaign, hoping that there will be no more such battles. The sufferings of the wounded men are alluded to, as are the prayers of the dying.

AUTHOR: Words credited to M. B. Smith, 2nd Texas Volunteers

EARLIEST DATE: 1874 (Allan's Lone Star Ballads, according to Silber-SongsOfTheCivilWar)

KEYWORDS: Civilwar battle

HISTORICAL REFERENCES:
April 6-7, 1862 - Battle of Shiloh. The army of U.S. Grant is forced back but, reinforced by Buell, beats off the army of A.S. Johnston. Johnston is killed. Both sides suffer heavy casualties (Shiloh was the first battle to show how bloody the Civil War would be)

FOUND IN: US(Ap,So,SE)

REFERENCES (9 citations):
Laws A11, "The Battle of Shiloh Hill"
Randolph 220, "The Battle on Shiloh's Hill" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 229, "The Battle of Shiloh Hill" (1 text)
Bush-FSofCentralWestVirginiaVol3, pp. 36-38, "Shiloh's Hill" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 269-270, "The Battle of Shiloh" (1 text)
Lomax-FolkSongsOfNorthAmerica 181, "The Battle on Shiloh's Hill" (1 text, 1 tune)
Silber-SongsOfTheCivilWar, pp. 246-247, "The Battle of Shiloh Hill" (1 text, 1 tune)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 56-57, "The Battle of Shiloh Hill" (1 text, 1 tune)

DT 674, SHILOHIL
Roud #2200

NOTES [118 words]: The battle of Shiloh is named for Shiloh Church, around which much of the fighting centered. It is also called Pittsburg Landing, after the site where Grant made his last stand before reinforcements arrived from Buell.

Some versions of this song refer to the "second battle that was fought on Shiloh hill." This actually refers to the second day of the battle, when the reinforced Yankees drove the Confederates back.

To tell this song from Laws A10, consider this first stanza:
"Come all you gallant soldiers, a story I will tell
About the bloody battle that was fought on Shiloh hill;
It was an awful struggle and will cause your heart to chill,
It was the famous battle that was fought on Shiloh hill." - RBW

Last updated in version 6.0

File: LA11

Battle of Shiloh, The [Laws A10]

DESCRIPTION: "All you southerners now draw near, Unto my story approach you here, Each loyal southerner's heart to cheer." A southerner tells of the southern "victory" at Shiloh and the Yankee "retreat"

AUTHOR: unknown

EARLIEST DATE: 1918 (Cecil Sharp collection)

KEYWORDS: Civilwar battle

HISTORICAL REFERENCES:
April 6-7, 1862 - Battle of Shiloh. The army of U.S. Grant is forced back but, reinforced by Buell, beats off the army of A.S. Johnston. Johnston is killed. Both sides suffer heavy casualties (Shiloh was the first battle to show how bloody the Civil War would be)

FOUND IN: US(SE)

REFERENCES (4 citations):
Laws A10, "The Battle of Shiloh"
Sharp-EnglishFolkSongsFromSouthernAppalachians 136, "The Battle of Shiloh" (1 text, 1 tune)
Silber-SongsOfTheCivilWar, "The Battle of Shiloh" (1 text, 1 tune)

DT 587, BATSHILO*
Roud #2199

NOTES [93 words]: The Confederates could claim victory on the first day at Shiloh (Pittsburg
Landing); they had thrown Grant's army back to the edge of the river and left him with only a few thousand soldiers in hand. On the second day of the battle, however, reinforcements from Buell allowed Grant to counterattack and repel the Confederates.

What's more, while the battle was close to a draw in terms of casualties, it was an overwhelming strategic defeat for the Confederates; had Grant's superior General Halleck pursued his win, the war might have been over in 1862. - RBW

Battle of Stone River, The

DESCRIPTION: Confederate General Bragg tells his men to hold the line at Stone River. Union Gen. Johnson is prepared to cut and run, but Rosecrans and Van Cleve stand firm. Singer sees the ground red with blood; Sills is killed. They fight until the rebels retreat

AUTHOR: unknown

EARLIEST DATE: Late 1930s (AFS recording, Oscar Parks)

KEYWORDS: army battle Civilwar fight violence war

HISTORICAL REFERENCES:
Dec 31, 1862-Jan 2, 1863 - Battle of Stones River/Murfreesboro

FOUND IN: US(MW)

REFERENCES (1 citation):
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 363-366, "The Battle of Stone River" (1 text, 1 tune)

Roud #16820

RECORDINGS:
Oscar Parks, "The Battle of Stone River" (on AFS 1727, late 1930s) (on FineTimes)

CROSS-REFERENCES:
cf. "Ohio" (subject: The battle of Stones River/Murfreesboro)

NOTES [1151 words]: The battle took place along the banks of the Stone River near Murfreesboro, Tennessee. The generals: Braxton Bragg, of the Confederate Army of the Tennessee; William Rosecrans, Richard Johnson, Horatio Van Cleve and Joshua Sills, of the Union Army of the Cumberland. Gen. Sills was killed by one Col. Perry, a rebel in an area with Union sympathies. Parks tells of singing a snatch this song in the woods one day when Col. Perry himself came up and made him sing the whole thing, then said, "I'm the very goddam man that shot him." - PJS

Despite the title of the song, the correct name of the battle was not Stone River but Stones River, or Murfreesboro to the Confederates (according to McDonough, p. 10 n. 15, "The river is properly called 'Stone's,' named after an early hunter, Uriah Stone, but has been frequently spelled 'Stones,' which has generally been accepted as the proper designation for the name of the battle") -- and it was actually a multi-part battle spread over three days. On the first day, Bragg's Confederate army hit the Union right flank. The division of Brigadier General Richard W. Johnson (1827-1897) was the extreme flank element in the Union line, and naturally was driven hardest in the assault in which Hardee's Confederate corps drove McCook's through a 180 degree angle and almost back onto the Union left rear (see the map in Boatner, p. 804). It's odd to see "Van Cleves" (Horatio Phillips Van Cleve, 1809-1891) mentioned as one of the key props of the Union line (if we had to name one officer, it would surely be Philip Sheridan, whose division held on under intense pressure for a very long time before buckling; Catton, p. 40; McPherson, p. 580, says that Sheridan lost a third of his men and all three of his brigadiers. George H. Thomas, a corps commander, also deserves great credit for anticipating the final Confederate assault and making dispositions to stop it; Catton, p. 41). Van Cleve's troops were on the Union left, intended to attack the Confederate right; they did not face the initial attack and served only to strengthen the final Union line (Harpers, p. 322, or see the map in Randall/Donald, p. 408) -- and Van Cleve was wounded anyway (Boatner, p. 866). When Van Cleve's men were briefly involved in the fight, McDonough, p. 120, reports that they retreated before the assault of Confederate General Cleburne, and after the battle, he lost his division and was relegated to a minor command (Warner, p. 522).

Still, Van Cleve's division was brought into the Union line as a reinforcement, and ended up stuck between the divisions of Johnson and Rousseau (McDonough, p. 118, or see the map on pp. 138-139), so they might have thought they saved the day.

Another wild speculation occurs to me: Van Cleve had been colonel of the 2nd Minnesota Regiment, which he had led at the Battle of Mill Springs (for which see "The Battle of Mill Springs
[Laws A13]). This regiment was one of the most heavily involved in that battle (Carley, p. 36). Van Cleve became fairly famous in the Midwest as a result; before the war, he had been a stockman in Minnesota (Warner, p. 521), and after the war he was Minnesota's Adjutant General 186-1870, 1876-1882 (Warner, p. 522); there is a Van Cleve park in Minneapolis to this day. The songwriter was probably a Midwesterner -- perhaps a Minnesotan -- who wanted to celebrate a favorite son. It is to be noted that the song was preserved by Oscar Parks, also a Midwesterner (from Illinois). The other possibility is that the reference is to the secondary phase of the battle on January 2, when Van Cleve's division was heavily involved in the fighting against Breckinridge's division on the other side of the Union line (see map on pp. 214-215 of McDonough). However, Van Cleve had been wounded by then and passed command of his division to Col. Samuel Beatty (McDonough, p. 169).

"Sills" is properly Joshua Woodrow Sill (1831-1862), a brigadier killed on December 31 (Boatner, p. 762). Fort Sill, Oklahoma was named for him. He led the first brigade of Sheridan's division (McDonough, p. 235), so he was at the center of the fighting. He had worried before the battle about his position -- a worry that proved well-founded (McDonough, p. 81, who describes him as "a vigilant, competent Ohioan"; he had graduated third in the West Point class of 1853 -- a class which also included his division commander Sheridan). Sheridan himself called Sill "modest, courageous, and a practical military leader" (McDonough, p. 82). He had talked to Sheridan before the battle, and they had agreed to have their men ready at their positions on the morning of the battle (McDonough, p. 83) -- a decision which may have saved the Union army. Sill was shot in the head while organizing a counter-attack during the battle; he died instantly (McDonough, p. 101). December 31 was the big day at Stones River, but Bragg did mount a minor second assault on January 2, 1863, which failed. The Confederates had achieved a significant tactical victory, having driven the Union troops badly, but they could not exploit the win, either because Bragg wasn't aggressive enough or because his army was too badly damaged (according to Randall/Donald, p. 409, Bragg had about 8200 casualties out of 34,000 engaged; Rosecrans lost 9200 out of 41,000 engaged; McPherson, p. 582, says that Bragg lost over a third of his men and Rosecrans 31%, making Stones River, in terms of percentage casualties, the deadliest battle of the war). Bragg apparently expected Rosecrans's army to retreat (Catton, p. 42), but when it failed to do so, he retreated himself (McPherson, p. 582; according to McDonough, p. 216, the Confederates had fewer than 30,000 effectives, and had heard that Rosecrans was getting reinforcements, so both Bragg and his corps commanders Polk and Hardee felt they could not stay where they were), making the battle at least look like a Union strategic victory. On the other hand, Rosecrans and his army had been so stunned that they spent six months licking their wounds (Catton, p. 44; McPherson, p. 583) -- a lull that the Confederates could have made good use of had they had a true central command to coordinate their efforts.

Although Paul did not mention Confederate general William J. Hardee (1815-1873), he is mentioned in List-SingingAboutIt-FolkSongsInSouthernIndiana's text. A division commander as early as Shiloh, by the time of this battle, he was a corps commander (Boater, p. 374), commanding half of Bragg's force (see the organization table on pp. 250-253 of McDonough) and it was his forces, minus Breckinridge's big division, that attacked Johnson and the Union right and forced them into retreat (McDonough, p. 75; map on p. 804 of Boatner). From what I can tell, he was one of the best Confederate officers in the west (they called him "Old Reliable: McDonough, p. 72), but somehow he never gets much attention. - RBW

Bibliography

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Battle of Stonington

DESCRIPTION: "Four/Three/A gallant ship(s) from England came, Freighted deep with fire and flame... To have a dash at Stonington." The Ramilles opens the attack on the town. The Americans have few guns but fight hard and drive off the British ships

AUTHOR: unknown

EARLIEST DATE: 1889 (Old Folks' Concert Tunes)

KEYWORDS: battle ship navy patriotic

HISTORICAL REFERENCES:
1814 - The attack on Stonington, CT

FOUND IN: US

REFERENCES (1 citation): Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 84-86, "The Battle of Stonington" (1 text plus a broadside print)

Roud #V42138

NOTES [402 words]: Although the song makes a great deal of this attack, it seems in fact to have been a pretty minor affair. I checked four histories of the War of 1812; only two of them mention it at all, and neither description is long.

John K. Mahon, The War of 1812, 1972 (I used the undated Da Capo paperback edition), p. 254, says that by the time of the battle, the British were becoming upset with "barbarous" American tactics, such as the use of "torpedoes" (mines). Orders were given for reprisals. Few British field commanders indulged in such behavior. There was one exception:

"Rear Admiral Henry Hotham, however, took it as authority to punish Stonington, Connecticut for harboring torpedoes. Four British warships began to bombard Stonington on 9 August 1814. They ceased at the end of the day, but resumed it on 11 August. The fort stoutly replied, and the local militia swarmed 3,000 strong to repel the expected landing. The vessels drew off when night came and did not return" (Mahon, p. 254).

On the British side, there seems to have been little determination to pursue the battle. David S. Heidler and Jeanne T. Heidler, editors, Encyclopedia of the War of 1812, 1997 (I use the 2004 Naval Institute Press edition), pp. 492-493, have this to say about the battle:

"For four days, beginning 9 August 1814, a large, heavily armed British naval squadron under the command of Commodore Sir Thomas Masterman Hardy [commander of Nelson's Victory at Trafalgar] bombarded the tiny seaport of Stonington, Connecticut." The ships involved were the 74-gun Ramilles, the 38-gun Pactolus, and the 18-gun Dispatch and Nimrod. To fight this armada, which supposedly fired 50 tons of metal into the town, the Americans had two 18-pound guns and one 6-pounder.

The Heidlers report that Hardy was clearly trying to avoid inflicting casualties; he gave the citizens warning and time to get out. This limited the damage he could do to the town -- only four of the hundred or so houses were destroyed, with thirty to forty more damaged. Only six Americans were injured and none killed. British casualties are uncertain, with reports varying from two to 21.

It was much like Fort McHenry: Fundamentally, a draw. But the Americans made a lot of propaganda out of it. On the other hand, one of the British goals was to keep the Americans from sending militia to attack Canada -- and in that they largely succeeded. - RBW

Battle of the Boyne (I), The

DESCRIPTION: Battle began "upon a summer's morn, unclouded rose the sun." Williamites Schomberg, Walker, and Caillemotte are killed. James deserts his supporters who are "worthy of a better cause and of a bolder king." William would not pursue the fleeing Jacobites
"It was upon a summer's morn, unclouded rose the sun." On William's side, Duke Schomberg ['"the veteran hero falls, renowned along the Rhine"'], Rev George Walker ['"whose name, while Derry's walls endure, shall brightly shine"'], and Caillemotte were killed. James deserted his supporters ['"O! worthy of a better cause and of a bolder king ... many a gallant spirit there retreats across the plain, Who, change but kings, would gladly dare that battle field again"']. William would not pursue the fleeing Jacobites ['".. vanquished freemen spare"'].

July 1, 1690 - Battle of the Boyne. William III crushes the Irish army of James, at once securing his throne and the rule of Ireland. Irish resistance continues for about another year, but Ireland east of the Shannon is his, and the opposition is doomed.

NOTES [3336 words]: Hayes's footnotes on p. 210 confirm that the allusions are to Schomberg and Walker.

Huguenot Colonel Caillemotte was killed just before noon, at about the same time Schomberg was killed. James left the field and de Lauzun sent Sarsfield's Horse and Maxwell's Dragoons to insure his safety, compromising the remaining forces's effectiveness against the Williamite cavalry (McNally, pp. 82, 86). - BS

Panic and indecision was, indeed, a strong characteristic of James VII and II (1633-1701) -- easy traits to understand in a younger son of an imperious father (Charles I) whose self-importance was thoroughly dealt with when he was deposed and executed when James was still only 16. After the Restoration of the Monarchy, James's older brother Charles II (reigned 1660-1685) had managed to control parliament by many years of skillful maneuvering, and the use of French subsidies to allow him to rule without parliament. But Charles had advantages James did not: He had come in on the groundswell of support following the downfall of Oliver Cromwell's "Protectorate" (religious dictatorship) -- and Charles was, at least nominally, Protestant. Whereas James was openly Catholic, and there were rumors that he was behind the "Popish Plot" -- a story concocted in 1678 by one Titus Oates, which claimed the Catholics were trying to assassinate Charles and bring a Catholic takeover (Clark, pp. 88-92). It was basically a series of lies by Oates for personal gain, but it made the whole nation nervous.

Of James II, Clark writes (p. 111), "If tragedy is the story of a man of high worldly rank whose sufferings are due to his virtues as well as to his vices, then the reign of James II was tragic, and it is not surprising that historians... should take his personal share in them as the guiding thread through the events." Clark describes Charles as an "easy, clever temporizer" and James as "inadaptable, indeed obstinate."

James faced a rebellion at the very beginning of his reign by Charles II's illegitimate son the Duke of Monmouth; it was easily crushed (see, e.g. the notes to "Bothwell Bridge" [Child 206] and, for this whole messy period, the notes to "The Vicar of Bray."). But then James made the first of his many mistakes: Rather than disband his army, he kept it together, even giving it many Catholic officers. This at the very time that Louis XIV of France was revoking the Edict of Nantes which had granted toleration to Protestants (Clark, p. 116). Naturally the Protestants were afraid. But this did not keep James from appointing more and more Catholics to high offices (Clark, p. 117).

According to Foster, p. 141, "[T]he uneasy political strife was tipped over by a deus ex machina from another quarter. This was the birth of a Catholic heir in June 1688, and the escalation of the
political tempo caused by James's importation of Irish regiments in the autumn."

The heir was the real surprise. James's second wife Mary of Modena had long been barren, but now she gave birth to a son. James had two daughters by his first wife who were safely Protestant. But this child -- the so-called Old Pretender, or James III -- would be Catholic. This came as a "bombshell" to the Protestants, including the supporters of James's protestant daughter Mary and her Protestant husband William III of Orange (Prall, p. 173).

So concerned were many of the Protestants that they invited William III -- who was King of the Netherlands in his own right -- to invade England and depose James. And, by sheer luck, William was in position to do so -- Louis XIV of France, who had been planning to invade Williams's kingdom, went haring off after other objectives in 1688 (Clark, p. 129) when the German princes came to William's support (Bardon, p. 151). William then was free to sail to England, helped by the famously fortunate "Protestant wind" (Clark, p. 132). Representatives of Parliament came to him after his landing (Prall, p. 234), and in effect a new form of government was agreed upon -- a much more limited monarchy, and one which placed greater stress on what we would call "human rights." But the invasion finally made James realize his difficult position. All was not necessarily lost. He could stay and try to convince parliament to stay on his side -- and, in the opinion of Kenyon, p. 251, he was likely to have succeeded: "James's position was still strong, probably stronger now that the idea of a military campaign had virtually been abandoned. William was in the position of aggressor, and James was free to renounce any settlement at a later date on the grounds that it had been imposed on him by force."

But James was afraid. Kenyon, p. 252, points out that all the Protestants' problems would be solved if James were dead -- they could raise the infant James as a Protestant (perhaps with William and Mary as regents), or they could simply crown William and Mary as king and queen in their own right; either way, Protestantism would prevail. It was true that no sitting English king had been assassinated since at least 1100 (when William Rufus died in suspicious circumstances) and possibly since 978 (when Edward the Martyr was killed) -- but Edward II, Richard II, Henry VI, and Edward V had all died after being deposed, and Richard III had died in a civil war. And there were still alive men who had ordered James's father executed forty years before. James simply didn't want to risk it; he took his family and fled England (Clark, pp. 136-138), burning the writs of summons to the parliament while he was at it (Prall, pp. 237-238).

Technically, it was a smart move; Parliament was not in session, and had not been called, so formally the government was non-functional; it could not take action without James (Trevelyan, p. 67). But England was not as bureaucratically paralyzed as, say, France; Parliament in effect summoned itself (Prall, p. 247), calling the meeting a "convention" to satisfy the legal niceties (Clark, p. 139).

It was decided that James had abdicated (Clark, p. 140; Kenyon, pp. 254-257; Prall, p. 261; Trevelyan, p. 77). With the Old Pretender also missing, it was decided that he could not be the heir; in February the throne was awarded jointly to William III and Mary II (Bardon, p. 151) with the understanding that William was in charge for the moment, but that Mary would succeed him if she outlived him, and their children after her, and the princess Anne if William and Mary had no children. (And, as it would turn out, William and Mary didn't have offspring. Anne had quite a few, but they all predeceased her, which would lead to another set of problems.)

James, not too surprisingly, wasn't willing to give up that easily -- at least not once his personal safety was assured and he could start thinking again. His mistakes meant that England was almost universally happy with the settlement the Parliament created (the Whigs had of course long wanted to reduce the power of the monarchy, which they had, and even the Tories, who would ordinarily have supported James, were Protestants and so preferred a Protestant monarch). But there was discontent in Scotland -- and then there was Catholic Ireland.

Plus there was Louis XIV of France. In the reign of Charles II, he had used cash to keep England out of his way. But William III would not be bought -- so Louis used distraction instead. Foster, p. 141, notes that "[t]he impetus that led to James's last stand at the Boyne came from Louis XIV's encouragement rather than his own ambition." Clark, p. 291, adds that "Within three months of his arrival [in France, James] was packed off again, and on 22 March he landed at Kinsale. "His aims still diverged from those of the Irish. He wanted to return to Britain, merely taking Ireland on his way, and once he had got back to England or Scotland, he would no doubt have looked on Ireland as before" [i.e. as a dependency].

James spent the next few months fiddling around with Irish politics. His military situation deteriorated badly in that time; the siege of Londonderry failed (see the notes to "The Shutting of the Gates of Derry"), and his troops had been defeated at Newtownbutler (Clark, p. 294); the battle ended in a massacre which almost destroyed the Jacobites of Ulster (Bardon, p. 159). James lasted as long as he did only because William of Orange didn't really think his invasion was
of much significance: "King William had at first been disposed to regard [Ireland] as altogether subsidiary to the continental war, and he did not yield to the English statesmen who urged him to lead an army against James in person. It was even with reluctance that he sent his best general, Schomberg, with a force which should have amounted to 20,000 men, or more than double the contingent sent in that year to the Low Countries. Schomberg landed on August 23 on the coast of County Down near Bangor. His army was far below its nominal strength, ill-provided and, except for the foreign regiments, untrained and badly officered.... None the less he made a good start, capturing Carrickfergus and moving forward in September to Dundalk. Here, however, he had to halt. Rain and very heavy losses from disease were added to his troubles" (Clark, pp. 294-295).

Schomberg landed in Ballyhome Bay on August 13, 1689 by the modern calendar; there was no opposition, only a great crowd of Protestants giving thanks for their deliverance (Bardon, p. 159). Unfortunately, Schomberg -- who was 74 or 75 and a former Marshal of France expelled for being a Protestant (Hayes-McCoy, p. 222) -- was slow to follow up his success that year (Bardon, p. 160). Some of the soldiers on James's side thought that Schomberg was trapped, but James refused to do anything about it. Schomberg, his forces reduced to about 7000, sat tight for the winter (Hayes-McCoy, p. 223).

After half a year of inaction, the English King decided that Schomberg was not getting the job done (William reportedly met him with coldness; Bardon, p. 161); on "24 June 1690 William himself landed at Carrickfergus" (Clark, p. 295), not long after Schomberg had captured Charlemont, the last holdout for James in Ulster. (Fry/Fry, p. 161, and Bardon, p. 161, however, give William's landing date as June 14, and most other sources I checked say simply "June 1690." It appears this is the usual difference between Old Style and New Style dates, since Clark also uses the date of July 11 for the Battle of the Boyne itself.)

The Battle of the Boyne soon followed. Clark, p. 295, reports, "The Protestant army numbered something less than 40,000 men, including six Dutch, eight Danish, and three hugenot battalions, so that the greater part of the infantry were foreign. Against them James had a somewhat smaller force, of which seven battalions were Frenchmen who had come over in the winter under the command of the romantic and incompetent duc de Lauzun."

However, the Irish force was ill-equipped and ill-trained; Hayes-McCoy, p. 218, reports "There was no lack of men, 'the finest men one could see,' said D'Avaux, strong, tall and capable of enduring fatigue; but they were poorly armed -- some whom D'Avaux saw carried only staves; their opponents noticed that 'some had scythes instead of pikes' -- and they were inadequately trained and most inadequately equipped." And this at a time when even pikes were going out of use -- although the habit for some time had been to mix muskets and pikes, the ratio of muskets to pikes was steadily increasing -- a ratio of 5:1 or more was becoming standard in the regiments in William's army (Hayes-McCoy, p. 219), since the only purpose of the pikes was to resist cavalry. A portion of William's troops had the new flintlock muskets; the rest of his forces, and nearly everyone on James's side, had to use matchlocks (Hayes-McCoy, p. 220).

Foster, p. 148, observers, "The most striking thing about this confused battle is the internationalism of both sides: Irish, French, German, and Walloon [for James] versus Irish, English, Dutch, Germans, and Danes [for William]." Bardon, pp. 162-163, adds French Huguenot to this list; William's army "represented the Grand Alliance against France."

According to Fry/Fry, p. 161, "William reviewed his army of 36,000 men in Co. Down on 22nd June. Then he moved south toward Dublin, which was the immediate prize, and reached Dundalk. James decided to make his stand upon the river Boyne. He was only slightly outnumbered, he had had all winter to train his Irishmen, and he picked his ground well." The battlefield site is just west of the town of Drogheda (Bardon, p. 162). Hayes-McCoy, p. 224, reports that "To defend the line of the Boyne was the only practicable course open to James if he was to prevent an opponent who had come as far as Dundalk from reaching Dublin. The ground between Dundalk and the capital is in general low lying and easily traversed." The Boyne was the only significant east-west obstacle in the area.

Hayes-McCoy, p. 225: "The Boyne was fordable in many places in 1690; still, William's progress might be contested on its banks. The Jacobite army which occupied the south bank with its centre at Oldbridge, Co. Meath, its right at Drogheda and its left towards Slane was in position to make the attempt. It would have been impossible for William, if the Jacobites were to stand, and he was to retain anything of his reputation, to avoid the battle. Unfortunately, the Jacobite position, although it was the only one that could have been taken up on the river, had two serious defects. The river Boyne... forms a large loop around [a] ridge of high ground...." In other words, there was a salient in the center of James's line, which William could attack from three sides with his artillery. "The second weakness of the terrain as far as James was concerned lay in the fact that an enemy force on the south bank at Rosnaree would be nearer to Duleek [a town in James's rear that..."
offered the only good crossing of the river Nanny] than he was at Donore" (Hayes-McCoy, p. 226). In other words, a maneuver around James's left could block his retreat to Dublin and take him in rear. As a result, "James's security depended on guarding his left." And, according to Hayes-McCoy, he had only about 25,000 men. That meant that William would have a big advantage somewhere along the line.

William himself nearly became the first casualty of the battle; he was among his Dutch Guards when they came under Jacobite artillery fire, and his shoulder was grazed -- but he continued his inspection (Hayes-McCoy, p. 226).

Reportedly the day began with mist, "but the day brightened with the mounting sun and the words of the song that the victors were to sing -- 'July the first, in a morning clear' -- were justified" (Hayes-McCoy, p. 230).

There is a map of the battle on p. 217 of Hayes-McCoy, William, though not known for his generalship, fooled James: He sent a feint upstream (west), around James's left, which drew off James's Frenchmen, meanwhile using his much-superior artillery to bombard James's front at Oldbridge. William's army then crossed the stream for a frontal attack on the Jacobite center (Bardon, p. 163).

According to Hayes-McCoy, p. 228, about two-thirds of the army made the attack at Oldbridge, and one-third made the encircling movement. The latter proved a smashing success; James had only a regiment of dragoons guarding the crossings on his left, and they were forced back and their commander killed (Hayes-McCoy, p. 230). The entire 10,000 troops of William's flanking maneuver were soon across the stream. James responded by sending roughly half his army there. But, of course, that left that big salient in his center relatively weak -- and under attack by twice its numbers.

The main attack went in at 10:00, timed to coincide with a tide that lowered the river somewhat. The first assault was met by an Irish counterattack that stopped them. (For a brief moment, the lack of pikes in the Williamite army helped the Irish cavalry.) It was at this point that Caillemotte, the Huguenot commander of a regiment in the second line, was killed; his troops had neither pikes nor bayonets nor any sort of obstacles to stop cavalry. (Hayes-McCoy, p. 232).

There is confusion about what happened to Schomberg, though he too fell at about this time; Bardon, p. 163, reports, "Schomberg was killed by mistake by a French Huguenot who 'shot him in the throat, and down he dropped dead.' according to Southwell; however, Danish and Irish accounts say the Duke was slain by one of Tyrconnell's Life Guards. The Reverend George Walker was also killed." (Walker was, according to Bardon, p. 154, "Church of Ireland rector of Donoughmore," famous for his part in organizing the successful defence of Derry; he managed to find time before his death to write a True Account of the Siege of Derry.)

But William had other troops available, and a second column crossed the Boyne (at a place the Jacobites thought unfordable) and attacked at 11:00. A third force joined the attack around noon. Finally, the Jacobite center was forced back. The left, now threatened with attack in front and back, had to follow. The Irish cavalry performed magnificently -- but they were not enough (Hayes-McCoy, pp. 234-235).

Fry/Fry, p. 162: "James' Irish infantry could not hold them, though his cavalry under Tyrconnell (now a duke) charged with reckless valour again and again. The French had been positioned too far away to be of much help; they only lost six men in the whole battle, but hey checked William's men sufficiently to give James the chance of a fairly orderly retreat. Dublin was evacuated, and Tyrconnell ordered the French and Irish forces to Limerick, while James slipped quietly back to France."

Clark, p. 295, estimates James's losses at 1500 (or 6% of his force), and William's at 500 (less than 2%).

Clark, p. 296: "[James] himself, despairing too soon, spent only one night in Dublin, made off to Waterford and Kinsale, and landed in France before the end of the month."

The fight in Ireland continued until the Battle of Aughrim -- which, unlike the Boyne, was a complete defeat for the Irish and French. For the aftermath, see "After Aughrim's Great Disaster."

Bardon notes, pp. 163-164, "The Battle of the Boyne was not a rout.... The Irish and French retired in good order to fight doggedly behind the Shannon for another year. Yet the battle was decisive; it was a severe blow to Louis XIV's pretensions to European hegemony... James, who made a precipitate flight to France, could no longer think of Ireland as a springboard for recovering his throne; for the English the Glorious Revolution and parliamentary rule were made secure... and for Ulster Protestants the battle ensured the survival of their plantation and a victory for their liberty to be celebrated from year to year."

Hayes-McCoy, pp. 235-236: "The Boyne was a significant rather than a great battle. As a result of it William won Dublin and Leinster and more than half of Munster -- priceless advantages. It was
reckoned a great victory by that part of Europe that opposed Louis XIV... but its real significance was, after all, Irish. Although the defeated army continued to fight for more than a year after the date of its discomfiture, it did so with diminishing hope of success. Militarily the Boyne was the decisive battle of the war. Yet the fact that it became the rallying cry of the ascendancy that it served to set up was to suggest that it hadn't really been decisive after all."
Trevelyan, p. 121: "The destruction of James's army [at the Boyne]... and his own too early flight first from the field and then back to France, put the victors in possession of Dublin and three-quarters of Ireland. The English Revolution was saved, and England had set her foot on the first rung of the latter that led her to heights of power and prosperity in the coming years. And by the same action Ireland was thrust back into the abyss."

Author Blacker also wrote "No Surrender (II)" in this Index. - RBW

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Last updated in version 6.1
File: P Ga014A

Battle of the Boyne (II), The
DESCRIPTION: "July the first, in Oldbridge town ...." "In vain they marched to slaughter; For oh! 'tis lost what William won That day at the Boyne Water." "Fear has lost what valour won." May "days return when men shall prize The deeds of the Boyne Water"
AUTHOR: unknown
EARLIEST DATE: c.1895 (Graham-TheOrangeSongster)
KEYWORDS: battle Ireland nonballad patriotic
FOUND IN:
REFERENCES (1 citation):
Graham-TheOrangeSongster, p. 9, "The Battle of the Boyne" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Girl I Left Behind Me (II - lyric)" (tune)
cf. "The Boyne Water (I)" (lyrics)
NOTES [136 words]: The beginning of the first verse is the beginning of "Boyne Water (I)". Home Rule for Ireland had been defeated in 1885 and 1893; is this about fear of its approach? (See, for example, "A Loyal Song Against Home Rule."). - BS
Alternately, perhaps, it's a reference to the elimination of the Protestant Ascendancy, under which Catholics were required to pay tithes to support the Protestant clergy (for which see, e.g., "The Downfall of Heresy"). The answer probably depends on the date of the song. The Church was disestablished in 1869. The Home Rule issue came up soon after; it never passed in the nineteenth century, because any time the Liberals came close to putting it through, the Conservatives would win an election and suppress the matter. But that made it a constant irritant to the people of Ulster. - RBW
File: Grah009

Battle of the Diamond, The
DESCRIPTION: "We men of the North" defeated a brand-wielding "lawless band" in a deadly battle on Diamond Hill. For the singer, that battle is the model for future encounters. "We have bided our
time -- it is well nigh come! It will find us stern and steady"

AUTHOR: unknown
EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)
KEYWORDS: battle death Ireland patriotic
HISTORICAL REFERENCES:
Sep 21, 1795 - The Battle of the Diamond [at Diamond Crossroads] between the Roman Catholic
Defenders and the Protestants of the area (source: _The Orange Institution - The Early Years_ at
Grand Orange Lodge of Ireland site.)

REFERENCES (1 citation):
Smyth/Bush/Long-OrangeLark 11, "The Battle of the Diamond" (1 text)

CROSS-REFERENCES:
cf. "Not a Drum Was Heard" (tune, according to Smyth/Bush/Long-OrangeLark)
cf. "The Battle of the Navvies" (tune)

NOTES [697 words]: Smyth/Bush/Long-OrangeLark: "The song itself is an account of a battle
which was to have a profound effect on Irish history. It was between the Roman Catholic
"Defenders" and the Protestant "Peep o' Day Boys." The Defenders who had some thirty men killed
were frustrated in their intention to expel the Protestants from Co. Armagh. The Protestants
defeated their enemies without loss of life. The victors, with joined hands pledged themselves to
defend the Crown, the Country and the Reformed Religion. Shortly afterwards they founded the
Loyal Orange Institution of Ireland."
For some background on Defenders and Peep o' Day Boys, see the notes to "Bold McDermott
Roe" and "The Noble Ribbon Boys." For more on the Loyal Orange Institution see the notes to
"Dialogue Between Orange and Croppy." - BS
"The new outbreak of feuding in the North reached its climax in September 1795 at the so-called
Battle of the Diamond, a piece of ground near the town of Armagh. A large party of
Defenders attacked party of Peep o' Day Boys there and got the worst of it, leaving twenty or thirty corpses on
the field. The incident, which by itself constituted nothing new, is a historical landmark since it led
the Peep o' Day boys to reorganize under a name which was to play an increasingly significant role
in the future of Ireland: the Orange Society -- the colour orange having long been a popular symbol
with which to celebrate the victory of William of Orange over James II a century before." (Kee, p.
71)
Supporting the view that the battle was "nothing new" is Smyth, pp. 110-111: "In December 1794,
for example, Defenders and Peep O'Day Boys, 'young boys and idle journeymen weavers', clashed
at a fair. After the twelfth of July celebrations the following year a group of Catholic were attacked
near Portadown. The tenions which such incidents revealed culminated in the set-piece battle at
the Diamond.... Although heavily reinforced by contingents from the neighbouring areas of Down,
Derry, and, particularly, Tyrone, the Defenders were badly beaten, suffering between seventeen
and forty-eight casualties. This rout was then followed by the mass expulsion of catholics. At least
one church was burned down and Catholic homes and property -- looms, webs, and yarn -- were
destroyed.... Estimates of the number of refuge ran from 3,500 to 10,000.... The Defenders at the
battle of Randalstown in 1798 carried a banner inscribed 'REMEMBER ARMAGH'."
Foster, p. 272, describes the aftermath: "Defenderism was in one sense a 'defence' against
[Protestant aggresion]. By the mid-1790s, local causes celebres like the battle of the Diamond near
Loughgall, County Armagh, on 21 September 1795, which inaugurated the Orange Order, had
taken a definitively sectarian tinge. Protestants wanted to ban Catholics from the local linen
industry; Protestants were colonizing traditionally Catholic areas in the Ulster borderlands; and,
most importantly, local Protestant gentry from the mid-1790s abandoned what one of them called
'the farce of impartiality between the parties' and openly supported the Orangemen. In these
conditions, Defenderism rapidly became an 'anti-Protestant, anti-state ideology', it was also anti-
English and capable of spectacular violence."
Fry/Fry, p. 194, note that in the aftermath "'The Orangemen attacked Ulster Catholics with
merciless brutality. They assaulted them, turned them out of their homes, or 'papered' them pinning
notices on their doors telling them to go 'To hell -- or Connacht' [a reminiscence of Cromwell's
ethnic cleansing of a century and a half earlier].... Poor catholic weavers had their looms broken,
and labourers' houses were burned down; sometimes as many as a dozen houses would be
burned in a night. At the end of 1795 the governor of Armagh wrote: 'No night passes that houses
are not destroyed, and scarce a week that some dreadful murders are not committed. Nothing
can exceed the animosity between Protestant and Catholic at this moment in this country.'"
This was to have significant consequences during the 1798 rebellion, when religious differences
badly hampered the Ulster rising; see e.g. the notes to "General Monroe." - RBW
Battle of the Falkland Islands

DESCRIPTION: "One day at Port Stanley The lookout man did see Some smoke upon the horizon; 'I wonder if that's Graf von Spee?'' The admiral is shaving, but he has a score to settle. Graf Spee has "blundered Obeying orders from Kaiser Bill"

AUTHOR: unknown
EARLIEST DATE: Nov 1, 1914 - Battle of Coronel. Admiral Graf von Spee sinks the HMS Good Hope and HMS Monmouth
Dec 8, 1914 - Battle of the Falkland Islands. Admiral Sturdee's British fleet sinks all but one of von Spee's ships, effectively ending the German threat in the South Pacific

FOUND IN: Britain(Wales)
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, pp. 77-78, "Battle of the Falkland Islands" (1 text)
CROSS-REFERENCES:
cf. "Red Wing (I)" (approximate tune)
cf. "The Noble Eighth of December" (subject)

NOTES [53 words]: For background on the battles of Coronel and the Falkland Islands, see the notes to "The Noble Eighth of December," which is even more detailed than this song, although this song has one well-known detail not found in that one: that Admiral Sturdee was shaving when the Germans were spotted outside Port Stanley. - RBW

Battle of the Kegs, The

DESCRIPTION: The singer tells of the battle between the British fleet and a flotilla of American barrels. As the barrels float downstream, the British fear they contain bombs or commandos, and blast the kegs to smithereens -- then boast of their victory

AUTHOR: Francis Hopkinson (source: Eggleston; Dichter/Shapiro, p. xxi)
EARLIEST DATE: 1778 (Dichter/Shapiro, p. xxi)
KEYWORDS: technology war rebellion battle humorous
HISTORICAL REFERENCES:
Jan 5, 1778 - "The Battle of the Kegs"

FOUND IN: US
REFERENCES (7 citations):
Byington/Goldstein-TwoPennyBallads, pp. 61-70, "The Battle of the Kegs" (1 text plus a broadside reprint, contained in an article with a history of the song)
Scott-TheBalladOfAmerica, pp. 77-80, "The Battle of the Kegs" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 135-137, "The Battle of the Kegs (1 text plus a broadside print)
Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 77, "The Battle of the Kegs" (1 text, tune referenced); p. 131, "Battle of the Kegs" (1 tune, partial text, a copy of the tune in the 1813 American Patriotic Songster)
The Battle of the Kegs

The battle of the Kegs
Of gunpowder and sand
To make the British attacks
Frustrate and spend.

By rolling down the river
They thought to get it started
But when the British attacked
The Kegs did not go far.

The British tried to stop the flow
Of these floating bombs
But the Colonials, they laughed
As they watched the British come.

The most intense combat took place in the winter of 1778. When the British saw a large number of kegs floating downriver, they naturally did all they could to explode them in advance (and, in fact, they were highly successful). The residents of Philadelphia, however, derived great amusement from watching the British attack a bunch of barrels. Hence this song.

I know of no real evidence that the piece is traditional. But it became well-known. J. Franklin Jameson, *Dictionary of United States History 1492-1895*, Puritan Press, 1894, p. 54, mentions it (one of only a handful of songs it mentions), referring to it as "a celebrated humorous poem of the Revolutionary War, written by Francis Hopkinson."

Checking *Granger's Index to Poetry*, I find seven other Hopkinson pieces listed, although the only one I've ever seen is "Enraptured I Gaze." But this one was well-enough known that (Samuel Eliot Morison, *The Oxford History of the American People*, Oxford, 1965, p. 250) lists it as one of his typical songs of the Revolutionary period.

Jameson, p. 313, gives this biography of Hopkinson:

Hopkinson, Francis (1737-1791) was admitted to the bar in 1761. He was a New York Councilman from 1774 to 1776. He was a delegate to the Continental Congress from 1776 to 1777, serving on the committee to draft articles of confederation and advocating and signing the Declaration of Independence. He was appointed head of the Navy Department in 1775. He aided the cause of liberty by some witty satires and popular poems and songs. He was Judge of Admiralty for Pennsylvania from 1779 to 1789, and a U. S. District Judge from 1790 to 1791.

There seems to be dispute about the tune. The first source I saw said it was sung to "Yankee Doodle," which fits it well. Lawrence-MusicForPatriotsPoliticiansAndPresidents, on the other hand, claims it is sung to "Maggie Lauder." (The tune on p. 131 of Lawrence isn't either one -- and is almost unsingable, with a range of an octave and a fifth, so it can probably be ignored.) The text does not quite fit "Maggie Lauder" as I know the tune, but Lawrence has a different transcription. More noteworthy is the fact that the text in Lawrence is printed in short stanzas of 4-3-4-3+ feet; "Maggie Lauder" uses eight-line stanzas. My guess would be that the piece was published as a poem, and various people used different tunes, with "Yankee Doodle" being the most popular both because it's a good fit and because it was well known. - RBW

Battle of the Navvies, The

DESCRIPTION: "We burnt the Bully Beggarmen." Led by Mick Kenna "the Navvies left their work" firing pistols and throwing rocks through the windows of a school. When they saw us they fled. Challenged, we beat them again. Now we help "to crush those fearful Riots"

AUTHOR: unknown

EARLIEST DATE: 1864 (broadside, Bodleian Firth b.34(12))

KEYWORDS: violence Ireland political

HISTORICAL REFERENCES:

Aug 8-23, 1864 - Sectarian Belfast riots about Dublin Daniel O'Connell statue (source: Leyden-BelfastCityOfSong)
Battle of the Nile, The [Laws J18]

DESCRIPTION: Nelson's fleet attacks the French near the Egyptian shore. Although the singer's ship Majestic suffers severely, the British are completely victorious, with 13 ships destroyed or taken and the rest fled

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: war Napoleon

HISTORICAL REFERENCES:

Aug 1, 1798 - Nelson's British fleet mauls the French forces at the Battle of the Nile

FOUND IN: Canada(Mar)

REFERENCES (2 citations):

Laws J18, "The Battle of the Nile"

DT 550, BATTNILE

Roud #1892

NOTES [71 words]: Napoleon's first truly independent expedition was his attack on Egypt. He took an army and fleet to attack the British protectorate there. However, Lord Horatio Nelson's squadron of 14 ships of the line trapped the French fleet (13 ships of the line plus four frigates) and destroyed or captured 12 of them. Napoleon was cut off; he himself fled to France, but nearly all the rest of the expeditionary force was captured. - RBW

File: LJ18

Battle of the River Plate, The

DESCRIPTION: "South of the border, Down Montvideo way, That's where the pocket battleship Graf Spee came out one day." He thought he would find easy prey, but the Ajax, Achilles, and Exeter drive him away. The ship is scuttled. "The Nelson spirit will never die."

AUTHOR: unknown

EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)

KEYWORDS: battle navy sea ship England Germany derivative

HISTORICAL REFERENCES:

December 13, 1939 - Three British cruisers battle the German pocket battleship Admiral Graf Spee in the Battle of the River Platte.
December 17, 1939 - The Admiral Graf Spee is scuttled outside Montevideo harbor to avoid another battle.

FOUND IN: Britain(England(Lond))

REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, pp. 83-84, "The Battle of the River Plate" (1 text, tune referenced)

CROSS-REFERENCES:
- cf. "South of the Border" (tune)
- cf. "East of the Border" (tune)
- cf. "South of Columbo" (tune)
- cf. "Dear Old New Zealand" (tune)
- cf. "South of the Sangro" (tune)

NOTES [54 words]: For extensive background on the career and sinking of the Graf Spee, see the notes to "The Sinking of the Graf Spee." According to Tawney-GreyFunnelLines-RoyalNavy, this song is traditional in the Royal Navy and "The Sinking of the Graf Spee" cannot be shown to have been known there, but it has been printed more often. - RBW

Last updated in version 5.1
File: Tawn064

Battle of the Wilderness, The

DESCRIPTION: "Now boys just listen while I sing you a song sirs, About our veteran troops...." The rebel troops try to trap generals Grant and Meade, but the Union army continues on to Spotsylvania. The singer expects victory despite the death of General Sedgwick.

AUTHOR: James D. Gay

EARLIEST DATE: 1864 (broadside published by James D. Gay)

KEYWORDS: Civilwar battle soldier

HISTORICAL REFERENCES:
- May 5-6 (7), 1864 - Battle of the Wilderness. Confederate forces under Robert E. Lee inflict heavy casualties on Meade's Army of the Potomac, but General Grant refuses to accept defeat and orders Meade's army on to Spotsylvania.
- May 7-20, 1864 - Spotsylvania Campaign. Lee's entrenched army blocks Grant's move toward Richmond. After several failed assaults, Grant again pulls away from the Confederates and tries to go around them.
- May 9, 1864 - "Uncle" John Sedgwick, commander of the Union Sixth Corps and perhaps the most beloved officer in the Army of the Potomac (as well as its senior officer) is killed by a sharpshooter.

FOUND IN: Clausen-AmericanFolkSongsARegionalEncyclopedia1, pp. 160-161, "The Battle of the Wilderness" (1 text)

REFERENCES (2 citations):
- Wolf-AmericanSongSheets, #106, p. 9, "The Battle of the Wilderness" (2 references)
- Roud #V30296

BROADSIDES:

CROSS-REFERENCES:
- cf. "Virginia's Bloody Soil" (subject)

NOTES [28 words]: For background on the Battle of the Wilderness, see the notes to "Virginia's Bloody Soil." Note that John Segwick was killed at Spotsylvania, not in the Wilderness. - RBW

Last updated in version 5.0
File: CAFS1160

Battle of the Windmill, The

DESCRIPTION: "On Tuesday morning we marched out In command of Colonel Fraser... To let them know, that day, below, We're the Prescott Volunteers." The soldiers come to the Windmill Plains and, boldly led, drive off the invaders.

AUTHOR: unknown

EARLIEST DATE: 1942

KEYWORDS: battle soldier Canada rebellion

HISTORICAL REFERENCES:
Nov 11, 1838 - Roughly 170 men of "The Hunters," a group devoted to republican government in Canada, invade Canada near Prescott under Colonel Von Schultz

Nov 13, 1838 - Loyalist forces (Glengarry militia under Capt. George Macdonall, Dundas militia under Colonel John Crysler, and Grenville militia Colonel Richard Duncan Fraser) gather and attack the invaders

Nov 16, 1873 - The loyalists receive artillery reinforcements, while the invaders are out of ammunition and have not received expected reinforcements. The invaders are forced to surrender. Von Schultz and ten others will be hanged, and others transported

FOUND IN: Canada

REFERENCES (3 citations):
Fowke/Mills/Blume-CanadasStoryInSong, pp. 78-81, "The Battle of the Windmill" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 3, "The Battle of the Windmill" (1 text, 1 tune)
DT, BATWNDML*

Roud #4523

CROSS-REFERENCES:
cf. "An Anti-Rebel Song" (theme)
cf. "The Girl I Left Behind Me (lyric)" (tune & meter) and references there

NOTES [836 words]: For the history of the Canadian rebellion, which led to the events in this song, see the notes on "An Anti-Rebel Song" and "Farewell to Mackenzie."

The Canadian rebellion/invasion resembled most of the border raids of this period: So badly planned that it would have been funny if lives had not been lost.

1837 was a troubled time in Canada; a series of bad harvests had produced hardship and discontent (Brown, p. 211). William Lyon Mackenzie, long a foe of the government, took advantage to raise a rebellion. In December 1837, they tried to march on Toronto -- but they were completely disorganized; a few volleys by the local militia put them to flight (Bourrie, p. 57). Mackenzie fled to the United States; two of his followers were hanged (Brown, p. 213). Brebner/Masters, p. 240, observes that "The protest [Mackenzie and followers] personified so feebly and pathetically was widespread and deep, but too immature to find voice in either a solid party program or in truly substantial revolt." McNaught, p. 89, points out that the very fact that Mackenzie made it to the U. S. with all the power of the local government against him shows how much sympathy he had among ordinary Canadians.

A small-scale reign of terror followed as Colonel Allan MacNab worked to burn out the protests by employing Indians to kill alleged rebels.

A motley band of Americans, lured as always by the prospect of taking Canada from the British, decided to support the rebels. But their leaders, General Sutherland and Colonel von Rensellaer, were both "frauds," according to Bourrie, pp. 57-58. They shoved Mackenzie out to Navy Island in the Niagara River, made him a provisional president, promised land in Canada to his supporters -- and waited. The British managed to burn Mackenzie's support ship, the *Caroline,* and send it over Niagara Falls (Bourrie, pp. 59-61). That was pretty much the end of the Niagara rebellion. The action then shifted to the far end of Lake Ontario.

In November 1838, a more serious menace arose, in the form of the Hunters' Lodges, groups of unofficial soldiers trying to gain a foothold in Canada. They weren't really supporting Mackenzie (he in fact said that they never consulted him; Bourrie, p. 62) -- but he gave them an excuse. Exactly how many men invaded Canada in 1838 is uncertain; Brebner/Masters, p. 241, claims there were about a thousand, but Bourrie, p. 63, offers a figure of 300, of whom a hundred (including their commander John Ward Birge) turned back when one of their ships ran aground. On the whole, it seems most likely that 150-200 men came ashore in Canada and occupied a windmill in Prescott. They were now under the command of Nils von Schultz -- yet another of the fake military men who seemed to swirl around these efforts (Bourrie, p. 64).

The British brought up over a thousand troops, many of them militia but all of them more regular than the Americans. Their first attack failed, but they pulled back their lines and let the Americans stew (Bourrie, pp. 65-66). Four days later, on November 16, the British went in again. They had been reinforced up to 2000 men, and they had supplies, which the Americans did not. (It will tell you something about how messed-up the Americans were that their commander was styled a "colonel" though he had fewer than 200 men; the British, who outnumbered them ten to one, were commanded by Lt. Colonel Dundas).

Von Schultz was realistic enough to offer surrender if the British would treat his troops as prisoners of war. Dundas, properly I think, refused (Bourrie, p. 67); the invaders were not troops of the U. S. government but a private army. The British brought up artillery and bombarded the Windmill; the invaders eventually surrendered even without the promise of POW status.
Give Von Schultz this much credit: Tried for treason and sentenced to hang, he left four hundred pounds in his will to the widows and orphans of the Windmill battle. Ten others were also hanged, perhaps thirty of the Hunters escaped, those under 21 were sent back to the U. S., and the rest -- 82 in all -- transported to Van Diemen's Land. (Bourrie, p. 70).

Mackenzie survived, but had to remain in exile until 1849. (As Stokesbury comments acidly, pp. 227-228, both Mackenzie and Papineau, who led a rebellion in Quebec, "fled to the United States, which was thought by responsible British officials at the time to be more or less appropriate punishment.") During his exile, his property was plundered, so that he went from well-to-do to a near-pauper when he died in 1861 (Bourrie, pp. 71-72). He was nonetheless fondly remembered by anti-aristocratic forces in Canada.

This sort of filibustering was largely halted in 1842 as the Webster/Ashburton treaty resolved many border issues (Brebner/Masters, p. 241). The Fenians would later try to invade Canada -- but that was an independent excursion, not something with broad American support.

For another song about Canadian/American border troubles in this period, see "The Aroostook War." - RBW

Bibliography

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- Stokesbury: James L. Stokesbury, Navy & Empire, Morrow, 1983

Last updated in version 2.5
File: FMB078

Battle of Trenton, The

DESCRIPTION: "On Christmas day in seventy-six Our gallant troops with bayonets fixed For Trenton marched away." The Americans cross the Delaware River and attack and scatter the Hessian garrison. The soldiers toast the memory of that day

AUTHOR: unknown

EARLIEST DATE: 1843 (Griswold's "Curiosities of American literature," according to Eggleston)
KEYWORDS: war rebellion battle river patriotic

HISTORICAL REFERENCES:
Dec. 25, 1776 - The colonial army under Washington crosses the Delaware River and successfully attacks a force of Hessian mercenaries in their winter quarters at Trenton

FOUND IN: US

REFERENCES (3 citations):
Scott-TheBalladOfAmerica, pp. 72-74, "The Battle of Trenton" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia, p. 123, "Battle of Trenton" (1 text)
Rabson-SongbookOfTheAmericanRevolution, pp. 42-43, "The Battle of Trenton" (1 text, 1 tune)

ST SBoA072 (Partial)
NOTES [41 words]: Rabson-SongbookOfTheAmericanRevolution's tune is said to be based on something called "Fire of Love," but is said to be modified, so it is neither traditional nor native to the song. It is not clear to me that this piece was ever actually sung. - RBW

Last updated in version 4.4
File: SBoA072

Battle of Vicksburg, The

DESCRIPTION: "On Vicksburg's globes and bloody grounds A wounded soldier lay, His thoughts was on his happy home Some thousand miles away." The dying man recalls mother and sweetheart and prepares for the end

AUTHOR: unknown

EARLIEST DATE: 1928 (Randolph)
KEYWORDS: death battle separation Civilwar

HISTORICAL REFERENCES:
April 6-7, 1862 - Battle of Shiloh. The army of U.S. Grant is forced back but, reinforced by Buell, beats off the army of A.S. Johnston. Johnston is killed. Both sides suffer heavy casualties (Shiloh was the first battle to show how bloody the Civil War would be)

Nov 1862 - Union general Ulysses S. Grant begins his Vicksburg campaign. His first four attempts to reach the city fail

Apr 16, 1863 - Porter's gunboats run past Vicksburg, opening the way for Grant's final successful campaign

May 12-17, 1863 - Grant fights a series of minor battles which bring him to the defences of Vicksburg

May 22, 1863 - Grant's attempt to take Vicksburg by storm is a bloody failure. The Union army settles down to a siege

July 4, 1863 - Lt. General Pemberton surrenders Vicksburg

REFERENCES (4 citations):
Randolph 225, "The Battle of Vicksburg" (1 text, 1 tune, plus a fragmentary text of the original song, "On Buena Vista's Battlefield")
Hudson-FolksongsOfMississippi 120, p. 261, "The Vicksburg Soldier" (1 text)
Fuson-BalladsOfTheKentuckyHighlands, p. 93, "Shallows Field" (1 text, clearly this song although the battle site is "Shallows Field"="Shiloh's Field"; this may come from confusion with "The Drummer Boy of Shiloh")
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 334, "The Battle of Vicksburg" (1 text plus an except from "On Buena Vista's Battlefield")
ST R225 (Partial)
Roud #4500

CROSS-REFERENCES:
cf. "On Buena Vista's Battlefield" (tune & meter, theme)
cf. "Victorious March" (subject)
cf. "Late Battle in the West" (subject)

NOTES [1845 words]: This song is a clear rewrite of the Mexican War song "On Buena Vista's Battlefield." The choice of Vicksburg is perhaps curious; although the Vicksburg campaign led to even more deaths by disease than usual, battle casualties were relatively light compared to the great battles in Virginia and Tennessee. On the other hand, the "Buena Vista" song seems to have spawned other Civil War pieces, e.g. about Shiloh (see Fuson-BalladsOfTheKentuckyHighlands's "Shallows Field," which I lump here but which Roud splits off; it's his #4284)
And it should be admitted that Vicksburg was important -- arguably the single most important Union victory of the war. In the early spring of 1863, the Union war effort seemed stalled. If the war were to be won, something had to be done, but no progress was being made anywhere. In Virginia the Army of the Potomac had had a two to one advantage in manpower at the Battle of Chancellorsville, but still managed to lose. William S. Rosecrans's Army of the Cumberland, operating in central Tennessee, had been inert since the bloody draw of Stones River/Murfreesboro (for which see "The Battle of Stone River.")
That left only the western army of Ulysses S. Grant. And even he seemed to be stuck. A major part of the Federal war plan was to capture the Mississippi and split the Confederacy in two. A large part of this had been done; New Orleans had fallen early in 1862 (for this see "The New Ballad of Lord Lovell (Mansfield Lovell)"). Memphis had been lost almost without a struggle; the navy moved in and the Confederates moved out (McPherson, p. 418). The only thing still linking the Confederate east with Arkansas, Texas, and the trans-Mississippi portion of Louisiana was Vicksburg.
The city was still young; Newet Vicks, the founder, had first seen Walnut Heights above the river in 1814, the site of a ruined military encampment called Fort Nogales (Carter, p. 12). Settlers began to move there around 1819. The population was still fairly small.
Although a relatively minor town, Vicksburg was an incredibly strong military position. The bluffs guarded the city on the north and west, with the river an additional barrier on those sides (although Vicksburg stands along the Mississippi, the river near the city ran almost west to east; the river made a great bow there, like a reverse letter C, with Vicksburg on the lower right part of the curve; for details, see the map on the frontispiece of Carter. This curve also meant that boats trying to make it past Vicksburg could not build up much head of steam -- a real advantage to defenders trying to prevent ships from running past the town). Plus there were great marshes to the north...
which made it impossible to bring supplies down the east bank of the Mississippi.
Flag Officer Farragut, who had taken New Orleans and gone on to capture Natchez and Baton Rouge, eventually took his fleet to Vicksburg. He called on the city to surrender, received a contemtuous reply (McPherson, pp. 421-422) -- and tried to attack it with gunfire, as he had attacked New Orleans. But Vicksburg, high on its bluff and guarded by 10,000 Confederates, was too tough for him. He didn't have enough soldiers to attack, and while he could damage the city, he couldn't seriously soften it up. Eventually, after his ships had suffered enough damage, he had to give up.

What it meant was that there was only one really practical way to get at Vicksburg: An army had to come at it by land from the east or southeast (RandallDonald, p. 409) -- and that meant that somehow the Union army had to get itself to the south or east of the city. And "that" meaning being cut off from their supply lines from Memphis.

If the Union had moved fast enough, it might not have mattered; they could have come from the south. But in the aftermath of Farragut's repulse before Vicksburg, the Confederates had retaken Port Hudson south of Vicksburg. It was too weak a position to hold if Vicksburg fell -- but, as long as Vicksburg stood, Port Hudson guarded its vulnerable side from an attack from the Union base at New Orleans.

Farragut in 1862 made the first of many attempts to lever the Confederates out: He started a canal to route the Mississippi away from the town. If he had managed to create a usable waterway, then then Union navy could have gotten around Vicksburg and supplied an army to the south of the town. The idea failed; before the canal could be more than begun, summer drought lowered the level of the Mississippi. Farragut's ships were ocean vessels, and in danger of being stranded, and his men were sick from the heat and the bugs. He gave up and headed back to New Orleans, leaving the problem to the army.

The problem stymied Ulysses S. Grant, the commander of the forces along the Mississippi, for more than half a year. An attempt to build a supply line from the north failed when Confederate cavalry destroyed his depot at Holly Springs (Grant, pp. 432-433; Catton; p. 33). Two attempts to work an army through the rivers and marshes northeast of the town nearly ended in disaster. A second attempt to dig a canal to bypass the town failed (Catton, pp. 80-85). By the spring of 1863, Grant seemed stymied. As Anders says on p. 362, "By early April it took the fingers of both hands to count the number of times General Grant had tried to get at the rebel fortress, only to fail."

But Grant would not have been Grant had he been willing to give up -- years later, describing this period of frustrations, he wrote, "The elections of 1862 had gone against the party which was for the prosecution of the war.... It was my judgment at the time that to make a backward move as long as that from Vicksburg to Memphis, would be interpreted, by many of those yet full of hope for the preservation of the Union, as a defeat.... There was nothing left to be done but to go forward to a decisive victory" (Grant, p. 443).

Finally Grant ran his river fleet past Vicksburg, marched his army south of the town on the western bank of the Mississippi, and crossed to attack Vicksburg from the south and east. It was a bold move. Flag Officer Porter, commanding his fleet, had warned him that the ships could not go back (Anders, p. 363). There was no retreat.

That wasn't the only risk. He had to go through Confederate country to reach the back of Vicksburg. It meant that, for several days, he had no supply line, but he was able to carry what his scavengers could not find. He said of the effort, "Early on the morning of the 30th of April [1863,] McClernand's corps and one division of McPherson's corps were speedily landed. When this was effected I felt a degree of relief scarcely ever equalled since. Vicksburg was not yet taken it is true, nor were its defenders demoralized by any of our previous moves. I was now in the enemy's country, with a vast river and the stronghold of Vicksburg between me and my base of supplies. But I was on dry ground on the same side of the river as the enemy" (Grant, p. 480).

As RandallDonald comments on p. 409, it was "an enterprise which only a daring and resourceful general could have conceived and carried to a successful conclusion."

A truly tough general might yet have made Grant pay. The Confederate general Pemberton, who had done little to prevent Grant's crossing, was not such a general -- and Grant had in any case done a find job of confusing him with a cavalry raid on his railroad links led by Col. Benjamin Grierson and a demonstration near Vicksburg by Sherman's corps (Anders, pp. 364-367) before the latter joined Grant south of Vicksburg.

Grant, having made his landing south of Vicksburg, won several battles against small local forces, then captured Jackson, the main rail center and capitol of Mississippi, then (with Sherman having joined him) on May 16 and 17 faced Pemberton's main army at Champion's Hill and Big Black River (RandallDonald, p. 411).

Champion's Hill was not an overwhelming victory for Grant; he never managed to get half his army
into action, and that let Pemberton escape (Woodworth, p. 387). But Pemberton, having escaped one trap, put himself in another. He should have retreated north or east, keeping himself in contact with the rest of the Confederacy -- the theater commander, Joseph E. Johnston, had in fact ordered him to retreat in that direction if he were defeated; Johnston correctly saw that if Pemberton went into Vicksburg, both the town and the army would be lost; if he abandoned Vicksburg, at least the army would be saved. But Jefferson Davis had told Pemberton to hold Vicksburg at all costs (Catton, p. 191), and back to Vicksburg Pemberton went (Catton, p. 193). Many Confederates were so angry that they accused Pemberton of selling Vicksburg (Catton, p. 193).

Grant encircled the town, meaning that he once again had communications with the North, and began to starve it out Pemberton. The defenses on the land side of Vicksburg, although not comparable to those on the river side, were strong; had the defenders had more supplies, they might have held out indefinitely, but by July 1863, they were starving. Johnston had ordered Pemberton to try to break out (Catton, p. 194), but Pemberton didn't even try. In response to a letter on July 1, his subordinates indicated no hope (Grant, p. 556).

Grant was by then preparing an assault, which he thought would succeed (though I am much less sure -- Grant's single biggest defect as a commander was that he seemed to have very little sense of how strong a defensive position was. In the course of the war, he repeatedly sent troops on head-first assaults on trench lines, resulting in a one-sided slaughter of his own troops). Grant said of what happened at this time, "Pemberton commenced his correspondence on the third [of July] with a two-fold purpose: to prevent an assault, which he knew would be successful, and second, to prevent the capture taking place on the great national holiday [i.e. the Fourth of July]... Holding out for better terms as he did he defeated his aim in the latter particular" (Grant, p. 564). Pemberton surrendered on July 4, 1863 -- which was also the day after the end of the Battle of Gettysburg. Those two days were probably the best for the Union until Sherman captured Atlanta in 1864. Grant had captured the third-largest army in the Confederacy. He had also eliminated the strongest fortress guarding the Mississippi. Within days, there would be no Confederate forces left along the river; the Confederacy would be split in two -- meaning that men and supplies from Texas and Arkansas and western Louisiana could no longer reach the armies further east. It was not immediately decisive, but it was a deadly blow -- far more deadly than Gettysburg, which was strategically very nearly a draw (Lee was forced out of Pennsylvania but still had his army intact).

It's one of those little ironies that Gettysburg, the most written-about battle of the Civil War, has almost no place in traditional song, and Vicksburg, the most decisive battle, has only a slightly stronger place in the folk repertoire. - RBW

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Last updated in version 5.0
File: R225

**Battle on Vinegar Hill, The**

DESCRIPTION: The English army of 20000 defeat 10000 Wexford pikemen in a fierce battle. The pikemen were brave and valiant; the English were stubborn and warlike. The singer comments on the pity that freeborn Englishmen "should strike fair freedom down"

AUTHOR: Rev. P. F. Kavanagh (source: Moylan-TheAgeOfRevolution-1776-1815)
Battle That Was Fought in the North, The

DESCRIPTION: Orangemen come to Tyrone to celebrate July 12, "but our loyal-hearted Catholics soon made them run away." "We'll still be faithful to George the Fourth, and loyal to his crown, But not afraid, nor yet dismay'd, to keep those Brunswickers down"

AUTHOR: unknown

EARLIEST DATE: c.1830 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: violence death Ireland political

FOUND IN:

REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 35, "The Battle That Was Fought in the North" (1 text)

CROSS-REFERENCES:
cf. "Owen Rooney's Lamentation" (subject: "party fights")
cf. "The Lamentation of James O'Sullivan" (subject: "party fights")
cf. "The Noble Blue Ribbon Boys" (subject: Ulster quarrels)

NOTES [227 words]: July 12 is the Gregorian Calendar (adopted in England in 1752) date for celebrating the victory of William II of Orange in the Battle of the Boyne, July 1, 1690. Zimmerman-SongsOfIrishRebellion: "This ballad ... [was] perhaps also inspired by the 'party fights' in July 1829. Upwards of twenty men were said to have been killed in County Tyrone.... There was more fighting near Stewartstown in July 1831."

Zimmerman-SongsOfIrishRebellion 35: "'Brunswicker' was then more or less synonymous with 'Orangeman' or simply 'Protestant'." - BS

This song is presumably dated by its internal references. If the reference is to the Party Fights, then it must be after July 1829, but since the King is George IV, who died in 1830, it must be before that.

On the other hand, the most noteworthy of the party fights came later, at Dolly's Brae (July 12, 1849; for this battle, see "Dolly's Brae (I)" and "Dolly's Brae (II)"); at which several dozen Catholics were killed. This led England to pass the Party Processions Act in 1850. On still another hand, there was also the earlier clash at Garvegh (1813; see "March of the Men of Garvagh"). The king at this time was George III, but he was in his final madness and the future George IV was regent. So while the 1830 date is likely, there are plenty of other possible dates if one allows for the possibility of anachronism. - RBW

File: Zimm035

Battler's Ballad

DESCRIPTION: "You are just a lonely battler and you're waiting for a rattler And you wish to heaven you were never born." The hobo watches the trains and prepares for a rough ride. But "There will surely come a day When you'll own a bloody railway of your own."

AUTHOR: Jack Wright (source: Scott-ACollectorsNotebook-31TraditionalSongs)
**Battleship of Maine**

DESCRIPTION: Humorous song about a country boy caught up in the Spanish-American war, for which he has little sympathy. He describes bad conditions in the army, notes that the "Rough Riders" wear $5.50 shoes, while the poor farmers wear dollar-a-pair shoes.

AUTHOR: unknown

EARLIEST DATE: 1922 (Brown)

KEYWORDS: army war humorous soldier cowardice

HISTORICAL REFERENCES:
- 1895 - Cubans rebel against Spain
- Feb 15, 1898 - Explosion of the battleship "Maine" in Havana harbour
- April 25, 1898 - Congress declares war on Spain

FOUND IN: US(SE)

REFERENCES (5 citations):
- Brown/Belden/Hudson-FrankCollectionNCFolklore2 239, "That Bloody War" (4 texts, of which the first two are this piece; the final two fragments appear to be "That Crazy War")
- Brown/Schinhan-FrankCollectionNCFolklore4 239, "That Bloody War" (2 excerpts, 2 tunes)
- Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 100-101, "Battleship of Maine" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 288, "Battleship of Maine" (1 text)

Roud #779

RECORDINGS:
- Mary C. Mann, "The Battleship of Maine" (AFS A-526, A-527, 1926)
- New Lost City Ramblers, "Battleship of Maine" (on NLCR01, NLCRCD1) (NLCR12) (NLCR16)
- Red Patterson's Piedmont Log Rollers, "Battleship of Maine" (Victor 20936, 1927)
- Wilmer Watts and the Lonely Eagles, "Fightin' in the War with Spain" (Paramount 3254, 1931; on StuffDreams1)

CROSS-REFERENCES:
- cf. "Mister McKinley (White House Blues)" (tune)
- cf. "If I Lose, I Don't Care" (tune, floating lyrics)
- cf. "Joking Henry" (tune)
- cf. "That Crazy War" (lyrics)
- cf. "That Bloody War (I)" (lyrics, theme)
- cf. "My Sweetheart Went Down with the Maine" (theme) and references there

NOTES: For background on the loss of the Maine, and the war that followed, see the notes to "My Sweetheart Went Down with the Maine." - RBW

Last updated in version 4.2

File: CSW100

**Baw Burdie**

DESCRIPTION: The singer hushes a birdie she has in a bog, among a little moss. It runs away, she looks all day and finds it in a duck's nest. She bids it go home.

AUTHOR: unknown

EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)

KEYWORDS: separation lullaby bird

FOUND IN: Britain(Scotland(Bord))

REFERENCES (1 citation):
- Lyle-Andrew-CrawfurdsCollectionVolume2 161, "Baw Burdie" (1 text)

Roud #15115
NOTES [73 words]: Lyle-Andrew-CrawfurdsCollectionVolume2 says it "may be compared with 'The Lost Birdies, or The Hobo and the Robin.'" The action is similar but Henry's text is better organized and the singer is not an actor in that song. If I had more texts I might lump them together. - BS I would suspect that we are to understand the bird as a cuckoo -- although I've never heard of a cuckoo parasitizing a duck; the lifestyles are too different. - RBW
Last updated in version 2.6
File: LyCr2161

Bawdy Alphabet, The
DESCRIPTION: A variation of the standard Alphabet songs (Logger's, Sailor's, etc.) with A to Z references to matters sexual or private parts
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: bawdy wordplay
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph/Legman-RollMeInYourArms II, pp. 616-621, "The Alphabet Song" (5 texts)
CROSS-REFERENCES:
cf. "The Logger's Alphabet" (subject) and references there
ALTERNATE TITLES:
The Whore's Alphabet
The Tramp's Alphabet
NOTES [25 words]: Legman in Randolph/Legman-RollMeInYourArms II offers extensive notes to this widely known song, and particularly to the obscene and/or bawdy versions. - EC
Last updated in version 5.2
File: RL616

Bay Billy
DESCRIPTION: As the 22nd Maine struggles against Early at Fredericksburg, orders come that a battery must be taken. The regiment repeatedly tries and fails. The colonel is shot down. In the next attack, his riderless horse leads the charge and the battery is captured
AUTHOR: Words: Frank H. Gassaway
EARLIEST DATE: 1886 (Potter, _My Recitations_, according to Gray-
SongsAndBalladsOfTheMaineLumberjacks)
KEYWORDS: horse Civilwar death battle
FOUND IN:
REFERENCES (1 citation):
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 166-170, "Bay Billy" (1 text)
NOTES [215 words]: Frank Gassaway seems to have specialized in Civil War bathos; his other relatively well-known poem was "The Pride of Battery B." Gray-
SongsAndBalladsOfTheMaineLumberjacks maintains that this was a popular poem. Possibly true in the nineteenth century. Thankfully, that has ceased to be the case; Granger's Index to Poetry lists not one Gassaway poem.
This piece is particularly irritating because it's completely false. Checking the Fredericksburg Order of Battle in Francis Winthrop Palfrey's _The Antietam and Fredericksburg_ 1882 (I use the 2002 Castle Books reprint), pp. 198-210, the 22nd Maine wasn't at Fredericksburg. Nor, as it turned out, was it at Chancellorsville (during which battle there was again fighting around Fredericksburg, involving the Confederate general Jubal A. Early). In fact, the 22nd Maine never served in the east at all! Internet searches reveal it to have been a nine month regiment which performed its active service in Louisiana -- and, in its entire existence, suffered only nine men killed in battle.
I do not know if Gassaway knew this, and decided to use an obscure regiment for his nonsense, or if he didn't know this and was smoking something particularly strong the day he excreted this, but I can only hope that it will be mercifully forgotten. - RBW
Last updated in version 2.5
File: Gray166
Bay of Biscay

DESCRIPTION: A ship is wrecked at night in a storm in the Bay of Biscay. At daybreak "a sail in sight appears" and the crew is rescued.

AUTHOR: Andrew Cherry (1762-1812) (source: Bodleian notes to broadside Harding B 25(903); also John Bartlett, _Familiar Quotations_, 15th ed (1980))

EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(73))

KEYWORDS: rescue sea ship storm wreck

REFERENCES (2 citations):
Wolf-AmericanSongSheets, #110, p. 9, "The Bay of Biscay O!" (1 reference)
ADDITIONAL: Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, p. 169, "(The Bay of Biscay)" (1 partial text)

Roud #24928

BROADSIDES:
Bodleian, Harding B 28(73), "The Bay of Biscay, O" ("Loud roard the dreadful thunder"), W. Armstrong (Liverpool), 1820-1824; also Harding B 11(3128), Harding B 25(903), "In the Bay of Biscay O"; Firth b.25(71), Harding B 11(196), Harding B 15(17a), Harding B 11(192), Harding B 11(193), Harding B 25(148), "[The] Bay of Biscay O[!]"; Firth b.25(82), Firth c.12(305), Harding B 11(194), Harding B 11(195), 2806 b.10(79), 2806 c.17(22), Firth c.21(118), Firth b.27(72), "[The] Bay of Biscay"

LOC Singing, as108370, "Bay of Biscay," L. Deming (Boston), n.d.

NOTES [131 words]: The tune was at least well enough known to be used for a parody (Bodleian, Harding B 16(198c), "Paddy's Wake" ("Loud howl'd each Irish mourner")) and, years later, another wreck broadside (Bodleian, Harding B 14(335), "Wreck of the ship Reform, commanded by commodore Russell" ("Loud roared the dreadful thunder")). - BS

Not to be confused with "Bay of Biscay, Oh (Ye Gentlemen of England II) (The Stormy Winds Did Blow)" [Laws K3], which also involves a rescued crew but in different circumstances, nor with the song about a sailor's life, "The Bonny Bay of Biscay-O."

Andrew Cherry's other noteworthy piece is "The Green Little Shamrock of Ireland."

According to Nettel, this was written for an opera called "Spanish Dollars," which was staged in 1805; the music was by John Davy. - RBW

Last updated in version 5.1

File: BdBaOBis

Bay of Biscay, Oh (Ye Gentlemen of England II) (The Stormy Winds Did Blow) [Laws K3]

DESCRIPTION: The singer's ship and the Rameley set out from Spithead. The two ships are separated by a storm in the Bay of Biscay. The Rameley, arriving at Gibraltar, reports the other ship lost, but at last it comes in, having lost mast, captain, and ten crewmembers

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan1)

KEYWORDS: sea ship storm

FOUND IN: Canada(Mar) Britain(Scotland(Aber))

REFERENCES (5 citations):
Laws K3, "Bay of Biscay, Oh (Ye Gentlemen of England II) (The Stormy Winds Did Blow)"
Greig/Duncan1 35, "The Bay of Biscay" (2 texts, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 52, "Bay of Biscay Oh" (1 text, 1 tune)
Palmer-OxfordBookOfSeaSongs 37, "Sailor's Lamentation" (1 text, 1 tune)
DT 399, BAYBISC*

Roud #524

CROSS-REFERENCES:
cf. "Ye Gentlemen of England (III)" (basis for first verse) and references there

cf. "The Plains of Waterloo" (tune, according to Greig/Duncan1)

NOTES [151 words]: Not to be confused with the lover's-ghost-returned song "Bay of Biscay."
(PJS)

Creighton-NovaScotia: Also not to be confused with "[The] Bay of Biscay [O]" ["Loud roared the dreadful thunder"] by Andrew Cherry about a disabled ship rescued. [In the Index as "Bay of
Biscay" - RBW
For what may be the first of this family of ballads see broadside Bodleian, Douce Ballads 2(167b), "Neptune’s Raging Fury" or "The Gallant Seaman’s Sufferings" ("You gentlemen of England, that live at home at ease"), C. Brown (London), 1695-1707, by Martin Parker. The first verse is You Gentlemen of England that live at home at ease,
Full little do you think upon the danger of the Seas;
Give ear unto the Marriners[sic] and they will plainly show,
The cares and the fears when the stormy winds do blow.
The subject is the general plight of seamen, as compared to that of landsmen. No specific incident is mentioned. - BS
Last updated in version 4.4
File: LK03

Bay Road Girls They Have No Pride, The
DESCRIPTION: Bay Road girls raise their skirts to tempt the Bay Road boys. The Bay Road boys should "take care wha you about"
AUTHOR: unknown
EARLIEST DATE: 1939 (WITrinidadVillage01)
KEYWORDS: pride seduction sex warning nonballad clothes
FOUND IN: West Indies(Trinidad)
RECORDINGS:
Emelia Henry, Lovey Gilman and Martha Saunders, "The Bay Road Girls They Have No Pride" (on WITrinidadVillage01)
File: RcBRGTHP

Bayou Sara, The
DESCRIPTION: The Bayou Sara (Bicera) is a fine boat, but catches fire and burns down, taking many people with her. The song may mention all the crew she lost, or the singer's own escape and watching for angels to come for him.
AUTHOR: unknown
EARLIEST DATE: 1914 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: ship river fire death disaster
FOUND IN: US(So)
REFERENCES (3 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 423-424, "The Burning of the Bayou Sara" (1 text)
Wheeler-SteamboatinDays, pp. 40-41, "B'y' Sara Burned Down" (1 text, 1 tune)
DT, BAYOUSAR* BAYOUSA2
ST DTBayous (Full)
Roud #10010 and 4139
RECORDINGS:
Art Thieme, "Bayou Sara" (on Thieme05)
ALTERNATE TITLES:
The Burning of the Bayou Sara
The Bicera
NOTES [175 words]: As "The Burning of the Bayou Sara," this song is item dG39 in Laws's Appendix II.
Belden-BalladsSongsCollectedByMissourFolkloreSociety, who collected the version known to Laws, reported that a ship called the Bayou Sara burned at the dock on December 5, 1885. Mary Wheeler, however, reports that the name of the ship was the "City of Bayou Sara," built in 1884; she burned at New Madrid. All passengers were reportedly saved, though a few crew members died.
The versions of this song are extremely diverse in form (apart from the confusion that caused the ship to be called "The Bicera" by Belden-BalladsSongsCollectedByMissourFolkloreSociety's informant), and it's possible that there are two ballads involved. Laws, for instance, failed to identify Wheeler's text with Belden-BalladsSongsCollectedByMissourFolkloreSociety's, and Roud gives the pieces two numbers. But since the texts are all unique, I place them all here without rendering a final judgment on the matter; this may be just a piece that went through a lot of blues
Bazaar, The

DESCRIPTION: "There are lots of little swindles in all New Zealand towns... But of all the various
dodges tried for taking people in the nest is a Fancy Bazaar" where one never leaves until "totally
fleeced." A list of the tricks, and some of the victims, follows.

AUTHOR: Words: Charles R. Thatcher (1831-1878)
EARLIEST DATE: 1864 (Thatcher's "Songs of the War")
KEYWORDS: commerce trick nonballad New Zealand

REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, pp. 50-52, "The Bazaar" (1 text, 1 tune)

NOTES [29 words]: For brief background on Charles Thatcher's career, see the notes to "Where's
Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong.

Be Careful in Choosing a Wife

DESCRIPTION: Beware. Women are deceitful and unkind and the silliest will outwit any man.
When a squaller is born you must work harder. Your wife won't wash shirts or make you breakfast
or dinner. She'll beat you if you don't put the squaller to sleep at night.

AUTHOR: unknown
EARLIEST DATE: before 1821 (broadside, Bodleian 2806 c.17(23))
KEYWORDS: shrewishness warning ordeal nonballad baby husband wife
FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Reeves/Sharp-TheIdiomOfThePeople 95, "Single Men's Warning" (1 text)
Roud #4744
BROADSIDES:
Bodleian, 2806 c.17(23), "Be Careful in Choosing a Wife" ("Now come all young men that are
going to wed"), G. Thompson (Liverpool), 1789-1820; also Harding B 11(2927), Firth c.20(50), Firth
c.20(49), Harding B 11(219), Firth b.25(533), Harding B 11(3225), Harding B 11(1735), Harding B
11(1735), Harding B 20(145), 2806 c.14(65), Harding B 11(2320), Harding B 11(678), Harding B
15(19b), Harding B 11(220), Harding B 17(19b)[a few words are illegible], "Be Careful in Choosing
a Wife"

NLScotland, L.C.Fol.178.A.2(055), "Be Careful in Choosing a Wife" ("Now all you young men who
are going to wed"), James Lindsay (Glasgow), 1852-1859
NOTES [110 words]: Richard Greene, editor, A Selection of English Carols, Clarendon Medieval
between this song and his carol #82, pp. 144-145, "(How, hey, It is non les: I dar not seyn quan che
seygh[t], 'Pes!')/" Certainly there are common elements -- e.g., in both, the man comes home from
the plow and finds no food on the table. But I would not go so far as to suggest that the one derives
from the other; Greene's piece, from British Library MS. Sloane 2593, is of the fifteenth century. For
more on the Sloane manuscript, see the notes to "Robyn and Gandeleyn" [Child 115]. - RBW

Be Home Early Tonight, My Dear Boy

DESCRIPTION: The singer's has worked hard all his life, and occasionally goes to town for fun.
But his mother regularly tells him, "Be home early tonight." Once, when she is sick, he goes out
partying and returns to find her dead. He warns against ignoring mother

AUTHOR: John Gibbons ?
EARLIEST DATE: 1914 (Wehman Brothers' Good Old Time Songs #3); reportedly first published
1882
KEYWORDS: work mother death warning
FOUND IN: US(SE,So) Canada(Newf)
REFERENCES (5 citations):
Randolph 851, "Be Home Early Tonight, My Dear Boy" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 534-536, "Be Home Early Tonight, My Dear Boy" (1 text, 1 tune -- Randolph's 851)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 27, "Be Home Early" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 27, "Be Home Early" (1 tune plus an excerpt of text)
Spaeth-WeepSomeMoreMyLady, pp. 174-175, "Be Home Early Tonight, My Dear Boy" (1 text)
Roud #7451
RECORDINGS:
Kelly Harrell, "Be at Home Soon Tonight, My Dear Boy" (OKeh 40505, 1925; on KHarrell01)
Mrs. John Powers, "Be Home Early Tonight" (on MUNFLA/Leach)
Mrs. Stamp, "Be Home Early Tonight" (on MUNFLA/Leach)
File: R851

Be Kin' to Yer Nainsel, John

DESCRIPTION: His dying wife says to John: there are three spoons, three cows, three carts,... Give one of each to the lassie, one to the laddie, and one to yourself. His wife dies. John "I maun hae anither, I've plenty for to keep her, An be kind tae my nainsel!"

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan3)
KEYWORDS: bequest death humorous nonballad parody husband wife derivative
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #122, pp. 2-3, "Be Kin' to Yer Nainsel, John"; #116, pp. 2-3, "Be Kin' to Yer Nainsel, John"; 114, p. 2, "Be Kin' to Yer Nainsel, John"; #117, p. 2, "Be Kin' to Yer Nainsel, John"; #119, p. 3, "Be Kin' to Yer Nainsel, John"; #121, p. 2, "Be Kin' to Yer Nainsel, John"; #123, p. 3, "Be Kin' to Yer Nainsel, John" (2 texts plus 7 fragments)
Greig/Duncan3 706, "Be Kin' to Yer Nainsel, John" (10 texts, 5 tunes)
Roud #2480
CROSS-REFERENCES:
cf. "The Land o' the Leal" (basis for parody [see notes])

NOTES [261 words]: Greig 114: "The song appears to be a parody on 'The Land o' the Leal' [Text]. In this way she goes over the beasts and articles in the house, always telling him to give away the best and keep the worst, but still every now and again bidding him be kind to himself, for she is wearin' awa'."

Greig 116: "[The Rev. Mr Duncan] says:- 'At least one of my versions goes back a hundred years or more. In this case, the suggestion of parody is the first and most obvious, but there are difficulties.' Yes, there are difficulties. Miss Robertson's - 'Fy, gar heat a sup drink, John,' is older than Lady Nairne's day." [1910]

Greig 119: "[Miss Robertson] says that she never heard her mother say where she got her version of the song, but she feels sure that her aunt had got hers from her mother who would have been a girl about 1780. Miss Robertson refers to the controversy that once arose (and has been repeated since) as to the authorship of 'The Land of the Leal,' some people claiming it for Burns, and she recalls that one correspondent referred to the earlier song about the unmanly John."

Greig/Duncan3 quoting Duncan: "Now Lady Nairne's 'The Land o' the Leal' goes back to 1798, and contains these coincidences with this:- (1) the use of the expression 'the land o' the leal' for heaven; (2) the combination of this with the words 'I am wearin awa,' (3) the address to the husband as 'John' and (4) the use of all these in an address from a dying wife to her husband." Duncan goes on to ask whether Lady Nairne borrowed from the popular song, or vice versa. - BS Last updated in version 2.6
File: GrD3796

Be Kind to the Loved Ones at Home

DESCRIPTION: "Be kind to thy father, for when thou wert young, Who loved thee so fondly as he?"
But now he is passing away and deserves kindness. Similarly, be kind to mother, brother, sister
Be Kind to Your Web-Footed Friends

DESCRIPTION: "Be kind to your web-footed friends, For a duck may be somebody's mother...."

Listeners are urged to be kind to swamp animals and perhaps other ecologically unfortunate creatures

AUTHOR: Music ("The Stars and Stripes Forever") by John Philip Sousa

EARLIEST DATE: 1975 (Robert Waltz, in elementary school)

KEYWORDS: humorous parody animal nonballad

FOUND IN: US

REFERENCES (3 citations):
- Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 52, "Be Kind to Your Web-Footed Friends" (1 text, tune referenced)
- DT, WEBFOOT

Roud #10248

NOTES [11 words]: Of *course* it's a folk song. Think about where *you* learned it. - RBW

Last updated in version 4.4

File: DTwebfoo

Be Merry, Be Merry (A Pryncple Poy nth of Charyte)

DESCRIPTION: "Ne merry, be merry, I pray you everyone." "A principal point of charity, It is so merry for to be, In him that is but one, Be merry." "He that is but one in bliss, To us has sent his son." Jesus was born of a maid. Mary, save merry-makers. Give thanks

AUTHOR: unknown

EARLIEST DATE: fifteenth century (Cambridge, Trinity College MS. O.3.58)

KEYWORDS: religious nonballad MiddleEnglish

FOUND IN:

REFERENCES (8 citations):
- Greene-TheEarlyEnglishCarols, #17, p. 12, "(A pryncpyal poy nth of charyte)" (1 text with variants)
- Rickert-AncientEnglishChristmasCarols, pp. 203-204, "Be Merry" (1 text)
- Brown/Robbins-IndexOfMiddleEnglishVerse, #88
- DigitalIndexOfMiddleEnglishVerse, #149

ADDITIONAL: Rosell Hope Robbins, editor, _Early English Christmas Carols_, Columbia University Press, 1961, #9, pp. 30-31, "Be Merry, Be Merry" (1 text, 1 tune)

MANUSCRIPT: {MSCamTrinityO.3.58}, Cambridge, Trinity College MS. O.3.58, folio 1

MANUSCRIPT: Cambridge, Corpus Christi College MS. 233, folio 95

MANUSCRIPT: London, British Library, MS. Harley 3300, folio 2

NOTES [119 words]: Of the three manuscripts that contain this, none is of primary importance for scholars of carols, and indeed, only the Trinity College manuscript is of second rank. And it hasn't been popular with Middle English scholars. But it is attested in three manuscripts, which is a fairly high number, and the Harley manuscript is apparently from Exeter while the Trinity manuscript has been suspected of being from East Anglia, which is wide geographic attestation. The versions have several different stanzas, too. And it openly encourages merriment, which makes it sound much
more secular than most fifteenth century carols. I'm far from sure it's a folk song, but I'm putting it here to let you decide for yourself. - RBW

Last updated in version 5.3
File: GREE017

Be Quick for I'm in Haste

DESCRIPTION: A squire meets a maid. He says "I've loved you long" and asks her for a kiss: "be quick, for I'm in haste." Hodge, for whom she has been waiting, comes with a ring. She and Hodge leave for church. She tells the squire, "You see sir, I'm in haste"

AUTHOR: unknown
EARLIEST DATE: before 1845 (broadside, Bodleian Harding B 28(257))
KEYWORDS: courting ring seduction wedding rejection
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Reeves/Sharp-TheldiomOfThePeople, pp. 238-239, "In Haste" (1 text)
Roud #1589
BROADSIDES:
Bodleian, Harding B 28(257), "Be Quick, for I'm in Haste" ("Across the fields the other morn"), W. Armstrong (Liverpool), 1820-1824
File: ReSh238

Be Very Still

DESCRIPTION: "Be very still, my children dear." A mouse is near and we don't want her. In the pantry she drinks the cream, bites the cheese and "nibbles nearly all the cakes." The singer gets the cat. It will chase the mouse "and soon we'll all have jolly fun"

AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan8)
KEYWORDS: food nonballad animal
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1671, "Be Very Still" (1 text, 1 tune)
Roud #13007
File: Grd81671

Beale Street Blues (Ramblin' Blues)

DESCRIPTION: "I've seen the lights of old gay Broadway," and much of the rest of the world, but the singer advises seeing Beale Street. But there is also a warning: "If Beale Street could talk, Married men would have to take their beds up and walk...."

AUTHOR: W. C. Handy
EARLIEST DATE: 1916
KEYWORDS: warning party
FOUND IN: US
REFERENCES (2 citations):
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p .81, "Ramblin' Blues" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 277-278, "Beale Street Blues" (1 text)
Roud #11551
RECORDINGS:
Charlie Poole & the North Carolina Ramblers, "Ramblin' Blues" (Columbia 15286-D, 1928)
File: CAFS1277

Beam of Oak (Rambling Boy, Oh Willie)

DESCRIPTION: A farmer's daughter loves a servant man. Her father has him sent to sea. He is killed in battle. His ghost visits the father. The daughter hears about it. She hangs herself. Father finds her hanging. Her note blames the father, who goes mad

AUTHOR: unknown
EARLIEST DATE: 1910 (Lomax, Cowboy Songs)
KEYWORDS: battle navy death suicide father lover ghost
FOUND IN: Canada(Newf) US(SE,So)
REFERENCES (7 citations):
Leach-FolkBalladsSongsOfLowerLabradorCoast 15, "Beam of Oak" (1 text, 1 tune)
Henry-SongsSungInTheSouthernAppalachians, pp. 173-174, "I Am A Rambling Rowdy Boy" (1
text, short enough that it might be a "Butcher Boy" version, but the first verse tentatively puts it
here)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 86, "A Rude and Rambling
Boy" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 61-62, "Oh, Willie" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 81, "The Butcher Boy" (6 texts plus 5
excerpts and mention of 3 others; although most are clearly Laws P24, Renwick believes the "M"
text is "Beam of Oak (Rambling Boy, Oh Willie)"
Darling-NewAmericanSongster, pp. 106-107, "The Rambling Boy" (1 text) {filed here based on the
title}
ADDITIONAL: Renwick: Roger deV. Renwick, _Recentering Anglo/American Folksong: Sea Crabs
and Wicked Youths_, University Press of Mississippi, 2001, pp. 94-95, "Rambling Boy" (1 text,
from Lomax's _Cowboy Songs_); also, on pp. 108-109, a broadside, "The Rambling Boy," from
Pitts, which he considers to have influenced the song; p. 113, "(William, William, I Love You Well)"
(1 text, of another related text)
ST LLab015 (Partial)
Roud #18830
BROADSIDES:
cf. Bodleian, Harding B 25(1597), "The Rambling Boy" ("I an a wikd and rambling boy"), J. Pitts
(London), 1802-1819 [barely legible]; also Harding B 11(4216), "The Rambling Boy," T. Birt,
London, 1833-1841 [This is the related broadside cited by Renwick, not the true "Beam of Oak/Oh
Willie" song]
CROSS-REFERENCES:
cf. "The Isle of Cloy" (Roud #23272) (location in the "Isle of Cloy," mentioned in the Bodleian
"Rambling Boy" broadsides)
NOTES [366 words]: This is not "The Butcher Boy" [Laws P24] in spite of the suicide by hanging,
the father finding the body and the suicide note. Consider the differences: the lover is faithful, the
father causes the separation, the lover is killed and his ghost returns, and the suicide note blames
the father. - BS
Roud used to lump this with "Love Has Brought Me to Despair" [Laws P25], but this is a much more
detailed song than that. At most, it might be the inspiration, but even that seems forced. The feeling
seems very different -- more like "The Suffolk Miracle" than "The Butcher Boy." In more recent
editions, Roud has moved it to #18830, a much more obscure song although related to "The
Butcher Boy." It may be that he did this on the basis of Roger deV. Renwick, _Recentering
Renwick, pp. 92-115 is an essay, "'Oh, Willie': An Unrecognized Anglo-American Ballad," which
makes a case for this song's independence. Roud's list of versions doesn't correspond precisely
with van Renwick's. And the suicide at the end means that fragmentary versions can hardly be
classified; readers should surely check both.
Renwick considers the family to include not just this song and "The Butcher Boy" but also "Love
Has Brought Me to Despair," plus lyric pieces he calls "Deep in Love" and "Died for Love," which
are almost beyond classification; "Waly Waly" is probably one of them.
The description of this version is based mostly on Leach. Renwick, pp. 100-101, notes the usual
differences between this song and "The Butcher Boy": This is told from the man's point of view, it
usually opens with him describing himself as some sort of rambler, and it continues with the man's
fate after the girl's suicide. Also, the father threatens Willie, and the mother generally does not
make an appearance in this song. He also says on p. 107 that it ooft an the woman, not the man,
who was unfaithful. In broad summary, Renwick calls this a song of Family Opposition to Lovers,
whereas "The Butcher Boy" is a song about an unfaithful lover. Thus, in theme, the two are quite
different; it is the suicide that pulls them together. - RBW
Last updated in version 4.1
File: LLab015
Beans, Bacon, and Gravy
DESCRIPTION: The singer, born in 1894, has "seen many a panic," but the worst distress is in (1931). He is on a work crew, being fed a daily ration of "beans, bacon, and gravy," which "almost drive me crazy." He describes the hard times and hopes for better
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: hardtimes food work
FOUND IN: US
REFERENCES (5 citations):
Arnett-IHearAmericaSinging, pp. 170-171, "Beans, Bacon, and Gravy" (1 text, 1 tune)
Greenway-AmericanFolksongsOfProtest, pp. 64-65, "Beans, Bacon, and Gravy" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 380-381, "Beans, Bacon, and Gravy" (1 text)
Silber/Silber-FolksingersWordbook, p. 289, "Beans, Bacon And Gravy" (1 text)
DT, BBGRAVY*
RECORDINGS:
Pete Seeger, "Beans, Bacon and Gravy" (on PeteSeeger04) (on PeteSeeger13)
CROSS-REFERENCES:
cf. "Little Joe the Wrangler" [Laws B5] (tune) and references there
cf. "Jesse James (I)" [Laws E1] (tune)
File: Arn170

Bear Away Yankee, Bear Away Boy
DESCRIPTION: Alternate lines are a chorus, "Bear away Yankee, bear away boy." The shantyman sings "Deep de water and shallow de shore .. Bear away to Noble Bay." "What me going tell John Gould today? ... Deep de water, shallow a shore."
AUTHOR: unknown
KEYWORDS: sea ship shore wreck shanty
FOUND IN: West Indies(Nevis)
REFERENCES (1 citation):
Abrahams-DeepTheWaterShallowTheShore, pp. 54-55, "Bear Away Yankee, Bear Away Boy" (1 text, 1 tune)
NOTES [19 words]: Abrahams writes, "John Gould ... is supposed by the men [singers] to have been a shipowner who lost his cargo." - BS
Last updated in version 4.0
File: AWIS054

Bear Chase, The
DESCRIPTION: Hunters and dogs go out to hunt the (bear/deer). Most of the song is about the activities of the dogs. Chorus: "Way, away, We're bound for the mountain (x3), Over the hills, The fields and the fountains, Away to the chase, Away!"
AUTHOR: unknown
EARLIEST DATE: 1922 (Brown)
KEYWORDS: dog hunting animal
FOUND IN: US(SE)
REFERENCES (4 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3.219, "The Wild Ashe Deer" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5.219, "The Wild Ashe Deer" (1 tune plus a text excerpt)
Lomax-FolkSongsOfNorthAmerica 81, "The Deer Chase" (1 text, 1 tune)
Botkin-TreasuryOfSouthernFolklore, p. 741, "Cumberland Mountain Bear Chase" (1 text, 1 tune)
Roud #6675
RECORDINGS:
Pete Seeger, "Bear Chase" (on PeteSeeger09, Pete SeegerCD02)
CROSS-REFERENCES:
cf. "The Fox Chase (I)" (theme, form)
NOTES [78 words]: The text in Brown is noticeably literary, and the notes mention a printed song,
"The Wild Ashe Deer," from 1854. Whether the traditional song derives from the printed version, or the printed version was taken from tradition and "improved," is by no means clear. It appears, however, that "The Wild Ashe Deer" was a school song; there is a listing on p. 179 of Wolf-AmericanSongSheets, which says that it was "Revised and printed expressly for the Public Schools." - RBW

Last updated in version 4.2
File: LoF081

Bear in the Hill, The
DESCRIPTION: "There's a bear in yon hill, and he is a brave fellow." The bear goes out to seek a wife. He meets and courts a possum. She will marry him if her uncle (the raccoon) agrees. The agreement is made and the couple married
AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: animal talltale courting marriage love request
FOUND IN: US(MA)
REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 162-163, "The Bear in the Hill" (1 text, 1 tune)
Roud #15552
CROSS-REFERENCES:
cf. "Frog Went A-Courting" (plot)
NOTES [36 words]: Looks to me like a deliberate rewrite of "Frog Went A-Courting." In support of this, we note that it is very rare in oral tradition. Maybe somebody's kid wanted a song about a bear getting married instead of a frog? - RBW
File: LxA162

Bear Lake Monster, The
DESCRIPTION: "Good people, have you heard of late Of times in Bear Lake Valley? They're must'ring all the forces there... To put a fearful monster down At first they thought but sham." It moves incredibly quickly, lives in several states, and fills the sky with fish
AUTHOR: unknown
EARLIEST DATE: 1948 (Hubbard-BalladsAndSongsFromUtah)
KEYWORDS: humorous fishing hunting monster
FOUND IN: US(Ro)
REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah, #250, "The Bear Lake Monster" (1 text, 1 tune)
Roud #10913
File: Hubb250

Bear River Murder, The
DESCRIPTION: "About a brutal murder I now say a word, I mean that Bear River murder No doubt of it you've heard." Detective Power discusses the murder and why he thinks Wheeler is the murderer and how it happened. Wheeler confesses and is to be hung September 8.
AUTHOR: S. Smith
EARLIEST DATE: 1928 (Mackenzie-BalladsAndSeaSongsFromNovaScotia)
KEYWORDS: execution homicide punishment police
HISTORICAL REFERENCES:
1895 - Anne Kempton murdered by Peter Wheeler at Bear River, Digby County (source: Mackenzie-BalladsAndSeaSongsFromNovaScotia; Creighton says 1896)
FOUND IN:
REFERENCES (1 citation):
Mackenzie-BalladsAndSeaSongsFromNovaScotia 152, "The Bear River Murder" (1 text)
Roud #3286
CROSS-REFERENCES:
cf. "Peter Wheeler" (subject: the same murder)
NOTES [100 words]: Creighton has extensive notes about this event, which seem largely folklore
though she talked with people who knew Annie Kempton. The dates are uncertain; Mackenzie-BalladsAndSeaSongsFromNovaScotia dates the murder to 1895, and Creighton says that Smith wrote his song in that year -- but notes in the same sentence that people in Bear River dated the murder to January 27, 1896. They dated Wheeler's execution to September 1896.
Creighton also reports that Wheeler was not from Digby County; locals thought him Portugese, though one wonders how a non-Englishman would acquire the name "Wheeler." - RBW
File: Mac152

Bear Song, The
DESCRIPTION: A bear is discovered and chased by men two days through the snow. Part of the story is told by the bear: "it's the shot makes me run" It dies. "It is rumored the bear's made a will" witnessed by Nicholas, leaving his fur for "caps for the boys"
AUTHOR: Lawrence Doyle
EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)
KEYWORDS: hunting humorous animal lastwill death clothes
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 106-107, "The Bear Song" (1 text, 1 tune)
Roud #12456
NOTES [16 words]: Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland has more details about the chase and shooting. - BS
File: Dib106

Bear the News, Mary
DESCRIPTION: "Bear the news, Mary (x3), I'm on my way to glory." "If you git there before I do, I'm a-hunting a home to go to, Just tell them all I'm a-coming too, I'm a-hunting a home to go to."
AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: religious floatingverses
FOUND IN: US
REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 563-564, "Bear the News, Mary" (1 text, 1 tune)
Roud #15556
CROSS-REFERENCES:
cf. "Wade in the Water" (floating lyrics) and references there
File: LxA563

Bear Went Over the Mountain, The
DESCRIPTION: "The bear went over the mountain (x3) To see what he could see." "He saw another mountain (x3), And what do you think he did?" "He climbed the other mountain...."
AUTHOR: unknown
EARLIEST DATE: 1939 (Linscott-FolkSongsOfOldNewEngland)
KEYWORDS: animal nonballad humorous
FOUND IN: US(NE)
REFERENCES (4 citations):
Linscott-FolkSongsOfOldNewEngland, pp. 164-165, "A Bear Went Over the Mountain" (1 text, 1 tune)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 43, "The Bear Went Over the Mountain" (1 text, tune referenced)
Fuld-BookOfWorldFamousMusic, pp. 231-233, "For He's a Jolly Good Fellow -- (Malbrouk -- We Won't Go Home till Morning! -- The Bear Went over the Mountain)"
DT, BEARMTN*
Roud #3727
NOTES [86 words]: This is another of those songs you never find in folk song books. But I'm pretty sure I learned it orally; I think it belongs here.
Beardiville Planting
DESCRIPTION: The singer meets a pretty girl who lives near Beardiville. He asks her to come with him to County Derry. She asks him to stay a while so she can be sure he is serious. Her father consents, and they are married
AUTHOR: unknown
EARLIEST DATE: 1937 (Sam Henry collection)
KEYWORDS: love courting marriage home beauty
FOUND IN: Ireland
REFERENCES (1 citation): Henry/Huntingdon/Herrmann-SamHensysSongsOfThePeople H718, pp. 460-461, "Beardiville Planting" (1 text, 1 tune)
Roud #9462
File: HHH718

Beau Galant, Le (The Handsome Gentleman)
DESCRIPTION: French. A girl's lover sails to the Indies and returns to find her in a convent. He cries at the door. If I stay, she says, it is your fault. He offers her a gold ring as a remembrance. When he puts the ring on her finger, he falls dead. She mourns.
AUTHOR: unknown
EARLIEST DATE: 1960 (Peacock)
KEYWORDS: foreignlanguage courting ring reunion burial death mourning lover
FOUND IN: Canada(Newf)
REFERENCES (1 citation): Peacock, pp. 662-663, "Le Beau Galant" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Belle Est Morte Entre les Bras de Son Amant, La (The Beautiful Woman Died in her Lover's Arms)" (theme)
File: Pea662

Beau Grenadier, Le (The Handsome Grenadier)
DESCRIPTION: French. A young prisoner is conscripted. Without leave, he goes to see Nanette in her castle, where he is captured. He is sent as a deserter to the deepest darkest dungeon in Paris.
Beau Monsieur Tire Ses Gants Blancs, Le (The Handsome Gentleman Throws His White Gloves)

DESCRIPTION: French. A gentleman takes off his white gloves and gives a woman all the money she wants. He says, time for love. She follows him backwards saying "Good evening. I am going down river." I will go with my money to a convent and live happily.

AUTHOR: unknown
EARLIEST DATE: 1960 (Peacock)
KEYWORDS: foreignlanguage sex beauty rake whore clothes
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 170-171, "Le Beau Monsieur Tire Ses Gants Blancs" (1 text, 1 tune)
File: Pea170

NOTES [81 words]: There's obviously an idiom here I don't understand: "mettre des gants blancs" meaning "to put on white gloves" and what looks like its obverse. Losing gloves was used euphemistically in the 17th century for losing virginity, but that's a real stretch here (cf. Dictionnaire des expressions et locutions by Rey et Chantreau, 1993). White gloves signifies elegance and maybe taking them off is appropriate here (cf. La Grand Robert de la Langue Francais (Montreal, 1985), v.$, p. 816). - BS

File: Pea170

Beautiful

DESCRIPTION: "Ain't it fierce to be so beautiful, beautiful." The beautiful girl has "no peace of mind"; everyone is kind, but waits outside her door, offering flowers, etc. The brainy girl replies with similar words, save that she receives good grades and handshakes

AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: beauty nonballad
FOUND IN: US(SW)
REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 344-345, "Beautiful" (1 text, 1 tune)
Roud #15535
File: LxA344

Beautiful Bill

DESCRIPTION: "Beautiful Bill was a 'dorable beau, Beautiful Bill did worry me so, Sweetest of Wills, my beautiful Bill, My beautiful, beautiful, (beautiful) Bill." Bill courts the lady (but already has a wife and child?)

AUTHOR: unknown
EARLIEST DATE: 1927 (Randolph)
KEYWORDS: love courting beauty family
FOUND IN: US(So)
REFERENCES (2 citations):
Randolph 372, "Beautiful Bill" (2 short texts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 302-303, "Baeutiful Bill" (1 text, 1 tune -- Randolph's 372A)
Roud #5061
File: R372
Beautiful Brown Eyes
DESCRIPTION: Man (?) praises "beautiful brown eyes"; he'll never see blue eyes again. Woman says she loves Willie; they were to be married tomorrow, but liquor kept them apart. Man falls on the floor, vows not to drink any more. Woman, married, wishes she were single
AUTHOR: unknown
EARLIEST DATE: 1941 (Randolph)
KEYWORDS: love marriage drink
FOUND IN: US(So) Can(West)
REFERENCES (4 citations):
[Randolph 319, "Beautiful, Beautiful Brown Eyes" -- deleted in the second printing]
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 270-271, "Beautiful, Beautiful Brown Eyes" (1 text, 1 tune -- Randolph's)
Silber/Silber-FolksingersWordbook, p. 230, "Beautiful Brown Eyes" (1 text)
DT, BRWNEYES*
Roud #17030
RECORDINGS:
Bill Cox, "Brown Eyes" (Melotone M-13058, 1934)
Stanley G. Triggs, "Brown Eyes" (on Triggs1)
NOTES [50 words]: This song is a mish-mosh; it sounds like four verses (from separate songs) were scotch-taped together. The voice seems to switch from male to female; the marital status switches from betrothed to seven-years-married. A mess. - PJS
Wonder if that has anything to do with its success in bluegrass? :-) - RBW
Last updated in version 5.0
File: FSWB230

Beautiful Churchill
DESCRIPTION: The singer describes his home in Donegal. A factory, "where pretty girls do sew," stands in the middle of town. Around it there are plantations and a lake with a beautiful island. Other find towns are nearby. He hopes to live there with his love
AUTHOR: unknown
EARLIEST DATE: 1935 (Sam Henry collection)
KEYWORDS: home nonballad love
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H627, p. 161, "Beautiful Churchill" (1 text, 1 tune)
Roud #13459
File: HHH627

Beautiful Dreamer
DESCRIPTION: "Beautiful dreamer, wake unto me, Starlight and dewdrops are waiting for thee." The singer tells how the "sounds of the rude world" have faded in the night, and hopes for an end to sorrow
AUTHOR: Stephen C. Foster
EARLIEST DATE: 1864 (sheet music by Wm. A. Pond & Co.); probably typeset in 1862 (see NOTES)
KEYWORDS: dream love nonballad
FOUND IN: US
REFERENCES (8 citations):
Silber/Silber-FolksingersWordbook, p. 261, "Beautiful Dreamer" (1 text)
Saunders/Root-MusicOfStephenCFoster-Vol2, pp. 237-244+437, "Beautiful Dreamer" (1 text, 1 tune)
Emerson-StephenFosterAndCo, p. 56, "Beautiful Dreamer" (1 text)
Messerli-ListenToTheMockingbird, pp. 116-117, "Beautiful Dreamer" (1 text)
Heart-Songs, pp. 118-119, "Beautiful Dreamer" (1 text, 1 tune)
Fuld-BookOfWorldFamousMusic, p. 135, "Beautiful Dreamer"
DT, BEAUTDR*
ADDITIONAL: Aline Waites & Robin Hunter, _The Illustrated Victorian Songbook_, Michael Joseph Ltd., 1984, pp. 80-81, "Beautiful Dreamer" (1 text, 1 tune)

ST FSWB261 (Full)
Roud #24434
SAME TUNE:
Lash Up and Stow (File: Tawn114)

NOTES [527 words]: The 1864 sheet music to this piece lists it as Foster's last song, composed shortly before his death (and Spaeth says the song "undoubtedly" belongs to the last two weeks of his life), but Fuld notes a curious reference to a Foster song "Beautiful Dreamer" in 1863, and the copyright claim on the 1864 sheet music appears to have been altered (though the LC records report the song as entered in March 1864).

Note that while the cover of the sheet music gives the date as 1864, the copyright on page 2 still appears to read 1862.

Harry Dichter and Elliott Shapiro, _Early American Sheet Music: Its Lure and Its Lore, 1768-1889_, R. R. Bowker, 1941, p. 92, note that the third edition of the music merely calls it "one of the latest songs" written by Foster.

Even so, it appears that "Beautiful Dreamer" was Foster's last noteworthy song -- certainly the last published, and probably the last written; while there is no real evidence that it went into tradition, it at least has endured in popular circles, unlike anything else he wrote after "Old Black Joe" in 1860.

There is, I think, some internal evidence that the song is late; one of the key features of the melody is an accidental (the sharpened tonic in the second measure, repeated in the sixth). Foster's early music very rarely used accidentals; the first one I can think of is the tritone in "Hard Times Come Again No More." The prominent use in this song strongly implies a late date.

As an aside, "She was all the World to Me" was also marketed as Foster's last song, as was "Our Darling Kate." Indeed, "Beautiful Dreamer" isn't even the first of Foster's "last songs"; Horace Waters got there first with "She Was All the World to Me," published February 23, 1864; William A. Pond & Co. answered with "Beautiful Dreamer" on March 10 (John Tasker Howard, _Stephen Foster, America's Troubadour_, 1934 (I use the 1939 Tudor Publishing edition), p. 347).

Thus the possibility must be admitted that the song is in fact older, and had been sitting in someone's files for some time, only to be pulled out to capitalize on Foster's death. It's quite likely that the song was typeset in 1862 but not issued at the time. This was by no means uncommon -- the Saunders/Root bibliography lists 16 songs credited to Foster but first printed in 1864 and after (though many of these are in fact the works of others).

Two of these posthumous claims are rather humorous; "Give this to Mother" is listed as "Stephen C. Foster's last musical Idea" (! -- so Howard, pp. 347-348, who gives the text that the publishers used to justify this claim. It claims that Foster gave them the song three days before his death -- quite a trick, given that he took his final injury three days before he died. It also uses a tune very, very close to another Foster song, "Tears Bring Thoughts of Heaven"), Even more absurdly, "Little Mac! Little Mac! You're the Very Man" refers to events which took place months after Foster's death (Spaeth suggests Foster's daughter Marion actually wrote the piece, presumably because, according to Howard, p. 349, it was copyrighted in her name. But I know of no other published works by her). - RBW

Last updated in version 6.0

File: FSWB261

Beautiful Hands of the Priest, The

DESCRIPTION: "We need them [the priest's hands] in life's early morning, We need them again at its close." Singer mentions the clasp of friendship, and priest's hands at the altar, absolution, marriage, and "when death-dews on our eyes are falling."

AUTHOR: unknown

EARLIEST DATE: 1974 (Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan)

KEYWORDS: nonballad religious clergy

FOUND IN: Ireland

REFERENCES (1 citation):
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 31, "The Beautiful Hands of the Priest" (1 text, 1 tune)
Roud #5218

RECORDINGS:
Tom Lenihan, "The Beautiful Hands of the Priest" (on IRTLenihan01)
NOTES [1125 words]: Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan: "A Father Crowley of Dunsallagh gave Tom the words of this poem on a type-written sheet about 1963 and asked him could he put a tune to it?" - BS

Hm. The cynic in me can't help but wonder, Just what had that priest been doing with his altar boys that he needed such propaganda? It is Catholic doctrine that the sacraments come through the church -- but it is also very basic Catholic doctrine that the sacraments are made efficacious by God, *not* the particular priest involved, who may in fact not be in a state of grace. The power is all in the church collectively, not the priest; it is the sacrament, not the one who administers it, which acts.

As WalkerEtAl puts it on p. 202, according to medieval theologians, "the sacraments were 'valid' (i.e. objectively accomplished what they 'said') not because of what the human minister was or did (ex opere operantis) but because of the church's performance of the action itself (ex opere operato) in dependence upon the covenanted grace of God.

This is not a recent doctrine (although I suppose you could argue that this is why the Catholic Church has shown no theological urgency in dealing with its many sex abuse scandals); the church had to face the issue very early on, in the face of the Donatist heresy and related doctrines such as Novationism, which held the contrary opinion that the state of the minister did matter. The Novationists arose after the Decian persecution of 250 (O'Grady, p. 79); many had fallen away from the faith during the troubles, but wanted readmission to the church after Gallienus's edict of toleration in 260. Pope Cornelius was willing to forgive, but Novatian felt that there was no possibility of forgiving the apostate; he split from the church and was declared Bishop of Rome, with his sect lasting for a few centuries (Christie-Murray, p. 96).

The Donatists were a slightly later but rather stronger version of the same thing. In most regards they were orthodox; as Chadwick says on pp. 219-220, "The Donatists and the Catholics affirmed the same creeds and read the same Latin Bible. Donatist churches could only be distinguished from Catholic ones by the Donatist custom of whitewashing the walls." Their differences were concerned solely with admission to the Church.

The Donatists arose in the aftermath of Diocletian's persecution (from 303). The persecution did not end until 312. And, in 311, a new bishop of Carthage had been needed. Caecilian was consecrated bishop by Felix of Aptunga, who was considered to have gone along with the persecution, so many in the diocese refused to accept Caecilian's ordination. (According to Nigg, p. 110, Caecilian was also "opportunistic" and "imperious," which can't have helped his cause.) A rival sect arose, with Majorinus their first bishop (Nigg, p. 111). He soon died, to be replaced by Donatus (from 316), who gave the group its name -- and probably most of its energy.

According to Qualben, p. 123, "The [Donatist] party held that the traditors, or those who had surrendered copies of Scripture in the recent persecution, had committed a mortal sin." Nigg, p. 112, says that they were willing to allow certain stumbles by their lay members -- but the rules for the clergy were absolute. And, according to p. 113, they allied with a group called the Circumcellions (whose doctrines are not clear, but they sound like thugs) to enforce their rules.

According to Christie-Murray, pp. 96-97, "Augustine wrote copiously against the Donatists, helping to establish the principle, which has remained that of the western Church, that the sacraments are not dependent for their validity upon the moral character of the men by whose hands they are administered but are valid in themselves, deriving their efficacy from God."

Similarly Qualben, pp. 123-124: "the character of a minister does not affect his official acts. All the acts of the church are valid acts, though the officials may be unworthy men."

Chadwick, p. 221: "According to the Donatist (and Cyprianic) view, the validity of the sacrament depends on the proper standing of the minister; it is valid if received within the church, invalid outside it.... Catholoes at the Council of Arles (314) had come to accept the doctrine which Pope Stephen upheld against Cyprian in 256, viz, that the sacraments belong not to the ministry but to Christ."

Nigg, p. 112, sums up the problem this way: How could a defiled priest offer true sacraments? The Donatist answer was that he could not, and demanded purity of the clergy. The Catholic church -- knowing that many clergy did vile things when they could get away with it -- declared that the sacraments were made efficacious by God and the greater church, not the individual minister. I'm doubtless raging on about the Donatists too much, but theirs was a stubborn and irritating doctrine. They eventually got on Augustine's nerves so much that he requested the Emperor to suppress the Donatists (Nigg, pp. 114-115). This didn't work too well, since the Donatists had arisen out of a martyr cult and if anything grew stronger when persecuted, but it drew forth from Augustine what Nigg, p. 116, calls his most extreme statement (and, remember, Augustine is the guy who said it was God's job to send unbaptized babies to Hell). Augustine's doctrine was, "compel them to enter." In other words, be orthodox or die.
The persecution didn't work; the sect seems to have endured until at least the Vandal, and perhaps the Islamic, conquest of North Africa (Clifton, p. 37). Novatianism and Donatism were the earliest major examples of this class of heresies, but not the last. Clifton, p. xv, notes that the Waldensians, who were strongest in the thirteenth and fourteenth centuries, also had a belief that the givers of the sacraments had to be unspotted -- and they were among the chief targets of the Inquisition! (Clifton, p. 133).

Thus this Father Crowley was a heretic going against a doctrine which predates even the great Nicene/Chalcedonian Creed, and which had been condemned repeatedly since! Admittedly a fine distinction for a layperson to make -- but one that every Catholic clergyman should know! Nonetheless this is a very Irish sort of a piece. Edwards, p. 53, notes that, in Ireland, "Clerical power initially derived from the hostility of the state." Coogan, p, 3, pretty well sums up the peculiar situation in that nation: "The parish priest was the Irish peasant's spokesman and bulwark against authority, an ever-present eternity. The consolation and support that the better priests gave their flocks was reciprocated by a respect for the clergy generally only equaled today by that accorded to an imam in a fundamentalist Arab village." - RBW

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- Clifton: Chas S. Clifton, Encyclopedia of Heresies and Heretics, 1992 (I use the 1998 Barnes & Noble edition)
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- Qualben: Lars P. Qualben, A History of the Christian Church, revised edition, Nelson, 1936

Last updated in version 4.4
File: RcBeHaPr

Beautiful Home

DESCRIPTION: "There's a beautiful home, far over the sea, That beautiful place, for you and for me... That the Savior for me has gone to prepare." The sun shines there, the singer will have a crown; hearers will meet with angels and friends
AUTHOR: unknown
EARLIEST DATE: before 1960 (recording, A. P. Carter Family)
KEYWORDS: religious nonballad
FOUND IN: US(MW)
REFERENCES (1 citation):
Grimes-StoriesFromTheAnneGrimesCollection, p. 79, "There's a Beautiful Home" (1 text)
Roud #17237
RECORDINGS:
A. P. Carter Family, "Beautiful Home" (Acme DF-103, 1956?)
File: Grim079

Beautiful Isle of the Sea

DESCRIPTION: "Beautiful isle of the sea! Smile on the brow of the waters, Dear are your mem'ries to me, Sweet as the songs of your daughters, Over the mountains and vales, Down by each
murmuring river." The singer praises this "Land of the True and the Old"

AUTHOR: Words: George Cooper / Music: J. B. Thomas
EARLIEST DATE: before 1866 (Bodleian broadsides)
KEYWORDS: nonballad home

REFERENCES (2 citations):
Heart-Songs, pp. 224-226, "Beautiful Isle of the Sea" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 23, "Beautiful Isle of the Sea!" (1 text)
ST HeSo224 (Partial)
Roud #13893
BROADSIDES:
Bodleian, Harding B 11(210), "Beautiful isle of the sea," J. Harkness (Preston), 1840-1866; also Harding B 11(2582), "Beautiful isle of the sea," H. Such (London), 1863-1865; also 2806 c.16(45)=Harding B 13(242), Firth c.12(116), "Beautiful Isle of the sea!" T. Pearson (Manchester), 1850-1899; also 2806 b.11(8), "Beautiful isle of the sea," The Poet's Box (Glasgow), 1868

Beautiful Lady of Kent, The

DESCRIPTION: Beautiful Ruth falls in love with a handsome Henry from Dover. Her parents confine her. He sails to Spain and marries a rich woman. She escapes her parents, dresses as a sailor, and finds him. His wife dies. Henry and Ruth are married and live happily
AUTHOR: unknown
EARLIEST DATE: before 1813 (broadside, Harding B 4(94); 1846 (Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland)
LONG DESCRIPTION: Ruth's parents would rather have her dead than married to Henry, a poor sailor. She retreats to her chamber. Henry sails to Spain and reluctantly marries a rich woman, believing he can never have Ruth. Ruth, released by her parents after a twelve-month confinement, goes to Spain, dressed as a seaman for disguise. Her parents believe she is lost. Ruth reveals herself to Henry when his wife dies. They return to Dover to marry. Henry, now rich but in poor seaman's dress, invites Ruth's parents to his wedding without telling them that Ruth is to be his bride. They, believing Ruth lost, admit that they should have let Ruth marry him. At the lavish wedding they recognize Ruth. Everyone is happy.
KEYWORDS: courting love marriage wedding return reunion separation cross-dressing death money England Spain father mother sailor wife
FOUND IN: US(MA)
REFERENCES (3 citations):
Thompson-APioneerSongster 11, "Henry and Ruth" (1 text)
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Ballad #18, pp. 130-138, "The Beautiful Lady of Kent" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 304-310, "The Beautiful Lady of Kent; or, The Seaman of Dover" (1 text)
ST BeCo304 (Partial)
Roud #2812
BROADSIDES:
Bodleian, Harding B 4(94) "The Seaman of Dover," J. Evans (London), before 1813; also Harding B 4(92); Harding B 4(91); Harding B 4(93); Harding B 4(95)=Johnson Ballads 992, "The Seaman of Dover," J. Pitts (London), before 1820
File: BeCo304

Beautiful Mary from Sweet Limerick Town

DESCRIPTION: "One morning in July alone as I strayed By the banks of the Shannon I met a fair maid." She is so beautiful that he must court her, but she bids him "forbear"; she loves a sailor. He reveals himself as her missing sailor; they marry
AUTHOR: unknown
EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster)
KEYWORDS: love disguise separation reunion sailor marriage
FOUND IN:
REFERENCES (1 citation):
Beautiful Nancy

DESCRIPTION: "As Beautiful Nancy was walking one day, She met a young sailor, all on the highway." She has not seen Jemmy for three years. He says he is rich and asks if she will fancy him. She says she will always be true to Jemmy. He reveals himself; they marry

AUTHOR: unknown
EARLIEST DATE: 1891 (Ashton-RealSailorSongs)
KEYWORDS: love sailor separation reunion money
FOUND IN: Britain(England(West))
REFERENCES (2 citations):
Ashton-RealSailorSongs, #56, "Beautiful Nancy" (1 text)
Karpeles-TheCrystalSpring 74, "Jimmy and Nancy" (1 text, 1 tune)
Roud #18525
File: AshS056

Beautiful Star (II)

DESCRIPTION: "Beautiful star, star, star, Bright morning star, Beautiful star, star, star, Star in the East, Although you see me go along so, Star in the East, I have my trials here below, Star in the East"

AUTHOR: unknown
EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)
KEYWORDS: nonballad religious
FOUND IN: West Indies(Bahamas)
REFERENCES (1 citation):
Edwards-BahamaSongsAndStories 7, "Beautiful Sta'h" (1 text, 1 tune)
NOTES [36 words]: The description is based on the Edwards-BahamaSongsAndStories text. - BS
Not to be confused with the song "Beautiful Star (Star of the Evening)," by James M. Sayles, which Lewis Carroll parodied as "Beautiful Soup." - RBW
Last updated in version 4.2
File: Edwa007

Beautiful Star (Star of the Evening)

DESCRIPTION: "Beautiful star in heav'n so bright, Softly falls thy silvr'y light, As thou movest from earth afar, Star of the evening, beautiful star. Beautiful star, Beautiful star, Star of the evening, beautiful star." The singer asks the star to watch over his love

AUTHOR: James M. Sayles
EARLIEST DATE: 1855 (sheet music published by J. H. Hidley of Albany)
KEYWORDS: nonballad love
FOUND IN: Britain
REFERENCES (3 citations):
Heart-Songs, pp. 68-69, "Beautiful Star in Heaven so Bright" (1 tet, 1 tune)
ADDITIONAL: Florence Milner, "Poems in Alice in Wonderland" (1903), now reprinted in Robert Phillips, editor, _Aspects of Alice_, 1971 (references are to the 1977 Vintage paperback), pp. 250-251, "Star of the Evening" (1 text, with "Alice"-related context)
Roud #13751
BROADSIDES:
Bodleian, Harding B 11(4352), "Beautiful Star," H. Such (London), 1849-1862; same (?) sheet as Harding B 11(4352); also Harding B 19(10), "Beautiful (sic.) star! in heaven so bright " [another trimmed version as 2806 b.9(272), another as 2806 c.15(96)]; Harding B 11(4067), "Beautiful Star,"
J. Harkness (Preston), 1840-1866; same (?) sheet as Harding B 11(4068); Firth b.26(74); Harding B 11(1669); 2806 c.13(81), "Beautiful Star," James Lindsay (Glasgow), after 1851

SAME TUNE:

NOTES [200 words]: This obviously isn't a folk song, but there are slight hints of it in oral tradition -- including the fact that the Liddell sisters sang it for Lewis Carroll. Which inspired its far more famous parody (which is the reason I list it here): Carroll used it as the basis for "Beautiful Soup" ("Soup of the evening, Beautiful Soup"), as sung by the Mock Turtle.

How much more famous? Granger's Index to Poetry has two references to "Beautiful Star." Both are books of parodies linking it to "Beautiful Soup" -- which has "five* entries in Granger's.

For further details, one may consult Carroll/Gardner, p. 108

Alice Liddell Hargreaves (as she came to be) also referred to singing this song. In an account repeated in Jones/Gladstone, p. 102, she mentions how she and her sisters sand "Star of the evening, beautiful star," "Twinkle, twinkle, little star," and "Will you walk into my parlour?" on their expeditions with Charles Dodgson (Lewis Carroll) and the Rev. Robinson Duckworth.

The song seems to have been very popular with parodists (which is an indication of its popularity in the late 1850s); Carroll/Green, p. 263, notes that J. H. Byron parodied it in 1860 in a burlesque "Cinderella." - RBW

Bibliography


Last updated in version 6.0
File: nnBeaSta

Beautiful Susan [Laws M29]

DESCRIPTION: Susan's parents take advantage of her sweetheart William's absence to inform her that he is dead. They arrange a marriage to another man. William's letter announcing his return drives her to suicide. William sees her ghost and also kills himself

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: death trick suicide ghost love
FOUND IN: US(SE)
REFERENCES (3 citations):
Laws M29, "Beautiful Susan"
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 69, "Beautiful Susan" (1 text)
DT 721, BEAUTSU
Roud #1022
CROSS-REFERENCES:
cf. "The Damsel's Tragedy" (theme)
cf. "The Seaman of Plymouth" (plot, characters)

NOTES [63 words]: Another song Laws lists as traditional, and British, even though only one version is known: The American one from the Brown collection. Ben Schwartz suggests that this is derived from "The Seaman of Plymouth." That strikes me as possible, in which case Laws is right: There are British broadsides of the latter, although the collected versions all seem to be American.

- BS, RBW

Last updated in version 2.8
File: LM29
Beautiful, Beautiful Ireland

DESCRIPTION: Singer must leave "Ireland the gem of the sea," which he wishes were free. No land can compare with it. "The ship is now anchored in the bay, But when I will return with my true-love It is then you may be sure I'll stay"

AUTHOR: unknown
EARLIEST DATE: 1973 (Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan)
KEYWORDS: emigration sea ship Ireland nonballad patriotic
FOUND IN: Ireland
Roud #5225
RECORDINGS:
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 20, "Beautiful, Beautiful Ireland" (1 text, 1 tune)
File: RcBeBeIr

Beauty of Buchan, The

DESCRIPTION: "Sheep is rejected And they from their pastures are banished away." The mountains once "wi flocks all clad over ... But now they are lonely for want o' flocks only." "Woe to our gentry, they're ruined a' our country"

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan3)
KEYWORDS: farming nonballad sheep
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #52, p. 2, "The Beauty of Buchan" (1 text)
Greig/Duncan3 434, "The Beauty of Buchan" (1 text)
Roud #5630
CROSS-REFERENCES:

Beauty of Garmouth, The

DESCRIPTION: "Near the foot of the Blackhill there lives a fair dame, And fain would I court her, fair Annie by name." The singer praises her looks, her voice, her teeth. If he could, he would write her name in gold letters. But she fancies him not; he begs for pity

AUTHOR: unknown
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
KEYWORDS: love rejection
Beauty of the Braid, The

DESCRIPTION: The singer has wandered far, but his "intellect is consummated By the charming beauty lives in the Braid." He asks how she came there; she was rescuing a lost lamb. He asks her name; she answers in riddles and bids him seek more education.

AUTHOR: unknown
EARLIEST DATE: 1937 (Sam Henry collection)
KEYWORDS: love courting beauty wordplay riddle
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H723, p. 240-241, "The Beauty of the Braid" (1 text, 1 tune)
Roud #9477
NOTES [61 words]: Sam Henry believes this song to be many centuries old, as it mentions wolves, long extinct in Ireland. And yet, the lady wants the young man to know Latin, and encourages him to improve his education to solve her riddle. This implies a much more recent date, when learning was widespread.
I think we must regard this song as a mystery, probably of broadside origin. - RBW
File: HHH273

Beaver Cap, The

DESCRIPTION: "I went to town the other day To buy myself a hat, sir, I picked upon this beaver cap, With bill so broad and flat, sir." The song may detail the exploits of the boy with the cap -- e.g. letting a hen roost in it, throwing the eggs at his mother, etc.

AUTHOR: unknown
EARLIEST DATE: 1920 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: clothes commerce bird
FOUND IN: US(Ap,So)
REFERENCES (5 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 435, "The Beaver Cap" (1 text)
Randolph 355, "The Beaver Cap" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 183, "The Beaver Cap" (1 text, 1 tune)
Henry-SongsSungInTheSouthernAppalachians, p. 32, "Flat Bill Beaver Cap" (1 text)
Browne-AlabamaFolkLyric 163, "The Beaver Cap" (2 texts, 2 tunes)
Roud #6366
File: R355

Beaver Dam Road

DESCRIPTION: "I've worked like a dog and what have I got? No corn in the crib, no beans in the pot." Faced with such dire poverty, the singer sets up a still. He is caught and imprisoned. His wife hires a man and does well. The singer warns against making moonshine.

AUTHOR: unknown
EARLIEST DATE: 1941 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)
KEYWORDS: drink prison hardtimes
FOUND IN: US(SE)
REFERENCES (2 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 119, "Beaver Dam Road" (1 text, 1 tune)
DT, BEAVRDA
Roud #7477
RECORDINGS:
Beaver Island Boys, The [Laws D17]
DESCRIPTION: Johnny Gallagher sets out across Lake Michigan despite a warning from his mother. On the way home, the boat is almost to Beaver Island when it sinks with all hands in a storm.
AUTHOR: Daniel Malloy (1874)
EARLIEST DATE: 1938 (Lomax/Lomax-OurSingingCountry)
KEYWORDS: ship death storm
HISTORICAL REFERENCES:
1873 - Death of Johnny Gallagher on Lake Michigan
FOUND IN: US(MW)
REFERENCES (4 citations):
Laws D17, "The Beaver Island Boys"
Lomax/Lomax-OurSingingCountry, pp. 215-218, "The Beaver Island Boys" (1 text, 1 tune)
Lewis-FavoriteMichiganFolkSongs, pp. 22-23, "Beaver Island Boys" (1 text, 1 tune)
DT 789, BEAVRISL
Roud #2238
File: LD17

Beaver River
DESCRIPTION: "Come, boys, if you'll listen, I'll sing you a song" about Beaver River, "not far from Tupper, but closer to Hell." The singer left a good job at Saranac to join this camp. He lists the men who have come and gone from the jon.
AUTHOR: Words: Ted Ashlaw
EARLIEST DATE: 1981 (Bethke-AdirondackVoices)
KEYWORDS: logger derivative hardtimes
FOUND IN:
REFERENCES (1 citation):
Bethke-AdirondackVoices, pp. 128-130, "Beaver River" (1 text, 1 tune, collected from author Ted Ashlaw)
Roud #2982
File: Beth128

Bebe Hung One On Us
DESCRIPTION: "I am a jolly shanty boy, My age is 17, I am the biggest sucker, I'll bet you've ever seen." His brother Ed is in love with Bebe Sack, and they go to the woods to earn enough to marry her. But she dumps him for another, and has a baby with red hair.
AUTHOR: probably E. J. "Pete" Peterson
EARLIEST DATE: 1956 (Beck)
KEYWORDS: love courting betrayal abandonment marriage children
FOUND IN: US(MW)
REFERENCES (1 citation):
Beck-TheyKnewPaulBunyan, pp. 212-214, "Bebe Hung One On Us" (1 text)
Roud #31262
NOTES [26 words]: The ending of this, at least, was clearly inspired by "Joe Bowers" [Laws B14], although this doesn't have the adultery motif; the hero is "merely" jilted. - RBW
Last updated in version 5.0
File: BBun212

Becky at the Loom
DESCRIPTION: The singer remembers Georgia and the cotton farms. "I cannot help from thinking, no matter what my doom, Of the happy moments when I saw sweet Becky at the loom." He has left her far behind, but hopes above all else to return.
Bed-Making, The

DESCRIPTION: The girl is sent into service "when I was young." Her master becomes enamored of her. The mistress catches him with her, and throws the girl out. At last she bears a son, and brings him back to the father, blaming it all on "the bed-making."

AUTHOR: unknown
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
KEYWORDS: servant sex pregnancy bastard begging hardtimes
FOUND IN: Britain(England(South),Scotland)
REFERENCES (3 citations):
Ord-BothySongsAndBallads, p. 199, "My Mither She Feed Me" (1 short text)
Williams-Wiltshire-WSRO Mi 530, "Bedmaking" (1 text)
DT, BEDMAKIN
Roud #1631
ALTERNATE TITLES:
My Old Father Was a Good Old Man
My Mother Sent Me to Service
The Bedmaking
NOTES [55 words]: Roud splits off Ord-BothySongsAndBallads's text, "My Mither She Feed Me," as a separate item, #3796. But Ord's text, while only a fragment, contains all the characteristics, and many of the words, of this piece (or at least its first portion). I can't see splitting them unless a fuller version of Ord's song is forthcoming. - RBW
Last updated in version 2.6
File: Ord199

Bedford Van, The

DESCRIPTION: The singer, a tinker, meets Sally Anne and takes her into his Bedford Van. She proposes, they marry, and honeymoon in Glasgow. He is stopped for driving drunk. Sally "took sick" from overeating. When "a big dame" makes a pass at him Sally clouts her.

AUTHOR: unknown
EARLIEST DATE: 1988 (McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)
KEYWORDS: sex marriage drink humorous wife tinker technology
FOUND IN: Ireland
REFERENCES (1 citation):
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 7, "The Bedford Van" (1 text, 1 tune)
Roud #21999
NOTES [61 words]: The singer, in the song, is from Springtown, a post World War 2 slum outside Derry City, closed in 1967 and demolished (source: McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen). When stopped in Dublin he is given a breathalyser test. The song ends with a warning not to be too quick to pick up a girl in your Bedford Van: you're likely to end by being married. - BS
Last updated in version 5.0
File: McB1007
Bedlam City
DESCRIPTION: A maid in Bedlam laments the absence of Billy, driven away by cruel parents. She is sure he has died on the battlefield and imagines she sees him coming in the clouds surrounded by guardian angels. She collapses "on a bed of straw."
AUTHOR: unknown
EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(92))
LONG DESCRIPTION: A maid in Bedlam laments the absence of Billy, driven away by cruel parents. She "lies dying For fear she should never see him more." She wishes she could fly to him on the battlefield. She is sure he has died and imagines she sees him coming in the clouds surrounded by guardian angels. She collapses "on a bed of straw."
KEYWORDS: madness love war prison death father mother
FOUND IN: Britain(England(West))
REFERENCES (2 citations):
Logan-APedlarsPack, pp. 187-188, "Bedlam City, or The Maiden's Lamentation" (1 text, part of the longer entry "Tom a Bedlam")
Broadwood/Maitland-EnglishCountySongs, p. 71, "Bedlam City" (1 fragment, 1 tune)
ST BrMa971 (Partial)
Roud #968
BROADSIDES:
Bodleian, Harding B 28(92), "Bedlam City" ("Down by the side of Bedlam city"), W. Armstrong (Liverpool), 1820-1824; also Firth c.18(140), Harding B 25(155), Harding B 28(273), 2806 c.17(26), Firth c.19(186), Harding B 36(16), "Bedlam City"
CROSS-REFERENCES:
cf. "Nancy's Complaint in Bedlam" (theme of a maid in Bedlam) and references there
File: BrMa971

Bee Baw Babbity
DESCRIPTION: "Bee baw babbity," choose "a lassie or a wee laddie," or bounce a ball. "Kneel down, kiss the ground, Kiss a bonny wee lassie."
"I widna hae a lassie-o, I'd rather hae a wee laddie"
AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan8)
KEYWORDS: courting nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan8 1590, "Bee Boh Babbity" (1 text, 1 tune)
Opie/Opie-TheSingingGame 42, "Bee Baw Babbity" (1 text, 1 tune)
Roud #8722
NOTES [99 words]: Greig/Duncan8: "See [Greig/Duncan8] 1717 'Bob at his Bowster' ['Babbity Bowster'] for the adult form."
Roud lumps this with "Babity Bowster." A verse of "Babity Bowster" -- "Kneel down, kiss the ground, Kiss a bonny wee lassie" -- sometimes survives unchanged in "Bee Baw Babbity." I have split them because "Bee Baw Babbity" has lost the distinguishing pattern of "Babity Bowster": who gave/taught you something? My minnie.
Opie/Opie-TheSingingGame has the nonsense first line, "Bee baw babbity," come from "Babity Bowster, brawly," which, in turn, comes from "Country Bumpkin brawly." - BS
Last updated in version 2.6
File: GrD81590

Bee, The
DESCRIPTION: "As Cupid in a garden strayed/midst the roses played)," he is stung by a bee and begins to cry. He runs to his mother and proclaims that he is dying. She responds that if a bee hurts him so much, think how much his dart hurts others
AUTHOR: unknown
EARLIEST DATE: 1798 (The American Musical Miscellany)
KEYWORDS: injury love bug
FOUND IN: US(MA)
REFERENCES (1 citation):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 339-340, "The Bee" (1 text)
Roud #V22674 and V11161

BROADSIDES:
Bodleian, Johnson Ballads 787, "Cupid wounded or the Mischievous bee" ("Little Cupid one day, o'er a myrtle bough stray'd"). J. Pitts (Seven Dials, London). 1808; also Firth b.26(56)=Firth c.18(65)=Harding B 16(66a). J. Pitts (Seven Dials, London (after 1819-1844)

NOTES [48 words]: There appear to be two versions of this, one beginning "As cupid in a garden strayed" and one which opens "Little Cupid one day o'er a myrtle bough stray'd." Both can be titled "The Bee," and the plot is the same, so I lump them, but Steve Roud gave them different tentative numbers. - RBW
Last updated in version 4.0
File: TNY339B

Been All Around the Whole Round World
DESCRIPTION: "Been all around the whole round world, oh babe (x3), Tryin' to find a brown-skinned Creole girl..." The singer complains about the killing work on the Joe Fowler, boasts of his ability to work, and admits being on the run for murder
AUTHOR: unknown
EARLIEST DATE: 1944 (Wheeler)
KEYWORDS: travel work river
FOUND IN: US
REFERENCES (1 citation):
Wheeler-SteamboatinDays, p. 103-104, "Been All Aroun' the Whole Roun' Worl'" (1 text, 1 tune)
Roud #10037
NOTES [28 words]: Not to be confused with "Hang Me, Oh Hang Me (Been All Around This World)."
For information on the steamer "Joe Fowler," see the notes to "I'm Going Down the River." - RBW
File: MWhee103

Been Down Into the Sea
DESCRIPTION: Chorus: "Hallelujah (3x), I've been down to the sea." Verses include "Won't those mourners rise and tell The glories of Immanuel" and "I do believe without a doubt That a Christian has a right to shout"
AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious Jesus ritual
FOUND IN: US(SE)
REFERENCES (2 citations):
Barton-OldPlantationHymns, p. 44, "Been Down Into the Sea" (1 text, 1 tune)
ADDITIONAL: Gladys Jameson, Sweet Rivers of Song (Berea: Berea College, 1967), pp. 22-23, "Been Down Into the Sea" (1 text, 1 tune)
Roud #7108
NOTES [99 words]: The description is based on the Barton-OldPlantationHymns text. Jameson's source is Barton-OldPlantationHymns.
This reference to baptism shares a verse with "Almost Over." Allen/Ware/Garrison-SlaveSongsUnitedStates has "I done been down, and I done been tried, I been through the water, and I been baptized." Barton-OldPlantationHymns has "I've been to the sea, And I've done been tried, Been down to the sea, I've done been tried in Jesus' name, Been down to the sea," and "I've been down into the sea"(2x) "I've been baptized, Been down into the sea, I've been baptized in Jesus' name...." - BS
Last updated in version 4.0
File: Bart044A

Been in the Pen So Long
DESCRIPTION: "Been in the pen so long, Oh honey, I'll be long gone, Been in the pen, Lord, I got
“...to go again...” The singer tells of lonesomeness. He mentions that "some folks crave for Memphis, Tennessee, But New Orleans [or another city] is good enough for me."

**AUTHOR:** unknown

**EARLIEST DATE:** 1927 (Sandburg-TheAmericanSongbag)

**KEYWORDS:** prison home

**FOUND IN:** US(So)

**REFERENCES** (2 citations):
- Sandburg-TheAmericanSongbag, pp. 220-221, "Been in the Pen So Long" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 65, "Been in the Pen So Long" (1 text)

**Roud #**29310

**File:** San220

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**Been in the Storm So Long**

**DESCRIPTION:** "I been in the storm so long...Oh Lord, give me more time to pray" "This is a needy time..." "I am a motherless child..." "Lord, I need you now..."

**AUTHOR:** unknown

**EARLIEST DATE:** before 1960 (recording, Paul Robeson); referred to in Marsh's Story of the Jubilee Singers (1901)

**KEYWORDS:** loneliness floatingverses nonballad religious

**FOUND IN:** US(SE)

**REFERENCES** (3 citations):
- Joyner-FolkSongInSouthCarolina, pp. 87-88, "Been in the Storm So Long" (1 text, 1 tune)
- Carawan/Carawan-AintYouGotARight, p. 33, "Been In the Storm So Long" (1 text, 1 tune)
- NorthCarolinaFolkloreJournal, Daphne Euiliss, "Folk Motifs in Guy Owen’s Journey for Joedel,"
  Vol. XXIV, No. 3 (Nov 1976), p. 112, "(This here's a needy time)" (1 text)

**Roud #**15325

**RECORDINGS:**
- Mary Pinckney w. Janie Hunter, "Been in the Storm So Long" (on BeenStorm1, BeenStormCD1)
- Bernice Johnson Reagon, "Been in the Storm So Long" (on VoicesCiv)

**File:** RcBITSWL

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**Been on the Chain Gang**

**DESCRIPTION:** "Judge he give me six months, 'cause I wouldn't go to work (x2), From sunrise to sunset, I haven't got no time to shirk." The singer complains about his girl and the treatment he gets; he has the "chaingang blues," and would run if her weren't shackled

**AUTHOR:** unknown

**EARLIEST DATE:** 1964 (recorded from Jesse Hendricks by Jackson)

**KEYWORDS:** prison hardtimes

**FOUND IN:** US(So)

**REFERENCES** (1 citation):
- Jackson-WakeUpDeadMan, p. 86, "Been on the Chain Gang" (1 text, 1 tune)

**NOTES** [35 words]: Jackson suspects that this began as a commercial song to which the singer (or someone) added verses. I suspect he is right at least in saying that it is composite; the language seems to change in mid-song. - RBW

**Last updated in version 2.4**

**File:** JDM086

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**Been to the Gypsy (St. Louis Blues)**

**DESCRIPTION:** "Been to de Gypsy to get mah fortune tole, To de Gypsy done got my fortune tole, 'Cause I'se wile about mah Jelly Roll. Gypsy done tole me, "Don't you wear no black." Yas, she done tole me, "Don't you wear no black. Go to St. Louis, you can win him back."

**AUTHOR:** unknown

**EARLIEST DATE:** 1925 (Scarborough)

**KEYWORDS:** Gypsy prophecy separation abandonment clothes

**FOUND IN:** US

**REFERENCES** (2 citations):
NOTES [41 words]: This passage is used in W. C. Handy's St. Louis Blues. But Scarborough at least implies that this portion is older. As usual, she offers no real supporting evidence. Note that neither song should be confused with Lead Belly's "St. Louis Blues." - RBW

Beer Barrel Polka (Roll Out the Barrel)

DESCRIPTION: "Roll out the barrel, We'll have a barrel of fun." The singer(s) have to "leave on the run," but "now it's time to roll out the barrel, for the gang's all here." The lyrics describe a dance which brings happy memories

AUTHOR: Original: Jaromír Vejvoda and Eduard Ingris (source: Wikipedia); various authors wrote lyrics

EARLIEST DATE: 1927 (music, according to Wikipedia); the popular English version dates from 1939

KEYWORDS: drink dancing

FOUND IN: Britain

Roud #25648

NOTES [140 words]: I know of no "official" collections of this song in tradition. Nonetheless, it is so often reported to have been sung that I have to think it has become "folk," and so is indexed here (albeit with very little real information).

It seems to have been the unofficial "Song of sinking Royal Navy ships in World War II." When HMS Hood was sunk in the Battle of the Denmark Strait, the three survivors sang the song until they were rescued. (Norman, p. 99. For this battle, see "The Sinking of HMS Hood.") When HMS Achates was sinking during the Battle of the Barents Sea and her crew awaiting rescue, several men were singing this song (Pearson, p. 94; Pope, p. 250. For this battle, see "The Kola Run"). And when HMS Janus went down during the Anzio landing in Italy -- again, the survivors supposedly sang this song (Atkinson, p. 368). - RBW

Bibliography

- Norman: Andrew Norman, HMS Hood: Pride of the Royal Navy, Stackpole, 2001
- Pope: Dudley Pope, 73 North: The Battle of the Barents Sea, 1957 (I use the 1988 Naval Institute Press edition; note that the many editions of this book have very different pagination)

Last updated in version 5.3

File: SoRo0uBa

Beer Is Best

DESCRIPTION: "Beer is best! Beer is best! Makes you fit, makes you strong, Puts more muscles in the old 'Tom-Tom.' Beer makes hardy Britons... What did dear old Adam say to Eve? 'Beer is best!"

AUTHOR: unknown

EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: drink humorous nonballad

FOUND IN: Canada

REFERENCES (1 citation):

Hopkins-SongsFromTheFrontAndRead, p. 19, "Beer Is Best" (1 text, 1 tune)

Roud #23889

NOTES [56 words]: It probably goes without saying that neither beer nor ale is mentioned in the Bible, let alone in the Genesis story. (There is a town "Beer," but you can hardly drink a town!) The earliest mention of alcohol in any form is in Genesis 9:20, where Noah is said to have been the first to plant a vineyard; he gets drunk in the next verse. - RBW
Beer, Beer, I Love Thee
DESCRIPTION: "Beer, beer, I love thee, In thee I place my trust, I'd rather go to bed with hunger Than to go to bed with thirst."
AUTHOR: unknown
EARLIEST DATE: 2009 (Garland-FacesInTheFirelight-NZ)
KEYWORDS: drink nonballad
FOUND IN:
REFERENCES (1 citation):
Garland-FacesInTheFirelight-NZ, p. 270, "(Beer, beer, I love thee)" (1 short text)
NOTES [22 words]: The evidence that this is traditional is thin. But what are the odds that such a lyric, once written, would NOT go into tradition? - RBW

Bees of Paradise
DESCRIPTION: "Bees, oh bees of Paradise, Does the work of Jesus Christ, Does the work which no man can. God made bees, and bees made honey, God made man, and man made money. God made great men to plow and to sow, God made little boys to tend the rocks and crows...."
AUTHOR: unknown
EARLIEST DATE: 1973 (Simpson)
KEYWORDS: work bug bird food
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
ADDITIONAL: Jacqueline Simpson, _The Folklore of Sussex_, B. T. Batsford, 1973, p. 104, "(Bees, oh bees of Paradise)" (1 text)
Roud #5029
CROSS-REFERENCES:
cf. "Haul Away, Boys, Haul Away" (lyrics)
cf. "Old Bee Makes the Honey Comb" (theme of the work of bees and money)
NOTES [34 words]: Roud lumps this with "Old Bee Makes the Honey Comb." Given its rarity, this is perhaps understandable. But this looks like a separate song to me, and Simpson said it was sung to bees on Twelfth Night. - RBW

Before the Daylight in the Morning (Dirty Nell)
DESCRIPTION: The singer complains of his wife, who lives off his money and refuses to do any work. He gives graphic details of how dirty she is and how filthy she leaves their home. He prays "that God or the devil may whip her away Before the daylight in the morning."
AUTHOR: unknown
EARLIEST DATE: 1960 (Leach-FolkBalladsSongsOfLowerLabradorCoast)
KEYWORDS: husband wife home hardtimes
FOUND IN: Canada(Mar,Newf) US(MW)
REFERENCES (1 citation):
Leach-FolkBalladsSongsOfLowerLabradorCoast 121, "Dirty Nell" (1 text, 1 tune)
Roud #5714
RECORDINGS:
Sara Cleveland, "Before the Daylight in the Morning" (on SCleveland01)
CROSS-REFERENCES:
cf. "Darby O'Leary" (tune)
File: RcBTDITM
**Beg Your Pardon, Grouchy Grace**

DESCRIPTION: "Beg your pardon, grouchy Grace, Hope the cat will spit in your face."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty animal

FOUND IN: New Zealand

REFERENCES (1 citation):
- Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 132, "(Beg your pardon, grouchy Grace)" (1 text)

File: SuSm132C

**Beg Your Pardon, Mrs. Arden**

DESCRIPTION: "Beg your pardon, Mrs. Arden, There's a (devil/nigger/other) in your garden."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty warning

FOUND IN: New Zealand

REFERENCES (1 citation):
- Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 132, "(Beg your pardon, Mrs. Arden)"; "(Mrs. Barton, Mrs. Barton)" (2 short texts)

File: SuSm132P

**Beggar Girl, The**

DESCRIPTION: The singer, a beggar girl, wanders over mountains and moor, "hungry and barefoot." Her father is dead; she begs food for her mother, herself, and two brothers at home. She asks that the listener think "how hard it would be to beg at a door" for bread

AUTHOR: John W. Chandler (source: notes to Bodleian Harding B 17(21a))

EARLIEST DATE: 1802 (Pye)

KEYWORDS: poverty death hardtimes begging nonballad brother children family father mother

FOUND IN: Britain(England(South)) US(Ro)

REFERENCES (3 citations):
- Williams-FolkSongsOfTheUpperThames, p. 239, "Over the Moor and Over the Mountain" (1 text)
  (also Williams-Wiltshire-WSRO Ox 228)
- Hubbard-BalladsAndSongsFromUtah, #98, "The Beggar Girl" (1 text, 1 tune)
- ADDITIONAL: Mary Pye, Poems on Several Occasions (Stoke Park, 1802 ("Digitized by Google")), pp. 27-28, "The Beggar Girl" (1 text)

Roud #1304

BROADSIDES:
- Bodleian, Harding B 17(21a), "The Beggar Girl" ("Over the mountains and over the moor") , J Ferraby. (Hull), 1803-1838; also Harding B 25(160), Harding B 28(114), Johnson Ballads fol. 400 View 2 of 2 [some words illegible], Harding B 11(222), Firth b.34(17) [almost entirely illegible], "The Beggar Girl"

NOTES [53 words]: Pye: "The first and second verses written by a gentleman, the third by me." Only the first verse is also on the broadside and Williams-FolkSongsOfTheUpperThames. The second verse is a reworking of the first and the third is something else entirely. If it were not my earliest copy I would not have included it at all. - BS

Last updated in version 3.8

File: WT239

**Beggar Wench, The**

DESCRIPTION: A merchant's son meets a beggar girl; they go to bed and, being drunk, sleep soundly. She awakens first, takes his clothes and gear, and leaves. He awakes to find only the girl's clothes, which he puts on, swearing never to sleep with a beggar again

AUTHOR: unknown

EARLIEST DATE: before 1847 (broadside, Bodleian Harding B 6(48))
**Beggar-Laddie, The [Child 280]**

**DESCRIPTION:** A girl asks the shepherd what his trade is. He tells her, then declares that he loves her "as Jacob loved Rachel of old." She decides to go with him despite his poverty. He takes her home with him and reveals that he is actually well-to-do

**AUTHOR:** unknown

**EARLIEST DATE:** 1881 (Christie); also in Motherwell's and Kinloch's papers (before 1850)

**KEYWORDS:** work home courting money disguise

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (7 citations):**
- Child 280, "The Beggar-Laddie" (5 texts)
- Bronson 280, "The Beggar-Laddie" (18 versions)
- Bronson-SingingTraditionOfChildsPopularBallads 280, "The Beggar-Laddie" (1 version: #7)
- Buchan/Moreira-TheGlenbuchatBallads, pp. 203-205, "The Gaberlunzie Laddie" (1 text)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #31, p. 1, "The Beggar Laddie" (1 text)
- Greig/Duncan2 277, "The Beggar's Dawtie" (20 texts, 13 tunes) [A=Bronson's #7, B=#10?, C=#4, D=#5? E=#13, F=#12, G=#8, H=#9, I=#5, J=#3, K=#11, L=#15]
- Ord-BothySongsAndBallads, pp. 382-383, "The Beggar's Dawtie" (1 text)

**CROSS-REFERENCES:**
- cf. "The Gaberlunzie Man" [Child 279A]
- cf. "The Jolly Beggar" [Child 279] and references there

**ALTERNATE TITLES:**
- The Beggar's Bride
- Twas in the Bonnie Month o' June
- The Beggar Prince

**NOTES [301 words]:** The reference to Jacob loving Rachel, or vice versa, is to Gen. 29:18 and following; it is probably offered as an example because Jacob served Laban (Rachel's brother) for seven years to win her hand (and actually wound up working for Laban for fourteen years, because he got Rachel's sister Leah also).

The reference to Judas loving gold is more of a stretch; we are told that Judas was given thirty pieces of "silver" (Matt. 26:15), and the less explicit accounts of Mark (14:11) and Luke (22:5) also mention only silver (usually rendered "money" in English translations). These references seem to be corruptions of the reading in Child's "A" text, which refers to the classical legend of Jason and
the Golden Fleece. (Compare Ord-BothySongsAndBallads's text, in which it is Jesse, not Judas, who loves "cups of gold.")
The repartee also has a strange parallel in Lewis Carroll's Through the Looking Glass. The White Knight sings a song which includes these lines:
"Who are you, aged man," I said.
"And how is it you live?"
And his answer trickled through my head
Like water through a sieve.
He said, "I look for butterflies
That sleep among the wheat....
And that's the way I get my bread --
A trifle, if you please."
William Bernard McCarthy, in the article "'Barbara Allen' and 'The Gypsy Laddie': Single-Rhyme Ballads in the Child Corpus," printed on pp. 143-154 of Thomas A. McKeen, editor, The Flowering Thorn: International Ballad Studies, Utah State University Press, 2003, makes the interesting observation that there are only two ballads in the Child collection -- "The Jolly Beggar" [Child 279]/"The Gaberlunzie Man" [Child 279A] and "The Beggar-Laddie" [Child 280], which are known to cross-fertilize, which normally use the rhyme scheme aaab, with the same b rhyme in all the verses. - RBW
Last updated in version 4.1
File: C280

Beggarman (I), The
DESCRIPTION: On Monday morning the beggarman takes his meal, flail and staff and leaves his wife and daughter in Ballinderry. He stops at a farmer's home not welcoming to strangers. The mistress of the house makes him welcome to table and bed as long as he'll stay.
AUTHOR: unknown
EARLIEST DATE: 1955 (IRRCinnamond02)
KEYWORDS: adultery sex rambling begging
FOUND IN: Ireland
ST RcTBegm (Partial)
Roud #3080
RECORDINGS:
Robert Cinnamond, "The Beggarman's Ramble" (on IRRCinnamond02)
NOTES [131 words]: In IRRCinnamond02, the beggarman, Tom Targer, is from Killyleagh town, County Down. The plot vaguely resembles "The Jolly Beggar" [Child 279] but it adds the beggar's wife and daughter at the beginning and drops the revelation of a disguise at the end.
The description is based on John Moulden's transcription from IRRCinnamond02 included in the Traditional Ballad Index Supplement. - BS
The whole thing reminds me a bit of the story of David and Nabal of Carmel (1 Samuel 25): David, fleeing from Saul (and separated from his wife Michal) seeks help (protection money, really) from Nabal. Nabal refuses. Nabal's wife Abigail gives it -- and later marries David. If you assume that this *is* a relative of The Jolly Beggar, it sort of makes sense. But I imagine it's just coincidence. - RBW
File: RcTBegm

Beggars and Ballad Singers
DESCRIPTION: The singer proclaims the advantages of begging and singing. He describes how he begs disguised as a "sailor from the wars," scarred and with a missing leg, or as a blind man with a dog, or a man with a hump on his back and mashed nose.
AUTHOR: Tom Dibdin? (source: see note quoting Ebsworth)
EARLIEST DATE: c.1807 (W.M.Martin, _The Songster Museum_, according to Ebsworth)
KEYWORDS: disguise drink music begging nonballad royalty
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan3 486, "A King Canna Swagger" (1 fragment)
ADDITIONAL: "The Beggars' Chorus" in Joseph Woodfall Ebsworth, editor, The Bagford Ballads: Illustrating the Last Years of the Stuarts (Hertford, 1878 ("Digitized by Google")), First Division, p.
214, "Vocal and Rhetorical Imitations of Beggars and Ballad-singers"
"In the March Sunshine," April 1859 in The Eclectic Review 1859 January to June (London, 1859
("Digitized by Google")), p. 370, ("The king cannot swagger, or get drunk like a beggar") (fragment)
Roud #5977
BROADSIDES:
Bodleian, Harding B 11(223), "Beggars and Ballad Singers" ("There's a difference to be seen, 'twixt
a beggar and a queen"), W. Armstrong (Liverpool), 1820-1824
CROSS-REFERENCES:
cf. "A-Begging I Will Go" (theme : "who would be a king, When beggars live so well?")
NOTES [160 words]: The broadside has an explanation after each verse. For example, while the
queen must concern herself with "her own dignity, likewise other people's dignity," he has no such
concern. After a verse about Proteus, the shape changer, he says that beggars "change shapes as
often as a player." After the last verse, about "Dolly and I" singing ballads - "while she bawls aloud
And I take my fiddle in hand" -- he goes into his ballad singer patter.
Ebsworth: "In 1807, if not earlier, a merry singer (probably Tom Dibdin) ... indulged society with
what he called "Vocal and rhetorical imitations of Beggars and Ballad-singers." Ebsworth's text is
from The Songster's Museum with an additional verse from The Lyre in 1824. Ebsworth's text omits
the prose patter between verses included in broadside Bodleian Harding B 11(223). The
Greig/Duncan3 and Eclectic Review fragments have it that "a king cannot swagger"; the other texts
say "a queen cannot swagger." - BS
Last updated in version 2.5
File: GrD3486

Begone Dull Care
DESCRIPTION: "Begone dull care, I prithee be gone from me, Begone dull care, thou and I shall
never agree; long time thou hast been tarrying here, and fain though wouldst me kill...." The singer
warns of how excess care can age and weary its victims
AUTHOR: unknown
EARLIEST DATE: 1877 (Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland)
KEYWORDS: nonballad
FOUND IN:
REFERENCES (1 citation):
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, p. 463, "Begone Dull Care"
(1 text)
Roud #13896
BROADSIDES:
NLScotland, L.C.178.A.2(256), "Begone Dull Care," unknown, c. 1860
SAME TUNE:
Clear the Track! ("Begone, Fillmore! I prethee, begone from me") (Lawrence-
MusicForPatriotsPoliticiansAndPresidents, p. 334)
NOTES [184 words]: The notes in at the National Library of Scotland site claim this dates back to
the reign of James II and VII (1685-1688/1689), without offering secondary evidence (perhaps they
base it on the language?). The notes also report that it might be derived from a French piece.
Finally, they claim it is popular. Popular it does indeed seem to have been, with broadside printers.
Field collections are, however, few -- possibly only two, both of which look as if they might be
derived from print.
I've also seen a claim on the web that it is derived from a French chanson. Based on one of the
tunes I found on the web, said alleged French chanson would appear to be "Plaisir d'Amour."
There are two "however," though. First, "Plaisir d'Amour" was supposedly written in 1780, not in
the reign of James II (although the by-blow "In My Garden Grew Plenty of Thyme" sounds earlier).
Second, while the melody of "Begone" certainly has points of contact with "Plaisir," the version of
"Begone" that I have most often heard is not the same melody as "Plaisir." This seems to imply, at
minimum, some folk processing. - RBW
Last updated in version 3.5
File: BrBeDuCa

Behave Yoursel' Before Folk
DESCRIPTION: The girl says "Behave yoursel' before folk." She would not be kissed in public
though "it wadna gie me meikle pain, Gin we were seen and heard by nane." "I tak' it sair amiss
To be teazed before folk." If you insist "get a license frae the priest"

AUTHOR: Alexander Rodger (1784-1846)
EARLIEST DATE: 1838 (Alexander Rodger, _Poems and Songs_)
KEYWORDS: courting marriage nonballad
FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
Greig/Duncan3 672, Greig/Duncan8 Addenda, "Behave Yersel" (2 texts, 1 tune)
Whitelaw-BookOfScottishSong, p. 162, "Behave Yoursel' Before Folk" (1 text)
ADDITIONAL: Alexander Rodger, Poems and Songs (Glasgow, 1838), pp. 65-68, "Behave Yersel'
Before Folk"
Whistle-Binkie [, First Series] (Glasgow, 1846), pp. 40-42, "Behave Yersel"
Roud #6094
CROSS-REFERENCES:
cf. "Good Morrow to Your Nightcap" (tune, per Rodger)
cf. "The Mautman" (theme of avoiding public kissing)
NOTES [30 words]: Apparently broadside Bodleian, 2806 c.11(179), "Behave Yoursel' Before Folk"
("Behave yoursel' before folk"), unknown, no date is this song but I could not download and verify it. - BS
Last updated in version 3.2
File: GrD3672

**Behind the Cold Iron Door**

DESCRIPTION: A poor man's sweetheart is locked in a cell by her father until she can marry a rich man. Poor man digs a tunnel to her cell and blows up the gate to rescue her. They will be married.

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: poverty courting love marriage rescue father lover
FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 40, "Behind the Cold Iron Door" (1 text)
Roud #10557

RECORDINGS:
Mrs. Ambrose Coombs, "Cold Iron Door" (on MUNFLA-Leach)
Hannah O'Brien, "Behind the Cold Iron Door" (on MUNFLA-Leach)

CROSS-REFERENCES:
cf. "Locks and Bolts" [Laws M13] (theme: girl locked away by father) and references there
NOTES [83 words]: While the MUNFLA/Leach text follows an old common theme it uses current phrases like "my love for you will never die," "where there's a will there's a way," "someday the sky will be blue" and "I pray to the maker in heaven each night." - BS
Ben files this as a separate song from "The Iron Door." This is hard to believe at first glance, since both the plot and the mention of the iron door are the same. But there are few if any other words in common, and the blowing up of the cell is unusual. - RBW
Last updated in version 5.0
File: MunLBCID

**Behind the Lines**

DESCRIPTION: "We've got a sergeant-major Who's never seen a gun; He's mentioned in despatches For drinking privates' rum, And when he sees old Jerry You should see the bugger run Miles and miles and miles behind the lines!"

AUTHOR: unknown
EARLIEST DATE: 1965 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: soldier escape war

REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 40, "Behind the Lines" (1 text)
Roud #10557

File: BrPa040C
**Behind These Stone Walls**

DESCRIPTION: The singer, although "brought up by good parents," tells of being orphaned at ten. He soon went rambling to seek work; jobs were few, and he took to robbery. He was taken and tried, and sentenced to a long prison term. He warns others against his mistake.

AUTHOR: unknown

EARLIEST DATE: 1941 (Randolph, Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)

KEYWORDS: orphan robbery trial prison warning

FOUND IN: US(SE,So)

REFERENCES (3 citations):
- Randolph 165, "Saint Louis, Bright City" (1 text, 1 tune)
- Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 111, "Court House" (1 text, 1 tune)
- McNeil-SouthernFolkBalladsVol1, pp. 53-55, "Behind the Great Wall" (1 text, 1 tune)

ST R165 (Partial)

Roud #2808

NOTES [13 words]: As "Saint Louis, Bright City," this song is item dE35 in Laws’s Appendix II. - RBW

File: R165

**Behind These Walls of Gray**

DESCRIPTION: "He' locked up in prison for (???) crime, He's locked up in prison to serve out his time, He's somebody's baby, he's some daddy's son, Oh please don't mistreat him for what he has done."

AUTHOR: unknown

EARLIEST DATE: 1962 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)

KEYWORDS: prison

FOUND IN: US(SE)

REFERENCES (1 citation):
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 735, "Behind These Walls of Gray" (1 short text, 1 tune)

Roud #27699

NOTES [38 words]: The description is based on the Brown/Schinhan-FrankCBrownCollectionNCFolklore5 text. I feel quite sure that this is a fragment of another song that is (or should be) in the Index, but I can't identify it with so little text. - RBW

Last updated in version 5.0

File: BrS5735

**Behy Eviction, The**

DESCRIPTION: "The Cavan Urban Council sent the Sheriff for to take possession of the engine house that stands by Behey Lake." Joe, who "had always pumped a good supply," is evicted. The man driving the engine declares Cavan will have water only if Joe is brought back.

AUTHOR: unknown

EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)

KEYWORDS: discrimination political technology

FOUND IN: Ireland

REFERENCES (1 citation):
- OLochlainn-MoreIrishStreetBallads 90, "The Behy Eviction" (1 text, 1 tune)

NOTES [51 words]: OLochlainn-MoreIrishStreetBallads: "A Cavan song taken from a ballad slip forty years ago recording an event probably still (1965) remembered in Behey, a townland near Killeshandra, Co. Cahan." My description omits the part played by the Orange vs Green conflict and eviction for the benefit of "grabbers." - BS

File: OLcM090
Beinn a' Cheathaich

DESCRIPTION: Scots Gaelic. (The singer, gathering sheep, looks out and sees) (McNeil's) galley head for Kismul. (Those aboard are listed). The ship (survives a rough passage to) arrive at the castle, where there is joy and feasting

AUTHOR: unknown
EARLIEST DATE: 1909 (Kennedy-Fraser/MacLeod-SongsOfTheHebrides)
KEYWORDS: foreignlanguage ship food storm sheep
FOUND IN: Britain(Scotland(Hebr))
REFERENCES (2 citations):
Kennedy-FolksongsOfBritainAndIreland 2, "Beinn a' Cheathaich (The Misty Mountain") (1 text+English translation, 1 tune)
Kennedy-Fraser/MacLeod-SongsOfTheHebrides I, pp. 80-83, "Kishmul's Galley (A' Bhirlinn Bharrach)" (1 text+English translation, 1 tune)

RECORDINGS:
Flora MacNeil, "Beinn a' Cheathaich" (on FSB6)

NOTES [80 words]: N. A. M. Rodger's The Safeguard of the Sea, p. 290, links this song to events of the reign of Elizabeth I: "Ruari Og MaNeill of Barra made a career of piracy... Throughout Elizabeth's reign the 'Galleys of Kisimul' (still celebrated in Gaelic folksong) raided the length of the Irish Sea as far south as the Bristol Channel."
I can see no hints of this in either the Kennedy-FolksongsOfBritainAndIreland or Kennedy-Frasier versions, though the two versions are very distinct. - RBW

File: K002

Belfast Beauty, The

DESCRIPTION: The singer met "the beauty of sweet Belfast Town' in Donegall Street. He describes her "angelic beauty" If he were rich "all earthly treasure I'd resign To wed with this damsel" He ends with a riddle that will spell her name.

AUTHOR: unknown
EARLIEST DATE: 1989 (Leyden-BelfastCityOfSong)
KEYWORDS: courting riddle beauty
FOUND IN:
REFERENCES (1 citation):
Leyden-BelfastCityOfSong 27, "The Belfast Beauty" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Over Hills and Mountains" (theme: singer would give up the crown or great wealth he doesn't have for love)

NOTES [211 words]: The riddle: "One half of a town in the province of Leinster The first twice in station with one fourth of a fowl And when it's completely placed in arrangement The next in rotation it must be a vowel The name of a berry that is much admired Neither add nor subtract but when it's penned down It will spell you the name of this charming fair dame That I title the beauty of sweet Belfast Town."
For a similar riddle on a name see "Drihaureen O Mo Chree (Little Brother of My Heart)"
Among other classic Greek references here: "I thought she was Flora or lovely Aurora Or Helen the cause of the downfall of Troy" and "If Clio fair or Queen Dido was there Neither Juno nor Venus of fame and renown ...." See the notes to "Sheila Nee Iyer" for some traits of the "hedge school master" school of Irish ballad writing. "Sheila Nee Iyer" also has a typical "if I were king..." verse ("O had I the wealth of the Orient store, All the gems of Peru or the Mexican ore, Or the hand of a Midas to mould o'er and o'er ...."); "The Belfast Beauty" says "Had I wealth and grandeur like Great Alexander ... Or was I the monarch of a European nation There is none but my darling should possess the crown...." As seems often the case for this kind of song, the outcome is unresolved. - BS

Last updated in version 2.5
File: Leyd027

Belfast Cockabendy, The

DESCRIPTION: Cockabendy, a Belfast street fiddler, meets a girl. They drink, he plays, and the girl lifts his watch and chain. While he sleeps, drunk, she pledges his last coins for brandy. He asks her
to advance the price of a pint. Instead, she hits him in the nose.

Author: unknown
Earliest Date: 1817 (according to Leyden-BelfastCityOfSong)
Keywords: courting theft drink fiddle money injury
Found In:
References (1 citation):
Leyden-BelfastCityOfSong 29, "The Belfast Cockabendy" (1 text)
Notes [31 words]: Leyden-BelfastCityOfSong: "A colourful account of the amorous pursuits of one Cockabendy. There was in fact such a person with that nickname in Belfast: he was a fiddle player ...." - BS
File: Leyd029

Belfast Lass, The

Description: The singer comes to Belfast and falls in love with "the charming Belfast lass." He claims wealth and proposes. She prefers "the heart that's true" to riches. Confounded, he leaves for America, returns, proposes again and "she gave consent at last"
Author: unknown
Earliest Date: 1989 (Leyden-BelfastCityOfSong)
Keywords: courting marriage parting return reunion separation money America
Found In:
References (1 citation):
Leyden-BelfastCityOfSong 25, "The Belfast Lass" (1 text, 1 tune)
Notes [38 words]: Leyden-BelfastCityOfSong: "A love song from a ballad sheet published by Swindell's in Manchester." The Bodleian collection has almost 200 broadsides - but not this one - printed by Swindells in Manchester between 1780 and 1853. - BS
File: Leyd025

Belfast Mountains (The Diamonds of Derry)

Description: (The singer hears a girl lamenting). She is "confined in the bands of love" by a "sailor lad that did inconstant prove." She begs for relief. (She meets her false love and begs him to change his mind.) (She curses him bitterly)
Author: unknown
Earliest Date: c.1810 (Catnach broadside, according to Leyden-BelfastCityOfSong)
Keywords: love betrayal curse
Found In: Ireland
References (4 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H519, p. 389, "Belfast Mountains" (1 text, 1 tune)
Broadwood-EnglishTraditionalSongsAndCarols, pp. 36-37, "Belfast Mountains" (1 text, 1 tune)
Leyden-BelfastCityOfSong 1, "The Belfast Mountains" c.1810 (1 text, 1 tune); 2, "The Belfast Mountains" c.1893 (1 text, 1 tune); 3, "The Belfast Mountains" c.1930 (1 text, 1 tune)
Roud #1062
Cross-References:
cf. "The Cavehill Diamond (I)" (subject of the Cavehill Diamond)
cf. "The Cavehill Diamond (II)" (subject of the Cavehill Diamond)
cf. "Belfast Town" (subject of the Cavehill Diamond)
Notes [197 words]: Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople: "Other title: 'The Diamonds of Derry.'... This is a version of a street ballad popular in 1800.... The Belfast Mountains (Cave Hill) were supposed to contain diamonds which shone at night. They were often referred to in the ballads of the period." The Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople version has no reference to diamonds.
Leyden-BelfastCityOfSong's c.1930 version is from Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H519. Leyden's earlier versions refer to the diamonds: "Had I but all the diamonds, That on the rocks do grow, I'd give them to my Irish laddie, If he to me his love would show." Leyden states that these lines contain "a clue to a mystery that continually aroused interest and fascination throughout the nineteenth and early twentieth century. The mystery
centered around the existence of a diamond known as 'the Cavehill Diamond'. Whether or not the diamond ever existed is still a contentious point and perhaps cynics were right to dismiss it as a chunk of limestone. Leyden goes on to report several accounts between 1895 and 1920. (See also "The Cavehill Diamond" (I) and (II)). - BS

Last updated in version 5.0
File: HHH519

Belfast Riot, The

DESCRIPTION: Election day, going to vote. Malcolm McKay is murdered by "bloodthirsty Irishmen"; "the Irish ... Each one with his weapon [blessed by a priest] ... Our noble Scotch heroes made them all run away"; 27 Irishmen and no Scotchmen are killed.

AUTHOR: unknown
EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)
KEYWORDS: violence homicide revenge political religious
HISTORICAL REFERENCES:
Mar 1, 1847 - Election day riot Belfast, PEI; Malcolm McRae killed (see notes)
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 74-76, "The Belfast Riot" (1 text, 1 tune)
Roud #12462
CROSS-REFERENCES:
cf. "The Twelfth of July" (Canadian political situation)
NOTES [164 words]: "...election day, March 1, 1847 ... pitted 200 mainly Irish supporters of the Reform candidates against 200 mainly Scottish adherents of the Conservative candidates.... Three were killed, one Scotsman and two Irishmen. That this incident occurred in a district incidentally called Belfast, that one side was predominately Irish and Catholic and the other predominantly Scottish and Presbyterian, and that a contemporary controversy over the use of the Bible in the public schools was a proximate issue -- these circumstances gave credence to the belief, especially among the Scots, that the Belfast riot was a critical battle in a holy war, or at least in a contest of national pride and honour." (source: A 'New Ireland Lost': The Irish Presence in Prince Edward Island by Brendan O'Grady on The Irish in Canada site.
"Malcolm McRae ... died March 01, 1847 in Belfast, PEI, Canada." (source: The [Prince Edward Island Register site); the ballad makes the name "Malcolm McKay." - BS

File: Dib075

Belfast Sailor, The

DESCRIPTION: A Belfast lass asks her sailor lover to stay at home. The ship sails for Newfoundland "till taken slaves to end our days all in a Turkish galley." They are tortured. The sailor writes "the Turks they are so cruel ... so fare thee well, my jewel"

AUTHOR: unknown
EARLIEST DATE: before 1820 (broadside, Bodleian Harding B 22(147))
KEYWORDS: captivity love separation lover sailor ordeal slavery
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, p. 105, "The Belfast Sailor" (1 text)
Roud #20545
BROADSIDES:
Bodleian, Harding B 22(147), "The Lass of Belfast", J. Pitts (London), 1802-1819; also Harding B 25(1167), "Lovers All"
CROSS-REFERENCES:
cf. "The Turkish Lady" [Laws O26] (theme)
cf. "La Jeune Fille si Amoureuse (The Girl So In Love)" (theme)
NOTES [45 words]: Laws re O26: "A merchant ship from Bristol is captured by a Turkish rover and all its men are made slaves." The ballads have no lines in common.

BROADSIDES Bodleian Harding B 22(147) and Bodleian Harding B 25(1167) mention in passing that her father is a rich merchant. - BS

Last updated in version 5.0
File: Ran105
Belfast Town
DESCRIPTION: Mary is keeping sheep when Prince Dermott rides out hunting. He sees her and falls in love. When he asks her hand, she says she is too poor. He persists, and asks her mother of her ancestry. The girl proves to be Dermott's lost cousin
AUTHOR: unknown
EARLIEST DATE: 1924 (Sam Henry collection)
KEYWORDS: love courting beauty family orphan marriage reunion
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H45, pp. 477-478, "Belfast Town" (1 text, 1 tune)
Leyden-BelfastCityOfSong 28, "Belfast Town" (1 text, 1 tune)
Roud #3579
CROSS-REFERENCES:
 cf. "The Cavehill Diamond (I)" (subject of the Cavehill Diamond)
 cf. "The Cavehill Diamond (II)" (subject of the Cavehill Diamond)
 cf. "Belfast Mountains (The Diamonds of Derry)" (subject of the Cavehill Diamond)
NOTES [47 words]: I find myself surprised that the Catholic Irish would make so little objection to first cousins marrying. - RBW
Leyden-BelfastCityOfSong's text seems to be Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H45, with its apparent misplacement of verse 2, but the tune is different. - BS
File: HHH045

Belfast Tram, The
DESCRIPTION: "You wait and wait in vain standing shivering in the rain If you want to be late again take a Belfast Tram." Suggest the tram to "a friend you'd rather miss." To get someplace on time "use your 'Shanks'' or take a taxi or sidecar.
AUTHOR: unknown
EARLIEST DATE: 1989 (Leyden-BelfastCityOfSong)
KEYWORDS: commerce humorous nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Leyden-BelfastCityOfSong 17, "The Belfast Tram" (1 text, 1 tune)
NOTES [69 words]: Leyden-BelfastCityOfSong: "The enthusiastic public response to the introduction of horse trams [in Belfast in 1872] soon gave way to constant complaints about their lack of punctuality.... [T]his song is in the music hall mould and was published in Ireland's Saturday Night." [according to the National Library of Ireland side,Ireland's Saturday Night began publication in 1894 and is still being published]. - BS
File: Leyd017

Believe I'll Call the Rider
DESCRIPTION: Axe song with frequent interjection "Wo Lord" or "Hollerin' Wo Lord." The singer calls out to many: "Believe I'll call the Rider." "Call him with my diamond." "Let me call themajor." "Believe I'll call Mama." "Believe I'll call Bertha." Many lines float
AUTHOR: unknown
EARLIEST DATE: 1966 (recorded from J. C. Spring by Jackson)
KEYWORDS: work nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Jackson-WakeUpDeadMan, pp. 256-259, "Believe I'll Call the Rider" (1 text, 1 tune)
File: JDM256

Believe Me If All Those Endearing Young Charms
DESCRIPTION: "Believe me if all those endearing young charms Which I gaze on so fondly today
Were to change by tomorrow... Thou wouldst still be adores As this moment thou art." The singer says he loves her for herself; she didn't create her beauty anyway

AUTHOR: Words: Thomas Moore (1779-1852)
EARLIEST DATE: 1808 (Moore, "A Selection of Irish Melodies"; tune printed in 1775)
KEYWORDS: beauty love nonballad
FOUND IN: Ireland
REFERENCES (8 citations):
Moore-IrishMelodies-1846, pp. 36-37, "Believe me, if all those endearing Young Charms" (1 text)
O'Connor-OldTimeSongsAndBalladOfIreland, p. 120, "Believe Me, If All Those Endearing Young Charms" (1 text)
Heart-Songs, pp. 248-249, "Believe Me if All Those Endearing Young Charms" (1 text)
Jolly-Miller-Songster-5thEd, #84, "Believe Me, If All Those Endearing Young Charms" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 19, "Believe Me, If All Those Endearing" (sic.) (1 text)
Silber/Silber-FolksingersWordbook, p. 252, "Believe Me, If All Those Endearing Young Charms" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 138-139, "Believe Me If All Those Endearing Young Charms -- (Fair Harvard)"
Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), p. 378, "Believe Me If All Those Endearing Young Charms" (1 text)
Roud #24850

RECORDINGS:
Henry Burr, "Believe Me If All Those Endearing Young Charms" (Little Wonder 105, 1915; Little Wonder 836, 1918)
James McCool, "Believe Me If All Those Endearing Young Charms" (Victor 4594, 1906)
Unknown tenor, "Believe Me, If All Those Endearing Young Charms" (Emerson 758, 1916)

BROADSIDES:
Bodleian, Johnson Ballads 3070 View 2 of 3[very difficult to read], "Believe Me If All Those Endearing Young Charms", T. Batchelar (London), 1817-1828; also Firth b.26(511), Firth c.18(31), "Believe Me If All Those Endearing Young Charms"
NOTES [91 words]: If Granger's Index to Poetry is any guide, this is the most popular of all Thomas Moore's songs, appearing in no fewer than 18 of the anthologies it cites. And yet, I know of no traditional collections at all.
Robert Gogan, 130 Great Irish Ballads (third edition, Music Ireland, 2004), p. 31, writes that Moore wrote this to comfort a woman, perhaps his wife, who had been disfigured by smallpox. This sounds reasonable -- but Gogan's book contains an amazing number of tidbits like this, some clearly false, so I won't guarantee this one. - RBW

Last updated in version 6.1

File: FSBW252A

Believe Me, Dearest Susan

DESCRIPTION: "When the wind swells the canvas and the anchor's a-trip and the ensign's hauled down from the peak of the ship - Believe me dearest Susan, I will come back again!" Verses have same pattern "When (insert sailing procedure) -- Believe me dearest Susan ..."

AUTHOR: unknown
EARLIEST DATE: 1938 (Colcord-SongsOfAmericanSailormen)
KEYWORDS: foc's'le sailor return tasks
FOUND IN: US
REFERENCES (1 citation):
Colcord-SongsOfAmericanSailormen, pp. 163-164, "Believe Me, Dearest Susan" (1 text, 1 tune)
ST Colc163 (Partial)
Roud #4689
File: Colc163

Believer I Know

DESCRIPTION: Every alternate line is "Believer I know." The road to Heaven is narrow, "thorny an' rugged," The road to Hell is broad. "Love everybody"

AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeasIslands)
Bell Da Ring

DESCRIPTION: "I know member, know Lord, I know I yedde (heard the) bell da ring." "Want to go to meeting, bell da ring" (x2). Listeners are urged to go to church, and to listen for the bell; they are warned that heaven might be shut

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad

FOUND IN: US

REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, pp. 34-35, "Bell Da Ring" (2 texts, 1 tune)
Roud #11989

NOTES [46 words]: This song sounds as if it is forecasting a last *bell*, rather than a last *trump*. (I won't swear to that.) If so, there is no scriptural basis for the idea; the New Testament never mentions the word "bell," and the handful of Old Testament references are not apocalyptic. - RBW

Last updated in version 2.4

File: AWG034

Bell Doth Toll, The

DESCRIPTION: Round. "The bell doth toll, its echoes roll, I know its sound full well, I love its ringing For it calls to singing With its merry merry bim bom bell."

AUTHOR: unknown

EARLIEST DATE: 1951 (Creighton collection)

KEYWORDS: nonballad music

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Pottie/Ellis-FolksongsOfTheMaritimes, p. 33, "The Bell Doth Toll" (1 text, 1 tune)
Roud #31154

File: POEll033

Bell Goes A-Ringing for Sai-Rah

DESCRIPTION: "If you please, you see I'm a domestic, Or what some would call a 'servant girl.'" She slaves for small wages, and so the bell is always ringing to call her, "from morning until night." It's hard life; she cannot be found talking; it's back to work

AUTHOR: G. W. Hunt (Source: New-Comic-Songster)

EARLIEST DATE: 1870 (New-Comic-Songster)

KEYWORDS: servant work hardtimes

FOUND IN:
New-Comic-Songster, p. 22, "The Bell Goes A-Ringing for Sai-Rah" (1 text, 1 tune)
Roud #13656

ALTERNATE TITLES:
Bells Go Ringing for Sarah

NOTES [25 words]: It's hard for me to believe that this would ever go into tradition, but there is a fragment from East Anglia that may be this, so I've indexed it. - RBW

Last updated in version 5.3
Bell Hendry (I)
DESCRIPTION: All the men in Fraserburgh are daft about Bell Hendry. "She thinks the lads they
shouldna woo But leave that to the maids alone," "So mony a lad got a rebuff." She picks one she's
"twined him roon her thoom ... She'll wear the breeks"
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan4)
KEYWORDS: courting marriage humorous
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #81, pp. 2-3, "Bell Hendry" (1 text)
Greig/Duncan4 728C, "Bell Hendry" (5 texts plus a fragment on p. 531, 2 tunes)
Roud #6167
CROSS-REFERENCES:
cf. "Bell Hendry (II)" (subject)
cf. "Jean Chivas" (lyric)
NOTES [27 words]: Greig/Duncan4 and Roud lump both Bell Hendry songs. Except for their first
two lines their texts, tune and tone are different and my inclination is to split them. - BS
Last updated in version 2.5
File: GrD4728C

Bell Hendry (II)
DESCRIPTION: The singer, Bell Hendry, has cheated many young men of Fraserburgh. When she
lived in her father's house she drank beer and lived "at a high rate." Now she's in the correction
house. If she gets out she may be married yet "we the lad I daurna name"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan4)
KEYWORDS: marriage prison drink
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 728D, "Bell Hendry" (1 text plus a fragment on p. 531, 1 tune)
Roud #6167
CROSS-REFERENCES:
cf. "Maybe I'll Be Married Yet" (tune according to Greig/Duncan4, and one verse from Greig #18)
cf. "Bell Hendry (I)" (subject)
cf. "Jean Chivas" (lyrics)
NOTES [41 words]: Greig/Duncan4 quoting Duncan: "An objectionable song of Buchan origin and
modern."
Greig/Duncan4 and Roud lump both Bell Hendry songs. Except for their first two lines their texts,
tune and tone are different and my inclination is to split them. - BS
Last updated in version 2.5
File: GrD4728D

Bell Horses
DESCRIPTION: Race-starting rhyme. "Bell horses, bell horses, Wht time of day? One o'clock, two
o'clock, (Three/time) to away"
AUTHOR: unknown
EARLIEST DATE: 1810 (Gammer Gurton's Garland)
KEYWORDS: racing nonballad
FOUND IN: Britain(England(North)) New Zealand
REFERENCES (3 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 36, "Bell Horses, Bell Horses" (1 text)
Baring-Gould-AnnotatedMotherGoose #96, p. 89, "(Bell horses, bell horses)" (1 short text)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 19, "(Bell horses, bell
horses)" (1 text)
Bell Over Yonder
DESCRIPTION: "Bell over yonder, ball-a la-vier." I plant corn, roseau comes up. I plant cane, okra comes up. I plant corn, pumpkin comes up.
AUTHOR: unknown
EARLIEST DATE: 1954 (Elder-FolksongsFromTobago)
KEYWORDS: vanity death farming nonballad religious Caribbean
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
Elder-FolksongsFromTobago 12, "Bell Over Yonder" (1 text, 1 tune)
NOTES [115 words]: Why isn't the title "Belle Over Yonder"? There is French patois in this song and the idea seems to be -- in this wake song -- that humans screw things up in this life, but it's good in the afterlife.
This is a wake "bongo." In notes to "Nora Nora" Elder writes "'bongo' are concerned with day to day life, with work and procreation and dying and living after death takes the individual away." In his notes to "Ma Dagoma" he writes about the guardian of death, "Ma Dogoma is a kindly, very aged woman," so the afterlife may be "belle." And in his notes to "Ophelia Letter" Elder writes about "this belief that life is continuous and that death is a mere juncture in a constant process." - BS
Last updated in version 4.0

Bell Tune
DESCRIPTION: "I danced with a girl with a hole in her stocking... All night by the light of the moon." He wants to take her to the woods, but she says it is accursed. They watch a wild party (witches' shabbat? orgy?). He perhaps keeps her from joining. They marry.
AUTHOR: unknown
EARLIEST DATE: 1936 (Folklore, Vol. 47, according to Palmer)
KEYWORDS: witch magic marriage dancing
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Palmer-EnglishCountrySongbook, #136, "Bell Tune" (1 text, 1 tune)
Roud #1516
NOTES [47 words]: Roud's #1516 includes quite a few Shrove Tuesday/alms songs. It seems to me that this number includes several songs, but it is often hard to separate them. But the signs of witchcraft in this one seem to me to require splitting it, even though it starts with a floating verse. - RBW
Last updated in version 3.7

Bell-Bottom Trousers (II)
DESCRIPTION: "Now yer mother wuz a waitress in the Prince George Hotel," watched over by the owners. The 47th Fusiliers and Prince of Wales Hussars have no luck with her, but a sailor does. Now she sits by the shore waiting to entertain the Navy
AUTHOR: unknown
EARLIEST DATE: 1989 (Kinsey-SongsOfTheSea)
KEYWORDS: bawdy sex sailor seduction derivative
FOUND IN:
REFERENCES (2 citations):
Kinsey-SongsOfTheSea, pp. 170-172, "Bell-Bottom Trousers" (1 text, 1 tune)
Brand-BawdySeaSong 5, "Bell Bottom Trousers" (1 text)
Roud #269
CROSS-REFERENCES:
cf. ""Rosemary Lane" [Laws K43] (plot)
NOTES [50 words]: Roud lumps this with the regular "Bell-Bottom Trousers," i.e. "Rosemary Lane"
[Laws K43]. Obviously that was the source. But equally obviously, this has been so heavily
rewritten that I would regard it as a separate song. It's the same plot, in a way, but from a
completely different perspective. - RBW

Last updated in version 6.1
File: Kins170B

Bellamena

DESCRIPTION: In each verse a ship is put "on the dock" and painted black, but is white when it
comes back.

AUTHOR: unknown

EARLIEST DATE: 1952 (Blind Blake Higgs: see WIHIGGS01)

LONG DESCRIPTION: In each verse a ship is put "on the dock" and painted "black, black, black,"
but is "white, white, white" when it comes back: "Bellamena ... in the harbour", "Maisy... set me
crazy... awfully lazy," "Mystery... used to carry whiskey... awfully frisky," "Managa... stuck in New
York Harbour... got to bring a lovely cargo."

KEYWORDS: travel return colors ship nonballad

FOUND IN: West Indies(Bahamas)

RECORDINGS:
Blind Blake Higgs, "Bellamena" (on WIHIGGS01)

NOTES [225 words]: Why paint a ship black one time and then white the next? Is it so that it would
be hard to see at night and would fade into the crowd during the day?
While the title of the track is "Bellamena" Higgs sings "Ballamina." Belafonte turns this into a
romantic story with his 1961 "Bally Mena (authorship credits to Robert De Cormier and Irving
Burgie (Lord Burgess)). I assume the ship's name is "Ballymena."

Although it seems a stretch I wonder if the Higgs song isn't based on "Yard-O 'Yaddo." - BS

Gordon Bok (who calls the song "Belamena") has an explanation what is going on: The ships were
rum-runners during the Prohibition era. To make it harder to track them, they were regularly
repainted. If the revenuers were looking for a black boat named "Managa," but encounter a white
boat of that name, they might not look it over as carefully.

Ron Young, Dictionary of Newfoundland and Labrador, Downhome Publishing Inc., 2006, p. 211,
has an even more interesting version of the tale, also involving rum-runners: They would paint one
side of the boat black, the other side white. So when the revenuers saw a boat come into harbor,
they'd see the side that was one color, then see the other color when she headed back, and
(perhaps) not realize it was the same boat. Of course, that only worked if the revenuer stayed on
the same side of the harbor! - RBW

Last updated in version 3.7
File: RcBellam

Bellburns Tragedy, The

DESCRIPTION: When their parents left for a burial they charged Chris and John to stay near
home, but the boys went out on the ice "in a flat" [to hunt seal]. The flat was found but they were
never seen again. Ships and planes searched in vain.

AUTHOR: Clara Stevens (source: Guigné-ForgottenSongsOfTheNewfoundlandOutports)

EARLIEST DATE: 1959 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)

KEYWORDS: death drowning funeral hunting family

HISTORICAL REFERENCES:
Apr 13, 1957 - John House and Christoper Pittman drowned while seal hunting on their own off
Bellburns, Newfoundland (source: Guigné)

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 47-49, "The Bellburns Tragedy" (1 text,
1 tune)
Roud #25317
File: Guig047
Belle
DESCRIPTION: French. "Mias si j'une belle ici, Belle." (Every line ends with the word "Belle.") The singer takes a train to Texas, spends three days, then hears his belle was sick. He sells his bronco so that he can afford the train fare home.
AUTHOR: unknown
EARLIEST DATE: 1934 (collected from "Mr. Bornu")
KEYWORDS: love separation reunion horse commerce
FOUND IN: US
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 194-195, "Belle" (1 text, 1 tune)
File: LoSi194

Belle Brandon
DESCRIPTION: "'Neath a tree by the margin of the woodland... There I saw the little beauty, Belle Brandon, And we met 'neath the old arbor tree." The singer tells of carving their names in a tree. Now she is dead, and "sleeps 'neath the old arbor tree."
AUTHOR: Words: T. Ellwood Garrett (1828-1905) / Music: Francis Woolcott
EARLIEST DATE: 1854 (sheet music published by Balmer & Weber, St. Louis)
KEYWORDS: love courting death
FOUND IN: US
REFERENCES (3 citations):
Randolph 805, "Belle Brandon" (1 text)
Fife/Fife-CowboyAndWesternSongs 48, "Belle Brandon" (1 text, 1 tune)
Wolf-AmericanSongSheets, #125, p. 10, "Belle Brandon" (2 references)
Roud #7423
BROADSIDES:
LOCSinging, as100900, "Belle Brandon", J. Andrews (New York), 1853-1859; also as100890, "Belle Brandon"
NLScotland, L.C.1269(154a), "Belle Brandon, The Beauty of the Valley," Poet's Box (Glasgow?), 1865
NOTES [85 words]: Randolph, probably based on Spaeth's History of Popular Music in America, p. 130, reports the publication of a song called "Bell Brandon" in 1860 (by T. E. Garrett and Francis Woolcott), and a report that sheet music was printed in 1854. He apparently did not know if they were the same song. They are. - RBW
Last updated in version 4.1
File: R805

Belle Cherche Son Amant, La (The Beautiful Woman Seeks Her Lover)
DESCRIPTION: French. A woman takes her baby and goes to find her lover. She asks the mother of angels for help. She is told her husband is nearby, drinking wine and playing cards. He wipes her tears away but says he will not stay. Then he changes his mind.
AUTHOR: unknown
EARLIEST DATE: 1960 (Peacock)
KEYWORDS: foreignlanguage love reunion separation beauty cards drink supernatural baby lover
FOUND IN: Canada
REFERENCES (1 citation):
Peacock, pp. 172-173, "La Belle Cherche Son Amant" (1 text, 1 tune)
File: Pea172

Belle Est Morte Entre les Bras de Son Amant, La (The Beautiful Woman Died in her Lover's Arms)
DESCRIPTION: French. A soldier gives a girl a gold ring to wait for him. Her father marries her to
an old man. One night her young lover returns and knocks at her door though knowing she is married. She dies in his arms. Her father mourns.

**AUTHOR:** unknown

**EARLIEST DATE:** 1960 (Peacock)

**KEYWORDS:** foreignlanguage grief courting marriage ring death lover father soldier

**FOUND IN:** Canada(Newf)

**REFERENCES (1 citation):**
Peacock, pp. 664-665, "La Belle Est Morte Entre les Bras de Son Amant" (1 text, 1 tune)

**CROSS-REFERENCES:**
f. "Le Beau Galant (The Handsome Gentleman)" (theme)

**File:** Pea664

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**Belle Gunness**

**DESCRIPTION:** "Belle Gunness was a lady fair In Indiana State, She weighed about 300 pounds, And that is quite some weight." "Her favorite occupation Was a butchering of men." "Now some say Belle killed only ten, And some say 42." At last she vanishes with the cash

**AUTHOR:** unknown

**EARLIEST DATE:** 1958 (Burt-AmericanMurderBallads)

**KEYWORDS:** homicide husband wife abandonment

**HISTORICAL REFERENCES:**
April 28, 1908 - Burning of the home and children of Belle Gunness

**FOUND IN:** US

**REFERENCES (2 citations):**
Burt-AmericanMurderBallads, pp. 74-76, "Belle Gunness" (1 text plus a fragment; also a bit of a poem on the same topic)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 427, "Belle Gunness" (1 text)

Roud #21615

**NOTES [125 words]:** This is one of those stories that apparently had quite a local vogue, but little long-term notoriety; I checked four biographical dictionaries of various ages without finding a mention of Belle Gunness. So all my information comes from Burt-AmericanMurderBallads. It appears that her story really begins with the fire at her home. Four bodies were found in the house: Gunness's three children and a woman. Whether the woman was Belle was never finally established. After that, the grounds were searched, and a number of male bodies were discovered -- apparently husbands and male friends Belle had murdered. Folklore has it that Belle murdered the men for their money and then made off with the booty. There is apparently no evidence either way. - RBW

*Last updated in version 5.0*

**File:** Burt074

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**Belle Layotte**

**DESCRIPTION:** Creole French. "Mo deja roule tout la cote Pancour ouar pareil belle Layotte," "Mo roule tout la cote, Mo toule tout la colonie," "Jean Babet, mon ami, Si cous couri par en haut." "Domestique la mison Ye toute fache avec mouin."

**AUTHOR:** unknown

**EARLIEST DATE:** 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

**KEYWORDS:** foreignlanguage

**FOUND IN:** US

**REFERENCES (1 citation):**
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 109, "Belle Layotte" (1 text, 1 tune)

**File:** AWG109

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**Belle Mahone**

**DESCRIPTION:** "Soon beyond the harbor bar, Shall my bark be sailing far, O'er the world I wander lone, Sweet Belle Mahone. O'er thy grave I weep goodbye." He misses her deeply, wishes her good rest, and says he will be with her when "eternal spring" comes

**AUTHOR:** J. H. McNaughton (source: Heart-Songs)
Belle Nanon (Beautiful Nanon)
DESCRIPTION: French. Nanon tells her lover that they cannot make love in the garden now. He must win over her father. He cannot. She says that they can kiss, and that love is certain, but that they cannot think of other things because her father stands in the way.
AUTHOR: unknown
EARLIEST DATE: 1960 (Peacock)
KEYWORDS: foreignlanguage courting love sex bawdy dialog father lover mistress
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 501-502, "Belle Nanon" (1 text, 1 tune)
RECORDINGS:
Mme Josephine Costard, "Belle Nanon" (on PeacockCDROM) [one verse only]
File: Pea501

Belle of Baltimore, The
DESCRIPTION: "I've been through Carolina, I've been to Tennessee, I've traveled Mississppi, For massa set me free." The singer has seen many women, but none match "The belle of Baltimore." She is dark, lovely, and sings well; he wants to give her his picture
AUTHOR: unknown
EARLIEST DATE: 1858 (Journal of the Pavilion)
KEYWORDS: beauty love travel
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 306-307, "The Belle of Baltimore" (1 text, 1 tune)
Roud #13957
File: HGam306

Belle Recompense, Une (A Beautiful Reward)
DESCRIPTION: French. The singer's unfaithful captain says he will marry her but then leaves. She follows him, dresses as a volunteer dragoon and rides a horse like a general. She kills him. The king gives her a gold pin and watch as a reward.
AUTHOR: unknown
EARLIEST DATE: 1960 (Peacock)
KEYWORDS: foreignlanguage courting warning army fight war cross-dressing death dialog lover soldier
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, p. 326, "Une Belle Recompense" (1 text, 1 tune)
CROSS-REFERENCES:
NOTES: For notes on legitimate historical examples of women serving in the military in disguise, see the notes to "The Soldier Maid." - RBW
Last updated in version 2.5
File: Pea326
Belle Regrette Son Amour Tendre, La (The Beautiful Woman Sorrows for Her Tender Love)

DESCRIPTION: French. The singer left his mistress to work along the river. There he met another lover. When she cried he comforted her and said he would return after this trip. When it came to saying goodbye she cried.

AUTHOR: unknown

EARLIEST DATE: 1959 (Peacock)

KEYWORDS: foreignlanguage grief seduction lover mistress

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Peacock, pp. 430-431, "La Belle Regrette Son Amour Tendre" (1 text, 1 tune)

File: Pea430

Belle-a-Lee

DESCRIPTION: A steamboat chant with the refrain "Oh, Belle! Oh, Belle!"; "Belle-a-Lee's got no time, Oh, Belle! oh Belle! Robert E. Lee's got railroad time...." "Wish I was in Mobile Bay... Rollin' Cotton by the day...."

AUTHOR: unknown

EARLIEST DATE: 1924

KEYWORDS: river nonballad work floatingverses

FOUND IN: US(MW)

REFERENCES (1 citation):
Botkin-TreasuryMississippiRiverFolklore, p. 592, [no title] (1 text)

CROSS-REFERENCES:
cf. "Stow'n' Sugar in de Hull Below" (floating lyrics)

cf. "Hieland Laddie" (floating lyrics)

NOTES [24 words]: This uses lyrics from "Hieland Laddie," which is far better known, but the form appears different enough that I tentatively separate them. - RBW

File: BMRF592A

Belles of Renous, The

DESCRIPTION: "Stay home with your mother, don't cause her to fret, And do not mix up with the downriver set." The girls of Renous look down at "a man dressed in homespun" and prefer "a dude from the city." The girls of Dungaren are the best at a ball.

AUTHOR: Joe Smith (1872-1912)

EARLIEST DATE: 1961 (Ives-FolksongsOfNewBrunswick)

KEYWORDS: dancing party humorous nonballad clothes

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Ives-FolksongsOfNewBrunswick, pp. 164-167, "The Belles of Renous" (1 text, 1 tune)

Roud #1964

File: IvNB164

Belleville Convent Fire

DESCRIPTION: "Kind friends give attention to what I relate, And ever remember those poor children's fate." A fire in the night kills almost thirty people, mostly children. The singer tells some of their stories: the firemen came too late

AUTHOR: Words: John Fletcher / Music: Ned Straight

EARLIEST DATE: 1885 (published by Wehman)

KEYWORDS: fire disaster children death

HISTORICAL REFERENCES:
Jan 5, 1884 - Institute of the Immaculate Conception fire kills 22 children and four adults

FOUND IN: US(MW)

REFERENCES (2 citations):
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 263-264, "The Belleville Convent Fire" (1
Bells are Ringing, The (Eight O'Clock Bells)

DESCRIPTION: "(Eight) o'clock bells are ringing, Mother let me out; My sweetheart is waiting For to take me out." "He's going to give me apples, He's going to give me pears, He's going to give me sixpence, And kisses on the stairs."

AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan8)
KEYWORDS: courting food mother
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
  Greig/Duncan8 1623, "Six O'Clock Bells Ringing" (1 text, 1 tune)
  Montgomerie/Montgomerie-ScottishNurseryRhymes 86, "(Eight o'clock bells are ringing)" (1 text)
  Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #4, pp. 114-115, "Ten O'Clock Is Ringing" (1 text, 1 tune)
Roud #12986?
CROSS-REFERENCES:
  cf. "My Boyfriend Gave Me An Apple" (lyrics)
File: MSNR086

Bells in Heaven

DESCRIPTION: "Bells in heaven just strike one My Lord's work has just begun. Oh, the old ark's moving...." Similarly, "Bells in heaven... two, Lord, what wilt Thou have me do?" through "...nine... turning the water into wine." "...ten, My Lord's saving sinful men."

AUTHOR: unknown
EARLIEST DATE: 2019 (Roeder Family Collection)
KEYWORDS: religious Jesus nonballad
FOUND IN: US
ST Roeder01 (Full)
CROSS-REFERENCES:
  cf. "The Old Ark's A-Moverin'" (lyrics)
File: Roeder01

Bells of Hell, The

DESCRIPTION: "The bells of hell go ting-a-ling-a-ling For you but not for me; And the little devils how they sing-a-ling-a-ling For you but not for me. O Death, where is thy sting-a-ling-a-ling, O Grave, thy victory? The bells of hell go ting-a-ling-a-ling, For...."

AUTHOR: unknown
EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: soldier death
FOUND IN: Canada
REFERENCES (3 citations):
  Brophy/Partridge-TommiesSongsAndSlang, p. 55, "The Bells of Hell" (1 text)
  Hopkins-SongsFromTheFrontAndRead, p. 117, "The Bells of Hell" (1 short text, 1 tune)
  Jolly-Miller-Songster-5thEd, #148, "Salvation Army Song" (1 text)
Roud #10532
CROSS-REFERENCES:
  cf. "She Only Answered 'Ting-a-ling-a-ling'" (tune)
NOTES [98 words]: Based on 1 Corinthians 15:55 (where the King James Version reads "O death, where is thy sting? O grave, where is thy victory?"), which is in turn derived from Hosea 13:14 (where, however, the KJV translates "I will ransom them from the power of the grave; I will redeem them from death: O death, I will be thy plagues: O grave, I will be thy destruction: repentance shall be hid from mine eyes." The King James translation of Hosea is based on the Hebrew; the Greek
and Syriac versions of the verse are more like the reading of 1 Corinthians, which is quoting the Greek, not the Hebrew). - RBW

**Bells of Shandon**

**DESCRIPTION:** "With deep affection and recollection I often think of those Shandon bells." Those bells are compared to those at the Vatican, Notre Dame, and Moscow, and the bells "in St Sophio the Turkman gets"

**AUTHOR:** Rev Francis Sylvestor Mahony (1804-1866)

**EARLIEST DATE:** 1834 (_Fraser's Magazine_, according to Croker-PopularSongsOfIreland)

**KEYWORDS:** lyric nonballad religious music

**FOUND IN:** Ireland US(MW) Canada(Newf)

**REFERENCES (12 citations):**
- OCanainn-SongsOfCork, pp. 106-107, "The Bells of Shandon" (1 text, 1 tune)
- O'Conor-OldTimeSongsAndBalladOfIreland, pp. 24,60, "Bells of Shandon" (1 text, 1 tune)
- Croker-PopularSongsOfIreland, pp. 222-226, "The Bells of Shandon" (1 text)
- Dean-FlyingCloud, pp. 65-66, "The Bells of Shandon" (1 text)
- Hylands-Mammoth-Hibernian-Songster, pp. 50-51, "The Bells of Shandon" (1 text)
- Edward Hayes, The Ballads of Ireland (Boston, 1859), Vol I, pp. 50-51, "The Bells of Shandon"
- Oliver Yorke, The Reliques of Father Prout (London, 1873 ("Digitized by Google")), pp. 159-160, "The Shandon Bells" (1 text)
- Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. Shandon"
- Charles Sullivan, ed., Ireland in Poetry, p. 42, "The Bells of Shandon" (1 text)
- 437-438, "The Shandon Bells" (1 text)
- H. Halliday Sparling, Irish Minstrelsy (London, 1888), pp. 431-432, "The Bells of Walter de la Mare, 
- _Come Hither_, revised edition, 1928; #224, "The Bells of Shandon" (1 text)
- ST OCon024 (Partial)
- Roud #9562

**RECORDINGS:**
- Ellen Emma Power, "Bells Of Shandon" (on ITMA/CapeShoreNL)

**BROADSIDES:**
- Bodleian, Harding B 11(235), "The Bells of Shandon", W.S. Fortey (London), 1858-1885; also Harding B 11(234), 2806 b.11(162), "The Bells of Shandon"

**CROSS-REFERENCES:**
- cf. "The Last Rose of Summer" (tune in Blackpool, OCanainn-SongsOfCork)
- cf. "Slain le Maigh (Fairwell to the Maigue)" (tune, OCanainn-SongsOfCork)

**ALTERNATE TITLES:**
- Farewell to the Bay of Islands ("Sweet Bay of Islands! I love your highlands") (James Murphy, compiler, _Songs & Ballads of Terra Nova_, Evening Telegram publishing, 1903 (available from the Memorial University of Newfoundland web site), p. 44)

**NOTES [135 words]:** [See] _The Ballad Poetry of Ireland_ by Charles Gavan Duffy (Dublin, 1845), pp. 242-243, "The Bells of Shandon." - BS

This is among the most popular of Irish poems; _Granger's Index to Poetry_ lists fully a dozen anthologies containing the piece.

According to Henry Boylan, _A Dictionary of Irish Biography_, second edition, St. Martin's Press, 1988, pp. 238-239, Francis Sylvestor Mahony (1804-1866) was a Jesuit priest born in Cork; he published much of his poetry under the name "Father Prout" (a name he took from an actual priest he had known). Having had a history of partying and of arguing with his bishop, he later left the church to work as a journalist and satirist. He was buried, appropriately enough, in Shandon church.

Other works from his pen in the Index include "The Town of Passage (iii)." - RBW

Last updated in version 6.1
Beloved Land, The

DESCRIPTION: A young man on deck says "Farewell my beloved land; I'll see thee no more." He thinks of his youth and fighting "the tyrant" but now he is "prescribed as an exile"

AUTHOR: unknown

EARLIEST DATE: 1952 (Peacock)

KEYWORDS: grief exile farewell sea ship lament patriotic

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Peacock, pp. 352-353, "The Beloved Land" (1 text, 1 tune)
ST Pea352 (Partial)
Roud #6456
File: Pea352

Belt wi' Colours Three, The

DESCRIPTION: The singer overhears a woman lamenting her love, warning others not to love "until she know that she loved be." She lists the "gifts" she has gotten: a cap of lead, a mantle of sorrow, "a belt wi' colors three": shame, sorrow, and misery, etc.

AUTHOR: unknown

EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)

KEYWORDS: love clothes betrayal

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
Ord-BothySongsAndBallads, p. 194, "The Belt wi' Colours Three" (1 text)
Roud #5534
File: Ord194

Ben Backstay

DESCRIPTION: "Ben Backstay was our boatswain, A very merry boy." The captain serves out double grog. Ben gets drunk and falls overboard. They throw ropes to him, but he can't return because a "shark had bit his head off." Ben's ghost warns against mixing liquor

AUTHOR: unknown

EARLIEST DATE: 1812 (Ulverston New Poetical Miscellany, Ulverston: G. Ashburner, 1812)

KEYWORDS: sailor death humorous ghost drink

FOUND IN:

REFERENCES (4 citations):
Shay-AmericanSeaSongsAndChanteys, pp. 98-101, "Ben Backstay" (1 text)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 111-112, "Ben Backstay's Warning" (1 text, 1 tune)
Hugill-SongsOfTheSea, p. 52, "Ben Backstay" (1 text, 1 tune)
ADDITIONAL: The Ulverston New Poetical Miscellany: Containing a Selection of the Most Fashionable Songs, with Many Originals, Not Inserted in Ashburner's Vocal and Poetic Repository, G. Ashburner, Ulverston, 1812 (available on Google Books), p. 189, "Ben Backsay" (1 text)
ST ShSea098 (Partial)
Roud #21256
File: ShSea098

Ben Bolt

DESCRIPTION: "Oh! don't you remember sweet Alice, Ben Bolt, Sweet Alice, with hair so brown She wept with delight when you gave her a smile, And trembled with dear at your frown." But Alice now lies in the churchyard, and the mill where they courted is dried up

AUTHOR: Words: Thomas Dunn English (1819-1902)

EARLIEST DATE: 1843 (The New Mirror); what is apparently the most common tune, by Nelson Kneass, was published 1848 by W. C. Peters & Co. of Louisville, KY

KEYWORDS: love courting death separation burial

FOUND IN: US(MW,So) Britain(England(South))
REFERENCES (11 citations):
Williams-Wiltshire-WSRO Mi 531, "Ben Bolt" (1 text)
Dean-FlyingCloud, pp. 31-32, "Ben Bolt" (1 text)
Browne-AlabamaFolkLyric 107, "Ben Bolt" (1 text)
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 30-34, "Ben Bolt" (1 text, 1 tune)
Winstock-SongsAndMusicOfTheRedcoats, pp. 175-186, "Don't you remember sweet Alice? (Ben Bolt)" (1 text, 1 tune)

Wolf-AmericanSongSheets, #131, p. 10, "Ben Bolt" (2 references)
Jolly-Miller-Songster-5thEd, #47, "Ben Bolt" (1 text)
Heart-Songs, pp. 96-97, "Oh! Don't You Remember Sweet Alice or Ben Bolt" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 252, "Ben Bolt" (1 text)

DT, BENBOLT
ADDITIONAL: Martin Gardner, editor, _Famous Poems from Bygone Days_, Dover, 1995, pp. 55-57, "Ben Bolt" (1 text)
ST RJ19030 (Full)
Roud #2653
CROSS-REFERENCES:
cf. "Sam Holt" (tune & meter)
SAME TUNE:
Answer to Ben Bolt (broadside LOCSheet, sm1854 741250, "Answer to Ben Bolt," W. C. Peters and Sons (Cincinnati), 1854) (tune) = "Ben Bolt's Reply" (Gardner, _Famous Poems_, p. 57)
The Answer to Ben Bolt ("Oh yes I remember the name with delight") (Huntington-TheGam-MoreSongsWhalemenSang, pp. 272-273)
The Grave of Ben Bolt ("By the side of Sweet Alice they have laid Ben Bolt") (Huntington-TheGam-MoreSongsWhalemenSang, p. 273)
Parody on Ben Bolt ("O don't you remember the Boys, Ben Bolt") (Huntington-TheGam-MoreSongsWhalemenSang, p. 274)
Sweet Alice (Australian parody) (file: Beat309)
Jim Holmes, a Parody on Ben Bolt ("Oh, don't you remember the b'hoys, Jim Holmes") (Wolf-AmericanSongSheets p. 76)
John Jones, the Companion to "Ben Bolt" ("Don't you remember lame Sally, John Jones") (Wolf-AmericanSongSheets p. 78)
Freshman Reminiscences ("Oh don't you remember, sweet Freshmen, the time") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 130)
Ah! Well We Remember ("Ah! well we remember that morning, my boys, 'Twas just four years ago") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 63)
Jack Jolt ("Oh don't you remember the gully, Jack Jolt, Where they made such a desperate pounce") (by Charles R. Thatcher) (Hoskins/Thatcher-LifeOnTheGoldfields, pp. 64, 154)
The Paupers ("Oh don't you remember the Paupers, Tom Brown? The Paupers who ain't got no dough") (by John L. Zieber, fl. 1860) (Bodleian broadside Harding B 18(396))
NOTES [93 words]: Originally published as a poem in _The New Mirror_ of September 2, 1843. Various tunes were offered; that by Nelson F. Kneass (made in 1848) proved the most enduring. It is possible that it was an adaptation of another tune, perhaps of German origin. T. D. English did not receive royalties for the popular editions of the song, and Spaeth (_A History of Popular Music in America_, p. 123) reports that he "came to resent [the song's] enormous popularity as compared with what he considered his more important efforts." Where have we heard *that* before? - RBW
Last updated in version 6.0
File: RJ19030

Ben Butler, or The Yankee Soldier

DESCRIPTION: "Facts, hoorah for the truth I've told you; Blow your life fand beat your drum; Lock up your spoons and hide your devils; Clear it away, Ben Butler's come."
AUTHOR: unknown
EARLIEST DATE: 1944 (Morris, Southern Folklore Quarterly)
KEYWORDS: Civilwar theft
FOUND IN: US(SE)
REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #141, "Ben Butler, or The Yankee Soldier" (1 short text)
Roud #5048

NOTES [105 words]: The reference to hiding spoons when Ben Butler came is clearly a reference to Benjamin F. Butler's time as military governor of New Orleans: "On 1 May [18]62 he occupied New Orleans after [David] Farragut's fleet had reduced its defenses. A capable military governor, he exhibited a genius for arousing adverse criticism at home and embarrassing his government in Europe.... [He was] Nicknamed 'Spoons' for allegedly stealing silverware from Southerners. He was recalled 16 Dec. [18]62" (Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover), p. 109) - RBW

Last updated in version 3.7
File: Morr141

Ben Dewberry's Final Run

DESCRIPTION: Ben Dewberry tells his fireman never to fear, and that there are two more roads he wants to ride, and otherwise forecasts disaster. After passing over a trestle and switch, without warning the train derails and Dewberry is killed

AUTHOR: Rev. Andrew Jenkins

EARLIEST DATE: 1927 (copyright)

LONG DESCRIPTION: Ben Dewberry tells his fireman never to fear, and that there are two more roads he wants to ride, and to "put your head out the window, watch the drivers roll." It begins to rain; he predicts that they "may make Atlanta but we'll all be dead." After passing over a trestle and switch, without warning the train derails and Dewberry is killed

KEYWORDS: train death railroading work crash disaster wreck floating versus worker

HISTORICAL REFERENCES:
Aug. 23, 1908: According to Norm Cohen [internet communication; the information is not in Long Steel Rail _], Engineer Benjamin Franklin Dewberry killed when the Southern Railway's #38 crashes after young boys place a bolt on the tracks because they "wanted to see what a wreck would look like"

FOUND IN:
REFERENCES (3 citations):
Lyle-ScaldedToDeathByTheSteam, p. 176, "Ben Dewberry's Final Run" (1 text, 1 tune)
Cohen-LongSteelRail, pp. 158-162, "Ben Dewberry's Final Run" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 312-313, "Ben Dewberry's Final Run" (1 text)
Roud #14015

RECORDINGS:
Frankie Marvin, "Ben Dewberry's Final Run" (Brunswick 153, 1928; Supertone 2055 [as The Texas Ranger], 1930) (Edison 52436, 1928; Edison 20002, 1929) (Banner 7179/Challenge 691/Conqueror 7164 [also issued as by Frank Nelson]/Domino 0253/Jewel 5351/Oriole 1297/Regal 8605 [all as Frankie Wallace], 1928)
Jimmie Rodgers, "Ben Dewberry's Final Run" (Victor 21245, 1928; Bluebird B-5482/Montgomery Ward M-4224, 1934)
Irene Sargent, "Ben Dewberry's Final Run" (AFS 13125 B17, n.d.)
Hank Snow, "Ben Dewberry's Final Run" (RCA Victor 20-4096, 1951; in album P-310; RCA Victor 47-4096, n.d.; in album WP-310)
Joe Steen, "Ben Dewberry's Final Run" (Champion 16258, 1931)

CROSS-REFERENCES:
cf. "Casey Jones (I)" [Laws G1], especially the subgroup "Kassie Jones" [Furry Lewis recording] (lyrics, structure)

NOTES [226 words]: While clearly a composed song, Norm Cohen notes its strong affinity with older forms such as Furry Lewis's "Kassie Jones" blues-ballad and the "Joseph Mica/Milwaukee Blues/Jay Gould's Daughter" family of songs. Indeed, three of the five verses are shared with those songs. - PJS

Said verses being instruction to the fireman not to fear; the two more roads Dewberry would like to ride; the suggestion, "put your head out the windows, see the drivers roll"; and the prediction "we may make Atlanta but we'll all be dead."
Lyle notes that this song is unusually inaccurate for one composed based on immediate news reports; her suggestion is that Jenkins wrote it very quickly, on the day the first news broke, before full details were known. I don't think this follows; Jenkins never cared much about facts (withness all the errors in "Floyd Collins" [Laws G22] "Frank Dupree" [Laws E24]; also, in "Thomas E. Watson," he praised a man whose stock in trade was racial vitriol). But it's possible.

Lyle reports that the boy who put the bolt on the track was one Lewis Cooksie. Reportedly Engineer Dewberry and his fireman stayed with the engine after it derailed, and were fatally scalded; this helped the passengers to survive (Lyle does not say how). It took some time for Dewberry to die; he had time to summon his wife, who reached him just before he died. - RBW

**Ben Fisher**

**DESCRIPTION:** "Ben Fisher had finished his day's hard work, And he sat at his cottage door; And his good wife Kate sat by his side, And the moonlight danced on the floor." They look back on their twelve years of marriage; they are not rich but are as happy as anyone

**AUTHOR:** unknown

**EARLIEST DATE:** 1916 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan); reportedly published in 1859 in the first Beadle's Dime Song Book

**KEYWORDS:** marriage children farming

**FOUND IN:** US(MW)

**REFERENCES:**

- Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 118, "Ben Fisher" (1 text)
- ST GC118 (Partial)
- Roud #3699

**NOTES [31 words]:** Standard nineteenth-century treacle, with a bit of a temperance message ("Ben Fisher had never a pipe of clay, Nor never a dram drank he, So he loved at home with his wife to stay"). - RBW

**Ben Hall**

**DESCRIPTION:** The singer condemns the murder of Ben Hall. Hall is made an "outcast from society" when his wife sells his land. He refuses to shed blood, but is finally ambushed and, abandoned by his comrades, is shot repeatedly

**AUTHOR:** unknown

**EARLIEST DATE:** 1955

**KEYWORDS:** death homicide outlaw abuse betrayal infidelity wife police Australia

**HISTORICAL REFERENCES:**

- May 5, 1865 - Ben Hall is ambushed and killed by police near Forbes, Australia

**FOUND IN:** Australia

**REFERENCES:**

- Meredith/Anderson-FolkSongsOfAustralia, pp. 164-165, "Ben Hall" (1 text, 1 tune)
- Manifold-PenguinAustralianSongbook, pp. 62-63, "The Death of Ben Hall" (1 text, 1 tune)
- DT, BENHALL*
- Roud #3352

**RECORDINGS:**

- John Greenway, "Ben Hall" (on JGreenway01)

**CROSS-REFERENCES:**

- cf. "The Ballad of Ben Hall" (plot)
- cf. "Streets of Forbes" (plot)
- cf. "The Death of Ben Hall" (plot)
- cf. "My Name is Ben Hall" (subject)

**NOTES [1421 words]:** Ben Hall is widely regarded as "the noblest of the bushrangers"; Nunn, p. 21, includes him among the "Gentleman' Bushrangers," and on page 113 reports that he was "the least violent and most tragic of the bushrangers." Manifold, p. 53, says, "[Frank] Gardiner was a big of a scoundrel, [John] Gilbert was a scamp, [Daniel] Morgan... was a black unhappy villain; but Ben Hall was a decent, steady-going man, neither a criminal nor a romantic." One bit of folklore told by Davey/Seal, p. 149, has it that, after robbing a victim, he gave him back five pounds to safely finish
his travel.
This is perhaps why, according to Manifold, p. 59, "There are more ballads about and around Hall's
gang than about any other historical figures, except possibly the Kelly Gang." He lists six, which
appear to correspond to this song, the four listed in the cross-references, and "Frank Gardiner,"
which is somewhat tangentially related. Manifold, p. 63, says that there are also poems about Hall
"composed in the other tradition, the literary tradition. There are about a dozen of these, not of
equal importance." One such, "The Death of Ben Hal" by Will H. Ogilvie (not to be equated with the
song of the same name), appears on pp. 181-183 of Stewart/Keesing-FavoriteAustralianBallads.
Several, which Manifold considers primarily complaints about the police, appeared in newspapers.
Later versions were even more self-conscious of their place in "literature"; even Banjo Paterson wrote about John Gilbert.

There are several songs about bushrangers associated with Hall, of which "Frank Gardiner" is
probably the best-known. Manifold, p. 66: "I wonder how many of his mates would have achieved
ballad-status without the glory that he shed on them. Until we come to the Kelly Kgan, no other
bushranger approaches Hall in repute, not even the equally brave and courteous Thunderbolt."
The story is that Hall was hounded from his home by the police, and only then turned to crime.
Even as a bushranger, he attacked only the rich and never shed blood. Boxall, p. 223, even tells a story of him arranging for the return of a victim's gun.
The truth is not quite so pretty. Hall was the child of convicts (Manifold, p. 53), born probably in
1837 (so Nunn, and Boxall, p. 251, says he was about 28 at the time of his death in 1865.
Manifold, p. 53, says he married at 18 in 1856, which would mean he was born in 1837 or 1838).
His father is described as having a clean record in Australia. Nunn, p.113, reports that Ben himself
"worked as a stockman in the Lachlan district as a youth and then took up a selection and, in 1856,
mARRIED Bridget Walsh. They had one son, Harry."
Manifold, p. 53, says that heand his brother-in-law John McGuire probably sold to Frank Gardiner
and company, and even sheltered Gardiner, but innocently. But Sir Frederick Pottinger, the heavy-
headed style didn't respect bystanders, arrested Hall for "highway robbery under arms" in April
1862, and Hall was denied bail, so he sat in prison for a month until his trial. Then came Gardiner's robbery at EUGOWRA Rocks (for which see "Frank Gardiner"). Back to prison went Hall. An informant brought evidence against Gardiner and others -- but said Hall was innocent. "Hall went back to the smoking ruins of his home and the stinking corpses of his cattle" (Manifold, pp. 53-54, who says that this was done by the police to teach Hall a lesson even though they couldn't convict him).
Nunn, p. 115, says that while he was being held, he found that his wife had run off with an ex-
policeman.
From there his life took a turn for the worse; he sold off his land and eventually joined Gardiner's
outlaw band (again see "Frank Gardiner," as well as the notes to "The Ballad of Ben Hall" for some
other members of the gang); some said he was part of the gang that committed the famous
EUGOWRA Rocks robbery in 1862 (although the chronology in Manifold, p. 53, says Hall did not turn
bushranger until after Eugowra). Boxall, p. 217, reports that Gardiner may have been largely retired
from the gang by the time Hall rose to prominence, but Hall and Johnny Gilbert (a Canadian who
migrated to Australia in 1852 to seek gold, according to Nunn, p. 117) kept it active.
In the aftermath of the Eugowra affair, Hall was charged with armed robbery but was acquitted for
lack of evidence. The police continued to harry him, though. "Put yourself in Hall's place. He had
suffered so much while innocent; now he was undoubtedly 'consorting' with wanted men, and to
that extent guilty. He went to the bush and remained a bushranger for the rest of his life" (Manifold,
p. 54). His leading exploit in this period was taking a high official hostage and releasing him in
return for a 500 pound ransom (Nunn, p. 117). At one time he held up a town -- and staged an
entertainment for them and even invited the policemen he had captured (Manifold, p. 53). After one
such party, where Hall, Gilbert, and Dunn danced with the prettiest girls in the place, the police
arrested the three women (Manifold, p. 56).
Manifold, p. 56, suggests that Hall and gang did not think of themselves as thieves until after an
attack on them ails made on March 13, 1865, in which the police were reinforced by a force of
diggers. Suddenly the gang was fighting real people, not just robbing the mail.
Hall supposedly concluded that the life he was leading was too violent (and Manifold, p. 54,
describes several fights which support this opinion), and decided to leave Australia (Nunn, p. 119;
Learmonth, p. 247, says that "Hall killed no one but was not able to prevent his gang from doing
so"). But instead it was Gilbert and Dunn who headed off for Victoria while Hall remained in the
Lachlan (Manifold, p. 57). It was while staying with one Goobang Mick Connolly when the troopers
found him; at least fifteen and perhaps as many as thirty bullets were found in his body (Manifold,
p. 58), which made him a hero to the locals who hated the police. It is not known how, or if, he was
betrayed (Manifold, p. 59).
Another bit of Ben Hall folklore has it that his posthumous child had birthmarks corresponding to all the bullet wounds he suffered in his fatal final encounter (Davey/Seal, p. 149). This child was borne by Mary Connolly (Manifold, p. 58, who does not say what her relationship was with Goobang Mick). Hall's grave in Forbes is still maintained by the locals.

Dunn and Gilbert, like Hall, were associated with Frank Gardiner's outlaw band. Either Gilbert or Dunn brought the full force of the law down on the gang when he shot a policeman, and Gilbert died along with Johnny Dunn in 1866 (according to Manifold, p. 58, Gilbert and Dunn went to visit Dunn's family in Binalong. Dunn's maternal grandfather John Kelly informed the authorities and poured water on Gilbert's rifle. Gilbert still fought but was killed; Dunn escaped with a wound, but was found and hanged on March 19, 1866). Johnny O'Meally, also mentioned in the song, was a member of the gang killed in 1863. Gardiner was eventually taken, but was paroled after seven years and allowed to emigrate to the U.S., where he opened a saloon and, it is said, was shot in a poker fight in 1903.

"Sir Fred" is Sir Frederick Pottinger, a "monumentally inept" officer of the crown who bungled the whole case -- and eventually managed to accidentally kill himself! According to Boxall, p. 223, he once ran across the bushrangers he was supposed to be pursuing but failed to do anything about them. "Sir Frederick was called to Sydney to attend an inquiry, and resigned his position in the force. About a month later he died from the effects of a wound from a pistol, accidentally fired by himself." Similarly Manifold, p. 57: "Sir Frederick was recalled to Sydney to face court-martial on a charge of cowardice. He shot himself in the coach going in... Early in April... Sir Frederick Pottinger died of his self-inflicted wound in Sydney."

To tell this song from the other Ben Hall songs, consider this first stanza:

Come all you young Australians, and everyone besides,
I'll sing to you a ditty that will fill you with surprise,
Concerning of a 'ranger bold, whose name it was Ben Hall,
But cruelly murdered was this day, which proved his downfall.

This is not the text found in Manifold (which begins "Come all you young Australians, and hear Concerning of a decent man whose name was bold Ben Hall"), but the tune (which wobbles oddly between Mixolydian and Dorian) puts Manifold's transcription with John Greenway's version. - RBW

Bibliography

- Davey/Seal: Gwenda Beed Davey and Graham Seal, A Guide to Australian Folklore, Kangaroo Press, 2003

Last updated in version 5.2
File: MA164

Benbraddon Brae

DESCRIPTION: The singer, going through Benbraddon hill, hears the sheepbells and the foxhunt. Stopping, he sees the boys and girls courting. He praises the beauty of the place, and recalls the parties among the fields and flowers

AUTHOR: unknown
EARLIEST DATE: 1934 (Sam Henry collection)
KEYWORDS: home nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H572, pp. 159-160, "Benbraddon Brae" (1 text, 1 tune)
Roud #9215
File: HHH572
Bendemeer's Stream

DESCRIPTION: Singer recalls the places of his childhood with nostalgia. "There's a bower of roses by Bendemeer's stream." Singer says he'll never forget it, asking "Is the nightingale singing there yet? Are the roses still bright by the calm Bendemeer?"

AUTHOR: Words: Thomas Moore (1779-1852); tune credited as "Irish folk song."

EARLIEST DATE: 1817 (published as part of "Lalla Rookh")

KEYWORDS: homesickness river nonballad

FOUND IN: Ireland

REFERENCES (2 citations):
Jolly-Miller-Songster-5thEd, #85, "Bendemeer's Stream" (1 text)
Fireside-Book-of-Folk-Songs, p. 20 (1 text, 1 tune)

RECORDINGS:
John Charles Thomas, "Bendemeer's Stream" (RCA Victor 15858, 1940)

CROSS-REFERENCES:
cf. "The Mountains of Mourne" (subject, tune)
cf. "Carraigdhou" (tune)

NOTES [48 words]: Bendemeer is a village in New South Wales. This song, drawn from Moore's poem "Lalla Rookh," has been suggested as the basis for Percy French's "Mountains of Mourne"; the tunes are virtually identical. It seems to have once been a popular parlor song, but it has essentially vanished. - PJS

Last updated in version 6.0

File: FBFS020

Beneath the Barber Pole

DESCRIPTION: "It's away! Outward the swinging fo'c'sle's reel, From the smoking sea's white glare upon the strand." The singer tells of the work of the "merry men beneath the Barber Pole" as they "wallowed outward bound from Newfoundland"

AUTHOR: Words: W. A. Paddon (source: Hopkins-SongsFromTheFrontAndRead)

EARLIEST DATE: 1943 (source: Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: sailor war travel return

FOUND IN: Canada

REFERENCES (2 citations):
Hopkins-SongsFromTheFrontAndRead, pp. 34-35, "Beneath the Barber Pole" (1 text, 1 tune)


CROSS-REFERENCES:
cf. "The 23rd Flotilla" (subject: the hard life of convoy escorts) and references there

NOTES [1697 words]: The notes in Hopkins-SongsFromTheFrontAndRead say that the Barber Pole Brigade was "officially Escort Group C-5 of the Mid-Ocean Escort Force, and its beat was from St. John's, Newfoundland (Newfiejohn) to Londonderry... Its name came from the red and white striped band that decorated the funnels of the destroyers and corvettes were assigned to it." Recall that Newfoundland was not part of Canada at this time, so the sailors in the group never made it home; they were always in a semi-foreign land.

Sarty, p. 57, reports that "A major Allied reorganization that began in late January 1942 combined the NEF [Newfoundland Escort Force] and American groups based in Newfoundland into a single Mid-Atlantic Escort Force,... [T]he new force was able to escort convoys directly to Northern Ireland, thereby freeing some British escorts from the eastern Atlantic for the mid-ocean an western ocean." On p. 59, Sarty explains that "All thirteen [Canadian] destroyers and sixty-two corvettes on the Atlantic coast were assigned to the MOEF and WLEF [Western Local Escort Force], together with ten of the twenty-two Bangors [minesweepers with some anti-submarine abilities] on the east coast."

Hopkins says that the Barber Pole Brigade started with the destroyers _Saguenay_ (for which see "The Saguenary Song") and _Skeena_ and the corvettes _Sackville_, _Galt_, _Wetaskiwin_, and _Agassiz_, but that at the time this song was written, the destroyers were _Ottawa_ (the second destroyer of the war to bear that name) and _Kootenay_ and corvettes _Arvida_, _Kitchener_, _Wetaskiwin_, and _HMS Dianthus._

According to Whitley, p. 25, _Saguenay_ and _Skeena_ were 1930 members of the British "A" class of destroyers (Canada's shipyards could not build destroyers; it was all the could do to handle the
smaller corvettes and "Bangor"-class minesweepers; all Canadian destroyers prior to the war came from Britain), but Kootenay was the former HMS Decoy of the 1931 "D" class, transferred in 1943 (Whitley, p. 102; Worth, p. 110) and Ottawa (II) was the ex-Griffin of the 1935 "G" class (Whitley, p. 107; Worth, p. 110). They were relatively lightweight destroyers -- fast but not especially heavily armed. Both had served in the Mediterranean before going to Canada (Whitley, pp. 102, 109). After their service in the MOEF, both destroyers went to Plymouth to take part in the Normandy landings (McKee/Darlington, p. 172).

The four corvettes were all apparently members of the British "Flower" class, although many were built in Canada (Dianthus launched in Britain in 1940; Arvida in Quebec in 1940; Kitchener in British Columbia in 1941; Lenton, pp. 24, 30, 32; Wetaskiwin not listed ). The "Flowers" weren't that much smaller than true destroyers (about 1000 versus about 1400 tons), but much less capable (one 4-inch gun versus four or more 4.7"; 16 knots versus 36 knots, plus the destroyers had torpedoes). The 'Flowers' epitomize Britain's mass production of cheap, simple vessels with modest capabilities. It was the quantity of 'Flowers' that made them so important -- decisive, by some accounts -- rather than any quality. Intended for coastal work, the AS [antisubmarine] emergency in the Atlantic forced them into mid-ocean where they displayed their ability to gather seawater, roll excessively, and discomfort their crews" (Worth, p. 125).

Canadian corvettes were also somewhat behind the times: "The corvettes at the heard of the NEF [Newfoundland Escort Force] had the sea-keeping capability an the range to steam across the Atlantic with ease, but they were otherwise poorly prepared for war. The 4-inch main gun retrieved from First World War stocks was standard for all corvettes, but the original British plan called for a 2-pounder gun aft [about 1.5"] and, by 1941, 20 mm oerlikons [light anti-aircraft guns] on the bridge. Canadian corvettes made due with a smattering of .303 Lewis and .50 Browning machine guns as secondary armament, with were of little use against aircraft and totally useless against submarines. British corvettes were fitted with a gyrocompass and could quickly upgrade their asdics [sonar] to modern standards. Canadian corvettes carried magnetic compasses and were therefore limited to the type 123A asdic, obsolete since the early 1930s.... The Royal Navy also quickly modified its corvettes with extended forecastles to make them safer and drier; the RCN waited two full years before commencing a modernization program for its early corvettes" (Milner, p. 91). As Lamb, p. 52, acidly comments of the Canadian corvettes, other than the one 4" gun, the secondary armament "was limited to a Lewis machine gun or two and perhaps a fellow who could throw rocks."

Plus the ships were cranked out faster than Canadian crews could be trained: "Most young RCNVR officers were given a rudimentary indoctrination into the navy and then dumped aboard their new ship," and the appointed captain was, on more than one occasion, a drunkard (Milner, pp. 91-92).

"The corvette was seaworthy, but it pitched and backed in a heavy sea like a fiend possessed. Sea water sloshed into mess decks, officers' cabins, wardrooms, everywhere. The vessel was not fast enough to catch a U-boat on the surface, and it was originally equipped with obsolete asdic and a magnetic compass totally unsuited for anti-submarine work. When U-boats started to carry 10.5-centimetre deck guns [4.1 inch guns], the corvette did not even have heavy enough armament to fight it out with them on the surface. It often seemed that the best a corvette could do was to ram a submarine, at great risk to itself" (Bercuson, pp. 24-25). One sailor quipped that corvette crews should get submariners' pay because the "spent so much time underwater" (Milner, p. 97).

Lamb, pp. 23-24, says "The messdecks of a corvette in bad weather are indescribable; it would be difficult to imagine such concentrated misery anywhere else. Into two triangular compartments about 33 feet by 22 feet at their greatest dimensions are crammed some sixty-odd men; each has for his living space -- eating, sleeping, relaxing -- a seat on the cushioned bench which runs around the outer perimeter of each messdeck. There is a box beneath the seat for his clothing, and a metal dirty-box -- something like an old-fashioned hatbox -- holds his personal things in a rack above. The space where he slings his hammock -- carefully selected by the older hands and jealously guarded -- is 18 inches beneath the deck-head, or another hammock.... Crowded in harbour and stuffy, the messdecks at sea are like some vision of Hades. There is absolutely no fresh air; all the ports, open in harbour, are dogged down and blanked over at sea, and in heavy weather even the cowl ventilators from the upper deck have to be sealed off.... With the hammocks slung, there is hardly room anywhere to stand upright, and there is moisture everywhere." To top it all off, when they had full wartime crews, they didn't have enough food storage to keep fresh food for an entire voyage, so the crews "survived on Nelson's fare of hard tack and pickled beef" (Milner, p. 110).

They didn't even get the best officers; the handful of regulars of the Royal Canadian Navy served in the big ships, while the reserves and the recruits served the corvettes (Bercuson, p. 25; Lamb, p. 7,
calls these men the "Corvette Navy"). Mostly, they were the RCNVR, or second-string reserve, for which see "Roll Along, Wavy Navy"). Lamb, p. 11, describes the command structure: "a corvette would be commanded by a Naval Reserve (ex-merchant navy) lieutenant, with a Volunteer Reserve lieutenant as executive officer... and two other officers -- junior lieutenants or sub-lieutenants -- as watch-keepers."

The corvettes were extremely uncomfortable: "crews lived for weeks at a time in cold wet, cramped quarters in ships that tossed and twisted at the first sign of a heavy sea.... With the galley fires constantly doused, a hot mean was a rarity.... This life was debilitating, draining men of their energy and grinding them into a numbing tiredness" (Bercuson, p. 39).

The lack of speed was the result of their simple construction; they were based on a civilian whale-catching vessel, the Southern Pride (Lenton, p. 18) and used the old reciprocating engines (Lamb, p. 2), which were easy to build and which many British reservists knew, but which made them much slower than the turbines that had been standard in warships for more than thirty years.

"Named 'corvette,' the French word for 'sloop,' the new escort with its modest 47-man complement was intended only as a stop-gap until something better could be provided" (Lamb, pp. 2-3).

"Right from the beginning, there was something suspect about corvettes in the eyes of right-thinking professional navy men; what was one to make of a man-of-war that looked like a fish trawler and called itself HMS Pansy? For the Admiralty... had designated the new ships as the Flower class" (Lamb, p. 3). It probably didn't help that some of them were actually built on the Great Lakes and sailed down the Saint Laurence to serve at sea (Milner, p. 101), and what proper navy man was going to trust a fresh-water ship?

For another song about life on corvettes, see Hopkins's "Bless 'Em All -- Corvettes" verse under "Bless 'Em All." - RBW

Of the four corvettes, Wetaskiwin seems to have been busiest; she joined group C-5 in May 1943 (McKee/Darlington, p. 55), having been part of C-3 from May 1942 (McKee/Darlington, p. 53) and was involved in several actions, including sinking U-588 in July 1942; there is a photo of her on p. 54 of McKee/Darlington. But her lack of modern technology had resulted in several failures as an escort (Bercuson, pp. 40-41). She did at least manage to be memorable for her ship's crest, which was a "crowned lady falling on her backside in a puddle" because Wetaskiwin could be mispronounced "wet-ass-queen" (Lamb, p. 5).

Of the others, Arvida had helped rescue the survivors of the first Ottawa when she was lost in September 1942 (McKee/Darlington, p. 73). Based on the data in Lenton and the list of losses in McKee/Darlington, all four survived the war. - RBW

Bibliography

- Milner: Marc Milner, Canada's Navy: The First Century, University of Toronto Press, 1999
- Worth: Richard Worth, Fleets of World War II, Da Capo, 2001

Last updated in version 5.2
File: Hopk034

Beneath the Surface

DESCRIPTION: "Big ships we never cared for, Destroyers they can keep There is only one place that we know, That is deep down deep." The singer talks of the hard work and discomfort of submarine surface: "Underneath the surface We dream our dreams away."

AUTHOR: unknown
EARLIEST DATE: 1962 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: navy sailor work derivative
Benjamin Bowmaneer

DESCRIPTION: Enraptured with martial spirit as England goes to war, a tailor makes a horse from his shear board, bridle bits from his scissors, and a spear from his needle (with which he spears a flea) and a bell from his thimble (to ring the flea's funeral knell).

AUTHOR: unknown

EARLIEST DATE: 1871 (F.C.H in _Notes and Queries_)

KEYWORDS: war humorous nonsense bug

HISTORICAL REFERENCES:

1337-1453 - The Hundred Years' War

FOUND IN: Britain(England)

REFERENCES (3 citations):

VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, pp. 20-21, "Benjamin Bowmaneer" (1 text, 1 tune)

DT, BENBOWMR*

ADDITIONAL: F.C.H. in Notes and Queries (London, 1871 ("Digitized by Google")), Fourth Series Vol. VIII, No. 194, September 16 1871, p. 231, "The Prancing Tailor" ("I'll tell you how the world began") (1 text)

Roud #1514

CROSS-REFERENCES:

cf. "The Tailor and the Louse"

NOTES [576 words]: We don't have "tailor" as a keyword, otherwise I'd have included it. Also, while everyone seems to think this song is either the usual humorous put-down of tailors or a hidden satire, the resemblance to the magical elements in such songs as "Scarborough Fair" makes me wonder whether we should also keyword it as "magic." I continue to get the feeling there's more to this song than meets the eye. -PJS

I have to agree, though I have no better explanation of what's going on than Paul does. The put-down of tailors is likely enough; the practitioners of the trade were considered singularly ineffective. We can see an instance of this, e.g., in Shakespeare's Henry IV, Part 2, Act III, scene 2, where Falstaff is interviewing potential soldiers. In lines 145-170, Falstaff interviews a tailor. His name? Francis Feeble. A double joke, obviously: "France is feeble," and the tailor is feeble too. And Falstaff justifies taking the fellow on the grounds that he might be useful during a retreat!

There is one interesting parallel here, though, to the Grimm fairy tale "The Brave Little Tailor" (note the occupation! It is their #20, "Das tapfere Schneiderlein," printed in 1812 and said to go back to Martinus Montanus, c. 1557)

In English, it is well-known through its inclusion in Andrew Lang's *Blue Fairy Book*, although he does not list his source. The tailor kills seven flies that are eating his jam, decides that makes him a hero, and sets out on a variety of adventures, in which he intimidates giants and men with his wits rather than his might. See also the version "John Glaick, The Brave Little Tailor" in Katherine Briggs, *A Dictionary of British Folk-Tales in the English Language*, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2), volume A.1, pp. 341-342. This obviously is a variation on the same theme. And yet, from the references and general feeling, I think this song has something -- though I've no idea what -- to do with the convoluted politics of the Hundred Years' War, fought between England and France.

The war began when Edward III (reigned 1327-1377, and under English law the King of France) attacked the French -- if not to gain the throne, then at least to get clear title to the English lands in Aquitaine. The reign of Henry V (1413-1422) saw the English make a serious attempt to take over France, but everything fell apart in the reign of Henry VI (1422-1461), and all British possessions in France were lost. For more about the war (probably more than you want to know), see the notes to "King Henry Fifth's Conquest of France" [Child 164].

During the whole time, though, there was constant diplomacy and maneuvering, much of which looked very silly from the outside.
By the way, it was the longbow which allowed the English -- often outnumbered three to one or more -- to keep the war going as long as it did.

"Tailor as hero" is Thompson motif L113.9. - RBW

F.C.H[1871]: "I remember [this] almost twice forty years ago."

"It strikes me that this song is nearly seventy years old, and was intended as a satire on the volunteers of 1802" (source: G.A. Sala, *Notes and Queries* (London, 1871 ("Digitized by Google")), Fourth Series Vol. VIII, No. 193, September 9, 1871, p. 214. Sala has one verse: "A tailor sat at work, Benjamin Birmingham ... And he found a louse on his shirt..." [for the relation between tailor and louse see the notes to "Tailor and Louse." - BS

Last updated in version 6.1

File: VWL020

**Benjamin Deane [Laws F32]**

DESCRIPTION: Benjamin Deane, the singer, is successful in business but wants more. He turns to criminal activities on the side. When his wife leaves him, he shoots her in a jealous rage. Now he is in prison, warning others against his sort of behavior

AUTHOR: probably Joe Scott

EARLIEST DATE: 1934 (Eckstorm collection, according to Ives-Joe-Scott-TheWoodsmanSongmaker)

KEYWORDS: homicide jealousy prison

HISTORICAL REFERENCES:

1898 - Benjamin F. Deane (born in New Brunswick in 1854) murders his wife in Berlin Falls, New Hampshire. Tried and convicted, he spent less than ten years in prison

FOUND IN: US(MA,NE) Canada(Mar)

REFERENCES (8 citations):

- *Laws F32, "Benjamin Deane"
- *Ives-Joe-Scott-TheWoodsmanSongmaker*, pp. 228-266, "Benjamin Deane" (2 texts, 4 tunes, with mentions of 29 versions)
- *Creighton-MaritimeFolkSongs*, pp. 189-191, "Benjamin Deane" (1 text, 1 tune)
- *Ives-DriveDullCareAway-PrinceEdwardIsland*, pp. 89-91,241-242, "Benjamin Deane" (1 text, 1 tune)
- *Ives-21FolksongsFromPrinceEdwardIsland*, pp. 54-59,78-79, "Benjamin Deane" (1 text, 1 tune)
- *Manny/Wilson-SongsOfMiramichi 5, "Benjamin Deane"* (1 text, 1 tune)
- *Cohen-AmericanFolkSongsARegionalEncyclopedia1*, pp. 22-24, "Ben Deane" (1 text)

DT 686, BENJDEAN

Roud #2271

NOTES [70 words]: Sandy Ives says "there need be no question that Joe Scott [Joseph W. Scott] wrote BENJAMIN DEANE" (internet correspondence, based on Ives's article in *JournalOfAmericanFolklore* 72, 1959). But Laws, though he quotes this information, does so in such a way as to imply he still has doubts. - RBW

Ives-DriveDullCareAway-PrinceEdwardIsland and Ives-21FolksongsFromPrinceEdwardIsland are the same August 19, 1958 performance. - BS

Last updated in version 3.6

File: LF32

**Benny Havens**

DESCRIPTION: The exploits of Benny (Benjie) Havens at West Point. After some time as a cadet and soldier, he turns to selling whiskey to his comrades. Chorus: "Oh! Benny Havens's, oh! Oh! Benny Havens's, oh! We'll sing our reminiscences of Benny Havens's, oh!"

AUTHOR: "Lt. O'Brien of the 8th Infantry"

EARLIEST DATE: 1838

KEYWORDS: soldier drink

FOUND IN: US(So)

REFERENCES (4 citations):

- *Randolph 232, "Benjy Havens"* (1 text, 1 tune, both fragmentary)
- *Lomax/Lomax-AmericanBalladsAndFolkSongs*, pp. 540-543, "Benny Havens, Oh!" (1 text)
- *Darling-NewAmericanSongster*, pp. 344-345, "Benny Havens, Oh!" (1 text)

DT, BENHAVEN*
Bent Sae Brown, The [Child 71]

DESCRIPTION: Willie makes a boat of his coat and a sail of his shirt to visit Annie overnight. When he leaves she warns that her three brothers lurk in the brown grass. They waylay him. He kills them. Her mother appeals to the king, who rules in favor of the lovers.

AUTHOR: unknown

EARLIEST DATE: 1828 (Buchan, _Ancient Ballads and Songs of the North of Scotland_, according to Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

KEYWORDS: trick love fight death family royalty brother

FOUND IN: Britain(Scotland)

REFERENCES (5 citations):
Child 71, "The Bent Sae Brown" (1 text)
Bronson 71, brief comments only
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #117, p. 1, "The Bents and Broom" (1 text)
Greig/Duncan2 219, "The Bents and Broom" (1 text)
Whitelaw-BookOfScottishBallads, pp. 189-191, "The Bent Sae Brown" (1 text)

Roud #3322

File: C071
Benton

DESCRIPTION: The singer fees [hires for the season] to Benton. "Benton's study ever was His servants for to grind." He puts up with Benton's tricks but wouldn't work the harvest with a rusty scythe. That settled, he wouldn't leave until he was fully paid.

AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan3)
KEYWORDS: farming work money trick
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongIN Buchanan-FolkSongOfTheNorthEast #145, pp. 1-2, "Benton" (1 text)
Greig/Duncan3 364, "Benton" (1 text)
Roud #5906
CROSS-REFERENCES:
cf. "The Benton Crew" (subject)
NOTES [56 words]: Greig/Duncan3: "The four brothers Benton ... farmed at Harthill in Whitehouse ... from 1874 to 1890." - BS
Greig/Duncan3 has a map on p. xxxv. of "places mentioned in songs in volume 3" showing the song number as well as place name; Harthill (364) is at coordinate (h1-2,v6) on that map [near Alford, roughly 22 miles W of Aberdeen]. - BS
Last updated in version 2.4
File: GrD3364

Benton County, Arkansas

DESCRIPTION: The singer describes a life of surprises and mishaps since leaving (Benton County) at (18). The tavern offers a fine meal but a flea-infested bed. The listener is given advice on how to milk an old ewe. Etc. Uses the "Derry Down" tune

AUTHOR: unknown
EARLIEST DATE: 1927
KEYWORDS: travel humorous bug food
FOUND IN: US(Ap)
REFERENCES (2 citations):
Randolph 345, "Benton County, Arkansas" (4 texts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 282-283, "Benton County, Arkansas" (1 text, 1 tune -- Randolph's 34A)
Roud #7624
CROSS-REFERENCES:
cf. "Derry Down" (tune) and references there
NOTES [45 words]: The various versions of this piece in Randolph are extensive, but hardly add up to a coherent story; "C" in particular looks like it might float. Cohen speculates that the first verse of the "A" text is a graft onto the song. I hope someone can find a fuller version. - RBW
Last updated in version 4.4
File: R345

Benton Crew, The

DESCRIPTION: The Bentons from Heartshill go to feeing [hiring] "wi' a weel-trimmed hat and a braw topcoat. [Brother] John [for example]: "may the deevil get him ... he's ane o' the Benton crew"

AUTHOR: unknown
EARLIEST DATE: 1909 (Greig/Duncan3)
KEYWORDS: farming moniker nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 363, "The Benton Crew" (1 text, 1 tune)
Roud #5907
CROSS-REFERENCES:
cf. "Benton" (subject)
NOTES [17 words]: Greig/Duncan3: "The four brothers Benton ... farmed at Harthill in Whitehouse ... from 1874 to 1890." - BS
Bergere Fait du Fromage (The Shepherdess Makes Cheese)

DESCRIPTION: French. The shepherdess makes cheese from the milk of her white sheep. In anger she kills her kitten. She confesses to her father and, for penance she will embrace men: not priests, but especially men of war with beards.

AUTHOR: unknown

EARLIEST DATE: 1944 (Creighton collection)

KEYWORDS: foreignlanguage sex nonsense animal shepherd

FOUND IN: Canada(Mar,Newf) US(MW)

REFERENCES (3 citations):

*Peacock, pp. 241-242, "Bergere Fait du Fromage" (1 text, 1 tune)*
*Berry-FolkSongsOfOldVincennes, p. 46, "Il etait une bergere (The Shepherdess)" (1 text + translation, 1 tune)*
*Pottie/Ellis-FolksongsOfTheMaritimes, pp. 162-163, "C'etait une bergere" (1 French text+English translation, 1 tune)*

RECORDINGS:

*Mme Josephine Costard, "Bergere Fait du Fromage" (on PeacockCDROM) [one verse only]*

NOTES [114 words]: In Peacock's version, there is no explanation for why the girl killed the kitten; perhaps it ate the cheese? - (BS, RBW)

In Berry-FolkSongsOfOldVincennes, the shepherdess tells the kitten to dip its paw (English) or leg (French) into the milk, to sample it. Instead, it dips its chin. Why this should so enrage the shepherdess isn't clear, particularly since it's the paw that walks in the litter-box. - PJS

Creighton's version has the shepherdess tell the kitten not to use its paw, and it obeys the literal order by using its chin instead -- and perhaps offers a motivation; it lets the girl go to the priest for penance, and the penance is to kiss him, which they then repeat. -- RBW

Last updated in version 5.0

File: Pea241

Bering Sea

DESCRIPTION: "Full many a sailor points with pride to cruises o'er the ocean wide, But he is naught compared to me, For I have cruised the Bering Sea." He has seen Alaska and knows the Arctic; not even Columbus or Noah or Nelson could say the same.

AUTHOR: unknown

EARLIEST DATE: 1906 (Emma Mayhew Whiting papers, Dukes County Historical Society)

KEYWORDS: whaler hardtimes sailor

FOUND IN:

REFERENCES (1 citation):

*Huntington-TheGam-MoreSongsWhalemenSang, pp. 113-114, "Bering Sea" (1 text, 1 tune)*

Roud #25994

CROSS-REFERENCES:

cf. "Beulah Land (I) (tune)"

ALTERNATE TITLES:

Behring Sea

NOTES [90 words]: The whalers went to the Bering Sea for the same reason they went to Greenland and Baffin Bay: That's where the whales were. The Bering fishery featured conditions much like those in the Canadian Arctic, but was even harder for sailors, because Greenland was at least relatively close to Britain and the settled parts of Canada. The Bering Sea was cold and dark and took much longer to reach, with no decent stopping points closer than Hawaii. So this song is probably right: whaling the Bering Sea was the very worst work for a sailor. - RBW

Last updated in version 4.2

File: HGam113

Berkshire Lady's Garland, The

DESCRIPTION: The rich Berkshire Lady falls in love with a young man. Disguised, she demands
that he either fight her or marry her. He decides to risk it in hopes that the girl is rich. They are married and live happily ever after.

**Bernard Riley**

**DESCRIPTION:** "My name is Owen Riley, I have a son that sets me crazy; He come home every night singing blackguard songs." The boy goes out and fights, or comes home drunk and hits his sister, or pawns his father's pants. The father has no solution.

**AUTHOR:** unknown

**EARLIEST DATE:** 1922 (Dean-FlyingCloud)

**KEYWORDS:** father children drink

**FOUND IN:** US(MW)

**REFERENCES (1 citation):**
Dean-FlyingCloud, pp. 63-64, "Bernard Riley" (1 text)

**Roud #5500**

**NOTES [45 words]:** This, being a standard complaint about the wildness of youth (though in this case it sounds pretty justified) sounds to me as if it might be a popular song from the early twentieth century, but I haven't found any references to it in any source, printed or online. - RBW

**Berryfields of Blair**

**DESCRIPTION:** Singer describes migrant workers' descent on Blair in berry-picking time; there are city folks, miners, fisherfolk, and Travellers. Some are successful, some not; some work as a family, some alone. The singer praises all.

**AUTHOR:** Belle Stewart (1906-1997)

**EARLIEST DATE:** 1955 (recorded from Belle Stewart)

**LONG DESCRIPTION:** Singer describes migrant workers' descent on Blair in berry-picking time; there are city folks, miners, fisherfolk, and Travellers from all parts of Scotland. Some are successful, some not; some work as a family, some alone; "some men share and share alike wi' wives that's no their ain." The singer praises them all and blesses the hand that led him to the berryfields of Blair.

**KEYWORDS:** travel farming harvest work nonballad worker Gypsy migrant

**FOUND IN:** Britain(Scotland)

**REFERENCES (2 citations):**
Stewart/Belle-Stewart-QueenAmangTheHeather, pp. 41-42, "The Berry Fields o Blair" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 339, "The Berryfields of Blair" (1 text, 1 tune)

**Roud #2154**

**RECORDINGS:**
Belle Stewart, "The Berry Fields O' Blair" (on Voice20) (on SCStewartsBlair01)

**BROADSIDES:**
cf. "Nicky Tams" (tune)

**NOTES [111 words]:** Kennedy-FolksongsOfBritainAndIreland does not mention Belle Stewart's claim to have written this song -- but, in this instance, I see no reason to question it; this gives every evidence of being the work of a modern who is nonetheless steeped in traditional music -- and the dialect exactly fits Stewart's own. - RBW

Hall, notes to Voice20, re "The Berry Fields O' Blair": written in 1930. - BS
On the other hand, Sheila Stewart, on p. 40 of *Queen Amang the Heather*, says her mother wrote it in 1947. The 1930 date is possible -- Belle Stewart was born in 1906, so she had some experience with the work by then. But I'd incline to trust her daughter as the source!

**Bervie's Bowers**

DESCRIPTION: "Bervie's bow'rs are bonny." The singer loves "the flower o' Bervie's toon." Her father locks the door at night and keeps the keys but she lets her lover in. She has a baby. "Lang lang tarries the yellow-haired lad that gaed oot by the break o' day"

AUTHOR: unknown

EARLIEST DATE: 1881 (Christie)

KEYWORDS: sex seduction pregnancy abandonment nightvisit

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):

- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #134, pp. 1-2, "Bervie's Bowers" (1 text)
- Greig/Duncan4 789, "Bervie's Bowers" (7 texts, 8 tunes)

ADDITIONAL: W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1881 (downloadable pdf by University of Edinburgh, 2007)), Vol II, p. 86, ("Oh, Bervie's bow'rs are bonny") [one verse]

Roud #6157

ALTERNATE TITLES:
- Bervie Braes Are Bonnie, and the Waters Roon Aboot
- The Bonnie Banks of Tay

File: GrD4789

**Berwick Freeman, The**

DESCRIPTION: "An old freeman of sixty odd years" mourns the fading glory of "Berwick that old Border town." Don't speak of England and Scotland as nations; talk instead of "Great Britain and Ireland and Berwick on Tweed." Drink to her trade and wish God speed.

AUTHOR: unknown

EARLIEST DATE: 1909 (Greig/Duncan3)

KEYWORDS: pride commerce Scotland lyric

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

- Greig/Duncan3 503, "The Berwick Freeman" (1 text)

Roud #5988

NOTES [140 words]: I can't help but wonder about the composer of this. Berwick, in the years when England and Scotland were separate nations, was the chief fortress on the border, and changed hands frequently (John Cannon, editor, *The Oxford Companion to British History*, Oxford, 1997, p. 100, says it went back and forth fully 13 times before Richard of Gloucester -- the future Richard III -- finally captured it for England). Those frequent attacks meant that it was mostly a fort, not a town, but after the Union of the Crowns, it became a main border-crossing point; the first of its extant bridges was built in the sixteenth century and a second in the mid-nineteenth (presumably about the time the freeman was young). On the whole, the decline of competition between England and Scotland, which the singer praises, has reduced the town's importance. - RBW

Last updated in version 2.4

File: GrD3503

**Besanschoot An**

DESCRIPTION: German (Plattdeutsch). Forebitter shanty. "So mennich leve, lange Joorn." Sailors spend months and years at sea and do their duty well -- but their favorite time is when the captain cries, "Here's your rum!" They go around Cape Horn and get their rum

AUTHOR: unknown

EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)

KEYWORDS: sailor shanty foreignlanguage drink

FOUND IN:
REFERENCES (1 citation):
Hugill-SongsOfTheSea, p. 174, "Besanschoot An" (2 texts, German & English, 1 tune)
File: HSoSe174

Beside the Brewery at St. Mihiel
DESCRIPTION: "Beside the Brewery at St. Mihiel one bleak November day, Beneath a busted D. H. 4 a brave young pilot lay." He knows he is dying, and says he is going to a land where there are no enemies, where the planes work, and where the rocks drip Johnnie Walker
AUTHOR: unknown
EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)
KEYWORDS: death soldier pilot technology drink derivative
FOUND IN:
REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 184-187, "Beside the Brewery at St. Mihiel" (1 text, 1 tune)
Roud #13615
CROSS-REFERENCES:
cf. "The Dying Hobo" [Laws H3] (lyrics, theme)
cf. "The Dying Hogger" (form)
File: NiMo194

Beside the Kennebec
DESCRIPTION: "They marched with Arnold at their head, Our soldiers brave and true." They travel the Kennebec as the autumn leaves turn. Hunger strikes the troops, and one unnamed soldier dies of it. The family still remembers him and preserves his relics
AUTHOR: unknown
EARLIEST DATE: 1916 (Gray-SongsAndBalladsOfTheMaineLumberjacks), from a scrapbook, probably c. 1861, in the Harris Collection at Brown University
KEYWORDS: soldier death food
FOUND IN: US
REFERENCES (1 citation):
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 140-141, "Beside the Kennebec" (1 text)
NOTES [1198 words]: At the end of 1775, the American Revolution was in trouble. The colonial forces were still ill-armed and largely undisciplined, and few officers had the skills to change that. Their logistics were terrible. The British could march their forces wherever they wanted -- and, with more soldiers on the way, they would be able to directly occupy more and more territory. There was no American war department at this time; strategy was set partly by the Continental Congress, partly by the states, and partly by George Washington, the top general. The Congress apparently wanted a campaign against Canada (Middlekauff, p. 304). Washington considered a diversion a useful idea. Particularly since the British Governor, Guy Carleton, had been called upon to send some of his forces to support the British garrison of Boston (Cook, p. 243). Quebec, the key access point to Canada, was the objective. The 1759 siege of Quebec (for which see "Brave Wolfe" [Laws A1]) should have told the Americans they were biting off a rather big mouthful. Somehow, they failed to realize this. Two columns were put in motion. (There are useful maps in Lancaster, p. 117, and Middlekauff, p. 306). One campaign was from the west, via the Champlain. The area around Lake George and Ticonderoga had been captured early in the war (Ferguson, p. 182), and this was to provide the base for the western force. General Philip Schuyler had originally intended to command this expedition, but his health failed, and General Richard Montgomery, a veteran of the Seven Years' War (Weintraub, p. 339) led the force north (Lancaster, p. 108). It was slow going -- due mostly to the Colonial lack of engineers and supply officers. The army set out on August 28, 1775, but made little progress. A tiny post at the north end of Lake Champlain, Fort St. John, held up Montgomery's advance for two months before surrendering (Lancaster, p. 108). It wasn't until November 5 that Montgomery headed for Montreal, some twenty miles away. The city fell on November 13, but Governor Carleton escaped (Lancaster, p. 109). Meanwhile, a second expedition was setting out for Quebec. This force, under Benedict Arnold, sailed from Newburyport on the Massachusetts/New Hampshire border and landed at the mouth of the Kennebec river in what is now Maine (Lancaster, p. 109).
The plan was for Arnold to go up the Kennebec in bateaux, through a series of portages, then down the Chaudiere River to the St. Lawrence near Quebec (Lancaster, p. 109). Unfortunately, no one in authority knew how long this route was! Arnold apparently thought he had a distance of 180 miles to travel, which he expected to cover in twenty days. In fact he had twice that far to go, and it took 45 days (Middlekauff, p. 304).

Having set out in mid-September, it was not until October 11 that they reached the "Great Carrying Place," the key portage where they left the Kennebec (Middlekauff, p. 304). The bateaux were already leaking (they had been made of green wood, by craftsmen who did not know how to build them, and had often crashed or overturned because the soldiers did not know how to sail them; Lancaster, p. 111), and many of the provisions had been spoiled by water.

Men began to turn back -- they were called cowards, but had they not left, the whole expedition might have starved (Lancaster, p. 111). As it was, men were reduced to eating dogs, hides, candles. They finally reached the St. Lawrence on November 8 (Lancaster, p. 112) or 9 (Middlekauff, p. 305).

But Arnold had fewer than 700 men left (only about 650 according to Lancaster, p. 112; Middlekauff, p. 305, says 675; Morison, p. 220, says 600. Ferguson, p. 182, says that he had lost more than half his force, which would mean he had fewer than 500 men, but this is probably an exaggeration). He could not attack Quebec with such a force; indeed, it took him until November 13 just to get across the St. Lawrence (Middlekauff, p. 305). Montgomery finally arrived on December 2 (Lancaster, p. 112). The combined forces had only about a thousand men, many of them sick and ill-equipped. But they could not set a siege; apart from the weakness of the force, which would make a siege hard to maintain, many of the men's enlistments expired at the end of December (Weintraub, p. 44). It was an assault or nothing.

Montgomery and Arnold knew they could not attack over the Plains of Abraham, the route used by Wolfe 17 years before. The walls of the town were too strong (thirty feet high, with a variety of bastions, according to Middlekauff, p. 307), and the defenders too many (probably close to 1800 of them -- indeed, Cook, p. 243, says 3000). The Americans decided to assault the lower town, at the bottom of the rock of Quebec, from both north and south, meet in the middle, and try to fight their way up the narrow path to the upper city (Lancaster, p. 112). It was a plan of desperation. And it failed. The British knew they would come soon, and had been sleeping in their clothes by the defences (Middlekauff, p. 307). The assault went in on the night of December 30/31, with Montgomery attacking along the river and Arnold taking his troops along the north edge of the Rock.

Generals in this period were expected to "lead" their troops, not sit in the rear -- and in any case Montgomery, although titled a general, led a command about fit for a major. He apparently was killed at first contact (by a bullet in the head, according to Middlekauff, p. 308; by the first round of canister fired by the British artillery, according to Lancaster, p. 113), and his men fled. Half the assault had failed without even really getting started.

Arnold was also wounded early in the fighting (Middlekauff, p. 307), and his force retreated, taking Arnold with them but leaving many prisoners behind (Lancaster, p. 113). The attack on Canada was over. Arnold held a position about a mile from the town through the winter (Middlekauff, p. 308), and the British -- knowing he could do nothing -- did not bother to attack him. Come spring, he turned over his command and went back to the American base at Montreal (Middlekauff, p. 308). The troops stayed a little longer, but accomplished nothing.

Guy Carleton was able to mount a counterattack in 1776 that recaptured Montreal (Cook, p. 244) and took him most of the way up the Champlain. Arnold, who had built a small fleet of gunboats, fought him there, and suffered a tactical defeat -- but it was October, and Carleton wasn't going to make the same mistake as the Americans and try to fight in winter. He retreated from the Champlain (Lancaster, p. 114; Cook, p. 244).

The next year, John Burgoyne came the same way, marching down from Canada into New York -- to end up at a place called Saratoga. For more on the 1777 campaign, see the notes to "The Fate of John Burgoyne." For more on Benedict Arnold, see "Major Andre's Capture" [Laws A2].

This song, obviously, is the story of a young man who started out with Arnold, but was one of the many who did not even reach the St. Lawrence. We often hear of the privations of Valley Forge, the result of miserable Colonial logistics. The hero of this song died even earlier, but of the same cause. - RBW

Bibliography

- Duncan: Roger F. Duncan, Coastal Maine: A Maritime History, 1992 (I use the 2002 editions of these two books)
Countryman Press paperback edition)

- Stokesbury: James L. Stokesbury, A Short History of the American Revolution, Quill, 1991

Last updated in version 5.2
File: Gray140

Besom Maker, The

DESCRIPTION: The singer, a besom maker, out gathering broom, meets "a rakish squire," "Jack Sprat, the miller," and "a buxom farmer" and has [coded] sex with each. She has a baby and gives up besom making for nursing.

AUTHOR: unknown

EARLIEST DATE: before 1845 (broadside, Bodleian Harding B 11(244))

KEYWORDS: sex farming childbirth bawdy miller

FOUND IN: Britain(England(South),Scotland(Aber))

REFERENCES (2 citations):
- Reeves-TheEverlastingCircle 55, "Green Besoms" (3 texts)
- Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #77, "Bizzoms" (1 text, 1 tune)

Roud #910

BROADSIDES:

- Bodleian, Harding B 11(244), "The Besom Maker" ("I am a besom maker, listen to my tale"), J. Pitts (London), 1819-1844; also Harding B 11(245), Harding B 11(3283), Firth b.34(19), "The Besom Maker"

CROSS-REFERENCES:
- cf. "Buy Broom Besoms (I Maun Hae a Wife)" (chorus)
- cf. "Fine Broom Besoms (When I Was wi' Barney)" (chorus)
- cf. "The Miller and the Lass" (theme: sex and a miller; grinding corn as the metaphor)

NOTES [66 words]: The "code": "I wrote to him [the squire] the tune, I eased him of his gink"; "His [the miller] mill I rattled round, I ground the grits so clean, I eas'd him of his gink"; he [the farmer] plough'd his furrows deep, and laid his corn so low, He left it there to keep her, like green broom to grow." Then, "when the corn grew up to its native toil, A pretty sweet young baby soon on me did smile." - BS

Last updated in version 4.2

File: BdBesMa

Bess of Ballymoney

DESCRIPTION: The singer calls on the muses to inspire him in praise of "the star of Ballymoney." He sees her, falls in love, and asks her to marry. She is young and not ready to leave home. He takes her to a tavern. She agrees to leave home and friends and marry him

AUTHOR: unknown

EARLIEST DATE: 1926 (Sam Henry collection)

KEYWORDS: love courting beauty drink marriage

FOUND IN: Ireland

REFERENCES (1 citation):
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H133, p. 461, "Bess of Ballymoney" (1 text, 1 tune)

NOTES [40 words]: In what is clearly a typographical accident, the note in
Henry/Huntington/Herrmann list this as a version of Child #143. It's not; it's just another of those Irish songs about love at first sight -- in this case, perhaps aided by alcohol. - RBW

Bess the Gawkie

DESCRIPTION: Jean tells Bess that her boyfriend Jamie had been kissing Maggie and, between kisses, told Maggie "that Bess was but a gawkie [fool]." Bess tells Jamie she won't be just another of his many girls and leaves him "to rue That ever Maggie's face he knew"

AUTHOR: James Muirhead (1740-1808) (source: Rogers)

EARLIEST DATE: 1776 (Herd)

KEYWORDS: courting infidelity rejection rake shepherd

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
- Greig/Duncan8 1840, "Bess the Gawkie" (1 fragment, 1 tune)
- ADDITIONAL: David Herd, editor, Ancient and Modern Scottish Songs, Heroic Ballads, etc. (Edinburgh, 1870 (reprint of 1776)), Vol II, pp. 154-156, "The Gawkie"
- Robert Chambers, The Scottish Songs (Edinburgh, 1829), Vol I, pp. 35-37, "Bess, the Gawkie"

Roud #8416

File: GrD81840

Bessie Combs

DESCRIPTION: "It was one beautiful night in May, Sweet Bessie was singing in glee, She did not know it was in Reuben's heart To take her sweet life away." "O, Bessie, my darling, come home; Bid Reuben alone adieu. His hands are stained with your own blood."

AUTHOR: unknown

EARLIEST DATE: 1928 (Smith-SouthCarolinaBallads)

KEYWORDS: love homicide music

FOUND IN: US(SE)

REFERENCES (1 citation):
- Smith-SouthCarolinaBallads, p. 28, "Bessie Combs" (1 excerpt)

File: ReSm028

Bessie of Ballington Brae [Laws P28]

DESCRIPTION: Bessie appears to her former lover as he lies sleeping, saying that she is dead and he has led her astray. He goes to her home and learns that she is indeed dead. He admits to the betrayal, says he intended to marry her, and stabs himself to death

AUTHOR: unknown

EARLIEST DATE: before 1859 (broadside, Bodleian 2806 b.11(245)); before 1845 (broadside, Bodleian Harding B 11(677) if the broadside is this ballad; see notes)

KEYWORDS: ghost seduction death suicide betrayal

FOUND IN: US(MW,NE) Canada(Mar) Ireland

REFERENCES (9 citations):
- Laws P28, "Bessie of Ballington Brae"
- Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 90-91, "Bessie of Ballydubray" (1 text, 1 tune)
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H73, pp. 412-413, "Ballindown Braes" (1 text, 1 tune)
- OCroinin/Cronin-TheSongsOfElizabethCronin 32, "Betsy of Ballindorn Brae" (3 texts)
- McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 3, "Ballintown Brae" (1 text, 1 tune)
- Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 31, "Jessie of Ballington Brae" (1 text, 1 tune)
- Dean-FlyingCloud, pp. 44-45, "Ballentown Brae" (1 text)
- Mackenzie-BalladsAndSeaSongsFromNovaScotia 31, "Bessie of Ballington Brae" (1 text)
- DT 596, BESSBAL
Bessie Bell and Mary Gray (I) [Child 201]

DESCRIPTION: "O Bessie Bell and Mary Gray, They war twa bonnie lasses; They biggit a bower on yon burn brae, And theekit it o’er wi’ rashies." Despite these precautions, they die of the plague. They had hoped to be buried in Methven kirk yard, but this was not allowed

AUTHOR: unknown

EARLIEST DATE: 1688 (reference according to Opie/Opie-OxfordDictionaryOfNurseryRhymes); 1824 (Sharpe); 1842 (Halliwell: nursery rhyme) [see notes]

KEYWORDS: disease death burial

FOUND IN: US(Ap,NE,SE,So) Britain(Scotland(Aber))

REFERENCES (23 citations):
Child 201, "Bessy Bell and Mary Gray" (1 text: Sharpe's four verses)
Bronson 201, "Bessy Bell and Mary Gray" (5 versions: Bronson's #1,2,5,6; #7 is a nursery rhyme and #3-#4 are "Bessy Bell and Mary Gray (II)"
Bronson-SingingTraditionOfChildsPopularBallads 201, "Bessy Bell and Mry Gray" (2 versions: #4, #5, of which #5 is probably this although very brief)
Chambers-ScottishBallads, pp. 129-130, "Bessie Bell and Mary Gray" (1 text)
Baring-Gould-AnnotatedMotherGoose #293, pp. 169-170, "(Bessy Bell and Mary Gray)" (1 text: nursery rhyme)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 278-279, "Bessy Bell and Mary Gray" (1 fragment plus a printed version that may have been the source: nursery rhyme, 1 tune) (Bronson's #7)
Cox-FolkSongsSouth 22, "Bessie Bell and Mary Gray" (1 text, of only two verses: the first goes here but the second appears to be floating material[see notes])
Davis-TraditionalBalladsOfVirginia 38B, 38C, 38D, "Bessy Bell and Mary Gray" (3 text fragments: all first verse only); 38A, "Bessy Bell and Mary Gray" (1 text: nursery rhyme)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 39, "Bessie Bell and Mary Gray" (1 text, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, p. 74, "Bessie Bell and Mary Gray" (1 text, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 190-191, "Bessie Bell and Mary Gray" (1 fragment: close to first verse and half the second of Sharpe's version)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 39, "Bessie Bell and Mary Gray" (3 texts: nursery rhyme, Sharpe, two line "squib" [see notes])
Friedman-Viking/PenguinBookOfFolkBallads, p. 302, "Bessy Bell and Mary Gray" (1 text: same text as Sharpe)
Quiller-Couch-OxfordBookOfBallads 176, "Bessie Bell and Mary Gray" (1 text: same text as Sharpe)
Gummere-OldEnglishBallads, pp. 163+336, "Bessie Bell and Mary Gray" (1 text: same text as Sharpe)
Greig/Duncan6 1256Aa, "Bessie Bell I Lued Yestreen" (close to Sharpe's first verse); 1257, "Bessie Bell and Mary Gray" (close to Sharpe's first two verses)
Jack-PopGoesTheWeasel, p. 11, "Bessy Bell and Mary Gray" (1 short text)
DT BESSBELL (same text as Sharpe), BESSBEL2 (nursery rhyme)
ADDITIONAL: James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume II, #128, p. 134, "Bessy Bell, and Mary Gray" (1 text, 1 tune)

Thomas Lyle, Ancient Ballads and Songs (London, 1827 ("Digitized by Google")), pp. 160-161, "Bessy Bell an' Mary Gray" (1 text: four verses similar to Sharpe's)


James Orchard Halliwell, The Nursery Rhymes of England (London, 1842 ("Digitized by Google")), #56 pp. 36-37, ("Bessy Bell and Mary Gray") (1 text: nursery rhyme)

Walter de la Mare, Come Hither, revised edition, 1928; notes to #62 (no title) (1 text: same text as Sharpe)

Roud #237

CROSS-REFERENCES:

cf. "Bessy Bell and Mary Gray (II)" (subject)

NOTES [679 words]: This ballad is sometimes associated with a plague which struck Perth, Scotland in 1645. Few versions of this ballad, which is usually found only in fragmentary form, explain why the two women were denied burial in the town churchyard; homosexuality has been offered as a possible explanation. - PJS, RBW

Iona and Peter Opie write, "The local tradition (first written down c. 1773) about these two girls is that Mary Gray was the daughter of the Laird of Lednock and Bessy Bell of the Laird of Kinva'd, a place near by. They were both very handsome and an intimate friendship subsisted between them. While Bessy was on a visit to Mary the plague broke out at Perth (seven miles distant), and in order to escape it they built themselves a bower.... Here they lived for some time; but... they caught the infection from a young man who was in love with both of them and used to bring them provisions. They died in the bower, and since, according to the rule in case of plague, they could not be buried in a churchyard ... they were interred in the Dranoch-haugh."

The earliest "complete" 16-line text I have seen is Sharpe, Child's source (Charles Kirkpatrick Sharpe, _A Ballad Book_ (Edinburgh, 1891, reprint of 1824 edition), Vol I, #20 p. 50, "The Twa Lasses").

Lyle: "The above fragment is here collated from the singing of two aged persons, one of them a native of Perthshire. It is to be regretted, that none of the intermediate stanzas of this fine old Ballad are upon record; neither Bannatyne nor Maitland, have the Ballad entered into their MSS ...."

Cox has the usual first verse and the following second verse: "They would n't have their shoes of red, Nor would they have them yellow; But they would have a bonny green, To walk the streets of Yarrow." That seems to have floated here but I can't see where it has floated from. It reminds Cox of the Child 200 (e.g., 200K.vs7) verse "They took off my high-heeled shoes, That were made of Spanish leather, And I have put on coarse Lowland brogues, To trip it o'er the heather." Aside from the reference to shoes I don't see the similarity. I do see a parallel with verses that have two negative lines followed by a positive line and a conclusion (for example, Child 64A.vs19, "Some put on the gat green robes, And some put on the brown; But Janet put on the scarlet robes, To shine foremost throw the town" ). The verse fits the story in that green is usually associated with death (and/or witchcraft) in the ballads (see Lowry Charles Wimberly, _Folklore in the English & Scottish Ballads_ (Dover, New York, 1965 reprint of 1928 edition), especially pp. 176, 178, 240, 241).

Opie/Opie-OxfordDictionaryOfNurseryRhymes has two lines of "a squib on the birth of the Old Pretender (1688), beginning: Bessy Bell and Mary Grey, Those famous bonny lasses," that establishes a latest date for the creation of the ballad.

Besides the ballad form there is a nursery rhyme on the subject that has been collected in North America and Scotland: "Bessy Bell and Mary Gray, They were two bonne lasses, They built their house upon the lea, And covered it with rashes. Bessy kept the garden gate And Mary kept the pantry; Bessy always had to wait While Mary she had plenty"

There is another song beginning with the same first verse as Child 201, indexed here as "Bessy Bell and Mary Gray (II)," written by Ramsay around 1720. Scott would have that be Ramsay's attempt to fill in the romantic part of the story. - BS

While we're mentioning hypotheses about the women in this song, Albert Jack had a truly wild one about his nursery rhyme version which has as its second verse, "Bessy kept the garden gate, And Mary kept the pantry; Bessy always had to wait, While Mary lived in plenty": That Bessie Bell is Elizabeth I Tudor and Mary Gray is Mary I Tudor, the latter set aside as Henry VIII's heir when the Bluff King married Anne Boleyn and then Elizabeth herself set aside when Jane Seymour came along. Both spent time in isolation from the court, but Elizabeth was in some fear for her life when
Bessy Bell and Mary Gray (II)

DESCRIPTION: The singer loved Bessy yesterday but couldn't get her; now Mary's sly glance has his fancy. Bessy's beauty enthralls him as does Mary's wit and grace. The law allows him to have only one so he'll draw lots "and be with ane contented"

AUTHOR: Allan Ramsay (1686-1758)

EARLIEST DATE: 1720 (Ramsay, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes, p. 38); 1724 (Ramsay, _The Tea-Table Miscellany_)

KEYWORDS: courting beauty dancing derivative nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (8 citations):

Greig/Duncan6 1256Ab, 1256B, "Bessie Bell I Lued Yestreen" (2 fragments plus a single verse on p. 588, 1 tune)

Bronson 201, "Bessy Bell and Mary Gray" (2 versions: Bronson's #3-4)

Bronson-SingingTraditionOfChildsPopularBallads 201, "Bessy Bell and Mary Gray" (2 versions, of which #4 is this)

Whitelaw-BookOfScottishSong, p. 362, "Bessie Bell and Mary Gray" (1 text)

DT BESSBEL3

ADDITIONAL: Allan Ramsay, _The Tea-Table Miscellany_ (London, 1724 ("Digitized by Google")), pp. 104-105, "Bessy Bell and Mary Gray" ("O Bessy Bell and Mary Gray") (1 text)

Robert Chambers, _The Scottish Songs_ (Edinburgh, 1829 ("Digitized by Google")), Vol I, pp. 235-236, "Bessy Bell and Mary Gray" (1 text)

Roud #237

BROADSIDES:

Bodleian, Harding B 45(14), "The Scottish lasses Bessy Bell and Mary Gray" ("O Bessy Bell and Mary Gray"), J. Smyth (Belfast), 1813-1850

NLScotland, Ry.III.a.10(114), "Bessy Bell and Mary Gray," unknown, after 1720

CROSS-REFERENCES:

cf. "Green Grow the Rashes, O" (tune, per Greig/Duncan6)

cf. "Bessy Bell and Mary Gray (I)" [Child 201] (source) and references there

NOTES [265 words]: The NLScotland broadside consists solely of an ode to the two pretty young women, and is likely a rewrite; it is credited in the notes on the site (though not on the broadside itself that I can see) to Allan Ramsay (1686-1758). - RBW

Ramsay's version is considered by Child a separate song of Ramsay's own. Chambers writes, "Ramsay has here converted into a very pretty and sprightly song, what was originally a very rude but pathetic little ballad." On the other hand, Scott writes, "There is to a Scottish ear so much tenderness and simplicity in these verses [see the entry for Child 201], as must induce us to regret that the rest should have been superseded by a pedantic modern song, turning upon the most unpoeic part of the legend, the hesitation, namely, of the lover, which of the ladies to prefer."

Among the Scottish collections not listed above, Whitelaw _The Book of Scottish Song_, Herd _Ancient and Modern Scottish Songs_, St Cecilia or _The British Songster_, Pinkerton _Select Scottish Ballads_, Phillips _A Collection of Old Ballads_ and Gilchrist _A Collection of Ancient and Modern Scottish Ballads, Tales and Songs_ print Ramsay's text as representative of "Bessy Bell and Mary Gray." On the other hand, of the Scottish anthologies of songs and ballads I use most frequently, only Aytoun _The Ballads of Scotland_ prints Child's text.- BS

For more on the complex history of these pieces (which seems to have three recensions: the original "Bessy Bell," a nursery rhyme version, and Ramsey's rewrite), see the notes to "Bessy Bell and Mary Gray (I)" [Child 201]. - RBW

Last updated in version 4.1

File: C201Rams

Best Bed's a Feather Bed

DESCRIPTION: The best bed's a feather bed but the best bed in our house is "clean pease straw." That's dirty and will make a gown dirty. "Never mind my bonny lass Just lay the cushion down"
**Best Little Doorboy, The**

**DESCRIPTION:** "The workmen in the Rhondda are wonderful boys, They go to their work without any noise." The singer mentions the people found in the mines: Daniel the sawyer, "always so cross," "Old William, the Lampman," girls with holes in their stockings, etc.

**AUTHOR:** unknown

**EARLIEST DATE:** 1954 (MacColl-ShuttleAndCage-IndustrialFolkBallads)

**KEYWORDS:** mining moniker

**FOUND IN:** Britain

**REFERENCES** (2 citations):
- MacColl-ShuttleAndCage-IndustrialFolkBallads, p. 25, "The Best Little Doorboy" (1 text, 1 tune)

**File:** MacCS025

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**Best of Friends Must Part, The**

**DESCRIPTION:** Chorus: "When you lose a loving friend Keep up a cheerful heart, The proverb says that in the end The best of friends must part." The sailor leaves his wife for years; the dying soldier leaves wife and children. Comfort those left behind.

**AUTHOR:** unknown

**EARLIEST DATE:** 1872 (broadside Bod7418 Firth b.27(372))

**KEYWORDS:** grief farewell home parting separation death nonballad friend husband wife children sailor soldier

**FOUND IN:** Canada(Newf)

**REFERENCES** (1 citation):
- Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 50-51, "The Best of Friends Must Part" (2 texts, 1 tune)

**Roud #24894**

**RECORDINGS:**
- George Hatfield, "Best of Friends Must Part" (on MUNFLA/Leach)

**BROADSIDES:**
- Bodleian, Bod7418 Firth b.27(372), "Best of Friends Must Part" ("A subject as in many songs"), Poet's Box (Glasgow), 1872

**NOTES** [17 words]: One of Guigné-ForgottenSongsOfTheNewfoundlandOutports's texts is a fragment: an alternative chorus. - BS

**Last updated in version 4.2**

**File:** Guig050

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**Best Thing in Life, The**

**DESCRIPTION:** "Great men" sitting in a club discuss "the best thing in life." A general says "it is boys fighting for home and the flag." A millionaire says it is gold. "An old fellow" says it is mother's/sweetheart's/babies' love.

**AUTHOR:** Charles K. Harris (source: Guigné-ForgottenSongsOfTheNewfoundlandOutports)

**EARLIEST DATE:** 1951 (MUNFLA/Leach); reportedly composed 1907

**KEYWORDS:** love marriage army battle gold nonballad children family mother soldier

**FOUND IN:** Canada(Newf)

**REFERENCES** (1 citation):
- Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 52-54, "The Best Thing in Life" (1 text, 1 tune)
Besuthian

DESCRIPTION: "The aul' year's deen an' the new's begun, Besoothan, besoothan, An' noo the beggars they have come." The beggars ask "charity to the peer" and, "In meal an' money gin ye be scant, We'll kiss yer lasses or we want"

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan3)
KEYWORDS: request money food begging nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 642, "Besuthian" (5 texts, 1 tune)

Besuthian

Roud #6075
CROSS-REFERENCES:
cf. "Ye Gae But to Your Beef-Stan'" (subject)
cf. "Queen Mary's Men (New Year's Eve Carol)" (subject)
ALTERNATE TITLES:
The Thiggin' Song
Thiggers' Song
NOTES [282 words]: Greig/Duncan3 quoting an 1889 letter to the editor in the Banffshire Journal: "I have collected the following verses [Greig/Duncan3 642D], which were sung fifty years ago by the young men of our Strath when going the round of our district collecting meal and money for the poor and distressed about the New Year...."
Greig/Duncan3 quoting a letter in the Aberdeen Free Press in 1906: "'Besuthian' in the refrain of this old song appears to me as a corruption of the Anglo-Saxon word 'Theowian' -- to serve; and the verb 'Be' as a prefix -- Be-theowian - meaning, be serving."
Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Bairnsdale (642) is at coordinate (h4,v8) on that map [roughly 23 miles NNW of Aberdeen] - BS
Some internet sources seem to connect this with "Queen Mary's Men (New Year's Eve Carol)." This seems a slight stretch, though they may well have served the same purpose.
I flatly don't buy the 'Theowian' derivation. That Old English word didn't make it into Middle English, and is highly unlikely to have been known in Scotland. I might buy a derivation from Middle English "thow," "custom" -- "be sooth (true) to custom." But even that strikes me as an improbably long survival for a word of unknown meaning. I frankly suspect it is a proper noun, but I don't know what.
For some reason that I absolutely cannot explain, the word that comes to mind is "Valerian" -- though whether this is the Roman Emperor, or the plant, or a product of my diseased imagination I do not know. I mention it only in case it inspires someone else who has a better idea than I do.
"Thigging" is begging. - RBW
Last updated in version 2.4

Betsey Brown

DESCRIPTION: "There's a pretty little girl, she lives downtown, Her daddy is a butcher and his name is Brown." Having met pretty Betsey Brown in the street, the singer courts her, meets her parents, and plans to wed her (and enjoy her family's money....)

AUTHOR: unknown
EARLIEST DATE: 1926 (recording, Walter Morris)
KEYWORDS: love courting beauty family money
FOUND IN: US(So)
REFERENCES (3 citations):
Randolph 384, "Betsey Brown" (1 text, 1 tune)
High-OldOldFolkSongs, p. 45, "With Betsey Brown" (1 text)
Betsy Baker

DESCRIPTION: The singer "never knew what it was to sigh / till I saw Betsy Baker." He tries to court her, but she consistently rejects him. He becomes sick with love, barely recovers, tries again to win her, and is once again rejected

AUTHOR: unknown

EARLIEST DATE: 1829 (Scottish chapbook in the Harvard library)

KEYWORDS: love rejection

FOUND IN: US(So) Canada(Mar) Britain(England)

REFERENCES (5 citations):
Williams-FolkSongsOfTheUpperThames, p. 219, "Betsy Baker" (1 text) (also Williams-Wiltshire-WSRO Ox 288)
Randolph 117, "Betsy Baker" (2 texts, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 146, "Betsy Baker" (1 text)
Johnson-BawdyBalladsAndLustyLyrics, pp. 62-63, "Betsy Baker" (1 text, seemingly the same song but with a happy ending)

ADDITIONAL: J.E. Carpenter, editor, The Comic Song Bookn (London, 1863 ("Digitized by Google")), pp. 229-231, "Betsy Bakered" (1 text)

ST R117 (Full)

Roud #1288

BROADSIDES:
Bodleian, Harding B 11(257), "Betsy Baker," T. Birt (London), 1828-1829; also Harding B 17(24a), "Betsy Baker"; Firth b.25(508), Harding B 11(258), Harding B 25(176), Firth b.34(266), "Betsey Baker"

LOCsinging, as100980, "Betsey Baker," unknown, n.d.

CROSS-REFERENCES:
cf. "Head Man at Mrs Grundy's" (tune, per Carpenter)

SAME TUNE:
The First World's Fair, or The National Exhibition (per broadside Murray, Mu23-y2:005, "The First World's Fair, or The National Exhibition" ("How wonderful it doth appear To people of each station"), unknown, 19C)
Push About the Jorum (per broadside Bodleian Harding B 17(24a))

NOTES [7 words]: Carpenter has Thomas Hudson as author. - BS

Last updated in version 2.6

File: R117

Betsy Bell

DESCRIPTION: "Oh my name is Betsy Bell, in the Overgate I dwell, Nae doubt you're wondring fit I'm daein' here, Well, I'm lookin' for a man... and anything in breek will dae wi' me." Betsy describes lads she has pursued without success; she'll keep trying despite age

AUTHOR: unknown

EARLIEST DATE: 1971 (Stewart Family)

KEYWORDS: oldmaid courting rejection humorous

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
Gatherer-SongsAndBalladsOfDundee 41, "Betsy Bell" (1 text, 1 tune)

DT, BETSYBEL

ADDITIONAL: Chris Wright, "Forgotten Broadsides and the Song Tradition of the Scots Travellers" -- essay found in David Atkinson and Steve Roud, Editors, _Street Ballads in Nineteenth-Century_
Betsy Brennan's Blue Hen

DESCRIPTION: The singer bought "my beautiful little blue hen" from the widow McKenny for a penny. It was swiped by "some dirty crawler." The song is a set of curses on "the villain" who stole the hen, e.g. "And may he have bunions As big as small onions"

AUTHOR: Johnny Burke (1851-1930)

EARLIEST DATE: 1924 (England, Vikings of the Ice)

KEYWORDS: theft humorous chickens curse

FOUND IN: Canada (Newf)

REFERENCES (5 citations):
ADDITIONAL: George Allan England, _Vikings of the Ice: Being the Log of a Tenderfoot on the Great Newfoundland Seal Hunt_ (also published as _The Greatest Hunt in the World_), Doubleday, 1924, pp. 130-131, "Betsy Brennan's Blue Hen" (1 text)
Johnny Burke (John White, Editor), _Burke's Ballads_, no printer listed, n.d. (PDF available on Memorial University of Newfoundland web site), p. 52, "Betsey Brennan's Blue Hen" (1 text)
Johnny Burke (William J. Kirwin, editor), _John White's Collection of Johnny Burke Songs_, Harry Cuff Publications, St. John's, 1981, #36, pp. 58-59, "Betsy Brennan's Blue Hen" (1 text)
Johnny Burke, _Burke's Christmas Songster 1926_, self-published, 1926 (PDF copy available on the Memorial University of Newfoundland web site), [no page number], "Betsy Brennan's Blue Hen" (1 text)

Roud #7289

RECORDINGS:
Omar Blondahl, "My Little Blue Hen" (on NFOBlondahl02, NFOBlondahl05)
Raymond Noseworthy, "Blue Hen" (on MUNFLA/Leach)

CROSS-REFERENCES:

NOTES [143 words]: NFOBlondahl02, NFOBlondahl05: This is a version of "Betsy Brennan's Blue Hen" attributed to Johnny Burke in _Old-Time Songs and Poetry of Newfoundland_ 4th ed (1966) p. 76, 5th ed (1978) p. 58 pub by Gerald S Doyle Ltd. [It's also in the 1927 edition - RBW]
Also see "Blue Hen" on the MacEdward Leach and Songs of Atlantic Canada site, copyright owner Memorial University of Newfoundland Folklore and Language Archive. That site refers to Roud #9053, "The Bonny Brown Hen," which shares the theme but is not the same song.
Not related to Bodleian, Harding B 11(402), "The Bonny Brown Hen," Walker (Durham), n.d. This may have been written by Johnny Burke, but, if so, he must have been singing "Nell Flaherty's Drake" while he was writing "Betsy Brennan's Blue Hen." - BS
For a brief biography of Johnny Burke, see the notes to "The Kelligrew's Soiree." - RBW

Last updated in version 6.0

File: RcBBBHen

Betsy Brown

DESCRIPTION: The singer picks up Betsy Brown in his cart. "Courting," he can't control the cart and gets into trouble with the police for breaking things. He sells the cart to pay the fine. Later he is
hauled into court by Betsy for child support. They marry.

AUTHOR: unknown
EARLIEST DATE: before 1867 (broadside, Bodleian Firth b.28(14a))
KEYWORDS: courting marriage bastard crash
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
  Greig/Duncan7 1451, "Betsy Brown" (1 fragment, 1 tune)
Roud #7150
BROADSIDES:
  Bodleian, Firth b.28(14a), "Betsy Brown" or "Riding in a Cart" ("As I walked out one rainy day"), J.
  Harkness (Preston), 1840-1866; also Firth b.34(39), "Betsy Brown" or "Riding in a Cart"; Harding B
  11(259),"Betsy Brown"
NOTES [17 words]: Greig/Duncan7 is a fragment; broadside Bodleian Firth b.28(14a) is the basis
for the description. - BS
Last updated in version 2.5
File: GrD71451

Betsy Gray

DESCRIPTION: Betsy Gray goes to Ballynahinch battlefield. She finds her wounded fiance Willie
and brother George. A Yeoman sword cuts off her hand as she pleas for her brother's life. Another
Yeoman shoots her. The bodies are found and they are buried in one grave.

AUTHOR: unknown
EARLIEST DATE: 1925 (Hayward-UlsterSongsAndBalladsOfTheTownAndCountry)
KEYWORDS: rebellion battle burial death brother sister reunion
HISTORICAL REFERENCES:
  Jun 13, 1798 - Battle of Ballynahinch (source: Moylan-TheAgeOfRevolution-1776-1815)
FOUND IN: Ireland
REFERENCES (2 citations):
  Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 93-95, "Betsy Gray" (1 text)
  Moylan-TheAgeOfRevolution-1776-1815 82, "Betsy Gray" (1 text)
Roud #6541
NOTES [606 words]: Hayward-UlsterSongsAndBalladsOfTheTownAndCountry has Betsy fighting
beside Wullie Boal and her brother George. "When adverse fate with victory crowned the loyal host
upon that day, Poor George and Wullie joined the flight, and with them lovely Betsy Gray." Their
fight, wounding, and death follows. - BS
For the Battle of Ballynahinch, see especially the notes to "General Monroe." The battle was the
last stand, or nearly, of the Ulster portion of the 1798 rebellion. The rebels had hardly fought; their
lack of discipline caused them to collapse when pressed by the loyalist forces of General Nugent.
It appears this song is essentially accurate; Pakenham, (who generally downplays the worst
behavior by British troops), reports on p. 231 that "[no] one knew how many rebels had been killed,
but it was assumed about four hundred. The bodies lay unburied in the deserted streets of
Ballynahinch, like those at New Ross the week before, food for the local pigs. Other victims of the
battle were taken away by night and buried by their relatives. Among them was a young girl called
Betsy Gray, who was later to be famous for her part that day. She had fought beside her brother
and lover, and they had stayed by her in the retreat, although they could have outridden their
pursuers; all three were shot down by the yeomanry."
Stewart, p. 227, reports that "A young woman called Elizabeth Gray, with her brother George and
her fiance, Willie Boal, were about to cross the country road when they were apparently seen by a
vedette posted at the nearby crossroads. The scene of the encounter was a marshy hollow at
Ballycreen, about two miles from Ballynahinch. Betsy Gray (to give her the name by which she is
best remembered) had gone ahead of the men and was taken first. When George Gray and Boal
went to her aid they were instantly shot down. Then a cavalryman called Jack Gill struck off the
girl's gloved hand with his sabre, and Thomas Nelson 'of the parish of Annahilt, aided by James
Little of the same place' shot her through the head.... Young Matthew Armstrong found the
mutilated bodies, and with the help of two neighbours carried them to a hollow on his property, and
buried them there in a single grave, 'leaving those faithful Hearts of Down sleeping the sleep that
knows no waking."
Boylan, p. 133, usually lists an occupation for those whose lives he describes; in her case, he
simply lists "heroine." He claims that she carried a green flag for the insurgents at Ballynahynch.
Much folklore arose as a result, including some versions in which Betsy became the beautiful commander of a force of rebels. Her story eventually inspired Wesley Greenhill Lyttle to write the popular (but not especially accurate) novel *Betsy Gray, or The Hearts of Down* (1886). Her story did not end in 1798, or even 1886: "Ballycreen, Country Down... was the burial place of Betsy Gray, a young County Down woman who went out with the rebels at the Battle of Balynahinch... and who was cut down with her brother and her lover. Afterwards she became an Ulster folk heroine and the subject of a popular book.

"In 1898 a celebration was planned for her grave; but on the eve of the gathering a group of local loyalists smashed her gravestone to pieces. When the Home Rulers of Belfast arrived for the ceremony, the reins of their horses were cut and their carriages were overturned. As one local put it, 'they meant no disrespect to Betsy's memory,' but 'the local protestants were inflamed because it was being organized by Roman Catholics and Home Rulers. They did not like these people claiming Betsy'" (Bartlett/Dawson/Keough, p. 172).- RBW

**Bibliography**


*Last updated in version 5.3*

File: Moyl082

**Betsy Is a Beauty Fair (Johnny and Betsey; The Lancaster Maid) [Laws M20]**

**DESCRIPTION:** The son of the landowner is in love with Betsy, a servant. His mother, who opposes the match, has the girl transported to Virginia. The boy dies for love; (Betsy is drowned at sea)

**AUTHOR:** unknown

**EARLIEST DATE:** 1827 (Lyle-Andrew-CrawfurdsCollectionVolume1)

**KEYWORDS:** love separation exile death

**FOUND IN:** US(Ap,MA,MW,NE,SE,So) Britain(Scotland(Aber),England(South)) Canada(Mar,Newf,Ont)

**REFERENCES (22 citations):**

- Laws M20, "Betsy Is a Beauty Fair (Johnny and Betsey; The Lancaster Maid)"
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #80, pp. 2-3, "Bonnie Betsy" (1 text)
- Greig/Duncan 1094, "Bonny Betsy" (2 texts, 1 tune)
- Lyle-Andrew-CrawfurdsCollectionVolume1 17, "Young Betsy" (1 text)
- Reeves-TheEverlastingCircle 7, "Betsy" (3 texts)
- Randolph 48, "Betsey Is a Beauty Fair" (1 text, 1 tune)
- Eddy-BalladsAndSongsFromOhio 95, "Betsy" (1 text)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 74, "Betsy" (1 text, 1 tune)
- Rosenbaum-FolkVisionsAndVoices, p. 60, "Betsy" (1 text, 1 tune)
- Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 36, "Johnny and Betsy" (1 text, 1 tune)
- Peacock, pp. 666-667, "Betsy, Betsy from London Fair" (1 text, 1 tune)
- Creighton-SongsAndBalladsFromNovaScotia 31, "Bessie Beauty" (1 text, 1 tune)
- Creighton-FolksongsFromSouthernNewBrunswick 55, "Betsy the Waiting Maid" (1 text, 1 tune)
- Lehr/Best-CommonAndWillSingYou 7, "Betsy Beauty" (1 text, 1 tune)
- Flanders/Olney-BalladsMigrantInNewEngland, pp. 9-11, "Betsey (Betsy, the Waiting Maid)" (1 text, 1 tune)
- Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 57, "Betsy B" (1 text, 1 tune)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 70, "The Lancaster Maid" (1 text)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore4 70, "The Lancaster Maid" (1 excerpt, 1 tune)
- Pound-AmericanBalladsAndSongs, 26, pp. 66-68, "Johnny and Betsy" (1 text)
- Huntington-SongsTheWhalemenSang, pp. 201-203, "Fair Betsy" (1 text, 1 tune)
- Olson-BroadsideBalladIndex, ZN46, "Alas! my dearest dear is gone"; ZN2523, "There was a
maiden fair and clear/
DT 434, JONBETSY BETSY FAIRBTSY*
Roud #156

RECORDINGS:
Harry Cox, "Betsy, the Servant Maid" (on HCox01) [mistitled 'A Week of Matrimony' on album jacket and label]
Jack Knight, "Betsy Bay" (on MUNFLA/Leach)
Jack Swain, "Betsey Grey" (on MUNFLA/Leach)

BROADSIDES:
Bodleian, Harding B 16(23a), "The Betrayed Maiden," J. Pitts (London), 1819-1844

ALTERNATE TITLES:
Betsey Evans
File: LM20

Betsy Mealy's Escape
DESCRIPTION: "As I roved for recreation in the springtime of the year, I met a noble fisherman, the day was fine and clear." He asks the girl to go with him to sea. When a storm comes up, he and the crew abandon her. She is rescued by Frenchmen, and curses his home
AUTHOR: John Quill (source: James Murphy, Old Songs of Newfoundland; also Michael Murphy, Pathways through Yesterday)
EARLIEST DATE: 1912 (Murphy, Old Songs of Newfoundland); reportedly written 1849
KEYWORDS: sailor courting travel ship storm disaster rescue
FOUND IN:
REFERENCES (3 citations):
ADDITIONAL: James Murphy, editor, _Old Songs of Newfoundland_, James Murphy Publishing, 1912 (PDF available on the Memorial University of Newfoundland web site), p. 5, "Betsy Mealy's Escape" (1 text)
James Murphy, _Songs Their Fathers Sung: For Fishermen: Old Time Ditties_, James Murphy Publishing, 1923 (PDF available from the Memorial University of Newfoundland web site), p. 10, "Betsey Mealy's Escape" (1 text)
Newfoundland Stories and Ballads, Volume XII No. 1 (Summer/Fall 1974), p. 61, "Betsey Mealy" (1 text, derived from the 1927 edition of Doyle)

Roud #12530
CROSS-REFERENCES:
cf. "The Star of Logy Bay" (tune)
File: JMOSN05

Betsy of Dramoor
DESCRIPTION: "As I walked out one evening, I roamed for recreation" and provided us with classical allusions. He sees a girl fairer than Diana or Helen of Troy. He begs her to come away. She says she must wait until her declining parents die, but after that they marry
AUTHOR: unknown
EARLIEST DATE: 1935 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)
KEYWORDS: love courting beauty father mother age
FOUND IN: US(MW)
REFERENCES (1 citation):
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 79, "Betsy of Dramoor" (1 text)
ST GC079 (Partial)
Roud #3667

CROSS-REFERENCES:
cf. "Castleroe Mill" (theme)
cf. "We'd Better Bide a Wee" (theme)
NOTES [52 words]: With references to Aurora, Flora, Phoebus, Boreas, Aeolus, Diana, Dido, Susannah, and Helen of Troy, the literary component in this song will be evident. Other than that, it sounds like a very Irish sort of piece (compare the cross-references). I suspect a literary rewrite of one or another aged-parents song. - RBW.
Betsy of Dundee

DESCRIPTION: The singer returns from the wars. He "from nymph to nymph resorted" but falls in love with Betsey. Her father discovers them and threatens him with transportation. When Betsey threatens to leave with the singer her father agrees to their marriage.

AUTHOR: unknown

EARLIEST DATE: before 1830 (broadside, Bodleian Harding B 25(178))

KEYWORDS: courting marriage father

FOUND IN: Canada(Mar)

REFERENCES (2 citations):
Creighton-FolksongsFromSouthernNewBrunswick 8, "Betsy of Dundee" (1 text, 1 tune)
Gatherer-SongsAndBalladsOfDundee 61, "Betsy O' Dundee" (1 text, 1 tune)

BROADSIDES:
Bodleian, Harding B 25(178), "Betsy of Dundee ("You sailors of this nation, pray you give attention"), T. Birt (London), 1828-1829; also Johnson Ballads 161, Harding B 20(234), Harding B 11(3309), Harding B 17(24b), Firth c.26(45) [partly legible], Firth c.12(133), "Betsy of Dundee"; 2806 c.14(23), "Betsy of Dundee"

NOTES [218 words]: Broadside NLScotland L.C.Fol.178.A.2(120) commentary: "Whilst 'Betsy of Dundee' follows a common theme found in many early ballads, mainly that of love involving a returning or departing sailor, the end is something of a surprise. In most other cases, the young couple either elope and tragically die en route or the young suitor meets a grisly end at the hands of his sweetheart's father. Here, however, Betsey and the sailor appear to live happily ever after."

The broadside version -- specifically NLScotland L.C.Fol.178.A.2(120) -- is the basis for the description. Both the beginning and end are missing from Creighton-FolksongsFromSouthernNewBrunswick 8, leaving Creighton to conclude with reason, but incorrectly, "she probably went away with him, and was deserted." - BS

Creighton thought Angelo Dornan's version composite; she was probably right, but the broadsides show that the combination preceded Dornan. Looking at this, I can't help but think that it's a conflation of two pieces, one being perhaps "The Banks of Dundee (Undaunted Mary)" [Laws M25], the other something like "The Plains of Baltimore." There may be a bit of "Betsy Is a Beauty Fair (Johnny and Betsey; The Lancaster Maid)" [Laws M20] in there, too. And whoever put the pieces together had much too much classical education. - RBW

Last updated in version 4.5

File: CrSNB029

Betsy, My Darling Girl

DESCRIPTION: "I'm going up yonder to yonder's town, Where the cannon balls flash round and round," there to spend "My weeks, my months, my wretched life." He will appeal to Betsy. He will love her until he dies, an bets her to come in

AUTHOR: unknown

EARLIEST DATE: 1944 (Morris, Southern Folklore Quarterly)

KEYWORDS: love courting floating verses

FOUND IN: US(SE)

REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #67, "Betsy, My Darling Girl" (1 text, 1 tune)

Roud #5008

CROSS-REFERENCES:

File: Morr067

Better Be Safe Than Sorry

DESCRIPTION: "Better be safe than sorry ... 'cause life's a funny thing." Stories of failed risk-takers: a flier's parachute fails, a non-swimming fisherman drowns, a hotel owner goes broke, and
Better Get Your Ticket

DESCRIPTION: "Better git yo' ticket (x2), Train's a-comin', Lord-ee-ee, Lord-ee-ee! Um-um-um-um-um-um-um-um-um."
"Hold your bonnet, Hold your shawl, Don't let go that waterfall, Shout, Sister Betty, Shout!"

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: train religious
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 239, (no title) (1 short text)
NOTES [34 words]: I suspect this is a variant on one of the "Gospel Train" songs, but the form is different enough and Scarborough's text so short that it's not possible to tell which one. So it gets a separate entry. - RBW

Better Live Humble

DESCRIPTION: Chorus: "Better live humble, Better live mild, Better live like some heavenly child."
Unbelievers cried to be let onto Noah's ark. Green trees die as well as the parched. People with an elaborate grave die like those with a simple grave.

AUTHOR: unknown
EARLIEST DATE: 1921 (Redfearn)
KEYWORDS: Bible floatingverses nonballad religious Jesus
FOUND IN:
REFERENCES (1 citation):
JournalOfAmericanFolklore, Susan Fort Redfearn, "Songs from Georgia," Vol. 34, No. 131 (Jan-Mar 1921), p. 121, "Have You Seen the Sha?" (1 text)
NOTES [167 words]: In Redfearn's text the singer will discuss how things die with the Father and the Son. See the notes to "John, John" for other examples. - BS
The mention of the green trees dying is presumably a reference to Luke 23:31, "For if they do these things in a green tree, what shall be done in the dry?" (King James). A better translation might be "If they do this in [the] wet (, hygro) wood/tree, what will come in the dry (, xero)?" (There is some disagreement about whether to add or omit the word "the" before "wet"; two very important manuscripts, B and C, omit it.) No one seems sure what the phrase means, except that things are likely to get worse rather than better in future; it has been suggested that it is a proverb. I incline to think that it has something to do with fire: If the current times, when the wood is wet, bring fire and burning, how much more will you be afflicted by fire when the wood is dry. But what social conditions distinguish wet from dry wood I have no idea. - RBW

Last updated in version 5.3

Betty Brown (I)

DESCRIPTION: "Now, since he's gone, just let him go; I don't mean to cry. I'll let him know I can live without him if I try." She accuses him of slander. She despises "hateful Betty Brown," whom he is visiting. But at last she admits being wrong and wishes him back

AUTHOR: unknown
EARLIEST DATE: 1931 (Fuson-BalladsOfTheKentuckyHighlands)
KEYWORDS: love courting betrayal rejection
NOTES [45 words]: This starts out sounding much like "Farewell He" or something similar, but eventually converts to a lost love song. I wonder if it might not be composite. Compare "Harry Lumsdale's Courtship," which also features a girl resenting Betty Brown, who has stolen her man. - RBW

File: Fus148

Betty Mull's Squeel

DESCRIPTION: "She tauk's aboot Judas and said he was coorse, Bit a braw stock was Aul' Abraham; She thocht his graifstane was aye to be seen On a knap [knoll] up abeen Kaper-naum"

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan3)

KEYWORDS: humorous nonballad religious

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #29, p. 2, "Betty Mull's Squeel" (1 text)
Greig/Duncan3 684, "Betty Mull's Squeel" (1 text)

Roud #6105

NOTES [301 words]: The current description is all of the Greig/Greig/Duncan3 fragment. Abraham is buried in the cave of Machpelah [Genesis 25.10] at Hebron, not Capernaum at the Sea of Galilee. - BS

[With however a footnote: The cave at Machpelah is not mentioned outside of Genesis (the bones of Joseph were carried out of Egypt, with the presumption that they were to be buried at Machpelah -- but Joshua 24:32 says they were buried at Shechem. One might speculate that Machpelah was still in Canaanite hands at the time of the burial). However, a tradition preserved its location; indeed, we have various accounts of Christians and Moslems visiting the shrine, and indeed built shrines about it. We know that Crusaders visited it in the early twelfth century -- and where Crusaders found relics, they stole them. Often they carried them in battle, and there were battles by the Sea of Galilee. So it is possible that, in fact, some of Abraham's bones do rest near Capernaum. A Scottish folksinger wouldn't know this, of course. More likely someone who didn't hear the name clearly converting the unfamiliar "Machpelah" to "Capernaum" or "Caphernahum" by dropping the first syllable. - RBW]

Greig: "Betty's seminary ... her teaching seems to have been of the true dame-school order."

"Dame schools" being a common phenomenon in nineteenth century Britain, in which a woman took in children allegedly to educate them but mostly to keep them out of their parents' hair. Dickens has a description of an extreme example of school and teacher in chapter seven of Great Expectations: "She was a ridiculous old woman of limited means and unlimited infirmity who used to go to sleep from six to seven every evening in the society of youth who paid twopence per week each for the improving opportunity of seeing her do it." - RBW

Last updated in version 2.6

File: Grd3684

Between Stanehive and Laurencekirk

DESCRIPTION: "Between Stanehive and Laurencekirk Last term I did fee." The singer gets along well with the master, and better with the serving girl, whom he courts. The master catches them in the stable. He blames the daughter, who wanted his attentions herself

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan3)

KEYWORDS: farming courting servant children father

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #49, pp. 1-2, "Between Stanehive and Laurencekirk" (1 text)
Greig/Duncan3 376, "Between Stanehive and Laurencekirk" (5 texts, 1 tune)
Between the Forks and Carleton

DESCRIPTION: "Last Saturday night young William Tate Enrolled his scouts, he would not wait, But galloping up though he was late Between the Forks and Carleton." The soldiers report that "for the French we've made a shroud" and "Middeton had made them run"

AUTHOR: Billy Smith

EARLIEST DATE: 1958

KEYWORDS: battle Canada

HISTORICAL REFERENCES:

May 12, 1885 - Battle of Batoche. Defeat of the Metis under Louis Riel

FOUND IN: Canada(Ont)

REFERENCES (1 citation):

Fowke/Mills/Blume-CanadasStoryInSong, pp. 132-133, "Between the Forks and Carleton" (1 text, 1 tune)

Roud #4514

CROSS-REFERENCES:

cf. "Riel's Song" and references there (subject)

NOTES [90 words]: Billy Smith (born c. 1870) was a youth living not far from Batoche at the time of the Metis uprising (for which see the notes to "Riel's Song"). The title of the song refers to the site of the Battle of Batoche, where General Middleton defeated the rebels when their ammunition ran out.

"The Forks" is not a river fork but a trail fork; one branch of the road led to Prince Albert (the closest major town to Batoche) and the other led to Fort Carleton.

The tune is said to be based on "Johnny Cope," though obviously somewhat worn down. - RBW

Between the Meadow and the Moss

DESCRIPTION: Jinnie meets a tailor lad whose "needle's stoot an's thimble's clear." Her mother warns her against deceiving men but Jinnie will "hae anither heat" and reminds her mother that she kissed men on the muir when she was young.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan7)

KEYWORDS: courting sex dialog mother

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan7 1340, "Between the Meadow and the Moss" (3 texts, 2 tunes)

Roud #7222

CROSS-REFERENCES:

cf. "Sprightly Young Damsel" (theme: daughter reminds mother of her own indiscretions)

cf. "Mother Bunch" (theme: daughter reminds mother of her own indiscretions)

File: GrD71340

Beulah Land (I)

DESCRIPTION: "I've reached the land of corn and wine, And all its riches freely mine... Oh, Beulah Land, sweet Beulah Land... My heav'n, my home forevermore." The singer rejoices at being at home with the Savior

AUTHOR: Words: Edgar Page Stites / Music: John R. Sweney

EARLIEST DATE: 1876 (source: Morgan, p. 157)

KEYWORDS: religious nonballad

FOUND IN:

REFERENCES (3 citations):

Silber/Silber-FolksingersWordbook, p. 365, "Beulah Land" (1 text)

Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, p. 264, "Beulah Land Mazurka" (1 tune)

Roud #4899

CROSS-REFERENCES:
- cf. "Saskatchewan" (tune)
- cf. "Dakota Land" (tune)
- cf. "O Prairie Land" (tune)
- cf. "Kansas Land" (tune, form)
- cf. "Kansas Fool" (tune)
- cf. "Grand Idaho" (tune)
- cf. "Webfoot Land" (tune, theme)
- cf. "Bering Sea" (tune)

SAME TUNE:
- Bering Sea (File: HGam113)
- O Prairie Land (File: Macl013)

NOTES [220 words]: The name "Beulah," used in Isaiah 62:4, means "married"; it isn't really an appropriate name for a country, but this is not evident from the King James Version.

In its own right, this probably doesn't qualify as a folk song, but it has inspired two folk parodies (all lumped by Roud), so I include it for reference purposes. It should not be confused with "Dwelling in Beulah Land," sung by Helen Schneyer.

The authorship is a matter of dispute. Silber/Silber-FolksingersWordbook lists it as by Edgar Page and John R. Sweeney (three e's). However, Morgan says the words are by Edgar P. Stites and the music by John R. Sweney (two e's). And Morgan has a biography of Stites. John Julian, editor, _A Dictionary of Hymnology_, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), p. 1685, would seem to explain this confusion; it reports that Ira D. Sankey, in different places, credited the words to Edgar Page and E. P. Stites, and such was Sankey's influence that his attribution to Page "stuck" even though it is likely that this is merely a transcription error for Edgar Page Stites.

Only one of eight hymnals I checked contained the piece, and hymnals are generally a poor source of authorship information anyway, but it listed Stites and Sweney as the authors, so I'm going with that spelling. - RBW

Last updated in version 4.2

File: FSB365A

Beverly Maid and the Tinker, The (The Tinker Behind the Door)

DESCRIPTION: A tinker comes to sell a servant girl a pen. The gentleman being out, the tinker "got this maid behind the door and gently laid her on the floor." She gives him 20 guineas and invites him back. Soon his gold is gone and he has to do as he'd done before.

AUTHOR: unknown

EARLIEST DATE: before 1830 (broadside, Bodleian Harding B 25(186))

KEYWORDS: sex bawdy servant tinker money

FOUND IN: Britain(England(South)) Canada(Newf)

REFERENCES (4 citations):
- Williams-Wiltshire-WSRO Ox 179, "Tinker's Courtship" (1 text)
- Purslow-TheConstantLovers, p. 103, "The Tinker's Courtship" (1 text, 1 tune)
- Peacock, pp. 318-319, "The Tinker Behind the Door" (1 text, 1 tune)
- DT, TINKCRT*

Roud #585

RECORDINGS:
- Leonard Hulan, "The Tinker Behind the Door" (on PeacockCDROM) [one verse only]

BROADSIDES:
- Bodleian, Harding B 25(186), "Beverley Maid and the Tinker," T. Birt (London), 1828-1829; also Firth b.34(21), Harding B 11(1529), "[The] Beverley Maid, and the Tinker[!]"; Firth b.26(33), 2806 c.18(29), 2806 c.17(30), Firth b.34(24), Johnson Ballads 163, "The Beverley Maid and the Tinker"; Harding B 11(3317), "The Tinker and the Chambermaid"

File: Pea318
**Beware Chalk Pit**

DESCRIPTION: "There's a tale I'll tell to you, It's remarkable but true, Of Sir Paulet St. John and his noble steed... Back in 1873." Paulet jumps a hedge and he and his horse fall into a chalk pit, but survive. He names the horse, a famous racer, "Beware Chalk Pit"

AUTHOR: unknown
EARLIEST DATE: 1987 (Browne-FolkSongsOfOldHampshire)
KEYWORDS: horse racing injury
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Browne-FolkSongsOfOldHampshire, pp. 25-28, "Beware Chalk Pit" (1 text, 1 tune)
File: BrHa025

**Beware of an Aberdeenian**

DESCRIPTION: "I've had misfortunes ane an' twa, They're no worthwhile tae mention," but if you go on a spree, "beware o' an Aberdeenian." "As I gaed doon intae Dundee," the singer met a girl from Aberdeen, she eats an amazing amount; and takes his purse and watch

AUTHOR: unknown
EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: warning drink theft food courting
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 33, "Beware of an Aberdeenian" (2 texts, 2 tunes)
Roud #22214
File: Gath033

**Beware of Larry Gorman**

DESCRIPTION: Larry Gorman tells of how people react to his coming: "And when they see me coming, Their eyes stick out like prongs, Sayin', 'Beware of Larry Gorman; He's the man that makes the songs.'" He describes teasing a housewife who fed him poorly

AUTHOR: Larry Gorman (1846-1917)
EARLIEST DATE: 1964
KEYWORDS: nonballad humorous
FOUND IN: Canada(Mar)
REFERENCES (2 citations):
Doerflinger-SongsOfTheSailorAndLumberman, p. 258, "Beware of Larry Gorman" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi, p. 34, (no title) (fragment of text)
Roud #9422
NOTES [22 words]: Apparently inspired by a woman who, without knowing who he was, fed Gorman weak tea and stale bread. Thus did Gorman gain revenge. - RBW
File: Doe258

**Beware, Oh Take Care**

DESCRIPTION: The young girls are warned about sporting men, who look handsome and speak well -- but have a deck of cards and a bottle hidden. "Beware, young ladies, they're fooling you; Trust them not, they're fooling you; Beware, young ladies... Beware, oh take care"

AUTHOR: unknown
EARLIEST DATE: 1892 (Trifet's Budget of Music)
KEYWORDS: courting cards drink abandonment rake
FOUND IN: US(So)
REFERENCES (7 citations):
Randolph 381, "Beware, Oh Beware" (2 texts plus a quotation from Trifet, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 311-313, "Beware, Oh Beware" (1 text, 1 tune -- Randolph's 381B)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 248, "The Inconstant Lover" (4 tunes plus text excerpts; the "B," "C," and "C(1)" tunes presumably belong with "On Top of Old Smokey"); "H"
appears to be "Beware, Oh Take Care")
McNeil-SouthernMountainFolksong, pp. 90-92, "Beware, Oh, Beware" (2 texts, 1 tune)
Cohen/Seeger/Wood-NewLostCityRammersSongbook, pp. 70-71, "Beware, Oh Take Care" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 167, "Beware, Oh, Take Care" (1 text)
DT, BEWARYG*
Roud #7619
RECORDINGS:
New Lost City Ramblers, "Beware, Oh Take Care" (on NLCR10); "Beware" (on NLCR12)
Blind Alfred Reed, "Beware" (Victor 23550, 1931; on TimesAint02)
CROSS-REFERENCES:
/cf. "The Boys Won't Do to Trust" (theme)
ALTERNATE TITLES:
Bold and Free
NOTES [153 words]: Credited in the Digital Tradition to Blind Alfred Blake (which Paul Stamler points out should be "Blind Alfred Reed"), but -- since the piece has been in circulation since at least the 1880s -- it would appear that Reed, at most, retouched it into the "popular" form. Laura Ingalls Wilder quotes a scrap of the song in By the Shores of Silver Lake (chapter 6). If legitimate, that would push the date back even farther -- to 1879.
Dichter/Shapiro: Harry Dichter and Elliott Shapiro, Early American Sheet Music: Its Lure and Its Lore, 1768-1889, R. R. Bowker, 1941, p. 159, list a piece "Beware! Take Care" with words by "H Longfellow" and music credited to Charles Moulton. This was published in 1865 by G. Schirmer of New York. Longfellow's poem (said to be based on a German original) is clearly related to "Beware, Oh Take Care," but I do not know if this Moulton arrangement is the source for the folk tune. - RBW
Last updated in version 4.2
File: R381

Bewick and Graham [Child 211]
DESCRIPTION: Two prideful old men, each claiming his son is the better man, demand their sons, who are sworn blood-brothers, fight a fight to the death. When Graham sees that Bewick is dying, he falls on his own sword so that both die
AUTHOR: unknown
EARLIEST DATE: 1803 (Scott)
KEYWORDS: pride youth death family suicide father
FOUND IN: Britain(England(North))
REFERENCES (8 citations):
Child 211, "Bewick and Graham" (1 text)
Bronson 211, "Bewick and Graham" (1 version)
Bronson-SingingTraditionOfChildsPopularBallads 211, "Bewick and Graham" (1 version)
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 100-102, "The Bewick and the Graeme" (1 text, 1 tune) {Bronson's #1}
Leach-TheBalladBook, pp. 560-566, "Bewick and Graham" (1 text)
Gummere-OldEnglishBallads, pp. 176-184+343-344, "Bewick and Graham" (1 text)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 83-89, "Bewick and Graham" (1 text)
HarvardClassics-EnglishPoetryChaucerToGray, pp. 121-128, "Bewick and Graham" (1 text)
Roud #849
NOTES [872 words]: The theme of blood brothers ending up in a quarrel is old -- see, for instance, Chaucer's Knight's Tale. That has interesting parallels to this piece. Palamon and Arcite's quarrel, unlike that between Bewick and Graham, is genuine -- both are fighting to win the same woman, Emily (against her desire). That does not parallel this song (As Reed, p. 91, comments of the explanation of the quarrel in "Bewick and Graham," "Not the best stanzas in the ballad as literature, but surely astonishing, indeed unique, in invoking literacy, or lack of it, as pretext for a family feud."). Chaucer's Palamon and Arcite do have an extended fight, as in this song, but that's a commonplace. But the Knight's Tale parallels "Bewick" in that the winner of the battle is the first to die. Palamon, in the Tale, is wounded "by chance" (as is Bewick), so Theseus (who is overseeing the combat) declares Arcite the winner. But before Arcite can claim Emily, he is thrown from his horse and mortally wounded. So the winner dies, and the loser claims Emily. Again, it's not a full
parallel, since Palamon survives, but the one who receives the first serious wound, and would have been eliminated, instead is the one who lives longer.

For a romance in which blood brothers are willing to do almost anything for each other, see "Amis and Amiloun" ("Amys and Amylion"), in which one is willing to sacrifice his children to save the other.

Ballad scholars might be interested in observing that the standard critical edition of "Amis and Amiloun" was edited by MacEdward Leach.

"The story of the friendship between Amis and Amiloun was one of the most popular of the Middle Ages. The earliest known version is a Latin text of the end of the eleventh century, but the story also survives in Anglo-Norman, continental French, Italian, Spanish, Hungarian, Welsh, Dutch, German and Norse (Fellows, p. xiv). Leach's edition of "Amis," pp. ix-xiv, lists 34 different analogues of the story from about Europe, seven of them, including the Middle English romance under discussed above, being part of the "romantic group [which] presents the extraordinary friendship of Amis and Amiloun, true knights of romance, and the testing of that friendship to the point of child sacrifice." Since all other members of this group appear to be Latin or French, it is likely that a French version underlies the English. The other 27 versions constitute the "hagiographic group," in which the two blood brothers are so virtuous that miracles happen around them and they end as martyrs. This version exists in many Latin versions but also in many, many vernaculars.

According to Foster, p. 1, "The premise of [Amis and Amiloun] is the deep and abiding friendship of Amis and Amiloun first manifested in their mutual pledge of 'trewthe,' total loyalty and fidelity. Such pledges were apparently common, and elaborate descriptions of them ornament many romances." (Foster's "trewthe" is usually spelled "trouthe," and it's more than just "truth" or honesty; it is also fidelity, self-honesty, and being true to one's own nature and place; it is the key to another Chaucer romance, the Franklin's Tale.)

Although "Amis and Amiloun" does not resemble "Bewick and Graham" in plot, it has some of the same aspects of moral dilemma. In the romance (among other complex adventures which pose serious ethical dilemmas), Amiloun develops leprosy, and it is revealed that he can only be healed if Amis kills his children and uses their blood to anoint Amiloun (Foster, pp. 6-7). To ask Amis to do so is a violation of the blood brotherhood (just as it is a violation for Bewick and Graham to fight), but Amis does the deed (just as Graham commits suicide). The dilemma, in both cases, is that the two blood brothers are forced to violate their blood brotherhood but also to keep it. In "Amis and Amiloun," we see a deus ex machina rescue (the children, despite being killed, are found alive); there is none such in "Bewick and Graham."

Wells, while calling "Amis" "rather melodramatic" (p. 159), on pp. 157-158 lists four manuscript copies -- making it one of the most popular of all Middle English romances; it is suggested that it is from the late thirteenth century. Leach's version has 2508 lines, which matches Foster's text and Wells's count; Fellows prints a text of 2496 lines (i.e. one fewer 12-line stanza).

Child suspected that there was an older "Bewick" ballad that preceded his printed texts from the early eighteenth century. I think he might be right, but I wonder if the older work, instead of a ballad, was a metrical romance, perhaps one with some sort of happier (or at least more fitting) resolution which was eliminated when the romance was cut down to the length of a (long, long) ballad. As a wild guess, one of the parents might have been testing one of the sons: "Will you obey me even to the point of killing your best friend?" Once it is shown that the son will, the test is canceled or the contestants allowed to survive. This has many parallels, including the Biblical story of Abraham's near-sacrifice of Isaac (Genesis 22), the Middle English romance "Sir Amadace" (see the description in Leach, p. li), and in part even "Sir Gawain and the Green Knight." - RBW

Bibliography

- Foster: Edward E. Foster, editor, Amis and Amiloun, Robert of Cisyle, and Sir Amadace, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 1997
- Leach: MacEdward Leach, editor, Amis and Amiloun, Early English Text Society/Oxford University Press, 1937
- Reed: James Reed, The Border Ballads, University of London/The Athlone Press, 1975
- Wells: John Edwin Wells, A Manual of the Writings in Middle English 1050-1400, 1916 (references are to the 1930 fifth printing with three supplements)
Bheir Me O

DESCRIPTION: Love lyric in Scots Gaelic: "Sad am I without thee." The singer calls (her?) lover "the music of my heart," hearing (his) voice in the calling of the seals, and finds herself turning back to his home

AUTHOR: unknown

EARLIEST DATE: 1909 (Kennedy-Fraser/MacLeod-SongsOfTheHebrides)

KEYWORDS: love foreignlanguage nonballad

FOUND IN: Britain(Scotland(Hebr))

REFERENCES (2 citations):
Kennedy-Fraser/MacLeod-SongsOfTheHebrides I, pp. 52-54, "An Eriskay Love Lilt (Gradh Geal mo cridh)" (1 text+English translations, 1 tune)
DT, BHEIRMEO*

NOTES [29 words]: Gordon Bok seems to imply that this song is traditional in his family -- but his text is straight out of Kennedy-Fraser/MacLeod-SongsOfTheHebrides. Don't ask me to explain. - RBW

Bible Alphabet, The (The Bible A-B-C)

DESCRIPTION: Typical Alphabet song, with Biblical references: "A is for Adam who was the first man, B is for Bethlehem where Jesus was born," etc.

AUTHOR: unknown

EARLIEST DATE: 1940 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)

KEYWORDS: wordplay religious Bible nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 183, "The Bible A-B-C" (1 text)

Roud #16404

NOTES [463 words]: The various scripture references:
"Adam, who was the first man": Genesis 1:27, 2:7, etc.
"Bethlehem, where Jesus was born": Matt. 2:1, Luke 2:1-4
"Cain who slayed his brother": Gen. 4:1, 8
"Dan'l who was cast in the lion's den": Daniel 6
"Elijah, who was taken up to heaven": Elijah's story occupies 1 Kings 17-19, 21, 2 Kings 1-2. His ascension occurs in 2 Kings 2:11.
"the flood that drowned the world": Gen. 6-8
"Goliath who was slain by David": 1 Samuel 17 (but cf. 2 Samuel 21:19)
"Hannah who gave her son Samuel to the Lord": 1 Samuel 2
"Isaac the son of Abraham": Gen. 17:15f.,21:1f., etc.
"Jacob who interpreted the dream": Probably a mixed reference. Jacob had a dream at Bethel in Gen. 28:11-22, but it was his son Joseph who made a reputation for interpreting dreams (Gen. 40-41)
"Korah who was swallowed up by the earth": Gen. 16
"Lazarus who Christ raised from the dead": John 11
"Methuselah who was the oldest man": Gen. 5:21-27
"Nazareth the home of Jesus": Matt. 2:23, Mark 1:9, Luke 2:2, etc.
"Olive the mount where Jesus prayed": Mark 14:26f., etc.
"Pharaoh who was drowned in the Red Sea": Cf. Exodus 14. Note that the Bible account does not say that Pharaoh was killed, though his army was ruined. Egyptian history gives no hint of a drowned Pharaoh.
"Queen of Sheba who visited Solomon": 1 Kings 10, etc.
"Rome where Paul was put in prison": Paul went to Rome after his non-trial in Jerusalem (Acts 25:12), but the Bible does not say he was imprisoned there (though he was imprisoned in many other places); he preached there "without let or hindrance" (i.e. freely)
"Sodom the city destroyed by fire": Gen. 18-19
"Tyre where Paul preached all night": Paul's visit to Tyre is mentioned in 21:3-6. There is no evidence that Paul preached there for such a long time, however; the reference is probably to Troas, where (Acts 20:6-12), where Paul (to put it bluntly) droned on so long that he put a boy named Eutychus to sleep and caused him to fall out a window.

"Uzzah who steered the Ark" - 2 Samuel 6:2-11. We might note that Uzzah tried to keep the Ark from falling off its cart, and God killed him for it.

"the vine, represents Christ": allusion to John 15:1

"Watchman on the wall of Zion": Probably a generic allusion; there is no explicit reference to a watchman on Zion's walls. The image of the watchman is probably most typical of Isaiah (21:6, 52:8, 56:10; also, though from a different Hebrew root, 21:11, 12, 62:6)

"X is for the cross of Christ": Not a true scriptural reference. Ironically, the first letter of "Christos" in Greek is , chi, which looks like an X.

"the yoke of Christ": cf. Matt. 11:28-30, etc.

"Zion the home of the blessed": Numerous references starting with 2 Sam. 5:7; this appears to me to be another generic reference. - RBW

Last updated in version 5.0

File: Wa183

Bible Is a Holy and Visible Law, The (Rope-Jumping Rhyme)

DESCRIPTION: "The Bible is a holy and visible law" (or, "By the old Levitical law"), "I marry this (Indian) to this (squaw), By the point of my jack-knife, I pronounce you man and wife."

AUTHOR: unknown

EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)

KEYWORDS: playparty Bible Indians(Am.)

FOUND IN: US(NE,SE)

REFERENCES (1 citation):
Newell-GamesAndSongsOfAmericanChildren, #183, "Rhyme for Jumping Rope" (1 text with variants)

File: Newe183

Bible Story, The

DESCRIPTION: Humorous exploits based loosely on Bible stories. The creation and Noah's flood are described. A man in heaven rejoices; even though he drowned, he's free of his wife. Some versions of the song contain references to Freemasonry

AUTHOR: unknown

EARLIEST DATE: 1769 (Journal from the _Nellie_)

KEYWORDS: Bible humorous

FOUND IN: Huntington-SongsTheWhalemenSang, pp. 264-266, "The Bible Story" (1 text, 1 tune)

Roud #1179

CROSS-REFERENCES:
cf. "Walkin' in the Parlor" (theme, lyrics)
cf. "Free Mason Song" (themes, lyrics)
cf. "Derry Down" (tune) and references there

NOTES [191 words]: In terms of concept, this is so similar to "Walkin' in the Parlor" that I seriously considered calling them one song. But this piece is in triple time, to the Derry Down tune; I decided that was enough reason to keep them distinct. It's not impossible that one song inspired the other. It's also possible that Huntington's version (the first I've seen) is conflate; the first verse (about a Freemason) doesn't even appear to have the same form as the others, which look like "Walkin' in the Parlor." For comparison, here are the first and fourth verses of the Huntington version:

But as she bewailed in sorrowful ditty,
The good man beheld and on her took pity.

Freemasons are so tender so he to the dame
Bestowed an apron to cover her shame.

... Sure never was beheld so dreadful a sight
To see this old world in very sad plight
See her in the water all animals swimming
Men monkeys priests lawyers cats lap-dogs and women.
Roud lumps this item with the larger family we index as "Free Mason Song." There has been interchange of material, but the distinct nature of the forms makes me think the Masonic references here are incidental imports. - RBW

Last updated in version 4.4
File: SWMS264

Bicycle Built for Two (Daisy Bell)

DESCRIPTION: The singer describes his love for Daisy Bell. His poverty being what it is, he cannot offer a fancy wedding or carriage, but proposes they ride a "bicycle built for two." In the original, she accepts

AUTHOR: Harry Dacre
EARLIEST DATE: 1892 (sheet music)
KEYWORDS: love marriage technology
FOUND IN:
REFERENCES (8 citations):
Gilbert-LostChords, p. 255, "(Daisy Bell)" (1 partial text)
Silber/Silber-FolksingersWordbook, p. 247, "A Bicycle Built for Two (Daisy Bell)" (1 text)
Geller-FamousSongsAndTheirStories, pp. 100-102, "Daisy Bell" (1 text, 1 tune)
Messeri-ListenToTheMockingbird, pp. 208-210, "Daisy Bell (A Bicycle Built for Two)" (1 text)
Fuld, pp. 188-189+, "Daisy Bell -- (A Bicycle Built for Two)"
DT, DAISYBEL* (DAISYBL2* -- containing many sundry parodies)
ADDITIONAL: Robert A. Fremont, editor, _Favorite Songs of the Nineties_, Dover Publications, 1973, pp. 64-69, "Daisy Bell" (1 text, 1 tune, a print of the sheet music, with the tune shown in tonic sol-fa as well as music notation)
Aline Waites & Robin Hunter, _The Illustrated Victorian Songbook_, Michael Joseph Ltd., 1984, pp. 107-110, "Daisy Bell (1 text, 1 tune, plus a color print of an early sheet music cover)
SAME TUNE:
"Hilda, Hilda, Give Me Your Answer True" (song by Charles Dodgson/Lewis Carroll, written to Hilda and Enid Moberly Bell) (Morton N. Cohen, editor, with the assistance of Roger Lancelyn Green, _The Letters of Lewis Carroll_, two volumes, Oxford University Press, 1979, p. 983)
NOTES [321 words]: Harry Dacre (formerly "Harry Decker," and probably born under the name "Frank Dean") was an Englishman who made a visit to the Americas in the 1890s. Among other things, he brought along a bicycle, upon which he was forced to pay duty. A friend remarked that it was well it had not been a bicycle built for two. Somehow that inspired this insipid song. According to Waites & Hunter, no publisher was willing to touch it at first. But a singer named Katie Lawrence picked it up and made it a hit. She also contributed, in a small way, to women's liberation, since she dressed in pants to perform the song -- a woman in long skirts couldn't really operate a bicycle.
Jon W. Finson, _The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song_, Oxford University Press, 1994, pp. 144-145, says that this song launched a minor explosion of bicycle songs, most not worth the effort of remembering. He also quotes Edward Marks to the effect that this launched the popularity of waltz songs, although that seems to have had many causes.

I thought it went without saying that the verse "Richard, Richard, here is your answer true, You're half crazy if you think that will do... But I'll be switched If I'll be hitched On a bicycle built for two" is a parody. But I've heard people sing it as part of the actual song. Such are the ways of tradition. Another parody comes from the pen of none other than Lewis Carroll. In an 1893 letter to Hilda Moberly Bell (the niece of Charles Dodgson's close friend Gertrude Chataway), Dodgson wrote Hilda! Hilda!
Give me your answer true;
I'm a crazy builder,
All for the love of you.
Dodgson added a verse for Hilda's sister Enid Moberly Bell:
Enid! Enid!
Give me your answer true;
It wasn't Hilda I meant,
It was only you!
Last updated in version 4.3
File: Gil255

Bicycle, The
DESCRIPTION: Singer bought a beautiful bicycle "I ran right in to an old, old woman, I nearly mangled a kid." A crowd destroyed his bicycle. The destruction is described, step by step. "I'm damned if I'll ride again"
AUTHOR: unknown
EARLIEST DATE: 1984 (Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan)
KEYWORDS: violence humorous nonballad technology injury
FOUND IN: Ireland
REFERENCES (1 citation):
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 43, "The Bicycle" (1 text, 1 tune)
Roud #5233
RECORDINGS:
Tom Lenihan, "The Bicycle" (on IRTLenihan01)
CROSS-REFERENCES:
cf. "The Gol-Darned Wheel" (theme)
NOTES [50 words]: Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan: "March 2nd, 1984. 'I got it from my sister Mary that came home from America 45 years ago. She got it in America. That's where that came from, Tom. ... I never sung it no place because I didn't ever get much sense, you know, in the bloody thing." - BS
File: RcThBicy

Biddy Rooney
DESCRIPTION: "Biddy Rooney, you drive me looney ... where have you gone?" Anyone that finds her "may take her bag and baggage" It shouldn't be hard to find her: "As she goes walking ... she walks left handed with both feet"
AUTHOR: unknown
EARLIEST DATE: 1955 (Creighton-MaritimeFolkSongs)
KEYWORDS: courting humorous nonballad
FOUND IN: Canada(Mar)
REFERENCES (2 citations):
Creighton-MaritimeFolkSongs, p. 127, "Biddy Rooney" (1 text, 1 tune)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 164-165, "Biddy Rooney" (1 text, 1 tune)
Roud #2705
File: CrMa127

Biddy You Are So Handsome
DESCRIPTION: The singer meets Biddy Small at a Donegal fair. The chorus says "if you'd only marry me sure I wouldn't care at all Should there never grow a potato in the town of Donegal." They marry happily, with a farm, animals and "lots of little children around"
AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan4)
KEYWORDS: courting marriage farming Ireland animal children
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 744, "Biddy You Are So Handsome" (1 text)
Roud #6174
File: GrD4744
Biddy, Biddy, Hold Fast My Gold Ring

DESCRIPTION: "Biddy, Biddy, hold fast my gold ring, Hey, Mamma. hoo-ay, Never get-a London back again, John saw the island." "You drink coffee and I drink tea...."

AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: nonballad ring drink
FOUND IN: US(SE) West Indies(Bahamas,Jamaica)
REFERENCES (5 citations):
Lomax/Lomax-OurSingingCountry, pp. 82-83, "Biddy, Biddy" (1 text, 1 tune)
Newell-GamesAndSongsOfAmericanChildren, #97, "Hold Fast My Gold Ring" (1 short text)
ADDITIONAL: Olive Lewin, "Rock It Come Over" - The Folk Music of Jamaica (Barbados: The University of the West Indies Press, 2000), pp. 72-73, "Biddy Biddy" (1 text, 1 tune)
Martha Warren Beckwith and Helen Roberts, Folk-Games of Jamaica (Poughkeepsie: Vassar College, 1922 ("Digitized by Internet Archive") #21 pp. 27-29, "Biddy, Biddy, Hold Fast" (4 texts, 3 tunes)
Roud #15652
File: LxSi082

Big Black Bull, The

DESCRIPTION: The big black bull comes down the mountain, spies a heifer, jumps the fence, jumps the heifer, then returns to the mountain.

AUTHOR: unknown
EARLIEST DATE: 1954 (recording, Pete Seeger)
KEYWORDS: animal bawdy humorous
FOUND IN: US(SW)
REFERENCES (1 citation):
Cray-EroticMuse, pp. 195-198, "The Big Black Bull" (2 texts, 1 tune)
Roud #7612
RECORDINGS:
Pete Seeger, "The Little Black Bull" (on PeteSeeger09, PeteSeegerCD02)
CROSS-REFERENCES:
cf. "The Old Gray Mare (I) (The Old Gray Horse; The Little Black Bull)"
ALTERNATE TITLES:
Houston
Sam Houston
The Old Black Bull
NOTES [61 words]: This is related to the sea chanty, "A Long Time Ago." - EC [Known in this index as "The Old Gray Mare (I) (The Old Gray Horse; The Little Black Bull)" etc. Paul Stamler considers "The Old Gray Mare" group to be the "cleaned up" version of the bawdy song, and also notes that in some of the bawdy versions the bull "missed his mark and (phhfft) in the meadow." - RBW]
File: EM195

Big Camp Meeting in the Promised Land

DESCRIPTION: Chorus: "O this union, this union band, this union. Big camp meeting in the promised land." Alternate lines in verses are "Big camp meeting in the promised land." Verse: "I ain’t got time to stop and talk, The road is rough and it’s hard to talk"

AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious floatingverses
FOUND IN: US(SE)
REFERENCES (4 citations):
Barton-OldPlantationHymns, p. 29, "Big Camp Meeting in the Promised Land" (1 text, 1 tune)
John Wesley Work, Folk Song of the American Negro (Nashville: Fisk University, 1915 ("Digitized by the Internet Archive")), pp. 45-46, "Great Camp Meeting" (1 text)
Roud #11970
CROSS-REFERENCES:
cf. "Walk Together Little Children (Great Camp Meeting in the Promised Land)" (theme, chorus structure)
NOTES [209 words]: The description is based on the Barton-OldPlantationHymns text. Barton has this hymn, with its "this Union" chorus, as a likely example of a hymn with a Civil War "army origin." [This is likely; the King James Bible never uses the word "union," although there are a few references to "unity." I could argue that the word usually translated "brotherhood" should properly be translated "union" or "fellowship," but it's unlikely the hymn-writer had the Greek to know that. - RBW] In this case, at least, another version of the hymn, does without this reference to that war. Work and Marsh's chorus is "Going to mourn and never tire, mourn and never tire, Mourn and never tire, There's a great camp meeting in the Promised Land." The verses share a "don't get weary" theme; for example, "Get you ready children, don't get weary"(2x) "There's a great camp meeting in the promised land."
Barton-OldPlantationHymns also includes the floating verse "You can hinder me here, but you can't do it there, For He sits in the heavens and he answers prayer."
Where I have "this union" Barton-OldPlantationHymns has "dis union," and maybe "disunion" is what was intended. See abolitionist William Lloyd Garrison's article "Disunion" in June 15, 1855 The Liberator.
- BS
Last updated in version 4.0
File: Bart029

Big Combine, The
DESCRIPTION: Singer describes the crew of "harvest stiffs" on the big combine (harvester) in Oregon, including Oscar (Nelson), an IWW member; the horse-puncher ("the things he tells the horses...I can't tell you") and the singer himself, who is head puncher.
AUTHOR: Jock Coleman
EARLIEST DATE: 1919 (composed); first printed 1923
KEYWORDS: bragging farming harvest labor-movement work moniker nonballad boss worker IWW migrant
FOUND IN: US(NW)
RECORDINGS:
Art Thieme, "The Big Combine" (on Thieme03)
CROSS-REFERENCES:
cf. "Casey Jones (I)" [Laws G1] (tune) and references there
NOTES [27 words]: The Pacific Northwest was the center of the IWW (Wobbly) movement in the early 20th century; migrant farmworkers and lumberjacks were its principal supporters. - PJS
File: RcTBgCom

Big Corral, The
DESCRIPTION: "Here's an ugly brute from the cattle chute, Press along to the Big Corral, The big galoot's got a bottle in his boot, Press along...." "Press along, cowboy, press along...." Other verses are may be unrelated but are mostly about cows and cowboy life
AUTHOR: Romaine Lowdermilk and friends
EARLIEST DATE: 1922 (date of composiiton, according to White)
KEYWORDS: work cowboy nonballad
FOUND IN: US
REFERENCES (2 citations):
Tinsley-HeWasSinginThisSong, pp. 140-143, "The Big Corral" (1 text, 1 tune)
ADDITIONAL: John I. White, _Git Along, Little Dogies: Songs and Songmakers of the American West_, 1975 (page references are to the 1989 University of Illinois Press edition), pp. 106-116, "And That's How a 'Folksong' Was Born" (1 text, 1 tune, plus various excerpts and a history of the song)
ST JIWGA106 (Partial)
Big Diamond Mine, The
DESCRIPTION: "There was hobo from Kerry, and hobo from Cork, Some from New Jersey, and more from New York" who are hired by the Big Diamond Mine. The singer was hired May 1. He quits after four shifts, and mentions all the types of people who work the mine
AUTHOR: unknown
EARLIEST DATE: 1950 (Werstern Folklore 9, according to Cohen)
KEYWORDS: work mining
FOUND IN: US(Ro)
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 563, "The Big Diamond Mine" (1 text)
File: CAFS2563

Big Fat Hog (Insult Rhymes)
description: Insults in rhyme to those who are fat. "Big fat hog, You look like a fish And stink like a dog." "Fatty in the teapot, Skinny in the spout, Fatty blew off And blew Skinny out." "Jenny fun, Jenny fat, Hit her in the tummy with a baseball bat." Etc.
AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: play party food
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 130, ("Big Fat Hog") (4 stanzas, probably independent but all on the same subject)
File: SuSm130A

Big Fat Woman
DESCRIPTION: "Lord, a big fat woman with the meat shakin' on her bones... Every time she wibble, a poor man's dollar gone." The singer has a sweet gal; he doesn't want a black woman to tempt -- or kill -- him. He speaks of the blues
AUTHOR: unknown
EARLIEST DATE: 1928 (recording, Tommy Johnson)
KEYWORDS: love sex nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 370-371, "Big Fat Woman" (1 text, 1 tune)
Roud #15184
RECORDINGS:
Tommy Johnson, "Big Fat Mama Blues" (Victor V38535, 1928)
Mississippi Fred McDowell, "Big Fat Mama" (on USMississippi01)
File: LoSi370

Big Five-Gallon Jar, The
DESCRIPTION: Jack Jennings, a boarding-master, and his wife Caroline are expert at finding sailors. Should the supply ever dry up, they haul out their "big five-gallon jars" of liquor and use that to round up sailors.
AUTHOR: unknown
EARLIEST DATE: 1940 (Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia)
KEYWORDS: drink sailor shanghaiing
FOUND IN: Canada(Mar)
REFERENCES (3 citations):
Doerflinger-SongsOfTheSailorAndLumberman, p. 111, "The Big Five-Gallon Jar" (1 text, 1 tune)
Big Gun Shearer (I), The

DESCRIPTION: "The big gun toiled with his heart and soul Shearing sheep to make a roll, Out in the backblocks far away, Then off to Sydney for a holiday." Once there, he gets drunk and chases the girls -- and soon finds himself broke and having to scrape for a living

AUTHOR: unknown

EARLIEST DATE: before 1941 (Bill Bowyang's Bush Recitations, according to Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition)

KEYWORDS: sheep work drink poverty

FOUND IN: Australia

REFERENCES (2 citations):
  Fahey-Eureka-SongsThatMadeAustralia, pp. 140-141, "The Big-gun Shearer" (1 text, 1 tune)
  Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 305-308, "The Big Gun Shearer" (1 text)

CROSS-REFERENCES:
  cf. "Jog Along Till Shearing" (plot)
  cf. "The Big-Gun Shearer (II) (The Tomahawker)" (plot)

NOTES [36 words]: "The Big Gun Shearer (I)" and "The Big Gun Shearer (II)" are rather similar in plot; I rather suspect one inspired the other. But they seem to have no lyrics at all in common. So I have, tentatively, split them. - RBW

Last updated in version 2.6

File: FaE140

Big Jim

DESCRIPTION: "Cold and chill is de winter wind, Big Jim's dead and gone." The singer regrets her man Jim, who is "good and kind to me," but is "a grinder." Jim is killed by another woman in a fight in a hop house; the singer hopes to join him soon

AUTHOR: unknown

EARLIEST DATE: 1934

KEYWORDS: death homicide drugs love separation

FOUND IN: US(So)

REFERENCES (1 citation):
  Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 111-112, "Big Jim" (1 text)

Roud #15549

File: LxA111
Big Jim in the Barroom

DESCRIPTION: "My mama told me, Long time ago, Quit all my rowdy ways And drink no more." "Big Jim in the barroom, Little Jim in jail, Big Jim in the barroom, Drinking good ale." "Played cards in England..." "Don't dance her down, boys,, Her man's in town."

AUTHOR: unknown
EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)
KEYWORDS: drink nonballad cards warning floating-verses
FOUND IN: US(SE)
REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #43, "Big Jim in the Barroom" (1 text, 1 tune)
Roud #5011
NOTES [44 words]: Morris-FolksongsOfFlorida's notes mentions hints of "The Roving Gambler," "Stewball," and "Big Jim" in this song. But I find myself much more strongly reminded of "Roll on the Ground (Big Ball's in Town)," although it's more a feeling than any particular lyrics. - RBW
Last updated in version 3.7
File: Morr043

Big Kilmarnock Bonnet

DESCRIPTION: Jock quits plowing, puts on his hat, and goes to Glasgow. As a joke, Sandy Lane tells him to look up Katie Bain. He meets a girl who takes him to Katie. The girls roll him and get him drunk. He gets 60 days in jail for jumping into the Clyde.

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan2); 19C (broadside, NLScotland L.C.Fol.70(37b))
KEYWORDS: prison drink Scotland trick farming travel clothes
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan2 296, "My Guid Kilmarnock Bonnet" (3 texts, 2 tunes)
Roud #5861
RECORDINGS:
Willy Kemp and Curly McKay, "Wi' Ma Big Kilmarnock Bonnet" (on Voice05)
BROADSIDES:
NLScotland, L.C.Fol.70(37b), "Big Kilmarnock Bonnet," Poet's Box (Dundee), c.1890
ALTERNATE TITLES:
Fairmer Broon
NOTES [38 words]: From the NLScotland commentary on broadside L.C.Fol.70(37b): "The 'Kilmarnock Bonnet' of the title is a famous piece of headgear, dating back at least to 1647, when the 'Kilmarnock Corporation of Bonnet Makers' was founded" - BS
Last updated in version 2.4
File: RcBiGkBo

Big Maquoketa, The

DESCRIPTION: "We was boomin' down the old Miss'ip', One splugeous summer day, When the old man yells, 'Now let 'er rip! I see the Maquotekay!' The sailors wonder what Captain Jones drank: "What? Water? Yes, water. Dry up... you liar... Cause his innards was a-fire."

AUTHOR: unknown
EARLIEST DATE: 1928 (Russell)
KEYWORDS: river sailor ship drink
FOUND IN: US
REFERENCES (2 citations):
Botkin-TreasuryOfAmericanFolklore, p. 839, "(The Big Maquoteka)" (1 text, 1 tune)
ADDITIONAL: Charles Edward Russell, _A-Rafting on the Mississip'_, 1928 (republished 2001 by the University of Minnesota Press), pp. 208-209, "The Big Maquoketa" (1 text, 1 tune)
File: BaF839
Big Rock Candy Mountain, The

DESCRIPTION: The hobo arrives and announces that he is heading for the Big Rock Candy Mountain. He describes its delights: Handouts growing on bushes, blind railroad bulls, jails made out of tin, barns full of hay, dogs with rubber teeth, "little streams of alcohol"

AUTHOR: Unknown; popularized by Harry "Haywire Mac" McClintock

EARLIEST DATE: 1906 (version by Marshall Locke & Charles Tyner published); see NOTES

KEYWORDS: hobo railroading dream food drink

FOUND IN: US

REFERENCES (8 citations):
Lomax/Lomax-FolkSongUSA 79, "The Big Rock Candy Mountain" (1 text, 1 tune)
Lomax- FSNA 221, "The Big Rock Candy Mountain" (1 text, 1 tune)
Botkin-TreasuryOfAmericanFolklore, pp. 884-886, "The Big Rock Candy Mountains" (1 text, 1 tune)

Arnett-IHearAmericaSinging, pp. 116-117, "Big Rock Candy Mountain" (1 text, 1 tune)

Seeger-AmericanFavoriteBallads, p. 66, "The Big Rock Candy Mountain" (1 text, 1 tune)

Greenway-AmericanFolksongsOfProtest, pp. 203-204, "The Big Rock Candy Mountain" (1 text)

Silber/Silber-FolksingersWordbook, p. 61, "The Big Rock Candy Mountain" (1 text)

DT, BIGRKCND BIGROCK2 (BIGROCK3 -- bawdy parody)

Roud #696

RECORDINGS:
Bill Boyd & his Cowboy Ramblers, "Hobo's Paradise (Big Rock Candy Mountain)" (Bluebird B-6523/Montgomery Ward M-7029, 1936)
Ben Butler, "Rock Candy Mountain" (Madison 1934, c. 1929)
Vernon Dalhart & Co., "The Big Rock Candy Mountains" (Edison 52472, 1929)
Jerry Ellis [pseud. for Jack Golding] "The Big Rock Candy Mountain" (Champion 15646, 1928; Supertone 9342 [as Weary Willie], 1929)
Arthur Fields. Rock Candy Mountain (Grey Gull 4225/Radiex 4225/Madison 1934 [as Ben Butler], 1929)
Frankie Marvin, "The Big Rock Candy Mountains" (Columbia 1753-D, 1929)
Harry "Mac" McClintock, "The Big Rock Candy Mountains" (Victor 21704, 1928; Montgomery Ward M-8121, 1939); "The Big Rock Candy Mountains" (AFS 10,506 A4, 1951, on LC61) (Decca 5689, 1939) (on McClintock01)
Goebel Reeves, "The Big Rock Candy Mountain" (Perfect 13099/Conqueror 8470, c. 1935) (MacGregor 851, n.d.)
Pete Seeger, "The Big Rock Candy Mountain" (on PeteSeeger17) (on PeteSeeger27)
Hobo Jack Turner [pseud. for Ernest Hare] "The Big Rock Candy Mountains" (Diva 2807-G/Velvet Tone 1807-V, 1929)

SAME TUNE:
Fisher Hendley, "Answer to the Big Rock Candy Mountains" (Vocalion 02543, c. 1929/Regal Zonophone [Australia] G22174, n.d.)
Charley Blake, "The Big Rock Candy Mountain, No. 2" (Supertone 9556, 1929)
Bill Cox, "In the Big Rock Candy Mountains - No. 2" (Supertone 9556, 1929) [Note: Also issued as by Charley Blake, same record number]

NOTES [350 words]: A number of sources, including Sing Out!, Volume 30, Number 2 (1984) credit this to "Haywire Mac" McClintock, but the earliest date shows that the song precedes him. He did doubtless make it much more popular.
The concept of the song predates the Locke/Tyner version, too A seventeenth century piece, "Invitation to Lubberland," has words such as these:
The rivers run with claret fine, the brooks with rich canary,
The ponds with other sorts of wine to make your hearts full merry:
Nay, more than this, you may behold the fountains flow with brandy,
The rocks are like refined gold, the hills are sugar candy.
John Masefield published a text of "Lubberland" in his 1906 book "A Sailor's Garland," so that could have directly inspired the Locke/Tyner rewrite -- although there is reason to think Haywire Mac had already started working on the song in 1905.
Another possible source is "The Land of Cokaygne," found in the British Library MS Harley 913. Also, there are accredited instances of wells and fountains with sweet or sour water -- in the case of the latter, a little sugar could make the water taste like lemonade. At least one of these seems to have been known as a "lemonade spring."
Most of the information cited here comes from Jeffrey Kallen and Jonathan Lighter and Abby Sale. I wish I could disentangle it more, but the rest is all very speculative. I would add one other parallel, L. Frank Baum's first significant fantasy, *Adventures in Phunnyland*, written in the 1890s (published 1900 as *A New Wonderland*). According to Katharine M. Rogers, *L. Frank Baum: Creator of Oz*, 2002 (I use the 2003 Da Capo press edition), p. 59, in Phunnyland, "the ground is maple sugar, the rain is lemonade, and the snow is popcorn." And Michael O. Riley, *Oz and Beyond: The Fantasy World of L. Frank Baum*, University of Kansas Press, 1997, p. 35, reports such features as paths made of taffy, mud that is jelly or chocolate, a plain of loaf sugar with boulders of rock candy, rivers of root beer or maple syrup, a lake of sugar syrup, and islands of whipped cream in a pond of custard. - RBW

*Last updated in version 5.0*

File: LxU079

**Big Sam**

**DESCRIPTION:** Big Sam starts a job at the plant cutting seal fat. Tiring of that he starts skinning pelts. He has enough of that and works emptying a long boat until he's had enough of that. He decides at the end that "I'll work here no more, the work is too fast"

**AUTHOR:** unknown

**EARLIEST DATE:** 1960 (Leach-FolkBalladsSongsOfLowerLabradorCoast)

**KEYWORDS:** commerce humorous worker

**FOUND IN:** Canada(Newf)

**REFERENCES** (1 citation):

- *Leach-FolkBalladsSongsOfLowerLabradorCoast* 72, "Big Sam" (1 text, 1 tune)

**ST LLab072** (Partial)

Roud #9982

**NOTES** [152 words]: Although Leach says that this song is about a man who works in seal rendering, I think it possible that it refers to the actual hunting of seals instead. Both those who worked on the ships and those who worked in the fat factories had to cut fat -- a seal hunter, when he killed a seal, "sculped" it -- i.e. cut away the skin and fat to bring to the ship, leaving the rest behind. When the "sculps" came to the plants, the workers there cut off the skin and put the fat into the vats for rendering down. Other than the reference to the "plant," I can't see anything that would let us decide between the two.

Whichever it is, I strongly suspect that the ship name *Danny R* in the next-to-last verse is an error. There was no sealing ship by that name. There was, however, a famous sealer named Diana ("Dianar"; "Dyan R"), for which see "Arrival of 'Aurora,' 'Diana,' 'Virginia Lake,' and 'Vanguard,' Loaded." - RBW

*Last updated in version 4.4*

File: LLab072

**Big Ship Sailing, A**

**DESCRIPTION:** "There's a big ship sailing on the illie-alley-oh...." "There's a big ship sailing, rocking on the sea...." "There's a big ship sailing, back again...."

**AUTHOR:** unknown

**EARLIEST DATE:** 1914 (Dann)

**KEYWORDS:** nonballad ship

**FOUND IN:** Ireland New Zealand

**REFERENCES** (5 citations):

- *Opie/Opie-TheSingingGame* 6, "The Big Ship Sails" (5 texts, 1 tune)
- *Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren*, p. 36, "(The big ship sails)" (1 short text)
- *Silber/Silber-FolksingersWordbook*, p. 386, "A Big Ship Sailing" (1 text)
- *Jack-PopGoesTheWeasel*, p. 15, "The Big Ship Sails on the Ally-Ally-O" (1 short text)

**ADDITIONAL:** Hollis Dann, First Year Music: Rote Songs for Kindergarten and First Year (New York, 1914 ("Digitized by Google")), pp. 90-91, "The Holly, Holly, Ho" ("The big ship sails thro' the Holly, Holly, Ho... On the last day of December") (1 text, 1 tune)

Roud #4827

**ALTERNATE TITLES:**

The Alley-Alley-O
NOTES [100 words]: Opie/Opie-TheSingingGame has a version referring, with the wrong date, to the 1914 sinking of the *Lusitania* ("The big ship's name was the Lusitania ... On the fourteenth of November"). Opie/Opie-TheSingingGame: "The explanation most often heard is that the song celebrates the opening in 1894 of the Manchester Ship Canal ... but this seems to be precluded by a recollection of the game in New Zealand in 1870." - BS

Jack-PopGoesTheWeasel, p. 15, also cite the building of the Manchester Ship Canal, which took place in 1894, without direct supporting evidence. He describes it as a skipping game. - RBW

*Last updated in version 4.4*

File: FSWB386A

**Big Stone Gap**

DESCRIPTION: "Big Stone Gap's gettin' mighty cold, honey, Big Stone Gap's getting mighty cold, babe, Big Stone Gap's gettin' mighty cold, Can't make a dollar to save my soul, honey." Police hauled the singer off the train. They can't bluff him. He doesn't need women.

AUTHOR: unknown

EARLIEST DATE: 1954 (Roberts-SangBranchSettlers)

KEYWORDS: floatingverses train police

FOUND IN: US(Ap)

REFERENCES (1 citation):

*Roberts-SangBranchSettlers*, #52, *"Big Stone Gap"* (1 text, 1 tune)

Roud #3414

CROSS-REFERENCES:

cf. "Cumberland Gap" (form)

File: Robe052

**Big-Eyed Rabbit**

DESCRIPTION: "The rabbit is the kind of thing What travels in the dark, Never knows when danger's round...." "Big-eyed rabbit, Boo! Boo!" "The rabbit came to my house, Thought he'd come to see me, When I come to find him out, He'd 'suaded my wife to leave me."

AUTHOR: unknown

EARLIEST DATE: 1927 (Richardson/Spaeth-AmericanMountainSongs)

KEYWORDS: animal infidelity

FOUND IN: US(Ap)

REFERENCES (1 citation):

*Richardson/Spaeth-AmericanMountainSongs*, p. 100, *"Big-Eyed Rabbit"* (1 text, 1 tune)

Roud #4200

NOTES [30 words]: Roud lumps Richardson/Spaeth-AmericanMountainSongs's piece with a number of other "big-eyed rabbit" songs that share the title but seem to me to have rather different intents. - RBW

*Last updated in version 5.0*

File: Rich100

**Big-Gun Shearer (II), The (The Tomahawker)**

DESCRIPTION: "Now, some shearing I have done, and some prizes I have won, Through my knuckling down so close to the skin... For that's the only way to make some tin." The singer boasts of success with women and declares that his tally is never less than ninety-nine

AUTHOR: unknown

EARLIEST DATE: 1954 (Wannan)

KEYWORDS: sheep drink bragging injury

FOUND IN: Australia

REFERENCES (2 citations):

ADDITIONAL: Bill Wannan, _The Australians: Yarns, ballads and legends of the Australian tradition_, 1954 (page references are to the 1988 Penguin edition), pp. 61, *"The Big-Gun Shearer"* (1 text)
Bigler's Crew, The [Laws D8]

DESCRIPTION: The Bigler sets out for Buffalo from Milwaukee. A number of minor incidents are described, and the Bigler's lack of speed sarcastically remarked upon: "[We] MIGHT have passed the whole fleet there -- IF they'd hove to and wait"

AUTHOR: unknown

EARLIEST DATE: 1922 (Dean-FlyingCloud)

KEYWORDS: ship travel humorous

FOUND IN: US(MA,MW) Canada(Mar,Ont)

REFERENCES (18 citations):
- Laws D8, "The Bigler's Crew"
- Rickaby-BalladsAndSongsOfTheShantyBoy 47, "The Bigler's Crew" (1 text, 1 tune)
- Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 47, "The Bigler's Crew" (1 text, 1 tune)
- Dean-FlyingCloud, pp. 19-20, "The Bigler's Crew" (1 text)
- Peters-FolkSongsOutOfWisconsin, pp. 101-103, "The Bigler's Crew" (1 text, 1 tune)
- Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 129-135, "The Timber Drogher Bigler" (1 text plus excerpts from several other versions, 1 tune); p. 135, "The Stone Scow" (1 text, which Walton considered a separate adaption of this song but which has the same chorus and is exactly the same sort of plot as "The Bigler," so there seems little reason to split them)
- Lewis-FavoriteMichiganFolkSongs, pp. 25-29, "The Schooner Bigler" (1 text, 1 tune, arranged as a choral piece)
- Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 19, "Jump Her, Juberju" (this version rather heavily folk processed); 20, "The Bigler" (2 texts, 1 tune)
- Creighton-MaritimeFolkSongs, p. 141, "The Cruise of the Bigler" (1 text, 1 tune)
- Fowke-TraditionalSingersAndSongsFromOntario 56, "The Cruise of the Bigler" (1 text, 1 tune)
- Lomax/Lomax-FolkSongUSA 46, "The Bigler" (1 text, 1 tune)
- Lomax/Lomax-OurSingingCountry, pp. 220-222, "The Bigler" (1 text, 1 tune)
- Sandburg-TheAmericanSongbag, pp. 174-175, "Biglerlow" (1 short text, 1 tune)
- Colcord-SongsOfAmericanSailormen, pp. 200-202, "The Cruise of the Bigler" (1 text, 1 tune)
- Shay-AmericanSeaSongsAndChanteys, pp. 105-108, "The Bigler" (1 text, 1 tune)
- Botkin-TreasuryOfAmericanFolklore, pp. 843-845, "The Bigler's Crew" (1 text, 1 tune)
- DT 611, "BIGLRCRW"

ADDITIONAL: David C. Peterson, "Wisconsin Folksongs," chapter in _Badger History: Wisconsin Folklore_, State Historical Society of Wisconsin (Volume XXV, Number 2, November 1973), pp. 61-62, "The Bigler" (1 text, 1 tune)

Roud #645

RECORDINGS:
- Stanley Baby, "The Trip of the 'Bigler'" (on GreatLakes1)
- Harry Barney, "The Timber Drogher Bigler" (1938; on WaltonSailors)
- Asa M. Trueblood, "The Timber Drogher Bigler" (1938; on WaltonSailors)

CROSS-REFERENCES:
- cf. "The Crummy Cow" (tune)
- cf. "The Dogger Bank" (tune, chorus, meter)
- cf. "The Great Northern Line" (tune, chorus, meter)
- cf. "The Knickerbocker Line" (tune & meter)
Bile Them Cabbage Down

DESCRIPTION: Chorus: "Boil them cabbage down, Bake that hoecake brown, Only tune that I can play is Boil them cabbage down." Fiddle tune, with floating verses from anywhere, e.g. "Raccoon has a bushy tail, Possum's tail is bare" or "Raccoon up a 'simmon tree"

AUTHOR: unknown

EARLIEST DATE: 1924 (recordings, Uncle Dave Macon, Fiddlin' John Carson)

KEYWORDS: fiddle dancing nonballad animal food floatingverses

FOUND IN: US(Ap,SE,So)

REFERENCES (11 citations):
Bill Bailey, Won't You Please Come Home?

DESCRIPTION: Bill (a B&O brakeman) and his woman have a fight; he storms out. She begs, "Won't you come home, Bill Bailey... I'll do the cooking, honey, I'll pay the rent; I know I've done you wrong." (At last Bill shows up in an automobile)

AUTHOR: Hughie Cannon

EARLIEST DATE: 1902 (sheet music, recordings by Arthur Collins and Dan W. Quinn)

KEYWORDS: love separation reunion

FOUND IN: US(MW,So)

REFERENCES (7 citations):
- Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 216-217, "Bill Bailey" (1 text)
- Browne-AlabamaFolkLyric 124, "Bill Bailey" (2 texts, 2 tunes)
- Silber/Silber-FolksingersWordbook, p. 253, "Bill Bailey" (1 text)
- Geller-FamousSongsAndTheirStories, pp. 205-210, "Bill Bailey, Won't You Please Come Home" (1 text, 1 tune)

RECORDINGS:
- Perry Bechtel's Colonels, "Bill Bailey" (Brunswick 498, c. 1930)
- Al Bernard, "Bill Bailey, Won't You Please Come Home" (Brunswick 312, 1929; Panachord [UK]
Homer Brierhopper, "Bill Bailey" (Bluebird B-6903/Montgomery Ward M-7242, 1937)
Big Bill Broonzy, "Bill Bailey" (on Broonzy01)
Arthur Collins, "Bill Bailey Won't You Please Come Home" (CYL: Edison 8112, 1902)
Warde Ford, "Bill Bailey" [fragment] (AFS 4215 B3, 1939; in AMMEM/Cowell)
Dan W. Quinn, "Bill Bailey Won't You Please Come Home" (Victor 1411, 1902)
Jess Young's Tennessee Band [or Young Brothers' Tennessee Band], "Bill Bailey Won't You Please Come Home" (Columbia 15219-D, 1927)

CROSS-REFERENCES:
cf. "The Hop-Joint" (some lyrics; character of Bill Bailey)
cf. "Oh, Baby, 'Low Me One More Chance" (theme)

ALTERNATE TITLES:
Won't You Come Home Bill Bailey?

NOTES [202 words]: Although obviously not a folk song in origin, this strikes me as a popular enough piece as to belong here. Fuld mentions several papers examining who "Bill Bailey" might have been. He seems to find none of them entirely convincing.
The story in Geller is that William Bailey was a "lazy shiftless Negro whose angry spouse, weary of supporting him, had finally turned him out." Cannon, apparently too sexist to fathom this, was convinced she would take him back, and made the wife the lazy one.
Philip Furia, The Poets of Tin Pan Alley: A History of America's Greatest Lyricists, 1990 (I use the 1992 Oxford paperback with a new preface), p. 29, says that the original sheet music of this shows "wooly-haired caricatures" of the protagonists, and notes that this makes the idea of throwing him out "with nothing but a fine-toothed comb" particularly un-helpful, because a fine-toothed comb would be useless on such hair.
Spaeth's A History of Popular Music in America mentions another 1902 song, "I Wonder Why Bill Bailey Don't Come Home" (by Frank Fogarty, Woodward, Mills), and still another, "Since Bill Bailey Came Back Home," by Billy Johnson and Seymour Furth. Unfortunately, he supplies no details. - RBW

Bill Brown the Poacher

DESCRIPTION: In 1769 Bill Brown is shot and killed while hunting hare with his friends and their dogs. At trial gold frees his killers. Though the law supports his killers, Brown's blood "for vengeance cries"

AUTHOR: unknown

EARLIEST DATE: before 1832 (broadside, Bodleian 2806 c.17(32))

KEYWORDS: homicide poaching trial death dog money

FOUND IN: Britain(England(North))

REFERENCES (2 citations):
Kidson-TraditionalTunes, p. 133, "Bill Brown" (1 fragment)

ADDITIONAL: CJ Davison Ingledew, The Ballads and Songs of Yorkshire (London: Bell and Daldy, 1860 ("Digitized by Internet Archive"), pp. 162-164, "Bill Brown the Poacher" ("In seventeen hundred and sixty-nine") (1 text)

Roud #609

BROADSIDES:
Bodleian, 2806 c.17(32), "Bill Brown" ("In seventeen hundred and sixty-nine"), W. Wright (Birmingham), 1820-1831; also Firth b.34(27), "Bill Brown"; Firth c.19(46), "Bill Brown of Brightside town"

CROSS-REFERENCES:
cf. "Poor Bill Brown" (subject)

File: KiTu133

Bill Cutlass, the Pirate Rover

DESCRIPTION: "My name's Bill Cutlass, bold and free, I came into the world by piracy, And while I can steer a craft at sea, I'll be a pirate rover." He takes gold "by steel and blood" and makes women slaves but protects shipwrecked sailors. He won't be taken alive

AUTHOR: unknown
Bill Dunbar

DESCRIPTION: "Come all you sympathizers, I pray you lend an ear. It's of a drowning accident as you shall quicklie hear." Hotel manager Bill Dunbar, liked by all, attends a race. On his return, he and (Bob Cunningham) go through the ice and drown

AUTHOR: (Billy Lyle and) Dave Curtin?

EARLIEST DATE: 1964 (Fowke); c. 1957 (recording, Emerson Woodcock)

LONG DESCRIPTION: Bill Dunbar, a kind hotel-keeper, and Bob Cunningham lose their way while returning from the races; they drive their team onto the ice, break through and are drowned; Bill throws his mitts onto the ice to show where they went in. Bill leaves a wife and child, and is sorely mourned; once a foreman for Mossom Boyd, he was known for bravery. Singer hopes to meet on a brighter shore "there to live in happiness and old acquaintance to renew" KEYWORDS: racing death drowning grief travel mourning lament animal horse children family wife friend landlord

HISTORICAL REFERENCES:
1894 (other sources say c. 1885) - Drowning of Bill Dunbar and Bob Cottingham at Gannon's Narrows on Pigeon Lake in Ontario

FOUND IN: Canada(Ont)

REFERENCES (1 citation):
Fowke-LumberingSongsFromTheNorthernWoods #40, "Bill Dunbar" (1 text, 1 tune)
Roud #3677

RECORDINGS:
Emerson Woodcock, "Bill Dunbar" (on Lumber01)

NOTES [48 words]: One of Fowke's informants told her the song, widely known in the Peterborough area, was written in about 1900. Mossom Boyd, for whom Dunbar worked, came to Canada in 1834, died 1883; he was the first European to settle in the Sturgeon Lake region, and was successful in the lumber trade. - PJS

File: FowL40

Bill Grogan's Goat

DESCRIPTION: Bill Grogan has a goat; "He loved that goat just like a kid." One day the goat, "Ate three red shirts from off the line." Bill angrily ties the goat to the railroad track. The goat "coughed up those shirts (and) flagged down the train."

AUTHOR: unknown

EARLIEST DATE: 1904 (sheet music, The Tale of a Shirt)

KEYWORDS: animal humorous train

FOUND IN: US(MW,SE) Canada(Newf)

REFERENCES (8 citations):
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 214-215, "Thorne's Goat" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 514, "The Billy Goat" (1 short text)
Peacock, p. 65, "Joey Long's Goat" (1 text, 1 tune)
Spaeth-ReadEmAndWeep, pp. 140-141, "(The Goat)" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 404, "Bill Groggin's Goat" (1 text)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, pp. 54-55, "Papa's Billy Goat" (1 text, 1 tune, with additional elements added)

DT, GOATSHRT*
RECORDINGS:
Fiddlin' John Carson, "Papa's Billy Goat" (OKeh 4994, 1924; rec. 1923) (Okeh, unissued, 1927) (Bluebird B-5787, 1935; rec. 1934)
Uncle Dave Macon, "Papa's Billie Goat" (Vocalion 14848, 1924)
Joshua Osborne, "Joey Long's Goat" (on PeacockCDROM) [one verse only]
Riley Puckett, "Papa's Billy Goat" (Columbia, unissued, 1924)
CROSS-REFERENCES:
cf. "Reuben and Rachel" (tune of some versions, including Fiddlin' John Carson's)
cf. "Paddy McGinty's Goat" (theme)
NOTES [205 words]: Almost certainly based on a poem by Robert Service -- which may, however, have been based on a folk song or story. - PJS
The Service poem is "The Ballad of Casey's Billy-Goat," in which the goat is named Shamus; it ends
What power on earch could save them? Yet a golden inspiration
To god and goats alike may come, so in that brutish brain
A thought was born -- the ould red shael.... Then rearing with elation,
Like lightning Shamus threw it up -- and flagged and stopped the train.
Norm Cohen, however, makes no mention of this; he notes that the 1904 "Tale of a Shirt" (the earliest precisely dateable version) is very distinct from the common text, requiring recensional activity. The earliest traditional version seems to be Brown's, from 1913. Cohen also notes a link to a Will Hays song, "O'Grady's Goat." published by 1890.
It sounds to me as if the thing goes back into the mists of time, with periodic performers grabbing some traditional fragment and expanding it into a full-blown song.
Carson's version, incidentally, has a final verse in which the singer marries a widow and the widow's daughter marries the singer's father. It's not "I'm My Own Grandpa" -- but it's very possibly an inspiration for that song. - RBW
Last updated in version 5.3
File: SRW141

Bill Hopkin's Colt
DESCRIPTION: "'Twas over in Cambridge county In a barroom filled with smoke Where all the neighbors... Talk horse and crack a joke." Hopkins tells how his father planned to shoot an ugly colt, but Bill urged him to spare it -- and it has become a champion racer
AUTHOR: unknown
EARLIEST DATE: 1930 (Flanders/Brown-VermontFolkSongsAndBallads)
KEYWORDS: horse racing father
FOUND IN: US(NE)
REFERENCES (2 citations):
Flanders/Brown-VermontFolkSongsAndBallads, pp. 39-42, "Bill Hopkin's Colt" (1 text, 1 tune)
Flanders-ChapBook Flanders-VermontChapBook, pp. 24-29, "Bill Hopkins' Colt" (1 text)
ST FlBr039 (Partial)
Roud #4156
CROSS-REFERENCES:
NOTES [12 words]: As "Bill Hopkin's Colt," this is item dH36 in Laws's Appendix II. - RBW
Last updated in version 4.2
File: FlBr039

Bill Jones
DESCRIPTION: "'Twas off the coast of Guinea Land, Full sixty leagues from the shore we lay." The sailors suffer horribly at the Captain's hands. Bill Jones calls for mutiny against the Captain. Bill is killed, but he curses the Captain, who is soon lost at sea
AUTHOR: unknown
EARLIEST DATE: 1891 (Ashton-RealSailorSongs)
KEYWORDS: ship sailor death mutiny ghost
FOUND IN:
REFERENCES (1 citation):
Ashton-RealSailorSongs, #86, "Bill Jones" (1 tune)
Bill Mason

DESCRIPTION: The song opens with chat about Bill Mason, then notes that he was called to "bring (down) the night express." His new wife, seeing vandals destroying the tracks, she brings out a lantern and saves him and his train.

AUTHOR: unknown

EARLIEST DATE: probably 1873 (100 Choice Selections, Volume 6)

KEYWORDS: train rescue sabotage

FOUND IN: US

REFERENCES (2 citations):
- Cohen-LongSteelRail, pp. 282-287, "Bill Mason" (2 texts, 1 tune)
- Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 84, "Bill Mason" (1 text)

RECORDINGS:
- Roy Harvey and the North Carolina Ramblers, "Bill Mason" (Paramount 3079, 1927)
- Charlie Poole and the North Carolina Ramblers, "Bill Mason" (Columbia 15407-D, 1929)

ALTERNATE TITLES:
- Bill Mason's Bride

NOTES [32 words]: This poem somehow came to be associated with Bret Harte, but is not in any of the works written in his lifetime; this seems to be a case of an incorrect attribution that somehow "stuck." - RBW

File: LSrai282

Bill Miller's Trip to the West

DESCRIPTION: "When I got there I looked around; No Christian man or church I found." Alleged to describe the adventures of Confederate captain Bill Miller of North Carolina, but the two lines quoted above are all the text known.

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: clergy

FOUND IN: US(SE)

REFERENCES (2 citations):
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 268, "Bill Miller's Trip to the West" (1 fragment)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore4 268, "Bill Miller's Trip to the West" (1 excerpt, 1 tune)

Roud #6625

NOTES [46 words]: Many editors print occasional fragments of songs they can't identify, but as of this moment, I think this is the most anonymous fragment I've yet seen in a book of traditional song. Schinhan compares the tune to the "Volga Boat Song," which seems pretty unlikely in context. - RBW

Last updated in version 2.7

File: BrII268

Bill Morgan and His Gal

DESCRIPTION: Bill Morgan takes his girlfriend out to eat; she orders such a huge dinner that he remonstrates with her, saying, "My name is Morgan, but it ain't J. P." Other examples of her profligacy follow; at last Morgan gives up on her
AUTHOR: unknown
EARLIEST DATE: 1906 (recording, Bob Roberts)
KEYWORDS: food humorous lover money
FOUND IN: US (So) West Indies (Bahamas)
REFERENCES (2 citations):
Browne-AlabamaFolkLyric 142, "Bill Morgan" (1 text, 1 tune)
DT, AINTJP*
Roud #11344
RECORDINGS:
Buster Carter & Preston Young, "Bill Morgan and his Gal" (Columbia 15758-D, 1932; rec. 1931)
Blind Blake Higgs, "J. P. Morgan" (on WIHIGGS01)
New Lost City Ramblers, "Bill Morgan and his Gal" (on NLCR05, NLCRCD1, ClassOT)
Bob Roberts, "My Name Is Morgan, But It Ain't J.P." (CYL: Edison 9227, 1906)
CROSS-REFERENCES:
cf. "I Had But Fifty Cents" (theme: the date that eats and drinks unbelievable quantities)
cf. "The Half Crown Song" (theme: the date that eats and drinks unbelievable quantities)
cf. "Pretty Little Dear" (theme: the date that eats and drinks unbelievable quantities)
cf. "Go Easy, Mabel" (theme: the date that eats and drinks unbelievable quantities)
ALTERNATE TITLES:
My Name is Morgan (But It Ain't J. P.)
NOTES [151 words]: John Pierpont Morgan (1837-1913), mortgage banker, was probably the most powerful financier in American history; he controlled railroads, steel mills and the largest bank on Wall Street. The size of his enterprises is demonstrated by the fact that his bank actually financed the Federal Reserve Board in its early years.
Morgan also (at the request of Theodore Roosevelt) managed the stock market problem which led to the Panic of 1907. Using his own money and money he pried out of other bankers, he managed to stabilize the financial system, though the resulting recession hurt ordinary people badly. - PJS, RBW
This has the hallmarks of a vaudeville song. - PJS
And the New Lost City Ramblers version heightens this impression with an additional chorus. - RBW
We should note that this is NOT the same as the Mitchell Trio song "My Name Is Morgan," though that was doubtless suggested by this piece. - RBW
Last updated in version 5.1
File: RcBMAHG

Bill Peters, the Stage Driver

DESCRIPTION: "Bill Peters was a hustler From Independence town...." "Bill driv the stage from Independence... Thar warn't no feller on the route that driv with half the skill." Bill drives faster, stops less, and kills more than anyone, but at last he stops a bullet

AUTHOR: unknown
EARLIEST DATE: 1910 (Lomax)
KEYWORDS: travel death talltale
FOUND IN: US
REFERENCES (1 citation):
Saffel-CowboyPoetry, pp. 194-195, "Bill Peters, the Stage Driver" (1 text)
Roud #8012
File: Saffe194

Bill Scrimshaw and the Scotsman

DESCRIPTION: Bill Scrimshaw is ordered by his landlord to quit wrestling. He relents when a Scotsman calls Bill a coward. Bill and the Scotsman wrestle. Bill wins easily, and he and the Scotsman spend the night drinking.

AUTHOR: unknown
EARLIEST DATE: 1958 (OShaughnessy-Yellowbelly1)
LONG DESCRIPTION: Bill Scrimshaw farms on Sir Robert Heron's land. Sir Robert orders Bill to stop wrestling; else he'll turn him off the farm. A Scotsman challenges Bill and accuses him of cowardice for refusing the bout. Sir Robert relents and tells Bill to "lay that Scotsman low." Bill
makes short work of the Scotsman and they retire to a tavern for a night to "wrestle John Barleycorn Till he throws us on the floor"
KEYWORDS: fight sports pride
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
OShaughnessy-Yellowbelly1, pp. 85-87, "Bill Scrimshaw and the Scotsman" (1 text)
Roud #1089
CROSS-REFERENCES:
cf. "The Lincolnshire Wrestler" (subject, one verse, and references there)
NOTES [53 words]: The first verse of this text is the very close to the last verse OShaughnessy-YellowbellyBalladsPart1 "The Lincolnshire Wrestler" -- with lines swapped -- and, consequently, to the one verse collected by Butler.
OShaughnessy-YellowbellyBalladsPart1 has this text from a 1958 issue of The Lincolnshire Historian. - BS
Last updated in version 3.0
File: OSY1085

**Bill the Bullocky**

DESCRIPTION: "As I came down through Conroy's Gap I heard a maiden cry, 'There goes old Bill the Bullocky, He's bound for Gundagai!'" Bill is said to be very honest, but has a difficult time doing his work
AUTHOR: unknown
EARLIEST DATE: 1964
KEYWORDS: Australia dog work travel hardtimes
FOUND IN: Australia
REFERENCES (5 citations):
Manifold-PenguinAustralianSongbook, p. 139, "Bill the Bullocky" (1 text, 1 tune)
Meredith/Tritton-DukeOfTheOutback, p. 101, "Bill the Bullocky" (1 text)
Ward-PenguinBookOfAustralianBallads, p. 131, "Bullocky Bill" (1 text)
Stewart/Keesing-FavoriteAustralianBallads, p. 51, "Bullocky Bill" (1 text)
Roud #10221
CROSS-REFERENCES:
cf. "Nine Miles from Gundagai (The Dog Sat in the Tuckerbox)" (lyrics)
NOTES [75 words]: The version in Manifold is only two verses long, and one of them is largely derived from "Nine Miles from Gundagai" (with which Roud lumps it). Even the lines not derived from that song generally have parallels elsewhere. Stewart/Keesing-FavoriteAustralianBallads, p. 238, claims it was reconstructed from a lost original by a reporter named Tom Kinnane. I'm not sure this counts as an independent song. But I'm giving it the benefit of the doubt. - RBW
Last updated in version 5.2
File: PASB139

**Bill Vanero (Paul Venerez) [Laws B6]**

DESCRIPTION: Bill/Paul hears that a band of Indians is coming, and rides to tell his love Bessie Lee and her fellow ranchers. Fatally wounded, he writes a warning in his own blood. The letter is carried by his horse, and the ranch is saved
AUTHOR: Eben E. Rexford (as "The Ride of Paul Venerez")
EARLIEST DATE: 1881 ("Youth's Companion")
KEYWORDS: death Indians(Am.) horse warning
FOUND IN: US(MW,So)
REFERENCES (10 citations):
Laws B6, "Bill Vanero (Paul Venerez)"
Larkin-SingingCowboy, pp. 40-45, "Billy Venero" (1 text, 1 tune)
Logsdon-WhoreshouseBellsWereRinging 4, pp. 42-47, "Billie Vanero" (1 text, 1 tune)
Randolph 199, "Bill Vanero" (3 texts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 184-186, "Bill Vanero" (1 text, 1 tune --
Randolph's 199A)
Peters-FolkSongsOutOfWisconsin, p. 210, "Billy Vanero" (1 text, 1 tune)
Fite/Fite-CowboyAndWesternSongs 46, "Billy Veniro" (1 text, 1 tune)
Ohrlin-HellBoundTrain 99, "Billy Venero" (1 text, 1 tune)
Tinsley-HeWasSinginThisSong, pp. 68-71, "Billy Venero" (1 text, 1 tune)
DT 374, BVANOER* BVANERÖ2*
Roud #632
RECORDINGS:
Billie Maxwell, "Billy Venero" (Parts 1&2) (Victor V-40148, 1929; on WhenIWas2)
Harry "Mac" McClintock, "Billy Venero" (Victor 21487, 1928)
Glenn Ohrlin, "Billy Venero" (on Ohrlin01)
Luther Royce, "Billy Vanero" (AFS, 1941; on LC55)
Art Thieme, "Billy Venero" (on Thieme01)
ALTERNATE TITLES:
Billy Vanero
NOTES [97 words]: Logsdon-WhorehouseBellsWereRinging notes a complicated story here. He
states that Eben E. Rexford published "The Ride of Paul Venerez" in 1881. But it was in 1882 (July
17) that the White Mountain Apaches broke out of their reservation. Riders did bring warning of the
outbreak, which allowed the settlers to protect the Burch Ranch near Payson, Arizona.
Rexford's one big hit was "Silver Threads Among the Gold."
There is no documentation of a rider named Billy Vanero, so while the Rexford poem was probably
adopted to the Arizona situation, the details are anything but clear. - RBW
Last updated in version 3.7
File: LB06

Bill Wiseman
DESCRIPTION: "Oh Bill rode out one morning just at the break of day; He said he was sure of his
bait-tub of squid up here in Hiscock Bay." The song ends "It's all about Bill Wiseman jiggin' his
squid in Hiscock Bay."
AUTHOR: unknown
EARLIEST DATE: 1951 (Peacock)
KEYWORDS: sailor sex bawdy humorous
FOUND IN: Canada(Newf)
REFERENCES (3 citations):
Doyle-OldTimeSongsAndPoetryOfNewfoundland, "Bill Wiseman" (1 text, 1 tune): pp. 14-15 in the
3rd edition
Peacock, pp. 40-42, "Bill Wiseman" (1 text, 1 tune)
Blondahl-NewfoundlandersSing, pp. 12-13, "Kitchy-Coo" (1 text, 1 tune)
RECORDINGS:
Omar Blondahl, "Kitchey Coo" (on NFOBlondahl01)
Ken Peacock, "Bill Wiseman" (on NFKPeacock)
NOTES [161 words]: What are Bill, George, Patience, Tom, Ethel, Lisa and Judge Pippy doing
between the first and last verse? They may be jigging but I am guessing that it has anything to do with squid;
guessing at keywords could be like taking Bessie Smith literally when she sings "He's a deep sea
diver."
Omar Blondahl recorded a version as "Kitchey Coo" -- from the nonsense chorus? -- on Rodeo LP
RLP7 [per Neil Rosenberg, "Omar Blondahl's Contribution to the Newfoundland Folksong Canon"
in Canadian Journal for Traditional Music, 1991]
Peacock (NFKPeacock notes): "The man who sang it for me was somewhat embarassed by the
presence of women, a valuable clue to the involved symbolism of both the verses and the chorus.
To an outsider unfamiliar with local sexual symbols it appears obscure, though perhaps mildly
suggestive. Similar songs occur in our own popular music too.... Millions know the words but only a
few know what's going on. In Newfoundland, everyone knows what's going on." - BS
Last updated in version 6.0
File: Doyl3014

Billy Barlow (I)
DESCRIPTION: 'Let's go a-huntin', said Risky Rob, Let's go a-huntin', said Robin to Bob, Let's go
a-huntin', said Dan'l to Jo, Let's go a-huntin', said Billy Barlow." They hunt a (rat/possum), kill it, cook it, and divide it. All get sick except Billy, who feels fine.

AUTHOR: unknown
EARLIEST DATE: 1916 (Brown)
KEYWORDS: hunting humorous animal disease poison
FOUND IN: US(MW,SE,So)
REFERENCES (8 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 57, "'Let's Go A-Hunting,' Says Richard to Rob" (1 text)
Lomax/Lomax-OurSingingCountry, pp. 101-102, "Billy Barlow" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 252-254, "Hunting the Wren" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 143-144, "Hunting the Wren" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 159, "Let's Go A-Huntin'" (1 text, 1 tune)
Scott-TheBalladOfAmerica, pp. 165-166, "Let's Go a-Huntin'" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 204, "Billy Barlow" (1 text)

DT, BILLYBRLO
Roud #236

RECORDINGS:
Pete Seeger, "Billy Barlow" (on PeteSeeger03, PeteSeegerCD03)

CROSS-REFERENCES:
cf. "The Cutty Wren" (form)
cf. "Cricketty Wee" (form)

NOTES [81 words]: Thought by many to be an Americanized version of "The Cutty Wren." The similarity, both in form and in subject matter, is there -- but the two have gone in such separate directions that it seems better to keep them distinct; it is barely possible they are independent (and quite possible that "Billy Barlow" is a deliberate parody).
I can't help but add Paul Stamler's comment, though: "If this is independent from 'Cutty Wren,' I'll eat that possum." (Yes, but would you eat the rat?) - RBW

Last updated in version 3.5

File: SBoA165

Billy Barlow (II)

DESCRIPTION: William Barlow "come[s] before you with one boot and one shoe." He arouses the wonder of the girls, is given free entrance to the races, and is more unusual than any animal in the circus. He hopes some young lady will accept him as a beau.

AUTHOR: unknown
EARLIEST DATE: 1910 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: talltale courting clothes
FOUND IN: US(So)
REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 253-255, "Billy Barlow" (1 text, 1 tune)

Roud #7758

NOTES [202 words]: Belden-BalladsSongsCollectedByMissourFolkloreSociety notes this as a comic song performed as far back as 1842, and popular enough to parody during the administration of Franklin Pierce (1853-1857). Belden-BalladsSongsCollectedByMissourFolkloreSociety also notes that Edgar Allen Poe refers to his ex-publisher as "Billy Barlow," implying that, by 1840, the name was already used for a buffoon. Joy Hildebrand brings to my attention Sam Cowell (1820-1864), who performed as Billy Barlow. From the dates, it looks like Billy probably predates Cowell. But Hildebrand speculates that Cowell might have converted Billy into a character in the "Cutty Wren" type song "Billy Barlow (I)." So far, this is just speculation -- but it makes some sense.
Cowell was successful enough that a chapbook was printed, bearing the proud advertisement "SAM COWELL'S SONG-BOOK, Containing all his best Copyright Songs, for SIXPENCE." The songs listed on the cover include "The Ratcatcher's Daughter, Álonzo the Brave, Billy Barlow, Richard III, La Somnambula, Mazeppa, Aladdin, The Forty Thieves, The Merchant of Venice, Lord Lovel, Hamlet, and Othello. Evidently, when he wasn't playing Billy Barlow, he was parodying Shakespeare. - RBW

Last updated in version 2.5
Billy Barlow (III - Civil War)

DESCRIPTION: "Good evening, kind friends, how do you all do? 'Tis a very long time since I've been to see you." Billy has volunteered for the Union. He goes to Richmond, where Jeff Davis is jealous of him. He describes his hard times in the army

AUTHOR: Words: various versions by Ed Clifford, H. Angelo, Moses Gibler, and perhaps others

EARLIEST DATE: before 1870 (see NOTES)

KEYWORDS: Civilwar humorous soldier courting derivative

FOUND IN:

REFERENCES (2 citations):
Silber-SongsOfTheCivilWar, pp. 314-316, "Billy Barlow"; p. 316, "Billy Barlow -- On the Times" (2 texts, 1 tune, the texts being different versions but with the same general ideas)
Wolf-AmericanSongSheets, #141, p. 11, "Billy Barlow o. 2" (X references)

NOTES [88 words]: Billy Barlow was a popular enough character in the Civil War era to inspire multiple imitation songs, as shown by the two songs cited by Wolf:
-- Billy Barlow No. 2, "Good evening, kind friends, how do you all do," eight verses and chorus, credited to Ed Clifford, with at least two editions by de Marsan, and
-- [New] Billy Barlow, "O, good evening, gentlemen, how do you do," seven stanzas and chorus, "composed and sung by Moses Gibler, at various concerts."

It seems pretty clear they were borrowing things from each other. - RBW

Last updated in version 3.5

File: SCWF314

Billy Barlow in Australia

DESCRIPTION: "When I was at home I was down on my luck And I earned a poor living by driving a truck." Billy inherits a thousand pounds, but a merchant sells him a station and he is cheated of the whole inheritance. He returns to Sydney to beg a job

AUTHOR: Benjamin Griffin (source: Gwenda Beed Davey and Graham Seal, _A Guide to Australian Folklore_, Kangaroo Press, 2003, p. 29)

EARLIEST DATE: 1843 (Maitland Mercury and Hunger River General Advertiser; see Patterson/Fahey/Seal)

KEYWORDS: money trick home unemployment

FOUND IN: Australia

REFERENCES (6 citations):
Anderson-StoryOfAustralianFolksong, pp. 255-257, "Billy Barlow" (1 text, 1 tune)
Anderson-FarewellToOldEngland, pp. 75-178, "Bill Barlow in Australia" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 34-35, "Billy Barlow in Australia" (1 text, 1 tune)
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 149-155, "Billy Barlow in Australia" (1 text plus an excerpt)
Stewart/Keesing-FavoriteAustralianBallads, pp. 68-71, "Billy Barlow" (1 text)

ADDITIONAL: Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), p. 282-285, "Billy Barlow in Australia" (1 text)

Roud #8397

NOTES [62 words]: Obviously not to be confused with the American "Billy Barlow."
I'm far from sure it's a folk song, either. Banjo Paterson published it in "Old Bush Songs," but Paterson is no reliable source -- how many folk songs are there about truck drivers? (Although the "truck" in question appears to be the pre-internal combustion engine sort.) The tune is also of suspect origin. - RBW

Last updated in version 5.2

File: PASB034

Billy Boy

DESCRIPTION: Asked where he has been, Billy says he has been courting, and has found a girl, "but she's a young thing and cannot leave her mother." In response to other questions, he describes her many virtues, always returning to his refrain
AUTHOR: unknown
EARLIEST DATE: 1776 (Herd, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: courting age youth
FOUND IN: US(Ap,MA,MW,NE,Ro,SE,So) Britain(England(North,South)) Canada(Mar,Ont)
REFERENCES (47 citations):
Bronson (12 Appendix), "Billie Boy," 29 versions (though Bronson omits a higher fraction than usual of the versions known to him)
Bronson-SingingTraditionOfChildsPopularBallads 12, "Billie Boy" (4 versions: #2, #6, #15, #20)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 499-501, "Billy Boy" (2 texts)
Randolph 104, "Billy Boy" (1 text plus a fragment and 5 excerpts, 1 tune)
Randolph/Cohen-ÖzarkFolksongs-Abridged, pp. 131-133, "Billy Boy" (1 text, 1 tune -- Randolph's 104A)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 121, "Billy Boy" (2 texts plus an excerpt; the headnotes mention 47 texts in the Brown collection)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 121, "Billy Boy" (4 tunes plus text excerpts)
Morris-FolksongsOfFlorida, #222, "Billy Boy" (1 text, 1 tune) (2 texts)
Hudson-FolksongsOfMississippi 133, pp. 278-280, "Billy Boy" (4 texts, condensed, plus mention of "at least" 8 more)
Owens-TexasFolkSongs-2ed, pp. 10-11, "Billy Boy" (1 text, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 296-298, "Billy Boy" (4 texts, mostly short; 1 tune on p.435) {Bronson's #27}
Eddy-BalladsAndSongsFromOhio 38, "Billy Boy" (5 texts, 1 tune)
Stout-FolkloreFromIowa 17, pp. 24-27, "Billy Boy" (2 texts plus 2 fragments, 1 tune)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 190-192, "Billy Boy" (2 texts)
Wolford-ThePlayPartyInIndiana, pp. 24-25=Wolford/Richmond/Tillson-PlayPartyInIndiana, p. 141, "Billy Boy" (1 text, 1 tune)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 141-143, "Billy Boy" (1 text, 1 tune)
Carey-MarylandFolkLegendsAndFolkSongs, pp. 114-115, "Billy Boy" (1 text)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 246-248, "Billy Boy" (2 texts plus 2 fragments, 1 tune) {Bronson's #20}
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 44-45, "Billy Boy" (1 text, 1 tune) {Bronson's #20, although with a change of key that could affect the scale used}
Flanders/Brown-VermontFolkSongsAndBallads, pp. 162-163, "Billy Boy" (1 text, 1 tune) {Bronson's #29}
Linscott-FolkSongsOfOldNewEngland, pp. 166-167, "Billy Boy" (1 text, 1 tune) {Bronson's #19}
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol1, p. 14, "Billie Boy" (1 text, 1 tune)
{Bronson's #26}
Fuson-BalladsOfTheKentuckyHighlands, p. 105, "Billy Boy" (1 text)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 45-46, "Billy Boy" (1 text)
Sharp-EnglishFolkSongsFromSouthernAppalachians 89, "My Boy Billy" (3 texts, 3 tunes)
{B=Bronson's #22, C=#8}
Sharp-OneHundredEnglishFolksongs 58, "My Boy Willie" (1 text, 1 tune)
Karpéles-TheCrystalSpring 115, "My Boy Willie" (1 text, 1 tune)
Reeves/Sharp-TheldiomOfThePeople 12, "Billy Boy" (1 text)
Lomax-Lomax-AmericanBalladsAndFolkSongs, pp. 320-322, "Billy Boy" (1 text, 1 tune) {Bronson's #28}
Hugill-ShantiesFromTheSevenSeas, pp. 450-452, "Billy Boy" (3 texts, 2 tunes) [AbrEd, pp. 336-338]
Hugill-SongsOfTheSea, p. 171, "Billy Boy" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp. 50-51, "Billy Boy" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 113, pp. 211-212, "Billy Boy" (1 text)
Hubbard-BalladsAndSongsFromUtah, #197, "Billy Boy" (3 texts, 1 tune)
Cox-FolkSongsSouth 168, "Billy Boy" (4 texts)
Bush-FSofCentralWestVirginiaVol5, pp. 8-9, "Billy Boy" (1 text, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 166-167, "Billy Boy" (1 text, 1 tune)
Boette-SingaHipsyDoodle, p. 87, "Billy Boy" (1 text, 1 tune)
Terry-TheShantyBook-Part1, #1, "Billy Boy" (1 text, 1 tune) {Bronson's #6}
Pankake-Pankake-PrairieHomeCompanionFolkSongBook, p. 267, "Billy Boy" (1 text)
Leach-HeritageBookOfBallads, p. 6, "Billy Boy" (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 45, "Where have you been all the day, My boy Billy?" (2 texts)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 690-691, "Bili Boy (Billy Boy)" (1 Hawaiian text plus English translation; it is clearly a rewrite, not just a translation)
Wolf-AmericanSongSheets, #140, p. 11, "Billie Boy" (1 reference)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 477, "Billy Boy" (source notes only)
DT (12), BILLYBOY BLLYBOY2* BLLYBOY3*
ADDITIONAL: Walter de la Mare, _Come Hither_, revised edition, 1928; #40, "My Boy Tammy" (1 text)
Roud #326
RECORDINGS:
Ray Covert, "Billy Boy" (Gennett 6204/Herwin 75564, 1927)
Frank Crumit, "Billy Boy" (Victor 19945, 1926)
Donnie Stewart & Terry Perkins, "Billy Boy" (on JThomas01)
BROADSIDES:
Bodleian, Harding B 25(1057), "The Lammy" ("Whar hae ye been a' day, my boy Tammy"), D. Bass (Newcastle), 1800-1810; also 2806 c.14(107), "The Lammie"
CROSS-REFERENCES:
cf. "Lord Randal" [Child 12]
NOTES [183 words]: A number of scholars have linked this simple little song with the classic ballad "Lord Randall." Since they only have two things in common, however (the courting theme and certain metrical traits), in the Ballad Index at least we keep them separate.
De la Mare attributes the "My Boy Tammy" text to Hector MacNeill (1746-1818), a prolific author now almost forgotten. (Granger's Index to Poetry, for instance, cites only one of his poems: This one.) Given the dates of other versions, it seems unlikely that MacNeill originated "Billy Boy," but he may well have created a popular recension. - RBW
The "Lammy"/"Lammie" texts are well enough known to have parodies. See, for example:
NLScotland, L.C.1270(002), "Parody on the Lammy" ("O whar hae ye been a' day, creeshie souter Johnnie"), unknown, c.1845, an anti-alcohol song; Bodleian, Harding B 27(44), "Bottom's Song" ("Whar ha'e ye been a' day"), McNeil and Co. (Edinburgh?), no date, a song on 19th century politics. - BS
Last updated in version 6.0
File: R104

Billy Broke Locks (The Escape of Old John Webb)

DESCRIPTION: John Webb was imprisoned and well guarded, but "Billy broke locks and Billy broke bolts, And Billy broke all that he came nigh." Billy and John Webb escape on horseback, then relax by organizing a dance
AUTHOR: unknown
EARLIEST DATE: 1929 (Barry, Eckstorm, Smyth)
KEYWORDS: prison escape dancing freedom
FOUND IN: US(NE)
REFERENCES (3 citations):
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 393-400, "John Webber" (1 text plus four versions from newspapers and such, 1 tune)
Lomax-FolkSongsOfNorthAmerica 4, "Billy Broke Locks" (1 text, 1 tune)
DT, JOHNWEBB*
Roud #83
CROSS-REFERENCES:
cf. "Archie o Cawfield" [Child 188] (tune & meter, theme)
NOTES [109 words]: An American rework of "Archie o' Cawfield," with which Roud lumps it; the revised version dates perhaps from the 1730s. It may have arisen out of an attempt at currency reform. In the early days of the English colonies, there was no universal system of coinage; Spanish money was common, but there was no fixed exchange rate: Parliament decided to settle the matter by issuing a paper money, the "tenor." However, after a time the "Old Tenor" (referred to in the song) was replaced by the "New Tenor" -- resulting in civil disturbance. One of the chief culprits was one John Webb (Webber), a mint-master, who ended in prison but was rescued by friends. - RBW
Billy Byrne of Ballymanus

DESCRIPTION: In (1)799, United commander Billy Byrne is caught in Dublin and brought to Wicklow jail. Informers Dixon, Doyle, Davis, and Doolin swear he fought at Mount Pleasant, Carrigrue and Arklow. He is hanged. The devil has a warm corner for the informers

AUTHOR: unknown

EARLIEST DATE: 1798 (OLochlainn-MoreIrishStreetBallads)

KEYWORDS: rebellion betrayal execution trial Ireland patriotic

HISTORICAL REFERENCES:
September 26, 1799 - Billy Byrne executed in Wicklow Town. (source: Moylan-TheAgeOfRevolution-1776-1815)
FOUND IN: Ireland

REFERENCES (4 citations):
OLochlainn-MoreIrishStreetBallads 15, "Billy Byrne of Ballymanus" (1 text, 1 tune)
Zimmerman-SongsOfIrishRebellion 12, "Billy Byrne of Ballymanus" (3 texts, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 124, "Billy Byrne of Ballymanus" (1 text, 1 tune)
Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 68-71, "Billy Byrne of Ballymanus (1) (2)" (2 texts; 1 tune on pp. 21-22)
Roud #2376

CROSS-REFERENCES:
cf. "The Wicklow Mountains High" (subject)

NOTES [258 words]: Knowing the subject of this song is a bit tricky; it appears that there were *two* Irish rebels from the 1798 rising named William Byrne, both of Wicklow, and both ending their lives on the scaffold. This Billy Bryne is, in terms of the history of the rebellion, the lesser-known; if you read a history of the 1798 Rebellion, you’re more likely to encounter the other: William Byrne was the son of Garrett Byrne, a Catholic squire. He was a United Irish delegate from Wicklow, and a colonel in the United army around the time of New Ross. He was taken to Dublin for trial in the summer of 1798. According to Thomas Pakenham’s The Year of Liberty, p. 287, the chief witness against him was Thomas Reynolds, a paid informant. Byrne was one of the few delegates whose guilt was so obvious that the government felt sure it could convict him. Pakenham dates his execution to the end of July 1798. It was one of a series of five, and it encouraged the 80 or so other United leaders in custody to agree to tell all in return for emigrating to the United States. (Their alternative, of course, was being tried and, probably, hanged.) Among those who took that deal was Thomas Addis Emmet, the brother of Robert. - RBW

Apparently broadside Bodleian, Harding B 40(12), "Billy Byrne of Ballymanus" ("Come all you loyal heroes, pay attention to my song"), J.F. Nugent and Co.? (Dublin?), 1850-1899 is this song but I could not download and verify it.

OLochlainn-MoreIrishStreetBallads: "An authentic 1798 ballad still popular after more than 160 years." - BS

File: 0LcM015

Billy Grimes the Rover

DESCRIPTION: The girl comes to her mother and asks if she can marry Billy Grimes. Mother refuses her blessing; Billy is poor and dirty. The girl points out that Billy has just come into a large inheritance; the mother suddenly praises Billy and gives her blessing

AUTHOR: unknown

EARLIEST DATE: c. 1852 (published by an N.C. Morse, who claimed authorship)

KEYWORDS: courting marriage mother poverty

FOUND IN: US(Ap,MA,MW,SE) Canada(Mar)

REFERENCES (20 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 251-252, "Billy Grimes" (1 text)
McNeil-SouthernFolkBalladsVol2, pp. 33-34, "Billy Grimes" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 193, "Billy Grimes the Drover" (1 composite text derived from 8 unprinted versions)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 193, "Billy Grimes the Drover" (3 excerpts, 3 tunes)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 76, "Billy Grimes" (1 text)
Morris-FolksongsOfFlorida, #73, "Billy Grimes" (2 texts, 1 tune)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 26, pp. 47-48, "Billy Grimes" (1 text, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 228-229, "Across the Fields of Barley/Billy Grimes" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblerSongbook, p. 58, "Billy Grimes, the Rover" (1 text, 1 tune)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 406-407, "The Courtship of Billy Grimes" (1 text)
Pound-AmericanBalladsAndSongs, 96, pp. 205-206, "The Courtship of Billy Grimes" (1 text)
Hubbard-BalladsAndSongsFromUtah, #48, "Billy Grimes" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 59, "Billy Grimes the Drover" (1 text plus an excerpt, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 176, "Billy Grimes" (1 text, 1 tune)
Boette-SingaHipsyDoodle, p. 24, "Billy Grimes" (1 text, 1 tune)
Dime-Song-Book-2, p. 46, "Billy Grimes the Rover" (1 text)
Wolf-AmericanSongSheets, #143, p. 11, "Billy Grimes the Rover" (1 reference)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 477, "Billy Grimes" (source notes only)
DT, BILGRIME*
ADDITIONAL: James P. Leary, Compiler and Annotator, _Wisconsin Folklore_ University of Wisconsin Press, 2009, article "Kentucky Folksong in Northern Wisconsin" by Asher E. Treat, pp. 241-242, "Tomorrow Morn I'm Sweet Sixteen" (1 text, 1 tune, sung by Pearl Jacobs Borusky)
ST MN2033 (Full)
Roud #468
RECORDINGS:
I. G. Greer, "Billy Grimes" (AFS; on LC14, TimesAint02)
Marie Hare, "Billy Grimes the Drover" (on MRMHare01)
New Lost City Ramblers, "Billy Grimes the Rover" (on NLCR04, NLCR11)
Shelor Family, "Billy Grimes the Rover" (Victor 20865, 1927; on GoingDown)
BROADSIDES:
LOCSheet, sm1852 510300, "Billy Grimes" or "The Country Lassie and her Mother," Firth, Pond and Co. (New York), 1852; same broadside as sm1852 691750; sm1852 520830, "Billy Grimes the Drover"; sm1853 540400, "Billy Grimes" same broadside as sm1853 700610 (tune)
LOCSinging, as101050, "Billy Grimes the Rover," J. Andrews (New York), 1853-1859; also as101060, sb10018b, "Billy Grimes the Rover"
CROSS-REFERENCES:
cf. "Will Ray" (plot)
cf. "Peggy in the Morning" (plot)
NOTES [310 words]: Belden-BalladsSongsCollectedByMissourFolkloreSociety asserts that Billy Grimes was properly a "drover," not a "rover" (even though his informant used the word "rover"), and it's possible that this was original -- but, as the list of titles shows -- Billy quickly became transformed.

The composite text in Brown ends with the drover rejecting the girl because she wants his money. Chappell also has this ending This is, however, the "minority version" even in Brown, and seems rare elsewhere; if it is original, it had generally been dropped. More likely it's a North Carolina variant.

Although clearly an American song, it seems to have been associated with the Irish, at least in New York City. Edward Harrigan's novel _The Mulligans_, G. W. Dillingham, 1901, p. 79, has Dan Mulligan quoting this when a Black woman mentions turning sixteen. For Harrigan, and his use of Irish material, see the notes to "Babies On Our Block." - RBW

The following broadsides are duplicates, or so close to being duplicates that I don't find a difference:
LOCSheet sm1852 510300 and sm1852 691750: these claim "words by Richard Coe, Esq Music by W.H. Oakley"
LOCSheet sm1853 540400 and sm1853 700610: these claim the song was "composed by [usually meaning "music by"] Wm H Oakes"; the story ends with the mother explaining that she is in favor of Billy.
LOCSinging as101050, as101060 and sb10018b[same text, different printer]: no attribution; the story has Billy reject her at the end.
The remaining American Memory broadside, LOCSheet sm1852 520830 is "by N C Morse"; it ends when the daughter announces Billy's ten thousand pound capitalization and 600 pound annual...
Billy Hughes's Army
DESCRIPTION: "Why don't you join (x3) Billy Hughes's army? Six bob a week and nothing to eat, Great big boots and blisters on your feet, Why don't you join...."
AUTHOR: unknown
EARLIEST DATE: 2003 (Davey/Seal)
KEYWORDS: soldier hardtimes
HISTORICAL REFERENCES:
1915-1923 - William Hughes Prime Minister of Australia (see NOTES)
FOUND IN: Australia
REFERENCES (1 citation):
ADDITIONAL: Gwenda Beed Davey and Graham Seal, _A Guide to Australian Folklore_, Kangaroo Press, 2003, p. 177, "(Billy Hughes' Army)" (1 partial text)
Roud #10587
NOTES [289 words]: Bassett, p. 135, reports that William Morris Hughes (1862-1852) was born in London but moved to Australia in 1884, becoming a union official, being admitted to the bar in 1903, and serving in the House of Representatives from 1901 to 1952 (!). In that time, he represented Labor, National Labor, Nationalist, United Australia, and Liberal parties. He was expelled from THREE of those parties, mostly over conscription issues. He was Prime Minister from 1915 to 1923, and was responsible for trying and failing to pass conscription in World War I; hence this song. He also explicitly supported racism.
Learmont, p. 269, calls him one of Australia's "most colorful and controversial political personalities" and says that he was a member of the New South Wales Parliament "in 1894, and of the Commonwealth Parliament from the first federal elections until his death. Hughes was small in stature, and in compensation for this as well as for the harsh conditions of his early life, he was hard, overbearing and arrogant. At the same time a brilliant political mind was accompanied by ready wit."
In 1916, he visited the Western Front of World War I, where he gained the name "The Little Digger."
Clark, p. 232, says that the first referendum on conscription was held October 28, 1916 (in other words, more than a year after the Gallipoli landings showed Australia just how deadly World War I would be); 52% of the electorate voted against it. Clark, p 234, says that the second referendum, December 20, 1917, had 54% vote against. I am frankly amazed that Hughes survived two such substantial rejections. To be sure, he was kicked out of his party. The astounding thing is that he always managed to stitch together another coalition. - RBW
Bibliography


Last updated in version 6.0
File: DSeBHuA

Billy Johnson's Ball
DESCRIPTION: On his first wedding anniversary Johnson throws a party to celebrate it (and the arrival of a baby six months earlier). Johnson dances with all the girls; Mrs. Johnson gets jealous; the singer can't tell how it ended; he woke next morning under the table
AUTHOR: unknown
EARLIEST DATE: 1952 (recorded from Peter Reilly by Kennedy)
LONG DESCRIPTION: On his first wedding anniversary Billy Johnson throws a party to celebrate
the occasion (and the arrival of a baby six months earlier). The baby is introduced, Mrs. Johnson
faints, someone gives her a drop to drink, and the dancing begins. Families are introduced; the
party moves to a pub; Johnson dances with all the girls, and Mrs. Johnson gets jealous; the singer
can't tell you how it all ended, only that he woke the next morning underneath the table
KEYWORDS: jealousy pride marriage dancing drink party baby family wife humorous
FOUND IN: Ireland
REFERENCES (1 citation):
Kennedy-FolksongsOfBritainAndIreland 266, "Billy Johnson's Ball" (1 text, 1 tune)
Roud #2139
NOTES [34 words]: Kennedy-FolksongsOfBritainAndIreland, in his usual inexplicable way,
compares this to Percy French's "Phil the Flut(h)er's Ball." The only connection I can see is that
they're both about Irish parties. - RBW
File: K266

Billy Ma Hone

DESCRIPTION: "Love is sweet and love is pleasant, Long as you keep it in your view." A man asks
Missis Mary why she can't favor him. Her love is on the ocean. He says her Billy Ma Hone is dead.
She screams. He reveals himself and shows her the ring she gave him
AUTHOR: unknown
EARLIEST DATE: 1937 (Scarborough)
KEYWORDS: love courting separation marriage disguise ring brokentoken
FOUND IN: US(SE)
REFERENCES (1 citation):
Scarborough-ASongCatcherInSouthernMountains, pp. 267-270, "Fair Phoebe and her Dark-Eyed
Sailor" (3 texts; this is the third; the first, "Young Willie's Return, or The Token," with tune on pp.
426-427, is "The Dark-Eyed Sailor (Fair Phoebe and her Dark-Eyed Sailor)" [Laws N35]; the
second, "The Sailor," with tune on p. 427, is "John (George) Riley (II)" [Laws N37])
ST ScaSC270 (Partial)
Roud #265
CROSS-REFERENCES:
cf. "John (George) Riley (I)" [Laws N36] and references there
NOTES [88 words]: Roud files this with Laws N35 ("The Dark-Eyed Sailor (Fair Phoebe and her
Dark-Eyed Sailor")), mostly, I think, because that's where Scarborough files it. Laws, however,
does not file it there -- nor anywhere else that I can see -- and the name and form are sufficiently
unlike the other Riley ballads that I finally decided to treat it as a separate song.
It is, no doubt, based on one of the myriad other songs of this type, probably rewritten (perhaps to
apply to some local person), but I haven't a clue which such song. - RBW
File: ScaSC270

Billy My Darling

DESCRIPTION: "Billy, my darling, Billy, my dear, When you think I don't love you it's a foolish idea
-- Up in the tree-top high as the sky, I can see Billy, Billy pass by."
AUTHOR: unknown
EARLIEST DATE: 1922 (Brown)
KEYWORDS: love
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 288, "Billy My Darling" (1 fragment
plus mention of 1 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 288, "Billy My Darling" (1 tune plus a text
excerpt)
CROSS-REFERENCES:
cf. "Down in the Valley" (lyrics)
NOTES [38 words]: Based just on the text in Brown, I would probably have classified this as a by-
blast of "Down in the Valley." But a tune was recorded, apparently *not* "Down in the Valley." So it
lists separately -- though I remain dubious. - RBW
Billy O'Rourke

DESCRIPTION: Billy sets out for Dublin and takes ship. Though a great storm blows up, Billy pays no attention. After he lands, a robber tries to hold him up, but Billy’s shillelagh is quicker. Billy tells of his other adventures

AUTHOR: unknown

EARLIEST DATE: c.1820 (O'Lochlainn-MoreIrishStreetBallads); 1849 (Journal from the Euphrasia)

KEYWORDS: emigration Ireland robbery

FOUND IN: US(MW,Ro) Ireland Britain(Scotland(Aber))

REFERENCES (9 citations):
Eddy-BalladsAndSongsFromOhio 145, "Billy O'Rourke" (1 text)
Hubbard-BalladsAndSongsFromUtah, #172, "Paddy O'Rourke" (1 text, 1 tune)
Huntington-SongsTheWhalemenSang, pp. 318-320, "Billy O'Rourke" (1 text)
O'Lochlainn-MoreIrishStreetBallads 51, "Billy O'Rourke" (1 text, 1 tune)
O'Connor-OldTimeSongsAndBalladOfIreland, p. 99, "Billy O'Rourke" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #64, p. 2, ("Some fell on their bended knees") (1 fragment)
Greig/Duncan2 262, "Billy O'Rourke" (4 texts, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 139, "Billy O'Rourke" (1 text)

ADDITIONAL: The Quaver; or Songster's Pocket Companion (London, 1844 ("Digitized by Google")), pp. 283-285, "Billy O'Rourke" (1 text)

ST E145

Roud #2101

BROADSIDES:
LOCSinging, as101080, "Billy O'Rourke," J. Andrews (New York), 1853-1859

CROSS-REFERENCES:
cf. "Duncan Campbell (Erin-Go-Bragh)" [Laws Q20] (theme of Irishman being abused and fighting back) and references there


Roud lumps this with "The Hold-Up"; there is plot similarity, but I'm not sure about the text - RBW

Last updated in version 6.1

Billy of Tea, A

DESCRIPTION: "You may talk of your whisky or talk of your beer, I've something far better waiting for me." The singer describes the tasks he performs while waiting for the billy to boil. He even holds off on dinner until the tea is ready

AUTHOR: unknown

EARLIEST DATE: 1970 (AndersonStory)

KEYWORDS: work food drink drugs nonballad

FOUND IN:
REFERENCES (2 citations):
Anderson-StoryOfAustralianFolksong, pp. 175-176, "A Billy of Tea" (1 text, 1 tune)
Stewart/Keesing-FavoriteAustralianBallads, pp. 51-52, "The Billy of Tea" (1 text)

File: AnSt175

Billy Pitt and the Union

DESCRIPTION: Billy Pitt convinced the British that Union with Ireland would solve their problems. Ireland would gain no more from union than the Sabines gained through union with Rome. "They may take our all from us and leave us the rest." Hibernia must reject union.

AUTHOR: unknown

EARLIEST DATE: 1798 (Zimmermann)
KEYWORDS: England Ireland nonballad political

HISTORICAL REFERENCES:
1759-1806 - Life of William Pitt the Younger, Prime Minister 1783-1801 and from 1804 until his death
1798 - United Irish rebellion causes England to decide on Union with Ireland
1800 - Act of Union passed by British and Irish parliaments, causing a parliamentary Union to take effect in 1801

FOUND IN:
Roud #V8767

BROADSIDES:
Bodleian, Harding B 14(314), "A new song Billy Pitt and the Union ("Come neighbours attend, while I tell you a story"), unknown, 1798

NOTES [232 words]: Broadside Bodleian Harding B 14(314) is dated "Dublin, December, 1798." Zimmermann p. 40 cites it as a broadside ballad circulated against William Pitt.
What is the original of the "poisoned pill"? The broadside warns "Arrah Paddy beware, there's snake in these offers, For Billy can gild, whilst he poisons the pill." In 1909, in Fallen Fairies; or The Wicked World W.S. Gilbert wrote "Oh, love's the source of every ill! Compounded with unholy skill, It proves, disguise it as you will, A gilded but a poisoned pill." - BS
Both Ireland and Scotland had people who, in their time, opposed Union with England. I've seen it argued that the Scots were wrong, because they needed English trade. (I'm not sure it's that simple, but the case can be made.)
Ireland, though, really did get a poisoned pill -- because they lost their own parliament (Grattan's, for which see "Ireland's Glory") but did not get Catholic Emancipation in return. Prime Minister Pitt wanted to grant voting rights to Catholics, but the English parliament simply would not go along. So while Ireland had seats in the British Commons, they weren't really popularly elected. Eventually, leaders like Parnell would learn how to use their position, and sometimes hold the balance of power between Conservatives and Liberals, but that was a long time coming. In the short run, Union simply cost Ireland self-government. - RBW

Last updated in version 5.1
File: BrdBPatU

Billy Richardson's Last Ride

DESCRIPTION: "Through the West Virginia mountains came the early mornin' mail Old Number Three was westbound...." Engineer Bill Richardson is "old and gray," but still wants to make good time. He dies when his head strikes a mail crane

AUTHOR: Words: Cleburne C. Meeks / Music: Carson J. Robison
EARLIEST DATE: 1926 (letter from Meeks to Vernon Dalhart)

KEYWORDS: train wreck death

HISTORICAL REFERENCES:
Dec 14, 1910 - Death of William S. Richardson (1848-1910) after he looks out of the FFV train and is hit in the head

FOUND IN:
REFERENCES (3 citations):
Cohen-LongSteelRail, pp. 232-233, "Billy Richardson's Last Ride" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 222, "Billy Richardson's Last Ride" (1 text)
Lyle-ScaldedToDeathByTheSteam, pp. 68-76, "Billy Richardson's Last Ride" (1 text, 1 tune)

Roud #10440

RECORDINGS:
Vernon Dalhart, "Billy Richardson's Last Ride" (Columbia 15098-D [as Al Craver], 1926) (Gennett 3378, 1926) (Victor 20538, 1927)

NOTES [80 words]: Although the accident described in the song happened, roughly as described, in 1910, Cohen reports that the song was written 16 years later. Poet Meeks heard Vernon Dalhart's recording of The Wreck of Old 97, decided to produce his own train wreck item, and sent it to Dalhart. Carson J. Robison added the tune, and Dalhart started on his usual cycle of recording for every label known to humanity.
The Meeks/Robison combination also gave us "The Wreck of the C & O Number Five." - RBW

Last updated in version 5.0
File: LSRai232
Billy Riley
DESCRIPTION: Shanty. "Oh Billy Riley was a dancing master, O Billy Riley. Old Billy Riley, screw him up so cheerly, O Billy Riley O." Verses name members of Riley's family and/or their occupations. Refrain changes each time based on which Riley is named in the verse.
AUTHOR: unknown
EARLIEST DATE: 1914 (Sharp-EnglishFolkChanteys)
KEYWORDS: shanty
FOUND IN: West Indies Britain
REFERENCES (3 citations):
Colcord-SongsOfAmericanSailormen, p. 74, "O Billy Riley!" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 452-453, "Billy Riley" (1 text, 1 tune) [AbrEd, p. 338]
Sharp-EnglishFolkChanteys, LVIII, p. 63, "O Billy Riley" (1 text, 1 tune)
ST Hug452 (Full)
Roud #4701
NOTES [43 words]: The liner notes to the Lloyd/MacColl recording "Blow, Boys, Blow" state "The sail would need to be light, or the occasion desperate, for men to haul at the halyards to the beat of such a fast song as this." But other sources don't seem to have noticed this. - RBW
File: Hug452

Billy the Kid (I)
DESCRIPTION: "I'll sing you a true song of Billy the Kid, I'll sing of the desperate deeds that he did." Billy "went bad" in Silver City as "a very young lad." He soon has 21 notches on his pistol, but wants Sheriff Pat Garrett for 22. But Garrett shoots Billy first
AUTHOR: Andrew Jenkins
EARLIEST DATE: 1927 (recordings, Vernon Dalhart)
KEYWORDS: outlaw youth death police
HISTORICAL REFERENCES:
1859 - Birth of William H. Bonney, the man most often labelled "Billy the Kid"
1881 - Death of William Bonney at the hands of Pat Garrett, who traced him to the home of a Mexican girlfriend
FOUND IN: US
REFERENCES (9 citations):
Lomax-FolkSongsOfNorthAmerica 202, "Billy the Kid" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 137-138, "Billy the Kid" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 96, "Billy the Kid" (3 texts, 1 tune, but the "C" text is "Billy the Kid (II)")
Burt-AmericanMurderBallads, p. 193, "(Song of Billy the Kid)" (1 excerpt)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 551-552, "Billy the Kid" (1 text)
Tinsley-HeWasSingingThisSong, pp. 180-183, "Billy the Kid" (1 text, 1 tune)
Coleman/Bregman-SongsOfAmericanFolks, pp. 110-111, "Billy the Kid" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 208, "Billy the Kid" (1 text)
DT, BILLYKID
Roud #5097
RECORDINGS:
Bill Bender (The Happy Cowboy), "Billy the Kid" (Elite X17, n.d., rec. 1939)
Vernon Dalhart, "Billy the Kid" (Columbia 15135-D [as Al Craver], 1927) (Brunswick 100, 1927)
(Okeh 45102, 1927) (one of these recordings is on RoughWays2, but we don't know which)
CROSS-REFERENCES:
cf. "Billy the Kid or William H. Bonney" (subject)
SAME TUNE:
So Long, It's Been Good to Know Yuh (File: Arn165)
NOTES [645 words]: This song has been (falsely) credited to Woody Guthrie, who recorded it in the 1940s. - PJS
Might this be because the tune has come to be better known as (the verse of) "So Long, It's Been Good to Know You"?
This song, like so many "bad man" ballads, is a mix of the false and the true. Tinsley-HeWasSingingThisSong says that Jenkins and his stepdaughter Irene Spain took their information from Walter Noble Burns's The Saga of Billy the Kid.
Walker, p. 112, writes, "Why Billy the Kid is among that handful of Old West names... that are
instantly recognized around the world is not clear. The Kid had no significant history. He never served in a war, never blazed a trail, never traveled beyond a few hundred miles of his boyhood home, had no special talents, and knew no one of importance.... He rose to a brief regional prominence in an obscure regional power struggle [starting in 1878] and by the summer of 1881 he was dead."

Yet Walker believes that there are at least 900 books, major magazine articles, poems, and plays about him (based on a bibliography which listed over 400 as of around 1950, with the number only increasing since).

According to O'Neal, p. 4, only four deaths can be unequivocally blamed on Billy the Kid, even though he boasted of killing 21 "not counting Mexicans." O'Neal on p. 5 does credit Billy with five "possible killings or assists," and lists him as participating in 21 gunfights.

According to O'Neal's main entry on Billy (pp.198-203), the future Kid was born Henry McCarty, in Indiana or New York in 1859 (the Concise Dictionary of American Biography lists New York only, with no hesitation, and lists Billy's birth name as William Bonney, the name he used throughout his later career. But Walker agrees with O'Neal in calling him Henry McCarty, of Irish ancestry, possibly born in New York City. How this is reconciled with the statement that he never traveled far I am not sure).

The family moved to Kansas when Billy was very young, then to New Mexico after Billy's father died. His mother remarried in 1873, but died in 1874 (Walker, p. 113).

Soon after, Billy (then still just Henry McCarty, or "Kid Antrim" after the name of his stepfather) started in on a life of petty crime. The song is right in accusing him of "going bad" in Silver City, in New Mexico; soon after his mother died, he was engaged in petty theft. Imprisoned, he soon escaped (Walker, p. 113).

His career for the next two years was obscure, but he killed a man in Bonito, Arizona in 1877 (Walker, p. 114). Again imprisoned, he again escaped, and took the pseudonym "William Bonney." He was actively involved in a range war the next year. In the process, Billy's boss John Henry Tunstall was killed. Billy declared that Tunstall was the only man he ever worked for who treated him fairly, and so insisted on revenge (Walker, p. 116). Several people died in the next few months, though Billy was not responsible for most of the deaths.

In 1878, newly-appointed territorial governor Lew Wallace offered an amnesty, but Billy was under an independent indictment, so though he offered testimony, he then took off and formed an outlaw gang (Walker, pp. 118-119).

Captured and imprisoned in 1880 by a posse led by Pat Garrett (Walker, p. 120), he killed two guards and escaped in early 1881 (Walker, pp. 121-122). On the night of July 14, 1881, he paid a brief visit to a Mexican girlfriend (Walker, p. 122), then visited another house where Garrett was waiting in hiding, and Garrett shot him to death (Walker, p. 123).

For some reason, most famous outlaws seem to have had second lives, with impostors claiming to be the dead outlaws who somehow escaped their fates. (See "Jesse James (III)" for examples of the phenomenon). Walker, pp. 125-136, examines some of the Billy impersonators. In one case, he actually seems somewhat sympathetic to the claim. - RBW

Bibliography

- O'Neal: Bill O'Neal, Encyclopedia of Western Gunfighters, University of Oklahoma Press, 1979

Last updated in version 5.3
File: LoF202

Billy the Kid (II)

DESCRIPTION: "Billy was a bad man And carried a big gun. He was always after greasers And kept them on the run," Billy shot a white man "every morning." But one day he met a worse man, "And now he's dead and we Ain't none the sadder."

AUTHOR: unknown
EARLIEST DATE: 1966
KEYWORDS: outlaw death police
FOUND IN: US
REFERENCES (2 citations):
Billy the Kid or William H. Bonney

DESCRIPTION: "Bustin' down the canyon, Horses on the run, Posse just behind then, 'Twas June first, '71." Billy and Alias Joe ride and fight for their lives until they reach Tombstone. Finally a chance shot by Pat Garrett kills Billy

AUTHOR: N. Howard Thorp (source: Thorp/Logsdon-SongsOfTheCowboys)

EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)

KEYWORDS: outlaw death police

FOUND IN:

REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 6-8, "Billy the Kid or William H. Bonney" (1 text)

CROSS-REFERENCES:
cf. "Billy the Kid (I)" (subject)

File: ThLo006

Billy Vite and Molly Green

DESCRIPTION: "Come all you blades both high and low And you shall hear of a dismal go." Billy Vite/White falls in love with Molly Green, but she denies him. The devil comes to him with arsenic; he poisons her; a sheep's head accuses him of murder and takes him to hell

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan8) (Digital Tradition claims a date of 1823)

KEYWORDS: homicide poison death sheep ghost devil

FOUND IN: Britain(Scotland(Aber)) US(NE)

REFERENCES (4 citations):
Greig/Duncan8 1787, "Billy Vites" (1 fragment, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 109-110, "Billy White" (1 text, 1 tune)
Spaeth-WeepSomeMoreMyLady, pp. 198-199, "Billy Vite and Molly Green" (1 text, 1 tune)
ADDITIONAL: Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, pp. 15-18, "Come All Yew Blaids What's Marryied," "(no title)", "The Oldbury Chant" (2 texts, 3 tunes)
Roud #12992

CROSS-REFERENCES:

SAME TUNE:
Why Don't You Shave? ("Come all of you assembled now, I'll tell you of a jolly row") (by Charles R. Thatcher) (Anderson-ColonialMinstrel, p. 34)

File: FlBr109

Billy's Downfall

DESCRIPTION: The singer swears by all things and people -- O'Connell, King Saul, Zoizymus Moran, Dido, the Shannon, Brian Boru, dirty dealers -- that "I ne'er had a hand in King Billy's downfall." Billy will be rebuilt but had better not "dress as before" on July 12.

AUTHOR: probably by "Zozimus" (Michael Moran) (c.1794-1846) (Source: Zimmerman-SongsOfIrishRebellion)

EARLIEST DATE: 1836 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: Ireland political

HISTORICAL REFERENCES:
April 8, 1836 - "The equestrian statue of William III, which stood in the centre of College Green,
Dublin [the site of the "unified" out of existance Irish Parliament ... [was] blown up early in the morning." (source: Zimmerman-SongsOfIrishRebellion)

Billy's Dream

DESCRIPTION: "I had a fight with Satan last night, As I lay half awake, Ole Satan came to my bedside, And he began to shake." He offers Uncle Billy riches in return for his soul. "Poor Black Bill" defies Satan; the Devil vanishes, and Billy is rewarded in heaven

AUTHOR: unknown

EARLIEST DATE: 1938 (Neely/Spargo-TalesAndSongsOfSouthernIllinois); c. 1885 (Wehman's ... No. 6: see NOTES)

KEYWORDS: dream death devil Hell

Bingen on the Rhine

DESCRIPTION: "A soldier of the legion lay dying in Algiers, There was lack of woman's nursing, there was dearth of woman's tears." The soldier asks that messages be taken home, "For I was born at Bingen, at Bingen on the Rine." He recalls his history and died

AUTHOR: Words: Caroline Norton

EARLIEST DATE: 1847 (broadside cited by Jim Dixon)

KEYWORDS: death soldier farewell

References (1 citation):
Abrahams/Riddle-ASingerAndHerSongs, pp. 72-74, "A Soldier of the Legion" (1 text, 1 tune)
Roud #3517

Broadside:
NLScotland, L.C.1269(174)a, "Bingen on the Rhine" ("A soldier if the Legion lay dying in Algiers"), Poet's Box (location obliterated), 1867

NOTES [31 words]: Although most versions of this stick close to the original text, it seems to have been set to music many times. Perhaps someone should undertake a history of the music to this piece. - RBW

Last updated in version 4.2

File: Abrr072
Bingo

DESCRIPTION: "There was a farmer had a dog, And Bingo was his name, sir. B-i-N-G-O (x3), And Bingo was his name, sir." "That farmer's dog sat at our door, Begging for a bone, sir...." "The farmer's dog sat on the back fence...."

AUTHOR: unknown
EARLIEST DATE: 1785 (_The Humming Bird_) 
KEYWORDS: dog nonballad playparty
FOUND IN: Britain(England(South),Scotland(Aber)) US(MW,NE,SE) Canada(Ont) West Indies(Jamaica) New Zealand
REFERENCES (21 citations):

Greig/Duncan8 1618, "Bobbie Bingo" (2 texts, 1 tune)
Karpeles-TheCrystalSpring 93, "Bingo" (1 text, 1 tune)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 212, "Bingo" (1 text, tune referenced)
Byington/Goldstein-TwoPennyBallads, p. 98, "Bingo" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 137, "Bingo" (1 text, which seems to be a device for learning the vowels)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 137, "Bingo" (notes only); p. 537, "Bingo" (1 short text, 1 tune)
Linscott-FolkSongsOfOldNewEngland, pp. 168-169, "Bingo" (1 text, 1 tune, with an unusual chorus of "B with an I, I with an N, N with a G, G with an O, B-i-n-g-o, Called his name 'Old Bingo.'")
Spurgeon-WaltzTheHall-AmericanPlayParty, p. 71, "Bingo" (1 text, 1 tune)
Opie/Opie-TheSingingGame 117, "Bobby Bingo" (3 texts, 1 tune)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 107-109, "Bingo" (1 text, 1 tune)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 31, "(A farmer's dog lay on the mat)" (1 text)
Silber/Silber-FolksingersWordbook, p. 390, "Bingo" (1 text)
JournalOfAmericanFolklore, Emelyn E Gardner, "Some Play-Party Games in Michigan," Vol. XXXIII, No. 128 (Apr 1920), #3 pp. 93-94, Bingo" (2 texts, 1 tune)
JournalOfAmericanFolklore, W.J. Wintemberg, "Folk-Lore Collected in Toronto and Vicinity," Vol. XXXI, No. 120 (Apr 1918), #62 p. 130 "Bingo" (1 text)
DT, BINGGO*

ADDITIONAL: The Humming Bird: or, A Compleat Collection of the Most Esteemed Songs (Canterbury, 1785 ("Digitized by Google")), #147 p. 399, ("The farmer's dog leapt over the style")
Richard M. Dorson, _Buying the Wind: Regional Folklore in the United States_, University of Chicago Press, 1964, pp. 380-382, "Bingo" (1 text, 1 tune)
[Thomas Chandler Haliburton], "The author of 'Sam Slick,'", editor, The Americans at Home (London, 1854 ("Digitized by Google")), Vol. III, pp. 147-148, ("A farmer's dog sat on the barn-door") (1 text)
Walter de la Mare, _Come Hither_, revised edition, 1928; #88, "Bingo" (1 text, similar in form to Linscott's but spelling out various names and ending with Bingo's owner offering a girl a wedding ring: "Bingo," "Stingo," "Ring-o")
Henry Randall Waite, _Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 88 (1 text, 1 tune); new and enlarged edition, Oliver Ditson & Co., 1887, p. 38, "Bingo" (1 text, 1 tune, "as sung at Brown")
Olive Lewin, "Rock It Come Over" - The Folk Music of Jamaica (Barbados: The University of the West Indies Press, 2000), p. 73, "Bingo" (1 text, 1 tune)

Roud #589
RECORDINGS:
Chubby Parker, "Bingo Was His Name" (Conqueror 7892, 1931)
Pete Seeger, "Bingo Was His Name" (on PeteSeeger11)

ALTERNATE TITLES:
The Farmer's Dog
File: FSWB390D

Bird and I

DESCRIPTION: Ojibwe poem translated into English: Hlgh in the sky I go, High above the way below, By my side a bird will go, Bird and I will sail the sky.

AUTHOR: English version by Tina Lewis
Bird in a Gilded Cage, A

DESCRIPTION: A couple sees a rich young woman. When the girl envies the fine lady's wealth, her companion replies that "she married for wealth, not for love." He pities her; "she's only a bird in a gilded cage... Her beauty was sold for an old man's gold."

AUTHOR: Words: Arthur J. Lamb / Music: Harry von Tilzer

EARLIEST DATE: 1900 (copyright)

KEYWORDS: money marriage age

FOUND IN: US(MW)

REFERENCES (8 citations):
Stout-FolkloreFromIowa 52, pp. 70-72, "A Bird in a Gilded Cage" (3 texts)
Spaeth-ReadEmAndWeep, pp. 205-206, "A Bird in a Gilded Cage" (1 text, 1 tune)
Gilbert-LostChords, pp. 317-318, "A Bird in a Gilded Cage" (1 text)
Silber/Silber-FolksingersWordbook, p. 266, "A Bird In A Gilded Cage" (1 text)

ADDITIONAL: Aline Waites & Robin Hunter, _The Illustrated Victorian Songbook_, Michael Joseph Ltd., 1984, pp. 172-174, "A Bird in a Gilded Cage" (1 text, 1 tune)
Robert A. Fremont, editor, _Favorite Songs of the Nineties_, Dover Publications, 1973, pp. 34-37, "A Bird in a Gilded Cage" (1 text, 1 tune, a copy of the original sheet music)
Margaret Bradford Boni, editor, _Songs of the Gilded Age_, with piano arrangements by Norman Lloyd and illustrations by Lucille Corcos, Golden Press, 1960, pp. 96-98, "A Bird in a Gilded Cage" (1 text, 1 tune)
Roud #4863

RECORDINGS:
Leo Boswell & Elzie Floyd, "She's Only a Bird in a Gilded (sic.) Cage" (Columbia 15150-D, 1927)
Brown and Bunch [pseud. for Leonard Rutherford & John Foster], "She's Only A Bird In A Guilded (sic.) Cage" (Supertone 9375, 1929)
[Byron] Harlan & [?] Madeira, "Bird in a Gilded Cage" (CYL: Edison 7696, 1901)
Roy Harvey & the North Carolina Ramblers, "She Is Only A Bird In A Guilded (sic.) Cage" (Paramount 3079, c. 1928; Broadway 8133, n.d.; rec. 1927)
Marlow & Young, "She's Only a Bird in a Gilded Cage" (Champion 15691, 1929)
Frank & James McCravy, "A Bird in a Gilded Cage" (Brunswick 4335, 1929; Supertone S-2022, 1930; rec. 1928)
Joseph Natus, "A Bird in a Gilded Cage" (Zonophone J-9072)

CROSS-REFERENCES:
cf. "Maids When You're Young Never Wed an Old Man" and references there

NOTES [464 words]: The image of a bird trapped in a golden cage and wanting to be free goes back at least to Chaucer's _Canterbury Tales_. In the Manciple's Tale [Fragment IX in the Riverside Chaucer edition], we read:
Taak any bryd, and put it in a caye,
And do all thy entente and thy corage
To fostre it tendrely with mete and drynke
Of alle deynteeth that thou kanst bithynke,
And keep it al so clernen as thou may,
Although his cage of gold be never so gay,
Yet hath this brid, by twenty thousand foold,
Lever in a forest that his rude and coold
Goon ete wormes and swich wrecchednesse.
For evere this brid wol doon his bisynese
To escape out of his cage, yif he may.
His libertee this brid desireth ay.
Take any bird, and put it in a cage,
And do all your intent and your ability
To foster it tenderly with food and drink,
Of all the dainties that you can think,
And keep it all as clean as you may,
Although his cage of gold be never so gay,
Yet had this bird, by twenty thousand fold,
Rather in a forest that is rude and cold
Go to eat worms and such wretchedness
For ever this bird will do its business
To escape out of its cage, if it may --
Its liberty this bird desires for aye.

It is suggested that Chaucer derived this ideas from Boethius's *Consolation of Philosophy.*

For that matter, the idea that "youth cannot mate with age" is prominent in several of the *Canterbury Tales,* notably the Merchant's Tale of January and May.

David A. Jasen, *Tin Pan Alley: The Composers, the Songs, the Performers and their Times: The Golden Age of American Popular Music from 1886 to 1956,* Primus, 1988, p. 41, says that in Arthur J. Lamb's original, the young woman was merely cohabiting with the rich old man. Harry von Tilzer, before setting the tune, insisted that they be married. I have to think this improved the result. After getting the words, "Von Tilzer went to a party which ended at a house of ill repute. He sat down at the piano in the parlor to compose music to the words. When he finished, he noticed that some of the girls were crying, and their reaction convinced him of the song's possibilities.

Jasen, p. 40, reports that Von Tilzer's real name was Harry Gumm; he took "Tilzer" from his mother's maiden name, and added "von" to make it sound more exalted. Born in 1872, all four of Harry's brothers also were involved in music. He himself ran away from home at age fourteen to join a circus. The famous singer Lottie Gilson told him he should be a songwriter. It took some time for Harry to establish himself, but obviously he eventually made it big. This song sold more than two million copies.

Not many of von Tilzer's hits seem to have established themselves in tradition, but in addition to this, he wrote the music to "Wait Till the Sun Shines, Nellie." - RBW

Bird Rocks, The

DESCRIPTION: "Twas winter down the icy gulf, The Gulf St Lawrence wide." The Bird Rocks lighthouse keeper, his son, and helper are swept away. His wife keeps the light burning until spring. Like her we should "in sorrow's darkest night ... show the world our light"

AUTHOR: unknown

EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: grief death drowning sea wife

FOUND IN: Canada(Newf)

REFERENCES (4 citations):

Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 144, "The Bird Rocks" (1 text, 1 tune)
Peacock, pp. 903-904, "The Bird Rocks" (1 text, 1 tune)
Blondahl-NewfoundlanderSing, pp. 69-70, "The Bird Rocks" (1 text, 1 tune)
Ryan/Small-HaulinRopeAndGaff, pp. 110-111, "The Bird Rocks" (1 text, 1 tune)

ST GrMa144 (Partial)

Roud #6348

RECORDINGS:

*Mrs. Thomas Walters, "The Bird Rocks"* (on PeacockCDROM) [one verse only]

NOTES [128 words]: Bird Rocks is an islet in the Gulf of St. Lawrence, northeast of Magdalen Islands in East Quebec. - BS

There is also a Bird Rocks in Newfoundland, near Green Island, but I don't believe it had a lighthouse. It wouldn't have been a hot spot for seals in any case.

There isn't much in the way of evidence for dates in this song, but this story fits the conditions in the Gulf of St. Lawrence and Newfoundland: Many communities had no communication with the outside world except by sea, and that was closed off in winter and early spring by ice. And it certainly fits the Newfoundlander's obsession with seals -- and the Gulf of St. Lawrence was one of
the prime areas for hunting them. Tragedies like this were part of the lore of the "land-based hunt" in Newfoundland. - RBW
Last updated in version 5.0
File: GrMa144

Bird Starver's Cry
DESCRIPTION: "Shoo all o' the birds" "Out of master's ground Into Tom Tucker's ground Out of Tom Tucker's ground Into ..." and so on.
AUTHOR: unknown
EARLIEST DATE: 1904 (Reeves/Sharp-TheldiomOfThePeople)
KEYWORDS: farming nonballad bird
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Reeves/Sharp-TheldiomOfThePeople 13, "Bird Starver's Cry" (2 texts)
Palmer-ThePainfulPlow, #1, Song III, "(no title)" (1 text, 1 tune)
Roud #1730
File: ReSh013

Bird's Courting Song, The (The Hawk and the Crow; Leatherwing Bat)
DESCRIPTION: Various birds talk about their attempts at courting, and the effects of their successes and failures. Example: "Said the hawk to the crow one day, Why do you in mourning stay, I was once in love and I didn't prove fact, And ever since I wear the black."
AUTHOR: unknown
EARLIEST DATE: before 1733 (broadside, Bodleian Harding Douce Ballads 2(243b)); other broadsides appear to date back to the seventeenth century "Woody Querristers" in the Roxburge collection
KEYWORDS: bird courting nonballad
FOUND IN: Ireland US(Ap,MW,NE,SE,So)
REFERENCES (20 citations):
Randolph 275, "The Crow Song" (5 texts, 1 tune, but only the first three texts are this piece, with the "B" and "C" texts mixing with "The Crow Song (I)"
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 152, "Birds Courting" (3 texts plus an excerpt; the "D" text may be mixed); also 156, "Said the Blackbird to the Crow" (the "D" text mixes this with "The Crow Song (I)"
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 152, "Birds Courting" (1 tune plus a text excerpt); 156, "Said the Blackbird to the Crow" (2 tunes plus text excerpts)
Morris-FolksongsOfFlorida #111, "The Woodpecker Song" (1 text); #112, "The Bird Song" (1 text, 1 tune)
Cox/Hercog/Halpert/Boswell-WVirginia-B, #20, pp. 170-171, "Pourquoi" (1 text, tune, probably amplified as it carefully has birds of all colors including some rarely encountered in nature)
Killion-Waller-ATreasuryOfGeorgiaFolklore, p. 225, "Sapsucker" (1 text)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 193, (no title) (1 fragment, probably this)
Sharp-EnglishFolkSongsFromSouthernAppalachians 215, "The Bird Song" (2 texts, 2 tunes)
Sharp/Karpeles-EightyEnglishFolkSongs 73, "The Bird Song" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 105-106, "The Bird Song"
Kennedy-FolksongsOfBritainAndIreland 295, "The Hawk and the Crow" (1 text, 1 tune)
Lomax-Lomax-FolkSongUSA 4, "Leatherwing Bat" (1 text, 1 tune)
Sturgis/Hughes-SongsFromTheHillsOfVermont, pp. 48-53, "Birds' Courting Song" (1 text, 1 tune)
Botkin-TreasuryOfNewEnglandFolklore, pp. 573-574, "Bird's Courting Song" (1 text, 1 tune)
Abrahams/Foss-AngloAmericanFolkSongStyle, pp. 90-91, "Bird Song" (1 text, 1 tune)
McNeil-SouthernMountainFolksong, pp. 72-73, "Bird Song" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 397, "Leatherwing Bat" (1 text)
Olson-BroadsideBalladIndex, ZN968, "Give ear you lads and lasses all" (?) ; ZN2037, "Oh says the Cuckoo, loud and stout" ; ZN2038, "Oh says the Cuckoo loud and stout"
DT, LEATRBAT* LEATHBA2*
ADDITIONAL: Bell/O Conchubhair, Traditional Songs of the North of Ireland, pp. 49-51, "The Hawk and the Crow" (1 text, 1 tune)
Roud #747 and 18169
Birdie Darling

DESCRIPTION: "Fly across the ocean, birdie, Fly across the deep blue sea, There you'll find an untrue lover...." The singer bids the bird to remind him of his promises to her and how he betrayed her.

AUTHOR: unknown

EARLIEST DATE: 1913 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: love, separation, betrayal, bird

FOUND IN: US(MW,Ro,So)

REFERENCES (2 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 210, "Birdie Darling" (1 text)
Hubbard-BalladsAndSongsFromUtah, #64, "Fly Across the Ocean Birdie" (1 text)

Roud #7948

File: Beld210

Birdie, Birdie

DESCRIPTION: "Birdie, birdie, in the tree, See them, Mama, vun, two, three, See they spread their little wings, Oh, what darling pretty things. Snow white darlings look around, See your breakfast on the ground." They do not move, for "Papa made them out of snow."

AUTHOR: unknown

EARLIEST DATE: 1940 (SFQ IV, according to Morris-FolksongsOfFlorida)

KEYWORDS: bird, father, mother

FOUND IN: US(SE)

REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #227, "Birdie, Birdie" (1 text)

Roud #5043

File: Morr227

Birdies' Ball, The

DESCRIPTION: "(The) spring (dove/once) said to the nightingale, 'I mean to give you birds a ball. Pray, ma'am, ask the birdies all.... Tra-la-la-la-la-la.' The birds come in their best clothes. Wren, cuckoo, raven all dance, then go home to their nests"

AUTHOR: unknown

EARLIEST DATE: 1946 (Peters-FolkSongsOutOfWisconsin)
Birds

DESCRIPTION: Game with two characters, the "angel" and the "namer." The name names birds, red bird, blue bird, etc. Then the angel names a bird type, which runs away: "Who is that? It's me. What do you want? I want some birds. What color? (Blue). Run, (blue)."

AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: playparty nonballad bird
FOUND IN: US(MA)
REFERENCES (1 citation):
Newell-GamesAndSongsOfAmericanChildren, #188, "Birds" (1 text)
File: Newe188

Birds in the Spring, The

DESCRIPTION: Singer sits down to listen to the birds sing, and praises the pleasure of their notes. Chorus: "And when you grow old, you will have it to say/You'll never hear so sweet... as the birds in the spring" or "...as the nightingale sing"

AUTHOR: unknown
EARLIEST DATE: 1893 (Broadwood/Maitland-EnglishCountySongs)
KEYWORDS: lyric nonballad animal bird
FOUND IN: Britain(England(Lond,South))
REFERENCES (4 citations):
Broadwood/Maitland-EnglishCountySongs, pp. 124-125, "The Sweet Nightingale" (1 text, 1 tune)
Copper-ASongForEverySeason, pp. 222-223, "By the Green Grove" (1 text, 1 tune)
DT, BIRDSPRG
ADDITIONAL: _Sing Out_ magazine, Volume 39, #4 (1995), p, 80, "By the Green Grove" (1 text, 1 tune, the Bob and Ron Copper version)
Roud #356
RECORDINGS:
George Maynard, "The Sweet Nightingale (The Birds in the Spring)" (on Maynard1)
NOTES [29 words]: I've entitled this, "The Birds in the Spring" to avoid confusion with, "The Sweet Nightingale" or "One Morning In May (To Hear the Nightingale Sing)," both unrelated songs. - PJS
Last updated in version 4.0
File: RcTBIITS

Birds Sing Sweeter, Lad, at Home, The

DESCRIPTION: "When but a lad of tender years my dear old dimpled dad This maxim would impress upon my mind:.... You'll find the lads sing sweeter, lad, at home." The singer has traveled far, and his father and mother are dead, but home is indeed sweeter

AUTHOR: Words: John F. Palmer / Music: Charles E. Pratt
EARLIEST DATE: 1895 (reported copyright date)
KEYWORDS: home travel father nonballad
FOUND IN: US(MW)
REFERENCES (1 citation):
ADDITIONAL: James P. Leary, Compiler and Annotator, _Wisconsin Folklore_ University of Wisconsin Press, 2009, article "The Wanigan Songbook" by Isabel J. Ebert, p. 218, "The Birds Sing Sweeter, Lad, at Home" (1 text, sung by Emory DeNoyer)
File: EDeN218B
**Birken Tree, The**

DESCRIPTION: "Oh, lass, gin ye would think it right, To gang wi' me this very night, We'll cuddle till the mornin' licht...." The girl would like to meet him at the birken tree, but her parents watch closely. But she manages to sneak away; all ends happily

AUTHOR: unknown

EARLIEST DATE: before 1838 (broadside, Bodleian Harding B 11(4027))

KEYWORDS: love separation reunion mother nightvisit

FOUND IN: Britain(Scotland)

REFERENCES (4 citations):

- Ford-VagabondSongsAndBalladsOfScotland, pp. 88-90, "The Birken Tree" (1 text, 1 tune)
- Greig/Duncan4 802, "The Birken Tree" (3 texts, 2 tunes)
- Ord-BothySongsAndBallads, pp. 100-101, "Johnnie's Got His Jean, O" (1 text)

**DT, BIRKNTRE**

Roud #5069

BROADSIDES:

- Bodleian, Harding B 11(4027), "The Birken Tree" ("Lass gin ye wad think it right"), W. Stephenson (Gateshead), 1821-1838
- NLScotland, L.C.Fol.178.A.2(058), "The Birken Tree," unknown, c. 1860; also L.C.Fol.70(15a), c. 1875

CROSS-REFERENCES:

- cf. "Bonny Glasgow Green" (tune, per Greig/Duncan4, and form)

File: FVS088

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**Birks of Aberfeldy**

DESCRIPTION: The singer asks "Bonnie lassie, will ye go To the birks of Aberfeldy?" He describes the summer there, birds singing, cliffs "crown'd wi' flowres," and so on. He would wish for nothing more than to be "supremely blest wi' love and thee"

AUTHOR: Robert Burns

EARLIEST DATE: 1840 (broadside, LOCsheet sm1840 371890); reportedly written 1787

KEYWORDS: courting lyric bird flowers

FOUND IN:

REFERENCES (2 citations):

- Whitelaw-BookOfScottishSong, p. 523, "The Birks of Aberfeldy" (1 text)

ADDITIONAL: James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford, 1969) #170, pp. 280-281, "The birks of Aberfeldy -- Composed on the spot" (1 text, 1 tune, from 1787)

Roud #5070

BROADSIDES:

- Bodleian, Harding B 20(15), "The Birks of Aberfeldy" ("Bonnie lassie will ye go, will ye go, will ye go"), J. Harkness (Preston), 1840-1866
- LOCsheet, sm1840 371890, "The Birks of Aberfeldy," George Willig (Philadelphia), 1840 (tune)
- NLScotland, L.C.Fol.70(7b), "The Birks of Aberfeldy," unknown, c.1875

CROSS-REFERENCES:

- cf. "Birks of Abergeldie" (tune, per Burns)

NOTES [46 words]: Whitelaw: "This was composed by Burns to the old tune of 'The Birks of Aberfeldy' in September, 1787, while standing under the falls of Aberfeldy, near Moness, in Perthshire."

Greig #56 p. 3 refers to "a fragment of the old song 'The Birks o' Abergeldie' which Burns adapted."

- BS

Last updated in version 3.2

File: BrdBiAbe

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**Birks of Abergeldy, The**

DESCRIPTION: The singer asks his girl to go with him to the Birks of Abergeldy. She fears betrayal. He promises to marry if she becomes pregnant. She complains "Abergeldy is too near my friends ... their eyes are on me steady" but she would go with him to Edinburgh.

AUTHOR: unknown
**Birmingham Road**

DESCRIPTION: "(chatter)" Chanteyman: "Birmingham Road!" Fishermen: "LAWD, LAWD, BIRMINGHAM ROAD!"

AUTHOR: unknown

EARLIEST DATE: 1950s (Frye-TheMenAllSinging)

KEYWORDS: shanty worksong

FOUND IN: US(SE)

REFERENCES (1 citation):
Frye-TheMenAllSinging, p. 185, "Birmingham Road" (1 short text)

NOTES [32 words]: The current description is all of the Frye-TheMenAllSinging fragment. This is part of a menhaden chantey. See the notes to "Help Me to Raise Them" for information about menhaden chanteys. - BS

Last updated in version 4.2

File: Frye185

**Birmingham Town**

DESCRIPTION: "I've traveled east and west... But I've never seen a town like Birmingham. Oh, she has certainly won the prize, Prettiest little town in Alabam." The singer has been many places, but even the air is better in Birmingham (Alabama)

AUTHOR: unknown

EARLIEST DATE: 1927 (recording, Darby & Tarleton)

KEYWORDS: travel home

FOUND IN:

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 330-332, "Birmingham Town" (1 text)

Roud #22312

RECORDINGS:
Tom Darby & Jimmie Tarlton, "Birmingham Town" (Columbia 15197-D, 1927)

File: CAFS1330
Birthday Cake, The
DESCRIPTION: "It's a little round thing so nice and clean, Prettiest thin you've ever seen." "Get your hands off of it, 'cause it don't belong to you, And you'll never get a piece, I don't care what you do." "Make no mistake, This song here's about a birthday cake"
AUTHOR: unknown
EARLIEST DATE: 1957 (List-SingingAboutIt-FolkSongsInSouthernIndiana)
KEYWORDS: bawdy humorous food sex warning
FOUND IN: US(MW)
REFERENCES (1 citation):
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 199-200, "The Birthday Cake" (1 text, 1 tune)
Roud #16808
CROSS-REFERENCES:
cf. "Keep Your Hands Off of Her" (lyrics)
NOTES [46 words]: I don't think there is much doubt but that this is based on Lead Belly's "Keep Your Hands Off of Her" or one of its relatives. But the addition of the birthday cake lines, which give it a whole different twist, are (just barely) enough for me to regard it as a separate song. - RBW
Last updated in version 5.3
File: List199

Bisbee!
DESCRIPTION: "We are waiting, brother, waiting, Though the night be dark and long. "They have herded us like cattle." The workers have been dragged from their homes, whether unionist or not. They are being separated from families and deported
AUTHOR: unknown
EARLIEST DATE: 1919 (One Big Union Monthly, according to Cohen)
KEYWORDS: labor-movement exile family
HISTORICAL REFERENCES:
Jul 12, 1917 - the Bisbee deportation, intended to break IWW activity in the area
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 537-538, "Bisbee!" (1 text)
File: CAFS2537

Biscuits Mis' Flanagan Made, The
DESCRIPTION: The singer is invited to a party at Flanagan's. He is invited to try the biscuits. They looked good, and were attractively presented, but the singer had never had "such nuggets of lead." To cut them, he advises the use of an axe and wedge
AUTHOR: unknown
EARLIEST DATE: 1941 (Randolph)
KEYWORDS: food party humorous
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 480, "The Biscuits Mis' Flanagan Made" (1 text, 1 tune)
Roud #5000
File: R480

Bishop, The
DESCRIPTION: "'I went to church the other day To hear the bishop preach and pray. They all got drunk but me alone, And I had to take the bishop home. Didn't I seem to like it? (x3) Well, I rather think I did."
AUTHOR: unknown
EARLIEST DATE: 1947 (Hubbard-BalladsAndSongsFromUtah)
KEYWORDS: clergy drink home
FOUND IN: US(Ro)
REFERENCES (1 citation):
Bishop's Song, The

DESCRIPTION: "O she was young and beautiful, the fairest of the fair," and she and Young John pledge their love. The Bishop sends John to spread Mormonism in England. Her father forces her to marry the Bishop (and her father will marry the Bishop's daughter). She dies.

AUTHOR: unknown

EARLIEST DATE: 1947 (Hubbard-BalladsAndSongsFromUtah)

KEYWORDS: love courting separation promise clergy marriage death

FOUND IN: US(Ro)

REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah, #226, "The Bishop's Song" (1 text, 1 tune
Roud #10905

NOTES [55 words]: According to Hubbard-BalladsAndSongsFromUtah's informant, this is a true story, composed to be sung at the dead girl's funeral. The bishop then excommunicated the composer. But no names are given. Since the composer is said to have rejoined the church in 1889, it evidently happened during the Mormon Church's polygamous period. - RBW

Last updated in version 3.8

File: Hubb222

Biting Spider

DESCRIPTION: "Biting spider going around biting everybody But he didn't bite me." Biting spider left darling Liza in Birmingham. The singer saw her leave the mountain and she didn't stop.

AUTHOR: unknown

EARLIEST DATE: 1950s (Frye-TheMenAllSinging); 1960 (LomaxCD1708)

KEYWORDS: work floatingverses nonballad shanty worksong

FOUND IN: US(SE)

REFERENCES (2 citations):
Frye-TheMenAllSinging, p. 185, ("Bitin' spider") (1 text)
GarrityBlake-FishFactory, p. 106, ("The bitin' spider going 'round bitin' everybody") (1 text)

Roud #17296

RECORDINGS:
Bright Light Quartet, "Bitin' Spider" (on LomaxCD1708)
Willie Williams and Group, "Biting Spider" (on VaWork)

NOTES [290 words]: VaWork "Biting Spider" includes the "Hiking Jerry" verse, at least, from "Mule on the Mountain." These recordings on VaWork are by two different groups. The LomaxCD1708 song is part of the "Menhaden Chanteys" track. "Biting Spider" is a menhaden chanty. See the notes to "Help Me to Raise Them" for information about menhaden chanteys. The verse structure is illustrated and discussed in the notes to "Goin' Home."

GarrityBlake-FishFactory p. 106: "Older black crewmen of the menhaden industry equated the purse seine fishing net with a spider because it would spread over the water's surface like a giant black web.... Fishermen explained that this chantey was not about one of the many insects found on a menhaden fish boat. Rather, 'bitin' spider' was 'that big black net that's killed many a man.' Some crewmen suggested that 'bitin' spider' represented the captain, but others told me it referred to the net and the perils associated with it, which ranged from falling into the 'web' during fishing operations and drowning, to falling prey to an empty net and being unable to bring home any money."

Of the menhaden sources only VaWork has verses besides "Biting spider... biting everybody," and VaWork is missing that one. VaWork has two other verses noted in the description that refer to the spider and floating verses from "Mule on the Mountain," including verses Hurston assigns to that song: "l don't want no cold peas cornbread neither molasses... It hurts my pride" (Hurston has "Give me beans") and "l don't want no coal-black woman for my regular ... Too low down" (Zora Neale Hurston, Mules and Men (New York: Harper Perennial,1990 (paperback edition of J.B. Lippincott, 1935 original)), pp. 269-270, "Mule On de Mount"). - BS

Last updated in version 4.2
Bitter Withy, The

DESCRIPTION: Jesus is sent out by Mary to play. He is snubbed by a group of rich boys. He builds "a bridge with the beams of the sun," and the boys who follow him across fall into the river and drown. Mary beats her child with a withy branch.

AUTHOR: unknown

EARLIEST DATE: 1888 (Rickert-AncientEnglishChristmasCarols)

KEYWORDS: Jesus poverty punishment religious discrimination

FOUND IN: Britain(England(West)) US(Ap)

REFERENCES (14 citations):
Leach-TheBalladBook, pp. 689-690, "The Bitter Withy" (1 text)
Leach-HeritageBookOfBallads, pp. 125-126, "The Bitter Withy" (1 text)
Leather-FolkLoreOfHerefordshire, pp. 181-184, "The Bitter Withy; or The Sally Twigs" (2 texts, the first perhaps mixed with "The Holy Well," 4 tunes)
Karpeles-TheCrystalSpring 104, "The Bitter Withy" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #44, "The Bitter Withy" (1 text, 1 tune)
Wells-TheBalladTree, pp. 188-189, "The Bitter Withy" (1 text, 1 tune)
Rickert-AncientEnglishChristmasCarols, pp. 86-87, "The Bitter Withy" (1 text)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 96-97, "Bitter Withee" (1 text, 1 tune, possibly learned from a pop folk recording)
Friedman-Viking/PenguinBookOfFolkBallads, p. 60, "The Bitter Withy" (1 text, 1 tune)
Grigson-PenguinBookOfBallads 5, "The Bitter Withy" (1 text)
Hodgart-FaberBookOfBallads, p. 152, "The Bitter Withy" (1 text)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 123-124, "The Bitter Withy" (1 text)

NOTES [291 words]: It should perhaps be noted that this event has no place in the Bible, nor even in the (known) apocryphal gospels (though it reminds one of various events in the "Infancy Gospel of Thomas," which also contains some rather nasty miracles; Leather-FolkLoreOfHerefordshire also mentions this obscure and vicious piece). Among his other acts, when the son of Annas the Scribe takes a withy branch and scatters the water in a puddle Jesus had made, Jesus causes the boy to drop dead (Montague Rhodes James, *The Apocryphal New Testament*, Oxford, 1924 (references are to the edition of 1972 of the corrected edition of 1953), p. 50). The bridge of sunbeams is a commonplace in religious art. Rickert-AncientEnglishChristmasCarols and others see this as an evolved version of "The Holy Well." If they are actually related, however, I would suspect the evolution of going the other way; the usual tendency of corruptions in religious pieces is for them to make God and Jesus look better, not worse.

Belden sees a connection between this song and the folk legend "Jesus and Joses," in which Joses (Jesus's brother; cf. Mark 6:3) tattles on Jesus and Jesus is beaten with willow twigs. There is a fundamental difference, however: In "The Bitter Withy," Jesus is genuinely guilty; in "Jesus and Joses," he is said to be innocent.

David C. Fowler, *A Literary History of the Popular Ballad*, Duke University Press, 1968, p. 51, connects this with a piece he calls "Childhood of Jesus," a medieval English poem; for more on it, see the notes to "The Cherry-Tree Carol" [Child 54].

According to Leather, the local title "The Sally Twigs" came about because, in Hereford, a willow wand is called a "sally twig." The phrase is not used in either text she prints.

Last updated in version 5.1

Black and Amber Glory

DESCRIPTION: "Their sparkling style we've come to know, since far-off days of yore, When first
they blazed the victory trail in Nineteen hundred and four." Names and attributes of past stars of Kilkenny hurling.

EARLIEST DATE: 1964 (_The Kilkenny People_, according to OLochlainn-MoreIrishStreetBallads)

KEYWORDS: pride sports Ireland moniker nonballad

REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads, pp. 261-262, "Black and Amber Glory" (1 text, tune referenced)

CROSS-REFERENCES:
cf. "The Lily of the West" [OLochlainn-IrishStreetBallads 93] (tune)
cf. "Bold Thady Quill" (subject of hurling) and references there

NOTES [80 words]: For information see the KilKennyCity site re Black and Amber Glory by Jamesie Murphy: "From that historic day at Deerpark in Carrick-on-Suir in 1904 when Kilkenny represented by Tullaroan and captained by Jer Doheny won their first title right up to the current success in 2002, every final is covered not alone in poetry and song, but also with photographs of the winning teams." - BS

For another hurling song, as well as some information on the sport, see "Bold Thady Quill." - RBW

File: 0LcM262

Black Ball Line, The

DESCRIPTION: "I served my time on the Black Ball line, To me way-ay-ay, Rio... Hurrah for the Black Ball line." "The Black Ball ships are good and true" and fast. They will lead you to a "gold mine." The listener is advised to travel to Liverpool and see the Yankees

EARLIEST DATE: 1914 (Sharp-EnglishFolkChanteys)

KEYWORDS: shanty sailor work

REFERENCES (8 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 131-133, "Hooraw for the Blackball Line" (1 text plus several fragments, 3 tunes) [AbEd, pp. 107-108]
Colcord-SongsOfAmericanSailormen, p. 53, "The Black Ball Line" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 105-106, "The Black Ball Line" (2 texts, 1 tune)
Sharp-EnglishFolkChanteys, XXIII, p. 26, "The Black Ball Line" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp. 51-52, "The Black Ball Line" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 489-490, "The Black Ball Line" (1 text, 1 tune)
DT, BLAKBALL*


Roud #2623

NOTES [204 words]: According to Fox, p. 3, "A group of textile importers in New York started the first [transatlantic] packet line. The main founder, Jeremiah Thompson, was an English immigrant from Yorkshire" who was 17 years old when he came to America as a representative of a family business.

Fox, p. 4, credits Thompson with the key idea behind the packets: They would sail on time whether they had a full cargo or not. This, for the first time, allowed receivers to count on passengers and cargo arriving on a fairly regular schedule. In 1817, Thompson and his associates announced regular packet service between New York and Liverpool.

Thompson's line started with four ships, "For identification they showed a large black ball on their fore topsail, at the highest point of the first mast. The 'Black Ball Line' at once earned a tight reputation for minding the calendar" (Fox, p. 4).

An interesting side effect of this was the first serious attempt to create luxury on shipboard. The packets were regular enough that the rich might travel on them just for the sake of travel -- and that meant that they had to be pampered. By 1823, Black Ball had packets with fine wooden tables, cabins with skylights, and silk curtains (Fox, p. 5). - RBW

Bibliography

- Fox: Stephen Fox, Transatlantic: Samuel Cunard, Isumbard Brunel, and the Great Atlantic
Black Betty

DESCRIPTION: "Oh Lawd, Black Betty, bam-ba-lam (x2), Black Betty had a baby, bam-ba-lam (x2)." "Oh, Lawd, Black Betty... It de cap'n's baby." "Oh, Lawd, Black Betty... but she didn't feed the baby. "Oh Lawd, Black Betty... Black Betty, where'd you come from?"

AUTHOR: unknown

EARLIEST DATE: 1934

KEYWORDS: prison prisoner punishment chaingang

FOUND IN: US(So)

REFERENCES (3 citations):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 60-61, "Black Betty" (1 text, 1 tune)
DT, BLKBETTY*

ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 34, "Black Betty" (1 text, 1 tune)
Roud #11668

RECORDINGS:
Mose "Clear Rock" Platt, "Black Betty" (AFS 2643 B2, 1939)

NOTES [54 words]: According to the Lomaxes, "[Black Betty] is the whip that was and is used in some Southern prisons." Jackson, _Wake Up Dead Man_, p. 194, notes this use in the Lomax songs but says that in Texas prisons, "Black Betty" does not mean a whip but rather the locked and barred wagon used to take prisoners to and from prisons. - RBW

Last updated in version 3.1

Black Billy Tea

DESCRIPTION: "'Kick out your fire, boy, Roll up your pack, Don't forget your billy, boy, Billy burnt and black... Black billy tea, boy, That's the stuff for me." It's better than beer. It keeps miners alive. It helps a man in a bog. It even helps catch game

AUTHOR: Words: Joe Charles / Music: Les Cleveland

EARLIEST DATE: 1967 (Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: food

FOUND IN:

REFERENCES (4 citations):
Bailey/Roth-ShantiesByTheWay-NZ, pp. 149-150, "Black Billy Tea" (1 text)
Cleveland-NZ-GreatNewZealandSongbook, pp. 24-25, "Black Billy Tea" (1 text, 1 tune)
Garland-FacesInTheFirelight-NZ, pp. 41-42, 116, "(Black Billy Tea)" (1 text)

NOTES [39 words]: Joe Charles reports that, in the 1950s, he was asked to put on the billy for the local shearers, and the Ray Pareka, the gun, told him, "No dish-water, Joe -- I like it BLACK!" The rhythm apparently came from an engine in the shed. - RBW

Last updated in version 4.3

Black Bottle, The (The Bottle of Grog)

DESCRIPTION: "One day as I passed through a tavern door, I was... determined to pass by I'm sure," but the singer spots a bottle of grog. They converse; it says it does good; the singer says it does harm. He drinks it anyway -- but says he won't drink again

AUTHOR: unknown

EARLIEST DATE: 1960 (Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott)

KEYWORDS: drink travel dialog

FOUND IN: Canada(Ont)
REFERENCES (1 citation):
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 51, "The Black Bottle" (1 text, 1 tune)
Roud #3832

NOTES [19 words]: If the singer thought a bottle of grog was talking to him BEFORE he drank it, what was he like after drinking it? - RBW
Last updated in version 5.1
File: AbFo051

Black Cat, The

DESCRIPTION: "I brought a black cat home one night, And I brought some steak home too...."
While the singer is out, the cat eats the steak. Cat and human fight, with the human generally coming off worse. Similar escapades follow
AUTHOR: unknown
EARLIEST DATE: 1987
KEYWORDS: animal humorous fight
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 141-142, "The Black Cat" (1 text, 1 tune)
File: MCB141

Black Cook, The

DESCRIPTION: One of three sailors, a black cook, has an idea to "rise cash." They sell his body as a corpse to a doctor. When the doctor goes to dissect the corpse it stands. The doctor runs to his wife, who bars the door and asks him to "leave off dissecting"
AUTHOR: unknown
EARLIEST DATE: before 1911 (broadside, Bodleian 2806 c.14(57))
KEYWORDS: trick corpse humorous cook doctor sailor Black(s) money
FOUND IN: Canada(Newf,Ont) Britain(Scotland(Aber)) US(MA,NE)
REFERENCES (7 citations):
Greig/Duncan2 297, "The Black Cook" (1 text)
Peacock, pp. 856-858, "The Black Devil" (1 text, 1 tune)
Fowke-TraditionalSingersAndSongsFromOntario 7, "Three Jolly Jack Tars" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 58-61, "The Black Devil (Three Jolly Jack Tars; The Black Cook)" (1 text, 1 tune)
Ives-FolksongsFromMaine 19, "The Black Cook" (1 text, 1 tune)
Byington/Goldstein-TwoPennyBallads, pp. 22-24, "The Black Cook" (1 text, 1 tune)
DT, BLCKCOOK*

RECORDINGS:
Freeman Bennett, "The Black Devil" (on PeacockCDROM) [one verse only]
Richard Pennell, "The Black" (on MUNFLA/Leach)

BROADSIDES:
Bodleian, 2806 c.14(57), "The Black Cook" or "The Doctor Outwitted," James Lindsay (Glasgow), 1851-1910; also Firth b.27(445), "The Doctor Outwitted"; Harding B 26(141), 2806 b.9(12)[many illegible words], "The Docter Outwitit by the Black" (sic.)
NLScotland, L.C.178.A.2(078), "The Black Cook, or The Doctor Outwitted," unknown, c. 1870

SAME TUNE:
cf. "Larry O'Gaff" (tune, per Fowke-TraditionalSingersAndSongsFromOntario)

NOTES [1285 words]: The shortage of cadavers for dissection which gave rise to this song is by no means exaggerated. Adams, p. 6, notes that, as early as 1505, Scottish surgeons were required to learn anatomy -- which meant finding bodies to take apart. The problem was so bad that the great William Harvey had to dissect his own father and sister (Roach, p. 42)! Anatomists need bodies; so do beginning medical students. And few people have been willing to donate their bodies to such causes. The well-to-do were buried, and that was that.
That left two sources of dead bodies: Executed criminals, and paupers. Sapolsky credits Henry VIII
with passing a law giving dead bodies of criminals to the doctors. And Jameson, pp. 24-25, notes the various American "Anatomy laws": "Massachusetts in 1784 passed an act providing that the bodies of those killed in duels or executed for killing another should be given to the surgeons to be dissected.... Massachusetts in 1831 passed the first liberal law for the benefit of anatomy in any English-speaking country, giving to the surgeons the bodies of criminals and of State paupers who died without leaving relatives. But the New York law of 1789 had given judges the power to order the dissection of executed criminals as part of their sentence."

According to Roach, p. 40, this was considered an extra punishment to the convicted because of the belief at the time in the literal resurrection of the body -- meaning that a sliced-up body would need a lot more resurrecting!

These measures were inadequate in two ways. First, they did not provide enough bodies (especially since, according to Palmer, p. 66, there were people who thought that the dead bodies of executed criminals had medicinal effects and tried to make off with them, or parts of them). Second, and worse, the cadavers so obtained were not typical.

The bodies of the Henry VIII's criminals were usually healthy, but they had suffered from execution -- and, before death, had suffered the brutal conditions of English prisons, and very likely from torture as well.

The corpses of the poor were intact, but these people had died of starvation, illness, and the general brutality of life. Their deaths were theoretically "natural," but they were usually hastened by their workhouse conditions.

The result was that doctors generally were not in position to examine the bodies of people who died of a healthy old age. Indeed, this remains a problem to this day, according to Sapolsky. It is a genuine problem both for doctors and for medical researchers -- he notes on p. 121 that two artificial diseases (one related to the adrenal glands and one related to the thymus) went into the diagnostic manuals as a result of always performing dissections on poor and sick people. Children with healthy thymus problems was actually treated with radiation, to shrink glands that appeared larger than was expected. In fact the radiation damaged the healthy glands resulting in poorer health for those so treated plus a vast spike in cases of thyroid cancer (Sapolsky, p. 122).

Sapolsky, pp. 117-119, tells of how the desperate need for corpses for dissection gave rise to the occupation of the body snatcher -- people who went out and unearthed (often literally) the bodies of recently-dead people for use by doctors. (This is to be distinguished from "grave robbery," which consists of taking artifacts such as jewels left in the coffin but leaving the body intact; Roach, p. 43).

The first reasonably well-documented case of grave-robbing for anatomical purposes, according to Adams, pp. 9-10, took place in 1678. Adams, p. 8, describes the shortage of bodies as being so severe that, in 1794, a group of doctors circulated a letter in support of body-snatching. Happily, this did not become widely known.

There was also said to be an organized ring for taking dead bodies from Ireland to Scotland in ferries for resurrection purposes. This was discovered when one delivery went uncollected and the bodies were left to rot (Adams, p. 69).

Reportedly London in 1828 had ten full-time body snatchers and hundreds of others who occasionally engaged in the trade (Roach, p. 44). They worked only during the cool season; because of the problem of decay, anatomy lessons were held only during the winter.

This problem was bad enough that a coffin was marketed in 1818 as being safe from being opened by the snatchers. Another solution, according to Adams, p. 47, was a rentable coffin cover made of heavy metal; it could be placed over the grave until the body had decomposed enough to be useless. Others mounted guards on graves, or surrounded them with booby traps (Adams, p. 57).

Under the circumstances, it is understandable that some doctors might be willing to work with the body snatchers. Ugly as their profession obviously was, it had the potential to bring good for many other people.

It appears that the sailors in this song are imitating the snatchers.

The fact that the cook was Black may have made his corpse even more desirable. According to Adams, p. 21, anatomists particularly liked unusual specimens such as dwarfs. In eighteenth or nineteenth century England, Blacks were rare enough that they might be considered a peculiar race.

The law was less willing to look the other way. Jameson, p. 24, notes that "New York in 1789 passed a law punishing the disinterment of bodies for purposes of anatomy"; other jurisdictions came to have similar laws.

For some reason, the problem was particularly acute in Scotland. Or, at least, was of greater concern to the citizens. Adams, p. 2, notes riots in 1742, widespread fear in 1752, and a notorious court case in 1753 among other things.
In Edinburgh in the late 1820s, two criminals, Burke and Hare, became famous for acquiring bodies for anatomists by any means necessary. Many broadsides were produced about their crimes and trial; for details, see "Burke's Confession." Although the number of corpses so used was probably relatively small, they gained enough attention that the body snatchers came to be known as "resurrectionists" (HistTodayCompanion, p. 647). Fowke-TraditionalSingersAndSongsFromOntario, p. 165, notes that "to burke" became a verb for committing murder in such a way that a charge could not be proved. Generally it means "to strangle."

The body snatchers became so infamous that folktales began to circulate about them, e.g. "The Corpse in the Cab" (Briggs, volume A.2, p. 48), in which two resurrectionists try to use their victim’s body to hold a place for their cab, with regrettable results, and "Resurrection Men" (Briggs, A.2, p. 249), in which a local youth scares off two resurrectionists by appearing to rise from a grave. We also see them made the subject of literature; Stevenson wrote "The Body Snatcher," and they are also mentioned in Twain's The Adventures of Tom Sawyer (Edwards, p. 80).

As a result, Britain in 1832 passed the "Anatomy Act," This made the bodies of workhouse inmates and paupers available to the doctors (HistTodayCompanion, pp. 22-23; Roach, p. 41, dates it to 1836). According to Palmer, p. 44, "diggum uppers" continued to work for a decade or so, but the problem began to resolve itself. According to HistTodayCompanion, p. 23, however, the Anatomy Act contributed to the fear of the workhouse which endured into the Twentieth Century, and which so infests many of the works of Dickens.

Incidentally, there are still resurrectionists today. A 2018 article on the Ars Technica web site mentions the conviction of a husband and wife for buying diseased bodies, chopping them up, and selling them to medical students and such who needed to practice their craft and thought they were getting safe body parts. - RBW

Bibliography

- Briggs: Katherine Briggs, A Dictionary of British Folk-Tales in the English Language, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2)
- Jameson: J. Franklin Jameson, Dictionary of United States History 1492-1895, Puritan Press, 1894

Black Fly Song, The

DESCRIPTION: "'Twas early in the spring when I decide to go For to work up in the woods in North Ontario." The unemployed singer joins a survey crew under Black Toby. He suffers from the flies, and is helped only by the cook. He vows never to work up north again

AUTHOR: Wade Hemsworth
EARLIEST DATE: 1957
KEYWORDS: work Canada bug cook unemployment
FOUND IN:
REFERENCES (1 citation):
Fowke/Mills/Blume-CanadasStoryInSong, pp. 212-214, "The Black Fly Song" (1 text, 1 tune)
NOTES [25 words]: Wade Hemsworth worked for Ontario Hydro in 1949, seeking a site for a dam on the Little Abitibi. This song was a direct result of his experiences. - RBW
Black Gal (I)
DESCRIPTION: "That old black gall keeps on a-hollering, Bout a new pair of shoes, buddy, bout a new pair of shoes." The singer gives her money, she comes back drunk. He hits her. She leaves (crying murder?). He visits her and is turned away; he ends up in prison
AUTHOR: unknown
EARLIEST DATE: 1965 (recorded from J. B. Smith and Louis Houston by Jackson)
KEYWORDS: abuse separation punishment clothes money
FOUND IN: US(So)
REFERENCES (2 citations):
Lomax-FolkSongsOfNorthAmerica 294, "Black Gal" (1 text, 1 tune, definitely composite and probably bowdlerized)
Jackson-WakeUpDeadMan, pp. 297-299, "Black Gal" (2 texts, 1 tune)
Roud #6714
CROSS-REFERENCES:
cf. "Heavy-Hipped Woman (Black Gal II)" (lyrics)
cf. "On My Way to Mexico" (lyrics)
NOTES [50 words]: Jackson notes links to several songs collected by the Lomaxes and others, probably including "Heavy-Hipped Woman (Black Gal II)." This song, however, has a distinct plot, which that one doesn't; I think they should be split -- though the possibility that this inspired that cannot be discounted. - RBW
Last updated in version 2.4
File: JDM297

Black Girl's Beaus, The
DESCRIPTION: "Old coons look alike to me, I get another beau, you see, He's just as good to me As any nigger dared be -- And I don't like you nohow!
AUTHOR: unknown
EARLIEST DATE: 1975 (NorthCarolinaFolkloreJournal)
KEYWORDS: courting rejection Black(s)
FOUND IN: US(SE)
REFERENCES (1 citation):
NOTES [50 words]: This is one of a section of "rhymes" in this part of Johnson's article; it is not listed as a song. The other "rhymes" seem unlikely to have been songs, but this one feels like it is. Despite its racist tone, I've included it on that basis. It might even be fun if the racist elements were removed. - RBW
Last updated in version 6.1
File: NCF251BG

Black Hawk War Song, The
DESCRIPTION: "In our leaky tents we sit, Listening to the drip, drip, drip, Of the rain and snow that chills us to the bone," The singers long for home, or at least clear skies, as they sit in Sanpete. They wonder when they will be able to go home.
AUTHOR: unknown
EARLIEST DATE: 1948 (Hubbard-BalladsAndSongsFromUtah)
KEYWORDS: hardtimes home storm
FOUND IN: US(Ro)
REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah, #239, "The Black Hawk War Song" (1 short text)
Roud #10910
NOTES [30 words]: Although Hubbard-BalladsAndSongsFromUtah calls this a war song, there is no mention of war, or of Black Hawks, in Hubbard's version; it's just a complaint about lousy weather. - RBW
Last updated in version 3.8
File: Hubb239
Black Is the Color

DESCRIPTION: "(Black, black,) black is the color of my true love's hair...." The singer describes the beautiful girl he is in love with. (He regretfully concedes that they will never be married)
AUTHOR: unknown (see NOTES)
EARLIEST DATE: 1916 (Cecil Sharp collection)
KEYWORDS: love courting hair beauty separation nonballad
FOUND IN: US(Ap,SE,So)
REFERENCES (9 citations):
Lomax/Lomax-FolkSongUSA 16, "Black Is the Color" (1 text, 1 tune)
Lomax- FSNA 100, "Black Is the Color" (1 text, 1 tune)
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 88, "Black is the Color" (1 text, 1 tune, with several floating lines including some that appear to be from "Lady Mary Anne" or something related)
Sharp-EnglishFolkSongsFromSouthernAppalachians 85, "Black is the Colour" (1 text, 1 tune)
Sharp/Karpeles-EightyEnglishFolkSongs 41, "Black is the Colour" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol1, p. 107, "Black Is the Color of My True Love’s Hair" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 267-268, "Black is the Color" (1 text)
Silber/Silber-FolksingersWordbook, p. 145, "Black Is The Color" (1 text)
DT, BLACKCOL* BLACKCO2*
Roud #3103
RECORDINGS:
Dellie Norton, "Black is the Colour" (on OldTrad1, FsrMtns4)
Pete Seeger, "Black is the Color" (on PeteSeeger18)
NOTES [54 words]: John Jacob Niles, who is largely responsible for popularizing this song, also claims to have written it. For a recently composed song, however, it exists in unusually diverse and widespread forms. Randolph notes connections with English pieces, and Lomax correctly observes that the tune resembles "Fair and Tender Ladies." - RBW
Last updated in version 5.1
File: LxU016

Black Men Are the Bravest

DESCRIPTION: The singer says "ye are black ... Bit I am white and bonny" and the colors complement each other. Black and white cocks crow but "the black cock crows the clearest" and "ladies say That black men are the bravest"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: courting nonballad Black(s)
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1855, "Black Men Are the Bravest" (1 text)
Roud #13591
NOTES [19 words]: Is black the color of his hair or skin? This time I'm guessing skin, but compare "Although My Love Be Black." - BS
Last updated in version 2.5
File: GrD81855

Black Mustache, The

DESCRIPTION: "It's O once I had a charming beau..." The singer describes his wealth and wooing. "And then there came a sour old maid, She's worth her weight in gold," whom the suitor prefers. She warns against "those stylish chaps that wear the black mustache"
AUTHOR: unknown
EARLIEST DATE: 1925
KEYWORDS: courting hair money abandonment oldmaid
FOUND IN: US(Ap,MW,SE,So)
REFERENCES (9 citations):
Randolph 402, "The Little Black Mustache" (3 texts)
Black Phyllis

DESCRIPTION: "And then came black Phyllis, his charger astride, And took away Annie, his unwilling bride..." The singer sits in the storm and wishes his love Annie would be returned to him. Someone eventually kills Phyllis, but Annie is dead by then

AUTHOR: unknown

EARLIEST DATE: 1916

KEYWORDS: love death separation abduction disease

FOUND IN: US(Ap)

REFERENCES (1 citation):

Cox-FolkSongsSouth 43, "Black Phyllis" (1 text)

ST JHCox043 (Full)

Roud #3628

CROSS-REFERENCES:

cf. "Nottamun Town (Nottingham Fair)" (lyrics)

NOTES [184 words]: Cox's text is only a fragment, unfortunately, of what looks to have once been an excellent ballad, probably of British origin. Indeed, it almost looks like a narrative poem; the lyrical devices are complex.

I wonder, though, if "Phyllis" is not in fact "Syphilis." This would fit in with the mysterious feeling of the song -- and would also explain the connections with "Nottamun Town," which also seems to be the result of plague and hallucination.

Another thought is that "Black Phyllis" might be an error for "Black Annis," a blue-faced, sharp-toothed Leicester hag who ate people, especially disobedient children; she seems to have been used as a cautionary monster. But I know of no Black Annis tales in America.

Seeking for relatives has been an unrewarding process. The closest I've found is in Kinloch's Ballad Book (item #XXII, no title, a fragment of two stanzas) has a piece in the same meter, with equally mysterious lines ("First there cam whipmen, and that not a few, And there cam bonnetmen following the pleugh"), but I don't have any reason except the metre and mystery to link them. - RBW

Last updated in version 2.7

File: JHCox043

Black Pipe, The

DESCRIPTION: The singer is a beggar, but "if I got the best of broth with helpings of cold tripe, I would rather have an extra reek of my black pipe." The singer describes how tobacco is better than fame or fortune or power, and hopes to be buried with his pipe

AUTHOR: English words by Andy Doey and George Graham

EARLIEST DATE: 1939 (Sam Henry collection)

KEYWORDS: begging drugs

FOUND IN: Ireland
Black Pony Blues (Coal Black Mare)

DESCRIPTION: Singer's black mare can win against any horse; "ain't a horse in Kentucky my horse can't beat." He gives her gold teeth, earrings, and streamlined shoes. He rode her for days and she never broke her pace. He would follow her to any land.

AUTHOR: unknown
EARLIEST DATE: 1941 (recording, Arthur "Big Boy" Crudup)
KEYWORDS: sex racing nonballad horse lover
FOUND IN: US(SE)
RECORDINGS:
Arthur "Big Boy" Crudup, "Black Pony Blues" (Bluebird B-8896, 1941); "Coal Black Mare" (1969, on "Look on Yonder's Wall," Delmark DS-614)
Lovey Williams, "Coal Black Mare" (on USMississippi01)
NOTES: The description follows Arthur Crudup's recording.
Charley Patton's "Pony Blues" (Paramount 12792, 1929) may have provided the idea for this blues. His first verse, as far as I can make out, is, "Baby, get my pony saddle my black mare (x2), I'm go find a rider baby in this world somewhere" --at least Son House (1998, on "The Original Delta Blues", Columbia CK 65515) sings it "somewhere" -- but the rest of the lyrics have not been picked up by Crudup or Lovey Williams. In any case Patton's, Crudup's and Williams's black mare is a stand-in for a black lover. - BS
Last updated in version 5.1
File: RcBlPoBl

Black Ram Night Song (When All Our Work Is Done)

DESCRIPTION: "When all our work is done, and all our sheep are shorn, Then home with our Captain to drink the ale that's strong, 'Tis a barrel then of hum-cup, which we calls the Black Ram."
The singer bets the Black Ram will make the hearer stagger and fall

AUTHOR: unknown
EARLIEST DATE: 1973 (Simpson)
KEYWORDS: work sheep drink
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
ADDITIONAL: Jacqueline Simpson, _The Folklore of Sussex_, B. T. Batsford, 1973, p. 122, "(When all our work is done, and all our sheep are shorn)" (1 text)
File: Sim122

Black Rock Pork

DESCRIPTION: "I shipped aboard of a lumber-boat, Her name was Charles O'Rourke, The very first thing they rolled aboard Was a barrel of Black Rock pork." They have to eat salt pork at all meals. The boat sinks on a chunk of coal.

AUTHOR: unknown
EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)
KEYWORDS: canal humorous cook food wreck
FOUND IN:
REFERENCES (1 citation):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 243-244, 'Black Rock Pork" (1 text, which starts with the Black Rock Pork stanzas then takes in most of "The E-ri-e")
Roud #6589
CROSS-REFERENCES:
cf. "The E-ri-e" (plot, lyrics)
File: TNY243
Black Sheep, The

DESCRIPTION: A father has three sons, one honest, two vile. The bad sons convince the father to evict the youngest. Then -- urged on perhaps by their wives -- they evict their father from the house. The third son, the "Black Sheep," comes forth and rescues the father

AUTHOR: William F. Gould (c. 1897) (source: Guigné-ForgottenSongsOfTheNewfoundlandOutports)

EARLIEST DATE: 1897

KEYWORDS: father children rescue

FOUND IN: US(Ap,MA,MW,SE) Canada(Newf)

REFERENCES (8 citations):
Fuson-BalladsOfTheKentuckyHighlands, pp. 79-80, "The Black Sheep" (1 text)
Henry-SongsSunInTheSouthernAppalachians, pp. 130-131, "The Black Sheep" (1 text)
Cazden/Hautercht/Studer-FolkSongsOfTheCatskills 105, "The Black Sheep" (2 texts, 2 tunes)
Peters-FolkSongsOutOfWisconsin, pp. 54-55, "The Black Sheep" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 62-64, "The Black Sheep" (1 text, 1 tune)
Spaeth-WeepSomeMoreMyLady, pp. 173-174, "The Black Sheep" (1 text)
Roud #4282

RECORDINGS:
[Tom] Darby & [Jimmie] Tarlton, "The Black Sheep" (Columbia 15674, 1931; rec. 1930)
[Blind James] Howard & [Charles] Peak, "Three Black Sheep" (Victor V-40189, 1930; rec. 1928; on KMM)
Ann(ie) Whalen, "The Black Sheep" (on MUNFLA/Leach)

NOTES [80 words]: Yes, this song DOES sound like "King Lear." Given that it is patently a stage song, I can't help but think that the author was influenced by that play.

For a vaguely similar story, with a Lear-like opening and a happy ending in which the exiled daughter marries a rich man following a Cinderella courtship, see Joseph Jacobs, collector, English Fairy Tales, originally published 1890; revised edition 1898 (I use the 1967 Dover paperback reprint), pp. 51-56, "Cap o' Rushes." - RBW

Last updated in version 4.4

File: FSC105

Black Snake, Black Snake, Where Are You Hiding?

DESCRIPTION: Singing game in which a "black snake" tries to seize children who come too close to taunt it. "Black snake, black snake, Where are you hiding? Black snake, black snake, Where are you hiding? Don't you bite me!"

AUTHOR: unknown

EARLIEST DATE: 1944 (Trent-Johns-PlaySongsOfTheDeepSouth)

KEYWORDS: playparty animal nonballad

FOUND IN:

REFERENCES (1 citation):
Trent-Johns-PlaySongsOfTheDeepSouth, pp. 28-29, "Black Snake, Black Snake, Where Are You Hidin'?" (1 text, 1 tune)

File: TrJo028

Black Stripper, The

DESCRIPTION: "I have but one cow and she has but one tit, But she's better to me than one that has six, One drop of her milk would make the house ring." All his barley goes to feed her. He'll take her to town "and if I meet the gauger, I will knock him down"

AUTHOR: unknown

EARLIEST DATE: 1904 (_Songs of Uladh,_ according to OLochlainn-MoreIrishStreetBallads)

KEYWORDS: drink nonballad wordplay

FOUND IN: Ireland

REFERENCES (1 citation):
Black Swans, The

DESCRIPTION: "The restless shadows by me flit, And day will soon be o'er." The digger sees black swans fly by as he digs gum. He's fifty miles from a town, ten from the nearest pub. As the black swans mark the end of a dull day, they will in time bring the end of life

AUTHOR: E. L. Eyre? (soure: Garland-FacesInTheFirelight-NZ)

EARLIEST DATE: 1972 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)

KEYWORDS: worker loneliness New Zealand bird

REFERENCES (2 citations):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 40, "Black Swans" (1 text, 1 modern tune) (p. 23 in the 1972 edition)
Garland-FacesInTheFirelight-NZ, p. 191, "(Black Swans)" (1 text)

RECORDINGS:
Dave Calder, "Black Swans" (on NZSongYngCntry)

NOTES [34 words]: Black swans are not native to New Zealand; it was introduced from Australia, although it is now widespread. The date at which they were introduced would perhaps give a hint as to the date of this poem. - RBW

File: Colq023

Black Tail Range, The

DESCRIPTION: "I am a roving cowboy Off from the western plains." Vignettes about cowboy life: One cowboy is rejected by a girl because he is poor. Another recalls leaving his family. Others tell of the dangers of mining and suggests hunting instead

AUTHOR: unknown

EARLIEST DATE: 1931 (Larkin-SingingCowboy)

KEYWORDS: cowboy work hunting mining

REFERENCES (1 citation):
Larkin-SingingCowboy, pp. 141-143, "The Black Tail Range" (1 text, 1 tune)
Roud #5762

NOTES [52 words]: Larkin-SingingCowboy's informant Bob Norfleet claims that he and a group of cowboys made this up in 1893, with each cowboy contributing a verse on pain of having to do the day's cooking. Given the miscellaneous nature of the verses, this seems possible -- but it was a surprisingly poetic bunch of cowboys. - RBW

File: Lark141

Black Them Boots (Goin' Down to Cairo)

DESCRIPTION: "Black them boots an' make 'em shine, Goodbye, goodbye, Black them boots and make 'em shine, Goodbye (Liza/lazy) Jane." "Oh how I love her, ain't that a shame...." "See that snail a-pullin' that rail?"

AUTHOR: unknown

EARLIEST DATE: 1930 (Randolph)

KEYWORDS: playparty

REFERENCES (3 citations):
Wolford-ThePlayPartyInIndiana, pp. 25-26=Wolford/Richmond/Tillson-PlayPartyInIndiana, p. 142, "Black Them Boots" (1 text, 1 tune)
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 68-72, "Goin' Down to Cairo" (1 text, 1 tune plus many variant stanzas)
Randolph 550, "Black Them Boots" (1 text, 1 tune)
Roud #7656
CROSS-REFERENCES:
cf. "Goodbye Liza Jane (I)"
NOTES [68 words]: From its form this would appear to be akin to "Goodbye Liza Jane" (or one of the other Liza Jane songs), but the fragment in Randolph is just too fragmentary for certainty. - RBW
[This is a variant of] "Goin' Down to Cairo," a southern Illinois fiddle tune with these verses and the chorus 'Goin' down to Cairo/Goodbye, goodbye/Goin' down to Cairo/Goodbye, Liza Jane." The reference is to Cairo, Illinois. - PJS
Last updated in version 4.3
File: R550

Black Thing, The

DESCRIPTION: A hairy, toothless, "wee black thing" sits on a cushion. A piper and two little drummers come to play. The piper goes in and "when he came out he hang doon his head"

AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume1)
KEYWORDS: sex bawdy humorous
FOUND IN: Britain(Scotland(Bord))
REFERENCES (2 citations):
Lyle-Andrew-CrawfurdsCollectionVolume1 69, "Black Joke" (1 text)
Roud #3864
CROSS-REFERENCES:
cf. "Black Joke" (tune, per Legman; one line in Lyle-Andrew-CrawfurdsCollectionVolume1’s version, bawdy text)
SAME TUNE:
Shandrum Boggoon (File: CrPS287)
The Rebels ("Ye brave, honest subjects, who dare to be loyal") (Rabson-SongbookOfTheAmericanRevolution, pp. 50-51)
NOTES [459 words]: The Lyle-Andrew-CrawfurdsCollectionVolume1 text has as a chorus a standard line from "Black Joke": "We her black Jock and her belley so white." The "plot" of Lyle-Andrew-CrawfurdsCollectionVolume1 is different from the various "Black Joke" texts; Lyle-Andrew-CrawfurdsCollectionVolume1 plays a single metaphor while the "Black Joke" texts are literal in which each verse tells about a different man's experience with the harlot. Lyle-Andrew-CrawfurdsCollectionVolume1 is very close to the text [no indication that it is sung] in Arthur Huff Fauset, _Folklore from Nova Scotia_ (New York, 1931), #18 p. 133, ("Two little drummers whose fifes was so fair"). Where the Lyle-Andrew-CrawfurdsCollectionVolume1 text has "A piper and twa little drummers came there To play wi the wee thing well covered o'er wi hair," Fauset has "Two little drummers whose fifes was so fair Seeking a castle all covered with hair." Fauset adds a final line, "Great God, says the drummer, the fifer is dead." Since "Black Joke" refers to a set of other songs and since, as Faucet shows, the black joke theme is incidental to this song, perhaps a better "master title" might be "Two Drummers and a Piper."
See Digital Tradition for much more about "Black Joke" including the tune (see "Black Joke," "Black Joke (3)," "Black Joke (4)," and Robert Burns's "My Girl She's Airy."
Definitions from Jonathon Green, _Cassell's Dictionary of Slang_ (2nd edition, 2005):
"black jock n.1 1 [late 18C] pubic hair. 2 [late 19C (also brown jock, grey jock) the vagina...."
"black joke n (also coal-black joke) [mid-18C+] the female genitals. [.... E.P. suggests something to be cracked]."
For more on "joke" as "a bawdy name for the female genitalia," see Edgar V. Roberts, "An Unrecorded Meaning of 'Joke' (or 'Joak') in England" in _American Speech_, Vol. XXXVII, No. 2 (May 1962 (available online by JSTOR)), pp. 137-140. In case there remained any doubt, Roberts, in a later paper, says, "the adjectives of color in phrases like *black joke* refer simply to the surroundings in which the *joke* itself appears; that is a *black joke* = a brunette, a *white joke* = a blonde, and so on" [Edgar V. Roberts, "More about 'Joke'" in _American Speech_, Vol. XXXVIII, No.
Black Velvet Band (I), The

DESCRIPTION: The singer meets and courts a girl with fine hair tied up in a (black/blue) velvet band. As they are out (walking) one night, she steals a gentleman's (watch). The crime is discovered; she plants the evidence on the singer; he is convicted and punished.

AUTHOR: unknown

EARLIEST DATE: before 1854 (broadside, Bodleian Harding B 16(25c))

KEYWORDS: crime courting robbery transportation punishment clothes

FOUND IN: Britain(England) US(Ap,MW,So) Australia Ireland Canada

REFERENCES (17 citations):
Randolph 672, "The Blue Velvet Band" (1 text)
Bush-FSofCentralWestVirginiaVol4, pp. 65-66, "Blue Velvet Band" (1 text, 1 tune)
Meredith/Anderson-FolkSongsOfAustralia, pp. 49-50, 145-146, 192-193, "The Black Velvet Band" (2+ texts, 3 tunes)
Anderson-StoryOfAustralianFolksong, pp. 15-16, "The Black Velvet Band" (1 text, 1 tune)
Anderson-FarewellToOldEngland, pp. 47-49, "The Black Velvet Band" (1 text)
Fahey-Eureka-SongsThatMadeAustralia, pp. 48-49, "The Black Velvet Band" (1 text, 1 tune)
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 61-64, "The Black Velvet Band" (1 text plus an excerpt)
Manifold-PenguinAustralianSongbook, pp. 10-11, "The Girl with the Black Velvet Band" (1 text, 1 tune)
Stewart/Keesing-FavoriteAustralianBallads, pp6-7, "The Girl with the Black Velvet Band" (1 text)
Williams-Wiltshire-WSRO Mi 535, "Black Velvet Band" (1 text)
Kennedy-FolksongsOfBritainAndIreland 313, "The Black Velvet Band" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 178, "The Town of Dunmanway" (1 text, 1 tune)
Spaeth-WeepSomeMoreMyLady, pp. 148-150, "The Girl in the Blue Velvet Band" (1 text, 1 tune)
Johnson-BawdyBalladsAndLustyLyrics, pp. 38-41, "The Girl with the Blue Velvet Band" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 658-661, "The Blue Velvet Band" (1 text)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 213-216, "The Girl in the Blue Velvet Band" (1 text)

DT 313, BLACKVEL BLKVEL2 BLUEVEL (BLUEVELV2 -- definitely a parody, possibly traditional)

Roud #2146 and 3764

RECORDINGS:
Cliff Carlisle, "The Girl in the Blue Velvet Band" (ARC 5-12-61, 1935; rec. 1934)
Tex Fletcher & Joe Rogers, "The Girl in the Blue Velvet Band" (Decca 5403, 1937)
Bill Monroe & His Blue Grass Boys, "The Girl In The Blue Velvet Band" (Columbia 20648, 1949)
Hank Snow, "The Blue Velvet Band" (Bluebird [Canada] B-4635, c. 1939)

BROADSIDES:
Bodleian, Harding B 16(25c), "Black Velvet Band" ("To go in a smack, down at Ba[r]king, when a boy, as apprentice I was bound", Swindells (Manchester), 1796-1853; also 2806 c.16(199), 2806 b.10(116), "Black Velvet Band"

CROSS-REFERENCES:
cf. "The Black Velvet Band (II -- New Zealand)" (tune, meter, lyrics)
cf. "The Black Velvet Band (III)"
cf. "The Charming Young Widow I Met on the Train" (woman pickpocket theme)
cf. "Pretty Little Dear" (theme: man imprisoned, woman thief)
cf. "Tars of the Blanch" (tune, per Bodleian Harding B 16(25c))

SAME TUNE:
Hank Snow, "Answer to 'The Blue Velvet Band'" (Bluebird [Canada] B-4688, c. 1939)

NOTES [257 words]: Roud splits this into two songs, based perhaps on whether the band is black
It may well be that the "blue velvet band" versions are a rewrite. Certainly the version produced by Spaeth is the sort of thing you'd expect when someone "improves" a traditional piece: The stanza form is different, and it's full of cutesy forms. But it's the same story, and the "blue" form is less popular, so I'm content to lump them while considering the blue velvet band secondary and the result of redaction.

It should be noted that the fullest versions of the "Blue" version, such as Spaeth's, are extremely full, with (in effect) two plots: First the wild meeting which results in the young man being convicted and punished, and then a final scene in which the young man misses the girl and goes to find her, only to find her dead. There is another "Blue" version (in the Index as "Blue Velvet Band (II)" ) in which the middle part, about the prison, has broken off. Genetically, it's still the same song, and perhaps should file here -- but the parts have separated so far that it seemed better to split them. In any case, there are so many black and blue velvet bands floating around the tradition that you probably should check all songs which use these titles.

Incidentally, it seems pretty certain that the song was well-known in the nineteenth century; according to Spaeth's *A History of Popular Music in America*, p. 608, there was a popular piece of 1894 entitled "Her Eyes Don't Shine Like Diamonds" by Dave Marion. - RBW

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**Black Velvet Band (II -- New Zealand)**

**DESCRIPTION:** In a form clearly based on the transportation song "The Black Velvet Band," the singer -- who has chosen to emigrate to New Zealand -- bids farewell to his girl and sails away. He tells how he is saving up to be reunited with his girl in the velvet band.

**AUTHOR:** unknown

**EARLIEST DATE:** 1968 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)

**KEYWORDS:** love separation clothes emigration New Zealand

**FOUND IN:** New Zealand

**REFERENCES:** (3 citations):

*Colquhoun-NZ-Folksongs-SongOfAYoungCountry*, p. 26, "Black Velvet Band" (1 text, 1 tune) (p. 17 in the 1972 edition)

*Garland-FacesInTheFirelight-NZ*, pp. 56-56, "(Black Velvet Band)" (1 text)

**RECORDINGS:**

*Bruce Hall, "Black Velvet Band" (on NZSongYngCntry)*

**CROSS-REFERENCES:**

cf. "The Black Velvet Band (I)" (tune, meter, lyrics)

cf. "The Black Velvet Band (III)"

**NOTES** [60 words]: I suspect this is not really traditional, but rather is an adaption of the standard Black Velvet Band to New Zealand conditions (i.e. no transportation). But I gather it was found in some manuscript somewhere (Colquhoun lists the source as "P.D. Mary L. Rodgers" but the author as "Anonymous"), so it *may* have been passed from hand to hand at some time. - RBW

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**Black Velvet Band (III), The**

**DESCRIPTION:** Singer loves a girl who wears a blue (black) velvet band. He leaves her to find work. She appears to him by firelight; he returns home, to discover or learn from his captain that she has died. She is buried wearing his ring and the velvet band

**AUTHOR:** unknown

**EARLIEST DATE:** 1961 (recording, Stanley G. Triggs)

**KEYWORDS:** loneliness love rambling separation beauty clothes burial death work supernatural lover worker ghost

**FOUND IN:** Can(West)

**REFERENCES:** (1 citation):

*DT, BLUEVEL2, BLUVEL2*

**RECORDINGS:**

*Stanley G. Triggs, "The Blue Velvet Band" (on Triggs1)*

**CROSS-REFERENCES:**
cf. "The Black Velvet Band (I)"
cf. "The Black Velvet Band (II - New Zealand)"

NOTES [63 words]: The relationship to the other "Black Velvet Band" songs is clear -- this one shares the chorus "Her cheeks were the full flush of nature/Her beauty it seemed to expand/Her hair hung down in long tresses/Tied back by the blue velvet band." But the theme of betrayal common in the other songs is wholly absent; in this case the lady is innocent, and dies. So I separate them. - PJS

File: RcBlVel13

Black Water Side, The [Laws O1]

DESCRIPTION: A boy and girl have long been courting. He offers to marry her; she objects that she is too poor. He says that, though he loves only her, this is her only chance; he has another girl in reserve. She gains her mother's permission and they are married

AUTHOR: unknown

EARLIEST DATE: 1933 (Flanders/Olney-BalladsMigrantInNewEngland)

KEYWORDS: courting poverty love marriage

FOUND IN: US(NE) Ireland Canada(Newf,Ont)

REFERENCES (6 citations):
- Laws O1, "The Black Water Side"
- Flanders/Olney-BalladsMigrantInNewEngland, pp. 39-41, "Black Water Side" (1 text, 1 tune)
- Ives-FolksongsFromMaine 17, "The Blackwater Side" (1 text, 1 tune)
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H811, pp. 461-462, "The Blackwaterside" (1 text, 1 tune)
- Peacock, pp. 503-504, "The Blackwater Side" (1 text, 1 tune)
- Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 49, "The Blackwater Side" (1 text, 1 tune)

Roud #312

RECORDINGS:
- Caroline Brennan, "The Blackwater Side" (on ITMA/CapeShoreNL)
- Frank Knox, "The Blackwater Side" (on MUNFLA/Leach)

NOTES [34 words]: Not to be confused with Kennedy's song "Down by Blackwaterside" ("Abroad As I Was Walking"), which is a seduction ballad. The two appear to have cross-fertilized heavily, but the plots are distinct. - RBW

Last updated in version 5.1

File: L001

Black Within, Red Without

DESCRIPTION: Riddle: "Black within, red without, Four corners round-about." Answer: a chimney

AUTHOR: unknown

EARLIEST DATE: 1948 (NorthCarolinaFolkloreJournal)

KEYWORDS: riddle nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
- NorthCarolinaFolkloreJournal, (Peggy Cole and Sally Poole, informants), "Riddles," Vol. 1, No. 1 (Jun 1948), p. 28, "(Black within, red without)" (1 text)

Roud #20798

File: NCF128A

Black Woman

DESCRIPTION: "Come here Black woman...ah-hmm, sit on Black daddy's knee." Singer asks if her house is lonesome with her biscuit-roller gone. He's going to Texas "to hear the wild ox moan. He asks where she stayed last night and threatens to tell her daddy on her

AUTHOR: unknown

EARLIEST DATE: 1940 (recording, Vera Hall)

KEYWORDS: separation loneliness courting love sex abandonment travel lyric nonballad animal lover

FOUND IN: US(SE)
REFERENCES (2 citations):
Courlander-NegroFolkMusic, pp. 140-141, "(Black Woman)" (1 text); pp. 266-268, "Black Woman" (1 tune, partial text)
Roud #10987
RECORDINGS:
Rich Amerson, "Black Woman" (on NFMAla1, DownHome)
Vera Hall, "Black Woman" (on AFS 4067 B1, 1940)
ALTERNATE TITLES:
Wild Ox Moan
NOTES [19 words]: Vera Hall recorded this subsequently as "Wild Ox Moan," the name by which it became popular in the folk revival. - PJS
Last updated in version 3.5
File: CNFM140

Black-Eyed Daisy, The
DESCRIPTION: "Send for the fiddle and send for the bow, Send for the black-eyed Daisy, Don't reach here by the middle of the week, It's almost drive me crazy..." "Who's been here since I been gone? Send for the... Pretty little girl with a red dress on...."
AUTHOR: unknown
EARLIEST DATE: 1921 (Brown)
KEYWORDS: music nonballad floating verses
FOUND IN: US(SE)
REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 310, "The Black-Eyed Daisy" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 310, "The Black-Eyed Daisy" (1 tune plus a text excerpt)
Bronner/Eskin-FolksongAlivePart2 36, "Black Eyed Daisy" (1 text, 1 tune)
File: Br3310

Black-Eyed Susan (Dark-Eyed Susan) [Laws O28]
DESCRIPTION: Susan boards a ship to seek William. He hears her voice and greets her on the deck, promising to be true wherever he goes. Susan bids a sad farewell as the ship prepares to leave
AUTHOR: words: John Gay / music: Richard Leveridge
EARLIEST DATE: 1733 (publication of lyrics. Source: Scott)
KEYWORDS: ship separation love
FOUND IN: Canada(Mar,Newf)
REFERENCES (10 citations):
Laws O28, "Black-Eyed Susan (Dark-Eyed Susan)"
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 131-132, "Black-Eyed Susan" (2 texts, 2 tunes)
Creighton-MaritimeFolkSongs, pp. 90-91, "Black-Eyed Susan" (1 text, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 165-167, "Black-Eyed Susan" (2 texts, 2 tunes)
Scott-EnglishSongBook, pp. 4-5, "Sweet William's Farewell to Black-Eyed Susan" (1 text, 1 tune)
Lehr/Best-ComeAndIWillSingYou 28, "Dark-eyed Susan" (1 text, 1 tune)
Wolf-AmericanSongSheets, #153, p. 12, "Black Ey'd Susan" (2 references)
Forget-Me-Not-Songster, pp. 131-132, "Black Ey'd Susan" (1 text)
HarvardClassics-EnglishPoetryChaucerToGray, pp. 402-403, "Black-Eyed Susan" (1 text)
DT 672, BLKEYSUS
Roud #560
BROADSIDES:
Black-Eyed Susie (Green Corn)

DESCRIPTION: Floating verses about courting and marriage: "All I want in this creation / Pretty little wife and a big plantation.... Two little boys to call me pappy, One named sup and the other named gravy. Hey, black-eyed Susie" (or "Green corn," or other chorus)

AUTHOR: unknown

EARLIEST DATE: 1924 (recording, Gid Tanner & Riley Puckett)

KEYWORDS: courting marriage children nonballad playparty

FOUND IN: US(Ap,SE,So)

REFERENCES (13 citations):
- Randolph 568, "Black-Eyed Susan" (1 short text plus a fragment, 1 tune); also perhaps 415, "Possum Sop and Polecat Jelly" (1 text, 1 tune -- a playparty that shares some lyrics and is too short to classify on its own)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 410-411, "Black-Eyed Susan" (1 text, 1 tune -- Randolph's 568A)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 311, "Black-Eyes Susie" (2 fragments, presumably of this piece)
- Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 86, "Pretty Little Black-Eyed Susan" (1 text)
- Henry-SongsSungInTheSouthernAppalachians, p. 184, "Pretty Little Black-Eyed Susan" (1 text)
- Roberts-SangBranchSettlers, #71, "Black-Eyed Susie" (1 short text, 1 tune, presumably this although it's too short to be certain)
- Abernethy-SinginTexas, p. 66, "Black-Eyed Susie" (1 text, 1 tune)
- Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 286-288, "Black-eyed Susie" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 38, "Green Corn"; p. 39, "Black-Eyed Susie" (2 texts)
- NorthCarolinaFolkloreJournal, Bill Thatcher, "The Roan Mountain Hilltoppers: Old-Time Music from East Tennessee," Vol. XXVIII, No. 2 (Nov 1980, p. 74, "Black-Eyed Susie" (1 tune, possibly this although there are no lyrics)

DT, BLKEYESZ

ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 58, "Green Corn" (1 text, 1 tune)

Roud #4954 and 3426
RECORDINGS:
Roscoe Holcomb, "Blackeyed Susie" (on MMOK, MMOKCD, ClassBanj)
Al Hopkins & his Buckle Busters, "Black Eyed Susie" (Brunswick 175/Vocalion 5179 [as the Hill Billies], 1927)
J. P Nestor, "Black-Eyed Susie" (Victor 21070, 1927; on TimesAint05)
New Lost City Ramblers, "Blackeyed Susie" (on NLCR07)
Land Norris, "Kitty Puss" (OKeh 40212, 1924)
Fiddlin' Doc Roberts, "Black-Eyed Susie" (Gennett 6257, 1927)
Pete Seeger, "Black-Eyed Suzie" (on LonesomeValley); "Green Corn" (on BroonzySeeger2)
Jilson Setters [pseud. for James W. "Blind Bill" Day], "Black Eyed Susie" (Victor V-40127, 1929)
Gid Tanner & Riley Puckett, "Black-Eyed Susie" (Columbia 119-D, 1924)
Gid Tanner & his Skillet Lickers, "Black-Eyed Susie" (Columbia 15283-D, 1928)
Henry Whitter [Whitter's Virginia Breakdowners], "Black-Eyed Susie" (OKeh 40320, 1925)

CROSS-REFERENCES:
[140 words]: It is possible that this song and "Hot Corn, Cold Corn (I'll Meet You in the Evening)" spring from the same sources, since they share lyrics and themes. However, they have evolved far enough apart that I feel I have to split them.
Roud seems to split the group even more, with "Black Eyed Susie" being his #3426 and "Green Corn" his #4954. The versions I've seen, though, are so mixed up that I decided to lump them because almost any split would be somewhat arbitrary. Nor are the titles any help; Cambiaire-EastTennesseeWestVirginiaMountainBallads's "Pretty Little Black-Eyed Susie." for instance, never mentions Susie; the girl in the song is Sally.
Jim Dixon points out that reference to a tune with [this] title can be found in Maurice Thompson, Hoosier Mosaics (New York: E. J. Hale & Son, 1875; available on Google Books), page 44.- RBW

NOTES:
File: R568

Black, Brown, and White

DESCRIPTION: About the troubles suffered by American blacks, who must take poor jobs (if any are available) for poor pay. "If you're white, you're all right; If you're brown, stick around, But if you're black, O brother, git back, git back, git back."
AUTHOR: Big Bill Broonzy
EARLIEST DATE: 1945
KEYWORDS: discrimination hardtimes work
FOUND IN:
REFERENCES (4 citations):
Scott-TheBalladOfAmerica, pp. 350-351, "Discrimination Blues" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica316 , "Black, Brown, and White" (1 text, 1 tune)
Arnett-IHearAmericaSinging, p. 176, "Git Back Blues (Black, Brown, and White Blues)" (1 text, 1 tune)
DT, GITBACK*
File: SBoA350

Blackberry Grove

DESCRIPTION: The singer is eating blackberries when he spies a milkmaid. He asks to buy milk; she says the cow has kicked over the bucket. She hints that the loan of a shilling would be quickly repaid; he takes the hint, she takes the shillings, and he takes her
AUTHOR: unknown
EARLIEST DATE: 1892 (Baring-Gould and Sheppard)
KEYWORDS: courting sex commerce farming money food animal worker
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Kennedy-FolksongsOfBritainAndIreland 122, "Blackberry Grove" (1 text, 1 tune)
DT, BLKBERGR*
Roud #9176
RECORDINGS:
Ted Lambourine, "Blackberry Grove" (on FSBFTX13)
CROSS-REFERENCES:
cf. "Harmless Young Jim" (innuendoes)
cf. "Buttercup Joe" (innuendoes)
cf. "The Spotted Cow" (theme)
cf. "Kitty of Coleraine" (theme)
cf. "Three Maidens to Milking Did Go" (theme)
ALTERNATE TITLES:
One Michaelmas Morn
NOTES [137 words]: Not to be confused with "Pretty Betsy the Milkmaid (Blackberry Fold)," despite their sharing a milkmaid and blackberries. Incidentally, one of the reasons milkmaids were held in such romantic esteem was for their smooth, fair, and un-pockmarked skin, which came from their contact with cowpox and resultant immunity to smallpox. - PJS
Kennedy-FolksongsOfBritainAndIreland observes that the song dates itself to Michaelmas (September 29), a day on which hired workers finished their terms and were paid off. Thus the youth would have money to spend -- and the girl would have every reason to latch onto him *now* (even if it meant spilling the milk) before he left the vicinity.
I know of no version in which the two explicitly sleep together (and can't imagine Baring-Gould printing such!), but the implication is strong. - RBW
Last updated in version 4.3
File: K122

Blackbird (I), The (Jacobite)
DESCRIPTION: A lady is mourning for her blackbird, who "once in fair England... did flourish." Now he has been driven far away "because he was the true son of the king." She resolves to seek him out, and wishes him well wherever he may be
AUTHOR: unknown
EARLIEST DATE: 1651 (Broadside, reprinted by Ramsay, 1740)
KEYWORDS: lament separation Jacobites
HISTORICAL REFERENCES:
1625 - Accession of Charles I
1649 - Execution of Charles I. Charles (II) forced into hiding. Britain becomes a commonwealth
1660 - Restoration of monarchy. Accession of Charles II
1685 - Death of Charles II. Accession of James II and VII (a Catholic)
1688-1689 - Glorious Revolution deposes King James II
1720-1788 - Life of Bonnie Prince Charlie
1745-1746 - Jacobite rebellion of 1745, which ended in the defeat and final exile of Bonnie Prince Charlie
FOUND IN: US(So) Ireland Britain(Scotland)
REFERENCES (17 citations):
Hogg-JacobiteRelicsOfScotlandVol2 33, "The Blackbird" (1 text, 1 tune)
Grøeg/Duncan1117, "The Blackbird" (1 fragment)
Randolph 116, "The Blackbird" (3 texts, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 115-117, "The Blackbird" (1 text, 1 tune -- Randolph's 116B)
OLochlainn-MoreIrishStreetBallads 78, "The Blackbird" (1 text, 1 tune)
Galvin-IrishSongsOfResistance, pp. 16-17, "The Royal Blackbird" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 36, "The Blackbird" (1 text)
Zimmerman-SongsOfIrishRebellion 1, "The Blackbird" (2 texts, 1 tune)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 19-21, "The Royal Blackbird" (1 text)
Forget-Me-Not-Songster, pp. 148-149, "The Blackbird" (1 text)
Hylands-Mammoth-Hibernian-Songster, pp. 130-131, "The Blackbird" (1 text)
DT, RYLBLKBD*
ADDITIONAL: Charles Gavan Duffy, editor, The Ballad Poetry of Ireland (1845), pp. 139, "The Blackbird"
Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 246-248, "The Blackbird" (1 text)
Blackbird (VII), The

DESCRIPTION: "Once a boy who was no good Took a girl into the wood, Bye, bye, blackbird," and "Took her... To a place where he could love and grind her" -- then turns her over and continues. She then "Told her story to a court." He ends up in prison

AUTHOR: unknown

EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: sex courting abuse punishment prison

FOUND IN: Canada

REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, p. 141, "The Blackbird" (1 text, tune referenced)

Roud #10147

CROSS-REFERENCES:
Blackbird and Thrush, The

DESCRIPTION: The singer hears two birds rejoicing because they are "single and free." The girl goes to meet Johnny, but "the dearer I loved him, the saucier he grew." At last he rejects her, and she says she can do better elsewhere

AUTHOR: unknown

EARLIEST DATE: 1928 (Sam Henry collection)

KEYWORDS: love courting rejection flowers gift

FOUND IN: Ireland Britain(England(South))

REFERENCES (2 citations):

Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H241, pp. 346-347, "The Blackbird and Thrush" (1 text, 1 tune)

Copper-SongsAndSouthernBreezes, pp. 290-291, "So Abroad as I was Walking" (1 text, 1 tune, with no particular plot but with verses reminiscent of "Old Smokey" or this piece)

Roud #2380

RECORDINGS:

Turp Brown, "Abroad As I Was Walking" (on Voice01)

CROSS-REFERENCES:

cf. "On Top of Old Smokey" (floating lyrics)

cf. "Farewell He" (floating lyrics)

cf. "Green Grows the Laurel (Green Grow the Lilacs)" (floating lyrics)

cf. "The Ploughboy (l)" (theme)

NOTES [85 words]: The full version of this song, from the Sam Henry collection, is little more than a pastiche of floating lyrics (see the cross-references). I've thrown in the Copper text (which Roud actually splits off as its own song) because it, like the Henry text, contains lyrics we ordinarily associate with "Old Smokey." Presumably both songs derive from the same source as gave us the American text.

The key lines are "A meeting's a pleasure, a parting's a grief, And an (unconstant young man) is worse than a thief." - RBW

File: HHH241

Blackbird Get Up

DESCRIPTION: Alternate lines are a chorus, "Ay-ah." The shantyman sings "White bird get up... she break/shake she tail... Black bird get up... she do the same" "Donna ... Emmalina girl .. come go with me"

AUTHOR: unknown


KEYWORDS: courting shanty bird Black(s)

FOUND IN: West Indies(St Vincent)

REFERENCES (1 citation):

Abrahams-DeepTheWaterShallowTheShore, pp. 75-78,93-94, "Blackbird Get Up" (2 texts, 1 tune)

NOTES [71 words]: A song to row by when blackfish whaling, but "when we reach fifty or sixty yards, we stop becu' we does need silence. We stop singing; when he hears some noise he would sound and go to bottom" [Abrahams].

For a comment by Blacks making the accusation that what the white man does, "the brown man does the same," see "She Gets There Just the Same (Jim Crow Car)"; in the West Indies, see Olive Lewin's version from Jamaica. - BS

File: AWIS075

Blackbird of Avondale, The (The Arrest of Parnell)

DESCRIPTION: A fair maid mourns "Oh, where is my Blackbird of sweet Avondale." The fowler caught him in Dublin and he is behind "the walls of Kilmainham." She says "God grant that my
Blackbird of Mullaghmore, The

DESCRIPTION: For money the singer will "supply you with a good friend" and a glass. The "loyal blackbird" of Mullaghmore has been driven away to some fine still. "Her offspring are well proven in America, France and Spain" She will return "but not to the same place"

AUTHOR: unknown

EARLIEST DATE: 1952 (Tunney-StoneFiddle)

KEYWORDS: drink nonballad emigration bird

FOUND IN: Ireland

REFERENCES (2 citations):

* Tunney-StoneFiddle, pp. 123-124, "The Blackbird of Mullaghmore" (1 text, 1 tune)
* OBoyle-TheIrishSongTradition 4, "Blackbird of Mullaghmore" (1 text, 1 tune)

Roud #3474

ALTERNATE TITLES:
The Loyal Blackbird

NOTES [78 words]: Tunney-StoneFiddle: "If poteen was so potent surely it inspired the poets. Isn't 'The Loyal Blackbird' or 'The Blackbird of Mullaghmore' one of the many songs in praise of stills and poteen-making?"

OBoyle-TheIrishSongTradition: ". .. the Blackbird of the song is the hidden name for the hidden Still. Mullaghmore (The Big Height) is a townland on the slopes of the Mournes above Hilltown in
County Down, where I first heard the song from Owen McAteer in July 1952." - BS

Blackbirds and Thrushes (I)

DESCRIPTION: Young man meets young woman; she laments her Jimmy, who is off to the wars. She fears he will be killed, but when he returns, he finds her dead instead. He regrets having left.

AUTHOR: unknown

EARLIEST DATE: 1906 (Sharp collection)

KEYWORDS: love separation death soldier

FOUND IN: Britain(England)

REFERENCES (2 citations):
- Sharp-OneHundredEnglishFolksongs 36, "Blackbirds and Thrushes" (1 text, 1 tune)
- Karpeles-TheCrystalSpring 33, "Blackbirds and Thrushes" (1 text, 1 tune)

Roud #12657

CROSS-REFERENCES:
- cf. "C'est la Belle Francoise (Beautiful Francesca)" (plot)
- cf. "The Lass of Roch Royal" [Child 76] (theme)
- cf. "John (George) Riley (I)" [Laws N36] and references there (theme)
- cf. "Ball of Yarn"

File: ShH36

Blackell Murry Neet (Blackwell Merry Night)

DESCRIPTION: "Ay, lad! Sec a murry-neet we've had at Bleckell." The well-dressed folk are there to dance as the fiddle plays. They eat, drink, smoke, sing. The singer wishes health to Johnny Dawson the clogger and hopes they will meet again.

AUTHOR: Words: Robert Anderson (1770-1833), according to Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams

EARLIEST DATE: 1808 (Anderson)

KEYWORDS: music dancing nonballad food drink

FOUND IN: Britain(England(North))

REFERENCES (1 citation):
- Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #9, "Blackwell Merry Night"

Roud #1529

File: VWP012

Blackfoot Rangers

DESCRIPTION: "Mount! mount! and away o'er the greenwood so wide, The sword is our sceptre, the fleet steed our pride...." The Blackfoot rangers will raid and bushwhack the Federals, who cannot hope to defeat them; God will support them.

AUTHOR: unknown

EARLIEST DATE: 1912 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: outlaw horse Civilwar

FOUND IN: US(So)

REFERENCES (1 citation):
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 354, "Blackfoot Rangers" (1 text)

Roud #7770

NOTES [172 words]: Although the reader may be tempted to refer this to the Blackfoot Indians (who lived primarily in Montana and Alberta east of the Rockies), Belden-BalladsSongsCollectedByMissourFolkloreSociety refers this to the Blackfoot region in Missouri, and to the Civil War, and he is likely right. Missouri was long a center of intense guerrilla activity, starting actually *before* the Civil War (as raiders crossed over into "Bleeding Kansas" to try to force that state to become slave or free). These particular raiders were probably Confederate (since they were anti-Federal), but it's barely possible that they were abolitionist and trying to overthrow the pro-slavery Lecompton government. In any case, given the way these guerillas behaved, the only god who could approve of their
behavior is one which fed on human sacrifice. Belden-BalladsSongsCollectedByMissourFolkloreSociety does not mention an ancestor of this piece, but looking at it, I cannot help but feel that it is adapted from something else, though I'm not sure what. - RBW

File: Beld354

**Blackleg Miners, The**

DESCRIPTION: "It's in the even' after dark, When the black-leg miner creeps to work." "They take their picks and down they go To hew the coal that lies below." The singer warns against mining. Women avoid miners. Hearers are urged to join the union

AUTHOR: unknown

EARLIEST DATE: 1949 (collected by A. L. Lloyd, according to Raven)

KEYWORDS: mining labor-movement hardtimes

FOUND IN: Britain(England(North))

REFERENCES (3 citations):

*DT, BLAKLEG*


Roud #3193

File: CBThBlMi

**Blackman's Dream, The**

DESCRIPTION: Singer dreams of a mystical trip. At different points on the desert trip he is given colored garments to wear. He encounters the burning bush, a toad, armed strangers, mountains, a pyramid and a fountain and cup for toasting all that don't bow to Baal.

AUTHOR: unknown

EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)

KEYWORDS: dream ritual religious

FOUND IN:

REFERENCES (1 citation):

*Smyth/Bush/Long-OrangeLark 35, "The Blackman's Dream" (1 text, 1 tune)

CROSS-REFERENCES:

cf. "The Knight Templar's Dream" (subject) and references there

cf. "The Grand Mystic Order" (subject) and references there

NOTES [215 words]: Smyth/Bush/Long-OrangeLark: "The title is a sufficient description of the song's contents." [?!

According to Zimmermann, p. 303, "Other [than Orange Lodge] Protestant organizations, such as the Grand Black Chapter or the Royal Arch Purple Chapter, developed parallel with Orangeism, and their rituals were also themes of allegorical songs which appeared, along with masonic texts, in Orange collections." His footnote to that statement lists among songs not inspired by Orange ritual, "The Black Man's Dream."

The Royal Black Institution was formed in Ireland in 1797; the Orange Order had been formed in 1795. To this day it has an annual July 13 demonstration at Scarva in Co. Down. (source: "Our Background" at The Royal Black Institution site) - BS

The Burning Bush is of course a reference to Exodus 3. Most of the other references are non-Biblical, except for the one to bowing to Baal. I suspect this is a reference to 1 Kings 19:18. Elijah had fled to Mount Horeb, saying that he is left alone as a worshipper of YHWH, but YHWH answers, "Yet I have left me seven thousand in Israel, all the knees which have not bowed unto Ba'alic. This must have seemed unusually suitable imagery to the Protestants of Ulster, who were so conscious of being a minority in a Catholic nation. - RBW

File: OrLa035
Blacksmith (I), The

DESCRIPTION: "A blacksmith courted me, Nine months or better. He fairly won my heart, Wrote me a letter.... And if I were with my love, I'd live forever." Sadly, her love has departed (for the wars? To be married?); she wishes she were with him wherever he goes

AUTHOR: unknown

EARLIEST DATE: 1901

KEYWORDS: love separation courting lie betrayal lament lover

FOUND IN: Britain(England(Lond,South,West)) Canada

REFERENCES (7 citations):
Kennedy-FolksongsOfBritainAndIreland 146, "A Blacksmith Courted Me" (1 text, 1 tune)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 22, "The Blacksmith" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #48, "The Blacksmith" (1 text, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 56, "The Blacksmith" (2 texts, 2 tunes)
Reeves/Sharp-TheldiomOfThePeople, p. 233, "(Have you seen my love pass by)" (1 fragment)
Karpeles-TheCrystalSpring 45, "Shoemaker Courted Me" (1 text, 1 tune)

DT, BLAKSMIT* BLAKSMT2* BLAKSMI2* Roud #816

RECORDINGS:
Harry Brazil, "A Blacksmith Courted Me" (on Voice11)
Phoebe Smith, "A Blacksmith Courted Me" (on FSBFTX15)

BROADSIDES:
Bodleian, Firth c.18(130), "The Blacksmith," H. Such (London), 1863-1885

CROSS-REFERENCES:
- cf. "Our Captain Called" (tune & meter, lyrics)
- cf. "Pining Daily and Daily" (theme)
- cf. "Glasgow Ships" (one verse)

SAME TUNE:
Brave Wolfe [Laws A1] (File: LA01)

NOTES [373 words]: Lines are similar to Opie/Opie-OxfordDictionaryOfNurseryRhymes 270, "Brave news is come to town" (earliest date in Opie/Opie-OxfordDictionaryOfNurseryRhymes is 1842).

Firth c.18(130): "Strange news has come to me, strange news is carried, And now it's all the talk, my love he is married."

Opie/Opie-OxfordDictionaryOfNurseryRhymes 270: "Brave news is come to town, Brave news is carried; Brave news is come to town, Jemmy Dawson's married." - BS

(For the items listed above, see also Baring-Gould-AnnotatedMotherGoose #280, p. 165, "(Brave news is come to town)"; also Montgomery/Montgomery-ScottishNurseryRhymes 96, "(Braw News is come to town)"; in which the girl is Jean Tamson. The similarity is only in the lyrics, though, not in the plot.)

Kennedy-FolksongsOfBritainAndIreland lists in excess of a dozen collections of this song, almost all from the south of England. Normally I would interpret this to mean that it is recent but popular -- but of course it is old enough to have supplied the tune for "Brave Wolfe."

The Opies mention "Jemmy Dawson" as a man executed for supporting Bonnie Prince Charlie, but that of course doesn't prove that it's the same Jemmy Dawson. On the other hand, if Jemmy were being sung about circa 1745, the tune would still be remembered circa 1760, when "Brave Wolfe" was presumably written. - RBW

One verse, found at least in broadside Bodleian Firth c.18(130), specifically, "It's not what you promised when by me you did lie, You promised to marry me and never me deny; If I promised to marry you it was only to try you, So bring your witness in and I never will deny you" that dates back at least to about 1672. See:

* Joseph Woodfall Ebsworth, editor, The Roxburghe Ballads: Illustrating the Last Years of the Stuarts (Hertford, 1883 ("Digitized by Google")), Vol. IV Part 1 [Part 10], pp. 22-25, "The Deluded Lasse's Lamentation" or "The False Youth's Unkindness to his Beloved Mistress" ("Is she gone? let her go. I do not care") (1 text) ["Probable date, 1672"]

Broadside EngBdsdBA 22124, Pepys 5.289, "The Deluded Lasses Lamentation" or "The False Youth's Unkindness to his Beloved Mistris" ("Is she gone, let her go, I do not care"), J. Deacon (London), 1689, accessed 08 Dec 2013 - BS

Last updated in version 5.0

File: K146
Blacksmith (III), The
DESCRIPTION: "When I was a blacksmith An working in my shop I did kiss a bonnie lass Behind the working block." He describes her hair, eyes, teeth and skin. He compares birds to women. The last lines are enigmatic: "I winna lie in your bed Neither at stock nor wa"
AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan4)
KEYWORDS: courting sex beauty nonballad bird
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 841, "The Blacksmith" (2 texts, 2 tunes)
Roud #6249
ALTERNATE TITLES:
Behind the Stable Door
NOTES [95 words]: The verses seem as though they must be floating but I can't place them. For example, the verse describing the woman's hair is "The colour o my bonnie lovey's hair Was o the bonnie brown An ye widna see the like o my bonnie love In a' the country roun"; one of the verses referring to birds is "The blackbird it's a bonnie bird The cuckoo also vain But by a the creatures o the earth The woman's the prettiest one." - BS
The last lines may be from "Captain Wedderburn's Courtship." Comparison of people to blackbirds and cuckoos are of course too numerous to mean much. - RBW
Last updated in version 2.5
File: GrD4841

Blacksmith (IV), The
DESCRIPTION: "I am a blacksmith by my trade, from London I came down." "There's Monday, Tuesday Wednesday these are the days we smith... welcome Saturday night, Then we receive our weekly wage and pay our alehouse score." With or without money, he works cheerily
AUTHOR: unknown
EARLIEST DATE: 1905 (Vaughan Williams collection)
KEYWORDS: work drink nonballad
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
Palmer-EnglishCountrySongbook, #6, "The Blacksmith" (1 text, 1 tune)
Roud #1468
File: PECS006

Blacksmith of Cloghroe, The
DESCRIPTION: "The rebels' hall of meeting was the forge of sweet Cloghroe" where they learned the soldier's drill. Sean Magee, the blacksmith there, is now buried in Kilcurry. "Ireland lost a gallant son in the blacksmith of Cloghroe"
AUTHOR: unknown
EARLIEST DATE: 1978 (OCanainn-SongsOfCork)
KEYWORDS: rebellion death Ireland nonballad patriotic
FOUND IN: Ireland
REFERENCES (1 citation):
OCanainn-SongsOfCork, pp. 66,122, "The Blacksmith of Cloghroe" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Skibbereen" (tune, per OCanainn-SongsOfCork)
NOTES [93 words]: OCanainn-SongsOfCork calls this "another patriotic song of West Cork." I assume that it is -- like many of the other songs in the collection -- a song of the Irish Civil Wars of 1920-1922. - BS
The flip side is, blacksmiths had often been at the center of earlier rebellions, simply because they could make pikes. By 1920, even the Irish had realized that pikes were useless against modern weapons. But, of course, the flip side is that rebellions such as 1848 and 1867 had almost no casualties. So the Civil War does indeed seem the most likely occasion. - RBW
File: 0Can066
Blaeberry Courtship, The [Laws N19]

DESCRIPTION: A Lowland girl is induced to follow a Highland lad home "to pick blueberries" (and get married). The girl is worn out by the time they reach his home -- only to discover that his poverty is a sham and he is a great lord whom she knew in childhood

AUTHOR: unknown
EARLIEST DATE: before 1835 (broadside, Bodleian Johnson Ballads 1570)
KEYWORDS: courting poverty money harvest
FOUND IN: Canada(Mar) Britain(England(North),Scotland(Aber)) Ireland
REFERENCES (10 citations):
Laws N19, "The Blaeberry Courtship"
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H193, pp. 487-488, "The Hielan's o' Scotland" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #43, pp. 1-2, "The Blaeberry Courtship" (1 text)
Greig/Duncan4 852, "The Blaeberry Courtship" (16 texts plus a single verse on p. 561, 11 tunes)
Ord-BothySongsAndBallads, pp. 190-191, "The Blaeberry Courtship" (1 text)
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 62-63, "The Blaeberry" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 18, "The Blaeberry Courtship" (2 texts)
Whitelaw-BookOfScottishBallads, pp. 276-278, "The Blaeberry" (1 text)
DT 450, BLAEBRRY BLAEBRR2
ADDITIONAL: Robert Ford, Vagabond Songs and Ballads (Paisley: Alexander Gardner, 1901 ("Digitized by Google")) second series, pp. 77-82, "The Blaeberry Courtship" (1 text)
Roud #1888
RECORDINGS:
Howard Morry, "The Pride of Glencoe" (on PeacockCDROM) [one verse only]

BROADSIDES:
Bodleian, Johnson Ballads 1570, "The Blaeberry" or "Highland Laird's Courtship," G Walker (Durham), 1797-1834
NLScotland, RB.m.143(004), "The Blaeberry Courtship," Pos Box (sic.), i.e. Poet's Box (Glasgow), c. 1880

CROSS-REFERENCES:
cf. "Lizie Lindsay" [Child 226] (plot)
cf. "Glasgow Peggy" [Child 228] (plot)
cf. "Erin-go-bragh" (tune, per Greig/Duncan4)

NOTES [130 words]: Laws calls this a "modernization of the story" told in "Lizie Lindsay" (Child #226). It is possible that this is technically true -- that is, that "The Blaeberry Courtship" was inspired by the Child Ballad. Certainly a number of scholars (far too many!) have lumped them together. But they are clearly and obviously separate songs, and should be treated as such. In terms of plot, "The Blaeberry Courtship" is nearly as close to "Glasgow Peggy" as to "Lizie Lindsay"; note that the suitor reveals his wealth only *after* the lady comes away with him. - RBW
Ford comments on Whitelaw-BookOfScottishBallads: "In Whitelaw’s Book of British Ballads there is a modern and verbally improved version given, but I prefer to print here the old chapman's copy in all its rude simplicity." - BS

Last updated in version 3.2
File: LN19

Blair Festival 1969

DESCRIPTION: "The festival has come again; they say it is the last. If it is, we still have memories...." The singer, evidently Belle Stewart, recalls the happy times the family has had there, and thanks Maurice Fleming for helping them as performers

AUTHOR: Belle Stewart (1906-1997)
EARLIEST DATE: 1969 (presumably; printed 2006)
KEYWORDS: recitation music nonballad
FOUND IN:
REFERENCES (1 citation):
Stewart/Belle-Stewart-QueenAmangTheHeather, pp. 88-89, "Blair Festival 1969" (1 text)
Roud #21432
NOTES [23 words]: Listed by Stewart/Belle-Stewart-QueenAmangTheHeather as a poem, not a song, and I am sure not traditional; it is too Stewart-specific. - RBW
Blanche Comme la Niege (White as Snow)

DESCRIPTION: French. A lady is taken home by a captain. They eat before making love, but she falls dead during the meal. She is buried in her father's garden. When her father comes, she calls him to open her tomb: She has pretended to be dead to save her honor.

AUTHOR: unknown

EARLIEST DATE: 1959 (Peacock)

KEYWORDS: foreignlanguage courting sex virginity escape beauty trick burial father

FOUND IN: Canada(Newf) US(SE)

REFERENCES (3 citations):
- Peacock, pp. 174-178, "Blanche Comme la Niege" (3 texts, 3 tunes)
- Lomax/Lomax-OurSingingCountry, pp. 182-183, "Blanche Comme la Niege" (1 French text plus English translation, 1 tune)

ADDITIONAL: Edith Fowke and Richard Johnston, _Folk Songs of Quebec (Chansons de Quebec)_ , Waterloo Music Company, 1957, pp. 30-31, "Blanche Comme la Neige (White as a Snowflake)" (1 French text plus English translation, 1 tune)

RECORDINGS:
- Anita Best, "Blanche Comme la Niege" (on NFABest01)
- Mme Arthur Felix, "Blanche Comme la Niége" (on PeacockCDROM)

ALTERNATE TITLES:
- La Belle Qui Fait la Morte Pour Son Honneur Garder

NOTES: In Peacock's version there is only one lady rather than three. In some versions one lady, white as snow and beautiful as day, falls asleep on a bed of roses and three captains come courting. - BS

Blanche, The

DESCRIPTION: The British frigate Blanche encounters the French frigate Le Picque. Although their Captain Faulknor is killed they repel a boarding party and capture the French frigate.

AUTHOR: unknown

EARLIEST DATE: before 1820 (broadside, Bodleian Curzon b.17(98))

KEYWORDS: battle death sea ship England France

HISTORICAL REFERENCES:

FOUND IN:
- Pakmer-Sea 73, "The Tars of the Blanche" (1 text)

Roud #4583

BROADSIDES:
- Bodleian, Curzon b.17(98), "The Blanche" ("You Frenchmen don't boast of your fighting."), J. Pitts (London), 1802-1819; also Harding B 25(208), Harding B 17(27b), Firth c.13(49), Harding B 16(26a), Harding B 11(314), Harding B 16(26b), Firth c.13(50), "The Blanch"; Harding B 11(1515), Johnson Ballads 283 [many words illegible], Harding B 25(1885), Harding B 11(3739), Harding B 11(3740), Firth c.13(48), "The Tars of the Blanch"; 2806 c.18(28)[some words illegible], Harding B 11(315) [lacking a few verses], "[The] Blanch Frigate"

CROSS-REFERENCES:
- cf. "Bold Adventures of Captain Ross" (tune)

NOTES: I faintly suspect a relationship (thematic rather than textual) between this and "The Flash Frigate," which Shay thinks is about _La Pique_. But I have no evidence. If it seems odd to see so many ships with French names in the British navy, the British would generally keep a French ship's name after capturing it. The British fleet had a lot of French-sounding ships in the Napoleonic era. - RBW
Blancheflour and Jellyflorice [Child 300]

DESCRIPTION: Blancheflour, a pretty servant girl, finds a place sewing for a queen. The queen warns the girl away from her son Jellyflorice, but the two fall in love. The queen would kill the girl, but Jellyflorice rescues and marries her

AUTHOR: unknown

EARIEST DATE: 1828 (Buchan)

KEYWORDS: royalty courting servant punishment rescue marriage

FOUND IN: Britain(Scotland)

REFERENCES (17 citations):

Child 300, "Blancheflour and Jellyflorice" (1 text)
Whitelaw-BookOfScottishBallads, pp. 221-222, "Blancheflour and Jellyflorice" (1 text)

RELATED: Versions of the Romance "Floris and Blanchefleur" --
Jennifer Fellows, _Of Love and Chivalry: An Anthology of Middle English Romance_, Everyman/J. M. Dent, 1993, pp. 43-72, "Florys and Blaunchefleur" (1 text, of 1087 lines, based mainly on Cambridge MS. Gg. 4.27.2)

Erik Kooper, editor, _Sentimental and Humorous Romances_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2006, pp. 1-52, "Floris and Blanchefleur" (1 text, of 1227 lines, based primarily on the "A" or Auchinleck manuscript with the first 366 lines from the Egeron 2626 text, here called "S")

Donald B. Sands, editor, _Middle English Verse Romances_, Holt Rinehart and Winston, 1966, pp. 279-309, "Floris and Blanchefleur" (1 text, of 1080 lines, based on the "E" or Egeron 2626 text)

Robert D. Stevick, editor, _Five Middle English Narratives_, Bobbs-Merrill, 1967, pp. 98-139, "Floris and Blanchefleur" (1 text, of 1083 lines, based on the "E" or Egeron 2626 text)


Walter Hoyt French and Charles Brockway Hale, _Middle English Metrical Romances_, Prentice-Hall, 1930, pp. 323-341, "Sir Orfeo" (1 text, nominally of 1030 lines, based on the "E" or Egeron 2626 text)

John Edwin Wells, _A Manual of the Writings in Middle English 1050-1400_, 1916 (references are to the 1930 fifth printing with three supplements), p. 140, "Floris and Blanchefleur" (a prose summary)

(No author), _The Auchinleck Manuscript: National Library of Scotland Advocates' MS. 19.2.1_, with an introduction by Derek Pearsall and I. C. Cunningham, The Scolar Press, 1977, (photographic reproduction of the manuscript), folios 100ra-104vb, (no title, as the first 384 or so lines have been lost)

Brown/Robbins-IndexOfMiddleEnglishVerse, #*45 [i.e. #45 among the pieces where the beginning has not been preserved]

DigitalIndexOfMiddleEnglishVerse #3686

MANUSCRIPT: {MSAuchinleck}, The Auchinleck Manuscript, Edinburgh, National Library of Scotland MS. Advocates 19.2.1, folios 100r-104v, "(Floris and Blanchefleur)"

MANUSCRIPT: Cambridge, University Library, MS. Gg.4.27 (Part 2), p. 1


MANUSCRIPT: London, British Library, MS. Egerton 2862 (previously Sutherland, Trentham Hall], folio 98

Roud #3904

NOTES [1749 words]: Depending on how you count, there seem to be between thirty and eighty Middle English metrical romances which have survived to the present day. Of these, if you exclude the works of Chaucer, three seem to get most of the critical attention: "King Horn," because it is the oldest; "Sir Orfeo," because because it is the best; and "Floris and Blanchefleur," because it is the prettiest.

All three seem to have become ballads -- "King Horn" became "Hind Horn" [Child 17]; "Sir Orfeo" became "King Orfeo" [Child 19], and "Floris and Blanchefleur" (also known as "Floriz and Blauncheflur," etc.) became "Blancheflour and Jellyflorice" [Child 300]. Briggs also compares the romance to the folktale "The Dorsetshire Garland or The Beggar's Wedding" (Briggs, volume A.2,
The romance "Floris and Blancheflour" is not really the source of the plot of this song, but probably the ultimate inspiration. Dickins/Wilson, p. 43, report that there are two European versions of the story, one for aristocratic and one for popular audiences; both exist, e.g., in French. The oldest text of the aristocratic version is thought to go back to around 1200, and there is a translation (known as the *Trierse Floyris*, and surviving only in fragments) from around 1170. The original romance may go back to around 1150. There are versions in Middle High German, Middle Dutch, Old Norse, Spanish, and even Yiddish (*Flere Blankeflere*); Boccaccio also made use of it. It was printed as a chapbook as early as 1517 by the Dutch printer Jan van Doesburg; modern authors continue to work with it today (Gerritsen & van Melle, pp. 108-109). Wells, pp. 139-140, files it among the romances of Greek or Byzantine origin, although without any real supporting evidence.

The Middle English romance seems to be derived from the aristocratic French version (Sands, p. 280). The plot of the romance is roughly as follows: A band of pilgrims is attacked by Saracens. A young pregnant widow is taken prisoner when her father is killed. Taken to Spain, she bears a daughter Blancheflur. On that day, the Saracen queen has a son Floris. Brought up together, they fall in love. The parents oppose the match, and sell Blancheflur into slavery. Floris attempts suicide; his parents relent and equip him for a journey to find her. He discovers her in an eastern harem and manages to rescue her. (The popular version makes the ending simpler; Floris simply performs some of the tasks of a knight errant.)

The plot is common; Boccaccio used it in *Il Filocolo*, some claim to see the idea at least in Chaucer's "Franklin's Tale" (although I'd call that a real stretch), and the plot is said to go all the way back to India. (Although Alice B. Morgan, "Honour & Right" in Arthur of Little Britain," Benson, p. 380, says, "Although romances offer numerous instances of a high-born lady ultimately accepting a knight of lower birth, there are few in which the process is reversed. (The sole example known to me is Floris and Blanchefleur."))

The Middle English "Floris and Blancheflur" romance, according to Dickins/Wilson, p. 43, has been "severely pruned... to such a degree that occasionally details vital to the plot have been omitted." This includes even the introductory material, about the capture of the Christian widow that motivates the plot -- though all the surviving Middle English versions seem to have lost material at the beginning, so that lack may be accidental.

The name "Blancheflour" -- "White Flower" -- also worked its way into the Percival legend (Lacy, p. 422), but that doesn't seem to be the same girl, just the same name.

Wells, p. 141, emphasizes that "The tale is not of passion, but of kinder, gentle, devoted love. There are no combats, there is no villain" -- not an unknown situation in the romances ("Sir Orfeo," e.g., has no combat, and no villain), but there are plenty of romances which are quite bloody; "Floris" clearly stands above that.

"Floris and Blancheflour" seems to have been very popular by romance standards. Most Middle English romances survive in only one copy (although we have three of "Sir Orfeo" and three of "King Horn"; the poor romance "Sir Eglamour of Artois" is even more common). "Floris and Blancheflour" tops that; there are four manuscripts:

* B.M. Cotton Vitellius D III (late XIII century, according to Dickens/Wilson, p. 44 and Sands, p. 280; c. 1300, according to Cooper, p. 1; Sands says that it suffered very badly in the Cotton Library fire -- unfortunate, since it seems particularly close to the French). Often cited as "V." This is the only poetical English work (known to have been) in it.

* Cambridge Gg.4.27.2 (early XIV century, according to Dickens/Wilson; late XIII according to Sands; c. 1300 according to Cooper, p. 1; Emerson, p. 263 puts it in the middle of XIII and considers this the best manuscript as far as extant). Often cited as "C." According to Evans, p. 92, this has more elaboration of the text than Egerton 2862, but less than Auchinleck. Note that this is the second part of Cambridge MS. Gg.4.27. The first part is a famous anthology of Chaucer -- the oldest known collection of Chaucer's works, not just the *Canterbury Tales* and *Troilus* but many shorter pieces. But part 2 is really a separate work, with "Floris," "King Horn," and "The Assumption of Our Lady."

* Edinburgh Auchinleck MS (probably written between 1325 and 1350; this is the best and most important of all Middle English romance manuscripts, but in this case, it is held in relatively low esteem because of the two other texts). Often cited as "A." According to Evans, p. 92, this is the most elaborated text of the romance.

* B. M. Egerton 2862 (early XV century according to most sources; c. 1400 according to Kooper, p. 1; about 1440, according to Lumley/McKnight, p. xlii, which calls it the "Trentham Manuscript" after an earlier location; although the latest manuscript, reducing its value, it is the most complete,
probably lacking only a few lines at the beginning; it contains 366 lines not found in any of the
others, according to Dickins/Wilson, p. 44). Often cited as "E." According to Evans, p. 92, this is the
least elaborated text of the romance. It contains several other romances: "Richar Coer de Lion,"
Siege of Troy."
Dickins/Wilson, p. 44, make the odd claim that "All MSS. go back to a single lost original, but the
wide discrepancies between them suggest that the intervening links were more probably oral than
written." Similarly Kooper, pp. 1-2, believes oral tradition is responsible for many of the
discrepancies.
Sands seems to offer a simpler explanation: The manuscripts have all been edited, with much
material being omitted along the way. The result is erratic and the meter often defective, but Sands
declares (p. 282) that it is a "well-structured story" and believes that this makes up for the
"undistinguished verse."
Emerson, p. 263, describes the language as a mixture of southern and Midland; Wells, p. 139,
says it was composed in the East Midland, farther north than King Horn, which he attributes to the
central or southern midlands.
The earlier history of this romance is curious and disputed. Sands, p. 280, dates the English
version c. 1250, and suggests that the French original was current 75-100 year before that. Wells,
p. 139, also supports a date around 1250. Emerson, p. 263, says that the plot is "probably of
Eastern origin, and brought to the West in the twelfth century, perhaps by crusaders. The English
poem was freely translated and condensed from a French version."
GArnett-IHearAmericaSinging and Gosse, p. 117, call this the "most beautiful" of the romances,
and note that it is "represented in most mediaeval literatures. The theory of its Spanish origin is
inadmissible, but in tolerance and spirit of humanity it does seem to bear traces of influence from
some land where Christian and Moslem often lived in amity." (This would seem to support the
notion that it was carried by Crusaders, since -- prior to the formation of the Ottoman Empire -- it
was in the Islamic regions of Palestine and Egypt that such toleration was most common.)
Bennett/Gray, p. 136, says that "Floris and Blancheflour, translated and modified from a French
original somewhere in the South East Midlands in the mid-thirteenth century -- and soon copied in
the South West -- is as near as we can come in English to the daintiness and charm of the more
famous Aucassin et Nicolette, and has something of the perennial appeal, though little of the
artistry, of that early masterpiece." On p. 137, however, they declare that "It was doubtless the
Eastern magic and marvels -- the gleaming carbuncle, Babylon of 140 gates and 700 towers, the
brazen conduit, a stream that runs from Paradise over precious stones and tests chastity -- that
gave the poem its chief appeal." On p. 138, we read, "If we miss the verve of Aucassin, there is
something in this tale for most tastes of the time, and a foretaste of the Arabian Nights."
All four manuscripts of "Floris and Blancheflour" have been published, typically in obscure volumes.
Sands, pp. 282-309, prints a 1083 line version, slightly modernized, based mostly on the Egerton
manuscript. Dickins/Wilson, pp. 44-48, print what they consider to be lines 639-824 based on the
Cambridge manuscript. Emerson, pp. 35-47, prints about 400 lines based on Cambridge, starting
with line 433 of that manuscript.
For a bibliography of the romance, see Rice, Middle English Romance, pp. 255-258 -- it is one of
the more extensive entries in her work.
As already mentioned, several other ballads also derive loosely or from Middle English romance, or
from the legends that underlie it, examples being:
* "Hind Horn" [Child 17], from "King Horn" (3 MSS., including Cambridge Gg.4.27.2, which also
contains "Floris and Blancheflour")
* "King Orfeo" [Child 19], from "Sir Orfeo" (3 MSS., including the Auchinlek MS, which also contains
"Floris and Blancheflour")
* "The Marriage of Sir Gawain" [Child 31], from "The Weedyng of Sir Gawein and Dame Ragnell"
(1 defective MS, Bodleian MS Rawlinson C 86)
For further discussion, including some examination of the relationship between the ballad and
English romance, see now Robert Waltz, Romancing the Ballad, Loomis House Press, 2013,
especially pp. 40-41. - RBW
Bibliography

- Bennett/Gray: J. A. W. Bennett, Middle English Literature, edited and completed by Douglas
Gray and being a volume of the Oxford History of English Literature, 1986 (I use the 1990
Clarendon paperback)
- Larry D. Benson, editor, The Learned and the Lewed: Studies in Chaucer and Medieval
Literature, Harvard University Press, 1974
Blank and Ladder
DESCRIPTION: "In came a little man with a white hat; If you want a pretty girl, pray take that; Take your choice of one, two, or three; If you want a pretty girl, please take she. Blank and ladder! Halloo if you're far off, whistle if you're nigh."
AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: playparty courting
FOUND IN: US(NE)
REFERENCES (1 citation): Newell-GamesAndSongsOfAmericanChildren, #107, "Blank and Ladder" (1 text)
File: Newe107

Blankets and Sheets
DESCRIPTION: "O ladies be wary for when that you marry There's twenty things more in a day you've to do, There's blankets and sheets and preens are awanting And oh to be married if this be the way"
AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan4)
KEYWORDS: marriage nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Blaris Moor

DESCRIPTION: It would be "treason" to accuse Colonel Barber of "murder." Those shot "were lads
of good behaviour" but "O'Brien and Lynch" betrayed them for gold. Offered a pardon and gold
themselves, those condemned as "united" chose death, and were shot.

AUTHOR: ascribed to James Garland (d. c.1842) (Source: Zimmerman-SongsOfIrishRebellion)
EARLIEST DATE: 1797 ("as sung in Belfast in 1797," according to Zimmerman-SongsOfIrishRebellion)
KEYWORDS: army betrayal execution Ireland
HISTORICAL REFERENCES:
May 16, 1797 - William and Owen McKenna, Peter McCarren and Daniel McGillain, soldiers in the
Monaghan militia, executed after sentence by court martial. (source: United Irishmen handbill
quoted by Zimmerman-SongsOfIrishRebellion)
FOUND IN: Ireland
REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 6, "Blaris Moor" (2 texts, 1 tune)
Roud #13386
CROSS-REFERENCES:
cf. "The Battle of Blaris Moor" (subject)
NOTES [110 words]: Blaris is a civil parish in County Antrim and County Down.
IRCroppysComplaint notes re "The Blarismoor Tragedy": "In 1797 the Monaghan Militia were
quartered in Belfast. In May of that year it was discovered that large numbers of them had been
secretly recruited as United Irishmen."
Zimmerman-SongsOfIrishRebellion quotes a 1798 United Irishmen handbill describing the
execution and refusal by the men convicted as United Irishmen to inform in spite of offers of pardon
and reward.
Zimmermann's two versions have many differences but share a rhyme scheme and so many lines
that I would not separate them. One seems a badly remembered version of the other. - BS
File: Zimm006

Blarismoor Tragedy, The

DESCRIPTION: "Oh, Lord, grant me direction To sing this foul transaction... Late done at
Blarismoor." Three Irishmen are accused, and offered pardon and promotion if they list their
accomplices. They refuse and are executed

AUTHOR: James Garland (d. c.1842) (source: Moylan-TheAgeOfRevolution-1776-1815)
EARLIEST DATE: 1897 (P.W. Joyce finds it in _The Weekly Nation_, according to Moylan-
TheAgeOfRevolution-1776-1815)
KEYWORDS: Ireland rebellion trial crime execution
HISTORICAL REFERENCES:
May 17, 1797 - The Blarismoor Tragedy
FOUND IN: Ireland
REFERENCES (3 citations):
Galvin-IrishSongsOfResistance, pp. 86-87, "The Blarismoor Tragedy" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 47, "The Blarismoor Tragedy" (1 text, 1 tune)
DT, BLARISMOOR
Roud #13386
NOTES [55 words]: Moylan-TheAgeOfRevolution-1776-1815 has a long note, quoting Madden,
describing the event.
The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798
Irish Rebellion. See:
Jim McFarland, "The Blarismoor Tragedy" (on "The Croppy's Complaint," Craft Recordings
CRCD03 (1998); Terry Moylan notes) - BS
File: PGa086
Blarney Stone, The

DESCRIPTION: Singer meets a pretty girl on the road to Bandon, who tells him she's lonely and asks "where I'd find that little Blarney stone." He shows her, to their mutual delight. The chorus points out there's a Blarney Stone in every town in Ireland.

AUTHOR: unknown

EARLIEST DATE: 1926 (recorded by Shaun O'Nolan, according to Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan)

LONG DESCRIPTION: Singer meets a pretty girl on the road to Bandon, who tells him she's lonely and asks "where I'd find that little Blarney stone." He shows her, to their mutual delight -- "He rolled me in his arms where I never had been before/Sure he's kissed the blooming roses on my Bandon Blarney Stone." The chorus lists various places with Blarney Stones, and notes that one is found in every town in Ireland.

KEYWORDS: courting sex Ireland

REFERENCES (2 citations):
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 41, "The Bandon Blarney Stone" (1 text, 1 tune)
DT, BLARNSTN, BLRNSTON

NOTES [60 words]: The famous stone is located at Blarney, County Cork; according to legend, if one can stretch across a gap between two cliffs and kiss the stone, one will acquire the "gift of gab" -- that is, the "eloquence of flattery," to use Rinzler's term. The song points out that everyone in Ireland has acquired that gift, Blarney Stone or no, and the chorus tells why. - PJS

File: DTblrnst

Blaser Kallt, Kallt Vader Ifran Sjon, Det (The Cold Weather's Blowin' in From the Sea)

DESCRIPTION: Swedish shanty. Sailor goes to sea at the age of 14. Sometime later meets a girl in Kalmar Harbour, convinces her to come along and marry him. Chorus after each verse line: "Det blaser kallt vader ifran sjon (The cold weather's blowin' in from the sea)"

AUTHOR: unknown

EARLIEST DATE: 1935 (Sternvall, _Sang under Segel_)

KEYWORDS: foreignlanguage shanty courting

REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 543-545, "Det Blaser Kallt, Kallt Vader Ifran Sjon" (1 Swedish plus 1 English text, 1 tune)
Hugill-SongsOfTheSea, pp. 98-99, "Det Blaser Kallt, Kallt Vader Ifran Sjon" (2 texts, Swedish & English, 1 tune)

NOTES [15 words]: Sternvall has a note that this was already popular by the beginning of the 19th century. - SL

Last updated in version 5.0

File: Hugi543

Blawin' Willie Buck's Horn

DESCRIPTION: Seemingly unconnected couplets. "I've a cherry, I've a chess, I've a bonny blue glass." A hare, or dog, or nothing, is in the corn, "Blawin' Willie Buck's horn." Willy Buck may have a cow, or cat, jumping like a Covenanter.

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan8)

KEYWORDS: nonballad animal

REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #20, p. 2, ("Keepit sheep, keepit swine"); #22, p. 2, ("Owre Don, owre Dee"); #159, p. 3, ("As I gaed owre yon heich heich hill") (3 texts)
Greig/Duncan8 1640, "Blawin' Willie Buck's Horn" (5 texts)
ADDITIONAL: James Orchard Halliwell, The Nursery Rhymes of England (London, 1843 ("Digitized by Google")), #250 p. 144, ("Lazy dukes, that sit on their neiks")
Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), pp. 158-159, ("I've a cherry, I've a chess")

ST GrD81640 (Full)
Roud #13062
ALTERNATE TITLES:
Gibb Fyke
Willie Buck Had a Coo
NOTES [312 words]: There is no verse structure: sections of lines are glued together for no reason that I can understand. Greig quotes a correspondent: "...they used these long nonsense rhymes when they were spinning to count how many threads for the hank..." In Doh Ray Me, When Ah Wis Wee (Edinburgh, 2007), Ewan McVicar begins Chapter 5 by noting that, "There are many short, rhythmic pieces for counting out or counting in or eliminating, for choosing sides in games of football or cops and robbers, or choosing who is 'het' (it) -- who is to be chaser in a game of tig." He includes this Greig/Duncan8 piece and Chambers's as examples and explains some of the garbling [pp. 81-86]. The description is just a random sample. The Halliwell entry is included in the Supplemental Tradition File.
There are two connections among the Greig/Duncan8 texts:
1640A, 1640B, 1640C and 1640D: Excepting C and D, they have a section in the middle, "His fader wis a cadger, Sat ahin the cutty creels, Took a haddock by the heels"; all have a line towards the end, "I've [something], Blawin' Willie Buck's horn," followed by something like "Willie Buck had a coo, They ca'd her Bella Bentie, She lap o'er the Brig o' Dee Like ony Covenanter" [Greig #20]. Greig writes, "I recall a rhyme learned in early years which, differing from the above in the early part, begins to get in line with it at 'My father was a cadger' and maintains a fairly close correspondence to the end."
1640A, 1640B and 1640E: Have a section along the lines of: ".. Gibb Fyke Staw the rumple fae my tyke -- Ti my ram -- Kent ye blin' Tam?" [Greig #20].
Neither of these connections is in Chambers, or its source, Halliwell, except "Blow, Willie, Buckhorn"; other lines link it to all of the sets.
For some background on the Covenanters see the notes to "The Bonnie House o Airlie" [Child 199] and "Bothwell Bridge" [Child 206]. - BS
Last updated in version 2.5
File: GrD81640

Blazing Star of Drum (Drim, Drung), The
DESCRIPTION: The singer out late on a snowy night when he sees the girl. They meet again. He asks her dwelling. She says she is too young. He says he would treat her well if she would come away. He goes across the sea without her
AUTHOR: unknown
EARLIEST DATE: 1903 (JIFSS)
KEYWORDS: love courting beauty emigration rejection
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H197a, pp. 247-248, "The Blazing Star of Drim"; H197b, p. 248, "The Blazing Star of Drung" (2 texts, allegedly from the same source but with substantial differences, 1 tune)
Roud #2945
NOTES [34 words]: Reading this reminds me very strongly of "Farewell Ballymoney (Loving Hannah; Lovely Molly)," and to a lesser extent of other courting/lost love type songs. Yet they don't actually have lyrics in common. - RBW
File: HHH197a

Bleacher Lassie o' Kelvininhaugh
DESCRIPTION: "As I went out on a summer's evening," the singer meets a pretty girl in
Kelvinhaugh. He asks what she is doing, then enquires if she will go with him. She refuses; she is waiting for her love, gone for seven years. He reveals himself as the missing lover.

**AUTHOR:** unknown

**EARLIEST DATE:** 1906 (Greig/Duncan5)

**KEYWORDS:** love reunion disguise

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (3 citations):**
- *Ord-BothySongsAndBallads*, p. 77, "The Bleacher Lassie o' Kelvinhaugh" (1 text)
- *Greig-FolkSongInBuchan-FolkSongOfTheNorthEast* #109, p. 1, "The Bleacher Lassie" (1 text plus 1 fragment)
- *Greig/Duncan5* 1041, "The Bleacher Lassie" (13 texts plus two fragments on p. 628, 9 tunes)

**RECORDINGS:**
- Daisy Chapman, "The Bleacher Lassie" (on SCDChapman01)

**BROADSIDES:**
- *NLScotland, L.C.Fol.70(24b)*, "Bleaching Lassie of Kelvinhaugh," Poet's Box (Dundee), c. 1890
  [despite the title, the girl is called a "bleacher lassie"]

**CROSS-REFERENCES:**
- cf. esp. "John (George) Riley (I)" [Laws N36] and references there
- cf. "My Faithful Fair One" (tune, per Greig)

**ALTERNATE TITLES:**
- Sweet Kelvinhaugh
- The Bleacher Lassie o' Kelvinhaugh

**File:** Ord077

### Bleaching Her Claes

**DESCRIPTION:** The singer meets a shepherdess herding her flock and bleaching her clothes. He says he loves her. She continues bleaching her clothes because her mother has warned her to have no faith in young men. He kisses her. She says, "Laddie be true"

**AUTHOR:** George Murray (source: Whitelaw)

**EARLIEST DATE:** 1843 (Whitelaw-BookOfScottishSong)

**KEYWORDS:** courting warning farming mother clothes

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (2 citations):**
- *Greig/Duncan5* 967, "The Bleachin' o' the Claes" (3 texts, 2 tunes)
- *Whitelaw-BookOfScottishSong*, p. 594, "Bleaching Her Claes"

**RECORDINGS:**
- Roud #6766

**CROSS-REFERENCES:**
- cf. "Ballenden Braes" (tune, per Whitelaw)

**ALTERNATE TITLES:**
- The Bickerin' Burnie

**NOTES [15 words]:** Whitelaw notes at least one appearance earlier than his: "Once printed in Upper Canada." - BS

**Last updated in version 3.2**

**File:** GrD5967

### Bless 'Em All

**DESCRIPTION:** Verses can be on any subject, though usually military and often obscene. Many units had their own versions. The conclusion, either "Bless 'em all" or "Fuck 'em all," is diagnostic

**AUTHOR:** F. Godfrey?

**EARLIEST DATE:** 1916

**KEYWORDS:** soldier war technology bawdy flying

**FOUND IN:** Britain(England) US(SW) Canada

**REFERENCES (5 citations):**
- *Cray-EroticMuse*, pp. 386-391, "Fuck 'Em All" (3 texts plus floating stanzas, 1 tune)
- *Hopkins-SongsFromTheFrontAndRead*, pp. 105-106, "Bless 'Em All" (1 text, 1 tune); p. 107, "Bless 'Em All -- Corvettes" (1 verse); p. 107, "Bless 'Em All -- Lancasters" (1 verse); p. 108, "Bless 'Em All -- Wellingtoms" (1 verse)
Tawney-GreyFunnelLines-RoyalNavy, p. 107, "Sod 'em All" (1 text, tune referenced -- a version which uses only the chorus portion, not the verse)
DT, BLSSALL1*  BLSSALL2*  BLSSALL3*  BLSSALL4*  BLSSALL5*  BLSSALL6*  BLSSALL7*
BLSSALL8*  BLSSALL9*  BLSSALL10*
ADDITIONAL: Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, p. 232,"(no title)" (1 short text)
Roud #8402
SAME TUNE:
HMS Exeter Song (File: Tawn066)
NOTES [155 words]: Ed Cray notes, "It was a poor unit during the Second World War that didn't have at least one version of this classic...." It probably originated in World War I, and has been credited to "F. Godbey." A copyright version appeared in 1940; this is probably the cleanest version that has ever existed. Curiously, it is not attributed to Godfrey/Godbey; the copyright in Hopkins-SongsFromTheFrontAndRead lists wordy and music by Jimmy Hughes, Frank Lake, and Al Stillman.
It is not immediately evident which of the two basic titles ("Bless" or "Fuck") is more common. Many different services apparently had their own versions, as shown by the texts in Hopkins. Often these weapons systems have their own songs as well. E.g., for the Lancaster bomber, see "Flying Fortresses." For the corvettes, which were just as uncomfortable as the song implies, see "Beneath the Barber Pole."
For the Wellington bomber, see "Ops in a Wimpey." - RBW
Last updated in version 5.1
File: EM386

Blessed Be That Maid Mary
DESCRIPTION: "Blessed be that maid Mary, Born he was of her body," "Eia, Iesus hodie Natus est de virgine." Jesus is born in a manger. Kings come from "diverse lands." "To that child we sing, Gloria tibi, Domine."
AUTHOR: unknown
EARLIEST DATE: c. 1430 (British Library -- Sloane MS. 2593)
KEYWORDS: nonballad Jesus childbirth religious foreignlanguage MiddleEnglish
FOUND IN:
REFERENCES (5 citations):
Greene-TheEarlyEnglishCarols, #24, p. 18, "Blyssid be that mayde Mary" (1 text)
Rickert-AncientEnglishChristmasCarols, pp. 45-46, "(Eia Jesus hodie)" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #527
DigitalIndexOfMiddleEnglishVerse #859
MANUSCRIPT: {MSSloane2593}, London, British Library, MS. Sloane 2593, folio 4
NOTES [214 words]: There is, to my knowledge, no evidence whatsoever that this song was ever in tradition. It is found in the Sloane Manuscript, which seems to contain several traditional pieces, but I would not ordinarily index anything from Sloane if it were not found in another manuscript or source to indicate oral tradition.
However, the song is now well known because of a modern arrangement. I'm including it on that basis even though it is not traditional. David Willcocks around 1960 took the words, modernized the spelling (and maybe some other aspects), and set them to a tune that is reported to be from William Ballet's Lute Book of c. 1590 (Trinity College, Dublin. It is a popular tune book that also has melodies for "Greensleeves" and "There Was A Lover and His Lass" and the so-called "Lute-Book Lullaby"). I do not know how Willcocks chose that tune, but the result has been borrowed, adapted, rearranged, and reworked so many times that it is probably more popular than the vast majority of traditional songs. It should be repeated, however, that although both components of the result are old (at least before they were modernized), there is no reason to think they passed through tradition.
For more on manuscript Sloane 2593, see the notes to "Robyn and Gandeleyn" [Child 115]. - RBW
Last updated in version 5.3
File: MSBlBMM

Blessed Be the Name of the Lord
DESCRIPTION: Chorus: "Blessed be the name (3x) of the Lord." Verses: "If you don't like your
brother (preacher, elder), don't you carry the name abroad. Blessed be the name of the Lord, Just take him in your bosom and carry him home to God. Oh, blessed be...."

AUTHOR: unknown
EARLIEST DATE: 1963 (MjHurt05)
KEYWORDS: derivative religious nonballad
FOUND IN: US
RECORDINGS:
Mississippi John Hurt, "Blessed Be the Name of the Lord" (on MjHurt05)

NOTES [381 words]: The description is based on Hurt's text. That is significant because of the differences among the related texts.


Date and Belden, under the title "Blessed be the Name," have Wesley's verse with Hurt's tune (by R.E. Hudson) and chorus (Henry Date, Pentecostal Hymns Nos. 1 and 2 Combined (Chicago: Hope Publishing Company, 1896 ("Digitized by Internet Archive")), #87 p. 83; F.E. Belden, Christ in Song (Washington: Review & Herald Publishing Assn, 1908 ("Digitized by Internet Archive")), #288).

Odum has a fragment without Wesley's words or a chorus but with alternate lines "Blessed be the name of the Lord," as "one of the present versions, most commonly sung" (Howard W. Odum, Religious Folk-Songs of the Southern Negroes, (reprint from American Journal of Religious Psychology and Education, July 1909, Vol.3 pp. 265-365 "Digitized by Internet Archive")), p. 99, ("If you get there before I do").

Whether it is a good thing or bad to "carry the name abroad" depends upon the context. In Hurt's text it is bad to "carry the name abroad" of someone you don't like. From the last decades of the 17th century is another bad example: "'Twas not enough they had destroy'd our King, to make our name abroad A mock and scorn to be" (J. Woodfall Ebsworth, The Roxburghe Ballads (Hertford: Ballad Society, 1893 ("Digitized by Microsoft")), p. 663). On the other hand, in at least three of Isaac Watt's hymns the name being sounded or spread abroad is God's, or the virtuous singer's (C.G. Sommers and John L. Dagg, The Psalms and Hymns of Dr. Watts arranged by Dr Rippon (Philadelphia: David Clark, 1839 ("Digitized by Internet Archive")): #54, #58 and #340). - BS

File: RcBBtntL

Blessed Zulu War, The

DESCRIPTION: "I love to tell the story As I've often told before How we fought in glory At the blessed Zulu war." The singer tells how Jack Smith is wounded in a bloody battle, and sends messages to mother and sweetheart before dying

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan1)
KEYWORDS: soldier death war farewell

HISTORICAL REFERENCES:
1879 - The Zulu War. British forces annex Zululand, but only after a great deal of bungled fighting

FOUND IN: Australia Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig/Duncan1 67, "The Dying Sailor" (1 text)
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 155-158, "The Blessed Zulu War" (2 texts, 1 tune)

Roud #5362

CROSS-REFERENCES:
cf. "The Dying Soldier (Erin Far Away I)" [Laws J6] (plot) and references there
cf. "The Noble Twenty-Fourth" (subject of the Zulu War)

File: MCB155
Blessing on Brandy and Beer, A

DESCRIPTION: "When one's drunk, not a girl but looks pretty, The country's as gay as the city, And all that ones says is so witty. A blessing on brandy and beer!" The singer praises the effects of drink -- letting him defy his master, beat his wife, chase girls, etc.

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: drink nonballad

FOUND IN: US

REFERENCES (1 citation):
Arnett-IHearAmericaSinging, p. 33, "A Blessing on Brandy and Beer" (1 text, 1 tune)
File: Arn033

Blest Be the Tie that Binds

DESCRIPTION: "Blest be the tie that binds Our hearts in Christian love, The fellowship of kindred souls Is like to that above." Believers pray to God and "share each other's woes." They grieve to part "and hope to meet again"

AUTHOR: Words: John Fawcett (1739/40-1817) / Music: "Dennis" by Hans Georg Naegeli (1773-1836), adapted by Lowell Mason

EARLIEST DATE: 1782 (Fawcett, _Hymns adapted to the circumstances of Public Worship and Private Devotion, according to Marilyn Kay Stulken, _Hymnal Companion to the Lutheran Book of Worship _)

KEYWORDS: religious nonballad

FOUND IN:

REFERENCES (1 citation):
ADDITIONAL: Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), pp, 70-71, "Blest Be the Tie that Binds" (1 text, 1 tune)
SAME TUNE:
Blest Be the Tie that Binds (parody) (Pankake/Pankake-PrairieHome CompanionFolkSongBook, p. 107; Roud #12809)

NOTES [501 words]: According to Johnson, author John Fawcett was a Methodist-influenced Baptist. He came to be pastor of a congregation at Wainsgate, where he was successful enough that another congregation tried to steal him away with the offer of a better salary. When his own congregation could not match it, he prepared to move. Whereupon the Wainsgate church begged him to stay (and, presumably, anted up). Fawcett wrote this hymn because of the ties that bound him to his church.

Julian, p. 148, reports of this song's history:
Blest be [is] the tie that binds. J. Fawcett.... Miller, in his Singers and Songs of the Church, 1869, p. 273, says:--
"This favorite hymn is said to have been written in 1772, to commemorate the determination of its author to remain with his attached people at Wainsgate. The farewell sermon was preached, the waggons were loaded, when love and tears prevailed, and Dr. Fawcett sacrificed the attractions of a London pulpit to the affection of his poor but devoted flock."

Three sources of information on the matter are, however, silent on the subject -- his Life and Letters, 1818; his Misc. Writings, 1826; and his Funeral Sermon. Failing direct evidence, the most that can be said is that internal evidence in the hymn itself lends countenance to the statement that it was composed under the circumstances given above. Its certain history begins with its publication in Fawcett's Hymns, &c., 1782, No. 104, where it is given in 6 stanzas of 4 lines. Reynolds, p. 44, says that the account of Fawcett's negotiations with the congregation (which refused to pay the full salary he asked) is "apocryphal," printed in 1861, and that the link of those negotiations with this song was first published in 1869. The first appearance of the tune "Dennis" was in Mason and Webb's The Psalterly, for the text "How Gentle God Commands"; it may originally derive from a German hymn. Rudin, p. 16, says that the Lowell Mason tune "Boylston" is also occasionally used for this text.

McKim, p. 301, says that Fawcett's original title for the poem was "Brotherly Love." She adds that, "As with most of [Fawcett's] one hundred sixty-six hymns, this one was written to be used after a sermon."

Rudin, p. 14, says that "Fawcett was born at Lidget Green, Yorkshire, England, in 1739, of very poor parents. When only thirteen years old... John was sent to the great city of London to be apprenticed to a tailor... For six years he remained with this tailor, until his term of apprenticeship
was served." "As a boy of sixteen John Fawcett was converted by a sermon of that fiery evangelist, George Whitefield." (One wonders what, in 1755, he might have been converted FROM.) Rudin, p. 15, adds that he had to continue as a tailor for a few years, "so that it was not until ten years [after his conversion], in 1765, at the age of twenty-six, that he had completed the studies necessary to be ordained as a Baptist minister." Rudin then goes on to tell the story about Fawcett and Wainsgate. - RBW

Bibliography

- Julian: John Julian, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes)
- Rudin: Cecilia Margaret Rudin, Stories of Hymns We Love, John Rudin & Company, 1934 (I use the fourteenth printing of 1951)

Last updated in version 5.0

File: BdBBtttB

Blin' Hughie

DESCRIPTION: "Wha hasna heard tell o' Blin' Hughie the singer? The last wandering minstrel o' Scottish sang-lore." The song describes his odd appearance and tells how he enlivened the marketplaces. Now he is dead; "Scotland will greet for her true-hearted wean"

AUTHOR: unknown

EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)

KEYWORDS: death music clothes

FOUND IN: Gatherer-SongsAndBalladsOfDundee 46, "Blin' Hughie" (1 text)

File: Gath046

Blind Beggar's Daughter of Bednall Green, The [Laws N27]

DESCRIPTION: Pretty Betsy, the blind beggar's daughter, seeks a husband. Many court her for her looks, but when she reveals that her father is a beggar, all but one change their minds. This one is surprised when her father proves able to give a large dowry

AUTHOR: unknown

EARLIEST DATE: 1624

KEYWORDS: begging courting marriage dowry

FOUND IN: Britain(England(South),Scotland(Aber)) US(MA,MW,NE,SE) Canada(Newf) Ireland

REFERENCES (23 citations):
- Laws N27, "The Blind Beggar's Daughter of Bednall Green"
- Hales/Furnival-BishopPercyFolios Manuscript, volume II, pp. 279-289, "Bessie off Bednall" (1 text)
- Percy/Wheatley-ReiliezOfAncientEnglishPoetry II, pp. 171-185, "The Beggar's Daughter of Bednall-Green" (1 text plus variant stanzas from the folio manuscript)
- Dixon-AncientPoemsBalladSongsOfThePeasantryOfEngland, Ballad #3, pp. 60-71, "The Blind Beggar of Bednal Green" (1 text)
- Bell-Combined-EarlyBallads-CustomsBalladsSongsOfThePeasantryEngland, pp. 271-279, "The Blind Beggar of Bednall Green" (1 text)
- Williams-FolkSongsOfTheUpperThames, pp. 255-256, "The Blind Beggar's Daughter of Bethnal Green" (1 text) (also Williams-Wiltshire-WSRO Wt 434)
- Purslow-TheConstantLovers, pp. 6-7, "The Blind Beggar's Daughter of Bethnal Green" (1 text, 1 tune)
- Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #60, "The Blind Beggar's Daughter of Bethnal Green" (1 text, 1 tune)
- Greig/Duncan5 1061, "The Blind Beggar's Daughter" (2 texts, 2 tunes)
- Eddy-BalladsAndSongsFromOhio 26, "The Blind Beggar's Daughter of Bednall Green" (1 text)
- Flanders/Olney-BalladsMigrantInNewEngland, pp. 107-109, "The Blind Beggar's Daughter" (1 text,
1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 32, "The Blind Beggar" (1 text)
Karpeles-FolkSongsFromNewfoundland 57, "The Blind Beggar's Daughter of Bethnal Green" (1 text, 4 tunes)
Sharp-EnglishFolkSongsFromSouthernAppalachians 46, "The Blind Beggar's Daughter" (1 text, 1 tune)
Leach-TheBalladBook, pp. 694-695, "The Blind Beggar of Bednall (Bethnal) Green" (1 text)
Quiller-Couch-OxfordBookOfBallads 163, "The Blind Beggar's Daughter of Bednal-Green" (1 text)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 32, "The Blind Beggar's Daughter of Bethnell Green" (2 texts, 1 tune)
Chappell/Wooldridge-OldEnglishPopularMusic II, pp. 16-17, "The Blind Beggar of Bethnal Green" (1 tune, partial text)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 11, "The Blind Beggar's Daughter" (1 text, 1 tune)
Forget-Me-Not-Songster, pp. 129-130, "The Blind Beggar's Daughter of Bethnal Green" (1 text)
Olson-BroadsideBalladIndex, ZN1515, "It was a blind begger that long lost his sight"
DT, BLINDBEG* SIMONTFD
Roud #132
RECORDINGS:
Cyril O'Brien, "The Blind Beggar" (on MUNFLA/Leach)
Paddy Reilly, "The Blind Beggar" (on IRTravellers01)

BROADSIDES:

CROSS-REFERENCES:
cf. "Mary Ambree" (tune)
SAME TUNE:
Mary Ambree (File: OBB165)

Of a stout Cripple that kept the high way/.Stout Cripple of Cornwall (Olson-BroadsideBalladIndex ZN2079)
The devil has left his puritanical dress/.Licentiousness of the Times (Olson-BroadsideBalladIndex ZN777)

ALTERNATE TITLES:
Bonnie Bessie
NOTES [443 words]: This is "The Child Ballad that Wasn't." Printed in Child's preliminary edition, he later withdrew the piece on the grounds that it was not popular (even though it has been found regularly in tradition).
Most traditional versions are short, but the earliest text, from Percy, is extremely long (67 four-line stanzas!). In the second part of this version it appears that the blind beggar is none other than Simon de Montfort, who nearly overthrew England's King Henry III (reigned 1216-1272).
When King John died in 1216, his son Henry was only seven years old. Henry, naturally, never amounted to much. By 1254, Parliament was rebelling against him. In 1258 the nobles drafted the "Provisions of Oxford," which put the king under the control of a group of barons. Even stronger measures were passed in 1259, leaving Henry in a position he considered intolerable.
Simon de Montfort, Earl of Leicester and Henry's brother-in-law, was a leader of the rebels. Forced into exile in 1261, he returned to England in 1263 to start an organized rebellion. In 1264 his armies met those of the king. De Montfort won a smashing victory, despite inferior numbers, at the battle of Lewes. (The latter, incidentally, commemorated in The Song of Lewes, one of the "Harley Lyrics" found in British Museum Harley 2253; it's a bit surprising that Child did not include this in his canon, since it looks as popular as several of his other political pieces.)
Simon was now in control of England, and tried to strengthen his grip by a series of liberal reforms. But Henry's party had one great asset: the crown prince Edward (later Edward I). Edward gathered another army, and defeated and killed Simon at Evesham in 1265.
The author of this ballad apparently believed that, instead of being killed, de Montfort went into hiding as a beggar (but also reports that Simon lost his eyes fighting in France). The title "The Blind Beggar of Bednall Green" was used for a play by Henry Chettle and J. Day. This presumably was written by 1607, the best guess for the year Chettle died, according to Kunitz/Haycraft, p. 104. The play was apparently published in 1659, and a modern edition by W. Bang came out in 1902, according to Kunitz/Haycraft, p. 105. There is also a Stationer's Register entry for this song. Rollins, #211, p. 26, reads "blind beggar of Bednall Green, The rarest ballad that ever was seene, of the (M[ar]ch 1, 1675, ii, 498). [ Beg.'It was a blind Beggar that long lost his sight,' R[oxburghe] B[allads] I,37; P[ercy] F[olio] II.279]." According to Alexander, p. 26, a pub named "The Blind Beggar," named for this song, long stood on London's Whitechapel Road.

Bibliography

- Kunitz/Haycraft: Stanley J. Kunitz and Howard Haycraft, Editors, British Authors Before 1800: A Biographical Dictionary, H. W. Wilson, 1952 (I use the fourth printing of 1965)

Last updated in version 6.0
File: LN27

Blind Boy (I), The

DESCRIPTION: "Pardon, friends and neighbors, if I intrude upon your time, Please stop and read these verses and see that I am blind." Singer Edward Brodrick was a boiler-maker. He lost one eye, then the other; now he is a broom-maker but needs money to start a shop

AUTHOR: unknown

EARLIEST DATE: 1936 (Stout-FolkloreFromIowa)

KEYWORDS: injury commerce hardtimes

FOUND IN: US(MW)

REFERENCES (1 citation):
Stout-FolkloreFromIowa 110, pp. 138-139, "The Blind Boy" (1 text)
Roud #4881
File: Stou110

Blind Child, The

DESCRIPTION: "They tell me, father, that tonight You'll wed another bride, That you will clasp her in your arms Where my dear mother died." The child asks about the new wife, and hopes she will be kind. The child dies, and goes to heaven where no one is blind

AUTHOR: unknown

EARLIEST DATE: 1906 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: death mother father wife disease death

FOUND IN: US(Ap,MW,SE,So)

REFERENCES (19 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 275-276, "The Blind Child" (1 text plus mention of 4 more)
Randolph 724, "The Blind Child" (3 texts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 472-473, "The Blind Child" (1 text, 1 tune -- Randolph's 724A)
Abrahams/Riddle-ASingerAndHerSongs, pp. 53-55, "Blind Child's Prayer" (1 text, 1 tune)
Arnold-FolkSongsOfAlabama, p. 79, "The Blind Child's Prayer" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 149, "The Blind Girl" (1 text plus mention of 12 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 149, "The Blind Girl" (3 excerpts, 3 tunes)
Morris-FolksongsOfFlorida, #57, "The Blind Girl" (1 text)
Blind Fiddler, The

DESCRIPTION: "I lost my sight in the blacksmith's shop in the year of 'Fifty-six." The singer, with no other trade available, has had to become a wandering fiddler. Not even Doctor Lane of San Francisco could help him. He hopes his family is safe and well

AUTHOR: unknown

EARLIEST DATE: 1923 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: homesickness poverty rambling separation fiddle injury family doctor hardtimes music

FOUND IN: US(So)

REFERENCES (4 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 446, "The Blind Fiddler" (1 text)
Darling-NewAmericanSongster, p. 364, "The Blind Fiddler" (1 text)
Silber/Silber-FolksingersWordbook, p. 55, "The Blind Fiddler" (1 text)

DT, BLINDFID*

RECORDINGS:
Pete Seeger, "The Blind Fiddler" (on PeteSeeger13, AmHist1)
NOTES [152 words]: Until this century, there was nothing resembling a social safety net for the victims of industrial accidents -- in particular, no workers' compensation, and little chance of compensation by the employer.

Pete Seeger dates this song from 1850, with no supporting documentation; as the first line reads "I lost my eyes in the blacksmith shop in the year of '56", this date is doubtful. It has the feel of the mid-19th century about it, but I've dated it only back to the field recording for safety's sake. - PJS

Joe Hickerson, who probably would know, implies that this is the earliest recording known to him, though the fact that there is also a version in Belden-BalladsSongsCollectedByMissourFolkloreSociety implies that it is older. He speculates that it is derived from the earlier "The Rebel Soldier"(primarily on the basis of the final line; "I am a (blind fiddler/rebel soldier) and far from my home." - RBW

NOTES [43 words]: There are several accounts in the gospels of curing the blind (e.g. Matt. 9:27f., 20:29f.; Mark 7:22f.; John 9:1). The account here is most reminiscent of that in Mark 10:46f.=Luke18:35 (Bartimaeus; in the parallel in Matthew there are *two* blind men). - RBW

NOTES [94 words]: The miracle most associated with Jesus was healing -- especially "casting out demons" (curing epilepsy and/or insanity) and giving sight to the blind.
There are several accounts in the gospels of curing the blind (e.g. Matt. 9:27f., 20:29f.; Mark 7:22f.; John 9:1). The account here is most reminiscent of that in Mark 10:46f.=Luke18:35 (Bartimaeus; in the parallel in Matthew there are "two" blind men).


Blind Man's Regret, The

DESCRIPTION: "Young people attention give And hear what I do say...." "hen I was young and in my prime I used to go so gay, For I did not think right of time But idled time away." The singer laments wasting time and going blind

AUTHOR: unknown
EARLIEST DATE: 1917 (Cox)
KEYWORDS: injury hardtimes nonballad
FOUND IN: US(Ap,So)
REFERENCES (2 citations):
  * Cox-FolkSongsSouth 154, "The Blind Man's Regret" (1 text)
  * Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 174, "The Blind Man's Regret" (1 text, 1 tune)
ST JHCox154 (Full)
Roud #6365
CROSS-REFERENCES:
cf. "Young People, Take Warning" (lyrics)
NOTES [112 words]: I know of no other version of this song (though see the notes on "Young People, Take Warning"), and I don't find it surprising. There really isn't much plot; with the exception of a single stanza claiming that the singer went blind in the "year of eighty-four," there is no story. It's just a series of warnings and complaints, quite repetitious, mostly warning against wasting time.

Cox's informant claims that this is the story of a man who tried to avoid being involved in the Civil War, and so hid in a cave and damaged his sight. This is not impossible -- but the song does not give the theory any support (and note that the blindness did not strike until 1884). - RBW

Last updated in version 3.3

Blind Man's Song

DESCRIPTION: "My friends, I cannot labor, I will try and get along... I will try to sell my song... May heaven above preserve you From ever being blind." The singer lists the things he cannot see, and says he wants to work but can't; he wishes he had sight again

AUTHOR: Matthew Stovall?
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: injury hardtimes music
FOUND IN: US(Ap)
REFERENCES (1 citation):
  * Thomas-BalladMakingInMountainsOfKentucky, pp. 179-180, "Blind Man's Song" (1 text)
CROSS-REFERENCES:
cf. "The Blind Fiddler" (theme) and references there

Blind Mattie

DESCRIPTION: "Just a box of old buttons tired and worn... It wis played by a dame, Blind Mattie's her name, As she sang around old Dundee town." Even as she grew old, she repeated her slogan, "Count your blessings." Now dead, her melodeon and picture are in a museum

AUTHOR: Stewart Brown (source: Gatherer-SongsAndBalladsOfDundee)
EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: music death disability
FOUND IN:
Blinded by Shit

DESCRIPTION: An old woman, who must relieve herself, empties her bowels out a window. A passing night watchman (or cowboy) looks up, and is blinded by shit.

AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: bawdy injury scatological
FOUND IN: Australia Britain(England) US
REFERENCES (1 citation):
Cray-EroticMuse, pp. 125-128, "Blinded by Shit" (2 texts, 1 tune); see also under "Ditties," pp. 264-268, which contain other verses that fit "Sweet Betsy"
Roud #10306
CROSS-REFERENCES:
cf. "Vilikens and his Dinah (William and Dinah) [Laws M31A/B]" (tune & meter) and references there
ALTERNATE TITLES:
Blinded by Turds
NOTES [7 words]: Probably of British music hall origins - EC

File: EM125

Blinkin' O't, The

DESCRIPTION: "O it wasna her daddy's lairdly kin, It wasna her siller -- the clinkin' o't... 'Twas er ain blue e'e, the blinkin' o't... My heart an' a' she's stown awa' Wi' the lythesome, blythesome blinkin' o't." The singer praises the girl but is rejected

AUTHOR: James Grieg?
EARLIEST DATE: 1904 (Ford)
KEYWORDS: love rejection beauty
FOUND IN: Britain(Scotland)
REFERENCES (2 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 169-170, "The Blinkin' O't" (1 text)
Greig/Duncan4 879, "The Blinkin' O't" (1 fragment, 1 tune)
Roud #6135
NOTES [36 words]: Greig/Duncan4 quoting Greig: "Melody and words by Rev. James Greig, Chapel of Garioch, July 30th 1853." Ford says only that the text was found on the back of an old letter "in Mr [Rev. James] Greig's handwriting." - BS
Last updated in version 2.5

File: FVS169

Blockader Mama

DESCRIPTION: The little girl begs mother not to visit the still; the sheriff is watching. Mother says she must; they need money and father never works. Mother goes to the still and is shot; the child laments when the body is returned

AUTHOR: unknown
EARLIEST DATE: 1948 (Brown)
KEYWORDS: death children police drink
FOUND IN: US(NE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 314, "Blockader Mama" (1 text)
Roud #6633
CROSS-REFERENCES:
cf. "The Dream of the Miner's Child" (theme)
NOTES [26 words]: This song has, I gather, had some small success in commercial country circles. Whether this success predates the North Carolina collection I do not know. - RBW
Blockader's Trail
DESCRIPTION: The singer is arrested for moonshining. The singer claims the charge is false. The still is disassembled. The law officers take their turns with the captured brew (?). The singer complains about the conditions in the prison
AUTHOR: Henry D. Holsclaw
EARLIEST DATE: 1948 (Brown)
KEYWORDS: drink prison
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCollectionNCFolklore2 313, "Blockader's Trail" (1 text)
Roud #6647
CROSS-REFERENCES:
cf. "The Moonshine Can" (subject)
cf. "Ewie Wi' the Crookit Horn" (subject)
NOTES [56 words]: This is apparently based on a real incident, and the author thought enough of it to have it printed as a broadside -- but I'd have to declare it one of the most incoherent, invertebrate (47 verses!) things I've ever seen. On the other hand, the song seems to have worked as propaganda; Brown's informant thought Holsclaw was innocent. - RBW

Bloke that Puts the Acid On, The
DESCRIPTION: "The Milit'ry Service Board Sat in state the other day To refuse or give exemptions"; they exempt a man with a wooden leg, "But the bloke that puts the acid on" wants him. The "bloke" takes the aged, even the dead -- but has no need for a healthy rich man
AUTHOR: Henry Kirk (died 1933), aka "The Mixer" (source: Bailey/Roth-ShantiesByTheWay-NZ)
EARLIEST DATE: 1918 (New Zealand Watersider, according to Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: soldier money injury
FOUND IN:
REFERENCES (2 citations):
Bailey/Roth-ShantiesByTheWay-NZ, pp. 116-117, "The Bloke That Puts the Acid On" (1 text)
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 83, "The Bloke that Puts the Acid on" (1 text, 1 tune)
NOTES [20 words]: An online source lists "Put the acid on" as digger dialect for "puts a stop to," which seems to be the meaning here. - RBW
Last updated in version 4.4

Blood Done Signed My Name (I), The
DESCRIPTION: A very simple hymn; consisting of little more than the title words: "Ain't you glad, ain't you glad, That the blood done sign(ed) my name." "In my hand, in my hand, Yes the blood done signed my name." "On the wall..." "In heaven..."
AUTHOR: unknown
EARLIEST DATE: 1949
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (3 citations):
Botkin-TreasuryOfSouthernFolklore, p. 760, "The Blood Done Signed My Name" (1 text, 1 tune)
NorthCarolinaFolkloreJournal, Vennie Deas-Moore, "'Come Along, Let's Ride This Train': Santee River Testimonies, Praises, and Songs," Vol. XLVIII, No. 1-2 (2001), p. 54, "Oh, the Blood Done Sign' My Name" (1 text)
ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 82, "Ain't You Glad (Blood Done Sligned My Name)" (1 text, 1 tune)
Roud #11678
Blood Done Signed My Name (II), The

DESCRIPTION: "O the blood, o the blood, the blood done signed my name (x3)." "Thank God the blood done signed my name") "Hallelujah, hallelujah,..." "Jesus told me, Jesus told me, ...."

AUTHOR: unknown

EARLIEST DATE: 2014 (USSeasIsland03)

KEYWORDS: nonballad religious Jesus

FOUND IN: US(SE)

Roud #11678

RECORDINGS:
Minnie Gracie Gadson, "De Blood Done Sign Muh Name" (on USSeasIsland03)

NOTES [88 words]: In Gadson's version, for each verse, the differentiating text, such as "Jesus told me, Jesus told me," is followed by "the blood done signed my name"; that is all repeated three times and followed by "Thank God, the blood done signed my name." I would split this from Roud's #11678 which has the form "x, the blood done signed your name"(x3) "the blood done signed your name" where x varies and takes values such as "ain't you glad, ain't you glad" (see Leadbelly and Dock Reed-Vera Hall: "The Blood Done Signed My Name" (I)). - BS

Last updated in version 4.1

File: RcBDSMN2

Blood on the Saddle

DESCRIPTION: "There was blood on the saddle And blood all around, And a great big puddle Of blood on the ground. The cowboy lay in it All covered with gore, And he won't go riding no broncos no more.... For his bronco fell on him and mashed in his head."

AUTHOR: unknown

EARLIEST DATE: 1905

KEYWORDS: cowboy injury death horse

FOUND IN: Canada(West) US(MW)

REFERENCES (8 citations):
Fowke/Johnston-FolkSongsOfCanada, p. 101, "Blood on the Saddle" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 101, "Blood" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 38, "Blood on the Saddle" (2 texts, 1 tune)
Tinsley-HeWasSinginThisSong, pp. 72-75, "Blood on the Saddle" (1 text, 1 tune)
Coleman/Bregman-SongsOfAmericanFolks, pp. 36-37, "Blood on the Saddle" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 331-332, "Blood on the Saddle" (1 text)
Silber/Silber-FolksingersWordbook, p. 106, "Blood On The Saddle" (1 text)

DT, BLOODON

Roud #3685

RECORDINGS:
Harry Jackson, "Blood on the Saddle" (on HJackson1)

NOTES [186 words]: The Fifes trace this piece back to something called "Halbert the Grim" (published by Motherwell in 1827). The melody is said to be the same, and both involve vast quantities of blood. There has been a lot of evolution along the way, though; I would not consider the two related if it weren't for the melody.

Jim Bob Tinsley has it go back even earlier: One of the goriest of all cowboy songs can be traced indirectly back to a description of Hades written during the Middle Ages. In the first half of the thirteenth century, Matthew Paris, English historian and a monk at the monastery of St. Albans, wrote a highly graphic description of the abode of Pluto, ruler of infernal regions in classical mythology. These grim passages inspired the ancient Scottish ballad 'Halbert the Grim....'

The version we usually hear focusses solely on the blood, but the Gardner/Chickering-BalladsAndSongsOfSouthernMichigan text gives a brief biography of the cowboy and talks of his sweetheart who has lost her love. The common version seems to owe a lot to pop cowboy recordings; see the notes in Tinsley-HeWasSinginThisSong. - RBW

Last updated in version 3.2

File: FJ101
Blood Red Roses

DESCRIPTION: Shanty. Characteristic lines: "Come/go down, you blood red/bunch of roses, Come down... Oh you pinks and posies, come down...." The verses generally refer to life at sea, with perhaps floating verses on other themes

AUTHOR: unknown

EARLIEST DATE: 1890 (JournalOfAmericanFolklore, Bolton)

KEYWORDS: shanty ship flowers

FOUND IN: US(NE) Bermuda

REFERENCES (9 citations):
- Doerflinger-SongsOfTheSailorAndLumberman, pp. 22-23, "Come Down, You Bunch of Roses, Come Down" (1 text, 1 tune)
- Hugill-ShantiesFromTheSevenSeas, pp. 365-367, "Bunch O' Roses," "Ho Molly!" (3 texts, 3 tunes - includes a fragment of text titled "Ho Molly! which seems to follow the same meter and rhyme) [AbrEd, pp. 275-277]
- Kinsey-SongsOfTheSea, pp. 83-84, "Blood-Red Roses" (1 text, 1 tune)
- Scott-TheBalladOfAmerica, pp. 132-134, "Blood Red Roses" (1 text, 1 tune)
- Lomax-FolkSongsOfNorthAmerica 27, "Blood Red Roses" (1 text, 1 tune)
- Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 19, "Blood Red Roses" (1 text, 1 tune) (p. 12 in the 1972 edition)
- JournalOfAmericanFolklore, H. Carrington Bolton, "Gombay, a Festal Rite of Bermudian Negroes", Vol. 3, No. 10 (Jul-Sep 1890), p. 224, "Pretty yaller girls, Come down" (2 texts)
- DT, BLOODRED*
- ADDITIONAL: Frederick Pease Harlow, _The Making of a Sailor, or Sea Life Aboard a Yankee Square-Rigger_, 1928; republished by Dover, 1988, p. 124, (no title) (1 fragment, 1 tune, probably this)

Roud #931

RECORDINGS:
- A. L. Lloyd, "Blood Red Roses" (on Lloyd3, Lloyd07)
- Henry Lundy & David Pryor, "Come Down, You Roses" (AAFS 511 A1, 1935; on LomaxCD1822-2)
- Tamburlaine, "Blood Red Roses" (on NZSongYngCntry, but in a very untraditional style)

CROSS-REFERENCES:
- cf. "O Mary, Come Down!" (lyrics)

NOTES [77 words]: Doerflinger-SongsOfTheSailorAndLumberman comments of this piece, "I doubt that the movie version, with a 'blood red roses' chorus, is authentic folklore." However, that's the version I've always heard (including even an alleged New Zealand version), so I've adopted that title. Doerflinger-SongsOfTheSailorAndLumberman also thinks the "bunch of roses" refers to Napoleon. Obviously that is the case in other "roses" songs, but I can't see any connection here. - RBW

Last updated in version 5.3

File: Doe022

Blood Signed My Name

DESCRIPTION: "((In the wilderness) (x2) And the blood put a mark on me) (x3) O Lord, the blood put a mark on me." In that pattern, "On the forehead...." "In Canaan...." "In Galilee...." Also, "And the blood...signed my name... O Lord, the blood signed my name" 

AUTHOR: unknown

EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)

KEYWORDS: nonballad religious

FOUND IN: US(SE)

REFERENCES (1 citation):
- Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 266-267, "Blood Done Sign My Name" (1 text, 1 tune)

NOTES [18 words]: The description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang but I do not repeat the dialect. - BS

Last updated in version 5.3

File: HPR266A
Blood-Stained Diary, The

DESCRIPTION: "It's just a little blood-stained book, Which a bullet has town in two; It tells the fate of Nick and Nate..." The singer recounts the words of Nathan D. Champion's diary as he and his companion are attacked in the Johnson County War

AUTHOR: unknown

EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)

KEYWORDS: death homicide cowboy

HISTORICAL REFERENCES:
1891-1892 - Peak of the "Johnson County War"

FOUND IN: US

REFERENCES (3 citations):
Burt-AmericanMurderBallads, pp. 175-177, "The Blood-Stained Diary" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp 575-577, "The Blood-Stained Diary" (1 text)

ADDITIONAL: Laurence I. Seidman, Once in the Saddle: The Cowboy's Frontier 1866-1896, 1973 (I use the 1994 Facts on File paperback which has been edited in ways the copyright record does not clarify), pp. 107-109, "The Ballad of Nate Champion" (1 text)
Roud #22297

CROSS-REFERENCES:
f. "The Invasion Song" (subject)

NOTES [6949 words]: Burt-AmericanMurderBallads links this with the Johnson County War, a conflict in Wyoming between honest herders and cattle rustlers. There are conflicting versions of what happened -- or, rather, there is a strong disagreement about why it happened, with most of the residents of Johnson County telling one story and the large cattle owners telling another. There are many books on the topic: Asa Shinn Mercer, The Banditti of the Plains, or the Cattlemen's Invasion of Wyoming in 1892 (the first book on the subject, 1894); Robert B. David, Malcolm Campbell, Sheriff; Billy O'Neil, The Johnson County War; John W. Davis, Wyoming Range War: The Infamous Invasion of Johnson County (cited below); Jack R. Gage, The Johnson County War Is A Pack Of Lies: The Baron's Side AND The Johnson County War Ain't A Pack Of Lies: The Rustler's Side; D. F. Babar, The Longest Rope: The Truth About The Johnson County Cattle War; Helena Huntington Smith, The War On Powder River (cited below); and Marilynn S. Johnson, Violence In The West: The Johnson County Range War And Ludlow Massacre: A Brief History With Documents (cited below). Other books sound as if they might be about it, but I can't be sure. Just those eight titles, though, show clearly how controversial the topic is! There is also a movie, "Johnson County War," with Tom Beringer, Luke Perry, Rachel Ward, and Burt Reynolds, but I suspect that there isn't a word of truth in that.... Wikipedia reports that the film "Heaven's Gate" is also loosely based on the war, or at least the people involved; the plot is said to be different.

According to Davis, p. 5, "within Wyoming the very mention of Johnson County still calls up a time of infamy." (Although perhaps not a lot of space in real histories. Larson, for instance, gives it about the equivalent of two pages.) Johnson, p. 8, considers it an example of western vigilantism, with big cattlemen claiming the law in Johnson County was ineffective and taking justice into their own hands; she considers it fairly typical of the legal process of the time as large landowners tried for "enclosure" (a term going back to British land management problems) and the rest of the people resisted.

Davis, pp. ix-x: "What constitutes the 'Johnson County War' has never been strictly defined, but the name refers generally to murderous episodes beginning in late 1891 and culminating in the full-scale invasion of the county in April 1892 by twenty-five big cattlemen and their top hands, along with another twenty-five hired guns [from Texas]." On p. x, he describes reviewing the writings of the period, and finding them confusing, contradictory, highly emotional, adversarial, and self-justifying. And, because nothing ever came to trial, there was never a real attempt to sort out all these conflicting stories.

Most of the accounts, according to Davis, p. xi, are from the invaders -- that is, the people who killed the heroes of this song. They certainly had most of the newspaper connections, especially those in Cheyenne, the most important town and the capital of the state. The political elite of the Republican party, oddly, freely sided with the out-of-state cattlemen over the people of Johnson County in their own state.

The song mentions two places, Buffalo, Wyoming, and Crazy Woman's Creek, and six people, "Nick" (Nick Ray), "Nate" (Nathan D. Champion, the writer of the diary of the title), Frank N. Canton of "Canton's Bloody Crew," Jack Flagg, "Bill Jones," and "Red Angus" (William Galispie "Red"
Angus).
Crazy Woman Creek is a substantial waterway which runs mostly south to north; it is east of Buffalo and flows into the Powder River northeast of the town.
Buffalo (named after the city in New York, not the bison; Smith, p. 3) is the county seat of Johnson County -- a county which, at this time, was close to a hundred miles square, and almost completely undeveloped outside the town of Buffalo -- which itself was only about a decade and a half old, having grown up around the army base at Fort McKinney, which was founded in 1876 (Johnson, p. 13). This meant that most of the county had little law enforcement (the western part of the county, in the Big Horn range, was effectively inaccessible in winter). And the county was a little wild: at the time of organization, in the late 1870s, it had just 637 people -- and 17 saloons (Smith, p. 3).
Seidman, p. 98, calls the Johnson County War “the final effort to keep the open range unsettled.”
The political situation was interesting: The county was used mostly for cattle raising, and the herd owners were dependent on the use of unregulated Federal lands. Every time an individual staked a claim, it took that Federal land out of circulation, interfering with the herd owners’ profits. If too much land was claimed, they would be out of business (Davis, pp. 35-37). Indeed, many were failing because of low cattle prices, leading to an 1887 depression in the industry.
There was also the issue of "mavericks" -- unbranded young cattle born on the range when the herds were mixed. This was a hot issue throughout the west (since whoever managed to nab a maverick got, in effect, a free calf), but most states had come up with reasonable laws. Wyoming Territory, by contrast, had had a bad law written by the big landowners. It had been repealed when Wyoming became a state, but the legacy lived on (Smith, pp. 58-59).
The big landowners had an organization, the Wyoming Stock Growers Association, which they controlled and which lobbied for their interests (Davis, pp. 48-49). A quarter of the 1889 constitutional convention had been stockmen, and they had a very large representation in the state legislature -- nine of 24 in the 1890 lower house of the legislature, and five of twelve in the upper (Larson, p. 128). They were able to pass laws that gave exceptional advantages to large stock growers over small (Davis, p. 49).
All this resulted in a situation where law enforcement was spotty. Davis, pp. 25-26, reports that justice was not very effective and the acquittal rate in the small number of cases that went to trial was high. On pp. 26-29, he explains why: In a county of 10,000 square miles, with 2,000 people, at least 150,000 cattle, and no fences, keeping track of cattle was almost impossible and gathering evidence often hopeless. How much cattle crime was there in Johnson County? Quite likely not even the locals knew. Davis, p. 58, suggests that people thought crime was rare -- until the stock growers started promoting the idea that it was widespread (Davis, p. 58). Frank Canton openly declared in his autobiography that the county had an organized group of cattle thieves (Davis, p. 50).
The murders began on July 21, 1889, when Ellen Watson and James Averell -- two homesteaders who had claimed land in the cattle ranges -- were lynched (Larson, p. 129; Johnson, p. 14 says that they lived over the border in Carbon County). This murder is the subject of the poem on pp. 171-172 of Burt-AmericanMurderBallads, apparently entitled "Cattle Kate," which is not indexed because Burt claims to have had it from the author. It has few details except that Cattle Kate and James Averell were hung by stockmen -- but those details are correct as far as they go. Watson in particular seems to have been a highly respected member of the community -- a Scottish immigrant, 28 years old, the survivor of an unhappy marriage, a cook and housekeeper, and very kind to her neighbors (Davis, p. 69; Johnson, pp. 52-53, has the firsthand account on which this seems to be based) -- not a prostitute as Smith, p. 121, alleges (Davis says this is based on a confusion of names; Johnson, p. 50, quotes the newspaper story that probably started the rumor -- from a paper that was associated with the stock growers) and Burt-AmericanMurderBallads, p. 170, repeats. There is a photo of her on p. 15 of Johnson and in Smith's photo insert (which should have been evidence that she wasn't a prostitute; she doesn't look very pretty).
Averell was an army veteran who had lost his wife and baby and moved to Wyoming apparently to leave his memories behind (Davis, pp. 69-70). Watson and Averell apparently intended to marry but did not do so at once, since that let them claim more land (Davis, pp. 70-71). But, of course, it meant that they were more in the way of the big herders. And they paid dearly. The two built a small herd and were establishing a brand when attacked. Watson was away from her holding when vigilantes arrived and started tearing down fences. They demanded she give them the cattle she had legally bought. They kidnapped her, then Averell, hauled them off, and hung them by the Sweetwater River (Davis, pp. 72-74).
Because there were several witnesses, it was pretty clearly known who had committed the murders, But they "were not even indicted. These six men, clearly guilty of atrocious murders,
walked free" (Davis, p. 76). Smith, p. 122, says that several witnesses could not be found and one likely was killed. Two of the killers even became members of the Wyoming Stock Growers Association's executive committee! This executive committee eventually came to resemble vigilante groups like the Klan: They would actually meet to decide who to assassinate. They considered it a judicial process -- but the accused did not even know they were on trial, so they could not defend themselves, and in any case, the Executive Committee was writing its own laws rather than those decided by the duly appointed government (Davis, pp. 94-95). They formed a semi-official hit squad: "Frank Canton, Fred Coates, W. C. 'Billy' Lykins, Joe Eliott, and, on at least one occasion, Mike Shonsey"; they committed their first murder in June 1891 (Davis, p. 95).

To give you an idea of what the Stock Growers' executives were like, we can look at the 1924 autobiography of John Clay, who became President of the organization. Of the lynchings, Clay wrote, "This of course was a horrible piece of business.... and yet what are you to do? Are you to sit still and see your property ruined...?" (Johnson, p. 54). On the next page, Clay declares that it is a bad thing that people complain about the lynching of black men!

On the other hand, the tragedy probably helped to encourage the inclusion, in the Wyoming constitution adopted at statehood in 1890, an explicit ban on private armies not authorized by the government (Davis, p. 78). But the big herders had one thing the local small owners didn't: a publicity machine. They were the ones filing stories with the outside newspapers (Davis, p. 90, etc.) For example, the Cheyenne Daily Sun in July 1889 reported on the hanging of Watson and Averell, declaring Watson a "prostitute... who recently figured in dispatches as Cattle Kate who held up a Faro dealer at Bessemer" (Johnson, p. 50) -- every word of which is false.

The "crime" for which Nate Champion was murdered was simply taking his 200 cattle to graze on public land that was also being grazed by 2000 cattle owned by Robert Tisdale. Tisdale moved his herd, taking some of Champion's animals with him; Champion then reclaimed them -- probably somewhat forcefully, conditions being what they were (Davis, pp. 99-100).

Champion certainly wasn't living a high life. Davis, p. 101, reports that on November 1, 1891, Ross Gilbertson and Nate Champion were sharing a cabin; Smith, p. 157, says it was called the "Hall Cabin"); "The cabin was 'unbelievably small,' just large enough to hold a stove and a bunk bed (the bed kept the door from swinging all the way open), and the roof was so low that an average man had to stoop to get in" (Davis, p. 101). It was surrounded by enough trees and undergrowth that it was easy to stay in hiding by those who approached secretly. It was there that Frank Canton, Fred Coates, Joe Elliott, and Billy Lykin prepared to attack, while Mike Shonsey held their horses. The men approached quietly and burst into the door while Champion was asleep. The opened the door, pointed their weapons at him, and called on him to surrender -- and he managed to pull his gun, mortally wound Lykins, and chase off the rest (Davis, p. 102; Smith, p. 158, quotes him as saying he was able to do this because he was left-handed). Little wonder he was held in high esteem.

Champion followed, found another man, John A. Tisdale, to serve as a witness, caught up with Shonsey, and got him to confess and name his confederates (Davis, p. 105). But someone assassinated Tisdale on December 1, 1891 (Davis, pp. 108-110).

Canton was widely suspected -- so he turned himself in and called for a swift trial. There hadn't been much time to gather evidence, and the only witness had been far away, so Canton was quickly acquitted (Davis, pp. 110-112; Johnson, p. 58, quoting Asa Shinn Mercer).

If the hit squad was bad, what followed was worse: "On April 5, 1892, just before the April roundup, a train carrying fifty men and three cars of horses left the Cheyenne station heading northwest. Calling themselves 'regulators,' the group was commanded by Major Frank Wolcott, a Civil War veteran and manager of a large ranching operation in southern Wyoming (Smith, p. 197, says however that he was "temperamentally unfit to lead men, and his stubbornness and bad judgment on two separate occasions doomed the expedition to failure). They debarked at Casper early the next morning, saddled up, and headed off for Johnson County with a list of seventy alleged rustlers to be hunted down and executed" (Johnson, pp. 14-16). And they had support in high places: Acting Governor Amos Barber, who supported the Stockmen, had given orders that the militia could not be called out by anyone else, so the local sheriffs were unable to get support from local troops (Davis, p. 135. This mattered -- when the invaders came to Johnson County, Sheriff Red Angus could not call on the militia; Davis, p. 158).

The "crime" which was used to justify the hit squad was merely this: the small herders had decided to hold a roundup about a month before the big herders held their roundup (Smith, p. 160, who says they named Nate Champion to lead it, probably just to irritate the stockmen). The big herders objected, and set out to stop it. And they did, without violence, because they owned the government agency responsible for cattle herding, and it ordered the small herders to stop. And they did. The big herders had already gotten the outcome they wanted. But they went ahead with their plans (Davis, p. 140), seemingly because they'd been given just enough excuse and they
were a bunch of psychopaths who put no value on others' lives.

Astoundingly, the organizational plans for the hit squad -- including pay and other arrangements -- were actually put in writing, and have been preserved (Davis, p. 136, with copies of two of them, too small to be really legible, on p. 137). George Dunning, who had a major part in the expedition, received the two letters, and eventually talked about it, said that the organizers thought the invaders/regulators would end up killing about thirty men, which would drive the rest to flee the area -- leaving their cattle for the Stock Growers to appropriate! (Davis, pp. 136-137). Even if one accepts the big herders' contention that the rustlers were out of control (a claim I find extremely dubious, but I wasn't there at the time), it seems clear that the plans for the regulators were utterly lawless and excessive.

According to Davis, p. 142, "The invading force left Cheyenne about 6:00 p.m. Tuesday, April 5, 1892. They had one overriding imperative -- to get to Buffalo as rapidly as possible, there to kill Sheriff Red Angus and his deputies and to kill all the Johnson County commissioners. Having destroyed the leadership of the county, they could then destroy Johnson County men at their leisure." This, apparently, was based on the testimony of one of them. I'm not sure I believe it, but the fact that someone could even claim this shows how dramatic their plans were.

That part of the plot failed, for two reasons. One was bad weather that made it very hard to get the expedition from Casper to Johnson County; the other was a tactical mistake -- for what amount to personal reasons, the expedition decided to take out Nate Champion first rather than to attack the government in Buffalo (Davis, pp. 146-147; on p. 152 he says that several of the leaders disliked Champion so much that killing him was worth messing up the whole expedition).

The fight that formed the heart of the Johnson County legend was summarized by Smith, p. xi, as follows: "On the blizzardy morning of April 9, 1892, fifty armed men surrounded a cabin on Powder River in which two alleged cattle rustlers had been spending the night. The first rustler was shot as he came down the path for a morning bucket of water; he was dragged over the doorstep by his companion to die inside. The second man held out until afternoon, when the besiegers fired the house. Driven out by the flames, he went down with a dozen bullets in him." Champion, from his cabin, had managed to hit three men, two seriously, but none died (Davis, p. 150; Smith's full version of the events, as opposed to her summary, starts on p. 207).

Sam Clover's eyewitness account of this is on pp. 60-63 of Johnson. He describes how the attackers first captured two guests of Champion's, then shot Nick Ray as Ray came out to look for the guests, then started shooting at Champion, who was still inside. They almost got Jack Flagg as he drove by the area by chance, but he was able to escape. Knowing that Flagg was likely to bring help, they seized a hay wagon (according to Davis, p. 153, it was Flagg's own abandoned wagon), filled it with pitch and the like, and set it afire. Six of them rolled it up to Champion's cabin while the others kept up so heavy a fire that he couldn't come out. The cabin caught fire, and Champion finally had to come out, ready to fight. But two sharpshooters killed him before he could harm any of the attackers. They pinned a note saying "Cattle thieves beware" on his body and high-tailed it away (newspaperman Sam Clover reported this, and Smith, p. 208, says he in fact wrote it himself!). But they had lost too much time. Flagg and a neighbor, Terrence Smith, were on their way to Buffalo to raise the alarm (Davis, p. 151).

The response was dramatic: The attackers "had expected the people to rise in their support; the people rose, but in such a wave of fury as the West has never seen before or since. Thirty hours after their grisly victory on Powder River, the invaders were besieged in their turn by an army of several hundred hornet-mad cowboys and small-ranchmen, who would have meted out to them the same fate they had dealt their victims if the two United States senators from Wyoming had not been feverishly busy in Washington on their behalf. These gentlemen persuaded President Benjamin Harrison to order out the troops from nearby Fort McKinney, and the cattlemen's surrender was accepted in a somewhat ignominious mixture of rescue and arrest. So ended the Johnson County "invasion." Tragic and bizarre, it split the young state from scalp to toenails. The scars still show" (Smith, p. xii, writing in 1966, or 75 years after the event).

Flagg's memoirs tell how he gathered a large following, who gathered and encircled the regulators, eventually starting an actual siege. (The regulators, soon after killing Champion, realized that their insurrection could not succeed, headed for the T. A. Ranch on a branch of Crazy Woman Creek south of Buffalo, and entrenched; Davis, p. 161; photos on pp. 162-163 show the ranch and one of the rifle pits.) They couldn't even call for help; they had cut the telegraph wires (Davis, p. 167), only to discover that it was they, not the locals, who needed to contact their friends elsewhere! -- when one of them managed to sneak past the siege lines, he went to Buffalo and had no way to make contact, so they had to head for Cheyenne by horse (Davis, p. 169).

A list of those in the ranch is on pp. 185-189 of Smith; Davis, p. 207, has a photo of most if not all of them as they awaited the trial that never happened.
It's not known exactly how many men took part in the siege, but the minimum estimate places it at 200, rising to perhaps 400 at the end. And they were fairly well-equipped; a merchant in Buffalo had offered the run of his store to anyone who would join the fight against the regulators (Davis, p. 166). They proceeded to build a regular siege line around the ranch. This large crowd was very much to their advantage in the cold April nights (it snowed on the night of April 11): They had so many men that they could rotate them in and out of the front lines to keep warm. The besieged, though, were few, and they could not move around much because they would be shot if they did, and many of them had no way to keep warm in the outbuildings or defensive works (Davis, p. 170). During the siege, the locals captured the regulators' supply train, including a paper listing seventy people to be killed (Davis, p. 165) -- more evidence of the scale of the planned insurrection; this wasn't just some casual terror campaign.

On April 12, 1892, Governor Barber finally got the word of how much trouble the invaders were in. He tried to get President Benjamin Harrison to intervene (starting with a telegram that was almost certainly deliberately ambiguous, opening "An insurrection exists in Johnson County," rather than, say, "The rebels I've been bribed to support are in danger"; Davis, p. 174; the full text is on p. 224 of Smith). Barber's messages to Harrison don't seem to have drawn a response, so he contacted the state's two Senators, and they managed to get Harrison's attention; he ordered troops to the area (Davis, p. 175). But the only local troops, those at Fort McKinney, knew more about what was happening -- and went out to the T. A. Ranch with his troops "and Sheriff Angus" (Davis, pp. 175-176).

The besiegers had actually constructed a siege engine and were moving in on the invaders when the 11 officers and 96 men from Fort McKinney, under Colonel J. J. Van Horn, showed up. The regulators promptly surrendered into the hands of the soldiers (Davis, pp. 176-177; Smith, p. 225; a description is quoted on pp. 66-67 of Johnson). Wolcott (who managed to get in one zinger when he said he would turn his force over to the military but never to Sheriff Angus; Smith, p. 226) surrendered 45 men plus horses and ammunition; one of the men had a wound that proved fatal. At least one man hid to avoid giving in (Davis, pp. 178-179).

The governor eventually took the invaders into his own custody and moved them to the southern part of the state, away from Johnson County (Davis, pp. 189-190). And when the defenders asked for a change of venue, they managed to get the case moved to Cheyenne (where all the Powers that Were were on their side) and get the judge removed (Davis, p. 212).

Had there been a trial in an honest court, conviction would have seemed a certainty, because Major Wolcott confessed openly to a reporter from the Chicago Tribune: "We have nothing to regret. Blood was shed, it is true, but it was not the blood of an honest man. If an innocent man had been killed, the charge of murder would have been justified, but Champion and Ray were pirates..." (quoted on p. 196 of Davis).
"Ultimately, no one was ever tried or convicted for the Johnson County violence and killings. After four months, the regulators were released on their own recognizance, and following protracted disputes over jury selection, the cases were dismissed in January 1893. One of the conflict's immediate effects was a political rebellion against the state's Republican leadership in the 1892 election, as Governor Barber and Wyoming senators Francis Warren and Joseph Carey were ousted by Democratic challengers" (Johnson, p. 17; Davis, p. 245, says that, in Johnson County, the Republicans, who held most of the government positions, lost 14 of 15 county offices, and the one they held was one where the man was endorsed by both sides! The situation in the government of the state was much more complex, as the Republicans resisted the results with all the stubbornness, and rather more competence, than Donald Trump in 2020; the result that the Warren Senate seat was left vacant in 1893-1894; the whole business takes most of pp. 255-266 of Davis).
"Some of the captives were charged with murder, but the case against them was dismissed in Cheyenne eight months later. Key witnesses who had been spirited out of the territory could not be found by the prosecution [According to Davis, p. 207, the two men who had been allowed to survive the Champion assassination were actually shanghaied to the eastern U.S.; Smith, p. 251, says they were also given post-dated checks to pay them off -- and the checks, once it was too late, proved to be bad]. The invaders had too many powerful friends in high places, too much money, and too much legal talent" (Larson, p. 130). Trials also cost money, and Johnson County didn't have the $12,000 the case would probably require and was prohibited by Wyoming law from levying the taxes needed to raise it (Davis, p. 203). By contrast, John Clay, who was arranging the defense, had $100,000 to spend (Davis, p. 206), plus he had a mole on the prosecution's legal team. Johnson County wanted to try just four men it regarded as ringleaders (Major Wolcott, Frank Canton, the leader of the Texas mercenaries, and one other), and try to use the convictions to get pleas fro the others, but the judge decided that, since all 45 had been charged together, they would
be tried together (Davis, p. 213). Apart from increasing the expense, this meant that it would probably be impossible to seat a jury, since the defense would have hundreds of peremptory challenges (chances to strike a juror without cause). The prosecutors would probably die of old age before they could examine enough jurors.

Asa Shinn Mercer, soon after the conflict, claimed that the Johnson County sheriff was not being paid enough to house them, so the judge tried to demand bail, but they wouldn't pay, so the judge was forced to release them on their own recognizance, and no one ever managed to get the case back together (quoted by Johnson, pp. 77-79; similarly Davis, p. 214). In fact the case could not have been restarted; the Johnson County prosecutor gave up and dismissed the charges when it became impossible to pay for the case or seat the jury -- the lawyers supposedly went through every man in Cheyenne without being able to seat a full jury, so the prosecution offered to dismiss. Since the trial hadn't technically started, the defense refused (because new charges could be brought). So they brought in a man off the street, didn't question him, swore him in as the twelfth jurymen, and *then* the prosecution dismissed, making it official and final (Smith, pp. 281-285; Davis tells the story in more detail but also more legal language).

The Stock Growers, while this was going on, had wanted to put Johnson County under martial law (Davis, p. 215), even though their invasion was over; apparently they were hoping to fish in troubled waters. That was too much even for governor Barber, not because he objected but because he didn't want to face more political criticism (Davis, p. 217). A random murder eventually opened the door (Davis, pp. 218-220), but nothing much came of it.

President Harrison's response to all this was interesting. He didn't want to declare martial law, or get involved in a local mess, especially since the election of 1892 was approaching (Davis, pp. 221-222; he did win the state that fall, although he lost the election). He decided to send the Ninth U. S. Cavalry (Smith, p. 261), a Black unit that was recruited because it wasn't expected to have any local ties (Johnson, p. 17). They had a tendency to be assigned to trouble spots. But they were sent to the southeastern part of the county, not Buffalo; they had some problems, but the "War" was not re-kindled (Davis, p. 222).

Although the violence was over, the costs to Johnson County and Buffalo were still being paid. They had wanted a railroad. As a result of the War, the Burlington and Missouri took another route, through Sheridan (Smith, p. 229). And Buffalo remains a small town to this day. .

It may be revealing that the lawyer who managed to arrange the invaders' non-trial was Willis Van Devanter (1859-1941) -- whose loyal service to the stockmen, and to the Republican Party they so largely controlled, resulted in his appointment to the U. S. Supreme Court by President Taft (Davis, p. 275; served 1910-1936). He became "the foremost intellectual conservative o the court during his twenty-six-year tenure," and was one of the "Four Horsemen" who opposed absolutely everything Franklin D. Roosevelt ever did (Hall, p. 894). He perhaps didn't actually believe that might makes right, but he certainly believed that might influenced right a lot.

The first major publication on the conflict, Asa Shinn Mercer's Banditts of the Plains, was anti-stock-growers, and the stockmen had one last small laugh: they obtained an injunction against its publication. It was sometimes said that the book burned, and Mercer jailed for mailing obscene materials! (Seidman, pp. 98-99, although Davis ignores this and Smith says the burning is exaggerated although Mercer did face all sorts of trumped-up legal charges).

This song seems to have come straight from the newsletters: "The Johnson County war might have been only a footnote on history's page were it not for two writers who, in reporting history, became part of it themselves. One was Sam T. Clover of the Chicago Herald. He... set the story down in five newspaper columns, every detail repeated so often since; the siege, the firing of the cabin, Jack Flagg's miraculous escape, and Nate Champion's bloodstained diary (Smith, p. vii). Smith, p. xi, says that Clover was "the only newspaperman even known to have been invited to a lynching" (that of Ray and Champion, described above).

According to Davis, both Flagg and Canton left eyewitness accounts -- but they are "diametrically opposed" (Davis, p. xiii). Flagg was directly involved but often regarded as partisan. "The writings of Frank Canton, the sheriff of Johnson County between 1883 and 1887, have been given more credence. Canton was a man in a position to know the whole truth about Johnson County's experiences, and his judgments upon the people of Johnson County are damning" (Davis, p. xiii). Canton published his story in Frontier Trails: The Autobiography of Frank M. Canton; I have not seen it.

O'Neal, p. 55, says that Nathan D. Champion was born in Texas on September 29, 1857, and died April 9, 1892; he lists his occupation as "Cowboy, cattle rustler." He arrived in Buffalo with his twin brother Dudley in 1881 after driving a herd up the Goodnight-Loving Trail. He had been in Wyoming for ten years or perhaps a little more (Smith, p. 155). "The big ranchers began to call him 'King of the Rustlers'" (O'Neal, p. 55) because, like most in the area, he played a little fast and
loose with ownership marks.

"Nate Champion is described as stockily built, with steely blue-gray eyes; a quiet sort, people said, laconic, soft-spoken. He was also a lion of a man who feared nothing and would stand up to anybody, and he was lightning with a gun. The cattlemen hated him very greatly. Four of them couldn’t kill him even in his bed. It took fifty men to do the job" (Smith, p. 155).

O'Neal, pp. 55-56, lists him as being in two gunfights, one on November 1, 1891, and the second the fight on April 9, 1892, in which he and Nick Ray were killed. His brother Dudley was killed in 1893; Davis, p. 270, regards Dudley -- who was shot by Mike Shonsey, the man Nick had captured after the first attempt on his life -- as the last casualty of the War.

Davis, pp. 98-99, says that "Nate Champion was admired and respected by most of the people in Johnson County. He was small and quiet but had a well-earned reputation as a tough man. The [Buffalo] Bulletin wrote of him in early 1892: 'No man who knows him would not swear by him. His reputation among men has always been the best. He was formerly one of the most trusted of Wyoming cowboys, but when he bought cattle for himself, he was put upon the blacklist, and has never complained.'" (A rule was "imposed on all member of the Wyoming Stock Growers' Association... forbidding them to employ any man who owned a brand or cattle"; Smith, p. 27. It was a lifelong blacklist.) Davis, p. 99, says that he was never charged by anyone with stealing cattle, even though the Stock Growers would have loved to pin such a charge on him. The worst that can be said is that his animals got mixed with larger herds, and there was disagreement over who should get which animals.

Davis, p. 192, says that a quarter of the population of Buffalo came to the funeral of Champion and Ray.

Davis has a photo of Canton on p. 8, of Angus on p. 13, and of Champion on p. 98. Smith, p. xi, quotes Sam Clover as calling Champion "the king of the cattle thieves and the bravest man in Johnson County." Smith's photo section has what is said to be the only photo of him, although it's not the same photo as in Davis.

Frank Canton came to Johnson County in 1881, saying he was from Virginia, where he was born in 1849, via Missouri and Colorado. But "his entire life [story] was a lie. The truth was that Frank Canton was Joe Horner, a fugitive from Texas with an extensive criminal history there." O'Neal, p. 150, also lists his birth name as "Joe Horner," and lists his occupations as "Cowboy, outlaw, rancher, law officer, packing plant superintendent, prospector, soldier, bank robber." O'Neal lists his first gunfight as taking place in 1874 and his last in 1896 -- not that that ended his career; he lived until 1927, and by then had ranged as far north as Alaska and as far west (or east, depending on how you look at it) as the Philippines.

In 1877, Joe Horner was convicted of bank robbery in Texas and sentenced to ten years' hard labor -- but managed to break out of the prison, cut the telegraph wire, and escape. He was soon caught, but he escaped again two years later, and this time, he was not recaptured (Davis, pp. 52-53). He does seem to have reformed after that, in the sense that he did not again become an outlaw -- but he kept the habit of excessively direct action.

When Horner/Canton came to Buffalo, he first worked as a detective, then became sheriff two years later (1883). boasting in his autobiography that, in four years as sheriff, he never once failed to bring back a fugitive (Davis, pp. 8-9). Tall and good-looking, "His personality was so strong that it seemed that his mere presence caused people anxiety; he intimidated men with only a look" (Davis, p. 8). He married a local woman, Annie Wilkerson, in 1885 (Davis, p. 22), although he apparently was perfectly willing to leave her behind when he went on his travels.

Despite his claimed success as sheriff at bringing in lawbreakers, he decided at the last minute not to run for re-election in 1886 -- and then ran in 1888 and was defeated (Davis, pp. 32-33; he had lost the job he had lined up in 1886 because of the 1887 cattle industry depression; Davis, p. 35).

The new sheriff was "Red" Angus, of whom more below (Davis, pp. 43-46).

It was Canton who, along with Joe Elliott, Tom Smith, and Fred Coates, attacked Nate Champion in 1891, resulting in several injuries but no final settling of their disputes (O'Neal, pp. 103-104). Of course, he had his second chance in 1892....

Canton's attitude toward rustlers is utterly black-and-white: "The conditions in Johnson County grew from bad to worse. The ranch owners discharged their foremen who had 'double-crossed' them, and they also fired a great many of their men. The Stock Association 'blackballed' the whole bunch and signed an agreement not to allow any of them to work with the outfit of any member of the organization. The rustlers then banded together and worked the range with ack outfits, in defiance of the laws of the territory and the rules of range work among honest men" (from Canton's autobiography, quoted on p. 45 of Johnson).

"Red" Angus sounds like a character, although in his case, I don't mean that as a compliment. Angus was born in 1849. His nickname came from his red hair. After his family moved to "bleeding
Kansas" in 1856, he served in the Civil War as a drummer boy. He again joined the army in 1868, spending some time fighting Indians. He moved around the west a lot in the years after his discharge, working with cattle, but came to Wyoming in 1880 and settled in Buffalo in 1881. He settled down in the red light district -- his first wife had worked in one of the whorehouses, and his temper was bad enough that he had a criminal record for pistol-whipping a man (Davis, pp. 12-13). Davis, p. 59, says that O. H. "Jack" Flagg was one of those who took land and refused to be bullied by the stock owners. "Handsome Jack Flagg was a big, confident, contentious man, and a bit of a rogue. He liked women, gambling, and whiskey, and he refused to be pushed around. Born in 1860, he was the son of a prominent couple in Charleston, Virginia (later West Virginia). At age seventeen, he left West Virginia and headed west," stopping in Texas before reaching Johnson County in 1882. He purchased the "Hat brand," later forming what amounted to a cattle partnership in 1888 -- having already been blacklisted by the stock growers' association. But neither Flagg nor his partners would knuckle under.

Similarly Smith, p. 33: "At the end of 1886 Jack Flagg had been blackballed and was unable henceforth to get a job with a cow outfit. Thereupon he took up a homestead on the Red Fork of Powder River and brought a brand and a little bunch of cattle and went into cattle-raising for himself; from this ensued and awesome train of consequences. The brand was called the Hat." Flagg and Canton had a personal grudge; among other things, Flagg had helped ensure Canton's defeat in the 1888 contest for sheriff (Davis, p. 60).

Davis doesn't mention him, at least by name, but according to O'Neal, pp. 183-184, Harvey Logan, the subject of the song "Harvey Logan" [Laws E21], was one of those who fought on Nate Champion's side.

None of the books I've consulted seems to mention a Bill Jones, Billy Jones, or William Jones as being involved in the war. But there was an Orly Jones -- a name easily mistaken for "Billy Jones." Orly E. Jones, known as "Ranger Jones," may have been one of those recruited by Nate Champion after the first attack on Champion's home (Davis, p. 103). But he was a 23-year-old who was assassinated at a distance by parties unknown (so Asa Shinn Mercer, quotes on p. 57 of Johnson), so it probably isn't him.

So who was "right" in the Johnson County War? The strong biases of my sources make it hard for me to form an impartial judgment. But what is certain is that outside mercenaries were hired by the cattlemen to invade Johnson County; that the outsiders murdered men without even trying to use the courts (they said the courts never convicted cattle rustlers, but they weren't even trying any more); that they were trying to interfere with local affairs without having any duly constituted authority to do so. And their writings smugly declare their own right without offering any justification except sweeping claims of wrongdoing by the residents of Johnson County. To me at least, it appears that the burden of proof clearly lies on the side of those who would justify the invaders. The Blood-Stained Diary of the song's title was famous; Sam Clover claimed to have found it on Nate Champion's body; he published it in a news story in 1892. It wasn't really a diary -- just loose paper. But it no longer exists -- Clover claimed to have destroyed it (Davis, p. 155). Since it was perhaps the biggest find of his career, and the proof of his biggest scoop, one would think he would have kept the thing! What's more, it was evidence for a case involving two murders, so destroying it was tampering with criminal evidence. And there is apparently outside evidence that Clover was a thief (Smith, p. 198), so why not a forger as well?

There was eyewitness testimony to the existence of the diary (Davis, p. 156), but no one but Clover seems to have known what it said. Davis, pp. 285-286, reprints the longer of the two versions of the diary supplied by Clover. It is a fascinating document. There are a number of grammatical constructions which sound like deliberate low-class dialect, yet the spelling and orthography are correct. It does not seem to know the name of one of the men who was staying with Champion; it refers to "Bill Jones and another man." The author thinks he recognizes one of the men outside, but the name is crossed out -- the only thing in the whole document which is listed as crossed out, but so thoroughly crossed out that Clover didn't even hazard a guess. The only names mentioned in the document are "Nick" and "Bill Jones." The note has no preface explaining why it is written. The obvious conclusion is that Clover made up his version of diary. There is very little doubt in my mind (though Smith, pp. 205-207, prints it without any signs of doubt), and Seidman, pp. 103-104, also prints most of it without question). But if the diary that gave this piece its title was fake, the fate of Nick and Nate was real.

For another piece about the Johnson County War, see "The Invasion Song." - RBW

Bibliography

- Davis: John W. Davis, Wyoming Range War: The Infamous Invasion of Johnson County, University of Oklahoma Press, 2010
Blood-Strained Banders, The

DESCRIPTION: "If you want to go to heaven, just over on the other shore, Keep out of the way of the blood-strained banders, O good shepherd, feed my sheep." Similarly, one should avoid "gun-shot devils" and "liars." Chorus: "Some for Paul, some for Silas...."

AUTHOR: unknown
EARLIEST DATE: 1936 (collected from Jimmie Strothers)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 25-26, "The Blood-Strained Banders" (1 text, 1 tune)
Roud #15504
RECORDINGS:
CROSS-REFERENCES:
cf. "Hear the Lambs a-Crying" (chorus lines)

Bloody Breathitt Farmer

DESCRIPTION: "Come all you folks and gather To hear the awful tale Of the bloody Breathitt farmer Taken from the county jail." Chet Fugate had murdered Clay Watkins (Christmas 1925?). Fugate is taken from prison by force and murdered, his body found by Jim Butler

AUTHOR: unknown
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: homicide prison punishment revenge
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 17-18, (no title) (1 text)

Bloody Gardener, The

DESCRIPTION: A lord loves a shepherd's daughter. His mother pays the gardner to kill and bury the shepherdess. The mother confesses and reveals the body. The lord kills himself. The lovers are buried together and the gardener is hanged.

AUTHOR: unknown
EARLIEST DATE: before 1764 (broadside, Bodleian Harding B 1(100)); ; c.1705 (broadside, NLScotland S.302.b.2(063))
KEYWORDS: courting love virginity burial suicide homicide bird father mother gardening money
punishment execution
FOUND IN: Canada(Newf)
REFERENCES (2 citations):
Peacock, pp. 668-670, "The Bloody Garden" (1 text, 1 tune)
Karpeles-FolkSongsFromNewfoundland 25, "The Bloody Gardener" (1 text, 1 tune)
Roud #1700
RECORDINGS:
Everett Bennett, "The Bloody Garden" (on PeacockCDROM) [one verse only]
BROADSIDES:
NLScotland, S.302.b.2(063), "The Bloody Gardener's Cruelty; Or, The Shepherd's Daughter Betray'd," unknown, c. 1705 [poorly printed and nearly illegible]
File: Paea668

Bloody Orkney

DESCRIPTION: "This bloody town's a bloody cuss, No bloody trains no bloody bus, And no one cares for bloody us, In bloody Orkney." The weather is awful. The beer is bad and expensive. The music, the movies -- all are awful, and the women won't talk to the servicemen
AUTHOR: unknown (set to music by Ian Campbell)
EARLIEST DATE: 1972 (Dallas-TheCruelWars-100SoldiersSongs)
KEYWORDS: hardtimes warning navy
FOUND IN:
REFERENCES (1 citation):
Dallas-TheCruelWars-100SoldiersSongs, pp. 178-179, "Bloody Orkney" (1 text, 1 tune)
Roud #10605
NOTES [340 words]: At the beginning of the First World War, the Grand Fleet of the Royal Navy -- the main fleet, responsible for guarding the British Isles, which was usually based along the British coast -- was transferred to Scapa Flow in the Orkneys (Farquharson-Roberts), p. 38. This had the advantage of locating it closer to Germany and of allowing it to unite its major units rather than scattering them.
The British government had planned for this before the war -- in the sense that they had thought about moving the ships up there. But the British had been in a naval construction race with Germany, and every cent the Royal Navy got went into ships. For practical purposes, nothing was done to build a base at Scapa Flow -- or the Firth of Forth, or Cromarty Firth, or any of the bases the navy used to watch the North Sea (Massie, pp. 146-150); this would cause the Navy a good deal of grief once it was brought home that German submarines could reach the British harbors. From the sailors' standpoint, the problem was, of course, that Scapa Flow was in the Orkneys, north of Scotland, exposed to horrid weather and with a very small local population. "The Orkneys are treeless and forbidding but the Royal Navy did its best to create something resembling a fully equipped base as fast as it could.... The island of Flotta was taken over for recreation, with soccer pitches, a nine-hole golf course and other amenities" (Preston, p. 76). The lack of amenities that a soldier would actually care about is obvious.
Scapa Flow was the main British naval base in World War II also (not being closed down until 1956), and I'm guessing (from the reference to the movies being "bloody old") that that was the period when this song was written, although the Dallas-TheCruelWars-100SoldiersSongs text has no reference to datable events. There had been some improvements in the interim, but the British government was always starved for money between the wars, so they weren't much. And the civilian population (read: girls) naturally remained limited. - RBW
Bibliography

• Massie: Robert K. Massie, Castles of Steel, Random House, 2003
Bloody Tom

DESCRIPTION: "Who comes here? Bloody Tom. What do you want? My sheep. Take the worst, and leave the best, And never come back to trouble the rest." Alternately, Bloody Tom may be a fox seeking to catch a chicken

AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: playparty hunting bird animal
FOUND IN: US(NE)
REFERENCES (1 citation):
Newell-GamesAndSongsOfAmericanChildren, #50, "Bloody Tom" (2 short texts)

Blooming Bright Star of Belle Isle, The [Laws H29]

DESCRIPTION: The singer comes upon a beautiful girl hard at work. Poor as she is, she vows to keep hard at work until her lover returns to her. The singer reveals himself as her lover; the two are married

AUTHOR: unknown
EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland); c.1910 (Moulden)
KEYWORDS: courting love disguise
FOUND IN: Canada(Newf)
REFERENCES (9 citations):
Laws H29, "The Blooming Bright Star of Belle Isle"
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 133, "The Blooming Bright Star of Belle Isle" (1 text, 1 tune)
Peacock, pp. 598-599, "The Star of Belle Isle" (1 text, 1 tune)
Fowke/Johnston-FolkSongsOfCanada, pp. 144-145, "The Blooming Bright Star of Belle Isle" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 46, "Star of Belle Isle" (1 text, 1 tune)
Doyle-OldTimeSongsAndPoetryOfNewfoundland, "The Blooming Bright Star of Belle Isle" (1 text, 1 tune), p. 73 in the 2nd edition
Blondahl-NewfoundlandersSing, p. 113, "The Blooming Bright Star of Belle Isle" (1 text, 1 tune)
DT 653, BELLISLE*
ADDITIONAL: John Moulden (indexed as Nioulden), "The Blooming Bright Star of Belle Isle: American Native or Irish Immigrant" in _Canadian Journal for Traditional Music_, Vol. XIV, (1986 (available online at "Canadian Journal for Traditional Music" site)), ("One evening as I strayed out for pleasure") (2 texts)
Roud #2191
RECORDINGS:
Eddy Primroy, "Blooming Bright Star of Belle Isle" (on MUNFLA/Leach)
CROSS-REFERENCES:
ct. "John (George) Riley (I)" [Laws N36] and references there
cf. "The Green Shores of Fogo" (tune)
NOTES [63 words]: Moulden: "ms of c. 1910 but which contains texts of songs that were probably learned by the singer-compiler about 1870."
Moulden contends that the reference to "St John's" in the Irish texts should be to "St John" and that, in the Irish texts, the couple emigrate to New Brunswick. He makes the Belle Isle and Lough Erin of the song Belle Isle in Lough Erne in County Fermanagh. - BS

Last updated in version 4.2
File: LH29
**Blooming Mary Ann**

DESCRIPTION: The singer is a sailor. He courts blooming Mary Ann. Her father offers "a little money and a house and farm of land" if he'd stay on shore forever. They marry and are happy.

AUTHOR: unknown
EARLIEST DATE: 1951 (Guigné-ForgottenSongsOfTheNewfoundlandOutports; MUNFLA/Leach)
KEYWORDS: courting marriage beauty farming dancing father sailor
FOUND IN: Canada(Newf)
REFERENCES (3 citations):
Peacock, pp. 505-507, "Blooming Mary Ann" (1 text, 2 tunes)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 254-255, "Lovely Mary Ann (Blooming Mary Ann)" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 34, "Lovely Mary Ann" (1 text, 1 tune)
ST Peac505 (Partial)
Roud #6466
RECORDINGS:
Joseph Bruce, "Blooming Mary Ann" (on PeacockCDROM)
Cyril O'Brien, "Blooming Mary Ann" (on MUNFLA/Leach)
File: Peac505

**Blooming Star of Eglintown, The**

DESCRIPTION: The singer prepares "to take farewell of famed Salthill"; he is crossing the sea to seek his fortune. He meets his darling. He fears she will prove untrue. She promises to be faithful. He sets sail; they watch each other as long as his ship stays in sight

AUTHOR: unknown
EARLIEST DATE: 1927 (Sam Henry collection)
KEYWORDS: love courting separation emigration
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H170, p. 299, "The Blooming Star of Eglintown" (1 text, 1 tune)
Roud #6895
CROSS-REFERENCES:
cf. "Erin's Flowery Vale (The Irish Girl's Lament)" [Laws O29] (plot) and references there
File: HHH170

**Blossom Time**

DESCRIPTION: About a heavenly wedding: "There's a wedding in an orchard, dear, I know it by the flowers, They're wreathed on ev'ry bough and branch, Or falling down in showers." "And though I saw... no groom nor gentle bride, I know that holy things were asked"

AUTHOR: Words: Mary E. Dodge / Music: "The Wearing of the Green"
EARLIEST DATE: 1884
KEYWORDS: wedding nonballad supernatural
FOUND IN: US(MA)
REFERENCES (1 citation):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 85, "Blossom Time" (1 text, 1 tune)
File: FSC085

**Blow Away ye Morning Breezes**

DESCRIPTION: The singer curses her competitor: "thou shalt rue the very hour That e'er thou knewest the man." The singer will have the good (wheaten flour, crystal clear water, purple pall); her adversary the bad (bran, puddle foul, sorry clout).

AUTHOR: unknown
EARLIEST DATE: 1960 (Reeves-TheEverlastingCircle)
KEYWORDS: infidelity love curse
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Reeves-TheEverlastingCircle 9, "Blow Away ye Morning Breezes" (1 fragment)
ADDITIONAL: S Baring Gould and H Fleetwood Sheppard, Songs and Ballads of the West
(1 text, 1 tune)
Roud #1025
NOTES [299 words]: In Songs and Ballads of the West Baring-Gould cites the same source as for
the Baring-Gould manuscript Reeves-TheEverlastingCircle 9. Since Songs and Ballads of the West
includes all of the Reeves-TheEverlastingCircle text, completes verses three and four, and adds a
fifth verse, I assume the additions are Baring-Gould's. The changes do not change the description.
How much of the following statement by Baring-Gould in Songs and Ballads of the West is to be
credited: "This very curious song is sung as a duet; that is to say, the first voice taunts the other,
and the second replies to the taunt, then both unite in the chorus. We have omitted the retort,
which is simply an application of the same words to the first singer." The retort is not in the Reeves-
TheEverlastingCircle manuscript either.
Baring-Gould notes that some lines of this song occur also in Percy's text of "The Knight and the
Shepherd's Daughter' [Child 110]: "Would I had drunk the water cleare When I had drunk the wine,
Rather than any shepherd's brat Should be a lady of mine. Would I had drunk the puddle foule
When I did drink the ale." The similar verses in Reeves-TheEverlastingCircle are: "Thou shalt drink
the puddle foul And I the crystal clear.... For thou shalt wear the sorry clout And I the purple pall."
Reeves concludes, "These are evidently a confused fragment from a ballad called "The Knight and
Shepherd's Daughter (Child, No. 110)." I think Reeves takes Baring-Gould's observation too far.
Reeves-TheEverlastingCircle and Baring-Gould both observe the similarity of this song's chorus --
"Blow away ye morning breezes, Blow ye winds, heigh-ho! Blow away the morning kisses, Blow,
blow, blow!" -- to "a refrain usually associated with a different ballad, The Baffled Knight [Child
112]." - BS
Last updated in version 2.7
File: ReCi009

Blow Below the Belt, The
DESCRIPTION: In 1966 "the Government Plan was sent around" for resettlement from the
outports. "When fifty percent... did sign The other fifty had no choice," Many found no one to buy
their home. Many could not find work. Eventually, Premier Smallwood is voted out
AUTHOR: Words: Anthony Ward, Tune: Dave Panting
EARLIEST DATE: 1983 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: homesickness home parting unemployment hardtimes political money
HISTORICAL REFERENCES:
1950s-1970s - Newfoundland Resettlement Program
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 8, "The Blow Below the Belt" (1 text, 1 tune)
Roud #30706
CROSS-REFERENCES:
cf. "The Leaving of Merasheen" (subject of Newfoundland resettlement)
NOTES [1397 words]: Lehr/Best-ComeAndIWillSingYou: "The Resettlement Program was carried
out in Newfoundland during Joseph Smallwood's government.... Its aim was to relocate... coastal
communities to larger centers where they would find better job opportunities and public facilities
such as hospitals and schools.... When the smoke had finally cleared over three hundred
communities had been completely closed down and those that remained were tombstones marking
the passing of a large and noble part of our history."
The title is a reference to boxing as part of an analogy to [that sport]: "But when elections rolled
around, we showed Joey [Smallwood] how we felt, We dropped him in his corner and gave Frank
Moores the [championship] belt!"
See "The Leaving of Merasheen" for another resettlement song - BS
Joey Smallwood began his career as a radio broadcaster, and used his position to push
Newfoundland into Confederation with Canada; according to Brown, p. 374, "Mainland prosperity,
urged by Joey Smallwood... won out against the proud penury of independence."
But Smallwood, who went from broadcaster to Newfoundland premier and led the province for
more than twenty years, by the late Fifties was turning to "increasingly illiberal one-man rule"
"In Smallwood's chamber there were no advisors, only listeners" (Major, p. 417). The result of his policy was complaints like these.

For more about Smallwood, see especially "Anti-Confederation Song (II)," which tells how he came to power in Newfoundland.

The particular issue was "resettlement." Newfoundland’s population was scattered in many small towns and villages, which made social services hard to provide. Indeed, even communication was hard -- with few roads, the outports were connected only by sea, and even those connections were possible only in summer when the seas were (relatively) safe (Chadwick, p. 60). Many people lived without social support or any knowledge of the outside world; they couldn’t even read a newspaper if they had one. Smallwood genuinely wanted to provide a better life -- but instead of doing so by improving Newfoundland's infrastructure and training specialists, he got rid of the small towns by moving the people about:

"In 1954, the provincial government had turned to resettling the widely dispersed populations of coastal communities into centralized locations, thus reducing the cost of delivering health care, education, and public utilities such as electricity" (Cadigan, p. 246). "Under the provincial government's first centralization programme in the period 1954-1965, 115 outport communities were abandoned and their populations totalling 7,500 in larger centers with the aid of government grants. Since 1965 [through 1971] at least a further fifty to sixty outports have been abandoned under a new Fisheries Household Resettlement Programme, the cost of which is shared with the federal Department of Fisheries, making a total, including those which had been abandoned without any government assistance, of well over two hundred settlements which have disappeared since Confederation" (Noel, pp. 264-265).

"Many rural people initially favoured resettlement, especially women, who had borne the high costs of trying to arrange the education of their children and maintaining their families' well-being in the absence of well-developed educational and medical facilities. Disillusionment quickly set in, however, as resettled people found little work, inadequate housing, poor land for supplementary farming, and insufficient financial assistance from government in their new communities" (Cadigan, pp. 246-247).

"Government men showed up offering financial aid for relocation. To qualify, at least 80 per cent of families had to agree to move. Communities were torn apart. Older people, the backbone of these [outport] communities, were 'unwillingly forced to decide,' amid their wharfs and kitchens and the graces of their ancestors....

"Between 1954 and 1975 more than 250 communities were resettled. Houses buoyed with oil drums, then towed across open water, had become a common sight. So, too, had the burning of churches, structures the departing people had det to flame rather than leave to vandals or see fall to ruin over time" (Major, p. 422).

Herbert Pottle, who was part of the early Smallwood governments and had a role in starting all this, would later admit that the allegedly voluntary nature of the program and its benefits were overblown (p. 58): "[i]n many cases... [those who were resettled] were the losers -- in housing and school services.... While the government was protesting that no pressure was being applied to resettle, the fact that it was actually sponsoring resettlement severely limited the people's freedom of choice.... [resettlement] shook the Newfoundland 'way of life' where it was still ancestrally sensitive, namely, at the pulse of community; and they had the effect of UNsettling as many settlements as they recomposed." Someone even called it "the cattle-car syndrome," with all the obvious Nazi implications of that phrase. (This wasn't the only time people regarded Smallwood as a Nazi; at the 1969 Liberal party convention, "scores of [failed opposition candidate] Crosbie's supporters giving the fascist salute rushed toward the dais on which Smallwood was standing in triumph"; Hiller/Neary, p. 234).

Pottle concludes on p. 61, "[A]s the research studies have shown, the resettlement of fishing families was not based on any thought-out strategy in keeping with broader provincial or national goals... for there were never any such goals. The whole operation of relocating people came to resemble strongly an end in itself: to serve the economic development model which demanded full-scale industrialization at a gale's pace" (and which failed to work).

It should be noted, however, that Pottle had an early personal conflict with Smallwood and quit his party, leaving Newfoundland when he failed to gain any support (DictNewfLabrador, p. 275; Hiller/Neary, p. 217).

"In recent years reunions to resettled communities have become commonplace. Descendants of people who moved have even made them the sites of their weddings. All seem to feel the need to reclaim a misplaced ancestry" (Major, p. 423).

Smallwood, despite major mistakes like that, both in economics and in working with people, managed to stay in charge of Newfoundland from the time of Confederation with Canada in the late
1940s until the early 1970s. (Of course, the fact that he twice gerrymandered the electoral districts to improve his prospects helped; Hiller/Neary, pp. 211-215; so did the fact that he carefully called general elections at times when the Conservatives were in disarray; Hiller/Neary, pp. 215-216). As late as 1966, Smallwood's liberals won more than 60% of the vote in Newfoundland. Yet there was a warning of things to come in 1968; in the federal election of that year, when most of Canada voted Liberal; the Progressive Conservaties won the Newfoundland federal delegation (Hiller/Neary, p. 226). And they had a new leader.

In 1968, Frank Duff Moores (1935-2005), who was then only 35 (33 years younger than Smallwood) entered politics as Member of Parliament for Bonavista-Trinity-Conception. What happened between 1968 and 1972 was extraordinarily complicated, as Moores rose to lead the Progressive Conservative party of Newfoundland despite his youth and as Smallwood tried various tricks to hang on to power. In 1971, there was a hung election, with no party really in control, but Smallwood was forced to give up his role as Premier in early 1972. A second election, on March 24, resulted in a clear victory for the Progressive Conservatives -- they won 33 seats to 9 for the Liberal party that had been Smallwood's. Moores as a result formed the next Newfoundland government, serving as Premier from 1972 to 1979, when he retired from elective politics to return to business, although he remained politically active (DictNewfLabrador, pp. 229-230).

From the notes in Lehr/Best-ComeAndIWillSingYou, it would seem that the author of this knew people who were resettled. It's really more a protest song than a true folk song -- note that it was collected from the author.

For another song on the subject, not collected from the author, see "The Leaving of Merasheen." For another gripe about Smallwood, see "The Loggers' Plight." - RBW

Bibliography

- Cadigan: Sean T. Cadigan, Newfoundland and Labrador: A History, University of Toronto Press, 2009
- Chadwick: St John Chadwick, Newfoundland: Island Into Province, Cambridge University Press, 1967
- Hiller/Neary: James Hiller and Peter Neary, editors, Newfoundland in the Nineteenth and Twentieth Centuries: Essays in Interpretation, University of Toronto Press, 1980
- Noel: S. J. R. Noel, Politics in Newfoundland, University of Toronto Press, 1971

Last updated in version 6.1
File: LeBe008

Blow Fo' Ma Dogoma

DESCRIPTION: For x=("Play", "Blow", "Root", "Dance"), "x boy, x boy, x fo' Ma Dogoma. Anansi oh! x fo' Ma Dogoma. See how them boys are. x fo' Ma Dogoma. Anansi oh! x fo' Ma Dogoma"

AUTHOR: unknown

EARLIEST DATE: 1940 (Elder-FolksongsFromTobago)

KEYWORDS: death ritual dancing music nonballad religious

FOUND IN: West Indies(Tobago)

REFERENCES (2 citations):
- Elder-FolkSongAndFolkLifeInCharlottsville, p. 60, "Blow Fo' Ma Dogoma" (1 text, 1 tune)
- Elder-FolksongsFromTobago 9, "Ma Dogoma" (1 text, 1 tune)

NOTES [78 words]: The current description is based on the Elder-Charlottsville text. Elder-Charlottsville: "Ma Dogoma the folk say, guards the gates of Death. No one can die unless she comes. At a wake-house 'the boys sing for Ma Dogoma' and dance the bongo. The bongo is a 'mirror-dance' i.e. two dancers compete with each other in performing identical steps to choral singing ...."  
Anansi is the eponymous spider trickster of West Indian and Ashanti (West African) "Anansi stories." - BS

Last updated in version 4.0
Blow Gabriel (I)
DESCRIPTION: The leader tells the Archangel Gabriel to blow his trumpet and tell everybody "wherever they be On lan' and sea" ... "that they got to meet"
AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeasIslands)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeasIslands 14, pp. 87-88, "Blow Gabriel" (1 text)
RECORDINGS:
Lawrence McKiver and the McIntosh County Shouters, "Blow Gabriel" (on McIntosh1)
NOTES [21 words]: The description follows the leader's lines on McIntosh1. The responses to alternate lines are "Judgment" and "Judgment bar." - BS
Last updated in version 4.1
File: Parr014

Blow Gabriel (II)
DESCRIPTION: "Oh, when I was lost in the wilderness, King Jesus handed the candles down, And I hope that trumpet going to blow me home, To the new Jerusalem. Blow, Gabriel." Moses smote the waters. The Israelites crossed. Joshua stopped the sun. Jesus was there.
AUTHOR: unknown
EARLIEST DATE: 1939 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: religious Jesus travel
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 755, "Blow Gabriel" (1 text, 1 tune)
File: BrS5755

Blow High Blow Low
DESCRIPTION: "Blow high blow low let tempests tear The mainmast by the board My heart with thoughts of thee my dear And love well stored Shall brave all danger scorn all fear...." As the sailor works and rests aboard ship, he remembers his love
AUTHOR: Charles Dibdin (1745-1815)
EARLIEST DATE: 1776 (date of composition)
KEYWORDS: sailor separation lover
FOUND IN:
REFERENCES (1 citation):
Huntington-SongsTheWhalemenSang, pp. 256-257, "Blow High Blow Low" (1 text)
ST SWMS256 (Full)
Roud #2069
NOTES [411 words]: This is among the most popular of the works of Charles Dibdin (1745-1814), one of Britain's chief nautical songwriters.
Stanley J. Kunitz and Howard Haycraft, Editors, British Authors Before 1800: A Biographical Dictionary, H. W. Wilson, 1952 (I use the fourth printing of 1965), p. 153, note that Dibdin published an autobiography, The Professional Life of Mr. Dibdin, Written By Himself, Together with the Words of Six Hundred Songs. Of this 1803 book Kunitz/Haycraft say it "gives a good deal of interesting detail about the theatrical life of the day, although it is on the whole a dreary and egotistical account, notable for its inaccuracies." They also mention as a source W. Kitchener, A Brief Memoir of Charles Dibdin, With Some Letters and Documents Supplied by His Grand-Daughter. These do not appear to have made it to Google Books yet, although Google Books does have a two-volume chronological set of his works featuring a memoir by George Hogarth, who seems to have been published several other times as well.
It should perhaps not be regarded as surprising that Dibdin's autobiography is less than accurate, because he seems to have been a rather strange figure. His education, general and musical,
seems to have been limited, according to Kunitz/Haycroft. He apparently began his professional musical career around the age of fourteen, when his brother Thomas, who had experience at sea, brought him to London.

Dibdin's first major work was a musical, "The Shepherd's Artifice," which he produced in 1762. He worked for some years with the well-known producer David Garrick, but they fell out and Dibdin began staging his own one man shows. Kunitz/Haycroft say he had "two wives and an extraordinary number of enemies." One wife, Harriet Pitt, was a dancer in Covent Garden; they had three children, two of whom became known as playwrights. But Dibdin's finances were as complicated as his private life; he was bad at managing money, and was usually in poverty. He is credited with some 1400 songs, of which the nautical songs are widely regarded as the best, and 30 (generally musical) dramas, although the latter are not considered to be very good. Other songs in the Index attributed to Dibdin include "Tom Bowling" (which Kunitz/Haycroft consider his best; it was written to commemorate his brother Thomas), the "High Barbaree" version of "The George Aloe and the Sweepstake" [Child 285; Laws K33], and probably "Sailor's Consolation." - RBW

File: SwMS256

**Blow On! Blow On! The Pirate's Glee**

DESCRIPTION: "Blow on! blow on! we love the howling Of winds that waft us o'er the sea; As fearless as the wolf that's prowling Upon our native hills are we." "Flash on, flash on! We love the gleaming... The black flag still is proudly streaming...."

AUTHOR: Words: Arthur Morrill / Music: Benjamin Franklin Baker (1811-1889) (source: Frank-NewBookOfPirateSongs)

EARLIEST DATE: 1840 (sheet music, according to Frank-NewBookOfPirateSongs)

KEYWORDS: pirate nonballad

FOUND IN:

REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 54, "Blow On! Blow On! The Pirate's Glee" (1 text, 1 tune; as "The Pirate's Glee" the text is #51 in the first edition)

File: FrPi054

**Blow the Candle Out [Laws P17]**

DESCRIPTION: The singer comes to visit his love on a moonlit night. She lets him in. He points out that her parents are in bed in the next room; he suggests rolling into his arms and blowing out the candles. (Nine months later, when he is gone, she has a child)

AUTHOR: unknown

EARLIEST DATE: 1714 (Pills to Purge Melancholy) as "The London 'Prentice"

KEYWORDS: courting nightvisit pregnancy bawdy apprentice

FOUND IN: US(Ap,MA,NE,So) Britain(England(Lond,South),Scotland) Ireland

REFERENCES (11 citations):
Laws P17, "Blow the Candle Out"
Randolph/Legman-RollMeInYourArms I, pp. 61-65, "Blow the Candle Out" (2 texts, 2 tunes)
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 114, pp. 140-141, "The Jolly Boatsman" (1 text)
Greig/Duncan4 788, "Blow the Candle Out" (5 texts, 5 tunes plus a single verse on p. 541)
Kennedy-FolksongsOfBritainAndIreland 170, "Blow the Candle Out" (1 text, 1 tune)
OLochlainn-MoreIrishStreetBallads 74, "Blow the Candle Out" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 160, "Blow the Candle Out" (1 text, 1 tune)
Hodgart-FaberBookOfBallads, p.247, "Blow the Candle Out" (1 text)
Ord-BothySongsAndBallads, p. 95, "Blow the Candle Out" (1 text)
Silber/Silber-FolksingersWordbook, p. 156, "Blow The Candles Out" (1 text)
DT 499, CANDLOUT*
Roud #368

RECORDINGS:
Jumbo Brightwell, "Blow the Candle Out" (on Voice10)
Jimmy Gilhaney, "Blow the Candle Out" (on FSB02, FSB2CD)
Martin Howley, "Blow the Candle Out" (on IRClaire01)
BROADSIDES:
Bodleian, Johnson Ballads 168, "Blow the Candle Out," J. Catnach (London), 1813-1838; also
Harding B 11(335), Harding B 20(139), Firth c.18(294), Firth b.25(299), Harding B 11(336),
Harding B 16(26c), Johnson Ballads 1279, Firth b.34(33), Harding B 17(30b), "Blow the Candle Out"

CROSS-REFERENCES:
cf. "Dash Along" (tune, per broadside Bodleian Johnson Ballads 1279)
cf. "Come Into My Arms" (tune, per broadside Bodleian Harding B 17(30b))
cf. "Erin's Lovely Home" (tune, per Greig/Duncan4)

ALTERNATE TITLES:
The London 'Prentice
File: LP17

Blow the Fire, Blacksmith
DESCRIPTION: The singer would rather have "a young man, With an apple in his hand, Than I
would have an old man, With all his house and land." An old man complains of his weary life; a
young man "comes jumping in" to kiss his wife.
AUTHOR: unknown
EARLIEST DATE: 1883 (_Cock Robin, and Other Nursery Rhymes and Jingles _)
KEYWORDS: age marriage nonballad
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Williams-FolkSongsOfTheUpperThames, p. 305, "(I'd rather have a young man with an apple in his
hand)" (1 fragment) (also Williams-Wiltshire-WSRO Ox 265, "I'd Rather Have a Young Man")
ADDITIONAL: "Cock Robin", Cock Robin, and Other Nursery Rhymes and Jingles (London, 1883
(date per Google Books, "Digitized by Google")), p. 16, "Blow the Fire, Blacksmith" (1 text)
Roud #12869 and 2897
File: WT3051

Blow the Man Down
DESCRIPTION: A tale of a sailor's adventures. Perhaps he serves under a difficult captain;
perhaps he meets a girl (and ")[gives] her my flipper") who spends his money or sells him off to sea;
perhaps his heroic exploits in port earn him a night (or more) in prison
AUTHOR: unknown
EARLIEST DATE: 1867 (Syracuse _Daily Courier_, July 25 edition, according to Jonathan Lighter)
KEYWORDS: bawdy shanty sailor travel shanghaiing
FOUND IN: US(MA,MW,NE,SE,So,SW) Canada(Mar) West Indies(Bahamas,Tobago,Nevis,St
Vincent)
REFERENCES (38 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 17-22, "Blow the Man Down" (5 texts, 2 tunes.
The first text is influenced by "Ratcliff Highway"; the fourth is "The Three Ravens" (!); the last is
largely "The Salt Horse Song")
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 57-60, "Blow the Man Down" (3
texts, 1 tune)
Colcord-SongsOfAmericanSailormen, pp. 53-59, "Blow the Man Down" (3 texts, 1 tune. First text is
what Hugill would call the Blackballer version; second text is the Flying Fish Sailor; third is along
the lines of Ratcliff Highway)
Harlow-ChantingAboardAmericanShips, pp. 92-95, "Blow the Man Down" (2 texts, 1 tune. Both
texts are related to Ratcliff Highway)
Hugill-ShantiesFromTheSevenSeas, p. 122, "Goodbye, Fare-Ye-Well" (1 text, version C of
"Homeward Bound") [AbrEd, p. 105]; p. 200, "Knock a Man Down" (1 text, 1 tune -- quoting Sharp-
EnglishFolkChanteys) [AbrEd, p. 155]; pp. 203-214, "Blow the Man Down" (6 texts plus several
fragments, 1 tune. The first text is a sanitized "Ratcliff Highway" version; the fourth is the "Song of
the Fishes," the fifth is a version of "Rolling in the Dew," and the seventh is "Quare Bungo Rye.")
[AbrEd, pp. 158-167]
Hugill-SongsOfTheSea, p. 76, "Blow the Man Down" (1 text, 1 tune)
Huntington-FolksongsFromMarthasVineyard, pp. 31-32, "Blow the Man Down" (1 text, 1 tune)
Sharp-EnglishFolkChanteys, XXXIX p. 44-45, "Knock a Man Down" (1 text, 1 tune)
Bone-CapstanBars, pp. 77-82, "Blow th' Man Down" (2 texts, 1 tune; the second text may have a bit of "Cruising Round Yarmouth" in it)
Kinsey-SongsOfTheSea, pp. 86-88, "Blow the Man Down" (3 texts, 1 tune); pp. 172-173. "Blow the Man Down" (1 text, 1 tune)
Elder-FolkSongAndFolkLifelnCharlottesville, p. 48, "Yankee Backra" (1 text, 1 tune)
Linscott-FolkSongsOfOldNewEngland, pp. 128-131, "Blow the Man Down" (1 text, 1 tune)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, p. 209, "(Blow the Man Down)" (1 text, which appears to be two verses of "Blow the Man Down" and three of "Blow, Boys, Blow (I)" combined)
Shay-AmericanSeaSongsAndChanteys, pp. 38-39, "The Black Ball Line" (1 text, 1 tune); pp. 39-40, "Blow the Man Down, I" (1 text); p. 40, "Blow the Man Down, II" (1 text plus an alternate chorus)
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 21, "Blow the Man Down" (1 text)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 107, "Blow the Man Down" (2 texts, 2 tunes)
Pottie/Ellis-FolkSongsOfTheMaritimes, pp. 68-69, "Blow the Man Down" (1 text, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 459-460, "Blow the Man Down" (1 text, 1 tune)
Thomas-BalladMakingInMountainsOfKentucky, p. 31, (no title) (1 text, short, perhaps not this song but with the key line in modified form and too short to link to anything else)
Terry-TheShantyBook-Part1, #16, "Blow the Man Down" (1 text, 1 tune)
Abrahams-DeepTheWaterShallowTheShore, pp. 62-63,99-100,104-105, "Blow the Man Down" (3 texts, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 491-493, "Blow the Man Down" (1 full +2 partial texts, the second seemingly being actually "Brian O'Lynn (Tom Boleyn)", 1 tune)
Parrish-SlaveSongsOfTheGeorgiaSeaIslands 48, p. 205, "Knock a Man Down" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 778, "Blow the Man Down" (1 short text, 1 tune)
Fahey-Eureka-SongsThatMadeAustralia, pp. 52-53, "Radcliffe Highway" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, pp. 404-405, "Blow the Man Down" (1 text, 1 tune)
Finger-FrontierBallads, pp. 157-158, "Blow the Man Down" (1 text, 1 tune)
Palmer-OxfordBookOfSeaSongs 108, "Blow the Man Down" (2 texts, 1 tune)
Darling-NewAmericanSongster, pp. 170-171, "Blow the Man Down" (1 text, 1 tune)
Arnett-IHearAmericaSinging, pp. 54-55, "Blow the Man Down!" (1 text, 1 tune)
Seeger-AmericanFolksongs, p. 39, "Blow The Man Down" (1 text, 1 tune)
Heart-Songs, p. 468, "Blow the Man Down" (1 short text, 1 tune, omitting most of the plot)
Fireside-Book-of-Folk-Songs, p. 152, "Blow the Man Down" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 90, "Blow the Man Down" (1 text)
Brand-BawdySeaSong 9, "Blow the Man Down" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 146-147, "Blow the Man Down"
Roud #2624 RECORDINGS:
Almanac Singers, "Blow the Man Down" (General 5016A, 1941; on Almanac02, Almanac03, AlmanacCD1)
Noble B. Brown, "Blow the Man Down (I)" (AFS, 1946; on LC27)
Woody Guthrie, "Blow the Man Down" (Commodore 3006, n.d. -- but this may be the same recording as the General disc by the Almanac Singers)
G. Lotson, "Blow the Man Down" (AFS A-397, 1926)
Richard Maitland, "Blow the Man Down (II)" (AFS, 1939; on LC27)
Minster Singers, "Blow the Man Down" [medley w. "Rio Grande"] (Victor 61148, n.d., prob. c. 1903)
Pete Seeger, "Blow the Man Down" (on PeteSeeger07, PeteSeeger07a) (on PeteSeeger23)
CROSS-REFERENCES:
cf. "Radcliffe Highway" (lyrics)
cf. "The Salt Horse Song" (lyrics)
cf. "The Three Ravens" [Child 26] (lyrics)
cf. "Ane Madam" (tune)
cf. "Et Nous Irons a Valapariso" (partial tune)
cf. "A Ship Was Becalmed in a Tropical Sea" (tune and form)
SAME TUNE:
Roll 'Im On Down (sung by David Pryor on AFS 507 B, 1935; on LC08)
Ane Madam (File: Hugi215)
NOTES [379 words]: Hugill-ShantiesFromTheSevenSeas defines six versions of this: a) The Flash Packet (from Ratcliffe Highway); b) The Sailing of the Blackballer; c) The Flying Fish Sailor or Policeman - where a sailor is mistaken for a "Blackballer" or "packet rat" (whom the crews of clippers generally considered to be a lower form of marine life); d) The Fishes (i.e. "Song of the Fishes/Blow Ye Winds Westerly"); e) The Milkmaid (i.e. "Rolling in the Dew"); and f) Bungyereye (i.e. "Quare Bungo Rye"). - SL
The David Pryor recording ["Roll 'Im On Down"; see the "Same Tune" field] is actually a boat-launching song with different lyrics but the same tune and structure. - PJS
Some versions of this song mention that "Kicking Jack Williams commands the Black Ball." Williams was a historical figure, known for driving his crews hard; he commanded the American clipper _Andrew Jackson_ (launched 1855 as the _Belle Haxie_ and given a new name after changing owners). In 1859-1860, Williams caused the _Jackson_ to make the fastest clipper trip ever, "pilot to pilot," from New York to San Francisco -- 89 days 4 hours. (The record for fastest trip, anchor to anchor, is held by the _Flying Cloud_, but circumstances were somewhat different in that case.) The above information comes from Lincoln P. Paine's _Ships of the World_ (entry on the _Andrew Jackson_, which cites this song). Shay, however, quotes Robert Greenhalgh Albion's _Square Riggers on Schedule_, which states that the only Captain Williams who served on the Black Ball Line was a different John Williams, commanding the _Pacific_. If so, it appears the two have been conflated.
To try to solve this, I consulted Glenn A. Knoblock, _The American Clipper Ship, 1845-1920: A Comprehensive History with a Listing of Builders and Their Ships_, McFarland & Company, 2014, p. 87, which has a photo and bio of Williams: "Captain John E. 'Jack' Williams. This native of England came to America at a young age and settled in Mystic, Connecticut. He rose through the ranks to become a noted officer in the Black Ball Line of packets sailing between New York and Liverpool, but gained undying fame when he took over command of the clipper _Andrew Jackson_ and set the all-time speed record on the California run in 1859 and 1860." - RBW
Last updated in version 6.1

Blow the Wind Southerly
DESCRIPTION: "Blow the wind southerly, southerly, southerly, Blow the wind southerly, South or southwest." The girl hopes that her love will return to her quickly
AUTHOR: unknown (some versions reworked by John Stubbs)
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)
KEYWORDS: love separation return
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 18-19, "Blow the Wind Southerly" (1 fragment plus the Stubbs text, 1 tune)
ST StoR018 (Full)
Roud #2619
ALTERNATE TITLES:
cf. "Song of the Fishes (Blow Ye Winds Westerly)" (lyrics)
File: StoR018

Blow Ye Winds in the Morning
DESCRIPTION: The call is going out for whalermen in New England. The song warns of the conditions the potential recruit will face: Boarding masters, hard times at sea, the dangers of taking the whale. Chorus: "Blow ye winds in the morning, Blow ye winds high-o...."
AUTHOR: unknown
EARLIEST DATE: 1859 (Journal of the Elizabeth Swift)
KEYWORDS: whaler ship sea work
FOUND IN:
REFERENCES (14 citations):
Lomax/Lomax-FolkSongUSA 44, "Blow, Ye Winds in the Morning" (1 text, 1 tune)
Botkin-TreasuryOfAmericanFolklore, pp. 829-831, "Blow, Ye Winds" (1 text, 1 tune)
Huntington-SongsTheWhalemenSang, pp. 42-46, "Blow Ye Winds" (1 text, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 24-26, "Blow Ye Winds" (2 texts, 1 tune)
Shay-AmericanSeaSongsAndChanteys, pp. 126-128, "Blow, Ye Winds" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, pp. 191-192, "Blow, Ye Winds" (2 texts, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 130-131, 211-213 "Blow Ye Winds in the Morning"
"It's Advertised in Boston" (2 texts, 2 tunes -- second version has a different chorus, "Cheer up lively lads, in spite of stormy weather. Cheer up...we'll all get drunk together")
Hugill-ShantiesFromTheSevenSeas, pp. 219-224, "Blow, Ye Winds" (3 texts plus several fragments, 3 tunes) [AbrEd, pp. 168-171]
Palmer-OxfordBookOfSeaSongs 118, "Blow Ye Winds" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 318-319, "Blow Ye Winds" (1 text)
Silber/Silber-FolksingersWordbook, p. 85, "Blow Ye Winds In The Morning" (1 text)
DT, BLOWYE*
ADDITIONAL: Frederick Pease Harlow, _The Making of a Sailor, or Sea Life Aboard a Yankee Square-Rigger_, 1928; republished by Dover, 1988, pp. 346-347, "Blow Ye Winds in the Morning" (1 text, 1 tune)
Stewart Gordon, _A History of the World in Sixteen Shipwrecks_, ForeEdge, 2015, p. 172, "(no title)" (1 text)
Roud #2012
RECORDINGS:
Almanac Singers, "Blow Ye Winds, Heigh Ho" (General 5015A, 1941; on Almanac02, Almanac03, AlmanacCD1)
CROSS-REFERENCES:
cf. "The Coast of Peru" [Laws D26] (floating verses)
cf. "Peter Gray" (chorus lyrics)
SAME TUNE:
There's Culling To Be Done (File: Garl290)
ALTERNATE TITLES:
Blow, Boys, Blow
NOTES [24 words]: Whalers were considered the lowest sort of sailors; most seamen had to be desperate to ship on a whaler. This song perhaps helps explain why. - RBW
Last updated in version 4.4
File: LxU044

Blow Yo' Whistle, Freight Train
DESCRIPTION: "Blow yo' whistle, freight train, take me down the line...." "That old freight train movin' along to Nashville, Holds a charm that is a charm for me, Makes me think of good old boomer days gone by." The singer wants to ramble but cannot
AUTHOR: probably the Delmore Brothers
EARLIEST DATE: 1935 (recording, Delmore Brothers)
KEYWORDS: train nonballad
FOUND IN:
REFERENCES (1 citation):
Cohen-LongSteelRail, pp. 519-520, "Blow Yo' Whistle, Freight Train" (1 text, 1 tune)
RECORDINGS:
The Delmore Brothers, "Blow Yo' Whistle, Freight Train" (Bluebird 5925, 1935)
NOTES [51 words]: This song feels like it "ought to" have another verse, probably in which the singer explains that he can't leave his family/home/something, which makes me wonder if there isn't something which predates the Delmore Brothers recording. But Cohen mentions no such thing, and I have never met such a song. - RBW
File: LSRai519

Blow Your Trumpet, Gabriel (Paul and Silas)
DESCRIPTION: "Paul and Silas, bound in jail." "Blow your trumpet, Gabriel, Blow louder, louder,And I hope the trump might blow me home." "There is a tree in paradise."
Blow, Blow, Bully Boys Blow

DESCRIPTION: "A sailor is a flirtin' man, Blow, blow Bully boys, blow.... A-breakin' a lassie's heart if he can." Sailors drink. The singer won't treat "Burma Pete" to a drink. The girls don't stand a chance with sailors

AUTHOR: unknown

EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)

KEYWORDS: sailor sex drink

FOUND IN:

REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 141-143, "Blow, Blow, Bully Boys Blow" (1 text, 1 tune)

Roud #319 and/or 703

CROSS-REFERENCES:

cf. "Blow, Boys, Blow (I)" (lyrics)

NOTES [56 words]: I can't really decide whether this is a version of "Blow, Boys, Blow (I)" or not. So I've split it. But there is almost certainly some degree of relationship. The version in Niles/Moore-SongsMyMotherNeverTaughtMe in any case seems to consist of several songs cobbled together. Roud has the same problem, listing it as "319 or 703." - RBW

Last updated in version 5.0

File: NiMo141

Blow, Boys, Blow (I)

DESCRIPTION: Shanty. Characteristic line: "Blow, boys, blow... Blow, my bully bows, blow!" Often liberally sprinkled with floating verses, the basic version seems to be about a shining Yankee clipper on her way to China. It describes several members of the crew

AUTHOR: unknown

EARLIEST DATE: 1874

KEYWORDS: shanty sailor ship slavery Black(s) moniker

FOUND IN: US(MA,MW,NE) Australia Canada(Mar) Britain(Scotland(Aber)) West Indies(Jamaica,Tobago)

REFERENCES (27 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 25-29, "Blow, Boys, Blow" (4 texts, 2 tunes)
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 60-62, "Blow, Boys, Blow" (1
composite text plus some loose verses, 1 tune

Peters-FolkSongsOutOfWisconsin, pp. 93-94, "A Yankee Ship Came Down the River" (1 text, 1 tune)

Stout-FolkloreFromIowa 18, p. 27, "Blow, Boys, Blow" (1 fragment, probably this although it's too short to be sure)

Bone-CapstanBars, pp. 57-58, "Blow, Boys, Blow" (1 text, 1 tune)

Lindsay-FolkSongsOfOldNewEngland, pp. 126-127 "Blow, Boys, Blow" (1 text, 1 tune)

Shay-AmericanSeaSongsAndChanteys, pp. 59-60, "Blow, Bullies, Blow" (1 text plus a verse of another, 1 tune)

Greig/Duncan1 2, "Blow, Boys, Blow" (1 text, 1 tune)

Terry-TheShantyBook-Part1, #15, "Blow my bully boys" (1 text, 1 tune)

Botkin-TreasuryOfNewEnglandFolklore, pp. 558-560, "Blow, Boys, Blow" (1 text, 1 tune)

Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 91-92, "Blow Bullies Blow" (1 text, 1 tune)

Mackenzie-BalladsAndSeaSongsFromNovaScotia 100, "Blow, Boys, Blow" (1 text)

Pottie/Ellis-FolksongsOfTheMaritimes, p. 29, "Blow, Boys, Blow" (1 text, 1 tune)

Colcord-SongsOfAmericanSailormen, pp. 50-51, "Blow, Boys, Blow" (1 text plus 3 fragments, 1 tune)

Harlow-ChantyingAboardAmericanShips, pp. 66-67, "Blow Boys Blow" (1 text, 1 tune)

Hugill-ShantiesFromTheSevenSeas, pp. 224-231, "Blow, Boys, Blow" (4 texts, 2 tunes; the 4th text is a Norwegian version taken from Sternvall's _Sang under Segal_) [AbrEd, pp. 172-175]

Hugill-SongsOfTheSea, p. 148, "Blow, Boys, Blow" (1 text, 1 tune)

Sharp-EnglishFolkChanteys, L, p. 55, "Blow, Boys, Come Blow Together" (1 text, 1 tune)

Kinsey-SongsOfTheSea, pp. 84-85, "Blow, My Bully Boys, Blow" (1 text, 1 tune)

Abrahams-DeepTheWaterShallowTheShore, pp. 31-34, "Oh What a Hell of a Wedding"; pp. 55-57, "Blow Boy Blow" (2 texts, 2 tunes)

Hugill-ShantiesFromTheSevenSeas, pp. 224-231, "Blow, Boys, Blow" (4 texts, 2 tunes; the 4th text is a Norwegian version taken from Sternvall's _Sang under Segal_) [AbrEd, pp. 172-175]

Hugill-SongsOfTheSea, p. 148, "Blow, Boys, Blow" (1 text, 1 tune)

Sharp-EnglishFolkChanteys, L, p. 55, "Blow, Boys, Come Blow Together" (1 text, 1 tune)

Kinsey-SongsOfTheSea, pp. 84-85, "Blow, My Bully Boys, Blow" (1 text, 1 tune)

Abrahams-DeepTheWaterShallowTheShore, pp. 31-34, "Oh What a Hell of a Wedding"; pp. 55-57, "Blow Boy Blow" (2 texts, 2 tunes)

Thompson-BodyBootsAndBritches-NewYorkStateFolktales, p. 209, "(Blow the Man Down)" (1 text, which appears to be two verses of "Blow the Man Down" and three of "Blow, Boys, Blow (I)" combined)

Garland-FacesInTheFirelight-NZ, p. 128, "(Blow, Boys, Blow)" (1 excerpt)

Heart-Songs, p. 465, "Blow, Boys, Blow" (1 text, 1 tune)

DT, BLOWBOYS* BLOWBOY2* CONGORIV*


Olive Lewin, "Rock It Come Over" - The Folk Music of Jamaica (Barbados: The University of the West Indies Press, 2000), p. 99, "Blow Boy Blow" (1 text, 1 tune)


Roud #703

RECORDINGS:

Noble B. Brown, "Blow, Boys, Blow" (AFS, 1946; on LC26)

CROSS-REFERENCES:

cf. "Shallow Brown (II)" (lyrics)

ALTERNATE TITLES:

The Glasgow Lasses

NOTES [440 words]: Doerflinger-SongsOfTheSailorAndLumberman reports that "[The] captain was sometimes said to be 'Bully Hayes' ['Haines,' in Bone-CapstanBars's text], the Down East bucko,' who was lost in 1848 with the clipper ship Rainbow (not to be confused with the later South Seas blackbirder)." There was at least one other well-known captain called "Bully Hayes," however; according to Robert Hoskins, _Goldfield Balladeer: The Life and Times of the celebrated Charles R. Thatcher_, William Collins (New Zealand), 1977, p. 68, in 1863, several shanties opened in 1863 in the Arrow region of New Zealand. "The proprietor of one hotel was the infamous Captain William Henry Hayes, known to all as Bully Hayes. Hayes was a picturesque villain -- big, handsome, powerful, pleasant in manner, an astute financier, and a clever navigator. He was also the Prince of Rogues -- unprincipled adventurer, liar, fraud, and notorious American freebooter." Apparently he decided to settle down in 1863, but Hoskins tells nothing of his previous career as a seaman. Obviously he did the Pacific, however, which fits the trip to China in some versions of the song. He was also missing an ear, which resulted in a good deal of ridicule from his competitors (Hoskins, pp. 70-71). - RBW

Other versions of the song are about a slave-ship taking contraband slaves past the embargo (after
slaving was outlawed). - PJS
An example of this is Shay's text, and Bone-CapstanBars had heard such verses though they aren't part of his main version.
The importation of slaves into the United States was forbidden as early as 1808, with stronger enforcement passed in 1819. This wasn't entirely a moral act, however; legislators from northern slave states supported it because it let them breed slaves for the deep South. (Which is one reason why the Confederacy, after breaking off from the Union, maintained its own ban.)
The side effect of that was, of course, smuggling -- and a worsening of conditions aboard slavers. Native-born slaves had to be fed and housed as they grew up, making them expensive. Imported slaves were less useful, but the only expense was the importing. Even at prices far below American-born slaves, they brought high profits.
And, because even a sick slave brought some money, and there was no one regulating them, there was no incentive at all for the slaver to treat them decently. "Wastage," they called it, and treated it as part of the job. Somehow the words "wilful murder" never entered their vocabulary. - RBW
Abrahams's "Oh What a Hell of a Wedding" takes its theme and some lines from "The Monkeys Wedding," which we have from the West Indies. - BS

**Blow, Gabriel, Blow**

DESCRIPTION: "Blow, Gabriel, bow -- blow the righteous home! I belong to the band, Hallelujah! Hallelujah, hallelujah, I do belong to the band... Blow, Gabriel, blow......" "If my mother wants to go, Why don't you come along." "If my sister wants to go...."
AUTHOR: unknown
EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)
KEYWORDS: religious nonballad floatingverses
FOUND IN: US(SE)
REFERENCES (1 citation):
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 233, "Blow, Gabriel, Blow" (1 text)
Roud #18150
CROSS-REFERENCES:
cf. "I Hope I'll Join the Band (Soon in the Morning)" (lyrics)
File: KiWaBlGB

**Blue and the Gray (I), The**

DESCRIPTION: "A mother's gift to her country's cause is a story yet untold, She had three sons...." All three boys died at war. Two died for the Confederacy in the Civil War; a third died for the Union in Santiago. The singer hopes mother and sons will meet in heaven.
AUTHOR: unknown
EARLIEST DATE: 1922
KEYWORDS: war death Civilwar mother
FOUND IN: US
REFERENCES (2 citations):
Pound-AmericanBalladsAndSongs, 56, p. 129, "The Blue and the Gray" (1 text)
Spaeth-ReadEmAndWeep, p. 202, "The Blue and the Gray" (1 tune, partial text)
ST LPnd129 (Full)
Roud #4984
NOTES [182 words]: There were soldiers who fought in both the Civil War and Spanish-American War; a leading example is Joseph Wheeler, a Confederate cavalry general who was also a Major General at San Juan Hill and the siege of Santiago. M. Calbraith Butler was another Confederate cavalry general who also served in the later war. And then there was Johnny Clem, who joined the Confederate forces at age nine, and retired from the U. S. army as a general in 1916.
Still, the odds of one mother having a child die at Chickamauga (1863), Appomattox (i.e. probably Saylor's Creek in 1865, though very few men actually died there), and Santiago (1898) must be considered slight; the final son would surely have been a fairly senior officer, unlikely to be hurt -- and what are the odds that the mother would still be alive in 1898 anyway? She would have had to be in her seventies at least.
The feeling, though, is probably appropriate for this era of horrid sentimentality.
There were, of course, many poems of this name in the period shortly after the Civil War. Few had any more literary merit than this piece. - RBW

Last updated in version 5.0
File: LPnd129

Blue and the Gray (II), The

DESCRIPTION: "By the flowing of the inland river, Where the fleet of iron has fled... Asleep are the ranks of dead." In one grave, the Blue (Union) soldier, in the other, the Gray. Most mourners leave flowers for only one, but one day, flowers appear for both

AUTHOR: Words: M. F. Finch / Music: Felix Schelling

EARLIEST DATE: 1869 (sheet music published by Reed Meyer, according to Silber-SongsOfTheCivilWar)

KEYWORDS: Civilwar death burial

FOUND IN:
REFERENCES (1 citation):
Silber-SongsOfTheCivilWar, pp. 353-355, "The Blue and the Gray" (1 text, 1 tune)

File: SCWF353

Blue Bell Bull

DESCRIPTION: The cowboy boasts of his skill, only to draw "that Blue Bell bull." He admits "I'm lucky I ain't dead." He tries to ride the bull, but ends up spending "Eight long weeks in traction, I ain't never been the same." He warns other cowboys against bragging

AUTHOR: Johnny Baker

EARLIEST DATE: 1973

KEYWORDS: bragging cowboy injury injury

FOUND IN:
REFERENCES (1 citation):
Ohrlin-HellBoundTrain 96, "Blue Bell Bull" (1 text, 1 tune)

File: Ohr096

Blue Bells of Scotland, The

DESCRIPTION: "Oh where, please tell me where is your highland laddie gone? (x2) He's gone with the streaming banners where noble deeds are done...." He dwells in Scotland at the sign of the blue bell; he wears a plumed bonnet; if he dies, the pipes shall mourn him

AUTHOR: Annie McVicar (Grant) and Dorothy/Dorothea Bland Jordan (?)

EARLIEST DATE: c. 1915 (recording, Inez Barbour), but known to have been in existence by the nineteenth century

KEYWORDS: soldier clothes separation home

FOUND IN: Britain(Scotland) US

REFERENCES (5 citations):
Heart-Songs, p. 387, "The Blue Bells of Scotland" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #24, "The Blue Bells of Scotland" (1 text)
Fireside-Book-of-Folk-Songs, p. 60, "The Blue Bells of Scotland" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 280, "The Blue Bells Of Scotland" (1 text)
DT, BLUEBELL*
Roud #13849

RECORDINGS:
Inez Barbour, "Blue Bells of Scotland" (Phono-Cut 5198, c. 1915)
Ella Logan, "The Blue Bells of Scotland" (Brunswick 8196, 1938)

BROADSIDES:


SAME TUNE:
The Pennsylvania Volunteers ("Oh! where, tell us where, are our gallant soldiers gone") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 126)
NOTES [93 words]: The notes at the National Library of Scotland site attribute this to the Napoleonic Wars. There is no evidence for this in the versions I've seen (it mentions "King George," but there was a King George continually from 1714 to 1837). There is a song in the Scots Musical Museum which may be related, but that *predates* the Napoleonic Wars. According to Jon W. Finson, *The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song*, Oxford University Press, 1994, Dorothea Bland Jordan, often listed as the author, was an English actress. - RBW
Last updated in version 6.0
File: FSWB280A

Blue Bleezin' Blind Drunk (Mickey's Warning)

DESCRIPTION: "O friends, I have a sad story." The singer "married a man for his money, But he's worse than the devil himsel'. For when Mickey comes home I get battered." She vows to 'get blue bleezin' blind drunk Just to give Mickey a warning" and hopes he reforms
AUTHOR: unknown
EARLIEST DATE: 1985 (recording, Sheila Stewart)
KEYWORDS: drink money hardtimes abuse injury
FOUND IN: Britain(ScotIand)
Roud #6333
RECORDINGS:
Sheila Stewart, "Mickey's Warning" (on SCStewartsBlair01)
File: RcBlBlBl

Blue Glass

DESCRIPTION: "Oh, boys keep away from the girls I say, And give them plenty of room... Oh the blue glass, oh the blue glass, "Tis a great discovery sure"; the "blue glass cure" will help you when sick. "It can even make an old maid young."
AUTHOR: unknown
EARLIEST DATE: 1966 (Huntington-FolksongsFromMarthasVineyard)
KEYWORDS: warning courting drink
FOUND IN: US(NE)
REFERENCES (1 citation):
Huntington-FolksongsFromMarthasVineyard, pp. 55-57, "Blue Glass" (1 text, 1 tune, part "The Bald-Headed End of the Broom," part "Blue Glass," a song which seems otherwise unattested)
Roud #2129

NOTES [107 words]: At Huntington notes, this is seems to be a combination of two songs, one the well-known "The Bald-Headed End of the Broom," the other, about the blue glass, otherwise unknown. Huntington thinks Welcome Tilton might have united them, which is certainly possible. Huntington thinks the "blue glass" is one of those patent medicines that derived their "effect," such as it was, from alcohol. It does sound as if the "blue glass" is a liquid reinforcement, but I wonder a little if the "blue pill" -- the first effective syphilis cure, although very dangerous since it consisted of mercury compounds -- might not have influenced the song also. - RBW
Last updated in version 5.2
File: HuVi055

Blue Juniata, The

DESCRIPTION: "Wild roved an Indian girl, bright Alfarata, Where sweeps the water of the blue Juniata." She lives free in the forest, praising her gentle lover. But now "Fleeting years have borne away the voice of Alfarata; Still sweeps the river of blue Juniata."
AUTHOR: Marion Sullivan Dix
EARLIEST DATE: 1844 (sheet music)
KEYWORDS: Indians(Am.) love river
FOUND IN: US(MW,Ro,So)
REFERENCES (7 citations):
Hudson-FolksongsOfMississippi 83, pp. 210-211, "The Blue Juniata" (1 text)
Stout-FolkloreFromIowa 96, pp. 121-122, "Waters of Blue Juniata" (2 fragments)
Hubbard-BalladsAndSongsFromUtah, #72, "Bright Alfaretta" (1 text)
Spaeth-WeepSomeMoreMyLady, pp. 98-99, "The Blue Juniata" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1042, p. 71, "The Indian Girl, or Bright Alfaretta" (1 reference)
Heart-Songs, p. 154, "The Blue Juniata" (1 text, 1 tune)
ADDITIONAL: Harry Dichter and Elliott Shapiro, _Early American Sheet Music: Its Lure and Its Lore, 1768-1889_, R. R. Bowker, 1941, p. 74, describes the original sheet music
Roud #4494
SAME TUNE:
Four Songs Within a Song ("Gay is our college life, With its fun and study") (by L. D. Pomeroy, [class of 1868]) (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_, first edition 1868, expanded edition, Oliver Ditson, 1876, p. 14)
NOTES [491 words]: Laws condemns this as a mere "ballad-like piece," but it strikes me as very effective, as well as unusually sympathetic to Native Americans (though the girl's name is assuredly fake). Quite surprising for a piece composed in 1844 (see Spaeth, _A History of Popular Music in America_, p. 101).

According to Finson, pp. 260-261 n. 21, the first edition of this "lists Edward L. White as arranger, that is to say, he probably provided the 'symphonies' and accompaniments for piano. Little is known of [author Marion Dix] Sullivan, save that she marries J. W. Sullivan in Boston during 1825." Laura Ingalls Wilder quotes an unusually large excerpt of this in _Little House on the Prairie_ (chapter 18, "The Tall Indian"). However, this particular section of the "Little House" books is of very dubious historical value -- the Ingalls family, although they did spend time in Kansas, did it very early in their careers; they moved to Kansas when Laura was only a year and a half old (Zochert, p. 22).

The sources I've consulted don't even explain why Wilder wrote _Little House on the Prairie_ -- in her original non-fictional memoir, _Pioneer Girl_, she said very little about her early years (Hill, p. 7).

Miller, pp. 205-207, cites family references to _Little House on the Prairie_ as the "Indian Juvenile" -- but that doesn't explain it. All Hill can suggest (p. 8) is that Wilder, after finishing _Little House in the Big Woods_ and _Farmer Boy_, was trying to give her fictional series a clear forward motion. But, of course, the family's peregrinations were not always westward: They went west from Wisconsin before Laura was old enough to remember, then headed back east. It would have been much more logical to proceed from _Little House in the Big Woods_, which could be based on her "second" stay in Wisconsin, to _On the Banks of Plum Creek_.

The bottom line is that *nothing* in _Little House on the Prairie_ can be treated as true autobiography, since it portrays Laura as a young but conscious girl, not a toddler. We're told that Laura heard about the time in Kansas from Ma and Pa and Mary Ingalls -- but, by the time _Little House on the Prairie_ was written (finished early 1934, according to Miller, p. 205), all three of them were dead (Charles Ingalls in 1902, Caroline Quiner Ingalls in 1924, Mary Ingalls in 1928; Zochert, pp. 221-222).

For the later "Little House" books, Laura could consult her sister Carrie, and for the very late books, also her sister Grace and her husband Almanzo Wilder, but _Little House on the Prairie_ is nothing but a memory of others' memories. And Laura had left South Dakota in the 1890s, so those memories of memories were mostly more than forty years old.

All that is to say that I really don't trust _Little House on the Prairie_ as an indication of the popularity of this song in 1868-1869. The flip side is, it is quite clear that Laura Ingalls Wilder knew the song in the 1930s at least. - RBW

Bibliography


_Last updated in version 6.0_
File: Hud083
Blue Monday

DESCRIPTION: "I went uptown last Saturday night, Intending to get one drink," "But it's always the same blue Monday, Blue Monday after pay, Your shots are bad...." The singer ways he won't have any more blue Mondays; he'll stop drinking and give his wife his pay

AUTHOR: unknown

EARLIEST DATE: 1949 (Korson-PennsylvaniaSongsAndLegends)

KEYWORDS: drink wife money hardtimes

FOUND IN: US(MA)

REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 368-370, "Blue Monday" (1 text, 1 tune)
Roud #7727
File: KPL368

Blue Mountain

DESCRIPTION: "My home it was in Texas, My past you must not know.... Blue Mountain, you're azure deep... Blue Mountain with a horsehead on your side, You've won my love to keep." Moments in the life of a cowboy: Drinking, wandering, wishing for mother

AUTHOR: F. W. Keller

EARLIEST DATE: 1947 (Collected by Fife/Fife)

KEYWORDS: cowboy work travel drink commerce moniker

FOUND IN: US

REFERENCES (3 citations):
Fife/Fife-CowboyAndWesternSongs 88, "Blue Mountain" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 605-606 "Blue Mountain" (1 text)
DT, BLUMTNAZ*
Roud #10861

RECORDINGS:
Art Thieme, "Blue Mountain" (on Thieme01)
File: FCW088

Blue Mountain Lake (The Belle of Long Lake) [Laws C20]

DESCRIPTION: The singer recalls the "racket" on Blue Mountain Lake when Jim Lou and "lazy Jimmie Mitchell" fought. The song concludes with a joke about Nellie the camp cook, "the belle of Long Lake"

AUTHOR: unknown

EARLIEST DATE: 1939 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)

KEYWORDS: cook fight moniker

FOUND IN: US(MA,NE,SE)

REFERENCES (9 citations):
Laws C20, "Blue Mountain Lake (The Belle of Long Lake)"
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 59, "The Ballad of Blue Mountain Lake" (1 text, 1 tune)
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, pp. 30-31, "The Ballad of Blue Mountain Lake" (1 text)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, p. 267, "(no title)" (4 sundry stanzas, from this or something like it)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 174-178, "The Belle of Long Lake" (1 text, 1 tune)
Lomax/Lomax-FolkSongUSA 49, "Blue Mountain Lake" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 44, "The Rackets Around Blue Mountain Lake" (1 text)
DT 605, BLUEMTN*
Roud #2226

RECORDINGS:
Pete Seeger, "Blue Mountain Lake" (on PeteSeeger07, PeteSeeger07b)

CROSS-REFERENCES:
Blue Ridge Mountain Blues

DESCRIPTION: "When I was young and in my prime, I left my home in Caroline, Now all I do is sit and pine, For those folks I left behind. I've got the Blue Ridge Mountain blues." The singer longs for home, and dreams of the aged parents at home whom he will soon see

AUTHOR: unknown (see NOTES)

EARLIEST DATE: 1924 (recordings, George Reneau [in April], Riley Puckett [in September])

KEYWORDS: separation home travel father mother nonballad homesickness home return reunion travel family dog

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 401, "Blue Ridge Mountain Blues" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 401, "Blue Ridge Mountain Blues (1 tune plus a text excerpt)

Roud #11758

RECORDINGS:
Bill Cox, "Blue Ridge Mountain Blues" (Champion S-16343 [as Luke Baldwin]/Superior 2778 [as Clyde Ashley], 1932; rec. 1931) (Melotone M12884/Oriole 8297/Conqueror 8232, 1933; Banner 32941/Romeo 5297/Perfect 12969, 1934) (Melotone (Canada) 45106/Champion 45106, 1935; rec. 1931)
Vernon Dalhart, "Blue Ridge Mountain Blues" (Banner 1611, 1925) (Challenge 164/Challenge 314, 1927; rec. 1925) (Broadway 8061, n.d.)
Cal Davenport & his Gang, Blue Ridge Mountain Blues (Vocalion 5398, 1929)
Sid Harkreader, "Blue Ridge Mountain Blues" (Vocalion 15193, 1926)
Al Hopkins & his Buckle-Busters, "Blue Ridge Mountain Blues" (Brunswick 180, 1927) [Hopkins had recorded the song with the Hill Billies in 1926, but I don't have the release number]
Wade Mainer, "Blue Ridge Mountain Blues" (Blue Ridge 109)
Charlie Newman, "Blue Ridge Mountain Blues" (Okeh 45184, 1928; rec. 1927)
Riley Puckett, "Blue Ridge Mountain Blues" (Columbia 254-D, 1924; Harmony 5127-H, n.d.) (Bluebird B-6196, 1935)
George Reneau (with uncredited vocals by Gene Austin), "Blue Ridge Blues" (Vocalion 14815, 1924)
Ernest V. Stoneman, "Blue Ridge Mountain Blues" (Okeh 45009, 1925)
Doc Watson, "Blue Ridge Mountain Blues" (on RitchieWatsonCD1)

CROSS-REFERENCES:
cf. "Where Is My Wandering Boy Tonight?" (quoted)
NOTES [308 words]: The only authorship claim I've personally found for this lists it as copyright 1958 by Bill Clifton and Buddy Dee. Clifton, however, was born in 1931, and Riley Puckett recorded the song in 1924, so this claim is demonstrably false. Paul Stamler found it credited to Bill Cox, which is at least chronologically possible though he seems to have recorded it relatively late. Jaan Kolk writes to me, "[Reneau's] earliest (known) recording credits 'Carson' as the songwriter on the disk label. Joop's page [http://jopiepie.blogspot.ca/2013/06/blue-ridge-mountain-blues-1924.html] says (without reference) that the songwriter was Cliff Hess under the pseudonym Cliff Carson. This is plausible, as Hess did write songs, and other sources mention that it was Hess, as A&R man for Vocalion who did not like Reneau's voice and brought in Gene Austin to do the singing. Since both Austin and Hess worked for Victor as well, they might not have wanted their names on the label. I can find no other reference to Hess using that (or any other) pseudonym, however. When I saw the name 'Carson' I thought of Fiddlin' John Carson (from Georgia) who wrote a great many songs without filing copyright. But that is pure speculation on my part.
Another site, http://www.paulcastlemusic.com/blue-ridge-mountain-blues.html attribute the statement that Hess wrote the song using the pseudonym Carson to musician and writer Kinney
Rorer (great nephew of Posey Rorer)." Kolk does wonder, however, if Hess would have failed to put his name on a song that proved so popular. I note also that the earliest recordings I've heard (Renoeu's of 1924 and the Al Hopkins cut of 1926/1927) use a tune not quite the same as that generally heard in bluegrass circles today. Bill Monroe was surely responsible for popularizing the modified tune, but I don't know if he created it. - RBW

Last updated in version 4.3
File: Br3401

Blue Velvet Band (II)

DESCRIPTION: Singer leaves home and his sweetheart, the girl in the blue velvet band. Five years later he still dreams of her every night. He returns home and "the old colored people" tell him she has died and been buried wearing his ring and the blue velvet band.

AUTHOR: unknown
EARLIEST DATE: 1960 (Leach-FolkBalladsSongsOfLowerLabradorCoast)
KEYWORDS: love ring separation death
FOUND IN: Canada(Newf)
REFERENCES (2 citations):
Spaeth-WeepSomeMoreMyLady, pp. 148-150, "The Girl in the Blue Velvet Band" (1 text)
Leach-FolkBalladsSongsOfLowerLabradorCoast 51, "Blue Velvet Band" (1 text, 1 tune)
Roud #3764
NOTES [282 words]: Hank Snow recorded this as "The Blue Velvet Band" in Montreal in 1937 on RCA LMP/LSP 6014 (source: Country Music Sources by Guthrie T Meade Jr, p. 40). You can see the lyrics on the Hank Snow site. In Snow's lyrics he hears the news when he reaches "the old country depot" rather than from "the old colored people." The cut is available on a number of CDs now including "Hank Snow -- I'm Movin On" on Prism Entertainment 928.

It's not clear to me whether the singer dreams of Blue Velvet Band every night for five years or one night after five years. That is, it may be that her appearance in his dream is what makes him decide to go home. Hank Snow apparently thought it was her appearance in the dream that was critical. In the lyrics Snow wrote to "The New Blue Velvet Band" the singer accuses Blue Velvet Band of "loving some man" and leaves her on "a tanker for Holland"; he dreams of her and is called on deck by the captain who tells him "This message just flashed o'er the wireless And your darlin' is dying tonight"; he goes back and knows she has died when he hears "the bell in the old country steeple." Source: sing365.com site - BS

The fullest forms of "The Girl in the Blue Velvet Band" (as in Spaeth) are a combination of the "Black Velvet Band" plot (girl causes guy to end up in prison) and the above "Blue Velvet Band" plot (he misses the dead girl). This great invertebrate mass was too long to be recorded on a 78, and Creighton declares that they are not to be confused. I (tentatively) disagree. I suspect that this version of the song is a "Blue Velvet Band" variant chopped down by someone to fit in three minutes. For more details, see "The Black Velvet Band (I)." - RBW

File: LLab051

Blue Wave, The

DESCRIPTION: The Triton, fishing the Grand Banks, hears that the Cape Dolphin and Blue Wave are sinking in a storm. They join the search for Blue Wave but "no sign of their missing boat was anywhere to be found"

AUTHOR: Jack Lushman
EARLIEST DATE: 1977 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: death sea ship storm wreck
HISTORICAL REFERENCES:
Feb 9, 1959 - Blue Wave and Cape Dauphin are lost but Cape Dauphin's crew are saved (per Lehr/Best-ComeAndIWillSingYou, Northern Shipwrecks Database)
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 9, "The Blue Wave" (1 text, 1 tune)
Roud #30699
NOTES [46 words]: Frank Galgay and Michael McCarthy, Shipwrecks of Newfoundland and Labrador, [Volume I], Harry Cuff Publishing, 1987, p. 78, says of the Blue Wave, "Side trawler,
Blue Yodel
DESCRIPTION: Fragments, mostly from Jimmie Rodgers Blue Yodels, with yodeling. See notes for examples.
AUTHOR: unknown
EARLIEST DATE: 1927 (USDunbarS01)
KEYWORDS: love sex rejection travel derivative nonballad lover
FOUND IN: US(SE)
RECORDINGS:
Scott Dunbar, "Blue Yodel" (on USDunbarS01)
NOTES [238 words]: The fragments, as modified, from Jimmie Rodgers Blue Yodels include:
Blue Yodel (No. 1) (Victor 21142, 1927): "... sleep in a holler log" and "I'm goin' wherer the water tastes like turpentine."
Blue Yodel No. 3 (Victor 21531, 1928): "Don't tell me no story, don't tell me no lie, Cause the day you quit me, that's the day I'll surely die," "Tell me baby where'd you stay last night" and "She telling me she ain't no hand me down."
Blue Yodel No. 4 (Victor V-40014, 1928) and Blue Yodel No. 5 (Victor 22072, 1929): "You talk about trouble, had it all day long."
Anniversary Blue Yodel (Blue Yodel No. 7) (Victor 22488, 1929): "Why would you, mama, even turn me down."
There are a number of candidate recording sources for one of Dunbar's line -- "Don't pick my peaches don't shake my tree" -- which may have come from Beale Street Sheiks (Stokes and Sane), "Mr. Crump Don't Like It," (Paramount 12552,1927) or Papa Charlie's (McCoy) Boys "Let My Peaches Be" (Bluebird B6408, 1936). Or it may have come from the "country" side of "Sitting On Top of the World"; for example, by Shelton Brothers "Sittin' on Top of the World" (Decca 6079, 1942 recorded 1935) and "I'm Sitting on Top of the World" (Decca 5190, 1936). Or, Dunbar may have heard it "on the street."
Finally, one fragment Dunbar repeats often to end a couplet is "coming in alone" which may have come from Mississippi Sheiks, "Yodeling Fiddle Blues" (Okeh 8834, 1930). - BS

Blue-Haired Boy (Little Willie II, Blue-Haired Jimmy)
DESCRIPTION: (Willie/Jimmy) has gone ("He never died so suddenly before"). After undergoing horrendous medical treatments..."he sneezed and smiled and died/He blew his nose and smiled and died again". Singer vows to plant a bunch of whiskers on his grave
AUTHOR: unknown
EARLIEST DATE: 1929 (unissued recording, Cumberland Mountain Fret Pickers)
LONG DESCRIPTION: Parody of sentimental death songs; (Willie/Jimmy) has gone ("He never died so suddenly before"). After undergoing horrendous medical treatments, including bathing his head in boiling lead and filling his mouth with glue..."he sneezed and smiled and died/He blew his nose and smiled and died again". Singer vows to go to the barber shop, per the deceased last request and plant a bunch of whiskers on his grave
KEYWORDS: disease grief request death dying mourning humorous nonsense paradox parody family
FOUND IN: US(Ap,SE)
REFERENCES (2 citations):
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 30-31, "Blue-Haired Jimmy" (1 text, 1 tune)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, pp. 134-135, "Little Willie II" (1 text, tune referenced)
Roud #1411
RECORDINGS:
Horton Barker, "Blue-Haired Jimmy" (on Barker01)
Blue-Tail Fly, The [Laws I19]

DESCRIPTION: A young slave is made into a household servant, with the particular task of keeping away the (stinging) blue-tail flies. One day the master goes out riding; a fly stings his pony; the master is thrown and dies.

AUTHOR: unknown

EARLIEST DATE: 1844; a sheet music version was published by F. D. Benteen of Baltimore in 1846

KEYWORDS: bug servant death

FOUND IN: US(SE,So,SW)

REFERENCES (20 citations):
- Laws I19, "The Blue-Tail Fly"
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 414, "Jim Crack Corn" (1 text plus 2 mixed fragments and 2 excerpts)
- Morris-FolksongsOfflorida, #118, "Jenny Crack Corn" (1 text, 1 tune)
- Friedman-Viking/PenguinBookOfFolkBallads, p. 453, "The Blue-Tail Fly" (1 text)
- Finger-FrontierBallads, pp. 166-167, "Bluetail Fly" (1 text)
- Lomax-FolkSongsOfNorthAmerica 267, "The Blue-Tail Fly" (1 text, 1 tune)
- Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 91-92, "Jim Crack Corn or the Blue Tail Fly" (1 text, 1 tune)
- Scarborough-OnTheTrailOfNegroFolkSongs, pp. 201-203, "De Blue-Tail Fly" (1 text plus some fragments, 1 tune); also p. 190, (no title) (1 fragment, with a verse of "The Jaybird" and the chorus of this piece); also p. 224, (no title) (1 short text, with the "Jim crack corn" chorus and the "My ole mistus promised me" verse)
- Coleman/Bregman-SongsOfAmericanFolks, pp. ,64-65 "De Blue-Tail Fly" (1 text, 1 tune)
- Owens-TexasFolkSongs-1ed, pp. 212-214, "The Blue-Tailed Fly" (1 text, 1 tune)
- Owens-TexasFolkSongs-2ed, p. 125, "The Blue-Tailed Fly" (1 text, 1 tune)
- Arnett-IHearAmericaSinging, p. 66, "Jim Crack Corn (Blue-Tail Fly)" (1 text, 1 tune)
- Botkin-TreasuryOfSouthernFolklore, p. 709, "The Blue-Tail Fly" (1 text, 1 tune)
- Seeger-AmericanFavoriteBallads, p. 12, "The Blue-Tail Fly" (1 text, 1 tune)
- Fireside-Book-of-Folk-Songs, p. 72, "The Blue-Tail Fly" (1 text, 1 tune)
- Messerli-ListenToTheMockingbird, pp. 68-70, "Jim Crack Corn" (1 text)
- Silber/Silber-FolksingersWordbook, p. 30, "The Blue-Tail Fly" (1 text)
- Fuld-BookOfWorldFamousMusic, p. 312, "Jim Crack Corn"
- cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 477, "The Blue-Tailed Fly" (source notes only)

DT 669, BLUETAIL
ST L119 (Full)
Roud #1274

RECORDINGS:
- Bob Atcher, "Blue Tail Fly" (Columbia 20538, 1949)
- Doc Hopkins, "The Blue Tailed Fly" (Radio 1410A, n.d., prob. late 1940s - early 1950s)
- Bradley Kincaid, "The Blue Tail Fly" (Majestic 6010, 1947)
- Pete Seeger, "Jim Crack Corn" (on PeteSeeger03, PeteSeegerCD03); "The Blue Tail Fly" (on...
Bluebells, Cockleshells

DESCRIPTION: "Bluebells, Cockleshells, Evy ivy over, (You buy salt and I'll buy flour, And we'll bake a pudding). (Up the ladder And down the wall, A penny an hour Will serve us all.) Salt, mustard, vinegar, pepper"

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: play party food

FOUND IN: New Zealand US(MW,SE)

REFERENCES (3 citations):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 104, "(Bluebells, cockleshells)" (2 texts); p. 107, "(Bluebells, cockleshells)" (1 text)
Sackett/Koch-KansasFolklore, p. 224, "Blue bells, cockle shells" (1 text)
NorthCarolinaFolkloreJournal, Teri John, "A Collection of Jump Rope Rhymes," Vol. XXI, No. 1 (Apr 1973), p. 16, "(Silver bells, Cockle Shells)" (1 text); p. 17, "(Salt, Vinegar, Mustard, Pepper)"; "(Vinegar, Salt, And red-hot pepper)" (2 texts, which might be this or one of the other "vinegar" verses)

Roud #19213

CROSS-REFERENCES:
cf. "Mabel, Mabel" (verse regarding vinegar, salt, mustard, pepper)
cf. "Baker, Baker, Bake Your Bread" (verse regarding vinegar, salt, mustard, pepper)
cf. "One to Make Ready" (verse regarding vinegar, salt, mustard, pepper)

File: SuSm104B

Blueberry Ball, The

DESCRIPTION: The Jubilee lands its freight at Daniel's Harbour and stays three days. The crew and sharemen dance all night, have a good "scuff" and leave to "prepare for a time in the bay"

AUTHOR: unknown

EARLIEST DATE: 1958 (Peacock)

KEYWORDS: fight ship dancing drink humorous

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Peacock, pp. 43-44, "The Blueberry Ball" (1 text, 1 tune)
**Bluebird**

**DESCRIPTION:** "Here comes a [blue]bird through my window, Oh, Johnny, I'm tired! [or "Hey, diddle, hi dum, day"] ... Take a little dancer and hop through the garden ... Take a little partner, and pat him on the shoulder"

**AUTHOR:** unknown

**EARLIEST DATE:** 1903 (Newell-GamesAndSongsOfAmericanChildren)

**KEYWORDS:** playparty bird

**FOUND IN:** Britain(Scotland) US(Ap,MW,SE)

**REFERENCES (9 citations):**
- Wolford-ThePlayPartyInIndiana, pp. 39-40=Wolford/Richmond/Tillson-PlayPartyInIndiana, p. 228, "Down in Jay Bird Town" (1 text, 2 tunes)
- Lomax/Lomax-OurSingingCountry, "Little Bird, Go Through My Window" (1 text, 1 tune)
- Opie/Opie-TheSingingGame 97, "Bluebird" (1 text, 1 tune)
- Newell-GamesAndSongsOfAmericanChildren, #51. "Blue-birds and Yellow-Birds" (1 text)
- Spurgeon-WaltzTheHall-AmericanPlayParty, p. 72, "Bluebird"; p. 101, "Fly Little Bluebird" (2 texts, 2 tunes)
- Skean-CircleLeft-FolkPlayOfKentuckyMountains, p. 7, "Bluebird, Bluebird" (1 text, 1 tune)
- JournalOfAmericanFolklore, Emelyn E. Gardner, "Some Play-Party Games in Michigan"," Vol. XXXIII, No. 128 (Apr 1920), #4 pp. 94-95, "Bluebird" (1 text, 1 tune)
- JournalOfAmericanFolklore, Leah Rachel Clara Yoffie, "Three Generations of Children's Singing Games in St. Louis," Vol. LX, No. 235 (Jan 1947), #49 p. 43 ("Here comes a bluebird through my window") (1 text)

**ADDITIONAL:** Robert Ford, Children's Rhymes, Children's Games, Children's Songs, Children's Stories (Paisley, 1904 (2nd edition, "Digitized by Google")), p. 78, "The Blue Bird" (1 text)

Roud #7700

**RECORDINGS:**
- Stanley Hicks, "Here Goes a Bluebird" (on OldTrad2, FarMtns2)

File: OpGa097

**Bluebird, The**

**DESCRIPTION:** About Captain Moar's water-boat Bluebird. If you "come to Merrimashee, You will see the noble Bluebird, Through the waters she will fly, And the Captain says he'll run her Till the tank runs dry"

**AUTHOR:** Martin Sullivan of Kouchibougac (Manny/Wilson-SongsOfMiramichi)

**EARLIEST DATE:** 1947 (Manny/Wilson-SongsOfMiramichi)

**KEYWORDS:** sea ship work nonballad

**FOUND IN:** Canada(Mar)

**REFERENCES (1 citation):**
- Manny/Wilson-SongsOfMiramichi 6, "The Bluebird" (1 text, 1 tune)

ST MaWi006 (Partial)

Roud #9204

**NOTES [21 words]:** Manny/Wilson-SongsOfMiramichi: "The water-boats were schooners fitted with tanks. They supplied the ships in port with water." - BS

File: MaWi006

**Bluefield Murder**

**DESCRIPTION:** "I was born in Bluefield, a city you all know well.... My name is Walter Summers, the name I'll never deny, I'm now behind the prison walls to stay until I die." Summers admits to
murdering Ethel Sullivan. He now loves the song "Convict and the Rose"

AUTHOR: unknown
EARLIEST DATE: 1928 (recording, Roy Harvey)
KEYWORDS: homicide prison punishment music
FOUND IN: US
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 224, "Bluefield Murder" (1 text)
Roud #21294
RECORDINGS:
Emry Arthur, "The Bluefield Murder" (Paramount 3222, 1930; rec. 1929)
Roy Harvey and the North Carolina Ramblers, "The Bluefield Murder" (Brunswick 250)
CROSS-REFERENCES:
File: CAFS1223

**Blues Ain't Nothin', De**

DESCRIPTION: "I'm gonna build myself a raft An' float dat ribber down, I'll build myself a shack In some ol' Texas town... 'Cause de blues ain't nothin... But a good man feelin' bad." The singer will go to the levee and rock until her sweetheart comes -- if he does

AUTHOR: (Attributed to Leroy "Lasses" White)
EARLIEST DATE: 1916 (recording, George O'Connor)
KEYWORDS: separation nonballad river
FOUND IN: US
REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, pp.234-235, "De Blues Ain' Nothin'" (1 text, 1 tune)
Roud #4759
RECORDINGS:
George O'Connor, "Nigger Blues" (Columbia A2064, 1916; on Protobilly)
Georgia White, "The Blues Ain't Nothin' But..." (Decca 7562, 1938; on Protobilly)
File: San234

**Bluestone Quarries, The**

DESCRIPTION: "In eighteen hundred and forty one, They put their long red flannels on (x2), To work in the bluestone quarries." Stories of the Irish immigrants who became bluestone miners, and faced poverty, uncaring bosses, and cruel conditions

AUTHOR: unknown
EARLIEST DATE: 1982
KEYWORDS: work mining boss poverty
FOUND IN: US(MA)
REFERENCES (1 citation):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 174, "The Bluestone Quarries" (1 text + appendix, 1 tune)
ST FSC174 (Partial)
CROSS-REFERENCES:
cf. "Paddy Works on the Railway" (tune & meter)
File: FSC174

**Bluey Brink**

DESCRIPTION: Bluey Brink, "a devil for work and a devil for drink," walks into Jimmy's bar and demands the closest available liquid -- the sulfuric acid used to clean the bar. Brink stomps out, and Jimmy fears for his life. But Brink returns next day asking for more

AUTHOR: unknown
EARLIEST DATE: 1927 (Finger-FrontierBallads)
KEYWORDS: Australia talltale humorous drink poison
FOUND IN: Australia
REFERENCES (6 citations):
**Blushing Bride**

**DESCRIPTION**: Bride Mary Bell blushes as she walks down the aisle: "Every boy in every pew/Knows how she can bill and coo/No wonder she’s a blushing bride." Even the preacher remembers her in her younger days; so does the best man.

**AUTHOR**: unknown

**EARLIEST DATE**: 1926 (recording, Jim Miller & Charlie Farrell)

**LONG DESCRIPTION**: Mary Bell and Jackie Horner are to be married. The bride blushes as she walks down the aisle, and the singer says she has every reason to; "Every boy in every pew/Knows how she can bill and coo/No wonder she’s a blushing bride." Even the preacher remembers her in her younger days; so does the best man. "Don't tell me she knows her stuff/She should; she's practiced long enough..."

**KEYWORDS**: courting marriage sex wedding humorous lover clergy

**FOUND IN**: US(MW)

**RECORDINGS**:
- Edith Clifford, "No Wonder She's a Blushing Bride" (Columbia 901-D, 1927)
- Golden Melody Boys, "Blushing Bride" (c. 1928 [unissued]; on TimesAint04)
- Jim Miller & Charlie Farrell, "No Wonder She's a Blushing Bride" (Victor 20291, 1926)
- [Moe] Thompson & [Carson] Robison "No Wonder She's a Blushing Bride" (Gennett 6062, 1927)

**NOTES** [14 words]: Nothing overt is mentioned, but I put "sex" as a keyword, and defy all challenges. - PJS

File: RcBluBri
Blushing Rose, The

DESCRIPTION: "Hold me to you, closely, darling, As you did in days of old." "Life is from me fastly fleeing... Place my head beneath a rose." "Take me back, for I am dying, I can love no one but you." "Lay me where sweet flowers mingle, Where the drowning lilies blow"

AUTHOR: unknown
EARLIEST DATE: 1941 (Peters-FolkSongsOutOfWisconsin)
KEYWORDS: death separation love flowers
FOUND IN: US(MW)
REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, p. 144, The Blushing Rose" (1 text, 1 tune)
Roud #9068
CROSS-REFERENCES:
cf. "The Broken Engagement (II -- We Have Met and We Have Parted)" (lyrics)
NOTES [69 words]: This is a conundrum. About half of this is the same as the Carter Family's "Broken-Hearted Lover," which itself seems to be a version of "The Broken Engagement (II -- We Have Met and We Have Parted)." But the lyric similarities are mostly in the second half, and the tunes are different. I am, very tentatively, splitting this off into its own song -- but you should surely consult "The Broken Engagement" also. - RBW
Last updated in version 2.6
File: Pet144

Blythe Mormond Braes

DESCRIPTION: "O, wat ye wha's in yon wee hoose Beneath blythe Mormond Braes?" It is where pretty Nellie sits bleaching her clothes. The singer is poor. Her parents are opposed but the singer says he "will tak' her frae them a' And love her till I dee"

AUTHOR: unknown
EARLIEST DATE: 1876 (Christie)
KEYWORDS: love courting dowry father mother
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #123, p. 2, "Blythe Mormond Braes"; #2, p. 1, "Mormond Braes, No. 2"; #4, p. 3, "Mormond Braes, No. 2" (1 text plus 3 fragments)
Greig/Duncan4 712, "Blithe Mormond Braes" (2 texts plus two fragments on p. 526 [the same as those in Greig #2], 2 tunes)
Ord-BothySongsAndBallads, pp. 60-61, "Blythe Mormond Braes" (1 text, 1 tune)
ADDITIONAL: W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1876 (downloadable pdf by University of Edinburgh, 2007)), Vol I, p. 176, "Mormond Braes") (1 text) [two verses]
Roud #4598 and 6152
NOTES [15 words]: Apart from the title, this has nothing in common with the better-known "Mormond Braes." - RBW
Last updated in version 2.6
File: Ord060

Blythe Was She

DESCRIPTION: "Phemie was a bonier lass Than braes o' Yarrow ever saw." The singer describes her. "Phemie was the blythest lass That ever trod the dewy green." "Blythe [joyful], blythe and merry was she, Blythe was she but [outside] and ben [inside]"

AUTHOR: Robert Burns
EARLIEST DATE: 1843 (Whitelaw-BookOfScottishSong); reportedly composed 1787
KEYWORDS: beauty lyric
FOUND IN:
REFERENCES (2 citations):
Whitelaw-BookOfScottishSong, p. 191, "Blythe Was She" (1 text)
Roud #6123
Blythe, Blythe and Merry Was She

DESCRIPTION: "Blythe, blythe and merry was she Blythe was she butt and ben Blythe when she gaed to bed And blyther when she rose again."

AUTHOR: unknown

EARLIEST DATE: 1828 (Chambers)

KEYWORDS: sex nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

ADDITIONAL: Robert Chambers, The Picture of Scotland (Edinburgh, 1828 (“Digitized by Google”)), Vol. I, p. 166, (“Blythe, blythe, and merry was she”)

Roud #6123

CROSS-REFERENCES:

cf. "Blythe Was She" (some lines) and references there

cf. "Greense's Bonny Lass" (half the chorus and the sense of the chorus)

NOTES [245 words]: Chambers: "It is, moreover, handed down by tradition, that a daughter of one of the early chiefs of Scots -- a young lady of great beauty -- was the heroine of the first song to the tune of 'Andro and his Cuttie Gun;' which commenced with the following stanza: [text in DESCRIPTION]"

Greig/Duncan4 quoting Duncan: "Probably the song is the predecessor of Burns's and suggested it."

It is tempting to lump this with "Greense's Bonny Lass"; it could easily have been the chorus to that song instead of: "... Blithe when I gaed in the gate, And blithe to bid me come again.

The chorus to Burns's "Blythe Was She": "Blythe, blythe and merry was she, Blythe was she butt and ben; Blythe by the banks of Earn, And blythe in Glenturit glen." (Source: Robert Burns, The Complete Poems and Songs of Robert Burns (New Lanark,2005), pp. 216-217). Other songs to consider, in trying to place this song include:

The beginning of "Andro and his Cutty Gun": "Blyth, blyth, blyth was she, Blyth was she butt and ben; And we'll she loo'd a Hawick gill, And leugh to fee a tappit hen." (Source: David Herd, editor, Ancient and Modern Scottish Songs, Heroic Ballads, etc. (Edinburgh, 1870 (reprint of 1776)), Vol II, pp. 18-19).

Lines from "The Lass That Made the Bed to Me": "Blythe and merry may she be, The lass that made the bed to me." (Source: Robert Chambers, The Scottish Songs (Edinburgh, 1829), Vol I, pp. 243-244). Chambers says "There is an older and coarser song ...." - BS

Last updated in version 2.5

File: RCBBMWS

Blythesome Bridal, The

DESCRIPTION: A call to a wedding: "Fy let us a' tae the bridal, For there will be lilting there, For Jock's tae be married tae Maggie, The lass wi' the gowden hair." The elaborate feast is described
in extravagant and nauseating fullness, as are the guests
AUTHOR: Francis Sempill
EARLIEST DATE: 1776 (Herd)
KEYWORDS: marriage humorous wedding food party
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Greig/Duncan3 606, "Fy, Let's A to the Bridal" (1 text, 1 tune)
Grigson-PenguinBookOfBallads 82, "The Blythesome Bridal" (1 text)
Whitelaw-BookOfScottishSong, pp. 99-100, "The Blythesome Bridal" (1 text)
ADDITIONAL: James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume I, #58, pp. 58-59, "The Blythesome Bridal" (1 text, 1 tune)
ST PBB082 (Full)
Roud #5889
BROADSIDES:
Bodleian, Harding B 25(218), "The Blithsome Bridal" ("Come, fy, let us a' to the wedding"), unknown, no date
CROSS-REFERENCES:
cf. "Lanigan's Ball" (theme)
cf. "A Glorious Wedding" (theme)
cf. "The Wedding at Ballyporeen" (theme)
cf. "Sheelicks" (theme)
cf. "Pat's Wedding"
cf. "The Skipper's Wedding" (theme)
cf. "Irish Song (The Gay Wedding)" (theme)
SAME TUNE:
The Sports o' Glasgow Green (File: Ord397)
The Bundle of Oddities ("Sit down, and I'll count owre my sweethearts") (The Ulverston New Poetical Miscellany, p. 198)
NOTES [41 words]: By the seventeenth century, the "penny bridal" was common in Scotland: At a marriage, anyone could get into the feast by paying the penny fee. The results were often uproarious. - RBW
For another Penny Bridal song, see "The Road to Peterhead." - RBW
Last updated in version 3.5
File: PBB082

**Bo-Cat**

DESCRIPTION: "On the thirteenth day of may, You could hear old Bo-Cat say, 'Get my deed and policy...." His wife Catherine asks Bo-Cat what he has done. He murders his wife, is caught, and now awaits execution. "It's a shame how Bo-Cat done he wife."

AUTHOR: unknown
EARLIEST DATE: 1976 (Courlander)
KEYWORDS: homicide husband wife river
HISTORICAL REFERENCES:
1932 - Limerick "Bo-Cat" De Lanzy murders his wife Catherine and drops her body in the river at Pin Point near Savannah, Georgia
FOUND IN: US(SE)
REFERENCES (1 citation):
File: CoAA371

**Bo-wow and Bo-wee**

DESCRIPTION: A fragmentary ballad in which the old woman condemns the old man for "flashing," then has sex with him.

AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: bawdy sex
FOUND IN: US(So)
Boar's Head Carol, The

DESCRIPTION: The singer brings in the boar's head, "bedecked with bays and rosemary," to help celebrate Christmas. Chorus: Caput apri defero, Redens laudes domino.

AUTHOR: unknown

EARLIEST DATE: 1521 (printed by Wynken de Worde from MS. Bodleian Rawlinson 470 598 (10)); c. 1500 (Hill MS., Balliol Coll. Oxf. 354; Wales National Library Porkington 10)

KEYWORDS: carol Christmas food party nonballad foreignlanguage MiddleEnglish

FOUND IN: Britain(England)

REFERENCES (18 citations):

Greene-TheEarlyEnglishCarols, #132, pp. 91-92, "(no title)" (3 texts, with other Boar's Head carols on the following pages)
Sidgwick/Chambers-EarlyEnglishLyrics CXXXVII, p. 235, "(no title)" (1 text)
Rickert-AncientEnglishChristmasCarols, pp. 259-260, "The Boar's Head in Hand bear I"; "A Carol Bringing in the Boar's Head" (2 texts)
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 158-159, "A Carol On Bringing Up a Boars Head to the Table on Christmas Day" (1 text)
Deamer/VaughnWilliams/Shaw-OxfordBookOfCarols 19, "The Boar's Head Carol" (1 text, 1 tune)
Brown/Robbins-IndexOfMiddleEnglishVerse, #3313 (the version usually heard today), 3314 (a possibly-related version)

ADDITIONAL: Roman Dyboski, _Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book_. Kegan Paul, 1907 (there are now multiple print-on-demand reprints), #42, p. 33, "[The Boar's Head]" (1 text)
Edward Bliss Reed, editor, _Christmas Carols Printed in the Sixteenth Century Including Kele's Christmas carolles newly Inprinted reproduced in facsimile from the copy in the Huntington Library_. Harvard University Press, 1932, p. 3 ([Aj]), "(A caroll bringyng in the bores heed)" (1 text)
Rossell Hope Robbins, editor, _Early English Christmas Carols_. Columbia University Press, 1961, #2, pp. 13-15, "The Boar's Head" (1 text, 1 tune)
Rossell Hope Robbins, _Secular Lyrics of the XIVth and XVth Century_. Oxford University Press, 1952, #53-#56, pp. 47-50, "A Boar's Head Song," "A Boar's Head Carol, I," "A Boar's Head Carol, II," "A Boar's Head Carol, III" (4 texts, of which "A Boar's Head Carol, II" is the Richard Hill version; the others, especially the first, may be different songs)
Karin Boklund-Lagopolou, _I have a yong suster: Popular song and Middle English lyric_. Four Courts Press, 2002, p. 207, "(Boar's Head Carol)" (1 text)
Ian Bradley, _The Penguin Book of Carols_. (1999), #75, "The Boar's Head in Hand Bear I" (1 text)

MANUSCRIPT: {MSRichardHill}, The Richard Hill Manuscript, Oxford, Balliol College MS. 354, folio 228 [IMEV #3313]
MANUSCRIPT: {MSPorkington10}, Aberystwyth, National Library of Wales, MS. Porkington 10, folio 202 [IMEV #3314]

MANUSCRIPT: Oxford, Bodleian Library, Rawlinson 4to 598, verso [IMEV #3313] (this is actually the print by Wynken de Worde, from 1521, reprinted by Edward Bliss Reed, but it's from the manuscript era and cataloged with them)

NOTES [793 words]: The usual Latin chorus translates as "[The] head of [the] boar I bring, giving praises to God." Greene has a somewhat different version.

This is said to be the "earliest English carol to appear in print"; Ian Bradley's _Penguin Book of Carols_ reports it to have appeared in van Wynken's _Christmase Carolls Newly Emprynted at London_ (1521). If you're trying to find data about this book, that description is deceptive. The name of the printer is Wynken de Worde, who worked at the Sign of the "Sonne" [Sun] on Fleet Street. De Worde and his colleague/apprentice Robert Copland printed several editions of a book of
Christmas Carols; one edition does indeed date from 1521. Folklore also has a rather fantastic account of the origin of the song: An Oxford student named Copcot was on his way to mass when attacked by a boar. He allegedly killed it by stuffing a volume of Aristotle down his throat (an act, it seems to me, more likely to kill a lazy student than a boar), then took the head to the cooks. Hindley, p. 26, has an even more amazing idea: He suggests that the fame of the boar's head goes back to Anglo-Saxon times. The boar's head does seem to be an Anglo-Saxon symbol; "boar's head" helmets were found at Sutton Hoo and elsewhere (see figures 21, 23, and 24 on pp. 229-230 of Beowulf/Heaney/Donoghue). Beowulf itself does not refer to a boar's-head helmet by that term, but in lines 1030-1034 (pp. 106-109 in Beowulf/Chickering; in Beowulf/Heaney/Donoghue they are lines 1029-1033 on page 27) Hrothgar gives Beowulf what sounds like one of these helmets. It's a cute idea, but the linkage is lacking. I know of no evidence of boar's head symbolism in the later Wessex tradition or in Norman or Plantagenet England. In any case, the earliest boar's head helmets almost certainly are pre-Christian, and this song has Latin elements, clearly dating it after the arrival of Christianity. A more plausible link may be with the Scandinavian julgalti, a pig with an apple in its mouth, used as a fertility offering to Freyr (Binney, p. 176). There is a record of King Henry II carrying a boar's head in a processional dinner -- and bringing it to his son Henry the Young King, who scorned his father as a result (Boyd, pp. 196-197). A facsimile of the Richard Hill manuscript is now available at the Balliol Library manuscripts resource at the Bodleian web site; go to http://tinyurl.com/tbdx-BalliolMSS and scroll down to MS. 354. According to Greene, p. 22, this is one of only three carols found in manuscript before 1550 to have been found in oral tradition in modern times, the three being "The Boar's Head Carol," "The Corpus Christi Carol," and the obscure song "Christ Is Born of Maiden Fair." Of these, "Christ Is Born..." is, by Greene's admission, a vulgarization, and "The Corpus Christi Carol" has also wandered far; "The Boar's Head Carol" is almost unchanged, probably because it was regularly referred back to earlier sources. This is particularly surprising given the number of other Boar's Head songs (see Robbins) that exist. Greene, p. 32, reports that this was still sung at Queen's College in the twentieth century, and that they continued the ancient usage "of advancing during the burden and remaining in place for the stanzas." Greene's #33 (pp. 91-92) is another Boar's Head carol: 
Nowell, nowell, nowell, nowell! 
Tydynges gode Y thyngke to telle. 
The bores hede that we bryng here 
Botokeneth a Prince withouwte pere 
Ys born thys day to bye us dere; 
Nowelle, nowelle! 
A somewhat modernized version of this is in Rossell Hope Robbins, editor, Early English Christmas Carols, Columbia University Press, 1961, #2, pp. 13-15, "The Boar's Head." Greene's notes (p. 209) say that this is the only known instance of the boar's head as a symbol of Christ (as opposed to something traditionally associated with his celebration). Robbins, p. 243, has a different take: "The importance of the boar's head in feasting is indicated not only by its appearance in medieval banquets as the first course, but by the survival of a 'sotelty' -- a short poem which was attached to the dish.... Index, No. 3886 ["Welcombe you bretheren godly in this hall"] is a 'sotelty' for a boar's head, serving as the first course of a bridal feast." Another Boar's Head Carol begins "At the beginnyng of the mete"; it is Brown/Robbins #436. This occurs in the famous anthology Bodleian MS. Eng. Poet. e.1 (Bodleian 29734), for which see "The Golden Carol (The Three Kings)." 
Greene, p. 35, notes that more than 40% of the carols reported from before 1550 mix English and Latin.; there is even one (his #15, pp. 68-69, "Novo profusi gaudio") which mixes Latin, English, and French. This is one of the few of these multilingual carols still remembered. - RBW Bibliography

- Beowulf/Chickering: Howell D. Chickering, translator and editor, Beowulf, a dual-language edition (with Old English text and close Modern English parallel plus introduction and notes), Anchor, 1977
- Beowulf/Heaney/Donoghue: Seamus Heaney, translator; Daniel Donoghue, editor, Beowulf: A Verse Translation, a Norton Critical Edition with introduction and critical articles, Norton,
Boarding-School Maidens, The

DESCRIPTION: Johnny disports one after the other with "two boarding-school maidens, charming and bright."

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: bawdy sex

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph/Legman-RollMeInYourArms II, pp. 658-659, "The Boarding-School Maidens" (1 text)

File: RL658

Boardman River Song

DESCRIPTION: Singer tells of his work, skills and history on the Boardman River (and many others), saying he will never waste his money on drink, but will save it for his old age.

AUTHOR: unknown

EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)

KEYWORDS: lumbering work logger drink

FOUND IN: US(MW)

REFERENCES (2 citations):
Beck-SongsOfTheMichiganLumberjacks 27, "Boardman River Song" (1 text)
Beck-LoreOfTheLumberCamps 21, "Boardman River Song" (1 text)

Roud #8857

CROSS-REFERENCES:

cf. "Manistee River Song"

ALTERNATE TITLES:

Jolly Pinewoods Boys

NOTES [60 words]: According to Beck, the "Manistee River Song" is alleged to have been composed by Ole Nelson in 1880. However, he notes that this very similar song was being sung along the Boardman River in the 1880s. - PJS

And, similarly, note "The Kipawa Stream." Chances are that there is some ancestral pierce (we can hardly tell which) which various singers localized. - RBW

Last updated in version 5.2

File: Be027

Boat Shoves Off, The (We'll Have Another Dance Until the Boat Comes in)

DESCRIPTION: To the tune of the "Sailor's Hornpipe": "Hey there Jack, have you ever seen the Queen, Have you ever seen a Blue-Jack kissing a marine? If you go to Gibraltar take a flying trip to Malta. And we'll have another dance until the boat comes in"

AUTHOR: unknown

EARLIEST DATE: 1972 (Tawney-GreyFunnelLines-RoyalNavy)

KEYWORDS: sailor navy royalty technology derivative

Last updated in version 5.3

File: 0BC172A
Boat, A Boat, Across the Ferry, A
DESCRIPTION: Round: "A boat, a boat across the ferry, For we are going to be merry, To laugh and quaff and drink old sherry."
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: ship drink
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 225, "A Boat, A Boat, Across the Ferry" (1 text)
File: Br3225

Boatie Rows, The
DESCRIPTION: "O weel may the boatie row, And muckle may she speed! And weel may the boatie row, That wins the bairns's bread." Short images of the boat as it goes out fishing. The singer wishes it good fortune in future
AUTHOR: unknown
EARLIEST DATE: 1797 (Scots Musical Museum); believed to be a shortened form of an older song
KEYWORDS: ship fishing food
FOUND IN: Britain(Scotland)
REFERENCES (2 citations):
Palmer-OxfordBookOfSeaSongs 77, "The Boatie Rows" (1 text, 1 tune)
File: DTboatro

Boatman's Boy, The
DESCRIPTION: "When I was young and about sixteen, none was more light and gay." The singer lives happily, "a merry boatman's boy." He saves his money to buy a pocket knife, which he learns to use
AUTHOR: unknown
EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)
KEYWORDS: sailor commerce animal
DESCRIPTION: The boatsman’s wife is being visited by the tailor when he comes home unexpectedly. The tailor hides in a chest. Knowing its contents, the husband deliberately takes the chest back to his ship. He tells the tailor he abducted him to keep him from his wife

AUTHOR: unknown

EARLIEST DATE: 1908 (Reeves/Sharp-TheIdiomOfThePeople)

REFERENCES (18 citations):
Laws Q8, "The Boatsman and the Chest"
Greig/Duncan7 1432, Greig/Duncan8 Addenda, "The Devil in the Kist" (4 texts, 2 tunes)
Eddy-BalladsAndSongsFromOhio 46, "Jolly Boatman" (1 text)
Cox/Hercog/Halpert/Boswell-WVirginia-A, #23, pp. 91-93, "The Wealthy Merchant" (1 text, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 138, "The Jolly Boatswain" (1 text, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 53, "The Boatswain and the Tailor" (1 text)
Peacock, pp. 306-311, "The Old Bo's'n" (3 texts, 3 tunes)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H604, pp. 505-506, "The Tailor in the Tea [Sea] Chest" (1 text, 1 tune)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 52, "The Boatswain and the Chest" (1 text, 1 tune)
Morris-FolksongsOfFlorida, #198. "The Boatsman and the Chest" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 52, "The Boatsman and the Chest" (2 texts, 2 tunes)
Hubbard-BalladsAndSongsFromUtah, #123, "A Tailor in the Chest" (1 text, 1 tune)
Reeves/Sharp-TheIdiomOfThePeople 16, "The Boatsman and the Tailor" (1 text)
Gilbert-LostChords, pp. 26-27, "The Sailor and the Tailor" (1 text)
Johnson-BawdyBalladsAndLustyLyrics, pp.71-73, "The Boatswain and the Tailor" (1 text)
DT 346, BOATTAIL TRPRTAIL*

ADDITIONAL: _Sing Out_ magazine, Volume 38, #3 (1993-1994), p, 70, "The Charleston Merchant" (1 text, 1 tune, apparently from Sam Hinton)
[no author listed], Scenes & Songs of the Ohio-Erie Canal, Ohio Historical Society, 1971, "The Clever Skipper" (1 text, 1 tune, from Pearl R. Nye)

Roud #570

CROSS-REFERENCES:
cf. "Will the Weaver" [Laws Q9] (plot)
cf. "The Major and the Weaver" [Laws Q10] (plot)
cf. "The Dog in the Closet (The Old Dyer)" [Laws Q11] (plot)
cf. "The Trooper and the Tailor" (plot)
cf. "The Little Cobbler" (plot)
cf. "The Greasy Cook (Butter and Cheese and All, The Cook's Choice)" (plot)
cf. "Murphy in the Cupboard" (plot)

ALTERNATE TITLES:
The Randy Tailor
The Tailor and the Kist

NOTES [57 words]: In one version, the husband ships the chest (and the tailor) off to China. - PJS
This and similar songs are sometimes traced back to a story in Boccaccio (seventh day, second story: Gianella, Peronella, and her husband). But the story is really one of the basic themes of folktale, and doubtless predates Boccaccio as well as these songs. - RBW

Last updated in version 3.8

File: LQ088
Boatswain Call the Watch
DESCRIPTION: Just past midnight the captain has the boatswain "call the watch, Sound your whistle shrill" to turn out the men. The mate objects that it's Sunday but the captain says it's just "another day." Before the dawn Jack turns out and curses the captain
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: sea ship work sailor religious
FOUND IN: Canada(Newf)
Roud #27982
RECORDINGS:
Tom Cornelly, "A Boatswain's Life For Me" (on MUNFLA-Leach)
NOTES [24 words]: The MUNFLA-Leach version has the ship going "east half south" from the King's Island lighthouse toward Hollyhead. I have no idea where that is. - BS
Last updated in version 4.4
File: ML3BoCtW

Boatswain's Call (I), The
DESCRIPTION: "All hands on deck, the boatswain cried, His voice like thunder roaring... To heave your anchor to the bow. And we'll think of the girls when we're far away (x2)." The boatswain gives other orders for sailing; the crew leaves Mobile Bay
AUTHOR: unknown
EARLIEST DATE: 1870 (Journal of the Pacific)
KEYWORDS: ship travel separation shanty
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 108-109, "The Boatswain's Call" (1 text, 1 tune)
Roud #8227
ALTERNATE TITLES:
Unmooring
File: HGam108

Boatswain's Call (II), The (The Courageous Mariner's Invitation)
DESCRIPTION: "Stout seamen, come away, never be daunted, For if at home you sray" then the fleet cannot be manned. "Lewis, that Christian Turk" (Louis XIV) is preparing to invade. If they succeed, they will earn promotion; at worst, the sea will be their final home
AUTHOR: unknown
EARLIEST DATE: before 1697 (broadside Bodleian Don. b.13(39v))
KEYWORDS: ship battle death France mother wife
FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 25, "The Boatswain's Call" (1 text)
Roud #V39810
BROADSIDES:
Bodleian, Don. b.13(39v), "The boatswains call; or The couragious marriners invitation to all his brother sailers ... to fight in the defence of their king and country, " Deacon, Blare, Brooskby, Back, London, 1683-1696
File: PaSe025

Bob Cranky's 'Size Sunday
DESCRIPTION: "Ho'way and aw'll sing thee a tune, mun, 'Bout huz seein' my lord at the toon, mun... Nyen them aw cut a dash like Bob Cranky." The singer sets out for a celebration in town, gets drunk and dirty, and tells of the exploits of Cranky
AUTHOR: Words: John Selkirk? / Music: Thomas Train
EARLIEST DATE: 1812 (Bell)
Bob Cranky's Adieu

DESCRIPTION: "Farewell, farewell, ma comely pet! Aw's forced three weeks to leave thee; Aw's doon for parm'nent duty set." The singer must obey the sergeant during the long parting -- but if the girl wishes to see him, they can always meet in the "yell-house"

AUTHOR: Words: John Shield

EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland); Shield died 1848

KEYWORDS: soldier separation drink reunion humorous parody

REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 91-93, "Bob Cranky's Adieu" (1 text, 1 tune)

ST StoR091 (Partial)
Roud #3148

CROSS-REFERENCES:
cf. "Bob Cranky's 'Size Sunday" (character)

NOTES [22 words]: According to Stokoe, "This song is a parody on the popular song of the Peninsular War period, entitled 'The Soldier's Adieu.'" - RBW

File: StoR091

Bob Ingersoll and the Devil

DESCRIPTION: "Some dese days gwine hit 'im. Ingersoll sing anudder song When de debill git 'im. Debbil watch fo' sich as him." The singer describes with seeming relish how the Devil will gather Ingersoll and dance as the dead man suffers

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: devil Hell humorous

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 348, "Bob Ingersoll and the Devil" (1 text)
Roud #11736

NOTES [84 words]: The presumed target of this song, Robert Ingersoll (1833-1899), was known mostly as a professional agnostic. Since the general attitude has always been that non-Christians, especially vocal non-Christians, were damnable, he is an obvious target for this particular piece of religious intolerance.
Bob Ingersoll's non-Christianity was so infamous that he apparently is mentioned in three different songs: "Bob Ingersoll and the Devil," "The Donkey Song," and some versions of "When This Old Hat Was New." - RBW

Last updated in version 2.6

File: Br3348

Bob Vail Was a Butcher Boy

DESCRIPTION: Bob Vail is a butcher who would "rather fight than eat." He is bald on top and uses marrow to grease his hair. He courts Codfish Lize. When he asks her to marry "Her teeth fell out and she lost her wig"
**Bob-a Needle**

**DESCRIPTION:** "Well oh bob-a needle bob-a needle, And oh bob-a needle." "Bob-a needle is a running, Bob-a needle ain't a-running." "And oh bob-a needle, bob-a needle... You got bob-a"

**AUTHOR:** unknown

**EARLIEST DATE:** 1950 (recording, children of Lilly's Chapel School)

**KEYWORDS:** playparty nonballad

**FOUND IN:** US(SE)

**REFERENCES (1 citation):**

*Courlander-NegroFolkMusic, p. 159, "(Bob-a Needle)" (1 text)*

Roud #11001

**RECORDINGS:**

*Children of Lilly's Chapel School, "Bob a Needle (Bobbin Needle)" (on NFMAla6, RingGames1)*

Pete Seeger, "Bob-a-Needle" (on PeteSeeger21)

**NOTES [37 words]:** Courlander reports that a source suspects this title to be a mistake for "bobbing needle," but as he does not list either his own source or the source of the speculation, it is difficult to know what to make of this. - RBW

**File:** CNFM159A

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**Bobbed Hair, The**

**DESCRIPTION:** Singer is horrified that "my Biddy darling ... had bobbed her hair." She says "'Tis all the fashion now." She says it was started by Black and Tans. He leaves her: "your neck is bare, like Paddy McGinty's drake." The asses, goats and swallows protest.

**AUTHOR:** unknown

**EARLIEST DATE:** 1974 (Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan)

**KEYWORDS:** hair humorous nonballad

**FOUND IN:** Ireland

**REFERENCES (1 citation):**

*Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 23, "The Bobbed Hair" (1 text, 1 tune)*

Roud #3077

**CROSS-REFERENCES:**

*cf. "Why Do You Bob Your Hair, Girls?" (theme)*

**NOTES [66 words]:** The reference to the Black and Tans is curious. The Black and Tans were, of course, the soldiers the English imported to Ireland as an auxiliary police force after the First World War (see, e.g., "The Bold Black and Tan"). I recall reading, somewhere, of an Irish girl having her head shaved for being too close to the English. I can't recall hearing of one cutting her hair to imitate them. - RBW

**File:** RcTBobHa

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**Bobby Bumble**

**DESCRIPTION:** "Hurrah for Bobby Bumble, He never minds a tumble, But up he jumps and rubs his bumps and doesn't even grumble."

**AUTHOR:** unknown

**EARLIEST DATE:** 1950 (Arnold-FolkSongsofAlabama)

**KEYWORDS:** injury

**FOUND IN:** US(So)
Bobby Campbell

DESCRIPTION: Bobby Campbell, though he weeps for the dead, hears the pipes "calling the clans to war," and remembers how his father told him not to dishonor the clan. He goes to war and is killed; his Mary grieves for him

AUTHOR: unknown

EARLIEST DATE: 1973

KEYWORDS: soldier death

FOUND IN:

REFERENCES (1 citation):
Arnold-FolkSongsOfAlabama, p. 101, "Bobby Bumble" (1 short text, 1 tune)
Roud #16284

NOTES [48 words]: Arnold-FolkSongsOfAlabama's informant Josie Miller said that this was a song she used with her kindergarten students. But I can't help but note how different the meaning would be if the word "bumps" were replaced by "rump" or "rumps." It just feels like it is a cleaned up item, somehow. - RBW

Last updated in version 4.2
File: Arno101A

Bobby Shaftoe

DESCRIPTION: "Bobby Shaftoe's gone to sea, Silver buckles on his knee, He'll come back and marry me, Bonnie Bobby Shaftoe." The singer praises Bobby's appearance. (In some versions she ends by noting that he is "getting a bairn")

AUTHOR: unknown

EARLIEST DATE: 1805 (Songs for the Nursery, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: sailor love beauty pregnancy

FOUND IN: Britain(England(North)) US(SE)

REFERENCES (12 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 132, "Bobby Shaftoe" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 132, (notes only due to a lost recording)
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 12-13, "Bobby Shaftoe" (1 text, 1 tune); p. 198, "Bobby Shaffoe" (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 60, "Bobby Shaffoe's gone to sea" (2 texts)
Baring-Gould-AnnotatedMotherGoose #153, pp. 116-117, "(Bobby Shaffoe's gone to sea)"
Montgomerie/Montgomerie-ScottishNurseryRhymes 75, "(Bobbie Shaftoe's gone to sea)" (1 short text)
Jack-PopGoesTheWeasel, p. 21, "Bobby Shaftoe" (1 text)
Dolby-OrangesAndLemons, p. 119, "Bobby Shaftoe" (1 text)
Silber/Silber-FolksingersWordbook, p. 170, "Bobby Shaftoe" (1 text)

DT, BOBSHAFT

ADDITIONAL: [Cuthbert Sharp], _The Bishopric Garland, A Collection of Legends, Songs, Ballads, &c Belonging to the County of Durham..._ 1834 (references are to the 1969 reprint), pp. 54-55, "Bobby Shaffte" (1 text; 1 tune on p. 85)
Walter de la Mare, _Come Hither..., _revised edition, 1928; notes to #352, ("Bobby Shaftoe's gone to sea") (1 text)
Roud #1359

ALTERNATE TITLES:
Bonny Bobby Shaftoe
Bobbie Shaftoe

NOTES [284 words]: According to Stokoe, "Tradition connects this song with one of the Shaftoes of Bavinvington, who ran away to sea to escape the attentions of an enamoured lady of beauty and fortune.... The original air was entitled 'Brave Wully Forster,' and appears so in a manuscript music book in the Antiquarian Society's possession, dated 1694."

The Baring-Goulds, however, report that the "original Bobby Shafto is said to have lived at
Hollybrook, County Wicklow, and died in 1737." (They may have derived this data from the Opies.) But they add that a later verse, not found in "Songs for the Nursery," "was composed by the supporters of another Bobby Shafto -- Robert Shafto of Whitworth, a candidate for parliament in the election of 1761. He was said to be exceedingly handsome."

Jack-PopGoesTheWeasel, pp. 21-22, also speaks of this Robert Shaftoe: "Both his father John and his uncle Robert were Members of Parliament and Robert the younger joined them in 1760 when he won the seat of County Durham. He held the seat until 1768 when he moved south and became the MP for Downton in Wiltshire. It was during his election campaigns that his supporters started calling him Bonny Bobby Shafto in an attempt to win public favor. "Robert Shafto may have achieved political success but he was apparently notorious for his bad treatment of the women in his life. The story behind the rhyme is believed to derive from the callous ending of his long engagement to Bridget Belasyse by his sudden marriage to another woman (wealthy heiress Anne Duncombe) on 18 April 1774, the eve of their proposed wedding." He died in 1797, having managed to use up most of her fortune.

I wouldn't bet on any of those identifications. - RBW

Last updated in version 4.1
File: FSWB170A

Bodies o' the Lyne o' Skene, The

DESCRIPTION: The singer says "better never hae I seen dwals into the Lyne o' Skene." He names places from which "I've drawn mony a shinnin' groat." "May health and peace their steps attend ... the open-handed, kindly-hearted bodies o' the Lyne o' Skene"

AUTHOR: W Chisholm (died c. 1863) (source: Greig/Duncan3, quoting a broadside)

EARLIEST DATE: 1917 (Greig/Duncan3)

KEYWORDS: virtue nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan3 512, "The Bodies o' the Lyne o' Skene" (1 text)

Roud #5996

NOTES [54 words]: Greig/Duncan3, quoting Duncan: "Chisolm was a wandering packman, or pedlar, carrying odds and ends."

Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Lyne of Skene (512) is at coordinate (h1,v7-8) on that map [roughly 11 miles W of Aberdeen]. - BS

Last updated in version 2.4
File: GrD3512

Boggy Creek or The Hills of Mexico [Laws B10b]

DESCRIPTION: A group of cowboys is hired for an expedition away from home. Mistreated by their
boss, they eventually rebel (and kill him)

AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: cowboy revenge boss
FOUND IN:
REFERENCES (8 citations):
Laws B10b, "Boggy Creek or The Hills of Mexico"
Lomax-FolkSongsOfNorthAmerica 196, "On the Trail to Mexico" (1 text, 1 tune)
Thorp/Fife-SongsOfTheCowboys XV, pp. 195-218 (31-33), "Buffalo Range" (6 texts, 2 tunes, though the "B" text is "Boggy Creek," C and D appear unrelated, and E is "Canada-I-O")
Fife/Fife-CowboyAndWesternSongs 30, "The Hills of Mexico" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 548-549, "The Hills of Mexico" (1 text)
Tinsley-HeWasSingingThisSong, pp. 32-35, "The Hills of Mexico" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 109, "Trail To Mexico" (1 text)
DT 377, (ARIZONIO* -- clearly a member of this family of songs, and closer to this than Laws B10a or C17, although it perhaps should be classified as a separate piece)
Roud #634
RECORDINGS:
Cass County Boys, "Trail to Mexico" (Bluebird B-8806. 1941)
Roscoe Holcomb, "The Hills of Mexico" (on Holcomb-Ward1)
Harry "Haywire Mac" McClintock, "The Trail to Mexico" (Victor V-40016, 1929; on MakeMe)
Carl T. Sprague, "Following the Cow Trail" (Victor 20067, 1926; Montgomery Ward M-4468, 1934; rec. 1925; on AuthCowboys)
CROSS-REFERENCES:
cf. "The Buffalo Skinners" [Laws B10a]
cf. "Shanty Teamster's Marseillaise" (plot)

Boghead Crew, The

DESCRIPTION: The singer joins the Boghead harvest crew. The crew are described by name, task, and characteristics. The meals seem happy enough. "Noo, I mysel comes in the last My heart it is richt glaed To follow up the merry crew And wag the hinmost blades"

AUTHOR: James Trail (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #5, p.3)
EARLIEST DATE: 1905 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
KEYWORDS: farming work moniker nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #3, pp. 1-2, "The Boghead Crew"; "Folk-Song in Buchan," pp. 44-45, "The Boghead Crew" (1 text plus 1 fragment)
Greig/Duncan3 409, "The Boghead Crew" (4 texts, 4 tunes)
Roud #5406
CROSS-REFERENCES:
cf. "The Hairst o' Rettie" (subject: harvest crew moniker song) and references there
cf. "The Kiethen Hairst" (subject: harvest crew moniker song)
cf. "The Ardlaw Crew" (subject: harvest crew moniker song)
cf. "The Northessie Crew" (subject: harvest crew moniker song)
NOTES [111 words]: The song has the same happy tone about the harvest work as "The Kiethen Hairst" by the same author.
Greig/Greig/Duncan3 409A dates the harvest: "Twas in the year 1870, On August the 16th day From the parish of Longside I northward took my way."
Greig #7, p. 3 reports that he has in hand another version that "contains the two or three verses which I omitted; but as Mr Trail himself quite approves of the omission we need not re-open the matter."
Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Boghead (409) is at coordinate (h6-7,v9-0) on that map [roughly 38 miles N of Aberdeen]. - BS
Last updated in version 2.6
File: GrD3406
**Bogie Banks**

DESCRIPTION: Sandy meets a girl by Bogie Banks and would not give her up "for a' the lands o' Alexander." He takes her to a parson's house and they marry. He takes her to his home and his father says "she'll be my daughter dear" Now she has many farm animals.

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan5)

KEYWORDS: courting wedding father

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan5 948, "Bogie Banks" (3 texts, 2 tunes)

Roud #6768

CROSS-REFERENCES:

cf. "I'll Let You Know the Reason" (theme: rejecting the riches of Alexander)

File: GrD5948

**Bogie's Banks and Bogie's Braes**

DESCRIPTION: "I hae a housie oh my ain ... On the bonnie banks oh the Bogie" The singer lives there with grannie at her wheel, a cow, hen and duck and "a laddie leel an true" He knows every step and stone "frae Craig tae Huntly" He will soon sleep in the churchyard.

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan3)

KEYWORDS: age home nonballad animal bird chickens family

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan3 547, "Bogie's Banks and Bogie's Braes" (1 text)

Roud #6023

CROSS-REFERENCES:

cf. "Corn Riggs" (tune, per Greig/Duncan3)

File: GrD3547

**Bogie's Bonnie Belle**

DESCRIPTION: Singer meets Bogie and goes to work for him; his daughter Isabel meets him by the river. She delivers a son, and Bogie sends for the singer, who promises to marry her. Bogie says the singer's not worthy of his daughter. Bogie's daughter marries a tinker

AUTHOR: Unknown

EARLIEST DATE: 1906 (Greig/Duncan7)

LONG DESCRIPTION: Singer, going to Huntley, meets Bogie and arranges to drive horses for him; his daughter Isabel chooses him for her guide, down by the river. Later, she delivers a son, and Bogie sends for the singer, who promises to marry her. Bogie says the singer's not worthy of his daughter, so (the singer takes his son away while) Bogie's daughter marries a tinker; the singer takes his leave (and boasts of having taken her maidenhead) (or he wishes her well)

KEYWORDS: hardheartedness courting seduction sex bragging pregnancy baby father lover

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):

Greig/Duncan7 1396, Greig/Duncan8 Addenda, "Bogie's Bonnie Bell" (13 texts, 11 tunes)

Kennedy-FolksongsOfBritainAndIreland 340, "Bogie's Bonnie Belle" (1 text, 1 tune)

MacColl/Seeger-TravellersSongsFromEnglandAndScotland 81, "Bogie's Bonnie Belle" (1 text, 1 tune)

DT, BOGIEBEL*

Roud #2155

RECORDINGS:

Davie Stewart, "Bogie's Bonny Belle" (on FSB01)

CROSS-REFERENCES:

cf. "Adieu to Bogie Side" (lyrics)

cf. "The Plains of Waterloo" (tune, per Greig/Duncan7)

cf. "Erin's Lovely Home" (tune, per Greig/Duncan7)

NOTES [133 words]: According to Kennedy, a "literary" version of the song by John Riddel
This is an instance of a difficult conundrum, which initially led me to lump the songs. There is good
evidence that this "literary" version is a traditional song (Ford and Ord have very different versions,
and Grieg found quite a few versions). And Ord's longish version has clear links to Kennedy's song.
Links, but not really the same plot (e.g. the pregnancy vanishes). Still, I suspect there are versions
which mix. Best to check the references to both songs.
I find myself wondering if Riddell didn't know both songs, and create his version (with its references
to the muses, etc.) from scraps of both. - RBW

Last updated in version 2.5
File: DTbogieb

Bogie's Braes

DESCRIPTION: "By Bogie's streams that rin sae deep, Fu' aft wi' glee I've herded sheep... Wi' my
dear lad on Bogie's braes.... But waes my heart the days are gane... While my dear lad maun face
his faes." She laments all that she will do alone in his absence

AUTHOR: unknown
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
KEYWORDS: love separation parody
FOUND IN: Britain(England)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, p. 114, "Bogie's Braes" (1 text)
Roud #5542
CROSS-REFERENCES:
cf. "Logan Water"
cf. "Logan Braes"
NOTES [32 words]: Ord-BothySongsAndBallads notes that this is "simply a parody on Logan
Braes," and (given its rarity) it might almost be filed with that piece -- but "Logan Braes" isn't in the
index yet. - RBW

File: Ord114

Bogs of Shanaheever, The

DESCRIPTION: Singer recalls a hunting accident "a-coursing on the bogs of Shanaheever": he
killed and buried Victor, a fellow hunter, and fled to "the wilds of the prairie; I watch for the Red
man, the panther and beaver" He hopes to return "when the time is right"

AUTHOR: unknown
EARLIEST DATE: 1995 (IROConway01)
KEYWORDS: exile return homicide escape burial death mourning hunting America Ireland dog
friend
FOUND IN: Ireland
Roud #5335
RECORDINGS:
Ollie Conway, "The Bogs of Shanaheever" (on IROConway01)

File: RcRBoOSh

Bohunkus (Old Father Grimes, Old Grimes Is Dead)

DESCRIPTION: Old Grimes, "the good old man," was always dressed in a long black coat and was
widely respected. He had two sons, (Tobias) and Bohunkus. "They has a suit of clothes... Tobias
wore them through the week, Bohunkus on a Sunday."

AUTHOR: Words: Albert Gorton Greene?
EARLIEST DATE: 1822 (Providence Gazette)
KEYWORDS: father children death clothes humorous
FOUND IN: US(Ap,MW,Ro,SE,So)
REFERENCES (16 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 258-259, "Old Grimes is Dead" (1
text, 1 tune)
Randolph 428, "Old Father Grimes" (1 short text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 224-225, "Bohunker and Kychunker" (2 texts, 2 tunes)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 321, "Josephus and Bohunkus" (2 texts plus a fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 321, "Josephus and Bohunkus" (1 tune plus a text excerpt)
Morris-FolksongsOfFlorida, #113, "Old Grimes" (2 texts)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 194, "Old Grimes" (1 fragment)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 217-219, "Old Grimes Is Dead" (1 text)
Hubbard-BalladsAndSongsFromUtah, #201, "Old Grimes" (1 text, in which the brothers are Josephus and Cachecker)
Botkin-TreasuryOfNewEnglandFolklore, pp. 576-577, "Old Grimes" (1 text)
Spaeth-ReadEmAndWeep, pp. 83-84, "Bohunkus" (1 text)
Spaeth-WeepSomeMoreMyLady, pp. 150-151, "Old Grimes" (1 text)
Cox-FolkSongsSouth 170, "Old Grimes" (1 text, with an "Old Grimes" first verse and the rest unrelated)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, pp. 156-157, (No title listed) (1 text, tune referenced)
Heart-Songs, p. 383, "Bohunkus" (1 text, 1 tune)
ADDITIONAL: Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 94, "Tobias and Cuancus" (1 text, tune referenced)

ST R428 (Full)
Roud #764

RECORDINGS:
Ernest V. Stoneman, "Josephus and Bohunkus" (Victor, unissued, 1927)

CROSS-REFERENCES:
cf. "Auld Lang Syne" (tune)

NOTES [430 words]: This piece seems to fall into two parts, one describing Old Grimes, his clothes, and the respect with which he was treated (so, e.g., in Spaeth's *Weep Some More* and Botkin's *New England Folklore*). The other describes the humorous exploits of (Tobias/Josephus) and Bohunkus (so in Speath, *Read 'Em and Weep*; also the "B" text and perhaps the "C" fragment in Brown), who shared almost everything, usually with one brother having rather the better of the distribution. In Randolph's version, for instance, Tobias gets the clothes for six days out of seven. On the other hand, in Spaeth, when they went to the theatre, Bohunkus was in the gallery and Josephus in the pit; Bohunkus died of cholera but Josephus "by request"; Bohunkus went to heaven and Josephus to Hell (or, in one book, "Sing Sing"!). This version was printed at least as early as 1913 in *Songs That Never Grow Old*, and is listed there as anonymous. Laura Ingalls Wilder (Little House in the Big Woods, chapter 10) has a different sort of a plot, in which Grimes's wife is so stingy with cream that he blows away in the wind. Based on the notes in Brown, it appears that Green wrote only the "Old Grimes" text, with the rest coming from elsewhere. But this does not solve the matter, for it appears that Greene was not responsible for the first verse of "Old Grimes"; when he confessed authorship in 1833, he denied writing the opening stanza.

Spaeth's "Old Grimes" text is so feeble that it's hard to believe such a thing could enter tradition. And, indeed, no traditional form similar to the printed versions from Spaeth and Botkin seems to have turned up; they all add some sort of comic ending (see Randolph, Cox, Wilder; Brown "A"). My feeble guess is that "Old Grimes" did not become traditional until it picked up some sort of humorous element, perhaps from "Bohunkus," and circulated only in that form. "Bohunkus" very possibly did not enter tradition at all on its own; although the Pankakes have a text which may have come from oral tradition, it is so short that it could be a fragment of a Grimes/Bohunkus conflation. But it's probably best if you examine the matter yourself.

This should not be confused with the piece called "Old Roger is Dead (Old Bumpy, Old Grimes, Pompey)" in this collection, which also goes under the title "Old Grimes." - RBW
Opie/Opie-OxfordDictionaryOfNurseryRhymes 6, "Old Abram Brown is dead and gone" is the usual first verse for this song: "Old Abram Brown is dead and gone, You'll never see him more; He used to wear a long brown coat That buttoned down before." - BS

Last updated in version 6.0

File: R428
Boire un P'tit Coup C'Est Agreable (Sipping is Pleasant)

DESCRIPTION: French. Let's go to the woods together, marionette. We will gather apples and hazelnuts. Marie has a marionette; Marie has us both, we will sleep in the same little bed. Chorus: "Sipping is pleasant. Sipping is gentle. Swigging makes the spirit sick"

AUTHOR: unknown
EARLIEST DATE: 1959 (Peacock)
KEYWORDS: foreign language courting sex drink bawdy nonballad
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 508-509, "Boire un P'tit Coup C'Est Agreable" (1 text, 1 tune)
RECORDINGS:
Mme Lucie Cormier, "Boire un P'tit Coup, C'Est Agreable" (on PeacockCDROM) [one verse only]
File: Pea508

Bold Adventures of Captain Ross

DESCRIPTION: "Come listen a while with attention, You seamen and landsmen likewise," to the tale of Bold (John) Ross. They sail to the "Pacific Ocean." They haul in the Fury's stores. They will see the North Pole or die. They find where the "magnet does bend."

AUTHOR: unknown
EARLIEST DATE: 1908 (Flrth)
KEYWORDS: sailor hardtimes
HISTORICAL REFERENCES:
1829-1833 - John Ross's (second) expedition to the Northwest Passage
FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 96, "Bold Adventures of Captain Ross
Roud #V21104
CROSS-REFERENCES:
cf. "Tars of the Blanche" (listed tune)
cf. "Lady Franklin's Lament (The Sailor's Dream)" [Laws K9] (subject: the Northwest Passage)
NOTES [4740 words]: John Ross's 1829 Victory expedition to seek the Northwest Passage was well worth of a ballad. It's sad that this feeble and erroneous piece is all that Palmer could find. The tale the song tells is based on fact, but fact mixed with an incredible amount of fiction. Here are the examples of each:
This song is in the first person ("Bold Ross was our noble commander" -- although oddly enough it never specifies whether it was John Ross or James Clark Ross), but other than John Ross, only one of the sailors on the Victory published an account of the voyage -- and that account, by steward William Light and touched up and published by Robert Huish, was intensely critical of John Ross (Edinger, pp. 227-228, 256-257, etc. -- since Light's was the only other account of the voyage, it has to be cited by those who studied the expedition, even though Light is considered an extremely biased witness).
"We sailed to the Pacific Ocean": The reason sailors sought the Northwest Passage was indeed to go from the Atlantic to the Pacific Ocean, but Ross (who entered the Passage from the Atlantic end) never came near the Pacific. The Fury: When Ross's ship was stuck, he did indeed retreat to the place where the Fury had been wrecked a decade earlier, and used the leftover supplies from that ship (which had had a much larger crew than the Victory) to provision his men.
"Our mainmast was soon smashed to pieces, While we hauled in the ship, Fury's stores": The expedition did indeed use supplies from the wreck of the Fury, as noted above, but the Victory was still capable of sailing when she was finally abandoned and scuttled; she simply couldn't get out of the ice.
"The North Pole": Ross's goal was never to see the North Pole; he wanted to sail the Northwest Passage. As it happened, his nephew James Clark Ross would find the north MAGNETIC pole during the expedition.
"Parry" is William Edward Parry, who had been Ross's second-in-command on Ross's first Northwest Passage expedition, and had made three voyages to try to find the Passage after Ross was disgraced. "Cook" is Captain Cook, who never sought the passage but did explore the Bering Sea region, where the Passage would end if it could be found.
"The bright magnet": presumably the North Magnetic Pole.
"King William's Name": James Clark Ross named one of the regions he explored "King William Land" (although this was presumably retrospective naming, since George IV was still king when the expedition set out). It is now known that this was part of an island, so it's "King William Island" -- and it was where the Franklin Expedition came to grief. Many think that this happened because John Ross published a map of King William Land showing it as part of the mainland, causing Franklin -- who had to decide whether to go east or west of King William Land -- to make the disastrous choice to go west, resulting in his ships being trapped in the ice.

As you can probably tell, the Ross expedition to a degree informed the planning for the Franklin Expedition; for an overview of the latter, and of the whole Northwest Passage saga, see the notes to "Lady Franklin's Lament (The Sailor's Dream)" [Laws K9]. But there is more to say about Ross's expedition than is found in the notes to that song, or in the text of this song.

It all started in the aftermath of the Napoleonic Wars. The British Navy was huge -- too many ships and too many men for peacetime purposes. The Navy downsized as best it could -- many ships were dropped and many sailors paid off -- but getting rid of the officers wasn't so easy. With no ships to serve in, many of them were put on "half pay" -- that is, relieved of ship's duties but kept on the books at, yes, half the amount they were paid while on regular duty. Nobody liked this much -- the Navy didn't like paying even half the salaries; the officers didn't like getting only half the salary. There was intense competition for what jobs were available at sea -- and, indirectly, great political pressure to find something for them to do (Berton, p. 18; Williams, p. 170). Officers, after all, came from the upper classes, so they had clout.

One idea for finding occupations for a few ships was exploration. Among other things, in 1818 four ships were designated to explore the polar regions. Two, under David Buchan and John Franklin, would try to reach the North Pole. And two would resume the old, half-forgotten quest for the Northwest Passage (Williams, p. 171).

Command of the Northwest Passage expedition of 1818 went to "that stubborn and often maddening Arctic explorer Sir John Ross" (the description of Ross is from Berton, p. 13). He seemed, at first glance, a good choice: he was very brave, he was skilled at surveying, and he was clever about inventing things (e.g. he devised a tool for taking deep sea samples, and a device for drying the air inside a cold ship; for the latter, see Edinger, pp. 129-130). It was also argued that his experience in the Baltic made him at least a little more knowledgeable than most about working in cold conditions (Berton, pp. 22-23).

Ross was given command of the large whaler Isabella (a name to remember; we'll hear it again), and Parry, his second-in-command, was given the smaller (and, as it turned out, much slower) Alexander (Williams, p. 172). They were ordered to go through the Davis Strait (well explored by whalers), verify the existence of Baffin Bay (previously explored by, you guessed it, Baffin -- but his records were not taken very seriously), and then head west from Baffin Bay to look for the Northwest Passage. All this Ross did (Berton, p. 30); Baffin Bay was real -- and, as Baffin had said, there were openings to the west of it: Lancaster Sound, Jones Sound, and Smith Sound (which was more of a passage north than west). Ross picked the likeliest of them -- Lancaster Sound, the southernmost of the three -- and started on his way (Williams, pp. 176-177).

He didn't know it, but he had found the best entrance to the Northwest Passage (technically those other inlets, Jones Sound and Smith South, could also have led to passages, but being further north, they were almost always blocked by ice). In went Ross -- for perhaps 50 miles (Berton, p. 30, says 30; Edinger, p. xviii, says 80). The Isabella, being faster, went ahead of the Alexander in the heavy fog. Then the fog broke. And Ross saw... something. And instantly turned around, and headed everyone for home (Delgado, p. 57).

Ross would later claim that Lancaster Sound was closed. He had seen mountains -- he dubbed them the "Croker Mountains" after the First Lord of the Admiralty -- and that was enough reason to give up the whole expedition.

He didn't have to give up. Ross's ships had been provisioned to over-winter. Even if there were mountains, that didn't prove there was no way around them. But Ross, for whatever reason, had enough. He not only headed home, he turned around so quickly, piling on all sail (Williams, p. 178) that Parry in the Alexander never even got to see Ross's mountains. And didn't believe they were there. No other officer every said he believed it, either.

Neither did the Admiralty (Delgado, p. 58). They wanted another try at Lancaster Sound. But the chance would not go to Ross. He was back on half pay for the rest of his career (Edinger, p. xvii; Bertens, p. 34). It was Parry who got command of the next expedition (Williams, p. 181).

It was a better expedition, too. Parry, instead of a whaler, got an actual Navy ship, the HMS Hecla, a "bomb" ship -- meaning that it was designed to throw very heavy shells, so, although slow, it was solid enough to deal with ice (Delgado, p. 58. On at least one occasion in 1825, Hecla's heavy construction let her survive an ice "nip" that would have sunk any other type of vessel; Delgado, p.
The wind came up so hard that it pushed Parry's ships into a trap between Somerset Island (the They then set out down Prince Regent Inlet. But before they could go more than about sixty miles, there except to demonstrate with absolute certainty that the North Magnetic Pole moved (Williams, p. 224); it was a much bleaker place than Parry's earlier wintering sites (Berton, p. 85). They would to reach Lancaster Sound; they barely had time to reach Prince Regent Inlet before the ice shut down the inlet, but it was noted for future exploration.

After returning home to great acclaim, Parry would make two more expeditions. His second expedition, ordered at the end of 1820 and setting sail in 1821 (Williams, p. 253) once again included the Hecla but this time with a sister ship, the Fury, as the second vessel (Berton, pp. 46). It was an attempt to reach the Passage via Hudson's Bay (Berton, p. 47). Everyone should have known better; although the maps of the Bay were somewhat imperfect, it had been explored enough that it should have been clear that there was no passage that way. But many doubted the earlier reports (Williams, p. 213).

This second expedition produced little. Parry spent two winters in the northern Hudson Bay area, but found no way to the west except a tiny channel between the mainland and Baffin Island that he named "Fury and Hecla Strait." Ice-clogged, it was clearly impassable (Williams, pp. 218-220). But exploring the area had given Parry an idea. To the west of Fury and Hecla Strait, he had seen what appeared to be ocean stretching to the west -- at about the longitude of Prince Regent Inlet that Parry had spotted on his first expedition. And other explorers, notably John Franklin, had shown that there was ocean to the north of Canada at about the latitude where Parry was exploring. So, although Hudson Bay did not lead to the Northwest Passage, might it not be possible to head through Lancaster Sound, down Prince Regent Inlet, and then turn west along the north coast of Canada and complete the passage?

That was the basis for Parry's third expedition: He would go down Prince Regent Inlet and see if it led to the northern coast of Canada. So, in 1824, Parry set out again, once again in the Hecla and Fury, to try the Prince Regent Inlet route (Williams, pp. 222-223). Three other expeditions set out at the same time (Delgado, p. 79) to explore more of the coast of Canada. A land expedition was led by John Franklin, which succeeded in mapping much but not all of Canada's northern shore; Frederick Beechey took a ship through the Bering Strait to enter the passage from the west (this expedition accomplished relatively little); and George Lyon was sent to poke around in Hudson Bay again (this expedition also accomplished little; the Griper, Lyon's ship, was still a disastrously poor sailor and limited what he could do. The Griper barely survived, and Lyon was never given another command, but it clearly wasn't his fault; Williams, pp. 226-227).

Parry's expedition was the lynchpin. The ends of the Passage were known: Lancaster Sound and Alaska. The middle was not. Franklin and Beechey and Lyon, especially Franklin, might clarify some parts of the route, but only Parry was in position to locate the link in the middle. Unfortunately for Parry, the weather -- which had been wonderful (by Arctic standards) for his 1819 voyage, and which hadn't been such a factor in his second because he sailed so much farther south, was a big problem in 1824. The ice was much heavier than in 1819, making it much harder to reach Lancaster Sound; they barely had time to reach Prince Regent Inlet before the ice shut them down (Williams, p. 223; Berton, pp. 84-85). They spent the winter at a place they called Port Bowen, at the extreme northwest end of Baffin Island (Delgado, p. 84), accomplishing nothing there except to demonstrate with absolute certainty that the North Magnetic Pole moved (Williams, p. 224); it was a much bleaker place than Parry's earlier wintering sites (Berton, p. 85). They would not escape until July 1825.

They then set out down Prince Regent Inlet. But before they could go more than about sixty miles, the wind came up so hard that it pushed Parry's ships into a trap between Somerset Island (the
western boundary of the inlet) and the ice. *Hecla* survived, but *Fury* crashed into the shore so hard
that it broke her keel and shattered her hull (Williams, p. 225). They put her ashore to try to fix the
damage, but she was beyond repair (Delgado, p. 85).
With only one ship intact, Parry had no choice but to turn for home. Prince Regent Inlet was still
unexplored; no one knew whether it could lead to the Passage or not.
Not even losing one of his ships ruined Parry's reputation with the Admiralty. They set the Passage
aside, but authorized Parry to make an attempt at the North Pole. Like the Buchan/Franklin
expedition, that didn't even make it close. Parry decided he had had enough of exploring; he never
led another expedition. The Admiralty, for the moment, decided to stop messing around in the
Arctic.
Which left an opening for John Ross to re-emerge. If the Navy wasn't going to try any more, he'd
stage a commercial expedition that would let him do things his own way. He managed to convince
Felix Booth, distiller of Booth's Gin, to fund most of his expedition (Delgado, p. 88; in what follows,
note how many of the places Ross visited were given names that were variants on "Booth" or
"Felix"). Ross thought he had a bright idea: A small ship, able to get through narrow passages --
and with a steam engine to power it when the wind did not cooperate (Edinger, p. 7).
In concept, Ross had a good idea. When the Passage was finally navigated by Roald Amundsen,
he used a small boat with an engine. In practice, there were problems. Ross's steam engine would
prove impossibly troublesome -- it used paddlewheels, not a screw propeller, and the lack of a flue
meant that it didn't draw properly (two facts which, in combination, meant that it didn't have enough
power to do any good), plus it regularly broke down (Edinger, pp. 8-9; according to Williams, p.
248, Ross and the designers eventually had such a pamphlet war about it that they almost fought a
duel).
Worse, the ship Ross decided to use, the *Victory*, was so small that she could not carry enough
provisions for an exploratory voyage, even for his small crew of just 23. But Ross had an answer
for that, too. When the *Fury* had grounded in Parry's expedition, the crew had unloaded the *Fury* as
they tried to lighten ship. All the supplies for dozens of men -- sails, ropes, clothes, guns, and most
especially, non-perishable food -- were sitting there, waiting on the beach. For a small crew like
Ross's, it would be a bounty that would last years. He would sail to Prince Regent Inlet, find the
wreck of the *Fury*, and re-supply from the provisions she had left behind. (Edinger, p. 7. There was
actually a lot more to his plan than that, involving a third ship, but the above is the essential part.)
There was some drama as Ross set out, including a mutiny on his supply ship and the permanent
maiming of one of his engineers by the steam engine, but he got to Prince Regent Inlet as
expected, and found *Fury* Beach. The wrecked hull was gone, but the food and supplies were
there, and the *Victory* was able to fill her storage bins without even making much of a dent in the
quantity of food (Williams, p. 230; Edinger, pp. 16-17; who adds that Ross blew up the remaining
gunpowder lest it hurt visiting Inuit). Despite the cantankerous steam engine, Ross's voyage
seemed to be off to a great start.
But although Prince Regent Inlet was south of Lancaster Sound, its entrance was still four
hundred-odd miles north of the Arctic Circle. Ross had hardly started on his voyage down the Inlet
before he started to have trouble with ice. Ross made it some two hundred miles farther south than
Parry had (Edinger, p. 27; Delgado, p. 91, says 150 miles; Bertens, claims 300; I think the
discrepancy is that the first is shoreline distance, the second north-south, and the third the total
distance Ross travelled). Despite that, Ross didn't find any route west (there was a tiny passage,
Bellot Strait, between Somerset Island and what Ross called Boothia Felix, now the Boothia
Peninsula, but Ross missed it; Williams, p. 231. In any case, it wasn't navigable back then). In
October, he was frozen in to a place he called Felix Harbour (off the body of water he called the
Gulf of Boothia; Ross sure knew how to butter up the paymaster).
Ross's first wintertime activity was breaking down the steam engine he hated so much and
dumping it on the beach (Williams, p. 231; Delgado, p. 91, has a modern photo of some of the
abandoned parts still rusting away in Felix Harbor, although, with the Northwest Passage opening,
I suspect many of them have since quietly vanished). More noteworthy was the arrival a tribe of
Inuit, with whom *Victory*'s men had interesting and profitable relations (Edinger, p. 62 and following;
Williams, p. 234 and following -- one suspects that they brought the men of the *Victory* enough
fresh food to help stave off scurvy). And James Clark Ross led a series of exploratory trips. One of
these took him to the region, mentioned above, that he would dub "King Williams Land" (Delgado,
p. 93). We now know it as King William Island. Had Ross known it, he had found the key link in the
Northwest Passage -- but he didn't know it, and lack of supplies meant that he couldn't go on and
connect his findings with other known territories (Berton, p. 114. He had hoped to make it to the
point where Franklin had had to turn back, but they hadn't been able to properly cache supplied
because a man on the sledge trip had suffered from snow blindness; Edinger, p. 107). So even
though James Clark Ross's explorations helped fill in the middle in the gap in the maps, he hadn't filled in all of the gap; there were blank spots on both sides of what he had found. Or, rather, there should have been blank spots that should have been blank. John Ross's map (reproduced on p. 238 of Williams) showed King William Island as attached to the mainland, and the Franklin Expedition probably died as a result. In any case, John Ross had no way of getting across the Boothia Peninsula to the passage his nephew had (sort of) discovered. (And he might not have tried. John Ross, an imperious man, was not on good terms with either his sailors or his nephew by this time; Berton, p. 114.)

James Clark Ross named the place where he had to turn back "Victory Point," after this ship (Edinger, p. 109); in one of life's small ironies, it was on this point (although not at Ross's cairn) that the Franklin Expedition would leave their only written record.

James Clark Ross would also eventually prove that Prince Regent Inlet, and the bay it led to (which John Ross named the Gulf of Boothia) were just that: a bay, which did not lead to the Passage (Berton, p. 113).

The Inuit eventually left to return to their hunting. It took Ross a lot longer to break free. Not until July 1830 was it possible to move the ship at all -- and then only for a few miles. When the ice closed in again later that summer, Ross was still stuck in the vicinity of Felix Harbour (Berton, p. 111); he named this particular spot 'Sheriff's Harbour' (Felix Booth had been Sheriff of London, so this was another tribute to his patron; Edinger, p. 128). The second winter, the Inuit did not show up until April (Delgado, p. 95). It was a dull winter. But it was during this winter, on June 1, 1831, that one of James Clark Ross's journeys took him to the exact site of the North Magnetic Pole. (Naturally, Ross officially took possession in the name of Great Britain.) It took him most of two days to be sure of the location -- partly because the pole's position fluctuated somewhat and partly because, in the cold, it was difficult to handle metal instruments and hard to keep them operating properly; they wanted to stick (Edinger, p. 153). Ross and his party went a little further and built another cairn (Edinger, p. 154); this presumably was the cairn the Franklin Expedition was looking for in their last known message, but that was later....

On August 15, 1831, the Inuit left for what proved to be the last time (Edinger, p. 165). It was, as it turned out, an important moment -- because, from then on, the men of the Victory would get little fresh food. So far, the diet John Ross had offered to his men had kept them free from scurvy, though many of them hadn't liked it much. Starting from the time the Inuit left, they were subject to dietary diseases, which would get worse and worse for the rest of the expedition.

The Victory finally worked its way free on August 28, 1831 -- and made it only about ten miles before getting stuck yet again, in a place Ross named "Victory Harbour" (Delgado, p. 95; it was later changed to Victoria Harbor). That was the end. Ross realized that he simply could not free the Victory (Edinger, p. 171). He had no choice; he would have to abandon ship, and try to head back to Fury Beach on foot, then try for rescue by taking the ship's boats into Baffin Bay. He spent the next few months setting up supply dumps between Victory Harbor and Fury Beach (Williams, p. 242). When they left the ship, each man was allowed just ten pounds personal belongings -- which included the clothes he demanded they take (Edinger, p. 184). In late May, 1832, they nailed Victory's flag to her mast, drank a toast and left her for the last time (Edinger, p. 185). For a while, they tried hauling boats with them, until James Clark Ross reported that they could use the Fury's boats (Williams, p. 243; Delgado, p. 97; Edinger, p. 190). It was still a hard haul; since they needed most of the crew to haul each sledge, and required several sledges, most of the ground had to be covered three times or more.

Arriving at Fury Beach on the night of July 1, 1832 (Edinger, p. 191), they built a shelter, grandly labelled "Somerset House," mostly from leftover parts from the Fury (Delgado, p. 99: according to Edinger, p. 192, Ross named it after North Somerset, the name Parry had given to the region). In August 1832, they sailed their small boats north in Prince Regent Inlet to try to break out into Baffin Bay (Edinger, pp. 192-193), but there was too much ice in Baffin Bay for them to reach the whaling grounds (Edinger, p. 197; Ross would use this ice to justify his claim that Lancaster Sound had been blocked in 1818, as if that were relevant). Back they went to Fury Beach to try to survive another winter and try again in 1833 (Berton, p. 118; Williams, p. 243). By this time, scurvy was starting to set in; their carpenter -- who was irreplaceable and vital to their survival -- died of it in February 1833, and others were too ill to be able to work (Williams, p. 244; Edinger, pp. 203-204).

It was a hard winter in other ways; the food from the Fury, although still plentiful, was starting to spoil from years of exposure to frost and ice and wet (Edinger, p. 205), and Somerset House -- really a reinforced tent -- collapsed once (Edinger, p. 201).

In 1833, they were in luck -- they set out on August 15, and this time they found Lancaster Sound open, allowing them to head for Baffin Bay (Berton, p. 118; Edinger, p. 208). On August 26, they spotted whalers (Edinger, p. 209). The first one they saw, they failed to hail, but they managed to
gain the attention of another (Edinger, pp. 209-210).

In an amazing coincidence, the ship they managed to reach was none other than the *Isabella*, Ross's ship from his failed expedition of 1818 (Berton, p. 119). When the Isabella's mate heard that Ross was aboard, he declared that Ross was two years dead. No doubt Ross took great satisfaction in proclaiming otherwise (Williams, p. 245; Edinger, p. 210).

According to contemporary accounts, it took a while to convince anyone of the truth, but "as Ross and his shipwrecked men pulled up alongside the whaler, her crew manned the rigging and received them with three hardy cheers.... Every one of Ross's men, with the strain [of desperately seeking rescue] suddenly removed, was on the verse of hysteries. 'Every man was hungry and was to be fed, all were ragged and were to be clothed, there was not one to whom washing was not indispensable, nor one whom his beard did not deprive of all English semblance....' Few of the rescued could sleep that night, but this was not due to excitement as to souther luxury. Long accustomed to a cold bed on the hard snow or bare rock, even Ross himself found a ship's bunk impossible and he turned out and spent his night in a chair" (Lubbock, p. 297). It must have been deeply frustrating for Ross that the *Isabella* had not yet filled its holds with oil.

The crew of the *Victory* could not head for home until a month later, when the Captain Humphreys of the *Isabella* decided the weather was too rough to stay (Edinger, pp. 211-212). Strangely, other whales had taken word of Ross's rescue to England; I've no idea why Ross and crew didn't transfer to one of the ships that went home earlier.

The men came home to great acclaim, which no doubt explains why this piece was written: John Ross was knighted (although not until a year later; Edinger, p. 216) and given honors by foreign governments as well (Edinger, p. 220). James Clark Ross was promoted to Captain (as well as having two birds named after him; Edinger, pp. 220-221), and the men were given extra pay (Williams, p. 246; under navy regulations, their pay would ordinarily have been cut off when their ship sank -- and although they were civilians, Ross's budged hadn't included pay for four years, so either the navy paid them or no one did; Ross was broke -- Edinger, pp. 216-218). Both Rosses had a meeting with King William IV not long after their return home (Edinger, p. 215). John Ross received more than 4000 pieces of fan mail (Edinger, p. 219) -- and, at age 57, managed to gain a 23-year-old wife (Edinger, p. 220, though she would eventually walk out on him; Edinger, p. 243). The voyage became famous enough that a panorama of it was exhibited publicly (Williams, p. 249); there were other museum exhibits and the like as well (Edinger, p. 221). Felix Booth, in addition to having half the Arctic named after him, earned a baronetcy (Edinger, p. 220).

Yet John Ross also managed, yet again, to get in trouble, with excessive boasts at the expense of his nephew, as well as refusal to admit several of his errors. The song is right that he was bold. He was also ahead of his time (e.g. in his advocacy of steam and other new technologies). I don't think that really makes him a good officer; he was wrong as often as he was right, and he was stubborn and a terrible commander of men. And this piece, naturally, tells the good without the bad. As Williams says on p. 248, "John Ross is a difficult character to assess. Irascible, cross-grained, cantankerous are all terms that come to mind in describing him; yet on the voyage of the *Victory* he survived more than four years in the ice (no other expedition to this time had been out for more than two winters), and brought back most of the crew alive." That is, I think, about as balanced a verdict as we can give.

-BBW

Bibliography


Last updated in version 5.0
File: PaSe096
**Bold Benjamin, The**

DESCRIPTION: Admiral Cole/Captain Chilver sails for Spain on the Benjamin with five hundred men, to gain silver and gold; he returns with sixty-one men. On their return to Blackwall, mothers and widows lament the lost sailors.

AUTHOR: unknown

EARLIEST DATE: 1891 (Ashton-RealSailorSongs); before 1679 (Bodleian broadsides)

KEYWORDS: navy war death mourning ship shanty sailor

FOUND IN: Britain(England(South))

REFERENCES (6 citations):
- VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 23, "The Bold Benjamin" (1 text, 1 tune)
- Ashton-RealSailorSongs, #38, "The Benjamin's Lamentations For their sad Loss at Sea, by Storms and Tempests" (1 tune)
- Palmer-OxfordBookOfSeaSongs 21, "The Benjamins' Lamentation for their sad loss at Sea, by Storms and Tempests" (1 text)
- Olson-BroadsideBalladIndex, ZN464, "Captain Chilver's gone to Sea"

ADDITIONAL:
- C. H. Firth, _Publications of the Navy Records Society_ , 1907 (available on Google Books), p. 89, "The Benjamin's Lamentation for their Sad Loss at Sea by Storms and Tempests" (1 text)

BROADSIDES:
- Bodleian, Don. b.13(5), "The Benjamin's lamentation for their sad loss at sea by storms and tempests," F. Coles, T. Vere, J. Wright, J. Clarke (London), 1674-1679 (scan not really legible); also Douce Ballads 1(16a), "The Benjamin's lamentation for their sad loss at sea by storms and tempests," W. Onley (London), 1689-1709

NOTES [227 words]: This song is a remake of the black-letter ballad (c. 1679) "The Benjamin's Lamentation for their Sad Loss at Sea, etc." - (PJS)

This is the broadside in the two Bodleian citations. They are very strange broadsides. The first one, the Coles broadside, was scanned in black and white and is very blurred, but it clearly closely related to the Onley broadside -- it appears they use the same woodcut, or at least that the Onley broadside imitated the first of the two woodcuts in the Cole piece. Stranger still, they are PARTLY blackletter. The text varies almost randomly between Roman and blackletter type. Take the first stanza of the Onley broadside. I'll reproduce it, showing the parts in Roman text in all caps.

Captain CHILVER's gone to Sea,
Ay, Boys, O Boys,
With all his Company, Ay,
Captain CHILVER's gone to Sea
With all his Company,
IN THE BRAVE Benjamin, O.

This is a curious imitation of the Cole broadside, which also mixes blackletter and Roman type (seemingly in the same way, although the blurry print makes it impossible to be sure at every point), plus it puts the name Benjamin in italics. One would guess Onley didn't have a lower-case italic type (although he had italic capitals) and so reverted to blackletter. But why the mix of Roman and blackletter? I have no idea.

I know nothing about the wreck in question, if indeed it was real. - RBW

Last updated in version 5.3

File: VWL023

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**Bold Black and Tan, The**

DESCRIPTION: "Says Lloyd George to MacPherson, I give you the sack To uphold law and order you haven't the knack." The English create the Black and Tan army, which commits atrocities, but the Irish vow they will defeat the English

AUTHOR: unknown

EARLIEST DATE: 1962 (Galvin)

KEYWORDS: Ireland rebellion violence Civilwar IRA

HISTORICAL REFERENCES:
- 1920-1921 - The Black and Tan War
REFERENCES (2 citations):
Galvin-IrishSongsOfResistance, pp. 63-64, "The Bold Black and Tan" (1 text, 1 tune)
DT,BLACKTAN*

CROSS-REFERENCES:
cf. "The Boys from County Cork" (subject: Irish Civil War) and references there
cf. "The Boys of Kilmichael" (subject: Irish Civil War)
cf. "The Burning of Rosslea" (subject: Irish Civil War)
cf. "Charlie Hurley" (subject: Irish Civil War)
cf. "Down in the Town of Old Bantry" (subject: Irish Civil War)
cf. "Mac and Shanahan" (subject: Irish Civil War)
cf. "General Michael Collins" (subject: Irish Civil War)
cf. "The Piper of Crossbarry" (subject: Irish Civil War) and references there
cf. "The Rineen Ambush" (subject: Irish Civil War)
cf. "The Quilty Burning" (subject: Irish Civil War)
cf. "The Valley of Knockanure" (subject: Irish Civil War)
cf. "The Valley of Knockanure (Il)" (subject: Irish Civil War)
cf. "The Boys of Kilmichae" (subject Irish Civil War)

NOTES [610 words]: By 1920, Irish terrorism had clearly reached the point where the normal authorities could not control it.
This was especially true since the regular members of the Royal Irish Constabulary (RIC) were losing their enthusiasm. By this time, though only a few dozen had been killed, their morale was falling; by late 1920, roughly 10% had resigned (Kee, p. 96), and the rest had perhaps lost their edge. The British saw a need for more replacements than could possibly be raised in Ireland itself (Kee, p. 97, says that they eventually recruited some 7000 new police), and started importing potential police from Britain itself. British Prime Minister David Lloyd George therefore recruited a special auxiliary force (known as the Black and Tans) to try to restore order.
The Black and Tans are often called the dregs of British society. This is at best an exaggeration. It is true that most were unemployed -- but this is hardly their fault; they were World War I veterans, often taken into the army as soon as they finished school, and then returned home to an England where all the jobs were filled.
As Younger puts it (p. 105), "They were not the dregs of English jails, as Irishmen have so often alleged, but bored, unsettled, often workless ex-soldiers, young men whose ordinary pity and honour had been dried up by their long and merciless ordeal in the trenches." One might add that, having been so long under discipline, it took only a few really bad apples to lead them to brutality. Their black and tan uniform was largely an accident; as there were not enough Royal Irish Constabulary uniforms available, the Black and Tans received a mixture of oddments. The Irish correctly accuse the Black and Tans of atrocities -- the British (exhausted by World War I) had little choice but to fight terror with terror. The Black and Tans were the worst mostly because they had no experience of the Irish except during the terrorism. With their comrades being attacked from hiding with terrorist weapons, they took revenge where they could -- even if it meant random revenge which hurt their cause more than it helped.
The British did not entirely ignore the Black and Tan problem; Kee reports (p. 117) that 218 of them were dismissed as unsuitable, and a few dozen were subjected to prosecution for their behavior. This did little to control the problem. Technically, the Black and Tans were keeping Ireland in British hands; Richard Mulcahy, the Irish Chief of Staff, who was one of those chiefly responsible for fighting them, observed that, for all the deaths, the Irish rebels had never managed to drive the English out of anything more significant than "a fairly good-sized police barracks" (see Kee, p. 145). But military control is not peace. (Just ask any citizen of Iraq.)
The results were intolerable. Both sides agreed to a truce in 1921, with elections to follow in Ulster and the rest of Ireland. As it proved, Sinn Fein won overwhelmingly in Ireland and Unionist (i.e. pro-British) parties almost as completely in Ulster. The path to Irish independence was at last clear -- as long as the country was willing to accept partition.
The MacPherson of the song is Sir Ian MacPherson, Lloyd George's Irish Minister, who believed in Home Rule and, although he fought to keep order, was not strict enough for the Prime Minister. Macready is Major General Sir Nevil Macready, Commander in Chief of the British forces in Ireland. Dangerfield describes him as impartial in the Irish struggles; "he disliked both sides," i.e. nationalists and Ulstermen (p. 319; see also p. 110, where it is said he had "no sympathy for either Nationalists or Orangemen"). - RBW
Bibliography
• Dangerfield: George Dangerfield, The Damnable Question: One Hundred and Twenty Years of Anglo-Irish Conflict, Atlantic Little Brown, 1976
• Kee III: Robert Kee, Ourselves Alone, being volume III of The Green Flag (covering the brief but intense period from 1916 to the establishment of constitutional government in the 1920s), Penguin, 1972
• Younger: Calton Younger, Ireland's Civil War (1968, 1979; I used the 1988 Fontana edition)

Last updated in version 2.5
File: PGa063

**Bold Daniels (The Roving Lizzie) [Laws K34]**

DESCRIPTION: Bold Daniels and the "Roving Lizzie" meet a pirate ship which calls for their surrender. Though outnumbered, Daniels and the "Lizzie" fight so effectively that they capture the pirate and take it to (Baltimore) as a prize

AUTHOR: unknown
EARLIEST DATE: 1890 (Erskine-TwentyYearsBeforeTheMast)
KEYWORDS: pirate battle ship
FOUND IN: US(MW,NE) Canada(Newf)
REFERENCES (9 citations):
Laws K34, "Bold Daniels (The Roving Lizzie)"
Rickaby-BalladsAndSongsOfTheShantyBoy 43, "Bold Daniel" (1 text, 1 tune)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 43, "Bold Daniel" (1 text, 1 tune)
Dean-FlyingCloud, pp. 39-40, "Bold Daniel" (1 text)
Leach-FolkBalladsSongsOfLowerLabradorCoast 57, "Bold Daniel" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, pp. 149-151, "Bold Daniels" (1 text)
Erskine-TwentyYearsBeforeTheMast, p. 5, "(Twas on the twenty-first of April, from Hampton Roads we sailed)" (1 text)
Frank-NewBookOfPirateSongs 24, "Bold Daniels" (1 text, 1 tune; #24 in the first edition)
DT 567, BOLDDANL
Roud #1899
File: LK34

**Bold Deserter, The**

DESCRIPTION: The singer loves a girl. "She first advised me for to list and afterwards desert" He is hiding, thinking of those he left behind, terrorized even by "the bird that flutters on each tree." He will return. If they "pardon me, I would desert no more"

AUTHOR: unknown
EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(64))
KEYWORDS: courting soldier desertion
FOUND IN: Ireland Britain(England(South))
REFERENCES (3 citations):
OLochlainn-IrishStreetBallads 68, "The Bold Deserter" (1 text, 1 tune)
Purslow-TheConstantLovers, p. 8, "The Bold Deserter" (1 composite text, 1 tune)
DT, BOLDDSRT*
Roud #1655

BROADSIDES:
Bodleian, Harding B 28(64), "Bold Deserter" ("My parents rear'd me tenderly, I being their only son.") W. Armstrong (Liverpool), 1820-1824; also Firth c.14(126), Harding B 26(66), 2806 c.15(183), Harding B 19(42), "[The] Bold Deserter"; Firth c.14(128), "The Bold Deserter" or "Why Did I Desert?"

File: OLoc068

**Bold Dighton [Laws A21]**

DESCRIPTION: The French on Guadeloupe have imprisoned hundreds of seamen. Dighton offers 500 guineas to relieve their distress and is himself imprisoned. He manages to free all the
prisoners and, fighting off a pursuing ship, escape to Antigua
AUTHOR: P. Russell?
EARLIEST DATE: 1856 (Thompson-APioneerSongster)
KEYWORDS: prisoner escape
FOUND IN: US(MA,MW) Canada(Mar)
REFERENCES (6 citations):
  Laws A21, "Bold Dighton"
Thompson-APioneerSongster 46, "Bold Dighton" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 94, "Bold Dighton" (1 text plus mention of 1 more, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 83, "Bold Dighton," "The Tiger and the Lion" (2 texts)
Forget-Me-Not-Songster, pp. 67-71, "Bold Dighton" (1 text)
DT 696, BLDIGHTN
Roud #2209
BROADSIDES:
LOCSinging, as101290, "Bold Dighton," L. Deming (Boston), 19C
NOTES [75 words]: Mackenzie-BalladsAndSeaSongsFromNovaScotia attributes this to P. Russell (of whom I know nothing) -- but this is based on an advertising blurb on a broadside copy, and we know what those are worth. - RBW
"Being the account of an action fought off Gaudaloupe (sic.), in 1805, where ninety-five Americans, and near three hundred Britons made their escape from the prison at that place." (Source: Note included in America Singing as101290 broadside) - BS
Last updated in version 6.0
File: LA21

Bold Doherty
DESCRIPTION: Doherty loves drink and women. He fools his mother into giving him money. He passes two tinkers fighting over the effect of Doherty on his wife. Doherty goes home. His mother has locked him out. He doesn't mind "for I can get lodging with Nora McGlinn"
AUTHOR: unknown
EARLIEST DATE: 1978 (recording, Mary Ann Carolan)
KEYWORDS: sex drink mother rake home
FOUND IN: Ireland
Roud #2992
RECORDINGS:
Mary Ann Carolan, "Bold Doherty" (on Voice13)
File: RcBolDoh

Bold Fenian Men (I), The
DESCRIPTION: "See who comes over the red-blossomed heather, Their green banners kissing the pure mountain air...." Fenians come from all over Ireland, boasting of their victories (!) over the English. Refrain "Out and make way for the bold Fenian men!"
AUTHOR: Michael Scanlon
EARLIEST DATE: 1864 ("first printed in Chicago", according to Zimmermann p. 48 fn. 65)
KEYWORDS: Ireland rebellion
FOUND IN: Ireland
REFERENCES (2 citations):
  Galvin-IrishSongsOfResistance, pp. 51-52, "The Bold Fenian Men" (1 text, 1 tune)
  Silber/Silber-FolksingersWordbook, p. 323, "The Bold Fenian Men" (1 text)
Roud #V8282
BROADSIDES:
Bodleian, Harding B 18(168), "The Fenian Men", H. De Marsan (New York), 1864-1878
LOCSinging, sb10126b, "The Fenian Men", H. De Marsan (New York), 1864-1878; also as201000, "The Fenian Men"
NOTES [196 words]: The Fenians were an Irish Independence organization -- but they were also among the most absurdly inept plotters in history. The depth of their feelings are illustrated by the fact that they kept on after an endless litany of failures. (For examples, see "A Fenian Song," "The
British Man-of-War," and "The Smashing of the Van (I)." Robert Kee, in *The Bold Fenian Men*, being Volume II of *The Green Flag*, p. 37, perhaps sums up their record best: "This iron, selfless dedication to a cause which, though often viewed with sympathy by the Irish people, was made consistently ludicrous by events, became an important feature of the Fenian movement.

This song, however, appears to come from their heady early days, when they were still growing and had not started to mess up. For this early part of their history, see "James Stephens, the Gallant Fenian Boy." - RBW


Broadsides LOCSinging sb10126b and Bodleian Harding B 18(168) are duplicates. - BS

Last updated in version 5.1

File: PGa051

**Bold Fisherman, The [Laws O24]**

**DESCRIPTION:** The fisherman comes to court the lady. Having tied up his boat, he takes her hand and removes his coat. This reveals three golden chains. Seeing that he is rich, the lady asks forgiveness for calling him a fisherman. The two go home and are married.

**AUTHOR:** unknown

**EARLIEST DATE:** before 1839 (broadside, Bodleian Harding B 11(3114))

**KEYWORDS:** fishing marriage courting money

**FOUND IN:** US(NE) Canada(Mar,Newf) Britain(England(Lond,South,West),Scotland(Aber))

**REFERENCES (18 citations):**

Laws O24, "The Bold Fisherman"

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #179, p. 2, "The Rover of the Sea" (1 text)

Broadwood/Maitland-EnglishCountySongs, p. 110, "As I Walked Out" (1 text, 1 tune)

Butterworth/Dawney-PloughboysGlory, p. 5, "The Bold Fisherman" (1 text, 1 tune)

Williams-Wiltshire-WSRO Ox 282, "Bold Fisherman" (1 text)

Copper-ASongForEverySeason, pp. 254-255, "The Fisherman" (1 text, 1 tune)

Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #21, "The Bold Fisherman" (1 text, 1 tune)

Greig/Duncan4 834, "The Rover of the Sea" (1 text)

Reeves-TheEverlastingCircle 12, "The Bold Fisherman" (2 texts)

Karpeles-TheCrystalSpring 62, "The Bold Fisherman" (1 text, 1 tune)

Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #22, "The Fisherman" (1 text, 1 tune)

Flanders/Olney-BalladsMigrantInNewEngland, pp. 218-219, "The Bold Fisherman" (1 text, 1 tune)

Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 112-114, "The Bold Fisherman" (1 text plus 1 fragment, 1 tune)

Peacock, pp. 603-604, "The Young Fisherman" (1 text, 1 tune)

Leach-TheBalladBook, pp. 692-693, "The Bold Fisherman" (1 text)

Grigson-PenguinBookOfBallads, "The Royal Fisherman" (1 text)

Sharp-OneHundredEnglishFolksongs 42, "The Bold Fisherman" (1 text, 1 tune)

DT 483, FISHBOLD*

Roud #291

**RECORDINGS:**

Harry Cox, "The Bold Fisherman" (on Voice01)

Leonard Hulan, "The Young Fisherman" (on PeacockCDROM) [one verse only]

**BROADSIDES:**


**NOTES [170 words]:** The notes in Butterworth/Dawney-PloughboysGlory point out that several scholars see a link to the legend of the Fisher King. I frankly don’t see it. The point of the legend of the Fisher King is not the fishing, nor the wealth, but the unhealed injury. - RBW

Since there are readings of this ballad "as a medieval allegory symbolizing the mystical union of Christ (the fisher king) and the soul" (Reeves-TheEverlastingCircle citing Lucy Broadwood), note that the broadsides do not follow that line. Bodleian Harding B 11(840), for example, has "He took her by the lily white hand, It was his full intent; Then he untied her morning gown, And gently laid her down, There she beheld a chain of gold Hang dangling three times round." - BS

Palmer says that Broadwood also saw Gnostic symbolism in the song. Symbols similar to those in
Gnosticism there may be, but the song cannot possibly be Gnostic, since Gnosticism was extinct well before the Norman Conquest and never made much progress in Latin Christendom anyway. - RBW

**Bold Fusilier, The**

DESCRIPTION: "A bold fusilier came marching down through Rochester, Off to the wars in the north country, And he sang as he marched the dear old streets of Rochester, 'Wha'll be a sodger for Marlbro' and me?'"

AUTHOR: unknown

EARLIEST DATE: 1941

KEYWORDS: soldier recruiting

HISTORICAL REFERENCES:

- 1650-1722 - Life of John Churchill, 1st Duke of Marlborough
- 1701-1714 - War of the Spanish Succession, pitting France and Spain against Britain, Austria, and many smaller nations. Marlborough made a reputation by winning the battles of Blenheim (1704), Ramillies (1706), and Oudenarde (1708) (he fought a draw at Malplaquet in 1709)

FOUND IN:

REFERENCES (3 citations):

- DT, (COMBSOLD* COMBSOL2)


Sydney May, _The Story of Waltzing Matilda_, W. R. Smith & Paterson Pty. Ltd., 1944, p. 21, "The Bold Fusilier" (1 short text)

NOTES [360 words]: The currency of this song in oral tradition is rather open to debate. This is not due to any defect in the song itself, but its precise parallels to "Waltzing Matilda," which has made the history of the song rather a fetish for Australians.

The facts:

1. There are no early collections of the song, and some have judged the language inappropriate for the early seventeenth century. There do not appear to be broadside prints. (The verses quoted in the Digital Tradition are modern reconstructions by Peter Coe of the extant fragments remembered by recent informants). Harry Pearce in 1971 reported a claim that Kathleen Cooper's grandfather Henry Bushby learned the song from his grandfather, George Bushby, who was born in the third quarter of the eighteenth century (see Matthew Richardson, _Once a Jolly Swagman: The Ballad of Waltzing Matilda_, Melbourne University Press, 2006,p. 214). Based on Cooper's description, it would seem that the song was "not suitable for children," which might explain why it has so rarely been found. But in itself this is a very tenuous chain of attribution.

2. The song clearly "refers to" events of the time of the War of the Spanish Succession, when Marlborough was the English general in chief and when the recruiting sergeant still roamed the streets sweeping up recruits.

Does this date the song to the seventeenth century? The only other alternative I've seen is a suggestion that the song was written during the Boer War (1899-1902) as some sort of parody on the Churchills. I find this hard to believe.

My personal opinion is, despite the incredibly tortured explanations given by many Australians to "prove" that the tune of "Waltzing Matilda" derives from "Thou Bonnie Wood of Craigielea," that this is the tune Christina MacPherson gave to Banjo Patterson for that song -- after all, she didn't remember the tune's name or where she learned it! -- or at least that Marie Cowan, who arranged the popular version of "Waltzing Matilda," conformed it to "The Bold Fusilier." The question will probably never be settled to everyone's satisfaction, however, barring discovery of an early broadside print or the like. - RBW

**Bold Hawke**

DESCRIPTION: Sir Edward Hawke takes Royal George out of Torbay December 18 and December 28 fights a French fleet of five ships. They sink Lily and burn Rising Sun and Glory.

AUTHOR: unknown
Earliest Date: 1977 (Lehr/Best-ComeAndIWillSingYou)
KeyWords: battle navy sea France
Historical References:
Nov 20, 1759 - "Sir Edward Hawke [defeats] the Brest fleet... at Quiberon Bay on the coast of France" (Lehr/Best-ComeAndIWillSingYou)
Found In: Canada(Newf)
References (1 citation):
Lehr/Best-ComeAndIWillSingYou 10, "Bold Hawke" (1 text, 1 tune)
Roud #18256
Cross-References:
cf. "Heart of Oak" (context of the Battle of Quiberon Bay)
Alternate Titles:
Hawke's Engagement
Notes [851 words]: A 1760 Bodleian broadside, "Admiral Hawke's welcome to old England, on his compleating the ruin of the French navy," says about the battle that "Five Ships did, reluctant, the Combat sustain While eight, trembling, sneaked up the River Vilaine And the rest flew, like Feathers, all over the Main" -- shelfmark 5 Delta 278(16). Lehr/Best-ComeAndIWillSingYou: "This battle was recorded in British history as one of the greatest naval victories of all time." Hawke had been driven to Torbay by a November gale, giving the French a chance to sail from Brest (Source: Royal Navy site re Royal Naval History "The Battle of Quiberon Bay 1759"). Torbay is in Devon, on the English Channel, though it may have tickled Newfoundlanders to transfer the base in their mind's eye to Torbay, seven miles north of St John's. - BS
Sir Edward Hawke (1710-1781) was, after Anson, the chief admiral of the late phase of the War of the Austrian Succession (1740-1748), and was to prove a brilliant innovator. Lacking political connections (he was the son of an unimportant barrister), he rose to the rank of captain on merit. Early in the war, he had disobeyed the orders of his commander, Admiral Mathews, at Toulon, capturing the only significant prize -- an affair resulting in a nasty set of charges and counter-charges (Herman, pp. 266-267). It nearly cost Hawke his job; he was slated to be "promoted" from active-duty Captain to half-pay (inactive) Rear Admiral. But George II himself objected, and Hawke was kept on (Herman, p. 271) -- and assigned to minor duties.
He then got lucky. He had been assigned to what amounted to a desk job, but briefly assumed command of the Western Squadron when Vice Admiral Warren came down with scurvy. And, during what was supposed to be a minor tour of duty, the French tried to break a convoy out of Brest. Hawke caught up with them and won a brilliant victory at the second battle of Cape Finisterre in October 1747 (Herman, pp. 271-273. One of his captains at this time was Philip Saumarez, who became the "Captain Somerville" of "Warlike Seamen"). From then on, Hawke's career was secure.
He took good advantage, revising naval tactics (modifying the line-ahead method of attack and also creating a system of blockade based on a few ships close in to watch for breakouts while the main fleet stood out to sea to guard against other fleets arriving) -- and solving the scurvy problem by having supply ships regularly bring fresh food to his ships on patrol. Never again would ships on patrol duty be forced to return to port every few weeks, though scurvy would still bother sailors on long-distance voyages (Herman, p. 280).
The Seven Years' War had initially gone well for France, but by 1759, they were taking a beating in Canada, and decided to try for an assault on Britain (yes, this sounds very much like Napoleon and the Trafalgar campaign; see Borneman, pp. 238-239). This required the French to concentrate their fleet.
The key to this was getting the force in Brest down to Quiberon Bay. Admiral Hawke was blockading the port. Eventually, helped by weather that troubled the British fleet the French got out (Mahan, pp. 300-301) -- but Hawke caught up with them at Quiberon Bay, chased them when they sailed toward shore, and inflicted a signal defeat.
As Mahan says (p. 304), "All possibility of an invasion of England passed away with the destruction of the Brest fleet. The battle of November 20, 1759 was the Trafalgar of this war" (compare Borneman, pp. 242-243, which in fact quotes Mahan on the point).
Hawke was truly inspiring during the battle; his ship was in the van, and did much of the damage to the French, and Hawke forced his ship to keep fighting when the pilot and others expressed concern about the rocky conditions (Stokesbury, p. 143).
The bravado worked; although seven ships escaped, others had to throw away their guns to flee up a river, and several were destroyed in the battle, and Admiral Conflans's flagship destroyed itself on the rocks (Stokesburg, p. 144).
Quiberon Bay itself is the bay off Lorient in Brittany, which after the unification of France gradually
became one of France's chief havens.
This song appears rather confused; the dates match neither Quiberon Bay nor Cape Finisterre, and neither do the circumstances. (E.g. Quiberon Bay went as it did largely because it was fought in terrible storms.) The description in the song may be based on the fact that the French fleet lost five ships at Quiberon Bay, though the names are wrong. The song is correct in calling Hawke's flagship the *Royal George*.

Hawke's exploits seem to have inspired several songs and poems; in addition to this and the broadside mentioned by Ben, C. H. Firth, *Publications of the Navy Records Society*, 1907 (available on Google Books), p. 197, has an item called "Admiral Hawke," and on p. 217 prints "Hawke's Engagement," with "Lord Anson and Hawke" found on page 225. The Roud index lists a number of broadsides of "Admiral Hawke" and so forth. But this appears to be the only traditional song about Hawke, and even it barely survives. - RBW

**Bibliography**

- Mahan: Alfred Thayer Mahan, The Influence of Sea Power Upon History 1660-1783, 1890 (mine is a reprint edition, but -- astonishingly -- it does not say who is the modern publisher!)
- Stokesbury: James L. Stokesbury, Navy & Empire, Morrow, 1983

_Last updated in version 6.1_
_File: LeBe010_

### Bold Jack Donahoe

**DESCRIPTION:** The singer sadly recalls the death of Donahoe. He and his companions are overtaken by three policemen. Walmsley refuses to fight, and Donahoe is left alone. He is shot and killed.

**AUTHOR:** unknown

**EARLIEST DATE:** 1941 (Beck-SongsOfTheMichiganLumberjacks); c.1870 (Zimmerman-SongsOfIrishRebellion)

**KEYWORDS:** Australia death cowardice fight outlaw

**HISTORICAL REFERENCES:**

Sept 1, 1830 (the ballad says Aug 24) - Jack Donahue, formerly of Dublin (transported 1823), is killed by police near Sydney

**FOUND IN:** Australia US(MW,NE,So) Ireland

**REFERENCES** (13 citations):

- Meredith/Anderson-FolkSongsOfAustralia, pp. 63-64, "Bold Jack Donahoe" (1 text, 1 tune)
- Manifold-PenguinAustralianSongbook, pp. 50-51, "Bold Jack Donahue" (1 text, 1 tune)
- Anderson-FarewellToOldEngland, pp. 122-123, "The Adventures of Jack O'Donohoe" (1 text, 1 tune)
- Stewart/Keasing-FavoriteAustralianBallads, pp. 10-12, "Bolf Jack Donahue" (1 text)
- Huntington-FolksongsFromMarthasVineyard, pp. 38-40, "The Bold Undaunted Irishman" (1 text, 1 tune)
- Beck-SongsOfTheMichiganLumberjacks 89, "Bold Jack Donohue" (1 text)
- Beck-TheyKnewPaulBunyan, pp. 244-246, "Bold Jack Donohue" (1 text, mixed enough that it might be this or "Jack Donahue")
- Beck-LoreOfTheLumberCamps 95, "Bold Jack Donohue" (1 text)
- Bronner/Eskin-FolksongAlivePart1 6, "Jack Donahue" (1 text, 1 tune)
- Wells-TheBalladTree, pp. 304-205, "Bold Jack Donahue" (1 text, 1 tune)
- O'Conor-OldTimeSongsAndBalladOfIreland, pp. 22-23, "Bold Jack Donahoe" (1 text)
- Zimmerman-SongsOfIrishRebellion 76, "Bold Jack O'Donoghue" (2 texts, 1 tune)
- OCroinin/Cronin-TheSongsOfElizabethCronin 33, "Bold Jack Donohue" (2 texts, 1 tune)
- Roud #611

**RECORDINGS:**

- Elizabeth Cronin, "Bold Jack Donohue" (on IRECronin01)

**CROSS-REFERENCES:**

- cf. "Jack Donahue" [Laws L22]
- cf. "Jack Donahue and His Gang" (subject)
cf. "Jim Jones at Botany Bay" (tune)
cf. "The Wreck of the Eliza" (tune)
cf. "The Aranmore Disaster" (tune)

SAME TUNE:
Jim Jones at Botany Bay (File: PBB096)
The Wreck of the Eliza (File: Ran056)
The Aranmore Disaster (File: Ran125)

NOTES [434 words]: This ballad often mixes with "Jack Donahue" [Laws L22] (for obvious reasons), and they are lumped by Roud, but the two can be distinguished by the mention of Donahue's companions at the time of Donahoe's capture. Some scholars think this the older of the two.

This is the Jack Donahoe ballad that does not mix with "The Wild Colonial Boy."
For historical background on Donahoe, see "Jack Donahoe" [Laws L22]. - RBW
Zimmerman-SongsOfIrishRebellion 76 makes a Fenian connection: "I turned out as a Fenian boy as I'd often done before", "...that Fenian bold called Jack O'Donoghue."
Zimmermann: "The name of Captain Mackey ["There was MacNamara, Andrew Ward, and Captain Mackey too, They were the chiefs and associates of bold Jack Donoghue"] helps us to date this version. William Mackey commanded the Fenians at Ballyknockane, County Cork, in an attack upon the police barracks during the rising of 1867. He was sentenced to 12 years' penal servitude in March 1868." The connection with Jack O'Donoghue, killed in 1830, would -- if Zimmermann is right -- be fictitious.
OCroinin/Cronin-TheSongsOfElizabethCronin, like to Zimmerman, has the cause of Donahue's "transportation" from Ireland being his association with the United Brotherhood, a natural lead in to his association with "Captain Mackey" and the Australian Fenians: "For being a bold United Boy they sent me across the main... I was no longer than six months upon the Australian shore / I turned out a Fenian Boy which I often did before / There were McNamara and Andrew Ward and Captain Mackey too...." For another story of the Irish Brotherhood exiles among the Australian Fenians see "The Fenian's Escape (The Catalpa)" and the notes there for some background. - BS
Zimmermann's version is attributed to "John McCarthy." But the list of co-conspirators is unusual at best. The version of this song I know best lists Donohue's companions as "Jacky Underwood, and Webber and Walmsley too."
According to Harry Nunn's Bushrangers: A Pictorial History, p. 16, the members of the Underwood Gang (active 1820-1832) were "William Underwood, John Donohue [not O'Donohue, note], George Kilroy, William Smith, John Walmsley, John Webber and others." It notes that "Donohue and Webber shot by police 1830. Underwood shot 1832. Walmsley turned informer, Smith and Kilroy hanged 1832." Thus my guess would be that McCarthy took an existing song and converted it for Fenian purposes.
What can be said with certainty is that this was not originally a Fenian song, because Donahoe died in 1830, before there were any Fenian organizations of any kind. - RBW

Last updated in version 5.2
File: MA063

Bold Kidd, the Pirate

DESCRIPTION: The singer's ship is newly put to sea when she spots a pirate. The mate identifies the ship as Captain Kidd's. The captain turns about and flees. After a long chase, she escapes

AUTHOR: unknown

EARLIEST DATE: 1945 (Flanders/Olney-BalladsMigrantInNewEngland)

KEYWORDS: escape pirate sea

HISTORICAL REFERENCES:
1699 - Arrest of Captain William Kidd in Boston
May 23, 1701 - Execution of Captain Kidd

FOUND IN: US(NE)

REFERENCES (2 citations):
Flanders/Olney-BalladsMigrantInNewEngland, pp. 16-18, "Bold Kidd, the Pirate" (1 text, 1 tune)
Frank-NewBookOfPirateSongs 15, "Bold Kidd, the Pirate" (2 texts, 2 tunes; the first from Flanders/ Olney-BalladsMigrantInNewEngland, the second a reconstruction; #51 in the first edition)

ST FO016 (Partial)
Roud #528

CROSS-REFERENCES:
Bold Larkin (Bull Yorkens)

DESCRIPTION: In 1855 the Elizabeth runs for land in a heavy sea. Andrew Shean/Sheehan, a sailor, falls into the sea. Captain Bull Yorkens reluctantly orders the rescue attempt abandoned. At St John's he consoles the parents and offers a prayer for Sheehan.

AUTHOR: unknown

EARLIEST DATE: 1923 (Murphy)

KEYWORDS: death drowning mourning ship sea father mother sailor storm

FOUND IN: Canada/Newf

REFERENCES (2 citations):
Peacock, pp. 907-908, "Bull Yorkens" (1 text, 1 tune)
Lehr/Best-ComeAndIWillSingYou 11, "Bold Larkin" (1 text, 1 tune)

Roud #4420

RECORDINGS:
Charles Dawe, "Harkin's Voyage" (on MUNFLA/Leach)
Mike Kent, "Bold Larkin" (on MUNFLA/Leach)
Patrick Pennell, "Andrew Sheehan" (on MUNFLA/Leach)

Monica Rossiter, ("Come all you bad companions and listen unto me") (on MUNFLA/Leach)

CROSS-REFERENCES:
cf. "New York to Queenstown" (theme)

ALTERNATE TITLES:
The Loss of Andrew Sheehan

NOTES [131 words]: According to Lehr, "'Bold Larkin,' also known as 'The Loss of Andrew Sheehan,' was composed by John Grace. Sheehan was a native of St John's. In a version of the song printed in Murphy's Songs Their Fathers Sung, the date of the event is '55 and not '65 as in our version. Larkin is also written Harkin in Murphy's book." Cape Spear is less than four miles from St John's harbour. The [MUNFLA/Leach] site has no text for Monica Rossiter's song but she sings the first two verses.

- BS

Lehr/Best-ComeAndIWillSingYou do not identify which edition of Songs Their Fathers Sung they quote, nor the page, although their bibliography claims it is the 1923 edition. But it is not in the 1923 copy of Songs Their Fathers Sung digitized on the Memorial University of Newfoundland site.

- RBW

Last updated in version 5.2

File: Pea907

Bold Lover Gay [Laws P23]

DESCRIPTION: The young man wins shy May's heart with promises of an easy life and fine clothes. He takes her to his home across the sea. His promises prove false; a year later she is homesick and pregnant, with no fine clothes

AUTHOR: unknown

EARLIEST DATE: 1909 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: seduction marriage poverty pregnancy

FOUND IN: US/So

REFERENCES (3 citations):
Laws P23, "Bold Lover Gay"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 208-209, "All on Account of a Bold Lover Gay" (1 text)
DT 505, LOVERGAY

Roud #996

File: LP23
Bold Manan the Pirate [Laws D15]

DESCRIPTION: The pirate Bold (Manning/Manan) captures a merchant ship. To prevent the sailors from fighting over a young woman found on board, Manning kills her. But (the next day) Manning encounters a warship and the pirate ship is sunk.

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan1)
KEYWORDS: pirate homicide sea
FOUND IN: US(MW) Canada(Mar,Newf) Ireland Britain(Scotland(Aber))
REFERENCES (7 citations):
Laws D15, "Bold Manan the Pirate"
Peacock, pp. 848-851, "William Craig and Bold Manone" (1 texts, 2 tunes)
Ranson-SongsOfTheWexfordCoast, pp. 59-61, "Manning, The Pirate" (1 text)
Greig/Duncan1 45, "Young Mannnon" (1 text, 1 tune)
Doerflinger-SongsOfTheSailorAndLumberman, pp. 139-141, "Bold Manning" (1 text, 1 tune)
Frank-NewBookOfPirateSongs 25, "Bold Manaan the Pirate" (1 text, 2 tunes; composite; #25 in the first edition)

DT 752, BLDMANAN
Roud #673
RECORDINGS:
George Decker, "William Craig and Bold Manone" (on PeacockCDROM) [one verse only]
Mrs. Ghaney, "The Pirate Song" (on MUNFLA/Leach)

ALTERNATE TITLES:
The Merchantman and the Pirate

File: LD15

Bold McCarthy (The City of Baltimore) [Laws K26]

DESCRIPTION: Bold McCarthy sails from Liverpool (as a stowaway) on the City of Baltimore. An argument with the mate turns into a fight, and the Irishman handily defeats the mate (and several others). The captain appoints McCarthy an officer.

AUTHOR: unknown
EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
KEYWORDS: sea fight rambling
FOUND IN: Canada(Mar,Newf) Ireland
REFERENCES (13 citations):
Laws K26, "Bold McCarthy (The City of Baltimore)"
Doerflinger-SongsOfTheSailorAndLumberman, pp. 128-129, "The City of Baltimore (Bold McCarthy)" (1+ texts, 1 tune)
Beck-FolkloreOfMaine, p. 183, "Earlly in the Morning or City of Baltimore" (1 fragment, probably this although too short to be certain)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 174, "Bold McCarthy" (1 text)
Peacock, pp. 860-861, "Bold McCarthy" (1 text, 1 tune)
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 46, "The City of Baltimore" (1 text)
Creighton-SongsAndBalladsFromNovaScotia 58, "City of Baltimore" (1 text, 1 tune)
Ranson-SongsOfTheWexfordCoast, pp. 54-55, "The City of Baltimore" (1 text, 1 tune)
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 187-189,242, "Bold McCarthy" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 62, "The City of Baltimore (Bold McCarthy)" (1 text, 1 tune)
Palmer-OxfordBookOfSeaSongs 109, "The City of Baltimore" (1 text, 1 tune)
Hugill-SongsOfTheSea, p.56, "Bold MacCartney" (1 text, 1 tune)

DT 408, CITYBALT* CITYBAL2
Roud #1800
RECORDINGS:
John Connors, "City of Baltimore" (on MUNFLA/Leach)
George Hatfield, "City of Baltimore" (on MUNFLA/Leach)

NOTES [181 words]: The Inman line of steamers, active starting in 1850, had a history of naming ships "The City of X," e.g. the City of Philadelphia, the City of Manchester, Brinnin, pp. 208-209. Many of these became notorious; Inman line ships seem to have become famous mostly for spectacular wrecks. But the City of Baltimore seems to have had a quiet and efficient career (e.g. Fox, p. 186, notes an instance of it beating some of competitor Cunard's transatlantic boats); she
was in service in the late 1860s. The line as a whole was at its peak from about 1855-1880.
To give the Inman Line its due, one of its primary goals was the relatively efficient transportation of
steerage passengers emigrating from Ireland to America. This meant that its ships had to be
operated on a relatively low budget and had to carry a lot of passengers (Fox, pp. 174-181). The
inevitable result was that, if a wreck happened, it killed a lot of people. At least they crossed the
ocean faster than the emigrant sailing ships they replaced, so there were far fewer deaths by
disease than on the sailing vessels. - RBW

Bibliography

  Atlantic, 1986 (I use the 2000 Barnes & Noble edition)
- Fox: Stephen Fox, Transatlantic: Samuel Cunard, Isambard Brunel, and the Great Atlantic

Last updated in version 5.0
File: LK26

Bold McDermott Roe

DESCRIPTION: McDermott Roe heads the Roscommon Defenders but is taken, tried and
convicted. He is taken to Dublin to hang in spite of his parents' wealth. "To back the poor against
the rich with them did not agree, And so McDermott Roe must die in shame and misery"

AUTHOR: unknown
EARLIEST DATE: 1939 (OLochlainn-IrishStreetBallads); c.1867 (broadside, Bodleian 2806
b.10(12)); c.1800? (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: battle rebellion trial execution Ireland patriotic
FOUND IN: Ireland
REFERENCES (4 citations):
OLochlainn-IrishStreetBallads 28, "Bold McDermott Roe" (1 text, 1 tune)
Zimmerman-SongsOfIrishRebellion 23, "Bold McDermott" (2 texts, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 43, "Bold McDermott Roe" (1 text, 1 tune)
Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 50-51, "(A New Song Called) Bold M'Dermott"
(1 text)
ST OLoc028 (Partial)
Roud #3021
BROADSIDES:
Bodleian, 2806 b.10(12), "Bold M'Dermott," W. Birmingham (Dublin), c.1867; also Harding B
19(83), "Bold M'Dermott"
NOTES [206 words]: In the late eighteenth century, as more legitimate Irish nationalists combined
to form the United Irishmen, a more extreme branch went on to form the Defenders, devoted to
defending Catholicism against the Protestants, notably in Ulster.
The Defenders, though they started mostly by demonstrating against the Protestant Peep o' Day
Boys, eventually attacked a group of the latter -- who, though outnumbered, were victorious and
eventually turned into the Orange Society.
The precipitating event was the so-called Battle of the Diamond, a riot "won" by the Protestants in
September 1795 (see Robert Kee, The Most Distressful Country, being Volume I of The Green
Flag, p. 71).
The Defenders, poor and Catholic, continued to grow after this, and the British, with their brilliant
ability to always do the wrong thing in Ireland, cracked down ever harder. This song no doubt tells
of one of the victims of that oppression -- though one suspects that McDermott Roe was probably
guilty of more than just politics; the Defenders engaged in quite a bit of looting and burning.
For another song on the battles between these two groups, see "The Noble Ribbon Boys." For the
Battle of the Diamond itself, see "The Battle of the Diamond." - RBW

File: OLoc028

Bold McIntyres, The

DESCRIPTION: "In County Kildare on Hibernia shore Lived a fam'ly of John McIntyres. There was
Mike and Tim, the twins, as they stand upon their pins; We're the elegant bold McIntyres." The
song continues through the rest of the family

AUTHOR: unknown
EARLIEST DATE: 1940 (recording, Arthur Moseley)
KEYWORDS: family nonballad moniker
FOUND IN: US(MW)
Roud #5413
RECORDINGS:
Arthur "Happy" Moseley, "The Bold McIntyres" (AFS, 1940; on LC55)
File: RecTboMc

Bold Nelson's Praise

DESCRIPTION: "Bold Nelson's praise I'm going to sing, Not forgetting our glorious king, He always did good tidings bring." A song in praise of Lord Nelson and other English heroes. Details are sketchy.

AUTHOR: unknown
EARLIEST DATE: 1909 (Cecil Sharp collection)
KEYWORDS: war navy drink
HISTORICAL REFERENCES:
1758-1805 - Life of Horatio Nelson, Britain's greatest naval hero, killed at Trafalgar
FOUND IN: Britain(England(West))
REFERENCES (2 citations):
Sharp-OneHundredEnglishFolksongs 88, "Bold Nelson's Praise" (1 text, 1 tune)
Karpeles-TheCrystalSpring 80, "Bold Nelson's Praise" (1 text, 1 tune)
Roud #1574
CROSS-REFERENCES:
cf. "Nelson's Victory at Trafalgar (Brave Nelson)" [Laws J17] and references there (subject)
File: ShH88

Bold Nevison

DESCRIPTION: The robber Nevison is found at an alehouse and taken by a constable. At trial he says "I've neither done murder nor kill'd But guilty I've been all my life." He always gave to the poor. "Peace I have made with my Maker... I'm ready to suffer the law."

AUTHOR: unknown
EARLIEST DATE: 1860 (Ingledew); before 1859 (broadside, Bodleian Firth c.17(8)))
KEYWORDS: crime execution robbery trial outlaw
FOUND IN: Britain(England(Lond))
REFERENCES (2 citations):
OShaughnessy-YellowbellyBalladsPart1 5, "Bold Nevison" (1 text, 1 tune)
ADDITIONAL: C.J. Davison Ingledew, The Ballads and Songs of Yorkshire (London: Bell and Daldy, 1860 ("Digitized by Internet Archive")), pp. 125-128, "Bold Nevison, the Highwayman" ("Did you ever hear tell of that hero") (1 text)
Roud #1082
BROADSIDES:
Bodleian, Firth c.17(8), "Bold Nevison the Highwayman" ("Did you ever hear tell of that hero "), J.O. Bebbington (Manchester), 1855-1858; also Firth c.26(172) [last three lines illegible], Firth c.17(9), "Bold Nevison the Highwayman"
NOTES [162 words]: Ingledew's text, like the broadsides, has 13 stanzas; OShaughnessy-YellowbellyBalladsPart1 has nine.
For another ballad about Nevison, see EngBdsdBA 20777, Pepys 2.157, "The Highwayman's Advice to His Brethren or Nevison's Last Legacy to the Knights of the High-Pass" ("Follow bonny lad by the high-way side"), I. Wright (London),1684, accessed 08 Dec 2013. There are no lines shared with "Bold Nevison" and there is nothing about giving to the poor. It is about highway robbery, sharing a pint with his "brothers," spending their gains together on "our lasses and our wine," and, at the end, "we both will swing together."
OShaughnessy-Yellowbelly1: "William Nevison was born in Yorkshire, in 1639. His colourful career as highwayman and protection-racketeer ended on the gallows at York in 1685.... The famous ride to York, attributed to Dick Turpin, was one of Nevison's exploits...." For more on this story see the notes to "My Bonny Black Bess (II)" [Laws L9]. - BS
**Bold Northwestern Man, The [Laws D1]**

DESCRIPTION: A band of Indians, come to sell furs, find weapons aboard the "Lady of Washington"; they try to capture the ship. Eventually they are defeated, losing some seventy of their number. The Europeans raid the Indian village to reclaim their property

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: fight Indians(Am.)

HISTORICAL REFERENCES:

1791 - Attack on the Lady Washington

FOUND IN: US(NE) Canada(Mar)

REFERENCES (2 citations):

Laws D1, "The Bold Northwestern Man"
DT 843, BOLDNW*

Roud #2227

File: LD01

**Bold O'Donahue**

DESCRIPTION: "Well, here I am from Paddy's land... I've broke the hearts of all the girls for miles round Keady town." The singer boasts of his ability to court, wishes his love were a rose so he could rain on her, and speaks of courting Queen Victoria's daughter

AUTHOR: unknown

EARLIEST DATE: 1975 (fragment in the Sam Henry collection from 1924)

KEYWORDS: courting flowers

FOUND IN: Ireland

REFERENCES (2 citations):

Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H10i, p. 3, "(Old Choir Rhymes -- Additional Verses, text #1)" (1 text)
DT, BOLDODON

NOTES [54 words]: The Sam Henry text (reportedly sung to the tune "Irish") is only a fragment, a dialect version of

I wish my love was a red rose
Beside yon garden wall,
And I myself a drop of dew
Upon that rose to fall.

This (half)-stanza almost certainly floats, but the only song I've met it in is "Bold O'Donahue," so here it files. - RBW

File: HHH010i

**Bold Pedlar and Robin Hood, The [Child 132]**

DESCRIPTION: Robin Hood and Little John meet a pedlar. Neither Robin nor John can out-wrestle the pedlar. They exchange names, and the pedlar (Gamble Gold, a murderer) proves to be Robin's cousin. They celebrate the reunion in a tavern

AUTHOR: unknown

EARLIEST DATE: 1775

KEYWORDS: Robinhood fight return robbery family outlaw

FOUND IN: Britain(England(South,North),Scotland(Aber)) US(NE) Canada(Mar)

REFERENCES (19 citations):

Child 132, "The Bold Pedlar and Robin Hood" (1 text)
Bronson 132, "The Bold Pedlar and Robin Hood" (14 versions+ 2 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 132, "The Bold Pedlar and Robin Hood" (5 versions: #3, #6, #8, #11, #12)
Broadwood-EnglishTraditionalSongsAndCarols, pp. 4-5, "The Bold Pedlar and Robin Hood" (1 text, 1 tune)
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Ballad #4, pp. 71-74,242, "The Bold Pedlar and Robin Hood" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 279-281, "The Bold Pedlar and Robin Hood" (1 text)
Palmer-EnglishCountrySongbook, #41, "Robin Wood and the Pedlar" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #21, "Robin Hood and the Pedlar" (1 text, 1 tune)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 457-461, "The Bold Pedlar and Robin Hood" (1 songster text plus extensive notes)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 217-218, "Bold Robing Hood" (1 text, 1 tune) {Bronson's #14}
Flanders/Olney-BalladsMigrantInNewEngland, pp. 67-69, "Bold Robin Hood and the Pedlar" (1 text, 1 tune) {Bronson's #3}
Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 101-106, "The Bold Pedlar and Robin Hood" (2 texts plus a fragment, 2 tunes) {Bronson's #3, #14}
Wells-TheBalladTree, pp. 37-38, "Robin Hood and the Pedlar" (1 text, 1 tune) {Same indormant, although not the same session, as Bronson #8}
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 67-69, "The Bold Pedlar and Robin Hood" (1 text, 1 tune) {Bronson's #7}
Creighton-SongsAndBalladsFromNovaScotia 6, "Bold Pedlar and Robin Hood" (1 text, called "Pedlar Bold" by the singer, 1 tune) {Bronson's #12}
Leach-TheBalladBook, pp. 383-385, "The Bold Pedlar and Robin Hood" (1 text)
Niles-BalladBookOfJohnJacobNiles 46, "The Bold Pedlar and Robin Hood" (1 text, 1 tune)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 88, "Robin Hood and the Pedlar" (1 text, 1 tune) {Bronson's #5, emended}
DT 132, RHPEDLAR* RHDPDLR2
Roud #333
BROADSIDES:
Murray, Mu23-y4:007, "The Bold Pedlar and Robin Hood," J. Catnach (London), 1813-1838
CROSS-REFERENCES:
cf. "Jock the Leg and the Merry Merchant" [Child 282] (plot)
cf. "Robin Hood Newly Revived" [Child 128] (theme)
ALTERNATE TITLES:
The Bold Peddler
NOTES [134 words]: For background on the Robin Hood legend, see the notes on "A Gest of Robyn Hode" [Child 117].
Fully half the Robin Hood ballads in the Child collection (numbers (121 -- the earliest and most basic example of the type), 123, 124, 125, 126, 127, 128, 130, 131, 132, (133), (134), (135), (136), (137), (150)) share all or part of the theme of a stranger meeting and defeating Robin, and being invited to join his band. Most of these are late, but it makes one wonder if Robin ever won a battle. Child considered this a variation of "Robin Hood Newly Revived" [Child 128], but Bronson argues that this is not so. Stephen Knight, however, points to what he considered an intermediate version in Child's additions and corrections; he thinks this text an orally shorted version of "Robin Hood Newly Revived." - RBW
Last updated in version 4.2
File:  C132

**Bold Pirate, The [Laws K30]**

DESCRIPTION: A British ship is overhauled by pirates. Though outnumbered, the sailors beat off the pirates. A broadside prevents the pirate's escape. The pirate ship is hauled back to England, and the sailors are made rich by the spoils

AUTHOR: unknown

EARLIEST DATE: 1950 (Creighton/Senior-TraditionalSongsOfNovaScotia); 19C (broadside, Bodleian Firth c.12(64))

KEYWORDS: pirate ship money fight

FOUND IN: US(NE) Canada(Mar)

REFERENCES (6 citations):
Bold Pirates (II), The

DESCRIPTION: "Still pirates bold, we'll be, boys, Upon the chainless sea, boys, We'll rove and plunder free, boys, Beneath our sky-blue flat. All dangers still we dare.. True to our guns we'll stand, boys, And ere they shall command, We'll sink with our sea-blue flag"

AUTHOR: unknown
EARLIEST DATE: c. 1845 (The Buccaneer Songster, according to Frank-NewBookOfPirateSongs)
KEYWORDS: pirate freedom ship death
FOUND IN:
REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 65, "The Bold Pirates" (1 text, 1 tune; #39 in the first edition)
Roud #V36787
File: FrPi065

Bold Poachers, The

DESCRIPTION: Three brothers go poaching one night in January. The sound of their guns brings the gamekeepers. One shoots a gamekeeper, then another. The brothers are taken prisoner; two are sentenced to be transported, the third is hanged

AUTHOR: unknown
EARLIEST DATE: before 1862 (broadside, Bodleian Firth c.19(47))
KEYWORDS: violence crime execution poaching punishment transportation death homicide
FOUND IN: Britain(England)
REFERENCES (3 citations):
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 98, "The First Day in October" (1 text, 1 tune); this entry also contains 1 nearly-complete text for "The Bold Poachers" (collected by E. J. Moeran, not by them)
Kidson-TraditionalTunes, p. 134, "The Oakham Poachers" (1 fragment)
DT, POACHERS
Roud #1686
RECORDINGS:
Wiggie Smith, "The Oakham Poachers" (on Voice18)
BROADSIDES:
Bodleian, Firth c.19(47), "Oakham Poachers [sic] ("Young men in every station"), E.M.A. Hodges (London), 1855-1861; also 2806 c.15(253), Harding B 20(199), "Oakam Poachers" or "The Lamentation of Young Perkins"; Firth c.19(63), Johnson Ballads 2038, "The Oakham Poachers"
CROSS-REFERENCES:
cf. "Keepers and Poachers" (plot)
cf. "The Poacher's Fate" [Laws L14] (subject)
NOTES [38 words]: MacColl & Seeger call "The First Day in October" a composite, and so it is, but the similarities to "The Bold Poachers," particularly the use of the name Parkins for the guilty young man, have persuaded me to place it here. - PJS
Last updated in version 3.0
File: McCST098
**Bold Princess Royal, The [Laws K29]**

**DESCRIPTION:** The Princess Royal is overtaken by an unknown ship which tries to come alongside. The captain realizes that the other is a pirate, and safely outruns the other.

**AUTHOR:** unknown

**EARLIEST DATE:** c.1870 (broadside, NLScotland L.C.Fol.70(145))

**KEYWORDS:** ship pirate escape

**FOUND IN:** US(NE,SE) Canada(Mar,Newf) Britain(England(Lond),Scotland(Aber)) Ireland

**REFERENCES (23 citations):**

- Laws K29, "The Bold Princess Royal"
- OShaughnessy-YellowbellyBalladsPart1 6, "The Bold Princess Royal" (1 text, 1 tune)
- Doerflinger-SongsOfTheSailorAndLumberman, pp. 142-143, "The Bold Princess Royal" (2 texts, 2 tunes)
- Colcord-SongsOfAmericanSailormen, pp. 148-149, "The Fair Princess Royal" (1 text, 1 tune)
- Hugill-ShantiesFromTheSevenSeas, p. 421, "The Princess Royal" (1 text, 1 tune)
- Hugill-ShantiesOfTheSea, p. 132, "The Fourteenth of February" (1 text, 1 tune)
- Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 35, "The Bold Princess Royal" (1 text, 1 tune)
- Peacock, pp. 835-836, "The Bold Princess Royal" (1 texts, 2 tunes)
- Leach-FolkBalladsSongsOfLowerLabradorCoast 75, "Bold Princess Royal" (1 text)
- Creighton-SongsAndBalladsFromNovaScotia 53, "Bold Princess Royal" (1 text, 1 tune)
- Creighton-MaritimeFolkSongs, p. 153, "The Bold Princess Royal" (1 text, 1 tune)
- Ranson-SongsOfTheWexfordCoast, p. 91, "Kelly, the Pirate" (1 text, 1 tune)
- Ives-FolksongsOfNewBrunswick, pp. 126-128, "The Bold Prince of Royal" (1 text, 1 tune)
- Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 150, "The Prince Boys" (1 text, 1 tune, incorrectly equated with Laws K39)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 119, "The Lorena Bold Crew" (1 fragment)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore4 119, "The Lorena Bold Crew" (1 excerpt, 1 tune)
- Chappell-FolkSongsOfRoanokeAndTheAlbermarle 26, "Buxter's Bold Crew" (1 text, 1 tune)
- Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #1, "The Bold Princess Royal" (1 text, 1 tune)
- Copper-SongsAndSouthernBreezes, pp. 206-207, "The Bold 'Princess Royal'" (1 text, 1 tune)
- Greig/Duncan 47, "The Bold Princess Royal" (4 texts, 2 tunes)
- Palmer-OxfordBookOfSeaSongs 57, "Bold Princess Royal" (1 text, 1 tune)
- Frank-NewBookOfPirateSongs 20, "The Bold Princess Royal" (2 texts, 3 tunes; the first is composite; #20 in the first edition)

**DT 410. PRNCROYL**

**Roud #528**

**RECORDINGS:**

- Harry Cox, "The Bold 'Princess Royal'" (on Voice12)
- George Decker, "The Bold Princess Royal" (on PeacockCDROM) [one verse only]
- Sam Larner, "The Bold Princess Royal" (on SLarner01, SLarner02, HiddenE)
- Bob Roberts, "The Bold Princess Royal" (on LastDays)

**BROADSIDES:**

- Bodleian, Firth c.12(63), "The Bold Princess Royal," H. Disley (London), 1860-1883; also Firth b.25(136), 2806 b.11(9), Harding B 11(384)[some illegibility], "The Bold Princess Royal"; Firth c.12(65), "The Old Princess Royal, and the Pirate Ship"
- Murray, Mu23-y4:019, "Bold Princess Royal," unknown, 19C
- NLScotland, L.C.Fol.70(145), "Bold Princess Royal," unknown, c.1870

**CROSS-REFERENCES:**

cf. "Bold Kidd, the Pirate" (plot)

**ALTERNATE TITLES:**

- Buxter's Bold Crew
- Prince of Royal
- She Came Bearing Down On Us

**NOTES [219 words]:** Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland names the ship Prince of Royal and refers to a variant that calls the ship Royal Apprentice.

In Ranson-SongsOfTheWexfordCoast's version the usually anonymous pirate announces "This is Kelly, the Pirate"; that is the only mention of the name that gives the version its title.

Yates, Musical Traditions site Voice of the People suite "Notes - Volume 12" - 11.9.02: "Colcord-
SongsOfAmericanSailormen dates this song to the beginning of the American War of Independence." - BS

There were a number of British ships named *Princess Royal*; including a battlecruiser that fought at the Battle of Jutland in 1916 (unlike several of her sister ships, she survived). But the most famous was probably the flagship of the fleet of Admiral John Byron (1723-1786). Byron served in the Caribbean in the late 1770s, with limited results. At the Battle of Grenada, his fleet was mauled by a superior French force, and he ended up fleeing the fight. This, I would guess, is the basis of Colcord-SongsOfAmericanSailormen's date (though she also mentions the usage of "glass" for an hour, a usage which died out about that time).

If Colcord-SongsOfAmericanSailormen's guess is accurate, is it possible that this was inspired as some sort of slur on Byron for fleeing the battle? - RBW

*Last updated in version 5.0*

*File: LK29*

**Bold Privateer, The [Laws O32]**

**DESCRIPTION:** (Johnny) tells (Polly) that he must go to sea. She begs him to stay safe at home. (He points out that her friends dislike him and her brothers threaten him. He offers to exchange rings with her), and promises to return and marry her if his life is spared

**AUTHOR:** unknown

**EARLIEST DATE:** before 1845 (Broadside Bodleian Harding B25(241))

**KEYWORDS:** sea farewell

**FOUND IN:** US(Ap,MW,NE,SE) Britain(England(North,South)) Ireland Canada(Ont)

**REFERENCES (12 citations):**
- Laws O32, "The Bold Privateer"
- Randolph 233, "The Union Volunteer" (1 text, 1 tune, with a "Union Volunteer" substituted for the "Bold Privateer" but no other substantial changes)
- Eddy-BalladsAndSongsFromOhio 79, "The Bold Privateer" (1 text)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 138, "The Bold Privateer" (1 text, 1 tune)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore4 322, "The Bold Privateer" (1 excerpt, 1 tune)
- Huntington-FolksongsFromMarthasVineyard, pp. 34-35, "The Bold Privateer" (1 text, 1 tune)
- Williams-Wiltshire-WSRO Wt 502, "Bold Privateer" (1 text)
- Kidson-TraditionalTunes, p. 101, "The Bold Privateer" (1 text, 1 tune)
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H514, pp. 297-298, "The Bold Privateer" (1 text, 1 tune)
- Huntington-TheGam-MoreSongsWhalemenSang, pp. 123-124, "The Bold Privateer" (1 text, 1 tune)
- DT 486, BOLDPRIV BLDPRIV2*
- ST LO32 (Full)
- Roud #1000

**RECORDINGS:**
- Tom Brandon, "The Bold Privateer" (on Ontario1)
- Robert Cinnamond, "The Wild Privateer" (on IRRCinnamond03)

**BROADSIDES:**

**CROSS-REFERENCES:**
- cf. "Pleasant and Delightful" (meter)
- cf. "Adieu Sweet Lovely Nancy" (lyrics)

**NOTES [128 words]:** Some versions of this are so mixed with "Adieu Sweet Lovely Nancy" that they might almost be one song. But there are sufficient distinct versions that I think they must be considered separate songs. The Sam Henry text contains an interesting reference, "The French they are treacherous, right very well you know, Did they not kill their own poor king not so very long ago?" Presumably this refers to the execution of Louis XVI in 1793, though there are other possibilities, including Louis's son Louis XVII, who died in 1795, some say by poison.

Huntington placed his version of "Our Captain Calls All Hands (Fighting for Strangers)" here, and early editions of the Index did the same, but while there is some similarity in theme, they are certainly separate songs. - RBW

*Last updated in version 5.2*
Bold Rake, The

DESCRIPTION: Johnny meets Sally at Culgreany chapel. He promises to marry her. They spend two nights and all her money together and he decides to leave. Johnny will confess to his clergy; if forgiven he will "go home to Longacre and live with my own lawful wife"  

AUTHOR: unknown  
EARLIEST DATE: 1939 (OLochlainn-IrishStreetBallads); c.1867 (broadside, Bodleian 2806 b.9(60))  
KEYWORDS: seduction infidelity promise separation rake wife  
FOUND IN: Ireland  
REFERENCES (1 citation):  
OLochlainn-IrishStreetBallads 37, "The Bold Rake" (1 text, 1 tune)  
BROADSIDES:  
Bodleian, 2806 b.9(60), "The Bold Rake" ("I am a bold rake and this nation I travel'd all round") , P. Brereton (Dublin), c.1867  
LOCSinging, as101320, "The Bold Rake," P. Brereton (Dublin), 19C  
NOTES [19 words]: Broadside LOC Singing as101320 appears to be the same as Bodleian 2806 b.9(60) printed by P. Brereton (Dublin). - BS

Bold Ranger, The

DESCRIPTION: The huntsmen go out to seek the fox: "Come and hunt Bull (Ranger) (Reynard?) Among the hills and rocks." Along the way, they meet various people, who may tell them where the fox has gone  

AUTHOR: unknown  
EARLIEST DATE: 1886 (Long-Wight)  
KEYWORDS: hunting animal  
FOUND IN: Britain(England(South)) US(Ap,MW,NE,SE,So)  
REFERENCES (19 citations):  
Williams-FolkSongsOfTheUpperThames, pp. 67-68, "The Three Jolly Huntsmen" (1 text) (also Williams-Wiltshire-WSRO WT 472)  
Williams-Wiltshire-WSRO Ox 274  
Randolph 76, "Bold Ranger" (2 texts, 1 tune)  
High-OldeOldFolkSongs, p. 26, "A.. Fox Hunting" (1 text)  
Eddy-BalladsAndSongsFromOhio 84, "The Ranger" (2 texts, 1 tune)  
Grimes-StoriesFromTheAnneGrimesCollection, p. 122, "Portsmouth Fellows" (1 text)  
Cox-FolkSongsSouth 164, "The Ranger" (1 text)  
Bush-FSofCentralWestVirginiaVol1, pp. 66-67, "Bo' Ranger" (1 text, 1 tune)  
Boette-SingaHipsyDoodle, p. 113, "Tom Reynard (The Fox in Legend)" (1 text, 1 tune)  
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 190, "Three Jolly Welshmen" (5 text, but only "A" and "B" are "Three Jolly Huntsmen"; "C," "D," and "E" appear to belong here)  
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 101, "The Foxes" (1 text, 1 tune, a bare fragment with no mention of Reynard; it includes only the conversations with the people the hunters meet, and might possibly belong to other members of this song group)  
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 117, "Bold Rangers" (1 text, 1 tune)  
Wolfe/TexasFolkSongs-1ed, pp. 269-270, "Old Fodder" (1 text, 1 tune)  
Wolfe/TexasFolkSongs-2ed, pp. 135-136, "Come All You Jolly Hunters" (1 text, 1 tune)  
Wolfe/Boswell-FolkSongsOfMiddleTennessee 23, pp. 43-44, "The Hound and the Fox" (1 text, 1 tune, which Wolfe calls a version of "Three Jolly Huntsmen" but which is clearly this)  
Scarborough-ASongCatcherInSouthernMountains, pp. 7+10, "Tom Redman" (1 text; tune on p. 385)  
Sharp-EnglishFolkSongsFromSouthernAppalachians 214, "The Three Huntsmen" (1 text, 1 tune)  
ADDITIONAL: W H Long, A Dictionary of the Isle of Wight Dialect to which is appended ... Songs Sung by the Peasantry"/(London, 1866 ("Digitized by Google")), pp. 117-118, "The Jovial
Sportsmen" ("There was some jolly sportsmen Went out to hunt a fox") (1 text) [Not yet indexed as Long-Wight pp. 117-118]
ST R076 (Partial)
Roud #796
RECORDINGS:
J. L. Peters, "How Happy is the Sportsman" (AFS, 1946; on LC55)
CROSS-REFERENCES:
cf. "Bold Reynard the Fox (Tallyho! Hark! Away!)") (form, theme, lyrics)
cf. "Three Jolly Huntsmen" (theme, some lyrics)
NOTES [61 words]: This appears very much to be a worn-down version of "Bold Reynard the Fox (Tallyho! Hark! Away!)," possibly influenced by "Three Jolly Huntsmen." For further discussion, see the notes to "Bold Reynard."
It's worth noting that Roud subdivides this song differently, with "The Hare's Dream" being one group and "Bold Reynard" plus the "Bold Ranger" being the other. - RBW
Last updated in version 6.0
File: R076

Bold Reynard ("A Good Many Gentlemen")
DESCRIPTION: "A good many gentlemen take great delight in hunting bold Reynard, the fox, for he... lives upon fat geese and ducks." The hunters give chase, and catch and kill the fox. They go home and rejoice at having taken the rogue
AUTHOR: unknown
EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(261))
KEYWORDS: animal hunting
FOUND IN: Britain(England(South))
REFERENCES (6 citations):
Williams-FolkSongsOfTheUpperThames, pp. 63-64, "Bold Reynolds" (1 text) (also Williams-Wiltshire-WSRO We 435)
Williams-Wiltshire-WSRO Wt 316, "You Gentlemen That Take Delight" (1 text)
Copper-ASongForEverySeason, pp. 272-273, "Gentlemen of High Renown" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 243, "Bold Reynard" (1 text, 1 tune)
Gundry-CanowKernow-SongsDancesFromCornwall, p. 36, "Huntsman's Song" (1 text, 1 tune)
DT, REYNFOX
Roud #1868 and 190
BROADSIDES:
Bodleian, Harding B 11(1254), "The Fox" ("Most gentlemen take delight"), J. Catnach (London), 1813-1838; also Harding B 25(492), "Death of the Fox"; Harding B 28(261), "Sly Reynard the Fox" ("Some gentlemen take great delight"), W. Armstrong (Liverpool), 1820-1824
CROSS-REFERENCES:
cf. "Bold Reynard the Fox (Tallyho! Hark! Away!)" (theme)
cf. "The Echoing Horn" (theme)
cf. "Joe Bowman" (theme)
NOTES [157 words]: Although this song has points of similarity to "Bold Reynard the Fox (Tallyho! Hark! Away!)," Kennedy-FolksongsOfBritainAndIreland and others clearly state that they are different -- and indeed, they have few details in common except that they describe a foxhunt. - RBW
Roud assigns #358 to the Williams-FolkSongsOfTheUpperThames text and a fair case could be made for considering it a separate ballad. Comparing Williams-FolkSongsOfTheUpperThames (40 lines) and Kennedy (32 lines), 20 lines are close or virtually the same and the different lines do not change the story line, though place names are different. I think they should be kept together. - BS
A similar situation occurs with the Copper "Gentlemen of High Renown," Roud's #190. There are many examples of that type, but I don't see a way to divide it from this. The Reynard/fox hunting songs are an incredible mess; see the notes to "Bold Reynard the Fox (Tallyho! Hark! Away!)." - RBW
Last updated in version 4.5
File: K243
**Bold Reynard the Fox (Tallyho! Hark! Away!)**

**DESCRIPTION:** "The first morning of March in the year '33" the King's County fox hunt finally takes Reynard. He asks for pen, ink and paper to write his will. He leaves his estate and money to the hunters and backs it up by giving them a check on the National Bank.

**AUTHOR:** unknown

**EARLIEST DATE:** 1839 (Croker-PopularSongsOfIreland); before 1839 (broadside, Bodleian Firth b.34(114))

**KEYWORDS:** animal hunting political lastwill Ireland humorous

**FOUND IN:** US(So) Britain(England(Lond,South,West)) Ireland

**REFERENCES (11 citations):**
- O'Connor-OldTimeSongsAndBalladOfIreland, p. 124, "The Fox Hunt" (1 text)
- Croker-PopularSongsOfIreland, p. 208, "Reynard the Fox" (1 fragment)
- O'Canainn-SongsOfCork, pp. 84-85, "The Cork National Hunt" (2 texts, 1 tune)
- Williams-FolkSongsOfTheUpperThames, p. 57, "Tally Ho! Hark Away!" (1 text) (also Williams-Wiltshire-WSRO Bk 14)
- Williams-Wiltshire-WSRO Mi 717, "Tally Ho! Hark Away!" (1 text)
- Palmer-EnglishCountrySongbook, #126, "The Huntsman" (1 text, 1 tune)
- Leather-FolkLoreOfHerefordshire, pp. 265-266, "The Fox-Hunting Chase" (1 text); also probably pp. 264-265, "The Herefordshire Fox-Chase" (1 text), though the latter appears reworked or mixed
- Hylands-Mammoth-Hibernian-Songster, p. 180, "Hunting Songs" (sic.) (1 text)
- DT, REYNDFX RENOLDS

**ADDITIONAL:** Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 295-296, "Reynard the Fox" (1 text)

**HENRY RANDALL WEAITE, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 72, "Tally Ho" (1 text, 1 tune)

**Roud #2349**

**RECORDINGS:**
- Eugene Jemison, "Come All You Merry Hunters" (on Jem01)

**BROADSIDES:**
- Bodleian, Firth b.34(114), "The Fox Chase"("The sun had just peep'd his head o'er the hills"), J. Catnach (London), 1813-1838; also Harding B 11(1255), Firth c.19(120)[some words not legible], "The Fox Chase"; Johnson Ballads 505, "Fox Chase" or "Tally Ho Hark Away" [all versions end with the fox being taken]

**CROSS-REFERENCES:**
- cf. "The Hare's Dream" (lyrics)
- cf. "Bold Reynard ('A Good Many Gentlemen')" (theme)
- cf. "The Bold Ranger" (form, theme, lyrics)
- cf. "The Echoing Horn" (theme)
- cf. "Joe Bowman" (theme)
- cf. "The Call of Quantrell (form)
- cf. "The Kielder Hunt" (subject, phrase)
- cf. "Donagh Hill" (form, hunting theme)

**ALTERNATE TITLES:**
- Balriginor
- Bull Raider

**NOTES [465 words]: This is a real mess -- so much so that every new text I've turned up has forced me to reclassify the old ones. There seem to be four related families of texts here. This is lyrically very close to the Irish song "The Hare's Dream," but after much hesitation I've split that off because it's found mostly if not entirely in Ireland (perhaps only in Ulster), and it's about a hare, not a fox.

That leaves three versions with English roots:
1. The political "Bold Reynard" versions.
2. The Fox Chase versions not ending in the death of the fox
3. The Fox Chase versions ending in the death of the fox

The first of these seems to exist in fragments, so although the political content seems clear, it's not obvious just which politicians are involved.

The second is the one I have heard recorded -- though it came from a bunch of folkies, so they may have preferred a non-hunting version. My original description of that form was: "The hunters set out in pursuit of Reynard the Fox. Crafty Reynard leads hunters and hounds on many a wild goose chase. At last the hunters give up, and Reynard returns to his snug den. (He sends the
The third, which is the basis for the description, is what appears in Leather-FolkLoreOfHerefordshire and O'Conor-OldTimeSongsAndBalladOfIreland. Possibly these types should be split, but it would be impossible to split fragments and one has to suspect that all the rewriting is deliberate.

In the United States (or possibly in England, if a fragment from Baring-Gould constitutes evidence), the song changed even more dramatically -- so much so that, after some hesitation and discussion, we reclassified it as a separate song, "The Bold Ranger." The song is still about a hunt (sometimes for "Reynard," but now often for "Rainer" or "Ranger"), but the result is almost a moniker song, with verses perhaps influenced by "Three Jolly Huntsmen." No longer does the song start in the victim's lair; no longer is Reynard leading the huntsmen astray; rather, they meet various people who tell them how to find the fox. The choruses in this version are often extravagant, though the verse retains the "Tallyho" form.

Leather reports that her version was written by a Richard Matthews "in the reign of George III." Matthews may well have been responsible for a particular version, but without more evidence, I hesitate to attribute the whole song to him.

Although this song has points of similarity to "Bold Reynard ('A Good Many Gentlemen')," Kennedy and others clearly state that they are different -- and indeed, they have few details in common except that they describe a foxhunt. - RBW

Hoagland begins "The first day of spring in the year ninety-three" and adds a subtitle of "A Song Celebrating the Great Hunt of 1793." - BS

Last updated in version 6.1

File: DTReynrd

**Bold Richard, The**

DESCRIPTION: The "Phoebus[?]" frigate Young Richard" cruises the French main with the Shannon. They encounter two merchants and "the finest frigate that did sail out of Brest." They sink all three, rescue their crews and land in Kingston where they enjoy drinks.

AUTHOR: unknown

EARLIEST DATE: 1915 (ENMacCollSeeger02)

KEYWORDS: battle sea ship drink France

FOUND IN: Britain(England)

Roud #1351

RECORDINGS:

*Ewan MacColl and Peggy Seeger, "The Bold Richard"* (on ENMacCollSeeger02)

NOTES [240 words]: From ENMacCollSeeger02 album cover notes: "E.J. Moeran recorded this song from James Sutton, 'Old Larpin', of Winerton, Norfolk, in 1915. In a note to the song printed in the Folksong Journal, Ann Gilchrist suggests that The Bold Richard is an English adaptation of an American sailor's song which describes the adventures of Paul Jones' ship, Old [sic] Richard." The song is nothing like either of Laws's Paul Jones ballads (Paul Jones, the Privateer [Laws A3] and Paul Jones's Victory [Laws A4]) - BS

If we assume "Phoebus" is an error for "famous," then it is likely that Paul Jones's *Bonhomme Richard* is indeed meant. But she never sailed with the Shannon; the consorts of the former Duc de Durac were the Alliance, Pallas, and Vengeance -- none of them in any way famous.

And this still leaves us with the curiosity of the reference to Kingston. Is this Kingston in England? In that case, the singers can hardly be telling of John Paul Jones, who fought against England. Is the reference, then, to the Quasi-War with France fought in the years before 1800? But Jones died in 1792 -- and I can't find any battle involving other ships which fits. Alternately, is it Kingston, Jamaica? Jones sailed the Carribean several times early in his career -- but as a merchant saior, not a naval captain.

In the end, I think we simply must conclude that we don't know what this is about. Probably it's mixing two or more battles. - RBW

File: RcBolRic

**Bold Robert Emmet**

DESCRIPTION: "The struggle is over, the boys are defeated, Old Ireland's surrounded with sadness and gloom... And I, Robert Emmet, awaiting my doom." Emmet, "the Darling of Ireland," recounts the failure of his rebellion and awaits execution.
AUTHOR: Sometimes ascribed to Tom Maguire (Source: Zimmerman-SongsOfIrishRebellion, Hoagland)
EARLIEST DATE: c.1900 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: rebellion Ireland death
HISTORICAL REFERENCES:
1778 - Birth of Robert Emmet, younger brother of Thomas Addis Emmet (a leader of the United Irishmen)
1798 - Robert Emmet expelled from Trinity College; he eventually goes to France
1798 - the (failed) Irish Rebellion
1802 - Emmet returns to Ireland
1803 - Emmet attempts a new rebellion. The revolt is quickly crushed, and Emmet eventually hanged
FOUND IN: Ireland
REFERENCES (6 citations):
Galvin-IrishSongsOfResistance, p. 32, "Bold Robert Emmet" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 87, "Bold Robert Emmet" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 155, "Bold Robert Emmet" (1 text, 1 tune)
Zimmerman-SongsOfIrishRebellion 91, "The Last Moments of Robert Emmet" (1 text, 1 tune)
DT, ROBTEMMT
ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 626-627, "Bold Robert Emmet" (1 text)
Roud #3066
CROSS-REFERENCES:
cf. "Emmet's Death" (subject)
cf. "Emmet's Farewell to His Sweetheart" (subject)
cf. "My Emmet's No More" (subject)
cf. "The Three Flowers" (briefly mentions Emmet)
cf. "She is Far From the Land" (thought by some to refer to Emmet)
cf. "Oh! Breathe Not His Name" (thought by some to refer to Emmet)
cf. "When He Who Adores Thee" (thought by some to refer to Emmet)
cf. "Nell Flaherty's Drake" (thought by some to refer to Emmet)
cf. "The Man from God-Knows-Where, The" (thought by some to refer to Emmet)
NOTES [1153 words]: Zimmerman-SongsOfIrishRebellion: "The ballad is sometimes sung to the American tune 'The Streets of Laredo'." See that song for more information on the history of that tune.
Zimmerman-SongsOfIrishRebellion p. 40: ... Robert Emmet's rising, on 23rd July, 1802. After a skirmish in the streets of Dublin the revolt fizzled out. Emmet was executed on 23rd September. In spite of his failure, he became the favourite hero of the Irish patriots, "the darling of Erin" (song [Zimmermann] 91); but this glorification did not take place immediately. In 1803, nowhere in the country does there seem to have been much enthusiasm for the rising." - BS
Robert Emmet's fruitless revolt is usually treated as a sequel to the 1798 Rising. This is oversimplified. The British government reacted to 1798 by proclaiming the Union of Ireland and Britain. Ironically, a series of Catholic Relief Acts in 1778 and 1782 had given Catholics more rights, and under the (informal but working) constitution of 1782, Britain no longer could compel Ireland into Union. But the English managed to pull it off anyway, by much the same means as they had earlier used to form the union with Scotland: Bribery, by-elections, and every other sort of political trick. Kee, p. 158, notes the "inadequacy of the word 'corruption'" to describe the level of under-the-counter payoffs.
To make it worse, the statute that finally passed altered Pitt's original Union proposal, eliminating the provisions for Catholic Emancipation. (This even though Viceroy Cornwallis, who had finally suppressed the rebellion, argued that they should be kept. But the only way to get the proposal through the parliaments -- especially the all-Protestant Irish parliament -- was to use the Union as a stick to beat the Catholics.)
Union was passed in 1800, and came into effect in 1801. The terms were actually quite favorable to Ireland in terms of seats in the British parliament; had there been an Irish party, it would almost always have held the parliamentary balance of power in Britain (as Charles Stuart Parnell would eventually show, almost a century later; see the notes to "We Won't Let Our Leader Run Down" and "The Blackbird of Avondale (The Arrest of Parnell)"). But the Irish, with no program of their own, could neither fit into the British political system nor form a strong party. And the Catholic/Protestant problem continued to plague them. As a result, Ireland found itself politically...
Emmet of course did not know this. He, like the vast majority of Irishmen, knew only that he didn't like the changes. But, once again, he had no answer to the problems of Union, and so was unable to produce either a working political party or a working rebellion -- only about thirty people were killed, mostly by ambush. These included the Lord Kilwarden, Chief Justice of Ireland (Golway, p. 92; Kee, p. 167, adds that Kilwarden was a "remarkably humane man," while Fry/Fry, p. 215 note that he was "not an unpopular man." Edwards, p. 67 n. 1, notes that he had earlier been prepared to postpone the execution of Wolfe Tone, but Tone had already mortally injured himself. Stewart, p. 46, does note that he presided over the trial of William Orr, for whom see "The Wake of William Orr").

Another element of Emmet's personal tragedy was that he very nearly left the country, which would have saved everyone a lot of trouble. But with his brother Thomas Addis Emmet (1764-1827), a leader of the United Irish rebellion, in exile and unable to return, Robert decided that he could not leave their aging parents alone and grieving (Kee, p. 162). Obviously, as it turned out, he did leave them alone, and grieving even more.

Emmet also started a sad tradition that persisted in Ireland for more than a century: The Rebellion By Gimmick. Emmet's forces had fold-up pikes (that could be hidden under a coat) and black powder rockets, and similar "secret weapons." What they didn't have was a real organization -- which, on the one hand, meant that the government didn't know of their existence, but on the other, meant that they had absolutely no way to accomplish anything. All he did was assemble a small mob and watch it be dispersed.

Emmet is remembered less because of his defiant acts (after all, there were many others equally rebellious and entirely obscure) but because of a brilliant farewell speech which eventually was widely quoted by nationalists: "Let no man write my epitaph... When my country takes her place among the nations of the earth, then and not till then, let my epitaph be written" (Golway, p. 92; Fry/Fry, p. 215; also Kee, p. 168, and Edwards, p. 69, with the note that Emmet's spoke without a script and his words probably were not taken down with perfect accuracy. Not that it mattered; what counts is what people "thought" he said). Townshend, pp. 8-9, suggests that the simplicity of Emmet's message contributed to his fame: "Theobald Wolfe Tone, a serious political thinker, was less widely accepted than the simple heroism of his youthful successor Robert Emmet. Tone, a child of the Enlightenment... aimed to reconstitute Irish identity through eroding the separate traditions of 'Catholic, Protestant and Dissenter [...]. The secularization this envisaged was less attractive than his simple slogan 'break the connection....' Emmet's failed rebellion of 1803 became an icon of romantic activism, its incompetence ignored while the brutality of the British reaction was played up. (Emmet never got his tiny force out of its assembly point, Thomas Street, toward his target, Dublin Castle; his hopes for 2,000 insurgents had dwindled to 20 by the time they reached the end of the street.)"

It is perhaps not coincidental that Emmet became one of the chief inspirations for the future head of the 1916 Rebellion, Padraig Pearse (Townshend, p. 23); for Pearse's hazy notion of a mystic sacrifice redeeming Ireland, see the notes to "The Boys from County Cork."

It is ironic that Robert's brother Thomas, whose association with rebellion was much older and deeper, lived. Thomas Emmet was one of the United Irish leaders taken when the British raided their Dublin leadership in early 1798. (That may not have been smart on the British part; Emmet was a cautious man who was trying to cool things down. By taking him, the British left the leaderless United Irish chapters to rise in desperation.) Thomas Emmet spent some time in prison, but was released in 1802, went briefly to France, then emigrated to the United States in 1804, where he found success in the legal profession.

According to Hoagland, Tom Maguire was born c. 1870 and went on to join the Irish Revolutionary Brotherhood (the chief independence organization in the late nineteenth century -- a largely secret group), and later became part of the Irish parliament. But I've seen no absolute proof he wrote this song; much depends on when it actually first appeared. - RBW

Bibliography

- Fry/Fry: Peter and Fiona Somerset Fry, A History of Ireland, 1988 (I use the 1993 Barnes & Noble edition)
- Golway: Terry Golway, For the Cause of Liberty, Simon & Schuster, 2000
- Kee: Robert Kee, The Most Distressful Country, being volume I of The Green Flag (covering the period prior to 1848), Penguin, 1972
- Stewart: A. T. Q. Stewart, The Summer Soldiers: The 1798 Rebellion in Antrim and Down,
Bold Roving Thieves

DESCRIPTION: "You land-lubber rogues play a cowardly game, And skulk in false jackets, but we, Tho' we glory in plunder, we fight for bold fame, The brave roving thieves of the sea." They take orders from no captain or middle; no ship can catch them; they fear nothing

AUTHOR: unknown
EARLIEST DATE: c. 1848 (American Sailor's Songster, according to Frank-NewBookOfPirateSongs)
KEYWORDS: pirate, nonballad

FOUND IN:
REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 66, "Bold Roving Thieves" (1 text; #40 in the first edition)
Roud #V6761
File: FrPi066

Bold Sodger Boy, The

DESCRIPTION: "O! There's not a trade that's going, Worth showing or knowing, Like that from glory growing For the bold sodger boy." The singer describes how the girls watch the marching soldiers, and urges the listeners to follow the soldier's trade

AUTHOR: unknown
EARLIEST DATE: 1904 (Ford)
KEYWORDS: soldier, recruiting

FOUND IN: Britain(Scotland)
REFERENCES (2 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 321-322, "The Bold Sodger Boy" (1 text)
Hylands-Mammoth-Hibernian-Songster, pp. 140-141, "Bowld Sodjer Boy" (1 text)
Roud #12829
File: FVS321

Bold Soldier, The [Laws M27]

DESCRIPTION: A father threatens to kill his daughter because she loves a soldier. He settles for sending (seven) men to kill her lover. The soldier fights the brigands off. The frightened father is then negotiated into making the soldier his heir

AUTHOR: unknown
EARLIEST DATE: 1679 (Roxburghe)
KEYWORDS: father, children, love, soldier, fight

FOUND IN: US(Ap,MA,MW,NE,SE,So) Canada(Mar,Newf) Britain(England(South))
REFERENCES (36 citations):
Laws M27, "The Bold Soldier"
Bronson 7a, "The Lady and the Dragoon" (24 versions)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 377-382, "The Soldier's Wooing" (3 texts, 1 tune) {Bronson's #6}
Flanders/Brown-VermontFolkSongsAndBallads, pp. 232-233, "The Poor Soldier" (1 text, 1 tune) {Bronson's #14}
Flanders-AncientBalladsTraditionallySungInNewEngland1, pp. 131-149, "The Bold Soldier" (7 texts plus a fragment, 5 tunes) {C= Bronson's #18, F=#14}
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 103-104, "The Soldier's Wooing" (1 text)
Randolph 70, "The Valiant Soldier" (4 texts, 3 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 88-90, "The Valiant Soldier" (1 text, 1 tune -- Randolph's 70A)
Eddy-BalladsAndSongsFromOhio 3, "Earl Brand" (3 texts, 1 tune, but all clearly this piece) {Bronson's #3}
Musick-JAF-TheOldAlbumOf-William-A-Larkin 10, "A Soldier of Late" (1 text)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 46, "The Bold Soldier" (1 text, 1 tune)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 397-399, "Bold Soldier" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 86, "The Soldier's Wooing" (4 texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 86, "The Soldier's Wooing" (3 excerpts, 3 tunes)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 50, "The Lady and the Dragon" (sic.) (1 text plus a fragment, 1 tune) {Bronson's #4}
Davis-TraditionalBalladsOfVirginia [4], ["Earl Brand"] (1 text, filed as an appendix to that ballad)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 78, "Lady Flower" (1 text, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 201-202, "The Lady and the Dragoon" (1 text, with local title "A Brave Soldier"); 1 tune on pp. 409-410) {Bronson's #16}
Brewster-BalladsAndSongsOfIndiana 5, "Erlinton" (1 text, called "The Soldier's Wooing" by the informant)
Sharp-EnglishFolkSongsFromSouthernAppalachians 51, "The Lady and the Dragoon" (4 texts plus 4 fragments, 8 tunes) {Bronson's #19, #21, #23, #20, #24, #22, #17}
Sharp/Karpeles-EightyEnglishFolkSongs 30, "The Lady and the Dragoon" (1 text, 1 tune -- a composite version) {Bronson's #23}
Karpeles-TheCrystalSpring 6, "The Dragoon and the Lady" (1 text, 1 tune) {Bronson's #13}
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 55, "Only a Soldier" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol1, pp 47-48, "Little Soldier Boy" (1 text, 1 tune)
Copper-SongsAndSouthernBreezes, pp. 248-249, "The Bold Dragoon" (1 text, 1 tune)
Williams-FolkSongsOfTheUpperThames, pp. 115-116, "The Bold Dragoon" (1 text) (also Williams-Wiltshire-WSRO Bk 15)
Reeves-TheEverlastingCircle 11, "The Bold Dragoon" (1 text)
Creighton-SongsAndBalladsFromNovaScotia 12, "Song of a Soldier" (1 text, 1 tune) {Bronson's #15}
Leach-FolkBalladsSongsOfLowerLabradorCoast 32, "The Soldier and the Lady" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 27, pp. 68-69, "The Soldier" (1 text)
Cox-FolkSongsSouth 117, "The Soldier's Wooing" (1 text)
Darling-NewAmericanBalladsAndSongs, 27, pp. 68-69, "The Soldier" (1 text)
SILBER/SILBER-FOLKSONGERSWORDBOOK, p. 169, "The Bold Soldier" (1 text)
DT, (DOUGTRD4*)
Robert E. Gard and L. G. Sorden, _Wisconsin Lore: Antics and Anecdotes of Wisconsin People and Places_, Wisconsin House, 1962, pp. 108-109, "The Raftsman" (1 text, presumably from Wisconsin although no source is listed; in this the soldier becomes a raftsman but the plot is the same)
Roud #321
RECORDINGS:
Harry Brazil, "Bold Keeper" (on Voice18)
Pete Seeger, "The Valiant Soldier" (on PeteSeeger29)
Cas Wallin, "Little Soldier" (on OldTrad1, FarMtns4)
BROADSIDES:
Bodleian, Harding B 11(2237), "The Bold Dragoon" ("My father is a lord, a lord of high renown"), H. Such (London), 1863-1885; also Firth c.14(210, "The Bold Dragoon"; Harding B 22(320), "The Valiant Dragoon"
CROSS-REFERENCES:
cf. "Earl Brand" [Child 7]
cf. "Erlinton" [Child 8]
NOTES [73 words]: It will be observed that Bronson lists this as an appendix to Child 7, "Earl Brand," though he notes the obvious signs of broadside publication. Laws mentions that others have connected it to Child 7 (and Child 8, "Erlinton," which is where Barry et al file it), but does not seem himself to consider the two related. Neither does he mention Bronson's title, "The Lady and the Dragoon." Cazden connects it with Child 214 and/or 215. - RBW
Last updated in version 5.1
File: LM27
**Bold Tenant Farmer, The**

DESCRIPTION: Singer, drinking in Ballinascorthy, overhears a landlord's son and a tenant farmer's wife. He threatens eviction. She says the National Land League protects the tenants and they are members. She praises Father O'Leary, John Dillon, and Davitt. He leaves.

AUTHOR: unknown

EARLIEST DATE: 1951 (recording, Mickey Cronin)

KEYWORDS: drink farming political labor-movement

HISTORICAL REFERENCES:
- 1879 - formation of the Irish Land League
- FOUND IN: Ireland
- Roud #5164

RECORDINGS:
- *The Clancy Brothers and Tommy Makem, “The Bold Tenant Farmer”* (on IRClancyMakem02)
- *Joe Heaney, “The Wife of the Bold Tenant Farmer”* (on Voice08)

CROSS-REFERENCES:
- cf. "The Moneygran Pig Hunt" (subject)
- cf. "The Blackbird of Avondale (The Arrest of Parnell)" (subject of Charles Stewart Parnell)
- cf. "The Land League's Advice to the Tenant Farmers of Ireland" (character of Parnell, plus the Land League)
- cf. "We Won't Let Our Leader Run Down" (subject of Charles Stewart Parnell)
- cf. "The Phoenix Park Tragedy" (subject of Charles Stewart Parnell)
- cf. "Michael Davitt" (subject) and references there
- cf. "The Devil and Bailiff McGlynn" (subject of problems during the Land War)

NOTES [655 words]: Another eternal frustration from Lomax; he tells us that this is part of a "cocky and aggressive" Land League ballad, but gives not a clue of the subject matter.

Formed in 1879, the Irish tenant farmers' Land League fought evictions and spearheaded land reforms through Parliament. - PJS

IRClancyMakem02 has only four verses that mention the dispute and Land League but not the resolution. The Musica site has a thirteen verse version used as the basis for the description. - BS

The tenants' rights movements began in the 1840s (in Ulster of all places!), but did not become a major force until 1879. In that year, Michael Davitt (whose family had been thrust off its land when he was a child; see the notes to "Michael Davitt") came back to Ireland from America. He formed the Land League in his ancestral home in County Mayo. The new Gladstone government tried to make concessions in 1880, but was blocked by the House of Lords.

This was even though the landlords of Ireland were good for very little except brutality. They kept rents as high as possible, and discouraged land improvements. They were so widely despised that Belfast M.P. Joseph Biggar declared that he opposed shooting landlords on the grounds that the assailant often missed and might hit someone else (see Robert Kee, *The Bold Fenian Men*, being volume II of *The Green Flag*, p. 79).

The Land League reacted with strikes and demonstrations (the word "boycott" is believed to date from this event; Charles Boycott was a British officer charged with evicting tenants). Kee writes (p. 79) that by "1880 there were parts of Ireland where the queen's writ no longer ran." It "did* run on Boycott's land -- but it reportedly took 7000 British soldiers to guard the workers he had brought in from Ulster! (Kee, p. 81.)

Davitt (and Charles Stewart Parnell, another leader of the movement, who also was the de facto leader of the Irish representatives in the British parliament) opposed violence, but their followers were not so peaceful. The pressure was on the English parliament. Their first reaction was to tighten restrictions on the Irish, suppressing the Land League -- but the English people at last began to understand the plight of the Irish tenants.

One of Parnell's lines summarizes the whole idea of the "bold tenant farmer": "Parnell agreed to speak at the great land-meeting at Westport on 8 June, and there he gave a headline to the whole ensuing agitation: 'hold a firm grip on your homesteads and lands'" (see T. W. Moody, F. X. Martin, and Dermot Keough, with Patrick Kiely, *The Course of Irish History*, fifth edition, 2011 (page references are to the 2012 paperback edition), p. 249).

Gladstone eventually (1881) came up with laws to protect the tenants (it was these which, in effect, finalized the split between Ulster and the rest of Ireland; Ulster was satisfied, Catholic Ireland was not). But Parnell refused his whole-hearted support. He certainly favored the law, but he wanted Home Rule and he didn't want to offend the more radical Irish. The British, in an act of incredible stupidity, arrested him briefly (see "The Blackbird of Avondale (The Arrest of Parnell)." This further
radicalized the Irish; even as Parnell was released, they took to assassinating British officials. In 1882, the outlawed Land League was replaced by the Irish National League -- a true political party rather than an activist group. This group won nearly every Irish seat in Parliament in the next election. This allowed Parnell to gain land concessions from the minority Conservative government, and also meant that Parnell was the controlling element in the next Parliament -- whichever party he supported would govern. The Land League had, in effect, triumphed. Unfortunately, Parnell simply couldn’t work out a Home Rule compromise. Conditions in Ireland improved, but not enough. Ireland continued on its destructive road to eventual independence. - RBW

Last updated in version 2.8
File: RcTBTF

Bold Thady Quill

DESCRIPTION: Girls "anxious for courting" should see Thady Quill. He is a champion in field events, a partisan for Ireland, and a star at hurling. At the Cork match a rich and sickly lady remarked that she would be cured by "one squeeze outa bold Thady Quill"

AUTHOR: unknown
EARLIEST DATE: 1959 (IRClancyMakem01)
KEYWORDS: sports Ireland humorous
FOUND IN: Ireland
REFERENCES (1 citation):
DT, THADQUIL
RECORDINGS:
The Clancy Brothers and Tommy Makem, "Bold Thady Quill" (on IRClancyMakem01)
CROSS-REFERENCES:
cf. "The Victorious Goalers of Carrigaline and Kilmoney" (subject of hurling)
cf. "Black and Amber Glory" (subject of hurling)
cf. "The Convict of Clonmel" (subject of hurling)
cf. "The Carrigaline Goalers Defeated" (subject of hurling)
ALTERNATE TITLES:
The Bould Tadhy Quill
NOTES [379 words]: The description is from the Digital Tradition text for "Bold Thady Quill"; although its credit is "Recorded by Clancys" its version has more verses than that in IRClancyMakem01.
IRClancyMakem01 cover notes refer to Thady Quill as "a champion hurler from county Cork, whom I understand is still alive" [1959]. - BS
Robert Gogan, 130 Great Irish Ballads (third edition, Music Ireland, 2004), p. 14, has a very different story (which he admits is "legend") of Thady: "It is reported that Thady Quill was no athlete at all, but a lazy farm worker employed by a farmer named Johnny Tom Gleeson in Ballinagree, a townland in Muskerry. The local story goes that Johnny Tom Gleeson penned these verses as a satire to Thady's laziness and inactivity."
Chris Brennan (message to the Ballad-L mailing list) has a version which also involves Gleeson, but in this case, Quill had cut a field for Gleeson, and Gleeson was slow to pay, and Quill induced Gleeson to write the song as a substitute for cash.
On the other hand, Soodlum's Irish Ballad Book reports that "Thady Quill is rumoured to have lived in the Mushra Mountains near Macroom, Co. Cork."
Hurling is an ancient Irish sport, somewhat similar to hockey (it involves sticks, two teams of 15, and a complicated set of rules for sticking or kicking or carrying the ball), seemingly mentioned in twelfth century records and possibly before that. According to the Oxford Companion to Irish History, the rules were formally codified in 1870 and the Irish Hurley Union formed in 1879. It was already mentioned in song before that, to be sure; see "The Victorious Goalers of Carrigaline and Kilmoney."
There is an interesting political twist on this, because the sport is Irish: It is seen, in a small way, as a form of anti-Protestant demonstration.
The Irish nationalist Charles Stewart Parnell (1846-1891) doesn't appear to have anything significant to do with hurling, but the Hurley Union dissolved around the time of his death, with
Bold Trainor O

DESCRIPTION: The singer is seduced by Trainor who is studying at Trinity for the priesthood. She asks him, in vain, not to become a priest. She would avoid the marriage her parents would arrange. "To the way of Religion myself I will incline"

AUTHOR: unknown
EARLIEST DATE: before 1863 (broadside, Bodleian Harding B 11(3357))
KEYWORDS: love seduction rejection lover clergy
FOUND IN: Ireland
REFERENCES (1 citation):
  OCroinin/Cronin-TheSongsOfElizabethCronin 31, "Beautiful and Bold Trainer-O" (1 text)
Roud #12821
BROADSIDES: Bodleian, Harding B 11(3357), "Bold Trainor O" ("I am a young damsel that lies here in bondage"), H. Such (London), 1849-1862; also 2806 b.9(233), "An admired song called Bold Trainor O"

File: OCC031

Boll Weevil, The [Laws I17]

DESCRIPTION: The boll weevil, which is just "a-lookin' for a home," inevitably comes in conflict with the cotton farmer. The farmer tries many techniques to drive the weevil out; the weevil, far from being inconvenienced, is often represented as thanking the farmer

AUTHOR: possibly Postal McCurdy & Emabel Palmer
EARLIEST DATE: 1916 (excerpt quoted in H. V. Benedict and John A. Lomax, The Book of Texas, p. 75)
KEYWORDS: animal bug poverty farming
HISTORICAL REFERENCES:
  c. 1898 - Boll Weevil arrives in the southern U.S. from Mexico
FOUND IN: US(Ap,So,SE)
REFERENCES (22 citations):
  Laws I17, "The Boll Weevil"
  Morris-FolksongsOfFlorida, #105, "The Boll Weevil" (1 text, 1 tune)
  Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 214, "Boll Weevil Blues" (2 texts)
  Hudson-FolksongsOfMississippi 72, pp. 199-200, "Mister Boll Weevil" (1 text)
  Scarborough-OnTheTrailOfNegroFolkSongs, p. 66, (no title) (1 excerpt, probably of this song); pp. 77-79, "Mr. Boll Weevil" (plus other versions with no title) (2 texts plus 3 excerpts, 1 tune)
  Friedman-Viking/PenguinBookOfFolkBallads, p. 319, "The Ballet of the Boll Weevil" (2 texts+1 fragment, 1 tune)
  Sandburg-TheAmericanSongbag, pp. 8-10, "Boll Weevil Song"; 252-253, "De Ballet of de Boll Weevil" (2 texts, 2 tunes)
  Scott-TheBalladOfAmerica, pp. 316-318, "The Ballad of the Boll Weevil" (2 texts, 2 tunes)
  Lomax/Lomax-FolkSongUSA 69, "The Boll Weevil" (1 text, 1 tune)
  Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 112-117, "De Ballit of de Boll Weevil" (1 text, 1 tune, composite)
  Lomax-FolksSongsOfNorthAmerica 285, "The Boll Weevil Holler" (1 text, 1 tune)
  Botkin-TreasuryOfAmericanFolklore, pp. 916-918, "Boll Weevil Song" (1 text, 1 tune)
  Coleman/Bregman-SongsOfAmericanFolks, pp. 66-67, "The Boll Weevil" (1 text, 1 tune)
  Richardson/Spaeth-AmericanMountainSongs, pp. 90-91, "Boll Weevil Blues" (1 text, 1 tune)
  Arnett-IHearAmericaSinging, pp. 140-141, "Boll Weevil" (1 text, 1 tune)
  Botkin-TreasuryOfSouthernFolklore, p. 751, "Boll Weevil" (1 text, 1 tune)
  Darling-NewAmericanSongster, pp. 244-246, "Mississippi Bo Weavil Blues"; "The Boll Weevil" (2 texts)
  Silber/Silber-FolksingersWordbook, p. 118, "Ballad Of The Boll Weevil" (1 text)
DT, BOLLWEEV* BLLWEEV2* (BOLWEV2)
ADDITIONAL: Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), p. 163, (no title)
(1 fragment)
Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 23, "Boll Weevil"
(1 text, 1 tune, heavily adapted by Lead Belly)
Roud #3124
RECORDINGS:
Pink Anderson, "Bo Weevil" (on ClassAfrAm, PinkAnd1 [as "Bo' Weevil"])
Arkansas Trio, "Boll Weevil Blues" (Edison 51373-R, 1924)
Al Bernard, "Boll Weevil Blues" (Brunswick 2092, 1921)
Fiddlin' John Carson, "Dixie Boll Weevil" (OKeh 40095-B, 1924)
Jaybird Coleman, "Boll Weevil" (Black Patti 8055, 1927; on StuffDreams1)
Fats Domino, "Bo Weevil" (Imperial 5375, 1956)
Woody Guthrie, Sonny Terry & Cisco Houston, "Boll Weevil Blues (Boll Weevil)" (on WoodyFolk)
Vera Hall, "Boll Weevil" (AFS 1323 A1, 1937)
Ernest Hare, "Boll Weevil Blues" (Vocalion 14151, 1921)
Lead Belly, "The Boll Weevil" (Musicraft 226, rec. 1939)
W. A. Lindsay & Alvin Condor, "Boll Weevil" (OKeh 45346, 1929; rec. 1928)
The Masked Marvel (pseud. for Charley Patton), "Mississippi Boweavil Blues" (Paramount 15805B.
1929; on AAFM1, BefBlues2)
Blind Willie McTell, "Boll Weevil" (on USWMcTell01)
Charlie Oaks, "Boll Weevil" (Vocalion 5113, c. 1927)
Ma Rainey w. Lovie Austin & her Blues Serenaders, "Bo-Weavil Blues" (Paramount 12080, 1924)
Tex Ritter, "Boll Weevil" (Capitol 40084, 1948)
Carl Sandburg, "The Boll Weevil" (Victor 20135, 1926)
Pete Seeger, "Boll Weevil" (on PeteSeeger05) (on PeteSeeger43); "Ballad of the Boll Weevil" (on
PeteSeeger31)
Bessie Smith, "Bowavil Blues" (Columbia 14018-D, 1924)
Gid Tanner & Riley Puckett, "Boll Weevil Blues" (Columbia 15016-D, c. 1924)
CROSS-REFERENCES:
cf. "Poor Man Blues" (floating lyrics)
cf. "Frankie and Albert" [Laws I3] (tune)
NOTES [204 words]: Sandburg-TheAmericanSongbag reports collections of Boll Weevil verses
dating back to 1897, but it is not clear in context whether these are actually part of this song. -
RBW, PJS
And indeed, the origins of the song are obscure, or at least messy. The Bernard, Hare & Arkansas
Trio recordings credit the authorship to McCurdy & Palmer, as does a regional guide to the town of
Fakes Chapel [state unknown] which claims that McCurdy wrote the "'well-known' folk song" there
in 1923. The recordings, of course, make this date impossible, but he seems to have had a hand in
the creation of some well-known verses. Fiddlin' John Carson copyrighted his version in 1924, and
it certainly contains some of the classic lines. - PJS
Sandburg, incidentally, enjoyed this song so much that he occasionally signed letters "Boll Weevil";
see Herbert Mitgang, editor, _The Letters of Carl Sandburg_, Harcourt Brace & World, 1968, pp. 207,
241. - RBW
Not all the versions included here are "looking for a home" but they all share the set of boll weevil
verses. Some are in a traditional blues form, and those don't share tunes or line structure; listen,
for example, to Pink Anderson, Charley Patton, Bessie Smith, and Blind Willie McTell. - BS
Last updated in version 6.1
File: LI17

Bollochy Bill the Sailor
DESCRIPTION: A dialogue song in which Bill -- who "just got paid and wants to be laid" -- seeks to
get the fair young maiden into bed.
AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan8)
KEYWORDS: bawdy dialog sailor seduction
FOUND IN: Britain(Scotland(Aber)) US Canada
REFERENCES (13 citations):
Greig/Duncan 1759, "Blickerty Brown the Sailor" (1 fragment, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 49, "Abram Brown the Sailor" (1 text, 1 tune)
Cray-EroticMuse, pp. 81-86, "Bollochy Bill the Sailor" (3 texts, 1 tune)
Shay-AmericanSeaSongsAndChanteys, p. 204, "Rollicking Bill the Sailor" (1 text, 1 tune, probably truncated since it ends with Bill asking for a place to sleep and the girl declaring she has only one bed)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 151, "Rollicking Bill the Sailor" (1 text, like the preceding, probably truncated)
Colcord-SongsOfAmericanSailormen, pp. 182-183, "Abram Brown" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 164-166, "Barnacle Bill the Sailor" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 440-442, "Abel Brown the Sailor" (1 text, 1 tune) [AbrEd, pp. 331-333]
Hopkins-SongsFromTheFrontAndRead, p. 151, "Bollocky Bill the Sailor" (1 text, 1 tune)
Tawney-GreyFunnelLines-RoyalNavy, pp. 127-128, "Abraham the Sailor" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 128-129, "Barnacle Bill the Sailor"
DT, BARNBILL BARNBIL2
ADDITIONAL: Simon J. Bronner _"Who's That Knocking at my Door?": Barnacle Bill the Sailor and his Mates in Song and Story_ (Occasional Papers in Folklore Number Five), Loomis House Press, 2016, includes about a dozen texts, various fragments, tunes, and related pieces, plus history
Roud #4704
RECORDINGS:
Anonymous singers, "Barnacle Bill the Sailor" (on Unexp1)
Bix Beiderbecke w. Paul Whiteman's Orchestra, "Barnacle Bill the Sailor" (Victor 25371, 1936)
Bud & Joe Billings (Frank Luther & Carson Robison), "Barnacle Bill The Sailor" (Victor V-40043, 1929; Victor V-40153, 1929 [as Bud Billings & Carson Robison])
Ned Cobbin [pseud. for Irving Kaufman], "Barnacle Bill the Sailor" (Harmony 861-H/Diva 2861-G, 1929)
Billy Costello (Popeye), "Barnacle Bill, the Sailor" (Decca 1573, 1937)
Frank Luther & His Pards, "Barnacle Bill the Sailor" (CYL: Edison 5678, c. 1929) (Edison 52532, 1929)
Arthur Fields, "Barnacle Bill the Sailor" (Harmony 861-H/Velvet Tone 1861-V, Diva 2861-G, 1929)
Carson Robison, "Barnacle Bill, the Sailor" (Broadway 4054, c. 1932)
Pete Wiggins, "Barnacle Bill, the Sailor" (OKeh 45295, 1929)
CROSS-REFERENCES:
cf. "The Quaker's Wife" (tune, per Greig/Duncan8)
SAME TUNE:
Frank Luther & his Pards "Barnacle Bill the Sailor, No. 2" (Edison 20008, 1929)
Bud & Joe Billings (Frank Luther & Carson Robison), "Barnacle Bill The Sailor No. 2" (Victor V-40102, 1929)
Bud & Joe Billings (Frank Luther & Carson Robison), "Barnacle Bill the Sailor No. 2" (Victor V-40102, 1929); "Barnacle Bill The Sailor No. 3" (Victor V-40153, 1929)
Carson Robison, "Here I Go to Tokyo, Said Barnacle Bill, the Sailor" (Bluebird B-11460, 1942)
Vernon Dalhart, "Barnacle Bill the Sailor - No. 2" (Harmony 1304, 1931)
ALTERNATE TITLES:
Barnacle Bill the Sailor
NOTES [244 words]: For a history of this onetime sea song, see Cray, Erotic Muse II, pp. 83-85. EC
Most of the printed versions of this song are fairly "clean." But Cray and Fuld are in agreement that it is properly a bawdy song, and Hopkins-SongsFromTheFrontAndRead has a version that is very coarse indeed. Fuld doubts the existence of its ancestor "Abram Brown the Sailor," but Cray quotes a text from the Gordon collection, Bronner, p. 27, has an image of a broadside version, [and there is a version in Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland- (BS)].
There is also a nursery rhyme about Abram Brown, found in Opie/Opie-OxfordDictionaryOfNurseryRhymes, #6, and in Baring-Gould-AnnotatedMotherGoose #230, p. 150, ("Abram Brown is dead and gone"), but if that is associated with any song, it is probably "Old Grimes Is Dead."
Carson Robison is sometimes credited with a popular version of this ("Barnacle Bill the Sailor"), but obviously his part was no more than a clean-up (and production of sequels). Brophy/Partridge-TommiesSongsAndSlang, p. 228, record a World War I verse (not a song, I believe) that ran
Help, help, there's a woman overboard!
Who will save her? I will!
Who are you?
Ballocky Bill the sailor, just returned from sea. - RBW
In the interest of history, it is worth recording that the scientists of the Jet Propulsion Laboratory,
during the Sojourner mission, named a particularly lumpy rock on the surface of Mars "Barnacle Bill
the Sailor." - PJS
Last updated in version 5.3
File: EM081

**Bolo'd**

DESCRIPTION: A "goo-goo" "went down to bare ass to get a fuck on... got bit on the leg... he'd
ought ta been boloed"

AUTHOR: unknown

EARLIEST DATE: 1948 (Bronner/Eskin-FolksongAlivePart2)

KEYWORDS: sex bawdy

FOUND IN: US(SW)

REFERENCES (1 citation):
Bronner/Eskin-FolksongAlivePart2 60, "Bolo'd" (1 text, 1 tune)

NOTES [18 words]: Apparently from the Spanish-American War. "Goo-goo" is a derogatory term
for Filipino. A bolo is a machete. - BS

Last updated in version 3.5
File: BrE2060

**Bolsum Brown**

DESCRIPTION: "There's a red light on the track for Bolsum Brown, for Bolsum Brown, for Bolsum
Brown... And it'll be there when he comes back." "Hop along, sister Mary, hop along.... There's a
red light on the track And it'll be there when he comes back."

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: railroading

FOUND IN: US

REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, p. 355, "Bolsum Brown" (1 short text, 1 tune)

ST San355 (Full)

File: San355

**Bombed Last Night**

DESCRIPTION: "Bombed last night, bombed the night before, Gonna get bombed tonight." The
singer curses the German bombers, and notes that there isn't enough shelter for four men.
Similarly, "Gassed last night, gassed the night before...."

AUTHOR: unknown

EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)

KEYWORDS: war hardtimes technology

FOUND IN:

REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 43-46, "Bombed Last Night" (1 text, 1 tune)

Roud #10531 parody

CROSS-REFERENCES:
cf. "Drunk Last Night" (tune, according to Niles/Moore-SongsMyMotherNeverTaughtMe)

File: NiM043

**Bombin Raid, The**

DESCRIPTION: "Hey listen and I'll tell ye hoo The Jocks spent their New Year": they were in the
trenches fighting the Kaiser. Now the Germans are "sorry they made that bombin raid," since they
faced the men of Dundee. The Scots repel the German raid
AUTHOR: Tom Shannon (source: Gatherer-SongsAndBalladsOfDundee)
EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: war battle
FOUND IN:
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 73, "The Bombin Raid" (1 text, 1 tune)
File: Gath073

Bon Soir, Ma Cherie
DESCRIPTION: French (often mangled by American soldiers, who are trying to hook up with women): "Bon soir, ma cherie, comment allez-vous? Bon soir, ma cherie, je vous aime beaucoup. Avez-vous un fiance, ca ne fait rien, Voulez-vous couchez avec moi ce soir...."
AUTHOR: unknown
EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)
KEYWORDS: soldier courting foreignlanguage
FOUND IN:
REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, p. 50, "Bon Soir, Ma Cherie" (1 text)
Roud #FFF
File: NiM050

Bon Vin, Le (The Good Wine)
DESCRIPTION: French. We drink and a friend sings [the chorus] in my ear. Be careful of this beautiful woman. She had three captains, one in Bordeaux, one in La Rochelle and the other in Versailles. Chorus: "Good wine makes me dead, Love wakes me again."
AUTHOR: unknown
EARLIEST DATE: 1961 (Peacock)
KEYWORDS: foreignlanguage sex wine bawdy nonballad rake mistress
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 249-250, "Le Bon Vin" (1 text, 1 tune)
RECORDINGS:
Mme. Josephine Costard, "Le Bon Vin" (on PeacockCDROM)
ALTERNATE TITLES:
Passant par Paris
File: Pea249

Bonaparte (I)
DESCRIPTION: "Come all you natives far and near Come listen to my story... Boni would not be content Until he was master of the whole world." He divorces his wife, fights the church, fights England, fails at Waterloo, and is exiled
AUTHOR: unknown
EARLIEST DATE: 1834 (Journal from the L.C. Richmond)
KEYWORDS: Napoleon war wife pride exile
HISTORICAL REFERENCES:
1769 - Birth of Napoleon Bonaparte
1796 - Napoleon marries Josephine de Beauharnais (1763-1814)
1796 - Napoleon given command of the Army of Italy. Over the next eight years he will have many conflicts with Austria and the Pope in the Italian peninsula
1809 - Napoleon divorces Josephine (partly on the grounds of her notorious infidelity, partly because she is barren); he marries Maria Louisa (Marie Louise) of Austria the next year
June 18, 1815 - Battle of Waterloo
July 15, 1815 - Napoleon is sent to Saint Helena on the Bellerophon
1821 - Death of Napoleon. He died with Josephine's name on his lips
FOUND IN:
Bonaparte's Farewell

DESCRIPTION: Bonaparte bids farewell to France which has abandoned him because of its weakness: "Decay'd in thy glory and sunk in thy worth!" "But when Liberty rallies Once more in thy regions, remember me then ... and call on the Chief of thy choice"

AUTHOR: unknown

EARLIEST DATE: before 1865 (broadside, LOCsinging as200400 and Bodleian Harding B 18(52))

KEYWORDS: freedom Napoleon

FOUND IN:

REFERENCES (2 citations):
Moylan-TheAgeOfRevolution-1776-1815 208, "Bonaparte's Farewell" (1 text, 1 tune)
Wolf-AmericanSongSheets, #174, p. 13, "Bonaparte's Farewell" (1 reference)

Roud #V21130

BROADSIDES:
Bodleian, Harding B 18(52), "Bonaparte's Farewell," H. De Marsan (New York), 1861-1864 [same as LOCsinging as200400]; also Harding B 18(593) [yet another copy of the same sheet]
LOCsinging, as200400, "Bonaparte's Farewell," H. De Marsan (New York), 1861-1864 [same as Bodleian, Harding B 18(52)]

CROSS-REFERENCES:
cf. "Captain O'Kean" (tune, per broadsides LOCsinging as200400 and Bodleian Harding B 18(52))

NOTES [150 words]: This song has absolutely no historical references; the only proper noun in the whole song is "France." Theoretically, the speaker might not even be Napoleon -- though the bombast fits him. The only specific reference is that a diadem crowned him -- more relevant to a parvenu emperor than to the legitimate Bourbons, but Bourbon "could" have said such a thing. Still, Napoleon seems to be the intended speaker. It sounds like something he would have said before his exile to Elba (1814), rather than the exile to St. Helena (1815). This because, in 1813-1814, Paris and the government actually voted him out of power. In 1815, there wasn't time for any of that. - RBW

Broadside LOCsinging as200400 and Bodleian Harding B 18(52): H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

Last updated in version 5.1

File: Moyl208

Bonavist Line, The

DESCRIPTION: An old man tells of the workers' hardships imposed by the "red roaring devil" management while building the line. Outrageous amounts are charged for trivial services. Awful food: pork can drive you mad and flour is like lime. The old man will quit

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA/Leach)

KEYWORDS: sex food hardtimes railroading nonballad worker

FOUND IN: Canada(Newf)

REFERENCES (3 citations):
Peacock, pp. 768-771, "The Bonavist Line" (2 texts, 2 tunes)
Leach-FolkBalladsSongsOfLowerLabradorCoast 92, "Riverhead Line" (1 text, 1 tune)

ADDITIONAL: Roger deV. Renwick, _Recentering Anglo/American Folksong: Sea Crabs and Wicked Youths_, University Press of Mississippi, 2001, pp. 82-83, "The Bonavist Line" (1 text)

Roud #5206

RECORDINGS:
Bernard Houlihan, "Shoal Harbour Line" (on MUNFLA/Leach)
James John, "The North Shoreman's Line" (on MUNFLA/Leach)

CROSS-REFERENCES:
cf. "The Track to Knob Lake" (theme)

ALTERNATE TITLES:
The North Shoreman's Line
The Shoal Harbour Line

NOTES [1751 words]: Peacock says the Bonavista Line serving the tip of the Bonavista peninsula and Riverhead Line serving Conception Bay are spurs of Newfoundland's now defunct narrow-gauge trans-insular railway. Whichever branch line is in question, the complaints are the same. Sometimes the old man is omitted and the complaints are the singer's own.

For the history and a map of the Newfoundland railroad branch lines see "The Branch Lines" at http://www.heritage.nf.ca/articles/economy/railway-branch-lines.php, accessed February 25, 2017. According to that article the Bonavista Line operated from 1911 until 1983. - BS

For a little more on the Newfoundland Railroad, which was simply not economically viable because the population was so scattered that it didn't pay to run the trains, see "The Wreck of the Steamship Ethie"; others songs with notes about the railroad include "Downey's Our Member," "The Loss of the Bruce," and "Drill, Ye Heroes, Drill!"

The history of the rail project explains the "red roaring devil" management; the first attempt at building a Newfoundland railroad, in 1881, was predicated on a government subsidy (Penney, p. 27), but the "Blackman Syndicate" that had won the contract was badly under-capitalized and run by people with limited rail experience; they didn't really know the job. (They proposed a narrow gauge line -- easier to build, harder to keep open; it was to prove a long-term problem; Kearley, p. 56. According to Major, p. 284, "That particular decision, which would put it out of step with practically every other line in North America, would be one to regret for the life of the railway." One company which bid on the contract told the government that a narrow-gauge rail would never be reliable -- and was dropped from the bidding for the crime of being correct; Harding, p. 40) What's more, the Newfoundland government didn't supply the bond guarantees Blackman wanted, limiting its support to land grants (Hiller/Neary, p. 131), in part because they got little support from Britain (Major, p. 284).

Little surprise that Blackman's group ran into financial difficulties very early, and so were trying to build track as quickly as possible and as cheaply as possible to get their hands on parts of the subsidy for running (as opposed to building) the route. The result was that much of the railway was badly designed and built (e.g. the rails were of incredibly light steel, short-lived and prone to damage; Lingard, p. 1), and even so, the whole thing failed financially: "Less than three years [after the work began] Blackman was bankrupt. Much of what the company had built was substandard, and it fell forty-three kilometers short of Harbour Grace. A shame-faced government was left to quietly encourage the bondholders in their task of completing the connection to Harbour Grace in order to see some return on their investment" (Major, p. 285).

The branch lines, including the Bonavista Line, were often built very quickly simply because everyone knew the money could dry up fast. "It [became] something of a tradition in Newfoundland to construct a railway prior to a general election. The branch lines were the result. A branch line was a make-work project. A railway would give the unemployed something useful to do and inject some money into the local economy, at least until the votes had been counted. As a legacy of this 'enlightened' policy, a traveler going down the main line would encounter long stretches of rusty-looking track that began at no particular point, ended at no particular point, and on which the amount of freight and passengers was not very great" (Harding, pp. 91-92).

The song doesn't exaggerate the hard times the workers experienced. For instance, the workers in 1890 had no lodgings while working inland: "There were no bunkhouses provided and the men shacked themselves.... [T]he railroad labourer would be given a roll of tar paper or felt and a handful of nails. He and a buddy went into the nearest clump of woods, cut a few poles for a frame and built a tar-paper shack" (Penney, p. 39). They also had to cook their own food. They also suffered from the weather; Newfoundland is never warm, but the rail went through one of the highest, coldest, windiest points on the island in the Gaff Topsails area -- a route chosen because it was shorter than any alternative, but it meant that the rail was very vulnerable to snow, and there was no demand for rail service there! (Lingard, p. 2); it also meant that the railroad had extremely steep grades -- "Grades are higher than in the Rock Mountains," and curves were extremely tight (Lingard, p. 55). According to Harding, p. 11, "the Newfoundland line had the curviest roadbed of any railroad in North America. Of its seven hundred miles of track, almost six hundred were expended in curves.... Railway engineers in Canada an the United States balked at the idea of..."
building curves of ten degrees -- six is considered the optimal maximum. But in Newfoundland, curves of fourteen degrees were common. Moreover, the builders could not afford frills like tunnels and signals. There was a bridge every four miles on average and for a time there was but one signal on the whole line. On the entire length of the Bullet's track there was not a single tunnel, though steep hills were common." So common, in fact, that the trains spent much of the trip with their brakes on; they were almost guaranteed to need new brake shoes after just one round trip from St. John's to Port-aux-Basques. Sometimes, they needed new shoes after only a one-way trip! (Penney/Kennedy, p. 3). And hills were so steep that even short trains needed two engines, and hence two engine crews, adding dramatically to the expense (Penney/Kennedy, p. 41).

To make matters worse, "The work was done entirely without the aid of cranes, derricks, or any large machinery. The construction gang worked with hand tools and a few horses and carts and that was all" (Harding, p. 41). The first fatalities occurred in 1882, before the line was even open; a train carrying workers hit a cow, and three workers were thrown to their deaths (Harding, p. 46). Things didn't get better even after the rail was built; because it was so vulnerable to snow, wind, ice-laden bridges -- even waves along the seaside washing out the track. So navvies had to be ready to head off on a moment's notice to repair it -- and the railroad didn't even supply them with food or shelter as they did so (Hardin, pp. 72-73).

The Reid syndicate that succeeded Blackman was truly a rip-roaring organization -- a thousand-odd workers working ten hours a day (Major, p. 286). By Newfoundland standards, the pay under the Reid group that succeeded the Blackmans was decent but not great -- "The gang men worked for one dollar a day and [had to pay] two dollars and fifty cents a week for room and board" (Kearley, p. 57). Wages in Newfoundland were rarely more than a few dollars per week, but on the other hand, the men had to be away from home, and given the quality of the "housing," the price for "room and board" was absurdly high. For an example of complaints about working in the interior of Newfoundland (although not on the Bonavista branch), see "Reid's Express."

It's possible that the different versions of the song refer to different stages in the construction of the Newfoundland Railway. The original plans for the Railway, which began in 1881, included some service to Conception Bay (at least to Harbour Grace). But Bonavista, at the end of the long cape between Trinity and Bonavista Bays, was an economically unviable spur (88 miles long, according to Kearley, p. 59 and CuffEtAl, p. 11) that didn't get any attention until the second round of railway planning and didn't get built until 1913. It was basically a boondoggle; Edward P. Morris knew that the railroad was not viable (after all, the deal with the Reid railroad company had all but destroyed the Conservatives in the early years of the century), but he promised lines to places like Bonavista in the election of 1909, which he and his new "People's Party" won -- so contracts were signed in 1909 for six branch railroads. The Bonavista line, from Goose Bay/Lethbridge to Bonavista, was one of these, begun November 1909 (Penney, p. 95; there is a map of the route on p. 75).

By 1980, there were only three branch lines, including the Bonavista Line, operating. In that year, TerraTransport (the name some marketing hack had come up with for the Newfoundland Railway after it became part of the Canadian National Railway) proposed closing down the remaining branches. (Not for the first time; the first proposal to shut down the line to Bonavista had come in 1971; Penney/Kennedy, p. 67). The last three branches were all closed by 1984 (Kearley, p. 63); the Bonavista Line, even though it had been the busiest of the branches (Penney/Kennedy, p. 66), had seen its last train run on November 23, 1983 (Harding, p. 130). In 1988, the main line was closed also, and Newfoundland no longer had a railway. Within two years, even the tracks and ties had been taken up -- and hauled away by road. Newfoundland hadn't even figured out what to do with the land before it was all torn up (Kearley, p. 64).

Many of the branch lines did not have telegraph communication with the main line in the early days, and the trains were rarely on time, so apparently, after all that work, no one ever knew when the trains would arrive! (Harding, p. 93).

According to Harding, p. 175 (quoting a contemporary account), the first train on the Bonavista branch left St. John's on Tuesday, November 7, 1911, with an engine and ten cars, and carried about eighty passengers. Both the Governor and the Prime Minister were aboard, and used the various stops to make speeches. The arrival of the train drew hearty welcomes despite that. The "Mr. Devine" of Peacock's "B" text is probably either John V. Devine, famous for writing "The Badger Driver" and apparently "Drill Ye Heroes Drill," or M. A. Devine (1857-1915), several of whose songs landed in the Doyle songbooks. If I had to pick one, I'd guess John Devine, since his songs were more relevant to the interests of the writer of this one. In fact, I wonder if John Devine might not have written the original "Bonavist Line" and someone else turned it into "The Riverhead Line."

For other songs about the problems of working on the Newfoundland Railway, see "Reid's
Bonavista Harbour

DESCRIPTION: "They started to make a harbour here quite early in the Spring; The people came from Canada with all kinds of machines ...." A list of people doing all the jobs but now that they've finished they'll surely have to come back and patch it every year.

AUTHOR: Stewart Little (1944) (source: Guigné-ForgottenSongsOfTheNewfoundlandOutports)

EARLIEST DATE: 1944 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)

KEYWORDS: moniker warning technology work tasks worker nonballad

FOUND IN: Canada(Newf)

REFERENCES (3 citations):
Doyle-OldTimeSongsAndPoetryOfNewfoundland, "Bonavista Harbour" (1 text, 1 tune): pp. 16-17 in the 3rd edition
Blondahl-NewfoundlandersSing, p. 52, "Bonavista Harbour" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 67-69, "Bonavista Harbour" (1 text, 1 tune)

Roud #7290

NOTES [47 words]: [The breakwater described was built sometime between 1943 and 1945.] As the song predicts, by the end of 1945 there are already comments about improving the harbour by dredging [per Charles Granger, "Bonavista Cold Storage Co., Limited" in Fishermen's Advocate, December 21, 1945] - BS

Last updated in version 6.0
File: Doyl3016

Boney

DESCRIPTION: Napoleon's story in the space of a shanty: "Boney was a warrior, Way up! A warrior and a tarrier, John Francois!" He fights the Russians, comes to Waterloo, is defeated, goes to Saint Helena, and dies

AUTHOR: unknown

EARLIEST DATE: 1907 (Reeves-TheEverlastingCircle)

KEYWORDS: shanty Napoleon exile battle

HISTORICAL REFERENCES:
1812- Napoleon's Russian campaign
1815- Battle of Waterloo
1821- Death of Napoleon on Saint Helena

FOUND IN: Britain(England(South)) US(MA,MW)
REFERENCES (16 citations):
Reeves-TheEverlastingCircle 13, "Boney" (1 text)
Doerflinger-SongsOfTheSailorAndLumberman, pp. 6-7, "Boney" (2 texts, 1 tune)
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 78-79, "Boney" (1 composite text, 1 tune)
Bone-CapstanBars, p. 42, "Boney" (1 partial text, 1 tune)
Shay-AmericanSeaSongsAndChanteys, p. 29, "Boney" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp. 88-90, "Boney Was a Warrior" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, pp. 40-41, "Boney" (1 text, 1 tune plus 1 fragment of "Jean Francois")
Harlow-ChantyingAboardAmericanShips, pp. 27-28, "John Francois (Boney Was a Warrior)" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 445-446, 448 "Boney," "Hilonday" (2 English and 1 French text, 2 tunes) [AbEd, pp. 333-335]
Hugill-SongsOfTheSea, p. 75, "Jean Francois de Nantes" (2 texts, French and English, 1 tune)
Sharp-EnglishFolkChanteys, XLIX, p. 54, "Bonny Was a Warrior" (1 text, 1 tune)
Terry-TheShantyBook-Part1, #26, "Boney was a warrior" (1 text, 1 tune)
Darling-NewAmericanSongster, p. 310, "Boney" (1 text)
Silber/Silber-FolksingersWordbook, p. 88, "Boney Was A Warrior" (1 text)
DT, BONEYNAP*
ADDITIONAL: Captain John Robinson, "Songs of the Chantey Man," a series published July-August 1917 in the periodical _The Bellman_ (Minneapolis, MN, 1906-1919)."Boney was a Warrior" is in Part 4, 8/4/1917.
Roud #485
CROSS-REFERENCES:
ct. "Bud Francois" (parody)
ALTERNATE TITLES:
John Francois
File: Doe006

**Boney's Lamentation**

DESCRIPTION: "Attend, you songs of high renown, To these few lines which I pen down, I was born to wear a stately crown," Napolien beats Bealieu and Wurmser, he wins in Egypt, but his men are lost in Moscow. After Leipzig, he is forced to lament/abdicate

AUTHOR: unknown

EARLIEST DATE: 1893 (Broadwood)

KEYWORDS: Napoleon battle death royalty

HISTORICAL REFERENCES:

Apr 6, 1814 - Napoleon signs the instrument of abdication

FOUND IN: Britain(England(South))

REFERENCES (2 citations):

Broadwood-EnglishTraditionalSongsAndCarols, pp. 34-35, "Boney's Lamentation" (1 text, 1 tune, with some historical corrections to the garbled Burstow original)

Dallas-TheCruelWars-100SoldiersSongs, pp. 138-139, "Boney's Lamentation" (1 text, 1 tune)

Roud #2547

NOTES [299 words]: Since this song makes no mention of Elba, the Hundred Days, Waterloo, or Saint Helena, one must suspect the original was published very soon after his first (1814) abdication.

All data on the contents of the song is based on the relevant entries in Stephen Pope, *Dictionary of the Napoleonic Wars*, Cassell, 1999 (I use the undated Facts on File hardcover edition).

Beaulieu - Johann Peter Beaulieu (1725-1819). He was one of the first victims of Napoleon's Italian campaign, being beaten at Borghetto and forced to retire.

Wurmser - Dagobert Sigismond Wurmser (1724-1797). Austrian officer who suffered several defeats in the Italian campaign. He died soon after taking his defeated forced to Mantua, where they were besieged and forced to surrender.

"I did pursue the Egyptians sore Till Turks and Arabs lay in gore" - The Ottomans (Turks) had nominally controlled Egypt for more than a millennium, but Egypt was restive and had recently asserted itself. Thus when Napoleon invaded in 1798, he fought both and either and neither. From Egypt, Napoleon invaded Palestine -- unquestionably Turkish. But after the British won the Battle of
the Nile and cut off the French forces in the Middle East, Napoleon abandoned his troops there.
"Moscow town was set on fire" - The Invasion of Russia took place in 1812. Moscow was occupied September 14. The fires began September 15 and lasted two days. More than half the city was destroyed. Napoleon abandoned it October 19.
Leipzig - "The Battle of the Nations" took place on October 16-19, 1813. It effectively destroyed Napoleon's power outside France and moved him much closer to his overthrow.
Montmartre - March 30-31, 1814. The last battle in the defense of Paris. The badly outnumbered French could do little. Napoleon abdicated a week later. - RBW

Last updated in version 4.2
File: LEB0034

Bonhomme Tombe de L'Arbre, Le (The Fellow Falls from the Tree)
DESCRIPTION: French. Willie goes hunting for partridges. He goes up in a tree to see his dogs running. The branch breaks; Willie falls and breaks his thigh. All the girls in the village hear his cries and run to bandage his leg.
AUTHOR: unknown
EARLIEST DATE: 1959 (Peacock)
KEYWORDS: foreignlanguage help hunting injury
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, p. 45, "Le Bonhomme Tombe de L'Arbre" (1 text, 1 tune)
File: Pea045

Bonhomme! Bonhomme!
DESCRIPTION: French: "Bonhomm', Bonhomm', sais-tu jouer?" "My friend, my friend, can you play this? Can you play the violin... flute... drum... horn... jug."
AUTHOR: unknown
EARLIEST DATE: 1954
KEYWORDS: cumulative nonballad music foreignlanguage
FOUND IN: Canada(Que)
REFERENCES (2 citations):
Fowke/Johnston-FolkSongsOfCanada, pp. 120-121, "Bonhomme! Bonhomme!" (1 text, 1 tune)
ADDITIONAL: Edith Fowke and Richard Johnston, _Folk Songs of Quebec (Chansons de Quebec)_ , Waterloo Music Company, 1957, pp. 90-91, "Bonhomme! Bonhomme! (My Friend! My Friend!)") (1 French text plus English translation, 1 tune)
File: FJ120

Bonnet o' Blue, The
DESCRIPTION: "I'm nae for a lass that rins hame to her mither Whenever it comes on a skelp o' ill weather, If she couldna gang bare leggit thro' the long heather She wadna dee weel wi' a bonnet o' blue"
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan4)
KEYWORDS: marriage hardtimes nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 856, "The Bonnet o' Blue" (2 texts, 2 tunes)
Roud #6225
NOTES [75 words]: The current description is all of the Greig/Duncan4 texts.
The blue bonnet seems to mark the singer as a Scottish soldier. See, for example, "Scots Soldiers True," "Our Brave Scotch Lads," "The Bonnet o' Blue" version of "The Jacket So Blue" and, maybe, "Cock Your Beaver." Also, consider the following lines in "Haud Awa, Bide Awa": "What think ye o' the Highland dress ... Wi' his bonnet blue and brocklamore Twad gar a' the French dogs flee ...." - BS
Last updated in version 2.5
File: GrD4856
Bonnets o' Blue, The

DESCRIPTION: "I'll sing ye a sang in praise o that land Whaur the snaw never melts ..." Culloden is recalled: "nae traitors were there mang the bonnets o blue" The "brave Forty Twa" in Egypt, Waterloo, Lucknow and "avenging Cawnpore" is recalled.

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan3)

KEYWORDS: pride army war Scotland nonballad patriotic

HISTORICAL REFERENCES:

Apr 16, 1746 - Battle of Culloden Muir ends the 1745 Jacobite rebellion
1801 - Black Watch fought at Aboukir (Mar 8) and subsequent battles between March and August in the Egyptian campaign against Napoleon (source: "French & Napoleonic Wars, 1793-1815: Egyptian Campaign 1801" at Land Forces of Britain, the Empire and Commonwealth [regiments.org] site)
June 18, 1815 - Battle of Waterloo
Sept 20, 1854 - Battle of Alma. The allies win an expensive victory over the Russians
July 17, 1857 - Recapture of Cawnpore in the Sepoy Rebellion (source: "Background" in _Second Battle of Cawnpore_ at Wikipedia)
November 1857-March 1858 - Capture of Lucknow in the Sepoy Rebellion (source: "Indian Sepoy Rebellion 1857-1858" at Land Forces of Britain ...)

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan3 524, "The Bonnets o' Blue" (1 text)

Roud #6006

BROADSIDES:
NLScotland, L.C.Fol.70(22a), "The Bonnets o' Blue," The Poet's Box (Dundee), c.1890

CROSS-REFERENCES:
cf. "McCaffery (McCassery)" (subject: 42nd Highlanders or Black Watch) and references there
cf. "Wha Saw the Forty-Second" (subject: 42nd Highlanders or Black Watch) and references there
cf. "The Gallant Forty-Twa" (subject: 42nd Highlanders or Black Watch)
cf. "Here's to the Black Watch" (subject: 42nd Highlanders or Black Watch)

NOTES [1022 words]: Commentary to broadside NLScotland L.C.Fol.70(22a): "This ballad sings the praises of the Royal Highland Regiment, better known as the Black Watch, who wore small round blue bonnets. It concerns an incident during the Crimean War, 1854-6, when Queen Victoria sent her 'lads wi' the Bonnets o' Blue' 'up the Alma's grim heights for tae conquer[sic] or die'." If so, it celebrates other deeds as well. Greig/Duncan3 replaces "Victoria" with "King Edward" in broadside lines 'Victoria kens ; aye, she kens braw an' weel, That oor ain killie lads are as true sa their steel' - BS

Re "avenging Cawnpore": Cawnpore was captured by the Indian rebels in 1857. The rebels broke a safe-conduct agreement condition of surrender, killed some of the British and took others hostage. When the British were about to recapture Cawnpore in July "the prisoners, about two-thirds of whom were women, children & babies, were butchered by their captors." (source: "First War of Independence 1857" in Kanpur at Wikipedia).

General Neill was left in charge of Cawnpore and avenged the massacre by lashing and hanging those identified as perpetrators, "a piece of savagery unrivalled in British military history." (source: "James George Neill" at FirstFoot.com, which describes itself as "Scotland's humour site." )

For another discussion of Cawnpore see David. The massacre of the British is discussed on pp. 199-200, the retribution on pp. 258-260. The discussion of the retribution illustrates how the perpetrators were forced through tabus against their caste. David writes (p. 259) that the retribution was considered just by most Britons in India at the time. - BS

Farwell, p. 107, gives an example of British feeling. Major William Hodson "appears to have worked himself into a frenzy. Seizing a carbine from one of his sowars, he ordererd the princes to strip and then personally shot each of them in cold blood, one after the other. The horrified crowd drew back in silence. Hodson ordererd the corpses to be thrown into a bullock cart and then carried them into Delhi. 'I am not cruel,' he wrote to his brother, 'but I confess I did rejoice at the opportunity of ridding the earth of those wretches.'"

Chandler/Beckett, p. 184, report, "British authority [in India] was restored only after fourteen months of fierce fighting which assumed, on both sides, the horrors of a war of races marked by mindless slaughter and bloodthirsty reprisals. Public opinion at home [in Britain] was shocked and outraged at the challenge to Britain's civilizing mission and lurid accounts in newspapers of atrocities perpetrated on European women and children stirred up fears, fantasies, and racial
animosities. Vengeance and retribution were demanded of the army, and subsequent victories were reported by a jubilant press which overlooked the indiscriminate killing, burning, and looting committed by British troops, the vital contributions of loyal sepoy troops, and the defects of supply and medical service (8,987 of the 11,021 British casualties died from sickness or sunstroke)."

Spear, p. 142, notes that the British were greatly shaken by the attack on their supremacy: "The British on their side seemed hopelessly outnumbered and saw themselves and their families suddenly threatened with destruction. Their world of easy authority had dissolved in a moment, their most trusted subordinates had risen in revolt, they could no longer distinguish between friend and foe; their former self-confidence was profoundly shaken. Many of the atrocities on the British side were an index of this shaken morale. The later reprisals were inexcusable but must be understood as the acts of men distraught by the loss of their families as well as their comrades, and by many months of campaigning in conditions of terrible strain."

Spear, p. 139, blames it ultimately on cultural differences: "[The] Mutiny of 1857-1858... has been variously regarded as a military mutiny only, as a deep-laid conspiracy set off too soon, as a popular movement of protest against innovations of various kings, and as the first modern Indian war of independence. There were elements of all these factors to be found in the upheaval, but it is best understood by viewing it against the social and ideological background of nineteenth-century India...."

"[A]n exhausted country in 1818 was quite ready to accept another foreign regime... provided that the socio-religious fabric of society, both Hindu and Muslim, was left untouched.... But this imposition of neutral rule over a traditional society was... just what the British did not do.... Western civilization, through the medium of western education and learning, of Christian missionary propaganda, of western material techniques and instruments, and above all the English language, was to be introduced. There was to be no destruction of the old, but an introduction of the new alongside."

The mutiny started over the stupidest of reasons: rifle bullets greased with animal fat -- of both cows and pigs, which made the bullets unclean to both Hindus and Moslems (Spear, p. 141). The British apologized -- but the lack of cultural sensitivity was obvious. He does point out that planning for revolt had apparently begun earlier: the Mutiny, "though commenced on caste grounds by Hindus, was blamed on the Muslim community as an anti-British revolt."

Still, before we start making pious-sounding comments about cultural imperialism, I have three words: the already-mentioned "Caste," plus "Thuggee" and "Suttee." The latter two had in fact largely been suppressed by 1857 -- but the memory was still very recent. Three wrongs no more make a right than do two, but British-Indian relations were still scarred by the very recent memories of ritual murder.

For the Battle of Culloden, see especially the notes to "The Muir of Culloden." For Alma, see "The Heights of Alma (I)" [Laws J10]. It is interesting to note that the commander of the Highlanders at both Alma (where he commanded the Highland Brigade) and the Indian Mutiny (where he was the overall boss) was Sir Colin Campbell, for whom see "The Kilties in the Crimea." - RBW

Bibliography

- Farwell: Byron Farwell, *Queen Victoria's Little Wars* (1972; I used the 1985 Norton edition)

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**Bonnie Annie [Child 24]**

**DESCRIPTION:** A ship's captain seduces (Annie) and takes her to sea with him. The ship they are sailing is caught in a storm which will not die down. (The crew) decides that Annie is the guilty party and throws her overboard. (The captain may order her rescue)

**AUTHOR:** unknown

**EARLIEST DATE:** 1827 (Lyle-Andrew-CrawfurdsCollectionVolume2)

**KEYWORDS:** seduction sea death storm childbirth pregnancy bastard

**FOUND IN:** Britain(England(South),Scotland) US(NE)

**REFERENCES** (15 citations):
Child 24, "Bonnie Annie" (3 texts)
Bronson 24, "Bonnie Annie" (18 versions)
Bronson-SingingTraditionOfChildsPopularBallads 24, "Bonnie Annie" (3 versions: #2, #16, #17)
Lyle-Andrew-CrawfurdsCollectionVolume2 85, "The High Banks o Yarrow" (1 text)
Quiller-Couch-OxfordBookOfBallads 20, "Bonnie Annie" (1 text)
Reeves/Sharp-TheidiomOfThePeople 9, "The Banks of Green Willow" (1 text)
Karpeles-TheCrystalSpring 29, "The Banks of Green Willow" (1 text, 1 tune) {Bronson's #1}
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #31, "The Banks of Green Willow" (1 text, 1 tune)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 15, "The Banks of Green Willow" (1 text, 1 tune) {Bronson's #2}
Butterworth/Dawney-PloughboysGlory, p. 12, "The Banks of Green Willow" (1 text, 1 tune)
Purslow-TheConstantLovers, p. 4, "The Banks of Green Willow" (1 reconstructed text, 1 tune)
Williams-Wiltshire-WSRO Gl 85, "Banks of Green Willow" (1 text)
Buchan-ABookOfScottishBallads 45, "Bonnie Annie" (1 text)
Greig/Duncan6 1225, "Bonnie Annie" (2 texts, 1 tune)
DT 24, GREWILLO* BONNYANN*

Roud #172

CROSS-REFERENCES:
cf. "Captain Glen/The New York Trader (The Guilty Sea Captain A/B) [Laws K22]" (Jonah theme)
and references there

ALTERNATE TITLES:
There Was a Rich Merchant that Lived in Strathdinah

NOTES [401 words]: In the VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs version, the sailor Johnny has persuaded the girl to steal her mother's money and run away to sea with him. When she has his baby, he (not the crew) throws her overboard, along with her baby. - PJS
Many versions seem to blame the disaster on the simple fact that there is a woman aboard the ship. This Female Jonah idea was well-known among sailors. Even such a relatively enlightened character as Admiral Cuthbert Collingwood, Nelson's second in command at Trafalgar, could write, "I never knew a woman brought to sea in a ship that some mischief did not befall the vessel" (see Cordingly, p. 154).
Child comments that the versions known to him are "much disordered," and this applies to the versions I know also. The defects forced Child to speculate on the "true" form of the ballad. He didn't find much except the Jonah connection. I find myself wondering, however, if it might not be influenced by Marie de France's Breton Lai "Eliduc," which was probably fairly well known in England in the Middle Ages. Eliduc is forced to flee France due to slander, leaving his wife behind. In England, he becomes involved with the princess Guilliadun. After some complications, they elope. A storm arises, and Guilliadun, learning that Eliduc is a bigamist, dies and is thrown into the sea. There is a complicated ending in which Guilliadun is brought back to life (for a summary, see Gerritsen & van Melle, 94), but the middle section of the romance sounds very like this ballad.
Other versions sound much like a version of the romance of Apollonius of Tyre, on which Shakespeare's "Pericles" is based -- well-known in Latin; Enk, p. 232, says there are about sixty copies. Enk, p. 228, describes a section of the romance as follows (thanks for Steve Roud for making this available to me): "So Apollonius went once more aboard a ship, this time accompanied by his wife. At sea she gave birth to a child, but at the delivery she fell into a state of coma. Since no corpse was tolerated on board, the inconsolable Apollonius had a watertight coffin made, and placed alongside the lifeless body a quantity of gold, as well as an inscribed wax-tablet and, sad at heart, entrusted the coffin to the sea."
That description comes from the Latin romance. In English, it was known mostly from Gower. Who, to be sure, was not a likely source for a folk ballad! - RBW

Bibliography

• Cordingly: David Cordingly, Women Sailors and Sailors' Women, Random House, 2001 (I use the undated, but later, paperback edition)
• Gerritsen & van Melle: Willem P. Gerritsen and Anthony G. van Melle, editors, A Dictionary of Medieval Heroes, originally published as Van Aiol tot de Zwaanridders: Personages uit de middeleeuwse verhaalkunst en hun voortleven in literatuur, theater en beeldende kunst, 1993, translated from the Dutch by Tanis Guest, 1998; references are to the 2000 Boydell Press paperback
**Bonnie Banks o' Ugie, The**

DESCRIPTION: The singer seduces a maid on Ugie banks. She tells a church session he is the father. He is called to appear at church and is scolded and fined. He pays the fine and promises the parson that he won't do it again.

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan7)

KEYWORDS: sex accusation promise punishment pregnancy nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast "Folk-Song in Buchan,“ p. 42, ("The parson then began to scold") (1 fragment)
- Greig/Duncan7 1314, "The Bonnie Banks o' Ugie" (7 texts, 6 tunes)

Roud #7206

CROSS-REFERENCES:
- cf. "Johnny Doyle" (tune, per Greig/Duncan7)

File: GrD71314

**Bonnie Bell the Bravity**

DESCRIPTION: "The Davidsons and their heigh heids There wisna word o' lammer [amber] beads, There wisna word o' auld pleugh [plough] heids, Wi' bonnie Bell the Bravity [elegantly dressed], She's bonnie braw baith neat and sma' She's bonnie Bell the Bravity"

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan4)

KEYWORDS: beauty clothes nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
- Greig/Duncan4 730, "Bonnie Bell the Bravity" (1 text, 1 tune)

Roud #6163

NOTES [16 words]: The current description is all of Greig/Duncan4 730. The translations are from Greig/Duncan4- BS

*Last updated in version 2.5*

File: GrD4730

**Bonnie Belleen**

DESCRIPTION: Lord Ross marries Belleen of Avonwood and takes her to gloomy Todecliff Tower. Ross marries again; a voice heard at the revelrie threatened Ross. Belleen is drowned by a water spirit. Her brothers kill Ross whose ghost "still howls by the Warlock Tree"

AUTHOR: unknown

EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume1)

KEYWORDS: infidelity marriage curse abandonment revenge death drowning party brother wife ghost

FOUND IN: Britain(Scotland(Bord))

REFERENCES (1 citation):
- Lyle-Andrew-CrawfurdsCollectionVolume1 64, "Bonnie Belleen" (1 text)

Roud #3862

NOTES [119 words]: Was this literary piece ever in oral tradition? Lyle-Andrew-CrawfurdsCollectionVolume1 quotes a Crawfurd note: "Peggy Walker committed this from a book which was belonging to Miss Jamieson' [p. 224]. Its references to water spirits, a gloomy tower "that frowns o'er the dashing tide," and haunted warlock trees remind me of "The Warlock Laird of Skene," which Greig admired. However, Lyle-Andrew-CrawfurdsCollectionVolume1 p. xliii quotes the first verse from another source attached to a version of the story -- the rest of the text having been forgotten -- more in line with traditional ballads in which the brothers take offence at an elopement and kill the groom: no water spirits, gloomy tower or ghosts. - BS
Bonnie Bennachie

DESCRIPTION: The singer dreams about Mary, far away in Scotland. "The gowd is gained, the gems are won" and he would give them to her for a smile. He asks her to write "To say ye mind on me." He wishes he were home.

AUTHOR: Miss Farquharson (source: Greig/Duncan6)

EARLIEST DATE: 1917 (Greig/Duncan6)

KEYWORDS: homesickness love separation money Scotland nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan6 1251, "Bonnie Bennachie" (1 text)

Roud #6787

File: GrD61251

Bonnie Blue Flag, The

DESCRIPTION: "We are a band of brothers, and native to the soil, Fighting for the property we gained by honest toil... Hurrah for the bonny blue flag that bears the single star." The states which joined the Confederacy are chronicled and praised

AUTHOR: Words: Harry McCarthy (1834-1888)

EARLIEST DATE: 1861 (sheet music published by A. E. Blackmar & Bro. of New Orleans)

KEYWORDS: Civilwar patriotic

FOUND IN: US(SE,So)

REFERENCES (16 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 357-359, "The Bonnie Blue Flag" (1 text)

Randolph 214, "The Bonnie Blue Flag" (1 text, 1 tune)

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 379, "The Bonnie Blue Flag" (1 text plus mention of 1 more probably from the same informant)

Warner-FolkSongsAndBalladsOfTheEasternSeaboard, pp. 71-72, "The Bonnie Blue Flag" (1 text)

Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 359, "The Bonnie Blue Flag" (1 text, a copy of a Wehman broadside)

Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 34-38, "The Bonnie Blue Flag" (1 text, 1 tune)

Scott-TheBalladOfAmerica, p. 220, "The Bonnie Blue Flag (Southern)" (1 partial text, tune referenced)

Silver-CivWarFull, pp. 65-67, "The Bonnie Blue Flag" (1 text, 1 tune); also "The Bonnie White Flag" in p. 69

Silver-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 52-53, "The Bonnie Blue Flag" (1 text, 1 tune)

Hill-PoemsAndSongsOfTheCivilWar, p. 210, "The Bonnie Blue Flag" (1 text)

Krythe-SamplerOfAmericanSongs 8, pp. 133-141, "The Bonnie Blue Flag" (1 text, 1 tune)

Heart-Songs, pp. 60-61, "The Bonnie Blue Flag" (1 text, 1 tune)

Colonial-Dames-AmericanWarSongs, pp. 122-123, "The Bonnie Blue Flag" (1 text)

Darling-NewAmericanSongster, pp. 349-350, "The Bonnie Blue Flag" (1 text)

Wolf-AmericanSongSheets, #C26, p. 187, "The Bonnie Blue Flag" (1 reference)

DT, BONBLUE*

ST R214 (Full)

Roud #4769

RECORDINGS:
Mary C. Mann, "Bonnie Blue Flag" (AFS A-488, 1926)

Old South Quartette, "The Bonnie Blue Flag" (Cyl.: Edison Amberol 389, 2175, 1909)

CROSS-REFERENCES:
cf. "The Irish Jaunting Car" (tune & meter)
cf. "The Homespun Dress" (tune & meter)
cf. "The Northern Bonnie Blue Flag" (tune & meter)
cf. "The Southern Girl's Reply (True to the Gray)" (tune & meter)
Bonnie Bogie

DESCRIPTION: She says Bogie is cold and bare. He says it is not. She fears he will steal her heart and tempt her to follow far away to Bogie. He says he would keep her from care. She agrees to go. They marry and she's "ne'er had cause to dree"

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan4)

KEYWORDS: courting marriage travel dialog

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Bonnie Boy I Loved, The

DESCRIPTION: The singer says "Once I loved a bonny boy ... the more that I loved him, the sacerer [saucier] he grew." He left her, but then sent a rose to win her back. She returned his rose: "her's to you and your love and hear's [sic] to me and mine"

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan6)

KEYWORDS: courting flowers nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan6 1137, "The Bonnie Boy I Loved" (1 text, 1 tune)
Roud #6827

CROSS-REFERENCES:
cf. "Farewell He" (theme) and references there

File: GrD61137

Bonnie Breist-knots, The

DESCRIPTION: "Hey, the bonnie, ho, the bonnie, Hey, the bonnie breist-knots, Blythe and merry were they a’ When they got on their bonnie breist-knots." "There was a bridal in the toun" to which many came; the song tells of their happy and wild adventures

AUTHOR: unknown

EARLIEST DATE: 1803 (_Scots Musical Museum_ #214)

KEYWORDS: marriage music dancing clothes husband wife food

FOUND IN: Britain(Scotland)

REFERENCES (3 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 303-306, "The Bonnie Breist-knots" (1 text, 1 tune)
Greig/Duncan3 611, Greig/Duncan8 Addenda, "Hey the Bonnie Breistknots" (1 text, 1 tune)
ADDITIONAL: James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume III, #214, pp. 222-223, "The Breast knots" (1 text, 1 tune)
Roud #5888

BROADSIDES:
Murray, Mu23-y1:087, "The Bonnie Breast-Knots," James Lindsay (Glasgow), 19C

ALTERNATE TITLES:
Hey the Bonnie Breistknots
The Breast Knots

NOTES [60 words]: According to the Vocal Companion [[no author listed], The Vocal Companion, second edition, D’Almaine and Co., 1937 (available from Google Books), pp. 1810-181., T’he Bonnie Breast-Knot", the music to this is by "Parry." I strongly suspect, however, that this refers to the arrangement; several other pieces in the book are also listed as by "Parry." - RBW

File: FVS303

Bonnie Brier Bush, The

DESCRIPTION: "There grows a bonnie brier bush in oor kailyaird, And sweet are the blossoms on't in oor kaildyaird. Beneath the... bush a lad and lass were scared... busy courtin'". The singer tells of the joys of courting in the kailyaird, as was first done by Adam

AUTHOR: unknown

EARLIEST DATE: 1904 (Ford)

KEYWORDS: love courting nonballad
**Bonnie Buchairn**

DESCRIPTION: The singer asks, "Quhilk o' ye lasses will go to Buchairn (x3) And be the gudewife o' bonnie Buchairn?" He turns down the pretty girls, wanting "the lass wi' the shaif o' bank notes." He describes his plans for the wedding

AUTHOR: unknown

EARLIEST DATE: 1827 (Kinloch)

KEYWORDS: courting wedding money

FOUND IN: Britain(Scotland)

REFERENCES (5 citations):
- Kinloch-TheBalladBook XX, pp. 69-70, "Bonnie Buchairn" (1 text)
- Ford-VagabondSongsAndBalladsOfScotland, pp. 119-121, "Glowerowerum" (1 text, 1 tune)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #19, pp. 1-2, "Glowerowerem" (1 text)
- Greig/Duncan4 816, "Glowerowerem" (6 texts, 3 tunes)
- Kidson-TraditionalTunes, pp. 96-97, "Glowerowerum" (1 text, 1 tune)

ST KinBB20 (Full)

Roud #1101

ALTERNATE TITLES:
- Balcairn's Knowes

NOTES [57 words]: In dealing with old songbooks which do not list sources, it is a perpetual problem to determine what is traditional and what is just space-filling garbage. Kinloch's looks a little artsy and archaizing, as if touched up -- but the basic text seems very traditional. Either that, or it's the first-ever proposal for an urban renewal grant. - RBW

Last updated in version 3.0

File: KinBB20

**Bonnie Dundee (I)**

DESCRIPTION: "To the Lords of Convention 'twas Claverhouse spoke, Ere the King's crown go down there are crowns to be broke." The Jacobite army gathers and prepares to fight for James II and VII

AUTHOR: unknown (adapted by Sir Walter Scott)

EARLIEST DATE: 1862 (Cameron's Selection of Scottish Songs); believed to date to at least the eighteenth century

KEYWORDS: soldier drink political Jacobite

HISTORICAL REFERENCES:
- July 27, 1689 - Battle of Killiecrankie, at which Jacobites under Claverhouse/Dundee are victorious but their commander killed, resulting in the failure of their cause

FOUND IN:

REFERENCES (3 citations):
- Gatherer-SongsAndBalladsOfDundee 10, "The Bonnets of Bonnie Dundee" (1 text, 1 tune)
- Heart-Songs, pp. 80-81, "Bonnie Dundee" (1 text, 1 tune)

ADDITIONAL: Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), p. 179, "Bonnie Dundee" (1 text)

ST MBra179 (Partial)

Roud #8513
CROSS-REFERENCES:
cf. "Riding a Raid" (tune)
SAME TUNE:
Riding a Raid (File: SCWF082)
Bonnie Dundee (II) (O whar gat ye that hauver-meal bannock) (File: Gath058)
Scalp Song ("To the base churls of Congress 'twas Broocks who spoke," referring to the attack on Senator Sumner by congressman Brooks, and attributed to Maria Jane Peytoun Middletonne Fitz-Fysshe, believed to be a pseudonym for George Templeton Strong) (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 333)
Dan Ragg ("My name ii is Ragg, sir! Dan Ragg, if you please; My eyes have grown dim and I'm weak in the knees") (by Robert E. Rich) (Foner, p. 250)
NOTES [156 words]: The common version of this is by Sir Walter Scott, who published it in the 1830 play "The Doom of Devorgoil" (so, e.g., Carroll/Gardner, p. 260, n. 13; Carroll/Green, p. 270; Williams/Maden/Green/Crutch, p. 313 say it is from Act II, scene ii), but there is enough variation in the publications that I am not entirely convinced that Scott originated it. It is certain that Charles Dodgson/Lewis Carroll rewrote it for Through the Looking Glass, Chapter IX, "Queen Alice," where it becomes a poem that begins
To the Looking-Glass world it was Alice that said
"I've a sceptre in hand, I've a crown on my head.
Let the Looking-Glass creatures, whatever they be
Come dine with the Red Queen, the White Queen and Me!"
What is less obvious is why Dodgson picked this particular item to parody. It is not one of his more subversive pieces, and he uses only a few bits of the original lyric. Perhaps he just liked the poem and its form. - RBW
Bibliography


Last updated in version 6.0
File: MBra179

Bonnie Dundee (II) (O whar gat ye that hauver-meal bannock)

DESCRIPTION: "O whar gat ye that hauver-meal bannock? O, silly blind boyd, o, dinna ye seee?"
It came from a soldier. She hopes the soldier will be well, but he is "Awa frae his lassie and bonnie Dundee." She will dress her baby like his daddy
AUTHOR: unknown (adapted by Robert Burns)
EARLIEST DATE: 1787 (source: Kinsley)
KEYWORDS: love soldier separation baby
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Gatherer-SongsAndBalladsOfDundee 58, "Scots Callan o' Bonnie Dundee" (1 text, 1 tune)
Roud #8513
CROSS-REFERENCES:
cf. "Jockey's Escape from Dundee" (opening lines)
NOTES [28 words]: Roud lumps this with "Bonnie Dundee (I)" ("To the Lords of Convention 'twas Claverhouse spoke"), with which it shares a tune. But they are clearly not the same song. - RBW
Last updated in version 4.5
File: Gath058
Bonnie Eloise

DESCRIPTION: "'Sweet is the vale where the Mohawk gently glides... But sweeter, yes, dearer far than these... is Blue-eyed, bonnie bonnie Eloise, The belle of the Mohawk Vale." He remembers home and love, but regrets the crumbling away of his old home

AUTHOR: Words: C. W. Elliot / Music: J. R. Thomas (source: Heart-Songs)

EARLIEST DATE: 1858 (date of composition, according to Huntington)

KEYWORDS: love river separation home

FOUND IN:

REFERENCES (2 citations):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 309-310, "The Belle of the Mohawk Vale" (1 text, 1 tune)
Heart-Songs, pp. 108-109, "Bonny Eloise" (1 text, 1 tune)

Bonnie Fisher Lass, The

DESCRIPTION: The singer meets and is captivated by "a bonny fisher lass" on her way "to get my lines in order" and get bait. Her father's "on the ocean wide, a toiling on his boat" and she worries "when a storm arises ... lest he should meet with a watery grave"

AUTHOR: unknown

EARLIEST DATE: 1904 (Greig/Duncan3)

KEYWORDS: fishing sea father

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #153, p. 2, "The Bonnie Fisher Lass" (1 text)
Greig/Duncan3 485, "The Bonnie Fisher Lass" (3 texts, 3 tunes)
Gatherer-SongsAndBalladsOfDundee 62, "Bonnie Broughty Ferry Fisher Lass" (1 text, 1 tune)

Roud #5881

ALTERNATE TITLES:
The Fisher Lass

NOTES [34 words]: Greig: "There are not many traditional songs dealing with fisher folk; and as for fisher folk themselves they do not seem to have any old minstrelsy dealing with their special calling and interests." - BS

Last updated in version 4.5

File: GrD3485

Bonnie George Campbell [Child 210]

DESCRIPTION: Bonnie George Campbell sets out on his horse. The horse comes home, but he does not: "High upon Hielands and low upon Tay, Bonnie George Campbell rade oot on a day; Saddled and bridled and gallant rade he; Hame cam his guid horse but never cam he"

AUTHOR: unknown

EARLIEST DATE: before 1807

KEYWORDS: death horse

FOUND IN: Britain(Scotland(Bord)) US(Ap,NE,SE,So)

REFERENCES (24 citations):
Child 210, "Bonnie James Campbell" (4 texts)
Bronson 210, "Bonnie James Campbell" (5 versions)
Bronson-SingingTraditionOfChildsPopularBallads 210, "Bonnie James Campbell" (2 versions: #1, #4)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 205-206, "Bonnie George Campbell" (1 text)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 279-284, "Bonnie George Campbell" (2 text plus a printed version and a composite reconstruction, 1 traditional plus one printed tune) {The "C" reprint is Bronson's #1, the traditional tune "D" is Bronson's #23}
Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 237-238, "Bonnie James Campbell" (1 badly damaged fragment)
Ford-VagabondSongsAndBalladsOfScotland, pp. 310-311, "Bonnie George Campbell" (1 text, with
**Bonnie Glasgow Green**

**DESCRIPTION:** "As I went out one morning fair On Glasgow green to tak the air, I spied a lass wi' yellow hair And twa bewitching e'en, O." The girl will not betray her mason. He asks if she can trust a mason. She decides to turn to the singer. He praises Glasgow Green.

**AUTHOR:** unknown

**EARLIEST DATE:** 1905 (Greig/Duncan6)

**KEYWORDS:** love courtship rejection betrayal

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (3 citations):**
- Ord-BothySongsAndBallads, pp. 121-122, "Bonnie Glasgow Green" (1 text)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #119, pp. 1-2, "Glasgow Green" (1 text)
- Greig/Duncan6 1130, "Glasgow Green" (6 texts, 4 tunes)

**Roud #6262**
Bonnie Harvest Moon

DESCRIPTION: "Of all the seasons of the year, I like the autumn best, Ere winter comes with giant strength Or Flora gangs to rest, I am joyfu'." The breezes blow. There is a harvest moon. The reapers sing. The fields are golden

AUTHOR: Words: John Barr (source: Colquhoun-NZ-Folksongs-SongOfAYoungCountry)
EARLIEST DATE: 1861 (Barr, Poems and Songs, according to Colquhoun-NZ-Folksongs-SongOfAYoungCountry)
KEYWORDS: nonballad farming
FOUND IN: New Zealand
REFERENCES (1 citation):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 33, "Bonnie Harvest Moon" (1 text, 1 tune)
NOTES [74 words]: According to Gordon McLauchlan, editor-in-chief, New Zealand Encyclopedia, David Bateman Limited, 1984, p. 46, "BARR, John (1809-89) was born in Paisley, Scotland and emigrated to N[ew] Z[ealand] in 1852, settling in Dunedin. He became a well-known poet and songwriter, contributing to the Otago Witness and Saturday Advertiser. His Poems and Songs was published in 1861 and revised and reissued in 1874. He inaugurated the Burns Club. - RBW

Bonnie Hind, The [Child 50]

DESCRIPTION: A sailor, new come from the sea, sees a girl and sleeps with her. After the deed is done, they exchange names, only to find they are brother and sister. The sister stabs herself; the brother buries her and goes home grieving

AUTHOR: unknown
EARLIEST DATE: 1771 (Herd)
KEYWORDS: incest death seduction mourning suicide grief
FOUND IN: Britain(Scotland)
REFERENCES (3 citations):
Child 50, "The Bonnie Hind" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 172, "The Bonny Hind" (1 text)
DT 50, BONNYHND

Roud #205
CROSS-REFERENCES:
cf. "The King's Dochter Lady Jean" [Child 52] (plot)
cf. "Babylon, or, The Bonnie Banks o Fordie" [Child 14] (plot)
cf. "Lizie Wan" [Child 51] (theme)
NOTES [60 words]: Friedman-Viking/PenguinBookOfFolkBallads states that the only recorded collection of this song was from a Scottish milkmaid in 1771. -PJS
On the scientific evidence that brothers and sisters raised apart are particularly likely to fall in love, and some further speculation as to why, see the notes to "Babylon, or, The Bonnie Banks o Fordie [Child 14]." - RBW

File: C050
**Bonnie House o Airlie, The [Child 199]**

**DESCRIPTION:** Argyle sets out to plunder the home of his enemy Airlie while the latter is away (with Bonnie Prince Charlie?). Argyle summons Lady Airlie, asking for a kiss and threatening ruin to the house if she will not. She refuses; they plunder the house.

**AUTHOR:** unknown

**EARLIEST DATE:** c. 1790 (broadside)

**KEYWORDS:** feud, courting

**HISTORICAL REFERENCES:**
1640 - Argyle commissioned to clean up certain "unnatural" lords

**FOUND IN:** Britain(Scotland(Aber,Bord)) Canada(Mar) US(Ap,MA,MW,NE,So)

**REFERENCES (25 citations):**
- Child 199, "The Bonnie House o Airlie" (4 texts)
- Bronson-SingingTraditionOfChildsPopularBallads 199, "The Bonnie House o Airlie" (4 versions: #1, #11, #12, #13)
- Bronson 199, "The Bonnie House o Airlie" (15 versions)
- Chambers-ScottishBallads, pp. 82-84, "The Bonnie House o’ Airly" (1 text)
- Whitelaw-BookOfScottishSong, pp. 545-546, "The Bonnie House o’ Airly" (1 text)
- Hogg-JacobiteRelicsOfScotlandVol2 76, "Young Airly" (1 text, 1 tune)
- GlenbuchatBallad, pp. 217-218, "Airly" (1 short text)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #58, p. 2, "The Bonnie House o' Airly" (1 text)
- Greig/Duncan2 233, "The Bonnie Hoose o’ Airlie" (9 texts, 5 tunes) {A and E=Bronson's #4 and #10, C=#9, D=#5}
- Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #28, pp. 162-163, "Bonnie Hoose o' Airlie" (1 text, 1 tune)
- Lyle-Andrew-CrawfurdsCollectionVolume1 65, "Airlie House" (1 text)
- Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 266-269, "The Bonnie House of Airlie" (2 texts, 1 tune) {Bronson's #11}
- Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 191-192, "The Bonnie House of Airlie" (1 fragment, "The Sacking of Arlee")
- Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 80, "Prince Charlie" (1 text, 1 tune) {Bronson's #8}
- Ford-VagabondSongsAndBalladsOfScotland, pp. 296-299, "The Bonnie House o' Airlie" (1 text)
- Cox-FolkSongsSouth 20, "The Bonnie House o' Airlie" (1 text)
- Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 37, "Lady Ogalbie" (1 text, 1 tune)
- Ord-BothySongsAndBallads, p. 470, "The Bonnie House o’ Airlie" (1 text)
- MacColl/Seeger-TravellersSongsFromEnglandAndScotland 15, "The Bonnie House o’ Airlie" (1 text, 1 tune)
- Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 70-71, "The Bonny House o’ Arlie" (1 text plus 1 fragment, 1 tune) {Bronson's #16}
- Leach-TheBalladBook, pp. 537-538, "The Bonnie House of Airlie" (2 texts)
- Quiller-Couch-OxfordBookOfBallads 135, "The Bonnie House o' Airlie" (1 text)
- DT 199, BONAIRLI*

**ADDITIONAL:**
- R. H. Cromek, Remains of Nithsdale and Galloway Song, (London, 1810), pp. 226-228, "Young Airlie"
- Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), pp. 129-131, "The Bonnie House o’ Airlie" (1 text, 3 tunes) {#3=Bronson's #12}
- Roud #794

**RECORDINGS:**
- John MacDonald, "The Bonnie Hoose O’ Airlie" (on Voice17)
- Belle Stewart, "The Bonny Hoose o’ Airlie" (on FSBBAL2) (on SCStewartsBlair01)
- Lucy Stewart, "The Bonnie Hoose o’ Airlie" (on LStewart1)

**BROADSIDES:**
- Bodleian, 2806 c.15(264). "The Bonnie House o’ Airly" ("It fell on a day, a bonny summer day"), R. McIntosh (Glasgow), 1849-1859; also Firth b.26(179), "The Bonnie House o’ Airly"
- Murray, Mu23-y1:027, "The Bonnie House o’ Airly," James Lindsay Jr. (Glasgow), 19C

**CROSS-REFERENCES:**
- cf. "Young Airly" (subject and tune)
- cf. "Wae’s Me For Prince Charlie" (tune)

**SAME TUNE:**
Bonnie Den o' Airlie (broadside NLSScotland L.C.Fol.70(130b), "Bonnie Den o' Airlie" ("It fell upon a day, on a bonnie simmer's day"), Poet's Box (Dundee), n.d, with no tune indicated but clearly this is meant)

NOTES [809 words]: This song seems to have originated in the period when Scotland was in open rebellion against Charles I over the issue of religion -- Charles had tried to impose an Episcopal prayer book on Scotland; that Presbyterian nation reacted with the Covenant, a defiant rejection of Charles's religious schemes. (For this see, e.g. Mitchison, p. 206ffff.)

Although almost all of Scotland accepted the Covenant, a religious agreement was not a government. The various factions proposed various ways to govern their nation. The two key factions were those headed by Montrose (who still stood by the monarchy, and who would by his military genius later become its chief prop) and Argyle (who was anti-royalist and out for his own profit).

On June 12, 1640, as Charles I was trying to attack Scotland but being delayed by his finances and the increasing unrest of his English subjects, Argyle was empowered by the Scottish parliament (then meeting for the first time without a royal representative) to deal with certain lords as enemies of the Church. One of those under suspicion was the Earl of Airlie (then away in England, apparently to avoid signing the Covenant).

Montrose had taken the lands of Airlie from the Earl's son Lord Ogilvie, but Argyle felt the urge to deal with the house more strenuously.

The earliest copies of the ballad refer to Airlie being present with "King Charlie" (Charles I, reigned 1625-1649). In later versions, "King Charlie" became "(Bonnie) Prince Charlie," a confusion perhaps encouraged by the fact that the Earl of Airlie of 1745 was a follower of Charlie. Another possibility, mentioned by Cowan on p. 45, is that although the ballad "is usually thought to refer to Argyll's sacking of Airlie in 1640... it may have originated in an earlier Campbell invasion of the Braes of Angus in 1591." Other than citing an article of his own, however, he gives no evidence for this, and the description above is not enough to identify the incident in the standard histories.

There is a logic to the claim, since this was a period of significant conflict between James VI (who had only recently taken power in his own hands) and the Kirk over the relative responsibilities of each (Magnusson, pp. 388-390), but conflicts of that sort were so common as to prove nothing. Cowan, p. 46, notes that the Argyle of 1640 was a prim presbyterian who surely would not have asked for a kiss; he suggests that this insertion was symbolic: Just as Argyle had plundered and ravaged the lands of Airlie (supposedly causing seven thousand pounds of damage), he was metaphorically ravising his wife as well.

The "B" text in Barry et al is even more confused, it dates itself to the days of "the wars of Roses white and red And in the days of Prince Charlie" -- which is, of course, impossible, since the Wars of the Roses took place two and a half centuries before the Jacobite rebellions, and a century and a half before Airlie's first commission. Nor were any of the royal pretenders of the period named Charles. (Indeed, until the Stuart succession, there was never a member of the English royal family named Charles; it was, after all, a French name!) The context of the version suits the Forty-Five. - RBW

Among the parodies is NLSScotland, L.C.Fol.70(130b), "Bonnie Den o' Airlie," Poet's Box (Dundee), c.1890.

Hogg-JacobiteRelicsOfScotlandVol2 76 is one of two texts Hogg has entitled "Young Airly." The other is not the Child ballad, though it shares its subject and tune. Hogg-JacobiteRelicsOfScotlandVol2: "... from the verses in Cromek [i.e. Remains of Nithsdale and Galloway Song], and a street ballad collated." Cromek's text is one of the ones cited by Child as a source for his version C. "Cromek died [1812] shortly after the issue [1810] of Remains of Nithsdale and Galloway Song, which was mostly written by Cunningham, though palmed upon Cromek as recovered antiques." (source: J. Ross, The Book of Scottish Poems: Ancient and Modern, (Edinburgh, Edinburgh Publishing Co, 1878), "Allan Cunningham 1784-1842," p. 738; other sources agree)

A side note illustrating a Cunningham forgery: in 1810 Cromek printed "O Who Is This Under My Window?!", a version supposedly as sung by Martha Crosbie and a probable source for Robert Burns's "A Red, Red Rose." In 1834, Cunningham, under his own name, printed "Who is this under my window?!", a version supposedly sung by Martha Crosbie and a probable source for Robert Burns's "A Red, Red Rose." The difference is that in 1810, Cromek was printing one of Cunningham's "finds" as enhanced for Cromek's benefit, while 24 years later -- and 20 years after Cromek's death -- Cunningham's scholarly objective was to print the song as he really had it from the oral tradition. See Cromek pp. 178-179, "O Who Is This Under My Window?!" and Cunningham pp. 419-420, (Who is this under my window?!). - BS

Bibliography
Bonnie Jean
DESCRIPTION: Bonnie Jean meets Robie, "the flower and pride of a' the glen." He courts her and asks her to "leave the mammie's cot And learn to tent the farms wi' me?" "At length she blush'd a sweet consent And love was aye between them twa"
AUTHOR: Robert Burns
EARLIEST DATE: before 1887 (broadside, Bodleian Harding B 25(1627))
KEYWORDS: seduction farming
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan7 1335, "There Was a Maid and She Was Fair" (1 fragment, 1 tune)
Roud #7147
BROADSIDES:
Bodleian, Harding B 25(1627), "Robie and Jeanie" ("There was a lass, and she was fair"), G. Walker, jun. (Durham), 1834-1886; also Harding B 15(264a), "Ronnie and Jeanie"
NOTES [77 words]: Greig/Duncan7: "Burns's song was written for a traditional tune which has been listed as 'untraced'; it seems that this fragment, both words and music, is a version of his source."
Burns's text is the source of the description. The Bodleian broadside texts are almost identical to Burns's text.
Poems and Songs of Robert Burns (New Lanark,2005): "Jean McMurdo, daughter of John McMurdo of Drumlanrig ... is said to have been the heroine of this ballad song." - BS
Last updated in version 2.5
File: GrD71335

Bonnie Jean O' Aberdeen, She Lang'd for a Baby
DESCRIPTION: "Oh, there was a farmer's daughter And she longed for a baby And she rolled up a big grey hen And she put it into the cradle ... she rocked the cradle, saying: If it wasn't for your big long neb I would gie ye a draw of the diddy, oh"
AUTHOR: unknown
EARLIEST DATE: 1803 (Mother Goose's Melody, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: bird baby humorous
FOUND IN: Ireland Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan7 1419, "Bonnie Jean o' Aberdeen, She Lang'd for a Baby" (2 texts, 1 tune)
ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), p. 25, ("There was a miller's dochter")
Roud #2293
RECORDINGS:
Eddie Butcher, "The Farmer's Daughter" (on IREButcher01)
CROSS-REFERENCES:
cf. "Rose Tree in Full Bearing" (tune, notes to IREButcher01)
NOTES [143 words]: The opening lines of the four Opie/Opie-OxfordDictionaryOfNurseryRhymes texts are "A girl in the army She longed for a baby," "There was a miller's dochter, She couldn'a want a babie," "The little lady lairdie She longt for a baby" and "There once was a lady Who longed for a babby oh."
"Neb" can be either beak or nose. "Diddy" is teat. (source: Webster's Third New International Dictionary of the English Language Unabridged, 1976).
In Chambers's text (also reported in Opie/Opie-OxfordDictionaryOfNurseryRhymes as Chambers 1842) the girl takes her father's greyhound and complains about its "lang beard." Maybe a grey goat is meant. - BS
Last updated in version 2.5
File: 00x2183

Bonnie Jean o' Foggieloan

DESCRIPTION: "Bonnie Jean o' Foggieloan ... As sure as a gun, she'll get a son"
AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan7)
KEYWORDS: sex pregnancy
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1420, "Bonnie Jean o' Foggieloan" (1 fragment)
Roud #7264
NOTES [39 words]: NOTES:
The current description is based on the Greig/Duncan7 fragment.
The fragment follows "Bonnie Jean O' Aberdeen, She Lang'd for a Babye" in Greig/Duncan7. It shares Jean's wish with that song but is certainly not the same song. - BS.
Last updated in version 2.5
File: GrD71420

Bonnie Jeanie Cameron

DESCRIPTION: "You'll a' hae heard tell o' bonnie Jeanie Cameron, how she fell sick... And a' that they could recommend her Was ae blythe blink o' the Young Pretender." She sends a letter to Prince Charlie, who arrives soon after and takes her in his arms.
AUTHOR: unknown
EARLIEST DATE: 1901 (Ford)
KEYWORDS: love disease Jacobites
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ford-VagabondSongsAndBalladsOfScotland, pp. 221-223, "Bonnie Jeanie Cameron" (1 text, 1 tune)
Roud #13082
NOTES [290 words]: Ford has several stories allegedly about the later life of this young woman, who supposedly died in 1773. I checked both a biography of Bonnie Prince Charlie and assorted histories of the Forty-Five, however, and found no mention of a liaison, even brief, with a woman of this name.
Abby Sale pointed me to the apparent solution to the question. According to a web commentary on Eyre-Todd's Ancient Scots Ballads, based on Ray's Complete History of the Rebellion, Cameron had been born as early as 1695, and had been in trouble with men by the time she was in her mid-teens. Not even putting her in a nunnery could apparently control her passions, and after the death of her father and brother, managed to take a spot as "tutor" to her nephew, who reportedly was of limited intellectual capacity.
At the time of the 1745 rebellion, Ray reports, Cameron raised the Camerons of Glendessary, bringing some 250 men to Bonnie Prince Charlie, who under the circumstances naturally treated her to a large dose of his considerable charm. Considering that Jean Cameron was rather older than Charlie's mother, one doubts any romantic connection. But singers might easily ignore that. The Eyre-Todd report continues through much contradictory data, finally going so far as to
speculate that perhaps there were *two* Jean Camerons. But the real answer appears to be that it's all a Hanoverian smear: "the Hanoverians tried to make propaganda of 'affairs' with mistresses in Scotland, especially poor, innocent Jenny Cameron, who did nothing more than bring a group of Cameron men to join his army, but was pilloried by pamphleteers and cartoonists, and Flora MacDonald" (Hugh Douglas, *Bonnie Prince Charlie in Love*, Alan Sutton, 1995, p. 4). - RBW

Last updated in version 3.7
File: FVS221

**Bonnie Jeanie Shaw**

DESCRIPTION: "I'm far awa frae Scotland, Nae lovin' voice is near, I'm far frae my ain folk... I'll wander hame to Scotland An' my bonnie Jeannie Shaw." The singer misses the sights, sounds, people of home, and repeatedly promises to go back

AUTHOR: Words: Alexander Melville

EARLIEST DATE: 1906 (Greig/Duncan7)

KEYWORDS: home emigration return

FOUND IN: Britain(Scotland(Aber,Bord))

REFERENCES (3 citations):

Greig/Duncan7 1326, "Jeannie Shaw" (1 fragment, 1 tune)

Ord-BothySongsAndBallads, p. 344, "Bonnie Jeanie Shaw" (1 text)

McMorland/Scott-HerdLaddieOTheGlen, pp. 100-101, 153, "Bonnie Jeannie Shaw" (1 text, 1 tune)

Roud #3945

BROADSIDES:

NLScotland, L.C.Fol.70(24a), "Bonnie Jeanie Shaw," Poet's Box (Dundee), c. 1890

File: 0rd344

**Bonnie Jeannie Deans**

DESCRIPTION: The singer is far from Scotland but thinks of "Auld Reekie" [Edinburgh] "home of Scotland's bonniest lass, my bonnie Jeannie Deans." She wins a pardon for her sister from the Queen. "Sir Walter Scott's immortalized you"

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan4); c.1890 (broadside, NLScotland L.C.Fol.70(119a))

KEYWORDS: pardon Scotland royalty

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan4 715, "Bonnie Jeannie Deans" (1 text)

Roud #6129

BROADSIDES:

NLScotland, L.C.Fol.70(119a), "Bonnie Jeanie Deans," Barr (Glasgow), c.1890; also L.C.Fol.70(118b), "Jeanie Deans"

NOTES [85 words]: From the NLScotland commentary to broadside L.C.Fol.70(119a): "Jeanie Deans, 'the cow-feeder's daughter', was the heroine of Walter Scott's 'The Heart of Midlothian' (1818). This song outlines her journey on foot to London to obtain a pardon for her sister, Effie."

From the NLScotland commentary to broadside L.C.Fol.70(118b): "The character of Jeanie Deans was loosely based on Helen Walker [d.1791] who did indeed walk to London to obtain a pardon for her sister who was imprisoned for murdering her child." - BS

Last updated in version 2.5
File: GrD4715

**Bonnie John Seton [Child 198]**

DESCRIPTION: Forces from north and south prepare for battle at the Brig o' Dee. John Seton, with great foresight, makes his will. He is killed in the battle, and the highlanders routed by cannon. The leaders of the enemy forces despoil Seton's body

AUTHOR: unknown

EARLIEST DATE: c, 1818 (Buchan/Moreira-TheGlenbuchatBallads)

KEYWORDS: battle death nobility

HISTORICAL REFERENCES:
Bonnie Laddie, But Far Awa, A

DESCRIPTION: The singer complains that her parents have "ta'en frae me my dearest dear He's over the seas and far far awa'." They'll give her no money unless she gives him up. She will work for money and go to join him, and tell him what she has gone through.

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan6)

KEYWORDS: love separation nonballad father mother money

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan6 1113, "A Bonnie Laddie, But Far Awa" (4 texts plus a single verse on p. 546, 3 tunes)

Roud #6848

CROSS-REFERENCES:
- cf. "Lurgan Town (I)" (theme: parents drive lover away)
- cf. "Richard and I" (theme: parents drive lover away)
- cf. "The Flowers of Edinburgh" (I) (theme: parents drive lover away)
- cf. "As I Was Walking Down in Yon Valley" (theme: parents drive lover away)

ALTERNATE TITLES:
The Laddie that Is Far Awa

File: GrD61113

Bonnie Lass Among the Heather

DESCRIPTION: Singer meets a shepherdess and offers to buy her sheep if she would live with him: he has cattle and lives on "level ground," not in the cramped highlands among the heather. She tells him to keep his land and money; she is happy at home with her parents.

AUTHOR: Paddy Tunney

EARLIEST DATE: 1991 (Tunney-WhereSongsDoThunder)

KEYWORDS: courting rejection dialog sheep

FOUND IN: Ireland

REFERENCES (1 citation):
Tunney-WhereSongsDoThunder, pp. 30-31, "Bonnie Lass Among the Heather" (1 text)

Roud #2894

CROSS-REFERENCES:
- cf. "Queen Among the Heather" (theme) and references there
- cf. "The Fair o' Bainaminna (The Lass Among the Heather)" (theme)

NOTES [175 words]: Although Tunney's title "Bonnie Lass Among the Heather" suggests "Queen Among the Heather," the two share only a few lines and the story outcome is different. In answer to a query, John Moulden clarified the relationship between McWilliams's "The Lass Among the
Heather" [see John Moulden's book *Songs of Hugh McWilliams: schoolmaster, 1831*]"The Fair O' Balnaminna"*/"The Blooming Heather" versions and Tunney's song. In a note posted to IRTRAD-L on September 21, 1996 he wrote "almost certainly, all this except [four lines] have been written by Paddy Tunney." John Moulden is researcher at the "Centre for the Study of Human Settlement and Historical Change" at National University of Ireland, Galway whose subject is "the printed ballad in Ireland."

To compare Tunney-WhereSongsDoThunder with the "original" see John Moulden, Songs of Hugh McWilliams, Schoolmaster, 1831 (Portrush, 1993), p. 15, "The Lass among the Heather"

Gavin Greig, Folk-Song in Buchan and Folk-Song of the North-East (Hatboro, 1963), XLIV, p. 1, "The Fair o' Balnaminna" - BS

File: TST030

**Bonnie Lass Come Owre the Burn**

DESCRIPTION: "O bonnie lass, come owre the burn, I'm the lad'll dae your turn." He tells the bonnie lass, he's the one to help her out. He asks why she is crying; he tells her he is the father of her child, she should come to him

AUTHOR: Words: James Honeyman (?) (source: Porter-Gower-Robertson)

EARLIEST DATE: 1929 (Carpenter MSS)

KEYWORDS: nonballad courting rescue lover bastard father

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

*Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #36, pp. 177-178, "Bonnie Lass Come Owre the Burn" (1 text, 1 tune)*

Roud #3359

NOTES [40 words]: Porter-Gower-Robertson note that this "probably derives from the words written by the Rev. James Honeyman of Kinnef, Kincardineshire, who died about 1779."

For my nickel, that is not enough for "author" but you can decide [for yourself]. - DGE

Last updated in version 5.3

File: RPG036

**Bonnie Lass o' Benachie, The**

DESCRIPTION: William Graham was secretly married to Lady Jean. Her father has him sent to war. Her father intercepts his letter and tells her that William is slain. She goes to Germany to find his grave. She finds him alive. Her father accepts the marriage.

AUTHOR: unknown

EARLIEST DATE: 1808 ("a chapbook by J. and M. Robertson, Glasgow," according to Greig/Duncan5)

KEYWORDS: love marriage separation reunion lie father soldier

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):

*Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #8, p. 1, "The Bonnie Lass o' Benachie" (1 text)*

*Greig/Duncan5 1005, "The Bonnie Lass o' Benachie" (2 texts plus 2 fragments on pp. 612-613, 3 tunes)*

*Ord-BothySongsAndBallads, pp. 440-441, "The Lass o' Bennochie" (third version) (1 text)*

Roud #6737

CROSS-REFERENCES:

cf. "Jack Monroe (Jackie Frazer; The Wars of Germany" [Laws N7] (plot) and references there

cf. "The Lass o' Bennochie" (plot) and references there

cf. "The Gallant Grahams" (tune, per Greig/Duncan5 quoting an 1808 chapbook)

ALTERNATE TITLES:

The Lass o' Benachie

NOTES [80 words]: Greig/Duncan5 notes that Greig's version is a composite.

Greig: "Tradition says that 'The Bonnie Lass o' Benachie' was a Miss Erskine, heiress of Pittodrie, an estate close to Benachie in the parish of Chapel of Garioch. She was born about 1747 and married to her soldier lover about 1770. There is another and better known ballad ['Locks and Bolts'] which is said to refer to the same love episode." Greig then goes on to note "certain
Bonnie Lass of Fyvie, The (Pretty Peggy-O)

DESCRIPTION: A troop of soldiers comes to town. The (captain) falls in love with (Peggy). He asks her to marry; she says she will never marry a soldier. When ordered to leave, he asks more time to persuade her. It is denied. He departs, and dies for love.

AUTHOR: unknown

EARLIEST DATE: before 1839 (broadside, Bodleian 2806 c.16(125))

LONG DESCRIPTION: A troop of soldiers comes to town. The (captain) falls in love with (Peggy). He asks her to marry; she says she will never marry a soldier. When ordered to leave, he asks more time to persuade her. It is denied. He departs, and dies for love (or alternatively, he asks what her mother would think when she hears the guineas clink)

KEYWORDS: love courting soldier hardheartedness rejection death

FOUND IN: Britain(England(South),Scotland(Aber)) US(Ap,MW,SE,So)

REFERENCES (19 citations):
- Ford-VagabondSongsAndBalladsOfScotland, pp. 121-123, "Bonnie Barbara, O" (1 text)
- Greig/Duncan1 84, Greig/Duncan8 Addenda, "The Bonnie Lass O' Fyvie" (23 texts, 19 tunes)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #15, pp. 1-2, "The Bonnie Lass O' Fyvie" (2 texts)
- Ord-BothySongsAndBallads, pp. 304-305, "The Bonnie Lass o' Fyvie" (1 text)
- Porter/Gower-Jeannie-Robertson-EmurgentSingerTransformativeVoice #63, p. 227-228, "Bonnie Barbara O (The Bonnie Lass o' Fyvie)" (1 text, 1 tune)
- Williams-Wiltshire-WSRO Wt 414, "Sweet Peggy O" (1 text)
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 169, "Pretty Peggy O" (1 text)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 381, "Pretty Peggy" (1 text)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 381, "Pretty Peggy" (2 tune plus text excerpts)
- Hudson-FolksongsOfMississippi 49, pp. 165-166, "Pretty Peggy-O" (1 text)
- Browne-AlabamaFolkLyric 75, "Pretty Fanny O" (1 text, 1 tune, so worn down that Browne thinks it a comic song)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 95, "Pretty Peggy O" (4 texts, 4 tunes)
- Sackett/Koch-KansasFolklore, pp. 170-171, "Pretty Peggy O" (1 text, 1 tune, with the verses badly disordered)
- Dallas-TheCruelWars-100SoldiersSongs, pp. 62-63, "The Bonnie Lass of Fyvie" (1 text, 1 tune)
- Scott-TheBalladOfAmerica, pp. 20-22, "The Bonnie Lass o' Fyvie" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 282, "Peggy-O" (1 text)
- DT, FYVIOLAS* FENARLAS* FYVIOLS2 (FYVINOTE -- background notes)

ADDITIONAL: W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1876 (downloadable pdf by University of Edinburgh, 2007)), Vol I, pp. 276-277, "The Bonny Lass o' Fyvie" (1 tune)

ADDITIONAL: Pretty Peggy and Pray Pa-Pa, illustrated by Rosina Emmet, illustrated chapbook by Dodd, Mead & Company, New York, 1980, "Pretty Peggy" (1 text, presented both continually and in an illustrated version, 1 tune)

Roud #545

RECORDINGS:
- The Clancy Brothers and Tommy Makem, "The Maid of Fife-E-O" (on IRClancyMakem02)
- Jimmy McBeath, "Bonnie Lass O' Fyvie" (on Voice01)
- John Strachan, "The Bonnie Lass O' Fyvie" (on Lomax43, LomaxCD1743)

BROADSIDES:
- Bodleian, 2806 c.16(125), "Pretty Peggy of Derby" ("There was a regiment of Irish dragoous [sic]"), J. Catnach (London), 1813-1838; also Harding B 15(244a), "Pretty Peggy of Derby"; Harding B 25(1565), "Pretty Peggy of Derry"

CROSS-REFERENCES:
- cf. "The Noble Duke O'Gordon" (tune)

ALTERNATE TITLES:
- Pretty Peggy of Derby
- Lowlands o' Fyvie

NOTES [100 words]: Christie: "[The informant] was of the opinion that the Ballad was composed..."
after a company of Dragoons had escorted the O'Connors to Fort-George, who had been engaged in the Irish rebellion in 1798. If so, this would account for the 'Irish Dragoons' in the Ballad. The Dragoons may have been at 'Lewes of Fyvie' on their way to, or from Fort-George."

Christie's captain "was ca'd Captain Ward." He notes, "In one of the copies of the Ballad sent to the Editor, the hero is called 'Captain Ned,' in another 'Captain Ade.' He has given the name 'Captain Ward,' from the copy referred to in the note." - BS

**Bonnie Lass Owre the Street**

DESCRIPTION: The singer says: "bonnie lassie o'er the street" [is she a street-walker?], don't weep; I'm your baby's father. He asks what "sorra ails ye?"

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan7)

KEYWORDS: sex nonballad baby questions

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan7 1400, "Bonnie Lass Owre the Street" (2 fragments, 1 tune)

Roud #7254

File: GrD71400

**Bonnie Lassie, Braw Lassie, Faur Are Ye Gaun?**

DESCRIPTION: A man meets a maid "gaun to the greenwoods for to milk kye." He says he would lay with her if the grass weren't wet. She says the sun will soon dry it. "He laid her doon ...." She becomes pregnant.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan7)

KEYWORDS: sex pregnancy

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan7 1317, "Bonnie Lassie, Braw Lassie, Faur Are Ye Gaun?" (2 texts, 2 tunes)

Roud #7209

ALTERNATE TITLES:

Bonnie May

File: GrD71317

**Bonnie Lassie's Answer, The**

DESCRIPTION: "Farewell to Glasgow city, likewise to Lanarkshire, Farewell, my dearest parents, I'll never see you more." Poverty forces the young man to sea. The girl wishes he would stay, or that she could come along, "the bonnie lassie's answer was aye no, no."

AUTHOR: unknown

EARLIEST DATE: before 1835 (broadside, Bodleian Firth b.26(493))

KEYWORDS: poverty separation love rejection sailor war navy cross-dressing

FOUND IN: Britain(Scotland)

REFERENCES (4 citations):

Ford-VagabondSongsAndBalladsOfScotland, pp. 68-70, "The Bonnie Lassie's Answer" (1 text, 1 tune)

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #53, pp. 2-3, "The Bonnie Lassie's Answer" (1 text)

Greig/Duncan1 98, "The Bonnie Lassie's Answer" (8 texts, 8 tunes)

Ord-BothySongsAndBallads, pp. 73-75, "The Bonnie Lassie's Answer Was Aye Oh No" (1 text, 1 tune)

Roud #3326

BROADSIDES:

Bodleian, Firth b.26(493), "The Bonny Lassie's Answer ("Farewell to Glasgow, Likewise to Lanarkshire"), G. Walker (Durham), 1797-1834; also Harding B 26(70), 2806 c.15(269), "The
Bonny Light Horseman, The

DESCRIPTION: The singer calls on listeners to hear of a "maid in distress" who wanders forlorn; "She relies upon George for the loss of her lover." She tells how he went to fight Napoleon and was slain. (She wishes she could join her lover at his grave, and die there)

AUTHOR: unknown

EARLIEST DATE: before 1820 (broadside, Bodleian Harding B 25(1107))

KEYWORDS: soldier death separation burial bird Napoleon

HISTORICAL REFERENCES:
1760-1820 - reign of George III (the George of the song)
June 18, 1815 - Battle of Waterloo

FOUND IN: Ireland Britain(England(Lond),Scotland(Aber)) Canada(Mar) US(MA)

REFERENCES (9 citations):
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #41, "TheBonny Light Horseman" (1 text, 1 tune)
Greig/Duncan8 1584, "Broken Hearted I Wander" (4 texts, 4 tunes)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H122a, pp. 88-89, "The Bonny Light Horseman" (1 text, 1 tune, with many variations in the source texts)
Moylan-TheAgeOfRevolution-1776-1815 181, "The Bonny Light Horseman" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 69, "Bonny Light Horseman" (1 text, 1 tune)
Thompson-APioneerSongster 28, "The Bonny Light Horseman" (1 text)
Dallas-TheCruelWars-100SoldiersSongs, pp. 92-93, "The Bonnie Light Horseman" (1 text, 1 tune)
Forget-Me-Not-Songster, pp. 191-192, "The Bonny Light Horseman" (1 text)

DT, BONLGHT* BONLGHT3 BONLGHT4*

Roud #1185

RECORDINGS:
Martin Howley, "The Young Horseman" (on Voice08)

BROADSIDES:
Bodleian, Harding B 25(1107), "The Light Horseman Slain in the Wars ," J. Pitts (London), 1802-1819; also Harding B 25(260), Harding B 28(165), Firth c.14(182), Firth c.14(183), Firth c.26(266), "[The] Bonny Light-Horseman"; Harding B 18(55), Harding B 16(34a), 2806 c.16(249), Johnson Ballads 1914, Harding B 20(174), "[The] Bonny Light Horseman"; Firth b.25(230), Harding B 11(413), Harding B 15(29b), "Bonny Light Horseman Slain in the Wars"; Harding B 11(3413), "Bonny Light Horseman Slain in the Wars!"; Harding B 11(1106), "The Light Horseman Slain in the Wars" or "The Lamenting Maiden"

CROSS-REFERENCES:
cf. "The Bonny Light Horseman" (adult version, per Greig/Duncan8)

NOTES [188 words]: Napoleon was famous for his handling of artillery (he was the one who gave a crowd the "whiff of grapeshot"), so it is no surprise to find a reference to "Boney" "[fixing] his cannon the victory to gain." - RBW

The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See:
Franke Harte and Donal Lunny, "The Bonny Light Horseman" (on Franke Harte and Donal Lunny, "My Name is Napoleon Bonaparte," Hummingbird Records HBCD0027 (2001)) Hall, notes to Voice08: "'The Young Horseman' is the story of a British soldier who dies in the Egyptian campaign, 1798-1802"; "I once loved a soldier ... To the dark plains of Egypt he was forced for to go.... It was brave Napoleon ... slew brave MacDonald coming over from Spain." - BS

Though, to be nitpicky, Napoleon didn't himself fight the British in any significant way in Egypt. After the British beat the French fleet in Aboukir Bay, Napoleon fooled around a little in Palestone, then left the area, leaving his army in Egypt to be defeated and captured. - RBW

Probably should not be split. See Henry pp. 88-89 to help decide. - BS

Last updated in version 6.0

File: HHH122a
Bonnie Lyndale

DESCRIPTION: The singer recalls "bonnie Lyndale, My dear and early home." He recalls the glens, peaceful homes, the robin's and milkmaid's songs. He thinks of the plowman: since leaving "I've plowed the sea. I've sailed with sailors ... Far from bonnie Lyndale"

AUTHOR: unknown

EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)

KEYWORDS: home lyric nonballad emigration

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 115-116, "Bonnie Lyndale" (1 text, 1 tune)
Roud #12460

CROSS-REFERENCES:
  cf. "Scarborough Settler's Lament" and references there

File: Dib115

Bonnie Mally Stewart

DESCRIPTION: "The cold winter is past and gone, And now comes on the spring, And I am one of the King's Life-Guards, And must go fight for my king, my dear, And must go fight...." She offers to go with him. When he leaves, she follows; (when they meet, he denies her)

AUTHOR: unknown

EARLIEST DATE: 1904 (Ford)

KEYWORDS: soldier separation reunion betrayal cross-dressing

FOUND IN: Britain(Scotland)

REFERENCES (2 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 174-175, "Bonnie Mally Stewart" (1 text)
Greig/Duncan1 97, "Molly Stuart" (1 text, 1 tune)
Roud #5789

CROSS-REFERENCES:
  cf. "It Was A' for Our Rightfu' King" (lyrics)
  cf. "I Once Loved a Boy" (tune)

NOTES [96 words]: This song ends with a verse also associated with Burns's "It Was A' for Our Rightfu' King," and follows the same metrical pattern. Ford thinks it the source of the Burns song, and this is certainly possible -- except that this song, which also looks composed, is not attested until the nineteenth century, and in broadsides. - RBW

The verse shared with "It Was A' For Our Rightfu' King" -- and the only lines shared -- is "He turn'd him right and round about, Upon the Irish shore; And gae his bridle reins a shake, With adieu for evermore, my dear, And adieu for evermore." - BS

Last updated in version 2.4

File: FVS174

Bonnie Mason Laddie (I), The

DESCRIPTION: "Simmer's gaun awa'... And the bonnie mason laddies They'll be comin' home... And the bonnie mason laddie He will marry me." The singer describes all the men she will not have (sailor, ploughman, blacksmith, weaver), "But I will hae the mason."

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan3)

KEYWORDS: love courting work

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #40, pp. 1-2, "The Bonnie Mason Laddie" (1 text)
Greig/Duncan3 464, "The Bonnie Mason Laddie" (1 text)
Ord-BothySongsAndBallads, p. 108, "The Bonnie Mason Laddie" (1 text)
Roud #5540

CROSS-REFERENCES:
  cf. "Soldier Boy for Me (A Railroader for Me)" (theme: professional comparison) and references
Bonnie Moorhen, The

DESCRIPTION: "My bonny moorhen's gane over the main" and won't return before summer. Her feathers are red, white, green and gray, "but nane o' them blue" "Ronald and Donald are out on the fen, To break the wing o' my bonny moorhen"

AUTHOR: unknown

EARLIEST DATE: 1819 (Hogg-JacobiteRelicsOfScotlandVol1)

KEYWORDS: Jacobites bird exile colors

FOUND IN: Britain(Scotland)

REFERENCES (2 citations):
Hogg-JacobiteRelicsOfScotlandVol1 77, "The Bonny Moorhen" (1 text, 1 tune)
Montgomerye/Montgomerye-ScottishNurseryRhymes 17, "(The bonnie moor-hen)" (1 short text)

Roud #2944

NOTES [289 words]: With only the internal evidence of the text, Hogg says "the song is only a fragment."

Hogg comments that "the allegory is ... perfectly inapplicable, but there can be no doubt who is meant [James III and VIII]. Had it been a moorcock the likeness would have been much better. The colours are supposed to allude to those in tartans of the Clan-Stuart." - BS

This is one of those conundrums. The lyrics by the Montgomeries seem to be a simple rhyme about a bird. But sources going back to Hogg's Jacobite Relics have a fuller text in which the singers give a toast to the bonnie moorhen, who is in exile, and who wears red, green, white, and grey but not blue feathers (colors associated with the Stuart tartan).

It seems clear that these two forms are related, though which is earlier I cannot tell.

Then there is the version that provides most of Roud's texts, often starting "You brave lads of Wardhill/Wardale I pray tend an ear." This exists in several Bodleian broadsides [Harding B 25(261), "Bonny moor hen," Stephenson (Gateshead), 1821-1850; also Harding B 11(414), Firth c, 19(39)]. This is an even fuller text, mostly about hunting, though there might be some Jacobite elements in there somewhere. My feeling is that that should be split off, though Roud lumps them.

Incidentally, it might be noted that Bonnie Prince Charlie, handsome though he was, would not have met the moorhen standard for attractiveness. According to Olivia Judson's tongue-in-cheek book on evolutionary biology, Dr. Tatiana's Sex Advice to All Creation (Henry Holt, 2002), p. 126, the ideal male moorhen is fat (because the males sit on the eggs, and a fat bird can sit on them longer) and small (because a small bird can get fat more easily). - RBW

Bonnie Parks o' Kilty, The

DESCRIPTION: "On the south side o Perth there lived a fair maid, She wandered late and ear' and never was afraid." A young man stops her and lays her down. Her father comes out and demands that the lad marry her. He agrees, and she becomes lady o' Kilty

AUTHOR: unknown

EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)

KEYWORDS: love courting seduction sex marriage nobility

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
Ord-BothySongsAndBallads, pp. 113-114, "The Bonnie Parks o' Kilty" (1 text)
Roud #3953

CROSS-REFERENCES:
cf. "The Broom of Cowdenknows" [Child 217] (plot)
cf. "The Dainty Doonby" (plot)
**Bonnie Redesdale Lassie, The**

DESCRIPTION: "The breath of spring is gratefu', As mild it sweeps alang... Yet the bonnie Redesdale lassie Is sweeter still to me." The singer praises each season, but loves the girl best; he would not trade her for kingdoms

AUTHOR: Words: Robert White

EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)

KEYWORDS: love nonballad

FOUND IN: Britain(England(North))

REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 37-38, "The Bonnie Redesdale Lassie" (1 text, 1 tune)

Roud #3057

File: StoR037

**Bonnie Sandy's Red and White**

DESCRIPTION: "Bonnie Sandy's red and white And he's a' my heart's delight." Sandy did "vow and swear" to make the singer "his dear" but "cruel fate" has interfered. She still hopes to "get him for my portion"

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan6)

KEYWORDS: courting promise nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan6 1105, "Bonnie Sandy's Red and White" (1 text)

Roud #6835

File: GrD61105

**Bonnie Ship the Diamond, The**

DESCRIPTION: "The Diamond is a ship my lads, For the Davis Straight she's bound." The ship goes whaling near Greenland, "Where the sun it never sets." The singer toasts various ships, and promises to return home. When the ship returns, sailors and girls go on sprees

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan1)

KEYWORDS: ship sea whaler return sex

FOUND IN: Britain(Scotland)

REFERENCES (7 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #85, p. 2, "The Diamond Ship"; #87, p. 2 (1 text plus 1 fragment)
Greig/Duncan1 11, "The Diamond Ship" (10 texts, 8 tunes)
Ord-BothySongsAndBallads, pp. 312-313, "The Bonnie Ship the Diamond" (1 text)
Garland-FacesInTheFirelight-NZ, pp. 47-48, "(The Bold and Saucy China)" (1 text)
Darling-NewAmericanSongster, pp. 319-320, "The Diamond" (1 text)
Silber/Silber-FolksingersWordbook, p. 94, "The Bonny Ship the Diamond" (1 text)
DT, BDIAMOND*

Roud #2172

RECORDINGS:
A. L. Lloyd, "The Bonny Ship the Diamond" (on Lloyd9)

ALTERNATE TITLES:
The Pretty Ship the Diamond

NOTES [258 words]: According to Ord-BothySongsAndBallads, The Bonnie Ship the Diamond sailed from Aberdeen -- and, yes, he considers the ship's name to be The Bonnie Ship the Diamond, not just The Diamond. He does not, however, cite a source.

The internal date for this song seems to be the first quarter of the nineteenth century, based on its
mention of the *Resolution*. According to Lincoln P. Paine's *Ships of the World*, p. 430, the ship sailed from North Whitby. Her most famous captains were William Scoresby Senior, who commanded from her fitting out in 1803 until 1810, and his son William Junior, captain from 1810 to 1813.

In 1806, Scoresby took *Resolution* to 82 degrees 30 minutes north latitude (see Pierre Berton, *The Arctic Grail*, p. 97) -- the unofficial record for "farthest north" at the time, not to be broken for twenty years, and not to be broken by a ship for many years after that. The Scoresbys became famous, and some thought the younger one (whose discoveries set the Admiralty to thinking about the Northwest Passage, since they reported that the polar ice was retreating) should have led John Ross's northward expedition (for background on these, see the notes to "Lady Franklin's Lament (The Sailor's Dream)" [Laws K9]). The navy wouldn't trust a civilian whaler, however. The *Resolution* was sold in 1813 (Scoresby the Younger would eventually turn to the priesthood), but Paine reports that she continued to work out of Whitby until 1829. She was sold to Peterhead interests in 1829; Paine does not record her final fate. - RBW

**Bonnie Tyneside**

DESCRIPTION: "After long years of absence... In far distant countries" the singer is returning to Tyneside. He recalls his youth and friends no longer there to greet him. His lover has waited for him and they'll marry and build a new home.

AUTHOR: George Chapp (source: McMorland/Scott-HerdLadieOTheGlen)

EARLIEST DATE: 1986 (Willie Scott SA1986.135)

KEYWORDS: love marriage rambling return reunion separation travel England lover

FOUND IN: Britain(Scotland(Bord))

REFERENCES (2 citations):

McMorland/Scott-HerdLadieOTheGlen, pp. 110-111, 154, "Bonnie Tyneside" (1 text, 1 tune)


Roud #21748

CROSS-REFERENCES:
cf. "Sweet Inishcara" (theme)

File: McSc110

**Bonnie Udny**

DESCRIPTION: "O Udny, bonnie Udny, you shine whaur you stand." The singer praises the land and its people; he recalls walking the land and going out to meet his beloved. "Wherever I wander, I'll still think on you"; he hopes to return to the place and its people

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan6)

KEYWORDS: home travel separation

FOUND IN: Britain(Scotland(Aber,Bord))

REFERENCES (5 citations):

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #32, pp. 1-2, "Bonnie Udny"; "Folk-Song in Buchan," p. 21, ("And the lang weary walks o' Udny") (2 texts plus 1 fragment)

Greig/Duncan6 1089, "Bonnie Udny" (19 texts, 12 tunes)

Ord-BothySongsAndBallads, pp. 341-342, "Bonnie Udny" (1 text)

Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #69, p. 239-240, "Bonnie Udny" (1 text, 1 tune)

McMorland/Scott-HerdLadieOTheGlen, pp. 135-136, 156, "Bonny Udny" (1 text, 1 tune)

Roud #3450

RECORDINGS:

Daisy Chapman, "Bonny Udny" (on SCDChapman01)

CROSS-REFERENCES:
cf. "Shrowsbury For Me" (some lines) and references there

ALTERNATE TITLES:
The Lang Walks o' Wudny
All the Lads in Bonnie Wodny
NOTES [69 words]: "Bonnie Udny" shares some of the distinctive lines of "Shrowsbury For Me." It includes an "O'er hills and high mountains" variant close to "Bonnie Udny" and "The Wandering Maiden." It shares the "roving young blades" type of verse (which is not the same as the blades verse of "The Poor Stranger"); that verse is virtually the Shrowsbury text (in this case it ends "Of all gates in Scotland, Bonnie Udny for me"). - BS
Last updated in version 5.3
File: 0rd341

**Bonnie Wee Lass of the Glen, The**

DESCRIPTION: The singer goes "up to a neat little cottage" and is amazed at the beauty of the girl living here. When he courts her, she accuses him of flattery and deception, and says she is too young to marry. He wishes her happiness and hopes to change her mind.

AUTHOR: unknown
EARLIEST DATE: 1924 (Sam Henry collection)
KEYWORDS: love, court, rejection, beauty
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H14a, pp. 356-357, "The Bonnie Wee Lass of the Glen" (1 text, 2 tunes)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 8, "The Bonny Wee Lass o' the Glen" (1 text, 1 tune)
Roud #6879
CROSS-REFERENCES:
cf. "The Maid with the Bonny Brown Hair" (tune)
File: HHH014a

**Bonnie Wee Lassie Fae Gouroch, The**

DESCRIPTION: Piper MacFarlane will wed the daughter of a grocer in Gouroch. He's "popped her the question and bought her the ring." Everywhere the couple go she causes a stir among men. In "a first-class hotel" they show they are not city folk.

AUTHOR: unknown
EARLIEST DATE: 1976 (recording, Belle Stewart)
KEYWORDS: courting, fight, humorous
FOUND IN: Britain(Scotland(Aber))
Roud #5212
RECORDINGS:
Belle Stewart, "The Bonnie Wee Lassie Fae Gouroch" (on Voice01)
NOTES [77 words]: Gourock is about 25 miles west of Glasgow at the mouth of the Clyde. - BS According to Steve Byrne, this is a version of Harry Lauder's "Piper MacFarlane"; see Chris Wright, "Forgotten Broadside and the Song Tradition of the Scots Travellers" -- essay found in David Atkinson and Steve Roud, Editors, *Street Ballads in Nineteenth-Century Britain, Ireland, and North America: The Interface between Print and Oral Tradition*, Ashgate, 2014, p. 99 and note 50. - RBW
Last updated in version 4.4
File: Rctbwlfg

**Bonnie Wee Lassie Who Never Said No, The**

DESCRIPTION: Singer invites a lass to drink with him; she accepts; she is the "bonnie wee lassie who never said no." She says to take the night's rent from her pocket, but he'll owe half a crown for laying her down. He reaches in, finds 5 pounds, and takes off with it.

AUTHOR: unknown
EARLIEST DATE: before 1856 (broadside, Bodleian Harding B 11(985))
KEYWORDS: sex, abandonment, money, drink, landlord, whore
FOUND IN: Britain(Scotland(Aber)), Ireland
REFERENCES (3 citations):
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #52, pp. 209-210, "The
Bonnie Wee Lassie Who Never Said No" (1 text, 1 tune)
Morton/Maguire-ComeDayGoDayGodSendSunday 30, pp. 72-74,117,168, "Bonnie Wee Lassie that Never Said No" (1 text, 1 tune)
DT, NEVSAYNO
Roud #2903
RECORDINGS:
Jeannie Robertson, "The Bonnie Wee Lassie Who Never Said No" (on FSB02, FSB2CD, Voice13)
BROADSIDES:
John Maguire, "Bonny Wee Lassie That Never Said No" (on IRJMaguire01)
Bodleian, Harding B 11(985), "The Bonny We [sic] Lassie That Never Said No" ("You lads of this nation, of high and low station"), W. Wright (Birmingham), 1842-1855
File: DTnevsay

Bonnie Wee Tramping Lass, The
DESCRIPTION: The singer passed the carter's mill on a Saturday night and meets "a bonnie wee tramping lass", She explains her job "winding hanks of yarn." They discuss love and go home together. They marry happily and now have three children.
AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan8)
KEYWORDS: love marriage sex children
FOUND IN: Britain(Scotland(Aber,Bord))
REFERENCES (3 citations):
Greig/Duncan8 1917, "The Bonnie Wee Trampin' Lass" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #157, p. 2, "The Bonnie Wee Trampin' Lass" (1 text)
McMorland/Scott-HerdLaddieOTheGlen, pp. 80-81, 152, "The Bonnie Wee Trampin Lass" (1 text, 1 tune)
Roud #5129
RECORDINGS:
Willie Scott, "The Bonnie Wee Tramping Lass" (on Voice10)
NOTES [19 words]: Hall, notes to Voice10, describes this as an "innocent courtship" leading to a "fortunate and happy marriage." - BS
Last updated in version 3.2
File: RcBWTrLa

Bonnie Woodha'
DESCRIPTION: The singer and his Annie must part; he is a soldier and has been called away. His regiment goes into battle and he is wounded. He says he would recover better if Annie were there. He regrets leaving the collier's trade. (He thinks of deserting)
AUTHOR: unknown
EARLIEST DATE: 1909 (Greig/Duncan5)
KEYWORDS: mining soldier separation injury desertion
FOUND IN: Ireland Britain(Scotland(Aber))
REFERENCES (4 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H476, p. 84-85, "Bonnie Woodha" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #82, p. 2, "Bonnie Woodha" (1 text)
Greig/Duncan5 947, "Bonnie Woodha" (1 text)
Ord-BothySongsAndBallads, p. 310, "Sweet Calder Burn; or Bonnie Woodha" (1 text)
Roud #3778
File: HHH476

Bonnie Woods o' Hatton, The
DESCRIPTION: "Ye comrades and companions... To my sad lamentation I pray ye give an ear."
The singer courted a beautiful girl, but at last she bid him depart. Now he prepares to leave home, still remembering her in Hatton and hoping that she will regret her decision
Bonny at Morn

DESCRIPTION: "The sheep's in the meadows, The kye's in the corn, Thou's ower lang in thy bed, Bonny at morn." "Canny at night, Bonny at morn, Thou's ower lang in...." The parents complain of the children's laziness: "The lad winnot work And the lass winnot lairn."

AUTHOR: unknown
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)
KEYWORDS: work mother children
FOUND IN:
REFERENCES (2 citations):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 66-67, "Bonny at Morn" (1 text, 1 tune)

DT, BONMORN BONYMORN
Roud #3064
File: Stor066

Bonny Baby Livingston [Child 222]

DESCRIPTION: Glenlion carries Bonny Baby Livingston off to the Highlands. She refuses to show any favor unless she is returned. At Glenlion Castle, Glenlion's sister helps Baby get a letter away to her true love. He arrives with armed men, and carries Baby back home.

AUTHOR: unknown
EARLIEST DATE: 1800 (Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland)
LONG DESCRIPTION: Bonny Baby Livingston is carried off to the Highlands by Glenlion. She refuses to smile or speak or show any favor unless she is returned. Glenlion's brother John wants to return her, but Glenlion hopes to win her love. At Glenlion Castle, Glenlion's youngest sister helps Baby get a letter away to her true love Johnny at Dundee. He arrives with armed men, and carries Baby back home.

KEYWORDS: love abduction rescue family
FOUND IN: Britain(Scotland(Aber,Bord))
REFERENCES (13 citations):
Child 222, "Bonnie Baby Livingston" (5 texts, 1 tune) {Bronson's [#1]}
Bronson 222, "Bonnie Baby Livingston" (1 version+1 in addenda)
Bronson-SingingTraditionOfChildrenPopularBallads 222, "Bonny Baby Livingston" (1 version)
Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 238-248, "Bonny Baby Livingston" (2 parallel texts)
Buchan/Moreira-TheGlenbuchatBallads, pp. 168-172, "Baby Livingston" (1 text)
Greig/Duncan6 1264, "Bawbie Livingstone" (3 texts, 1 tune)
Lyle-Andrew-CrawfurdsCollectionVolume2 111, "Bonnie Annie Livingstonstoun" (1 text)
Leach-TheBalladBook, pp. 579-583, "Bonny Baby Livingston" (1 text)
Quiller-Couch-OxfordBookOfBallads 147, "Baby Livingston" (1 text)
Buchan-ABookOfScottishBallads 24, "Bonny Baby Livingston" (1 text)
Whitelaw-BookOfScottishBallads, pp. 96-98, "Bonnie Baby Livingston" (1 text)
Bonny Barbara Allan [Child 84]

DESCRIPTION: A knight lies dying for love of Barbara Allan. His servant summons her, but she scorns him. As she returns home, she hears the death-bell, repents, and in turn dies. Buried close together, a briar grows from her grave, a rose from his; they entwine

AUTHOR: unknown

EARLIEST DATE: 1740 (Tea-Table Miscellany; mentioned by Pepys in 1666)

KEYWORDS: love hardheartedness death flowers

FOUND IN: Britain(Scotland(Aber,Bord,Hebr),England(All)) US(All) Canada(Mar,Newf,Ont,West) Ireland

REFERENCES (123 citations):
Child 84, "Bonny Barbara Allan" (3 texts, 1 tune) {Bronson's #79}
Bronson 84, "Bonny Barbara Allan" (198 versions+2 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 84, "Bonny Barbara Allan" (20 versions: #2, #12, #14, #28, #30, #33, #38, #40, #44, #52, #60, #63, #78, #79, #83, #94, #137, #142, #156, #167)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 195-200, "Barbara Allen" (3 texts plus 1 fragment, 2 tunes) {Bronson's #15, #188}
Thompson-APioneerSongster 2, "Barbara Allen" (1 text)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 378-379, "Barbara Allen" (1 text plus an excerpt)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 60-65, "Barbara Allen" (1 full text+3 fragments, 4 tunes, plus references to 11 other versions) {G=Bronson's #55, K=#159, M=#158, N=#181}
Randolph 21, "Barbara Allen" (11 texts plus 4 fragments, 6 tunes) {A=Bronson's #114, B=#135, E=#172, J=#163, M=#119, N=#162}
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 41-44, "Barbara Allen" (1 text, 1 tune -- Randolph's 21M) {Bronson's #119}
Abrahams/Riddle-ASingerAndHerSongs, pp. 87-89, "Barbara Allen" (1 text, 1 tune)
Arnold-FolkSongsofAlabama, pp. 8-9, "Barb'ry Allen" (1 text, 1 tune) {Bronson's #86}
Eddy-BalladsAndSongsFromOhio 16, "Bonny Barbara Allen" (4 texts plus 2 fragments (the fragments might be any rose-and-briar song); 4 tunes) {Bronson's #191, #53, #22, #160}
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 137-139, "Barbara Allen" (1 text)
Grimes-StoriesFromTheAnneGrimesCollection, p. 67, "Barb'ry Allen" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 8, "Barbara Allen" (1 text plus an excerpt and mention of 1 more; 1 tune) {Bronson's #187}
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp.281-288, "Barbry Allan" (3 texts, 3 tunes)
Flanders/Onley-BalladsMigrantInNewEngland, pp. 197-200, "Mary Alling" (1 text, 1 tune)
Flanders-AncientBalladsTraditionallySungInNewEngland2, pp. 246-292, "Barbara Allen" (16 texts plus 9 fragments, 13 tunes -- some of the items rather oddly related, e.g. H1, H2, H3 are said to derive from the same informant but the melodies of H2 and H3 differ)
Linscott-FolkSongsOfOldNewEngland, pp. 163-164, "Barb'ry Ellen or Barbara Allen" (1 short text, 1 tune)
Davis-TraditionalBalladsOfVirginia 24, "Bonny Barbara Allan" (28 texts plus 4 fragments, 12 tunes, all entitled "Barbara Allen"; 56? more versions mentioned in Appendix A) {Bronson's #89, #101, #102, #189, #169, #75, #182, [#s, unprinted], [#t, unprinted], #141, #171, #184}
Davis-MoreTraditionalBalladsOfVirginia 25, pp. 182-198, "Bonny Barbara Allen" (7 texts plus a fragment, 8 tunes)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 27, "Bonny Barbara Allen" (9 texts
Brown/Schinhan-FrankCBrownCollectionNCFolkl ore4 27, "Bonny Barbara Allen" (3 texts plus 13 excerpts and mention of 1 more, 16 tunes)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 13, "Bonny Barbara Allen" (1 short text)
Smith-SouthCarolinaBallads, pp. 129-141, "Bonny Barbara Allen" (6 texts plus mention of 7 more, 2 tunes) {Bronson's #192, #73}
Joyner-FolkSongsInSouthCarolina, pp. 21-22, "Bobree Allin"; pp.45-46, "Barbara Allen" (2 texts, 1 tune)
Killion/Waller-ATreasuryOfGeorgiaFolkl ore, p. 255, "Barb'ry Allen" (1 text)
Morris-FolksongsOfFlorida, #161, "Bonny Barbara Allen" (4 texts, 4 tunes) {Bronson's #66, #68, #132, #140}
Sulzer-TwentyFiveKentuckyFolkBallads, p. 16, "Barbara Allen" (1 text, 1 tune)
Hudson-FolksongsOfMississippi 15, pp. 95-107, "Bonny Barbara Allen" (6 texts plus 7 excerpts and mention of 3 more)
Hudson-FolkTunesFromMississippi 14, "Barb'ra Allen" (1 text, 1 tune) {Bronson's #109}; 15, "Barbara Allen" (1 fragment, 1 tune) {Bronson's #100}
Morris-Moore-BalladsAndFolkSongsOfTheSouthwest 24, "Barbara Allan" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 49-53, "Barbara Allen" (1 text, 1 tune) {Bronson's #67, "Sweet William"
Owens-TexasFolkSongs-2ed, pp. 23-26, "Barbara Allen" (2 texts, 2 tunes)
Hubbard-BalladsAndSongFromUtah, #9, "Barbara Allen" (3 texts, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, pp. 47-48, "Barbara Allen" (1 text)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 66-68, "Barbara Allen" (1 text)
Henry-SongsSungInTheSouthernAppalachians, p. 248, "Barbara Ellen" (1 fragment)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 5, pp. 11-13, "Barbara Allen" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 7-8, "Barbara Allen" (1 text, 1 tune); p. 39, "Barbara Allen" (1 short text, 1 tune); pp. 41-42, "Barbry Ella" (1 text, 1 tune); pp. 51-52, "Barbry Allen" (1 text, 1 tune); pp. 57-58, "Barbry Allen" (1 text, 1 tune); pp. 74-76, "Barbara Allen" (1 text)
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 28-29, "Barbue Ellen" (1 text, 1 tune)
Rosenbaum-FolkVisionsAndVoices, p. 72, "Barbara Allen" (1 text, 1 tune); p. 85, "Barbry Allen" (1 fragment, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 83-96, collectively titled "Bonny Barbara Allen"; individual versions are "The Ballet of Barbara Allan," "Barbry Ellen," "Barbara Allen," (no title), "Barbare Allen," (no title), "Barbara Ellen," "Barbarie Allen" (9 texts; 5 tunes on pp. 386-388) {Bronson's #183, #107, #180, #168, #118}
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 59-60, (no title; the song uses the name "Bob-ree Allin") (1 text)
Bronner/Eskin-FolksongAlivePart1 2, "Barbara Alling" (1 text, 1 tune)
Brewster-BalladsAndSongsOfIndiana 15, "Barbara Allen" (12 texts plus a fragment and mention of 1 more, 1 tune) {Bronson's #150}
Stout-FolkloreFromIowa 4, pp. 8-10, "Barbary Allen" (1 text plus a fragment, 1 tune) {Bronson's #196, the tune being a version of "For He's a Jolly GOod Fellow")
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 49-58, "Bonny Barbara Allen" (6 texts plus 1 fragment, 4 tunes) {Bronson's #85, #36, #37, #38}
Creighton-MaritimeFolkSongs, pp. 13-14, "Bonny Barbara Allan" (1 text, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 12, "Barbree Ellen" (1 text)
Peacock, pp. 649-661, "Barbara Allen" (4 texts, 6 tunes)
Mackenzie-BalladAndSeaSongsFromNovaScotia 9, "Barbara Allan" (1 text); "Barbara Ellan" (2 texts, 1 tune) {Bronson's #18}
Fowke-TraditionalSingersAndSongsFromOntario 22, "Barbara Allen" (1 text, 1 tune)
Old-TimeBalladBook, pp. 277-280, "Bonny Barbara Allen" (3 texts)
Leach-HeritageBookOfBallads, pp. 115-116, "Bonny Barbara Allen" (1 text)
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol1, p. 1, "Barbara Allen" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 40, "Barbara Allen"; 187, "Barbara Allen" (2 texts, 2 tunes; the first tune is in 5/4 and seems to be the only American
instance of this metre, commonly found in British tunes in Bronson's "A" group)
Grigson-PenguinBookOfBallads 59, "Bonny Barbara Allen" (1 text)
McNeil-SouthernFolkBalladsVol1, pp. 102-105, "Barb'ry Allen" (1 text, 1 tune)
Whitelaw-BookOfScottishSong, p. 412, "Barbara Allan" (1 text)
Roberts-SangBranchSettlers, #5, "Barbary Allen" (1 text, 1 tune)
Thomas-DevilsDitties, pp. 94-95, "Barbara Ellen" (1 text, 1 tune) {Bronson's #149}
Sharp-EnglishFolkSongsFromSouthernAppalachians 24 "Barbara Allen" (7 texts plus 6 fragments, 16 tunes){Bronson's #88, #116, #136, #76, #176, #152, #178, #184, #106, #121, #110, #48, #49, #78, #111, #137}
Sharp-OneHundredEnglishFolksongs 7, "Barbara Ellen" (1 text, 1 tune) {Bronson's #1}
Karpeles-TheCrystalSpring 4, "Barbara Ellen" (1 text, 1 tune) {Bronson's #133}
Bush-FSoCentralWestVirginiaVol1, pp. 72-74, "Barbara Allen" (1 text, 1 tune)
Wells-TheBalladTree, pp. 113-114, "Barbry Ellen" (1 text, 1 tune)
Niles-BalladBookOfJohnJacobNiles 36, "Bonny Barbara Allan" (2 texts, 1 tune)
Hirsh-MedievalLyric-MiddleEnglishLyricsBalladsCarols #42, "Bonnie Barbara Allan" (3 texts [2 from Child, 1 from Niles]
Sharp/Karpeles-EightyEnglishFolksongs 19, "Barbara Ellen" (1 text, 1 tune) {Bronson's #49}
Sandburg-TheAmericanSongbag, p. 57, "Barbara Allen" (1 text, 1 tune) {Bronson's #35}
Scott-TheBalladOfAmerica, pp. 7-8, "Bawbee Allen" (1 text, 1 tune)
Copper-SongsAndSouthernBreezes, pp. 278-279, "Barbara Allan" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 89, "Barbara Allen" (1 text, 1 tune, probably composite as no source it listed)
Ritchie-SingingFamilyOfTheCumberlands, pp. 169-171, "Barbry Ellen" (1 text, 1 tune) {Bronson's #142}
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 73, "Barbry Ellen" (1 text, 1 tune) {Bronson's #142}
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, p. 172, "Babie Allan" (1 fragment, 1 tune) {Bronson's #79}
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #165, p. 1, "Barbara Allan"; #166, p. 1, "Bawbie Allan"; #173, p. 2, "Barbara Allan" (3 texts plus 1 fragment)
Greig/Duncan6 1193, "Barbara Allan" (7 texts, 5 tunes) {a=Bronson's #43, b=#127, c=#128, d=#44, e=#42}
Ord-BothySongsAndBallads, pp. 476-477, "Barbara Allan" (1 text)
Williams-FolkSongsOfTheUpperThames, pp. 204-207, "Barbara Allen" (2 texts) (also Williams-Wiltshire-WSRO Wt 388; Williams-Wiltshire-WSRO Ox 205); Williams-Wiltshire-WSRO Gl 155, "Barbara Allen" (1 text)
Reeves-TheEverlastingCircle 5, "Barbara Allan" (2 texts)
Kidson-TraditionalTunes, pp. 36-40, "Barbara Allan" (3 texts, 3 tunes)
OShaughnessy-YellowbellyBalladsPart1 3, "Barbara Helen" (1 text, 1 tune)
Brocklebank/Kindersley-DorsetBookOfFolkSongs, pp. 22-23, "Barbara Allen" (1 text, 1 tune) {Bronson's #97}
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #40, "Barbara Allen" (1 text, 1 tune)
Musick-JAF-TheOldAlbumpOfWilliamA-Larkin 6, "Barbry Allen" (1 text)
Botkin-TreasuryOfAmericanFolklore, pp. 820-822, "Bonny Barbara Allen" (1 text, 1 tune)
Whiting-TraditionalBritishBallads 12, "Bonny Barbara Allan" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H236, pp. 375-376, "Barbara Allen" (1 text, 1 tune)
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 9, "Barb'ry Ellen" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 30, "Barbara Allen" (2 texts, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 11, "Bonny Barbara Allen" (2 texts, 2 tunes)
Gilbert-LostChords, pp. 24-26, "Barbara Allen" (1 text)
HarvardClassics-EnglishPoetryChaucerToGray, pp. 68-69, "Bonny Barbara Allen" (1 text)
Abrahams/Foss-AngloAmericanFolksongStyle, p. 143, "Barbara Allen" (1 tune, partial text)
Pound-AmericanBalladsAndSongs, 3, pp. 7-9, "Barbery Allan"; p. 10, "Barbara Allen" (2 texts)
Cox-FolkSongsSouth 16, "Bonny Barbara Allen" (9 texts plus mention of 3 more; 2 tunes) {Bronson's #138, #91}
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 57-58, "Barbara Allen" (1 text, 1 tune)
Boette-SingaHipsyDoodle, p. 3, "Barbry Allen" (1 text, 1 tune)
Newell-GamesAndSongsOfAmericanChildren, #19, "Barbara Allen" (notes only)
Darling-NewAmericanSongster, pp. 50-54, "Barbara Allan"; "Barbry Allen" (2 texts)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 30-33, "Bonny Barbara Allen" (2 texts)
Seeger-AmericanFavoriteBallads, p. 79, "Barbara Allen" (1 text, 1 tune)
Forget-Me-Not-Songster, pp. 142-144, "Barbara Allan" (1 text)
Jolly-Miller-Songster-5thEd, #75, "Barb'ra Allen" (1 text)
Heart-Songs, p. 247, "Barbara Allan" (1 text)
Fireside-Book-of-Folk-Songs, p. 104, "Barbara Allen" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 179 "Barbara Allen" (1 text)
Olson-BroadsideBalladIndex, ZN1459, "In Scarlet Town where I was bound"
DT 84, BARBALEN* BARBALN2* BARBALN3* BARBALN4 BARBALN5
ADDITIONAL: James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume III, #221, p. 230, "Bonny Barbara Allan" (1 text, 1 tune) {Bronson's #40}
John Ashton, _A Century of Ballads_, Elliot Stock, London, 1887; reprinted 1968 by Singing Tree Press, pp. 173-175, "Barbara Allen's Cruelty" (1 text)
Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), pp. 212-213, "(Barbara Allen)" (1 text)
Ed Cray, "'Barbara Allen': Cheap Print and Reprint" article published 1967 in _Folklore Internation: Essays in Traditional Literature, Belief and Custom in Honor of Wayland Hand_; republished on pp. 159-168 of Norm Cohen, editor, _All This for a Song_, Southern Folklife Collection, 2009
Walter de la Mare, _Come Hither_, revised edition, 1928; #368, "Bonny Barbara Allan" (1 text)
Roud #54
RECORDINGS:
Garrett & Norah Arwood, "Barbara Allen" (on FarMtns3)
Bob Atcher, "Barbara Allen [pts. 1 & 2]" (Columbia 20481, c. 1948; rec. 1947)
Gerald Ayward, "Barbara Allen" (on Munfla/Leach)
Alex Barr, "Barbara Allen" (AFS 4228 A/4228 B, 1939; in AMMEM/Cowell)
John Byrne, "Barbara Ellen" (on IREarlyBallads)
Andy Cash, "Barbary Ellen" (on IRT Travellers01)
James B. Cornett, "Barbara Allen" (on MMOK, MMOKCD)
Debra Cowan and Kristina Olsen, "Barbara Allen" (on HCargillFamily)
Elizabeth Cronin, "Barbara Allen" (on IRE Cronin01) {Bronson's #30?}
Vernon Dalhart, "Barbara Allen" Brunswick 117/Vocalion 5140, 1927; Supertone S-2002, 1930 {Bronson's #131} (Okeh 45090 [as Toke Little], 1927) (Columbia 15126-D [as Al Craver], 1927) (Grey Gull 4239 [as Jeff Calhoun], 1928) (Champion 15246/Black Patti 8028, 1927; Supertone 9228, 1928) (Challenge 268, 1927)
Rosie Day, "Barbara Ellen" (on JThomas01)
Arthur Fields, "Barbara Allen" (Grey Gull 4239/Radiex 4239, 1928)
Patsy Flynn, "Barbara Allen" (on IRHardySons)
Connie Foley, "Barbara Allen" (Copley 9-719-A, n.d.)
Newton Gaines, "Barbara Allen" (Victor V-40253 [as Jim New?], 1930) {cf. Bronson's #71}
Molly Galbraith, "Barbara Allen" (on Saskatchewan01)
Texas Gladden, "Barbara Allen" (AFS 5232 A1; on UST Gladdeen01) {Bronson's #102}
G. Marston Haddock, "Barbara Allen" (Musicraft 262, c. 1944)
Seena Helms, "Barbara Allen" (on HandMeDown2)
Stanley Hicks, "Barbara Allen" (on FarMtns2)
(queen) Hule Hines, "Barbara Allen" (AFS 2714 B2, 1939)
Rebecca King Jones, "Barbara Allen" [excerpt] (on US Warner Col 01)
Bradley Kincaid, "Barbara Allen" (Supertone 9211, 1928); (Melotone 12349/Conqueror 7982, 1932; Vocalion 02685, 1934; rec. 1930)
Sam Larner, "Barbara Allen" (on SLarner01)
Ewan MacColl and Peggy Seeger, "Barbara Allen" (on EN MacColl Seeger02)
Sarah Makem, "Barbara Allen" (on Voice17)
Jessie Murray, Fred Jordan, Charlie Willis, Ma[ry] Bennell, Thomas Moran, Phil Tanner [composite] "Barbara Allen" (on FSB4, FSBBAL1)
William Nash, "Barbary Ellen" (on PeacockCDROM)
New Lost City Ramblers, "Barbara Allen" (on NLCR10)
Bill Nicholson w. Zane Shrader, "Barbara Allen" (AFS; on LC14) {Bronson's #70}
Mose "Clear Rock" Platt, "Barbara Allen" (AFS 201 A, 1933; on LC54)
Granny Porter w. Wade Ward, "Barbry Allen" (on Persis1)
Mr. Rew, "Barbara Allen" (on FieldTrip1)
Jean Ritchie, "Barbry Ellen" (on JRitchie01) {cf. Bronson's #142}
Pete Seeger, "Barbara Allen" (on PeteSeeger16) (on PeteSeeger40)
Lucy Stewart, "Barbary Allen" (on LStewart1)
Art Thieme, "The Cowboys' Barbara Allen" (on Thieme01) (on Thieme06 as "Cowboy's Barbara Allen")
The Vagabonds, "Barbara Allen" (Bluebird B-5300/Montgomery Ward M-4442, 1934; rec. 1933)

BROADSIDES:
Bodleian, Harding B 3(49), "Barbara Allen's Cruelty" or "The Young Man's Tragedy," J. Davenport (London), 1800-1802; also Douce Ballads 3(3a), "Barbara Allen's Cruelty" or "The Young Man's Tragedy"; Harding B 25(115), Harding B 11(730), Johnson Ballads 266, Firth c.21(22), Firth c.21(23), Harding B 16(14a), 2806 c.17(19), Harding B 11(1011), Firth c.21(21), Harding B 11(729), "Barbara Allen"; Harding B 11(2121), "The Life, Death, and Love, of Barbara Allen"
Murray, Mu23-y1:138, "Barbara Allen" and "Barbara Allen the Cruel," Poet's Box (St. Andrew's), 19C [two distinct texts, with critical introduction]

CROSS-REFERENCES:
cf. "The Shantyman's Life (I)" (tune)
cf. "Brother Green" (tune)
cf. "Leslie Allen" (tune)
cf. "Mother, Mother, Make My Bed" (floating verses)
cf. "Make Me a Garment" (lyrics)

ALTERNATE TITLES:
Barbara Ellen
Barbary Allen

NOTES [1452 words]: Ed Cray makes the interesting note that, in a study he did with Charles Seeger, he found four basic versions of the text of this song (which can be initially sorted by their first lines), and Seeger found four basic tune families. But the text groupings and tune groupings do not overlap.

Bronson, too, finds four tune families -- doing the work twice, in fact, once based on what was surely the first computerized comparison of ballad tunes -- see The Ballad as Song, pp. 234-236, where he describes "one class is mainly English, consistently major and heptatonic, and divided about equally between authentic and plagal ranges.... Another class is mainly Scottish, with a darker modal cast, from Dorian to AEolian.... It favors common time.... A third class, which includes many American variants, is habitually in that pentatonic scale which lacks the fourth and seventh degrees.... Its members are mostly plagal tunes, frequently in 3/4 or 3/2 time.... The first class is composed almost entirely of American variants of a tune that goes back at least to the seventeenth century.... Its usual form nowadays is only the second half of the ancient double-strain tune; and the final makes a rather dubious tonic without the missing half to rationalize it.

In The Traditional Tunes of the Child Ballads, Bronson offers Group A of 39 tunes, B of 11, C of 87, and D of 54, plus a handful of odds and ends. Not all of Bronson's texts can be proved to be Barbara Allen (e.g. #1 could come from several ballads), but spot checks of Bronson seem to support at least partly Cray's thesis. While many versions could not be identified based solely on first lines, I found the following:

Of the 39 texts in Bronson's "A" group, 12 have the opening "In Scarlet Town (Reading Town, London Town, Scotland) where I was born," 7 start with "All in the merry month of May (June)," and 3 open with "So early, early in the Spring."

Of the texts in the "B" group, 4 begin "It was about the Martinmas time," two are "Merry month of May," and one is "Scarlet Town."

In the huge "C" group, 34 versions were "Merry month," 20 were "Scarlet Town," 2 were "Martinmas," and 4 were "So early."

In the "D" group, 27 were "Merry Month," 9 were "Scarlet Town," and 2 were "So early."

Based on this, we might speculate that:
1. The original text was "All in the merry month of May" (70 instances) and that the tune was, if anything, Bronson's "C" group. This group is described as pentatonic, though the timing varies.
2. "Scarlet Town" goes with the "A" group, and might be next in age, since the first line is second to "Merry month" in popularity (42 instances). Bronson considers this tune to be primarily English, and perhaps somewhat related to the "C" tune.
3. "Martinmas" is originally (and still primarily) associated with the "B" group. Bronson lists this group as primarily Scottish.
4. "So Early," might seem, by elimination, to go with the "D" group. But this group is entirely American, and the tune (according to Bronson) is related to "Boyne Water," so this seems unlikely. Perhaps tune family "D" has no special text associated with it.

But this is all very tentative (and based on only a few minutes' work on my part); if studies of classical texts teach us anything, it's that variants are to be weighed and not counted!

Phillips Barry speculates that this is based on the lives of Barbara Villiers and King Charles II. This is characteristic of Barry: Clever but completely unconvincing. - RBW

The name "Barbara," cognate with "barbarian," means "foreigner" [technically, someone who doesn't speak Greek - RBW]; Martin Carthy has conjectured that the original story involved a Gypsy or North African woman, and that racial prejudice explains why William slighted her, and why she is so cold to him as a result. - PJS

If we're going for the way-far-out, Underwood, pp. 343-344, has a tale which sounds amazingly like this one: Edmund Graeme (a name not far from that sometimes used for Barbara's swain) fell in love with an unnamed girl. They were engaged, but she betrayed his trust. He died for love. She repented within moments of his death. She asked to be buried (alive, in Underwood's version) with him. His story is that her ghost haunts the site.

Of course, all this would be much better for documentation. And dates; it might well be more recent than Barbara's story.

There is an element that is certainly older, though, because it occurs in the Greek translation of the Hebrew Bible, in the book of Daniel. The earliest ("Old Greek," or LXX) translation of Daniel has a paraphrase of chapter 5 of the Hebrew book, which opens with a summary. King "Baltasar" (Belshazzar) is having a feast, and "in high spirits from the wine and boasting I his cups, praises all the cast and carved gods of the nations, but did not praise the Most High God." How similar to Our Hero drinking "a toast to the ladies all" but omitting Barbara Allen. In this case, there cannot be literary influence -- the Old Greek rendering was probably made in the first century B.C.E., but was quickly set aside for a version closer to the Hebrew; only two Greek copies of this version survive, plus one in Syriac, and one of those was only discovered in Egypt in the twentieth century -- and it badly damaged. It cannot be the source, but it shows how easily an idea like this can re-emerge! There is one element in the song which does have a strong foreign element: The rose-and-briar ending. This, of course, is not unique to this song, though it's most strongly associated with Barbara and her love. But the rose-and-briar-and-lover's-knot theme has been found as far away as Hungary (Romania?); Karpeles, p. 228, prints a Transylvanian version, "Kadar Kata," "Katie Kadar," with a loose English translation. In that version, the mother has drowned the girl, and the boy drowns himself where he finds her ghost. In that version, he is the rose, she the briar -- and the mother tears them out of the ground. The rose then curses his mother. (Could this be the origin of some sort of legend of the undead?)

The story also has roots in Ireland. For a version of the story of Deirdre of the Sorrows, see Colum, pp. 73-83; also the much shorter summary in Ellis, pp. 80-81. Deirdre, it was foretold at her birth, would grow up to be the most beautiful woman in Ireland, but also to cause great grief to the one who married her and to his nation. Although Conor cared for the child, promising to wed her himself (and hence prevent any sorrow for anyone who mattered), she was not interested in an old man (more to the point, perhaps, she may have felt the normal aversion children feel for those they grow up with; for background, see the notes to "Babylon, or, The Bonnie Banks o Fordie [Child 14]"). She instead fell in love with Naisi, and though strenuous efforts were made to keep them apart, he was killed and she killed herself. They slept side by side, and a tree grew from each, and the trees intertwined.

The intertwining of branches is also found in the romance of Tristan and Iseult; there, the intertwining plants are a rose and a grapevine. This motif occurs in Eilhart von Oberge's Tristrant, which is believed to date from the last third of the twelfth century (Lupack, pp. 376-378). The Icelandic text "Trisstrams Kvaethi," which has ballad characteristics and may well be from before 1500, has two trees grow from their graves (Lupack, p. 381; this is significant, given the scarcity of trees in Iceland)

The earliest version of the idea known to me is the story of Baucis and Philemon, found in Book VIII of Ovid's Metamphoses. Baucis and Philemon are visited by Jupiter and Mercury, and are found to be the only hospitable people in Phrygia. They are rewarded in life, and after death they are turned into two trees which intertwine.

Cambiaire-EastTennesseeWestVirginiaMountainBallads claims there is a Spanish romance parallel to "Barbara Allen." Unfortunately he does not name it. Still, it seems clear that the rose-and-briar-intertwining theme is widespread at least across Europe. Cultural cross-fertilization, independent invention, or does this go back all the way to Indo-European? Perhaps there is a dissertation in there somewhere. - RBW
Bonny Bay of Biscay-O, The

DESCRIPTION: The sailor fondly recalls his home, knowing that in a year he will be able to settle down with his love: "Of all the harbors east or west, There is one place that I love best, So whicverway the wind doth blow, I'll steer for the bonny Bay of Biscay-O"

AUTHOR: unknown
EARLIEST DATE: 1941 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)
KEYWORDS: sailor love
FOUND IN: US(NE) Britain
REFERENCES (2 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 67, "The Bonny Bay of Biscay-O"
DT, BISCAYO*
Roud #6949
File: Wa067

Bonny Bee Hom [Child 92]

DESCRIPTION: The lady sits lamenting her absent love. She vows to wait seven years. Meanwhile, her love has received a talisman which will tell him if his love is dead or untrue. (After a year), the talisman turns dark. He sails for home, but his love is already dead

AUTHOR: unknown
EARLIEST DATE: 1800 (Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland)
KEYWORDS: death separation magic
FOUND IN: Britain(Scotland)
REFERENCES (4 citations):
Child 92, "Bonny Bee Hom" (2 texts)
Leach-TheBalladBook, pp. 287-288, "Bonny Bee Hom" (1 text)
Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 229-230, "Bonny Bee Ho'm" (1 text)
Quiller-Couch-OxfordBookOfBallads 74, "Bonny Bee Ho'm" (1 text)
Roud #3885
CROSS-REFERENCES:
cf. "The Lowlands of Holland"
"Bonny Bee Hom" is often linked with "The Lowlands of Holland" ("The Lily of Arkansas"), a link dating back to Child. The matter has been much studied, without clear conclusion. The tendency has been to assume that "Bonny Bee Hom" is the older, just because it is the Child Ballad, but the fact that "Lowlands of Holland" is so much more common may be a counter-argument. Fowler, p. 323, suggests that "Bonny Bee Hom" is Anna Gordon Brown's rewrite of "Lowlands." It might be noted, however, that "Bonny Bee Hom" involves a magic device (the stone that tells the lover whether his sweetheart is true), a theme not found in "The Lowlands of Holland."

The idea of a token which reveals infidelity (a "fidelity-token") is widely known. We find a magic ring with this ability, e.g., in the romance of "Floris and Blancheflour" (CHEL1, p. 308). which is the full story from which the ballad of "Blancheflour and Jellyflorice" [Child 300] was extracted. "Hind Horn" [Child 17] is built around a similar device, although it also serves as a "recognition token." "The Boy and the Mantle" [Child 29] also features such a thing, although it is used more as an apple of discord than as a lovers' device. In the Mabinogion, Math son of Mathonwy uses his wand to determine whether his niece is a virgin (Mabinogion/Gantz, p. 106). This is quite similar to what is described as the very first Breton Lai, Robert Biket's Lai du Cor which probably dates from the twelfth century, in which the magic object is a drinking horn which will spill on a drinker with an unfaithful wife; Arthur, naturally, is drenched by it (Brengli, pp. 355-356). Yvain, in Chretien's French romance of the same name has a ring "which will keep him safe as long as he remembers the giver" (Moorman, p. 47). Examples could easily be multiplied. Leach-TheBalladBook, p. xli, lists several and cites sources for others. "Ornament as chastity index" is Thompson motif H433. There were also "life-tokens" that revealed other things such as the state of health of one or another person, e.g. Leach-TheBalladBook, pp. xi-xl, mentions a Georgian tale of a life-token in the form of cup of water that turned red when the person died and a Russian tale in which a sample of a person's blood turns black when he is in danger. (Note that George MacDonald was still using this idea in the nineteenth century in The Princess and Curdie.)

Emeralds in particular were said to ensure fidelity (Pickering, p. 97; Joes-Larousse, p. 163) -- and to lose their color if a lover was unfaithful. This idea was so widespread that it was actually used by monarchs -- around 1525, the English sent an emerald ring from the young Mary Tudor, heir to the English throne, to the Emperor Charles V, who was officially engaged to her but still shopping for other brides (Prescott, p. 32). It didn't work -- Charles married a Portugese princess, although Mary Tudor would in time marry a younger Habsburg (who quickly ignored her). It probably goes without saying that emeralds don't lose their color that easily. Chances are that someone found a green gem of some other sort (green quartz, perhaps? I haven't found a clear suggestion on that). It was mistaken for an emerald, then denatured perhaps in sunlight -- and so gave rise to the legend. - RBW

Bibliography

- Leach: MacEdward Leach, editor,Amis and Amiloun, Early English Text Society/Oxford University Press, 1937
- Moorman: Charles Moorman,A Knyght There Was: The Evolution of the Knight in Literature, University of Kentucky Press, 1967
- Pickering: David Pickering,The Cassell Dictionary of Folklore, Cassell, 1999
- Prescott: H. F. M. Prescott,Mary Tudor: The Spanish Tudor; revised edition, 1952 (I use the 2003 Phoenix paperback)

Last updated in version 5.2
File: C092
Bonny Birdy, The [Child 82]
DESCRIPTION: A bird tells a knight that his wife is unfaithful. The two speed to his home, to find his wife in the arms of another man. He slays the intruder.
AUTHOR: unknown
EARLIEST DATE: 1783/1799 (Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland)
KEYWORDS: infidelity death bird
FOUND IN: Britain(Scotland)
REFERENCES (3 citations):
Child 82, "The Bonny Birdy" (1 text)
Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 210-214, "The bonny birdy" (1 text, printed parallel to blank pages)
Niles-BalladBookOfJohnJacobNiles 35, "The Bonny Birdy" (1 text, 1 tune -- another instance where it is left to the reader to decide if Niles's version could possibly be legitimate)
Roud #3972
CROSS-REFERENCES:
cf. "Little Musgrave and Lady Barnard" [Child 81] (plot)
ALTERNATE TITLES:
The Tattletale Birdy
File: C082

Bonny Black Hare, The
DESCRIPTION: A hunter goes out to shoot at the bonny black hare (hair), meets a willing maid, and beds her until his "ramrod is limber" and he cannot fire more.
AUTHOR: unknown
EARLIEST DATE: before 1856 (broadside, Bodleian Firth b.25(347))
KEYWORDS: bawdy sex hunting
FOUND IN: Canada(Mar) Britain(England,Scotland(Aber)) US(MW,So)
REFERENCES (6 citations):
Greig/Duncan7 1427, "The Bonnie Black Hare" (1 fragment, 1 tune)
Purslow-TheConstantLovers, pp. 9-10, "The Bonny Black Hare" (1 text, from a broadside, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 42-43, "The Bonny Black Hare" (2 texts, 1 tune)
DT, BLACKHAR*
ADDITIONAL: Roger Elbourne, Music and Tradition in Early Industrial Lancashire 1780-1840 (Totowa, 1980), p. 76, "The Bonny Black Hare" (fragment)
Roud #1656
RECORDINGS:
A. L. Lloyd, "The Bonnie Black Hare" (on BirdBush1, BirdBush2)
BROADSIDES:
Bodleian, Firth b.25(347), "Black Hare" ("One morning in summer by the dawn of the day"), E.M.A. Hodges (London), 1846-1854
CROSS-REFERENCES:
cf. "The Bonnie Moorhen"
NOTES [15 words]: Legman's notes link this broadside ballad to the older Scottish "The Bonnie Muir Hen." - EC
Last updated in version 4.5
File: RL042

Bonny Blue Handkerchief, The
DESCRIPTION: The singer meets a girl with a blue kerchief under her chin. She says that it is a local fashion. Entranced by her beauty, he offers her marriage and wealth. In some versions, she accepts; in others, she refuses; the handkerchief is a token from her love
AUTHOR: unknown
EARLIEST DATE: before 1839 (broadside, Bodleian Harding B 11(400))
KEYWORDS: love courting clothes work factory
FOUND IN: Ireland Britain(England(South),Scotland)
REFERENCES (7 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H161a+b, p. 456-457, "The Pretty Blue Handkerchief (I and II)" (2 texts, 2 tunes)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #112, p. 2, "The Hanky"; #114, p. 2, "The Hanky" (1 text plus 1 fragment)
Greig/Duncan 5 1040, "The Hanky" (3 texts, 1 tune)
Williams-Wiltshire-WSRO Wt 436, "Bonny Blue Handkerchief Under Her Chin" (1 text)
Palmer-EnglishCountrySongbook, #87, "Bonny Blue Handkerchief" (1 text, 1 tune)
Hamer-GreenGroves, p. 77, "Bonnie Blue Handkerchief" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #61, "The Bonny Blue Handkerchief" (1 text, 1 tune)
Roud #378
BROADSIDES:
Bodleian, Harding B 11(400), "The Bonny Blue Handkerchief" ("As early one morning I chanced for to stray"), J. Catnach (London), 1813-1838; also Johnson Ballads fol. 122, "Bonny Blue Handkerchief"; Harding B 11(2521), "My Bonny Blue Handkerchief"
Murray, Mu23-y4:024, "Blue Handkerchief," unknown, 19C
CROSS-REFERENCES:
cf. "Jersey-Blue Handkerchief" (parody of this piece)
ALTERNATE TITLES:
Under Her Chin
NOTES [76 words]: In the first Sam Henry text, we are explicitly told that the two went to church. In the second, it's not made explicit, but the song ends after his proposal, so it sounds as if she agrees to marry. The Hamer text also ends with him offering a ring. In the Murray broadside, she turns him down. Looking at the three, I thing the broadside text more likely to be original; the Henry texts are choppy, and the verse where she accepts appears an intrusion. - RBW
Last updated in version 5.0
File: HHH161

Bonny Blue-eyed Jane
DESCRIPTION: Leaving his native home, the singer will think of "my blooming girl, my bonny blue-eyed Jane." The girls from sunny Spain may win his friendship but not his love. If he gets rich he'll hurry back to marry Jane.
AUTHOR: unknown
EARLIEST DATE: 1979 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: courting love separation Spain
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 12, "Bonny Blue-eyed Jane" (1 text, 1 tune)
Roud #26132
File: LeBe012

Bonny Blue-Eyed Lassie, The
DESCRIPTION: If the singer were at the top of the mountain with gold in his pocket and money for counting he would give it all to have his fancy and marry blue-eyed Nancy. Some say she's too low in station and will be his ruination but he would marry her.
AUTHOR: unknown
EARLIEST DATE: 1826 (Lyle-Andrew-CrawfurdsCollectionVolume1)
KEYWORDS: love marriage nonballad
FOUND IN: Britain(Scotland(Bord)) Ireland
REFERENCES (3 citations):
Lyle-Andrew-CrawfurdsCollectionVolume1 33, "The Bonnie Blue-Eyed Lassie" (1 text)
OCroinin/Cronin-TheSongsOfElizabethCronin 148, "The Bonny Blue-Eyed Lassie" (2 texts, 1 tune)
DT, BLUEYNAN
Roud #3870
RECORDINGS:
Elizabeth Cronin, "The Bonny Blue-Eyed Lassie" (on IRECronin01)
Bonny Boy (I), The

DESCRIPTION: The girl says, "I once had a boy, a bonny bonny boy, A boy that I thought was my own." But the boy has taken another girl. She adds, "Let him go... I never will mourn." The ending varies; she may unsuccessfully seek another or refuse to do so

AUTHOR: unknown

EARLIEST DATE: before 1845 (broadside Bodleian Harding B 16(31b)) (Chappell dates it to "the reign of Charles II")

KEYWORDS: courting separation loneliness abandonment betrayal love

FOUND IN: US(MA,MW) Ireland Britain(England(South),Scotland(Aber))

REFERENCES (13 citations):
- Greig/Duncan6 1141, "I Once Loved a Boy" (4 texts plus a single verse on p. 553, 2 tunes)
- Broadwood/Maitland-EnglishCountySongs, pp. 146-147, "My Bonnie, Bonnie Boy" (1 text, 1 tune)
- Eddy-BalladsAndSongsFromOhio 90, "Now, My Bonny, Bonny Boy" (1 fragment, 1 tune)
- Peters-FolkSongsOutOfWisconsin, p. 131, "Once I Courted a Pretty Little Girl" (1 text, 1 tune, with the genders reversed)
- Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 37, "The Bonny Boy' (1 text, 1 tune)
- Karpeles-TheCrystalSpring 43, "My Bonny, Bonny Boy" (1 text, 1 tune)
- Sharp-OneHundredEnglishFolksongs 52, "My Bonny, Bonny Boy" (1 text, 1 tune)
- Reeves/Sharp-TheldiomOfThePeople 65, "My Bonny Bonnie Boy" (1 text)
- Reeves-TheEverlastingCircle 60A, "The Grey Hawk" (1 text)
- Williams-Wiltshire-WSRO Wt 488, "My Bonny Boy" (1 text)
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H215, pp. 393-394, "The Bonny Bonny Boy" (1 text, 1 tune)
- Hylands-Mammoth-Hibernian-Songster, p. 172, "I Once Loved a Boy" (1 text)

DT, BONNBOY*

Roud #293

RECORDINGS:
- Anne Briggs, "My Bonny Boy" (on Briggs1, Briggs3)
- Daisy Chapman, "I Once Had a Boy" (on SCDC Chapman01)

BROADSIDES:
- Bodleian, Harding B 16(31b), "The Bonny Boy," J. Pitts (London), before 1845; also Firth c.18(127)

CROSS-REFERENCES:
- cf. "Dear Companion (The Broken Heart; Go and Leave Me If You Wish To, Fond Affection)"
  (lyrics)
- cf. "The Grey Hawk"
- cf. "The Twitcher" (tune)

ALTERNATE TITLES:
- Cupid's Trappan
- The Bonny Bonny Bird

NOTES [61 words]: Don't be misled by Reeves-TheEverlastingCircle 60A title of "The Grey Hawk." There is no bird here: it begins, "I once loved a boy and a bonny sweet boy." The title goes with Reeves-TheEverlastingCircle 60B, which is indexed here with "Cupid's Trepan (Cupid's Trappan, The Bonny Bird)," where you can find an ancestor of this song and "The Disappointed Lover (I)." - BS

Last updated in version 6.1

File: FSC037

Bonny Braw Lad an' a Swagg'rin, A

DESCRIPTION: "A bonny braw lad an' a swagg'rin' A bonny braw lad an' a swagg'rin' Gin ever I marry a man in my life, He maun be a braw lad a' a swagg'rin'"
Bonny Brown Hen, The

DESCRIPTION: The singer's brown hen is missing. He tells how it laid six eggs a week and never strayed. He gives the bird's pedigree. He offers a reward for the return of the hen.

AUTHOR: unknown
EARLIEST DATE: 1925 (Sam Henry collection)
KEYWORDS: chickens abduction
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H88, p. 18, "The Bonny Brown Hen" (1 text, 1 tune)
Roud #9053
File: HHH088

Bonny Bunch of Roses (II), The

DESCRIPTION: "Father, mother, may I go?" The singer is allowed to go [to the ball? wall?] for "the bonny bunch of roses." She dresses, goes, and meets her lover on the way. They kiss, and, in some versions, part.

AUTHOR: unknown
EARLIEST DATE: 1901 (Maclagan)
KEYWORDS: courting clothes father lover mother
FOUND IN: Britain (Scotland (Aber, High))
REFERENCES (3 citations):
Greig/Duncan8 1614, "The Big Big Bunch o' Roses" (1 text)
Opie/Opie-TheSingingGame 91, "The Bonny Bunch of Roses" (4 texts)
ADDITIONAL: Robert Craig Maclagan, The Games and Diversions of Argyleshire (London, 1901 ("Digitized by Google")), pp. 61-63, "Bonnie Bunch o' Roses" (1 text, 1 tune)
Roud #12980
NOTES [92 words]: Opie/Opie-TheSingingGame: "In some curious way the game appears to be connected with... 'The Birks of Abergeldy,'" referring specifically to Herd's version in which the suitor promises "a gown of silk" to accompany him; she rejects the offer because "my minnie she'll be angry." The verse structure is similar. Opie/Opie-TheSingingGame: "Mother, mother, may I go, May I go, may I go? Mother, mother, may I go, To the bonny bunch of roses?" Herd: "Bonnie lassie, will ye go, Will ye go, will ye go, Bonnie lassie, will ye go To the birks o' Abergeldie?" - BS
Last updated in version 2.6
File: GrD81614

Bonny Bunch of Roses, The [Laws J5]

DESCRIPTION: Young Napoleon promises his mother that he will capture "The Bonny Bunch of Roses" (Great Britain). She warns him of his father's disaster in Russia and of the strength of the British. They sorrowfully prepare for the lad's death.

EARLIEST DATE: 1847 (Journal of William Histed of the Cortes); c.1830 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: Napoleon dialog family political war Russia

HISTORICAL REFERENCES:
1805 - Battle of Trafalgar ends Napoleon's hopes of invading Britain
1811 - Birth of Napoleon Francis Joseph Charles Bonaparte (Napoleon II)
1812-1813 - Napoleon's Russian Campaign
June 18, 1815 - Battle of Waterloo. Napoleon forced into exile
1821 - Death of Napoleon I
July 22, 1832 - Death of Napoleon II

FOUND IN: US(MA,SE) Canada(Mar,Newf) Britain(England(Lond,North,South),Scotland) Ireland

REFERENCES (30 citations):
Laws J5, "The Bonny Bunch of Roses"
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #94, pp. 1-2, "The Bonnie Bunch of Roses" (1 text)
Greig/Duncan1 155, "The Bonnie Bunch o' Roses" (6 texts, 6 tunes)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 84, "The Bonny Bunch of Roses" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 68, "Bonny Bunch of Roses O" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 3, "The Bonny Bunch of Roses-O" (1 text, 1 tune)
Scott-TheBalladOfAmerica, pp. 105-107, "The Bonny Bunch of Roses O" (1 text, 1 tune)
Copper-SongsAndSouthernBreezes, pp. 202-203, "Bonny Bunch of Roses, O" (1 text, 1 tune)
Williams-Wilshire-WSRO Wt 391, "Bonny Bunch of Roses O" (1 text)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #2, "Bonny Bunch of Roses O" (1 text, 1 tune)
Hodgart-FaberBookOfBallads, p. 200, "The Bonny Bunch of Roses" (1 text)
Huntington-SongsTheWhalemenSang, pp. 207-209, "The Bonny Bunch of Roses-O" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 16, "The Bonny Bunch of Roses" (1 text, 1 tune)
Zimmerman-SongsOfIrishRebellion 32B, "The Bonny Bunch of Roses, O" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 184, "The Bonny Bunch of Roses" (1 text, 1 tune)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 17-18, "The Bonny Bunch of Roses" (1 text)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 7, "The Bonny Bunch of Roses" (1 text, 1 tune)
Ord-BothySongsAndBallads, pp. 301-302, "The Bonny Bunch of Roses" (1 text)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 85, "The Bonny Bunch of Roses" (2 texts, 2 tunes)
Reeves-TheEverlastingCircle 14, "The Bonny Bunch of Roses" (1 text)
Browne-FolkSongsOfOldHampshire, pp. 29-31, "The Bonny Bunch of Roses" (1 text, 1 tune)
Peacock, pp. 988-989, "The Bonny Bunch of Roses" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 72, "The Bonnie Bunch of Roses" (2 texts, 2 tunes)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 127, "The Bonny Bunch of Roses" (1 text)
Behan-IrelandSings, #8, "The Bonny Bunch of Roses" (1 text, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 132-134. "The Bonnie Bunch of Roses" (1 text, 1 tune)
Forget-Me-Not-Songster, pp. 222-223, "Bonny Bunch of Roses" (1 text)
DT 392, BONBUNCH* BONBUNC2
ADDITIONAL: Richard Hayward, Ireland Calling (Glasgow,n.d.), pp. 18-19, "The Bonny Bunch of Roses" (text, music and reference to Regal Zonophone recording [probably Regal Zono MR-2830 recorded ca. May 1938])
_Sing Out_ magazine, Volume 22, #1 (1973), p, 15, "The Bonny Bunch of Roses-O" (1 text, 1 tune, the Seamus Ennis version)
Roud #664

RECORDINGS:
Everett Bennett, "The Bonny Bunch of Roses" (on PeacockCDROM) [one verse only]
Sam Larner, "Bonny Bunch of Roses" (on SLarner01)
Tom Murphy and Minnie Murphy, "The Bonnie Bunch Of Roses" (on ITMA/CapeShoreNL)
Cyril Poacher, "The Bonny Bunch O' Roses" (on Voice08)
Ernest Poole, "Bonny Bunch of Roses" (on MUNFLA/Leach)
Anthony Power, "The Bonny Bunch Of Roses" (on ITMA/CapeShoreNL)
Brigid Tunney, "The Bonny Bunch of Roses" (on IRTunneyFamily01)
BROADSIDES:
Bodleian, Harding B 11(403), "The Bonny Bunch of Roses, O!" ("By the dangers of the ocean"), J. Harkness (Preston), 1840-1866; also 2806 c.16(296), Harding B 16(31d), Harding B 11(404), Harding B 11(406), Harding B 11(405), "Bonny Bunch of Roses, O"; Harding B 17(350a), Harding B 11(18), Firth b.25(245), Harding B 11(4381), "Young Napoleon" or "The Bonny Bunch of Roses"; Firth b.27(457/458) View 1 of 4, "Bonny Bunch of Roses"; Firth b.27(8), "Young Napoleon" LOC Singing, as109240, "Young Napoleon" or "The Bonny Bunch of Roses," Taylor's Song Mart (London), 19C Murray, Mu23-y1:115, "Bonny Bunch of Roses," James Lindsay (Glasgow), 19C
CROSS-REFERENCES:
cf. "The New Bunch of Loughero" (theme)
SAME TUNE:
The Bunch of Rushes, O! (per broadsides Bodleian Harding B 17(350a), Bodleian Harding B 11(18), Bodleian Harding B 11(4381))
ALTERNATE TITLES:
Bold Blucher
NOTES [133 words]: Zimmerman-SongsOfIrishRebellion: "The bunch of roses is usually said to symbolize England, Scotland, and Ireland, or the red coats of the English soldiers. In a ballad printed both in England and in Ireland, 'The Grand Conversation on Napoleon', we find the lines: 'The bunch of roses did advance And boldly entered into France,' alluding to Napoleon's enemies after Waterloo."
The ballad is recorded on one of the CD's issued around the time of the bicentennial of the 1798 Irish Rebellion. See:
Franke Harte and Donal Luny, "The Bonny Bunch of Roses" (on Franke Harte and Donal Luny, "My Name is Napoleon Bonaparte," Hummingbird Records HBCD0027 (2001))
The probable recording date and id for Hayward's record is provided by Bill Dean-Myatt, MPhil. compiler of the Scottish National Discography. - BS
Last updated in version 6.0
File: LJ05

Bonny Bush o' Broom, The
DESCRIPTION: He: Sit by "the bonny bush o broom" and don't be afraid of me. She: I'm afraid you would kiss me. He: "a desenter young fellow ye ne'er did see." She sits, he kisses her, and gives her three guineas.
AUTHOR: unknown
EARLIEST DATE: 1826 (Lyle-Andrew-CrawfurdsCollectionVolume1)
KEYWORDS: seduction money dialog nonballad
FOUND IN: Britain(Scotland(Aber,Bord))
REFERENCES (2 citations):
Greig/Duncan7 1313, "The Bonny Bush o' Broom" (2 texts, 2 tunes)
Roud #3860
CROSS-REFERENCES:
cf. "The Next Market Day' (seduction theme and three guinea payment)
ALTERNATE TITLES:
To Newcastle I Wad Be
File: GrD71313

Bonny Ca' Laddie for Me, A
DESCRIPTION: "On a mossy bank Jenny was sitting She had on a gay gown sae new And busily she was a knitting A yarn of bonny sky blue" "Last night ... He fed me with gingerbread sweet, He called me his dear and his honey And everything else that was neat"
AUTHOR: unknown
EARLIEST DATE: 1956 (Creighton-MaritimeFolkSongs)
KEYWORDS: courting clothes food
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Bonny Earl of Murray, The [Child 181]

DESCRIPTION: The Earl of Huntly slays the Earl of Murray (in his own bed?) as a result of the violent feud between them. The largest part of some versions is devoted to describing how noble Murray was.

AUTHOR: unknown

EARLIEST DATE: 1750 (Ramsay)

KEYWORDS: feud homicide

HISTORICAL REFERENCES:

Feb 7, 1592 - Murder of the Earl of Moray. James VI ordered the Earl of Huntley to apprehend Moray/Murray (said to be involved in rebellion), and Huntley apparently decided to do more than that.

FOUND IN: Britain(Scotland) US(MA,MW,SE)

REFERENCES (25 citations):

Child 181, "The Bonny Earl of Murray" (2 texts)
Bronson 181, "The Bonny Earl of Murray" (6 versions)
Bronson-SingingTraditionOfChildsPopularBallads 181, "The Bonny Earl of Murray" (4 versions: #1, #3, #4, #5)
Chambers-ScottishBallads, pp. 69-71, "The Bonnie Earl of Murray" (1 text)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 468-469, "The Bonny Earl of Murray" (notes to a version called "The Treachery of Huntley" plus parts of 2 texts from Child)
Percy/Wheatley-ReliquesOfAncientEnglishPoetry II, pp. 226-228, "The Bonny Earl of Murray" (1 text)
Flanders/Olney-BalladsMigrantInNewEngland, pp. 133-134, "Earl of Murray" (1 text)
Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 185-189, "The Bonnie Earl of Murray" (2 texts, 2 tunes)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 36, "The Bonny Earl of Murray" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 36, "The Bonny Earl of Murray" (1 excerpt, 1 tune) {Bronson's #2}
McNeil-SouthernMountainFolksong, p. 23, "(no title)" (1 text)
Leach-TheBalladBook, pp. 491-493, "The Bonny Earl of Murray" (2 texts)
Leach-HeritageBookOfBallads, pp. 90-91, "The Bonny Earl of Murray" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 264, "The Bonny Earl of Murray" (1 text)
Quiller-Couch-OxfordBookOfBallads 95, "The Bonny Earl of Murray" (1 text)
Gummere-OldEnglishBallads, pp. 155-334, "The Bonny Earl of Murray" (1 text)
Hodgert-FaberBookOfBallads, p. 144, "The Bonnie Earl of Murray" (1 text)
Whitelaw-BookOfScottishBallads, pp. 16-17, "The Bonnie Earl of Murray" (2 texts)
Whiting-TraditionalBritishBallads 24, "The Bonnie Earl of Murray" (1 text)
Silber/Silber-FolksingersWordbook, p. 212, "The Bonnie Earl Of Murray" (1 text)
DT 181, EARLMURY* EARLMUR2*

ADDITIONAL: James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume II, #177, p. 185, "The Bonny Earl of Murray" (1 text, 1 tune)
Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), pp. 97-98, "The Bonny Earl of Murray" (1 text, 1 tune) {should be Bronson's #1, but the printed version shows differences}; pp. 246-247 (1 text, unsourced and very unlike the usual versions)

ST C181 (Full)

Roud #334

CROSS-REFERENCES:
cf. "Willie Macintosh" [Child 183] (characters & situation)

NOTES [826 words]: James Stewart (c. 1567-1592) became Earl of Moray as a result of marrying a daughter of Lord James Stewart (1531-1570), the bastard of James V who had been Regent of
Scotland for much of the early reign of James VI prior to being murdered (Mitchison, p. 160). The younger James succeeded to the Moray earldom in 1590.

Moray's murder by Huntley seems to have been the result of a feud between the two, though James VI (by then ruling in fact as well as name) didn't seem too bothered by it; Huntly (c. 1563-1636), despite several quarrels with James VI (some of which look suspiciously like rebellion) was made a marquis in 1599. It probably helped that Huntly had married a daughter of the Earl of Lennox, a favorite of James's (Mitchison, p. 151).

The murdered Moray doesn't seem to have been a particularly noteworthy figure, except for his looks and the fact that he was murdered. In a place as messed-up as sixteenth century Scotland, getting killed by a rival was probably a positive.

In a combination of police work and propaganda, Moray's mother had a painting made of his corpse, of which a copy can be seen in one of the photo sections of Magnusson. The corpse has a caption (it almost looks like a speech balloon), "God revenge my cows [cause]."

The artist looks to have been completely incompetent -- but, if the drawing is accurate enough to depict where the blows fell, it's hard to tell what actually killed Moray. There is a large wound on his leg, but that could not have been fatal unless he bled to death. The only wounds in the chest area are a couple of small scratches on his right side, the largest near the shoulder and not in a particularly vital area; in any case, it does not appear deep. There are the scratches on the face, but both look like flesh wounds (though one came close to Moray's right eye).

According to Thomson, p. 60, the conspiracy was also supposed to eliminate several senior members of Clan Cambell, who controlled the great Earldom of Argyll, but little came of that part of the plot.

According to Magnusson, pp. 396-397, the conspiracy arose because James VI was having trouble with his barons (in other words, nothing unusual in Scotland). The Earl of Bothwell had been fighting against the King -- at one time almost capturing him -- and Moray was allied with Bothwell. James was even more afraid of Bothwell than he would have been of an ordinary rebel, because he was deeply superstitious, and Bothwell was reputedly involved with witches (Mitchison, p. 150). The king commissioned Huntley to put down Bothwell's faction, meanwhile negotiating with Moray. But Huntley had a grudge against Moray (whose father had enriched himself at the expense of an earlier Huntley -- plus Huntley had a chance to perhaps inherit the Monray earldom).

Moray was at Donibristle, awaiting the chance to confer with the King, when Huntley showed up on February 7 and set fire to the castle. Moray reportedly escaped out a side gate, but was found and killed -- folklore claims that Huntley struck the first blow. James may have been prepared to negotiate with Moray, but he certainly didn't grieve for him; Huntley was merely placed under house arrest for a week. This is what caused Moray's mother to raise such a stink; she wanted justice for her son.

James VI never did catch up with Bothwell, though the earl eventually fled into exile. But he did not die until 1624, only a year before James himself.

Cowan, in the article "Calvinism and the Survival of Folk," notes on p. 43 that, shortly before Moray was killed, Sir John Campbell of Cawdor was also killed. These two were both strong supporters of the Kirk, and Cowan reports a speculation that, instead of being killed for political reasons, they were killed by enemies of Calvinism. Cowan suggests, "The ballad was almost certainly Kirk-inspired and it attacks King James at several vulnerable points."

It appears that Cowan is referring to the lines stating that the earl, "He might have been a king," and "He was the Queen's love." Moray, as the husband of the descendent of a bastard of James V, was not in line for the kingship -- but some might have seen him so. As for being the Queen's love, this is pretty definitely false -- but it plays upon James VI's apparent homosexuality; James had children by his wife Anne, but was known for his male favorites.

Cowan on p. 44 says that James was forced to accept legislation establishing Presbyterianism in May 1592.

This is certainly an interesting speculation but its ultimate weakness is that there seems no hint of it in the chronicles, and the ballad as we now have it has no Presbyterian references that I can see. It is ironic to note that this ballad is best-known for an error of hearing "after" it moved out of tradition: The lines "They ha(v)e slain the Earl of Murray And laid him on the green" was heard as "They have slain the Earl of Murray and Lady Mondegreen," giving us the word "mondegreen." - RBW

Bibliography

- Magnusson: Magnus Magnusson,Scotland: The Story of a Nation, Atlantic Monthly Press,
Bonny Flora Clark, The

DESCRIPTION: "Six sporting youths" borrow Donald's Bonny Flora Clark "in the chilly months of autumn" and sail up Grand River Harbour. They go through ice to a party and drink and fight. As Donald dreams, Bonny Flora Clark is wrecked in the ice on the way home.

AUTHOR: unknown

EARLIEST DATE: 1969 (Ives-DriveDullCareAway-PrinceEdwardIsland)

KEYWORDS: moniker fight ship dream drink party river wreck humorous

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 210-212, 242, "The Bonny Flora Clark" (1 text, 1 tune)
Roud #13986

NOTES [13 words]: Grand River is on the north coast of Prince County, Prince Edward Island. - BS

File: IvDC210

Bonny Garrydoo

DESCRIPTION: On March 1, 1845, the singer leaves his comrades in Garrydoo. He crosses the seas (? or to Ballydoo?). He joins (departs?) a Masonic lodge, where McCracken is the master; there are 31. He praises the Orangemen and their girls, "Orange flowers."

AUTHOR: unknown

EARLIEST DATE: 1939 (Sam Henry collection)

KEYWORDS: emigration home

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H800, p. 164, "Bonny Garrydoo" (1 text, 1 tune)
Roud #13473

NOTES [35 words]: This is a confusing song. Does the singer leave Garrydoo, or come there? If he started and ended there, why did he go to sea? Is he a Mason or a patriot? Did he join before or after sailing? I can't tell. - RBW

File: HHH800

Bonny Helen Symon

DESCRIPTION: "There are three lads into this braes... They made an oath to take her frae us, I do mean Helen Symon." They want her not for money but for her beauty. They take her away on a horse. She eventually marries (one of them,) George

AUTHOR: unknown

EARLIEST DATE: 1776 (broadside, according to Lyle)

KEYWORDS: abduction horse beauty foreignlanguage

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
ADDITIONAL: Emily Lyle, _Fairies and Folk: Approaches to the Scottish Ballad Tradition_, Wissenschaftlicher Verlag Trier, 2007, pp. 253-254, "The Abduction of Nelly Symon" (1 short text, perhaps partly Gaelic); pp. 255-257, "Bonny Helen Symon" (1 text plus a reduced copy of a British Library broadside)

NOTES [156 words]: The extant copies of this song don't really make it clear what is going on -- just what role was Helen Symon's role in this? Was she willing to be abducted? And who did she choose to marry, and how? Unless additional versions come to light, we may not be able to find...
out. Lyle thinks she married one of her abductors, which is indeed the most obvious interpretation, but as I read the broadside, it seemed to me that there was a gap where a verse had probably been lost, and this missing verse might have had her marry one of her rescuers instead. Lyle considers this to be earlier than any of the four abduction ballads with which she links it: "Bonny Baby Livingston" [Child 222]; "Eppie Morrie" [Child 223]; "The Lady of Arngosk" [Child 224]; and "Rob Roy" [Child 225]. Abductions for dowry were not rare in Scotland. Abductions of a woman for her looks, especially with three or four men involved, strike me as much more peculiar. - RBW

Last updated in version 2.5
File: AdBoHeSy

Bonny Hodge

DESCRIPTION: Hodge leaves his plow for a kiss from Dolly who is milking her cow. Dolly flirts but refuses. The impatient cow kicks over the stool and pail. Impatient Hodge says he'll go to Betsy. Dolly calls him back, they kiss, and go off to be married by a parson.

AUTHOR: unknown

EARLIEST DATE: before 1841 (broadside, Bodleian Johnson Ballads 616)

KEYWORDS: courting marriage wedding request rejection farming

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
- Williams-FolkSongsOfTheUpperThames, pp. 214-215, "Dolly and Hodge" (1 text) (also Williams-Wiltshire-WSRO Bk 17)

Roud #1285

BROADSIDES:
- Bodleian, Johnson Ballads 616, "Bonny Hodge" ("As Dolly sat milking her cow"), J. Jennings (London), 1790-1840
- LOC Singing, as101460, "Bonny Hodge" ("As Dolly sat milking her cow"), W. S. Fortey (London), no date

NOTES [156 words]: "Bonny Hodge" includes elements of "Roger and Dolly" (II) and "Tom, Tom, the Piper's Son" (II). "Bonny Hodge" begins, "As Dolly sat milking her cow, Young Hodge he by chance came that way"; "Roger and Dolly" (II) begins, "As Dolly was milking of the cows, Young Roger came tripping it over the plain." The relevant verse of "Tom, the Piper's Son" begins, "As Dolly was milking her cow one day Tom took his pipe and began for to play"; the verse continues, "So Doll and the cow danced 'The Cheshire Round,' Till the pail was broken and the milk ran on the ground"; in "Bonny and Hodge", the cow "kicked the stool, milking pail down and all." "Bonny Hodge" is also reminiscent of "Roger the Ploughboy" which starts, "Young Roger the plow boy was a crafty young swain And as he went whistling o'er the plain" he met Sue "walking along with the pail on her head"; she rejected his advances, then accepted them, and "soon they got married." - BS

Last updated in version 2.6
File: WT214

Bonny Irish Boy

DESCRIPTION: "His name I love to mention, in Ireland he was born." The girl recalls her Irish boy, now gone to America. She follows him, seeking him in New York and other cities. She dreams of him -- and finds him at her door. They marry and live free and happy

AUTHOR: unknown

EARLIEST DATE: 1901 (O'Connor-OldTimeSongsAndBalladOfIreland)

KEYWORDS: love courting separation emigration dream reunion marriage

FOUND IN: Canada(Newf)

REFERENCES (3 citations):
- Peacock, pp. 560-561, "My Bonnie Irish Boy" (1 text, 1 tune)
- O'Connor-OldTimeSongsAndBalladOfIreland, p. 54, "Bonny Irish Boy" (1 text)
- Hylands-Mammoth-Hibernian-Songster, pp. 97-98, "Bonny Irish Boy" (1 text)

Roud #5684

File: Pea560
**Bonny Kilwarren**

DESCRIPTION: The singer overhears two lovers beside the canal in Kilwarren. He is leaving and he'll miss her sweet smile. He says birds must leave -- "gone to their nest" -- in their time. "Make few words excuse me for I must away"

AUTHOR: unknown

EARLIEST DATE: 1955 (IRRCinnamond01)

KEYWORDS: love parting

FOUND IN: Ireland

Roud #6991

RECORDINGS:

*Robert Cinnamond, "Bonny Kilwarren"* (on IRRCinnamond01)

NOTES [17 words]: Cinnamond says this is about lovers parting as he goes to war. Kilwarren is a parish in County Galway. - BS

File: RcBoKilw

**Bonny Laboring Boy, The [Laws M14]**

DESCRIPTION: A rich girl loves a working boy. Her parents try to prevent the marriage by locking up the girl and exiling the boy. Both manage to escape; they flee to (Belfast) and prepare to take ship for America

AUTHOR: unknown

EARLIEST DATE: before 1860 (broadside, Bodleian Harding B 11(2525))

KEYWORDS: love prison exile escape emigration

FOUND IN: US(MA,MW) Canada(Mar,Newf,Ont) Britain(England(Lond,South)) Ireland

REFERENCES (15 citations):

Laws M14, "The Bonny Labouring Boy"
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 52, "The Bonny Laboring Boy" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 66, "The Bonny Laboring Boy" (1 text)
Fowke/Mills/Blume-CanadasStoryInSong, pp. 200-202, "The Railroad Boy" (1 text, 1 tune -- a Canadian adaption which has lost most of the plot, including the girl's imprisonment and the escape to America, but which retains so many of the lyrics that it can still be considered the same song)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 69, "The Bonny Labouring Boy" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H576, pp. 435-436, "The Bonny Labouring Boy" (1 text, 1 tune)
Peacock, pp. 564-565, "My Bonny Labouring Boy" (1 text, 1 tune)
Karpeles-FolkSongsFromNewfoundland 69, "The Bonny Labouring Boy" (1 text, 1 tune)
O'Connor-OldTimeSongsAndBalladOfIreland, pp. 84-85, "My Bonny Laboring Boy" (1 text)
OLochlann-IrishStreetBallads 9, "The Bonny Labouring Boy" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 147, "The Bonny Labouring Boy" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #95, "The Bonny Labouring Boy" (1 text, 1 tune)
Brocklebank/Kindersley-DorsetBookOfFolkSongs, p. 4, "The Bonny Labouring Boy" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #2, "The Bonny Labouring Boy" (1 text, 1 tune)

DT 433, LABORBOY* LABORBO2
Roud #1162

RECORDINGS:

Paddy Beades, "The Bonnie Labouring Boy" (on Voice05)
Harry Cox, "The Bonny Labouring Boy" (on HCox01) (on FSBFTX15)
Pattie Maher, "The Bonny Labouring Boy" (on MUNFLA/Leach)
Martin Sullivan, "The Railroad Boy" (on Ontario1)

BROADSIDES:

Bodleian, Harding B 11(2525), "My Bonny Labouring Boy," A. Ryle and Co. (London), 1845-1859; also Johnson Ballads 311, Firth b.27(109/110) View 1 of 2, Firth c.18(178), 2806 c.8(287), 2806 b.9(252), Harding B 19(17), Harding B 19(18), Harding B 19(43), [The] Bonny Labouring Boy; Harding B 11(838), "Bonny Laboring Boy"; Firth c.18(179), Johnson Ballads 1110, Harding B 25(256) (largely illegible), "My Bonny Labouring Boy"

CROSS-REFERENCES:
cf. "The Plains of Baltimore" (theme)
Bonny Lad That's Comin' in the Mirk to Me, The

DESCRIPTION: The singer waits for her lover to come to her this night. "Come he late or e'ar when there's ne'en to see He's welcome aye in the mark to me." She will spin at her wheel and think "wi mirth and glee" of his coming. He arrives and promises to marry her.

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan4)
KEYWORDS: love marriage nightvisit
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 796, "The Dark" (6 texts, 4 tunes)
Roud #6203
ALTERNATE TITLES:
Comin' Thro'n the Dark
The Weary Dree
NOTES [80 words]: The first three lines here ("This is the night my lovey set And promised for to come and see But I'm afraid he's lost the way") are close to the first three lines of "This Is the Nicht My Johnnie Set" ("This is the nicht my Johnnie set, And promised to be here; Oh what can stay his laggin' step"), but the fourth lines ("The bonnie lad that's comin in the mark to me" and "He's fickle grown I fear," respectively) set the tones to be entirely different, though both end happily. - BS

Bonny Lass of Anglesey, The [Child 220]

DESCRIPTION: A group of lords is come to "dance and win" the crown away from the king (!?). The king, knowing he cannot prevail, summons the Bonny Lass of Anglesey, who easily out-dances all comers

AUTHOR: unknown
EARLIEST DATE: 1776 (Herd)
KEYWORDS: dancing royalty contest
FOUND IN: Britain(Scotland)
REFERENCES (2 citations):
Child 220, "The Bonny Lass of Anglesey" (2 texts)
DT 220, ANGLELAS*
Roud #3931

Bonny Lass, A Happy Lass, A

DESCRIPTION: "a bonny lass, a happy lass, On one rainy day, I took my true love by the hand And led her far astray." The girl offers to let him do it again, "But baldy he won't stand." Grandma said that a young girl's maidenhead "would bring the dead to life."

AUTHOR: unknown
EARLIEST DATE: 1958 (recording, Bascom Lamar Lunsford)
KEYWORDS: bawdy sex virginity
FOUND IN: US(SE)
REFERENCES (1 citation):
Grimes-StoriesFromTheAnneGrimesCollection, p. 107, "A Bonny Lass, A Happy Lass" (1 text)

Bonny Lizie Baillie [Child 227]

DESCRIPTION: Lizie goes to Gartartain to visit her sister, and there meets Duncan Grahame. She falls in love, and declares that she will have a Highlander rather than any lowland or English lord. Her family tries and fails to change her mind
Bonny Mary Hay

DESCRIPTION: "Bonny Mary Hay. I will lo'e thee yet, For thine ee is the slae and thy hair is the jet." After praising Mary's looks, the singer asks her to come away with him. He says it is a holiday for him when she is with him. He begs her not to refuse him

AUTHOR: Archibald Crawford; tune by R.A. Smith (source: Whitelaw-BookOfScottishSong)
EARLIEST DATE: 1825 (according Whitelaw-BookOfScottishSong, see notes); 1829 (Chambers)
KEYWORDS: love courting
FOUND IN: Ireland Britain
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H568, p. 226, "Bonny Mary Hay" (1 text, 1 tune)
Whitelaw-BookOfScottishSong, p. 7, "Bonnie Mary Hay" (1 text)
Roud #7975
NOTES [57 words]: Whitelaw-BookOfScottishSong: "The author of this song is Archibald Crawford, a native of Ayr. It originally appeared in the Ayr and Wigtonshire Courier, and was afterwards introduced into one of a series of stories by Mr Crawford, published at Edinburgh, in 1825, under the title of 'Tales of My Grandmother.' The composer was R.A. Smith." - BS
Last updated in version 3.2
File: HHH568

Bonny Mary of Argyle

DESCRIPTION: "I have heard the mavis singing His love song to the moon... But a sweeter song has cheer'd me At the evening's gentle close"; it is the voice of Bonny Mary of Argyle. She may lose her looks and her voice, but he loves her for more than that

AUTHOR: Words: Charles Jeffries (source: Jolly-Miller-Songster-5thEd)
EARLIEST DATE: 1909 (Heart-Songs)
KEYWORDS: love
FOUND IN:
REFERENCES (2 citations):
Heart-Songs, pp. 482-483, "Mary of Argyle" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #106, "Mary of Argyle" (1 text)
Roud #12904
File: JMSSo105
Bonny Moor Hen, The
DESCRIPTION: Hard times and "almost starving" Wardhill miners, as in the past, hunt the moorhen. "The fat man of Oakland ... lays claim to the moors," preventing the miners from hunting. An army of gamekeepers is driven off by the miners in a battle at Stanhope.
AUTHOR: unknown
EARLIEST DATE: before 1867 (broadside, Bodleian Harding B 11(414))
KEYWORDS: battle poaching hunting mining hardtimes bird landlord
FOUND IN:
Roud #2944
BROADSIDES:
Bodleian, Harding B 11(414), "Bonny Moor Hen" ("You brave lads of Wardhill I pray lend an ear"), J. Harkness (Preston), 1840-1866; also Firth c.19(39), "Bonny Moor Hen"
NOTES [174 words]: The last two verses,
Oh this bonny moor hen she's gone over the plain,
When summer returns she'll come back again,
They will tip her so neatly that no one can tell,
That ever they ruffled the vbonny moor-hen
Oh this bonny moor-hen has got feathers anew,
She has many fine colours but none of them bluw
Oh the miners of Wardhill are all valiant men,
They will fight till they die for the bonny moor-hen.
are close to two verses of Hogg's Jacobite "The Bonny Moorhen,"
My bonny moorhen's gone over the main,
And it will be simmer or she come again;
But when she comes back again, some folk will ken.
Joy be wi' thee, my bonny moor hen!
My bonny moorhen has feathers enew,
She's a' fine colours, but nane o' them blue;
She's red, and she's white, and she's green, and she's gray.
My bonny moorhen, come hither away.
So, have I taken this too seriously? Is it just a parody? There is no incident about a miner's battle at Stanhope in the Times of London. On the other hand, this may have been a serious event that was beneath the Times's notice. - BS
Last updated in version 2.5
File: BdTBoNH

Bonny Paisley
DESCRIPTION: The singer regrets "leaving of my sweetheart In Paisley behind." He wishes he were in Paisley where the weavers "are clever young blades" and lasses "despise all other trades." He'd build her a bower and be her weaver.
AUTHOR: unknown
EARLIEST DATE: 1795 ("From a Chap copy," according to Logan-APedlarsPack)
KEYWORDS: homesickness courting separation weaving nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #32, p. 2, "Bonny Paisley" (1 text)
Logan-APedlarsPack, pp. 405-406, "Bonny Paisley"
ST Gre0032 (Partial)
Roud #5638
BROADSIDES:
Bodleian Harding B 22(381), "A New Song" ("Over hills and high mountains"), unknown, no date)
CROSS-REFERENCES:
cf. "Bonny Portmore" (theme and "shines where it stands") and references there
cf. "The Wandering Maiden" (opening verse: "Over hills and high mountains")
cf. "Shrowsbury For Me" (line of text: "Of all the towns in ---, --- is for me.")
NOTES [173 words]: Logan-APedlarsPack in 1869: "Those who are familiar with the Irish song ... entitled "The Boys of Kilkenny," which was written about forty years ago, ... will recognize several of the stanzas ...."
Bodleian broadside Harding B 22(381), which Bodleian does not date, would seem by its font (non-
Bonny Pit Laddie, The

DESCRIPTION: "The bonny pit laddie, the canny it laddie, The bonny pit laddie for me, O! He sits in his hole as black as a coal, And brings the white siller to me, O! "He sits on his cracket, and hews in his jacket, And brings the white siller to me, O!"

AUTHOR: unknown

EARLIEST DATE: 1834 (Sharp, The Bishopric Garland)

KEYWORDS: mining love nonballad

FOUND IN: Britain(England(North))

REFERENCES (1 citation):
[Cuthbert Sharp], _The Bishopric Garland, A Collection of Legends, Songs, Ballads, &c Belonging to the County of Durham_, 1834 (references are to the 1969 reprint), p. 54, "The Bonny Pit Laddie" (1 short text, 1 tune on p. 86)

Bonny Portmore

DESCRIPTION: The singer mourns the loss of Portmore's trees which have been cut down and floated away by "the long boats from Antrim" The birds weep saying "Where will we shelter or where will we sleep?"

AUTHOR: unknown

EARLIEST DATE: 1976 (OBoyle-TheIrishSongTradition)

KEYWORDS: lament nonballad

FOUND IN: Ireland

REFERENCES (1 citation):
OBoyle-TheIrishSongTradition 5, "Bonny Portmore" (1 text, 1 tune)

Roud #3475

RECORDINGS:
Robert Cinnamond, "Bonny Portmore" (on IRRCinnamond01)

CROSS-REFERENCES:
cf. "Portmore" (origin[?] of "O bonny [wherever], ye shine ...") and notes there
cf. "Lowlands of Holland" (Reeves/Sharp-TheldiomOfThePeople 81A: "shines where it stands")
cf. "Yarmouth is a Pretty Town" (theme and "shines where it stands")

NOTES [301 words]: OBoyle-TheIrishSongTradition: In 1761 the castle built in 1664 by Lord Conway was removed. When the estate was broken up many of its trees were sold. The text comments on the "woeful destruction of your ornament tree"; O Boyle says this refers to "the Great Oak of Portmore which was blown down in 1760.... It was fourteen yards in circumference." See Henry/Huntingdon-Herrmann-SamHenrysSongsOfThePeople H775, p. 171, "Bonny Portrush" (1 text, 1 tune), apparently written by Henry "by request.... The first verse is parodied on the old ballad 'Bonny Portmore.'" I wouldn't call it a parody: the O Boyle lines are "If I had you [Portmore] as I had once now as I once was before, All the gold of old England would ne'er part us more."

Greig #32 dicusses parallels between "Bonny Portmore" and "Bonny Udny" and similar songs. While his "Bonny Portmore" is not this song (Greig's has nothing to do with trees) it begins with practically the same lines: "O bonny Portmore, ye shine where ye charm, The more I think on you it makes my heart warm" but continues "But when I look on you it makes my heart sore To think of the valiant in bonny Portmore." Greig notes the same sort of pattern in "The Boys of Kilkenny" ("Kilkenny's a pretty town, and shiness where it stands, And the more I think on it the more my heart
Bonny Sailor Boy, The [Laws M22]

DESCRIPTION: A rich girl and a poor sailor are in love. The girl's father hears them courting in the garden, bursts in, and threatens the boy with transportation. The girl swears to remain faithful.

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan6)

KEYWORDS: poverty sailor love transportation

FOUND IN: Canada(Mar) Britain(Scotland(Aber),England(South)) Ireland

REFERENCES (9 citations):
- Laws M22, "The Bonny Sailor Boy"
- Kennedy-FolksongsOfBritainAndIreland 163, "My Darling Ploughman Boy" (1 text, 1 tune, much worn down)
- Greig/Duncan3 413, "My Ploughman Boy" (1 text)
- Greig/Duncan6 1117, "My Darling Sailor Boy" (2 fragments plus a single verse on p. 547, 2 tunes)
- Ord-BothySongsAndBallads, p. 328, "My Bonnie Sailor Boy" (1 text)
- Creighton/Senior-TraditionalSongsOfNovaScotia, p. 179, "Jolly Young Sailor Boy" (1 text, 1 tune)
- OLochlann-MoreIrishStreetBallads 18, "The Newry Prentice Boy" (1 text, 1 tune)
- Morton/Maguire-ComeDayGoDayGodSendSunday 39, pp. 127-128,171, "The Dandy Apprentice Boy" (1 text, 1 tune)
- DT 745, BONSAIL*

RECORDINGS:
- Jimmy McBeath, "My Darling Ploughman Boy" (on FSB01) (on FSBFTX15)

CROSS-REFERENCES:
- cf. "The Servant Man" (plot)

ALTERNATE TITLES:
- The Bonny Lighter Boy

NOTES [97 words]: This seems a group of songs sharing a single verse in which the father overhears the lovers and threatens to transport the man and a verse in which the woman talks of making her bed with leaves. Roud numbers Greig/Duncan3 as #5935. OLochlann-MoreIrishStreetBallads 18: the boy is "a weaver lad and him apprentice bound." Roud makes this version #2934. Morton/Maguire-ComeDayGoDayGodSendSunday is like another Irish version (OLochlann-MoreIrishStreetBallads) in that the apprentice is a weaver; it ends "And so she sang and the valleys rang and she gained her apprentice boy." - BS

Last updated in version 4.3

File: LM22

Bonny Saint John

DESCRIPTION: "Where have you been, My bonny Saint John? You've bidden sae lang (x2)." "Up on yon hill... And I couldna win hame." "Now, what will you give me Unto my supper?" "A clean dish for you And a clean spoon, For biding sae long."

AUTHOR: unknown

EARLIEST DATE: 1964 (Montgomerie)

KEYWORDS: food home travel

FOUND IN:

REFERENCES (1 citation):
- Montgomerie/Montgomerie-ScottishNurseryRhymes 191, "Bonny Saint John" (1 text)
- Roud #3899

NOTES [26 words]: Sort of a cross between "Lord Randall" and a scold to a child for being late for
Bonny Tavern Green

DESCRIPTION: The singer falls in love with a girl in Tavern Green. Her killing glances wounded his heart. "If I was Queen of England as Queen Ann was long ago ... she never would want money while I would rule as queen"

AUTHOR: unknown

EARLIEST DATE: 1952 (IRPTunney01)

KEYWORDS: love floating verses nonballad royalty

HISTORICAL REFERENCES:
1702-1714 - Reign of Queen Anne of England, daughter of James II. She was succeeded by her cousin Gerege I

FOUND IN: Ireland

REFERENCES (1 citation):
Tunney-StoneFiddle, p. 155, "Bonnie Tavern Green" (1 text, 1 tune)

Roud #3110

RECORDINGS:
Paddy Tunney, "Tavrin Green" (on IRPTunney01); "Bonny Tavern Green" (on Voice15, IRPTunney03)

CROSS-REFERENCES:
cf. "The Irish Girl" (floating lyrics)
cf. "Lover's Resolution" (floating lyrics)

NOTES [256 words]: Floating verses: from "The Irish Girl": "Oh, love it is a killing thing, I hear the people say."
Musical Traditions site Voice of the People suite "Reviews - Volume 15" by Fred McCormick - 27.2.99: "I am also curious over the fact that this song is told from a man's perspective, since the last verse fantasises about him being Queen of England 'as Queen Ann was long ago'. Are we witnessing a former woman's song which has undergone a less than perfect gender change?"
Maybe this is a corrupted version, with roles reversed, of "Lover's Resolution." That would explain the "If I was Queen of England" line which both share; they also share "love it is a killing thing, I hear the people say." - BS

The reference to Queen Anne is interesting. Anne was hardly the most famous Queen of England (obviously Elizabeth I earns that distinction), and she wasn't particularly noteworthy for brains or (especially) looks, but she was the "last" ruling queen until Victoria ascended in 1837. Indeed, prior to Victoria, Anne and Elizabeth I had been the only queens to really rule England. So maybe that explains the references to her.
The other possibility is that Queen Anne was not ruling queen, but merely wife of a king. The last wife of a King named Anne was Anne Hyde, wife of James II, but she died before he succeeded and can be ignored.
Prior to that, James VI and I was married to Anne of Denmark. And Henry VIII had had two wives named Anne.

Given the careers of those consorts Anne, I have to think the ruling queen is meant. - RBW

Last updated in version 4.4

Bonny Wee Lass (As I Went Out One Summer's Day)

DESCRIPTION: The singer goes out and meets a shy girl on the road. He cajolos her into talking to him; they talk of her work and of love. They are married and live happily ever after; he looks fondly on the road where he met her.

AUTHOR: unknown

EARLIEST DATE: 1938 (Sam Henry collection)

KEYWORDS: love courting marriage

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H763, p. 458, "The Bonny Wee Lass" (1 text, 1 tune)

ALTERNATE TITLES:
Bonny Wee Window, The [Laws O18]

DESCRIPTION: Johnny comes to visit Nellie, whose window lacks a pane. The two talk until Nellie must go to bed, when Johnny sticks his head through the window for a kiss -- and finds himself stuck! Nellie's grandmother beats him till he pulls out frame and all

AUTHOR: unknown
EARLIEST DATE: 1899; music apparently for sale in 1891 (see NOTES)
KEYWORDS: courting humorous nightvisit
FOUND IN: US(So) Britain(Scotland,England(North)) Canada(Mar)
REFERENCES (9 citations):
  - Laws O18, "The Bonny Wee Window"
  - Ford-VagabondSongsAndBalladsOfScotland, pp. 20-23, "The Bonnie Wee Window" (1 text, 1 tune)
  - Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #123, pp. 1-2, "The Bonnie Wee Window" (1 text)
  - Greig/Duncan7 1512, "The Bonnie Wee Window" (3 texts, 3 tunes)
  - Randolph 122, "The Bonnie Wee Window" (1 text)
  - Kennedy-FolksongsOfBritainAndIreland 123, "The Bonnie Wee Window" (1 text, 1 tune)
  - Ord-BothySongsAndBallads, pp. 99-100, "The Bonnie Wee Window" (1 text)
  - Creighton-FolksongsFromSouthernNewBrunswick 76, "The Neat Little Window" (1 text, 1 tune)
  - DT 479, WEEWINDO*
Roud #989
RECORDINGS:
  - Jack Goodfellow, "The Bonnie Wee Window" (on FSBFTX13)
BROADSIDES:
  - Bodleian, Harding B 26(314), "Kissing at the Window," Haly (Cork), 19C; also Firth b.27(282), 2806 b.11(278), Harding B 19(41), "Kissing at the Window"; Harding B 26(312), "Kissing Through the Window"
CROSS-REFERENCES:
  - cf. "Crockery Ware" (plot)
SAME TUNE:
  - Imphm (by James Nicholson)
NOTES [68 words]: Jim Dixon points out to me that there is an advertisement for a song of this title, one of a set of "Humorouus Part-Songs" published by Bayley and Ferguson, in The Musical Times, Vol. 32, No. 575, for January 1, 1891 (London, Novello, Ewer, and Co.), p. 59 (available on Google Books). I cannot prove that this is the same song, but it seems likely. It was listed as arranged by William Moodie. - (JD), RBW
Last updated in version 4.3
File: L018

Bonny Wood Green

DESCRIPTION: Singer enlists at Kells Barracks "to fight for my Queen" and leaves Nellie behind in Wood Green. He leaves in a troop ship from Larne Harbour. He is shot in Flanders and asks his comrades to take a message to Nellie in Ireland near Portaballintree.

AUTHOR: unknown
EARLIEST DATE: 1979 (IRHardySons)
KEYWORDS: love war parting death Ireland soldier
FOUND IN: Ireland
Roud #9246
RECORDINGS:
  - Packie McKeaney, "Bonny Wood Green" (on IRHardySons)
NOTES [101 words]: Notes to IRHardySons: "It would appear to be an Antrim song, given the mention of Portballintree, but there's no parish or townland called Wood Green anywhere nearby." - BS
There is also the curiosity of fighting "for [the] Queen" in Flanders. Which Queen? Elizabeth I? Too early. Victoria? There were no major British interventions in Flanders in her time. Which leaves us
only Queen Anne and the War of the Spanish Succession. But that's a lot of time for things to get confused. My guess is that this is a song from some earlier war, perhaps in Victoria’s reign, imperfectly updated for World War I. - RBW

File: RcBoWooG

Bonny Young Irish Boy, The [Laws P26]

DESCRIPTION: The girl is sorely hurt when her Irish boy leaves her to cross the ocean. She follows him across the sea, only to learn that he has married another. She dies of a broken heart and asks to be buried in Ireland

AUTHOR: unknown

EARLIEST DATE: before 1867 (broadside, Bodleian Harding B 20(178))

KEYWORDS: separation rejection marriage death burial

FOUND IN: Britain(England(North),Scotland(Aber)) Ireland Canada(Newf,Ont) US(Ro)

REFERENCES (14 citations):

Laws P26, "The Bonny Young Irish Boy"
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #48, p. 1, "My Bonnie Irish Boy" (1 text)
Greig/Duncan6 1080, "My Bonnie Irish Boy" (9 texts, 6 tunes)
Ord-BothySongsAndBallads, pp. 162-163, "My Bonnie Irish Boy" (1 text)
Kidson-TraditionalTunes, pp. 152-153, "The Bonny Irish Boy" (1 fragment, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 95, "The Bonny Young Irish Boy" (1 text, 1 tune)
Peacock, pp. 562-563, "My Bonnie Irish Boy" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 275-279, "My Bonnie Irish Boy (Bonny Irish Boy)" (3 texts, 2 tunes)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 44, "My Bonny Irish Boy" (1 fragment, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H168, pp. 399-400, "My Bonnie Irish Boy" (1 text, 1 tune)
Morton/Maguire-ComeDayGoDayGodSendSunday 40, pp. 128-129,171, "The Bonny Irish Boy" (1 text, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 64, "The Bonnie Irish Boy" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #66, "My Bonny Irish Boy" (1 text, 1 tune)

DT 506, YNGIRISH*

RECORDINGS:
O. J. Abbott, "The Bonny Irish Boy" (on Abbott1)
Mr. M. Curran, "The Bonny Irish Boy" (on MUNFLA/Leach)
John Maguire, "The Bonny Irish Boy" (on IRJMaguire01)

BROADSIDES:
Bodleian, Harding B 20(178), "The Bonny Irish Boy" ("It's once I was courted by a bonny Irish boy"). J. Harkness (Preston), 1840-1866; also 2806 b.11(276), "Bonny Irish Boy"; 2806 b.11(186), "My Bonnie Irish Boy"

CROSS-REFERENCES:
cf. "Cupid's Trepan (Cupid's Trappan, The Bonny Bird)" (tune)

NOTES [60 words]: In the Bodleian broadsides the singer has not died yet: "In rattling of my chains and on a bed of straw I lie."

One of Guigné-ForgottenSongsOfTheNewfoundlandOutports's texts is a verse from Bodleian broadside 2806 b.11(186), cited above. Another is a verse from Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H168, pp. 399-400, "My Bonnie Irish Boy."

Last updated in version 4.2

File: LP26

Bonny, Bonny

DESCRIPTION: The singer, or his love, recalls his beautiful home and situation. But now he has been taken by the press gang and serves aboard the Nightingale. He will depart soon, and expects once more to be pressed

AUTHOR: unknown
**Bony Lost it Fairly**

DESCRIPTION: "Lord Wellington long kept him down, And boldly did advance, He drew his armies out of Spain, And then invaded France. For all his quick and warlike tricks, They tossed him from his station, No more to rise and reign again The scourge of every nation"

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan1)

KEYWORDS: war France Spain Napoleon

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan1 150, "Bony Lost it Fairly" (1 fragment)

Roud #5823

CROSS-REFERENCES:

cf. "Miller of Drone" (tune)

NOTES [86 words]: The current description is all of the Greig/Duncan1 fragment. - BS

It is, at least, reasonably accurate as a description of the situation in 1814. Wellington had finally won the battle for Spain (the Peninsular campaign) and was preparing to cross the Pyrenees into France as the other allies closed in on Paris; Napoleon agreed to abdicate and went to Elba. Of course, Napoleon didn't stay abdicated; he came back and fought at Waterloo. Given the state of the fragment, we don't know whether that was covered. - RBW

Last updated in version 2.4

File: GrD1150

**Boodie Bo**

DESCRIPTION: The singer courts a girl unsuccessfully. He dresses his friend Boodie Bo in white one night. They meet his girl. She is frightened and goes to the singer's chamber "for fear of Boodie Bo." They have sex. When she rues her action he marries her.

AUTHOR: unknown

EARLIEST DATE: 1689 (see note)

KEYWORDS: courting marriage seduction disguise trick ghost

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig/Duncan7 1496, "Boodie Bo" (1 text)

DT, BOGLEBO

Roud #7163

CROSS-REFERENCES:

cf. "The Foggy Dew (The Bugaboo)" [Laws O3] (theme and many lines)

NOTES [355 words]: Greig/Duncan7 quoting Bell Robertson: "This was mother's and Mr Greig said it [was] the only version that had point as the foggy dew ["The Foggy Dew (The Bugaboo)" [Laws O3]] seemed so senseless."

That the effect is intended is shown by "when she meant to go away again came Boodie Bo." The only difference between this song and Laws O3 is that the bugaboo, or foggy dew, is an apparently frightening person named Boodie Bo.

Jno Pauraig's Drinking Songs & Barroom-lore site has a copy of a 1689 broadside "from vol. 5 page 250 of the Pepys Ballad collection": "The Fright'ned York-shire Damosel, or, Fears Dispersed by Pleasure." The broadside and Greig/Duncan7 texts share line fragments. The only difference in plots is that the broadside ghost -- Bogulmaroo, a grinning sprite -- may be real.
According to the Online Scots Dictionary, "bogle" is "spectre, a hobgoblin."
A similar trick is used in "The Bogle-Bo." Hab marries Bessie, who turns out to be a shrew ("frae nicht till the dawin they battled" and she gets the better of it). Tailor Tam comes to Hab's rescue by appearing at the couple's bedside dressed in an ox hide with horns and tail, threatening to take Bessie away. See, said Hab, "whare your tantrums wad en'." Bessie surrenders: "O dear, dear Habby, my jewel! Keep me frae the Bogle-bo." Moral: "Now, lasses ... when [the men] their services tender, And ye wad say yes, say na no; Wi' frankness and caution surrender, For fear o' the Bogle-Bo" (Robert Jamieson, Popular Ballads and Songs from Tradition, Manuscripts, and Scarce Editions (Edinburgh, 1806 ("Digitized by Google")), Vol. I, pp. 292-300, "The Bogle-Bo" (1 text)).

For "The Foggy Dew (The Bugaboo) [Laws O3]" see the discussion of EngBdsdBA Pepys 5.250. The main difference between Pepys and "Boodie Boo" is that in Pepys the "spright" is real. There are some shared lines, as there are between Pepys and other "Foggy Dew" texts. One feature that both Pepys and "Boodoe Bo" lack is the common "Foggy Dew" verse "All through the first part of the night We did sport and play And through the latter part of that night She in my arms did lay." - BS

Last updated in version 2.6
File: GrD71496

Booger Man
DESCRIPTION: The Booger Man talks with the children: "What are you doing down there?" "Eating grapes." "How big are they?" "Big as your head." "What would you do if you saw the Booger Man coming?" "Run like a turkey."
AUTHOR: unknown
EARLIEST DATE: 1939 (Skean-CircleLeft-FolkPlayOfKentuckyMountains)
KEYWORDS: playparty food dialog questions nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Skean-CircleLeft-FolkPlayOfKentuckyMountains, p. 29, "Booger Man" (1 text)
File: Skea029

Booker T. Washington
DESCRIPTION: "Old Booker T. Washington, the big Black man, To the White House went one day.
He wanted to see the President in a quiet sort of way." "Teddy" invites him in. "And you can't blame Booker for making those goo-goo eyes." The singer insults both
AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: political Black(s)
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 135, "Booker T. Washington" (1 text, 1 tune)
Roud #11342
NOTES [126 words]: According to Louis Auchincloss, Theodore Roosevelt [a volume in the American Presidents series edited by Arthur M. Schlesinger Jr.], Times Books, 2001, p. 63, "Early in his first term TR [Theodore Roosevelt] had invited Booker T. Washington to dine at the White House, which had aroused a howl of protest in newspapers throughout the South. Roosevelt's response was: 'As things have turned out I am very glad that I asked him, for the clamor aroused by the act makes me feel as if the act was necessary.... I do not intend to offend the prejudices of anyone else, but neither do I allow their prejudices to make me false to my principles.' "But in private he admitted that the invitation had been a political mistake, which he did not repeat..." - RBW
Last updated in version 4.3
File: Brne135

Bookerman, The
DESCRIPTION: "Got to sleep, little baby, Before the bookerman catch you, Turkey in the next
Can't get a rest, Can't get a rest for the baby."

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: lullaby nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 157, (no title) (1 short text)

CROSS-REFERENCES:
cf. "The Wind Is in the West" (theme)

File: ScNF157B

Boorowa Was Boorowa

DESCRIPTION: "Boorowa was Boorowa when Young was a pup, And Boorowa will be Boorowa when Young is buggered up."

AUTHOR: unknown

EARLIEST DATE: 1975 (Fahey-Joe-Watson-AustralianTraditionalFolkSinger)

KEYWORDS: political nonballad

FOUND IN: Australia

REFERENCES (1 citation):
Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 17, page headed "After several social visits..."]; "(no title)" (1 short text)

CROSS-REFERENCES:
cf. "So Give Me Old Boorowa" (subject of Boorowa)

NOTES [95 words]: Boorowa is a small town and a river in New South Wales, north and somewhat west of Canberra, west and somewhat south of Sydney, almost due west of Woolongong. Young is a slightly larger town to the west, which according to Andrew and Nancy Learmonth, Encyclopedia of Australia, 2nd edition, Warne & Co, 1973, p. 605, was once a gold mining town. Thus the residents of Boorowa, who were not dependent on mining, might think their town would still be around when its neighbor shut down. But Young found other ways to survive, so this song's boast is (so far) false. - RBW

Last updated in version 4.5

File: FawBooro

Booth Killed Lincoln

DESCRIPTION: "Wiles Booth came to Washington, An actor great was he, He played at Ford's Theater And Lincoln went to see." Booth sneaks up on Lincoln and shoots him, then flees. The dying Lincoln says "Of all the actors in this town, I loved Wilkes Booth the best"

AUTHOR: unknown

EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)

KEYWORDS: death Civilwar homicide

HISTORICAL REFERENCES:
Apr 14, 1865 - John Wilkes Booth shoots Abraham Lincoln.

Apr 15, 1865 - Lincoln dies

FOUND IN: US(SE)

REFERENCES (3 citations):
Burt-AmericanMurderBallads, pp. 224-225, "(Booth Killed Lincoln)" (1 text)
Silber-SongsOfTheCivilWar, pp. 111-112, "Booth Killed Lincoln" (1 text, 1 tune)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 90-91, "Booth Killed Lincoln" (1 text, 1 tune)

Roud #16990

RECORDINGS:
Bascom Lamar Lunsford, "Booth Killed Lincoln" (LOC AAFS L29, 1949)

ALTERNATE TITLES:
Booth Shot Lincoln

NOTES [145 words]: Five days after Robert E. Lee's surrender of the Army of Northern Virginia (an event that guaranteed that the Confederacy would not survive), John Wilkes Booth (1838-1865) entered Abraham Lincoln's box at Ford's Theatre and shot the President. Booth fled across the stage and, despite breaking his leg, escaped. Eventually he and his fellow conspirators were
Boothbay Whale, The
DESCRIPTION: Lauding the clever fisherfolk of Boothbay. One-legged Skipper Jake sets out to catch a whale, even though it is too big for his boat. He jumps on the whale's back, sticks his peg in its blowhole, and causes it to blow out its brains as it tries to exhale
AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: whale humorous talltale fishing
FOUND IN:
REFERENCES (1 citation):
Silber/Silber-FolksingersWordbook, p. 399, "The Boothbay Whale" (1 text)
File: FSBW399A

Boozer, The
DESCRIPTION: "I'm a howler from the prairies of the West! If you want to die with terror look at me!" The boozer boats of all the things he is: "I'm the snoozer from the upper trail! I'm the reveler in murderer in gore." "I can snatch a man bald-headed while he waits"
AUTHOR: unknown
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: cowboy bragging
FOUND IN:
REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, p. 9, "The Boozer" (1 text)
Roud #8029
File: ThFi009

Boozers All
DESCRIPTION: "Oh, We're boozers all, you can tell us by our nose; We're from the land where beer and whisky flows... We belong to the Salvation Army. Could you go? (x2) If a feller came up to you... Could you go a glass of beer? Yes, my word, could you go!"
Bordon's Grove

DESCRIPTION: The singer wanders by Bordon's Grove and hears a girl lamenting. He courts her; she says she is waiting for Johnny. He asks about Johnny, and (s)he says he was wounded in Flanders. She sees his love token, and declares they will never meet again.

AUTHOR: unknown
EARLIEST DATE: 1934 (Sam Henry collection)
KEYWORDS: love courting separation reunion brokentoken
FOUND IN: Ireland Canada(Ont)
REFERENCES (3 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H529, pp. 320-321, "Bordon's Grove" (1 text, 1 tune)
Fowke-TraditionalSingersAndSongsFromOntario 46, "Borland's Grove" (1 text, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 17, "By Borden's Grove" (1 text, 1 tune)
Roud #2322
ALTERNATE TITLES:
Borland's Groves

NOTES [75 words]: The Sam Henry version of this is very fragmentary; there is little real deceit. Presumably more happened in the original versions. Although Dave McMahon's Ontario version, in Fowke-TraditionalSingersAndSongsFromOntario, is hardly more detailed, except that it has the man, not the woman, say that Johnny was wounded in Flanders.- RBW
Fowke-TraditionalSingersAndSongsFromOntario [1965]: "Mr McGoogan learnt the song from his mother sixty years ago." - BS
Last updated in version 5.1
File:  HHH529

Boring for Oil

DESCRIPTION: The singer goes boring for oil with his "auger," and in some versions contracts a venereal disease.

AUTHOR: unknown
EARLIEST DATE: 1940 (Peters-FolkSongsOutOfWisconsin)
KEYWORDS: bawdy sex disease warning
FOUND IN: Canada(West) US(MA,MW,NE,So,SW)
REFERENCES (4 citations):
Randolph/Legman-RollMeInYourArms I, pp. 58-60, "Boring for Oil" (4 texts, 1 tune)
Logsdon-WhorehouseBellsWereRinging 26, pp. 160-162, "Boring for Oil" (1 text, 1 tune)
Peters-FolkSongsOutOfWisconsin, p. 263, "Boring for Oil" (1 text, 1 tune, possibly slightly expurgated)
DT, BOREOIL*
Roud #10094
CROSS-REFERENCES:
cf. "The Fire Ship" (plot) and references there

NOTES [71 words]: Logsdon-WhorehouseBellsWereRinging says this "may be the oldest bawdy oil occupation song in tradition." There isn't much competition for that title. But Logsdon's version refers to "Oil City," which he believes to be in the Pennsylvania oil fields, which might date the song as early as the 1860s. And one of Randolph's variants apparently did date back to c. 1910. So while proof is lacking, Logsdon's claim is possible. - RBW
Last updated in version 2.6
File:  RL058
**Born in Hard Luck**

DESCRIPTION: "Now people I'm gonna tell you what a hard luck man I really am, Ya know I was born in hard luck, I was born in the last month in the year, the last week in the month...." He was born late, in a land so poor even telephone poles need fertilizer to work

AUTHOR: unknown

EARLIEST DATE: 1927 (recording, Chris Bouchillon)

KEYWORDS: hardtimes nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):

Joynery-FolkSongInSouthCarolina, p. 105, "Born in Hard Luck" (1 text)

Roud #1422

File: Joyn105

**Boss of the Section Gang, The**

DESCRIPTION: Mike Cahooley, an Irish immigrant, goes to work on the railroad; he advances to boss of the section gang. When the company president comes around, he shakes Mike's hand; his workers fear him. He is going home to his wife, but hearers are welcome to visit

AUTHOR: Possibly "Cyclone" Harry Hart

EARLIEST DATE: 1893 (broadside by Harry Hart)

KEYWORDS: pride bragging emigration railroading work family boss worker

FOUND IN: US(So)

Roud #8585

RECORDINGS:

Minta Morgan, "The Boss of the Section Gang" (AFS 922 B2, 1937; on LC61)

File: RctBotSG

**Boston Burglar, The [Laws L16]**

DESCRIPTION: The youth is brought up by honest parents, but turns wild. At last he is taken and, despite his parents' entreaties, sentenced to transportation (in American texts, prison). He dreams of release, plans to give up bad ways, and warns others to do the same

AUTHOR: unknown

EARLIEST DATE: before 1886 (broadside, Bodleian Harding B 11(4372)); c.1840 (broadside, NLScotland APS.4.86.33); Anderson dates his broadside copy c. 1828

KEYWORDS: crime outlaw trial punishment warning father mother transportation prison

FOUND IN: US(All) Britain(England(West),Scotland) Australia Canada(Mar,Newf) Ireland

REFERENCES (50 citations):

Laws L16, "Botany Bay A [Laws L16A]/The Boston Burglar (Botany Bay B) [Laws L16B]"
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #132, p. 1, "The Boston Smuggler" (1 text)
Greig/Duncan2 260, "Boston Smuggler" (3 texts)
Williams-Wiltshire-WSRO Wt 350, "Botany Bay" (1 text)
Cologne/Morrison-WiltshireFolkSongs, pp. 10-12, "Bot'ny Bay" (2 texts, 1 tune)
Randolph 136, "The Louisville Burglar" (2 texts, 1 tune)
Arnold-FolkSongsOfAlabama, pp. 52-53, "Boston City" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 43, "The Boston Burglar" (1 text); also a broadside print on p. 45
Eddy-BalladsAndSongsFromOhio 85, "The Boston Burglar" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 131, "Botany Bay" (1 short text); 137, "The Boston Burglar" (1 text plus an excerpt and mention of 1 more, 1 tune)
Meredith/Anderson-FolkSongsOfAustralia, pp. 64-65, "Bound for Charlers Town"; pp. 96-97, "Bound for Sydney Town"; pp. 139-140, "Moreton Bay"; pp. 257-258, "Boston City" (4 texts, 4 tunes)
Anderson-StoryOfAustralianFolksong, pp. 6-7, "Botany Bay II" (1 text, 1 tune)
Anderson-FarewellToOldEngland, pp. 31-32, "The Transport, or Botany Bay" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 53-54, "Boston Burglar" (1 text)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 253-254, "Botany Bay" (1 text, 1
tune)
Sturgis/Hughes-SongsFromTheHillsOfVermont, pp. 40-43, "Botany Bay" (1 text, 1 tune)
Huntington-FolksongsFromMarthasVineyard, pp. 42-44, "The Boston Burglar" (1 text, 1 tune)
Friedman-Viking/PenguinBookOfFolkBallads, p. 220, "Botany Bay"; p. 222, "The Boston Burglar" (2 texts)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 114, "The Boston Burglar" (1 text, 1 tune)
Bethke-AdirondackVoices, "The Colton Boy" (1 short text)
Carey-MarylandFolksongsAndFolklife, pp. 61-62, "The Boston Burglar" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 242, "The Boston Burglar" (1 text plus 2 excerpts and mention of 3 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 242, "The Boston Burglar" (1 excerpt, 1 tune)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 56, "The Boston Burglar" (1 text)
Morris-FolksongsOfFlorida, #208, "The Boston Burglar" (1 text)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 69-71, "Botany Bay (The Boston Burglar)" (1 text)
Scarborough-ASongCatcherInSouthernMountains, pp. 289-296, "The Boston Burglar" (5 texts plus a fragment of a playparty, with local titles "The Boston Burglar," "Covington," "I Was Borred and Raised in Covington," "Frank James, the Burglar" (which despite the title is clearly not about Jesse's brother), "The Boston Burglar"); 3 tunes on pp. 433-435
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 243-244, "To Huntsville" (1 text, which seems to have lost the beginning)
Hubbard-BalladsAndSongsFromUtah, #134, "The Boston Burglar" (2 texts, 1 tune)
Brewster-BalladsAndSongsOfIndiana 41, "The Boston Burglar" (2 texts plus mention of 3 more)
Fahey-Eureka-SongsThatMadeAustralia, pp. 10-11, "Bound for Botany Bay" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H691, p. 119, "Botany Bay"; H202, pp. 119-120, "The Boston Burglar" (2 texts, 2 tunes)
OLochlainn-IrishStreetBallads 44, "Boston City" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 149, "The Boston Burglar" (1 text)
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, p. 73, "The Boston Burglar" (1 text, 1 tune)
Finger-FrontierBallads, pp. 88-89, "The Boston Burglar" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 132-133, "Louisville Burglar" (1 text, 1 tune)
Spaeth-ReadEmAndWeep, pp. 158-160, "The Boston Burglar" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 23, pp. 57-58, "The Boston Burglar"; pp. 59-60, "Charlestown" (2 texts)
Cox-FolkSongsSouth 84, "The Boston Burglar" (3 texts)
Cox/Hercog/Halpert/Boswell-WVirgina-A, #29, p. 105, "The Boston Burglar" (1 fragment, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 92, "The Boston Burglar" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 101, "The Boston Burglar" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 96, "Boston Burglar" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 70-72, "The Boston Burglar" (1 text, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 162-163, "The Boston Burglar" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 108-110, "Botany Bay"; "Louisville Burglar" (2 texts)
Silber-Silber-FolksingersWordbook, p. 67, "The Boston Burglar" (1 text)
DT 425, BSTMNCITY BONNYBAY
Roud #261
RECORDINGS:
Fiddlin' John Carson, "The Boston Burglar" (OKe 40419, 1925)
Vernon Dalhart, "Boston Burglar" (Brunswick 2942, 1925) (Edison 51608 as Vernon Dalhart & Co., 1925)
Hickory Nuts, "Louisville Burglar" (OKe 45169, 1927; on RoughWays2, ConstSor1)
Frank Hutchison, "The Boston Burglar" (OKe 45425, 1930; rec. 1929)
Amelia Kinslow, "The Boston Burglar" (on NFAGuigné01)
Claude Moye, "Boston Burglar" (Gennett 6748 as Pie Plant Pete)/Champion 15752 [as Asparagus Joe]/Supertone 9351 [as Pie Plant Pete], 1929) (Conqueror 8435 [as Pie Plant Pete], 1934)
New Lost City Ramblers, "Louisville Burglar" (on NLCR02)
Riley Puckett, "The Boston Burglar" (Columbia 15050-D, 1926; rec. 1925)
L. D. Smith, "Frank James, the Roving Gambler (The Boston Burglar)" (AFS; on LC14)
Carl T. Sprague, "The Boston Burglar" (Victor 20534, 1927)

BROADSIDES:
Bodleian, Harding B 11(4372), "Botany Bay" ("Come all young men of learning, take warning by me"), H. Such (London), 1863-1885; also Firth c.17(55), "The Transport" or "Botany Bay"
NLScotland, APS.4.86.33, "The Edinburgh Convicts," Walker (Durham), after 1840

CROSS-REFERENCES:
cf. "Harrison Town" (theme)
cf. "The Prisoner's Song (II)" (floating lyrics)
cf. "Bluefield Murder" (lyrics, form)
cf. "Terrell" (lyrics, form)

ALTERNATE TITLES:
Bound for Charlestown
Bound for Sydney Town
I Was Born in Boston

NOTES [139 words]: For the history of the penal colony (that never was) at Botany Bay, see the song with that title.
The original version of the piece was a transportation song to Botany Bay, but this seems to have been largely overshadowed by the "X Burglar" type, so we have lumped them and filed them under the "Burglar" type.
The subfamily of texts known as "The Boston Burglar" is now credited (Marks, Spaeth, Cazden et al; cf. Randolph) to Michael J. Fitzgerald. The amount of reworking done by Fitzgerald, however, was slight, and older and newer versions continue to mix. - RBW
One of the Meredith/Anderson-FolkSongsOfAustralia references goes under the name "Moreton Bay". This should not be confused with the song by the same name, indexed as "Moreton Bay (I)
Last updated in version 5.2

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Boston Harbor

DESCRIPTION: "From Boston Harbor we set sail, The wind was blowing the devil of a gale." The captain gives cruel orders, curses the sailors, demands drink, and goes to his cabin to avoid the storm. They hope he dies; (when he does, they threaten his son)

AUTHOR: unknown
EARLIEST DATE: 1938 (Colcord-SongsOfAmericanSailormen)
KEYWORDS: ship sailor storm death hardtimes drink children

FOUND IN:
REFERENCES (5 citations):
Colcord-SongsOfAmericanSailormen, pp. 168-169, "Boston" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 155-157, "Boston" (1 text, 1 tune)
Botkin-TreasuryOfAmericanFolklore, pp. 831-832, "Boston" (1 text, 1 tune)
Gatherer-SongsAndBalladsOfDundee 22, "From Sweet Dundee" (1 text, 1 tune)
DT, BSTNMRBR*
Roud #613

File: BAF831

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Boston Tea Party (I), The

DESCRIPTION: "As near beauteous Boston lying on the gently swelling flood" were "three ill-fated teaships." "This was Hampden, that was Sidney, with fair Liberty" and tools of vandalism. "Tell you masters they were dreamers when they thought to cheat the brave"

AUTHOR: unknown
EARLIEST DATE: 1925 (Colonial-Dames-AmericanWarSongs)
KEYWORDS: rebellion ship patriotic destruction

HISTORICAL REFERENCES:
Dec. 16, 1773 - Boston Tea Party. Americans protest the British tax on tea by dumping a shipload into Boston Harbor

FOUND IN:
REFERENCES (1 citation):
Colonial-Dames-AmericanWarSongs, pp. 6-7, "The Boston Tea Party" (1 text)
Roud #24153

NOTES [15 words]: Poor poetry and frankly not very accurate. File under "propaganda." Or maybe "agitprop." - RBW
Last updated in version 6.1
File: CDam006

Boston Tea Tax, The
DESCRIPTION: "I snum [declare] I am a Yankee lad, And I guess I'll sing a ditty." The singer describes all that his people would have done then had America been free (e.g. crossed a bridge that wasn't built yet). Failing that, they dumped the tea
AUTHOR: unknown
EARLIEST DATE: 1933; the broadside is believed to be from 1831 or earlier
KEYWORDS: rebellion ship patriotic
HISTORICAL REFERENCES:
Dec. 16, 1773 - Boston Tea Party. Americans protest the British tax on tea by dumping a shipload into Boston Harbor
FOUND IN: US
REFERENCES (3 citations):
Botkin-TreasuryOfNewEnglandFolklore, pp. 539-541, "The Boston Tea Tax" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 52-53, "[Boston] Tez-Tax" (1 text)
DT, TEATAX
NOTES [35 words]: Although this song refers to events of 1773, the references to changes which took place after that time make it clear that it is more recent. Botkin dates it to the period 1830-1840. Cohen suggests 1829-1831. - RBW
Last updated in version 2.7
File: BNEF539

Bosun's Story, The
DESCRIPTION: Walkaway (stamp and go) shanty. Exaggerated story about a whaling voyage. The crew nails the ship to a whale's tail and thus sails to the North Pole and back. Each stanza ends with "'And that's the truth', said he."
AUTHOR: unknown
EARLIEST DATE: 1935 (_Sea Breezes_)
KEYWORDS: shanty whale bragging talltale
FOUND IN: US
REFERENCES (1 citation):
Harlow-ChantyingAboardAmericanShips, pp. 157-159, "The Bos'un's Story" (1 text, 1 tune)
Roud #9141
ALTERNATE TITLES:
Bos'un's Song
NOTES [26 words]: [Harlow-ChantyingAboardAmericanShips's version is] taken from a 1935 issue of Sea Breezes magazine, published in Liverpool, as given by Capt. A.G. Cole. - SL
File: Harl1157

Botany Bay (I)
DESCRIPTION: The singer is paying for his life of crime by being transported to Botany Bay. He describes the miserable fate of the convicts on board the prison vessel, warns others against such crimes, and wishes he could return to his love at home
AUTHOR: unknown
EARLIEST DATE: 1885
KEYWORDS: transportation separation crime Australia
HISTORICAL REFERENCES:
1788 - First penal colony founded in Australia
FOUND IN: Britain(England) US(So) Australia
REFERENCES (14 citations):
Randolph 96, "Botany Bay" (1 text, 1 tune)
Meredith/Anderson-FolkSongsOfAustralia, pp. 36-37, 113, "Botany Bay" (2 texts, 1 tune)
Anderson-StoryOfAustralianFolksong, pp. 4-5, "Botany Bay I" (1 text, 1 tune)
Sharp-OneHundredEnglishFolksongs 86, "Botany Bay" (1 text, 1 tune)
Fahey-Eureka-SongsThatMadeAustralia, pp. 24-25, "Botany Bay" (1 text, 1 tune)
Fahey-FintPotAndBilly, pp. 40-41, "Botany Bay" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, p. 22, "Botany Bay" (1 text, 1 tune)
Ward-PenguinBookOfAustralianBallads, pp. 29-30, "Farewell to Old England" (1 text, 1 tune)
Fahey-FrontierBallads, pp. 129-131, "The Convict's Song" (1 text, 1 tune)
Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), pp. 263-264, "Botany Bay" (1 text)
DT, BOTBAY2*
ADDITIONAL: Bill Wannan, _The Australians: Yarns, ballads and legends of the Australian tradition_, 1954 (page references are to the 1988 Penguin edition), pp. 149-150, "Botany Bay" (1 text)
Roud #3267
RECORDINGS:
John Greenway, "Botany Bay" (on JGreenway001)
CROSS-REFERENCES:
cf. "Here's Adieu to All Judges and Juries" (theme, lyrics)
cf. "Too Rally" (tune)
cf. "The Prisoner's Song (I)"
SAME TUNE:
The Kriegie Ballad (File: DalC223)
Turalai (File: Kins178)
NOTES [135 words]: The American Revolutionary War meant that, after the 1780s, Britain could no longer transport convicts to America. In 1788, therefore, an expedition was mounted to carry prisoners to Australia.
The fleet's original destination was Botany Bay (so-called because of all the wildlife found by the original explorers), but this proved so barren that the fleet's commander, Captain Arthur Phillip (1738-1814; governor 1788-1792), decided to move a short way up the coast to Sydney. Despite the fact that Botany Bay was never settled, its name came to be synonymous with Australian penal colonies.
This song seems to have begun life in the music halls, perhaps as a rewrite of "Here's Adieu to All Judges and Juries." It is credited to Stephens and Yardley, and appeared in the 1885 comedy "Little Jack Shepherd." - RBW
Last updated in version 5.1
File: R0896

**Botany Bay (III)**
DESCRIPTION: "Let us drink good health to our schemers above, Who at length have contrived from this land to remove Thieves, robbers...." who are sent to Botany Bay. The singer describes all the sorts of people who will be transported and hints at their life there
AUTHOR: unknown
EARLIEST DATE: 1964 (Anderson-FarewellToOldEngland), from a broadside estimated to date from 1790
KEYWORDS: transportation crime punishment travel
FOUND IN:
REFERENCES (3 citations):
Anderson-StoryOfAustralianFolksong, pp. 8-10, "Botany Bay III" (1 text, 1 tune)
Anderson-FarewellToOldEngland, pp. 33-35, "Botany Bay, a New Song" (1 text, 1 tune)
Ward-PenguinBookOfAustralianBallads, pp. 24-26, "Botany Bay, A New Song" (1 text)
Roud #V27861
Botany Bay (IV -- Come All You Young Fellows)

DESCRIPTION: "Come all you young fellows Whoever that you be, Who delight in a song, Join chorus with me." The singer describes "some poor lads Who were sent to Botany Bay." One girl tries to buy a man release. But they are put on the coach to start their journey

AUTHOR: unknown

EARLIEST DATE: 1964 (Anderson-FarewellToOldEngland); Anderson estimates his broadside as c. 1820

KEYWORDS: exile transportation separation love money floating verses

FOUND IN:

REFERENCES (1 citation):
Anderson-FarewellToOldEngland, pp. 37-38, "Botany Bay" (1 text)
Roud #261

NOTES [75 words]: Roud appears to lump this with Laws L16, "The Boston Burglar," which has versions about transportation to Botany Bay. But this is clearly a separate song. It does have some similar characteristics, but if lyrics floated in from somewhere else, the other song appears to be "Logan County Jail (Dallas County Jail)" [Laws E17], which also has the verses about the criminal's girl bringing in all the money she can raise to try to earn his release. - RBW

Last updated in version 5.2

Botany Bay Courtship (The Currency Lasses)

DESCRIPTION: "The Currency Lads may fill their glasses And drink to the health of the Currency Lasses, But the lass I adore... Is a lass in the Female Factory." Having met Molly (who was "tried by the name of Polly"), the two plan marriage

AUTHOR: unknown

EARLIEST DATE: 1832

KEYWORDS: courting Australia punishment robbery drink transportation

FOUND IN: Australia

REFERENCES (4 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 68-69, "The Currency Lasses" (1 text, 1 tune)
Ward-PenguinBookOfAustralianBallads, pp. 33-34, "Botany Bay Courtship" (1 text)
Anderson-FarewellToOldEngland, pp. 131-132, "Australian Courtship" (1 text)


CROSS-REFERENCES:

cf. "The Irish Washerwoman" (tune & meter)
cf. "The Railroad Corral" (tune and references for the "Irish Washerwoman" tune)

NOTES [293 words]: The "Female Factory" was the compound at Parramatta where female immigrants were kept. Settlers were allowed to come in and seek wives. (There was one in Van Dieman's Land as well, but it doesn't seem to have been the one described here.)

The Factory wasn't much of a solution to Australia's problems; fewer than one transportee in six was female, and not all of them were of "marriageable age" (though the authorities eventually started trying to send young women). The women at the Factory, in addition, were those who were not wanted by contractors. Often being sent to a Factory was a punishment for misbehavior in the colonies rather than in Britain (Alison Alexander, _The Ambitions of Jane Franklin, Victorian Lady Adventurer_, Allen & Unwin, 2013, pp. 94-95).

To top it off, the Parramatta Factory was quite a dreadful place, a hall above a prison, not nearly large enough for all the women sent there. Many had to be lodged on the town, and the whole place presented a picture of squalor and, hence, of other vices as the women strove to survive.

A "currency lad" or "currency lass" was a child born in Australia in the colony's early years, and usually illegitimate. The title arose because Australia had very little money, and so turned to odd, makeshift native products. These were collectively called "currency," by contrast to legal British money. Since the children, too, were native products, they were called "currency." This was by contrast to the handful of British-born non-convict landowners, the "Sterling." (for this, see the quote from Baker's _The Australian Language_ quoted in Bill Wannan, _The Australians: Yarns,
Bothwell Bridge [Child 206]

DESCRIPTION: Earlston bids farewell to his family and sets out for Bothwell Bridge (to join the Covenanters). Monmouth, who commands the enemy, welcomes him but orders him to disarm. The two sides cannot agree, and a bloody battle ensues

AUTHOR: unknown

EARLIEST DATE: 1803 (Scott)

KEYWORDS: battle death nobility

HISTORICAL REFERENCES:

June 22, 1679 - Battle of Bothwell Bridge (Bothwell Brig)

FOUND IN: Britain(Scotland)

REFERENCES (7 citations):

Child 206, "Bothwell Bridge" (1 text)
Bronson 206, "Bothwell Bridge" (4 versions)
Bronson-SingingTraditionOfChildsPopularBallads 206, "Bothwell Bridge" (3 versions: #2, #3, #4)
Chambers-ScottishBallads, pp. 84-86, "The Battle of Bothwell-Bridge" (1 text)
Leach-TheBalladBook, pp. 551-553, "Bothwell Bridge" (1 text)
Whitelaw-BookOfScottishBallads, pp. 538-544, "Battle of Bothwell-Bridge" (1 text)

ADDITIONAL: Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), pp. 1175-176, "Bothwell Bridge" (1 text)

Roud #337

NOTES [233 words]: The battle of Drumclog (1679; see "Loudon Hill, or Drumclog," Child 205), at which Dundee was defeated, brought many more men to the Covenanters. These new men, however, were anything but disciplined; they didn't even really agree on what they wanted (they were anti-Episcopal, but there were all sorts of ways to oppose bishops!). As a result of this disorganization (abetted by bad leadership), the Covenanters were routed at Bothwell Bridge by Charles II's illegitimate son Monmouth, the royalist commander. According to G. N. Clark's _The Later Stuarts, 1660-1714_, the presbyterian forces lost about 400 killed and over 1000 captured; many were sold into slavery in Barbados. Despite the failure of the rising, the mere fact that it happened caused the Duke of Lauderdale (John Maitland, 1616-1682), the Secretary of State for Scotland who had implemented the High Church policy, to lose most of his power. The ballad implies that Claverhouse was a senior officer at Bothwell Bridge -- but in fact he was only a captain of no great importance at this battle. It should be noted that various sources list July 2 as the date of the battle. This is, I believe, a case of Old Style (Julian) versus New Style (Gregorian) dates. There is at least one unrelated (but quite old) broadside about this battle, NLScotland, APS.4.99.4, "Bothwell-Bridge: Or, Hamilton's Hero," T.B. (London), 1679 - RBW

Last updated in version 4.1

File: C206

Bottle Alley Song

DESCRIPTION: "Where yoy git dem bongee shoes? Git 'em from Mullally. Where Mullaly keep he store? Corner King and Bottle Alley." Similarly, one singer inquires of the other where he acquired that "mookum," "pongee shirt," "dog-bed suit," etc.

AUTHOR: unknown

EARLIEST DATE: 1965 (Southern Folklore Quarterly)

KEYWORDS: commerce clothes nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):

Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 301, "Bottle Alley Song" (1 text)

File: CAFS130A
Bottle Up and Go

DESCRIPTION: "She may be old, ninety years, But she ain't too old to shift them gears. You got to bottle up and go... All you high-power women." The singer encourages women to have fun, and appreciates their existence

AUTHOR: unknown

EARLIEST DATE: 1932 (recording, Picaninny Jug Band)

KEYWORDS: courting sex nonballad

FOUND IN:

REFERENCES (1 citation):
Silber/Silber-FolksingersWordbook, p. 73, "Bottle Up and Go" (1 text)

RECORDINGS:
Tommy McClennan "Bottle It Up and Go" (Bluebird B-8373, 1940, rec. 1939)
Memphis Jug Band, "Bottle Up and Go" (OKeh 8959/Vocalion 03080, 1935; rec. 1934)
Picaninny Jug Band, "Bottle Up and Go" (Champion 16615, 1933; Varsity 6025, n.d.; rec. 1932)

CROSS-REFERENCES:
cf. "Salty Dog" (floating lyrics)
cf. "Step it Up and Go"

NOTES [40 words]: This song and "Step It Up and Go" look very alike at first glance, but the verses seem to be very different. They might both be "Salty Dog" spinoffs. Until I see an intermediate version, I am (tentatively) classifying them separately. - RBW

File: FSWB073B

Bottled in Bond

DESCRIPTION: "Well, I'll tell you, boys, There is something gone wrong; From the way I feel, I won't be here long..... Don't drink nothing but that bottled in bond." The singer advises using a chair to drive off a quarreling woman; she'll come back when she's hungry

AUTHOR: unknown

EARLIEST DATE: 1969 (Bush-FSoCentralWestVirginiaVol1)

KEYWORDS: drink wife food rejection

FOUND IN: US(Ap)

REFERENCES (1 citation):
Bush-FSoCentralWestVirginiaVol1, pp. 23-24, "Bottled in Bond" (1 text, 1 tune)

Roud #7018

NOTES [23 words]: I think this is supposed to be humorous, but I refuse to assign that keyword, because it's not funny; this is about an abusive drunk. - RBW

File: BuWV1023

Boulavogue

DESCRIPTION: "At Boulavogue, as the sun was setting... A rebel hand set the heather blazing And brought the neighbors from far and near." Father Murphy's rebels for a time defeat the English, but at last are defeated and Murphy executed

AUTHOR: P. J. McCall (1861-1919) (Source: Zimmerman-SongsOfIrishRebellion)

EARLIEST DATE: 1898 ("First printed in the _Irish Weekly Independent_, 18th June, 1898," according to Zimmerman-SongsOfIrishRebellion)

KEYWORDS: rebellion Ireland death clergy execution

HISTORICAL REFERENCES:
May 26, 1798 - Beginning of the Wexford rebellion
May 27, 1798 - The Wexford rebels under Father John Murphy defeat the North Cork militia
June 5, 1798 - The Wexford rebels attack the small garrison (about 1400 men, many militia) at New Ross, but are repelled
June 21, 1798 - The rebel stronghold a Vinegar Hill is taken, and the Wexford rebellion effectively ended

FOUND IN: Ireland Britain(Scotland(Aber))

REFERENCES (5 citations):
Galvin-IrishSongsOfResistance, pp. 28-29, "Boulavogue" (1 text, 1 tune)
Zimmerman-SongsOfIrishRebellion 90, "Father Murphy of the County Wexford" (1 text, 2 tunes)
Moylan-TheAgeOfRevolution-1776-1815 58, "Boolavogue" (1 text, 1 tune)
Behan-IrelandSings, #9, "Boolavogue" (1 text, 1 tune, a modified version of the "Come All You Warriors" text perhaps used by McCall as a source)

DT, BOULVOGE
Roud #2356

RECORDINGS:
The Clancy Brothers and Tommy Makem, "Boulavogue" (on IRClancyMakem03)
Davie Stewart, "Boulavogue" (on Voice08)

CROSS-REFERENCES:
cf. "Father Murphy (I)" (subject of Father Murphy) and references there

NOTES [420 words]: Zimmerman-SongsOfIrishRebellion pp. 65: "The ceremonies marking the centenary of the 1798 rebellion brought out a new flow of ballads, (the best was song [Zimmermann] 90)"

Zimmerman-SongsOfIrishRebellion 90: "P.J. McCall most probably found the inspiration for this song in the old ballads "Come all you warriors" and "Some treat of David" (Songs [Zimmermann] 10 and 11), though he never borrowed more than half-a-line at a time." - BS

Behan-IrelandSings considers the source ""Come All You Warriors" to be the work of Myles Byrne. Boulavogue is a small town in County Wexford.
Although many parts of Ireland rose in rebellion in 1798, the revolts were uncoordinated and much too late; the leaders of the rebellion, for the most part, were already in British hands (the British authorities arrested most leaders of the United Irishmen in March 1798; the last major leader, Lord Edward Fitzgerald, was taken into custody, mortally wounded, on May 19. For more about him, see the notes to "Edward (III) (Edward Fitzgerald)").

The Irish had been waiting for foreign help, but it was not forthcoming (for the Bantry Bay fiasco and the Battle of Camperdown, see the notes on "The Shan Van Vogt").
What was left of the organization (which wasn't much, really; with the leaders gone, there was no way to coordinate a rebellion) decided to proceed with their planned attack Dublin on May 23. The idea was to pin down the British leaders. Unfortunately, the United Irishmen had nothing left in Dublin; all the forces there were dispersed.

In Ulster, rebellion did break out, but it was so uncoordinated that it really amounted to little more than rioting (with absolutely no coordination between Irish Catholics and Protestants, whose distrust of each other was heightened by events in Wexford), and was quickly put down.
As a result, only the Wexford uprising had any success. Led by the "Croppy Priest," Father John Murphy (for whom see especially "Father Murphy (I)"), the Catholics killed hundreds of Protestants at Vinegar Hill and other places and forced the English (who were already engaged in pacifying the county, as they feared a French invasion) to gather real forces to defeat them. But defeat them she did, with much violence -- and though the English government disclaimed the violence and offered more liberal terms, it was the violence that the Irish remembered.
The British, now led by Cornwallis, proceeded to offer generous amnesties -- only to have the French finally invade! (See "The Men of the West") - RBW

Last updated in version 3.2
File: PGa028

Boum-Ba-Di-Boum

DESCRIPTION: French. Singer's mother wakes her at dawn and has her fetch water from the fountain. She talks with a cavalier. She asks, "What shall I say to mother?" "Just say to your mother / The fountain boiled today". Refrain: "Boum-ba-di-boum tra-la-la-la!"

AUTHOR: unknown

EARLIEST DATE: 1946 (Berry-FolkSongsOfOldVincennes)

KEYWORDS: foreignlanguage courting work humorous lover

FOUND IN: US(MW) Canada(Que) France

REFERENCES (2 citations):
Berry-FolkSongsOfOldVincennes, p. 74, "Boum-ba-di-boum!" (1 text + translation, 1 tune)
Additional: Edith Fowke and Richard Johnston, _Folk Songs of Quebec (Chansons de Quebec)_, Waterloo Music Company, 1957, pp. 34-35, "Boum Badiboum" (1 French text plus English translation, 1 tune)

NOTES [109 words]: The French word for what the fountain did is "brouillait" or "brouillee"; the editors of Berry-FolkSongsOfOldVincennes translate that as "boiled" but online translators say "blurred" or "scrambled". None of them make sense. I note, however, that Lead Belly's song...
"Scrambled Eggs" uses "brouille", but how would a fountain get scrambled? In any case, French for "the fountain boiled" is "la fontaine bouillie". - PJS

If it's a natural spring, the flow of water might, under certain circumstances, dramatically increase, causing the water to bubble and roil. I suspect this is the intent. I have no idea why this would be an excuse for delay, however. - RBW

Last updated in version 2.5
File: BerV074

**Bounce Upon Bess**

**DESCRIPTION:** The Irishman every night spends what he earns each day on Walker's "Bounce upon Bess." English porter and ale grow bad as they grow stale; this whisky improves with age. It's good in all weather. Give your sweetheart some and her heart will grow soft.

**AUTHOR:** unknown

**EARLIEST DATE:** 1839 (Croker-PopularSongsOfIreland)

**KEYWORDS:** drink nonballad

**FOUND IN:**

**REFERENCES (1 citation):**

*Croker-PopularSongsOfIreland*, pp. 86-88, "Bounce Upon Bess" (1 text)

**CROSS-REFERENCES:**

cf. "The Priest and His Boots" (tune, according to Croker-PopularSongsOfIreland)

**NOTES [149 words]:** Croker-PopularSongsOfIreland: "'Bounce upon Bess' seems to have been a cant term for strong whisky." Croker [explains the term by telling] a long story about a woman who had such strong liquor that "it knocked her down so flat, she couldn't stand after it." As in the song, the liquor was "Walker's best whisky.... The song is given from a manuscript copy, which has been in the Editor's possession upwards of twenty years [that is: before 1819]. Mr Walker was an eminent distiller in Cork." - BS

Despite Croker's improbable tale, my guess is that "Bounce upon Bess" is rhyming cant, perhaps inspired by hope of revenge upon Queen Elizabeth ("Bess"), during whose reign much of Ireland was conquered. The problem, with this theory, I admit, is that 'Bess' does not rhyme with any term for strong drink that I can think of except for "Guinness." Which obviously doesn't fit very well here.

- RBW

File: CrPS086

**Bounce, Bounce, Ball, Ball**

**DESCRIPTION:** "Bounce, bounce, ball, ball, Twenty lassies on the wall, One boy among them all, Bounce, bounce, ball, ball."

**AUTHOR:** unknown

**EARLIEST DATE:** 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

**KEYWORDS:** playparty

**FOUND IN:** New Zealand

**REFERENCES (1 citation):**

*Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren*, p. 118, "(Bounce, bounce, ball, ball, twenty lassies on the wall)" (1 text)

File: SuSm118C

**Bouncing Girl in Fogo, The**

**DESCRIPTION:** "There's a bouncing girl in Fogo that I am going to see... She is the sweetest colour of roses a soldier ever knew... You may talk about your Scotland girls, from Boston or the Strand, But you'll get no girl to suit you like the girls from Newfoundland"

**AUTHOR:** unknown

**EARLIEST DATE:** 1924 (England)

**KEYWORDS:** courting love separation derivative soldier

**FOUND IN:** Canada(Newf)

**REFERENCES (2 citations):**

*Peacock*, p. 354, "The Bouncing Girl in Fogo" (1 text, 1 tune)

**ADDITIONAL:** George Allan England, _Vikings of the Ice: Being the Log of a Tenderfoot on the
**Great Newfoundland Seal Hunt** (also published as _The Greatest Hunt in the World_), Doubleday, 1924, p. 235, "(no title)" (1 text)

ST Pea354 (Partial)

Roud #2800

**RECORDINGS:**

*Leo Halleran, "The Girls from Newfoundland" (on MUNFLA-Leach)*

*George Hatfield, "Girls of Newfoundland" (on MUNFLA-Leach)*

*Mrs. Wallace Kinslow, "The Bouncing Girl in Fogo" (on PeacockCDROM)*

*John Molloy, "Girls of Newfoundland" (on MUNFLA-Leach)*

*Henry Nash, "The Girls From Newfoundland" (on ITMA/CapeShoreNL)*

**CROSS-REFERENCES:**

cf. "The Yellow Rose of Texas" (theme, lyrics)

**NOTES [487 words]:** Peacock says "This is the only surviving fragment of a native love eulogy. Fogo is a strongly Irish community off the northeast coast of Newfoundland. The song probably dates from the World War I period."

Considering how close an adaptation the words are of "The Yellow Rose of Texas" [Roud in fact lumps them - RBW], it is strange that the tune has not also been used. The "Bouncing Girl" tune is in 6/8 time and is not at all related to "Yellow Rose."

As in Peacock, the tune of the MUNFLA-Leach songs is not "Yellow Rose of Texas."

While the Peacock version is a fragment, the MUNFLA-Leach Leo Halleran text has chorus and seven verses, and the girl is "a girl from St John's city." Bolstering the idea that the war here is World War I is that the singer used to take his girl to the "Nickel" on weekday nights, when movie ticket prices at the "Nickelodeon" were two-for-a-nickel (at least in the New York City of my parents). There is a promise, if the singer returns, "never more [to] part," but most of the song is to "keep the old flag flying and help to win the day."- BS

That Peacock's text is from World War I seems certain, since it refers to the Regiment, i.e. presumably the Royal Newfoundland Regiment, for which see "The Valley of Kilbride." However, England's text, which is both older and fuller than Peacock's, does not mention the regiment; where Peacock has "No fellow in this regiment knows her but only me," England has "No other fellow knows her, No masher only me!" The word "Masher" does not occur in the StoryKirwinWiddowson, but "mash" is a common Newfoundland pronunciation of "marsh"; Fogo Island is covered with small lakes and ponds. Although I suppose "masher" could also be a corruption of "marcher," which might be a soldier who marches. The man calls himself a hobo.

England's version also gives her a name, "Matilda Jane," and says that they will play the comb and jew's harp together as they sing the old songs.

Fogo is both an island and a town on the island; it is not obvious which one the song refers to. But it is certain that the town contributed its share in World War I. Pickett, p. 153, lists residents of Fogo who served in the Great War: 32 served in the Navy, of whom nine were casualties; 17 served in the Newfoundland Regiment, of whom eight are listed as casualties and one, Frank Lind, is described as "war hero." This from a town that, in 1911, had had 1065 residents (Pickett, p. 51)-RBW

The ITMA/CapeShoreNL tune and text, including the St John's reference, are close to the MUNFLA/Leach recordings. It's updated slightly in that the nickelodeon is replaced by movie. The notes to ITMA/CapeShoreNL also states that the tune is "Yellow Rose of Texas.6 I have been too quick to argue against that. DaCosta Waltz and Gene Autry recordings (see the Index entry for "The Yellow Rose of Texas") have tunes that may be the one the Newfoundland singers are following. - BS

**Bibliography**

- Pickett: Patrick Pickett, project editor,A History: Town of Fogo, Newfoundland, Seaside Retired Citizens Club, 1992

*Last updated in version 4.5*

File: Pea354
Bound Away on the Twilight

DESCRIPTION: "She's an iron ore vesel, a vessel of fame, She sails from Oswego and the Twilight's her name." The singer tells of sailing west to Marquette, where the singer's hands get sore loading ore. He proceeds to describe the voyage back east

AUTHOR: unknown

EARLIEST DATE: 1933 (collected from John S. Parsons by Walton)

KEYWORDS: sailor ship travel

FOUND IN: US(MA)

REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 122-124, "Bound Away on the Twilight" (1 text)

Roud #19839

RECORDINGS:

Ed Vandenberg, "Bound Away on the Twilight" (1955; on WaltonSailors; this version, with guitar accompaniment, seems to be sung by a revival singer, not an original informant)

NOTES [326 words]: The notes to Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors think this is based on "Red Iron Ore," which it obviously resembled thematically. The difficulty is that its form is more typical of "The Dreadnought" [Laws D13]. Of course, Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors's version of "Red Iron Ore" seems to use the tune of "The Dreadnought." But at least one other Great Lakes version of "Red Iron Ore," Dean-FlyingCloud's, uses the Derry Down tune. So we have a complicated question of dependence here, which Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors ignore. - RBW

Solomon Foster, who has researched this song in some detail, agrees with me that "The Dreadnought" is the more significant source, and has also worked to identify the ships in the song -- in the process finding its probable date:

Twilight (bark): http://greatlakeships.org/2895979/data?n=12
Launched 1865, enrolled Oswego 1867, no record for it after that. There's only one other Twilight in the database that's a bark (which the song specifies), and this is the one from Oswego (also specified in the song).

Walker (tug): http://greatlakeships.org/2897870/data?n=2
I'm not entirely happy with this one, but the only other Walker in the database was launched 1887, which would be really late IMO. This Walker was launched 1871 and seems to have spent time in Lake Huron, which is reasonably close to the Soo Locks that the Walker works in the song.

W. S. Lyons (Schooner): http://greatlakeships.org/2901885/data?n=1
This identification is rock solid, though it only appears in one line of the song, so I guess it's possible it's a later insert to the song. Anyway, the Lyons was launched in 1866 and was wrecked on October 11, 1871.

If we take these ship IDs at face value, then "Bound Away on the Twilight" must cover events which happened 1871, as that would have been the only year the Minne Walker and the Lyons were both active. - Solomon Foster, (RBW)

Last updated in version 5.0

File: WGM122

Bound Down to Newfoundland [Laws D22]

DESCRIPTION: Young Captain Stafford Nelson of the Abilene falls sick. Unable to get up on deck, he cannot navigate the ship, and none of the other sailors know the coast. Unable to reach Halifax, they wind up in Arichat, where the captain dies

AUTHOR: Captain Cale White

EARLIEST DATE: 1928 (Mackenzie-BalladsAndSeaSongsFromNovaScotia)

KEYWORDS: sea wreck disease death

FOUND IN: Canada(Mar,Newf)

REFERENCES (9 citations):
Laws D22, "Bound Down to Newfoundland"
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 156, "The Schooner Mary Ann" (1 text, 1 tune)
Peacock, pp. 905-906, "Bound Down for Newfoundland" (1 text, 1 tune)
Doerflinger-SongsOfTheSailorAndLumberman, pp. 201-203, "Bound Down to Newfoundland" (1 text, 1 tune)
Lehr/Best-ComeAndIWillSingYou 73, "The Schooner Mary Ann" (1 text, 1 tune)
Notably, the schooner in this story is Mary Ann, and the illness, which kills all but two, is smallpox. Smallpox seems to have been a recurring problem for Newfoundland—perhaps not surprising given their primitive public health system. As late as 1924, there was an outbreak on the Annie M. Parker, killing one man and putting others in hospital (Parsons, p. 203). Even more shockingly, since it involved a large, modern ship, in 1918, there was an outbreak of smallpox on the ship Florizel (Brown, pp. 6-7). I seem to recall reading of smallpox epidemics among sealers in the decades immediately before that as well.

This story has interesting similarities to the story of the clipper Neptune's Car, though that ship sailed around Cape Horn rather than in Canada. The story has been widely retold; I found versions Baker/AmHist; in Paine, p. 356; in Cordingly, pp. 109-115; and in Hoehling, pp. 11-12. Shortly before the Car was to set sail from New York to San Francisco in 1857, her first mate broke her leg. Captain Joshua Adams Patten was forced to sail with a mate hired by the shipping company. It turned out to be a bad decision; the mate may have been a ringer (Patten was racing two other ships around the Horn). Whatever the mate's reasons, he seems to have tried to slow the ship's passage. Patten had him arrested. But that left Patten as the only qualified navigator aboard—and he was suffering from tuberculosis (so Paine and Baker/AmHist; Hoehling calls it a "mysterious" ailment; Cordingly says that they thought at the time that it was pneumonia— but it also caused him to temporarily lose his sight, and later his hearing. I wonder if he didn't have a venereal disease). He tried to work two shifts, and eventually collapsed.

In a sense, the story of Neptune's Car was happier than this song. Salvation came in the form of Patten's wife, a teenager who was pregnant for the first time—but whom Joshua Patten had taught navigation on a previous voyage. With the help of the crew and the second mate (who could handle sail but could not navigate), she took over the ship, brought her through Cape Horn, and eventually got it to San Francisco. It was a slow passage, but they made it. Her name? Mary Ann.

But if the Neptune's Car made it to port, the story then reverts to what is found in this song: The captain did not survive. Joshua Patten, who was barely 30, died in mid-1857, and Mary Ann Patten, not yet 25, had contracted tuberculosis and died in 1861. (The ship itself outlived them; Neptune's Car was still in service, under the British flag, in 1870.)

The Neptune's Car doesn't seem to have had a particularly happy history. According to Cordingly, on a previous voyage under Captain Patton, she had been hit by lightning, causing several injuries. Mary Ann Patten helped nurse the injured—clearly she was a useful person to have around.

There were other instances of captain's wives helping to run ships, documented in Cordingly, p. 118fff. These do not seem to have been as well known.

The source of this song? Probably not. But one wonders if there might not have been a Neptune's Car song which mixed with the Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland version. - RBW

Bibliography

- Cordingly: David Cordingly, Women Sailors and Sailors' Women, Random House, 2001 (I use the undated, but later, paperback edition)
**Bound for Glory Noo**

DESCRIPTION: The singer is a "really saved" carter "wha loves the Lord and hates the drink." He used to whip and kick his horse. He was known by police "when drink set me aflame." "Withoot an oath I couldna speak." He's "bound for glory noo"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan3)

KEYWORDS: drink nonballad religious horse

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
- Greig/Duncan3 680, "Bound for Glory Noo" (1 text)

File: GrD3680

**Bound for the Promised Land**

DESCRIPTION: "On Jordan's stormy banks I stand And cast a wishful eye To Canaan's fair and happy land Where my possessions lie. I am bound for the promised land...." The rest of the song describes the wonders of the promised land.

AUTHOR: Words: Samuel Stennett

EARLIEST DATE: 1787 (source: Morgan)

KEYWORDS: religious nonballad

FOUND IN: US(Ap,SE)

REFERENCES (7 citations):
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 581, "I Am Bound for the Promised Land" (1 text)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 581, "I Am Bound for the Promised Land" (1 tune plus a text excerpt)
- Randolph 624, "I'm Bound for the Promised Land" (1 short text, 1 tune)
- Lomax/Lomax-FolkSongUSA 99, "Bound for the Promised Land" (1 text, 1 tune)
- Thomas-DevilsDitties, pp. 116-117, "Jordan's Stormy Banks" (1 short text, 1 tune)
- Arnett-IHearAmericaSinging, p. 98, "I Am Bound for the Promised Land" (1 text, 1 tune)


Roud #11897

RECORDINGS:
- Charles Butts Sacred Harp Singers, "Promised Land" (OKeh 45252, 1928)
- Harmon E. Helmick, "Bound for the Promised Land" (Champion 16744, 1934)
- Alfred G. Karnes, "I Am Bound for the Promised Land" (Victor 20840, 1927)
- Frank & James McCravy, "The Promised Land" (OKeh 40371, 1925)
- Old Southern Sacred Singers, "I Am Bound for the Promised Land" (Brunswick 161, 1927; Supertone S-2096, 1930)
- Singers from Stewart's Chapel, Houston, MS, "New Jordan" (on Fasola1)
- Turkey Mountain Singers, "I Am Bound for the Promised Land" (Victor 20942, 1927)
- Walker Brothers, "I'm Bound for the Promised Land" (Broadway 4121, c. 1932?)
- Frank Welling & John McGhee, "I'm Bound for the Promised Land" (Perfect 12780, 1932)

CROSS-REFERENCES:

ALTERNATE TITLES:
The Promised Land
NOTES [488 words]: Randolph describes his fragment ("I'm bound for the promised land, I'm bound for the promised land, Oh who will come an' go with me? I'm bound for the promised land") as a "jump-up song" which could be used as the chorus to several hymns. It is apparently used most often with "On Jordan's Stormy Banks."

The Sacred Harp lists no fewer than seven tunes ("Heavenly Port," "Jordan" [this not the same as the Missouri Harmony's "Jordan"], "Jordan's Shore," "My Home," "New Jordan," "Sweet Prospect," "The Promised Land") for Samuel Stennett's "On Jordan's Stormy Banks." The Missouri Harmony has it to the tune "Canaan."

One of those shape note tunes (according to the editors of Brown, quoting Jackson) is described as "practically identical with the old Scottish 'The Boatie Rows.'" The lyrics do fit "The Boatie Rows," but to declare any of the Sacred Harp tunes the same as "The Boatie Rows" appears an extreme stretch to me.

According to William Reynolds, Companion to Baptist Hymnal, Broadman Press, 1976, pp. 174, 376, the tune "Promised Land" was converted from minor to major to Rigdon M. McIntosh (a Methodist Episcopal musician, professor, and music publisher, 1836-1899), and this is now the Baptist tune for the piece.

According to Morgan, p. 53, Stennett's original title for his poem was "Heaven Anticipated."

John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), pp. 1091-1092, says that Stennett was "Grandson of Joseph Stennett [described as 'the earliest English Baptist hymn-writer whose hymns are now in [common use]']... and son of the Rev. Joseph Stennett, D.D., was born, most probably in 1727, at Exeter, where his father was at that time a Baptist minister. When quite young he removed to London, his father having become pastor of the Baptist Church in Little Wild Streets, Lincoln's Inn Fields. In 1748, Samuel Stennett became assistant to his father in the ministry, and in 1758 succeeded him in the pastoral office at Little Wild Street. From that time until his death, on Aug. 24, 1795, he held a very prominent position among the Dissenting ministers of London. He was much respected by some of the statesmen of the time, and used his influence with them in support of the principles of religious freedom.... In 1763 the University of Aberdeen conferred on him the degree of D.D...." He published sermons, pamphlets about the problems of Baptists in England, a few poems, "and contributed 38 hymns to the collection of his friend Dr. Rippon." Even Julian, who usually is generous with praise of hymnwriters, admitted "His poetical genius was not of the highest order," but lists 28 hymns from his pen. Based on their first lines, none of the others sound very interesting. - RBW

The Karnes recording is a hybrid; the words are "Bound for the Promised Land," but the tune is a direct lift from "Don't Let Your Deal Go Down." - PJS

Last updated in version 4.5

File: LxU099

Bound Steel Blues

DESCRIPTION: "I'm gonna leave you honey, I ain't gonna ride no train. I'm walking out, crawling, calling your name." "You'll see my picture on the wall ... won't be your daddy at all." "Some day you'll miss me but I won't come home no more"

AUTHOR: unknown

EARLIEST DATE: 1932 (StuffDreams1)

KEYWORDS: farewell home parting rambling separation travel nonballad lover

FOUND IN:

Roud #10627

RECORDINGS:

Bill Shepherd with Hayes Shepherd and Ed Webb, "Bound Steel Blues" (on StuffDreams1)

NOTES [54 words]: Three line blues: the first line is repeated -- more or less -- and the last line completes the thought.

The title of "Bound Steel Blues" is from the first verse, which I can't quite make out. It sounds to me like "Now I said now mama, I said go down in steel. When I think about my past time, Lord, I been a ... fool." - BS

Last updated in version 5.2

File: RcBoStBl
Bound to California

DESCRIPTION: Shanty. "Good-bye my lads good-bye, no one can tell me why. I am bound to California, to reap the shining gold. Good-bye, my lads, good-bye."

AUTHOR: unknown

EARLIEST DATE: 1927 (C. Fox Smith, _A Book of Shanties_)

KEYWORDS: shanty mining farewell gold

FOUND IN: US

REFERENCES (1 citation):

_Hugill-ShantiesFromTheSevenSeas_, p. 118, "Bound to California" (1 short text, 1 tune) [AbEd, o. 101]

Roud #11253

NOTES [22 words]: Hugill-ShantiesFromTheSevenSeas guesses this is of Negro origin. C. Fox Smith thinks it has some relationship to "Shallow Brown." - SL

File: Hug118

Bound to Go (I)

DESCRIPTION: "I built my house upon the rock, O yes, Lord, No wind, no storm can blow it down, O yes, Lord. March on, member, bound to go; Been to the ferry, bound to go...." The singer builds a stout house, picks sweet berries, and gathers in brothers and sisters

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad

FOUND IN: US(SE)

REFERENCES (3 citations):

_Allen/Ware/Garrison-SlaveSongsUnitedStates_, pp. 22-23, "Bound to Go" (1 text, 2 tunes)

_Scott-TheBalladOfAmerica_, pp. 202-203, "Bound to Go" (1 text, 1 tune)

_Darling-NewAmericanSongster_, pp. 323-324, "Bound to Go" (1 text)

Roud #11974

NOTES [17 words]: For the story of the men who built their houses on rock and sand, see Matt. 7:24-27; Luke 6:47-49. - RBW

_Last updated in version 2.4_

File: SBoA202

Boundless Mercy (Drooping Souls, No Longer Grieve)

DESCRIPTION: "Drooping souls, no longer grieve; Heaven is propitious. If in Christ you can believe, you will find him precious." "From his hands, his feed, his side Flows the healing balsam." "Boundless mercy, how it flows; Now I hope I feel it."

AUTHOR: Thomas Hastings?

EARLIEST DATE: 1838 (Knoxville Harmony)

KEYWORDS: religious nonballad

FOUND IN: US(SE)

REFERENCES (2 citations):

_Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3_ 528, "Drooping Souls, No Longer Grieve" (1 text)

_Chappell-FolkSongsOfRoanokeAndTheAlbermarle_ 95, "The Mourners Comfort" (1 short text, 1 tune)

Roud #11820

CROSS-REFERENCES:

cf. "Zion's Sons and Daughters"

ALTERNATE TITLES:

The Mourners Comfort

NOTES [120 words]: John Julian, editor, _A Dictionary of Hymnology_, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), p. 494, reports that the song "Drooping Souls, No Longer Mourn" first appeared in "Spiritual Songs" in 1831. This particular song is not explicitly attributed to Thomas Hastings (born 1784), but is "in his style," so he is the likeliest author. Is it the same song? I'd say so; it begins

Drooping souls! no longer mourn,
Bounty Jumper, The

DESCRIPTION: "Friends and jolly citizens, I'll sing you a song... It's all about a jumper, Old Donald was his name." Captured at last, he prefers death to revealing where his money is hidden. The jumper is condemned, executed, and buried.

AUTHOR: unknown

EARLIEST DATE: 1883 (Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia)

KEYWORDS: death execution money Civilwar

FOUND IN: US(MA,MW) Canada(Mar)

REFERENCES (3 citations):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 17, "The Bounty Jumper" (1 text, 1 tune)
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, pp. 92-93, "The Bounty Jumper" (1 text)
Dean-FlyingCloud, p. 101, "The Bounty Jumper" (1 text)

ST FSC017 (Partial)

Roud #1976

NOTES [284 words]: During the Civil War, the Union grew so desperate for men that it began to use drastic recruitment measures. One of these was the bounty -- paying a man a large sum (sometimes as much as $300) to enlist, and then giving him leave to go off and spend it. Naturally, a large number of men -- the "Bounty Jumpers" -- took the money and ran. The harsh punishment a captured jumper received did little to discourage the practice.

Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover), p. 75, articles "Bounty Broker" and "Bounty Jumper," describes how "Bounty Brokers," would sometimes encourage men to enlist, collect their bounty, desert, and repeat. "One man confessed to deserting 32 times and was sentenced to four years in prison [a very light sentence, considering that deserters were usually shot!]. The large bounty payent, rather than having the amount spread over the period of enlistment, was partly responsible for the high desertion rate of the Union Army, totaling 268,000 men" (meaning that probably between 5% and 10% of men inducted eventually deserted).

It appears there were at least three songs by this name, although this seems to be the only one that went into tradition. Edwin Wolf 2nd, American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870, Library Company of Philadelphia, 1963, p. 14, also lists one credited to J. Cross Casten, using the tune "Joe Bowers, which begins "My song is of a fast young man whose name was Billy Wires," and one called "The Bounty-Jumper #2" with no author but clearly a parody of "Just before the battle, mother," since it uses that as its first line. - RBW

Last updated in version 5.0

File: FSC017

Bounty, The

DESCRIPTION: "From Portsmouth Harbour we did set sail, The glass was high and foretold a gale, For fair Tahiti we sailed away...." They stop at many places before they reach Tahiti. Bligh forces the men to leave. Fletcher Christian rebels against Bligh.

AUTHOR: unknown

EARLIEST DATE: 1987 (Browne-FolkSongsOfOldHampshire)

KEYWORDS: ship sailor rebellion

HISTORICAL REFERENCES:
Apr 28, 1789 - Mutineers overthrow the command of William Bligh on HMS Bounty

FOUND IN:
REFERENCES (1 citation):
Browne-FolkSongsOfOldHampshire, pp. 32-36, "The Bounty" (1 text, 1 tune)
File: BrHa032

Bow Low, Elder
DESCRIPTION: "Bow low, Elder, Jesus lis-a-ning, Bow low, Elder, Jesus died." "When you see me on my knees, Raise me, Jesus, if-a you please." "When you see my coffin come, Then a-you know my soul's gone home."
AUTHOR: unknown
EARLIEST DATE: 1915 (Work-FolkSongOfTheAmericanNegro)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Work-FolkSongOfTheAmericanNegro, p. 74, "Bow Low, Elder" (1 text)
Roud #12068
File: FSAN074

Bow Wow Wow
DESCRIPTION: Primarily as tune used for various broadsides and late folk songs, recognized monotonous measures followed by arpeggios on a pentatonic scale. Chorus something like "Bow wow wow, all the dog did say to them was, Bow wow wow."
AUTHOR: unknown
EARLIEST DATE: 1859 (Chappell); before 1770 (according to Kidson; see note)
KEYWORDS: dancetune nonballad animal
FOUND IN: Britain
REFERENCES (1 citation):
Chappell/Wooldridge-OldEnglishPopularMusic II, p. 183, "The Barking Barber" (1 tune)
CROSS-REFERENCES:
cf. "Guy Fawkes" (tune)
cf. "Jog Along Till Shearing" (tune)
cf. "Row-Dow-Dow" (tune)
cf. "The Carrier's Song" (tune)
cf. "Joseph Tuck" (tune)
cf. "The Voyage to Australia" (tune, some lyrics)
cf. "Kumara Volunteers' Song" (tune)
SAME TUNE:
Guy Fawkes (File: LPnd084)
Jog Along Till Shearing (File: MA086)
Row-Dow-Dow (File: K354)
The Carrier's Song (File: FaE104)
Joseph Tuck (File: OpOx087)
Kumara Volunteers' Song (File: BaRo072)
The Voyage to Australia (File: AnSo029)
That's What's the Matter #3 ("New York is quite a little town") (Wolf-AmericanSongSheets p. 155)
The War Is Over Now ("The Cruel war is over; Peace has come again, sirs") (Wolf-AmericanSongSheets, p. 168)
Gombo Chaff (song about a character created by Thomas D. Rice; see the notes to "Jump Jim Crow")
The Court of Momus ("What a shabby Government you have; Some ground should be selected") (by Charles R. Thatcher) (Hoskins-GoldfieldBalladeer-LifeAndTimes-Charles-R-Thatcher, pp. 162-164)
Bryant's Ranges ("Oh, what a curious world is this, So various in its changes") (by Charles R. Thatcher) (N.B. not to be confused with Thatcher's "Bryant's Ranges O," which is a different song) (Anderson-GoldrushSongster, pp. 50-51; Anderson-ColonialMinstrel p. 39)
Chinamen In Court ("The Chinese are a curious rae, And there's a deal of sport") (by Charles R. Thatcher, in the "Colonial Minstrel") (Thatcher-ColonialMinstrel-Songsters, pp. 17-19)
The Dog Nuisance [Part 1] ("What a crusade's carried on against The canine population") (by Charles R. Thatcher, in the "Colonial Minstrel") (Thatcher-ColonialMinstrel-Songsters, pp. 6-7)
The Fight at the Rush ("Just read the papers, and you'll find From rows we're never quiet") (by Charles R. Thatcher, in "Thatcher's Colonial Songster") (Thatcher-ColonialMinstrel-Songsters, pp. 68-70)
Advertising ("The march of intellect just now Is really quite surprising") (by Charles R. Thatcher, in the "Victoria Songster") (Thatcher-ColonialMinstrel-Songsters, pp. 147-148)
English Imitations (As I rode own the Melbourne road -- 'Twas only the other morning") (by Charles R. Thatcher, in the "Victoria Songster") (Thatcher-ColonialMinstrel-Songsters, pp. 166-168; Anderson/Thatcher-GoldDiggersSongbook, pp. 55-56)
The Bendigo Milling Match ("Oh, you may talk of Bryan'ts run, And try to make us stare") (by Charles R. Thatcher) (Anderson/Thatcher-GoldDiggersSongbook, pp. 49-50)

Change: A Song of the Present Times ("This world's seen many changes, sirs since it was first created") (by John L. Zieber, fl. 1860) (Bodleian, broadside Harding B 18(79))
NOTES [316 words]: I've yet to find a complete text of this piece, which makes it hard to write a proper description. I'm not sure Bow Wow Wow, as a song in its own right, exists in tradition. But it was used for so many traditional songs (see the cross-references) that it clearly belongs here.

With regard to the date, Conrad Bladey sends me this useful material from Frank Kidson (I think; the references Conrad sent me required a user ID which I of course did not have):
"W]e may take the famous "Bow, wow, wow" as a typical example. The original song was a feeble production that first came into notice about 1760 or 1770. In a rather lame manner it showed in doggerel verse (no pun meant), how every class of humanity might be likened to the canine race. A barking chorus of "Bow, wow, wow!" with some "fol-diddle-dols" to fill up, gave every one a chance to join in. This is a specimen verse out of at least a dozen, all equally bad:
A swindler he's a sorry dog, he's always cheating;
A Frenchman he's a nimble dog, he runs from every beating;
The soldier he's a noble dog, in every rank and station,
And a sailor he's a hearty dog, as any in the nation.
Bow, wow, wow, etc.
Nevertheless the tune is good and it quickly took the public's fancy. The words underwent revision and were frequently sung. Then ,as a natural consequence, came "mew,mew, mew," in which with equal banality, the human race was compared to cats; this was publicly sung in 1788....
Dogs and cats banished, a classical flavour was imparted by a song written and sung by Collins in a table entertainment, about 1790. This was a sort of moral comic, ditty which dealt in scholastic fashion with the misfortunes of Belisarius its title was "Date obolum Belisario," and it was even worse than the original of the dogs. Then the tune changed a little, to fit more neatly other songs, which included "The Barking Barber" and others...." - RBW

Bow-Legged Rabbit
DESCRIPTION: A dance song: "Bow-legged rabbit, A box ankle Joe, Flea bite me so bad I can't dance no mo'."
AUTHOR: unknown
EARLIEST DATE: 1949
KEYWORDS: dancing nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Botkin-TreasuryOfSouthernFolklore, p. 709, "Bow-Legged Rabbit" (1 text, 1 tune)
File: BSoF709

Bowery, The
DESCRIPTION: "The Bowery... They say such things and they do strange things... I'll never go there any more." Misadventures of a "new coon in town" who doesn't understand the street talk. He tells a babbling barber to "cut it short" and has his head shaved.
AUTHOR: Words: Chas. H. Hoyt/Music: Percy Gaunt (source: sheet music)
EARLIEST DATE: 1951 (MUNFLA-Leach); 1892 (sheet music, Percy Gaunt and Charles H Hoyt)
KEYWORDS: fight violence humorous wordplay Black(s) hair
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
**Bowes Tragedy, The**

DESCRIPTION: "Let Carthage Queen be no more The subject of our mournful song." Roger Wrightson of Yorkshire courts Martha Railton. The parents oppose the lovers and keep them separate. After a year, he dies of love. She dies soon after. Parents are warned

AUTHOR: unknown

EARLIEST DATE: 1847 (Denham, according to Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland)

KEYWORDS: love courting separation mother father death reunion burial warning

FOUND IN:

REFERENCES (1 citation):
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 326-333, "The Bowes Tragedy" (1 text)

ST BeCo326 (Partial)

NOTES [26 words]: The "Carthage Queen" of the first line is Dido, who died for love of Aeneas. that reference alone seems to prove that this is not of traditional origin.... - RBW

Last updated in version 2.8

File: BeCo326

**Bowl of Green Peas, The**

DESCRIPTION: "I'll sing you a ditty Of a fair maid so pretty Who lives from the city Some seventeen miles." The singer went to court "Mariar" in a briar. When he asked to wed, she smashed a bowl of green peas over his head. Now his friends are always offering him peas

AUTHOR: unknown

EARLIEST DATE: 1934 (Randolph)

KEYWORDS: love courting marriage humorous

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 378, "The Bowl of Green Peas" (1 text)

Roud #7629

File: R378

**Bowling Green**

DESCRIPTION: "Wish I was in Bowling Green sittin' in a chair, One arm 'round my pretty little miss, the other 'round my dear." The singer offers to let her man go, wishes she were a bumblebee who could settle on her man, and sets out to ramble because she has no home

AUTHOR: unknown
Boy and the Mantle, The [Child 29]

DESCRIPTION: A boy enters King Arthur's court wearing a rich mantle. He offers the mantle to whichever woman proves virtuous (the appearance of the mantle will show who is chaste and who is not). Only one woman in the court proves virtuous.

AUTHOR: unknown

EARLIEST DATE: before 1750 (Percy folio)

KEYWORDS: clothes infidelity magic

FOUND IN:

REFERENCES (11 citations):
Child 29, "The Boy and the Mantle" (1 text)
Hales/Furnival-BishopPercysFolioManuscript, volume II, pp. 301-311, "Boy and Mantle" (1 text)
Percy/Wheatley-ReliquesOfAncientEnglishPoetry III, pp. 3-12, "The Boy and the Mantle" (1 text); cf. pp. 315-323, "The Boy and the Mantle" (a rewritten version)
Flanders-AncientBalladsTraditionallySungInNewEngland1, pp. 257-264, "The Boy and the Mantle" (1 text, from "The Charms of Melody" rather than tradition)
Leach-TheBalladBook, pp. 113-118, "The Boy and the Mantle" (1 text)
Quiller-Couch-OxfordBookOfBallads 17, "The Boy and the Mantle (A Ballad of King Arthur's Court)" (1 text)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 89-95, "The Boy and the Mantle" (1 text)
DT 29, BOYMANT1

ADDITIONAL: Melissa M. Furrow, _Ten Bourdes_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2013, pp. 130-140, "The Boy and the Mantle" (1 text, with a different set of emendations from Child's)
Roud #3961

CROSS-REFERENCES:

NOTES [1071 words]: According to Fowler, p. 158 n. 25, this is one of eighteen ballads in the Child collection found only in the Percy Folio. Furrow, p. 131, follows Fowler in thinking it goes back to the Middle Ages, although the only evidence for this are a few lines which do not rhyme properly in seventeenth century English but which would in Middle English or which would rhyme if an archaic word were used.

The custom in Arthur's court of always having an entertainment before dinner (at least on a high day) occurs also in the (somewhat earlier) "Sir Gawain and the Green Knight," Stanza 4 (lines 85-106) -- a story in which, interestingly, it is the *man's* fidelity which comes under attack. We also find a variant on it in "A Gest of Robyn Hode" [Child 117], where Robin and his men ask their involuntary guests for tales.

The contest over women's fidelity is common in folklore; in the Child canon, cf. e.g. "The Twa Knights" [Child 268]. Flanders-AncientBalladsTraditionallySungInNewEngland mentions the French fabliau Le Mantel Mautailie (which is also the first analog mentioned in Child's notes) and von Zatzikhoven's Lanzelet. GArentt-IHearAmericaSinging/Gosse, volume I, p. 300, also believe this
ballad derived from a French fabliau, though they do not specify the particular tale. Lacy, p. 155, notes thematic parallels to *The Romance of Sir Corneus* of c. 1450. Derek Brewer, "The International Popular Comic Tale," mentions a piece called "The Cokwold's Dance" (known from an early sixteenth century copy) in which men at Arthur's court "must drink from a bugle horn, and a cuckold is bound to spill the drink. King Arthur himself spills the drink, but 'he has no gall,' though the queen is ashamed. The other cuckolds dress in scarlet and dance" (Heffernan, p. 134). "Sir Corneus" and "The Cokwold's Dance" are in fact the same tale (Furrow, p. 111), preserved exclusively in Oxford, Bodleian Library, MS Ashmole 61 (Bodleian 6922). There are edited versions in Furrow, pp. 118-124 and Shuffleton, pp. 164-170.

In Chaucer, we find in the ending of the misogynist Clerk's Tale mention (p. 152, line 1188 in Chaucer/Benson) of the Chichevache, a creature which supposedly ate only virtuous women and hence was always close to starvation (Barbes/Riches, p. 41); the creature was also mentioned by Lydgate. The name is French, meaning "lean cow" (Rossignol, p. 82).

Lupack, p. 121, notes that *Le Mantel* has the ladies of Arthur's court try the mantle, "and it fits all of them poorly though in different ways -- ways which are sometimes related, in fairly crude jokes, to the manner of the woman's infidelity."

Even Malory's Morte D'Arthur has a drinking horn that reveals unchaste women, which Morgan le Faye intended for Arthur but ended up with King Mark of Cornwall (Furrow, p. 112).

Child gives extensive Arthurian parallels to what happens in this ballad, but these are so exhaustingly long that he perhaps gives too little attention to other tests of fidelity. The Bible, for instance, offers a rather dreadful example, in which a man who suspected his wife of infidelity (but not a wife who suspected her husband) could haul her before a priest, force her to drink the "water of bitterness" (which was carefully prepared to have a high probability of being full of dangerous bacteria), and wait to see if she got sick. If she did, she was guilty of adultery; if she didn't, she was clear (Numbers 5:11-31). So, apparently, you could fool around all you wanted as long as you had a strong immune system.

And it is true that Arthurian versions are common; Ernest Hoepffner wrote (reprinted on p. 356 of Brengle), "Though stories of chastity tests are spread far and wide, and though the *Lay du Cor* was not derived directly from the Welsh, it may be significant that all medieval versions of the horn test are set in Arthur's banquet hall, and that the hero bears a name renowned in Wales and Brittany."

A possible source for the early Welsh versions of this tale is found in the Mabinogion, in the tale of Math son of Mathonwy. In the middle of the tale, for complicated reasons, Math and his colleagues need to find a virgin. Gwydion suggests Arianrhod daughter of Don, Math's niece. Math asks if she is a virgin, and she answers "I do not know but that I am" (in the translation of Mabinogion/Gantz, p. 106. The incident is a little less than half way through the story). Math sets his wand on the ground and orders her to step over it to test her. In doing so, she "drops" a child, whom Math arranges to be baptized under the name Dylan; he would later be killed by one of his uncles. Curiously, the rest of the story never seems to come out, but the parallel to the tests of fidelity is clear.

For other examples of a magic device to test fidelity, see the notes to "Bonny Bee Hom" [Child 92]. The theme of the "wise child," who speaks up and challenges authority, is also very old. Moore, p. 88, notes a version in the *Thousand and One Nights*, as well as a Mongolian analog. And the reason that Moore brings it up is that these tales are similar to the story of Susanna in the deuterocanonical/apocryphal addition to the book of Daniel. In that tale, the wise child is Daniel, and he actually is a young man, but it has been speculated that the tale of Daniel's intervention might be based on a "wise child" story. Since the tale of Susanna is known to have been in existence in the second century C.E., and probably was in existence in the first century B.C.E., and the folktale on which it is based is presumably even older, the "wide child" motif must be very ancient indeed -- although it is not absolutely clear that this ballad is derived from any of those other versions.

Incidentally, the Sir Craddoccke (Caradoc) of this song makes a brief appearance in Gilbert and Sullivan: In *The Pirates of Penzance*, the Modern Major General tells us that "I know our mythic history, King Arthur's and Sir Caradoc's"; one suspects Gilbert got it from Percy (the notes in Gilbert/Sullivan/Bradley, p. 118, appear to contain a reference to this song). Nor is this the only use of the idea in more modern writings; Lupack, pp. 123-124, mentions several retellings of the tale, including an 1844 anonymous American text, "A Romaunt of the Tyme of Gud Kynge Arthur Done Into English from an Authentic Version" which claimed no author except "a Daughter of Eve," plus Stephen Jackson's 1903 "The Magic Mantle." - RBW

Bibliography

- Barber/Riches: Richard Barber and Anne Riches, *A Dictionary of Fabulous Beasts,*
Boy He Had an Auger, A

DESCRIPTION: "A boy, he had an auger, It bored two holes at once; A boy, he had an auger, It bored two holes at once. And some were eating popcorn, And some were eating pickles (Spoken:) And the 'G' is silent as in 'fish.'"

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: nonsense nonballad technology wordplay

FOUND IN: US

REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, p. 343, "A Boy He Had an Auger" (1 text, 1 tune)

CROSS-REFERENCES:

cf. "Louisiana Lowlands" (another parody of "The Golden Vanity" verse beginning "Some were playing cards and some were playing dice")

NOTES [58 words]: The only part of this I'll try to explain is the line about "the 'G' is silent as in 'fish.'" This may go back to Shaw, who proposed to spell the word fish "ghoti." Other verses and other conclusions (e.g. "The Q is silent as in electricity") make even less sense. This may, I suppose, have been *very* loosely inspired by "The Golden Vanity." - RBW

File: San343

Boy Killed by a Falling Tree in Hartford

DESCRIPTION: Young Isaac Alcott, newly arrived in Hartford, goes riding. He goes to "cut some
timber for a sled" and is hit by a falling branch. Found many hours later, it is too late to save his life. His funeral is described; the song ends with a moralizing stanza

AUTHOR: unknown
EARLIEST DATE: 1953 (Flanders/Olney-BalladsMigrantInNewEngland)
KEYWORDS: death burial mourning injury warning
FOUND IN: US(NE)
REFERENCES (1 citation):
Flanders/Olney-BalladsMigrantInNewEngland, pp. 167-169, "Boy Killed by a Falling Tree in Hartford" (1 text, 1 tune)
ST FO167 (Partial)
Roud #4680
CROSS-REFERENCES:
cf. "Harry Dunn (The Hanging Limb)" [Laws C14] (plot) and references there
File: F0167

**Boy on the Land, The**

DESCRIPTION: Little boy, working on the land, is given an old coat, "old stiff collar button'd to the throat." Second, he's given an old gun; "Sometimes she gave fire, sometimes she gave smoke, She gave my shoulder the devil's own poke"
AUTHOR: unknown
EARLIEST DATE: 1917 (Cecil Sharp collection)
KEYWORDS: farming work worker
FOUND IN: US(Ap)
REFERENCES (1 citation):
Sharp-EnglishFolkSongsFromSouthernAppalachians 164, "The Boy on the Land" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Kerry Recruit" (hints of plot)
NOTES [64 words]: This is a conundrum; from the fragmentary text it's not clear whether the boy gets the coat and gun for his agricultural work or because he's been conscripted into the army. If the latter, just possibly "The Kerry Recruit" is related, but it's all very tenuous. - PJS
Roud in fact lumps them, but until we find some sort of substantial version, it will be hard to prove either way. - RBW
File: ShAp2164

**Boy That Found a Bride, The (Fair Gallowa')**

DESCRIPTION: The singer, born in Gallowa', has taken to rambling when he sees a beautiful girl. He courts her urgently until he must return home. He asks her to marry him before he takes to the road. After some hesitation, she agrees; they marry and live in Gallowa'
AUTHOR: unknown
EARLIEST DATE: 1868 (Poet's Box broadside, according to Greig/Duncan5)
KEYWORDS: home rambling marriage
FOUND IN: Ireland Britain(Scotland(Aber))
REFERENCES (3 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H665, pp. 454-455, "The Boy that Found a Bride" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #167, pp. 1-2, "Fair Gallowa" (1 text)
Greig/Duncan5 949, "Fair Gallowa" (2 texts, 1 tune)
Roud #6300
NOTES [28 words]: Apparently broadside Bodleian, 2806 c.11(43), "Fair Galloway" ("It was in the month of August"), unknown, no date is this song but I could not download and verify it. - BS
Last updated in version 2.5
File: HHH665

**Boy the Burned in the Berryville Jail. The**

DESCRIPTION: "My name is Floyd Eddings the son of old Dock, He truly disowned me but I am one of his flock." Eddings turns robber, is arrested, and is imprisoned. His father won't help. The jail
catches fire; the jailor does not rescue him; the jail burns around him

AUTHOR: unknown
EARLIEST DATE: 1952 (High-OldOldFolkSongs)
KEYWORDS: robbery father prison fire
FOUND IN: US(Ap)
REFERENCES (1 citation):
High-OldOldFolkSongs, pp. 27-28, "The Boy That Burned in the Berryville Jail in 1888" (1 text)
Roud #15764
ALTERNATE TITLES:
Flor Ednings
NOTES [181 words]: According to the web site for Carroll County, Arkanses, where Berryville is located, "In 1887, a young inmate named Floyd Eddings set fire to the Berryville Jail and it burned to the ground. Floyd was a troublemaker and the son of a well-respected physician in Carrollton. He had been jailed in Berryville for breaking into a store in Carrollton and stealing an overcoat. In his effort to burn a hole in the wall of the jail, he was unable to escape as he had planned, and was the sole victim of the blaze."
There are at least three collections of this (by Fred High of Berryville, Arkansas, in the northwestern part of the state; by "Mr. Alford" of Delmar, Arkansas, a short distance to the east, and by "Mrs. Rubibow" of Seligman, Missouri, in the southwestern part of that state), plus a version sung by Neal Morris at Mountain View (which might be a revival version). Curiously, the transcriptions give different names for the victim (Floyd Eddings, Floyd Edings, Flor Ednings), but the rest of the text seems to be almost the same. I suspect an undiscovered broadside somewhere. - RBW
Last updated in version 3.3
File: Hogh027B

Boy's Best Friend Is His Mother, A

DESCRIPTION: "While plodding on our way, the toilsome road of life, How few the friends that daily there we meet" but "A boy's best friend is his mother," "So cherish her with care, and smooth her silvery hair." All will eventually learn this lesson.

AUTHOR: unknown
EARLIEST DATE: 1966 (Huntington-FolksongsFromMarthasVineyard)
KEYWORDS: mother love friend nonballad
FOUND IN: US(NE)
REFERENCES (1 citation):
Huntington-FolksongsFromMarthasVineyard, pp. 69-70, "A Boy's Best Friend Is His Mother" (1 text, 1 tune)
Roud #1756
File: HuVi069

Boyndlie Road

DESCRIPTION: "The year 1803 Our gentlemen did all agree To make a live road o'er the lea Out through the haughs o' Boyndlie." When nothing was being done Forbes made a plan and he and a few men fought "our esquires ... to make the roads thro' Boyndlie"

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan3)
KEYWORDS: commerce travel
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #8, p. 3, ("'Twas in the year eighteen hundred and three") (1 fragment)
Greig/Duncan3 459, "Boyndlie Road" (1 text)
Roud #5962
CROSS-REFERENCES:
cf. "The Buchan Turnpike" (subject: road building)
NOTES [19 words]: Greig: "We give a few verses of the homely rhyme." Greig gives the first four verses reported in Greig/Duncan3. - BS
Last updated in version 2.4
Boyndlie's Braes

DESCRIPTION: "Boyndlie's banks and braes are steep And decked wi' flo'ers o mony a hue...." "There does dwell my bonnie Nell... And I cam' ower frae Aberdour To lat her taste my fruits sae rare." He is young and poor, but they expect to keep company in the future

AUTHOR: John Anderson of Upper Boyndlie (d.c.1870) (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

EARLIEST DATE: 1908 (Greig/Duncan4)

REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #21, pp. 1-2, "Boyndlie's Braes"; "Folk-Song in Buchan," pp. 36-37, "Boyndlie's Braes" (2 texts)
Greig/Duncan4 718, "Boyndlie's Braes" (2 texts, 1 tune)
Ord-BothySongsAndBallads, p. 88, "Boyndlie's Braes" (1 text)

Roud #5585

CROSS-REFERENCES:
cf. "Drumdelgie" (tune, per Ord-BothySongsAndBallads)
cf. "The Barnyards o' Delgaty" (tune, per Greig/Duncan4)

Boyne Water (I), The

DESCRIPTION: "July the First in Ouldbridge Town there was a grievous battle...." The song describes William's attack on the Irish positions at the Boyne. The listeners are reminded that the "Protestants of Drogheda have reason to be thankful"

AUTHOR: unknown

EARLIEST DATE: 1798 (_Constitutional Songs_, according to Zimmermann)

LONG DESCRIPTION: "July the First in Oldbridge town there was a grievous battle." William, shot in the arm, refused Schomberg's advice to avoid personal involvement. "William said, 'He don t deserve the name of Faith's Defender, Who would not venture life and limb to make a foe surrender'." When Schomberg was killed William "would be the foremost; 'Brave boys,' he said, 'be not dismayed, for the loss of one commander, For God will be our King this day, and I'll be general under.'" He rescued the Protestants of Drogheda who had been tried at the Millmount. The French left Duleek for Dublin, setting the fields on fire as they fled. William let his men rest rather than pursue the French. "sheathe your swords and rest a while, in time we'll follow after."

KEYWORDS: battle Ireland royalty rebellion

HISTORICAL REFERENCES:
1685-1688 - Reign of James II (James VII of Scotland), the last Catholic king of Britain
1688 - Glorious Revolution overthrows James II in favour of his Protestant daughter Mary II and her husband and first cousin William III of Orange
Mar 12, 1689 - James arrives in Ireland and begins, very hesitantly, to organize its defense.
April-July, 1689 - Siege of Londonderry. James’s forces fail to capture the Protestant stronghold, leaving Ireland still "in play" for William
August, 1689 - Marshal Schomberg brings the first of William's troops to Ireland. James continues to be passive, allowing more troops to reinforce them
March, 1690 - James receives reinforcements from France but still does nothing
June 14, 1690 - William lands in Ireland
July 1, 1690 - Battle of the Boyne. William III crushes the Irish army of James, at once securing his throne and the rule of Ireland. Irish resistance continues for about another year, but Ireland east of the Shannon is his, and the opposition is doomed.

FOUND IN: Ireland US(MW)

REFERENCES (6 citations):
Hayward-UlisterSongsAndBalladsOfTheTownAndCountry, pp. 117-119, "The Battle of the Boyne" (1 text, mixing this and "The Boyne Water (I)"
Galvin-IrishSongsOfResistance, p. 15, "The Boyne Water" (1 partial text)
Brewster-BalladsAndSongsOfIndiana 72, "The Battle of the Boyne" (2 texts, one short and from tradition, the other an excerpt from Peter Buchan's 1817 text; it is probably this version, since it
mentions William's injury and title as Faith's Defender, but it's too fragmentary to be sure)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 302-307, "The Battle of the Boyne" (1 tet, 1 tune)
Korson-PennsylvaniaSongsAndLegends, pp. 46-47, "The Battle of Boyne Water" (1 fragment, 1 tune, a probable Protestant parody since it contains the line "Ten thousand Micks got killed with picks At the battle of the Boyen Water")
DT, BOYNWATR
Roud #795
BROADSIDES:
Bodleian, Harding B 11(186), "Battle of the Boyne. Enniskillen, Aughrim, Boyne, Derry, 1690"
("July the first in Òldbridge town," The Poet's box (Glasgow), 1854
CROSS-REFERENCES:
cf. "The Battle of the Boyne (I)" (subject: The Battle of the Boyne) and references there
cf. "The Battle of the Boyne (II)" (lyrics)
NOTES [1041 words]: The cross reference in broadside Bodleian Harding B 11(186) implies that there is a previous song as source of the tune.
Three ballads seem confused: the most commonly recorded "The Boyne Water (I)," the "old version," "The Boyne Water (II)," and Colonel Blacker's "The Battle of the Boyne." The three are clearly distinct though Roud currently numbers both "Boyne Water" ballads as #795 and Colonel Blacker has been named by some as author of "The Boyne Water (I)" for more than 100 years. While this discussion may not settle the confusion, it may provide a fair starting point.
Zimmermann, pp. 300-301, says "An old ballad on this subject, known as 'The Boyne Water' [II], was later replaced by a shorter one entitled 'The Battle of the Boyne' [I]. Gavan Duffy gave a fragment of the old version in 1845, and Rev Abraham Hume published the whole ballad - nineteen stanzas - in 1854 [Smyth/Bush/Long-OrangeLark 9 has twenty]. The shorter version was then said to have first appeared in 1814, which is not true, as it is found in song books printed in the 1790's [Fn 28] For instance in *Constitutional Songs*, 1798 [when Colonel Blacker was 21 years old], pp. 9-12"
Duffy (Charles Gavan Duffy, editor, The Ballad Poetry of Ireland (1845)) prints (I) as an anonymous "Old Ballad" though he knew Colonel Blacker's work and included Blacker's "Oliver's Advice" in his book. He comments that "This version of the 'Boyne Water' is in universal use among the Orangemen of Ireland, and is the only one ever sung by them. But that it is not the original song, written a century and a half ago, is perfectly certain" [p. 144] In Note A to the Appendix he prints the fragments. He comments that "They appear to us infinitely more racy and spirited than anything in the song which has strangely superseded them."
H. Halliday Sparling, *Irish Minstrelsy* (London, 1888), reprints Duffy's texts and some of Duffy's comments. On page 509 he writes of his "Battle of the Boyne" that it is the "accepted version of this famous song which is sung at Orange meetings; wrongly attributed to Colonel Blacker"; on p. 495 he notes "The 'Battle of the Boyne' is wrongly attributed to him; he wrote a poem of that name, but not the famous song."
As Sparling noted, Colonel William Blacker (1777-1855) did write a poem on the subject which Hayes printed in 1855 (Edward Hayes, *The Ballads of Ireland* (Boston, 1859 (reprint of 1855 London edition)), Vol I, pp. 210-211) and O'Connor reprinted in 1901. I don't know that it was ever sung; it is included in the Index to help clear up the confusion.
The Index entry for each of the three ballads includes a LONG DESCRIPTION that should eliminate any thought that the three are related. The texts of Duffy's fragments (II) and Colonel Blacker's poem are included in the Supplemental Tradition Text File; the text of (I) is available at a Digital Tradition site.
Versions of (I) and (II) share only the two lines of William's comment on the death of Schomberg ("He says, 'my boys, feel no dismay at the losing of one commander For God shall be our king this day, and I'll be general under.'") though Smyth/Bush/Long-OrangeLark 9 (II) replaces them ("I'll go before and lead you on-Boys use your hands full nimble; With the help of God, we'll beat them all, And make their hearts to tremble.") Colonel Blacker's poem shares no lines with the other two. Of the songs collected since Duffy I know of only one that is clearly the "old version," Art Rosenbaum, in *Folk Visions & Voices* (1983) prints "King William, Duke Shambo, collected in Georgia in 1980 (p. 65). The last two verses of Hayward-UlsterSongsAndBalladsOfTheTownAndCountry are from "the old version": the Prince Eugene reference and "Now, praise God, all true Protestants ..." [see the Supplemental Tradition Text File].
The common fragment (for example, George Korson, Pennsylvania Songs & Legends)
They fought with clubs and they fought with stones, King William on a charger,
"He says now boys, don't be dismayed on losing a commander"
On and on the battle raged, 'til caught by the fearful slaughter
Ten thousand Micks got killed with sticks at the Battle of Boyne Water
might be from either version (I) or (II). - BS
The Battle of the Boyne was nearly the last gasp of fighting directly connected with the Glorious Revolution of 1688. James II, having been forced to abdicate, fled, but returned to Ireland to try to regain his throne. William of Orange gathered an army and followed.

James showed some military sense in choosing his position along the Boyne; William's army was larger, better equipped, better trained, and better disciplined. The only Jacobite hope was to hold a strong defensive position. But this wasn't enough; the English and their allies quickly got across the Boyne, and from then on, the battle was little more than a rearguard action by Irish cavalry against the advancing English.

In the aftermath, the power of the Old Ireland, and of the Old English who were the primary Irish leaders from the time of Henry II to that of Elizabeth -- already much diminished by Cromwell -- was completely and finally broken.

For a fuller description and background, see the notes to "The Battle of the Boyne (I)."
The Hoagland text includes several scriptural references. Nabal of Carmel lived during the time of King Saul of Israel, and David's rebel band asked him for protection money. (The Bible doesn't say so straight out, but that's what it was.) Nabal refused; his wife Abigail paid behind his back, then told him; it sounds as if he had a stroke and died a few days later. The story occupies most of 1 Samuel 25.

The reference to Zerubbabel as deliverer is strange; Zerubbabel led one of the several Jewish returns to Jerusalem after the Babylonian Captivity, and was the secular leader who started the building of the Second Temple -- but, if we piece together the data in Ezra, Haggai, and Zechariah together, he wasn't around at the end. And he was too young for a natural death to have been likely. The best guess is that the Persian authorities thought him a rebel and removed him. - RBW
Last updated in version 5.3
File: PGa015

Boyne Water (II), The

DESCRIPTION: "July the First, of a morning clear, on thousand six hundred and ninety, King William did his men prepare...." The forces of James and William clash; Schomberg is killed; William's forces win the battle; Protestants are urged to plaise God
AUTHOR: unknown
EARLIEST DATE: 1845 (Duffy)
LONG DESCRIPTION: July the First, of a morning clear," 1690, King William and 30000 men faced King James near the Boyne. They advanced to "Lilibalero." When Duke Schomberg was killed William said, "my boys, feel no dismay at the losing of one commander For God shall be our king this day, and I'll be general under." William's forces formed a body bridge to cross the Boyne. Dermot Roe fled. Lord Galmoy advanced but "never three from ten of them escaped." The French were battered. Prince Eugene advanced against James's forces who ran away because "the brandy ran so in their heads." The Enniskillen men were restrained from following the fleeing Jacobite forces; in contrast, though James would have tried to restrain them, "had the Papists gain'd the day, there would have been open murder."
KEYWORDS: battle Ireland royalty rebellion drink
HISTORICAL REFERENCES:
1685-1688 - Reign of James II (James VII of Scotland), the last Catholic king of Britain
1688 - Glorious Revolution overthrows James II in favour of his Protestant daughter Mary II and her husband and first cousin William III of Orange
Mar 12, 1689 - James arrives in Ireland and begins, very hesitantly, to organize its defense.
April-July, 1689 - Siege of Londonderry. James's forces fail to capture the Protestant stronghold, leaving Ireland still "in play" for William
August, 1689 - Marshal Schomberg brings the first of William's troops to Ireland. James continues to be passive, allowing more troops to reinforce them
March, 1690 - James receives reinforcements from France but still does nothing
June 14, 1690 - William lands in Ireland
July 1, 1690 - Battle of the Boyne. William III crushes the Irish army of James, at once securing his
throne and the rule of Ireland. Irish resistance continues for about another year, but Ireland east of the Shannon is his, and the opposition is doomed.

FOUND IN: Ireland US(SE)

REFERENCES (10 citations):
Smyth/Bush/Long-OrangeLark 9, "The Boyne Water" (1 text, 1 tune)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 117-119, "The Battle of the Boyne" (1 text, mixing this and "The Boyne Water (I)"
Graham-TheOrangeSongster, p. 8, "The Boyne Water" (1 text, 1 tune)
Rosenbaum-FolkVisionsAndVoices, pp. 64-65, "King William, Duke Shambo" (1 text, 1 tune)
ADDITIONAL: Charles Gavan Duffy, editor, The Ballad Poetry of Ireland (1845), pp. 248-249, "The Boyne Water"
Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 249-250, "The Boyne Water"
Charles Sullivan, ed., Ireland in Poetry, pp. 105-106, "The Boyne Water" (1 text)

ST PGa014 (Partial)
Roud #795

CROSS-REFERENCES:
cf. "The Battle of the Boyne (I)" (subject: The Battle of the Boyne) and references there
cf. "King William and King James" (story and some text; tune similar)
NOTES [500 words]: "[On the Duleek road during the retreat, there was a small riot when some men broke ranks and smashed open barrels of spirits and proceeded in a number of cases to become very drunk]" (source: Michael McNally, _Battle of the Boyne 1690: the Irish Campaign for the English Crown_ (Oxford, 2005), p.86). For another ballad with the theme of drink after a loss see "The Boys of Wexford."

Viscount Galmoy's mounted regiment joined the French brigade, Maxwell's dragoons and Sarsfield's horse. When James left the field Sarsfield's and Maxwell's regiments were sent to protect him, leaving Galmoy's among the inadequate force left to counteract the Williamite cavalry. (source: McNally, p. 86)

I found no reference in McNally to McDermott Roe or Prince Eugene of Savoy in this battle. [Since McDermott Roe lived in the era of the Defenders, a century after the Boyne, he obviously was not there. Eugene was at least alive at this time, but he was making his reputation in Italy at the time. I think this is an extended confusion -- Eugene worked with Marlborough, and Marlborough with William III and Anne. - RBW]

Of the songs collected since Duffy I know of only one that is clearly the "old version." Art Rosenbaum, in _Folk Visions & Voices_ (1983) prints "King William, Duke Shambo, collected in Georgia in 1980 (p. 65).

The last two verses of Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 117-119, "The Battle of the Boyne" [version I] are from "the old version": the Prince Eugene reference and "Now, praise God, all true Protestants,..."

Was Prince Eugene at the Battle of the Boyne? McNally, quoted above, does not mention him. Neither does Ellis [Peter Barresford Ellis, _The Boyne Water: the Battle of the Boyne, 1690_ (London, 1976)], nor Plunket [ascribed to Nicholas Plunket, _Derry and the Boyne: a contemporary Catholic account of the Siege of Derry, the Battle of the Boyne, and the general condition of Ireland in the Jacobite war_ (Belfast, c1990)]. McKay says, "soon after the [antiFrench coalition] alliance was signed [June 1690] Eugene, now promoted to general of cavalry, arrived in Turin with his close friend Commercyr to take command of five regiments of Imperial troops being transferred to Italy"; he fought against the French at Staffarda 18 August 1690 [Derek McKay, _Prince Eugene of Savoy_ (London, c1977), pp. 33, 270.] - BS
(I have also checked several sources for the Boyne, including notably G. A. Hayes-McCoy, _Irish Battles: A Military History of Ireland_, Barnes & Noble, 1969, 1997, and none of them mention Eugene being at the Boyne. It is clear he was not. Possibly the song was inspired by one of the Wild Geese who later fought against Eugene on the continent? - RBW)

For background on the Battle of the Boyne, see "The Battle of the Boyne (I)." For the relationship between this song and "The Boyne Water (I)" (which are much confused because both begin "July the First" and refer to many of the same events), see the notes to "The Boyne Water (I)." - RBW

Last updated in version 3.3

File: PGa014
Boys and Girls Come Out to Play

DESCRIPTION: "Boys and girls come out to play, The moon doth shine as bright as day. Leave your supper and leave your sheep... Come with a good will or not at all... A halfpenny loaf will serve us all... And we'll have a pudding in half an hour."

AUTHOR: unknown

EARLIEST DATE: c. 1744 (Tommy Thumb's Pretty Song Book)

KEYWORDS: work nonballad playparty

FOUND IN: US(NE)

REFERENCES (5 citations):
- Flanders/Brown-VermontFolkSongsAndBallads, p. 187, "An English Round" (1 text, 1 tune)
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 75, "Boys and Girls Come Out to Play" (1 text)
- Baring-Gould-AnnotatedMotherGoose #17, p. 34, "(Girls and Boys)"
- Jack-PopGoesTheWeasel, p. 23, "Boys and Girls, Come Out to Play" (1 text)
- Dolby-OrangesAndLemons, p. 121, "Boys and Girls Come Out to Play" (1 text)

Roud #5452

NOTES [94 words]: The first line of this occurs in Tommy Thumb's Pretty Song Book, Volume II (1744?), and the Tommy Thumb text occurs in various texts of the period (see Opie-Oxford 75); this may explain why Flanders and Brown call this "An English Round," but I know of no English collections of the actual form in Flanders/Brown-VermontFolkSongsAndBallads, which proceeds "Boys and girls come out to play, You must have a holiday. Heigh-o, heigh-o, have a holiday." "If you want hay sweet and fine, Rake it when the sun doth shine. Heigh-o, heigh-o, when the sun doth shine." - RBW

Last updated in version 3.3

File: FlBr187

Boys at Ninety-Five, The

DESCRIPTION: Mike takes the Bonavista Branch to Deer Lake and is sent to lumbercamp 95 "with not a decent tree." The skipper, foreman, and cook are named with comments on drink and dawn-to-dark hard work

AUTHOR: Mike Brennan

EARLIEST DATE: 1952 (Peacock)

KEYWORDS: lumbering drink moniker cook logger

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
- Peacock, pp. 746-747, "The Boys at Ninety-Five" (1 text, 1 tune)

Roud #9802

CROSS-REFERENCES:
- cf. "The Wabash Cannonball" (tune)
- cf. "The Lumber Camp Song" (theme)

NOTES [134 words]: The melody shown by Peacock is very close to "The Wabash Cannonball." He notes that the "writer was away during my visit, so I had no opportunity to get the 'correct' tune." He collected the song at Stock Cove, near Bonavista. The Bonavista Branch of the narrow gauge Newfoundland Railway started at Bonavista on the northeast coast. Deer Lake is about 350 miles west by Trans-Canada 1 and other roads that pretty much follow the route of the railway. The Bonavista Branch ran from 1913 to 1989 according to the Blanford site. - BS

The failure to collect a tune is particularly sad given the likelihood that this is derived from some other logging song, e.g. "We Work for Hay and Company" (which also uses "The Wabash Cannonball"). For more on the Bonavista line, see the notes to "The Bonavist Line." - RBW

Last updated in version 5.0

File: Pea746

Boys Can Whistle, Girls Can Sing

DESCRIPTION: "Grandma (Gruff/Grunt) said a curious thing, Boys can whistle but girls must sing." Various people confirm this observation: "[Papa] said to me, 'It's the usual thing For boys to whistles and girls to sing.'" Whistling girls will reportedly meet a bad end
Boys from County Cork, The

DESCRIPTION: "You've read in history's pages of heroes of great fame...." The singer notes that the heroes of Ireland's history are those who died in the 1916 rebellion. The singer lists heroes from old Ireland, noting that the Boys from Cork beat the Black and Tans

AUTHOR: unknown
EARLIEST DATE: 1962
KEYWORDS: Ireland rebellion nonballad IRA
HISTORICAL REFERENCES:
Apr 24, 1916 (Easter Monday) - beginning of the Easter Rebellion
FOUND IN: Ireland
REFERENCES (2 citations):
Galvin-IrishSongsOfResistance, p. 70, "The Boys from County Cork" (1 text, 1 tune)
OLochlainn-MoreIrishStreetBallads 95, "The Boys from Rebel Cork" (1 text, 1 tune)
Roud #9774
CROSS-REFERENCES:
cf. "The Foggy Dew (III)" (subject)
NOTES [1434 words]: People and things mentioned in this song include:
"The Black and Tans" (for which see "The Bold Black and Tan") -- a special English constabulary recruited to quell Irish violence. They failed, and in fact contributed to the brutality.
MacSweeney -- presumably Terence MacSwiney, Lord Mayor of Cork, who was arrested for seditious speech, then died in a hunger strike (1920; OxfordComp, p. 339). (See the notes to "Shall My Soul Pass Through Ireland"), though others in his family were also involved in the struggle against the British.
The other possibility is Terence's sister Mary, who was one of the die-hards who fought in parliament against the Free State Treaty with England. (Coogan, p. 307, quotes her speech against the Anglo-Irish treaty: "This is a betrayal, a gross betrayal... I tell you there can be no union between the representatives of the Irish Republic and the so-called Free State." In Coogan's view, her statement ended any hope of peace between the radicals and the more rational majority. Certainly a pointless civil war followed.)
Cathal Brugha - An officer in the resistance forces, famed for how hard he fought. He was also a political leader, arguing strenuously for a Republican government; he refused to join the delegation that negotiated with Lloyd George to negotiate the treaty of semi-independence. He was killed in 1922 (OxfordComp, p. 61); for details of his eventual fate, see "The Death of Brugh."
de Valera -- Eamon de Valera (1882-1975) was born in America but became a leader of the 1916 rising, and barely avoided execution after its collapse. (He was among those about to be executed, but the British government realized he was an American citizen and halted the executions). Having survived, he was nominated in a parliamentary by-election in 1917 (the first chance to nominate a Nationalist since the Easter Rising) -- and was elected by a 2:1 margin (Kee III, pp. 27-28). He became the President of Sinn Fein in 1917, then of the rebel Irish parliament; he opposed the
Treaty which led to the partition of Ireland, but formed the Fianna Fail party and won the 1932 election, then established the 1937 constitution. He remained Ireland's leading politician for fifty years, serving as President from 1959 to 1973.

Padraic Pearse (1879-1916) -- Irish poet and historian, acclaimed provisional president of the 1916 Irish Republic. He declared the Republic on Easter Monday of 1916, surrendered it the following Saturday, and was executed on May 3 of that year.

It is interesting to note that Pearse had once played a crucified criminal in one of his own plays (Edwards, pp. 167-168).

According to Kee (II, pp. 206-207), "Patrick Pearse [his name before he Gaelicized it] [was a] Gaelic League poet and schoolmaster, son of a Birmingham stone-mason and an Irish mother, who since 1908 had been running a nationally minded school for boys called St Enda's at Rathfarnham on the outskirts of Dublin." It is ironic that this man so associated with Irishness was an English atheist his living creating monuments he did not believe in for Catholics, and his mother was a Unitarian (Edwards, pp. 120-121); they sang "God Save the Queen" at formal family dinners (Edwards, p. 121). So this man who was so deeply responsible for the creation of Catholic Ireland would probably have been condemned by his nation and ended up in Ulster if anyone had been paying attention to his history.

(I can't help but wonder if Pearse wasn't a bit autistic. Edwards, pp. 123-124, describes him as aloof, lacking friends other than his brother, unlike his family in his intellectual skills, shy, with an odd carriage, and a dislike of athletic activities; p. 127 adds that his speech was unnatural and difficult to listen to; p. 128 speaks of his rigidity in dress; p. 142 describes him as uncomfortable with the opposite sex and literally fleeing the presence of a woman. Little wonder, in that case, that he developed a special and intense interest in things Irish.)

Townshend, p. 13, notes that his first major activity was with the Gaelic League journal An Claidheamh Soluis: "When he became editor in 1903 his position as chief ideologue of the language movement was cemented."

But Irish nationalism at this stage was very fragmented (even Pearse apparently started out by trying for a Gaelic revival, not a revolt). What the vast majority opposed could still come about in the hands of a determined minority (the whole thing, frankly, reminds me of how Lenin first hijacked Russian Communism and then all of Russia).

In May 1915, a small part of the leadership of the Irish Revolutionary Brotherhood appointed Pearse, Joseph Plunkett, and Eamonn Ceannt to look into a rebellion. Kee notes that it wasn't until September that even the full Supreme Council of the IRB knew of Pearce's committee. And the IRB was a minority in the Sinn Fein Volunteers, which was a minority of the National Volunteers, who did not represent all of Ireland (Kee II, p. 236). The Easter Rebellion was not a popular rebellion; had it somehow succeeded, it would have been called a coup d'etat, and its leaders a junta. But, of course, it did not succeed in anything except laying much of Dublin in ruins.

In one sense, the rebels' timing was bad; with millions of British troops fighting in France, Britain had to end the rebellion with all possible speed -- i.e. with great brutality. But that made the rebels martyrs -- and "that" reawakened the nationalist cause. Many English leaders begged to have the rebels treated leniently (see Kee III, p. 1).

Pearse, perhaps more than any other, foresaw the course of the Rising -- including its spectacular failure. The failure was fully expected, at least by Pearse and some of his associates. (Indeed, Pearse in 1915 wrote a play, "The Singer," about a hypothetical Irish rebellion, in which he described a handful of men going into battle against a multitude; told it was foolish course, one of the lost-hopers replied "And so it is a foolish thing. Do you want us to be wise?" -- see Kee II, p. 255. The hero went forth unarmed, but declaring "One man can free a people as one Man redeemed the world"; Townshend, p. 15.)

Many nationalist leaders opposed the Rising for this very reason (Kee II, p. 235). In a way, Pearse didn't even want to succeed. He thought Irish independence could only be achieved by a sort of mystic sacrifice -- and set out to make it. In this sense, they were wise -- think how the fate of William Wallace roused Scotland, or in later years how the destruction of the Algerian liberation organizations caused the Algerian public to demand independence. It's the modern version of Tertullian's dictum "The blood of martyrs is the seed of the church." Kee summarize this attitude as follows (II, p. 235): "Pearse... consistently proclaimed to the effect that a blood sacrifice, however hopeless its chances of military succes, was necessary to redeem Ireland from her loss of true national pride, much as Jesus Christ by his blood had redeemed mankind from its sins." It's probably not coincidence that Pearse much admired Robert Emmet despite the utter futility of the latter's rebellion (Townshend, p. 23. For background, see the notes to "Bold Robert Emmet."

And, because the rebels were repressed, it changed public opinion. Until then, it seems certain that
most Irish wanted home rule and peace. After the Rising, the IRA and resistance took over. Pearse sacrificed himself to win a free Ireland. One might say that the gods accepted the sacrifice. But they also exacted a price. J. C. Beckett (amplifying and paraphrasing a comment of Michael Collins) remarks that Pearse's sacrifice placed Ireland under the "tyranny of the dead." The dead cannot compromise. If the Rising had not taken place, Ireland might have found a peaceful solution. Because it did take place, Ireland was condemned to the Black-and-Tan War and the Civil War which followed.

The whole story shows how tragic the fate of Ireland was. The rebels destroyed much of Dublin, and the ordinary Irish, who had no part in the rebellion, at first reviled them. But, as Golway notes (240-241), the speed and brutality of British justice caused public opinion "to turn against Britain's pursuit of vengeance. The spat-upon rebels were becoming martyrs." In the end, it was Pearse's mystic incompetents -- schoolteachers and poets who thought themselves soldiers, though it turned out that Pearse couldn't even stand the sight of blood -- who became the Irish heroes. Kee III, p. 15, mentions a case of a girl actually making reference to "Saint Pearse.

**Bibliography**

- Coogan: Tim Pat Coogan, Michael Collins (Roberts Rinehart, 1996). A biography of Collins, but since Collins nearly *was* Ireland from 1918 until his death, there is much good history here
- Golway: Terry Golway, For the Cause of Liberty (Simon & Schuster, 2000). A full history of relations between Britain and Ireland, though with curious gaps.
- Kee II: Robert Kee, The Bold Fenian Men, being volume II of The Green Flag (Penguin, 1972), seems to me to be among the most balanced histories of Ireland I've seen. This second of three volumes covers the period from around 1848 until the Easter Rising.
- Kee III: Robert Kee, Ourselves Alone, being volume III of The Green Flag (Penguin, 1972) is of course the sequel to Kee II; it covers the brief but intense period from 1916 to the establishment of constitutional government in the 1920s.
- OxfordComp: S. J. Connolly, editor, The Oxford Companion to Irish History, Oxford, 1998. I've used this mostly for dates and quick facts, so there are few direct citations
- Townshend: Charles Townshend, Easter 1916: The Irish Rebellion (Ivan R. Dee, 2005, 2006). This is specific to the 1916 rebellion, but tries to offer a good historical context.

Last updated in version 4.0

File: PGa070

**Boys of Coleraine, The**

DESCRIPTION: The singer invites listeners to drink to the boys of Coleraine. He recalls the exiles, and calls for another drink. He looks over the sea, and the thought saddens him. He once again toasts the boys of Coleraine

AUTHOR: Robert Thompson ?

EARLIEST DATE: 1925 (Sam Henry collection)

KEYWORDS: home emigration drink nonballad

FOUND IN: Ireland

REFERENCES (1 citation):

*Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H87b, p. 182, "The Boys of Coleraine" (1 text, tune referenced)*

Roud #8005

File: HHH087b

**Boys of Fair Hill, The**

DESCRIPTION: The boys of Fair Hill love the girls, hunting with the Harrier Club, drinking water at Fahy's well and porter at Quinlan's pub, and spending "a day with our Hurling Club." "Here's up 'em all say the boys of Fair Hill"

AUTHOR: unknown

EARLIEST DATE: 1978 (OCanainn-SongsOfCork)
Boys of Kilkenny, The

DESCRIPTION: "Oh the boys of Kilkenny are brave roaring blades." They kiss and coax every girl they meet. The singer remembers a "pretty dame" from Kilkenny. Now he's in exile; if he were in back there, he could get "sweethearts but here can get none"

AUTHOR: Words: Arthur Matthison/Music: W. F. Wellman

EARLIEST DATE: 1807 (sung by Thomas Moore, according to Croker-PopularSongsOfIreland)

KEYWORDS: homesickness courting exile nonballad rake

FOUND IN: Ireland Britain(England(Lond,South),Scotland(Aber))

REFERENCES (9 citations):
O'Lochlainn-IrishStreetBallads 73, "The Boys of Kilkenny" (1 text, 1 tune)
O'Connor-OldTimeSongsAndBalladOfIreland, p. 44, "The Boys of Kilkenny" (1 text)
Croker-PopularSongsOfIreland, pp. 196-199, "The Boys of Kilkenny" (1 text)
Greig-FolkSongInBuñchan-FolkSongOfTheNorthEast #32, p. 2, "The Boys of Kilkenny" (1 fragment)
Williams-Wiltshire-WSRO Gl 47, "Boys of Kilkenny" (1 text)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #88, "The Lads of Kilkenny" (1 text, 1 tune)
Karpeles-TheCrystalSpring 46, "The CHaps of Cocaigny" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, pp. 134-135, "The Boys of Killarney" (1 text)
Williams-Wiltshire-WSRO Gl 47, "Boys of Kilkenny" (1 text)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #88, "The Lads of Kilkenny" (1 text, 1 tune)
Roud #1451

BROADSIDES:
Bodleian, Harding B 11(2403), "The Boys of Kilkenny," J. Pitts (London), 1819-1844; also Firth b.26(318), Firth b.25(595/596) View 2 of 2, 2806 b.11(171), "[The] Boys of Kilkenny"
LOCSinging, as101550, "The Boys of Kilkenny," J. Andrews (New York), 1853-1859

CROSS-REFERENCES:
cf. The Boys of Virginia (theme, some lyrics)
cf. "The Old Head of Denis" (tune, according to Croker-PopularSongsOfIreland)
cf. "Bonny Portmore" ("it shines where it stands") and references there

NOTES [126 words]: Kilkenny is one of many places that "shines where it stands" in song. Bodleian broadside Harding B 11(2403) includes the typical lines "Kilkenny's a pretty town and shines where it stands And the more I think of it the more my heart warms." See also the discussion of Steve Gardham's notes for "The Poor Stranger."

Source: Re author--the Bodleian Library broadside.

Croker-PopularSongsOfIreland says Thomas Moore, whom he admits he incorrectly believed wrote the song, "sung 'The Boys of Kilkenny' in England, where he became a permanent resident about 1807."


Last updated in version 6.1

File: 0con044

Boys of Kilmichael, The

DESCRIPTION: When honouring "the martyrs who have long since died," remember the boys of Kilmichael who "conquered the red white and blue." The Tans left Macroom November 28 with two
Crossley tenders and were wiped out by the Column. The Column returned to Glenure.

AUTHOR: unknown
EARLIEST DATE: 1978 (OCanainn-SongsOfCork)
KEYWORDS: rebellion battle Ireland patriotic IRA
HISTORICAL REFERENCES:
FOUND IN: Ireland
REFERENCES (1 citation):
*OCanainn-SongsOfCork, pp. 50-51, 121-122, "The Boys of Kilmichael" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Bold Black and Tan" (subject: Irish Civil War) and references there
cf. "Rosin the Beau" (tune) and references there
cf. "The Men of the West" (tune and some phrases)
cf. "The Piper of Crossbarry" (subject: the exploits of Tom Barry)
NOTES [480 words]: OCanainn-SongsOfCork: "At Kilmichael, West Cork's Flying Column under Commander Tom Barry, ambushed a group of Auxiliaries - a force introduced by the British some three months previously."
Kilmichael and Macroom are in County Cork. - BS
Robert Kee in *Ourselves Alone*, being Volume III of *The Green Flag*, pp. 120-121, describes this event (and quotes an accurate version of this song which uses language coarse enough that he expurgated it):
"Two lorry-loads of the company of Auxiliaries stationed at Macroom Castle ran into a well-laid ambush position prepared by Tom Barry on the West Cork Flying Column on a lonely site of bogland and rocks near Kilmichael. It was the Auxiliaries' first major engagement and a terrible one.
"After a savage fight at close quarters in which three IRA were killed and, according to Barry, the Auxiliaries made use of the notorious 'false surrender' tactics, the entire convoy was wiped out, and seventeen of the Auxiliaries were killed. The eighteenth was so severely wounded that he was in hospital for long afterwards. Some of the Auxiliaries' bodies were afterwards found to have wounds inflicted after death and the first officer on the scene after the fight said that although he had seen thousands of men lying dead in the course of the war, he had never before seen such an appalling sight as his eyes met there."
Calton Younger has a stronger stomach for atrocity. In *Ireland's Civil War*, pp. 13-14, he writes:
"Tom Barry set up his ambush, not in a place he would have chosen, but one dictated by circumstances, a little to the south of Kilmichael on the road to Gleann. It is treacherous, eerie country, where heather grows sparsely on the bogland and the only cover is provided by outcrops of gaunt rock. Barry's plan was brilliantly conceived an his column, only one or two of whom had fired a shot in anger, matched with courage his inspiration.
"Eighteen Auxiliaries in two lorries died that day. Some need not have died but their own treachery recoiled upon them. Crying surrender, they fired again when some of the column showed themselves. Barry was merciless then and his men did not let up until every one of the enemy was dead. An when the morale of his own men showed signs of cracking, he drilled them in the light of the burning lorries until discipline gripped again. Three men he had lost, two of them because of the surrender trick."
Younger does not supply a citation for his information, I suspect Barry's *Guerilla Days in Ireland*. Kee also examined Barry's book, but took additional information from the *Irish Times* (which documented the mutilations the Auxiliaries suffered after death) and other sources. It will be evident that all eyewitness testimony was from Barry's side. Given Barry's overall record, I don't think this can be trusted very far, particularly as regards the false surrender. - RBW
File: 0Can050

**Boys of Mullabawn, The**

DESCRIPTION: "A vile deceiving stranger ... has ordered transportation for the boys of Mullabawn. The women lament and "without hesitation, we are charged with combination And sent for transportation from the hills of Mullabawn"

AUTHOR: unknown
EARLIEST DATE: 1925 (Hayward-UlsterSongsAndBalladsOfTheTownAndCountry); c.1867
(broadside, Bodleian 2806 b.9(265))
KEYWORDS: farming transportation Ireland political
FOUND IN: Ireland
REFERENCES (4 citations):
OLochlainn-MoreIrishStreetBallads 56, "The Boys of Mullabawn" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 42, "The Boys of Mullaghbawn" (1 text, 1 tune)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 26-27, "The Boys of Mullabawn" (1 text)
OBoyle-TheIrishSongTradition 6, "Boys of Mullaghbawn" (1 text, 1 tune)
Roud #2362
BROADSIDES:
Bodleian, 2806 b.9(265), "The Boys of Mullaghbawn," W. Birmingham (Dublin), c.1867; also 2806 c.15(180), Harding B 19(40), "The Boys of Mullaghbawn"
NOTES [133 words]: OLochlainn-MoreIrishStreetBallads: "This song records a real happening during the last quarter of the eighteenth century, the transportation of peasant farmers for some agrarian offence at Mullaghbawn near Newry, Co. Armagh. (See F. J. Bigger: The Ulster Land War.)"
Moylan-TheAgeOfRevolution-1776-1815: "This song could be about Defenderism or United Irishmen or, according to one theory, the transportation of men who had attempted to abduct an heiress, an activity for which clubs existed in 18th-century Ireland. It is set in the heart of Defender country in south Armagh, but local tradition associates the song with the United Irishmen." At the end of the eighteenth century the Catholic "Defenders" were opposed to the Protestant "Peep o' Day Boys" or "Orangemen" (source: Zimmermann). - BS
File: LcMullB

Boys of Ohio
DESCRIPTION: "Step forth, ye sons of freedom, Who strangers are to fear, Repair unto your quarters, And enter volunteers." The singer promises to obey his officers when fighting Indians and British, and cheers presidents and other officials
AUTHOR: unknown
EARLIEST DATE: c. 1847 (Forget-Me-Not Songster)
KEYWORDS: soldier patriotic nonballad battle
FOUND IN:
REFERENCES (2 citations):
Forget-Me-Not-Songster, pp. 22-23, "Boys of Ohio" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 398-399, "Boys of Ohio" (1 text)
ST CAFS2398 (Partial)
Roud #V25260
File: CAFS2398

Boys of Old Erin the Green, The
DESCRIPTION: "Concerning that terrible battle, Where bloodshed and battery was seen, With the beef-eating bullies of England And the boys of old Erin the Green." The boys stop at an alehouse and head for the English in the market. The "cowardly English" are banished
AUTHOR: unknown
EARLIEST DATE: 1925 (OLochlainn-IrishStreetBallads)
KEYWORDS: battle drink Ireland humorous patriotic
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-IrishStreetBallads 101, "The Boys of Old Erin the Green" (1 text, 1 tune)
Roud #3050
CROSS-REFERENCES:
cf. "The Irish Harvestmen's Triumph" (subject)
File: OLloc101
Boys of Sandy Row, The

DESCRIPTION: Orangemen, remember King William who "ended Popish sway." Presbyterians, defend your rights "from Fenians and Papists vile." At Sandy Row we made the Papists "fly like chaff before the wind." Toast Johnston. Remember the Boyne and Derry Walls

AUTHOR: unknown

EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)

KEYWORDS: violence Ireland nonballad political religious

HISTORICAL REFERENCES:


FOUND IN:

REFERENCES (1 citation):
Smyth/Bush/Long-OrangeLark 25, "The Boys of Sandy Row" (1 text, 1 tune)

NOTES [323 words]: The chorus is "Then band together firmly, and Popery overflow, Like to your gallant brethren, the boys of Sandy Row."

Smyth/Bush/Long-OrangeLark: "[The song] refers to the riots of 1857 over the open-air preaching of Rev. Hugh 'Roaring' Hanna and other Protestant Evangelicals... Despite the reference to William Johnston [see 'Bangor and No Surrender' and references there] the song may have been written 1868 by which time he was already well-known as a champion of Orangeism through his editorship of the Downshire Protestant"

I wonder if the riots referred to are not the 1872 riots in Belfast opposing the parade in support of Home Rule on Lady's Day (the Feast of the Assumption of the Blessed Virgin). Both Rev. Hanna, Catholics from the Pound and Protestants from Sandy Row were involved [again, as they were in 1857] (source: Neil Jarman and Dominic Bryan, From Riots to Rights; Nationalist Parades in the North of Ireland (1997), pp. 13-14). That date would also make toasting William Johnston more reasonable. Johnston was, admittedly, a public figure in 1857, the date of "his first and unsuccessful bid to enter Parliament as the Member for Downpatrick"; in the 1860's he became "the leading campaigner against the unpopular Party Processions Act of 1850. It was his opposition to this legislation which was to make William Johnston of Ballykilbeg a folk-hero." (source: Ian McShane, "William Johnston of Ballykilbeg" on OrangeNet site).

On the other hand, the reference to Johnston may be to one of the Presbyterian Ministers of that name involved in the 1857 conflict (see Holmes, cited in Historical References, above). [But William Johnston fits very well; see in this index the notes to "William Johnston of Ballykilbeg." - RBW]

For background on "Derry Walls" see "Derry Walls Away" and its Notes.[Also "The Shutting of the Gates of Derry." - RBW

For background on the Fenians see Notes to "A Fenian Song (I)." - BS

File: OrLa025

Boys of Sanpete County, The [Laws B26]

DESCRIPTION: A wagon train from Sanpete County, headed by Captain (William Stewart) Seeley, must cross the Green River. The wagons are safely ferried, but as the crew attempts to bring the cattle over, six of them are drowned

AUTHOR: unknown

EARLIEST DATE: 1949 (Hubbard-BalladsAndSongsFromUtah)

KEYWORDS: travel river death

HISTORICAL REFERENCES:

1868 - Captain Seeley's expedition sets out for Laramie, Wyoming

FOUND IN: US(Ro)

REFERENCES (4 citations):
Laws B26, "The Boys of Sanpete County"
Hubbard-BalladsAndSongsFromUtah, #211, "The Boys of Sanpete County" (1 text, tune referenced)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp 570-571, "The Boys of Sanpete County" (1 text)
DT 830, SANPETE*
Roud #3245

CROSS-REFERENCES:
Boys of the Island, The

DESCRIPTION: The singer, from Prince Edward Island, warns against life in the logging camps. Many Islanders have headed for the Maine woods, to be instantly spotted by the old hands. In a place of bad drink and hard work, he must suffer without recourse to the law.

AUTHOR: Larry Gorman? (1846-1917)

EARLIEST DATE: 1897 (Gray-SongsAndBalladsOfTheMaineLumberjacks)

KEYWORDS: logger abuse hardtimes foreigner

FOUND IN: US(NE) Canada(Mar)

REFERENCES (5 citations):
- Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 49-52, "The Boys of the Island" (1 text plus a fragment)
- Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, p. 44, "The Boys of the Island" (1 text, 1 tune)
- Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 19-20,242, "The Boys of the Island" (1 text, 1 tune)
- Ives-LarryGorman, pp. 123-125, 191, "The Boys of the Island" (3 texts, 1 tune)
- Doerflinger-SongsOfTheSailorAndLumberman, pp. 218-219, "The Boys of the Island" (1 text, 1 tune)

Roud #9427

RECORDINGS:
- Arthur Dalton, "The Boys of the Island" (on MREIves01)

File: Doe218

Boys of Virginia, The

DESCRIPTION: "Oh the boys of Virginia are brave roaring blades, Deceiving young maidens is part of their trade...." "I'll build you a castle on Virginia's free ground... And if anyone asks you whatever's my name, My name is Joe Thorpe, from Virginia I came"

AUTHOR: unknown

EARLIEST DATE: 1942 (Randolph)

KEYWORDS: rake courting home parody

FOUND IN: US(So)

REFERENCES (1 citation):
- Randolph 670, "The Boys of Virginia" (1 text)

Roud #1451

CROSS-REFERENCES:
- cf. "The Boys of Kilkenny" (tune, meter, floating lyrics)

NOTES [47 words]: This is so close to the "Boys of Kilkenny" that I thought of classifying it as a localized variant; Roud unsurprisingly lumps them. But it has some lyrics I have not seen in "Kilkenny" versions, and Randolph’s text does not specify a tune, so I tentatively keep them separate. - RBW

File: R670

Boys of Wexford, The

DESCRIPTION: "In comes the captain's daughter, the captain of the yeos Saying 'Brave United Irishmen, we'll ne'er again be foes.' They win at Ross and Wexford, lose at Vinegar Hill. "For bravery won each battle But drink lost evermore"

AUTHOR: Robert Dwyer Joyce (1830-1883) (source: Moylan-TheAgeOfRevolution-1776-1815)

EARLIEST DATE: 1873 (Joyce's _Ancient Irish Music_, according to Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: rebellion battle death drink Ireland patriotic

HISTORICAL REFERENCES:
- October 1791 - Society of United Irishmen founded in Belfast
- September 1795 - The Battle of the Diamond
May 23, 1798 - United Irishmen seize the Dublin mail coaches as a signal to start the uprising
May 26, 1798 - 34 suspected United Irishmen executed at Dunlavin
May 26, 1798 - Father John Murphy launches the Wexford rebellion
May 27, 1798 - Murphy's almost-unarmed force defeats a small militia force at Oulart (called "Oulast" in one version)
May 29, 1798 - Father Murphy leads the insurgents against Enniscorthy
May 29, 1798 - new leaders appointed to head the Ulster Provincial Council of the United Irishmen
June 5, 1798 - The Wexford rebels attack the small garrison (about 1400 men, many militia) at New Ross, but are repelled
June 7-8, 1798 - Rebel defeat at Antrim
June 9, 1798 - Father Murphy, trying to lead his forces into Wicklow, defeated at Arklow
June 12, 1798 - United Irishmen under Henry Monro defeated at Ballynahinch
June 21, 1798 - Vinegar Hill is lost

[Some dates from _The 1798 Irish Rebellion_ by Professor Thomas Bartlett at the BBC History site]
Boys Won't Do to Trust, The

DESCRIPTION: "The boys are very pretty, And sweet as they can be... But now you'd better watch them For they won't do to trust." The girl describes the tricks boys use, and the fine letters they write, but experience shows that none (at most one) can be trusted

AUTHOR: unknown
EARLIEST DATE: 1927 (Randolph)
KEYWORDS: courting trick betrayal
FOUND IN: US(SE,So)
REFERENCES (3 citations):
Randolph 461, "The Boys Won't Do to Trust" (1 text plus a fragment and an excerpt of 1 more)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 207, "The Boys Won't Do to Trust" (1 text)
Browne-AlabamaFolkLyric 78, "The Boys Won't Do to Trust" (1 text plus an excerpt and mention of 2 more, 2 tunes)
Roud #6495
CROSS-REFERENCES:
cf. "Beware, Oh Take Care" (theme)
cf. "Dark and Dreary Weather" (floating lyrics)
ALTERNATE TITLES:
The Girls Won't Do to Trust
File: R461

Bra' Rabbit (Oyscha')

DESCRIPTION: Gullah dialect song: "Bra' Rabbit, wa' 'ere da do dere?" "I da pickin' oyscha' fa' young gal. Da oyscha' bite mah finger, Da young gal tek dat fa' laugh at."

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: animal courting
FOUND IN: US(SE)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 175, "Bra' Rabbit -- (Oyscha')" (1 short text, 1 tune)
File: ScaNF175

Braddock's Defeat

DESCRIPTION: "It was our hard general's false treachery Which caused our destruction that great day." The singer tells how Braddock attacks his own men (?). Other generals take command, but it is too late; the forces across the river are slaughtered.

AUTHOR: unknown
EARLIEST DATE: 1934 (Lomax)
KEYWORDS: battle death trick river
HISTORICAL REFERENCES:
1754-1763 - French and Indian War ("Great War for Empire"; fought in Europe 1756-1763 as the Seven Years' War)
July 9, 1755 - Defeat and Death of Edward Braddock in the Battle of the Wilderness
FOUND IN: US
REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 526-527, "Braddock's Defeat" (1 text)
ST LxA526 (Full)
Roud #4027
CROSS-REFERENCES:
cf. "Courrier, Courrier, Qu'y a-t-il de Nouveau? (Courier, Courier, Say What News Hast There?)" (subject)
cf. "Indian War Song" ("Over' the Hills with Heart we go"; found in the Same Tune field for "O'er the Hills and Far Away (I)") (subject of Braddock's March)
NOTES [3582 words]: "Not until the golden-haired Custer failed to emerge from the Little Bighorn more than a century later would another leader's defeat be so personalized" as that of Major General Edward Braddock (Borneman, p. 40).
The English colonial situation in the 1750s was uncomfortably restricted. They had many more colonists in the Americas than had the French, but the French and their Indian allies controlled most of the land beyond the Appalachians. The French were stretched very thin, but had good communications via the St. Lawrence, the Great Lakes, the Ohio River, and the lower Mississippi (Fowler, pp. 6-12).

The English colonists, with an expanding population but no internal connections by river and very little by road, naturally wanted more land. The French would not allow it; if the English controlled the Ohio country, the two halves of New France could not hold together (Crocker, p. 17). And the French were in a difficult situation in Europe since the War of the Austrian Succession had ended in 1748, so they were looking to strengthen their position outside Europe (Crocker, p. 41).

The English colonials made many attempts to escape their hemmed-in colonies. In 1753, they mounted a filibustering expedition into Maine (Fowler, pp. 25-26). At about the same time, they started pushing into the Ohio country -- they had founded an "Ohio Company" in 1749, and King George II granted them lands inside the French sphere (Fowler, p. 33, who notes that Pennsylvanians and Virginians both wanted the lands.)

Virginia Lieutenant Governor Dinwiddie, who was competing both with the French and the Pennsylvanians, decided that occupation was nine points of the law (Crocker, p. 2, comments that "Virginia under Dinwiddie, if not an independent kingdom, had its own foreign policy," and Anderson, p. 51, observes that he had no authorization for his acts). He sent a party under young Major George Washington to put in a claim in the Ohio area (Fowler, p. 34; Anderson, p. 41, says that Washington's only real qualification for the job was that he was willing to do it). The French officers he met were polite but kept him from accomplishing anything (Fowler, p. 35).

At about the same time, Dinwiddie sent a force to the Forks of the Ohio, the confluence of the Allegheny and the Monongahela (the site of modern Pittsburgh; see Pulliam, p. 53). He wanted to build a fort; what he did was start a war (Fowler, p. 36).

The French at once set to work improving the site, which they called Fort Duquesne (named for Ange Duquesne de Menneville, Governor of French Canada from 1752; Fowler, pp. 28-29). Because of transport problems, it had few cannon (just eight, and nothing bigger than a four-pounder), but it was well-situated and strongly constructed (Crocker, p. 65). The one drawback was that it was small -- it could hold at most about 200 men (Anderson, p. 49). Any other troops had to stay outside in an external barracks. Still, Anderson declares it, other than Detroit and Niagara, the strongest fortress in North America away from the coasts.

The first English attempt to gain the land back was another force under George Washington, this one of about 150 men with no experience and little equipment (Fowler, p. 38; Anderson, p. 50, says that they were poor troops who enlisted only when promised land upon discharge). Washington's troops won a small skirmish between patrols (Fowler, pp. 41-42; Crocker, pp. 6-7, notes that this resulted in Washington's men being accused of atrocities, and Anderson, pp. 53-59, thinks the limited evidence supports the accusation) and then settled down to build a fortified base -- which, however, was badly sited and too small (Anderson, p. 60). The French quickly captured it (Fowler, pp. 45-46) and forced the English to retreat -- as well as causing Washington (who knew no French; Crocker, p. 10) to sign what he thought were articles of parole but which also contained an admission of guilt to an "assassination" (Fowler, p. 47).

The Fort Duquesne affair finally roused the British government, which until then had ignored the Ohio situation (Fowler, p. 52). Their objective was to do something about the loss of the Forks. If possible, this was to be done quietly, so as to prevent the trouble from spreading to Europe (Anderson, p. 67; Borneman, p. 42). In effect, the British government was trying to invent the colonial proxy war. The goal was to fight and win local battles with pauses between, in hopes the French would negotiate (Anderson, p. 68). But the plans for small-scale war quickly started to blow up (Anderson, p. 69).

Edward Braddock (1695-1755) was appointed in 1754 to command the American colonies in the French and Indian War. (Which technically hadn't been declared yet, but hey, if we can fight undeclared wars in this century, why couldn't they do it then?) According to Borneman, p. 41, and Crocker, p. xiii, this was based on the recommendation of the Duke of Cumberland, the infamous butcher of Culloden, who had little good on his military record except that one victory. (And who would later be held responsible for England's loss of its one continental possession in Hanover. After that, even George II had to get rid of his less than brilliant son; Borneman, pp. 96-97.) Braddock, who had spent most of his career in behind-the-lines posts (he had been an officer in
the Coldstream Guards), seemed well enough suited for this task; he came from a military family (his father had also been a major general; Crocker, p. 24) and had a good administrative record. Plus he seems to have been considered politically reliable (Anderson, p. 86).

On the other hand, he had obtained his commission by purchase (Fowler, p. 52; Crocker, p. 25, notes the curious fact that this was his only real inheritance -- his father had left all his money to other members of the family), and he had spent a very long time as a mere lieutenant (Crocker, p. 27, although his lack of money was a major reason for that). Thus he had only the slightest experience in handling large bodies of troops even in peacetime, especially compared to other officers of his age and length of service. Even when he finally obtained a significant posting, in 1753, it was as the commander of Gibraltar (Crocker, p. 35), where his main duty was enforcing discipline.

What's more, he had spent most of his career in London and had rarely experienced field conditions (Crocker, p. 36). To top it all off, he had no combat experience (Pulliam, p. 53). And he seems to have been very tactically orthodox, and he was determined to follow London's orders exactly (Anderson, p. 90) -- and in the Ohio campaign, he was called upon to do something that couldn't be done "by the book." Yet he tried -- and as a result quickly angered the colonials with his peremptory orders (Borneman, p. 46).

Braddock was assigned portions of two understrength regiments. They were selected on Cumberland's recommendation because they were available and could be shipped off quickly (Fowler, p. 52). Both were relatively new units, organized during the War of the Austrian Succession (Crocker, pp. 50-51). Neither had a good record; they were in need of discipline, training, and recruits, all of which Braddock was supposed to supply in the colonies. Crocker, p. 52, reports that the two regiments were "reinforced" with the worst troops from other regiments; after that, the units were very bad indeed. Drunkenness and desertion would become major problems from the moment the troops arrived in the colonies (Crocker, pp. 88-89).

Braddock set our for America in December 1754, before his troops sailed, in order to prepare the groundwork for the upcoming campaign (Fowler, p. 53). He theoretically had command of all forces in North America (Crocker, p. 55) -- but this amounted to only five established regiments (the two he was bringing plus three in Nova Scotia, too far away to be any use in Virginia), plus some artillery, a few independent companies, and whatever he could scrounge in the colonies. Crocker, p. 52, reports that the two regiments were "reinforced" with the worst troops from other regiments; after that, the units were very bad indeed. Drunkenness and desertion would become major problems from the moment the troops arrived in the colonies (Crocker, pp. 88-89).

Although it was the largest professional army to serve in American to this time (Crocker, p. 49), Braddock was being asked to conquer a continent with what amounted to an unorganized brigade! And the locals who joined his forces were so poor that he refused to enlist them into his regular regiments (Fowler, p. 55).

To top it all off, Cumberland and his officers in London had planned the campaign based on wildly inaccurate maps (Crocker, p. 56). And Braddock does not seem to have bothered to gather intelligence (Crocker, p. 94). And he refused to believe that Indians could ambush British regulars (Anderson, p. 95; Crocker, p. 118). It was a recipe for disaster.

In early 1755, Braddock set out to capture Fort Duquesne. Knowing it would he a hard nut to crack, Braddock decided to bring as much heavy artillery as possible (Borneman, p. 48). Neither it nor he would ever come within range of the walls; his quartermaster found it almost impossible to acquire enough horses to move the artillery and supplies (Fowler, p. 58). The original plan had been to use more water transport, but this was based on those inaccurate maps the English generals had used in their planning (Crocker, p. 104). It was Benjamin Franklin who finally induced Pennsylvania citizens to make their transport available (Crocker, pp. 118-120). Even so, Braddock at one point almost abandoned his march, but supplies arrived just in time (Crocker, pp. 147-148).

Braddock recruited George Washington as a sort of guide-plus-staff-officer, but only unofficially; Washington wanted a higher rank than Braddock could give him (Fowler, p. 58; Crocker, pp. 72-73, suggests that Braddock took on Washington -- whose reputation by this time was not of the best -- at the recommendation of, and as a sort of liaison to, Governor Dinwiddie). Washington's service, we might note, was a violation of his earlier parole (Crocker, p. 74), but he was one of the few men available who had some knowledge of the area the army would traverse.

Braddock has his defenders -- Crocker, although often critical of Braddock, concludes that he "never stood a chance" (p. 242). George Washington, who was on Braddock's staff, and Benjamin Franklin, who knew him, both said he might have been a good officer in Europe, but both noted that he was opinionated, and Franklin through he was too harsh toward local troops (Crocker, pp. 241-242). Middlekauff, p. 7, also gives a mixed verdict: "Not stupid but surely inept and ignorant of his ignorance."

Chandler/Beckett, pp. 117-118, argue that he tried to train his troops for their task but didn't have time to whip them into shape. This is true as far as it goes, but it doesn't change the fact that he
moved slowly in order to keep his forces together. And when the men, who were unused to frontier conditions, struggled, Braddock treated them harshly (Fowler, p. 59), which if anything made them slower.

The French national response was vigorous -- six battalions were sent to Canada, or about twice as many regulars as Braddock had (Fowler, p. 64). And while they did not end up at Duquesne, other Canadian forces did; the garrison, although still smaller than the English forces, had been substantially reinforced by the time Braddock reached the scene.

Braddock would have been better off moving as quickly as possible -- Crocker, p. 65, declares that Braddock would have won "an almost certain victory if he had struck in April or early May." Instead, he wasted a lot of time and effort building a road in the mountainous forest for his wagon train, which accomplished nothing much except to give the French a clear area in which to take pot shots at the British, and a whole month in which to do it (Braddock spent 32 days covering an estimated distance of 110 miles; Morison, p. 162).

To manage even that, he had to leave a third of his force behind (Pulliam, p. 55). He shuffled his command arrangements in the process, meaning that many troops were under inexperienced officers (Crocker, pp. 179-180). Nor, it appears, had anyone scouted in advance to find the best course for his road (Crocker, pp. 159-163). And he didn't even have a force of Native American scouts to watch for the enemy (Borneman, p. 52); according to Anderson, pp. 95-96, Fowler, pp. 60, 63, his bad treatment had driven them off, although Crocker, pp. 138-140, insists that he had negotiated with them fairly.

The first serious contact with the enemy came on July 6, about 20 miles from the fort, when Indians allied with the French raided the column. Losses were slight but included one of the few Indians accompanying the British, killed by "friendly fire" (Crocker, pp. 196-197).

Ironically, the French had little hope of halting Braddock; they were very close to surrender at this time (Crocker, pp. 203-204; Anderson, p. 97, adds that in addition to the fort being too small to hold all the French soldiers, the Indians would not sit around to be besieged). If it came to a stand-up fight, the French would lose. But they waited before giving in -- in effect, running a bluff against Braddock. And a French officer, Daniel Hyacinth-Marie Lienard de Beaujeu, convinced many Indians to fight (Crocker, pp. 204-206). The fort's commander put half the French forces -- over 250 Europeans and 600 Indians -- at his disposal (Anderson, p. 99). Even so, their attack on Braddock was probably intended to be a delaying action (Fowler, p. 67).

On July 9, the British finished crossing the Monongahela and started their final march on the fort (Crocker, p. 210).

The French and Indians ran into Braddock about twelve kilometers from Fort Duquesne. It was not an ambush, technically, since the French were surprised too (Anderson, p. 99; Borneman, p. 53) -- some of them fled, and Beaujeu was killed very early (Crocker, p. 211). But the French responded quickly and effectively. And the British colonel in charge of the van was soon killed (Crocker, p. 212), which meant the British did not deploy effectively.

Braddock apparently reacted by shoving more troops into the battle without making any attempt to build a defensive position (Borneman, p. 54). He wouldn't even let his men position themselves behind natural objects such as trees (Pulliam, p. 56), nor let them spread out to use their superior numbers (Fowler, p. 71). And the soldiers were trained for set piece battles between armies in rigid formation anyway; forest fighting confused them. This often meant that British units were firing on each other (Anderson, p. 102). And Braddock just kept shoving troops into the meat grinder. With troops trying to move along a narrow road, the situation quickly turned to chaos.

Braddock's staff was slaughtered; only George Washington the volunteer officer survived unwounded. Braddock himself spent an hour and more whipping his troops forward, having four horses shot out from under him. Finally he took a bullet in the side. The wound was mortal; he died four days later (Pulliam, p. 57). Fowler, p. 71, thinks Braddock had already ordered a retreat; whether he had or not, his troops gave up around this time.

While Braddock lived, the British carried him on their retreat; when he died, they quickly buried him in the road and marched the rest of the army over the grave -- supposedly to keep the enemy from despoiling it (Anderson, p. 104), although I'm sure many of Braddock's troops enjoyed the thought of stomping on it.

The French had suffered less than a hundred casualties, their Indian allies even fewer (Borneman, p. 55). Braddock, by contrast, had almost certainly lost more than half his force. Some put the casualties as high as two-thirds, at least in the leading elements that were under fire the longest (so, e.g., Anderson, p. 105). Crocker cites a figure of 877 killed and wounded out of 1466 in Braddock's force. Among officers, it was worse -- more than 60 out of 89 present (Crocker, p. 227). It was a major French victory, as it left the western parts of the American colonies exposed.

Braddock's successor, Colonel Dunbar, made it worse by abandoning several defensible forts and
going into "winter quarters" in July (Anderson, p. 105; Borneman, p. 67, Morison, p. 163). This even though there was no pursuit (Crocker, p. 233) and the Indians soon abandoned the French, leaving Fort Duquesne again vulnerable (Anderson, p. 105). According to Crocker, p. 233, much military equipment, including artillery, was destroyed to free up transport for the wounded. As a result, much territory held by British citizens was vulnerable; many settlers were forced back across the Allegheny Mountains. They were pushed along by the French and Indians, who were emboldened to engage in the atrocities known as "the Outrages" (Crocker, p. 243).

On top of it all, the Defeat helped turn a local war into a world war (Borneman, p. 60). Formally, the name of the fight is most often given as "The Battle of the Monongahela" (Pulliam, p. 50; Crocker, p. 254, lists a few other names), but everyone seems to call it "Braddock's Defeat" (Borneman, p. 40).

Despite this song, there is absolutely no record in our sources hinting that Braddock was a traitor, and he certainly was never in the French fort. We also note that the song is incorrect in speaking of a river battle; although the French planned to attack the British at a river crossing, they could not actually mount the attack because their Indian allies were not ready.

That isn't the only inaccuracy in the (Lomax) text of this song. The command structure is all wrong. Braddock certainly wasn't succeeded by "General Gatefore," nor by "General Gates." "Gatefore" might perhaps be an oral corruption of "St. Clair," the officer responsible for building Braddock's Road, but John St. Clair was wounded and out of action before Braddock himself (Crocker, pp. 214, 219); Braddock's successor, as noted, was Colonel Thomas Dunbar (who was, however, soon relieved because of the black mark the retreat had left on his reputation; Crocker, p. 261).

Braddock did have an officer named Horatio Gates, but his rank was captain, not general! Gates would later be a general on the American side in the Revolutionary War, and would command at the Battle of Saratoga (Crocker, pp. 262-263). But he didn't exercise command on the Monongahela. Thus the only really historical part of this song is the fact that Braddock was defeated.

It does occur to me that the mentions of Gatefore and Gates might be a much-distorted reference to the order of march of the army. The song repeats a legend that one Thomas Fausett killed Braddock after Braddock killed Fausett's brother Joseph for hiding behind a tree (Crocker, p. 222). But the only evidence for this was Fausett's own word, and most historians disbelieve the story -- the man also claimed to be 109 when he died (Crocker, p. 262), so he clearly could tell whoppers. One thing about Braddock's Defeat would prove very important: It allowed George Washington to gain combat experience. Two decades later, when the Continental Congress needed someone to run the army, "George Washington, a Virginia planter, was appointed to chair a committee on military supply. [He was the] highest ranking former British officer with active military experience" (as a brevet brigadier); Weintraub, pp. 11-12.

Fort Duquesne would eventually fall, much later in the French and Indian War, after British victories in the Great Lakes area had cut it off from France. An expedition under John Forbes (who was dying as his army slowly advanced) reached the site to find that the French had burned the fort (Stokesbury, p. 146). The British built Fort Pitt on the site (Middlekauff, p. 9), naming it for William Pitt the Prime Minister, whence the modern name Pittsburgh.

Crocker, p. 100, makes the fascinating point that many of the issues leading to the American Revolution came out of the French and Indian War, and specifically Braddock's expedition. Braddock had tried to get the colonies to fund his expedition; the colonial governors said that only parliament could impose the proper taxes. In other words, the governors demanded taxation without representation! When, after the war, Parliament decided to do just that, the colonial view shifted instantly.... On this basis, Crocker, p. 51, argues that, without Braddock's Defeat, there would have been no American Revolution.

Crocker, p. 253, also points out that the road Braddock had built with so much labor eventually became a key westward migration route.

This song is item dA28 in Laws's Appendix II. - RBW

Bibliography

Braemar Poacher, The

DESCRIPTION: The singer is "a rovin' Highlander, a native of Braemar." He recalls poaching, his capture in Benabourd, and trial in Aberdeen. He wishes success to poachers: "May they always be at liberty, with money at command." Now he is bound for Van Dieman's land.

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan2)

KEYWORDS: poaching transportation trial

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #33, pp. 1-2, "The Poacher of Benabourd";
- #35, p. 2, "The Roving Highlander" or "Braemar Poacher" (1 text plus 1 fragment)

Greig/Duncan2 253, "The Braemar Poacher" (3 texts, 2 tunes)

Roud #373

NOTES [37 words]: Greig: "Benabourd is on Upper Deeside [about 60 miles west of Aberdeen]. The ditty appears to deal with a real character who had a reputation as a poacher. Caught at length he was tried and sentenced to transportation." - BS

Last updated in version 2.6

File: GrD2253

Braes o' Abernethy, The

DESCRIPTION: The singer sees a lass behind her father's locked gates. If she were cold he would give her his "plaidie to rollabout her." If he were rich he'd give everything for one night with her. There's another girl he likes better but she's far away.

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan4)

KEYWORDS: sex nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
- Greig/Duncan4 867, "The Braes o’Abernethy" (6 texts, 5 tunes)

Roud #3784

CROSS-REFERENCES:
- cf. "The Lad Wi' the Tartan Plaidie" (tune, per Greig/Duncan4)
- cf. "Over Hills and Mountains" (theme: singer would give up the crown or great wealth he doesn't have for love)

ALTERNATE TITLES:
- The Braes o' Invernessie
- Invernessie
- Ye'll Bring to Me
NOTES [236 words]: Greig/Duncan4 quoting Greig: "The author ... was Alexander Lesley, Esq. of Edin, on Doverin side .... The fair one whom he thus immortalizes was Helen Christie, who afterwards proved with child to him.... The song was composed in the year 1636." Greig, as quoted by Greig/Duncan4, notes "Cf. 'Banks of Invernessie', etc." Roud also lumps "The Banks o' Deveron Water" with "The Braes of Abernethy." I am not convinced. The songs share some lines and themes. For example, Ord includes
Tho' I had a' King Croesus' rents,
And all possessed by Alexander;
I'd gie it all, and ten times mair,
For ae poor nicht to be beside her.
The closest Greig/Duncan4 versions agree, replacing Croesus by Caesar or Queen Sheba. Other songs come close to the same sentiment. "The Belfast Beauty" includes
Had I wealth and grandeur like Great Alexander
That noble commander who lived in days of yore
All earthly treasure I'd resign with pleasure
To wed with this damsel whom I do adore.
"Lough Erne Shore" includes
"O had I the Lamp of Great Aladdin, [I think I've heard "Alexander" - RBW]
His rings and his genie, that's more,
I would part with them all for to gain you
And live upon Lough Erne Shore.
"The Braes o' Abernethy" includes up to three verses of a theme not in Ord at all: the singer is from the lowlands, a girl that loves him is in a nearby town, but his sweetheart is in the highlands behind her father's locked gates. - BS

Last updated in version 2.5
File: GrD4867

Braes o' Ballochmyle, The
DESCRIPTION: In winter Maria sang "Fareweel the braes o' Ballochmyle." While the birds, silent now, will sing again in spring, she won't be here to hear them.
AUTHOR: Robert Burns
EARLIEST DATE: 1803 (Scots Musical Museum)
KEYWORDS: farewell nonballad bird
FOUND IN:
REFERENCES (2 citations):
ADDITIONAL: James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford, 1969) #96, pp. 96-97, "The Braes o' Ballochmyle" (1 text, 1 tune, from before 1796)
James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume III, #276, p. 285, "The Braes o' Ballochmyle" (1 text, 1 tune)
ST BrdBrBal (Partial)
Roud #6168
BROADSIDES:
LOCSheet, sm1852 501500, "The Braes o' Ballochmyle," Sarles and Adey (Springfield), 1852 (tune)
CROSS-REFERENCES:
cf. "The Lass o' Ballochmyle" (form, rhyme and reference to "The Braes o' Ballochmyle") and references there
File: BrdBrBal

Braes o' Balquhidder (II), The
DESCRIPTION: The singer says "Let us go lassie, go To the braes o' Balquhither." "I will twine thee a bower" and cover it with flowers. In winter "we'll sing As the storm rattles o'er us" in our dwelling. "Summer us in prime ... Let us journey together"
AUTHOR: Robert Tannahill(1774-1810)
EARLIEST DATE: before 1843 (broadside, Bodleian Harding B 11(431)); c.1838 (Ramsay)
KEYWORDS: courting lyric
FOUND IN:
REFERENCES (1 citation):
Roud #541
BROADSIDES:
Bodleian, Harding B 11(431), "Braes o' Balquhither" ("Let us go, lassie, go"), W. and T. Fordyce (Newcastle), 1832-1842; also Harding B 11(2422), "Braes o' Balquhither"
CROSS-REFERENCES:
ct. "Three Carls o' Buchanan" (tune, per broadside Bodleian Harding B 11(431) and Ramsay)
File: BrdBroBa

Braes o' Birniebouzle, The
DESCRIPTION: "Will ye gang wi' me Lassie, To the braes of Birnibouzle?" The singer details all the things he will supply if the girl will wed, and promises that she will be content
AUTHOR: James Hogg (source: Whitelaw)
EARLIEST DATE: 1843 (Whitelaw-BookOfScottishSong); before 1845 (broadside NLScotland, RB.m.168(070))
KEYWORDS: courting promise clothes food dialog nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan4 876, "The Braes o Birniebouzle" (3 texts)
Whitelaw-BookOfScottishSong, pp. 509-510, "Birniebouzle" (1 text)
Roud #3343
BROADSIDES:
Bodleian, Harding B 17(37a), "Braes o' Birniebouzle" ("Will ye gang wi' me, lassie"), Sanderson (Edinburgh), 1830-1910
NLScotland, RB.m.168(070), "Braes of Birniebouzle," J. Pitts (London), 1819-1844
CROSS-REFERENCES:
cf. "Braes of Tullinmet" (tune, per Whitelaw)
NOTES [63 words]: The broadsides and Greig/Duncan4 876B give one verse to the woman who says her chiefest aim shall be "ever to content ye" and help him fish and farm; even that verse is given to the man in Greig/Duncan4 876A.
"About twenty years ago, this was a popular street song. It was written by the Ettrick Shepherd to the tune of 'Braes of Tullinmet'" (Whitelaw-BookOfScottishSong, 1843). - BS
Last updated in version 3.2
File: BrBrBirn

Braes o' Broo, The
DESCRIPTION: "Get up, get up, ye lazy loons, Get up, and waur them a', man, For the braes o' Broo are ill to ploo." "But the plooman laddie's my delight." The plowman must work very hard on the poor land, but the girl loves him enough to support him even so
AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan3)
KEYWORDS: love farming hardtimes
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #65, pp. 1-2, "The Braes o' Broo" (1 text)
Greig/Duncan3 443, "The Braes o Broo" (6 texts, 5 tunes)
Ord-BothySongsAndBallads, pp. 254-255, "The Braes o' Broo" (1 text plus an excerpt from Greig consisting of "modern verses")
Roud #5572
ALTERNATE TITLES:
The Plooman Laddie
The Ploughman Laddie's My Delight
NOTES [12 words]: Greig/Duncan3: "'From Mary Duffus, servant, about 1850. Noted 1905.'" - BS
Last updated in version 2.4
File: Ord254
Braes o' Killiecrankie (battle song), The

DESCRIPTION: "Whare hae ye been saw braw, lad? Whare hae ye been sae brankie, O?" The hearer is asked if he has been by Killiecrankie. He fought "the devil and Dundee On the braes o Killiecrannie, O." Casualties are listed and King William evaluated

AUTHOR: James Hogg?
EARLIEST DATE: 1856 (Lyric Gems of Scotland 2)
KEYWORDS: battle death Jacobite
HISTORICAL REFERENCES:
July 27, 1689 - Battle of Killiecrankie, at which Jacobites under Claverhouse/Dundee are victorious but their commander killed, resulting in the failure of their cause
FOUND IN:
REFERENCES (2 citations):
Gatherer-SongsAndBalladsOfDundee 11, "Killiecrankie" (1 text, 1 tune)
ADDITIONAL: Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), pp. 183-184, "The Braes o' Killiecrankie" (1 text)
ST MBra173 (Partial)
Roud #8187
File: MBra173

Braes o' Turra, The

DESCRIPTION: The singer meets a maiden lamenting that she has been deserted by "false deluding" Johnny the schoolmaster. His education made her think him a man of honor while she, a servant and poor shepherd's daughter, has "neither gold nor breeding"

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan6)
KEYWORDS: love servant abandonment
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #134, p. 2, "The Bonnie Braes o' Turra"; #131, p. 3, ("As I walked out one mornin' fair") (1 text plus 1 fragment)
Greig/Duncan6 1124, "The Braes o' Turra" (3 texts, 3 tunes)
Roud #6323
ALTERNATE TITLES:
Johnny the Schoolmaster
File: GrD61124

Braes of Balquhidder (I), The

DESCRIPTION: The singer asks a lass to "leave your father and your mither" and join him "on the braes o' Balquither" She refuses. He wins her over and she agrees to "leave acquaintance a' for thee"

AUTHOR: unknown
EARLIEST DATE: 19c (Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia); 1906 (Greig/Duncan4 862A)
KEYWORDS: courting rejection elopement
FOUND IN: Canada(Mar) Britain(Scotland(Aber))
REFERENCES (4 citations):
Greig/Duncan4 862, "The Braes o' Balquhidder" (1 text, 3 tunes)
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, pp. 84-85, "The Braes of Balquhidder" (1 text)
Creighton-FolksongsFromSouthernNewBrunswick 23, "The Braes of Belquether" (1 text, 1 tune)
DT, BALQUID
Roud #541
BROADSIDES:
Bodleian, Harding B 25(267), "The Braes O Balquither" ("Frae far beyond the Grampian hills"), unknown, n.d.; also Harding B 25(269), "The Braes o' Gleniffer"
CROSS-REFERENCES:
cf. "The Braes of Balquhidder (II)" (some lines)
Braes of Balquhidder (II), The

DESCRIPTION: Singer: "let us go, lassie, go To the braes of Balquhither." He'll make a bower covered with flowers. In winter they'll sing in the bower protected from storms. Now in summer flowers are blooming and "wild mountain thyme A' the moorlands perfuming"

AUTHOR: Robert Tannahill, music by R.A. Smith (according to OCroinin/Cronin-TheSongsOfElizabethCronin)

EARLIEST DATE: 1838 (Tannahill, _The Poems and Songs of Robert Tannahill_, according to Greig/Duncan4 p. 564))

KEYWORDS: courting love flowers nonballad

FOUND IN: Ireland

REFERENCES (2 citations):
OCroinin/Cronin-TheSongsOfElizabethCronin 151, "The Braes of Balquidder" (1 text, 1 tune)
ADDITIONAL: Robert Tannahill, Complete Songs and Poems of Robert Tannahill (Paisley:Wm Wilson, 1877 ("Digitized by Microsoft")) pp. 6-7, "The Braes of Balquhither" [Air "The Three Carles o' Buchanan"] (1 text)

Roud #541

RECORDINGS:
Elizabeth Cronin, "The Braes of Balquidder" (on IRECronin01)

BROADSIDES:
Bodleian, Harding B 11(431), "Braes o' Balquhithier" ("Let us go, lassie, go"), W. & T. Fordyce (Newcastle), 1832-1842; also 2806 c.14(84), 2806 c.14(36), Firth b.25(231), Harding B 11(429), Harding B 25(266), Harding B 11(3873), 2806 c.14(109)[partly illegible], Harding B 11(2422), "Braes o' Balquhither." - BS

CROSS-REFERENCES:
cf. "The Braes of Balquhidder (I)" (some lines) and references there
cf. "Will Ye Go, Lassie, Go" (lyrics, theme)

File: OCC151

Braes of Carnanbane, The

DESCRIPTION: The singer prepares to leave Carnabane for America, and will praise it as he leaves. He recalls the beauties of the land and the girls; it pains him to leave, but he has no choice. He blesses Carnabane

AUTHOR: unknown

EARLIEST DATE: 1936 (Sam Henry collection)

KEYWORDS: home emigration

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H651, p. 160, "The Braes of
Braes of Killiecrankie, The

DESCRIPTION: A soldier asks a maid to go with him to the "Braes of Killiecrankie"; he'll buy her a silk gown and fine coat. She won't go because her mother would be angry and her father would follow them. The soldier sleeps alone with his pack.

AUTHOR: unknown

EARLIEST DATE: 1827 (Lyle-Andrew-CrawfurdsCollectionVolume1)

KEYWORDS: seduction rejection derivative dialog father mother

FOUND IN: Britain(Scotland(Bord))

REFERENCES (2 citations):
Lyle-Andrew-CrawfurdsCollectionVolume1 61, "The Braes of Killiecrankie" (1 text)
Lyle-Andrew-CrawfurdsCollectionVolume2 167, "The Braes o Killiecrankie" (1 text)

Roud #3874

CROSS-REFERENCES:

cf. "The Birks of Abergeldy" (tune, per Lyle-Andrew-CrawfurdsCollectionVolume1, half of first two verses and structure)

NOTES [56 words]: Of "The Braes of Killiecrankie" and "The Birks of Abergeldy," one must be source and the other derivative. The tune, according to the commentary at broadside NLScotland, Ry.III.a.10(057), "The Birks of Abergeldy," was first recorded in 1692. The broadside itself is from c.1701. I'm guessing "The Birks of Abergeldy" is the source. - BS

Last updated in version 2.6

File: LyCr161

Braes of Strathblane

DESCRIPTION: Singer meets a girl. He wants to marry her; she says her parents would be displeased if she married a rover. He'll go court another. She begs him to come back; she's changed her mind. She regrets slighting him, fearing she'll never find another man.

AUTHOR: unknown

EARLIEST DATE: 1891 (Kidson-TraditionalTunes); c.1850 (broadside, NLScotland L.C.Fol.178.A.2(063))

LONG DESCRIPTION: Singer meets a young girl, bleaching her clothes. He tells her he's been wanting to marry her for the past year; she tells him to hold his tongue, as her parents would be displeased if she married a rover. He tells her the clouds are heavy, and he fears it will rain, so he'll go court another. She tells him to come back, for she's changed her mind. But he leaves, and she regrets slighting him, fearing she'll never find another man.

KEYWORDS: courting rejection parting rambling lover

FOUND IN: Britain(Scotland(Aber,Bord,High)) Canada(Mar,Newf) US(Ro)

REFERENCES (12 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 77-78, "The Braes o' Strathblane" (1 text)
Ord-BothySongsAndBallads, p. 125, "The Braes o' Strathblane" (1 text)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 53, "The Braes of Strathblane" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #18, pp. 1-2, "The Braes o' Strathdon" (1 text)
Kidson-TraditionalTunes, pp. 90-91, "The Braes of Strathblane" (1 text, 1 tune)
Greig/Duncan6 1132, "The Braes o' Strathdon" (8 texts, 9 tunes)
Peacock, pp. 499-500, "The Beach of Strablane" (1 text, 1 tune)
Karpeles-FolkSongsFromNewfoundland 61, "The Bleaches So Green" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 45, "Just As I Was Going Away" (1 fragment, 1 tune)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 104-105, "The Blades of Strawblane" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 60, "The Braes of Strawthla" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #47, "The Braes of Strachblane" (1 text, 1 tune)

Roud #1096

RECORDINGS:
M. Curran, "The Banks of Tralee" (on MUNFLA/Leach)
Nicolas Keough, "The Beach of Strablane" (on PeacockCDROM)
Mrs. McCarthy, "Beaches So Green" (on MUNFLA/Leach)
Mike McGrath, "The Bleach of Strathblane" (on ITMA/CapeShoreNL)

BROADSIDES:
Bodleian, Harding B 26(73), "The Braes of Strathblane," unknown, n.d.; also Firth c.26(240), "The Braes of Strathblane"
Murray, Mu23-y1:044, "The Braes of Strathalbene," James Lindsay Jr. (Glasgow), 19C

CROSS-REFERENCES:
cf. "The Rejected Lover" [Laws P10] and references there
cf. "The Chippewa Girl" [Laws H10] (words, theme)
cf. "As I Stood At My Cottage Door" (tune, see notes for broadside NLScotland L.C.Fol.178.A.2(063))

ALTERNATE TITLES:
The Blades of Strawblane

NOTES [76 words]: Commentary to broadside NLScotland L.C.Fol.178.A.2(063): "This song, indeed, an identical match to the lyrics of 'The Braes of Strathdon', which lies in Aberdeenshire. On other broadsides the suggested to tune to these lyrics is often 'As I stood at my cottage door'."
According to the ITMA/CapeShoreNL notes for this song, "The Bleach of Strathblane," "The 'bleach' refers to the hills around Strathblane where local women laid their laundry to dry." - BS

Last updated in version 4.5
File: McCST053

Braes of Sweet Kilhoyle, The

DESCRIPTION: The singer asks his listeners to hear him sing of Kilhoyle. He describes how all the boys and girls play there, admits that "Sometimes I work, more times I rest" there. He describes all the towns you can see, and says the locals are always friends in need

AUTHOR: unknown
EARLIEST DATE: 1932 (Sam Henry collection)
KEYWORDS: home nonballad
FOUND IN: 
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H464, pp. 167-168, "The Braes of Sweet Kilhoyle" (1 text, 1 tune)
Roud #13480
File: HHH464

Braes of Yarrow (I), The

DESCRIPTION: A man tells his bride-to-be to forget Yarrow where he killed her lover. She had warned her lover against the fight. Now her brother Douglas wants her to marry. She thinks of the dead body and won't marry. The groom tells her: "dry thy useless sorrow"

AUTHOR: William Hamilton (1704-1754)
EARLIEST DATE: 1794 (Ritson, _Scottish Songs_, Greig/Duncan2 refers to the 1869 reprint of the 1794 publication)
KEYWORDS: wedding fight death brother
FOUND IN: Britain(Scotland(Aber,Bord))
REFERENCES (4 citations):
Chambers-ScottishBallads, pp. 148-152, "The Braes of Yarrow" (1 text, apparently Hamilton’s original)
Greig/Duncan2 216, "The Braes of Yarrow" (1 fragment)
Lyle-Andrew-CrawfurdsCollectionVolume2 195, "The Braes o Yarrow" (1 fragment)

Roud #5838

BROADSIDES:
NLScotland, RB.m.143(003), "Braes of Yarrow," The Poet's box (Glasgow), 1870
ALTERNATE TITLES:
Busk Ye
NOTES [129 words]: Child notes to 214, "The Braes o Yarrow": "The Braes of Yarrow" ('Busk ye, busk ye, my bonny, bonny bride'), by William Hamilton of Bangour, was suggested by the present ballad.

Greig/Duncan2 is a fragment; Eliot is the basis for the description.

Broadside Bodleian, 2806 c.11(203), "Braes of Yarrow" ("Busk ye, busk ye, my bonny, bonny bride!"). The Poet's box (Glasgow), 1870 could not be downloaded and verified. It appears to be the same as NLScotland RB.m.143(003).

This is not to be confused with Broadside Bodleian, Johnson Ballads fol. 28, "The Braes of Yarrow" ("Busk ye, busk ye, my bony [sic] bride"), J. Catnach (London), 1813-1838 by Allan Ramsay. That song ends with the man saying "O Queen of smiles, I ask nae mair, Since now my bony Bell's consenting." - BS

Last updated in version 4.0

File: GrD2216

**Braiding Her Glossy Black Hair**

**DESCRIPTION:** The April sun is shining, the larks singing, when the singer sees Mary as he heads off to work. His heart is ensnared as he watches her braid her hair. Others report that he is never the same cheerful worker again; he is distracted by dreams of Mary

**AUTHOR:** Words: Andrew Doey

**EARLIEST DATE:** 1933 (Sam Henry collection)

**KEYWORDS:** love beauty

**FOUND IN:** Ireland

**REFERENCES (1 citation):**

*Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H493, pp. 237-238, "Braiding Her Glossy Black Hair" (1 text, 1 tune)

Roud #9472

File: HHH493

**Brakeman on the Train**

**DESCRIPTION:** (O')Shaughnessy takes a job as brakeman. He doesn't know the signal to stop the train. The train is derailed though no one is killed. They tell him to throw a switch; the train goes in the ditch. He gets the blame. And it's a hard, cold, dirty job.

**AUTHOR:** unknown

**EARLIEST DATE:** 1922 (Dean-FlyingCloud)

**KEYWORDS:** railroading ordeal wreck train wreck

**FOUND IN:** Canada(Newf) US(MW,So)

**REFERENCES (3 citations):**

*Leach-FolkBalladsSongsOfLowerLabradorCoast 99, "Brakeman on the Train" (1 text, 1 tune)
Randolph 510, "Twisting on the Train" (1 text)
Dean-FlyingCloud, pp. 16-17, "O'Shaughanessey" (1 text)

ST LLab099 (Partial)

Roud #8587

**RECORDINGS:**

*Nobel B. Brown, "Oh, I'm a Jolly Irishman Winding on the Train" (AFS 8473 A2, 1946; on LC61)

**ALTERNATE TITLES:**

O'Shaughnessy

**NOTES [24 words]:** I assume this is the same person as the "Noble B. Brown" featured on other LC recordings. Again, I have no idea which spelling is correct. - PJS

File: LLab099

**Bramble Briar, The (The Merchant's Daughter; In Bruton Town) [Laws M32]**

**DESCRIPTION:** A girl wishes to marry a man her family disapproves of. Her brothers take the lad hunting and kill him. They claim to have lost him, but he appears to his lover in a dream and reveals the truth. Accused by their sister, the two brothers are forced to flee

**AUTHOR:** unknown

**EARLIEST DATE:** before 1845 (broadside, Bodleian Harding B 11(3995)); 1856 (Thompson-
APioneerSongster) [see the note quoting Steve Gardham, below, which would make the broadside a different ballad]

KEYWORDS: homicide brother love accusation dream

FOUND IN: US(Ap,MA,AM,MW,Ro,SE,So) Britain(England(Lond,South)) Canada(Mar)

REFERENCES (30 citations):

Laws M32, The Bramble Briar (The Merchant's Daughter; In Bruton Town)

Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 109-111, "The Bramble Briar" (2 texts)

Randolph 100, "The Jealous Brothers" (1 text, 1 tune)

High-OldOldFolkSongs, p. 34, "Two Lovers Sat Sparking" (1 text)

Eddy-BalladsAndSongsFromOhio 27, "The Bramble Brier" (1 text, 1 tune)

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 62, "The Bramble Brier" (2 texts)

Brown/Schinhan-FrankCBrownCollectionNCFolklore4 62, "The Bramble Briar" (1 text plus an excerpt, 2 tunes)

Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 68, "The Bramble Briar" (1 text, 1 tune)

Owens-TexasFolkSongs-1ed, pp. 83-84, "Late One Sunday Evening" (1 text, 1 tune)

Owens-TexasFolkSongs-2ed, pp. 48-49, "Late One Sunday Evening" (1 text, 1 tune)

Hubbard-BalladsAndSongsFromUtah, #21, "The Branbury Briars" (1 text, 1 tune)

Brewster-BalladsAndSongsOfIndiana 32, "The Bramble Briar" (1 text plus a mention of 1 more, 1 tune)

Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 11, "The Apprentice Boy" (1 text)

Leach-TheBalladBook, pp. 705-707, "In Bruton Town" (1 text)

Sharp-EnglishFolkSongsFromSouthernAppalachians 48, "In Seaport Town" (9 texts, 9 tunes)

Sharp-OneHundredEnglishFolksongs 2, "Bruton Town" (1 text, 1 tune)

VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, pp. 24-25, "The Bramble Briar" (1 text, 1 tune)

Reeves-TheEverlastingCircle 37, "A Famous Farmer" (1 text)

Williams-Witshire-WSRO Ox 270, "Farmer's Daughter and Her Servant Man" (1 text)

Palmer-EnglishCountrySongbook, #59, "It's of a Farmer" (1 text, 1 tune)

Pound-AmericanBalladsAndSongs, 22, pp. 53-54, "The Bamboo Briars"; pp. 54-58, "The Apprentice Boy" (2 texts)

Cox-FolkSongsSouth 88, "The Bramble Briar" (2 texts)

Cox/Hercog/Halpert/Boswell-WVirginia-A, #16, pp. 70-72, "The Merchant's Daughter" (1 text, probably composite, 1 tune)

Bush-FSofCentralWestVirginiaVol3, pp. 89-90, "The Jealous Brothers"; pp. 90-91, "The Jealous Brothers II" (2 texts, 1 tune; the third text, "The Constant Farmer's Son," is probably "The Constant Farmer's Son" [Laws M33])

Burton/Manning-EastTennesseeStateCollectionVol2, pp. 69-70, "The Two Jealous Brothers" (1 text, 1 tune, filed by the editors as "The Constant Farmer's Son" [Laws M33], an attribution accepted by Roud, but most of the lyrics seem more typical of this song)

MacColl/Seeger-TravelersSongsFromEnglandAndScotland 20, "Brake of Briars" (2 texts, 2 tunes)

Thompson-APioneerSongster 22, "The Bridgewater Merchant" (1 text)

Darling-NewAmericanSongster, pp. 119-120, "In Zepo Town" (1 text)

DT 309, JEALBROS JEALBRO2 JEALBRO3 JEALBRO4* SEAPRTWN*

ADDITIONAL: Bob Stewart, _Where Is Saint George? Pagan Imagery in English Folksong_, revised edition, Blandford, 1988, pp. 48-49, "In Bruton Town" (1 text, 1 tune)

ST LM32 (Full)

Roud #18

RECORDINGS:

Logan English, "Bruton Town" (on LEnglish01)

Louis Killen, "The Bramble Briar" (on ESFB2)

Ewan MacColl and Peggy Seeger, "The Bramble Briar" (on ENMacCollSeeger02)

Lisha Shelton, "In Zepo Town (In Seaport Town)" (on OldLove, DarkHoll)

BROADSIDES:

Bodleian, Harding B 11(3995), "The Merchant's Daughter and Constant Farmer's Son" ("It's of a merchant's [sic] daughter in London town did dwell"), J. Pitts (London), 1819-1844; also Johnson Ballads 1223, Firth c.18(183), Harding B 16(148a)[some words illegible], Johnson Ballads 1947, Harding B 11(2402), "The Merchant's Daughter and Constant Farmer's Son"

CROSS-REFERENCES:

cf. "The Constant Farmer's Son" [Laws M33]

ALTERNATE TITLES:
The Bamboo Briers
The Bomberry Briar
NOTES [366 words]: Boccaccio includes the story, hence my "14th century" date. It's also listed by Hans Sachs in the 16th century. Sachs' was in verse form, whereas Boccaccio's was prose. I'm tempted to list Sachs' version. -PJS
H. M. Belden wrote an article on the relationships of these texts, "Boccaccio, Hans Sachs, and The Bramble Briar," published in Publications of the Modern Language Association of America in 1918. The Boccaccio story involved is the fifth story of the fourth day, the Tale of Isabetta and Lorenzo. Keats would in turn make this into a poem, "Isabella, or The Pot of Basil." It should be noted, however, that the Boccaccio version is fuller than the song. The beginning is the same, with the young couple falling in love and the brothers murdering their sister's swain, after which she finds the body. But the sequel in the Decameron is macabre: She takes her lover's head and hides it in a pot of basil. The brothers steal the pot and bury it. I would not categorically deny the link between the Italian story and the English, but the English tale is noticeably more natural. Stewart suggests that the second half of the tale, of the girl preserving the head but not the body, is a link to the tale of the decapitated Celtic hero Bran, which became an oracle. Of course, this doesn't explain how the head came into the Italian version of the tale but not the British. - RBW
Logan English learned this piece from a young Kentucky woman practicing it with a dulcimer on the sidelines of a folk festival... and concluded from textual evidence that she'd learned it from Cecil Sharp's book. Tradition, twentieth century style. - PJS
For a discussion of this ballad, and the importance to the researcher of the Thompson-APIoneerSongster text see Steve Gardham's MusTrad article Dungheap 21, "The Bridgewater Merchant," available at http://www.mustrad.org.uk/articles/dung21.htm (accessed August 12, 2012). Steve makes a point in passing that "the later period broadside ballad, much reprinted, which tells the same story The Merchant's Daughter and the Constant Farmer's Son was quite likely based on our ballad, but has no phrasing in common and must be considered a separate ballad." - BS
Last updated in version 6.0
File: LM32

Bramble, The
DESCRIPTION: "Thy fruit full well the schoolboy knows, Wild bramble of the brake, So put forth thy small white rose, I love thee for his sake." The singer tells how the tame flowers fade or are put aside; the wild bramble still blooms and lets the singer feel young
AUTHOR: Words: Ebenezer Elliot
EARLIEST DATE: 1935 (Sam Henry collection); the author died 1849
KEYWORDS: flowers nonballad age
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H628, pp. 62-63, "The Bramble" (1 text, 1 tune)
Roud #13333
File: HHH628

Branch Hero, The
DESCRIPTION: A fisherman meets Betsey and convinces her to sail with him to "that place called Branch up in St Mary's Bay." A gale blows them off course and they land who-knows-where. Betsey says, if the listener meets that fisherman then toss him overboard.
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: travel sea ship storm humorous
FOUND IN: Canada(Newf)
Roud #29053
RECORDINGS:
Mrs. Ghaney, "The Branch Hero" (on MUNFLA-Leach)
NOTES [15 words]: "Oh Branch," says the fisherman, "it is a lovely place; it's the best in Newfoundland." - BS
Last updated in version 4.4
Brand Fire New Whaling Song Right from the Pacific Ocean, A

DESCRIPTION: "But here it lies why blast my yes, You've often heard I'll pledge my word Of what they call Japan boys." A tale of hunting whale in the Pacific -- a whale is spotted, pursued, killed, all in tedious detail
AUTHOR: unknown
EARLIEST DATE: 1831 (published as a small booklet, according to Huntington)
KEYWORDS: ship sailor whaler death

Branded Lambs [Laws O9]

DESCRIPTION: A girl, seeking her branded lambs, sees Johnny asleep under a thorn and asks if he has seen the flock. He tells her to seek them in a distant meadow. She seeks them; Johnny follows. They are not there, but he takes the chance to woo her. They are married
AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfursCollectionVolume1)
KEYWORDS: sheep courting marriage love shepherd

NOTES [290 words]: This song represents an instance where Laws perhaps produced a great deal of confusion with his classification. He cites only two texts, Creighton/Senior-TraditionalSongsOfNovaScotia and Joyce, the latter of which he calls incomplete. But is the Joyce text incomplete, or is it a different song? Laws's "Branded Lambs" has a plot, summarized in the description. The Joyce text doesn't really.
On its face, Joyce appears to be an instance of another song group, "Searching for Lambs" ("One Morning Clear"), which has no plot beyond the elementary one of "boy meets girl while watching flocks."
The problem is, the two have common lyrics as well as a common theme. Either they've cross-fertilized or the lyric "Searching for Lambs" is a wearing down of "Branded Lambs." Scholars are divided: Kennedy-FolksongsOfBritainAndIreland (who admittedly lumps songs based on only the
feeblest of connections) lumps them; the notes to Henry/Huntington/Herrmann explicitly deny the connection. Unfortunately, almost all the texts are in manuscript and not readily available. Roud distinguishes the two; "Searching for Lambs" seems to be his #576; "Branded Lambs" is #1437. The earlier editions of the Index lumped the song, in desperation. I still feel desperate about some versions -- e.g. the Copper text is difficult; it has the length of the lyric version but is more reminiscent of the ballad version in its wording. But we're splitters, and have now separated the songs. Still, readers should probably consult both entries for absolute certainty. - RBW

Broadside Bodleian Harding B 22(266) attributes its text to a Mr Holt. I would guess from the long-song typeface that the date is between 1625 and 1825, and more likely between 1660 and 1790. - BS 

**Branded on the Forehead**

DESCRIPTION: "(See that ship Maria, branded on the forehead)(x3), Coming up (3x)." The half line changes in every verse. For example, "See my loving savior," "Yonder comes the liar," "John saw the number," "See Paul the apostle," "See my dear grandmother"

AUTHOR: unknown

EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)

KEYWORDS: nonballad religious Jesus

FOUND IN: US(SE)

REFERENCES (1 citation):
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 276-277, "Bran' Een duh Fo'head" (1 text, 1 tune)

NOTES [18 words]: The description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang but I do not repeat the dialect. - BS

**Brandy Leave Me Alone**

DESCRIPTION: "Oh, brandy leave me alone (x3), Remember I must go home." "Oh, brandy, you broke my heart (x2); Oh, brandy, leave me alone; Remember I must go home."

AUTHOR: unknown

EARLIEST DATE: 1955 (recording, Pete Seeger)

KEYWORDS: drink home nonballad Africa

FOUND IN:

REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 231, "Brandy Leave Me Alone" (1 text)
DT, BRNDYLV*

RECORDINGS:
Pete Seeger, "Brandy Leave Me Alone" (on PeteSeeger06, PeteSeegerCD01); "Brandy Leave Me Alone" (on PeteSeeger12)

NOTES [40 words]: The history of this song is rather obscure; it probably does not qualify as a true ENGLISH-language folksong. Joseph Marais and Miranda seem to have found the chorus in South Africa, and added enough material to make it an actual song. - RBW

**Brannan Fair o’ Banff**

DESCRIPTION: The people at the fair -- Cocker, Shusie, "Geordie Raeburn an' Willie Beer, But noo I see they're wantin there"  

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan3)

KEYWORDS: farming moniker

FOUND IN:

REFERENCES (1 citation):
Greig/Duncan3 370, "Brannan Fair o' Banff" (2 fragments, 1 tune)
Brannigan's Pup

DESCRIPTION: Brannigan's pup fought "seventeen hours of battle." The dog was ugly to begin with, and scarred, but it would attack anything -- clothes, other dogs, a young girl's leg -- until at last it attacked an organ grinder's monkey and choked on the tail.

AUTHOR: Gus Phillips ? (see NOTES)

EARLIEST DATE: 1879 (Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills)

KEYWORDS: animal talltale dog

FOUND IN: US(MA) Canada(Newf)

REFERENCES (7 citations):
- Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 122, "Ol' Mickey Brannigan's Pup" (1 text, 1 tune)
- Bethke-AdirondackVoices, pp. 107-108, "Mickey Brannigan's Pup" (1 text, 1 tune)
- Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 260-262, "Mickey Mulligan’s Pup (Brannigan’s Pup)" (1 text, 1 tune)
- DT, MICKPUP*
- Lockwood Honore, Popular College Songs (Cincinnati: John Church Company, 1891 ("Digitized by Google")), pp. 84-85, "Brannigan's Pup" ("Ould Mickey Brannigan had a Bull pup") (1 text, 1 tune)
- Johnny Burke (John White, Editor), _Burke's Ballads_, no printer listed, n.d. (PDF available on Memorial University of Newfoundland web site), p. 55, "Brannigan's Pup" (1 text)
- Johnny Burke (William J. Kirwin, editor), _John White's Collection of Johnny Burke Songs_, Harry Cuff Publications, St. John's, 1981, #79, p. 120, "Brannigan's Pup" (1 text)

Roud #2971

NOTES [81 words]: The attribution of this song to Gus Phillips (made by Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills) seems fairly strong, which makes it interesting that it was included among the works of Johnny Burke. But it occurs late in the White/Kirwin collection of Burke's ballads, among the pieces added to the Burke canon long after Burke was dead. Burke, who was born in 1851, could have written the song and Phillips could have stolen it, but the weight of evidence is the other way. - RBW

Last updated in version 5.1

File: FSC122

Brannit Coo, The

DESCRIPTION: The singer meets a maid going to milk her "brannit [streaked brown] coo." They greet and she asks how far he's going; she's going a mile or two to milk her cow. He asks "what harm could I do love, to come along with you. And I will wait ..."

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan7)

KEYWORDS: courting animal

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
- Greig/Duncan7 1318, "The Brannit Coo" (1 text)

Roud #7210

File: GrD71318

Brass-Mounted Army, The

DESCRIPTION: The soldier complains of the unfairness of Army life and the abuse he suffers at
the hands of officers: "Oh, how do you like the army, The brass-mounted army, The high-falutin' army Where eagle buttons rule?"

AUTHOR: unknown
EARLIEST DATE: 1865
KEYWORDS: Civilwar abuse soldier army
FOUND IN: US(So)
REFERENCES (6 citations):

Randolph 221, "The Brass-Mounted Army" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 211-213, "The Brass-Mounted Army" (1 text, 1 tune -- Randolph's 221)
Silber-SongsOfTheCivilWar, pp. 198-200, "The Brass-Mounted Army" (1 text, 1 tune)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 20-21, "The Brass-Mounted Army" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 180, "The Brass-Mounted Army" (1 text, 1 tune)

DT, BRSSARMY*
Roud #6693
CROSS-REFERENCES:
cf. "Wait for the Wagon" (tune)

NOTES [67 words]: Silber attributes this to "an anonymous soldier of Col. A Buchel's regiment." Without more to go on, I have been unable to identify this officer. I can say categorically that he was never achieved the rank of general. Some southern versions refer to a [General] Kirby, presumably General Edmund Kirby Smith, sent to command in Texas when Grant's Vicksburg campaign was cutting the Confederacy in two. - RBW

Last updated in version 5.0
File: R221

Brave Engineer (I), The

DESCRIPTION: "Georgie's mother came to him with a bucket on her arm." She warns him against trying to run his train too fast in order to make up time. He says he will heed her, but he drives too hard at Big Bend Tunnel and he crashes and is killed

AUTHOR: unknown
EARLIEST DATE: 1926 (recording, Roy Harvey)
KEYWORDS: train railroading warning mother wreck death
HISTORICAL REFERENCES:
Oct 23, 1890 - Death of engineer George Alley when the FFV train on the Chesapeake and Ohio Railroad was wrecked by a landslide near Hinton, West Virginia
FOUND IN: US
REFERENCES (1 citation):
Lyle-ScaldedToDeathByTheSteam, p. 47, "The Brave Engineer" (1 text, 1 tune)
Roud #255
RECORDINGS:
Carver Boys, "The Brave Engineer" (Paramount 3198, 1930/Broadway 8246 [as Carson Boys], n.d.; rec. 1929)
Roy Harvey & the North Carolina Ramblers, "The Brave Engineer" (Columbia 15174-D, 1927; rec. 1926)

CROSS-REFERENCES:

NOTES [60 words]: Lyle files this in the same entry as "The Wreck on the C & O," and Roud files them under the same number (probably on this basis), but they are pretty clearly distinct song (this is reported to be to the tune of "The Ship That Never Returned"); I've split them. Nonetheless it is possible that some of the listed recordings of that song are actually this. - RBW

Last updated in version 4.3
File: LySc047

Brave Fireman, The (Break the News to Mother Gently)

DESCRIPTION: A fireman, mortally injured while rescuing a child, makes his last request: "Break the news to mother gently, Tell her how her son had died, Tell her that he done his duty...." His family and colleagues grieve but honor his memory
Brave General Brock [Laws A22]

DESCRIPTION: Brock leads his men on a forced march against the Americans. The surprised U.S. commander surrenders soon after the fighting begins.

AUTHOR: unknown

EARLIEST DATE: 1959

KEYWORDS: war Canada

HISTORICAL REFERENCES:
1812 - The Michigan campaign of Hull and Brock

FOUND IN: Canada(Ont)

REFERENCES (4 citations):
Laws A22, "Brave General Brock"
Doerflinger-SongsOfTheSailorAndLumberman pp. 272-274, "Come All You Bold Canadians" (1 text, 1 tune)
Fowke/Mills/Blume-CanadasStoryInSong, pp. 62-65, "Come All You Bold Canadians" (1 text, 1 tune)
DT 697, GENBROCK
Roud #2210

CROSS-REFERENCES:
cf. "The Battle of Queenston Heights" (for the death of Isaac Brock)

NOTES [1127 words]: One of the major American aims in the War of 1812 was to conquer Canada. The primary responsibility for the defense of Canada fell on the shoulders of Brigadier General Isaac Brock, Governor of Upper Canada, who faced several threats. According to Mahon, pp. 17-18, Brock had had a rather spectacular career, joining the army when very young and commanding a regiment by the time he was 28. He had combat experience in Europe, and had also spent years in Canada, so he was close to the ideal commander in Upper Canada (what we now call Ontario). The overall British commander in North America, Sir George Prevost, thought him a little too impetuous, but there were only three active-duty infantry general officers in Canada (Prevost, Brock, and Major General Francis Rottenberg; Mahon, p. 34), so Prevost had little choice but to employ Brock. Very short of soldiers, and wanting to enforce the strategic defensive, Prevost limited Brock to 1600 regular troops to keep him from getting too lively (Mahon, p. 19). It was to prove a fateful decision for Brock, who would perform brilliantly but eventually die at Queenstown in part because of lack of troops.

There were supposed to be three American attack on Canada: One in the Detroit area (or, at least, in the region between Lakes Huron and Erie), one in the Niagara region between Lakes Erie and
Ontario, and one up from Lake Champlain. The goal was to coordinate these attacks. The goal failed (which would allow Brock to personally deal with two of them).

The first attack came from the west (Mahon, pp. 38-39). The governor of Michigan Territory was William Hull (1753-1825), a veteran of the Revolutionary War -- but he was by training a lawyer, and the highest rank he had held in the Revolution was lieutenant colonel (Mahon, p. 43). He was still relatively young at 58, but looked older; he had lost much of his energy (Berton, p. 92, calls him "a flabby old soldier, tired of war, hesitant of command, suspicious of the militia who he knows are untrained and suspects are untrustworthy. He has asked for three thousand men; Washington finally allows him two thousand. He does not really want to be a general, but he is determined to save his people from the Indians.... There is a soft streak in Hull, no asset in a frontier command. As a young man he studied for the ministry, only to give it up for the law, but something of the divinity student remains").

Similarly Catton, p. 62, "Hull was a stout old smooth-bore, with a good record in the Revolutionary War, but he was in decay now and the fire was gone out of him."

Gathering a motley and ill-equipped force of militia, with only a few regulars (and their commander outranked by the untrained militia officers; Mahon, p. 44), Hull crossed from Michigan into Ontario on July 12 (Hickey, p. 81; Mahon, p. 45), only to find that the local inhabitants didn't care and didn't want to be liberated (Borneman, p. 62). Especially by a blowhard giving speeches about how they lived under tyranny and demanding that they *like* being invaded and then saying that the Indians -- allies of the British -- would scalp them if they didn't become Americans (McNaught, p. 72, who prints part of the speech. It makes it quite clear that Hull had absolutely no idea what was going on).

Meanwhile, Brock was maneuvering behind Hull's rear, taking Fort Mackinac in northern Michigan. According to Caton, p. 63, "The American garrison consisted of fifty-odd men under Lieutenant Porter Hanks, and since it took a long time for news to reach the Straits from the Atlantic seaboard, these people, on July 17, did not yet know there was a war on; signs of impending trouble had been visible, but no one in the American government had thought to do what British General Brock did, who got speedy woods runners to take the news to the British post on St. Joseph Island, at the mouth of the St. Mary's River." The local officer quickly assembled a force, occupied ground above Fort Mackinac, and forced the fort to surrender. This also had the effect of putting the local Indians firmly on the British side (McNaught, p. 72).

Facing what seemed to be a threat to his rear (although the British force was too weak to go much farther), Hull fell back on Detroit (Borneman, p. 67; Mahon, p. 48). Brock brought up a few British forces to Detroit, made them look like more, and threatened to turn the Indians loose on Hull (Hickey, pp. 82-83). The American commander seemed utterly unable to comprehend what was going on as Brock maneuvered forces all around him (Mahon, p. 50).

Although he could in fact have defeated Brock in detail, and very possibly could have prevailed in an open battle because of superior numbers, Hull -- to the shock of his subordinates (Catton, p. 62) -- surrendered Detroit on August 16, 1812 (Borneman, pp. 68-69).

Brock reportedly had 2500 prisoners; he listed his own forces as 750 whites and 600 Indians (Mahon, p. 50). Hull eventually would be court-martialed for cowardice (McNaught, p. 73) and sentenced to death, though his life would be spared (Borneman, p. 69; Hickey, p. 84; Mahon, p. 51). The only good thing that came out of the debacle, for the American side, was that it forced them to start working on a fleet on Lake Erie, because they would need control of the lake to securely retake Detroit.

For the later career of Brock, see "The Battle of Queenston Heights."

Incidentally, as well as a good soldier, Brock seems to have had more liberal feelings than most people of his time. In an era when most people sneered at the Native Americans, Brock wrote of the "wrongs they continually suffer" (Berton, p. 66). Of course, he was trying to enlist them as allies in any possible war with the United States, so maybe he had an ulterior motive.

Berton, pp. 81-82, says that Brock was utterly frustrated in Canada, and repeatedly requested transfer -- but, when finally granted the right to take a post in Britain, the War of 1812 was at hand, and he decided to stay at his post out of a sense of duty.

Berton, pp. 82-83, describes him as follows: "He is a remarkably handsome man with a fair complexion, a broad forehead, clear eyes of grey blue (one with a slight cast), and sparkling white teeth. His portraits tend to make him look a little feminine -- the almond eyes, the sensitive nostrils, the girlish lips -- but his bearing belies it; he is a massive figure, big-boned and powerful, almost six feet three in height. He has now, at forty-two, a slight tendency to portliness... but he is, in his own words, 'hard as nails.'

"He is popular with almost everybody, especially the soldiers who serve him -- a courteous, affable officer who makes friends easily and can charm with a smile. But there is also an aloofness about
Bibliography


Last updated in version 2.5
File: LA22

Brave Hunter, The

DESCRIPTION: "Little boy went out to shoot one day, He took his arrows and boy, For guns are dangerous things for play." A little bird (sparrow, cuckoo) declares he can't shoot it. The boy can't hit the bird, and cries; the little bird laughs

AUTHOR: unknown
EARLIEST DATE: 1927 (Brown-MyGrandmothersSongbook)
KEYWORDS: bird violence
FOUND IN: US
REFERENCES (1 citation):
Brown-MyGrandmothersSongbook [7-8], "The Brave Hunter" (1 text, 1 tune)
Roud #7013
File: BrGr007

Brave Lafitte, The

DESCRIPTION: "Each young land bird I'm sure has heard Of the ocean lamb and wolf," for Lafitte/Laffite is known by both titles. His piracy makes him rich, and he brings a girl to his island home. He is attacked near home, and his girl killed; he vows revenge

AUTHOR: unknown
EARLIEST DATE: 1850 (The Forecastle Songster, according to Frank-NewBookOfPirateSongs)
KEYWORDS: pirate death revenge disguise cross-dressing
HISTORICAL REFERENCES:
c. 1809-1821 - Career of Jean Laffite
FOUND IN: US
REFERENCES (2 citations):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 41-43, "The Brave Lafitte" (1 text)
Frank-NewBookOfPirateSongs 68, "The Brave Lafitte" (1 text; #41 in the first edition)
Roud #V28306
NOTES [251 words]: Much of this song is "sort of true." The Dictionary of American Biography gives a brief account of the life of Jean Laffite (the DAB spelling). He and his brother Pierre were real pirates, probably of French origin; by 1809 he was operating in the Gulf of Mexico and marketing his wares in New Orleans. In 1814, as the British prepared to attack New Orleans, they tried to bring Laffite to their side. Instead, he sided with the Americans, and helped fight off the British in the New Orleans campaign of 1814-1815; the Lafittes were given pardons as a result. That didn't make them good citizens, though. If this song refers to anything, it is either to an attack by the Americans on Lafitte in 1814, or more likely an attack in 1821, which ended with Lafitte burning his island settlement and sailing away. His eventual fate is unknown.
In neither case is there any evidence of a girlfriend who is killed while in disguise. This appears to derive not from actual history but from popular journalism; Jan Rogozinsky, *Pirates*, Facts on File, 1995; republished as *The Wordsworth Dictionary of Pirates*, Wordsworth, 1997, p. 189, tells us that "Novels and fictional biographies have heightened the romantic elements" in his life, As examples he cites Byron's "The Corsair" and Joseph Ingraham's 1836 story "Lafitte, the Pirate of the Gulf." According to Rogozinsky, p. 190, Ingraham's book tells of Lafitte being "Redeemed by the love of a
Brave Marin (Brave Sailor)

DESCRIPTION: French. A brave sailor returns from war and stops at an inn. The hostess cries; she recognizes him as her husband. He asks why she has more children. She had reports that he had died and so remarried. He leaves silver and returns to his regiment.

AUTHOR: unknown

EARLIEST DATE: 1961 (Hugill), with a possible origin in the period 1562-1630

KEYWORDS: foreign language marriage reunion children wife sailor husband wife money return foc's'le

FOUND IN: Canada(Newf) France

REFERENCES (4 citations):
Lehr/Best-ComeAndIWillSingYou 13, "Brave Marin" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, p. 111-112, "Le Retour du Marin" (1 fragment (in French), 1 tune)
Hugill-SongsOfTheSea, p. 48, "Retour du Marin" (1 text, 1 tune)

ADDITIONAL: Grace Lee Nute, _The Voyageur_, Appleton, 1931 (reprinted 1987 Minnesota Historical Society), pp. 145-147, "Le Retour du Mari Soldat" (1 text plus English translation, 1 tune)

RECORDINGS:
Anita Best and Pamela Morgan, "Brave Marin" (on NFABestPMorgan01)

CROSS-REFERENCES:
cf. "Le Jeune Militaire" (theme)
cf. "Jack Robinson" (theme)
cf. "Snapoo" (similar tune)

NOTES [273 words]: Lehr/Best-ComeAndIWillSingYou: Best says "It dates from the wars of Louis XIV (the late 1600s) and was very popular in the southwest of France." Lehr/Best-ComeAndIWillSingYou makes "Le Jeune Militaire" a version of "Brave Marin"; while the themes are very close the words are not. - BS
Colcord-SongsOfAmericanSailormen theorizes that this is the ballad from which "Snapoo" and subsequently "Mademoiselle from Armentières" were derived. The tune is similar (though slower) and the lines end with the words "tout doux" which could have been transliterated into "snapoo." Tennyson used the same theme in his classic poem "Enoch Arden" in 1864.

Hugill (in Songs of the Sea, 1977) says that the song comes from the days of Louis XIII (1610-1643) and that the theme may have been derived from the story of Martin Guerre, which took place around 1560, though a significant difference in the two is that in "Retour du Marin" (and in "Enoch Arden") the returning sailor eventually goes on his way, rather than impersonating someone as Martin Guerre did. - SL

Obviously none of these theories of origin can be proved, though in some ways, the earlier, the better, as long as the song is of French/Catholic origin. By the eighteenth century, a Catholic woman could not remarry unless she could not only show her husband was dead but could point out the body -- a cause of much distress at Trafalgar, e.g.; the English would bury their dead at sea, but the French and Spanish wanted to stack their ships full of bodies.

Incidentally, in "Enoch Arden," the returned sailor dies for love. Whether that is a better ending is, I think, debatable. - RBW

Brave Old Oak, The

DESCRIPTION: The oak "ruled the greenwood long." "In the days of old" maidens "frolicked with lovesome swains" but they are dead and the tree remains. Now gold is king "but he never shall send our ancient friend To be tossed on the stormy sea"

AUTHOR: Henry Fothergill Chorley (1808-1872) (source: Bodleian notes to broadsides)

EARLIEST DATE: before 1835 (broadside, Bodleian Harding B 11(3541))

KEYWORDS: death gold nonballad

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Brave Queen's Island Boys, The

DESCRIPTION: "Belfast may boast ... of its far-famed ships." "May the name of Harland and Wolff still stand At the top of the ship-building trade" "The Island Boys are marvels .... With their 'White Star Liner.'" If a "Greyhound" is needed Belfast gets the contract.

AUTHOR: unknown

EARLIEST DATE: c.1890-1918 (J Nicholson ballad sheet, according to Leyden-BelfastCityOfSong)

KEYWORDS: pride commerce ship nonballad

FOUND IN: Leyden-BelfastCityOfSong 37, "The Brave Queen's Island Boys" (1 text)

NOTES [567 words]: Leyden-BelfastCityOfSong: "The song dates from the 1880s." Dargan's Island, renamed Queen's Island "after Queen Victoria's visit to the town in 1849," in the River Lagan, was part of the world-famous Belfast ship-building industry. "This reputation was largely due to the efforts of the Harland and Wolff company which formed in 1861.... In 1870 Harland and Wolff signed a contract to build ships for the Oceanic Steam Navigation Company, better known as the White Star Line." [The Titanic was built in Belfast for the White Star Line.] - BS

According to Butler, p. 4, "The origins of Harland and Wolff dated back to the 1840, when dredging of a deep-water passage in the of section of the River Lagan known as the Victoria Channel created Queen's Island in the middle of the channel. Robert Hickson built a shipyard on the new island and began construction of iron ships there in 1853. Edward J. Harland came to the yard, which was known as Hickson and Company, as a manager in 1854 and bought it outright from Hickson in 1859. Gustav Wolff was a silent partner when he first joined Harland in 1861, but by 1862 the yard was known as Harland and Wolff."

It was a line which produced many innovations, mostly at the instigation of Edward Harland, eliminating most of the equipment of sailing ships from the steamers of the White Star and other lines (Butler, p. 5). It also managed to build what we would now call a "vertical monopoly": It designed the ships, built them, and even built the primary components such as boilers and propellers. At its peak, the shipyard employed 14,000 men. It was a Harland and Wolff ship, the Oceanic, which created the luxury liner concept and put White Star at the forefront of the transatlantic trade. The two ended up with an arrangement that was satisfactory to both: Harland and Wolff produced the ships for White Star, and billed the line for its actual costs plus a fixed percentage of profit.

After Harland's death in 1894, William James Pirrie (who had started with the firm as an apprentice in 1862 at the age of 15) succeeded him; he became Lord Pirrie in 1895 (Butler, p. 6). He was still in charge at the time the Titanic and her sisters were ordered, though Thomas Andrews handled most of the detail work.

"Harland and Wolff were considered the highest-priced and most painstaking shipbuilders in Europe" (Wade, p. 13).

Not even the Titanic could change that. Irish partition and a series of economic downturns could. The Belfast shipping industry went into recession. Eventually Harland and Wolff was sold to a
Norwegian company. Not even that could save the shipyards. And that company in 2003 sold the land of Harland and Wolff's old shipyard to a property developer. It may become a Titanic memorial. It almost certainly won't be used to build ships (Barczewski, pp. 244-245. The reference to a "greyhound" is ironic. If the song really does come from the 1880s, it predates the time of the most extreme transatlantic competition, when German and British companies were constantly building bigger, faster ships. At last two ships were built that were called "greyhounds," and for nearly a quarter century, no one tried to build faster ships. The two ships were the Lusitania and Mauretania -- but they were built for Cunard, not White Star, and Harland and Wolff was not involved in the design. They were built in Britain, not Ireland. - RBW

Bibliography

- Barczewski: Stephanie Barczewski, Titanic: A Night Remembered, Hambledon Continuum, 2004

Last updated in version 2.5
File: Leyd037

Brave Volunteers, The

DESCRIPTION: Henry leaves Margaret, his wife, and baby to volunteer "to fight 'neath a monarch of Portugal's banner." All 500 volunteers from Ireland and Scotland are lost with his ship on Galway's coast, outbound from Greenock, on Wednesday, November 28/29.

AUTHOR: unknown
EARLIEST DATE: before 1886 (broadside, Bodleian Firth c.12(120))
KEYWORDS: grief marriage war drowning wreck Ireland Scotland lament baby wife
HISTORICAL REFERENCES:
c. Dec 4, 1832 - The Rival, out of Greenock bound for Oporto in Portugal with 472 volunteer troops to support Dom Pedro in the Miguelista War, sinks off the Galway coast.
FOUND IN: Canada (Newf)
REFERENCES (1 citation):
Peacock, pp. 432-433, "The Brave Volunteers" (1 text, 1 tune)
ST Pea432 (Partial)
Roud #9784
RECORDINGS:
Henry Campbell, "The Brave Volunteer" (on ITMA/CapeShoreNL)
Mrs. Mary Ann Galpin, "The Brave Volunteers" (on PeacockCDROM) [one verse only]
RECORDINGS:
BROADSIDES:
Bodleian, Firth c.12(120), "The Brave Volunteers" ("One cold stormy night in the month of November"), H. Such (London), 1863-1885; also Harding B 26(74), "The Brave Volunteers"
NOTES [1309 words]: Greenock is on the west coast of Scotland across the North Channel from Ireland. Galway is on the west coast of Ireland.
[The song refers to the Miguelist War of Two Brothers [and] an expedition from Britain supporting Pedro II [November 28, 1832 was a Wednesday ]
The real work on the historical basis of the ballad is in the following notes on other sources and historical references, posted between 3/8/2004 and 3/28/2004 to [the Ballad-L mailing list] by John Moulden. The references are used with his permission. In response to my [BS] query re the possible historical basis for the ballad John looked at his source texts to help narrow the date to the Miguelista War and then pinned down the likely actual disaster.
Begin John Moulden's notes:
Other Sources:
This appears on Irish printed ballad sheets and eight page song-books
The references I have are:
8 page song book:
The bonny light horseman together with The brave volunteers. The burial of General Sir John Moore. Steady she goes all's well. Waterford. Printed at W Kelly's. Cut - oval -horse (nose at right), left foreleg raised, unsaddled, tail up, under tree. [Walter Kelly printer evidently worked in the 1830s - the sole firm date I have for him is 1839 but he was probably working as early as 1835.] National Library of Ireland I6551 Song books Waterford (LO560) 4(3) British Library 11621aaa16
Ballad sheet:

Brave Volunteers The One cold stormy night in the month of November

Trinity College Dublin John Davis White Collection 1891 273 7 verses [8 lines] [The White Collection was made around the 1860s to 70s - this ballad has no imprint]

According to Steve Roud's Broadside index it was also printed by Such (Catalogue Entry only) and a copy is in the British Library's Crampton Collection

Further to this: Kelly, Waterford printed this song in another 8 page book:

The loss of the Brave Volunteers together with Auld Lang Syne, Shule Agra, Molly Brannigan

Waterford printed at W Kelly's, National Library of Ireland I6551 Song books Waterford (LO560) 33, Dublin City Library 821.04 (Song-books 1820-1845) No 12 Dix Donation 2588

British Library 11622 b 30 #16

Trinity College Dublin Early Books 66 u 165 - 35

Royal Irish Academy Irish song books Volume 1 12b'11 - 5

I copied the copy of this in DCL. It bears a text identical in all respects but for one word to the other

Kelly printing (dreams for thoughts in the Line "Dark were my thoughts that night on my pillow." )

Kelly in both versions, has the ship sailing from Greenock on December 1st and foundering on

"That night of the dark 21st of December" and it is said to have been a Saturday!

The Bodleian offerings are by Such (presumably the print referred to [above]) but the print by Haly of Hanover Street is another Irish printing, made in Cork. Such dates the event [November 28],

Haly [November 29]. The range of (probable) dates I can offer for Haly in his occupancy of the

Hanover Street Address are 1826-1852. He occupied those premises in 1821 but is listed as a

Straw Hat Maker and by 1853, he (or his daughter) had moved to South Main Street.

Historical References:

I am fortunate to have a friend, Robert Anderson of Coleraine, who is an expert on matters maritime in Ireland and has good resources. On the basis that this happened, from the likely dates that the song was printed, in the range of years 1830-35 he searched the Shipwreck Index of Ireland and came up with a probability: The Rival, a brig, Captain John Wallace which had been hired to transport soldiers to Portugal, left the Clyde bound for Oporto and was reported lost on 4th December 1832.

I then used my own resources to investigate further. Edward J Bourke Shipwrecks of the Coast of Ireland vol 3. cites Lloyd's List and gives a sailing date for the Rival of 24th November. Straw bedding and casks of rum were washed ashore. Citing the Dublin Newspaper the Freeman's Journal Bourke says it's not clear how many were aboard and says "This wreck may be the subject of a ballad."

It seems fairly conclusive. More extensive newspaper search is indicated

End of John Moulden's notes.

Further confirmation is from two notes in the London Times archives

"Yesterday the Lusitania sailed from the Broomielaw, having on board 172 men for Oporto, to join forces under Dom Pedro. in the course of the present week another vessel, the Rival, will sail from the Broomielaw, having on board 472 men, destined for the same port and service. Glasgow Chronicle of Monday" [The Times Nov 16, 1832; pg. 2; Issue 15011; Start column: D 2048 words. Elec. Coll.: CS34627440. (Copyright 2002 The Gale Group)]

"Dublin, JULY 16. The Sarah, of Pwlheli, was lately fitted up with a diving-bell and suitable apparatus for the purpose of raising 11 vessels wrecked close to the Galway shore during the last severe winter, amongst which are understood to be the Thais, Falmouth packet; the Whitbread of London, the James of Tynemouth, the Rival of Glasgow, which had Don Pedro's troops on board ..." [The Times Jul 19, 1834; pg. 7; Issue 15534; Start column: C 854 words. Elec. Coll.: CS118514419. (Copyright 2002 The Gale Group)]

The following information has been supplied by Charlie Napier, President of the Clan Napier Society, and is quoted with his permission. While looking for information about the Miguelist War that might shed some light on "The Brave Volunteers" disaster I found no helpful references. The only promising reference was a book not available to me: "An Account Of The War In Portugal Between Don Pedro And Don Miguel" by Admiral Sir Charles Napier. Since Admiral Napier was a major player in that war and apparently remained popular with volunteers from Ireland and Scotland through the early Crimean War I hoped that he would have considered a loss like the Rival to be worth a comment.

Fortunately, I came across the Clan Napier Society website and asked if there might be a reference in the 1836 book to support what was, at the time, a speculation. Charlie Napier
researched the matter at the National Library of Scotland. Here is his report:
1. The book is in two volumes, with approximately 300 pages in each and about 9 inches by 5 inches.
2. The book was published in 1836, only two years after the War finished.
3. There are no dates anywhere in the main text of the book, so it is very difficult to work out which year you are in if you just dip into the book.
4. Each volume has an Appendix which contains a number of transcripts of letters, proclamations and speeches. These are dated, which is a little help.
5. There is no index in either volume, although there are voluminous "Contents Lists" at the beginning of each volume. These were really no help in trying to find the relevant passage.
6. After skim-reading Volume I from the beginning, I eventually found what I think is the passage relevant to your question.
7. It starts about two thirds of the way down page 121 and finishes about one third down page 122.
8. There was no mention of the name of the ship that was lost and I think that the year in question must be 1833. - BS

Last updated in version 4.5
File: Pea432

Brave Wolfe [Laws A1]
DESCRIPTION: Disappointed in love, Wolfe gives his beloved a ring and leaves her. He lands at Quebec to battle the French. Wolfe is mortally wounded, but when he learns that a British victory is assured, he says, "I die with pleasure."
AUTHOR: unknown
EARLIEST DATE: 1759 (broadside)
KEYWORDS: death war courting battle separation Canada
HISTORICAL REFERENCES:
1727-1759 - Life of General James Wolfe, British commander at the Battle of Quebec
1754-1763 - French and Indian War (in Europe, the Seven Years' War, fought 1756-1763)
Sept 13, 1759 - Battle of Quebec. Wolfe and Montcalm killed.
FOUND IN: US(Ap,MA,NE,SE,So) Canada(Newf,Mar) Britain(England(South))
REFERENCES (27 citations):
Laws A1, "Brave Wolfe"
Randolph 664, "Brave Wolfe" (1 text, 1 tune)
Flanders/Olney-BalladsMigrantInNewEngland, pp. 120-122, "Brave Wolfe" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 55-57, "Brave Wolfe/General Wolfe" (2 texts, 1 tune; the first text is in half-stanzas and does not use the "Blacksmith" tune; the second is the Green Mountain Songster version)
Thompson-APioneerSongster 43, "Brave Wolfe" (1 text)
Thompson-BodyBootsAndBristches-NewYorkStateFolktales, pp. 323-324, "Brave Wolfe" (1 text)
Leach-TheBalladBook, pp. 716-719, "Brave Wolfe" (2 texts)
Friedman-Viking/PenguinBookOfFolkBallads, p. 288, "Brave Wolfe" (1 text)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 44, "Bold Wolfe" (1 text, 1 tune)
Peacock, pp. 986-987, "Bold Wolfe" (1 text, 1 tune)
Fowke/Johnston-FolkSongsOfCanada, pp. 21-23, "Brave Wolfe" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 2, "Bold Wolfe" (1 text, 1 tune)
Fowke/Mills/Blume-CanadasStoryInSong, pp. 46-49, "Brave Wolfe" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 75, "Quebec" (1 text)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 21, "The Ballad of Montcalm and Wolfe" (1 text, 1 tune)
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, pp. 63-64, "The Ballad of Montcalm and Wolfe" (1 text)
When William Pitt the Elder came to be Britain's Prime Minister in 1757 (the first man ever to hold that title, which was coined because there was no real cabinet role for him otherwise), he decided that the army -- newly involved in the Seven Years' War (known in the American colonies as the French and Indian War) -- needed a good dose of youthful energy. In 1755-1756, the early years of the war, British results had been disastrous (see, e.g., the notes to "Braddock's Defeat"; also McNaught, pp. 40-41). The American colonies were in danger of being boxed in by the French, and the British were suffering losses -- mostly pinpricks, but losses -- all over Europe.

The Canadian expedition is an example of Pitt's determination to shake things up. Carroll, p. 61, notes that the French at this time were giving military commands to the nobility, competent or not, but "Pitt was constantly on the lookout for a sizzling young patriot willing to do the impossible -- to the devil with his ancestry." At the time of his appointment in 1758, North American army commander Jeffrey Amherst (1717-1797) was only forty years old, and newly jumped up from Lieutenant Colonel (Borneman, p. 100) and naval commander Edward Boscawen (1711-1761) was still on the young side of fifty (Bryant, p. 64).

Even in this company, James Wolfe (1727-1759) was almost a baby; he was commanding the equivalent of a division at the age of 30. The most famous story about him has to do with his appointment to the command in Quebec. A courtier, shocked, asked George II how he could appoint such a man. The courtier allegedly said that Wolfe was mad. King George replied, "Mad, is he? Then I wish he'd bite some of my other generals." (The exact words of this legend vary. I'm not sure where I met the above phrasing. Borneman, p. 207, has George II say "Then I hope he will bite some of my other generals!")

According to Borneman, p. 105, Wolfe was "tall and slight -- one might say gangly [Carroll, p. 23, lists his height as 6'3"] -- with reddish hair and a constitution given to a host of chromic ailments. He had been born in Westerham, Kent, on January 2, 1727... In 1741, at the age of fourteen, young Wolfe was given a commission as a second lieutenant in his father's marine regiment, though he soon transferred to the army because of his seasickness (Carroll, p. 22). Two years later, at Dettingen in Bavaria, Wolfe... received his first real test in battle... Two years after that, at Culloden against the last gasp of the Stuarts, his regiment again suffered the most, losing one-third of its men."

The assault on Canada began with an amphibious assault on the great fortress of Louisbourg in Cape Breton, a fortress and naval base which, if properly supplied, could prevent any expedition up the Saint Lawrence. Bryant, p. 64, says that 8000 sailors and 12,000 soldiers were involved in capturing the place; Wolfe, though not in charge, served bravely in the battle. (He also gained a
reputation as a well-rounded man; Carroll, p. 27, notes that he was a flute player who kept up his practicing even in wartime. His cousin, the famous author Oliver Goldsmith, once sent him a dog -- Carroll, p. 39 -- though this was before Goldsmith achieved his real fame. And, as the ships headed for the landing above Quebec, he is reported to have said that he would rather have written Thomas Gray's "Elegy in a Country Churchyard" than capture Quebec -- Stacey, p. 122, though he doubts the detailed truth of the legend. Reilly, p. 303, not only reports the incident but says that Katherine Lowther gave him the copy of the poem that was read to him as the boats prepared for the river crossing.)

Although Wolfe's illnesses are not a major subject of this song, they do seem to have affected his behavior: Since he thought he was gravely ill anyway, he probably didn't worry much about his survival. But no one seems to have figured out what his problem was. Carroll, p. 20, notes that he has been called a hypochondriac, though she dismissed the charge. Page 215 of Borneman, describing Wolfe's final illness, sounds to me rather like a venereal disease (Borneman, p. 215), though Carroll, p. 6, offers the opinion that it was kidney stones (on p. 37, she lists his full catalog of complaints as "fevers, scurvy, rheumatism, kidney stones, and possibly tuberculosis"). Keegan/Wheatcroft, p. 334, suspect consumption. Carroll, p.31, says that Wolfe's brother Ned died of consumption, so there is a likelihood that Wolfe himself would have been subject to the disease (not all people are vulnerable), but in that case, it would be surprising if he took so long to contract it. On the other hand, Reilly, p. 4 says that both boys were consumptive from their youth. Although Amherst was in overall command of the attack on Louisbourg, it was Wolfe who led most of the tactical thrusts, including the initial landing west of the town (Borneman, pp. 108-114).

Surrounded, and starving even before the siege started, the defenders surrendered on July 27, 1758 (Borneman, p. 116).

Louisbourg was the main French base in Canada. With it gone, the British could safely advance up the Saint Lawrence. They also could attack on other fronts -- and they did. Much of the credit for the loss of Canada must go not to Wolfe himself but to the foolish enemy commanders. After the Battle of Fort Dequesne (for which see "Braddock's Defeat") and the victory at Ticonderoga, where the French had captured Fort William Henry and seen the Indians massacre defenders after they surrendered (Borneman, pp. 90-94), the French really had only to stand on the defensive and hold their ground (Brabant/Masters, p. 71, notes that the French success in the Champlain forced the British to give up on that area and turn to the St. Lawrence, which should have been much easier for the French to hold).

But the French had several problems. One was divided command. The governor of New France was Pierre de Rigaud, Marquis de Vaudreuil (who, according to Carroll, p. 47, cared only about Quebec, not about France, and who even in Quebec did little to control corruption; Carroll, pp. 48-49). The general-in-chief was an officer sent from France, the Marquis de Montcalm, who would fight Wolfe at Quebec. And the two didn't see eye to eye on anything (Borneman, pp. 82-83). According to Carroll, p. 43, Montcalm at one point commented on the inept administration in Quebec, "What a country! Here all the knaves grow rich and the honest men are ruined!"; she adds on p. 44 that he did not wish to go, but took the Canadian command out of duty.)

After the Battle of Fort Carrillon (or Ticonderoga -- the battle where Major Duncan Campbell was killed), Montcalm's prestige went sky-high (Keegan/Wheatcroft, p. 214, credit him with "virtually invent[ing] a new method of warfare"); he had, after all, defeated a much larger British force under Abercromby (Borneman, pp. 129-139). The fact that Abercromby had ordered a frontal attack on a strongly-defended position he had never seen was irrelevant. Montcalm was promoted over Vaudreuil, without really clarifying their relationship.

And that didn't solve the other problem of New France: The French had never really built a self-supporting colony, and there were shortages of food and other things (Borneman, pp. 98-99). In late 1758, the one thing Montcalm and Vaudreuil agreed on was that things were close to collapse (Borneman, p. 189). And Montcalm was not a local to know how to deal with this fact; he tried to run a colonial war as if it were a European war, and failed badly. By 1759, the English had taken other forts besides Louisbourg, and the Quebec economy was being strained to the breaking point. Though most of Canada was still in French hands, there was a feeling that this was a last stand. Particularly since the British were attacking on several fronts.

Even though Amherst had been in charge at Louisbourg, he was relegated to the background in 1759, being handed command of the overall American theater. Wolfe was given command of the Quebec expedition -- a surprising appointment for a man who had only been made a colonel in 1757, and who had only had command of a brigade for one brief campaign (Stacey, p. 2). Wolfe almost blew it by returning to England in the absence of orders (Borneman, pp. 204-205). But there was a reason: He was courting a woman named Katherine Lowther, and they became engaged during his time at home (Borneman, pp. 205-206. Carroll, p. 8, says that he had fallen in
love three times; presumably this was love #3. We know little about the romance, though, since not one letter between them survives, according to Stacey, p. 123. He does report that she later became Duchess of Bolton). It seems to have been a whirlwind romance, based on the account on pp. 210-11, 216 of Reilly; although they had known each other for some time, they apparently spent only a few weeks in each others’ company.

Having proposed, Wolfe set out for his date with destiny. The Battle of the Plains of Abraham is not really as much of a contest as is generally made out. Wolfe had 8500 men in the theatre, of very high quality (Stacey, p. 5), though not all made it to the plateau (Reilly, p. 309, suggests Wolfe had 3826 in the field); his opponent, Montcalm, only 4500 actually present in the field although there were thousands more that would arrive if he waited. Wolfe himself noted the quality difference: "Montcalm is at the head of a great number of bad soldiers and I am at the head of a small number of good ones," (Brown, p. 186).

Montcalm had to decide between attacking quickly with what he had at hand and waiting for additional forces or letting Wolfe entrench; he decided to attack at once (Reilly, p. 309). Brumwell, p. 49, argues that Wolfe was relying on another advantage: A different fighting technique. British soldiers in the past had used a fire discipline going back to Marlborough a century before. This resulted in inaccurate fire and battle chaos. The new order made soldiers more effective in combat: "a line only two deep, the famous 'thin red line' of the British Army, was thus seen for the first time on any battlefield" (Reilly, p. 306). Thus Wolfe probably thought his soldiers not just more disciplined than Montcalm's (which they certainly were) but also capable of inflicting more damage.

Wolfe's ability showed best in his ability to get his troops to the battlefield. Quebec is a very hard nut to crack -- the name itself is Algonquin for "river narrows" (Borneman, p. 208), and the city is atop a large triangular bluff with cliffs carved by rivers on two sides. The city is effectively impregnable from land attack except from the southwest (upstream), and completely immune to naval gunfire. Wolfe did manage to get some batteries erected on neighbouring heights, and they tossed in a few cannonballs, but they did trivial damage (Borneman, p. 211). So Wolfe's task was somehow to get his troops ashore in a position where they could get to the Plains of Abraham southwest of the city.

His first attempt, on July 31, was a disaster (Bryant, p. 64); Montcalm had twice as many troops in the theater as Wolfe; they were numerous enough that the French could man the banks of the Saint Lawrence at every useful landing place, and even though they were inferior soldiers, they had the advantage of fighting from land. That July 31 landing cost the British 443 men and accomplished nothing (Borneman, pp. 212-213).

There was no choice for it. Wolfe had to go above the town, even though it meant that the French might be able to cut his supply line (Borneman, pp. 213-214). Six weeks after the July fiasco, he had most of his troops upriver, and he proceeded to sneak his troops across the river and up an "impassable" cliff by night (Borneman, pp. 217-218). The admiral in charge of getting the troops to the foot of the cliff called the plan "the most hazardous and difficult task I ever engaged in" -- but he pulled it off (Borneman, pp. 218-219). It helped that the French were expecting to shift supplies by water that night, so they failed to note all the naval coming and goings (Stacey, p. 120). Apparently they were challenged by a small sentry post, but one of Wolfe's French-speaking officers bamboozled them (Stacey, p. 127). Some 4000 troops -- half of Wolfe's army -- managed to climb up to the Plains of Abraham. Finally they were in position to actually attack the city.

Needless to say, the line in the song about Montcalm and Wolfe meeting before the battle is false -- Wolfe would have had to have been truly insane to allow Montcalm more time to bring up troops. Carroll, p. 6, says in fact that the two never met in their lives. I wonder if the notion might not have arisen because they spent so much time dressing their line before the battle (Carroll, p. 15, says that this took an hour -- which is quite a delay for a maneuver that troops would have much experience in performing. Maybe Wolfe really did want his troops arranged "in a line so pretty").

By this time, Wolfe was in dreadful health (see the description above), and it may have encouraged some of his earlier errors in the campaign. But it was Montcalm who made the big mistake. He still had that two to one edge in numbers in the theater, and he could have tried to stand on the defensive. But he didn't. With perhaps 4500 men -- a quarter of his total forces -- he attacked Wolfe head-on on September 13 (Borneman, p. 221). This even though reinforcements were on the way and would have arrived in short order (Stacey, p. 169). In Montcalm's defence, he probably hoped to take advantage of the British disorganization after they climbed the cliffs (Brown, pp. 187-188). It might have seemed like a good idea -- if it had worked. Instead, the British regulars calmly awaited the assault, and tore them apart.

Wolfe had been hit in the wrist by then (Borneman, p. 221). But he wouldn't let it slow him down; he ordered a bayonet charge, and in leading it suffered fatal injuries, dying on the field of battle.
There is some dispute about how many wounds he suffered; although many accounts say he was hit three times (wrist, then groin, then breast; so, e.g., Reilly, pp. 310-311), Stacey, p. 149, observes that the groin wound ("an inch below the navel," according to the Gentleman's Magazine) would almost certainly have been crippling if real (whereas Reilly says he brushed that one off) and notes that Brigadier Townshend witnessed only two wounds, wrist and breast. In any case, he stayed with the colors after the wrist injury (which he bound up with a handkerchief), and was killed by the breast wound.

Leckie, p. 364, and Reilly, p. 312, tell a story of Wolfe's last words which almost parallels the song. One of his men declared, "The run! See how they run!" Wolfe asked which side ran. "The enemy, sir. Egad, they give way everywhere!" Wolfe made few final orders, concluded, "Now, God be praised, I will die in peace!" -- and breathed his last. Stacey, p. 150, reports that the words came from the careful research of Captain Knox, and may be accurate -- but notes that there are other versions.

In terms of deaths of commanders, the battle was a draw; Montcalm too suffered a mortal wound (perhaps during the retreat; Stacey, p. 151) and died the day after the battle. But the ratio of casualties heavily favored the British (Borneman, p. 223, lists 60 British soldiers killed and 600 wounded; the French had 200 killed, 1200 wounded).

Not everyone was impressed with Wolfe's leadership in the campaign. Brebner/Masters, p. 71, declares, "The men who won the British victory have received too much attention, for students of warfare have demonstrated that their talents were moderate." Stacey, p. 170, notes that Lord Wolseley, the best British general of the late nineteenth century, regarded him as "never anything more than 'a good regimental officer.'" Stacey himself says that "His performance as a strategist... was sadly ineffective," and notes that he seemed unable to make a plan and stick with it. Even the strategy which finally worked, of landing above Quebec, Stacey notes on p. 172, was largely the idea of Wolfe's subordinates; his only real contribution was to choose the landing point (closer to the town than the brigadiers would have chosen; Wolfe's plan was more likely to win big but also carried greater risks, and Stacey, p. 173, thinks the plan unsound. I'm frankly not convinced).

Keegan/Wheatcroft, p. 334, "Wolfe was a safely dead hero, and many of the less attractive features of his personality were forgotten. Had he lived, he might have been the brilliant general which the British so desperately needed in the War of American Independence; but perhaps (more likely) he would have been yet another of those insubordinate generals whose wild schemes were to ruin the British cause."

The apotheosis of Wolfe began quickly. The most famous painting of his death is by Benjamin West, who painted several versions -- with certain officers allegedly paying West to include them in the picture! (Brumwell, p. 53). Indeed, the fame of Wolfe and of the painting was so great that a Wedgwood pottery series incorporated it (Chandler/Beckett, p. 111, although if I were Wolfe, I'm not sure I'd have wanted people eating off a picture of me dying. Not sure I'd want to be the eater, either).

Katherine Lowther, after Wolfe's death, found that his mother and relatives gave her the cold shoulder; Wolfe's family had never approved of her (Reilly, pp. 318-319).

After Montcalm's defeat, Governor Vaudreuil told the new commander at Quebec City to surrender once his supplies were exhausted (Borneman, p. 223). That took place on September 18. The French around Quebec could perhaps have fought on -- Borneman, pp. 223-224, gives arguments why they could and perhaps should have. Indeed, the coming April, a force from Montreal came down to attack Quebec, and the British officer in charge after Wolfe's death emulated Montcalm, attacked from a poor position, and was whipped back into the town (Borneman, pp. 235-237). But the French government was too busy at home to support those remote efforts, and after its defeat at Quiberon Bay (for which see "Bold Hawke") had no way to support the colony anyway.

The population stopped supporting the militia, and it became almost impossible to put a strong force in the field. The British forces under Amherst came at Montreal from several directions. Montreal surrendered in 1760 (Borneman, pp. 251-252), and Britain ruled Canada.

It took a few more years to settle the Seven Years War -- peace was not made until 1763, and there were some Indian problems even after that -- but little that happened after than mattered much. The Treaty of Paris did some small shuffling around of European and Caribbean territories, but the main result was to put Canada in British hand (Borneman, p. 279).

There was one other side effect. Pitt had beaten the rest of the world -- but he had spent a vast amount of money doing it, and the Treasury needed to make it up. Pitt himself certainly would not have placed that burden on the colonies (see Borneman, p. 298) -- but Pitt had been out of power for four years by then. George III's new ministry, headed by people like Bute and Grenville, passed laws such as the Stamp Act to get the money out of the Americans. The result would cost the
British more than the taxes ever gained them. For further details, see "Taxation of America." - RBW

While the Bodleian collection has a number of broadsides for other ballads on the death of General Wolfe it has none for this one. It has:
* Bodleian, Firth c.14(14), "Death of General Wolfe" ("In a mouldering cave where the wretched retreat"), J. Pitts (London), 1802 and 1819; also Harding B 11(832), Firth c.14(13) View 1 of 2, "The Death of General Wolfe"; Harding B 25(718), "Death of Wolfe"
* Bodleian, Harding B 25(718), "Gen. Wolfe's Song" ("How stands the glass around"), W. Armstrong (Liverpool), 1820-1824; also Johnson Ballads 2584, "General Wolfe's Song"; Harding B 28(7), "How Stands the Glass Around"; Harding B 11(1588), Harding B 25(866), 2805 c.18(146), "How Stands the Glass Around?" [Digital Tradition "How Stands the Glass Around (Why, Soldiers, Why?)"]
* Bodleian, Firth c.14(12), "Wolfe and Saunders" ("We'll gang abroad in a king's ship, and lead a soldier's life"), J. Pitts (London), 1802-1819
* Bodleian, Harding B 25(716), "General Wolfe" ("Now general Wolfe to his men did say"), J. Grundy (Worcester), 18C; also Harding B 25(717), "General Wolfe"; Harding B 28(208), "General Wolf" [Digital Tradition "Bold General Wolfe (3)"
* Bodleian, Firth c.14(16), "Britain in Tfars [sic] for the Loss of the Brave General Wolfe ("If ancient Romans did lament"), J. Jennings (London), 1790-1840
* Bodleian, Firth c.14(11), "The Siege of Quebec" ("Sound your silver trumpets, now, brave boys"), unknown, n.d.

My other usual online net broadside sources have none at all for other ballads on the death of General Wolfe. This all seems to support Mackenzie-BalladsAndSeaSongsFromNovaScotia: "In both England and America the death of young General Wolfe in 1759 stimulated the ballad-makers to the production of songs of admiration and sorrow. [Mackenzie 75] is evidently of American composition."

Lines are similar to Opie/Opie-OxfordDictionaryOfNurseryRhymes 270, "Brave news is come to town" (earliest date in Opie/Opie-OxfordDictionaryOfNurseryRhymes is 1842).

Firth c.18(130): "Strange news has come to me, strange news is carried, And now it's all the talk, my love he is married."

Opie/Opie-OxfordDictionaryOfNurseryRhymes 270: "Brave news is come to town, Brave news is carried; Brave news is come to town, Jemmy Dawson's married." - BS

Bibliography

- Brebner/Masters: J. Bartlett Brebner, Canada, revised and enlarge by Donald C. Masters, University of Michigan Press, 1970
- Brumwell: Stephen Brumwell, Wolfe's Men, article in History Today magazine, September, 2009
- Carroll: Joy Carroll, Montcalm & Wolfe; their Lives, Their Times, and the Fate of a Continent, Firefly, 2004
- Leckie: Robert Leckie, A Few Acres of Snow: The Saga of the French and Indian Wars, 1999 (I use the 2006 Castle reprint). Note: I found several major errors in the very first pages of this book, and have tried to use it only for matters not found elsewhere.
- Reilly: Robin Reilly, Wolfe of Quebec, 1960 (I use the 2001 Cassell paperback)
- Stacey: C. P. Stacey, Quebec, 1859: The Siege and the Battle, Macmillan Canada, 1959, 1966

Last updated in version 6.1
File: LA01
**Braw Servant Lasses, The**

**DESCRIPTION:** "Ye decent auld women, I'll sing you a song" to complain about the follies of the young. They dress up, go out "like a ship in full sail," visit the church but ignore what is said -- and end up pregnant. The singer admits being a 63-year-old bachelor.

**AUTHOR:** unknown

**EARLIEST DATE:** 1906 (Greig/Duncan3)

**KEYWORDS:** clothes vanity pregnancy age bachelor

**FOUND IN:** Britain(Scotland)

**REFERENCES (3 citations):**
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast 98, pp. 1-2, "The Braw Servan' Lasses" (1 text)
- Greig/Duncan3 654, "The Servan' Lasses" (7 texts, 4 tunes)
- Ord-BothySongsAndBallads, pp. 275-276, "The Braw Servant Lasses" (1 text)

**Roud #5597**

**CROSS-REFERENCES:**
- cf. "Meditations of an Old Bachelor (The Good Old-Fashioned Girl)" (subject)
- cf. "The Hills of Glenorchy" (tune, per Greig)

**ALTERNATE TITLES:**
- I Am an Aul' Bachelor

**NOTES [8 words]:** I'm tempted to create a keyword "sour-grapes." - RBW

**Last updated in version 2.4**

**File:** 0rd275

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**Bread and Butter for My Supper**

**DESCRIPTION:** Rope-skipping rhyme/game. "Bread and butter, For my supper, That is all my mother's got."

**AUTHOR:** unknown

**EARLIEST DATE:** 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

**KEYWORDS:** play party food mother

**FOUND IN:** New Zealand

**REFERENCES (1 citation):**
- Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 105, "(Bread and butter)" (1 text)

**File:** SuSm105E

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**Bread and Cheese to Rorie**

**DESCRIPTION:** "Bread and cheese to Rorie, For doin o't, for doin o't And cheese and bread to Rorie, To do't again, to do't again again"

**AUTHOR:** unknown

**EARLIEST DATE:** 1917 (Greig/Duncan8)

**KEYWORDS:** food humorous nonballad

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (1 citation):**
- Greig/Duncan8 1878, "Bread and Cheese to Rorie" (1 fragment, 1 tune)

**Roud #13571**

**NOTES [35 words]:** The current description is all of the Greig/Duncan8 fragment. Greig/Duncan8: "The tune is the well-known fiddle tune. It was sung widely to the above, the words being coarse." [I don't recognize the tune.] - BS

**Last updated in version 2.5**

**File:** GrD81878

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**Break the News to Mother**

**DESCRIPTION:** "While shot and shell were screaming Across the battlefield, The boys in blue were fighting, Their noble flag to shield." The flag falls. A boy volunteers and rescues the flag; he dies asking that someone "break the news to mother"
Breaking of Omagh Jail, The

DESCRIPTION: "I am a bold undaunted youth from the county of Tyrone," now in prison because "a girl against me swore." Soon to be sentenced, the singer makes a plan to escape, and manages to flee. He goes over the sea to escape his punishment

AUTHOR: unknown
EARLIEST DATE: 1927 (Sam Henry collection)
KEYWORDS: prison escape parting
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H181, pp. 131-132, "The Breaking of Omagh Jail" (1 text, 1 tune)
Roud #3581
File: HHH181

Bredalbane

DESCRIPTION: The singer's parents lock her in a room but she goes out the window when they go to town. She meets her sweetheart who tells her "he was listed in Bredalbane's Grenadiers"

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan6)
KEYWORDS: courting parting father mother soldier
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1091, "Bredalbane" (1 text, 1 tune)
Roud #6829
CROSS-REFERENCES:
cf. "Locks and Bolts" [Laws M13] (theme: girl locked away by father) and references there
NOTES [578 words]: Maybe this should refer to "Breadalbane" rather than "Bredalbane." There
was a Breadalbane Regiment in the 1790s that included Grenadiers. See, for example, "An
account of the trial of eight Soldiers belonging to Breadalbane Regiment of Fencibles, for a mutiny
in the city of Glasgow, four of whom received sentence of death, three of which received a pardon
at the place of execution, and the fourth was shot on Tuesday the 27th day of January 1795"
(source: National Library of Scotland site). - BS
It should be noted that most regiments had a grenadier company -- generally composed of the
tallest, healthiest men; presumably they were the ones the girls were most attracted to.
The first mention I can find of a Breadalbane with a standing army is "Grey John" Campbell (1635-
1717), who in the reign of Charles II declared himself Viscount Breadalbane, raised a force, and
started causing trouble. Charles II, not liking people who engaged in self-promotion, took away all
three of Campbell's claimed titles -- but made him Earl Breadalbane and Holland (Thomson, p. 79).
Two of Grey John's sons fought on the Jacobite side at Sheriffmuir, though the old man himself
was too cagey to be involved (Thomson, p. 83).
Grey John himself had in 1690 submitted some "Proposals Concerning the Highlanders" to William
III -- an idea William did not accept at the time, but he did start raising troops from the Clans
(Prebble, p. 21). Such forces as the crown accepted were, however, disbanded by 1717 due to
fears about their loyalty (Prebble, pp. 25-26). In 1725, a few new companies were recruited, to
become the famous Black Watch (Prebble, pp. 26-27), but they were not associated with
Breadalbane.
By the 1790s, though, the Jacobite cause was dead and the Highlands were considered a good
source for troops; several regiments were authorized (Prebble, p. 272). The fourth Earl of
Breadalbane, a descendant of the uncle of Grey John, was one of those involved in raising these
23 regiments (Prebble, p. 273). One of these was called at the time the Perthshire Regiment of
Fencibles, but it was composed mostly of men from Breadalbane. The Earl of Breadalbane ended
up raising two battalions in 1793 (Prebble, pp. 320-321), which came to be known as the
Breadalbane Fencibles. A third battalion was added in 1794.
According to Brander, p. 81, this unit mutinied in 1795, with four of the soldiers being condemned
to death. Several others were sentenced to 1000 to 1500 lashes (Prebble, p. 349). Three of the
four men sentenced to death were reprieved at the very last moment (Prebble, p. 351), but one
was executed.
After that, it became harder to recruit for the regiment (Prebble, p. 358). Two of the battalions were
reduced in 1798 (so Brander, p. 210) or 1799 (so Prebble, p. 358); only the third battalion, which
was willing to serve in Ireland (at the time of the 1798 rebellion, note!) was retained. The whole
was disbanded in 1802.
This raises interesting questions about the dating of the song. Was the girl imprisoned because
she loved a soldier -- or because she loved a soldier of particularly ill repute? If, for instance, the
date of the song is 1715, she might have loved a Jacobite soldier while her parents were
Hannoverian. If we date it to 1795, it might be one of the mutinous soldiers, whom her parents did
not want her to approach. Or -- who knows -- maybe her parents just didn't like Campbells. Without
more information, we can't really tell. - RBW
Bibliography

• Brander: Michael Brander, The Scottish Highlanders and their Regiments, 1971 (I use the
  1996 Barnes & Noble edition)
• Prebble: John Prebble, Mutiny: Highland Regiments in Revolt 1743-1804, Martin Secker &
  Warburg, 1975 (I use the 1984 Penguin edition)
• Thomson: Oliver Thomson, The Great Feud: The Campbells & The Macdonalds, Sutton
  Publishing, 2000

Last updated in version 2.6
File: GrD61091

Brennan on the Moor [Laws L7]
DESCRIPTION: Irishman Brennan, perhaps in revolt against the English, turns robber in the hills.
After various escapades, he is captured, only to be freed by a blunderbuss smuggled in by his wife.
At last, betrayed by a woman, he is taken and hanged
AUTHOR: unknown
EARLIEST DATE: before 1862 (broadside, Bodleian Harding B 11(3014))
KEYWORDS: outlaw rambling execution

HISTORICAL REFERENCES:
1804 - Hanging of William Brennan, a highwayman who worked in County Cork
FOUND IN: US (Ap, MA, MW, NE, NW, Ro, SE, So) Canada (Mar, Newf) Ireland
Britain (England (North, South), Scotland (Aber)) Australia

REFERENCES (40 citations):
Laws L7, "Brennan on the Moor"
Ford-VagabondSongsAndBalladsOfScotland, pp. 245-246, "Bold Brannan on the Moor" (1 text, 1 tune)
Greig/Duncan 258, "Brannon on the Moor" (4 texts, 4 tunes)
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #18, pp. 141-143, "Brennan on the Moor (Laws L7)" (1 text, 1 tune)
Kidson-TraditionalTunes, pp. 123-126, "Brennan on the Moor" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #15, "Brennan on the Moor" (1 text, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 284-286, "Brennan on the Moor" (1 text plus a reference to 1 more)
Randolph 176, "Brennan on the Moor" (1 text)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 236-237, "Brennan on the Moor" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 124, "Brennan on the Moor" (1 text)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 98-99, "Brennan on the Moor" (1 text)
Leach-TheBalladBook, pp. 745-747, "Brennan on the Moor" (1 text)
Leach-HeritageBookOfBallads, pp. 130-132, "Brennan on the Moor" (1 text)
Peters-FolkSongsOutOfWisconsin, pp. 191-192, "Brennen on the Moor" (1 text, 1 tune)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 295-297, "Brennan on the Moor" (1 text, 1 tune, plus a broadside print)
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 126-127, 242-243, "Brennan on the Moor" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 135, "Brennan on the Moor" (1 text, 1 tune)
Karpeles-TheCrystalSpring 79, "Brennan on the Moor" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #138, "Brandon on the Moor" (1 text)
Wells-TheBalladTree, pp. 300-301, "Brennan on the Moor" (1 text, 1 tune)
Friedman-Viking/PenguinBookOfFolkBallads, p. 371, "Brennan on the Moor" (1 text, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 110, "Brennan on the Moor" (1 text, 1 tune)
Carey-MarylandFolkLegendsAndFolkSongs, p. 114, "Brennan on the Moor" (1 text)
Lomax/Lomax-OurSingingCountry, pp. 317-319, "Brennan on the Moor" (1 text, 1 tune)
Scott-TheBalladOfAmerica, pp. 264-266, "Brennan on the Moor" (1 text, 1 tune)
Hodgart-FaberBookOfBallads, p. 204, "Brennan on the Moor" (1 text)
Kennedy-FolksongsOfBritainAndIreland 315, "Brennan's on the Moor" (1 text, 1 tune)
Williams-Wiltshire-WSRO Mi 539, "Brennen on the Moor" (1 text)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #132, "TBrennen on the Moor" (1 text, 1 tune)
OLochlainn-MoreIrishStreetBallads 73, "Brennan on the Moor" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 59, "Brennen on the Moor" (1 text)
Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 22, page headed "this item was obviously..."], "(Willy Brennan)" (1 short text)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 202-204, "Willie Brennan (Brennan on the Moor)"
(1 text, 2 tunes)
Hylands-Mammoth-Hibernian-Songster, pp. 137-138, "Brennan on the Moor" (1 text)
Wolf-AmericanSongSheets, #200, p. 15, "Brennen on the Moor" (1 reference)
Darling-NewAmericanSongster, pp. 103-106, "Brennan on the Moor" (1 text)
Fireside-Book-of-Folk-Songs, p. 28, "Bold Brennan on the Moor" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 325, "Brennan On The Moor" (1 text)
DT 421, BRENMOOR
ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 250-252, "Brennan on the Moor" (1 text)
Roud #476

RECORDINGS:
The Clancy Brothers and Tommy Makem, "Brennan on the Moor" (on IRClancyMakem02)
Patsy Judge, "Brennan On The Moor" (on ITMA/CapeShoreNL)
William Jacob Morgan, "Brennan on the Moor" (AFS, 1946; on LC55)
Neil Morris, "Willie Brennan" (on LomaxCD1705)

BROADSIDES:
Bodleian, Harding B 11(3014), "Brennan On the Moor," J.O. Bebbington (Manchester), 1858-1861; also 2806 c.8(304), Firth b.26(276), Harding B 11(2135), 2806 b.9(178), Firth c.17(11)[some words illegible], 2806 b.9(242), Harding B 11(3014)[some words illegible], Harding B 11(443), Harding B 11(442), Harding B 19(26), "Brennan On the Moor"; 2806 b.10(112)[some words blurred], "Bold Brannan"; Harding B 11(365), 2806 c.15(240), Harding B 11(364), "Bold Brennan on the Moor"; Harding B 26 (341), "A Lament on the Execution of Captain Brennan"

LOCALSing, as101620, "Brennen on the Moor," Horace Partridge (Boston), 19C

NLScotland, L.C.1270(015), "Brennan On the Moor," unknown, c. 1880; also APS.4.95.15(4), "Bold Brannan on the Moor" ("The first of my misfortunes was to list & desert"), unknown, n.d.

CROSS-REFERENCES:
cf. "Charlie Quantrell" (tune & meter, theme, lyrics)
SAME TUNE:
Tariff on the Brain (File: Wels073)

NOTES [162 words]: Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice quote a source (Healy 1965) that Brennan "started as a farm laborer, ... robbed a British officer on a dare, and had to flee as an outlaw; he was caught and tried at Clonmel in 1804 and condemned to death" (p. 142). A website reproduces several other sources, pointing to William Brennan’s execution in 1809 or several years later (http://www.justanothertune.com/html/brennanonthemoor.html). Loyalty or betrayal stand in the center of this Robin-Hood-like ballad. - DGE

The two non-fragmentary texts from Greig/Duncan2 258 begin "The first of my misfortunes was to list and desert." That leads him "over hedges and ditches" into robbing. This is not in the broadsides. - BS

This was popular enough in America at the turn of the twentieth century that Ned Harrigan has one of his characters call on a performer at a reception to play it; see Edward Harrigan, The Mulligans, G. W. Dillingham, 1901, p. 301. - RBW

Last updated in version 6.1

File: LL07

Brewer Laddie, The

DESCRIPTION: "In Perth there lives a bonnie lad... And he courted Peggy Roy." "He courted her for seven long years... When there came a lad from Edinborough town." The girl goes off with the stranger, but ends up deserted; the brewer rejects her when she returns

AUTHOR: unknown

EARLIEST DATE: 1891 (Kidson-TraditionalTunes)
"The Brewer Lad"

KEYWORDS: love abandonment return rejection

FOUND IN: Britain(England(North,South),Scotland(Aber))

REFERENCES (8 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 95-97, "The Brewer Laddie" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #165, p. 3, "The Brewer Lad" (1 text)
Greig/Duncan4 916, "The Brewer Lad" (5 texts, 4 tunes)
Ord-BothySongsAndBallads, pp. 178-179, "The Brewer Lad" (1 text)
MacCoil-PersonalChoice, pp. 31-32, "The brewer laddie" (1 text, 1 tune)
Kidson-TraditionalTunes, pp. 86-88, "The Brewer Laddie" (1 text, 1 tune)
Reeves-TheEverlastingCircle 8, "Bilberry Town" (1 text)

DT, BREWRLAD*

Roud #867

CROSS-REFERENCES:
cf. "Rosie Anderson" (plot)
cf. "Peggy and the Soldier (The Lame Soldier)" [Laws P13] (plot)

NOTES [23 words]: In Greig/Duncan4 916A the brewer, originally from Edinburgh, moves to Perth, "An there he courted another lass An took her to himsel O." - BS

Last updated in version 6.1

File: FVS095
Brewer Without Any Barm, A

DESCRIPTION: "A brewer without any barm, he makes the most pitiful beer (x2)." Other workers are also condemned if they don't make the right products or use the right tools.

AUTHOR: unknown
EARLIEST DATE: 1907 (Hammond collection)
KEYWORDS: drink worker
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Brookebank/Kindersley-DorsetBookOfFolkSongs, p. 19, "A Brewer Without Any Barm" (1 fragment, 1 tune)
Roud #1357
NOTES [18 words]: Barm is the foam produced in fermenting, so a barmless beer would be flat and, presumably, low in alcohol. - RBW

Last updated in version 5.1
File: Dors019

Brian O'Lynn (Tom Boleyn)

DESCRIPTION: Vignettes about Brian/Tom. Each describes a situation he finds himself in and ends with his comment, e.g., "Tom Bolyn found a hollow tree / And very contented seemed to be / The wind did blow and the rain beat in / 'Better than no house,' said Tom Bolyn."

AUTHOR: unknown
EARLIEST DATE: 1849 (Halliwell, citing a book printed c. 1560; reputedly mentioned in The Complaynt of Scotland, 1549); Jonathan Lighter notes a mention of a bawdy song called Brian O'Lynn in Hugh Henry Brackenridge's 1793 _Modern Chivalry_, volume III, p. 214
KEYWORDS: poverty talltale humorous clothes
FOUND IN: Ireland Britain(England(All),Scotland) US(Ap,NE,Ro,So) Canada(Newf) Australia
REFERENCES (36 citations):
Randolph 471, "Bryan O'Lynn" (1 text, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 155-157, "Brian O'Lynn" (2 fragmentary bawdy texts, 2 tunes)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 501-502, "Tom Bo-lin" (1 text)
High-OldFolkSongs, p. 11, "Bryo-o-Lynn" (1 text)
Browne-AlabamaFolkLyric 146, "Brian O'Lyin" (1 fragment)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 178-179, "Old Tombolin" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 151, "Tom Bolynn" (2 texts, 2 tunes)
Bush-FSofCentralWestVirginiaVol2, pp. 71-72, "Tom Bo Lyn" (1 text, 1 tune)
Wells-TheBalladTree, p. 167, "Brian O'Lyyn" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #171, "Brian O'linn" (1 fragment)
Lyle-Andrew-CrawfurdsCollectionVolume2 169, "Rise Up Gudewife"; Lyle-Andrew-CrawfurdsCollectionVolume2 170, "Arise Gudewife" (2 texts)
Williams-FolkSongsOfTheUpperThames, pp. 181-182, "Bryan O'Lynn" (1 text) (also Williams-Wiltshire-WSRO Gl 113)
Reeves-TheEverlastingCircle 16, "Bryan-a-Lynn" (2 texts)
Gardham-EastRidingSongster 19, pp. 25, 49, "The Old Mare" (3 texts, 1 tune plus a text called "Old John Blythe" that I would not consider the same song but is not from tradition)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #103, "Bryan O'ynn" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 290, "Brian-O-Linn" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H480a+b, pp. 52-53, "Bryan O'Lyyn" (1 text, 2 tunes)
OLochlainn-IrishStreetBallads 15, "Brian O Linn" (1 text, 1 tune)
Hodgart-FaberBookOfBallads, p. 199, "Brian O Linn" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 189, "Bryan O'Lynn" (1 text)
Owens-TexasFolkSongs-2ed, p. 110, "Brynie O'Linn" (1 text, 1 tune)
Lomax/Lomax-OurSinginging Society, pp. 117-118, "Tom Boleyn" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 109, "Brian O'linn" (1 text, 1 tune)
O'Connor-OldTimeSongsAndBalladsOfIreland, p. 64, "Bryan O'lynn" (1 text)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 9, "Brian O'Lynn" (1 text plus assorted additional verses, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 513, "Tommy o'Lin, and his wife, and wife's mother"
Baring-Gould-AnnotatedMotherGoose, p. 149, note 34, "(Tommy O'Lin, and his wife, and his wife's mother)"; compare #228, p. 150, "(The two grey kits)" (this mentions Tom Boleyn, and is the right form, but doesn't feel like it originated with the piece somehow)
Montgomerie/Montgomerie-ScottishNurseryRhymes 174, "(Tam o the linn came up to the gate)" (1 text)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 35, "O'Brien O'Lin" (1 text)
Hylands-Mammoth-Hibernian-Songster, pp. 132-133, "Btyan O'Lyhn" (1 text)
Wolf-AmericanSongSheets, #2356, p. 158, "Tom Bowling" (2 references)
Behan-IrelandSings, #12, "Brian O'Lynn" (1 text, 1 tune, modified)
Dime-Song-Book-2, p. 27, "Bryan O'Lynn" (1 text)
DT, TOMBOLYN* TOMBOLY2* JONBOLYN
ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), p. 33, "Tam o' the Linn"
Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 252-254, "Brian O'Linn" (1 text)
Roud #294
RECORDINGS:
Thomas Moran, "Brian-O-Linn" (on FSB10)
Tony Wales, "Bryan O'Lynn" (on TWales1)
BROADSIDES:
Bodleian, Harding B 25(307), "Bryan O'Lynn," Stephenson (Gateshead). 1821-1850; also 2806 b.11(217). Harding B 15(36a), Harding B 11(480), Firth c.26(41), Firth c.20(135), 2806 b.11(106), Harding B 26(80), "Bryan O'Lynn"; Harding B 11(445), "Brian O'Lynn"
CROSS-REFERENCES:
  cf. "Old John Wallis" (style)
  cf. "Jim O'Lynn" (theme)
SAME TUNE:
Widow Mulroony's Ball ("Listen a while, and I'll sing you a ditty") (Wolf-AmericanSongSheets, p. 179)
Down Trodden Maryland ("Down-trodden, despised see brave Maryland") (Wolf-AmericanSongSheets, p. 188)
NOTES [552 words]: Sam Henry claims that Bryan O'Lynn (fl. 1770-1793) was an "apprizer" and grand juror in Cashel during the years specified. - RBW
Randolph/Legman-RollMeInYourArms offers good notes on sources to this ballad. - EC
A variant of the melody to this song is a popular fiddle tune in Ireland.
I'm wary of the "Complaynt of Scotland" (1549) citation until I see it. The title given, "Thom of Lyn," and the title "Ballet of Thomalyn," licensed 1558, are both perilously close to "Tam Lin," which is not only the name of a ballad (Child 39) but also a fiddle tune. And in our indexing of "Tam Lin", we note a reference from 1549 -- is that "Complaynt of Scotland"? The plot's getting thicker, says Brian O'Lynn. - PJS
Indeed, Dixon (notes to "Tam a Line," his version of "Tam Lin") cites the references from the Complaynt of Scotland; they are to the dance "thom of lyn" and the "tayl of the yong tamlene." For the reference to "Thom of Lyn" see James A. H. Murray, editor, The Complaynt of Scotland, volume I (Introduction plus Chapters I-XIII), Early English Text Society, 1872 (I use the 1906 reprint; the Complaynt was published in 1549), p. lxxviii; for the "tayl of the yong tamlene," see p. lxxix.
These titles obviously sounds more like "Tam Lin" than "Tom Boleyn," but the tunes I've heard for "Tam Lin" are not very danceable. (Bronson's #1, from Ireland, might work as a dance tune, but it is nothing like any of the others.) "Brian O'Lynn" seems much more suitable for dancing.
To make the confusion worse, there are versions of this song beginning "Tom o' the Linn was a Scotsman born."
The Opies, after mentioning the Complaynt of Scotland reference (which in full refers to "the tayl of the 3ong tamlene and of the bald braband"), note a "ballett of Thomalyn" licensed c. 1557. This appears to be the same as Hyder E. Rollins, An Analytical Index to the Ballad-Entries (1557-1709) In the Register of the Company of Stationers of London, 1924 (I use the 1967 Tradition Press reprint with a new Foreword by Leslie Shepard), pp. 230-231, #2665, "a ballet of Thomalyn," registered by "Jno. Wally and Mrs. Toy" in 1557/1558.
The first absolutely clear reference is from a play, "The longer thou livest, the more foole thou art," registered 1569; it has the lyric
Tom a lin and his wife, and his wives mother
They went ouer a bridge all three together,
The bridge was broken, and they fell in,
The Deuil go with all quoth Tom a lin.
Thus it seems sate to say the song goes back at least to the sixteenth century.
But not, perhaps, without contamination. There is the report that Charles Dibdin wrote a piece, "[Poor] Tom Bowling." Could this have given rise to the "Tom Boleyn" version? There is a copy in Heart-Songs, pp. 236-237; it opens "Here a sheer hulk, lies poor Tom Bowling, The darling of our crew, No more he'll hear the tempest howling, For death has broach'd him to."
Just in case you wanted more to worry about, Sing Out, Volume 35, #3 (1990), p. 76, prints a piece which it calls "Tumble O'Lynn's Farewell." There is only one stanza, so it's hard to be sure it's based on this piece, but it looks as if it is -- and the notes say "The composer is supposed to have been one Thomas Paginton, the court musician who presumably ghostwrote most of the music credited to Henry VIII." - RBW

Bride of Bogie, The

DESCRIPTION: "The beam of joy's in every eye" to see "a bonny bride To grace the Banks of Bogie." A toast to "'Huntly and his bonny Bride': 'They're welcome to Strathbogie.'"
AUTHOR: unknown
EARLIEST DATE: 1815 (Aberdeen Journals, according to Murdoch-Lawrance)
KEYWORDS: wedding beauty drink nonballad derivative
FOUND IN:
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #20, p. 2, "The Cogie" (1 fragment)
CROSS-REFERENCES:
cf. "Cauld Kale in Aberdeen (I)"
NOTES [86 words]: Murdoch-Lawrence: ".:. here is a parody [of "Cauld Kail in Aberdeen"] which I discovered in the 'Aberdeen Journal,' November 15, 1815, which, according to that paper, was described as new words to 'The Cogie,' sung on 4th November, 1815." Murdoch-Lawrance is also Greig's correspondent but Greig only quotes Murdoch-Lawrance's first verse. Perhaps the tune is from "Cauld Kail in Aberdeen" but I don't see anything in this text to suggest it derives from that song. For references see "Cauld Kale in Aberdeen (I)." - BS

Bride's Farewell, The

DESCRIPTION: A bride bids farewell to her mother, father, sister and brother. She has reservations about her groom: "he may deceive me... he may wound who should caress me."
AUTHOR: unknown
EARLIEST DATE: before 1835 (broadside, Bodleian Harding B 11(3866))
KEYWORDS: wedding farewell parting nonballad brother father mother sister
FOUND IN: US(MA)
REFERENCES (1 citation):
Thompson-APioneerSongster 83, "The Bride's Farewell" (1 text)
Roud #2062
BROADSIDES:
Bodleian, Harding B 11(3866), "The Bride's Farewell" ("Farewell, mother! tears are streaming"), Walker (Durham), 1797-1834; also Firth c.20(22), Harding B 11(3350), Harding B 11(449), Harding B 15(33b), Firth b.27(399), Firth b.27(400), Harding B 11(450), Firth b.26(175), Harding B 11(452), Harding B 40(26b), 2806 b.10(52), Firth c.26(55)[last four lines illegible], "The Bride's Farewell"
File: TPS083
**Bridge, The**
DESCRIPTION: "I stood on the bridge at midnight, As the clocks were striking the hour, And the moon rose o'er the city, Behind the dark church-tower." As the waters flood, the singer's eyes flood with tears. He wishes the flood would take him back home across the sea
AUTHOR: Words: Henry Wadsworth Longfellow / Music: Miss M. Lindsay
EARLIEST DATE: 1861 (Lindsay's tune published; the text is older)
KEYWORDS: separation homesickness river
FOUND IN: US(So)
REFERENCES (1 citation):
*Browne-AlabamaFolkLyric* 190, "The Bridge" (1 text, 1 tune)
Roud #11316
File: Brne190

**Bridget Donahue**
DESCRIPTION: The singer tells of the pretty town of Kelorgan, noting "what makes it interesting Is my Bridget Donahue." From America, he asks her in Ireland, "Just take the name of Patterson And I'll take Donahue."
AUTHOR: unknown
EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster)
KEYWORDS: love courting emigration marriage separation
FOUND IN: US(So)
REFERENCES (2 citations):
Randolph 784, "Bridget Donahue" (1 text)
*Hylands-Mammoth-Hibernian-Songster*, p. 153, "Bridget Donahue" (1 text)
Roud #7416
NOTES [24 words]: Randolph had a songbook, which he could not identify, crediting this to Johnny Patterson. But we know how much attention to pay such claims. - RBW
Last updated in version 6.1
File: R784

**Bridget O'Malley**
DESCRIPTION: The singer laments that Bridget has left him heartbroken. He describes her beauty most fulsomely, and says his Sundays are now lonely and full of another. (She is now married, but) he bids her meet him on the road to Drumsleve
AUTHOR: unknown
EARLIEST DATE: 1962 (Kennedy-FolksongsOfBritainAndIreland)
KEYWORDS: love betrayal abandonment marriage foreignlanguage
FOUND IN: Ireland
REFERENCES (2 citations):
Kennedy-FolksongsOfBritainAndIreland 27, "Brid Og Ni Mhaille (Bridget O'Malley) (1 text+translation, 1 tune)
DT, BRIDOMAL*
NOTES [78 words]: Kennedy-FolksongsOfBritainAndIreland does not seem aware of any English-language versions of this Irish Gaelic song, but Silly Wizard found a text somewhere. It may well be a modern translation; it's awfully flowery. Indeed, the publication in *Sing Out*, Volume 37, #4, p. 84, implies that it was assembled by Ruth Morgan" (although it does not make it clear how much was already translated). But I decided to include the song here because some might search for it. - RBW
File: K027

**Bridgwater Fair**
DESCRIPTION: "Come all you lads and lasses dear, That like to revel at the fair. The fiddle's merry on the green." Singer tells of the delights of Bridgwater Fair and the colorful characters to be found there. "Master John" is warned: don't kiss the girls
AUTHOR: unknown
Bridle and Saddle, The

DESCRIPTION: "The bridle and saddle hang on the shelf, Fol an day chine day cheer an Cheerily an cherry (x2); If you want any more you can sing it yourself."

AUTHOR: unknown

EARLIEST DATE: 1918 (Cecil Sharp collection)
KEYWORDS: music nonballad floatingverses
FOUND IN: US(SE)
REFERENCES (2 citations):
Sharp-EnglishFolkSongsFromSouthernAppalachians 224, "The Bridle and Saddle" (1 text, 1 tune)
Sharp/Karpeles-EightyEnglishFolkSongs 80, "The Bridle and Saddle" (1 text, 1 tune)
Roud #3666
CROSS-REFERENCES:
ct. "Pork in the Cupboard" (lyrics)
NOTES [45 words]: This ending occurs in occasional texts of a vast variety of songs, including "Frog Went A-Courting," "The Swapping Boy," "Going to Banbury," and at least as many more that I've forgotten. I'm not even going to try to classify it. It does have a unique chorus line. - RBW
File: SKE80

Brigade at Fontenoy, The

DESCRIPTION: "The green flag is unfolded" before the battle, "There are stains to wash away." "Thrice blest the hour that witnesses The Briton turned to flee" from the French and Irish. God "grant us One day upon our own dear land Like that at Fontenoy!!"

AUTHOR: Bartholomew Dowling (1823-1863) (source: OLochlainn-MoreIrishStreetBallads)
EARLIEST DATE: 1845 (Duffy; also Duffy's magazine _The Nation,_ according to OLochlainn-MoreIrishStreetBallads)
KEYWORDS: army battle England France Ireland patriotic
HISTORICAL REFERENCES:
May 11, 1745: the French defeat the British and their allies at Fontenoy in South West Belgium (War of the Austrian Succession or King George's War) (source: _The Battle of Fontenoy 1745_ at BritishBattles.com site; "Irish" does not appear in the article)
FOUND IN: Ireland
REFERENCES (4 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 129, "The Brigade at Fontenoy" (1 text)
OLochlainn-MoreIrishStreetBallads 13, "The Brigade at Fontenoy" (1 text, 1 tune)
ADDITIONAL: Charles Gavan Duffy, editor, The Ballad Poetry of Ireland (1845), pp. 215-218, "The Brigade at Fontenoy"
Edward Hayes, Gavan Duffy, editor, The Ballads of Ireland (Boston, 1859), Vol I, pp. 229-231, "The Brigade at Fontenoy"
Roud #9758
NOTES [783 words]: The first Irish Brigade, sent to France in 1688, became an integral part of the French army after the Jacobite defeat in Ireland. The Irish Brigade served the French army -- and did fight at Fontenoy -- until it was dissolved in 1791 as a result of the French Revolution. (source:
Of course, by the time of the War of the Austrian Succession (1740-1748), it was a completely new set of Irish exiles from those who departed Ireland c. 1690.

The War of the Austrian Succession came about for complex reasons: When the Habsburg Emperor Joseph I died in 1711, just six years after his father, the Empire passed to his brother Charles VI even though Joseph had sons; the boys were too young to rule, and no one wanted a regency.

But Charles VI wasn't willing to pass the crown back when he died; instead, as early as 1713, he devised the "Pragmatic Sanction" to pass the succession to his descendants. Which, since he had no sons, meant his daughter Maria Theresa (Browning, p. 18).

There was no particular reason for other countries to interfere, but the Habsburg Empire was a big place even prior to the reign of Charles VI, and Charles had gone so far as to try to reclaim Spain. So, at one time or another, Spain, France, Bavaria, Saxony, and Prussia went after Habsburg lands. (And, in Prussia's case, picked up a lot of them.)

The Fontenoy campaign began in April 1745, with Maurice of Saxony (Hermann Maurice, comte de Saxe, 1696-1750) leading a mostly French army against an alliance of Austrian, Dutch, Hannoverian, and British forces under the Duke of Cumberland (yes, the future "Butcher" Cumberland of Culloden) in the low countries. Cumberland's goal was to stop Saxe from taking Tournai.

Saxe, however, was much the better general; Cumberland, a typical Hannoverian, was brave and aggressive -- and stupid. Saxe picked the ground, and even though the English infantry proved better than the French, he used his artillery with enough effect to win the day (Browning, pp. 206-209). Saxe probably had numerical superiority as well (Brumwell/Speck, p. 138), making Cumberland's decision to attack even more absurd.

The histories of the battle vary in what they say about Irish contributions. Browning, the fullest of the histories, doesn't mention them at all. Brumwell/Speck, p. 139, however, credits them with the final charge that decided the battle. I find myself suspecting that the documentation of the battle is inadequate and that the histories are influenced by the folklore.

Tactically, Fontenoy was close to a draw: Both sides had about 50,000 troops in action, and both suffered about 15% casualties (Browning, p. 212). But Saxe had won the campaign, relieving pressure on France; he had also lowered the reputation of British infantry. Maybe *that* is why the Irish celebrated it.

It's just possible that the Irish would have been better off had they done worse at Fontenoy. Kybett, p. 111, implies that the result of the battle put great pressure on Bonnie Prince Charlie and his colleagues in Paris at the time. They of course wanted to invade Britain, but the French were not being helpful. Had the French felt more pressure, they might have given Charlie enough support to do some good -- which might have led to a Stuart restoration, which would certainly have helped the Irish. As it was, the French gave Charlie just enough support to get in trouble: They sailed off to start the Forty-Five, but with no money, no French soldiers, no French generals to argue around the inept clan chiefs, and no equipment. The surprise is not that the Forty-Five failed; it's that such a hurried, under-funded botch came so close to success.

Fontenoy resulted in a famous incident which says much about the fighting methods of the time, in which British and French soldiers invited the other to fire first (Wawro, p. 7). This wasn't politeness; in an era when muskets were extremely inaccurate, the side that fired first generally wasted its first volley, and it took a long time to reload.

O'Connor-OldTimeSongsAndBalladOfIreland apparently lists the author as B. "Bowling" rather than "Dowling"; given that Bartholomew Dowling is a recognized if relatively minor poet (Granger's Index to Poetry has citations to his works "Our Last Toast," "The Revel," "Revelry for the Dying," and "Stand to your Glasses), I'm assuming "Dowling" is correct.

There is another Irish nationalist piece on Fontenoy; Thomas Davis wrote a poem "Fontenoy," published e.g. in Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 476-478. I've seen no evidence that it is traditional. - RBW

Bibliography

- Wawro: Geoffrey Wawro, The Austro-Prussian War: Austria's War with Prussia and Italy in
Brigantine Sirocco
DESCRIPTION: The Sirocco/Sorocco/Sinorca/Sirorca springs a leak and lays aground at Shelburne. The leak is found and fixed.
AUTHOR: unknown
EARLIEST DATE: 1932 (Creighton-Nova Scotia)
KEYWORDS: sea ship
FOUND IN: Canada(Mar)
REFERENCES (2 citations):
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 15, "Brigantine Sorocco" (1 text)
Creighton-SongsAndBalladsFromNovaScotia 106, "Brigantine Sinorca" (1 text, 1 tune)
ST SmHa015 (Full)
Roud #1814
NOTES [102 words]: No two versions of this song seem to give the ship the same name. I've called the song "Brigantine Sirocco" because that's the only title that means anything in a language I know. A sirocco is a desert wind, not exactly suitable for a ship -- but it's also a fast wind, so maybe it makes sense. The other possibility is that "Sinorca" is a corruption of "Saint (something-or-other)," and the rest corruptions of that. But only one of the four names known to me starts with the S[?]n phoneme combination; the others are S[?]r. So I think Sinorca a secondary corruption, probably of something like "Siroca." - RBW
File: SmHa015

Brigg Fair
DESCRIPTION: Singer goes to Brigg Fair expecting to meet his sweetheart; she arrives and he takes her hand, rejoicing, and hopes they will never part.
AUTHOR: unknown
EARLIEST DATE: 1908 (recording, Joseph Taylor); 1905 (collected from Taylor by Grainger, according to OShaughnessy-Yellowbelly1, p. 67)
KEYWORDS: love courting reunion lover
FOUND IN: Britain(England(Lond,South))
REFERENCES (3 citations):
OShaughnessy/Grainger-TwentyOneLincolnshireFolkSongs 3, "Brigg Fair" (1 text, 1 tune)
OShaughnessy-YellowbellyBalladsPart1 8, "Brigg Fair" (1 text, 1 tune)
ADDITIONAL: Journal of the Folk-Lore Society, Vol. II, No. 7 (1905 (available online by JSTOR)), #2 p. 80, "Brigg Fair" (1 fragment, 1 tune)
Roud #1083
RECORDINGS:
Isla Cameron, "Brigg Fair" (on Lomax41, LomaxCD1741)
Joseph Taylor, "Brigg Fair" (cylinder, on HiddenE)
NOTES [9 words]: About as basic a story as can be, but still complete. - PJS
File: RcBF

Brigham the Prophet
DESCRIPTION: "Brigham the Prophet he is our head, He is our Seer since Joseph [Smith] is dead, The keys of the Kingdom of God he now holds... For the lion of the Lord is Brigham, is Brigham Young." Young has rescued the Mormons from disaster
AUTHOR: unknown
EARLIEST DATE: 1960 (Homsher, South Pass 1868; reportedly written 1869)
KEYWORDS: nonballad political
HISTORICAL REFERENCES:
1801-1877 - Life of Brigham Young
1832 - Young becomes a Mormon
1844 - Young becomes leader of the Mormons
1847 - Mormon migration to Utah
1850 - Young made Governor of Utah territory. From 1857, however, the U.S. Government enforced various restrictions on the Mormons and their governor, mostly in response to polygamy.

FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 603, "[Brigham the Prophet]" (1 text)
CROSS-REFERENCES:
cf. "Brigham Young (I)" (character of Brigham Young) and references there

File: CAFS603B

Brigham Young (I)

DESCRIPTION: "Now Brigham Young (is/was) a Mormon bold" with "five and forty wives." He leads the Mormon citizens of "Great Salt Lake, Where they breed and swarm like hens on a farm." Most of the song describes how Young's wives have sapped his vigor

AUTHOR: unknown
EARLIEST DATE: 1910
KEYWORDS: marriage humorous age
HISTORICAL REFERENCES:
1801-1877 - Life of Brigham Young
1832 - Young becomes a Mormon
1844 - Young becomes leader of the Mormons
1847 - Mormon migration to Utah
1850 - Young made Governor of Utah territory. From 1857, however, the U.S. Government enforced various restrictions on the Mormons and their governor, mostly in response to polygamy.

FOUND IN: US(Ro)
REFERENCES (4 citations):
Hubbard-BalladsAndSongsFromUtah, #215, "Brigham Young I" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 432-433, "Brigham Young" (1 text)
Silber/Silber-FolksingersWordbook, p. 290, "Brigham Young" (1 text)
Richard M. Dorson, _Buying the Wind: Regional Folklore in the United States_, University of Chicago Press, 1964, pp. 525-527, "Brigham, Brigham Young" (1 text)
Roud #8056
CROSS-REFERENCES:
cf. "Brigham Young, Lion of the Lord" (subject of Brigham Young)
cf. "Brigham the Prophet" (subject of Brigham Young)
cf. "Brigham Young (II)" (subject of Brigham Young)
cf. "Brigham Young (III)" (subject of Brigham Young)
cf. "Brigham Young (IV)" (subject of Brigham Young)
cf. "Where Now Is the Prophet Brigham?" (subject of Brigham Young)

NOTES [1036 words]: In defense of Young (if not of Mormon doctrines of polygamy, which reportedly are still secretly practiced in some circles, resulting in severe inbreeding), it should be noted that he was a forceful and effective leader who successfully founded the Mormon colony in Utah, allowing the faith to survive despite severe persecution.

Denton gives a brief account of Young's early life starting on page 32. Young was one of several children of John Young, a revolutionary war veteran. The family moved to Whitingham, Vermont, in 1801, and Brigham was born later that year. The family quickly fell into poverty; that, plus severe family discipline, seemed to forge a strong determination in Brigham.

Very handsome in his early years, he first married in 1824, and watched in despair as his wife sickened and he failed to prosper. Then his brother Phinehas gave him a copy of the Book of Mormon, just recently published. In 1832, Brigham was baptised into the Mormon church. He met Mormon founder Joseph Smith later in that year, and once his wife died, Young became one of Smith's key assistants. By this time, the Mormons were starting on their wanderings. When Smith was killed in Nauvoo, Illinois, in 1844, the church was twice in crisis: It had no leader and it was finding it almost impossible to find a home.
The contest to succeed Smith ended in what was reported as a miracle. Denton, pp. 30-31, reports that "When [Young] opened his mouth to speak, it was not his voice that emanated, according to many of those in the audience, but a voice uncannily like that of Joseph Smith. Many in the crowd rushed the platform to see if their prophet had risen from the dead, only to be further mystified by the same 'supernatural radiance' that had enveloped Smith now illuminating Young." Stegner's version of this (p. 34) is that Young took on the appearance and voice of Smith. DeVoto, p. 77, concurs: "[T]he Saints beheld a transfiguration. [Young's] pudgy body suddenly became the tall, handsome, commanding body of the martyred prophet." Combine that with good organizing ability, and Young naturally became head of the Mormons.

Not everyone accepted this, to be sure, including many of Smith's relatives. Many who did not accept Young would coalesce into the Reorganized Church of Jesus Christ of the Latter-Day Saints (Denton, p. 37). This group is largely concentrated in southern Missouri. A member of the group tells me that while they still use the Book of Mormon and other Smith-related writings -- in editions slightly different from those used by the "regular" Mormons -- they generally fall closer to orthodox Christianity. DeVoto, p. 77, mentions some other splinters that broke off the main body of the church: "all told these half dozen, dividing by mitosis, were to form over twenty minute churches, each one the true apostolic succession from the prophet."

But the majority of the Mormons accepted Young. "This was a much greater man than Joseph. Instead of a man drunk on deity... who could produce no effective leadership, no effective government, no effective social organization, there had come to lead the Church out of the land of Egypt one of the foremost intelligences of the time, the first American who learned how to colonize the desert" (DeVoto, p. 77).

Young gradually consolidated his position, and in 1847 had a revelation which caused him to order his people to head for Utah (Denton, pp. 54-55). The land was so poor that Young was forced to change the Mormon economy, already rather socialist, into something approaching a Leninist centrally-directed communism (Denton, pp. 59-60). Unlike Russian Leninism, though, Young made his version work -- perhaps because he ran it himself, with fewer communist functionaries; perhaps because the people were all volunteers and actually gave it their best shot; perhaps something of both.

It is little surprise, then, that Nevins, p. 315, declares that "Brigham Young was the most commanding single figure of the West. This rugged Vermonter, who had been given only eleven days' formal schooling before he set to work as carpenter, glazier, and painter, possessed an inexhaustible energy, a domineering temper, and a rocklike will which made him seem truly the Lion of the Lord."

Young's goal in moving to Utah seems to have been partly one of getting out of the United States (Utah was Mexican territory prior to the Mexican War) and partly to move to land no one else would want. He didn't really succeed in either; the Mexican War ended with all that land becoming part of the U.S., and land hunger in the east was so great that people settled even the basically uninhabitable parts of New Mexico territory. Young put small colonies in many areas of his "Deseret" territory. Most struggled even more than the settlement by the Great Salt Lake. And when Utah Territory was organized, it was much smaller than Young's projected fiefdom (Denton, p. 66). Still, President Fillmore appointed Young its governor after Thomas Leiper Kane turned down the job. Young also was given the titles of commander of the militia and superintendent of Indian affairs (Nevins, p. 315, who declares that, "In short, he confirmed Young's dictatorship"). Nevins, p. 316, adds that "Despite his coarse and brutal vein, his egotism, and his frequent pettiness, Brigham Young was popular. He treated his own people with affability, throwing his arm over any Mormon's shoulder and asking cordially about his wives and children. His rough and ready manners, provincialisms of speech ('leetle,' 'beyend,' 'disremember,' and 'they was'), his kindness, an his justice in business dealings, were all assets in [Deseret]."

Young, like Joseph Smith before him, had problems with authoritarianism, which would result in the Utah War (and probably, indirectly, in the Mountain Meadows Massacre; see "The Mountain Meadows Massacre" [Laws B19] for details). Folklore lists Young as having as many as sixty wives; it should be noted, however, that only 17 wives (along with 56 children) were alive at the time of his death. Of course, he had repeatedly denied that the Mormons engaged in plural marriage at all, until John Williams Gunnison exposed the truth (Denton, p. 69-70). - RBW

Bibliography

Brigham Young (II)
DESCRIPTION: "Oh, dear, I'm sad, I've got the blues; I've lately heard some dreadful news. I really tremble in my shoes; It's all about the Mormons." They live in Deseret, they serve Brigham Young as a king, they have many wives and raise children to fight the U.S.
AUTHOR: unknown
EARLIEST DATE: 1961 (Hubbard-BalladsAndSongsFromUtah)
KEYWORDS: battle America children
HISTORICAL REFERENCES:
1801-1877 - Life of Brigham Young
1832 - Young becomes a Mormon
1844 - Young becomes leader of the Mormons
1847 - Mormon migration to Utah
1850 - Young made Governor of Utah territory. From 1857, however, the U.S. Government enforced various restrictions on the Mormons and their governor, mostly in response to polygamy.
FOUND IN: US(Ro)
REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah, #216, "Brigham Young II" (1 text, 1 tune)
Roud #10900
CROSS-REFERENCES:
cf. "Brigham Young (I)" (character of Brigham Young) and references there
File: Hubb216

Brigham Young (III)
DESCRIPTION: "I'd like to take a pleasure trip To have a little fun, Get on the Utah Southern And go see Brigham Young. Nice little family, Nineteen wives or more, A lot of good old mother-in-laws To cheer him up also." The singer declares, "I haven't long to stay"
AUTHOR: unknown
EARLIEST DATE: 1947 (Hubbard-BalladsAndSongsFromUtah)
KEYWORDS: travel wife
HISTORICAL REFERENCES:
1801-1877 - Life of Brigham Young
1832 - Young becomes a Mormon
1844 - Young becomes leader of the Mormons
1847 - Mormon migration to Utah
1850 - Young made Governor of Utah territory. From 1857, however, the U.S. Government enforced various restrictions on the Mormons and their governor, mostly in response to polygamy.
FOUND IN: US(Ro)
REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah, #217, "Brigham Young III" (1 short text)
Roud #10901
CROSS-REFERENCES:
cf. "Brigham Young (I)" (character of Brigham Young) and references there
File: Hubb217

Brigham Young (IV)
DESCRIPTION: "Brigham Young saw the lights Of the Saints a-burning blue, And he sent for Brother Jeddie, Who was always firm and true, To stir up the watchmen... To find us a-noddin', anid, anid a-noddin', To find us a-noddin' To our mountain home."
Brigham Young, Lion of the Lord

DESCRIPTION: "The opening seals announce the day By prophets long foretold, When all in one triumphant lay Will join to praise the Lord. Brigham Young is the lion of the Lord, the prophet and revealer of his word, The mouthpiece of God and to all mankind."

AUTHOR: unknown

EARLIEST DATE: 1946 (Hubbard-BalladsAndSongsFromUtah)

KEYWORDS: religious nonballad

HISTORICAL REFERENCES:
1801-1877 - Life of Brigham Young
1832 - Young becomes a Mormon
1844 - Young becomes leader of the Mormons
1847 - Mormon migration to Utah
1850 - Young made Governor of Utah territory. From 1857, however, the U.S. Government enforced various restrictions on the Mormons and their governor, mostly in response to polygamy.

FOUND IN: US(Ro)

REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah, #206, "Brigham Young, Lion of the Lord" (1 short text)

Roud #10902

CROSS-REFERENCES:
cf. "Brigham Young (I)" (character of Brigham Young) and references there

NOTES [104 words]: The "opening seals" is probably a reference to the Revelation to John, chapters 6-8, where seven seals portend the end of the world.
The description of Brigham Young as a lion has all sorts of metaphorical significance; he divided the flock (after the death of Joseph Smith, the Mormon Church split half a dozen ways, with Young managing to control the largest fragment); he caused them to live in the desert (it was Young who sent the Mormons to Utah), and he was harsh, violent, and unforgiving to his enemies. For some details on that, see the notes to "Brigham Young"; also "The Mountain Meadows Massacre" [Laws B19]. - RBW

Last updated in version 3.8

File: Hub206

Bright and Shining City

DESCRIPTION: "There's a bright and shining city in the land beyond the sky, Where the good shall be happy and be free. "We drifting down the rugged streams of time." Sinners are warned. Judgment is coming. Jesus died on Calvary. The singer is drifting home

AUTHOR: unknown

EARLIEST DATE: 1955 (Roberts-SangBranchSettlers)

KEYWORDS: religious death Jesus nonballad

**Bright Fine Gold**

**DESCRIPTION:** "Spend it in the winter or die in the cold, One a pecker, Tuapecka, bright fine gold." "Some are sons of fortune, And my man came to see" but found no gold. "I'm weary of Otago... Let my man strike it rich, And then we'll go. Bright fine gold...."

**AUTHOR:** unknown

**EARLIEST DATE:** 1957 (Ruth Park, "One a Pecker, Two a Pecker"; see NOTES)

**KEYWORDS:** gold mining hardtimes travel New Zealand

**HISTORICAL REFERENCES:**
- 1861 - the Tuapecka Gold Rush
- FOUND IN: New Zealand

**REFERENCES (4 citations):**
- Bailey/Roth-ShantiesByTheWay-NZ, p. 55, "(Bright Fine Gold)" (1 excerpt)
- Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 49, "Bright Fine Gold" (1 text, 1 "reconstructed" tune) (p. 29 in the 1972 edition)
- Cleveland-NZ-GreatNewZealandSongbook, p. 101, "Bright Fine Gold" (1 text, 1 tune)
- Garland-FacesInTheFirelight-NZ, pp. 36, 69-70, "(Bright Fine Gold)" (1 text and various loose verses)

**ST BaRo055A (Partial)**

**NOTES [417 words]:** Usually regarded as a New Zealand folk song, it appears that this is an example of the extremely complex interaction between oral tradition and print. Ruth Park in the 1950s was called upon to write a book about the New Zealand gold fields. This was "One-a-pecker, Two-a-pecker," with the title based on a traditional fragment, usually regarded as the chorus to this piece. Park and her husband wrote a couple of verses and published the book. Her text is on p. 68 of Garland; I've never encountered a case of her words being sung. But after she published, other verses started to show up. Better verses, I would add. It's these that are usually considered to be "the" song "Bright Fine Gold." But the extent to which they are based upon Park is not clear. It is likely that there was a song in existence before she wrote, and there is certainly one in existence now, but I don't think we can prove continuity of existence.

The tune is often said to be "Hot Cross Buns." The "Bright fine gold" line does use that tune (although usually sung so slowly that it's hard to recognize it), but the way I've heard the rest of the song is somewhat different.

According to Gordon McLauchlan, editor-in-chief, *New Zealand Encyclopedia*, David Bateman Limited, 1984, pp. 224-225, New Zealand in the mid-nineteenth century had almost a permanent floating gold rush. I'll summarize the dates given:

1852: Coromandel gold rush. Very little gold actually found

1856-1857: Rush near Collingwood and Nelson

1861: Gabriel Read finds gold near Tuapeka in Otago, resulting in "the first gold rush worthy of the name," bringing in about 17,000 miners and hangers-on (more than doubling Otago Province's population); the rush lasted until late 1863.

1864: Rush on the Wakamarina near Havelock in Marlborough. Little gold found.

1865-1867: Multiple rushes on the west coast, some of which brought in miners from Australia. The town of Charleston, mentioned e.g. in "The Stable Lad," existed mostly because of these mines.

1867: Miners reach the Thames region, where there is some gold but in different sorts of rocks which required more capital to exploit. This eventually happened, but the problems of mining it caused the string of gold rushes to end.

The Tuapeka rush is, of course, the subject of the song. Otago is the southernmost of all New Zealand's provinces; the climate is "rigorous" (McLauchlan, p. 403). Even the Maori never made much use of the land. Little wonder, then, that the song talks about the cold. - RBW

Last updated in version 5.2

File: BaRo055A
Bright Morning Stars (For the Day Is A-Breakin' In My Soul)

DESCRIPTION: "I hear the Savior calling (x3) (For the) day is a-breaking in my soul." "How I long to meet him...." "The golden bells are ringing...." "I want to see my father...." "I want to meet my Jesus...." "Bright morning stars are rising...."

AUTHOR: unknown
EARLIEST DATE: 1957 (collected by Shellans-FolkSongsOfTheBlueRidgeMountains from Norman Lee Vass)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (2 citations):
    Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 89-90, "For the Day Is A-Breakin' In My Soul" (1 text, 1 tune, which does not mention the Bright Morning Stars)
    DT, BRMTMORS*
    Roud #7335 and 18268
NOTES [27 words]: I'm not sure that the title "Bright Morning Stars" is actually traditional for this song, but I chose it because that's the title I've heard sung in the revival. - RBW
File: Shel089

Bright Orange Stars of Coleraine, The

DESCRIPTION: Marching song. The singer describes the celebrations on the twelfth of July. The marchers celebrate to the memory of William (of Orange). The singer praises Coleraine, and intends never to forget William's triumph

AUTHOR: Robert Thompson ?
EARLIEST DATE: 1925 (Sam Henry collection)
KEYWORDS: political Ireland nonballad
HISTORICAL REFERENCES:
    July 1, 1690 - Battle of the Boyne. William III crushes the Irish army of James II, at once securing his throne and the rule of Ireland. Irish resistance continues for about another year, but Ireland east of the Shannon is William's, and the opposition is doomed.
    July 12, 1691 - Battle of Aughrim. Decisive defeat of Irish Catholic forces
FOUND IN: Ireland
REFERENCES (1 citation):
    Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H87a, pp. 181-182, "The Bright Orange Stars of Coleraine" (1 text, 1 tune)
    Roud #8006
CROSS-REFERENCES:
    cf. "The Battle of the Boyne (I)" (subject: The Battle of the Boyne) and references there
NOTES [61 words]: This is probably the most political song in the Henry collection, and gives little evidence of being traditional. The Northern Constitution was published in Ulster, of course, so such sentiments were permissible -- but I'm still surprised it was published. Other Irish songs may allude to William of Orange's triumph, but this is one of the few to gloat over it. - RBW
File: HHH087a

Bright Phoebe

DESCRIPTION: "Bright Phoebe was my true love's name, / Her beauty did my heart contain." The singer and his love agree to marry when he returns from sea. By the time he returns, she is dead. He promises to spend the rest of his life mourning

AUTHOR: unknown
EARLIEST DATE: 1847 (Journal of William Histed of the Cortes)
KEYWORDS: love courting separation sea death mourning
FOUND IN: US(MA,MW) Canada(Mar,Newf)
REFERENCES (7 citations):
    Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 70, "Bright Phoebe" (1 text, 1 tune)
    Dean-FlyingCloud, p. 104,"Sweet Mary Jane" (1 text)
    Huntington-SongsTheWhalemenSang, pp. 119-120, "Bright Phoebe" (1 text, 1 tune)
    Peacock, pp. 434-435, "Bright Phoebe" (1 text, 2 tunes)
    Creighton-MaritimeFolkSongs, pp. 96-97, "Phoebe" (2 texts, 2 tunes)
Bright Shades of Blue, The

DESCRIPTION: The convict recalls leaving Britain in chains, saying, "I'd left all my joys in those bright shades of blue." Once in Australia, he prospers, and at last returns to Britain -- to find that he misses Australia. He is old and alone far from his new home

AUTHOR: unknown
EARLIEST DATE: 1968
KEYWORDS: Australia transportation homesickness
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, pp. 136-137, "The Bright Shades of Blue" (1 text, 1 tune)

Bright Sparkles in the Church Yard

DESCRIPTION: The singer hopes the Lord "will be glad of me." At the tomb among summer flowers (and fireflies?) she thinks of her mother, and how she rocked her in the cradle; she hopes her mother in heaven will rejoice for her.

AUTHOR: unknown
EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: death nonballad religious baby mother
FOUND IN: US(SE)
REFERENCES (2 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 174-179, "Bright Sparkles in de Churchyard" (1 text, 1 tune; pp. 200-201 in the 1874 edition)
ADDITIONAL: John Wesley Work, Folk Song of the American Negro (Nashville: Fisk University, 1915 ("Digitized by the Internet Archive")), pp. 84-85, "Bright Sparkles in the Church Yard" (1 text)
NOTES [122 words]: Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute quotes Fenner's 1874 contributor: "This peculiar but beautiful medley was a great favorite among the hands in the tobacco factories in Danville, Va."
Work writes, "The song, 'Bright Sparkles in the Church Yard,' is the incoherent wailing of a delirious soul suffering from the remorse of waywardness. The most authentic and reliable history names a wayward girl as the producer of this song. She has left the paths laid out for her by her sainted mother, and the wild, riotous fires have consumed her life forces and brought her down through sickness, pain, and sorrow to the brink of death." Well, maybe. I don't find all of that in the text of the song. - BS

Bright Star of Derry, The

DESCRIPTION: The singer loves Mary, a widow's daughter, and praises her as the bright star of Derry. She is beautiful, sweet, and gentle.

AUTHOR: unknown
EARLIEST DATE: 1809 (OLochlainn-MoreIrishStreetBallads)
KEYWORDS: love beauty lyric nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
**Brightest and Best**

**DESCRIPTION:** "Hail the blest morn when the great Mediator down from the regions of glory descends." The song describes the baby Jesus's humble birth and the feeble gifts they offer him. "Brightest and best of the sons of the morning, Dawn on our darkness...."

**AUTHOR:** Words widely credited to Reginald Heber (1783-1826)

**EARLIEST DATE:** 1811 (Christian Observer, according to Marilyn Kay Stulken, _Hymnal Companion to the Lutheran Book of Worship_., Fortress Press, 1981, p. 185)

**KEYWORDS:** religious, Jesus, Christmas, gift

**FOUND IN:** US(Ap)

**REFERENCES**:
- Ritchie-SingingFamilyOfTheCumberlands, pp. 150-151, "[Brightest and Best]" (1 text, 1 tune)
- Ritchie-FolkSongsOfTheSouthernAppalachians, p. 55, "Brightest and Best" (1 text, 1 tune)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 763, "Star in the East" (1 short text, 1 tune)

**ADDITIONAL:** Ian Bradley, _The Penguin Book of Carols_ (1999), #13, "Brightest and Best of the Sons of the Morning" (1 text)

**RECORDINGS:**
- Ritchie Family, "Brightest and Best" (on Ritchie03)

**NOTES** [735 words]: Earlier editions of this index credited this piece to Reginald Heber (1783-1826), on the basis of Irwin Silber's _The Season of the Year_. McKim, p. 65, unequivocally credits it to Heber and says it was published in the November 1811 edition of _The Christian Observer_. Ian Bradley's _The Penguin Book of Carols_ also attributes the song to Heber, and says it was the first hymn he wrote. The _New Oxford Book of Carols_ , however, credits the arrangement to William Walker, while submitting that the "refrain and vv. 2-4 [are] after Reginald Heber." But Spaeth places the whole thing in the hands of Walker.

George Pullen Jackson does not mention either Walker or Heber; he finds it first in William Caldwell's 1837 _Union Harmony_ (but it's not clear whether this is text or tune or both).

Julian, p. 182, has quite a bit to say of the song:
"Brightest and best of the sons of the morning. [By] B[isho]p R[eginald] Heber. [Epiphany.] 1st pub[lished] in the _Christian Observer_, Nov. 1811, p. 697, in 5 st[anzas] of 4 [lines] (the last being the first repeated); and again in his posthumous _Hymns &c._, 1827, p. 25. Few hymns of merit have troubled compilers more than this. Some have held that its use involved the worshipping of a star, whilst others have been offended with its metre as being too suggestive of a solemn dance."

Julian, although accepting without hesitation the attribution to Heber, notes a Presbyterian hymnal which attributes it to Tate and Brady. He also mentions a Latin translation, "Stella, micans coelo nitido magia omnibus una," by Reverend R. Bingham.

Julian, pp. 503-504, offers a brief biography of Heber, beginning "Born at Malpas, Apr. 21, 1783, educated at Brasenose College, Oxford; Vicar of Hodnet, 1807; B[isho]p of Calcutta, 1823; d[jed] at Trichinopoly, Indian, April 3, 1826." He showed his skills as a poet from a young age, and was a friend of Southey among others; he wrote most of his works during his years at Hodnet, during which time he also engaged in literary scholarship; he gave up literature when he took up his episcopate. Julian lists more than two dozen hymns from his pen, but apart from "Brightest and Best," the only two I've ever encountered are "From Greenland's icy mountains" (which, Julian notes, has mentions of India but was written before Heber transferred there) and "Holy, Holy, Holy, Lord God Almighty." "God, That Madest Earth and Heaven" is also still found in a few hymnals, and Rudin, p. 26, claims popularity for "The Son of God Goes Forth to War," which sounds awful to me..

Rudin, pp. 26-27, says that Heber started writing poetry while very young, and also was noteworthy for his early piety and generosity, and says on p. 27 that his role as Bishop of Calcutta also put him in charge of Ceylon (Sri Lanka) and Australia. One presumes he didn't travel his diocese much. Bradley cites Routley to the effect that 19 different tunes have been used for this set of lyrics. I don't have a full list, but I find in my library that the Lutheran book _The Parish School Hymnal_ of 1926 lists the tune as by J. P. Harding (1861-?). This is also the tune used in the modern Presbyterian edition. McKim, p. 68, says James Proctor Harding wrote it in 1892; it was set to these words in 1894. However, McKim gives Harding's dates as 1850-1911, which disagrees with...
the Lutheran dates. Harding, according to McKim, was born in London and spent 35 years as
organist and choirmaster for St. Andrew's Church, Thornhill Square, Islington.
The phrase "sons of the morning" is thought to have been inspired by Isaiah 14:12, which the King
James Bible renders "How art thou fallen from heaven, O Lucifer, son of the morning!" This
connection has sparked some controversy, because "Lucifer" is widely equated with Satan. But this
is one of those over-reactions to the King James rendering. The translators used "Lucifer" in its
Latin sense of "Light-bringer," which is a fair rendering of the Hebrew word which means something
like "one who brightens." Modern versions render the Hebrew word something like "Day Star"; it's
thought by some to be a reference to the pretensions of the Kings of Babylon.
I'm a bit leery of this whole interpretation anyway. The idea of "Children of Light" or "Children of the
Morning" is a common one in mythology, and might just have occurred to the author (whether
Heber or someone else) because it sounds good. - RBW

Bibliography

- Julian: John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the
  1957 Dover edition in two volumes)
- McKim: LindaJo H. McKim, Presbyterian Hymnal Companion, Westminster/John Knox Press,
  1993
- Rudin: Cecilia Margaret Rudin, Stories of Hymns We Love, John Rudin & Company, 1934 (I
  use the fourteenth printing of 1951)


Brilliant Light, The
DESCRIPTION: Singer asks "a brother" to be "admitted." He passes a test and is taken to a door.
He is admitted. He begins his ordeal. He meets Moses at the burning bush, casts his own rod as
serpent, and is shown a great light. He swears not to reveal the secrets.
AUTHOR: unknown
EARLIEST DATE: 1865 (broadside, Bodleian Firth c.21(36))
KEYWORDS: ritual religious
FOUND IN: Ireland
REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion, p. 302, "The Brilliant Light" (1 fragment)
Roud #V30261
BROADSIDES:
Bodleian, Firth c.21(36), "The Brilliant Light" ("Come all you loyal marksmen that circle around"),
The Poet's Box (Glasgow), 1865; also Harding B 1(35) View 2 of 2, "An admired Masonic song,
called the Brilliant Lights" ("Come all you loyal Crafts-men that's circled round")
CROSS-REFERENCES:
cf. "The Grand Mystic Order" (subject and some phrases)
cf. "The Knight Templar's Dream" (subject)
cf. "The Grand Templar's Song" (subject)
NOTES [114 words]: Zimmerman-SongsOfIrishRebellion p. 302: "The songs inspired by the ritual
of the Orange Institution are the most extraordinary. They are resolutely cryptic, with lines like: 'I'll
tell you a secret your enemies do not know ...' ['Brilliant Light']".
Zimmerman-SongsOfIrishRebellion p. 302 is a fragment; broadside Bodleian Firth c.21(36) is the
basis for the description. - BS
Moses's rod (later Aaron's rod) that became a serpent is first mentioned in Exodus 4:3. I'm not sure
if there is a direct significance to the great light. Perhaps it's a reference to the light that shone at
the conversion of Paul/Saul (Acts 9:3, etc.), or a reference to Isaiah 9:2=Matthew 4:16, etc. - RBW

Brindisi Di Marinai
DESCRIPTION: Fisherman's shanty for hauling the nets, refrain "Lampabbo! Lampal!" Verses
revolve around drinking.
AUTHOR: unknown
EARLIEST DATE: 1948 (Favara, _Canti della Terra e del Mare di Sicilia_)
KEYWORDS: shanty fishing drink foreignlanguage
FOUND IN: Italy Sicily
REFERENCES (2 citations):
_Hugill-ShantiesFromTheSevenSeas_, pp. 245-246, "Brindisi Di Marinai" (1 text [Italian and English], 1 tune)
_Hugill-SongsOfTheSea_, p. 115, "Brindisi Di Marinai" (2 short texts, Italian and English, 1 tune)
CROSS-REFERENCES:
cf. "Reuben Ranzo" (tune)
ALTERNATE TITLES:
Lampabbo Lampa
NOTES [67 words]: Hugill-ShantiesFromTheSevenSeas theorizes that this may have been the origin of "Reuben Ranzo." The hauling of nets and the hauling of halyards are similar jobs, and the two songs have identical melodies and the pulls are in the same places. The method of singing is also the same as deep-sea shanties, where the final note of the refrain is overlapped with the first note of the solos, and vice versa. - SL
Last updated in version 5.0
File: Hug245

Bring Back My Johnny to Me

DESCRIPTION: "He's gone, I am now sad and lonely, He has left me to cross the salt sea, And I know that he thinks of me only, And will soon be returning to me," The singer misses (Johnny), and asks, "Blow gently, sweet winds of the ocean, And bring my Johnny to me."

AUTHOR: unknown
EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster)
KEYWORDS: love separation sailor poverty
FOUND IN: Ireland Britain
REFERENCES (3 citations):
_Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H7_, p. 290-291, "Bring Back My Barney to Me" (1 text, 1 tune)
_Hylands-Mammoth-Hibernian-Songster_, p. 161, "Send Back My Barney to Me" (1 text)
DT, BRINGJON*
Roud #1422
CROSS-REFERENCES:
cf. "My Bonnie Lies over the Ocean"
NOTES [72 words]: A. L. Lloyd, in his liner notes to the Watersons’ "For Pence and Spicy Ale", says [this] was "A stage song favoured by Irish comedians from the 1860s on. During the 1880s, apparently on American university campuses, close-harmony groups remade it into the better-known -- and even more preposterous -- "My Bonny Lies Over the Ocean...." - PJS
Steve Roud notes British songster versions starting from 1872 and possibly earlier. - (RBW)
Last updated in version 6.1
File: HHH007

Bring Him Back Dead or Alive

DESCRIPTION: "Gannon killed a man in Texas in the year of forty-five, Bring him back dead or alive!" The sheriff follows. Gannon kills the sheriff, then realizes it is his brother he has killed. He gives up: "If you will hang me quick I'll escape my brother's voice!"

AUTHOR: Paul Kelso (see NOTES)
EARLIEST DATE: 1959
KEYWORDS: homicide brother police crime punishment
FOUND IN: US(So)
REFERENCES (1 citation):
_Fife/Fife-CowboyAndWesternSongs 91_, "Bring Him Back Dead or Alive" (1 text, 1 tune)
Roud #11205
NOTES [230 words]: Paul Kelso, who claims authorship of this song, gave me the following information in February 2012:
"Bring Him Back Dead Or Alive was first collected by Austin Fife in 1959 from me, in my apartment in Denton, Texas, where I was a student at North Texas State. The song was listed in the Fife Collection with myself as source. Mr. Fife later wrote in his Cowboy and Western Songs: a comprehensive anthology, 1969, that I was respondent or source, and that he had never collected or seen the song previously in any other collection.

"The reason for that is that I wrote both lyrics and score. I told Fife that. I also contributed 7-8 other songs on that occasion, some that I had collected versions, and perhaps two others I wrote. "The song is also attributed to me in the Songs 'Round The Campfire collection from Center stream publishers and I understand that Curley Fletcher recorded it before he died and cited me, although I have not found a specific reference for Fletcher and the song. A website selling sheet music - www.justsheetmusic.com - says author is 'unknown,' but lists 'Paul Kelso' as an alternate title! That is curious.

"I realize we are talking about a recording that took place fifty-two years ago, I am now seventy-five, but I was an active folksinger for decades in Iowa and Texas folk circles and unlikely to forget about a song I performed many times." - RBW

**Bring In That New Jerusalem**

DESCRIPTION: "I've got a mother who's gone to glory (x3), Bringing in that new Jerusalem." "It's all free grace and never-dying love (x3), Bringing in that new Jerusalem." Repeat with father, brother, sister

AUTHOR: unknown

EARLIEST DATE: 1969 (Joyner-FolkSongInSouthCarolina)

KEYWORDS: religious nonballad death father mother brother sister

FOUND IN: US(SE)

REFERENCES (1 citation):
Joyner-FolkSongInSouthCarolina, p. 79, "Bringing in That New Jerusalem" (1 text, 1 tune)

Roud #21328

CROSS-REFERENCES:

cf. "The Other Bright Shore" (lyrics) and references there

File: Joyn079

**Bring Me Little Water, Sylvie**

DESCRIPTION: "Bring me little water, Sylvie, Bring me little water now, Bring me little water, Sylvie, Ev'ry little once in a while." The field worker, toiling in the hot sun, calls on Sylvie to bring him something to drink. (She points out that she is coming.)

AUTHOR: credited to Huddie Ledbetter (Lead Belly)

EARLIEST DATE: 1936 (recording, Lead Belly)

KEYWORDS: work worksong nonballad

FOUND IN: US(So)

REFERENCES (5 citations):
Lomax-FolkSongsOfNorthAmerica 283, "Bring Me Little Water, Sylvie" (1 text, 1 tune)
Courlander-NegroFolkMusic, p. 87, "(Bring Me a Little Water, Sylvie" (partial text)
Silber/Silber-FolksingersWordbook, p. 128, "Bring Me A Little Water, Sylvie" (1 text)

DT, WATRSYLV

ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 60, "Bring Me a Little Water, Silvy" (1 text, 1 tune)

Roud #11654

File: LoF283

**Bring Me My Shotgun**

DESCRIPTION: Chorus: "Bring me my shotgun and shells...." Singer's lover has left or kicked him out.

AUTHOR: unknown

EARLIEST DATE: 1948 (recording, Lightnin' Hopkins)
Bring the Gold Cup Back to Newtown

DESCRIPTION: Three hundred supporters cheer for the Newtown football team at Enniskillen. The critical plays and players are named as Newtown defeats Irvinestown. "We've conquered two great teams: Lisnaskea and Roslea and "brought the gold cup for the second time"

AUTHOR: unknown
EARLIEST DATE: 1980 (IRHardySons)
KEYWORDS: sports moniker
FOUND IN: Ireland
Roud #17890
RECORDINGS:
Big John Maguire, "Bring the Gold Cup Back to Newtown" (on IRHardySons)
NOTES [17 words]: Notes to IRHardySons: "All the place-names mentioned make it clear that Newtown is Newtownbutler." - BS
File: RcBtGCBN

Bring Us Good Ale

DESCRIPTION: The singer, "for our blessed Lady's sake," demands that the server "Bring us in good ale." Other foods are rejected (e.g. "Bring us in no brown bread, for that is made of bran, And bring us in no white bread, for therein is no gain.")

AUTHOR: unknown
EARLIEST DATE: c. 1475 (Oxford, MS. Bodl. Eng. Poet. e.1)
KEYWORDS: food drink nonballad MiddleEnglish
FOUND IN: Britain
REFERENCES (15 citations):
Greene-TheEarlyEnglishCarols, #422, pp. 285-286, "(no title)" (2 texts)
Sidgwick/Chambers-EarlyEnglishLyrics CXXVIII, pp. 222-223, "(no title)" (1 text)
Stevick-OneHundredMiddleEnglishLyrics 82, "(Bryng Us in Good Ale)" (1 text)
Rickert-AncientEnglishChristmasCarols, p. 245, "Bring us in Good Ale" (1 text)
Chappell/Wooldridge-OldEnglishPopularMusic I, pp. 30-31, "Nowell, Nowell" (1 tune, with a fragment of this text appended)
DT, BRINGALE*
Brown/Robbins-IndexOfMiddleEnglishVerse, #549
DigitalIndexOfMiddleEnglishVerse #893
Rossell Hope Robbins, Secular Lyrics of the XIVth and XVth Century , Oxford University Press, 1952, pp. 9-10, "Bring Good Ale!" (1 text)
Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, pp. 31-32, "(no title)" (1 text)
Walter de la Mare, _Come Hither_, revised edition, 1928; #72, "Bring Us In Good Ale" (1 text)
MANUSCRIPT: {MSEngPoetE1}, Oxford, Bodleian Library, MS. Eng. Poet. e.1 (Bodley 29734), folio 41
MANUSCRIPT: {MSHarley541}, London, British Library, MS. Harley 541, folio 214
NOTES [184 words]: This is another song that cannot be demonstrated to have circulated in oral tradition. Its prevalence in the printed collections (starting with Ritson and *Gammer Gurton's Garland*), however, argues for its inclusion here -- especially as there are two distinct Middle English texts, from Bodleian MS. Eng. poet e. 1 (eight stanzas) and British Library MS. Harley 541 (six stanzas), a manuscript with only about nine poetic items although there is much other material. According to Rickert, one of the manuscripts contains a note which seems to say that this is sung to the same tune as a carol which begins, "Nowel, nowell, nowell, This is the salutation of the angel Gabriel" -- i.e. the song indexed as "The Salutation Carol." For this tune, see Chappell/Wooldridge-*OldEnglishPopularMusic*. However, Nettel, p 31, says that the association of text and tune is due to a binding mistake, and that the carol and drinking song do not even fit the same melody. For more about the famous anthology Bodleian MS. Eng. Poet. e.1 (Bodleian 29734), see the notes to "The Golden Carol (The Three Kings)." - RBW

Last updated in version 5.3
File: MEL82

**Bringing Him In Alive**

**DESCRIPTION:** "Come all you folks of the timberlands and listen to my song About a guy... so gallant, green, and strong. He said he'd battle any bear," so the loggers send him out to find one -- but unload his gun. He soon returns, claiming "I'm bringing him in alive"

**AUTHOR:** unknown

**EARLIEST DATE:** 1948 (Beck-LoreOfTheLumberCamps)

**KEYWORDS:** bragging logger hunting animal bug humorous talltale

**FOUND IN:** US(MW)

**REFERENCES (1 citation):**
Beck-LoreOfTheLumberCamps 43, "Bringing Him In Alive" (1 text)
Roud #18188
File: BeLo043

**Bringing in the Sheaves**

**DESCRIPTION:** The farmers go out "sowing in the morning (evening, sunshine, shadows, etc.), sowing seeds of kindness." In the end, "We shall come rejoicing, bringing in the sheaves"

**AUTHOR:** Words: Knowles Shaw (1834-1878) / Music: George A. Minor (1845-1904)

**EARLIEST DATE:** Change to 1874 (words), 1880 (music)

**KEYWORDS:** religious nonballad

**FOUND IN:**

**REFERENCES (4 citations):**
Messerli-ListenToTheMockingbird, pp. 173-175, "Bringin In the Sheaves" (1 text)
Silber/Silber-FolksingersWordbook, p. 351, "Bringing In The Sheaves" (1 text)
DT, BRINGSHV*

**ADDITIONAL:** Charles Johnson, *One Hundred and One Famous Hymns* (Hallberg, 1982), pp. 194-196, "Bringing in the Sheaves" (1 text, 1 tune)
Roud #14041

**RECORDINGS:**
Eva Quartette, "Bringing In the Sheaves" (Gennett 6335, 1927; Champion 15448 [as Dixie Sacred Quartette]/Challenge 402 [as Ellington Sacred Quartette or McDonald Quartette]/Superior 365 [as McDonald Quartette]/Supertone 9271 [as Brockman Sacred Singers], 1928; Silvertone 8175 [as Dixie Sacred Quartette], 1933; Silvertone 8261 [as McDonald Quartette]; Herwin 75567 [as Woodlawn Quartette]. n.d.)
Earl Johnson's Dixie Entertainers, "Bringing In the Sheaves" (OKeh 45512, 1931; rec. 1930)
Parker & Dodd, "Bringing In the Sheaves" (Conqueror 8131, 1933)
Stamps Quartet, "Bringing In the Sheaves" (Victor 21035, 1927)

**SAME TUNE:**
Bringing In the Cows (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 105)
We'll Make the Nation Dry ("Come ye loyal workers, join the temp'rance army") (by George A. Minor) (Anna Adams Gordon, _Popular Campaign Songs_, National W.C.T.U. Publishing House, 1915, p. 23)
NOTES [63 words]: Based, rather loosely, on Psalm 126:6, translated in the King James version as "He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves with him." In the New Revised Standard Version, this becomes "Those who go out weeping, bearing the seed for sowing, shall come home with shouts of joy, Carrying their sheaves." - RBW

Last updated in version 6.1

File: FSBW351C

Brisbane Ladies

DESCRIPTION: The singer bids farewell to the Brisbane Ladies, promising, "We'll rant and we'll roar like true Queensland natives...." He describes the trip he and the boys make from town "to the old cattle station. What joy and delight is the life in the bush!"

AUTHOR: Saul Mendelsohn? (see NOTES)

EARLIEST DATE: 1891 (_Boomerang_ magazine, according to AndersonStory)

KEYWORDS: travel work Australia

FOUND IN: Australia

REFERENCES (7 citations):
- Fahey-Eureka-SongsThatMadeAustralia, pp. 162-163, "Brisbane Ladies" (1 text, 1 tune)
- Fahey-PintPotAndBilly, p. pp. 26-27, "Ladies of Brisbane" (1 text, 1 tune)
- Manifold-PenguinAustralianSongbook, pp. 120-121, "Ladies of Brisbane (The Drover's Song)"; pp. 122-123, "Ladies of Brisbane (Augathella Station)" (2 texts, 2 tunes)
- Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 214-216, "Brisbane Ladies" (1 text)
- Anderson-StoryOfAustralianFolksong, pp. 226-227, "The Drover's Song" (1 text, 1 tune)
- Stewart/Keesing-FavoriteAustralianBallads, pp. 41-42, "Farewell and Adieu to You, Brisbane Ladies" (1 text)

DT, QUNSLAND*

RECORDINGS:
- John Greenway, "Brisbane Ladies" (on JGreenway01)
- A. L. Lloyd, "Brisbane Ladies" (on Lloyd4, Lloyd08)

CROSS-REFERENCES:
- cf. "Spanish Ladies" (plot, tune, lyrics) and references there

NOTES [182 words]: An Australian rewrite of "Farewell and Adieu to you Spanish Ladies." The differences between the two, in this case, strike me as large enough to require separate classification.

According to John S. Manifold, Who Wrote the Ballads? Notes on Australian Folksong, Australasian Book Society, 1964, p. 91, "In about 1890, a Mr Saul Mendelsohn at Nanango (jackarooing there, if I rightly recall what his son told me some years ago) came across the song [i.e. "Spanish Ladies"] and wrote a sort of parody, changing the sea-marks into landmarks, and the voyage from Ferrol into a homeward trip from Brisbane. Under the name of 'The Drover's Song' it was published in The Boomerang in 1891... Sentiments and diction alike are irreproachably jackaroo, except where lines of the sea-going original are retained." Manifold on p. 92 prints two verses of this to prove his point; the text is also available in Anderson-StoryOfAustralianFolksong. But then Manifold demonstrates how much oral tradition has changed the Mendelsohn text. Can it still be regarded as Mendelsohn's? Opinions may well vary. - RBW

Last updated in version 5.2

File: FaE162

Brisk and Bonny Lass, The (The Brisk and Bonny Lad)

DESCRIPTION: Cheerful description of the life of a farm girl. She wakes at dawn and milks the cows as the larks sing; at haying time they go dancing, At harvest they work, then celebrate; even in winter, all are happy; she declares herself content to be a country lass

AUTHOR: unknown

EARLIEST DATE: 1891 (Barrett)

KEYWORDS: courting farming harvest work dancing nonballad worker

FOUND IN: Britain(England(South))

REFERENCES (4 citations):
- Kennedy-FolksongsOfBritainAndIreland 244, "The Brisk and Bonny Lass" (1 text, 1 tune)
**Brisk Young Bachelor (I), The**

**DESCRIPTION:** Young man, recently married, laments the hard work his wife forces him to do and counsels other bachelors, before marrying, to reflect on his fate.

**AUTHOR:** unknown ("The Party That Wrote Home Sweet Home Never Was a Married Man" by Fleta Jan Brown)

**EARLIEST DATE:** 1901 (O'Conor-OldTimeSongsAndBalladOfIreland)

**KEYWORDS:** marriage shrewishness work nonballad humorous bachelor

**FOUND IN:** Britain(England,Scotland(Aber)) US(SE) Ireland Canada(Mar)

**REFERENCES (8 citations):**
- Greig/Duncan7 1291, "The Poor Man's Labour" (7 texts, 4 tunes)
- Mackenzie-BalladsAndSeaSongsFromNovaScotia 142, "The Old Bachelor" (1 text)
- O'Conor-OldTimeSongsAndBalladOfIreland, p. 31, "The Poor Man's Labor's Never Done" (1 text)
- Sharp-OneHundredEnglishFolksongs 69, "The Brisk Young Bachelor" (1 text, 1 tune)
- Reeves/Sharp-TheIdiomOfThePeople 19, "Brisk Young Bachelor" (5 texts)
- Karpeles-TheCrystalSpring 133, "The Brisk Young Bachelor" (1 text, 1 tune)
- Purslow-TheConstantLovers, pp. 71-72, "Poor Man's Sorrows" (1 text, 2 tunes)
- Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 72-74, "The Man Who Wrote Home Sweet Home Never Was a Married Man" (1 text, 1 tune)

**Roud #1572**

**RECORDINGS:**
- Eddie Morton w. orchestra, "The Party That Wrote Home Sweet Home Never Was a Married Man" (Victor 5513, 1908; Victor 16758, 1911; on Protobilly)
- New Lost City Ramblers, "The Man Who Wrote Home Sweet Home Never Was a Married Man" (on NLCR03)
- Charlie Parker & Mack Woolbright, "The Man Who Wrote Home Sweet Home Never Was A Married Man" (Columbia 15236-D, 1928; rec. 1927; on GoodForWhatAilsYou, Protobilly)

**BROADSIDES:**
- Bodleian, Harding B 14(152), "Poor Man's Labour Never Done," unknown, n.d.; also 2806 c.16(22), "Poor Man's Labour Never Done"; Harding B 25(1535) [partly illegible], "A Poor Man's Labour's Never Done"

**CROSS-REFERENCES:**
- cf. "The Sporting Bachelors" (plot)
- cf. "Young Munro" (tune, per Greig/Duncan7)
- cf. "Home, Sweet Home (Parody)" (theme)

**ALTERNATE TITLES:**
- I Was a Young Man

**NOTES [120 words]:** Although the theme is identical with "The Sporting Bachelors", it's a separate song, in my opinion.
Although the tune, chorus, etc. of "The Man Who Wrote Home Sweet Home Never Was a Married Man" are completely different from the British song, I unhesitatingly lump them together; the verses are essentially identical, although not identically worded. The compilers of the compilation "Good For What Ails You" have unearthed the fact that the lyricist of the original "Home Sweet Home," John Howard Payne, in fact never was a married man. - PJS
Lyle Lofgren writes that Fleta Jan Brown wrote "The Party That Wrote Home Sweet Home Never Was A Married Man" in 1908. So it presumably is a knock-off of the British song. - RBW

Last updated in version 5.1
File: ShH69

Brisk Young Butcher, The

DESCRIPTION: A (butcher) stays at an inn; he offers a serving girl money to lay with him. She does. Given his bill, he says he gave the girl the money and didn't get change. A year later, he comes back. She shows him her child and says it is his change

AUTHOR: unknown
EARLIEST DATE: before 1839 (broadside, Bodleian Johnson Ballads 216)
KEYWORDS: money trick sex pregnancy travel
FOUND IN: Britain(England(North),Scotland(Aber))
REFERENCES (5 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #152, p. 2, ("It's of a brisk young butcher"); "Folk-Song in Buchan," p. 25, ("It was a brisk young butcher lad") (4 fragments)
Greig/Duncan7 1466, "The Butcher and the Chambermaid" (12 texts, 8 tunes)
Ord-BothySongsAndBallads, pp. 158-159, "The Butcher and Chamber Maid" (1 text)
Palmer-EnglishCountrySongbook, #38, "The Brisk Young Butcher" (1 text, 1 tune)
DT, XMASGOOS XMAG02*
Roud #167
RECORDINGS:
A. L. Lloyd, "The Butcher and the Chambermaid" (on Lloyd5, Lloyd12)
Harvey Nicholson, "The Copshawholm Butcher" (on Voice10)
BROADSIDES:
Bodleian, Johnson Ballads 216, "The Leicester Chambermaid" ("It's of a brisk young butcher as I have heard 'em say"), J. Catnach (London), 1813-1838; also Harding B 11(2105), Firth b.28(25a) View 2 of 2[some words illegible], Harding B 11(2103), Firth c.18(304), Harding B 11(2104), Harding B 11(2654), "The Leicester Chambermaid"; 2806 c.17(232), "London Butcher"; 2806 c.17(68), "The Chambermaid"
Murray, Mu23-y1.040, "The Butcher and the Chamber Maid," unknown, 19C
CROSS-REFERENCES:
cf. "The Basket of Eggs" (plot) and references there
cf. "The Banks of Sweet Dundee" (tune, per Greig/Duncan7)
ALTERNATE TITLES:
The Christmas Goose
The Ten Dollar Bill
The Jolly Flesher
Aikey Fair
File: DTxmasgo

Brisk Young Lad, The

DESCRIPTION: "There cam' a young man to my daddie's door... a-seeking me to woo." The singer feeds him while she bakes. He just sits there. At last she bids him depart. He trips over the "duck-dub"; they shout and laugh at him as he departs

AUTHOR: unknown
EARLIEST DATE: 1790 (_Scots Musical Museum_ #219)
KEYWORDS: courting rejection humorous
FOUND IN: Britain(Scotland)
REFERENCES (5 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 294-296, "The Brisk Young Lad" (1 text, 1 tune)
Greig/Duncan4 892, "The Brisk Young Lad" (1 text, 1 tune)
Whitelaw-BookOfScottishSong, p. 359, "The Cauldrife Wooer" (1 text)
DT, BRISKLAD
ADDITIONAL: James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume III, #219, p. 228, "The Brisk Young Lad" (1 text, 1 tune)
Roud #6139
BROADSIDES:
Bodleian, Harding B 11(4132), "The Brisk Young Lad ("There came a young man to my daddy's door"), W. McCall (Liverpool), 1857-1877
CROSS-REFERENCES:
cf. "An Old Man Came Over the Moor (Old Gum Boots and Leggings)" (theme)
cf. "Bung Your Eye" (tune, per Greig/Duncan4) / "Bung Your Eye In The Morning" (tune, per Whitelaw-BookOfScottishSong)
File: FVS294

Brisk Young Plougboy, The
DESCRIPTION: "Come all you jolly ploughboys, come listen to my lays... I'll sing the ploughboy's praise." Early in the morning, he cares for his team, then sets out to plow. The farmer feeds them well for their work. The corn is growing and all celebrate
AUTHOR: unknown
EARLIEST DATE: 1843 (Broadwood, Old English Songs, according to Palmer)
KEYWORDS: farming food horse nonballad
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Palmer-EnglishCountrySongbook, #4, "The Ploughboy" (1 text, 1 tune)
Copper-ASongForEverySeason, pp. 200-201, "Brisk Young Ploughboy" (1 text, 1 tune)
Roud #1205
File: PECS064

Brisk Young Rover, The
DESCRIPTION: The singer enlists in the army, is sent to Scotland, and falls in love. He gives her a ring and "she gave me her right hand." He is sent to the Indies. At sea, "still I thought on yon weel-faured maid The bonnie lass I loved most dearly"
AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan1)
KEYWORDS: courting love army separation Scotland soldier
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #103, p. 2, "The Brisk Young Rover" (1 text)
Greig/Duncan1 85, "The Brisk Young Rover" (1 text, 1 tune)
Roud #5794
CROSS-REFERENCES:
  cf. "Martimas Time" (tune)
ALTERNATE TITLES:
  When I was in My 18th Year
File: GrD1085

Brisk Young Widow, A
DESCRIPTION: "In Chester town there lived a brisk young widow, For beauty and fine clothes none could excel her." "A lover soon there came, a brisk young farmer." She wants a "lively lad" who has money. But when a "sooty collier" courts her, she marries him
AUTHOR: unknown
EARLIEST DATE: 1905 (Cecil Sharp collection)
KEYWORDS: love wife courting
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Karpeles-TheCrystalSpring 138, "A Brisk Young Widow" (1 text, 1 tune)
File: KaCr138
**Bristol City**

DESCRIPTION: In Bristol City the singer hears Polly singing about her sailor, "so true to his love": sailors are honourable and courageous in war. The sailor praises Polly. He will build her a castle. "You shall be my shepherdess, and I'll be your dear swain"

AUTHOR: unknown

EARLIEST DATE: 1893 (Broadwood/Maitland-EnglishCountySongs)

KEYWORDS: love war separation sailor

FOUND IN: Britain(England(Lond,South))

REFERENCES (3 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #32, p. 2, "Bristol City" (1 fragment)
- Broadwood/Maitland-EnglishCountySongs, pp. 162-163, "Bristol City" (1 text, 1 tune)
- OShaughnessy-YellowbellyBalladsPart1 26, "The Jolly Sailor" (1 text, 1 tune)

Roud #1087

NOTES [69 words]: Broadwood/Maitland-EnglishCountySongs: "From 'A Favorite Ballad, sung by Mr. Huttley, at the Convivial Societys [sic] of Bath and Bristol.' Printed by Preston and Sons, London. No excuse need be offered for including this pretty tune, though the song is, strictly speaking, outside the scope of the collection, since it is not in any sense traditional." Nevertheless, the song is said to be from Somersetshire. - BS

_Last updated in version 3.0_

File: Grg032a

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**Bristol Coachman, The**

DESCRIPTION: A coachman is enticed home by a girl. Her husband catches him. The coachman proposes "if I have slept with your good wife, I'll let you sleep with mine." The husband demands forty or fifty pounds.

AUTHOR: unknown

EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(109))

KEYWORDS: infidelity bargaining humorous husband rake

FOUND IN:

REFERENCES (2 citations):
- Baring-Gould-AnnotatedMotherGoose #238, p. 153, "(Up at Piccadilly oh!)"

Roud #19723

BROADSIDES:
- Bodleian, Harding B 28(109), "Whip Away For Ever O" ("Come all you country lasses, come listen to my song"), W. Armstrong (Liverpool), 1820-1824; also Harding B 25(287), "The Bristol Coachman"

ALTERNATE TITLES:
- The Jolly Bristol Coachman

File: 002409

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**Bristol Town**

DESCRIPTION: "Bristol Town, as I heard tell, A rich merchant there did dwell." His daughter loves a sailor. The father tells a servant to kill the sailor. The servant instead tells the sailor to hide. When the father dies, the girl and the sailor marry.

AUTHOR: unknown

EARLIEST DATE: 1893 (Broadwood collection)

KEYWORDS: love courting sailor father trick death reunion marriage servant

FOUND IN: Britain(England(Lond))

REFERENCES (1 citation):
- Broadwood-EnglishTraditionalSongsAndCarols, pp. 10-15, 114-115, "Bristol Town" (1 text plus an excerpt, 2 tunes)

Roud #1058

File: LEBC010
Britannia on Our Lee
DESCRIPTION: "A wet sheet and a flowing sea And a wind that follows fair... Away our good ship flies and leave (Columbia/Britannia) on our lee." The singer hopes for a good wind and rejoices in the life at sea
AUTHOR: Words: Allan Cunningham (1785-1842)
EARLIEST DATE: 1822 (Atheneum, or Spirit of English Magazines, according to Jim Dixon. Four different nineteenth century broadsides are listed in Wolf-AmericanSongSheets, p. 172)
KEYWORDS: ship sea sailor nonballad
FIND IN:
REFERENCES (4 citations):
Huntington-SongsTheWhalemenSang, pp. 49-50, "A Wet Sheet and a Flowing Sea" (1 text, 1 tune)
Wolf-AmericanSongSheets, #2548, p. 172, "A Wet Sheet and a Flowing Sea" (4 references)
ADDITIONAL: [No author listed], _The Household Treasury of English Song_, T. Nelson and Sons, 1872, pp. 182-183, "A Sea-Song" (1 text)
[no editor listed], _Atheneum, or, Spirit of the English Magazines_, Volume 12, Boston, 1822 (available on Google Books), p. 195
Roud #2014
CROSS-REFERENCES:
cf. "The Low, Black Schooner" (lyrics, tune)
SAME TUNE:
Alma Mater (by A. T. Pierson, [Class of 18]57) ("All hail to dear old Hamilton, 'Sweet mother' of our youth") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 6)
Come Raise the Song ("Come brothers, let us raise the song, Let hearts and voice agree") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 52)
ALTERNATE TITLES:
Columbia on Our Lee
File: SWMS049

Britannia Sat Weeping
DESCRIPTION: Britannia weeps as pleasure is replaced by war and sailors fight for "country and king"; "John Bull has been ruin'd by pension and place." Rich and poor are brothers and we can never kindle war and still flourish with liberty in our happy home.
AUTHOR: unknown
EARLIEST DATE: before 1867 (broadside, Bodleian 2806 c.15(294))
KEYWORDS: war England political
FIND IN:
Roud #V7898
BROADSIDES:
Bodleian, 2806 c.15(294), "Britannia Sat Weeping" ("Britannia sat weeping as pleasure pass'd by"), J. Harkness (Preston), 1840-1866; also Harding B 11(3769), Harding B 16(37c), "Britannia Sat Weeping"
CROSS-REFERENCES:
cf. "Daughter of Israel" (tune, per broadside Bodleian 2806 c.15(294))
NOTES [45 words]: Zimmermann p. 54 uses "Britannia Sat Weeping" to illustrate the popularity in the 17th and 18th centuries of a country -- Italy, France, Ireland and Britain -- as "a poor woman asking for help."
Does the reference to the king date the origin to a war before Victoria? - BS
Last updated in version 5.1
File: BrdBrSWe

British Grenadiers, The
DESCRIPTION: "Some talk of Alexander, and some of Hercules... And such great men as these..." but none can compare, "with a row- row-row, row-row-row To the British Grenadiers." The prowess of the Grenadiers is praised, and toasts are offered to them
AUTHOR: unknown
British Man-of-War, The

DESCRIPTION: The singer hears a sailor telling his love that he must leave her; he must go into battle. She begs him not to go. He says that he might win glory. He has fought before; he will fight again. He tears his handkerchief in two and gives her half as a token

AUTHOR: unknown

EARLIEST DATE: 1847 (Journal of William Histed of the Cortes)

KEYWORDS: war separation farewell broken token

FOUND IN: US(MA,So) Canada(Newf) Britain(England(South))

REFERENCES (12 citations):
- Williams-Wiltshire-WSRO GI 145, "British Man of War" (1 text)
- Belden-BalladsSongsCollectedByMissouriFolkloreSociety, pp. 379-380, "The Yankee Man of War" (1 text)
- Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 13, "The Yankee Man-of-War" (1 text, 1 tune)
- Peacock, pp. 181-182, "British Man-O'-War" (1 text, 1 tune)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 96, "Lovely Susan" (1 stanza, which the editors cannot identify but which matches many texts of this song)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore4 96, "Lovely Susan" (1 excerpt, 1 tune)
Scott-TheBalladOfAmerica, pp. 226-227, "The Yankee Man o' War" (1 text, 1 tune)
Galvin-IrishSongsOfResistance, pp. 48-49, "The Fenian Man o' War" (1 text, 1 tune)
Huntington-SongsTheWhalemenSang, pp. 108-110, "The British Man-of-War" (1 text, 1 tune)
Palmer-OxfordBookOfSeaSongs 62, "The Yankee Man-of-War" (1 text, 1 tune)
Wolf-AmericanSongSheets, #2691, p. 182, "A Yankee Man-of-War" (5 references); #2692, p. 182,
"Yankee Man of War, A Companion to the 'Bold Privateer'" (3 references)
DT, BRITMANO
Roud #372 and 4616
BROADSIDES:
Bodleian, Harding B 15(397a), "[Young] William of the Man-of-War" ("One winter's day as I was
walking"), W. Jackson and Son (Birmingham), 1842-1855; also Harding B 16(309b), Harding B
11(4232), Harding B 11(4233), Harding B 11(4234), 2806 c.16(59), "William of the Man-of-War";
Harding B 31(127), Harding B 31(141), "[A] Yankee Man-of-War"; Harding B 11(466), Firth
c.12(135). Firth b.26(180). "British Man-of-War"
LOCSinging, hc00037c, "A Yankee Man-of-War," Charles Magnus (New York), no date; also
as115330, "Yankee Man of War"
NLScotland, L.C.Fol.70(139), "British Man-of-War," unknown, no date
CROSS-REFERENCES:
cf. "The Lowlands of Holland" (tune, theme)
cf. "The Cork Men and the New York Men" (subject)
cf. "On Board of a Man-of-War (Young Susan)" (theme, lyrics)
SAME TUNE:
A Yankee Man of War, No. 2 (by M. Hogan) (Wolf-AmericanSongSheets, p. 182)
ALTERNATE TITLES:
The Fenian Man-of-War
NOTES [258 words]: As the titles make clear, this general text and tune were applied to whatever
war seemed most convenient at the time (e.g. the Mexican War, the Civil War; a British text refers
to fighting "the proud Chinee," presumably during the Opium Wars).
The Fenian version (named for the Fenians, a group of Irish-Americans who thought they could
gain freedom for Ireland by invading Canada) is slightly changed; the opening is the same, but the
broken token is missing, and in the end Bridget agrees that her Patrick should fight for Ireland.
The Fenians actually did purchase a ship, which they named Erinn's Hope, but it accomplished
nothing except to make one voyage to Ireland -- where no one wanted them. (For more details, see
the notes to "The Cork Men and New York Men.") Similarly, they invaded Canada -- and were
easily repelled, with many taken captive. Later they built a submarine; its only use was as a
fundraising device.
Viewed from any standpoint except pure Irish patriotism, the Fenians were utterly ineffective and
really quite silly. (For other examples, see "A Fenian Song (I)" and "The Smashing of the Van." -
RBW
Broadsides Bodleian Harding B 11(466), Firth c.12(135) and Firth b.26(180) refer to the Opium
War of 1840-1842; Harding B 31(141) and Harding B 31(141) refer to the American Civil War of
1861-1865; the "William" broadsides are not specific. There are also "answers" [such as Bodleian,
2806 c.16(90), "Susan's Adventures in a British Man-of-War"] and "No. 2's" [such as LOCSinging,
cw106880, "Yankee Man-of-War. No. 2." - BS
Last updated in version 4.4
File: FSC013

British Soldier (I), The (A British Soldier's Grave)

DESCRIPTION: "The war was all ended, And the stars were shining bright" as a soldier lies dying.
He sends messages home, telling mother he has kept her gift and promising to meet in heaven. He
bids his sister not to weep. He recalls home and the old beech tree

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan1)
KEYWORDS: soldier death farewell mother sister war burial lover
FOUND IN: US(Ap) Britain(Scotland(Aber))
REFERENCES (3 citations):
Henry-SongsSungInTheSouthernAppalachians, pp. 171-172, "The British Soldier" (1 text)
Greig/Duncan1 110, "The British Soldier's Grave" (2 texts, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 194-196, "A British Soldier's Grave" (1 text, 1 tune)
Broadlan' Lan'

DESCRIPTION: The laird of "Broadlan'" hunts in the south where he falls in love with and has sex with a local girl. He would take her home. Her parents say "he's nae the laird o' Broadlan'" but she goes with him anyway. Now she's "the lady o' Broadlan' lan'"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: love marriage sex hunting pregnancy father mother nobility
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1494, "Broadlan' Lan'" (2 texts, 1 tune)
Roud #7176
File: GrD71494

Brockagh Brae

DESCRIPTION: John leaves Mary "to take a trip strange lands to explore." He promises to be true and leaves for Belfast. He sails. When he lands at Greendock [sic] he is told to return home. He does, and returns to Mary. They marry and settle at Brockagh Brae.

AUTHOR: unknown
EARLIEST DATE: 1977 (recording, Geordie Hanna)
KEYWORDS: courting marriage parting return reunion separation Ireland
FOUND IN: Ireland
Roud #5171
RECORDINGS:
Geordie Hanna, "Brockagh Brae" (on Voice04)
NOTES [61 words]: Hall, notes to Voice04: '"Brockagh Brae' at first sight seems to fall into the category of a footloose young man seeking adventure in emigration, but is actually about the seasonal migration of farm workers to the harvest in Scotland."
Brockagh Mountain is in the Dublin/Wicklow area. Greenock is on the west coast of Scotland across the North Channel from Ireland. - BS
File: RcBroBra

Broke-Down Brakeman, The

DESCRIPTION: "'Twas a very cold night in December, ANd the winds were driving the snow," as a "warm-hearted young brakeman" is going off-duty after three days on the job. He dreams of his family, then is called back to work and killed

AUTHOR: unknown
EARLIEST DATE: 1970 (Abrahams/Riddle-ASingerAndHerSongs)
KEYWORDS: train railroading dream separation death
FOUND IN: US(So)
REFERENCES (1 citation):
Abrahams/Riddle-ASingerAndHerSongs, pp. 62-64, "The Broke-Down Brakeman" (1 text, 1 tune)
Roud #3516
File: Abrr062

Broken Breid o' Auchentumb, The

DESCRIPTION: The broken bread of Auchentumb and the burnt scones of Braka displease the singer.
Broken Engagement (I -- She Was Standing By Her Window), The

DESCRIPTION: The girl asks her fiancee if he truly loves another rather than her. He says he does. She releases him from his promise, and says they will be strangers henceforth. She dies; (he realizes as he stands by her coffin that she was his true love)

AUTHOR: unknown
EARLIEST DATE: 1926 (recording, Kelly Harrell)
KEYWORDS: love betrayal death
FOUND IN: US(Ap,SE,So)
REFERENCES (8 citations):
  Randolph 771, "The Broken Engagement" (1 text, 1 tune)
  Randolph/Cohen-OzarkFolksongs-Abridged, pp. 496-498, "The Broken Engagement" (1 text, 1 tune -- Randolph's 771)
  Owens-TexasFolkSongs-1ed, pp. 171-173, "The Broken Engagement" (1 text, 1 tune)
  Henry-SongsSungInTheSouthernAppalachians, pp. 147-148, "The Broken Engagement"; pp. 149-150, "He Was Standing By the Window" (2 texts)
  Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 157, "They Were Standing by the Window" (4 texts)
  Brown/Schinhan-FrankCBrownCollectionNCFolklore4 157, "They Were Standing by the Window" (1 excerpt, 1 tune)
  Shellans-FolkSongsOfTheBlueRidgeMountains, p. 29, "Broken Engagement" (1 text, 1 tune)
  Browne-AlabamaFolkLyric 47, "Dark Blue Eyes and Raven Hair" (2 texts, 2 tunes)

Roud #3535
RECORDINGS:
  Emry Arthur, "The Broken Engagement" (Decca 5067, 1935)
  Betty Garland, "Broken Engagement" (on BGarland01)
  Kelly Harrell, "Broken Engagement" (Victor 20280, 1926; on KHarrell01)
  Charlie Oaks, "The Broken Engagement" (Vocalion 15144, 1925; Vocalion 5076, c. 1927)
  C. A. West, "The Broken Engagement" (Challenge 429, 1928)
  Henry Whitter, "The Broken Engagement" (OKeh 45081, 1927; rec. 1926); Henry Whitter & Fiddler Joe [Samuels], "The Broken Engagement" (OKeh, unissued, 1926)

CROSS-REFERENCES:
cf. "The Broken Engagement (II)" (lyrics)

ALTERNATE TITLES:
The Broken Heart

NOTES [77 words]: Belden-BalladsSongsCollectedByMissourFolkloreSociety and Randolph both have songs from the Ozarks called "The Broken Engagement," and they share some lyrics. But the plots are so distinct that I have to list them as separate songs.
Kelly Harrell's song "The Broken Engagement" is again quite different, but it clearly goes with Randolph's text (which it predates and might even have inspired) rather than Belden-BalladsSongsCollectedByMissourFolkloreSociety's. - RBW

Last updated in version 4.3

File: R771

Broken Engagement (II -- We Have Met and We Have Parted), The

DESCRIPTION: "You may go and win another, Go and win her for your bride." The singer says he has "broke the trust you've plighted." She says not to think of her, though she is true. They will meet as strangers. She will return his letters, and wish they never met

AUTHOR: unknown
EARLIEST DATE: 1903 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
Broken Heart (II -- Dearest One, Don't You Remember)

DESCRIPTION: "Dearest one, don't you remember The last time we did part? My feelings of[t]times have been tender While piercing pains roll through my heart." The singer recalls how they loved each other; she says troubles caused them to part. She still dreams of him

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: love separation nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 158, "The Broken Heart" (1 text)
Roud #6575
NOTES [29 words]: Standard treacle, and not necessarily a song; it comes from manuscript. Neither the editors of Brown nor I recognize it. It looks rather composed to me -- it's quite stiff. - RBW

File: BrII158

Broken Home, The

DESCRIPTION: "The church bells they were ringing... Just two short years ago... Two hearts had been united, Fair (Lillian) and Joe." All was well until a former lover showed up and stole Ann away. Now Joe is left lamenting with a broken home and a child in the cradle

AUTHOR: Will H. Fox
EARLIEST DATE: 1927 (Spaeth)
Broken Shovel, The

DESCRIPTION: "Good Christians all, come and lend an ear... It's of Barney Gallagher so bold and thrue, Arrah that broke me shovel." Neddy Kearn asks why Gallagher did it. Gallagher says he will break the jaw of those who question him. He and McGlynn fight.

AUTHOR: unknown

EARLIEST DATE: 1949 (Korson-PennsylvaniaSongsAndLegends)

KEYWORDS: mining fight

FOUND IN: US(PI)

REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 371-373, "The Broken Shovel" (1 text, 1 tune)

Roud #7717

File: KPL371

Broken Ties (I'm Thinking Tonight of My Blue Eyes)

DESCRIPTION: "It would have been better for us both to have never In this wicked world never met." The singer recalls how the other once loved (her?); when she is dead, she asks if he will come and shed a tear on her grave.

AUTHOR: unknown

EARLIEST DATE: 1929 (recording, Carter Family)

KEYWORDS: love betrayal death burial

FOUND IN: US(PS,SE,SO)

REFERENCES (10 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 156, "Broken Ties" (3 texts plus mention of 1 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 156, "Broken Ties" (1 excerpt, 1 tune)
Randolph [811], "How Sadly My Heart Yearns Toward You" (omitted from the second edition)
Fuson-BalladsOfTheKentuckyHighlands, p. 140, "Broken Vows" (1 text)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 60, "Blue Eyes" (1 text)
Henry-SongsSungInTheSouthernAppalachians, p. 167, "Blue Eyes" (1 text)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 229-230, "The Broken Heart" (1 text)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 60, "The Old Prisoner's Song" (1 text, 1 tune, the first verse of which probably floated in from "Broken Ties (I'm Thinking Tonight of My Blue Eyes" although the rest is clearly "Meet Me Tonight in the Moonlight" or part of that family)
DT, BLUEEYES


Roud #460

RECORDINGS:
Gene Autry, "I'm Thinking Tonight of My Blue Eyes" OKe1 06648 /Columbia 36587, 1942; Columbia 20049, n.d.)
The Carter Family, "I'm Thinking Tonight of My Blue Eyes" (Victor V-40089, 1929; Montgomery Ward M-4230, 1933) (ARC 35-09-23/Conqueror 8539, 1935; Vocalion 04442/OKe1 04442, 1938)
Jimmie Davis, "I'm Thinking Tonight of My Blue Eyes" (Decca 6006/Melotone [Canada] 45484, 1941)
Denver Darling & his Texas Cowhands, "I'm Thinking Tonight of My Blue Eyes" (Decca 6005, 1941/Decca 46225, 1950)
Montana Slim [pseud. for Wilf Carter] "I'm Thinking Tonight of My Blue Eyes" (Bluebird [Canada] B-4735/Bluebird B-9032, 1942; Victor 20-2071, 1947; rec. 1941)
Saddle Tramps, "I'm Thinking Tonight of My Blue Eyes" (Vocalion 04037, 1938)
Shelton & Fox, "I'm Thinking Tonight of My Blue Eyes" (Decca 5184, 1936)

CROSS-REFERENCES:
- cf. "The Great Speckled Bird" (tune)

SAME TUNE:
- [Same tune as the Carter Family melody "I'm Thinking Tonight of My Blue Eyes:
  - The Great Speckled Bird (File: R621)
  - The Wild Side of Life (by Hank Williams)
  - It Wasn't God Who Made Honky Tonk Angels (by J. D. Miller)

ALTERNATE TITLES:
- The Broken Engagement

NOTES [318 words]: Paul Stamler suggests that we should call this song "I'm Thinking Tonight of My Blue Eyes." Certainly that's the version most of us know today, thanks to the Carter Family and all its spinoffs. It appears, however, that the majority of versions are called either "Broken Ties" or "Broken Vows." Of course, the whole family is rather amorphous; I could argue, for instance, for splitting off Fuson-BalladsOfTheKentuckyHighlands's "Broken Vows." As it is, I split it more than Roud, who also includes the "Forget You I Never May" family here.

Pre-Carter Family texts of this seem to lack the "Blue Eyes" chorus, but some later versions (e.g. the "C" text in Brown, from 1930) add it; there may be some sort of cause and effect.

D. K. Wilgus, in Paredes/Stekert, pp. 156-157, makes an interesting point about the "I'm Thinking Tonight of My Blue Eyes" version: it inspired and supplied the tune for two of the most influential songs in the history of pop country music: "The Wild Side of Life" and "I'm Thinking Tonight of My Blue Eyes." Plus "It Wasn't God Who Made Honky-Tonk Angels," the 1952 Kitty Wells answer to "The Wild Side of Life." It's also close to the "The Great Speckled Bird." This was something that gave Ralph Peer, who owned the copyright to both "I'm Thinking Tonight of My Blue Eyes" and "It Wasn't God Who Made Honky-Tonk Angels," a lot of chances for copyright fun (Mazor, p. 239).

Zwonitzer/Hirschberg, p. 217, tells that when the Carter Family was working on border radio in February 1939, Sara Carter one night announced that she was dedicating a performance of this song to Coy Bays, her one-time boyfriend who had been pushed to leave Clinch Mountain. They would, of course, soon reunite.

Sara didn't write the song for the purpose, of course; the Carters had first recorded their modified version of the traditional song a decade before. But it obviously gave it extra meaning. - RBW

Bibliography
- Paredes/Stekert: Americo Paredes and Ellen J. Stekert, editors, The Urban Experience and Folk Tradition, American Folklore Society/University of Texas Press, 1971

Last updated in version 6.1
File: BrII156

Broken-Down Squatter, The

DESCRIPTION: "For the banks are all broken they say, And the merchants are all up a tree, When the bigwigs are brought to the bankruptcy court, what chance for a squatter like me?" Tales of a (bankrupt and now wandering) squatter's life in depression times

AUTHOR: Charles Flower

EARLIEST DATE: 1905 (Paterson, _Old Bush Songs_)

KEYWORDS: horse poverty Australia hardtimes

FOUND IN: Australia

REFERENCES (8 citations):
- Meredith/Anderson-FolkSongsOfAustralia, pp. 42-43, 236-237, "The Broken-Down Squatter" (2 texts, 2 tunes)
Anderson-StoryOfAustralianFolksong, pp. 147-149, "The Broken-Down Squatter" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 154-155, "The Broken-Down Squatter" (1 text, 1 tune)
Fahey-PintPotAndBilly, pp. 60-61, "Broken Down Squatter" (1 text, 1 tune)
Scott-ACollectorsNotebook-31TraditionalSongs, p. 16, "The Broken Down Squatter" (1 text, 1 tune)
Stewart/Keesing-FavoriteAustralianBallads, pp. 43-44, "The Broken-Down Squatter" (1 text)

DT, BRKSQUAT*
Roud #8392
NOTES [217 words]: Meredith/Anderson-FolkSongsOfAustralia date this to a period of economic downturn between 1891 and 1893 (which to me hints that the squatter may have been the victim of the shearer's strike of 1891). The Penguin Book of Australian Folksongs dates it to the 1880s. Patterson/Fahey/Seal says that author Flower was driven off his property by the economic troubles of the 1880s, so perhaps that is the most likely date. Anderson-StoryOfAustralianFolksong also offers a date in the 1880s although it does not list an author.
The notes in Stewart/Keesing-FavoriteAustralianBallads suggest that this dates from the period before the squatters had legal rights to their land, meaning they had no recourse in times of trouble. I'm not sure this follows; in any case, they do not date the song or show awareness of the author.

According to Edward E. Morris, A Dictionary of Austral English, 1898 (I use the 1972 Sydney University Press with a new foreword but no new content), p. 420, a "slip-rail" is "part of a fence so fitted that it can be removed so as to serve as a gate. Used also for the gateway thus formed. Generally used in the plural." His first cited instance is from 1870. Thus to "leave the slip-railings down" is to leave the paddock open because there is nothing left for it to hold in. - RBW

Last updated in version 5.2

File: MA042

Broken-Hearted
DESCRIPTION: "They have given you to another; They have broken every vow; They have given you to another," The singer complains that gold has caused her lover's mother to turn to another man. He wishes he had loved her as a brother; he loves her yet
AUTHOR: unknown
EARLIEST DATE: 1938 (Neely/Spargo-TalesAndSongsOfSouthernIllinois)
KEYWORDS: love mother wife rejection
FOUND IN: US(MW)
REFERENCES (1 citation):
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 238-239, "Broken-Hearted" (1 text)
Roud #4332
CROSS-REFERENCES:
cf. "Thou Hast Learned to Love Another" (lyrics)
File: Neel238

Broken-Hearted Gardener, The
DESCRIPTION: "I'm a broken-hearted gardener and don't know what to do, My love she is inconstant and a fickle jade too." The singer calls her his myrtle, geranium, and other flowers. He botanically describes his misery, but rejects suicide because she wants him dead
AUTHOR: unknown
EARLIEST DATE: 1933 (Sam Henry collection)
KEYWORDS: love abandonment flowers suicide
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H499, pp. 387-388, "The Broken-Hearted Gardener" (1 text, 1 tune)
Roud #7966
CROSS-REFERENCES:
cf. "The Broken-Hearted Fish Fag"
NOTES [413 words]: This resembles "The Gardener" (Child #219) in its use of flowers to describe emotions, but doesn't use the same sort of emotional symbolism. To this singer, the girl is the
flower; in "The Gardener," the flowers describe their relationship. The fullest description of flower symbolism I've found is from a piece in Norman Ault, *Elizabethan Lyrics From the Original Texts*, pp. 69-73, "A Nosegay Always Sweet, for Lovers to Send for Tokens of Loave at New Year's Tide, Or for Fairings," which was printed 1584. It offers this list: "Lavender is for lovers true...." "Rosemary is for remembrance...." "Sage is for sustenance...." "Fennel is for flatterers...." "Thyme is to try me [the usual meaning is of course virginity]...." "Roses is to rule me...." "Gillyflowers is for gentleness...." "Carnations is for graciousness...." "Marigolds is for marriage...." "Pennyroyal is to print your love So deep within my heart...." "Cowslips is for counsel...."

It will be noted that many of the broken-hearted gardener's flowers aren't in this list. Our Singer offers wild rose, cabbage (!), myrtle, geranium, sunflower, marjoram, tulip, honeysuckle, violet, hollyhock, dahlia, mignonette, apple, sweet pea, snowdrop, ranunculus, hyacinth, gillyflower, polyanthus, heartsease, pink, water lily, buttercup, daisy, daffodowndilly, cherry, mushroom (!), cucumber (!), dandelion, nettle, beetroot, chickweed, and pumpkin. It seems pretty clear that the author of this song knew of the idea of flower symbolism -- but didn't know the details, or simply made up his own.

Most of these herbs had some sort of traditional use as well as a symbolism; sometimes the two were linked. Sage, for instance, was said to improve the mind; Nicolas Culpeper declared that "Sage is of excellent use to help the memory" (see Ruth Binney, *Nature's Way: lore, legend, fact and fiction*, David and Charles, 2006, p. 149). William Turner said that lavender was a "comfort to the brain" (Binney, p. 117). Robert Hacket by 1607 declared that rosemary "helpeth the brain, strengtheneth the memory, and is very medicinable for the head" (Binney, p. 86). And so forth. Not every herb is so closely linked in use and meaning; fennel, for instance, was used as a digestive aid (Binney, p. 131). And thyme, used perhaps in more songs than any plant but the rose, is not mentioned at all in Binney's long list, which includes (I believe) every other plant in Ault's long list except pennyroyal. - RBW

*Last updated in version 2.7*

**Broken-Hearted Shearer, The**

**DESCRIPTION:** "I'm a broken-hearted shearer and ashamed to show my face." Having earned a good cheque, he heads to Sydney and falls in love with a barmaid. He spends freely and ends up broke. She tells him she is married, so he is left with neither money nor girl

**AUTHOR:** unknown

**EARLIEST DATE:** 1970 (AndersonStory)

**KEYWORDS:** sheep work money hardtimes courting rejection wife

**FOUND IN:**

**REFERENCES** (1 citation):

*Anderson-StoryOfAustralianFolksong, pp. 184-185, "The Broken-Hearted Shearer" (1 text, 1 tune)*

**File:** AnSt184

**Bronc Peeler's Song**

**DESCRIPTION:** "I've been upon the prairie, I've been upon the train, I've never rid a steamboat" but he has ridden many treeless trails. Now he sees wire fences enclosing the land. Soon all will be gone and the "cowdogs" will be in hell

**AUTHOR:** unknown

**EARLIEST DATE:** 1921 (Thorp/Logsdon-SongsOfTheCowboys)

**KEYWORDS:** cowboy work home technology

**FOUND IN:**

**REFERENCES** (1 citation):

*Thorp/Logsdon-SongsOfTheCowboys, pp. 11-12, "Bronc Peeler's Song" (1 text)
Bronco Buster, The

DESCRIPTION: "I once knew a guy that thought he was swell... He tooted and spouted... He could ride any critter that ever wore hair." A group of cowboys bring a horse, Sue, to test him. He is thrown: "The evidence shows that he didn't make good."

AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: cowboy horse recitation
FOUND IN: US(MW)
REFERENCES (1 citation):
Ohrlin-HellBoundTrain 82, "The Bronco Buster" (1 text)
File: Ohr082

Bronco Jack's Thanksgiving

DESCRIPTION: "'Twas this time jest a year ago on this Thanksgivin' Day That me and' Bronco Jack stood up, an' pa gave me away." This though she had been warned that Jack was wild. They have twin children. He is a good husband but hopes there will be no more children

AUTHOR: Words: James Burton Adams
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: cowboy marriage children
FOUND IN:
REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 12-14, "Bronco Jack's Thanksgiving" (1 text)
File: ThLo012

Brookfield Murder, The [Laws F8]

DESCRIPTION: Joseph Buzzell, who is being sued by Susan Hanson for breach of (marriage) contract, hires [Charles] Cook to kill her. The body is discovered by the family. Young ladies are warned against "reptiles" such as Buzzell

AUTHOR: unknown
EARLIEST DATE: 1939 (Linscott-FolkSongsOfOldNewEngland)
KEYWORDS: homicide corpse
HISTORICAL REFERENCES:
1847 - Joseph Buzzell arranges for the murder of Susan Hanson. The murder is carried out by Charles Cook, who is mentally handicapped. Buzzell was therefore executed and Cook condemned to life in prison

FOUND IN: US(NE)
REFERENCES (5 citations):
Laws F8, "The Brookfield Murder"
Linscott-FolkSongsOfOldNewEngland, pp.175-177, "The Brookfield Murder" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 20 "The Brookfield Murder" (1 text)
Botkin-TreasuryOfNewEnglandFolklore, pp. 552-553, "The Brookfield Murder" (1 text, 1 tune)
DT 667, BROOKFLD*
Roud #2257
NOTES [35 words]: Although Linscott-FolkSongsOfOldNewEngland's text, seemingly the only collected and printed version (Botkin's version is from Linscott) calls the girl "Hanson," Laws at one point calls her "Heston." Typo? - RBW
Last updated in version 2.7
File: LF08

Brooklyn Theatre Fire, The [Laws G27]

DESCRIPTION: A large audience is in the Brooklyn Theatre (to watch a performance of "The Two Orphans"). The scenery catches fire and the crowd panics. The next day the theatre is a charred
ruin packed with bodies. A mass funeral is planned

**AUTHOR:** P. J. Downey

**EARLIEST DATE:** before 1882 (Wehman broadside reproduced by Cohen)

**KEYWORDS:** fire death funeral disaster

**HISTORICAL REFERENCES:**

Dec 5, 1876 - 295 (?) people die in a fire at a Brooklyn theatre

**FOUND IN:** US(Ap,MA,MW,So)

**REFERENCES (10 citations):**

- Laws G27, "The Brooklyn Theatre Fire"
- Randolph 688, "The Brooklyn Fire" (1 text)
- Peters-FolkSongsOutOfWisconsin, p. 243, "The Brooklyn Theater Fire" (1 text, 1 tune)
- List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 324-329, "The Brooklyn Theater Fire" (1 text, 1 tune)
- Bush-FSofCentralWestVirginiaVol4, pp. 78-80, "The Two Orphans" (1 text, 1 tune)
- Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 114-116, "The Two Orphans, or, The Brooklyn Theatre Fire" (1 text plus a broadside print)
- Owens-TexasFolkSongs-1ed, pp. 285-287, "The Two Orphans" (1 text, 1 tune)
- Owens-TexasFolkSongs-2ed, pp. 82-84, "The Two Orphans" (1 text, 1 tune)
- DT 640, BRKLYNFR*

**ADDITIONAL:** Harold Nestler, "Songs from the Hudson Valley" (article in _New York Folklore Quarterly_, Volume V, #2, Summer 1949), pp. 104-105, "The Brooklyn Theatre" (1 text)

Roud #3258

**NOTES [280 words]:** In the mid-nineteenth century, theatre fires were a standard occupational hazard in New York. According to E. J. Kahn, Jr., _The Merry Partners: The Age and Stage of Harrigan and Hart_, Random House, 1955, p. 224, "A couple of surveys made in 1878 and in 1882 revealed that one out of every four theatres burned within the first four years of its construction, and that the average flame-free life expectancy of any theatre was a mere twelve years."

On p. 227, Kahn says, "The worst toll exacted by any theatre fire occurred on December 6, 1876, when the Brooklyn Theatre, then barely five years old, burned. _The Two Orphans_ was playing there.... Twelve hundred people were in the audience that night, and the play had nearly ended, when fire broke out in the fly gallery. At first the flames were visible only to the cast and backstage crew, and the actors, after hesitating momentarily, went on with their lines, while the stagehands tried ineffectually to stop the blaze. Since there were neither hoses nor buckets on hand, there wasn't much they could do. Then the audience spotted the fire, and a stir of apprehension swept through it." One of the actresses, Kate Claxton, tried to calm the crowd so they could exit calmly, but then the fire exploded. Many managed to escape, but after the fire died down, many bodies were found in the wreckage. Kahn, p. 228, says that there were 289 deaths in all.

Kahn, p. 228, adds that Claxton continued to perform in "The Two Orphans" for another two decades, and watched half a dozen theatres burn during her career, eventually becoming so traumatized that she would never go more than one flight of stairs away from street level. - RBW

_Last updated in version 6.0_

File: LG27

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**Brooklyn, The**

**DESCRIPTION:** "There is a bark, a gallant bark, which lies in Boston Bay, awaiting there her orders... She is bound for the coast of Cuba." She encounters a Spanish-speaking "private" (pirate?). The Brooklyn sinks her; the singer drinks success to her

**AUTHOR:** unknown

**EARLIEST DATE:** 1878 (Frank-NewBookOfPirateSongs)

**KEYWORDS:** ship battle pirate drink

**FOUND IN:**

- Frank-NewBookOfPirateSongs 28, "The Brooklyn" (1 text, 3 tunes; from different sources)
- Roud #V29712

**CROSS-REFERENCES:**

- cf. "Warlike Seamen" (lyrics, form)

**NOTES [70 words]:** This is clearly derived from the same basic song as "Warlike Seamen"; I thought about lumping them. But clearly one is a rewrite of the other, so we keep them separate. Frank suggests that this might be the original, because it was collected earlier, but "Warlike
Seamen" gives every evidence of referring to an earlier period; I strongly doubt "The Brooklyn" is older. Whether it is traditional is open to question. - RBW

Last updated in version 4.3
File: Fran028

Broom o the Cowdenknowes (II - lyric), The

DESCRIPTION: "How blythe each more was I to see My lass come ower the hill, She tripped the burn and ran to me, I met her wi' good will." The singer is exiled for loving the girl (who is above his station?). "To wander by her side again Is a' I crave or care."

AUTHOR: unknown

EARLIEST DATE: 1725 (_A Collection of Old Ballads Vol III_, #69)

KEYWORDS: love separation exile

FOUND IN: Britain(Scotland)

REFERENCES (5 citations):
Bronson 217, "The Broom of Cowdenknows" (21 versions+1 in addenda; the #4 version belongs here, implying that at least some of #1-#6 also go with this piece)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 293-295, "The Broom of Cowden-Knowes" (1 excerpt plus a text and tune from the Child ballad)

James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume I, #69, p. 70, "The Broom of Cowdenknows" (1 text, 1 tune)

ST DTcowden (Partial)

Roud #8209

CROSS-REFERENCES:

NOTES [319 words]: Although this song is very popular in folk revival circles (probably because it has the excellent "Cowdenknowes" tune but is short), it is much less popular in tradition than its ballad cousin. It's interesting to note that the Scots Musical Museum version, which is by far the earliest known to me, is longer than any I've ever heard sung: Eight stanzas plus the chorus. I rather suspect rewriting, because some of the verses are pretty poor. The tune is not quite the same as what we usually hear today.

That the song is even older than that seems nearly certain from the existence of a broadside, NLScotland, Ry .III.a.10(007), "The New Way of the Broom of Cowden Knows," unknown, n.d. Said broadside clearly is based on this song -- the lyric begins "Hard Fate that I should banishet be, And Revell called with Scorn. For serving of a Lovely Prince, As e'er yet was Born. O the Broom, the Bonny Broom, The Broom of Cowding (sic.) knows, I wish his Frinds had Stayed at home, Milking there Dadys Ewes."

There can be no question that this is a Jacobite song. The notes at the NLScotland site suspect it of coming from the 1715 rebellion, probably because it mentions Huntly and his treachery, plus Seaforth. I'd be more inclined to date it to 1746, because 1. It refers to a *prince* (James III was King, in the Jacobite view, in 1715 as well as 1745), and it wishes his friends had stayed at home -- a much more likely sentiment after 1746, when the Highlanders were ruined, than in 1715, when nothing much happened.

Either way, though, the broadside is strong evidence for the existence of the lyric version of "Broom" long before the 1797 publication. - RBW

re A Collection of Old Ballads Vol III: Ambrose Philips, whose name does not appear in the Google Books copy is, according to Google Books, the editor. The New York Public Library catalog says "Compilation usually attributed to Ambrose Philips" - BS

Last updated in version 3.0
File: DTcowden

Broom of Cowdenknows, The [Child 217]

DESCRIPTION: A gentleman sees a pretty (shepherdess), and lies with her (without her leave). She becomes pregnant. Some weeks or months later, the gentleman returns and claims her for his own
Broomfield Hill, The [Child 43]

DESCRIPTION: A girl wagers with a boy that "a maid I will go to the Broomfield Hill and a maid I..."
shall return." At home she regrets her error, but a witch tells her how to make her love sleep on the hill. She arrives on the hill, leaves a token, and wins her wager.

**AUTHOR:** unknown

**EARLIEST DATE:** 1769 (Herd)

**KEYWORDS:** magic wager sex trick witch

**FOUND IN:** Britain(England,Scotland) US(Ap,NE,Ro) Canada(Mar,Newf) Ireland

**REFERENCES** (29 citations):

- Child 43, "The Broomfield Hill" (6 texts)
- Bronson 43, "The Broomfield Wager" (30 versions -- but the last six are "The Maid on the Shore" -- plus 1 in addenda)
- Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Ballad #14, pp. 116-119, "The Merry Broomfield, or the West Country Wager" (1 text)
- Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 297-300, "The Merry Broomfield" (1 text)
- Palmer-EnglishCountrySongbook, #65, "The Broomfield Hill" (1 text, 1 tune)
- Greig/Duncan2 322, "The Bonnie Broom-Fields" (2 texts)
- Lyle-Andrew-CrawfurdsCollectionVolume2 109, "The Bonny Brumefeils" (1 text)
- Butterworth/Dawney-PloughboysGlory, p. 29, "Merry Bloomfield" (1 text, 1 tune)
- Williams-FolkSongsOfTheUpperThames, p. 75, "The Maid's Wager" (1 text) (also Williams-Wiltshire-WSRO Öx 210)
- Bronson-SingingTraditionOfChildsPopularBallads 43, "The Broomfield Hill" (8 versions: #3, #4, #10.1, #13, #17, #20, #23, plus #27 which is "The Maid on the Shore")
- Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Ballad #14, pp. 116-119, "The Merry Broomfield, or the West Country Wager" (1 text)
- Bronson-SingingTraditionOfChildsPopularBallads 43, "The Broomfield Hill" (8 versions: #3, #4, #10.1, #13, #17, #20, #23, plus #27 which is "The Maid on the Shore")
- Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Ballad #14, pp. 116-119, "The Merry Broomfield, or the West Country Wager" (1 text)
- Williams-FolkSongsOfTheUpperThames, p. 75, "The Maid's Wager" (1 text) (also Williams-Wiltshire-WSRO Öx 210)
- Bronson-SingingTraditionOfChildsPopularBallads 43, "The Broomfield Hill" (8 versions: #3, #4, #10.1, #13, #17, #20, #23, plus #27 which is "The Maid on the Shore")
- Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Ballad #14, pp. 116-119, "The Merry Broomfield, or the West Country Wager" (1 text)
- Bronson-SingingTraditionOfChildsPopularBallads 43, "The Broomfield Hill" (8 versions: #3, #4, #10.1, #13, #17, #20, #23, plus #27 which is "The Maid on the Shore")
- Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Ballad #14, pp. 116-119, "The Merry Broomfield, or the West Country Wager" (1 text)
- Williams-FolkSongsOfTheUpperThames, p. 75, "The Maid's Wager" (1 text) (also Williams-Wiltshire-WSRO Öx 210)

**ADDITIONAL:** Walter de la Mare, _Come Hither_, revised edition, 1928; #325, "The Broomfield Hill" (1 text)

**RECORDINGS:**
- George Maynard, "A Wager, A Wager" (on Maynard1)
- Walter Pardon, "Broomfield Hill" (on WPardon01, HiddenE)
- Cyril Poacher, "Broomfield Hill (The Broomfield Wager)" (on FSB4, FSBBAL1) (on Poacher1)

**ADDITIONAL:** Walter de la Mare, _Come Hither_, revised edition, 1928; #325, "The Broomfield Hill" (1 text)

**RECORDINGS:**
- George Maynard, "A Wager, A Wager" (on Maynard1)
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- Cyril Poacher, "Broomfield Hill (The Broomfield Wager)" (on FSB4, FSBBAL1) (on Poacher1)

**CROSS-REFERENCES:**
- cf. "Martinmas Time"
- cf. "Lovely Joan"
- cf. "The Maid and the Horse"
- cf. "The Sleepy Merchant" (plot)
Broomhill's Bonnie Daughter

DESCRIPTION: "'Twas at the summer feeing time, When ploughmen lads they fee, That I engaged with Broomhill His foremost lad to be." The daughter of the place steals his heart; he tries to win her; she agrees, saying she loved him at first sight also

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan4)
KEYWORDS: farming courting marriage
FOUND IN: Britain(Scotland)
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #126, p. 1, "Broomhill's Bonnie Daughter"; #128, p. 2, "Broomhill's Bonnie Daughter"; #118, p. 3, ("Broomhill's bonnie daughter"); "Folk-Song in Buchan," p. 36, ("'Twas on a summer's evening As I walked roon the toon") (2 texts plus 2 fragments)
Greig/Duncan4 723, "Broomhill's Bonnie Daughter" (10 texts, 7 tunes)
Ord-BothySongsAndBallads, p. 232-233, "Broomhill's Bonnie Dochter" (1 text)
Roud #2175

ALTERNATE TITLES:
Breemie's Bonnie Betsy

File: Ord232

Broon Cloak, The

DESCRIPTION: "Some lads are ne'er at rest Till wi' crowds o' lassies press'd... But pleasure mair I find... Wi' ae lassie true and kind, And her broon cloak on." Relatives warn the lad of falling in love too young or wrongly, but he still loves the brown-cloaked girl

AUTHOR: unknown
EARLIEST DATE: 1904 (Ford)
KEYWORDS: love clothes family warning mother
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 86-88, "The Broon Cloak On" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #68, p. 1, "The Broon Cloak" (1 text)
Greig/Duncan4 906, "The Broon Cloak" (5 texts, 3 tunes)
Roud #5648
CROSS-REFERENCES:
cf. "Bonnie Lass o' Fyvie" (tune, per Greig)

File: FVS086

Broon Coo's Broken the Fauld, The

DESCRIPTION: The brown/blue cow broke its pen and ate the corn, "And oor gudeman's hitten
me." The singer will leave in the morning to follow Hielan' Donal "ow're Urie, ow'r Gadie, .... An carry's powder-horn"

AUTHOR: unknown

EARLIEST DATE: 1890 (_Scottish Notes and Queries_)

KEYWORDS: travel punishment farming nonballad animal

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #114, p. 3, ("The broon coo's broken the fauld") (1 fragment)
Greig/Duncan8 1732, "The Broon Cow's Broken Lowse" (2 texts, 1 tune)
DT, HIEDONAL (3 texts)

ADDITIONAL: Scottish Notes and Queries (Aberdeen, 1890 ("Digitized by Google")), Vol. III, No. 11, April 1890, p. 173, "[Query ]411. Old Ballad" ("The broon coo's broken the fa'")

Roud #6317

ALTERNATE TITLES:
Hielant Donalie

NOTES [168 words]: Roud lumps this with "Hielan' Donal' Kissed Katie" but, except for the person of "Hielan' Donald" I don't see a connection. The Scottish Notes and Queries query for more words apparently had no response. The writer there speculates: "Was this the lilt of a herd-laddie of the time of Donald of the Isles? Did the feasting of the 'Broon Coo' have a disturbing influence, sufficient to induce him to follow to the field that martial lord?" - BS

I think this highly unlikely, since Donald Dubh, the last Lord of the Isles, died in 1545. And since this Donald crossed so much territory, the reference is more likely to Donald II, who fought at the Battle of Harlaw in 1411 (for details on that, see "The Battle of Harlaw" [Child 163] ). A song from that time would be extremely unlikely to survive into the nineteenth century unless it told a more coherent story -- and besides, a follower of Donald II would probably sing in Gaelic, not English, and a soldier in 1411 would not be carrying a powder-horn! - RBW

Last updated in version 2.5

File: Gr81732

Brother Alligator Come Out Tonight

DESCRIPTION: Brother alligator come out tonight, "te-la lallah bam." Plenty of guinea hen here tonight, "te-la lallah bam." Plenty of pigeons here tonight, "te-la lallah bam."

AUTHOR: unknown

EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaIslands)

KEYWORDS: nonballad animal bird

FOUND IN: US(SE)

REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeaIslands, p. 119, ("Bu' alligator, alligator come out tonight") (1 text)

NOTES [39 words]: The current description is based on the Parrish-SlaveSongsOfTheGeorgiaSeaIslands text. I don't know what's happening in this song. If "te-la lallah bam" is the sound of shooting, then alligator, guinea hen, and pigeon are on the menu. - BS

Last updated in version 4.1

File: Parp119B

Brother Green

DESCRIPTION: The dying singer asks Brother Green to write a letter to his wife, "For the southern foe has laid me low." He prays for his family, tells his wife not to grieve, and remembers his brothers who are fellow soldiers for the Union. He prays (and dies)

AUTHOR: unknown

EARLIEST DATE: 1908 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: Civilwar dying soldier

FOUND IN: US(Ap,MW,Ro,SE,So)

REFERENCES (21 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 377, "Brother Green" (1 fragment)
Randolph 211, "Brother Green" (2 texts, 1 tune)
**Brother I Got Jesus**

DESCRIPTION: "If you got Jesus, hold him fast, Brother, I got Jesus. If you got Jesus, hold him fast, Brother, I got Jesus. I had a mighty struggle, but I got it at last. Brother, I got Jesus...."

AUTHOR: unknown

EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)

KEYWORDS: religious nonballad Jesus

FOUND IN: US(SE)

REFERENCES (1 citation):
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 245, "Brother I Got Jesus" (1 text)

Roud #18151

File: K1Wa245B

**Brother Jack, If You Were Mine**

DESCRIPTION: The singer would give claret wine, good and fine, to Brother Jack. "Through the needle-ee, boys"

AUTHOR: unknown
Brother Jim Got Shot

DESCRIPTION: Singer and brother Jim start a fight in a restaurant; Jim is shot and killed. Jury says singer is innocent. Singer's wife gets scared one night, and a mouse runs down her throat. Later, she swallows a rat, cat, cheese. Jury still says singer is innocent.

AUTHOR: unknown

EARLIEST DATE: 1962

KEYWORDS: fight homicide trial death humorous nonsense animal wife

FOUND IN: US(SE)

RECORDINGS:
Dock Boggs, "Brother Jim Got Shot" (on Boggs2, BoggsCD1)

NOTES [29 words]: This song, almost certainly of minstrel-show origin, probably circulated as a "ballot" (song sheet). For sheer surrealism, it's up there with the works of Uncle Dave Macon. - PJS

File: RcBJGS

Brother Jonah

DESCRIPTION: Brother Jonah is called to duty, but is reluctant and goes to sea; the winds begin to blow, and the whale swallows him. The whale feels ill, and eventually throws Jonah up. Refrain: "Yessir, the whale he swallowed Brother Jon-oh. Oh! Brother! Jon-oh!"

AUTHOR: unknown

EARLIEST DATE: 1932 (recording, Famous Blue Jay Singers of Birmingham)

KEYWORDS: travel storm Bible religious animal whale

FOUND IN: US(SE)

RECORDINGS:
Famous Blue Jay Singers of Birmingham, "Brother Jonah" (Champion 50025, c. 1935; rec. 1932; on VocQ2)

NOTES [30 words]: The story of Jonah and his travels is, of course, the subject of the Biblical book of Jonah. The Bible, however, consistently calls the sea creature that swallowed him a "fish." - RBW

File: RcBrotJo

Brother Moses Gone

DESCRIPTION: "Brother Moses gone to the promised land, Hallelu, Hallelujah."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad

FOUND IN: US

REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 49, "Brother Moses Gone" (1 fragment, 1 tune)
Roud #12006

NOTES [99 words]: A rather ironic title; presumably the "Moses" of this song is a slave, not the Biblical Moses -- but if it is the Biblical Moses, he in fact did *not* enter the Promised Land: "Moses went up from the plains of Moab to Mount Nebo, to the top of Pisgah, which is opposite Jericho. And YHWH showed him all the land.... And YHWH said to [Moses], 'This is the land of which I swore to Abraham, to Isaac, and to Jacob, 'I will give it to your descendants.' I have let you see it... but you shall not enter it.' So Moses the servant of YHWH died there in the land of Moab...." (Deuteronomy 34:1-5). - RBW
Brother Noah

DESCRIPTION: "Brother Noah, Brother Noah, May I come into the Ark of the Lord, For it's growing very dark and it's raining very hard," Noah says that the other cannot come aboard. The rejected man curses Noah and predicts light rain. Noah says it will rain like hell

AUTHOR: unknown

EARLIEST DATE: 1927 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)

KEYWORDS: religious ship rejection

REFERENCES (2 citations):
Shay-AmericanSeaSongsAndChanteys, pp. 200-201, "Brother Noah" (1 text, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 10-11, "Brother Noah" (1 text, 1 tune)

Roud #8821

File: ShaSS200

Brother, Can You Spare a Dime?

DESCRIPTION: "They used to tell me I was building a dream...." The singer worked to build a railroad, a tower. He was a soldier in the war. The listener used to call him "Al" and be his pal. Now, it has all come crashing down; he begs, "Brother, can you spare a dime?"

AUTHOR: Words: E. Y. "Yip" Harburg / Music: Jay Gorney

EARLIEST DATE: 1932 (source: Hischak)

KEYWORDS: hardtimes request money

REFERENCES (1 citation):
DT, BRODIME*

Roud #23551

NOTES [205 words]: According to Thomas S. Hischak, The American Musical Theatre Song Encyclopedia (with a Foreword by Gerald Bordman), Greenwood Press, 1995, pp. 38-39, this "is one of the first theatre songs to have a potent sociological message, and it remains one of the most powerful of the genre. Jay Gorney (music) and E. Y. Harburg (lyric) wrote it for the revue Americana (1932), where it was sung by Rex Weber and a male chorus as they wait in a breadline." "Gorney used strains from a Russian-Jewish lullaby in his chantlike music that casually sneaks up on you until it becomes a howl of lost faith." "The song was deemed too serious for the usually escapist nature of the Shubert brothers' revues and was nearly cut in rehearsals. The Depression was at its lowest point when Americana opened, and the audience immediately seized on the gripping number. Just as many were disturbed by the song, and the Republican administration was particularly worried with an election less than a month away. Attempts were made to ban the song from radio play, but it was already spreading due to popular recordings of it by Bing Crosby and Al Jolson. 'Brother, Can You Spare a Dime?' became the unofficial theme song of the Depression era...." - RBW

Last updated in version 4.2

File: DTbrodim

Brother, Guide Me Home

DESCRIPTION: "Brother, guide me home an' I am glad, Bright angels biddy me to come;" "What a happy time, children (x3), Bright angels biddy me to come." "Let's go to God, children, Bright angels biddy me to come."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad

REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 86, "Brother, Guide Me Home" (1 text, 1 tune)
Brothers John and Henry Sheares, The

DESCRIPTION: The singer recalls the sentencing and execution. The informer watches. The verdict is guilty. "One day between the sentence and the scaffold." No sword is raised to save them. They are beheaded. The bodies in their coffins are "life-like to this day"

AUTHOR: "Speranza" (Jane Francesca Elgee, Lady Wilde) (source: Hayes)

EARLIEST DATE: 1855 (Edward Hayes, _The Ballads of Ireland_ (Boston, 1859), Vol I)

KEYWORDS: rebellion betrayal execution trial patriotic brother

HISTORICAL REFERENCES:

July 14, 1798 - John and Henry Sheares, members of the National Directory of the United Irishmen, hanged. (source: Moylan-TheAgeOfRevolution-1776-1815)

REFERENCES (2 citations):

Moylan-TheAgeOfRevolution-1776-1815 107, "The Brothers John and Henry Sheares" (1 text)

ADDITIONAL: Edward Hayes, The Ballads of Ireland (Boston, 1859), Vol I, pp. 240-242, "The Brothers"

CROSS-REFERENCES:

cf. "The Tree of Liberty" (same subject from the other side)

NOTES [908 words]: Moylan-TheAgeOfRevolution-1776-1815: The brothers were hanged [not beheaded]. As described in the ballad, the informer, Captain John Warneford Armstrong, had "enjoyed the hospitality of their family home." Further, the "bodies lie in the vaults of St Michan's Church in Church Street, Dublin, where they remain in a state of preservation due to some remarkable property of their surroundings." - BS

Kee, p. 46, writes of John Sheares, "His death was in fact to be particularly ignominious, for by some clumsiness on the part of the executioner he was hauled up on the rope for nearly a minute before being lowered again to the platform for his final drop." Kee also notes his lack of fame: "He has a small street named after him in Cork but otherwise his name... has little popular appear in modern republican Ireland." And, indeed, three of the first four histories I checked do not even mention the Sheares Brothers.

Yet the two were among the most important figures of 1798. When the British captured most of the leaders of the United Ireland movement in March of that year, "leadership of the metropolitan organization... devolved on Lord Edward [Fitzgerald, for whom see "Edward (III) (Edward Fitzgerald)"]], John and Henry Sheares and, recently released from prison, Samuel Neilson. All, including a fatally wounded Lord Edward, were in custody by the eve of the rebellion" (Smyth, p. 176).

The informant Captain Armstrong did indeed betray them, but much of the fault belongs with the rebels. Pakenham, p. 78, tells of how Armstrong visited the bookstore of Patrick Byrne. He browsed "left-wing pamphlets," and apparently this was enough to cause Byrne to introduce him to the Sheares brothers, and enough to make them trust him! Pakenham, p. 81, reports that "Lawless and the Sheares brothers staked all on the loyalty of... Captain John Warneford Armstrong." To be sure, Pakenham notes that these leaders were now effectively cut off from the rest of the United Irish movement, including all the fighters they had so painfully raised. They needed help from the other side -- Armstrong. They didn't get it.

Pakenham, p. 90, reports that the brothers were lawyers with no understanding of military issues anyway (although Henry had served in the British army for three years, according to Boylan, p. 355). What leadership they did apply was largely negated by another government spy, Francis Mangan, who had actually been appointed to the Directory (Pakenham, p. 91).

The Sheares Brothers resigned from the Directory shortly before the rising began (Pakenham, p. 92).

On May 21, the brothers were arrested, and a proclamation of independence, in the handwriting of John Sheares, was found among their papers (Pakenham, p. 96).

Their trial came a month and a half later. Pakenham (pp. 285-287) describes it as all hanging on the testimony of Armstrong, a self-declared atheist and liberal. In a truly ironic twist, the lawyer for the Sheares Brothers, John Philpot Curran (for whom see "The Deserter's Lamentation" and "Emmet's Farewell to His Sweetheart") tried to use the fact that Armstrong was a follower of Thomas Paine (who of course inspired much of the Irish thinking) as reason not to trust his testimony. It didn't help. The jury (which apparently was carefully chosen) declared both brothers
guilty in just 17 minutes. They were hanged the following day, and apparently their heads were severed after death.

Moylan's statement about the preservation of the body perhaps requires some caution. Pakenham's account (p. 287) describes a shorter term of preservation: "In the peculiar atmosphere of [St. Michan's], the coffins soon crumbled away. Twenty years later Curran's son visited the place and was shown the severed heads, trunks, and 'the hand that once traced those lines' not yet mouldered into dust."

Of course, that account was contemporary when "Speranza," the author of this piece, was born. "Speranza," a frequent contributor to the nationalist publication The Nation was in fact Jane Francesca Elgee (died 1896; birth date variously listed from "c. 1820" to 1826, but 1821 is the most common). She wrote much Irish nationalist poetry, most of it after the death of that paper's founder Thomas Davis in 1845 (according to Boylan, p. 401, she became a nationalist after Davis's funeral inspired her to read his poems), though only a few pieces can be found in present-day anthologies. (Granger's Index to Poetry, in fact, cites only one: "The Famine Year": "Weary men, what reap ye? -- 'Golden corn for the stranger.' What sow ye? -- 'Human corses that wait for the avenger.' Fainting forms, hunger-stricken, what see ye in the offing? 'Stately ships to bear our food away amid the stranger's scoffing...."' (For the full text, see Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 494-496, or Charles Sullivan, editor, Ireland in Poetry, (Abrams, 1990), pp. 98-99.)

She also published several books on Irish folklore. Ironically, she spent her later years in London (Boylan, p. 401). Golway, p. 111, describes her as "tall, dark, and attractive" (which, if the portrait he prints on page 110 is to believed, strikes me as an understatement), and a heavy reader. Still, she married rather late; it was not until 1851 that she wed Sir William Wilde. They had two sons; the younger of them was Oscar Wilde.

For a poem possibly by John Sheares himself, see "The Shamrock Cockade." - RBW

Bibliography

- Golway: Terry Golway, For the Cause of Liberty, Simon & Schuster, 2000
- Kee: Robert Kee, The Most Distressful Country, being volume I of The Green Flag (covering the period prior to 1848), Penguin, 1972

Last updated in version 5.3
File: Moy1107

Brothers St. John, The

DESCRIPTION: "We are Two Irish Maltese." "We're the twins, tinga linga ling (x2), We're the Brothers St. John and you know where we're from. When we're out, There's no doubt, We're so much alike in our figure and height." They often visit the seaside together

AUTHOR: unknown

EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)

KEYWORDS: sailor travel

FOUND IN: Britain(England)

REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, pp. 138-139, "The Brothers St John" (1 text, with tune on p. 154)

NOTES [84 words]: I will confess to finding Tawney-GreyFunnelLines-RoyalNavy's text of this hard to understand. Is it about homosexuality or something else? I'm not sure. I do find it interesting that the Knights of St. John, or the Hospitallers (members of the "Order of the Hospital of Saint John of Jerusalem) settled in Malta in 1530 after being driven out first from the Holy Land then the Ottoman Empire. Napoleon had driven them out of Malta in 1798, when they moved to Rome, but they were long remember in Malta. - RBW

Last updated in version 5.1
**Broughty Wa's [Child 258]**

DESCRIPTION: Burd Helen, heir of Broughty Walls, is being visited by her beloved when she is abducted by armed Highlanders. Her kidnappers try to console her, but she refuses comfort. At her first chance, she swims to escape, while one who pursues her drowns.

AUTHOR: unknown

EARLIEST DATE: 1873 (Harris manuscript)

KEYWORDS: drowning abduction love separation escape

FOUND IN: Britain(Scotland(South))

REFERENCES (4 citations):
- Child 258, "Broughty Wa's" (1 text, 1 tune) {Bronson's #1}
- Bronson 258, "Broughty Wa's" (1 version)
- Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 78-83, "Burd Helen" (2 texts, 1 tune); pp. 206-208, "Burd Helen" (1 text, from Buchan's papers) {Bronson's [#1]}
- Gatherer-SongsAndBalladsOfDundee 2, "Broughty Wa's" (1 text, 1 tune)

Roud #108

CROSS-REFERENCES:
- cf. "Glasgow Peggy" [Child 228]

NOTES [117 words]: It appears to me that Child has misinterpreted this ballad (which seems to be missing a key stanza or two). He believes that, when Helen is kidnapped, her love Glenhazlen follows, and it is he who drowns when she flees across the river. There is, however, no evidence in the text that her lover followed; all we know is that, after she threw herself into the water, "It was sae deep he [who "he" is unidentified] couldna wide, Boats werna to be found, But he leapt in after himsell, And sunk down like a stone." Also, Helen rejoices at her freedom following her escape. So it sounds to me as if one of the Highlanders (presumably the prospective husband) is the one who drowned, not Helen's lover. - RBW

*Last updated in version 4.5*

**Brow of Sweet Knocklayd**

DESCRIPTION: The singer recalls watching the lambs play by sunset on Knocklayd. Now she (?) must leave friends and parens behind "to cross the ocean to some far-off foreign shore." The song ends with the moon rising over Knocklayd.

AUTHOR: unknown

EARLIEST DATE: 1924 (Sam Henry collection)

KEYWORDS: emigration

FOUND IN: Ireland

REFERENCES (1 citation):
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H19b, p. 196, "Brow of Sweet Knocklayd" (1 text, tune referenced)

**Brow-bender**

DESCRIPTION: "Brow-bender, Eye-winker, Nose-dropper, Mouth-eater, Chin-chopper, Tickle, tickle." Mother's rhyme used to teach babies about body parts. Also used as a tickling rhyme. Reportedly it has developed pub and rugby versions.

AUTHOR: unknown

EARLIEST DATE: 1971 (Sackett/Koch-KansasFolklore)

KEYWORDS: mother nonballad

FOUND IN: Britain(England(West)) US(MW)

REFERENCES (2 citations):
- Sackett/Koch-KansasFolklore, p. 121, "(Eye-winker, Tom tinker, Nose dropper....)" (1 text)
- ADDITIONAL: Tony Deane and Tony Shaw _The Folklore of Cornwall_, B. T. Batsford, 1975, p. 49, "(Brow-bender)" (1 short text)
Brown Adam [Child 98]

DESCRIPTION: Brown Adam is a smith, banished from his kin. He builds a bower where he lives with his love. He goes hunting, returns to overhear a knight attempting to woo his love, finally threatening her life. He rescues his love, defeating the knight.

AUTHOR: unknown

EARLIEST DATE: 1783/1799 (Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland)

KEYWORDS: knight love separation home hunting courting rejection

FOUND IN: Britain(Scotland(Aber))

REFERENCES (11 citations):
Child 98, "Brown Adam" (3 texts, 1 tune) {Bronson's #2}
Bronson 98, "Brown Adam" (2 versions)
Chambers-ScottishBallads, pp. 252-254, "Brown Adam" (1 text)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 126-27, "Brown Edom/Brown Edom" (2 short texts, 1 tune) {Child's #2}
Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 128-131, "Brown Adam" (2 parallel texts plus a photo of the badly-transcribed tune; also a reconstructed tune on p. 269)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #88, p. 1, "Brown Edom" (1 text)
Greig/Duncan5 994, "Brown Edom" (1 text)
Whitelaw-BookOfScottishBallads, pp. 285-286, "Brown Adam" (1 text)
Quiller-Couch-OxfordBookOfBallads 48, "Brown Adam" (1 text)

DT, BRNADAM*

ADDITIONAL: Katherine Briggs, _A Dictionary of British Folk-Tales in the English Language_, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2), volume A.2, pp. 385-386, "Brown Adam" (a short prose summary, noteworthy mostly because Briggs compares Brown Adam to Robin Hood and the characters of "Adam Bell....")
Roud #482
File: C098

Brown and Yellow Ale, The

DESCRIPTION: The singer and his wife are walking when they meet the Brown and Yellow (Ale/Earl). He asks to take the wife aside. When she returns, he is so ashamed that he dies and is buried

AUTHOR: unknown

EARLIEST DATE: 1973 (Behan-IrelandSings), and said to have been sung by James Joyce; the Irish is older

KEYWORDS: seduction drink nobility death adultery

FOUND IN:

REFERENCES (3 citations):
Behan-IrelandSings, #13, "The Brown and Yellow Ale" (1 text, 1 tune, modified)
DT, BRWNYLLW BRWNYEL2
ADDITIONAL: Frank Harte _Songs of Dublin_, second edition, Ossian, 1993, pp. 80-81, "The Brown and Yellow Ale" (1 text, 1 tune)

ALTERNATE TITLES:
The Brown and Yellow Earl

NOTES [245 words]: Reportedly a translation of the Irish "Chuaca Lan De Bui." Several translations are said to exist, including one by James Joyce.

What's interesting is the two titles: "The Brown and Yellow Ale," Dominic Behan's title (said to have been translated by James Stephens) and followed by Harte, and "The Brown and Yellow Earl," which I heard from Debby McClatchy. Obviously one could be an error of hearing for the other -- indeed, "must" be an error of hearing, since the mistake could not occur in print. And yet, how could such an error slip through? There seem to be no genuinely traditional collections to explain it. And which is original? Presumably the Irish Gaelic would make it clear, but I failed to turn up a reliable text, and Cliff Abrams did an earlier search which didn't net much either, at least in the way of genuine folk sources.

"Ale" seems much the more strongly attested -- but it hardly makes sense. Harte offers Sean O'Boyle's explanation, which is that drink has rendered the husband impotent so that his wife prefers a younger man. This is possible, but a stretch. Whereas if the Brown and Yellow item is an Earl, then he is exercising droit de siegneur, and the husband is a cuckold and commits suicide as a result. This makes perfect sense.
The flip side is, it makes such perfect sense that it's hard to imagine the change going the other way. So I think the weight of evidence favors "Brown and Yellow Ale." I wouldn't bet much on it, though. - RBW

Last updated in version 3.2

File: Hart080

Brown Eyes
DESCRIPTION: "One evening when the sun was low, Brown Eyes whispered, 'I must go.' Not one moment would she wait. She kissed my cheek and left the gate." He meets her with another man. She dies; he says she will be waiting for him in heaven

AUTHOR: unknown

EARLIEST DATE: 1940 (recording, Blue Sky Boys)

KEYWORDS: love separation death reunion

FOUND IN: US(Ap)

REFERENCES (1 citation):
Roberts-SangBranchSettlers, #21, "Those Brown Eyes" (1 text, 1 tune)

Roud #3394

RECORDINGS:
Blue Sky Boys, "Brown Eyes" (BlueBird 8693, 1940)

File: Robe021

Brown Flour
DESCRIPTION: Hard times on Fogo. All we get is brown flour from Russia that won't rise, makes you "merry" and smells like banana. Merchants say we owe them money. You trade work for government rations: "you must shovel snow, This will help 'em reduce the taxation."

AUTHOR: Chris Cobb

EARLIEST DATE: 1952 (Peacock)

KEYWORDS: poverty hardtimes starvation nonballad political food

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Peacock, pp. 46-47, "Brown Flour" (1 text, 1 tune)

Roud #9946

RECORDINGS:
Ken Peacock, "Brown Flour, 1926" (on NFKPeacock)

NOTES [19 words]: Per Peacock: the song dates from the late twenties or thirties. Fogo is off the northeast coast of Newfoundland. - BS

File: Pea046

Brown Girl (I), The

DESCRIPTION: The Brown Girl's former lover tells her he cannot marry her because she is so brown. She cares not. He writes again, saying he is sick and asking her to release him from his promise. She comes slowly and releases him, but promises to dance on his grave

AUTHOR: unknown

EARLIEST DATE: before 1788

KEYWORDS: courting promise betrayal revenge death

FOUND IN: Britain(England,Scotland(Aber,High)) Canada(Mar) Ireland US(Ap,MW,NE,NW,SE,So)

REFERENCES (7 citations):
Child 295, "The Brown Girl" (2 texts)
Bronson 295, "The Brown Girl" (49 versions+2 in addenda, but mostly these are Laws P9; of the 49, #1, #3, #8, #13, #16, #17, (#19), #24, #25, #35, #36, #41, #44, #8.1 are listed by Laws as "A Rich Irish Lady," as is #8 though it mixes with "The Death of Queen Jane"; #2, #5, #10, #15, #20, #21, #29, #32a/b, #34, #37, #38(a), #45, #47, #49, #41.1 are apparently LP9 as well; #4, #6, #7, #11, #31, #39, #42 are fragments which appear more likely to be LP9; #14, #22, #23, #27 are fragments identified by Laws with LP9 though this cannot be proved; #9 (Baring-Gould's) is definitely the Child version, and #33, #48 probably; #18 is a fragment that might be part of "Glenlogie"; #26, #28 have no text; #30, #40, #43 might be either)
Bronson-SingingTraditionOfChildsPopularBallads 295, "The Brown Girl" (5 versions: #1, #20, #26, #41, #47, although only #1 is certainly this piece)
Leach-TheBalladBook, pp. 678-680, "The Brown Girl" (2 texts, but "B" is Laws P9)
Boette-SingaHipsyDoodle, p. 4, "The Bonny Brown Girl" (1 text, 1 tune)
Quiller-Couch-OxfordBookOfBallads 157, "The Brown Girl" (1 text)
NorthCarolinaFolkloreJournal, Paul Robertson, "Ballads & Bytes: The Digitally Reproduced Folksong Collections of Dr. I. G. Greer and Dr. W. Amos Abrams" Vol. LV, No. 2 (Fall-Winter 2008), p. 56, "The Brown Girl" (1 partial text, a reproduction of the last page of a decorated manuscript copy; based on the reproduction, it’s hard to tell if it is Child 295 or Laws P9, but it’s clearly one or the other)
Roud #180
CROSS-REFERENCES:
cf. esp. "A Rich Irish Lady (The Fair Damsel from London; Sally and Billy; The Sailor from Dover; Pretty Sally; etc.)" [Laws P9]
cf. "Lord Thomas and Fair Annet" [Child 73]
NOTES [136 words]: Identified by some (including Roud) with the ballad Laws calls "A Rich Irish Lady" and Randolph labels "Pretty Sally of London." The difference between the two is that, in "The Brown Girl," the girl is unforgiving; in "Pretty Sally" it is the man. Laws therefore declares that the two ballads are related but distinct.
It should be observed that "A Rich Irish Lady" is much, much, much more popular; other than Baring-Gould’s text (Child’s B), I know of no traditional texts of the Child song. Any text listed as Child 295 should be carefully checked to see if it is not Laws P9 instead.
No attempt has been made to list here all the songs claimed as Child #295 when in fact they are Laws P9.
For further discussion on this point, including the opinions of various editors on the matter, see the entry on Laws P9. - RBW
Last updated in version 6.1
File: C295

Brown Jug, The (Bounce Around)
DESCRIPTION: "I (took/sent) my brown jug down to tow (x3) So early in the morning (or "Tra de al de ay," etc.)." "It came back with a bounce around (or "all flounced around")..." "Just us four to bounce around...."
AUTHOR: unknown
EARLIEST DATE: 1911 (JAFL24, according to Spurgeon-WaltzTheHall-AmericanPlayParty)
KEYWORDS: playparty nonballad
FOUND IN: US(So)
REFERENCES (3 citations):
Randolph 534, The Brown Jug (2 texts, 1 tune)
Spurgeon-WaltzTheHall-AmericanPlayParty, p. 83, "Bounce Around" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 387, "I Sent My Brown Jug Downtown" (1 text, with some verses apparently from "Coffee Grows (Four in the Middle)")
Roud #7644
RECORDINGS:
Pete Seeger, "Play Party" (on PeteSeeger07, PeteSeeger07b) (on PeteSeeger22)
NOTES [21 words]: Roud lumps the Ames/Spurgeon-WaltzTheHall-AmericanPlayParty "Bounce Around" text with "Skip to my Lou," but I don't see it. - RBW
Last updated in version 5.0
File: R534

Brown Robin [Child 97]
DESCRIPTION: The (king’s) daughter loves lowly Brown Robyn, informs him so by song, sneaks him in to her bower, sneaks him out again by dressing him as one of her ladies. (His is shot by a suspicious porter who is hanged for it/They are allowed to marry.)
AUTHOR: unknown
EARLIEST DATE: 1783/1799 (Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland)
KEYWORDS: love disguise cross-dressing marriage death royalty
FOUND IN: Britain(Scotland(Aber))
REFERENCES (6 citations):
Child 97, "Brown Robin" (3 texts, 1 tune) {Bronson's #1}
Bronson 97, "Brown Robin" (2 versions)
Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 194-199, "Brown Robin (2 parallel texts plus a photo of the badly-transcribed tune; also a reconstructed tune and a tune from a different manuscript on p. 286)
Greig/Duncan8 1932, "Brown Robin" (2 texts)
Grigson-PenguinBookOfBallads 58, "Brown Robin" (1 text)
Buchan-ABookOfScottishBallads 18, "Brown Robin" (1 text, 1 tune in appendix) {Bronson's #1}
Roud #62
File: C097

Brown Robyn's Confession [Child 57]
DESCRIPTION: Brown Robyn and his men go to sea and meet a fierce storm. They cast lots to learn who is to blame, and Brown Robyn himself is thrown overboard. He sees the Virgin Mary, who offers to let him come to heaven or return to his men. He chooses heaven
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: ship crime sea storm religious incest
FOUND IN: Britain(Scotland)
REFERENCES (6 citations):
Child 57, "Brown Robyn's Confession" (1 text)
Bronson (57) [Brown Robyn's Confession], comments only with the tune belonging to "Captain Glen"
Quiller-Couch-OxfordBookOfBallads 21, "Brown Robyn's Confession" (1 text)
Grigson-PenguinBookOfBallads 8, "Brown Robyn's Confession" (1 text)
Gummere-OldEnglishBallads, pp. 142-143+331, "Brown Robyne's Confession" (1 text)
ADDITIONAL: Walter de la Mare, _Come Hither_, revised edition, 1928; #412, "Brown Robyn" (1 text)
Roud #3882
CROSS-REFERENCES:
ct. "Captain Glen/The New York Trader (The Guilty Sea Captain A/B) [Laws K22]" (Jonah theme) and references there
NOTES [218 words]: This appears to be the only legitimate ballad that supports the doctrine of Justification by Faith. It is rather odd to find such a thing in Presbyterian Scotland. Especially given that Robyn had had incestuous relations with both his mother and his sister. - RBW
The theme of the sailor thrown overboard to calm a storm sent by God is found in Jonah 1.1-16. - BS
It should be noted that the "Jonahs" actually did exist, and did suffer for it. One case with an interesting analogy to this ballad happened in the reign of King Stephen of England (1135-1154). Stephen, for most of his reign, was plagued by revolt and civil war. One of those who rebelled against him was Geoffrey de Mandeville. But de Mandeville was killed by a crossbowman in 1144 (see Jim Bradbury, _Stephen and Matilda: The Civil War of 1139-1153_, 1996 (I use the 1998 Sutton paperback), p. 131).
As was normal at the time, Geoffrey's personal army started to dissolve after his death; his followers were loyal to him, not to his cause. His senior infantry officer was named Reiner. Reiner tried to flee to the European mainland (whence he apparently came), but his ship grounded. The sailors cast lots to determine who was guilty, and Rainer and his wife were chosen. They were cast adrift in a small boat and died (Bradbury, p. 132). - RBW
Last updated in version 5.1
File: C057

Brown-Eyed Lee
DESCRIPTION: "Kind friends, if you will listen, A story I will tell, About a final dust-up...." The singer courts Brown-Eyed Lee; her parents disapprove. He says he will win her anyway, but she proved untrue. He curses the day he met Lee but can't forget her
AUTHOR: unknown
EARLIEST DATE: 1931 (Larkin-SingingCowboy); reportedly written 1889
Brown-Haired Lass, The
DESCRIPTION: The singer bids farewell to country and to the brown-haired lass. He describes courting the girl, and their sad farewell. He says he will never be happy until he marries the girl. As the ship sets sail, he offers a toast to her
AUTHOR: unknown
EARLIEST DATE: 1926 (Sam Henry collection)
KEYWORDS: emigration parting separation love courting
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H116a+c, pp. 201-202, "The Brown-Haired Lass (a), (b)" (2 texts, 2 tunes)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 10, "The Brown-Haired Girl" (1 text, 1 tune)
File: HHH116a

Brown-Skinned Woman, A
DESCRIPTION: "A brown-skinned woman and she's choc'late to de bone, A brown-skinned woman and she smells like toilet soap...." The woman can make a train slide, or make a preacher "lay his Bible down"; "I married a woman, she was even tailor-made."
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: courting marriage Black(s)
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 278, "A Brown-Skinned Woman" (1 text, 1 tune)
Roud #11639
NOTES [20 words]: Scarborough lists this as a blues; neither the form nor the apparent happiness of the singer supports this conclusion. - RBW
File: ScNF278A

Brown's Ferry Blues
DESCRIPTION: About a "hard-luck papa," etc.; "Hard-luck papa counting his toes... smell his feet wherever he goes"; "Hard-luck papa standing in the rain/If the world was corn, he couldn't buy grain"; "Refrain: "Lord, lord, got those Brown's Ferry blues."
AUTHOR: unknown
EARLIEST DATE: 1933 (recording, Delmore Brothers)
KEYWORDS: humorous nonballad floatingverses
FOUND IN: US
REFERENCES (3 citations):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 224-225, "Brown's Ferry Blues" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 73, "Brown's Ferry Blues" (1 text)
DT, BRWNFERY
RECORDINGS:
Frank Bode, "Brown's Ferry Blues" (on FBode1)
Bill Cox, "Brown's Ferry Blues" (Melotone 13161/Oriole 8380, 1934)
Delmore Bros., "Brown's Ferry Blues" (Bluebird B-5403/Montgomery Ward M-4750, 1934; rec. 1933) (King 592, 1947)
McGee Brothers (Sam, Kirk), "Brown's Ferry Blues" (Decca 5348, 1937); (Champion 45033, 1935; Decca 5373; rec. Aug 14, 1934)
New Lost City Ramblers, "Brown's Ferry Blues" (on NLCR01, NLCRCD1) (NLCR12) (NLCR16)

CROSS-REFERENCES:
cf. "Jackhammer John" (tune)
cf. "Dog House Blues" (tune)
cf. "Rubberneck Blues" (tune)

SAME TUNE:
Shirt Factory Blues (by Cleda Helton and James Pyle) (Greenway-AmericanFolksongsOfProtest, p. 143)
Philyaw Brothers, "Brown's Ferry Blues, No. 4" (Vocalion 04186, 1938) [that's not a misprint, I said Philyaw - PJS]
Delmore Brothers, "Brown's Ferry Blues - Part 2" (Bluebird B-5893/Montgomery Ward M-4553, 1935)
Delmore Brothers, "Brown's Ferry Blues, Part 3" (Bluebird B-8230, 1939)
Callahan Brothers, "Brown's Ferry Blues - No. 2" (ARC 6-04-59/Conqueror 8627, 1936 [as Walter Callahan]; the ARC master was issued on Melotone, Perfect and other labels owned by ARC, sometimes under the name of Walter Callahan)
Log Cabin Boys, "New Brown's Ferry Blues" (Decca 5103, 1935)

NOTES [24 words]: Both the McGee Brothers and the Delmore Brothers claim authorship of this piece. The obvious conclusion is that neither actually wrote it. - RBW

Last updated in version 4.3

File: CSW224

Bruce's Lines
DESCRIPTION: The singer told Annie that he was leaving for the Highlands to be a shepherd for a while. He said they should be true. "He had in the Highlands But a short time to be But ere he came back O married was she." He warns young men "never love a rose too much"

AUTHOR: Rev. Andrew Bruce (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
EARLIEST DATE: 1906 (Greig/Duncan6)
KEYWORDS: courting infidelity parting return shepherd warning
FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #24, p. 1, "Bruce's Lines" (1 text)
Greig/Duncan6 1195, "Bruce's Lines" (8 texts, 8 tunes)

Roud #6276

ALTERNATE TITLES:
One Midsummer Evening
Bonny Annie

File: GrD61195

Brughairchean Ghlinn-Braon (Braes of Glen Broom)
DESCRIPTION: Scottish Gaelic. "Lying in a French prison... No order from England To send me home free...." The singer thinks of his lost love, "the maid of thick tresses ... In the braes of Glen Broom"

AUTHOR: William Ross (1762-1790)
EARLIEST DATE: 1959 (Peacock)
KEYWORDS: foreignlanguage love separation war prison lyric nonballad
FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Peacock, pp. 773-774, "Brughairchean Ghlinn-Braon" (1 text, 1 tune)

NOTES [154 words]: Peacock notes that this "is called a milling song... used to accompany the work of shrinking wool homespun. The wet cloth is alternately kneaded and pounded on a large table by several people either seated or standing. A leader sings the verses, and everyone comes in on the chorus." "Milling wool" and "waulking tweed" is the same process. For a note on the process and the songs see "Waulking" by Craig Cockburn at the Silicon Glen site.

Calder's Note G to Ross 25: "The song may have been composed by a prisoner of war in France and improved by Ross, or it may have been composed by Ross himself and based on one or other of the many tales of the French wars which raged during his short life." p. 192 - BS

File: Pea773

**Brule Boys, The**

DESCRIPTION: Two men from Brule go to St Peter's to bring back rum in winter. They become lost in a storm and drift until Captain Harvey and his crew save them. They are taken to Marystown and from there return home. Moral: wait till spring to go to St Peter's.

AUTHOR: unknown

EARLIEST DATE: 1977 (Lehr/Best-ComeAndIWillSingYou)

KEYWORDS: crime rescue sea ship storm drink

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 14, "The Brule Boys" (1 text, 1 tune)
Roud #26142

NOTES [44 words]: Lehr/Best-ComeAndIWillSingYou: Brule, on Merasheen Island in Placentia Bay "was one of the prime smuggling areas for the St Pierre rum-running operation." Other Newfoundland songs about running rum from St Pierre include "Young Chambers" and "Captain Shepherd." - BS

File: LeBe014

**Brush Creek Wreck, The**

DESCRIPTION: The singer tells of a wreck near Bevier. As the train, moving at high speed, crosses a bridge, the switch "flew backward And sent them through the bridge." The engineer finds several fatally injured; the people of Brookfield mourn their dead

AUTHOR: unknown

EARLIEST DATE: 1912 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: train wreck death

HISTORICAL REFERENCES:
March 1, 1881 - The Brush Creek Wreck (actually wrecks, as the rescue train also went off the tracks, causing worse casualties)

FOUND IN: US(So)

REFERENCES (3 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 421-422, "The Brush Creek Wreck" (1 text)
Cohen-LongSteelRail, p. 272, "Brush Creek Wreck" (notes only)
Cohen-AmericanFolkSongsARregionalEncyclopedia1, pp. 369-370, "The Brush Creek Wreck" (1 text)
Roud #4137

NOTES [71 words]: This is item dG37 in Laws's Appendix II. Belden-BalladsSongsCollectedByMissourFolkloreSociety does not comment on the form of this piece, and has no tune, but it appears to me nearly certain that it was sung to "Casey Jones." Though it would take some squeezing to make it fit any tune; the text is highly irregular (and more than a little forced. Belden doesn't think it went far into tradition, and it's easy to see why). - RBW

Last updated in version 2.7

File: Beld421

**Brush Ye Back My Curly Locks**

DESCRIPTION: "Oh, brush ye back my curly locks, An' lace my midle sma', And nan'll ken by my rosy cheeks That my maidenheid's away. " When she returns to Dundee, the singer will look bonnie, and who will question whether she's a maiden?

AUTHOR: unknown
**Brushy Mountain Freshet, The**

**DESCRIPTION:** "In the month of July, in the year 'sixteen, Came the awfullest storm that's ever been seen." The song describes the progress of the storm, and presumably details the various people killed or rendered homeless.

**AUTHOR:** Pink Dugan? (source: NorthCarolinaFolkloreJournal)

**EARLIEST DATE:** 1952 (Brown)

**KEYWORDS:** disaster storm flood

**HISTORICAL REFERENCES:**
- Jul 14, 1916 - A thirty hour rainfall causes floods in North Carolina (source: NorthCarolinaFolkloreJournal)

**FOUND IN:** US(SE)

**REFERENCES:** (2 citations):
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 284, "The Brushy Mountain Fresher" (1 text)

**Roud #6643**

**NOTES** [119 words]: The notes in Brown describe notes attached to this song about the storm of 1916. The song, however, is so fragmentary that little can be verified about its connection with actual events. Similarly with the excerpt cited in NorthCarolinaFolkloreJournal. The latter claims to have at least ten verses but quotes only one. I'm joining them only because they are supposed to be about the same event.

NorthCarolinaFolkloreJournal links the tune to "Titanic (I), The ("It Was Sad When That Great Ship Went Down") [Laws D24] (Titanic #1)." This certainly fits the verse form:
- Down the roarin(g) river
- Come a lumberhack (sic.)
- And on it a old hen
- Walked for'ard and back,
- In them days when the Great Fresh come down. - RBW

**Last updated in version 6.1**

**File:** BrII284

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**Bryan Campaign Song**

**DESCRIPTION:** "Voters come and hear my ditty, What was done at Kansas City, David Hill, the New York Lion, Nominated Billy Bryan." "Get out of the way, you Grand Old Party, You're so old, you're getting warty." Other details of the 1900 convention are summarized.

**AUTHOR:** unknown

**EARLIEST DATE:** 1939 (Nevada Folklore pamphlet; probably written in 1900)

**KEYWORDS:** political nonballad

**HISTORICAL REFERENCES:**
- 1900 - William Jennings Bryan makes his second run for President against William McKinley. This song can be linked to the 1900 election because it refers to Kansas City as the site of the nominating convention it says that David Hill of New York nominated Bryan. It also refers to "Mack and Teddy" -- William McKinley and Theodore Roosevelt; Roosevelt was not on the ticket in 1896.
Bryan however lost even more decisively than in 1896; in the 1896 election he won 47% of the vote and 176 electoral votes; in 1900, he won 46% of the vote and 155 electoral votes, taking only four states (Colorado, Idaho, Montana, and Nevada) that had not been slave-holding states before the Civil War.

REFERENCES (2 citations):
* Welsch-NebraskaPioneerLore, pp. 78-79, "Campaign Song" (1 text)

ADDITIONAL: Nebraska Folklore, Pamphlet Twenty, "More Farmers' Alliance Songs of the 1890's," Federal Writers' Project, 1939, p. 20, "Campaign Song" (1 text)

CROSS-REFERENCES:
* cf. "Old Dan Tucker" (tune)
* cf. "Free Silver" (subject of William Jennings Bryan and the 1896 election) and references there

NOTES [20 words]: For some background on William Jennings Bryan, see "Free Silver." See also "Don't You Know (Way Over in Williamson)" - RBW

Last updated in version 4.3
File: Wels078B

**Bryant's Ranges O**

DESCRIPTION: "Most blackly looked the weather, The showers down did gush As Joe and I together Were tramping to the rush" on Bryant's Ranges. The trip is slow; Joe drinks too much; the sun is hot; the mining pays very little

AUTHOR: Charles R. Thatcher (1831-1878)

EARLIEST DATE: 1854 (AndersonStory)

KEYWORDS: mining travel hardtimes

REFERENCES (4 citations):
* Anderson-StoryOfAustralianFolksong, pp. 35-36, "Bryant's Ranges O" (1 text, 1 tune)
* Anderson-GoldrushSongster, pp. 48-49, "Bryan's Ranges O" (1 text, 1 tune)
* Anderson-FarewellToOldEngland, pp. 192-193, "Bryant's Ranges O" (1 text, 1 tune)
* Hoskins-GoldfieldBalladeer-LifeAndTimes-Charles-R-Thatcher, pp. 177-178, "Bryant's Ranges O" (1 text)

NOTES [144 words]: For brief background on Thatcher's career, see the notes to "Where's Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong. Hoskins-GoldfieldBalladeer-LifeAndTimes-Charles-R-Thatcher says this was sung to the tune of "Bow Wow Wow" ("Guy Fawkes"/"Jog Along Till Shearing"). The fit is imperfect -- close, but there are lines that I just can't make scan to that tune. Anderson's tune doesn't look like the "Bow Wow Wow" I know, either. It appears that Hoskins confused the attribution of "Bryant's Ranges O" with another Thatcher song, "Bryant's Ranges," which is also said to use "Bow Wow Wow" and which fits the tune perfectly; it begins, "Oh what a curious world this is, so various in its changes." The full text of the latter is in Anderson-GoldrushSongster, pp. 50-51, Anderson/Thatcher-GoldDiggersSongbook, pp. 27-28.- RBW

Last updated in version 5.3
File: AnSo035

**Buachaill Na Gruaige Brea Bui**

DESCRIPTION: Singer meets a crying maiden. She says she once loved a boy from Tralee and she would "give all the riches in North Germany" for one of his kisses. He reveals that he is that boy and asks her to marry. She agrees. They marry and go to Tralee.

AUTHOR: unknown

EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: courting love marriage reunion separation Ireland

REFERENCES (1 citation):
* OCroinin/Cronin-TheSongsOfElizabethCronin 34, "Buachaill Na Gruaige Brea Bui" (1 text, 1 tune)

NOTES [13 words]: The title may translate as something like "lad with the fine yellow hair." - BS

Last updated in version 3.2
File: 0CC034
Buachaill On Eirne (Boy from Ireland)

DESCRIPTION: Gaelic. Singer claims great wealth and would marry a girl without a dowry. He doesn't work but drinks and plays with women for a short time each. He warns not to marry an old man; a young man who lives only one year can give her a son or a daughter.

AUTHOR: unknown
EARLIEST DATE: 1965 (IRLClancy01)
KEYWORDS: foreignlanguage courting marriage warning drink nonballad rake
FOUND IN: Ireland
RECORDINGS: 
Liam Clancy, "Buachaill On Eirne" (on IRLClancy01)
NOTES [21 words]: The description is based on the translation for "Buachaill on Eirne (Boy from Ireland)" for the Clannad site at jtwinc.com. - BS
File: RcBuOnEi

Buachaill Roe, The

DESCRIPTION: The singer's lover, at twenty three, fought "for the cause of Ireland ... He never once retreated though his wounds were deep and sore." He was killed and his remains are at Inniskillen.

AUTHOR: unknown
EARLIEST DATE: 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: love battle rebellion death Ireland
FOUND IN:
REFERENCES (3 citations):
Tunney-WhereSongsDoThunder, pp. 147-148, "The Buachaill Roe" (1 text)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 16, "Charming Buachaill Roe" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 152, "The Buachaill Rua" (2 texts, 1 tune)
Roud #5730
RECORDINGS:
Elizabeth Cronin, "The Buachaill Rua" (on IRECronin01)
Joe Tunney and Paddy Tunney, "My Charming Buachal Roe" (on IRPTunney01)
Paddy Tunney, "The Buachaill Roe" (on IRPTunney02)
NOTES [42 words]: Paddy Tunney on IRPTunney02 translates the title as "The Red Haired Boy." In Elizabeth Cronin's version the singer writes to the Queen to ask her to pardon her lover. Then, "she has granted me my darling... and I'll crown my love with laurels...." - BS
Last updated in version 3.2
File: RcTMCBR

Buachaill Donn

DESCRIPTION: The singer describes her lover as being "like a war eagle fearless and free" of "the race of O'Connor"

AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: lover Ireland patriotic bird
FOUND IN:
REFERENCES (2 citations):
OCroinin/Cronin-TheSongsOfElizabethCronin 35, "Buachaill Donn" (1 text)
Behan-IrelandSings, #53, "Mo Buacaillain Donn" (1 text, 1 tune, modified)
File: OCC035

Bubbo Le' Me Lone

DESCRIPTION: "Bubbo le' me 'lone." "Me no a-married yet." "When me married oh Bell go ring ... Shell go blow."

AUTHOR: unknown
EARLIEST DATE: 1950 (Elder-FolksongsFromTobago)
Buccaneer's Bride, The

DESCRIPTION: "Away, away, o'er the boundless deep, On merrily (we/they) roam." A "gallant band" of sailors bring the sailor's love over the sea. He welcomes her to Hiigland home. "Thy brothers" will wait for the buccaneer "till the dew on the twilight falls"

AUTHOR: Joseph Rodman Drake (source: Frank-NewBookOfPirateSongs)

EARLIEST DATE: 1854 (Journal of the Hillman)

KEYWORDS: pirate travel ship sailor

FOUND IN:

REFERENCES (3 citations):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 133-134, "The Buccaneer's Bride" (2 texts, 2 tunes)
Frank-NewBookOfPirateSongs 42, "The Buccaneer's Bride" (1 text, 1 tune; from Chappell; #35 in the first edition)

ADDITIONAL: Jared Benedict Graham, _Handset Reminiscences: Recollections of an Old-time Printer and Journalist_, 1915, p. 89, "The Buccaneer's Bride" (1 text)

Roud #25993

NOTES [65 words]: The Graham book describes this as a popular sailor's song, and there do seem to be a few sheet music copies. The January 5, 1899 Saline Observer says that it was "very popular thirty or forty years ago," and the person who put it in the newspaper learned it from his father's singing, but I find no evidence of it in tradition except the fact that it was twice copied into ships' logs. - RBW

Last updated in version 4.3

File: HGam133

Buccaneer's Song to His Love, The

DESCRIPTION: "Do you ever think of me, love, Do you ever think of me? When I'm far away from thee, love, With my bark upon the sea." The sailor thinks of her often, and of home, and imagines her being with him, and hopes she does the same

AUTHOR: unknown

EARLIEST DATE: c. 1845 (The Buccaneer Songster, according to Frank-NewBookOfPirateSongs)

KEYWORDS: sailor separation home

FOUND IN:

REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 67, "The Buccaneer's Song to His Love" (1 text; #43 in the first edition)

Roud #13939

NOTES [18 words]: Roud lumps this with "Do They Miss Me at Home?"; I frankly don't see any connection beyond the thematic. - RBW

Last updated in version 4.3

File: FrPi067

Buccoo Bay Young Girl

DESCRIPTION: The singer complains that she hung her pork by her fireside and a Buccoo Bay girl stole it.

AUTHOR: unknown
Buchan Bobby, The
DESCRIPTION: McQueen, raised in Buchan, courts Nancy who won't have him unless he has a non-farming job. He joins the Aberdeen police. When he returns to marry Nancy he finds she'd wed a farmer. "There are better quines in Aiberdeen, Now she can go to...."
AUTHOR: unknown
EARLIEST DATE: 1965 (SCDChapman01)
KEYWORDS: courting infidelity marriage home parting return separation farming police
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
SCDChapman01 15746, "The Buchan Bobby" (1 text)
Roud #15746
RECORDINGS:
Daisy Chapman, "The Buchan Bobby" (on SCDChapman01)
File: RcBucBob

Buchan Hunt
DESCRIPTION: "In Buchan forrest as we hear A hunting day was set." The hunters are named. The "din dog that we did seek" led the hunters "tho Straiton and Carpshairn" but "the Buchan dog ... gripit him" and tore him limb from limb: he'll worry no more ewes or lambs.
AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)
KEYWORDS: hunting moniker dog violence
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
Lyle-Andrew-CrawfurdsCollectionVolume2 95, "Buchan Hunt" (1 text)
Roud #15098
File: LyCr2095

Buchan Turnpike, The
DESCRIPTION: In 1808 "a road thro' Buchan was made straucht And mony a Hielan' lad o' maucht Cam' owre the Buchan border ... To put the road in order" Some of the workers are named. "This turnpike it will be a boon"
AUTHOR: John Shirris (source: Greig/Duncan3)
EARLIEST DATE: 1905 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
KEYWORDS: commerce technology
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast "Folk-Song in Buchan," pp. 27-28, ("'Twas in the year auchteen hun'er and aucht"); #7, p. 1, "The Buchan Turnpike" (2 texts)
Greig/Duncan3 460, "The Buchan Turnpike" (6 texts, 2 tunes)
Roud #5961
CROSS-REFERENCES:
cf. "Johnnie Cope" (tune, per Greig/Duncan3)
cf. "Boyndlie Road" (subject: road building)
ALTERNATE TITLES:
The Buchan Road
The New Turnpike
In the Year Auchteen Hunner an' Aucht
The Road-Makin'
NOTES [244 words]: Not all the singers are happy about the road. Greig/Duncan3 460E: "The thieves into my hoose they cam', An' to my leathern bags they ran, An' oot o' them they filled their
han', An' sert them oot o' order."

[I wonder if this mightn't be a memory of something older, having to do with government repression. Most of the earliest roads in northern Scotland were built by the government to watch the Jacobite clans and allow quick movements of military forces. Of course, it also made it possible for the glens to eventually join the British economy. After they had been cleared, to be sure.]

Greig: "The making of a turnpike road, however important an event in its own way, hardly looks a subject for verse; and nowadays one could scarcely imagine a bard condescending on such a prosaic theme.... Any number of people throughout Buchan know about the making of the Peterhead and Banff turnpike from this song and from no other source of information; and here in the year 1908 we print the song in honour of the event which it commemorates."

Greig's text concludes "The writer's name gin you should spier, I'm Jamie Shirran frae New Deer, A name weel kent baith far and near, I dwell near the road's border." Greig/Duncan3 460C text has it as "I'm Jamie Shirris ...." Greig/Duncan3 notes that Duncan "identified the author as John Shirran" and remembered three men who sang the name as "John Shirris, and all understood it to be the work of the well-known rhymer." - BS

Last updated in version 2.6
File: GrD3460

Buck Goat Song, The
DESCRIPTION: The singer loses a fight to a billy goat while digging potatoes. "Now Wilcox he thinks he's a boxer, Joe Louis he thinks he's just swell, But they'd all lose their bout in a hurry, If they had to fight that old bill"
AUTHOR: Edmund Chaffey
EARLIEST DATE: 1977 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: fight humorous animal
FOUND IN: Ca... (1 citation):
Lehr/Best-ComeAndIWillSingYou 15, "The Buck Goat Song" (1 text, 1 tune)
Roud #30708
File: LeBe015

Buck-Eye Rabbit
DESCRIPTION: "I wanted sugar very much, I went to Sugar Town, I climbed up in that sugar tree And shook that sugar down. Buck-eye rabbit, Shoo! Shoo!" "I went down to my sweetheart's house... She fed me out of an old hog trough And I don't go there no more"
AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: talltale humorous courting
FOUND IN: US(So)
REFERENCES (2 citations):
Arnold-FolkSongsofAlabama, p. 120, "Buckeye Rabbit" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 266, "Buck-Eye Rabbit" (1 text, 1 tune)
Roud #6706
File: LoF266

Buckeye Jim
DESCRIPTION: "Way up yonder above the sky, A bluebird lived in a jaybird's eye. Buckeye Jim, you can't go, Go weave and spin, you can't go, Buckeye Jim." Vignettes of the lives of odd creatures in odd places
AUTHOR: unknown
EARLIEST DATE: 1947
KEYWORDS: lullaby animal nonballad
FOUND IN: US(Ap)
REFERENCES (3 citations):
Lomax/Lomax-FolkSongUSA 1, "Buckeye Jim" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 388, "Buckeye Jim" (1 text)
Bucking Broncho, The (The Broncho Buster) [Laws B15]

DESCRIPTION: A girl is in love with a broncho buster who has promised to give up his trade for her. She warns others not to rely on such promises; most breakers will leave their women to head up the trail on their horses.

AUTHOR: claimed by James Hatch and Billie Davis (1882)

EARLIEST DATE: 1904 ("The Rawhide" by Edward White, in McClure's Magazine)

KEYWORDS: cowboy love promise

FOUND IN: US(Ro,So,SW)

REFERENCES (16 citations):
- Laws B15, "The Bucking Broncho (The Broncho Buster)"
- Larkin-SingingCowboy, pp. 58-60, "My Love Is a Rider" (1 text, 1 tune)
- Randolph 200, "The Bucking Bronco" (1 text plus 1 excerpt and 2 fragments, 1 tune, which Cohen implies might be wrongly transcribed)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 196-198, "The Bucking Bronco" (1 text, 1 tune -- Randolph's 200A)
- Thorp/Fife-SongsOfTheCowboys XI, pp. 121-134 (26-27), "Bucking Broncho" (9 texts, 3 tunes); Thorp/Logsdon-SongsOfTheCowboys, pp. 14-15, "Bucking Broncho" (1 text)
- Fife/Fife-CowboyAndWesternSongs 60, "Bucking Broncho" (2 texts, 1 tune)
- Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 417-418, "Bucking Bronco" (1 text)
- Lomax-FolkSongsOfNorthAmerica 199, "My Love is a Rider" (1 text, 1 tune)
- Ohrlin-HellBoundTrain 14, "My Love Is a Rider" (1 text, 1 tune)
- Logsdon-WorehouseBellsWereRinging, pp. xix-xx, "(The Bucking Broncho)" (1 text)
- ArkansasWoodchopper, pp. 29-30, "The Broncho Buster" (1 text, 1 tune)
- Saffel-CowboyPoetry, p. 200, "Bucking Broncho" (1 text)
- Tinsley-HeWasSingingThisSong, pp. 12-15, "My Love is a Rider" (1 text, 1 tune)

ADDITIONAL: Powder River Jack and Kitty Lee's _Songs of the Range: Cowboy Wails of Cattle Trails_, Chart Music, 1937, pp. 12-13, "My Lover's a Cowboy (Wild Broncos He Breaks)" (1 text, 1 tune)

RECORDINGS:
- Girls of the Golden West [Mildred & Dorothy Good], "Bucking Bronco (My Love is a Cowboy)" (Bluebird B-5752, 1935; on AuthCowboys)
- Powder River Jack & Kitty Lee, "My Love is a Cowboy" (Bluebird B-5298, 1934; on WhenIWas2)

ALTERNATE TITLES:
The Cowboy's Hat

NOTES [240 words]: Has anyone else noticed the remarkable number of possible double-entendres in this song? - PJS

This, I think, is the result of a dirty song being cleaned up -- probably by N. Howard Thorp. (At least, he confessed to cleaning it up. The question then becomes, what was the history of the song before the 1904 publication? Was it originally clean, then made dirty, then clean again? Or was it originally dirty, and twice expurgated? It's hard to tell, at this stage.)

Thorp, if Logsdon is to be believed, started the story that Belle Starr was responsible for this piece -- a claim mentioned though not really endorsed by Randolph, and also found in Larkin-SingingCowboy.

Randolph goes on to point out that there is no evidence that Starr ever wrote poetry of any kind. Logsdon is more pointed (p. xix), noting that Thorp claimed to have met Belle Starr but doubting he did so. The doubts seem reasonable -- Thorp did not make the claim until the 1920s, but Starr died in 1889. Thus, if Thorp *did* meet her, it was well before he first published the song. So why didn't he mention her authorship in his 1908 edition?

Starr of course has become a legend -- so much so that I'm frankly amazed there are no songs
about her (other than Woody Guthrie's, which is not traditional and which swallows the legend hook, line, and sinker). She did lead a wild and adventurous life -- but many of the stories about her seem to be things she invented. - RBW
Last updated in version 5.3
File: LB15

Buckingham Betrayed by Banister

DESCRIPTION: "You barons bold, marke and behold The thing that I will write," The Duke of Buckingham "flourished" in the reign of Edward IV. Buckingham, scorning Richard III's usurpation, rebels, is defeated, and is betrayed by Banister; Banister goes un-rewarded
AUTHOR: unknown
EARLIEST DATE: before 1750 (Percy folio)
KEYWORDS: rebellion nobility royalty betrayal death
HISTORICAL REFERENCES:
1483 - Death of Edward IV. His 12-year-old son is destined to become Edward V, but is set aside by Richard III and Buckingham. Buckingham rebels, is defeated, and is executed
FOUND IN:
REFERENCES (2 citations):
Hales/Furnival-BishopPercysFolioManuscript, volume II, pp. 253-259, "Buckingam betrayd by Banister" (1 text)
NOTES [1665 words]: There is no indication that this is traditional, unless you accept the fact that the piece is in the Percy Folio as evidence. But Hales and Furnivall indicate the existence of two other Duke of Buckingham ballads:
- The Life and Death of the Great Duke of Buckingham, who came to an untimely End, for consenting to the deposing of the two gallant young princes, King Edward the Fourth's children. To the tune of Shore's Wife" (i.e. the piece indexed as "Jane Shore"?). It is by Robert Johnson.
- A most sorrowful song, setting forth the miserable end of Banister, who betrayed the Duke of Buckingham, his Lord and Master.
Hales and Furnivall suggest, p. 255, that "Perhaps all three ballads are founded on some common older original." I think this unlikely, but I'm indexing the Percy Folio piece as the reference for that probably unreal original.
What is definitely unreal is the history in this song. Debate as much as you like how guilty Richard III was in the usurpation of 1483 and likely murder of Edward IV and Richard Duke of York (you can find plenty of details in the entry on "The Children in the Wood (The Babes in the Woods)" [Laws Q34]). What is certain is that there was plenty of blood on the hands of the Duke of Buckingham.
King Edward IV died on April 9, 1483, after a short illness; his death was utterly unexpected, since he was just forty years old (Wagner, p. 82). His heir was a 12-year-old son, Edward V, who was obviously too young to rule in his own right. Edward IV had provided in his will that his younger brother, Richard Duke of Gloucester, who had always been conspicuously loyal, would be Lord Protector.
"Lord Protector" was an undefined term. It was not a regency. Since Edward V was too young to rule, there was a free-for-all to gain power.
What made this interesting is that all the principals were in different places. The queen mother, the former Elizabeth Woodville, was in London along with the government -- but the new King himself was not there; he was in the Welsh marches, under the tutelage of his uncle, Anthony Woodville, Earl Rivers. And the Lord Protector, Richard of Gloucester, was in the north.
The Woodvilles planned an immediate coronation and apparently intended to set Richard (and all others except their allies) aside. The coronation was key: "Although obviously too young to rule alone, in need of others to guide him and govern him, constitutionally Edward would be of full age, with no need for a minority council or protectorate" (Hicks, p. 140). And the Woodville faction certainly felt confident in their power; the Marquis of Dorset, Elizabeth Woodville's son by her first marriage and thus the king's older half-brother, declared, "We are so important that even without the king's uncle we can make and enforce our decisions" (Hicks, p. 141). Is it any wonder that the rest of the nobility was concerned?
"The first moves in the struggle for power were initiated by the Woodville group in London during the days immediately following King Edward's death on 9 April 1483. They evidently planned to
maintain their position by force if necessary, by seizing the royal treasure in the Tower, putting a
fleet to sea under Woodville command, arranging for an early coronation of the young king,
bringing him to London at the head of an army controlled by Earl Rivers and his friends, and
devising a form of interim government from which the Duke of Gloucester would be largely
excluded" (Ross, p. 65).
Rivers of course immediately started out for London with the king and an escort of 2000 men.
Richard, with 600 men, arranged to meet him on the way. Rivers, having settled the King in Stony
Stratford, in fact rode with a small escort to meet Richard at Northampton. "Richard politely invited
the Earl to stay to supper. They could ride together to join the King in the morning.
"During the meal Richard received a second visitor in the person of Henry Stafford, Duke of
Buckingham. 'Harre Bokingham, as he signed himself, was the joker in the royal pack who played
out the tragedy of Richard III. Lineal descendant of Thomas of Woodstock, Duke of Gloucester,
fifth son of Edward III, he ranked as the first peer of England after Richard and the King's nine-
year-old brother Richard Duke of York. He also harboured a deep-seated grudge against the
Queen.... No doubt he saw in Richard the instrument of his revenge" (Cheetham, p. 107).
There is no witness to what happened next. But Cheetham, p. 108, suggests "Buckingham's later
career will show that he was ambitious, conceited and reckless. He was also an accomplished and
persuasive speaker. He must now have pointed out to Richard the danger of pursuing the prudent
course of action he had so far undertaken. Once Rivers had delivered the King to his mother in
London and set a crown on his head, only a civil war could unseat the Woodvilles.... If they were to
act, it must be now.
"At dawn on 40 April Richard ordered the arrest of Rivers" (Cheetham, p. 108). Hicks, who
disapproved of Richard very strongly, says, "What Richard actually did, with the support of
Buckingham, was to anticipate the impending crisis by a pre-emptive strike against the Wydevilles"
(Hicks, p. 142). The two Dukes then took possession of Edward V. Eventually Richard set Edward
V aside and was crowned himself as Richard III (again, see the notes to "The Children in the Wood
(The Babies in the Woods)" [Laws Q34]). Edward V and his brother soon disappeared.
Richard's rewards to Buckingham were immense; Buckingham became one of the richest
landowners in English history: "first the three men who had made [Richard's] usurpation possible
received their rewards. Buckingham had the lion's share: he was appointed Constable and Great
Chamberlain of England. In addition recognized his long-standing claim to a large part of the de
Bohun inheritance, with an annual income of over £700" (Cheetham, p. 129. £700 was roughly
equivalent to the income from another earldom).
Despite all this, Buckingham within months was plotting rebellion, aligning himself with the forces
trying to overthrow Richard and put Henry Tudor on the throne. This is very hard to explain.
"Perhaps Buckingham really hoped to win the throne for himself, using Henry Tudor as a pawn in
the game.... Yet if he were moved by such vaunting ambition, why then did he abandon it in favour
of supporting Henry Tudor? Richard had already given the duke as much as any subject could
hope for, and he could scarcely have expected more from Henry Tudor, who was still a largely
unknown and unpredictable personality" (Ross, pp. 114-115). Ross guesses that perhaps
Buckingham thought that Richard would be overthrown and Buckingham wanted to be on the
winning side. But the rebellion had no chance without him; indeed, even with him, it was a fizzle
("By 25 November the king was back in London, less than six weeks since he had first heard news
of the rebellion"; Ross, p. 117).
"Buckingham's rebellion makes no sense unless it is assumed that his earlier support of Richard's
cause was, all along, part of a grand design to clear his own path to the throne" (Cheetham, p. 136
-- Buckingham could argue that his claim to the throne was senior to Tudor's; at minimum, his claim
was in legitimate line and Tudor's was illegitimate).
"Drenched by the rains and harassed by the guerillas, Buckingham's retainers lost heart and
melted away as they struggled across the Welsh borders into Herefordshire.... Sick with fear, the
Duke himself deserted what was left of his following. He disguised himself as a commoner and
took refuge in the Shropshire cottage of one of his servants, Ralph Bannaster of Wem. For Master
Ralph the chief attraction of his guest lay in the £1,000 reward the King had set on his head, and
he promptly betrayed the Duke to the local sheriff" (Cheetham, p. 139). "Buckingham, tried and
sentenced by the Vice-Constable, Sir Ralph Asheton, was beheaded in Salisbury market place on
Sunday, 2 November" (Cheetham, pp. 139-140). At that, it was easier that the standard traitor's
death of hanging, drawing, and quartering.
This version of the tale is clearly the one that underlies this song. It isn't the only account of what
happened, though. The Croyland Chronicle, written probably in 1486 and certainly the work of an
insider in Richard's council, recorded, "Finding that he [i.e. Buckingham] was placed in a position of
extreme difficulty, and that he could in no direction find a safe mode of escape, he first changed his
dress, and then secretly left his people; but was at last discovered in the cottage of a poor man, in consequence of a greater quantity of provisions than usual being carried thither. Upon this, he was led to the city of Salisbury, to which place the king had come with a very large army, on the day of the commemoration of All Souls; and, notwithstanding the fact that it was the Lord's day, the duke suffered capital punishment in the public market-place of that city" (Lander, pp. 186-187).

Bottom line: We don't really know who planned the events of 1483 -- whether Richard or Buckingham proposed capturing the king, and whether Richard or Buckingham proposed the usurpation; whether Richard, or Buckingham, or the next king, Henry VII, had the princes executed. At the time, although most people naturally blamed Richard, there were quite a few contemporaries who suspected, or were open to, the idea that Buckingham ordered the murders (Hicks, p. 182). What we do know is that Buckingham was in all this up to his neck. He was as guilty as Richard -- and he was a double-crosser. The rough outline of the facts in this piece are correct, but the emphasis is utterly wrong -- I don't recall ever seeing a modern historian who did not think that Buckingham richly deserved what he got.. But, of course, after Richard III was overthrown, any enemy of Richard was suddenly viewed in a better light; one suspects that there were several attempts to rehabilitate Buckingham's memory. - RBW

Bibliography

• Cheetham: Anthony Cheetham, The Life and Times of Richard III (with introduction by Antonia Fraser), George Weidenfeld and Nicolson, 1972 (I used the 1995 Shooting Star Press edition)
• Hicks: Michael Hicks, Edward V: The Prince in the Tower, Tempus, 2003
• Wagner: John A. Wagner, Encyclopedia of the Wars of the Roses, ABC-Clio, 2001

Last updated in version 5.3
File: PeFoBBbB

Bucklich Mennli, Des (The Little Humpback)

DESCRIPTION: German. "Marjets wann ich uffschteh, Schau ich an de Wolke." When the singer gets up in the morning, he asks if the work is done. Everywhere he goes, the little hump-backed man is there doing the work or scolding or getting in the way

AUTHOR: unknown
EARLIEST DATE: 1937 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: foreignlanguage work mother
FOUND IN: US(MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 91-92, "Des Bucklich Mennli (The Little Humpback)" (1 text, 1 tune)
NOTES [49 words]: There are brownie legends in Germany (with the brownie being known by several names, such as a "house-girl"), and this appears to be the descendent of one of those legends. It is somewhat unusual in that the brownie is so regularly seen, and also in that it is not merely deformed but small. - RBW

Last updated in version 3.2
File: KPL091

Buckskin Bag of Gold

DESCRIPTION: "Last night I met him on the train, A man with lovely eyes," who had "jet black eyes," a "grand mustache," and a "buckskin bag of gold." He makes a splash -- and eventually flees town once "Papa's bank Is robbed of ev'ry cent"

AUTHOR: Henry Clay Work
EARLIEST DATE: 1869 (sheet music published by S. Brainerd's Sons with copyright by Root & Cady)
KEYWORDS: courting robbery theft abandonment
FOUND IN: US(MA)
Buckskin Joe

DESCRIPTION: "'Twas a calm and peaceful evening in a camp called Arapahoe." There is music, drink, dancing. Hankey Dean, who hates losing at cards, grows enraged at a stranger. The stranger pins the 5 of spades to the wall and shoots out the spades. Dean shuts up

AUTHOR: unknown
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: cowboy fight cards gambling
FOUND IN:
REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 15-18, "Buckskin Joe" (1 text)
Roud #4949
CROSS-REFERENCES:
cf. "The Zebra Dun" (theme of a tenderfoot who knows what he is doing)
File: ThLo015

Bud Francois

DESCRIPTION: "Francois de bully man, Way oh! Francois de bully man, Bud Francois!" He stole Mrs Clement's cock, hid in a cellar and hung himself on a mango tree, but John Thomas cut him down. The singer would bury him.

AUTHOR: unknown
EARLIEST DATE: 1954 (Elder-FolksongsFromTobago)
KEYWORDS: theft escape suicide rescue parody shanty Caribbean
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
Elder-FolksongsFromTobago 38, "Bud Francois" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Boney" (original shanty)
NOTES [74 words]: This is a localization to the point of parody of "Boney." Elder-FolksongsFromTobago has this "very famous sea chanty sung by most Tobago fishermen" about "Bud Francois," "a real hero figure in the Moriah, village. Long before I recorded this shanty, in fact near to fifteen years before that, I had met Pa Bud (as they called Old Bud Francois) then and had spoken with him about some of his great escapades as a 'highway man', Tobago style." - BS
Last updated in version 4.0
File: ElTo038

Bud Jones

DESCRIPTION: A tramp stops at the home of "a snug little farmer that earns his bread ... and some dinner requested." The farmer agrees to trade dinner for work. After a hard luck story about why he can't work the tramp agrees to turn a ram. The ram does not agree.

AUTHOR: Lawrence Doyle
EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)
KEYWORDS: farming humorous animal migrant
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 108-109, "Bud Jones" (1 text, 1 tune)
Roud #12457
File: Dib108
Budd Lake Plains

DESCRIPTION: Singer tells of working as camp cook at Frank Young's lumber camp on Budd Lake plains. He is stuck with bad provisions. Eventually he's jailed for twelve days; on his release, he vows not to return.

AUTHOR: unknown

EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)

LONG DESCRIPTION: Singer tells of coming to Frank Young's lumber camp on Budd Lake plains, working as camp cook. He is stuck with bad provisions -- "Many a poor mule's been killed up on Budd's Lake plains." Eventually he's jailed for twelve days; on his release, he vows not to return: "For since I have got out/I won't go again/For they wear striped pants/Up around Budd Lake plains."

KEYWORDS: lumbering work prison food cook

FOUND IN: US(MW)

REFERENCES (2 citations):
Beck-SongsOfTheMichiganLumberjacks 15, "Budd Lake Plains" (1 text)
Beck-LoreOfTheLumberCamps 28, "Budd Lake Plains" (1 text)

Roud #8866

CROSS-REFERENCES:
cf. "The Lumber Camp Song" and references there

cf. "Punchin' Dough" (theme)

cf. "Boomer Johnson" (theme)

NOTES [26 words]: Clare County, Michigan, which includes Budd Lake, had a reputation as a rough and tough area.

Beck notes that only one informant could remember the song. - PJS

Last updated in version 5.2

File: Be015

Buddy Won't You Roll Down the Line

DESCRIPTION: First verse describes leasing out of convicts to act as scabs in a miners' strike; rest of song describes bad conditions for the convicts.

AUTHOR: Uncle Dave Macon?

EARLIEST DATE: 1925 (collected by Robert W. Gordon; text in Green-OnlyAMiner-RecordedCoalMiningSongs)

KEYWORDS: strike labor-movement mining work scab prisoner

FOUND IN: US(SE)

REFERENCES (5 citations):
Green-OnlyAMiner-RecordedCoalMiningSongs, p. 195-197,"Roll Down the Line"; p. 198, "Convict Song" (1 text); p. 210, "Chain Gang Special" (1 text); p. 203, "Roll Down the Line" (1 text, 1 tune); p. 208, "Lone Rock Song" (1 text); p. 216 ,"Buddy Won't You Roll Down the Line" (1 text, transcribed from Uncle Dave Macon's recording); p. 220, "Rollin' Down the Line" (1 text); p. 223, "Lone Rock Mine Song" (1 text); p. 225, "Humpy Hargis" (1 text)
Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 205, "Buddy Won't You Roll Down the Line" (1 text)
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 98 "Buddy Won't You Roll Down the Line" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 204-205, "Buddy, Won't You Roll Down the Line" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 366-367, "Buddy Won't You Roll Down the Line" (1 text)

ST ADR98 (Full)

RECORDINGS:
(Vocalion 02818, 1934); "Roll Down the Line" (Victor 23551, 1931; Bluebird B-5700, 1934; Bluebird B-6148/Montgomery Ward M-4799, 1935; rec. 1930); Hey Hey Buddy, Won't You Roll Down the Line" (OKeh 02818/Vocalion 02818, 1934)

Thaddeus Goodson & Belton Rice, "Roll Down the Line" (AFS 3792, 1939)

Uncle Dave Macon, "Buddy Won't You Roll Down the Line" (Brunswick 292, 1929; rec. 1928; on AAFM3)

Negro prisoners, Memphis, TN, "Rollin' Down the Line" (AFS 174)

Pete Seeger & Sonny Terry, "Buddy Won't You Roll Down the Line" (on SeegerTerry)

Pete Seeger, "Roll Down the Line" (on PeteSeeger13)
William H. Stevens, "Convict Song" (AFS A-107, 1925)
CROSS-REFERENCES:
cf. "Coal Creek Troubles" (subject)
cf. "The Irish Girl" (lyrics)
NOTES [203 words]: This strike apparently took place in Tennessee in the 1880s, according to notes in Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic.
Like most of Uncle Dave Macon's songs, this piece is basically free-association. - PJS
Though it may in fact predate him. He gave it the authentic Uncle Dave spin, but how many other Uncle Dave songs have such strong historical roots? Many believe the song to go back to the actual event it describes. (For details, see the notes to "Coal Creek Troubles.") - RBW
Macon's song seems to have been a rewrite of "Chain Gang Special," with the "leased the convicts out" verse tacked onto a song that's basically the lament of a black convict who's been sentenced to the chain gang. The racial overtones that Macon softens are clear in the Watts & Wilson recording: "Big nigger, won't you roll down the line." Interestingly, their song is clearly (and sympathetically) told from the black prisoner's point of view, rare for a white band.
"Lone Rock Mine Song" and "Humpy Hargis" date from the early 1890s, but they are fragments; I've somewhat arbitrarily placed the Earliest Date for a non-fragmentary version of the song at 1925, when it was collected by Gordon from William H. Stevens. - PJS
Last updated in version 5.0
File: ADR98

Buduran's Ball
DESCRIPTION: On Saturday morning people (men and women?) gather "to finish the yarn... and then we'd go dancing to Boduran's Ball." There was dancing after dinner and drinking until morning. Of all the parties and picnics "I never saw better than Buduran's Ball"
AUTHOR: Sean O Tuama (Johnny Nora Aodha) (source: OCroinin/Cronin-TheSongsOfElizabethCronin)
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: dancing drink food music party moniker
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 36, "Buduran's Ball" (2 texts)
Roud #16235
NOTES [127 words]: Re: "to finish the yarn... and then we'd go dancing" per Margaret Lynn Steiner: "there is a tradition in Ireland of reciprocal help called a meitheal. People would go to a neighbor's to help with whatever task was needed, and this was usually followed by a ceilidh."
Following up on that, the following seems relevant: "Tailors used to travel from place to place making clothes, and the bygone methods of turning flax and wool into yarn are described, as also the manner of haymaking and turfcutting, as well as the meitheal or "gang" method of mowing, harvesting, hauling, building, and spinning" (Review by J.H.H. of C.M. Arensburg and S.T. Kimbal of Family and Community in Ireland in Folklore, Vol. 53, No. 4 (Dec 1942 ("available on JSTOR")), p. 220.) - BS
Last updated in version 3.2
File: 0CC036

Buena Vista (I)
DESCRIPTION: "From the Rio Grande's waters to the icy lakes of Maine Let all exult for we have met the enemy again." Details of battle sung, regiments and commanders named, "our brave old General another battle won"
AUTHOR: Words: Albert Pike (source: Eggleston and Thompson-APioneerSongster)
EARLIEST DATE: 1847 (Eggleston)
KEYWORDS: army battle death Mexico soldier memorial moniker patriotic
HISTORICAL REFERENCES:
Feb 22-23, 1847 - Battle of Buena Vista. 5000 troops under Zachary Taylor defeat 15,000 Mexicans under Santa Anna
FOUND IN: US(MA)
REFERENCES (2 citations):
Thompson-APioneerSongster 56, "Buena Vista" (1 text)
ADDITIONAL: George Cary Eggleston, editor, _American War Ballads and Lyrics_ (New York, 1889), pp. 153-158, "Buena Vista"
Roud #2829
CROSS-REFERENCES:
cf. "On Buena Vista's Battlefield" (subject)
File: THP056

Buffalo Boy

DESCRIPTION: The girl asks the Buffalo Boy when they will wed. He suggests soon. (Assorted stanzas follow.) She asks who he will bring to the wedding. He suggests his children. She didn't know he had children. When assured he does, she calls off the wedding
AUTHOR: unknown
EARLIEST DATE: 1927 (recording, Mr. & Mrs. Ernest V. Stoneman)
KEYWORDS: courting wedding children rejection humorous
FOUND IN: US(MA,Ap)
REFERENCES (6 citations):
Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, p. 239, "My Dear Old Innocent Boy" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 162, "Buffalo Boy" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, p. 75, "Dear Old Ages Boy" (1 text, 1 tune, with two "Go Tell Aunt Rhody" verses added at the end)
Cray-AshGrove, p. 36, "Buffalo Boy" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 345, "Buffalo Boy" (1 text)
Roud #313
RECORDINGS:
Mr. & Mrs. Ernest V. Stoneman, "The Mountaineer's Courtship" (OKeh 45125, 1927; on AAFM3) (Victor 20880, 1927)
The Hillbillies, "Mountaineer's Courtship" (Vocalion 5115, c. 1927)
CROSS-REFERENCES:
cf. "The Country Courtship" (theme)
NOTES [31 words]: Kennedy considers this to be a version of "The Country Courtship," and the forms, and even the verses, are similar. Roud lumps them. However, this version has a different punch line. - RBW
Last updated in version 5.1
File: LoF162

Buffalo Gals

DESCRIPTION: As requested, the Buffalo [Bowery, etc.] girls promise to come out tonight, to dance or otherwise disport themselves by the light of the moon.
AUTHOR: unknown
EARLIEST DATE: A Christy Minstrels' version was copyrighted in 1848
KEYWORDS: bawdy playparty dancing
FOUND IN: US(MW,SE,So) West Indiés(Tobago)
REFERENCES (27 citations):
Wolford-ThePlayPartyInIndiana, p. 32=Wolford/Richmond/Tillson-PlayPartyInIndiana, p. 227, "Cincinnati Girls" (1 text)
Beck-LoreOfTheLumberCamps 58, "(Shanty-Boy Dance Jingles: "Danced with a gal With a hole in her stockin")" (1 floating fragment, perhaps this)
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 76-77, "Buffalo Gals" (1 text, 1 tune)
Randolph 535, "Buffalo Gals" (2 texts plus an excerpt and a fragment, 1 tune)
Arnold-FolkSongsOfAlabama, p. 127, "Alabama Gal" (1 fragment, 1 tune)
Owens-TexasFolkSongs-2ed, p. 159, "Buffalo Girls" (1 text, 1 tune)
Abernethy-SinginTexas, pp. 76-78, "Buffalo Gal" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 81, "Buffalo Gals" (2 short texts); also 491, "We'll Have a Little Dance Tonight, Boys" (1 fragment, too short to properly classify but it might go here)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 81, "Buffalo Gals" (2 tunes plus text excerpts)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 112-114, (no title) and "Buffalo Gals" (2 texts plus a fragment possibly from this, 1 tune)
Randolph/Legman-RollMeInYourArmsI, pp. 424-425, "Buffalo Gals" (2 texts, 1 tune)
Lomax/Lomax-FolkSongUSA 33, "Buffalo Gals" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 288-290, "Louisiana Girls" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 101, "Buffalo Gals" (3 texts, 1 tune)
Botkin-TreasuryOfAmericanFolklore, p. 841, ("Buffalo Gals") (1 text, 1 tune)
Henry-SongsSungInTheSouthernAppalachians, p. 233, (fourth of four "Fragments from Maryland") (1 fragment)
ArkansasWoodchopper, pp. 36-37, "Buffalo Gals" (1 text, 1 tune)
Elder-FolksongsFromTobago 22, "Lambeau Gal Le'A-We Go" (1 text, 1 tune)
Arnett-IHearAmericaSinging, p. 58, "Buffalo Gals" (1 text, 1 tune)
Spaeth-WeepSomeMoreMyLady, pp. 107-108, "Buffalo Gals" (1 text, 1 tune)
Coleman/Bregman-SongsOfAmericanFolks, pp. 38-43, "The Cowboy's Christmas Ball" (1 text, 1 tune, with elements of "Buffalo Gals" and "Skip to My Lou" as bridges)
Scott-EnglishSongBook, pp. 74-75, "Buffalo Gals" (1 text, 1 tune, "Sung by the Ethiopian Serenaders")
Seeger-AmericanFavoriteBallads, p. 34, "Buffalo Gals" (1 text, 1 tune)
Messerli-ListenToTheMockingbird, pp. 66-67, "Buffalo Gals" (1 text, 1 tune)
Heart-Songs, pp. 366-367, "Buffalo Gals" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 36, "Buffalo Gals" (1 text)
ADDITIONAL: Charles Edward Russell, _A-Rafting on the Mississip'_, 1928 (republished 2001 by the University of Minnesota Press), pp. 211-213, "Buffalo Gals" (1 text, 1 tune); also a "Cornfed Gals" stanza on p. 219
ST R535 (Full)
Roud #738
RECORDINGS:
Fiddlin' John Carson, "Alabama Gal (Won't You Come Out Tonight?)" (OKeh 40204, 1924)
Collins & Harlan, "Ain't You Coming Out To-Night?" (CYL: Edison [4-min.] 480, n.d.)
Crockett's Kentucky Mountaineers, "Buffalo Gal's Medley" (Crown 3075/Homestead 23039/Varsity 5088 [as Hale's Kentucky Mountaineers]/Montgomery Ward M-3026 [as Harlan Miners Fiddlers]/Joe Davis [as Kentucky Mountaineers], all c. 1930)
Vernon Dalhart, "Ain't Ya Comin' Out Tonight?" (Columbia 257-D, 1924)
Vernon Dalhart & Co., "Ain't You Comin' Out Tonight?" (Edison 51430, 1924)
Emmett & Aiken String Band, "Dance in the Light of the Moon" (OKeh 45022, 1925)
Frank Hutchison, "Alabama Gal Ain't You Coming Out Tonight" (OKeh 45313, 1929; rec. 1928)
Earl Johnson & his Dixie Entertainers [or Earl Johnson and his Clodhoppers], "Alabama Girl Ain't You Comin' Out Tonight" (OKeh 45300, 1929; rec. 1928)
Guy Massey, "Ain't Ya Comin' Out Tonight" (Perfect 12170, 1924)
Shorty McCoy, "Buffalo Gals" (Bluebird 33-0511, 1944)
Pickard Family, "Buffalo Gals" (Brunswick 363/Banner 6371/Conqueror 7326, 1929)
Riley Puckett, "Alabama Gal" (Columbia 15185-D, 1927)
Bookmiller Shannon, "Buffalo Gals" [instrumental] (on LomaxCD1707)
Pete Seeger, "Buffalo Gals" (on PeteSeeger17)
CROSS-REFERENCES:
cf. "Hangtown Gals" (tune)
cf. "Horsham Boys" (tune)
cf. "Gwine Follow" (partial form)
cf. "Rig-a-Jig" (lyrics)
SAME TUNE:
Birdie in the Cage / Buffalo Gals (Square dance calls) (Welsch-NebraskaPioneerLore, pp. 87-89)
Quadrille/Variant (square dance call) (Welsch-NebraskaPioneerLore, p. 119)
ALTERNATE TITLES:
Alabama Gals
NOTES [170 words]: According to Spaeth (A History of Popular Music in America, p. 101), this originated as the Cool White (John Hodges) song "Lubly Fan" (1843). From the present
perspective, it's hard to prove whether Hodges actually did write the thing or borrowed an existing piece -- but I rather suspect the latter. (Messerli-ListenToTheMockingbird credits it to White, but its attributions are not reliable.)

Jon W. Finson, *The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song*, Oxford University Press, 1994, p. 191, says that Hodges (1821-1891) was a member of the Virginia Serenaders in 1843, sang this song in 1844, was later a member of the Sable Melodists, and eventually founded Cool White's Broadway Minstrels. Finson, p. 192, seems to suggest that White wrote the words but used a fiddle tine.- RBW

The tune to Elder-FolksongsFromTobago is close to the usual one and has the same structure. Here, the Lambeau gals are called to dance at Carnbee Hall, at what was once a great sugar plantation. - BS

Last updated in version 5.2

File: R535

**Buffalo Hunt, The**

DESCRIPTION: "Now list tot he song of the buffalo hunt, Which I, Pierre the rhymester, chant of the brave. We are Bois-Brules, Freemen of the plains." The scouts find the "herd"; the "hunters" silently attack. There is meat forall

AUTHOR: Words: Agnes Laut (inspired perhaps by Pierre Falcon) / tune adapted from Jean Klinck's "Cecelia"

EARLIEST DATE: 1900 (Laut in "Lords of the North")

KEYWORDS: hunting animal Canada food

FOUND IN:

REFERENCES (1 citation):

MacLeod-SongsOfOldManitoba, #3, pp. 16-22, "The Buffalo Hunt" (1 text, 1 tune)

Roud #25772

File: Mac103

**Buffalo Hunters**

DESCRIPTION: "Come all you pretty fair maidens, these lines to you I write, We're going on the range in which we take delight...." The singer describes hunting buffalo and other animals in the west, then heads off for a drink

AUTHOR: "Whiskey" Parker ?

EARLIEST DATE: 1943

KEYWORDS: hunting drink

FOUND IN: US

REFERENCES (1 citation):

Fife/Fife-CowboyAndWesternSongs 2, "The Buffalo Hunters" (1 text, 1 tune)

Roud #4633

NOTES [16 words]: Reportedly written by "Whisky" Parker in 1872, although the supporting evidence is slight. - RBW

File: FCW002

**Buffalo Range (II), The**

DESCRIPTION: The singer declares "I wouldn't exchange the buffalo range For the world and all of its gold." It is where he makes his home, and where he'll "live and die." He describes the beautiful wildlife. He "thank[s] the Great Boss in the sky" for creating it

AUTHOR: unknown

EARLIEST DATE: 1966

KEYWORDS: home religious cowboy nonballad

FOUND IN: US

REFERENCES (1 citation):

Fife/Fife-CowboyAndWesternSongs 127, "The Buffalo Range" (1 text, 1 tune)

NOTES [10 words]: Obviously not to be confused with "The Buffalo Skinners." - RBW

File: FCW127
Buffalo Skinners, The [Laws B10a]

DESCRIPTION: A promoter named (Crego) hires a group of men to skin buffalo. He consistently cheats and mistreats them. Eventually they kill him.

AUTHOR: unknown

EARLIEST DATE: 1910

KEYWORDS: work homicide boss revenge

FOUND IN: US(MW,So)

REFERENCES (22 citations):

- Laws B10a, "The Buffalo Skinners"
- Leach-TheBalladBook, pp. 773-775, "Canaday I. O. (The Buffalo Skinners)" (2 texts, but only the first goes with this piece; the other belongs with "Canaday I-O" [Laws C17])
- Leach-HeritageBookOfBallads, pp. 170-172, "The Buffalo Skinners" (1 text)
- Beck-LoreOfTheLumberCamps 6, "The Buffalo Song" (1 text)
- Friedman-Viking/PenguinBookOfFolkBallads, p. 429, "The Buffalo Skinners" (1 text)
- Grigson-PenguinBookOfBallads 110, "The Buffalo Skinners" (1 text)
- Sandburg-TheAmericanSongbag, pp. 270-272, "The Buffalo Skinners" (1 text, 1 tune)
- Larkin-SingingCowboy, pp. 91-94, "The Buffalo Skinners" (1 text, 1 tune)
- Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 139, "Buffalo Skinners" (1 text, 1 tune)
- Abermethy-SinginTexas, pp. 5-6, "The Buffalo Hunters" (1 text, 1 tune)
- Lomax/Lomax-FolkSongUSA 52, "The Buffalo Skinners" (1 text, 1 tune)
- Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 390-392, "The Buffalo Skinners" (1 text, 1 tune)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore 335, "The Range of the Buffalo" (1 fragment, 1 tune, sung by none other than J. A. Lomax)
- Botkin-TreasuryOfAmericanFolklore, pp. 854-855, "The Buffalo Skinners" (1 text, 1 tune)
- Pound-AmericanBalladsAndSongs, 84, pp. 181-183, "The Buffalo Skinners" (1 text)
- ArkansasWoodchopper, pp. 23-24, "The Range of the Buffalo" (1 text, 1 tune, with the murder omitted but a yodel added)
- Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 520-521, "The Buffalo Skinners" (1 text plus excerpts from Canaday-I-O)
- Darling-NewAmericanSongster, pp. 169-170, "The Buffalo Skinners" (1 text)
- Seeger-AmericanFavoriteBallads, p. 63, "Buffalo Skinners" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 110, "Buffalo Skinners" (1 text)

DT 377, BUFFSKIN* BUFFSKI2

RECORDINGS:

- Woody Guthrie, "Buffalo Skinners" (on Struggle1, Struggle2, CowFolkCD1)
- John A. Lomax, "Buffalo Skinners" (AFS, 1940s; on LC28)
- Pete Seeger, "Buffalo Skinners" (on PeteSeeger13, AmHist1)

CROSS-REFERENCES:

- cf. "Boggy Creek" [Laws B10b]
- cf. "The Trail to Mexico [Laws B13]" (a few overlapping lyrics)
- cf. "Shanty Teamster's Marseillaise" (plot)
- cf. "Way Out in Idaho (I)" (lyrics, plot)

File: LB10A

Buffer, Don't You Cry for Me

DESCRIPTION: "What ups and downs and bobberies, what changes we do see"; life changes quickly. The singer is "doomed for seven years" because he "took a gemman's ticker." He bids farewell to many. He bids farewell to Hannah and says how much he loves her.

AUTHOR: unknown

EARLIEST DATE: 1964 (Anderson-FarewellToOldEngland); Anderson dates his broadside c. 1830

KEYWORDS: crime transportation separation

FOUND IN:

REFERENCES (1 citation):
Bugger Burns

DESCRIPTION: "Bugger Burns has gone to rest, With a forty-four (caliber) in his breast." He is killed on the fourth of July. The bullet in his head proves his death. He is kicked out of heaven. The singer says if Burns were his brother, he'd kill him and do the time

AUTHOR: unknown
EARLIEST DATE: 1939 (collected from John T. Vance)
KEYWORDS: death homicide Hell wife clothes
FOUND IN: US(MA)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 331-332, "Bugger Burns" (1 text, 1 tune)
Roud #4169
NOTES [7 words]: This is item dI21 in Laws's Appendix II. - RBW

File: LoSi331

Bugle, Oh!

DESCRIPTION: Corn-husking song. "Goin' down the country, bugle, oh (x2), Red breast horses, bugle oh!, Red breast horses, Bugle, oh! Oh, bugle, oh!" "Comin' in a canter, meet my darlin'." The lovers court, marry, dance, have a baby

AUTHOR: unknown
EARLIEST DATE: 1920 (Brown)
KEYWORDS: courting work
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 197, "Bugle, Oh!" (1 text); 204, "Run, Sallie, My Gal" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 204, "Run, Sallie, My Gal" (1 tune plus a text excerpt)
NOTES [58 words]: The notes in Brown admit uncertainty as to whether his two pieces are one; they have no lyrics in common except the chorus, and that is distorted in one or the other. But both are listed as corn-shucking songs, they have that same chorus, and "Run, Sallie, My Gal" is a fragment; if they aren't the same, they also aren't worth separate entries. - RBW

File: Br3197

Build a Brick House

DESCRIPTION: "I went down town to build a brick house, To get a pail of water, Threw one arm around the old man, The other around his daughter. Fare you well, my darling girl....." "I went down town to build a brick house... Every room... Was lined with punkin pie."

AUTHOR: unknown
EARLIEST DATE: 1952 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)
KEYWORDS: home food travel floatingverses playparty
FOUND IN: US(MW)
REFERENCES (2 citations):
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 74-75, "Build a Brick House" (1 text, 1 tune)
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 78-79, "Build a Brick House" (1 text, 1 tune)
Roud #14050
CROSS-REFERENCES:
cf. "Old Joe Clark" (lyrics)
NOTES [44 words]: I suspect this is a broken-off fragment of something else, very likely "Old Joe Clark" (they share some lyrics) but the extraordinarily simple tune (a quadritonic -- only notes are
do, re, me, sol) is not "Old Joe Clark," so I've very tentatively split them. - RBW

Build a House in Paradise
DESCRIPTION: "My brother build a house in Paradise, Build it without a hammer and a nail."
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 29, "Build a House in Paradise" (1 text, 1 tune)
Roud #11983
File: AWG029B

Building a Slide
DESCRIPTION: "Come all you young fellows from near, far, and wide, And I'll tell you a story of building a slide." The singer describes the loggers on the crew, thinks they are nearly done with work, and joins them in drinking
AUTHOR: unknown
EARLIEST DATE: 1962 (Fowke)
KEYWORDS: work logger lumbering moniker
FOUND IN: Canada(Ont)
REFERENCES (1 citation):
Fowke-LumberingSongsFromTheNorthernWoods #18, "Building a Slide" (1 text, 1 tune)
Roud #4386
CROSS-REFERENCES:
cf. "The Logger's Alphabet" (tune, chorus)
cf. "Chapeau Boys" (lyrics)
File: FowL18

Building of Solomon's Temple, The [Laws Q39]
DESCRIPTION: A Masonic ballad referring to Solomon as a "freemason king"! The ballad details the building of the Jerusalem temple, including the vast crews which worked on it. The end of the ballad concerns modern Freemasonry
AUTHOR: unknown
EARLIEST DATE: 1827 (Journal from the Galaxy)
KEYWORDS: royalty Bible
HISTORICAL REFERENCES:
c. 960-c. 921 B.C.E. - Reign of King Solomon in Israel. (Both dates have about a ten year margin for error.) Solomon began to build the Temple early in his "fourth year" (i.e. c. 957); he finished it seven years and six months later
FOUND IN: Canada(Mar) Britain(Scotland(Aber))
REFERENCES (7 citations):
Laws Q39, "The Building of Solomon's Temple"
Huntington-SongsTheWhalemenSang, pp. 309-312, "Song of Solomon's Temple" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #148, pp. 1-2, "The Building of Solomon's Temple" (1 text)
Greig/Duncan 3 467, "The Freemason King" (4 texts, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 159, "The Building of Solomon's Temple" (1 text, 1 tune)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 480, "King Solomon's Temple" (source notes only)
DT 546, SOLTEMPL
Roud #1018
BROADSIDES:
**Bodleian, Firth c.21(41), "The Free Mason King," The Poet's Box (Glasgow), 1858; also Firth c.21(40), "The Free Mason King"

CROSS-REFERENCES:
cf. "The Rules of Masonry" (theme: Building the First Temple)
cf. "The Plumb and Level" (theme: Building the First Temple)

NOTES [67 words]: The building of the Temple occupies chapters 5-8 of 1 Kings (and 2 Chronicles chapters 2-6 with a foreshadowing in 1 Chron. 28-29). Chapter 5 describes the preparations (negotiations with Tyre, gathering of the materials, and -- in 5:13-18 -- the assembly of the laborers); Chapter 6 the building; Chapter 7 the furnishings (with an aside about Solomon's other projects), and Chapter 8 the dedication. - RBW

**Buinnean Bui, An**

DESCRIPTION: (Gaelic.) The singer laments to see the dead buinnean (bittern) upon the shore, and conjectures "Not want of food," but rather lack of liquor, killed the bird. He laments the bird. His wife wants him to drink less, but he cannot live without drink

AUTHOR: Gaelic: Cathal Buidhe MacGiolla Gunna (or Cathal Buidhe MacElgun, or Cathal Bui Mac Giolla Gunna) (Tawny Charlie) (1680-?) (source for date: Tunney-StoneFiddle)

EARLIEST DATE: 1939 (Sam Henry collection); Hoagland gives the author's date as c. 1750

KEYWORDS: drink death bird foreignlanguage

FOUND IN: Ireland

REFERENCES (6 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H830, pp. 64-65, "The Yellow Bittern/An Bunnan Buidhe" (1 text, 1 tune)
Tunney-StoneFiddle, p. 170, "An Bunnan Bui" (1 text)

ADDITIONAL: Bell/O Conchubhair, Traditional Songs of the North of Ireland, pp. 88-90, "An Buinnean Bui" ("The Yellow Bittern") [Gaelic and English]

Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 235-236, "The Yellow Bittern" (1 text, translated by Thomas MacDonogh)


Roud #5332

RECORDINGS:
Ollie Conway, "The Bonnan Bui" (on IROConway01)

ALTERNATE TITLES:
Buinnean Bui

NOTES [100 words]: This has to be the feeblest excuse for alcoholism I've ever seen.
The poet allegedly saw a dead bittern by a frozen shore around 1700, and this song is the result. It seems to have been variously translated. It's worth noting that human interference extirpated bitterns from Ireland. - RBW

Tunney-StoneFiddle includes Paddy Tunney's English translation (no Gaelic).

TBell/O Conchubhair: "One hard winter's morning, perhaps 'hungover' after a night's or even many nights' carousing, he [Cathal Bui] came across a yellow bittern, lying stiff and cold; lost for a sip from the water of the frozen lake." - BS

**Bull Connor's Jail**

DESCRIPTION: "Down in Alabama, In the land of Jim Crow, There is a place where Lots of folks go. Birmingham jailhouse, Birmingham jail, Waiting for freedom in Bull Connor's jail." How three thousand peaceful protesters were harassed and imprisoned by Connor

AUTHOR: Words: Guy & Candie Carawan, Ernie Marrs

EARLIEST DATE: 1963

KEYWORDS: discrimination prison political

HISTORICAL REFERENCES:
May 1963 - The Birmingham demonstrations against segregation. Children and adults were attacked by police officers and police dogs commanded by Bull Connor, who was responsible for "public security."

**Bull Dog Down in Tennessee**

**DESCRIPTION:** Parody of "The Girl I Left in Sunny Tennessee." Singer goes to court his girl, but her father sics a bulldog on him. As the dog attacks him, he flees over the hills and hollers back to his home.

**AUTHOR:** unknown

**EARLIEST DATE:** 1925 (recording, Doc Walsh)

**KEYWORDS:** courting derivative humorous parody dog father lover

**FOUND IN:** US(SE)

**Roud #7879**

**RECORDINGS:**
- Ashley & Foster, "Bull Dog Sal" (unissued, prob. Vocalion, 1933; on StuffDream1)
- Lester "Pete" Bivins, "Bull Dog in Tennessee" (Bluebird B-6950/Montgomery Ward M-7229. 1937)
- Carolina Tar Heels, "The Bulldog Down in Sunny Tennessee" (Victor 20941, 1927)
- Doc Walsh, "Bull Dog Down in Tennessee" (Columbia 15057-D, 1926; rec. 1925)

**CROSS-REFERENCES:**
- "Down in the Valley" (tune) and references there

**NOTES [47 words]:** It was a tossup whether these recordings should be entered as "Same Tune" items under "Girl I Left In Sunny Tennessee" or given their own entry. But the song has its own distinct plot, and it managed to get into the repertoires of several performers, so I decided to dignify it. - PJS

**Last updated in version 3.6**

**File:** RcbDDITe

**Bull Fight on the San Pedro, The**

**DESCRIPTION:** "Under command of Colonel Cooke, While passing down San Pedro's brook... While on the road to California," the soldiers camp and encounter a bull. They kill the first, but more follow. In the battle, many bulls and two of the soldiers' mules are killed.

**AUTHOR:** unknown

**EARLIEST DATE:** 1948 (Hubbard-BalladsAndSongsFromUtah)

**KEYWORDS:** battle travel animal death

**FOUND IN:** US(Ro)

**REFERENCES (1 citation):**
- Hubbard-BalladsAndSongsFromUtah, #241, "The Bull Fight on the San Pedro" (1 text)

**Roud #4048**

**NOTES [21 words]:** This is item dB44 in Laws's Appendix II. Given the number of versions collected, it probably should be promoted to be B44. - RBW

**Last updated in version 3.8**

**File:** Hubb241

**Bull Frog**

**DESCRIPTION:** "Bull frog sitting on a river bank on a pallet leaf looking up in the sky.... Pallet leaf give way, Bull frog got water all in his ole eye, Hi, hi, hi, hi, hi... He can't see me any more But I see him, He's got water in his ole eye"

**AUTHOR:** unknown

**EARLIEST DATE:** 1961 (NorthCarolinaFolkloreJournal)

**KEYWORDS:** animal river
Bull Run (War Song)

DESCRIPTION: "Away down in Belden Green... The whole earth shook in a quiver; Every devil had done his best To outrun the rest To get back to Washington to shelter." After the Union defeat, Abe Lincoln laments the cost of the battle

AUTHOR: unknown

EARLIEST DATE: 1917 (Cox)

KEYWORDS: Civilwar battle

HISTORICAL REFERENCES:
July 21, 1861 - First battle of Bull Run/Manasses fought between the Union army of McDowell and the Confederates under J. E. Johnston and Beauregard

FOUND IN: US(Ap)

REFERENCES (1 citation):
Cox-FolkSongsSouth 68, "Bull Run"; 69, "War Song" (2 texts, the latter perhaps mixed with "The Happy Land of Canaan")

Roud #5459

CROSS-REFERENCES:
cf. "The Battle of Bull Run" [Laws A9] (subject: the battle of Bull Run) and references there

NOTES [566 words]: As the song says, the First Battle of Bull Run ended in a Union rout. This was, however, an oddly minor result. The Union army was made up mostly of volunteers called up for only ninety days of service; they were greener than grass, and not really able to fight, but the politicians forced Irvin McDowell to lead his troops into battle before their enlistments expired (McDonald, p. 19; McPherson, pp. 334-335, 339).

The Confederates, equally green, had the advantage of being on the defensive, and so were able to hold on. The Union army retreated, and the retreat became a rout, with soldiers streaming back to Washington. But the Confederates, as disorganized by victory as the Union troops were by defeat (and badly disposed; Beauregard's staff was so bad that more than half his troops were acting in response to orders Beauregard had thought meant something else), were unable to pursue (Freeman, volume I, pp. 72-78, with documentation on pp. 57-58 of the staff errors and a map on p. 47 showing how most of Beauregard's troops were improperly disposed for the defensive battle he actually fought. For more about this battle and its outcome, see "The Battle of Bull Run" [Laws A9]).

Cox 68, which he titles "Bull Run," never mentions that battle, but since the Federal troops are routed and run back to Washington, it definitely sounds like First Bull Run. Cox does not recognize the second of these texts, which he calls "War Song," as the same as the first. It seems clear to me, however, that they are.

The confusion comes in the first line. Cox's "Bull Run" begins

Away down in Beldon Green, where the like was never seen
The whole earth shook in a quiver.

The "War Song" starts

Down in Bowling Green, such a sight was never seen,
The earth all stood in a quiver.

The temptation, of course, is to associate the latter piece with a battle of Bowling Green (Kentucky). But there was no battle of Bowling Green (see the lack of an entry in Boatner, p. 76; Phisterer lists two engagements there in early 1862, but the first, on p. 93, involved only a single company and the second, on p. 94, is the unopposed Federal occupation of the town). In 1861, the Confederate forces of Leonidas Polk moved into that part of Kentucky, and Albert Sidney Johnston had his headquarters there in late 1861 and early 1862 (Boatner, p. 440), but Johnston's position was weak (McPherson, p. 397) and he retreated without battle after Fort Donelson fell; he would soon have to give up Nashville, Tennessee as well (McPherson, p. 402).

Braxton Bragg's 1862 invasion of Kentucky never moved as far west as Bowling Green, although Union troops passed through the town as they chased him (see the map on p. 521 of McPherson). After that, except for a few minor cavalry raids, the Confederates never came close to Kentucky.
The only reasonable supposition is that "Bowling Green" is an error for the "Belden Green" of "Bull Run," or perhaps that "Bowling Green" refers not to a town but to an actual bowling green. Additional support for this hypothesis comes in the chorus to Cox 69, which says that "The Black Horse cavalry a-coming." Union soldiers at First Bull Run did in fact refer to an attack by a "Black Horse Cavalry" (McDonald, p. 170).

I will admit to having no idea where "Belden Green" might be. After studying the maps in McDonald, I can find no feature of the Bull Run area with a similar name. - RBW

Bibliography

- Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover)
- Freeman: Douglas Southall Freeman, Lee's Lieutenants, 3 volumes, Scribners, 1942-1945
- McDonald, JoAnna M. McDonald, We Shall Meet Again: The First Battle of Manassas (Bull Run) July 18-21, 1861, Oxford, 1999
- Phisterer: Frederick Phisterer, Campaigns of the Civil War: Statistical Record of the Armies of the United States, 1883 (I use the 2002 Castle Books reprint)

Last updated in version 5.2
File: JHCox068

Bulldog on the Bank, The

DESCRIPTION: "Oh, the bulldog on the bank, and the bullfrog in the pool (x3), The bulldog called the bullfrog a green old water fool." Animals interact, with unusual results: A snapper catches the bullfrog's paw; a monkey gives an owl ink to drink; etc.

AUTHOR: unknown
EARLIEST DATE: 1887 (College Songs)
KEYWORDS: nonballad humorous animal
FOUND IN: US
REFERENCES (4 citations):
Heart-Songs, p. 393, "The Bull-Dog" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 399, "The Bullfrog On The Bank" (1 text)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 47, "The Bulldog and the Bullfrog" (1 text, 1 tune)
ST FSWB399B (Partial)
Roud #15368
CROSS-REFERENCES:
cf. "John Brown's Body" (tune & meter) and references there
File: FSWB399B

Bullfrog

DESCRIPTION: "Bullfrog jumped in the middle of the spring, And I ain't a-gwine to weep no mo'. He tied his tail to a hick'ry limb...." "He kicked an' he rared an' he couldn't make a jump." Chorus expresses a wish to go to heaven

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: animal humorous
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 198, "Bullfrog" (1 text, 1 tune, though the chorus may be imported from "I Hope I'll Join the Band"); also p. 199, (no title) (1 fragment)
CROSS-REFERENCES:
cf. "I Hope I'll Join the Band (Soon in the Morning)" (lyrics)
Bullhead Boat, The

DESCRIPTION: Singer, a mule-driver, gets work steering a canal boat. One pilot is killed by a low bridge. The singer spies a low bridge, but fails to warn the (drunken) captain, as he's busy tumbling end over end. He warns listeners never to drive a bullhead boat.

AUTHOR: unknown
EARLIEST DATE: 1986 (recording, Art Thieme)
LONG DESCRIPTION: Singer, a mule-driver, gets work steering a canal boat; it's miserable work, and the captain drinks. One pilot is killed by a low bridge. One day the singer spies a low bridge coming, but fails to warn the (drunken) captain, as he's busy tumbling end over end. He warns listeners never to drive a bullhead boat, but rather spend their time on a line barge; "The bridge you won't be hatin'/And you'll live till Judgement Day"
KEYWORDS: warning death canal ship work worker
FOUND IN: US(MA)
REFERENCES (2 citations):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 242-243, "Boatin' on a Bull-Head" (1 text)
DT, BULLHEAD
Roud #6590
RECORDINGS:
Art Thieme, "The Bullhead Boat" (on Thieme04)
CROSS-REFERENCES:
cf. "The Erie Canal" (subject)
NOTES [61 words]: According to Art Thieme, a bullhead boat was an unusually tall canal boat. Since most canal boats on America's early waterways were built low (e.g. the Erie Canal carried mostly barges), bridges over the canal were often quite low. This meant that serving on a bullhead boat could be quite dangerous.
For more on low bridges, see the notes to "The Erie Canal." - RBW
Last updated in version 5.0

Bullockies' Ball, The

DESCRIPTION: The bullock drivers hear word that there is to be a ball. They descend in great numbers. The drink flows freely, and the girls are not shy. Soon a brawl breaks out, and many of the partygoers wind up covered with loose food and/or bruises

AUTHOR: unknown
EARLIEST DATE: 1968
KEYWORDS: fight drink party
FOUND IN: Australia
REFERENCES (3 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 110-111, "The Bullockies' Ball" (1 text+fragments, 1 tune)
DT, BULLBALL*
Roud #6590
CROSS-REFERENCES:
cf. "Finnegan's Wake" [Laws Q17] (theme)
ALTERNATE TITLES:
Fanny Flukem's Ball
NOTES [13 words]: Meredith and Anderson consider this a parody of "Finnegan's Wake" [Laws Q17]. - RBW
Last updated in version 4.1
**Bullocky-O**

DESCRIPTION: "I draw for Speckle's Mill, bullocky-o, bullocky-o, And it's many a log I drew, bullocky-o... I'm the king of bullock drivers, don't you know, bullocky-o." The singer describes all the other (less competent) workers he competes against

AUTHOR: unknown

EARLIEST DATE: 1959 (Queensland Pocket Songbook)

KEYWORDS: work moniker animal

FOUND IN: Australia

REFERENCES (3 citations):
- *Manifold-PenguinAustralianSongbook*, pp. 136-137, "Bullocky-O" (1 text, 1 tune)
- **DT, BULLCKOH**

File: PASB136

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**Bullshit Bill**

DESCRIPTION: "Bill has took it in his noddle For to take a little toddle Up the river where some gold he might be earning. For he took his pick and shovel And he closed his little hovel, For B.S.B. is leaving in the morning." He'll hunt gold rather than bet on horses

AUTHOR: unknown

EARLIEST DATE: 1987

KEYWORDS: gold home rambling gambling

FOUND IN: Australia

REFERENCES (1 citation):
- *Meredith/Covell/Brown-FolkSongsOfAustraliaVol2*, pp. 228-229, "Bullshit Bill" (1 text, 1 tune)

NOTES [34 words]: I strongly suspect that there is something missing here -- e.g. a description of how Bill got his nickname. But the piece is clearly un-bowdlerized (consider the title!), so I can't guess what it is. - RBW

File: MCB228

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**Bully Brown**

DESCRIPTION: A failure as a coal-yard worker fails as a Liverpool policeman also and finally "shipped as a mate with Bully Brown." The captain kicks him out of the cabin and the sailors do not allow him in the bunk, so he "steals a pound of bread"

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: work humorous sailor thief

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
- *Peacock, pp. 862-863, "Bully Brown" (1 text, 1 tune)

Roud #9805

RECORDINGS:
- *James Decker, "Bully Brown" (on PeacockCDROM)*

File: Pea862

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**Bully Crew, The**

DESCRIPTION: Every year the sealer Ranger, commanded by Henry Dawe, joins the "heroes of the slaughter with 18,000 prime young harps." Food aboard will "make the stomach rattle": flipper stew and whitecoat's hearts. And "no napkins"

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA-Leach); probably written 1900 (see NOTES)

KEYWORDS: hunting sea ship food humorous nonballad sailor

FOUND IN: Canada(Newf)

Roud #29052

RECORDINGS:
- *Mr. Powers, "The Bully Crew" (on MUNFLA-Leach) (2 versions)*
NOTES [240 words]: There are lots of holes in the MUNFLA-Leach text but the sense seems to be like that in "The Squid-Jiggin' Ground": "If ye gets cranky without yer silk hanky, ye'd better steer clear" [of sealing].

The sealer Ranger is cited in the notes to "The Ferryland Sealer." - BS
The history of the Ranger -- which lasted longer than any other Newfoundland sealer -- is discussed in more detail in "First Arrival from the Sea Fishery S. S. Fogota, 1912." Henry Dawe of Bay Roberts is mentioned in more songs than perhaps any other sealing skipper; see "The Sealing Trip of the S. S. Greenland 1891"; "Arrival of the 'Grand Lake' and 'Virginia Lake' With Bumper Trips"; "I Am a Newfoundlander"; "The Sealer's Song (II)"; "Captains and Ships."

Dawe commanded the Ranger 1898-1902 (Feltham, p. 115). His sealing totals in those years, according to Chafe, p. 90, were 5735 (1898), 16992 (1899), 18800 (1900), 26749 (1901), and 22034 (1902). Thus the likeliest year this song was composed was 1900.

For a description of the diet experienced by sealers while at sea, see the description of a sealing voyage in England. Seal meat was obviously an important part of the diet, since it was available; England, p. 107, describes how Captain Abram Kean, at least, relished seal flippers.

Terms used in the song:
"harps": harp seals, the primary object of the seal hunt
"whitecoats": the baby harps, which had white coats during their first weeks of life. - RBW

Bibliography

- England: George Allan England, Vikings of the Ice: Being the Log of a Tenderfoot on the Great Newfoundland Seal Hunt (also published as The Greatest Hunt in the World), Doubleday, 1924
- Feltham: John Feltham, Sealing Steamers, Harry Cuff Publications, 1995

Last updated in version 4.4
File: ML3TBuCr

Bully in the Alley

DESCRIPTION: Shanty. Refrain: "So help me bob, I'm bully in the alley, Way-ay bully in the alley. So help me bob, I'm bully in the alley, bully down in Shinbone Al." Verses involve courting, being rejected by, and/or leaving Sally.

AUTHOR: unknown
EARLIEST DATE: 1914 (Sharp-EnglishFolkChanteys)
KEYWORDS: shanty courting rejection
FOUND IN: West Indies Britain
REFERENCES (3 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 522-523, "Bully in the Alley" (1 text, 1 tune) [AbEd, p. 382]
Sharp-EnglishFolkChanteys, XXXV, pp. 40-41, "Bully in the Alley" (1 text, 1 tune)
DT, BULLYALL*

Roud #8287

NOTES [20 words]: Hugill-ShantiesFromTheSevenSeas says that "Shinbone Alley" is a place name often referred to in American Negro songs. - SL
File: Hug522

Bully of Lot Eleven, The

DESCRIPTION: "I am the bully of Lot Eleven, My name is Robert Ramsay." "Mr. Yeo, don't you know, Is sure of his election" to the Ottawa parliament. The singer declares that "When the battle it is won, Surely I'll get something"

AUTHOR: Larry Gorman (1846-1917)
EARLIEST DATE: 1957 (Ives-LarryGorman)
KEYWORDS: political bargaining
FOUND IN:
**Bully of the Town, The [Laws I14]**

**DESCRIPTION:** The bully has terrorized the entire town, including even the police. At last a hunter catches up with him and kills him. The people rejoice; all the women "come to town all dressed in red."

**AUTHOR:** frequently credited to Charles Trevathan; see NOTES

**EARLIEST DATE:** 1896 (published by Charles Trevathan)

**KEYWORDS:** homicide punishment police clothes

**FOUND IN:** US(Ap,MW,SE,So)

**REFERENCES (9 citations):**
- Laws I14, "The Bully of the Town"
- Leach-TheBalladBook, p. 767, "Lookin' for the Bully of the Town" (1 text)
- Stout-FolkloreFromIowa 89, pp. 112-113, "The New Bully" (1 short text)
- Darling-NewAmericanSongster, pp. 242-243, "The Bully of the Town" (1 text)
- Wheeler-SteamboatinDays, p. 100, "Stacker Lee #1" (1 text, 1 tune -- a fragment, probably of this song though it does mention Stacker Lee)
- Geller-FamousSongsAndTheirStories, pp. 97-99, "The Bully' Song (May Irwin's 'Bully' Song)" (1 text, 1 tune)
- Gilbert-LostChords, pp. 209-210, "[Bully Song]" (1 partial text)
- DT 823, BULLYTWN

**ADDITIONAL:** Stanley Appelbaum, editor, Show Songs: from The Black Crook to The Red Mill , Dover Publications, 1974, pp. 77-81, "May Irwin's Bully Song" (1 text, 1 tune, a copy of the sheet music)

**Roud #:** 4182

**RECORDINGS:**
- Roy Acuff, "Bully of the Town" (Columbia 20561, 1949)
- Fiddlin' John Carson & his Virginia Reelers, "Bully of the Town" (OKeh 40444, 1925)
- Cherokee Ramblers, "Bully of the Town" (Decca 5123, 1935)
- Sid Harkreader, "The Bully of the Town" ( Paramount 3022, 1927; Broadway 8056, c. 1930)
- May Irwin, "The Bully (May Irwin's Bully Song)" (Victor 31642/ Victor 35050, rec. 1907; on Protobilly)
- Frankie Marvin, "The Bully of the Town" (Radiex 4149, 1927)
- Lester McFarland & Robert Gardner, "Bully of the Town" (Brunswick 116, 1927)
- McMichen's Hometown Band, "Bully of the Town" (OKeh 45034, c. 1926; rec. 1925)
- Byrd Moore, "The Bully of the Town" (Gennett 6763, 1928/Supertone 9399 [as by Harry Carter])
- North Carolina Hawaiians, "Bully of the Town" (OKeh 45297, 1929; rec. 1928)
- Prairie Ramblers, "Lookin' for the Bully of the Town" (Melotone 6-08-56, 1936)
- Ernest V. Stoneman, "Bully of the Town" (matrix #7225-1 recorded 1927 and issued as Banner 2157/Domino 3984/Regal 8347/Homestead 16500 [as by Sim Harris]/Oriole 947 [as by Harris]/Challenge 665/Conqueror 7755, 1931/Pathe 32279/Perfect 12358/Supertone 32279/Cameo 8217/Romeo 597/Lincoln 2822) (Broadway 8056-D, c. 1930; Ernest V. Stoneman and the Dixie Mountaineers, "The Bully of the Town" (Edison 51951, 1927) (CYL: Edison [BA] 5314, 1927)
- Eid Tanner & his Skillet Lickers, "Bully of the Town" (Columbia 15640-D, 1931; rec. 1926; on Protobilly)
- Gordon Tanner, Smokey Joe Miller & Uncle John Patterson, "Bully of the Town" (on DownYonder)
- Tweedy Brothers, "The Bully of the Town" (Gennett 6447/Champion 15486, 1928)

**BROADSIDES:**

**SAME TUNE:**
- Eid Tanner & his Skillet Lickers, "Bully of the Town - No. 2" (Columbia 15640-D, c. 1931)
- Vin Bruce, "Fille de la Ville" (Columbia 20952, 1952; on Protobilly)

**NOTES [1005 words]:** Laws describes "The (New) Bully" (for which cf. Spaeth, Read 'Em and Weep, pp. 193-195, or Gilbert, Lost Chords, pp. 209-210) as an offshoot of this traditional piece.
Personally, I'd call "The New Bully" an arrangement, but I follow Laws. Norm Cohen discussed the history of The Bully in the brochure notes to JEMF LP 103: Paramount Old Time Tunes. "Basically, there are two received accounts of the genesis of this song. One was first published by James J. Geller in his 'Famous Songs and their Stories' (1931) [pp. 97-100, with the titles "'The Bully' Song" or "May Irwin's 'Bully' Song" - RBW]. This is the anecdote about sports writer and horse racing judge, Charles E. Trevathan, on the train back to Chicago from San Francisco in 1894, playing his guitar and humming popular airs to amuse the passengers around him among whom was May Irwin. He said he had learned the tune of 'The Bully' from Tennessee blacks. Irwin suggested that he put [clean] words to the tune, which he did, and published it in 1896. She incorporated the song in her stage play, 'The Widow Jones.'

"The other account, first published, as far as I know, by E. B. Marks in 'They All Sang' (1934) is that the song was popularized before he got his hands on it by 'Mama Lou,' a short, fat, homely, belligerent powerhouse of a singer in Babe Connor's classy St. Louis brothel, a popular establishment in the 1890s that drew from all social classes for its clientele. "Either Trevathan picked up the song from Mama Lou, or, equally likely, both learned it from black oral tradition in the South of the early 1890s. In support of this position is the fact that there were several sheet music versions of 'The Bully' published, some preceding Trevathan's 1896 version." Gilbert-LostChords, p. 209, also mentions the connection to Mama Lou; he quotes Orrick Johns to the effect that she was "a gnarled, black African of the purest type [who] sang, with her powerful voice, a great variety of indigenous songs." Johns cites her as one of the earliest sources for "Frankie and Johnnie" and apparently for "Ta-ra-ra Boom-der-e." But Gilbert also notes a version in Delaney's songbook #12, from 1896, with words credited to Will Carleton and music by J. W. Cavanagh.

Brown, p. 107, describes Mama Lou as "short, fat, black, often belligerent, and always herself," and quotes a source that says that nine-tenths of her songs were obscene -- which is perhaps reasonable, given that she worked in a high-class whorehouse. Brown adds, "Babe [Connor]'s bordello originated the 'coon song' craze, which swept the nation. Mama Lou was the first woman to sing blues commercially."

Finson, p. 233, says that "Both James Weldon Johnson and W. C. Handy claimed that 'The Bully Song' derived from an African-American folk tune heard along the Mississippi. Trevathan maintained that he heard it in a St. Louis bordello, and that he merely supplied the lyrics at Irwin's request."

It does seem likely that May Irwin (1862-1938) is largely responsible for the song's popularity. Irwin was a notable popular singer who was at the height of her powers in the 1890s; in Spaeth she is credited with the song, "Mamie, Come Kiss Your Honey Boy" (pp. 265-266), and with popularizing George M. Cohan's "Hot Tamale Alley" (pp. 282, 339) as well as such songs as "I Couldn't Stand to See My Baby Loose" (p. 347) and "Mister Johnson, Turn Me Loose" (p. 285). She presumably also had some part in the song we index as "May Irwin's Frog Song (The Foolish Frog, Way Down Yonder)" (which see for more background on Irwin). Her biggest success of all (based on how many popular music histories mention it) was apparently "May Irwin's Bully Song," the Trevathan version of this song.

According to Jasen, p. 27, "[Irwin] became the first actress to appear on film when she re-enacted the scandalous 'Kiss Scene' from The Widow Jones in 1896." Appelbaum, pp. xxix-xxx, says that "The Widow Jones was a comedy with song interludes. May Irwin... had her first starring role in this play, in which she also established a new reputation as a singer of 'coon songs' (although she didn't sing in blackface). "The Widow Jones opened at the Bijou Theatre in New York on September 17, 1895. It played in New York and on the road until late in 1896. The plot (written by the Bostonian John J. McNally) concerns an heiress so besieged by suitors that she pretends to be the widow of a certain Jones. To complicate matters, Jones turns up alive.... May Irwin sang the 'Bully Song' with a chorus during the second act (of three), which was set in an apartment in Paris."

Brown, pp. 108-109, quotes William Marion Reedy as saying, "Her fun is not elusive. It knocks you out in a heap." He said that "She can't sing, musically. But she can sing a 'nigger' song inimitably, and she can gag the part unceasingly.... Twenty years ago this woman was worth seeing. Today she is the perfect profundity of her vulgarity."

Brown, p. 81, says that "Politically, St. Louis [in the 1890s] was, according to scholar William Barlow, 'a ward system of government based on the ethnic composition of a large working class population.' Each ward was assigned an unofficial 'mayor,' such as the 'mayor of Little Italy,' the mayor of Kerry Patch.' Deep Morgan's, known as the 'bully of the town,' was usually a black who owned a saloon." Given the association of this song with Saint Louis, it seems likely that the earliest hearers of this song would have known that title -- and, presumably, known the person to
whom it referred. Without an exact date, of course, we can't say whether this was meant to refer to someone in particular. On the other hand, Brown mentions four important Deep Morgan bartenders in this period: Bill Curtis, Henry Bridgewater, "Bad Jim" Ray -- and Lee Shelton, the subject of "Stagolee (Stackerlee)" [Laws I15]. Brown, p. 82, says that Ray also was involved in a murder, and Bridgewater was associated with Billy Lyons, Stagolee's victim. So one of these men may well have been meant. - RBW

**Bibliography**

- Appelbaum: Stanley Appelbaum, editor, Show Songs: from The Black Crook to The Red Mill, Dover Publications, 1974
- Jasen: David A. Jasen, Tin Pan Alley: The Composers, the Songs, the Performers and their Times: The Golden Age of American Popular Music from 1886 to 1956, Primus, 1988

*Last updated in version 6.0*

**Bully, Long Time Ago**

**DESCRIPTION:** Alternate lines are a chorus, "Bully yea-ay-ay bully boys/Bully long time ago" The shantyman sings: We catch him. Must not let him go deep. Hell of a long time he's moving but we hold him.

**AUTHOR:** unknown

**EARLIEST DATE:** 1974 (Abrahams-DeepTheWaterShallowTheShore)

**KEYWORDS:** work sea shanty whale whaler

**FOUND IN:** West Indies (St Vincent)

**REFERENCES** (1 citation):

*Abrahams-DeepTheWaterShallowTheShore, pp. 78-80, "Bully, Long Time Ago"* (1 text, 1 tune)

**NOTES** [22 words]: Abrahams quotes a blackfish whaler, "... we strike and kill 'im. We do a good fishing and, well, we have a shanty we start to sing." - BS

*Last updated in version 4.0*

**Bumblebee Cotton, Peckerwood Corn**

**DESCRIPTION:** Liza grabs the singer, demanding sexual gratification. The singerresponds appropriately.

**AUTHOR:** unknown

**EARLIEST DATE:**

**KEYWORDS:** bawdy humorous seduction sex

**FOUND IN:** US (So)

**REFERENCES** (1 citation):

*Randolph/Legman-RollMeInYourArms I, pp. 325-328, "Bumblebee Cotton, Peckerwood Corn"* (7 texts, 1 tune)

**NOTES** [36 words]: According to Ronald G. Killion and Charles T. Waller, *A Treasury of Georgia Folklore*, Cherokee Publishing Company, 1972, p. 192, a "peckerwood" is a woodpecker, but I rather doubt that is the meaning here.... - RBW

*Last updated in version 5.2*

**Bump Me into Parliament**

**DESCRIPTION:** "Listen all kind friends of mine, I want to move a motion, To make an El Dorado here... Bump me into Parliament... On next election day." The singer says he is clever; some can talk for an hour, but "I can talk forever." He offers other odd justifications

**AUTHOR:** unknown
Bumpers, Bumbers, Flowing Bumpers

DESCRIPTION: The watchman calls "4" but we have to finish one more bottle. Anyone who wants to leave: "out of the window at once with him." Our whisky is from a still. Let's toast the sun rising as we did when it set. Then we'll go out and "leather" the watchman.

AUTHOR: unknown

EARLIEST DATE: 1821 (_Blackwood's Magazine_, according to Croker-PopularSongsOfIreland)

KEYWORDS: drink nonballad

FOUND IN: Ireland

REFERENCES (2 citations):
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 56-57, "Bumpers, Bumbers, Flowing Bumpers" (1 text)

Roud #6532

NOTES [182 words]: The description is from Sparling, a more complete version than Hayward-UlsterSongsAndBalladsOfTheTownAndCountry. Sparling: "For the origin of this song see Dublin University Magazine, January 1841." Hayward-UlsterSongsAndBalladsOfTheTownAndCountry: "Moneyglass House, which still [1925] stands neer Toomebridge in the County Antrim, was the residence of Bumpers Squire Jones, a character famous for his riotous hospitality. He is still talked about throughout the district, and this song is widely popular."

Bumper: [noun] "a cup or glass filled to the brim or till the liquor runs over esp. in drinking a toast"; [verb] "to fill to the brim (as a wineglass) and empty by drinking,""to toast with a bumper,""to drink bumpers of wine or other alcoholic beverages" (source: Webster's Third New International Dictionary of the English Language Unabridged, 1976). Croker-PopularSongsOfIreland: One bottle of whisky is about thirteen tumblers. - BS

File: CrPS094

Bumpers, Squire Jones

DESCRIPTION: If you like claret, or pine for female companionship, "don't pass the good House Moneyglass." Bumpers Squire Jones's claret will make you forget Cupid. Soldiers, clergy, lawyers, and foxhunters should forget their chores and dogs and stop for this claret.

AUTHOR: Arthur Dawson, Baron of the Exchequer (ca.1695-1775), music Turlough O'Carolan (1670-1738) (source: Sparling; see also Andrew Kuntz, Fiddler's Companion site)

EARLIEST DATE: 1888 (Sparling)

KEYWORDS: drink nonballad

FOUND IN: Ireland

REFERENCES (2 citations):
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 56-57, "Bumpers Squire Jones" (1 text)

Roud #6532

NOTES [182 words]: The description is from Sparling, a more complete version than Hayward-UlsterSongsAndBalladsOfTheTownAndCountry. Sparling: "For the origin of this song see Dublin University Magazine, January 1841." Hayward-UlsterSongsAndBalladsOfTheTownAndCountry: "Moneyglass House, which still [1925] stands neer Toomebridge in the County Antrim, was the residence of Bumpers Squire Jones, a character famous for his riotous hospitality. He is still talked about throughout the district, and this song is widely popular."

Bumper: [noun] "a cup or glass filled to the brim or till the liquor runs over esp. in drinking a toast"; [verb] "to fill to the brim (as a wineglass) and empty by drinking,""to toast with a bumper,""to drink bumpers of wine or other alcoholic beverages" (source: Webster's Third New International Dictionary of the English Language Unabridged, 1976). Croker-PopularSongsOfIreland: One bottle of whisky is about thirteen tumblers. - BS

The word "bumper" for a full tumbler is reportedly first found c. 1660, making its relation with the
Bunch of Bastards

DESCRIPTION: "We're a bunch of bastards, bastards are we, We of the Air Force are assholes of the earth... "Cause we're a bunch of bastards, Morphidites [?] are we, We'd sooner fuck than fight for victory." Or "We're a bunch of bastards... We're the dockyard cavalry"

AUTHOR: unknown
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)
KEYWORDS: soldier bawdy
FOUND IN: Canada
REFERENCES (2 citations):
Hopkins-SongsFromTheFrontAndRead, p. 113, "Bunch of Bastards" (1 short text, 1 tune)
Tawney-GreyFunnelLines-RoyalNavy, p. 42, "The Dockyard Cavalry" (1 short text, tune referenced)
Roud #29395 and 29949
CROSS-REFERENCES:
cf. "Our Director" (tune, according to Tawney-GreyFunnelLines-RoyalNavy)
NOTES [42 words]: Hopkins-SongsFromTheFrontAndRead claims there are many versions of this, but cites only one verse. Tawney-GreyFunnelLines-RoyalNavy's stanza is different -- a navy version rather than an army version -- but it seems to demonstrate Hopkins's claim. - RBW

Last updated in version 5.1
File: Hopk113

Bunch of Roses

DESCRIPTION: "Little bunch of roses, Big bunch of roses, I'se Mist'iss' house gal, Wait on de table."

AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: flowers servant
FOUND IN: US(So)
REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 145, "Bunch of Roses" (1 short text, 1 tune)
Roud #16301
File: Arn145B

Bunch of Violets, The

DESCRIPTION: The day before he is to go to war his sweetheart gives a soldier a bunch of violets, vowing to be true. He is killed. A comrade returns the violets to his sweetheart on her wedding day. "An old man's gold had won her from her lover far away"

AUTHOR: unknown
EARLIEST DATE: 1969 (SCDChapman01)
KEYWORDS: courting infidelity love wedding war parting death flowers lover soldier
FOUND IN: Britain(Scotland(Aber)) Ireland
REFERENCES (1 citation):
ADDITIONAL: Linda-May Ballard, "Isabella McBride - Traditional Singer" in Folk Music Journal, Vol. 9, No. 4 (2009 (available online by JSTOR)), pp. 512-513 "The Bunch of Violets Blue" ("Out in the moonlit garden not far from the ballroom grand") (1 text, 1 tune)
Roud #5348
RECORDINGS:
Daisy Chapman, "The Bunch of Violets" (on SCDChapman01)
File: RcBunVio

Bundle and Go (I)

DESCRIPTION: "Frae Clyde's bonnie hills, whaur the heather is blooming... I'm come, my dear
lassie, to mak' the last offer.... " His father (and mother?) are dead, his house eerie; he loves none but her. She decides to leave her parents and "bundle and go" to his home

**AUTHOR:** unknown

**EARLIEST DATE:** 1904 (Ford)

**KEYWORDS:** love courting father abandonment dowry

**FOUND IN:** Britain(Scotland)

**REFERENCES (2 citations):**

- *Ford-VagabondSongsAndBalladsOfScotland*, pp. 37-39, "Bundle and Go" (1 text)
- *Ord-BothySongsAndBallads*, pp. 138-139, "Bundle and Go" (1 text)

**Roud #3329**

**BROADSIDES:**

- Murray, Mu23-y1:056, "Bundle and Go," James Lindsay (Glasgow), 19C
- *NLSScotland, L.C.Fol.178.A.2(075)*, "Bundle and Go" (sic. -- the text says "bundle," not "buddle"), unknown, n. d.

**SAME TUNE:**

Delays are Dangerous (per broadside Murray, Mu23-y1:056)

**NOTES [67 words]:** There are several broadsides in the *NLSScotland* collection entitled "Rise Up Noble Britons, Bundle and Go," apparently written in response to the Indian Mutiny (1857; for which see, e.g., "Erin Far Away (I)" [Laws J6] and "The Dying Soldier (I) (Erin Far Away II)").

It is not evident from the sheets whether it is built around this piece, another "Bundle and Go" song, or is entirely independent. - RBW

**File:** FVS037

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**Bundle and Go (II)**

**DESCRIPTION:** "The winter is gane, love; the sweet spring again, love, Bedecks the blue mountain." "For far to the west, to the land of bright freedom... I would conduct you." They will leave home for a better place; "then hey, bonnie lassie, will you bundle and go?"

**AUTHOR:** unknown

**EARLIEST DATE:** 1904 (Ford)

**KEYWORDS:** love home emigration travel

**FOUND IN:** Britain(Scotland(Aber)) Canada(Newf)

**REFERENCES (3 citations):**

- *Ford-VagabondSongsAndBalladsOfScotland*, pp. 35-37, "Bundle and Go" (1 text, 1 tune)
- *Greig/Duncan4 888*, "Bundle and Go" (3 texts, 1 tune)
- *Ord-BothySongsAndBallads*, pp. 139-140, "Bundle and Go" (1 text)

**Roud #3330**

**RECORDINGS:**

- Morris Houlihan, "Bundle and Go" (on MUNFLA/Leach)

**BROADSIDES:**

- *NLSScotland, L.C.Fol.70(38a)*, "Bundle and Go," unknown, n.d.

**NOTES [67 words]:** There are several broadsides in the *NLSScotland* collection entitled "Rise Up Noble Britons, Bundle and Go," apparently written in response to the Indian Mutiny (1857; for which see, e.g., "Erin Far Away (I)" [Laws J6] and "The Dying Soldier (I) (Erin Far Away II)").

It is not evident from the sheets whether it is built around this piece, another "Bundle and Go" song, or is entirely independent. - RBW

**Last updated in version 4.2**

**File:** FVS035

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**Bundle of Truths, A**

**DESCRIPTION:** "Barney Bodkin broke his nose" is followed by truths, more or less: "without feet we can't have toes," "crazy folks are always mad," "a taylor's goose will never fly, ... And now, good folks, my song is done, Nobody knows what 'twas about"

**AUTHOR:** unknown

**EARLIEST DATE:** 1811 (broadside, Bodleian Harding B 10(11))

**KEYWORDS:** humorous nonballad nonsense

**FOUND IN:**

**REFERENCES (2 citations):**

- *Opie/Opie-OxfordDictionaryOfNurseryRhymes 34*, "Barney Bodkin broke his nose" (1 fragment)
Baring-Gould-AnnotatedMotherGoose #272, p. 163, "(Barney Bodkin broke his nose)"
Roud #19760
BROADSIDES:
Bodleian, Harding B 10(11), "A Bundle of Truths" ("Barney Bodkin broke his nose"), Laurie and Whittle (London), 1811; also Harding B 16(39d), Douce Ballads 4(58), "A Bundle of Truths"; Harding B 25(1879), Harding B 11(3728), "A Tailor's Goose Can Never Fly"; Harding B 25(36), "All Truth and No Lies" or "A Tailor's Goose Will Never Fly"
CROSS-REFERENCES:
cf. "When I've Money I am Merry" (tune, per broadside Bodleian Harding B 25(1879))
NOTES [85 words]: The first verse of the Bodleian broadsides is quoted in Opie/Opie-OxfordDictionaryOfNurseryRhymes 34, "Barney Bodkin broke his nose."
The chorus and two truths of the Bodleian broadsides are quoted in Opie/Opie-OxfordDictionaryOfNurseryRhymes 235, "Hyder iddle diddle dell": "Right fol de riddle del, A yard of pudding's not an ell, Not forgetting didderum hi, A taylor's goose can never fly."A "taylor's goose" is a flat iron with a twisted wrought iron grip that, I guess, reminds someone of a goose's neck. - BS
Last updated in version 5.0
File: 002034

Bung Yer Eye
DESCRIPTION: Singer praises his girlfriend, Kitty, and tells of a rowdy dance he takes her to where (Long Tom/Silver Jack) "bossed the whole shebang", Big Dan plays the fiddle, and Tom (Jack) eventually "cleans out" the joint. Chorus: "Bung yer eye! Bung yer eye!"
AUTHOR: unknown
EARLIEST DATE: 1926 (Rickaby-BalladsAndSongsOfTheShantyBoy)
LONG DESCRIPTION: Singer praises his girlfriend, Kitty, and tells of a rowdy dance he takes her to where (Long Tom/Silver Jack) "bossed the whole shebang," Big Dan plays the fiddle, and Tom (Jack) eventually "cleans out" the joint by kicking out sailors (farmers). Chorus: "Bung yer eye! Bung yer eye!"
KEYWORDS: fight dancing drink lover
FOUND IN: US(MW) Canada(West)
REFERENCES (7 citations):
Rickaby-BalladsAndSongsOfTheShantyBoy 33, "Bung Yer Eye" (1 text)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 33, "Bung Yer Eye" (1 text)
Beck-SongsOfTheMichiganLumberjacks 41, "Bung Yer Eye" (2 texts)
Beck-TheyKnewPaulBunyan, pp. 189-190, "Bung Yer Eye" (2 short texts)
Beck-LoreOfTheLumberCamps 56, "Bung Yer Eye" (2 texts)
Fowke-LumberingSongsFromTheNorthernWoods #4, "A-Lumbering We Go" (1 text, 1 tune, a mixed text starting with two stanzas of "Once More A-Lumbering Go" and continuing with a version of "Bung Yer Eye" minus the chorus)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 450-451, "Bung Yer Eye" (1 text)
Roud #6513
CROSS-REFERENCES:
cf. "Silver Jack" (character)
cf. Quare Bungo Rye" (chorus lyrics)
NOTES [42 words]: This should not be confused with the "Bung Your Eye" that is a version of "Quare Bungo Rye." No relation other than the chorus. The "Silver Jack" referred to in one version of this song is the same character that stars in the song of the same name. - PJS
Last updated in version 5.2
File: Be041

Bunkhouse Ballad
DESCRIPTION: Parody of "Fifteen Men on the Dead Man's Chest": "Sixteen men in a pine-slab bunk/Waken with grunt and growl...Coffee and flapjacks, pork and beans/Are waitin' to fill your snoots". In other words, yet another account of life in a lumber camp.
AUTHOR: unknown
EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)
Bunkhouse Orchestra

DESCRIPTION: How the cowboys have a dance: "It' the best grand high that there is within the law When seven jolly punchers tackle 'Turkey in the Straw.'" The dance lets the cowboys forget their troubles, their aches, and the women they pretend not to miss

AUTHOR: Words: Charles Badger Clark

EARLIEST DATE: 1920

KEYWORDS: dancing cowboy party

FOUND IN: US

REFERENCES (2 citations):
Fife/Fife-CowboyAndWesternSongs 103, "Bunkhouse Orchestra" (1 text, 1 tune)
Saffel-CowboyPoetry, pp. 163-164, "The Bunk-House Ochestra" (1 text)

Roud #11093

CROSS-REFERENCES:

cf. "Turkey in the Straw" (tune & meter) and references there

File: FCW103

Bunnit of Straw, The

DESCRIPTION: "A buxom young damsel a stage-horse was approaching, Cried 'Help' from afar for her bunnit of straw, For the horse he reached forward, without any addressing, And he seized her straw bunnit in her hungery jaw!" The girl laments the ruined hat.

AUTHOR: unknown

EARLIEST DATE: 1939 (Linscott-FolkSongsOfOldNewEngland)

KEYWORDS: clothes horse humorous

FOUND IN: US(NE)

REFERENCES (1 citation):
Linscott-FolkSongsOfOldNewEngland, pp. 177-179, "The Bunnit of Straw" (1 text, 1 tune)

Roud #3728

NOTES [69 words]: Linscott-FolkSongsOfOldNewEngland reports, "The first straw bonnet braided in the United States was made by Miss Betsey Metcalf in Providence, Rhode Island, in 1798. Straw bonnets were worn long before straw hats; and although the art of plaiting straw is very ancient, it was not known in England until introduced there by James I." This information she apparently derives from the Encyclopedia Americana. - RBW

File: Lins177

Burd Ellen and Young Tamlane [Child 28]

DESCRIPTION: Burd Ellen is at her knitting, crying over her baby. Young Tamlane, apparently the father, bids her rock the child. Rock the child she will not, and he departs with her curse.

AUTHOR: unknown

EARLIEST DATE: 1824 (Maidment)

KEYWORDS: bastard curse children mother abandonment curse

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
Burd Isabel and Earl Patrick [Child 257]

DESCRIPTION: Patrick promises to marry Isabel if the child she bears is a son. He delays until his parents die, then delays again and plans to wed a noblewoman. (His wife) wishes to see his son; Isabell will not give him up, and curses Patrick. The curse takes effect

AUTHOR: unknown

EARLIEST DATE: c. 1818 (Buchan/Moreira-TheGlenbuchatBallads)

KEYWORDS: nobility wedding pregnancy baby lie curse

FOUND IN: Britain(Scotland(Àber))

REFERENCES (4 citations):
Child 257, "Burd Isabel and Earl Patrick" (3 texts)
Bronson 257, "Burd Isabel and Earl Patrick" (1 version)
Buchan/Moreira-TheGlenbuchatBallads, pp. 160-164, "Earl Patrick" (1 text)
Leach-TheBalladBook, pp. 626-629, "Burd Ellen and Earl Patrick" (1 text)

Roud #107
File: C257

Bureau, The (The Lads fae the Tap o' the Hill)

DESCRIPTION: "We're the lads fae the tap o' the hill, We never worked, we never will, We're on the Bureau." SIngers from many places (Gelly Burn, Mid Craigie, etc.) say how they lost or could never find work, and their adventures with their unemployment pay

AUTHOR: unknown

EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)

KEYWORDS: worker hardtimes humorous derivative

FOUND IN: Britain(Scotland(Aberdeen))

REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 45, "The Bureau" (2 texts, 1 tune)

Roud #22212
File: Gath045

Buren's Grove

DESCRIPTION: "The day is hot, we will leave the spot, And together we will roam, We'll find a spot in some cooler cot Within fair Buren's grove. Each morning fair to take the air I walked to Buren's Grove"

AUTHOR: unknown

EARLIEST DATE: 1960 (Creighton-FolksongsFromSouthernNewBrunswick)

KEYWORDS: courting

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Creighton-FolksongsFromSouthernNewBrunswick 10, "Buren's Grove" (1 fragment, 1 tune)

Roud #2787

NOTES [78 words]: The [above] description is all of the Creighton-FolksongsFromSouthernNewBrunswick fragment.

It seems a shame to make a separate entry for so brief a fragment. It is tempting to include it under "Bordon's Grove" (Roud #2322) but there are no common lines. The note in Henry regarding the relationship of Creighton-FolksongsFromSouthernNewBrunswick 10 and Henry H529 describes Creighton's entry as "too short to say that it is the same with any certainty." Henry p.324 - BS

File: CrSNB010

Burgeo Jail

DESCRIPTION: Rose Blanche men are sent by boat to Burgeo jail for sixty days. On the trip, "good food and good comfort, no passage to pay." In jail they did't work in the rain, had tobacco, and
lights out at midnight. Burgeo jail is the place to rest in the fall.

AUTHOR: unknown
EARLIEST DATE: 1960 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)
KEYWORDS: prison work food humorous prisoner
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 81-83, "Burgeo Jail" (1 text, 1 tune)
Roud #25318
RECORDINGS:
Martha Osmond, "Burgeo Jail" (on NFAGuigné01)
NOTES [61 words]: Guigné-ForgottenSongsOfTheNewfoundlandOutports: "Good times in the pen .... we're home once more To the place we were born on the old western shore. We'll never forget it wherever we go The wonderful time that we spent in Burgeo." Rose Blanche is at the west end of Newfoundland's south shore. Burgeo is further east but reached more quickly by boat than by land. - BS
Last updated in version 4.2
File: Guig081

Burges

DESCRIPTION: "I'm glad that I am born to die, From grief and woe my soul shall fly, And we'll all shout together in that morning, In that morning, in that morning, And we'll all shout together in that morning."
AUTHOR: unknown
EARLIEST DATE: 1933 (Jackson)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, p. 565, "Burges" (1 text, 1 tune)
ST LxA565 (Full)
Roud #15560
RECORDINGS:
Southeast Alabama and Florida Union Sacred Harp Singing Convention, "Sweet Morning" (on USFlorida01)
CROSS-REFERENCES:
cf. "In That Morning" (lyrics)
File: LxA565

Burial of Sir John Moore, The

DESCRIPTION: "We buried him darkly at dead of night" without a funeral, in a narrow grave, without a coffin. "The foe was sullenly firing." "We carved not a line, we raised not a stone, But left him alone with his glory!"
EARLIEST DATE: 1817 (_Newry Telegraph_, according to Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: war burial death soldier
HISTORICAL REFERENCES:
Jan 16, 1809 - Moore is killed during the Battle of Corunna and is buried in the ramparts of the town (source: "John Moore (British soldier)" at the Wikipedia site)
FOUND IN:
REFERENCES (8 citations):
Moylan-TheAgeOfRevolution-1776-1815 183, "The Burial of Sir John Moore" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, pp. 138-139, "Burial of Sir John Moore" (1 text)
Wolf-AmericanSongSheets, #227, p. 17, "Burial of Sir John Moore" (2 references)

ST Moyl183 (Partial)

SAME TUNE:
Report ("Not a sigh was heard not a farewell groan") (Harrison campaign song) (A. B. Norton, _Songs of the People in the Log Cabin Days of Old Tippecanoe_, A. B. Norton & Co., 1888 (available on Google Books), p. 46)

NOTES [582 words]: Moylan-TheAgeOfRevolution-1776-1815: Sir John Moore re-captured Wexford town from the rebels in June 1798. He was killed as Commander in Chief of the British forces fighting the French in Portugal in 1808. - BS

It is interesting to wonder how Moore's reputation would have stood had he lived. Although much praised, he had little experience as a commander-in-chief. Administratively, he was probably better than Wellington, but he had not the latter's incredible sense for the strengths and weaknesses of a position (few did, to be sure), and his one chance in sole command ended in partial failure and his own death.

Of the senior officers in Ireland in 1798, Moore (1761-1809) was surely the best -- firm (he allowed his men, as they sought to disarm the rebels before the rising, to act harshly and commandeer provisions; Pakenham, p. 66) but opposed to straight-out looting (Pakenham, p. 258, tells how he personally imposed order on his men when they threatened to devastate the path along which they marched) and generally humane (Pakenham, p. 281); he was the one leading officer who did not hold any courts-martial or military tribunals (Pakenham, p. 284). Many of the very best generals are of this type.

He also had a key role in the British invasion of Egypt.

Chandler, whose book is magisterial (if not particularly readable), writes of him (p. 627), "During the critical days when Britain was awaiting Napoleon's impending invasion, Moore had trained up a division of light infantry on new principles.... instilling a high degree of personal responsibility in officers and men alike, training the rank and file to think and fight as individuals rather than mere members of a military machine. To technical improvements... Sir John added a great gift for administration."

But the Peninsular campaign was his first independent command, and very nearly his first action was the retreat which ended in his death at Corunna; Chandler (p. 627) admits that "it was to be some little time before he found his feet among the familiar and baffling surroundings of Portugal and Spain."

Corunna was essentially a French attempt to cut off the British retreat. The British inflicted about 1500 casualties on the French, in exchange for about 800 losses of their own -- but in the course of the battle he was hit in the shoulder by a cannonball (Chandler, p. 656), dying (like Wolfe or Nelson) in the knowledge that the battle was won. Won, but the position lost; he was buried on January 17, and his men evacuated Corunna on January 17 and 18.

Napoleon said of him, "His talents and firmness alone saved the British army," but of course by so saying, Napoleon covered over his own flawed Spanish strategy.

According to HouseholdTreasury, p. 198, Moore "was mortally wounded and buried at midnight on the ramparts of Corunna. As no coffin could be procured, the body was simply wrapped in a military cloak and blankets.

Household Treasury also says that "Rev. Charles Wolfe, born at Dublin 1791, died 1823, owes his fame to this one brief but touchingly-beautiful composition, of which any poet might have been proud. Some of Wolfe's other lyrics, however, are characterized by intense pathos and power of expression. He died of consumption, hastened by incessant clerical labour, in his thirty-third year."

According to NewCentury, he died in Cork in 1823. The Handbook lists this poem as his one noteworthy writing. John Russell wrote a memorial in his 1825 posthumous Poetical Remains. - RBW

Bibliography

- HouseholdTreasury: [no author listed], The Household Treasury of English Song, T. Nelson and Sons, 1872
Burial of Wild Bill, The

DESCRIPTION: Singer describes how he and his comrades buried their friend Wild Bill, reminiscing about his good character and talents. Characteristic last line of each verse: "As we covered him with the sod"

AUTHOR: Captain Jack Crawford

EARLIEST DATE: 1929 (recordings, Jenkins' Pilot Mountaineers)

KEYWORDS: burial death cowboy

FOUND IN: US

REFERENCES (1 citation):
Burt-AmericanMurderBallads, p. 194, "(The Burial of Wild Bill)" (1 excerpt)

ST RcTBoWB (Partial)
Roud #11542

RECORDINGS:
Oscar Jenkins' Pilot Mountaineers [or Frank Jenkins & his Pilot Mountaineers: Oscar Jenkins, Frank Jenkins, Ernest V. Stoneman], "Burial of Wild Bill" (Broadway 8249/Paramount 3240, 1929);
Alex Gordon [pseud. for Frank Jenkins & his Pilot Mountaineers], "The Burial of Wild Bill" (Conqueror 7270, 1929) [One of these recordings, probably the Conqueror, is on WhenIWas2.]
Glenn Ohrlin, "Burial of Wild Bill" (on Ohrin01)

Ernest V. Stoneman, "The Burial of Wild Bill" (Conqueror 7270, 1929)

NOTES [151 words]: The uncertainty over the name of the bandleader on the Pilot Mountaineers records stems from its listing as "Frank Jenkins & his Pilot Mountaineers" on the Yazoo reissue and in Gennett logs (the Conqueror issue used a Gennett master), but "Oscar Jenkins' Pilot Mountaineers" on the Paramount/Broadway issues.

On both records, the vocalist (uncredited, as he was under contract to Victor) was Ernest Stoneman. Notice that the succeeding record on Conqueror is the same song, listed as by Ernest Stoneman, while Frank Mares' catalog lists 7269 as a different song by Stoneman, with Jenkins' Mountaineers. Oy.

Oh, and it's quite hard to tell from the text, but it doesn't sound like the subject of this song was Wild Bill Hickok. - PJS

Burt-AmericanMurderBallads claims it *is* Hickok (1837-1876), but she cites only one stanza -- though she says Crawford dedicated the song to Hickok's friend Charley Utter. - RBW

File: RcTBoWB

Burke's Confession

DESCRIPTION: Irishman Burke comes to Scotland looking for work. He and McDougall join Hare who kills poor lodgers and sells the bodies to doctors: "sixty men and women I willingly did kill." They are taken, Hare turns state's evidence and Burke is hanged.

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan2)

KEYWORDS: execution homicide Scotland gallows-confession

HISTORICAL REFERENCES:
Jan 28, 1829 - William Burke is hanged for the murder of Mrs Docherty (source: broadside NLScotland Ry.III.a.6(028)).

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #36, p. 2, "Burke's Confession" (1 text)
Greig/Duncan2 192, "Burke's Confession" (5 texts, 3 tunes)
Roud #5640

CROSS-REFERENCES:
cf. "The Black Cook" (subject: sale of dead bodies for anatomical studies)
cf. "The Roon-Moo'ed Spade" (subject: sale of dead bodies for anatomical studies)
ALTERNATE TITLES:
Burke and Hare
NOTES [4928 words]: For an account of "Execution, Confession, and a list of all the Horrid Murders committed by Burke, also the decision of Hare's Case" "List of the 16 Murders committed by Burke" see broadside NLScotland, Ry.III.a.6(028), "Broadside regarding the Burke and Hare trials," unknown, 1829. That broadside explains some of the ballad's loose ends. The episode is known as the "West Port Tragedies." When a man died in Hare's house, he and Burke sold the body to "anatomists" for 10 GBP. Surprised at the windfall they decided to kill people not likely to be missed and sell those bodies. They killed sixteen, rather than sixty, and one of those was Mrs. Docherty. Helen McDougal was a prostitute who went with Burke; the ballad gives the impression that Burke was turned in by McDougal but the broadside does not mention that. The broadside confirms that Hare turned state's evidence; after that the High Court found that Hare could not be tried for those crimes and he was released. - BS
There is also a long account, titled "Burke and Hare," on pp. 207-210 of Briggs. NLScotland has several broadsides on Burke and Hare in addition to the one Ben cites above, and indeed has a whole category on "body snatching." Some of the titles include "Burke and Hare trials," "Confessions made by William Burke," "Confessions, Lamentations, & Reflections of William Burke," "Hare's Confession and Death!," "Hare's Dream!," "Horrible and Barbarous Murder of Helen M'Dougal," "Life and Transactions of the Murderer Burke and his Associates," "Lines On The Gilmerton Murder," "Lines Supposed to have been Written by Mrs. Wilson, Daft Jamie's Mother," "Trial and Sentence of William Burke and Helen McDougall," "Trial and Sentence of William Burke, 1828," "William Burke -- A New Song," "William Burke's Confession," and "William Burke's Murders in the Westport."
Henderson-VictorianStreetBallads, pp. 26-27, also has one called "The Recent Murders -- A New Song," which appears to be based on "Chevy Chase." It lists most of the murder victims, and appears to have been written just after Burke's trial, since Hare's fate is not yet known.
For background on anatomists and the context of Burke and Hare's activities, see the notes to "The Black Cook."
Incidentally, the Burke and Hare case seems to exert continued fascination. It appears that at least four books have been written about them since the middle of the twentieth century, although the only one I have seen is Edwards. Edwards attempts to give us a rather different, and more sympathetic, view of Burke than is found in most sources. Both Burke and Hare were Irish Catholics from Ulster who were driven to Scotland by poverty. They were originally respectable; Burke, who was born in 1792, served in the Irish militia from 1809 to 1816 (Edwards, p. xvii) before coming to Scotland.
The two met in 1827, when Burke and his girlfriend took lodging with Hare and his wife (Edwards, p. ix). Unlike other resurrectionists, they do not seem to have robbed graves (Edwards, p. 23, says that Burke denied this to the very end, by which time the denial could do him no good and a claim of grave-robbing would have allowed him at least some vengeance on Hare who betrayed him) -- but they did kill at least fifteen people, although the first murder, in early 1828 (Edwards, p. xvii) may have been accidental.
They earned between eight and ten pounds for each cadaver supplied, meaning they earned sixty to seventy pounds each in a period of ten months (Young, p. 102) -- easily enough to live on at this time. (This was a dramatic improvement on earlier rates. Adams, p. 13, tells of a 1751 case with many similarities to the Burke and Hare murders: A child was forcibly made drunk and suffocated, and the body sold -- but, in this case, for a mere five shillings.)
According to Edwards, p. 3, many of the stories about Burke and Hare are inaccurate or misreported. He notes, for instance, that the Dictionary of National Biography falsely stated that Hare was executed with Burke, and points out also that it seems likely that Burke was born in Urney, Ulster, rather than a non-existent town of Orrey.
Burke's native tongue was probably Irish rather than English (Edwards, p. 6). Even so, he seems to have been a loyal British citizen; according to Edwards, p. 13, "Burke's years in the militia meant a good deal to him. He was to speak of them afterward with affection... it is probable that they were the best [years] of his life." But Edwards, p. 19, points out that the casual brutality of the militia might well have fostered in him an attitude that life is cheap.
For a man of his background, Burke was highly unusual in that he was apparently literate (Edwards, p. 76).
If we have some records of Burke's early life, we have nothing at all about the origins of William Hare (Edwards, p. 29, although he proceeds to speculate at length). It is possible that he had already gotten in trouble in Ireland and been forced to flee (Edwards, p. 40) -- but, like many other Irishmen including Burke, there was also the lure of work in Scotland; thousands left overcrowded
pre-Famine Ireland to work as navvies on the Union Canal or find other jobs (Edwards, p. 41). Burke and Hare were among those who worked on the Union Canal, both apparently starting in 1818.

Navvy work cannot have been easy for Burke, who was a small man (Edwards, pp. 46-47). In any case, the project was finished in 1822, and the canal boom went bust after that; there would have been few other opportunities for such unskilled jobs. Burke was about thirty years old anyway, and Hare about the same age, so they could not have continued such back-breaking work for much longer. Burke seems to have drifted into odd jobs; Hare eventually became a slum landlord (Edwards, p. 49).

Burke seems to have traded, to some extent, on his looks and his charm with the ladies (despite the fact that his native language was Irish); Edwards, p. 55, thinks he got a girl pregnant and married her. They had two children (Edwards, p. 59), but that didn't keep him from picking up another woman, Helen MacDougall, in Scotland (Edwards, p. 60, who notes that she too seems to have had previous children although Edwards, pp. 63-64, reports that observers found her very unattractive). Hare's relations with women seem also to have been very complicated and likely bigamous. Edwards, p. 62, considers whether Burke would have discussed his murderous activities with Helen MacDougall. The mob of course felt her to be an accessory after the fact. Edwards, p. 63, suspects that she did not know the truth, at least at first, although she may eventually have guessed.

MacDougal gave her age as 33, making her about three years younger than Burke, but we cannot be sure of this; even her birth name is somewhat uncertain (Edwards, p. 65).

Burke and MacDougal were together by 1827, when they spent the summer as agricultural laborers (Edwards, p. 66). Margaret Hare met them when the season was over and invited them to lodge with her and her husband (Edwards, p. 67, who considers Margaret Hare the least sympathetic of the four principals, Burke, MacDougall, and the two Hares).

Edwards, pp. 68-69, suggests that the Hares may have turned to murder even before they went into the body-snatching business. Margaret Hare's first husband James Logue died rather suddenly, and Margaret married Hare very soon thereafter; Edwards thinks they might have had an affair and decided to eliminate her husband. It is true that Burke never accused Margaret Hare, even after the Hares turned on him, but he had no way to know what the Hares were doing before he met them. Edwards thinks that his refusal to indict Mrs. Hare was because Burke was "a gentleman."

Whatever happened to Logue, Margaret Logue and Hare found themselves with a small boarding-house, and one of their lodgers was Burke.

All four were apparently heavy drinkers (Edwards, p. 68), which both increased their expenses and left them more open to various temptations. Burke, MacDougall, and the Hares all were involved in ordinary work in 1828 -- Burke as a cobbler, Hare as a boatman or hawker, Burke and MacDougall as agricultural laborers (Edwards, p. 77). But these were not lucrative occupations. It appears that the idea of body-snatching came to them when one of Hare's lodgers died (Roach, p. 49). The man was a pensioner, paid quarterly, and the Hares had extended him credit -- and, due to his death, lost their chance to be paid (Edwards, pp. 78-79; Adams, pp. 77-78). They found a unique way to make up for the loss....

Although the evidence is conflicting, Edwards, p. 79, thinks it was Burke who first suggested harvesting the corpse; having been in the militia, he would be more aware of doctors' need for cadavers. He was also the first to "borrow" the body (Edwards, p. 80), filling the coffin with tanner's bark so that the burial could proceed.

Burke and Hare, having acquired their cadaver, don't seem to have known quite what to do with it; they headed off for Edinburgh's Old College and seemingly started trying to find an anatomist. They were referred to Dr. Robert Knox in Surgeon Square (Edwards, p. 81). Knox apparently asked few questions and promptly offered seven pounds, ten shillings, which they took (Edwards, p. 82).

Knox was a surprisingly young man, born probably in 1792 or 1793 (Edwards, p. 120); perhaps he had less access to legitimate cadavers than most. His history to this time had mostly been good; he had been a military surgeon in 1814 (Edwards, p. 121). He would go on, in 1850, to write a thoroughly prejudiced book, The Races of Man, based on his anatomical work -- but his conclusions don't seem to have bothered anyone at the time.

He was unusual in other ways -- he had a "blasted eye" and a "satanic smile," according to Edwards, p. 121, and happily married below his station (although he did not otherwise associate with the lower classes). He gave an air of intelligence and wit (Edwards, p. 122) -- but, according to a fellow physician who was not overly squeamish himself, he was "a man of undoubted talent, but
notoriously deficient in principle and in heart... exactly the person to blind himself against suspicion” (Edwards, p. 126).

Edwards, p. 135, declares (without proof, we should add) that "Knox simply did not regard the Burke and Hare murders as criminal; on the contrary, he looked on them as an enlightened method of disposing of useless derelicts with ultimate betterment to the more desirable segments of humanity."

He was a popular lecturer and teacher, having as many as 400 students, so apparently he was under genuine pressure to dig up enough bodies to give his demonstrations (Edwards, pp. 130-131). This seems to have been the core of his defense to the committee which eventually investigated his conduct. Certainly it was at the core of the one and only public statement he made on the matter (quoted by Edwards, pp. 132-134): He regretted what happened but disclaimed any responsibility -- and hinted at political persecution. The committee disapproved of his actions but did not revoke his licence or otherwise interfere with his future work.

The fact that Knox made no attempt to investigate (Roach, p. 49), but simply ordered his assistants to pay men who hauled in a dead body, will tell you something about the market in cadavers at the time. Indeed, Edwards, p. 83, suggests that this may be what inspired Burke and Hare's next steps. He suggests that they had a legal, or at least a moral, right to the corpse (since the dead man owed Hare money) -- but that Dr. Knox, since he asked no questions, clearly thought that they had obtained it illegally. Which set them thinking about obtaining bodies by less legitimate means. They certainly don't seem to have done much to conceal their identities. They used the names William and John in dealing with Knox (Adams, p. 77).

It is not absolutely certain which of their victims came next, but Edwards, p. 86, thinks that it was probably a miller named Joseph, who was dying of fever. At most, Burke and Hare hastened the process along. But, obviously, they had started down a slippery slope.... And, indeed, they seem to have become more bold as more bodies passed through their hands. One early victim was an old pensioner whom they got drunk to the point of illness, then disposed of (Edwards, pp. 87-88). There isn't much to be said about the next several murders; Burke and Hare, for obvious reasons, generally did not get to know their victims closely, and naturally did not keep records (Adams, p. 78), so they eventually started to blur in their memories (Edwards, p. 88); they would disagree on the order of the murders (Adams, p. 78). And it appears that Hare may have committed at least one murder on his own, without involving Burke (Edwards, p. 104).

Their activities seem to have expanded over the months; having done their initial work in Hare's boarding house, they took to operating in other sites because they ran out of room (Edwards, p. 105).

One of the first victims to be identified was a prostitute, Mary Paterson (Edwards, p. 89). It is true that she had no real defenders -- but, apparently, a number of men knew and remembered her. And Dr. Knox kept her body preserved in alcohol, apparently because she was pretty (Roach, p. 52), which obviously simplified identification.

Also noteworthy for its vileness was the murder of a middle-aged woman and her son or grandson, the latter being about twelve and perhaps not mentally sound (Edwards, p. 92). This was a more-than-usually brutal murder, since the boy's back was reportedly broken (Edwards, p. 86, although his next several pages seem to imply he distrusts the account, and Adams, p. 82, also questions it) -- but Dr. Knox still asked no questions.

There was also an instance in which they killed a mother and daughter, but that may have been more forced -- the daughter came nosing around trying to find out what happened to her mother (Edwards, pp. 105-107). Burke later admitted that they became bolder as the weeks passed; initially, they brought the corpses to Knox at night, but they carried Mary Paterson's body (e.g.) in daylight (Edwards, p. 101). Eventually they even took a seeming relative of Helen MacDougal (Edwards, p. 108). Little surprise that they finally slipped up!

Their downfall began when they took a man named James Wilson, commonly called "Daft Jamie." Born in 1809, he had apparently been cast from home because he was wild and destructive and developmentally disabled (Edwards, pp. 111-112; on p. 113, he describes Jamie as if his mental age were about seven or eight, and on p. 129 he mentions his "malformed feet"). Adams, p. 81, also refers to malformed feet and says that he walked with a stoop. On the one hand, he probably seemed like someone who could safely be murdered. On the other hand, he still had a family -- as well as recognizable physical peculiarities....

The deformities may have contributed to his demise, although this does not seem to have come out in testimony. According to Adams, p. 21, anatomists particularly liked unusual specimens such as dwarfs.

The exact date of the murder is not known, but it was probably in mid-October 1828. Sadly, it
appears Hare was unable to get Jamie drunk, so this was true murder; Jamie was conscious and alert (insofar as he was ever capable of being aware of what was going on) while he was killed (Edwards, p. 113).

Adams, p. 82, admits that Burke seems to have had qualms by this time -- a point which is the main subject of Edwards. But he didn't stop his activities.

There was, apparently, only one more murder after that, of an old woman named Docherty (Edwards, p. 114).

Although the murders were detected, the authorities seem to have had little idea of what was going on until a married couple, the Grays, visited the criminals and reported to authorities that they had seen a dead body -- Docherty's -- there (Edwards, p. 138; Adams, p. 83). And even that clue was not enough to give the prosecutors a clear case. They needed more.

Burke and his girlfriend Helen MacDougall were finally arrested on November 1, 1828, apparently just one day after the death of Docherty, whose un-dissected body was found the next day. The Hares were arrested on that same November 2. Another man, John Brogan, was briefly arrested but soon released (Edwards, p. 146) The initial court appearance was on November 3 (Edwards, p. 139).

For whatever reason, the government from the start seemed to want to get Burke in particular (Edwards suggests that it is because he was literate and therefore suspected of being the ringleader). When it was concluded that the evidence was not sufficient to gain a conviction without an admission by someone, prosecutors tried first to get something out of Helen MacDougall. She refused to reveal anything (Edwards, p. 146; indeed, he suggests on p. 175 that she did not learn what was going on until the time of the last murder). Next they turned to Hare. He turned King's evidence and was let off in return for helping prove a capital charge against Burke.

Edwards describes Burke's initial statement as odd -- "Burke comes very close to telling the Sheriff-substitute... that he got the body from the fairies" (Edwards, p. 139). It also makes a claim that he was the middleman in the resurrectionist business rather than the original collector of corpses. As for evidence that the body of Mrs. Docherty seen in his home, he explained that she had died there -- and he had sold her rather than calling authorities (Edwards, p. 147).

Burke and MacDougall were tried only for the murder of Mrs. Docherty. (Charges had been initially filed for the murders of Docherty, Daft Jamie, and Mary Paterson, but apparently the prosecutor decided to try the single count because the only body they had was Docherty's, plus perhaps they didn't want to arouse the mob; Edwards, pp. 153-155. As it turned out, dropping the counts regarding Jamie and Paterson roused the mob at least as much as the trial would have; Edwards, p. 155. Still, the Scottish law supplied good lawyers for the defense, so it might have been easier not to give them much to work with).

Hare, when turned, proved very clever. Although he was asked only about Mrs. Docherty, he gave testimony about all the murders -- thus in effect giving himself immunity from prosecution for any of them (Edwards, p. 152).

The decision to concentrate on the Docherty case, and to spare the Hares, had the secondary effect of taking Knox out of the equation, since he had never seen Docherty's body (Edwards, p. 161). Edwards, pp. 248-249, seems to grant that the Hares were needed to prove the Docherty case -- but that there were sufficient secondary witnesses to prove the Patterson and Daft Jamie murders. He suggests that the Crown's decision to proceed as it did was largely political The trial opened with theatrics, with the defense showing its willingness even to quibble over such things as a distinction between "also" and "likewise" (Edwards, p. 158). I doubt this endeared them to the court.

According to Edwards, p. 156, no evidence was ever brought forward making Helen MacDougall a participant in the murders; at most, she was an accessory before and after the fact. Of course, with fifteen or more murders, that's a lot of accessorizing. And Edwards, p. 181, thinks her incoherent testimony was damaging to Burke.

The trial began on Christmas Eve 1828 and took all of two days (Young, p. 102. We should add that they were very long days, with sessions ending after midnight; supposedly the second session lasted more than 17 hours; Edwards, p. 205). Hare was called upon to testify on Christmas Day (Edwards, p. 182). His testimony was confused and confusing (Edwards, pp. 182-183), and at least some of it appears to have been perjured (Edwards, p. 185), but clearly he described murder. This was vital, because every other witness's testimony was consistent with accidental death and an attempt to sell the body.

John Wilson ("Christopher North") would say contemptuously of the testimony, "First ae drunk auld wife, and then inither drunk auld wife -- and ten a third drunk auld wife -- and then a drunk auld or sick man or twa. The confession got unco monotonous... tough, to be sure, poor Peggy Paterson, the Unfortunate, broke in a little on the uniformity, and sae did Daft Jamie" (Adams, p. 79).
Margaret Hare offered no noteworthy testimony; it has been suggested that she was given immunity simply because her husband could not testify against her, so there could be no case against her (Edwards, p. 191). Sadly, the record of Hare's confession has been lost, so we do not know details (Edwards, p. 237). Interestingly, the defense called no witnesses (Edwards, p. 199); their whole case was built on discrediting the prosecution and maintaining that Mrs. Docherty could have died a natural death (probably from alcohol poisoning) -- a point on which the feeble forensics of the time simply could not testify.

Burke's defense ultimately consisted of an argument that the prosecution had not proved that a crime had been committed -- that the only proof of murder, as opposed to accident, was the evidence of William Hare, and that that was inconsistent (true) and tainted by having been purchased (true). From a logical standpoint, it was a strong argument (Edwards, pp. 211-214); I would have hated to have been on the jury required to deal with it. It might even had worked had Burke's own story been more consistent.

Interestingly, Helen MacDougall's defense was conducted separately, and her lawyer assumed Burke's guilt but argued that she had not known what was going on.

It should be recalled that Scottish law, unlike English, allowed THREE verdicts, "guilty," "not guilty," and "not proven" -- the special Scottish verdict to say that the jury simply couldn't be sure of what happened (although Adams, p. 19, notes that cynical Scots paraphrase this as "not guilty -- but don't do it again"). MacDougall's lawyer, in fact, made the curious plea to the jury that they find the case against her "not proven" rather than "not guilty." (Edwards, p. 222). Which, in fact, is exactly what they did (Edwards, pp. ix-x). The case was given to the jury at about 8:30 on Christmas morning, and they returned their verdict about an hour later (Edwards, p. 229).

Burke, however, was convicted, and, after his conviction, eventually confessed (Edwards, p. x). Burke gave two fairly complete confessions, but it was some time before these were released. As a result, a vast number of false confessions began to be published (Edwards, p. 275). This song probably derives from some of these, since Burke killed only about sixteen people, not sixty.

Burke's personal prospects in the trial were apparently so slight that he pinned what little hope he had on the survival of MacDougall. At least, when the "Not Proven" verdict came down, his first response was apparently to fling his arms around her neck and declare, "Thank God, you are safe!" (Edwards, p. 230).

Burke naturally was condemned to death. Once his fate was settled, he really did give a full and detailed confession -- possibly with a goal of making Hare swing as well (Edwards, p. 251). If so, it didn't work. Hare was free -- and fleeing -- before the confession became known.

Oddly enough, when asked what sort of ministers he would like to visit him before his execution, Burke said he was not a bigot and asked for those of all available denominations (Edwards, p. 281), although he was Catholic and clearly placed the most importance on the visit with the priest. But he had Presbyterian as well as Catholic clergy present at his execution (Edwards, p. 282).

Burke was hanged in Edinburgh on January 28, 1829, with tens of thousands of spectators looking on (Edwards, p. xviii). A typical estimate is that 25,000 witnessed the event (Roach, p. 51); it is thought to have been the largest crowd ever to have seen an execution in Edinburgh (Edwards, p. 285). Young, p. 102, observes that the crowd would not have been large by Glasgow standards, but was very large for Edinburgh, which did not have a green for such things. (Interestingly, this crowd seems to have been mostly male; according to Edwards, p. 275, the few women in it were extensively hassled.)

The authorities had made special preparations to guard Burke from being lynched on his way to the gallows (Edwards, pp. 283-284). When the execution was slow in starting, the crowd became vocal, shouting "Burke him!" (Young, p. 103). "To Burke" thus became a word for "to strangle or suffocate" (the latter is the usage supplied on p. 111 of Partridge, who dates it to 1829 -- i.e. to this execution).

The hangman was either incompetent or malicious; Burke's neck was not broken when he was dropped, and he was left to strangle for many minutes (Young, p. 103). Given that executioner Thomas Young had held his job since 1820 (Young, p. 158), one suspects this was deliberate. The crowd wanted both Hare and Knox on the scaffold with him (Young, p. 103; Edwards, p. 285). They of course were not accommodated.

Burke's cadaver was used for anatomy lectures (Edwards, p. xix). Supposedly 30,000 viewed his dead body at the time, and many more since -- his skeleton was preserved (there is a photo of it on p. 62 of Adams; you can see where his skull was opened. Adams, p. 63, has sketches of Burke and Hare, and on p. 68 a sketch of where Knox had his office). Several wallets were made from Burke's skin (Roach, p. 51). This use of a dead man's body was not new; a man named James McKean has similarly been skinned in 1797 (Adams, pp. 11-12). It is also reported that Burke's skin
was used to bind a copy of a book now in the Surgeon's Hall Museums; according to
https://arstechnica.com/science/2020/12/dark-archives-come-for-the-floating-goat-balls-stay-for-the-fascinating-science/, protein tests have now verified that this book is bound with human skin. Hare still had to face a hearing on whether he had done enough to be allowed his freedom. Edwards, p. 266, doesn't think much of this proceeding; he observes that several of the judges had been involved in the Burke case, and the two who were not both opposed setting Hare free. But, because it was a split decision, the state abandoned all proceedings against him. He did have to face a civil case from the family of Daft Jamie (Edwards, p. 266), but apparently this was given up when they realized Hare was destitute; all they were doing was giving him a place to stay (even if it was a prison) until the case was settled (Edwards, p. 268). On February 5, 1829, Hare was set free.

Hare fled Scotland; apparently nothing is known of his whereabouts after February 9, 1829 (Edwards, p. xix; Adams, p. 88). Although Hare disappeared and his fate is unknown, it appears that Margaret Hare had already left him by the time he vanished (Edwards, p. 72). There was apparently a tradition that Hare was thrown into a lime-kiln and ended up as a blind beggar (Edwards, p. 29), although Edwards is forced to add that Hare was the only known mass murderer to have been in the hands of police but never punished in any way. Another tradition says that he survived for more than half a century as a peddler in Aberfeldy (Adams, p. 88). Knox was hanged in effigy (Edwards, p. 134) but was able to continue his work, eventually producing his magnum opus of racism. He did suffer, however, as his home was heavily damaged by rioting. He also found his number of students dwindling (Adams, pp. 88-89). Helen MacDougall was several times assaulted by mobs; it is possible although not certain that she was eventually lynched by one (Edwards, p. 153).

Apart from all those modern books and contemporary broadsides describing the Burke and Hare story, the case seems to have inspired at least a few contemporary literary poems, such as Thomas Hood's "Mary's Ghost," cited on p. 129 of Edwards. In addition, Dylan Thomas wrote "The Doctor and the Devils" about Burke, Hare, and Knox; this was later made into a movie. And it is reported that the characters Morris and MacCab in Roger Zelazny's A Night in the Lonesome October are based on Burke and Hare (although the resemblance is very slight, and my source -- The Road to Amber, Volume 6: The Collected Stories of Roger Zelazny, NESFA Press, 2009, p. 477 -- does not give a reference for this claim).

Apparently Madame Tussaud actually commissioned waxworks of Burke and Hare -- the former from his death mask, the latter naturally from seeing him (Adams, p. 114). Macabre either way. One of those who saw them was Lady Jane Franklin, the wife of Sir John Franklin of Northwest Passage fame (McGoogan, p. 133).

A side effect of the Burke and Hare case was a revision of the Anatomy Acts (Roach, p. 49). Since the time of Henry VIII, the only cadavers doctors could legally obtain were those of executed criminals (Roach, p. 40). These were simply not enough for doctors to learn their trade. The result was the horrors of the Burke and Hare situation. A bill was quickly introduced to curb the demand (Edwards, p. 274). The first attempt died in the Lords, but then a pair of killers named Bishop and Williams brought Burkeing to London. They even confessed to imitating Burke and Hare, and were hanged in December 1831 (Adams, p. 91). That managed to push even the Lords into action. The Anatomy Act was given the royal assent on August 1, 1832 (Adams, p. 97), and made things at least a little better. - RBW

Bibliography

- Briggs: Katherine Briggs, British Folktales (originally published in 1970 as A Dictionary of British Folk-Tales), revised 1977 (I use the 1977 Pantheon paperback edition)
- Partridge: Eric Partridge, A Dictionary of Slang and Unconventional English (combined fifth edition with dictionary and supplement), Macmillan, 1961

Last updated in version 6.0
**Burke's Dream [Laws J16]**

DESCRIPTION: [Thomas] Burke, the singer, dreams he has rejoined his comrades to fight the British. They win a great victory, and he returns home. The scream his mother makes when he returns to her awakens him, and he finds he is still in his cell

AUTHOR: unknown

EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland); c.1867 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: rebellion battle dream prison mother

HISTORICAL REFERENCES:

May 1, 1867 - "General" Thomas F. Burke is convicted of high treason for his leading part in the Fenian insurrection of 1867. He is condemned to die, but the sentence is commuted

FOUND IN: Canada(Newf) Ireland

REFERENCES (6 citations):

- Laws J16, "Burke's Dream"
- Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 71, "Burke's Dream" (1 text, 1 tune)
- O'Conor-OldTimeSongsAndBalladOfIreland, p. 70, "Burke's Dream" (1 text)
- Zimmerman-SongsOfIrishRebellion 71, "Burke's Dream" (1 text)
- Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 46-48, "A Dream of General T. F. Burke" (1 text)
- DT 813, BURKDREM

Roud #1893

NOTES [429 words]: Zimmerman-SongsOfIrishRebellion p. 263 makes this song about Richard O'Sullivan Burke who "had become a colonel in the Federal Army during the American Civil War. He was sent back to Ireland by the Fenian Brotherhood, organized the 'Manchester Rescue', was sentenced to fifteen years' penal servitude in 1867, but returned to America in 1874."

See what seems to be a broadside on the same subject, Bodleian, Harding B 26(663), "A New Song Call'd the Vision in Col Burke's Cell" ("Come all you Irish patriot's"), P. Brereton (Dublin), c.1867 - BS

Although the "Burke" mentioned is called "Thomas Burke," it's not absolutely clear who this song is about. Robert Kee's history, The Bold Fenian Men (being Volume II of The Green Flag) mentions two Burke/Bourkes of significance. Page 41, refers to "an Irish-American 'general' with a shrunken leg, T[homas] F. Bourke." He commanded at the Battle of Ballyhurst (March 7, 1867), in which the Fenian forces fled at the first government volley. Condemned to be hanged, beheaded, and quartered, he managed a fine speech which put him into Irish folklore (Kee, p. 42). The government finally spared him on the grounds that his execution would have no deterrent effect (Kee, p. 49).

Richard O'Sullivan Burke was in 1867 a captain of engineers in the U. S. Army (Kee, p. 32), who travelled Europe to gather arms for the Fenians. Zimmermann is wrong; he was not a colonel (at least not at regular rank; he may have been breveted). According to the State of New York Adjutant General's Report, volume 2, p. 236, he was only made captain of the 15th New York Engineers on May 17, 1865, to date from April 29 of that year, and was mustered out as a captain on July 2.

His closest thing to a big moment apparently came when he told the crew of the arms runner Erin's Hope that there was no point in landing weapons in Sligo (Kee, p. 43; see the notes to "The Cork Men and New York Men").

In typical Fenian fashion, an attempt was made to rescue him after the British arrested him; in typical Fenian fashion, it was bungled -- and produced a heavy loss of civilian lives (Kee, pp. 49-50).

Neither B(o)urke seems to have had much real effect on Irish events; Kee's is the only one of seven histories I checked to mention either.

I do not think it possible to tell from the song which one is meant. Both of course ended up in prison. The song makes one mention of the singer being in battle leading Irish forces, which sounds like T. F. Burke at Ballyhurst, but it also describes his hard work in prison, which sounds like R. O. Burke. - RBW

Last updated in version 5.1
Burnfoot Town
DESCRIPTION: "A paradise for racketeers and they call it Burnfoot Town." Shops, stores, petrol pumps, and sign posts "springing up like mushrooms overnight ... one day will all come down, And when Ireland's free prosperity will leave the Burnfoot Town"
AUTHOR: Tom Molloy? (source: McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)
EARLIEST DATE: 1988 (McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)
KEYWORDS: crime commerce nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 13, "Burnfoot Town" (1 text, 1 tune)
NOTES [158 words]: McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen: "[The song] tells, tongue in cheek, of how the racketeers set about to 'clean up' in the area during and after the second World War. Their shops stand silent and derelict today in Burnfoot Town." - BS
The curiosity in this is that Ireland *was* free during World War II; Neville Chamberlain had given back the Irish naval bases shortly before Munich. And Ireland did not take part in the war; there was a certain amount of blockade-running, of course, but hardly enough to explain this. The one possibility that might explain this link is that the song perhaps comes from a Catholic in Northern Ireland, who would consider Ulster an "unfree" part of Ireland.
The other possibility would be to associate the song with the First World War, which directly involved Ireland and came at a time when Ireland was still under British rule. Of course, there weren't many petrol pumps in Ireland then. - RBW
File: McB1013

Burnie, The
DESCRIPTION: A stream turns a mill wheel and runs through the rocks. Flowers bloom on its banks. It joins a river and runs to the sea. "Nae vain repinin' at the hardness o' its lot"; good and ill "it took as micht be"
AUTHOR: unknown
EARLIEST DATE: 1907 (Carnegie)
KEYWORDS: virtue river sea flowers nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #62, p. 2, "The Burnie" (1 text)
ADDITIONAL: Andrew Carnegie, An American Four-in-Hand in Britain (New York, 1907 ("Digitized by Google")), pp. 193-194, ("It drappit frae a gray rock upon a mossy stane") (1 text)
Roud #5629
NOTES [29 words]: Greig: "Mr Jamieson says that he picked up the song long ago from the singing of a young lady from the Mearns.
Carnegie attributes "The Burnie" to "a true poet, Ballantyne." - BS
Last updated in version 2.6
File: Grg062a

Burning of Henry K. Robinson's Camp in 1873, The
DESCRIPTION: "Come all you rambling young men and listen unto me, While I relate a story that happened in seventy-three...." The men in Robinson's logging operation see their camp, food, and clothes burn. But they are able to rebuild after three hard days
AUTHOR: unknown
EARLIEST DATE: 1921 (Eckstorm & Smythe)
KEYWORDS: logger fire work home disaster
FOUND IN: US(NE)
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 10-11, "The Burning of Henry K. Robinson's Camp in 1873" (1 text)
Roud #4067
File: CA1010
Burning of Rosslea, The

DESCRIPTION: The rebels march to Rosslea and start burning houses of RIC B's in the center of town. In return B's "pillaged and looted and carried away, The stuff of poor Catholics" A month later the B's "three houses they burned for each one in Rosslea."

AUTHOR: unknown
EARLIEST DATE: 1973 (Morton/Maguire-ComeDayGoDayGodSendSunday)
KEYWORDS: battle rebellion fire IRA police
HISTORICAL REFERENCES:
1920-1921 - The Black and Tan War
March 21, 1921 - The Monaghan Brigade of the IRA attacks Rosslea (source: Morton/Maguire-ComeDayGoDayGodSendSunday).
FOUND IN: Ireland
REFERENCES (1 citation):
Morton/Maguire-ComeDayGoDayGodSendSunday 55, pp. 152-153,176-177, "The Burning of Rosslea" (1 text, 1 tune)
Roud #2937
CROSS-REFERENCES:
cf. "The Quilty Burning" (subject) and references there
NOTES [171 words]: RIC: Sir Robert Peel established the Royal Irish Constabulary in 1812. (source: Sir Robert "Bobby" Peel (1788-1850) at Historic UK site.) For more information on the Black and Tan War see RBW note for "The Bold Black and Tan."- BS Morton/Maguire-ComeDayGoDayGodSendSunday: "During the 'troubles' of 1921 the R.I.C. barracks in Rosslea was one of the many in 'risky' area, evacuated at an early stage. When the A-Specials (Mobilized B-Specials) were formed, they took it on themselves to police the area." Morton goes on to discuss the history behind the burning, including an earlier burning of Catholic homes by Specials. In the burning described by the song "fourteen houses were burned, and ... four officers were shot, two fatally." The plan had been to burn sixteen houses and shoot four Specials. - BS A little internet searching shows that there were killings in Rosslea in 1972 as part of the Troubles. I can't help but wonder if that didn't encourage someone to dust off this song as Morton prepared his book. - RBW

File: MoMa055


DESCRIPTION: Workers in a Fall River factory are routinely locked into their workplace. The mill catches fire and the workers -- who could have been saved if conditions had been better -- die in agony

AUTHOR: unknown
EARLIEST DATE: 1932 (Creighton-NovaScotia)
KEYWORDS: fire death disaster
HISTORICAL REFERENCES:
Sept 19, 1874 - Burning of the Granite Mill in Fall River, Massachusetts. The tragedy, in which 20 died, three disappeared, and 36 were injured, was aggravated by the failure to sound a fire alarm for twenty minutes
FOUND IN: US(NE) Canada(Mar)
REFERENCES (5 citations):
Laws G13, "The Burning of the Granite Mill"
Creighton-SongsAndBalladsFromNovaScotia 118, "Granite Mill" (1 text, 1 tune)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 229-231, "The Burning of the Granite Mill" (1 text, 1 tune)
Beck-FolkloreOfMaine, pp. 105-106, "The Granite Mill" (1 text)
DT 675, GRANITML
Roud #1823
CROSS-REFERENCES:
cf. "The Granite Mill Fire" (subject)
File: LG13
Burns and His Highland Mary [Laws O34]

DESCRIPTION: (Robert) Burns meets Mary on the banks of the Ayr. Mary is returning to the Highlands to visit friends, but promises to return quickly. Both promise to be true. Mary departs, but soon falls sick and dies. Burns "ne'er did... love so fondly again."

AUTHOR: unknown (see notes)

EARLIEST DATE: before 1835 (broadside, Bodleian Firth b.26(512))

KEYWORDS: courting love death separation

HISTORICAL REFERENCES:
1759-1796 - Life of Robert Burns
1786 - Death of Mary Campbell while on a visit to the Highlands

FOUND IN: Britain(Scotland(Aber)) Canada(Mar,Newf) US(NE) Ireland

REFERENCES (12 citations):
Laws O34, "Burns and His Highland Mary"
Ford-VagabondSongsAndBalladsOfScotland, pp. 112-114, "Burns and His Highland Mary" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #76, pp. 1-2, "Burns and His Highland Mary";
"#9, p. 2, "(In green Caledonia there ne'er were twa lovers"); Folk-Song in Buchan," p. 19, ("In green Caledonia there ne'er were twa lovers") (1 texts plus 2 fragments)
Greig/Duncan6 1249, "Burns and His Highland Mary" (4 texts, 2 tunes)
Doerflinger-SongsOfTheSailorAndLumberman, pp. 312-313, "Burns and His Highland Mary" (1 text, 1 tune)
Ord-BothySongsAndBallads, pp. 354-355, "The Parting of Burns and Highland Mary" (1 text, 1 tune)
Tunney-WhereSongsDoThunder, pp. 108-111, "The Clear, Winding Ayr" (1 text)
Creighton/Senior-TraditionalSongsOfNovaScotia, p. 159-161, "Burns and His Highland Mary" (1 text)
Creighton-MaritimeFolkSongs, pp. 88-89, "Burns and His Highland Mary" (1 text, 2 tunes)
Creighton-FolksongsFromSouthernNewBrunswick 56, "Burns and His Highland" (1 text, 1 tune)
Peacock, pp. 427-429, "The Banks of the Ayr" (1 text, 2 tunes)
DT 488, BURNMARY
Roud #820

RECORDINGS:
Frank Knox, "Highland Mary" (on MUNFLA/Leach)
Mrs. Clara Stevens, "The Banks of the Ayr" (on PeacockCDROM) [one verse only]

BROADSIDES:
Bodleian, Firth b.26(512), "Burns and Highland Mary," G. Walker (Durham), 1797-1834; also Harding B 15(37a), Harding B 11(3216), Harding B 11(496), Harding B 26(84) [some words illegible], Harding B 26(85), "Burns and Highland Mary"; 2806 c.14(5), 2806 c.14(4) [some words illegible], Johnson Ballads 3180 [some words illegible], 2806 c.14(3) [some lines illegible], "Burns and His Highland Mary"
Murray, Mu23-y1:009, "Burns and Highland Mary," J. Bristow (Glasgow), 19C; also Mu23-y1:026, Mu23-y4:024, "Burns and Highland Mary"

NLScotland, RB.m.168(082), "Burns and His Highland Mary," unknown, c.1840; also APS.3.80.4, RB.m.143(030), L.C.Fol.70(10a), "Burns and His Highland Mary"

CROSS-REFERENCES:
cf. "Laurel Hill" (tune)
cf. "Highland Mary" (subject)

ALTERNATE TITLES:
In Green Caledonia

NOTES [38 words]: Ord-BothySongsAndBallads lists this as being by a "police constable named Thomson," c. 1865 -- but since the song is known to have been in print by no later than 1835, this can hardly be right, at least as regards the date. - RBW

Last updated in version 4.2

File: L034

Burns’s Farewell

DESCRIPTION: Robert Burns, dying, asks Jean to pray with him "that the widow's God may saften the road For my helpless bairns and thee." He dies. She wears a lock of his hair and will work for the family until she joins him. He is buried in St Michael's churchyard.
Burns's Log Camp

DESCRIPTION: The singer arrives in the logging camp to find horrible conditions: "The floors were all dirty, all covered with mud; The bed quilts were lousy, and so was the grub." The very first night, a fight erupted, "And thus I was greeted at Burns's log camp."

AUTHOR: unknown
EARLIEST DATE: 1951
KEYWORDS: logger hardtimes fight
FOUND IN: Canada(Mar)
REFERENCES (2 citations):
Doerflinger-SongsOfTheSailorAndLumberman, p. 217, "Burns's Log Camp" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 7, "Bruce's Log Camp (Hunter's Log Camp)" (3 fragments, 1 tune)
ST Doe217 (Partial)
Roud #9203
CROSS-REFERENCES:
cf. "The Lumber Camp Song" (theme) and references there
NOTES [28 words]: Manny/Wilson-SongsOfMiramichi: "Mr Doerflinger-SongsOfTheSailorAndLumberman tactfully changed the name of the camp from Bruce's to Burns's, to avoid giving offense." - BS
File: Doe217

Burnt Islands

DESCRIPTION: In March, a ship stops at Burnt Islands, Channel, Port aux Basques, and Cape Ray; they go by sail. At each port the crew goes ashore and they stay a short time. We don't know their business, but they have a good time.

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: travel commerce sea ship shore
FOUND IN: Canada(Newf)
Roud #18197
RECORDINGS:
Stanley Insha, "Burnt Islands" (on MUNFLA/Leach)
NOTES [12 words]: All of the ports named are at the southwest corner of Newfoundland. - BS
File: RcBurIsl
Burnt-Out Old Fellow, The [An Seanduine Doighte]

DESCRIPTION: Irish Gaelic: Younger woman complains about her old husband; he sleeps too much, and sports with too many ladies. She sends him to town, then spots him with various women. If she could, she'd lock her old man up and keep company with young men.

AUTHOR: unknown

EARLIEST DATE: 1953 (Kennedy-FolksongsOfBritainAndIreland)

LONG DESCRIPTION: Irish Gaelic: Younger woman complains about her old husband; he sleeps too much, and sports with too many ladies. She sends him to town, then spots him with three women enticing him and four kissing him. She sends him to the west country, a place known for whores; "his genitals lessened and his jaws became bony/And he came back to me like a newly-born pony." She says that, if she had the chance, she'd lock her old man up and keep company with young men. Chorus: "O my old man O pity I fed you/O my old man O pity I wed you/O my old man O pity I bed you/Sleepin' your sleep for ever and ever"

KEYWORDS: age infidelity jealousy marriage sex bawdy foreignlanguage humorous husband whore wife

FOUND IN: Ireland

REFERENCES (1 citation):
Kennedy-FolksongsOfBritainAndIreland 45, "An Seanduine Doighte [The Burnt-Out Old Fellow]" (1 text in Irish Gaelic + translation, 1 tune)

CROSS-REFERENCES:
cf. "Maids When You're Young Never Wed an Old Man" (theme) and references there

NOTES [76 words]: The parallel with "Maids When You're Young..." is obvious, although it should be noted that the wife in that song seems to have the opposite problem from the wife in this one. - PJS

Kennedy claims there are "probably more versions of this song than any other in the Irish language," and it's certainly true that his reference list is longer than usual. The problem, as always with Kennedy, is determining if his references are actually to the same song. - RBW

File: K645

Bury Me Beneath the Willow

DESCRIPTION: The singer has been abandoned by (her) lover. Tomorrow was to be their wedding day, but now he is off with another girl. The singer asks her friends to "bury me beneath the willow... And when he knows that I am sleeping, maybe then he'll think of me."

AUTHOR: unknown

EARLIEST DATE: 1909 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: separation infidelity love death

FOUND IN: US(Ap,MW,SE,So,SW)

REFERENCES (19 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 482-483, "Under the Willow Tree" (2 texts)
Randolph 747, "Bury Me Beneath the Willow" (3 short texts, 3 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 505-506, "Bury Me Beneath the Willow" (1 text, 1 tune -- Randolph's 747B)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 267, "The Weeping Willow" (3 texts plus 4 excerpts and mention of 4 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 267, "The Weeping Willow" (2 tunes plus text excerpts)
Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, "The Weeping Willow" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 144-145, "Bury Me Beneath the Willow" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 91-92, "Bury Me Beneath the Willow" (1 text, 1 tune)
Abernethy-SinginTexas, pp. 46-47, "Bury Me Beneath the Willow" (1 text, 1 tune)
Bronner/Eskin-FolksongAlivePart2 37, "Bury Me Beneath the Willow"; "Weeping Willow Tree" (2 texts, 2 tunes)
Fuson-BalladsOfTheKentuckyHighlands, p. 126, "The Weeping Willow" (1 text)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 85, "O Bury Me Beneath the Weeping Willow" (1 text)
Boette-SingaHipsyDoodle, p. 130, "O Bury Me Beneath the Willow" (1 text, 1 tune)
Richardson/Spaeth-AmericanMountainSongs, p. 56, "The Weeping Willow" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, pp. 314-315, "Bury Me Beneath the Willow" (1 text, 1 tune)
Bury Me in the Garden

DESCRIPTION: "Bury me in the garden, mother, mother, Bury me in the garden, mother, mother, mother dear, Bury me in the garden." "O, the moonlight... shines so bright... way down in the garden 'neath the sycamore tree."

AUTHOR: unknown

EARLIEST DATE: 1928 (Brown)

KEYWORDS: death burial mother

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 266, "Bury Me in the Garden" (1 text)
Bury Me Not on the Lone Prairie [Laws B2]

DESCRIPTION: A cowboy is dying. He asks to be taken home and buried in his family home. His request is ignored; he is buried in a small and isolated prairie grave

AUTHOR: unknown

EARLIEST DATE: +1901 (JAFL14)

KEYWORDS: cowboy death burial

FOUND IN: US(Ap,MW,NW,Ro,So,SE) Canada(Newf,West)

REFERENCES (29 citations):
- Laws B2, "The Dying Cowboy (Oh Bury Me Not on the Lone Prairie)" (sample text in NAB, pp. 81-82)
- Larkin-SingingCowboy, pp. 37-39, "The Lone Prairie" (1 text, 1 tune)
- Welsch-NebraskaPioneerLore, pp. 13-14, "Bury Me Not on the Lone Prairie" (1 text)
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 387-392, "The Lone Prairie" (5 texts)
- Randolph 184, "Oh Bury Me Not on the Lone Prairie" (2 texts, 2 tunes)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 262, "The Lone Prairie" (2 texts)
- Hudson-FolksongsOfMississippi 93, pp. 222-223, "O Bury Me Not on the Lone Prairie" (1 text)
- Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 147A, "The Dying Cowboy"; Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 147B, "Bury Me Not on the Chickamauga" (1 text plus 1 fragment, 2 tunes)
- Abernethy-SinginTexas, pp. 151-154, "Bury Me Not on the Lone Prairie" (1 text, 1 tune, plus a text of "The Ocean Burial")
- Friedman-Viking/PenguinBookOfFolkBallads, p. 436, "The Lone Prairie" (1 text)
- Fowke/Johnston-FolkSongsOfCanada, pp. 92-93, "Bury Me Not on the Lone Prairie" (1 text, 1 tune)
- Peacock, pp. 153-154, "Bury Me Not on the Lone Prairie" (1 text, 1 tune)
- Sandburg-TheAmericanSongbag, p. 20, "Oh, Bury Me Not on the Lone Prairie" (1 short text, 1 tune)
- Thorp/Logsdon-SongsOfTheCowboys, pp. 62-63, "The Dying Cowboy" (1 text)
- Fife/Fife-CowboyAndWesternSongs 117, "The Dying Cowboy" (3 texts, 1 tune)
- Tinsley-HeWasSinginThisSong, pp. 80-83, "O Bury Me Not on the Lone Prairie" (1 text, 1 tune)
- Hubbard-BalladsAndSongsFromUtah, #166, "O Bury Me Not on the Lone Prairie" (1 text, 1 tune)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 169, "The Lonesome Prairie" (3 texts, 3 tunes)
- Lomax/Lomax-FolkSongUSA 60, "Bury Me Not on the Lone Prairie" (1 text, 1 tune)
- Pound-AmericanBalladsAndSongs, 78, pp. 171-173, "O Bury Me Not on the Lone Prairie" (1 text)
- Cox-FolkSongsSouth 54, "The Lone Prairie" (2 texts)
- Cox/Hercog/Halpert/Boswell-WVirginia-B, #9, p. 143, "The Lone Prairie" (1 fragment, 1 tune)
- ArkansasWoodchopper, p. 22, "Oh, Bury Me Not On the Lone Prairie" (1 text, 1 tune)
- Darling-NewAmericanSongster, pp. 164-165, "Bury Me Not on the Lone Prairie" (1 text)
- Silber/Silber-FolksingersWordbook, p. 110, "Bury Me Not On The Lone Prairie" (1 text)
- Saffel-CowboyPoetry, pp. 201-203, "The Dying Cowboy" (1 text)
- Fuld-BookOfWorldFamousMusic, pp. 396-398, "Oh, Bury Me Not on the Lone Prairie"
- DT 370, LONEPRAR

ADDITIONAL: Louise Pound, "Folk=Song of Nebraska and the Central West: A Syllabus, " _Nebraska Academy of Science Publications_, Vol. 9, No. 3, 1915, p. 111 (available on Google Books), "Bury Me Not on the Prairie" (1 text)

Roud #631

RECORDINGS:
- Arkansas Woodchopper [pseud. for Luther Ossenbrink], "The Dying Cowboy" (Columbia 15463-D, 1929; rec. 1928)
- Jules [Verne] Allen, "The Dying Cowboy" (Victor 23834, 1933; on BackSaddle)
- Bentley Ball, "The Dying Cowboy" (Columbia A3085, 1920)
- Bill Childers, "Bury Me Not on the Lone Prairie" (OKeh 45203, 1928)
- Vernon Dalhart, "Bury Me Not on the Lone Prairie" (Columbia 969-D, 1927) (Romeo 431/Perfect
Arthur Fields, "Bury Me Not on the Lone Prairie" (Grey Gull 4239/Radiex 4239, 1928)
Phil & Frank Luther, "Bury Me Not on the Lone Prairie" (Melotone M-12143, 1931)
Asa Martin, "The Dying Cowboy" (Banner 32426/Melotone M12497 [both as Martin & Roberts]/Royal [Canada] 91402, 1932)
Sloan Matthews, "The Dying Cowboy" (AFS, 1940s; on LC28)
Pickard Family, "Bury Me Not On The Lone Prairie" (Columbia 15141-D, 1927)
Holland Puckett, "The Dying Cowboy" (Silvertone 25065, 1927; Supertone 9253, 1929)
Herbert Sills, "O Bury Me Not on the Lone Prairie" (on Saskatchewan)
Carl T. Sprague, "Bury Me Not on the Lone Prairie" (Victor 20122, 1926; Montgomery Ward M-4099, 1933; on MakeMe)
Vel Veteran [pseud. for either Arthur Fields, Vernon Dalhart, or Irving Kaufman] "O Bury Me Not on the Lone Prairie" (Grey Gull 4239, 1928)
CROSS-REFERENCES:
cf. "The Ocean Burial"

NOTES [95 words]: Probably adapted from "The Ocean Burial," attributed to Rev. Edwin H. Chapin (1839). For the complex question of the tune, see the notes on that piece.
The 1922 edition of Thorp (quoted also by Belden-BalladsSongsCollectedByMissourFolkloreSociety) claims that the adaption to "The Lone Prairie" is by H. Clemons and written in 1872. I know of no supporting data. - RBW
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest has only the first verse of "Bury Me Not on the Chickamauga" so I cannot judge whether or not this should be a separate song. I have no other text for it. - BS
Last updated in version 5.3

Bury the Dead

DESCRIPTION: "List, shipmates, list that solemn call Falls heavy on the ear. Tread lightly, ye that bear the pall; a noble heart rests here." The sailors knew the dead man only briefly. They wrap him in his hammock and cast him out to sea -- a fit grave for the sailor
AUTHOR: unknown
EARLIEST DATE: 1853 (Journal of the Lexington)
KEYWORDS: sailor death burial
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 118-119, "Bury the Dead" (1 text, 1 tune)
Roud #25992

Bush Christening, The

DESCRIPTION: A man offers a doctor extra payment for services. He explains that it is on behalf of his baby who nearly died unbaptized. His wife had tried to take the child to a church, but no water was available. Had not a doctor chanced by, the baby would have died
AUTHOR: unknown
EARLIEST DATE: 1987
LONG DESCRIPTION: A man offers a doctor extra payment for services. He explains that it is on behalf of his baby who nearly died unbaptized, and his wife who nearly went mad as a result. The nearest church had only occasional services, as the preacher travelled widely in the bush. When the child took ill, they hoped to get the child baptized before death, but no water was to be had at the church, and a drunkard drank the water they had brought in a gin bottle. Had not a doctor happened by their hut, the baby would have died unchristened -- but the doctor saved the baby
KEYWORDS: children clergy disease recitation
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 171-173, "The Bush Christening" (1 text)
NOTES [93 words]: Banjo Paterson published a poem, "A Bush Christening" ("On the outer Barcoo
where the churches are few and men of religion are scanty") which shares many plot elements with
this piece. The details are distinctly different, however (in the Paterson piece, the child is ten years
old, and deliberately flees christening until whiskey is thrown over his head). Meredith’s source
claims to have learned this around the beginning of the twentieth century. One suspect this is
another case where Paterson found a traditional piece and put his own stamp on it. - RBW
File: MCB171

Bushel of Wheat
DESCRIPTION: Rhyme for counting time or selecting a person: "Bushel of wheat, bushel of rye, All
ain’t ready, holler ‘I.’" Bushel of wheat, bushel of clover, All ain’t ready can’t hide over."
AUTHOR: unknown
EARLIEST DATE: 1948 (NorthCarolinaFolkloreJournal)
KEYWORDS: play, party, food
FOUND IN: US (Ap, SE)
REFERENCES (1 citation):
NorthCarolinaFolkloreJournal, (Rachel Cranford, collector), "Games and Game Rhymes", Vol. 1,
No. 1 (Jun 1948), p. 13, "(Bushel of Wheat)" (1 text)
Roud #16335
File: NCF1013A

Bushes and Briars
DESCRIPTION: "Through bushes and through briars I lately took my way." "Long time have I been
waiting for the coming of my dear." "Sometimes I am uneasy... Sometimes I think I’ll go... And tell
to him my mind." But she fears being too bold
AUTHOR: unknown
EARLIEST DATE: 1905 (Reeves-TheEverlastingCircle)
KEYWORDS: love, separation, animal
FOUND IN: Britain (England (Lond, South))
REFERENCES (4 citations):
Reeves-TheEverlastingCircle 18, "Bushes and Briars" (1 text)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #16, "Bushes and Briars" (1 text, 1 tune)
DT, BUSHBRIR*
ADDITIONAL: Maud Karpeles, _Folk Songs of Europe_, Oak, 1956, 1964, p. 42, "Bushes and
Briars" (1 text, 1 tune)
Roud #1027
ALTERNATE TITLES:
Through Bushes and Briars
File: FS0E026

Bushman, The
DESCRIPTION: "When the merchant lies down, he can scarce go to sleep" because of worries
about his trade. Soldiers worry about promotion, sailors about wind, but bushmen have no worries.
"So him alone we’ll envy not, who true bushmen are."
AUTHOR: unknown
EARLIEST DATE: 1970 (AndersonStory)
KEYWORDS: work, nonballad
FOUND IN:
REFERENCES (1 citation):
Anderson-StoryOfAustralianFolksong, pp. 168-170, "The Bushman" (1 text, 1 tune)
File: AnSt168

Bushman’s Farewell to Queensland
DESCRIPTION: "Queensland, thou art a land of pests, From flies and fleas one never rests." The
singer complains of the bugs, the illnesses, the reptiles, the birds, the bushrangers, the ill-timed
rains, and anything else that comes to mind, finally likening it to hell
Bushman's Lullaby, The

DESCRIPTION: "Lift me down to the creek-bank, Jack, It must be cooler outside." The singer may not see another day; he wants to watch the sunset and waters. He recalls the time with his mate, in England and here. The singer bids farewell and dies

AUTHOR: Rolf Boldrewood (1826-1915)
EARLIEST DATE: 1960 (Beatty)
KEYWORDS: death river recitation
FOUND IN:
REFERENCES (1 citation):
ADDITIONAL: Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), pp. 272-273, "The Eumerella Shore" (1 text)
NOTES [60 words]: Beatty presents this as a traditional song (or at least a traditional recitation), listing no author. I have seen no other evidence of this, and the author is known to have been Rolf Boldrewood (pen name of T. A. Browne). His best-known word is said to be Robbery Under Arms, but as best I can tell, this comes from another book, Old Melbourne Memories. - RBW

Bushranger Jack Power

DESCRIPTION: "On the eighth day of August In the year sixty-nine," Jack Power, "an aspirant for the gallows," comes to Beechworth and begins robbing Cobb and Co coaches. He holds up an armed trooper. He is declared to surpass even Ben Hall and his gang

AUTHOR: unknown
EARLIEST DATE: 1950 (_Argus_, according to AndersonStory)
KEYWORDS: outlaw robbery Australia
FOUND IN: Australia
REFERENCES (2 citations):
ADDITIONAL: Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), pp. 269-270, "Jack Power" (1 text)
Roud #9116
CROSS-REFERENCES:
cf. "Erin-go-Bragh" (tune, according to Beatty)
cf. "Erin's Lovely Home" (tune, according to AndersonStory)
NOTES [335 words]: This is a curious song. I find no mention of a bushranger named Jack Power in any of the following:
Harry Nunn, Bushrangers: A Pictorial History, Ure Smith Press, 1979, 1992
Boxall and Nunn both mention a "Harry Power" who also used the name "Johnson"; I have no idea if he provided part of the inspiration. But the version of this song in Beatty, at least, looks rather literary; I initially suspected some anonymous poet wanted to create an ideal outlaw. The notes in Anderson-StoryOfAustralianFolksong, however, say he was real; he committing his cries in 1869, was captured, released from fifteen years' servitude in 1885, and died in 1893. His main claim to fame was that he worked with a young Edward Kelly.
John S. Manifold, *Who Wrote the Ballads? Notes on Australian Folksong*, Australasian Book Society, 1964, p. 67, referring I presume to this ballad, writes, "Harry Power was a polite and jovial highwayman, at least for a time; but his second gaol sentence seems to have soured him. In his middle age -- for he was old as bushrangers reckon age -- he sank to bullying women for meals. He hardly deserves his one ballad, feeble as it is. It is a slightly odd ballad both in diction and in sentiment, and possibly ought to be classed as 'new-chum Irish' rather than as Australian."

I did at least get it right in assuming that this is literary; one copy is signed "Isaac Hall."

I'll give a wild speculation about how "Harry Power" became "Jack Power"; it is said that Harry Power's real name was Harry Johnson. If Johnson were heard as "John," it might produce the nickname "Jack," which might then be substituted for Power's first name rather than his last. But that's a looong stretch.... - RBW

Last updated in version 5.2

File: Beat269

**Bushwhacker's Song**

DESCRIPTION: "I am a bushwhacker, The thicket's my home (x3)... And them that don't like me can leave me alone." "I'll tune up my fiddle And rosin my bow (x3)... And I shall find welcome Wherever I go." "My kinfolks don't like me, And that I well know."

AUTHOR: unknown
EARLIEST DATE: 1922 (Brown)
KEYWORDS: home music floating verses Civil war
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 383, "Bushwhacker's Song" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 383, "Bushwhacker's Song" (1 tune plus a text excerpt)
Roud #11751
NOTES [34 words]: Evidently a parody of something like "The Wagoner's Lad." Brown's informant gave detailed references connecting it to a gang of Civil War deserters, but there is no actual evidence for this in the text. - RBW

Last updated in version 4.1

File: Br3382

**Business of Makin' the Paper, The**

DESCRIPTION: Making paper is begun by cutting pine and spruce and sending it by truck, train, or river to the mill. There it is barked, chipped, digested, and cooked. It is ground to pulp, treated with sulphite and finally rolled into paper and shipped by A.N.D.

AUTHOR: Omar Blondahl
EARLIEST DATE: 1964 (Blondahl-NewfoundlandersSing)
KEYWORDS: commerce technology nonballad work
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Blondahl-NewfoundlandersSing, pp. 37-38, "The Business of Makin' the Paper" (1 text, 1 tune)

NOTES [86 words]: Blondahl-NewfoundlandersSing: "The song was used in a Christmas greeting -- to all, from the Anglo-Newfoundland Development Company Limited. The A.N.D., as it is better known, is one of Newfoundland's great pulp and paper mills. This little song is not included as a... folk song. It does, however, give us a small idea of the mechanics of paper-making and, as this is one of Newfoundland's prime industries, perhaps we do no harm, after all." - BS

Other songs that mention AND are "The Badger Drive" "Twin Lakes." - RBW

Last updated in version 5.0

File: Blon037

**Busk, Busk, Bonnie Lassie**

DESCRIPTION: Singer asks girl to go with him. He points to shepherds and soldiers marching, and the snowy hills, which parted many lovers and will part them. Refrain: "Busk, busk, bonnie lassie, and come alang wi me/I will tak' ye tae Glenisla near bonnie Glenshee"
But I Forgot to Cry

DESCRIPTION: "Johnie cam to our toun, to our toon, to our toun... The body wi' thet ye. And O as
he kitted me... But I forgot to cry." "He gaed thro' the fields wi' me... And doun amang the rye. Then
O as he kitted me... But I forgot to cry."

AUTHOR: unknown
EARLIEST DATE: 1827 (Kinloch)
KEYWORDS: courting seduction
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Kinloch-TheBalladBook XXV, p. 79, (no title) (1 text)
ST KinBB25 (Full)
Roud #8155
File: KinBB25

But the Mortgage Worked the Hardest

DESCRIPTION: "We worked through spring and winter, Through summer and through fall, But the
mortgage worked the hardest." Conditions change; crops are good or bad, there are restful days,
but the mortgage is always there. Eventually the farm wife dies of the mortgage
AUTHOR: Will M. Carleton (1845-1912)
EARLIEST DATE: 1900 ("The International Library of Famous Literature, Volume 19," available on
Google Books)
KEYWORDS: humorous money farming hardtimes death
FOUND IN:
REFERENCES (1 citation):
Welsch-NebraskaPioneerLore, pp. 50-51, "But the Mortgage Worked the Hardest" (1 text)
NOTES [105 words]: Welsch-NebraskaPioneerLore, p. 50, claims that "During the hard times of the
1890's, this song... was quite popular in Nebraska." But the book offers no proof; I can find no sign
of traditional collections, or of a tune -- and although Will M. Carleton wrote quite a bit of poetry,
some of it published in books with the word "ballad" in the title (e.g. "Farm Ballads," "City Ballads"),
he doesn't seem to have been popular in tradition; the only traditional piece I know of that might be
his is "The Murder of Alan Beyne." That a poem such as this, about the troubles of farmers plagued
by bankers, was popular I do not doubt. - RBW
Last updated in version 3.6
File: Wels050

Butcher and the Tailor's Wife, The

DESCRIPTION: A tailor lives in London with his wife Mary Bell. She buys a joint from the butcher,
and he asks a nightvisit as the price. She tells her husband to lay in wait. The butcher overcomes
him. The tailor begs the butcher to spare him and take his wife.

AUTHOR: unknown
EARLIEST DATE: c. 1845 (Bodleian broadside)
KEYWORDS: bawdy husband wife fight trick adultery
FOUND IN: Britain(England)
REFERENCES (2 citations):
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #7, "The Lousy Tailor" (1 tune; the text was not taken down by Vaughan Williams but is supplied by Palmer from a broadside)

BROADSIDES:
Bodleian, Firth b.34(296)=Harding B 11(3815)=Johnson Ballads 1964, "The Butcher and the Tailor", Williamson (Newcastle), c. 1845
NOTES [23 words]: The Shepard and Bodleian broadsides are the same. The whole song, of course, is yet another riff on the proverbial feebleness of tailors. - RBW

Butcher Boy, The [Laws P24]

DESCRIPTION: The butcher boy has "courted [the girl's] life away," but now has left her (for a richer girl?). She writes a letter expressing her grief, then hangs herself. Her father finds her body and the note asking that her grave show that she died for love

AUTHOR: unknown
EARLIEST DATE: before 1865 (broadside, Bodleian Harding B 18(72))
KEYWORDS: seduction suicide pregnancy betrayal abandonment
FOUND IN: Britain(England(South)) US(Ap,MA,MW,NE,Ro,SE,So) Canada(Mar,Newf) Australia
REFERENCES (54 citations):
Laws P24, "The Butcher Boy"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 201-207, "The Butcher Boy" (3 texts plus excerpts from 2 more and references to 3 more, 3 tunes); see also pp. 478-480, "The Blue-Eyed Boy" (4 texts, though "D" is a fragment, probably of "Tavern in the Town" or "The Butcher Boy" or some such)
Randolph 45, "The Butcher Boy" (4 texts plus 4 excerpts, 2 tunes)
Arnold-FolkSongsofAlabama, pp. 66-67, "The Butcher Boy" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 41, "The Butcher Boy" (2 texts, 2 tunes)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 37, "The Butcher Boy" (1 text plus 2 excerpts and mention of 4 more, 2 tunes); also 25, "The Sailor Boy" (1 short text; the first 6 lines are "The Sailor Boy" [Laws K12]; the last twelve are perhaps "The Butcher Boy")
Peters-FolkSongsOutOfWisconsin, p. 204, "The Butcher Boy" (1 text, 1 tune)
Stout-FolkloreFromIowa 26, pp. 37-41, "The Butcher Boy" (4 texts plus 5 fragments)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 145-149, "The Butcher Boy" (4 texts, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 115-116, "The Butcher Boy" (1 text, 1 tune)
Linscott-FolkSongsOfOldNewEngland, pp. 179-181, "The Butcher Boy" (1 text, 1 tune)
Leach-TheBalladBook, pp. 737-738, "The Butcher Boy" (1 text)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 387-388, "The Butcher's Boy/In Jersey City" (1 text plus an excerpt)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 81, "The Butcher Boy" (6 texts plus 5 excerpts and mention of 3 others; although most are clearly Laws P24, Renwick believes the "M" text is "Beam of Oak (Rambling Boy, Oh Willie)"
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 254, "Little Sparrow" (4 texts plus 1 excerpt and 1 fragment; the "F" text, however, is primarily "The Butcher Boy" or an "I Wish I Wish" piece of some sort)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 81, "The Butcher Boy" (3 excerpts, 3 tunes)
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 258, "A Railroad Boy" (1 text, short enough that it might be either "The Butcher Boy" [Laws P24] or "Tavern in the Town")
Morris-FolksongsOfflorida, #179, "The Butcher Boy" (2 texts, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 282-288, "The Butcher Boy" (8 texts, with
local titles "The Butcher Boy" (a single stanza), "Butcher Boy," "The Butcher Boy," "Jersey City," (E has no title and is a single-sentence fragment about Polly Perkins), "In Johnson City" (this short might be "Tavern in the Town" or similar), "Butcher's Boy," "The Girl Who Died For Love" (this version too might be a simple "Died for Love" piece); 3 tunes on pp. 431-433

Brewer-BalladsAndSongsOfIndiana 34, "The Butcher's Boy" (3 texts plus mention of 6 more)
Sharp-EnglishFolkSongsFromSouthernAppalachians 101, "The Brisk Young Lover" (4 texts, 4 tunes)

Boette-SingaHipsyDoodle, p. 121, "The Butcher Boy" (1 text, 1 tune)
Bush-FSofCentralWestVirginiaVol2, pp. 66-68, "The Butcher's Boy" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, p. 59, "Rude and Rambling Boy" (1 text, 1 tune, much worn down but pretty clearly this piece)
Friedman-Viking/PenguinBookOfFolkBallads, p. 110, "The Butcher Boy" (1 text)
Hudson-FolksongsOfMississippi 45, pp. 160-161, "The Butcher's Boy" (1 text plus mention of 11 more)
Owens-TexasFolkSongs-1ed, pp. 89-90, "The Butcher's Boy" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, p. 68, "The Butcher's Boy" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #29, "The Butcher Boy" (1 text)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 21, pp. 40-42, "The Butcher Boy" (1 text, 1 tune)
Shellans-FolkSongsOfTheBlueRidgeMountains, p. 28, "The Farmer's Boy" (1 text, 1 tune)
Meredith/Anderson-FolkSongsOfAustralia, pp. 267-268, "The Maiden's Prayer" (1 text, 1 tune, with an unusual introduction in which the false lover is a soldier)
Scott-ACollectorsNotebook-31TraditionalSongs, p. 7, "The Sailor's Lament" (1 text, 1 tune, rather short, and with elements of "The Butcher Boy" [Laws P24], "Tavern in the Town," and perhaps even "Love Has Brought Me to Despair" [Laws P25]; if I had to file it with one, it would probably be "The Butcher Boy," but I'm not sure; Roud lists it as #60, which is both "Tavern in the Town" and "Love Has Brought Me to Despair")
Sandburg-TheAmericanSongbag, p. 324, "Go Bring Me Back My Blue-Eyed Boy" and "London City" (2 texts, 1 tune)
Copper-SongsAndSouthernBreezes, pp. 230-231, "In Sheffield Park" (1 text, 1 tune)
Williams-Wiltshire-WSRO Wt 339, "In Sheffield Park" (1 text)
Kennedy-FolksongsOfBritainAndIreland 160, "In Sheffield Park" (1 text plus a second in the notes, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 230-231, "The Butcher Boy" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 60-62, "Snow Dove" (1 text, 1 tune)
Wolf-AmericanSongSheets, #229, p. 17, "The Butcher Boy" (1 reference)
Spaeth-WeepSomeMoreMyLady, pp. 128-129, "In Jersey City" (1 text, 1 tune)
Johnson-BawdyBalladsAndLustyLyrics, p. 77, "The Butcher Boy" (1 text)
Pound-AmericanBalladsAndSongs, 24, pp.60-62, "The Butcher's Boy" (1 text; the "B" text is "Tavern in the Town")
Cox-FolkSongsSouth 145, "The Butcher Boy" (2 texts plus mention of 1 more, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 73, "The Butcher Boy" (1 text, 1 tune)
Peacock, pp. 707-708, "The Butcher Boy" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 16, "Butcher Boy" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 59, "The Butcher Boy" (2 texts, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 12-13, "The Butcher's Boy" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 139-140, "The Butcher Boy" (1 text); also pp. 141-142, "Morning Fair" (a complex text, with all sorts of floating elements, but with the final stanzas of this song)

Silber/Silber-FolksingersWordbook, p. 178, "The Butcher's Boy" (1 text)
DT 320, BUTCHBOY
ADDITIONAL: Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), p. 207, "(The Butcher's Boy)" (1 fragment)
Roud #409

RECORDINGS:
Garrett & Norah Arwood, "The Butcher's Boy" (on FarMtns3)
Blue Sky Boys, "The Butcher's Boy" (Bluebird B-8482/Montgomery Ward M-8668, 1940)
Ben Butcher, "In Sheffield Park" (on FSBFTX15)
Vernon Dalhart, "The Butcher's Boy" (Perfect 12330, 1927)
Bert Fitzgerald, "The Butcher Boy" (on MUNFLA/Leach)
Kelly Harrell, "Butcher's Boy" (Victor 19563, 1925; on KHarrell01) (Victor 20242, 1926; on KHarrell01)
Buell Kazee, "The Butcher's Boy" (Brunswick 213A, 1928; Brunswick 437, 1930; on AAFM1, KMM); "Butcher Boy" (on Kazee01)
Jean Ritchie & Doc Watson, "Go Dig My Grave (Railroad Boy)" (on RitchieWatson1, RitchieWatsonCD1)
Enos White, "In Sheffield Park" (on FSBFTX15)
Henry Whitter, "The Butcher Boy" (OKeh 40375, 1925)
Ephraim Woodie & the Henpecked Husbands, "The Fatal Courtship" [uses tune of "Banks of the Ohio"] (Columbia 15564-D, 1930; rec. 1929; on LostProv1)

BROADSIDES:
Bodleian, Harding B 18(72), "The Butcher Boy" ("In Jersey city where I did dwell"), H. De Marsan (New York), 1861-1864; also Harding B 18(71), "The Butcher Boy"

CROSS-REFERENCES:
cf. "My Blue-Eyed Boy" (lyrics, theme)
cf. "Must I Go Bound" (lyrics, theme)
cf. "Betsy, My Darling Girl" (lyrics)
cf. "Died for Love (I)"
cf. "Died for Love (V)" (lyrics, theme)
cf. "Tavern in the Town"
cf. "Love Has Brought Me to Despair" [Laws P25] (lyrics)
cf. "Waly Waly (The Water is Wide)"
cf. "Careless Love" (floating lyrics)
cf. "Ye Mariners All" (tune)
cf. "Dink's Song" (floating lyrics)
cf. "Every Night When the Sun Goes In" (lyrics, plot)
cf. "Farewell, Sweetheart (The Parting Lovers, The Slighted Sweetheart)" (lyrics)
cf. "Beam of Oak (Rambling Boy, Oh Willie)" (theme, lyrics)
cf. "Lizzie Watson" (theme, lyrics)

ALTERNATE TITLES:
Jersey City
The Wild Goose Grasses

NOTES [469 words]: Most scholars hold that this song is a combination of two others (Randolph follows Cox in claiming "four"). The primary evidence is the shift in narrative style: The first part of the ballad is in first person, the rest (affiliated with "There is an Alehouse in Yonder Town/Tavern in the Town") is in the third person. Leach, on the other hand, considers it to be a single song of American origin. Given the extreme variations in the form of this ballad (e.g. a significant number of versions omit the fact that the butcher boy left to marry a richer girl; some of the most poignant imply that the butcher boy rather than the father found her body) and the amount of floating material it contains, any theories of dependence must be examined carefully.
The two songs, "My Blue-Eyed Boy" and "Must I Go Bound," are clearly related (probably decayed offshoots of this song), now so damaged as to force separate listing. But there are, as so often, intermediate versions; one should check the references for those songs.
"Died for Love (I)" is perhaps a worn-down fragment of this piece, consisting of the lament without the suicide. Similarly the Brown collection's piece "My Little Dear, So Fare You Well."
MacColl and Seeger have classified related texts under fully seven heads:
* "Deep in Love," corresponding roughly to "Must I Go Bound" in the Ballad Index. Generally lyric.
* The Butcher Boy. Characterized by the story of betrayal and eventual suicide (informal translation: If the girl kills herself, file the song here no matter "what" the rest of it looks like. If she dies but doesn't kill herself, it's something else, perhaps "Died for Love (I)"). If there is a core to this family, this is it.
* Love Has Brought Me To Despair. (Laws P25). This shares lyrics with this family, notably those concerning the girl's burial, but has a slightly distinct plot.
* Waly Waly/The Water Is Wide. Related primarily by theme, it seems to me.
* The Tavern in the Town. Shares lyrics, but a distinct song (or at least recension) by our standards.
* Careless Love. Clearly distinct.
* Died for Love (I). This shares the stanzas of lamentation with "The Butcher Boy," but is distinct in that the girl is certainly pregnant (the girl in "The Butcher Boy" may be, but not all versions show this), she laments her folly, but she does *not* kill herself. It's much more lyric than "The Butcher
Butcher's Daughter, The

DESCRIPTION: A squire gives the butcher's daughter gifts to sleep with him; he says falsely he will marry her. She says it must be dark to save her reputation. She hires a black woman to replace her in bed. In the morning he admits he was outwitted. They marry.

AUTHOR: unknown

EARLIEST DATE: before 1812 (broadside, Bodleian Harding B 3(2)); 18C? (broadside, Bodleian Harding B 39(162))

KEYWORDS: marriage seduction sex disguise humorous Black(s) Devil trick

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
- Greig/Duncan2 312, "The Butcher's Daughter" (1 text)
- Forget-Me-Not-Songster, pp. 116-117, "The Butcher's Daughter" (1 text)

Roud #5831

BROADSIDES:
- Bodleian, Harding B 39(162), "The Butcher's Daughter's Policy" or "Lustful Lord Well Fitted" ("I pray now draw near, all you that love fun"), Bow Church Yard (London). 1736-1799?; also Harding B 3(2), "The Butcher's Daughter's Policy" or "Lustful Lord Well Fitted"; Firth c.26(14), "The Butcher's Daughter"

CROSS-REFERENCES:
- cf. "Glasgerion" [Child 67] (theme)
- cf. "Jack the Jolly Tar (I) (Tarry Sailor)" [Laws K40] (theme: sex and disguise by darkness)
- cf. "Jack Simpson the Sailor" (theme: sex and disguise by darkness)
- cf. "The Wee Tailor from Tyrone" (theme: sex and disguise by darkness)
- cf. "The Frolicksome Farmer" (theme: the hazards of sex in the dark)

NOTES [199 words]: As a side theme: when he wakes the squire "ran down the stair in a terrible fright, Said I've been kissing the Devil all night." The answer is "Ye noble young squire, be not affright, I'm not the Devil, althou' I'm not white." - BS

The trick of the wrong woman being in a man's bed goes back at least to the Biblical tale of Jacob, Leah, and Rachel in the Bible (Genesis 29): Jacob wants to marry Rachel, but her father instead slips in Rachel's older sister Leah.

A situation even more similar to this one allegedly occurred in Norman history. According to Harriet O'Brien, Queen Emma and the Vikings, Bloomsbury, 2005, Duke Richard I (father of Queen Emma of England and great-Grandfather of William the Bastard/Conqueror) met a married girl named Sainsfrida and wanted to sleep with her. Rather than damage her honor, Sainsfreida had her sister Gunnor take her place in the Duke's bed. Gunnor became first Richard's senior mistress and eventually his wife.

The reverse idea -- of the wrong man slipping into a girl's bedroom at dark -- occurs in such songs as "Jack the Jolly Tar (I) (Tarry Sailor)" [Laws K40] (with a happy ending) and "Glasgerion" [Child 67] (with a tragic ending). - RBW

Last updated in version 6.0

File: GrD2312

Butcher's Shop, The

DESCRIPTION: "Hop to the butcher shop" but don't stay or mother will say "I've been playing with the boys down yonder." "Grass is green" ["Red stockings, blue garters"] I have silver lined shoes, a rose on my breast and a gold ring.

AUTHOR: unknown

EARLIEST DATE: 1897 (Nicholson)
Butt-Cut Ruler

DESCRIPTION: "Don't you walk on down, I'll drive you in the timber If you dare to walk in the timber, I'm a butt-cut ruler." A very free form, probably allowing improvisation, about life for a prisoner cutting timber

AUTHOR: unknown

EARLIEST DATE: 1964 (recorded from C. B. Kimble by Jackson)

KEYWORDS: work prison hardtimes

FOUND IN: US(So)

REFERENCES (1 citation):
Jackson-WakeUpDeadMan, pp. 72-73, "Butt-Cut Ruler" (1 text, 1 tune)

NOTES [44 words]: Jackson describes this as just barely qualifying as a song, and also sees it as satiric -- a "butt-cut ruler" was a man strong enough to do the hard task of cutting the thickest part of a felled tree. Yet the format is halting, as if the song is a false brag. - RBW

Last updated in version 2.4

File: JDM072

Buttercup Joe

DESCRIPTION: Singer prides himself on his plain tastes. In summer the girls like to romp and roll with rustic lads in the hay. His ladyfriend, Mary, a dairymaid, makes fine dumplings; he plans to "ask her if she won't supply/A rustic chap like I am."

AUTHOR: unknown

EARLIEST DATE: 1872 (New Prize Medal Song Book, according to Roud/Bishop-NewPenguinBookOfEnglishFolkSongs)

LONG DESCRIPTION: Singer prides himself on being rustic with plain tastes; the gentry laugh at him, but he laughs at them in turn. In summer the girls like to romp and roll with rustic lads in the hay. His young woman, Mary, a dairymaid, makes fine dumplings; he plans to "ask her if she won't supply/A rustic chap like I am." Cho: "Now I can guide a plow, milk a cow, and I can reap and sow/Fresh as the daisies in the fields/and they calls me Buttercup Joe"

KEYWORDS: courting love sex food

FOUND IN: Britain(England(South))

REFERENCES (3 citations):
Williams-Wiltshire-WSRO Mi 540, "Buttercup Joe" (1 text)
Browne-FolkSongsOfOldHampshire, pp. 37-39, "Buttercup Joe" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #93, "Buttercup Joe" (1 text, 1 tune)
Roud #1635

RECORDINGS:
Tony Wales, "Buttercup Joe" (on TWales1)

CROSS-REFERENCES:
cf. "The Husbandman and the Servingman" (subject, a few phrases)
cf. "Harmless Young Jim" (innuendoes)
cf. "Blackberry Grove" (innuendoes)

NOTES [169 words]: Wales's informant told him the words were being sung in Sussex in 1889, but offered no evidence, so I remain conservative in assigning an earliest date. I strongly suspect a music-hall origin. - PJS
Nonetheless, the song is fairly well established in English tradition, though it hasn't been printed much. I suspect there may have been one or two rewrites along the way; some of the versions vary a great deal.

I doubt it has any significance, because I doubt anyone other than me would bother checking on this, but I find it interesting that the lad's home town is more often listed as "Fareham" than anywhere else. Fareham is mentioned all the way back in the Domesday Book of 1086, as "Fernham" (Eilert Ekwall, *The Concise Oxford Dictionary of English Place-Names*, fourth edition, Oxford University Press, 1960, p. 174) -- that is, "Fern Ham/Hamm, which might be "passage-town" but is probably "fern-town," i.e. "a place with a lot of plants." So: an old town where the people have all the brains of a fern? - RBW

Last updated in version 5.0
File: RcButJoe

### Buttermilk Boy, The

**DESCRIPTION:** A poor boy tells his mother of his plan to get buttermilk, sell it to buy eggs, raise chickens, sell chickens, etc., and so get rich. Very early on, he spills the goods and his schemes come to naught. Listeners are warned against counting their chickens

**AUTHOR:** unknown

**EARLIEST DATE:** 1923 (Williams-FolkSongsOfTheUpperThames)

**KEYWORDS:** money commerce poverty

**FOUND IN:** Ireland Britain(England(South))

**REFERENCES** (2 citations):
*Williams-FolkSongsOfTheUpperThames*, p. 40, "A-Begging Buttermilk I Will Go" (1 text) (also *Williams-Wiltshire-WSRO Wt 432*)

*Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H57a*, pp. 57-58, "The Buttermilk Boy" (1 text, 1 tune)

Roud #1227

File: HHH057a

### Button, Button, Who's Got the Button?

**DESCRIPTION:** Singing (or at least chanting) game: "Button, button, who's got the button?"

**AUTHOR:** unknown

**EARLIEST DATE:** 1903 (Newell-GamesAndSongsOfAmericanChildren)

**KEYWORDS:** playparty nonballad

**FOUND IN:** US(MA, MW,NE) Canada(Newf)

**REFERENCES** (4 citations):
*Newell-GamesAndSongsOfAmericanChildren*, #97, "(Button, button)" (1 short text, filed under "Hold Fast My Gold Ring")

*Byington/Goldstein-TwoPennyBallads*, p. 99, "Button, Button" (a description of the game)

*ADDITIONAL:* Edith Fowke, _Red Rover, Red Rover: Children’s Games Played in Canada_, pp. 92-93, "Button, Button, Who’s Got the Button" (a description of the game)


**NOTES** [27 words]: This doesn't seem to have much place in folklore collections -- but I learned it growing up in the Midwest in the 1960s, so it probably belongs in the Index. - RBW

Last updated in version 4.5

File: Newe097A

### Buy a Broom

**DESCRIPTION:** The singer says she comes "to dear happy England in summer's gay bloom" and asks "fair lady, and young pretty maiden" to "buy of the wandering Bavarian a Broom" Use them to brush away insects. In winter she will return home. Spoken epilog.

**AUTHOR:** D.A. O'Meara and George Alexander Lee (source: Greig/Duncan8)

**EARLIEST DATE:** 1827 (according to Scott); before 1830 (broadside, Bodleian Harding B 15(37b))

**KEYWORDS:** travel England Germany work nonballad bug

**FOUND IN:** Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan8 1845, "Buy a Broom" (1 fragment, 1 tune)
Heart-Songs, pp. 38-39, "Buy a Broom" (1 text, 1 tune)
ADDITIONAL: Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_. Broadside, 1977, pp. 176-177, "Songs and Cries of the Wyrley Broom Selles" (2 texts, perhaps not genetically related to the other items listed here)
Roud #13229
BROADSIDES:
Bodleian, Harding B 15(37b), "Buy a Broom" ("From Teutschland I come with my best wares all laden"), T. Birt (London), 1828-1829; also Harding B 16(42b), Johnson Ballads fol. 129 [barely legible], Johnson Ballads fol. 126, Harding B 11(177), Harding B 36(20) [many illegible words], Harding B 11(972) [no spoken epilog], "Buy a Broom"
SAME TUNE:
Old Tip's Broom ("Come, patriots, come, and let's clare out the kitchen") (Harrison campaign song)
(A. B. Norton, _Songs of the People in the Log Cabin Days of Old Tippecanoe_, p. 19)
NOTES [227 words]: Greig/Duncan8 is a fragment; broadside Harding B 15(37b) is the basis for the description.
Greig/Duncan8: Duncan speculates that "Teuchland" must have been from a printed source "which contained the word 'Deutschland' for Germany. The word would be pronounced very likely 'Deuchland' (with the gutteral 'ch'), but would soon be changed into 'Teuchland', as 'teuch' would suggest some meaning to the Scottish ear." Teutschland is already in the Bodleian Harding B 15(37b) text before 1830.
"The success of 'Buy a Broom' dated as far back as 1827, when a play called 'The Hundred Pound Note' was produced at Covent Garden...; and as to 'Buy a Broom,' the ballad sung by Madame Vestris in the character of Harriet Arlington, it was hummed by every one and became the rage. 'From Deutchland I come ...'
In 1826, Hone described "these poor 'Buy-a-Broom' girls": "These girls are Flemings. They come to England from the Netherlands in the spring, and take their departure with the summer. They have only one low, shrill, twittering note, 'Buy a broom?' sometimes varying into the singular plural, 'Buy a brooms?'" [source: William Hone, _The Every-Day Book or Everlasting Calendar_ (1826, London ("Digitized by Google")), Vol. I, pp. 404-405]. - BS
Last updated in version 6.0
File: GrD81845

Buy a Charter Oak
DESCRIPTION: "I'm going to tell my mother, I'm going to tell my pa, I'm going to tell my brother and all my brothers-in-law, I'm going to tell my uncle and all my cousins' folk To buy, to buy, to buy a Charter Oak."
AUTHOR: unknown
EARLIEST DATE: 1942 (Randolph)
KEYWORDS: technology commerce
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 487, "Buy a Charter Oak" (1 short text, 1 tune)
Roud #7588
CROSS-REFERENCES:
NOTES [50 words]: For all that this sounds like a (Nineteen-)Sixties TV commercial, Charter Oak stoves were advertised in the Ozark region in the Eighteen-Sixties.
Spaeth mentions a "sacred song" called "The Charter Oak" (by Henry Russell) of around 1837. I don't know if the jingle is to the tune of Russell's song. - RBW
File: R487

Buy Broom Besoms (I Maun Hae a Wife)
DESCRIPTION: The besom-seller calls his wares, then confesses, "I maun hae a wife, whaso'er she be." He will take anything, e.g., "If that she be bonnie, I shall think it right; If she should be ugly, what's the odds at night?"
BUYING LAND

DESCRIPTION: "I came out here two years ago... And as I'd been successful, Thinks I, I'll purchase land." Many selections are offered, and many seek to buy. The singer ends up paying a high price for land based on its description -- only to find it a worthless swamp

AUTHOR: probably Charles R. Thatcher (1831-1878)
EARLIEST DATE: 1970 (AndersonStory)
KEYWORDS: commerce trick hardtimes
FOUND IN:
REFERENCES (2 citations):
Anderson-StoryOfAustralianFolksong, pp. 109-111, "Buying Land" (1 text, 1 tune)
Anderson-GoldrushSongster, pp. 73-75, "Buying Land" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Sold!" (subject of buying a swamp)
NOTES [29 words]: For brief background on Charles Thatcher's career, see the notes to "Where's Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong.
- RBW
Last updated in version 5.0
File: AnSt109

BUZZ

DESCRIPTION: "(Josie's) got the buzz and she's got it good, She got it all over the neighborhood, She go in, out, all about, She go in, out, all about, Turn to the one that loves you best."

AUTHOR: unknown
EARLIEST DATE: 1960 (Byington/Goldstein-TwoPennyBallads)
KEYWORDS: playparty love nonballad
FOUND IN: US(MA)
REFERENCES (1 citation):
Byington/Goldstein-TwoPennyBallads, pp. 127-128, "Buzz" (1 text, 1 tune)
File: ByGo127B
By a Fireside Bright and Cheerful
DESCRIPTION: "By a fireside bright and cheerful" (something happened), "So off we went on the Wallaby Track, And down to the Riverine. There's Jack with the fiddle And Tom with the flute and Paddy the concertine."
AUTHOR: unknown
EARLIEST DATE: 1975 (Fahey-Joe-Watson-AustralianTraditionalFolkSinger)
KEYWORDS: travel music derivative
FOUND IN: Australia
REFERENCES (1 citation):
Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 18, page headed "When the Harvest Time is Over, Jessy, Dearf"], "(no title)" (1 short text)
NOTES [53 words]: Fahey suggests that this is derived from "When the Harvest Time Is Over, Jessy, Dear," i.e. Howard Graham and Harry von Tilzer's "When the Harvest Days are Over, Jessie, Dear" (Roud #18328). Probably true, but with only one line and the chorus available, it appears to be different enough to count as a separate song. - RBW
Last updated in version 4.5
File: FaWBaFBC

By and By (I)
DESCRIPTION: "By and by I am going to lay down my heavy heavy load." "Oh one of these mornings, sometimes I'm so sad, I am going to lay down my heavy heavy load." "I know my robe's going to fit me well... I tried it on at the gates of Hell." "Gonna take my wings"
AUTHOR: unknown
EARLIEST DATE: 1915 (Work-FolkSongOfTheAmericanNegro)
KEYWORDS: nonballad religious
FOUND IN: US(SE,So)
REFERENCES (3 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 124-125, "By and By" (1 text, 1 tune)
Work-FolkSongOfTheAmericanNegro, p. 70, "By and By" (1 text)
Owens-TexasFolkSongs-2ed, pp. 173-174, "By and By" (1 fragment, 1 tune)
Roud #11963
File: Ow2E173

By Kells Waters (Kellswaterside)
DESCRIPTION: The singer sets out and stops, seemingly at random, at a cottage by Kellswater. He introduces himself to the girl, and asks her to marry. She thanks him for the offer but refuses. He tells her of the birdsongs and other joys of his home. She gives in
AUTHOR: unknown
EARLIEST DATE: 1856 (broadside, Bodleian 2806 b.11(201))
KEYWORDS: love courting home marriage beauty
FOUND IN: Ireland Canada(Newf)
REFERENCES (5 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H802, p. 466, "Kellswaterside" (1 text, 1 tune)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 26, "Fair Randalstown" (1 text, 1 tune)
Lehr/Best-ComeAndIWillSingYou 104, "The Sweet Town of Anthony" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, p. 51, "By Kells Waters" (1 text, 1 tune)
DT, KELLWAT2*
Roud #2730
BROADSIDES:
Bodleian, 2806 b.11(201), "Bonny Kell's Waters," The Poet's Box (Glasgow), 1856
CROSS-REFERENCES:
cf. "The Sweet County Antrim"
SAME TUNE:
Camlachie March (per broadside Bodleian 2806 b.11(201))
File: HHH802
By Memory Inspired

DESCRIPTION: "By Memory inspired And love of country fired, The deeds of Men I love to dwell upon... Here's a memory to the friends that are gone. O'Connell, William Orr, John Mitchel, McCann, John and Henry Sheares, Maguire, Emmet, and others are recalled

AUTHOR: unknown
EARLIEST DATE: 1962
KEYWORDS: Ireland rebellion memorial
FOUND IN: Ireland
REFERENCES (2 citations):
Galvin-IrishSongsOfResistance. pp. 101-102, "By Memory Inspired" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 163, "By Memory Inspired" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Grand Dissolving Views" (II) (subject and references there)
cf. "Daniel O'Connell (I)" (subject: Daniel O'Connell) and references there

cf. "The Wake of William Orr" (subject)
cf. "The Brothers John and Henry Sheares" (subject)
NOTES [292 words]: Among those mentioned in versions of this song:
O'Connell: Daniel O'Connell (1775-1847), who tried to convince the British to reform administration of Ireland and who was the leading figure on behalf of Catholic Emancipation. (For his history, see the many songs cited in the cross-references to )"Daniel O'Connell (I)."
John Mitchel - One of the 1848 rebels. (For his history, see "John Mitchel").
Emmet - Robert Emmet (1778-1803), for whom see "Bold Robert Emmet." - RBW
Moylan-TheAgeOfRevolution-1776-1815 adds information for those mentioned in the song:
"Edward" Lord Edward Fitzgerald's capture is cited here, but in less detail than in "Edward" (III)
William Orr - Farmer, arrested in September 1796, charged with administering the United Irish oath, and executed October 14, 1797. His death inspired a well-known poem by William Drennan, "The Wake of William Orr," which also is found in this Index though I'm none too sure it's traditional.
Thomas Reynolds - member of the Leinster Directory of the United Irishmen turned informer.
John McCann, Bond and William Byrne - Among the members of the United Irish leadership taken in a raid based on Reynold's information.
The Sheares brothers - members of the new National Directory set up to replace the one destroyed by the raid based on Reynold's information.
Fr Thomas Maguire - parish priest who engaged in a public debate on theological matters in 1827.
His poisoning, mentioned in the ballad, took place in 1847.
The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See:
Franke Harte and Donal Lunny, "By Memory Inspired" (on Franke Harte and Donal Lunny, "1798 the First Year of Liberty," Hummingbird Records HBCD0014 (1998)) - BS
File: PGa101

By the Banks of the Manistee

DESCRIPTION: "I'm an old jack from the pine-wood track By the banks of the Manistee" who has logged with all sorts -- but the best loggers are those who came from Maine and Quebec. He tells tales from before the forests were logged out, and still dreams of that time
AUTHOR: Judge George Angus Belding (source: Beck-LoreOfTheLumberCamps)
EARLIEST DATE: 1948 (Beck-LoreOfTheLumberCamps)
KEYWORDS: logger lumbering fight death trick drink
FOUND IN:
REFERENCES (1 citation):
Beck-LoreOfTheLumberCamps 30, "By the Banks of the Manistee" (1 text)
Roud #18194
File: BeLo030

By the Dry Cardrona

DESCRIPTION: "I can tell where cherries grow, By the dry Cardrona, Where I picked them long ago, On a day when I was sober." His mother died of sorrow, because "I was never sober." His love marries another man. He asks to be buried by the dry Cardrona, drunk or sober
By the Hush

DESCRIPTION: The singer calls on his listeners not to go to America; "there is nothing here but war." Unable to make a living in Ireland, he emigrates, is shoved straight into the army, joins the Irish Brigade, loses a leg, and is left without his promised pension

AUTHOR: unknown

EARLIEST DATE: 1957 (recording, O. J. Abbott); there is a nineteenth century broadside

KEYWORDS: poverty emigration soldier injury war Civil war disability

FOUND IN: Canada (Ont, Que) Ireland

REFERENCES (5 citations):
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 6, "By the Hush, me Boys" (1 text, 1 tune)
Fowke-TraditionalSingersAndSongsFromOntario 20, "By the Hush, Me Boys" (1 text, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 57, "By the Hush, Me Boys" (1 text, 1 tune)
DT, BYHUSH

ADDITIONAL: Derek Warfield, Irish Songster of the American Civil War (Kilcock, 1999), #6 p. 18, "By the Hush, Me Boys"

Roud #2314

RECORDINGS:
O. J. Abbott, "By the Hush, Me Boys" (on Abbott1)
Roisin White, "By the Hush" (on IRRWhite01)

CROSS-REFERENCES:
cf. "Farewell to Slieve Gallen" (plot)
cf. "Pat Murphy of the Irish Brigade" (subject)

NOTES [3446 words]: There is much historical truth in this song. There were indeed new Irish immigrants in the northern armies in the Civil War: "According to one account, some of the 88th's recruits [soldiers in the 88 NY Regiment, one of the regiments of the Irish Brigade] enlisted shortly after they had exited the immigrant landing point at Castle Garden, and spoke no English, only the Irish Gaelic of the landless Catholic tenant farmer" (Bilby, p. 27). And the unit they joined, the Irish Brigade of Thomas Francis Meagher (pronounced "Marff"), had a horrendous loss rate even by Civil War standards.

In the first two years of the war, the brigade -- originally 63 NY, 69 NY, 88 NY; 28 Mass, another Irish unit, added before Fredericksburg (Bilby, p. 63) and the not-so-Irish 116 PA added in October 1862 (Bilby, p. 61) -- had the highest casualty rate of any comparable unit in the Army of the Potomac. According to Bilby, p. ix, "In its four year history, the brigade lost over 4,000 men, more than were ever in it at any one time, killed and wounded. [p. 239 calculates that, in all, 7715 men served in the brigade.] The Irish Brigade's loss of 961 soldiers killed or mortally wounded in action was exceeded by only two other brigades in the Union army."

The unit suffered in many battles. In the Seven Days' Battles, for instance, the 69 NY alone had 155 casualties (Bilby, p. 45), although other regiments of the brigade suffered less. At the end of the Peninsular Campaign, the 69th had only 295 men with the colors (Bilby, p. 49) -- meaning that it had already suffered 60% casualties. Meagher did manage to drum up a few recruits that summer, but not enough to offset the brigade's losses (Bilby, p. 50).

At the Battle of Antietam, the first division of the Second Corps, which contained the Irish Brigade, suffered 212 killed, 900 wounded, and 24 missing (Murfin, p. 375); the Irish Brigade alone is said to have lost 506 of 2944 men (Beller, p. 74). At the start that battle, the four regiments of the brigade were commanded by one colonel and three lieutenant colonels; at the end, they were commanded by two lieutenant colonels, one major, and one captain (Murfin, p. 347). Sears-Antietam, p. 243, says that the 63rd and 69th New York both suffered casualties on the order of 60%. Craughwell, p. 98, says that one company had every man killed or wounded, and on p. 105 says that the
thousand-man-strong brigade suffered 540 casualties. Since the brigade started with roughly 3000 men, it had lost two-thirds of them prior to Antietam, and by the end of that battle, five out of six were killed, wounded, captured, victims of disease, or had deserted. (Given the casualty rates, I find it highly ironic that, when General McClellan was removed as commander of the Army of the Potomac, General Meagher had his brigade throw its flags in the dirt in protest; Sears-Antietam, pp. 342-343. This even though McClellan had been ultimately responsible for the brigade's slaughter. And it is hard to believe that the fire-breathing Meagher and McClellan the pro-Slavery Democrat really had anything in common -- had McClellan been British, he would surely have opposed Irish independence with a passion.)

Even with all its reinforcements, the Brigade had only about 1200 men at Fredericksburg (Bilby, p. 65), or a mere 30 percent of what it should have had, making it one of the most attenuated units in the Union army. Meagher's own summary, in his report, was that "Of the one thousand two hundred I led into action the day before, two hundred and eighty only appeared" (Beller, p. 76). Even this may be a little high; one report is that in the immediate aftermath of the battle, only 263 men were still in ranks (Bilby, p. 70), and at least one company had only one man, a private (Bilby, p. 71). That is perhaps a little exaggerated -- some of the men were lost or needed more time to sneak away from proximity to Confederate soldiers. But the final numbers were bad enough. Boatner, p. 594, notes that the 69th New York at Fredericksburg had 18 officers and 210 men, and 16 of the officers and 112 men were casualties. In the 28 Mass (transferred to the Irish Brigade after Antietam), losses at Fredericksburg were 158 out of 416 (Boater, p. 518). For the whole brigade, losses were 545, or almost half the unit's strength -- in terms of total casualties, if not percentage casualties, the worst day of the war for the Irish (Craughwell, p. 122, who adds that this led to a feeling that the Union command was anti-Irish, which in turn made it harder to recruit Irishmen).

The brigade's losses at Chancellorsville were lighter -- just 92 if we believe Craughwell, p. 141, or 64 according to Beller, p. 82. That was still enough to induce Meagher to resign a few weeks later on the grounds that the brigade was too much weakened to be effective (Boatner, p. 540); he wanted to leave the army to try to bring in recruits, but his requests were ignored by Secretary of War Stanton. Although 59 of his brigade's officers (which must have been the large majority of them) signed testimonials to his leadership, the resignation was blandly accepted (Craughwell, p. 142). This may have been because of the rumors about his drinking. His resignation would be rescinded later, but he would not serve with the Irish Brigade at or after Gettysburg; the unit was led by Col. Patrick Kelly of the 88 NY (one of only two colonels left with the brigade, and commissioned only in October 1862 -- NYReport, volume III, p. 75 -- which again shows the high rate of casualties in the unit); the 69 NY was led by Captain Richard Maroney. Meagher would later help try to get more recruits for the brigade, declaring that commanding it was the highest distinction he had ever achieved (Bilby, p. 96; Craughwell, p. 162). But the brigade had almost gone out of existence by then.

By Gettysburg, the brigade had only 530 men (Sears-Gettysburg, p. 289) out of over 4000 originally enrolled, and the three New York regiments had fewer than a hundred men each -- a casualty rate in excess of 90%. (I do not have a source for this data; I copied it some decades ago out of an unknown book). The 69th New York -- which, as an independent regiment should theoretically have been commanded by a colonel -- was under a captain at Gettysburg, and by the end of the battle, it was under the command of a lieutenant! (Sears-Gettysburg, p. 519). Craughwell, p. 8, declares "The Brigade suffered 4,000 casualties, arguably the highest of any brigade in the Civil War" (there can be no definitive statement about which brigade had the highest casualties because brigades weren't permanent organizations, and regiments were swapped in and out regularly; also there is the question of men wounded more than once, and of men missing -- are they casualties or deserters? Still, given that it lost as many men as it initially numbered, it is obvious that the Irish Brigade is a serious candidate for most losses).

It should be noted that some sources have written very inaccurately about Meagher and the Irish Brigade -- particularly about the 69 NY. Meagher himself (1823-1876) was quite a character; an Irish patriot, he was transported to Tasmania in 1849, and escaped to the U. S. in 1852. When the Civil War began, he reasoned that British sympathy would be with the Confederacy, and so joined the Union army. (In this he was not entirely correct; while many in the British aristocracy sympathized with the Confederate planters, the British people were anti-slavery, and so anti-south, and the government wasn't going to commit to either side.) Meagher quickly raised a company for the three-month unit known as the 69th New York Militia (a unit which still exists, in a sense -- it fought in both World Wars and even through the Iraq War; cf. Bilby, p. xi -- but which wasn't, properly speaking, part of the Irish Brigade). Hasty recruitment at the start of the war took this demi-battalion (245 men) up to regimental strength (1040 soldiers; Bilby, p. 5), although the more
experienced men weren't really used as a cadre for the rest of the regiment; Meagher's Company K, for instance, didn't join the 69th Militia until the day they crossed the Potomac into Virginia (Bilby, p. 7).

As part of this militia unit -- which he did "not" command; its leader was another famous Irish exile, Michael Corcoran, while Meagher led his company -- Meagher fought at First Bull Run, where his bravery proved conspicuous (McDonald, p. 144); "Meagher of the Sword" finally got to use his stupid pig-sticker for something: he used it to rally his troops as they fled (Craughwell, p. 59). The unit had substantial casualties -- although some of those "missing" are rather suspicious (McDonald, p. 192, lists the 69th NY with 38 killed, 59 wounded, and 95 missing; the 2nd Wisconsin of the same brigade -- which would become one of the best regiments in the Union army -- had 24 killed, 65 wounded, but only 23 missing.) Meagher's account of First Bull Run can be found in Colum, pp. 326-331, under the title "The 69th in Virginia."

After Bull Run, the 69th militia was mustered out; its three months were up. Meagher then set out to raise an Irish "brigade" (Craughwell, p. 63), starting with the rebuilt 69th New York (which was not the same as the militia unit, despite Meagher's association with both); he initially hoped to also include regiments from Pennsylvania and Massachusetts. He succeeded in getting the 63rd New York (which was already organizing) to join his force, and raised the 69th and 88th New York, with many of the officers having been part of the 69th militia (Beller, p. 32, says that 500 men of the Irish Brigade game from the 69th militia) and most of the most of the men from New York City although Meagher took Irishmen from all over the state and even the nation (Craughwell, p. 65). His plans to unite the Irish regiments into a brigade failed, however; he didn't manage to bring the 69th Pennsylvania (for which see "The Irish Sixty-Ninth") or the Massachusetts unit into his force (Bilby, p. 20); the Irish Brigade initially consisted of just the three New York regiments at a time when four was normal for a brigade (and some brigades had five or six). The 69th New York, which was the first to reach its enlistment quota, was known as the "First Regiment, Irish Brigade"; the 88th, which was given its colors by Mrs. Meagher, was "Mrs. Meagher's Own" or, sometimes, the "Connaught Rangers," after a famous 88th Regiment of the British Army (Bilby, p. 22).

Although he had helped recruit up the new unit, Meagher was never the colonel of the 69 NY (which had only one colonel, Robert Nugent, in its entire existence; NYReport, volume III, p. 8. Nugent had been lieutenant colonel of the 69 NY Militia -- Bilby, p. 9 -- so Meagher had been promoted over his head. But Nugent, unlike Meagher, was willing to stick with the brigade; he "fought with the Irish Brigade in every one of its battles except Antietam, when he was ill"; Beller, p. 38). Meagher had originally proposed James Shields to command the brigade, but Shields aspired to higher command, and the officers endorsed him, so Meagher got the brigade (Bilby, p. 23). Just as well, perhaps, that Shields wasn't in charge; given command of a division in the Shenandoah Valley in 1862, Shields had the uncomfortable experience of learning that Stonewall Jackson was a far better soldier than he. But the side effect was that Meagher was made a brigadier as of February 3, 1862 (Phisterer, p. 273) -- giving him much too much seniority; if he had still been with the army at Gettysburg, he would have been in command of the first division, II corps, at the start of the battle, and ended it in command of the corps. He would have been, by my count, the #6 brigadier in the Gettysburg army, and about #20 in the Union army as a whole. Much too much seniority for a man who went on week-long binges!

Meagher perhaps had an ulterior motive for forming the brigade; he wanted to train Irishmen to be good soldiers so they could help overthrow the British (Beller, p. 21). This would probably have worked better if Meagher hadn't done such an effective job of killing off his own men. Romantic that he was, he claimed that "the last thought that left their hearts was for the liberty of Ireland" (Beller, p. 28). I strongly suspect that their last though was "this hurts!"

Meagher's obsession with swords may have contributed to the brigade's heavy losses; he never really figured out the tactics required by rifled muskets. To be sure, his own troops were long stuck with smoothbore (un-rifled) muskets, which couldn't be aimed with any accuracy. But even that was likely the general's own choice (Bilby, p. 33): the musket "was General Meagher's preferred weapon because it was deadly at close range, especially when loaded with buck-and-ball, cartridges that contained a .64-caliber lead ball and three .30 caliber buckshot pellets. Meagher envisioned his Brigade attacking the enemy head-on, discharging a deadly volley of buck-and-ball, then charging in with bayonets" (Craughwell, p. 69). Napoleon, who lived before rifle muskets became practical due to the invention of the Minie Ball, would have loved it. So would anyone who faced the Irishmen and got to tear them to shreds. It is even reported (although I don't trust the report) that at one battle the Irishmen were actually ruining their muskets by smashing them over their enemies heads! (Bilby, p. 45).

Apparently this bit of stupidity was an example of Meagher's Irish romanticism. The (European)
Irish Brigade had succeeded at Fontenoy with smoothbore muskets and a bayonet charge, so Meagher wanted to do that again. Problem is, Fontenoy was before rifle muskets came into use, when bayonet charges still worked. At Antietam, they didn't, and the Irish paid for Meagher's folly (Bilby, p. 55).

Nor was this the only way in which Meagher's failings cost his men. He didn't do much to maintain their camps (Bilby, p. 136), and even in an army of amateurs, he seems to have been noteworthy for his failure to try to learn military theory (Bilby, p. 137). One of his non-commissioned officers said that Meagher "wanted to gain so much praise that he would not spare his men" (Bilby, p. 136). It is not a good record. Little wonder if some of his soldiers became bitter.

Some sources say the Irish Brigade was shattered at Gettysburg. As the statistics above show, it was shattered well before Gettysburg, although it lost a third of its remaining men in Pennsylvania (Craighwell, p. 154) -- the 69th lost 25 of its 75 remaining troops, and the 28th Mass was said to have lost more than half its soldiers (Bilby, p. 91). Twice in 1863, the units had been reorganized, with the 116th Pennsylvania reduced to a battalion in January (and its commander, Lieutenant Colonel Mulholland, having to take a demotion to major), and the New York regiments were reduced to two companies after Meagher quit, and a number of officers forced to retire as a result (Bilby, p. 81).

It's hard to justify the claim that it was somehow singled out for especially harsh treatment; the entire first division of the second corps, which contained the Irish Brigade, was in awful shape by then. The table of organization on page 386 of Pfanz shows this. At Gettysburg, the division had four brigades; nominally, such an organization should have been commanded by a major general, with brigadiers in command of the brigades and colonels in command of the regiments. At Gettysburg, the division was commanded by a brigadier, and the brigades were initially led by one brigadier and three colonels. At the end of the battle, three of the brigades were led by colonels and one by a lieutenant colonel. The division contained eighteen regiments. At the start of the battle, just seven were commanded by colonels, eight by lieutenant colonels, one by a major, and two by captains; at the end, only ONE was commanded by a colonel (five of the six other colonels were casualties; one had risen to command his brigade), six by lieutenant colonels, five by majors, five by captains, and one by a lieutenant! According to Bilby, p. ix, "The II Corps' First Division lost more men killed in action than any other Federal division, and the Irish Brigade lost more men than any other brigade in that division."

The brigade had managed to recruit itself back up to about two thousand men by early 1864 (Craighwell, p. 164), partly by getting injured men back in the ranks and partly by bringing in new ones, but that didn't change the fact that the brigade had been slaughtered; it just gave them a new batch of cannon fodder -- and not even cannon fodder with a few veterans to guide them; most of the 1864 recruits went into new companies (Bilby, p. 98), so the three New York regiments weren't even very homogenous any more.

The brigade's losses in later campaigns remained heavy. At the Battle of the Wilderness, the reinforced brigade suffered about 25% casualties (Craighwell, p. 180), and more than a thousand total in the campaigns of 1864; the units ended up being completely reorganized twice (Craighwell, pp. 192-193). By June, the brigade was temporarily being commanded by Major Richard Moroney (Bilby, p. 114) -- a brigade properly should have been led by a man ranked three grades higher! But all units in the Army of the Potomac suffered horribly in this period.

At the end of June, the three New York regiments were, in effect, combined into one, and the 28 Massachusetts and 116 Pennsylvania split off; the Irish Brigade, as an independent entity, had ceased to exist (Bilby, p. 115). Which doesn't mean it was done taking casualties.... Oddly enough, it was reconstituted in November 1864 (Bilby, p. 119), but the new troops were mostly worthless and suffered many casualties due to capture and desertion (Bilby, pp. 120-121).

The history of the Irish Brigade's commanders is another indication of the high casualties the unit suffered. Four officers followed Meagher in the official command of the brigade. Col. Kelly was killed at Petersburg. Temporary commander Thomas Smyth was killed after transfer to another brigade. Col. Richard Byrnes was killed at Cold Harbor. Brig. Gen. Richard Nugent then commanded the brigade to the end of the war (Boatner, p. 427).

Meagher himself had a difficult time after giving up his command (Craighwell, pp.165-166): Shortly after Gettysburg, he tried to get his resignation rescinded. Secretary of War Stanton ignored him. Although reinstated in 1864, he was not given a command. In August of that year, he went on a week-long drinking binge and was ordered off the army base where he was staying. He was eventually given a command in Tennessee -- over untrained troops. At one stage, he lost track of several thousand of his troops while they were being transported by rail. Since this came at a time when he was again found to be under the influence, he was relieved of duty in early 1865 and never served again. With the war over, he resigned again on May 12, 1865, and the resignation
was accepted May 15 (Bilby, p. 140). Frankly, given his record, I think the Union showed remarkable patience with him.

For Meagher's career before and after the Civil War, see the notes to "The Escape of Meagher."

For the various Irish Sixty-Ninth regiments, see "The Irish Sixty-Ninth."

The notes to Margaret Christl and Ian Robb's recording of this song make the curious observation that, although this song is about an Irishman in America, it seems to be known only in Canada!

There were some attempts in Ireland to prevent Irishmen from going to America to serve in the Union armies -- priests, for instance, didn't like seeing all their congregants (read: the people who earned them their livings) depart for America (Bilby, pp. 96-97). Is it possible that this is the source of this song?

Several people on the Ballad-L mailing list recently attempted to trace the history of this song. Relatively little was found. There is a broadside, "Pat in America," beginning "Arragh, bidenhust my boys, Sure and that is hold your noise," with the tune listed as "Happy Land of Erin." But it cannot be dated precisely, and there is little evidence of the song in tradition in the century after that.

I also find a broadside, "The Tipperary Boys" (broadside Murray, Mu23-y1:061, "The Tipperary Boys," James Lindsay (Glasgow), 19C), which seems built on the same pattern and formula.

Williams, p. 43, claims that there were "dozens of ballads relating to the exploits of the Sixty-Ninth Regiment," but few were traditional; I do not know if he would include this song among the list.

RBW

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• Pfanz: Harry W. Pfanz, Gettysburg: Culp's Hill and Cemetery Hill, University of North Carolina Press, 1993
• Sears-Antietam: Stephen W. Sears, Landscape Turned Red: The Battle of Antietam, Ticknor & Fields, 1983
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• Williams: Alfred M. Williams, Studies in Folk-Song and Popular Poetry, Houghton Mifflin, 1894

Last updated in version 5.1
File: DTbyhush

By the Lightning We Lost our Sight [Laws K6]

DESCRIPTION: The singer is on a journey from Gibraltar to England when a hurricane strikes. Sent aloft to reef the sails, he and four others are blinded when lightning strikes the mast. The storm washes several others overboard

AUTHOR: unknown

EARLIEST DATE: 1883 (Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia)

KEYWORDS: sailor storm death disability

FOUND IN: Canada(Mar,Newf)
REFERENCES (4 citations):
Laws K6, "By the Lightning We Lost Our Sight"
Mackenzie-BalladsAndSeaSongsFromNovaScotia 86, "By the Lightning We Lost Our Sight" (1 text)
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, pp. 76-78, "The Blind Sailor" (1 text)
DT 557, LIGHTNING
Roud #1894
RECORDINGS:
Morris Houlihan, "Come All Ye Jolly Sailor Boys" (on MUNFLA/Leach)
CROSS-REFERENCES:
cf. "Captain Burke" [Laws K5]
File: LK06

By This Wild and Stormy Weather
DESCRIPTION: "By this wild and stormy weather I join this rogue and w-- together; For years they've lived wi' ane anither, Lord this will surely change the weather"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: marriage storm
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1457, "By This Wild and Stormy Weather" (1 fragment)
Roud #7282
NOTES [26 words]: The current description is all of the Greig/Duncan7 fragment. Greig/Duncan7 quoting from Greig: "Blacksmith marrying a couple of questionable character." - BS
Last updated in version 2.5
File: GrD71457

By'n By
DESCRIPTION: "By'n by, by'n by, Stars shining, Number, number one, Number two, number three, Good Lord, by'n by, by'n by, Good Lord, by'n by."
AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: religious nonballad
FOUND IN: US(So)
REFERENCES (2 citations):
Sandburg-TheAmericanSongbag, p. 453, "By'm By" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 358, "By And By" (1 text)
Roud #11600
RECORDINGS:
Pete Seeger, "By'm By" (on GrowOn2)
File: San453

Bye and Bye You Will Forget Me (I)
DESCRIPTION: "Bye and by you will forget me, When your face is far from me, And the day when I first met you Only lives in memory." She recalls that sad day, urges him to forget -- but if she dies, THEN she asks him to remember
AUTHOR: unknown
EARLIEST DATE: 1962 (Brown), but clearly in existence by 1926 when Kelly Harrell made the recording cited
KEYWORDS: love separation nonballad death burial
FOUND IN: US(Ap,SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 161, "Bye and Bye You Will Forget Me" (1 text)
Bye Baby Bunting

DESCRIPTION: "Bye, baby bunting, Daddy's gone a-hunting To get a little rabbit skin To wrap the baby bunting in." "Sister stayed at home To rock-a-bye-a-baby bunting. Mama stayed at home To bake a cake for baby bunting."

AUTHOR: unknown

EARLIEST DATE: 1784 (Gammar Gurton's Garland, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: nonballad baby hunting family

FOUND IN: US(Ap,SE) Britain(England,Scotland(Aber)) West Indies(Jamaica,Tobago) New Zealand

REFERENCES (11 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 112, "Bye Baby Bunting" (assorted stanzas from sundry collections)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 112, "By Baby Bunting" (2 tunes plus text excerpts)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 25, "Bye, baby bunting" (2 texts)
Baring-Gould-AnnotatedMotherGoose #551, p. 226, "(Bee baw bunting)"

Dolby-OrangesAndLemons, p. 173, "Bye, Baby Buntin" (1 text)
Greig/Duncan8 1556, "Baby Baby Bunting" (3 texts, 2 tunes)

Henry-SongsSungInTheSouthernAppalachians, p. 243, (no title) (1 short text)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 89, pp. 141-142, "Bye, Baby Bunting" (1 text, 1 tune)
Elder-FolksongsFromTobago 23, "Buy Baby Ribbon" (1 text, 1 tune)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 126, "(Baby, baby, bunting)" (1 text)

Heart-Songs, p. 101, "Baby Bunting" (1 text, 1 tune)

Roud #11018

NOTES [131 words]: The Opies, as their #24, print what looks like a by-blow of this, "Bye, baby bumptkin, Where's Tony Lumpkin? My lady's on her death-bed, with eating half a pumpkin." The Opies observe that Tony Lumpkin is a character in Oliver Goldsmith's 1773 She Stoops to Conquer; he is a rather obnoxious country squire. I have no idea if that is significant. Boswell's version of this song is very different from the common one, with two long verses about the parents. I suspect these came from a different source. I would guess that George MacDonald knew this piece from oral tradition; he has a poem beginning "baby baby babbing / your father's gone a-cabbing" (sic.; it has no upper-case letters or punctuation) in chapter 17, "Diamond Makes a Beginning" of At the Back of the North Wind.- RBW

Last updated in version 6.0

File: Br3112

Bye, Old Grover

DESCRIPTION: "William Jennings Bryan, Sitting on the fence, Trying to make a dollar Our of fifty cents, Bye, old Grover, bye, oh, Bye, old Grover, bye. I saw the train go 'round the curve, Goodbye, old Grover, goodbye, All loaded down with Harrison's men, Goodbye..."

AUTHOR: unknown

EARLIEST DATE: 1949 (McIntosh-FolkSongsAndSingingGamesOfIllinoisOzarks)

KEYWORDS: political nonballad money

HISTORICAL REFERENCES:
1884 - Grover Cleveland elected president the first time, beating James G. Blaine
1888 - Benjamin Harrison elected President by the Electoral College even though Grover Cleveland won the popular vote
1892 - Cleveland wins the rematch with Harrison
1896 - William McKinley defeats William Jennings Bryan (the first time)

REFERENCES (1 citation):
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 20, "Bye, Old Grover" (1 text)

CROSS-REFERENCES:
cf. "Free Silver" (subject of William Jennings Bryan and the 1896 election) and references there

NOTES [203 words]: McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks's informant says that
this song was from the election of 1888, when Benjamin Harrison defeated Grover Cleveland 233
to 168 in the electoral college although Cleveland won the popular vote 49% to 48%. The story is
that it was sung in 1889, at the time of the actual transition. There are two problems with this. First,
who would bother with an anti-Cleveland song AFTER the election? And second, why the mention
of William Jennings Bryan, who in 1889 was not yet thirty and unknown?
This leaves two possibilities. First, the Bryan verse was not part of the proper song. This seems not
unreasonable. Second, the song is from the election of 1896, when Grover Cleveland was on his
way out of the White House, to be replaced by either Bryan or William McKinley. The latter
explanation strikes me as more likely, although I'd hate to be dogmatic; Cleveland was very
unpopular after the Panic of 1893 (even though economists generally believe that the Panic was
caused by the sorts of policies espoused by Bryan and opposed by Cleveland), so Republicans
would be happy to say, "Let's get rid of Cleveland, and not replace him by Bryan."
For more on this, see "Free Silver." - RBW

Last updated in version 4.3
File: McIn020

Byker Hill

DESCRIPTION: Dance tune with sketchy narrative; singer's wife sits up late drinking. Singer asks
her to return home (bringing the beer). He also tells of working in Walker Pit and the poor wages
for coal-cutters, singing ironically "Walker Pit's done well by me."

AUTHOR: unknown
EARLIEST DATE: 1812 (John Bell, "Rhymes of Northern Bards")
LONG DESCRIPTION: Usually a dance tune (in 2-2-2-3 time!), but with sketchy narrative; singer's
wife sits up late drinking, neglecting home and family. Singer pleads with her to return home (but to
bring the beer with her). He also tells of working in Walker Pit and the poor wages for coal-cutters,
singing ironically "Walker Pit's done well by me," and a verse of "Geordie Charlton he had a pig/He
hit it with a shovel and it danced a jig"

KEYWORDS: mining work drink wife worker

FOUND IN: Britain(England(North))
REFERENCES (1 citation):
DT, BYKERHIL
Roud #3488
RECORDINGS:
A. L. Lloyd, "Walker Shore and Byker Hill" (on Lloyd01); "Walker Hill and Byker Shore" (on Lloyd3)
CROSS-REFERENCES:
cf. "My Dearie Sits Ower Late Up" (tune)
cf. "Elslie Marley" (tune)

ALTERNATE TITLES:
Byker Hill and Walker Shore

File: DTbykerh

Byrontown

DESCRIPTION: The singer claims that he "belongs" in Byrontown, where "young ladies gay I will
betray, And give them all their due." The rest of the song is devoted to complaining about women,
e.g. how they lure men on and spend their money

AUTHOR: Larry Gorman (1846-1917) ?
EARLIEST DATE: 1949
KEYWORDS: courting oldmaid money
FOUND IN: Canada(Mar)
REFERENCES (3 citations):
C & O Freight & Section Crew Wreck, The

DESCRIPTION: "In the Big Shady Valley of Kentucky, a division of the famous C & O," a train with Jay Thompson and Doc Compton aboard is wrecked in the Big Sandy Valley in a collision with three motor cars.

AUTHOR: Words: Rev. E. J. Shumway?
EARLIEST DATE: 1972 (C & O Historical Society Newsletter, according to Lyle)
KEYWORDS: train wreck
HISTORICAL REFERENCES:
1918 - the C & O collision
FOUND IN:
REFERENCES (2 citations):
Lyle-ScaldedToDeathByTheSteam, p. 160, "C. & O. Freight and Section Crew Wreck" (1 text)
Cohen-LongSteelRail, p. 274, "The C & O Freight & Section Crew Wreck" (notes only)

C-H-I-C-K-E-N Spells Chicken

DESCRIPTION: "C, that's the way to begin; H, the next letter in...." The teacher in a country school calls on Ragtime Joe to show the class how to spell "chicken." When Parson Johnson's show in the church fails Joe saves the day by singing his song to spell "chicken."

AUTHOR: Sidney Perrin & Bob Slater
EARLIEST DATE: 1902 (sheet music published)
KEYWORDS: food humorous nonballad animal bird chickens animal children Black(s)
FOUND IN: US(SE,Ap)
REFERENCES (1 citation):
DT, CHICKEN
Roud #21063
RECORDINGS:
Arthur Collins, "Dat's De Way to Spell Chicken" (CYL: Edison 8301, 1903)
Mississippi John Hurt, "Chicken Song" (on MJHurt05)
John & Emery McClung, "C-H-I-C-K-E-N Spells Chicken" (Brunswick 135, 1927)
McGee Brothers "C-H-I-C-K-E-N Spells Chicken" (Vocalion 5150, 1927)
Fiddlin' Doc Roberts Trio, "Ragtime Chicken Joe" (Conqueror 8566, 1935; rec. 1933)
Three Tobacco Tags, "De Way to Spell Chicken" (Bluebird B-7973, 1938)
NOTES [242 words]: The recent version by the Red Clay Ramblers fits this chorus with an outline in which Ragtime Joe is made to spell "chicken" in school. Not having heard some of the early recordings, I don't know if this is integral to the song or if someone added it later. - RBW
The "Ragtime Chicken Joe" verse is indeed part of the original piece, published as a "coon song." - PJS
McGee and Poteet... sing [this] as a minstrel-type song. The chorus spells it out: "C - that's the way to begin, ... E - I'm near the end, C-H-I-C-K-E-N. That am the way to spell chicken."
About 1906 a settlement house minstrel show included "songs [that] reverted to the traditional minstrel genre and included 'Humming Coon' and 'Dat Am De Way to Spell Chicken.'" (Daniel...
Bender, "Perils of Degeneration: Reform, the Savage Immigrant, and the Survival of the Unfit" in Journal of Social History, Vol. 542, No.1 (Fall 2008 (available online by JSTOR)), pp. 15-16.

Hurt sings only one verse, not usually sung with this song: "Chicken, chicken, you can't roost or hide from me, Chicken, chicken, better come on out of that tree. You can't roost or hide from me." Hurt's verse may be from another minstrel song. White, from 1915-1916, has "Chicken, come down out of that sycamore tree, You cannot roost too high for me." (Newman I. White, American Negro Folk-Songs (Hatboro: Folklore Associates, Inc, 1965 (facsimile reprint of Harvard University Press, 1928)), #xii.44 pp. 373-374) - BS

Last updated in version 4.0
File: RcCHICKE

C. & O. Wreck, The (1913) [Laws G4]

DESCRIPTION: Men are at work on the C & O bridge at Guyandotte, but a train is given permission to cross it. The bridge fails, taking the train, the engineer, and seven bridge workers with it. The ballad ends with the usual wish for the widow and orphans

AUTHOR: unknown
EARLIEST DATE: 1924 (recording, George Reneau)
KEYWORDS: train death wreck
HISTORICAL REFERENCES:
Jan 1, 1913 - Reported date of the C. & O. Wreck at Guyandott(e), West Virginia
FOUND IN: US(Ap,MW)
REFERENCES (5 citations):
Laws G4, "The C. & O. Wreck"
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 121, "The Seno Wreck" (1 text)
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 73, pp. 172-174, "The C. & O. Wreck" (1 text)
Lyle-ScaldedToDeathByTheSteam, pp. 83-91, "The Guyandotte Bridge Disaster" (1 text)
Cohen-LongSteelRail, p. 274, "The C & O Wreck" (notes only)
Roud #3248
RECORDINGS:
George Reneau, "The C & O Wreck" (Vocalion 14897, 1924)
NOTES [65 words]: Laws has some notes about the actual facts of this case (NAB, pp. 65-66). Lyle has much more, noting that the bridge involved had caused problems before and was in the process of being strengthened; also, the water level was high that day. But there wasn't much choice about using the bridge; it was a major bottleneck (the rest of the line had been double-tracked) on a major rail line. - RBW

Last updated in version 3.6
File: LG04

C'est a Paris Y-A-T'Une Noce (There's a Wedding in Paris)

DESCRIPTION: French. The young girl the singer married was at least 80 years old: married Monday, buried Tuesday. But he didn't marry her; he married her money. If he marries again it will be with a girl 15 years old.

AUTHOR: unknown
EARLIEST DATE: 1961 (Peacock)
KEYWORDS: foreignlanguage age greed marriage burial death oldmaid wife money
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 255-256, "C'est a Paris Y-A-T'Une Noce" (1 text, 1 tune)
RECORDINGS:
Mme Josephine Costard, "C'est a Paris Y-A-T'Une Noce" (on PeacockCDROM) [one verse only]

File: Pea255

C'est L'Aviron (Pull on the Oars)

DESCRIPTION: French: "C'est l'aviron, qui nous mene, qui nous mene, c'est l'aviron qui nous mene en haut." A young man goes riding, picks up a pretty girl, and takes her home to get a drink.
Once home, "turning to me, she toasted her own lover"

AUTHOR: unknown
EARLIEST DATE: 1865
KEYWORDS: courting drink family foreignlanguage
FOUND IN: Canada(Newf,Que)
REFERENCES (6 citations):
  Fowke/Johnston-FolkSongsOfCanada, pp. 58-59, "C'est L'aviron (Pull on the Oars)" (1 text, 1 tune)
  Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 49, "C'est L'Aviron" (1 English and 1 French text, 1 tune)
  Peacock, p. 517, "En Revenant de la Jolie Rochelle" (1 text, 1 tune)
  Pottie/Ellis-FolksongsOfTheMaritimes, pp. 46-47, "De Paris a Rochelle" (1 French text plus a semi-singable English translation, lacking the "C'est L'aviron" chorus and substituting a nonsense refrain)
  Salt-BuckeyeHeritage-Ohio'sHistory, pp. 16-17, "C'est L'aviron Qui Nous Mene En Haut" (1 English and 1 French text, 1 tune)
ADDITIONAL: Edith Fowke and Richard Johnston, _Folk Songs of Quebec (Chansons de Quebec)_, Waterloo Music Company, 1957, pp. 72-73, "C'est L'aviron (Pull on the Oars)" (1 French and 1 English translation, 1 tune)
ST FJ058 (Partial)
RECORDINGS:
  Mme Josephine Costard, "En Revenant de la Jolie Rochelle" (on PeacockCDROM) [one verse only]
ALTERNATE TITLES:
  It's the Oars
NOTES [79 words]: "Over the years, more than ninety variants of this song have been written down or recorded on cylinders, disc, or tapes in French Canada. A few variants have also been found in the northeastern United States and France." [from] "I'men, revenant de la Joli'Rochelle': A song from c/1500 in the current French-Canadian repertoire" by Jay Rahn in Canadian Journal for Traditional Music, vol 16, 1988. See archives of the site for the Canadian Journal for Traditional Music. - BS
Last updated in version 5.0
File: FJ058

C'est la Belle Francoise (Beautiful Francesca)

DESCRIPTION: French. "C'est la belle Francoise, hut-a-la-ma-le-lon-la", soon to be wed. Her lover finds her weeping. She has heard that he'll soon march away. "Arriving in the village, I hear the church-bells say ... 'Tis beautiful Francesca, whom now they lay away"

AUTHOR: unknown
EARLIEST DATE: 1946 (Berry-FolkSongsOfOldVincennes)
KEYWORDS: foreignlanguage grief love army war return burial death lover soldier
FOUND IN: US(MW) Canada(Que)
REFERENCES (2 citations):
  Berry-FolkSongsOfOldVincennes, p. 30, "C'est la belle Francoise (Beautiful Francesca)" (1 text + translation, 1 tune)
ADDITIONAL: Edith Fowke and Richard Johnston, _Folk Songs of Quebec (Chansons de Quebec)_ , Waterloo Music Company, 1957, pp. 20-21, "C'est La Belle Francoise (The Fair Francoise)" (1 French text plus English translation, 1 tune)
CROSS-REFERENCES:
cf. "Blackbirds and Thrushes (I)" (plot)
NOTES [38 words]: The plot is similar to "Blackbirds and Thrushes (I)" , but they differ in who says what to whom, and the gestalts don't match. No, I don't know why she's Francoise in the French version and Francesca in the English translation. - PJS
Last updated in version 3.1
File: BerV030

C'est la Poulette Grise (The Pullet)

DESCRIPTION: French. Lullaby. "The little pullet gray / In the church will lay" a little "coco" (egg) for the baby who will go "do, do, do" (sleep)

AUTHOR: unknown
C'etait Trois Jeunes Garcons Partis Pour un Voyage (Three Young Boys Go on a Voyage)

DESCRIPTION: French. Three boys go on a voyage to distant islands, leaving loved ones. The youngest walks on the shore and cries. From far away he hears the voice of a swallow speaking to him about love. Beautiful swallow, fly to "la belle" and sit on her knee.

AUTHOR: unknown
EARLIEST DATE: 1960 (Peacock)
KEYWORDS: foreignlanguage love separation bird lover
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, p. 512, "C'etait Trois Jeunes Garcons Partis Pour un Voyage" (1 text, 1 tune)
RECORDINGS:
Mme Josephine Costard, "C'etait Trois Jeunes Garcons Partis Pour un Voyage" (on PeacockCDROM) [one verse only]

Ca' Hawkie Through the Water

DESCRIPTION: "Ca' Hawkie, ca' Hawkie, 'Ca Hawkie through the water, Hawkie is a sweir beast, And Hawkie winna wade the water." Hawkie is praised for her milk but blamed for her stubbornness; girls are advised to be brave and bold with men

AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)
KEYWORDS: animal river courting
FOUND IN: Britain(England(North),Scotland(Aber,Bord))
REFERENCES (7 citations):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 132-133, "Ca' Hawkie Through the Water" (1 text, 1 tune)
Greig/Duncan3 428, "Hawkie" (1 text)
Lyle-Andrew-CrawfurdsCollectionVolume2 172, "Caw Hawkie" (1 fragment)
Montgomerie/Montgomerie-ScottishNurseryRhymes 27, "(Caw Hawkie, drive Hawkie)" (1 text)
DT, CAHAWKIE
ADDITIONAL: "Rhymes of the Nursery" in Robert Chambers, Selected Writings of Robert Chambers (Edinburgh, 1847 ("Digitized by Google")), p. 187, ("Ca' Hawkie, drive Hawkie, ca' Hawkie through the water")
"Nursery Rhymes" in William Paul, Past and Present of Aberdeenshire (Aberdeen, 1881 ("Digitized by Google")), #10 p. 149, "Hawkie"
Roud #3159 and 5945
NOTES [25 words]: Greig seemed to think that Hawkie was an unwilling horse, but he had only a fragment. The Northumbrian version makes it clear that Hawkie is a cow. - RBW
Last updated in version 2.6

Ca'eries Hae Sookit the Kye Dry, The

DESCRIPTION: The calves have sucked the cows dry but even if they all go dry "there's milk in the beddie where I lie"

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan7)
KEYWORDS: nonballad animal mother
**Cabbage-Tree Hat, The**

DESCRIPTION: "There's something neat in a cabbage-tree hat. When it fits the wearer's crown."
All sorts of people wear them; they conceal social classes; even new chums learn about the
headgear in order to blend in

AUTHOR: unknown

EARLIEST DATE: 1970 (AndersonStory)

KEYWORDS: clothes worker

FOUND IN:

REFERENCES (1 citation):
Anderson-StoryOfAustralianFolksong, pp. 173-174, "The Cabbage-Tree Hat" (1 text, 1 tune)

Roud #9115

File: AnSt173

**Cabin Creek Flood, The**

DESCRIPTION: "A sad and mournful history Of which I now will speak Concerning that awful storm
That flooded Cabin Creek." Five hours of rain washes away the miners' homes. The government
and neighboring towns send relief

AUTHOR: James W. Day ("Jilson Setters")?

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: flood disaster death

FOUND IN: US(Ap)

REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 106-107, (no title) (1 text)

NOTES [25 words]: Although certainly based on a historical incident, the few details in the song
and in Thomas's account do not let me locate it in historical records. - RBW

File: ThBa106

**Cadger Bruce**

DESCRIPTION: "The lottery would hae been complete Had cadger [traveling dealer] Bruce gane
there to see't Or Jamie Birse the lousy breet Had he been there in the mornin'." Many people --
smiths, ploughmen, ... -- did go and "the lottery it's raised muckle din"

AUTHOR: Peter McCombie (source: Greig/Duncan3)

EARLIEST DATE: 1917 (Greig/Duncan3)

KEYWORDS: commerce nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan3 621, "Cadger Bruce" (1 text)

Roud #6059

NOTES [38 words]: Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume
3" showing the song number as well as place name; Baldyvin (621) is at coordinate (h2,v6) on that
map [near Alford, roughly 23 miles W of Aberdeen]. - BS

Last updated in version 2.4

File: GrD3621

**Cadgers o' Dundee**

DESCRIPTION: "Among some cadgers o' Dundee An awfu' row began, Between brave Charlie
Perrie and famous Honey Tam." An angry Tam takes a knife to murder Perrie. Charlie catches
Tam and hits him between the eyes; Tam surrenders

AUTHOR: unknown
Caesar Boy, Caesar

DESCRIPTION: Alternate lines are a chorus, "Caesar boy, Caesar." The shantyman sings "Caesar drummer want paper drum." "Caesar drummer want kettle drum." "You look on Caesar no look on me" "Caesar drummer go boom boom boom"

AUTHOR: unknown


REFERENCES (1 citation):
Abrahams-DeepTheWaterShallowTheShore, pp. 42-43, "Caesar Boy, Caesar" (1 text, 1 tune)

NOTES [26 words]: Abrahams has this as a Nevis hauling shanty. "The most common of the hauling shanties is directed at the drummer [in this case Caesar], making fun of him." - BS

Last updated in version 4.0

File: AWIS042

Caesar, oh, Caesar

DESCRIPTION: Alternate lines are a chorus, "Caesar oh Caesar/ Thomas sailor run 'way" The shantyman sings: "See what frien' have done to frien'." Thomas promised to marry in May but he left his wife and went to sea

AUTHOR: unknown


REFERENCES (1 citation):
Abrahams-DeepTheWaterShallowTheShore, pp. 100-102, "Caesar, oh, Caesar" (1 text, 1 tune)

NOTES [26 words]: Abrahams quotes a blackfish whaler, "Thomas whaler,... he leave his wife home and he went to sail... He leave an' he go to Trinidad. His wife she die." - BS

Last updated in version 4.0

File: AWIS100

Caesar's Victory, The

DESCRIPTION: "As was was sailing on the main, Well laded with great store of gain, We was in danger to be ta'en; Five pirates' ships appeared." The crew of the "Caesar" resolve to fight, and succeed in beating off the pirates although one man is killed and seven hurt

AUTHOR: Words: unknown / Music: "Cannons Roar" by Christopher Fishburn

EARLIEST DATE: 1908 (Firth); tune said to have been written 1683

REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 23, "The Caesar's Victory" (1 text, 1 tune)

File: PaSe023

Cahan's Shaden Glen

DESCRIPTION: The singer goes rambling and sees beautiful "Eliza of Cahan's shaden glen." Hecourts her, but "She will not condescend; I have no gold in store." He wishes her well and
Cailin Deas, The

DESCRIPTION: At Clontarf the singer meets a "charming cailin deas." He asks her name and father’s dwelling place. She is Brian the Brave’s daughter and loves to visits where her father "slew the Dane." The singer would give "all England's wealth" to see her again.

AUTHOR: unknown
EARLIEST DATE: 1977 (recording, Siney Crotty on Topic TSDL369)
KEYWORDS: love beauty Ireland patriotic
HISTORICAL REFERENCES:
976 - Brian Boru becomes King of Clare from 976
1014 - Brian Boru dies in battle against the Vikings at Clontarf
FOUND IN: Ireland
Roud #3074
RECORDINGS:
Ollie Conway, "The Cailin Deas" (on IROConway01)
CROSS-REFERENCES:
cf. "Eileen McMahon" (theme; also the aisling format and references there)
cf. "Granuaille" (theme; also the aisling format and references there)
cf. "Erin's Green Shore" (theme; also the aisling format)
NOTES [36 words]: This song is patterned on the "aisling." For more on aislings see the notes to "Eileen McMahon."
Conway learned the song from Siney Crotty (see Topic TSDL369, "The Lambs on the Green Hills," recorded in 1976/1977. - BS
Last updated in version 4.4
File: RcTCaiDe

Cailin Gaelach, An (The Irish Girl)

DESCRIPTION: Gaelic. The singer thinks of how nice it would be to have an Irish girl by his side. One morning, herding his cows, he sees a vision of a woman. He will care for the herds well because young women marry when they see a well cared for herd.

AUTHOR: unknown
EARLIEST DATE: 1976 (OBoyle-TheIrishSongTradition)
KEYWORDS: foreignlanguage marriage farming nonballad animal
FOUND IN: Ireland
REFERENCES (1 citation):
OBoyle-TheIrishSongTradition 7, "Cailin Gaelach" (1 text, 1 tune)
NOTES [41 words]: Ó Boyle does not translate the text. There is a text on DruidStone site in Gaelic with English translation. The description follows that translation. Ó Boyle's conclusion that "men marry for the sake of cattle" disagrees with that translation. - BS
File: 0boy007

Cailin Rua, An (The Red-Headed Girl)

DESCRIPTION: Gaelic. The singer praises his beautiful red-headed girl even though she drained his purse by drinking his ale and spending in the market on fancy shoes and ribbons instead of
food and even though she ran off with the shop-boy. He prefers her to wealth.

AUTHOR: unknown
EARLIEST DATE: 1976 (OBoyle-TheIrishSongTradition)
KEYWORDS: foreignlanguage love infidelity nonballad
FOUND IN: Ireland
REFERENCES (2 citations):
OBoyle-TheIrishSongTradition 8, "Cailin Rua, An" (1 text, 1 tune)
DT, ANCAILIN
NOTES [40 words]: O Boyle summarizes the text in English but does not translate it. There is a Digital Tradition text in Gaelic with English translation that is compatible with O Boyle's summary. The description follows the Digital Tradition translation. - BS

File: 0Boy008

Cain and Abel (When the Great Day Comes)

DESCRIPTION: "Well, the Good Book says that Cain killed Abel, Yes, Abel, That he hit him in the head with the leg of a table." In the lion's den, Daniel tells the "cullud men" to get their white robes. "Oh, Lord, I'se ready, I'll be ready when the great day comes."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: religious homicide nonballad clothes
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 557, "Can and Abel" (1 short text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 557, "Cain and Abel" (1 tune plus a text excerpt)
Roud #11827
RECORDINGS:
Cotton Belt Quartet, "We'll Be Ready When the Great Day Comes" (Vocalion 15263, 1926) [tentative identification; I have not heard the record - PJS]

File: Br3557

Cain Killed Abel

DESCRIPTION: A shanty about cane-cutting (!). "I was a cane-cutter but now I'm at sea, Stoop it, and top it, and load it, my boys; Once Cain killed Abel, but it won't kill me." "I worked very hard until I went to sea" "This cutting of cane it isn't much fun."

AUTHOR: Words: Merv Lilley / Music: Chris Kempster
EARLIEST DATE: 1964
KEYWORDS: work shanty nonballad
FOUND IN:
REFERENCES (2 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 200-201, "Cain Killed Abel" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, p. 171, "Cane Killed Abel" (1 text, 1 tune)

File: FaE200

Cairistiona

DESCRIPTION: Scots Gaelic. The singer calls to Cairistiona, "Will you answer my cry?" After courting her, he went across the sea for years, and returns to find her dead.

AUTHOR: unknown
EARLIEST DATE: 1917 (Kennedy-Fraser/MacLeod-SongsOfTheHebrides)
KEYWORDS: foreignlanguage love separation return death
FOUND IN: Britain(Scotland(Hebr))
REFERENCES (2 citations):
Kennedy-FolksongsOfBritainAndIreland 5, "Cairistiona (Christina)" (1 text+English translation, 1 tune)
Kennedy-Fraser/MacLeod-SongsOfTheHebrides II, pp. 182-184, "Caristiona" (1 text+English translation, 1 tune)
NOTES [61 words]: Kennedy-FolksongsOfBritainAndIreland somehow fails to note the connection between his piece and that in Kennedy-Fraser/MacLeod-SongsOfTheHebrides (the minor difference in names seems small excuse; the tunes are rather different, but both irregular, which probably hastened the process of change), but they share lyrics and plot; I do not doubt they are the same. - RBW
File: K005

Cairn-o'-Mount

DESCRIPTION: The singer rides out and hears a girl singing, "The Cairn-o'-Mount is bleak and bare, An' cauld is Clochnabane." The man offers her wealth and land if she will marry him. She promises to be true to her Donald. He reveals himself as Donald, and rich
AUTHOR: Alexander Balfour
EARLIEST DATE: c.1847 (according to Christie, 1876)
KEYWORDS: love courting disguise trick
FOUND IN: Britain(Scotland(Aber))
REFERENCES (5 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 106-109, "Cairn-o'-Mount" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #55, pp. 1-2, "Cairn-o'-Mount" (1 text)
Greig/Duncan5 1042, "Cairn o' Mount" (11 texts plus a single verse on p. 629, 8 tunes)
Ord-BothySongsAndBallads, pp. 436-437, "Cairn-o'-Mount" (1 text)
ADDITIONAL: W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1876 (downloadable pdf by University of Edinburgh, 2007)), Vol I, pp. 26-27, "The Laird Abeeen the Dee" (1 tune)
Roud #3794
CROSS-REFERENCES:
cf. "John (George) Riley (I)" [Laws N36] (plot) and references there
ALTERNATE TITLES:
Scotland's Queen
The Mills o' Dye
Clochnaben
NOTES [17 words]: Christie: "The Ballad was written from the singing of a farm servant in Buchan about the year 1847." - BS
Last updated in version 2.5
File: FVS106

Cairo (I)

DESCRIPTION: "There's a place out West where the Union troops Take toll from Rebel ships and sloops... She must recognize a custom house at Cairo." The Southerners will have a hard time taking Cairo, the key to Mississippi navigation. Prentiss and Lane will stop them
AUTHOR: unknown
EARLIEST DATE: 1861 (Songs for the Nation for 1861, according to SilberCivWarFull)
KEYWORDS: Civilwar river
FOUND IN:
REFERENCES (1 citation):
Silber-SongsOfTheCivilWar, pp. 248-249, "Cairo" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The White Cockade" (tune) and references there
File: SCWF248

Cairo (II)

DESCRIPTION: "I would go to Cairo but the water's too high for me." "The girl I love got washed away ... swimming after me." "Cairo ... water running all over town."
AUTHOR: unknown
EARLIEST DATE: 1927 (recording, Bessie Mae Smith)
KEYWORDS: death drowning river flood nonballad lover
HISTORICAL REFERENCES:
1927 - Mississippi River floods, devastating the Delta region and leaving thousands homeless.
Caissons Go Rolling Along, The (Caisson Song, Field Artillery Song)

DESCRIPTION: "Over hill, over dale, as we hit the dusty trail, And the ciassons go rolling along...." "Then it's Hi! Hi! Hee! in the field artillery." The artillerymen are always available; they go into formation and fight

AUTHOR: Edmund L. Gruber (1879-1941)

EARLIEST DATE: 1907 (source: Fuld)

KEYWORDS: soldier war nonballad travel

FOUND IN:

REFERENCES (4 citations):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 64-67, "Caisson Song" (1 text, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, "The Caissons Are Rolling Along" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 156-157+, "The Caissons Go Rolling Along"

DT, CAISONS*

Roud #9547

SAME TUNE:
The Fighting 43rd (Flle: Hopk040)

NOTES [56 words]: According to Fuld, Edmund L. Gruber wrote this song in 1907 for the Fifth Artillery Regiment, when portions of the regiment were reunited after a long separation. It was reportedly first printed in 1918, with an incorrect attribution to John Philip Sousa (perhaps based on the fact that he had created an arrangement for the song). - RBW

Last updated in version 5.0

File: NiM064

Caitilin Ni Uallachain (Cathaleen Ni Houlihan)

DESCRIPTION: Gaelic. Irish nobles wander, banned, hoping for "the coming-to of Kathaleen Ny-Houlihan." She would be queen "were the king's son at home here." It is a disgrace that she is vassal to the Saxon. May he who led Israel through the waves save her

AUTHOR: Sparling: "A Jacobite relic translated [by James Clarence Mangan, 1803-1849] from the Irish of William Hefferan, called William Dall, or Blind William"

EARLIEST DATE: 1845 (Duffy)

KEYWORDS: Ireland rebellion patriotic foreignlanguage nonballad

HISTORICAL REFERENCES:
1798 - Irish rebellion against British rule

FOUND IN: Ireland

REFERENCES (8 citations):
Zimmerman-SongsOfIrishRebellion, p. 31, "Caitilin Ni Uallachain" (1 fragment)
Calabar, The

DESCRIPTION: The singer calls "dry-land sailors" to hear of the (Calabar), sailing the (Strabane canal). The food runs out. They hit mud, and throw off the captain's wife to lighten ship. They fight off a "pirate" scow. The captain says he'll take the train next time.

AUTHOR: John Trainor (1910) (OLochlainn-MoreIrishStreetBallads)

EARLiest DATE: 1910 (OLochlainn-MoreIrishStreetBallads)

KEYWORDS: canal humorous food disaster wreck

FOUND IN: Ireland Britain(England(North))

REFERENCES (7 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H502, pp. 98-99, "The Cruise of the Calabar" (1 text, 1 tune)
OLochlainn-MoreIrishStreetBallads 17, "The Cruise of the Calabar" (1 text, 1 tune)
Hammond-SongsOfBelfast, pp. 32-33, "The Cruise of the Calabar" (1 text, 1 tune)
Hamer-GarnersGay, pp. 62-63, "The Cruise of the Calabar" (1 text, 1 tune)

DT, CALABARR

ADDITIONAL: Frank Harte _Songs of Dublin_, second edition, Ossian, 1993, pp. 16-17, "The Cruise of the Calabard" (1 text, 1 tune)


Roud #1079

CROSS-REFERENCES:
cf. "The E-ri-e" (theme) and references there
cf. "The Wreck of the Mary Jane" (theme and first line)
Calais Disaster, The

DESCRIPTION: "Now all you good people of every degree, Come listen one moment with attention to me." On June 15, [18]73, many people take a boat ride to their homes. The boat leaks, and five of the people aboard are killed

AUTHOR: Reuben D. Waters (source: Flanders/Ballard/Brown/Barry-NewGreenMountainSongster)

EARLIEST DATE: 1939 (Flanders/Ballard/Brown/Barry-NewGreenMountainSongster)

KEYWORDS: death ship disaster

HISTORICAL REFERENCES:
Jun 15, 1873 - A boat accident near Calais, costing the lives of Lafayette Teachout, his wife, his daughter Dell, Mrs. Amasa McKnight, and Anna Tobey

FOUND IN: US(NE)

REFERENCES (2 citations):
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 215-217, "The Calais Disaster" (1 text)
Flanders-ChapBook Flanders-VermontChapBook, pp. 46-48, "The Calais Disaster" (1 text)

ST FlNG215 (Partial)
Roud #4654
File: FlNG215

Calder's Braes

DESCRIPTION: The narrative tells that the young man was present at the storming of Seringapatam (the capital of Tippoo Sahib, sultan of Mysore) which took place in 1798. He returns safe home but finds that his lass has died.

AUTHOR: unknown

EARLIEST DATE: 1806 (C. Randall, chapbook _The Bonny Lass of Calder Braes_, according to Greig/Duncan1)

KEYWORDS: love war separation return death Scotland India soldier

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan1 95, "Calder's Braes" (1 fragment)
Roud #5790

CROSS-REFERENCES:
cf. "Logan Water" (tune, broadsides Bodleian Harding B 11(3238), 2806 c.15(284) and Firth b.28(13))

NOTES [41 words]: The description is quoted from the Greig/Duncan1 summary of the 1806 chapbook _The Bonny Lass of Calder Braes_. The Greig/Duncan1 fragment is one verse sung by the soldier who "left to face my country's faes, My weeping maid on Calder's Braes." - BS

Last updated in version 2.4
File: GrD1095
Caledonia (III -- Jean and Caledonia)

DESCRIPTION: "Sair, sair was my heart, an' the tears stood in my een As I viewed my native hills an' I thought upon my Jean." Pressed by poverty (?), the two sadly part; he promises to be true, and wed no other, and someday to come back to marry her

AUTHOR: William Lockhart (source: Whitelaw, but see NOTES)

EARLIEST DATE: 1843 (Whitelaw-BookOfScottishSong)

KEYWORDS: love separation emigration poverty

FOUND IN: Britain(Scotland)

REFERENCES (4 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 237-239, "Jean and Caledonia" (1 text, 1 tune)
Greig/Duncan8 1922, "Farewell to Caledonia" (1 text, 1 tune)
Ord-BothySongsAndBallads, p. 116, "Jean and Caledonia" (1 text)
Whitelaw-BookOfScottishSong, p. 90, "Native Caledonia" (1 text)

Roud #3801

CROSS-REFERENCES:
cf. "Erin's Flowery Vale (The Irish Girl's Lament)" [Laws O29] (plot) and references there
cf. "Johnnie Doyle" (tune, per Greig/Duncan8)
cf. "The Dusky Glen" (tune, per Whitelaw)

NOTES [147 words]: Apparently broadside Bodleian, 2806 c.11(64), "Caledonia O" ("Sair, sair was my heart"), J. Lindsay (Glasgow), 1851-1910 is this song but I could not download and verify it.

Ford has seen two versions. "Whitelaw's book includes a song of two double stanzas bearing on the same theme, and with some lines nearly identical, but ours is a much more interesting, a fuller, and more individual performance." Whitelaw's text matches Ord-BothySongsAndBallads's -- with some spelling differences -- and, from what I could tell, broadside Bodleian, 2806 c.11(64). The two versions have almost the same two first verses; they share no other lines but the description above describes them both. Greig/Duncan8 is the Ford version.

Whitelaw: "This popular strain was written by William Lockhart." That leaves the origin of Ford's version in doubt, as well as the question of "which came first." - BS

Last updated in version 3.2

File: FVS237

Calendar Rhymes

DESCRIPTION: Rhymes detailing the months of the year, e.g. "January brings the snow, Makes our feet and fingers glow"; "February brings the rain, Thaws the frozen lake again"; and so on to "Chill December brings the sleet, Blazing fire and Christmas treat"

AUTHOR: unknown

EARLIEST DATE: probably of various ages; nearly all published in nineteenth century nursery rhyme books

KEYWORDS: nonballad wordplay

FOUND IN:

REFERENCES (2 citations):
Gundry-CanowKernow-SongsDancesFromCornwall, p. 45, "A Stratton Carol of the Months" (1 text, 1 tune)
Baring-Gould-AnnotatedMotherGoose #329, p. 180, "(January brings the snow)"; #336, p. 182, "(February brings the rain)"; #341, p. 182, "(March brings breezes, loud and shrill)"; #354, p. 185, "(April brings the primrose sweet)"; #359, p. 186, "(May brings flocks of pretty lambs)"; #371, p. 188, "(June brings tulips, lilies, roses)"; #377, p. 189, "(Hot July brings cooling showers)"; #383, p. 190, "(August brings the sheaves of corn)"; #389, p. 190, "(Warm September brings the fruit)"; #393, p. 191, "(Fresh October brings the pheasant)"; #402, p. 193, "(Dull November brings the blast)"; #412, p. 194, "(Chill December brings the sleet)"

Roud #1599 and 1954

CROSS-REFERENCES:
cf. "The Months" (Flanders and Swann parody incorporating some of the traditional elements; DT JANMONTH)

NOTES [75 words]: Some of the verses of this are slightly similar to "The Months of the Year"; Roud to some extent combines them, and it is likely enough that "The Months" swallowed some of these rhymes. But that song is so different in form that I have split them.

Even with that separated out, this is a very amorphous item, and may not have been sung in the consecutive form implied by the Baring-Gould entries. But tracking each fragment individually is
Calico Printer's Clerk, The

DESCRIPTION: In Manchester, the singer met Dorothy Drew at a ball in 1863. They danced and while "doing Varsoviana [he said] "I love you." While she visited "a near relation" he read that she had married -- "danced away with" -- "Jones, a calico printer's clerk"
AUTHOR: Harry Clifton (source: Greig/Duncan8)
EARLIEST DATE: 1865 (broadside, Bodleian Firth b.27(412))
KEYWORDS: courting infidelity love marriage dancing
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1900, "The Calico Printer's Clerk" (1 fragment, 1 tune)
Roud #13210
BROADSIDES:
Bodleian, Firth b.27(412), "Calico Printer's Clerk" ("In Manchester, that city"), The Poet's Box (Glasgow), 1865; also Harding B 16(180a), "The Calico Printer's Clerk"
CROSS-REFERENCES:
cf. "Rock the Cradle, John" (tune, per Greig/Duncan8)
NOTES [33 words]: Greig/Duncan8 is only the chorus; broadside Bodleian Firth b.27(412) is the basis for the description. - BS
For background on Harry Clifton (1824-1872), see the notes to "The Good Ship Kangaroo." - RBW

California (I)

DESCRIPTION: "California, Klondike, Victoria, Tuapecka, Dunstan, Who wants to know? Where else to go? Where is the gold? Some place with snow! Where is the gold?"
AUTHOR: unknown
EARLIEST DATE: 1960 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)
KEYWORDS: mining gold travel nonballad
FOUND IN: New Zealand
REFERENCES (1 citation):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 59, "California" (1 text, 1 tune)

California Bloomer

DESCRIPTION: Singer describes Miss Ella, an educated female gold-miner who has "taken two degrees" and wears bloomers to show her knees. He'll leave for the States soon. Cho: "Take your time, Miss Ella, do And I will rock the cradle Give the ore all to you"
AUTHOR: unknown
EARLIEST DATE: 1854 (Put's Original California Songster)
LONG DESCRIPTION: Singer describes Miss Ella, an educated female gold-miner who has "taken two degrees" and wears bloomers so that she can show her knees. He describes her crossing the plains and washing her feet in a brook; she has also done some successful panning for gold dust. He says he'll leave for the States as soon as he can. Cho: '..Take your time, Miss Ella, do/And I will rock the cradle/Give the ore all to you"
KEYWORDS: return travel clothes mining work worker
HISTORICAL REFERENCES:
1849 - California gold rush begins
FOUND IN: US(SW)
RECORDINGS:
Logan English, "California Bloomer" (on LEnglish02)
CROSS-REFERENCES:
cf. "Lucy Long (I)" (rune)
NOTES [66 words]: In the late 1840s Amelia J. Bloomer designed the loose trousers, gathered at the knees, that immediately were called "bloomers." They were widely popular among young women, whom it freed up to be far more physically active than they could be in the long dresses of the time. Men viewed them with alarm and derision, calling the women who wore them "bloomer girls," not a complimentary term. - PJS

California Blues (Blue Yodel #4)

DESCRIPTION: "I'm going to California where they sleep out every night (x2), I'm leaving you, mama, You know you don't treat me right." The singer claims he has a home everywhere he goes. He refuses to worry, and will ride the blinds if he has no railroad fare.

AUTHOR: unknown
EARLIEST DATE: 1952
KEYWORDS: separation travel train
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCollectionNCFolklore3 505, "The California Blues" (1 text)
Roud #11804
NOTES [21 words]: Although Brown's text is obviously a popular Blue Yodel, the version recorded apparently did not include a yodeling part. - RBW

California Joe

DESCRIPTION: "Well, mates, I don't like stories," so the singer tells his: of rescuing an orphan teenager when riding with Jim Bridger. She says she will love him, then her uncle takes her to his home. She is told Cowboy Jack is dead, but at last they are reunited

AUTHOR: Captain Jack Crawford, "The Poet Scout"
EARLIEST DATE: 1886 (Crawford, in The Poet Scout)
KEYWORDS: cowboy love rescue orphan reunion drowning
FOUND IN: US(Ap,So,SW)
REFERENCES (3 citations):
Larkin-SingingCowboy, pp. 136-139, "California Joe" (1 text, 1 tune)
Logsdon-WhorehouseBellsWereRinging 30, pp. 173-181, "California Joe" (1 text, 1 tune)
DT, CALIFJOE
Roud #4645
NOTES [167 words]: Crawford describes this as a true story written in the year California Joe died (1876), though he does not explicitly identify California Joe. The *Concise Dictionary of American Biography* notes that John Wallace "Captain Jack" Crawford (1847-1917) served in the Union army from 1862, and "succeeded Buffalo Bill Cody as chief of scouts" [in the 1876 Sioux campaign]. It adds that he wrote "sincere but banal verse." This last description seems to be true: *Granger's Index to Poetry* cites only three of his poems, none of which is cited more than once. The three are this poem, "The Death of Custer," and (get this) "Broncho versus Bicycle." It appears Crawford is remembered primarily for his scouting work; I couldn't find his name or descriptions of his writings in any literature or poetry references. Additional information about Crawford can be found in Logsdon-WhorehouseBellsWereRinging. Western scout Jim Bridger (1804-1881) was part of many exploratory expeditions from 1822 to 1868. - RBW

California Stage Company, The

DESCRIPTION: "They started as a thieving line." The shortcomings of the California Stage Company are described. Passengers are crowded into dirty, smoky cars; passengers must often help push or walk. The singer urges listeners to rise up against the Company.

AUTHOR: unknown
EARLIEST DATE: 1858 (Put's Golden Songster)
LONG DESCRIPTION: The shortcomings of the California Stage Company are described. Passengers are crowded into dirty, smoky cars; women must sit in tobacco spit while men talk politics and swear; it's dusty, and passengers must often help push or walk. The singer urges listeners to rise up against the Company. Cho: "They started as a thieving line In eighteen-hundred-and-forty-nine All opposition they defy So the people must root hog or die"

KEYWORDS: travel technology ordeal nonballad

HISTORICAL REFERENCES:
1849 - Beginning of California gold rush

FOUND IN: US(SW)

RECORDINGS:
Logan English, "The California Stage Company" (on LEnglish02

CROSS-REFERENCES:
cf. "Dandy Jim of Caroline" (tune)

NOTES [11 words]: Again, we need the keyword "bitching," plus, perhaps, "squalor." - PJS

File: RcCaStCo

California Trail

DESCRIPTION: A complaint about the troubles of the trail to Mexico: Bad food (e.g. antelope steak), having to cook with buffalo chips rather than wood, fires that burn cooking women, Indians, people who shirk guard duty, etc. The singer advises giving up

AUTHOR: unknown (Credited by Thorp to "Montana Kate" Childs, 1869)

EARLIEST DATE: 1900

KEYWORDS: warning travel hardtimes

FOUND IN: US(So)

REFERENCES (1 citation):
Thorp/Fife-SongsOfTheCowboys IV, pp. 58-60 (15-16), "California Trail" (1 text, 1 tune);
Thorp/Logsdon-SongsOfTheCowboys, pp. 18-20, "California Trail" (1 text)

Roud #8051

File: TF04

Call Dinah

DESCRIPTION: Jamaican patois: The singer has five miles to walk but back problems slow her down. She asks Dinah to go in her place to buy sugar, coconut oil, and fish. Dinah won't answer.

AUTHOR: unknown

EARLIEST DATE: 1951 (Murray-FolkSongsOfJamaica)

KEYWORDS: disability hardheartedness request rejection food nonballad

FOUND IN: West Indies(Jamaica)

REFERENCES (1 citation):
Murray-FolkSongsOfJamaica, pp. 10-11, "Call Dinah" (1 text, 1 tune)

RECORDINGS:
Edric Connor with the Caribbeans and Earl Inkman, "Call Dinah" (on WIEConnor01)

File: JaMu010

Call John the Boatman

DESCRIPTION: The singer orders, "Call John the Boatman." A storm is rising, and he is needed -- but he sleeps too soundly for even the tempest to rouse him: "Well, the louder that you call him, the faster he'll sleep."

AUTHOR: unknown

EARLIEST DATE: 1951

KEYWORDS: sailor storm

FOUND IN: US(MA)

REFERENCES (1 citation):
Doerflinger-SongsOfTheSailorAndLumberman, p. 173, "Call John the Boatman" (1 text, 1 tune)

Roud #9433

File: Doe173
Call Me Moma Gie Me
DESCRIPTION: The singer asks that mama be called to get him out of the plantation jail. Call his mama and his gal and tell them his good friends are not good friends any more: they don't do what good friends should do.
AUTHOR: unknown
EARLIEST DATE: 1994 (Elder-FolksongsFromTobago)
KEYWORDS: request prison help nonballad friend mother
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
Elder-FolksongsFromTobago 20, "Call Me Moma Gie Me" (1 text, 1 tune)
File: EIT0020

Call My Little Dog
DESCRIPTION: "Call my little dog. What shall I call him? Call him Ponto, Call him Carlo, Call him J-A-C-K."
AUTHOR: unknown
EARLIEST DATE: 1910 (Brown)
KEYWORDS: nonballad dog
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 138, "Call My Little Dog" (1 text)
Roud #15765
File: Br3138

Call of Home, The
DESCRIPTION: "Across the foaming ocean... In a corner of old Ireland there's a spot that's dear to me." The singer recalls the cottage where he was born. The ocean has called him away, and now he lives in a great dirty city. He cannot go home, but wishes it well
AUTHOR: Jean Currie ?
EARLIEST DATE: 1936 (Sam Henry collection)
KEYWORDS: homesickness emigration
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H674, p. 219, "The Call of Home" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Scarborough Settler's Lament" (theme) and references there
File: HHH674

Call of Quantrell, The
DESCRIPTION: The singer calls his hearers to rise; Penick's Union forces are coming, "But the Quantrell they seek shall be far, far away." The singer promises that, when Penick flags, they will turn on him and regain their territory
AUTHOR: unknown
EARLIEST DATE: 1896 (Immortelles)
KEYWORDS: outlaw Civilwar
HISTORICAL REFERENCES:
Aug 21, 1863 - Quantrill's Raiders destroy Lawrence, Kansas, killing about 150 men.
May 10, 1865 - Quantrill is mortally wounded on his way to Washington (where he hoped to stir up trouble by assassination). He dies 20 days later.
FOUND IN: US(So)
REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp.353-354, "The Call of Quantrell" (1 text)
Roud #7771
CROSS-REFERENCES:
cf. "Charlie Quantrell" (subject) and references there
 cf. "Bold Reynard the Fox (Tallyho! Hark! Away!)") (form"
NOTES [230 words]: As is so often the case with outlaw ballads, this paints much too pretty a
picture. For a brief background on Quantrill (the name used in Confederate records), see the notes
to "Charlie Quantrell."
To tell this song from other Quantrell pieces, consider this first half-stanza and chorus:
Up! Up! comrades, up! The moon's in the west,
And we must be gone ere the dawning of the morn;
The hounds of old Penick will find out our nest,
But the Quantrell they seek shall be far, far away....
Cho: Rouse, my brave boys, up, up and away,
Press hard on the foe ere the dawning of day;
Look well to your steeds so gallant and [i.e. in?] chase,
That they may never give o'er till they win in the race."
Based on both form and content, I think this was inspired by "Bold Reynard the Fox (Tallyho! Hark! Away!)" or one of its relatives.
Belden-BalladsSongsCollectedByMissourFolkloreSociety says that W. R. Penick, who pursued
Quantrell, was eventually a Missouri brigadier. Based on Boatner's Civil War Dictionary, however,
his did not attain that rank in Union service. Either he was a brigadier only by brevet (though even
that is probably excluded by his absence from Phisterer's Statistical Record of the Armies of the
United States), or he was only a state brigadier, with a lower national rank. Or he may have been a
colonel who had command of a brigade without appropriate rank. - RBW
Last updated in version 2.7
File: Beld353

Call the Hogs to Supper
DESCRIPTION: "Call the hogs to supper." One is fat, one is lean, and one is for the butcher.
AUTHOR: unknown
EARLIEST DATE: 1985 (Opie/Opie-TheSingingGame)
KEYWORDS: playparty animal food
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame, p. 37, ("Tiggotty tiggotty gutter") (1 text)
CROSS-REFERENCES:
cf. Thread the Needle" (game) and references there
NOTES [19 words]: Opie/Opie-TheSingingGame has this rhyme for a "Thread the Needle" game
played as "Pig in the Gutter" on May Day. - BS
Last updated in version 2.6
File: OpGap37B

Callahan
DESCRIPTION: "It being in the depth of winter," the Hilton under Callahan goes to catch halibut.
The dories are out but the snow storm forces them to return empty handed. "The courage of
Gloucester fishermen... I'm sure they are the best"
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: fishing sea ship ordeal storm
FOUND IN: Canada(Newf)
Roud #18198
RECORDINGS:
Pat Sullivan, "Callahan" (on MUNFLA/Leach)
File: RcCallah

Calling In, Calling Out
DESCRIPTION: Rope-skipping rhyme/game. "Calling in, calling out, I call (Mary) in and our."
Callino Casturame (Colleen Og a Store; Cailin O Chois tSiure; Happy 'Tis, Thou Blind, for Thee)

DESCRIPTION: Gaelic, verses telling the blind to be happy because they cannot be dazzled by the beauty of the girl he loves, apparently in vain
AUTHOR: English words by Douglas Hyde
EARLIEST DATE: 1933 (title known to and music arranged by William Byrd, died 1623)
KEYWORDS: love beauty
FOUND IN:
REFERENCES (3 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H491, p. 225, "Happy 'Tis, Thou Blind, for Thee" (1 text, 1 tune -- the Hyde translation set to music by Sam Henry, with very unhappy results. The various components may be traditional; the result is not)
Chappell/Wooldridge-OldEnglishPopularMusic I, pp. 84-85, "Calino Casturame, or Colleen Oge Astore" (1 text, 1 tune)
ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 267-259, "Colleen Oge Asthore" (1 text)
NOTES [84 words]: According to Hoagland, this is the tune used for "The Croppy Boy," though she doesn't say which "Croppy Boy" poem she means. Hoagland also claims that Shakespeare refers to this in Henry V, act IV, scene iv (line 4, I believe, though she doesn't say so). I don't buy it, though. The text of the First Folio is corrupt here, and the claim rests on a conjectural emendation. Editors don't even agree on the emendation. It's hard to accept a claim of dependence based on a text that isn't even secure! - RBW
File: HHH491

Calliope (This House is Haunted)

DESCRIPTION: "This house is haunted, this house is haunted, It fairly makes my blood run cold."
AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: ghost supernatural nonballad
FOUND IN: US(MW)
REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, p. 349, "Calliope" (1 short text, 1 tune)
File: San349

Calm

DESCRIPTION: "Had I the downey goney's wings That hover round our trackless way Not all the wealth that whaling brings Should tempt me longer here to stay." He would not be afraid of Pacific storms, since he could fly away. He longs for his family at home.
AUTHOR: unknown
EARLIEST DATE: 1832 (Journal of the Pocahontas)
KEYWORDS: home separation return
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, p. 55, "Calm" (1 text, 1 tune)
Roud #2011
NOTES [45 words]: Round lumps this with "The Wings of a Goney, found on pp. 40-42 of Huntington-SongsTheWhalemenSang. But the only line they have in common is the very first, and
Calomel

DESCRIPTION: The singer describes how the doctor makes regular visits and with equal regularity prescribes Calomel. He comments, "I'm not so fond of Calomel," and asks, "How many patients have you lost? How many patients have you killed or poisoned with your Calomel?"

AUTHOR: unknown

EARLIEST DATE: 1911 (Belden-BalladsSongsCollectedByMissourFolkloreSociety); Brewster's manuscript copy was dated 1832

KEYWORDS: doctor medicine humorous disease

FOUND IN: US(MW,SE,So)

REFERENCES (9 citations):
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 441-442, "Calomel" (1 text, 1 tune)
- Arnold-FolkSongsOfAlabama, p. 40, "Mister A. B." (1 text, 1 tune)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 334, "Calomel" (1 text)
- Hudson-FolkSongsOfMississippi 91, p. 217, "Calomel" (1 text)
- Brewster-BalladsAndSongsOfIndiana 69, "Calomel" (2 texts)
- Stout-FolkloreFromIowa 79, pp. 100-101, "Calomel" (1 text)
- Spaeth-WeepSomeMoreMyLady, pp. 203-204, "Calomel" (1 text, 1 tune)
- Pound-AmericanBalladsAndSongs, 54, pp. 126-127 "Calomel" (1 text)

DT, CALOMEL (*)

Roud #3770

NOTES [348 words]: Calomel (Hg Cl₂ or Mercury (I) chloride) was one of the first tools in the physician's repertoire that actually did what it was supposed to do. Of course, given what it was used for (a purgative), it is questionable whether it was often needed. In addition, it contains mercury, which is poisonous -- sufficiently so that its use was discouraged long before it was banned; it could be used as a poison. Indeed, the kidneys are usually the first to suffer. Heiserman, p. 280, notes that it is now used as a fungicide and insecticide -- and yet it was used on (or, rather, in) human beings!

MacInnis, p. 137. also notes that calomel was used to make tracer bullets. Fun stuff.

As a chemical, it is so old that the origin of the name is unknown. Crosland, p. 72, reports, "the term was used to denote the white mercurous chloride, whereas the name suggests a black substance" (apparently connected with Greek, melas = black). The name, according to Crosland's footnote, goes back to Turquet de Mayerne, who died in 1654 or 1655.

Emsley, p. 35, says Calomel began to be used in 1886 and was heavily used until 1919 (which, to be sure, contradicts the date in Brewster-BalladsAndSongsOfIndiana; Blum, p. 114, refers to it as an "old-time remedy," implying that it had been around for quite a while).

Over-use of mercury compounds could lead to a number of fatal conditions, especially involving kidney and liver failure. But the compounds were widely used as skin conditioners because they sometimes resulted in giving the skin an attractive pink color. When this condition arose naturally, e.g. from overuse of calomel, it was known as "pink disease" (Emsley, p. 41).

But the main medical use of calomel was as a very high-powered laxative. The use of purgatives to treat almost any disease was common in some places and times. There was a medieval view that all illnesses were caused by poisons or toxins, so the only cure was to bleed or purge the toxin out. Of course, the usual effect of this was to kill the patient -- but that just proved that there had been poison, right? - RBW

Bibliography

Calvary

DESCRIPTION: Story of Jesus' crucifixion told from the point of view of one of his grieving followers. Jesus carries his cross to Calvary, where he is crucified, suffers, and dies without complaint. There is darkness over the earth, but Jesus is resurrected.

AUTHOR: Words: Beverly F. Carradine (1848-1931), Music (of the Boggs version): Unknown, possibly Dock Boggs (source: Stephen Griffith)

EARLIEST DATE: 1895 (lyrics copyrighted); 1968 (recording, Dock Boggs)

KEYWORDS: grief execution punishment resurrection death dying Easter ordeal Bible religious supernatural clergy Jesus

FOUND IN: US(SE)

Roud #12169

RECORDINGS:
Dock Boggs, "Calvary" (on Boggs3, BoggsCD1)

CROSS-REFERENCES:
cf. "Saw You My Savior?" (plot)

NOTES [68 words]: This should not be confused with the Sacred Harp hymn of the same name. - PJS

Based on Paul's description, it would appear that this song generally follows the passion account of John rather than the other three gospels -- e.g. Jesus carries his own cross (John 19:17; compare Mark 15:21, etc., where Simon of Cyrene carries the cross) and makes no complaint (compare John 19:25-30 to, e.g., Mark 15:34). - RBW

Camden Town

DESCRIPTION: Singer meets a pretty girl, asks her to sit by him (and proposes marriage; they make love); she refuses to marry a man who has led her astray, whereupon he pushes her into the river to drown (or she drowns herself, whereupon he is seized with remorse)

AUTHOR: unknown

EARLIEST DATE: 1962 (collected from William Hughes)

KEYWORDS: courting sex rejection seduction river violence homicide death drowning suicide lover

FOUND IN: Britain(England) Ireland

REFERENCES (1 citation):
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 76, "Camden Town" (2 texts, 2 tunes)

Roud #564

RECORDINGS:
Mary Delaney, "In Charlestown There Lived a Lass" (on IRTravellers01)

CROSS-REFERENCES:
cf. "The Wexford Girl (The Oxford, Lexington, or Knoxville Girl; The Cruel Miller; etc.)" [Laws P35] (plot)
cf. "Down by Blackwaterside" (plot)

NOTES [95 words]: This seems to be an amalgamation of "Down by Blackwaterside" and "The Wexford Girl," but as it shares few words with either song, and the denouement is quite different, I classify it separately. - PJS

Roud lumps it with "Pretty Little Miss" [Laws P18], and that, given its textual state, is possible. But, when in doubt, we split. - RBW

Mary Delaney's version on IRTravellers01 includes a verse from "The Silvery Tide"; specifically "Now as Willie, he went out walking, He went out to take fresh air, And he seen his own love Mary In the waves of the silvery tide." - BS

File: McCST076
Came Ye O'er Frae France

DESCRIPTION: Geordie [George I] is ridiculed. "Jocky's gane to France, And Montgomery's lady" to learn to dance. He'll return with "Sandy Don," "Cockolorum," "Bobbing John, And his Highland quorum" "How they'll skip and dance O'er the bum o' Geordie!"

AUTHOR: unknown

EARLIEST DATE: 1819 (Hogg-JacobiteRelicsOfScotlandVol1)

KEYWORDS: nonballad political Jacobites royalty

FOUND IN: Britain(Scotland)

REFERENCES (3 citations):
Hogg-JacobiteRelicsOfScotlandVol1 53, "Cam Ye O' er Frae France?" (1 text, 1 tune)
Greig/Duncan1 120, "Cam Ye O'er From France?" (1 text)
DT, CAMFRANC

DT, CAMFRANC

Roud #5814

NOTES [1535 words]: Hogg-JacobiteRelicsOfScotlandVol1: "'Montgomery's lady' may have been the lady of Lord James Montgomery, who was engaged in a plot in 1695, and who, it is likely, would be connected with the Jacobites. Neither can I tell who 'Sandy Don' and 'Cockolorum' are; but it is evident that by 'Bobbing John' is meant John. Earl of Mar, who must, at the time this song was made, have been raising the Highlanders."

Greig/Duncan1: "From a manuscript book owned by William Walker. "Jacobite Song, from an old chapbook - about 1796-8." - BS

The level of sarcasm in this song is obviously high. "Geordie Whelps" is George I -- a likely target for jokes even from his British supporters, given that he was old, fat, ugly, and spoke no English. As for what the Jacobites thought, well, there are limits to what we can repeat.... "And his bonnie woman": There are wheels within wheels on this one. George I's wife, whom he married when he was still just the heir to the duchy of Hanover, was Sophia Dorothea of Luneburg (Sinclair-Stevenson, p. 31). But George I grew tired of her after she bore him two children, and after being ignored long enough, she had an affair with one Count Philip Konigsmarck. It was discovered, Konigsmark was made to vanish, and George I was officially divorced from Sophia Dorothea. He also had her imprisoned for the rest of her life (Sinclair-Stevenson, pp. 39-44). That left George I free to carry on with his mistresses, who were widely regarded as extremely ugly -- one of them was about fifty (Balen, p. 39), which obviously is decades older than the average mistress and a cause of genuine astonishment. Thackerey (quoted by Sinclair-Stevenson, p.26), describes them as follows: "The Duchess [Madame Schulenberg, made Duchess of Kendal by George] was tall, and lean of stature, and hence was irreverently nicknamed the Maypole. The Countess [Madame Kielmansegge, George's Countess of Darlington] was a large-sized noblewoman, and this elevated personage was denominated the Elephant." Schulenberg also was nicknamed "the goose," and so George I came to England "riding on a goose."

Hatton, p. 50, reports that "Melusine was tall and thin enough to be called a malkin (a hop-pole or scarecrow) by George's mother, annoyed at the complications which her son's love affair were bringing into her life, and the 'Maypole' in England after 1714, were she was contrasted to the 'Elephant,' George's half-sister, Sophie Charlotte von Kielmansegg, who by then had become quite matronly in figure. The one known portrait, head and shoulders only, from Melusine's youth shows a most attractive, if shy, face; but compared with the petite and charmingly plump Sophia Dorothea, there may well have been something awkward and gawkish in Melusine's carriage caused by her consciousness of being taller than most women and certainly taller than George." Hatton adds (p. 51) that she was "intelligent and well-educated, though clearly not as clever as either George's mother or sister." They had three daughters, (Anna) Louise, (Petronella) Melusine, and (Margarethe) Gertrude, who was most unusual among Hannoverians as being esteemed for her beauty. But George refused to acknowledge any of the girls (Hatton, p. 35); they were officially listed as children of Melusine's relatives (Hatton, p. 52).

Robert Walpole eventually declared that Melusine was "as much 'Queen of England as anyone was, '" and there were even reports that George I married her -- but, perhaps because of the complicated English marriage laws, the liaison never had any official status in Britain (Hatton, p. 63). But George I seems to have cared for her children and grandchildren far more than his son and heir George II -- who, after all, was the child of the wife he put away.

Hatton, pp. 50-51, says that Melusine actually proved useful in George's relationships with the English nobility, but of course that wouldn't endear her to the Jacobites!

Madame Kielmansegge -- Sophia Charlotte, Freiin von Keilmansegg (1675-1725) -- was not in fact George I's mistress; she was his half-sister, the daughter of Klara Elizabeth von Meysenbug (Hatton, p. 23). Little surprise, though, that George liked her; being illegitimate, she was no threat
to him, but she was like him in a lot of ways. She married Johann Adolf von Kielmansegg in 1701 (Hatton, p. 99); he went on to become the Master of Horse in Hannover, but came to England with George when he became King there (Hatton, p. 129).

The nickname "Bobbing John" for the Earl of Mar was well-earned. The first Jacobite rebellion, such as it was, came in the aftermath of the 1707 passage of the Act of Union between England and Scotland. It wasn't so much a rebellion as a scream of protest, and naturally went nowhere, even though Louis XIV of France supported it. The Earl of Mar enthusiastically supported Queen Anne at this time (Sinclair-Stevenson, p. 50).

When George I showed up, though, Mar changed his tune and gathered many Highland chiefs to rebel (Sinclair-Stevenson, pp. 45-47). Hence the "Highland Quorum."

Ewan MacColl says that the "blade" who would "drive a trade at the loom o' Georgie" is the Count Konigsmark. This seems nearly certain; as mentioned above, Count Philip Christopher von Konigsmarck (the spelling used by Sinclair-Stevenson, p. 27) had an affair with Sophia Dorothea, the wife of George I, in the early 1690s (Sinclair-Stevenon, pp. 36-39).

Both parties were warned about their indiscretions (Hatton, p. 56), but it made little difference. They didn't even manage to find consistently reliable go-betweens. Sophia Dorothea wanted a divorce (Hatton, p. 57) -- after all, George I was so antisocial that he spent much of his time living in just two rooms (Balen, p. 71) -- but that was not easily arranged.

George I was understandably miffed (though you can hardly blame the wife of such a creature for seeking something more nearly resembling a human being; apparently she at first tried to resist Konigsmarck, but his attentions were too flattering and she gradually gave in; Hatton, pp. 54-55). Eventually it appeared that they were planning a secret meeting in Hanover; it was thought that they would flee together (Hatton, pp. 58-59 -- although how they would have paid for all this is an open question; Konigsmarck had little money, and Sophia Dorothea's finances were in the hands of George himself). But they never managed to meet.

Konigsmarck was made to disappear (Sinclair-Stevenson, pp. 40-41; Hatton, p. 59, although the exact way in which he was murdered is unknown, and Hatton, p. 66, declares that George cannot have had a role in it). George demanded and got a divorce from his wife, and -- thinking it would make her free to marry Konigsmarck -- she agreed (Hatton, p. 60). But her blade was dead, and she had no defenders; at 28, she was locked away (Sinclair-Stevenson, pp. 42-43). She would spend the remaining 32 years of her life under guard. Hatton, p. 61, says that the confinement was not as strict as sometimes supposed -- but it wasn't freedom, not even of the limited sort usually granted noble and royal wives. Hatton blames most of her troubles on politics among the electors of the Holy Roman Empire. Small comfort. Hatton's conclusion on p. 64 is surely correct: "She was essentially lonely, George was not."

George I's dynasty was not actually harmed (though there were a few Jacobite remarks that his children were not his), but it was certainly embarrassed. Fortunately there was already a royal heir, the future George II.

"If George [I] was troubled by guilt at any point throughout [Sophia Dorothea's] long exile, he gave no sign of it. He never commented on his ill-starred marriage, nor its tragic end. He did not marry again, but lived in apparently placid contentment with Melusine von Schulenberg, whom he later ennobled as the Duchess of Kendal.

"Yet there remained in George's carefully preserved, quiet life an unignorable reminder of a partnership he had never wanted, and which had caused him such public humiliation. The two children he had fathered with Sophia Dorothea could not be expunged or denied. His daughter he seems to have regarded benignly, although she played almost no part in his daily life; but his relationship with his son could not be similarly consigned to the margins of his public world. As his heir, the young Prince George represented a dynastic and political fact which George was compelled to acknowledge. But he could not -- and would not -- be brought to love the boy" (Hadlow, p. 26)

The rumors of illegitimacy about George II, the son of George I, were almost certainly false; he was in many ways like George I, though not quite as bear-like. Indeed, he was far more like his father than his mother, since she was said to be quite pretty and gay -- two words that no one has ever applied to "any" Hannoverian that I can recall.

There was a sort of scandalous history of all this, the Historie secrettes de la duchesse d'Hannover, published in 1732, supplying a lot of (probably untrue) gossip (Hatton, p. 66). It might have influenced this piece. On the other hand, it's hard to believe that a song about George I, who died in 1727, would have been written so late. - RBW

Bibliography

• Balen: Malcolm Balen, The King, the Crook, & the Gambler: The True Story of the South Sea

- Hadlow: Janice Hadlow, A Royal Experiment: The Private Life of King George III, Henry Holt, 2014 (published in Britain by William Collins as The Strangest Family)
- Hatton: Regnhild Hatton, George I: Elector and King, Thames and Hudson, 1978

Last updated in version 3.5
File: DTCYOFF

Cameloun

DESCRIPTION: "It's Tarvis parish that I cam frae... To the Fyvie lands in the mornin'." The singer works at Cameloun, where they make him rise too early and feed him dreadful food. He lists the people he works with. If any ask about him, he says to say he is gone

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan3)
KEYWORDS: food hardtimes work farming
FOUND IN: Britain(Scotland)
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #16, p. 2, "Cameloun"; "Folk-Song in Buchan," pp. 72-74, "Cameloun" (2 texts, 1 tune)
Greig/Duncan3 389, "Cameloun" (6 texts, 4 tunes)
Ord-BothySongsAndBallads, pp. 260-261, "Cameloun" (1 text)
Roud #5592
CROSS-REFERENCES:
cf. "Pitgair" (tune, per Greig)
NOTES [36 words]: Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Cameloun (389) is at coordinate (h4,v8) on that map [roughly 25 miles NNW of Aberdeen] - BS

Last updated in version 2.4
File: Ord260

Cameron's Gotten's Wife Again

DESCRIPTION: "Cam'ron's gotten's wife again Cam'ron's gotten's wife again ... Before he risk his life again"

AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan8)
KEYWORDS: husband wife
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1730, "Cameron's Gotten's Wife Again" (1 fragment, 1 tune)
Roud #13130
NOTES [11 words]: The current description is all of the Greig/Duncan8 fragment. - BS

Last updated in version 2.5
File: Gr81730

Camp 13 on the Manistee

DESCRIPTION: "As husky a bunch as ever was seen Was the lumberin' crew of Camp Thirteen," one of whom, Sam the blacksmith, intimidates them all and attacks the name of Christ. Jack the Trapper beats Sam in a fight. All celebrate the defeat of Sam and/or atheism

AUTHOR: unknown
EARLIEST DATE: 1948 (Beck-LoreOfTheLumberCamps)
KEYWORDS: Bible fight logger recitation
FOUND IN: US(MW)
REFERENCES (2 citations):
NOTES [175 words]: This is a bit of a curiosity (and was surely never a folk song, although it may have been a folk recitation). Jack the trapper, despite his humble occupation, knows the Latin instruction "De mortuis nihil nisi bonum" (from Greek), at least in the English rendering "Never speak ill of the dead" (the more common English rendering being, "Of the dead, nothing but good"). Yet Jack asserts that this should apply to Jesus. It is true that Jesus died -- but Christian doctrine, which Jack is allegedly defending, asserts that Jesus, since his resurrection, is alive, and was carried alive into heaven (although Acts 1:9 does not explicitly use the word "alive," clearly it regards Jesus as being alive when carried up. Rev. 1:18 explicitly asserts, "I [Jesus] was dead, and see, I am alive forever and ever." There are numerous mentions of dead humans being "alive with Christ" or similar. Thus there is a fundamental weakness in Jack's argument about why one should not speak ill of Jesus, no matter what one's religion. - RBW

Camp a Little While in the Wilderness

DESCRIPTION: Spiritual. "Oh fathers are you ready? Ready? Oh, ready... For I am going home... We're all making ready." "We'll camp a little while in the wilderness... And then I'm going home." "Zipper" song: for "fathers", later verses have "mothers," "children."

AUTHOR: unknown

EARLIEST DATE: 1980 (recording, Cas Wallin)

KEYWORDS: nonballad religious home

FOUND IN: US(Ap)

RECORDINGS:
Cas Wallin, "Camp a Little While in the Wilderness" (on OldTrad2. FarMtns3)

File: RcCLWITW

Camp at Hoover Lake, The

DESCRIPTION: "The first day of September we were all at hand For to go to the shanty at Sheehan's command." The crew leaves families to work at Hoover Lake. They live in a shanty built "like a nest of mudhens." The workers in the camp are described

AUTHOR: unknown

EARLIEST DATE: 1962 (Fowke)

KEYWORDS: work logger lumbering moniker

FOUND IN: Canada(Ont)

REFERENCES (1 citation):
Fowke-LumberingSongsFromTheNorthernWoods #19, "The Camp at Hoover Lake" (1 text, 1 tune)
Roud #4373

NOTES [26 words]: For melodic reasons, Fowke suggests that this is composite. It's hard to tell from the lyrics, which are typical of logger songs, but she's probably right. - RBW

File: FowL19

Camp Blues

DESCRIPTION: "Ike and Jerry, hiking down de main Southern (x2)." "Dead on time, Lawdy, Lawdy, Lawdy (x2)." "I don't want no corn bread, meat, and black molasses." "My old captain, he don't treat me like he used to," "Goin' back home, good Lawd."

AUTHOR: unknown

EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)

KEYWORDS: travel nonballad food

FOUND IN: US(SE)

REFERENCES (1 citation):
Killion/Waller-ATreasuryOfGeorgiaFolklore, pp. 232-233, "Camp Blues" (1 short text)
Camp Fire Has Gone Out, The

DESCRIPTION: "Through the progress of railroads our occupation's gone, So we will put ideas... into a song." The cowboy came west, but now is gone. The singer misses the old days. The angels say, "Oh, here they come to heave, the campfire has gone out."

AUTHOR: unknown

EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)

KEYWORDS: cowboy unemployment railroading

FOUND IN:

REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 20-21, "The Camp-Fire Has Gone Out" (1 text)

Camp Meeting Tonight On the Old Camp Ground

DESCRIPTION: "There is preaching (singing, meeting) tonight on the old camp ground (2x), There is preaching (singing, meeting) tonight (2x), There is preaching (singing, meeting) tonight on the old camp ground"

AUTHOR: unknown

EARLIEST DATE: 1963 (MJHurt05)

KEYWORDS: derivative religious nonballad

FOUND IN: US

RECORDINGS:
Mississippi John Hurt, "Camp Meeting Tonight On the Old Camp Ground" (on MJHurt05)

CROSS-REFERENCES:
cf. "Tenting Tonight" (source)

NOTES [8 words]: Hurt's hymn is derived from "Tenting Tonight." - BS

Last updated in version 4.0

Camp on de Cheval Gris, De

DESCRIPTION: French-Canadian dialect song. Singer visits his abandoned lumber camp and reminisces. He recalls his friend Johnnie reading a letter over and over, and discovers it's a love-letter. He tells Johnnie he's never revealed the letter's secret.

AUTHOR: William Henry Drummond

EARLIEST DATE: 1897 (Drummond, The Habitant)

LONG DESCRIPTION: French-Canadian dialect song. Singer visits his old lumber camp, now abandoned, and addresses this song to his old friend, Johnnie, reminiscing about the crew and the times they had. He recalls Johnnie reading a letter over and over, and one day finding the letter himself, reading it, and realizing it's a love-letter. He dreams they are back together, but awakens to find himself back in the old camp with his grandson. He tells Johnnie he's never revealed the letter's secret.

KEYWORDS: love return lumbering work logger moniker friend dream

FOUND IN: US(MW)

REFERENCES (2 citations):
Beck-SongsOfTheMichiganLumberjacks 73, "De Camp on de Cheval Gris" (1 text)
ADDITIONAL: William Henry Drummond, M.D., _The Habitant and other French Canadian Poems_, Putnam, 1897, pp. 112-117, "De Camp on de 'Cheval Gris'" (1 text)

ST Be073 (Partial)

Roud #8847

NOTES [48 words]: Note that this is a composed piece, and I find no evidence of a tune; I'm not sure that it justifies its inclusion in Beck. William Henry Drummond also wrote "The Wreck of the Julie Plante," which is probably traditional, and "Poleon Doré," which is in the Index but probably isn't. - RBW
Camp on McNeal, The

DESCRIPTION: Times and names of the crew that worked one winter for A and R Loggie. While times don't seem very hard "some of the boys ... brought with them the flu"

AUTHOR: unknown

EARLIEST DATE: 1961 (Ives-FolksongsOfNewBrunswick)

KEYWORDS: lumbering moniker logger disease

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Ives-FolksongsOfNewBrunswick, pp. 58-60, "The Camp on McNeal" (1 text, 1 tune)

Roud #1945

NOTES [45 words]: Ives-FolksongsOfNewBrunswick: "McNeal Brook flows through the wilderness between the Little Sevogle and the Little Southwest Miramichi Rivers....around 1920 Arthur and Stanley MacDonald put in a winter there in one of the camps of A & R Loggie Ltd of Loggieville." - BS

File: IvNB158

Camp Seven Song

DESCRIPTION: "It was early in October, fall of 1896, I found myself in Menominee and in an awful fix, We hired out to Arseneau." They need to cut two million feet of lumber before they can go home. The singer describes the hard work and toasts Arseneau and the loggers

AUTHOR: unknown

EARLIEST DATE: 1956 (Beck-TheyKnewPaulBunyan)

KEYWORDS: work hardtimes lumbering moniker food cook

FOUND IN: US(MW)

REFERENCES (1 citation):
Beck-TheyKnewPaulBunyan, pp. 226-227, "Camp Seven Song" (1 text)

Roud #6496

File: BBun226

Campaign of 1856, The

DESCRIPTION: "Old Benton had a daughter, Fair Jessie was her name, The Rocky Mountain ranger A-courting her he came." "Buck and Breck, neck and neck, A yoke of oxen true, Pulling to the Kansas log -- Gee, whoa, haw!"

AUTHOR: unknown

EARLIEST DATE: 1905 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: courting political

FOUND IN: US(So)

REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 341, "The Campaign of 1856" (1 text of two stanzas, perhaps not from the same song)

Roud #7838

NOTES [221 words]: Belden-BalladsSongsCollectedByMissourFolkloreSociety has no actual proof that this piece (pieces?) connects to the Campaign of 1856, let alone that it is a campaign song, but there is little doubt that it comes from that era. "Buck and Breck" are James Buchanan and his Vice President, John C. Breckinridge. The "Kansas Log" is the problem of "bleeding Kansas," a burning issue that neither president Pierce nor president Buchanan ever solved. The first verse quoted by Belden-BalladsSongsCollectedByMissourFolkloreSociety is another matter. It might be unrelated to the 1856 campaign, although it clearly describes John C. Frémont (1813-1890), the Republican candidate of 1856 (the first Republican presidential candidate ever, in fact).

Frémont made his reputation as a western explorer; hence his common title "The Pathfinder" and the reference in the song to the "Rocky Mountain Ranger." Frémont married Jessie Benton (1824-1902), the daughter of Thomas Hart Benton (1782-1858).
Benton and Frémont had an interesting relationship: Benton didn't like the younger man sniffing after his daughter, so he managed to have Frémont explore the Des Moines river. But John and Jessie Frémont married secretly after his return in 1841. Benton then became a strong supporter of Frémont and helped arrange for other expeditions. - RBW

File: Beld341

**Campanero, The**

DESCRIPTION: The sailor complains about the conditions on the Campanero. "The skipper is a bulldozer... The mate he wants to fight." He finally concludes that getting married -- even getting married twice -- is better than serving on that ship

AUTHOR: unknown
EARLIEST DATE: 1922 (Fragment in Frothingham, _Adventure_)
KEYWORDS: shanty sailor abuse humorous
FOUND IN: US(MA)
REFERENCES (2 citations):
- Doerflinger-SongsOfTheSailorAndLumberman, pp. 84-85, "The Campanero" (1 text, 1 tune)
- Hugill-ShantiesFromTheSevenSeas, pp. 471-472, "The Handy Bandy Barque" (1 text, 1 tune)

ALTERNATE TITLES:
The Campanayro
File: Doe084

**Campbell the Rover**

DESCRIPTION: "The first day of April I'll never forget; (Three) English (lasses) together they met." They offer Campbell a spree in a pub, then leave him to pay the bill. He escapes by tricking the landlord and leaving him with his thumbs plugging a cask

AUTHOR: unknown
EARLIEST DATE: 1951 (Creighton-MaritimeFolkSongs; MUNFLA/Leach)
KEYWORDS: drink trick party landlord
FOUND IN: Ireland Canada(Mar,Newf)
REFERENCES (5 citations):
- Kennedy-FolksongsOfBritainAndIreland 269, "Campbell the Rover" (1 text, 1 tune)
- Creighton-MaritimeFolkSongs, pp. 126-127, "Three English Rovers" (1 text, 1 tune)
- Creighton-FolksongsFromSouthernNewBrunswick 68, "Campbell the Drover" (1 text, 1 tune)
- Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 297-299, "Paddy and the Three English Plagues (Three English Rovers)" (1 text, 1 tune)

DT, DROVCAMP

Roud #881
RECORDINGS:
Mrs. John Powers, "Pat" (on MUNFLA/Leach)
CROSS-REFERENCES:
cf. "The Irishtown Crew" (tune & meter)

ALTERNATE TITLES:
Three English Blades
Three English Rovers
Campbell the Drover

File: K269

**Campbell's Mill**

DESCRIPTION: The singer wanders out and sees a pretty girl. He goes up to her and courts her. She refuses to give her name, and asks why he is talking to her. He offers to marry her and take her away from the mill. She refuses; she has a love and is no match for him

AUTHOR: unknown
EARLIEST DATE: 1938 (Sam Henry collection)
Campbells Are Coming, The

DESCRIPTION: "The Campbells are coming, o-ho, o-ho! (x2), The Campbells are coming from bonnie Loch Lomond...." Argyle leads the van; the pipes sound. The singer expects them to win honor and success

AUTHOR: unknown

EARLIEST DATE: 1748 ("A Choice Collection of 200 Favorite Country Dances")

KEYWORDS: Scotland soldier nonballad

FOUND IN: Britain(Scotland)

REFERENCES (8 citations):
Greig/Duncan1 116, "The Campbells Are Comin" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 281, "The Campbells Are Comin" (1 text)
Fuld, pp. 157-158, "The Campbells Are Coming"
DT, (CAMPBLL* -- the Burns text)
Greig/Duncan1 116, "The Campbells Are Comin" (1 text, 1 tune)
Heart-Songs, p. 37, "The Campbells are Coming" (1 text, 1 tune)
ADDITIONAL: James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford, 1969) #314, p. 432, "The Campbells are comin" (1 text, 1 tune, from 1790)
James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume III, #299, p. 309, "The Campbells are comin" (1 text, 1 tune)

ST FSWB281B (Full)
Roud #5784

CROSS-REFERENCES:
cf. "The Yankees Are Coming" (tune)

SAME TUNE:
The Yankees Are Coming (File: Hud124)
The Camlachie Militia/The Russians are Coming (broadside Murray, Mu23-y2:002, "The Camlachie Militia," ("The Russians are coming, oh dear, oh dear!")), Poet's Box (Glasgow), 1855; same broadside as NLScotland, L.C.Fol.70(49); [in broadside Murray, Mu23-y1:074, "The Russian in Glasgow," James Lindsay (Glasgow), 19C, this is given the tune "Joanne of Paris," but it's clearly this song; another Murray broadside, broadside Murray, Mu23-y1:075, "The Russians Are Coming," James Lindsay (Glasgow), probably c. 1855), does not appear to be the same piece
The Northmen Are Coming (by George Perry) (Wolf-AmericanSongSheets p. 110)
Our Jackson Is Coming, oh, ho! oh, ho! (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 244)
The Gallant Old Hero ("In a little Log Cabin, From whose humble door") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 274)
The Hero Statesman ("He comes from the West, in the strength of his name") (Harrison campaign song) (A. B. Norton, _Songs of the People in the Log Cabin Days of Old Tippecanoe_., A. B. Norton & Co., 1888 (available on Google Books), p. 58)
Old Abe's Lament ("Jeff Davis is coming, Oh! dear, Oh! dear") (Wolf-AmericanSongSheets, p. 192)
The Southerns Are Coming ("The Southerns are coming, heigho! heigho") (Wolf-AmericanSongSheets, p. 195)

NOTES [73 words]: Various theories have been offered about the historical significance of this
song, which was certainly in existence by 1745. One has it that it concerns the suppression of the 1715 Jacobite rebellion; another, that it is concerned with the events around Mary Stewart's deposition. These theories and others like them are, at best, possible. Robert Burns rewrote the song for the Scots Musical Museum (#299), keeping chorus and one verse. - RBW

Last updated in version 6.0
File: FSWB281B

Camphor Song, The

DESCRIPTION: "The old man went to the barn, To get some corn to fed some pigs." A pig is lying on the ground. The old man tries to revive it. The pig jumps on him. Sister Sal brings camphor to revive him. "He has never been to feed them hogs since."

AUTHOR: unknown
EARLIEST DATE: 1932 (Henry, collected from Mrs. Samuel Harmon)
KEYWORDS: animal injury humorous farming
FOUND IN: US(Ap)
REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, pp. 7-8, "The Camphor Song" (1 text)
NOTES [31 words]: Camphor -- C(10)H(16)O -- is the characteristic component of mothballs. It thus can be used both to revive a person (in small quantities) and to hurt animals (usually in larger doses). - RBW

File: MHAp007

Campin' Song

DESCRIPTION: "Go wash in Hoot James's mudhole (mudhole), Go wash in Hoot James's mudhole, Some soap and some sand and a cob in each hand, Go wash in Hoot James's mudhole."

AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 96, "Campin' Song" (1 short text, 1 tune)

File: Arno096

Camptown Races

DESCRIPTION: "De Camptown ladies sing dis song, Doo-da! Doo-da! De Camptown racetrack five miles long... Gwine to run all night! Gwine to run all day I'll bet my money on the bob-tail nag...."
The singer describes the races and how he won a "pocket full of tin"

AUTHOR: Stephen C. Foster
EARLIEST DATE: 1849
KEYWORDS: racing money nonballad horse
FOUND IN: US(SE)
REFERENCES (15 citations):
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 39-42, "Gwine to Run All Night or De Camptown Races" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 419, "Camptown Races" (1 fragment)
Spaeth-ReadEmAndWeep, pp. 41-42, "Camptown Races" (1 text, 1 tune, plus the parody "'Lincoln Hoss' and Stephen A."
Wolf-AmericanSongSheets, #239, p. 17, "The Camptown Raxer, or, Gwine to Run All Night" (2 references)
Seeger-AmericanFavoriteBallads, p. 40, "The Camptown Races" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 34, "Camptown Races" (1 text)
Saunders/Root-MusicOfStephenCFoster-Vol2, pp. 477-478+496, "Camptown Races Arranged for the Guitar" (1 text, 1 tune, probably not arranged by Foster)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 270, "Camptown Races" (1 text)
Emerson-StephenFosterAndCo, pp. 10-11, "'Gwine To Run All Night,' or De Campton Races" (1 text)
Heart-Songs, pp. 352-354, "Camptown Races" (1 text, 1 tune)
Fireside-Book-of-Folk-Songs, p. 64, "De Camptown Races" (1 text, 1 tune)
Messerei-ListenToTheMockingbird, pp. 76-78, "De Camptown Races" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 158-159, "(De) Camptown Races--(Sacramento)"
DT, CAMPTWN*

ADDITIONAL: Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of
the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, part III, p. 44,
"Camptown Races" (1 text, 1 tune)
ST RJ19039 (Full)
Roud #11768
RECORDINGS:
Kanawha Singers, "De Camptown Races" (Brunswick 337, 1929)
Pete Seeger, "Camptown Races" (on PeteSeeger24)

CROSS-REFERENCES:
cf. "Lincoln Hoss and Stephen A." (tune)
cf. "De Six-Bit Express" (tune)
cf. "Ho for California (Banks of Sacramento)" (tune)
cf. "The Du Dah Mormon Song" (tune)
cf. "Du Dah Day" (tune)

SAME TUNE:
Lincoln Hoss and Stephen A. (File: SRW042)
De Six-Bit Express (File: NiMo212)
Ho for California (Banks of Sacramento) (File: E125)
The Du Dah Mormon Song (File: Hubb236)
Du Dah Day (File: Hubb237)

Hurrach for the Bigler Boys (1851 gubernatorial campaign song written by Stephen Foster himself)
(Evelyn Foster Morneweck (Stephen Foster's niece), _Chronicles of Stephen Foster's Family_,
University of Pittsburgh Press, 1944, p. 390)

We'll Beat 'Em ("The Garfield boys they sing this song, We'll beat 'em, beat 'em") (Garfield and
Arthur Campaign Song Book 1880, p.19)

NOTES [209 words]: Spaeth, p. 107, notes that a "folk-song" called "Hoodah Day" is very similar to
this song, and speculates that it or "Sacramento" could have been the original of the Foster song.
Fuld, however, notes that no verifiable printing of either piece predates the Foster song.
Emerson reports an interesting bit of folk processing applied to this song in the late twentieth
century: He came across a man who was singing the chorus, "Gwine to WORK all night, Gwine to
WORK all day," which Emerson says suggests the laborer saw himself in the role of the
(work)horse.
TaylorEtAl, p. 63, "Within a few years [of the publication of the song] the town of Camptown, New
Jersey changed its name to Irvington. A newspaper writer suggested that Foster's race-track song
had brought the New Jersey town so much notoriety that its citizens changed the name of their
town in self-defense." This appears not to be the reason for the change, but it makes good folklore.
It appears that most of us now sing this song in a way Stephen Foster did not intend. Morneweck,
p. 377, reports, "The second syllable of the little refrain, 'Doo-dah!' is pronounced dah as in dandy,
not daw as in dark. At least that is the way Morrison [Foster, Stephen's brother] sang it." - RBW

Bibliography
• Emerson: Ken Emerson,Doo-Dah! Stephen Foster and the Rise of American Popular
Culture, Da Capo, 1997?
• Morneweck: Evelyn Foster Morneweck (Stephen Foster's niece),Chronicles of Stephen
Foster's Family, University of Pittsburgh Press, 1944
• Spaeth: Sigmund Spaeth,A History of Popular Music in America, Random House, 1948
• TaylorEtAl: Deems Taylor et al,A Treasury of Stephen Foster, Random House, 1946

Last updated in version 6.0
File: RJ19039
Can a Dockyard Matey Run?

DESCRIPTION: A smear on workers in naval dockyards. "Can a dockyard matey run? Yes, by Christ, I've seen it done. When the policeman rings the bell, He drops his tools and nips like hell"; when in danger, evidently, he can be made to work (but perhaps not otherwise)

AUTHOR: unknown

EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)

KEYWORDS: navy work police derivative

FOUND IN: Britain(England(West))

REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 70, "Can a Dockyard Matey Run?" (1 text, tune referenced)

CROSS-REFERENCES:
cf. "Come, Ye Thankful People, Come" (tune)

File: Tawn053

Can I Sleep in Your Barn Tonight?

DESCRIPTION: The tramp asks to be allowed to spend the night in the barn, adding that he had no tobacco or matches. He explains how he used to live a settled life, but then a stranger came to town and made off with his wife and son.

AUTHOR: unknown

EARLIEST DATE: 1925 (recordings, Charlie Poole, George Reneau)

KEYWORDS: abandonment rambling poverty hobo request

FOUND IN: US(Ap,SE,So) Canada(Newf)

REFERENCES (9 citations):
Randolph 841, "Can I Sleep in Your Barn Tonight?" (2 texts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 502-504, "Can I Sleep in Your Barn Tonight?" (1 text, 1 tune -- Randolph's 841A)
High-OldOldFolkSongs, p. 40, "A Tramp in the Rain" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 356, "May I Sleep In Your Barn Tonight, Mister?" (2 texts)
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 70, "Can I Sleep in Your Barn Tonight Mister" (1 text)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 117-118, "May I Sleep In Your Barn To-Night, Mister" (1 text)
Leach-FolkBalladsSongsOfLowerLabradorCoast 93, "The Tramp" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 116-118, "Let Me Sleep In Your Barn" (1 text, 1 tune)
ArkansasWoodchopper, pp. 15-15, "May I Sleep In Your Barn To-night Mister?" (1 text, 1 tune)

Roud #768

RECORDINGS:
Clarence Ashley & Tex Isley, "Can I Sleep In Your Barn Tonight, Mister?" (on Ashley01)
Gene Autry, "May I Sleep In Your Barn Tonight Mister?" (Conqueror 7765, 1931)
Boone County Entertainers, "May I Sleep In Your Barn Tonight, Mister" (Supertone 9182, 1928)
Jeff Calhoun [pseud. for Vernon Dalhart], "May I Sleep In Your Barn Tonight, Mister?" (Grey Gull 4118, 1927)
Kentucky Mountain Boys, "May I Sleep In Your Barn Tonight, Mister?" (Supertone S-2027, 1930)
[Walter "Kid" Smith & the] Carolina Buddies, "May I Sleep In Your Barn Tonight Mister" (Perfect 160, 1930)
Harry "Mac" McClintock, "Can I Sleep In Your Barn?" (Victor V-40264, 1930)
Frank McFarland & Robert Gardner, "May I Sleep In Your Barn Tonight" (Brunswick 203, 1928; Supertone S-2027, 1930; rec. 1927)
Charlie Poole and the North Carolina Ramblers, "Can I Sleep in Your Barn Tonight Mister" (Columbia 15038-D, 1925; on CPoole02)
Catherine Power, "May I Sleep In Your Barn Tonight" (on MUNFLA/Leach)
Red Fox Chasers, "May I Sleep In Your Barn Tonight Mister?" (Gennett 6547/Supertone 9182, 1928)
George Reneau, "May I Sleep In Your Barn Tonight, Mister?" (Vocalion 15149, 1925)
James Roberts, "May I Sleep In Your Barn Tonight Mister?" (Conqueror 7254 [as Joe Reeves], 1929; rec. 1928) (Banner 32205/Perfect 12726/Romeo 5074/Conqueror 7765 [as Joe Reeves], 1931)
Ernest V. Stoneman and Fiddler Joe [Samuels], "May I Sleep In Your Barn Tonight Mister?" (Okeh 45059, 1926); Ernest V. Stoneman, "May I Sleep In Your Barn Tonight Mister?" (Challenge 153/Challenge 312/Gennett 3368/Herwin 75530, 1926)
Tennessee Mountaineers [Charlie Poole?] "May I Sleep In Your Barn Tonight, Mister" (Broadway 8146, rec. 1929)
Jim Whalen, "May I Sleep In Your Barn Tonight, Mister?" (Champion 15545, 1928)
Kid Williams & Bill Morgan [pseud.s for Walter Smith & Lewis McDaniel], "May I Sleep In Your Barn Tonight Mister?" (Perfect 160, 1931)
Marc Williams, "Can I Sleep In Your Barn Tonight, Mister" (Okeh 45467, 1930)

CROSS-REFERENCES:
cf. "The Tramp's Story" (plot)
cf. "The Lehigh Valley" (plot)
cf. "The Deserted Husband" (theme)
cf. "Red River Valley" (tune)

SAME TUNE:
Let Me Sleep in Your Tent Tonight, Beal (by Odell Corley, then 11 years old) (Greenway-AmericanFolksongsOfProtest, pp.137-138; fragment, perhaps from Greenway, in Burt-AmericanMurderBallads, p. 187; Kristina Horton, _Martyr of Loray Mill: Ella May and the 1929 Textile Workers' Strike in Gastonia, North Carolina_, McFarland & Company, 2015,, p. 198. For Manville Jenckes, the villain of the song, see the notes on "Chief Aderholt")

ALTERNATE TITLES:
The Honest Tramp
Can I Sleep In Your Barn Tonight, Mister?

NOTES [22 words]: Carson J. Robison credits this to E. V. Body, but "Body" gets credit for too many things for the attribution to amount to much. - RBW

Can of Grog, The

DESCRIPTION: "When up the shrouds the sailor goes And ventures on the yard, The landsman who no better knows Believes his lot is hard." The sailor describes his hard life, but notes the comfort the sailors take in grog

AUTHOR: unknown

EARLIEST DATE: 1776 (Journal from the Ann)

KEYWORDS: sailor hardtimes drink

FOUND IN:
REFERENCES (1 citation):
_Huntington-SongsTheWhalemenSang, pp. 73-74, "The Can of Grog" (1 text, 1 tune) Roud #2023

File: SWMS073

Can of Spring Water, The

DESCRIPTION: Singer meets a lass on her way to a well. He asks her parents' name. She rejects his advance but he seduces her. Subsequently she marries someone else but has a baby to go with her to the well.

AUTHOR: unknown

EARLIEST DATE: before 1900 (broadside, Bodleian Harding B 19(64))

KEYWORDS: seduction sex marriage children

FOUND IN:
Roud #5215

BROADSIDES:
_Bodleian, Harding B 19(64), "The Can of Spring Water" ("One evening in May as I carelessly strayed"), J.F. Nugent & Co. (Dublin), 1850-1899; also 2806 c.15(35) [barely legible], "The Can of Spring Water"

CROSS-REFERENCES:
cf. "The Well of Spring Water" (form)

NOTES [12 words]: Broadside Bodleian Harding B 19(64) is the basis for the description. - BS

File: BdCaSpWa
Can We Clean Your Windows?
DESCRIPTION: "Can we clean your windows, mum? We'll make 'em shine, Bloody fine; We'll make 'em shine, Bloody fine. Not today. Run away! 'All right,' says poor Jim, As he threw down his bucket, And he called out 'Drat it! Can we clean your windows, mum?'"
AUTHOR: unknown
EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: nonballad
FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, "Can We Clean Your Windows?" (1 text)
Roud #10539
File: BrPa067B

Can Ye Sew Cushions
DESCRIPTION: "O can ye sew cushions, And can ye sew sheets, Can you sing ba-loo-loo When the bairn greets?" "And hee and baw, birdie, and he and baw, lamb... My bonnie wee lamb." (The singer talks of the child's future life.)
AUTHOR: unknown
EARLIEST DATE: 1803 (Scots Musical Museum)
KEYWORDS: nonballad baby
FOUND IN: Britain(Scotland)
REFERENCES (3 citations):
Montgomerie/Montgomerie-ScottishNurseryRhymes 135, "(O can you sew cushions)" (1 text)
MacColl-PersonalChoice, p. 64, "O can ye sew cushions" (1 text, 1 tune)
DT, SEWCUSHN* CUSHION2
Roud #5527
NOTES [45 words]: Insignificant as this item sounds, it's had some pretty big names associated with it; both Burns and Lady Nairne are said to have worked on it. Murray Shoolbraid's Digital Tradition notes give information on a putative Gaelic source; I have not been able to check this. - RBW
File: MSNR135

Can You Rokker Romany?
DESCRIPTION: "If you jump up on my barrow, I'll take you for a ride. And maybe in the springtime you can be my bride." Can you speak Romany, play the fiddle, eat prison food, cut the wood, break a horse, sleep with a girl and make someone not Romany?
AUTHOR: unknown
EARLIEST DATE: 1864 (Wandsworth, according to Coughlan)
KEYWORDS: sex fiddle food nonballad
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
ADDITIONAL: Tim Coughlan, Now Shoon the Romano Gillie, (Cardiff,2001), #15, p. 214, "Can You Rokra Romany?" [from Wandsworth]
George Borrow, _Romano Lavo-Lil: Word-Book of the Romany or English Gypsy Language_, 1874 (references are to the 2011? Lost Library reprint), frontispiece, "(Can you rokra Romany?)" (1 short text with translation)
RECORDINGS:
Peter Ingram, "Can You Rokker Romany?" (on Voice11)
NOTES [57 words]: The text in Voice11 translates the Romany words into English (for example, "rokker" is translated as "speak"). The description relies on that translation.
Coughlan #15 is a single verse corresponding to Ingram's second verse. For a more general discussion see Coughlan, #15-22, pp. 214-225. Coughlan #15 is the earliest of these citations. - BS
Last updated in version 3.0
File: RcCYRRom
Can'cha Line 'Em
DESCRIPTION: Work song/shout, with chorus, "Ho, boys, can'cha line em? (x3) See Eloise go linin' track." Many of verses are on religious themes ("If I could I surely would Stand on the rock where Moses stood"; "Mary, Marthy, Luke, and John, all... dead and gone")
AUTHOR: unknown
EARLIEST DATE: 1933 (recording, Allen Prothero)
KEYWORDS: railroading work religious worksong
FOUND IN: US(Ap,So,SE)
REFERENCES (8 citations):
Lomax/Lomax-FolkSongUSA 78, "Can'cha Line 'Em" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 14-17, "Tie-Shuffling Chant" (1 text with extra verses, 1 tune)
Cohen-LongSteelRail, p. 646, "Track Linin" (1 text)
Botkin/Harlow-TreasuryOfRailroadFolklore, p. 446, "Track Lining Song" (1 text, 1 tune)
Courlander-NegroFolkMusic, p. 97, (no title, but compare "The Captain Can't Read" on the previous page) (1 text)
Darling-NewAmericanSongster, p. 328, "Jack the Rabbit" (1 text)
ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 86, 'Can't You Line 'Em" (1 text, 1 tune)
Roud #10070
RECORDINGS:
Henry Hankins, "Lining Track" (AFS 2946 A1, 1939; on LC61)
Lead Belly, "Linin' Track" (on ClassRR)
Allen Prothero, "Track-Lining Song" (AFS 179 A1; on LC8)
T. C. I. Section Crew, "Track Linin" (Paramount 12478, 1927)
James Wilson and Group, "Can't You Line 'Em" (on VaWork)
CROSS-REFERENCES:
cf. "Oh, Mary, Don't You Weep" (floating verses)
cf. "Track Lining" (subject)
NOTES [178 words]: Since this is one of those wonderful songs that is "adapted and arranged" (usual translation: "completely fouled up") by the Lomaxes, I can't tell if it comes from the same roots as "Can't You Line It?" There are almost no similarities beyond the titles, but that doesn't mean much. - RBW
Looking at the lyrics of the Prothero field recording, they seem to have almost nothing in common with, "Can't You Line It?" as summarized in the latter's description. I'd guess the songs are, at best, distantly related. - PJS
The Darling "Jack the Rabbit" text looks rather different (indeed, the feeling is almost closer to "Grizzely Bear") -- but it has a line similar to this one, so I'm sticking it here for now, more in desperation than anything else.
Cohen's "Track Linin" song also has the "Jack the rabbit" line, so it files here on hte same basis. According to Cohen, this is one of only two railroad Work-SongsOf-Henry-Clay-Work released on a commercial 78 (the other being "Section Gang Song"). He thinks they may be the earliest worksong recordings of any sort. - RBW
Last updated in version 4.2
File: LxU078

Can't Cross Jordan
DESCRIPTION: Can't cross Jordan and you can't go around," with chorus "They've taken my Lord away, away... Oh, tell me where they've laid him." Also floating verses: "What kind of shoes does a Christian wear?" "As I went down in the valley to pray." Etc.
AUTHOR: unknown
EARLIEST DATE: 1922 (Brown)
KEYWORDS: religious nonballad floatingverses Jesus
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 558, "Can't Cross Jordan" (1 text plus a fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 558, "Can't Cross Jordan" (1 tune plus a text excerpt)
Roud #11879
CROSS-REFERENCES:
cf. "Christ Was Born in Bethlehem" (floating verses)
cf. "Down in the Valley to Pray" (floating verses)
cf. "What Kind of Crowns Do the Angels Wear?" (floating verses)
NOTES [114 words]: From the looks of this, the Brown text has swallowed up lyrics from almost everywhere. The chorus, "They've taken my Lord away, Tell me where they've laid him" is an allusion to John 20:13, 15.
The reference to Ezekiel walking into heaven defeats me; while Ezekiel probably holds the record for strange visions, there is no report of him going directly to heaven; that description fits only Enoch (Gen. 5:24), Elijah (2 Kings 2:11), and Jesus himself (Acts 1:9).
The rest of the song -- about 75% of the whole, in the Brown text -- is floating material. Some of it is fairly characteristic of particular songs (see the cross-references), but much is too generic even to classify. - RBW
Last updated in version 4.1
File: Br3558

Can't Help Crying Sometimes
DESCRIPTION: 5, 6 and 7 line verse. Most end "That's the day I began to cry, Lord I can't help crying sometimes." Singer's mother died. He promised to meet her "on Canaan's happy shore" "Just lay your trust on Jesus, That's all that you can do."
AUTHOR: unknown
EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)
KEYWORDS: death nonballad religious mother Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 268-269, "Cyan' Help from Cryin' Sometime" (1 text, 1 tune)
NOTES [18 words]: The description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang but I do not repeat the dialect. - BS
Last updated in version 5.1
File: HPR268A

Can't Hide Sinner
DESCRIPTION: "You may run to the rock... For a hidin' place... An' the rock cry out...." "You may run to the sea... For a hidin' place... An' the sea cry out...." "Oh, sinner man ... What you going to do... In the Judgment day...." 
AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeasIslands)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (2 citations):
Parrish-SlaveSongsOfTheGeorgiaSeasIslands 30, pp. 143-144, "Can't Hide Sinner" (1 text, 1 tune)
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 251, "Can't Hide Sinner" (1 text, which appears to combine "Sinner Man" with "No Hiding Place" to produce this)
Roud #16450
RECORDINGS:
Church of God in Christ, "You Can't Hide Sinner" (on USMississippi01)
CROSS-REFERENCES:
cf. "No Hiding Place (I)" (theme)
NOTES [41 words]: The current description is based on the Parrish-SlaveSongsOfTheGeorgiaSeasIslands text. In Parrish's text, and the USMississippi recording, each verse line is followed by "can't hide," and the tag line is "you can't hide sinner, you can't hide" - BS
Last updated in version 5.2
File: Parr030
Can't Ye Hilo?

DESCRIPTION: Shanty. "Young gals, good gals, bad gals, O! Cho: Young girls can't ye Hilo? I will take 'em all in tow, Cho: Young girls can't ye Hilo?" Other verses have rhymes about dancing and women in general.

AUTHOR: unknown

EARLIEST DATE: 1917 (Robinson in _The Bellman_)

KEYWORDS: shanty dancing

FOUND IN: West Indies

REFERENCES (2 citations):
  Hugill-ShantiesFromTheSevenSeas, p. 265, "Can't Ye Hilo?" (1 text, 1 tune) [AbEd, pp. 194-195]


ALTERNATE TITLES:
  Jean Francois de Nantes

NOTES [13 words]: The word "hilo" in this case seems to refer to some sort of dance or jamboree.
- SL

File: Hug265

Can't You Dance the Polka (New York Girls)

DESCRIPTION: The sailor meets a girl, who offers to take him home to her "family." He sits down to dinner, is drugged, and goes to bed with the girl. In the morning he awakens to find himself naked and without his money. He is forced to go to a boarding master

AUTHOR: unknown

EARLIEST DATE: 1882

KEYWORDS: sailor whore robbery drink drugs shanghaiing

FOUND IN: US(MA)

REFERENCES (11 citations):
  Doerflinger-SongsOfTheSailorAndLumberman, pp. 58-60, "Can't They Dance the Polka!" (1 text, 1 tune)
  Colcord-SongsOfAmericanSailormen, pp. 108-109, "Can't You Dance the Polka?" (1 text, 1 tune)
  Harlow-ChantyingAboardAmericanShips, pp. 37-38, "Can't You Dance the Polka?" "Santy" (2 texts, 1 tune)
  Hugill-ShantiesFromTheSevenSeas, pp. 369-376, "Away Susanna!" "Can't Ye Dance the Polka?"
  "The New York Girls" (4 texts, 4 tunes -- also includes a fragment from the Swedish shanty book _Sang under Segal_ titled "Seafarers", the words being the same as Hugill's first version of "Can't You Dance the Polka")
  Hugill-SongsOfTheSea, p. 71, "Can't You Dance the Polka?" (1 text, 1 tune)
  Kinsey-SongsOfTheSea, pp. 52-53, "Can't You Dance the Polka?" (1 text, 1 tune)
  Fireside-Book-of-Folk-Songs, p. 160, "Can't You Dance the Polka?" (1 text, 1 tune)
  Silber/Silber-FolksingersWordbook, p. 87, "Can't You Dance the Polka" (1 text, which appears truncated, with an ending in which the girl puts off the man by saying she has a husband)

Brand-BawdySeaSong 4. "Can' Ya Dance the Polka" (1 text)

DT, NYGIRLS* (NYGIRLS2? -- this looks like a modern parody; compare Silber's version)

ADDITIONAL: Captain John Robinson, "Songs of the Chantey Man," a series published July-August 1917 in the periodical _The Bellman_ (Minneapolis, MN, 1906-1919). Robinson called his version (in Part 1, 7/14/1917) "Oh My Santi!"; the verse has with words very similar to "My Irish Jaunting Car" though the meter, tune, and chorus are from this song.

Roud #486

RECORDINGS:
  Bob Roberts w. Peter Kennedy, "Can't You Dance the Polka?" (on LastDays)

CROSS-REFERENCES:
  cf. "Gold Watch" [Laws K41] (plot) and references there

SAME TUNE:
  Chu Yen (RECORDING, Saul Broudy, Tom Price, Robin Thomas, on InCountry)

NOTES [34 words]: The Martin Churchill mentioned in the last verse of some versions was a boarding master of the mid-Nineteenth century. (For background on boarding masters, see the notes to "Dixie Brown" [Laws D7]). - RBW

Last updated in version 6.1
Can't You Line It?
DESCRIPTION: "When I get to Illinois, I'm gonna spread the word about the Florida boys. Shove it over! Hey, hey, can't you line it?...." The singer complains about hard times and high prices, and describes the conditions in which he works
AUTHOR: unknown
EARLIEST DATE: 1935 (Hurston, Mules and Men)
KEYWORDS: work hardtimes railroading
FOUND IN: US(SE)
REFERENCES (3 citations):
Lomax-FolkSongsOfNorthAmerica 293, "Can't You Line It?" (1 text, 1 tune)
Botkin-TreasuryOfSouthernFolklore, p. 746, "Can't You Line It?" (1 text, 1 tune)
Roud #10070
File: LoF293

Can't You Live Humble
DESCRIPTION: Chorus: "Can't you live humble? Praise King Jesus Can't you live humble To the dying Lamb?" Verses: The singer asks Jesus to see him on his knees praying. "A man's been here from Galilee ... left me free."
AUTHOR: unknown
EARLIEST DATE: 1926 (Johnson and Johnson)
KEYWORDS: nonballad religious Jesus
FOUND IN: US
REFERENCES (2 citations):
Roud #11952
File: JJoCaLH

Canada (I)
DESCRIPTION: "I'm on my way to Canada, that cold and dreary land, The dire effects of slavery I can no longer stand. So fare you well old master, Don't come after me, Just in sight of Canada..." yet the slave fears she will be caught before reaching it
AUTHOR: unknown
EARLIEST DATE: 1931 (Thomas-DevilsDitties)
KEYWORDS: slave freedom escape dog
FOUND IN:
REFERENCES (1 citation):
Thomas-DevilsDitties, pp. 174-175, "Canada" (1 short text, 1 tune)
Roud #8891
NOTES [86 words]: Thomas claims to have learned this from her mother, but I don't think it's folk -- let alone from Black tradition." What ex-slave would use the words "the dire effects of slavery"? Also, what are the odds that a slave in sight of the Canadian border would have hounds on her tail? Yes, it theoretically could happen after the passage of the Fugitive Slave Law as part of the Compromise of 1850 -- but even if the hunt tailed the slave all the way north (unlikely), the hounds would have been left behind by then. - RBW
Last updated in version 4.5
File: ThDD174
Canada-I-O (The Wearing of the Blue; Caledonia)

DESCRIPTION: When her love goes to sea, a lady dresses as a sailor and joins (his or another's) ship's crew. When she is discovered, (the crew/her lover) determine to drown her. The captain saves her; they marry

AUTHOR: unknown

EARLIEST DATE: before 1839 (broadside, Bodleian Harding B 11(1982))

KEYWORDS: love separation betrayal disguise cross-dressing sailor rescue reprieve marriage

FOUND IN: Canada(Newf) Ireland Britain(England(South),Scotland(Aber)) US(MA)

REFERENCES (11 citations):
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H162, pp. 333-334, "Canada[,] Hi! Ho!" (1 text, 1 tune)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #77, pp. 1-2, "Caledonia" (1 text)
- Ord-BothySongsAndBallads, pp. 117-118, "Caledonia" (1 text)
- Williams-Wiltshire-WSRO Wt 437, "Canada-i-o" (1 text)
- Leach-FolkBalladsSongsOfLowerLabradorCoast 90, "Canadee-I-O" (1 text, 1 tune)
- Karpesel-FolkSongsFromNewfoundland 48, "Wearing of the Blue" (1 text, 1 tune)
- Creighton-FolksongsFromSouthernNewBrunswick 109, "She Bargained with a Captain" (1 fragment, 1 tune)
- Thompson-APioneerSongster 19, "Canada-I-O" (1 text)
- Forget-Me-Not-Songster, pp. 114-115, "Canada I O" (1 text)

DT, CANADIO3* CALEDONIA*

RECORDINGS:
- Robert Cinnamond, "Canadie-I-O" (on IRRCinnamond03)

BROADSIDES:
- Bodleian, Harding B 11(1982), "Kennady I-o," J. Catnach (London), 1813-1838; also Firth c.12(329), Harding B 11(2039), "Lady's Trip to Kennedy"; Harding B 25(1045), "The Lady's Trip to Kennady"; Firth c.12(330), "Canada Heigho"; Firth c.13(240), Firth c.12(331), Harding B 11(2920), 2806 c.16(72), "Canada I, O"

ALTERNATE TITLES:
- Canada Heigho!!
- Kennady I-o
- Lady's Trip to Kennady
- The Isles of Daniel

NOTES [319 words]: Based on similarity of title, some connect this song with "Canaday-I-O, Michigan-I-O, Colley's Run I-O" [Laws C17]. There is no connection in plot, however, and any common lyrics are probably the result of cross-fertilization. (Leach-FolkBalladsSongsOfLowerLabradorCoast has a report that "Canaday-I-O" was written in 1854 by Ephraim Braley using this song as a pattern.)

The Scottish song "Caledonia" is quite different in detail -- so much so that I'm tempted to separate it from the "Canada-I-O" texts (Roud, surprisingly, does split it; "Canaday-I-O" is his #309; "Caledonia" is #5543). But the plot is too close to allow us to distinguish.

There is a curious anachronism in most of the "Canada-I-O" texts, in that the girl concludes by saying something like "You see the honor that I have gained By the wearing of the blue." However, the British navy did not adopt a uniform for ordinary sailors until 1857 -- this being, of course, the familiar blue serge and white duck (see Arthur Herman, To Rule the Waves, p. 455). This being after the date of the earliest broadsides, it presumably is an intrusive element. - RBW

I don't believe anyone else has said that Creighton-FolksongsFromSouthernNewBrunswick fragment belongs here (it is Roud #2782). Here is all of Creighton-FolksongsFromSouthernNewBrunswick: "She bargained with a captain Her passage to go free, That she might be his comrade To cross the raging sea"

The usual arrangement in Canada-I-O is "She bargained with a sailor [or the sailors], All for a purse of gold." However, broadside Bodleian Firth c.12(330) has the following wording:

[...] She was courted by a sailor
Twas true she loved him dear,
And how to get to sea with him
The way she did not know.

[...]

She was courted by a sailor
Twas true she loved him dear,
And how to get to sea with him
The way she did not know.
She bargained with a captain
All for a purse of gold
And soon they did convey the lady
Down into the hold.

[...]

The plot continues as usual, with the captain coming to her rescue. - BS


DESCRIPTION: A group of lumbermen suffers a winter or cold and poor conditions. When winter ends, they joyfully return to their homes

AUTHOR: unknown

EARLIEST DATE: 1901 (Gray-SongsAndBalladsOfTheMaineLumberjacks's ""The Jolly Lumbermen" version)

KEYWORDS: logger work separation lumbering

FOUND IN: US(MA,MW,NE) Canada(Ont)

REFERENCES (25 citations):

Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 5-6, "Canada-I-O" (1 text)

Rickaby-BalladsAndSongsOfTheShantyBoy 8, "Michigan-I-O" (1 text, 1 tune)

Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 8, "Michigan-I-O" (1 text, 1 tune)

Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 105, "Michigan--I-O" (1 text plus mention of 2 more, 1 tune)

Lewis-FavoriteMichiganFolkSongs., p. 12, "Michigan-I-O" (1 short text, 1 tune, probably cut to eliminate the description of the bad times)

Fowke-LumberingSongsFromTheNorthernWoods #2 , "Michigan-I-O" (1 text, 1 tune)

Linscott-FolkSongsOfOldNewEngland, pp. 181-183, "Canaday-I-O" (1 text, 1 tune)

Leach-HeritageBookOfBallads, pp. 171-172, "Canaday I O" (1 text)

Korson-PennsylvaniaSongsAndLegends, pp. 343-345, "The Jolly Lumbermen" (1 text, 1 tune)

Friedman-Viking/PenguinBookOfFolkBallads, p. 415, "Michigan-I-O" (1 text, 1 tune)

Fowke/Johnston-FolkSongsOfCanada, pp. 68-69, "Canaday-I-O" (1 text, 1 tune)

Thorp/Fife-SongsOfTheCowboys XV, pp. 195-218 (31-33), "Buffalo Range" (6 texts, 2 tunes, though the "B" text is "Boggy Creek," C and D appear unrelated, and E is "Canada-I-O")

Lomax-FolkSongsOfNorthAmerica 57, "Canada-I-O" (1 text, 1 tune)

Botkin-TreasuryOfNewEnglandFolklore, pp. 569-570, "Canada I O" (1 text, 1 tune)

Beck-SongsOfTheMichiganLumberjacks 1, "Michigan-I-O" (2 texts); 2, "Coolie's Run-I-O" (1 text)

Darling-NewAmericanSongster, pp. 179-181, "Canaday I-O" (1 text)

Silber/Silber-FolksingersWordbook, p. 104, "Canada-I-O" (1 text)

DT 377, CANADIO* CANADIO2 CANADIO C ANADIO


Roud #640

RECORDINGS:

L. Parker Temple, "Colley's Run I-O" (AFS, 1940s; on LC28)

Lester Wells, "Michigan I-O" (AFS, 1938; on LC56)

CROSS-REFERENCES:

cf. "The Buffalo Skinners" (Laws B10a)
cf. "Boggy Creek or The Hills of Mexico" [Laws B10b]
cf. "Shanty Teamster's Marseillaise"

ALTERNATE TITLES:
The Jolly Lumbermen

NOTES [133 words]: The text known as "Canaday-I-O" is credited by Fowke and by Eckstorm to one Ephraim Braley, who worked in the Canadian woods in 1853. Leach, in his notes to his #109, "Canadee-I-O," states that he based his song on the piece we have indexed as "Canada-I-O (The Wearing of the Blue; Caledonia)"-- though that song too appears to have been quite new at the time. Alan Lomax apparently accepts this interpretation, but also mentions the Scots song "Caledoni-o," which is also mentioned by Leach. Gray-SongsAndBalladsOfTheMaineLumberjacks also links this song to "Canada-I-O (The Wearing of the Blue; Caledonia)," and argues that that song came first, then this, and that this gave rise to "The Buffalo Skinners."

Probably the whole complex deserves a more thorough examination than it has gotten. - RBW

Last updated in version 5.2

File: LC17

Canadian Boat Song, A

DESCRIPTION: "Faintly as tolls the evening chime, Our voices keep tune and our oars keep time.... Soon as the woods on shore look dim, We'll sing at St. Anne's our parting hymn." An encouragement to and prayer for good rowing when there is no wind

AUTHOR: Thomas Moore (1779-1852)

EARLIEST DATE: c. 1804

KEYWORDS: river nonballad

FOUND IN: Canada

REFERENCES (4 citations):
Fowke/Johnston-FolkSongsOfCanada, pp. 60-61, "A Canadian Boat Song" (1 text, 1 tune)
Wolf-AmericanSongSheets, #240, p. 17, "The Canadian Boat Song" (1 reference)


ST FJ060 (Partial)

Roud #13847

NOTES [80 words]: Moore's poem is sung to a French folk tune, "Dans mon chemin j'ai rencontre," but the result does not qualify as a voyageur piece and does not seem to have circulated extensively in oral tradition. (Granger's Index to Poetry cites three anthologies, but none of them folk-influenced.)

Moore wrote it after a visit to Canada during which he sailed from Kingston to Montreal. The winds on this trip were so poor that the sailors were obliged to row the whole way; hence the poem. - RBW

Last updated in version 3.5

File: FJ060

Canaller's Lament, The

DESCRIPTION: "I shipped aboard a fat old tub, Two mules were on the tow, She hauled the length of the Erie Canal." "The name she bore was Prickly Heat, The captain's name was 'Scratch.'" The singer describes the crew of the canaller, often in racist terms

AUTHOR: unknown

EARLIEST DATE: before 1952 (collected from Robert Collen by Walton)

KEYWORDS: ship travel moniker

FOUND IN: US(MW)

REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 168-169, "The Canaller's Lament" (1 text)

Roud #19886

NOTES [61 words]: I tagged this as a moniker song, even though few names are actually named; the singer describes the crewmen; it seems that he just didn't bother to learn their names.
Walton did not indicate a tune, but several of the verses are reminiscent of "True-Born Irish Man (With My Swag All on My Shoulder; The True-Born Native Man)"; I suspect that was the melody used. - RBW

Last updated in version 5.0
File: WGM168

Canalman's Farewel (Lay Me on the Horse-Bridge)

DESCRIPTION: "Lay me on the horse-bridge, WIth my feet toward the bow; And let it be a Lockport Laker, Or a Tonawanda scow." The singer described the problems the mules have in towing the canal-boat, and perhaps asks to be buried by the canal

AUTHOR: unknown
EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)
KEYWORDS: canal humorous animal wreck burial
FOUND IN:
REFERENCES (1 citation):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 246-247, "Canalman's Farewell" (2 short texts)
Roud #6592
CROSS-REFERENCES:
cf. "The E-ri-e" (lyrics) and references there
File: TNY247

Candlelight Fisherman, The

DESCRIPTION: Singer, a fisherman, tells how his father taught him to test the wind at night by sticking a candle lantern outside: "Open the pane and pop out the flame/To see how the wind do blow". He tells how he does it, and advises listeners to do the same

AUTHOR: unknown
EARLIEST DATE: 1952 (recorded from Phil Hammond)
KEYWORDS: fishing technology work humorous nonballad father wife worker
FOUND IN: Britain(England(South))
REFERENCES (3 citations):
Kennedy-FolksongsOfBritainAndIreland 219, "The Candlelight Fisherman" (1 text, 1 tune)
Palmer-OxfordBookOfSeaSongs 144, "The Candlelight Fisherman" (1 text, 1 tune)
DT, CANDLEBLO*
Roud #1852
RECORDINGS:
Phil Hammond, "The Candlelight Fisherman" (on FSB3)
Bob Roberts, "The Candlelight Fisherman" (on BRoberts01, HiddenE)
NOTES [64 words]: The joke is that while one is testing the wind with the lantern, its light attracts fish. Doing this, of course, is against the law. - PJS
Kennedy-FolksongsOfBritainAndIreland adds another joke along the lines of the "Arkansas Traveller": If the wind blows out the candle, it's blowing too hard to go out; if the wind doesn't blow out the candle, there isn't enough wind to sail. - RBW

Last updated in version 4.4
File: K219

Candy Man

DESCRIPTION: Blues, often bawdy, about the exploits of the Candy Man. The candy man's candy almost certainly gets its possessors in trouble, but many still seek it.

AUTHOR: unknown
EARLIEST DATE: 1928 (recording, Mississippi John Hurt)
KEYWORDS: nonballad bawdy floatingverses
FOUND IN: US(SE)
REFERENCES (2 citations):
Darling-NewAmericanSongster, p. 298, "Candy Man Blues" (1 text)
DT, SALTYDOG
Cane Creek Massacre, The
DESCRIPTION: "The boys have lived in peace upon the farm, A mother's care had shielded them from harm...." "So was their mother shot by cowardly hand.... Their youthful blood was on the hearthstone spilled." The (Mormon) singer blames the Christians
AUTHOR: James H. Hart
EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)
KEYWORDS: homicide mother children
FOUND IN: US
REFERENCES (1 citation):
Burt-AmericanMurderBallads, pp. 113-114, "The Cane Creek Massacre" (1 partial text)
File: Burt113

Cane-Cutter's Lament, The
DESCRIPTION: "How we suffered grief and pain Up in Queensland, cutting cane." The singer describes the hard working conditions and the bad boss. He is particularly upset with the food and the Chinese cook. He vows never again to cut cane in Queensland
AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: work cook Australia
FOUND IN: Australia
REFERENCES (1 citation):
Fahey-Eureka-SongsThatMadeAustralia, pp. 202-203, "The Cane-Cutter's Lament" (1 text, 1 tune)
File: FaE202

Canned Heat Blues
DESCRIPTION: "Canned heat ... killing me." "Think alcorub is tearing apart my soul." "Canned heat don't kill me ... I'll never die." "Woke up this morning canned heat was on my mind." "Run in here somebody Take these canned heat blues."
AUTHOR: unknown
EARLIEST DATE: 1928 (Tommy Johnson)
KEYWORDS: grief drink nonballad
HISTORICAL REFERENCES:
1919 - The Volstead Act establishes prohibition of "intoxicating liquors" to carry out the 18th amendment to the U.S. Constitution.
1933 - The 21st amendment to the U.S. Constitution ends prohibition.
FOUND IN:
RECORDINGS:
Tommy Johnson, "Canned Heat Blues" (Victor V-38535, 1928)
CROSS-REFERENCES:
cf. "Got the Jake Leg Too" (Prohibition alcohol surrogates) and references there
NOTES [80 words]: Three line blues: the first line is repeated -- more or less -- and the last line completes the thought.
"Canned heat" is Sterno -- a cooking fuel -- which contains denatured alcohol [i.e. an ethanol and methanol mix - RBW]. Alcorub is rubbing alcohol. During prohibition they were among the surrogates people drank as a replacement for illegal "intoxicating liquors." Both are seriously damaging poisons. - BS
Cannibal King Medley, The

DESCRIPTION: "A cannibal king with a big nose-ring" courts a maid and sings to her under a bamboo tree. "When we are married happy we will be ... under the bamboo tree." "If you'll be M-I-N-E mine ... I'll L-O-V-E love you all the T-I-M-E time"

AUTHOR: unknown
EARLIEST DATE: 1960 (Opie/Opie-TheSingingGame)
KEYWORDS: love marriage play party
FOUND IN:
REFERENCES (1 citation):
Opie/Opie-TheSingingGame, pp. 453-454, "The Cannibal King Medley" (1 text)
NOTES [51 words]: Opie/Opie-TheSingingGame: "In 1895 Harry Harndin's comic song 'A Cannibal King' was published (music by Harriet Harndin), and in 1902 Cole and Johnson's 'Under the Bamboo Tree'...survived ... with a third element, 'If you'll be M-I-N-E') as a composite student song known as 'The Cannibal King Medley'." - BS

Cannibal Maiden, The

DESCRIPTION: "A cannibal maid and her Hottentot blade, They met in a rocky defile." But a Zulu appears to challenge the Hottentot over the girl. They both die in the quarrel, and she eats both of them

AUTHOR: unknown
EARLIEST DATE: 1928 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)
KEYWORDS: humorous food battle death
FOUND IN:
REFERENCES (1 citation):
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 146-147, "The Cannibal Maid" (1 text, 1 tune)
Roud #9541
NOTES [32 words]: I presume that it goes without saying that this allegedly humorous piece is completely inaccurate about the practices of both Zulus and the Khoikoi (the people most often called "Hottentots"). -RBW

Cannily, Cannily

DESCRIPTION: "Cannily, cannily, bonnie wee bairnikie, Don't you cry now, my little pet. Hush-a-bye, now, your daddy is sleeping; It's no time tae wauken him yet." Daddy needs his sleep, as soon he will go driving his engine. In time, the child will have its own engine

AUTHOR: Ewan MacColl
EARLIEST DATE: 1954 (MacColl-ShuttleAndCage-IndustrialFolkBallads)
KEYWORDS: lullaby work
FOUND IN:
REFERENCES (4 citations):
MacColl-ShuttleAndCage-IndustrialFolkBallads, p. 22, "Cannily, Cannily" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 410, "Cannily, Cannily" (1 text)
DT, CANNLY*
NOTES [165 words]: According to Ewan MacColl's book _Journeyman: An Autobiography_, re-edited and with an introduction by Peggy Seeger, 1990; revised edition, Manchester University Press,
2009, p. 268, this was one of the songs that came out of MacColl's first serious period of songwriting, when he was mildly influenced by Woody Guthrie, Seamus Ennis, and people he knew of through Alan Lomax. MacColl wrote that "I had recently become acquainted with English country songs through Bert [Lloyd]'s singing and through field-recordings made by Alan and it was these that provided models for my next group of songs which included 'The Dove,' 'The Trafford Road Ballad' (written for my son, Hamish), 'Cannily, Cannily,' 'Ballad of the Carpenter' and 'Go Down, You Murderers.'" On the other hand, p. p. 345, he reports writing it for the "Ballads and Blues" series of programs, where he wanted something with less drive than the other songs in the program; it was sung a capella by Isla Cameron for the program. - RBW  

Last updated in version 5.0  
File: FSWB410A  

Cannonball, The  
DESCRIPTION: Floating verses; singer says he will catch the train called the Cannonball (from Buffalo to Washington), his girl left him, and he's leaving her. More or less.  
AUTHOR: unknown  
EARLIEST DATE: 1930 (Lesley Riddle; recorded by the Carter Family)  
KEYWORDS: love farewell rambling train travel abandonment floating verses lover  
FOUND IN: US(SE)  
REFERENCES (4 citations):  
Cohen-LongSteelRail, pp. 413-425, "Cannonball Blues/Whitehouse Blues" (2 texts, 2 tunes, the first being "Mister McKinley (White House Blues)") and the second the "Cannonball Blues," plus a version of a song called "Mr. McKinley" from _The Week-End Book_, which is so different that I would regard it as a separate though perhaps related song, probably not traditional)  
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 116-117, "The Cannonball" (1 text, 1 tune)  
Botkin/Harlow-TreasuryOfRailroadFolklore, p. 463, "Cannonball Blues" (1 text, 1 tune)  
DT, (CANONBL3 adapted by Bruce Phillips?)  
Roud #4759  
RECORDINGS:  
The Carter Family, "The Cannon Ball" (Victor V-40317/Bluebird 6020/Montgomery Ward 4742, 1930)  
Kilby Snow, "The Cannonball" (on KSnow1)  
CROSS-REFERENCES:  
 cf. "Mister McKinley (White House Blues)" (words, tune)  
 cf. "Joking Henry" (tune)  
 cf. "That Lonesome Train Took My Baby Away" (floating verses)  
File: CSW116  

Canny Miller and His Wife, The  
DESCRIPTION: When the miller returns home his wife hides her lover. Claiming illness she sends the miller out to buy gin as a cure. He puts on the lover's trousers, discovers fifty pounds, confronts his wife and decides he could not have made as much money milling.  
AUTHOR: unknown  
EARLIEST DATE: 1908 (Greig/Duncan7)  
KEYWORDS: adultery clothes money drink humorous husband lover wife miller disease  
FOUND IN: Britain(Scotland(Aber))  
REFERENCES (2 citations):  
Greig/Duncan7 1459, "O Poor Man the Miller" (4 texts, 2 tunes)  
Logan-APedlarsPack, pp. 388-392, "The Canny Miller and His Wife" (1 text)  
ST GrD71459 (Partial)  
Roud #7152  
CROSS-REFERENCES:  
 cf. "Little Dicky Wigburn" (theme: wife sends husband away so she can have her lover come to the house)  
NOTES [130 words]: Logan-APedlarsPack [1869]: "The Canny Miller and his Wife' has ostensibly been written to records a local event in the neighborhood of Edinburgh, seemingly about fifty years ago." Logan's version of 25 verses seems "literary" when compared to the Greig/Duncan7 11 verse
text. The outlines of the story are preserved in Greig/Duncan7 along with six lines of text, three lines that are close, and isolated references to the lover as "spark" and the lover's watch. In Logan the wife claims to have bought the trousers for him at auction and the miller seems to accept her explanation ["with his wife he is content"] while in Greig/Duncan7 he says the trousers are "Spark's as that ye know And after him ye'll tramp and go." "Spark" refers to the lover and is sometimes his name. - BS

Last updated in version 2.6
File: GrD71459

Canny Newcastle

DESCRIPTION: "'Bout Lunnon aw'd heard sec wonderful spokes, That the streets were a' covered wi' guineas." The singer describes the sights in London, mentions seeing King George, recalls being robbed, and declares he likes his home better

AUTHOR: Thomas Thompson
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland); Thompson died 1816
KEYWORDS: travel home humorous
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 43-45, "Canny Newcassel" (1 text, 1 tune)
ST StoR043 (Partial)
Roud #3060
CROSS-REFERENCES:
cf. "The Mountains of Mourne" (plot)
NOTES [50 words]: Stokoe/Reay-SongsAndBalladsOfNorthernEngland calls this song by two different names: The first page labels it "Canny Newcastle" at the head; the name at the top of the complete text is "Canny Newcassel," in the chorus the town is spelled "Newcassel," and the end notes file it as "Canny Newcassel." - RBW
File: StoR043

Canny Shepherd Laddie o the Hills, The

DESCRIPTION: Shepherds are "all the same breed." On the mountains before dawn with his collie, he's "quick to swee a mawkit yin or a sheep that's strayed awa." He risks his life in snow for his sheep. He's generous with his hospitality and with drink among pals.

AUTHOR: Jack Mowat (source: McMorland/Scott-HerdLaddieOTheGlen)
EARLIEST DATE: 1986 (Willie Scott SA1986.139)
KEYWORDS: virtue storm drink nonballad shepherd
FOUND IN: Britain(Scotland(Bord))
REFERENCES (2 citations):
McMorland/Scott-HerdLaddieOTheGlen, pp. 120-122, 155, "The Canny Shepherd Laddie o the Hills" (1 text, 1 tune)
Roud #3088
CROSS-REFERENCES:
cf. "Keep Your Feet Still Geordie Hinny" (tune, per McMorland/Scott-HerdLaddieOTheGlen)
File: McSc120

Canso Strait

DESCRIPTION: The crew is finishing a quiet voyage when a gale blows up. The drunken captain decides to take advantage of the storm by getting up the best speed possible. The alarmed sailors at last mutiny to get things back in control

AUTHOR: unknown
EARLIEST DATE: 1932 (Creighton-NovaScotia)
Cantie Carlie, The

DESCRIPTION: James, a widower, is tired of lying alone. He courts Bell Grant, young enough to be his granddaughter, and she agrees to marry. A storm delays the bride's trip from Aberdeen. Finally they reach the church and are married. "And ten months brings a son"

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan3)

KEYWORDS: age courting sex wedding travel storm humorous baby

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #174, pp. 1-2, "The Cantie Carlie"; #16, p. 3, "The Cantie Carlie" (1 text plus 1 fragment)
- Greig/Duncan3 618, Greig/Duncan8 Addenda, "The Cantie Carlie" (6 texts, 4 tunes)

Roud #6055

ALTERNATE TITLES:
The Wanton Carlie

NOTES [117 words]: The wedding has "December linked to June." When Bell finally arrives "tho' he was near four score Lap like a spainin' lamb." When the parson is delayed he would take Bell to
bed, but she refuses -- and threatens to call the whole thing off -- until the bride's maid proposes that the three of them sleep together for warmth with her as chaperon. The last verse concludes "Fair fa' the Cantie Carlie, The bride she lov'd him dearlie; May they get babies yearlie, -- I ha'e nae mair to say."

Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Auchronie (618) is at coordinate (h1,v8) on that map [roughly 9 miles W of Aberdeen]. - BS

 Last updated in version 2.6
 File: GrD3618

Cantu a Timumi
DESCRIPTION: Italian. Forebitter shanty, about the timuni (helmsman). "A sciacca bucanura e bucareddi." The reasons why towns are famous are listed, e.g. Sciacca for its skewers, Trapani for pink coral, Marsala for its fish. Priests bless people. Grapes make wine
AUTHOR: unknown
EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)
KEYWORDS: shanty nonballad fishing clergy
FOUND IN:
REFERENCES (1 citation):
Hugill-SongsOfTheSea, p. 50, "Cantu a Timuni" (2 texts, Italian & English, 1 tune)
File: HSeSo050

Canuck's Lament
DESCRIPTION: "When you're sitting around in a dirty old shack, You can't keep your mind from wanderin' back To the happy old days... When we hunted all day and gambled all night." The poet describes the life he used to lead, and the quarrels he used to have
AUTHOR: J. K Trout
EARLIEST DATE: 1973
KEYWORDS: cowboy recitation
FOUND IN:
REFERENCES (1 citation):
Ohrlin-HellBoundTrain 92, "Canuck's Lament" (1 text)
File: Ohr092

Cap Stone, The
DESCRIPTION: "Have you heard the revelation Of this latter dispensation...." The poet tells how the Saints are persecuted in Illinois and Missouri, and describes how they will work "till we make Nauvoo as Eden"
AUTHOR: W. W. Phelps
EARLIEST DATE: 1845 (Times and Seasons)
KEYWORDS: religious nonballad abuse
HISTORICAL REFERENCES:
1830 - Joseph Smith founds the Latter-Day Saints
1831 - The Saints settle in Kirtland, Ohio. Later in the year, Smith chooses Independence, Missouri as the Holy City
1840 - The Saints found their town of Nauvoo, Illinois
1844 - Smith is killed by a mob at Nauvoo, to be succeeded by Brigham Young
1846 - Many Mormons leave Nauvoo for Council Bluffs, Iowa
1847 - Brigham Young leads the Mormon vanguard to Great Salt Lake
FOUND IN: US(3o)
REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 457, "The Cap Stone" (1 text)
Roud #7835
File: Beld457
Cap'n Paul
DESCRIPTION: Captain Paul and the seven men of the Big Mariner set out from Kennebunk(port) for the West Indies. The ship foundered in a gale; the six crewmen were drowned and only Captain Paul was saved
AUTHOR: unknown
EARLIEST DATE: 1941 (Flanders/Olney-BalladsMigrantInNewEngland)
KEYWORDS: sea storm wreck drowning death
FOUND IN: US(NE)
REFERENCES (1 citation):
Flanders/Olney-BalladsMigrantInNewEngland, pp. 241-242, "Cap'n Paul" (1 text)
ST FO241 (Partial)
Roud #4685
NOTES [19 words]: Charles L. Cooke, who gave this song to Helen Flanders, said it was about his great-grandfather, Jeremiah Paul. - RBW
File: FO241

Cap'n, I Believe
DESCRIPTION: "Cap'n, I believe, Cap'n, I believe, Cap'n, I believe, believe, believe I'll die.
(Spoken): Oh, no, you ain't gonna die. Come on with that motah."
AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: railroading death nonballad
FOUND IN: US
REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, p. 363, "Cap'n, I Believe" (1 fragment, 1 tune)
File: San363

Cape Breton Boy, A
DESCRIPTION: A Cape Breton boy leaves home to make money. After jobs aboard ship he goes west to go lumbering. Injured there, he spends six months in the hospital. He warns: go west if you want, "But you'll find when you're sick boys there's no place like home"
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: warning home rambling return lumbering sea ship work injury father mother brother sailor
FOUND IN: Canada(Newf)
Roud #25803
RECORDINGS:
Frank Knox, "Jack Timmins" (on MUNFLA-Leach)
NOTES [21 words]: The Cape Breton Boy's name is reported as Jack Kinsey, Jack Tibbot and Jack Timmons, according to the Roud Folk Song Index. - BS
Last updated in version 4.4
File: ML3CaBrB

Cape Breton Murder
DESCRIPTION: In Cow Bay on December 8, 1874 "this young man was led like a sheep to slaughter ... He was wilfully murdered"
AUTHOR: unknown
EARLIEST DATE: 1951 (Creighton-MaritimeFolkSongs)
KEYWORDS: homicide
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-MaritimeFolkSongs, p. 191, "Cape Breton Murder" (1 text, 1 tune)
Roud #2717
NOTES [13 words]: Creighton-MaritimeFolkSongs: The singer "said this happened during a riot." -
Cape Cod Girls

DESCRIPTION: "Cape Cod Girls they have no combs, Heave away, heave away! They comb their hair with codfish bones..." "Heave away and don't you make a noise, For we're bound for Australia." Sundry lyrics on the oddities of Cape Cod girls

AUTHOR: unknown

EARLIEST DATE: 1932 (Creighton-NovaScotia)

KEYWORDS: shanty sailor separation nonballad talltale

FOUND IN: US(NE) Canada(Mar)

REFERENCES (12 citations):
- Colcord-SongsOfAmericanSailormen, p. 91, "The Codfish Shanty" (1 text, 1 tune)
- Hugill-ShantiesFromTheSevenSeas, 196, "South Australia" (1 text, 1 tune) [AbEd, pp. 152-153]
- Creighton-SongsAndBalladsFromNovaScotia 120, "Hanstead Boys" (1 fragment, 1 tune)
- Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 50-51, "Cape Cod Girls" (1 text)
- Lomax-FolkSongsOfNorthAmerica 23, "Cape Cod Girls" (1 text, 1 tune)
- Shay-AmericanSeaSongsAndChanteys, p. 84, "Cape Cod Girls" (1 text)
- Fahey-PintPotAndBilly, p. 24, "Codfish Shanty" (1 text, 1 tune)
- Botkin-TreasuryOfNewEnglandFolklore, pp. 561-562, "Cape Cod Shanty" (1 text, 1 tune)
- Pankake/Pankake-PrairieHomeCompanionFolkSongBook, pp. 244-245, "Cape Cod Girls" (1 text, tune referenced)
- Darling-NewAmericanSongster, pp. 316-317, "Cape Cod Girls" (1 text)
- Silber/Silber-FolksingersWordbook, p. 96, "Cape Cod Girls" (1 text)

DT, CAPCODGGL

Roud #325

RECORDINGS:
- Charity Bailey, "Cape Cod Girls" (on GrowOn2)

CROSS-REFERENCES:
- cf. "South Australia (I)"
- cf. "Round the Bay of Mexico" (lyrics)

NOTES [59 words]: There is no true dividing line between this song and "South Australia"; they merge into each other. However, the difference in local colour and focus is enough that they should be separated. Some versions of "South Australia" even have a rudimentary plot, and the tune can be somewhat different. The problem is classifying the intermediate versions.... - RBW

Last updated in version 5.0

File: LoF023

Capital Ship, A

DESCRIPTION: Parody of fo'c'sle song; describes miserable conditions on the "Walloping Window Blind," including descriptions of the officers. They are stranded for a time on the "Gulliby Isles"; they commandeer a Chinese junk and escape, leaving its crew on the island

AUTHOR: Charles Edward Carryl?

EARLIEST DATE: 1959 (Untermeyer, _The Golden Treasury of Poetry_)

KEYWORDS: ship wreck humorous parody sailor moniker nonsense

FOUND IN: US

REFERENCES (2 citations):
- Silber/Silber-FolksingersWordbook, p. 243, "A Capital Ship" (1 text)

DT, CAPSHIP

CROSS-REFERENCES:
- cf. "Ten Thousand Miles Away" (tune)
- cf. "Ho for California (Banks of Sacramento)" (tune)

ALTERNATE TITLES:
- The Walloping Window Blind

NOTES [42 words]: This is basically a nonsense parody of "Ten Thousand Miles Away"; I suspect it was composed by some collegiate character in the 1890s or so. - PJS

Except for the date (I believe it's somewhat earlier that that), that seems indeed to be the story. - RBW
Cappabwee Murder, The

DESCRIPTION: "Doubtless you must have heard of that life I took away." John Sullivan admits killing Jim Ring as Ring left a funeral. Ring identified Sullivan from his death bed. Sullivan waits trial expecting "transportation all my life or step the gallows tree"

AUTHOR: unknown

EARLIEST DATE: 1952 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: crime homicide execution punishment transportation trial gallows-confession

FOUND IN: Ireland

REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 153, "The Cappabwee Murder" (1 text)
Roud #5302

RECORDINGS:
Elizabeth Cronin, "The Cappabwee Murder" (on IRECronin01)

NOTES [41 words]: OCroinin/Cronin-TheSongsOfElizabethCronin: "This ballad is the confession of John Sullivan, who murdered Denis Ring and was condemned to death. The murder was committed at Cappabwee, near the Pass of Keimaneigh, west of Ballingeary, Co. Cork." - BS

Last updated in version 3.2

File: OCC153

Cappy, or The Pitman's Dog

DESCRIPTION: A pitman lives near Newcastle with his family and their dog, "Weel bred Cappy, famous au'd Cappy, Cappy's the dog, Tallio, tallio." Cappy and owner set out for town. A robber attacks Cappy. The owner returns home, and is amazed to find the dog alive

AUTHOR: Words: William Mitford

EARLIEST DATE: 1827 (T. Thompson et al, A Collection of Songs, Comic, Satirical, and Descriptive, Chiefly in the Newcastle Dialect: And Illustrative of the Language and Manners of the Common People on the Banks of the Tyne and Neighbourhood)

KEYWORDS: animal thief dog death

FOUND IN: Britain(England(North))

REFERENCES (2 citations):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 84-85, "'Cappy'; or, The Pitman's Dog" (1 text, 1 tune)
ADDITIONAL: T. Thompson, J Shield, W. Midford, H. Robson, and others, _A Collection of Songs, Comic, Satirical, and Descriptive, Chiefly in the Newcastle Dialect: And Illustrative of the Language and Manners of the Common People on the Banks of the Tyne and Neighbourhood_, (John Marshall, Newcastle, 1827), p. 49, "Cappy, or The Pitman's Dog" (1 text)
Roud #3145

CROSS-REFERENCES:
cf. "The Body in the Bag" (theme)

NOTES [13 words]: Thanks to Geoff Chambers for pointing out to me the copy in Thompson et al. - RBW

Last updated in version 4.3

File: StoR084

Capt. Frederick Harris and the Grates Cove Seal Killers of 1915

DESCRIPTION: "Attention all, both great and small, A tale I have to tell Of Captain Frederick Harris And young Florizel." The singer lists various seal hunters, tells of the beginning of their voyage, and wishes them success

AUTHOR: Joshua Stanford

EARLIEST DATE: 1952 (Stanford, Fifty Years of My Life in Newfoundland)

KEYWORDS: ship hunting moniker

FOUND IN:
REFERENCES (1 citation):
Ryan/Small-HaulinRopeAndGaff, p. 101, "Capt. Frederick Harris and the Grates Cove Seal Killers"
of 1915" (1 text, 1 tune)
Roud #V44803

NOTES [644 words]: In earlier editions of the Index, I wrote, "From internal indications, it appears that the Florizel of this song is not the passenger ship described in 'The Wreck of the Steamship Florizel." I was wrong. It's a sealing ship from 1915 named Florizel, and called "young"; I think it nearly certain that it was in fact the same ship (the Florizel was built in 1909, so it was still fairly new in 1915, and although it was a passenger ship for most of the year, it regularly went to the seal hunt in March).

Nonetheless, it is very easy to misunderstand the song. At first glance, for instance, you would probably think that Captain Frederick Harris commanded the Florizel in 1915 (or in some year, anyway). Nope. For her entire eight year career as a sealer, the Florizel was commanded by one of the Kean dynasty of sealers, either Abram Kean (for whom see "Captain Abram Kean") or his son Joseph Kean. Abram -- the "Bumper" Kean of the song, so-called because he so often filled his ship to the bumpers -- commanded the Florizel 1909-1911, then turned her over to son Joe for 1912-1914. After Abram was faulted for his part in the Newfoundland Disaster (for which see "The Newfoundland Disaster (I)"), Abram went back to the Florizel for 1915 and 1916 (Chafe, p. 100).

There was no sealing captain named "Frederick Harris" (Chafe, p. 91). I'm guessing that he is not a ship's captain but an army captain, of the Royal Newfoundland Regiment during World War One; many members of that regiment had been sealers before volunteering to serve in Europe. Another possibility is that he was a Master Watch, leader of a group of sealers, informally referred to as a Captain. The third and final possibility is that he was a captain but not a sealing captain -- the fact that he's out on April 30 hints at this; according to Chafe, p. 82, the Florizel returned to St. John's on April 15 (with a terrible haul that was only about a sixth of what she had taken the year before; 1915 was a disastrous season in which only two ships took more than 3000 seals; by that standard, the Florizel's 2592 was almost respectable). Maybe Harris took her over after that, and the references in the final verses to other sealing captains are confused. I simply don't know.

William Winsor, mentioned in the song under the name "Bill Winsor," was a member of a famous family of sealer captains; for him, see "First Arrival from the Sea Fishery S. S. Fogota, 1912." William Bartlett was the father of Robert Bartlett, for whom see "Captain Bob Bartlett."

The comment at the end about everyone looking around for "Bumper Kean" is very real. Abram Kean had such a towering reputation that other captains often followed him to try to find the "main patch." "One of his favourite gambits was to head off in one particular direction until the other ships were all following him: then, with his stokers tending their furnaces carefully to avoid emitting sparks through the funnel, he would change course abruptly after nightfall for the point where he estimated that his prey would be found. Captain Kean was in some respects as sought after as the seals, but both his pathfinding and the task of keeping up with him could be strenuous work" (Keir, p. 126).

Similarly England, pp. 80-81, describing what happened when he was with Kean on a sealing voyage: "The Thetis and Diana dogged our every 'jife' and 'cut.' They spied on us. Not if they could help it should Cap'n Kean steal a march on them. He, 'admiral of the fleet,' should not be allowed to strike the fat and leave them out of it.

"'An' if they make a blank, I'll be blamed,' the Old Man [Kean] complained. 'Whatever happened, I'm blamed. I mind one spring they all tagged me, an' it was an off spring. Nobody got into the main patch at all. An' what d'you think, ir? They blamed me for leadin' 'em 'stray!'" - RBW

Bibliography

- England: George Allan England, Vikings of the Ice: Being the Log of a Tenderfoot on the Great Newfoundland Seal Hunt (also published as The Greatest Hunt in the World), Doubleday, 1924

Last updated in version 5.0
File: RySm101
Captain Abram Kean

DESCRIPTION: "We should not forget the Commodore, The old king of the sailing fleet."
"With unerring aim and judgment rare He would strike each sealing patch."
"For fifty years he butted the ice."
"So we should not forget... The late Captain Abram Kean"

AUTHOR: Otto P. Kelland (1904-2004)

EARLIEST DATE: 1960 (Kelland, Anchor Watch)

KEYWORDS: sailor hunting nonballad

FOUND IN:
REFERENCES (2 citations):
Ryan/Small-HaulinRopeAndGaff, p. 146, "Captain Abram Kean" (1 text)
ADDITIONAL: Otto P. Kelland, _Anchor Watch: Newfoundland Stories in Verse_ (privately printed, 1960), pp. 88-89, "Captain Abram Kean" (1 text)
Roud #V44802

NOTES [4529 words]: There aren't many details in this piece, but what there are are accurate: Abram Kean was known as "the Commodore" (so, e.g., William Joseph Moores on p. 372 of Ryan-Last), and he did take a million seals in his fifty year career that began when sailing ships were still the norm. And that total will surely never be surpassed, because the seal hunt will surely never again be the major industry it was in his prime.

The notes in Ryan/Small-HaulinRopeAndGaff tell us that Abram Kean died in 1945, at the age of 90, and that he captained sealing expeditions for over fifty years (his last year was 1936) bringing in more than a million animals (Kean, pp. 96-97, catalogs exactly how many seals he took year by year, and starting on p. 144 details all the congratulations he received when the millionth seal was taken, such as a letter from the governor). No other sealer even came close to that; the next-highest total, by George Barbour, was just 752,563 (Ryan/Drake, p. 75). Even Chafe, p. 32, which obviously approves of sealing, says, "It is a good thing that there are not many like him or there would be no seals left out there." Chafe also says that "He stands for the greatest number of seals ever brought in by one ship, the greatest weight ever brought in by one ship and the greatest value."

He came to be known as "Admiral of the Fleet" (England, p. 203), although the sealing fleet -- being owned and operated by multiple companies -- didn't have an overall commander. He did hold a Royal Navy reserve commission and a semi-official commodore's title (England, p. 203n.).

"Arrival of 'Aurora,' 'Diana,' 'Virginia Lake,' and 'Vanguard,' Loaded" further declares that Abram Kean "holds the record at the ice, and well deserves the name," but that song, based on the ships mentioned, cannot refer to events later than 1908, and probably refers to 1903 or earlier (Kean commanded the Aurora 1898-1905; Feltham, p. 25), so that that cannot be a reference to his all-time haul; it must refer to what he pulled in on one particular trip.

His fame can be told by the number of Newfoundland tales mentioning him -- among those indexed in this collection, "First Arrival -- 'Aurora' and 'Walrus' Full," "Arrival of 'Aurora,' 'Diana,' 'Virginia Lake,' and 'Vanguard,' Loaded," "The Sealer's Song (II)," "The Terra Nova," "The Swiler's Song," and "Captains and Ships," -- though only the last appears to be traditional, and "Captains and Ships" mentions Kean only briefly. Other songs, such as "A Noble Fleet of Sealers," mention other members of his family.

O'Neill, p. 961, calls him "a fearsome immortal in the story of the [seal] hunt." Looker, p. 17, declares him "a proud man with an iron will and a narrow and suspicious mind" -- which seems an excellent summary to me. Even when he was alive, Maclean's Magazine called him "a combination of Al Capone, Admiral Byrd, and Sir Herbert Holt [a very efficient, even rapacious, businessman]" (ButlerHanrahan, p. 110) -- which, given that Admiral Byrd lied about reaching the pole, seems to sum up most of his traits, although the list omits Kean's ostentatious (and Pharisaical) Christianity.

Abram Kean was born July 8, 1855, at Flowers Island on Bonavista Bay (Tarver, p. 169). Kean, p. 1, says that "Flowers Island" is actually two islands, one of them, Kean's Island, being his family home (Winsor, p. 110, has a photo of the two islands showing just how rough and wind-swept they were and presumably are. Don't bother with Google Maps for this; they don't have the same island names, and the photos are too poor to show anything anyway). Brown, pp. 3-5, says that he was the son of an illiterate fisherman. His parents were Joseph and Jane Kean, and they had five other sons and three daughters (Kean, p. 1). Abram was the only one of his family to go to school, although he quit at age eleven after just three years actual tuition (Kean, p. 3; he didn't like it, and his uneducated family saw no need for it, so they let him quit. Later, when his children went to school, he went with them, studying navigation -- and so, presumably, math -- while they took elementary classes; Kean, pp. 16-17).

He went to sea at 13, serving in his family's collection of four sailing boats (Kean, p. 5), at about the
same time his mother died at the age of 54. He first went sealing, with his family, at age 17 (Kean, p. 6). He married at 17 -- to a woman seven years older, Caroline Yetman, who was his father's housekeeper (Kean, p. 7; Tarver, p. 169). She would die in 1920 -- a quarter of a century before her husband -- after seven years of a paralytic illness (Kean, p. 51).

He first joined a seal hunt, under one of his brothers, at that same age (it is noteworthy that his uncle William Kean commanded one of the two very first sealing steamers, the first *Wolf* in 1863; Chafe, p. 25, Kean, p. 88). Helped by his connections, Abram rose to command a "watch" of sealers at twenty. In 1882, at age 27, "becoming impatient and not wishing to serve any longer under another man" (Kean, p. 8), he applied for and was given his first sealing ship, the *Hannie and Bennie* -- and failed to bring anything home. The next year, a storm almost sank the *Hannie and Bennie* -- and Kean stayed with her even when word came that his father was dying (Kean, p. 9, although apparently he managed to make it home shortly before his father's death). So, in 1883, he was broke, without a ship, and with a large family of his own and his relatives' to raise (Kean, p. 11).

But he was competitive from an early age: "I soon learned that there was rivalry in school, and in a very short time I was doing my best to lead. I succeeded in doing so" (Kean, p. 2. He was probably eight years old at the time). He wouldn't let setbacks stop him. In 1884 applied to be an officer in a steamer. The first captain he talked to turned him down, but Joe Barbour was willing to take him on (Kean, p. 11). Kean does not name the ship, but based on Chafe, p. 98, it must have been the *Ranger*, for which see "First Arrival from the Sea Fishery S. S. Fogota, 1912."

In 1885, the Tories nominated him for the legislature because they needed a Methodist teetotaler (Brown, p. 5; Kean, p. 13; on p. 59, he declared: "I have always been a great temperance advocate... but I take no credit for being temperate. I could not be otherwise, for I hate drunkenness as I hate poison"). His "campaign" was hardly that -- his explanation isn't very clear, but it sounds as if there was An Arrangement Made (Kean, pp. 13-15). This wasn't atypical; many famous Newfoundland sealers had political careers, including Edward White, Sr. and Samuel Blandford (Ryan-Ice, p. 241; for the latter, see "Sealer's Song (I)"); Captain Charles Dawe not only served in parliament but at the end of his last term found himself the nominal leader of the opposition in the House of Assembly (Noel, p. 53, although his health at the time was so bad that he had to resign his seat without functioning in the role). And Kean had another advantage in that election 1885 was a year when the parties in Newfoundland were re-aligning, with former Premier William Whiteway giving up his post under pressure and everyone trying to figure out what came next (O'Flaherty, pp. 155-156). It was a good time to be a political newcomer -- Kean was just thirty, and there were three Assemblymen who were still in their twenties (O'Flaherty, p. 156): A. B. Morine (for whom see "The Sealer Lad (The Fisherman's Son to the Ice is Gone)") and future premiers Robert Bond and E. P. Morris.

Kean served in Newfoundland's House of Assembly until 1889, decided not to run for re-election because it conflicted with the sealing season (Kean, p. 25), then changed his mind and was elected to a different constituency 1897-1900 (he went back into politics when the session time was moved so that it no longer conflicted with the sealing season; Kean, pp. 25-26). He later served in various government offices, including Minister of Fisheries (Ryan/Drake, p. 76) -- which was reasonable, since he was still commanding sealers. He likely could have held the office longer (he had it only in an acting capacity; Kean, p. 26), but he wanted to go back to sealing. He spent 19 years in charge of either the Newfoundland or Labrador Coastal Service (Kean, p. 58).

On May 22, 1888, having finished his second round of school, he gained his master's certificate, and was given a mail ship, the *Curlew*, soon after (Kean, p. 17). His political connections gained him command of the steamer *Wolf* in 1889 (Kean, p. 17). His decision not to run for re-election to parliament left him free to command her (Kean, p. 25, which makes me wonder a little if someone didn't give him a ship in order to get him out of the way) and it proved a smart move; he promptly took an amazing 31,473 seals (Chafe, p. 92). He would command eight other steamers in his 48 year career.

He eventually received the Order of the British Empire (Looker, p. 25; Kean, p. 146, in almost the only moment of humility in his entire book, says that he never dreamed of receiving a royal honour; Kean, p. 147, has a press report of him receiving it). Kean, p. 132, shows an ancient-looking Kean meeting Britain's King George VI in 1939.

Kean commanded a sealing steamer every year from 1889 to 1936 except 1896 (Kean, on the second, unnumbered, page of Ryan's introduction; obviously this is less than the fifty years cited above that he spent commanding a sealer, the difference being that, before he commanded a steamer, he had command of a sailing vessel).

Somehow he found time to father eight children (six sons, two daughters; Tarver, p. 228), the first being born just eleven months after his marriage (Kean, p. 7), so he was just 18 at the time. He
raised eleven other children as well, orphaned offspring of relatives (Tarver, pp. 169-170; Kean, p. 7). He also helped establish the (Methodist-affiliated) school at Flowers Island. This even though he does not seem to have been particularly good at managing his own finances, and he left Flowers Island for Norton's Cove (which he renamed Brookfield) in 1879 (Kean, p. 8). He admitted to a hasty temper but boasted that he had taught himself not to use profanity (Kean, p. 59). Frankly, his personality reminds me of the standard view of an old-time deacon: Sure of himself, completely devoid of flexibility, self-righteous, showing obvious outward piety and eschewing luxury but with an exceptionally high opinion of what was owed to him. Or perhaps he was more like a prophet, for many of his men treated his ideas almost as the oracle of God (England, p. 62), even though others by then firmly condemned his lack of concern for his men.

In the off season, he had mail and passenger contracts for Labrador (Candow, p. 104). His autobiography, *Old and Young Ahead: A Millionaire in Seals - Being the Life History of Captain Abram Kean*, was published in 1935. He retired the next year at age 80 (Ryan/Drake, p. 76). He probably would have liked to continue to command, but apparently Bowring's, the sealing firm, felt that he was too old to continue in the job and quietly put him out to pasture (Ryan-Last, p. 59, from an interview with a member of the Bowring family). He really was getting weak by then; one of the sealers who sailed under him toward the end recalled that he could no longer climb to his lookout station while wearing his heavy winter coat, so he climbed without it and had it hoisted to him! (Ryan-Last, p. 141).

There is a photo of him on p. 20 of Looker and a different one on p. 183 of Feltham; Brown has two in her section of photos following p. 118, and Ryan/Drake has one on p. 76. Chafe has one after p. 92, and Tarver one on p. 169. England, facing p. 181, has two, one on the bridge of the *Terra Nova* and one out on the ice. Collins, p. 151, has a very different one; I suspect he was much younger then. (Or maybe it was before he got the wig that his granddaughter said he wore; Ryan-Last, p. 300. One sailor said he had several, in multiple colors; Ryan-Last, p. 302). Kean has several photos of the Kean family. There is an 1899 photo of Captain Kean, along with other sealing stalwarts such as Arthur Jackman, on p. 25 of Winsor; Winsor has another photo on p. 73. He "would not abide softness in his crew, and no efforts by the Fisherman's Protective Union to improve the sailors' lot could withstand Kean's opposition." When legislation was passed to (very slightly) improve sealers' conditions of service, "Kean lamented that the sealers had softened from too much 'luxury,' what with hot food to eat and real bunks to sleep in. He longed for the days when sealers were 'real men'" (Candow, p. 91).

He was apparently physically impressive; George Allan England, watching him come aboard the *Terra Nova* when in his late sixties, declared him "A fine old sea dog: proud, virile, dominant. One of the real 'fore-now' men, which is to say, the genuine old heart-of-oak breed of mariners, now, alas, dying out" (England, p. 29).

As far as I can tell, the only original thought he ever had was a technique of cutting off seal tail flippers that made it easier to count the hunt (Candow, p. 78). Otherwise, he was old-fashioned -- e.g. he declared using aircraft to seek seals completely useless (Candow, p. 81). Kean, p. 94, cites numbers to demonstrate his claim -- but I would say he fudged the numbers (doing the math, the average "take" for the years when the plane was in action were 156,396 seals, for when it was not, the average was 156,230 -- but to make this work, Kean had to include among the "plane years" the two years before the aircraft was working. Take out 1921-1922 and the "plane years" average 168,852. The plane may not have been cost-effective, but it can't really be said that it didn't help the hunt!.

He had a strange attitude toward the law. In a quote that shows his unique mix of closed-mindedness, stupidity, and pomposity, he declared in his book, "The laws and constitution of the English Government are the best in the world because they approach nearest to the laws God has established in our natures. Those who have attempted this barbarous violation of the most sacred rights of their country deserve the name of rebels and traitors, since they have not only violated the laws of their King and country but the laws of Heaven itself" (Kean, pp. 72-73).

Yet he showed a definite willingness to flout rules and norms, both in word and in deed. Just pages after declaring that British law was heaven's law, he said that he had "glanced" (his word) at the 1933 Newfoundland sealing regulations, and that 100 of the 140 pages could be "dispense[d with]" (Kean, p. 75).

His defiance wasn't restricted to word. All sealing captains tried to get out of port at the earliest moment allowed by law, so that they got first crack at the seals, but Kean on at least one occasion cheated more than the usual, only to be stopped by the ice (Ryan-Ice, p. 180). And when Newfoundland put limits on sealing on Sundays, Kean started keeping track of which sealers insisted on taking Sundays off: "If you were with Abram Kean, and you were a Sunday man, you
were finished. Don't come looking for a berth no more" (William Lowe, on p. 394 of Ryan-Last). He certainly wasn't above trickery; "[o]ne of his favourite gambits was to head off in one particular direction until the other ships were all following him: then, with his stokers tending their furnaces carefully to avoid emitting sparks through the funnel, he would change course abruptly after nightfall for the point where he estimated that his prey would be found. Captain Kean was in some respects as sought after as the seals, but both his pathfinding and the task of keeping up with him could be strenuous work" (Keir, p. 126. To be sure, trickery was almost an accepted part of the sealing game; Rycroft, pp. 87-88, tells of a case where locals, who pretended to be seal-spotters employed by his company, tried to steer Captain James Fairweather away from a patch of seals). George Allan England described Kean's response to having others follow him: "The Thetis and Diana dogged our every 'jife' and 'cut.' They spied on us. Not if they could help it should Cap'n Kean steal a march on them. He, 'admiral of the fleet,' should not be allowed to strike the fat and leave them out of it."

"'An' if they make a blank, I'll be blamed,' the Old Man complained. 'Whatever happened, I'm blamed. I mind one spring they all tagged me, an' it was an off spring. Nobody got into the main patch at all. An' what d'you think, sir? They blamed me for leadin' 'em 'stray!''" (England, pp. 80-81). England also says that he didn't always follow the rules in checkers, although England doesn't quite call it cheating, and he says that Kean was good enough that he rarely needed to step around the rules (England, pp. 109-110).

There were reports that his behavior on the ice, including stealing other ships' seals, contributed to the 1898 Greenland disaster (Brown, pp. 31-32; Cadigan, p. 185). Certainly his single-mindedness played a large role in the Newfoundland disaster (see "The Newfoundland Disaster (I)"); he was held "morally responsible" for that disaster, and there was actually a public demonstration against him in St. John's (Looker, p. 25). Indeed, the first time he lost an election was in 1919 (Butler-Hanrahan, p. 112), which was the voters' first real shot at him after the Newfoundland Disaster. His autobiography completely brushes off the charges, and declares he couldn't have done anything (Kean, p. 31; his denials are frankly absurd) -- then devotes pages to his legal contest with Sir William Coaker about whether he was at fault (Kean, 31-35 and beyond).

He certainly had no qualms about nepotism, bringing his sons on his trips (e.g. in the year England sailed with him, his son Nathan Kean was Abram's Second Hand and his grandson Cyril was also aboard; England, p. 64) and encouraging his sons to become sealing captains themselves -- his eldest son Joe Kean would be a successful sealer before dying on the Florizel (see "The Wreck of the Steamship Florizel"), and Nathan and Westbury Kean also commanded ships (Kean, p. 29), although Westbury in particular had less success (he shared with his father most of the responsibility for the Newfoundland disaster; again, see "The Newfoundland Disaster (I)." To his credit, Westbury, unlike his father, at least felt bad about it).

Abram Kean's faith in his own abilities was astounding -- which perhaps explains why he didn't believe he was responsible for the deaths on the Newfoundland; he seems to have been unable to admit error or lack of ability. For example, he declared that if he had given his primary attention to politics instead of sealing, he had "no doubt that... I might today find myself in the same position as many another ex-Prime Minister."

His parliamentary career lasted, first to last, for more than a third of a century (although he was only in office for eight years of that span; Kean, p. 58); in 1927, he was promoted to Newfoundland's Legislative Council, the (appointed) upper house of parliament (Kean, p. 55). In that capacity, he voted, against his own desires, for the abolition of Newfoundland's representative government, i.e. for "Commission of Government" (Kean, p. 56); for more on this, see "Anti-Confederation Song (II)." In his typically superior way, he blames the failure of the Newfoundland government on Newfoundlanders' lack of "moral courage" (Kean, p. 56). This of a people whose quite often died of sailing or sealing in conditions that would make any normal person hide in a storm cellar!

"Kean's last involvement in public life came in the 1940s when he wrote a series of letters to the press urging Newfoundlanders to consider confederation," i.e. joining Canada (DictNewflab, p. 184). He did not live to see the outcome of that question.

I am genuinely surprised at the reverence in which he was seemingly held. Yes, he was the only captain to take a million seals -- but it took him a long, long time, and people were in awe long before that. The 21,610 seals he averaged per year (Chafe, p. 97) for the years listed in Chafe was indeed the highest career average for any whaler with at least ten years' service (Chafe actually lists Job Knee with a higher average, but this was a computational error), but Sam Blandford's 19,509 and Joe Barbour's 19,057 aren't that far behind. Similarly, if we look at total seals in a ten year period, Kean's 273,571 in the years 1909-1918 was more than anyone else's ten year total ever -- but Kean commanded either the Florizel or the Stephano for eight of those ten years; he
had the advantage of the best available ship for almost the entire time. (Even so, he complained later that he would have gotten his millionth seal sooner if he'd had better ships; Kean, p. 57.) And his totals aren't that much greater than Blandford's 244,253 in 1895-1904, working in inferior ships (mostly the *Neptune*), or Barbour's 239,847 in 1880-1889 (mostly in *Ranger*, which was a clunker), or Henry Dawe of Bay Roberts's 233,622 in 1900-1909 (in three different ships), or Ed White Sr. and his 231,262 all the way back in 1868-1877 (in three different ships).

The total value of seals taken by Kean is also easily a record -- $1,983,475 for Kean, compared to $1,351,442 for Barbour, $1,284,027 for William C. Winsor and $1,034,057 for Blandford (Winsor, pp. 109-110). But, again, he served for 12 more years than Barbour, 14 more than Winsor, 16 more than Blandford. He had the best per-year rate, but not by an extraordinary amount. Maybe it really was that magisterial attitude of his that caused him to be so respected.

Even the celebration of his great milestone in 1934 was related to the death of seals -- "the world's largest [seal] flipper supper" was staged to celebrate the killing of his millionth seal (Butler-Hanrahan, p. 108).

Kean was not always as successful as this piece might imply, though; in 1896, while commanding the *Wolf* (the second of that name, for which see "Captain Bill Ryan Left Terry Behind"), he allowed his ship to be trapped in the ice off Fogo Island; she was crushed and lost (Fetham, pp. 163-165). "The Terra Nova" is the story of how three men under his command died in 1924. Also, according to Brown, p. 4, while playing with a gun at age ten, he killed his three-year-old nephew and injured his own hand. (This account is mentioned on p. 3 of Kean. He admits that "nemesis" came his way, but mentioned no punishment for it except for his own anguish which interfered with his school career).

He was also a bore. Andy Short talks of his speeches to the men, which they had to listen to, "a speech about this, that, and the other thing... and all this kind of stuff" (Ryan-Last, p. 159). His book is not long (148 pages in the Ryan edition), but it really doesn't offer much detail about his career; half of it is political philosophy that has aged very poorly, and most of the rest is disorganized. (One reason why this account is also disorganized; I didn't have any structured biography to work from.) The only reason anyone would care about him is his sealing career, but apart from the statistics about seals taken, the book never mentions most of his trips to the ice.

He was also sexist (not that that was rare for men of his era). One of his business ventures, organized on behalf of his relatives, was the "Little Stephano Company," named after the ship he had commanded in the 1910s. Several female relatives held shares. When it was proposed that the company acquire another ship, the women voted against it -- so Kean ordered the women out and the men voted to buy the ship. And (Kean is at least honest enough to admit) it was a mistake; the women had been right. But his admission is linked with a slam against ALL women as being too cautious (Kean, pp. 40-41).

George Wilson told a story of when another sealer, the *Ranger*, was in a patch of seals but briefly trapped, Kean took his ship, the much more powerful *Beothic*, and used it to smash the ice and scare off the seals, depriving the *Ranger* of much of her catch (Ryan-Last, p. 231).

There were plenty of sailors who didn't like him. Don Fowler said, "That Abram Kean. He was a bugger.... [He] was a case; no one liked him" (Ryan-Last, p. 299). Jesse Codner declared, "Old Abram Kean was an old bastard, God forgive me. He should have been shot years ago. That old son of a...." after which Codner described how Kean's actions harmed him, plus the disasters Kean had contributed to, concluding "He thought he was God. He'd sooner have the seal than the man. He was after seals. He wasn't bothering about the men's welfare" (Ryan-Last, p. 149) -- a statement I would regard as largely true.

Jack Boone declared, "Kean was a bad man, old Abram Kean. A man was no more than a dog," and describes him running over sailors (Ryan-Last, p. 297), referring presumably to the incident described in "The Terra Nova." Jerry McCann declared, "He should be shot.... He was a dog" (Ryan-Last, p. 303).

Andy Short was more generous but still recalled him as hard; Kean was "a wonderful man. He was a good man... But he wasn't a man to take any mercy on men. He thought that the men were animals. He had no mercy on them whatever. No matter what the weather, you had to go out" (Ryan-Last, p. 159). William Noseworthy also called him a "hard old man" (Ryan-Last, p. 304), Oliver James said he was "a bit wild" (ibid.), and Wilfred Vincent said "He was the devil. He was a hard, hard man" (Ryan-Last, p. 305).

On the other hand, Edgar Kean (presumably a relation, but I don't know of what degree) declared "He was a clean-living man; a perfect gentleman" (Ryan-Last, p. 301), and Hayden Thomas, who called him a "terrible man," admitted "The northern men adored Abram Kean. If he said to them, 'Go jump overboard,' I believe they would" (Ryan-Last, p. 300). Sam Mifflin said, "I liked him. You could speak to him, he was a mannerly man. He was the best" (Ryan-Last, p. 304). Israel Pierce...
declared, "He was all right. I found the man all right. People give him a bad name, but I found the man all right" (Ryan-Last, p. 305). Stanley Sturge's opinion was that "Some would give their life for old man Kean I didn't find anything wrong with old man Kean. I didn't blame him for the Newfoundland disaster. I blame the master watches. [Which is ridiculous.] He was a good old fellow, really. Never smoked in his life and he never drank in his life" (ibid.)

Despite all his faults, his was an amazing career. But I'm very glad I didn't work with or for, or even around, him. Psychopaths don't appeal to me.

Otto Kelland, who wrote this piece, is best known for "Western Boat (Let Me Fish Off Cape St Mary's)"; see his biography there. He also produced "Captain Bob Bartlett," "The Dying Seal-Hunter," and "We Will Always Have Our Sealers," the latter three, like this piece, being included in the index based on their inclusion in Ryan/Small-HaulinRopeAndGaff; there is no other evidence that they are traditional. - RBW

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Last updated in version 5.3
File: RySm146
Captain Barton's Distress on Board the Lichfield

DESCRIPTION: "Come all you brave seamen that ploughs on the main, Give ear to my story" of the Lichfield that was wrecked "on the Barbary shore." 130 men die and 220 reach shore in the wreck. They are enslaved by the Moors and hope they will be ransomed

AUTHOR: unknown

EARLIEST DATE: 1908 (Firth)

KEYWORDS: wreck death slave disaster

HISTORICAL REFERENCES:
June 1760 - the survivors of the Lichfield wreck are ransomed and taken to Gibraltar

FOUND IN: 
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 48, "Captain Barton's Distress on Board the Lichfield" (1 text)
Roud #V1856
File: PaSe048

Captain Bill Ryan Left Terry Behind

DESCRIPTION: "Terry is a fine young man, But he has lots of 'chaw,"" As several ships, including Terry's Esquimaux, get stuck in the ice, Bill Ryan abandons Terry "To paddle his own canoe."

AUTHOR: unknown

EARLIEST DATE: 1978 (Ryan/Small-HaulinRopeAndGaff)

KEYWORDS: hunting ship disaster

FOUND IN: Canada(Newf)

REFERENCES (2 citations):
Ryan/Small-HaulinRopeAndGaff, p. 32, "Captain Bill Ryan Left Terry Behind" (1 text)
ST RySm032 (Partial)
Roud #12532

CROSS-REFERENCES:
cf. "Paddle Your Own Canoe" (tune)

NOTES [1508 words]: Although Ryan/Small-HaulinRopeAndGaff does not date this piece, it appears certain that it refers to events of 1867, even though it's not clear from the piece just what is being referred to. Naturally, I spent a great deal of effort piecing it together before finding that Ryan, p. 152, documented the whole thing.

According to FelthamSteamers, p. 160, the Bloodhound and the Wolf were the first two Newfoundland-based steamers to be involved in the Newfoundland seal hunt, in 1863. (The first steamers of any kind to be involved were a handful of Dundee whalers in 1862, including the Polynia, for which see "The Old Polina.") Within four years, there were seven other steamers in the hunt, but the two pioneers were not very successful; the Wolf averaged only about 3500 seals per year before being lost on May 3, 1871. Nonetheless she was historic in more ways than one; her captain at that time was William Kean (Winsor, p. 69), and the commander of the last sealing steamer, the Eagle (for which see "The Ice-Floes"), was Charles Kean (Winsor, p. 28), so the Kean family was involved in the seal hunt from the very beginning to the very end.

It doesn't necessarily follow that the 1871 Wolf is the Wolf involved in this song. A second Wolf was launched in 1871 and joined the seal hunt in 1872 (FelthamSteamers, p. 160). She was much more successful as a sealer than her namesake, averaging more than 15,000 seals per year over a career that lasted for a quarter century; the Wolf II was lost in 1896 when she was trapped and crushed in the ice off Fogo Island; her captain Abram Kean (for whom see "Captain Abram Kean") and crew had to walk home (Winsor, p. 70).

The Wolf in this song, however, appears to be the first one, because Captain Bill Ryan is William Ryan (1825-?), whose last turn as a sealing skipper was in 1872 in the Eagle. Before that, he had commanded the Bloodhound 1866-1868 and the Merlin 1869-1871 (Chafe, p. 95), plus other ships before the steamer era. His father was Charles Ryan, who had been a famous captain of sealers in the days of sail (Ryan, p. 219). William had first gone to the ice as early as 1836, at the age of eleven. It is likely that he first commanded a sealer in 1857 (Ryan, pp. 219-220).

Although there were several famous sealers named Dawe (Henry Dawe is mentioned in "The Sealing Trip of the S. S. Greenland 1891," "Arrival of the 'Grand Lake' and 'Virginia Lake' With Bumper Trips," "I Am a Newfoundlander," and "The Sealer's Song (II)"), the only Captain Dawe to command a sealer Lion was Robert Dawe, whose only year in command of a steamer was in 1867.
as skipper of, yes, the *Lion* (Chafe, p. 90). So the strong indication is that the year is 1867. According to Ryan, p. 207 n. 115, Dawe went back to sailing ships after 1867; in 1872, he commanded the *Huntsman*, which was one of several sealers which sank in that year (taking Dawe, his son, and many of his crew with it; Galgay/McCarthy, pp. 75-82, have an account; most of the men on the other wrecked ships survived, but because the *Huntsman* was trapped and then overwhelmed by waves, only eighteen men of a crew of about sixty survived. A partial list of the dead is on pp. 168-169 of Galgay/McCarthy).

The career of the *Lion* supports the 1867 date on other grounds. Her first trip to the ice was in 1867 (Chafe, p. 101); she returned every year until 1881. On January 6, 1882, on a non-sealing trip (she is believed to have carried ten crew and eighteen passengers; Galgay/McCarthy, p. 84), she left St. John's and was never seen again, although a small amount wreckage and a body were eventually found off Baccalieu (FelthamNortheast, p. 20; Galgay/McCarthy, pp. 86-87). The reason for the loss of the ship is unknown; a boiler explosion has been suggested (Ryan/Drake, p. 13), or perhaps an explosion of the gunpowder she carried to blow up ice (Candow, p. 87), but it has been pointed out that, if that had happened, it would surely have been heard (FelthamNortheast, p. 21). A collision is unlikely, since the weather was clear (FelthamNortheast, p. 20). So we will surely never know the answer with certainty. There are reports of a ghostly version of the *Lion* sometimes appearing off Baccalieu (FelthamNortheast, p. 21).

There is a picture of the *Lion* on p. 13 of Ryan/Drake; I can't help but notice how very many sails she had. She was formally a steamer, but clearly the sails were her primary movers. A partial list of those lost with her is on pp. 169-170 of Galgay/McCarthy.

The "Terry" of this song seems to be mentioned also in "Captain Henry Thomey" and "Sealing Fifty Years Ago." However, he is not "Captain Terry"; he is Captain Terrance Halleran, who commanded the *Esquimaux* in 1867, the latter's first year on the ice (it had been built in 1865; Archibald, p. 62, and was first used to take a cargo to Archangel, but was promptly converted to a whaler; Archibald, p. 149). She would not serve as a sealer again until 1878, although she didn't miss another year after that until 1895 (she went ashore in the Davis Strait that year; Archibald, p. 149) and made her last trip in 1900 (Chafe, p. 99), when she was involved in lawsuits because her captain was accused of stealing others' seals (Ryan, p. 182) and was sold (Winsor, p. 38). After that she was renamed *America* and sent on an Arctic expedition (Tarver, p. 50), being crushed by the ice and sinking in 1903 (Tarver, p. 54), with the men being rescued by the *Terra Nova* (Watson, p. 172; the *Terra Nova* was the default rescue ship of the era; it had just rescued Robert Scott's first Antarctic expedition). It's likely that the *Esquimaux* is the "Husky" of "The Old Polina"; that appears to be the only other mention of her in sealing songs.

It's perhaps no surprise that the *Esquimaux* did not get another sealing job for some time after Halleran commanded her, even though she was the largest sealing steamer of the period (Ryan, p. 152); she took only 150 seals in that year (Chafe, p. 99). Apparently Halleran, not used to handling steamers, got her stuck in the ice (Ryan, p. 152), (No wonder the song says she was "left behind.""

Nor did Terrance Halleran ever command another sealing steamer (Chafe, p. 91). Probably he was getting old (the comment that "Terry is a fine young man" presumably being ironic); "Captain Henry Thomey" implies that Halleran and Thomey went back many years -- into the age of sailing sealers, although the first mention I can find of Halleran is in 1859 (Chafe, p. 41). He had been a successful sealer in the days of sail, being the "high liner" in 1859 and 1861, when he took 9500 and 8600 seals, respectively (Ryan, p. 502) -- good numbers for a sailing ship, although the steamers would soon eclipse such totals. But many sealing captains who had been successful on sailing ships proved failures in steamers (Ryan, p. 221, who adds that it seems to have been more helpful for a steamer captain to have experience as a junior officer on a steamer than to have commanded a sailing ship).

Of the other ships mentioned in the song, the *Panther* was purchased for sealing by Harvey and Company in 1867 (Busch, pp. 66-67), making her one of the oldest sealers in the fleet. She took a mere 2800 seals in her first year -- her lowest total until 1883. She was one of three sealers lost in 1908, along with the *Walrus* and the *Grand Lake* (O'Neill, p. 972) when ice stove in her bow (Ryan, p. 191; according to Winsor, p. 58, her loss might have killed most of her crew had not the ice that jammed her kept her afloat until they could leave safely; she sank in about three hours once the ice loosened). It was a bad time for sealers; seven were lost in the course of three years (FelthamSteamers, p. 151). The *Mastiff* brought home her crew (Greene, pp. 268-269). The *Panther* is also mentioned in "The Sealer's Song (II)"; there is a photo of her on p. 58 of Winsor. The *Mary Joyce* was not a steamer or even one of the major sailing brigs; Ryan, p. 207 n. 115, says the was "a small St. John's sailer of 58 tons, which was the only vessel (clearing from St. John's, at least) owned by E. Smith and Co." Ryan speculates that she was mentioned either because she was nearby at the time of the incident or was simply much smaller than all the big
steamers.

The *Osprey* was one of the first steamers, going to the ice for the first time in 1864. In 1867 she sailed under Captain James Winsor (whose only time as commander of a sealing steamer was on the *Osprey* in 1867-1868; Chafe, p. 96, although many other Winsors would become successful captains). It's perhaps no surprise that he did not serve again, since she took only 2600 seals in 1867, and a mere 400 in 1868; no doubt the owners wanted a new captain! She missed the season in 1869, then returned to action in 1870 (Winsor, p. 57). Never a very successful ship (only once did she take as many as 7500 seals), *Osprey* was lost in 1874 (Chafe, p. 32), with the crew rescued by the *Panther* (Greene, pp. 268-269). - RBW

**Bibliography**


Last updated in version 6.0

File: RySm032

**Captain Bob Bartlett**

**DESCRIPTION:** "A rugged Newfoundlander as ever sailed the seas, He was born and raised in Bigrus in the bay." Bartlett's career as a sealer, then as captain, is told, as is his work with Admiral Peary. "He's resting now at Bigrus where his grave o'erlooks the bay."

**AUTHOR:** Otto P. Keland (1904-2004)

**EARLIEST DATE:** 1960 (Kelland, Anchor Watch)

**KEYWORDS:** hunting ship exploration

**HISTORICAL REFERENCES:**

1875-1946 - Life of Robert Abram Bartlett

**REFERENCES (2 citations):**

Ryan/Small-HaulinRopeAndGaff, pp. 83-84, "Captain Bob Bartlett" (1 text)


Roud #V45400
CROSS-REFERENCES:
cf. "Ballad of Captain Bob Bartlett, Arctic Explorer" (subject)
cf. "The Roving Newfoundlanders (I)" (brief mention of Bob Bartlett)
NOTES [8650 words]: For information about Otto Kelland, the author of this piece, see the notes to "Western Boat (Let Me Fish Off Cape St Mary's)."

Songs which are about Robert (Bob) Bartlett in some capacity or other are "Captain Bob Bartlett" and "Ballad of Captain Bob Bartlett, Arctic Explorer"; there is also a minor mention in "The Roving Newfoundlanders (I)."

He became a hero in Newfoundland, an island which in the 1930s lost its self-government, and was desperate for heroes. It's an interesting and complex question whether he was deserving. He often was involved in important events -- and they often turned out badly.

There was something odd about him, I think. Bartlett was one of the few men on Robert Peary's arctic expeditions who reportedly did not take an Inuit mistress (HHorwood, p. 59) and he never married (Ryan/Drake, p. 77); HHorwood, p. 166, says that his mother was "the only woman, apparently, who was ever important in his life," which makes me wonder a little about his sexual orientation. (In later years, he was like a captain married to his ship -- he declared that the Effie M. Morissey was "all I've got. When she stops, so do I"; Nivenlce, p. 365.) He also seems to have been prone to depression (e.g. HHorwood, p. 79) -- so much so that there was a time when he was sleeping fourteen hours a day (HHorwood, p. 77; sleep disorders are a very frequent side effect of depression). He came close to drinking himself to death (HHorwood, pp. 123-124). His inability to understand or control men was obvious during the Karluk voyage. Yet he was also quick to come up with new ideas. There are other hints of unusual behavior; I doubt he was psychologically normal. (I frankly suspect he was autistic -- I'm allowed to say that, since I'm autistic myself -- but it's beyond proof at this date.)

None of that shows up in the songs, which are about Bob Bartlett the Hero. The details in this song are mostly correct. Bartlett was born in Brigus, and Brigus is on Conception Bay, one of the many small outports on the west side of that body of water. Bartlett did indeed command Robert Peary's ship in 1906. He later commanded the schooner Effie M. Morissey, and he died in 1946 and is buried in Brigus.

The statements in the "Ballad of Captain Bob Bartlett, Arctic Explorer" are similarly correct; Bartlett was born in Brigus, and Peary did employ him on the way to the North Pole. Bartlett did spend much time on the Morissey. As a sealing captain, he did command the Nimrod (1903-1904), the Algerine (1905), the Neptune (1912-1913), the Bonaventure (1915), and the Kite (1901) (Chafe, p. 87).

If a non-Newfoundlander refers to "Captain Bartlett," it probably means Bob, but not every mention of "Captain Bartlett" in Newfoundland songs is to Robert Bartlett; the Bartletts were a Newfoundland dynasty. His grandfather William Bartlett was reportedly the first captain to go sealing on the Labrador Coast, as early as 1800 (Ryan, p. 213 and 272 n. 6, though how a man who was already a captain in 1800 could have a grandson born 1875 is beyond me). Indeed, Robert wasn't the only Bartlett who worked with Robert Peary; so did his uncle John Bartlett (Bob was John's first mate when John took Peary to Ellesmere Island in the Windward in 1898; HHorwood, p. 53). Bob's cousin Sam Bartlett carried Josephine Peary north to meet her husband Robert in the arctic in 1900, apparently because she wanted to check out the Inuit teenager with whom Peary was having an affair (HHorwood, p. 59); young Bob was mate on that expedition also (Bryce, p. 212). Sam Bartlett would also take a supply ship north to meet up with Peary's returning expedition in 1909 -- and incidentally take home some people who were sick of Peary's antics (HHorwood, p. 96). A cousin, Moses Bartlett, had an ironic role as the captain the of ship that took Frederick A Cook, Peary's great rival, to the arctic on the trip where Cook claimed to reach the North Pole (Bryce, pp. 298, 849). Bryce, p. 294, says Moses "had a fabulous reputation as an ice pilot, and like many of the Bartletts from Brigus, Newfoundland, including his second cousin, Bob, he had an equal reputation as a hard drinker."

Improbably, Nivenlce, p. 40, says that Bob Bartlett was a teetotaler! HHorwood, p. ix, offers this as an example of Bartlett's "taste for embroidery at the expense of historical accuracy," saying that "he was not a lifelong teetotaler, though he often protested that he was." As we saw, he seems to have been an alcoholic in the 1920s -- but he didn't admit it. Bartlett in fact claimed that he once swam across an open lake of sea water during the seal hunt, and refused a drink after concluding it. But, as Horwood notes, the captain who allegedly offered him the drink was Bartlett's own father, a true teetotaler who would hardly offer his sixteen-year-old son a drink!

Rounding out the Bartletts who achieved some fame in the Arctic was Bob's uncle Isaac Bartlett, who in 1871 had captained the Tigress and rescued George Tyson's party of survivors of Hall's ill-fated Polaris (Henderson-Fatal, p. 220; Feltham, pp. 140-141; Chafe, p. 42). According to Loomis,
p. 265, Isaac Bartlett told the story of the Hall rescue story so often to young Bob that the youth snuck away whenever Isaac showed up -- but Bob still went on to become a sealer and arctic explorer. (For more on these expeditions, see the notes to "Hurrah for Baffin's Bay.")

Isaac Bartlett was a bit like Bob: A rather mixed bag of success and dramatic failure. The *Tigress* had suffered a fatal explosion in 1874, killing 22 sailors, although the ship made it home and was repaired (Feltham, p. 142); she sprang a leak and sank the next year (Feltham, p. 143). Funny to note that Isaac was the only sealing captain ever to have a boiler explode, and Bob was with the *Viking* when she too suffered an explosion.

Uncle John Bartlett's style may also have contributed to Bob's future behavior; John "seems to have been a foolhardy driver of a captain, even by Bob's standards, which weren't very exacting, for he himself was no paragon of caution when it came to handling a ship" (HHorwood, pp. 55-56).

Much of the fame of the Bartletts seems to have been generated post-Peary. Chafe, pp. 31-32, has a list of the most noteworthy sealing captains. There are no Bartletts in the list, although there is a one-word mention in a list of dozens of sealing families. But DictNewfLabrador, pp. 16-17, has biographies of five members of the Bartlett family, although Bob's is half again as long as the other four combined.

Until Bob Bartlett became involved in arctic exploration, his fame was local, as a sealing captain -- an activity which usually didn't involve much navigation or real ship-handling; the ship went a few dozen miles to the ice and sent out the watches of sealers and waited for them to return. Bartlett's family wasn't nearly as entrenched in sealing lore as the Kean family (for which see "Captain Abram Kean") or the Barbours or Winsors (for whom see "First Arrival from the Sea Fishery S. S. Fogota, 1912"), but they certainly spent a lot of time at the ice. Other Bartletts who commanded ships mentioned in sealing songs include (this is mostly from Chafe, p. 87):

* John Bartlett Sr. commanded the *Wolf* ("Captain Bill Ryan Left Terry Behind") in 1867 -- his only command of a sealing steamer.
* John Bartlett Jr. commanded the *Bloodhound* ("The Sealer's Song (II)") in 1869-1870 -- his only command of a sealing steamer. (He did command the *Panther* -- a ship which had a Bartlett in command every year from 1867 to 1895 -- on an arctic expedition in 1869; DictNewfLabrador, p. 16).
* Abram Bartlett (1819-1889) commanded the *Panther* ("Captain Bill Ryan Left Terry Behind") 1867-1883 -- his only command of a sealing steamer; he retired after that. There is a photo of him facing p. 93 of Chafe. He was one of the first Newfoundlanders to command a sealing steamer.
* William Bartlett Sr. (1851-1931), Bob's father, first went fishing at the age of 15 (Tarver, p. 228), served on the *Panther* starting in 1867 (DictNewfLabrador, p. 17), commanded the *Panther* ("Captain Bill Ryan Left Terry Behind") 1884-1894 (Bob Bartlett would serve on the *Panther* in 1892, 1894, and 1895; HHorwood, p. 181), the *Iceland* 1896-1897 (with Bob as his "second hand" or first mate), the *Hope* 1898-1901 (losing her in the latter year), the *Algerine* ("Loss of the S. S. Algerine") 1902-1903 (Bob Bartlett was the *Algerine's* first mate in the first of those years; HHorwood, p. 182), the *Viking* ("To the Memory of the Late Captain Kennedy") 1904-1913 and 1916-1923, and the *Terra Nova* ("The Terra Nova") 1914-1915. There is a photo of one or the other William Bartlett -- I would guess it's the senior -- facing p. 92 of Chafe.
* William Bartlett Jr. commanded the *Viking* ("To the Memory of the Late Captain Kennedy") 1914-1915 and the *Ranger* ("First Arrival from the Sea Fishery S. S. Fogota, 1912") in 1916.
* Henry Bartlett commanded the *Nimrod* ("The Nimrod's Song") 1890-1892 and the *Algerine* ("Loss of the S. S. Algerine") 1893-1894.
* Moses Bartlett commanded the *Nimrod* ("The Nimrod's Song") 1893-1894, the *Panther* ("Captain Bill Ryan Left Terry Behind") 1898, and the *Southern Cross* ("The Southern Cross (I)") 1909.

Isaac Bartlett (c. 1821-1906), interestingly, never commanded a ship mentioned in song. Neither did Sam Bartlett. In fact, Isaac commanded sealing steamers for just eight years (1867-1875; Ryan, p. 495), and Sam for just three.

In any case, there are a lot of stories the songs don't tell....

Robert Abram Bartlett (born 1875 in Brigus, Newfoundland; died 1946 in New York City, but his grave and monument are at his home in Brigus) is now remembered mostly as an arctic explorer -- Robert Peary, the alleged discoverer of the North Pole, took him on three expeditions; in 1913-1914 Bartlett, as commander of the *Karluk*, was wrecked, and saved his expedition by a sledge trip to Alaska; in 1926, he was on the ship that carried Robert Byrd's plane to Spitzbergen for Byrd's flight toward the pole, though Bartlett was not to be in the plane.

It was those sorts of exploits that led HHorwood, p. 28, to write, "If Bartlett was a hero in the nineteenth-century mold... he was a hero with certain flaws and certain persistent failures. One of his failures was his inability to accept blame, even when he was wrong."
As a boy, Bartlett apparently was small and sickly, but he worked very hard to strengthen himself. He also developed the habit of being extremely profane while still a boy (Horwood, p. 33). His mother allegedly said he was "never dry" from all the time he spent around water and ice, and he had no respect for rules (Horwood, p. 44). He was "never dry" in another sense, too -- all through his boyhood and teens, he continued to wet his bed at night, which caused him to give up on education (Horwood, p. 43) -- although he didn't earn much academic distinction when he was in school (Horwood, p. 45), so this might have been an excuse for why he didn't go to college. He first went sealing at age sixteen with his father. On the voyage in which he made it to Able Seaman, the ship was wrecked (Horwood, pp. 47-48). It wouldn't be the last time he had a ship destroyed under him.

He didn't necessarily have much sense, once jumping into freezing water to cross a lead between ice patches (Horwood, p. 50, who mentions that there are many false versions of this story). And, early in life, he was accused of theft, though in the end another was blamed for the crime (Horwood, pp. 49-50).

His first, brief, command was of the family fishing schooner Osprey (Horwood, p. 181), but he apparently generally had poor luck in the fishing trade (Horwood, p. 51). He went on to be a Master Watch (leader of one of the groups of sealers on a ship), then a Second Hand (the sealer's equivalent of first officer or second-in-command), preparing him to become a captain (Horwood, p. 51). He formally passed the exam for ship's master when he was 22 (Horwood, pp. 51-52).

Locally, he first generated notice as a sealing captain -- though his experience as a sealing captain was limited at the time he hooked up with Peary, and he never became a true "regular" at the ice (he first went north with Peary as first mate on the Windward in 1898; Horwood, p. 182). From 1901, when he had his first command, through 1923, he only eight times commanded a sealer. His first command was the Kite in 1901 (see see "The Kite Abandoned in White Bay"); she hit bottom on that voyage, but survived (Horwood, p. 182). But he had to go back to being first mate on the Algerine in 1902 (although that's only a small demotion, since the Kite was a very small ship). In 1903-1904, he was given command of the Nimrod (for which see "The Nimrod's Song") in 1903-1904 -- and had a bad voyage in 1903, then violated the law by taking seals on a Sunday in 1904, those being the only seals he got. In 1905, he as back as commander of the Algerine (for which see "Loss of the S. S. Algerine"). He missed the 1906 season to go with Peary, then received command of the Leopard in 1907 -- which he promptly wrecked. Admittedly 1907 was a bad year for sealers, and many Newfoundlanders were wrecked at one time or another -- but it wouldn't be the last time Bob commanded a ship that he wrecked. Then he had charge of the Neptune (for which see "Neptune, Ruler of the Sea") in 1913, then went on the Karluk expedition (Horwood, p. 182). His last time in command of a sealer was in the Bonaventure in 1915.

I find it funny that Bartlett, the self-proclaimed great sealing captain, when in the ice with the Karluk, seems to have left his men (who knew nothing about seal-hunting) to do the hunting, and he doesn't seem to have been able to tell his cook much about how to prepare seal (Nivenice, p. 48).

Bartlett was proud of his work as a sealer; in his book Sails over Ice, he wrote, "I have always been a high liner, never coming back without the seals, always with the best ship, and with the best crew, and it was my proud boast that I had never lost a man" (quoted by Busch, p. 65).

The last of these claims is genuine grounds for boasting, but the bit about always having the best ship is pure bunk. To take just one example, his command in 1912-1913, the Neptune, was by then four decades old (Feltman, pp. 92-93). The best ships at the time were Bowring's liners Florizel (for which see "The Wreck of the Steamship Florizel") and Stephano. So Bartlett was exaggerating his memories, although probably by accident.

He wasn't particularly successful as a sealer, either. In his eight trips from 1901-1915, he averaged only 10,009 seals per trip, at a time when the best sealers would hope for at least 15,000 per trip and might get close to 40,000 on a truly great trip. And that's his average, much magnified by his two and only two good years (23,160 in 1913, and 25,985 in 1915). His median haul was just 6062 and might get close to 40,000 on a truly great trip. And that's his average, much magnified by his two and only two good years (23,160 in 1913, and 25,985 in 1915). His median haul was just 6062 and might get close to 40,000 on a truly great trip.

As for being a high liner -- that is, the first to return to port (Busch, p. 77), so called presumably because they occupied a high line in lists of returns such as those in Chafe -- that's bunk too. In 1901, he was the next-to-last sealer to return, and the only one to come in after him had more than twice as many seals (Chafe, p. 68). In 1903, he was again next-to-last (Chafe, p. 70). In 1904, he was dead last (Chafe, p. 70). In 1905, he "improved" to #13 out of 22 sealers (Chafe, p. 72). In 1913, he was #11 of 19. In 1915, and only in 1915, was he high liner (Chafe, p. 82). Apparently that was the only year he was capable of remembering, because that was also the year he hit the
mother lode -- his 25,985 seals were not only the best in the fleet, they represented more than half the total seals taken, and almost three times the next-best ship total. (Chafe, p. 44, says that an ice barrier blocked the other steamers from the seals.) But to put this in perspective, four sealers in 1916 exceeded Bartlett's 1915 total, and a fifth came close; he had come in first in one of the worst years on record.

The song's mention of Bartlett and Robert Peary is significant and should perhaps be gotten out of the way next. Bartlett figures very strongly in the question of Peary's 1909 trip to the North Pole. Bartlett served as commander of the Roosevelt, Peary's ship, and the explorer gave Bartlett much credit for keeping the ship afloat in his 1905 expedition, when the ship barely made it home with her hull badly damaged. (I can't help but note how often Bartlett got involved in poorly-built Arctic ships. The Roosevelt was built for Peary's expedition, but with defects, and went to the ice without ever being given proper trials; HHOrwood, pp. 64-65. And when two of her three boilers blew up, Bartlett refused to turn back; HHOrwood, p. 66. When Roosevelt went north again in 1909, she was "still underfitted"; HHOrwood, p. 80. Whereas other Arctic ships like the Terra Nova and the Fram, both built decades before the Roosevelt, still had long, useful careers ahead of them, the Roosevelt was relegated to the status of a tug not long after Peary was done with her; Paine, p. 436. As for the Karluk, she was hopeless....)

If Peary made Bartlett famous, it's clear that Bartlett didn't want to be "Peary's captain"; he wanted to be part of the group that made the Pole. Peary developed a system -- really, the only possible system at the time -- of working with a large support crew that wasn't intended to reach the Pole; they just shuttled supplies. In 1909, using this system, Peary made his final attempt for the Pole. (He had made several failed attempts in the past, but this was almost sure to be his last; Peary was too old and broken-down, and his financial backers too tired of the whole business, for him to have much hope of another chance if the 1909 expedition failed.) When Peary reached up his northernmost supply stop, Bartlett was with him, and expected to be one of those on the crew that went to the Pole. But Peary left him behind -- disappointing the young captain so much that he actually started to set out for the Pole himself, on foot, before coming to his senses.

The fact that Peary left him behind is highly indicative. There are no proper witnesses to the last part of Peary's journey. As noted, Peary dropped off various men along the way, resupplying the remaining sledges from theirs.

As the expedition reached the final stages, only three men were left who could read a sextant and hence measure the latitude: Peary, Bartlett, and Ross Marvin. Marvin was dropped at the next-to-last stop, leaving Peary with a signed statement of his position -- but he never made it home; apparently he was murdered by the Inuit (see Bryce, p. 698; Henderson-True, pp. 218-219). Then Peary got rid of Bartlett. Peary's crew on the last leg of his trek consisted of "Commander" Peary himself (whose correct Naval title was not "Commander" but merely "Civil Engineer"), his servant Matthew Henson, and a handful of Inuit. In other words, by leaving Bartlett behind, Peary had made sure that no one could verify his claimed position.

Peary's justification is that he could only take one companion, and he had to take Henson.

Somewhere in Bryce (I lost my note on this, and the book's index is no help) is Henson's explanation for this: Bartlett was a slow sledger, and had damaged his legs, meaning that he should not continue. There are very strong reasons to think this not true: Bartlett was in good enough shape that he actually started to walk to the pole, and he had broken trail for much of the trip north, strongly implying that he was a better sledger than the others with Peary. Peary had also had him break trail on the 1905 expedition (HHOrwood, p. 68). On p. 878, Bryce notes that Bartlett made it back from where he parted with Peary in 24 days. Another of Peary's sledgers, Borup, needed 23 days to sledge back from a point more than two degrees further south. And Bartlett sledged just fine during the Karluk voyage. In fact, when Peary temporarily made Henson the lead sledger, he did so badly that Peary took him off the job (Larson, p. 200). So Henson's (self-justifying) explanation simply doesn't hold up.

Peary also suggested that Henson couldn't navigate his way home using a sextant -- which is true. The implication being that there was no way for Henson to navigate his way home. Also true. But, according to Rawlins, p. 104, Bartlett wasn't given a sextant or the data to calculate his position on the way back, either, so Bartlett could no more engage in celestial navigation than Henson could; he just had to follow the path back home. There is no reason Henson could not have done the same -- after all, Bartlett did it!

Incidentally, those records of position used by Bryce are from Peary, and while Peary noted the positions where the others left, he listed his own return time without listing his own farthest north! It's as if he hadn't yet decided whether to pretend he had reached the Pole. As HHOrwood, p. 90, says, the latitude of 87 degrees 47 minutes north recorded by Bartlett is "the highest confirmed
latitude" reached by humans before aircraft explored the arctic.

Once the National Geographic Society had accepted Peary's alleged proofs, he kept them under lock and key; not even a congressional committee was allowed to keep them overnight -- obviously making verification extremely tricky. And Peary's records, it was noted, show none of the grease and grime one would expect of someone keeping a diary while on a polar trek, eating greasy pemmican and having no way to wash. (Though Bryce, p. 879, says that Peary's diary is so full of egotistical statements that it's hard to imagine why he would have included them in a fake record. Bryce's only explanation is that Peary was unwilling to throw anything away -- unless it argued against his polar claim.)

The map in Roberts, p. 141, is strongly illustrative. Peary left land at a northern point on Ellesmere Island, roughly 500 miles south of the North Pole. Bartlett turned back 133 miles south of the Pole -- roughly a quarter of the remaining distance. It took Bartlett 18 days to cover the distance back to land, and six more to return to the Roosevelt. Peary, who would have had to cover at least 250 additional miles had he reached the pole, arrived back at the ship two days after Bartlett (Roberts, pp. 142-143).

To manage that, Peary, in that last part of the trip in which he travelled with no other companion who could read a sextant, claimed to cover distances which no other sledging party ever managed; indeed, they were more than twice his own average for the rest of the trip. For part of the distance, he was claiming fifty miles a day (Roberts, p. 148). Roberts notes that the best average distance ever recorded on a verified trek was 36.6 miles per day. Peary justified the claims on the grounds that the ice got better -- which would indeed have allowed him to move faster if it were true, but Henson said that the ice remained just as bad for the next several days; it took four days before Henson felt that they made even thirty miles in a day! (Rawlins, p. 110).

And Peary, who had damaged his feet and lost eight toes due to frostbite, made this claim even though he generally had to ride in a sled rather than operating under his own power (see Bryce, p. 442, Henderson-True, p. 214, HHorwood, p. 91); Bryce, p. 852, writes, "as Henson attested, he was not much more than a load of freight." O'Neill, p. 979, claims that Bartlett was ahead of Peary on the next-to-last leg of the trip; "Bartlett blazed the trail which Peary followed across the frozen wastes of the north. In this way the American travelled in ease, after the Newfoundlander carried the burdens and the risks.... [Bartlett] could have gone on to the pole with little difficulty and claimed the glory for himself, but he stopped just short of the 88th parallel and waited for Peary to catch up. Instead of allowing him to share in the final reward, Peary ordered Bartlett to stay behind because he was not an American."

Any objective observer would say that it was Bartlett, not Peary, who should have made the final run to the Pole. He was fitter, younger, as determined as Peary, at least as competent -- and less obnoxious. But even if Peary wasn't planning to cheat about reaching the North Pole, he wanted to be the only "white man" to reach the Pole. (Bryce, p. 296. And, yes, Peary does seem to have been that sort of a racist; in years of traveling with the Inuit, he never learned their language, and some of the things he said about his faithful Black assistant Matthew Henson are frightful -- even though Henson felt that they made even thirty miles in a day! (Rawlins, p. 110).

I'll offer a wild speculation here: perhaps Peary initially thought that Bartlett -- who was young and rather a doofus -- was not yet skilled with a sextant and could be influenced to give the reading Peary wanted. When he realized that Bartlett wouldn't play such games, Peary sent him home. And Peary, who had damaged his feet and lost eight toes due to frostbite, made this claim even though he generally had to ride in a sled rather than operating under his own power (see Bryce, p. 442, Henderson-True, p. 214, HHorwood, p. 91); Bryce, p. 852, writes, "as Henson attested, he was not much more than a load of freight." O'Neill, p. 979, claims that Bartlett was ahead of Peary on the next-to-last leg of the trip; "Bartlett blazed the trail which Peary followed across the frozen wastes of the north. In this way the American travelled in ease, after the Newfoundlander carried the burdens and the risks.... [Bartlett] could have gone on to the pole with little difficulty and claimed the glory for himself, but he stopped just short of the 88th parallel and waited for Peary to catch up. Instead of allowing him to share in the final reward, Peary ordered Bartlett to stay behind because he was not an American."

Talk about adding insult to injury! If Peary did in fact make it to the pole, then Bartlett certainly could have done so also -- and Peary could not have piloted the Roosevelt far enough to make the run for the pole possible. So who deserves more credit?

It must have been truly wearing for Bartlett, who accompanied Peary on many speaking tours -- and was given a bunch of silver medals at the time when Peary was given gold (Bryce, p. 489). Talk about adding insult to injury! If Peary did in fact make it to the pole, then Bartlett certainly could have done so also -- and Peary could not have piloted the Roosevelt far enough to make the run for the pole possible. So who deserves more credit?

It appears Peary had pulled the same trick on Bartlett during his previous (1905-1906) expedition toward the Pole (HHorwood, p. 70; Fleming, pp. 340-343). Little is made of Peary's lack of documentation on that trip, since he did not reach the Pole, and apparently had no hopes of reaching it by the time he left the last of his support crew behind. The best he could hope for was a new "Farthest North," to encourage his financial backers -- and even his claim to that is dubious (Rawlins, p. 68, who notes that, just as in 1909, Peary claimed to have covered the most distance sledging at times when he was rid of anyone who could read a sextant; cf. Bryce, pp. 853-854, who notes also the inadequacy of his equipment).

The classic book on this subject, according to Berton, is the already-cited Peary at the Pole: Fact
or Fiction? by Dennis Rawlins. See also Berton, especially pp. 577-582. Rawlins convinced Berton -- and Rawlins's extremely negative tone may have contributed to Berton's own harsh statements. Indeed, Rawlins's violent anti-Peary tone may have lessened the book's effect (Bryce, p. 757; I can testify that it's a tough book to read). Still, the evidence is strong: Peary never made the Pole. And, unlike other Arctic expeditions, he didn't gather any useful scientific data. Nor did he care. But that's Peary's story, not Bartlett's. (Although HHorwood, who is sure that Peary did not make the pole, declares his certainty on p. 91 that if it had been Bartlett, not Peary, who made the final run north, Bartlett would have reached the pole.) Even in Peary's story, and in Peary's war with Frederick Cook over who reached the Pole first, Bartlett stands out (e.g. when Peary tried to destroy Cook's equipment to render his claim unprovable, Bartlett helped hide some of the equipment from Peary's wrath; Bryce, p. 415).

The flip side is, Bartlett in 1910 took another ship, the **Beothic** (another well-known whaling vessel), north to investigate some of Cook's records (Bryce, pp. 908-909) -- although the voyage also let him take some rich tourists north; HHorwood, p. 105, believes Bartlett was simply playing celebrity captain to some rich fools. Whatever Bartlett's real reason, his work was not constructive. Bryce thinks Bartlett was doing Peary's dirty work at this point, destroying rather than investigating. Bryce, p. 920, goes so far as to state, "If Peary had a 'co-conspirator' in his fraudulent claim to the North Pole, it was Bob Bartlett, and his autobiography shows that he either was a clumsy liar or had an incredibly poor memory." Bryce, it will be clear, favors the former interpretation. I am inclined to disagree; the impression I get from Bartlett's writings is of a man who often acted before he thought, and suffered for it; this would help explain why Peary was able to lead him around by the nose. This is somewhat similar to Horwood's view that Bartlett was simply prone to wild exaggeration. But Horwood has no alternative explanation for how Cook's records were found missing after Bartlett and Company opened Cook's cairn (HHorwood, p. 107).

After messing with Cook's records, Bartlett and Co. continued their tourist trip around the Arctic, engaging in such silliness as capturing a live polar bear and starting into the Northwest Passage -- and nearly losing their ship in the process (HHorwood, pp. 108-109). "They touched bottom an uncounted number of times -- Bartlett literally didn't bother to note all the minor groundings in his log -- and ran solidly on the rocks on five different occasions" (HHorwood, p. 111). The repair bill for the ship ran to the equivalent of millions of dollars today. And their hunting "probably did permanent damage" to the local wildlife which lived so precariously in the Arctic Archipelago (HHorwood, p. 110).

HHorwood, p. 112, says that Bartlett hadn't even had the sense to make an arrangement with the hunter/tourists to get paid. Fortunately, they gave him a very big tip. In World War I, he was given a commission in the U. S. Navy, but apparently hated the work he had to do (HHorwood, p. 115). In 1917, after one of Peary's associates went on a voyage to confirm the existence of Peary's "Crocker Land" northwest of Ellesmere Island (which turned out not to exist) Bartlett took the **Neptune** on a relief expedition -- and managed to smash a hole in her bow (HHorwood, pp. 115-116). He tried to sell more expeditions, and even designed what he thought would be an ideal arctic ship, but he couldn't get the money he needed (HHorwood, p. 117).

He didn't stop trying. HHorwood, p. vii, counts in total 28 voyages by Bartlett to the arctic (although most of them went over well-travelled waters and added little to our knowledge); HHorwood, p. 110, declares, "From the age of twenty-three until his death at the age of seventy, he never spent a summer anywhere else [other than the Arctic] if he could help it." Frankly, Bartlett looks like an obsessive.

After the war, he became more than obsessive; he became a drunk and a depressive, according to HHorwood, p. 123 -- even though he was living in America in the Prohibition era! In 1924, he suffered a broken leg and ribs when hit by a laundry wagon; he spent three months in the hospital -- and finally cleaned himself up (HHorwood, p. 124).

Despite all the discussion of the Pole and the Arctic, I would argue that the real key to Bartlett's reputation, and the criticism of the same, is the **Karluk voyage**. This time, there was no Peary; the expedition was chartered by Vilhjalmur Stefansson, but he abandoned the ship early on, leaving Bartlett in charge of the show -- without ever having gotten his supplies and personnel onto the right ships (McKinlay, p. 19, says that all that was supposed to be organized when the expedition's three ships rendezvoused at Herschel Island, adding "Heaven help us all if we failed to reach Herschel Island." And, of course, they never did reach it. In fact, none of Stefansson's ships reached it, and two of the three were lost, and so was one of their captains, later on; McKinlay, p. 31).

The **Karluk** was intended to take Stefansson and his scientists to explore the western portions of the Canadian arctic, where Stefansson expected to find uncharted islands. Bartlett was
Stefansson's second choice to be captain (McKinlay p. 12), which means he didn't have any real part in the planning. The ship was trapped in the ice, and Stefansson proceeded to take a few scientists and leave. Bartlett, his sailors, the remaining scientists, and the Karluk were trapped, drifting west until they were close to Wrangel Island off Siberia, where the ice smashed the ship's hull. With the ship in the middle of the ice pack and sinking steadily if slowly, Bartlett managed to get the men on the ice, brought them (or most of them) to Wrangel Island, then set off for Alaska to find rescue.

This probably wasn't the original plan; he wanted to go to Wrangel Island only as a stopping point on his way to Siberia, taking the whole crew with him. But so many of the men suffered injuries just getting to Wrangel that Bartlett decided to leave them there and go on alone (McKinlay, p. 91).

Not all the men he left behind lived, though. Three scientists and a sailor, who apparently did not trust Bartlett, had set off on their own (NivenIce, pp. 147-149). Niven calls it "mutiny," which is sort of true, but I thing "terminal disgust" might be a better phrase; they'd been handing Bartlett formal letters for months (McKinlay, pp. 37-38), and apparently Bartlett and their leader were not speaking to each other (McKinlay, p. 56). They died without reaching land. (Bartlett demanded that they leave a written document saying it was against his advice and absolving him of responsibility; HHorwood, p. 16.)

Bartlett's decision to let the three scientists go off on their own contributed to the disaster; one of them was the expedition's physician, and in his absence, most of the men on Wrangel Island -- though not, interestingly, the Inuit -- suffered constant illness and frostbite and gangrene, and the men, with no medical training, had to do their own amputations and such (McKinlay, p. 105, etc.). Four sailors, including the Karluk's first and second mates, were sent by Bartlett on a side trip to uninhabitable Herald Island, and died there -- and Bartlett never admitted he had ordered them there (HHorwood, pp. 15, 29-30; NivenIce, pp. 133-151, etc. claims that they were supposed to go to Wrangel Island but went astray. Bartlett's role here is at best peculiar; even though he sent his second-in-command, he put the party under the command of a junior scientist; McKinlay, pp. 72-73. It looks as if he was playing favorites with his best friend among the scientists. It doesn't seem as if he was able to write coherent orders, either).

Nor did Bartlett have much of a backup plan. If he didn't get through, the men would die. He left one message in a capsule, and didn't drop than until long after the ship was wrecked (McKinlay, p. 81). Admittedly messages in capsules hadn't much chance of working (observe the fate of the Franklin expedition) -- but they didn't take much effort, either!

The bodies of the men lost on Herald Island would not be found until 1924 (NivenIce, pp. 368-379; NivenAda, p. 344, notes the supreme irony that they were discovered during an expedition which was trying, without much success, to rescue the men of another Viljalmur Stefansson expedition to Wrangel Island) -- and their absence left Bartlett with no competent officer to leave on Wrangel Island to manage the men left there -- which raises the real question of why he sent both of his junior officers. Did he not trust his second mate? (Possibly not; see below.)

It sounds as if his failure to properly arrange for the Herald Island party caused Bartlett to make a too-hasty trip to Wrangel Island as well (McKinlay, p. 79).

It wasn't much better for those who made it to Wrangel Island with Bartlett than for those who went to Herald Island. Two scientists died on Wrangel of dietary diseases, and one sailor died of a gunshot wound (probably murder; NivenIce, pp. 387-293); nearly everyone else, except for the expedition's handful of Inuit, ended up with severe frostbite and lost teeth or toes or other flesh. Of six scientists, 13 sailors including Bartlett, the remaining scientists, and the Karluk's first and second mates, were sent by Bartlett on a side trip to uninhabitable Herald Island, and died there -- and Bartlett never admitted he had ordered them there (HHorwood, pp. 15, 29-30; NivenIce, pp. 133-151, etc. claims that they were supposed to go to Wrangel Island but went astray. Bartlett's role here is at best peculiar; even though he sent his second-in-command, he put the party under the command of a junior scientist; McKinlay, pp. 72-73. It looks as if he was playing favorites with his best friend among the scientists. It doesn't seem as if he was able to write coherent orders, either).

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The other side of the coin is, he left his men on Wrangel Island with no proper authority (the only officer left was an engineer, who seems to have had no skill in handling men and who separated himself from the majority of the survivors once they started slipping out of control -- though the orders Bartlett left him, as quoted on p. 94 of McKinlay, were almost impossible. The orders for where the men were to assemble were not obeyed, nor was Bartlett able to keep his own timetable). It is true that Bartlett had few junior officers; shortly before the Karluk sailed, he had fired his first officer (NivenIce, p. 21, though she does not explain the circumstances; HHorwood, p. 15, points out that the new first officer was only twenty years old!). This left him without competent
assistance, and caused him to spend most of his time on duty -- which cannot have helped his performance under crisis.

But the Karluk expedition was not a military command; he didn't have to follow hierarchy. He could have put someone else in charge. In that racist age, the men might not have accepted one of the Inuit as their leader, but he could have appointed trapper John Hadley, who knew how to live in the Arctic. Bartlett didn't do that; instead, he put the engineer in charge, with no junior officers -- and told them to split up, so there was no unified command. Under the pressures of arctic survival, the effect of leaving the men without a real commander was disastrous.

I can't help but note how much the whole story resembles that of the Jeannette, told in the notes to "Hurrah for Baffin's Bay" (and more fully in Guttridge). Bartlett and crew also noted the resemblance (see especially Bartlett-Karluk, pp. 93-94). But they did little to avoid that fate, except that Bartlett made the decision to leave most of his men at Wrangel Island (where their chances of survival were best) and seek rescue on his own; the Jeannette crew, by contrast, had all sought to return to land together, and ended up with even heavier casualties than the Karluk.

To be fair, Bartlett had little voice in the selection of his crew; they were offered low pay and recruited rather late in the game; NivenIce, pp. 20-21, says they were inexperienced, of poor character (two were under assumed names and one was an open drug user), and mostly ill-equipped. But this was actually one of the charges brought against him by the admiralty commission that examined the Karluk affair: he should never have let such a poorly-prepared ship go to the ice. He shouldn't have let the mutinous scientists leave, either (NivenIce, pp. 365-366). HHorwood, p. 114, says that the findings were "clearly unfair," but they seem entirely reasonable to me. Bartlett messed up big time, and the fact that his heroism saved the survivors doesn't change the fact that he created a disaster. He came close to a disaster even before the big mess-up. Even before the Karluk was finally trapped, Bartlett had once run her aground (NivenIce, p. 33).

Bartlett would eventually publish several books, including two about his arctic experiences, The Last Voyage of the Karluk (cited here as Bartlett-Karluk) and The Log of "Bob" Bartlett (1928). Both are highly dramatic; Bartlett-Karluk begins "We did not all come back," while the Log tells us that "I have been shipwrecked twelve times. Four times I have seen my own ship sink, or be crushed to kindling against the rocks. Yet I love the sea as a dog loves its master who clouts it for the discipline of the house." Several of the Karluk survivors (and one of the dead scientists) left journals; the one surviving scientist, William Laird McKinlay, also produced a heavily-researched book praising Bartlett. Bartlett's own books, however, "were heavily edited by a professional ghost writer, who tried to meet certain preconceived literary standards" (HHorwood, p. viii; he claims the ghost writer did Bartlett a disservice -- and that Bartlett's manuscripts, where preserved, are more interesting than what was published).

On the whole, the impression I have of Bartlett is of a man of some skill but rather greater enthusiasm. He saved the Roosevelt, he rescued many of the men from the Karluk -- but if he had not gotten into such fixes in the first place, he wouldn't have had to save anything. His navigation of the Roosevelt, as described by HHorwood, pp. 74-76, strikes me as a little crazy; certainly he should have gotten better use of his sails.

Stories from Bartlett-Karluk further illustrate this. In chapter III, Bartlett saw a polar bear and actually took the Karluk off her course to shoot it. Shooting at bears was pretty natural at the time -- a seal hunter certainly had no worries about ecology! -- but it was a waste of time and fuel with no particular reward except that he had a hide to take home and a little extra food for the dogs. (And it's worth remembering that the Karluk was wrecked because the ice trapped her before she had made enough distance east. Anything that delayed her added to the disaster.) Similarly, in chapter VII, he reports refusing treatment after a bad skiing accident lest everyone realize that he was "such a duffer." This was typical of his clumsiness; on the way to the pole in 1909, he at various times nearly cut his own throat, and almost impaled his foot, chopping ice.

Perhaps my favorite, though, is from chapter IX of Bartlett-Karluk, where he decided to clean out his clogged cabin stove by firing it with flashlight powder. He ended up blowing pieces of the stove all over the room. The astonishing thing is, he tried it despite having had a somewhat similar disaster on the Roosevelt in 1909, when he set a fire in his cabin (Rawlins, p. 97). There is also a story of a reporter feeding Bartlett dinner to try to get his opinion on whether Peary had reached the Pole in 1909. Bartlett thought he probably had, or near enough -- but his language in describing being left behind was so salty that he was kicked out of the club where they were dining (see Fleming, p. 384).

Another story from his sealing days may perhaps illustrate both his ability to get into scrapes and his ingenuity in getting out of them. In 1907, he commanded the sealer Leopard, and rather than work her through the ice, he tried to take her through the narrow lane of open water just off-shore (HHorwood, p. 79). Instead of finding a shortcut to the seals, he ran the Leopard ashore off...
Ferryland. But he and his crew managed to tear up her deck and build a bridge over the ice that let them get ashore with their kits before the ship sank (Ryan/Drake, p. 22).

When it came to describing how the Karluk was lost (Bartlett-Karluk, chapter 11), Bartlett is surprisingly reticent; he devotes a single paragraph (p. 88) to the subject, simply noting that the ice crushed the ship's side and the pump. No explanation of why the Karluk was so damaged when few other ships suffered such damage in Arctic exploration (the Arctic was a graveyard of ships, but few were destroyed solely by ice; usually they were trapped and abandoned). NivenIce (pp. 117, 123) shows that the Karluk stayed afloat for about 21 hours after her hull was breached, without help of pumps; was it not possible that the ship could have been saved? Why, after months on the ice, was the ship not better prepared to be evacuated? Much that was useful went down with the vessel. And yet, once the water entered her, Bartlett spent much of the time listening to music on his victrola rather than doing anything useful; he apparently set things up so that the victrola was playing Chopin's Funeral March as the ship went down (McKinlay, p. 67). A cute gimmick, but didn't it mean that he was at risk of going down with the ship when he didn't have to? And why, why, why did he not make better command arrangements when he left the crew behind to seek rescue? The troubles on the island were almost solely due to bad leadership -- plus the fact that the people who knew something about survival in the arctic (the Inuit and the trapper John Hadley) had no authority.

Some of this was initially the fault of Viljalmur Stefansson, the expedition commander who had purchased the Karluk as part of his arctic expedition, but who then had bought many of the wrong supplies and caused them to be loaded in an extremely haphazard manner. He also assembled most of the inadequate crew. He would show this sort of sloppiness in the future, too, assembling his own expedition to Wrangel Island without securing funding (NivenAda, pp. 39-43, etc.); four of the five people involved would die. (Stefansson had a deep vein of showmanship and compulsiveness -- the man was born "William Stephenson" but changed his name to sound more arctic-explorer-ish; NivenAda, pp. 18-19.) But Stefansson had abandoned the expedition shortly after the Karluk was frozen in, giving Bartlett the opportunity to straighten things out. So why the mad rush at the last moment? He had ages to make proper plans. And why did he have so much trouble with so many members of the ship's company?

To be fair, Bartlett seems not to have liked speaking ill of anyone. He never publicly questioned Peary's claim to have reached the Pole, and in the Last Voyage he does not say much about the problems he had with the scientists. Maybe the ship's mechanical problems were worse than he lets on. NivenIce, pp. 8-9, notes that Bartlett considered the Karluk completely unsuitable for the voyage, demanded (and got) many repairs done on her, and had repeatedly told Stefansson that he would need additional equipment.

I'm truly not sure what to think about his record. Given those shipboard frictions, perhaps it's not a surprise that not everyone wanted to follow Bartlett back home. But his record is certainly more contradictory than these poems would indicate -- or than Bryce's blanket condemnation would allow.

In later years, Bartlett's primary ship was the schooner Effie M. Morrissey (AHorwood, p. 92 calls her the Effie May Morrissey instead), built in 1894, which Bartlett bought as a derelict in 1925 -- or, rather, a rich man, James B. Ford, paid for the ship and gave her to Bartlett (HHorwood, pp. 125-126). Bartlett sailed her all over the place (mostly to Ellesmere Island and northern Greenland in the 1930s; HHorwood, p. 183) but it's not clear that he accomplished anything except to control his own itchiness; he made a lot of "scientific" collections and took wealthy young men on board as paying apprentices (HHorwood, pp. 127-128). The book about that, Sails Over Ice, was a flop. The Effie M. Morrissey was still around in 1970, but Newfoundland wouldn't buy her to use as a museum ship (O'Neill, p. 980).

Incidentally, Bartlett ran her hard aground in one of his first voyages (HHorwood, p. 134). Bartlett came up with one of his typical screwball answers: he lightened the ship as much as possible, and put up her sail in a storm -- and although he came within a hair of capsizing her or breaking her keel or both, it got her off the rocks (HHorwood, pp. 135-136). The next trip, he ran her aground again, near Cape Dorset, although this time, it was just tidal effects, so she got off without major damage (HHorwood, p. 141). On another trip, he headed into a hurricane and barely escaped going on the rocks (HHorwood, pp. 153-158.) You have to wonder how many times a guy could get in trouble and not lose his funding.... He did manage to slightly extend the charts of the Arctic, correcting some errors around the west coast of Baffin Island (HHorwood, pp. 142-143). Also, he provided data that showed substantial declines in the populations of some arctic species -- but, in typical Bartlett fashion, dreamed up a hypothetical creature on which to blame it rather than accept that human hunting, much of it HIS OWN hunting, was responsible (HHorwood, pp. 151-152).

His other source of income was commercial endorsements -- Winchester guns, Wheaties, Pullman
cars. He apparently didn't negotiate these very well, since he had problems collecting at least some of the payments (HHorwood, pp. 160-161). He also hunted up animals for zoos, and frankly didn't care for them very well (HHorwood, pp. 163-164. Not that the zoos treated the animals much better).

Bartlett also managed to get a job as a movie actor in the 1930s, when a production eventually known as "The Viking" was made. Bartlett was to play a sealing captain -- not quite himself, but close. Bartlett caused the crew some amusement at his difficulty in learning his lines (Ryan/Drake, p. 69). For more about the film and the disaster which occurred during its making, see "To the Memory of the Late Captain Kennedy."

His last major job came in World War II, hauling supplies around the Arctic for the allies (HHorwood, pp. 166-167). Fleming, p. 422, sums up the later part of his life as follows: "Robert Bartlett never got over his experience with Peary. He returned to the Arctic again and again. Some of his voyages were successful but others -- like the Karluk expedition -- were harrowing failures. He wrote a few books, the last of which sold so badly that its earnings failed to cover his tobacco allowance.... He died on 26 April 1946."

In the last years of his life, he seems to have become an obsessive writer, even though writing had never earned him much, but he doesn't seem to have made any real attempt to finish what he was working on (HHorwood, pp. 170-171). In April 1946, he came down with pneumonia, but regarded it as just a "spring cold," and refused to have it treated. By the time a relative got him to the hospital, it was too late; he died three days later.

HHorwood, p. vii, calls him the "greatest Canadian ice captain who ever lived -- the greatest, by general consent, of any nationality in this century." This even though he wasn't a Canadian; Newfoundland was a separate dominion until shortly after his death (and he was an American citizen by then anyway. According to HHorwood, p. 114, Bartlett changed nationality because no one but the Americans would finance his Arctic expeditions). ButlerHanrahan is even more one-sided in their panegyric tale; their article (pp. 89-93) describes his love of flowers, and of classical music, and his bravery, and never mentions his ineptitude.

I'd personally call him a menace. But a CHARISMATIC menace, at least as long as you didn't have to serve under him. A good hero, as long as you didn't look too closely. And Newfoundland didn't. Hence pieces like this. - RBW

Bibliography

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• Berton: Pierre Berton, The Arctic Grail: The Quest for the North West Passage and the North Pole, 1818-1909 (Viking, 1988). This is almost snarlingly negative, but it is a solid, widely-respected summary of exploration of the Canadian Arctic.
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• Feltham: John Feltham, Sealing Steamers, Harry Cuff Publications, 1995. A source for Bartlett's "day job" as a sealing captain
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2001). A bit informal, but a thoroughly readable account of the various Polar expeditions.

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- Henderson-Fatal: Bruce Henderson, Fatal North: Adventure and Survival Aboard USS Polaris, the First U.S. Expedition to the North Pole New American Library, 2001. Not really about Bartlett, and I'm not sure sure how much to trust it in light of Henderson's other book, but it has a lot about Arctic survival.

- Henderson-True: Bruce Henderson, True North: Peary, Cook, and the Race to the Pole (Norton, 2005) is an attempt to demonstrate that Frederick Cook beat Peary to the North Pole. It doesn't do much for Cook's case, it seems to me, but it has quite a bit about Peary and Bartlett.

- Horwood: Harold Horwood, Bartlett: The Great Canadian Explorer, Doubleday & Co, 1977. A biography of Bartlett that is hagiographic in tone but relatively honest in describing Bartlett's many mistakes. It will perhaps tell you something about Horwood's conflicting attitudes that the author, before writing a biography of a man who was brought up to be a sealer, was the leading voice calling for regulation of the sealing industry (Candow, p. 115).

- Larson: Edward J. Larson, To the Edges of the Earth: 1909, the Race for the Three Poles, and the Climax of the Age of Exploration, William Morrow, 2018

- Loomis: Chauncey Loomis, Weird and Tragic Shores: The Story of Charles Francis Hall, Explorer (I used the 2000 Modern Library edition, which has some new introductory work not by the author but which is essentially unchanged from Loomis's 1968 edition). This is the story of Hall, not Bob Bartlett, but it gives some information on Bartlett's family background.

- McKinlay: William Laird McKinlay, The Last Voyage of the Karluk, (originally published as Karluk: The Last Great Arctic Story, 1976); I use the 1999 St. Martin's Griffin paperback. The one full-length of a Karluk survivor other than Bartlett

- Mirsky: Jeannette Mirsky, To the Arctic: The Story of Northern Exploration from the Earliest Times to the Present, revised edition, Knopf, 1948. It's much too kind to the various wackos who headed for the North Pole, but it's also pretty comprehensive up to the 1920s. In an interesting note, Bryce, pp. 721-722, notes how the legal wrangles between the Peary and Cook factions actually caused portions of this book to be modified for publication; it still ended up in court.


- NivenIce: Jennifer Niven, The Ice Master: The Doomed 1913 Voyage of the Karluk, Hyperion, 2000. Much more coherent than Bartlett's own accounts, though I often felt that Niven just didn't quite understand the Arctic. (She is a Californian, and clearly doesn't understand ice, snow, or cold -- she doesn't even know the difference between a "sled," a "sledge," and a "sleigh.") And the lack of an index is a major shortcoming -- often I found that something she said late in the book suddenly caused something earlier on to become important, but I couldn't find the earlier reference.


- Rawlins: Dennis Rawlins, Peary at the Pole: Fact or Fiction? Robert B. Luce, Inc., 1973

- Roberts: David Roberts, Great Exploration Hoaxes (Sierra Club, 1982; I use the 2001 Modern Library edition with an Introduction by Jan Morris) covers much more than arctic exploration, and is perhaps a little one-sided in situations where balance might be better, but it has much useful information on Peary and Cook.


Last updated in version 5.0
File: RySm083
Captain Bover
DESCRIPTION: "Where hae ye been, ma canny hinny, Where hae ye been, ma winsome man? I've been to the norrad, Cruising sair and lang; I've been to the norrad, cruising back and forrard, But daurna come ashore For Bover and his gang."
AUTHOR: unknown
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)
KEYWORDS: pressgang home
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, p. 90, "Captain Bover" (1 text, 1 tune)
Roud #3147
NOTES [60 words]: According to Stokoe/Reay-SongsAndBalladsOfNorthernEngland, "Captain [John] Bover was the commander of the press-gang on the Tyne for many years, but appears to have carried out harsh laws as leniently as he could to be effective. He died 20th May 1792." Ray Fisher sang this fragment alongside "The Weary Cutters," but the connection seems to be a casual one. - RBW
File: StoR090

Captain Burke [Laws K5]
DESCRIPTION: The singer ships on Captain Burke's Caroline, carrying a cargo of slaves. Sent aloft to reef sail in a storm, he and three others are hit by lightning and lose their sight. The singer wishes he could return to sea
AUTHOR: unknown
EARLIEST DATE: 1932 (Creighton-NovaScotia)
KEYWORDS: sailor storm disability
FOUND IN: Canada(Mar) Ireland
REFERENCES (4 citations):
Laws K5, "Captain Burke"
Creighton-SongsAndBalladsFromNovaScotia 54, "Captain Burke" (1 text, 1 tune)
Ranson-SongsOfTheWexfordCoast, pp. 24-25, "The Blind Sailors" (1 text, 1 tune)
DT 556, CAPBURKE
Roud #834
CROSS-REFERENCES:
cf. "By the Lightning We Lost Our Sight" [Laws K6]
NOTES [36 words]: Ranson-SongsOfTheWexfordCoast's version makes the captain's name Gibson, the ship the Gallant, and [has] differences in wording that are strange but not strange enough to make me consider this not to be Laws K5. - BS
File: LK05

Captain Car, or, Edom o Gordon [Child 178]
DESCRIPTION: (Captain Carr) decides to take a castle, calling upon the lady who holds it to surrender and lie by his side. She refuses (despite the appeals of her children). Carr burns the castle and slaughters the inhabitants
AUTHOR: unknown
EARLIEST DATE: 1755; the Cotton manuscript is from no later than the early seventeenth century; the Percy Folio is from c. 1650
KEYWORDS: death homicide fire family
FOUND IN: Britain(England,Scotland(Aber)) US(NE)
REFERENCES (29 citations):
Child 178, "Captain Car, or, Edom o Gordon" (9 texts)
Bronson 178, "Captain Car, or, Edom o Gordon" (6 versions)
Bronson-SingingTraditionOfChildsPopularBallads 178, "Captain Car, or Edom o Gordon" (2 versions: #4, #5)
Hales/Furnival-BishopPercysFolioManuscript, volume I, pp. 79-83, "Capitaine Carre" (1 text)
Chambers-ScottishBallads, pp. 60-64, "Edom o' Gordon" (1 text)
Buchan/Moreira-TheGlenbuchatBallads, pp. 7-11, "Adam Gordon, or The Burning of Cargarff" (1 text)
Greig/Duncan 231, "Edom O' Gordon" (3 texts, 1 tune) {Bronson's #5}
Lyle-Andrew-CrawfursCollectionVolume2 100, "The Burning of Loudon Castle" (1 text)
Percy/Wheatley-ReliquesOfAncientEnglishPoetry I, pp. 140-150, "Edom o’ Gordon" (2 texts, one a fragment from the Percy folio and the other Percy's published text, drawn partly from other sources)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 103-108, "Edom o' Gordon" (1 text)
Flanders/Olney-BalladsMigrantInNewEngland, pp. 134-139, "Adam Gorman" (1 text, 1 tune)
Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 173-184, "Captain Car, or Edom O Gordon" (2 texts, 1 tune; the "B" text is from "The Charms of Melody" rather than tradition)
Leach-TheBalladBook, pp. 488-491, "Captain Car, or, Edom o Gordon" (1 text) {Bronson's #6, which he places in an appendix}
Friedman-Viking/PenguinBookOfFolkBallads, p. 256, "Captain Car (Edom o' Gordon)" (2 texts)
Quiller-Couch-OxfordBookOfBallads 77, "Edom o Gordon" (1 text)
Grigson-PenguinBookOfBallads 46, "Edom o Gordon" (1 text)
Gummere-OldEnglishBallads, pp. 146-150+332, "Captain Car, or Edom o Gordon" (1 text)
Hodgart-FaberBookOfBallads, p. 111, "Captain Car (Edom o' Gordon)" (1 text)
Buchan-ABookOfScottishBallads 53, "Edom o Gordon"; 54, "Edom o Gordon" (2 texts)
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 180-185, "Captain Car" (1 text)
HarvardClassics-EnglishPoetryChaucerToGray, pp. 103-107, "Captain Car" (1 text)
Chappell/Wooldridge-OldEnglishPopularMusic I, pp. 73-75, "Sick, Sick" (2 tunes, partial text) {Tune I is listed as Bronson's #2, but recast; Bronson does not print Chappell's tune II}
Whitelaw-BookOfScottishBallads, pp. 110-111, "Edom o' Gordon" (1 text)
Olson-BroadsideBalladIndex, ZN3329, "It befell at martynmas, When wether waxed colde"
DT 178, ADAMGRMN*
Karim Boklund-Lagopolou, _I have a yong suster: Popular song and Middle English lyric_, Four Courts Press, 2002, pp. 191-195, "(Captain Car)" (1 text)
Roud #80
ALTERNATE TITLES:
Corgraff
NOTES [230 words]: Said to be the "sick tune" referred to, e.g., in "Much Ado about Nothing," III, iv, 42. This text, first found in the British Museum manuscript Cotton Vespasian A.25 (late sixteenth century) is associated with a piece found in several lute books beginning no later than 1597. The events described are dated by Ritson to 1571; a piece labeled "Sick, sick" was licensed in 1578. - RBW, AS
David C. Fowler, _A Literary History of the Popular Ballad_, Duke University Press, 1968, p. 123, considers this "the first ballad in the minstrel tradition... having a refrain." On p. 124, that "Captain Car" "was composed to fit a known melody" -- the first ballad to meet this description, and thus the harbinger of a new style. Which strikes me as a pretty strong statement -- even if it is the oldest surviving ballad to meet that description, surely there might have been others before it that do not survive....
The actual event this is said to have been based on is the attack of Captain Ker (an agent of Sir Adam Gordon, brother of George Gordon, earl of Huntly) upon the Forbes stronghold at Towie on October 9, 1571 (during the minority of James VI, when the Regency had great difficulty controlling the country).
The song, however, is by no means an accurate account of the assault -- which is curious given that the song seemingly came into existence so soon after the event. - RBW
Last updated in version 5.3
File: C178

Captain Conrod
DESCRIPTION: The singer drunkenly signs aboard "a brig called the Mary belonging to Starr." He goes below and finds the mate has finished his brandy. The captain gives them "salt cod and
"The Mary" to eat. "To hell with Starr's Mary and Captain Conrod"

AUTHOR: Harry Rissal

EARLIEST DATE: 1932 (Creighton/Nova Scotia)

KEYWORDS: ship ordeal drink food sailor shore

FOUND IN: Canada(Mar)

REFERENCES (2 citations):
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 14, "The Mary" (1 text)
Creighton-SongsAndBalladsFromNovaScotia 108, "Captain Conrod" (1 text, 1 tune)

ST SmHa014 (Partial)

Roud #1816

RECORDINGS:
Edmund Henneberry, "Captain Conrod" (on NovaScotia1)

CROSS-REFERENCES:
 cf. "As Now We Are Sailing" (tune)

NOTES [155 words]: [This song is item] dD51 [in Laws's Appendix II].

Creighton-NovaScotia: "According to the singer, this was composed by Harry Rissal, a seaman with whom Mr Henneberry's brother sailed. Starr was the name of a well-known Halifax firm, in sailing ship days, and Captain Conrod a Halifax man." Creighton's Introduction puts an early date of 1929 on her collecting this song. Smith/Hatt/Fowke-

SeaSongsBalladFromNineteenthCenturyNovaScotia Introduction claims Smith's songs were "sung aboard vessels out of Liverpool, Nova Scotia in the '70's, '80's and '90's." I suppose it's possible that the attribution is correct. - BS

Looking at the text of this, I have to think it was intended to be sung to the Derry Down tune (in fact, it looks like a parody of "Red Iron Ore"). But Creighton's tune is not the Derry Down tune. - RBW

Really two songs in one. The song refers to Halifax, N.S., but it was collected in Devil's Island, nearby. - PJS

File: SmHa014

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**Captain Coulston**

DESCRIPTION: Captain Coulston's ship sails for America (carrying Irish emigrants?). She is overtaken by pirates. Following a desperate fight, Coulston and crew defeat the pirate; his wife shoots the pirate chief. They take the pirate ship to America as a prize

AUTHOR: unknown

EARLIEST DATE: before 1886 (broadside, Bodleian 2806 b.10(58))

KEYWORDS: pirate battle emigration

FOUND IN: Ireland Canada(Newf,Ont)

REFERENCES (7 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H562, pp. 113-114, "Captain Coulston" (1 text, 1 tune)
Ranson-SongsOfTheWexfordCoast, pp. 78-79, "Captain Coulston" (1 text, 1 tune)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 15, "Captain Colster" (1 text, 1 tune)
Fowke-TraditionalSingersAndSongsFromOntario 5, "Captain Colstein" (1 text, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 55, "Captain Colstein" (1 text, 1 tune)
Frank-NewBookOfPirateSongs 26, "Captain Coulston" (1 text plus an excerpt, 2 tunes)

DT, CAPTCOUL

Roud #1695

RECORDINGS:
O. J. Abbott, "Captain Coldstein" (on Abbott1)
William Sutton, "Captain Wholesome" (on MUNFLA/Leach)
Brigid Tunney, "Captain Colston" (on IRTunneyFamily01)
Paddy Tunney, "Captain Coulson" (on Voice12)

BROADSIDES:
Bodleian, 2806 b.10(58), "Captain Colston", H. Such (London), 1863-1885; also Firth b.26(492), Firth c.12(62), Harding B 11(534), Harding B 19(95), 2806 c.15(193), "Captain Colston"; Firth b.25(41/42), "Captain Colston" or "The Pirate Ship"

CROSS-REFERENCES:
 cf. "The Terrible Privateer" (plot)

ALTERNATE TITLES:
Captain Colston
Captain Coulson
NOTES [117 words]: Early versions of this song, such as Sam Henry's, make no mention of emigration; this may have been a later addition.
All versions seem to reveal a not-very-smart pirate: He demands the passengers give up their valuables, and then he'll sink them. In such a context, what choice was there but to fight? - RBW
A number of the texts, including MUNFLA/Leach, say that the passengers "were all teetotallers, except a very few, The lemonade was passed around...." Of the texts I've seen, it is often not the captain's wife who shoots the pirate captain, though she is on board. "There was one young man on the deck and his lover at his side ... And with a pistol ball she took the pirate captain's life." - BS
Last updated in version 5.1
File: HHH562

Captain Death
DESCRIPTION: The English privateer Terrible is captured after a bloody battle by a French privateer and her Captain, named Death, and all but 16 of her crew of 200 are killed.
AUTHOR: unknown
EARLIEST DATE: 1783 (Ritson)
KEYWORDS: battle death sea ship
HISTORICAL REFERENCES:
Dec 23, 1757 -The French "Grand Alexander" captures the English privateer "Terrible"
FOUND IN: Britain(England(North))
REFERENCES (3 citations):
Logan-APedlarsPack, pp. 30-32, "Captain Death" (1 text)
Kidson-TraditionalTunes, pp. 104-106, "Captain Death" (1 text, 1 tune)
ADDITIONAL: Joseph Ritson, Select Collection of English Songs (London: J Johnson, 1783), Vol. II, #64 pp. 179-181, "Captain Death" (1 text)
ST KiTu104 (Partial)
Roud #1103
CROSS-REFERENCES:
cf. "The Terrible Privateer" (subject)
NOTES [65 words]: Ritson: "[The French privateer is] called the Vengeance. The strange circumstance mentioned by some writers of one of the Terribles lieutenants being named Devil, the surgeon Ghost, and of her having been fitted out at Execution-dock, seems entirely void of foundation" [p. 180 note]. But Logan writes that Ritson "gives no authority for contradicting the received impression" [p. 31]. - BS
Last updated in version 4.4
File: KiTu104

Captain Don't Feel Sorry for a Longtime Man
DESCRIPTION: A composite song, in many ways more a religious musical than a performance. The singer writes to his mother asking for prayers. He asks his captain for pity. He laments a life term. One singer prays as another recites the Lord's Prayer
AUTHOR: unknown
KEYWORDS: prison hardtimes mother religious
FOUND IN: US(So)
REFERENCES (1 citation):
Jackson-WakeUpDeadMan, pp. 132-142, "Captain Don't Feel Sorry for a Longtime Man" (1 text, 1 tune)
NOTES [80 words]: This song, as given by Jackson, could not be sung by fewer than two singers, and really needs three or more. It uses elements of many other songs, such as "Please Have Mercy on a Longtime Man," "Godalmighty Drag," an Old Rattler song, and probably a work or hammer song, plus a religious item. Even though the components are commonplace, I can't recall seeing anything like the combined result in the annals of folk song; I frankly am somewhat dubious about counting it as such. - RBW
Last updated in version 2.4
Captain Doorley and the Boyne

DESCRIPTION: John Doorley, 18, son of a wealthy farmer, joined the United men against the Orange at Naas, Timahoe, Prosperous, and Kilcullen. The target of a Yeoman manhunt, he was wounded at the Boyne: "Four hours I lay bleeding and my Nancy at my side"

AUTHOR: unknown

EARLIEST DATE: 1798 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: battle rebellion manhunt Ireland patriotic

HISTORICAL REFERENCES:
May 26, 1798 - John Doorley of Lullymore leads about 5000 rebels to occupy Rathnagan, County Kildare (source: an article by Mario Corrigan, published by Kildare County Council, at Kildare Community Network site)

FOUND IN:

REFERENCES (2 citations):
Zimmerman-SongsOfIrishRebellion 14, "Captain Doorley and the Boyne" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 57, "Captain Doorley and the Boyne" (1 text, 1 tune)

Roud #V8384

BROADSIDES:
Bodleian, Harding B 19(90), "John Doorly -- a Song of 1798" ("I hope you'll pay attention and listen unto me"), J.F. Nugent & Co. (Dublin), 1850-1899; also 2806 c.15(177), "John Doorly -- a Song of 1798"

NOTES [177 words]: Zimmerman-SongsOfIrishRebellion's has "no indication" of the tune used but lists a 1798 tune that fits the ballad. - BS

Rathangan (as it is usually spelled) is on the boundary between Kildare and King's County (now County Offaly). It was little more than a village, and its occupation had little significance except to expand the rebel-occupied territory toward the west. Unfortunately, the rebels needed to move east, toward Dublin, if they wanted to help the cause. Even more unfortunately, the town had a garrison, which the rebels attacked. According to Thomas Pakenham, *The Year of Liberty*, pp. 133-134, the attackers (estimated as 5000, though most such estimates were high) killed two yeoman officers and 26 privates. After they surrendered. To be sure, when the place was retaken (Pakenham, pp. 167-168), there seems to have been a counter-massacre. But it's understandable why the British would pursue the rebel forces. The Boyne is a long day's march, or a somewhat shorter ride, north of the town, so Doorley may have been pursued the whole time. - RBW

Last updated in version 5.1

File: Zimm014

Captain Dwyer

DESCRIPTION: Ireland is ending the slavery binding it "Since Cromwell and his damned decree." Captain Dwyer's exploits against the cavalry and Captain Byrne are recounted: skirmishes at Hackettstown and Keadun bog avenging Stratford, Baltinglass and Dunlavin.

AUTHOR: R. R. Madden (source: Moylan-TheAgeOfRevolution-1776-1815)

EARLIEST DATE: 1887 (Madden's *Literary Remains of the United Irishmen of 1798*, according to Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: army battle rebellion Ireland patriotic

HISTORICAL REFERENCES:
1798 - Irish rebellion against British rule

FOUND IN:
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 144, "Captain Dwyer" (1 text)

CROSS-REFERENCES:
cf. "Michael Dwyer (I)" (subject of Michael Dwyer) and references there

NOTES [190 words]: The Oliver Cromwell reference is to the August 1652 Act of Settlement of Ireland and its consequent expropriation of Irish lands. [For background on Cromwell's subjection of Ireland, and the horrors it caused -- it was perhaps the worst atrocity committed by anyone from the time of the Roman Empire until the Twentieth Century, attempting to push all the native Irish into Connaught -- see the notes to "The Wexford Massacre." - RBW]
Hackettstown, Stratford-on-Slaney, Baltinglass and Dunlavin are in County Wicklow.
Moylan-TheAgeOfRevolution-1776-1815: "Michael Dwyer was a Wicklow man, a member of the
United Irishmen, who fought during the 1798 rebellion, and who waged a guerilla war in the
Wicklow mountains for several years afterwards." This song, unlike the others, deals with his
activities in May and June of 1798. "The village of Stratford-on-Slaney was attacked on the 24th of
May. Hackettstown was attacked the following day, and again one month later on the 25th of
June." Dwyer's was appointed Captain commanding a company on June 24.- BS
For more on Dwyer, see the notes to "Michael Dwyer (I)" or "Michael Dwyer (II)." - RBW
File: Moyl1144

Captain Every

DESCRIPTION: "Come all you young seamen with courage so bold, Will you venture with me? I'll
glut you with gold." Henry (Every/Avery), (mutineer and) pirate, enlists sailors to the "Fancy." The
singer declares he has done England no wrong
AUTHOR: unknown
EARLIEST DATE: 1696 (Burgess, who claims three distinct broadside versions published in that
year)
KEYWORDS: pirate mutiny money ship
HISTORICAL REFERENCES:
May 6, 1694 - Henry Every's rebellion
FOUND IN:
REFERENCES (3 citations):
Frank-NewBookOfPirateSongs 12, "Captain Every" (1 text, from Firth; #12 in the first edition)
Palmer-OxfordBookOfSeaSongs 32, "A Copy of Verses composed by Captain Henry Every" (1
text, 1 tune)
ADDITIONAL: Douglas R. Burgess, Jr., _The Politics of Piracy: Crime and Civil Disobedience in
Colonial America_, ForeEdge, 2014, p. 81, "(The Ballad of Captain Avery)" (partial text)
ST BdCapEve (Partial)
Roud #1674
BROADSIDES:
Bodleian, Harding B 17(33a), "Bold Captain Avery" ("Come all ye young sailors of courage so
bold"), J. Pitts (Seven Dials), 1819-1844; also Firth c.12(448); Harding B 25(232); Johnson Ballads
3009, all by Pitts; also 2806 c.18(39)
ALTERNATE TITLES:
Captain Avery
Bold Captain Avery
Copy of Verses Composed by Captain Henry Every
NOTES [945 words]: The handful of popular versions of this song seem to call the hero/villain
"Captain Avery," a name also used by Daniel Defoe (who called him "John Avery"; DictPirates, p.
115). Defoe's spelling seems to have been adopted by both Ritchie and Zacks. But the original and
official spelling was Henry Every, as shown by the proclamation against him reproduced on p. 79 of
Burgess, and Burgess and Hendrickson call him "Every."
And it seems certain that the song refers to the Henry Every of the proclamation, because the ship
in the song is named the _Fancy_. Originally the ship had been the _Charles II_, and it had been
intended for service in the war against Spain (Ritchie, p. 85). Every -- a man of unknown origins,
although possibly of the Every family of Derby, since the song seems to refer to their arms;
Burgess, p. 81 -- had been her first mate (Burgess, p. 52) or perhaps second mate (Ritchie, p. 85).
On May 6, 1694, with the crew having spent months without pay, he led a bloodless mutiny against
the captain and renamed the ship the _Fancy_ (Burgess, p. 52).
One of his men quoted Every as saying, "I am a man of fortune, and must seek my fortune"
(Ritchie, p. 86).
Every's actions after that drove the British government to distraction. He took the _Fancy_ to the
Indian Ocean, there to prey on the East India trade. There were plenty of pirates doing that, and
often local officials turned their back. But Every (and several other ships that had banded with him;
Ritchie, pp. 87-88) attacked the Indian ship _Ganj-i-Sawai_ (anglicized as "Gunsway") -- and sacked it,
taking a great deal of money when he did.
But it was what the pirates did to the passengers that caused the real outrage: "the Pyrates... did
so very barbarously by the People of the _Gunway_ and Abdul Gofor's ship, to make them confess
where their money was... and forced several other Women, which caused one person of quality,
his Wife and Nurse, to kill themselves to prevent the Husbands seeing them (and their being) ravished" (Burgess, p. 52, quoting a colonial official of the time). In other words, they tortured some of the men and raped some of the women, and others of the passengers threw themselves into the sea and drowned (DictPirates, pp. 115-116). One version claimed that Every himself had raped the Grand Moghul's niece! (Zacks, p. 123); another account says that the Moghul's daughter was raped, although apparently not by Every (Hendrickson, p. 211).

India demanded that Every be found and punished. The British government tried; for a while, "Henry Every was the most hunted Englishman on earth" (Burgess, p. 91). Colonial governors were ordered to find and imprison him. But one, Thomas Trott, gave him shelter (in return, it would seem, for a pretty good bribe), and Every eventually managed to disappear into Ireland (DictPirates, p. 116).

Every was never found, and most of his crew also escaped with their winnings. The protests from India forced the British government to increase their control of trade; the Board of Trade was created in 1696 (Burgess, p. 51). And six of Every's pirates were found and put on trial in that same year. That they were guilty of piracy seems certain -- but the jury refused to convict them (Burgess, pp. 65-70). The British, desperate to secure a conviction, brought a new indictment, this time for mutiny -- and, although they used effectively the same arguments and evidence (making it a clear case of double jeopardy), this time they managed a conviction (Burgess, pp. 70-77).

So why weren't Every's men convicted? Probably because England had a tradition of patriotic pirates -- think Sir Francis Drake. In popular esteem, Every seems to have been more fighter for England than sociopathic sea-robber. This attitude is probably false, but this song probably arose to take advantage of that opinion -- it claims, correctly, that Every did not prey upon British ships (Burgess, p. 83). Every apparently gone so far as to issue a proclamation saying that he would not attack British vessels (Ritchie, p. 87; Hendrickson, pp. 210-211, quoted this text, which includes such statements as "I have never as yet wronged any English or Dutch [the Netherlands and Britain both being ruled by William III], or ever intend whilst I am commander.... As yet an Englishman's friend." The account is dated February 18, 1695.).

The British government engaged in a vigorous publicity campaign to try to make people believe piracy was a crime, but it would be several decades before the message came home (Burgess, p. 92).

So Every ended up a folk hero. Some have even thought that Henry Every did in fact write the words to this poem. In 1709, one Adrian van Broek produced a (very faintly historical) account, "The Life and Adventures of Captain John Avery," which ends with Every being elected king of St. Mary's Island (Burgess, p. 93). There was also a play, "The Successful Pyrate," by Charles Johnson (Burgess, p. 64), although it seems to have been largely forgotten.

Folklore had a lot to do with him, claiming that he turned pirate after finding another man in bed with his wife. He was also called "Long Ben" despite being "middle-sized, inclinable to be fat, and of a jolly complexion" (Hendrickson, p. 210, from "a contemporary account"). A version of the tale of his "kingship" reports that he married the Grand Moghul's daughter! (Hendrickson, p. 211).

The agitation created by the Every case ultimately underlay the case of Captain Kidd also; Kidd, who was in the Indian Ocean two years after Every's act (Zacks, p. 123) suffered from the change in British attitudes brought about by the Every case (Ritchie, pp. 89, 96). - RBW

Bibliography

- Ritchie: Robert C. Ritchie, Captain Kidd and the War Against the Pirates, Harvard University Press, 1986

Last updated in version 4.4
File: BdCapEve

Captain Fowler

DESCRIPTION: Orangeman Captain Dick Fowler arrives in hell. Fowler says that if a croppy brings him water he will "own to him I've done great wrong." Beelzebub explains that no croppy can help
him: "it was for Freedom those boys fell And heaven is their station"

AUTHOR: unknown

EARLIEST DATE: before 1970 (Healy's _Mercier Book of Old Irish Street Ballads_, according to Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: death humorous patriotic Devil Hell religious rebellion

FOUND IN: Canada(Newf)

REFERENCES (2 citations):

Moylan-TheAgeOfRevolution-1776-1815, "Captain Fowler" (1 text)


CROSS-REFERENCES:

cf. "The Orangeman's Dream" (theme of an Orangeman trying to get into heaven)

cf. "The Prooshian Drum" (theme of an Orangeman trying to get into heaven)

NOTES [194 words]: Moylan-TheAgeOfRevolution-1776-1815: "Richard Fowler was a distiller living in Dunlavin, who in November 1797 had been condemned in the Union Star as 'a notorious informer and one of those principled murderers, orangemen'." Moylan lists other "activities" contributing to Fowler's reputation.

In my original notes on this song, I wrote, "I can't help but think this is inspired by the story of the Rich Man and Lazarus (Luke 16:19-31), for which see, e.g., 'Dives and Lazarus'" [Child 56]. I can't prove it, though.

Having seen the Newfoundland "Dick Fowler" version, I no longer have any doubts. In the parable, found in Luke 16:19-31. Jesus's version is much more convincing; the rich man goes to Hell in part because he directly refused Lazarus charity, and he asks Lazarus's help. I really doubt Jesus would have felt his parable applicable in this case.

Apparently the Moylan version is humorous. The Newfoundland version strikes me as entirely un-funny; it's just a case of one set of bigots hating another set of bigots.

In Newfoundland, this was regarded as a "Treason Song." For background on Treason Songs, see the notes to "The Prooshian Drum." - RBW

Last updated in version 4.5

File: Moyl039

Captain Frazer's Nose

DESCRIPTION: Captain Frazer's nose is so big you can see it a mile away. Its snores are louder than Niagara. If French invaders try to land, one sneeze would sink their ships. When he dies, Frazer's nose should be left to stand "like some big druid stane"

AUTHOR: Norman Macleod (source: Ford)

EARLIEST DATE: 1771[?1871] (according to Macleod)

KEYWORDS: humorous nonballad talltale

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #170, p. 2, "The Nose o' Captain Frazer" (1 text)

ADDITIONAL: Robert Ford, editor, _Vagabond Songs and Ballads of Scotland [second series]_ (Paisley, 1901 ("Digitized by Google")), pp. 187-189, "Captain Frazer's Nose" (1 text)

Donald Macleod, _Memoir of Norman Macleod, D.D._ (Toronto, 1877 ("Digitized by Google")), pp. 340-341, "Captain Frazer's Nose" (1 text)

Roud #6296

CROSS-REFERENCES:

cf. "The Lass o' Gowrie" (tune, per Macleod)

File: Grg170d

Captain Glen/The New York Trader (The Guilty Sea Captain A/B) [Laws K22]

DESCRIPTION: A ship sets out to sea; many of the crew become ill. The captain has a dream which causes him to reveal his dreadful crimes to the boatswain. In the face of a severe storm, the boatswain reveals the captain's sins. He is tossed overboard; the storm abates

AUTHOR: unknown
EARLIEST DATE: 1794
KEYWORDS: ship crime execution revenge storm
FOUND IN: Canada(Mar,Newf) Britain(England(South),Scotland) US(MA,SE) Ireland
REFERENCES (19 citations):
Bronson (57 -- Appendix to "Brown Robyn's Confession"), 10 versions
Laws K22, "Captain Glen/The New York Trader (The Guilty Sea Captain A/B)"
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #130, pp. 2-3, "Captain Glen" (1 text)
Greig/Duncan2 191, "Captain Glen" (3 texts, 1 tune)
Williams-FolkSongsOfTheUpperThames, pp. 265-266, "The Guilty Sea Captain" (1 text) (also
Williams-Witshire-WSRO Wt 445)
Williams-Witshire-WSRO Mi 586, "Guilty Sea Captain" (1 text)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, pp. 72-73, "The New York Trader" (1
text, 1 tune) {Bronson's 10}
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 35, "Captain Glen" (1 text, 1 tune) {Bronson's
#3}.
Logan-APedlarsPack, pp. 47-50, "Captain Glen's Unhappy Voyage to New Barbary" (1 text)
Peacock, pp. 396-397, "New York Trader" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 55, "Captain Glen" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 90, "Captain Glen" (1 text); 91, "The New York
Trader" (1 text)
Leach-TheBalladBook, pp. 697-698, "William Glen" (1 text)
Ranson-SongsOfTheWexfordCoast, pp. 76-77, "The Cork Trader" (1 text)
Ashton-RealSailorSongs, #82, "Captain Glen" (1 text)
Palmer-OxfordBookOfSeaSongs 56, "Captain Glen's Unhappy Voyage to New Barbary" (1 text, 1
tune)
Olson-BroadsideBalladIndex, ZN2534, "There was a ship, and a ship of fame"
DT 563, NYTRADR WILLGLEN
ST LK22 (Full)
Roud #478
BROADSIDES:
11(2700), Johnson Ballads 220, Johnson Ballads 569, Harding B 11(2163), 2806 b.11(232),
Harding B 11(2699), Firth c.13(204), "The New York Trader"
CROSS-REFERENCES:
cf. "Brown Robin's Confession" [Child 57] (Jonah theme)
theme)
cf. "The Pirate"
cf. "The Sailor and the Ghost"
cf. "The Man and the Two Maidens"
cf. "Willie Was As Fine a Sailor" (Jonah theme)
cf. "Willie Grahame" (Jonah theme)
cf. "Bonnie Annie" [Child 24] (Jonah theme)
cf. "The Sailor and the Ghost" [Laws P34A/B] (Jonah theme)
cf. "Two Jinkers" (Jonah theme)
ALTERNATE TITLES:
William Guiseman
Sie William Gower
There Was a Ship
NOTES [496 words]: See also Creighton and MacLeod Gaelic Songs in Nova Scotia 38, pp. 120-
121, "Uilleam Glen (William Glen)" which alternates Gaelic and English verses. The English verses
are close enough to Creighton-SongsAndBalladsFromNovaScotia to be considered the same
ballad.
The theme of the sailor thrown overboard to calm a storm sent by God is found in Jonah 1.1-16.
Ranson-SongsOfTheWexfordCoast's version seems mangled with one four line stanza, three of
five lines and three of six; no tune is supplied which, in Ranson's case, probably means the ballad
was recited. Further, the contributor seems to be recalling the ballad as she remembers it from her
late husband. The version has a few elements from the beginning of "Captain Glen": the number of
the crew is mentioned (but only 34), and the captain is named (William Gore). From that point on
couplets, rather than verses, and a few compressed single lines follow Catnach's "New York
What ship/boat was sunk? The versions are not all clear. Even the broadsides are not of one mind, so to speak. And Laws is ambiguous: "He goes to sea to escape her spirit, but she appears in a boat ... the ghost threatens a violent storm unless he is produced. The captain complies, the girl denounces her lover, and the boat sinks in flames with him aboard." Did she sink the ship? Was he forced by the sailors into her boat, which then sunk in flames? Most versions allow the second conclusion, and some explicitly rule out the first. The two Bodleian broadsides are typical:

2806 c.8(242): "You balked me once [she says], but I have you now He and the boat sank in a flash of fire Which made the sailors all admire [from a safe distance]."

Harding B 10(68): "Then, to preserve both ship and men, Into a boat they forced him; The boat sunk down in a flame of fire, Which made the sailors all admire."

Some, for example, Greig-Duncan2 341A, have it that "into the [presumably her] boat they forced him." The exception is Greig-Duncan2 341B, which - to me - seems confused: "So to preserve both ship and men He rushed him to the topmast end The boat it sank in a flame of fire [preserving what?] Which made this young men [sic] to admire."

In any case this is another ballad with a Jonah (Jonah 1.4-15) theme. Here, for the captain -- knowing his Old Testament -- just the threat of a storm was enough to have him produce the ghost's lover. - BS

This may not be the only song about Captain Glen's misdeeds. The National Library of Scotland has an item, broadside NLScotland, L.C.Fol.70(46a), "Captain Glen" ("As I was walking to take the air, To see the ships all sailing O"), unknown, c. 1890, describes Captain Glen seducing Betsy Gordon and abandoning her -- but he returns to her later. This has now been indexed as "The Noble Duke O'Gordon."

The idea of the sea raging against a criminal aboard a ship is, of course, a popular theme going back all the way to the Biblical book of Jonah. - RBW

Last updated in version 6.0

File: LK22

Captain Grant

DESCRIPTION: Singer, an apprentice in Northamptonshire, takes to highway robbery and is imprisoned in Edinburgh. Escaping, he hides in a wood, but is betrayed by a woman and reimprisoned. He prays for mercy on his soul and for his wife and children.

AUTHOR: unknown

EARLIEST DATE: before 1839 (broadside, Bodleian Harding B 11(4211))

KEYWORDS: captivity betrayal crime execution prison punishment robbery escape gallows-confession family outlaw prisoner

HISTORICAL REFERENCES:
Aug 29, 1816 - Jeremiah Grant executed for burglary (source: Knapp and Baldwin [see Notes]).

FOUND IN: Britain(England)

REFERENCES (4 citations):
Williams-FolkSongsOfTheUpperThames, pp. 216-217, "Captain Grant" (1 text) (also Williams-Wiltshire-WSRO Wt 1323)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 91, "Captain Grant" (1 text, 1 tune)
DT, CAPTGRNT*

ADDITIONAL: Tim Coughlan, Now Shoon the Romano Gillie, (Cardiff,2001), pp. 411-412, "Captain Grant the Highwayman" [English text reported by Sharp]

Roud #1266

BROADSIDES:
Bodleian, Harding B 11(4211), "Captain Grant" ("My name is Captain Grant I make bold for to say") [Note [1]] J. Catnach (London), 1813-1838; also Harding B 11(536), 2806 b.11(60), 2806 b.11(61), "Captain Grant"[Note [1]]; also Harding B 11(537), Harding B 11(538), "Captain Grant"[Note [2]]; Harding B 11(539), "Captain Grant, the Highway Robber"[Note [3]]

ALTERNATE TITLES:
Bold Captain Grant

NOTES [371 words]: The Bodleian texts are fairly close but can be divided into three variants. In all three a woman is the cause of the singer's capture -- similar in that aspect to "General Monroe"/"General Owen Roe" -- but even closer to "Whisky in the Jar." All three variants begin "with my brace of pistols and trusty broad sword, Come 'stand and deliver,' was always the word."

[1] Captain Grant escapes from Maryborough/Marlborough prison; "With my metal bolts, I knocked..."
the sentry down, And made my escape out of Maryborough town ... Until a wicked woman did us betray, She had us surrounded as a sleeping we lay." [2] Captain Grant, an admitted robber, escapes from Edinburgh jail where he was sentenced to be hanged "For sheltering M'Kay Although I had no hand in that robbery ... But there was a wicked woman that did me betray, And I was surprised as asleep I did lay. I was surrounded -- away I could not get, They seized my arms for my powder was wet." [3] Like [2] but with the "Whisky in the Jar" theme: "Not finding my sword, then my pistols I took, But she had wet my powder, I was forced to give up." Apparently the [1] broadside variant is not too far from true. The song would have Grant give half his proceeds to the poor. Whether it actually came to that or not, "his improvident liberality secured for him the esteem and blessings of the lower orders. ... At every farmer's table he was welcome, and the cottages that gave him shelter were sure of reward; for he freely shared the contributions he obtained with danger." "With the ladies he was a second Macheath [re 'Beggar's Opera'], and more wives than one claimed him for their husband." He escaped from Maryborough jail through the bars that he had cut from the window. He was recaptured in Wexford -- though whether betrayed by a woman is not stated -- and sent back to Maryborough, Queens County, tried, convicted and executed. (Source: "Jeremiah Grant Executed for Burglary" in Andrew Knapp and William Baldwin, The Newgate Calendar (London, 1828 ("Digitized by Google")), Vol. IV, pp. 185-187).

See also Tim Coughlan, Now Shoon the Romano Gillie, (Cardiff,2001), #159, pp. 411-412, "If you Diks up a Funy'Chel" [Romani-English fragment reported by Merrick]. - BS

Last updated in version 2.6
File: McCST091

Captain He Go To Him Cabin
DESCRIPTION: "New York... Captain he heard it, he was troubled in his mind... Captain he go to him cabin, he drink wine and whiskey... You go to America? You as well go to heaven."
AUTHOR: unknown
EARLIEST DATE: 1870 (Kingsley; see NOTES)
KEYWORDS: travel sea ship drink humorous shanty
FOUND IN: West Indies(Virgin Islands)
REFERENCES (1 citation):
Abrahams-DeepTheWaterShallowTheShore, p. 20, "Captain He Go To Him Cabin" (1 fragment)
NOTES [66 words]: The Abrahams fragment -- quoted in the description without the chorus -- is from pp. 21-22 of the 1872 edition [published by Macmillan and "digitized by Google"]. The same text is on Charles Kingsley, At Last: A Christmas in the West Indies (New York: Harper & Brothers, 1871 ("Digitized by Google"), p. 34; p. 144 refers to a past event of June 24, 1870 so the trip must be Christmas 1870. - BS
Last updated in version 4.0
File: AWIS20A

Captain Henry Thomey
DESCRIPTION: "Upon the past I'm thinking, To it my heart is linking, When fifteen thousand hardy men Trod the frozen floe. Oh, those days were merry And everyone felt cheery When men sailed 'long with Terry and Thomey long ago."
AUTHOR: unknown
EARLIEST DATE: 1916 (Murphy, The Seal Fishery)
KEYWORDS: hunting nonballad moniker
FOUND IN:
REFERENCES (1 citation):
Ryan/Small-HaulinRopeAndGaff, p. 15, "Captain Henry Thomey" (1 single-stanza text)
Roud #V44634
NOTES [427 words]: Based on the very short form in Ryan/Small-HaulinRopeAndGaff, this isn't really a moniker song -- but the whole thing is about Henry Thomey, who apparently headed sealing expeditions for nearly sixty years. Monikerish enough. Whether it's traditional I don't know; no author seems to be known, but there is no collection information either. According to Chafe, p. 32, Thomey "was selected as Master for one of the Sailing vessels before he was twenty years of age, and continued until he was nearly eighty years of age, and rarely failed to bring in a good trip." That first year as a captain was apparently 1842 (cf. Ryan, p. 214).
Most of Thomey's career was spent commanding sailing ships (he commanded the *Isabel Ridley* of Harbour Grace for 28 years; DictNewfLabrador, p. 337), but he did move over to steam ships at the end of his career, commanding the *Commodore* 1878-1881 and the *Greenland* 1886-1889 (Chafe, p. 95). By this time, his son Henry Thomey Jr. was apparently commanding sealers (Feltham, p. 32), but the younger Thomey never graduated to a steamer.

Ryan, p. 273 n. 29 says that "Capt. Henry Thomey (1820-1911), was primarily a sailing captain, first for Ridleys and then for Munns. He averaged 4,000 pelts a year for 40 years, never had a serious accident at the ice and 'never lost a man' (see *Evening Telegram*, 9 January 1911)." He is quoting Thomey's obituary, which he reprints in full on p. 383.

There are disputes about his dates; DictNewfLabrador, p. 337, says he was born in 1819 (both agree that he died in 1911).

The *Harbour Grace Standard* of May 10, 1879 apparently had a poem about the elder Thomey, including the words:

He's the man that roams the ice fields
Keen of scent as any hound --
For thirty years or more he's gone there
Where's his equal to be found?
(Feltham, p. 35).

I'm not sure every Newfoundlander would have approved of Thomey as much. In the 1890s, an interest from the Canadian Maritimes tried to break into the Newfoundland sealing trade -- and hired Thomey to be in charge. The Newfoundland media definitely did not approve (Ryan, p. 176-177).

Henry wasn't the only Thomey to be a saling captain. In 1853, two Captain Thomeys saild from Harbour Grace, one commanding the *Orange* (118 tons, 40 men) and the other the *Scotch Lass* (123 tons, 45 men). Both were supplied by the firm of Arthur Thomey (Ryan, p. 462), so I suspect the two skippers were Arthur and Henry Thomey.

The "Terry" of this song appears to be Captain Terrance Halleran. For him, see also "Captain Bill Ryan Left Terry Behind."- RBW

**Bibliography**


_Last updated in version 5.0_

**Captain Holler Hurry**

**DESCRIPTION:** "The Captain holler hurry, Goin' to take my time... Say he makin' money, And I'm tryin' to make time. Say he can lose his job, But I can't lose mine. I ain't got time to tarry, Just stop by here. Boys if you got long You better move along."

**AUTHOR:** unknown

**EARLIEST DATE:** 1950 (recording, Willie Turner)

**KEYWORDS:** prison work

**FOUND IN:** US(SE)

**REFERENCES (2 citations):**

- *Courlander-NegroFolkMusic*, pp. 106-107, (no title) (1 partial text); pp. 265-266, "Captain Holler Hurry" (1 tune, partial text)
- *Courlander-NegroFolkMusic*, pp. 265-266, "Captain Holler Hurry" (1 tune, partial text)

**ADDITIONAL:** Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, p. 412, "Captain Holler Hurry" (1 text)

**RECORDINGS:**

- *Willie Turner, "Captain Holler Hurry"* (on NFMAla6)
Captain James (The Captain's Apprentice)

DESCRIPTION: (Captain James) has a servant who commits a "trifling offense." James ties him to the mast, abuses him, starves him, and leaves him to die of thirst, torture, and exposure. Brought to trial, James thinks money will save him, but he is hanged

AUTHOR: unknown
EARLIEST DATE: 1768 (Journal from the _Two Brothers_)  
KEYWORDS: ship sailor death homicide crime punishment trial execution  
FOUND IN: Britain(England|Lond)) US(MW,NE,So) Canada(Mar,Newf)  
REFERENCES (7 citations):  
Huntington-SongsTheWhalemenSang, pp. 54-59, "Captain James" (3 texts, 1 tune)  
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 132, "The Cabin Boy" (1 text)  
High-OldOldFolkSongs, p. 28, "The Sea Captain" (1 text)  
Creighton-FolksongsFromSouthernNewBrunswick 88, "Captain James" (1 text, 1 tune)  
Palmer-OxfordBookOfSeaSongs 52, "Captain James" (1 text, 1 tune)  
Forget-Me-Not-Songster, pp. 93-95, "Captain James" (1 text)  
ST SWMS054 (Partial)  
Roud #835  
RECORDINGS:  
John Power, "The Little Apprentice" (on MUNFLA/Leach)  
CROSS-REFERENCES:  
cf. "The Captain's Apprentice (II)" (theme of apprentice mistreated and finally murdered by his captain)  
cf. "Andrew Rose" (theme of sailor mistreated by his captain)  
NOTES [1216 words]: Although the versions of this I've seen don't clearly state that the vessel in this story was a navy ship, the picture here fits the British navy. The captains, in this era, were almost entirely isolated from their crews, and they weren't really examined for fitness for promotion. Many were incompetent, and many were barbaric. An extreme example of the latter was Hugh Pigot of H. M. S. Hermione, who killed at least two of his sailors with the cat, at least once ordered fourteen sailors flogged on the same day, and after giving an impossible order which resulted in injuries to two young sailors, had them thrown overboard. The result was a mutiny -- but while Pigot was killed, the admiralty officially stood by him.  
A summary of Pigot's career is given in Guttridge in pp. 75-82. On pp. 75-76, he reports, "Hugh Pigot came from a family whose wealth and political influence (his father had been on the board of the British Admiralty) were possibly factors in his attainment of naval command at the age of twenty-two. It would be said in Pigot's defence that he was a skillful if ill-tempered officer who demanded proficiency from inferiors and too readily believed he could flog it out of them." Guttridge, p. 76, speculates that his assignment to the remoteness of the tropics may have affected his mind: "[H]is average of two floggings a week on HMS Success, a punishment rate not really excessive, was to worsen rapidly after he transferred his command to the 32-gun frigate Hermione early in 1797."  
In the autumn of 1797, during a storm, Pigot ordered some canvas taken in, and decided the men were working too slowly. "He threatened to flog the last man down. In the scrambling descent three mizzentopmen missed their footing and plunged to their deaths. Pigot ordered the bodies thrown overboard and blamed a dozen men for clumsiness aloft and had them all flogged" (Guttridge, p.77). Since the ship had a crew of about 170, that means he in one day injured or killed almost 10% of his men -- a patently unsustainable rate. And, indeed, the crew mutinied that night and killed him; Guttridge says "the intruders practically fought each other to get at him." Repeatedly stabbed, he was then thrown overboard, perhaps still alive (since some men reportedly heard his cries; Guttridge, p. 78). I'd consider it a measure of his inhumanity that he actually thought he might be worth rescuing. Unfortunately, Pigot's insanity had infected the crew, and three more officers were killed before the bloody spree ended. When things calmed down a little, a series of mock-trials were held, and most of the remaining officers executed (Guttridge, p. 79). Apparently one of the mutineers also raped
the wife of the boatswain, who was one of those murdered (Cordingly, pp. 99-101).
The crew, realizing they had no hope of mercy, headed for Venezuela, where they begged asylum
(claiming falsely to have set their officers adrift). One suspects they got it because their ship was
valuable, not because anyone believed them.
The British eventually managed to recover and hang some two dozen of the mutineers (Guttridge,
p. 81), though most were not ringleaders. Over a hundred managed to avoid recapture by the
British (Guttridge, p. 87); many probably ended up in the United States. The Hermione itself,
renamed Santa Cecilia by the Spanish, was eventually retaken by the British, though her career
was over; returned to Portsmouth in 1802, she was soon paid off, and broken up in 1805 (Paine, p.
243).

Compare also the captain described in "The Flash Frigate (La Pique)."
It was largely the behavior of officers that eventually led to the Spithead mutiny (which resulted,
among other things, in many officers being transferred or put ashore; for details on Spithead, see
"Poor Parker"). Captain James may not have been real (none of the books I've read seem able to
trace him), but he was true-to-life.
Incidentally, an incident almost parallel to this happened within a year of the recorded text from the
Two Brothers -- involving none other than John Paul Jones! According to Morison's biography (p.
17), Jones (then known simply as John Paul) was in 1769 the commander of the John; he had
aboard a carpenter named Mungo Maxwell. (Truly. Mungo Maxwell. That's what it says.) Jones
became so upset with him that he had him flogged. Maxwell filed charges against Jones, and while
they were dismissed, Maxwell died on a voyage soon after. Jones faced a murder charge in
consequence, though he was acquitted.
In addition, I'm reading Paul Watson's new book on the Franklin Expedition, Ice Ghosts, and on pp.
110-111 is the account of one W. Parker Snow, who is known for having had a dream that located
the Franklin Expedition in about the right place. Snow would go on one of the rescue expeditions,
but accomplished nothing.
Snow had suffered a traumatic brain injury as a boy, and it seems to have affected him for the rest
of his life -- and caused others to abuse him. "Snow was severely abused as a child apprentice
under a vicious captain who regularly had the boy flogged and tied to the mast." He was forced to
sit on high spars, constantly beaten, and sleep deprived. "I was stripped, and sent forward to be
tarred, then stand in a tub while water was called up, poured over me as a further punishment, and
then, thus tarred, sent out to straddle the jibe, to represent, as he said, a new figurehead."
Snow survived, although he was very badly injured in both body and mind. But when I read of that,
I couldn't help but think of "Captain James." Presumably the date of this is some time in the early
decades of the 1800s. - RBW

Palmer notes the similar treatments of Andrew Rose and Captain James's apprentice. However,
"Andrew Rose" has few phrases in common with the earlier ballads, "Captain James" and "The
Captain's Apprentice (II)."
Palmer has his The Oxford Book of Sea Songs text from a Boston broadside "printed between
1810 and 1814."
The Forget Me Not Songster is undated. However, according to Sidney F. Huttner and Elizabeth
Stege Hunter, A Register of Artists, Engravers, Booksellers, Bookbinders, Printers and Publishers
in New York City, 1821-1842 (New York: The Bibliographical Society of America, 1993), p. 164,
Nafis and Cornish are at 278 Pearl St., New York, only in 1842 for 1821-1842.
The three Huntington-SongsTheWhalemenSang texts are from the logs of ships out of
Massachusetts or Connecticut ports:
1. rig: ship, name: Cortes, home port: New Bedford, year voyage begins: 1847
2. rig: brig, name: Two Brothers, home port: Wethersfield, year voyage begins: 1768
3. rig: ship, name: Walter Scott, home port: Nantucket, year voyage begins: 1840 (pp. 324-325).
For what it's worth, all of the "Captain James" texts we have indexed so far are from North
America. Further, while "The Captain's Apprentice (II)" texts mention Newgate, London or Bristol,
the only mention of England in our "Captain James" texts is in the title of the 19c broadside printed
by Palmer: "Captain James who was hung and gibbeted in England for starving to death his cabin
boy." I don't give much weight to the historical accuracy of that title because it was printed more
than forty years after the Huntington-SongsTheWhalemenSang 1768 text from Two Brothers. - BS

Bibliography

- Cordingly: David Cordingly, Women Sailors and Sailors' Women, Random House, 2001 (I use the undated, but later, paperback edition)
Captain Jim Rees and the Katie

DESCRIPTION: "Captain Jim Rees said when the Katie was made, Arkansas City goin' to be her trade." The remaining verses describe the life and plans of a river worker, perhaps on the Kate Adams.

AUTHOR: unknown

EARLIEST DATE: 1944 (Wheeler)

KEYWORDS: sailor work river

FOUND IN: US

REFERENCES (1 citation):
Wheeler-SteamboatinDays, pp. 10-12, "Captain Jim Rees and the Katie" (1 text, 1 tune); pp. 20-21, "She Leaves Memphis" (1 text, 1 tune); also perhaps p. 22, "Vicksburg Round the Bend" (1 text, 1 tune)

ST MWhee010 (Full)

Roud #9997

NOTES [220 words]: According to Wheeler, James Rees ran a steamboat manufacturing company from 1854. In the aftermath of the Civil War, he built several boats for use on the southern Mississippi and offered them to southern firms on credit.

Three boats on the Mississippi were named Kate Adams. The second was responsible for a run from Helena, Arkansas to Memphis (ninety miles) in less than five and a half hours. The third was said to be the subject of this song, and the Jim Rees was the son of the founder of the Jim Rees Duquesne Engine Works.

Wheeler's second text, "She Leaves Memphis," has only the one verse in common with her first -- but since it's the key verse, and all the others are the sort of generic items one expects of bluesy songs, I concluded they were the same.

Even more complicated is the case of "Vicksburg Round the Bend." The first stanza is generic, with different cities being used; the second is standard blues, the third is found also in "What Does the Deep Sea Say," the fourth is the "Katie" verse, and the fifth is from "The Katie and the Jim Lee Had a Race."

More than anything else, these two versions (and even the first) show the difficulty of classifying songs of this type. These may be distinct in their origins, but they have cross-fertilized to the point where no clear line can be drawn. - RBW

File: MWhee010

Captain Jinks

DESCRIPTION: "I'm Captain Jinks of the Horse Marines, I feed my horse on corn and beans And court young ladies in their teens Though a Captain in the army." Jinks describes his money troubles, his fancy clothes, army training, and perhaps his life with the girls

AUTHOR: Words: William Horace Lingard (?)

EARLIEST DATE: 1868 (sheet music published by J. L. Peters; a publication by Lee & Walker might be slightly earlier but is undated)

KEYWORDS: clothes courting money pride soldier army playparty marines

FOUND IN: US(Ap,MW,SE,So)

REFERENCES (13 citations):
Randolph 547, "Captain Jinks" (2 short texts, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 84, "Captain Jinks" (1 fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 84, "Captain Jinks" (1 tune plus a text excerpt)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 139, "Captain Jinks" (1 short text)
Stout-FolkloreFromIowa 16, pp. 23-24, "Captain Jinks" (1 text plus 2 fragments)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 133-137, "Captain Jinks" (2 short texts, 2
tunes, of "Captain Jinks (playparts)," plus sheet music of the original Captain Jinks
Spurgeon-WaltzTheHall-AmericanPlayParty, p. 80, "Captain Jenks"; pp. 81-82, "Captain Jinks" (2
texts, 2 tunes)
Spaeth-WeepSomeMoreMyLady, pp. 47-48, "Captain Jinks of the Horse Marines" (1 text, 1 tune)
Gilbert-LostChords, p. 61, "Captain Jinks of the Horse Marines" (1 fragmentary text); pp. 86-87
contains a parody about Mrs. Jinks
Heart-Songs, pp. 54-55, "Captain Jinks" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 38, "Captain Jinks" (1 text)
New-Comic-Songster, p. 4, "Captain Jinks" (1 text, 1 tune)

DT, CAPTJINK
Roud #4858
RECORDINGS:
Pete Seeger, "Captain Jinks" (on PeteSeeger21)
CROSS-REFERENCES:
 cf. "Captain Jinks (playparty)" (characters, lyrics)
ALTERNATE TITLES:
"I am Captain Grant of the Black Marines" (1868 Democratic campaign song) (Paul F. Boller, Jr.,
_Presidential Campaigns_, second revised edition, Oxford University Press, p. 124)
NOTES [353 words]: Randolph states that this song dates back to the Civil War era, and there are
reports of public performances as early as 1901. Few substantial details seem to exist, though. E.
J. Kahn, Jr., _The Merry Partners: The Age and Stage of Harrigan and Hart_, Random House, 1955,
p. 152, says that William Horace Lingard wrote the words to the song, and that his conductor was
the later-famous David Braham (for whom see "Babies on Our Block"). Kahn does not give a date
for this song, but describes Lingard, who in 1864 was managing Wood's Theatre in New York, as
"a protean man who was an accomplished female impersonator, the lyricist for Captain Jinks of the
Horse Marines, and, in 1867, the much acclaimed renderer of Lingard's Great Statue Song, a
quick-change routine in which, with only a few seconds' pause between metamorphoses, he
transformed himself from Mayor John T. Hoffman to Governor Horatio Seymour to Horace Greeley
to Benjamin F. Butler to Ulysses S. Grant to President Andrew Johnson."
The earliest dated account of the song in tradition seems to be that of Laura Ingalls Wilder, who
reports her father singing in in 1872 (_Little House in the Big Woods_, chapter 7) and, more
significantly, in 1879 (_By the Shores of Silver Lake_, chapter 15). Laura also sang a parody at the
latter time -- the same one mentioned by Gilbert-LostChords:
I am Mrs. Jinks of Madison Square,
I wear fine clothes and curl my hair,
The Captain went on a regular tear,
And they kicked him out of the army.
This would seem to imply a song well-established in tradition -- but we should note that Wilder was
writing sixty years later, and that her account is in any case not actual autobiography but fiction
based loosely on her life.
According to Harry Dichter and Elliott Shapiro, _Early American Sheet Music: Its Lure and Its Lore,
1768-1889_, R. R. Bowker, 1941, p. 103, the Lee & Walker sheet music credit this to "T. Maclagan."
But the roughly contemporary sheet music by J. L. Peters does not credit an author.
Note that this song gave rise to a separate playparty, which we have filed as "Captain Jinks
(playparty)."

_Captain Jinks (playparty)_

DESCRIPTION: Dance featuring the infamous Captain Jinks (of the Horse Marines): "Captain Jinks
came home last night, Gentleman passes to the right, Swing your lady very polite, For that's the
style in the army. All join hands and circle left...."
AUTHOR: unknown
EARLIEST DATE: 1916 (Wolford-ThePlayPartyInIndiana)
KEYWORDS: playparty soldier nonballad
FOUND IN: US(MW)
REFERENCES (3 citations):
_Wolford-ThePlayPartyInIndiana, pp. 27-29=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 159-
160, "Captain Jinks" (1 text, 1 tune)
Captain Kidd [Laws K35]

DESCRIPTION: Captain Kidd tells the tale of his wicked life. His early sins include the murder of William Moore and one of his ship's gunners. He repents for a time, but slides back into piracy. Finally captured, he has been sentenced to death.

AUTHOR: unknown

EARLIEST DATE: 1701 (broadside)

KEYWORDS: execution, gallows, confession, pirate

HISTORICAL REFERENCES:
- 1699 - Arrest of Captain William Kidd in Boston
- May 23, 1701 - Execution of Captain Kidd

FOUND IN: US(MW, NE, SE, So), Canada(Mar, Newf)

REFERENCES (32 citations):
- Laws K35, "Captain Kidd"
- Forget-Me-Not-Songster, pp. 28-32, "Captain Robert Kidd" (1 text)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2116, "Captain Kidd" (1 text)
- Chappell-FolkSongsOfRoanokeAndTheAlbermarle27, "The Pirate" (a single confused stanza, but clearly this song)
- Morris-FolksongsOfFlorida, #20, "Captain Kidd" (1 text, 1 tune)
- Hudson-FolksongsOfMississippi100, p. 238, "Kidd's Lament" (1 text)
- Gardner/Chickering-BalladsAndSongsOfSouthernMichigan129, "Captain Kidd" (1 text, 1 tune)
- Linscott-FolkSongsOfOldNewEngland, pp. 131-134, "Captain Kidd" (1 text, 1 tune)
- Peacock, pp. 837-839, "Captain Kidd" (1 text, 1 tune)
- Colcord-SongsOfAmericanSailormen, pp. 141-144, "Captain Kidd" (1 text, 1 tune)
- Hugill-ShantiesFromTheSevenSeas, 449, "Captain Kidd" (1 text, 1 tune); "Samuel Hall" (1 text, 1 tune -- same tune and format as Kidd, but substituting other names and nonsense rhymes)
- Mackenzie-BalladsAndSeaSongsFromNovaScotia110, "Captain Robert Kidd" (1 text)
- Friedman-Viking/PenguinBookOfFolkBallads, p. 366, "Captain Kidd" (1 text)
- Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 23-25, "(Captain Kidd)" (1 text)
- Grigson-PenguinBookOfBallads, "Captain Robert Kidd" (1 text)
- Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 501-504, "Captain Robert Kidd" (1 text)
- Lomax-FolksongsOfNorthAmerica 5, "Captain Kidd-I" (1 text, 1 tune)
- Pound-AmericanBalladsAndSongs, 72, p. 160, "Captain Kidd" (1 text)
- Shay-AmericanSeaSongsAndChanteys, pp. 187-189, "The Ballad of Captain Kidd" (1 text)
- Finger-FrontierBallads, pp. 29-32, "The Ballad of Captain Kidd" (1 text, 1 tune)
- Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 27-29, "The Ballad of Captain Kidd" (1 text)
- Frank-NewBookOfPirateSongs 14, "Captain Kidd" (1 text, 5 tunes (most of them for "Sam Hall" or "Wondrous Love"); #14 in the first edition); compare #80 [#59 in the first edition], "An Elegy on the Death of Captain William Kidd" (1 text, probably not a song but obviously on the same topic)
- Palmer-OxfordBookOfSeaSongs 33, "Captain Kidd's Farewell to the Sea" (1 text, 1 tune)
- Gilbert-LostChords, p. 43, "Captain Kidd" (1 partial text)
- Johnson-BawdyBalladsAndLusttyLyrics, pp. 73-75, "The Ballad of Captain Kidd" (1 text)
- Silber/Silber-FolksingersWordbook, p. 200, "Captain Kidd" (1 text)
- Olson-BroadsideBalladIndex, ZN1837, "My name is Captain Kidd who has sail'd, &c.
- NorthCarolinaFolkloreJournal, Henry B. Ansell, "Recollections of a Knotts Island Boyhood," Vol. VII, No. 1 (Jul 1959), p. 12, "(My name was Robert Kidd, as I sailed, as I sailed)" (1 text)
ADDITIONAL: Bertrand Bronson, "Samuel Hall's Family Tree," article published in the _California Folklore Quarterly_ (1942); also published in Bertrand Harris Bronson, _The Ballad as Song_ (essays on ballads), University of California Press, 1969, pp. 18-36; republished on pp. 30-47 of Norm Cohen, editor, _All This for a Song_. Southern Folklore Collection, 2009. The article discusses "Sam Hall," "Captain Kidd,,""Admiral Benbow," and related songs, with all or part of 16 texts and 9 tunes

C. H. Firth, _Publications of the Navy Records Society_, 1907 (available on Google Books), p. 134, "Captain Kid's Farewel to the Seas; Or, The Famous Pirate's Lament" (1 very detailed text, with the tune listed as "Coming Down")

Walter de la Mare, _Come Hither_, revised edition, 1928; notes to #87, "Told How a Crew Was Cursed" (1 short text)

RECORDINGS:
Freeman Bennett, "Captain Kidd" (on PeacockCDROM) [one verse only]

BROADSIDES:

CROSS-REFERENCES:
cf. "Bold Kidd, the Pirate" (subject)

SAME TUNE:

NOTES [6886 words]: One of the tunes for this song is also used for the American hymn "Wondrous Love"; another is used for the English hymn "Come Ye that Fear the Lord." -PJS, RBW
The Missouri Harmony has a song, "Captain Kid" (sic.), which has still another set of lyrics (not "Wondrous Love"), but the sheet music is so cramped that it is literally impossible to match the text with the tune. It's the standard tune, though. - RBW

Several of the ballad versions note that, after murdering William Moore, Kidd killed the gunner. According to Friedman-Viking/PenguinBookOfFolkBallads, Moore *was* the gunner; Kidd killed him because he was allegedly planning a mutiny. - PJS

There is a lot more to this story than we find in this song. Although the British hung Captain Kidd as a pirate, the view of him in the song is probably too harsh. In his own mind he was a privateer, if perhaps an overly zealous one. Hendrickson, p. 214, sums up his character as follows: "Rather than a ruthless pirate, he was a man not without a conscience but lacking in cunning and shrewdness -- certainly not a man possessing a criminal mind. Captain Kidd was more dupe than demon, more political victim than swashbuckling pirate king."

This may be over-generous, but it shows how complex the situation was. Herman comments on p. 247, "Kidd had fallen victim of a new, less tolerant attitude toward the time-honored tradition of theft at sea. A few years earlier, Kidd's exploits would have been business as usual." Similarly, Cordingly, p. xiv, described the reign of Charles II (1660-1685) as the period when buccaneers were most active in the Caribbean. But by 1701, Britain was doing all it could to stop piracy; the gibbeted bodies of pirates were displayed all along the Thames to try to discourage potential pirates (Ritchie, p. 1).

The truth is, there was a long history of piracy in the British navy. Francis Drake, the second man to circumnavigate the globe, made his profit by preying on the Spanish, e.g. (Cordingly, pp. 28ff.; Rodger, p. 244).

As long as England was a self-sufficient nation, without colonies, and its enemies such as Spain had colonies, this made perfect sense. It was only in the seventeenth century that Britain began to find trade more profitably than raiding, and so started to suppress piracy (Ritchie, p. 128). Similarly Hendrickson, p. 214, "In the seventeenth century, England had difficulty controlling manufacture and trade in the growing colonies. The colonies resented interference from the mother country and turned increasingly to pirates [for their needs].... But the powerful East India Company, with its fleet of great merchant ships, claimed it was being jeopardized by pirates. King William... appointed the loyal Earl of Belomont as governor of New York and Massachusetts. His specific aim as to halt piratical abuses."

The change in the British attitude came at precisely the wrong time for Captain Kidd; another pirate, Henry Every (for whom see "Captain Every") had created an international incident by attacking the vessels of the Great Moghul of India, and the Moghul had demanded that Britain do something. They were unable to catch Every, so they created the new "Board of Trade" to bring some order to navigation and to control piracy (Burgess, p. 51). Every himself was never caught,
but a few of his sailors were, and the Every case "prove[d] to be a crucial precedent for the second
great piracy trial of the age, that of William Kidd" (Burgess, p. 96).
William Kidd (or Kid; this is the spelling preferred by Firth) was born in the middle of this transition
period and was active at the worst moment possible. Few details of his early life survive, but he
was said to come from Greenock, Scotland, and to have been born around 1645 (so Ritchie, p. 27;
DictPirates; and all three biographical dictionaries I checked; Zacks, p. 9, makes him 42 in 1696,
and on p. 60 says he was born in 1654. Clifford, p. 5, also gives the date 1654, and lists his
birthplace as Dundee).
His father is said to have been a Presbyterian minister (so Ritchie, p. 27; Clifford claims Kidd's
father was "a sea captain who died when Kidd was very young"), which would accord with the
statement in the song that Kidd's parents "taught me well to shun the gates of hell." But the extent
to which his faith influenced his early career simply cannot be known; we don't have the
information.
Clifford, p. 5, believes Kidd spent time as a petty officer in the Royal Navy -- but no petty officer
would know how to navigate a ship.
By 1689, Kidd was a buccaneer in the Caribbean (Ritchie, p. 29). In that confused region, with
different islands ruled by different powers, semi-official piracy still flourished. In that year,
seemingly with some official encouragement, he took command of the _Blessed William_, technically
a privateer (Kidd in fact had helped capture her, and she was manned, in effect, by volunteers;
Zacks, pp. 62-63) but part of a relatively regular navy flotilla (the lines between regular and
irregulars were much less clearly drawn in remote stations); Ritchie, p. 30.
Trouble began when his crew didn't like how he ran his ship; they soon deposed him (Ritchie, p.
32; Zacks, p. 72). Kidd and his former vessel ended up chasing each other around the Atlantic. But
Kidd did good work in New York during the confusion resulting from the ouster of James II in 1689
(Zacks, p. 79ff.; he used his new ship to help bluff the old governor out of his post.
Kidd went on to marry a well-to-do young New York widow in 1691 (Ritchie, p. 36; Zacks, pp. 82-
83, describes the complications of their courtship and her inheritance, and Clifford, p. 23, notes that
they married only four days after her previous husband died, but none of that affects Kidd's story
much). They would have a daughter, Sarah, named for her mother (Zacks, p. 11).
Kidd seems to have been a perfectly respectable citizen; among other things, he served on a
Grand Jury for a time (Zacks, pp. 90-91). Though it was hard to be entirely respectable in New
Yorkin this period; the place was a favorite pirate hang-out, where no one asked many questions
about where goods came from (Clifford, pp. 32-33).
Eventually life on land paled, though we have no clue as to why (Clifford, p. 23); in 1695 Kidd went
to England to seek a privateer's licence (Ritchie, p. 40; Zacks, pp. 91-93, thinks he actually tried to
gain a captain's commission in the Royal Navy, but given his low social status, this is almost too
absurd an idea to contemplate). He did not get either warrant at this time; a shortage of trained
sailors forced the British navy to grab every hand it could find. So no letters of marque were issued
during this period (Ritchie, pp. 42-43).
There were ways around this. According to Bryant, p. 34, "By 1698, the loss of revenue and trade
brought about by the smugglers and pirates had reached such large proportions that the English
government was moved to action. But since the Royal Navy was fully occupied in the war with
Louis XIV, a private company was organized to hunt down and destroy some pirates.... [Among its
stockholders] were King William [of Orange], Lord Bellomont.... Lord Chancellor Somers, [and]
the Duke of Somerset...." What it really came down to was, Kidd and some acquaintances came up
with a way around the restrictions on privateers: They would offer up their ship for purposes of
hunting the pirates. In return, they wanted to have a much freer hand in dealing with the booty they
captured (Zacks, pp. 102-104).
We will meet Bellomont again; he was not born a member of the nobility, but was a soldier who had
helped bring Charles II back to the throne; he had been rewarded with a title, but had little property
to support it (Clifford, p. 34). His poverty, and his desire to do something about it, would play a
large role in what followed.
(An interesting aside, the man who dreamed up this scheme, and who introduced Kidd to his
other patrons, was one Robert Livingston. According to Zacks, p. 100, he was of the Livingston
family that, a century and a half earlier, had produced Mary Livingston, one of the "four Maries"
who went with Mary Stewart when Mary went to wed the king of France.)
Initially, the goal of Bellomont's group seems to have been to have a relatively small number of
shareholders, to keep the profits high. This proved unfeasible; too many people, including King
William, had to approve the venture. So more partners were brought in and the charter rewritten
(Ritchie, pp. 50-55). To get King William's assent to the whole deal, he was given a 10% stake.
Raising the money was difficult enough that Kidd sold his old ship, the _Antigua_ (Zacks, p. 105).
What's more, he signed what Zacks, p. 104, describes as a performance bond for twenty thousand pounds. Apart from his land in New York, much of which was really his wife's property, he was betting everything he had -- and if he failed, even the land might be forfeit, unless his wife could have the marriage dissolved. (Zacks thinks this is proof that Kidd either intended to cheat or to turn pirate. He ignores the possibility that Kidd was tricked -- which, given that Kidd was starry-eyed enough to hope for favors from the British government, seems to me quite possible.)

To make his problems worse, his backers were slow to come up with their parts of the funding, meaning that he lost a significant amount of his capital to interest on debts he piled up while he waited (Zacks, p. 106).

Kidd's ship, the _Adventure Galley_, was still new; it was designed for it task and built in 1695. It was, by the standards of the time, quite an unusual vessel; in the century since the Spanish Armada had seen its oared vessels thoroughly out-maneuvered by the race-built English sailing ships, oared ships had almost disappeared from the seas. And the _Adventure Galley_ did have a full sailing rig -- but it also had oars, and was designed for rowing (Ritchie, p. 58; Zacks, p. 105). This would make it easier to maneuver in combat and close with a pirate, which was its purpose (Clifford, p. 6, calls it the "first ship ever built by the British to hunt pirates") -- but it also probably resulted in a cramped, slow ship in ordinary conditions. And she was ill-equipped for sailing in the tropics, where wooden hulls were constantly under attack; her planking was thin, and there was no metal coat (Zacks, p. 119). One suspects, given how leaky she was, that the wood was also of low quality.

But she could certainly fight, being armed with over 30 cannon (32, according to Zacks, p. 9; 34, according to DictPirates, Paine, and Clifford, p. 45). On the other hand, Clifford seems to say that her guns were four-pounders -- very light artillery indeed; even field artillery was usually in the six-pound to twelve-pound range, and a ship of the line would carry 24-pounders or heavier. (To be sure, Zacks, p. 119, believes at least some were sixteen-pounders.) Paine estimates her at 285 tons, DictPirates at 300; Zacks and Clifford give the improbably precise figure of 287 tons -- a fairly large ship for the time; even a ship of the line was generally under 1500 tons.

Finding a crew was problematic. Given the naval crisis, Kidd was only allowed to take 70 men from England, and only half of them were permitted to be experienced sailors (Ritchie, pp. 58, 63; Zacks, pp. 105-106). This was more than enough to sail the vessel, but not nearly enough to fight her efficiently; for that, Kidd needed about 150 men. So it was decided that she would sail to his old stomping grounds in New York to pick up more crew.

As he started on his way to America, Kidd showed some of the arrogance that would eventually get him in trouble; as he was leaving England, he refused to accord proper recognition to naval vessels. He nearly lost his ship as a result; Ritchie, p. 61, and did lose some of his better crew members; Zacks, pp. 107-108; Clifford, p. 50. Plus the whole business was starting to look pretty under-the-table; Zacks, pp. 106-107, thinks Kidd's backers were trying to get him out of the country fast so he could be out making money rather than get stuck in something as tedious as fighting off a French invasion fleet intent on restoring James II.

My sources disagree about exactly what happened in New York. Ritchie says that the war with France had caused something of a depression in New York, making it easy to recruit crew. But Kidd was signing crewmen to the standard privateer's "no prey, no pay" contract: They received a percentage of the booty, but no other pay except in the event of injury (Ritchie, pp. 58-59).

Recall that a high percentage of the profit had already been promised away to expedition's financiers (including that 10% promised to King William). Ritchie thinks that this wasn't a problem; Kidd found his crew. But DictPirates says that Kidd promised 60% of the booty to his men, and 60% to his backers -- obviously not a possibility. Clifford, p. 36, also says the backers were promised 60%. Zacks, p. 14, has an even more extreme equation: All the crew combined were to be granted only a quarter of the booty; Clifford, p. 47, also says the crew would get only 25% (with no data on the other 15%) -- and adds that privateering crews usually would get 50% of the take. Since there were 150 men, a 25% share for the crew meant 1 part in 600 for each man. So when Kidd, on the voyage over, captured a French vessel judged to be worth 350 pounds, each man would have gotten just over half a pound. Given the length of the voyage, that works out to pennies a day at best. Few sailors were interested.

Zacks, p. 14, claims that Kidd then turned the arrangement on its head: The sailors would get 75%, the backers 25%. This, we note, was cheating the crown -- hardly a good idea. But, whatever Kidd did, he finally pulled together a crew -- though, according to Zacks, p. 16, quite a few of them were "known pirates."

One of the key members of this crew was William Moore, who was appointed gunner. This meant that he was responsible for training the ship's crew in the proper handling and use of the ship's guns (Ritchie, p. 70). Zacks, p. 16, describes him as a known troublemaker, who had attacked his captain at age 18; he also spent time in prison in the Caribbean. Zacks speculates that Kidd
On September 6, 1696, the Adventure Galley left New York bound for Madeira, the first stop on the way around the Cape of Good Hope (Ritchie, pp. 69-70). In this period, he seems to have followed the rules against piracy scrupulously; he could have attacked several ships safely (Ritchie, p. 70), but refrained when they proved to be from friendly countries. In fact, he gave one disabled British ship sails and a mast (Zacks, p. 24) that he would later sorely miss (Ritchie, p. 90).

He first found himself in trouble a little later, when he ran into a naval squadron in the South Atlantic commanded by Commodore Thomas Warren. The squadron had gotten lost, and suffered heavily from scurvy, and had been under-manned even before that; they wanted to requisition some of Kidd's crew (Clifford, pp. 62-63). Kidd managed to slip away (apparently by rowing when the fleet was becalmed; Clifford, p. 64) -- but he didn't dare stop at the Cape of Good Hope, since that was where the fleet was headed. Needing supplies himself, and also facing an outbreak of scurvy, he set sail for Madagascar (Ritchie, pp. 77-79). The crew, who hated the idea of being impressed into the Navy, was probably thrilled. But Warren would remember being abandoned.... (Zacks, p. 38).

Madagascar, at this time, was a haunt mostly of pirates; European attempts at colonization had largely failed (Ritchie, p. 82). And there was enough trade with India sailing around Cape Horn to support a fair number of predators.

Kidd stopped at the island of Mohilla to careen his ship -- and lost about thirty of his men to disease (Ritchie, p. 91; Zacks, p. 120, describes it as bloody dysentery, and says about 40 men died). The tropics at this time were still very deadly for Europeans. Kidd managed to find a few replacements, but Ritchie hints (p. 92) that the new men were even rougher than the old; Clifford, p. 66, believes they were veteran pirates, and that they changed the feelings of the crew: The majority were now in favor of actual piracy.

So far, the expedition had been a financial disaster: With no prizes taken since they left New York, Kidd would be in trouble with his bosses. And the absence of loot also made the crew restless. Clifford, p. 70, notes that at the end of her first year at sea, the men had made effectively nothing -- less than a piece of eight per man. Bryant, p. 35, writes, "As their search in the Indian ocean for pirates and booty proved futile, the crew became mutinous, demanding that the ship devote its time to a little pirating on its own account...." According to Ritchie, p. 94, "When Kidd rounded the horn [of Africa -- the region now known as Somalia] and turned due west into the Gulf of Aden, he was all but announcing he had turned pirate." He first tried stalking an East India convoy, but it was too strong to attack (Ritchie, pp. 97-98).

By this time, the Adventure Galley was now 'leaky and rotten' and the men pumped water daily" (Ritchie, p. 99), even though they had made several stops to careen and repair the ship. Between the loss of men, the hot weather, the lack of prizes, and the state of the ship, Ritchie is of the opinion that morale was terrible. Clifford, p. 69, says that a visitor to the ship saw a crew very disrespectful of their captain. Zacks, p. 127, notes that Kidd didn't have any authorization from anyone of importance in the Indian Ocean (e.g. the East India Company or one of the local Moslem rulers), so it was almost impossible for him to visit a decent port; that can't have helped morale either. Under all these pressures, Kidd stopped an English ship in Indian waters. He took her captain hostage as a guide, and his men, by abusing the crew, managed to find a small amount of cash (Ritchie, pp. 99-100). It was a relatively minor act, but it was piracy.

Men were starting to jump ship (Ritchie, pp. 101-102). "Confronted with a desperate situation, Kidd had to do something quickly, and it appears he set out to make a big strike as fast as possible" (Ritchie, p. 102). He blundered into a fight with a small Portuguese squadron (Zacks, pp. 139-141), fled, then managed to capture the smaller Portuguese ship (which had out-sailed its larger companion; Ritchie, p. 103). This too was piracy, since Portugal was not at war with England -- though fighting a ship from a Catholic nation wasn't likely to get Kidd in trouble, and he could at least argue that the Portuguese started it.

By this time, reports of Kidd's piracy were common and very exaggerated (Zacks, pp. 142-143). Yet when Kidd met an actual English ship, the Thankfull, he once again let it pass (Ritchie, p. 104). And when he encountered an East India Company ship, the Loyal Captain, he again refused to attack her -- though the crew wanted to seize the ship (Ritchie, p. 105; Clifford, p. 71; Zacks, p. 147, gives a substantial but undocumented account of how he faced the crew down).

It was in this context that the problem with William Moore arose. Moore had already caused a little trouble. When the Adventure Galley overtook a small ship named Mary, Kidd had stopped her and spent much time talking to her captain in his cabin. While his back was turned, members of the crew, including Moore, had ransacked the Mary. It didn't yield much, and according to Zacks, p. 134, Kidd actually made them return much of what they had taken (evidence that Kidd was not yet committed to piracy). But refusing them even this small bit of booty can't have made the crew any
The crew did more than just take their money. They also quit. Maybe they were sick of Kidd, own smaller vessels, which ended up sinking (Ritchie, pp. 118-119).

Grumbling at how much Kidd held back for his sponsors. The crew went to far as to loot one of their vessels. The crew then insisted on a distribution of the spoils (Clifford, p. 121), and there was much grumbling at how much Kidd held back for his sponsors. The crew went to far as to loot one of their own smaller vessels, which ended up sinking (Ritchie, pp. 118-119).

With the crew more upset than ever, Kidd finally got lucky -- or so he thought. Kidd's mistake arose in part because of the tendency at the time to fly false flags. Soon after, while himself flying French colors, he encountered a ship called the *Rupparell* (Ritchie, pp. 106-107). He stopped the ship and tricked the captain into showing a French pass. The ship in fact wasn't French, but since she had passed herself off as such, Kidd felt entitled to take her. Finally his men earned something worth having -- it even gave him a second ship, which eventually was renamed the *November*. But it was rather a sharp bit of business.

It wasn't the last time false colors would get Kidd in trouble. It was on January 30, 1698 that they spotted the *Quedah Merchant* (Ritchie, p. 108; the ship is sometimes called simply the *Quedagh*; so Herman, pp. 246-247, or the *Quedagh Merchant*, Clifford, p. 84, contra Ritchie, Bryant, Paine, p. 6). It was quite a prize -- Zacks, p. 155, calculates it at at least fifty thousand pounds, or twice the amount supplied by Kidd's investors. Of course, there was also the crew to pay.... Since Kidd was flying a French flag, the *Quedah Merchant* did the same, and sent over a French pass when called upon to show her papers (Clifford, p. 84; Zacks, pp. 151-152). France was clearly an enemy of England, and Kidd took her -- but in fact she was carrying Indian cloth. So he was arguably guilty of again attacking a British ship. Certainly a ship of a British ally. (According to Clifford, p. 86, he came to realize this, and later tried to return the vessel, and Zacks, p. 156, says he tried to talk the crew into not holding the ship. But this sounds like an after-the-fact apology to me.)

Worse, the ship had been under the control of Muklis Khan, a high official at the Indian court (Ritchie, p. 127; Clifford, pp. 134-135). Taking it didn't just cost the East India Company money; it got them in hot water with the locals they had to deal with. They were already in trouble with the locals, and struggling to maintain their monopoly (Ritchie, pp. 128-134); Kidd made their problems much worse. They would not forget -- and they wanted a scapegoat. Kidd apparently was the one chosen (Ritchie, p. 137; Clifford, p. 136).

It was about the end of his voyage. Already the ship had been out longer than he planned, and between the state of his ship, and the fact that everyone was after him, it would be hard to take another major prize. Kidd managed to pick up a few more small ships after the *Quedah Merchant* (Ritchie, p. 109), meaning he by now had a small fleet at his disposal -- but only the *Adventure Galley* was really a fighting ship. And she was no longer in fighting shape; her pumps were always active (manned mostly by slaves; Clifford, p. 85), and Ritchie, p. 110, thinks she was now too slow to catch a merchantman. And she might not survive even a moderate storm (Ritchie, p. 111. It makes you wonder a bit about Kidd's ship-handling if he couldn't keep her in seaworthy shape for just two years. Though Zacks, p. 105, notes that she was built in five weeks and may not have been properly constructed and caulked.)

Kidd took his motley fleet out of the Indian Ocean and headed back to the pirate haunt of Madagascar. This is a noteworthy point, because if Kidd had really been trying to work with the authorities, he could have gone to a British port. (To be fair, every time he had tried that in India, he had gotten in trouble.) Instead, he arrived at the island of Saint Marie, off Madagascar, in April 1698, and assured the pirates who watched the entrance to the harbor that he was "as bad as they" (Ritchie, p. 116). It took some time for all his ships to arrive (Clifford, p. 120, says that the *Quedah Merchant* arrived some five weeks after the *Adventure Galley*), but they all showed up eventually.

The crew then insisted on a distribution of the spoils (Clifford, p. 121), and there was much grumbling at how much Kidd held back for his sponsors. The crew went to far as to loot one of their own smaller vessels, which ended up sinking (Ritchie, pp. 118-119). The crew did more than just take their money. They also quit. Maybe they were sick of Kidd,
maybe they didn’t think they were getting paid enough; maybe they just wanted more treasure. But a large majority (nearly 100 of the 117 remaining sailors, according to Ritchie, pp. 124-125) left Kidd to serve aboard the pirate ship Resolution, commanded by Robert Culliford. Ritchie describes it as if they just voted to quit, but Clifford, pp. 122-123, describes it in terms of mutiny: The men raided the property, threatened Kidd, and headed off to join Culliford. You have to give them a certain credit for foresight, because Culliford was to be very successful -- and even managed to cop a pardon when he arrived home. (This part of the story seems to have been pretty obscure; Firth, p. 348, thought Culliford followed Kidd to the gallows, as he probably should have.) Whatever Kidd had hoped to do at this point, the loss of his crew meant he didn’t have much choice now but to head for home; although he could and did recruit local slaves to do most of the shipboard work, he didn’t have enough sailors to do any more fighting.

It also meant he had to give up on the leaky Adventure Galley. There wouldn’t be enough men to man the pumps (Clifford, p. 124). The crew beached the ship, burned it to recover the relatively valuable iron fittings and cannon, and set out for New York in the former Quedah Merchant, now renamed the Adventure Prize (Ritchie, p. 126). It was a curious decision: The loss of his specialized ship would surely not go over well with his backers, and the design of the Adventure Prize was highly recognizable as an Indiaman (meaning that, unless Kidd had taken it from pirates, he must have captured it by his own piracy; Clifford, p. 124).

It was a while before he was able to sail, though we don’t know the exact date (Ritchie, p. 160). Ritchie thinks that Kidd fabricated a narrative during this time to explain his deeds (cf. Clifford, p. 125): He admitted to taking two legal prizes, and beyond that, every action forced upon him had been at the behest of his crew. And he destroyed his log so it could not be used against him (Ritchie, p. 125; Clifford, p. 161, says Kidd claimed the crew stole it).

Clifford, however, notes a major problem with this line of argument: Kidd still had a significant amount of loot (Clifford, pp. 145, 148). If the crew had truly mutinied, would they have left him with so much? And could he, as he apparently claimed, have realized so much money for selling the fittings of the Adventure Galley after she was abandoned (Clifford, p. 161)? Kidd, it seems to me, was on a cleft stick: If he came back with money, he was in trouble with the Crown; if he came back with none, he would answer to his investors. It is, perhaps, a measure of his devotion to his family that he came home at all.

While Kidd was gone, the laws against piracy, which previously had been difficult to enforce, had been made much stiffer (Ritchie, pp. 151-155, etc.). And Kidd’s was only the first of many ships sent to stop the pirates (Ritchie, p. 159). The government might have forgiven mere failure; it would not forgive a privateer turned pirate. Kidd was officially declared a pirate at this time.

There are many rumors about Kidd’s return voyage -- Clifford mentions stories of men murdered and a mutiny suppressed. There does not seem to be any hard evidence of this, and Kidd probably didn’t have enough men for the costly mutiny described.

Kidd did not sail back directly to either England or New York; his first stop in the New World was the island of Anguilla, where he picked up water and some fresh food (Ritchie, p. 165). He then headed to the Dutch port of Saint Thomas, apparently to avoid the Royal Navy. After some more flitting around the Antilles, he sold his ship and some of his goods (Ritchie, pp. 166-167) and transferred to a vessel he bought, the Saint Antonio. The Quedah Merchant was finally fired in the islands (Ritchie, p. 168).

Kidd then headed for New York, occasionally stopping along the coast to get rid of cargo, and apparently negotiating with Lord Bellomont, one of his original financial backers and now colonial governor (Ritchie, pp. 177-180). Being granted an official post seemed to have done something to Bellomont’s memory; he certainly did not welcome Kidd with open arms. He had an interesting problem: He could accept Kidd’s account of what happened, take his share of Kidd’s profits, and try to get Kidd a pardon for whatever crimes he was considered to have committed -- or he could turn Kidd in.

Ritchie, p. 180, estimates that Bellomont could make on the order of a thousand pounds for cooperating with Kidd, and on the order of 13,000 if he himself turned Kidd in. Plus he would strengthen his political position by making himself look tough on piracy (Clifford, pp. 156-157). A scrupulous man might have hesitated -- but a scrupulous man probably wouldn’t have gotten tied up in Kidd’s adventure anyway. As Kidd arrived to present his case to the colony’s council, Bellomont had him seized (Ritchie, p. 182) and imprisoned in Boston (Ritchie, p. 183; Clifford, p. 162). So strictly was he guarded that not even his wife was allowed to see him (Clifford, p. 178). So great was government interest in making Kidd a symbol that a special ship was sent to transport him to England (Ritchie, p. 184), though it had to turn back before crossing the Atlantic (Ritchie, p. 185). He finally was sent to England in 1700 aboard the Advice (Ritchie, p. 192). The trip being urgent, the ship sailed in winter, and a harsh winter at that (Clifford, p. 179), with the
result that Kidd became very sick (Ritchie, p. 193). Clifford adds that he was kept in solitary confinement to make sure he didn’t reveal any of his high-placed backers' embarrassing secrets. By this time, Kidd had even been discussed in Parliament (Ritchie, p. 188-192) -- he came to be a pawn in the contest between Whigs and Tories (Ritchie, pp. 202-203).

In April, Kidd’s testimony was taken by a Board of Examiners. He was asked to sign off on the transcript, then placed in solitary confinement in the notorious (and thoroughly unsanitary) Newgate Prison, unlike most other naval captives, who were sent to Marshalsea (Ritchie, pp. 196-199). His confinement nearly killed him; after a while, he had to be granted somewhat more liberty to keep him alive (Ritchie, pp. 200-201). After a time, he was called upon to testify before Parliament. What he said is unfortunately not recorded, since the MPs eventually washed their hands of him (Clifford, p. 181), but it ended with him being ordered to stand trial (Ritchie, pp. 203-205). It wasn't much of a trial; it lasted only two days: May 8-9, 1701 (Ritchie, p. 206). Under the rules of the time, Kidd was not given a lawyer (Ritchie, p. 206). Nor was he given full access to the documents used against him; the government did give him access to some, but others that might have helped his cause could not be found, and Kidd was given no help in searching for them (Ritchie, p. 208).

Kidd was charged with piracy and murder, and was tried along with several others accused simply of piracy. (Ritchie, p. 211, who notes that the "judges were activists -- in Kidd's case, active on the side of the prosecution").

The trial did not, however, proceed according to the script, because the procedures of the time required a prisoner to plead innocent or guilty first, without benefit of a lawyer or anything else. Kidd didn't want to play this game; he wanted details of the case, and assistance, before entering a plea (hardly unfair, given that he had not been given particulars of the charges against him! -- Ritchie, p. 212). After much jousting, and being informed that not pleading was equivalent to a guilty plea, he gave in and said "not guilty" -- which meant that the trial could proceed and Kidd's needs basically ignored (Ritchie, p. 213).

Kidd was tried initially for the murder of William Moore (Ritchie, pp. 213-216; Clifford, p. 198, notes that the indictment charged him with murder with "malice aforethought" -- i.e. first degree murder, which of course was absurd). Kidd could hardly contest that Moore was dead; his arguments were that he had the right to discipline his sailors (which was true, and the discipline could even include death, particularly in the case of mutiny) -- yet, at the same time, that he was sorry Moore had died. Witnesses were presented showing that Moore was not engaged in mutiny at the time Kidd killed him, and that Kidd killed him in passion. Kidd disputed this (Clifford, p. 210), but was told "You will not infer that if he was a mutineer it was lawful for you to kill Moore" (Clifford, p. 213). Since this was the basis of Kidd's defence, he hadn't much to say after that. He tried again to make his point during the summary made by one of the justices, and that was what we would call the instructing of the jury. But further statements by the defence were not allowed.

The first jury then left to decide Kidd's fate. A second jury was empaneled, and proceeded to try Kidd and others for piracy, primarily with regard to the *Quedah Merchant*. The jury was still hearing the charges when, after only about an hour, the first jury returned and convicted Kidd (Ritchie, p. 217; Clifford, p. 214). There was no appeals process, except for the King's mercy. Nonetheless, Kidd continued his defence on the other charge. Kidd offered his privateering commission, information about the false passes offered by the *Quedah Merchant* and other ships, and Kidd had given them to Lord Bellomont, and Bellomont wasn't about to give them back (Clifford, pp. 199-200).

The second jury came back even faster than the first one; in half an hour, Kidd had received his second conviction of a capital crime, and all but three of the others their first. That still left two counts of piracy, meaning two more juries were empaneled and the trial went on. The result, of course, was more convictions, and finally the sentence (Ritchie, p. 220). When asked to give a reason why he should not die, all Kidd could reply was, "I have nothing to say, but that I have been sworn against by perjured and wicked people." All were sentenced to death (Ritchie, p. 220).

By modern standards, it was an absurdly unfair trial -- though it was not atypical of the justice of the day. On May 10, King William III -- who earlier had held a share in Kidd's venture -- approved the death sentence (Ritchie, pp. 220-221). The execution was scheduled for May 23, 1701. Kidd did try one more trick: He claimed to have a large sum hidden in the West Indies, and appealed to Robert Harley, Speaker of the House, and others to set him free to recover it for them
The appeal went nowhere. Its main effect was to start a legend of buried gold that people keep hunting for (Ritchie, p. 232); indeed, it eventually gave rise to the whole notion of treasure maps and such, as exemplified in books such as Treasure Island. But Kidd's voyage did not take enough prizes to produce such a vast treasure (Ritchie, p. 238, has a list of other captains who earned far greater sums), and much of what he did take was recovered by the authorities (Ritchie, pp. 230-231). Ironically, British justice was so inefficient that Coji Babba, the man whose complaints against Kidd made the East India Company so angry at him, was unable to get satisfaction for his claim (Ritchie, p. 232).

It seems pretty clear that Kidd genuinely believed in his innocence; unlike most of the other pirates, he refused spiritual consolation and adamantly maintained his innocence (Ritchie, p. 225). The ordinary (chaplain) of Newgate was still after him for a confession as he started on his way to the gallows. He didn't give it. Herman, p. 247, reports that Kidd was thoroughly drunk when hanged (cf. Ritchie, p. 225, Clifford, p. 240) -- but still managed a thoroughly defiant proclamation of his innocence (Ritchie, p. 226; Clifford, p. 243).

Luckily for him, this apparently didn't take long enough for him to sober up, since the first rope used to hang him broke (Paine, p. 7; according to Clifford, p. 244, the hangman was also drunk). Kidd fell dazed to the ground, supposedly finally repented, then was successfully re-stretched (Ritchie, p. 226; Clifford, pp. 244-245). From Wapping, his body was taken to the side of the Thames and tied into its gibbet (Ritchie, p. 227).

Ironically, the man who had gotten Kidd into most of his trouble, Lord Bellomont, had died weeks earlier, on March 5 (Ritchie, p. 229), though apparently word of this did not reach London until after Kidd's death. Bellomont had for a time imprisoned Mrs. Kidd, but she managed to regain her freedom, and even remarried; she lived until 1744 (Ritchie, p. 229).

Ritchie, p. 2, reports that a ballad about Kidd's death circulated immediately, but it is not clear which song is meant. Clifford, p. 245, quotes a broadside which is clearly this song, though not much like the common versions of the song. Not that it's much more accurate (e.g. it includes the error "Robert Kidd"). Versions of this song often print a line such as "Now to execution('s) dock I must go, I must go." This should read "Execution Dock"; Execution Dock was a place in Wapping where pirates were often hung (Zacks, p. 2). Clifford notes the irony that it was within sight of the spot where the Adventure Galley started its ill-fated voyage (Clifford, p. 245).

Rumors about wealth left hidden by Kidd have of course been many, and the source of a lot of the pirate legends we know today. Poe's "The Gold Bug," for instance, is about decoding a message leading to Kidd's hidden gold (though it strikes me as almost impossible -- Kidd does not sound literate enough to produce Poe's message). But, as Clifford notes on p. 260, despite many hunts, "no gold was ever found" from Kidd's alleged buried treasure.

Clifford's book, which was published in 2003, is about the hunt for the wreck of the Adventure Galley at Saint Marie. Roughly half the book is about Kidd's history (and seems to feature no original research, though he uses sources I haven't seen); the other half is about the search for the ship -- or, rather, mostly about the fights Clifford had with the Madagascar government to get permits to search. In the end, Clifford found what he thinks was the Adventure Galley (though the evidence he offers seems to me to fall slightly short of proof). There doesn't seem to have been anything of great value left on the ship, though Clifford's search was brief due to all those problems with the government.

You have to wonder, a little, if Britain knew what it was starting. Piracy in Kidd's day was still relatively gentlemanly, with pirates simply after wealth. But starting around the time of his death, nearly every country renounced it. Only in the eighteenth century did pirates start to fly the skull and crossbones, meaning that they truly had no allegiance to anyone, while England and other countries devoted significant naval forces to stopping pirates (Ritchie, pp. 234-238). Their success was, for a time, limited -- but the rise of steamers and the need for a coaling port meant the effective end of piracy by the mid-nineteenth century. (At least until Sonalie revived it in the twenty-first.)

Modern debate about Kidd has, it seems to me, been rather irrelevant to the issue of how we should view Kidd, because most of it is, well, modern. Was he guilty of piracy by the standards of the day? Pretty definitely yes. But did he regard himself as a pirate? Probably not -- even his most extreme actions were done under pressure from the crew. I would have to say that he deserved some punishment, but hardly death. On the other hand, there were few punishments except death at this time.... - RBW

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• Firth: C. H. Firth, Publications of the Navy Records Society, 1907 (available on Google Books).
• Hendrickson: Robert Hendrickson, The Ocean Almanac, Doubleday, 1984
• Ritchie: Robert C. Ritchie, Captain Kidd and the War against the Pirates, Harvard University Press, 1986

Last updated in version 6.1
File: LK35

Captain Larkins
DESCRIPTION: "The hardships that do attend at sea": One December Captain Larkins sails a stormy voyage from St John's through Gibraltar's strait. The men go hungry and complain, "but pinchin' slyly Captain Larkins sayin' we got our share"
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: hardheartedness travel commerce sea ship ordeal storm sailor
FOUND IN: Canada(Newf)
Roud #29051
RECORDINGS:
John M. Curtis, "Captain Larkins" (on MUNFLA-Leach)
NOTES [32 words]: Although this has many thematic similarities to "Bold Larkin (Bull Yorkens)," there are very few words in common; after looking at both carefully, I am forced to consider them separate songs. - RBW
Last updated in version 4.4
File: ML3CaLar

Captain of the Heads' Lament
DESCRIPTION: "My job is to clean a naval latrine, I'm the man with the plan for the pan that everyone uses.... I clean it by night, and I clean it by day... Terrifically clean is my latrine." He complains of those who are not careful in their use of his charge
AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: work hardtimes derivative scatological
FOUND IN: Britain
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, pp. 25-26, "Captain of the Heads' Lament" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "Begin the Beguine" (tune)
File: Tawn008
**Captain Old Blue**

DESCRIPTION: The singer warns the sheriff not to bother "Captain Old Blue." The song describes the various outlaws who work in the Snake River area.

AUTHOR: unknown

EARLIEST DATE: 1964 (apparently mentioned in an article by Harry Oster)

KEYWORDS: outlaw moniker police

FOUND IN: US(Ro)

ST PrivCOBl (Partial)

CROSS-REFERENCES:

cf. "The Dreary Black Hills" (tune)

NOTES [93 words]: David Wahl sent me a copy of this text, along with discussion by those who knew it. It does not appear to have been published in any collection, but apparently made it into oral tradition in eastern Oregon and Idaho.

Newell Stubblefield wrote to the *Idaho Farmer* magazine about the piece, saying that it was written by the father of one John Bare. "Old Blue" was apparently an outlaw named Bruce Evans, who was active in Wallowa County, Oregon in the 1880s. He committed several murders, was apprehended, but escaped from prison and was not found again. - RBW

File: PrivCOBl

**Captain Osborn**

DESCRIPTION: "There was once a gay maiden, Her name was fair Kate. She traveled the Big Waters Both early and lave." Many court her; she loves only Captain Osborn. But he speaks in anger, and her love turns cold. He is married and has a daughter anyway

AUTHOR: unknown

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: courting river children music

FOUND IN: US(Ap)

REFERENCES (1 citation):

*Thomas-BalladMakingInMountainsOfKentucky, pp. 33-34, (no title) (1 text, probably somewhat confused)*

File: ThMa033

**Captain Power**

DESCRIPTION: Captain Power's crew prepares to fish for cod. Before they go they caulk and repair the ship, build the wharves, and rush to be in time for the caplin surge to get cod bait. "Now the fight is over the codfish we have none"

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA-Leach)

KEYWORDS: fishing sea ship work hardtimes

FOUND IN: Canada(Newf)

Roud #29062

RECORDINGS:

*Mike Molloy, "Captain Power" (on MUNFLA-Leach)*

File: ML3CaPow

**Captain Shepherd**

DESCRIPTION: Captain Shepherd sails to St Pierre. In a storm he stops at Bonne Bay where he is turned in for smuggling liquor. The police find no evidence. Shepherd gets another schooner. The singer hopes this fall "dis brave, undaunted man will have a drop to sell"

AUTHOR: unknown

EARLIEST DATE: 1960 (Leach-FolkBalladsSongsOfLowerLabradorCoast)

KEYWORDS: crime sea ship drink police

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
NOTES [235 words]: Leach-FolkBalladsSongsOfLowerLabradorCoast: "It is a local song of the Prohibition era ... St Pierre: an island off the southeast coast of Newfoundland belonging to France. During prohibition it became a wholesale warehouse supplying rum-runners all along the coast." - BS

Newfoundland had a large Irish Catholic minority that would never have supported prohibition, and many Protestants also drank. But there were also many Protestants who absolutely opposed the use of alcohol and favored restricting its use. One of those who did so was William F. Coaker, head of the Fisherman's Protective Union (for whom see "Coaker's Dream"), who in the 1910s was one of Newfoundland's most influential men. He was a firm advocate of prohibition (S. J. R. Noel, Politics in Newfoundland, University of Toronto Press, 1971, p. 132).

World War I gave them their chance: "[I]n 1915, in an excess of 'temperance,' which its zealots somehow confused with patriotism, Newfoundlanders voted in a national plebiscite to prohibit the sale of alcoholic beverages (Noel, p. 131. Footnote 48 on that page says that 24,965 voted in favor of prohibitions, 5348 against -- but that more than half the electorate did not vote. And it was obviously the zealots who turned out). Prohibition went into effect at the start of 1917, causing Newfoundland, like the United States, to develop a culture of defying restrictions on liquor. - RBW

File: LLab083

Captain Strachan

DESCRIPTION: "Here's a health to Captain Strachan" and his men. Three leagues from Aladdin Strachan sees the 36-gun frigate Moselle with 500 men out of Marseille. In the battle they board the Moselle, hoist the English colors and take the prize to Gibraltar.

AUTHOR: unknown

EARLIEST DATE: 1958 (Peacock)

KEYWORDS: battle navy war

FOUND IN: Canada(Newf)

REFERENCES (1 citation):

Peacock, pp. 990-991, "Captain Strachan" (1 text, 1 tune)

Roud #9814

RECORDINGS:

Freeman Bennett, "Captain Strachan" (on PeacockCDROM) [one verse only]

NOTES [487 words]: Speculation! This seems to be about the Napoleonic Wars. Admiral Sir Richard Strachan -- pronounced Strawn -- one of Nelson's sea captains, engaged in a number of important battles.

On November 2, 1805, in Caesar with eight other ships, [Strachan] captured four French warships that had escaped from Cadiz into the Bay of Biscay after the Battle of Trafalgar. The ships -- the Duguay-Trouin, Formidable, Mont Blanc, and Scipion -- were taken to Gibraltar (source: Houghton Mifflin Ships of the World site re HMS Implacable [the British renamed Duguay-Trouin "Implacable"]; 1911 Edition Encyclopedia site re Trafalgar; Decision at Trafalgar by Dudley Pope, p. 92).

That seems likely to be the battle intended here. But there are problems with this speculation: (1) There is only one French warship in the ballad and the warships named Moselle during the Napoleonic wars were British, not French, with 24 and 18 guns) (source: PlusNet webspace site re Index of 19th Century Naval Vessels) (2) The battle seems to take place outside Marseille -- that is, in the Mediterranean -- rather than at Cap/Cabo Ortegal at the northwest corner of the Iberian peninsula.

This battle is the only reference to Strachan in The Naval Achievements of Great Britain, From the Year 1793 to 1817 by James Jenkins; there are no references there to Moselle. A quick scan of the London Times for the period of the Napoleonic Wars turned up no clues and no references to Crockett, Captain Strachan's second in command for the ballad.

As for the site of the battle "three leagues from Aladdin" that is most likely a corruption of a real or imagined place on the Mediterranean coast of Africa.

Maybe this ballad is putting a positive spin on an attempted blockade of Rochefort by Strachan in
1808. In this case one French ship was crippled in a gale and returned to Rochefort but the other French ships made it safely to Toulon. This story ends near Marseille but Strachan's part takes place even farther north than his 1805 battle. Source: Britannia Rules by C. Northcote Parkinson (Sutton, 1992) p. 135.

It would be nice to have a broadside for this one that might resolve the conflicts. Incidentally, Admiral Strachan's adversary in the Bay of Biscay after Trafalgar was Admiral Villeneuve [the loser at Trafalgar - RBW]; Roud's broadside database cites "Captain Villeneuve's Whimsical and Laughable Tale" starting "Long had Gallia been forc'd by Britannia to bow" which may refer to that battle or may not -- he was on the losing side of a number of other important battles -- or may have nothing to do with this Villeneuve at all. - BS

In addition to the Strachan references cited above, he also figures in "Admiral Strachan's Victory," on p. 304 of C. H. Firth, Publications of the Navy Records Society, 1907 (available on Google Books). It refers to another fight by Strachan, on November 4 of an unnamed year. - RBW

Last updated in version 2.6
File: Pea990

Captain Thompson

DESCRIPTION: The singer boards Captain Thompson's ship Fame to America. They escape stormy seas and "a mount of ice" off Newfoundland and land safely at Quebec. He thinks of Ireland and hopes to see his family again "and live together peacefully in love and liberty"

AUTHOR: unknown
EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)
KEYWORDS: emigration separation sea ship ordeal Canada Ireland family
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 72A, "Captain Thompson" (1 text, 1 tune)
Roud #2373
File: OLCM072A

Captain Thunder

DESCRIPTION: "Dear Pinckaninny, if half a guinny, To love will win ye, I lay it here down. We must be throfty, 'twill serve to shift ye." The woman will have none of it: "Ods I wonder You dare be so bold... Or dream too of taking My Fort with small gold."

AUTHOR: Thomas D'Urfey (source: Frank)
EARLIEST DATE: 1694 ("The Comical History of Don Quixote," according to Frank)
KEYWORDS: pirate courting rejection gold money
FOUND IN:
REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 16, "Captain Thunder" (1 text, 1 tune; #16 in the first edition)
Roud #V16978
File: Fran016

Captain Ward and the Rainbow [Child 287]

DESCRIPTION: Captain Ward asks the king to grant him a place to rest. The king will not grant a place to any pirate (though Ward claims never to have attacked an English ship), and commissions the (Rainbow) to deal with Ward. Ward defeats the Rainbow

AUTHOR: unknown
EARLIEST DATE: before 1733 (broadside, Bodleian Douce Ballads 1(80b))
KEYWORDS: ship pirate battle royalty
HISTORICAL REFERENCES:
c. 1604-c. 1609 - Career of Captain John Ward. A fisherman from Kent, Ward's first notable act was his capture of a royal vessel in 1604.
FOUND IN: Britain(England(Lond,West),Scotland(Aber)) Canada(Mar,Newf) US(MA,MW,NE,SE) Ireland
REFERENCES (33 citations):
Child 287, "Captain Ward and the Rainbow" (1 text)
Bronson 287, "Captain Ward and the Rainbow" (11 versions)
Bronson-SingingTraditionOfChildsPopularBallads 287, "Captain Ward and the Rainbow" (4 versions: #3, #8, #9, #10)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #128, p. 2, "Captain Ward and the Rainbow"; #114, p. 3, "Why lie ye here at anchor"; #117, pp. 2-3, "We fought from eight in the mornin'" (1 text plus 2 fragments)
Greig/Duncan 39, "Captain Ward and the Rainbow" (3 texts, 2 tunes) {A=Bronson's #8, B=#6}
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #54, "Ward the Pirate" (1 text, 1 tune) {Bronson's #3}
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #3, "Captain Ward and the Rainbow" (1 text, 1 tune)
Ranson-SongsOfTheWexfordCoast, pp. 49-50, "Saucy Ward" (1 text)
Butterworth/Dawney-PloughboysGlory, pp. 38-39, "Saucy Ward" (1 text, 1 tune)
OShaughnessy-YellowbellyBalladsPart1 10, "Captain Ward" (1 text, 1 tune)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 167-170, "A Famous Sea-Fight Between Captain Ward and the Rainbow" (1 text)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 347-363, "Captain Ward and the Rainbow" (2 texts plus a fragment and a version from the Forget-me-not Songster and a possibly-rewritten broadside, 2 tunes, plus extensive notes on British naval policy) {Bronson's #9, #10}
Flanders/Olney-BalladsMigrantInNewEngland, pp. 204-206, "Captain Ward and the Rainbow" (1 text, 1 tune) {Bronson's #11}
Flanders/Brown-VermontFolkSongsAndBallads, pp. 242-244, "Captain Ward and the Rain-Bow" (1 text from the Green Mountain Songster)
Flanders-AncientBalladsTraditionallySungInNewEngland4, pp. 264-270 "Captain Ward and the Rainbow" (2 texts, 1 tune, the first text being the Green Mountain Songster version)
Thompson-APioneerSongster 8, "Captain Ward" (1 text)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 33-36, "(Captain Ward)" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 83, "Captain Ward" (1 text)
Peacock, pp. 840-841, "Captain Ward" (1 text, 1 tune)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 22, "Captain Ward and the Rainbow" (1 text)
Carey-MarylandFolkLegendsAndFolkSongs, p. 99, "Captain Ward" (1 text)
Leach-TheBalladBook, pp. 670-673, "Captain Ward and the Rainbow" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 362, "Captain Ward and the Rainbow" (1 text)
Logan-APedlarsPack, pp. 1-10, "Captain Ward" (1 text)
Forget-Me-Not-Songster, pp. 41-44, "Captain Ward" (1 text)
Ashton-RealSailorSongs, #3, "A Famous Sea Fight between Captain Ward and the Rainbow" (1 text)
Palmer-OxfordBookOfSeaSongs 10, "The Famous Sea Fight between Captain Ward and the Rainbow" (1 text)
Frank-NewBookOfPirateSongs 9, "Captain Ward" (1 text, #9 in the first edition); also 11, "Captain Ward and the Rainbow" (1 text, 2 tunes, composite; #11 in the first edition)
Olson-BroadsideBalladIndex, ZN949, "Gallants you must understand"; ZN2410, "Strike up you lusty Gallants"
DT 287, WRDRNBO* WRDNBW2*
ST C287 (Full)
Roud #224
BROADSIDES:
CROSS-REFERENCES:
cf. "The Outlaw Murray" [Child 305] (theme)
cf. "Sir Andrew Barton" [Child 167] (theme)
cf. "Dansekar the Dutchman" [Child 287] (mention of Captain Ward)
SAME TUNE:
Captain Ward (per broadside Bodleian Douce Ballads 1(80b))
The Wild Rover (per broadside Bodleian Firth c.12(6))
ALTERNATE TITLES:
The Jolly Mariner
NOTES [1132 words]: Compare with this broadside for a different ballad on the same subject:
Bodleian, Wood 402(39), "The Seaman's Song of Captain Ward, the Famous Pyrate of the World,
and an English[man] Born" ("Gallants you must understand"), F. Coles (London), 1655-1658; also
Douce Ballads 2(199a), Wood 401(79), "The Seaman's Song of Captain Ward, the Famous Pyrate
of the world and an English Man Born" - BS
In addition to the above, Rollins, p. 206, #2393, lists a piece "the seamens songe of Captayne
Warde, the famous Pirate of the world an Englishman," registered July 3, 1609 by Jno. Busby Sr.;
this is probably the same as Rollins #2390, "The seaman's song of Captaine Ward," registered
March 1656. Plus STC #6184 (pp. 137-138) is "A christian turn'd Turke, or the tragicalliiues and
deaths of two pyrates, Ward and Dansiker," registered February 1, 1612. STC #25022 (p. 583) is
"Newes from sea, of two notorious Pyrates, Ward and Danseker," registered to J. Busby January 2,
1609.
Although the "historical" Captain Ward was active during the reign of Britain's King James I, the
context sounds more like that in the time of Charles I. The religious and political situation, as well
as financial interests, dictated that Charles should have been allied with the Protestants of the
Netherlands and Germany against Spain -- but instead Charles implicitly supported Spain while
quarreling with the Dutch about herring fishing.
The result was an undeclared war between many of Charles's sailors and Spain. And many of the
fighters, like Ward or the later Captain Kidd, thought right was on their side. Indeed, the Earl of
Warwick was creating a group of pirates who were carefully trained according to Calvinist
principles -- Puritan raiders (Herman, p. 157f.)
This would also explain why the king was trying to crack down: Piracy had gotten completely out of
hand in his father's reign. Ritchie, p. 140, writes, "Only the most inept pirates ended their lives on
the gallows during the late sixteenth and early seventeenth centuries. The nadir of English concern
and ability to control piracy came during the reign of James I. Taking no special pride in the Royal
Navy and abhorring the expenses generated by the fleet, James sold some of his ships and let
most of the others rot at the docks. The resulting growth of piracy in and around English waters
caused the Dutch to request permission to send their ships into English waters to attack the
brigands. Bereft of means to do the jobs, James acquiesced."
Stokesbury, p. 47, notes that the strong navy of Elizabeth was down to 37 ships by 1607, and most
of them in poor repair; he attributes this to the corruption of the Treasurer of the Navy, Sir Robert
Mansell. As a result, Stokesbury declares on p. 48, "[T]his was the high point of the era of piracy;
the Moorish pirates in particular, raiding out of ports on the North African shore, virtually ruled the
sea. Thousands of sailors were enslaved, and there was a waste of about seventy English
merchant ships a year to pirates. In some cases they were so bold that they even raided along the
southern English coasts, seizing peasants, whom they carried off to slave markets. Not since the
days of the Norsemen had there been such a scourge at sea."
Barry/Eckstorm/Smyth-BritishBalladsFromMaine, however, try to relate the whole thing to the
politics of James I -- and to the opposition to that king. Of course, Charles I generated even more
opposition, and talking about events in his father's reign might make the discussion slightly safer.
The drawback is that the historical Captain Ward was dead by then.
DictPirates, p. 360, gives Ward's dates as 1553-1623; he was imprisoned for piracy in England in
1602, impressed in 1603, turned pirate, and took to the Mediterranean. In 1606, he took service
with the ruler of Tunis. In 1607, his fleet suffered a series of setbacks. He may have tried to buy a
pardon from the King of England, but the idea failed. He turned to Islam and lived more or less
happily ever after.
If we accept that Ward was active at the very start of the reign of James I, that gives us still another
scenario, which ties in with the death of Elizabeth I and the accession of James I. Elizabeth of
course spent much of her reign at war with Spain; famous incidents in this war were the voyage of
the Spanish Armada and Drake's circumnavigation of the globe. Semi-official piracy was one of
Elizabeth's key weapons against the Spanish; her ships captured Spanish treasure ships and
interfered with Spain's attempts to build a stronger navy.
But all wars come to an end. Ritchie, p. 13, notes that peace was made with Spain in 1603, the year James I succeeded to the English throne. And suddenly English privateers who had been attacking the Spanish had to become either unlicensed pirates or join someone else’s service. If Ward kept raiding the Spanish after peace was made, that might explain the King’s attitude toward him. We know that James I really disliked piracy.

According to Mancall p. 194, "Ward was a particularly dangerous pirate whose exploits proved to be ideal fodder for the peddlars of pamphlets in London. He was a threat no only to those whose ships he attacked, but even to the men on his own vessels. Wine flowed freely on his ship, but rumor had it that if a man killed another while in a drunken state, he was to be lashed to the corpse and both of them thrown overboard. Such claims made Ward into a kind of dark celebrity and the fitting subject of the plot of a play. *Newes from Sea, of two notorious Pyrates*, publicly performed in London in 1612, told the tale of 'A Christian turn’d Turke.'"
The comment about the captain being king upon the sea does date to the reign of James I -- but, according to Rodger, p. 349 and Herman, p. 144, it was not made by Ward but by one Peter Easton (or Eston). Easton, who took over the pirate fleet of Richard Bishop in 1611, did so much damage that he was offered a pardon in 1612, refused it, saying, "I am, in a way, a king myself." The next year, he was offered a lordship in Spain, which he took.

There is one other source which might perhaps have influenced this song a little, although the names are reversed (that is, the Captain Warde involved is not the pirate but his victim). A Flemish pirate named John Crabbe became famous along the Channel in the early fourteenth century, and his first noteworthy prize was a ship called the *Waardebouc* captained by John de Warde (McNamee, p. 209). - RBW

Greig #114 (before Greig recognized this as a "Captain Ward and the Rainbow" fragment): "... a ballad about Wallace and the Red Reiver...." The reference is to the 1298 capture of the pirate Richard Longoville, a.k.a. the Red Reiver, by William Wallace (see the Wikipedia article "William Wallace"). - BS

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- Stokesbury: James L. Stokesbury,Navy & Empire, Morrow, 1983

*Last updated in version 6.0*

File: C287

**Captain Webster**

DESCRIPTION: Webster wishes to marry a poor girl, but his parents tell him that he must marry a wealthy woman. The young man bids farewell to his sweetheart, then kills himself. Parents are warned against placing undue emphasis on money

AUTHOR: unknown

EARLIEST DATE: 1968 (recording, Sara Cleveland)

KEYWORDS: suicide love money poverty mother father

FOUND IN: US(MA)
Captain Wedderburn's Courtship [Child 46]

DESCRIPTION: (Captain Wedderburn) sees a fair lady, and wishes to sleep with her. She takes an instant dislike to him, and will consent only if he can answer her riddles. He answers them, and the two are wed.

AUTHOR: unknown

EARLIEST DATE: 1783 (New British Songster)

KEYWORDS: courting riddle marriage contest

FOUND IN: Britain(Scotland) US(Ap,MA,MW,NE,NW,SE,So) Canada(Mar,Newf) Ireland Australia

REFERENCES (32 citations):
Child 46, "Captain Wedderburn's Courtship" (3 texts, 1 tune) {Bronson's #8}
Bronson 46, "Captain Wedderburn's Courtship" (26 versions)
Bronson-SingingTraditionOfChildsPopularBallads 46, "Captain Wedderburn's Courtship" (4 versions: #7, #13, #14, #24)
Chambers-ScottishBallads, pp. 294-297, "Captain Wedderburn's Courtship" (1 text)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp/ 62-68, "Captain Wedderburn" (2 texts, 1 tune) {Bronson's #8}
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 93-99, "Captain Wedderburn's Courtship" (2 texts plus 2 fragments, one of which might be "Riddles Wisely Expounded" or something else, 2 tunes; all the texts are rather damaged and even the full ones consist mostly of the riddles); p. 451 (1 tune) {B.II=Bronson's #12, C=#9; the tune on p. 451 is #17}
Flanders/Olney-BalladsMigrantInNewEngland, pp. 43-46, "A Strange Proposal" (1 text)
Flanders-AncientBalladsTraditionallySungInNewEngland1, pp. 299-315, "Captain Wedderburn's Courtship" (3 texts plus two fragments, 5 tunes; the "A" text and the F fragment and tune are mixed with "Riddles Wisely Expounded" (Child 1) and the "I" and II" texts and tunes are "I Gave My Love a Cherry")
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 21-25, "Captain Wedderburn's Courtship" (3 texts, 3 tunes) {Bronson's #19, #20, #21}
Creighton-MaritimeFolkSongs, p. 6, "Captain Wedderburn's Courtship" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 48, "Mr. Woodburn's Courtship" (2 texts, 2 tunes; the "B" text is short and in the first person; it shows signs of deliberate modification) {Bronson's #24, #15}
Peters-FolkSongsOutOfWisconsin, p. 151, "Three Dishes and Six Questions" (1 text, 1 tune, consisting only of questions without any plot, but probably this rather than one of the other riddle songs because each verse ends "you'll lie next to the wall")
Leach-TheBalladBook, pp. 158-162, "Captain Wedderburn's Courtship" (3 texts)
Leach-FolkBalladsSongsOfLowerLabradorCoast 3, "Captain Wedderburn's Courtship" (1 text, 1 tune)
Karpeles-FolkSongsFromNewfoundland 6, "Captain Wedderburn's Courtship" (2 texts, 2 tunes)
Creighton-SongsAndBalladsFromNovaScotia 3, "Captain Wedderburn's Courtship" (1 text, 1 tune) {Bronson's #22}
Mackenzie-BalladsAndSeaSongsFromNovaScotia 4, "Six Questions" (1 text, 1 tune) {Bronson's #13}
Friedman-Viking/PenguinBookOfFolkBallads, p. 137, "Captain Wedderburn's Courtship" (2 texts, but the second is "I Gave My Love a Cherry")
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 13B, "The Six Questions" (1 text, 1 tune)
Korson-PennsylvaniaSongsAndLegends, pp. 35-36, "A Gentle Young Lady" (1 text, 1 tune) {Bronson's #25}
NOTES [894 words]: Many versions of this song tell a rather confused story, with the following plot outline:
1. Captain Wedderburn sees the Laird o' Roslin's daughter and says, more or less, "Gotta have her"
2. He asks her to marry him; she says, "No; it's time for supper."
3. Immediately upon turning him down, she gets on his horse, goes to his lodging-house, and prepares to go to bed with him.
4. Pause: The lady says, "Before I do this, you have to answer my questions." She proceeds with the riddle game.
5. Captain Wedderburn answers the riddles, and they are married.
It will be evident that steps 4 and 5, as they are found in these texts, should precede step 3. It's also worth noting that the lady's riddles seem to be older than the song itself (the riddles are found in "I Gave My Love a Cherry," which as "I Have a Yong Suster" dates to 1430 or earlier). My suggestion was that steps 4 and 5 were a later addition to the song. Alternately, the song has become disordered. Don Duncan counter-proposes that the song is a rape ballad -- she is forced on the horse, and to the lodging-house, and the riddles are her last attempt at a defense. The happy ending is a later touch-up.
Fowler, p. 22, has another suggestion "the captain's plan for seduction is skillfully transformed by the girl's riddles into a marriage proposal. By the time we reach the song's last riddle, the 'priest unborn' is standing outside the door, and indeed for poor Captain Wedderburn the handwriting is already on the wall next to which the ingenious girl ha insisted she will not lie." The problem with this proposal (apart from the fact that I don't see any hint of it in the texts that I know!) is that there is no reason for the woman to do such a thing. She is a lord's daughter -- too good for a mere Captain.
None of this can be proved, and none of the suggestions is altogether convincing. But it is not
unlikely that the song has changed its form somewhere along the line. Because scholars so often confound this with "I Gave My Love a Cherry," one should see that song also for the complete list of songs sometimes associated with this ballad.

Another curiosity concerns the name "Wedderburn." This is an old Scottish name (from an early date, the author of the 1549 Complaynt of Scotland was listed as "Vedderburn" -- Complaynt, p. cx) -- but the Oxford Companion, in its thousand large pages of biographies, lists only one Wedderburn, that being Alexander Wedderburn (1733-1805).

Cook, sketches him on pages 183-184: he "had a quick mind and was known as one of the most intelligent, formidable debaters in Parliament.... At the same time, he was one of the nastiest, most unscrupulous, most ambitious politicians of the time.... He grew up in Edinburgh and began his career in the Scottish law. Handling a case in court at age twenty-four, he became so abusive of the court president... that an apology was demanded by the entire bench. Instead, Wedderburn withdrew from the Scots bar and decamped for London.... Lord North decided politically that it would be better if Wedderburn... were inside the government rather than in opposition. For his part, Wedderburn was not inhibited by principles and could readily lend his debating talents to any side of any question. He was appointed solicitor general."

That was in 1771. In 1778, he became attorney-general. Eventually, tempted by Pitt, he joined the government as Lord Chancellor, finally retiring with an earldom in 1801. He wasn't very nice, either -- Weintraub, p. 35, tells of him questioning Benjamin Franklin for an hour and a half -- and keeping the 68-year-old Franklin standing the whole time. Weintraub, p. 126, also mentions that he nearly fought a duel over a simple remark about politics.

Unscrupulous enough for this song, obviously, but he was never a captain, and since "Captain Wedderburn" was circulating by 1783, he can't have been the original subject, right? Well, sure, but there is one other thing. To what earldom did George III appoint him in 1801? The earldom of -- Rosslyn. (So, at least, the Oxford Companion, which in general I have found to be reliable; Weintraub, p. 345, says he became "1st Earl Loughborough in 1801").

There were other Wedderburns, of course; Complaynt, p. cx, although it discounts the claim that a "Wedderburn" wrote the Complaynt (since the book is credited to "Vedderburn" by a secondary source), still has this to say about the Wedderburns:

"the family took their name from the lands and barony of Wedderburn in Berwickshire, and the Wedderburns of Blackness and of Gosford both figure in the Baronage of Scotland. A member of the family settled in Dundee in the reign of James III, where the Wedderburns had multiplied into a numerous connection in the middle of the sixteenth century" (although Dundee is much more distant from Roslin than either Blackness or Gosford, both of which, like Roslin, are near Edinburgh). Several Wedderburns were involved in the Reformation (Complaynt, pp. cxii-cxii). I don't see any particular connection of any of them with the sea, though.

A few versions of this ballad, perhaps under the influence of songs such as "Riddles Wisely Expounded [Child 1]," would have us believe that the Captain was the Devil in disguise (Buchan/Harris, p. 70), but this is clearly not original. Captain Wedderburn was a jerk, but he was a human jerk.- RBW

Bibliography

• Complaynt: James A. H. Murray, editor, The Complaynt of Scotland, volume I (Introduction plus Chapters I-XIII), Early English Text Society, 1872 (I use the 1906 reprint; the Complaynt was published in 1549)
• Fowler: David C. Fowler, A Literary History of the Popular Ballad, Duke University Press, 1968

Last updated in version 5.2
File: C046
Captain Went Below, The

DESCRIPTION: "O, the captain went below, For to light the cabin lamp, But he couldn't light the lamp Because the wick was too damn' damp, Heave-ho, you sons of glory, The Golden Gates are passed."

AUTHOR: unknown
EARLIEST DATE: 1927 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)
KEYWORDS: sea travel
FOUND IN:
REFERENCES (2 citations):
Shay-AmericanSeaSongsAndChanteys, p. 125, (no title) (1 fragment)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 16, "Navy Fragment" (1 text, 1 tune)
Roud #9637
File: ShaS125A

Captain William Jackman, A Newfoundland Hero

DESCRIPTION: "The fierce winds blow among the cliffs Of rugged Labrador." Jackman is on the beach in a snowstorm and hears cries from a wreck on a reef "some hundred fathoms from shore." He swims to the wreck 27 times and rescues all on board.

AUTHOR: unknown
EARLIEST DATE: 1904 (Murphy, Songs of Our Land, Old Home Week Souvenir); supposedly published 1889
KEYWORDS: rescue storm wreck recitation
HISTORICAL REFERENCES:
1837-1877 - Life of William Jackman
Oct 9, 1867 - The Loon/Sea Clipper wreck
FOUND IN: Canada(Newf)
REFERENCES (6 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 145, "Captain William Jackman, A Newfoundland Hero" (1 text)
Ryan/Small-HaulinRopeAndGaff, pp. 29-31, "A Newfoundland Hero" (1 text)
ADDITIONAL: James Murphy, compiler/publisher, "(Old Colony Song Book: Newfoundland)," James Murphy, 1904 (available from the Memorial University of Newfoundland web site; the cover is missing, but I suspect it is a copy of "Songs of Our Land"), p. 44, "A Newfoundland Hero" (1 text)
James Murphy, compiler, _Songs & Ballads of Terra Nova_, Evening Telegram publishing, 1903 (available from the Memorial University of Newfoundland web site), p. 76, "A Newfoundland Hero" (1 text)
ST GrMa145 (Partial)
Roud #6349
NOTES [2023 words]: The site for the Captain William Jackman Memorial Hospital in Labrador City states "On October 9, 1867, during the worst storm of the decade, two ships collided. The Loon quickly sank and The Sea Clipper was able to save the passengers and crew of the smaller ship. Soon the strong gales drove the injured ship into a reef near Spotted Island, Labrador. Twenty-seven people on-board were in peril of their lives. Captain Jackman was visiting the island and as [he] and his host went for an evening walk, they noticed the troubled ship. Few people knew how to swim in that day; however, Jackman was an avid swimmer. He made 27 trips through the cold October waters and each time brought a survivor to shore. The storm had claimed 42 ships and 40 lives; however, all were saved from The Sea Clipper because of the exploits of Captain Jackman."
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland has the date as October 29, 1866 and notes that Jackman's "health was broken. Queen Victoria sent him a medal." [The Dictionary of Canadian Biography notes that Jackman, born in 1837, died at the age of 39. - RBW]
The October 9, 1867 date is confirmed by Northern Shipwrecks Database 2002. - BS
Droge's book _Jackman: The courage of Captain William Jackman, one of Newfoundland's greatest heroes_ the only full-length account of him, is officially listed as fiction. Droge says that he did real research but then filled in some gaps with his own imagination (Droge, p. 12). It is certainly not
entirely accurate, e.g. on p. 119 it says that the first sealing steamer Jackman commanded was the *Hawke* in 1862. But Chafe, p. 92, says that his first steamer was the *Hawk* (no "e") in 1867 -- and in fact there were no sealing steamers based in Newfoundland in 1862! Nonetheless Droge was the basis of the entry on pp. 76-81 of ButlerHanrahan. So it would seem that there is no reliable source for Jackman's exploits. I've quoted Droge only when he seems to be in non-fiction mode. Chafe, p. 32, says, "[Jackman] was one of the famous seal killers of his day, and a brother of Captain Arthur Jackman. He will always be remembered for his great exploit at Labrador in the terrific gale of October 9, 1867, when so many vessels were lost. He rescued 27 men, women and children by his own exertions swimming ashore with him through the surf." Ryan, p. 495, adds that he was the brother of the famous sealing captain Arthur Jackman (for whom see "The Old Polina" and "Sealer's Song (I)"); that he was born in Renews, and that he first commanded the sealing steamer *Hawk* in 1867 and held his last command in the *Eagle* in 1876 (for the first and second sealing steamers named *Eagle*, see "The Ice-Floes"; Jackman commanded the first). Apparently it was common to refer to him as "Jackman the Hero" (DictNewfoundland, p. 174). Although Jackman made a dozen sealing voyages in his life, he apparently thought of himself primarily as a cod fisherman (Droge, p. 111).

Jackman was said to have sprung from an old Newfoundland family that first came to the island in 1637. A William Jackman and his wife had been shipwrecked near Renews in 1637; William the Hero was said to be their sixth generation descendant (Droge, p. 39). Johanna Jackman, the wife of the first William, was supposed to have been the first schoolteacher in all of Newfoundland; she and her husband made an addition to their house where she would teach any children who would come (Droge, p. 41).

This sounds awfully folkloric, but supposedly Thomas Jackman, the father of William and Arthur, personally built his first vessel, a small schooner (Droge, p. 41), and did well enough that he was able to buy a much bigger ship, which he renamed *Fanny Bloomer*; she became famous under that name (Droge, p. 44).

There are other elements in this story which make Jackman seem more like a romance hero than a real human being. For instance, Droge, p. 116ff., has his sealing party involved in a disaster that resembled a small-scale version of the future Greenland and Newfoundland Disasters (for which see the songs with those names). Droge, p. 102, claims Jackman obtained his Master's certificate before he turned nineteen, making him one of the youngest men to attain that honor. Yet the photo on the same page shows a certificate dated August 1868, when Jackman was 31. And Jackman was said to be a friend of the Innu of Labrador (Droge, p. 106) at a time when few were. He frankly sounds too good to be true.

There is some dispute about the name of the ship that sank after the wreck described in this song; the modern sources I have read call her the *Sea Slipper*, but early sources sometimes called her the *Sea Clipper*. (On p. 137, Droge prints a newspaper account that, in the space of one paragraph, calls her the *Sea Slipper* and the *Sea Skipper*! Greene, p. 291, quotes a letter to a newspaper: "A vessel called the *Sea Slipper* had struck on a reef near the Spotted Islands, Labrador. She had been in collision with another schooner, and sank near Indian Tickle, taking on board her crew and passengers. It was between noon and one o'clock when the *Sea Slipper* struck the fatal reef, the hurricane blowing at its full from the north-west....")

On the same page, Droge says that the name of the ship that hit the *Sea Clipper* is not known; he apparently made up the name *Loon*, and everyone else adopted his name without reading his footnote. Prim/McCarthy, p. 26, give a different story -- that the *Sea Clipper* hadn't suffered a collision; rather, she had rescued the crew of another vessel, but even though Captain Rideout had ordered the *Sea Clipper*’s spars cut, her anchor chain had parted and she went aground herself; the damage to the ship came from being pounded on the rocks. In either case, she was doomed. Hardly surprising; Prim/McCarthy, p. 33, declares, "The great Labrador gale of October 9, 1867, was perhaps the worst storm ever experienced on the coast of Labrador in terms of wrecked ships, death[,] and destruction of coastal property, which left over two thousand persons destitute."

The local population of Spotted Island was small -- just a few dozen. But more showed up regularly in summer because the fishing was so good (Droge, p. 122). Jackman was one of those who was visiting for that reason -- but he had thought a storm was coming and had put in to land. The crew of the *Sea Clipper* had not been so foresighted (Droge, p. 123). Jackman quite coincidentally decided to take a walk near the shore, despite the bad weather; he later claimed that he felt compelled to stay near the shore (Droge, p. 125). And it was well that he did, because he saw the wreck while on that walk.

Apparently Jackman wasn't the only one involved in the rescue of those stuck on the *Sea Clipper* -- but he was the only one who could swim, so he had to do most of the work. Three others, John and Samuel Howell and Robert Mesher eventually rigged ropes so that, after Jackman had saved some
of the survivors, he didn't have to swim quite as far; he would bring a survivor part way in and then
the others would take them the rest of the way (ButlerHanrahan, pp. 78-79, say this happened after
he had rescued about six; Droge, p. 131, and Galgay/McCarthy, p. 24 say it was after he had
rescued eleven; the newspaper cited by Greene, p. 291 -- the one that has the ship's name wrong
-- also says eleven). Jackman still deserved credit for all the swimming, but if it hadn't been for the
others, he surely would not have had the strength to rescue as many.

The people from the ship often weren't much help; one gripped Jackman's neck so tightly that
Jackman couldn't breathe, and Jackman had to break his nose to get the guy to ease off (Droge, p.
130). The last one he carried had been knocked unconscious by the collision (Jackman didn't even
know she was still on the ship; the people he had already rescued had to tell him there was one
more woman aboard). A weary Jackman actually had to tie her to him to carry her ashore (Droge,
p. 134; sadly, she died of her injuries two days later; Droge, p. 135. Note that this contradicts the
claim in Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland's notes that "the woman
recovered").

It was an amazing physical feat. He had to swim more than five miles, half of it while carrying
someone -- and in water near the freezing point, and with the water so rough that it was easier for
him to swim mostly underwater (Droge, p. 127). I suspect that a modern professional swimmer
would have had difficulty with the task.

Jackman was in bed for two days before he could return to his ship (Droge, p. 135). He'd earned
the rest!

ButlerHanrahan claim that William Jackman was genuinely humble (compare Galgay.McCarthy, p.
26); Droge, p. 145, claims that he asked his brother Arthur to accept an honor for heroism in his
place (and Art Jackman laughed it off). I must admit to finding it hard to believe that the brother of
Arthur Jackman could be self-effacing. But perhaps he had been more battered by fate than the
rest of his family; when still quite young, he had gone on a berrying expedition with some friends,
and had seen a girl in the group die of exposure when a sudden blizzard overtook the party (Droge,
p. 73-79).

The people on the Sea Clipper were extremely lucky; the 1867 storm is reported to have destroyed
42 ships and cost 40 lives (Droge, p. 136; I rather suspect the latter figure is low; Prim/McCarthy, p.
26, say it came to be known as the "Great Labrador Gale").

Folklore said that the rescue shortened Jackman's life (according to Galgay/McCarthy, p. 26, this
was apparently based on a newspaper account at the time of his death). Greene, pp. 124-125, for
instance, says that "He swam 27 times through the bitter cold of icy waters out to, and back from, a
hopeless wreck had run ashore in a blizzard at Spotted Islands, Labrador -- in October 1 1867 --
saving 27 lives but sacrificing his own brave self in the doing of it, the exposure causing the
disease which led to his untimely death," Observe, however, that he lived another ten years.

According to Droge, p. 151, in the early 1870s, he started to feel more tired and to want more
sleep. At age 38, he started losing weight. He grew weaker. Doctors could not tell what the
problem was (Droge, p. 152). We still don't know; Droge, p. 153, and ButlerHanrahan, p. 81,
mention the possibility of cancer.

In any case, he had a history of getting in trouble, including a near-drowning and a fall from a cliff
that resulted in massive infection (Droge, pp. 83-85 and elsewhere). If he did die of the effects of
excessive exertion, one of those earlier experiences could also have resulted in severe physical
strains -- although the latter also caused him to become a fitness freak and practice swimming a lot
(Droge, p. 92), which obviously served him in good stead at the time of the wreck!

Spotted Island is no longer inhabited; it was one of the towns that was resettled by Joey
Smallwood's Newfoundland government after confederation with Canada (Droge, p. 161).

Droge, p. 141, claims that Jackman was almost forgotten until 1965, when the decision was made
to name the hospital in Labrador after him. But note that the Kelland poem mentioned below had to
have been written at least five years before that.

Droge has various photos relevant to the story. P. 22 shows Spotted Island, Labrador, where the
wreck took place. Jackman himself is pictured on p. 120 (along with brother Arthur), and again on
p. 154; there are family photos starting on p. 156. Page 134 shows a stamp of Jackman that
Canada issued in 1992; it looks nothing like Jackman's photo.

This poem "became a very popular recitation at school concerts after it was published in one of the
Christmas editions of 1889" (Prim/McCarthy, p. 30). It is not the only poem about Jackman. Otto P.
Kelland wrote one called "Brave Captain William Jackman"; it can be found in Otto P. Kelland,
Anchor Watch: Newfoundland Stories in Verse (privately printed, 1960), p. 45. And Droge, pp. 145-
147, has one written by Marcus Hopkins for a celebration of Jackman's deed. - RBW

Bibliography
Captain's Apprentice (II), The

DESCRIPTION: The captain has an apprentice from a work house. The boy offends him. He is bound to the mast, then beaten to death. The crew lock the captain in his cabin and have him arrested in port. He is convicted and held in Newgate until he is hanged.

AUTHOR: unknown

EARLIEST DATE: before 1801 (St Bride broadside S509 (see notes))

KEYWORDS: ship sailor death homicide crime punishment trial execution

FOUND IN: Britain(England(Lond,South))

REFERENCES (7 citations):
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, "The Captain's Apprentice" (1 text, 1 tune) (see notes)
ADDITIONAL: Maud Karpeles, Cecil Sharp's Collection of English Folk Songs (London: Oxford University Press, 1974), Vol. 2 p. 300, "The Captain's Apprentice" (1 text, 1 tune) (see notes)
E.J. Moeran, A.G. Gilchrist, Frank Kidson, Ralph Vaughan Williams and Lucy E. Broadwood, "Songs Collected in Norfolk" in Journal of the Folk Song Society, Vol. 7, No. 26 (Dec 1922 (available online by JSTOR)), #3 pp. 4-5, "The Captain's Apprentice" (1 text, 2 tunes)
Lucy E. Broadwood, Frank Kidson, A.G. Gilchrist, "Songs of Soldier and Sailor Life" in Journal of the Folk Song Society, Vol. 7, No. 27 (Dec 1907 (available online by JSTOR)), #14 pp. 66-67, "The Captain's Apprentice" (2 texts, 1 tune)
Lucy E. Broadwood, Cecil J. Sharp, G.S.K. Butterworth, Ralph Vaughan Williams, Frank Kidson and A.G. Gilchrist, "Songs from Various Counties" in Journal of the Folk-Lore Society, Vol. 4, No. 17 (Jan 1913 (available online by JSTOR)), #22 pp. 335-336, "The Captain's Apprentice" (2 fragments, 1 tune) (see note)
Roud #835
RECORDINGS:
Harry Cox, "Come All You Men Throughout This Nation" (on Voice12)
A.L. Lloyd, "The Cruel Ship's Captain" (on Lloyd9) (see notes)
BROADSIDES:
StBride, Broadside S509,"A New Copy of Verses, Made on Captain Mills, now under Confinement in Newgate, at Bristol, for the murder of Thomas Brown, his Apprentice Boy" ("You Captains all throughout the nation"), unknown, n.d., obtained Mar 9, 2017 from St Bride Foundation at
NOTES [2233 words]: A.L. Lloyd's version named "The Cruel Ship's Carpenter" on the CD is correctly labelled "The Cruel Ship's Captain" in the liner notes to Lloyd9.

Re Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams: also see "Songs Collected from Norfolk" in Journal of the Folk-Song Society (London: Atheneum Press, 1906 ("Digitized by Internet Archive").) Vol. II, #15 pp. 161-162, "The Captain's Apprentice" (1 text, 1 tune). That earlier text was only five verses -- instead of Palmer's seven. Palmer notes that his additional two verses were in Vaughan Williams's scrapbook "additional to those sung by Mr Carter (perhaps remembered later by him, and sent on)." I have used Palmer's seven verse text. James (see notes below) considers the two added verses to be a separate text.

Re Broadwood, Sharp, et al, "Songs from Various Counties": The second fragment is a verse "sung by a Bridgewater sailor" as the first and last of his version. The apparent full text is Karpeles's.

Re Karpeles's Cecil Sharp's Collection of English Folk Songs: Thanks to Frazer Clarke for a copy of the page. Karpeles attributes the text and tune to Joseph Laver. The Ralph Vaughan Williams Manuscript Collection has the tune and full text as two separate entries collected the same date and place. The tune and first verse attributed to Joseph Laver is at https://www.vwml.org/record/CJS2/10/1009 ; the full text attributed to Richard Laver is at https://www.vwml.org/record/CJS2/9/1038 (both accessed March 7, 2017). The following is a note from Derek Schofield on March 7, 2017: "It's not the only Laver song where there is confusion about whether the name is Richard or Joseph (assuming they are the same person). In 1901 census, there is a Joseph Laver, market gardener, aged 64 (so 69, not 72 in 1906). Or a Robert Laver, an auctioner, 71 in 1901, so 76 in 1906. There's no Richard Laver."

COMPARING "CAPTAIN JAMES" AND "The Captain's Apprentice (II)"
Both "Captain James" and "The Captain's Apprentice (II)" share a pattern of verses:
-- Warning to captains not to abuse their seamen/servants.
-- The boy is apprenticed to the captain.
-- On the trip home the captain murders the boy: the remaining verses give the details.
-- The boy "offends" the captain and is tied to the mast in punishment.
-- The boy is whipped and the crew dares not help him.
-- The boy dies.
-- The crew has the captain arrested
-- The captain is tried, convicted and condemned.

With that pattern in common what justifies splitting "Captain James" and "The Captain's Apprentice (II)"?
While the texts I group as "Captain James" share lines as well as themes by verse, and the same is true of the texts I group as "The Captain's Apprentice (II)", almost no lines are shared between groups. Here are some examples of typical verses.
-- The warning is different but has no clearly differentiating aspects.
"Captain James":
Come all you noble bold commanders
That on the foaming ocean cruise
By my sad fate now take a warning
See that your poor seamen you do not abuse
"The Captain's Apprentice (II)"
You captains all throughout the nation
That has got servants at your call
O see that you never ill-use them
While you are on the raging sea.
-- The verse about the apprenticeship, when present, always gives some name to the boy in "Captain James" and always names a workhouse in "The Captain's Apprentice (II)"; conversely, "Captain James" never refers to a workhouse and "The Captain's Apprentice (II)" never names the boy. The boy and captain are both named in the title of the St. Brides's broadside, but not in the text.
"Captain James":
Richard Perry was my servant
And a sprightly lad was he
His mother did apprentice him
All for to cross the raging sea.
(Richard's last name may also be Paddy, Spry, Pavy, Peva, Peve, Farris or Ryan).
"The Captain's Apprentice (II)":
This boy was bound apprentice
Because of his being fatherless
From St. James's work house I hailed him
His mother being in distress.

-- By the same token, other verses, while agreeing in theme, are different in the details. "Captain James" is returning from Carolina; "The Captain's Apprentice (II)" is returning from the West Indies, the Spanish shore, or -- as Lloyd sings -- Greenland. The boy is tortured one day in "Captain James" and nine in "The Captain's Apprentice (II)." The whipping is "eighteen stripes" in "Captain James" and "with a shroud of rope ... because I could not bear to hear his cries" in "The Captain's Apprentice (II)." The "Captain James" crew "had me apprehended When I had got home from sea;" "The Captain's Apprentice (II)" crew "in my cabin close they confined me A prisoner brought me in the Bristol shore." In "Captain James" the condemned captain is "taken and put in [an unnamed] prison"; in "The Captain's Apprentice (II)" "In Newgate jail I'm condemned to die."

Besides the matching pattern verses each ballad may have its own set of distinct verses. For "Captain James":

The crew is warned not to help the boy.
The boy complains of hunger after three days.
The boy complains of hunger and thirst after six days; he refuses to drink urine but is forced to drink his own blood; the boy calls on his mother.
After nine days the boy asks to be fed any morsel "the dogs would despise" or to be killed; when he refuses to eat his own excrement he gets another eighteen stripes and dies.
The crew curses the captain and he threatens to have them hung for mutiny.
The captain expects his money to save him but the boy's mother, refusing his bribe, insists on prosecuting him.

Captain James -- named in the text for the first time -- having been convicted, realizes he deserves no mercy but prays "yet some mercy show me Lord."

A final warning: may "his sad example teach others the like to shun."

"The Captain's Apprentice (II)"

The crew "earnestly me requested To let him loose but all in vain."
"Soon as the boy he did expire Then I was sorry for what I'd done."
The captain wishes he had listened to his crew: "I might have saved a poor boy's life and mine."
"Tho' murder was not my intent ... I heartily repent."

Summing up, the ballads are so different that any fragment of a verse or more is easily assigned to one or the other. I don't doubt that one ballad set the pattern for the other, [unless] a third ballad set the pattern for both. The notes to "Captain James" show that this murder scenario was common enough in the age of sail that there was plenty of material as source to be plugged into this ballad pattern. While an early date, so far, for "Captain James" is 1768 and a late date for the St. Brides text for "The Captain's Apprentice (II)" is 1801, I have no way of saying which ballad originated earlier (see Huntington-SongsTheWhalemenSang, p. 325, for Two Brothers in 1768; also see notes re Nash below).

JAMES, LLOYD, AND THE EFFECT IF ANY OF THE KING'S LYNN CRIMINAL CASE ON "The Captain's Apprentice (II)."

James, writing in 1999, "investigates the possibility that the folk song The Captain's Apprentice, collected by Vaughan Williams in 1905 (fn.1), was based on events reported in 1857 on a ship based in King's Lynn.... Although earlier versions of the song are known, it is possible that the 1857 events influenced local variants of the song" (fn.2). Earlier, Lloyd wrote "Early in the nineteenth century, a whale skipper was charged in King's Lynn with the murder of an apprentice. A broadside ballad, in the form of a wordy gallows confession and good night, appeared, and in course of circulating around the East Anglian countryside it got pared down to the bone" (fn.3, fn.4). The earliest "Captain's Apprentice (II)" broadside I have seen so far is StBride, Broadsides S509,"A New Copy of Verses, Made on Captain Mills, now under Confinement in Newgate, at Bristol, for the murder of Thomas Brown, his Apprentice Boy" (fn.5). Palmer says of the St. Bride broadside, "it is without imprint probably dating from about 1800" (fn.6). Nash, who does not mention this broadside, would make the probable date before 1801. He discusses two factors that restrict the date. First, as Palmer notes, there is no imprint; second, the St Bride broadside keeps the non-final long s in words. Nash writes that the 1799 "Seditious Societies Act" imposed "severe financial penalties for those who printed books and broadsides without including their names and addresses, or with false or inaccurate imprints" (fn.7). Nash also discusses technological and stylistic changes that converged on 1800: "the generality of printers continued to use the long s until 1800. Then, within the course of this one year, the character was removed from most printers' typecases" (fn. 8).
James considers whether the Vaughan Williams's King's Lynn text reflects the King's Lynn criminal case. If so there should be significant differences between the pre-crime St Bride broadside and Vaughan Williams's text. In fact the significant differences are that the Vaughan Williams text omits lines from the broadside. As for substance, no facts of the King's Lynn criminal case are in the Vaughan Williams text (fn. 9). Among factors that do not change are that the boy is from St James's work house, that he is beaten with a rope of some sort, and that the captain is made prisoner by his crew and brought to Bristol. It is important to James that there is a St James work house in King's Lynn, but since that is already the name of the workhouse in the St Bride broadside, that does not help to make the coincidence significant.

James looks to other versions for some influence of the case on the texts of the ballad. Those versions do not make the case either. For example, the Cox, Davis, and Moeran et al texts change the name of the workhouse so that it no longer matches the King's Lynn workhouse. The destination for the Taunton text, and one of the texts from "Songs of Various Counties," is given a more specific Caribbean locale, "the Spanish Shore" (and Greenland for Lloyd's text). The Cox, Davis, and Moeran texts have the captain brought to London, but since all the texts are from England's east coast it is not surprising that they relocate the prison from Bristol Newgate in the west to London Newgate in the east. A number of texts end with the boy's death and so do not deal with the captain's imprisonment, trial and execution.

James concludes, "The Captain's Apprentice was not a completely new form of Captain James, written to commemorate the tragedy of young Robert Eastick of Lynn; that 'St James' Workhouse was not inspired, at least initially, by the King's Lynn Union; that Captain Doyle [of the King's Lynn criminal case] inherited the mantle not only of the mysterious Captain James but also of a Captain Mills who may or may not have met an ignominious end in Bristol c. 1800" (fn. 10).

**FOOTNOTES**

(1) Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #53 pp. 84-86.
(2) James, p. 579.
(3) Lloyd. In another context, Lloyd wrote that he "thought he had seen the text on a broadside a long while before 1971 but no details." James speculates that, "What he saw may well have been the single broadside discovered by Mike Yates in the St Bride Institute, London." James, p. 583.
(4) Lloyd continues, "The poet George Crabbe was interested in the case, and took it as a model for his verse-narrative of 'Peter Grimes,' which subsequently formed the base of Britten's opera. The opera is in three acts. The same ground is covered in three verses by a song as bleak and keen as a harpoon head." James pointed out (James, p. 586) that Lloyd may not have known the date of the King's Lynn case, 1857, which was after Crabbe's 1810 publication. The Peter Grimes of Crabbe's poem is a fisherman whose boat can be "paddled up and down" (Crabbe, p. 310) and who is a serial murderer of apprentices from the local workhouse. It is unusual when he must sail as far as London (Crabbe, p. 304), so he is hardly the whale skipper Lloyd has him patterned after. Grimes's final sentence is to be prohibited to have a workhouse apprentice and, since no freeman would work for him, must fish alone, shunned by all who knew him. Grimes dies delirious in a Parish-bed, rather than on the gibbet. "The original of Peter Grimes was an old fisherman of Aldborough, while Mr. Crabbe was practising there as a surgeon. He had a succession of apprentices from London, and a certain sum with each. As the boys all disappeared under circumstances of strong suspicion, the man was warned by some of the principal inhabitants, that if another followed in like manner, he should certainly be charged with murder" (Crabbe4, p. 39, n.1). Crabbe's poem is relevant to "The Captain's Apprentice" in its comments on workhouses -- "Slave-shops" (Crabbe, p. 303) -- and the "Workhouse-clearing Men, Who, undisturb'd by Feelings just or kind, Would Parish-Boys to needy Tradesmen bind: They in their want a trifling Sum would take, And toiling Slave of piteous Orphans make" (Crabbe, p. 301)
(5) James refers to the St Bride text as "Captain Mills."
(6) Palmer-OxfordBookOfSeaSongs Songs, p. 84.
(8) Nash, p. 9.
(9) In the King's Lynn criminal case the voyage was to Ceylon rather than the West Indies, the crew fed the boy and the boy committed suicide -- none of which is in any version of the ballad -- and the captain was imprisoned for only three months, rather than executed. James, pp. 585-586.
(10) James, p. 588.

**Bibliography**

- Crabbe4: George Crabbe, editor, The Poetical Works of the Rev. George Crabbe (London:
Captain's Lady (I), The

DESCRIPTION: Small boats land in Wild Bay among Blacks; the crews, including the captain's lady, are captured, stripped, and driven. Joseph, a Black slave crewman, saves them. He is freed, and the captain's lady returns safely to London.

AUTHOR: unknown

EARLIEST DATE: 1958 (Peacock)

KEYWORDS: captivity return escape sea ship slavery Black(s) rescue

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Peacock, pp. 775-776, "The Captain's Lady" (1 text, 1 tune)

Roud #9799

RECORDINGS:

Everett Bennett, "The Captain's Lady" (on PeacockCDROM) [one verse only]

NOTES [11 words]: Not to be confused with the Burns fragment of the same name. - RBW

Captains and Ships

DESCRIPTION: "To Harvey's I'll start and to Bowring's I'll go, I'll name all the ships and the captains also." He names ships, captains, and companies, and wishes them all good luck.

AUTHOR: unknown

EARLIEST DATE: 1951 (Peacock; MUNFLA/Leach); see NOTES

KEYWORDS: moniker commerce fishing sea ship work nonballad

FOUND IN: Canada(Newf)

REFERENCES (4 citations):
Doyle-OldTimeSongsAndPoetryOfNewfoundland, "Captains and Ships" (1 text, 1 tune, based on the Peacock field collection but with a different, I would say poorer, transcription): p. 19 in the 3rd edition
Peacock, pp. 865-866, "Captains and Ships" (1 text, 1 tune)
Blondahl-NewfoundlandersSing, pp. 97-98, "Captains and Ships" (1 text, 1 tune)
Ryan/Small-HaulinRopeAndGaff, pp. 76-77, "Captains and Ships" (1 text, 1 tune)
ST Doyl3019 (Partial)

Roud #7291

RECORDINGS:

Jim Rice, "Ships and Captains" (on MUNFLA/Leach)

CROSS-REFERENCES:
cf. "Some Ships in Port" (catalog of ships)

NOTES [3060 words]: The amount of detail in this song is immense, and clearly shows detailed knowledge of the sealing expedition in some particular year. The trick is to determine the year. Although it has no explicit date references, the ships mentioned allow us to date it without much hesitation to 1910; the notes below will show how I reach that conclusion.

Harvey's and Bowring's, mentioned in the first verse, were companies that hired and supplied
sealing vessels; so was Job's, mentioned in the third verse. Bowring's was the largest and longest-lived of the bunch, although that was because of their diversity -- they were a shipping and insurance company as well as equipping sealers. There is a company biography, David Keir, The Bowring Story, The Bodley Head, 1962; the company was still in business until recent decades, when it was merged into a larger insurance conglomerate.

I suspect but cannot prove that the Ad is the Adventure, for which see "I Am a Newfoundlander." There was no sealing captain named "Doyle" (see list on Chafe, p. 97); I strongly suspect this is an error of hearing for Captain Henry Dawe of Bay Roberts, who commanded the Adventure 1906-1910. For this Henry Dawe, see especially "The Sealer's Song (II)."

The Belle is probably the Bellaventure, which was commanded by Job Kenee from 1909-1913 (Chafe, p. 98). We know from Rosenberg p. 87, that she was called the Bell or Bile. Job/Jobie/Joby Kenee is also mentioned in "The Sealer's Song (II)" and implicitly in "Arrival of Aurora, Diana, Virginia Lake," and 'Vanguard,' Loaded; there is a photo of him on p. 75 of Winsor. The Bellaventure was part of the sealing fleet from 1909 to 1915; she is probably most famous for being the ship that rescued most of the survivors of the Newfoundland Disaster of 1914 (for which see "The Newfoundland Disaster (I)").

Similarly, I would guess the Bon is the Bonaventure. She was commanded by John Parsons 1909-1914 (Chafe, p. 98), which is every year she went to the ice except 1915, when she was captured by Robert A. Bartlett (both Bartlett and the Bonaventure are also mentioned in the "Ballad of Bob Bartlett, Arctic Explorer"). In 1913, she hit the Beothic, also mentioned in this song as well as in "Success to the Hardy Sealers." The Bonaventure was able to proceed on her way, but the Beothic was crippled and barely survived (O'Neill, p. 984; there is a picture of the two ships together on p. 39 of Ryan/Drake. The collision and its aftermath at least forced ships to stop trying to race each other out of St. John's Harbour; Candow, p. 58). The Bonaventure was sold to Russia in 1915-1916 (Greene, p. 278).

John Parsons (1868-1949) is also mentioned in "The Sealer's Song (II)." He was a businessman from Bay Roberts; the family business lasted until 1979. He was also active in politics, and spent his last years unsuccessfully opposing Confederation with Canada (Tarver, p. 229). His first command was in the Newfoundland in 1906, followed by the Bonaventure. He did not command a steamer in 1915 or 1916, but when he came back in 1917, he took more than 21,000 pelts in the Erik. He commanded the Erik in 1918 also, then switched to the Diana. (Chafe, p. 94). He was the captain who lost the Diana in 1922 (for this incident, see "Arrival of Aurora, Diana, Virginia Lake, and Vanguard,' Loaded"). His last command was the Terra Nova in 1929 and 1931 (Ryan-Ice, p. 500).

There are several Captains Kean mentioned in the song, and they pose problems. "Jolly Gay Kean" of the Newfoundland is a conundrum, since there was no one named "Gay Kean"; I strongly suspect the original text referred instead to Jacob Kean. The Newfoundland is one of five ships in the song commanded by a member of the extended Kean family. The various Keans in the song are without doubt confused by oral transmission. Abram Kean, the patriarch of the family (for whom see "Captain Abram Kean") is not mentioned in the song, and his oldest son Joseph/Job Kean, the oldest (and probably the best and most famous) of Abram's sons, is mentioned twice, as master of the Erik and the Eagle. And there are other Keans in charge of the Florizel, Iceland, and Newfoundland.

Abram Kean, who had commanded a great many ships in his career, commanded the Florizel 1909-1911 before shifting to the Stephano in 1912 (Chafe, p. 92); Joe Kean commanded the Eagle from 1907 to 1911, inheriting the Florizel from his father in 1912-1914 (he would later die in the wreck of that ship, although not during the sealing season); Job Kean commanded the Erik from 1902 to 1913 (Chafe, p. 93; for Job Kean see also the notes to "Lukey's Boat"); he was the nephew of Abram Kean, and later married Virtue Hann, presumably related to George Hann; Kean, pp. 22-23). The only Kean to command the Iceland was Edwin Kean, who was her commander in 1909-1910; she was crushed in the ice and lost in the latter year (Winsor, p. 48; Chafe, pp. 93, 100-101; Kean, p. 22; there is a photo of her burning in the ice on p. 81 of Ryan/Drake, and a photo of her in harbour on p. 48 of Winsor). The Iceland was Edwin Kean's only command. Jacob Kean commanded the Newfoundland in 1910, then Westbury Kean took her out in 1911-1914 (Chafe, p. 103); for Westbury, it was his first command, and for reasons explained in "The Newfoundland Disaster (I)," he would not get another sealer until after World War I.

Abram Kean had six sons and a huge flock of nephews, but no Kean who was a ship captain was named "Evan," listed in the song as commander of the Florizel. One of Abram's nephews was Edwin Kean, who did well as a fisherman, but as stated, the only sealer he commanded was the Iceland in 1909-1910. Therefore I suggest that the song should be emended to put Abram Kean, rather than Evan Kean, in charge of the Florizel, "Jolly Jake Kean" (or possibly "Jolly Wes Kean") in
the Newfoundland, Job Kean in charge of the Erik, (Ed) Kean in the Iceland, and Joe Kean in the Eagle.

The mention of the Florizel in that list is the single most obvious date peg in the song. The Florizel, which is the subject of "The Wreck of the Steamship Florizel," was built in 1909, and her first trip was in that year (Chafe, p. 100). She was sunk in 1918, before the seal harvest of that year.

The Newfoundland also gives us a date peg. The Newfoundland survived the 1914 horror that killed so many of her sailors (again, see the notes to "The Newfoundland Disaster (I)"). She was sold in the next year, and renamed the Samuel Blandford (after a famous sealing captain; see "Sealer's Song (I)") in 1916, so her mention forces us to the years before that.

The Florizel's much larger sister Stephano, built 1911 and mentioned in "Success to the Hardy Sealers," is not mentioned in this song. This does not absolutely prove that she was not in commission, but the Stephano usually went to the ice under one of the Captains Kean, patriarch Abram or his sons. Observe that the song mention various Keans sailing in the Newfoundland, the Eric, the Iceland, the Florizel, and the Eagle. That's a lot of older, lesser ships with Keans aboard. This is strong evidence that the lyrics predate the Stephano. To be sure, the Stephano was sunk in World War I, so it's just possible that the year could be after 1917, after her loss, but then we have to account for the mentions of other ships lost during the war, such as the Newfoundland and Florizel.

The Iceland was built in Dundee, and first went to the ice in 1872. She went through several owners before being destroyed in 1910, with her crew rescued by the Eagle (Ryan/Drake, p. 16; Winsor, p. 48, says a few ended up on the Florizel). She is also mentioned in "The Sealer's Song (II)"; Ryan/Drake have a picture on p. 16. A portion of another poem about her on p. 309 of Ryan-Ice says that she was the last sealer to sail from Harbour Grace rather than St. John's.

The Diana, built in 1870 as the Hector, was given her name in 1889, sold in 1918, and sank in 1922; for more details, see "Arrival of 'Aurora,' 'Diana,' 'Virginia Lake,' and 'Vanguard,' Loaded." Her skipper Joe Blandford seems to be mentioned only here, but see the ship Samuel Blandford above. Joe Blandford commanded the Diana from 1909 to 1912; it was the only sealer he ever commanded (Chafe, p. 89).

George Barbour commanded the Beothic 1909-1911 (Chafe, p. 88); for his career, see especially "The Greenland Disaster (I)." The Beothic went to the ice only in 1909-1912 plus 1914-1915 (as mentioned above, she had a collision in 1913); William C. Winsor commanded her in 1912, 1914, and 1915 (Chafe, p. 98). She is also mentioned in "Success to the Hardy Sealers."

There were two ships Neptune which sailed from Newfoundland; for one of them, see " Neptune, Ruler of the Sea." The one in this song must have been the second, which made her first sealing voyage in 1888 and lasted until 1943 (Feltham, pp. 93, 97); she was commanded by Alpheus Barbour (for whom see "The Sealer's Song (II)"") 1909-1911 and Robert Bartlett 1912-1913. The ship here called the Erik is also mentioned in "The Sealer's Song (II)." There is disagreement about her name; O'Neill, pp. 972, 978, calls her the Eric, but this is almost certainly an error; Chafe, Greene, Galgay/McCarthy, Feltham, and Winsor call her Erik. She was built at Dundee in 1865 (Feltham, p. 51), and was transferred to Newfoundland ownership in 1901; she became a sealer in 1902 (Feltham, p. 52; Winsor, p. 41). She was commanded by Job Kean from 1902 to 1913 (Feltham, p. 52), and by Nathan(iel) Kean in 1916. She broke a propeller shaft in 1908 but was repaired (Feltham, p. 53; Winsor, p. 42, says the had a collision with the Aurora in that year).

After the 1918 sealing season, Erik went back to other work (as many sealers did in the off season), and was commanded by a captain named Lane who was not a sealer (Galgay/McCarthy, p. 65). She was hauling coal when she was overtaken by a U-boat on August 25, 1918 (Feltham, p. 55; Galgay/McCarthy, pp. 67-69; O'Neill, p. 978). Despite the late stage of the war, the U-boat's actions toward her crew were extremely polite (one guesses that he realized that he faced little threat from an ancient wooden sealer!); although he shelled the Erik to make her stop, he did not torpedo her. And, once she stopped, the boat's medic actually treated the wounded. Since there were no working lifeboats left, the sub put a bomb aboard the Erik and took the crew to another ship (Feltham, pp. 55-56; Galgay/McCarthy, pp. 69-70).

There is a photo of the Erik on p. 30 of Ryan/Drake and one on p 41 of Winsor.

The Bloodhound (the second of that name) is also mentioned in "The Sealers's Song (II)." She lasted from 1873 to 1917, and was commanded by a Winsor (not "Windsor") for much of this period -- William Winsor Jr. in 1907-1908. Jacob Winsor in 1909-1911, Jesse Winsor in 1913-1914 (George Clarke captained her in 1912). I would guess "Gate Windsor" is an error for "Jake Winsor." For the Winsor clan, see "First Arrival from the Sea Fishery S. S. Fogota, 1912."

In "The Sealer's Song (II)," which also mentions the Bloodhound, her captain is listed as "Bill Windsor." As "Bill Winsor" (the correct spelling) he is mentioned in "Capt. Frederick Harris and the Grates Cove Seal Killers of 1915."
Walter Baine Grieve (1850-1921) was a leader of the company Baine, Johnson & Co, which in 1863 had brought the first sealing steamer (the original Bloodhound) to Newfoundland (O'Neill, pp. 915-916). His political history was somewhat dubious; I’m surprised there is no hint of that in the song. The Cross is probably the Southern Cross, which vanished in the storm of 1914 that also killed so many men of the Newfoundland (O'Neill, p. 974); see "The Southern Cross (I)." She was commanded by John Clarke in 1910-1913 and by George Clarke in 1914, when she was lost (Chafe, p. 104). John Clarke’s only other command was the Diana in 1915; George’s, the Bloodbound in 1912.

Baxter Barbour, here listed as the commander of the Labrador, was lost on the Dunelm in 1915; see the notes to "The Nimrod’s Song." He commanded the Labrador in 1909-1910. The Labrador is mentioned also in "The Sealer’s Song (II)" and "Success to the Hardy Sealers." She had sailed under George Hann (1850-1942) from her first trip in 1896 until 1908 (Winsor has a photo of Hann on p. 50, as well as a photo of the Labrador. Barbour took her for two years, then D. Martin commanded her from 1911 until her loss in 1913 (Chafe, p. 101). She doesn’t seem to have been very successful; the figures on p. 50 of Winsor say that she averaged a hair less than 10,000 seals per trip. Only once did she take more than 20,000 seals, and only three times more than 15,000; she took less than 7,000 in Barbour’s two years. Although Winsor, p. 50, calls her one of the strongest of the wooden ships, she went ashore during a blizzard in early March 1913 and was a total loss, although the crew survived.

There does not seem to have been a sealer names Louise, and there was no sealing captain named "Crosbie"; rather, Crosbie was a shipping company and outfitter of sealing ships (and, later, a Newfoundland political dynasty). Probably the line should refer to the Harlaw instead of the Louise, for reasons explained below. The Harlaw, unlike many of the other sealers mentioned in the song, may not have been very familiar to Newfoundland singers. She had a relatively short career as a steamer, going to the ice under D. A. Scott 1896-1903 and under J. Farquhar in 1910, and averaging less than 7000 seals per year (Chafe, p. 100), so she wouldn’t have been famous. The Kite is mentioned in more sealing songs than almost any other ship; for more about her, see "The 'Kite' Abandoned in White Bay." She sailed every year from 1877 to 1914, then made one last sealing voyage in 1918 and was lost later in that year (Chafe, p. 101; Feltham, p. 83). William Carroll was her captain from 1909 to 1912 (Chafe, p. 101); she was the only ship he ever commanded.

The Eagle (one of two ships of that name) was built in 1902 and lasted until 1950, when she was scuttled; for more about her, see "The Ice-Floes," as well as the notes on the Kean family above. There is an interesting connection between the mentions of the Kite and the Eagle. Note that they are consecutive in the song:

The Kite, Captain Carroll[1], I wish him good luck,
Once more in the Eagle Joe Kean showed his pluck.

Although the Kite’s Captain Carroll was William Carroll, there was another famous sealer named Carroll: Tom Carroll (1868-1961). At least three of Ryan’s oral histories mention him (Ryan-Last, pp. 215-216), and he came to be known as "Skipper Tom" (Squires, p. 7) He was not actually a steamer captain, but he was a bosun for many decades -- he was still serving in that role in the 1940s, when he was around eighty! (Squires, p. 7, says he was 81 in 1944; the dates given are those from DictNewfLabrador -- it will show you how famous he was that he has an entry in the dictionary, being almost the only sealer who never became a captain to have an entry. Mount Carroll in the Falkland Islands is named for him). And which was his ship for all those decades?

Why, the Eagle of course. So the song’s construction links the Kite, under skipper (William) Carroll with the Eagle, which was the ship of "Skipper" (Tom) Carroll. I don’t know if the Carrolls were related, but it’s a cute link.

The Viking was built in 1881 and acquired by Bowring’s, presumably for sealing, in 1904 (O’Neill, p. 968); it blew up in 1931; see "To the Memory of the Late Captain Kennedy." The "Captain Bartlett" of the song is not Robert Bartlett, known from "Captain Bob Bartlett," who never commanded her, but rather William Bartlett Sr., who commanded her 1904-1913 and 1916-1920. There is a photo of him after p. 92 of Chafe.

Captain Daniel Green (born Newtown, Bonavista Bay; Ryan-Ice, p. 499) held commands for most of the years from 1891 (in the Ranger to 1911 (in the Aurora); he skippered the Aurora (not mentioned in the song) 1906-1911 (Chafe, p. 91). For the Aurora see "First Arrival -- 'Aurora' and 'Walrus' Full"; also "The Spring of '97." Dan Green is also mentioned in "The Sealer’s Song (II)"; there is a photo of him on p. 73 of Winsor.

The Ranger is little dating help; she went to the ice every year but one from 1872 to 1941 (although she missed 1915); see "First Arrival from Sea Fishery S. S. Fogota, 1912." S. R. Winsor (Sam
Winsor, born 1872, of the Winsor family mentioned above, and apparently the "Bob Winsor" of the "Sealer's Song (II)"
commanded her 1909-1911 and again starting in 1917; there is a photo of S. R. Winsor on p. 75 of Winsor.
The Algerine was lost in 1912; see "The Loss of the Algerine." Noah Bishop (born Swain's Island, Bonavista Bay; Ryan-Ice, p. 499; brother of the better-known Edward/Ned Bishop) commanded her from 1909 to 1912; she was the only sealer he commanded. There is a picture of Noah Bishop on p. 72 of Winsor.

If we look at all the above, we find that, except for flat-out mistakes such as "Evan Keen" and "Gate Windsor," the mentions in this song tell a consistent story. It describes the seal hunt of 1910. As additional evidence we may look at the list of sealers that went to the ice on p. 77 of Chafe. Nineteen ships sailed that year: Viking, Harlaw, Southern Cross, Algerine, Florizel, Newfoundland, Eagle, Bellaventure, Bonaventure, Labrador, Beothic, Erik, Kite, Neptune, Adventure, Bloodhound, Ranger, Aurora, Diana, under captains Bartlett, Farquhar, Clarke, Bishop, Abram Kean, Jacob Kean, Joseph Kean, Parsons, B. Barbour, G. Barbour, Job Kean, W. Carroll, A. Barbour, Dawe, Jacob Winsor, S. R. Winsor, Green, and Blandford. Seventeen of those nineteen ships, and no others except the Louise, are mentioned in this song, and an eighteenth, the Aurora, is implicitly mentioned (or its name may have been lost). Only the Harlaw, commanded by J. Farquhar, is omitted from the list in the song. What are the odds? No other year had such a close fit in both ships and captains. It is on this basis that I conjecture that the Louise should in fact be the Harlaw.

RBW

Bibliography

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- Greene: William Howe Greene, The Wooden Walls among the Ice Floes: Telling the Romance of the Newfoundland Seal Fishery, Hutchinson & Co, London (PDF available on the Memorial University of Newfoundland web site)
- Kean: Abram Kean, with a foreword by Sir Wilfred Grenfell, Old and Young Ahead, 1935; I use the 2000 Flanker Press edition edited and with a new Introduction (and new photographs) by Shannon Ryan
- Rosenberg: John Scott, in Neil V. Rosenberg, editor, Folklore & Oral History (Paper from the Second Annual Meeting of the Canadian Aural/Oral History Association, at St. John's, Newfoundland, October 3-5, 1975), Memorial University of Newfoundland, 1978

Last updated in version 6.0
File: Doyl3019
Capture of New Orleans

DESCRIPTION: "Come all you Union-loving men, wherever you may be." The singer will tell of the Union capture of New Orleans. The song details the maneuvers of the fleet as they pass the Mississippi River defenses. The _Brooklyn_ is a proud part of the fleet

AUTHOR: William Densmore of the _Brooklyn_

EARLIEST DATE: 2008 (Cohen); probably written in 1862

KEYWORDS: Civil war navy battle river patriotic

FOUND IN:

REFERENCES (2 citations):
- Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 344-347, "Capture of New Orleans" (1 text plus a reduced copy of the original broadside)
- Wolf-AmericanSongSheets, #249, p. 18, "Capture of New Orleans" (1 reference)

CROSS-REFERENCES:
- cf. "The New Ballad of Lord Lovell (Mansfield Lovell)" (subject of the capture of New Orleans)

NOTES [108 words]: For background on the capture of New Orleans, see the notes to "The New Ballad of Lord Lovell (Mansfield Lovell)." The fact that this song refers to George McClellan as a Union general strongly implies that it was written in 1862, between the attack on New Orleans in April and McClellan's removal in the fall of that year. I'd guess it was composed very shortly after Farragut's fleet ran the New Orleans defenses.

Capture of William Wood by the Blackfoot Indians, The

DESCRIPTION: "Blackfoot Indians left their settlements, Seven hundred miles or more... Minnesota to explore." They attack the family of William Woods, killing his mother and sisters. They cut off Woods's hand, but the chief's daughter begs them to spare him

AUTHOR: A. W. Harmon

EARLIEST DATE: 1960 (according to Cohen, with the original print probably from the 1870s)

KEYWORDS: Indians(Am.) homicide war disability

FOUND IN:

REFERENCES (1 citation):
- Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 460, "The Capture of William Wood by the Blackfoot Indians" (a reprint of the original broadside)

NOTES [10 words]: A. W. Harmon is also credited with "The Granite Mill Fire." - RBW

Car Ferry Marquette and Bessemer No. 2

DESCRIPTION: "Loud roared the dreadful doomday And stormy was the night When the car ferry Bessemer 2nd Left the port called Canneaut. With two and twenty sailors...." "Let us all unite together... for the loved ones We will never see again." Captain and others die

AUTHOR: unknown

EARLIEST DATE: 1933 (collected from William E. Clark by Walton)

KEYWORDS: death storm ship wreck

HISTORICAL REFERENCES:
- Dec 7(?), 1909 - loss of the _Marquette and Bessemer No. 2_

FOUND IN: US(MA)

REFERENCES (1 citation):
- Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, p. 223, "The Car Ferry Marquette and Bessemer No. 2" (1 fragment)

NOTES [409 words]: Details about this particular shipwreck seem rather fuzzy. All the sources I've checked agree that the ship involved was very strong, and still fairly new. Most ships avoid the Lakes in December, but this particular vessel was thought solid enough to stand up to even a
December storm. Yet she disappeared in 1909, and there is no real information on what happened to her. The wreck has not been located (as of 2008), and is considered one of the most sought-after of the lost ships of the Great Lakes.

Beyond that, accounts differ slightly. Ratigan, p. 232, calls the ship the Bessemer & Marquette No. 2, and says it set out from Conneaut, Ohio to Port Stanley, Ontario on December 9, 1909. He says that 36 crewmen were lost.

Berman, p. 253, agrees with Walton in calling her the Marquette and Bessemer No. 2. He gives no date for the sinking except "December 1909." He says that 31 lives were lost.

Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors says only that all aboard were lost. It lists the ship as five years old, but Berman says it was built in 1905, which would make it four years old, and Ratigan also says it was four years old.

The ship is enough of a mystery that I found five web sites with details about the ship and the wreck. All seem to suspect the same problem: The Marquette and Bessemer No. 2 was a car ferry, designed to take on fully-loaded railroad cars and transport them across the lakes. This was possible because she had wide doors in the back of her hull, not much above the waterline. This would be no problem if the doors sealed tight, but it is suspected that they did not, and that the doors flooded in the 1909 storm.

Bourrie, pp. 180-188, produces a far more dramatic tale. His speculation is that a storm hit, and the ship was unable to make port, and wandered around the lakes for many hours, and as a result the crew mutinied. They then abandoned the ship in a lifeboat, which was found with ten men aboard, but all dead.

The evidence for this is very thin -- the fact that Captain McLeod's body, when it was found much later, seemed to have been injured, and the men in the lifeboat were ill-dressed for the weather and had seemingly stuck a knife into the rail of the boat. Bourrie thinks a good prosecutor could sell this tale to a jury; I think he'd be laughed out of courts. All that is certain is that everyone aboard -- believed to have been no fewer than 30 and no more than 36 men -- died. - RBW

Bibliography

- Bourrie: Mark Bourrie, Many a Midnight Ship: True Stories of Great Lakes Shipwrecks, University of Michigan Press, 2005

Last updated in version 5.0

File: WGM223

Carcasho

DESCRIPTION: In winter 1916 a 73-year old Labrador trapper goes out to see to his traps. He gets lost and spends the night camping away from home and has a fight with a wolverine. The next day a search gang finds him and takes him home to Lelette.

AUTHOR: unknown

EARLIEST DATE: 1960 (Leach-FolkBalladsSongsOfLowerLabradorCoast)

KEYWORDS: rescue hunting ordeal animal

FOUND IN: Canada(Newf)

REFERENCES (1 citation):

Leach-FolkBalladsSongsOfLowerLabradorCoast 69, "Carcasho" (1 text, 1 tune)

ST LLab069 (Partial)

Roud #9985

NOTES [33 words]: Leach-FolkBalladsSongsOfLowerLabradorCoast: "This is a local song composed immediately after the event it celebrates." - BS

Leach adds that Carcasho (=carcajou) is Canadian French for a wolverine. - RBW

File: LLab069

Careless Billy

DESCRIPTION: Billy squandered his parents' riches but is happier than ever. "Light heart & thin pair of Breeches, goes through the world merrely my boys." Riches and responsibilities bring
problems. Poor now, "I am as full of content as ever I was since I was born"

AUTHOR: unknown
EARLIEST DATE: 1795 (Vocal Music, vol. III, according to Ebsworth)
KEYWORDS: poverty commerce money humorous
FOUND IN:
REFERENCES (1 citation):
Roud #8795
BROADSIDES:
Bodleian, Johnson Ballads 1493, "Careless Billy" ("Ye frollick-some sparks of game, ye being both wretched and old"), D. Wrighton (Birmingham), 1812-1830
NOTES [153 words]: Ebsworth: "A modern paraphrase of 'Careless Billy,' includes certain lines ... -- 'And when the rats nibble my toes, as I sit alone by the bare shelf. I don't drive 'em off, 'cause I knows -- What it is to be hungry myself' This half-chorus had never belonged to the original song, which must have preceded 1773 ...."
Baring-Gould: The chorus "Then why should we quarrel for riches, Or any such glittering toys? A light heart and a thin pair of breeches, Go through the world, brave boys!" predates the Vocal Music text; it 'belongs to a much earlier song that is in 'Perseus and Andromeda,' which was acted at Drury Lane in 1728" (source: S. Baring-Gould, English Minstrelsy (Edinburgh, 1896 ("Digitized by Google")), Vol. VI, pp. 108-109, xi-xii, "Adieu to Old England" (1 text, 1 tune)). For a more on Baring-Gould's discussion of his text of "Adieu to Old England" and this text see "Adieu to Old England." - BS

Last updated in version 2.6
File: Ebs2520

Careless Love

DESCRIPTION: A young girl's lament for having loved unwisely, worrying what her mother will say when the girl returns home, wearing her apron high (i.e. pregnant).

AUTHOR: Unknown, sometimes attributed to W. C. Handy
EARLIEST DATE: 1911 (JournalOfAmericanFolklore)
KEYWORDS: sex seduction pregnancy lament
FOUND IN: US(Ap,SE,So)
REFERENCES (23 citations):
Randolph 793, "Careless Love" (3 texts, 1 tune. The "B" text is, however, derived mostly from other materials -- it does not even have the "Careless Love" refrain -- of which "Little Pink" seems to be the most important)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 498-500, "Careless Love" (1 text, 1 tune -- Randolph's 793A)
Randolph/Legman-RollMeInYourArmsII, pp. 648-650, "Careless Love" (2 texts)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 173, "Careless Love" (1 text, 1 tune)
Abernethy-SinginTexas, pp. 42-43, "Careless Love" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 167, "Careless Love" (1 text, 1 tune)
Hudson-FolksongsOfMississippi 13, pp. 91-93, "The Lass of Roch Royal" (1 fragments, of which "A" is the "Pretty Little Foot" with a chorus from "Careless Love" and "B" is two "Pretty Little Foot" stanzas artificially and wrongly extracted from "Wild Bill Jones")
Hudson-FolkTunesFromMississippi 2, "Careless Love" (1 text, 1 tune, the "Pretty Little Foot",""Careless Love" combination from Hudson-FolksongsOfMississippi 13)
Sandburg-TheAmericanSongbag, p. 21, "Careless Love" (1 text, 1 tune)
Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, pp. 40-41, "Careless Love" (1 text, 1 tune)
Richardson/Spaeth-AmericanMountainSongs, p. 50, "Careless Love" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 103-104, "Careless Love" (1 text, 1 tune)
Lomax/Lomax-FolkSongUSA 20, "Careless Love" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 309, "Careless Love" (1 text, 1 tune)
Botkin-TreasuryOfAmericanFolklore, pp. 901-902, "Careless Love" (1 text, 1 tune)
Wheeler-SteamboatinDays, pp. 89-90, "Careless Love" (1 text, 1 tune)
Courlander-NegroFolkMusic, pp. 138-139, "(Careless Love)" (fragments of two texts); pp. 272-273, "Careless Love" (1 tune, partial text)
Seeger-AmericanFavoriteBallads, p. 11, "Careless Love" (1 text, 1 tune)
Handy/Silverman-BluesAnAnthology, p. 55-57, "Careless Love" (1 text, 1 tune, with a verse from "Free Little Bird" and others added by blues composers)
Fireside-Book-of-Folk-Songs, p. 46, "Careless Love" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 163, "Careless Love" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 162-163, "Careless Love"

DT, CARELOVE*

Roud #422

RECORDINGS:
[Clarence] Ashley & [Gwen] Foster, "Times Ain't Like They Used to Be" (Vocalion 02554, 1933; on Ashley04)
Emry Arthur, "Careless Love" (Paramount 3298, 1931)
Slim Barton & Eddie Mapp, "Careless Love" (QRS R-7088, 1929)
Dock Boggs, "Careless Love" (on Boggs3, BoggsCD1)
Anne, Judy & Zeke Canova, "Reckless Love" (Oriole 8044/Perfect 12685/Regal 10299, 1931)
[Tom] Darby & [Jimmie] Tarlton, "Careless Love" (Columbia 15651-D, 1931; rec. 1930)
Delmore Brothers, "Careless Love" (Bluebird B-7436, 1938)
Johnny Dodds w. Tiny Parham, "Careless Love" (Paramount 12483, 1927)
Fats Domino, "Careless Love" (Imperial 5145, 1951)
Four Southern Singers, "Careless Love" (Bluebird B-8392, 1940; rec. 1933)
Blind Boy Fuller, "Careless Love" (Vocalion 03457, 1937/Conqueror 9012, 1937/Melotone 8-02-66, 1938; rec. 1937)
W. C. Handy, "Careless Love" (AFS 1620 B3, 1938)
Ed Hudson, "Careless Love" (Champion 16464, 1932/Champion 40086, 1936; rec. 1931)
Johnson Brothers, "Careless Love" (Victor 20940, 1927)
Lonnie Johnson, "Careless Love" (OKeh 8635, 1928)
Lulu Johnson, "Careless Love Blues" (Vocalion 1193, 1928; Supertone S-2227, 1931; [as Lulu Williams] Banner 32387/Oriole 8119/Perfect 5119, all 1932; all of these rec. 1928)
Ruth Johnson, "Careless Love" (Paramount 13060, 1931)
Asa Martin, "Careless Love" (Melotone 5-11-63/Oriole 5-11-63 [as by "Martin & Roberts"], 1935)
Lester McFarland & Robert Gardner, "Careless Love" (Vocalion 5125, 1927)
Brownie McGhee, "Careless Love" (on McGhee01, DownHome)
Byrd Moore & his Hot Shots, "Careless Love" (Columbia 15496-D, rec. Oct 23, 1929)
Eva Parker, "Careless Love" (Victor V-38020, 1929; rec. 1928)
Riley Puckett, "Careless Love" (Columbia 15747-D, 1932; rec. 1931) (Bluebird B-5532/Montgomery Ward M-4507, 1934)
Pete Seeger, "Careless Love" (on PeteSeeger18)
Bessie Smith, "Careless Love Blues" (Columbia 14083-D, 1925) (Columbia 3172-D/Parlophone [UK] R-2479, 1938 -- I'm going to guess this is a different (electrical) recording from 14083-D)
Ernest V. Stoneman, "Careless Love" (Edison 52388, 1928) (CYL: Edison [BA] 5530, 1928)
Georgia White, "Careless Love" (Decca 7419, 1938)
Lee Wiley, "Careless Love" (Decca 132, 1934)
Richard Williams, "Tain't But the One Thing That Grieves My Mind" (on USFlorida01)
Ella Mae Wilson and Richard Williams, "Careless Love" (on USFlorida01)

CROSS-REFERENCES:
cf. "Waly Waly (The Water is Wide)"
cf. "Dink's Song" (floating lyrics)
cf. "Every Night When the Sun Goes In" (floating lyrics)
cf. "I Have No Loving Mother Now" (tune)

SAME TUNE:
I Have No Loving Mother Now (Kelly Harrell & Henry Norton, Victor 20935, 1927; on KHarrell02)
Loveless Love (Noble Sissle & his Sizzling Syncopators, Pathe 20493, 1921; Katherine Handy, Paramount 12011, 1922; Albert Hunter w. Henderson's Dance Orch., Paramount 12018, 1922; Billie Holiday. OKeh 6064, 1941; Bob Wills & his Texas Playboys, Vocalion 04387, 1938; Milton Brown & his Brownies, Bluebird B-5715/Montgomery Ward M-4758, 1935)

NOTES [88 words]: The "Loveless Love" lyrics seem to have been written by W. C. Handy in 1921, using the tune and structure of "Careless Love". He also seems to have claimed "Careless Love" at times, but in other contexts he called it a folk song. So do I. One online biography of Handy called it
an 18th-century English folk song ("Dear Companion"?) which by the early 1800s had become a
Black rivermen's song. No references, unfortunately. But Wheeler associates the song with the
Ohio packet Dick Fowler, running between Cairo and Paducah. - PJS
Last updated in version 5.3
File: R793

Carey's Disguise
DESCRIPTION: Carey's friends advise him that the best disguise would be to "dress as a lady and
pass as Miss Grady." His wife shaves his every hair and glues on a wig. He dons a "chimese," etc.
His wife wears his suit and moustache and smokes "a mild Havannah"
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: cross-dressing disguise clothes
FOUND IN:
Roud #V8864
BROADSIDES:
Bodleian, Harding B 26(89), "A new song on Carey's disguise" ("Before he could go from his head
to his toe"), unknown, no date
CROSS-REFERENCES:
cf. "The Phoenix Park Tragedy" (possible subject: the Phoenix Park murders) and references there
NOTES [230 words]: The description follows broadside Bodleian Harding B 26(89).
Speculation only: This may be a sarcastic reference to James Carey's "disguise" trying to escape
into exile. If so, this is another reference to the Phoenix Park murders of May 1882 and the
subsequent arrest, trial and executions in 1883. Carey was the Crown's key witness/informer and
was assassinated by Patrick O'Donnell in July 1883 on board the "Melrose Castle." (There is more
information, and references to other ballads on the subject, at "The Murder of the Double-Dyed
Informer James Carey.") [Also, for the full list, "The Phoenix Park Tragedy" - RBW.]
"The Assassination of Carey", The Times, Aug 2, 1883, p. 7, Issue 30888 column E, Copyright
1883, The Times, Article CS118408450, Copyright 2002 The Gale Group: the article mentions
Carey's disguise before the "Melrose Castle' assassination but does not explain the nature of the
disguise. On the Melrose Castle Carey boarded as J Power with 2 of his children, and his wife
boarded as Mrs Power with 5 children.
Tom Corfe, The Phoenix Park Murders (London, 1968) says that Carey simply shaved off his beard
as a "disguise" but that he spoke so freely that he was identified out of his own mouth by
O'Donnell, who just happened to be on board (p. 258). There is no mention of a disguise for his
wife and children, beyond the assumption of aliases. - BS
Last updated in version 5.1
File: BdCarDis

Cargo Workers
DESCRIPTION: "I lift the cargo from out of hold (x3), It's ruddy heavy, but it ain't gold." "I lift the
lamp-black from out the hold (x3), It's ruddy sooty, but it ain't coal." It's a dangerous job, but he'll
work until he's old. He's a wharfie, and a wharfie's son
AUTHOR: unknown
EARLIEST DATE: 1967 (Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: work nonballad
FOUND IN: New Zealand
REFERENCES (2 citations):
Bailey/Roth-ShantiesByTheWay-NZ, p. 141, "Cargo Workers" (1 text, 1 tune)
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 82, "Cargo Workers" (1 text, 1 tune) (p. 61 in
the 1972 edition)
RECORDINGS:
Driving Creek, "Cargo Workers" (on NZSongYngCntry)
File: BaRo141
Carlie, Can Ye Hushle Ony?

DESCRIPTION: Jenny, "nae regarded by naebody," invites John to cuddle, and then to "hushle." She has a baby but says she regrets it. He reminds her of her encouragement. At the naming the parson tells John it is not his. John promises to "put a trick upon her"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: seduction sex marriage childbirth
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1382, "Carlie, Can Ye Hushle Ony?" (2 texts, 1 tune)
Roud #7244
NOTES [40 words]: We can assume that the couple marry. When the parson says, "This bairn's no been got by you, The lassie young she does you truckle, This is the wye she does you cuckol,'" he clearly intends to turn those tables.
Greig/Duncan7: "Circa 1860." - BS
Last updated in version 2.5
File: GrD71382

Carmack Song, The

DESCRIPTION: "George Carmack in Bonanza Creek went out to look for gold" despite being told that there would be no gold in the cold water. But he and his companions find gold and now are in position to celebrate

AUTHOR: unknown
EARLIEST DATE: 1969 (Roseland, Alaska Sourdough Ballads and Folk Songs, according to Cohen)
KEYWORDS: gold mining warning
HISTORICAL REFERENCES:
Aug 17, 1896 - Gold found in the Klondike
FOUND IN: US(NW)
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 674, "The Carmack Song" (1 text)
File: CAFS2674

Carmagnoles, The

DESCRIPTION: In 1793 the French planted "a symbol of great Liberty." In 1794 "they gave to Flanders liberty." June 1 the French convoy was saved from British attack. The Batavian line extends freedom to the Netherlands. Kings and drones will "tumble unlamented"

AUTHOR: unknown
EARLIEST DATE: 1796 (_Paddy's Resource_(Philadelphia), according to Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: battle navy rebellion England France freedom
HISTORICAL REFERENCES:
1793 - French Revolution: France declares war on Great Britain and Holland (source: Moylan-TheAgeOfRevolution-1776-1815)
June 1-3, 1794 - "[Admiral] Villaret-Joyeuse's squadron was attacked off Ouessant by Admiral Howe and lost seven ships in the three-day battle. Nevertheless he kept the way clear for the hundred grain transports to reach the port of Brest, which was on the verge of starvation. (source: Moylan-TheAgeOfRevolution-1776-1815)
FOUND IN:
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 20, "The Carmagnoles" (1 text, 1 tune)
NOTES [91 words]: Moylan-TheAgeOfRevolution-1776-1815: "The 'Great Batavian Line' refers to the regime established by the French revolutionaries in the Netherlands." - BS
Moylan's description of the battle pretty well sums up the result of the June 1 battle: It helped the current French government survive. But the British name for the battle reveals something about how the winners felt about the result: They called it "The Glorious First of June." And the French losses would weaken their fleet for years, and the psychological blow was also significant. - RBW
**Carnabane**

DESCRIPTION: "When I was young and foolish still, Amerikay ran in my head, I from my native country strayed..." He recalls how friends took their parting from him. When he arrives in St. John's, he will drink and stop grieving, but still think of home and his girl

AUTHOR: unknown

EARLIEST DATE: 1925 (Sam Henry collection)

KEYWORDS: emigration separation farewell

FOUND IN: Ireland

REFERENCES (1 citation):

*Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H100a, pp. 188-189, "Carnabane" (1 text, 1 tune)*

Roud #13545

File: HHH100a

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**Carnal and the Crane, The [Child 55]**

DESCRIPTION: A carnal (crow) and a crane discuss various stories of Jesus, such as the roasted cock that crowed, the miraculous harvest of grain, and the adoration of the animals. (These accounts often became separated in tradition.)

AUTHOR: unknown

EARLIEST DATE: 1833 (Sandys)

KEYWORDS: bird Jesus religious carol

HISTORICAL REFERENCES:

- 4 B.C.E. -- Death of Herod the Great, whose actions motivated much of the plot of this song

FOUND IN: Britain(England(West,South))

REFERENCES (13 citations):

- Child 55, "The Carnal and the Crane" (1 text)
- Bronson 55, "The Carnal and the Crane" (3 versions)
- Bronson-SingingTraditionOfChildsPopularBallads 55, "The Carnal and the Crane" (2 versions: #1, #2)
- Leather-FolkLoreOfHerefordshire, pp. 188-189, "The Carnal and the Crane" (1 text, 1 tune)
- Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #43, "The Carnal and the Crane" (1 text, 1 tune) {Bronson's #1}
- Broadwood-EnglishTraditionalSongsAndCarols, pp. 74-75, "King Pharaoh [Gypsy Christmas Carol]" (1 text plus a "restored version," 1 tune)
- Karpeles-TheCrystalSpring 102, "King Herod and the Cock" (1 text, 1 tune) {Bronson's #2}
- Rickert-AncientEnglishChristmasCarols, pp. 91-95, "The Carnal and the Crane" (1 text)
- Wells-TheBalladTree, pp. 186-187, "King Herod and the Cock" (1 text, 1 tune) {Bronson's #2}
- Quiller-Couch-OxfordBookOfBallads 102, "The Carnal and the Crane" (1 text)
- Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 53, "The Carnal and the Crane"; 54; "King Herod and the Cock"; 55, "The Miraculous Harvest" (3 texts, 3 tunes) {#53=Bronson's #1; compare #3; #55=Bronson's #3; this melody is said to be the English hymnal tune "Capel"}
- DT 55, PHARMKNG* PHARMKN2*

ADDITIONAL: Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, pp. 169-170, "Herod and the Cock" (1 text, 1 tune)

Roud #306

CROSS-REFERENCES:

- cf. "Saint Stephen and Herod" (plot)

ALTERNATE TITLES:

- Herod and the Cock
- King Pharim

NOTES [5400 words]: Child refers to this ballad as being "fixed in its present incoherent and corrupted form by print." Incoherent it generally is -- there is no actual plot, just an introduction and a series of stories. But it is worth noting that Child's version (a conflation of three printed texts) is longer than any of the dozen or so traditional versions, and of his printed sources, "c" is significantly shorter than the others. There appears little chance of reconstructing the original. We can only look at the sources of what still exists.
The rough outline of Child's thirty stanza version would be as follows:
I. The singer overhears a crane instruct a carnal (crow) about Jesus
II. Jesus was born in a manger, between an ox and ass
III. The mother of Jesus was a virgin, "Conceived by the Holy Ghost."
IV. Jesus slept in a manger, not a golden cradle nor silken sheets
V. The Wise Men met King Herod, who declared that, if their story is true, the roasted cock in the dish would crow. It did.
VI. Herod ordered the massacre of children under two, causing Mary, Joseph, and Jesus to flee to Egypt.
VII. They halted along the way because Mary was weary, and the wild animals came to adore them; the lion, which comes first, is declared the king.
VIII. The family met "an husbandman" sowing his grain, and Jesus caused the grain to miraculously grow to maturity. The husbandman tells Herod that Jesus came by as the seed was sown, causing Herod's men to turn back because Jesus had (they assume) passed by nine months earlier.
IX. For the sake of the massacred innocents of Bethlehem, hearers are told not to "forbid" or "deny" little ones.

Of these sections of the song, III, V, VII, and VIII are entirely non-Biblical -- and they constitute almost two-thirds of the song. Indeed, they represent more than two-thirds if we omit the introductory verses about the crane and crow.

INCIDENT II, that Jesus was laid in a manger, is canonical; Luke 2:7, 12, 16 refer to the baby in the manger. The ox and ass beside him are not Biblical (neither the word "ox" nor the word "ass" appears in the infancy narratives of Matthew and Luke) -- but obviously perfectly possible. The mention of the animals here is probably derived from the Gospel of the Pseudo-Matthew, and indirectly from Isaiah 1:3 and the Greek (mis)translation of Habakkuk 3:2. Chapter XIV of Pseudo-Matthew not only mentions the animals but describes them as worshipping Jesus (Cartlidge/Dungan, pp. 27-28; Barnstone, pp. 395-396).

INCIDENT III, that "the mother of Jesus [was] conceived by the Holy Ghost," is the beginning of the purely non-Biblical material. The Bible says nothing -- nothing! -- about the parents of Mary. (To be sure, some people have claimed that the genealogy of Jesus in Luke 3:23-38 is in fact a genealogy of Mary. But this is absurd -- not only does the genealogy say that it is the genealogy of Jesus, not of Mary, but Luke 1:36 calls Mary a kinswoman of Elizabeth, and Luke 1:5 says that Elizabeth was of the Aaronite priesthood. So Mary presumably is also an Aaronite.)

So where did the claim that Mary was born of the Holy Spirit come from?

From a non-canonical gospel, that's where. To be specific, the Protevangelium Jacobi, or Infancy Gospel of James (called the Proto-Gospel of James by Ehrman; I have never seen this name elsewhere).

There is significant dispute about this book. I have six translations (Barnstone, Cartlidge/Dungan, CompleteGospels, Ehrman, FunkEtAl, Hone), and they have three different chapter-and-verse systems (this even though Barnstone doesn't even give chapter numbers). Hone knew a suggestion that the book was composed in Hebrew, but the only scholar cited by Jordan who allows this possibility is Wake (Jordan, p. 6). Jordan, p. 1, discusses the possibility that the book is by James the brother of Jesus, or James son of Zebedee, or the "other" James of Mark 15:40 (said to be the author in the Gelasian Decree of c. 495 C.E.) -- but goes on to note that the author does not seem to know Palestinian geography. Barnstone, p. 385, quotes Ron Cameron to the effect that the Protevangelium is full of allusions to the Septuagint, the Greek translation of the Hebrew Bible. The weight of evidence for a Greek original frankly appears overwhelming.

Jordan on p. 2 cites three scholars who thought it might be from the first century -- but goes on to note nine others who date it to the late second century (which still makes it early for an apocryphal gospel). I can add that CompleteGospels, p. 381, dates it to the middle of the second century.

Ehrman, p. 63, says it is mentioned by Origen and possibly alluded to by Clement of Alexandria, meaning that it was probably circulating by 150 C.E. Barnstone, p. 384, says that the book can hardly have been written before 150 C.E. (and adds on pp. 383-384 that Jerome, translator of the Vulgate, condemned it). FunkEtAl, p. xvii, follow Cameron in dating it roughly 150-225 C.E.

Harnack proposed to date it to the fourth century (Jordan, p. 6), but this late date can be set aside; the latest possible date is the end of the third century, since Papyrus Bodmer V, found in Egypt and forming the basis for Cartlidge/Dungan, is dated paleographically to around 300 C.E. (Bodmer 5, under the symbol 72, is also the oldest known copy of the Biblical books of 1-2 Peter and Jude.)

This seems, however, to be the only early copy; the other manuscripts cited in Tischendorf's nineteenth century Greek edition are all tenth century or later (Jordan, p. 3). Barnstone, p. 384, mentions manuscripts in Greek, Syriac (Aramaic), Armenian, Ethiopic (proto-
Amharic), Georgian, and Old Church Slavonic. Jordan, p. 6. also mentions a Sahidic Coptic text --
but says the majority of manuscripts are in Greek or Slavonic. In 1980, de Strycker counted 140
Greek manuscripts (Jordan, p. 6) -- an amazing number for a non-canonical work. Even more
amazing, parts of it turn up in Greek lectionaries.
Interestingly, Barnstone, pp. 384-385, says that "No Latin manuscript survived the early
condemnation of the book in the west." However, much of the Protevangelium's content was
preserved in the Gospel of the Pseudo-Matthew, which is in Latin, so the material could have been
passed on to European singers that way.
It should be noted that the Catholic Church accepts much of the material which follows, on the
basis that, although not found in the Bible, it was revealed by saints (Englebert, p. 35). Englebert's
whole account is from the Venerable Maria de Agreda, but it seems to parallel the tale of the
Protevangelium.
The book begins with the story of the birth of Mary. Mary's mother is Anna (an interesting name,
since Anna is the Greek form of Hannah, and in 1 Samuel 1, Hannah is barren until she visits the
temple and prays for a child; in due time, she bore Samuel). Anna is married to Joachim. We are
told that both are righteous and chaste, and both are ashamed at the fact that they have no
children. Finally, Joachim goes out into the desert to pray about it, while Anna prays at home.
While they are separated, an angel appears to each. It promises Anna that she will have a
daughter. But it is the annunciation to Joachim which is really interesting. I'm going to cite all six
translations, with their page number and their chapter/verse number if they have one:
Hone, p. 26, 4:4 -- "The Lord God hath heard thy prayer, make haste and go hence, for behold
Anna thy wife shall conceive."
FunkEtAl, p. 266, 4:2 -- "Joachim, Joachim, the Lord God has heard your prayer. Go down; behold,
your wife Anna has conceived [shall conceive]."
CompleteGospels, pp. 384-385, 4:4 -- "Joachim, Joachim, the Lord God has heard your prayer.
Get down from there. Look, your wife Anna is pregnant."
Barnstone, p. 386, "Joachim, Joachim, the Lord God heard your prayer. Go down from here; for
behold, your wife Anna is pregnant."
Cartlidge/Dungan, p. 11, 4:4 -- "Joachim, Joachim, the Lord God heard your prayer. Go down from
here; for behold, your wife Anna is pregnant."
Ehrman, p. 65, 4:2 -- "Joachim, Joachim, the Lord God has heard your prayer. Go down from here,
for see, your wife Anna has conceived a child."
JamesNT, p. 40, 4:2 -- "Ioachim, Ioachim, the Lord God hath hearkened unto thy prayer. Get thee
down hence, for behold thy wife Anna hath conceived."
The difference between "to be(come) pregnant" and "to conceive" is translational. The difference
in verb tenses is not; as FunkEtAl implies (and CompleteGospels says in a note on p. 385), the
manuscripts differ on whether Anna *already is* or *will become* pregnant. Greek tenses do not
correspond exactly to English, but the Greek future indicative corresponds pretty closely to the
English future tense. The future tense of Hone and [FunkEtAl in brackets] is a description of
something to happen after the present. The present tense of FunkEtAl (non-bracketed),
CompleteGospels, Barnstone, James, and Cartlidge/Dungan indicates that Anna is already
pregnant. And, since Joachim has been in the wilderness for weeks, he is not the father -- implying
that the Holy Spirit is.
As to which is the superior reading, I note that the modern editions all say "is pregnant." This
includes Cartlidge/Dungan, which is directly translated from the oldest manuscript, Bodmer
Papyrus V. The probability is high that "is pregnant" is the original reading. However, this is not
certain; JamesNT, pp. 38-39, points out that the story has never been properly edited.
It should be noted that none of this bears any real connection to Hebrew law. Virginity is valued,
of course, but not celibacy. Once Mary and Joseph were betrothed, there was no reason for them not
to sleep together. Indeed, having children approached the status of duty (as, indeed, the story
reveals, because Joachim is condemned for his childlessness; see JamesNT I.2, p. 39). But there
were a number of early Christian sects (all of them, of course, extinct) which believed sex to be
evil. Evidently our author was of that school. The obsession with virginity continues throughout the
Protevangelium:
At the age of three, Mary is consigned to the Temple, where she stays until she reaches menarche
at age 12 (CompleteGospels, p. 387; Hone, p. 28, Ehrman p. 66, etc.). Since menstruation is
ritually impure, she then has to leave. By lot, Joseph is assigned to be her husband
(CompleteGospels, p. 387; Hone, p. 29, etc.) -- even though, in this account, he is already old and
has children (the source of the "Joseph was an old man" item in "The Cherry-Tree Carol" [Child
54]) and is afraid of being a laughing-stock. But he is convinced to accept Mary as his wife.
Then, at age sixteen (JamesNT, p. 44, etc.) Mary gets pregnant. (Ehrman, p. 67, etc. The language
here resembles that in Luke regarding the Annunciation.)

Of course, there is no reason under Jewish law why she shouldn't be pregnant; she is betrothed. Indeed, if four years have gone by, she would certainly be considered married. But that's too simple for our author, since he and we know that she is pregnant by the Holy Spirit. So he claims that Joseph would be in trouble with the authorities (JamesNT, pp. 44-45, etc.), and contrives to have Mary's virginity tested, on the grounds that she and Joseph had been separated for months. And, yes, she's still a virgin (CompleteGospels, p. 391; Hone, p. 32, etc.) And, after Jesus is born, a woman named Salome checks -- and, yes, Mary is still a virgin (CompleteGospels, p. 393; Hone, p. 34; Ehrman, p. 70, etc.)

Of course, the mere fact that an ridiculous extra-canonical book with a radical view of sexuality said that Mary, like Jesus, was born of a virgin didn't make it church doctrine. Other than the Protevangelium, I don't know of any other early Church Father who even discusses the matter. Still, veneration of "Saint Anne," the mother of Jesus, began early; LindahlEtAl, p. 16, reports that the Roman Emperor Justinian dedicated a church to her.

The subject of Mary's origin began to be an issue around the turn of the second millennium C.E., but was then still a matter of debate. Bettenson, p. 271, notes that St. Anselm (1033-1109), for instance, believed Mary was born in sin. Thomas Aquinas (1225-1274) believed her to have been born in sin but to have lived a sanctified life. Duns Scotus (died 1308) believed in the full-blown Immaculate Conception. In 1483, the Pope had to caution both sides not to go too far, since the matter was not settled.

The Catholic Church finally made its decision in 1854. In that year -- before Papal Infallibility, we might note -- "[Pope] Pius IX on his sole authority... [issued] the Definition of the Immaculate Conception of the Virgin Mary, welcomed by the Archbishop of Trani because it made her 'the complement of the Trinity and above all our co-redemptress.' No Protestant could accept such blatant Mariolatry" (Christie-Murray, p. 198).

The actual statement, on p. 271 of Bettenson, reads in part, "we [i.e. Pius IX] with the authority of our Lord Jesus Christ, the blessed Apostles Peter and Paul, and with our own, do declare, pronounce, and define that the doctrine which holds that the Virgin Mary was, in the first instant of her conception, preserved untouched by any taint of original guilt, by a singular grace of Almighty God, in consideration of the singular grace and privilege of Almighty God, in consideration of the merits of Christ Jesus the savior of mankind." This was on pain of "lawful penalties if [those who disagree] shall dare signify, by word or writing or any other external means, what they shall think in their hearts."

I have to add that, ten years later the Church would declare that science would be what the Pope said, not what the facts said (Article II of the Syllabus of Errors of 1864; Bettenson, p. 272). Pius IX of course made his declaration long after the "Carnal" was written (and by doing it the way he did it, made dead sure that no non-Catholic could even consider the Immaculate Conception). But even before his pronouncement, the doctrine -- with its complete lack of Biblical foundation -- was dead in Protestant circles. This would seem to imply that the "Carnal" is either a Catholic product or predates the Reformation. On its face, the former would seem more likely -- but this is far from sure. There was a famous compilation of tales, the "Golden Legend," which contains much of this material. William Caxton published an English edition in 1483, and it contains the story of the Immaculate Conception of Mary. Since the Golden Legend was in print in English before the Bible, it might have inspired something.

We might incidentally note that Broadwood writes away this item in her "restored" text, changing the reading "Whether the blessed Virgin Mary Sprung from an Holy Ghost" to "Is Jesus sprung of Mary And of the Holy Ghost?" This is sound Anglican doctrine, so it might make the text more suitable for churches -- but I really doubt that the text was corrupt at the point where Broadwood proposed to emend it.

INCIDENT IV, in terms of Biblical content, is equivalent to Incident II: Basically Biblical, but embroidered.

INCIDENT V, the wise men meeting Herod and declaring the birth of the Savior, starts with a Biblical story; the coming of the Magi (, plural , a word far better translated "Astrologers" or "Diviners" than "Wise Men" -- and typically transliterated when referring to Simon Magus of Acts 8; it is also used of the magician Elymas in Acts 13). They saw a star in the eastern sky and came to Herod (Matthew 2:1-7). But Matthew makes no mention of roasted cocks -- instead, Herod tries to trick the Magi into finding the pretender for him. Nor can we blame this on the Protevangelium; it has a miracle in which Elizabeth and John the Baptist are saved from Herod (Ehrman, p. 71), but no roasted fowl. The tale of the cock proves to have a very complex history. (Witness the fact that the device is used in three different ballads in diverse ways: In this one, in "Saint Stephen and Herod" [Child 22], and in "The Wife of Usher's Well" [Child 79]).
Tales of birds speaking are, of course, quite common, and a French medieval play tells of a crow declaring "Christus natus est," i.e. "Christ is born" (Mercantante/Dow, p. 239). But that is a living bird. Interestingly, although Thompson motif E168.1 is "Roasted cock comes to life and crows," all his examples are from the Child corpus.

We first find a roasted cock coming to life, according to Nagy, p. 7, in the Acts of Peter, in which, at the Last Supper, Jesus orders the cock to follow Judas out as he goes into the night to betray Jesus (an incident building on John 13:26-30). The bird follows, reports on Judas's activities, and is rewarded by being sent to Heaven. (The Acts of Peter liked this sort of thing; Peter also brought a dried fish to life, according to Nagy, p. 21).

Rickert-AncientEnglishChristmasCarols, p. 155, on the other hand, gives another version "related about 1200 by Vincent of Beauvaaise, who, however, tells it of two men at a dinner-table, one of whom, carving a fowl, said that he would do it so thoroughly that not Peter nor our Lord Himself could put it together again. Whereupon the cock was feathered and crowed, and both men became lepers."

Similarly, JamesNT, p. 150, has a Coptic tale of Jesus reviving a cock that had been cut up and roasted, and sending it into the sky for a thousand years. (To be sure, there would be no way for a Coptic tale to make its way to Britain.)

The problems with the tale in the Acts of Peter are myriad (and I'm not talking about whether miracles happen or not, since the authors of these pieces had no doubts on that score). For starters, the gospels of Matthew, Mark, and Luke date the Last Supper to Passover day, in which case the meal would have had lamb, not a cock. But even if one accepts that the Last Supper took place on Passover Eve, as in John, there is no sign in that gospel that a bird was served. Plus, according to Barnstone, p. 426, the Acts of Peter is an Encratite work (that is, it holds to the view that all sexual activity is sinful), and it seems to have originated in the east; it is little quoted in the west. Nagy, p. 21, reports that Melchisedech Thevenot (d. 1692) brought back the tale from Coptic oral tradition.

The first version of the roasted cock crowing a message is often stated to go back to the Gospel of Nicodemus (also known, after what is probably its oldest section, as the Acts of Pilate). Judas, having betrayed Jesus, was fearful that Jesus would rise again and prepared to hang himself. His wife assured him that that would no more happen than that the cock would crow three times. The cock, of course, then did its thing. The Gospel of Matthew says that Judas did hang himself (27:4), although Acts gives him a different ending (1:18).

The Gospel of Nicodemus is variously dated; Hone, who gives a full translation, on p. 63 mentions scholars who thought it from the third century. Barnstone (who quotes only snippets) declares on p. 359 that it is from the third or fourth century. Sisam, p. 171, dates it to the fourth century. Nagy, p. 8, says it is from the early fifth century with some material from earlier dates; this seems to be based on the date of the earliest manuscript (Nagy, p. 9). FunkEtAl, p. xvi, claims "The original AcPil was probably written in Greek sometime during II/III CE" (i.e. probably around 200 C.E.), but this is the date of only a portion of the work (and not the relevant portion); the whole came later. Versions exist in both Greek and Latin, with Latin texts apparently the more common; JamesNT, p. 94, says that Tischendorf had eleven Greek manuscripts of the section involving the Passion (which Tischendorf broke into two recensions), and twelve in Latin; for the Descent into Hell, Tischendorf had three manuscripts in Greek and seven in Latin.

Interestingly, the author seems to have known at least a little Hebrew (Aramaic?), since he quotes a little of it in what JamesNT, p. 97, prints as section I.5.

This contradictory dating for the writing is somewhat peculiar, since the work contains an internal date. Funk, p. 305, and Barnstone, p. 362, both translate the prologue to the Acts (omitted, oddly, from Hone's translation). This says that the whole was assembled by one Ananias in the "eighteenth year of the reign of our emperor Flavius Theodosius," Since Theodosius I "the Great" reigned only 16 years (379-395 C.E.), this must be his grandson Theodosius II (reigned 408-450 C. E.), making the year 426 C.E. This is confirmed by the fact that the eighteenth year of Theodosius is listed as being the ninth indiction. The indictions were a fifteen year cycle created in the reign of Diocletian (abdicated 305), and the ninth indiction corresponds to the year 426 (roughly; the indictions did not run from January to January but from a time in mid-fall). Whoever put together the work in 426 didn't know his history, though. He cites earlier records with four date pegs:

* The nineteenth year of the Emperor Tiberias [other texts say "fifteenth," probably to make the work contemporary with Jesus's ministry; JamesNT, p. 96]
* The nineteenth year of Herod King of Galilee
* The high priesthood of Caiaphas
* The fourth year of the 202nd Olympiad
It is worth noting that the only date in the New Testament is in Luke 3:1, the fifteenth year of Tiberias. That is 29 C.E., implying that Jesus was crucified in 30 C.E. So the nineteenth year of Tiberias (33 C.E.) is a chronologically possible year for Nicodemus and Joseph of Arimathea to testify about the crucifixion (which is the primary content of \textit{Nicodemus}).

Joseph Caiaphas was High Priest from 18-36 C.E. (according to a whole bunch of data in Josephus which I won't bother to cite). He thus was High Priest during Pontius Pilate's entire tenure of office as procurator, probably being retired when Pilate was recalled. So this dating too is possible, and compatible with the preceding. But:

Herod Antipas became King (actually Tetrarch) of Galilee on the death of his father Herod the Great in 4 B.C.E. (Josephus/Marcus/Wikgren, p. 459; this is \textit{Antiquities} XVII.188-191, or XVII.viii.1 in the pre-Loeb numbering). Thus Herod the Tetrarch's nineteenth year was 15/16 C.E. -- *before* the Crucifixion!

The Olympic Era began in 776 B.C.E., and each Olympiad was four years long. Thus the year 1 C.E. was the first year of the 195th Olympiad. The fourth year of the 202nd Olympiad would be 28 CE -- another date before the Crucifixion!

Thus, although our four pegs are within twenty years, no two of the three precise pegs points to the same year! One error of this sort might be brain cramp or scribal error; two such strongly implies forgery.

Nonetheless, the number of copies shows that people were reading \textit{Nicodemus} in the Middle Ages. The whole breaks up into three basic parts: The passion of Jesus, accounts of the resurrection by Nicodemus and Joseph of Arimathea, and the Harrowing of Hell. According to Nagy, p. 9, the Harrowing of Hell is a second century tale appended to the others in perhaps the fifth century.

The \textit{Gospel of Nicodemus} is well-known in the west; "The popularity of its matter is attested by pictorial representations in miniatures, mosaics, manuscript illuminations, ivory carvings, enamel, stained glass, and paintings" (Wells, p. 326). There are two translations into Middle English, one poetic and one prose. Hulme knew of four manuscripts of the verse translation, all from the fifteenth century (Hulme, p. xv), which are distinct enough to imply a significantly earlier original., and nine manuscripts of the prose translation (Hulme, p. xxxii), although only four of these apparently originally contained the whole thing (Hulme, p. xxxiii; most of this is confirmed by Wells, pp. 326-327). These may be different translations; the earliest English text goes back to the twelfth century. And we find English works based on the Nicodemus book; Sisam, p. 171, observes that the York play of the Harrowing of Hell (found in a manuscript of c. 1450) is founded on the Gospel of Nicodemus, and Wells, p. 326, adds that most other Easter miracle-play cycles had a Harrowing of Hell play.

It should be noted, however, that the roasted cock is not found in all versions of \textit{Nicodemus}. JamesNT, has two versions of that work, with variations from others. P. 116, has the \textit{Nicodemus} version of the tale -- but says it's found in just one manuscript! So it's almost certain that the tale was not an original part of \textit{Nicodemus}.

Furthermore, as best I can tell from a search of Hulme, the tale of Judas and the cock was never found in the English versions of \textit{Nicodemus}. Nor, based on the section heads, is it found in the text translated by Hone. Nagy, pp. 13-14, declares that it is not found in the Latin versions, nor in the "A" family of the Greek text -- nor in most of the "B" manuscripts; her best estimate (based on incomplete published data, but better data than JamesNT had available) is that only two of thirty "B" group manuscripts contain it. The main reason we know about its inclusion in that work is that Constantin von Tischendorf, the greatest scholar of Biblical and related manuscripts ever to live, had a text of the Judas tale one of his \textit{Nicodemus} versions (Nagy, pp. 15-16).

Child, in his notes on "Saint Stephen and Herod" [Child 22], says that the "ultimate source of the miracle of the reanimated cock is an interpolation in two late Greek manuscripts of the so-called Gospel of Nicodemus." But, as the above demonstrates, this can hardly be true, since the Greek story would not be known in Western Europe. The ballad versions must come from some other, Western, source (perhaps one of the many analogs of Child 22 which Child mention), with the Coptic version perhaps being the source of the insertion into the handful of Gospel of Nicodemus texts which have it.

Nagy, the most recent scholar of the problem known to me, seems not to have a clear opinion on the source of this legend as found in the English ballads. I rather suspect a floating folklore motif, perhaps derived from a French tale; this would explain how the same miracle managed to occur in three different settings.

\textbf{INCIDENT VI. The flight into Egypt. Herod is looking for Jesus, so the Holy Family heads for Egypt. This is straight out of Matthew (2:15-17). This is somewhat problematic historically (Egypt was a sort of closed colony of Rome, so it would be hard for anyone to get there, and Josephus never}
mentions such a massacre; the whole thing seems just to be a way for "Matthew" to get in another Bible citation and set up a parallel between Moses and Jesus). But at least the story is canonical.

INCIDENT VII. The Adoration of the Beasts. Here again the likely source is the Gospel of the Pseudo-Matthew, mentioned above under Incidents II and III. In the Adoration, we are dependent entirely upon Pseudo-Matthew. There is some disagreement about this book. Cartlidge/Dungan, p. 27., thinks it might be from the third or fourth century. Barnstone, p. 394, says eighth or ninth century -- one of the widest gaps in dating I can ever recall. The Cartlidge/Dungan dating may be due to the fact that it claims to have been translated into Latin by Jerome, who also translated the Vulgate (the official Bible of the Catholic Church), and who was almost the only Christian scholar of the first millennium to understand Hebrew. But it is evident that he did not in fact create the Latin version, which to my semi-trained self seems to be from about the sixth or seventh century. It is at least agreed that the book is in (and was likely composed in) Latin, and is largely based upon the Protevangelium Jacobi, but with some additional material, including the Adoration.

Joseph, Jesus, Mary, and their attendants (e.g. Joseph's earlier sons) rest during their flight to Egypt. They are resting by a cave when dragons (yes, dragons) come out of the cave. Jesus gets out of Mary's lap and stands before them; the dragons halt and worship him. Lions and leopards then show up and follow them (Pseudo-Matthew, chapters XVIII and XIX; Cartlidge/Dungan, pp. 29-30; Barnstone, pp. 396).

Why a procession of dragons, lions, and leopards are not sufficient to keep Herod away is never explained.

INCIDENT VIII. The Miraculous Harvest is a favorite of illustrators. The infant Jesus, who is still fleeing Herod, tells a farmer who is sowing grain to stop; the grain miraculously matures, and the farmer begins to harvest it. Herod's soldiers arrive, are told Jesus passed when the grain was sown, and turn back.

This tale is not found even in the apocryphal gospels, according to JamesCat, p. xli, the earliest illustration of this is "on a thirteenth-century cope of English work now at Anagni." The idea of a "miraculous harvest" might have a vague New Testament root; the Parable of the Sower (Matthew 13:3-8 and parallels) refers to the sower harvesting thirty, sixty, or a hundred-fold. At this period, a typical harvest is said to have been sevenfold, and an excellent one was tenfold; thus the sower did harvest miraculously. But not instantly. The story gets even more exaggerated in the Infancy Gospel of Thomas -- here the eight-year-old Jesus himself sows one seed of grain and gets back a hundred measures (Thomas 12:1-2; FunkEtAl, p. 251; Cartlidge/Dungan, p. 39; Barnstone, p. 401; JamesNT, p. 52, 62 [the latter is the Latin version, slightly closer to the full-blown Miraculous Harvest than is the Greek]; CompleteGospels, p. 376 says Jesus sowed one "measure" of grain instead of a single seed; Ehrman, p. 61, says he sowed one grain and harvested a hundred "large bushels"; JamesNT, p. 52, is probably correct in footnoting "cors," which were a Hebrew measure). But here again it happens only after the crop has had a full season to grow. The Gospel of the Pseudo-Matthew also has the incident, probably from Thomas, with a smaller harvest but a hint that it happened at once (JamesNT, p. 77). The idea of the instant harvest may simply have been an extension of the phrase "Miraculous Harvest" -- but it is definitely an extension.

INCIDENT IX: Derived from Matthew19:14 and parallels -- although the motivation is different; in the Gospels, the disciples are trying to keep the children from being healed by Jesus, and there is no mention of the Massacre of the Innocents. (The Massacre of the Innocents, in fact, is mentioned only in Matthew, Chapter 2; there is no hint of it anywhere else in the Bible.)

A FINAL OBSERVATION: There is one other irony about the ballad as found in tradition. Although Child's text correctly refers to the King who tries to kill Jesus as "Herod," in many of the traditional texts this becomes "Pharaoh," "King Pharaoh," or "King Pharam." The confusion is perhaps understandable -- the names are somewhat similar, and Pharaoh oppressed Moses and the Israelites in the Old Testament.

By the time Herod was born, native Egyptian kings had ceased to rule Egypt; the people in charge were the Macedonian dynasty of the Ptolemies. The title "Pharaoh" was extinct, but if anyone could be called Pharaoh, it would be the Ptolemaic monarch.

And the Ptolemaic monarch, in 40 B.C.E. when Herod became monarch of Judea, was none other than Cleopatra (officially Cleopatra VII). And Cleopatra and Herod hated each others' guts. Herod once advised Mark Antony that the way to gain control in Rome was to kill Cleopatra (Josephus/Marcus/Wikgren, p. 91; Antiquities XV.191= XV.vi.1 in the older editions), and Cleopatra tried to deprive Herod of his throne (Josephus/Thackeray, p. 169; Jewish War I.361= I.xviii.4 in the older editions). Herod, although he had initially supported Antony (who had helped establish him on the throne) in the Civil Wars, eventually turned against Antony, and did so early enough to make peace with Octavian and retain his throne. No doubt his treatment at the hands of Cleopatra made

...
his betrayal easier for him.
To be sure, the source for Josephus's comments is the history of Nicolas of Damascus
(Tarn/Griffith, p. 276), and Nicolas was a servant of Herod's, so we are probably getting mostly
Herod's side. But the modern sources I checked all seem to think Herod's and Cleopatra's mutual
loathing was real. To call Herod "Pharaoh" would be very insulting to him. - RBW

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Carnatogher's Braes

DESCRIPTION: The singer says that no place on earth as dear as his old home by Carntogher's Braes. He recalls life and friendship there. "But cruel fate has ordered it that I must sail the seas"; he expects to return home once he has made his fortune

AUTHOR: unknown

EARLIEST DATE: 1928 (Sam Henry collection; the Derry Journal may have printed the song a few years earlier)

KEYWORDS: emigration poverty home

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H237, p. 189, "Carnatogher's Braes" (1 text, 1 tune)
Roud #13546
File: HHH237

Carnlough Shore

DESCRIPTION: The singer describes a trip through Ireland. He stays then days with Jon McNeil, surrounded by kind people, then visits Pat McGavrock on Stony Hill. He says that, come the next summer, he will visit Stony Hill again

AUTHOR: unknown

EARLIEST DATE: 1937 (Sam Henry collection)

KEYWORDS: rambling music

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H686, pp. 160-161, "Carnlough Shore" (1 text, 1 tune)
Roud #13458

NOTES [16 words]: This sounds to me like a piece a rambling fiddler would make up to please his current host. - RBW

File: HHH686

Carol for St. Edmund's Day, A

DESCRIPTION: "A newe song I wil behynne, Of kyng Edmund that was so fre, How he deyid [died] withoute synne, And bow[n]dyn his body was to a tree." He is shot with arrows, his hed cut off, but a wolf guards the head, and we should pray to him

AUTHOR: unknown

EARLIEST DATE: c. 1430 (British Library -- Sloane MS. 2593); printed by Ritson 1790

KEYWORDS: death religious royalty MiddleEnglish

HISTORICAL REFERENCES:
869/870 - Death of Edmund of East Anglia during a Viking invasion

FOUND IN: Britain(England)

REFERENCES (5 citations):
Greene-TheEarlyEnglishCarols, #312, p. 215, "(A newe song I wil begynne)" (1 text)
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 123-124, "A Carol for Saint Edmunds Day" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #80
DigitalIndexOfMiddleEnglishVerse #130

Although it doesn't occur in any ballad collections, this is a song, or at least a poem, with the remnants of a plot, and parts of it are in ballad meter (one suspects it was badly damaged over the years by the changes in the English language, and perhaps also by translation from one dialect to another.

And the source is very important. There is only one manuscript copy -- London, British Library MS. Sloane 2593 -- but this is one of the most important sources of Middle English folk poetry. One must be open to the possibility that anything it contains is a folk song or carol. I'm not sure, in this case, but I'm including the song just in case. For more on manuscript Sloane 2593, see the notes to "Robyn and Gandeleyn" [Child 115].

Note that this Edmund should not be confused with Saint Edmund of Abingdon, subject of a life by Matthew Paris, nor with Kings Edmund I and Edmund Ironside of Wessex, long-ago members of the modern royal family.

Very little is really known about the life and martyrdom of King Edmund of East Anglia. His death came during one of the many periods of Viking invasion of England. StentonEtAl, p. 248, says, "In the autumn of 868 the invader returned to York, and twelve months later they descended again on East Anglia.... Within a few weeks of their arrival, at or near Hoxne in Suffol, they met and defeated an army led by Edmund, the East Anglian king. Either in battle, or, more probably, as a captive in their hands, Edmund was killed. The contemporary West Saxon author of the [Anglo-Saxon] Chronicle records his death without any sign of interest, but within a quarter century he had come to be honoured as a saint in East Anglia, and the early development of his cult suggests very strongly that a basis of fact underlay the legend of his martyrdom."

The Anglo-Saxon Chronicle truly is laconic in recording the event. The Parker Chronicle (A) text records for 869 or 870, "In this year the [Viking] host rode across Mercia into East Anglia, and took winter-quarters at Thetford; and the same winter King Edmund fought against them, and the Danes won the victory and slew the king and overran the entire kingdom" (Garmonsway, p. 70); two other texts (the Laud Chronicle E and the Canterbury epitome F say much the same, although E calls him "Saint Edmund the King" and adds that the Vikings destroyed monasteries; F simply calls him "the King").

Asser's Life of King Alfred reports of this time, "In the same year, Edmund, king of the East Angles, fought fiercely against that army. But alas, he was killed there with a number of his men, and the Vikings rejoiced triumphantly... and they subjected the entire province to their authority" (AsserEtAl, p. 78, section 33). Asser was alive at the time of the battle, but living in the hinterland of Wales; he probably was not aware of the events at the time. It is likely that, when he wrote two or so decades after the battle, he consulted the Chronicle or its direct source and interpreted it in the sense that Edmund died in the battle.

OxfordCompanion, p. 325, says, "Edmund... known as 'the Martyr.' More famous in legend and because of the grotesque method of his martyrdom than in his life and works, Edmund, the last effective king of the East Angles of native stock, was killed by the Danes, probably under their leaders, Ingware and Ubba, on 20 November 870. Stories quickly grew concerning his sanctity, his refusal to forswear Christianity, and the nature of his death (tied to a tree and shot to death by Danish arrows). His burial place at Bury St Edmunds became a shrine of special veneration...." OxfordSaints, p. 161, states that he was born in 841 and became king before 865, and has more on the method of his death: "He was then killed, whether by being scourges, shot with arrows, and then beheaded, as the traditional account relates, or by being 'spread-eagled' as an offering to the gods in accordance with Viking practice elsewhere.... In c. 915 his body was found to be incorrupt" and was then translated to the town that became known as Bury St. Edmunds. "His most usual emblem is an arrow, the supposed instrument of his passion, or else a wolf, who was believed to have guarded his head after death. It was also claimed that his head and body were miraculously rejoined, but if he was never beheaded there is no extraordinary phenomenon to explain" (OxfordSaints, pp. 161-162).

The first mention of his translation to Bury is apparently from AEtheweard's Chronicle (Swanton, p. 70 n. 2); AEtheweard died in 998. There were earlier coins calling him a saint, though: "From the evidence of his coinage Edmund had reigned for some years. A generation after his death, commemorative coins were being struck to 'Saint' Edmund" (Hindley, p. 188).

It is possible that some of the Danes who slew him were responsible for his cult (Hindley, p. 198) -- although only after Alfred the Great beat them off and caused them to rethink their religion; possibly they were trying to make their English subjects happy.

There were later attempts to translate his body from Bury, but its present location is not certain (OxfordSaints, p. 162); I will spare you the arguments.

There is obviously no evidence of actual virtue in his private life -- although there isn't any evidence against it, either.
Thus our reliable information is very slight -- so slight that editors aren't even sure about the date of his death; Garmonsway, StentonEtAl, Swanton, and OxfordSaints state that the king was killed in 869; OxfordCompanion prefers 870. If you want late, unreliable information, though, there is plenty of that, as well as some noteworthy iconography. In the 980s, Abbo of Fleury wrote a passion tale, allegedly based on a report of St. Dunstan, who had it from Edmund's armor-bearer in his old age; according to it, Edmund chose martyrdom rather than shedding blood (Hindley, p. 188). A manuscript "Life," with illuminations, is in the J. P. Morgan library (MS. 736); John Lydgate wrote another life which was presented to King Henry VI in 1439; he was also one of the saints painted along with Richard II in the "Wilton Diptych" (OxfordSaints, p. 161). - RBW

Bibliography

- AsserAlfredEtc: Alfred the Great, consisting of Asser's Life of King Alfred and other contemporary sources, translated with introduction and notes by Simon Keynes and Michael Lapidge, Penguin, 1983

Last updated in version 5.3
File: MSCfSED

Carol for the Wassail-Bowl, A

DESCRIPTION: "A jolly wassail-bowl, A wassail-bowl of good ale, Well fare the butlers soul, That setteth this to sale: Our jolly wassail." The singers are "maidens poor" who wish good luck to others and hope they will join in. They choose Twelfth Night king and queen
AUTHOR: unknown
EARLIEST DATE: 1833 (Sandys)
KEYWORDS: request ritual drink food begging nonballad wassail royalty
FOUND IN:
REFERENCES (1 citation):
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 351-354, "A Carol for Presenting the Wassel-Bowl, to be Sung upon Twelfth-Day at Night" (1 text)
Roud #209
CROSS-REFERENCES:
cf. "Somerset Wassail" (subject) and references there
NOTES [39 words]: Roud lumps this with the many other wassail songs, but the form is very different, and it's much longer than most wassails. I have no hesitation in splitting them.. If it belongs with any wassail, it's Palmer's "Grampound Wassail." - RBW

Last updated in version 5.0
File: RitA352

Carol for Twelfth Day

DESCRIPTION: "Sweet master of this habitation, With my mistress be so kind As to grant an invitation If we may this favor find" to join the musical party and "contribute to the wasel bowl." May the master have a virtuous wife and may all have a fine meal
AUTHOR: unknown
EARLIEST DATE: 1966 (Gundry-CanowKernow-SongsDancesFromCornwall)
**Caroline**

**DESCRIPTION:** Creole French, in hopes of winning Caroline: "Alne, de, trois, Caroline, ca ca ye comme ca ma chere (x2), Papa di non, mamman di non, C'est le moule, c'est le ma pren...."

**AUTHOR:** unknown

**EARLIEST DATE:** 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

**KEYWORDS:** foreign language love

**FOUND IN:** US

**REFERENCES:** (1 citation):
- *Allen/Ware/Garrison-SlaveSongsUnitedStates*, p. 111, "Caroline" (1 short text, 1 tune)
  
  **File:** Afg111A

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**Caroline and Her Young Sailor Bold (Young Sailor Bold II) [Laws N17]**

**DESCRIPTION:** Wealthy Caroline loves a poor sailor. The sailor tries to discourage her, but she disguises herself and follows him to sea. She "proves true" even in a shipwreck. In time she returns home and gains her father's permission to marry her young man

**AUTHOR:** unknown

**EARLIEST DATE:** before 1839 (broadside, Bodleian Harding B 11(4391)); found in 1840 in a journal from the Walter Scott

**KEYWORDS:** poverty sailor courting cross-dressing marriage wreck father

**FOUND IN:** US(SE) Canada(Mar,Newf) Britain(England(South),Scotland(Aber)) Ireland

**REFERENCES:** (14 citations):
- *Laws N17*, "Caroline and Her Young Sailor Bold (Young Sailor Bold II)"
- *Greig-FolkSongInBuchan-FolkSongOfTheNorthEast* #163, pp. 1-2, "Caroline and Her Young Sailor Bold" (1 text)
- *Greig/Duncan1 176*, "Caroline and Her Young Sailor Bold" (3 texts, 4 tunes)
- *Copper-SongsAndSouthernBreezes*, pp. 196-198, "Caroline the Rich Merchant's Daughter" (1 text, 1 tune)
- *Williams-Wiltshire-WSRO Mi 542*, "Caroline and Her Young Sailor Bold"; *Williams-Wiltshire-WSRO Wt 392*, "Caroline and Her Young Sailor Bold" (2 texts)
- *Roud/Bishop-NewPenguinBookOfEnglishFolkSongs* #65, "Caroline and Her Young Sailor Bold" (1 text, 1 tune)
- *Huntington-SongsTheWhalemenSang*, pp. 103-105, "The Nobleman's Daughter" (1 text plus a portion of another, 1 tune)
- *Huntington-TheGam-MoreSongsWhalemenSang*, pp. 159-161 (Caroline and Young Sailor Bold" (1 text, 1 tune)
- *Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2* 102, "A Rich Nobleman's Daughter" (1 text)
- *Peacock*, pp. 329-330, "Caroline and Her Young Sailor Bold" (1 text, 1 tune)
- *Leach-FolkBalladsSongsOfLowerLabradorCoast* 29, "Caroline and Her Young Sailor Bold" (1 text, 1 tune)
- *Creighton-SongsAndBalladsFromNovaScotia* 33, "Caroline and Her Young Sailor Bold" (1 text, 1 tune)
- *OLochlainn-MoreIrishStreetBallads* 39, "Caroline and Her Young Sailor Boy" (1 text, 1 tune)
- *DT 448, CAROSAIL*
- Roud #553

**RECORDINGS:**
- Sarah Makem, "Caroline and her Young Sailor Bold" (on LastDays)
- Thomas Williams, "Young Carolina" (on MUNFLA/Leach)

**BROADSIDES:**
- Bodleian, Harding B 11(4391), "The Young Sailor Bold. Answer to the Gallant Hussar," J. Catnach (London), 1813-1838; also Harding B 16(44a), Firth c.12(241), Firth c.12(242), Harding B 11(542),
Caroline of Edinborough Town [Laws P27]

DESCRIPTION: Caroline's parents do not approve of her suitor Henry, so the two of them run off to London to be married. It is not long before her husband grows sick of her, abuses her, and goes off to sea. After some wandering, she drowns herself in the sea

AUTHOR: unknown

EARLIEST DATE: before 1839 (broadside, Bodleian Harding B 11(3065))

KEYWORDS: courting elopement abuse abandonment separation suicide

FOUND IN: US(Ap,MA,MW,NE,SE,So) Britain(England(South),Scotland(Aber)) Canada(Mar,Newf) Ireland

REFERENCES (31 citations):
Laws P27, "Caroline of Edinburgh Town" (Laws gives a broadside text on pp. 91-92 of ABFBB)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #70, p. 1, "Caroline of Edinburgh Town"; #72, p. 2, "Caroline of Edinburgh Town" (1 text plus 1 fragment)
Greig/Duncan6 1151, "Caroline o'Edinburgh Toon" (9 texts, 5 tunes)
Williams-Wiltshire-WSRO Mi 543, "Caroline of Edinburgh Town" (1 text)
Randolph 50, "Caroline of Edinburgh Town" (2 texts, 2 tunes)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 75, "Caroline of Edinburgh Town" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 59, "Caroline of Edinburgh Town" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 13, "Caroline of Edinburg (sic.) Town" (1 text)
Dean-FlyingCloud, p. 53, "Caroline of Edinburgh Town" (1 text)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 79-83, "Caroline of Edinburgh Town" (2 texts, 1 tune)
Linscott-FolkSongsOfOldNewEngland, pp. 183-185, "Caroline of Edinboro Town" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 69, "Caroline of Edinboro' Town" (1 text)
Lehr/Best-ComeAndIWillSingYou 16, "Caroline from Edinboro Town" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 28, "Caroline of Edinboro Town" (1 text)
Creighton-MaritimeFolkSongs, pp. 99-100, "Caroline of Edinborough Town" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H148, pp. 411-412, "Blooming Caroline of Edinborough Town" (1 text, 1 tune)
Morton/Maguire-ComeDayGoDayGodSendSunday 28, pp. 70-71,115,167-168, "Blooming Caroline from Edinburgh Town" (1 text, 1 tune)
Cox-FolkSongsSouth 112, "Caroline of Edinburgh Town" (1 text plus mention of 1 more)
Cox/Hercog/Halpert/Boswell-WVirginia-A, #19, pp. 81-82, "Fair Caroline" (1 text, 1 tune)
Huntington-SongsTheWhalemenSang, pp. 137-141, "Lovely Caroline" (1 text plus portions of another, 1 tune)
Thompson-A PioneerSongster 20, "Caroline of Edinburgh Town" (1 text)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 383-384, "Caroline of Edinburgh Town" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 124, "Caroline of Edinburgh Town" (1 text plus 1 excerpt)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 124, "Caroline of Edinburgh Town" (1 excerpt, 1 tune)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 51, "Henry Was a High-Learnt Man" (1 text, in which "Edinborough" becomes "Winton Goldburg")
Hudson-FolksongsOfMississippi 31, pp. 143-145, "Edinburgh Town" (1 text)
Ord-BothysSongsAndBallads, pp. 186-187, "Blooming Caroline o' Edinburgh Town" (1 text)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 51, "Caroline of Edinburgh Town" (1 text)
Caroline Pink

DESCRIPTION: "Caroline Pink Fell down the sink, She caught the Scarlet Fever, Her husband had to leave her." Or, "Old Mother Ink Fell down the sink. How many think She went..." Some number respond, say two: "T-W-O spells TWO, And out you must go If I say so."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty disease doctor colors

FOUND IN: Britain New Zealand

REFERENCES (2 citations):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 96, ("Old Mother Ink") (1 text)

ADDITIONAL: Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #97, ("Caroline Pink") (1 text)

Roud #19389

File: SuSm096B

Carrickfergus

DESCRIPTION: "I wish I were in Carrickfergus, Only for nights in Ballygrand. I would swim over the deepest ocean... my love to find." "I wish to meet a handsome boatsman To ferry me over, my love to find." Since (she) is gone, the singer will drink, forget, (and die)

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: love separation drink

FOUND IN: US Ireland Canada(Newf)

REFERENCES (5 citations):
Sandburg-TheAmericanSongbag, p. 323, "Fond Affection" (1 short text, perhaps derived from "Dear Companion (The Broken Heart; Go and Leave Me If You Wish To, Fond Affection)" but which in the absence of a tune reminds me strongly of this piece)

Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H641, p. 383, "Ripest of Apples" (1 text, 1 tune, a tiny fragment of two verses, one of which often occurs with this song while the other is associated primarily with "Wheel of Fortune." The tune is not "Carrickfergus")

Peacock, pp. 475-476, "Love is Lovely" (1 text, 1 tune, strongly composite, starting with a verse
perhaps from "Peggy Gordon," then the chorus of "Waly Waly (The Water Is Wide)," two more which might be anything, and a conclusion from "Carrickfergus")

Behan-IrelandSings, #37, "The Kerry Boatman" (1 text, 1 tune, with a new middle verse by Behan)
DT, CARRKFRG

Roud #26183

CROSS-REFERENCES:
cf. "I'm Deep In Love, My Mind Is Troubled" (lyrics)

NOTES [41 words]: Frequently heard as an instrumental, but probably originally a song as the lyrics show little variation. - RBW

The construct noted for Peacock is neither unique nor recent. For a discussion of a verse recorded in 1778 see "Weary of Lying Alone." - BS

Last updated in version 5.0

File: San323

Carrickmannon Lake

DESCRIPTION: Singer meets the "Venus of the north" at Carrickmannon's lake. He says, "Give me my way or else I'll stray." She tells him to depart. He would leave Killinchey for her sake and go to North America. He warns other young men to shun the lake.

AUTHOR: unknown

EARLIEST DATE: 1932 (recorded by Richard Hayward)

KEYWORDS: courting rejection Ireland

FOUND IN: Ireland

REFERENCES (1 citation):
Richard Hayward, Ireland Calling (Glasgow, n.d.), p. 17, "Carrickmannon Lake" (text, music and reference to Decca F-3125 recorded Aug 12, 1932)
Roud #5177

RECORDINGS:
Sarah Anne O'Neill, "Carrickmannon Lake" (on Voice04)

NOTES [33 words]: Killinchey and Carrickmannon Lake are in County Down.
The date and master id (GB-4734-1) for Hayward's record is provided by Bill Dean-Myatt, MPhil. compiler of the Scottish National Discography. - BS

File: RcCarLak

Carrie Belle

DESCRIPTION: Response is "Hunh!" Leader lines include "Carrie Belle," "Don't weep," "Don't you... Hang your head... And cry," "Ain't going to hurt nobody," "I never... get drunk... no more," and floaters like "This old hammer... Kill John Henry"

AUTHOR: unknown

EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaIslands)

KEYWORDS: floatingverses nonballad shanty

FOUND IN: US(SE)

REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeaIslands 56, pp. 222-224, "Anniebelle" (1 text, 1 tune)
Roud #21448

RECORDINGS:
John Davis and the Georgia Sea Island Singers, "Carrie Belle" (on LomaxCD1713)

NOTES [55 words]: Parrish-SlaveSongsOfTheGeorgiaSeaIslands: "Of all the shanties, this... appears to be adaptable to the most varied uses, and to be the most widely distributed... stevedores who loaded lumber on the vessels... 'spikin' steel' on the railroads... chopping wood or swinging the weed cutter. In the mines it is called a 'hammerin' song.'"

Last updated in version 4.1

File: Parr056

Carried Water for the Elephant

DESCRIPTION: Singer has no money to see the circus; he's told that he can get in free if he carries water for the elephant. He does (although he can't fill it up), gets his ticket and sees the
animals in the menagerie, who make appropriate noises

**Author:** Probably Leroy Carr

**Earliest Date:** 1930 (recording, Leroy Carr)

**Keywords:** poverty work humorous animal

**Found In:** US

**Recordings:**

Leroy Carr & Earl "Scrapper" Blackwell, "Carried Water for the Elephant" (Vocalion 1593, 1931 [rec. 1930]; on CrowTold02)

File: RcCWfTE

**Carrier Dove, The**

**Description:** Singer has been captured in war; "the chain of the tyrant is o'er me now." He sends a message by dove to his sweetheart explaining why she has not heard from him. He waits for the bird to return "a line from my lady love"

**Author:** Daniel Johnson (source: Heart-Songs)

**Earliest Date:** 1839 (broadside, Bodleian LOCSheet sm1839 370510)

**Keywords:** captivity love war separation nonballad bird lover

**Found In:** US (MA)

**References:**

- Thompson-A-PioneerSongster 29, "The Carrier Dove" (1 text)
- Heart-Songs, pp. 486-487, "The Carrier Dove" (1 text, 1 tune)
- Wolf-AmericanSongSheets, #255, p. 18, "The Carrier Dove" (3 references)
- Roud #2814

**Broadsides:**

- Bodleian, Harding B 18(77), "The Carrier Dove" ("Fly away to my native land, sweet dove"), H. De Marsan (New York), 1864-1878; also Harding B 15(39a), Harding B 11(2550), Harding B 11(3481), "The Carrier Dove"
- LOCSheet, sm1839 370510, "The Carrier Dove Ballad," George Willig (Philadelphia), 1839 (1 text, 1 tune)
- LOCSinging, sb10046b, "The Carrier Dove" ("Fly away to my native land, sweet Dove"), J. Andrews (New York), 1853-1859; also as101920, sb10046a, as101940, "The Carrier Dove"
- VonWalthour, CD Drive>c>c(13), "The Carrier Dove" ("Fly away to my native land, sweet dove"), J. Andrews (New York), 1853-1859

**Notes:** [59 words]: Broadsides LOCSinging sb10046b and VonWalthour CDDrive>c>c(13) appear to be the same edition.


**Last Updated in Version 6.0**

File: TPS029

**Carrier's Song, The**

**Description:** About the roads of Australia: "It's strange to know the once good tracks we can no longer trust, sir... Dust! Dust! Dust! Along the roads there's nothing there but dust, dust, dust." He calls for rain, and soon "nothing there but rain, rain, rain"

**Author:** unknown

**Earliest Date:** 1984

**Keywords:** travel nonballad

**Found In:** Australia

**References:**

Fahey-Eureka-SongsThatMadeAustralia, pp. 104-105, "The Carrier's Song" (1 text, 1 tune)

**Cross-References:**

cf. "Bow Wow Wow" (tune) and references there

File: FaE104
Carries and Kye (Courting Among the Kye)

DESCRIPTION: The singer hears a lad and lass talking. He is courting her; she tries to hold him back, pointing out that she is still young and that she has no dowry. She offers to introduce him to another. He says he wants none but her; they marry.

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan4)
KEYWORDS: love courting dowry marriage
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #6, p. 2, "Carries and Kye" (1 text)
Ord-BothySongsAndBallads, pp. 37-39, "Courting Among the Kye" (1 text, 1 tune)
Roud #3785
ALTERNATE TITLES:
The Ox May Droon in the Meadow
File: 0rd037

Carrigaline Goalers Defeated, The

DESCRIPTION: "For ages hold on record Kinalea with ecstacy ... defeating with the greatest bravery The goalers that were famed upon the banks of Onnabuoy" The crowd, predictions of the outcome and newspaper reports are described, but not the contest.

AUTHOR: unknown
EARLIEST DATE: 1829 (Cork broadside, according to Croker-PopularSongsOfIreland)
KEYWORDS: pride sports Ireland
FOUND IN:
REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 155-158, "The Carrigaline Goalers Defeated" (1 text)
CROSS-REFERENCES:
cf. "The Roving Journeyman" (tune, according to Croker-PopularSongsOfIreland)
cf. "Bold Thady Quill" (subject of hurling) and references there
cf. "The Victorious Goalers of Carrigaline and Kilmoney" (subject of hurling, plus these particular games)
NOTES [55 words]: Croker-PopularSongsOfIreland: "A reply to the preceding song ["The Victorious Goalers of Carrigaline and Kilmoney"], on the defeat of the aforesaid 'Victorious Goalers of Carrigaline and Kilmoney,' by a party belonging to Tracton, a neighboring district, which match appears to have been played in the ensuing spring [1829]." - BS
File: CrPS155

Carriion Crow

DESCRIPTION: "A carrion crow (kangaroo) sat on an oak, To my inkum kiddy-cum kimeo, Watching a tailor mend a coat...." The tailor tries to shoot the crow, but misses and kills his old sow. The family mourns the dead animal

AUTHOR: unknown
EARLIEST DATE: 1796 (Francis Grose papers)
KEYWORDS: animal bird death talltale nonsense hunting
FOUND IN: Britain(England(South)) US(Ap,MW,NE,SE,So) Canada(Mar)
REFERENCES (21 citations):
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 422-423, "The Carrion Crow" (1 text)
Williams-FolkSongsOfTheUpperThames, p. 227, "The Carrion Crow and the Tailor" (1 text) (also Williams-Wiltshire-WSRO Wt 393)
Reeves-TheEverlastingCircle 128, "The Tailor and the Crow" (1 text)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 270-271, "The Carrion Crow" (2 texts)
Arnold-FolkSongsofAlabama, p. 34, "Lank Dank" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 259-260, "Saw an Old Crow" (1 text, 1 tune)
NOTES [2884 words]: A rhyme often said to be from the time of Charles I (ascended 1625; executed 1649) reads, "Hie hoe the carryon crow for I have shot something too low I have quite missed my mark, & shot the poore sow to the harte Wyfe bring treakel in a spoone, or else the poore sowes harte wil downe."

The odds are high that this is related to "Carrion Crow." The question is, how did it originate? It has been suggested that it is an allegory on Charles's reimposition of high church ritual (and consequent dismissal of Calvinist clergy) at a time when many in Britain were tending toward more puritan opinions. I find this suggestion far from convincing, but I'll give you the background to decide for yourself

Religious affairs in the time of Charles I were definitely complicated. Religious tensions in both England and Scotland were strong from the moment James VI and I succeeded Elizabeth I in 1603. England was split between Catholics, Anglicans, and Presbyterians/Puritans, and Catholics hoped James would be sympathetic because he had been tolerant in Scotland and was the son of a Catholic, while Presbyterians hoped he would by sympathetic because Scotland was Presbyterian.

But James was a natural Anglican who wanted to unite his two peoples under one church (Fry/Fry, p. 165), and was eventually convinced that repression was necessary (Magnusson, p. 409). The bitterly disappointed Catholics were once again forced to hope for a change of regime. The Gunpowder Plot, which was linked to Catholics, although most of course had no part in it, took place in 1604 (Davies, p. 205) -- one of two Catholic plots that year (Magnusson, p. 409). But James faced just as much pressure from the other side -- the Puritans and Presbyterians who wanted episcopal church organization eliminated.

James was famous for his belief in episcopacy --"no bishop, no king," he declared (Davies, p. 68). He was even willing to contemplate reunion with Rome -- as long as Rome gave up its claim to be sovereign over kings (Davies, p. 203). Calvinist doctrine bothered him far more than Roman practice, despite his Presbyterian background (Ashton, p. 212). In 1604, he called the famous Hampton Court conference to try to achieve some sort of peace with the radicals -- but in the end James told the Puritan delegates "that he would make them conform to existing usage or harry them out of the land" (Davies, p. 68; Magnusson, p. 412). The only constructive result of the Hampton Court Conference was that it was decided to produce an improved translation of the Bible (Ashton, p. 213) -- a translation we know as the Authorized Version or King James Bible.

In 1617, James tried to take his English church into Scotland -- visiting his native land for the first time since becoming King of England, and bringing with him an organ (horrors!) and a set of doctrines known as the Five Articles. These went over like a lead baptismal font (Magnusson, p. 414).
To the very end of the James's reign (he died in 1625), the Puritans were a real nuisance. To try to keep them from political preaching, "in 1622 instructions were issued that preachers should adhere strictly to their texts, that their afternoon sermons should be confined to some part of the catechism, or a text from the Creed, the Ten Commandments, or the Lord's Prayer" (Davies, p. 72). All this took place against the backdrop of the Thirty Years' War, which had stared in 1618 and cranked up Catholic/Protestant tensions even higher. James tried to stay out of the war, and even be a peacemaker, but it takes two to make a peace.... (Kishlansky, pp. 92-93).

The situation became even more extreme when Charles I ascended. There were two reasons: Charles I's wife, and his Archbishop of Canterbury.

It had been James I who appointed William Laud (1573-1645) Bishop of St. David's; prior to that, he had been Dean of Gloucester. But it was Charles I, the son of James VI and I, who really gave Laud's career a boost, translating him to be Bishop of Bath and Wells in 1626, then Bishop of London in 1628, then Archbishop of Canterbury in 1633 (OxfordCompanion, p. 562).

And Laud instituted something which approached a reign of terror for those not enamored of High Church behavior. Among his reactionary reforms were the "wearing of the surplice, bowing at the name of Jesus, and the churching of women after childbirth," plus moving the communion table "to the east side of the chancel and protect[ing] it by rails" (Wedgwood-Peace, p. 105); he prosecuted violators in ecclesiastical courts.

"It is difficult to see Laud himself through the mass of invective aimed at him. It is undoubtedly true that he was blamed for much of which Charles himself was guilty, yet it was Laud who proclaimed that resistance to the doctrine of the divine right of kings would bring damnation as its punishment. He was equally ruthless and tactless, a hard, masterful man; but he was not vindictive and he was personally upright" (Kunitz/Haycraft, p. 312).

Similarly Lyon, p. 211: "the beliefs of William Laud, Archbishop of Canterbury from 1633, and those he influenced did involve a clear movement away from the austerities of Calvinism. Laudians placed greater emphasis on the sacraments than on preaching and favoured more elaborate ritual and ceremonial. Over 350 years later, their beliefs and practices seem insufficiently radical to arouse the hatred than (sic.) they actually did. Rather, the hatred and the role of religion in the drift towards civil war came from the attempt of Laud and his confederates to impose their doctrines and practice on the kingdom by force, and the growing belief among a deeply anti-Catholic population that the country was being returned to 'Popery.'"

In 1637, Charles went so far as to impose a prayer book, similar to the English Book of Common Prayer, on Presbyterian Scotland. Folklore has it that on July 23, 1637, a woman named Jenny Geddes, offended by the prayer book, declared, "Daur ye say mass at my lug?" and started a riot (Magnusson, pp. 418-419). Lyon, p. 212, has a slightly less elaborate tale, "when the new prayer book was first used, [it] set off... an unidentified woman who hurled a stool at the bishop, shouting, 'The mass is entered among us.'"

Whatever the true story, the imposition of the book led to the drafting and accepting of the Solemn League and Covenant (OxfordCompanion, p. 256).

OxfordCompanion, p. 191, argues that the opposition to Laud was because he was Arminian -- that is, he did not believe in predestination to grace, or rather, arbitrary and capricious damnation by God. Laud's Arminianism does appear to have represented a theological change; the earlier Anglican archbishops seem to have been more Presbyterian, according to Ashton, p. 282. And it it certainly true that Presbyterians utterly oppose Arminianism, but it is not an inherently Catholic doctrine; Jacob Arminius [1560-1609] belonged to the Reformed church and taught at Leiden, according to Christie-Murray, pp. 165-166. And Methodists, who are about as un-Catholic in ritual as you can get, are Arminian. It was Laud's mumbo-jumbo that the Covenanters could not escape; it's just that, having gone in for rebellion, the Covenanters weren't going to stop with half measures; they brought in "all" of Calvinist doctrine, not just the parts about low-church worship.

James I had tried, to an extent, to play both ends of the religious spectrum. His daughter Elizabeth, the "Winter Queen," was married to a Protestant German prince (there is some additional background on this in the notes to "The Vicar of Bray"). Poor Elizabeth would see her husband cast off his throne, and all of Germany cast into the horrid many-sided conflict we call the Thirty Years War -- although among her descendants were the Hannoverian monarchs of England who reign to this day. But, at the time, her marriage mostly brought calls for Britain to intervene in the continent. That was no part of James's plans. He hoped to balance off his daughter's Protestant marriage by marrying his oldest son to a Catholic (Kishlansky, p. 92). That failed when the boy died -- but James passed the idea on to his eldest surviving son, the future Charles I.

And Charles I agreed with the idea. Worse, he had actually snuck out of the country in one of his attempts to do so: In 1623, while he was still Prince of Wales, Charles made "a total and absolute commitment to the 'Spanish Match.' As a result, [he and the Duke of Buckingham] departed
incognito for Madrid in March 1623 to conclude the match personally" (Kenyon, p. 88). The marriage did not actually happen at that time, leaving Charles feeling betrayed (Kenyon, p. 89). But he still married a Catholic, Henrietta Maria of France (1609-1669) in 1625 (OxfordCompanion, p. 463). Some scholars blame her for certain of Charles's policies (OxfordCompanion, p. 464), although Charles was quite capable of being stupid on his own. She did not really bring Catholicism back to England -- but many feared she would.

Charles also imposed an unprecedented Act of Revocation on Scotland. Such Acts were common when monarchs came of age -- a new king, once he gained control, revoked some egregious acts made in his minority. But Charles had never been a minor king -- the first Stuart to succeed to the Scottish throne as an adult in two centuries -- so his right to impose such revocations was dubious. A more cautious monarch might have revoked only a few minor grants. Not Charles. Firm in his belief in Divine Right, he passed an act which covered new classes of property -- and which went all the way back to 1540! (Ashton, pp. 296-297), during the reign of James V of Scotland, Charles's great-grandfather. Much of what he reclaimed was church land. There was fear -- false but understandable -- that he would give it back to the Catholics, or at least to Anglicans. The Scots Presbyterians began to watch and worry. The more so since Charles, although "Scottish," had been only three years old when James VI and I had moved the family to London (Magnusson, p. 420); Charles had never been back, and would not go to Scotland to be crowned until eight years after he ascended! (Magnusson, p. 421).

As this was going on, Buckingham, the man who had gone to Madrid with Charles, was stumbling into more trouble. For details about George Villiers, Duke of Buckingham, the special friend (and perhaps love interest) of James VI and I, see the notes to "A Horse Named Bill," which has also been connected to him. In this context, suffice it to say that he came to power under James, then after Charles came to the throne, led an expedition to Spain (which had become The Enemy again after the marriage alliance fell through), and was in trouble with Parliament when he conveniently was assassinated.

As support for a link between Buckingham and crows, there is another verse from about this period, cited under #355 in Opie/Opie-OxfordDictionaryOfNurseryRhymes, which runs, "There was Two Craws sat on a stane, Ane flew awa & there remain'd ane." This too is said to refer to Buckingham (and presumably Charles), but obviously that would be hard to prove, and so would be any link to "Carrion Crow."

Charles also appointed a bishop as Lord Treasurer in 1636 (Ashton, p. 298). This certainly wasn't any help to Catholics -- but after a long period of mostly secular high officials, the Scots saw it as another move away from Presbyterianism and toward episcopacy.

Charles I made his problems worse by trying to rule without parliament. It wasn't really one man rule; Charles relied heavily on Laud and on his de facto Prime Minister, Thomas Wentworth (1593-1641), whom Charles made Earl of Strafford. But eventually Charles, who had not summoned a parliament from 1628 to 1640, had to call what became the "Long Parliament"; he had been defeated by the Scots (yes, his own subjects!) and needed to raise money (OxfordCompanion, p. 594).

What he raised instead was a rebellion. Strafford was impeached on vague charges by the House of Commons (Wedgwood-Peace, p. 272). Strafford went on trial before the Lords, and because the charges were mostly trumped up, gave a very good defense of himself (OxfordCompanion, p. 894). Since acquittal seemed likely, the Commons took emergency action, passing an act of attainder against Strafford (Wedgwood-Peace, p. 413). In other words, they declared him guilty of being someone they didn't like, and executed him for it. It will tell you how pathetic Charles I was that he refused to sign the act until Strafford himself asked the king to do it, in order to avoid making Charles's position worse (Wedgwood-Peace, pp. 427-428).

But Charles's sacrifice of his most able subordinate did not help him significantly. The Long Parliament had tasted blood. Laud's case was next: "[T]he long drawn out trial of Archbishop Laud had gratified his more vindictive enemies and served, though not very adequately, to keep before the public the knowledge that Presbyterians and sectaries alike abominated the episcopal church. But once again, as with Strafford, the prosecutors found that the law strictly interpreted could not be stretched to find the Archbishop guilty" (Wedgwood-War, p. 384). The trial lasted from 1641 to 1644; in the latter year, they finally gave up and attainted him, as they had Strafford; Laud was executed in January 1645. To the end, he protested that he opposed reunion with Rome (and his papers proved he meant it; Wedgwood-War, pp. 400-401; OxfordCompanion, p. 562). But it was certainly hard to tell from his actions.

By now, the Long Parliament was growing accustomed to attainders, and was purging itself of
members willing to compromise. Nor was Charles I showing any signs of backing down himself; his belief in the Divine Right of Kings to be Really Really Stupid was unshaken to the end, even though (it should be noted) there is absolutely no Biblical basis for this idea; indeed, in the books of Samuel and King we find numerous kings of Israel and Judah condemned, and a few even executed by the people. Finally Parliament attainted "him", and he was executed in 1649 (OxfordCompanion, p. 191).

So if the original verse was about religion and church-state relations in the early seventeenth century, we have many possible dates:
* If the song is from shortly after 1604, it is probably about the Gunpowder Plot (which misfired)
* If it is from 1623-1625, it is probably about Charles's Spanish marriage (which misfired)
* If it is from 1625-1627, it is probably about Buckingham's Spanish expedition (which misfired), or perhaps about Charles's marriage to Henrietta Maria
* If it is from around 1641, it might refer to Strafford or Laud (in which case it might imply that Parliament missed the big target to focus on the small)
* If it is from around 1645, it might refer to Laud
* If it is from around 1649, it might refer to Charles I himself.
* If it is at some other time after 1618, it might refer to the Thirty Years War, which was almost always a very hot topic because it pitted Catholics against Protestants.

All of these are possible -- but all of them are stretches. Several of the sources (Opie/Opie-OxfordDictionaryOfNurseryRhymes and several online sites) think the song was from c. 1627, although none say why. The best guess, then, is that it is a reference to Buckingham. It is certainly true that his expedition certainly "missed his mark" -- but then the second claim, that the song is about high church practices, is false. Or could it be that the versifier though Buckingham's assassin should have aimed for Charles? These are the sorts of questions that make all these attempts to find political subtexts in short songs rather difficult -- particularly when you consider that the song just possibly "might" be about a carrion crow....

There is another caution. The text of this that is said to be "from the reign of Charles I" is found in British Library MS. Sloane 1489. But this is not a dated manuscript. I've seen dates for it as early as 1600 (which clearly means it cannot be about Charles I, although it might just possibly be about his father), and dates around 1627 are common. But the only absolute date we have for the manuscript is that it is from the Sloane Collection. Hans Sloane was born in 1660 (BarkerEtAl, p. 14) and died in 1753 (BarkerEtAl, p. 17), with his large collection becoming one of the chief components of the British Library. The other contents of Sloane 1489 seem to imply an early seventeenth century date, but we cannot assume any particular date. It is for this reason that we show the "earliest date" for this song as that of the 1796 Grose papers. Although I suppose 1753 would be safe.

For some reason, this seems to have been made into a music hall song. George Leybourne (1842-1884) rewrote this as "The Tailor and the Crow"; a version of this can be found in Sing Out! magazine, Volume 30, #3 (1984), pp, 45-46, which has notes linking the song with the behavior of Charles II. The comments in that article, however, are based on a comment by Purslow, which may have been misunderstood. - RBW

Bibliography

- Ashton: Robert Ashton,Reformation and Revolution 1558-1660, 1984 (I use the 1985 Paladin edition)
- Fry/Fry: Peter and Fiona Somerset Fry,The History of Scotland, 1982 (I use the 1995 Barnes & Noble edition)
- Kunitz/Haycraft: Stanley J. Kunitz and Howard Haycraft, Editors,British Authors Before 1800: A Biographical Dictionary, H. W. Wilson, 1952 (I use the fourth printing of 1965)
- Lyon: Ann Lyon,Constitutional History of the United Kingdom, Cavendish, 2003
Carroll Ban

DESCRIPTION: Carroll is sentenced and hung in Wexford. He had "fought the Saxon foemen by Slaney's glancing wave" and now "the silent churchyard blossom blooms softly over him."

AUTHOR: John Keegan Casey (1846-1870)
EARLIEST DATE: 1978 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: rebellion execution trial memorial patriotic Ireland
HISTORICAL REFERENCES:
1798 - Wexford Rebellion
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 17, "Carroll Ban" (1 text, 1 tune)
Roud #30697
NOTES [41 words]: I do not know if "Carroll Ban" refers to an historic person. - BS
I believe it does, given the nature of John Keegan Casey's work (he also wrote "The Rising of the Moon"). But I can't find a 1798 hero named "Carroll." Perhaps it's a code name? - RBW

Carry Him To the Burying Ground (General Taylor, Walk Him Along Johnny)

DESCRIPTION: Pulling shanty. Internal chorus: "Walk him along, John, Carry him along... Carry him to the burying ground." Refrain: "Way-ay-ay you storm and blow (you Stormy)...." Some texts refer to General Taylor, others to Dan O'Connell or Old Stormy.

AUTHOR: unknown
EARLIEST DATE: 1914 (Sharp-EnglishFolkChanteys)
KEYWORDS: shanty burial battle floatingverses
FOUND IN: Britain West Indies
REFERENCES (3 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 78-80, "Walk Me Along, Johnny" (1 text, 1 tune) [AbEb, pp. 72-73]
Sharp-EnglishFolkChanteys, XXXIII, pp.38-39, "General Taylor" (1 text, 1 tune)
DT, GENTAYLR
Roud #216
CROSS-REFERENCES:
cf. "Stormalong" (lyrics)
cf. "Dig My Grave With a Silver Spade" (lyrics)
cf. "Deep Blue Sea (II)" (lyrics)
cf. "Santy Anno" (lyrics)
ALTERNATE TITLES:
Walk Him Along, John
NOTES [77 words]: This is recognized much more by its tune than by its verses, which float freely. The most obvious source is "Stormalong" (which shares so much with some versions of this song that Roud lumps them), but there are also "silver spade" lyrics from "Dig My Grave With a Silver Spade" or "Deep Blue Sea (II)"; lyrics about General Taylor from "Santy Anno" or something similar, and one or another Daniel O'Connell song. There are probably others I haven't noticed. - RBW

Carry Me Back to Green Pastures

DESCRIPTION: "Carry me back to green, green pastures, That's where I long to be, Carry me back to green pastures, That is the place for me. I want to see the fields of cotton" and other sights
of home, "Down where the Jordan rolls"
AUTHOR: Harry S. Pepper? (source: sheet music)
EARLIEST DATE: c. 1933 (recording, Paul Robeson)
KEYWORDS: home travel nonballad
FOUND IN:
REFERENCES (1 citation):
  Messerli-ListenToTheMockingbird, p. 25, "Carry Me Back to Green Pastures" (1 text)
NOTES [62 words]: I can find no reference to this song that does not go back, in some form or
other, to the recording by Paul Robeson. I strongly suspect it is composed, presumably by the
Harry S. Pepper credited in the sheet music (which came out around the time Robeson recorded
the song). But since it is often listed as traditional, I include it here. I really am dubious, though. -
RBW
Last updated in version 4.3
File: Mess025

**Carry Me Back to Old Virginny**

DESCRIPTION: "Carry me back to old Virginny, There's where the cotton and corn and tatoes
grow." The former slave yearns to return to the old master and the old plantation, there to "wither
and decay."
AUTHOR: James A. Bland
EARLIEST DATE: 1878 (sheet music published by John F. Perry of Boston)
KEYWORDS: Black(s) slave exile
FOUND IN: US(SE)
REFERENCES (10 citations):
  Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 43-46, "Carry Me Back to Old Virginny"
  (1 text, 1 tune)
  Krythe-SamplerOfAmericanSongs 11, pp. 158-176, "Carry Me Back to Old Virginny" (1 text, 1 tune)
  Fuld-BookOfWorldFamousMusic, pp. 164-165, "Carry Me Back to Old Virginny"
  Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 199, "Carry Me Back to Old Virginny" (1
text)
  Emerson-StephenFosterAndCo, pp. 40-41, "Carry Me Back to Old Virginny" (1 text)
  Fireside-Book-of-Folk-Songs, p. 84, "Carry Me Back to Old Virginny" (1 text, 1 tune)
  Messerli-ListenToTheMockingbird, pp. 180-183, "Carry Me Back to Old Virginny" (1 text)
  Heart-Songs, pp. 164-165,"Carry Me Back to Old Virginny" (1 text, 1 tune)
  Jolly-Miller-Songster-5thEd, #119, "Carry Me Back to Old Virginny" (1 text)
ADDITIONAL: William E. Studwell and Bruce R. Schueneman, _State Songs of the Unites States:
An Annotated Anthology_, The Haworth Press, 1997, p. 69, "(Carry Me Back to Old Virginia)" (1
text, cleaned up; tune on pp.197-199)
ST RJ19043 (Full)
Roud #15431
RECORDINGS:
  Lucy Gates & the Columbia Stellar Quartet, "Carry Me Back to Old Virginny" (Columbia A6015,
1917)
  Zack [Hurt] and Glenn [?], "Carry Me Back to Old Virginny" (OKe 45212, 1928)
  Harry McClaskey, "Carry Me Back to Old Virginny" (Gennett 4532, 1919)
  Lester McFarland & Robert Gardner, "Carry Me Back to Old Virginny" (Brunswick 475, 1930)
CROSS-REFERENCES:
cf. "Way Down in Old Virginia" (theme)
SAME TUNE:
  O, Carry Me Home ("O, carry me back to my Childhood's home") (Wolf-AmericanSongSheets p.
111)
  Jim Garfield of the West ("Say, have you seen our Jim, my boys! Jim GARFIELD, of the West?")
  (Garfield and Arthur Campaign Song Book 1880, p. 5)
NOTES [330 words]: James A. Bland (1854-1911), one of the leading songwriters of the 1870s,
was a university-educated Black (born in New York) who spent many years in England. That he
stooped to produce such a piece of nostalgia for slavery says something about the commercial
climate of the time (the piece was probably written in 1875 and was published in 1878).
Bland also wrote "[Oh, dem] Golden Slippers" and "In the Evening by the Moonlight."
Until very recently this was the state song of Virginia -- though the official title was changed to
"Carry Me Back to Old Virginia." Apparently the people of the state could handle the idea of people yearning for slavery, but couldn't accept a slight mispronunciation. It lost its status as state song in 1997 (William E. Studwell and Bruce R. Schueneman, _State Songs of the United States: An Annotated Anthology_, The Haworth Press, 1997, 69).

Although I have never seen any suggestion that Bland did not write this piece, I find it interesting that there are broadsides, "Dear Liberty or Maryland Will Be Free" ("by Miss R. L., a Daughter of Dixie") and "General Lee," said to be to the tune of "Carry me back to Old Virginny." The song looks as if it would have been published by Confederates, which would hint at a date long before Bland wrote this song. See also Wolf-AmericanSongSheets, #274, p. 19, "Carry Me Back to Ole Virginny" ("De floating scow ob ole Virginny," said to have sung by "all the Minstrel Bands"). When I saw that, I speculated, "Perhaps there was an older 'Carry me back' song that Bland referenced?"

It turns out that there is; according to Jon W. Finson, _The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song_, Oxford University Press, 1994, p. 201, the song 'took its inspiration from 'Carry Me Back to Old Virginia,' as arranged and sung by E. P. Christy (1847)."

The idea of that song is rather different, though; in the Christy song, according to Finson, "Virginny" is his fisherman's boat! - RBW

_Last updated in version 6.0_

File: RJ19043

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**Carry Me Back to the Mountains**

**DESCRIPTION:** Singer "was a wild careless youngster, longing to roam" and "left my home in the mountains And broke my poor darling's heart." He gets a letter that she has died. Now "lonesome and weary," he wants to go back to his home in the mountains: "lay me to rest"

**AUTHOR:** unknown

**EARLIEST DATE:** 1936 (recording: Chuck Wagon Gang); as a traditional song, 1951 (MUNFLA-Leach)

**KEYWORDS:** grief loneliness love rambling death youth

**FOUND IN:** Canada (Newf)

Roud #30152

**RECORDINGS:**

- Albert DeWitt, "Carry Me Back to the Mountain" (on MUNFLA-Leach)
- Chuck Wagon Gang, "Carry Me Back to the Mountains" (ARC 7-06-73, 1936)

File: ML3CMBTM

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**Carryin' Sacks**

**DESCRIPTION:** "I'm goin' up the river to carry them sacks (x3), I'll have your lap full of dollars when I get back." "I asked my sugar for a little kiss..." "You go back up the river and carry some sacks, (x3), You can get my kisses when the boat gets back"

**AUTHOR:** unknown

**EARLIEST DATE:** 1944 (Wheeler)

**KEYWORDS:** work love separation money

**FOUND IN:** US

**REFERENCES (1 citation):**

- Wheeler-SteampotinDays, pp. 29-30, "Carryin' Sacks" (1 text, 1 tune)

Roud #1005

**NOTES** [21 words]: A ballad in miniature, though it really is more of a blues, and I suspect no two singers would do it quite the same way. - RBW

File: MWhe029A

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**Carter and the Erie Belle, The**

**DESCRIPTION:** "In the late month of November upon a low'ring day The schooner called Carter stood across the Georgian Bay." On the last trip of the season, a storm blows up; they go aground. The tug Erie Belle tries to help, but its boiler explodes; the crew is killed

**AUTHOR:** unknown

**EARLIEST DATE:** 1934 (collected from Dave Remington and others by Walton)

**KEYWORDS:** ship death
Carter, The

DESCRIPTION: "I once was a bold fellow and went with a team, And all my delight was in keeping them clean, In keeping them clean, boys, to show their bright color...." The singer rises early to care for the horses, and works hard. He describes the horses

AUTHOR: unknown

EARLIEST DATE: 1904 (Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams)

KEYWORDS: horse work travel nonballad

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #98, "The Carter" (1 text, 1 tune)
Roud #2408
File: VwP098

Carter's Health, The

DESCRIPTION: "Of all the horses in the merry greenwood The bobtailed mare bears the bells away .... Hey, Ree, Hoo, Gee, But the bobtailed mare bears the bells away"

AUTHOR: unknown

EARLIEST DATE: 1893 (Broadwood/Maitland-EnglishCountySongs)

KEYWORDS: nonballad horse

FOUND IN: Britain(England(Lond))

REFERENCES (1 citation):
Broadwood/Maitland-EnglishCountySongs, p. 142, "The Carter's Health" (1 text, 12 tunes)
Roud #1384

NOTES [28 words]: Broadwood/Maitland-EnglishCountySongs: "In the 'Chorus' part, the four names are sung by four of the singers in order, all joining in at 'But the bobtailed mare.'" - BS

Last updated in version 2.6

File: BrMa142

Carve That Possum

DESCRIPTION: Concerning a possum hunt and the pleasures of eating the animal. Recipes may be offered, as may details of the hunt. The listener is urged to "Carve that possum" and/or "Carve it to the heart."

AUTHOR: Sam Lucas

EARLIEST DATE: 1875 (sheet music published)

KEYWORDS: hunting food animal

FOUND IN: US(So)

REFERENCES (3 citations):
Randolph 276, "The Possum Song" (3 short texts, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 237-238, "The Possum Song" (1 text, 1 tune -- Randolph's )

ADDITIONAL: Henry Randall Waite, _College Songs: A Collection of New and Popular Songs of the American Colleges_, new and enlarged edition, Oliver Ditson & Co., 1887, pp. 36-37, "carve Dat Possum" (1 text, 1 tune)

ST R276 (Full)
Roud #7780

RECORDINGS:
Harry C. Browne w. Peerless Quartet, "Carve Dat Possum" (Columbia A-2590, 1918; rec. 1917)
Casadh an tSugain (The Twisting of the Rope)

DESCRIPTION: Gaelic. Singer is drunk. He complains that he had come to this place "full of love and hope But the hag she forced me out with the twisting of the rope." "How many fine girls waste for taste of man in bed ... But the hag she drove me out ..."

AUTHOR: unknown
EARLIEST DATE: 1979 (Tunney-StoneFiddle)
KEYWORDS: foreignlanguage seduction escape trick drink nonballad tasks
FOUND IN: Ireland
REFERENCES (1 citation):
Tunney-StoneFiddle, pp. 149-151, "Twisting of the Rope, The" (1 text)
NOTES [100 words]: Translation is by Paddy Tunney, who includes the tale upon which the song is based. The story, which helps explain the song, may be summarized as follows: Singer asks for shelter on a rainy night but there are only two women in the house and he forces his way in. He claims he means no harm. The older woman asks him if he is able to twist a grass rope they need made. His pride hurt that his ability might be doubted, he agrees to twist the rope. As the rope grows too long to fit in the house, he must take it through the door and out into the street. The older woman slams the door in his face. - BS
File: TSF149

Casam Araon Na Geanna Romhainn

DESCRIPTION: Gaelic. The singer meets a beautiful woman herding her geese. He asks her to marry, promising wealth and affection. She agrees.

AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage courting marriage beauty farming money bird
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 37, "Casam Araon Na Geanna Romhainn" (2 texts)
NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. - BS
Last updated in version 3.2
File: OCC037

Casey Jones (I) [Laws G1]

DESCRIPTION: Casey Jones's train is late with the mail. He is pushing the train as fast as he can when he sees another train ahead. There is no time to stop. Casey tells his fireman to jump; he himself dies in the wreck

AUTHOR: Original text by Wallis/Wallace/Wash Saunders/Sanders (?); "Official" text copyrighted 1909 by Newton & Siebert
EARLIEST DATE: 1909 (copyright)
KEYWORDS: death train wreck
HISTORICAL REFERENCES:
Apr 30, 1900 - Death of John Luther "Casey" Jones, of the Illinois Central Railroad, near Vaughan, Mississippi
FOUND IN: US(Ap,MA,MW,Ro,SE,So,SW)
REFERENCES (29 citations):
Laws G1, "Casey Jones"
Cohen-LongSteelRail, pp. 132-157, "Casey Jones" (4 fairly complete texts plus many tunes an the cover from the 1909 sheet music, 1 tune)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 167-171, "Casey Jones" (2 texts)
Morris-FolksongsOfFlorida, #53, "Casey Jones" (1 text, tune referenced)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 216, "Casey Jones" (1 text plus mention of 1 more)
Hudson-FolksongsOfMississippi 87, pp. 214-215, "Casey Jones" (1 text, quite dissimilar to the popular version, focusing on the bad conditions and Casey's heroism)
Hubbard-BalladsAndSongsFromUtah, #190, "Casey Jones" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 309, "Casey Jones" (7 texts, mostly fragmentary)
Sandburg-TheAmericanSongbag, pp. 366-368, "Casey Jones" (1 text, 1 tune)
Lomax/Lomax-FolkSongUSA 75, "Casey Jones" (1 text, 1 tune)
Lomax-Lomax-AmericanBalladsAndFolkSongs, pp. 34-36, "Nachul-Born Easman" (1 text, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 249-250, "Casey Jones" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 57-58, "Casey Jones" (1 text, 1 tune)
Geller-FamousSongsAndTheirStories, pp. 231-234, "Casey Jones" (1 text, 1 tune)
Fireside-Book-of-Folk-Songs, p. 142, "Casey Jones" (1 text, 1 tune)
Fuld-BookOfWorldFamousMusic, p. 165+, "Casey Jones" (1 text)
DT 633, CASEJONE
ADDITIONAL: Fred J. Lee, _Casey Jones: Epic of the American Railroad_, 1940, 286-287, "(Casey Jones)" (1 text, said to be the originale Wallace Saunders version)
Richard M. Dorson, _Buying the Wind: Regional Folklore in the United States_, University of Chicago Press, 1964, pp. 403-405, "Casey Jones" (1 text)
Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, pp. 396-397, "Casey Jones" (1 text)
Roud #3247
RECORDINGS:
Arthur "Brother-in-Law" Armstrong, "Casey Jones" (AFS 3987 B4, 1940)
DeFord Bailey, "Casey Jones" (Victor 23336, 1932/Victor 23831, 1933; rec. 1928)
Al Bernard, "Casey Jones" (Brunswick 178, 1927/Supertone S-2044, 1930)
Fiddlin' John Carson, "Casey Jones" (OKeh 40038, 1924; rec. 1923)
Arthur Collins & chorus, "Casey Jones" (Columbia A907, 1910)
K. C. Douglas, "Casey Jones" (ClassAfrAm)
Jesse James, "Southern Casey Jones" (Decca 7213, 1936; on Probolity)
Fred Kirby & the WTB Briarhoppers "Casey Jones" (Sonora 3040, n.d. but post-World War II)
Wingy Manone & his orchestra, "Casey Jones (The Brave Engineer)" (Bluebird B-10266, 1939/Mongomery Ward M-8354, 1940)
John D. Mounce et al, "Casey Jones" (on MusOzarks01, ClassRR)
Riley Puckett, "Casey Jones" (Columbia 113-D [as George Riley Puckett], 1924)
George Reneau, "Casey Jones" (Vocalion 14813, 1924)
Bob Skiles Four Old Timers, "Casey Jones" (OKeh 45225, 1928)
Pete Seeger, "Casey Jones" (on PeteSeeger13)
Gid Tanner & his Skillet Lickers, "Casey Jones" (Columbia 15237-D, 1928; rec. 1927)
Wilmer Watts & the Lonely Eagles, "Knocking Down Casey Jones" (Paramount 3210, 1930; on TimesAint02)
Fred Wilson, "Casey Jones" (Harmony 5118-H, 1930)
Jack & Tom Wilson, "Casey Jones" (Diva 2480-G, 1927)

CROSS-REFERENCES:
cf. "Casey Jones (II)" (bawdy parody)
cf. "Casey Jones (IV) (Casey Jones the Union Scab)"
cf. "Casey Jones (VI) (World War I version)
cf. "Casey Jones the Miner"
cf. "Ben Dewberry's Final Run" (lyrics, theme)
cf. "J. C. Holmes Blue" (form, lyrics)
cf. "Steamboat Bill" (tune)
cf. "Duncan and Brady" [Laws I9] (lyrics)
cf. "Peggy Howatt" (tune)
cf. "The Big Combine" (tune)
cf. "E. P. Walker" (tune)

SAME TUNE:
Casey Jones (IV) (Casey Jones the Union Scab) (File: FSWB102)
Hunting Deer (File: RDL065)
Come On You Scabs If You Want to Hear (by Odell Corley, then 11 years old) (Greenway-AmericanFolksongsOfProtest, p. 138; Kristina Horton, _Martyr of Loray Mill: Ella May and the 1929 Textile Workers' Strike in Gastonia, North Carolina_, McFarland & Company, 2015, p. 199. For background, see the notes on "Chief Aderholt")
Casey Jones the Rooster (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, pp. 109-110)
The Big Combine (on Thieme03)
Tenor solo, "Casey Jones" [Ku Klux Klan lyrics] (Special K-1, rec. c. 1924)
W. R. Rhinehart, "The Klansman's Friend" (100% K-5, rec. 1924)

NOTES [1758 words]: John Luther Jones was brought up in Cayce, Kentucky (hence his nickname).

Joe Hill (pseud. for Joseph Hillstrom, born Joel Hagglund) wrote a parody of this song, entitled "Casey Jones the Union Scab," based on the Southern Pacific strike of 1911. -PJS

This piece shows the power of song: Mrs. Jones, who died in 1958 at the age of 92, spent half a century disclaiming the accusations of infidelity in the song. Fireman Simeon Webb lasted almost as long, dying in 1957 at age 83.

In reading Laws's notes to "Casey Jones" and "Joseph Mica" [Laws I16], it seems clear to me that there is no true distinction between the ballads. Laws files the more complete forms here, and the fragments and related pieces under "Joseph Mica." How does one decide which pieces to put where? I'm really not sure.

To make matters worse, Laws has garbled the entry and the information about Lomax and Sandburg. I did the best I could, but one should check "Joseph Mica" for additional versions. Cohen offers a reasonable explanation for this: There was an existing train song, possibly "Jay Gould's Daughter," which Saunders adapted to apply to Casey Jones -- but it was a blues ballad, without a strong plot. The 1909 version converted this to a true ballad -- but, fragments being what they are, it's not really possible to distinguish the two.

Cohen also lists several alternate nominees for the title of the "original" Casey Jones. Laws distinguishes "Jay Gould's Daughter" as a separate song (dI25); I think this distinction hopeless; it is just another worn down version, and should be filed with "Joseph Mica." - RBW

It should be noted that Furry Lewis' "Kassie Jones" is a fragmentary stream-of-consciousness incorporating a single verse from "Casey Jones" and many floating verses, including a couple from "On the Road Again". - PJS

Cohen (whose main text is the Lewis version) says that Lewis recorded the song ten times, with none of the texts being entirely the same.

According to Davey/Seal, p. 231, there is an Australian parody, "Billy Sheehan," which so far I have not seen, but in which "Sheehan tried to outrun the Spirit of Progress express in a steam train but the steam train's boiler explodes, killing him and the fireman." Sort of Casey Jones meets John...
Henry.

There is a "biography" of Casey Jones, Lee's. Unfortunately, although author Lee worked with Casey's brother Philip for several years, it has been hideously fictionalized, so I don't know what parts of it can be trusted. Plus Lee is a patent racist. The book frankly made me extremely uncomfortable. I'll mention only a few of the more important parts.

"John Luther Jones was born on March 14, 1863 in a backwoods region of Southeastern Missouri that cannot be definitely located. His father, Frank Jones, was a poor country school teacher. His mother, Ann Nolen Jones, was a woman of considerable strength of character..... in September, 1876, the family turned their backs upon their primitive home and emigrated to the western part of Kentucky, settling near the town of Hickman. John Luther -- or simply Luther as he was more generally known in this early period of his life -- was the oldest of five children, four boys and one girl. In order, following Luther, the boys were Eugene, Frank, and Philip. Their sister's name was Emma. The four Jones brothers all became in time engineers on the Illinois Central Railroad" (Lee, pp. 2-3). In fact, only one of the Jones brothers, Frank, died a natural death, in 1919 (Lee, p. 216). The whole Jones family seems to have been jinxed. Casey's sister Emma died in a steamboat wreck in 1896 (Lee, pp. 244-245).

When John Luther Jones left home in his teens, it was to seek a railroad job -- but his family's original idea was that he take the more prestigious job of telegrapher (Lee, p. 29). Supposedly he got the job in part because he was a good baseball player (Lee, p. 47). And because there were so many Jones on the payroll, he needed a nickname (Lee, p. 46). They called him "Cayce" after the Cayce water tower near his family's home.

Lee, p. 98, claims that Casey picked up telegraphy unusually quickly, and describes him quickly being employed -- but says that he was quickly redeployed as a brakeman (p. 111; this makes little sense, since telegraphers were harder to train). Some of it may have been his physical abilities; Lee, p. 137, says he was six feet four inches tall and strong in proportion. Soon after, he became a fireman and engineer-in-training (Lee, pp. 142-143). He also converted to Roman Catholicism to please Jane Brady, the girl he hoped to marry (Lee, p. 148), being baptized on November 11, 1886 (Lee, p. 160). Two weeks later, on November 25, they were married. A son, Charles, was born July 15, 1888; a daughter Helen followed on October 10, 1890; their last child, John Lloyd Jones, was born March 27, 1896 (Lee, p. 215).

Despite changing rail lines in 1888, which cost him seniority, Jones made it to engineer early in 1890 (Lee, p. 173) -- and quickly developed a reputation for driving at extremely high speeds (Lee, pp. 180-184 and elsewhere). Polenberg, p. 166, says that he had been suspended nine times for recklessness. He even raced other engineers on mail runs, which were usually relatively slow (Lee, pp. 181-182; note that the song mentions Casey carrying the mail). He was such an obsessive about power that on at least one run he over-pressured his boiler by more than 10% to climb a hill (Lee, pp. 221-223), which was not only against the rules but extremely dangerous; the great danger of steam engines was boiler explosions!

Lee, p. 188, says that Jones had already had one minor train crash in his career, at Toone (22 miles south of Jackson, Tennessee), although he doesn't give a date; there were no injuries although there was minor property damage to the train and its baggage. It was after this that he supposedly took over Engine #638, the high-power engine apparently specially associated with him. Lee has a photo of Jones and engine 638 facing p. 212; similarly Polenberg, p. 168. Jones later transferred to a different route and was given Engine #382; there is a photo of this engine facing p. 256.

"On the night of April 29th, 1800, Casey pulled into Memphis with [mail] train #4, on time, and was informed that engineer Sam Tate had been taken suddenly ill and would be unable to take out train No. 1. Although Casey was jut in from the long run from Canton, he was asked to double out [that is, make a second run without resting] with train No. 1. He agreed at once" (Lee, p. 260) -- although he insisted on using his regular engine rather than an unfamiliar one, meaning that he needed extra time to check her over.

The train was an hour and a quarter late (Lee, p. 262), and the track wasn't particularly good. Yet Lee, pp. 262-263, and Polenberg, pp. 164-165, report that Jones drove so fast that he almost made it on time. Lee calculates that he must have covered parts of the route at a hundred miles an hour -- twice the usual speed. Jones actually was in position to finish on time -- until a scheduling goof on another train set him back again (Lee, p. 268). It was only a few minutes, but it meant that Casey again insisted on speeding. After an extremely long tour of duty. And the time was a little before 4:00 in the morning. And then -- a train in the wrong place (Lee, p. 270). There was no time to stop -- no room to stop! Jones ordered fireman Sim Webb, "Jump, Sim! Unload!" (Lee, p. 271). Jones stayed with the train, to slow her as much as possible. He couldn't do much.

"Casey Jones lay dead among the wreckage, an iron bolt through his neck, a bale of hay resting
across his body" (Lee, p. 271).

Jones was the only one killed. Webb was badly injured but survived. Only one other person was seriously hurt (Lee, p. 272). The railroad promptly and correctly placed all the blame on Jones (Polenberg, p. 166).

Lee, in his typically racist way, says that "Sim Webb was a colored boy distinctly above the average of his race in intelligence, character and general ability. He had studied to become a doctor. But the lure of the railroad caused him to give up the medical profession" (p. 257). I read this to mean, "Sim Webb studied to be a physician, but bigotry forced him to take a railroad job rather than using his real talents." There is a photo of Webb facing p. 265 of Lee.

After Casey's death, despite what the song says, Mrs. Jones ran a boarding house and "lived a long, blameless life" (Polenberg, p. 170).

Lee gives the name of the author of this song as Wallace Saunders (so spelled), but his picture of Saunders is hardly flattering: "Wallace Saunders was just such a Negro as the text portrays: ignorant, unlettered, extremely simple-minded" (Lee, p.284) But Lee is a patent racist, referring repeatedly to "darkys." He seems to describe Saunders as an odd-jobs-man hanging around the whorehouses of Columbus, Ohio (where he knew Casey Jones) -- but also on p. 78 described him as a Primitive Baptist deacon. I have no idea how much of this to believe, except that I am sure that Saunders was not the servile imbecile as Lee describes.

Lee, pp. 139-141, describes Saunders as having written another song, "Boomer Bill," about Jones and about a bully Jones out-fought; the chorus ran "Lift 'em up, lay 'em down." Lee makes it sound as if it went into tradition, but I can't find any collections of it.

Lee, p. 285, explains how the song came to be widely known. The Saunders version was sung by railroaders, and "[t]here was an engineer on the Illionis Central in the year 1900 and for several years thereafter whose two brothers constituted a team of vaudeville performers.... The engineer's name was William Leighton. The brothers were Bert and Frank Leighton, and their attention was directed to the possibilities contained in Wallace's crude ballad. The Leighton Brothers sang a version of Casey Jones in various theatres of the country, adding a chorus.

"In 1909 a song Casey Jones was published by T. Lawrence Siebert and Eddie Newton, the former being credited with the lyric and the latter with the music. The lyric wandered far afield, but the melody corresponded to the one sung by the Leighton Brothers and was a close approximation of the original melody."

Jones, facing p. 14, has a photo of the railroad station at Cayce, Kentucky from which Casey took his nickname. There is a picture of Mrs. Casey, taken long after Casey died, facing p. 253. A photo of Sim Webb faces p. 288. Polenberg has a photo of Casey on p. 165. - RBW

Bibliography

• Davey/Seal: Gwenda Beed Davey and Graham Seal, A Guide to Australian Folklore, Kangaroo Press, 2003
• Lee: Fred J. Lee, Casey Jones: Epic of the American Railroad, 1940 (references are to the undated Guild Bindery reprint with a 1993 Foreword by Clark Shaw)

Last updated in version 6.1
File: LG01

Casey Jones (II)

DESCRIPTION: In this bawdy parody of the familiar copyright song, Casey goes to a whorehouse and has sex with ninety-eight whores until his powers fail him. He takes a shot of whiskey, finishes the remaining two, and dies.

AUTHOR: unknown
EARLIEST DATE: 1923
KEYWORDS: bawdy contest death
FOUND IN: US(So,SW)
REFERENCES (2 citations):
Cray-EroticMuse, pp. 154-158, "Casey Jones" (2 texts, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 471-476, "Casey Jones" (6 texts, 1 tune)
Roud #3247
CROSS-REFERENCES:
CASEY JONES (IV) (CASEY JONES THE UNION SCAB)

DESCRIPTION: Casey Jones keeps working when the rest of the workers strike. (Someone puts railroad ties across the track, and) Casey is killed. St. Peter hires him, but "Angels' Union # 23" sends him to Hell, where the Devil puts him to shoveling sulfur.

AUTHOR: Words: Joe Hill

EARLIEST DATE: 1911 (according to Stavis/Harmon)

LONG DESCRIPTION: Casey Jones, an engineer on the Southern Pacific, keeps working when the rest of the workers go on strike. (Someone puts railroad ties across the track, and) Casey's engine derails, killing him. In heaven, St. Peter hires him to scab on the musicians, but "Angels' Union # 23" sends him to Hell, where the Devil puts him to shoveling sulfur -- "That's what you get for scabbing on the S. P. line"

KEYWORDS: strike violence train homicide death railroading labor-movement Hell scab worker Devil derivative

HISTORICAL REFERENCES:
1911 - Southern Pacific workers strike; the craft unions representing engineers refuse to join the walkout

FOUND IN:
REFERENCES (6 citations):
Greenway-AmericanFolksongsOfProtest, p. 186, "Casey Jones, The Union Scab" (1 text)
Darling-NewAmericanSongster, pp. 376-377, "Casey Jones, the Union Scab" (1 text)
Silber/Silber-FolksingersWordbook, p. 102, "Casey Jones (Union)" (1 text)

ADDITIONAL: (Barrie Stavis and Frank Harmon, editors), _The Songs of Joe Hill_, 1960, now reprinted in the Oak Archives series, pp. 8-10, "Casey Jones the Union Scab" (1 text, 1 tune) Gibbs M. Smith, _Joe Hill_, 1969 (I use the 1984 Peregrine Smith Books edition), p. 23, "[Casey Jones -- the Union Scab]" (1 text); p. 241 (1 text)

RECORDINGS:
Harry "Mac" McClintock, "Casey Jones (The Union Scab)" (on McClintock01 - two versions) (on McClintock02)

Pete Seeger, "Casey Jones" (on PeteSeeger1, PeteSeeger48)

CROSS-REFERENCES:
cf. "Casey Jones (I)" [Laws G1] and references there (tune, characters) and references there
NOTES [247 words]: For the life of Joe Hill, see "Joe Hill."
According to Stavis and Harmon, this was written in 1911 in response to a strike in California. The song was specially printed on playing card sized broadsides, which made it easier to spread around the country.

Foner, p. 11, says that this was Hill's first known song, written (naturally) to help the workers of the Southern Pacific line during a strike.

Adler, p. 183, gives a slightly different account. He says that this was Hill's second IWW song, following "The Preacher and the Slave" -- but the first IWW songbook to contain "The Preacher" did not credit it to Hill. So "Casey Jones" was the first IWW song popularly associated with Hill. According to Adler, it was written in San Pedro, California, shortly after the beginning of the strike against the Southern Pacific Railroad, which began on September 30, 1911. About 1300 workers were involved in the strike.

Adler, p. 184, reminds us that Hill's father had been a railroad worker in Sweden, so Hill probably knew more than most about railroad operations. He points out also that Hill carefully inverted the ending of the original "Casey Jones," in which Casey ends up in heaven for his heroism. Hill has Casey arrive in heaven -- and get tossed out.

According to Smith, p. 23, "Among labor unions 'Hill's version of 'Casey Jones' has become more popular than the original railroad ballad. It is one of the few songs that no labor-song anthologist would dare leave out." - RBW

Bibliography

Casey Jones (V)

DESCRIPTION: Casey's wife and child cry and ask him not to go but he has the fireman fire up and go. A flock of sheep on the track delays them. As they speed up to make up time a frightened passenger sings "Lord have mercy... Save me Jesus."

AUTHOR: unknown

EARLIEST DATE: 1963 (MJHurt04)

KEYWORDS: parting separation death train wreck railroading religious wife family

FOUND IN:

RECORDINGS:
Mississippi John Hurt, "Talking Casey Jones" (on MJHurt04)

NOTES [19 words]: Hurt's "Talking Casey Jones" is a cante fable spoken and sung against slide guitar playing that mimics the train. - BS

Last updated in version 4.0

File: RtTaCaJ

Casey Jones (VI) (World War I version)

DESCRIPTION: "Casey Jones, Standing on the fire-step, Casey Jones, with a pistol in his hand, Casey Jones, Standing on the fire-step, Firing Very lights into No Man's Land."

AUTHOR: unknown

EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)

KEYWORDS: soldier technology

FOUND IN:

REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 65, "Casey Jones" (1 text)

Roud #3247

CROSS-REFERENCES:
cf. "Casey Jones (I)" [Laws G1] (tune, characters) and references there

NOTES [14 words]: "Very lights" were pistol-fired small starshells used to light the battlefield. - RBW

Last updated in version 4.5

File: BrPa065B

Casey Jones the Miner

DESCRIPTION: "Come all you muckers and gather here, If you want to hear the story of a miner dear." Casey makes his name on a Burleigh machine at the Liberty Bell mine. Casey is killed in a mine explosion. He had wished to try different drilling equipment

AUTHOR: unknown

EARLIEST DATE: 1942 (Southern Folklore Quarterly 6)

KEYWORDS: mining derivative death

FOUND IN: US

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 566-567, "Casey Jones the Miner" (1 text)

CROSS-REFERENCES:
cf. "Casey Jones (I)" [Laws G1] and references there

File: CAFS2566
Casey's Whiskey
DESCRIPTION: Casey and the singer get drunk and meet policeman Flannigan. They invite him to have a drink. Although "drinking's against the law." Flannigan doesn't notice the bottle is empty. He takes Casey in but lets the singer go as too much of a handful.
AUTHOR: unknown
EARLIEST DATE: 1932 (Creighton-NovaScotia)
KEYWORDS: drink humorous police
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-SongsAndBalladsFromNovaScotia 73, "Casey's Whiskey" (1 text, 1 tune)
ST CrNS073 (Partial)
Roud #1806
NOTES [8 words]: This song is item dH51 in Laws's Appendix II. - BS
File: CrNS073

Cashel Green (I)
DESCRIPTION: The singer is out walking when he sees a pretty girl. He tells her she has ensnared his heart. She says that that's his problem; men are always using lines like that. He promises to be faithful. She agrees to marry him
AUTHOR: unknown
EARLIEST DATE: 1936 (Sam Henry collection)
KEYWORDS: love courting beauty marriage
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H647, p. 462, "Cashel Green (I)" (1 text, 1 tune)
Roud #9461
File: HHH647

Cashel Green (II)
DESCRIPTION: In 1878, landlord Campbell permits a race on Cashel Green. The race is won by the horse of McCloskey, "that youth of fifteen." The singer praises the horse and rider, describes the collection of bets, and wishes all well
AUTHOR: Francis Heaney ?
EARLIEST DATE: 1926 (Sam Henry collection)
KEYWORDS: racing horse gambling
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H154, p. 33-34, "Cashel Green (II)" (1 text, 1 tune)
Roud #13353
File: HHH154

Cashmere Shawl, The
DESCRIPTION: A man criticizes a girl for ostentatiously wearing a cashmere shawl. She answers that she got it "by my hard earnings." Besides, he is dressed like a dandy himself. He says "with pride you are gone to the devil for wearing the cashmere shawl".
AUTHOR: unknown
EARLIEST DATE: 1959 (Peacock)
KEYWORDS: pride vanity clothes dialog
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 777-778, "The Cashmere Shawl" (1 text, 1 tune)
Roud #9942
RECORDINGS:
Casro, Manishi-O
DESCRIPTION: Travellers' cant. Singer asks a girl to come with him and takes his bagpipes out. After three or four years she has borne him four children; he brags of woman and children. She too brags; they can visit the public house and have money because of his pipes
AUTHOR: unknown
EARLIEST DATE: 1960 (recorded from Davie Stewart)
LONG DESCRIPTION: Travellers' cant. Singer, riding through town, spies a girl. He asks her to go away with him and takes his bagpipes out; after glowering once at him, she goes. First they bed down in a barn, then in a Travellers' camp. After three or four years she has borne him four children; he calls all travellers and hawkers to look at him, for now he goes to town and plays his pipes, and has a woman and children. She brags about him in turn; she goes with him to the public house, and has money from his playing the pipes
KEYWORDS: pride courting love bragging travel music foreign language children family lover Gypsy
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Kennedy-FolksongsOfBritainAndIreland 341, "Casro, Manishi-O" (1 text, 1 tune)
Roud #2156
NOTES [8 words]: The title translates as "Greetings, woman-o." - PJS
File: K341

Cassino Town
DESCRIPTION: "There's a track winding back To some broken-down old shacks Along the road to Cassino town, Where the olive trees are growing, And the purple death is flowing...." The noise of Hitler's weapons is often heard; the road leads only to broken-down shacks
AUTHOR: unknown
EARLIEST DATE: c. 1944 (according to Cleveland-NZ-GreatNewZealandSongbook)
KEYWORDS: soldier war drink
FOUND IN:
REFERENCES (1 citation):
Cleveland-NZ-GreatNewZealandSongbook, p. 93, "Cassino Town" (1 text, 1 tune)
File: Clev093

Cassville Prisoner, The
DESCRIPTION: "To old Cassville they did me take, But did not chain me to an iron stake, The faults they swore was more than one, To send me on to Jefferson. Jefferson didn't bother my mind, It was leavin' you behind, To run around with other boys...."
AUTHOR: unknown
EARLIEST DATE: 1921 (Randolph)
KEYWORDS: prison crime separation
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 147, "The Cassville Prisoner" (1 text, 1 tune)
Roud #5485
NOTES [16 words]: "Jefferson" refers to Jefferson City, the long-time home of the Missouri State Penitentiary. - RBW
File: R147

Castel Frentano
DESCRIPTION: "There's a little village Just beyond the Sangro, Just a village on a hill, And though we're many weary miles Beyond the Sangro, That's where my thoughts Keep turning still. Oh, Castel Frentano... I'd rather be there Than in Milano, Castel Frentano."
Castle by the Sea (I), The

DESCRIPTION: "There was silence in the Castle, the 'cons' were fast asleep." The guards are on duty, but the prisoners manage to cut away their bars -- only to have to descend sixty feet to the ground. The singer's friend is recaptured, but will try again.

AUTHOR: unknown
EARLIEST DATE: 1927 (Finger-FrontierBallads)
KEYWORDS: prison escape injury
FOUND IN:
REFERENCES (1 citation):
Finger-FrontierBallads, pp. 24-28, "The Castle by the Sea" (1 text, 1 tune)
Roud #8834
File: Fing024

Castle Gardens (I)

DESCRIPTION: The singer, "convicted and... forced to go," leaves Ireland for America. He yearns for Ireland "where the dear little shamrock grows." He would return for his sweetheart, but she dies (of grief?) and is buried by the singer's father.

AUTHOR: unknown
EARLIEST DATE: 1954
KEYWORDS: emigration transportation death Ireland
FOUND IN: Australia
REFERENCES (2 citations):
Tunney-WhereSongsDoThunder, pp. 81-82, "Where the Green Shamrock Grows" (1 text)
Meredith/Anderson-FolkSongsOfAustralia, pp. 54, 149-150, "Castle Gardens" (1 text plus a fragment, 1 tune)
Roud #1455
CROSS-REFERENCES:
cf. "My Name is McNamara" (exile theme and mention of Castle Garden)
NOTES [269 words]: Meredith and Anderson connect this with "Covent Gardens" (properly "The Apprentice Boy," Laws M12), but the plot (at least of their first version), although it has some similarities, is distinct. - RBW
Both Tunney-WhereSongsDoThunder and Meredith/Anderson-FolkSongsOfAustralia pp. 149-150 have the singer "evicted" by a landlord for owed back rent, rather than "convicted" as in Meredith/Anderson-FolkSongsOfAustralia p. 54. While Meredith/Anderson-FolkSongsOfAustralia p. 54 might lead you to believe that it is the singer's sweetheart that died and was buried by his father's side, Meredith/Anderson-FolkSongsOfAustralia pp. 149-150 hints and Tunney-WhereSongsDoThunder confirms that it is the singer's mother that died and was so buried. Tunney-WhereSongsDoThunder includes the lines "... the wind is blowing fair Full sail for Castlegarden"; in both Meredith/Anderson-FolkSongsOfAustralia versions the line is "We're/I'm bound for Castle Gardens...." Castle Garden, before and again "Castle Clinton" at The Battery in New York, was entry point for immigrants between 1845 and 1890 [see, for example, "Castle Garden, New York" transcribed from The Illustrated American of March 1, 1890 at Norway-Heritage site]. One problem with using "Castle Garden" for dating is that the name may have remained synonymous with "entry point for New York" long after the building became the New York Aquarium. In my own family I heard about "Kesselgarten" sixty years after it closed although my grandfather arrived in New York in 1903.
For a similar Castle Garden(s) reference see the notes to "Good bye Mursheen Durkin." - BS
Last updated in version 2.6
File: MA054
Castle Gate, The
DESCRIPTION: "So-and-so's at the castle gate, Open up the door and let her in." "She does a wiggle woggle, wiggle woggle, with her bum, Turn around and choose the one you love."
AUTHOR: unknown
EARLIEST DATE: 1975 (Opie/Opie-TheSingingGame)
KEYWORDS: playparty love
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame 101, "The Castle Gate" (1 text, 1 tune)
NOTES [18 words]: I'd love to know what the average parent thought upon catching children playing this particular game.... - RBW
Last updated in version 2.6
File: OpGa101

Castle Hyde
DESCRIPTION: By Blackwater side the singer admires Castle Hyde's charming meadows, warbling thrushes, sporting lambkins, fine horses; foxes "play and hide," wild animals "skip and play," and trout and salmon rove. Wherever he rides he finds no equal to Castle Hyde.
AUTHOR: unknown
EARLIEST DATE: before 1839 (broadside, Bodleian Harding B 11(3740))
KEYWORDS: nonballad lyric animal travel
FOUND IN: Ireland
REFERENCES (2 citations):
Tunney-WhereSongsDoThunder, p. 67, "Castlehyde" (1 fragment)
ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 254-255, "Castlehyde"
Roud #2364
RECORDINGS:
Paddy Tunney, "Castlehyde" (on IRPTunney03)
BROADSIDES:
Bodleian, Harding B 11(3740), "Castle Hyde" ("As I rode out on a summer's morning"), J. Catnach (London), 1813-1838; also Harding B 11(3739, Johnson Ballads 283[many illegible words], Firth c.26(96), Firth c.21(11), Firth b.25(486)[some illegible words, Harding B 11(323), Harding B 11(552), 2806 c.18(60), "Castle Hyde"
CROSS-REFERENCES:
cf. "The Last Rose of Summer" (tune, per Hoagland)
cf. "Groves of Blarney" (tune and theme, per Hoagland)
cf. "The Groves of Blarney" (theme: extravagant praise of Cork) and references there
NOTES [371 words]: Tunney-WhereSongsDoThunder is a fragment; broadside Bodleian Harding B 11(3740) is the basis for the description.
The Tunney-WhereSongsDoThunder fragment is verse 5 of Hoagland [two lines of which are not in the Bodleian broadsides]. Hoagland's comment on "Castlehyde": "This song is commonly regarded as a type of the absurd English songs composed by some of the Irish peasant bards who knew English only imperfectly.... In burlesque imitation of this song, Richard Alfred Milliken of Cork composed the famous 'Groves of Blarney'; this song -- working as a sort of microbe -- gave origin to a number of imitations of the same general character." On p. 362 "Milliken at a party declared he could write a piece of absurdity that would surpass 'Castle Hyde'. The Groves of Blarney was the result and Milliken became famous for it."
Castle Hyde is near River Blackwater in County Cork.
Croker has the beginning of the story. "An itinerant poet, with the view of being paid for his trouble, composed a song in praise (as he doubtless intended it) of Castle Hyde, the beautiful seat of the Hyde family on the river Blackwater; but, instead of the expected remuneration, the poor poet was driven from the gate by order of the then proprietor, who from the absurdity of the thing, conceived that it could be only meant as mockery; and, in fact, a more nonsensical composition could scarcely escape the pen of a maniac." (source: Thomas Crofton Croker, Popular Songs of Ireland (London, 1886), p. 137).
For other examples of "lambkins ... sporting" paired with birds sweetly singing, see "The Bonny Young Irish Boy" [Laws P26] and "Moorlough Mary." For more "literary" examples see "To the Portrait of Helen" (Works of Peter Pindar, Esq (1818, London ("Digitized by Google")), Vol. V, p.
Castle of Dromore, The (Caislean Droim an Oir)

DESCRIPTION: "October winds lament around the Castle of Dromore, But peace is in her lofty halls...." The mother comforts her child: none cannot threaten them, and Mary is watching. She bids the child "take time to thrive" before moving on to adult tasks

AUTHOR: unknown (English words, at least, by Harold Boulton)

EARLIEST DATE: 1931 (recorded by Richard Hayward)

KEYWORDS: lullaby nonballad children foreignlanguage

FOUND IN: Ireland

REFERENCES (4 citations):
Scott-TheBalladOfAmerica, pp. 154-155, "The Castle of Dromore (Caislean Droim an Oir)" (2 texts (1 English, 1 Irish Gaelic), 1 tune)
Behan-IrelandSings, #17, "The Castle of Drumboe" (1 text, 1 tune, heavily modified to give a political sense)
DT, CASTDROM

ADDITIONAL: Richard Hayward, Ireland Calling (Glasgow, n.d.), p. 5, "The Castle of Dromore" (text, music and reference to Decca F-2266 recorded Feb 6, 1931)

Roud #31057

RECORDINGS:
The Clancy Brothers and Tommy Makem, "The Castle of Dromore" (on IRClancyMakem02)

NOTES [74 words]: This song has always suggested a political subtext to me. -PJS
Really? (Or are you looking at the Behan-IrelandSings version?)
This song exists in both English and Irish versions; both have been claimed to be original. As best I can tell, the correct Gaelic title is "Caislean Droim an Óir." - RBW
The date and master id (GB-2647-1/2) for Hayward's record is provided by Bill Dean-Myatt, MPhil. compiler of the Scottish National Discography. - BS

Last updated in version 5.0

File: SBoA154

Castlebar Boy, The

DESCRIPTION: Pat says "I am a boy from ould Ireland ... the darlings they call me the Castlebar boy ... I will fight for the [forefather's] sod." He goes to England and none could beat him at reaping and mowing. The English should not take every Irishman for a fool

AUTHOR: unknown

EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland)

KEYWORDS: courting travel farming England Ireland

FOUND IN:
REFERENCES (1 citation):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 94, "The Castlebar Boy" (1 text)

Roud #19486

NOTES [5 words]: Castlebar is in County Mayo. - BS

Last updated in version 2.6

File: 0Con094

Castlemaine

DESCRIPTION: "Now Herechi told the council, Said much benefit they'd reap," offering to survey the town for a low price, though the surveyors say he will cost more. The song lists the various odd locals -- the excess barber, the incompetent drivers and fishermen

AUTHOR: Charles R. Thatcher (1831-1878)?
Castlepollard Massacre, The

DESCRIPTION: Castlepollard fair was peaceful "until the Peelers were brought out to raise a riot there ... their chief he bade them fire." The "murderers" were sent to jail but freed after "a sham trial"

AUTHOR: unknown

EARLIEST DATE: 1831 (_Dublin Evening Mail_, August 8, 1831, according to Zimmerman-SongsOfIrishRebellion)

KEYWORDS: violence death Ireland political police

HISTORICAL REFERENCES:
May 21, 1831 - "Seventeen people were killed by the police at Castlepollard ... in one of the bloodiest affrays of the Tithe War. An inquest followed but the policemen were finally acquitted of the charge of murder." (source: Zimmerman-SongsOfIrishRebellion)

FOUND IN:
Zimmerman-SongsOfIrishRebellion 40, "A New Song Called the Castlepollard Massacre" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "The Battle of Carrickshock" (subject: The Tithe War) and references there
cf. "Dicky in the Yeomen" (subject: Castlepollard)

NOTES [202 words]: The context is "The Tithe War": O'Connell's Catholic Association was formed in 1823 to resist the requirement that Irish Catholics pay tithes to the Anglican Church of Ireland. The "war" was passive for most of the period 1823-1836, though there were violent incidents in 1831 (source: The Irish Tithe War 1831 at the OnWar.com site)

Zimmerman-SongsOfIrishRebellion p. 18: "In the early 1830's a veritable state of insurrection prevailed in Leinster and Munster, when the military and the police were called in to assist in collecting the tithes or seizing and auctioning the cattle or crops of those who refused to pay." Sir Robert Peel established the Royal Irish Constabulary in 1812 and its success led, in 1829, to the Metropolitan Police Act for London. Originally the term "Peeler" applied to the London constabulary. (source: Sir Robert "Bobby" Peel (1788-1850) at Historic UK site.)

Castlepollard is in County Westmeath, about 50 miles northwest of Dublin. - BS

There was certainly a tendency for police to fire on crowds in Ireland. But I checked six histories without finding an account of this particular tragedy, at least under this title. One suspects more was going on than the song reveals. - RBW

File: Zimm040

Castlereagh River, The

DESCRIPTION: "I'm travelling down the Castlereigh, and I'm a stationhand...." The singer mentions all the stops he's made, and all his reasons for leaving (non-union Chinese workers, an arrogant boss, etc.). He advises, "So shift, boys, shift...."

AUTHOR: claimed by A.B. "Banjo" Paterson (1864-1941)

EARLIEST DATE: 1892 (The _Bulletin_)

KEYWORDS: Australia work travel

FOUND IN: Australia

REFERENCES (11 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 45-46, 83-84, "The Old Jig-Jog"; p. 57, "Travelling Down the Castlereagh"; pp. 210-211, "A Bushman's Song" (4 texts, 4 tunes)
Meredith/Tritton-DukeOfTheOutback, pp. 93-94, "The Old Jig Jog" (1 text, 1 tune)
Anderson-StoryOfAustralianFolksong, "A Bushman's Song" (1 text, 1 tune)
Fahey-Eureka-SongsThatMadeAustralia, pp. 132-133, "Travelling Down the Castlereigh" (1 text, 1 tune)
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 290-293, "A Bushman's Song" (1 text)
Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 14, page headed "Joe Watson has always..."] , "A Bushman's Song" (1 text)
Manifold-PenguinAustralianSongbook, pp. 158-159, "Travelling Down the Castlereigh" (1 text, 1 tune)
Ward-PenguinBookOfAustralianBallads, pp. 171-173, "A Bushman's Song" (1 text)
Stewart/Keessing-FavoriteAustralianBallads, pp. 196-197, "A Bushman's Song" (1 text)
DT, CSTLREAG
Roud #8399
RECORDINGS:
John Greenway, "The Castlereagh River" (on JGreenway01)
NOTES [452 words]: Paterson's title for this was "A Bushman's Song," and this is the title used by Anderson-StoryOfAustralianFolksong and others -- but it is perhaps noteworthy that few traditional singers knew it by that title.... Joe Cashmere, when he supplied a version of the song to John Meredith, believed he learned it before Paterson published the song. But, as Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition note, it's hard to prove it predated Paterson.
What's more, it cannot have preceded Paterson by much, because of the reference to non-union shearsers. According to O'Keeffe, p. 113, the first attempt to unionize shearsers came in 1885 -- and it failed. It wasn't until William Spence, who had successfully unionized Australian miners, took charge that progress was made. A decisive factor was a proposal by the owners to cut shearsers' pay by an eighth (O'Keeffe, p. 115). The Amalgamated Shearers' Union started to be significant in the late 1880s (O'Keeffe, p. 117), causing some stations to hire non-union shearsers. Thus this song, if not by Paterson, still must have been composed at most three or four years before its appearance in The Bulletin. And The Bulletin was where Paterson first made his mark, publishing his works as "The Banjo," without a surname (O'Keeffe, pp. 104-105). I have a certain tendency to doubt authorship claims by Paterson, but I think this one is genuinely his.
The slur on (non-Union) Chimenan shearsers is patently unfair. Yes, any Chinese shearsers would have been non-Union. But that was not necessarily their choice. "Clause 62 of the rules of the Amalgamated Shearers' Union of Australia specifically stipulated that 'no Chinese or South Sea Islander shall be enrolled as members of A. S. U. of Australia'" (O'Keeffe, p. 167).
Manifold, p. 127, says, "Paterson wrote what he called 'A Bushman's Song' quite early in his career; but he can hardly haveintended what heppened then; for the words got up off the printed page, went bush, and grew themselves a whole set of folktunes there. 'A Bushman's Song' became, without capitals or quotation marks, genuinely a bushman's song."
Davey/Seal, p. 253, say this is usually sung to the tune of the humorous Irish song "Pat from Mullingar." This is a bit of a conundrum. There is a song in the Index, "Pat of Mullingar," which predates this piece, and the tune fits Paterson's lyric -- but it isn't humorous and it isn't the tune Greenway sings. There is another song "Pat from Mullingar" or "Pat of Mullingar," which also fits -- but it's about the IRA and mentions the Black and Tans, so it must have been composed after World War I (probably well after), and also well after this piece. So I'm not sure which tune is meant. - RBW

Bibliography
- Davey/Seal: Gwenda Beed Davey and Graham Seal,A Guide to Australian Folklore, Kangaroo Press, 2003

Last updated in version 5.2
File: MA045
Castleroe Mill

DESCRIPTION: The singer meets a girl on Lammas Day. He tells her that he has saved up enough to emigrate to Canada, and asks if she will go with him. She cannot leave; her parents are "on the decline." He departs but hopes he can return to her

AUTHOR: unknown

EARLIEST DATE: 1924 (Sam Henry collection)

KEYWORDS: love courting rejection father mother emigration age

FOUND IN: Ireland

REFERENCES (1 citation):

Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H22b, p. 361, "Castleroe Mill" (1 text, 1 tune)

Roud #4719

CROSS-REFERENCES:

cf. "We'd Better Bide a Wee" (theme)

cf. "Betsy of Dramoor" (theme)

File: HHH022b

Casto Hole, The

DESCRIPTION: "Far in the woods on Upper Tug, they wrap ol' Union in a rug"; amid Confederate sympathizers, the Castos rally around (and hide in) a cave, "the Casto Hole." Various people set out from the cave and eventually flee back

AUTHOR: Eliah Power? (source: Bush-FSoCenWestVirginiaVol2)

EARLIEST DATE: 1970 (Bush-FSoCenWestVirginiaVol2)

KEYWORDS: Civilwar travel

FOUND IN: US(Ap)

REFERENCES (2 citations):

Bush-FSoCenWestVirginiaVol2, pp. 22-23, "The Casto Hole" (1 excerpt, 1 tune)

Boette-SingaHipsyDoodle, p. 25, "The Casto Hole" (1 excerpt, 1 tune)

Roud #7015

NOTES [181 words]: Bush's notes to this say, Although this song never became widely distributed, it is well known in Jackson County where it originated. During the Civil War, most of Jackson County backed the Conferderacy. The large Casto family, however, remained loyal to the Federal Union. Because of their pro-Union activities -- in particular, their association with the so-called 'Underground Railroad' -- the Castos were forced to 'hole up' in a cave near Statts Mill."

This is more than a little odd. West Virginia became a state because the population didn't want to be part of the Confederacy. Not all West Virginians of course agreed with this, but Jackson County was fairly far north and likely to have been pro-Union. And the Underground Railroad didn't really need to operate during the Civil War -- even before the Emancipation Proclamation, runaways would have been taken as "contraband." So the only time this would have made any sense was in 1861, probably when George McClellan was operating in the area. This is possible, of course, but there is no hint of it in Bush's excerpt. - RBW

Last updated in version 6.0

File: Boet 025

Castration of the Strawberry Roan, The

DESCRIPTION: The roan's owner, tired of it siring equally stubborn offspring, decides to put an end to the matter by gelding the beast. They rope it down, and a cowboy commences the operation. Before it can be completed, the roan bites off the owner's own equipment

AUTHOR: probably Curley Fletcher

EARLIEST DATE: 1964 (Legman, _The Horn Book_, cites the Sons of the Pioneers recording)

KEYWORDS: horse humorous bawdy injury derivative

FOUND IN: US

REFERENCES (1 citation):

Logsdon-WhorehouseBellsWereRinging 13, pp. 86-96, "The Castration of the Strawberry Roan" (3 texts, of which "A" is this, 1 tune)

Roud #10089

RECORDINGS:
Anonymous [Sons of the Pioneers], "Strawberry Roan" (no label, number 204-A, n.d. but probably late 1940s)

CROSS-REFERENCES:

ALTERNATE TITLES:
The Emasculation of the Strawberry Roan

NOTES [189 words]: The story of this song apparently begins in a fit of pique. According to Logsdon-WhorehouseBellsWereRinging, Curley Fletcher wrote the original "Strawberry Roan" as a poem, to which a melody was later added. But Fletcher didn't write the chorus/bridge, which was the work of Fred Howard and Nat Vincent. So he produced this extremely anatomical parody to get back at them.

How traditional it is is an open question. The Sons of the Pioneers recorded it, anonymously, and Baxter Black sang Logsdon a variant on that. Legman, on p. 404 of The Horn Book, considers it one of the few genuine songs on a "private party" 78. But I suspect the Sons of the Pioneers recording is the source for nearly all of the few versions collected.

Logsdon's entry on this song includes two other Strawberry Roan variants that could not be sung in polite society. One was simply a more detailed saga of riding the roan; the other is about a visit to a whorehouse and is basically "Kathusalem (Kafoozelum) (II)" adapted to cowboy circumstances. These two might be traditional, but until I find additional collections, I'm merely going to note them.- RBW

Last updated in version 4.3
File: Logs013

Cat and Her Kittens, The

DESCRIPTION: "The cat and her kittens reclined in the sun, Mew! Mew! Mew! They're fond of their food and they're fond of their fun," and they sing "Mew!" together. Mother tells them that they will have their own homes; they should kill mice, not kill birds, avoid dogs

AUTHOR: unknown
EARLIEST DATE: 1926 (Brown-MyGrandmothersSongbook)
KEYWORDS: animal mother warning
FOUND IN: US
REFERENCES (1 citation):
- Brown-MyGrandmothersSongbook 5, "The Cat and Her Kittens" (1 text, 1 tune)

Roud #22139
File: BrGr004

Cat Came Back, The

DESCRIPTION: (Old Mister Johnson) makes many attempts to rid himself of his cat -- blowing it up, shipping it away, etc. But in every instance "The cat came back the very next day... They thought he was a goner, but the kitty came back....."

AUTHOR: probably Harry S. Miller
EARLIEST DATE: 1893 (sheet music attributed to Henry S. Miller); as a traditional piece, 1924 (recording, Fiddlin' John Carson)
KEYWORDS: animal separation return humorous
FOUND IN: US(Ap,So)
REFERENCES (7 citations):
- Randolph 444, "The Cat Came Back" (1 text, 1 tune)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 350-352, "The Cat Came Back" (1 text, 1 tune -- Randolph's 444)
- Boette-SingaHipsyDoodle, pp. 144-145, "The Yaller Cat" (1 text, 1 tune)
- Spaeth-ReadEmAndWeep, p. 147, "The Cat Came Back" (fragmentary text, partial tune)
- Silber/Silber-FolksingersWordbook, p. 400, "The Cat Came Back" (1 text)
- DT, CATBACK CATBACK2

ADDITIONAL: Robert A. Fremont, editor, _Favorite Songs of the Nineties_, Dover Publications, 1973, pp. 52-54, "The Cat Came Back" (1 text, 1 tune, a copy of the sheet music)

Roud #5063
RECORDINGS:
- Yodeling Slim Clark, "The Cat Came Back" (Continental 8063, n.d.)
Fiddlin' John Carson, "The Cat Came Back" (Okeh 40119, 1924)
Riley Puckett, "The Cat Came Back" (Columbia 15656-D, 1931; rec. 1930) (Decca 5442, 1937)
Fiddlin' Doc Roberts, "And The Cat Came Back" (instrumental) (Challenge 307, 1927; Silvertone 8179, 1928)

NOTES [94 words]: Spaeth, in A History of Popular Music in America, p. 265, says that Harry S. Miller's version of this song was popular in 1893. (Spaeth once calls him "Henry S. Miller," but uses "Harry" thereafter.) The sheet music is copyrighted in this year and proclaims it "The Song that Beats 'McGinty,' and shows a cat with a paw in a sling and a bandage over an eye. The sheet music is in dialect, and has only two verses and a chorus somewhat different from the one I've heard.
Thanks to Jim Dixon for pointing out to me that Miller used the name "Harry," not "Henry." - RBW

Last updated in version 4.4
File: R444

Cat's Eye

DESCRIPTION: "I was going up the hill, I met a girl on a bicycle, Run her into the garden wall, Smashed her tire and broke her fall," and more rhymes like that. The chorus likens Jim to a cat eating fish-bones, scratching, on the fence at night, a "cat's eye"

AUTHOR: unknown
EARLIEST DATE: 1960 (Leach-FolkBalladsSongsOfLowerLabradorCoast)
KEYWORDS: humorous nonballad nonsense animal food
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Leach-FolkBalladsSongsOfLowerLabradorCoast 108, "Cat's Eye" (1 text, 1 tune)
ST LLab108 (Partial)
Roud #9972
File: LLab108

Cat's Got the Measles and the Dog's Got Whooping Cough, The

DESCRIPTION: Floating verses; "Cat's got the measles and the dog's got whooping cough, doggone/Doggone a man let a woman be his boss, doggone my time" "I ain't good looking... but my main occupation's takin' women from their monkey men...."

AUTHOR: unknown
EARLIEST DATE: 1929 (recording, Walter Smith)
LONG DESCRIPTION: Floating verses; "Cat's got the measles and the dog's got whooping cough, doggone/Doggone a man let a woman be his boss, doggone my time" "I ain't good looking and my teeth don't shine like pearls, doggone..." "...but my main occupation's takin' women from their monkey men, doggone my time"

KEYWORDS: sex bragging floatingverses nonballad
FOUND IN: US
Roud #22731
RECORDINGS:
Alabama Sheiks "Lawdy Lawdy Blues" (Victor 23265, 1931)
Papa Charlie Jackson, "The Cat's Got the Measles" (Paramount 12259, 1925)
New Lost City Ramblers, "The Cat's Got the Measles and the Dog's Got Whooping Cough" (NLCR14, NLCRCD2)
Walter "Kid" Smith, "The Cat's Got the Measles and the Dog's Got Whooping Cough" (Gennett 6825/Champion 15772/Supertone 9407 [as by Jerry Jordon], 1929; on GoodForWhatAilsYou)

CROSS-REFERENCES:
cf. "Old Cow Died of Whooping Cough" (theme of animal disease) and references there

NOTES [58 words]: Other than the similarity in title, this song has nothing in common with "Sow Took the Measles", not even enough for a cross-reference. - PJS
There is also "Old Cow Died of Whooping Cough," which also has a somewhat similar title but not much else in common. See that song for information about measles in particular, and its occurrence in animals. - RBW

Last updated in version 5.2
File: RcCGTMDG
Catch Me If You Can
DESCRIPTION: A man -- sometimes a soldier -- seduces a pretty girl. She asks his name. He
answers "Catch-me-if-you-can." He leaves, sometimes for service overseas. Her parents either
catch him or he escapes overseas and the girl has a baby.
AUTHOR: unknown
EARLIEST DATE: 1905 (Reeves-TheEverlastingCircle)
KEYWORDS: seduction sex virginity abandonment manhunt childbirth father mother soldier
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Reeves-TheEverlastingCircle 20, "Catch Me If You Can" (1 text)
Williams-Wiltshire-WSRO Wt 329, "Catch Me If You Can" (1 text)
Roud #1028
File: ReCi020

Catch of the Season
DESCRIPTION: "Now we are facing a wonderful future, Gone are the winters we've always
endured": unemployment insurance for fishermen. After 20 weeks of rated hauls, "sit back and do
nothing for the rest of the year"
AUTHOR: unknown
EARLIEST DATE: 1959 (NFOBlondahl02, NFOBlondahl03, NFOBlondahl05)
KEYWORDS: fishing unemployment political humorous nonballad
HISTORICAL REFERENCES:
1957 - Canada extends unemployment insurance to fishers (see notes)
FOUND IN: Canada(Newf)
RECORDINGS:
Omar Blondahl, "Catch of the Season" (on NFOBlondahl02)
CROSS-REFERENCES:
cf. "Unemployment Insurance" (theme)
NOTES [122 words]: Source of Historical Reference: History of Newfoundland and Labrador
Summary Chronology of Events by Dr. Melvin Baker (Royal Commission on Renewing and
Strengthening Our Place in Canada, March 2003), available as bakerchronology.pdf as a research
paper at the Newfoundland and Labrador government site of the Royal Commission on Renewing
and Strengthening Our Place in Canada
Blondahl02, NFOBlondahl03, and NFOBlondahl05 have no liner notes confirming that this song
was collected in Newfoundland. Nevertheless, this seems so much in the Newfoundland style that I
am "finding" it there.
There is no entry for "Catch of the Season" in Newfoundland Songs and Ballads in Print 1842-1974
A Title and First-Line Index by Paul Mercer. - BS
File: RcTCOTSe

Catfish Blues
DESCRIPTION: "If I were a catfish swimming deep down in the blue sea These gals setting out
hooks for me." "I went down to the church house on my knees to pray, Not a word to say." "I'm
going to write a letter to see See my baby hanging her little old thing for me"
AUTHOR: unknown
EARLIEST DATE: 1941 (recording, Robert Petway)
KEYWORDS: courting sex bawdy nonballad lover
FOUND IN: US(SE)
RECORDINGS:
Robert Petway, "Catfish Blues" (Bluebird B8838, 1941)
Moses Williams, "Catfish Blues" (on USFlorida01)
File: RcCatfBl
Catfish, The (Banjo Sam)

DESCRIPTION: "Catfish, catfish, goin' up stream, Catfish, catfish, where you been? I grabbed that catfish by the snout, I pulled that catfish inside out, Yo-ho! Banjo Sam." Other verses also tall tales, usually involving animals, e.g. the terrapin and the toad

AUTHOR: unknown
EARLIEST DATE: 1918 (Cecil Sharp collection)
KEYWORDS: animal nonsense talltale floatingverses fishing humorous music
FOUND IN: US(SE)

REFERENCES (5 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 182, "The Catfish" (1 text plus 3 fragments)
Sharp-EnglishFolkSongsFromSouthernAppalachians 251, "The Jackfish" (1 text, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 98, (no title) (1 single-stanza text, regarding the terrapin and the toad, which could be from this or almost anything else); also p. 199, (no title) (1 fragment, probably from this though it's too short to tell)
NorthCarolinaFolkloreJournal, Charles Bond, "Unpublished Folklore in the Brown Collection," Vol. XX, No. 1 (Feb 1972), pp. 15-16, "Miss Lucy, or Twistification" (1 text, with chorus "Roll on the floor (x3), Till life's roll is o'er" and verses "I went down to see Miss Lucy, Oh, I'd never been there before" and "As I was a-goin' down the road, I met a rabbit and I met a toad"; although the game "Twistification" is sometimes linked with "Weevily Wheat," the verses look more like "The Catfish (Banjo Sam)" and perhaps "Roll on the Ground (Big Ball's in Town)" or "Karo Song")
Roud #7010

RECORDINGS:
Poplin Family, "Catfish" (on Poplin01)

CROSS-REFERENCES:
cf. "Turkey in the Straw" (floating lyrics)

NOTES [81 words]: This is complicated, because every one of Brown's verses is associated with "Turkey in the Straw." But the three texts all lack that chorus, and "A" has a "banjo Sam" chorus line of its own. And apparently all had a different tune. When in doubt, we split. - RBW
For some reason, this song makes me think of "Whoa Back Buck," but not quite enough for a cross-reference. It almost certainly derives from minstrel sources, and shouldn't be confused with the popular "Catfish Blues." - PJS

Last updated in version 6.1
File: Vr3182

Cathedral of Rheims

DESCRIPTION: "It's midnight, and as by the hearth The fading embers glow, And visions they come to me... Of Europe and her mighty war." The singer notes in particular the suffering of Belgium, and the palace of Rheims. He begs God, "Bring peace to then once more."

AUTHOR: Words: John J. Friend
EARLIEST DATE: 1916 (Gray-SongsAndBalladsOfTheMaineLumberjacks)
KEYWORDS: war nonballad
FOUND IN:
REFERENCES (1 citation):
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 190-191, "Cathedral of Rheims" (1 text)

NOTES [800 words]: Rheims (also spelled Reims) is one of the oldest and most storied cities in France. Legend has it that Clovis the Frank was baptized there in 496, marking (in effect) the beginning of the Frankish Empire (Webster's, p. 1005). Archbishop Tilpinus of Rheims seems to have been inspired the name of the Archbishop Turpin of the Song of Roland (Roland/Sayers, p. 18). We have a record of Charlemagne leaving gifts to the Archbishopric in his will (Einhard, p. 88). French kings were crowned there starting with Philip Augustus (Webster's, p. 1005); even in medieval times, the policy seems to have been inviolate: You weren't king until you went to Rheims, and once you were crowned there, all succession questions ended. (This would be key during the Hundred Years's War, at the time of Jean Darc.)
That history was not enough to protect it during World War I, when nothing was sacred. The city is east and somewhat north of Paris, and was directly in the path of the Schlieffen Plan for attacking France. 35 days after the start of the beginning of German mobilization, the Kaiser himself exulted to know that Rheims was under siege (Keegan, p. 112). The town, in fact, was near the pivot of the attack, in the area of Hausen's Third Army (Stokesbury, p. 51), which was the easternmost of the three armies which constituted Schlieffen's great wheel. The Third Army, strong because it was part of the wheel and relatively rested because it had less ground to cover than the Second and First armies to the west, probably hit harder than any other force in the German advance. Eventually the Germans made it past the city (see the map on Keegan, pp. 124-125). But after the great Battle of the Marne saved Paris, the Germans shortened their lines. Rheims fell back into French hands -- but just barely. The French front ran just north of it; Rheims was actually inside a small salient into the German trench lines. According to Keegan, p. 126, the French battle plans were frequently "hindered by their need to hold Rheims, recaptured on 12 September." And the city was not to enjoy calm. In the fighting around the city, it was "subjected to devastating bombardment in the days that followed; the damage done to its famous cathedral, outside which stands the statue of Joan of Arc, would cause as much discredit to the invaders as the sack of Louvain a month later" (Keegan, p. 126).

The relief of Rheims did not end the city's ordeal. After the Marne, the Germans and the Allies engaged in the "Race to the Sea" -- a contest to get a force around the enemy's eastern flank. Both sides threw all their available reserves (including the new units they continued to mobilize) into the Race. The eastern part of the front was left quiet, which meant that "From Rheims to the Swiss fronter, therefore, the Germans... [were] carrying out Moltke's order of 10 September to 'entrench and hold' the positions held after the retreat from the Marne" (Keegan, p. 179). Rheims remained "within range of German artillery for most of the war" (Keegan, p. 185).

Nor was this the end of major operations in the area. In February 13, the French tried an offensive between Rheims and Massiges; as Baldwin notes on p. 54, "the French gained yards and lost thousands, though the Germans, too, died in droves." Another attempt was made in September 1915 (Stokesbury, pp. 98-99), with an equal lack of results in terms of ground gained and an equally long result in terms a Frenchmen killed because their leaders belonged to the Donald Rumsfeld school of "we'll do it the same brainless way until it works." The 1915 Rheims offensives were supposedly coordinated with the British (Liddell Hart, p. 195). That served only to prove that two inept offensives are just as ineffective as one.

One presumes this poem was written in response to the situation in 1914 or 1915 (since it was published by 1916), But Rheims was still not safe. The third of the great Ludendorff Offensives of 1918 was just west of Rhiems (see the map on p. 396 of Keegan), and left the city in a salient; the fifth offensive was to be centered on the city itself (Stokesbury, pp. 278-279). The fifth offensive failed, and Rheims held, but the fight did further damage. That was, finally, the last. When the Ludendorff Offensives burned out in July 1918, the Germans were still far from Paris, and their army was nearly used up, and over the next few months, the Americans started to arrive in force. Hindenburg, the theoretical German commander in chief, was yelling at his subordinate Ludendorff, "Make peace, you idiot!" (Stokesbury, p. 280), but it would be three months and more before the peace came. Rheims was finally safe, but many more soldiers would die before the French and Germans had their chance to dictate a peace of retribution. -
RBW

Bibliography

- Einhard: Lewis Thorpe, translator: Einhard and Notker the Stammerer: Two Lives of Charlemagne, 1969 (I use the 1976 Penguin edition). Of the two lives, Einhard's is by far the more important; he was a member of Charlemagne's court -- hence the citations from it.
- Stokesbury: James L. Stokesbury, A Short History of World War I, Morrow/Quill, 1981
- Webster's: Webster's New Geographical Dictionary, Webster's, 1972

Last updated in version 2.5
File: Gray191
Catherine Berringer
DESCRIPTION: Broadside account of a murder: "Muse breathe the Dirge o'er Delia's tomb...."
"She from the man she once did love... received the fatal cup... And drunk the poison up." "O
Bernard t'was a barbarous deed." The girl hopes others will mourn her
AUTHOR: unknown
EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)
KEYWORDS: homicide poison
FOUND IN: US
REFERENCES (1 citation):
Burt-AmericanMurderBallads, pp. 36-37, "An Eulogy on the Death of MISS CATHERINE
BERRINGER who was poisoned by her lover" (1 text, excerpted)
NOTES [40 words]: Don't ask me why the girl is named Catherine but called Delia (and the poem
uses the name "Delia" at least twice). Whatever the girl's real name, it's at least as dreadful as the
quoted sections -- and pretty definitely not traditional. - RBW
File: Burt036

Catherine Etait Fille (Catherine was a Girl)
DESCRIPTION: French. Catherine is the king's daughter. Her mother is a Christian but her father
is not. Her father finds her praying. She says that she prays to God, but he does not. He kills her
with his sabre. Catherine is in heaven, but her father is not.
AUTHOR: unknown
EARLIEST DATE: 1949 (Creighton-MaritimeFolkSongs)
KEYWORDS: foreignlanguage homicide religious father royalty questions violence crime death
discrimination Hell
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-MaritimeFolkSongs, pp. 154-155, "Catherine Etait Fille" (1 text, 1 tune)
RECORDINGS:
Laura McNeil, "Catherine Etait Fille" (on MRHCreighton)
NOTES [110 words]: The description is based on the translation in the notes to MRHCreighton. - BS
There are a number of early Christian legends about this sort of martyrdom. (Interesting that the
name "Katherine" is from Greek, "katharos," "pure.")) This one doesn't ring any bells as written,
though. The closest I can think of is the story of St. Barbara, whose father, upon learning she was
Christian, had her turned over to the pagan authorities and executed. But he didn't do it himself.
The name "Katherine" might perhaps have come in from Catherine of Alexandria, who allegedly
died in 310 at the hands of the pagan emperor Maxentius. But that's just speculation. - RBW
Last updated in version 5.0
File: CrMa154

Catherine Street
DESCRIPTION: "Ae day I wandered a' alane, Ma thocht's contrived tae mak me greet, It wis on a
wee bit skelp o' grund That aince wis kent as Catherine Street." The area has been demolished as
unfit to live in. The singer wishes he could be with the people who lived there
AUTHOR: Jim Reid (source: Gatherer-SongsAndBalladsOfDundee)
EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: home homesickness
FOUND IN:
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 77, "Catherine Street" (1 text, 1 tune)
File: Gath077

Cathie and Me
DESCRIPTION: "The sun kissed the brow of lovely Ben Ledi And wrapt it in raiment of rainbowlike
hue" as the singer strolls with Cathie. They enjoy the charms of nature, and he thanks the fates
that brought them together

**Author:** Walter Towers  
**Earliest Date:** 1930 (Ord-BothySongsAndBallads); reportedly published by Towers in 1885  
**Keywords:** love nonballad  
**Found In:** Britain(Scotland)  
**References (1 citation):**  
Ord-BothySongsAndBallads, pp. 59-60, "Cathie and Me" (1 text, 1 tune)  
Roud #5570  
File: Ord059

**Catholic Dogs**

**Description:** "Catholic dogs Jump like frogs (stink like dogs, etc.), Don't eat meat on Friday." Or "Catholic, Catholic, Ring the bell."

**Author:** unknown  
**Earliest Date:** 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)  
**Keywords:** playparty animal food  
**Found In:** New Zealand  
**References (1 citation):**  
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, pp. 126-127, "(Catholic dogs)" (1 text)  
**Cross-References:**  
cf. "Protestant Dogs" (answer to this piece)  
File: SuSm126F

**Cats on the Rooftops**

**Description:** Stanzas on how various animals (people, military stuffed shirts, politicians) "revel in the joys of fornication"

**Author:** unknown  
**Earliest Date:** 1950  
**Keywords:** sex animal soldier bawdy nonballad  
**Found In:** US(SW) Canada Britain  
**References (3 citations):**  
Cray-EroticMuse, pp. 368-372, "Cats on the Rooftops" (3 texts, 1 tune)  
Hopkins-SongsFromTheFrontAndRead, pp. 174-175, "Cats on the Rooftops" (1 text plus some variants, 1 tune)  
DT, CATSROOF* CATROOF2*  
Roud #10258  
**Cross-References:**  
cf. "John Peel" (tune)  
File: EM368

**Catskin**

**Description:** A king's daughter is forced to leave home. She hides her rich clothes and dresses in the skins of donkeys/cats. She takes service with a lord, and when he holds a ball, appears in her fine clothes. He seeks her and learns she is Catskin. They marry.

**Author:** unknown  
**Earliest Date:** 1877 (Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland); as a folktale, it is clearly older  
**Keywords:** love courting disguise servant royalty trick clothes marriage incest  
**Found In:** Britain(England)  
**References (5 citations):**  
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 335-342, "The Wandering Young Gentlewoman" (1 text)  
**Additional:** Katherine Briggs, _A Dictionary of British Folk-Tales in the English Language_, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2), volume A.2, pp. 177-179, "CAtskin I: The Wandering Gentlewoman's Garland"; "Catskin II:
The Princess and the Golden Cow" (2 prose versions, one of them summarized)
Maria Tatar, _The Annotated Classic Fairy Tales_, edited and with an Introduction by Maria Tatar, Norton, 2002, pp. 212-228, "Donkeyskin" (1 prose version, a translation from Perrault)

ST BeCo335 (Partial)

Roud #20165

NOTES [99 words]: I have no evidence that this was ever an actual song. But the tale of Catskin/Donkeyskin is a very common folktale, as the ADDITIONAL references indicate, so I've included it.

According to Jack Zipes, editor, _The Oxford Companion to Fairy Tales: The Western fairy tale tradition from medieval to modern_, Oxford, 2000, p. 134, the tale was already popular when Charles Perrault created his "Donkey-skin" version; Zipes pushes its literary heritage back to Straparola's "Doralice" ("Tebaldo") and Basile's "L'Orza." He also notes a twentieth century movie version featuring Catherine Deneuve. - RBW

Last updated in version 2.8

File: BeCo335

Cattie Rade to Paisley, The

DESCRIPTION: The cat rode to Paisley on a harrow tine and lept home on the singer's mare. It was on a windy Wednesday, if the singer remembers rightly

AUTHOR: unknown

EARLIEST DATE: 1910 (Greig/Duncan8)

KEYWORDS: nonsense animal

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #154, p. 2, ("The cattie rade to Paisley") (1 text)
Greig/Duncan8 1676, "The Cattie Rade to Paisley" (1 text)
ADDITIONAL: Robert Chambers (Edited by Norah and William Montgomerie), Traditional Scottish Nursery Rhymes (1990 selected from Popular Rhymes) #41, p. 33, ("The cattie rade tae Paisley, tae Paisley, tae Paisley")

Roud #13023

File: GrD81676

Cattie Sits in the Kiln Ring, The

DESCRIPTION: "The cattie sat in the kiln-ring, Spinning, spinning, And by cam a little wee mousie, Running, running." Cat and mouse converse about their activities: The cat spinning a sark for its kit; the mouse cleaning and thieving. (The cat eats the mouse)

AUTHOR: unknown

EARLIEST DATE: 1898 (Jacobs); there is said to be a parallel fragment somewhere in Halliwell

KEYWORDS: animal clothes food money

FOUND IN:

REFERENCES (5 citations):
Montgomerie/Montgomerie-ScottishNurseryRhymes 195, "(The cattie sat in the kiln-ring)" (1 text)
DT, CATSPIN
ADDITIONAL: Katherine Briggs, _A Dictionary of British Folk-Tales in the English Language_, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2), volume A.2, pp. 513-514, "The Cattie Sits in the Kiln-Ring Spinning" (1 text)
Katherine Briggs, _British Folktales_ (originally published in 1970 as _A Dictionary of British Folk-Tales_), revised 1977 (I use the 1977 Pantheon paperback edition), 102-103, "The Cattie Sits in the Kiln-Ring Spinning" (1 text, the same as the above)
Joseph Jacobs, collector, _English Fairy Tales_, originally published 1890; revised edition 1898 (I use the 1967 Dover paperback reprint), pp. 48-50, "Mouse and Mouser" (1 text)

File: MSNR195
Catting the Anchor


AUTHOR: unknown

EARLIEST DATE: 1917 (Robinson in _The Bellman_)

KEYWORDS: shanty worksong

FOUND IN: Britain

REFERENCES (1 citation):


File: RobCatAn

Cattistock Hunting Song

DESCRIPTION: "In Cattistock parish in fair Dorsetshire Liv'd a pack of fox-dogs I'll vow and declare." They are fit for anything, but after a long hunt, the fox climbs a high roof and defies the dogs. The squire is impressed and lets the fox go free

AUTHOR: unknown

EARLIEST DATE: 1909 (Purslow-TheConstantLovers)

KEYWORDS: hunting escape dog

FOUND IN: Britain(England(South))

REFERENCES (1 citation):

Purslow-TheConstantLovers, pp. 12-13, "Cattistock Hunting Song" (1 text, 1 tune)

Roud #1658

ALTERNATE TITLES:
The Old Bitch Fox

File: PCL012

Cattle Call

DESCRIPTION: The singer describes his life while "singing [his] cattle call": "When the new day is dawning I wake up a-yawning, Drinkin my coffee strong." "Each day I do ride o'er a range far and wide... I don't mind the weather, my heart's like a feather...."

AUTHOR: unknown

EARLIEST DATE: 1966

KEYWORDS: cowboy work

FOUND IN: US

REFERENCES (1 citation):

Fife/Fife-CowboyAndWesternSongs 111, "Cattle Call" (1 text, 1 tune)

Roud #11089

File: FCW111

Cattleman's Prayer, The

DESCRIPTION: "Now, O Lord, please lend Thine ear, The prayer of the cattleman to hear." He prays, "Won't you bless our cattle range," and asks for good weather, adequate forage, safety from fires, good prices, and many offspring for the cattle

AUTHOR: unknown

EARLIEST DATE: 1886 (Socorro [N.M.] Bullion)

KEYWORDS: cowboy religious nonballad animal

FOUND IN: US

REFERENCES (5 citations):

Fife/Fife-CowboyAndWesternSongs 126, "The Cattleman's Prayer" (1 text, 1 tune)

Thorp/Logsdon-SongsOfTheCowboys, p. 52, "The Cowman's Prayer" (1 text)

Ohrlin-HellBoundTrain 51, "The Cowman's Prayer" (1 text, 1 tune)

Tinsley-HeWasSinginThisSong, pp. 108-111, "The Cowman's Prayer" (1 text, 1 tune)
Cauld Blaws the Win' Ower the Knock and the Bin

DESCRIPTION: It's winter and the singer has lost his home. He is in the cold. His wife wept after the loss and died
AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan8)
KEYWORDS: poverty death husband wife
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #7, p. 2, ("Cauld blaws the win' ower the Knock and the Bin") (1 fragment)
Greig/Duncan8 1925, "Cauld Blaws the Win' Ower the Knock and the Bin" (1 fragment)
Roud #16134
NOTES [35 words]: At least part of the text is to be found in William Lewery Blackley, A Review of Bishop Percy's Folio Ballad Manuscript (London, 1867), apparently only in the 1953 reprint, p. 14, according to Google Books. - BS
Last updated in version 2.5
File: GrD81925

Cauld Kail in Aberdeen (I)

DESCRIPTION: "Ilka lad has got his lass" but the singer would not trade his cask for all the girls in Bogie. Johnnie Smith's wife is stingy with his drink; the singer would duck her in a bog. He'll drink with anyone but would duck every snarling wife.
AUTHOR: unknown
EARLIEST DATE: 1829 (Chambers)
KEYWORDS: shrewishness drink nonballad wife
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Greig/Duncan8 1872, "The Cogie" (1 text, 1 tune)
MacColl-PersonalChoice, p. 46, "Cauld kail in Aberdeen" (1 short text, which appears closest to this)
Archibald Bell, Melodies of Scotland (Edinburgh, 1849 ("Digitized by Google")), pp. 104-105, "Cauld Kail in Aberdeen"
Roud #8502
CROSS-REFERENCES:
cf. "The Bride of Bogie"
NOTES [536 words]: There are at least five versions of "Cauld Kale in Aberdeen"; I have made each a separate Traditional Ballad Index entry [although Roud lumps them - RBW]:
(I) Chambers labels this the "earliest" and, with the Greig/Duncan8 fragment, it may be the only one of the five that entered the oral tradition. At some point it must have been widely available in print since Duncan says, "Mrs Gillespie remembers the next verse, just as in the books: 'Sanny Smith', etc." and doesn't bother to continue the quote or even name the song.
(II) The Herd version, printed by Maidment from Herd, and by Farmer from Sharpe's Ane Pleasant Garden. I don't know if this was collected from an oral source.
(III) The Gordon version which was printed in Johnson's Musical Museum and many times after that.
(IV) The Reid version.
(V) The Nairne version.
These versions share the same tune and the first two lines ("Cauld kail [cabbage, broccoli?] [cabbage soup, possibly with other greens or oatmeal -RBW] in Aberdeen, And castocks [kail
Dick writes, "The peculiarity of this song, of which there are so many versions, is that it was known for at least sixty years before the tune was printed. It is cited in Ramsay's Miscellany, 1725, but the music originally was printed in the Museum, 1788, with the Duke of Gordon's verses which Burns communicated. That the Museum tune is the old air I do not doubt; for (1) George Thomson and Burns had a long correspondence about a new song for the tune, and both refer to it as a well-known air; and (2) there are verses in the precise rhythm and measure as old as the beginning of the eighteenth century" (source: James C. Dick, Notes on Scottish Song by Robert Burns (London, 1908 ("Digitized by Google")), pp. 31-32 [quotes the first two verses and chorus], 94-95).

The background of each entry is discussed in its entry.

Greig/Duncan8: "Not traditional. Mrs. Gillespie remembers the next verse, just as in the books: 'Sanny Smith', etc."

The Greig/Duncan8 fragment of four lines is the chorus of Chambers's first verse: "Then see gie me my cogie, sirs, I canna want my cogie; I wad na gie the three-gird stoup [cask] For a' the queens [lasses; he previously said that each lad may have his lass but he will have his cogie] in Bogie." Chambers's second verse [notice "Johnnie Smith"] is: "Johnnie Smith has got a wife, Wha scimps him o' his cogie; Gin she were mine, upon my life, I'd douk [duck] her in a bogie [bog]."

Rogers quotes Chambers's first verse and says it was first published anonymously in Dale's Scottish Songs (source: Charles Rogers, The Scottish Minstrel; The Songs of Scotland Subsequent to Burns (Edinburgh, 1885 ("Digitized by Google")), p. 14) [Joseph Dale? (c.1750-1821)]

Bell starts with the first two of Chambers's three verses and adds four of his own. The Chambers version is the basis of the description. - BS

Last updated in version 6.1

File: GrD81872

Cauld Kail in Aberdeen (II)

DESCRIPTION: Cold cabbage of Aberdeen is "warming" but to no end. Aberdeen, why woo a lass to whom it means nothing, whatever it means to you. Women of Bogingicht love to dance and are not so shy they can't get better playthings than out-of-date old folks.

AUTHOR: unknown

EARLIEST DATE: before 1729 (according to Maidment)

KEYWORDS: age courting dancing humorous nonballad nobility

FOUND IN:

REFERENCES (3 citations):

ADDITIONAL: David Herd, editor, Ancient and Modern Scottish Songs, Heroic Ballads, etc. (Edinburgh, 1870 (reprint of 1776)), Vol II, p. 205, "Cauld Kale in Aberdeen"

James Maidment, Scotish Ballads and Songs (Edinburgh, 1859 ("Digitized by Google")), pp. 19-20, "The Cald Kail of Aberdeen"

John Stephen Farmer, editor, Merry Songs and Ballads, Prior to the Year 1800 (1897 ("Digitized by Google")), Vol V, p. 265, "Cald Kaill of Aberdene"

Roud #8502

CROSS-REFERENCES:

cf. "Cauld Kale in Aberdeen (I)" (tune and some lines) and references there

NOTES [440 words]: For the origin of the five different versions of "Cauld Kale in Aberdeen" and some background on common elements of the song, see the notes to "Cauld Kale in Aberdeen (I)" - (BS, RBW)

Farmer has his text "from Ane Pleasant Garden (c. 1800); edited by C Kirkpatrick Sharpe."

Maidment: "'The oldest song to this tune,' says Stenhouse, 'that I have met with is the following. The author is anonymous, but the song was collected by Herd, and printed in his second volume in 1770 [sic]; but he told me it was much older.' In the Library of the Faculty of Advocates, there is a collection of fugitive pieces of poetry ... found amongst the papers of James Anderson, ... who died in 1728. Amongst these occurs the under-mentioned song, which proves it must have been composed at least before Anderson's demise, and, indeed, the handwriting affords tolerable proof that it was written at the commencement of last century."

"From the language, the authorship may be safely assigned to an Aberdonian, and we suspect the
**Cauld Kail in Aberdeen (III)**

**DESCRIPTION:** The singer prefers dancing with a lass to drinking all night. He describes different (national) dances. Every lad has a lass "save yon auld doited fogey." The dancers rest and drink, "And try ilk ither to surpass, wishing health to every lass"

**AUTHOR:** Alexander, Duke of Gordon (1743-1827) (source: Eyre-Todd)

**EARLIEST DATE:** 1788 (The Scots Musical Museum, #170)

**KEYWORDS:** age courting dancing drink nonballad

**FOUND IN:**
- Whitelaw-BookOfScottishSong, pp. 237-238, "Cauld Kail in Aberdeen" (1 text)
- ADDITIONAL: James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume II, #162, p. 170, "Cauld Kail in Aberdeen" (1 text, 1 tune)
- Robert Chambers, _The Scottish Songs_ (Edinburgh, 1829), Vol I, pp. 276-278, "Cauld Kail in Aberdeen"
- George Eyre-Todd, _Scottish Poetry of the Eighteenth Century_ (Glasgow, 1896 ("Digitized by Google")), pp. 43-45, "Cauld Kail in Aberdeen"

**NOTES** [129 words]: For the origin of the five different versions of "Cauld Kail in Aberdeen" and some background on common elements of the song, see the notes to "Cauld Kail in Aberdeen (I)" - (BS, RBW)

**CROSS-REFERENCES:**
- cf. "Cauld Kale in Aberdeen (I)" (tune and some lines) and references there
- cf. "Cauld Kale in Aberdeen (II)" (tune, two verses and subject) and references there

**ST BdCKAb3** (Partial)

**Roud #8502**

**File:** BdCKAb3

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**Cauld Kail in Aberdeen (IV)**

**DESCRIPTION:** "There's cauld kail in Aberdeen ..." but naething drives awa' the spleen Sae weel's a social cogie! "Whene'er I'm fasht wi' worldly cares, I dron them in a cogie." Let's sing an old Scots
Cauld Kail in Aberdeen (V)

DESCRIPTION: Will married Mary but left her rocking a borrowed cradle to drink. Their money had
been spent on drink. Reeling home one night he falls off the bridge over Bogie, prays to be saved
and gives up drink. "Now Mary's heart is light again"

AUTHOR: Carolina Oliphaunt, Lady Nairne (1766-1845) (source: Rogers)

EARLIEST DATE: 1843 (Whitelaw-BookOfScottishSong)

KEYWORDS: drink hardtimes injury river

REFERENCES (2 citations):
Whitelaw-BookOfScottishSong, pp. 256-257, "Tee-total Song" (1 text)
ADDITIONAL: Charles Rogers, Life and Songs of Baroness Nairne with a Memoir and Poems of
Caroline Oliphant the Younger, (Edinburgh, 1905 ("Digitized by Google")), pp. 225-226, "Cauld Kail
in Aberdeen"

Roud #8502

CROSS-REFERENCES:
cf. "Cauld Kale in Aberdeen" (I) (tune and some lines) and references there

NOTES [64 words]: For the origin of the five different versions of "Cauld Kale in Aberdeen" and
some background on common elements of the song, see the notes to "Cauld Kale in Aberdeen (I)"
- (BS, RBW)

Last updated in version 3.2

File: BdCKAb5

Cavalilley Man, The

DESCRIPTION: "As from Newcastle I did pass, I heard a blythe and bonny lass That in the
Scottish army was, Say, 'Prithee let me gang with thee, man.'" She begs her Cavalier to let her
come with him

AUTHOR: unknown

EARLIEST DATE: 1670 (The Dancing Master)

KEYWORDS: love separation

FOUND IN: Britain(England)

REFERENCES (1 citation):
Chappell/Wooldridge-OldEnglishPopularMusic II, pp. 22-27, "Cavalilley Man" (1 tune, partial text)

CROSS-REFERENCES:
cf. "The Banks of the Nile (Men's Clothing I'll Put On II)" [Laws N9] (plot) and references there

SAME TUNE:
Hi-ho, my heart it is light/The Well-shaped West-Country Lass (Olson-BroadsideBalladIndex ZN1153)
Hie hoe, pray what shall I do/Roger, the West Country Lad (Olson-BroadsideBalladIndex ZN1154)
From the tap in the guts of the honourable stump/A Litany from Geneva (Olson-BroadsideBalladIndex ZN936)
NOTES [82 words]: The text in Chappell/Woolridge is incomplete, so it is impossible to tell if this is actually a cross-dressing song along the lines of "The Banks of the Nile." The plot, however, is obviously similar.
The reference to a "Cavalilily" (i.e. a Cavalier) is clearly a reference to the Cavaliers, supporters of Charles I in the English Civil War of the 1640s.
This is another song which cannot be shown to exist in tradition. Its use for several broadsides, however, argues for its presence here. - RBW
File: ChWII026

Cavan Buck, The

DESCRIPTION: Going to Lord Farnham's to join a July 12 Orange walk, Walker's buck has a fight with MacNamee's bulldog. The buck asks for mercy. He would even dress in green. The goat is let go but the dog follows and kills him. MacNamee wishes for more such dogs.
AUTHOR: unknown
EARLIEST DATE: 1970 (Morton-FolksongsSungInUlster)
LONG DESCRIPTION: July 12 Walker's buck is dressed in purple robes, given "a word and a sign," and sent to Lord Farnham's to join the Orange walk. On the way he meets MacNamee's bulldog and explains his mission. The dog, claiming to be sent by Sarsfield, challenges him but the buck won't fight because he might ruin his finery. The dog attacks anyway. The buck asks for mercy. He would even dress in green. The bulldog doubts the goat's sincerity but releases him. The goat runs home to Walker. He tells his story and, despite Walker's urging, runs away (probably forgetting his oath to dress in green). The dog follows and kills him. MacNamee says if he had fifty more dogs "just half as well inclined as he, I'll give you my oath in Cavan town, an Orange walk you ne'er would see"
KEYWORDS: fight death humorous political talltale
FOUND IN: Ireland
REFERENCES (1 citation):
Morton-FolksongsSungInUlster 38, "The Cavan Buck" (1 text, 1 tune)
Roud #2882
CROSS-REFERENCES:
cf. "The Peeler and the Goat" (tune, according to Morton-FolksongsSungInUlster)
NOTES [155 words]: The Orange Walk on July 12 celebrates the victory by William of Orange at the Boyne in 1690. Orangemen dress in their colors, sing Orange songs, and march. As can be imagined, the "other side" was often offended.
The choice of a buck to represent the Orange is standard. Having an [English] bulldog represent the other side seems a strange use of a symbol; apparently even the goat was taken in until told that the bulldog, in this case, represented Sarsfield: the primary hero on the other side of the Battle of the Boyne. [For the career of Sarsfield, see the notes to "After Aughrim's Great Disaster." - RBW]
Morton-FolksongsSungInUlster: "Many attempts have been made to stop the marches in the past, especially at times of strained relations in the community. The 1820s constituted such a time. The mention of Lord Farnham would suggest that this song comes from that period. Farnham was a staunch and convinced Protestant." - BS
File: MorU038

Cavehill Diamond (I), The

DESCRIPTION: "In Ireland's ancient days" when Belfast was small Mary herded sheep on Lagan side. Prince Dermoid hunted deer on Cave Hill. He loved Mary whose eyes were brighter than the Diamond. She asked that he bring her the diamond. Trying, he fell to his death.
AUTHOR: Robert Hanna (source: Leyden-BelfastCityOfSong)
EARLIEST DATE: c.1890-1918 (J Nicholson ballad sheet, according to Leyden-BelfastCityOfSong)
KEYWORDS: courting request death royalty
FOUND IN:
REFERENCES (1 citation):
*Leyden-BelfastCityOfSong* 4, "The Cavehill Diamond" (1 text, 1 tune)
Roud #3579
CROSS-REFERENCES:
cf. "The Cavehill Diamond (II) (subject of the Cavehill Diamond)
cf. "Belfast Mountains (The Diamonds of Derry)" (subject of the Cavehill Diamond)
cf. "Belfast Town" (subject of the Cavehill Diamond)
NOTES [42 words]: See "Belfast Mountains (The Diamonds of Derry)" for the background for the Cavehill Diamond.
Leyden-BelfastCityOfSong: "[Hanna] was obviously inspired by the much older ballad 'Belfast Town', from which he plagiarized the second and third verses." - BS
File: Leyd004

Cavehill Diamond (II), The

DESCRIPTION: There was a feud between Magennis and O'Neill. Princess Ellen, Red Hugh O'Neill's daughter, loved Magennis. She disappeared when she was to wed old Earl James. After three years Magennis went to consult a holy hermit living on Cave Hill. It was Ellen.

AUTHOR: unknown
EARLIEST DATE: c. 1890-1918 (J Nicholson ballad sheet, according to Leyden-BelfastCityOfSong)
KEYWORDS: courting feud reunion separation disguise royalty
FOUND IN:
REFERENCES (1 citation):
*Leyden-BelfastCityOfSong* 5, "The Cavehill Diamond" (1 text)
Roud #3579
CROSS-REFERENCES:
cf. "The Cavehill Diamond (I) (subject of the Cavehill Diamond)
cf. "Belfast Mountains (The Diamonds of Derry)" (subject of the Cavehill Diamond)
cf. "Belfast Town" (subject of the Cavehill Diamond)
NOTES [66 words]: The Diamond, though in the title, is never mentioned in the text; I suppose we are to take Princess Ellen as the diamond of the title. See "Belfast Mountains (The Diamonds of Derry)" for the background for the Cavehill Diamond. - BS
For Red Hugh O'Neill, see the notes to "O'Donnell Aboo (The Clanconnell War Song)." This seems to be the only song linking the O'Neill family to the Cavehill Diamond. - RBW
File: Leyd005

Cavenagh Hill

DESCRIPTION: "I'm bidding adieu to old Ireland." The singer recalls "childhood days that I spent Around dear old Cavenagh Hill," hunting fields, poteen and the football team from Scotshouse town. Years have passed. He has news that a huntsman, McCabe, has died.

AUTHOR: unknown
EARLIEST DATE: 1980 (IRHardySons)
KEYWORDS: emigration farewell death hunting sports drink Ireland nonballad
FOUND IN: Ireland
Roud #17896
RECORDINGS:
*James Halpin, "Cavenagh Hill" (on IRHardySons)*
NOTES [25 words]: Notes to IRHardySons: "This might not be a Fermanagh song; the village of Scotshouse is just over the Monaghan border on the R212, south of Clones." - BS
File: rcCavaHi

Caviar Comes from Virgin Sturgeon

DESCRIPTION: This quatrain ballad extols the virtues of caviar as an aphrodisiac; reports that the singer's parents were a lighthouse keeper and a mermaid; and details the sex lives of various denizens of the deep

AUTHOR: unknown
EARLIEST DATE: 1934
Cawsand Bay

DESCRIPTION: A ship is preparing to depart when a lady hails the ship. She demands the release of (Henry Grady), one of the sailors. The Captain objects, but she offers his discharge. The two depart and live happily ever after

AUTHOR: unknown
EARLIEST DATE: 1920 (Oxford Book of Ballads)
KEYWORDS: love sea freedom reunion ship

REFERENCES (3 citations):
Quiller-Couch-OxfordBookOfBallads 168, "Cawsand Bay" (1 text)
Hugill-SongsOfTheSea, pp. 90-91, "Cawsand Bay" (1 text, 1 tune)
ADDITIONAL: C. H. Firth, _Publications of the Navy Records Society_ , 1907, p. 328,"Cawsand Bay" (1 text)
ST OBB168 (Partial)
Roud #22827
CROSS-REFERENCES:
cf. "The Jolly Plowboy (Little Plowing Boy; The Simple Plowboy)" [Laws M24]

Cecil Gone in the Time of Storm

DESCRIPTION: In 1933, young Cecil sails to Mastic Point; he vanishes. After eight days they search. Cecil's mother finds the boat but not him; singer says Cecil's been drowned, and the mother falls on the ground in agony, asking God to make peace with his soul

AUTHOR: unknown
EARLIEST DATE: 1958 (recording, Frederick McQueen & group)
LONG DESCRIPTION: In 1933, young Cecil decides to sail to Mastic Point; he gets in the boat and sets off, but vanishes. After eight days his family and friends search; his uncle says he made it as far as Nicholas Town, but he hasn't been seen since. Singer meets Cecil's mother, who says she's found the boat but not him; singer says Cecil's been drowned, and the mother falls on the ground in agony, asking God to make peace with his soul

KEYWORDS: grief travel death drowning mourning sea ship disaster storm wreck family mother

REFERENCES (1 citation):
ADDITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, pp. 140-142, "Cecil Lost in the Storm" (1 text, 1 tune)

RECORDINGS:
Cecilia

DESCRIPTION: French. Cecilia's father sends her away; the bargeman asks her to embrace. She refuses; her father would beat her. He asks who would tell her father. "The forest birds," the girl replies. The bargeman regrets that the birds have been taught to talk.

AUTHOR: unknown

EARLIEST DATE: 1946 (Berry-FolkSongsOfOldVincennes)

LONG DESCRIPTION: French. Cecilia's father sends her away; the bargeman transporting her falls in love with her and asks her to embrace. She refuses, saying that if she consented her father would beat her. "And who but you would tell him?" asks the bargeman. "The forest birds," the girl replies. "Do birds talk?" asks the bargeman. "Yes, they speak both French and Latin," says the girl. The bargeman regrets that the birds have been taught to talk. Chorus: "Ah-ah-ah-ah, ah-ah-ah, ah-ah-ah,

KEYWORDS: love sex travel humorous animal bird father

FOUND IN: US(MW) Canada(Que)

REFERENCES (3 citations):
Berry-FolkSongsOfOldVincennes, p. 54, "Cecilia" (1 text + translation, 1 tune)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 60-62, "Cecilia" (1 French text + translation, 1 tune)
ADDITIONAL: Edith Fowke and Richard Johnston, _Folk Songs of Quebec (Chansons de Quebec)_ , Waterloo Music Company, 1957, pp. 26-27, "Cecilia" (1 French text plus English translation, 1 tune)

File: BerV054

Cedar Grove, The [Laws D18]

DESCRIPTION: The "Cedar Grove" sails from London to America. She runs aground off Canso because the helmsman cannot violate discipline. The captain, two crew members, and a passenger are lost, and the ship sinks

AUTHOR: unknown

EARLIEST DATE: 1928 (Mackenzie-BalladsAndSeaSongsFromNovaScotia)

KEYWORDS: sea wreck death

HISTORICAL REFERENCES:
Nov 20, 1882 - Wreck of the Cedar Grove off Saint Andrew's Island near Canso, Nova Scotia. She was on her way from London to Halifax

FOUND IN: Canada(Mar)

REFERENCES (6 citations):
Laws D18, "The Cedar Grove"
Doerflinger-SongsOfTheSailorAndLumberman, pp. 186-187, "The Loss of the Cedar Grove" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 89, "The Cedar Grove" (1 text)
Ives-FolksongsOfNewBrunswick, pp. 136-139, "The Cedar Grove" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 9, "The Cedar Grove" (1 text, 1 tune)
DT 687, CEDARGRV
Roud #1959

CROSS-REFERENCES:
cf. "The Maid of Timahoe" (tune)
cf. "The Loss of the Albion" [Laws D2]

NOTES [134 words]: Naval discipline dictated that the helmsman could not speak or be spoken to. Normally this was a good idea -- it prevented distractions -- but here it proved disastrous. (For a similar mix-up, see, of all things, Lewis Carroll's _The Hunting of the Snark._)

Doerflinger-SongsOfTheSailorAndLumberman considers this to be derived from "The Loss of the Albion." - RBW

Manny/Wilson-SongsOfMiramichi: "The song is said to have been written by James A Dillon, author of the Rescue of the E A Horton." - BS
Cedar Swamp
DESCRIPTION: "Way low down in the cedar swamp, Waters deep and muddy, There I met a pretty little miss...." The singer builds a home for the girl, who is "a honey"; "Makes me work all through the week, And get stove-wood on Sunday."
AUTHOR: unknown
EARLIEST DATE: 1940 (copyright, Jean Ritchie/Geordie Music)
KEYWORDS: work play party
FOUND IN: US(Ap)
REFERENCES (1 citation):
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 76, "Cedar Swamp" (1 text, 1 tune)
ST RiSo076 (Partial)
Roud #7408
NOTES [43 words]: I rather suspect this is derived from "Fly Around, My Pretty Little Miss" or one of its myriad relatives, but the lyrics are different, and the tune, while it could be related, is a few notes shorter in the chorus, so I am splitting them without hesitation. - RBW
File: RiSo076

Ceo Draiochta Sheol Oiche Chun Fain Me
DESCRIPTION: Gaelic. The singer sees a vision of a beautiful woman, the spirit of Ireland.
AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreign language beauty dream Ireland patriotic
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 38, "Ceo Draiochta Sheol Oiche Chun Fain Me" (2 texts)
NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. - BS
Last updated in version 3.2
File: 0C038

Certainly Lord
DESCRIPTION: "Have you been to the river, Certainly Lord"(x3) "Certainly, certainly certainly Lord." "Have you been baptised, Certainly Lord...." "Did you get good religion, Certainly Lord...." "I feel all right now, Certainly Lord...."
AUTHOR: unknown
EARLIEST DATE: 1942 (Doc Reed/Vera Hall recording)
KEYWORDS: ritual nonballad religious
FOUND IN: US(SE)
Roud #16357
RECORDINGS:
Minnie Gracie Gadson, "Certainly Lawd" (on USSealsland03)
Doc Reed and Vera Hall, "Certainly, Lord" (on 'Field Recordings Vol. 4: Mississippi & Alabama (1934-1942),' Document Records CD DOCD-5578 (1997))
File: RcCerLor

Chahcoal Man
DESCRIPTION: A street cry? "O-o-o-oh, lil' man, Go get yo' pan, Tell-a yo' mam Hyeh come de chahcoal man-n-n. Chahcoal!"
Chain Gang Song (Prison Moan)

DESCRIPTION: "If I had a-listened to what my mother said, I would have been home sleeping in my cold iron bed." But the singer refused to listen to mother. He says he will not live in sin if he ever gets free. He has no friends, and prays for help in his trouble.

AUTHOR: unknown
EARLIEST DATE: 1934 (collected from Robert Higgins)
KEYWORDS: prison mother hardtimes sin
FOUND IN: US(SE,So)
REFERENCES (2 citations):
Arnold-FolkSongsofAlabama, p. 41, "Chain Gang Song" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 361-362, "Prison Moan" (1 text, 1 tune)
Roud #15595
File: LoSi361

Chainmaker Lad, The

DESCRIPTION: "The chainmaker lad he's a masher, He's always a-smoking his pipe, He's always a-whistling the wenches, Especially on Saturday night." He is always after the singer. She praises collier boys.

AUTHOR: unknown
EARLIEST DATE: 1972 (Palmer, Songs of the Midlands)
KEYWORDS: courting
FOUND IN: Britain(England(West))
REFERENCES (1 citation):
ADDITIONAL: Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, pp. 245-246, "The Chainmaker Lad" (1 text, 1 tune)
Roud #1126
NOTES [43 words]: Although all collections of this song are from the same informant (Lucy Woodall), at least three different people collected it, and they all put different titles on it.... The Raven tune, at least, appears to be based on "My Bonnie Lies Over the Ocean." - RBW
Last updated in version 5.0
File: JRUI245

Chairs to Mend

DESCRIPTION: "Chairs to mend? Old chairs to mend? Rush or cane bottom; ...? New mackerel! ... Old rags? ... Any hare skins, or rabbit skins?"

AUTHOR: William Hayes (1708-1777) (according to Heighes)
EARLIEST DATE: 1773 (Hayes, according to Heighes)
KEYWORDS: commerce nonballad
FOUND IN: Britain(England(South))
REFERENCES (4 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 92, "Old chairs to mend! Old chairs to mend!" (1 text) (also Williams-Wiltshire-WSRO Bk 1, "Chairs to Mend")
Williams-FolkSongsOfTheUpperThames, p. 300, "Chairs to Mend" (1 text)
Scott-EnglishSongBook, pp. 26-27, "Three Oxford Cries" (1 text)
ADDITIONAL: Joseph Ritson, Gammer Gurton's Garland (London, 1810 ("Digitized by Google")), p. 43, "Old Chairs and Old Clothes" (1 text)
Roud #1335
NOTES [120 words]: According to "Chairs to Mend" at The Fabulous Songbook at the Kristin C Hall
Challenge, The

DESCRIPTION: "She was at a noble wedding" and sees a young lawyer. He ignored her. She sends him a letter challenging him to a duel. He is advised by a friend to attend the duel: "faint heart never won fair lady." At dawn "the young lady came, it seems" [end of text]

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan4)
KEYWORDS: love wedding lawyer fight
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 847, "The Challenge" (1 text)
Roud #6221
NOTES [139 words]: The line "faint heart never won fair lady" goes back to Don Quixote, and even there, is is called an old saying. It became cliche enough that Gilbert made it the chorus in a song of platitutes in Iolanthe.
Could this somehow be related to Iolanthe? After all, it involves (among much Gilbertian intricacy) the possibility of a duel between Earls Tolloller and Mountararat over the right to court Phyllis. And Phyllis is supposed to make a choice among nobles over who will win her love. Even more closely parallel, but more obscure is a tale of the marriage of "Berkshire Lady," Frances Kendrick (born 1687?), which is called the "Sword-Point Wedding." That sounds very much like this, but what would a Berkshire story be doing in Scotland? And I have found no real documentation of the story -- just a few Internet references. - RBW
Last updated in version 2.5
File: GrD4847

Chamber Lye

DESCRIPTION: In the original text -- the song was updated to the first world war -- a Confederate agent asks the ladies of Montgomery, Alabama, to save their night water, so that saltpeter necessary for the manufacture of gunpowder might be extracted.

AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: scatological bawdy Civilwar derivative
FOUND IN: US(So,SW)
REFERENCES (2 citations):
Randolph/Legman-RollMeInYourArms II, pp. 659-662, "Chamber Lye" (1 text)
ADDITIONAL: Cray, The Erotic Muse (1st edition ), pp. 140-141, 17, "Chamber Lye" (1 text)
Roud #8391
CROSS-REFERENCES:
cf. "O Tannenbaum (Oh Christmas Tree)" (tune) and references there
ALTERNATE TITLES:
John Harloson's Saltpeter
NOTES [1638 words]: Said to date from 1864 and a request made in either Selma or Montgomery, Alabama.
By the later portion of the 20th Century, this ballad had apparently fallen out of oral currency. - EC
In earlier editions of the Index, I questioned the truth of the report about the song coming from Alabama, simply because Union troops were so late in reaching central Alabama. But the request need not have been local to that area. Saltpeter (needed to make black powder) was not available in many parts of the South, and Isaac M. St. John (1827-1880), chief of the Mining and Nitre Bureau, did appeal to southern women to save the contents of their chamber pots.
Saltpeter had always been a useful product. Even in ancient times, it was used by fullers and dyers; it helped fix colors, and also helped create some otherwise hard-to-achieve hues. We still use it today for things such as reducing the pain of sensitive teeth (Field, p 171), although it is now possible to produce it artificially.

It appears that "saltpeter" in ancient times was not a precise term. It seems to have been used most often for potassium nitrate, KNO₃, but other nitrates such as sodium nitrate (NaNO₃, sometimes called "Chile saltpeter" or "caliche") were sometimes used before chemistry became more precise. For many purposes, the difference between nitrate types was rather minor; it was the nitrate, not the metal to which it was attached, that gave the "bang" -- and also contained the nitrogen which made waste materials a good fertilizer. (Note that ammonium nitrate, NH₄NO₃, which might have been considered a saltpeter by the ancients, is still used as a fertilizer and as the basis for explosives! Sodium nitrate does not make as good a gunpowder as potassium nitrate, since it is more likely to absorb water and degrade, but the two are relatively easy to convert; see Bown, p. 148)

But natural saltpeter was rare. Early on, it was discovered that it could be manufactured from animal wastes. Mammal urine contain urea (CO(NH₂)₂), and bird droppings contain uric acid (C₅H₃N₃O⁻), both of which could be reacted with alkalis to produce saltpeter. The usual method was to place the droppings on an alkaline soil and then going through various purifying steps (Bown, pp. 28-33).

As early as Roman times, then, we see dyers collecting their own urine, plus whatever others wanted to donate. This was adequate for cloth manufacture, but it left no excess. And then the demand skyrocketed. The reason is simple: Black powder (gunpowder) consists of sulfur, charcoal (carbon), and saltpeter.

From the start, saltpeter was the largest component; Roger Bacon's formula in the thirteenth century was five parts charcoal, five parts sulfur, seven parts saltpeter (so Emsley, p. 412). But it was quickly found that more saltpeter was better; Ashdown, p. 361, says that "Schwartz, a German Frank, perfected it about a century [after Bacon]." This would mean that Edward IV, for instance, would use the more modern formulation -- and, indeed, when he invaded France in the 1470s, we find that he had need to carry with him "hundreds of shot of stone, barrels of gunpowder, sulphur, brimstone, saltpetre" (Jenkins, p. 104). It's not clear why sulfur is mentioned twice and charcoal not at all (perhaps the English expected to make the charcoal on the spot?), but it is clear that no one expected local supplies of saltpeter or sulfur to be adequate.

By the time the use of gunpowder was widespread, the saltpeter made up two-thirds to three-quarters of the total (the modern formulation is 75% saltpeter, 15% charcoal, 10% sulfur, according to Field, p. 177), yet it was the hardest component to find and to purify. With limited natural supplies, saltpeter had to be manufactured on a large scale.

Which meant -- let's face it -- that a lot of waste had to be gathered and processed. According to Bown, pp. 33-34, it was Charles I of England who in 1626 made what was apparently the earliest proclamation ordering people to collect the contents of their chamber pots. (It almost makes you wonder if that's why they rebelled against him.) The result was the institution of the "saltpetermen" or "petermen" (Bown, pp. 36-38) -- people whose intrusive behavior hardly endeared them to the population. It's interesting to note that, in later usage, the word "peterman" came to mean a thief. France also had such an institution, although Jaffe, p. 82, says that the great chemist Lavoisier was able to have them abolished by coming up with better methods for producing saltpeter. Bown, p. 47, goes so far as to argue that France lost the Seven Years' War in part due to saltpeter shortage. I have not seen this claim advanced in any of the usual histories of the period, however. After a time the dirty business was exported, mostly to India (Bown, p. 40), where there were lots and lots of people -- which meant both lots of human waste and lots of unemployed people to process it. Later, an even more concentrated source was found in the bat and bird guano found in Latin America (Darrow, p. 216, says that Chilean saltpeter began to be exported in 1830; see also "Tommy's Gone to Hilo"). Bown, p. 149, implies that caliche was in use even before that, being used to make gunpowder during the Napoleonic Wars. It wasn't until the twentieth century that the Haber process made it possible to extract atmospheric nitrogen. Until then, a country had to either import nitrates or mine or make them from local, er, materials.

A nation at war burned through its supplies quickly. During the Napoleonic Wars, Britain is said to have imported 20,000 tons of saltpeter a year (Bown, p. 48).

The Confederacy probably needed even more. The standard charge of a Civil War rifle musket was 60 grains, or 4 grams. So that's 3 grams of saltpeter. A typical infantryman carried 40 rounds when going into battle -- 120 grams. (He would often fire far more rounds than that, to be sure.) Let's say that there were 75,000 Confederate soldiers at Gettysburg (which is about right). The typical soldier probably fired about 65 rounds. So that's 75,000 soldiers times 65 rounds times 3 grams, or
14,625,000 grams. 14,625 kilograms. 15 tons of saltpeter just for the "infantrymen" in one single battle. Artillery, which took much larger charges, would have required even more. And the Confederacy spent the entire war under Union blockade. Importing materials by land was impossible; whatever they had had to come in by sea. Initially blockade runners could bring in some. But the blockade tightened as the war progressed. By 1863, the blockade was pretty tight. That left domestic manufacture as the only source of saltpeter. Hence the collection of slops from Confederate bedrooms -- and hence this song.

Incidentally, even the replacement of gunpowder with smokeless powders did not eliminate the need for nitrates. Nitroglycerin and its successors required nitric acid, and this too was derived from saltpeter and its relatives. Cordite, for instance, the propellant in British firearms, consisted of nitroglycerin and guncotton (both of which required nitrates to manufacture) plus vaseline. During World War I, therefore, nitrates once again became an issue -- Germany had the Haber process, but the Entente powers were still using Chilean saltpeter, according to Darrow, p. 215. (As a matter of fact, some historians, cited by Bown, p. 218, speculate that Germany did not dare start World War I until the Haber process guaranteed their nitrate supply. I grant that, until 1914, the Germans hadn't pushed diplomatic crises so hard -- but World War I came about largely because of the ineptitude of Wilhelm II of Germany and Franz Joseph of Austria, and what are the odds that either of them made such calculations?)

(Haber's work would earn him the Nobel Prize in chemistry, and it was surely deserved. The award had to be given almost in secret, however, because he had spent the bulk of the Great War working on poison gas -- many forms of which also used nitrogen. He was not someone you would want to know; his role in gas warfare actually led his first wife to commit suicide -- Bown, p. 226.)

There was a brief time after the Battle of Coronel when Graf Spee's German fleet had driven the English away from Chile. Britain moved instantly to crush Graf Spee's fleet (which they would do at the Battle of the Falkland Islands). Most histories of World War I viewed this as an issue of prestige, but Darrow, p. 216, argues that the saltpeter was needed for the war effort, and Bown, p. 192, thinks this was a reason for the swift British response, though he admits there is no evidence for this. Bown, p. 198, argues that the infamous "shell shortage" of 1915 was also due to nitrate bottlenecks, though most histories simply assert "manufacturing difficulties." My guess is, British factories had enough nitrates for the amount of shell they actually were able to provide but would not have had enough to make all the weapons the generals wanted -- note that, according to Bown, p. 200, nitrate exports from Chile increased 50% during the War even though Germany was completely cut off from the market. At one time, according to Bown, p. 201, there was a 300% price premium during the war.

Even in the period after the Great War, Darrow (p. 229) says that the United States maintained a Fixed Nitrogen Research Laboratory. As late as the 1920s, Chile was still supplying almost a third of the world's nitrates (Darrow, p. 230), though refinements of the Haber process were rapidly making more available, and new research also allowed nitrogen to be extracted from coal as it was converted to coke. It wasn't until 1926 (according to the numbers in Darrow, p. 233) that the nitrate business really began to decline -- the stocks of the companies fell by more than 50% in that year. - RBW

Bibliography

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- Darrow: Floyd L. Darrow, The Story of Chemistry, Chautauqua Press, 1928
- Jaffe: Bernard Jaffe, Crucibles: The Story of Chemistry, from ancient alchemy to nuclear fission, fourth revised edition, 1948 (I use the 1976 Dover paperback)
- Jenkins: Elizabeth Jenkins, The Princes in the Tower, Coward McCann, & Geoghan, 1978
Champagne Charlie

DESCRIPTION: "I've seen a deal of gaiety throughout my noisy life; With all my grand accomplishments I ne'er could get a wife... For Champagne Charlie is my name (x2), Good for any game at night my boys." The singer details his drunken life.

AUTHOR: Music by Alfred Lee/Words by Lee and/or George Leybourne

EARLIEST DATE: 1864

KEYWORDS: drink nonballad courting

FOUND IN: US

REFERENCES (8 citations):
- Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 47-52, "Champagne Charlie" (1 text, 1 tune)
- Gilbert-LostChords, pp. 60-61, "Champaign Charlie" (1 text)
- Scott-EnglishSongBook, pp. 116-117, "Champagne Charlie" (1 text, 1 tune)
- Wolf-AmericanSongSheets, #279, p. 20, "Champagne Charlie" (1 reference)
- New-Comic-Songster, p. 3, "Champaigne Charlie Was His Name" (1 text, 1 tune)

ADDITIONAL: Peter Davison, _Songs of The British Music Hall_, Oak, 1971, pp. 16-18, "Champagne Charlie" (1 text, 1 tune, plus a photo of the sheet music cover)
- Aline Waites & Robin Hunter, _The Illustrated Victorian Songbook_, Michael Joseph Ltd., 1984, pp. 92-94, "Champagne Charlie" (1 text, 1 tune)
- Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, p. 209, "(no title)" (partial text)
- Roud #V17415

RECORDINGS:

SAME TUNE:
- Champaigne Charlie No. 2 ("Some time ago I had a beau, and Charlie was his name") (Wolf-AmericanSongSheets p. 20, presumably a parody of "Champagne Charlie")

NOTES [179 words]: This is one of several songs developed as vehicles for George Leybourne (real name: Joe Saunders; c. 1842-1884), a singer and actor who made a living spoofing the life of upper-class British society. As "Heavy Swell," Leybourne exaggerated the hard-drinking, hard-gambling life of the young London dandy -- but only slightly.

Of all the songs Leybourne used, this was the most popular. It is, however, questionable whether he actually had a hand in the lyrics; many believe that they, like the tune, come from Alfred Lee. In America, it also received two new texts, one by H.J. Whymark and another by George Cooper. Waites & Hunter make the interesting observation that this started a sort of a songwriting race between George Leybourne and his rival Albert Vance. Freely accepting subsidies from the liquor industry, they started singing the praises of various intoxicating beverages, working their way down the price scale until Vance hit bottom with "Beautiful Beer." Other than this song, however, none of these productions seems to have been in any way memorable. - RBW

Last updated in version 5.3

File: RJ19047

Champion He Was a Dandy

DESCRIPTION: Michael McCarthy bets that his twenty-pound bulldog Champion can beat all comers. He matches him with a black-and-tan terrier to fight in a ring in the bog. The terrier kills the bulldog. McCarthy kicks the terrier into the bog for revenge.

AUTHOR: unknown

EARLIEST DATE: 1960s (recording, Jack Elliotr)

KEYWORDS: fight death gambling dog

FOUND IN: Britain(England(North))

Roud #12934

RECORDINGS:
- Jack Elliott, "Champion He Was a Dandy" (on Voice18)

File: RcChHWaD
Champion of Coute Hill, The

DESCRIPTION: William White meets Kate and convinces her to "try our skill" on Coute Hill. Though "manys a time he said to me 'No one I love but thee','" he marries Belle Madel, leaving her "ruined right, by William White, the champion of Coute Hill"

AUTHOR: unknown

EARLIEST DATE: 1961 (Manny/Wilson-SongsOfMiramichi)

KEYWORDS: infidelity marriage sex lover

FOUND IN: Canada(Mar,Newf)

REFERENCES (2 citations):
Lehr/Best-ComeAndIWillSingYou 18, "The Champion of Court Hill" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 75, "In Smiling June the Roses Bloom" (1 text, 1 tune)

ST LeBe018 (Partial)

Roud #7066 and 9209

NOTES [124 words]: Is this "Coute Hill" or "Court Hill"? From Last Name Meanings site re "Coote": (origin: Local) Welsh Coed, a wood; Cor. Br., Coit and Cut. Coot-hill or Coit-hayle, the wood on the river." OLochlainn-IrishStreetBallads 67 and some -- but not all -- broadsides for "Nell Flaherty's Drake"/"Nell Flagherty's Drake" begin "My name it is Nell, quite candid I tell, I live near Cootehill I'll never deny..." (source: Bodleian Catalog; for example, see shelfmarks Firth b.27(148), Harding B 26(461), Harding B 15(216b); a Clonmell counter-example is Bodleian shelfmark 2806 b.11(218), and O'Conor p. 14 makes it "a cool hill"). - BS

Of course, there is always the possibility that someone just made a typographical error on a survey map somewhere.... - RVW

File: LeBe018

Champion of Moose Hill, The

DESCRIPTION: "You people all, both great and small, I pray you lend an ear." The singer, Emery Mace, who likes to fight, recalls getting drunk on Moose Hill. He gets into a fight; Mrs. Giles lays him out. He will stop fighting and says that Helen is the new Champion

AUTHOR: Larry Gorman (1846-1917)

EARLIEST DATE: 1956 (Ives-LarryGorman)

KEYWORDS: fight drink warning

FOUND IN: US(NE)

REFERENCES (1 citation):
Ives-LarryGorman, pp. 96-97, 191, "The Champion of Moose Hill" (1 text, 1 tune)

Roud #4157

NOTES [24 words]: This song is item dH37 in Laws's Appendix II. To my mind, it has the unusual trait, for a Larry Gorman song, of being more funny than mean. - RBW

Last updated in version 6.1

File: LaGoCoMH

Chance McGear

DESCRIPTION: Young Chance McGear, against his parents' advice, becomes a logger. While he and his partner are loading logs, one swings around and strikes him in the head, killing him. The logging company sends his body back to his parents.

AUTHOR: unknown

EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)

KEYWORDS: lumbering logger work death family

FOUND IN: US(MW)

REFERENCES (3 citations):
Beck-SongsOfTheMichiganLumberjacks 60, "Chance McGear" (1 text)
Beck-TheyKnewPaulBunyan, pp. 164-168, "Chance McGgear" (1 text)
Beck-LoreOfTheLumberCamps 76, "Chance McGear" (1 text)

Roud #4054

CROSS-REFERENCES:
cf. "Harry Dunn (The Hanging Limb)" [Laws C14] (plot) and references there

NOTES [34 words]: This song is item dC32 in Laws's Appendix II. Beck says it was patterned on "Harry Dunn," and that several people claimed the incident took place on January 9, 1892, as
Chandler's Wife, The

DESCRIPTION: (The tailor's boy) goes to the chandler's shop; he hears a "knock, knock, knock" overhead. He surprises the chandler's wife with the apprentice boy. Men should either watch their wives or give them so much (knock, knock, knock) that they want no more

AUTHOR: unknown

EARLIEST DATE: 1939 (recording, Warde Ford); c. 1832? (Bodleian broadsides)

LONG DESCRIPTION: (The tailor's boy) goes to the chandler's shop; finding no one there, he hears the sounds of sex (a "knock, knock, knock") overhead. Running upstairs, he surprises the chandler's wife with the apprentice boy. She offers the interloper sex whenever he's so inclined. The moral is drawn that men should either lock their wives up, tie them down, or give them so much (knock, knock, knock) that they want no more

KEYWORDS: sex adultery infidelity promise bawdy humorous apprentice

FOUND IN: US(MA,MW)

REFERENCES (4 citations):
Bronner/Eskin-FolksongAlivePart2 72, "The Tailor Boy" (1 text, 1 tune)
Hopkins-SongsFromTheFrontAndRead, pp. 185-186, "The Chandler's Shop" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 157, "The Chandler's Wife" (1 text)

DT, CHNDWIFE* CHNDWIF2

Roud #10256

RECORDINGS:
Warde Ford, "The Tailor Boy" (AFS 4204 A1, 1939; in AMMEM/Cowell)

BROADSIDES:
Bodleian Harding B 25(356), "The Chandler's Wife" ("A Taylor-boy went out one day"), unknown (n.d); also Harding B 27(52), "The Tailor's Boy" ("A tailor's boy went on one night some candles for to bring"), unknown (n.d.)

CROSS-REFERENCES:
cf. "The Farm Servant (Rap-Tap-Tap)" (plot)
cf. "The Jolly Barber Lad" (theme)
cf. "The Coachman's Whip" (theme)
cf. "The Lincolnshire Poacher" (tune)

ALTERNATE TITLES:
The Tailor's Boy

NOTES [48 words]: I'm astonished to not find this in the Index -- I could have sworn it was there. - PJS
Yes, but aren't you glad that *you* got to write the description? :-) I am surprised that it's not in Cray-EroticMuse. There are similar plots, of course, but nothing I recognize as the same song. - RBW

Change Islands Song

DESCRIPTION: Describes the work of the men from Change Islands as they move up north along the coast. Activities include fishing, hunting seals, and canning berries -- but there is a scarcity of everything this time. Only the fishing improves a little later.

AUTHOR: unknown

EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: work hunting fishing hardtimes

FOUND IN: Canada(Newf)

REFERENCES (3 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 124, "Change Islands Song" (1 text, 1 tune)
Doyle-OldTimeSongsAndPoetryOfNewfoundland, "Change Islands Song" (1 text, 1 tune): p. 61 in the 2nd edition
Blondahl-NewfoundlandersSing, pp. 93-95, "The Change Islands Song" (1 text, 1 tune)
NOTES [341 words]: Change Islands is near Fogo Island on the east coast in Hamilton Sound. Most of their excursions seem to be to the very northern tip of the island and "across the Strait" which would be Labrador. Many personal names are mentioned in the song to make it more authentic. - SH

The version of this in Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland calls the ship the Neta C., the captain "Thomas Hines," and the second hand (first mare) "Walter." The use of the term "second hand," as opposed to "first mate" or similar, strongly implies that the boat was in fact a sealer, as the song says; "second hand" was a sealing term, although sometimes applied to officers in other businesses (StoryKirwinWiddowson, p. 459).

A search of the many sealers listed in Ryan fails to turn up one named the Neta/Netta C. That doesn't prove anything; Ryan's lists do not cover every year for every port -- and even if he did, there were lots of little ships in Newfoundland too small for anyone to notice or register. But it raises at least the possibility that the name of the ship was mis-remembered. In that case, the best fit I can find is the Minnie, which sailed from La Poile in 1869 under Captain Hynes -- a tiny boat of fourteen tons, with a crew of six. In the same year, a much larger Clara Jane sailed from Greenspond under captain Haines (Ryan, p. 492). La Poile is on the south shore of Newfoundland, the side opposite Change Islands; Greenspond, on the northern coast, fits better geographically, but I can't see any way to mishear Clara Jane as Neta C.

There is some evidence that it was hard to catch much in the way of marine life in the Change Islands. Abram Kean (for whom see "Captain Abram Kean") records visiting the area in his capacity as a government minister and hearing extensive arguments from the locals about how they should be allowed to use illegal fishing methods (Kean, p. 78). Since, however, Kean was essentially a fascist trying to convince people of his fascist position, I'd take this with a grain of salt.
- RBW

Bibliography

- Kean: Abram Kean, with a foreword by Sir Wilfred Grenfell, Old and Young Ahead, 1935; I use the 2000 Flanker Press edition edited and with a new Introduction (and new photographs) by Shannon Ryan

Changing Berth

DESCRIPTION: Fury sails for the Brewery at one o'clock. The mate is drunk so the frightened nipper has to steer. After nine hours they land, thankful to have avoided "the cowld Torrid Zone Or the deserts of Nova Zimbley." They jump to the bank and walk home

AUTHOR: unknown
EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)
KEYWORDS: river commerce ordeal humorous sailor
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 51A, "Changing Berth" (1 text, 1 tune)
Roud #9779
CROSS-REFERENCES:
cf. "The E-ri-e" (theme) and references there
File: 0lcM051A
Chanson d'un Soldat (Song of a Soldier)

DESCRIPTION: French. The singer, a soldier, deserts for love of a brunette; in the process of deserting, he kills his captain. He is captured by his comrades; before they shoot him, he confesses his love for the brunette, and asks them not to tell his mother.

AUTHOR: unknown

EARLIEST DATE: 1956 (recording, Mrs. Louis Amirault, on NovaScotia1)

KEYWORDS: love, army, desertion, crime, execution, homicide, punishment, death, foreign language, lover, mother, soldier, rejection

FOUND IN: Canada (Mar)

RECORDINGS:

Mrs. Louis Amirault, "Chanson d'un Soldat" (on NovaScotia1)

File: RcChduSo

Chanson de L'Annee du Coup

DESCRIPTION: French. The governor asks the messenger what is the news. He reports a disaster, territory taken and people slain. The governor warns the people to prepare to flee.

AUTHOR: J. B. Trudeau

EARLIEST DATE: 1845 (St. Louis Weekly Reveille)

KEYWORDS: foreign language, battle, death, warning, Indians (Am.)

HISTORICAL REFERENCES:

May 1780 - Indians attack the trading post at St. Louis (founded 1764 and occupied by the Spanish 1771). Thirty inhabitants are killed.

FOUND IN: US (So)

REFERENCES (1 citation):

Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 519-520, "Chanson de L'Annee du Coup" (1 text)

 NOTES [63 words]: According to Belden-BalladsSongsCollectedByMissourFolkloreSociety's notes, the Indians who attacked St. Louis did so at the instigation of the British -- but with French Canadian support. The people blamed the Spanish commander. This seems awfully complicated for an event of 1780, and such hints as I can find in the histories don't mention the fact -- but that's not proof. - RBW

File: Belds19

Chanson de la Grenouillere ("Song of Frog Plain," Falcon's Song)

DESCRIPTION: French: "Voulez-vous écouter chanter Une chanson de vérité?" Describes the Metis defense of their land against the English. Singer Pierre Falcon tells how the Metis defeated and pursued the English invaders.

AUTHOR: Pierre Falcon

EARLIEST DATE: 1939

KEYWORDS: Canada, battle, foreign language

HISTORICAL REFERENCES:

June 19, 1816 - Battle of Seven Oaks. Some 70 Metis horsemen under Cuthbert Grant encounter 28 Hudson's Bay Company men under Governor Semple on Frog Plain. Only six of Semple's men survive.

FOUND IN: Canada

REFERENCES (2 citations):

MacLeod-SongsOfOldManitoba, #1, pp. 1-9, "La Bataille des Sept Chenes" (1 French text plus English translation "The Battle of Seven Oaks," 1 tune)

Fowke/Mills/Blume-CanadasStoryInSong, pp. 121-123, "Falcon's Song" (1 text, 1 tune)

CROSS-REFERENCES:

cf. "Riel's Song" and references there (subject)

NOTES [127 words]: The Métis (French-Indian half-breeds; they called themselves Bois-Brules) had a difficult time in Canada, as neither English nor Indians, nor even the Voyageurs, had much use for them. The Métis for a time gave as good as they got. When, in 1811, Lord Selkirk tried to establish a colony (mostly Scots who had lost their homes to sheep farms) on the Red River, the Métis constantly harassed the colony, and burned it more than once.
The Battle of Seven Oaks marked the climax of their efforts. Pierre Falcon (born 1793) was reported to be one of the Métis involved in the attack, and to have composed the song that very night. Whatever its origins, it became a Métis anthem, and was sung during Louis Riel’s 1870 uprising (for which cf. "Riel’s Song"). - RBW

**Chanson de Louis Riel (Riel's Song II)**

**DESCRIPTION:** "C'est au champ de bataille, j'ai fait ecrir' douleurs. On couche sur la paille, ca fait fremir les coeurs." Riel’s letter from prison describes his grief and pain and asks friends and family pray for him and the country he fought for

**AUTHOR:** unknown

**EARLIEST DATE:** 1963 (recording, Joseph Gaspard Jeannotte)

**LONG DESCRIPTION:** The singer, on the battlefield, cries in pain; he gets a letter from his mother but has no pen or ink to reply. He dips his penknife into his own blood and writes to her; she falls on her knees weeping. He tells her that since everyone has to die someday, he prefers to die as a brave

**KEYWORDS:** Canada war prison execution foreignlanguage grief army battle fight rebellion violence separation death family mother Indians(Am.)

**HISTORICAL REFERENCES:**

1870 - Louis Riel's first uprising
1884 - Riel’s second uprising/Northwest Rebellion
1885 - Riel hanged

**FOUND IN:** Canada(West)

**REFERENCES (1 citation):**

*Fowke/MacMillan-PenguinBookOfCanadianFolkSongs* 8, "Chanson de Louis Riel" (1 French and 1 English text, 1 tune)

**RECORDINGS:**

Joseph Gaspard Jeannotte, "Chanson de Riel" (on Saskatch01)

**CROSS-REFERENCES:**

cf. "Riel's Song" and references there (subject)

**NOTES** [204 words]: From Fowke/MacMillan-PenguinBookOfCanadianFolkSongs - "Louis Riel, the leader of the Métis in both the Red River Rebellion in 1870 and the Northwest Rebellion in 1885, was taken prisoner when his followers were defeated at Batoche on 12 May 1885. He was tried, sentenced to death, and hanged in Regina jail on 16 November 1885. Since then his career has inspired books, plays, and an opera and the Saskatchewan Métis still talk and sing of him. Mrs. Cass-Beggs got this song from Joseph Gaspard Jeannotte, an old Métis living at Lebret, Saskatchewan. He said that Riel had composed it while in jail, which may well be true for he is known to have written other poems and songs. It appeared first in Mrs. Cass-Beggs' *Eight Songs of Saskatchewan* (Toronto, 1963). English words by Barbara Cass-Beggs."

Though attributed to Riel, the song has no reference to him, the Métis, or to the rebellion. It is written in the form of a letter from a prisoner to his mother as he is facing execution. - SL

Although the subject is similar, and both songs are attributed to Riel himself, the plot of this one is utterly different from that of "Riel’s Song." You should look at that one too, though -- and see RBW's extensive notes there. - PJS

**File:** FowM008

**Chanson des Metis (Song of the Metis, or McDougall at the Border)**

**DESCRIPTION:** Canadian French: "De Macdougall, amis, chantons la gloire." "Friends, let us sing to... glory of the great McDougall." McDougall, the "Sovereign Ruler," sets out in luxury to announce his appointment, but opposition is strong and he ends up drunk

**AUTHOR:** unknown

**EARLIEST DATE:** 1905 (Dugas, according to MacLeod-SongsOfOldManitoba)

**KEYWORDS:** Canada humorous royalty

**HISTORICAL REFERENCES:**

1869 - As part of the organization of the Dominion of Canada, the western regions of the new nation were surveyed. William MacDougall was appointed governor of the territory in which the
Metis lived. The Metis regarded him as an interloper coming to take their lands; the result was Louis Riel's first rebellion
FOUND IN:
REFERENCES (1 citation):
MacLeod-SongsOfOldManitoba, #6, pp. 41-46, "Song of the Metis, or McDougall at the Border" (1 French text plus English translation, 1 tune)
CROSS-REFERENCES:
cf. "Riel's Song" (subject of the Metis rebellion) and references there
cf. "Les Tribulations d'un Roi Malheureux (Misfortunes of an Unlucky 'King')" (subject of McDougall's attempt to govern the Metis)
File: Mac1006

Chanson sur le Desastre de Baie Ste-Anne (Song on the Baie Ste-Anne Disaster)
DESCRIPTION: French. The fishermen of Baie Ste-Anne and Escuminac go out expecting to return but the sudden storm takes 35 lives. Hearers are told to be prepared to meet God suddenly. Life is like a large ocean and each day we go toward eternity as in a light boat.
AUTHOR: Jerry Hebert of Lagaceville (source: Manny/Wilson-SongsOfMiramichi)
EARLIEST DATE: 1959 (source: Manny/Wilson-SongsOfMiramichi)
KEYWORDS: foreign language fishing sea ship storm wreck death religious warning
HISTORICAL REFERENCES:
June 19, 1959 - 22 salmon boats and 35 crewmen from Escuminac lost in a storm (Manny/Wilson-SongsOfMiramichi)
FOUND IN: Canada (Mar)
REFERENCES (1 citation):
Manny/Wilson-SongsOfMiramichi 17b, "Chanson sur le Desastre de Baie Ste-Anne" (1 text, 1 tune)
NOTES [90 words]: Manny/Wilson-SongsOfMiramichi: "Baie Ste-Anne is the French-speaking settlement south of Escuminac." A source for information about the disaster is The Ecuminac Disaster by Roy Saunders. - BS
The Escuminac tragedy was one of those defining moments for its community. Manny/Wilson-SongsOfMiramichi report that performers sang no fewer than five songs about it at the 1959 Miramichi Folk Festival, and another in 1960 -- one, in fact, a tribute to the area by one of the drowned men. Of these six, they reported three, including this one. - RBW
File: MaWi017b

Chant of the Coal Quay, The
DESCRIPTION: "The Coal Quay market in my native town O! that's the dwelling where 'tis easy telling If your sense of smelling is not up to snuff." There are second-hand bookstands, organ monkeys, "animals in congregation," and other assorted riff-raff
AUTHOR: unknown
EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)
KEYWORDS: humorous nonballad animal
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 84B, "The Chant of the Coal Quay" (1 text, 1 tune)
File: OLCM084B

Chapeau Boys
DESCRIPTION: "I'm a jolly good fellow, Pat Gregg is my name. I come from Chapeau, that village of fame." The singer and others hire out "to go up the Black River... for to cut the hay." Most of the song describes the trip to and from the farm
AUTHOR: Patrick Gregg
EARLIEST DATE: 1957 (Fowke); probably composed c. 1875
LONG DESCRIPTION: Men from Chapeau hire out to Caldwell Farm for haying; they travel by boat, then on foot, stopping to play fiddle on the way. They walk 16 miles to Reddy's, 46 to the
Caldwell; they arrive exhausted. Singer praises the food at the Caldwell; after haying, they pack up and head for the woods to fell the pine. The singer hopes for a good drive and arrival home, but ends the song and prepares to roll into bed.

KEYWORDS: travel work food farming dancing fiddle logger worker

FOUND IN: Canada(Mar,Ont,Que)

REFERENCES (3 citations):
- Fowke-LumberingSongsFromTheNorthernWoods #14, "The Chapeau Boys" (1 text plus some excerpts, 1 tune)
- Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 6, "Chapeau Boys" (1 text, 1 tune)
- Ives-FolksongsOfNewBrunswick, pp. 80-82, "The Chapeau Boys" (1 text, 1 tune)

ST FowL14 (Partial)
Roud #1885
RECRODINGS:
- O. J. Abbott, "The Chapeau Boys" (on Lumber01)

CROSS-REFERENCES:
cf. "Building a Slide" (lyrics)

NOTES [80 words]: Chapeau is located on Allumette Island in the Ottawa River just north of Pembroke. Fowke estimates the song comes from the 1890s, but without documentation I won't make that the official earliest date. - PJS
Particularly since Fowke elsewhere estimates the date as c. 1869! - RBW
Ives-FolksongsOfNewBrunswick: "Chapeau ... is about a hundred miles up the Ottawa River valley, and, according to the best information available, one Pat Gregg made the song up early in the 1880s." - BS
Last updated in version 5.1

File: FowL14

Charge the Can Cheerily

DESCRIPTION: "Now coil up your nonsense 'bout England's great Navy, And take in your slack about oak-hearted Tars, For frigates as stout, and as gallant crews have we." The singer boasts of the successes of the War of 1812

AUTHOR: unknown
EARLIEST DATE: 1813 (The Port Folio, according to Lawrence-MusicForPatriotsPoliticiansAndPresidents)
KEYWORDS: navy bragging ship battle

HISTORICAL REFERENCES:
- Aug 19, 1812 - the 44-gun U.S.S. Constitution defeats and captures the 38-gun H.M.S. Guerriere in the north Atlantic
- Oct 25, 1812 - the 44-gun U. S. United States, commanded by Stephen Decatur, defeats the 38-gun H. M. S. Macedonian in the mid-Atlantic
- Dec 29, 1812 - U. S. Constitution defeats the 38-gun H. M. S. Java off Bahia, Brazil
- Feb 24, 1813 - U. S. S. Hornet defeats H. M. S. Peacock

FOUND IN: US(NE)

REFERENCES (2 citations):
- Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 197, "Naval Song[:] Charge the Can Cheerily" (1 text)
- Shay-AmericanSeaSongsAndChanteys, pp. 167-169, "Charge the Can Cheerily" (1 text, 1 tune)

CROSS-REFERENCES:

NOTES [753 words]: This is about as accurate as the German claim to have won the Battle of Jutland based on tonnage sunk: It's true -- and completely ignores the broader facts. The American frigates of the United States class (which included among others the Constitution) were much stronger and heavier (and more expensive) than the standard British 38-gun frigate (Pratt, pp. 55-57). Thus they won most of the ship-to-ship battles they fought. (Most, but not all; Hickey, p. 216, notes how the President ran aground and lost her speed, and not even Stephen Decatur could save her from the Endymion, the Pomone, and the Tenedos, which captured her on January 15, 1815. Hickey, p. 217, also notes the defeat of three smaller American ships -- Frolic, Syren, and Rattlesnake -- and the disappearance, for unknown reasons, of the Wasp).

Good as the American frigates were, they were not ships of the line, and survived the war only by fleeing when a major British battleship came in sight (or failed to flee and were defeated, as in the
case of the *Wasp* in another context). By the end of the War of 1812, nearly every American ship was blockaded in port (Mahon, p. 122, gives a catalog). They had hurt the British about as much as a stinging fly -- and, if the war had kept on, the British (with Napoleon safely on Saint Helena) would doubtless have turned and swatted them.

The Americans could perhaps console themselves with the fact that they made the British merchant fleet miserable; Hickey, p. 218, notes that American privateers caused a spike in insurance rates for ships sailing between Britain and Ireland; according to one paper at the time, the rates were three times higher than during the Napoleonic Wars!

The song itself quotes "of Lawrence the spirit, 'Disdaining to strike while a stick is left standing.'" The dying captain James Lawrence said, "Don't give up the ship!" Why did he say it? Because H. M. S. *Shannon* was blowing Lawrence's *Chesapeake* to fragments -- something the poet fails to note. (For details, see the various "Chesapeake and Shannon" songs, especially "The Chesapeake and the Shannon (I)" [Laws J20]. For additional background on the naval aspects of the War of 1812, see also "The Constitution and the Guerriere" [Laws A6].)

Among the people mentioned in the song:

**Dacres** - James R. Dacres (1788-1853), commander of the *Guerriere*. His defeat was not held against him; he later commanded the *Tiber*, which captured the *Leo* (Jameson, p. 181) and he eventually rose to the rank of vice admiral (Heidler/Heidler, p. 141)

**Carden** - John Surman Carden, commander of the *Macedonian*. Like Dacres, the British accepted his explanation for his defeat, and he eventually became an admiral (Heidler/Heidler, p. 82).

**Hull** - Isaac Hull, commander of the *Constitution* in the fight against the *Guerriere* (Jameson, p. 318; see also "The Constitution and the Guerriere" [Laws A6]).

**Decatur** - Perhaps the greatest American naval hero of the early part of the century; he commanded the *United States* against the *Macedonian* (Paine, pp. 538-539).

**Jones** - John Paul Jones, America's first significant naval captain, dead 20 years by the time of the War of 1812 (Jameson, p. 341).

**Lawrence** - James Lawrence, who commanded the *Hornet* when she beat the *Peacock* (Paine, p. 251), but then led the *Chesapeake* to destruction against the *Shannon* (again, see "The Chesapeake and the Shannon (I)" [Laws J20]).

**Bainbridge**: Evidently the poet couldn't think of any other naval heroes, so he stuck in a disaster. William Bainbridge (1774-1833) had his ship *Retaliation* captured during the Quasi-war with France -- the first U. S. Navy officer to surrender his ship (Heidler/Heidler, p. 30). He also commanded the *Philadelphia* when she was captured by the Barbary Pirates (Pratt, p. 67, declares, "It was an accident, and William Bainbridge who commanded the frigate was never blamed for it." But why wasn't he taking soundings?) He at least proved his courage in the War of 1812, being commander of the *Constitution* when she beat the *Java*; he was twice wounded in that action -- but the ship had been badly handled and suffered far more damage than in its other battles and had to return to port for repairs. And that lone victory of his was sort of an accident; according to Hickey, p. 216, he had tried to trade the *Constitution* for the *President* in 1814, even offering $5000 for the right to command the latter ship. Lucky for him Captain John Rogers turned him down. - RBW

**Bibliography**

- Jameson: J. Franklin Jameson's *Dictionary of United States History* 1492-1895, Puritan Press, 1894

Last updated in version 3.5

File: ShaSS167
**Charge to Keep, A**

DESCRIPTION: "A charge to keep I have, a God to glorify, A never-dying soul to save, And fit it for the sky. Arm me with jealous care, As in thy sight to live, Thy servant, Lord, prepare, A strict account to give. To serve the present age, My calling to fulfill...."

AUTHOR: Words: Charles Wesley

EARLIEST DATE: 1762 (Short Hymns on Select Passages of Holy Scripture, according to Reynolds, Companion to Baptist Hymnal)

KEYWORDS: religious nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
*Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 522, "A Charge to Keep" (1 fragment) Roud #11817*

NOTES [125 words]: This, like many shape note hymns, appears with a bewildering variety of tunes. William Walker apparently printed it to "Carolina." "Songs of Zion" put it to "Kentucky." And in the Sacred Harp, it is called by the text-title "A Charge to Keep"; it's said to have a tune by Paine Denson. This large collection of melodies hasn't stopped moderns from fitting even more tunes; William J. Reynolds, editor of *Baptist Hymnal*, composed a tune "Keegan" for it.

The text is said to be based on Leviticus 8:35. As is common in these cases, there really isn't much in common between the Biblical verse and the song text except the word "charge."

For the life of Charles Wesley, author of the lyrics of this piece, see the notes to "Jesus Lover of My Soul." - RBW

*Last updated in version 4.1*

File: Br3522

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**Charity Seed, The/We Never Died in the Winter Yet**

DESCRIPTION: The singer hears two people discussing "Wealthy people and their greed" and farmers with good crops "all applying for the charity seed." In good times, food is plentiful, but the bad brought "great distress"; now Gladstone will repair the matter

AUTHOR: unknown

EARLIEST DATE: 1938 (Sam Henry collection)

KEYWORDS: food poverty hardtimes money farming

FOUND IN: Ireland

REFERENCES (1 citation):
*Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H766, p. 43, "The Charity Seed/We Never Died in the Winter Yet" (1 text, 1 tune) Roud #13357*

NOTES [257 words]: This is a curious song, seeming to refer to the potato famines-- but with other references arguing for a later date (perhaps 1869). The famines of 1845-1851 saw the British government try, ineptly and with insufficient commitment, to supply relief -- but the results were not sufficient to the problem. (For details, see the notes to "Over There (I - The Praties They Grow Small)").

Frankly, given the technology of the time, the British probably could not have saved all the people who starved -- but they certainly could have done more, and done it more efficiently. The blame for this, however, did not fall on Disraeli, but on Sir Robert Peel (Disraeli opposed Peel's measures, but did not become Prime Minister until 1868).

Disraeli served as Prime Minister twice: 1868 and 1874-1880, and was twice replaced by Gladstone, who served 1868-1874, 1880-1885 (plus 1886 and 1892-1894).

The best date for this song in its current form is thus 1869, when the newly-elected Gladstone put a final end to the corn laws (the original law, passed 1815, had forbid imports of grain except in conditions of extreme famine; modified slightly in 1828, Peel had managed to get the rates reduced in 1846, in response to the famine, but a slight duty remained until Gladstone ended it).

Incidentally, dying in winter (or spring) was a genuine problem for those dependent on the potato, since they had effectively no other food. Although most peasants had enough land to grow a year's worth of food, the potatoes would often rot by the end of that time. - RBW

File: HHH766
Charles Augustus (or Gustavus) Anderson [Laws D19]

DESCRIPTION: Anderson, the singer, is about to be hanged. He had had a good childhood, but went away to sea on the "Saladin." There he joined in a conspiracy with one Fielding; they murdered the ship's captain and others. Now he must pay the price

AUTHOR: unknown

EARLIEST DATE: 1928 (Mackenzie-BalladsAndSeaSongsFromNovaScotia)

KEYWORDS: sea execution mutiny

HISTORICAL REFERENCES:
1844 - The Saladin mutiny

FOUND IN: Canada(Mar,Newf) US(NE)

REFERENCES (10 citations):
Laws D19, "Charles Augustus (or Gustavus) Anderson"
Doerflinger-SongsOfTheSailorAndLumberman, pp. 290-293, "Charles Gustavus Anderson" (2 texts, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 158, "Fielding" (1 text)
Peacock, pp. 867-868, "Charles Augustus Anderson" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 109, "Charles G Anderson" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, pp. 196-197, "Saladin Mutiny" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 113, "Charles Augustus Anderson" (1 text, 1 tune)
Beck-FolkloreOfMaine, pp. 180-182, "Charles Gustavus Anderson" (1 text)
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 197-198, 243, "Charles Gustavus Anderson" (1 text, 1 tune)

DT 352, SLDNMTY2*

RECORDINGS:
Sr. Fitzgerald, "Charles Augustus Anderson" (on MUNFLA/Leach)
Mrs Thomas Walters, "Charles Augustus Anderson" (on PeacockCDROM) [one verse only]

CROSS-REFERENCES:
cf. "George Jones" [Laws D20] (subject)
cf. "Saladin's Crew" (subject)

ALTERNATE TITLES:
Charles Gustavus Anderson

NOTES [261 words]: The story of the Saladin mutiny is roughly as follows: The pirate Fielding, taken aboard the Saladin out of charity, convinces part of the crew to mutiny against Captain "Sandy" Mackenzie. (Mackenzie seems to have been a harsh officer, but the Fieldings -- a father and son -- probably hoped to capture the money stored on the ship.) Mackenzie and five others are killed, and the conspirators, realizing that they might be next, turn against the Fieldings and throw them overboard. The ship, left without an experienced navigator, is wrecked off Halifax (a place now called "Saladin Point"); the remaining conspirators are executed.

Most sources date the mutiny to 1844; Laws says 1843, but I'm guessing this is one of the many typos in his song list. Beck-Mains, pp. 178-180, gives a fairly detailed account of the mutiny and says that it was in 1842 that Captain Fielding and his teenage son George left England on the Vitula for Valparaiso, where he tried to capture a nitrate vessel. It was not until 1844 that he convinced Captain Mackenzie to take him home.

The four men executed were Charles Anderson, George Jones, John Hazelton, and William Trevaskiss. Three of the four have ballads about them. This one, about Anderson, is the most popular; "George Jones" [Laws D20] is also well-known; "Saladin's Crew," about Hazelton, was found only by Helen Creighton.

Creighton quotes an account from the 1924 Acadian Recorder that seems to imply that all three songs were written by a "Mr. Forhan" who saw the mutineers hanged when he was six years old.

Last updated in version 4.2

File: LD19

Charles Gibbs

DESCRIPTION: The pirate recalls his tender parents and his inheritance, but he paid no heed. "No pity have I ever shown, Lord, who would pity me, But here I lie and long to die." He tells of his adventures with his "bloody knife." He bids farewell to his family
Charles Guiteau [Laws E11]

DESCRIPTION: Charles Guiteau, having assassinated President Garfield, is unable to escape the law. His insanity defense is rejected, and he is sentenced to die.

AUTHOR: unknown
EARLIEST DATE: 1907 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: homicide execution gallows-confession madness
HISTORICAL REFERENCES:
July 2, 1881 - James A. Garfield is shot by Charles Guiteau, who thought Garfield owed him a patronage job. Garfield had been president for less than four months
Sept 19, 1881 - Death of Garfield
June 30, 1882 - Hanging of Charles Guiteau
FOUND IN: US(Ap,MW,Ro,So,SE)
REFERENCES (30 citations):
Laws E11, "Charles Guiteau"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 412-413, "Charles Guiteau" (1 text)
Randolph 134, "Charles Guiteau" (2 texts plus 3 excerpts or fragments, 3 tunes)
Arnold-FolkSongsOfAlabama, p. 113, "Charles Guiteau" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 168, "Charles Guiteau" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 118-119, "Charles Guiteau" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 128, "Charles Guiteau, or, The Murder of James A. Garfield" (1 text)
Stout-FolkloreFromIowa 88, pp. 110-112, "Charles Guiteau" (2 texts plus 3 fragments)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 360-363, "Charles Giteau" (1 text, 1 tune)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, p. 172, "Death of Garfield" (1 fragment)
Sackett/Koch-KansasFolklore, pp. 159-160, "Charles Guiteau" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 249, "Charles Guiteau" (4 texts, 3 fragments, plus 1 excerpt and mention of 3 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 249, "Charles Guiteau" (2 excerpts, 2 tunes)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 111, "Charles Guiteau" (1 fragment, 1 tune)
Morris-FolksongsOfFlorida, #32, "Charles Guiteau" (1 text plus mention of at least two more, 1 tune)
Wells-TheBalladTree, p. 323, "(no title)" (1 short text, from Chappell)
Hudson-FolksongsOfMississippi 101, pp. 238-239, "Charles Guiteau" (1 text plus mention of 3 more)
The song probably derives from "The Lamentation of James Rodgers" (executed Nov. 12, 1858) or one of its kin (e.g. "My Name it is John T. Williams") - PJS, RBW

According to Mazor, p. 84, this song owes its old-time popularity to a peculiar circumstance. Andrew Jenkins had written a song about a fire (Mazor doesn't say which song). The famous A&R man, Ralph Peer, worried about copyrights, discovered that Jenkins had used many aspects of "Charles Guiteau." This meant that the song Jenkins had copied was old, he didn't have to worry about defending Jenkins's copyright -- but Peer liked the song, and induced Kelly Harrell to record it. It has been well-known ever since.

It's worth remembering that, at the time Harrell recorded the song, there were still people around who remembered the assassination of James A. Garfield, although they were older and perhaps not the most likely people to buy recordings.

The story of Garfield is enigmatic. Only one President (William Henry Harrison) spent less time in office, and much of the time Garfield spent as President was occupied with dying. He hadn't had much time to establish policy as President, and his campaign was a typical late-nineteenth-century all-hoopla-and-no-substance campaign; "the Republicans made [much] of his birth in a log cabin,
the last time that venerable cliche was dragged out" (Morison, p. 735). But there is reason to think that he could have been a distinguished President. His intellectual gifts were noteworthy, and his interests were unusually diverse. According to Jameson, p. 258:

"Garfield, James Abram (November 19, 1831-September 19, 1881), twentieth President of the United States, was born at Orange, Cuyahoga County, O[hio], and after miscellaneous experiences, including work on a canal tow-path, he entered Hiram College in Ohio. From there he went to Williams College, and graduated in 1856. For a short time he taught the classics in Hiram College, and in 1857 became President of that institution. Two years later he entered the State Senate. In the opening year of the [Civil] war he was appointed lieutenant-colonel of volunteers; having been entrusted with a small independent command he routed the Confederates at Middle Creek, Ky., January 10, 1862. He was made Brigadier General, served at Shiloh, etc., and became chief of staff in Rosecrans' Army of the Cumberland. [He] was made major-general after Chickamauga."

Remini, p. 232, says of him, "A former college president and war hero who loved to read classical literature in the original languages, Garfield stood six feet tall and exuded massive physical strength. In addition, 'he was handsome, a soldier, widely read, eloquent of speech, and charming in manner.'"

He was elected to Congress in the election of 1862, and Jameson reports he "took his seat in December, 1863. From this time he served continuously and was one of the leading debaters and orators on the Republican side. He was member of important committees, like Military Affairs and Ways and Means, and was chairman of the Committee on Banking and Currency and on Appropriations. General Garfield served on the Electoral Commission of 1877 [more on this below] and was elected U. S. Senator from Ohio in 1880."

Few presidents were more self-made; Garfield lost his father before his second birthday (Rutkow, p. 4). Although large and strong, he rarely applied himself in early life. His reading had caused him to dream of a life at sea, so he left home at 16 (Rutkow, p. 5) and went to work on a canal. This proved disastrous -- he couldn't swim, and nearly drowned several times (Rutkow, p. 6), so he returned home in 1848.

Having learned his lesson, he finally took his education seriously. He started at Western Reserve Eclectic Institute in 1851 (Rutkow, pp. 6-7). It wasn't much of a college, but Garfield proved quite capable of educating himself, learning Greek and Latin, studying the classics, and teaching himself geometry. He then went to Williams College, where he added astronomy, chemistry, German, mechanics, and political economy to his list of subjects and earned his degree in 1856 (Rutkow, pp., 7-9).

In this period, he became involved in politics, with a strong anti-Slavery bent. In 1858, he married Lucretia "Crete" Rudolph, a childhood sweetheart (Rutkow, p. 12). Soon after, he became the youngest member of the state legislature (Leech/Brown, p. 94). When the Civil War began, he volunteered, was made lieutenant colonel, was quickly promoted colonel, and as acting brigade commander won the minor skirmish at Middle Creek in early 1862 (resulting in a couple of dozen casualties on each side; Rutkow, p. 15). It was trivial, but it earned him headlines and a commission as a brigadier general (to date from Jan. 11, 1862, according to Phisterer, p. 272 -- the day after Middle Creek).

He ran for congress at this time, knowing that the congress elected in November 1862 would not actually go to Washington until December 1863 (Rutkow, p. 17). After winning election and hanging around Washington for a time (Rutkow, p. 18), he went back into military service as Chief of Staff to General Rosecrans (Rutkow, p. 19), commander of the Army of the Cumberland (the Union army based in Tennessee). Garfield's role in the disastrous battle of Chickamauga was perhaps somewhat ambiguous -- but he was rewarded with a major generalship (to rank, according to Phisterer, p. 255, from September 19, 1863, the first day of the battle of Chickamauga) before he retired to take up his seat in congress (Rutkow, p. 23).

Garfield in congress was an ally of the Radical Republicans, and went so far as to oppose Lincoln's renomination in 1864 (Rutkow, pp. 25-26). He supported the impeachment of Andrew Johnson (Rutkow, p. 28) and was a firm supporter of a hard money policy (Rutkow, p. 30). This was typical of his economic views; he was pro-business, anti-labor, and in favor of (eventual) free trade (Rutkow, pp. 30-31). He helped pass civil rights legislation in 1875, although not until after it was watered down (Remini, p. 213).

He was probably the most scientifically-inclined President since Thomas Jefferson -- he is, for instance, the only President to have produced an independent proof of the Pythagorean Theorem (Crease, pp. 30-31; who says Garfield came up with his proof in 1876. There are hundreds of independent proofs of the theorem, but few are by politicians! Dunham gives a version of the method on pp. 97-99, and declares it "really a very clever proof" although he points out a page later
that something rather similar went back to the Chinese mathematicians).

In congress, Garfield found financing for federal scientific expeditions and publications, and was important in founding the United States Geologic Survey (Rutkow, p. 32). He was the single most important voice in creating what later became the Bureau of Education (Leech/Brown, p. 166). Library of Congress records show that he spent more time using the library than any other congressman (Rutkow, p. 45). Frankly, we could use a few hundred more congressmen with his interests today....

After he was elected President, The Nation wrote in 1881 that Garfield "does not, like Lincoln, or Grant, or Hayes, need cabinet officers to teach him, or 'keep him straight,' on any point whatever, There is not one of the departments of which he is not himself fully competent to take charge" (quoted by DeGregorio, p. 303).

If he had a weakness, it was leadership. Although he had been a general, he had been primarily a staff officer. He was a thinker, not a "decider." This combination of strong intellectual gifts with a lack of organization and self-control has led to internet speculation that he had autism spectrum disorder. (Speculation which I think almost certainly correct; I've marshaled the evidence for this in the appendix.)

Rutkow, p. 137, sums him up by saying he "was not a natural leader and did not dominate men or events. He was a kindhearted and intelligent individual who was also a calculating politician. Garfield uneasily occupied two worlds, one of ego-driven actions and another of introspection and prudence. Ultimately, it was his lack of assertiveness and worry over the slightest hint of criticism that interfered with his presidential decision-making." His contemporaries knew it; ex-President Hayes declared that "He was not executive in his talents -- not original, not firm, not a moral force." Senator Sherman later declared, "His will power was not equal to his personal magnetism. He easily changed his mind and honestly veered from one impulse to another" (DeGregorio, p. 304).

There were also rumors that his relationship with his wife was strained -- Rutkow, p. 43, says that he "maintained intensely close relationships with a number of women.... Whether an of these associations included a sexual element remains historical conjecture." Ackerman, p. 148, claims he had an affair in 1863; Leech/Brown, pp. 70-73, tell of a complex three-way relationship before the Civil War. (Indeed, Leech/Brown, pp. 121-122, claim that he didn't fall in love with his wife until four years after they married, and only then came to rely on her.)

Accusations of infidelity apparently plagued him throughout his career, including even claims that he visited a brothel in the 1870s (Leech/Brown, p. 195). Yet Leech/Brown, p. 195, point out that "No evidence has been found that, after the Mrs. Calhoun episode [which ended no later than 1867 and probably years before], Garfield ever again engaged in extramarital dalliance." And he and his wife had seven children, although two of them died young (Rutkow, p. 44).

Personally, I think the doubts about his fidelity exaggerated; his letters to his wife seem to have been genuinely affectionate, and after he was shot, he desperately wanted her by his side (Ackerman, p. 389). Once he wrote to her, "When you are sick, I am like the inhabitants of countries visited by earthquake" (Leech/Brown, p. 2). In his diary, he would declare, "This is the anniversary of our wedding which took place 17 years ago. If I could find the time... to write out the story of Crete's life and mine... and the beautiful results we long ago reached and are now enjoying, it would be a more wonderful record than any I know in the realm of romance" (Leech/Brown, p. 194).

Garfield was one of the congressmen implicated in the Crédit Mobilier scandal of the 1870s (Rutkow, p. 33, who on p. 60 notes that Democrats in 1880 made a slogan of "329" -- the amount of his stock dividends). He also seemed to profit from a retroactive congressional pay increase (Rutkow, p. 34). There were other financial oddities involving his law practice. It appears from his diary that Garfield considered his actions entirely ethical, but even the sympathetic Rutkow (p. 37) calls his actions "naive."

On the other hand, he led the defense in the vital case of ex parte Milligan, and did it on a pro bono basis (Rutkow, pp. 45-46). Milligan and his associates were anti-war Democrats during the Civil War who, in 1864, were arrested for actions harming the war effort. Although they were not taken in a war zone, and were unquestionably American citizens, they were put before a military commission and sentenced to death (Hall, pp. 549-550).

The case went all the way to the Supreme Court -- and it was there that Garfield became involved. "Most lawyers do not begin their practice by pleading before the Supreme Court. Garfield did" (Leech/Brown, p. 185). The lawyers for Milligan called on him in 1866 -- and Garfield won the case; the court ruled that military commissions could not be used in areas where the civil courts were open; the Constitution applies even in wartime. Jameson, p. 416, summarizes it "Regarding the military commission, it was maintained that the power of erecting military jurisdictions remote from the seat of war was not vested in Congress, and that it could not be exercised in this particular
case; that the prisoner, a civilian, was exempt from the laws of war and could only be tried by a
jury; and finally, that the write of habeas corpus could not be suspended constitutionally, though
the privilege of that writ might be." Hall declares it a "constitutional landmark" (p. 550).
Despite this, he was no moderate. As President, he would appoint several Blacks to federal offices,
including Frederick Douglass as Washington, D.C., recorder of deeds and Blanche Bruce as
registrar of the Treasury (Ackerman, p. 367).
His liberalism didn't keep him from being a vigorous Republican (Rutkow, pp. 38-39) -- one of those
who served on the Electoral Commission that made Rutherford B. Hayes President in 1876 (the
Hayes/Tilden election, in which Samuel Tilden won the popular vote, but the electoral college count
was disputed; there were two sets of numbers submitted from three states, and the Electoral
Commission, which had one more Republican than Democrat, gave all of the electoral votes to
Hayes even though Tilden surely deserved enough of them to be President. Thus Garfield was a
party to a major defiance of the popular will).
Despite this somewhat questionable history, Garfield was easily elected to Senator for Ohio in
1880 (Rutkow, p. 42).
Garfield's election to the Presidency had a whiff of the partisanship he had shown in 1876.
President Hayes, being self-honest enough to know that he had been elected by a very divided
nation, proceeded to govern in a largely non-partisan way, ending Reconstruction in the southern
states still under Federal control and avoiding the sort of partisan appointments that had so marred
the Grant administration. It made him a pretty good president -- and turned the more steadfast
Republicans against him. Hayes announced early on that he would not run again (PresElections, p.
1492).
Hayes's refusal to pursue the Spoils System hardened the wing of the Republican party known as
the "Stalwarts," who believed firmly that to the victors belonged the spoils of office and opposed
Civil Service reforms (Rutkow, p. 52). The other Republican faction, the "Half-Breeds," didn't care
much for Hayes, either (PresElections, p. 1492). That meant that, in 1880, there was no incumbent
running, nor could the incumbent pick his successor. And that meant a wide-open nomination.
The leading candidate was Ulysses S. Grant, who of course had been President for the two terms
before Hayes (PresElections, p. 1492). But he was not entirely liked -- the Panic of 1873 had hurt
him, and so had the corruption of many of his appointees, and some people just didn't think a man
should serve more than two terms even though it was still constitutional at that time to do so. The
Half-Breeder leader, James G. Blaine (who would eventually be the Republican nominee in 1884),
also had strong support, and John Sherman had a significant number of supporters (PresElections,
p. 1493), plus there were the usual assortment of vague hopefuls.
Everyone thought the contest would be between Grant (the favorite of the Stalwarts) and Blaine
(who claimed to be running only to stop Grant). But Blaine snubbed Sherman (PresElections, p.
1493), and Sherman wasn't going to stand for that. And the rules that were adopted allowed states
to split their votes, which hurt Grant (PresElections, p. 1494). This left a convention with no clear
favorite -- on the first ballot, Grant had 304, Blaine 284, Sherman 93, and three others a combined
75 (PresElections, p. 1495). With 756 total delegates, a candidate needed 379 to be nominated,
and that meant that it was largely up to Sherman, who wasn't about to support either of the leaders.
Garfield's role in this was curious. He had actually been the man who had placed Sherman in
nomination (perhaps with an understanding that Sherman might support him if the convention
deadlocked; Rutkow, p. 49), and his nominating speech "was prudent, sincere, and tactful, and this
restrained eloquence won more admiration for himself than for the man whose cause he espoused"
(PresElections, p. 1495).
The convention proceeded through more than thirty ballots without much happening -- although
there was some behind-the-scenes dealing when they halted for the night after 28 ballots (Rutkow,
p. 55). On ballot #34, Wisconsin cast 17 votes for Garfield. Garfield stood up to say that they didn't
have the right to vote for him. He was ruled out of order. Ballot #35 saw Indiana swing to Garfield,
giving him 50 votes and placing him fourth. Sherman perhaps gave in at this point and supported
Garfield (Rutkow, p. 55). On ballot #36, it appears a "stop Grant" movement swept the convention:
All but three of Sherman's votes went to Garfield, and all but 42 of Blaine's supporters voted for
him; with five votes for a minor candidate. Garfield ended up with 399 votes, to 306 for Grant and
50 for others. Garfield -- who had never even been formally placed in nomination -- was the
nominee (PresElections, p. 1496).
It was very nearly the last truly open convention in American history; according to Brams, p. 46, the
next one would be the 1952 Democratic convention, and there hasn't been another one since then.
Indeed, Brams, p. 47, offers mathematical evidence that it was the most complete turnaround in a
nomination contest ever.
Nonetheless, the nomination wasn't quite as spontaneous as it looked. Garfield's friends had
thought there might be a Grant/Blaine deadlock, and had been prepared, encouraging applause whenever he spoke, arranging for delegates to occasionally case a vote for him in the early convention ballots, and then arranging the Wisconsin and Indiana actions to encourage a landslide (PresElections, pp. 1496-1497). There is genuine disagreement about how much Garfield had to do with this (Rutkow, p. 50), but even if he wasn't part of the planning, it's clear that he felt himself ready to be a candidate for president.

Nonetheless, his diary seems to reveal that he did not plan for or expect the nomination (Rutkow, p. 49; Leech/Brown, pp. 203-204, quotes a diary entry which seems to imply that he thought his chances of being president would be better when he was a little older). A letter he wrote to his wife in the early stages of the convention reveals that he had heard talk of nominating him -- and shows him uncertain of how to respond (Ackerman, p. 92). It apparently shocked him (Leech/Brown, p. 208); one friend declared, "Garfield never seemed the same man after he was nominated for President" (Leech/Brown, p. 209).

It perhaps shocked others as well. Many feared that Garfield would prove indecisive (PresElections, p. 1498). They never really found out one way or the other.

Garfield was a Half-Breed, but he knew that the Republicans needed the support of the Stalwarts, and did his best to bring them aboard with his Vice Presidential pick. Plus he needed to win New York. So he first supposedly approached New York Stalwart Levi Morton -- but the powerful senator Roscoe Conkling -- who disliked the Half-Breeds and hated their leader Blaine with a passion (Ackerman, pp. 5-16, documents the beginning of the feud) -- convinced Morton to turn down the job. Then Garfield turned to Chester A. Arthur, another New York Stalwart who also happened to be the head of the New York convention delegation (Karabell, p. 39).

Arthur had done very well for himself in New York politics, and had a result been a target of the Hayes administration attempts to clean up the party (Karabell, p. 33) -- which had the ironic effect of making the local glad-handler nationally known. He wasn't entirely without principles -- he had fought hard for the rights of Blacks, and had secured for them the right to ride New York's streetcars (Ackerman, p. 62) -- but one of his principles seems to have been feathering his own nest; he was known as "Gentleman Boss." His office as Collector of the Port of New York brought with it a salary of $20,000 per year -- which was a very good salary indeed in the late 1870s!

Arthur was a Conkling protege -- indeed, Karabell, p. 21, says that they had a "symbiotic relationship. Arthur was best in a supporting role; Conkling followed only himself." Ackerman, p. 62, calls Arthur "a consummate political henchman." His career to this point had been mostly due to Conkling's help; there was little reason to think he would go against his mentor.

The details of the what passed between Conkling and Arthur are known only from secondary sources (Karabell, p. 41), but it is said Conkling tried to talk Arthur out of taking the job, but Arthur -- well aware that he was unlikely to achieve such high office on his own -- decided to accept (PresElections, pp. 1497-1498; Rutkow, p. 56). Since Garfield was still a relatively young man (his mother was alive to witness his inauguration -- the first woman to see her son inaugurated President; Rutkow, pp. 70-71), Arthur probably did not have any hopes of becoming President -- nor of having any influence, since he and Garfield did not know each other well and were from different Republican factions.

Arthur had never held elective office (Karabell, p. 140); although he had held many government positions, all were appointed -- a most unusual resume for a man who became President. Nor had he been under the national spotlight (Karabell, p. 43), and he perhaps found it uncomfortable. He hadn't seen anything yet.... But he did bring genuine value to the ticket, not so much because of his relationship. Arthur was best in a supporting role; Conkling followed only himself. The details of the what passed between Conkling and Arthur are known only from secondary sources (Karabell, p. 41), but it is said Conkling tried to talk Arthur out of taking the job, but Arthur -- well aware that he was unlikely to achieve such high office on his own -- decided to accept (PresElections, pp. 1497-1498; Rutkow, p. 56). Since Garfield was still a relatively young man (his mother was alive to witness his inauguration -- the first woman to see her son inaugurated President; Rutkow, pp. 70-71), Arthur probably did not have any hopes of becoming President -- nor of having any influence, since he and Garfield did not know each other well and were from different Republican factions.

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The Democrats were probably overconfident. They felt (almost certainly correctly) that they should have won in 1876, and as a result of Hayes's ending of reconstruction, they now controlled three more states than they had in that year. All they had to do was repeat 1876 and they would be victorious. They nominated General Winfield Scott Hancock, a hero of Gettysburg, whose main attribute was that he had no obvious defects (PresElections, p. 1501).

The Democratic calculations were too optimistic. The panic of 1873 was over, so Republicans no longer carried that stigma. Hancock, while intelligent, produced an acceptance letter that made him seem naive (PresElections, p. 1504), and he was never able to shed this label. The differences between the parties on substantive issues were slight, except for differences over tariffs (PresElections, p. 1506) -- which mostly interested those whose party affiliations were already set. Neither campaign was very intelligent -- there were no burning issues; the campaign "was a contest of organization and will, not a battle over the future direction of the country" (Karabell, p. 45). "To Henry Adams, E. L. Godkin, and others, Stalwart, Half-Breed, Democrat, and Republican were all arbitrary labels that could easily have been shuffled without altering anything but the names of the combatants. They had a point. What was the election about, really, other than who
would win?" (Karabell, pp. 45-46).

Garfield did manage to show his intellectual gifts at least once; one of his few public campaign appearances was a speech in German to Germans in Ohio -- reportedly the first time a Presidential candidate had given a speech in a foreign language (Ackerman, p. 216).

But if the issues were trivial, the Republicans were better at hoopla, producing blank books which claimed Garfield favored free importation of low-paid Chinese laborers (Rutkow, p. 61) -- but the letter was easily shown to be a forgery; the writing was not Garfield's and it actually misspelled his name! (Ackerman, p. 218). Nor could the purported recipient be found. The newspaper that ran the letter finally admitted after the election that it was forged (Ackerman, p. 219).

Both parties knew that the election would turn on a handful of states, with New York and Indiana being the most important. And Democrats organizers in New York were too disgruntled to go all-out (the local boss was more concerned with retaining his own power than helping the national ticket, according to PresElections, p. 1513), and Republican organization in Indiana was just enough better than Democratic to let them eke out a narrow victory (PresElections, pp. 1509-1510, which notes that immense amounts of money were spent in the state; the results came very close to buying votes). Garfield had an edge of less than ten thousand out of nine million popular votes cast (the closest popular vote in American history; Ackerman, pp. 220-221; Rutkow, p. 62), and took only 20 of 39 states, but he won in the electoral college by 214 to 155 (PresElections, p. 1558). Garfield thus became simultaneously a seated congressman, a Senator-elect, and a President-elect -- the only time any person has been all three at once (Rutkow, p. 62).

And that meant that he had to start filling patronage jobs. Garfield had bought Republican unity at a high price in promises. Quite possibly an even higher price than he realized -- PresElections, pp. 1511-1512, thinks that Roscoe Conkling expected a much higher payoff than he got, including control over appointments in New York, whereas Garfield probably considered himself simply to have promised to consult him. John Hay, the future secretary of state, described Conkling's behavior thus: "He really thinks he is the Savior of the Situation, and makes no bones about it" (Ackerman, p. 224). Which, naturally, meant that he expected a reward.

Karabell, p. 49, says that "Arthur and the Stalwarts were certain that 'pledges had been made,' and that Garfield had promised cabinet positions, patronage power, and carte blanche in New York State in return for help in winning the election. In his own notes of the meeting, however, Garfield said that he was 'very weary but... no mistakes had been made and probably much good had been done. No trades, no shackles.'"

The real difficulty was that both Blaine, the standard-bearer of the Half-Breeds, and Conkling wanted their plums -- and they were so bitter in their hatred that they could not work together. Garfield made Blaine Secretary of State, and that meant no cabinet post for Conkling (Karabell, p. 52). Indeed, Ackerman, p. 226, thinks that Garfield appointed Blaine specifically to hold off Conkling. But this produced tensions so high that, as late as February 1881 -- more than three months after the election -- Garfield still had only one cabinet officer lined up: Blaine as Secretary of State (Rutkow, p. 67). As things finally worked out, there was only one Stalwart in the cabinet (Karabell, p. 55). The battle became increasingly intense. (And Vice President Arthur had rather a strong role in this. The Senate was evenly divided, 37 Republicans to 37 Democrats, so Arthur had the casting vote; Karabell, p. 54. This, in effect, gave the Stalwarts a controlling hand on appointments.)

The problem, as a contemporary noted, was that "the method of appointment to office in this country has got to be changed.... It has outgrown those methods adopted for an old system of things never sufficient for them; but it was never dreamt by those who created it that it would be applied to the condition of things now existing in this country. It can no longer be that 200,000 office-holders can be appointed by the methods that were fit and proper for the appointment of 1,000" (White, p. 301, quoting Senator Henry L. Dawes). But, until something could be done, the whole job was on Garfield's shoulders.

The conflict was sufficiently bitter that Vice President Arthur turned against Garfield. Vice Presidents rarely had much to do in this period, but it appeared that Arthur was obeying Conkling, not Garfield. And even after the cabinet was settled (surprisingly, considering the controversies, it was approved as a body after only half a day's debate; Ackerman, p. 262), others still wanted lesser jobs. Garfield repeatedly complained about it in his diary: "The stream of callers which was dammed by my absence became a torrent and swept away my day." "Once or twice I felt like crying out in the agony of my soul against the greed for office and its consumption of my time,"
Americans, the President had no guards, and his itinerary was often published. Garfield was talking even in 1881, when Lincoln's assassination was still a matter of personal memory to most. The story of the assassination is a tale of one botch after another. Rutkow, p. 2, points out that

Potomac depot. Guiteau wrote one more explanation for his conduct and prepared for the final confrontation (Rutkow, p. 81).

Garfield's wife Lucretia was sick at this time, with what is believed to have been malaria (Rutkow, p. 79). Guiteau initially hoped to be part of Garfield's administration; on one occasion he handed a paper to Garfield, "a copy of a short speech, 'Garfield against Hancock,' on which, boldly written in pencil, were the words 'Paris Consulship' connected by a drawn line to the author's name, Charles Julius Guiteau" (Rutkow, p. 71). Guiteau made several other attempts to gain a job (meanwhile defrauding those who rented him rooms; Ackerman, p. 273), but finally was told (by Blaine, not Garfield) to stop pestering the White House staff; he was finally barred from the building at a time when people were routinely admitted without being screened (Rutkow, p. 72).

While Guiteau was trying to get a patronage job, the issue of patronage itself was the issue in the Senate. Garfield and Conkling had been fighting over appointments, with Conkling stopping Senate business entirely. But Garfield managed to outfox him by maneuvering a vote on the appointment Conkling opposed above all (Ackerman, p. 330). Conkling, seeing his caused doomed, resigned his Senate seat in an attempted power play (Karabell, pp. 57-58), and even induced the junior Senator from New York to do the same (Ackerman, pp. 342-344). For Conkling -- who had expected to be reappointed to the job with his prestige enhanced it was a flop; he was out of a job for no profit, and New York did not reappoint him.

As a side effect, Charles Guiteau concluded that Garfield could not be trusted to give patronage appointments to those Stalwarts such as himself to whom the new President supposedly owed so much (Ackerman, pp. 345-345). Clearly Garfield had to be gotten out of the way. According to DeGregorio, p. 382, Guiteau three times approached Garfield with a weapon, but chickened out each time. Rutkow, p. 79, mentions an occasion when Guiteau visited Garfield's church and started shouting during the service -- which Garfield even noted in his diary: "a dull young man, with a loud voice, trying to pound noise into the question, 'What think ye of Christ?""

(White, p. 94). And then Charles Guiteau got into the act. It is ironic to note that Senator John Sherman, after Garfield was elected, warned the President-elect to beware of assassination in light of the bitterness of the campaign. Garfield brushed it off as an unavoidable risk of the job (Rutkow, p. 63). There was no budget for guards anyway; Garfield would have had to pay out of his own pocket (Ackerman, pp. 277-278).

Assassin-to-be Charles Guiteau was the child of a mother who reportedly suffered from schizophrenia (although, contrary to the song, she had died long before, in 1848; Ackerman, p. 135) and a father who was a religious fanatic. His sister was officially declared insane in late 1882, half a year after Guiteau's execution, and some thought she should have been institutionalized even before that (Rosenberg, p. 256). Guiteau was himself mentally troubled and "stole from everyone he knew" (Rutkow, pp. 71-72). He had even stolen the copies of the book he had had privately printed (Ackerman, p. 280). As a child, he could not keep still and was beaten regularly (Fetherling, p. 171). His father tried to put him in the Oneida community, but even in that society which allowed free love, no one would go near him. He managed to marry a woman named Annie Bunn, but he beat her and committed various crimes around her; the marriage ended after five years (Ackerman, p. 135).

It is Fetherling's opinion that he suffered from syphilis, acquired from a prostitute. Certainly he patronized at least one such woman; it was part of the process of obtaining a divorce (Fetherling, p. 172). But given his family history, and the strong genetic element in most mental disorders, it is reasonable to assume he was born with his problems.

By the time of the election of 1880, Guiteau was forty years old, small and unimpressive, "a self-educated lawyer [who] fancied himself more a world-class theologian and novelist" (Rutkow, p. 71). After working for the famous evangelist Dwight Moody, he was fired because he was such a poor preacher (Fetherling, p. 172). Nonetheless, he wrote and tried to sell a book, *The Truth: A Companion to the Bible* (Ackerman, p. 134); he also sold insurance, but without much luck. He tried to gain work as a lawyer -- and defrauded his clients (Fetherling, p. 172).

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(Rutkow, p. 79). Guiteau planned to attack Garfield at the church the next week, but Garfield coincidentally decided not to visit the church that week (Rutkow, pp. 79-80).

Garfield's wife Lucretia was sick at this time, with what is believed to have been malaria (Rutkow, p. 80); it apparently was almost fatal (Ackerman, p. 332, describes the high fever and other symptoms). The first family had decided to take a vacation to try to help her recover, and it was announced in the papers that Garfield would be leaving on a 9:30 train from the Baltimore and Potomac depot. Guiteau wrote one more explanation for his conduct and prepared for the final confrontation (Rutkow, p. 81).

The story of the assassination is a tale of one botch after another. Rutkow, p. 2, points out that even in 1881, when Lincoln's assassination was still a matter of personal memory to most Americans, the President had no guards, and his itinerary was often published. Garfield was talking
with Secretary of State Blaine (who had driven him to the train station; Rutkow, p. 82) as he prepared to leave town. The song alludes to the fact that the assassination took place at a train station when it says Guiteau was "down at the depot."

Rutkow, p. 2, says that Guiteau took up a position just a short distance behind Garfield and fired two shots with a pistol. "The first shot caused a slight flesh wound of the right arm but the second entered the middle of the right side of Garfield's back, jolting him forward."

It was an utterly inept attempt at assassination; the first bullet wound was trivial and the second, although more serious, need not have been fatal.

Guiteau tried to flee, but was quickly taken into custody by a policeman by the name of Patrick Kearney (DeGregorio, p. 382). Supposedly he said something like, "I did it and will go to jail for it. I am a Stalwart and Arthur will be president" (Rutkow, p. 2) or "I am a Stalwart! Arthur is now President!" (Morison, p. 735). As he was taken away, he brandished a paper he said would explain everything (Rutkow, p. 84). We have record of Guiteau writing to the new President, Chester A. Arthur, on the day Garfield died, declaring "My inspiration is a God send to you and I presume that you appreciate it.... It raises you from a political cypher to president of the United States" (DeGregorio, p. 383). He carried another letter saying that the death of Garfield was sad but necessary for it would save the Republican party (Karabell, p. 61).

Nothing seemed to be working on that fatal day. As Garfield's wife Lucretia sped back to Washington, her train engine broke down, leading to significant delays (Rutkow, p. 89).

It took time to find a doctor, and when one was located, he did little except probe the wound and feed Garfield a useless mix of brandy and ammonium salts (Rutkow, pp. 84-85. The latter, presumably, was to rouse the president -- but while ammonia does tend to jerk people awake, it is not in fact a stimulant and is no help medically; Schwarcz, p. 29). It sounds very much as if Garfield was in shock, but nothing useful was done to counteract the condition except to get him away from the crowd (Rutkow, p. 85).

Even when more respected doctors showed up, they proved equally incompetent. The first genuine medical act was to give Garfield morphine (Rutkow, p. 90), which seems to have induced nausea. The wives of several of the cabinet secretaries served as nurses for a time (Rutkow, p. 91). This was probably good; unlike the doctors, they didn't do any active harm.

Eventually one Doctor Willard Bliss (whose given name was Doctor -- Rutkow, p. 85) took charge. He had been a successful Civil War surgeon (Rutkow, p. 92). But surgery had changed since the Civil War. Louis Pasteur began to enunciate the germ theory of disease in 1865. Joseph Lister had started using carbolic acid (phenol) as a sterilizing agent in that year, and had published his work in 1867. In the 1870s, Robert Koch had shown that heat and steam could sterilize surgical instruments. (Porter, p. 437). When Bliss had been trained, sterile working conditions were unknown, and half of all surgical patients had developed septic infections. By 1881, septic infections were nearly unknown in the more developed parts of Europe.

But many American surgeons, including Bliss, had paid little attention. Rutkow, p. 97, caustically declares, "For Bliss and his minions, ancient remedies, old-world philosophies, and a stubborn resistance to scientific progress characterized their every word and deed." A contemporary doctor would accurately remark that "ignorance is Bliss" (Rutkow, p. 131). The situation resembled a bunch of alchemists trying to clean up a chemical spill. Nothing was done to create a sterile environment for the President, and Garfield's clothing was changed only infrequently (Rutkow, p. 90). The doctors at the White House, like those at the train station, probed Garfield's wound with unwashed, un-gloved hands (DeGregorio, p. 383). It was that which proved fatal. Plus their constant poking of his shattered rib (Rutkow, p. 94) doubtless increased his pain and prevented healing. He could not eat, he was feverish, and he probably suffered from an infected abscess somewhere (Rutkow, p. 96). The doctors released regular reports, but their accuracy was dubious at best.

On top of that, it appears Garfield was overdosed with morphine and supplied with unsuitable foods. And Bliss and Co. refused to let Garfield's regular doctor come near him (Rutkow, pp. 104-105), even though (or perhaps because) this Dr. Boynton actually knew the value of cleanliness. Nor did they remove the bullet (Rutkow, p. 116-117), which makes you wonder why they spent so much time probing the wound.

Garfield took two and a half months to die -- the assassination was on July 2; the President died September 19. There had been several crises in the interim. On July 22, Garfield's wound discharged much fluid, and he began to display chills, tremors, and an exceptionally high pulse and fever (Rutkow, p. 113). It was believed at the time that he was dying. Eventually surgery was done to drain the fluid and clean up Garfield's damaged ribs, but the surgery was not antiseptic (Rutkow, p. 115).

By August, the signs of secondary infections were manifest, such as a facial carbuncle which
caused intense pain (Rutkow, p. 119). By August 14, Garfield was unable to eat and the doctors "fed" him by shoving food up his rectum toward the intestines -- a technique which does not in fact supply significant nutrition (Rutkow, p. 120). Fewer and visitors were allowed; even his children were denied entrance by the incompetent Bliss (Rutkow, p. 122).

Rutkow, p. 122, believes Bliss wrote deliberately deceptive bulletins for the public. Garfield himself, although not always lucid, apparently wanted a change, but it was not permitted (Rutkow, pp. 121, 123). Finally, on September 5, the President demanded to leave Washington, and was allowed to do so; special cars on a special rail line carried him to the New Jersey seashore. (Rutkow, pp. 123-124). It sounds like it was a dreadful journey for the dying man -- and it afforded Bliss the opportunity to get rid of more of Garfield's doctors (Rutkow, p. 125).

On September 17, Garfield began to exhibit signs of pneumonia. Although he still had lucid moments, he was delirious most of the time (Rutkow, pp. 126-127). Bliss still managed to issue optimistic medical bulletins. But on the evening of September 19, Garfield began screaming to the man watching him about chest pain. Bliss was summoned, and listened to Garfield's heart (although he refused, in his typical way, to use a stethoscope; Rutkow, p. 127). At 10:35 p.m., Garfield -- who was not quite fifty years old -- died.

An autopsy showed that the bullet had damaged two ribs but had not punctured any organs (Rutkow, p. 128). The cause of death was massive infection, as demonstrated by the several cavities of pus in his emaciated body.

To add insult to injury, many of the doctors proceeded to bill the government for thousands of dollars for their work on the President. Fee-for-service was a source of controversy even in 1881, it seems -- Bliss asked for $25,000; Congress finally granted him $6500, and most of the others had their requests similarly pared down (Rutkow, pp. 134-135). We will never know what Dr. Doctor Bliss thought of his incompetence, as he left no diaries or memoirs, but one of his assistants committed suicide in 1884 (Rutkow, p. 134).

Vice President Arthur was inaugurated the day after Garfield died (Karabell, pp. 63-64). Karabell suggests that Garfield's lingering death helped prepare the nation; there was no real succession crisis. And Arthur began to dismantle the spoils system, if only because, after Guiteau's action, he didn't dare be accused of rewarding the Stalwarts too strongly (Karabell, pp. 70-73).

His actions in promoting civil service reform initially met with little success, but after the Republicans were slaughtered in the 1882 congressional elections, a bill which had initially been proposed by a Democrat was brushed off and pushed through (Karabell, pp. 101-104). From that time on, the number of patronage jobs declined dramatically. (It will perhaps tell you something about American politics at the time that the Senate vote on the Pendleton Civil Service Bill was 38-5 -- with 33 abstentions! -- Karabell, p. 105. It became law in January 1883; Karabell, p. 106).

Initial news reports of the crime were unclear of what to make of Guiteau. Karabell, pp. 64-65, points that he "was not, as news accounts labeled him, a disgruntled office seeker, except in his own mind. He had been floating around Washington and New York for years trying to catch the favor of the powers that were. In an era when there were fewer gatekeepers separating men of influence from those who wanted to meet them, Guiteau had wandered into Senate offices and White House anterooms seeking audiences, and he had written a steady stream of letters to dozens of congressmen and federal officials. He imagined himself a loyal Republican who had been repeatedly denied a post because of factional maneuvers between Stalwarts and Half-Breeds, and he believed that killing Garfield would remove that logjam."

Among Guiteau's papers were a request to General Sherman (who of course was fond of General Grant, which presumably in Guiteau's mind made him a Stalwart) asking Sherman to take troops to occupy the jail where Guiteau was held. Plus Guiteau told President Arthur who to name to his cabinet!

According to Karabell, p. 74, Guiteau was "deemed an unhinged loner." Frankly, he does sound wacko, and the song is correct in saying that Guiteau tried to "play off insane." His defense, according to Karabell, pp. 86-87, hinged on three parts:

* **Insanity:** "[I]t was God's act and not mine. The Divine pressure on me to remove the president was so enormous that it destroyed my free agency, and therefore that I am not legally responsible for my act."
* **Malpractice:** That Garfield would have recovered had his doctors been competent.
* **Lack of jurisdiction:** Since Garfield died in New Jersey, the court that was trying him did not have authority over the case.

Thus Guiteau never attempted to contest the fact that he had shot Garfield. And the absurdity of the latter two points is obvious. So Guiteau's only real defense was the insanity argument. (On this point, as at many others, Guiteau disagreed strongly with his lawyers. He also spent much of his time in the court shouting and making a spectacle of himself; Rutkow, p. 130; Ackerman, p. 444.}
Applying the text to the image: Apparently he was only allowed to stay in the court because having him removed would have been considered an admission by the court that he was insane; Fetherling, p. 175.) In previous versions of this Index, I declared "I am no diagnostician, but [Guiteau] really, really sounds like a paranoid schizophrenic, which would also explain why he refused to pursue a pure insanity defense -- most paranoid schizophrenics cannot tolerate being called insane." Twenty-first century diagnosticians tended to agree with the above: Rosenberg, p. xiii, says, "There is no doubt that Guiteau suffered from mental illness.... The precise diagnosis is another matter.... Those twentieth-century clinicians, however, who have studied the cause of Guiteau tend to agree in their evaluation of the assassin's mental status: he was, in the facetious words of one such author, 'a common garden variety of paranoid schizophrenia.'"

On the other hand, Kiehl, pp. 50-77, tries to give Guiteau a posthumous assessment for psychopathy, based mostly on Guiteau's constant cheating of his friends. His conclusion, on p. 76, is that Guiteau would have achieved a score of about 37.5 out of 40 on a scale of psychopathy -- an incredibly high score, 25% above the guideline to be diagnosed a psychopath and more than nine times the population average.

Since I wrote the two preceding paragraphs, I have learned a great deal about clinical diagnosis, and I am not sure I agree with either hypothesis. Kiehl's case is weakened by the fact that Guiteau seems to have actually believed he had earned the offices and money and such that he sought. This requires more than a diagnosis of psychopathy; at minimum, we need to throw in narcissistic personality disorder. The diagnosis of schizophrenia is badly weakened by the fact that Guiteau showed no evidence of psychosis. He said the idea to assassinate Garfield occurred to him; it was not suggested by someone outside him (Rosenberg, p. 39). And his memory for dates and places was regarded as good -- he was constantly correcting the witnesses in his trial (Rosenberg, p. 180). This is not typical of schizophrenia.

And Rosenberg's diagnosis was made at a time when Americans were much too willing to diagnose anything and everything as schizophrenia; studies made in the 1970s showed that American and Russian authorities had "a much broader concept of schizophrenia" than those in the rest off the world (DSM-IVGuidebook, p. 8) -- and when it came time to actually enunciate criteria for schizophrenia, the guidelines matched those for the rest of the world.

According to the latest authority, the American Psychiatric Association's Diagnostic and Statistical Manual of Mental Disorders, fifth edition (2013), a schizophrenia diagnosis requires a patient to meet at least two of five criteria: delusions, hallucinations, disorganized speech, disorganized or catatonic behavior, and what are called "negative symptoms." Guiteau had delusions. He did not have disorganized behavior, negative symptoms, or hallucinations (in fact, he explicitly denied having visions or hearing voices in his erratic final statement at his trial; Rosenberg, p. 215). He showed some signs of disorganized speech, but generally only in relation to his delusion of grandeur. And he didn't smoke or drink, and schizophrenics tend to smoke like chimneys and use other drugs to excess. I question whether he meets the criteria for schizophrenia (which, to be sure, have changed since the mid-twentieth century -- among other things, since 2013, the subtypes such as paranoid schizophrenia have been eliminated). My feeling is that he had Delusional Disorder plus possibly Attention Deficit/Hyperactivity Disorder. It fits well; "the central feature of Delusional Disorder is the presence of NONBIZARRE delusions [emphasis mine] with the preservation of functioning apart from the results of the delusions (DSM-IVGuidebook, p. 182). The amazing thing about Guiteau is that, despite the burden of his over-inflated ego, he managed to survive pretty well. This calls for a milder diagnosis than schizophrenia. Which doesn't change the fact that he was an absolute loonie toon.

According to Hall, p. 433, the insanity defense was clearly recognized in U. S. law by this time (indeed, Boatner, p. 760, notes that the first successful defense on the ground of temporary insanity had come some twenty years earlier), although the criteria for insanity were somewhat unclear. But although it was possible to plead insanity, in general the M'Naghten/McNaghten rule used in Britain (that the victim was so far gone that he did not recognize or have control over his behavior; Fetherling, p. 226) was accepted in America also, and Guiteau clearly did not meet the M'Naghten standard; he was sane enough to know what he was doing and to know it was against the law. What's more, jurisprudence in the twenty-first century has defined McNaghten very strictly -- so strictly that a criminal who understands right and wrong but is so insane as to not realize that his own actions are wrong can be condemned to death (Halgin, p. 362-366, citing arguments in a 2007 case involving a schizophrenic murderer named Scott Panetti). So Guiteau -- even if his illness was schizophrenia, not merely delusional disorder -- could be sentenced to death, despite his mental illness, even today.

Such were the conditions of the time that at least one prominent politician, Crittenden of Missouri, called for Guiteau to be torn limb from limb (Fetherling, p. 147).
The trial took place in December 1881 and January 1882. Since there was no question of Guiteau's guilt, and since the malpractice claim went nowhere (Rosenberg, p. 122), most of the arguments were about his sanity, and since he clearly met the M'Naghten standard, the defenders for the most part were reduced to producing expert witnesses arguing that insanity needed a broader definition than M'Naghten. This took a long time (Rosenberg devotes most of pp. 123-152 and 155-166 to describing it), but Guiteau's cheap legal team apparently didn't handle it very well -- one suspects the expert witnesses didn't "really" want to say that Guiteau should get off. (The main thing that I noticed in reading Rosenberg's summary of the case was how mind-numbingly wrong these alleged experts were, about just about everything. Some had worked at length with patients suffering from mental disorders, but at best they had impressions; they had no science, and no interest in any.)

(If the question be asked if Guiteau was morally responsible for his behavior and how he should be treated, my answer would be that he was close to the borderline, but minimally responsible. Today, our goal would be to spare him and cure him; in the 1880s, with no tools to do either, I think executing him made sense lest he offend again. Nonetheless, according to Rosenberg, p. 243 and following, after Guiteau's death many observers changed their minds and concluded he was too insane to be responsible for his acts. Rosenberg, p. 253, suggests that he would not even have been put on trial had he not had such a high-profile victim.)

He did at least receive a lot of recognition; many people came to visit him in prison, or seek his autograph -- he had become something of a tourist attraction. Most of them apparently told him that they thought he should be acquitted -- and he, in his delusion, took them seriously (Rosenberg, p. 188).

"On January 23, 1882, to Guiteau's evident surprise, the jury took all of an hour to sentence him to death" (Karabell, p. 87). He promptly denounced the jury to the press, but of course that didn't help. His lawyers promptly petitioned for a new trial, but the request was summarily rejected by Judge Walter Cox (Rosenberg, p. 224). Guiteau at once turned on his lawyer (who was also his brother-in-law). This prompted Cox, who no longer needed to show judicial calm, to tell Guiteau just what he thought of him. Having done so, he sentenced him to hang on June 30, 1882. Guiteau, evidently furious, was by this time insulting the judge and trying to escape the bailiffs (Rosenberg, p. 225).

On May 22, 1882, the appeals court rejected all defense motions to overturn the verdict, ordering the execution to go forward as scheduled, leaving Guiteau and his lawyers no option except an appeal to President Arthur for clemency (Rosenberg, pp. 226, 232).

Fortunately, Arthur was not as much of a nut as Guiteau, and did "not" do Guiteau any favors. He knew that he had to make it abundantly clear that he had nothing to do with Garfield's assassination, and tried to avoid even coming to Washington until Blaine and the cabinet begged him to leave New York (Karabell, p. 62). He certainly didn't consider a pardon! Guiteau then declared that Arthur and his cabinet were doomed to perdition (Karabell, pp. 87-88); he told a clergyman that "Arthur has sealed his own doom and the doom of the nation. He and his cabinet are possessed of the devil" and declared that they would learn the truth when in hell (Rosenberg, p. 234). Apparently Guiteau had expected to be exonerated, somehow, until about a week before his execution. Once he finally accepted the truth, he started writing absurd fictions about what was to come -- e.g. Rosenberg, p. 234, prints a bit of a "tableaux" (short play) about Arthur being sent to hell. Ironically, once he accepted that he would be hanged, Guiteau did his best to assure that it would be a proper spectacle (Rosenberg, p. 235). So great was the anger against him that there were two attempts to assassinate him on the way to the gallows (Ackerman, p. 444).

Guiteau did compose a poem before his execution. It was entitled "I Am Going to the Lordy" (Karabell, p. 87). This song is not it; it opened

I am going to the Lordy, I am so glad,
I am going to the Lordy, I am so glad,
I am going to the Lordy,
Glory hallelujah! Glory hallelujah!
I am going to the Lordy.
I love the Lordy with all my soul,
Glory hallelujah!

A full text can be found at http://tinyurl.com/tbdx-GoLordy, or on pp. 237-238 of Rosenberg.

Guiteau reportedly dropped the paper when they placed the black cap on his head (Ackerman, p. 445); his body was autopsied and many of the remains went into the National Museum of Health and Medicine (Ackerman, p. 446).

If anything good came out of the assassination, it is that medical training in the United States was
dramatically improved over the next several decades (Rutkow, pp. 132-133). And, of course, the
Guiteau case advanced the cause of Civil Service reform -- Ackerman, p. 446, comments that
although Guiteau was the nuttiest of all successful Presidential assassins, he was the only one
whose actions resulted in significant legislation.
Garfield's widow and children were treated fairly well -- but not by the government; a private
subscription raised some $300,000 for them (Rutkow, p. 135); the government managed a $50,000
pension (Ackerman, p. 441). "Crete" Garfield lived until 1918; she founded the first real Presidential
Library, was a proud Progressive in 1912, and saw one of her sons become a cabinet member and
another President of Williams College (Ackerman, p. 442).
APPENDIX: The Case for Garfield's Autism
I've mentioned several times the possibility that James A. Garfield was autistic -- a condition, I
should emphasize, that does make him very different, although not in any way defective or insane.
Being autistic myself, this subject is of particular interest to me. The evidence, in Garfield's case, is
quite strong; the list below shows the the autistic traits I am aware of:
- It is typical of autism sufferers that their friends are unusually likely to be of the opposite sex and
of a different generation. There were many murmurs about Garfield and young women, some of
which sounds very familiar to me. This was less harmful to politicians then than now, but Garfield
doesn't seem to have tried to hide it. It is noteworthy that he also had a close friendship with a
female teacher half a generation "older" than he was (Leech/Brown, pp. 36-37, who imply that he
considered marrying her).
- The way Garfield's marriage grew stronger as he grew older, described above, is very typical of
autistics; exaggerated loyalty is very common for those with autism.
- This sense of devotion is seen in his other relationships, in which he showed extreme loyalty; he
declared that "It is my greatest weakness to feel almost unable to criticize anyone I love."
- Garfield was noted for his clumsiness (at one point nearly killing a cousin because of his inability
to control an ax; Rutkow, p. 5, and also causing himself much injury; Leech/Brown, p. 20), and
autistics often lack fine motor control.
- Garfield was not only highly intelligent, but his intelligence was of a type typical of autistics:
Detailed, with strong skills in mathematics and language. Note, in addition to his proof of the
Pythagorean Theorem, his knowledge of Greek, Latin, and German. He also read French histories
in the original language (Ackerman, p. 322).
- His early lack of self-application is very common in autistics, who have a strong tendency to "drift"
in society.
- He apparently suffered from insomnia after being elected President (Ackerman, p. 232).
Admittedly he was facing a pretty tough job. But it's a job most politicians would covet. Autistics
often have severe sleep problems -- it is estimated that 80% suffer from insomnia, and almost as
many have other sleep difficulties.
- Garfield liked to keep a firm and fixed schedule (Ackerman, p. 275); he seemingly disliked
change; he "hated to end a way of life" (Leech/Brown, p. 43). Those with autism very much like
their routines.
- Even more than most people, he hated job-seeking; he considered himself to have only once
actively sought a job, and even said that job-seeking was unlucky for him (Leech/Brown, pp. 24-
25). Job-hunting is one of the two biggest problems suffered by autistics (getting dates being the
other).
- His indecision is another typical autistic trait; many autistics have peculiarities in the areas of the
brain associated with decision-making. (The letter quoted by Ackerman, p. 92, shows Garfield at
his most indecisive -- he declares that he wishes his wife were there to help him with her decision-
making ability. Ackerman, p. 146, quotes Senator Henry Dawes as saying Garfield had "more
brains, but no such will as Sherman, brilliant like Blaine, but timid and hesitating.")
- Even his ally James G. Blaine said that Garfield was a great debater but not a great parliamentary
leader (Leech/Brown, p. 171). In Blaine's view, Garfield lacked the required tactical skills
(Leech/Brown, p. 172). The defects Blaine describes are very typical of autism.
- Rutherford B. Hayes would later say that Garfield "could not face a frowning world" (Leech/Brown,
p. 172). Others around him said similar things -- he could not stand up for his beliefs in the face of
strong opposition. Speaking as one who has been there, this is a "terrible" problem for autistics -- I
have, many times, had others impose their emotions on me. Disapproval, especially from someone
whom the autistic person respects, is almost intolerable.
- Garfield's reactions to stress was so strong that it made him physically ill (Leech/Brown, p. 205).
As with rejection, autistics tend to be acutely sensitive to stress.
- Garfield, in thinking about marriage, went through an almost mechanical process of selection,
"studying' [his future wife] Lucretia's qualifications to last a lifetime" (Leech/Brown, p. 49). This
tendency to substitute the rational for the emotional is very autistic.
- Garfield's mother seems to have been more than a little neurotic (Leech/Brown, pp. 7-8), and the parents of autistics often have their own peculiar problems. Eliza Garfield sounds very much like some of the parents of autistics I have known. Garfield's brother Thomas is thought to have suffered from mild epilepsy (Leech/Brown, p. 13), and epilepsy and autism are genetically linked.
- Garfield is described as having suffered "emotional disturbances" as a boy (Leech/Brown, p. 18). Not all autistics suffer from such, and there are plenty of other reasons why an orphan boy might be disturbed, but such disturbances fit an autism diagnosis. Garfield seems to have suffered a bout of depression after his work on the canals (Leech/Brown, p. 22), and again in during the later phases of his education (e.g. Leech/Brown, pp. 41, 77), and it is estimated that 80% of those with autism suffer from depression to some degree.
- We have only a few descriptions of Garfield's mental state after the tremendous Union defeat at the Battle of Chickamauga, but what is described on p. 147 of Leech/Brown sounds very familiar to me -- surging feelings, indecisiveness, mood swings, uncertainty. It sounds very much like the reaction to stress of someone with autism.
- Garfield had a very hard time understanding and responding to others' grief (Leech/Brown, p. 63). Inability to respond to situations like this is one of the key signs of autism.
- Garfield, in his diary, called himself a "poor hater" (Ackerman, p. 453) -- that is, one who was not good at hate. Autism sufferers are prone to sudden rages but tend not to carry the grudge.
- Garfield was a conciliator, but he was not good at compromise or negotiating deals; his attempts at filling the intermediate levels of his administration made everyone mad at him (Ackerman, pp. 299-347, with an especially strong example on p. 327). Problems with negotiating are hardly unique to those with autism, but many with autism have that problem.
- Topping it all off is his very un-politician-like feeling about people: "I love to deal with doctrines and events. The contests of men about men I greatly dislike" (Ackerman, p. 236).

Combine all these elements and the case for autism is very strong. Which helps explain why Garfield was not an executive; those with autism are rarely good leaders -- they lack what is called "executive function," or the ability to make strong decisions. He was fit for almost any job -- except the top job. - RBW

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• Ackerman: Kenneth D. Ackerman, Dark Horse: The Surprise Election and Political Murder of President James A. Garfield, Carroll & Graf, 2003 (I use the 2004 paperback edition)
• Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover)
• Hall: Kermit L. Hall, editor, The Oxford Companion to the Supreme Court of the United States, Oxford, 1992
• Jameson: J. Franklin Jameson's Dictionary of United States History 1492-1895, Puritan Press, 1894
Charles O'Neill

DESCRIPTION: "Twas on the quarter deck that I saw my love stand... He's the hero of bonny Carlo." Before they parted "he spoke a few... words which I could not understands" She watches his ship sail out of sight. She returns home and weeps all night

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA/Leach)

KEYWORDS: grief love farewell parting separation travel ship

FOUND IN: Canada(Newf)

Roud #18201

RECORDINGS:
Will O'Brien, "Charles O'Neill" (on MUNFLA/Leach)

NOTES [19 words]: The description is based on the Will O'Brien text. [The name] "Charles O'Neill" does not appear in that text. - BS

Last updated in version 4.2

File: RcCha0Ne

Charleston Earthquake

DESCRIPTION: "It was a pleasant August evening, an the city was at rest, Peace and quiet reigned on every hand, When a dreadful crash was heard...." An earthquake hits the city. There is much damage; some residents are killed. The song begs for relief.

AUTHOR: unknown

EARLIEST DATE: c. 1887 (Wehman print)

KEYWORDS: disaster death

HISTORICAL REFERENCES:
Aug 31, 1887 - Charleston earthquake

FOUND IN:

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 300, "Charleston Earthquake" (1 text)

File: CAFS1300

Charleston Gals

DESCRIPTION: Floating verses: The terrapin and the toad, the overworked old horse whose owner will tan its hide if it dies, dancing with the girl with the hole in her stocking. Chorus: "Hibo, for Charleston gals, Charleston gals are the gals for me."
Charley Barley

DESCRIPTION: "Charley Barley, buck and rye, What's the way the Frenchmen fly? Some fly east, and some fly west, And some fly over the cuckoo' nest." "Charley Barley, butter and eggs, Sold his wife for three duck eggs, When the ducks began... Charley Barley flew away"

AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: playparty bird food wife nonballad
FOUND IN: US(NE)
REFERENCES (2 citations):
Baring-Gould-AnnotatedMotherGoose #294 n. 90, p. 170, "(Charley Barley, Butter and Eggs)"
Newell-GamesAndSongsOfAmericanChildren, #113, "Charley Barley" (1 short text)
Roud #19303
CROSS-REFERENCES:
cf. "Georgie Porgie" (lyrics)
NOTES [38 words]: I'm not sure these two Charley Barley rhymes are the same, but they're both rare enough that I just decided to lump them. The Baring-Goulds lump it with "Georgie Porgie," presumably because of the last line about flying away. - RBW
Last updated in version 3.3
File: Newe113

Charley Bell

DESCRIPTION: "If you ever go to lumbering woods, Please take my advice": don't work for Charley Bell. His spruce is rotten, his road is too crooked to be steered, his food squeals when bitten, and you get eaten alive by lice from Charley.

AUTHOR: Patrick Murphy
EARLIEST DATE: 1950 (Manny/Wilson-SongsOfMiramichi)
KEYWORDS: warning lumbering ordeal humorous nonballad
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Manny/Wilson-SongsOfMiramichi 10, "Charley Bell" (1 text, 1 tune)
ST MaWi010 (Partial)
Roud #9201
NOTES [32 words]: And he's ugly, too. (No, amazingly enough, the song doesn't say that. Author Patrick Murphy is said to have been a circus performer. His act must have been interesting, to say the least.) - RBW
File: MaWi010
Charley Hill's Old Slope [Laws G8]
DESCRIPTION: Nine miners are riding a car out of the mine when the chain breaks. The car falls back into the mine, and all nine are killed
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: mining disaster death
HISTORICAL REFERENCES:
1865 - The mine car accident
FOUND IN: US(MA)
REFERENCES (2 citations):
Laws G8, "Charley Hill's Old Slope"
DT 785, OLDSLOPE
Roud #3251
File: LG08

Charley Over the Water
DESCRIPTION: Singing game, with a child in the center who tries to catch those who dance in a ring around him. "Charley over the water, Charley over the sea, Charlie catch a blackbird, Can't catch me."
AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: playparty bird
FOUND IN: US(MA)
REFERENCES (1 citation):
Newell-GamesAndSongsOfAmericanChildren, #121, "Charley Over the Water" (1 text, 1 tune)
NOTES [57 words]: The children in this game surely did not connect this with Bonnie Prince Charlie and the Jacobite Rebellions. But I think it interesting that the bird Charley catches is a blackbird, sometimes used as a symbol for Jacobitism. I don't know of British versions of this, but it might be derived from something which originated in Scotland. - RBW
Last updated in version 3.3
File: Newe121

Charlie (I)
DESCRIPTION: The singer sets out "to gain the heart o' Charlie." She milks his cow, churns his cream, washes his clothes, shines his shoes and has sex. The midwife delivers little Charlie. Now she is bound for life as wife while her friends can all go to Fife.
AUTHOR: William Lillie (1753-1840) (source: Greig/Duncan7)
EARLIEST DATE: 1907 (Greig/Duncan7)
KEYWORDS: love marriage sex childbirth
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1273, "Charlie" (10 texts, 5 tunes)
Roud #7188
CROSS-REFERENCES:
cf. "The Woods o' Tillery" (tune, per Greig/Duncan7)
ALTERNATE TITLES:
Bold Charlie
A' the Hoose Was in a Steer
NOTES [18 words]: Greig/Duncan7: "Lines by William Lillie ... composed on Elspeth Kidd or Mrs Andrew Mitchell ... about 1810." - BS
Last updated in version 2.5
File: GrD71273

Charlie Chaplin Sat on a Pin
DESCRIPTION: Counting-out rhyme. "Charlie Chaplin Sat on a pin. How many inches Did it go in?"
Charlie Chaplin Went to France

DESCRIPTION: "Charlie Chaplin went to France, To teach the girls (the hula) dance, A heel, a toe, around we go. Salute to the captain, Bow to the queen, Touch the bottom of the submarine."

AUTHOR: unknown
EARLIEST DATE: 1970 (Carey)
KEYWORDS: playparty travel dancing
FOUND IN: US(MA)
REFERENCES (2 citations):
Carey-MarylandFolkloreAndFolklife, p. 80, "(no title)" (1 short text)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 112, "(Charlie Chaplin walks like this)"; "(Charlie Chaplin went to France)" (2 verses, which may or may not have been sung together); p. 118, "(Charlie Chaplin Went to France)" (1 text)
Roud #19102
CROSS-REFERENCES:
cf. "Charlie Chaplin Sat on a Pin" (subject of Chaplin)

File: CarMF80A

Charlie Hurley

DESCRIPTION: "Foremost of all in the battle's red lightning with the boys from West Cork was this man from Barr Lia." While wounded and surrounded Hurley continued to fight. "Soon his cruel rivals were lying at his feet." He died the same day as the Crossbarry ambush.

AUTHOR: unknown
EARLIEST DATE: 1978 (OCanainn-SongsOfCork)
KEYWORDS: rebellion battle death Ireland patriotic IRA
HISTORICAL REFERENCES:
March 19, 1921 - Nationalist victory at Crossbarry
FOUND IN: Ireland
REFERENCES (1 citation):
OCanainn-SongsOfCork, pp. 32-33, "The Ballad of Charlie Hurley" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Piper of Crossbarry" (subject: Irish Civil War) and references there
cf. "The Bold Black and Tan" (subject: Irish Civil War) and references there
NOTES [47 words]: OCanainn-SongsOfCork: "Charlie Hurley is one of the great heroes of West Cork. He was a Commandant in Tom Barry's famous Flying Column (1919-1921) and noted for his bravery." - BS
For Crossbarry, and for the beloved terrorist Tom Barry, see the notes to "The Piper of Crossbarry." - RBW

File: 0Can032

Charlie Is My Darling

DESCRIPTION: Charlie comes to town; he spies a lass. He runs up the stairs; she opens the door, and he sets her on his knee. The rest is left to imagination. Chorus: "Charlie he's my darling, my darling, Charlie he's my darling, the young Chevalier"

AUTHOR: unknown
EARLIEST DATE: c.1775 (Ritter and Henderson)
LONG DESCRIPTION: [Based on Ritter] Charly came to town "recruiting grenadiers" A "maid both young and sweet" saw him from her window and, being alone at home invited him in "to please a bonny lass" He gave her a purse of gold "as long as her arm" She sings, "up the rosy mountains and down the scraggly glen; We dare not go a milking for Charly and his men. Yet we will go a milking let them say what they will, And if we dare not milk the cow our maids will milk the bull" She put on her best, met him in Aberdeen, and followed him to Inverness. "Her true love was forc'd to fly, and leave Culloden muir," leaving her behind. She says she'll wait for him till he comes home; if she could, she would follow him over the sea.

KEYWORDS: courting army soldier Jacobites seduction
HISTORICAL REFERENCES:
1745-1746 - The '45 Rebellion, led by Bonnie Prince Charlie
FOUND IN: Britain(Scotland(Aber))
REFERENCES (11 citations):
Greig/Duncan4 803, "'Twas on a Monday Mornin'" (1 fragment)
Silber/Silber-FolksingersWordbook, p. 140, "Charlie Is My Darling" (1 text)
DT, CHARDARL*
ADDITIONAL: Robert Chambers, The Pictures of Scotland (Edinburgh, 1828 ("Digitized by Google")), Vol. I, p. 166, ("Blythe, blythe, and merry was she")
Otto Ritter, Neue Quellenfunde zu Robert Burns (Halle, 1903 ("Digitized by Google")), pp. 9-11, "Charlie is my Darling" (no author listed), _The Vocal Companion_, second edition, D'Almaine and Co., 1937 (available from Google Books), pp. 74-75, "Charlie Is My Darling" (1 text, 1 tune)
Walter de la Mare, _Come Hither_, revised edition, 1928; #195, "Charlie He's My Darling" (1 text)
Roud #5510
CROSS-REFERENCES:
cf. "Shane Crossagh" (floating lyrics)
cf. "'Twas on a Monday Mornin'" (form and some lines)
cf. "Johnny Is My Darling" (tune)
SAME TUNE:
Johnny Is My Darling (File: SCW11)
NOTES [1025 words]: This is a mess; the song sounds like a fragmentary remnant of a Jacobite song (there is a final verse, "We daurna gang a-milking/For Charlie and his men") but the political content is virtually gone, and we're left with a song of seduction, and a bowdlerized one at that. - PJS
The Hogg-JacobiteRelicsOfScotlandVol2 50 and Burns texts are virtually the same. The Nairne and Digital Tradition texts are virtually the same. The two sets of texts share their first two verses. - BS
Hogg-JacobiteRelicsOfScotlandVol2 49 is a more political version, though it shares only the first verse with the Digital Tradition version. Hogg-JacobiteRelicsOfScotlandVol2: "I wrote [Hogg-JacobiteRelicsOfScotlandVol2 49] some years ago, at the request of a friend, who complained that he did not like the old verses. I have, however, added [Hogg-JacobiteRelicsOfScotlandVol2 50, which is the same as the Burns text] that those who delight in the fine original air may take which they choose." In Hogg-JacobiteRelicsOfScotlandVol2 49, The lasses sing at the king's return for Charlie and his men being "Out-owre yon moory mountain, And down yon craigie glen." - BS
The common version of this, which Paul describes (probably correctly) as bowdlerized, is also rather slanderous; although most of the single women of Scotland (and more than a few of the married ones) swooned after Bonnie Prince Charlie (1720-1788), his behavior was generally above reproach. Indeed, there are "many reports of aloofness towards women during the rising" (Douglas, p. 4); "women played only a secondary part in the life of this frustrated man of action" (Wilkinson, p. 158).
According to Wilkinson, p. 233, "He was always clumsy in his dealings with women." Douglas, p. 7, says, "He was shy and awkward with women, and he loved them, yet he could never give himself
totally to them -- not even to those with whom he had passionate affairs." It sounds to me, frankly, as if Charles had some sort of mental condition, either borderline personality disorder (which would explain his terrible relations with women and his youthful anxiety and need for reassurance [Douglas, pp. 44-45] or very high-functioning autism (which would explain the relations with women, his anxiety, how easily he fell into alcoholism, and the fact that he couldn't stand steadily until age three [Douglas, p. 33], and his curious mix of abominable spelling and brilliant linguistic abilities -- he had what are known as "splinter skills" in autism circles).

It is reliably reported that Charlie left only one illegitimate child -- Charlotte (1753-1789), by Clementina Walkinshaw, with whom he lived for several years (c. 1752-1760; Wilkinson, pp. 233-234). Walkinshaw seems to have been the great love of his life, or at least the only liaison with any durability; he did not marry until 1772, and this marriage was dissolved. It is possible that Charlie was nearly sterile, as his marriage produced no children, but it seems more likely that his wife Louisa was infertile, as she had no children despite repeated proofs of adultery.

The fact that the girl is called "Jenny" is interesting; it is of course a solidly Scots name, but "the Hanoverians tried to make propaganda of 'affairs' with mistresses in Scotland, especially poor, innocent Jenny Cameron, who did nothing more than bring a group of Cameron men to join his army, but was pilloried by pamphleteers and cartoonists, and Flora MacDonald" (Douglas, p. 4).

The Digital Tradition version of this song is much more political than the common text, and lacks the sexual element; I wish I knew more about its origin.

Long after this song was collected, William Allingham (1824-1889; for his history, see the notes to "Lovely Mary Donnelly") wrote his poem "The Fairies" ("Up the airy mountain, Down the rushy glen, We daren't go a-hunting For fear of little men..."). That that verse and this song are related seems undeniable -- though the nature of the link is unclear. For Allingham's complete poem, see Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 509-510, "The Fairies"; Walter de la Mare, Come Hither, revised edition, 1928; #133, "The Fairies"; or Donagh MacDonagh and Lennox Robinson, The Oxford Book of Irish Verse (Oxford, 1958, 1979), pp. 82-84, "The Fairies (A Child's Song)."

Incidentally, the reference to Charles as the "Young Chevalier" is quite proper; one of the titles of James III was the Chevalier de Saint George, which would eventually pass to Charles. - RBW

Henderson -- T.F. Henderson, "'Charlie He's My Darling,' and other Burns's Originals" in The Scottish Historical Review (Glasgow, 1906 ("Digitized by Google")), Vol. III, pp. 171-178 -- prints and comments on "the original 'Charlie He's My Darling,' or at least a portion of it, for there are several stanzas, which, after the lapse of a century and more, no longer quite accord with the current notions of propriety." Ritter quotes the same text but includes the four of fourteen verses Henderson omits. Ritter's source is a volume of broadsides in the British Museum (shelfmark 1346.m.7(24), undated, c.1775). Henderson's source is "a volume containing a large number of rare white-letter broadsides, the majority of which are dated either 1775 or 1776. The 'Charlie He's My Darling' broadside ... is undated, but print and paper are identical with those of the 1775 and 1776 sheets ...."

Henderson makes the case that the Scots Musical Museum "Charlie He's My Darling" (1796) is a Burns work based on the 1775-1776 broadside text. Looking at the broadside text, rather than the Museum text, Henderson writes that "Most probably it has reference to the affair of Clementina Walkinshaw. She rejoined Prince Charlie in France on his escape from Scotland and became the mother of Charlotte Stewart, whose hard fate in being debarred from her supposed heritage, the throne of her ancestors, is lamented by Burns in 'The Bonnie Lass of Albanie.'

"Milk the bull" is usually taken as a metaphor for a foolish attempt, in the absence of a "cow" readily yielding milk, to do the impossible. Here the metaphor is entirely realizable. - BS

Bibliography

- Wilkinson: Clennell Wilkinson, Bonnie Prince Charlie, Lippincott, no copyright listed but after 1932

Last updated in version 3.7
File: FSWB140A

Charlie Jack's Dream

DESCRIPTION: The singer, asleep in Philadelphia, dreams of Glen Ullin church. The McLaughlins
are preaching, and Irish heroes such as the Parnells and Dan O'Connell are present. His wife shakes him awake, and he realizes he is far from the old home.

AUTHOR: unknown
EARLIEST DATE: 1939 (Sam Henry collection)
KEYWORDS: homesickness patriotic dream
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H799, p. 221, "Charlie Jack's Dream" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Daniel O'Connell (I)" (subject: Daniel O'Connell) and references there
cf. "The Bold Tenant Farmer" (subject of Charles Stewart Parnell) and references there
NOTES [237 words]: I must assume that the several clergymen mentioned here are local figures; I cannot find any clear historical references to any of them. The political figures are another matter. They include:
The Parnell Family - Charles Stewart Parnell (1845-1891) was leader of the Land League from 1879, and supported Home Rule for Ireland for the rest of his life. Imprisoned in 1881, he became an Irish hero, and from 1885-1890 he held the balance of power in the English parliament, but found himself distrusted by both sides and, eventually, discredited by a personal indiscretion (see "We Won't Let Our Leader Run Down").
Dan O'Connell - Daniel O'Connell (1775-1847), a crusader for tenant freedom, for whom see Erin's Green Shore [Laws Q27]
Brian Boru - an odd name in the list; Brian Boru was King of Clare from 976, and died in battle against the Vikings at Clontarf in 1014. Held up as an Irish hero, he was never actually King of Ireland, and did not fight against the Anglo-Normans, who invaded centuries after his death.
The Redmonds -- The date of the song here becomes important. I am guessing that it is a reference to John Redmond (1856-1918), who managed in 1900 to recreate Parnell's Irish coalition and restore the Home Rule campaign in the British parliament.
The O'Sullivans -- perhaps Sheamus O'Sullivan, a minor poet who wrote in support of Parnell, and/or Sean O'Sullivan, a minor leader in the 1916 Rising. - RBW
File: HHH799

Charlie Mackie

DESCRIPTION: "There was a farmer on Isladale, Possessions he had mony. He had an only daughter fair...." The girl Annie falls in love with her father's servant Charlie Mackie. The father dismesses Charlie. She grows sick, is sent to the sea, and finds Charlie

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan5)
KEYWORDS: love courting servant separation reunion disease
FOUND IN: Britain(Scotland)
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #77, p. 2, "Charlie Mackie" (1 text plus 1 fragment)
Greig/Duncan5 1032, "Charlie Mackie" (13 texts, 10 tunes)
Ord-BothySongsAndBallads, pp. 452-454, "Charlie Mackie" (1 text)
Roud #5621
CROSS-REFERENCES:
cf. "Andrew Lammie" [Child 233] (lyrics, form, themes)
cf. "The Dowie Dens o' Yarrow" (tune, per Greig/Duncan5)
cf. "Tifty's Annie" (tune, per Greig/Duncan5)
NOTES [73 words]: This shares not only a general theme but a metrical form and even quite a few words with "Andrew Lammie," though this is a much feebleer thing. There can be no question that the two songs are related. All evidence points to "Andrew Lammie" as the elder song; it is stronger, it employs fewer cliches; it omits the sea cure. Nonetheless the references in Ord and Greig make it clear that "Charlie Mackie" is traditional in its own right. - RBW
Last updated in version 2.6
File: Ord452
Charlie MacPherson [Child 234]
DESCRIPTION: MacPherson comes to (Kinaldie) to wed Helen. Arriving, he is told that she has
gone to wed at Whitehouse. MacPherson sets out for Whitehouse, but finding her apparently truly
married, he wishes her well.
AUTHOR: unknown
EARLIEST DATE: 1800
KEYWORDS: courting marriage separation
FOUND IN: Britain(Scotland)
REFERENCES (2 citations):
Child 234, "Charlie MacPherson" (2 texts)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 82-85, "Charlie MacPherson"
(2 texts)
Roud #3881
NOTES [58 words]: This ballad is lost except for the two fragments in Child, and leaves many
questions. Throughout the ballad, one expects MacPherson to abduct the girl (as in "Katherine
Jaffray"); why else go to all that effort? Yet there is no indication of this happening; all ends quietly.
If we had a truly complete text, it might be much more interesting. - RBW
Last updated in version 4.2
File: C234

Charlie Mopps
DESCRIPTION: "A long time ago... all they had to drink was nothing but cups of tea." Then came
Charlie Mopps, who invented beer. This brought him great praise and even a ticket into heaven.
"Lord bless Charlie Mopps, the man who invented beer!"
AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: drink talltale
FOUND IN: Australia
REFERENCES (1 citation):
Fahey-Eureka-SongsThatMadeAustralia, pp. 150-151, "Charlie Mopps" (1 text, 1 tune)
Roud #10678
NOTES [90 words]: The amount of truth in this song is, to put it mildly, limited.
that the English weren't even the first to add hops to beer. It was first done in eastern Germany.
The original purpose seems to have been to add flavor, but hops also prevented the beer from
spoiling, so it turned beer into a product that could be mass-produced and transported. Thus, the
man who added hops to beer really did change brewing, but the person involved is unknown. - RBW
Last updated in version 3.7
File: FaE150

Charlie Napier Gordon
DESCRIPTION: Charlie Napier Gordon gives a girl and her father a ride in his gig. He has the
father get out and abducts the girl. She screams, the gig overturns and a weaver sees Charlie try
to rape her. She gets away and Charlie bribes the weaver to keep quiet.
AUTHOR: William Dalgarno (source: Greig/Duncan6)
EARLIEST DATE: 1906 (Greig/Duncan6)
KEYWORDS: abduction escape rape father
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1266, "Charlie Napier Gordon" (7 texts, 3 tunes)
Roud #6795
ALTERNATE TITLES:
The Laird o' Esselmont
NOTES [97 words]: The alternate title is Charles Napier Gordon's title. The last verse attributes the
ballad to Willie Dalgairn of Auctorlethen. Greig/Duncan6 quotes Greig: "I learned from my father
and if my memory turns aright it was sold in the markets (the composer William Dalgarno being at
Charlie over the Ocean

DESCRIPTION: "Charlie over the ocean (x3), Charlie over the sea." "Charlie caught a (blackbird/blackfish) (x2), Can't catch me."

AUTHOR: unknown

EARLIEST DATE: 1950 (recording, children of East York School)

KEYWORDS: playparty

FOUND IN: US(SE)

REFERENCES (1 citation):
Courlander-NegroFolkMusic, pp. 159-160, "(Charlie Over the Ocean)" (1 text)

Roud #729

RECORDINGS:
Children of East York School, "Charlie Over the Ocean" (on NFMAla6m RingGames1)

NOTES [44 words]: Both the reference to "Charlie over the ocean" and the mention of a blackbird hint at a Jacobite background -- but the keyword is "hint." This clearly has been long forgotten in the American tradition (though Roud links it to several Bonnie Prince Charlie songs). - RBW

File: CNFM159

Charlie Quantrell

DESCRIPTION: A story of Charlie Quantrell, the Kansas highwayman who raided Nebraska and Missouri (during the Civil War). He is held up as a noble robber who stole from the rich and gave to the poor. The plot follows "Brennan on the Moor," on which the song is based

AUTHOR: unknown

EARLIEST DATE: 1938

KEYWORDS: outlaw trial punishment execution

HISTORICAL REFERENCES:
Aug 21, 1863 - Quantrill's Raiders destroy Lawrence, Kansas, killing about 150 men.
May 10, 1865 - Quantrill is mortally wounded on his way to Washington (where he hoped to stir up trouble by assassination). He dies 20 days later.

FOUND IN: US

REFERENCES (3 citations):
Lomax-FolkSongsOfNorthAmerica 179, "Charlie Quantrell" (1 text, 1 tune)
Ohrlin-HellBoundTrain 26, "Charlie Quantrell, Oh" (1 text, 1 tune)
Wells-TheBalladTree, pp. 302-303, "Quantrell" (1 text, 1 tune)

Roud #476

CROSS-REFERENCES:

cf. "Brennan on the Moor" [Laws L7] (tune & meter, theme, floating lyrics)

If he was a student, his degree must have been in violence. His public career actually began life as a jayhawker in an anti-Slavery force; this was when he first used the name "Charley Hart." But Wellman tartly remarks that he was happy to liberate other property while allegedly devoting his efforts to liberating slaves. Wellman, p. 27, observes, "By 1860 Quantrill had become a confirmed bandit, thief, and murderer, yet as a criminal he might have remained relatively obscure... had not the dislocations of the Civil War enabled him to capitalize on the inflamed emotions of the period.
and win his page in history -- deserved or not -- as the arch-ogre of the border."

Wellman, pp. 28-29, tells a legend about how Quantrill during one of these raids was called upon to attack the family of a girl he was involved with, and betrayed the raiders. Whether true or not, he clearly saw more opportunity on the Confederate side of the Civil War -- and came up with a tall tale about being from Maryland and having headed west where he survived some sort of massacre (Settle, p. 19; Wellman, pp. 29-30).

Perhaps one can best measure the amount of legend in all this by noting that Quantrill's horse at this time was allegedly named "Black Bess" (Wellman, p. 29). And, yes, Black Bess was exceptionally fast (Wellman, p. 31).

Having officially changed positions, he became a pro-Confederate terrorist (having fought at Wilson's Creek -- Wellman, p. 31 -- he was commissioned Captain C.S.A. in August 1862) whose raiders brought fear and pillage to Nebraska and any other Union area that looked vulnerable. Although there were many other guerrilla bands in Missouri and Kansas at this time, and Bloody Bill Anderson in fact commanded what we might call Quantrill's Raiders for much of the war, it was Quantrill who developed their terrorist tactics. As a result, an order was issued that they were to be killed without trial if caught in an act of terrorism (Wellman, p. 35).

Murder without trial is probably never justified, but it must be admitted that that was just what Quantrill's raiders did to Lawrence, Kansas -- admittedly a Unionist stronghold, but still, they were civilians. And Quantrill shot them down without checking their characters (Wellman, p. 39ff.). Different sources cite different casualty totals, usually between 150 and 200. McPherson, p. 786, credits them with killing 182 men and burning 185 buildings. McPherson reports that Quantrill told his men to "Kill every male and burn every house."

Ironically, Quantrill's men missed the pro-Union extremist and sometimes Senator James Lane, the #1 target. (Wellman, p. 46, notes that Lane would respond by inducing the authorities to issue General Order #11, which caused the forced evacuation of four counties of Missouri -- the worst official act of the war in its effect on the civilian population.) This order much inflamed anti-Union sentiment, causing the locals to support Quantrill's men, such as the James Brothers, after the war (Wellman, p. 48) -- even though, as McPherson notes (p. 785), Quantill "attracted to his gang some of the most psychopathic killers in American history."

To give the Confederacy credit, Quantrill apparently travelled to Richmond at one point to seek a colonel's commission, and was turned down cold (Wellman, p. 38). McPherson, p. 785, states that he was given a captain's commission "and thereafter claimed to be a colonel."

Massacre though it was, the attack on Lawrence apparently had some propaganda value; it came in the period after Gettysburg and Vicksburg, when the Union forces were feeling triumphant, and reminded them that there was a lot more fighting still to come (Nevins, p. 180).

In 1864, Quantrill and his gang headed for Texas -- where a regular officer tried to arrest Quantrill. The outlaw escaped (Wellman, p. 51), but his informal army started to break up after that (Wellman, p. 52).

Union attempts to suppress the guerillas largely failed -- but, in the end, their own side ruined them. In late 1864, the former Missouri governor Sterling Price invaded Missouri from Arkansas. He used the guerillas as scouts and raiders -- and, being forced to attack fixed positions, were defeated and their formations broken up. (Price ended up back in Arkansas, having lost half his command.) Bloody Bill Anderson was killed. Quantrill lived, but headed off east with a few followers (supposedly on a quixotic plot to kill Lincoln; McPherson, pp, 787-788). getting himself killed in the process. Wellman, p. 61, claims that the commander of the cavalry troop that killed him was himself a Confederate deserter.

Wellman, pp. 62-63, tells two stories about his legacy which may or may not be true, but which surely illustrate his legend. According to one, he left a legacy of $2000 to his old flame Kate Clarke, which she used to establish a house of prostitution. According to the other, his mother eventually found his body, had it brought home to Ohio -- and then disposed of the property on which he was buried. As Wellman puts it, she "sold her son's bones as curios." (In fairness, the mother of Jesse James did something similar -- but she merely sold stones she scattered over his grave. She kept the corpse itself safe.)

After the war was over, a number of Quantrill's followers (including the James Brothers) took off on their own -- but in fact used the techniques they learned from Quantrill. (This, in fact, is the whole theme of Wellman's book -- how there was a continuous linkage of outlaws stretching all the way from Quantrill to Pretty Boy Floyd three-quarters of a century later.)

To tell this song from other Quantrell pieces, consider this first stanza:

Young people, listen unto me, a story I will tell.

 Tambourine in Kansas plains that he made his wild career,
Then many a wealthy nobleman before him stood with fear.
This, obviously, derives from "Brennan on the Moor," and Roud lumps them (!). - RBW

Bibliography

- Nevins: Allan Nevins,The War for the Union: The Organized War 1863-1864 [volume VII of The Ordeal of the Union], Scribner's, 1971
- Settle: William A. Settle, Jr., Jesse James Was His Name, 1966 (I used the 1977 Bison edition)
- Wellman: Paul I. Wellman, A Dynasty of Western Outlaws, 1961

Last updated in version 2.8
File: LoF179

Charlie Rutledge

DESCRIPTION: "Another jolly cowboy has gone to meet his fate. We hope he'll find a resting place inside the Golden Gate." Charlie Rutledge is the third man to die on the XIT range. One of the cattle tries to escape, Charlie heads it off; in the confusion, Charlie dies

AUTHOR: Words: D. J. O'Malley
EARLIEST DATE: 1891 (Miles City, Montana Stock Grower's Journal)
KEYWORDS: death cowboy horse
FOUND IN: US(SW)
REFERENCES (3 citations):
Logsdon-WhorehouseBellsWereRinging 1, pp. 27-31, "Charlie Rutledge" (1 text, 1 tune)
DT, CHRLRTLG*
ADDITIONAL: John I. White, _Git Along, Little Dogies: Songs and Songmakers of the American West_, 1975 (page references are to the 1989 University of Illinois Press edition), pp. 73-100, "D. J. 'Kid' O'Malley, Cowboy Poet" (1 text, the original, on pp. 84-85)
Roud #8024
ALTERNATE TITLES:
Charlie Rutlage
A Cowboy's Death
NOTES [77 words]: D. J. O'Malley is also credited with "The Horse Wrangler (The Tenderfoot)" [Laws B27], which also appeared in the Miles City journal in the 1890s.
For background on O'Malley (and some prints from the Miles City newspaper), see the John I. White article cited in the ADDITIONAL references. On p. 83, White says that O'Malley's original title was "A Cowboy's Death"; it was based on "The Lakes of Ponchartrain." O'Malley signed it with the initials D. J. W. - RBW
Last updated in version 2.7
File: Logso01

Charlie, O Charlie (Pitgair)

DESCRIPTION: The farm owner prepares for a trip, instructing Charlie in how to run the farm in his absence, e.g. "To the loosin' ye'll put Shaw, Ye'll pit Sandison to ca.'" He gives orders to the workers also, including Missy Pope, who will "sit in the parlor neuk."

AUTHOR: "Mr. Shaw" (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #51, p. 2 and #102, p. 3)
EARLIEST DATE: 1905 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
KEYWORDS: farming travel humorous
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations): Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #51, pp. 1-2, "O Charlie, O Charlie"; "Folk-Song in Buchan," pp. 74-75, "Pitgair"; "Folk-Song in Buchan," p. 21, ("Charlie, O Charlie, come owre frae Pitgair") (2 texts plus 1 fragment, 1 tune)
Greig/Duncan3 401, "Pitgair" (7 texts, 6 tunes)
Ord-BothySongsAndBallads, p. 216-217, "Oh Charlie, O Charlie" (1 text, 1 tune)
Charlotte the Harlot (I)

DESCRIPTION: When a rattlesnake slips into the vagina of Charlotte the Harlot, "the pride of the prairie," her cowboy boyfriend draws his pistol, shoots at the snake, but kills Charlotte instead. Her funeral procession is forty miles long.

AUTHOR: unknown

EARLIEST DATE: 1961 (Austin E. Fife collection)

KEYWORDS: bawdy funeral humorous animal whore

FOUND IN: Australia Britain(England) US(SW)

REFERENCES (3 citations):

Cray-EroticMuse, pp. 162-169, "Charlotte the Harlot I" (1 text, 1 tune)

Logsdon-WhorehouseBellsWereRinging, pp. xviii-xix, "Charlotte the Harlot" (1 text)

DT, CHARLTT

Roud #4839

CROSS-REFERENCES:

cf. "Charlotte the Harlot II, III, IV"

cf. "The Sewing Machine"

NOTES [65 words]: According to Walker D. Wyman, Wisconsin Folklore, University of Wisconsin extension (?), 1979, p. 3, a graveyard in the infamous town of Tombstone, Arizona, has a grave marker which reads

Here lies the body of good old Charlotte,

Born a virgin, died a harlot,

For 14 years she kept her virginity

Which is quite unusual in this vicinity.

Wyman suspects it's a fake to attract tourists. - RBW

File: EM162

Charlotte the Harlot (II)

DESCRIPTION: Not a ballad at all, this song is a paean to Charlotte's promiscuity.

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: bawdy nonballad whore

FOUND IN: US(SW)

REFERENCES (1 citation):

Cray-EroticMuse, p. 169, "Charlotte the Harlot II" (1 text)

Roud #4839

CROSS-REFERENCES:

cf. "Charlotte the Harlot I, III, IV"

cf. "The Sewing Machine"

File: EM169
Charlotte the Harlot (III)
DESCRIPTION: Charlotte, or Lupe, is now the singer's "Mexican whore." The song celebrates her sexual career from cradle to grave.
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: bawdy humorous whore
FOUND IN: US(Ap,MW,SW)
REFERENCES (2 citations):
Cray-EroticMuse, pp. 169-171, "Charlotte the Harlot III" (1 text, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 523-524, "Charlotte the Harlot" (3 texts, 1 tune)
Roud #4839
CROSS-REFERENCES:
cf. "Charlotte the Harlot I, II, IV"
cf. "The Sewing Machine"
cf. "Down in the Valley" (tune) and references there
ALTERNATE TITLES:
Lupe
File: EM169B

Charlotte the Harlot (IV)
DESCRIPTION: In this formula song, Charlotte wears differently colored clothing in each stanza.
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: bawdy clothes humorous whore
FOUND IN: Australia Britain(England) US(SW)
REFERENCES (1 citation):
Cray-EroticMuse, pp. 171-173, "Charlotte the Harlot IV" (1 texts, 1 tune)
Roud #4839
CROSS-REFERENCES:
cf. "Charlotte the Harlot I, II, III"
cf. "The Sewing Machine"
File: EM171

Charm Against Ague
DESCRIPTION: "Ague, ague, I thee defy! Three days shiver, Three days shake; Make me well for Jesus's sake." Or "...I thee defy; Ague, ague, to this tree I thee tie." Magical rhymes to get rid of ague
AUTHOR: unknown
EARLIEST DATE: 1973 (Simpson)
KEYWORDS: disease magic nonballad
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
File: SimFS083

Charming Beauty Bright [Laws M3]
DESCRIPTION: The singer and a girl are in love. When her parents learn of it, they lock her away from him. At last he goes away and serves in the army for seven years, hoping to forget. When he returns home, he learns that she has died for love; he goes mad or nearly
AUTHOR: unknown
EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(154))
KEYWORDS: love separation family father mother death
FOUND IN: US(Ap,MW,NE,SE,So) Britain(England(Lond,South))
REFERENCES (31 citations):
Laws M3, "Charming Beauty Bright"
Williams-Wiltshire-WSRO Wt 346, "Once I Courted a Fair Beauty Bright" (1 text)
OShaughnessy-YellowbellyBalladsPart2 35, "Once I Courted a Damsel" (1 text, 1 tune)
Reeves-TheEverlastingCircle 94, "My Own Father Forced Me" (1 text)
OShaughnessy/Grainger-TwentyOneLincolnshireFolkSongs 17, "Once I Courted a Damsel" (1 text, 1 tune)
Sturgis/Hughes-SongsFromTheHillsOfVermont, pp. 30-33, "The Soldier's Return" (1 text, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 164-165, "Charming Beauty Bright" (1 text)
Randolph 86, "The Beauty, Beauty Bride" (2 texts, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 81-83, "The Beauty, Beauty Bride" (1 text, 1 tune -- Randolph's 86A)
Arnold-FolkSongsOfAlabama, "Fair Lady Bright" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 36, "Charming Beauty Bright" (1 text)
Peters-FolkSongsOutOfWisconsin, p. 208, "Once I Courted a Charming Beauty Bright" (1 text, 1 tune)
Musick-JAF-TheOldAlbumOf-William-A-Larkin 11, "The Charming Buty Bright" [sic] (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 88, "Charming Beauty Bright" (3 texts plus 1 excerpt)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 88, "Charming Beauty Bright" (6 excerpts, 6 tunes)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 73, "The Lover's Lament" (1 text plus a fragment, 1 tune)
Morris-FolksongsOfFlorida, #184, "Charming Beauty Bright" (2 texts, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 89, "The Fair Young Miss" (1 text, 1 tune)
Owens-TexasFolkSongs-fed, pp. 86-88, "Fair Beauty Bride" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 51-52, "Once I Courted a Fair Beauty Bride" (1 text, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 311-312, "The Lover's Lament" (1 text, with local title "A Soldier's Sweetheart"; 1 tune on p. 439)
Brewster-BalladsAndSongsOfIndiana 33, "Charming Beauty Bright" (1 text)
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol2, p. 76, "Charming Beauty Bright" (1 text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, p. 136, "The Fair Beauty Bride" (1 text)
Bush-FSofCentralWestVirginiaVol5, pp. 65-66, "A Lover's Lament"; pp. 79-81, "The Charming Little Girl" (2 texts, 2 tunes)
McNeil-SouthernFolkBalladsVol1, pp. 70-71, "Charming Beauty Bright" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 98, "A Fair Beauty Bride" (1 text, 1 tune)
Cox-FolkSongsSouth 103, "Charming Beauty Bright" (1 text, 1 tune)
Abrahams/Foss-AngloAmericanFolksongStyle, pp. 112-113, "Charming Beauty Bright" (1 text, 1 tune)
DT 575, CHRMBRT BEAUTBRT
ADDITIONAL: James P. Leary, Compiler and Annotator, _Wisconsin Folklore_ University of Wisconsin Press, 2009, article "Kentucky Folksong in Northern Wisconsin" by Asher E. Treat, pp. 239-240, "Once I Courted a Charming Beauty Bright" (1 text, 1 tune, sung by Mrs. M. G. Jabobs)
Roud #405
RECORDINGS:
Pearl Jacobs Borusky, "Once I Courted a Charming Beauty Bright (Lover's Lament)" (AFS, 1940; on LC55)
Ollie Gilbert, "Once I Courted a Lady Beauty Bright" (on LomaxCD1707)
Lisha Shelton, "Don't You Remember" (on OldLove, DarkHoll)
BROADSIDES:
Bodleian, Harding B 28(154), "The Beauty Bright" ("One time I courted a fair beauty bright"), W. Armstrong (Liverpool), 1820-1824
File: LM03

**Charming Belfast Lass, The**

DESCRIPTION: "Passing down by York Street mill" the singer meets Mary Brown, "charming Belfast Lass." She agrees to go with him "to yon rural plain." "Our talk of love was all sincere As on the flowery banks we lay." The next day they go to church and are married.
Charming Blue-eyed Mary

DESCRIPTION: Jimmy meets Mary, "got the will of" her, and gives her a diamond ring as a token. He returns from sea after eight months as a captain. He proposes. She accepts.

AUTHOR: unknown
EARLIEST DATE: 1928 (Sam Henry collection)
KEYWORDS: marriage ring sex reunion separation lover
FOUND IN: Canada(Newf) Ireland
REFERENCES (3 citations):
Lehr/Best-ComeAndIWillSingYou 19, "Charming Blue-eyed Mary" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H785, p. 399, 'My Darling Blue-Eyed Mary" (1 text, 1 tune); p. 278, "An Admired Song Called Blue-Eyed Mary" (a reprint of the Alex Mayne broadside)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 51, "My Charming Blue-Eyed Mary" (1 text, 1 tune)
Roud #3230
RECORDINGS:
Mary Delaney, "Charming Blue Eyed Mary" (on IRTravellers01)
BROADSIDES:
Bodleian, Harding B 11(3354), "Blue Ey'd Mary" ("As I walked out one morning"), J. Pearson (Epworth), n.d.
Murray, Mu23-y1:031, "Blue Ey'd Mary," James Lindsay Jr. (Glasgow), 19C
NLSScotland, L.C.Fol.178.A.2(041), "Blue Ey'd Mary," James Lindsay (Glasgow), c. 1855
NOTES [35 words]: There may be one broadside for this ballad as "Charming blue-eyed Mary" at Bodleian Library site Ballads Catalogue printed at Glasgow between 1851 and 1910, shelfmark 2806 c.13(72); I could not read this copy. - BS
Last updated in version 4.3
File: LeBe019

Charming Little Girl (Ephraim Brown; Walter Clements)

DESCRIPTION: "My name is (Ephraim Brown), a farmer, near Plymouth I reside." He hopes to marry a girl, but the two cows he has given her father are enough; the father wants another. Then he kisses her after she had eaten onions, and declares he wants her no more

AUTHOR: Joe Scott
EARLIEST DATE: 1958 (Ives-Joe-Scott-TheWoodsmanSongmaker)
KEYWORDS: love courting father rejection food commerce humorous
FOUND IN: US(NE) Canada(Mar)
REFERENCES (1 citation):
Ives-Joe-Scott-TheWoodsmanSongmaker, pp. 320-321, ",(no title)"; pp. 322-323, "Charming Little Girl" (2 texts)
File: ISco320

Charming Little Girl (I)

DESCRIPTION: "There's a charming little girl, Just the sweetest in the world, And I love her, for she's pretty and refined." "If I knew that she loved me, What a different man I'd be, I would kiss that little girl and call her mine." He isn't interested in other girls

AUTHOR: unknown
EARLIEST DATE: 1953 (Browne-AlabamaFolkLyric, from a manuscript probably written in the 1920s)
Charming Molly

DESCRIPTION: "Charming Molly, fair, brisk, and gay, Like nightingales in May, All round her eyelids young Cupids play." The "swains" all admire her for her beauty. "Chaming Molly she is all divine."
AUTHOR: unknown
EARLIEST DATE: 1971 (Copper-Season)
KEYWORDS: courting beauty nonballad
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Copper-ASongForEverySeason, p. 242, "Charming Molly" (1 text, 1 tune)
Roud #1213
File: CoSea242

Charming Sally Ann

DESCRIPTION: The singer falls "head 'n heels in love with charming Sally Ann." He finds her "frying sausingers for Bob." When he asks her to return his jewelry she runs off with Bob. Eventually Bob and Sally Ann are taken prisoner. The singer gets his jewelry back
AUTHOR: unknown
EARLIEST DATE: 1980 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: infidelity love sex crime punishment
FOUND IN: Canada(Ont,Newf)
REFERENCES (2 citations):
Lehr/Best-ComeAndIWillSingYou 20, "Charming Sally Ann" (1 text, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 37, "My Charming Sally Ann" (1 text, 1 tune)
Roud #3825
CROSS-REFERENCES:
cf. "A Week's Matrimony (A Week's Work)" (imagery)
cf. "In Duckworth Street There Lived a Dame" (imagery)
File: LeBe020

Charming Sweet Girl That I Love, The

DESCRIPTION: Singer mourns the loss of his sweetheart, whose name he can't reveal. He thinks of their days together, which she has forgotten. "It's now I am rejected, forsaken and forlorn, for the sake of that fair one I'm dying." "How I long for the girl that I love"
AUTHOR: unknown
EARLIEST DATE: 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: courting love rejection beauty nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 154, "The Charming Sweet Girl That I Love" (1 text, 1 tune)
Roud #9259
RECORDINGS:
Elizabeth Cronin, "The Charming Sweet Girl That I Love" (on IRECronin01)
CROSS-REFERENCES:
Charming Young Widow I Met on the Train, The

DESCRIPTION: The singer meets a young widow with a baby on a train. They talk; she claims to see her husband’s partner and flees the train, leaving him the baby. As the train pulls out, he finds she has stolen his watch and purse and left him a fake child

AUTHOR: W. H. Gove

EARLIEST DATE: before 1867 (broadside, Bodleian Harding B 11(4400))

KEYWORDS: trick money theft train

FOUND IN: US(MW,So) Canada(Newf)

REFERENCES (12 citations):
Randolph 390, "The Charming Young Widow I Met on the Train" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 315-317, "The Charming Young Widow I Met on the Train" (1 text, 1 tune -- Randolph's 390)
Peters-FolkSongsOutOfWisconsin, pp. 190-191, "The Charming Young Widow I Met on the Train" (1 text, 1 tune)

Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 95-96, "The Charming Young Widow I Met on the Train" (1 text, 1 tune)
Spaeth-WeepSomeMoreMyLady, pp. 145-147, "The Charming Young Widow" (1 text, 1 tune)
Gilbert-LostChords, pp. 49-50, "The Charming Young Widow I Met in the Train" (1 text)
Johnson-BawdyBalladsAndLustyLyrics, pp. 45-47, "The Charming Young Widow" (1 text)
Cohen-LongSteelRail, pp. 46-51, "(The Charming Young Widow I Met in the Train)" (2 excerpts plus photos of two versions of the sheet music)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 140-143, "The Charming Young Widow I Met in the Train" (1 text, 1 tune)
Wolf-AmericanSongSheets, #289, p. 20, "The Charming Young Widow I Met in the Train" (3 references)
New-Comic-Songster, p. 7, "The Charming Young Widow I Met in the Train" (1 text, 1 tune)

DT, CHRMWID*

Roud #3754

RECORDINGS:
Jim O'Brien, "Charming Young Widow" (on MUNFLA/Leach)

BROADSIDES:
Bodleian, Harding B 11(4400), "The Charming Young Widow I Met in the Train," J. Harkness (Preston), 1840-1866
NLScotland, L.C.Fol.178.A.2(071), "The Charming Young Widow I Meet in the Train" (sic.), unknown, c. 1860

CROSS-REFERENCES:
cf. "Quare Bungo Rye" (theme: the singer is left with a baby; but not "The Basket of Eggs" where the girl gets the baby back)
cf. "The Black Velvet Band" (I) (theme: the woman pick-pocket)

NOTES [565 words]: Cohen believes that there are "two closely related ballads, both dating from the 1860s" with this title. It doesn't seem worthwhile to split them, though. - RBW

I think there are three ballads here:
1) Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland has the singer going to Montreal on the train to pick up an inheritance left by an uncle. He meets the "widow" and "baby." She leaves him with the "baby" after picking his pocket, but there is no mention of the baby being dead or "fake." Broadside Harding B 11(4400) has the singer going to London on the train to pick up an inheritance left by an uncle. He meets the "widow" and "baby." She leaves him with the "baby" after picking his pocket. The baby is a "dummy." The singer has no money to pay for his ticket and must settle the next day. This one is at least recognizable as Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland and the ballad behind the DESCRIPTION above.

Broadside NLScotland L.C.Fol.178.A.2(071)f like Bodleian Harding B 11(4400); the difference is that the singer is on the train to Glasgow. The commentary includes this statement: "There are many broadsides which warn more naive citizens against charming women pick-pockets."

2) See LOCsinging, sb10057a, "The Charming Young Widow I Met In The Train," H. De Marsan (New York), 1864-1878: the uncle is dying in Boston. The singer meets the "widow" and "baby" on the train to Boston. She leaves him with the "baby" after picking his pocket. The baby is dead and
she leaves a note asking that he bury it. He does. There are no lines in common with the other two ballads; tune: "Jenny Jones." (This version is a variant of Bodleian, Harding B 11(1684), "The Charming Young Widow I Met in the Train," W.S. Fortey (London), 1858-1885 that takes place on the way to London; tune: "Jenny Jones")

3) See LOC Singing, sb10056b, "The Charming Young Lady I Met in the Rain," H. De Marsan (New York), 1864-1878: this one takes place in London: There is no inheritance, no train, no baby; the pick-pocket trick remains. A crowd blocks his pursuit and he is charged with assault. When he can't pay the fine -- because he has lost all his money -- he must spend a fortnight in jail. There are no lines in common with the other two ballads. This is attributed, on the broadside, to J.G. Peters. (There is a duplicate at Bodleian, Harding B 18(83), "The Charming Young Lady I Met in the Rain," H. De Marsan (New York), 1864-1878.) (This version is a variant of Bodleian, Firth b.26(366), "The Charming Young Widow I Met in the Train," H. Such (London), 1863-1885.) The H. De Marsan New York broadsides are so close to each other and to "The Charming Young Widow I Met on the Train" -- without being the same ballad -- that it is clear that two are derived from a third. [H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site] - BS

In addition, there is "The Charming Young Lady I Met in the Rain," credited to J. G. Peters, which I would assume is a parody of this although I have not seen it; such information as I have comes from Edwin Wolf 2nd, American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870, Library Company of Philadelphia, 1963, p. 20. Both this parody and Wolf's version of the "Charming Young Widow" are said to be the tune "Jenny Jones." - RBW

Last updated in version 5.3
File: R390

Chase of the O. L. C. Steer

DESCRIPTION: "Did you ever hear of the O L C Steer With widely flaring horns He smashes the trees as he splits the breeze And the cowboy ropes he scorns." Cowboys Rap, Johnny, and Bob vow to catch the steer, but it escapes and they spend their lives making excuses

AUTHOR: Agnes Morley Cleveland ?
EARLIEST DATE: 1908
KEYWORDS: animal escape cowboy
FOUND IN: US
REFERENCES (1 citation):
Thorp/Fife-SongsOfTheCowboys XVII, pp. 225-227 (36-38), "Chase of the O. L. C. Steer" (1 text); Thorp/Logsdon-SongsOfTheCowboys, pp. 21-23, "Chase of the O L C Steer" (1 text)
Roud #12500
NOTES [29 words]: The only claim of authorship of this piece was made by Agnes Morley Cleveland in a 1945 letter to Neil M. Cleveland. She gives the initials as "A. L. C.," pronounced "Alcy." - RBW
Last updated in version 5.3
File: TF017

Chase the Buffalo (I)

DESCRIPTION: Lads and "girls of New England," let's seek "new pleasures ... on the banks of the pleasant Ohio." There's plenty of fish, grain in Kentucky, gold from the New Mexico. Girls spin, lads farm, and we'll range the wild woods and hunt the buffalo.

AUTHOR: unknown
EARLIEST DATE: before 1860 (broadside, LOC Singing sb20164b)
KEYWORDS: travel farming fishing gold hunting America nonballad settler
FOUND IN: Britain(England(West),Scotland(Aber))
REFERENCES (4 citations):
Greig/Duncan6 1103, "To Chase the Buffalo" (1 text, 1 tune)
Reeves-TheEverlastingCircle 17, "The Buffalo" (1 text)
Gundry-CanowKernow-SongsDancesFromCornwall, p. 50, "Chase the Buffalo" (1 text, 1 tune)
Wolf-AmericanSongSheets, #932, p. 63, "Hunt the Bufalo, or the Banks of the Pleasant Ohio" (2 references)
Roud #1026
BROADSIDES:
Bodleian, Harding B 11(1742), "The Buffalo" ("Come all you young fellows that have a mind to range"), H. Such (London), 1863-1885
LOCsinging, sb20164b, "Hunt the Buffalo" or "The Banks of the Pleasant Ohio" ("Come all ye likely lads that have a mind for to range"), J. Andrews (New York), 1853-1859
CROSS-REFERENCES:
cf. "Pleasant Ohio" (lyrics)
NOTES [130 words]: Roud splits the British song from the US play-party song, though the structure and tunes are similar. The songs are certainly related, if not deserving of being lumped. The phrase "chase the buffalo" shows up in the poem "I Think of old Ireland, Wherever I Go" attributed to J. H. Howard:
And 'tis soon I'll be home, in the land I love best,
In my own dearest Emerald Isle of the West,
Though now I am chasing the wild buffalo,
For I think of old Ireland wherever I go.
[from] LOCsinging, as106400, "I Think of Old Ireland Wherever I Go," J. Andrews (New York), 1853-1859
Broadsides LOCsinging sb20164b and as106400: J. Andrews dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS
Last updated in version 5.3
File: GrD61103

Chase the Squirrel
DESCRIPTION: "Ev'rybody teeter up and down, Grab 'em by the waist an' a whirl them around, An' around an' around an' around." "Chase the squirrel, chase the squirrel, Chase the purty girl round the world...." "First to the center, then to the wall...."
AUTHOR: unknown
EARLIEST DATE: 1911 (JAFL 24)
KEYWORDS: playparty animal
FOUND IN: US(MW,So)
REFERENCES (5 citations):
Wolford-ThePlayPartyInIndiana, pp. 30-32=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 151-152, "Chase the Squirrel" (1 text, 1 tune)
Randolph 537, "Chase the Squirrel" (1 text, 1 tune)
Spurgeon-WaltzTheHall-AmericanPlayParty, p. 83, "Chase That Squirrel" (1 text, 1 tune)
Welsch-NebraskaPioneerLore, pp. 90-91, "Chase the Squirrel" (1 text, a square dance call which does not mention the squirrel but appears to be the same dance)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, p. 512, "Chase the Squirrel" (1 short text, 1 tune, more like this than any other squirrel game)
Roud #7645
File: R537

Chased Old Satan Through The Door
DESCRIPTION: "I chased old Satan through the door, Hit him in the head with a two-by-four, I'm gonna wear a starry crown over there." Humorous verses about the singer's religious progress.
AUTHOR: unknown
EARLIEST DATE: ()
KEYWORDS: religious humorous floatingverses
FOUND IN: US
RECORDINGS:
The Woodie Brothers, "Chased Old Satan Through the Door" (Victor Vi-23579)
CROSS-REFERENCES:
cf. "I Never Will Turn Back Any More" (floating verses)
NOTES [31 words]: This reads like a humorous take on a church hymn; several of the verses float. It looks a lot like "I Never Will Turn Back Any More," but that seems to be built on a different hymn.
- RBW
File: RcCOSTTD
Chatham Merchant, The

DESCRIPTION: "In Chatham lived a merchant, a very wealthy man" who has a beautiful daughter. Rich men court her, but she loves a soldier. She disguises herself and becomes his comrade. He is wounded. She helps him recover. They return home and greet her father

AUTHOR: unknown

EARLIEST DATE: 1950 (collected from Mrs. Stanley Horn by Boswell)

KEYWORDS: love soldier father cross-dressing disguise injury

FOUND IN: US(Ap)

REFERENCES (1 citation):
Wolfe/Boswell-FolkSongsOfMiddleTennessee 27, pp. 48-50, "The Chatham Merchant" (1 text, 1 tune)

Roud #11037

CROSS-REFERENCES:
cf. "Jack Monroe (Jackie Frazer; The Wars of Germany)" [Laws N7] (theme) and references there

NOTES [79 words]: Wolfe in his notes to Wolfe/Boswell-FolkSongsOfMiddleTennessee is unable to discover any exact parallels to this song, and I haven't seen any either. But the general plot is obviously of the same type as "Jack Monroe (Jackie Frazer; The Wars of Germany)" [Laws N7] and all the related songs references in that entry. The similarity to "The London Heiress (The Brisk and Lively Lad)" is particularly notable. I frankly think this song is a rewrite of some song of that type. - RBW

Last updated in version 2.6

File: BoWo027

Chatsworth Wreck, The [Laws G30]

DESCRIPTION: A train is bringing happy travelers to Niagara Falls when it crashes through a burned bridge and is wrecked. A hundred people are killed

AUTHOR: Thomas P. Westendorf

EARLIEST DATE: 1913 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: train death disaster wreck

HISTORICAL REFERENCES:
Aug 10, 1887 - A train from Peoria, Illinois goes through a bridge near Chatsworth, Illinois on its way to Niagara Falls. 81 people are killed and 372 injured

FOUND IN: US(Ap,MW,So)

REFERENCES (9 citations):
Laws G30, "The Chatsworth Wreck"
Peters-FolkSongsOutOfWisconsin, p. 242, "The Chatsworth Wrec" (1 text, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 422-423, "The Chatsworth Wreck" (1 text)
Randolph 681, "The Chatsworth Wreck" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 447-449, "The Chatsworth Wreck" (1 text, 1 tune -- Randolph's 681)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 33, pp. 59-61, "The Chatsworth Wreck" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 47-448, "The Bridge Was Burned at Chatsworth" (1 text plus a broadside print)
Cohen-LongSteelRail, p. 272, "The Bridge Was Burned at Chatsworth" (notes only)
DT 641, CHATWRCK*

Roud #2198

NOTES [20 words]: Called "The Bridge Was Burned at Chatsworth" by the author, though this name hardly seems to exist in the tradition. - RBW

Last updated in version 2.7

File: LG30

Chauffe Fort!

DESCRIPTION: French: "C'etait l'automn' dernier, J'etais travailer, Je m'en vas au Grand Tronc, c'etait pour m'engager." The penniless singer goes to the Grand Tronc (railway) to look for a job. He is made to shovel coal till he is exhausted. He warns of the work
AUTHOR: unknown/English words by Allan Bernfeld
EARLIEST DATE: 1919
KEYWORDS: railroading work hardtimes foreignlanguage
HISTORICAL REFERENCES:
1836 - Building of Canada's first railway, the Champlain and St. Lawrence
1852 - Incorporation of the Grand Trunk Railway (financed mostly by British rather than Canadian interests)
1853 - The Grand Trunk becomes a major player by taking over Canada's first international line, the St. Lawrence and Atlantic
1862 - First government cleanup of the Grand Trunk, brought about by the Grand Trunk Arrangements Act
FOUND IN: Canada(Que)
REFERENCES (1 citation):
Fowke/Mills/Blume-CanadasStoryInSong, pp. 203-205, "Chauffe Fort!" (1 text, 1 tune)
NOTES [191 words]: Fowke/Mills reports that the Canadian railroad system grew by over 60% between 1900 and 1914. Most of this new track was laid by the Grand Trunk, which finished the second trans-Canadian railway and also ran the line from Montreal to Ottawa.
Always badly undercapitalized and overambitious, the Grand Trunk faced financial crises at regular intervals. The problem was rendered that much worse by the early twentieth century boom in railroad building. One Trans-Canadian railroad already existed, and the time had seemingly come for another. But there were two companies which wanted the rights (and the government's help): The Grand Trunk, which wanted to extend its eastern routes to the west, and a western conglomeration, which wanted to enter the eastern markets.
The government made a slight attempt to get the two to work together, but nothing came of it, and the two rail companies proceeded, with government subsidies, to create two different networks.
Not surprisingly, neither was successful. The Grand Trunk vanished in 1923, when it went bankrupt and was taken over by the Canadian National Railway.
The title means "Shovel hard." - RBW
File: FMB203

Chaun Fine My Deary Hunney
DESCRIPTION: Chorus: "Chaun fine my dear hunney." On Saturday night I go to town. I look behind the trees and bushes [for a girl?]. I wash my pot, boil it sweet, sweep the house, clean my knife, make my bed soft and....
AUTHOR: unknown
EARLIEST DATE: 1834 (Wentworth; see NOTES)
KEYWORDS: sex food worksong
FOUND IN: West Indies
REFERENCES (1 citation):
Abrahams-DeepTheWaterShallowTheShore, pp. 13-14, "Chaun Fine My Deary Hunney" (1 text, 1 tune)
NOTES [109 words]: I concede that finding sex in this song is speculating on double entendre. Abrahams says about the chorus that "the reference to 'chaun fine' is probably what the author heard for 'shant' fine,' a phrase still heard from members of the chorus as encouragement to the singing leader."
The Abrahams text is from Trelawney Wentworth, The West India Sketch Book (London: Whittaker & Co, 1834 ("Digitized by Google")), Vol. 2 p 67 (Abrahams has this as Vol. 1). Wentworth writes that this is a song that would be sung by a few workers loading and unloading carts taking sugar cane to the mill, and carrying the cane on their head to the mill [pp. 63-68]. - BS
File: AWIS13

Chebungo Trail
DESCRIPTION: "Oh, I haven't got pipe nor 'backer... I haven't got short, and my brad boots hurt, For I'm not a-wearin' socks. Oh, the wangan's all enchanted, boys... And I don't give a dam what's the price of ham, 'Way up on the Chebungo trail."
AUTHOR: unknown
EARLIEST DATE: 1957 (Beck-FolkloreOfMaine)
**Cheechaco's Lament, The**

**DESCRIPTION:** "My name is Joseph Pennman, I have a comrade, Jack. I'll tell you why I left the States...." "I caught the Klondike fever." "We boated down the Yukon." Having reached Dawson, the singer finds much misery and little gold. He returns home

**AUTHOR:** Harry W. Brown

**EARLIEST DATE:** 1898 (Klondike Nugget, according to Cohen)

**KEYWORDS:** work mining hardtimes gold return

**REFERENCES (1 citation):**

*Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 679-681, "The Cheechaco's Lament (Dedicated to Joseph Pennman)" (1 text)*

**File:** CAFS2679

**Cheer Up, Cheer Up Ye Auld Horse**

**DESCRIPTION:** "Cheer up, cheer up, ye auld horse Ye'll never harrow here again"

**AUTHOR:** unknown

**EARLIEST DATE:** 1907 (Greig/Duncan8)

**KEYWORDS:** farming horse

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (1 citation):**

*Greig/Duncan8 1776, "Cheer Up, Cheer Up Ye Auld Horse" (1 fragment, 1 tune)*

**File:** GrD81776

**Cheer Up, Sam**

**DESCRIPTION:** Minstrel song. Former slave tells of his love for Sarah Bell. He offered all he had, but she left him for a white man with money. Cho: "Cheer up Sam, now don't let your spirits go down, for there's many a belle that we know is lookin for you in town."

**AUTHOR:** unknown

**EARLIEST DATE:** 1850s (American broadsides)

**KEYWORDS:** minstrel slavery love rejection foc's'le

**FOUND IN:** US

**REFERENCES (2 citations):**

*Hugill-ShantiesFromTheSevenSeas, p. 562, "Cheer Up, Sam" (1 text, 1 tune)*
*Wolf-AmericanSongSheets, #295, p. 21, "Cheer Up am, or Sarah Bell" (2 references)*

**ALTERNATE TITLES:**

Sarah Bell

**NOTES [38 words]:** Popular "shore song" adapted for use at the capstan. - SL Popular it may have been, but I long searched without success for any sign of it before I found the mention in Wolf. I suspect a better description is "widely touted." - RBW

**Last updated in version 3.5**

**File:** Hugi562

**Cheer Up! Russell Street**

**DESCRIPTION:** "Cheer up, (Russell) Street, It's known everywhere...." "It's a rare old street to play for, It's a rare old street to know." The street has a sad history. The competing singers don't care
about success or failure; they intend to go where there is a row

AUTHOR: unknown
EARLIEST DATE: 1973 (Behan-IrelandSings)
KEYWORDS: fight nonballad home
FOUND IN: Ireland
REFERENCES (1 citation):
Behan-IrelandSings, #19, "Cheer Up! Russell Street" (1 text, 1 tune)

NOTES [65 words]: Behan-IrelandSings claims that there are variations of this for many streets and parts of Ireland, but cites no sources, claiming to have learned it as a child. I have not found any parallel versions, but this might be because Behan has modified the song somewhat -- although in this case, he claims only an arrangement credit, whereas he usually claims to have rewritten his materials. - RBW

Last updated in version 3.2
File: Beha019

Cheer, Boys, Cheer (II)

DESCRIPTION: "Cheer, boys, cheer! No more of idle sorrow, Courage, true hearts, shall bear us on our way." The sailors (soldiers? emigrants?) are urged to be happy as they leave England in search of fortune. They set out for a new land

AUTHOR: Words: Charles Mackay / Music: Henry Russell (1812-1900) (sources: Scott, Winstock-SongsAndMusicOfTheRedcoats)
EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster); 1870s or earlier (see NOTES)
KEYWORDS: patriotic nonballad travel home farming
FOUND IN:
REFERENCES (4 citations):
Scott-EnglishSongBook, pp. 86-87, "Cheer! Boys, Cheer!" (1 text, 1 tune)
Winstock-SongsAndMusicOfTheRedcoats, pp. 165-170, "Cheer, boys, cheer!" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, pp. 83-84, "Cheer! Boys, Cheer!" (1 text)
Wolf-AmericanSongSheets, #290, p. 20, "Cheer Boys, Cheer" (1 reference); also probably #291, p. 20, "Cheer! Boys, Cheer!" (2 references)
Roud #13845

NOTES [303 words]: Although I have not seen the broadsides involved, Edwin Wolf 2nd, American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870, Library Company of Philadelphia, 1963, p. 20, lists two broadsides with the title "Cheer, Boys, Cheer," which are clearly related to this song. This would date the song to the 1870s or earlier. No author is listed.

Henry Russell wrote the tunes to several other pieces in the Index, including "Woodman, Spare That Tree," "A Life on the Ocean Wave," and probably "There's a Good Time Coming."

In an interesting footnote, Charles Dodgson (not yet famous as Lewis Carroll) attended a concert by Russell on February 9, 1857. Dodgson's verdict: "As a singer he does not strike me as anything remarkable. He is an amusing lecturer" (Edward Wakeling, editor, Lewis Carroll's Diaries: The Private Journals of Charles Lutwidge Dodgson, Volume 3, January 1857 to April 1858, Lewis Carroll Society, 1995, p. 23).

This sees to be a minority opinion. According to Jon W. Finson, The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song, Oxford University Press, 1994, p. 113, "Russell (1812-1900) was also British and began his career as a member of 'The Children's Opera Company' at the Drury Lane Theater. In 1825 he departed for Bologna to study at the conservatory there, since Italian opera was all the rage in London at the time.... [He] emigrated to Canada, settling later in Rochester, New York, during the 1830s. He stayed in the United States just long enough to take the pulse of American popular song, and before he returned to London in 1842, he produced many early hits. In fact, he was probably the most influential composer of his generation."

His autobiography was entitled "Cheer! Boy! Cheer! Memories of Men and Music," and was published in 1895. - RBW

Last updated in version 6.1
File: Wins165

Cheer, Boys, Cheer (III -- New Zealand)

DESCRIPTION: "Cheer, boys, cheer, the polling day's before us, Head of the poll we'll have our hero brave... Cheer, boys, cheer, we'll crush the Wakefield faction... Cheer, boys, cheer, for gallant
Featherston. "May God defend the right"
AUTHOR: unknown
EARLIEST DATE: 1858 (Wellington _Independent_, according to Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: political New Zealand nonballad
HISTORICAL REFERENCES:
1858 - election pitting radical Ashton St Hill against incumbent Isaac Featherston in the contest for Superintendent of Wellington province. Featherston was re-elected (source: Bailey/Roth-ShantiesByTheWay-NZ)
FOUND IN:
REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, p. 25, "Cheer, Boys, Cheer" (1 text)
NOTES [158 words]: Said to be to the tune of "Cheer, Boys, Cheer," but it's not clear which song of that name is meant. Presumably it was the tune that Charles R. Thatcher (for whom see "Where's Your License") created his own "Cheer, Boys, Cheer" parody.

According to Gordon McLauchlan, editor-in-chief, New Zealand Encyclopedia, David Bateman Limited, 1984, pp. 178-179, "FEATHERSTON, Isaac Earl (1813-1876) was born in England and graduated as a physician in Edinburgh in 1836. He sailed for New Zealand as a surgeon on the New Zealand Company's vessel, *Olympus*, in 1840, and became a well-known politician in the early days of the colony." He served in elective office (initially Superintendent of Wellington Province) 1853-1870, and was Member of Parliament for that entire period. He also fought in the Maori Wars, being awarded the New Zealand Cross for his efforts. He ended his career as New Zealand's Agent-General to London from 1871 until his death. - RBW

File: BaRo925

Cheer, Boys, Cheer (III)

DESCRIPTION: "There are many ups and downs as through this world we ramble," so the singer will be as happy as possible, despite being poor, while drinking and smoking. His wife is a great source of trouble, always complaining (and abusing him when he spills the milk)

AUTHOR: unknown
EARLIEST DATE: 1966 (Huntington-FolksongsFromMarthasVineyard)
KEYWORDS: drink drugs wife husband hardtimes
FOUND IN: US(NE)
REFERENCES (1 citation):
Huntington-FolksongsFromMarthasVineyard, pp. 61-64, "Cheer, Boys, Cheer" (1 text, 1 tune)
Roud #11621
NOTES [34 words]: Huntington suggests this is as music hall song, and the form certainly isn't very folk-like. I suspect he's right. On the other hand, I don't find it even vaguely funny that a slob and his wife quarrel. - RBW

File: HuVi061

Cheer'ly Man

DESCRIPTION: Shanty. "Oh, Nancy Dawson, hio! Cheer'ly, man! She's got a notion, hio! Cheer'ly, man! For our old bosun, hio! Cheer'ly, man, Oh! hauley, hio! Cheer'ly, man!" Various women are mentioned, perhaps linked to members of the crew, who are urged to pull hard

AUTHOR: unknown
EARLIEST DATE: 1909 (Heart-Songs)
KEYWORDS: shanty nonballad
FOUND IN: US
REFERENCES (8 citations):
Shay-AmericanSeaSongsAndChanteys, pp. 32-34, "Cheer'ly, Man" (2 texts)
Colcord-SongsOfAmericanSailormen, p. 77, "Cheerly, Man" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 312-315, "Cheerily Man," (2 texts, 2 tunes) [AbEd, pp. 234-237]
Sharp-EnglishFolkChanteys, XLV, p.50, "Cheerly Man" (1 text, 1 tune)
Terry-TheShantyBook-Part1, "Creer'ly Men" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp. 90-91, "Cheerly Man" (1 text, 1 tune)
Heart-Songs, p. 75, "English Chanry" (1 text, 1 tune)
DT, CHEERLY
Roud #395
CROSS-REFERENCES:
cf. "Haul 'Er Away (Little Sally Racket)" (form, lyrics)
NOTES [90 words]: Shay believes that this is mentioned in Dana's Two Years Before the Mast.
The section quoted makes it appear likely, but Dana did not actually quote text, merely the singing
of "Cheerily, men," which might just possibly be ship's idiom. Still, it is likely that the song is much
older than the known texts.
Lloyd and others lump this with "Haul 'Er Away (Little Sally Racket)." There is certainly similarity in
the form, and in some of the lyrics, and in the idea, but the choruses are different enough that I
tentatively split them. - RBW
Last updated in version 6.0
File: ShayS032

Chef de Gare, The

DESCRIPTION: French. "Le chef de gare, il est coucou (x2), Qui est coucou? Le chef da gare,
C'est que sa femme voulut -- voulut -- oh...ee...." The station chief is "cuckoo." Who is cuckoo? The
station chief. It's because his wife is... uh-oh...."
AUTHOR: unknown
EARLIEST DATE: 1927 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)
KEYWORDS: foreignlanguage wife nonballad
FOUND IN: US
REFERENCES (1 citation):
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 46, "Le Chef de Gare" (1 short text)
File: SBar046

Cherokee Hymn (I Have a Father in the Prog Ni Lo)

DESCRIPTION: "I have a father in the prog ni lo, And you have a father in the prog ni lo, We all
have a father in the prog ni lo." "Nee I ravy, Nee-shi, nee-shi ni-go, Three I three-by an shee prog
no lo." "I have a (brother/mother/sister) in the prog ni lo."
AUTHOR: unknown
EARLIEST DATE: 1935 (Brown)
KEYWORDS: religious nonballad foreignlanguage
FOUND IN: US(SE)
REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 658, "Cherokee Hymn" (1 text,
supposedly partly in Cherokee; "Prog Ni Lo" is said to be Cherokee for "Promised Land")
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 658, notes only
Abrahams/Riddle-ASingerAndHerSongs, pp. 51-52, "Nishi" (1 short text, 1 tune, with different
words but it appears to be a much-distorted version of the same idea)
Roud #4213
CROSS-REFERENCES:
cf. "Way Over in the Promised Land (I)" (form, lyrics)
NOTES [64 words]: Roud lumps Brown's version with "Where Is Old Elijah? (The Hebrew Children,
The Promised Land)" (and does not index the Riddle version). I don't see it. Abrahams notes that
several American collections regard this as a Native American song, which he notes "defies
explanation unless it was used by missionaries."
To me, it looks like an adaption of "Way Over in the Promised Land." - RBW
Last updated in version 6.0
File: Br3658

Cherries are Ripe

DESCRIPTION: "Cherries are Ripe, cherries are ripe, (The robin sang one day)." Various endings:
cherries are given to the baby, or the students greet their teacher. The origin might be a cherry-
sellers cry: "Cherry ripe, cherry ripe, Some are black and some are white"

AUTHOR: unknown
EARLIEST DATE: 1963 (recording, Margaret MacArthur)
KEYWORDS: bird nonballad food
FOUND IN: US(NE)
REFERENCES (2 citations):
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 99, "Cherries are Ripe" (1 text, possibly a parody of more normal texts, but the other versions I've seen of this are so short that it could also be a "straight" fragment that didn't survive elsewhere)
ADDITIONAL: Roy Palmer, _The Folklore of Warwickshire_, Rowman and Littlefield, 1976, p. 121, (no title), a cherry-seller's rhyme from Warwickshire in the 1920s, which might be related to the original source of the piece
RECORDINGS:
Margaret MacArthur, "Cherries Are Ripe" (on MMacArthur01)

File: PHCFS099

Cherry Creek Emigrant's Song

DESCRIPTION: "We expect hard times, we expect hard fare." "Then ho, boys, ho, to Cherry Creek we'll go. There's plenty of gold in the west, we are told, in the new Eldorado." Many seek the Pikes Peak gold. Girls who are disappointed should wait a year.

AUTHOR: unknown
EARLIEST DATE: 1859 (Rocky Mountain News, according to Cohen)
KEYWORDS: gold mining derivative
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp 589-590, "Cherry Creek Emigrant's Song" (1 text)
File: CAFS590A

Cherry Orchard, The

DESCRIPTION: Singer remembers meeting Louise "down in the old cherry orchard." "She sang love songs to me." "She spoke those words that set my heart aflame." He told her love stories.

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: courting love nonballad lover
FOUND IN: US(So) Canada(Newf)
REFERENCES (1 citation):
Roud #17055
RECORDINGS:
Mrs. Stephen Rowsell, "The Cherry Orchard" (on MUNFLA/Leach)

NOTES [54 words]: "Down In The Old Cherry Orchard," recorded by Tom Darby and Jimmy Tarlton, repeats two lines of this song -- "Down in the old cherry orchard, Under the old cherry tree" -- several times but has no other connection that I can make out (on "Tom Darby and Jimmy Tarlton -- Atlanta 1929-1930," JSP Records JSP 7746B CD (2005)). - BS
Last updated in version 4.2
File: AddCheOr

Cherry Tree Joe McCreery

DESCRIPTION: "You rivermen have surely heard About the appropriation That was made to clear our little ditch." Cherry Tree Joe McCreery is given the job. The workers praise and curse him; tall tales are told about him; now phantom raftsmen chase his ghost

AUTHOR: Henry Wilson? (Source: Korson-PennsylvaniaSongsAndLegends)
EARLIEST DATE: 1949 (Korson-PennsylvaniaSongsAndLegends)
Cherry Tree, The

DESCRIPTION: "Oh, a cherry tree's a pretty tree When it is in full bloom; And so is a handsome young man When he a-courting goes." The young man claims to be well to do, and wins the girl; now she finds herself poor, with no land and no home

AUTHOR: unknown

EARLIEST DATE: 1968

KEYWORDS: courting marriage poverty promise lie

FOUND IN: Australia

REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 346-348, "Cherry Tree Joe McCreery" (1 text)
Roud #7738
File: KPL346

Cherry-Tree Carol, The [Child 54]

DESCRIPTION: Joseph and Mary are walking. Mary asks Joseph for some of the cherries they are passing by, since she is pregnant. Joseph tells her to let the baby's father get them. The unborn Jesus orders the tree to give Mary cherries. Joseph repents

AUTHOR: unknown

EARLIEST DATE: 1768 (Gilbert MS)

KEYWORDS: carol Jesus religious

FOUND IN: US(Ap,NE,SE,So) Britain(England,Scotland(Aber)) Canada(Ma,rNewf,Ont,West)

REFERENCES (42 citations):
Child 54, "The Cherry Tree Carol" (4 texts)
Bronson 54, "The Cherry Tree Carol" (30 versions + 2 in an appendix, one of them being "Mary With Her Young Son" in addition, #27 contains "The Holly Bears a Berry" and #29 a scrap of "The Holly and the Ivy")
Bronson-SingingTraditionOfChildsPopularBallads 54, "The Cherry-Tree Carol" (3 versions: #1, #3, #16)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #147, "The Cherry-Tree Carol" (1 text, 1 tune) {cf. Bronson's #10}
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #160, p. 1, "The Cherry-Tree Carol"; #164, p. 3, "The Cherry Tree Carol" (1 text plus 1 fragment)
Greig/Duncan2 327, "The Cherry Tree Carol" (2 texts plus 6 verses on p. 579)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine p. 446, "The Cherry Tree Carol" (notes only)
Flanders-AncientBalladsTraditionallySungInNewEngland2, pp. 70-73, "The Cherry Tree Carol" (1 text, 1 tune) {Bronson's #9}
Randolph 12, "The Cherry Tree Carol" (1 fragmentary text, 1 tune) {Bronson's #30}
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 15, "The Cherry Tree Carol" (2 texts)
Davis-TraditionalBalladsOfVirginia 13, "The Cherry Tree Carol" (1 text plus 2 fragments; the only substantial text, "A," begins with two verses clearly imported from something else; 1 tune) {Bronson's #14}
Morris-FolksongsOfFlorida, #155, "The Cherry Tree Carol" (1 text, 1 tune) {Bronson's #23}
Ritchie-FolkSongsOfTheSouthernAppalachians, pp. 36-37, "Carol of the Cherry Tree" (1 text, 1 tune)
Roberts-SangBranchSettlers, #3, "Joseph and Mary" (1 text, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, p. 34, "The Cherry Tree" (1 text, 1 tune)
This song is very similar to a passage in one of the Coventry Mystery Plays, cited on pp. 153-154 of Rickert-AncientEnglishChristmasCarols, in which Mary and Joseph come upon a cherry tree out of season and it miraculously sprouts cherries for Mary -- after which the rest of the action proceeds as in the song (including a line, "Therefore let him pluck you cherries, begot you with child").

Wells-TheBalladTree p. 183, quotes Mary's speech:
Now good Lord, I pray the, graunt me this boun,
To have of these cheries, & it be yo' wylle;
Now, I thonk the god, this tre bowyth to me down,
I may now gadyr anowe, & etyn to my fylle.
I would assume that both that tale and this song derive from the same legend, whatever it is. According to Fowler, p. 48, there is another parallel, to a Middle English poem he calls "The Childhood of Jesus," the relevant verse of which he quotes. This poem comes from British Library MS. Additional 31042, the famous London Thornton manuscript. This appears to be "Almyghty God in Trynytee at boughete mane"; Index of Middle English Verse #250, also found in Harley MS. 2399 and Harley MS. 3954. According to Thompson, pp. 17-18, it is item #29 in the manuscript, apparently here titled "Ihesu Christi... the Romance of the childhode of Ihesu Cristi at clerkes callys Ypokrephum" (i.e. it's an apocryphal tale). It is in two columns, from folio 163 verso to folio 168 verso; the standard stanza is 12 lines, rhymed ababababcdc. In Harley 3954, it is prefaced, "Hic incipit infancia salvatoris." It apparently hasn't been edited since 1885 (by Horstman), although Harley 3954 has been scanned and is on the British Library web site.

The source is usually said to be the Infancy Gospel of the Pseudo-Matthew (Latin, ninth century); Child, for instance, declared that "The proper story of this highly popular carol is derived from the Pseudo-Matthew's gospel, chapter xx." In that book, however, the miracle took place AFTER Jesus's birth. Joseph, Jesus, and Mary were fleeing from King Herod when Mary became faint. Joseph led her under a date palm to rest. Mary begged Joseph to get her some of the dates. Joseph was astonished; the tree was too tall to climb. But Jesus (who was no more than two years old) commanded the palm, "Bow down, tree, and refresh my mother with your fruit." And bow down it did, and remained so until Jesus ordered it to straighten up. Jesus also ordered it to reveal its water source, and a spring arose. Later, Jesus ordered a branch of the palm to be carried into heaven! (chapter xxi; a fuller version is given on p. 57 of JamesNT). Child's suggestion should be taken with some caution, although it certainly shouldn't be rejected outright. It's worth remembering that Child did not know the "new source" published by JamesInf, which (since two copies were found in England) was probably unusually popular there and which uses the Pseudo-Matthew story, but in much-modified form (most of the introduction of JamesInf is devoted to source criticism of Pseudo-Matthew, the Infancy Gospel of James, and the "new source"). I am not claiming this song is derived from the "new source"; I merely offer it as evidence that many stories of this source were floating around England.

Miraculous cherries also occur in the Middle English romance of "Sir Cleges," which is one of the few romances of the period which appears to be entirely native to English soil. They are even associated with Christmas: Cleges has given away so much of his property that he is reduced to poverty. At Christmas, cherries appear on a tree in his garden. He plucks some of them and (on his wife's advice) takes them to King Arthur's court, where Arthur gives him gifts that restore his dignity. (Wells, p. 161. For a bibliography of "Sir Cleges," see Joanne A. Rice, Middle English Romance: An Annotated Bibliography, 1955-1985, Garland Publishing, 1987, pp. 407-408.) The only part of this with any basis in the canonical gospels is Joseph's jealousy (Matt. 1:18-20) and the angel's announcement that Joseph should care for the child (Matt. 1:20-25 -- where, however, the message comes in a dream).

Not to fear, though, Pseudo-Matthew had an explanation for that. Supposedly Matthew wrote his infancy account in Hebrew but did not publish it in his gospel. Eventually the infancy account was discovered by Jerome, translator of the Vulgate. He was hesitant to publish it, because Matthew wanted it kept secret, but eventually was persuaded to put it into Latin (JamesInf, pp. xii-xiii). The link between this song and the pseudo-Matthew is not universally accepted; Baring-Gould linked the thing to a tale in the Kalevala (canto L -- the very last canto of the book; it was canto XXXII in the "Old Kalevala"); Pentikainen, p. 58) In the story of the virgin Marjatta, a berry cries out to the girl (lines 81-94 on p. 634 of Kalevala-Kirby). Kalevala-Kirby calls the berry a cranberry, but Joseph-Larousse, p. 105, makes it a cherry; Pentikainen at one place calls it an "odd berry," but on p. 147 calls it a lingonberry.

Marjatta -- whose very name means "berry" in Finnish, according to Kalevala-Kirby, p. 661, but which Pentikainen, p. 148, declares to mean "Saint Mary" -- eats the berry, brings forth a boy, loses him, finds him, brings him to be baptized, and is condemned by Vanamoinen -- but the child (who begins to speak at the age of two weeks!) defends himself and is baptized as a king. (Complications ensue, of course.)

The parallels are obviously interesting -- but it must be recalled that the Kalevala as assembled is more recent than the Cherry-Tree Carol; Elias Lonnrot published it in 1849 (Kalevala-Kirby, p. xi). Marjatta's tale may be older than the compiled Kalevala -- it existed in the "Old Kalevala," which is much more traditional than the final form (Pentikainen, pp. 48-48) -- but it is much more likely that both stories come from common roots. (Lonnrot, although he thought that particular "rune" of the Kalevala was among the newest, still believed it to be on the order of five hundred years old; Pentikainen, p. 85. This strikes me as absurd; what is certain is that he couldn't prove it. What's more, Lonnrot introduced the tale of Marjatta into that final rune; it had not been there previously! --
An even more interesting parallel than either of those is in the Quran. In Surah 3:46 ("The Imlams"), Jesus "will preach to men in his cradle"; the statement is repeated in 5:110 ("The Table"). More amazing, though, is 19:22f. ("Mary" or, in more literal translations, "Mariam"): Mary, as she goes into labor, wishes she had died. The child speaks up and commands the date-palm to feed her. Later, as the unmarried Mary comes among her people, she is accused of whoredom. She points to the infant Jesus, who justifies her from the cradle.

It is perhaps interesting that, in the Carol, it is the "cherry" tree that bows down. Various legends swirl about the cherry, including one from China that associates it with female sexuality (Pickering, p. 55; the English parallel is presumably obvious). There is also a Swiss legend that offers cherries to new mothers.

Even Pseudo-Matthew was the ultimate source, there might have been intermediate stages. The legend of the tree giving Mary its fruit took multiple forms in English. There was one in the well-known *Cursor Mundi*. The Middle English stanzaic *Childhood of Christ*, called a romance by Robert Thornton (who copied one of the surviving versions in the fifteenth century), goes beyond that. "In the more traditional rendering of this episode, found in the *Cursor*, after the child Jesus commands the tree under which Mary sits to bend down and offer its fruit, Jesus then has the tree make a well from its roots so that they may drink water to their fill (lines 11657-11730). In *Childhood*, wells of water and wine spring up from the tree's roots, a conscious link to the biblical miracle at the wedding at Cana" (Julie Nelson Couch, on p. 217 of Fein/Johnston. For the Wedding at Cana, see chapter 2 of the Gospel of John).

The legend that Joseph was old when he married Mary has no direct scriptural basis. It is true that, at this time, Jewish husbands were often older than their wives (RankEtAl, p. 212), but this isn't proof of anything. The Egyptian document *JamesNT* calls "History of Joseph the Carpenter, or Death of Joseph" says that Joseph lived to be 111, and that he was 89 when his first wife died; he married Mary two years later (JamesNT, pp. 84-85). But this is a late work that was unknown in Latin Christendom anyway. The only early testimony seems to be from the *Protevangelium Jacobi* or *Infancy Gospel of James*. In what Hone calls chapter 8, verse 13, Joseph -- upon being told to wed Mary, who had been brought up as a virgin in the Temple but now was being put out because she had reached puberty -- declares, "I am an old man, and have children, but she is young, and I fear that I should appear ridiculous in Israel" (Hone, p. 29; there is a somewhat looser translation on p. 388 of Barnstone as well as p. 387 of CompleteGospels; in CompleteGospels, it is chapter 9, verse 8; in Cartlidge/Dungan, p. 15, it is chapter 9, verse 5). We also find Joseph's sons accompanying Joseph and Mary to Bethlehem (CompleteGospels, 17:5, p. 392=Cartlidge/Dungan 17:4, p. 20=Hone, 12:5, p. 32, but Hone's translation is not parallel to the other two).

The *Protevangelium* also mentions the famous but un-scriptural detail of Mary and Joseph sheltering in a cave rather than a stable as in the Gospel of Luke (CompleteGospels, 18:1, p. 392=Cartlidge/Dungan 18:1, p. 21=Hone, 13:1, p. 33). It also claims that a midwife found Mary still a virgin after the birth -- miraculously, obviously.

After Mary and Joseph reach the cave, Joseph goes out and has a vision, as is found in some long versions of the Cherry-Tree Carol. The vision is found in CompleteGospels, 18:3-11, p. 392=Hone, 13:2-11, p. 32) -- but the two versions (based on different manuscripts) bears little resemblance to each other, and neither resembles the angel's conversation with Joseph in the Carol. The earliest witness to the *Protevangelium*, Papyrus Bodmer V, omits the passage entirely, causing Cartlidge/Dungan to include it on pp. 21-22 in double brackets, indicating a later insertion.

Cartlidge/Dungan number it 18:2-7.

Hone, p. 24, suggests that the *Protevangelium Jacobi* was originally written in Hebrew, and claims there was a Latin translation. However, Barnstone, pp. 384-385, says that "No Latin manuscript survived the early condemnation of the book in the west."

Very little of what Hone says has held up any better. Although Jordan, p. 1, discusses the possibility that the book is by James the brother of Jesus, or James son of Zebedee, or the "other" James of Mark 15:40 (said to be the author in the Gelasian Decree of c. 495 C.E.), he goes on to note that the author did not know Palestinian geography, a strong argument against the possibility that it is by any of them. As for the language, Wake is the only scholar cited on p. 6 of Jordan to think a Hebrew original a possibility; almost everyone else argues for Greek. Barnstone also (p. 385) quotes Ron Cameron to the effect that it is full of allusions to the Septuagint, the Greek translation of the Hebrew Bible. The weight of evidence for a Greek original frankly appears overwhelming.

Jordan on p. 2 cites three scholars who thought it might be from the first century -- but goes on to note nine scholars who date it to the late second century (which still makes it relatively early for an
apocryphal gospel). To these nine I can add that CompleteGospels, p. 381, dates it to the middle of the second century. Barnstone, p. 384, says that the book can hardly have been written before 150 C.E., and said that Jerome, translator of the Vulgate, condemned it (pp. 383-384).

The latest date I have seen is Harnack's, who argued for the fourth century (Jordan, p. 6). This late date can now be set aside; the latest possible date is the end of the third century, since Papyrus Bodmer V, found in Egypt and forming the basis for the Cartlidge/Dungan translation, is dated paleographically to 300 C.E. or shortly earlier (which, incidentally, makes it older than our oldest complete copy of any of the canonical gospels, although two other Bodmer papyri, known as P66 and P75, contain large portions of John from the third century, and P75 also contains a big chunk of Luke; there are earlier fragments of all four canonical gospels). But there is very little other early evidence of its existence; the other manuscripts cited in Tischendorf's nineteenth century Greek edition are all tenth century or later (Jordan, p. 3).

Barnstone, p. 384, notes manuscripts in Greek, Syriac (Aramaic), Armenian, Ethiopic (proto-Amharic), Georgian, and Old Church Slavonic. Jordan, p. 6, also mentions a Sahidic Coptic text -- but says the majority of manuscripts are in Greek or Slavonic. In 1980, de Strycker counted 140 Greek manuscripts (Jordan, p. 6) -- an amazing number for a non-canonical work. Even more amazing, parts of it turn up in Greek lectionaries.

I can't help but note that some manuscripts of the Protevangelium Jacobi make Mary only twelve years old at the time of the conception, and none makes her more than seventeen (Barnstone, p. 392). Yes, folks, the author of this book thought God was a pedophile!

It is perhaps worth mentioning that large portions of the Protevangelium Jacobi were incorporated into the Pseudo-Matthew Gospel (Jordan, p. 5) so often cited as the source of this Carol.

Since the Protevangelium did not survive in Latin, it is probably not the direct source for the Carol's claim that Joseph was old. Pseudo-Matthew is a more likely source. But it is not absolutely necessary to assume either as the source. The story seems to have been widespread -- presumably because it fit the sort of thinking that early church fathers loved. The logic is indirect: Mary was still alive at the time of Jesus's ministry (Mark 3:31ff. and parallels), death (John 19:25ff.), and resurrection (Acts 1:14). Joseph, however, is not mentioned anywhere in the context of Jesus's ministry; the only mentions of him as a living man are in the infancy portions of Matthew and Luke. Thus the assumption was that he was dead at the time of Jesus's ministry, and hence implicitly that he was much older than Mary.

Assuming Joseph was dead allowed the Church to solve another problem: The mention of brothers of Jesus (James and others are mentioned in Mark 6:3 and parallels, and James alone in Acts 12:17, 15:13, 21:18, Gal. 1:19, etc.) when it was maintained (again on no scriptural basis) that Mary was a perpetual virgin: The argument (which obviously matches the argument of the Protevangelium Jacobi) was that Mary was Joseph's second wife, and Jesus's brothers were in fact half brothers: Joseph's children by the previous wife. (Making them, genetically if not legally, no brothers of Jesus at all, since Joseph was not Jesus's father.)

This cannot be disproved, of course. But two points need to be made. To begin with, we have only two canonical date pegs for the life of Jesus: First, he was born in the reign of Herod the Great (so both Matthew and Luke), and second, he was active in ministry in the fifteenth year of Tiberius the Caesar (Luke 3:1).

Herod the Great is known to have died in 4 B.C.E (Josephus/Marcus/Wikgren, p. 459; Antiquities XVII.191 in the Loeb numbering, or XVIII.viii.1 in the older editions), meaning that Jesus must have been born by that year. There are inferential reasons to think he was born in 6 or 7 B.C.E. -- Herod, after all, ordered the killing of all children under two years old in Matthew 2:16.

Tiberius succeeded the emperor Augustus in 14 C.E. Thus his fifteenth year was probably 29 C.E. Jesus was very likely crucified in 30 C.E. This means that he was probably at least 36 years old at the time of the crucifixion.

So if Joseph had been a young man of 22 when he married Mary, he would have had to live to at least age 58 to be around when Jesus died. Lots of people in Roman Palestine died before age 58! The fact that Joseph was almost certainly dead in 30 C.E. is no evidence at all for the claim that he was old in 6 B.C.E. It's possible, but not all that likely.

The other evidence, about Jesus's brothers, is also weak. James is the one member of Jesus's family to be mentioned outside the Bible: Josephus/Feldman, pp. 107-109 (Josephus, Antiquities XX.200 in the Loeb edition, XX.ix.1 in older editions) say that James was stoned to death soon after the Judean procurator Festus died. Festus, we know from Josephus, died in 62 (Josephus/Feldman, pp. 106-107). James, under the "son of Joseph's first wife" theory, would have had to be at least seventy at this time, and probably -- since he is always the first-mentioned of Jesus's four brothers -- closer to eighty. Certainly possible, but it's a lot easier to assume James was born after Jesus, and hence only in his sixties or perhaps even younger. I stress that there is
no proof, but the strong weight of evidence is that Joseph was *not* old when Jesus was born. One other crazy idea, which strikes me as even less likely than most of the preceding: That this story is somehow connected with Chaucer's "Merchant's Tale," in which the old lecher January purchases a young wife May, then goes blind; she is having sex with her young lover Damian in a tree when January recovers his sight, sees what is going on -- but is convinced it didn't mean what he thought.

According to ChaucerHussey, p. 28, "The final episode [of the Merchant's Tale], the tree-tryst, may be traced to a variety of sources, both oral and written. A version such as that known as The Enchanted Pear Tree was probably known to Chaucer. A more daring parallel exists in the legend that inspired the Cherry Tree Carol, one in which the husband Joseph (some legends say suspicious of his wife's mysterious pregnancy) has to satisfy the longing of Mary for cherries. A fresh dimension is added to the entire sequence if it is recalled that the pear has been held as a male sexual-symbol...."

Kenneth A. Bleeth, "The Image of Paradise in the Merchant's Tale" (published in Benson) points out that this parallel "has been discussed at length by Bruce Rosenberg: May's desire for "fruit," in addition to linking her with Eve, recalls the legend (preserved in the "Cherry-Tree Carol" and the Ludus Coventriae cycle) in which the pregnant Mary asks Joseph for cherries from a tree in a garden. Rosenberg suggests that the contrast between the two pregnancies -- Mary's "sacred and archetypal," May's "feigned for an immoral purpose" -- focuses our perception more strongly on May's guilt." The source is "The 'Cherry-Tree Carol' and the Merchant's Tale," in Chaucer Review 5 (1971). - RBW

Bibliography

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- Cartlidge/Dungan, David R. Cartlidge and David L. Dungan, translators and editors, Sourcebook of Texts for the Comparative Study of the Gospels, second edition, Society of Biblical Literature, 1972 (despite being a second edition, this is simply a spiral-bound copy of a set of typescripts, and several texts shown in the table of contents are not included; presumably some later version added these materials, necessarily changing the pagination)
- Hone: William Hone, The Apocryphal New Testament: Being All the Gospels, Epistles, and Other Pieces Now Extant, 1820. This has been republished, often with modifications and expurgations, many times; a copy of the 1847 edition is available on Google Books. Because reading paper is easier than reading PDFs, my references are to the 1979 Bell edition published as The Lost Books of the Bible with a new (but extremely inaccurate) preface by Solomon J. Schepps. The actual book appears to be a facsimile copy of one of the older editions (probably that of 1926)
- Josephus/Marcus/Wikgren: Ralph Marcus and Allen Wikgren, translators, Josephus: Jewish
DESCRIPTION: The U.S.S. Chesapeake sails out of Boston Harbor, confident of victory, to engage H.M.S. Shannon. The well-trained British crew of Captain Broke quickly defeats the American ship and takes it as a prize

AUTHOR: unknown

EARLIEST DATE: 1928 (Mackenzie-BalladsAndSeaSongsFromNovaScotia)

KEYWORDS: war navy ship political battle

HISTORICAL REFERENCES:
June 1, 1813 - Battle between the Chesapeake and the Shannon

FOUND IN: Canada(Mar) Britain

REFERENCES (14 citations):
Laws J20, "The Chesapeake and the Shannon I"
Logan-APedlarsPack, pp. 69-72, "Chesapeake and Shannon" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 293, "The Chesapeake and the Shannon" (1 text, 1 tune)
Fowke/Johnston-FolkSongsOfCanada, pp. 24-25, "The Chesapeake and the Shannon" (1 text, 1 tune)
Fowke/Mills/Blume-CanadasStoryInSong, pp. 68-70, "The 'Chesapeake' and the 'Shannon'" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 79, "The Chesapeake and the Shannon" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 187-188, "Shannon and Chesapeake" (1 text, 1 tune)
Finger-FrontierBallads, pp. 159-160, "'Shannon' and 'Chesapeake'" (1 text, 1 tune)
Palmer-OxfordBookOfSeaSongs 85, "Shannon and Chesapeake" (1 text, 1 tune)
Shay-AmericanSeaSongsAndChanteys, p. 165-166, "The Shannon and the Chesapeake" (1 text, 1 tune)
Scott-TheBalladOfAmerica, pp. 111-112, "The Chesapeake and the Shannon" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 96-97, "The Chesapeake and the Shannon" (1 text)
DT 398, CHESSHAN*

ADDITIONAL: C. H. Firth, _Publications of the Navy Records Society_, 1907 (available on Google Books), p. 311, "Shannon and Chesapeake" (1 text)

ST LJ20 (Full)
Roud #1583

BROADSIDES:
Bodleian, 2806 c.17(383), "Shanon & Chesapeak" ("The Chesapeake, quite bold") [title not entirely legible], unknown, n.d.

CROSS-REFERENCES:
  cf. "The Chesapeake and the Shannon (II), (III), (IV), (V)" (plot)

NOTES [1030 words]: The victory of the Constitution over the Guerriere (for background, see "The
Constitution and the Guerriere," Laws A6) significantly improved the morale of the American navy. Other victories followed, giving the Americans still more confidence. One of these confidence-building victories was the fateful meeting between U.S.S. Hornet and H.M.S. Peacock, for which see "The Hornet and the Peacock." The Hornet was commanded by a bold up-and-comer by the name of James Lawrence. That earned Lawrence, who was still only 31 in 1813, command of the Chesapeake, one of only half a dozen frigates in the U.S. Navy at the time (Borneman, p. 113).

Sadly, confidence, in Lawrence at least, quickly turned into overconfidence. In the late spring of 1813, a "single combat" was arranged between Lawrence's U.S.S. Chesapeake and Captain Philip-Bowes-Vere Broke's H.M.S. Shannon. (The challenge was supposedly written, though it's said that Lawrence did not receive the actual written challenge; Borneman, p. 115; Hickey, p. 154; Pratt, p. 83.) The American decision was not wise. Chesapeake was already a hard-luck ship; in 1807, H. M. S. Leopard had demanded the right to search her for deserters (the right to reclaim deserters was one of the key issues of the War of 1812); being refused, Leopard fired into the American ship -- which was manned by an inexperienced and largely incompetent crew -- and had their way. (Borneman, pp. 22-24; Paine, pp. 108-109. Berton, pp. 35-36, describes the men's theft of property when they deserted and thinks that the whole thing started because the British ship commander, although he didn't want an incident, had said too much to back down. Hickey, p. 17, notes the irony that the British would disclaim the Leopard's action and returned three impressed sailors, though Berton, p. 37, adds that one was hanged at Halifax.) This led to increased tension between Britain and the U. S., but not open war -- yet.

By 1812, Chesapeake was of course seaworthy again, but her crew was hastily-assembled (many veteran sailors had refused to re-enlist due to arguments over prize money; Hickey, p. 155), and Lawrence didn't know them; only one officer had served aboard her for any length of time (Borneman, p. 115). Many of the crew weren't even English-speakers; Pratt, p. 88, reports that about three dozen were Portuguese. It should have been obvious that Chesapeake's sailors were no match for an experienced British crew. The ship had had some success early in the war taking small British prizes, but that was with Samuel Evans in command.

Captain Broke, by contrast, had commanded the Shannon since 1806, and he had turned his ship and crew into one of the best in the British fleet -- and, unlike some officers, he insisted on target practice, so his gunners were unusually good shots (Pratt, p. 83). He in fact worked to improve fire control methods (inventing some sort of device to make this easier), and -- unlike most officers below the rank of admiral -- also devoted considerable attention to naval tactics (Rodger, p. 568). The battle took place on June 1, 1813. Apparently the Chesapeake failed to clear for action properly (Rodger, p. 568), and Lawrence failed to take his one chance to cross the T on Shannon's stern, and that effectively ended the battle. Within minutes Lawrence had been mortally wounded (his last words were, "Don't give up the ship! Fight her till she sinks," but they did little good, the more so since the bugler refused to relay them; (Borneman, p. 117) and the British were boarding the Chesapeake.

The American ship's executive officer was also wounded, but survived, and he needed a scapegoat, so he filed charges blaming the defeat on the probationary officer William S. Cox, who had moved Lawrence out of the line of fire and then found himself commanding the ship after all the other officers were disabled -- though there really wasn't much Cox could have done by then. Cox was dishonorably discharged, dying 62 years later without his case being re-examined; he finally was exonerated by act of congress in 1953 (Mahon, pp. 124-125). As far as I know, no one has had the guts to formally blame Lawrence for his folly.

It was a truly brutal defeat for the Americans: Not only did they lose the ship and Captain Lawrence, but also the first lieutenant and fourth lieutenants mortally wounded, as was the marine commander, and the second and third lieutenants wounded. Total losses were 47 killed, 14 mortally wounded, and 85 with lesser wounds. The Shannon had 24 killed and 59 wounded, some mortally; Captain Broke, who had himself led the boarding parties, was too wounded to return to sea. The whole battle had taken 15 minutes. (Hickey, p. 155; Henderson, pp. 154-160, although this account is very pro-British and ignores the rather sorry state of the Chesapeake).

It is odd to note that neither Chesapeake nor Shannon was badly damaged (they came together so quickly that both ships still had all their masts). The British had raked Chesapeake repeatedly (Rodger, p. 568), but while this caused many casualties, it did little structural damage. The British probably could have taken Chesapeake into the Royal Navy -- and, given the general quality of American ships, might have been well-advised to do so. But the Napoleonic Wars were winding down, so she was sent to England and broken up (Borneman, p. 118); according to Hickey, p. 155, her timber eventually was used to build a flour mill.
The victory meant that the British, who had been stung by the popular broadside "The Constitution and the Guerriere," finally had something to celebrate out of the naval war. The promptly produced this piece, reported by Logan-A PeddlarsPack to be sung to the tune of "Yankee Doodle" but usually printed with the tune "Landsmaid of France or "Pretty Peggy of Derby, O."
To tell this song from the other "Chesapeake" ballads, consider this stanza:
The Chesapeake so bold out of Boston we've been told Came to take the British frigate neat and handy, O. All the people of the port they came out to see the sport, And the bands were playing Yankee Doodle Dandy, O. - RBW

Bibliography

- Mahon: John K. Mahon, The War of 1812, Da Capo, 1972

Chesapeake and the Shannon (II), The [Laws J21]

DESCRIPTION: A sailor on H.M.S. Shannon narrates how, on the "fourth" (!) of June, his ship sailed out to meet the U.S.S. Chesapeake. After only ten minutes of fighting the British (who claim to have been outnumbered) board the American and strike her colours

AUTHOR: unknown
EARLIEST DATE: 1950 (Creighton/Senior-TraditionalSongsOfNovaScotia)
KEYWORDS: war sailor ship battle navy
HISTORICAL REFERENCES:
June 1, 1813 - Battle between the Chesapeake and the Shannon
FOUND IN: Canada (Mar)
REFERENCES (3 citations):
Laws J21, "The Chesapeake and the Shannon II"
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 266-267, "Chesapeake and Shannon" (1 text, 1 tune)
DT 748, CHESHAN2
Roud #1891
CROSS-REFERENCES:
cf. "The Chesapeake and the Shannon (I), (III), (IV), (V)" (plot)
NOTES [20 words]: For the background on the Chesapeake/Shannon fight, see the notes on "The Chesapeake and the Shannon (I)" [Laws J20]. - RBW

Last updated in version 4.1
File: LJ21

Chesapeake and the Shannon (III), The [Laws J22]

DESCRIPTION: Captain Broke of H.M.S. Shannon challenges Captain Lawrence of U.S.S. Chesapeake to battle. The Chesapeake comes out to meet the enemy; within minutes the two ships are locked together (and the British are boarding the American vessel)

AUTHOR: unknown
EARLIEST DATE: before 1829 (broadside, Bodleian Harding B 25(144))
**Cheshire Gate, The**

**DESCRIPTION:** "It was just against the Cheshire Gate, A story true I will relate, Of two neighbors and their wives, How they led their wanton lives, And went to bed with each other's...." While one drinks or travels, his spouse fools around with the neighbor

**AUTHOR:** unknown

**EARLIEST DATE:** 1903 (Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams)

**KEYWORDS:** infidelity sex husband wife travel drink humorous

**FOUND IN:** Britain(England(South))

**REFERENCES** (1 citation):

-Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #115, "The Cheshire Gate" (1 text, 1 tune)

-Roud #1543

**NOTES** [42 words]: This appears to have been collected only once, from Henry Burstow, and his version is very confused, so the description is something of a guess. What seems clear is that there were two couples, both of which wanted to swap spouses with the other. - RBW

**Last updated in version 4.2**

**File:** VWP115

**Cheshire Man, The**

**DESCRIPTION:** "A Cheshire man sailed into Spain To trade for merchandize." A Spaniard boasts "what fruit and spices fine Our land produces twice a year." The Cheshire man shows his Cheshire cheese "our land brings twice a day." They duel. "Never let the Spaniard boast"

**AUTHOR:** unknown

**EARLIEST DATE:** 1746 (according to Jones/Timbs)

**KEYWORDS:** pride bragging fight commerce food England Spain

**FOUND IN:** Britain(England(West))

**REFERENCES** (2 citations):

-Broadwood/Maitland-EnglishCountySongs, p. 29, "The Cheshire Man" (1 text, 1 tune)


-Roud #1370

**NOTES** [44 words]: Jones/Timbs: "Chester retains its celebrity for cheese-making. The pride of its
people in the superiority of its cheese may be gathered from the following provincial song, with the music, published in 1746, during the Spanish war, in the reign of George 2nd." - BS.

Chester

DESCRIPTION: "Let tyrants shake their iron rods... We fear them not, we trust in God, New England's God forever reigns." The generals who would conquer America are listed. The song glories in the victory of "beardless boys" over veterans. God is thanked

AUTHOR: William Billings

EARLIEST DATE: 1778 (Singing Master's Assistant, according to Dichter/Shapiro)

KEYWORDS: patriotic religious rebellion freedom

FOUND IN: US

REFERENCES (5 citations):
Botkin-TreasuryOfNewEnglandFolklore, pp. 536-537, "Chester" (1 text, 1 tune)
Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 81, "Chester" (1 text, 1 tune, reprinted from the 1778 publication)
Rabson-SongbookOfTheAmericanRevolution, pp. 70-71, "Chester" (1 text, 1 tune)
Colonial-Dames-AmericanWarSongs, p. 6, "Chester" (1 text)

NOTES [1213 words]: The British officers listed in the second stanza are as follows:
Howe: Presumably William Howe, 5th Viscount Howe (1729-1814), who commanded the British forces at Bunker Hill (Middlekauff, p. 287) and later became the commander in chief of British forces in America (succeeding Gage) from 1776 to 1778 (he resigned after Saratoga, and properly, as his inaction led to Burgoyne's defeat. Morison, p. 239, quips that "Sir Billy was one of the greatest bus-missers in British military history"). Might also refer to his older brother Richard (4th Viscount and Earl, 1726-1799), who served primarily in the navy.
Burgoyne: John "Gentleman Johnny" Burgoyne (1722-1792), commanded a British army sent down from Canada against the American revolutionaries. Burgoyne (re)captured Fort Ticonderoga in 1777, but in 1778 was defeated and his army taken at Saratoga. (The fault for this was largely Howe's, however, as the plan of campaign called for simultaneous advances against the rebels, and Howe quickly gave up his push, leaving the colonials free to deal with Burgoyne. For further background, see the notes to "The Fate of John Burgoyne.")
Clinton: Sir Henry Clinton (c. 1738-1795), became commander in chief in America in 1778 (Lancaster, p. 191). He served as commander in chief until 1781 (long after "Chester" was written). Despite losing the war, many historians regard him as the best officer the British had in America, leading the outflanking force which pushed Washington from Long Island (Lancaster, p. 146) as well as one of the few raids Howe sent out to distract colonial attention from Burgoyne.
Prescott: The British forces did not have a senior officer named Prescott (!). I'm guessing the reference is to Richard Prescott 1725-1788), described by Weintraub, p. 341 thus: "Colonel, 7th Foot with rank in America of brigadier general from November 1775. Captured, exchanged, and recaptured again (sic.) in July 1777 to exchange for Charles Lee. His reputation for arrogance was satirized in the British Press."
The other possibility is that this is by confusion with the American Col. Samuel Prescott, whose first major service was in defending Bunker Hill (Middlekauff, p. 283), but this seems an unlikely error.
Cornwallis: Charles Cornwallis, 1738-1805. At the time this song was written, the senior officer after Clinton in America, and the most aggressive of Clinton's subordinates. He lost the climactic battle of the war at Yorktown (Weintraub, p. 33, or see the notes, e.g., to "Lord Cornwallis's Surrender"), but this of course was later. And he wasn't actually a bad officer, as his later service in India and Ireland would show (for the latter, see, e.g., "The Troubles").

William Billings, the author of this song, seems to have been rather a character. Born in Boston in 1746; Fisher, p. 12, calls him "the eccentric, one-eyed, snuff-taking tanner's assistant." MasonEtAl, p. 49, declare that "It is unfortunate that this pioneer American composer should have become the butt of so much ridicule; yet one must admit that he invited ridicule. There was something ludicrous even in his personal appearance. 'He was somewhat deformed,' says Ritter, 'blind of one eye, one leg shorter than the other, one arm somewhat withered.... [He also had a] stentorian voice, made, no doubt, rough as a saw by the effects of the quantity of snuff that was continually rasping his throat.'"

He is sometimes called the first American composer. This isn't quite true; James Lyon, in his
publication *Urania* of 1761 or 1762, supplied half a dozen original melodies (Fisher, p. 12), and also set one of Isaac Watts's poems to music (MasonEtAl, p. 49). But I can't find any works of Lyon's that are still sung.

Similarly, Francis Hopkinson (1737-1791) explicitly claimed to be "the first native of the United States who has produced a musical composition" (Scholes, p. 489), and in 1759 produced "My Days Have Been So Wondrous Free," listed by MasonEtAl, p. 46, as being "the earliest secular composition extant." Similarly Dichter/Shapiro, p. xix, call Hopkinson's piece "the first American ballad by a native composer," adding that the words were by Thomas Parnell -- but that it was "unpublished until the 20th century" (p. xx). Hopkinson did sign the Declaration of Independence (MasonEtAl, p. 46), but his only real claim to musical fame is being the father of Joseph Hopkinson, writer of "Hail, Columbia!"

Mates, p. 13, mentions "the first American composer's concert," featuring the music and the performance of Giovanni Gualdo, in Philadelphia in 1769." But Gualdo, although he was a violinist and minor composer who settled in America, was an Italian who made his living primarily as a merchant and whose works seem to have been forgotten.

Billings, who wrote this, "When Jesus Wept," and "David's Lamentation" among others is clearly better-known. He published *The New England Psalm Singer* in 1770 (Fisher, p. 13), and followed it with *The Singing Master's Assistant* (1778), *Music in Miniature* (1779), *The Psalm-Singer's Amusement* (1781), and *The Continental Harmony* (1794) (Fisher, pp. 13-14). To this list, Scholes, p. 510, adds *The Suffolk Harmony* of 1786. He also led a singing class which in 1786 organized itself as the Stoughton Musical Society, which Wikipedia says still exists today under the title "The Old Stoughton Musical Society," making it the oldest musical organization in the United States. Although his early writings were mostly religious, MasonEtAl, p. 52, say that "What were written originally as psalm-tunes he had no difficulty in turning into ringing patriotic songs [once the Revolution broke out]. Many of them were sung by the New England soldiers throughout the war, and the tune known as 'Chester' was a favorite with Continental filers."

He is also credited with introducing the pitch pipe into America "where it was badly needed," as well as allowing the 'cello a place in church performances (MasonEtAl, p. 52). But he is more important, according to Scholes, p. 507, because "(a) discarding the traditional psalm tunes, he actually composed, and that (b) following the English examples of Watts and Wesley, he wrote hymns and not mere psalm paraphrases. The work of Billings, then, marks the beginning of modernity in church song in America."

MasonEtAl, p. 50, declare that "Billings was an original genius with an unaffected, fervent and sincere love of his art. His very naivete is refreshing in an age which artistic artificiality had rendered almost sterile." This is followed by the statement that "Of musical knowledge he possessed very little," but this is softened on pp. 51-52 by the admission that "All of his works show a most primitive conception of the art of composition and a very hazy knowledge of the rules of harmony and counterpoint. But they contain melodic and rhythmic force and originality. Billings could not write a good fugue, but he could write a good tune."

Billings died in 1800. It is ironic to note that the composer of this so-patriotic song is believed to be buried in an unmarked grave in the same enclosure as the British soldiers killed at Bunker Hill (Fisher, pp. xiv-xv).

The tune for this song is sometimes cited as "Retrospect," according to Dichter/Shapiro, p. 10. - RBW

**Bibliography**

Chi-Chi Bud Oh (Company of Birds)

DESCRIPTION: Jamaican patois: A company of birds: some holler, some call. A succession of birds flies over: each time, some holler and some call: blackbirds, night owls, long tails, "john crows" (vultures) ... 

AUTHOR: unknown

EARLIEST DATE: 1951 (Murray-FolkSongsOfJamaica)

KEYWORDS: nonballad bird worksong

FOUND IN: West Indies(Jamaica)

REFERENCES (2 citations):
Murray-FolkSongsOfJamaica, pp. 24-26, "Chi-Chi Bud Oh!" (1 text, 1 tune)
ADDITIONAL: Noel Dexter and Godfrey Taylor, Mango Time - Folk Songs of Jamaica_ (Kingston: Ian Randle Publishers, 2007), pp. 12-13, "Chi-Chi Bud" (1 text, 1 tune)

RECORDINGS:
Louise Bennett, "Chi-Chi Bud (A Flock of Birds)" (on WILBennett01)
Edric Connor with the Caribbeans and Earl Inkman, "Chi-Chi Bud Oh" (on WIEConnor01)

File: JaMu024

Chicago

DESCRIPTION: "Oh I have been east and I have been west, For in traveling a man may afar go Before he will find... A town to compare with Chicago." They won't let you life there unless you're a swindler, drunk, womanizer, gambler; clergy are banned; there are no morals

AUTHOR: Music: H. M. Higgins

EARLIEST DATE: 1868 (sheet music); the poem came earlier, but probably not much earlier

KEYWORDS: humorous nonballad home clergy gambling theft adultery

FOUND IN:

REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 336-337, "Chicago" (1 text, 1 tune)
Roud #25991

File: HGam336

Chichester Boys, The

DESCRIPTION: The story of the factory and town of Chichester. When founded by Eli Chichester, the workers were treated fairly and liked the conditions. Hard times forced the factory into bankruptcy and a takeover, and the singer left. Now he wishes he had stayed

AUTHOR: Bill Moon

EARLIEST DATE:

KEYWORDS: work factory hardtimes

HISTORICAL REFERENCES:
1893 - Bankruptcy of the Chichester factory. The workers tried but failed to rescue the company, which was taken over by W. O. von Schwarzwaller (called Swashwaller in the Catskills text)

FOUND IN: US(MA)

REFERENCES (1 citation):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 170, "The Chichester Boys" (1 text)
ST FSC170 (Partial)

File: FSC170
Chick Chick Chicken

DESCRIPTION: "Chick, chick, chick, chick, chicken, Lay a little egg for me! Chick, chick, chick, chick, chick, chicken, I want one for my tea, I haven't had an egg since Easter, And now it's half past three, So, chick, chick, chick, chick, chicken, Lay a little egg for me!"  
AUTHOR: unknown  
EARLIEST DATE: 1976 (Rowling); supposedly a popular song of the 1920s  
KEYWORDS: chickens food nonballad  
FOUND IN: Britain(England(North))  
REFERENCES (1 citation):  
ADDITIONAL: Marjorie Rowling, _The Folklore of the Lake District_, Rowman and Littlefield, 1976, p. 113, ("I haven't had an egg since Easter") (1 short text)  
File: Rowl113

Chicka-Hanka

DESCRIPTION: "Cap'n, go side-track you' train, Chicka-hanka, chicka-hanka, chicka-hanka! Cap'n, go side-track yo' train, Chicka-hanka, chicka-hanka, chicka-hanka! Number three in line, A-comin' in on time, Cap'n, go side-track yo' train! Chicka-hanka...."  
AUTHOR: unknown  
EARLIEST DATE: 1919 (Curtis-Burlin-NegroFolkSongs-TheHamptonSeries)  
KEYWORDS: train nonballad  
FOUND IN: US(SE)  
REFERENCES (1 citation):  
Curtis-Burlin-NegroFolkSongs-TheHamptonSeries (IV), pp. 153-154, "Chicka-Hanka" (1 text, 1 tune)  
Roud #17444  
File: CuBu153

Chickadee Song, The

DESCRIPTION: "The ground was all covered in snow one day, And two little sisters were busy at play, When a snowbird was sitting on a tree, And merrily singing his chick-a-dee-dee." The girls wish they could bring the chickadee inside to make it warm  
AUTHOR: F. C. Woodworth?  
EARLIEST DATE: 1881 (Franklin Square Song Collection, according to Browne-AlabamaFolkLyric)  
KEYWORDS: children bird music clothes  
FOUND IN: US(So)  
REFERENCES (2 citations):  
Browne-AlabamaFolkLyric 103, "The Chickadee Song" (1 short text, 1 tune)  
Brown-MyGrandmothersSongbook 1, "Chck-a-dee-dee" (1 text, 1 tune)  
Roud #4382  
NOTES [72 words]: The bird-watcher in me has to note some errors in this song. Chickadees sing "chick-a-dee," or "chick-a-dee-dee-dee" (the latter more than the former), but not "chick-a-dee-dee." And while they are very bold -- some birds will actually feed from a person's hand -- they aren't going to come inside when they're making that call; it's a warning of a minor danger (one might say that "chick-a-dee-dee-dee" means "large slow threat"). - RBW  
Last updated in version 4.5  
File: Brne103

Chickee Chickee Ma Craney Crow (Hawks and Chickens)

DESCRIPTION: "Chickee chickee ma craney crow, Went to the well to wash my big toe, When I got there one of my black-eyed chickens was gone, What time o' day is it, old witch?" The witch answers, and eventually is allowed to catch one of the chickens circling her  
AUTHOR: unknown  
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)  
KEYWORDS: witch playparty chickens cumulative  
FOUND IN: US(Ap,SE,So)
REFERENCES (8 citations):
Trent-Johns-PlaySongsOfTheDeepSouth, pp. 32-33, "Chickama, Chickama-Craney Crow" (1 text, 1 tune)
Arnold-FolkSongsofAlabama, p. 136, "Chicken McCraney Crow" (1 short text, 1 tune)
Killion/Waller-ATreasuryOfGeorgiaFolklore, pp. 223-224, "What Time, Old Witch" (1 text)
Randolph 570, "Chickee Chickee Ma Craney Crow" (3 texts)
Henry-SongsSungInTheSouthernAppalachians, p. 244, (no title) (1 short text, beginning "Chickamy chickamy crannie crow" and in which the singer's "clillun," not her chickens, is missing; it is a cumulative version in which the witch counts through one o'clock, two o'clock, etc.)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 138, (no title) (1 fragment, with the first line "Chickamy, chickamy, craney crow")
Newell-GamesAndSongsOfAmericanChildren, #102, "Hawks and Chickens" (1 text with several parts and many variants); #154, "Old Witch" (1 text of "Old Witch" plus 1 text of "Chickee Chickee Ma Craney Crow (Hawks and Chickens")
Skean-CircleLeft-FolkPlayOfKentuckyMountains, p. 26, "Chickie-Ma-Chickie-Ma-Craney-Crow" (1 text)

Chicken
DESCRIPTION: "Chicken, oh, you chicken, went up in a balloon, Chicken, oh, you chicken, roost behind the moon.... Tell it all to the bad boy, chicken don't roost so high... When they see me coming All round this old plantation, There can't be a chicken seen."
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: chickens bird technology
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 434, "Chicken" (1 short text)
Roud #11777
CROSS-REFERENCES:
cf. "Chicken Don't Roost Too High for Me" (subject)
File: Br434

Chicken Don't Roost Too High for Me
DESCRIPTION: Singer tells chicken not to roost too high, but to come down out of his tree. Sometimes there are other verses about chasing a chicken to kill and eat, but mostly this is a fiddle tune with incidental verses
AUTHOR: Fred Lyons
EARLIEST DATE: 1887 (sheet music published)
KEYWORDS: death farming food nonballad animal bird chickens
FOUND IN: US(SE)
Roud #18800
RECORDINGS:
Uncle Tom Collins, "Chicken, You Can't Roost Too High for Me" (OKeh 45140, 1927)
Dixie String Band, "Chicken Don't Roost Too High for Me" (Puritan 9160, n.d. but prob. c. 1926)
Georgia Potlickers, "Chicken, Don't Roost Too High" (Brunswick 595, 1932; rec. 1930; on StuffDreams1)
Earl Johnson & his Clodhoppers, "They Don't Roost Too High for Me" (OKeh 45223, 1928; on Cornshuckers2)
Riley Puckett, "Chicken Don't Roost Too High for Me" (Columbia 150-D, 1924)
Stovetop #1 [pseud. for Sam Jones] & David Crockett, "A Chicken Can Waltz the Gravy Around" (Columbia 15322-D, 1928; on GoodForWhatAilsYou)
Uncle Tom Collins, "Chicken Can't Roost Too High for Me" (OKeh 45140, 1927)
Henry Whitter, "Chicken Don't Roost Too High for Me" (OKeh 40077, 1924)
CROSS-REFERENCES:
cf. "There's a Lock on the Chicken House Door" (subject)
cf. "Chicken" (subject)
ALTERNATE TITLES:
Dem Chickens Roost Too High [original sheet music title]

NOTES [29 words]: This barely makes it into the collection, but it's common enough to make it worth listing, if only to differentiate it from the other chicken and chicken-stealing songs. - PJS

Last updated in version 2.7
File: RcCDRTHM

Chicken Foot
DESCRIPTION: Chorus: "Can't dance, chicken foot, Can't dance nothing." Verses may float: "All them girls 'cross the river, Got my heart and part of my liver." "Old Mrs. Tally, I want your daughter, To cut my wood and tote my water." "I'm often drunk and seldom sober"

AUTHOR: unknown
EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida; Arnold-FolkSongsofAlabama)
KEYWORDS: dancing bird chickens floatingverses courting wife work
FOUND IN: US(SE)
REFERENCES (2 citations):
Morris-FolksongsOfFlorida, #139, "Can't Dance Chicken Foot" (1 text, 1 tune)
Arnold-FolkSongsofAlabama, p. 142, "Chicken Foot" (1 short text, 1 tune)
Roud #5049
File: Morr139

Chicken Pecking on a Tambourine
DESCRIPTION: "As I went down to a 'tater patch, Tou-rink, dur-ink, fol-dink a-di-de-o... Up jumped an old chicken and she did scratch." "Went to the river and I couldn't get across." "Up jumped an old hen and told me of her dream... chickens a-pecking on a tambourine"

AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: humorous nonballad floatingverses river bird chickens dream
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 185, "Chicken Pecking on a Tambourine" (1 text, 1 tune)
Roud #11370
CROSS-REFERENCES:
cf. "Turkey in the Straw" and all the other floating verse songs ("Went to the river" verse and other floating material)
NOTES [49 words]: Enough of this is found in various versions of "Turkey in the Straw" that I would probably have lumped them if the tune were the same. But it isn't; this has a six-line stanza: First line, nonsense chorus line, first line repeated, two more verse lines, and a second nonsense chorus line." - RBW

Last updated in version 4.3
File: Brne185

Chicken Run Fast
DESCRIPTION: "Chicken run fast, chicken run slow, Chicken run past the Methodist preacher, Chicken never run no more." "Turkey run fast, turkey run slow, Turkey run past the Baptist preacher." "Water (?)! run fast... Water run past the Campbellite preacher."

AUTHOR: unknown
EARLIEST DATE: 1926 (Randolph)
KEYWORDS: animal clergy nonballad chickens
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 297, "Chicken Run Fast" (1 text, 1 tune)
Roud #7825
File: R297
Chickens They Are Crowing

DESCRIPTION: Playparty, apparently about a girl who has spent all night with her lover: "Chickens they are crowing, For it's almost daylight." "My father he will scold me...." "My mama will uphold me...." (Others may add other sentiments or warn about boys)

AUTHOR: unknown

EARLIEST DATE: 1917 (Cecil Sharp collection); +1911 (JAFL28)

KEYWORDS: playparty courting family nightvisit chickens father mother

FOUND IN: US(Ap,SE,So)

REFERENCES (5 citations):
- Randolph 541, "My Pappy He Will Scold Me" (2 texts, 1 tune)
- Sharp/Karpeles-EightyEnglishFolkSongs 66, "The Chickens They Are Crowing" (1 text, 1 tune)
- Lomax-FolkSongsOfNorthAmerica 105, "Chickens They Are Crowing" (1 text, 1 tune)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 269, "The Chickens they are Crowing" (2 texts, 2 tunes)
- Owens-TexasFolkSongs-2ed, pp. 150-151, "I'm on My Way to Georgy" (1 text, 1 tune)

Roud #3650

CROSS-REFERENCES:
- cf. "We Won't Go Home Until Morning" (floating lyrics in a few texts)
- cf. "Crow, Black Chicken" (words)

File: R541

Chief Aderholt

DESCRIPTION: "Come all of you good people And listen while I tell The story of Chief Aderholt, The man you all know well." Aderholt is shot in Union Ground. The police imprison and prepare to try labor leaders; the singer calls on hearers to join the union

AUTHOR: Ella May Wiggins

EARLIEST DATE: 1953 (Greenway), but Wiggins was shot to death in 1929, the year of the events recounted

KEYWORDS: homicide police labor-movement

HISTORICAL REFERENCES:
- 1929 - The Gastonia/Loray Strike

FOUND IN: US

REFERENCES (5 citations):
- Burt-AmericanMurderBallads, pp. 186-187, (no title) (1 text, 1 tune)
- Greenway-AmericanFolksongsOfProtest, p. 248, "Chief Aderholt" (1 text, 1 tune)
- Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 241-242, "Chief Aderholt" (1 text)
- ADDITIONAL: (no author listed), _Let's Stand Together: The Story of Ella Mae Wiggins_, Metrolina Chapter, National Organization for Women (Charlotte, NC), 1979, p. 21, "Chief Aderholt" (1 text, 1 tune)

Roud #23202

CROSS-REFERENCES:
- cf. "Floyd Collins" (tune)

NOTES [7314 words]: Weir/Hanlan, p. 89: "The Gastonia Strike was part of a wave of labor struggles that hit the cotton textile industry in North and South Carolina in the spring of 1929. The most famous of these occurred at the Loray Mill in Gastonia, North Carolina, which featured the active involvement of youthful members of the Communist Party of the United States." It is thought to have been the largest Communist-inspired strike in American history (Horton, p. 23).

The South had become a center of textile milling after the Civil War, especially in the decades around 1900. Indeed, by the end of the decade, the South had surpassed the Northeast as the center of American textile production (Wiley, p. 88). The town of Gastonia had seven mills in 1929; the Loray Mill itself had been built in 1900, and the mills had caused the population of the town to grow to 5000 by 1900 (Salmond, pp. 10-11). Bessemer City, where Ella May Wiggins lived, was smaller, but the history was similar.

The Loray Mill derived its name from the two men who founded it, John F. Love and George A. Gray (LOve+GRAY). Love's grandson would eventually found Burlington Industries, which is still around a century later (Horton, p. 54), but Love and Gray by 1904 lost ownership of Loray; by 1919, it was in the hands of absentee owners (Salmond, p. 12).
Incidentally, although it was bought by Firestone in 1935 and was closed down as a factory in 1993, the Loray Mill building is still standing, though it has been rebuilt somewhat to look less grim; you can see it on Google Street View. It is one of those apartment-complexes-with-a-few-businesses-on-the-bottom-floor places; it doesn't appear that there is any memorial to its history except one small sign (shown on p. 185; pp. 182-183 show the mill shortly before and after restoration).

The first strike against the Loray Mill came in 1919, the year the outsiders took over, but the strike -- and the union -- failed (Salmond, p. 13). And in its aftermath, things got worse. In 1927, Loray became the first mill in North Carolina to use the "stretch-out" -- putting workers on a piece-work basis, making them run more machines, and imposing pay cuts. The new manager cut annual costs by about a half a million dollars -- but he did it by getting rid of 1300 workers, and imposing pay cuts that amounted to 25% to 50% on the rest (Salmond, p. 14). In 1929, after all those changes, Loray had 2200 workers, and some 8000 people lived in its mill village (Horton, p. 55). Workers were expected to work between 60 and 66 hours per week, for pay of about $13. (This was about half the national average wage -- and "spare hands" earned only about half of that too-low wage; Wiley, p. 88) Women and children were paid even less, with no greater protection (Horton, p. 58). By 1928, small, spontaneous labor actions were common (Salmond, pp. 14-15).

A new union, the National Textile Workers Union, had been formed in September 1928, with the goal of replacing an AFL-affiliated union with one that was more radical and aligned with the Soviet Union. Unfortunately, it was based in the North and didn't understand southerners very well (the northern organizers often came South and found the locals so hard to deal with that they fled back north; Salmond, p. 35, and those atheistic communists of course didn't understand southern religion; Salmond, pp.. 39-40) -- but the Party decided that southern mills would be the best place to organize (Horton, pp. 60-61. Economically, they were right; socially, they weren't). It was part of a new policy by the Communists of taking radical action rather than trying to gradually change things from within. (Later, the national party's insistence on party-building and political education rather than supporting the strike probably contributed to the strike's failure; Salmond, p. 28. Also, a lot of the older residents seem to have disapproved of the allegedly loose and/or un-feminine behavior of the young strikers and their supporters; Salmond, pp. 30-31). They sent a 33-year-old named Fred Beal, who as a teenager had heard Big Bill Haywood talk about the socialist ideals of the IWW, to encourage labor actions in North Carolina (Horton, pp. 61-62; there is a picture of Beal on p. 62).

Beal arrived in Gastonia at the beginning of 1929 (Horton, p. 63) and began organizing. There was a meeting on March 30 (Horton, p. 66) -- and the mine owners immediately started firing those who attended (Horton, p. 67). The Union wasn't ready for a strike -- they hadn't made plans, hadn't trained the employees about picketing, and didn't have much of a strike fund -- but if they didn't act at once, they would lose all their power. So they called a strike meeting that very day -- and it supposedly voted unanimously to walk out (Salmond, pp. 20-23). "The evening of April Fool's Day, 1929, the night shift didn't enter the Loray Mill and more than half of the 2,200 employees were on strike" (Horton, p. 69). The organizers didn't even have demands yet, but they presented a list on April 3.

The demands would frankly have made the mill uncompetitive -- the workers wanted a pay raise, a forty hour week, and didn't want a time clock; they also wanted equal pay for women, better working conditions in the factory and in the company towns (Horton, p. 69) -- plus recognition of the union (Salmond, p. 23). The company couldn't have done all of it -- but ownership didn't even seem willing to talk. (This even though they had infiltrated the strike committee and could know most of its plans; Salmond, p. 24. (And the local newspaper, the Gastonia Gazette, thundered against the union and against communism -- but by doing so, let the rest of the area know just how bad conditions were at Loray; it increased the level of activism at other mills (Horton, pp. 76-77). The owners called on the governor (who himself had a stake in the mills, according to LetsStandTogether, p. 11), who brought in the National Guard to end the picketing (Salmond, pp. 24-25, who describes the minor violence that arise when the Guard deployed. There is a striking image on p. 25 of Salmond of a guardsman in a World War I-type uniform and a gun with a fixed bayonet in a physical confrontation with two much smaller women; Horton, p. 80, has a photo of half a dozen soldiers with what looks like a light artillery piece). Gastonia police chief Orville Aderholt also joined the request (Horton, p. 79). Apparently there were about 250 guardsmen active, with a general in command (Horton, p. 79).

The strike organizers tried hard to keep things peaceful (they even used primarily women on the picket line so as to seem less threatening; Horton, p. 84) and to keep their supporters from going armed -- but this was the American South. Often, the strikers went armed despite what the leaders wanted (Horton, p. 83). On April 15, the Loray strike broadened to include Bessemer City (Horton, p. 88). It wasn't a very
successful action; production was only "briefly" crippled, though the Bessemer City strikers did provide some support for those at Loray. "Most important of all, the strike at the American Mill drew into the Gastonia story its most famous figure -- its balladeer and martyr, Ella May Wiggins" (Salmond, p. 50).

The situation on the ground was so bad that the NTWU felt they had to guard their headquarters and the supplies there day and night (Salmond, p. 41). On April 17-18, someone attacked their headquarters, destroying a wooden building and tossing out or ruining the supplies in a brick building too strong to destroy, before disappearing again (Salmond, p. 41-42). This may have been the first act of a group that was known as the Committee of 100, a semi-official group whose formal role was simply to decide which mill workers were trustworthy (Horton, p. 87; Salmond, p. 44) but which in fact engaged clandestinely against the strikers; it "became the focal point of acts of violence against the strikers"; it took the place of the National Guard when they went home (Salmond, p. 43). For this reason, it was sometimes known as the "Black Hundred."

The unofficial head of the Committee was one Major A. L. Bulwinkle (Salmond, p. 44), a former congressman who had helped organize the local American Legion post after coming home from service in World War I (Salmond, p. 37); he had also served the mill bosses as a lawyer. As the National Guard left the area, he recruited Legionnaires to police the area (Horton, p. 88).

Interestingly, the National Guard had a camp only about a tenth of a mile away, but they claimed not to have seen or heard any of what happened; certainly they did not intervene (Horton, p. 89). None of the attackers was ever arrested; instead, the people guarding the building were charged with destroying their own property! At the same time, an anti-parade ordinance was passed to control the strikers' picketing and demonstrations (Horton, p. 90).

After this, a committee, including Ella, went to Washington to testify about conditions in Gastonia (Horton, pp. 100-101, with a photo on p. 101 of those who made the visit), but little came of that -- except that one of Ella's comments, about having to lock up her children at home at night for lack of a better way to care for them, made national headlines (Salmond, pp. 57-59)

The strike did not fail all at once, but since the strikers had little savings and the Union wasn't supplying much support, workers were soon going back to work: "Only three weeks into the strike, the Gastonia Gazette was reporting that production at the Loray Mill was almost back to normal" (Horton, p. 92; cf. Salmond, p. 68). Certain of the most radical workers, however, were blacklisted; Ella was probably one of them, and certainly she stayed on the picket line (Horton, p. 93).

On May 6, with production close to normal, the mill owners started to evict the mill workers who were still on strike from their company housing (Salmond, p. 56). Thirty families were evicted on that first day; eventually the number reached about two hundred families -- a thousand people (Horton, pp. 108-109).

Meanwhile, the NTWU started to rebuild its headquarters -- and, by the end of May, was posting armed guards. And people around the headquarters sometimes accosted people in the streets, which bothered the local police (Salmond, p. 64). Although the strike was functionally over, the NTWU decided to try to get the workers to walk out again on June 7 (Horton, pp. 112-113). It's a little unclear what happened next. Did the mill owners plan a raid? Or was it just that a couple of drunk anti-union policemen, Gilbert and Roach, decided to act against the union camp? (Horton, pp. 114-115). Whatever happened, there was a fight (Salmond, p. 72) -- and Chief Aderholt and the police were either involved or came to try to stop the fighting.

"In May Chief Aderholt of the Gastonia police department raided the tent colony with several deputies, some of them alleged to have been drunk. The strike guards demanded a search warrant. The deputies tried to disarm the guards. [It seems likely that Gilbert, who was among them, said he didn't need a warrant; Salmond, p. 72] Shots rang out. When the smoke cleared, two policemen were slightly wounded, one striker was seriously hurt, Chief Aderholt was dying. Cash notes reason to believe he was killed 'by a gun in the hand of one of his own officers'" (Joyner, pp. 21-22; compare Salmond, pp. 73).

Aderholt, unlike most of those who fought against the strikers, seems to have been an honest and respected officer (Horton, p. 113). He had been a member of the police for 19 years, and the chief for seven. "A tall, gaunt man who was easily recognizable by the large black hat he always wore, he had treated the strikers reasonably decently and, indeed, may have gone to the union hall mainly to keep an eye on Gilbert and Roach If so, he paid dearly for his sense of duty. The Gastonia community and the Loray management now had their own martyr" (Salmond, pp. 73-74). He was shot in the back and lungs, and died in hospital the next day (Horton, p. 115).

There is a cropped photo of Aderholt on p. 114 of Horton, and Salmond, p. 73, has what I think is the uncropped photo, showing him with a National Guard officer.

"When news of Chief of Police Aderholt's death came on the following day, excitement in Gastonia reached fever pitch. Beal narrowly escaped lynching. The dead chief became a symbol of a
community outraged. The [Gastonia] Gazette sponsored a fund for his family and demanded vengeance. Editorials on the day after the shooting called for the immediate expulsion of all Communists in the vicinity” (Pope, pp. 271-272). Reports claimed that 6000 people attended his funeral (Pope, p. 272).

Three other officers, and one NTWU worker, were injured. In the aftermath, about seventy people were detained. 23 would be charged with crimes: 16 with murder and assault and seven with just assault. Eventually the case proceeded against 13: ten men accused of first degree murder and three women with second degree (it sounds as if the charges against the women were downgraded because the prosecution didn’t like the publicity; Salmond, p. 101 -- and the women were glad to be released on bond and get out of the South). Among those initially charged were Fred Beal and several others from the national Communist party (Horton, p. 119). The men were all housed together in difficult conditions, as were the women, although their conditions were better; the jailer is said to have treated them as well as he could (Salmond, pp. 89-91). But the jailer couldn't get them a fair trial.

In the aftermath of the Aderholt raid, the role of the Bessemer City strikers increased as the NTWU, or what was left of it, directed more of its efforts there there (Salmond, p. 80), and Ella suddenly became a major focus of attention (Horton, p. 119).

Not everyone initially accused went to trial, but over a dozen strikers were eventually tried for murder in the Aderholt case, out of hundreds arrested. Thirteen faced capital charges. The trial was held in Charlotte to avoid the tensions in Gastonia (LetsStandTogether, p. 12; Horton, pp. 122-123, who adds that the judge was carefully chosen by the governor because of his relative objectivity; Salmond, p. 101, describes the circus atmosphere that cause Judge Barnhill to move the trial). They had to examine 408 potential jurors to seat a jury (Pope, p. 289); because there were 13 defendants, the defense was allowed 168 peremptory strikes (Salmond, p. 115). The prosecution was truly a massive effort; sixteen lawyers were involved, including Major Bulwinkle of the Committee of 100 (Horton, p. 124). And the Party wasn't always very helpful to the defense; the International Labor Defense (ILD), the main party legal organization, was more interested in propaganda than saving the defendants, and often put out very un-helpful statements and organized mass demonstrations that offended many locals. This caused at least one defense lawyer to quit (Salmond, pp. 94-95). The defense also had internal disputes about what course to take (Salmond, p. 115).

The ACLU eventually started supporting the legal defense, but there simply weren't enough lawyers to fight the legal hordes retained by the mills and the local governments (Salmond, pp. 84-85; on p. 91 he reports that the defense had just five lawyers, meaning they were out-lawyered by more than three to one).

Despite the relatively honest judge, the prosecutors were allowed to build a clear bias against the defendants -- e.g. the defendants were asked about their religious beliefs, over defense objections. Most of them being orthodox Communists, they had to admit to atheism (Salmond, pp. 86-87). Clearly this was intended to prejudice the religious bigots on the jury (which was probably all of them) against the defendants. Salmond, p. 87, points out parallels to the Scopes Trial. Many noted parallels to the Sacco-Vanzetti trial as well (Salmond, p. 93), although that was probably not a good thing to publicize in the South!

The first trial resulted in a mistrial when a juror was unable to serve -- according to LetsStandTogether, p. 12, he "went insane after the chief prosecutor displayed an effigy of Aderholt in the courtroom." (In fact it was a wax model dressed in Aderholt's blood-stained clothes -- a deliberate piece of theater inspired a movie; Pope, p. 290; Horton, p. 125, adds that the judge refused to allow the prosecution to use the thing, although he allowed them to show the clothing; Salmond, p. 117. On p. 126, Horton shows the juror being forcibly restrained and isolated. The juror had been quite amusing during jury selection; apparently no one realized that these were potential symptoms of mental illness; Salmond, pp. 116-117. The juror did not immediately go insane upon display of the effigy, but the defense declared that to be the cause of his problems; Salmond, p. 121).

The mistrial may have harmed the defense; the prosecution witnesses were all Loray employees with stories that sounded suspiciously similar (Salmond, p. 118). All had to admit that they did not know who had shot Aderholt (Salmond, p. 119). Several jurors said afterward that the evidence to that point inclined them toward acquittal, and most defense lawyers felt they would have been cleared; the testimony was that no one knew who shot whom (Pope, p. 290; Horton, p. 126).

After the mistrial was declared, the violence, which had been relatively mild during the court case, started up again (Pope, p. 290); raids on the union offices and camps continued, with workers beaten and kidnapped and the office itself being blown up (LetsStandTogether, p. 12; Horton, p. 127). During it, a party of toughs stopped a vehicle carrying Union organizers, and Ella was shot...
(more on this below, in the biography of Ella). Pope, p. 293, calls what followed a ten day "reign of terror." On September 20, the Communist party and the NTWU gave up and suspended activities. By September 27, all the outsiders were gone (Pope, p. 293; Horton, p. 161).

On October 21, the seven men still on trial for Aderholt's murder were convicted; the jury needed only an hour to reach its decision -- though the judge reduced the sentence from first degree murder to second degree, so none of them were executed. Released on bond pending appeal, they fled to Russia rather than see the case through to the end (Horton, p. 164). Fred Beal would grow so disillusioned in the Soviet Union that he returned to the United States and went to prison rather than continue as a Communist (Horton, p. 165).

That left the issue of those accused of killing Ella. Seven men were initially charged (Horton, p. 162). One of these, Horace Wheelus, is the man thought most likely to have fired the fatal shot (Horton, p. 163). But a Grand Jury refused to indict them. This forced the governor to intervene; new investigators came in, and a new case was brought (Horton, pp. 165-166). The trial began February 24, 1930. The defense spent much of its effort portraying Ella as godless, a communist, and a believer in racial equality (Horton, p. 166). It worked. On March 6, after less than an hour's deliberations, the jury acquitted all the defendants (Horton, p. 169), even though there is no question but that they were present at the murder; even if none of them fired the fatal shot, they were involved in a felonious assault in which someone died.

Pope, p. 295, writes, "The Wiggins trial ended the long series of criminal actions growing out of the Gastonia strikes, though several appeals were still pending. A North Carolina newspaperman wrote in summary: 'In every case where strikers were put on trial strikers were convicted; in not one case where anti-unionists or officers were accused has there been a conviction.'"

Workers managed to secure slightly shorter hours and an end to night work, but the NTWU failed and nothing replaced it (Weir/Hanlan, p. 188). Joyner, p. 22, thinks the Communist Party misunderstood what was going on, and left the union to fail and Beal to face charges from the local authorities. Beal, thinking (probably correctly) that he could not get justice, fled to Russia.

In hindsight, it seems clear that the textile workers needed a union, and they needed collective action -- but the Communists completely blew it. Had they taken their time, gotten to know the people, and built a real union, they might possibly have been able to succeed. But they called the strike too soon, they insisted on wasting their time on Communist doctrine that Southerners rejected without thought, they antagonized the locals, and they had no understanding of the situation. In the end, it's likely they did more harm than good.

Fred Beal wrote a book about Gastonia, but it's listed as published in Moscow and is called "Proletarian Journey," so it perhaps has a little bias. There is also Pope's study, which is well-respected but which devotes much of its content to religion and the history of churches. Margaret Larkin wrote extensively about Ella and about Gastonia, but it all appeared in periodicals (including The Nation) rather than book form. Salmond is probably the best available book on Gastonia, and Horton is the only real book about Ella.

There is a memorial marker to Aderholt, shown on p. 186 of Horton, and a memorial bridge. This is one of the many songs by Ella May Wiggins about the strike. Note that it says relatively little about Aderholt and his death, and much about the trial of those accused of killing him -- it's not an anti-Aderholt song, it's a song demanding a fair trial. It uses the tune of "Floyd Collins" [Laws G22], and Horton, p. 136, notes how Ella converted the line "We'll never, no, we'll never let Floyd Collins die" into "We'll never, no, we'll never let our leaders die." This is not atypical of Ella's songs; like the early Bob Dylan, she often took an element of the song she was parodying and worked it into her rewrite.

There is a capsule biography of Ella, who was killed September 14, 1929 at the age of 29 (very possibly at the instigation of Loray mine owner Manville Jenckes), in Greenway-AmericanFolksongsOfProtest, pp. 244-247. There were many witnesses to the murder, but no one ever went on trial.

In 1979, a booklet was published to commemorate the fiftieth anniversary of Wiggins's death, Let's Stand Together: The Story of Ella Mae Wiggins; here cited as Let'sStandTogether. It's no longer easy to find -- and probably not worth the effort; although it has a very short biography of Wiggins and a few quotes from those who knew her, most of it is rhetoric on behalf of women's rights, the Equal Rights Amendment, and organized labor -- good causes, but not really relevant to Wiggins or her time. Wiley Cash's novel The Last Ballad is said by Wikipedia to have been "inspired" by her life; there are other fictionalized accounts. The primary biography is Horton's (written by a great-granddaughter of Wiggins), which has the benefit of family knowledge but the disadvantage of a severe lack of objectivity (and a severe lack of the ability to write coherently). The spelling "Ella Mae Wiggins" found in Let'sStandTogether occurs elsewhere also -- including on her tombstone -- but is incorrect; the correct form is "Ella May Wiggins." Horton, p. 27, explains that
her maiden name was "May"; she became "Ella May Wiggins" when she married. After her husband left her, she often signed herself simply "Ella May" again (Horton, p. 48) -- Horton, p. 94, has a note with her signature which clearly reads "Ella May," and on p. 82 prints her union card, which also reads "Ella May."

Green, p. 78, refers to Wiggins as "the tragic martyr and song maker of the 1929 Gastonia strike." On p. 79, they quote a verse of this song as an example of Wiggins' work.

Horton, p. 21, opens its description of her by saying, "She demonstrated native intelligence and raw talent. She picketed on the line, sang at union gatherings, and at times would speak to the masses... in the pre-Depression era, within her own community she was considered a woman of ill repute. She spoke her mind against authority; she was brash, blunt, and did not follow the socially accepted behavior of a woman. She was associated with rabble-rousing and threatening the very livelihood of her neighbors. She intermingled with those outside her own race." And, of course, she spent her time with communists.

Horton, p. 30, says she was born September 17, 1900 in Sevierville, Tennessee, near the border with North Carolina. Her mother Catherine Maples May was just sixteen, of Cherokee heritage; her father James May was already thirty years old and already had children by another partner. The story of the Wiggins children was tragic; Ella's younger brother Wesley accidentally shot a still younger brother, Lum, to death in 1914. Another younger sister, Hattie, died at age four of hookworm (a disease that would also afflict Ella's daughter Millie, and probably her other children as well).

The May family initially lived by farming (Horton, p. 31), but in 1910 James May took a lumbering job, and the family started moving around with the lumber camps (Horton, pp. 31-32). Ella supposedly sang in the lumber camps -- Horton, p. 32, says she sang "Little Mary Phagan" (which was a very new song at the time; one wonders where she learned it), "Lord Lovell," and "Fair Margaret and Sweet William." (I find it somewhat ironic that she sang about Mary Phagan, who was almost exactly the same age as Ella, and both worked at a time when most women did not, and both died of violence in a work-related situation, and in neither case was the guilty party punished.) Margaret Larkin (who heard her just once, while visiting the strikers, and as a result started collecting her work; Salmond, p. 113) wrote "She had a clear, true tone in her untaught voice. She sang from the chest. Full throated, unmodulated, her voice rang out in the simple monotonous tunes" (Horton, p. 135). There are also several references to her playing guitar, although it is not clear how she could have afforded one.

Ella's marital situation somewhat resembled her mother's: an older husband who already had a child. John Wiggins was seven years older than Ella and had a three-year-old named Lula, whose mother had died in childbirth. Ella and John married around 1917; their first child, Myrtle, was born in a logging camp in 1918 (Horton, p. 33. The same page has a photo of a group of men including John Wiggins). The next year, her father died when a tree fell on him (Horton, pp. 33-34), causing Ella's mother and brother to move in with Ella and John. But her mother died of a kidney ailment in 1920 (Horton, p. 34), she would have been only about 36 years old. Then John Wiggins suffered a logging accident which crushed his leg, making it hard for him to continue as a lumberman. Plus the logging companies had cleared out the area; there was little work left for him. He supposedly disappeared for long periods of time, or turned up drunk, doing little for the family except getting Ella pregnant again and again (Horton, pp. 34-35). Some people who knew him called him a "ne'er-do-well" (Salmond, p. 50).

LetsStandTogether, p. 7, opens its biography of Wiggins by saying, "Like many millhands, Ella Mae Wiggins came to Gaston County seeking a better life. She came from the mountains near the North Carolina-Tennessee line near Bryson City. Her father was a logger, but times were hard and there was no future in the hills. In the early 1920's, she, her husband, John, and their three children settled in Bessemer City, near Gastonia. But the measly salary of $8 a week was not enough to feed the family. Her husband deserted her, now with nine children to support."

It wasn't quite that simple. Ella didn't go directly to Bessemer City. Ella spent some time working on a plantation before she arrived in the mills; Horton, p. 36, and tried her luck at several mills in her short period as a mill worker (Horton, p. 37).

Also, John Wiggins still turned up from time to time -- but he didn't supply any money. Ella never formally divorced him, but eventually she stopped using his name, and started spending time with a man named Charlie Shope (Horton, p. 35). There is a picture of her with Shope on p. 49. It appears Shope, not Wiggins, fathered her youngest child -- indeed, the birth certificate apparently agreed with that -- and he apparently had gotten her pregnant when she died; Horton, p. 49. (Ella doesn't seem to have had much judgment in men; Wiggins was a drunk, and the children said Shope was mean; Horton, p. 49. On the other hand, he had enough money to buy a car; Horton, p. 78. It fascinated Ella enough that she drove it when he was away -- and crashed it.)
Four of her nine children died young. Ella once told a crowd they all died of whooping cough, because she had no money for medical assistance. The mill supervisor wouldn't even let her change her shift to better care for them (Wiley, p. 93; Horton, p. 83). The children did die, of course, but Ella was oversimplifying (to give it the most generous interpretation). The situation as described on p. 37 of Horton is more complicated; the children did not die all at once, and not all of whooping cough. Two -- possibly twins -- died in Cowpens, South Carolina, the first mill where she worked; at least one (and probably both, if they were twins) died shortly after birth. Another child died after she arrived in Gaston County; Millie, of the surviving children thought this was a girl named Thelma. And a boy named Guy, born 1925, died in 1927 of pellagra. (Supporting evidence for this comes from surviving photos of the children. All have extremely short hair -- evidence that Ella was trying to do something about their skin rashes.) In America. In 1927. Although the cause of pellagra (niacin deficiency) was not discovered for another decade, it would take an extraordinarily poor diet to explain that! Nonetheless the children did suffer many diseases as well; Millie Wiggins is reported to have had diphtheria, measles, chicken pox, and whooping cough in 1926-1927, in addition to hookworm. Plus malnutrition from having bad food and not enough of it (Horton, p. 51). They had poor clothes and no shoes (Horton, p. 52). They were so ill-clad that Ella would not send them to school (Horton, p. 52).

All that unconventional activity caused her to develop a bad reputation (Salmond, p. 51) -- understandable, by the standards of the time. She simply didn't fit the conventional society of rural North Carolina.

So Ella became a radical (LetsStandTogether, pp. 7-8) -- which meant that the mills often weren't interested in keeping her on despite their need for workers (Horton, p. 38) -- which perhaps explains how she ended up working at the American Mill #2; the working conditions there were reportedly the worst in the state (Horton, p. 46; Salmond, p. 51), and it was the one which suffered the most strikes (Horton, p. 53), so it was the place where the workers rejected by other mills would end up. She also lived farther from the mill than most workers because the housing there was cheaper (Horton, p. 47). She was truly radical, for a southern woman: She actually turned to Blacks, who were subjected to even worse conditions than the White workers, to try to form a common front. (The NTWU wanted to include the Backs, but no one local -- Black or white -- wanted to have the races mix. The Blacks wouldn't go near the NTWU organizers. It seems that only Ella could get them to listen; Salmond, pp. 65-66.) Unfortunately, the Communists' willingness to treat Blacks as human beings probably hurt the strike (Horton, p. 95); the millhands might have been worked like slaves for pay little better than slaves, but at least they thought themselves better than those n****ers -- and crossed the picket line rather than see Blacks succeed alongside them. The White strikers disliked even songs like "Solidarity Forever," sung as it was to the objectionable tune of "John Brown's Body" (Salmond, pp. 61-62). But Ella treated people as people.

"Early in the strike Ella May became involved with the NTWU. Ella was not a regular speaker at the meetings in the beginning. However, Ella was a regular attendee, both at Bessemer City [her home] and Gastonia. She would stand to the side, listen t the speakers, and observe the crowd.... Se would often chew tobacco while attentively watching others speak. Unlike many of the single young women, she did not appear to primp herself prior to meetings. In fact, despite her youthful age of twenty-eight she looked older, won, and thin. Her plump belly, which contained her unborn child, stuck out against her petite frame. She often held her youngest baby Charlotte in her arms as she listened to strike organizers and fellow workers. While she did not always speak, she did always seem to have a song ready. After union business was done she would perform for the strikers" (Horton, p. 81).

Her role increased as more leaders were locked up (Horton, p. 136); she started giving speeches as well as singing -- though apparently she embroidered her facts sometimes (Horton, p. 83). Her reward was reportedly that someone poisoned the spring where she got her water (LetsStandTogether, p. 9; Horton, p. 112, adds that the man who probably did it was caught trying to poison the strikers' camp, but was bailed out by the mill owners and never punished). And she spent time in prison; some of her songs were apparently written there (Horton, p. 84). It appears she wrote many more songs than have survived; she apparently worked on material almost every day, and would often be called upon to sing something in her "deep, resonant voice" at union meetings (Salmond, p. 61).

It is reported that someone attacked and raped Ella's 11-year-old daughter Myrtle in this period (Horton, pp. 111-112). I would not automatically assume this was an intimidation tactic, but it shows how the extent to which the forces of "law and order" felt entitled to attack the strike leaders. Clearly the man who did it thought he could get away with it.

After the Gastonia Strike was failing, and after the death of Aderholt, Wiggins helped organize a
truckload of workers to go to a rally (LetsStandTogether, pp. 12-13). "On September 14, 1929, Ella and about twenty other Bessemer City union members prepared to travel seven miles east to South Gastonia. The NTWU had planned a rally.... [and] the Bessemer City group did not realize it had been canceled due to fear of retribution by the Committee of 100" (Horton, p. 147).

"Two dozen or so Bessemer City NTWU members gathered at their Bessemer City union headquarters. Ella, seven months pregnant, her lover Charlie, her brother Wesley, and the other NTWU members climbed aboard the bed of a rented pickup truck. Some men in the group wanted to bring guns for protection.... Ella was the one who convinced the men in the truck to travel unarmed" (Horton, p. 149).

The truck was stopped by an armed force. The truck driver, a hired man, accepted the guards' order to turn back (Horton, p. 149). The truck turned around -- and was pursued by several vehicles. One got in front of it; the truck and this other vehicle collided. Vera Buch Weisbord quoted Wiggins's cousin Charley's account of what came next (quoted on p. 13 of LetsStandTogether):

"[T]his Essex coach run right around the front o' us an' we collided with it. So we was stopped an' it was then that Ella Mae was standin' at the railin' of the truck leanin' against it, an' a man come up not fifteen feet away and raised a gun an' fired at her.

"She turned to me an' said, 'O my Lord, they've done shot and killed me.' I caught her in my arms and Ella died right then. They shot her through the heart and killed her." [N.B. the orthography -- in particular, the alternation between "an'" and "and" -- is in the original!]

Of course, that's just one person's account, and other witnesses differed. But there is no question: Ella was shot at the site of the collision.

Supposedly dozens of shots were fired thereafter, but there were only a few other injuries and no other deaths (Horton, p. 150).

When Ella did not come home that night, the children went to a black neighbor -- who knew what had happened and told them. Only Myrtle, the oldest, had any real possibility of understanding what had happened, and none of them knew what to do; they simply turned around and returned home. Charlie, Ella's lover, said he came to them -- but didn't stick around long. It was the undertaker who handled Ella's body, Frank Sisk, who first took in the children (Horton, p. 151).

Ella was buried in a $10 grave, without a marker; it was feared that it would be vandalized if one were set up (Horton, p. 156); it was not until 1977 that a proper headstone was set up (Horton, p. 177, with a photo on p. 180). The children were in borrowed clothes (Horton, p. 157, with a photo on p. 158). They sang Ella's "Mill Mother's Lament" over her grave.

Her five surviving children ended up in orphanages (LetsStandTogether, p. 14); although the NTWU organizers wanted to take them in, no one in the mill country wanted them to fall into the hands of northern Communists (Horton, p. 157; given the propaganda mills the Party ran at that time, was probably wise). The children were better off than they had been with their mother, but apparently felt isolated and mistreated; Myrtle the eldest, at least, seems to have missed her mother dearly (Horton, pp. 157-158; there are photos of the four older children at the orphanage on p. 159). At times they were abused. When they visited their relatives, things often weren't much better (Horton, p. 160). All apparently suffered severe symptoms of anxiety and fear.

It is a sad and astonishing commentary on the way American politics works that Wiggins's children wound up being vigorously anti-union, and on the fiftieth anniversary of her death spoke against unions (Green, p. 80); in 1977, when Ella was commemorated by various unions, Millie, the second surviving daughter (and Horton's grandmother), thought the unions were exploiting her mother dearly (Horton, p. 178). Her brother Wesley also skipped the event (Horton, p. 179).

"For the mill faction, Ella May's death did settle the score, and things could and did get back to normal. For the strikers, Ella May's death confirmed the brutality of their oppressors and, in the manner of that confirmation, unsinewed their resolve. As the fall of 1929 wore on, the striking mill mothers and their children went back to mill life, their singing resistance and hope for a better life a memory."

(Ironic that, half a century later, their grandchildren were mourning the loss of the mills, as recounted, e.g., in Si Kahn's "Aragon Mill.")

Ella's death caused enough of a stink that the governor actually ordered it to be looked into. "The Grand Jury, which met in Gastonia on January 13, 1930, had more than 60 witnesses willing to testify to the crime. One positively identified the killer. Indictments were returned against five Loray Mill workers. On March 6, 1930, however, they were all acquitted" (LetsStandTogether, p. 13).

However, Salmond, p. 66, says "There is simply no evidence one way or another about who was responsible for May's death, and why." Horton, p. 154, admits the lack of certainty but thinks it "more likely that the shooter knew exactly what he was doing and who he was doing it to." It seems nearly certain that it was deliberate murder, although I don't think it certain that the murderer knew the identity of the person he shot. Vera Buch suggested that she was killed for a personal reason
rather than he labor work as such: because she had reached out to Blacks; Horton, p. 155).

There is now an "Ella May Wiggins Memorial Committee"; their web site is ellamaywiggins.com. It has texts (but not tune references or music) for many of her songs.

The American Mill #2, where Ella worked, was still standing as of 2013; it had by then become the Dawn Processing plant. Dawn Processing still exists in Bessemer City in 2021; the listed address is 205 E Alabama Avenue (corner of Alabama Avenue and 11th Street), but it looks fairly decrepit and shows no signs of its history in the Google Street View photos.

It's interesting to ask whether there has been any folk processing between the Burt-AmericanMurderBallads and Greenway versions. The tunes differ by only a single note, and the lyrics by only a single word; either might have been a printing error. But they are ever so slightly different.

Wiley, p. 90 says that twelve songs from the strike survive in print, though he is sure there were others. All are new texts set to existing tunes.

For another song about these events, see "Up In Old Loray," sung to the tune of "On Top of Old Smokey"; it is listed in the "Same Tune" field to "Old Smokey." It too is in Greenway, and a version was printed in NorthCarolinaFolkloreJournal; as of this writing, I have no reason to think it genuinely traditional, but it was remembered in North Carolina. The author was Odell Corley, whom Wiley, p. 90, was only eleven years old at the time of the strike, and worked as a "spare hand," so she earned very little (spare hands were paid less, even though they usually worked full shifts, and the bosses ignored child labor laws; Horton, p. 140). Salmond, p. 63, calls her "frail" and says that "the ILD dubbed [her] the poet laureate of the strike." Given her precocious skill, I'm surprised that we don't find more records of her as an activist or songwriter as an adult. She also wrote something called "May I Sleep in Your Tent Tonight, Beal?," which does not seem to have been as well-remembered.

Another woman, Daisy McDonald (oddly enough, she, like Ella, was part-Cherokee, and had a crippled husband and a lot of children and had to support her family herself; Horton, p. 105), wrote a song "On a Summer Eve" (based on one or another member of the "Ship That Never Returned"/"Wreck of the Old 97" family) that in part was about Ella May's murder (Wiley, p. 91, although Horton, p. 144, notes a number of errors it contains); it is the last of the surviving strike songs (Wiley, p. 92). McDonald used the same melody for a song Salmond, p. 62, calls "The Speakers Didn't Mind." The two McDonald songs -- apparently the only two she wrote that survive -- are reprinted on pp. 199-201 of Horton.

But it was Ella May's songs that really took flight. The other Wiggins song in the Index is "The Mill Mother's Lament," to the tune of "Mary Phagan" [Laws F20] -- which, as we saw above, was a song Ella had known for a long time. "Two Little Strikers" has a "Same Tune" entry under "Orphan's Lament (Two Little Children, Left Jim and I Alone)." "All Around the Jailhouse," to the tune of the song we call "Ten Thousand Miles Away from Home (A Wild and Reckless Hobo; The Railroad Bum)" [Laws H2], apparently is about Ella May's own life (Wiley, pp. 92-93).

A quarter of a century later, Malvina Reynolds wrote a song, "Ballad of Ella Mae" (sic.), which is found on pp. 203-204 of Horton. On the following pages, Horton prints "The Murder of Ella May Wiggins Song," which Gary Green wrote and recorded on a Folkways album.

Horton, p. 186, lists six historical novels with Loray Mill strike links, many of which have characters based on Ella. I doubt they live up to the reality. - RBW

Bibliography

• Green: Archie Green, editor, Songs about Work: Essays in Occupational Culture for Richard A. Reuss, Folklore Institute, Indiana University, 1993. All references in this entry are to the article by Doug deNatale and Glenn Hinson, "The Southern Textile Song Tradition Reconsidered"


• LetsStandTogether: (no author listed), Let's Stand Together: The Story of Ella Mae Wiggins, Metrolina Chapter, National Organization for Women (Charlotte, NC), 1979

### Chieftain's Daughter, The

**DESCRIPTION:** Lord Ronald's daughter asks the boatman to "row me over the flowing tide ... Thou shalt have gold when I'm a bride." At first he refuses because of the "angry water" but he agrees when told who she is. The boatman gets his gold.

**AUTHOR:** unknown

**EARLIEST DATE:** 1908 (Greig/Duncan6)

**KEYWORDS:** escape river gold storm father money

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES:**
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #40, p. 2, "The Chieftain's Daughter" (1 text)
- Greig/Duncan6 1261, "The Chieftain's Daughter" (1 text)
- Roud #6793

**CROSS-REFERENCES:**
- cf. "Lord Ullin's Daughter" (theme)

**NOTES:** [121 words]: Greig: "Clearly this has some connection with Campbell's famous ballad of 'Lord Ullin's Daughter' [which opens 'A Chieftain, to the Highlands bound, Cries, 'Boatman, do not tarry! And I'll give thee a silver pound To row us o'er the ferry!']." The boatman takes them "not for your silver bright; But for your winsome lady." The opening lines of Greig/Duncan6 ("Boatman, boatman, row me over, Row me over the flowing tide") are obviously related to "Row Us Over the Tide" but there seems to be no other connection.

### Chiefy Loves Me

**DESCRIPTION:** "Chiefy loves me, this I know, 'Cos the watchbill tells me so. I've the middle watch to keep While me mtes is fast asleep."

**AUTHOR:** unknown

**EARLIEST DATE:** 1987 (Tawney-GreyFunnelLines-RoyalNavy)

**KEYWORDS:** sailor work hardtimes derivative

**FOUND IN:** Britain

**REFERENCES:**
- Tawney-GreyFunnelLines-RoyalNavy, p. 31, "Chiefy Loves Me" (1 short text, tune referenced)

**CROSS-REFERENCES:**
- cf. "Jesus Loves Me" (tune)

### Chien, Le (Le Petit Chien, The Little Dog)

**DESCRIPTION:** Creole French: "Il y a un petit chien chez nous, Que remue les pattes (x2)... Que remue les pattes tout comme vous." "There is a little dog at our house... who shakes his feet just like you."

**AUTHOR:** unknown
Child in the Budget, The

DESCRIPTION: Tinkers, out drinking, exhaust their funds. One puts his baby in his tool bag and pawns the bag. When the baby cries the pawnbroker laughs at being outwitted, finds the tinker, and gives him a pound to take back the toolbag and contents.

AUTHOR: unknown
EARLIEST DATE: before 1886 (broadside, Bodleian Firth b.26(340))
KEYWORDS: trick drink humorous baby tinker money
FOUND IN: Ireland
Roud #2993
RECORDINGS:
Martin Long, "The Child in the Budget" (on IRClare01)
BROADSIDES:
Bodleian, Firth b.26(340), "The Tinker and His Budget ("Come all you good people attend for awhile"), H. Such (London), 1863-1885; also Firth b.27(85), "The Tinkers Budget" or "Pawnbroker Outwitted"
CROSS-REFERENCES:
cf. "The Basket of Eggs" (baby in the basket motif)
cf. "Quare Bungo Rye" (baby in the basket motif)
NOTES [13 words]: Notes to IRClare01: "A budget is a bag or knapsack used for carrying tools." - BS
File: RcTCitB

Child is Born Among Men, A (Honnd by Honnd)

DESCRIPTION: "Honnd by honnd we schulle ous take, And joy and blisse schulle we make....." "A child is boren amoges man, And in that child was no war[m] [blemish], That child ys God, that child is man...." "Com to Crist, thy peys ys told."

AUTHOR: unknown
EARLIEST DATE: Not later than the fifteenth century (Bodleian MS. Bodley 26, folio 202 verso)
KEYWORDS: religious Jesus nonballad MiddleEnglish
FOUND IN: Britain(England)
REFERENCES (10 citations):
Greene-TheEarlyEnglishCarols, #12, pp. 9-10, "(A child is boren amo[n]ges man)" (1 text with variants)
Hirsh-MedievalLyric-MiddleEnglishLyricsBalladsCarols #25, "(Honnd by hnnnd we schulle ous take)" (1 text)
Stevick-OneHundredMiddleEnglishLyrics 41, "(Hond by Hond we shullen us take)" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #29
DigitalIndexOfMiddleEnglishVerse #20
Richard Greene, editor, _A Selection of English Carols_, Clarendon Medieval and Tudor Series, Oxford/Clarendon Press, 1962, #6, p. 59, "(Honnd by honnd we schulle ous take)" (1 text)
Carleton Brown, editor, _English Lyrics of the XIVth Century_, Oxford University Press, 1924, #88, pp. 110-111, "Hand by Hand We Shall Us Take" (1 text)
MANUSCRIPT: Oxford, Bodley MS. 26 (Bodleian 1871), folio 202
MANUSCRIPT: London, University of London MS. 657 (formerly Helmington Hall LJ.1.7), folio 140 (1 verse only)
NOTES [423 words]: This item has never been collected in oral tradition, and perhaps should not be included in the Index. But J. G. Davies, _The New Westminster Dictionary of Liturgy and Worship_ (originally published in Britain as _A New Dictionary of Liturgy & Worship_), Westminster, 1986, p.
148, cites it as one of the earliest carols: "The opening words of one of the earliest surviving burdens (c. 1350) describe the singers joining hands in a ring-dance, 'Honnd by honnd we schulle us take....""

Similarly Greene, p. 189, who calls it "the earliest Nativity carol yet discovered." Because of irregularities in the form, Greene suspects it is composite.

Edward Bliss Reed, editor, Christmas Carols Printed in the Sixteenth Century: Including Kele's Cristmas carolles newly Inprynted, Harvard University Press, 1932, pp. xix-xx, explicitly declares it "The earliest English Christmas carol." Certainly the line about going "honnde by honnde" indicates a carol; the earliest carols seem to have been the musical accompaniment to ring dances where all held hands.

The only complete copy is found as part of a sermon. This is the version found on folio 202v of Bodleian MS Bodley 26. The date is slightly uncertain. Chambers includes it in his chapter "Fifteenth-Century Lyric" but dates the poem itself c. 1350. This is also the date given by Stevick and by Greene. Brown dates the hand "hardly later than 1350" and believes the writer a Franciscan. The notes that accompany the piece in the manuscript are in Latin.

Brown on p. 272 explains the context: "The homily in which these verses occur begins on fol[io] 201b with an exposition of the four locks by which the heart of the sinner is closed, of the several keys which will open these locks, and then of the banquet which Christ offers to those who will open the door to him." A section of the Latin follows, which quotes Rev. 19:9 ("Blessed are those who are invited to the marriage supper of the Lamb" -- although the Latin in Brown omits the word "marriage," which is in the Vulgate Latin text; this is a fairly significant distortion of the sense).

There is a copy of the third verse of the Bodleian text in University of London MS. 657 (Helmington Hall LJ.1.7). Neither manuscript contains very much poetry, and little of what they do have shows much evidence of being traditional.

Digging around trying to find a facsimile of the text, to try to see the handwriting, I didn't find the manuscript, but I found several "Communitarian" web sites which cited it. Whatever that tells you. - RBW

Last updated in version 5.3

File: NNHonCB

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**Child Maurice [Child 83]**

**DESCRIPTION:** Child Maurice sends his page with love-tokens to "the very first woman that ever loved me." Her husband hears the page, finds Child Maurice, kills him, and brings the head to his wife. She reveals this was her son; he repents his murder. (They also die.)

**AUTHOR:** unknown

**EARLIEST DATE:** before 1750 (Percy Folio)

**KEYWORDS:** death family mother wife children homicide revenge

**FOUND IN:** Britain(Scotland(Aber,Bord)) Canada(Newf)

**REFERENCES (18 citations):**

- Child 83, "Child Maurice" (7 texts)
- Bronson 83, "Child Maurice" (7 versions+1 in addenda)
- Bronson-SingingTraditionOfChildsPopularBallads 83, "Child Maurice" (4 versions: #1, #4, #5, #7)
- Hales/Furnival-BishopPercysFolioManuscript, volume II, pp. 500-508, "Childe Maurice" (1 text)
- Chambers-ScottishBallads, pp. 101-106, "Gil Morrice" (1 text)
- Lyle-Andrew-CrawfurdsCollectionVolume1 2, "Bob Norrice" (1 text, 1 tune)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #115, p. 1, "Gill Morrice" (1 text)
- Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 11, "Gil Morissy" (1 text)
- Percy/Wheatley-ReliquesOfAncientEnglishPoetry Ill, pp. 91-103, "Gill Morrice" (2 texts, one from the folio manuscript and one being the modified version printed by Percy in the Reliques)
- Flanders-AncientBalladsTraditionallySungInNewEngland2, pp. 238-245, "Child Maurice" (1 text, from "The Charms of Melody" rather than tradition)
- Leach-TheBalladBook, pp. 273-277, "Child Maurice" (1 text)
- Quiller-Couch-OxfordBookOfBallads 47, "Childe Maurice" (1 text)
- Friedman-Viking/PenguinBookOfFolkBallads, p. 194, "Childe Maurice (Gill Morice)" (1 text)
- Gummere-OldEnglishBallads, pp.190-194+,345 "Child Maurice" (1 text)

**DT 83, GILMORIS**

**ADDITIONAL:** James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume III,
Child of Elle (II), The

DESCRIPTION: Emmeline's father chooses a knight to be her husband. She and Elle elope. The knight follows and Elle kills him. Her father and his men arrive. Elle calls on his own men. Standoff. Father agrees to their marriage, ending an old feud.

AUTHOR: unknown
EARLIEST DATE: 1783 (Pinkerton's _Select Scottish Ballads_ , according to Greig/Duncan5)
KEYWORDS: elopement marriage feud fight father
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
  Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #125, pp. 1-2, "The Child of Elle" (1 text)
  Greig/Duncan5 1026, "The Child of Elly" (1 text)
Roud #23
CROSS-REFERENCES:
  cf. "Earl Brand" [Child 7] (some plot elements: elopement, chase by father)
NOTES [75 words]: The Greig/Duncan5 text is very close to the Percy's "Child of Elle" (see Thomas Percy, Reliques of Ancient English Poetry ... with [an anonymous] Supplement (Porter & Coates, Philadelphia, 1876), 11, pp. 87-89, "The Child of Elle") of which Child said one fifth was genuine as a text for Child 7. The shorter of Percy's texts, with the same name, was accepted by Child as 7F. The Greig/Duncan collection includes its versions of Child 7 in volume 2. - BS

File: GrD51026

Child of God

DESCRIPTION: "If anybody asks you who I am... Tell him I'm a child of God." "Peace on earth, Mary rocks the cradle... The Christ child born in glory." The singer reports on the coming of the Christ child, and reports being on the way to glory

AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: religious Jesus nonballad Christmas
FOUND IN:
REFERENCES (1 citation):
  Silber/Silber-FolksingersWordbook, p. 377, "Child of God" (1 text)
NOTES [28 words]: The Folksinger's Wordbook lists this as a Christmas song. It has Christmas verses, but I wonder; that is not its overall feeling. They look like they are grafted in. - RBW

File: FSWB377A

Child of Sorrow

DESCRIPTION: "Child of sorrow and of care, Would thou learn thy grief to bear, And an escape frome every snare? Trust in God. Human strength is weak, in vain... Humble ask and help obtain From thy God... He will never leave his own Till we reach the shiny throne."

AUTHOR: Jim Standlee?
EARLIEST DATE: 1952 (High-OldOldFolkSongs)
KEYWORDS: religious nonballad
**Child of the Railroad Engineer, The (The Two Lanterns)**

**DESCRIPTION:** "A little child on a sick-bed lay, And to death seemed very near." The child's father is a railroad engineer, and must go to work. He bids the mother show a red light if the child dies and a green if the news was good. As he drives by, she shows the green

**AUTHOR:** Words: Harry V. Neal / Music: Gussie L. Davis (1863-1899)

**EARLIEST DATE:** 1898 (sheet music)

**KEYWORDS:** family children disease railroading

**REFERENCES (5 citations):**
- Cohen-LongSteelRail, pp. , "The Red and Green Signal Light/The Engineer's Child" (2 texts plus a copy of the sheet music cover, 1 tune)
- Randolph 685, "The Two Lanterns" (1 text)
- Richardson/Spaeth-AmericanMountainSongs, pp. 43-44, "The Child of the Railroad Engineer" (1 text, 1 tune)
- Spaeth-WeepSomeMoreMyLady, pp. 140-141, "The Child of the Railroad Engineer" (1 text, 1 tune)
- DT, CHILDENG*

**RECORDINGS:**
- Chuck Wagon Gang, "The Engineer's Child" (Vocalion 04105/OKeh 04105, 1938; rec. 1936)
- "Red or Green" (Gennett 6418/Champion 15465/Challenge 397 [as by David Foley], 1928)

**ALTERNATE TITLES:**
- Just Set a Light

**NOTES [185 words]:** It's hard to believe that every version I've seen of this song has a happy ending; it sounds like a nineteenth century tearjerker. But I can't find evidence to prove it.

I once heard Bob Bovee and Gail Heil joke that they had two versions of this, with happy and sad endings. But they sang the happy ending.

Norm Cohen raises an interesting possibility in this regard: When the song was written, in 1896, a red light meant danger -- but green meant caution. Not until 1898 was the green-for-good standard first adopted. So the song suddenly became more optimistic two years after its composition. Could this explain the complex endings?

The idea is of course much older, going back at least to versions of the story of Tristan. As he lay dying, he awaited the ship that was to fetch Isuelt to his side. If she was on the ship, it was to show white sails; if she had not come, it was to show black. In the Marie de France version, she comes, but Tristan is falsely told that the ship carries black sails, and dies.

For brief background on composer Gussie L. Davis, see the notes to "The Baggage Coach Ahead."

- RBW

**Last updated in version 5.0**

**File:** R685

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**Child Owlet [Child 291]**

**DESCRIPTION:** Lady Erskine wants Child Owlet to sleep with her. Owlet will not; Lord Ronald (Erskine's husband) is Owlet's uncle. Erskine takes revenge by cutting herself and accusing Owlet of raping her. Owlet is torn to pieces between wild horses

**AUTHOR:** unknown

**EARLIEST DATE:** 1828 (Buchan)

**KEYWORDS:** execution infidelity rejection lie

**FOUND IN:**
REFERENCES (2 citations):
Child 291, "Child Owlet" (1 text)
DT 291, CHDOWLET*
Roud #3883
CROSS-REFERENCES:
 cf. "The Sheffield Apprentice" [Laws O39]
NOTES [15 words]: Compare this story to the biblical tale of Joseph and Potiphar's wife (Genesis 39:1-20) - RBW
File: C291

Child Waters [Child 63]

DESCRIPTION: Ellen tells Child Waters she bears his child. Offered two shires of land, she would prefer one kiss. He rides; she runs, swims; as his page, she brings a lady for his bed, gives birth in the stable. He hears her wish him well and herself dead; he relents

AUTHOR: unknown
EARLIEST DATE: before 1750 (Percy Folio)
KEYWORDS: courting pregnancy love disguise childbirth
FOUND IN: Britain(Scotland(Aber)) US(SE,So)
REFERENCES (24 citations):
Child 63, "Child Waters" (11 texts, 1 tune)
Bronson 63, "Child Waters" (3 versions)
Bronson-SingingTraditionOfChildsPopularBallads 63, "Child Waters" (2 versions: #1, #2)
Hales/Furnival-BishopPercysFolioManuscript, volume II, pp. 269-278, "Childe Waters" (1 text)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 96-105, "Fair Margaret" (2 texts, 1 tune) (Bronson's #1)
Chambers-ScottishBallads, pp. 172-179, "Burd Helen" (1 text)
Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 142-151, "Burd Ellen/Lord John and Bird Ellen" (2 parallel texts)
Greig/Duncan6 1229, "Fair Ellen" (2 texts, 1 tune)
Flanders-AncientBalladsTraditionallySungInNewEngland2, pp. 76-81, "Child Waters" (1 text, titled "Earl Walter," from the 1818 "Charms of Melody" rather than tradition)
Randolph 13, "The Little Page Boy" (1 fragmentary text, 1 tune, which Randolph places here though it also has lines from the "Cospatrick" version of "Gil Brenton" and which is so short it might go with something else) (Bronson's #3)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 17, "Child Waters" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 17, "Child Waters" (notes only)
Leach-TheBalladBook, pp. 201-205, "Child Waters" (1 text)
Quiller-Couch-OxfordBookOfBallads 46, "Childe Waters" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 122, "Child Waters" (1 text)
Grigson-PenguinBookOfBallads 47, "Child Waters" (1 text)
Gummere-OldEnglishBallads, pp. 241-246+354-355, "Child Waters" (1 text)
Buchan-ABookOfScottishBallads 10, "Child Waters" (1 text)
Whitelaw-BookOfScottishBallads, pp. 178-181, "Burd Helen" (1 text)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 95-99, "Childe Waters" (1 text)
Whiting-TraditionalBritishBallads 4, "Child Waters" (1 text)
DT 63, CHDWATER
Roud #43
ALTERNATE TITLES:
Fair Margaret
Lord William and Lady Margaret
Burd Ellen
NOTES [317 words]: Chambers is the source of the Whitelaw-BookOfScottishBallads text (Robert Chambers, The Scottish Ballads (Edinburgh:William Tate, 1829 ("Digitized by Microsoft")), pp. 172-180, "Burd Helen").
In his notes to the text Chambers writes, "Mr Jamieson long afterwards [referring to Percy's publication of "Child Waters"; see Child 63A] published a Scottish version, under the title of 'Burd
Ellen,' from the recitation of a lady of the name of Brown [see Child 63B]; adding some fragments of another copy, which he had taken down from the singing of Mrs Arrot of Aberbrothwick [see Child 63F]. Mr Kinloch has more lately given, under the title of 'Lady Margaret,' an imperfect copy [see Child 63C], superior in some points to that of Mr Jamieson; and more recently still, Mr Buchan, in his 'Ancient Ballads and Songs,' [see Child 63J] has presented a very complete one, which he entitles 'Burd Helen.' The present editor, in compiling this copy, has used not only all the above, more or less, but has been indebted for some valuable verses and lines to one which has been obligingly submitted to him in manuscript by Mr Kinloch [Child 63D?]. He has found in a few cases so much difficulty in selecting and associating the various ingredients of his ballads as in this: there being, in no other instance, so great a discrepancy in the various sets, while in a few he has had to deal with so many imperfect and meagre versions."

Chambers goes on to describe other changes he made to build his composite. [footnote, pp. 179-180]. - BS


*Last updated in version 5.3*

**File**: C063

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**Child's Prayer, The**

**DESCRIPTION**: "Way out in western Texas not so many years ago, Where the ranchers hated settlers worse than rattlesnakes, you know," a rancher determines to burn out a settler house. But he hears a child inside praying for her father and quickly calls off the attack

**AUTHOR**: unknown

**EARLIEST DATE**: before 1976 (collected by Logsdon from Riley Neal)

**KEYWORDS**: homicide fire children violence father

**FOUND IN**: US(SW)

**REFERENCES** (1 citation):

- *Logsdon-WhorehouseBellsWereRinging* 8, pp. 58-59, "The Child's Prayer" (1 text, 1 tune)
- ST Logs008 (Partial)
- Roud #10088

**File**: Logs008

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**Childe Ether**

**DESCRIPTION**: "Child Ether and Lady Maisry Were born baith at ae birth." They love each other all their lives. Childe Ether goes to fight the Paynim to build his reputation but does not return. Lady Maisry seeks him out in Gorinand, pays his ransom, and brings him home

**AUTHOR**: unknown

**EARLIEST DATE**: 1829 (Chambers-ScottishBallads)

**KEYWORDS**: brother sister travel return rescue

**FOUND IN**: Britain(Scotland)

**REFERENCES** (1 citation):

- *Chambers-ScottishBallads*, pp. 254-256, "Childe Ether" (1 text)
- Roud #3916

**NOTES** [23 words]: This looks to me like a short imitation of a medieval romance mixed with something like "Young Beichan" [Child 53]. But I can't prove it. - RBW

*Last updated in version 4.0*

**File**: ChaB254

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**Children Do Linger**

**DESCRIPTION**: "O member, will you linger? See the children do linger here. I go to glory with you, Member, join." "O Jesus is our Captain... He lead us on to glory." "We'll meet at Zion gateway... We'll talk this story over." "He will bring you milk and honey"

**AUTHOR**: unknown

**EARLIEST DATE**: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
Children Go Where I Send Thee

DESCRIPTION: Cumulative song: "Children, go where I send thee. How shall I send thee? I'm gonna send thee one by one, One for the little bitty baby...." Add "Two by two, two for Paul and Silas" on up to "Twelve for the Twelve Apostles."

AUTHOR: unknown

EARLIEST DATE: 1936 (recording, Dennis Crampton & Robert Summers)

REFERENCES (7 citations):
- Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 115, "Come Let Us Sing" (1 text, 1 tune)
- Lomax-FolkSongsOfNorthAmerica 254, "The Holy Babe" (1 text, 1 tune)
- Ritchie-SingingFamilyOfTheCumberlands, pp. 163-164, 195, "[Children, Go Where I Send Thee]"
- Ritchie-FolkSongsOfTheSouthernAppalachians, p. 54, "Little Bitty Baby (Children Go Where I Send Thee)" (1 text, 1 tune)
- Botkin-TreasuryOfSouthernFolklore, p. 754, "Holy Babe" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 383, "Children, Go Where I Send Thee" (1 text)

DT, GOSEND

RECORDINGS:
- Alphabetical Four, "Go Where I Send Thee" (Decca 7704, 1940; on AlphabFour01)
- Dennis Crampton & Robert Summers, "Go I'll Send Thee" (ARC 6-10-62, 1936)
- Golden Gate Jubilee Quartet, "Go Where I Send Thee" (Bluebird B-7340, 1937; Victor 20-2134, 1947)
- Kelley Pace, Aaron Brown, Joe Green, Matthew Johnson & Paul Hayes, "Holy Babe" (AFS 3803 A2+B, 1942; on LC10)
- Reverend Smith and Family, "Children, Go Where I Send Thee" (on USMississippi01)

CROSS-REFERENCES:
cf. "Green Grow the Rushes-O (The Twelve Apostles, Come and I Will Sing You)" (theme and structure)
cf. "Eleven to Heaven" (theme and structure)

NOTES [43 words]: This could well be an American version of "Green Grow the Rushes-O" (Roud naturally lumps those two and several others). But it's easy to create songs such as this one; in the absence of certainty, I treat them as separate. See also the notes on that song. - RBW

Last updated in version 5.1

File: LoF254

Children in the Wood, The (The Babes in the Woods) [Laws Q34] --- Part 01

DESCRIPTION: Two young orphaned children are left in the care of their uncle. He decides to murder them for their money. One of the hired killers has pity and spares them, but then abandons them. They die. The uncle meets countless disasters till his crime is revealed

AUTHOR: unknown

EARLIEST DATE: 1595? (title of piece in Stationer's Register)

REFERENCES (39 citations):
- Laws Q34, "The Children in the Wood (The Babes in the Woods)"
- Percy/Wheatley-ReliquesOfAncientEnglishPoetry III, pp. 169-176, "The Children in the Wood" (1 text -- the long form)
- Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 278-283, "The Children in the Wood; or, The Norfolk Gentleman's Last Will and Testament" (1 text -- the long form)
Williams-FolkSongsOfTheUpperThames, p. 217, "Two Babes in the Wood" (1 text) (also Williams-Wiltshire-WSRO Ox 229)
Palmer-EnglishCountrySongbook, #56, "The Babes in the Wood" (1 text, 1 tune -- the short form)
Copper-ASongForEverySeason, pp. 198-199, "Babes in the Wood" (1 text, 1 tune -- the short form)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 234-238, "The Children in the Wood" (1 text, 1 tune -- the long form)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 106-107, "The Babes in the Wood" (2 texts -- the short form)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 147, "The Babes in the Wood" (1 text)
Morris-FolksongsOfFlorida, #215, "The Babes in the Wood" (2 texts, 1 tune; the "A" text is the long form, the "B" text and tune are the short)
Hudson-FolksongsOfMississippi 139, p. 285, "Babes in the Woods" (1 text -- the short form)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 57, (no title) (1 text, quite short, but it appears to be a fragment of the long form)
Carey-MarylandFolkLegendsAndFolkSongs, p. 117, "Babes in the Woods" (1 text -- the short form)
Brewster-BalladsAndSongsOfIndiana 71, "Babes in the Wood" (1 text -- the short form)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 58-65, "Two Babes in th Woods" (2 texts, 2 tunes -- the short form -- plus many excerpts including an older print edition)
Grimes-StoriesFromTheAnneGrimesCollection, p. 144, "Babes in the Woods" (1 text -- the short form)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 141, "The Babes in the Woods" (1 text -- the long form)
Randolph 92, "The Babes in the Woods" (5 texts, 2 tunes -- the short form)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 113-115, "The Babes in the Woods" (1 text, 1 tune -- Randolph's 92A)
Abernethy-SinginTexas, pp. 21-22, "Babes in the Woods" (1 text, 1 tune -- the short form)
Cox/Hercog/Halpert/Boswell-WVirginia-A, #22, pp. 89-90, "Babes in the Wood" (1 text, 1 tune -- perhaps a fragment of the long form)
Sharp-EnglishFolkSongsFromSouthernAppalachians 47, "The Babes in the Wood" (1 text, 1 tune)
Boette-SingaHipsyDoodle, p. 106, "The Orphans (Babes in the Woods)" (1 text, 1 tune -- the short form)
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, p. 210, "(The Babes in the Wood)" (1 fragmentary text); pp. 295-296, "Babes in the Wood" (1 text+tune of the short form, plus an excerpt from the long form)
Creighton-FolksongsFromSouthernNewBrunswick 87, "Babes in the Wood" (1 short text, 1 tune; although only a fragment, it is clearly derived from the long form)
Quiller-Couch-OxfordBookOfBallads 174, "The Children in the Wood" (1 text -- the long form)
Abrahams/Foss-AngloAmericanFolksongStyle, pp. 121-122, ""The Babes in the Woods" (1 text, 1 tune -- the short form)
Pound-AmericanBalladsAndSongs, 115, pp. 233-234, "Babes in the Woods" (1 text -- the short form)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 285-286, "Babes in the Woods" (1 text, 1 tune -- the short form)
Baring-Gould-AnnotatedMotherGoose #226, pp. 148-149, "(My dear, do you know)" (the short form)
Olson-BroadsideBalladIndex, ZN1966, "Now ponder well you parents dear"
cf. Chappell/Wooldridge-OldEnglishPopularMusic I, p. 92, "[The Two Children in the Wood]" (1 tune)
DT 542, BABWOOD2* PRETBABE*
ADDITIONAL: Iona & Peter Opie, The Oxford Book of Narrative Verse, pp. 42-46, "The Babes in the Wood" (1 text -- the long form)
Katherine Briggs, _A Dictionary of British Folk-Tales in the English Language_, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2), volume A.2, pp. 390-391, "The Children in the Wood" (a short prose summary of the long form, with the father of the children being "A gentleman of Norfolk")
Leslie Shepard, _John Pitts, Ballad Printer of Seven Dials, London 1765-1844_, Private Library Association, 1969, p. 114, "THE CHILDREN IN THE WOOD, Or the Norfolk Gentleman's last Will and Testament" (reprint of a Pitts broadside)
Steve Roud "A Note on the Song 'The Babes in the Wood' (Roud 288/Laws Q34)," article in _Missouri Folklore Society Journal_, Volume 27-28 (cover date 2005-2006, but published 2015), pp. 146-154 (1 text plus reprints of several field collections and broadsides; the purpose of the
article is to show that it is NOT the case that short forms of the ballad are American and long are English)
[No author listed.] _The Old Ballad of The Babes in the Wood_, illustrated by Edward Ardizzone and brief historical notes by Kathleen Lines, Henry Z. Walck, Inc., New York, 1972 (1 text, the long form, a part of a series of folktales with historical notes, although the notes in this case are much too short to be useful)
Suzi Jones, _Oregon Folklore_, University of Oregon/Oregon Arts Commission, 1977, p. 31, "Babes in the Woods" (1 text, 1 tune, the short form)
Roud #288
RECORDINGS:
Dorothy Howard, "Babes in the Wood" (on USWarnerColl01 -- the short form)
BROADSIDES:
CROSS-REFERENCES:
cf. "Dunbar the Murderer" (plot)
cf. "Three Lost Babes of Americay" (plot)
cf. "The Lost Babes" (plot)
NOTES [755 words]: Laws notes, "A three stanza lament on the fate of the children called 'The Babes in the Wood' is widely known in American tradition, but the long ballad is rarely met with." At first glance these two songs are hardly related (they don't even use the same metrical form), but Laws seems to want them lumped. Though we note that he lists only occurrences of the long form. But splitting seems inappropriate in the circumstances.
According to Waring, p. 14, "Interestingly enough, stage people believe that Robin Hood and The Babes in the Wood are ill-omened pantomimes, while Cinderella promises nothing but good. Hales believes this piece to be by the same author as "The Lady's Fall." - RBW
The Creighton-FolksongsFromSouthernNewBrunswick 87 is clearly a fragment of the Bodleian broadside version. - BS
The history and content of this song have inspired extensive discussion over the course of several centuries. It raises many difficult questions, both as to history and as to purpose. The result is a very long entry. I have therefore broken it up into the following sections, divided among four different entries in the Ballad Index. which you can search for if you don't want to read the whole thing. These aren't really chapters; the note is meant to be read continuously. But it may help you to find the part you most want. The larger part of this note is about the actions of Richard III and his usurpation of the English throne. You don't need to know all about that to be able to understand the part at the end about "The Legend of the Princes and the Content of the Song." You merely need to know that there is much debate about Richard III, and that Shakespeare's picture is impossibly one-sided. The great question is whether it is *completely* one-sided....
Contents:
*** Included in this entry:*
* Full References for the song
* Bibliography
*** Included in the Entry "Children in the Wood, The (The Babes in the Woods) [Laws Q34]" --- Part 02 (File Number Link LQ34A):*
* Speculations about the Origin of the Song
* The Historical Problem: The Black Legend of Richard III
* The Historical Sources
* Richard's Rediscovered Body
* The Background: The Wars of the Roses
*** Included in the Entry "Children in the Wood, The (The Babes in the Woods) [Laws Q34]" --- Part 03 (File Number Link LQ34B):*
* The Death of Edward IV and the Government of the Realm
* The Character of Richard III
*** Included in the Entry "Children in the Wood, The (The Babes in the Woods) [Laws Q34]" --- Part 04 (File Number Link LQ34C):*
* The Usurpation
* The Unknown Fate of the Princes
*** Included in the Entry "Children in the Wood, The (The Babes in the Woods) [Laws Q34]" --- Part
Note on the Bibliography:
In my previous version of this article (the third), I gave a detailed annotated bibliography, trying to cite all the prejudices of each author. In an attempt to shorten things, I have now reduced this to two ratings: Pro-Richardness (on a scale of 0 to 10, 0 being Shakespeare, who can see no good in Richard, and 10 being Markham, who made him a saint. I have not cited any "10" sources). I would consider sources in the 3 to 7 range to be rational, with the truth most likely at 6 and the next most likely position being 3. A book with a 1, 2, 8, or 9 shows research but much influence by emotion; a book which is a 0 or a 10 is pure emotion with little use for facts. The level of research I have rated Excellent, Good, Fair, Poor, Lousy (or variations upon that description). These ratings refer only to the material on Richard. I have omitted the ratings for books which are not directly concerned with Richard.

For what it's worth, the average Pro-Richardness of the 27 books I rated when I first instituted the system is almost exactly 4; the quality of research just a hair below "fair." There is effectively no correlation between pro-Richardness and research quality -- the correlation coefficient between the two is only .23. What is noteworthy is that I rated 9 books good or excellent in research, and seven of them have pro-Richardnesses in the 3-6 range; the other two are Hicks (2) and Kendall (8). No one with an extreme pro- or anti-Richard value has better than "fair" research.

Of the early sources, More, Rous, Hall, and Shakespeare would rate a 0, Vergil a 1, Croyland and Mancini about a 3 in Pro-Richardness.

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• Seward-Hundred: Desmond Seward, The Hundred Years War: The English in France, 1337-1453, 1978 (I used the 1982 Atheneum edition)
• Wagner: John A. Wagner, Encyclopedia of the Wars of the Roses, ABC-Clio, 2001
This song is well enough known that it may have inspired various literary references. In Charles Kingsley's *The Water Babies* (1863), for instance, we read that young Tom would have been trapped in the rhododendrons "till the cock-robins covered him with leaves" (about two-thirds of the way through the first chapter; p. 22 in the Wordsworth Classics edition). The other possible explanation for this, however, is a legend of Jesus's flight into Egypt. Herod and his men are after Jesus, and looking for signs of where he went. Mary, in the legend, cut herself on thorns and was bleeding. The robin dragged leaves over the blood so as to hide the trail -- and thus became blessed (O hOgain, p. 36). Alexander, p. 234, has a variant in which the robins covered the body of Jesus after it was taken down from the cross. If either version of this legend underlies the song, it obviously emphasizes the innocence -- perhaps even the holiness -- of the murdered children. The story of the Princes in the Tower isn't the only possible explanation for the song. Various sources for this legend have been mentioned. The Baring-Goulds cite an abandonment that took place at Wayland in Norfolk, but offer no names or dates. Based on the notes in the Opies, this is apparently based on an item licensed in 1595 entitled "The Norfolk gent his will and Testament and howe he Commytted the keepinge of his Children to his owne brother whoe delte most wickedly with them and howe God plagued him for it." Interestingly, the story of the robin (and the wren) covering the dead with leaves goes back to about this same time; there is a hint of it in Shakespeare's Cymbeline, IV.ii (lines 224-227 in the Riverside Shakespeare second edition; p. 1595). Webster's "White Devil" of 1612 is even more explicit, saying that the robin and wren "with leaves and flowers doe cover The friendlesse bodies of unburied men" (Opie/Tatem, p. 329).

Percy, who contributed materially to the popularity of the piece, knew of no relevant legends, but mentioned a play of 1601 on the same theme. Briggs, volume A.2, p. 391, describes what appears to be the same item: "An Elizabethan play, *Two Tragedies in One* (Yarington), was written about 'The Babes in the Wood' but without the incident of the robins." Briggs, however, offers no historical parallels to the song, which probably means that she does not believe there are any. Kathleen Lines, in the notes to the 1972 booklet illustrated by Edward Ardizzone, alludes to the 1601 play as "the second of *Two Lamentable Tragedies,*" which is set in Italy, in which the father is Pisaurus, the uncle Androgus, the boy Cassander, and the girl Kate or Jane. (A truly odd collection of names, that, the men being classical and the girl having an English name.)

GArnett-IHearAmericaSinging and Gosse, volume I, p. 307, mentions that "*The Babes in the Wood* is conjectured, though doubtfully, to have been a veiled allegory of the murder of the young princes in the Tower." Percy/Wheatley-ReliquesOfAncientEnglishPoetry, volume III, p. 170, says, "Sharon Turner and Miss Halsted favored the rather untenable opinion that the wicked uncle was intended to represent Richard III.... urner wrote in his *History of England*, 'I have sometimes fancied that the popular ballad may have been written at this time on Richard and his nephews before it was quite safe to stigmatize him more openly.'"

To expand on these brief comments, it has been suggested that this song is an account of King Edward V of England, his brother Richard Duke of York, and their uncle Richard III of Gloucester. Edward V was deprived of his crown, and then he and his brother vanished, never to be seen again, and Richard III took the throne. This seems to be the most popular explanation for the song.
We have two questions here: What actually happened in 1483, and whether the events of 1483-1485 are actually related to this song. Unfortunately, we don't really know what happened then -- and the possibility is to be admitted at all, it must surely depend on the continuity from the 1595 Stationer's Register piece about the "Norfolk Gentleman" to the modern song (even in 1595, it's hard to believe that there would be need for a "concealed" song about the Princes in the Tower, since it was about events more than a century old, and it is absurd if the song is more recent than that). If that identity is accepted, though, and if the song is in fact a century older than that date, it makes some sense to assume that this is one of Henry VII Tudor's attempts to blacken the memory of Richard III, whose throne he had usurped in 1485.

Pollard, for instance, states on p. 17 that the popular account of Richard III, found e.g. in Shakespeare, is a graft onto actual history from folktale, citing "the story of the children in the wood" as another instance of the legend. Pollard observes that the theme of children being abducted is found even in Chaucer's Clerk's Tale (the tale of Griselda), although that has a happy ending of sorts. In other words, in Pollard's view, Richard did not inspire the Babes in the Woods; rather, the folklore about Richard took on the existing theme which produced the song/tale. Pollard, p. 19, does think that the Babes in the Woods took on some language from Shakespeare's "Richard III" -- but the text he cites comes from the section on the trial of George of Clarence, not the Princes in the Tower! I think he exaggerates the similarities -- and, in any case, he's looking at the Percy version of the song, which Percy almost certainly hacked at significantly; we have no solid reason for believing the words Pollard cites are actually original. On p. 20, Pollard quotes Seward's comment on "The Babes in the Woods" and replies, "This has it the wrong way round. The story of Richard III and his nephews, as it was repeated and elaborated after his death, fitted easily into the model of one of Europe's oldest folk tales concerning children who fall into the hands of an ogre.... Both were variants on the same archetypal story." He adds that there is "an inescapable literary dimension to the history of Richard III and the Princes in the Tower."

THE HISTORICAL PROBLEM: THE BLACK LEGEND OF RICHARD III

As Ross comments, on p. xi, the story of Richard and the Princes is a subject on which "William Shakespeare himself took a long look, and we have been living with the dramatic consequences ever since." Sadly, the Bard's was a thoroughly inaccurate look -- consider e.g., the character of Margaret of Anjou in Shakespeare's "Richard III": She was "dead" by the time Richard III took the throne, having died in 1482 at the age of about 52 (Cunningham, p. 104). Oh, and there's that little detail in Shakespeare's "King Henry VI, Part II," in which Richard kills the Duke of Somerset at the first Battle of Saint Albans. Talk about growing up fast -- Richard was two years old at the time. Part of the problem is the temptation is to see Richard as a modern man. He was not; he was a man from a brutal time who in some ways actually rose above it and in some ways, clearly, did not. As Ross comments on p. 228, "No one familiar with the career of King Louis XI of France, in Richard's own time, or Henry VIII of England, in Richard's own country, would wish to cast any special slur on Richard, still less select him as the exemplar of a tyrant."

Compounding the problem is a lack of sources; Lander, p. 1, notes the case of an earlier historian who found it impossible "to form a regular History out of such a vast Heap of Rubbish and Confusion." Pollard, p. 182, observes, "[A]lmost all surviving contemporary or near-contemporary comment on his character was made retroactively by people who were hostile. In this respect it is as difficult to see Richard the royal duke before 1483 as it is to see Richard the king. Contemporaries quickly applied hindsight to their interpretation of his character and motives before 1483, even those writing before 1485. Richard himself never put his personal thoughts on paper; or rather no personal letters, diaries or memoirs of his have come to light. No confessor in whom he confided, or companion-in-arms whom he inspired, subsequently extolled his virtues." It's all hostile witnesses.

Or maybe the problem is simply Shakespeare; as Ross declares on p. xi, since that time "considerations of the life and reign of Richard Plantagenet have been largely concerned to rebut [or to confirm!] the historical interpretation on which Shakespeare's great play rested." This has been an immense problem for me in writing what follows; I am sure that much of what follows will sound more pro-Richard than it should, simply because I react so strongly against Shakespeare and the Tudor propaganda.

We have two questions here: What actually happened in 1483, and whether the events of 1483-1485 are actually related to this song. Unfortunately, we don't really know what happened then -- and I have to give you a long preface to explain why we are so ignorant, and then a long
fact and speculation; it is to lower her standard of accuracy! Her response to this, however, is not to become more cautious about the difference between the two, to state, correctly, that historians can only try to learn as much as possible from such facts as we do not have. Her remarks, "It has been stated many times... that there is no proof that Richard III murdered the Princes in the Tower, and very little likelihood that the full facts... will ever be known." She goes on to list several historians who do "convict" him. Similarly, Weir, p. 163, thinks Richard guilty, says on p. 221 that "no modern jury would be convinced by [the case against Richard]."

The usual effect of this lack of data is to cause students either to accept the Tudor propaganda, and treat Richard as Satan's Spawn -- or to deny everything and end up trying to whitewash him. Instances of the latter are myriad. Horace Walpole, Richard's first great defender, actually tried to claim that Perkin Warbeck -- of whom more below -- was really one of the Princes in the Tower, still alive (Potter, p. 180). Amazingly, Fields, pp, 217-219, seriously discusses the possibility as well, suggesting that perhaps the boys, or just Richard of York, had been smuggled out of England, probably with Richard's consent, by Sir James Tyrell; York then became "Perkin Warbeck." If that weren't bad enough, each side has its partisans who, by selective presentation of the evidence, try to make it look as if everyone on the other side is engaged in a smear campaign (as, e.g., Pollard, p. 65), but the first mention of Richard as being married is in 1474. We don't even know to the nearest year the date at which his only legitimate son was born; Kendall suggests 1473, Ross prefers 1476! (Cunningham, p. 106, tentatively accepts the latter date; Seward-Richard, p. 67, offers late 1473 or early 1474. Etc.)

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A specific example of how all this proceeds: Ross, pp. 96-97, mentions the common statement that Richard "could not have been convicted of murder in a modern court of law." Saul3, who like Ross thinks Richard guilty, says on p. 221 that "no modern jury would be convinced by [the case against Richard]." Fields, p. 301, declares: "Richard would be acquitted of the crime by virtually any jury that heard the case. The possibility that no murders were committed, or that if they were, Henry [Tudor] or Buckingham committed them, together with the paucity of admissible evidence against Richard, would almost surely raise a 'reasonable doubt' in the jury's mind; and that, of course, would call for acquittal."

Yet Ross then goes on to list several historians who do "convict" him. Similarly, Weir, p. 163, remarks, "It has been stated many times... that there is no proof that Richard III murdered the Princes in the Tower, and very little likelihood that the full facts... will ever be known." She goes on to state, correctly, that historians can only try to learn as much as possible from such facts as we have. Her response to this, however, is not to become more cautious about the difference between fact and speculation; it is to lower her standard of accuracy!
Both responses ignore the point: Richard very likely was guilty of conspiracy to commit murder -- but the charge in fact could not even be brought because it cannot be proved that the princes were murdered!

The Tudors still influence historians: The Tudor era is often held up as a great era -- e.g. WilliamsonJ, pp. 22-23, waxes enthusiastic about their trade policies. Yet Gillingham, p. 11, claims that national income declined steadily during the reigns of Henry VII, Henry VIII, and Henry VIII's children. Russell gives detailed information on this point. On p. 5, he notes the steady inflation "which began about 1510 and continued, at rapid but varying speeds, at least until 1620." Some of this was due to gold and silver from the new world -- in a gold-based market, an increase in gold supply without a corresponding increase in production would cause inflation (Willson, pp. 276-277). But most of that gold ended up in Spain, not England; the increase in prices exceeded the increase in specie (the overall inflation over this period, according to Russell, p. 7, was on the order of fivefold, and on p. 10 he gives strong reasons why the increase in precious metals cannot be the primary explanation for the inflation). Russell's conclusion, on p. 11, is that the price rise was caused by increasing population, which put pressure on food supplies.

The only cure for this was agricultural improvements. But improvements are only possible where there is available capital to generate it. (Look at what happened to poor Ireland in the early 1800s. The situation in Tudor England which Russell describes on p. 13 sounds exactly like Ireland.) It was Tudor economic policies (high taxes, restrictions on movement of information and, indirectly, products, and, later, a debased currency), not those of the Plantagenets (including Richard III), which brought a permanent recession. Even Henry's policy of free trade, usually praised by economists, brought little benefit to England, because it had nothing to export except wool and a little Cornish tin, and it was already shipping as much wool as it could (Russell, pp. 23-24), and Henry actually increased the export duties on tin (Russell, p. 36).

(Please note: It will probably be evident that I strongly dislike Henry Tudor. This is not to imply that he was incompetent. Chimes, p. 16, offers evidence that he was a very intelligent pupil. He was probably the best financial manager ever to hold the English throne -- it is genuinely unfortunate he could not have been placed in charge of the exchequer under other kings. What I object to are his despotism and his money-grubbing -- his tight-fistedness, for instance, kept England away from world exploration for many years. The Tudor monarchy did bring good things -- would England have turned Protestant without Henry VIII? And would there have been a counter-Reformation had he not turned Protestant? But the Tudors produced probably the worst reign of terror in England since Norman times. And I simply can't respect a monarch who insisted on the title "Your Majesty," rather than "Your Grace," the address used by his predecessors; Morris, p. 32.)

Mattingly, p. 25, sums up the Tudors, and their situation, about as well as can be said, I think: "Probably Henry admitted to himself that there was too much doubtful blood in his dynasty. The grandson of Owen Tudor, clerk of the Queen's wardrobe and heir to no more than a rocky mountainside and a few goats, could never have come to the English throne had not the Wars of the Roses almost extinguished the Plantagenet stock. Henry's own mother, Margaret Beaufort, Countess of Richmond, gave the King his only drop of royal blood, and though she had descended from John of Gaunt... Margaret Beaufort's grandfather had the misfortune to be born on the wrong side of the blanket. Like so many of the Italian tyrants, whom they resembled in other ways, the Tudors sprang from bastard stock; and Henry VII knew that, though he had married the daughter of Edward IV to help set things right for his children, his own best claim to the throne was that he had won it by the sword and held it against all comers."

One thing I find fascinating is that the two worst Richard-haters of recent years, Seward and Weir, both base their opinions on the history of Richard III written by Thomas More. Yet this is a secondary source riddled with patent errors. To take it as a primary source, as Seward and Weir do, is to come at history having already decided what happened.

Cheetham, p. 202, makes the point that, to most historians, "the King's guilt or innocence in the murder of the Princes is an acceptable yardstick whereby we can judge everything else he did." This is fallacious. In a murderous age, the judgment on Richard III would be based on how well he reigned -- which would govern how people saw his treatment of the princes, not vice versa. We must look at him by the standards of the situation. So: Was he better than those around him, or worse?

Let me confess to being pro-Richard -- but also pro-truth. I truly do not know whether Richard III was a conniving schemer such as Seward portrays, or a near-saint such as we find in Kendall, though my very strong suspicion is that the truth lies in between -- probably slightly closer to Kendall, since the anti-Richard historians seem unable to distinguish their own opinions from documented facts. Unlike most authors cited here, I think our goal must be to "speak the dead" (to steal an idea from Orson Scott Card): To try to look both at who Richard was and why he did what
he did. This rarely presents a simple picture, and to try to make it simple is an absolute failure. Seward would call me a portrayer of the "grey legend" -- the only version of history which treats Richard as an actual human being. I freely plead guilty.

I have tried to take all this into account in my citation patterns (though I can do this only imperfectly, because of the order I consulted the sources). For points in Richard's favor, I have cited the virulently anti-Richard Seward or Weir on the rare occasions they actually say anything useful. Since that is truly rare, I will usually end up citing the anti-Richard but sane Ross and Hicks if possible, the more neutral Jenkins or Cheetham or Cunningham if not, the pro-Richard Fields and Kendall if I must, and the extremely pro-Richard Potter as a very last resort. For anti-Richard material, I have tried to take things in the reverse order: Kendall's admission that Richard probably killed the Princes in the Tower is more meaningful than Cheetham's and Jenkins's concurrence, which means more than Cunningham's opinion on this point, which in turn is more important than the fact that Ross thinks Richard was responsible, which is more meaningful than the fact that Hicks thinks so, which in turn has more value than the irrational opinions of Seward and Weir.

As for the approach I take in what follows -- give that we "know" the Tudor historians are biased, it seems to me that we have to start with the little that we know from earlier sources. To summarize in advance: We know, to his extreme discredit, that Richard III executed several men (Lord Hastings, Earl Rivers) very abruptly and probably without trial (though Fields, p. 101, thinks that Rivers at least "did" have a trial. Seward-Richard, pp. 108-109, claims there was a trial but it had no validity). We know that he disinherited his brother's son Edward V, though he claimed legal justification. On the other hand, we know that he passed good legislation, and that he was the chief prop of his brother's throne from the age of 18 until the year Edward IV died.

THE HISTORICAL SOURCES

To understand how hard it is to learn the truth, we must look at our primary sources. (As Ross says on p. xxi, "The sheer power and endurance of the Tudor tradition, especially when consecrated by Shakespeare, makes a sober assessment of its historical value an essential pre-requisite for any consideration of the 'true' Richard.") We have a number of chronicles, letters, government documents, and passing comments, but only a few substantial narratives of the period -- and, really, only two substantial sources who were in England and near the center of things at the time of the key events: Mancini and the Croyland Chronicler.

The following list describes our most important sources:

* Dominic Mancini. Although contemporary, this document was unknown to early historians; it was not noticed until 1936, when it was found in France (Ross, p. xlii). Mancini, an Italian in the employ of various French officials, went to England in 1482, and stayed there until July 1483; he wrote his account later in 1483 while the information was still very fresh in his mind. His document was actually prepared as a briefing for his superiors, so he was trying to give honest information and did not engage in rhetorical tricks to try to convey an impression.

There are nonetheless several problems with Mancini. The greatest one is that he apparently was not fluent in English (Ross, p. xliii). He had to rely on secondhand information, which could sometimes be distorted. Also, it seems to me he had a slightly anti-English attitude. He is often very critical of Richard III -- but some of this may be because Richard was the dominant player of the period he was covering. Still, he has proved crucial to our understanding of the period, because, as Ross notes, p. xliii, his narrative makes it clear that Richard had enemies from the start.

Laynesmith, p. 23, says that is now believed that he was fed misleading data, adding on p. 175 that "Horrox and Pollard have shown how inadequate this source is, and suggested that Mancini was influenced by [Richard III]'s anti-Woodville propaganda, even though he was aware himself of the attempts to arouse antagonism toward the queen's kin."

On the other hand, St. Aubyn says, p. 65, "The defects of Mancini's History... are principally those of omission. His account seldom looks beyond London.... his knowledge of English geography was inclined to be hazy and his understanding of the British Constitution preserved its mysteries intact. Throughout the whole of his History he only supplies one date, and that he gets two days wrong." Still, given his lack of personal prejudice, he is a vital source for the period he covers.

* The Croyland Chronicler. In terms of inside information, clearly our best source -- we don't know who he was (many names have been mentioned, including most notably Bishop John Russell, Richard's Chancellor, although most scholars since Ross have discounted this suggestion), but we can be certain he was a member of Edward IV's government.

In April 1486, this unknown man (he says very little about himself except that he was a doctor of canon law and a diplomat during the reign of Edward IV) went to Croyland monastery and, over the space of several days, dictated his view of events from 1459 to 1486 (Dockray, pp. xiv-xv). These were added to the earlier sections of the chronicle kept at Croyland, so the 1486 text is technically
known as the "Second Continuation of the Croyland Chronicle." But it is a much more important
document than the other sections in the Croyland Chronicle.

A mystery about his work is that it is far less detailed about Richard III's reign than Edward IV's.
This is the strongest single argument against Bishop Russell's authorship: Why would Russell
know less about Richard's reign, in which he stood very high in the government, than about
Edward's, where he stood lower? (Dockray, p. xv, also notes that Croyland's style differs markedly
from Russell's own work elsewhere.) Kendall, p. 512, suggests that there are actually two authors
involved, which would explain much: Russell dictated the first part, but halted or ran out of time
before he had time to describe Richard's reign, and his amanuensis padded out the account based
on brief comments by Russell or simply on the information he knew from outside the government.
This hypothesis is possible but does not seem to have commended itself to historians.

Croyland is thus contemporary (though dictating from memory rather than documents) and very
close to the center of things. Ross, p. xiii declares Croyland "the single most important source for
the reign as a whole" (Ross, p. xliii). But he can be infuriatingly vague -- although anonymous, had
a Tudor investigator at the time really wanted to know who he was, said investigator surely could
have found out. So Croyland clearly covered his tracks on some points (Ross, p. xlii, says "he is a
cautious and politic author who... unfortunately does not always choose to tell all he knows. His
judgements were often elliptically phrased and sometimes appear intentionally inscrutable"). On
certain points, such as the fate of the princes, he preferred to quote gossip or hearsay evidence
rather than state something definitive. Despite his likely connection with the court, his chronicle is,
as Ross says on p. xlii, "distinctly hostile" to Richard. Ross on p. xliiv lists several places where
Croyland plays up evidence of "deceit and dissimulation which marked Gloucester's conduct." He
also had a very strong dislike of Northerners -- Richard's strongest supporters (Fields, p. 14).
There may also be a few corruptions in the text. The original has been ruined by fire, and we must
rely on transcripts (Fields, p. 11). In sum, there are reasons to question particular statements from
Croyland, but in general it deserves much respect.

* John Rous (or Rows) was contemporary but far from reliable. As Ross says on p. xxi, "According
to Rous, Richard was an Antichrist," a claim which Rous supported by saying Richard was born
under Scorpio "and like a scorpion displayed a smooth front and a vicious swinging tail" -- but, even
if you believe the astrological nonsense, Ross points out that Richard in fact was born under Libra!
(See also Pollard, pp. 24-25, with supporting evidence, and Langley/Jones, p. 39). Saul3, p. 13,
says that Rous was "the first writer to manifest a distinctly 'Tudor' view of the past."

Cheetham, p. 198, gives a brilliant example of Rous's Tudorization of history (cited also by Ross,
pp. xxi-xxxii): In the reign of Richard III, Rous penned a book which calls that king "an especial good
lord... in his realm fully commendably punishing offenders of the laws, especially oppressors of the
Commons, and cherishing those that were virtuous." (Note that Rous's patrons were not the
Commons but the nobles -- his book was about the earls of Warwick -- so praising Richard for
supporting the commons was not something to win him points. This is an argument, though rather
a weak one, that Richard really *did* try to protect the Commons -- i.e. the vast majority of people.)

After Henry Tudor took over, Rous wrote a revised edition which he dedicated to Henry, and came
forth with the statement that Richard was two years in his mother's womb, born with teeth and hair
to (or perhaps growing from) his shoulders. (Ross, p. 139, notes the interesting fact that not even
Rous calls Edward his hunchback; there seems no contemporary evidence for this at all). Since Rous's
claim is physically impossible, I submit, it tells us nothing about Richard; it tells us only that John
Rous was a suck-up -- but his statements have actually been repeated by historians who claim to
have been serious.

Rous seems also to have been the earliest source for the claim that Richard poisoned his wife
(Rubin, p. 315; Cunningham, p. 98).

St. Aubyn actually believes Rous's waste of good paper to have "some value," but admits (p. 68)
that Rous's work "appears to be based on two assumptions: that Warwick is the centre of the
universe, and that the principal purpose of writing history is to please patrons." Wolfe, p. 5, calls
him a "syncophantic priest," and Bennett, p. 5, describes him as "scatter-brained and malicious."

* Philip(pe) de Comynnes, or Commines. A Burgundian civil servant, diplomat, and historian.

Starting around 1489, he compiled a memoir of his experiences. He knew most of the major figures
of the period, including Edward IV and most major French lords (he worked for Louis XI; Dockray,
p.xix), giving his account significant value, but as Dockray says on p. xx, "He had no first-hand
knowledge of events in England; often he acquired information from others and drew on rumours
circulating at the French court; and, when he finally set pen to paper, he had to rely a great deal on
his own (perhaps defective) memory."

Kendall, p. 498, suggests that he had most of his information from Henry Tudor's court in exile, and
accuses him of contributing to the Tudor legend. The former is likely true (Commines met Henry
Tudor in 1484, and Tudor reportedly complained of his long time in exile; Langley/Jones, p. 218), but the latter I think unfair. Commynes paints an unflattering picture of Richard, but, unlike (say) Rous, he wasn't trying to flatter any Englishman; he was trying to justify himself. What he says about Richard is often ill-informed, but we can assume that he is generally telling the truth as it was told to him. And, since his work was not published until 1524, it had no effect on More or Vergil, though it influenced Hall (and hence Shakespeare).

* A fifth near-contemporary source, dealing only with the final event of Richard III's reign, is "The Ballad of Bosworth Field," cited by Ross and found in the Percy manuscript, but rarely used by other authors. Child mentions it in his notes to "The Rose of England" [Child 166] but does not deign to print it. Its value is debated; see the notes to "The Ballad of Bosworth Field."

Somehow related to the "Ballad" is "Lady Bessy" or "The Song of the Lady Bessy," which Child mentions alongside "Bosworth Field" in his notes on "The Rose of England." Child correctly calls "Lady Bessy" a more interesting piece, telling of how Elizabeth of York, Henry Tudor's future wife, calls upon Lord Stanley to bring Henry Tudor to the throne and helps weave together a conspiracy. The earliest copy dates from the reign of Elizabeth I, and there is another copy in the Percy manuscript.

Child thinks "Lady Bessy" near-contemporary -- but there is the curiosity that it shares verses with "Bosworth Field." One, therefore, must predate the other, and "Bosworth Field" looks older to me. My personal guess is that "Lady Bessy" was written in the time of Elizabeth I to glorify her grandmother and namesake, Elizabeth of York. This would explain much -- e.g., why the ballad describes Elizabeth of York reaching out to Henry Tudor. Why, if she is so independent before her marriage, would she allow herself to be effectively enslaved by such a man? (And enslaved she was; Henry Tudor even saw to it that her coronation was muted, so that she had little chance to build up what was known as an affinity; Laynesmith, p. 92. He also refused to let her use the arms to which she was entitled as Edward IV's heir; Laynesmith, p. 184. And he deliberately restricted her dower lands so that she would be financially dependent on him; Laynesmith, p. 236. On the other hand, when she died, he truly went all-out to commemorate it; Laynesmith, pp. 123-127. Could this have been some sort of posthumous tribute from a king who so thoroughly rewrote history?).

It is easy to imagine Elizabeth of York working to overthrow Richard III -- but why not take charge in her own right, with a compliant husband and one who might also have a stronger claim to the throne? Weir seems to be the only author to take "Lady Bessy" at all seriously, although Laynesmith, p. 21, says that the nineteenth century historian Agnes Strickland also used it. Griffiths/Thomas, p. 115, argue that "Lady Bessy" gives a much too active role to Elizabeth of York, and suggest that the role played by Lady Bessy in the ballad was actually the work of her mother Elizabeth Woodville. This is possible -- but if the song changes the role of such a key player, how can we rely on any other part of it? And how was it affected by Elizabeth Woodville's disgrace at the hands of Henry Tudor? Or her death in 1492? These questions we simply cannot answer. To me, the woman in "Lady Bessy" sounds more like Margaret Beaufort, the mother of Henry Tudor, whom we know *did* plot against Richard III. Could the song be trying credit Margaret's actions to her daughter-in-law? In this connection, it is worth noting a well-known quote about Elizabeth and Margaret written to the Spanish court by Don Pedro de Ayala: "The King [Henry VII] is much influenced by his mother.... The queen, as is generally the case, does not like it" (Laynesmith, p. 208, who notes other indications of conflict between mother-in-law and daughter-in-law).

The fact that this list of sources is so short is why so many scholars continue to trust in the Tudor historians:

* Polydore Vergil. Although he worked in the Tudor court, Vergil had no direct experience of what he was writing about. He was an Italian who came to England in 1502 (Ross, p. xxiii). Henry VII some years later asked him to write a sort of official history of England. Vergil's book went back to Roman times (Vergil apparently made himself unpopular by questioning the existence of King Arthur; St. Aubyn, p. 69), but it is most important for the Yorkist and Tudor periods, since that was the only era for which he could consult any significant sources we don't have now. Vergil began writing probably in the period 1505-1507 (Fields, p. 14, supports the earlier date, Dockray, p. xx, says "not later than" the latter; either way, contrary to St. Aubyn, p. 68, Vergil could hardly have consulted Elizabeth of York, who was at least two years dead). The work was completed in 1517 (Fields, p. 14) but not published for another decade and a half. Ross says of Vergil, rightly, that he "was no official hack. Equally, he could not afford to be wholly detached and impartial. He has been seen in the posture of 'a modern historian of repute who undertakes to write the history of a large business firm.'" He probably tried to get good information (Dockray, p. xx, says that his handling of sources was "remarkably scholarly and sophisticated by
Edward Hall. Weir seems to like Hall a lot. But Ross, p. xxii, calls him simply the "principal except that it is the most anti-Richard of all the early sources."

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Despite his originality and his undeniable personal integrity, it should also be remembered that he was by far the best stylist of any of our sources. And yet, Ross says, "Despite its author's great reputation, and the justified celebrity and wide influence of the work itself, Sir Thomas More's History of King Richard III deserves less serious consideration as a source of information for Richard's life and reign than does Polydore's Historia. . . . It has long and with some justice been questioned whether More was seriously writing history in the modern as opposed to the classical sense of the word (i.e. drama)."

Ross, p. xxvii and following, goes on to describe More's invented details and invented speeches. Even St. Aubyn, who does not seem to realize the degree to which he has followed More, admits on p. 69 that this "most influential of early histories of Richard was also the least reliable." St. Aubyn goes on to echo Ross: "More never intended his book as history in the modern sense of the term." Dockray, p. xxi, adds that he had no first-hand knowledge of the period (he was born in 1478, and so was only five years old when the Princes vanished, and seven with Richard III died). It is true that More studied under John Morton, Bishop of Ely (Fields, p. 16), who knew Richard -- and who was a prime mover of events in the 1480s. (St. Aubyn, p. 71, also mentions that the Earl of Surrey, who fought for Richard at Bosworth, was More's patron. But few believe Surrey had any part in the writing, and Morton worked hard to overthrow Richard even before Richard's usurpation really took shape (WilliamsonA, p. 76, believes him the single most significant anti-Richard conspirator); even such parts of More's history that came from Morton were probably wildly distorted, and the rest seems to be completely un-researched. A notable feature of More is the lack of accuracy even on matters of simple fact -- e.g. his book was off by a dozen years on Edward IV's age, and it didn't know the name of the woman with whom Edward IV precontracted for marriage. The list could be vastly multiplied.

There are many curiosities about the work, such as the fact that it simply halts around the time of Buckingham's rebellion (Ross, p. xxvii). In all likelihood More abandoned it half-finished; it was found among his papers after his execution (Fields, p. 15). It was not published until 1543, and that in corrupt form; the first proper edition was in 1557 (Kendall, p. 499). It appears More began his work (which exists in slightly different English and Latin versions) in some time in the period 1513-1516.

Some have speculated that More abandoned his history because he came to realize that it was largely false. This frankly strikes me as unlikely -- he would not have come so far in preparing editions in two different languages if that were the reason. Probably he realized that it would not suit his purpose. As St. Aubyn, p. 70, remarks, "His 'History' shares much in common with medieval morality plays, in which fidelity to fact is scarcely relevant." My guess (following this idea and a hint on p. 500 of Kendall) is that More was trying to construct a guideline for what kings "should not" do, and stopped when he realized that the history was so far-out that no one (except crackpots like Seward and Weir) could take such a thing seriously ("There is no surer way to misinterpret More than to overlook his ever present irony and to accept literally what he intended as a joke," St. Aubyn says on p. 70).

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* Thomas More. More is probably the most controversial of all the sources for the reign of Richard III, because of course he came to be famous for his integrity in the reign of Henry VIII -- and because he was by far the best stylist of any of our sources. And yet, Ross says, "Despite its author's great reputation, and the justified celebrity and wide influence of the work itself, Sir Thomas More's History of King Richard III deserves less serious consideration as a source of information for Richard's life and reign than does Polydore's Historia. . . . It has long and with some justice been questioned whether More was seriously writing history in the modern as opposed to the classical sense of the word (i.e. drama)."

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plagairizer" of Vergil and More. Ross, p. xxxi, observes that Hall, who wrote in 1548, was a late source *and* writing to flatter the Tudors. What little good material there is in Hall comes from Polydore Vergil; much of the rest comes out of his head and is clearly designed to make Richard look bad (Ross, pp. xxxii-xxxiii, gives examples, including once case where Hall produces a flat-out falsehood to make his case). Hall was a primary source for Holinshed, who in turn supplied much material to Shakespeare (Fields, p. 19) -- but that doesn't make him any more accurate.

For the most part, Hall's peculiar material (I use the term in the technical sense of "things not found elsewhere") must be considered highly suspect, though he does seem to have gathered a certain amount of folklore. He is, for instance, the earliest printed source of the warning to the Duke of Norfolk before the Battle of Bosworth, which he quotes as "Jack of Norfolk be not so bold, For Dickon thy master is bought and sold" (in a curious note, Shakespeare's version of this, which begins "Jockey of Norfolk" rather than "Jack of Norfolk," is written on what is apparently the only painting of Norfolk. Ross, p. 141, and Jenkins, in reproducing the photo in a plate facing p. 112, say that the painting is probably from the sixteenth century -- meaning that it is not contemporary with Norfolk but probably predates Shakespeare. Might it be taken from an earlier painting? There is much that is curious about this painting -- the title at the top refers to the "Duke of Norfolke," but the text of the "Jockey" rhyme spells it "norfolk" -- no "e" and no initial capital, though it uses capitals for "Jockey" and "Dickon." It is also spaced strangely. I suspect the text of the rhyme may be a later addition).

It will be observed that these sources range from the not-really-biased-but-unfriendly-to-Richard (Mancini, Comynes) to the clearly hostile (Croyland, Vergil) to the outright propagandistic (More, Hall). We have nothing telling us Richard's side -- and, as Ross notes on p. xlviii, nothing from the north of England, where Richard was best known. All Richard's positions may have been as openly specious as the claim that Elizabeth Woodville used witchcraft to lure Edward IV into marriage (although even this wasn't as crazy as it sounds; Edward married her secretly, proving that he knew she was unsuitable as a wife; Laynesmith, p. 58). Elizabeth's mother Jacquetta of Luxembourg was also accused of sorcery at least once (Laynesmith, p. 214; again, this isn't as crazy as it sounds, since there was a story that the royal family of Luxembourg was descended from the demon Melusine; Langley/Jones, p. 121). George of Clarence had also condemned the marriage (Laynesmith, p. 61). In addition, the Church strongly disapproved of secret marriages, since it cost them control and also deprived outsiders of the chance to object (Laynesmith, p. 79); priests were not supposed to conduct them (Ashdown-Hill-Queen, p. 105). But we do not know his reasons for Richard's actions, and so we must be very careful not to fall into the trap of listening to the extremist sources when we don't know the other side. There is one other source we should perhaps mention, the historian George Buc(k), who wrote in Stuart times (his work was first compiled in 1619, according to Pollard, p. 214). Buck was the first to attempt a serious defense of Richard. He cites several manuscript sources which can no longer be found. His material is extremely problematic. He had what we might call a conflict of interest -- his family had been attained and ruined after Bosworth (Pollard, p. 214). This obviously makes the value of his discoveries somewhat questionable. But Buck's defence of Richard is very piecemeal, with no overall theme -- if he were inventing sources, why not create more? All that can really be said of Buck is that he presents material we cannot discount but cannot fully trust, either.

RICHARD'S REDISCOVERED BODY

From the time Mancini's work was discovered until the twenty-first century, essentially no additional information related to the controversy was discovered. But in 2012, a dig organized and promoted by Philippa Langley found a body believed to have been that of Richard III. The story of the dig need not retain us (it's the primary subject of Langley/Jones, and none of it is relevant to the ballad; you can read the book if you want). But Richard's body has much to tell us -- less about actual history (although it has some value even for that) than about the chroniclers who blackwashed him. Of course, this matters only if it's Richard's body. Is it? The evidence discovered so far is as follows:

1. The body was found in Leicester, in what is believed to have been the Greyfriars monastery, which is the place Richard's body was said to have been buried. And he was buried so hastily that there seems to have been no proper shroud or coffin, and they didn't even provide enough space for the body to fit, causing it to be buried in a hunched position (Langley/Jones, pp. 207-208).

2. Radiocarbon dating gave conflicting analysis; if done strictly, it gave a date for the body of c. 1445. However, analysis of stable isotopes in the body showed that the man involved had had a diet rich in protein -- itself a rare thing, and evidence that he was, at the very least, a nobleman. But such a diet affects carbon dating; adjusting for that gives a death date of c. 1495 with a standard deviation of about 25 years (Langley/Jones, pp. 168-169). Since Richard died in 1485, that means the dating is just right for Richard.
3. The skull sutures say the body was of a man in his late twenties to late thirties (Langley/Jones, pp. 170-171), so that fits. The fact that his wisdom teeth had come in, but most of his teeth were in good condition, supports an age in his twenties or thirties. Richard was 32 when he died, so the age is a precise fit.

4. He had died violently; there were evidence of several un-healed blows to the head (Langley/Jones, pp. 173-174), at least one of which would have been fatal. Interestingly, all eight of these had been aimed at the back of the head; it seems likely that Henry Tudor wanted to be sure Richard's corpse would still be recognizable so there would be no false Richards (Langley/Jones, p. 176).

5. Two blows appear to have been inflicted after the victim was dead and his armor removed. One, based on the angle of the blow, appears to have been inflicted after the body had been flung over the back of a horse. He had been stabbed in the rear end. The experts regarded this as an "insult" blow -- a mocking assault on a dead man (Langley/Jones, pp. 176-177). Such a blow would probably only be inflicted on a significant enemy -- not necessarily King Richard, but if not the King, then presumably a member of his inner circle.

6. DNA unequivocally shows the body to have been male (Langley/Jones, p. 181), and analysis of the mitochondrial DNA (which is passed only in female line) showed the body to have the same mitochondrial DNA as a person whose maternal-great-in-the-seventeenth-generation-mother had the same mother as Richard III -- including one quite unusual genetic marker (Langley/Jones, pp. 181-182), one found in only a few percent of the population. So far, tests on Richard's Y chromosome have not been done to verify the match (Ashdown-HillDNA, pp. 48-149). Thus we have the body of someone who was Richard's age, who was found where we would have expected to find Richard's body, who had been well-nourished for most of his life, who had died violently, whose body had been treated with scorn by his enemies after his death, who certainly died within fifty years of Richard's known death date and probably within ten, who has the DNA we would expect Richard to have. It's not proof beyond a reasonable doubt -- but by far the simplest explanation is that the body is Richard III's.

And while the body cannot tell us who Richard was or what he did, it tells us a lot about the stories told of him -- and the falsehoods they contained. There was no withered arm (Langley/Jones, pp. 137, 172). The one major abnormality was scoliosis -- a curved spine. There was no obvious cause for this; he probably did not suffer from it as a child (Langley/Jones, p. 171), and it probably did not affect his walk. It probably accelerated as he got older, so it only became a major issue in his later years. It likely caused one shoulder to be higher than the other; the shoulders in his skeleton are mismatched. He probably didn't have any other physical abnormalities. He wasn't a "crookback"; this was one of the stories his enemies spread to vilify him.

Having said all that, let's get down to the actual issues.

WARS OF THE ROSES

For a more detailed sketch of the history I am outlining here, see the notes to "King Henry Fifth's Conquest of France" [Child 164]. The story really begins more than a century before the Princes in the Tower, with King Richard II (reigned 1377-1399). Richard II was the grandson of King Edward III, who had started the Hundred Years War with France and won the great battle of Crecy in 1346; Richard II's father was Edward "the Black Prince" who had beaten the French at Poitiers in 1355. But the Black Prince had picked up some sort of disease in his travels, and died in 1376, a year before his father (Seward-Hundred, pp. 112-113). Little Richard II came to the throne as a 10-year-old surrounded by unprincipled uncles (HarveyJ, p. 152). Culturally, it was a great era -- the period of Chaucer, Langland, and the Gawain-poet (HarveyJ, p. 146) -- but politically it was difficult; the war with France, begun by Edward III, was going badly due to lack of money, and the king's uncles and many of the nobles thought that they had a quick fix to turn the war around. (Highly unlikely, but that's the way nobles thought in those days.)

Richard II did not gain power until 1387 (Seward-Hundred, p. 137), and when he finally took charge, it produced a rebellion by the nobles he had displaced. Richard managed to survive that, but in 1397 he took steps to stamp out the last survivors of the rebellion. Having done so, he tried to rule as an absolute despot (HarveyJ, p. 149, says that he insisted "upon the sacred and indissoluble nature of the regality conferred on him by his consecration"). In 1399, one of the men he had exiled, Henry of Bolingbroke, the Duke of Lancaster (hence the name "Lancaster" for his house, even though Henry, like Richard, was of the Plantagenet family) returned to England, deposed Richard II, and had himself crowned as Henry IV (HarveyJ, p. 160; Seward-Hundred, p. 142). Richard died, probably murdered, the next year.

Henry IV was a member of the royal family, and Richard II's closest relative in the male line, but not the true heir of Edward III or of Richard II. That distinction went to certain young members of the Mortimer family, descendants of Edward III's second son Lionel of Clarence by a female line (for
their complicated ancestry, see HarveyJ, p. 192). Richard II had been the only surviving child of the Black Prince, Edward III's oldest son; Henry IV was the son of Edward III's third son John of Gaunt, and thus behind the Mortimers in the line of succession.

Some sources, notably Gillingham, try to deny a fundamental fact of the Wars of the Roses: That the wars were the consequence of the deposition of Richard II. He states his case explicitly on pp. 2-3, pointing out that this Shakespeare-inspired view is dramatically wrong. Shakespeare, following the Tudor historians, makes the fifteenth century a time of great evil, with the various upsets a sort of divine retribution and the Wars of the Roses a period of extreme violence. Saul3, p. 11, makes the point that Shakespeare's Richard II begins in 1397, as that king is already starting toward deposition, because his theme only begins there.

Tuck, p. 222, says that "it would be quite wrong to suppose that the ills that befell the Lancastrian dynasty... arose from a defective title to the throne in 1399." This is true; the Lancastrian dynasty fell because Henry VI was incompetent. But it was the weakness of Henry VI's claim to the throne that caused Richard of York, rather than someone else, to become the focus of the opposition. As Saul3 puts it on p. 215, "Richard II's deposition ushered in almost a century of unparalleled political instability in England. For the act of deposition, once carried out -- or, rather, carried out twice -- was easier the third, fourth, or fifth time." He adds on p. 216 that, although all the coups were made possible by force, all depended on a claim of legitimacy. If Richard II had had heirs, there might still have been civil conflict -- but it would surely have taken different form. On pp. 225-226, he says that "Had Richard II not been deposed, there would have been no Richard III, or at least no Richard III in 1483. This is not to say that there would have been no Yorkist dynasty. Almost certainly, there would have been." But it would have followed a natural succession: "Richard II's deposition changed everything. By opening the dynastic question, it paved the way for later depositions."

Still, Gillingham is correct at the heart. The Wars of the Roses were not as bad as painted, and it is by no means obvious that Henry VII cured a great evil. Unfortunately, Gillingham throws out the baby with the bathwater: Shakespeare's view of divine kingship needs to go, but not the fact that Richard II's deposition led to the Wars of the Roses. Prior to the deposition of Richard II, English kings had been set aside, the most important example being Edward II in 1327. But Edward II had been succeeded by his son Edward III. The deposition of Richard II was the first time since the reign of Stephen in 1135-1154 that a monarch had not been succeeded by the previously-accepted heir. What is more, it was brought about by a revolution by the high magnates. This showed something that hadn't really been considered before (to twist Tacitus's observation about Galba's election to the Principate; Histories I.4): "A secret of the monarchy had been revealed, that the Barons could make a king."

Gillingham is right in part: Had the Lancastrian dynasty been successful and prolific, its illegitimate origins would surely have been forgotten, just as it has been forgotten that the Tudors were even more illegitimate. But the Lancastrians were not prolific, and Henry VI was a disaster. It was clear that he had to go. And someone had to succeed him. The barons had by this time been drawn into various factions, and Edward III had left many, many descendants with at least some claim to the throne. Given the certainty that a new king would have to be chosen, naturally they all tried to improve their situation by supporting their candidates. It was partisanship with longbows. The actual monarchs involved were, in some ways, almost incidental. (There is actually a board game, called "Kingmaker," produced by Avalon Hill, which makes them *entirely* incidental. They are just markers on the board. All power belongs to the nobles. This exaggerates, but it reveals the situation clearly.)

The Mortimer claim generally sat quiet for half a century, though there was one attempt to assert it in 1403 and another in 1413. But Henry IV was able to survive the attempts to overthrow him, though only barely. And his son Henry V (who came to the throne in 1413) had conquered much of France and been declared the heir to the French throne; no one wanted to depose him! Then Henry V died in 1422, at the age of 35 (Seward-Hundred, p. 188), and his heir was his son Henry VI, not yet a year old.

Before Henry VI reached the age of thirty, the English had been thrown out of France, and England was in chaos. As for Henry VI himself, he was a weakling even after he attained his majority, and in 1453 he had a nervous breakdown (Gillingham, p. 75. HarveyJ, p. 188, notes that his body was found to have a "rather small skull," whatever that tells us).

Henry's government also ran the royal finances into the ground, making it impossible to conduct the war against France or do much of anything else (Ross-Wars, p. 26, says that the debt in 1450 was 372,000 pounds, up more than 200,000 pounds from 1733, and the annual revenue no more than 33,000 pounds. Seward-Roses, p. 5, gives even more dire numbers: Henry's government by the end had income of only 24,000 pounds per year, and debts of 400,000; the royal income barely
covered household expenses, with nothing left over to service the debt or provide government. Jenkins, pp. 8-9, notes how various nobles had taken over most of the government's sources of revenue, leaving Henry VI with far less than his predecessors). The Duke of York -- who was also the inheritor of the Mortimer claim to the throne -- ended up having to self-finance the war in France and his government in Ireland, something no ordinary man could possibly afford to do. England is sometimes described as being in chaos in this period. This is exaggerated. Fighting was rare, and armies small; Gillingham, pp. 22-24, notes that the nobles were making no real attempt to fortify their lands, and quotes Commynes to the effect that England was the best-governed of the many nations he had visited (pp. 15-16, 24). Lander, p. 10, notes that no city in England suffered a prolonged siege, and none were forced to burn their suburbs. Many major towns, including Oxford, were not even fortified.

But the monarchy was non-functional. There was no question but that the government had to change: Either Henry VI had to go, or someone competent had to take charge for him. But the feeble-minded Henry had no skill to choose a minister to do what he himself could not do, and his wife Margaret of Anjou was absolutely unwilling to listen to sense (Rubin, pp. 232-233, attempts to defend Margaret. But it's an impossible task. Yes, Margaret was a strong leader, but she was not emotionally fit -- she played favorites and gave no attention whatsoever to the needs of the country. She forced nobles to be part of the court faction or the anti-court faction -- and then forced the anti-court faction into revolt).

Nor were there any immediate relatives to help out; Henry VI had no brothers, and one of his three uncles had died before Henry V, and the other two were both dead by 1447, all without issue -- Henry IV, amazingly, had had four sons, but only one legitimate grandson, Henry VI (Perroy, p. 335). Henry VI had had some half-brothers, the Beauforts, and there were quite a few of them left (including the Earl of Somerset and his heirs), but though Margaret of Anjou liked them a lot, they were neither particularly competent nor particularly popular. Their main claim to fame was that Henry Tudor was descended from them, but the future Henry VII hadn't even been born when the Wars started.

I won't bore you with the details of the first round of the civil war which began in 1455 (there are plenty of books on the subject, plus some brief notes in the entry on "The Rose of England" [Child 166]), but the final outcome was this: In 1461, Edward Plantagenet, who had become Duke of York when his father was killed in 1460 and who was the Mortimer heir (and hence the rightful king of England) as well as a descendent of Edward III's fourth son Edmund of Langley, was able to crown himself King Edward IV. He then won the battle of Towton, by far the largest battle of the Wars of the Roses, making him the master of almost all of England (Seward-Roses, p. 6).

Edward had to deal with some conspiracies in his reign, and at one time was even deposed in favor of the restored Henry VI (Gillingham, pp. 179-188; HarveyJ, p. 206), but he managed to crush all the rebellions by 1471 -- greatly helped in the final battles by his youngest brother, Richard of Gloucester.

The key battle of the 1471 civil war was the Battle of Barnet. Here we come to another of our conflicts in interpreting the evidence. Kendall, pp. 108-114, makes Richard the hero of that battle, saving Edward IV's right wing. This draws extreme criticism from Ross (pp. 21-22), who essentially accuses Kendall of fabricating the story -- yet to substantiate his claim Ross compresses six pages of Kendall's book down to seven lines of type. It is undeniable that Kendall's account is overly dramatic and detailed. But in essence it is the same as Burne, p. 257fff. The only differences between Kendall and Burne concern commanders at different parts of the front, and in fact Kendall's reconstruction is more reasonable at this point than Burne (Burne has the Earl of Warwick commanding the Lancastrian army from the left flank, whereas Kendall has him command the reserve, in the center of the army, and send it to the left flank. Interestingly, Ross-Edward, p. 167 note 2, points out Burne's error and is far less critical of Kendall). And Burne, p. 277 calls Richard "[the] hero of Barnet."

Even more ironic, Ross-Wars, p. 123, prints a map of Barnet which is without question directly derived from Kendall's of twenty years earlier.

Cheetham does not have a map of the battle, but his description of Barnet (pp. 70-71) is closest to Kendall though it does not give quite as much credit to Richard. Seward-Roses, p. 180, also gives an account much like Kendall's though he downplays the role of Richard; Seward-Richard, p. 51, questions whether Richard had actual command of the right wing, but names no alternate commander and agrees with Kendall's description of the battle.

The second battle of the conflict of 1471 was the Battle of Tewkesbury; here again Richard had command of a third of the army, so clearly Edward IV liked his performance at Barnet. And, again, Richard seems to have performed well (Young/Adair, p. 91; on page 92, they describe his performance as giving Edward "invaluable support").
It seems likely that Kendall and the others are mostly right in his praise of Richard here. Even his worst detractors regarded Richard as a great soldier -- see Seward-Roses, p. 257, who gathers the evidence of the Tudor historians on this point. Keegan/Wheatcroft, p. 262-263, declare that "Whatever the black legend of the Tudors may say of the character of Richard III, it does nothing to conceal his skills as a soldier.... Had Richard had the chance to display his military talents on a wider, European field, his military reputation would stand much higher." The Italian Mancini says that he was the chief prop of Edward's throne in the 1480s: "such was his renown that any difficult or dangerous task necessary for the safety of the realm was entrusted to his direction and generalship" (Fields, p. 60).

To be sure, Ross-Wars, p. 128, thinks Richard's military reputation inflated. He points out, correctly enough, that Richard's record consists of command of a wing at Barnet and Tewkesbury, control of an invasion of Scotland, and the lost battle of Bosworth. But Ross's own account reveals the relative insignificance of strategic planning at this stage. What counted was speed, good logistics, and tactical control of one's forces. Richard consistently demonstrated the first, showed the second in the invasion of Scotland, and clearly displayed the third at Barnet. The single best argument for his ability is the fact that Edward IV -- the only undefeated general of the Wars -- consistently gave Richard extremely senior posts. And it is noteworthy that the war with Scotland, although expensive, went well under Richard; once he became King and others took charge, it collapsed (Pollard, p. 159).

In the aftermath of Tewkesbury, Seward-Richard, p. 54, says that Richard "first sent men to execution without mercy" and accuses him of "his first murder." The first claim is technically true but extremely misleading. Richard was constable of England, and conducted trials of the leading survivors of the battle -- very quick trials. And they did result in executions (Young/Adair, p. 92, who note that the result was"inevitable"; Pollard, p. 51, says that "His role as constable presiding over the courts of chivalry was not exceptional, nor was the summary justice exercised unusual"). However, the chief victim of the trials was the Duke of Somerset. Somerset was unquestionably guilty of treason; he had commanded at Tewkesbury and had been a senior officer at Barnet. The penalty for treason was of course death. It is true that the traitors were executed very hastily -- but they had been taken in battle, so they certainly should have arranged their affairs earlier! Ross-Edward, who is generally anti-Richard, barely mentions Richard in this context, saying on p. 172 that about a dozen "die-hard Lancastrians were sentenced to death and summarily executed in Tewkesbury market-place, though they were spared any of the usual indignities and given honourable burial afterwards. Not too much should be made of this incident as a lapse from Edward's record of clemency to his opponent. The victims were all men who had shown themselves irreconcilable, and nearly all had been pardoned by Edward in the past, only to abuse his generosity. Given their records, they could have expected little else." There is an illustration of the execution of Somerset in an early French translation of the Arrival of Edward IV [a chronicle of Edward's return from exile]. Ross-Wars, p. 120, reproduces it. In the foreground, looking on carefully, is a man wearing a crown, whose shield bears the quartered arms of England and France -- the tokens of the English King. It is clearly supposed to be Edward IV. There can be little doubt that contemporaries thought Edward, not Richard, responsible for the execution. Some have argued that the capture of Somerset and his men was a violation of the right of sanctuary; they were taken from a church in Tewkesbury. This has caused much debate over the years about whether that particular building had the right of sanctuary (Seward-Richard, p. 54; Kendall, p. 529). But even if it was a true violation, the decision was Edward IV's, not Richard's. And Henry VII would notably pressure the King's Bench to rule that there could be no sanctuary in cases of treason (Chrimes, p. 71).

If this tells us anything at all about Richard, it is only that he learned about justice in a very hard school, and to punish swiftly and forcefully. Lord Hastings would suffer unfairly as a result, but Richard probably was not deliberately unjust. If you accept Seward's definition of "murder" as meaning "enforcing the law," then Seward is actually wrong about Richard's first murder, because he had in 1469 helped judge a court case resulting in a jury convicting two peers of a capital crime (Ross-Edward, p. 123). This was in a civil court, whereas the Tewkesbury executions followed what amounts to a court-martial -- but both were legal executions of men known to be guilty of treason. Seward-Richard, p. 55, accuses Richard of murdering Edward, the Lancastrian Prince of Wales. Kendall, pp. 528-529, cites "seven" contemporary sources as saying Edward died on the field at Tewkesbury -- and quotes them to prove it. Seward brushes this off as "very few" sources and says that, since they aren't specific, we are still entitled to think Richard killed the prince. Dockray, p. 83, is wishy-washy but says "although there is considerable disagreement in the sources, the balance..."
of likelihood is that Prince Edward of Lancaster was killed during the action." Pollard, p. 51, says flatly that "There is no contemporary evidence to support" the accusation against Richard. And Ross, p. 22, says unequivocally that "No shred of blame can fall on Richard for Prince Edward's fate." Burne, p. 283, agrees that Edward died in the battle. We can give Seward this much: Had Edward been captured, he would surely have been executed (indeed, this seems to be what the Arrival of Edward IV says happened: Edward "was taken, fleeing toward the town, and slain in the field"; Dockray, p. 92). But even that is not murder, given that Edward was old enough to fight. Seward-Richard, pp. 56-57, and Weir, pp. 27-28, are on slightly firmer ground in accusing Richard of the murder of Henry VI. Thomas More said he did it, the equally unreliable Rous says Richard "might" have taken part, as does Commynes (WilliamsonA, p. 35), and a London chronicle reports Henry "was slain, as it was said, by the Duke of Gloucester" (Dockray, p. 91; note the slightly uncertain language). Warkworth makes the more ambiguous statement that Richard was in the Tower when Henry VI died (Dockray, p. 86; Pollard, p. 52). The argument loses some force, though, when one notes that Warkworth says "many others" were there also. Adding to the confusion, Polydore Vergil says Richard killed Henry with a sword (Weir, p. 28), while Seward-Richard, p. 57, says that the dagger so used was venerated in Reading Abbey in 1534. Yet a 1910 medical examination of Henry's corpse found he had been beaten about the head. This is at best peculiar -- Henry VI was an imbecile, so why beat him before killing him? One has to suspect the blows to the head were the cause of death. (To be sure, WilliamsonA, p. 34, remarks that the skeleton, when examined in 1910, was too badly preserved to allow many clear conclusions about Henry's death -- or, presumably, life).

It is curious to note that, when Richard became king, he moved Henry VI's body to a better burial site (Pollard, p. 163), and perhaps tried to associate himself with the aura of sanctity starting to gather around Henry VI (Pollard, p. 164); Ashdown-HillDNA, p. 51, suspects he might even have helped foster Henry's reputation for sainthood. This reputation was undeserved -- Henry was a nitwit, not a saint -- but dead kings tend to grow on people, since by being dead they are incapable of doing anything else stupid or oppressive. And Richard might, possibly, have regretted Henry's murder, whatever his own role in it. (Henry Tudor himself would eventually upgrade Richard's own tomb, when Perkin Warbeck was threatening him and it was useful to remind people that Richard and the Yorkist line was dead. The location of Richard's burial was apparently known in the early 1500s; the grave was only lost with the dissolution of the monasteries, when the building containing it was probably despoiled: Ashdown-HillDNA, pp. 105, 108-109.)

Ross, p. 22 concludes, "An element of suspicion regarding his involvement in the death of Henry VI perhaps remains.... At most, however, he may have been the agent, not the director of King Henry's murder, since, as Gairdner pointed out long ago, the decision to murder another king could only have been made by [Edward IV] personally." Ross-Edward, p. 175, says that Richard may have been in the Tower, but that the decision was Edward's. Similarly Pollard, p. 55, although he thinks Richard played a role, says that "It is highly unlikely that Henry would have been killed on any authority but the king's. At worst Richard, if involved, was but Edward's agent; there is no reason at all to suppose that he personally stabbed Henry to death with his own dagger...." Lyon, p. 142, doesn't even mention Richard, merely saying that his death came about "almost certainly by murder on Edward IV's orders."

The Milanese ambassador, in fact, says explicitly that Edward IV decided to get rid of Henry (Dockray, p. 94), though the ambassador's statement is weakened by the fact that he though Margaret of Anjou had also been executed. Even Weir, p. 28, admits Edward's ultimate responsibility. Kendall, p. 121, seems to think Richard brought the order but took no part in the execution. HarveyJ, p. 188, claims that Richard was "away" at the time. Dockray, p. 82, tells us of the unlikely scene of a meeting between Edward IV and Henry VI before Barnet, which implies that Edward was trying to decide what to do. On p. 83, Dockray declares, "The official version of this even in the Arrival -- that [Henry] died 'of pure displeasure and melancholy' -- can surely be discounted, while any role... Richard of Gloucester may have had in the hapless Henry's demise is far from clear: Edward IV himself, in all probability, was responsible for ordering... the death of the last Lancastrian king."

But while he was likely innocent in fact, the various chronicles prove that at least some people thought Richard had killed Henry, which from a public relations standpoint was just as bad as having actually done it.

Seward-Richard, p. 58, also accuses Richard of murdering the Bastard of Fauconberg, though he admits no one knows how Fauconberg -- who led an army which attacked London around the time of Tewkesbury but then surrendered -- died. Not even Weir supports this allegation; Gillingham, who devotes pp. 208-213 to Fauconberg's fight, says on p. 13 that Edward IV had him beheaded and his head placed on London Bridge; he suspects that Fauconberg went back on his pardon.
After Barnet and Tewksbury, Edward IV's future seemed secure. In strict line of blood, the next heir of Henry VI if one reckons ancestry from John of Gaunt was King John II of Portugal, a descendant of King Henry IV by his second wife (Ross-Wars, p. 93), but he was foreign (which often debarred a succession), and his claim was in female line. The closest thing to a Lancastrian heir among men born in England was the young Henry Tudor, who sprang from the Beaufort family -- i.e. he was a descendent of John of Gaunt by his third wife (Henry IV had been the son of John's first wife) -- but the Beaufort children, as the children of the liason with Katherine Swynford came to be named, had been born before John of Gaunt had married their mother. Henry IV, although partially legitimizing them, had explicitly barred them from the succession (Kendall, p. 185). This apparently was done at the request of Archbishop Arundel in 1407 (Tuck, p. 236), although there is no obvious reason why Arundel would want such a thing (unless it was simply that the Beauforts were allying themselves with Henry V against their father and Arundel, which may have been the case; Tuck, p. 238. Givens-Wilson, p. 450, thinks that Henry did it mostly to keep the Beauforts from getting too ambitious; he trusted them, but didn't want anyone feeling too confident of their places).

This disbarment is another touchy point. Jenkins, p. 14, notes that the Beauforts had been explicitly legitimized by Richard II, with no stated restrictions on their rights to the succession, and that this was done by act of parliament. Saul, p. 159, notes that Richard had called them "our own dear kinsmen... sprung from royal stock"; he suggests that Richard -- who had no son or brother -- may have been trying to strengthen his party. Henry IV had modified their standing by letters patent, which could not override an act of parliament (cf. Williamson, p. 15).

But there are three points here. First, people clearly did doubt the Beaufort claim (Ross-Wars, p. 93), which makes the actual law almost irrelevant.

Second, the King *could* regulate the succession -- as late as the reign of Anne, it was generally accepted that her heir would be whoever she said should take the throne. Even more to the point, Henry VIII had put Edward VI, Mary I, and Elizabeth I all in the line of succession, even though it is nearly impossible to find an argument which makes all of them legitimate. (this is the main argument of de Lisle, p. 23, who uses it to advance a claim that the Stuarts should never have succeeded Elizabeth I). Of course this is far later -- but Henry VIII could only claim the right because it existed prior to him.

The bottom line is, the succession law had been repeatedly fiddled with prior to the time of Richard III, notably in the reigns of Henry I, Stephen, Henry II, John, and Henry IV himself. So Henry did have the right to say that legitimized children could not succeed, and (it seems to me) only an express act of parliament could override this clarification. And it was a clarification Richard II had not had to worry about; he still hoped for an heir at the time of his death, and in any case he had at least eight heirs senior to the Beauforts even if they were fully legitimized. He surely had no thought that they might succeed him, so they were not something he had to think about. They *were* a concern to Henry IV and his heirs, since they were Henry's closest relatives except for his sons. Despite the claim by Jenkins that that Henry IV's alteration of the succession was of dubious legality, it appears to me that parliament implicitly went along with Henry IV's restriction.

A third point is made in RicardianXIII, pp. 27-38, which lies at the heart of the whole Lancastrian claim to the throne. Henry IV, the first Lancastrian king, had known when he took the throne in 1399 that he was not the heir of the deposed Richard II. Oh, he was Richard's heir in male line, and this is usually treated as the basis of the Lancastrian claim. But although England had never had a ruling queen in 1399, it was established that claims could be transmitted through females -- Henry II, the very first Plantagenet, had claimed the throne because he was the son of Matilda/Maud, the only child of King Henry I. So Henry IV, in taking the throne, offered as one of his claims the fact that he was descended from Edmund Crouchback, Earl of Lancaster, the brother of King Edward I. The argument used by Henry IV was that Edmund Crouchback was actually older than his brother Edward, and should have been King, but was set aside due to his disabilities. This is quite certainly false -- Edward I was the older brother. But the interesting point is, if Henry IV claimed to be king by descent from Edmund Crouchback (which, apparently, he did), then the claim came from his mother Blanche of Lancaster, *not* his father John of Gaunt, the third son of Edward III. But Henry Tudor, note, was descended not from John of Gaunt's first wife Blanche but from his third wife, who was not a descendent of Edmund Crouchback. Thus, even if you ignore his exclusion from the succession, he failed to have "either" of the characteristics of a Lancastrian
claimant -- he was not descended from Edward III in male line (since his claim came only through his mother) and he was not descended from Edmund Crouchback at all.

As Ross-Wars, p. 93, puts it, "There was now no respectable Lancastrian claimant to the English throne left alive." (In this sense, Ross points out, the original conflict of the Wars of the Roses -- the fight between Lancaster and York -- was over.)

Henry Tudor was so remote from the throne that he didn't even really have a hereditary title, and certainly not a royal title such as a dukedom. The only thing he could claim was the Earldom of Richmond, which had been given to his father by Henry VI, but which Edward IV took away from him (Jenkins, p. 22). In any case, Henry's claim to the throne passed through his mother, Margaret Beaufort -- who was still alive at the time Henry took the throne; if you allow Beaufort succession, she, not he, should have reigned. (Indeed, Henry would grant her the right to sign herself as "Margaret R"; Chrimes, p. 57 n. 2). There is *no* line of argument which makes Henry Tudor the hereditary king of England in 1485.

While Edward was relaxing his vigilance, Richard was building a power base in northern England. Pollard, p. 73, accuses Richard of being "an unsettling force in the early 1470s," and says that Edward had to work hard to restrain him. But this was not all bad. Pollard describes on pp. 74-77 how Richard built a power in the north, saying that "Within an exceedingly brief period he had risen from the distrusted interloper to the acknowledged lord of the north." He adds that "The use to which Richard put his power was largely beneficial to the north. By healing the old wounds between Neville and Neville, and Neville and Percy he removed the principal cause of the civil strife and disorder which had plagued the region since 1453."

Pollard, p. 78, also notes that, in this period, "Gloucester went out of his way to uphold the law even against his own men." He notes a great concern for justice in Richard (though he somehow doesn't view this as a virtue), and notes on p. 79 that Richard was "a benevolent lord" to the city of York; he made serious efforts ti improve the northern economy.

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**Children in the Wood, The (The Babes in the Woods) [Laws Q34] --- Part 03**

**DESCRIPTION:** Continuation of the notes to "The Children in the Wood (The Babes in the Woods)"
[Laws Q34] --- Part 02. Entry continues in "The Children in the Wood, The (The Babes in the Woods) [Laws Q34]" --- Part 04 (File Number LQ34C)

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**NOTES** [10623 words]: **THE DEATH OF EDWARD IV AND THE GOVERNMENT OF THE REALM**

Edward IV, in the latter part of his reign, almost completely ignored Henry Tudor (Ross-Wars, p. 94). With his more serious opponents displaced, Edward had time to relax and carouse -- and burn himself out. (Lamb, p. 15, speculates that Richard and Edward may have drifted apart during this period; certainly Richard seems to have avoided Edward's frivolous court when he could. Pollard, p. 83, thinks that this is exaggerated, as is the story of Richard's conflict with the Woodvilles -- but admits that Mancini reported that Richard avoided Edward's court to "avoid the jealousy of the queen.")

Edward died in 1483, after a brief and unexpected illness (Kendall, pp. 181-182). He was only 40, and had made few preparations for the succession except to name his brother Richard Lord Protector. At least, that is the general belief; Edward's will does not survive (Hicks, p. 139, Jenkins, p. 143, Ross, p. 40. Kendall, p. 539, speculates that the Woodvilles destroyed it. Cunningham, p. 32, questions whether Edward even named Richard protector; he implies that the title was claimed by Richard after Edward's death. Pollard, p. 97, observes that Croyland referred to a codicil in Edward's will but offers no details; he speculates on p. 91 that there was debate in the Council whether Richard should be protector or merely a member of the Council, and suggests that the compromise was that Richard should be chief councilor. The problem with this is that the Council had no such power of decisions -- and the contemporary witnesses all seem to have thought Edward made the declaration). Richard, unfortunately, was not present in London; he was in the North, where he was in charge of the war with the Scots.

There was every reason to expect chaos. In an attempt to cement his power in a period when the civil wars had extinguished many noble families and left others untrustworthy, Edward IV had created a few very powerful blocks of nobles, such as the Woodvilles at the court and Richard in the north (Hicks, p. 136; Dockray, p. 17, points out the fact that this was almost inevitable, because at this time there were so few trustworthy nobles. Richard continued the system -- but did not know
which nobles to trust). Since Edward IV's son Edward was only twelve years old, it was inevitable
that these factions started to quarrel over who would take charge. Many historians, from Mancini
until the present day, have placed a large part of the blame for Richard's usurpation on the
unsettled political situation left by Edward IV (Dockray, pp. 143-144).
The problem was, the court faction, the Woodville clan, was neither trusted nor trustworthy. They
had no historic standing; the patriarch of the clan, Richard Woodville, had been a mere knight of no
great wealth during the Lancastrian era -- the whole clan was Lancastrian. But Richard's children
were very beautiful, and one of the daughters, Elizabeth, had managed to marry Edward IV in 1464
(Dockray, pp. 40-41, etc.). The methods by which she convinced him to marry her would come to
be a source of great controversy.

Almost every authority agrees that the Woodvilles had risen too high too quickly -- although Ross-
Edward, p. 96, notes that few of the children were given offices; they were merely granted rich
marriages. Still, they had infiltrated themselves so heavily into the nobility that, in the 1460s, an
ambassador wrote that the only other lord of any significance in England was the Earl of Warwick
(Laynesmith, p. 181). Some of the families may have wanted Woodville marriages; it tied them to
the monarchy (Laynesmith, p. 196). But that wouldn't mean that the children who were so married
would appreciate it! And this doesn't explain the fast promotion in the church given to Lionel
Woodville (Laynesmith, p. 200, quoting Wood).

RicardianXIII includes an article by Hicks noting the seven major power blocks built up by Edward
IV in his second reign (pp. 263-264): Clarence's (based on Warwick lands), Gloucester's (also
Warwick lands), the Prince of Wales's, the Duke of York's, Hastings's, Stanley's, and Dorset's.
Clarence's was dissolved. Of the other six, three (the Prince of Wales's, the Duke of York's, and
Dorset's) were given to sons of Elizabeth Woodville, and the first of those was run by her brother.
Talk about a concentration of power in Woodville hands!

Laynesmith, pp. 127-128, notes that when Elizabeth Woodville died, only her personal friends and
relations turned out for the funeral. Laynesmith thinks that she wanted a small, private service, and
it is also possible that Henry VII deliberately kept things low-key -- but I have to think that this was
possible only because of her unpopularity.

Only Dockray has the slightest sympathy for the Woodvilles -- and even he admits that "the
queen's family was both large and predatory; in particular, Woodvilles virtually cornered the
aristocratic marriage market for a time, completing no fewer than seven marriages (all with
members of noble families) by the end of 1466" (Dockray, p. 41). In Edward IV's reign, they had
been limited by the fact that they were merely allied to the crown. The obvious fear was that, with a
King whose mother was a Woodville, they would dominate the crown -- and use it entirely for their
own ends.

Ross makes the interesting observation, p. 36, that Edward IV had "made a frontal assault on the
ark of the covenant of any landowning society -- the law of inheritance." And the Woodvilles were
almost always the beneficiaries. Between 1464 and 1467, the father of the clan was made Earl
Rivers and appointed Lord Treasurer. Six of the queen's sisters were married to peers -- one Duke,
three earls, and two barons. Her brothers were given high posts (Seward-Richard, p. 39). Rivers
even managed to grab the possessions of an arrested Lord Mayor of London, and apparently was
never made to disgorge them (so Fabian's Chronicle; see Dockray, pp. 47-48). It was one of the
most amazing power grabs in English history, and it set the stage for what they attempted in 1483.

Ross-Edward, p. 337, quotes Pugh as saying that this gave much of the aristocracy "a vested
interest in the downfall of Edward IV and Elizabeth Woodville."

On the other hand, Laynesmith, p. 203, declares, "Rivers and Scales did pervert the laws of
inheritance and extort land on several occasions prior to 1469, but to see the queen's entire family
as a horde of grasping and ambitious parvenus dominating the court is to exaggerate the behavior
of the two principal members of the family and then unfairly attribute it to all their kin." But this, of
course, is exactly what people were likely to do in the Middle Ages.

Elizabeth Woodville did have a problem few other Queens faced: She had two children other than
those by Edward IV, and she needed a way to provide for them. This meant more pressure on
Edward to find them titles and, perhaps, heiresses for wives (Laynesmith, p. 238).

How unpopular did all this make them? The women mostly survived, but the mortality rate among
Woodville males was extremely high. Richard Woodville, the first Earl Rivers, the patriarch, was
executed in 1470 along with one of his younger sons; Dockray, pp. 69, 71, 72. The second Earl
Rivers, Anthony Woodville, was executed in 1483. And, of course, Edward V and his brother,
whose mother was a Woodville, did not survive. Neither did one of Elizabeth Woodville's two sons
by her first marriage. The Earl of Warwick's rebellion of 1468-1471 was largely blamed on
resentment of Woodville influence; Dockray, p. 71.

Pollard, p. 103, claims that Richard rode a "Woodville scare" to the Kingship, and argues that the
arguments about their power were false -- the Woodvilles never put up an effective resistance. This is another example of where our sources betray us. Certainly Pollard is right that the Woodvilles accomplished nothing in June 1483. Does this mean that they were powerless? Possibly, but it does not follow. Who would know of a Woodville plot except the Woodvilles, and we no more have a pro-Woodville source than we have a pro-Richard source. We don't even have a Croyland who was an insider. Richard succeeded because he acted quickly.

Richard, note, had the advantage of being just one man. The Woodvilles were a clan -- an unusually close-knit clan, but they had no head. The senior members of the family, Earl Rivers and the Queen, were at opposite ends of the country when Edward IV died; they could not really concert plans. Elizabeth Woodville was probably surprised by the doubts cast on her marriage; she would not have known of the precontract. By the time she knew of Richard's coup, her brother was in Richard's custody; so was one of her sons by her first marriage. Edward V himself was in Richard's hands. The Woodville conspiracy, if there was one, was foiled before it could start to act.

We simply cannot tell if it existed.

On the other hand, Laynesmith, p. 201, notes that when the Earl of Warwick fulminated against the Woodvilles in 1469, it didn't earn him all that much support.

Ideally, the government officials should have stepped up to prevent the faction fight after Edward's death. But Edward's uncle by marriage, Henry Bourchier Earl of Essex, who had been Lord Treasurer, had died only days before Edward, leaving the government almost bereft of qualified administrators (Hicks, p. 138). The most experienced men left were the Chamberlain, Lord Hastings, and the Steward, Lord Stanley. Neither of these was much help: Hastings, Chamberlain since 1461 (Dockray, p. 37), had commanded a wing of the the Yorkist army at the great battles of Barnet and Tewkesbury, and was captain of Calais, home of England's one regular military force -- but in practice had been more Edward's companion in carousing than his colleague in government (Seward-Richard, p. 80 calls him "not very intelligent"). Stanley, though he held his post for more practical reasons, was not a policy-maker either, since he had no cause except his own advancement.

Nor were the nobles in parliament in position to calm things down. The Wars of the Roses had decimated the higher nobility (Ross-Wars, p. 119, notes that 12 peers died and six were executed in 1459-1461, and ten were killed and seven executed 1469-1471. Five more died 1483-1485. Some of these had successors or had new lords appointed in their places, but not all). The remaining lords often were not closely tied to their people; as SaulI observes on p. 441, "As a result of the long blood-letting many of the old regional lineages had been removed -- the Nevilles from Yorkshire, the Mowbrays from Norfolk and the Hastingses from the midlands. The crown stood almost alone..." Perroy, p. 341, observes, "The lord temporal, less and less numerous -- barely thirty by 1485 -- remained without any constructive program." The lower nobility had suffered badly: Ross, p. 154, says that only 26 barons were summoned to Richard III's one parliament in 1484; there had been over forty in the period 1453-1461.

The situation was even more extreme in the higher nobility. With Essex dead and his heir a grandson of about 11, Ross calculates on p. 41 that there were only eleven adult dukes and earls left in the realm in 1483: Duke Richard of Gloucester; the Duke of Buckingham, who became Richard's closest ally; Earl Rivers, the titular head of the Woodville family; the Marquis of Dorset, the son of Elizabeth Woodville by her first husband; the Duke of Suffolk (married to a sister of Edward IV); the elderly earls of Westmorland, Arundel, and Kent; and three fairly vigorous earls, Huntingdon, Northumberland, and Lincoln -- the latter being the son of Suffolk and eventually Richard III's endorsed heir. (This of course excludes the shadow Lancastrian earls such as Henry Tudor, earl of Richmond; Jasper Tudor, earl of Pembroke; and the de Vere Earl of Oxford)

Of the three younger earls, Ross, p. 55, thinks that Richard had Northumberland on his side (though certainly not whole-heartedly, given that Northumberland sat inert when Richard was fighting at Bosworth; Burne, p. 294. Northumberland would be killed by his own people as a result -- though the immediate cause was the taxes Henry VII tried to raise for a war he almost certainly didn't intend to fight; WilliamsonJ, p. 35-36). Huntingdon seems to have been a cipher, though he eventually married Richard's illegitimate daughter (Ross, p. 158). Lincoln became a supporter of Richard, but may have been hesitant at first.

Henry Tudor, incidentally, inherited the same extreme situation -- and made it even more extreme. Richard, according to Ross, p. 154, granted only four titles of nobility, mostly to men who were already titled: William, Viscount Berkeley became Earl of Nottingham; John, Lord Howard, became Duke of Norfolk; his son Thomas Howard became Earl of Surrey; and Edward, Lord Lisle became a Viscount. Meanwhile, three dukes -- Buckingham, Gloucester, and Norfolk -- died between 1483 and 1485. Thus Suffolk was the only adult duke left when Henry succeeded -- and he was not a royal duke, and Ross, p. 158, calls him "aged and ineffectual." Aged he was not, since
OxfordCompanion, p. 758, says he was born in 1442 -- but he certainly kept a low profile; the OxfordCompanion calls him a "political lightweight."

Henry of course reinstated his own earls, such as the de Vere earl of Oxford -- meaning that he instantly created a near-majority in the Lords. But he kept the circle small, and entirely of his own cronies (Chrimes, pp. 138-139); sometimes he didn't even summon eligible Lords to parliament (Chrimes, p. 140). As a result, there was only one active Duke when Henry died; Halliday, p. 82. Plus, if Edward IV had violated the "covenant" between the monarchy and the nobility with his treatment of the Woodvilles, Henry made his own violations -- as when, e.g., he appointed his uncle Jasper Tudor Duke of Bedford; WilliamsonJ, p. 23. (Even stranger, Henry married Jasper to a Woodville, the wife of the Duke of Buckingham executed by Richard; RicardianXIII, p. 269). Dukedoms were supposed to belong to members of the royal family -- which Jasper was not; Henry Tudor had Beaufort blood, but Jasper did not. Being part of Henry's family was not the same thing.)

In that sense, the Tudor pretender was very lucky. He took advantage of his parliamentary strength, too, getting parliament to annul almost every land grant made since 1455, thus chopping off the Yorkists almost completely and vastly increasing his revenue; WilliamsonJ, p. 20. WilliamsonJ, p. 19, says that there were few executions and attenders after Bosworth -- though thirty hardly qualifies as "few" in my book -- but the taking of those lands had the effect of attainer, and gradually Henry would pick off his enemies. It was a cute trick: Make an outward show of mercy but don't carry it out. (Interesting how much that sounds like what the Tudor historians charged against Richard. Could it be that their own king gave them the idea...?) Even WilliamsonJ, p. 23, admits that "[the Yorkists] were adjudged to give it all back, and their mood was pardonably combative. The surprising thing is that they did not make a greater fight of it...."

Perhaps this explains why Henry made little use of parliament as a legislative body, preferred to solicit opinions from the justices whenever possible (Chrimes, p. 161).

Lyon, p. 144, says of Richard's usurpation, "Seen from a constitutional standpoint, Richard III's seizure of the throne followed earlier precedents," but also points out that "Henry IV and Edward IV could claim to be avenging wrongs done to themselves and their fathers, as well as taking the place of a predecessor unworthy of the crown. Richard III seized the throne from a boy very clearly innocent of any personal wrongdoing. The murders of Edward II, Richard II and Henry VI are regarded with hindsight as demonstrating the twisted values of a brutal age. The disappearance and probably murder of Edward V and his brother inspire a unique popular revulsion."

And Richard's following, especially in the south of England, was small. Referring to Richard's assumption of the throne, Ross says (p. 147), "Never before had a king usurped the throne with so slender a base of committed support from the nobility and gentry as a whole.... Moreover, earlier usurpations had found some justifications as protests against misgovernment."

Gillingham, p. 242, takes this to another level, claiming that apart from the reluctant Northumberland and the captive Lord Strange, only five peers -- Norfolk, Surrey, Viscount Lovell, Lord Ferrers (whose family had been ennobled and made rich by Edward IV in 1463; Dockray, pp. 31, 39), and Lord Zouche (who was the father-in-law of Richard's close friend William Catesby, according to Seward-Richard, p. 119, but who also was a ward of the Woodvilles in his youth, according to Dockray, p. 52) -- were present with Richard at the final battle at Bosworth. This, however, seems to be an argument from silence -- Gillingham lists only peers directly stated to have been present (Norfolk because he died, as did Lord Ferrers; Surrey because he was taken captive on the field; Lovell because he was stated to have escaped; I'm not sure about Zouche). There is a big hole in this argument -- and that's the Earl of Lincoln. He was Richard's heir, and had borne the orb at Richard's coronation (Cheetham, p. 123); if Richard lost, he would certainly lose the chance to become King, and might well be executed -- yet he wouldn't take the field for Richard? It's ridiculous. Thus it is highly unlikely that the argument from silence can be accepted, and we have to say that we just don't know who fought with Richard.

And Ross, no friend of Richard, paints a very different picture of the behavior of the nobles than Gillingham. Ross, p. 159, counts eight active earldoms at the time of Bosworth. Ross says that three apart from Northumberland (Lincoln, Surrey, and Nottingham) were certainly present at Bosworth (note that Gillingham says that only Surrey was there). The evidence for Lincoln's presence is strong; Henry Tudor originally said he was slain at Bosworth (Chrimes, p. 51). Ross thinks it likely that Westmorland was. Arundel was not, but he was old; his heir probably was present. The Earl of Kent was too old (and the "Ballad of Bosworth Field" says he was there anyway). Huntington was not present but probably worked to keep south Wales from supporting Henry Tudor. Thus only Northumberland showed active hostility to Richard -- and even he mostly just sat still (and, to give him his due, he had sat still during the wars of 1470-1471 also -- Ross-Wars, p. 89 -- though in that case, he seems not to have made even a pretense of participating in
the conflict).

The "Ballad" -- which is probably one of Ross's sources -- lists as being present with Richard the Duke of Norfolk, his son the Earl of Surrey, the Earl of Kent, the Earl of Shrewsbury, the Earl of Lincoln, the Earl of Northumberland, the Earl of Westmoreland, "young Arrundell" (i.e. presumably the heir of the Earl of Arundel), and Lords including Ferrers, Zouche, Maltravers, Scroop, Dacres, Greystoke, Wells, Audeley, and at least five others whose names appear to be corrupted (or else I can't figure out the spelling). Bennett, p. 11, tentatively reconstructs several other names.

Bennett's list of those present (p. 95) is the Duke of Norfolk, the earls of Northumberland, Surrey, Lincoln, and Shrewsbury (an earldom Ross doesn't even admit was active at this time!); and Lord Ferrers and Zouche, plus probably Scrope of Bolton, Scrope of Masham, Fitzhugh, Olgle, and Greystoke.

Ross also believes that a majority of the barons supported Richard; he counts at least 16 out of 26 on the King's side in parliament (Ross, p. 161). Some of these had of course been given grants by Richard, but Ross admits that "not all [were his supporters] for materialistic reasons."

In any case, Gillingham, p. 7, claims that most peers were unwilling to fight for *anyone* in this period, not just Richard. Whether this was true in 1460, or even 1470, is debatable, but the Paston Letters certainly seem to support the supposition in 1485. The Paston Letters (a trove of letters from a contemporary family of gentry) contains an appeal from the Duke of Norfolk for the Pastons to come to Bosworth (Letter #138 in the brief Oxford Paperback edition selected, modernized, and edited by Norman Davis). The Pastons simply ignored it; they did not fight for Richard, but neither did they fight for Henry Tudor. They had fought at Barnet.

Pollard, p. 171, says that it is almost certain we will never know how many peers fought for Richard. He does say that at least four Lords could not make it to Bosworth in time, and suggests that others may have come as part of Northumberland's contingent -- and hence been willing to fight but not in position to do so.

Pollard, p. 147, cynically notes that it is hard to tell which side most of the nobility really wanted to succeed: "After 22 August 1485 a veil was discreetly drawn; it was in nobody's interest to challenge the myth that they had all to a man longed for the return of their old lords." This supports the interesting note by Bennett, p. 13, that few of the lords on Richard's side were attainted after the battle. (They ended up losing lands, but that was much later, when they could no longer continue the fight.)

RicardianXIII, pp. 268-269 (an article by Hicks) gives data which gives it a different twist: In essence, all attainted lords supported Henry Tudor. Only a relatively small fraction of the unattainted lords served Richard -- but most of them sat neutral. Except for the Stanleys, very few indeed supported Tudor.

Hicks, p. 58, makes another interesting point: when young Edward (V) was declared heir to the throne in 1471, 46 nobles -- five dukes, five earls, 16 barons, nine bishops, and 11 knights -- signed the document. 32 were still alive in 1483 when Edward IV died. Hicks thinks only Richard, Buckingham, and maybe Bishop Stillington betrayed the oath. Yet very few of the other 29 fought on the Tudor side.

In a deeper sense, though, Gillingham is right about Richard's troubles with the nobility. Even Thomas More said it: "with large gifts he got him unsteadfast friendships" (Gillingham, p. 245).

Ross, p. 163, argues that "in the final analysis... Richard's political future depended upon the attitudes and loyalties of the four great surviving magnate families. They were the more important simply because they were so few."

Ross lists four of these "great magnates": The Duke of Buckingham, Lord Howard (who was made Duke of Norfolk by Richard, succeeding the extinct line of the Mowbrays), the Percy Earl of Northumberland, and Lord Stanley -- at this time only a baron, though he would eventually be made Earl of Derby under Henry VII (Chrimes, p.55). But his family had controlled the Isle of Man since 1405 (Tuck, p. 232), which gave them a very secure base.

Howard of Norfolk, the dominant power in East Anglia, had gone with Edward IV into exile in 1470 (Dockray, p. 77), and was loyal to Richard to the death. Buckingham, given great power in Wales, betrayed Richard at first chance, seemingly out of pure lust for power. Northumberland, the leading figure in the northeast, stood neutral. And the Stanley family, with much power in the northwest, had a foot in both camps but finally went against Richard. Seward-Richard, p. 116, agrees (in a passage which appears inspired by Ross, though Seward does not acknowledge the dependence in any way): "Buckingham, Norfolk, Northumberland, and Stanley, these were the four props of the new regime. They formed an alarmingly narrow power base. All were 'over mighty', with large private armies. The desertion of anyone of them could place Richard in grave peril."

(As, indeed, it turned out; the elimination of Buckingham left Richard scrambling to govern Wales. He had not entirely solved the problem when Henry Tudor invaded via Wales; RicardianXIII, pp.
172-173. For that matter, Richard was himself an example of an overmighty subject taking advantage of his might; according to Ross-Edward, p. 203, he used his power in the north to take the throne. It's worth noting that those overmighty lords weren't necessarily the richest men in the realm; Bennett, p. 30, notes that most of the nation's military might was found along the marches with Wales and Scotland -- and Northumberland and Stanley were both Marcher lords, and Buckingham had also had substantial power on the Welsh border.)

Seward-Richard, p. 73, puts it this way. "His modern defenders have made much of [Richard's] popularity in York [and elsewhere in the North]. But... they were politically negligible even though they paid good taxes and supplied soldiers. It is a cliche among historians of the Wars of the Roses that the cities took little part in the struggle. The Duke should have concentrated his energies on winning more friends among the magnates." This is unquestionably true -- though I've never quite understood how making friends with ordinary people and refusing to buy off the wealthy and powerful is a sign of moral turpitude.

It is true that Edward IV had followed a similar course in the 1460s, building up his friends and forgiving his enemies (Ross-Edward, pp. 41-42). But Edward had had more nobles to choose from -- and he was facing the incompetent Henry VI, not the unpleasant but intelligent Henry Tudor.

THE CHARACTER OF RICHARD III

This brings us to the heart of the issue: What was Richard like? This is where the Tudor smear campaign really makes things hard.

Even before the discovery of his skeleton, which shows spinal curvature but not a hump (Langley/Jones, p. 142), it was all but universally agreed that Richard was not a hunchback; see e.g. AshleyM, p. 622, Seward-Roses, p. 272 -- though Seward-Richard, p. 37, says he had a "imperceptible crookback." (Another case where the comment tells us more about the person who wrote it than the person it is written about. If it's imperceptible, then it isn't a crookback!) HarveyJ, p. 207, notes that "from his portraits he was by no means ill-looking," and the reconstruction of his face based on his skeleton seems to confirm this (see photos of the reconstruction facing p. 117 of Langley/Jones); it shows real similarities to his portraits (which may, of course, be due to unconscious influence), though Seward-Roses speaks of his "normally somewhat acid expression." Based on his paintings, Seward's description seems correct -- except that the evidence is not contemporary and has been tainted. For this, see especially Fields, pp. 281-283. There are three early portraits of Richard. One, dated by tree rings analysis of the frame to the year 1516-1522, shows a perfectly normal man with dark hair, reasonably handsome, though his lips are tightly clenched. A second portrait, dated 1518-1523, may well be based on the first, but in its current form it is said to have been retouched to raise Richard's right shoulder and narrow his eyes (Saul3, p. 239; the purpose was perhaps to make him look more angry). It certainly shows an asymmetric man, and it is geometrically impossible as drawn.

And then there is the third painting, the so-called "broken sword" portrait, which looks rather unlike the other two. Tree ring examination makes it likely that it was painted in the period 1533-1543. X-ray evidence shows unquestionably that it was retouched. Weir, p. 145, says that "drastic alterations were made later on, when Richard's reputation was rehabilitated [um -- when was that?], to give the deformed-looking king a more normal appearance." Fields also thinks the current version shows a more natural-looking Richard than the painted-over version. Yet Ross, p. 139, says that the painting "in which, under recent X-ray examination, there was an original straight shoulder-line, [was] later painted over to give the impression of a raised right shoulder." Cunningham, pp. 86, 97, shows both the painting and the X-ray, as does Fields; in both cases, the left shoulder appears higher than the other but it appears to me that in the final version of the painting, Richard's right shoulder has been raised and looks unnatural. So my (casual) examination seems to reveal that Ross is right and Weir wrong, but what does it tell you that moderns can't even agree on what still-extant evidence shows? (And why doesn't someone digitally superimpose the two images to make sure?)

It is possible that there is a fourth portrait of Richard, shown in in Cunningham, p. 10; Ross-Wars, p. 83; Pollard, p. 57. The painting is of an author (Waurin) presenting a book to Edward IV, and there is in the foreground a man wearing the emblem of the Order of the Garter. It is suggested that it is Richard. The man looks far less handsome than the other portraits, but he is wearing a short, tight coat and hose, there is no evidence of a crookback or a deformed shoulder. We also have some sketches, including one by Rous, which seem to show a normal man but which are generally too hasty to mean much and which are surely not taken from life.

Kendall, p. 52, concludes that Richard's only deformity was that one shoulder may have been somewhat larger than the other -- a common condition among those trained to arms in the Middle Ages. (Indeed, Richard's great-grandnephew Edward VI had mismatched shoulders; Morris, p. 98). Pollard, p. 29, allows this possibility but adds that "no one in [Richard's] lifetime thought [he had] a
physical deformity... worth reporting." Pollard does speculate that Richard may have stooped. Oddly, there is disagreement about which shoulder had the problem -- Thomas More says Richard's left shoulder was higher (Fields, p. 277), as seemingly does Polydore Vergil (Ross, p. xxv); John Rous (who was contemporary but not close to Richard or the court) said it was the right. Kendall concludes that Richard's right shoulder was larger, while Cheetham, p. 203, follows More. Kendall may have been going by the fact that it is usually the right shoulder that was larger (see, e.g. Prestwich, pp. 137-138, describing the case of a knight whose right arm was longer than his left, based on his skeleton). Ross, p. 139, mentions the possibility of something called "Sprengel's Deformity," which limits the use of the shoulder, but given Richard's generally-conceded martial prowess, this seems pretty unlikely to me. Keegan/Wheatcroft, p. 262, declare that "the 'deformed' shoulder was, in fact, the overdeveloped arm and shoulder of an expert swordsman."

The one voice arguing the other way is Seward-Richard, p. 22, who appears to accept that Richard had a withered arm, presumably based on the fact that Thomas More said it; he speculates that Richard may have been a breech birth. On this basis, he suggests (p. 37) that Richard developed mismatched shoulders because he over-exercised his intact arm. Possible, of course, except that there is no need for the major premise of a withered arm. (I suppose we should point out that, if he did have a withered arm, it must have been his left, because his handwriting was firm and attractive. But, as we saw, his skeleton shows no sign of a withered arm; Langley/Jones, p. 137.) Fields, pp. 278-279, notes that no contemporary other than Rous reports Richard to have had any deformity; the Croyland Chronicler, who certainly knew him, never mentions it, the Great Chronicle has nothing to say of it, Mancini never describes any such thing, and Commynes, who actually describes Richard's appearance and who was very critical of Richard's acts, portrays a whole man.

On pp. 280-281, Fields lists other sources who briefly describe Richards -- including the Countess of Desmond, who said that Richard was the handsomest man at a ball she attended except his brother Edward IV. The contemporary sketches -- including even those by Rous! -- show no deformities, though they are probably not intended to be accurate portrayals. Seward-Richard, p. 85, deduces much about his appearance and character based on little evidence, but it is not unlikely that Richard was indeed high-strung and excitable. Vergil said that he would bite his lip and toy with a dagger at his belt when thinking -- which strikes me as one of several slight hints that Richard was on the autism spectrum (repetitive behaviors are one of the diagnostic criteria of autism), although More carefully described this behavior as a form of barely restrained violence, with Richard constantly handling his dagger and giving threatening looks (Langley/Jones, p. 45) rather than a mere repetitive trait.

Our genuine indications about his character are few but mostly positive. Pollard, p. 84, devotes much space to claims that Richard tried to aggrandize himself in the north of England -- but has no choice but to conclude that "He served his brother well." Seward-Roses, p. 257, credits him with being "impeccably loyal to Edward IV" and having much charisma, but also accuses him of "a streak of vicious rapacity." Elsewhere, Seward modifies this view: he thinks Richard feared and resented Edward IV (Seward-Richard, p. 41, where he bases this opinion on an interview between the two brothers which he admits to having simply imagined); he concedes that Richard probably also felt "deep affection" for Edward. Nearly every other source calls Richard loyal to Edward without all the rigmarole of resentment.

Curiously, Seward-Richard, p. 90, calls Richard's coup against Edward V "brilliant," but clearly regards him as a poor planner overall. Seward's conclusion on p. 91 is that Richard's coup was pre-planned, but here again he is almost alone; given the number of things Richard could not foresee in advance, pre-planning seems extremely unlikely.

Seward-Richard, p. 19, tells us that Commynes calls Richard "more filled with pride" than any other recent monarch. Commynes also reported that Louis XI of France called him "extremely cruel and evil" -- but even if you don't consider such a comment from the Spider King a compliment, it should be remembered that Richard had opposed peace with Louis's France. Louis, who would say anything, probably did. Commynes also thought Richard killed Henry VI, which is usually regarded as highly unlikely.

Wilkinson, p. 286, makes the observation, "Had he lived, Richard might have gone down in history as the first modern ruler of England." (Make of that what you may. Wilkinson does not seem to think it a compliment.) Saul3, p. 72, observes that Richard was unusually willing to trade, buy, and sell lands -- in other words, he had a modern attitude of trying to run an efficient holding. Saul considers this a sign of rapacity and considers it a disagreeable trait; again, I am not sure why. Saul3, p. 196, also notes that Richard's religious foundations were unusual in that they were intended to pray only for his immediate relatives, not his remote ancestors. This might be a sign of a different and more personal piety -- or of a lack of compassion for his ancestors. There is no way to tell.
Laynesmith, pp. 101-102, notes that the description of Richard and Anne Neville's coronation made them more than usually equal; usually queens were more subordinate. Laynesmith thinks this may just be an error in the description, but it might imply that Richard had a concern for women's rights.

HarveyJ, p. 206, says that "Richard was innocent of nine-tenths of the abominable charges made against him," while admitting the likelihood that he killed his nephews. He adds, p. 208, that "in many directions [Richard] gave proof of a genuine desire for conciliation."

AshleyM, p. 624, writes, "When his brief reign is viewed in the round, Richard was undoubtedly a worthy king... History... has chosen to focus on the vicious and ruthless side of his character rather than a balanced view. Richard was certainly not someone to have as either your friend or your enemy, but he was a better king than many who had come before him and many who would come after."

Jenkins, p. 205, suggests, "He was anxious above everything to make a good impression. He used the [royal] power well when he had paid its terrible price."

Cheetham, p. 202, considers Richard an enigma, while noting on p. 204 that "His loyalty to Edward IV during his brother's lifetime is beyond dispute" -- but concludes that Edward's wife Elizabeth Woodville "had valid reasons to be afraid of him."

On p. 214, Cheetham describes Richard as follows: "'Old Dick', for all his solid virtues as an administrator and his undoubted courage on the battlefield, lacked Edward [IV]'s knack of making friends. More's observation that he had a 'close and secret' nature hits on an uncomfortable truth.... The extraordinary circumstances of Richard's upbringing cannot have failed to leave their mark on him, just as they did on his brother George. But whereas George's shallow nature gave way to a mixture of paranoia and bravado, Richard became wary, self-reliant and inaccessible.... While he was Duke of Gloucester this self-reliance was a source of strength. But the King was a public figure whose words and gestures would be carefully marked."

Cheetham, pp. 204-205, also notes that Richard had a strong streak of what we would now call puritanism (the more hostile Pollard on p. 203 calls him "either a prig or... a hypocrite") -- he did father two bastard children (Ross, p. 138), but compared to Edward IV, who typically had three or more mistresses at the same time, that's pretty tame. (For a song about one of Edward's mistresses, see "Jane Shore.") Even Seward-Richard, p. 86 grants that he "does not seem to have shared [Edward IV's] taste for whoring." (WilliamsonA, p. 73, suggests that he was not puritanical but rather undersexed. Given that he did have the two bastards, however, this strikes me as unlikely. Besides, who is more likely to be a puritan than someone who doesn't understand the temptation others feel? Pollard's explanation, on p. 165, is that Richard wanted to give the same impression as the saintly Henry VI -- who, however, probably wasn't so much saintly as genetically defective.)

Mancini reports that Richard "set out to acquire the loyalty of his people through favours and justice. The good reputation of his private life and public activities powerfully attracted the esteem of strangers" (Fields, p. 61).

Cunningham, p. 93, confesses, "Assessment of Richard's morality is extremely difficult. His use of character assassination and defamation makes it hard to separate Richard's public presentation of himself from the private feelings he must have held. The Tudor vilification of Richard III only compounds the problem."

Ross, p. 136, thinks Richard's concern with sexual morality was a sham -- something he used as a means to attack the Woodvilles. Certainly he was always slamming their behavior in his proclamations; Ross, p. 137, says he was "the first English king to use character-assassination as a deliberate instrument of policy." But Richard certainly wasn't the first King to engage in propaganda; Dockray, p. xvii, notes two publicity pamphlets released by Edward IV's government after the 1470-1471 rebellion, and Ross-Wars, p. 43, mentions Yorkist propaganda prior to the invasion of 1460: on p. 45 he quotes a popular ballad they used to influence opinion, beginning, "Richard duke of York,Job thy servant insigne, Whom Satan not ceaseth to set at care and disdain, But by Thee preserved he may not be slain."

Henry VII has in his own propaganda, at least as vile as Richard's (according to pp. 56-57 of Russell, during Lambert Simnel's rebellion, a man was said to have blasphemed, died, and turned black; Henry therefore claimed Lollard influence on the movement and campaigned as a champion of orthodoxy. Ironic indeed for the father of Henry VIII....) His propaganda was also utterly absurd, as when he petitioned three different Popes to make his half-uncle Henry VI a saint (Wolffe, p. 4); fortunately, the Popes were not bright enough to confuse idiocy with sanctity -- or to believe anything Henry Tudor said. And having affairs before getting married was pretty much standard procedure for royal dukes at the time.

Regarding Richard's bastard children and his later sexual strictness -- I strongly suspect Richard felt guilty in his later years about the raging hormones of his youth. Realize that the two children
were probably conceived when he was between 16 and 20 years old. Hicks, p. 26, says that his older child, a daughter Katherine, was married in 1484 at the age of at least 14 (meaning that she was probably conceived when Richard, who was born in 1452, was 17), and estimates that Richard's son John of Pontrefract was born in 1471 -- Richard knighted the boy in 1483 (Ross, p. 138), so it is likely that he was indeed approaching his teens. Richard did not marry until at least 1472, and apparently had no side affairs after he married.

It is interesting to note that Katherine Plantagenet's husband, Richard Herbert, eventually seems to have been fairly friendly with Henry VII (RicardianXIII, pp. 170-171).

In connection with Richard's strait-laced behavior, we note that Sir William Stanley, who was a generation older than Richard and who would betray him, called him "Old Dick," as if the king were uninteresting in his lifestyle (Cheetham, p. 208). Ross, p. 19, mentions that, though Edward IV built up a significant library of romances, Richard's (rather smaller) library features no such light reading; the few books we know of seem to be mostly religious in nature (Ross, pp. 128-129, though Rubin, p. 316, says that he also had a copy of Geoffrey of Monmouth, which he annotated with his own hand. Geoffrey is almost pure fiction, but it seemed to describe ideal kings, and the annotations seem to imply that Richard wanted to be a good king of a peaceful land. Pollard, pp. 206-209, shows samples from several of Richard's books -- and notes that they were generally not heavily illuminated. Although this is heavily debated, this probably means that Richard actually read them, rather than showing them off; he was trying to learn, not make an impression).

Seward-Richard, p. 85, says that we know little of his personal tastes, though he argues that Richard was fond of fancy clothing and on p. 86 offers evidence that he was very fond of hawking. Ross does give a list of rather sharp real estate dealings on Richard's part on p. 31. It is hard to deny that he used all the tricks available to him for his own advantage -- but this was standard operating procedure at the time (and Fields, p. 47, offers evidence that some were not necessarily unfair to the other parties). Ross, p. 29, observes that contemporaries thought the action in the case showed just how intelligent Richard and his brothers were. Even Ross, p. 128, says that "there is no good reason to doubt that Richard was a genuinely pious and religious man" though he is not convinced that Richard was very clever.

There would come a time when Edward IV would condemn his middle brother, George of Clarence, to death for treason. (And there isn't much doubt that the charge was valid -- George had been part of the Earl of Warwick's 1470 rebellion, and Edward had forgiven him for that, but George kept on conspiring.) Ross, pp. 32-33, declares that the contemporary sources all held Richard innocent in this, and that some say he was sorely grieved. Yet Ross on p. 33 concludes that Richard almost certainly had a hand in the overthrow of Clarence. His evidence for this is that Richard gained much in the apportionment of Clarence's lands which followed, plus a statement by More that Richard "secretly... lacked not in helping forth his brother Clarence to his death, which he resisted openly" (Dockray, p. 107). Dockray, p. 97, agrees with this and believes that Richard helped pack the parliament which condemned Clarence. Mancini, on the other hand, declares that Richard vowed revenge on the Woodvilles for bringing Clarence down (Lamb, p. 15).

Kendall, of course, makes Richard seem a near-saint. Weir makes him a pure demon intent on seizing the throne "as soon as possible." The only thing good to be said about Kendall's view is that it makes more sense than Weir's.

Richard seems to have had a genuine fondness for music, including secular music and dance; several bishops expressed disapproval of the sort of music he permitted at his court events (Ross, pp. 141-142; the clerics involved seem to have regarded it as licentious, but that probably just means it involved dancing and didn't have religious themes).

One point is rarely mentioned by the controversialists. They seem to think they know Richard III personally. But they did not. Neither did Thomas More. Edward IV did. And Edward IV entrusted Richard with his son. Mistakenly, to be sure, but could Richard really have fooled his older brother for more than thirty years?

Also, if it be charged that Richard III seems to have wanted power -- there isn't much doubt of that. (Most barons at this time did!) But consider this: In 1483, when Edward IV died, Richard was no worse than #9 in line for the throne, and probably higher. Henry Tudor stood at least three spots lower (behind Richard, Richard's son, and Henry's own mother), even if you discount the Beaufort illegitimacy. (It is interesting to note that, though Henry VII pretended to hereditary right, the act of parliament declaring him King asserts no such thing; WilliamsonJ, p. 19, or see the text on p. 62 of Chirimes. It in effect says, Look, he's king now and we aren't going to fight it. Or, as Russell says on p. 69, Henry VII "had shown that the only indispensable condition for possession of the throne was power," and Henry, unlike Richard, would let no hint of mercy or justice interfere with his possession of that.)

WilliamsonJ, p. 18, allows that Henry's claim came through the Beauforts, and grants that "On the
most favorable interpretation the Beaufort claim was not the best of the existing claims to the
throne.... The Beaufort claim was therefore the Lancastrian claim, strong in history though weak in
law." Yet Henry could not logically call himself the Lancastrian claimant, because Lancastrian rule
was based on succession in the male line, and Henry Tudor's claim came through his mother. In
male line, Edward IV was the heir of Henry VI and his son, and then Edward IV's sons, and then
George of Clarence and his son (barred by attainder), and then Richard III. There were "no other
descendents of Edward III in male line". None.

And if you ignore all that -- well, Henry's mother was still alive, so she surely came before him in
line. And Henry Tudor was actually of dubious legitimacy on both sides -- supposedly his paternal
grandfather, Owen Tudor, had married Katherine of France, the widow of Henry V, but no proof
was ever offered (Cheetham, pp. 132-233), and even if they did marry, it is possible that the oldest
son, Edmund Tudor was born before the marriage took place (Langley/Jones, p. 188). The children
of this match, including Edmund Tudor the father of Henry VII, were ennobled by Henry VI -- but
not due to any hereditary claims to a place in the English peerage. (They might have had claims to
*French* titles -- after all, they were the nephews of Charles VII -- but they certainly never
attempted to gain any.) So which one was madly ambitious -- Richard of Gloucester, who had a
good claim to the throne, or Henry Tudor?

This is not to deny Richard's ambition, which is undeniable, nor to justify it. It's just to show that the
choice at the time was Richard, or a government led by Edward V and dominated by the wildly
ambitious Woodvilles, or a government led by the wildly ambitious Henry Tudor. Of the three, only
Richard had demonstrated any sort of competence, and also had the best record of "public
service."

And ambition did not make a bad king. Quite a few English kings other than Richard openly
conspired in one way or another to take the crown -- starting, of course, with William the
Conqueror. Of those who followed him, Henry I, Stephen, Henry II, John, Henry IV, Edward IV,
Henry VII, and William III all took direct action to attain a crown that was not automatically theirs.
Stephen and John are usually accounted bad kings, and Henry IV, Edward IV, and Henry VII are
debated, but Henry I, Henry II, and William III are usually considered good kings by English
historians.

Nor -- and this bears emphasizing -- was usurpation an uncommon thing. In the fifteenth century,
as Pollard points out (p. 172) there were *four* usurpers -- presumably Henry IV, Edward IV,
Richard III, and Henry VII. One could even argue for a fifth, the re-enthroned Henry VI. I've seen it
argued that usurpation was only justified when the previous king had proved himself incompetent,
and that Edward V never had the chance to prove himself one way or the other. But, by this token,
then Henry VII must also be treated as unjustified; what little evidence Richard gave in his two
years on the throne indicates that he would have been a good king.

Pollard concludes, p. 203, that ther were "profound contradictions in Richard's behavior, and
perhaps, therefore, in his personality."

If you want my guess, it appears to me that Richard had a soldier's sort of impatience. (If the
Yorkists collectively had a fault, it was an inability to control their lusts: Edward IV never controlled
his desire for women and pleasure, George of Clarence never controlled his lust for the throne, and
Richard seemed never to curb his lust for some sort of action.) Saul3, p. 68, suggests that his
father has similar attitudes: "York's rather old-fashioned, traditional sense of chivalry was to be
inherited by the youngest of his... sons." On p. 99, Saul3 suggests that he wanted to restore
"chivalric kingship" -- apparently by starting wars.

Richard clearly didn't like hanging around court, and he didn't like waiting for the slow wheels of
justice (even though justice at that time was swift compared to today). This matches Croyland's
assessment that he "never acted sleepily, but incisively and with the utmost vigilance" (Pollard, p.
190). Pollard agrees (p. 191) that Richard's "[i]ntelligence, alertness and decisiveness are not
much in doubt." Whatever the problem, he leapt in and solved it (just witness the way he died! --
the one and only thing Shakespeare seems to have gotten right in "Richard III." WilliamsonA, p.
151, suggests that in his decision to charge Henry Tudor we sense "a crisis of temperament, the
rage of a man who had shown rage before"). So he executed men like Lord Hastings and Earl
Rivers without trial rather than wait for a court decision (Seward-Roses, pp. 258, 265-266).

I find my self wondering if some of Richard's tendency to rush to judgment might not be the
psychological trauma of his childhood; he was born around the beginning of the Wars of the Roses,
and by the time he was ten, he lost his father, an older brother, and an uncle, and had been
repeatedly forced to flee home (cf. Cunningham, pp. 3-4). Ross, p. 23, adds that, by the time he
was 18, he had seen brutal executions carried out on many occasions, either "of" people he loved
or "by" people he loved: Margaret of Anjou had executed his father and brother in 1460; Edward IV
had executed many in 1461; the Earl of Warwick, who had had charge of Richard's education in
the 1460s and whose daughter Richard would later marry, had engaged in mass executions in his 1469-1471 power grabs; and Edward IV had ordered more executions in the aftermath of Warwick's rebellions -- including, eventually, George of Clarence, who was Edward and Richard's own brother.

Even Seward-Richard, p. 60, admits that Richard "never had time to be young" -- though few people at this time did have a childhood as we would now recognize the term. Still, most children merely found themselves farming in the fields or learning weapons by the age of eight or so; they were not subjected to the sorts of wrenching changes of fortune Richard faced.

Richard's brutality was hardly exceptional; Seward-Roses, p. 7, notes that in 1460-1461 alone eighteen peers died in battle or were executed; in the course of the Wars of the Roses, no fewer than twelve senior members of the Royal Family died. There is a report that, after Towton, 42 Lancastrian knights were beheaded. Seward claims that some 60 were attainted.

Richard's overall record was one of surprising mercy. Consider the first serious rebellion faced by Richard, that of the Duke of Buckingham,. Buckingham's rebellion was widespread and featured a man who had every reason to grateful to Richard -- Ross, p. 114, observes that no one at the time could figure out why Buckingham rebelled, since Richard had made him the most important man in the kingdom (he had been the richest noble in England even "before" that, and his lands would be used to endow many nobles after his death, according to Cheetham, p. 160).

Pollard, p. 91, notes that Buckingham was kept out of the government during Edward IV's reign, and conjectures that it was because Edward sensed that he was very ambitious. Similarly Ross-Edward, p. 335, who notes that Buckingham was not even allowed to participate in Edward's invasion of France. But, even if true, we don't know what Buckingham was ambitious "for".

Moderns have no more idea of what Buckingham was thinking than did his contemporaries. Chrimes, p. 20, and Cunningham, p. 52, speculate that the wily John Morton, Bishop of Ely, talked him into it, but while Morton had a mind more twisty than a snake with a broken back, that can't really explain what Morton offered him. Buckingham was descended from Edward III in two lines, but no matter how you look at it, he was pretty far down -- in the Beaufort line, he trailed Henry Tudor, and in the true Plantagenet line, he trailed not only Richard III but also all of Edward IV's surviving sisters and their children. Nonetheless, Cunningham, p. 104, concludes that he must have been trying for the throne, since there was nothing else he could aspire to.

More, who on this topic might have inside information from Morton, seems to imply that Morton worked to convince Buckingham to rebel, possibly tempting him to take the throne himself. But More's account breaks off just as things might have gotten really interesting (WilliamsonA, p. 100). WilliamsonA, p. 84, does note that Buckingham's wife was the sister of Queen Elizabeth Woodville. Most historians think the marriage -- which was forced upon Buckingham -- was unhappy, but Williamson thinks Catherine Woodville might have brought him back to the family alliance. But why, then the alliance to Henry Tudor? Why not back the princes? Even this explanation is hard to fathom.

Bennett's suggestion (pp. 47-48) was that Buckingham thought the rebellion would succeed, and wanted to be among the winners. The problem with this is, Buckingham himself was by far the strongest supporter of the rebellion. Yes, the plotting probably preceded him -- but had he been devoted to suppressing it, it would surely have failed. He must have wanted it to succeed.

Though I have never seen this stated, it's possible that Buckingham's ambitions explain one of the contradictions of Richard III's usurpation: Was the official party line that Edward IV was illegitimate, or that Edward IV's children were illegitimate? For Richard, it was easier to argue that the children were illegitimate -- but, for Buckingham, it was better that Edward IV and all his siblings were bastards.

If you set aside all of Edward IV's siblings, and considered the Beaufort/Tudor connection to be barred by illegitimacy, then there was hardly anyone left senior to Buckingham in the line of succession (cf. Chrimes, p. 20). There were a few foreign descendants of John of Gaunt in the female line (doubly suspect because they were foreign and female), including the heiress of Burgundy, the King of Portugal, and the famous Queen Isabella of Castile (Fields, p. 153; cf. Mattingly, p. 25, who speculates that the wedding of Henry VIII with Catherine of Aragon was arranged partly to bring in her Lancastrian blood), but among residents of England, I see only Henry Bourchier, the grandson of the Earl of Essex and Richard III's first cousin once removed, who was only about 11 years old. Buckingham could surely have had him set aside, too.

So Buckingham could, perhaps, have been involved in a truly grand conspiracy: Use Richard III to eliminate all the Yorkists except Richard himself; used Henry Tudor to eliminate Richard III, and then let Henry Tudor's illegitimacy eliminate the Tudor (compare Cheetham, p. 136). Or maybe Buckingham planned to knock off Henry and argue that he was the next heir of the Beaufort line; Seward-Richard, pp. 90-91, seems to think this was Buckingham's primary idea. Most of this
scheme worked, except that, ironically, Buckingham showed his hand too soon and wasn't around to pick up the pieces.

Had this been the real explanation for what happened, Richard could really have gone on a witch hunt. Many of the rebellion's leaders were in Richard's hands. Richard considered Buckingham ungrateful, and he was executed (Ross, p. 117). But few others suffered so; the rebellion resulted in "less than a dozen executions" (Cheetham, p. 211). WilliamsonA, p. 108, says that Henry Tudor, the Marquess of Dorset (Elizabeth Woodville's son by her first marriage), two Woodvilles, and Bishop Morton of Ely and the Bishop of Exeter were attainted, plus a few knights -- but many of them lived.

Even Ross, p. 117, admits that "few paid for their treason with their lives," though he adds (p. 119) that "none of the men pardoned in 1484 and 1485 was ever restored to the commissions of peace in his native county." (This is at least partly false, given that Lord Stanley retained his power, but it may have been generally true. Still, that's only two years!) Ross does add (pp. 119-120) that several of these men lost estates, which Richard arbitrarily re-granted to his supporters. Ross is probably right in thinking that this cost Richard some support -- but it happened in every regime of this period. Richard did not take any real action against Buckingham's young son -- he was executed by (ahem) Henry VIII, seemingly just because he was the leading descendent of Edward III who wasn't directly linked to the Tudors (WilliamsonJ, pp. 98-99).

We might note also that, when Richard had invaded Scotland in 1482 at Edward's orders, he had Edinburgh at his mercy -- but he did not burn it, as other English invaders had done (Ross, p. 47). The Croyland Chronicler was rather sarcastic about this act of humanity (Dockray, p. 114), though Edward IV officially told the Pope that Richard had "spared the supplicant and prostrate citizens" (Dockray, p. 118). This at a time when captured cities could expect to be sacked. Richard, in fact, must have had very good control of his men to have been able to keep them from wrecking the place. (Of course, that control could come from respect or from fear.)

Even at the end, at the Battle of Bosworth, Richard shows signs leniency. Lord Stanley, at that battle, refused a peremptory order to join his forces with Richard's. Lord Strange, Stanley's son, was in Richard's camp, and tried to escape. He was caught. Richard sent Stanley another order, on threat of Strange's head, and Stanley declared he had other sons.

(That's the story, anyway. Believe however much you wish. That tale has been told of others -- e.g., centuries earlier, of William the Marshal, the man who saved England after the death of King John. King Stephen had taken William hostage, and threatened to hang him unless William's father surrendered to him. The father declared he had other songs, and the king obviously did not kill his hostage; Davis, p. 34. It sounds as if this is one of those stories people like to tell about "bad" kings.)

Whatever Richard ordered, Strange was not executed. (It's not quite certain what Richard actually did. Jenkins, p. 213, says Richard did not order the execution. though Wilkinson, p. 304, thinks Richard did order him executed, and his subordinates refused to carry it out. Cheetham, p. 191, splits the difference: "Either because Richard retreated when his bluff was called, or because his orders were disobeyed, Lord Strange survived his ordeal." Potter cites "the legend" as saying Strange's execution was ordered but postponed; the "legend" seems to be the "Ballad of Bosworth Field," which implies that Richard was willing to let Strange's fate be decided by the battle). Strange in fact, died in 1503 of what was said to be poison (AshleyM, p. 584). But note that it doesn't matter what Richard did; what matters is that, clearly "Stanley did not expect Richard to execute Strange", or he would not have said what he said.

Quite frankly, Richard's clemency would in the end would cost him. (Fields, p. 92, mentions his "surprising leniency, a characteristic of Richard that was sometimes foolish and even reckless. Pollard, p. 148, has a more cynical explanation: Richard thought it safer to have Stanley in the government than out of it. But why, then, turn him loose when Henry Tudor invaded?) Seward-Richard, p. 75, makes the grim jest that Stanley was an "outstanding security risk," who would go on to help kill Richard. Stanley would not have been around to betray him had Richard not forgiven him earlier. Richard's soft treatment of Stanley is particularly surprising given that they may have had disputes over property as early as c. 1470 (Pollard, p. 47). Bennett, p. 76, thinks Richard had spared Stanley in 1483 because he "feared him more than anyone." But surely it would have been safer to eliminate Stanley in, say, 1484, than to not know what he would do at Bosworth!

Of course, what people really condemn Richard for was killing Edward V and Richard of York. Not that it was unusual to get rid of deposed kings. Edward II was murdered. So, in all likelihood, was Richard II. Henry VI was eventually disposed of. All of them, it is true, were adults -- yet the saintly but half-witted Henry VI was no more responsible for his actions than was the underage but intelligent Edward V. And don't forget that Henry VII would trick the Earl of Warwick -- another mentally fragile Plantagenet -- to justify executing him, and eventually Henry VIII would execute the
Countess of Salisbury (Warwick's sister) on even feeble grounds. Don't forget, too, that Henry VII was trying for the throne even before Edward IV died, so he would also unquestionably have killed the princes.

Ross, p. 127, concludes, "Past discussions of Richard's character and ability as king of England have always been bedevilled by the problem of his motivation. Confronted by the paradox between a man apparently capable of ruthless political violence, indeed infanticide, [sic. -- Richard of York, his youngest possible victim, was about nine] on the one hand, and a seemingly beneficent, concerned, and well-intentioned monarch on the other, Richard's critics and detractors have had no hesitation in seeking a cynical explanation."

The real problem was that the situation in 1483 put Richard, and many others, in an impossible position. Ross-Wars, p. 94, admits "Probably it was fear for his own safety and future which inspired his action, rather than any deep-laid plan or the determination 'to prove a villain' which Shakespères and the Tudor tradition attributed to him." The problem arose when Edward IV died young in April of that year.

Last updated in version 3.8

File: LQ34B

Children in the Wood, The (The Babes in the Woods) [Laws Q34] --- Part 04

DESCRIPTION: Continuation of the notes to "The Children in the Wood (The Babes in the Woods)" [Laws Q34] --- Part 03. Entry concludes in "The Children in the Wood, The (The Babes in the Woods) [Laws Q34]" --- Part 05 (File Number LQ34D)

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NOTES [19720 words]: THE USURPATION

When Edward IV died, his son Edward V was only twelve years old. So how was England to be governed until Edward V came of age? This was the question which destroyed both Edward V and Richard III.

Even Edward V's youth might not have mattered had he not been in the hands of his mother's family, the Woodvilles, who had already shown that they placed their own interests ahead of England's; if they were allowed to dominate Edward V, even pro-Tudor scholars generally agree it would have been disastrous. And even anti-Richard historians agree that they had been given far too much power -- they dominated Wales as part of the entourage of Edward V, who was of course Prince of Wales. The younger of Edward's sons, Richard Duke of York, had also been given the Dukedom of Norfolk when he had been married to the young Anne Mowbray. Anne had since died, so Richard should have lost the title, but Edward IV had never rescinded it, giving the Woodvilles power in East Anglia.

As Ross-Edward says on p. 103, "Edward had created a real risk to the future political peace of his realm in allowing his heir to be surrounded by Woodvilles from infancy, educated under their guidance, and necessarily under their influence. When Edward died prematurely in April 1483, the likelihood of a regency dominated by the queen's unpopular family was a prospect which recommended itself to no one." Nor had he built a useful circle of internal or external allies, because of the way he handled his own childrens' marriages; as Ross-Edward observes on pp. 246-248, Edward seemed to be letting monetary considerations determine all his alliances. Had Edward lived longer, it might not have mattered, but his early death meant that his daughters, who had been expected to marry kings, "had to be content with an earl, a viscount and a gentleman, a knight and a nunnery" (Ross-Edward, p. 249).

Give the chance to overcome their reputation, the Woodvilles blew it after Edward's death. It is ironic; they could have pointed, e.g., to the fact that Elizabeth Woodville ran her household on far less money than Margaret of Anjou (Laynesmith, p. 235) -- she may have aggrandized her family, but as a queen, she came cheap.

But instead of addressing the real problems, he clan simply moved quickly to gain control of the prince and set Richard of Gloucester aside -- they didn't even send messages to tell Richard that Edward IV was dead! (Jenkins, p. 143; Kendall, p. 193. Seward-Richard, p. 88, conceals this by saying that a messenger from Lord Hastings brought the message), and scheduled a very premature coronation for May 4 (Kendall, p. 196; Jenkins, p. 180, notes the irony that, when the time came, Richard himself would rush his own coronation to prevent any sort of rebellion or demonstration). They also seized the royal treasure and put a fleet to sea under their command (Ross, p. 65; Mancini reportedly thought this action so egregious as to amount to theft; Langley/Jones, p. 107). The only thing that made it appear anything less than a coup d'état was the
fact that they were of course loyal to the new King.
The Woodville-dominated council decided immediately after Edward IV's death not to give Duke Richard broad powers as protector (Hicks, p. 139; Ross, p. 65). One council member, the Marquis of Dorset -- one of Queen Elizabeth Woodville's sons by her first marriage -- went so far as to declare "We are so important that even without the King's uncle we can make and enforce our decisions" (Ross, p. 68; Lamb, p. 18). This even though, with Edward IV dead, they had no official role. Yet the Council sent out messages in the name of the Queen, without mention of Richard -- as if Elizabeth Woodville were regent, even though Parliament had not met (Lamb, p. 18). The non-Woodville members of the council reportedly acted as it did out of fear that Richard of Gloucester would usurp power -- and so they responded by helping the Woodvilles grab it instead (Cheetham, p. 102, based on Mancini). It was a truly stupid move. It was also, in effect, a declaration of war on Richard. The Woodville plan seems to have been to crown Edward V, have him open a hastily-summoned parliament, and put themselves in complete control (Hicks, p. 147). They wanted Edward V to reach London no later than May 1. Despite the panic in London, no one away from the capitol seems to have worried too much about the aftermath of the king's death. Things might have been different had the royal party set out for London at once. But Earl Rivers did not leave home with his nephew until probably April 24 (Kendall, pp. 195-196; on p. 540 he says the exact date is uncertain but most authorities seem to agree with his chronology). True, he had been requested to bring 2000 soldiers with him. But he could probably have set out quickly, gathering soldiers as he went; instead, he sat. Once he heard of his brother's death, Richard gave overwhelming evidence of grief, according to Jenkins, p. 146, and Seward-Richard, p. 93. The chronology here is murky. Edward IV died on April 9, 1483 at the age of 40 (Dockray, pp. 143-145, citing Cröyland; it appears no other source gives the exact date). Seward-Richard, p. 88, says that the message from Lord Hastings reached Richard two days later. Kendall, p. 183, says it was "mid-April." Neither one documents their date. Some time not long after, word reached Richard from Hastings that the Woodvilles were taking charge. Seward-Richard, p. 92, seems to imply it happened almost at once; Kendall, p. 194, seems to imply a longer time. Seward-Richard, p. 93, has Richard at York on April 20, grieving for his brother. Some time soon after that, a message from the Duke of Buckingham reached Richard, offering to bring a large force (Seward-Richard, p. 93). Richard told him to bring only 300 men, and to meet him at Northampton, where they would meet the King and Rivers. Rivers had, by that date, made it to Stony Stratford, somewhat beyond Northampton. But Rivers himself returned to the town to meet Richard on April 29. There the Duke of Buckingham joined Richard -- and Richard, for reasons we can only guess, went from grief-stricken brother to man of action. Had there been a battle, Rivers would surely have won; Rivers was supposed to have gathered 2000 men, whereas each duke, according to Kendall, p. 195, had only 300 retainers, and Ross, p. 74, credits them with only 500 combined. But there was no battle over the prince (Ross, p. 94, says there was "violence," but what he means is "swift action"). Richard managed to get Edward V out of the Woodville clan's hands (Seward-Richard, pp. 94-95, says he surrounded Rivers's hotel with his men), and to put Rivers and others of his party in custody (though, ironically, he sent Rivers a dish from his own table at the time). It tells you something about the internal conflicts of this period that, the moment she heard Edward V was in Richard's hands, Queen Elizabeth Woodville took her other children and fled into sanctuary (Jenkins, p. 151; Seward-Richard, p. 95; Hicks, p. 145 notes that the Woodville faction made no attempt to negotiate. They just checked local opinion, found it was against them, and ran). Mancini says the Woodvilles tried to get the available nobles to support them -- and found that the nobles were not interested (Langley/Jones, p. 114). Jenkins, p. 147, thinks the maneuvering by Richard shows how hard the Woodvilles were fighting him, but I'm not sure this follows. Although the other three Woodville brothers "were hated by everybody" (Seward-Richard, p. 79). Anthony Woodville, Earl Rivers, who had custody of Edward V, was a bit different. Seward-Richard, p. 79, calls him "chivalrous, cultivated and travelled, a patron of letters, something of a mystic, and even a poet." Jenkins, pp. 168-169, notes the graciousness of his last will, which left large bequests to charity and did nothing which would have supported the Woodville cause, though Hicks, p. 126, accuses him of what we would now call real estate fraud; Laynesmith, p. 91, calls him "ambitious and frequently ruthless," and Ross-Edward, p. 98, reports that he made strong use of his rights as governor of the household of the Prince of Wales.
Ross, p. 69, Cheetham, p. 123, and Kendall, p. 204, all report that Rivers wore a hair shirt under his robes. He seems to have been driven by a strong and rather mystical piety (ironically, much like
what we see in Richard III's surviving library and writings). And, although he was a noted jouster, he doesn't seem to have liked actually fighting -- several sources at the time called him a coward (Langley/Jones, p. 109), which, given the culture of the time, probably does not mean that he was afraid of combat but that he didn't like killing people. (Painter, p. 86, suggests that "something had come over the romantic Earl in 1471" that had changed his attitude toward fighting; Painter suggests that it might have been Warwick's execution of his father and brother, or his own role in the fighting in that year, or Edward's attitude when he wanted to go on pilgrimages). I would add that Woodville's Sayings of the Philosophers was probably the first book from an English author printed in England; Caxton published it in 1477. Most English nobles at this time were literate -- Richard III wrote a beautiful secretary hand, though Edward IV had a pretty sloppy signature and Edward V's writing was rather stiff -- but few were scholars enough to compile a book like Woodville's.

Percy's Reliques, in fact, prints a poem by Rivers (as preserved by Rous, and supposedly written shortly before his execution); it is given under the title "A Balet by the Earl Rivers," and begins

Somewhat musynge, And more mornying,
In remembering The [=Thy?] unstydfasness;
This world being Of such whelyng,
Me contrarieng, What may I gesse?

(Reprinted on pp. 48-49 of volume II of Percy/Wheatley-ReliquesOfAncientEnglishPoetry.)

Cheetham, p. 123, speculates that this is precisely why Richard killed Rivers: he was "the one member of the [Woodville] family whose talents and popularity might have redeemed the greed and cruelty of his kin and threatened the ascendancy of his executioner."

Unfortunately for him, he had recently taken as a second wife a relative of the Beauforts (Painter, p. 116), so he was linked to both factions opposed to Richard, the Lancastrians and the Woodvilles.

Opinion in London at the time was apparently mixed, with the citizens fearing the coming of the Dukes. Richard managed to calm almost everyone (Seward-Richard, p. 96) -- except, of course, the Woodville faction.

Keep in mind that if the Woodvilles had reason to fear Richard, Richard had reason to fear them as well (even Seward-Richard, p. 81, admits this point). "Someone" had instigated the treason trial of George of Clarence, and it probably wasn't Edward IV (since he had hesitated long to sign the actual death warrant; Fields, p. 57, though Dockray notes on p. 97 that most sources say Edward was responsible for the whole thing). Almost everyone thinks the Woodvilles had pushed Edward into it (so Mancini; see Dockray, pp. 97, 102 -- though Thomas More, as Dockray puts it, accuses Richard of "conniving at" the execution). If the Woodvilles were willing to kill one of Edward IV's brothers, why not two? And there was the disturbing precedent of Humphrey of Gloucester, who had been Protector during Henry VI's minority: It was widely believed that his death in 1447 had been the result of murder (Fields, p. 73, and see below).

As Ross says on pp. 72-73, "The volte-face at Northampton and Stony Stratford is a key event in the history of Richard's usurpation, since for the first time the Woodville group was now deprived of the initiative. But it was very far from solving Richard's problems. When the news reached London on the night of 30 April-May 1, it produced consternation. The queen, taking her younger son, Richard of York, and her daughters with her, at once withdrew to sanctuary in Westminster Abbey, a clear indication of how little confidence she had in Richard's good faith. The Woodville group contemplated raising an army to recover the king by force, only to find it did not command enough support."

Elizabeth probably expected to stay in sanctuary a while; the history of Thomas More reports that she took so much stuff that they had to do some sort of reconstruction on the building to get it all in (Jenkins, p. 151; Poole, p. 6). Everything in More must be taken with a grain of salt, of course, but there is sense to this; she had fled to sanctuary once before (during the 1469-1471 rebellion against Edward IV -- Edward V in fact had been born there) and had found it an uncomfortable experience. This time, she would be ready. It's barely possible that she saved her life by fleeing, but what is certain is that by this act she "declared war" on Richard and his allies (Jenkins, p. 156). She had, in effect, said, "Either you or I rule the King" -- and Richard was "in possession." And he didn't look threatening; he had always been loyal to Edward IV (Bennett, p. 54, declares that "even in retrospect it is impossible to find evidence of any higher ambition" during Edward's reign), and he arrived in London with only a small escort (Hicks, p. 146).

The dowager Queen's behavior clearly put Richard in a bind (though neither he nor she may have realized it at the time). As Pollard says on p. 98, "Whatever their relationship before April 30, there can be no doubting the animosity between Richard and the Woodvilles thereafter." If the young King were allowed to rule with his mother's family at his side, their administration would very likely
prove incompetent (since the only actual skill the Woodvilles had demonstrated was a keen ability to be social climbers) -- and Richard would be in grave personal danger, since they clearly distrusted him (Mancini in fact said that she and her family had driven him from the court, though Dockray, p. 98, questions this). For his own and the nation's survival, Richard probably needed to cement his power. (Indeed, Hicks, p. 148, thinks he executed Earl Rivers, Lord Grey, and Sir Thomas Vaughan -- associates of Edward V -- so hastily because, if Edward were crowned, Richard would no longer be Lord Protector and they could safely move against him.) As Ross says on p. 80, "No one familiar with the Woodvilles could have looked forward to gentle forgiveness." It would be hard even for him to retreat to his lands. Although he had significant holdings as Duke of Gloucester, a very large portion of his wealth came through his wife, the younger daughter of the Earl of Warwick -- and some of that was in a strange legal position; he could only hold it as long as his wife's cousin was alive (Cunningham, p. 20; apparently this had to do with the fact that the boy George Neville, the son of Warwick's brother the Marquis of Montagu, was the heir of Warwick in male line. Pollard, p. 68, says that the arrangement was to protect more distantly related Nevilles: Richard could only keep the inheritance as long as the actual line of Neville traitors was alive). The idea had been Edward IV's (Langley/Jones, p. 82); apparently he didn't think much about the long-term consequences. And George Neville in fact died, seemingly unexpectedly, soon after Edward IV (Cunningham, p. 36; Langley/Jones, p. 119).

Cunningham therefore thinks that Richard may have been worried about his own and his son's position -- he would still hold the Gloucester dukedom, but Edward V, once he came of age, could take all his authority in the north away. This would effectively leave Richard without a power base. Similarly, if his wife died, many of his lands in the north would be lost. And Pollard, p. 85, speculates (while admitting that he had no "direct and irrefutable" evidence) thinks that Richard may have been financially overextended.

And Edward had handed Richard an office that had a history of being a very hot potato. In living memory, there had been two Protectors, both for Henry VI. Humphrey of Gloucester, the king's uncle, had held the post when Henry VI was a boy. Later, when Henry went insane, Richard of York (the father of Richard III) had held the post. Neither had survived. Humphrey had not been a great protector, but he hardly deserved his arrest in 1447 which led to his death (Rubin, pp. 231-232, though she gives the date of his death as 1448; Seward-Hundred, p. 246). Richard of York had governed reasonably well while in power (Gillingham, p. 82), but had all his acts reversed once out of power and was eventually hounded to death by Margaret of Anjou. (As Gillingham quotes on p. 84, "If Henry's insanity had been a tragedy, his recovery was a national disaster." It left Margaret in power, with no agenda but to pursue her feuds.)

To top it all off, England was in a foreign policy mess. Edward had invaded France in 1475, in association with the Burgundians. but had then let himself be bought off when the Duke of Burgundy went off on a wild goose chase (Kendall, p. 134). Richard opposed the peace (Kendall, p. 136), but Edward accepted a pension from Louis XI and made a deal to marry his daughter Elizabeth to the Dauphin.

Louis XI was playing for time. Burgundy had been the key to English foreign policy since the reign of Henry V. England plus Burgundy could defeat France. England without Burgundy could do nothing. When Charles the Rash of Burgundy died, his heir was a daughter. She married Maximilian of Austria -- and Louis XI, shortly before Edward died, put together a deal which obtained the reversion of a big chunk of Burgundy.

The result was that all of Edward's international policies came crashing down. France no longer needed to fear an alliance between England and Burgundy, which meant the French subsidy that had propped up Edward IV was halted (Fields, p. 61), leaving the English government broke. The French were raiding English property, and might threaten Calais. Louis broke the engagement between the Dauphin and the princess Elizabeth (engaging the Dauphin to the Burgundian heiress instead). Edward had let Burgundy be destroyed because he wanted Louis's money. Now he had neither. Mancini, the Croyland Chronicler, and even Polydore Vergil note that Edward IV himself realized that he was in a real mess (Dockray, p. 122; Commynes would actually suggest that despair over this hastened Edward IV's death; Dockray, p. 143). Croyland says explicitly that Edward "had been tricked by King Louis" (Dockray, p. 124). Plus the Flemish, who had been keeping France busy, agreed to peace terms in 1482 (Dockray, p. 130). And Edward was no longer around to pick up the pieces. Someone else -- someone forceful -- was clearly needed.

The first step once Richard reached London was to postpone Edward's coronation from May 4 to around June 23 (Ross, p. 74) -- a fairly obvious need, since the coronation would presumably eliminate the Lord Protector's role and leave England without a government apart from the Woodville faction.

Langley/Jones, p. 119, thinks Richard tried to have his protectorate extended after the coronation,
but there was no precedent. A good regency law would really have helped, and the English must have known it; every child king since the Norman Conquest (Henry III, Richard II, Henry VI) had faced a major rebellion, and the latter two had been overthrown.

But William the Marshal, who had been regent at the beginning of the reign of Henry III, had insisted that he not have a successor in the role (Davis, p. 49), and perhaps as a result, England didn't have such a thing (Hicks, p. 139); indeed, Griffiths, p. 22, says that by 1428 laws had been passed forbidding naming someone regent. Lyon, p. 172, notes that it was not until the time of Henry VIII that actual statutes were passed to deal with royal minorities. To be sure, there had been a regency in England when Edward IV invaded France in 1475, with the queen and prince Edward nominally in charge, but it was understood that the council would manage the realm until Edward returned (Laynesmith, pp. 156-157). What would have happened had Edward died is a wide-open question.... It is noteworthy that, when Henry VI went mad, no law was passed; it was all ad hoc; Laynesmith, p. 160. But that probably hurt Elizabeth Woodville's chances for a regency; no one wanted to recall the bad precedent when Margaret of Anjou was de facto regent; (Laynesmith, p. 162).

Jenkins, p. 145, says that no one even really knew what the Lord Protector was supposed to do, and Ross, p. 75, notes the contradictory precedents of previous minority reigns (e.g. Richard II had been treated as an adult monarch when he came to the throne at age ten because there was no acceptable regent; SaulI, p. 28; Saul3, p. 51; Tuck, p. 175). There was no custom of queen mothers taking charge -- fortunately, in this case -- but neither was there a clear alternative. The best thing would surely have been to have the Lord Protector be in control until the King came of age -- it appears that some people were preparing for this, according to Ross, p. 75 -- but it never happened.

For, of course, the postponement of the coronation was also a first step toward displacing Edward V. Poole, p. 7, says, "So far all had gone well for Richard and so far he had behaved quite correctly. There was nothing as yet... to suggest that he was the monster that Shakespeare and the Tudor apologists made him out to be.... But perhaps the ease with which the Protector had got his own way with the Council and overcome the Woodvilles now awakened his dormant ambition to be King."

St. Aubyn, pp. 104-107, strongly implies that postponing the coronation was Richard's first move toward the throne, but still admits, "Because Richard finally seized the Crown, it is tempting to see his entire career as directed toward that end. Nevertheless, in April 1483 he had done nothing more than seek his own safety in a swift pre-emptive bid." Hicks, p. 142, says, "United by their hostility to the [Woodvilles], Buckingham and Hastings thought Richard was serving their purpose. What Richard himself intended, apparently a temporary protectorate and management of the new regime, may really have been much more ominous. It appears most likely [read, of course, 'I think but I can't prove it'] that he was already planning to usurp the throne when the time was right."

Wilkinson, p. 298, confesses that "The exact time when [Richard] first directed his ambition towards the throne will probably never be known," and on the same page points out, "If Richard allowed his dignity of Protector to be taken from him, or if what powers he had were diminished rather than increased, it was probable that his complete destruction [presumably at the hands of the Woodvilles] would be only a matter of time." "Thus it can be said in his defence that his enemies did not leave him the luxury of loyalty and moderation. They drove him to usurpation as a measure of self-defence." Yet Wilkinson also adds, on p. 299, that it does not appear that Richard did not "drift" into usurpation and murder; "All his actions seem to fall into a consistent pattern of a cold and deeply calculated design upon the throne."

Cunningham, p. 31, says that at the time of Edward IV's death, "There can be no suggestion at this stage of a conspiracy against Edward V. Rather, the confederation of these nobles [Richard, Buckingham, and Hastings] was probably a move to delay Edward's coronation, since such a ceremony in April 1483 may (sic.) have left the three lords isolated, making it difficult to gain footholds in the Woodville-dominated household and council that would surely have followed." Seward-Richard, pp. 99-100, will not even admit the possibility that Richard had not already made up his mind; his only question is the point at which Richard "revealed" those ambitions to allies such as Buckingham and Howard; he is sure it was before Richard Duke of York was taken from sanctuary. The one relevant piece of data that Seward-Richard offers (p. 104) is that the Princes in the Tower seem to have been more closely confined after the death of Hastings -- which would seem to imply that Richard by then planned to set Edward V aside. Similarly Saul3, pp. 70-71, is convinced that "the spur to Richard's actions was naked ambition," and is sure he was gunning for the throne from the moment he heard of Edward's death.

Yet Cheetham, p. 124, contents that Richard was not planning usurpation at this stage: "The portrait makes better sense if Richard is seen as a man whose eyes were only by degrees opened
to the logical consequences of his own actions. His reaction to each succeeding crisis bears the mark of an impulsive man of action taking the short cut to his immediate objective without pausing to work out the long term effects. If Richard is to be judged, then he must be accused of not too much guile but too little." I must say, this fits what appears to be his impetuous personality.

Jenkins, p. 171, remarks that Richard had perhaps set his foot on a slippery slope (a phrasing perhaps inspired by Thomas More, who accuses Richard of building "upon how slippery a ground"; Seward-Richard, p. 111). He had defeated the Woodvilles -- but he had also probably made an enemy of the boy king.

Bennett, p. 40, observes that the last known grant issued in the name of Edward V was made on June 8, and thinks it likely that that was when Richard made his decision.

Even Pollard, no fan of Richard, says on p. 96, "The earliest story, followed by Shakespeare, was that Richard had long intended to take the throne for himself and had only been awaiting the opportunity. This can be safely discounted. There is no evidence to suggest that Richard entertained such ambitions before Edward IV died; on the contrary the whole purpose and direction of his career until 9 April was to establish himself as a great northern magnate." But by taking action at Stony Stratford, he had left himself with no good options.

Ross, pp. 64-65, sums up this way: "The extraordinary problems of the evidence are highlighted by the difficulty which historians have always found in providing a convincing answer to one vital question: when, and why, did Richard decide to seek the throne for himself. We need not take seriously the Tudor back-projection, that he was planning to make himself king before the death of Edward IV, for he could not have anticipated that his vigorous, if debauched, brother would die at the age of forty. Was the violent seizure of Edward V at Stony Stratford a planned step on the way to the throne? Few historians would dare claim this with any certainty.... "Most scholars now tend to connect his final decision with the execution of Hastings on 13 June....

But even this is not without its difficulties. Was the violent action against Hastings an essential move in a pre-conceived plan, or did he decide only later, in the realization that his action was irreversible, and that having gone so far, he could only go further.... It has recently been argued that only as late as 20 June, two days before he claimed the throne, did he finally admit to himself that 'the spectre of continuing crises and conflicts' could only be dispelled by eliminating 'the one common bond among his enemies, loyalty to Edward V.'"

Ross seems to think this position extreme, and I agree. It is more likely, as Pollard suggests on p. 99, that Richard eliminated Hastings because he thought Hastings would interfere with his campaign for the throne. But Pollard's further conjecture -- that Richard invented a conspiracy by Hastings to justify his usurpation -- makes less sense; why, then, the execution without trial? More and Vergil both say Richard made up a conspiracy story so as to get rid of Hastings, but this shouldn't have been necessary; many modern observers think there really was a conspiracy and Richard simply acted quickly (Laynesmith, p. 176).

The problem shows how little we know of Richard's plans. Ross, p. 78, notes that the two most important contemporary observers (Mancini and Croyl and) thought that Richard had decided to take the throne by the end of May. But both wrote this after his usurpation. Ross eventually (page 83) comes down firmly for dating Richard's decision to the time of the execution of Hastings. (This also strikes me as the most likely time, though this does not make the matter certain. As Ross says, every possibility raises difficulties; this one merely raises the fewest.)

On the other hand, St. Aubyn, p. 107, declares that "the majority of his early historians believed that he plotted to seize the Throne the moment his brother died." (To be sure, the early historians were all living under the Tudors, and didn't dare say anything else -- and not even St. Aubyn accuses Richard of plotting *before* Edward IV died.)

WilliamsonA, p. 64, suggests that Hastings had wanted to replace Richard as protector, but I know of no evidence for this.

If the execution of Lord Hastings is the key moment, it is an event we know little about. There are even those who argue that it did not take place on June 13 but on June 20 (WilliamsonA, p. 69), and it has been questioned whether Hastings was really executed without trial. Thomas More gave us a detailed version of the council meeting at which Hastings was arrested -- but he claims that Richard at this time declared his arm suddenly withered (Seward-Richard, p. 102, which actually repeats the whole scene as fantasized by More).

Since the arm was *never* withered, let alone suddenly by witchcraft, it's clear that the account is unreliable (Fields, p. 91) -- although, if you think about it, if Richard's arm *had* been withered, it must have happened suddenly since it wasn't born that way -- in which case Richard must have genuinely been a victim of witchcraft. Which casts an interesting light on More's story.... Recall that More was not a witness, and even if he had this from Morton, Morton by his own account was not present for much of the conversation! WilliamsonA, pp. 70-71, notes the oddity that we have no
record but that of Morton/More of this meeting, and suggests the official account was destroyed, perhaps by Morton's nephew, who was Keeper of the Rolls under Henry VII.

The one thing that occurs to me is that More might have described an actual accusation of witchcraft but not the one he thought. That is, that Richard at that council meeting declared that magic had been performed against him, but not that it withered his arm but rather that it had caused his spine to become bent -- since he actually did have a deformed spine. Langley/Jones, p. 227, similarly conjecture that the "torpor" Vergil says Richard suffered from June 10 to 13 was the result of his condition, and that it was painful enough for him to suspect witchcraft. But, of course, there isn't a shred of evidence for this; if we're going to "conjecturally emend" More's history, why not emend it to say that Richard never made the accusation in the first place?

Jenkins, pp. 170-171, thinks that it was the execution of Hastings, which took place right after the meeting and arrest, which started people questioning Richard's motives. Certainly it is one of the biggest blots on his record. It was Hastings -- the former bosom friend of Edward IV -- who had first warned Richard about the Woodville conspiracy. Yet Hastings, according to Richard's charges, was soon sending messages to Elizabeth Woodville (using, of all people, Edward's old mistress Jane Shore as intermediary; Jenkins, pp. 162; Seward-Richard, p. 100, notes that even the anti-Richard historian Gairdner accepted that Hastings used this peculiar messenger), and that caused Richard to turn against his former ally. Jenkins, p. 163, seems to feel that it was at this time that Richard started thinking about the throne, because he could not trust a parliament to confirm his powers. Similarly, Langley/Jones, p. 123, suggest that it may have *forced* Richard to take the throne, because so many people blamed him for killing a popular lord; the only way he could protect himself from reprisals was for him to be king himself.

Richard's charges against Hastings may well have been unfair -- Ross, p. 81, calls the evidence "slight indeed." But it was a strange turnabout, since Hastings and the Woodvilles had been trading accusations and spying on each other shortly before (Ross, p. 39). Richard, having disposed of Hastings, started calling his supporters to London (Jenkins, pp. 164-165).

It seems unlikely that many people held up Hastings as a paragon of virtue before his death, given the nature of his friendship with Edward IV. But, afterward, all that was forgotten. People started to wonder about what Richard was doing (Ross, p. 85). Ross calls the killing of Hastings an "irreversible" step toward taking the throne. It also removed the strongest member of the already-too-small moderate faction (that hostile to the Woodvilles, loyal to Edward V, and not inherently hostile to Richard).

Edward V's younger brother Richard Duke of York was at this time with his mother in sanctuary, but Richard of Gloucester eventually managed to lure him from there. It's not clear how. More claimed that Richard in effect told his mother to give him up voluntarily or he'd be taken by force; Jenkins, pp. 166-167. But that section of More seems very artificial. Hicks, p. 160, says that the Duke of York was simply "removed" from sanctuary, but does not footnote his basis for the statement. Ross, pp. 86-87, says that the Archbishop of Canterbury was somehow involved but admits that the sources are not clear on whether the boy was given up voluntarily or by force. Cunningham, p. 40, also says that the Archbishop was involved but can add little else. Fields, p. 94, offers the suggestion that Elizabeth may have been feeling resignation by then, while admitting the possibility of arm-twisting.

Poole, p. 16, makes the interesting observation that Elizabeth's relations with Richard III were cordial toward the end of the latter's reign -- very strange if she believed he had killed her sons! However, Ross, p. 100, and Cunningham, p. 45, manage to regard her exit from sanctuary as evidence against Richard: They argue that Elizabeth would never have accepted his olive branch if she thought there were any chance her sons could still succeed Richard, and that this was therefore proof that Richard had killed the princes. This makes no sense to me, but I suppose we'd better note this opinion.

There are plenty of other suggested explanations for why she left sanctuary, to be sure. Griffiths/Thomas, p. 115, suggest that the "Song of the Lady Bessie" refers to actions of Elizabeth Woodville, who returned to public life to open the door for Henry Tudor. And then there is the notion, mentioned by Magnusson, p. 271 although there is no hint of it in English records, that James III might marry Elizabeth Woodville and his son marry one of her daughters to cement Anglo-Scottish relations. One can imagine Elizabeth Woodville being interested in being the wife of two different kings and coming out to try to arrange it. But James III was born in 1452, making him at least a dozen years younger than his potential wife. Again, I don't see it happening.

It is noteworthy that, as soon as he had Richard of York in his possession, Richard of Gloucester issued writs canceling what was to have been Edward V's first parliament -- the one to establish the new administration (Ross, p. 87).

Suspicious as that seems in hindsight, it may have seemed justified at the time, because of the
Woodville crisis. Maybe. If so, it was the last thing Richard did which was defensible if you assume the princes were the proper heirs to the throne. The events of the next two months form the basis of the great controversy over Richard III.

As Seward-Richard says on page 19, "The whole controversy about Richard III hinges on the interpretation of a very brief part of his life.... The usurpation of April to July 1483 is the one time when we are reasonably well informed about him" (which statement, however, is false -- Seward claims to have four sources; Croyland, Mancini, More, and Vergil. But, of course, the latter two are secondary. There is no denying that this period is the crux -- but in fact our information is utterly inadequate).

When the period began, Richard was Lord Protector and Edward V was expected to be crowned in the near future. When it ended, Richard was on the throne and Edward V was one of the "Princes in the Tower," the subject of the greatest mystery in English history.

Richard now started taking steps that would certainly Edward V to hate him if by any chance he didn't hate him already. He executed Edward V's tutor Thomas Vaughan, who seems by all accounts to have been completely harmless, and a friend of the boy's. Plus he executed Anthony Woodville, Earl Rivers, who also had been captured at Stony Stratford (Ross, pp. 87-88). It is hard to imagine Richard doing this if he ever expected Edward V to take the throne. Richard would probably have six years of power as Lord Protector -- but what could he expect when Edward V came of age? Of all the things Richard did, this is, to my mind, the most inexcusable.

Soon after, people began to hear whispers about the legitimacy of Edward V and his family. St. Aubyn, pp. 142-143, thinks Richard arranged for a cleric by the name of Ralph Shaa (sometimes spelled "Shaw"; so Poole, p. 8, and Bennett, p. 42; or Sha, in Seward-Richard, p. 84), the brother of the Lord Mayor of London, to preach a sermon on the subject on June 23. Thomas More, a source for this tale, thought Richard was supposed to arrive in the middle of the sermon (Seward-Richard, p. 105), and blew it -- but, of course, this is yet another thing More simply cannot have known (and Seward should have known he could not have known). Seward-Richard, p. 106, claims that "other preachers delivered similar sermons." As usual, he cites no source for this statement.

Whether Richard was behind it or not, the underlying text of Shaa's sermon is agreed by all authorities to be "Bastard slips shall not take root" (St. Aubyn, p. 146; Kendall, p. 263; Jenkins, p. 172; Seward-Roses, p. 271).

This is an interesting quotation in several senses. The source is Wisdom of Solomon 4:3. Wisdom of Solomon was at this time of uncertain canonical status; it is not part of the Hebrew Bible. Protestants have by and large rejected it. The Catholic church would eventually affirm its canonicity, but not until the Council of Trent more than half a century after Richard's time. Since England was Catholic, it used the Vulgate Latin version, but this was one of the books Jerome never translated from Greek into Latin, so the Vulgate used a very poor text.

The English translation is somewhat dubious, too. The highly scholarly A New English Translation of the Septuagint renders the Greek "But the prolific brood of the impious will be of no use, and illegitimate seedlings from them will not strike deep root or take firm hold." The New Revised Standard Version, which is less literal, reads "The prolific brood of the ungodly will be of no use, and none of their illegitimate seedlings will strike a deep root."

The Latin reads "spuria vitulamina non dabunt radices altas nec stabile firmamentum conlacabunt." There was, at this time, no English translation of the Bible accepted by Catholics (Wycliffe's translation, the only one available and the one Richard owned, was officially banned by the Catholic church, partly because it was heretical but mostly because it was something lay people could understand. It in any case has a rather different rendering: "plauntyngis of auoutrie schulen not yvue deepe rootis" -- "plantings of adultery shall not have deep roots").

Given the lack of a proper English text, preachers had to make up their own translation, and Shaa's rendering, while technically sort of correct, ignores context: The verse is really about the progeny of the unrighteous, and is not a condemnation of bastardy but a warning to those who stray from righteousness. So Shaa was preaching from a dubious rendering of a dubious book!

Although we know his text, there are conflicting accounts of what conclusion Shaa preached (Kendall, p. 318). Vergil says that Shaa called Edward IV illegitimate, and says that Edward IV's children were SAID to be illegitimate but were in fact legitimate (Ashdown-Hill-Queen, p. 162). Among moderns, Hicks, p. 160, says that Shaa argued that Edward V was illegitimate (followed, e.g., by Bennett, p. 42). Ross, p. xxxix, thinks Shaa was arguing that *Edward IV* was illegitimate and that Richard III was the proper heir to the throne. Lyon, p. 146, accepts this but thinks the story was quickly changed to make Edward V the bastard.

Fields, pp. 96-98, gives a list of what the early sources said about the sermon: Fabyan (near-contemporary) says that Shaa declared only the princes illegitimate. Croyland (contemporary) seems to say the same, but does not mention Shaa directly. Mancini (contemporary) reports that "corrupted preachers" called Edward IV illegitimate. More (not contemporary) has Shaa declare the
princes illegitimate and hint at illegitimacy for Edward and George of Clarence. Vergil (not contemporary) says that Shaa declared Edward IV a bastard -- and caused Edward's mother to become very upset (Hall amplifies this to say that Richard too was upset, according to WilliamsonA, p. 78, but Hall is too unreliable for this to mean anything); Vergil also mentions the claim that the princes were illegitimate, but does not mention the precontract that would have rendered them so and does not link the claim of their bastardy with Shaa. Hall, who amplified More, also reported that Shaa said Edward IV had married a different woman, Elizabeth Lucy (Ashdown-Hill-Queen, p. 164; more on this below), but this is clearly just fiction by Hall. Rous, in his work written while Richard was on the throne, also says that Richard was descended from early English kings by "very [i.e. true] matrimony," which presumably is a swipe at Edward IV's marriage.

The claim that Edward IV was illegitimate is not as crazy as it sounds; the family claim to the throne came through their father Richard Duke of York, and Richard of York was short and dark. Edward IV was very tall, and he was fair-haired, as were most of Richard of York's other children. Only Richard III, who was dark-haired and not remembered as being tall (Ross, p. 139) really resembled his father (Seward-Richard, p. 84, says he bore a "striking" resemblance to Richard of York. Seward also calls Richard III "very short," but the authorities Seward cites are not Croyland or Comynnes, who knew Richard, but Vergil, who did not, and Rous, who would say anything. Langley/Jones, p. 37, describe More calling Richard "little of stature," but again, this is not reliable testimony. Based on the skeleton that is believed to have been Richard's, he was 5'8" -- somewhat above average for the time, although short compared to Edward IV.)

Jenkins, p. 110, says that George of Clarence had spread rumors that Edward was illegitimate, and Hicks, p. 52, and WilliamsonA, p. 60, agree that such rumors were in circulation in 1469, spread because of Warwick's rebellion that year, and encouraged by the fact that Edward was born at Rouen (apparently Louis XI "the spider king," who loved to mess with other people's minds, at one time claimed that Edward was the son of Cecily Neville and a French archer!). Ross-Edward, p. 240, says that the spreading of such rumours was one of the charges Edward used to execute George. Ross-Edward, p. 133, observes that the whispers were widespread enough to be reported by the Milanese ambassador.

One of the key charges that Edward IV brought against Clarence, when he had Clarence condemned to death, was that George had claimed Edward was illegitimate. The indictment does not charge Clarence with calling the King's children illegitimate, although it does say he plotted against them (summary on pp. 154-155 of Ashdown-Hill-Queen).

According to Mancini, Duchess Cicely had threatened to call Edward IV illegitimate when he married Elizabeth Woodville; supposedly a man of royal blood would have been unable to even think of marrying such a woman (Laynesmith, pp. 68-69; cf. Seward-Richard, p. 39, although he couldn't be bothered to cite a source). He also suggests that this gave Richard an idea for future use. More likely, if it happened at all, George was the one who got ideas from the Duchess's statement. If the idea was still floating around in 1483, Richard could have called his mother to testify, and one non-contemporary source claimed she was willing to do so -- but Langley/Jones, p. 125, suggest that he didn't want to put his mother through that.

The problem with the 1469 rumors, which made George, not Edward, the heir was that George looked a lot like Edward; if Edward was a bastard, then George probably was too. Also, it made Richard's mother an adulteress -- and she was still alive in 1485! (Saul3, p. 218).

Dockray, p. 2, tells us that an examination of Edward IV's skeleton in 1789 revealed that he was six foot three. Fields, p. 101, observes that his brother George of Clarence was five foot five -- in other words, shorter than Richard. (Strangely, everyone seems to have regarded Clarence as tall -- Seward-Richard, p. 41. He wasn't short for the time, but he was far smaller than Edward. At least, assuming that the skeleton they checked was really his; according to Ashdown-HillDNA, p. 116, this is open to doubt; the bones do not appear to be the right age) But George was blonde, like Edward and unlike Richard. (At least, most sources regard Edward as blond; Ashdown-HillDNA, p. 45, claims Edward had dark brown hair -- but cites only a secondary, possibly a tertiary, source.) It's quite a difference in height -- but it's also worth remembering that Edward was already in his teens when the Wars of the Roses got serious. George was still quite young. It is just my speculation -- but some of his shortness may have been the inadequate diet he perhaps suffered while fleeing all over England when he was supposed to be having growth spurts.

Hicks, p. 26, does cite a modern authority who thinks, based on what is known about the locations of Richard Duke of York and Cicely Neville at the time of Edward IV's conception, that Edward actually was not the son of the Duke of York, but this is very thin evidence. Hicks, p. 165, mentions the possibility of DNA testing -- but, to this date, it has not been done. And, given that Elizabeth II has denied permission to test the bodies claimed to be those of the Princes in the Tower, I doubt she would allow a test of Edward IV's DNA either. And it's worth remembering that while Edward IV
didn't look like his father, he "did" a lot like the earlier Plantagenets, who were mostly tall, blond, and handsome.

The bottom line: We have no clear evidence either way about the heredity of either Edward IV or his brothers, and won't until the DNA testing is done. In any case, it doesn't matter; what matters is how people responded to the stories spread by Shaa and others.

Jenkins, p. 173, quotes More to the effect that Shaa's sermon was greeted with such disdain that he went into hiding, and Ross, p. 92, cites the Great Chronicle to the effect that Shaa lost his popularity and died not long after. But eventually a tale emerged in which Edward IV was rightful king but Richard was his heir. It became the Official Party Line, because there was a bishop behind it: it is reported that Robert Stillington, Bishop of Bath and Wells, came forward to say that Edward IV, before he married his official wife Elizabeth Woodville, had been engaged to one Eleanor Butler (St. Aubyn, pp. 156-157; Kendall; pp. 257-258; Fields, p. 111.) (Saul3, p. 219 and n. 27 on p. 267 suggests that Stillington was not the originator of the story but merely a canon lawyer consulted about it. However, when Henry Tudor went about repealing the Titulus Regius that made Richard king, there were references to it as "Stillington's Bill," making it quite clear that Stillington had something to do with revealing the story; Langley/Jones, p. 127)

Eleanor Talbot, later Butler, was born about 1436, the daughter of John Talbot (c. 1387-1453), Lord Talbot and Furnival, later first earl of Shrewsbury (known as "Old Talbot"), and his second wife Margaret Beauchamp, daughter of the Earl or Warwick -- which means, ironically, that Eleanor Butler was the first cousin of Richard III's wife Anne Neville. (See the genealogies in Ashdown-Hill-Queen; the book also explains this in words, but tosses so many names about that it's almost impossible to keep track.) Talbot was one of the heroes of the war with France; Shakespeare's Henry VI, Part I makes him the leading positive role model insofar as it has one, and his death at the battle of Castillon in 1453 finally settled the Hundred Years' War: England had lost.

Eleanor's first marriage was to Thomas Butler (at least, that's the modern spelling; the seal of the Butler family spelled it "Buttiler"; Ashdown-Hill-Queen, p. 53, with his plate #25 showing the seal; other spellings such as "Botiler" are also found). Thomas Butler, the son of Ralph Butler, Baron Sudely (1389-1473) was born about 1421; he and Eleanor Talbot were married around 1449 or 1450 (meaning that she was only about half his age, just barely in her teens; Ashdown-Hill-Queen, p. 58). Thomas Butler probably died in 1459 (Ashdown-Hill-Queen, p. 62), without ever inheriting his father's title -- and without any children by Eleanor.

We do not know the cause, or even the exact date, of the death. Eleanor had by then lost her father and her oldest full brother, and her father's heir, her half brother, does not seem to have been fond of his father's second family (Ashdown-Hill-Queen, p. 82). Plus there are hints her husband's family was Lancastrian (Thomas Butler's father had fought for Henry VI at the First Battle of Saint Albans, and even borne his banner; Ashdown-Hill-Queen, pp. 60, 84; he also served in the procession at Henry VI's restoration; Ashdown-Hill-Queen, p. 151; it appears Edward IV later punished him for this, although this was after Eleanor's death). And her income was not great -- Ashdown-Hill-Queen, p. 91, gives a very rough estimate of the income from her manors as 75 pounds per year, with not all the lands actually hers so she could not use them as securities.

So: she was both financially and politically struggling; she was probably in a vulnerable position when Edward IV proposed to her (if he did). Her one advantage is that she did have some access to the Yorkist court; even though she was probably considered Lancastrian, her younger sister Elizabeth was married into the Mowbray family, the Dukes of Norfolk (Ashdown-Hill-Queen, p. 48), whose intervention in the Battle of Towton had won that great battle for Edward IV. And her social status was respectable if not especially high; as an earl's daughter, she out-ranked Edward's acknowledged wife Elizabeth Woodville, who until her father was made Earl Rivers was only a baron's daughter.

The two may have known each other even before Towton. Ashdown-Hill-Queen, p. 104, suggests that Edward's initial secrecy about the relationship with Eleanor Talbot Butler was because he met her while his father was still alive -- and his father surely would not want his son marrying a baron's widow half a dozen years older than he was. No doubt the last part is true, but evidence for the two young people knowing each other while the old Duke of York was alive is non-existent. We simply cannot say.

Ashdown-Hill-Queen, p. 101, claims Eleanor and Edward must have met by Spring 1461 at the latest.

And if he promised to marry her, but didn't, who can doubt that he was deceiving her to get into her bed? No other explanation makes sense, knowing Edward IV. And if he slept with her, having promised marriage, by law they "were" married. No clergyman needed, even. This was official church doctrine (Ashdown-Smith, p. 106): marriage was a "self-conferring" sacrament.

(Ashdown-Hill-Queen, p. 108, hints that Eleanor's real problem was her infertility: Since she never
bore children to Edward IV, why should he admit to the marriage, which would have denied him an heir? It is true that there was a late report that Eleanor bore Edward a son, but nothing contemporary supports this assertion.)

Since engagement was considered equivalent to marriage, and Eleanor Butler was still alive when Edward married Elizabeth Woodville, the promise to Eleanor, or "precontract" (i.e. contract of marriage made before Edward's contract with Elizabeth) would have made Edward IV's marriage to Elizabeth bigamous and his children illegitimate and unable to inherit (WilliamsonA, p. 55). To be sure, WilliamsonA, pp. 55-56, notes that in cases where one member of the marriage deceived the other, as was allegedly the case here, the children of the union were considered legitimate heirs at least of the innocent parent -- but only if the marriage had been publicly known (presumably so people could object), and Edward's marriage to Elizabeth has been secret. This, however, is irrelevant to the case; the innocent parent here was Elizabeth Woodville, and she could not transmit the succession.

Richard's later document affirming his right to the throne also claimed that the Woodvilles had seduced Edward IV by magic (Hicks, p. 163; Seward-Richard, p. 108) which to our modern ears makes the rest of his claim less plausible, but this is not really relevant -- George of Clarence was said to have accused the king of black magic (Ashdown-Hill-Queen, p. 154), so it was presumably a common bit of propaganda. The marriage also was done without consent of Parliament; how much of a legal barrier this was is harder to state, but probably not much of one; past princes -- including Richard III himself -- had married without parliamentary consent. All that really matters is the precontract: Did Edward IV promise marriage to and sleep with Eleanor Butler, or did he not? We should confess that our sources for this, apart from Richard's official explanation for taking the throne, are thin. Comynes said that Stillington "revealed to the Duke of Gloucester that King Edward, being very enamored of a certain English lady, promised to marry her, provided that he could sleep with her first, and she consented. The bishop said that he had married them when only he and they were present" (Dockray, pp. 45-46). It appears that neither Richard III's mother nor his sister objected to his usurpation (Ashdown-Hill-Queen, p. 156). Mancini implies that George of Clarence knew of some such story and that it caused Elizabeth Woodville to turn against him and have him executed (Ashdown-Hill-Queen, p. 153). Clearly this is at best rumor.

However, additional evidence that Stillington was the one who announced the "precontract" comes from the fact that Henry VII later had him imprisoned without charge; Fields, p. 116. I find it fascinating that Stillington helped officiate at Henry's coronation. What sort of man would help put Richard on the throne, then help put his successor on the throne, then be imprisoned by the successor? Even more interesting, after imprisoning Stillington, Henry gave him a free pardon -- apparently to prevent parliament from asking him questions about the precontract (Langley/Jones, p. 127).

Stillington, we might add, seems to have had a knack for trouble; Fields, p. 83, mentions that, soon after Clarence was executed, Stillington was also imprisoned. We don't know what he was accused of; it sounds as if the record was suppressed; Fields, p. 84; WilliamsonA, p. 59). This hints that perhaps Stillington blabbed the story to Clarence -- cf. Cheetham, p. 118 -- a strange thing to do if the story wasn't true, since clearly Edward would be very unhappy if word leaked.

It almost looks as if Edward set out to bribe Stillington at the time of the Woodville marriage; Stillington was given the first bishopric, which turned out to be that of Bath and Wells, that became available after the marriage -- even though the Pope had another candidate in mind (Ashdown-Hill-Queen, p. 136). Edward was stubborn, and eventually had his way when the Pope's candidate died. Why not give Stillington a different bishopric? Presumably because Edward had given Stillington the temporalities of the office during the conflict (Ashdown-Hill-Queen, pp. 113-114); clearly he really wanted Stillington to be a bishop at once.

Mancini and Vergil both make references to a previous contract of marriage but do not give a name although they say the woman was a member of the family of the Earl of Warwick; Ashdown-Hill-Queen, p. 105 -- which Eleanor was by marriage; her aunt was Warwick's wife.

Curiously, Sir Thomas More knew the story of the precontract, but seemingly did not know the name of the woman involved, and so listed the woman's name as Elizabeth Lucy. At least, this is what some authorities think is the reason for More's change: he needed a name and could not look the correct name up in the suppressed parliamentary records. Ashdown-Hill-Queen, p. 163, hints at another possibility: Since Elizabeth Lucy was a married woman (her maiden name was Wayte, at least according to Buck, although it's not clear if he had a real source), she could not marry Edward under any circumstances. Thus, although Edward could have offered her marriage, the marriage could not have taken place, even if they slept together, because Elizabeth Lucy was already married. In other words, in Ashdown-Hill's view, More suggests a precontract but one that pointed the other way. The whole idea, on this argument, was to confuse people's memories -- to make
them have a different view of the precontract they vaguely remembered.

WilliamsonA, p. 54, suggests that the change was based on the fact that Elizabeth Lucy was known to have born Edward a child very early on; Ashdown-Hill-Queen, p. 102, says he was involved with Lucy by the fall of 1461. If so, the alteration was possibly deliberate (cf. RicardianXIII, p. 230, who lists Elizabeth Lucy's son as Arthur Plantagenet, later Viscount Lisle; although we do not know his date of birth except that it was before 1470 -- meaning that, if bastards were eligible for the throne, he, not Edward V, was the proper king! But Ashdown-Hill-Queen says Elizabeth Lucy bore Edward a daughter in 1462).

Fields, p. 286, suggests even more strongly that More's change was deliberate -- Elizabeth Lucy was a nobody, but Eleanor Butler was a daughter the great Old Talbot and not likely to be forgotten or ignored, so More had to suppress mention of her. Rubin, p. 312, makes another interesting point: That suits for annulment of a (second) marriage on the grounds of precontract were common at this time; what made the case of Edward IV unusual was the fact that it was a third party, not one of the participants, who wanted the later marriage declared invalid.

A half a century later, a papal envoy named Eustace Chapuys makes several references to Richard having declared the princes bastards (copies of the texts in Ashdown-Hill-Queen, p. 209). He seems to have believed it, but this was political (because the Papacy was upset with Henry VIII). In any case, it proves only that Richard's claims were remembered, not that there was anything to them.

Although the claim of Edward IV's own bastardy is implausible (and his mother apparently raised a stink about it, although the details here are very hazy -- Mancini heard that Cicely Neville's complaint was that Edward IV *was* illegitimate, not that he wasn't; Langley/Jones, p. 124), there is nothing inherently implausible about the claim of the precontract. The marriage between Edward and Elizabeth Woodville had also been secret; (Hicks, pp. 37-48; Dockray, p. 41, cites six early sources to this effect; the citations on pp. 46-47 show that few members even of their families knew about it -- e.g. Fabyan's Chronicle reports that "almost none but [Elizabeth Woodville's] mother was of council." The marriage was not revealed until Edward was forced to admit it to stop foreign negotiations for another marriage -- and it was greeted with incredulity among the nobles (Dockray, p. 41, has 11 sources for this. One of them, Gregory's Chronicle, notes that it was half a year before Edward revealed his marriage, and another half year before Elizabeth was crowned queen; Dockray, p. 44).

HarveyN, p. 6, says that Edward IV's own mother, Cicely Neville, had invented the precontract to try to scuttle Edward's marriage with Elizabeth Woodville. This speculation is based on Holinshed, who of course has no value (and apparently came up with yet another name for the Other Woman: Elizabeth Boulton).

Hicks speculates that Edward had tried to trick Elizabeth into his bed, and she counter-trapped him somehow (perhaps by having witnesses to overhear?). But if Edward "did" try some sort of false promise of marriage with Elizabeth, it of course makes it more likely that he might have done so with other women before he met her.

On the other hand, if he did so, why didn't Eleanor Butler raise a stink ( Ashdown-Hill-Queen, p. 115)? This, after all, is what church courts were for. To be sure, trying to get a judgment against the reigning King was likely to prove tricky....

Unlike Hicks, Dockray, p. 4, argues that Edward IV genuinely fell on love (as opposed to lust) with Elizabeth Woodville -- but lists on p. 5 the sources that tell the story of her refusing to sleep with him unless he married her. On p. 45, he quotes Mancini's version, in which Edward supposedly held a knife to her throat and was once again refused. There was another version, in circulation by 1468, in De Mulieribus Admirandis (Laynesmith, p. 67). The story that she refused him unless he married her, which is the indirect justification for the attack on Edward's marriage, was very widespread. And Laynesmith, p. 67, notes that the two supposedly married on May 1 -- a day which hints at a love match. So does the Queen's adoption of the red gillyflower -- an emblem of love and marriage -- as her device (Laynesmith, p. 69).

The more I think about it, the more it seems to me that the easiest explanation for the Shaa sermon is as follows: By the time Shaa preached, Richard of Gloucester was at least contemplating a bid for the throne, but had little claim. He had Shaa preach of Edward's bastardy, perhaps as a first step in Richard seizing the throne, perhaps to test the reaction. Obviously it went over like a lead balloon -- but Bishop Stillington, seeing which way the wind was blowing, came forward with the story of the precontract. Whether true or false, this was direct evidence of the princes' bastardy, and so was adopted as a reason to set them aside.

This raises a sore point among historians: Was Richard entitled to declare the children a bastard? In terms of legal inheritance of property, the answer at that time is certainly "no." Hicks, p. 165; Pollard, p. 100, and Seward-Richard, p. 120, all say that the matter should properly have been
investigated in church courts. But this ignores the real-world problem: Under what circumstances is it practical for the church to declare the son of a king illegitimate? The answer is -- none. Edward IV would never have permitted it, since it would leave him without an heir. If the claim were asserted after the coronation of Edward V, then that king would have even more reason to suppress it. The only way to properly investigate was to bring in impartial experts at a time when there was no king. But there had to be a king! Thus, though Hicks et al would be correct for any other position in the land, I must respectfully disagree with their conclusions as regards the kingship. In that case, judgment *had to* rest with Parliament.

But it is a black mark against Richard that he never ordered an investigation into the point. He just took Stillington's story and ran with it; he quickly had Edward V declared a bastard. That should have given the throne to the children of Edward's next brother George of Clarence -- but Edward IV himself had had George executed on a well-deserved charge of treason, and George's attainder was generally held to disbar his children (Hicks, p. 163; Ross, pp. 91-92). Both note that being attainted did not automatically mean that a man could not become king. This is true -- indeed, it was only in the reign of Henry IV that it began to be held that the act disbarred the heirs from succeeding to an estate; Given-Wilson, p. 444 -- but the general sense at the time was that an act of attainder, *if not repealed*, would bar one's offspring from the succession; Lander, p. 67n. And the act of attainder, according to Fields, p. 59, had specifically disbarred Clarence's children from the succession. This decision was enacted by Edward IV, not Richard III; one suspects the Woodvilles had wanted to be sure there were no more pro-Clarence conspiracies. But, with their usual tendency to ignore long-term problems in the quest for short-term advantage, they had made Richard III the heir should Edward IV's children be unable to succeed. (Incidentally, Henry VII got around that little problem by an interesting means; he had his lawyers declare that, although attainder barred a candidate from succeeding to the throne, it did not bar him from occupying the throne; Lyon, p. 163. By this bit of casuistry, Henry -- who was already on the throne -- got to stay there!)

With the candidates senior to him disbarred, Richard could, at least theoretically, take the crown himself as the legitimate heir of Edward IV. The parliament scheduled for 1483 did not officially meet; Richard's only parliament was summoned for 1484, and made the transfer of power official with the passage of *Titulus Regius* (Seward-Roses, p. 272, and Cunningham, p. 60, give portions of the text) -- though Hicks, p. 162, says that it is effectively identical to the document of 1483 giving Richard the crown. That document was accepted by a sort of quasi-parliamentary meeting (Ross, p. 93).

On a side note, some have questioned whether illegitimacy should have disbarred Edward V. Hicks, p. 164, argues that William the Conqueror had been illegitimate. However, that was the *Norman* succession, and irrelevant. Hicks also notes the succession of Henry IV -- but that too is irrelevant since Henry IV's descendants had been deprived of the throne. In any case, Henry IV was entirely legitimate; he just wasn't the legal heir general of Richard III, merely heir male. Finally, Hicks mentions the succession of Henry VII -- as if that illegal succession had anything to say about the *earlier* succession of Richard III!

In any case, Henry VII, unlike his ancestors in both the Beaufort and Tudor lines, was a legitimate child; it's just that, like Henry IV, he wasn't legal heir of anyone in particular. (The Beaufort legitimacy is discussed elsewhere in this article. On the Tudor side, Henry's father Edmund Tudor was the son of Owen Tudor and Catherine of Valois, and there is some doubt that this marriage was ever solemnized -- although Chrimes, p. 5 n. 1 says that the legitimacy was not questioned at the time; it is a modern doubt only.)

History is clear: In England, legitimacy was an absolute requirement for a monarch -- something which had been established as early as the grandson of William the Conqueror. The Conqueror's son Henry I, when he died, left behind several dozen bastards, one of whom -- Robert of Gloucester -- was clearly extremely competent and would surely have commanded universal support had he been legitimate. But he wasn't, and so the crown went to the disastrous King Stephen. (Warren-Henry, p. 17: "Fate was unkind to Robert of Gloucester. If he had not had the wrong mother he would have been the unquestioned king of England on his father's death, and the claims of Matilda and the pretensions of Stephen would have been unknown to history. [Thus saving England a civil war.] By all the evidence he was well fitted to rule.")

In any case, think of the chaos if all illegitimate children could succeed -- Edward IV is known to have had three illegitimate sons (Hicks, p. 25), and RicardianXIII, pp. 229-233, finds evidence of five illegitimate children, and in all likelihood (given his habits) there were actually at least a dozen others -- and you could easily have children claiming to be his bastards even if they weren't, should the succession be open to them. In the absence of DNA testing, it made "sense" that only legitimate children could succeed.
Fields devotes four pages (pp. 118-121) to the issue of Edward's succession; as a lawyer, his summary is "Assuming that there was, in fact, a precontract, Richard's assertion that the princes were disqualified as rulers and that he was the rightful king was not only a colorable claim but a strong one." Even Pollard, p. 99, admits that "The case finally put together concerning the bastardy of the princes... is theologically sound" (which does not make it factually accurate).

What's more, as WilliamsonA notes on p. 57, parliament did have the final word (if it didn't, then the whole argument over whether Henry IV could de-legitimize the Beauforts would never have come up). Parliament declared Richard III king -- and did so entirely properly. WilliamsonA argues that this means Richard didn't even usurp the throne -- which may even be legally true, although it strikes me as more wordplay than reality.

Pollard, p. 101, makes the more subtle argument that parliament could have declared Edward V the heir, and the ceremony of the coronation and anointing would have removed the problem of illegitimacy. But "could" is not "must" or "should." Why should Richard have set himself aside to set up the Princes as heirs? No sane person will deny that Richard was ambitious; neither will any sane person deny that Richard had a record as a good leader, whereas Edward V had none. If Richard considered himself the proper heir, there was no reason for him to set aside his claim to raise a younger prince to an office for which he might not be competent, particularly as that prince might then turn against Richard.

To sum up: Richard's taking the throne was actually proper and legal -- *if* (and only if) Stillington's story was true. And Jenkins, p. 174, notes that, while the people hadn't seemed enthusiastic about Richard displacing Edward V, parliament gave less trouble. Some doubtless remembered Henry VI and were afraid of another royal minority. Jenkins recalls also the precedent of the Witan, which before the Norman Conquest had selected the King (though of course the Witan was defunct in 1483). And, as she notes, "no one was in doubt" of Richard of Gloucester's ability to rule. (Well, other than Seward and Weir, anyway, and they don't count.)

It is easy to see why the precontract generated controversy. According to Bishop Stillington's own account, there were only three witnesses, Stillington, Edward IV, and Eleanor Butler, and the latter two were dead. So it all depended on Stillington's word.

For doubters not convinced by this, Richard could also point to the undeniable fact that child-kings had been disastrous for England -- Edward the Martyr was murdered. Ethelred II "the Unready" was unable to face the Danish invasions. Henry III was nearly overthrown for incompetence. Richard II had turned despot. And Henry VI had been perhaps the worst King in English history. (The counter-argument being that Edward V was older than any of those child kings -- only a couple of years younger than the brilliant Edward III when that king succeeded, though Edward III had not taken power into his own hands until three years later.) Still, if I'd been living then, and known what could be known in 1483, I would rather have had Richard III than Edward V as king. Would I have wanted it enough to overthrow Edward V? I don't know. Would I have wanted Richard III to be king so badly that I would countenance the murder of Edward V? To that, I am forced to say "No."

Hicks, pp. 32-33, is not clear on what to believe; he thinks it odd that Butler did not make more noise about the marriage if she had been tricked, but observes that Edward IV could have used a promise of marriage to get into her bed, then told her that he simply would not go through with it -- and, without witnesses, she could prove nothing.

Fields, pp. 58-59, thinks there is some secondary evidence. Butler, who died in 1468, was said to have ended her life in a convent, never having married after the alleged precontract (Fields, p. 111). There is a story that she had an illegitimate child. For a woman of high birth, this is astounding (though poorly attested; if Eleanor was truly contracted to Edward, their child would have been rightful monarch of England, but there seems to have been no hint of this).

Edward's appetite for women was almost proverbial. Mancini reported, "He was licentious in the extreme; moreover, it was said that he had been most insolent to numerous women after he had seduced them, for, as soon as he grew weary of dalliance, he gave up the ladies much against their will to other courtiers. He pursued with no discrimination the married and unmarried, the noble and the lowly; however, he took none by force. He overcame all by money and promises and, having conquered them, dismissed them" (Dockray, p. 13). Thomas More declared, "[N]o woman was there anywhere, young or old, rich or poor, whom he set his eye upon... but without fear of God or respect of his honour, murmur or grudge of the world, he would importunately pursue his appetite and have her, to the great destruction of man a good woman" (Dockray, p. 14).

Edward IV was perhaps England's lustiest liege since Henry I three and a half centuries earlier. His gluttony eventually killed him. If he really wanted a woman who spurned him, might he not offer marriage? He did with Elizabeth Woodville....

Remember, in this context, that Edward married Elizabeth Woodville secretly. Had the marriage
been public, perhaps Eleanor could have objected. But how could she object to a marriage she didn't know was happening?

The flip side is, Stillington wasn't exactly a paragon of virtue -- according to Weir, p. 202, he had an illegitimate son, and Ashdown-Hill-Queen, p. 137, says he had had multiple illegitimate children as a student in Oxford and was "essentially a man of the world" (p. 105). To give him his due, he founded a school in his home village, and set it up to teach useful rather than highly abstract subjects (Bennett, p. 32). And he had little reason to lie in 1483 -- he was by this time an old man (he had been doing diplomatic work for Edward IV since at least 1466, and had already gained his bishopric by then; Ross-Edward, p. 108; he had been Chancellor in 1468; Ross-Edward, p. 112), and he gained no rewards from Richard III, according to Fields, p. 110.

It's all very thin evidence; we simply cannot be sure, at this late date, whether the precontract was real. We can only confess that it was possible.

As for whether the precontract was real -- the question simply cannot be answered today. Historians have argued both ways: Ross, p. 89, considers Richard's claims against his brother's marriage "each inherently weak and implausible," and on p. 91, seems sure Stillington's tale is a fabrication. Poole, p. 8, argues that it must have been false because Butler was a Lancastrian, and married the Lancastrian Earl of Shrewsbury, and so wouldn't have gone near a Yorkist. This strikes me as weak -- after all, Elizabeth Woodville came from a Lancastrian family (Dockray, p. 41) and went on to marry Edward IV!

On the other hand, WilliamsonA, p. 58, notes that the three contemporary observers, Commynes, Croyland, and Mancini, "all show clear knowledge of the prior contract.... None attempts to claim it was a fabricated story." Improbably enough. Seward-Richard, p. 105, admits that "there may [have been] some truth in Sha[a]'s story," though he obviously denies its significance. HarveyJ, p. 195, thinks it likely on the grounds that so many -- including parliament -- accepted it at the time, but this too seems weak; parliament would doubtless have done the most expedient thing, not the "right" thing. Cheetham, p. 119, observes that "There is in fact no reason to suppose that the story was not true; Edward could never resist a pretty face and troth plight was a common device for coaxing reluctant virgins to bed."

Personally, I think it not unlikely that the precontract was real. And, if real, it would have barred the succession of Edward V. That is all we can say now.

According to Mancini, after Stillington's story came out, Richard took off the black of mourning and started dressing in purple (Jenkins, p. 173; Cheetham, p. 120). Clearly he was now looking toward the throne -- though he reportedly feigned surprise when it was offered to him (Cheetham, pp. 121-123). He scheduled his coronation for July 6, 1483 (Ross, p. 93; Pollard, p. 99, considers him to have assumed the throne on June 26 -- just 13 days after the execution of Hastings) and set about the business of kingship -- including a series of reforms which we shall cover below.

Cheetham, p. 129, says, "But first the three men who had made his usurpation possible received their rewards. Buckingham had the lion's share: he was appointed Constable and Great Chamberlain of England. In addition Richard recognized his long-standing claim to a huge part of the de Bohun inheritance.... To the Earl of Northumberland went the wardenship of the West March [with Scotland; he was already in charge of the East March] and Richard's palatinate in Cumberland. John Howard, the newly-created Duke of Norfolk, received crown lands... in Suffolk, Essex, Kent, and Cambridgeshire. The princely extent of these grants, which virtually created three principalities in Wales and the West Country, in the North, and in East Anglia, showed how desperately narrow had become the clique on which Richard's power rested."

Richard seems to have realized this eventually; as Cheetham goes on to observe on pp. 161-162, the king later gave much of Buckingham's wealth to lesser men, trying to build up a new faction: "The harsh lessons of the careers of Warwick and Montagu, Clarence and Buckingham had taught Richard not to build his fortunes solely on the shifting sands of baronial loyalty." Unfortunately, he had to rely mostly on northern men whom he knew, and they were too few and too weak -- and too resented by Southerners -- to become a force during Richard's brief reign. And Time would prove that his other choices were not always good....

THE UNKNOWN FATE OF THE PRINCES

Richard III's coronation left the problem of what to do with Edward (V) and Richard of York, the two brothers held in the Tower of London -- soon to be known as "The Princes in the Tower." It is important to note that, though the boys were lodged in the Tower, putting them there was not a sinister behavior; it was the Tudors who created its dreadful reputation. The Tower was primarily a fortress, where the boys could be kept safe, but it was also still a palace; the boys's sister Elizabeth would die there -- as Queen of England! (Poole, p. 7). And queens usually spent the night before their coronation there (Laynesmith, p. 83). In Plantagenet times, the Tower contained a decent royal residence which has since been taken down (Ashdown-HillDNA, p. 43).
The Tower was probably the best place for the boys -- although there were a half dozen royal residences around London, Westminster (the primary one) was too close to where Elizabeth Woodville had taken sanctuary (Seward-Richard, p. 98). And the other palaces were too far from the government center. It had to be the Tower, which was the #2 or #3 royal residence anyway (Hicks, p. 151). Plus, coronation processions started at the Tower (WilliamsonA, p. 51), so they would have to eventually spend some time there anyway.

In a time of relative stability, the two boys probably would not have been a threat to Richard. But whom one bishop or parliament could declare a bastard, another could re-legitimize (cf. AshleyM, p. 623). The princes were a pawn any power-seeker could seize on. And England had been through thirty years of civil war; there were many barons out to feather their own nests. The boys did not immediately disappear, but Edward had of course lost his titles, and Richard III soon moved to take away Richard of York’s titles as well. Richard of York’s title Duke of Norfolk was given to Lord John Howard (Jenkins, p. 175).

This is frankly a very strange situation. York had been given the title because he was married as an infant to Anne Mowbray, the Ducal heir. But she had died in 1481, with the marriage obviously not only childless but unconsummated. The key to marriage was consummation -- that’s why Edward’s promise to Eleanor Butler could be regarded as binding! True, the title was supposed to remain York’s even if Anne Mowbray died childless; Fields, p. 54. Edward IV had later given the Norfolk title to York unconditionally and for life; Seward-Richard, p. 97.

This made the transfer to Howard illegal, according to Jenkins -- but Bennett, p. 43, calls Edward’s grant to his son the illegal part, and on its face this is clearly so. John Howard was clearly the heir if Anne Mowbray had been unmarried, so he had a strong claim to the Dukedom. And, unlike a pre-pubescent boy, he could actually use it -- important in those troubled times. And the Howard family certainly used it well; descendants of John Howard would win the Battle of Flodden and defeat the Spanish Armada. The Howard family still has the Norfolk Dukedom, making their house the senior Ducal family in England.

Over the summer, the boys were seen less and less often, though Jenkins, in talking of the withdrawal of their privileges, constantly uses words such as "it is said," rather than citing an actual source. Seward-Richard, p. 113, says that they were moved to more guarded quarters the day Richard executed Hastings. But, contrary to what Shakespeare would have us believe, the princes’ fates are completely unknown. Seward, pp. 120-125, tries to catalog the evidence. Had he looked at the evidence without prejudice, he would have seen how thin it is -- effectively non-existent. Let us summarize:

Almost the only non-Tudor testimony we have is that of Mancini, who wrote in late 1483 that the boys had been seen "more rarely" toward the end of his visit to England (which ended in the summer of 1483), but that no one knew their fate (Kendall, p. 466; Jenkins, p. 176; Seward-Richard, pp. 120-121). Mancini did suspect that Richard would soon dispose of the princes if he hadn’t already (Cheetham, p. 141), and said that many were deeply distressed by what happened to them (Langley/Jones, p. 160).

The Anlaby cartulary, it is true, says that Edward V died June 22, and a king list at Nottingham says June 27 (Saul3, p. 221). But these dates are extremely early, both sources display other errors, and how would they know anyway?

Commynes gives conflicting testimony (three different versions, according to Pollard, p. 123), at one point blaming Buckingham for disposing of the princes, elsewhere blaming Richard. The obvious conclusion is that he didn’t know what happened. He thought the princes were dead before France’s Louis XI died in late August 1483 (Seward-Richard, p. 121).

WilliamsonA, p. 94, observes that the evidence of the Great Chronicle of London claims that there was "whispering" after Easter [1483] that the boys were dead. However, Easter 1483 was before Richard usurped the throne, meaning that the date should probably be transferred to 1484. In any case, all this actually attests is the known fact that the boys vanished.

Bennett, p. 58, points out the peculiar fact that, while Richard would later loudly denounce the idea that he had considered marrying his niece, he never said anything about the fate of the Princes. This, to Bennett, implies guilt (and I have to agree that it is an indication, although by no means proof. It may well mean that Richard at least held himself somewhat responsible).

The first definite mention of them being dead comes from a French reference in January 1484 (Seward-Richard, p. 121). Given the nature of the situation, this is clear evidence that people thought the princes had been killed, but it is not in fact evidence that they were dead. Kendall, p. 468, and Cheetham, p. 141, doubt the value of this mention by the French Chancellor Rochefort; they believe it came from Mancini, who was merely hypothesizing, and think Rochefort, in typical political fashion, turned a possibility into a fact.

The last time they were seen by the public seems to have been July 1483, though Croyland says
they were still around as late as September (Weir, p. 149). Weir seems to think this conclusive evidence that they were still alive, since Croyland was in the government, but by that argument he should also have known something about their death, and he didn't. I think we can only say that they died no earlier than July, with the latest possible date being early in the reign of Henry Tudor, but an extremely high likelihood that they were dead before Buckingham's rebellion. Croyland does say that people "suspected" they had been killed by late 1483 (Kendall, p. 469), but never actually says that they were -- indeed, Cheetham, p. 141 says "the wording [of Croyland's account] here implies that the rumour may well have been spread by [Buckingham's] rebels with malice aforethought."

Pollard's summary, on p. 123, is "there is an impressive array of evidence dating from before 1500... which points to the boys meeting their deaths at Richard's hands in 1483. The reports are, however, muddled, contradictory, and inconclusive."

WilliamsonA, p. 121, mentions a wardrobe entry from March 1485 of clothes for the "Lord Bastard," a title sometimes used of Edward V -- but too vague to mean much.

Henry VII's 1486 act claiming the throne accuses Richard of "shedding of infants' blood" (Seward-Richard, p. 121). This appears to be the first open mention of the crime in England. Even if you ignore the fact that it offers no details at all, it will be clear that it has no evidentiary value -- Henry VII "had" to blame Richard (as WilliamsonA says on p. 61, the princes, if alive, "were in fact more dangerous [to Henry] than to Richard"), but apparently did not know what actually happened. As Chrimes says on p. 73, "If the princes in the Tower had still been alive after Bosworth -- a most unlikely conjecture -- they would hardly have survived that event very long. But Henry VII was never able to demonstrate the fact of their death."

WilliamsonA, p. 94, observes that the parliamentary act *Titulus Regius*, which formally gave Richard the throne, was passed in the parliament of 1484, yet refers to the boys in the present tense. The text cited by Cunningham, p. 60, however refers primarily to their bastardy in the present tense, and they would be bastards even if dead. In any case, *Titulus Regius* was probably drafted in 1483; it is quite likely that no one thought to amend the language. I doubt it is significant. The main evidence appealed to by Seward and Weir is, of course, the account of Thomas More (quoted in detail, e.g. by Cheetham, pp. 142-146). It is extremely circumstantial, naming names all over the place -- some of them familiar to history as servants of Richard, such as Sir Richard Ratcliffe, Sir William Catesby, and Sir James Tyrell, some unknown such as the conveniently-named "'Black' William Slaughter." In this account, Richard gives (far too public) orders for the murder of the princes, which Tyrell proceeds to carry out by the hand of accomplices. The bodies are secretly buried near the Tower -- and then secretly exhumed and moved by an unnamed priest.

As Cheetham comments on page 146, "More's account, written in 1513, carries a certain glib conviction, because he claims as his source the confession of the alleged assassin, Sir James Tyrell, who was executed for treason in 1502. But to accept it at face value raises a number of unanswerable questions: why would Sir James make such a damaging confession? Why did Henry VII never have it taken down in writing and circulated? Why does his official historian, Polydore Vergil, omit all mention of the confession?" And why is it that no copy of the confession has survived (Pollard, p. 120)? Even Chrimes, who is mostly pro-Henry, admits (p. 93 n.1) that there is no "reliable evidence" that Tyrell actually confessed.

It is extremely curious that More, who has had a lot of trouble with dates and facts until this point, is so circumstantial. Was he working from a copy of Tyrell's confession? There is every reason to think Henry faked this account. There were no bodies and no living witnesses; Tyrell, the alleged murderer, was executed without making a public statement (Fields, p. 231; he notes on p. 232 that the public record of Tyrell's execution refers only to treason in aiding the Earl of Suffolk, the brother of Richard's heir the Earl of Lincoln). Weir, pp. 243-248, devotes a chapter to More's account of Tyrell's alleged confession, then on p. 249, says that Tyrell's confession was "suppressed." This, of course, makes no sense -- Henry VII needed it to be public.

WilliamsonA, p. 174, does offer a sort of an explanation: The alleged confession had to be kept hidden until the deaths of three women who could have demonstrated its falsehood if false or been offended by it if true: The grandmother of the princes, Cecily Duchess of York (died 1495), their mother Elizabeth Woodville (died 1492), and their sister, Queen Elizabeth of York (died 1503). But why should Tyrell confess anyway? It has been argued that he wanted absolution -- but that's a matter for the confessional, not a public declaration. Confessing merely gave a weapon to the man who was about to execute him!

Plus, would Tyrell have been willing to turn against Edward IV's children? Yes, he worked for Richard -- but it was Edward IV who had knighted him in 1471, after the Battle of Tewkesbury, and given him enough offices and properties to make him one of the richest men in England (WilliamsonA, p. 91).
Finally, and even more conclusively, if More knew where the bodies were buried, why didn't someone tell Henry Tudor? As Jenkins, p. 195, observes, Henry cannot have known where they were, or he would have exhumed them in 1485 or 1486 to stop the pretenders. It is curious to note that, when Henry VII came to London, he seems to have made no attempt at all to find out what had happened to Edward V and Richard of York (Fields, p. 189); this is one of the reasons why the most extreme defenders of Richard accuse Henry Tudor of killing the boys (I remember Thomas B. Costain making a big argument about this in The Last Plantagenets, though it was more wishful thinking than actual reasoning).

Of course, the possibility exists that someone invented More's unnamed priest who moved the bodies to justify why Henry VII couldn't find them. But if we don't know who the priest was, how do we know he did anything? More's excessive details, far from bolstering his case as Seward and Weir claim, makes it weaker -- take out Slaughter and the claim of Tyrell's confession and the unnamed priest, and *then* you have an account which works. But there is no basis for this shortened version of More's tale.

Note, too, that the bodies which are claimed to be those of the princes were found, not where More says they would be found but where More said they were *before* the unnamed priest came along and moved them away! This says that either the bodies are not those of the princes or that More's tale is inaccurate in its conclusion. Either way, More is at least half wrong. As Poole says on p. 10, "No credit can be placed on the Tyrell story as reported by Sir Thomas More.")

Hicks allows a sort of pseudo-justification for murder of the princes -- that deposed kings had to die (Hicks, pp. 168-170). He notes the cases of Edward II, Richard II, and Henry VI. We might also mention that King John likely murdered his rival Arthur of Brittany. Certainly being an ex-king was a very dangerous career choice. On the other hand, William the Conqueror had spared Edgar the Atheling, the heir of the Saxon dynasty, and (admittedly this was later) Lady Jane Grey would be spared after the first attempt to place her on the throne; they didn't kill her until after the second try. And, contrary to what Hicks asserts, Edward V was *not* ever the actual king, since he was never crowned.

So it does not *automatically* follow that Richard would have killed his nephews. It was not the Yorkists who slaughtered their rivals (the Beauforts mostly were allowed to live, except when actually found on the battlefield, though not trusted too much); it was the Tudors who elevated murder-for-being-alive to an art form, as Henry VII executed Clarence's son the Earl of Warwick and Henry VIII killed the Earl of Suffolk (Richard's nephew), the Duke of Buckingham (the son of Richard's Duke), the Marquess of Exeter, the Countess of Salisbury (Clarence's daughter), and even Lord Montagu, who had almost no Plantagenet blood at all.

In passing judgment on all these men, we must remember that it was a cruel age. Henry V, the allegedly great king, had ordered a friend of his burned at the stake, and had watched as another "heretic" was burned. John Tiptoft, responsible for "justice" under Edward IV, was so cruel that he executed children too young even to understand that they were being killed (Dockray, p. 32). Margaret of Anjou had murdered Edward IV's younger brother Edmund of Rutland -- one version of the story has it that this was after he had been made to watch his father being killed, and while this is an after-the-fact legend, it shows how Margaret treated other enemies. Traitors at this time were half-hung then drawn and quartered -- eviscerated while alive. (This would be the fate of Perkin Warbeck, for instance.) It was Henry VIII, not Richard III, who executed those who denied transubstantiation -- even after the Anglican revolution! (Halliday, p. 89). *Everyone* was bloody-handed by our standards; the question is not whether they were cruel but whether they were more or less cruel than others of the period. And Richard, based on all things other than the fate of the princes, seems to have been less cruel than most.

Oh, and speaking of princes disappearing in the tower -- Henry Pole, the last Yorkist prince (descended from Edward IV and Richard III's sister) -- vanished in the Tower in the 1540s (reign of Henry VIII). Henry never explained what happened to him.

Several stories circulated about the Princes' fate. The Burgundian chronicler Molinet thought they were walled up in a room and left to die (Poole, p. 9). And Ross, p. 97, has a tale of skeletons being found in a walled-up room that were said to be theirs. This was published in 1647, though Fields, p. 247, says that the actual discovery came earlier. But all evidence of this has vanished, and Ross dismisses it. And such stories were common at the time -- e.g. Richard III's friend Viscount Lovell disappeared after the Battle of Stoke, and there was a story that he too was walled up, and the skeleton later found in his home at Minster Lovell. Or, who knows, maybe that was the body of the princes.... This cannot possibly be checked; Minster Lovell was allowed to fall to ruin, and little but the foundation remains (Kerr, pp. 116-117).

Potter, p. 230, points out a story that the bodies were thrown in the Thames, but there is even less evidence for this.
Much more significant was the discovery, in 1674, of a coffin found under a stairway outside the Tower of London (Weir, p. 252). Details about the original find are unfortunately murky; it appears the coffin and the bones it contained were actually tossed on a rubbish heap for a time (Potter, p. 229; Fields, p. 240). We do know that, when recovered and opened, the coffin contained the bodies of two young children. (When it was reopened later, it was also found to contain oddities such as pig bones; Weir assumes that some of the children's bones had been stolen and replaced by animal bones, probably after the exhumation).

This is fascinating because at first glance it seems to match the circumstantial description found in Thomas More's history of Richard III. Except that, to repeat, it "doesn't," because More says the bodies were moved after their initial burial, yet they were found right where we would expect them to have been had they not been reburied. As Pollard points out on p. 124, "In other words, if one chooses to believe More's highly improbable story, the skeletons cannot have been those of the princes; for according to him their final resting place was elsewhere."

Fields, p. 239, observes that though we do not really have precise details about where the coffin was located, we can offer a general idea, then goes on to demonstrate, pp. 240-246 that, contrary to Weir, the discovery does "not" match Thomas More's account of the burial and of Sir James Tyrrell's confession (though of course More had the whole thing at about fourth hand and much could have been distorted). Nor is this the only problem with More's account. Jenkins, p. 197, observes that the initial report says they were buried ten feet deep. This report may, of course, simply be inaccurate -- but if accurate, could a hole large enough to contain a chest with two bodies in it truly be dug, and filled in, in a single night by a party small enough to keep a secret? The bodies were claimed to be those of the princes, and eventually they were treated as such.

Nonetheless, there was no evidence for this supposition except for the fact that no one knew of any other bodies likely to be there -- and while More's account could not explain where the princes' bodies were actually buried, it did offer an explanation for why there were children buried near the Tower. Ross, p. 97, makes the interesting point that the king at the time of the discovery, Charles II, had "a certain interest in this matter of deposition" -- as in, his father had been deposed and executed. Thus he would naturally be interested in tales of other deposed kings. Fraser, p. 329, notes that Charles was convinced that the bodies were those of the Princes, and ordered them to receive great care as a result.

In 1933, the bodies were re-examined by two experts (but not subjected to laboratory examination; Lamb, p. 77, and by experts who were convinced from the start that they were the princes; Pollard, p. 126). They concluded that their ages -- twelve or thirteen for the elder, probably nine or ten for the younger though with a larger margin of error -- were consistent with the ages of the princes in 1483 or 1484 (Weir, p. 257, based on both the 1933 examination and more recent discussions of the photographs taken in 1933). Although the bodies are widely claimed to have been male, both children were pre-pubescent, meaning their sexes could not be determined (Weir, p. 255; Jenkins, p. 200; Poole, p. 9; Pollard, p. 126).

No cause of death could be determined; indeed, the 1933 examiners couldn't even determine the approximate date of burial of the bodies. (Weir claims that we can date them based on a casual reference to "velvet" being found in the coffin when they were excavated. It is true that velvet was invented in the middle ages, so the bones had to be relatively recent if they indeed were wrapped in velvet. However, the quote is that there were "pieces of rag and velvet about them"; WilliamsonA, p. 183. The reference is clearly too vague to allow certainty as to whether it was really velvet.) The 1933 examiners did make some guesses about what had killed the children, but scholars since then have almost universally declared these guesses untrustworthy.

So we are again stymied. Ross asks who the bodies belong to, if not the princes, but that is obvious special pleading. Hicks, p. 191, declares the matter "conclusively answered" but nowhere that I can see gives any reason to think that the bones were those of the princes, except that they were in the right place to fit More's account -- if you ignore the story that the bones were reburied and the fact that we don't actually know where they were found! Fields, p. 252, observes that several other bodies have been found on the Tower grounds, so what makes the bones of 1674 more likely to be the Princes?

Certainly, if the boys were Edward V and Richard of York, then they must have died during the reign of Richard III -- but it could not be established in 1674 or in 1933 that the skeletons were those of Edward and Richard (Kendall, p. 481). All we can say is that the skeletons fit such minimal details we have. The fact that they might be the right age to be the princes in 1483 does not prove that they are the princes, nor does it prove that the princes died in 1483. We must *either* know that the boys died in 1483 to prove that they are the princes, or know that they are the princes to know that the boys died in 1483.

Today, using genetic testing, we *could* determine if the bodies are Plantagenets, and a more
accurate age at the time of their deaths, and a more accurate time of death (to within a century, anyway, as opposed to the only current objective dating, which is "we dunno"), and maybe even the cause of death -- but I read in an issue of Renaissance magazine that Elizabeth II has forbidden the re-exhumation of the bodies; this is confirmed by Fields, p. 257. The staff of Westminster Abbey, which holds the bones, is also opposed (Weir, p. 256). Those who most doubt Richard's guilt wonder if it isn't possible that Elizabeth II knows that her ancestor Henry VII, rather than Richard III, killed the two boys, who were an even greater threat to him than to Richard. This strikes me as highly unlikely -- if Richard had had the boys, he would have exhibited them in 1485, when the invasion by Henry Tudor was threatening. So it seems nearly certain that they were dead by then.

Kendall, p. 482, concedes, "As the matter stands, it can be asserted that, (a), if these are the skeletons of the Princes, then the boys were killed in the summer of 1483; and (b) it is very probable that these are the skeletons of the Princes." This, contrary to Lamb, Williamson A, and Fields, is still the best summary of the case. But it is also so vague a statement that it cannot be used to start a chain of inference.

To add to the uncertainty, the years since the 1933 examination have led to many attempts to extract more information from the minimum made available at that time -- and the result has been much questioning of the 1933 results; Fields, pp. 251-255, lists a number of studies on the subject, which have given age estimates for the older boy ranging from perhaps as young as eight or nine to as old as fifteen or sixteen!

Even if the bodies are those of the princes, and they were murdered, Kendall, p. 482, observes that this does not prove that Richard was the one who ordered their deaths -- though an honest person must admit that the probability of Richard ordering it is extremely high.

Pollard, p. 127, declares "Essentially the bones are a red herring. They cannot settle the question of whether Richard III murdered the princes." I would disagree in part. They cannot prove that Richard killed the boys. But modern methods "can" determine whether the two skeletons are those of the princes, and if they are, we can at least "prove" that the boys did not survive.

Although Richard III is obviously the leading candidate to have ordered the death of the princes, several other candidates have been mentioned. Two of them are genuine possibilities (Ross, pp. 102-104; Kendall devotes 31 pages -- pp. 465-495 -- to the issue): They had motive, and at some time or another also means and opportunity.

One is Henry Tudor. The case against him, in a way, is even stronger than against Richard III: Had the boys been alive, he would have "had" to murder them to take the throne. (Supposedly Henry Tudor, after Bosworth, said that if anyone of the line of Edward IV had a right to the throne, Henry himself would yield the throne to him; Arthurson, p. 2. As a way to suppress pretenders, it failed miserably.) And, being the man he was, Henry surely would not have hesitated. But, of course, he could only kill them if they were still alive. Which is nearly impossible if the 1674 bones are those of the princes, and unlikely even if the bones were someone else's.

(To be sure, Williamson A, p. 87, offers the suggestion that Henry managed to have someone kill the princes in 1483 while they were still in Richard's custody, the idea being that he had to get them out of the way so that he could marry Elizabeth of York. Henry is certainly sneaky enough to try such a thing, but it's hard to believe he could have pulled it off or that it could have gone unreported.)

The second possibility is the Duke of Buckingham, Richard's right-hand man in usurping the throne. Even Ross admits the possibility that he might have been the one to talk Richard into the murders. And Buckingham's influence in Richard's early reign was such that he might have been able to order their death on his own authority. But this does not answer "why" he might have done it. Some have argued that it was to make Richard look bad. Possible, since he went into rebellion soon afterward, but pretty convoluted. And, as Cheetham, p. 148, points out, Richard never once accused Buckingham of killing the boys. This does not entirely clear Buckingham, but it is a very strong argument in his favor. Pollard, p. 124, concludes that "the evidence is hardly enough to support the hypothesis... that [Buckingham] murdered the princes without the King's authority."

However, even the anti-Richard Bennett notes that there is some circumstantial evidence for the hypothesis that Buckingham arranged for the deaths at the end of July -- and that Richard blew up when he learned (Bennett, pp. 45-46).

Occasionally others are mentioned -- e.g. John Howard, since he got the Dukedom of Norfolk out of it. I really doubt this, since Howard had little access to the Princes and probably would have been promoted anyway. Williamson A, p. 106, mentions that Lord Stanley was Constable after Buckingham's rebellion, and could have killed the Princes on his stepson's behalf. But this assumes, first, that Stanley would do something that blatant (which he never did at any other time), and second, that Richard failed to catch him at it. This is extremely unlikely. We truly have only
three candidates.
In this context, genetic testing on the 1674 skeletons would really help. As Cheetham says on p. 147, "if the skeletons are those of the princes, and their ages have been accurately assessed... Henry VII is exonerated from any part in their deaths.... [If the princes died in the autumn of 1483, there are only two men who could conceivably have been responsible -- Richard and Buckingham." There is another possibility, rarely brought out in the studies of the matter (as best I can tell, only Fields, p. 218, considers it, and primarily in the context of the extremely unlikely notion that Perkin Warbeck was Prince Richard). The 1933 examination of the bones did seem to reveal advanced dental problems in the older skeleton (Cheetham, p. 472; Weir, p. 255; Jenkins, p. 176, notes that the report says the older boys "suffered from extensive disease, affecting almost equally both sides of the lower jaw; The disease was of a chronic nature and could not fail to have affected his general health. The gums in the lower molar region would have been inflamed, swollen, septic and no doubt associated with discomfort and irritability"). Thus there is a real possibility that Edward (V) died of this, or of blood poisoning consequent to this, forcing whoever was in charge at the time -- probably Richard -- to cover it up. Modern examinations would doubtless make this clearer, too, but, again, no such examination has been permitted.

In connection with this, I note a report that Prince Richard was reported to have been ill in the period before he was taken into custody (Williamson, p. 85). Is it possible that "he" was the older skeleton, the one with the infected jaw, and the younger some unknown playmate? Could he have lived that long, or could our birth date for him be that far off? If so, what happened to Edward V? The answer once again is surely, "We will never know." Williamson, p. 117, notes the curious fact that the feigned boys who arose in Henry VII's reign pretended to be Prince Richard, not Edward V. She speculates that this was because people knew Edward V was dead (implying that he died of natural causes). But there is absolutely no historical hint of this. Far more likely that the pretenders claimed to be Richard because he was less-known than his brother, and so easier to "fake." Plus a boy who was nine at the time of the key incidents would not be as likely to remember details as a boy of twelve. By pretending to be Richard, the claimants made it harder to disprove their claims.

It's also possible that one of Richard's followers killed the boys, not realizing the problems it would cause. It's also possible that someone -- likely Buckingham -- killed them in full knowledge that it *would* cause problems. Some of Richard III's extreme partisans have argued, e.g., that Henry Tudor might have tried to kill them at this stage, to clear the way for his marriage to Elizabeth of York. And if he had a means to do so, he might have tried. But Henry never took useless risks. If he had sent an assassin, and the assassin had been caught, he would be completely discredited. Unless the assassin was almost certain to succeed, he wouldn't have tried. Which means that Henry would have had to have the cooperation of either Richard or Buckingham.

Cheetham, p. 148, summarizes the case against Buckingham while concluding it unlikely; Kendall, pp. 487-495, offers a much more detailed case, including the statement on p. 494 that "empirically, Buckingham appears more likely than Richard to have been the murderer of the princes." Hicks, while dismissing the possibility, notes on p. 182 that several contemporary or near-contemporary sources suspected Buckingham, and that he was the only possibility mentioned at the time other than Richard.

In practical terms, this makes no difference -- if either boy had died against Richard's will, either naturally or by murder without his knowledge, Richard would still have been blamed for the deaths; he might well have felt that a coverup was the best he could do. (It probably was, too, though I'd say he should have come out and told the truth anyway.)

As Kendall, p. 495, notes, "This famous enigma eludes us, like Hamlet: we cannot pluck out the heart of its mystery. But at least we can do better than Rosencrantz and Guildenstern, who thought there was no mystery at all."

Richard's attackers frequently claim that his murder of children was exceptional -- this is the point at which they go into histrionics (about a third of Hicks's book is devoted to this point; so is Pollard, pp. 135-139). This is bunk. Tales of children being exposed because they were threats to the throne go back to tales of Oedipus and Cyrus. Cnut had devastated the Saxon royal family when he took the throne, and when William the Bastard became William the Conqueror, Edgar the Atheling, the Saxon heir who was about the age of Edward V, had to flee to Scotland. Henry Tudor killed the Earl of Warwick. Jane Grey was killed as a teenager. The correct statement is not that it was *unusual* to try to kill children, but that it was *more widely reviled*.

The flip side (rarely mentioned by Richard's defenders) is that, *even if he didn't kill them*, he still bears a significant portion of the blame for their deaths. By imprisoning them, he made them a fixed target. If Buckingham decided to kill them, he knew right where they were -- no risk of them
being moved and word of the plot leaking out. If by some wild chance they were around for Henry Tudor to kill, *he* knew where they were. And even if they, or at least Edward V, died naturally, Richard prevented doctors from seeing them (admittedly any doctor of the time would have been completely useless, but the doctor could have made the situation known).

As Pollard says on p. 132, "At bottom, the difficulty facing all arguments to the effect that someone other than Richard III [or Buckingham] was responsible for the death of the princes, is the assumption that they were still alive on the morning of 22 August 1485. As an assumption this is less tenable than the assumption that they were dead by then."

Cheetham, p. 151, gives what seems to me the best summary: "We have thus come in a full circle back to Richard as the prime suspect [in the murder] and the early autumn of 1483 as the most likely date. The evidence is not conclusive in a legal sense, and never will be. Richard stands convicted not so much by the evidence against him as by the lack of evidence against anybody else.

"The murders leave an ineradicable stain on Richard's character.... But that does not prove that his nature was warped by a vein of deliberate cruelty. His treatment of the vanquished Nevilles and his defence of Clarence show Richard in a kinder light.... "More important than the moral issue were the political consequences. The murder of the Princes has often been described as a Renaissance solution in the manner later prescribed by Macchiavelli. In fact it was a colossal blunder. Nothing else could have prompted the deflated Woodvilles to hitch themselves to Henry Tudor's bandwagon...." (This point of view in fact goes back to contemporaries of Richard's; Ross, pp. xxxix-xl, quotes the Great Chronicle of London to this effect.)

Incidentally, this is not the only unsolved death of the period. Richard's friend Viscount Lovell seems to have vanished after his part in the Lambert Simnel rebellion of 1487. Ross, p. 50, says that "the circumstances of his death are even more mysterious than those of the princes in the Tower" -- and obviously this conundrum took place in the reign of Henry VII, not Richard III. One story had it that Lovell was left in a walled-up room in his own house -- note the similarity to that 1647 story about the princes!

All that seems really certain is that Richard no longer had the boys in his possession by September 1483, when Buckingham rebelled; under the circumstances, had Richard been able to bring them forth, the rebellion against him would have been weakened (Jenkins, p. 201) -- although it would have raised the hopes of those who wanted to restore the dynasty of Edward IV (Ross-Wars, p. 97). The odds are high that the boys were dead (though it occurs to me that it's just possible Buckingham had stolen them away as part of his scheme. But this is fairly unlikely, since Richard would presumably have proclaimed it, and he didn't.)

Nonetheless, Jenkins, p. 204, argues that at late as January 23, 1484, many thought the boys were still alive (this based on the fact that the Continuator of the Croyland Chronicle is widely thought to be Bishop John Russell of Lincoln -- so, e.g., Ross, p. xlv -- whose speech before parliament in 1484 showed no knowledge of their fate. Ross, however, thinks that the Croyland Chronicle did blame Richard for the deaths).

Interestingly, Richard, once Buckingham's rebellion was crushed, "treated the rebels with a magnanimity worthy of kingship. There were less than a dozen executions; no punitive measures were taken against Bishop Woodville, Sir Richard Woodville or the Marquess Dorset. Bishop Morton himself [probably the chief planner] was offered a pardon, but he did not come home to claim it. The widowed Duchess of Buckingham [another Woodville] was given an annuity; even that discreet but active conspirator the Lady Margaret Beaufort was not attainted..." (Jenkins, p. 203). Richard had also allows the widows of Earl Rivers and Lord Hastings to enjoy significant portions of their former revenues (WilliamsonA, p. 75). As Ross-Wars, p. 157, observes, "Henry VII was much tougher [in punishing rebellious nobles] than the Yorkists had been."

Cheetham, p. 158, gives a mixed verdict: "Ninety-five men has been singled out as leaders of the rebellion and had their lands confiscated.... These measures were not unduly harsh: at least a third of the attainders were subsequently revoked and many of those named had already found refuge at Henry [Tudor]'s court in exile." Richard probably felt that his kingdom was secure, so he didn't need to destroy the rebels -- but if he had been a more vengeful man, he probably could have killed them; they certainly weren't of any use to him!

That very magnanimity demonstrates the convenience of the claims that Richard III was responsible for the deaths of the Princes in the Tower: Henry Tudor's justification for his ascension was that, first, Richard had killed the legitimate heir, meaning that Henry had at least some claim to the throne (though very dubious), and second, that Richard's crimes were so black that he needed to be overthrown.

It must be stressed: The Princes almost certainly died during Richard's reign, probably very early
on, and very likely at his order. But the evidence, while strong, is not proof; we cannot draw absolute conclusions. Though, of course, this would not stop a good balladeer; it's a matter of legal proof.

The one person who truly benefitted from Buckingham's rebellion was probably Henry Tudor; it went far toward establishing him as the accepted alternative to Richard (Ross-Wars, p. 98).

**Children in the Wood, The (The Babes in the Woods) [Laws Q34] --- Part 05**

**DESCRIPTION:** Conclusion of the notes to "The Children in the Wood (The Babes in the Woods)" [Laws Q34].

**NOTES [11496 words]:** RICHARD'S GOVERNMENT AND TUDOR GOVERNMENT

The claim that Richard did nothing but evil is patently false. He promoted learning and tried very much to establish justice; in better times, he very likely would have been a good king. Wilkinson, p. 300, says that "Richard took his business of ruling very seriously," adding that he brought able men into his council, encouraged trade, and established an admiralty as well as trying to clean up the national finances. Wilkinson concludes that he was "an able and effective king."

The laws passed in Richard's sole parliament were very positive. Cheetham, p. 158, lists as the major accomplishments laws regulating the granting of bail, assuring that juries were selected honestly and kept free from pressure, and governing the sale of property so that rich landowners couldn't cheat buyers. Jenkins, pp. 204-205, adds that he implemented laws to protect the property of those who were charged with crimes (WilliamsonA, p. 111, notes that the Woodvilles had been notorious for this). He set up a postal service. And he made revisions to the customs laws, most notably abolishing all duties on printed books and allowing foreign booksellers to sell their wares. (GArnett-IHearAmericaSinging and Gosse, p. 273. Think about *that*, Shakespeare fans! -- and note that Henry VIII repealed this and banned foreign booksellers; Steinberg/Trevitt, p. 49. Tudor renaissance? Hah.) One of Caxton's books was dedicated to Richard (Cunningham, p. 88).

He also banned the royal use of "benevolences" -- that is, forced loans (Russell, p. 38). These amounted to direct extortion from the nobles, especially as there was no real guarantee that they would be paid back. WilliamsonA, p. 109, notes that this was remembered -- apparently the citizens of London tried to use the precedents set by Richard to argue against Tudor tax policy. (It shouldn't take much knowledge of history to know how well *that* went over. The fact that anyone even tried the argument shows how strong was the contrast between Plantagenet and Tudor monarchy.)

The acts of Richard's parliament were published in English, according to Fields, p. 162 -- the first time the laws were published in the vernacular instead of in Latin. This was another help to the common people, since for the first time they could understand the law without having to rely on a cleric or lawyer.

Ross sourly comments (p. 189) that most of Richard's reforms were badly needed, and hence obvious -- but they had been obvious for decades and no one else made them; Ross-Edward, p. 347, documents how little constructive legislation had passed in the reign of Edward IV, and Chrimes, p. 136, admits that Henry VII's parliaments produced little significant legislation; Richard was the only genuine reformer of the fifteenth century. Ross observes that the 1484 parliament seems to have been full of Richard's supporters (it elected Richard's friend William Catesby as speaker even though Catesby had never served in parliament before; Ross, p. 185); Ross may be right in thinking that this indicates an unusual degree of parliament-packing, but I'm not sure why he thinks that so significant, since the results were still positive.

Pollard, p. 156, questions how much of the legislation was actually proposed by Richard, who allegedly had no "personal interest" in the acts involving commercial law (which he admits are good). But Pollard, like Ross, believes (although he admits that we have no data) that that parliament of 1484 was packed (Pollard, p. 151). If the parliament was under Richard's thumb, then Richard can be credited with the legislation. And even Pollard, p. 177, says that many of the changes which made Henry Tudor so strong a king (and he certainly was a strong king, if not a pleasant one) were in fact Richard's work. He goes on to compare Richard to Henry V -- a comparison which, I suspect, neither king's partisans would like.

Learning was clearly important to Richard. He gave major endowments to two colleges at Cambridge (Cheetham, p. 163; Ross, p. 135). Ross also says, on p. 130, that Richard endowed
Richard established the Council of the North in 1484 (Cheetham, pp. 167-168, 209, Dockray, p. 111), which was maintained even by the Tudors; it lasted until the Union of the Crowns largely

Richard also started a college at York Minster as king, though he didn't have time to properly endow it. Pollard, too, notes his charities (p. 193), even while condemning his techniques of land aquisition. (Given the behavior of every other noble of the time, this strikes me as imposing modern morals on a medieval man.) Cunningham, p. 87, credits him with a grand total of ten major endowments. This is by contrast to his brother Edward IV, who (according to Dockray, p. 5) was neither especially religious nor especially devoted to learning.

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Nor was this the only time Richard listened to scholars debate. According to www.luminarium.org/encyclopedia/grocyn.htm, Richard while Duke of Gloucester heard a debate between William Grocyn and John Taylor. Richard gave Grocyn five marks and a buck -- a significant gift at the time. And Grocyn, according to Rylands, p. 18, became the first-ever teacher of Greek at Oxford. Although little is left from his pen, this makes him one of the most important classical scholars in English history -- but he seems to have gotten no support from the Tudors; only Richard heard and supported him. Like his support for books, Richard's support for Greek scholars gives strong evidence of his belief in the value of learning.

Protestants might be interested to note that, at a time when the Catholic Church refused to sanction vernacular translations and generally restricted ownership of the Bible (the Lancastrian dynasty had officially tried to suppress the Lollard translation of Wycliffe, along with a number of other books they or the Church did not like; Rubin, pp. 194-195), Richard had his own copy of the Wycliffe English Bible (Kendall, p. 386; Ross, p. 128, claims it was a "non-Lollard" version of Wycliffe's translation, but there is no such thing. Ross may be referring to an attempt by Cardinal F. A. Gasquet to prove that the translation known as Wycliffe's was orthodox and that the actual translation by Wycliffe has not survived. But we actually have copies of the Wycliffe translations in the autographs of translators Nicolas of Hereford and John Purvey; Kenyon/Adams, pp. 278-281, completely demolishes Gasquet's hypothesis. What Richard had was a Wycliffite Bible based on Wycliffe's and Hereford's first draft, without Purvey's heretical prologue to the revised translation). I'm not saying Richard was a proto-Protestant; it appears he was always at peace with the official church, and in addition to that Bible, he owned a set of visions of St. Matilda (Saul3, p. 185) and a Book of Hours. But he does seem to have been someone who believed in the substance rather than the form of piety.

Richard's Book of Hours had originally been compiled for someone else -- but the prayers he had added to it are fascinating. One has the explicit statement "Keep concord between me and my enemies"; another, while asking that he be delivered from his enemies, asks that he might "find grace and favour in the eyes of his adversaries" (Saul3, pp. 188-189). These are sentiments which make a lot of sense in the context of the Wars of the Roses -- but are fascinating from a man so known for swift action! Even Saul3, no fan, admits on p. 197 that the evidence seems to indicate a troubled mind. He also thinks, p. 198, that Richard believed his religion justified his acts. We might not agree -- but certainly it makes his moral guilt a complicated matter.

Seward-Richard, p. 87, mentions Richard's Wycliffite Bible and other religious activities -- and concludes that Richard was a hypocrite who failed to acknowledge his actions. But this is precisely backward -- Richard's spiritual life was largely secret. If there is a key to Richard, I think it lies here: His definition of morality was not ours. We may not agree with Richard's (I certainly don't!), but in trying to assess what kind of man he was, we must ask if he was true to his morals, not ours. (Ross, in his final chapter, addresses this. Seward and Weir never do. Ironically, Kendall never really does, either.)

Richard was able to appoint only two bishops, but both were exceptional men (Ross, p. 133): Thomas Langton was first made Bishop of St. David's, then of Salisbury (and, under Henry VII, Bishop of Winchester and was nominated Archbishop of Canterbury but did not live to assume the post), and John Sherwood became Bishop of Durham (one of the most important of all English sees). Langton was a canon lawyer and a humanist; Shirwood, even more unusually, knew Greek as well as Latin and studied the actual Bible, not the badly-corrupted Latin Vulgate texts of the period that were the official Catholic texts. Richard even recommended that Shirwood be made Cardinal. For his own chaplain, he chose another Greek scholar, who had actually written a commentary on Plato (Ross, p. 134). Henry Tudor, by contrast, held bishoprics vacant in order to increase his own revenues (Russell, p. 57).

Richard established the Council of the North in 1484 (Cheetham, pp. 167-168, 209, Dockray, p. 111), which was maintained even by the Tudors; it lasted until the Union of the Crowns largely
eliminated the Scottish border problem. Pollard, p. 176, observes that this solved a long-term problem: The crown had little control of the north, and many rebellions had come from there. Even Seward-Richard, p. 71, admits that "Beyond question the Duke's overall administration [of his territory in the North] was brilliantly successful.... [H]is firm hand and employment of Northern officials won him golden opinions and devoted servants among the townsmen and among some of the gentry." Dockray, p. 111, declares that Richard "brought a degree of stability to the region not seen for years." The problem was that it made him seem like the leader of a section of the country rather than the nation as a whole. The Tudors, in fact, adopted the idea and created a similar Council for Wales (Russell, p. 47). But Pollard, p. 150, suggests that the Earl of Northumberland may have resented the Council, since it reduced his power somewhat.

Richard also founded the ancestor of the modern Court of Requests, which gave ordinary people a chance to try to gain justice from their superiors (Cheetham, pp. 207-208; Jenkins, p. 205; Cunningham, p. 58, says that "Richard did have a genuine motivation to maintain impartial justice"; Ross, p. 175, notes the founding of the Court of Requests but sneers that Richard was prepared to ignore justice when it got in his way; Russell, p. 51, tries to deny the link to Richard by saying its "origins are obscure." According to Langley/Jones, p. 145, Richard had a substantial knowledge of and interest in the law; in the circumstances, perhaps it is not surprising he established a judicial circuit to deal with things other courts did not handle).

Ross, p. 151, quotes Bishop Langton as saying, "He contents the people wherever he goes best that ever did prince; for many a poor man that hath suffered wrong many days have been relieved by him and helped by him and his commands in his progress. And in many great cities and towns were great sums of money given him which he hath refused." Langton was allied with Richard, but this was in a private letter, so the sentiments are probably genuine. And Ross, p. 152, goes on to note that even hostile witnesses testify to his attempts to supply tax relief and bring justice to the commons.

This seems to have been a genuine respect for all people. When he made an endowment to Queen's College, Cambridge, for a memorial to his dead soldiers, he didn't list just the highborn men; he appears to have included even the ordinary infantrymen -- a rare thing at the time (Langley/Jones, p. 191).

That respect for the common people reminds us of one of his other innovations -- one which may have been fatal. Richard tried to build his faction of relatively low-born men -- knights and esquires, rather than the high nobility (Cheetham, pp. 161-162; Seward-Richard, p. 117, calls them a "mafia"!). For example, when it came time to appoint a Lord Treasurer in succession to the deceased Essex, he did not choose a baron or a bishop, but gave the post to John Wood, the under-treasurer, a competent man but a commoner. He seems to have chosen men of high ability -- but, of course, the barons would have resented it, and in the period of the Wars of the Roses, they were in the habit of helping to decide who was king. As we have seen, several authors make exaggerated claims about how few of the high nobles fought at Bosworth. They usually blame it on repugnance for Richard. I suspect that the repugnance was more of a petty hissy fit, "How can he employ people like that? Just because their intelligence and education is greater than mine...."

It is often urged that the reign of Richard produced nothing in the way of literature and art, whereas Henry VII started the Tudor renaissance. It is true that there are no significant works from the period, and we have no record of Richard supporting the arts (Ross-Wars, p. 85). But we must note that the whole era was lacking; Amderson, p. 255, declares "No century in the history of English literature since the Norman Conquest has been more often reproached for its barrenness than the fifteenth; and certainly its accomplishment is by any standard comparatively insignificant." Chaucer and Langland and the Gawain-poet and Gower were dead by about 1400 -- and no one succeeded them (barring the faint possibility that a great poet's work was lost. It could have happened; Sir Gawain and the Green Knight, after all, survived in only one manuscript). There were "Chaucerians," to be sure, but the only tolerable writers among them, ironically, were Scottish! (Anderson, pp. 263-265).

The simple truth is, the Lancastrian era gave us no great writer except Thomas Malory (several authors speculate that the religious bigotry of the Lancastrians was a major factor in this), and the (much shorter) Yorkist era gave us none at all. Malory's Le Morte D'Arthur, written by a man who was in constant trouble with the law, was in fact published by Caxton in 1485, just days before Henry Tudor's invasion, meaning that Richard's reign was responsible for making available the only significant literary work of the era. (It is curious to observe that, of Caxton's early publications, Malory's is among the least preserved -- only one complete copy plus a second with quite a few leaves missing. It can't be that it was unpopular -- it was reprinted as early as 1498.)

But Henry VII's reign -- which lasted exactly as long as the combined reigns of the Yorkist kings -- also produced nothing. I checked four major poetry anthologies; between them they quoted only
three poets born between 1420 and the death of Henry VII, and only two of them were mentioned in all the anthologies: John Skelton was in his twenties (probably 25) at the time of Bosworth, so he was formed by Yorkist tastes, not Tudor; Thomas Wyatt was only six when Henry VII died, so Henry can hardly claim credit for him!
The third poet of the period, Stephen Hawes appears in only one anthology, seemingly to bring in one early Tudor writer other than Skelton. (Hawes was one of Henry VII’s grooms and a Chaucerian hack, according to Anderson, pp. 261-262. Kunitz/Haycraft, pp. 254-255, say that his writing was "essentially medieval," and marked by "sameness of... style" and "careless construction, confused meter, and bizarre and artificial wording." There is a work of his in Percy, but again, it seems intended to fill a chronological gap.) In any case, he seems to have worked primarily in the reign of Henry VIII, not Henry VII.
The next major poet after Wyatt was Henry Howard, Earl of Surrey -- and he came from the family to which Richard III had given the Norfolk earldom, and Henry VIII executed him as a result. Great way to start a renaissance.
Morris, p. 18, makes the startling observation that, in literature, "Tudor men and women talked and wrote as if they had virtually no 'inner life.'" Their art was little better. Morris, p. 21, declares, "Tudor taste was still very gothic; it was a taste for the excescent, the florid, the flamboyant. It ran to profusion. It could not resist filling all available space with arabesque and ornament; it had to be lavish and garish in display."
The Royal Library, which formed the basis of what is now the British Library, was founded by Edward IV. Henry Tudor seemingly took no interest in it (so BarkerEtAl, p. 26). Considering that the printing press was active in the early Tudor period, as it had not been in the Yorkist, the lack of great works stemming from Henry's reign is noteworthy. Culturally, far from starting the Tudor renaissance, Henry VII continued the great cultural vacuum. It has been said that Henry VII paved the way for Elizabeth I and there is no denying that hers was a great era culturally. But in truth Henry left little behind but a strong centralized government and a large war-chest -- and Henry VIII spend the latter and the reign of Mary (and indeed of Henry VIII and Edward VI) showed how dangerous the former could be. Even Elizabeth's regime censored publications.
The Vatican imposed censorship starting in 1487, and Tudor censorship was even more extreme -- Henry VIII had an index of prohibited books, just like the Vatican (Gillingham, pp. 9-10). Ashley-GB, p. 223, notes that one reason the Reformation succeeded was that Henry VIII was able to publish books supporting his side, but suppressed Catholic books. We have actual physical evidence that Tudor officialdom hacked at at least one play which Shakespeare worked on. (Who knows what he might have done had he had a free hand? It has been observed that, of the English kings from Richard II to Henry VIII, Shakespeare wrote plays about all but Edward V, who hardly had a reign, and Henry VII...). Richard III appears never to have had instituted prior restraint.
And Tudor England was not an economic success -- Henry Tudor faced a peasant revolt in 1497 which made it all the way to London (Morris, p. 26), and Henry VIII faced an even worse revolt in the 1520s (Russell, p. 79). The Tudor regime pushed taxes very high (Ashley-GB, p. 229, notes about an eight-fold increase from Henry VII's average to the average in the final years of Henry VIII; even allowing for inflation, that implies a threefold increase in effective tax rates), with bad results for the economy. It was in Tudor times that inflation first began to affect England seriously (Morris, p. 30; Ashley-GB, p. 230, estimates that prices tripled from the beginning of Henry VIII's reign to the beginning of Elizabeth I's. That's not an extreme rate of inflation -- a little less than 2.5% per year -- but it was a dramatic change for a society used to almost no price fluctuation at all).
Henry VIII would debase the coinage (Morris, p. 31; Halliday, p. 92), something the Plantagenets had largely avoided and which made the inflation far worse. According to Gillingham, p. 11, real wages fell throughout the reigns of Henry VIII and Elizabeth, hitting their nadir in 1597. Enclosure drove many off their lands, and the number of poor increased dramatically in Tudor times (Mattingly, p. 177). It seems clear that this was the result of the exceptional taxes levied by Henry VII and his heirs, and the currency manipulation of Henry VIII. Halliday points (p. 96) that when Elizabeth succeeded to the throne, England was a poor nation -- yet it had been one of the richest in Europe even during the nadir of the Lancastrian era!
The very pro-Tudor WilliamsonJ says, on pp. 16-17, that while Henry Tudor at the time of Bosworth was "cool, humorous... diplomatic... capable of instant decision... and... a man of his word" (a description which, even then, I find far too flattering), he concedes that this was not "an altogether just picture of the Henry VII of twenty years later" (in other words, Henry VII showed his real side when he was secure on the throne -- and it wasn't a very pretty picture).
Let us not forget who pushed through the legislation which empowered the Star Chamber (WilliamsonJ, pp. 27-28, though he tries valiantly to claim both that the Star Chamber was actually
a positive step and that Henry didn't really create it. Russell, however, notes on pp. 49-50 that being summoned before the Council or the Star Chamber was "one of the most alarming experiences which might befall a Tudor gentleman." Williamson's rather delicate way, on p. 38, of describing Henry's regard for law is to say that "Henry's upbringing in foreign countries had not imbued him with the instinctive respect for the constitution which he might have had if he had been educated near the throne." In other words, he was a despot. It is rarely stated this way, but the Glorious Revolution of 1688 was largely an attempt to limit the powers the Tudor monarchs had taken to themselves.

The Tudors also added many more government officials -- some, like those who ran the Navy, useful, but many just to watch over people. Henry Tudor, for instance, created the county officials known as feodaries, responsible for collecting rents and fees for the king, plus the receiver, surveyor, and woodward (Russell, p. 49). Some of those tasks were important, but mostly they added to the burden of government. And, since government posts paid very little, most survived by squeezing people; at this time, big government was generally bad government (Russell, p. 45). Henry Tudor's England was, flatly, a police state for the noble families. According to Ross-Wars, p. 152, "Of the twenty families which made up the higher nobility... in 1485, only half still held their titles in 1509" -- and many of those under suspended attainder, meaning that Henry could pick them off at any time if they misbehaved. Ross-Edward, p. 339, quotes Lander's statement that it was a "terrifying system" and refers to one of the crown officers as the "chief agent of extortion." Hicks, on p. 269 of RicardianXIII, notes that Henry almost never fully reversed an attainder. The treason laws were also toughened; in the past, treason had required an actual act of rebellion, but under Henry VIII, just speaking seditiously was considered sufficient reason to die a traitor's death (Russell, p. 90). Had the nobles known in 1485 what they were getting themselves into, I doubt Henry Tudor would have lasted a week on the throne.

It seems that more people trained in the law under the Tudors than under the Yorkist regimes (Russell, p. 54). And, since there still were no officers of justice other than the sheriffs, now badly underpaid and with little use for their task, there was a vast upsurge in informers (Russell, p. 45). Many of these were merely witnesses bringing stories about property crimes and the like -- but far too many were government informants, or people who used the Tudors' security mania to get back at personal enemies.

Or consider this: Columbus, for his explorations of America, was granted great titles and revenue by the Catholic Monarchs of Spain. But when John Cabot tried to explore the New World for the English, Henry Tudor gave him -- ten pounds (Mirsky, p. 24). Little wonder he eventually went into Spanish service (WilliamsonJ, p. 93). England eventually acquired overseas colonies, but would surely have done so sooner (and at less cost!) had Henry not been so unwilling to make investments in the future.

Or this: Erasmus of Rotterdam, arguably the greatest scholar of his age, came to England about the time Henry VII died. He left five years later -- because no one paid him enough to support him (WilliamsonJ, p. 92).

Or this: Henry VII's council was so unpopular that his son Henry VIII, on taking the throne, had not only to expel two of them but to execute them (WilliamsonJ, p. 76). This even though Henry VIII otherwise kept the rest of the council intact; he was not trying for a completely new policy. Henry VII didn't even show much gratitude to the men who put him on the throne. Sir William Stanley, who saved his life, would be executed in 1495 (Kendall, p. 457). Rhys ap Thomas, who had brought in most of the Welsh troops that fought at Bosworth, was never promoted above the status of knight (Mattingly, p. 45).

Turning back to Richard, the one thing he clearly was not was a peaceful man -- at least before he became King. When Edward IV invaded France, the French quickly tried to buy off the English, and Richard opposed the deal. He commanded an invasion of Scotland, and probably wanted to lead more (Dockray, pp. 111-112, who clearly thinks the border war unwise; in this, he follows the Croyland Chronicler, who thought it an expensive boondoggle). But, in 1484, he agreed to a three-year truce and a marriage alliance with the Scots, agreeing to marry his niece (the daughter of the Duke of Suffolk and the sister of Richard's later heir the earl of Lincoln) to the future James IV (Ross, p. 193, though Ross interprets these attempts at peace as evidence that Richard wanted more war with the Scots).

The Scots were not a real threat to Richard's throne. The French were. Ross, pp. 195-196, notes that Richard's enemy Henry Tudor had long been sheltered in Brittany (which was, in practical terms, independent from France but very afraid of the French. Bennett, p. 85, thinks the time in Brittany was a help to Henry, since it exposed him to the Breton culture -- relatively close to Welsh culture, and Henry, who was a quarter Welsh, would desperately need Welsh support). Richard responded with a campaign of naval pressure on the Bretons (Ross, p. 197), even though they
would have been logical allies against the French had he managed the relationship right. Later, after Richard convinced the Bretons to yield the Tudor, Henry escaped to the French (Ross, p. 199, who thinks that Henry's mother Margaret Beaufort may have warned him; she might well have learned of it from her husband Lord Stanley). And, because the French considered Richard their enemy, they let Henry loose and even gave him some French soldiers (Ross, p. 194).

Despite his George W. Bush approach to diplomacy, Richard was ahead of his time in many ways -- e.g. in his support of printing, which of course would make learning available to far more than ever before; in his personal version of spirituality, as shown by his English Bible and other books; in his tendency to appoint learned men rather than timeservers to high office (Ross, p. 76; Ross, p. 132, adds that he preferred Cambridge to Oxford men, but given that his Chancellor, Bishop John Russell, whom Thomas More called "one of the best learned men undoubtedly that England had in his time," was an Oxford man, I think this is exaggerated); and in his respect for the commons.

One of Shakespeare's incidents may have had a vague kernel of truth. Sadly, according to Jenkins, p. 208, Richard's wife Anne Neville was consumptive (probably; Weir, p. 206, says "tuberculosis or cancer"), and toward the end of her life doctors declared her illness contagious. So Richard, whose only legitimate son Edward had died in early 1484, was unable to share his wife's bed in the final months before she too died in early 1485 (HarveyJ, p. 208; Jenkins, p. 210; Seward-Richard, p. 168, in his desire to finish off Richard, apparently wanted him to sleep with her so he too could have gotten sick). While hardly the marriage of enemies Shakespeare portrayed, at the end it was perhaps chaste.

Weir, p. 210, is sure that Richard tried to hasten Anne's end, and cites on p. 211 Rous's statement that Richard poisoned Anne. This apparently was a genuine rumor, known also to Commynes. Seward-Richard, p. 169, says that the rumor came from "no less a witness than Richard himself" -- but he cites no statement of Richard's, instead mentioning Commynes.

Evidence and logic argue against it. Poison was becoming a political tool on the continent, but the English were very slow to adopt it (Lofts, pp. 88-89). In any case, the poisons of the period weren't reliable enough to make someone die of what seemed to be tuberculosis! Plus the Croyland Chronicler reports that, when their son Edward died, both Richard III and his wife were "almost bordering on madness" because of their grief (Ross, p. 145; Pollard, p. 159). Richard, given his illegitimate children, would surely have been of the opinion that he could have more offspring if he married someone else -- and, since he and Anne Neville were cousins, he could almost certainly have obtained an annulment of his marriage. Why poison her and risk discovery?

More to the point, Richard's marriage to Anne Neville helped maintain his alliances in the north, since she was the heir of one of the greatest northern families. Getting rid of her was not good politics (Bennett, p. 68). Even if he wanted her dead, he could surely have waited until Henry Tudor was dealt with. Seward-Richard, p. 168, claims that Richard used "psychological methods" to poison her, and claims support from Croyland -- but in his endnote cites only Polydore Vergil. Weir admits (pp. 210-211) that Croyland tells us Richard wept openly by Anne's grave, and that his face was always drawn after this. Naturally Weir considers this another act on his part.

Saul3, p. 78, does note that Anne's death, plus the death of his son Edward, may have made Richard's cause seem "blighted," and adds that Richard cannot have expected her to bear another son, because her line didn't bear sons (a false statement, since Anne's sister Isabel had a son, the Earl of Warwick). But his note on p. 157, that the death of Richard's son was seen as a reflection on his treatment of Edward IV's sons and a token of his Richard's failure, is probably true.

There is disagreement about whether the marriage between Richard and Anne Neville was a love match -- Kendall thinks it was; Ross, p. 28, vigorously denies it, and Ross-Edward, p. 188, suggests Anne married Richard because he was the only man strong enough to prevent Anne from being despoiled by Anne's sister Isabel and her husband George. Seward-Richard, p. 62, in a rare moment of balance, confesses, "There is no evidence how he regarded her, nor even if their marriage was happy or unhappy."

The only direct evidence we have seems to be an ambassadorial report, which claims Richard married Anne for her property -- but it is so distorted that it doesn't even list Richard's earldom correctly (Laynesmith, p. 70). I doubt it counts as evidence.

I would note that Richard had Anne crowned Queen at the same time he was crowned -- very unusual in this period, according to Laynesmith, p. 75. Both Elizabeth Woodeville and Elizabeth of York had to wait quite a while to be crowned. Is this a sign that Richard loved or respected his wife? Hard to tell.

The strangest account is that of Harvey, who largely follows the Hall/Holinshed/Shakespeare version of history to the exclusion of primary sources, but for some reason thinks that Richard loved Anne passionately: After Warwick's death, "Clarence, her brother-in-law... tried to whisk her into obscurity. Disinherited, branded as a traitor, nameless and unknown, dressed in rags, forced to
work the kitchens and empty the slops in mighty houses, he had survived for five years. She did not know that Gloucester had loved her, had sought for years to find her, to marry her...."

Unfortunately for romantics, her father died in 1471, and Anne's son was born by 1474, so she wasn't hidden for five years.

Pollard, p. 65, declares, "Although the young couple had known each other in childhood, there is no evidence that theirs was a love-match. One might be drawn by the romantic notion that is was, particularly since Richard does indeed seem to have rescued the unfortunate girl from virtual arrest in Charence's household. Sadly there were mundane and material reasons for the match on both sides." On this basis Pollard seems certain that Gloucester married her for her lands (although, it should be noted, there was no guarantee that she would have any lands when he rescued her, since the threat of attainder still fell upon her father, and her mother was still alive).

The biggest obstacle to the idea of a love match is the four year gap in their ages (Ross-Edward, p. 94n., says Anne was born in June 1456. Richard was born in 1452). If a 19-year-old boy fell in love with a 15-year-old girl, it would be no great surprise. But how about an 11-year-old boy and a 7-year-old girl? If Richard had any feelings about Anne when he met her, he probably thought she was a young pest.

In fact there is some evidence regarding their mutual feelings, but of questionable value. According to Potter, p. 170, Buck cited a manuscript claiming that Richard refused to take part in the killing of Edward of Lancaster because Richard loved Anne Neville, then married to Edward (WilliamsonA, p. 32). This manuscript, however, was presumably lost in the Cotton Fire if it existed at all, and in any case was probably written after the fact.

Seward-Richard, p. 41, suggests that her father the Earl of Warwick offered to have Anne marry Richard (Ross-Edward, in fact, suggests on p. 94 that, after Edward IV married Elizabeth Woodville, marriages to the Plantagenet princes were the only prospects left for his daughters, since the Woodville sisters had used up all the other eligible nobility); this is a possible but unsupported speculation and does not explain why the two went through with it after Warwick was killed. We can only try to infer. What is interesting to note is that Richard was one of few English Kings to have an English wife (since the Norman Conquest, there were only three others: John had married then divorced Isabel of Gloucester, Henry IV had married Mary de Bohun before he was in line for the throne, and Edward IV had married Elizabeth Woodville).

Of these four instances, only Richard would have known his bride for any length of time before they were married, since Richard lived in the Neville household in his early years. So Richard and Anne -- contrary to Shakespeare -- *could* have fallen in love. The Croyland Chronicler told a confusing story of George of Clarence hiding his sister-in-law and Richard rescuing her (Dockray, p. 100), but as several historians have pointed out, this makes little sense as told -- Anne Neville could have rescued *herself* had she wanted to.

Which leads to another point: Consider when Richard's two illegitimate children were conceived: Seemingly in 1469-1471. This was the period when Warwick was fighting Edward. Richard probably could have sired children before that, and *certainly* could have had illegitimate children after that -- but it appears he didn't. Lamb, p. 14, declares that "no gossip exists about his family life." The only time he sowed his wild oats was when Anne Neville appeared to be unavailable, since she was betrothed to Edward the Lancastrian Prince of Wales. It's an argument from silence, but it really does seem to imply that he cared for Anne Neville. Whether she returned the emotion is another question.

(In the Department of Odd Asides, Richard's marriage to Anne may have added to his tragedy. Charles of Burgundy was killed in 1477, his only heir being a daughter -- the most eligible heiress in Europe. Everyone in Burgundy wanted her to marry an Englishman, to form a marriage alliance. Edward IV couldn't manage it; his only available husband was George of Clarence, whom he simply could not trust; Ross-Edward, pp. 249-251. Richard would have done admirably, but he was married to Anne Neville. They perhaps could have gotten a divorce on grounds of consanguinity, but Richard seemingly did not want it. Whether this was for love, or because he did not wish to disinherit his son, or for some other reason, we cannot tell.)

The one thing that is certain is that Richard and Anne were able to cooperate; they engaged in several joint religious projects (Langley/Jones, p. 157). Cheetham, p. 163, makes the interesting observation that the death of Richard's son may have changed the political equation, since Richard no longer had a dynasty to assure the future fortunes of his supporters. It's hard to know how important this would be to the nobles of the time -- it would doubtless disturb them that Richard had no heir, but Richard was only 32; he had plenty of time to sire another son. Except that, if Richard died young, as his brother had, then England would again have the problem of a boy king....

There was apparently another rumor, after Anne's death, that Richard wanted to take his niece,
Edward IV's daughter Elizabeth, as his second wife. Weir, p. 203, claims that "it was only days [after Christmas 1484] before a passionate attraction was kindled between them." She also suggests that Elizabeth Woodville may have pushed her daughter in that direction. She bases this "passion" on a comment by Croyland (which she quotes on p. 204) about Richard wanting to marry Elizabeth to "put an end" to the hopes of a rival. Seward-Richard, p. 171, says there is "no question" that Richard intended to do so.

Harvey, p. 99, also mentions a rumor that Elizabeth had a child by Richard -- but cites no source for this information, and elsewhere states as if they were fact things which are rather her own imagination.

Apart from Croyland's comment, which we note is about politics, not passion, there seem to be only three pieces of actual evidence for the idea, all weak. One is that, at a Christmas ball in 1484, Anne Neville and Elizabeth of York wore similar dresses (Seward-Richard, p. 168). This led to a great deal of speculation about Elizabeth replacing Anne -- but raises the problem of why Anne would go along. Despite the gossip, Pollard's explanation (pp. 162-163) is that Richard was taking Edward's children back into favor, and the Woodvilles were now supporting Richard.

One might also note that the same dress might have looked good on both of them; the Croyland chronicler describes them as being "alike in complexion" (Laynesmith, p. 52).

The second bit of evidence is the testimony of Edward Hall, which Weir quotes with great approval. But we know Hall's testimony to be a mixture of (mostly) plagiarism with a little hostile gossip. It has almost no real value.

The third item, and perhaps the most significant, is that Buck claimed to have seen a letter in which Elizabeth declared love for her uncle rather than the reverse! If real, this would explain much -- but the letter has not survived, and Buck is the only witness to it. And Buck also alluded to a lost letter claiming that Cardinal Morton and an unnamed countess (Margaret Beaufort?) arranged to having the princes killed (Lamb, p. 89). All these lost letters make him seem a dubious witness.

WilliamsonA, p. 142, suggests that Elizabeth's love letter was real because Buck was trying to defend Richard, and the mere thought of incest would cause his readers to disapprove of Richard. Similarly, Potter, p. 171, argues that the letter could be authentic, and says it is evidence that Richard III did not kill the princes. (I doubt the former and deny the logic of the latter; we can say, empirically, female primates other than humans often mate with males who killed their relatives, and in any case Elizabeth and Edward V were rarely together, so they would have no real basis for affection). Oddly enough, Weir, p. 208, also thinks it is real, but instead of being a statement about Richard's innocence of the death of the princes, she regards it as proof that he actually was sexually involved with his niece! (Weir, pp. 209-210).

Perhaps the best evidence that the whole thing is an illusion comes from Chrimes, p. 35, who points out that Elizabeth Woodville and her daughters left sanctuary "before" Richard's son and Anne Neville died. Thus there can have been no discussions of marriage at that time, and by the time Anne Neville died, Elizabeth of York's bastardy was quite official, meaning that marrying her could not strengthen Richard's claim.

We should note that uncle/niece marriages were not unknown in Europe in this period. The younger brother of France's king Charles V, John Duke of Berry, would marry Charles V's daughter Katherine; Earle, pp. 82-83. But the patent defect with Weir's hypothesis is -- Richard had not had any illegitimate children for more than a dozen years. It should be remembered that, after 1471, he was the third man of the kingdom, and after 1478, he was the second; in the North, he was little short of a king. If he had been the sort to indulge his lust with any pretty girl who caught his eye, he'd have had bastards in half the parishes of Yorkshire. He didn't. He may possibly have lusted after his niece. It seems extremely unlikely he acted upon that lust.

And Elizabeth of York was used to being a pawn. She had already been betrothed twice -- once to George Neville when Edward IV was still allied with Warwick (HarveyN, p. 9), then to the Dauphin of France (HarveyN, p. 29).

Potter, p. 173, does raise one important point: One of the big reasons for Richard to marry Elizabeth, as Croyland said, would have been to assure that Henry Tudor could not marry her. Richard could have taken care of that by simply marrying her to someone else -- after all, she was 18 or 19, and (by the standards of the time) approaching spinster-hood. And, as the daughter of Edward IV -- said by some to be the handsomest man in England -- and Elizabeth Woodville, she was probably very pretty (though her only known portrait is not flattering. Her effigy, on p. 99 of Ross-Wars, is more attractive, but of course was made after her death). So why didn't Richard marry her off and drive Henry Tudor crazy? We can't say. Potter thinks he was honoring a promise to her mother to find her a good husband. But, of course, it's at least possible that he wanted her himself (hence the rumors), and was having to bide his time until he could get a dispensation.

There is also a claim that Richard tried to arrange a marriage with Joanna of Portugal
(Langley/Jones, p. 164), which might have helped heal the Lancastrian rift -- Joanna (1452-1490, making her just Richard’s age) was descended from John of Gaunt, although in female line; with the line of Henry IV extinct, the Portuguese house could claim to be the heirs of John of Gaunt and hence, arguably, the Lancastrian claimants to the throne (Joanna was the daughter of Alfonso V of Portugal, son of Edward of Portugal, son of John/Joao I of Portugal by Gaunt’s daughter Philippa). Certainly they had a better claim than the Beaufort line which spawned Henry VII; there was no hint of illegitimacy in her lineage.

Richard, whatever his actual plans, publicly denied planning to marry Elizabeth (Potter, p. 171). Obviously Richard didn’t have any modern handlers writing his speeches and telling him not to admit to anything; one suspects the denial made people take the rumor more seriously than they otherwise would have.

Richard, from what we can tell, had strong but localized popularity: The North of England revered him -- and Ross, p. 47-48, notes that the northerners’ loyalty was not easily earned. But Ross, p. xlvii, offers strong evidence that he was disliked in the south. (He confesses to little data about the midlands, but Bennett has a fascinating map on p. 52 showing where Richard’s known allies and enemies were based. Richard complatesly dominated north of a line from Gloucester to the Wash. South of a line from Bristol to London, he had almost no supporters. In East Anglia, it was about an event split. Geographically, Richard dominated more than half of England. In terms of wealth and manpower, he was outnumbered.) And Richard really does seem to have an "if-you-aren't-with-us-you're-a-fiend" attitude reminiscent of some modern extreme conservatives; he labelled his enemies who were with Henry Tudor murderers, adulterers, and extortionists (Ross, p. 208). Ross is surely correct in thinking that these over-the-top statements hurt rather than helped Richard’s cause.

Horace Walpole, whose Historic Doubts was one of the first great defences of Richard, claims (according to Potter, p. 179) that Richard’s enemies accused him of ten significant murders: Henry VI, Henry’s son Edward Prince of Wales, Richard’s wife Anne Neville, his brother George of Clarence, Edward V, Edward’s brother Richard, Lord Hastings, Earl Rivers, Elizabeth Woodville’s son Richard Grey, and of Edward V’s tutor Thomas Vaughan. An honest assessment gives a much more interesting scorecard:

Richard was certainly responsible for the deaths of Hastings, Rivers, Grey, and Vaughan. (And some, such as Lamb, p. 88, considers only the execution of Hastings to be unfair, although an honest judgment would surely find Rivers and Vaughan innocent as well.) Richard was certainly innocent of the death of Edward Prince of Wales (as shown above). It is unlikely that he had a part in Anne Neville’s death.

If Richard had any part in the death of Henry VI, it must have been at the instructions of Edward IV. George of Clarence, according to the Croyland Chronicler, was prosecuted solely by Edward IV, with no other speakers for the prosecution and Clarence himself being the only man speaking in his defence (Dockray, p. 102; Williamson A, p. 37; it is interesting to note that the sentence of death on Clarence was pronounced by the Duke of Buckingham, Richard’s future ally and enemy, who played his first major public role at this time). Mancini says Richard was very grieved by George’s death. Even Thomas More says Richard publicly showed grief (Seward-Richard, p. 69), though naturally doesn’t believe it to have been genuine (and Seward of course thinks More’s mind-reading more accurate than actual data). The Princes in the Tower are the only remaining question.

Potter, p. 183, has an ironic note about Walpole’s work. It was eventually translated into French -- by Louis XVI as he awaited execution. France’s maligned king apparently sympathized with England’s most maligned king.

I can’t help but note the comparisons with another much-maligned English king, John. John, like Richard, killed a nephew (Arthur of Brittany) with a senior claim to the throne (Harvey J, p. 82). As with Richard III, there have been attempts to defend John -- even claims that John was a proto-Protestant (which he was not; he was simply a skeptic, unacceptable to Catholic and Protestant alike). Certainly John was not as bad as the Robin Hood legends make him. But even Warren-John, which seems to be a deliberate attempt to defend the third Plantagenet king, is forced to conclude with words of faint praise: "He could be mean and nasty, and there was an ignoble small-mindedness about his suspicion, but he was not a devil incarnate" (pp. 257-258); "He had the mental abilities of a great king, but the inclinations of a petty tyrant" (p. 259).

No one, it seems to me, has made a convincing defence of John, despite several attempts. Richard, by contrast, has had many. The defence has hardly been a great success -- but the mere fact that it has been so regularly made implies that there is more to work with in the case of Richard than John. Let’s face it: It would be a lot of fun for historians to have a Shakesperean King of England -- Seward in fact says as much. (It’s too bad Shakespeare didn’t try to work on Charles
the Bad of Navarre....) But in fact there was no English king as vile as Shakespeare's monstrosity.

THE BATTLE OF BOSWORTH AND THE DEATH OF RICHARD III

Whether he deserved it or not, Richard's position in 1485 was precarious, due primarily to the decimation of the nobility. Edward IV had ruled prior to 1470 by giving much power to the Earl of Warwick. After Warwick's rebellion failed. Edward depended largely on Richard of Gloucester and the Woodvilles. (Dockray, p. xxxiv calls them "regional troubleshooters" and notes that it was a very dangerous precedent, since it created "overmighty subject[s]." According to Bennett, it was actually a justice in the reign of Henry VI who coined the phrase, which shows how obvious the problem was).

Richard III had followed his brother's precedent and turned to the Duke of Buckingham. With Buckingham dead, it was almost impossible to build a noble faction. (As Henry VII himself would discover.) Richard advanced the Howard Duke of Norfolk as far as he could (Bennett, p. 71), but only so much could be done for a man who, two years earlier, had not even been an earl, and had only been made a baron in 1470 (Cunningham, p. 107). Richard tried to bind Northumberland and Huntington to him, but this failed in the former case at least. It left him largely dependent on lesser men -- and caused him to bring a relatively small army to the greatest battle of his life; estimates run from about 3,000 to 10,000 men, the majority of them Norfolk's if you exclude the "neutrals."

Saul3, p. 100, suggests that Richard relied on his followers on the basis of chivalry, but that they had reached the stage where chivalry no longer bound them.

Meanwhile, Henry Tudor had been very, very lucky in his friends. The Bretons had planned to turn him over to Richard (in which case this discussion probably wouldn't be necessary), but he was warned just in time, and escaped to France. The French were temporarily in a very anti-English phase. And, just at the time when Richard was most distracted, they gave Henry Tudor a fleet and let him invade (Pollard, pp. 160-162).

The Wars of the Roses witnessed, in all, six changes of King, but only once, at Bosworth in1485, did the two rival claimants face each other in battle (Bennett, p. 99). And Bosworth proved decisive mostly because Richard III died there. Henry Tudor, the closest thing the Lancastrian faction had to a claimant, finally invaded. (I can't help but note the irony that he set out from Harfleur, the place where Henry V had invaded France seventy years earlier; Ross, p. 202). Henry's invasion force was sponsored by the French (Arthurston, p. 5) and initially consisted mostly of mercenaries from countries hostile to Richard (Ross, pp. 202-203), though of course he picked up some supporters in Wales.

For the actual Battle of Bosworth, see the notes to "The Battle of Bosworth Field." Here we will summarize by saying that four armies met at Bosworth, one led by Richard, one by Henry, and one each by Lord Stanley and Sir William Stanley. In the battle, Richard saw an opportunity to attack Henry directly. He attempted it -- and his company was attacked in the rear by the forces of William Stanley. Richard was killed, and Henry VII became King.

Perhaps we should give the last word to Ross-Wars, p. 100, who writes, "Richard was by no means the personification of evil which he was to become in the hands of hostile Tudor propagandists. He had charm, energy, and ability, and he worked hard to win popularity. But it took time to live down the legacy of suspicion and mistrust generated by the violence of his usurpation. Even in that ruthless age, many men were appalled by what they clearly believed to have been his crime against the princes.... Had Henry Tudor's invasion been long delayed, its outcome might have been very different, but in 1485, Richard was still far from having won the confidence of his people in general."

Even with Richard III dead without a direct heir, Henry Tudor had his problems. He wasn't Richard's heir by any line of thinking -- but there were three Yorkist possibilities:

1. Elizabeth, the oldest daughter of Edward IV, whose claim was blocked by the precontract that had blocked her younger brother Edward V;
2. The Earl of Warwick, son of Richard III's older brother George of Clarence, blocked by the fact that Clarence had been attained (plus Warwick may have been mentally deficient; Potter, p. 168, mentions a contemporary report that he could not "tell a goose from a capon"); it is interesting that Richard III never imprisoned Warwick (Langley/Jones, p. 126) -- it was Henry VII who did that; and
3. John, Earl of Lincoln, the son of Richard III's oldest sister, who was rather far back in the line of succession if you ignore the precontract and such but who was Richard's official heir (at least, most sources say so, though Ross, p. 158, says that there is "no direct evidence" for this. Even Ross, though, admits on p. 159 that Lincoln was made Lieutenant of Ireland which was the standard post given the Yorkist heir; cf. Cheetham, p. 166; also, Ross notes on p. 182 that Lincoln was president of the Council of the North -- meaning that, in effect, he had been given Richard's own former bailiwick. If we don't have a direct statement that Lincoln was Richard's heir, the indirect evidence is overwhelming).
The Earl of Lincoln was probably the best choice of the three, but Chrimes, p. 72, says that Lincoln, who was in his early twenties, "does not seem to have been regarded as particularly suitable" for the throne. Warwick, being young and foolish, was also unsuitable, and of course Elizabeth was a woman.

The Yorkist confusion made it difficult for them to oppose Henry -- and Henry, though his only Plantagenet blood was in a bastard line from John of Gaunt, had all the Lancastrians behind him simply because English politics was so divided that it was better to support a pretender than a legitimate member of the enemy party. Even so, he had to marry Elizabeth of York to strengthen his claim. (Meaning that, even though Henry VII didn't really deserve to be on the throne, all his heirs did. At least genetically.)

(Let's be clear here: Henry Tudor had no claim to the throne no matter how you slice it. If descent had to be in male line, as the Lancastrians had once claimed, his claim came through his mother. If female descent was allowed, there were still plenty of descendants of Richard of York ahead of him. Plus the Beaufort line was barred from the succession anyway. As Chrimes says on p. 50, "Learned discussions on the subject of by what right Henry assumed the crown are largely otiose. There is no evidence of much if any overt discussion at the time." He took the throne by right of conquest, and that's that.)

Lincoln did raise a revolt in 1387, supposedly on behalf of the pretender Lambert Simnel, but it was crushed at the Battle of Stoke, the last real battle of the Wars of the Roses (Burne, p. 305; Cunningham, p. 79.)

In an interesting twist, Henry set about to destroy all copies of Titulus Regius the law which had declared Edward V and his siblings illegitimate -- one of Henry's first parliamentary acts tried to retrieve and destroy all copies (Cherms, p. 66). Only one survived, and that seemingly by accident (Jenkins, p. 204). This had an interesting effect: In the absence of that parliamentary declaration, it would seem that Elizabeth of York was rightful queen (and should have been Queen regnant, except that few were ready for that at the time) -- but if somehow either of the princes were still alive, they would be senior to Elizabeth and the rightful rulers. In other words, Henry needed the princes to be legitimate but dead.

This furnishes the strongest evidence that (barring the extremely faint chance that Henry himself killed the princes) he did not know -- and never found out -- where the bodies were buried. If he had had them, he would have displayed them. It would have stopped the Pretenders.

The many, many Pretenders. As early as 1487, a youth named Lambert Simnel was declared to be the nephew of Edward IV and tried to claim the crown. (There was a real problem with this theory, in that Simnel was claiming to be the Earl of Warwick, son of Edward IV's brother George of Clarence, and Warwick was still alive in Tudor custody!) Henry VII let Simnel live (while executing the Earl of Lincoln, who had been deep in the conspiracy); the boy seemed harmless enough. (For more on Lambert, see the notes to "The Mayor of Waterford's Letter.")

Fields, pp. 203-205, reports on a speculation that Lambert was a scapegoat or stalking-horse for one of the real Princes, who had somehow survived and was now in a position to lead a rebellion against Henry. Lamb, pp. 90-93, is also sure that Richard did not kill them, and believes they survived. I just don't buy it; if the myriad conspirators had had a real Yorkist prince, they wouldn't have bothered with Lambert. (Fields, p. 225, even reports on modern attempts to prove that various sixteenth century people were the princes in hiding. One of these unlikely claims is made on behalf of Thomas More's son-in-law by adoption. Believe "that" if you can....)

In 1491, an even more serious impersonator showed up in Perkin Warbeck, who eventually claimed to be Richard of York, the younger prince in the tower. Warbeck -- who, unlike Simnel, was an adult directly involved in the plotting -- was executed in 1497, but he had gained a strong following before then. (For more on Perkin, see "The Praise of Waterford.") Arthurson, p. 3, thinks that it was Warbeck's rebellion which turned Henry into such a tyrant in his later years -- he wanted to stop any such outbreaks in future. (Even Thomas More called it a decade of "perpetual winter.") Henry's firmness didn't help. More rebellions would follow -- e.g. the Earl of Suffolk, the younger brother of the Earl of Lincoln was on the run from 1499 until Henry caught him in 1506 (Cunningham, p. 85). Supposedly there was even an attempt to prevent the succession of Henry VIII. But none of these plots was as dangerous as Warbeck.

Even Henry's own garrison of Calais struggled with the matter. In 1503, when Elizabeth of York died, the garrison debated the claims of Edward de la Pole (the brother of the Earl of Lincoln) and the Duke of Buckingham (the son of Richard's duke). Supposedly Henry VIII was not even discussed as a potential heir to Henry Tudor (Russell, p. 69).

Henry's response to the "feigned boys" should dispose largely of More's story of where the princes were buried, and entirely wash out Tyrell's confession. If either of these stories were true, then Henry VII would have known where the princes' bodies were, and would have exhumed them.
Simple as that. It is Henry Tudor's behavior, not Richard's, that created the mystery of the Princes in the Tower. Had Henry sought to find out the truth, he might have found the bodies and he almost certainly would have found out the truth -- and the truth almost certainly would have pointed at Richard in some way. He *didn't* try, and so created a great mystery. (Not that that relieves Richard's guilt, of course -- it just means that the mystery remains.)

**THE LEGEND OF THE PRINCES AND THE CONTENT OF THE SONG**

Of course, the truth doesn't really matter here. The princes could have been taken up into heaven by chariots of fire for all the difference it made. What counts is that most people thought Richard had killed his nephews, and that Henry Tudor assuredly wanted them to believe it. And Henry Tudor was definitely capable of propaganda -- just consider the history he commissioned from Vergil. Of course, histories weren't (and aren't) much good at persuading the common people. Popular songs would be a more likely method.

We also know that there were propaganda songs composed in this period; the aforementioned "Ballad of Bosworth Field" is clearly Stanley propaganda, and "The Song of the Lady Bessie" also appears to be intended to make Elizabeth of York look good. Bennett, p. 10, also lists "The Rose of England" [Child 166] as a contemporary ballad, although our only real copy is from the Percy folio from centuries later. (By contrast, we have both the Percy version of "Bosworth Field" and a prose summary of the piece.) It does seem likely that "The Rose of England" is Tudor propaganda, since only an extreme Tudor partisan could possibly come up with the ridiculous praise for the Tudors it contains. But I could also imagine it being written in the reign of Elizabeth I to flatter her dynasty.

On the other hand, the fact that so few people associated the "Babes" with Richard III argues that, if it *was* propaganda, it was a little too subtle. But then, Henry VII was one of the sneakiest creatures ever spawned. Being direct and open probably never even occurred to him.

The various versions of the song (the oldest broadside, Bodleian Harding B 4(30), Percy) match the legend on these points:

* There were two children, taken away by their uncle, and the bodies were never found.

"They were taken away on a warm summer's day." Edward V was originally to have been crowned in June. Richard III was crowned in July, by which time the Princes were almost gone from sight. So the disappeared in summer, though there is no specific day on which they vanished. And they may not have died until fall.

* The uncle faces disasters until brought to justice. Richard of course faced many blows -- Buckingham's rebellion, the death of his son, the death of his wife -- though they don't match those in the song.

On the other hand, the song differs from the situation of the Princes in the Tower in several important regards:

1. In the broadside and Percy's version, the children are a boy and a girl, not two boys (Edward IV and Elizabeth Woodville had sundry daughters, but all the daughters lived -- indeed, the oldest became the wife of Henry VII).

2. In the broadside and Percy's version, the wife dies before the children -- but Elizabeth Woodville lived until 1492, dying nine years after Edward IV and at least six years after her sons died. It is true that Henry VII pushed Elizabeth Woodville out of public life in 1487 (Poole, p. 16) -- but that is still after the princes were dead.

3. In the Stationer's Register record (which has to be this song if the link to Richard III is to be maintained), the tale is of a "Norfolk Gentleman," Edward IV had very little to do with Norfolk -- prior to becoming King, he was Earl of March, a holding centered on the Welsh border. His father was Duke of York, based in the north; York also had extensive holdings in Ireland. If you had to pick one place where Edward IV had the least influence, it was surely East Anglia. Nor did Richard III have any significant holdings in Norfolk -- he was based mostly in the north, especially the northwest, and also had power along the Welsh border.

(This does raise one interesting possibility. The younger of the two Princes in the Tower, Richard, was theoretically Duke of Norfolk -- but he was "actually" Duke of York, and known by that title. Anywhere that "Norfolk" would fit, "Yorkshire" would fit -- and a reference to Yorkshire would be much clearer. Note that John Howard became Duke of Norfolk in Richard's reign, in the place of prince Richard. Norfolk was not prince Richard's uncle, but he *was* the heir of Anne Mowbray, prince Richard's wife in that unconsummated marriage. Although almost no one takes it seriously, there have been a few accusations that John Howard murdered the boys -- mostly to gain the Norfolk earldom. He was not the uncle of the princes, even by marriage; he was a cousin. But, given the age differences, might not a propagandist trying to blame things on Norfolk have called him the princes' uncle?)

4. The older child in the broadside is only five, whereas Edward V was twelve when his father died. In Percy's version, this is even more extreme, the boy was "not passing three years old," and the
girl even younger. Of course this might have been suggested by Henry Tudor's claim that Richard III shed "infants' blood." But if the song had been written after Henry VII took power, why not use the actual ages of the children?

5. In Percy's text, the children are kept in Richard's house "a twelvemonth and a daye." But the Princes were never in Richard's house, and were (probably) eliminated within months.

6. In the ballad, one of the murderers confesses early on. In actual history, the only evidence for a confession is More's account of Tyrrell's confession, and even if More's account is true, that confession came more than a decade after the boys died.

7. This is a point of logic, not a matter of the content of the song, but recall that Henry VII for the most part tried to ignore the Princes, never searching for their bodies (Fields, p. 189) and waiting for years before releasing an unsubstantiated and absurd statement about their death. Would he have wanted the matter brought up again in a song?

It should also be noted that the case of Richard and the Princes is hardly the only case of the Wicked Uncle! There was a case that would have been well known in Richard's own time which is in many ways more like the ballad. The tale is told in RicardianXIII, pp. 12-19. Michael de la Pole, Earl of Suffolk, died during the siege of Harfleur in 1415. He left at least two sons. The older boy, Michael, of course became Earl in his turn -- but died a few weeks later at Agincourt. He left three (possibly four) young daughters but no son.

The girls' uncle William (1396-1450), who had gained some of the Suffolk lands because they passed in tail male rather than tail general, seems to have coveted what he did not inherit. And two of the daughters soon vanish from the records and the third was pushed toward a nunnery; the fourth is so shadowy that we are not even sure she existed (this is the point of the RicardianXIII article). We have no evidence of foul play, but neither do we have information on how the girls died, nor even their dates of death.

Eventually William gained the earldom, which later became a Dukedom -- in fact, his only son John would marry Edward IV's sister, and John's son was the Earl of Lincoln who was Richard's heir. William himself had dominated the English government in the 1440s and was eventually lynched as a result. And, in an interesting twist, while the de la Poles were Earls of Suffolk, they had intermarried with the Mowbray Dukes of Norfolk (RicardianXIII, p. 21), and John son of William made "high-handed efforts to dominate East Anglia" (OxfordCompanion, p. 758). Thus it is perfectly reasonable to assume that the "Norfolk Gentleman's" story in the Stationer's Register, if true, refers to the de la Poles, not the Plantagenet princes.

Am I seriously advancing this hypothesis? No. I am merely pointing out that, on historical grounds, it is as good a fit for "The Babes in the Woods" as is the Richard III story. The historical similarity asserted between the song and the account of Richard III is, in fact, not a significant similarity.

To sum up: this song could easily have originated as a piece of propaganda. But, of course, that requires that it be much, much older than even the Stationer's Register date, and we can't prove that even that is this song. And if the extant versions, including the Bodleian broadside, represents the original form (not a safe bet, to be sure), the allegory theory is much weakened.

At this point I'll offer a wild speculation, which I don't really believe: Could the short three-verse version be the original which some Tudor boot-licker proceeded to convert into a propaganda piece? (The problem with this theory, of course, is that there is absolutely no early evidence that anything like this happened.)

Or another speculation: The story of the bodies of the princes being walled up was found in a note in the margin of Thomas More's history, said note being written in 1647. Based on the circumstances described, this discovery must have been made by 1614 (though apparently after 1603; Fields, p. 247). This may also be the source of a stray reference in Buck's history (WilliamsonA, p. 191). The two bodies discovered at the time were thought to be six to eight years old. Obviously the bodies were of children too young to be the princes -- but they *could* be the children in the song!

For more details on the background to this final phase of the Wars of the Roses, see the notes to "The Rose of England [Child 166]"; also some tangential references in "Jane Shore" and (especially) "The Vicar of Bray."

One incidental note for the Science Fiction fans out there (I know a lot of SF fans like traditional music): Randall Garrett's much-loved "Lord Darcy" stories refer to a "Richard the Great" who revived the Angevin empire. According to "A Matter of Gravity," Richard the Great lived in the late fifteenth century. In other words, Richard the Great was Richard III. - RBW

Last updated in version 3.8
File: LQ34D
Children Of The Wilderness Moan For Bread

DESCRIPTION: "(I wonder where is (Moses/Master/Peter/Jonas) and he must be dead) (3x), Oh the children of the wilderness moan for bread."

AUTHOR: unknown

EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)

KEYWORDS: hardtimes nonballad religious Jesus

FOUND IN: US(SE)

REFERENCES (1 citation):
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 232-233, "Chillun ob duh Wildunness Moan fur Bread" (1 text, 1 tune)

NOTES [18 words]: The description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang but I do not repeat the dialect. - BS

Last updated in version 5.1

File: HPR232A

Children, We All Shall Be Free

DESCRIPTION: Chorus: "Children we shall all be free (x3), When the Lord shall appear." Verses: We want "valiant hearted men ... not afraid to die." The pilgrim "with glory in his soul ... bids this world adieu." Christ will raise the dead and they will talk

AUTHOR: unknown

EARLIEST DATE: 1927 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: death nonballad religious Jesus

FOUND IN: US(SE)

REFERENCES (2 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 107, "Children, We All Shall Be Free" (1 text) (1 tune)

ADDITIONAL: John Wesley Work, Folk Song of the American Negro (Nashville: Fisk University, 1915 ("Digitized by the Internet Archive")), p. 127, ("We want no cowards in our band") (1 text fragment)
Roud #15225

File: Dett107

Children's Song on Valentine's Day, at Eastleach

DESCRIPTION: "Good Valentine's Day morning. "Blow the oats against the wind. We are ragged and you are fine, So please to give us a Valentine." "Rags behind and rags before, Pray, old lady, remember the poor." "We're hard up, hard up, without food or fire."

AUTHOR: unknown

EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)

KEYWORDS: nonballad clothes poverty

FOUND IN: Britain(England(Lond,South))

REFERENCES (3 citations):
Williams-FolkSongsOfTheUpperThames, p. 303, "Children's Song on Valentine's Day, at Eastleach" (1 text) (also Williams-Wiltshire-WSRO Gl 84)
Hamer-GreenGroves, p. 20, "Valentine Chant" (1 short text, 1 tune)
ADDITIONAL: Enid Porter, _The Folklore of East Anglia_, Batsford, 1974, pp. 56-58, "(no title)" (3 short texts plus some excerpts)
Roud #1142

File: WT303

Chilly Waters

DESCRIPTION: "Will the waters be chilly, Oh chilly, be chilly? Will the waters be chilly When I am called to die?"

AUTHOR: unknown

EARLIEST DATE: 1931 (Thomas-DevilsDitties)
Chilly Winds

DESCRIPTION: Characteristic line: "I'm going where the chilly winds don't blow." The others may complain about life, weather, or women: "I'm leaving in the spring, ain't coming back till fall." "Who'll be your daddy while I'm gone"

AUTHOR: unknown (credited on Paramount recording to Paul Carter)

EARLIEST DATE: 1925 (recording, Charlie Jackson)

KEYWORDS: nonballad clothes home separation floatingverses

FOUND IN: US(Ap)

REFERENCES (5 citations):
Lomax/Lomax-OurSingingCountry, pp. 293-294, "Chilly Winds" (1 text, 1 tune)
Roberts-SangBranchSettlers, #58, "Chilly Wind" (1 text, 1 tune)
Wheeler-SteamboatinDays, p. 29, "I'm Goin' Down the River Befo' Long" (1 text, 1 tune, a combination of this with "I'm Going Down the River")

DT, CHILWIND*


Roud #3419

RECORDINGS:
Charlie Jackson, "I'm Going Where Chilly Winds Don't Blow" (Paramount 12335, 1926; rec. 1925)
Riley Puckett, "I'm Going Where The Chilly Winds Don't Blow" (Columbia 15392-D, 1929; rec. 1927)

Charlie Woods, "Chilly Winds" (on FarMtns2)

CROSS-REFERENCES:
cf. "Going Across the Sea" (floating lyrics)
cf. "Make Me a Pallet on Your Floor" (floating lyrics)

NOTES [49 words]: For those of us who first met this song in its touched-up Kingston Trio form, it may seem surprising to note that it's almost incoherent. But the truly traditional versions seem to be characterized largely by floating verses, with a plot frequently obscured under the weight of this material. - RBW

Last updated in version 4.3

File: MWhee029

China Merchant, The

DESCRIPTION: A chinaware merchant lodges with a baker's wife. She plots with her husband and servant to rob the merchant: the servant won't kiss the merchant until he shaves. They plan to pick his pocket while he is being shaved. The barber warns him. He escapes.

AUTHOR: unknown

EARLIEST DATE: 1909 (Greig/Duncan2)

KEYWORDS: seduction warning escape husband wife servant thief hair trick

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan2 311, "The China Merchant" (1 text)
Roud #5865

NOTES [24 words]: The Greig/Duncan2 text omits the narrative that completes the story. The description follows the Greig/Duncan2 notes that fill in those gaps. - BS

Last updated in version 2.4
Chinaman (I), The
DESCRIPTION: Dennis Clancy grew rich among the Chinese Tea growers. He died and left all to his nephew who takes the name Ling Chung Chang Awong, wears his hair "in one long plait" and plans to "found an Irish colony." He leaves Ireland for Hong Kong.
AUTHOR: unknown
EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)
KEYWORDS: emigration China Ireland humorous
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 46, "The Chinaman" (1 text, 1 tune)
Roud #9762
File: OLcM046

Chinaman (II), The
DESCRIPTION: "Thre's a land that bears a well-known name, Though it's not a little spot"; it's the land of the Chinamen. The Chinese are trying to get free. He works hard to get ahead. The singer concludes that "There's many worse than a Chinaman."
AUTHOR: Charles R. Thatcher (1831-1878)?
EARLIEST DATE: 1970 (AndersonStory)
KEYWORDS: worker immigration travel China
FOUND IN:
REFERENCES (5 citations):
Thatcher-ColonialMinstrel-Songsters, pp. 56-57, "The Chinaman" (1 text, from "Thatcher's Colonial Songster")
Anderson-StoryOfAustralianFolksong, pp. 96-98, "The Chinaman" (1 text, 1 tune)
Anderson-GoldrushSongster, pp. 88-89, "The Chinaman" (1 text, 1 tune)
Anderson-ColonialMinstrel, pp. 72-73, "The Chinaman" (1 text, 1 tune)
Anderson/Thatcher-GoldDiggersSongbook, pp. 77-78, "The Chinaman" (1 text, 1 tune)
NOTES [39 words]: For brief background on Charles Thatcher's career, see the notes to "Where's Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong. This one is listed as "A new parody on 'The Englishman.'" - RBW
Last updated in version 5.3
File: AnSt096

Chinaman, Chinaman (Ching, Ching, Chinaman)
DESCRIPTION: "Chinaman, Chinaman, Walking down the street, Chinaman, Chinaman, Close your eyes and Jump on one foot to nine."
"Ching Chong Chinaman, Bought a toy doll... Then it caught a cold.... Doctor couldn't come, Because he had a pimple On his tum, tum, tum"
AUTHOR: unknown
EARLIEST DATE: 1947 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)
KEYWORDS: playparty travel nonballad injury disease doctor
FOUND IN: US(MW) New Zealand
REFERENCES (2 citations):
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 105, "(Chinaman, Chinaman)" (1 short text)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, pp. 127-128, "(Ching Chong Chinaman)"; "(Ching Ching Chinaman)" (2 texts)
Roud #10348? 19308? 20094?
NOTES [41 words]: There are a number of texts that begin "Chinaman, Chinaman," or "Ching, Ching, Chinaman," or (even worse) "Chink, Chink, Chinaman." How many are related I don't know; it might be worth a study. I'm sticking them all here pending said study. - RBW
Last updated in version 4.4
File: McIn105A
Chinee Bumboatman, The

DESCRIPTION: Forebitter with a pidgin-English chorus. Story involves a sailor (Wing Chang Loo) of the Yangtze who falls in love with a girl who is herself in love with a pirate. Loo declares war on the pirate, a battle ensues that ends up blowing up both their ships.

AUTHOR: unknown
EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)
LONG DESCRIPTION: Forebitter with a pidgin-English chorus. Story involves a sailor (Wing Chang Loo) of the Yangtze who falls in love with a girl who is herself in love with a pirate. Loo declares war on the pirate, a battle ensues that ends up blowing up both their ships. Chorus: "Hitchee-kum, kitchee-kum, ya ya ya! Sailorman no likee me, No savvy the story of Wing Chang Loo, Too much of the bober-eye-ee, Kye-eye!"
KEYWORDS: shanty foc's'le sailor battle China pirate foreigner
FOUND IN: Britain
REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, pp. 455-456, "The Chinee Bumboatman" (1 text, 1 tune)
[AbEd, pp. 340-341]
Roud #10465
CROSS-REFERENCES:
 cf. "Little Ah Sid" (style)
 cf. "Das Sampanmadchen (The Sampan Maiden)" (some similar verses)

Chinese Government

DESCRIPTION: "Chinee love a girl": white man's daughter or black man's daughter. The wind blows high (sometimes, with a big sea) and blows the girl away, or gives her a black eye.

AUTHOR: unknown
EARLIEST DATE: 1926 (King's _Street Games of North Sheilds Children_, according to Opie/Opie-TheSingingGame)
KEYWORDS: love sea playparty
FOUND IN: Britain(England(North),Scotland(Aber,Bord,High)) Ireland
REFERENCES (1 citation):
Opie/Opie-TheSingingGame 93, "Chinese Government" (1 text, 1 tune)
Roud #13241
File: OpGa093

Chinese Maiden's Lament

DESCRIPTION: "Me no likee English sailor When Yankee sailor come ashore. English sailor plenty money; Yankee sailor plenty more.... English sailor call me Chinese whore. Yankee sailor only shag for short time; English sailor shag forevermore."

AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: sailor whore derivative money
FOUND IN: Britain(England(North))
REFERENCES (2 citations):
Tawney-GreyFunnelLines-RoyalNavy, p. 64, "Chinese Maiden's Lament" (1 text, tune referenced)
DT, CHINMAID*
CROSS-REFERENCES:
 cf. "What A Friend We Have In Jesus" (tune)
NOTES [11 words]: I'm sure I've met this song somewhere else, but I can't find it. - RBW
Last updated in version 5.1
File: Tawn046

Chipeta's Ride

DESCRIPTION: "From mountains covered deep with snow... Where once dwelt Ouray, the king of the land, With Chipeta his queen...." The Utes battle the whites, and disaster threatens. Ouray,
stricken with Bright's Disease, cannot lead; Chipeta bears his orders for peace

AUTHOR: unknown
EARLIEST DATE: 1951 (Poems of the Old West)
KEYWORDS: Indians(Am.) battle disease husband wife
FOUND IN: US
REFERENCES (1 citation):
*Burt-AmericanMurderBallads, pp. 147-149, "(Chipeta's Ride)" (1 excerpted text, which is unlikely to have had music since it is highly irregular; also a single stanza of another song perhaps about this event)

NOTES [317 words]: This is one of those places where, for the most part, the folklore is the story. According to Burt-AmericanMurderBallads, in 1878, one N. C. Meeker decided to forcibly convert the Utes of northern Colorado from hunter-gatherers into a "civilized" people. What followed was ugly on all sides. Meeker plowed up a Ute racetrack, then called in the Army to defend himself. The troops were warned off by the Utes, but came on anyway, and a battle followed. Chief Ouray (c. 1833-1880) was far away and reportedly not part of the planning. When he heard of the battle, he ordered it stopped, and his wife Chipeta carried the order. Ouray of course was real, and did indeed work to control Ute uprisings -- and to protect his people's interests. And Nathan Cook Meeker (1817-1879), Indian Agent to the Utes from 1878, did try to impose his ideas on them, and eventually was killed as a result. But history, as Burt-AmericanMurderBallads admits, doesn't document Chipeta's Ride. Bright's Disease, mentioned in the song, is no longer in the medical manuals, but refers to a variety of kidney diseases, which were typically quite debilitating as the body could not rid itself of waste products. A common side effect was significant fatigue.

In the Really Strange Speculations department, reading Joseph Wheelan's *Invading Mexico: America's Continental Dream and the Mexican War 1846-1848* (Carroll & Graf, 2007), pp. 91-92, I observe that major hostilities began when a Mexican force crossed the Rio Grande to try to interfere with American communications. An American scouting force, insufficiently cautious, was chopped to bits, the survivors captured. Their guide, who had refused to ride into the ambush, carried word of the disaster to the American general Zachary Taylor. This guide was named Chipita. I would assume this is coincidence, except that maybe it inspired the name of the heroine in this song. - RBW

Last updated in version 2.6
File: Burt147

**Chippewa Girl, The [Laws H10]**

DESCRIPTION: The singer sees a pretty Chippewa girl and proposes marriage. She refuses him, saying she is too young and her parents would not approve. The two part amicably, with the singer making a few general remarks about marriage

AUTHOR: unknown
EARLIEST DATE: 1928 (Mackenzie-BalladsAndSeaSongsFromNovaScotia)
KEYWORDS: Indians(Am.) courting family marriage
FOUND IN: US(MW) Canada(Mar,Newf)
REFERENCES (6 citations):
Laws H10, "The Chippewa Girl"
Beck-SongsOfTheMichiganLumberjacks 45, "The Chippewa Girl" (1 text)
Beck-LoreOfTheLumberCamps 53, "The Chippewa Girl" (1 text)
Leach-FolkBalladsSongsOfLowerLabradorCoast 94, "Chippawa Girl" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 54, "The Chippewa Stream" (1 text, 1 tune)
DY 705, CHIPGIRL
Roud #1938
CROSS-REFERENCES:
cf. "The Braes of Strathblane" (words, theme and references there)
NOTES [163 words]: The Leach-FolkBalladsSongsOfLowerLabradorCoast version is "The Braes of Strathblane" relocated to "the Chippewa stream." The difference between Laws H10 and Braes of Strathblane is that Laws [does not in his description include the ending -- found] in Leach-FolkBalladsSongsOfLowerLabradorCoast and Mackenzie-BalladsAndSeaSongsFromNovaScotia -- in which the girl is finally rejected.
Mackenzie -- with its change of mind by both parties -- strengthens the argument that this is just "Braes of Strathblane" relocated. My earlier thought that Laws had not seen such a version is
demonstrated to be false; Mackenzie is one of his two sources for H10. See D.K. Wilgus, "A Type-Index of Anglo-American Traditional Narrative Songs," *Folklore Institute Journal*, v. 7:2/3 (1970:Aug./Dec.), [Copyright (c) 2006 ProQuest Information and Learning Company, Copyright (c) Indiana University Press], p. 168 which considers "The Braes of Strathblane" to be the parent of "The Chippewa Girl." - BS

Last updated in version 5.2

File: LH10

### Chisholm Trail (I), The

**DESCRIPTION:** Stories of the troubles of a cowboy watching the herds. Characterized by the chorus, "Come-a ti yi yippy, yippy yea, yippy yea, Come-a ti yi yippy, yippy yea, yippy yea." Dozens of verses, printable and unprintable, cover all parts of the cowboy life

**AUTHOR:** unknown

**EARLIEST DATE:** 1910 (Lomax, Cowboy Songs)

**KEYWORDS:** cowboy work

**FOUND IN:** US(Ap,SE,So)

**REFERENCES (24 citations):**

- Randolph 179, "The Old Chisholm Trail" (1 text, 1 tune)
- Brown/Belden/Hudson-FrankCollectionNCFolklore3 217, "The Old Chisholm Trail" (1 text, though one suspects it's composite since it's 29 stanzas long!)
- Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 136, "The Old Chisholm Trail" (1 text, 1 tune)
- Abernethy-SinginTexas, pp. 136-137, "The Old Chisholm Trail" (1 text, 1 tune)
- Sandburg-TheAmericanSongbag, pp. 266-267, "The Lone Star Trail" (1 text, 1 tune)
- Morris-FolksongsOfFlorida, #13, "The Old Chisholm Trail" (1 text, 1 tune)
- Fowke/Mills/Blume-CanadasStoryInSong, pp. 136-138, "The Old Chisholm Trail" (1 text, 1 tune)
- Thorp/Logsdon-SongsOfTheCowboys, pp. 109-112, "The Old Chisholm Trail" (1 text)
- Fife/Fife-CowboyAndWesternSongs 78, "The Old Chisholm Trail" (2 texts, 1 tune, the "B" text being "Eleven Slash Slash Eleven")
- Larkin-SingingCowboy, pp. 19-25, "The Old Chisholm Trail" (2 texts, 2 tunes)
- Lomax/Lomax-AmericanBalladsAndFolkSongs pp. 376-379, "The Old Chisholm Trail" (1 long text (compiled from many sources), 1 tune)
- Lomax-FolkSongsOfNorthAmerica 188, "The Old Chisholm Trail" (1 text, 1 tune)
- Botkin-TreasuryOfAmericanFolklore, pp. 851-852, "The Old Chisholm Trail" (1 text, 1 tune)
- Pound-AmericanBalladsAndSongs, 76, pp. 167-170, "The Old Chisholm Trail" (1 text)
- Roberts-SangBranchSettlers, #85, "Chisholm Trail" (1 text, 1 tune)
- Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 510-511, "The Old Chisholm Trail" (1 text)
- Tinsley-HeWasSinginThisSong, pp. 22-27, "The Old Chisholm Trail" (1 text, 1 tune)
- ArkansasWoodchopper, pp. 64-65, "The Lone Star Trail" (1 text, 1 tune, with the staves somewhat disordered)
- Messerli-ListenToTheMockingbird, pp. 39-42, "The Old Chisholm Trail" (1 text)
- Arnett-IHearAmericaSinging, p. 125, "The Old Chisholm Trail" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 108, "The Old Chisholm Trail" (1 long text, probably composite)
- Saffel-CowboyPoetry, p. 184-186, "The Old Chisholm Trail" (1 text)
- DT, CHISHLM*
- Roud #3438

**RECORDINGS:**

- Jules Allen, "Chisholm Trail" (Victor V-40167, 1929; Montgomery Ward M-4463, 1933)
- The Cartwright Brothers, "On The Old Chisholm Trail" (Columbia 15346-D, 1929; rec. 1928)
- Girls of the Golden West, "Old Chisholm Trail" (Bluebird B-5718, 1934)
- Tex Hardin, "The Old Chisolm Trail" (Champion 16552, 1933; Montgomery Ward M-4954, 1936)
- Harry Jackson, "The Daily Roper's Song" (on HJackson1)
- Harry "Haywire Mac" McClintock "The Old Chisholm Trail" (Victor 21421, 1928; on AuthCowboys, BackSaddle)
NOTES [996 words]: It should be noted that there is no clear distinction between the "clean" and "dirty" versions of this song (the latter being "Chisholm Trail (II)"); a particular singer could make it as raunchy as desired. We split them not because they are distinct songs but because the song is so frequently bowdlerized. It would be slightly false to say the versions listed here are rewritten versions of the song and "Chisholm Trail (II)" are unedited versions -- but only slightly false. E. A. Brininstool wrote a poem, "The Chisholm Trail." It is unrelated -- a reminiscence of cowboy days.

The Chisholm Trail inspired at least one recent book: Don Worcester, The Chisholm Trail: High Road of the Cattle Kingdom, 1980 (I Use the 1994 Indian Head/Barnes & Noble edition). In his preface on p. xi, he declares:

"Although the Chisholm Trail was open for less than two decades, millions of cattle traveled north over it. More than any of the other trails from Texas, it was the major route of cattle and horses, cowboys and cowmen, to Kansas railheads as well as the new ranches springing up all over the former ranges of the buffalo and the Plains Indians between 1867 and the Big Die-Up of 1886-1887. In fact, the name Chisholm Trail came to be applied indiscriminately to all the cattle trails north out of Texas."

The trail, according to Worcester, p. xviii, is named for Jesse Chisholm, descended from Scots and Cherokee, who was a trader, not an explorer. He hauled cargo over a trail in Kansas starting in 1865, and his name came to be associated with the entire trail.

In the period after the Civil War, there was much demand for beef in the eastern U. S., and many cattle in Texas, and the trick was to get it from one place to the other. According to Worcester, p. 11, it was one Joseph G. McCoy who set up the system of herding the cattle to railheads and then shipping them by train. The trick was to move the cattle around various points where they had been quarantined due to disease outbreaks. Kansas, which was at the limits of the rail network, was free of such regulations (Worcester, p. 12).

There were, according to Worcester, four basic cattle trails coming out of Texas (see the map on p. xix): The Goodnight-Loving Trail, running from near Fort Worth to the west, and then north through Las Vegas and Pueblo to Denver; the Western Trail, starting in San Antonio and running through Fort Griffin and then (with some changes over time) to Fort Laramie, Wyoming and then into Montana and Dakota Territories; the Shawnee Trail, from San Antonio to Waco to Dallas through Indian Territory and into Missouri; and the Chisholm Trail, from San Antonio to Waco to Fort Worth and then almost due north to Red River Stateion, across Indian Territory, to Caldwell, Kansas, and then with branches to railheads in Ellsworth and Abilene, Kansas.

The Chisholm Trail ran where it did because McCoy took a survey along the rail lines in Kansas. In Abilene, Kansas, he found a lot of land for sail at low prices -- something he needed to build cattle pens and such (Worcester, pp. 12-13). A Colonel A. A. Wheeler and his partners are credited with being the first to bring their herds from Texas to Abilene. They started by following the existing Shawnee Trail, but split from it at a point south of Dallas and instead headed toward Fort Worth. Part of their route wan along Jesse Chisholm's wagon route through Indian Territory. But the cattle drive was not a financial success. (Worcester, pp. 13-14). McCoy therefore had the cattle trail surveyed and improved in 1867 (Worcester, p. 14), and also worked on his marketing (Worcester, p. 15). In 1870, some 300,000 cattle were sent from Texas to Kansas, and in 1871, the number was well in excess of half a million (Worcester, pp. 15-16). And cattlemen were learning to control the herds with fewer workers, so expenses went down (although the large number of cattle being driven made it harder to keep them healthy and well-fed).

Worcester, p. xviii, says that the name "Chisholm Trail" is first recorded in Kansas in 1870, and in Texas in 1874. This was fairly early in the history of the cattle drives. Worcester, p. 9, says that Oliver Goodnight and Charles Loving first used the trail named for them in 1866, and other herds went over the more eastern trails. In all, some 200,000 cattle were driven in that year.

The great cattle drives continued for fifteen years. But as this was going on, Europeans were gradually moving into Montana and Wyoming and the Dakota -- and discovering, apparently to their surprise, that cattle could live happily on the land from which the bison had been extirpated (Worcester, pp. 153-157). And, with the bison gone, the Indians could no longer live there to drive
off settlers. Texas cowboys found jobs all over the west; the ranch owners in the northern states offered similar work and pay to those in the south but promised better conditions (Worcester, p. 164).

The locals in these areas did not like cattle passing through their territory, and were increasingly worried about the diseases carried by Texas cattle (Worcester, p. 167). With so many alternative sources now available, demand for Texas cattle fell and the prices made the cattle drives uneconomic. By the 1880s, most of the trails were closed, and in 1885, Kansas barred Texas cattle from crossing the state. The Chisholm Trail no longer had a terminus. Adding to the economic problems, there were several years of abominable weather in the 1880s, severely harming most herds (Worcester, pp. 168-171). This was known as the "Big Die-Up" (Worcester, p. 172).

In the aftermath of the "Die-Up," the cattle kingdom (perhaps better called the cattle bubble) collapsed. Of course, the demand for beef in the east continued, but the model changed. Barbed wire fences sprang up, the operators were fewer, and drives up the cattle trails ended; instead, cattle cars went to railheads all over the west (Worcester, pp. 174-175). - RBW

Last updated in version 5.3
File: R179

Chisholm Trail (II), The

DESCRIPTION: This is a virtually endless sexual adventure of a cowboy punching the "goddam" herd. Versions of this ballad vary greatly, including laments for having contracted venereal disease from either the minister's or the Old Man's daughter.

AUTHOR: unknown
EARLIEST DATE: 1910 (Lomax, Cowboy Songs)
KEYWORDS: bawdy cowboy humorous sex disease
FOUND IN: Australia US (Ro, So, SW)
REFERENCES (4 citations):
Cray-EroticMuse, pp. 186-192, "The Chisholm Trail" (3 texts, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 199-205, "The Old Chisholm Trail" (5 texts, 2 tunes)
Logsdon-WhorehouseBellsWereRinging 9, pp. 60-69, "Jimmie Tucker" (2 texts, 1 tune, plus many excerpts from mostly-bawdy texts, including some from "Gonna Tie My Pecker to My Leg")
DT, (CHISHLM -- a combination of clean and dirty versions)
Roud #3438
RECORDINGS:
Cowboy Rodgers, "Old Chisholm Trail" (Varsity 5044, c. 1940)
CROSS-REFERENCES:
cf. "Gonna Tie My Pecker to My Leg"
cf. "The Chisholm Trail (I)" (tune & meter)
NOTES [67 words]: Annotator G. Legman in Randolph/Legman-RollMeInYourArms I lumps "Chisholm Trail" with "Gonna Tie My Pecker to My Leg" versions. - EC
It should be noted that there is no clear distinction between the "clean" and "dirty" versions of this song; a particular singer could make it as raunchy as desired. The split here is a false split, mostly to emphasize that the song has been frequently bowdlerized. - RBW
File: EM186

Chivalrous Shark, The

DESCRIPTION: "The most chivalrous fish of the ocean, To ladies forbearing and mild, Though his record be dark Is the man-eating shark Who will eat neither woman nor child." The song details instances of the shark eating men but rescuing women and the young

AUTHOR: Wallace Irwin
EARLIEST DATE: 1973
KEYWORDS: talltale humorous monster animal
FOUND IN:
REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, pp. 400-401, "The Chivalrous Shark" (1 text)
DT, CHIVSHAR*
NOTES [22 words]: The Digital Tradition lists this as having been copyrighted in 1904 by Wallace Irwin, and certainly it looks like a composed piece. - RBW
File: FSWB400
Chivvy, Chivvy O
DESCRIPTION: "A pack of foxhounds ... [is] hunting an old bitch fox." After six miles the fox climbs a three storey house and taunts her pursuers. One calls off the hounds to give her a chance. She wishes she were safe under ground, but toasts his good health.
AUTHOR: unknown
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)
KEYWORDS: hunting animal dog
FOUND IN: Britain(England(South))
REFERENCES (1 citation): Williams-FolkSongsOfTheUpperThames, p. 62, "Chivvy, Chivvy O" (1 text) (also Williams-Wiltshire-WSRO Wt 314)
Roud #1241
NOTES [25 words]: Williams-FolkSongsOfTheUpperThames (1923): "This I first heard at South Marston, of the aged road-mender, whose father sang it a hundred years ago." - BS
Last updated in version 2.6
File: WT062

Choice of a Wife, The
DESCRIPTION: "I will tell you the way I have heard some say To choose you a lovely young creature, To choose you a wife you would love as your life...." The singer says her heart should "be her best part" -- but demands blue eyes, brown hair, slender waist and ankles
AUTHOR: unknown
EARLIEST DATE: 1939 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)
KEYWORDS: courting beauty nonballad
FOUND IN: US(MW)
REFERENCES (1 citation): Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 78, "The Choice of a Wife" (1 text, 1 tune)
ST GC078 (Partial)
Roud #3695
NOTES [58 words]: For the record, the Gardner/Chickering-BalladsAndSongsOfSouthernMichigan text devotes one stanza to the girl's personality ("not given to flattery and cunning... with a nimble wit... tongue... not always running") but three stanzas to her need for good looks. There is no evidence that the boy brings anything good enough to let him be so picky. - RBW
File: GC078

Cholly Blues, The
DESCRIPTION: "Broke an' hungry, ragged an' dirty too (x2), Jes' want to know, baby, kin I go home wid you?" The singer describes how a hard life made him turn rambler, and promises her subtle rewards. He hopes to find a woman "an' roam no' mo.'"
AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: rambling hardtimes floatingverses home
FOUND IN: US
REFERENCES (1 citation): Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 201-203, "The 'Cholly' Blues" (1 text, 1 tune)
Roud #15554
CROSS-REFERENCES:
cf. "Stormalong" (floating verses)
cf. "Deep Blue Sea (II)" (floating verses)
File: LxA201

Choose You a Seat And Set Down
DESCRIPTION: "Oh, Lordy, just give me a long white robe" (x2). "In the heaven, choose you a seat and set down" (x4). "Oh Jesus, was my mother there?" "Oh Lordy, was my brother there?"
Chopo

DESCRIPTION: "Through rocky arroyas so dark and so deep, Down the sides of the mountains so slippery and steep... You're a safety conveyance my little Chopo." The singer praises his horse Chopo and describes the excellent service the animal has done.

AUTHOR: N. Howard Thorp

EARLIEST DATE: 1908

KEYWORDS: horse cowboy nonballad

FOUND IN:

REFERENCES (3 citations):
Thorp/Fife-SongsOfTheCowboys XIV, pp. 191-194 (30-31), "Chopo" (3 texts, 1 tune);
Thorp/Logsdon-SongsOfTheCowboys, pp. 23-24, "Chopo" (1 text)
Fife/Fife-CowboyAndWesternSongs 69, "Chopo" (1 text, 1 tune)


Roud #8049

NOTES [34 words]: "Chopo" was the name of "Jack" Thorp's favorite horse, which he credits with saving his life during a stampede, and for whom he wrote this song. There is no evidence that it ever entered oral tradition. - RBW

Last updated in version 5.3

File: TF014

Choppin' Charlie

DESCRIPTION: "Choppin' Charlie, Great Godamighty, Oh Choppin' Charlie, Oh My Lord." "Well he chopped all day." "He don't a-eat no dinner." "He chopped through his supper." "Well he chopped with a hatchet." "Well he choppin' for the sergeant"

AUTHOR: unknown

EARLIEST DATE: 1965 (recorded from Johnny Jackson and Frank Young by Bruce Jackson)

KEYWORDS: work prison

FOUND IN: US(So)

REFERENCES (1 citation):
Jackson-WakeUpDeadMan, pp. 259-260, "Choppin' Charlie" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Great God A'mighty" (lyrics)

NOTES [34 words]: This shares many of its verses, and its setting, with "Great God A'mighty." But "Choppin' Charlie" has a plot of sorts, and "Great God A'mighty" is just a chopping song, so I very tentatively split them. - RBW

Last updated in version 2.4

File: JDM259

Choring Song, The

DESCRIPTION: Travellers' cant. Singer (Drummond) lay last night in a granary; now he's in prison, with "mort" (woman) and "kinshins" (children) scattered. If he gets back to stealing, he'll "moolie the gahnies [kill the hens] in dozens" to leave none to tell.

AUTHOR: unknown

EARLIEST DATE: 1956 (recorded from Travellers in Perthshire)

LONG DESCRIPTION: Travellers' cant. Singer (Big Jimmie Drummond, lay last night in a cold granary; tonight he's in a cold prison, with his "mort" (woman) and "kinshins" (children) scattered.
He) swears that if he ever gets back to stealing, he'll "moolie the gahnies [kill the hens] in dozens" and there'll be no one left to tell on him (He says that if he ever goes to prison, he'll see all his friends, then go back to his wife and family)

KEYWORDS: separation prison theft foreignlanguage chickens children family wife prisoner thief Gypsy

FOUND IN: Britain(Scotland)

REFERENCES (2 citations):
Kennedy-FolksongsOfBritainAndIreland 342, "The Choring Song" (1 text, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 97, "Big Jimmie Drummond" (1 text, 1 tune)

Roud #2157 and 2506

CROSS-REFERENCES:
cf. "The Cobbler (I)" (structure)
cf. "Young Jimmie Drummond" (theme)
cf. "Charles Guiteau" (lyrics)

NOTES [66 words]: "Choring" = stealing. This shares verse structure with "Dick Darby," and the "Drummond" version has the classic opening line "My name is Big Jimmie Drummond/My name I'll never deny" from Charles Guiteau and, presumably, its predecessor "The Lamentation of James Rodgers." But the plot, albeit minimal, is different, so it gets its own entry. The song is macaronic, mixing cant with English. - PJS

Last updated in version 5.3
File: MCCST097

Chowan River

DESCRIPTION: The singer overhears a young woman lamenting her lover "gone over Chowan River." Her father had hired a captain to take her love away. The captain murdered her lover. Her father told her to take comfort and wait, but she drowns herself

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: love separation betrayal homicide father money children suicide ship drowning

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 74, "Chowan River" (1 text)

Roud #6570

CROSS-REFERENCES:
cf. "Nancy of Yarmouth (Jemmy and Nancy; The Barbadoes Lady)" [Laws M38] (plot)

NOTES [432 words]: The editors of Brown compare this to "Nancy of Yarmouth," but note that it is not the same song. In many ways it is better; it doesn't twist and turn as much.
The Chowan River has its headwaters in southern Virginia and flows into the North Carolina, meeting the sea in Albemarle Sound. But there is no localization beyond the mention of the river; one suspects British origin for the song (since it sounds like it involves a press gang).
Alternately, perhaps, the event dates from the American Civil War, when there was a conflict of sorts by the Chowan. Walter Clark, Editor, Histories of the Several Regiments and Battalions from North Carolina in the Great War 1861-1865, volume II, (State of North Carolina)/Nash Brothers, N.D., p. 793fff., describes the action:
In January 1863, Companies B, E, F of the 42nd North Carolina, under the command of Lieutenant-Colonel J. E. Brown, were sent to the area "to rid the country of the 'Buffaloes.' This organization was composed of thieves and cut-throats who claimed to be Union men and under the protection of Federal gunboats, had established a fortified camp on the Dillard Farm. From this point they pillaged the country, and carried their booty to the entrenched block-house. Several attempts had been made to wipe out these Buffaloes, but each one had proven futile. General D. H. Hill had ordered that their fortifications be destroyed without fail, and this Colonel Brown determined to do at all hazards.
" Colonel Brown started with 150 men in small row-boats to surprise the enemy at daybreak. The distance (about twenty miles), however, proved too great, and at dawn his weary soldiers were not in striking distance, but too near to retreat. Calling a council of his officers, it was decided to conceal the men in the woods and watch the enemy's movements until night, when an attack would be made.
"The Buffaloes spent the day -- Sunday -- in target-shooting and general carousal.... However, one fellow spied the pickets, dashed back to the block-house, and gave the alarm.... In a few moments the gunboat began dropping shells around Colonel Brown's men, and they set out for camp, crossing the Chowan before day.

"Though foiled. Colonel Brown was by no means discouraged, and planned another expedition."

The account of this is quite confusing, but it produced casualties on both sides and ended up with Colonel Brown and some of the troops he led having to be rescued by their own men. The three companies seem to have spent enough time in the area, though, that they could have formed real relationships with the locals. - RBW

Last updated in version 4.0
File: BrII074

Chrissey's Dick

DESCRIPTION: Mary Ann sends Chrissey to borrow Aunt Margaret's dick [rooster] and set among the hens. In the morning the dick is gone. Chrissey goes out and finds it. Mary Ann will raise some chicks so "we won't have to bother Aunt Margaret for her dick"

AUTHOR: unknown
EARLIEST DATE: 1976 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: sex bawdy humorous wordplay chickens
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 21, "Chrissey's Dick" (1 text, 1 tune)
Roud #26076

NOTES [53 words]: In commenting on "Bill Wiseman," Peacock wrote "To an outsider unfamiliar with local sexual symbols it appears obscure, though perhaps mildly suggestive. Similar songs occur in our own popular music too.... Millions know the words but only a few know what's going on. In Newfoundland, everyone knows what's going on." - BS

Last updated in version 6.1
File: LeBe021

Christ Church Bells

DESCRIPTION: "Hark! the bonny Christ Church Bells." The first and second bell ring "every day at four and ten Crys ... come to prayers." The small bell rings at nine "to call the beerers home" but no man "will leave his can 'Till he hears the mighty Tom"

AUTHOR: Henry Aldrich (1647-1710) (see notes)
EARLIEST DATE: 1814 (Clark)
KEYWORDS: drink nonballad
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Williams-FolkSongsOfTheUpperThames, p. 54, "Christ Church Bells" (1 text) (also Williams-Wiltshire-WSRO Gl 128)
ADDITIONAL: Richard Clark, The Words of the Most Favourite Pieces Performed at The Glee Club, The Catch Club, and Other Public Societies (London, 1814 ("Digitized by Google")), p. 111, ("Hark! The bonny Christ-Church bells") (1 text)
Roud #1237

BROADSIDES:
Bodleian, Firth b.34(275) View 2 of 2, "Merry Christ-Church Bells" ("Hark! the bonny Christ-Church bells"), W. Ordoyno (Nottingham), no date

NOTES [121 words]: Bodleian Library does not date any of its W. Ordoyno broadsides but there is a reference at the Coddington History Group site of 1815 ("O - Oats to Oxley", p. 2).

Henry Aldrich, who wrote "Christ Church Bells," was dean of Christ Church College of Oxford University. He was a musician and amateur[?] architect. "The mighty Tom" is the nearly 17000 pound bell in the Christ Church College Tower. (sources: Leigh Hunt, Table-Talk (1879, London ("Digitized by Google")), p. 51; Thomas Dinham Atkinson, English Architecture (1904, London ("Digitized by Google")), p. 198; George Laurence Gomme, editor, Topographical History of Nottinghamshire, Oxfordshire, and Rutlandshire (1897, London ("Digitized by Google")), p. 56.) - BS

Last updated in version 2.6
**Christ in the Garden**

DESCRIPTION: The singer, wandering in a garden, meets a sorely troubled man. It proves to be Jesus. The singer kneels and begs forgiveness; Jesus grants it, and the singer goes out to spread the word.

AUTHOR: unknown

EARLIEST DATE: 1931 (Flanders/Brown-VermontFolkSongsAndBallads)

KEYWORDS: Jesus religious

FOUND IN: US(MW,NE)

REFERENCES (3 citations):
- Flanders/Olney-BalladsMigrantInNewEngland, pp. 210-211, "Christ in the Garden" (1 text, 1 tune)
- Flanders/Brown-VermontFolkSongsAndBallads, pp. 79-80, "Christ in the Garden" (1 short text)
- Grimes-StoriesFromTheAnneGrimesCollection, p. 64, "Christ in the Garden" (1 short text)

ST FO210 (Partial)

Roud #4682

NOTES [123 words]: This is rather a complicated mix of Biblical themes. Jesus's prayer before his arrest is said to have taken place in a garden in John 18:1, but Gethsemane is not called a garden in the other three gospels.

The mention of "blood, sweat, and tears" is unquestionably a reminiscence of Luke 22:43-44 -- verses which, however, are likely not part of Luke's original Greek; of the earliest seven Greek witnesses, six -- those known as P75 (1) A B T W -- omit, as do some later witnesses of great weight. The verses are found in the King James Bible, though, so English hymn-writers would certainly know them.

There is no known mention of visitors to Jesus in Gethsemane -- but, of course, the witnesses (Peter, James, John) were dozing off. - RBW

Last updated in version 5.0

File: F0210

**Christ Made a Trance (God Made a Trance)**

DESCRIPTION: "Christ made a trance one Sunday at noon, He made it with his hand." Alternate opening: "O God's in France all Sunday." The power of Christ, and the dangers of hell, are told; listeners are warned to keep the sabbath and to teach their children well.

AUTHOR: unknown

EARLIEST DATE: 19908 (Leather-FolkLoreOfHerefordshire)

KEYWORDS: religious nonballad Jesus carol

FOUND IN: Britain(England(West))

REFERENCES (2 citations):
- Leather-FolkLoreOfHerefordshire, p. 192, "Christ Made a Trance" (1 text, 2 tunes)
- ADDITIONAL: Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, pp. 163-164, "God Made a Trance" (1 text, 1 tune)

ST Leath192 (Partial)

Roud #2112

CROSS-REFERENCES:
- cf. "The Moon Shines Bright" (The Bellman's Song)" (lyrics)

NOTES [48 words]: Nearly every word of this is paralleled in "The Moon Shines Bright" and its relatives -- except the first verse. Songs beginning "God/Christ made a trance" go here; those which open with "The Moon Shines Bright" file there. Now if only we could figure out the actual relationship.... - RBW

Last updated in version 3.1

File: Leath192

**Christ Was a Weary Traveler**

DESCRIPTION: "Christ was a weary trav'ler, He went from door to door, His occupation in life Was a-minist'ring to the poor." Jesus warns the disciples that his work is almost done, tells them what to do after his resurrection, and thanks God.
Christ Was Born in Bethlehem

DESCRIPTION: "Christ was born in Bethlehem (x3) and in a manger lay." In stanzas of eight lines (but only two distinct), the song lights on Jesus' birth, his ministry, his betrayal, death, the empty tomb, and Jesus's resurrection.

AUTHOR: unknown
EARLIEST DATE: 1906 (OShaughnessy-MoreFolkSongsFromLincolnshire)
KEYWORDS: Jesus Bible Christmas
FOUND IN: Britain(England(Lond)) Australia US(Ap,SE) Canada(Mar,Newf)
REFERENCES (12 citations):
OShaughnessy-MoreFolkSongsFromLincolnshire 4, "Christ Was Born in Bethlehem" (1 text, 1 tune)
Cox-FolkMusicInANewfoundlandOutport, p. 96, "Mary Lies Weeping" (1 fragment, 1 tune)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 20-21, "Christ Was Born in Bethlehem" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 537, "Jesus Born in Bethlehem" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 537, "Jesus Born in Bethlehem" (1 tune plus a text excerpt)
Gainer-FolkSongsFromTheWestVirginiaHills, p. 191, "Christ Was Born in Bethlehem" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 210, "Christ was Born in Bethlehem" (1 text, 1 tune)
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 33, "Down Came an Angel" (1 text, 1 tune)
Wells-TheBalladTree, pp. 189-190, "Edna's Song" (1 text, 1 tune)
Meredith/Anderson-FolkSongsOfAustralia, pp. 189-190, "Christ Was Born in Bethlehem" (1 text, 1 tune)
Chase-AmericanFolkTalesAndSongs, pp. 166-168, "Jesus Walked in Galilee" (1 text plus a fragment, 2 tunes)
ADDITIONAL: Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, pp. 22-23, "The Gornal Nailmakers' Carol" (1 text, 1 tune)
Roud #1122
CROSS-REFERENCES:
cf. "We Won't Go Home Until Morning" (tune) and references there
cf. "Can't Cross Jordan" (floating lyrics)
cf. "He Arose from the Dead" (lyrics)
ALTERNATE TITLES:
Christ Was Born in Bethlea
Jesus Borne in Bethlea
Jesus Born in Galilee
NOTES [162 words]: The Wells-TheBalladTree version of this, from Edna Felter, begins "Christ
was born in Bethlehem, And Mary was his niece." This is probably just an error. But it might be a reference to various post-Biblical legends which made Mary of Bethany (and her siblings Martha and Lazarus) the children of a relative of Jesus. I've also seen the brothers James and John sons of Zebedee called the children of Mary the sister of Jesus (based on a complicated accounting of the women said to be at the foot of the cross); perhaps this might be a distortion of that. But, I repeat, the most likely explanation is just error.

William Reynolds, Companion to Baptist Hymnal, Broadman Press, 1976, p. 48, says that a song "Christ Was Born in Bethlehem" is sung to the tune of "Michael Row the Boat Ashore." Since I do not know if that song is this, I do not list the tune in the cross-references. The version of this song that I have heard (from Jean Ritchie) is not "Michael Row." - RBW

Last updated in version 5.0
File: MA189

Christ-Child's Lullaby, The
DESCRIPTION: Gaelic. A lullaby for the baby Jesus. The singer (presumably Mary) describes the child's beauty, admits her role in great events, and praises the "white sun of hope"

AUTHOR: unknown
EARLIEST DATE: 1909 (Kennedy-Fraser/MacLeod-SongsOfTheHebrides)
KEYWORDS: lullaby Jesus religious nonballad foreignlanguage
FOUND IN: Britain(Scotland(Hebr))
REFERENCES (2 citations):
Kennedy-Fraser/MacLeod-SongsOfTheHebrides I, pp. 28-30, "The Christ-Child's Lullaby (Taladh Chriosta)" (1 text+2 slightly different translations, 1 tune)
DT, CHRISTLU
NOTES [62 words]: It is not clear whether this is Scots or Irish Gaelic in origin. Kennedy-Fraser/MacLeod-SongsOfTheHebrides's version, from Eriskay with words from Allan Macdonald, is obviously Scots. The Digital Tradition version is said to be a translation by Seamus Ennis from Irish Gaelic.
The various translations have achieved some popularity in English based on the beautiful tune. - RBW
File: DTChrilu

Christian, Fight On, Your Time Ain't Long
DESCRIPTION: "Christian, fight on, your time ain't long (x2), I step in the water and the water was cold, It chilled my body but not my soul. Christian, fight on...." "I've been 'buked and I've been scored, I've been talked about sa sure as you're born."

AUTHOR: unknown
EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)
KEYWORDS: religious fight nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 254, "Christian, Fight On, Yo' Time Ain't Long" (1 text)
Roud #18162
CROSS-REFERENCES:
cf. "You Fight On ("fight on" lyric)
NOTES [17 words]: Roud lumps this with "You Fight On," but other than the words "fight on," I don't see much in common. - RBW
Last updated in version 5.2
File: Kiwa254C

Christian's Automobile
DESCRIPTION: "Every child of God is running for Jesus Just to drive that automobile." "Prayer is your driver, Faith is your steering wheel." Check your brakes (wicked ways), ... Start your automobile ... I'm not worried about my parking space ... See my Savior.

AUTHOR: unknown
Christine Leroy [Laws H31]

DESCRIPTION: The dying singer tells how happy her marriage was -- until beautiful Christine Leroy showed up and stole her husband. Now "you can tell then they murdered me, brother; God forgive him [her husband] and Christine Leroy"

AUTHOR: unknown

EARLIEST DATE: 1939

KEYWORDS: death infidelity husband wife

FOUND IN: US(Ap,So,MW)

REFERENCES (5 citations):
Laws H31, "Christine Leroy"
Randolph 797, "Christine Leroy" (1 text plus an excerpt, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 509-511, "Christine Leroy" (1 text, 1 tune -- Randolph's 797A)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 48, pp. 82-83, "Christine Leroy" (1 text, 1 tune)
DT 654, CRSLEROY*

Roud #2193

File: LH31

Christmas Day in the Workhouse

DESCRIPTION: "It was Christmas Day in the workhouse, That season of good cheer." The workhouse master wishes the inmates good cheer. They answer, "Balls." Offended, the master says he will cut off their pudding. One pauper tells him where to put the pudding

AUTHOR: unknown

EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)

KEYWORDS: hardtimes food

FOUND IN:
REFERENCES (2 citations):
Brophy/Partridge-TommiesSongsAndSlang, p. 64, "It Was Christmas Day in the Workhouse" (2 texts)
Hopkins-SongsFromTheFrontAndRead, "Christmas Day in the Workhouse" (1 text)

Roud #10181

File: BrPa064A

Christmas Is Coming, the Goose Is Getting Fat

DESCRIPTION: "Christmas is coming, the goose is getting fat, Please put a penny in the old man's hat. If you haven't got a penny, a ha'penny will do. If you haven't got a ha'penny, then God bless you."

AUTHOR: unknown

EARLIEST DATE: 1947 (Baring-Gould)

KEYWORDS: money bird food Christmas

FOUND IN: Britain(England) US New Zealand

REFERENCES (6 citations):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, pp. 61-62, "(Please to remember the fifth of November)" (1 text, plus another fragment that might be from another Guy Fawkes game and a partial regire of "Christmas Is Coming, The Goose Is Getting Fat")
Baring-Gould-AnnotatedMotherGoose #419, p. 195, "(Christmas is coming, the geese are getting fat)"
Christmas Letter, The

DESCRIPTION: Singer weeps and asks daughter Kate to reread letters from grandchildren in America. "One by one the lot of them Sailed out across the great big sea," The grandchildren are named and recalled. "Somehow it makes me better Ah, each time I hear the news"

AUTHOR: Michael Scanlon? (source: Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan); Junior Creehan? (source: IROConway01)

EARLIEST DATE: 1974 (Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan)

KEYWORDS: emigration separation America Ireland moniker family

FOUND IN: Ireland

REFERENCES (1 citation):
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 28, "The Christmas Letter" (2 texts, 1 tune)
Roud #5220

RECORDINGS:
Ollie Conway, "Kate A Stor" (on IROConway01)
Tom Lenihan, "The Christmas Letter" (on IRTLenihan01)

BROADSIDES:
This Blessed Christmas Day

NOTES [100 words]: Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan: A text from another singer, Martin Crehan, adds a verse that explains "... in the pleasant County Clare, Where there lived a widow lonely with her one daughter only Who stayed at home to care [for] her while the rest were gone away.... 'twas the eve of Christmas Day. They got letters, they got money, they felt lonely, somehow funny" - BS

For another song by Michael Scanlon, see "The Bold Fenian Men (I)." Zimmerman reports that that song was first printed in Chicago in 1864, so it is perhaps reasonable to see Scanlon writing about emigration. - RBW

File: RcChrLet

Christmas Now Is Drawing Near At Hand

DESCRIPTION: "Christmas is now drawing near at hand, Pray, says the Lord, and be at his command." Hearers are reminded that man is made of clay. They are told to get on their knees in the garden. Hearers are warned about fine clothes and other idle display

AUTHOR: unknown

EARLIEST DATE: 1910 (collected by Sharp from Prudence Handy, according to RAven)

KEYWORDS: religious nonballad Christmas warning clothes

FOUND IN: Britain(England(West))

REFERENCES (1 citation):
ADDITIONAL: Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, pp. 162-163, "Christmas Now Is Drawing Near at Hand" (1 text, 1 tune)

Roud #808

ALTERNATE TITLES:
Christmas Now Is Drawing Near
Christmas Drawing Near at Hand

File: JRUI162
**Christmas Rum**

DESCRIPTION: Two underage boys are sentenced to fourteen days in jail for drinking Christmas rum. In jail they "worked from daylight until dark." Soon they'll be twenty-one and will be able to have "Christmas rum"

AUTHOR: unknown

EARLIEST DATE: 1960 (Peacock)

KEYWORDS: drink youth prisoner punishment

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Peacock, pp. 869-870, "Christmas Rum" (1 text, 1 tune)

Roud #:9804

RECORDINGS:
Mrs Martha Osmond, "Christmas Rum" (on PeacockCDROM)

File: Pea869

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**Christmas Time in Ireland**

DESCRIPTION: The singer remembers "Christmas time in Ireland far away" with feasting, fife and fiddle play, and dancing. There is sorrow for those in exile and hope "God might send them safely back some day"

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA-Leach)

KEYWORDS: exile reunion separation dancing fiddle food music party Ireland nonballad

FOUND IN: Canada(Newf)

Roud #:26203

RECORDINGS:
Mrs. Bulger, "Christmas Time in Ireland" (on MUNFLA-Leach)

File: ML3ChTII

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**Christopher Columbo**

DESCRIPTION: Columbo, that navigating, masturbating son-of-a-bitch, sails the world round-o, master and crew engaging in a variety of sexual practices on land and sea.

AUTHOR: A (clean) version was copyrighted by Francis J. Bryant

EARLIEST DATE: 1893 and the Columbian Exposition in Chicago

KEYWORDS: bawdy sex humorous whore exploration

FOUND IN: Australia Canada US(MW,Ro,So,SW)

REFERENCES (9 citations):
Harlow-ChantyingAboardAmericanShips, pp. 55-58, "Christopher Columbus" (1 text, 1 tune)
Cray-EroticMuse, pp. 308-315, "Christopher Columbo" (3 texts, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 502-505, "Christopher Columbus" (2 texts, 1 tune)
Hopkins-SongsFromTheFrontAndRead, pp 152-153, "Christoper Columbo" (1 text, 1 tune)
Shay-AmericanSeaSongsAndChanteys, pp. 207-212, "Christofo Columbo" (1 text, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 18-22, "Christoforo Colombo" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp. 173-174, "Christopher Columbus" (1 text, 1 tune)
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 106-107, "Columbo" (1 text)
DT, COLOMBO COLUMB2*

Roud #:4843

RECORDINGS:
Anonymous singer, "Christopho Columbo" (on Unexp1)
Arkansas Charlie [pseud. for Charlie Craver], "Oh Christofo Columbo" (Brunswick 410, 1930)
Billy Jones, "Christofo Columbo" (CYL: Edison [BA] 5008, prob. 1925)
Billy Jones & Ernest Hare, "Christofo Columbo" (OKe 40397, 1925)
Andy Kirk & his Mighty Clouds of Joy, "Christopher Columbus" (Decca 729, 1936)
Old Ced Odom & Lil "Diamonds" Hardaway, "Fourteen Hundred and Ninety-Two (Christopho Columbo)" (Decca, uniss.; rec. 1936)

CROSS-REFERENCES:
cf. "The Good Ship Venus" (lyrics)
cf. "The Sailor in Nagasaki" (tune, according to Niles/Moore-SongsMyMotherNeverTaughtMe)

NOTES [171 words]: This song frequently borrows verses -- identifiable by their internal rhyme in the third line or "limerick form" -- from "The Good Ship Venus."

This would not pass muster as a history of Christopher Columbus' voyage of 1492. - EC

A distinct understatement.

Incidentally, it is not clear whether this was originally clean or dirty. The 1893 date cited above is for a clean version, of which John Garst writes, "We all know 'Christofo Columbo' as a bawdy ballad, but in the Robert W. Gordon papers at the University of Oregon there is a 'clean' version, 'Written and Composed by Francis J. Bryant,' 'Copyright, 1893, by M. Witmark and Sons. Entered at Stationers' Hall, London.... If you wonder how the chorus could be 'clean,' here it is:

He knew the earth was round, ho! that land it could be found, ho!
The geographic, hard and hoary navigator, gyratory Christofo Columbo."

Shay's clean version has the chorus

Oh, Christofo Columbo,
He thought the world was round-o;
That pioneering, buccaneering,
Son-of-a-gun, Columbo! - RBW

Last updated in version 5.1

File: EM308

Christopher White [Child 108]

DESCRIPTION: A lady, mourning Christopher White's banishment, is wooed by the singer. She warns "If I prove false to Christopher White, Merchant, I cannot be true to thee," -- but marries him. While he is away she sends for Christopher; they go off, taking much wealth

AUTHOR: unknown

EARLIEST DATE: before 1750 (Percy folio)

KEYWORDS: love separation theft escape money

FOUND IN:

REFERENCES (4 citations):
Child 108, "Christopher White" (1 text)
Hales/Furnival-BishopPercysFolioManuscript, volume III, pp. 494-498, "Christop[h]er White" (1 text)
Olson-BroadsideBalladIndex, ZN2, "Abroad as I was walking, all by the Park-side"


Roud #3974

NOTES [48 words]: According to David C. Fowler, A Literary History of the Popular Ballad, Duke University Press, 1968, p. 158 n. 25, this is one of eighteen ballads in the Child collection found only in the Percy Folio. Bruce Olson seems to have thought there was another version, but I haven't seen it. - RBW

Last updated in version 5.3

File: C108

Chuck-Time on the Round-Up

DESCRIPTION: "It was chuck-time on the round-up, and we heard 'Old Doughy' shout, 'You had better come and get this or I'll throw the whole thing out.'" The cowboys scramble for food. They're proud of Doughy; "He's cooked for us for twenty years and never lost a man"

AUTHOR: Austin Corcoran (source: Thorp/Logsdon-SongsOfTheCowboys)

EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)

KEYWORDS: cook food cowboy

FOUND IN:

REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 24-29, "Chuck-Time on the Round-Up" (1 text)

File: ThLo024
Chuck-Wagon Races
DESCRIPTION: "Come gather round the wagon, we'll sing a little song Of the wagon racing, it will not take us long, There's thrills and spills and doctor bills...." A description of the life of a wagon racer, and of many of the people in the wagon camp
AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: travel cowboy recitation
FOUND IN:
REFERENCES (1 citation):
Ohrlin-HellBoundTrain 90, "Chuck-Wagon Races" (1 text)
File: 0hr090

Church Across the Way, The
DESCRIPTION: "On Easter Sunday morning when the sun was shining clear," the congregation was having an intense service while the preacher's brother Ned lay dying across the way. The dying man wishes he had never gone astray
AUTHOR: unknown
EARLIEST DATE: 1927 (Randolph)
KEYWORDS: death crime clergy Easter
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 825, "The Church Across the Way" (1 text)
Roud #7438
NOTES [18 words]: This piece can't seem to decide if it's a moralizing ballad or a tearjerker. I'd say it fails at both. - RBW
File: R825

Church Cove Song
DESCRIPTION: Some say Captain Kidd buried gold "galore" at Church Cove on the Southern Shore, which was guarded by "the ghost of a darkie." "A crew from Burin" found the gold but "got turned inside out from the fright." A witness's whiskers, once white, "turned foxy"
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: gold ghost pirate hair
FOUND IN: Canada(Newf)
Roud #18203
RECORDINGS:
Vince Ledwell, "Church Cove Song" (on MUNFLA/Leach)
File: RcChCove

Church of God, The
DESCRIPTION: Chorus: "The church of God that sounds so sweet, The church, the church of God (x2), that sounds so sweet." Verses: "Jesus told you once before Go in peace and sin no more" and other floating verses
AUTHOR: unknown
EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: floatingverses nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 80, "De Church of God" (1 text, 1 tune; p. 199 in the 1874 edition)
Roud #15261
NOTES [35 words]: "Go in peace and sin no more" is probably an allusion to John 8:11 (a text not an original part of the Gospel of John, but you can't tell that from the King James Bible), although it
**Church Without a Prophet, A**

**DESCRIPTION:** "A church without a prophet is not the church for me; It has no head to lead it, in it I would not be. But I've a church not built by man...." "The God that others worship is not the God for me." "A church without apostles is not the church...."

**AUTHOR:** unknown

**EARLIEST DATE:** 1877 (Sacred Hymns and Spiritual Songs, according to Hubbard-BalladsAndSongsFromUtah)

**KEYWORDS:** religious nonballad patriotic discrimination

**FOUND IN:** US(Ro)

**REFERENCES (1 citation):**
*Hubbard-BalladsAndSongsFromUtah, #205, "A Church Without a Prophet" (1 text)*

**NOTES [143 words]:** Jewish tradition held that prophecy ended with the prophet Malachi, some time around 350 B.C.E. (although later authors such as Daniel continued to portray their works as prophecy). Christianity believed that prophecy revived with the coming of Jesus (the New Testament contains multiple references to prophecy, and Paul encourages it). But that sort of prophecy too died out and was discouraged. In recent centuries, many denominations, such as Pentecostals, have encouraged behaviors such as speaking in tongues that are linked to prophecy. But, as far as I know, only the Mormons make Prophet an official church status. Of course, the Mormons were the first denomination of the second millennium to conclude that they had more scriptures than just the Hebrew and Greek Testaments, and to produce scriptures not written in the vernacular of the time. - RBW

**Last updated in version 3.8**

**File:** Hubb205

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**Church's One Foundation, The**

**DESCRIPTION:** "The Church's one foundation Is Jesus Christ her Lord, She is his new creation." The church draws people from everywhere. Jesus died for it. The singers hope to be taken to heaven

**AUTHOR:** Words: Samuel John Stone (1839-1900) / Music: Samuel Sebastian Wesley (1810-1876)

**EARLIEST DATE:** 1926 (The Parish School Hymnal); reportedly written1866

**KEYWORDS:** religious nonballad

**FOUND IN:**

**REFERENCES (4 citations):**
*Gainer-FolkSongsFromTheWestVirginiaHills, pp. 206-207, "The Church's One Foundation" (1 text, 1 tune)*

**ADDITIONAL:** Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), pp, 58-59, "The Church's One Foundation" (1 text, 1 tune)


*John Julian, editor, _A Dictionary of Hymnology_, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), pp. 1146-1147, "The Church's One Foundation" (1 text, with variant readings from two other versions)

*Roud #5433*

**SAME TUNE:**

*We're Looking for the Kaiser (File: Tawn063)*

**NOTES [1198 words]:** According to Johnson, this hymn was one of a series written by Samuel John Stone based (very loosely) on the Apostles' Creed. Morgan declares that Stone based it on the portion of the creed which reads, "I believe in the holy catholic church, the communion of saints...." (Julian, p. 1146, gives the source as the ninth article of the creed, and tells us that the hymn, written in 1866, was revised in 1868 and 1885, with the 1868 version being the most widespread).

It should be noted that the Apostles' Creed is not apostolic; Boer, p. 73, declares "it is called the Apostles' Creed because it faithfully sets forth the central teachings of the Apostles" -- but he...
admits that it took at least three centuries to assemble. Most scholars would say it took even longer. Bettenson, p. 24, says that the oldest text of the final Latin form of the Apostle’s Creed exists in a document from c. 750. The earliest ancestor known to Bettenson is the creed of Marcellus of Ancyra, known as an Arian heretic; this version dates from c. 340. McKim, p. 305, Johnson, and Morgan all report that Stone did his writing in response to the works of John William Colenso (1814-1883), the Anglican Bishop of Natal from 1853 (at least, that's the date on p. 329 of LarousseDict, p. 98 of Douglas/Elwell/Toon, and p. 217 of Ellis; Carroll/Gardner, p. [47], says 1846); Julian, p. 1146, clarifies that "The impression made upon [Stone's] mind by Bishop Gray's (Capetown) noble defence of the Catholic Faith against the teaching of Bishop Colenso, was in chief the origin of this magnificent hymn." According to McKim, p. 305, the direct response to Colenso is in the third stanza.

If the name "Colenso" is vaguely familiar today, it is probably from Lewis Carroll. Before becoming a bishop, Colenso had written a popular set of books on mathematics. If you look at Henry Holiday's original illustration to "The Beaver's Lesson," chapter five of The Hunting of the Snark (p. [49] in Carroll/Gardner), you will observe that one of the books shown there is Colenso's Arithmetic.

Once he became a Bishop, Colenso turned the analytical skills which he had previously used for mathematics to examining the Bible. One of his missions was to the Zulus, whose language he learned (a very unusual act for an Englishman of the time); he published a grammar and dictionary of the language, and began to translate the Bible and the Book of Common Prayer into Zulu. This proved rather embarrassing, because the Zulu had a lot of tricky questions about his teaching (Carroll/Gardner, p. [47]). He began to analyze the Old Testament in mathematical and scientific terms (Ellis, p. 218). His results were published in The Pentateuch and the Book of Joshua Critically Examined (completed 1879, according to LarousseDict, p. 329). Carroll/Gardner, p. [47], says that Colenso "reduced to absurdity the literal interpretation of the Bible." Among his calculations was an estimate that, to make the Bible literally true, six men would have had a combined 2748 sons, and that priests would have been forced to consume 88 pigeons daily (Green, p. 281).

Morgan considers his views to be part of a "poisonous fog" generated by German theologians, and Ellis, while avoiding the gratuitous insult, agrees that he was largely inspired by Germans. Green, p. 281, although more sympathetic, admits that he found these books no more inspired than "Cicero, Lactantius, and the Sikh Gooros."

Colenso also championed the rights of the Blacks of South Africa (supposedly to the point of defending polygamy in his book Remarks on the Proper Treatment of Polygamy). WalkerEtAl, p 641, seems to associate Colenso with the "broad-church" movement (defined by Ellis as those who "believed the love of God was for all, not just for Christians"), with which WalkerEtAl also associates three of the greatest scholars of the nineteenth century, Brooke Foss Westcott, Joseph Barber Lightfoot, and Fenton John Anthony Hort. Almost every Bible translation published today is largely founded on the work of Westcott and Hort, and Lightfoot's influence on Biblical commentaries is immense. To be associated, even indirectly, with such great men is a strong testimony to the quality of Colenso's work.

So too is the list of subscribers to a fund which supported him: T. H. Huxley the evolutionary biologist, the brilliant naturalist Joseph D. Hooker, and the great geologist Charles Lyell, as well as writers including Trollope and Dickens; Tennyson also seems to have supported him. Still, Ellis, p. 217, says that Colenso "has been described as the sharpest prickle in the Anglican rose," who "preferred confrontation to compromise." So much so, in fact, that he forced the first great international Anglican gathering, the 1867 Lambeth Conference (Ellis, p. 218).

For the great crime of being 100% right, Colenso was found guilty of heresy in 1864, although he was reinstated by the Privy Council in 1865 (Douglas/Elwell/Toon, p. 98). Excommunicated by the Archbishop of Capetown in 1866, he was deposed from his bishopric in 1869 -- although Douglas/Elwell/Toon say that he managed to keep the income of the diocese until his death. Colenso is now largely forgotten (not even my several dictionaries of heresy mention him). There is an 1888 biography by George William Cox which was in print in 2016; I have not seen it. The song he inspired managed to make it into many hymnals, though it is not one of the more popular ones in tradition. To be sure, I can't see anything in the song that in any way relates to Colenso and his doctrines (and very little that really derives from the Apostle's Creed).

Colenso does have one other faint connection with folk music: He was one of the many guests who knew Lady Jane Franklin in the last years of her life, after Sir John Franklin's fate was known (McGoogan, p. 395). Julian, p. 1095, gives these facts about Samuel John Stone: "s[on] of the Rev. William Stone, M.A., was b[orn] at Whitmore, Staffordshire, April 25, 1839, and educated at the Charterhouse; and at
Pembroke College, Oxford, B.A. 1862; and M.A. 1872. On taking Holy Orders he became Curate of Windsor in 1862, and of St. Paul's, Haggerston, 1870. In 1874 he succeeded his father at St. Paul's, Haggerston.” Thus, like many British clergymen, his career seems to have been secured largely by family and connections. Perhaps this makes it less surprising that he opposed ideas associated with evolution and science. At least he brought some originality to the post, although not enough to actually look at the data Colenso brought forward. Reynolds, p. 438, says he was involved in the 1909 edition of the famous collection *Hymns Ancient and Modern.*

Stone's hymns on the Apostle's Creed were published in 1866 in *Lyra Fidelium; Twelve Hymns on the Twelve Articles of the Apostles' Creed* (Stulken, p. 417). The tune "Aurelia" is also used, e.g., for "The voice that breathed o’er Eden" and "O Living Bread from Heaven" (Stulken, p. 281); Reynolds, p. 211, says it was written by Samuel S Wesley (the grandson of Charles Wesley) for the text "Jerusalem the Golden"; it was called "Aurelia" because "aurum" is the Latin word for gold.

- RBW

Bibliography

- LarousseDict, [Magnus Magnusson, general editor; Rosemary Goring, Assistant Editor], *Larousse Biographical Dictionary*, fifth edition published 1990 as the *Cambridge Biographical Dictionary*; I use the 1994 Larousse paperback edition

*Last updated in version 5.1*

File: Rd005433

Cielito Lindo

DESCRIPTION: Spanish: "Ese lunar que tienes, cielito lindo." Chorus: "Ay ay ay ay, canta y no llorares, Porque cantando se allegran, cielito lindo, los corazones." The singer tells the girl of his love and how Cupid's arrow struck his heart

AUTHOR: unknown

EARLIEST DATE: 1919

KEYWORDS: love courting Mexico foreignlanguage

FOUND IN: Mexico

REFERENCES (5 citations):

*Sandburg-TheAmericanSongbag, pp. 298-299, "Cielito Lindo" (1 text, 1 tune)*
*Seeger-AmericanFavoriteBallads, p. 23, "Cielito Lindo" (1 text, 1 tune)*
*Silber/Silber-FolksingersWordbook, p. 327, "Cielito Lindo" (1 text)*
*Fuld-BookOfWorldFamousMusic, p. 172, "Cielito Lindo"*
Cigar Song, The

DESCRIPTION: In each verse, the singer goes someplace "the other day," drinks something alcoholic "behind the bar," and smokes a more-or-less expensive cigar.

AUTHOR: unknown

EARLIEST DATE: 1952 (Blind Blake Higgs: see WIHIGGS01)

LONG DESCRIPTION: In each verse the singer went further from Nassau "the other day," the drink "behind the bar" was distinctive of the place (moonshine in Miami) and the cigar he was smoking was more expensive. In "New York the other day, I was drinking champagne behind the bar And I was smoking a two dollar cigar." But finally, in "Nassau the other day, I was drinking Sunbeam behind the bar And I was smoking a one cent cigar"

KEYWORDS: travel money drink humorous drugs

FOUND IN: West Indies (Bahamas)

RECORDINGS:
Blind Blake Higgs, "The Cigar Song" (on WIHIGGS01)

File: RcTCigSo

Cigarettes Will Spoil Yer Life

DESCRIPTION: "Cigarettes will spoil yer life, Ruin yer and kill yer baby, Poor little innocent child."

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: injury disease nonballad

FOUND IN: US (NE)

REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, p. 335, "Cigarettes Will Spoil Yer Life" (1 short text, 1 tune)

File: San335

Cinderella at a Ball

DESCRIPTION: Skipping rhyme/game. "Cinderella at a ball, Cinderella had a fall, When she fell she lost her shoe, Cinderella, Y-O-U."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: play party

FOUND IN: New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 105, "(Cinderella at a ball)" (1 text)

File: SuSm105B

Cinderella Dressed in Yellow

DESCRIPTION: "Cinderella, dressed in yellow, Went downtown to see her fellow. How many kisses did the get?" "Made a mistake, And kissed a snake, How many doctors did it take?"
"Dressed in red, Went downtown to buy some thread... A fellow... shot her dead"
Cindy (I)

DESCRIPTION: "You ought to see my Cindy. She lives 'way down south. She's so sweet the honeybees Swarm around her mouth. Get along, Cindy, Cindy...." Describes attempts to court Cindy, as well as her occasional extravagances. Many floating verses

AUTHOR: unknown
EARLIEST DATE: 1915
KEYWORDS: love courting play party religious floating verses
FOUND IN: US(Ap, SE, So)
REFERENCES (20 citations):
Randolph 564, "Get Along Home, Cindy" (2 texts, 1 tune)
McNeil-SouthernMountainFolksong, pp. 136-139, "Cindy" (1 text, 1 tune)
Arnold-FolkSongsOfAlabama, p. 114, "Cindy" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 404, "Cindy" (6 texts, mostly short, with the usual load of floating verses; some may be other songs with this chorus tacked on); also 163, "The Raccoon Has a Bushy Tail" (1 text plus 2 fragments; the "C" text has the chorus of "Cindy")
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 404, "Cindy" (3 texts plus text excerpts)
Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, pp. 42-43, "Cindy" (1 text, 1 tune)
Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, pp. 230-231, "Cindy" (1 text, 1 tune)
Rosenbaum-FolkVisionsAndVoices, pp. 12-13, "Cindy in the Summertime" (1 text, 1 tune plus a mouthbow arrangement)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 178-179, "Cindy" (1 text, 1 tune)
Bush-FSofCentralWestVirginiaVol4, pp. 24-26, "Cindy" (1 text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, p. 172, "Liza Jane" (1 text, probably a version of "Po' Liza Jane" but with a "Cindy...Cindy Jane" chorus)
Roberts-SangBranchSettlers, #70, Cindy" (1 text, 1 tune)
Abernethy-SinginTexas, p. 65, "Cindy" (1 text, 1 tune)
Lomax/Lomax-FolkSongUSA 28, "Cindy" (1 text, 1 tune)
Lomax-FSNA 119, "Cindy" (1 text, 1 tune)
Botkin-TreasuryOfAmericanFolkslore, pp. 899-900, "Cindy" (1 text, 1 tune)
Coleman/Bregman-SongsOfAmericanFolks, pp. 52-53, "Cindy" (1 text, 1 tune)
Seegeer-AmericanFavoriteBallads, p. 61, "Cindy" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 35, "Cindy" (1 text)
DT, CIND

Roud #836

RECORDINGS:
Gene Austin, "Cindy" (c. 1927; on CrowTold01) (Victor 20873 [as by Bill Collins], 1927; this may be the same recording as the preceding)
Milton Brown & his Musical Brownies, "Get Along, Cindy" (Bluebird B-5654/Montgomery Ward M-4536, 1934)
Samantha Bumgarner & Eva Davis, "Cindy in the Meadows" (Columbia 167-D, 1924; Harmony 5097-H, n.d.; Diva 6010-G/Velvet Tone 7056-V, 1930)
W. E. Claunicht, "Cindy" (AFS, 1939; on LC02)
Vernon Dalhart, "Cindy" (Challenge 405, c. 1928)
Cindy (II) (Old Jude)

DESCRIPTION: Cantrefable; "Railroad, a plank road, river and canoe/If it hadn't have been for Dr. Grey they wouldn't have killed old Jude." Old Jude was Dr. Grey's pregnant slave; Grey beat her to make her name the father, a white Gentleman; she died from the beating

AUTHOR: unknown (possibly Dan Tate)

EARLIEST DATE: c. 1979 (collected from Dan Tate by Mike Yates)

LONG DESCRIPTION: Cantrefable; "Railroad, a plank road, river and canoe/If it hadn't have been for Doctor Grey they wouldn't have killed old Jude." In a spoken explanation, singer says Old Jude was Doctor Grey's slave; she was pregnant, and Doctor Grey beat her to get her to name the father; in the end she died from the beating. The singer says that Jude said the father was "a white man and a gentleman" and adds, "That's the way that slaves were treated by people in this country." Chorus is a standard chorus from "Cindy (I)."

KEYWORDS: accusation violence abuse crime homicide death pregnancy slavery father slave

Black(s)

FOUND IN: US(Ap)

RECORDINGS:

Dan Tate, "Cindy" (on OldTrad1, FarMtns1)

CROSS-REFERENCES:

cf. "Jinny Go Round and Around" (floating lyrics)

NOTES [17 words]: This is one of the very few acknowledgments in White traditional music of the horrors of slavery. -PJS

Last updated in version 4.3
File: Rcc2olj

Circle Four in London

DESCRIPTION: "Circle four in London, And so I've heard then say, Right and left in London, And so I've heard them say," "Round the lady in London, And so..., Round the gent in London...." "Cut a figure eight in London...." "Twenty-five miles to sundown...."
Circuit Rider's Home

DESCRIPTION: "Well, you know I have no permanent address, This rodeo cowboy's on the roam... The highway is a circuit rider's home." The rider mentions towns he has visited and horses he has ridden, and admits to whispering to the ladies before heading down the road

AUTHOR: Johnny Baker
EARLIEST DATE: 1973
KEYWORDS: cowboy rambling
FOUND IN:
REFERENCES (1 citation):
Ohrlin-HellBoundTrain 93, "Circuit Rider's Home" (1 text, 1 tune)
File: 0hr093

Citi Na gCumann (Kitty of Loves)

DESCRIPTION: Irish Gaelic: Singer comes to bargain with his love's parents over her dowry. They cannot agree; they've heard he's married. He denies it; he only trifles with young women. He asks her to elope with him, or to marry in secret, or to emigrate with him

AUTHOR: unknown
EARLIEST DATE: 1951 (recording, Maire O'Sullivan)
KEYWORDS: foreignlanguage courting dowry elopement love bargaining emigration father lover
FOUND IN: Ireland
REFERENCES (1 citation):
DT, CITI/NA
RECORDINGS:
Maire O'Sullivan, "Citi Na gCumann" [incomplete] (on Lomax42, LomaxCD1742)
File: DTcitina

City Council

DESCRIPTION: "Wellington City Countil, W. C. C., Wellington City Council, you're not he." (Or "Auckland City Council, A. C. C.," or "Christchurch City Council, see, see, see," or presumably any other town)

AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty political
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 95, "Wellington City Council," "(Christchurch City Council)" (2 texts)
File: SuSm095C

City of Boston (I)

DESCRIPTION: Singer hears a woman mourning for her husband, lost on steamship City of Boston, bound to Liverpool from Halifax. He was "a gallant sailor ... A kind and loving husband" with six children. "Many now in Liverpool with aching hearts like me"

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: separation travel death drowning wreck children father husband mother wife
HISTORICAL REFERENCES:
Jan 28, 1870 - City of Boston bound to Liverpool from New York via Boston and Halifax lost at sea with 207(??) dead (per Northern Shipwrecks Database)
FOUND IN: Canada(Newf)
Roud #18254
RECORDINGS:
Alexander March, "City of Boston" (on MUNFLA/Leach)
CROSS-REFERENCES:
cf. "City of Boston (II)" (subject)
NOTES [118 words]: According to Robert C. Parsons, Cape Race: Stories from the Coast that Sank the Titanic, Flanker Press, 2011, pp. 111-113, the City of Boston was a liner belonging to the Inman Line, which named its ships "City of XXX," e.g. City of Boston, City of Philadelphia. Based on the picture on p. 112 of Parsons, she used both sail and steam. No trace was ever found of her; Parsons says that 177 were lost.

City of Boston (II)
DESCRIPTION: Father left "to cross the briny main, In the missing City of Boston." Child asks mother to stop crying: father "may arrive tomorrow." But he has dreamt he saw the City of Boston "sink beneath the briny wave And every soul... perish'd in watery grave"
AUTHOR: unknown
EARLIEST DATE: 19C (Broadside, Bodleian, Bod8503 Firth c.12(77))
KEYWORDS: separation travel death drowning dream storm wreck children father husband mother wife
HISTORICAL REFERENCES:
Jan 28, 1870 - City of Boston bound to Liverpool from New York via Boston and Halifax lost at sea with 207(??) dead (per Northern Shipwrecks Database)
FOUND IN: Roud #V3333
BROADSIDES:
Bodleian, Bod8503 Firth c.12(77), "Child's Dream; or The City of Boston" ("Mother, dear give over crying), unknown, 19C
CROSS-REFERENCES:
cf. "City of Boston (I)" (subject)
NOTES [118 words]: According to Robert C. Parsons, Cape Race: Stories from the Coast that Sank the Titanic, Flanker Press, 2011, pp. 111-113, the City of Boston was a liner belonging to the Inman Line, which named its ships "City of XXX," e.g. City of Boston, City of Philadelphia. Based on the picture on p. 112 of Parsons, she used both sail and steam. No trace was ever found of her; Parsons says that 177 were lost.

City of Refuge
DESCRIPTION: "There is coming a time and it won't be long, You will attend to your business and let mine alone." "You better run." ("Run to the city of refuge.") "Paul and Silas bound in jail."
AUTHOR: unknown
EARLIEST DATE: 1914 (Earnest)
KEYWORDS: religious Bible
FOUND IN: US(SE)
REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 560, "City of Refuge" (1 fragment)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 208-209, "City of Refuge" (1 fragment of the
chorus, 1 tune (which includes the verse even though the informant did not remember the words))
ADDITIONAL: Joseph B. Earnest, _The Religious Development of the Negro in Virginia_ (Michie
Company, Charlottesville, VA, 1914; available on Google Books), p. 154, "[The City of Refuge]" (1
excerpt)
Roud #11828
RECORDINGS:
Blind Willie Johnson, "I'm Gonna Run to the City of Refuge" (Columbia 14391-D, 1929; on BWJ01)
James Garfield Smalls, "You' Gotta Run, Run, Run" (on USSealsland03)
NOTES [106 words]: Brown's version is not at all clear why this should be considered a "City of
Refuge" text; it never mentions those words, and is a fragment. But there isn't much else to go on.
The mention in song of "cities of refuge" is strange in any case: The cities of refuge were for "the
manslayer who kills any person without intent" (Numbers 35:11).
Nor is there any mention of the cities of refuge ever actually being used; they are not mentioned
outside Exodus-Deuteronomy, and the few Biblical instances of people wanting sanctuary involve
the criminal fleeing into the temple and seizing the horns of the altar (e.g. Joab in 1 Kings 2:28) -
RBW
Last updated in version 3.0
File: Br3560

Civil War Song
DESCRIPTION: "You good folks don't scarcely know What we poor soldiers undergo... To defend
our country from all harms." The singer described early drill, "lean and tough" beef, etc. The singer
gives his name as A. T. Hyte, who wrote the song while on picket in winter
AUTHOR: Credited in the lyrics to A. T. Hyte (Hiatt? Hite?)
EARLIEST DATE: 1936 (Hudson-FolksongsOfMississippi)
KEYWORDS: hardtimes soldier food Civilwar
FOUND IN: US(So)
REFERENCES (2 citations):
Hudson-FolksongsOfMississippi 115, p. 257, "Civil War Song" (1 text)
Arnold-FolkSongsofAlabama, pp. 4-5, "The Soldier's Fare" (1 text, 1 tune)
Roud #4499
File: Hud115

Clady River Water Bailiffs, The
DESCRIPTION: The singer tells listeners where to go hunt salmon(-poachers). He praises the
bailiffs who protect the streams, and describes how they watch the poachers. The bailiffs (?) will
provide "dark and stormy weather" to any poachers on the water
AUTHOR: unknown
EARLIEST DATE: 1938 (Sam Henry collection)
KEYWORDS: fishing police
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHennisSongsOfThePeopleH764, p. 32, "The Clady River Water
Bailiffs" (1 text, 1 tune)
Roud #13352
NOTES [36 words]: Said by Sam Henry to have been written by a policeman, and while it's hard to
tell because the song is so vague, this seems likely enough; the piece appears to praise the police
who catch illegal salmon-fishers. - RBW
File: HHH764

Clairons Sonnaient la Charge, Les (The Bugler Sounded the Charge)
DESCRIPTION: French. The bugler, an old warrior, sounds the charge. The zouaves go to face the
enemy. The bugler leads the charge on the bayonets, always sounding, sounding.
NOTES [75 words]: The zouaves were, originally, French infantry composed of Algerians. They became famous, and the model for the British West India Regiment and US Civil War regiments [though the many "zouave" units in the Civil War were so-called simply because of their ornate uniforms -- which they generally abandoned in short order - RBW], fighting on the heights of Alma during the Crimean War. Source: The site for Coppen's (1st Battalion Louisiana) Zouaves - BS File: Pea992

Clancy's Prayer

DESCRIPTION: The speaker overhears Clancy praying, "May bad luck fall on one and all Who try to cut our wages." Clancy describes their misdeeds, accuses them of ruining New South Wales, and calls the devil down upon them.

AUTHOR: unknown
EARLIEST DATE: 1968 (Meredith/Anderson-FolkSongsOfAustralia)
KEYWORDS: Devil labor-movement curse
FOUND IN: Australia
REFERENCES (2 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 254-255, "Clancy's Prayer" (1 text, 1 tune)
Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 15, page headed "CLANCY'S PRAYER"], "Clancy's Prayer" (1 text)
File: MA254

Clap Hands, Clap Hands

DESCRIPTION: "Clap hands, clap hands, Till father/mammie comes home; For father's got money/Mammie will bring something But mother's got none/Daddy will bring none"

AUTHOR: unknown
EARLIEST DATE: 1905 (Maclagan)
KEYWORDS: game baby father mother money
FOUND IN: Britain(Scotland(Aber,High)), Canada(Ont)
REFERENCES (5 citations):
Greig/Duncan8 1564, "Clap Your Handies" (1 text, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 200, "Clap hands, clap hands" (2 texts)
Baring-Gould-AnnotatedMotherGoose #602, p. 240, "(Clap hands, clap hands)"
Roud #12963
File: GrD81564

Clara Nolan's Ball

DESCRIPTION: "(You/We) are all invited and the band is engaged, We are going to have some fun, For Clara (Nolan) gives a ball The day she's twenty-one, With borrowed knives and tablecloths... Be sure and bring your chair along"

AUTHOR: unknown
EARLIEST DATE: 1936 (Stout-FolkloreFromIowa)
KEYWORDS: nonballad dancing
FOUND IN: US(MW)
REFERENCES (1 citation):
Stout-FolkloreFromIowa 111, p. 140, "Clara Noland's Ball" (1 text)
Clare's Dragoons

DESCRIPTION: "When, on Ramillies' bloody field, The baffled French were forced to yield, The victor Saxon backward reeled Before the charge of Clare's dragoons." The Irish soldiers proclaim their prowess and wish they were fighting for Ireland

AUTHOR: unknown

EARLIEST DATE: 1843 (a fragment quoted by Zimmerman-SongsOfIrishRebellion, p. 85, from Thomas Davis _The Spirit of the Nation_, p. 292; the 1843 date for _The Spirit of the Nation_ is from "Thomas Davis" on "Mallow 'The Crossroads of Munster'' site.)

KEYWORDS: war battle bragging Ireland

HISTORICAL REFERENCES:
1706 - Battle of Ramillies. Forces of the Grand Alliance under Marlborough heavily defeat the French

FOUND IN: Ireland

REFERENCES (6 citations):
Galvin-IrishSongsOfResistance, pp. 19-20, "Clare's Dragoons" (1 text, 1 tune)
Zimmerman-SongsOfIrishRebellion, p. 85, "Clare's Dragoons" (1 fragment)
Hylands-Mammoth-Hibernian-Songster, p. 140, "Clare's Dragoons" (1 text)
Wolf-AmericanSongSheets, #317, p. 22, "Clare's Dragoons" (1 reference)
DT, CLAREDRG*

ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 479-481, "Clare's Dragoons" (1 text)

Roud #V29379

BROADSIDES:
Bodleian, Harding B 18(86), "Clare's Dragoons", H. De Marsan (New York), 1861-1864; also 2806 c.8(203), "Lord Clare's Dragoon"

NOTES [141 words]: Thousands of Irishmen left home after the disasters of the Boyne and Aughrim. These "Wild Geese" often found employment as mercenaries. One such troop was "Clare's Dragoons," which fought for France during the War of the Spanish Succession (1701-1714). It doubtless gave the exiles some pleasure to fight with France against the Grand Alliance (Britain, Austria, and assorted lesser states).

Despite the boasting found in this song, the Irish did not significantly influence the outcome of Ramillies, which was an overwhelming Alliance victory.

Hoagland lists the song as by Thomas Davis, but all we can prove is that he published it. - RBW


Last updated in version 6.1

File: PGa019

Clarence McFaden (Teaching McFadden to Waltz)

DESCRIPTION: "Clarence McFaden he wanted to waltz, But his feet was not gaited that way." His teacher charges high because "your right foot is lazy, your left foot is crazy." He puts a girl on crutches, and kicks the floorboards from his bed

AUTHOR: unknown

EARLIEST DATE: 1931 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)

KEYWORDS: dancing humorous

FOUND IN: US(MW,Ro,SE) Canada(Newf) Ireland Australia

REFERENCES (4 citations):
Bennett/Downey-JeromeJustOneMoreSong 10, pp. 90-93, "Teaching McFadden to Waltz" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 170, "Clarence McFaden" (1 text)
Hubbard-BalladsAndSongsFromUtah, #170, "Clarence McFadden Learning to Waltz" (1 text, 1 tune)
Meredith/Tritton-DukeOfTheOutback, p. 50, "Teaching McFadden to Dance" (1 short text)

ST GC170 (Partial)

Roud #3707
Clarksdale Moan

DESCRIPTION: "Clarksdale, Mississippi always going to be my home." "I can have a good time there and not have one lousy dime." "Every day in the week I go down to Midtown Drugs, Get me a bottle o' snuff, and a bottle of Alcorub."

AUTHOR: unknown
EARLIEST DATE: 1930 (StuffDreams1)
KEYWORDS: home drink drugs nonballad
HISTORICAL REFERENCES:
1919 - The Volstead Act establishes prohibition of "intoxicating liquors" to carry out the 18th amendment to the U.S. Constitution.
1933 - The 21st amendment to the U.S. Constitution ends prohibition.
FOUND IN:
BROADSIDES:
Son House, "Clarksdale Moan" (on StuffDreams1)
CROSS-REFERENCES:
cf. "Got the Jake Leg Too" (Prohibition alcohol surrogates) and references there
NOTES [50 words]: Three line blues: the first line is repeated -- more or less -- and the last line completes the thought.
During prohibition rubbing alcohol was among the surrogates people drank as a replacement for illegal "intoxicating liquors." It was intended as a massage liniment and was never safe to drink. - BS

File: RcClarMo

Claude Allen [Laws E6]

DESCRIPTION: Claude Allen is placed on trial and, due to the Governor's indifference, is handed over for execution, leaving his mother and sweetheart to mourn

AUTHOR: unknown
EARLIEST DATE: 1917 (Brown)
KEYWORDS: trial execution family mourning
HISTORICAL REFERENCES:
1912 - Trial of the Allen family. While in court, Sidney Allen shot the judge, and the rest of the family was soon shooting too. Sidney was sentenced to prison, but Claud and Floyd Allen were sentenced to death
FOUND IN: US(Ro,SE)
REFERENCES (7 citations):
Laws E6, "Claude Allen"
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 246, "Claud Allen" (2 texts plus mention of 2 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 236, "Claude Allen" (2 excerpts, 2 tunes)
Burt-AmericanMurderBallads, pp. 253-254, "(Claud Allen)" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 206-207, "Claude Allen" (1 text)
DT 771, CLAUDALN
Roud #2245
RECORDINGS:
Clarence Ashley & Doc Watson, "Claude Allen" (on Ashley02)
Hobart Smith, "Claude Allen" (on FOTM) (on LomaxCD1705)
Ernest V. Stoneman and His Blue Ridge Cornshuckers, "Claude Allen" (Victor, unissued, 1928)

CROSS-REFERENCES:
cf. "The Triplett Tragedy" (tune)

NOTES [120 words]: For a bit of background to this song, see the notes to "Sidney Allen." Although the whole tragedy occurred in the twentieth century, it appears very little is known of this family. Clarence Ashley said that he taught the ballad to Hobart Smith c. 1918, but that's a bit tenuous to assign an earliest date. - PJS

Even more curious are Burt-AmericanMurderBallads's notes. Her source was one Dragline Miller of Ely, Nevada, who from her description sounds to have been born in 1875 or earlier. He said he learned this "before" his prospecting days. Given that the shooting occurred in 1912, when Miller was at least 37, something odd is going on. Though the strongest likelihood is simply that Miller's memory was bad. - RBW

Last updated in version 6.1
File: LE06

Claude's Wife

DESCRIPTION: Ethel is the singer. Poor Leon proposed to Ethel but she rejected him to marry wealthy Claude. Leon's mother cursed her. She has been married to Claude for 30 unhappy years. Leon dies on a battle field with Ethel's picture on his breast.

AUTHOR: unknown

EARLIEST DATE: 1950 (Owens-TexasFolkSongs-1ed)

KEYWORDS: courting love marriage rejection battle death money

FOUND IN: US(So)

REFERENCES (1 citation):
Owens-TexasFolkSongs-1ed, pp. 173-175, "Claude's Wife" (1 text, 1 tune)
Roud #6356

File: Ow1E173

Claudy Green

DESCRIPTION: The singer walks out to hear the birds sing and see the fish swim when he is distracted by a girl. He asks her if she is Diana or Venus, and says he will serve for fourteen years, as Jacob did, to win her. She rejects him and leaves

AUTHOR: unknown

EARLIEST DATE: 1926 (Sam Henry collection)

KEYWORDS: love courting rejection beauty

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H115b, pp. 241-242, "Claudy Green" (1 text, 1 tune); H115a, p. 355, "Claudy Green" (1 text, 1 tune -- the same as the preceding)
Roud #9479

NOTES [56 words]: Finally a girl with the sense to turn down one of these brainless suitors! One wonders what the singer would have done if the girl *had* been Diana (mentioned in the a text though not the b), the eternally virgin huntress?
The story of Jacob serving for fourteen years to win the hands of Rachel and Leah is told in Genesis 29:15-30. - RBW

File: HHH115a

Clay Daubin, The (Pease Strae; Jock the New Laird Was New Wedded)

DESCRIPTION: "We went owre to Deavie' Clay Daubin, and faith, a rare caper we had." Various adventures: "For Jock the new laird was new wedded, His old sweetheart Jenny linked na'e, While some were all titter'n and flytin', The lads rubbed her down wi peas strea."

AUTHOR: unknown

EARLIEST DATE: 1808 (ANderson)

KEYWORDS: wedding rejection
The Clean Fireside, The

DESCRIPTION: "He's a bonnie, bonnie lad But he's owre far fae me"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan8)

KEYWORDS: separation

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan8 1797, "The Clean Fireside" (1 fragment)

Roud #12997

NOTES [107 words]: The current description is all of the Greig/Duncan8 fragment. The notes for the Greig/Duncan8 entry give no explanation for "A Clean Fireside" as the title. Perhaps the girl is keeping a clean spot by the fireside where he can sit on his return? - RBW

There is a poem by Robert Tennant with that title that is a cheery poem having nothing to do with separation. W.J. Mickle has a widely anthologized poem, "The Sailor's Wife," which includes the lines "Rise, lass, and mak a clean fireside" and "wha can tell how Colin fared When he was far awa?", but that is too much of a stretch even for me to connect with the Greig/Duncan8 fragment. - BS

Last updated in version 2.5

File: GrD81797

The Clean Song, A

DESCRIPTION: "There was a young sailor who looked through a glass, And spied a fair mermaid with scales on her... Island." The crew catches the mermaid, but she escapes, leaving them with a disease. "This song may be dull but it's certainly clean."

AUTHOR: unknown

EARLIEST DATE: 1989 (Kinsey-SongsOfTheSea)

KEYWORDS: mermaid/man wordplay bawdy sailor disease humorous

FOUND IN:

REFERENCES (2 citations):

Kinsey-SongsOfTheSea, p. 169, "A Clean Song" (1 text, 1 tune)
Brand-BawdySeaSong 6, "A Clean Song" (1 text)

Roud #8354

NOTES [55 words]: This is one of those songs where the rhyme leads you to expect one word but supplies another, e.g.

[After] a while one man noticed some scabs
Soon they broke out with the pox and the... scratching.

I must confess that I can't figure out some of the missing words in this case. Which is perhaps a comment on just how bawdy it is. - RBW

Last updated in version 6.1

File: Kins169
Cleansing Fountain, The

DESCRIPTION: "Behold the lamb whose gracious blood Poured from his opening veins." "I do believe, I will believe, that Jesus died for me." "The dying thief beheld the lamb." "We, too, the cleansing power have known." "For him, then, let our songs ascend."

AUTHOR: unknown
EARLIEST DATE: 1879 (Journal of the Andrew Hicks)
KEYWORDS: death religious Jesus nonballad
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, p. 354, "The Cleansing Fountain" (1 text, 1 tune)
NOTES [84 words]: There are many Biblical allusions in the version of this song printed by Huntington, although few direct quotes. The most obvious:
"The lamb" of God who takes away sins: John 1:29
"Opening veins": Jesus's side is pierced in John 19:34
"The dying thief": All three synoptic gospels mention others crucified with Jesus, but the repentant thief is found only in Luke 23:43
"Will cleanse our deepest stains": compare Rev. 7:14, "they have washed their robes and made them white in the blood of the Lamb." - RBW

Clear Cauld Water, The

DESCRIPTION: "Farewell to whisky ... Now I wad leave ye a' for the clear cauld water." The singer bids farewell to gins shops, "a' drunken body," alewives, wine, porter, brandy, ruin, "filthy stews" and intemperance.

AUTHOR: Robert Gray Mason (source: Greig/Duncan3, correcting Greig-FolkSongInBuchan-FolkSongOfTheNorthEast's entry)
EARLIEST DATE: 1905 (Greig/Duncan3)
KEYWORDS: drink nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #175, p. 1, "The Clear Cauld Water" (1 text)
Greig/Duncan3 604, Greig/Duncan8 Addenda, "The Clear Cauld Water" (4 texts, 4 tunes)
Roud #6052
NOTES [31 words]: Greig/Duncan3: "George F Duncan states that the song was sung by Robert Mackie's grandfather, who died at great age, and must have sung it about the beginning of the nineteenth century." - BS

Clear the Track (I)

DESCRIPTION: "Ho, the car Emancipation Rides majestic through the nation, Bearing on its train the story, Liberty! a nation's glory." Those who oppose freedom for the slaves are warned that the train is coming and will accomplish its end

AUTHOR: Words: Jesse Hutchinson / Music: Dan Emmett
EARLIEST DATE: 1844 (sheet music)
KEYWORDS: freedom political slavery train
FOUND IN:
REFERENCES (8 citations):
Silber-SongsOfTheCivilWar, pp. 283-284, "Clear the Track" (1 text, 1 tune)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 48-49, "Clear the Track" (1 text, 1 tune)
Greenway-AmericanFolksongsOfProtest, p. 87, "Get Off the Track" (1 text)
Cohen-LongSteelRail, pp. 46, 48, "(Get Off the Track)" (1 excerpt plus a photo of part of the sheet music)
Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 132, "Get Off the Track" (1 text)
Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 305, "Get Off the Track" (1 text plus a copy of the sheet music cover)
Emerson-StephenFosterAndCo, pp. 88-90, "Get Off the Track" (1 text)

RECORDINGS:
Pete Seeger, "Clear the Track" (on PeteSeeger28)

CROSS-REFERENCES:
cf. "Old Dan Tucker" (tune)

SAME TUNE:
The Workingman's Train (Greenway-AmericanFolksongsOfProtest, pp. 87-88)
Harry Clay and Frelinghuysen (Lawrence-MusicForPatriotsPoliticiansAndPresidents, pp. 308-309)

NOTES [128 words]: The sheet music dedicates this to Nathaniel P. Rogers "as a mark of esteem for his intrepidity in the cause of Human Rights." Intrepid he may have been; famous he was not. According to Jon W. Finson, _The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song_, Oxford University Press, 1994, p. 122, this song was so controversial that it sometimes resulted in riots at Hutchinson Family concerts. Finson also notes (p. 123) that "The most remarkable feature of 'Get Off the Track,' though, was incidental to the abolitionist message intended by its author, and that was Jesse [Huthinson]'s representation of social progress through a metaphor of technological progress." A hint of this also shows up in another Hutchinson song, "Uncle Sam's Farm." - RBW

Clear the Track for the Maniac

DESCRIPTION: "Clear the track For the maniac."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty

FOUND IN: New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 131, "(Clear the track)"

File: SuSm131G

Cleedie's House

DESCRIPTION: Cleedie's house stands like a mountain. The crows stop there as they go down to Mormond.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan8)

KEYWORDS: nonballad bird

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1647, "Cleedie's House" (1 text)
Roud #13051

File: GrD81647

Clefs de la Prison, Les

DESCRIPTION: French. Conversation between parents and son. "Cher mom! On vient m' donner les clefs." The boy says that they are giving him the keys to the jail -- as in, they are going to hang him. He regrets knowing that he will die. His parents must fetch his body

AUTHOR: unknown

EARLIEST DATE: 1934 (collected from Elida Hofpauir)

KEYWORDS: foreignlanguage death prison execution mother father

FOUND IN: US(So)

REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 191-193, "Les Clefs de la Prison" (1 text, 1 tune)

File: LoSi191
Clementine

DESCRIPTION: The singer reports on the death of his beloved Clementine, the daughter of a (Forty-Niner). One day, leading her ducklings to water, she trips and falls in. The singer, "no swimmer," helplessly watches her drown

AUTHOR: unknown

EARLIEST DATE: 1863 (sheet music for "Down by the River Lived a Maiden")

KEYWORDS: death drowning love

FOUND IN: US

REFERENCES (16 citations):
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 148-151, "Oh My Darling Clementine" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 34, "Clementine" (1 text, 1 tune)
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, p. 68, "Mazurka: Clementine" (1 tune)
Spaeth-ReadEmAndWeep, p. 85, "Clementine" (1 text, 1 tune)
Seeger-AmericanFavoriteBallads, p. 27, "Clementine" (1 text, 1 tune)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 272, "Clementine" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 657, "Clementine" (1 text plus some excerpts)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 23-24, "Clementine" (1 text, 1 tune)
Emerson-StephenFosterAndCo, pp. 140-141, "Down by the River Lived a Maiden"; p. 142, "Oh My Darling Clementine" (2 texts)
Jolly-Miller-Songster-5thEd, #163, "Oh My Darling Clementine" (1 text)
Fireside-Book-of-Folk-Songs, p. 82 "Clementine" (1 text, 1 tune)
MesseriListenToTheMockingbird, pp. 194-199, "Clementine" (2 texts)
Silber/Silber-FolksingersWordbook, p. 241, "Clementine" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 174-175, "Clementine"

ADDITIONAL: Henry Randall Waite, _College Songs: A Collection of New and Popular Songs of the American Colleges_, new and enlarged edition, Oliver Ditson & Co., 1887, pp. 16-17, "Oh My Darling Clementine" (1 text, 1 tune)
ST RJ19148 (Full)
Roud #9611

RECORDINGS:
Logan English, "Clementine" (on LEnglish02)
Bradley Kincaid, "Darlin' Clementine" (Decca W4271, 1934)
Pete Seeger, "Clementine" (on PeteSeeger24)

CROSS-REFERENCES:
cf. "The Old Gum-Diggers' Bar" (tune)

SAME TUNE:
The Old Gum-Diggers' Bar (File: BaRo146)

NOTES [328 words]: In some of the modern versions, the song ends when the singer kisses Clementine's younger sister and forgets Clementine. - (PJS)

The words to this piece were first published in 1863 under the title "Down by the River Lived a Maiden," credited to H. S. Thompson. This printing had a melody, but it was not the "standard" melody. According to Jon W. Finson, The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song, Oxford University Press, 1994, p. 92, it was marked as a mazurka. The text was also rather different (in minstrel dialect); Norm Cohen gives the first verse as

"Down by the river there lived a maiden
In a cottage built just 7 x 9;
And all around this lubly bower
The beauteous sunflower blossoms twine.
Chorus: Oh my Clema, oh my Clema, Oh my darling Clementine,
Now you are gone and lost forever,
I'm dreadful sorry Clementine."
In 1864 the text appeared in "Billy Morris' Songs" in which Clementine appears as little short of a legendary monster; she is even reported to have grown wool.  

In 1884 the piece reappeared, with the famous tune, this time credited to "Percy Montrose," under the title "Oh My Darling Clementine." This version of the song, as printed in College Songs in 1887, is identical with the version I learned in my youth; there is no question but that people were copying the "Montrose" version -- and learning it from print.  

Messerli-ListenToTheMockingbird comes up with yet another claim of authorship: he says it's from 1885 and written by Barker Bradford. But this is not the usual text. Since Thompson (H. S. Thompson, the author of the well-known "Annie Lisle") certainly did not produce the common tune, and Montrose is otherwise unknown, the authorship of the song probably cannot be settled.  

It is reported by reliable sources that this song was originally intended to be serious. No doubt a few thousand enterprising parodists would be amazed. - RBW  

Last updated in version 6.1  

File: RJ19148

**Clerk Colvill [Child 42]**

DESCRIPTION: (Clerk Colvill) is warned (by his mother/lover) not to be too free with women. He refuses the advice; "Did I neer see a fair woman, But I wad sin with her body?" A woman gives him a fatal headache and turns into a mermaid to avoid being killed by him  

AUTHOR: unknown  

EARLIEST DATE: 1769 (Herd)  

KEYWORDS: sex sin courting infidelity magic death  

FOUND IN: Britain(Scotland(Aber))  

REFERENCES (10 citations):  

- Child 42, "Clerk Colvill" (3 texts, 2 tunes)  
- Bronson 42, "Clerk Colvill" (1 version)  
- Bronson-SingingTraditionOfChildsPopularBallads 42, "Clerk Colvill" (1 version)  
- Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 216-217, "Clark Colven" (1 text, plus a copy of the transcribed tune and a modern reprint for clarity; there are two tune reconstructions on pp. 293-294)  
- Leach-TheBalladBook, pp. 149-150, "Clerk Colville" (1 text)  
- Quiller-Couch-OxfordBookOfBallads 29, "Clerk Colven" (1 text)  
- Friedman-Viking/PenguinBookOfFolkBallads, p. 30, "Clerk Colvill" (1 text, which includes textual interpolations heretofore unpublished)  
- Gummere-OldEnglishBallads, pp. 197-199+347-348, "Clerk Colven" (1 text)  
- Hodgart-FaberBookOfBallads, p. 39, "Clerk Colvill" (1 text)  
- DT 42, CLRKCLVL  
- Roud #147  

NOTES [341 words]: A number of scholars (Coffin, Lloyd, Bronson) have speculated that "Clerk Colvill" is actually a fragment of a longer ballad, "George Collins," with "Lady Alice" [Child 85] forming the rest. See the discussion in the notes to "Lady Alice."  

Bertrand Harris Bronson, The Ballad as Song (essays on ballads), University of California Press, 1969, p. 42, studying the text and tune of this, suggests that the tune collected from Mrs. Brown must have had an internal refrain, the text of which was not taken down. This apparently was a habit of the transcriber; he omitted the internal refrains of "Clerk Colvill," "Gil Brenton," and "Willie's Lady."  

J. R. R. Tolkien fans may be interested to note that Tolkien's fascinating modern recreation of a Breton Lay, "The Lay of Aotrou and Itroun" (which I think his best writing other than The Lord of the Rings, although it did not reach book form until decades after his death) also involves commerce with a non-human magic-worker; Itroun is barren, so her husband Aotrou seeks out a "Corrigan" to find obtain a potion to make her fertile. The Corrigan agrees but says she will not name her price until the children are born. Once they are, she appears to Aotrou and demands that he make love to her. He refuses; she says that he will die shortly. He does, and Itroun dies soon after. It was suggested by Jessica Yates that Tolkien "wanted to write a version of the 'Clerk Colvill' story about a young man and a water nymph [and] was intrigued by the translations he found of the analogous Breton 'Lord Nunn' ballad [found in Child]." (See Christina Scull & Wayne G. Hammond, The J. R. R. Tolkien Companion and Guide: Reader's Guide, Houghton Mifflin, 2006, p. 487). This
hypothesis does not seem to have attracted much support, but it is highly likely that Tolkien -- who knew a lot about folklore -- was aware of the Clerk Colville/Lady Alice story; he at various times used other Child ballads, and Tom Shippey believed that he knew Wimberley's *Folklore in the English and Scottish Ballads*, - RBW
Last updated in version 5.0
File: C042

Clerk in ta Offish, Ta

DESCRIPTION: "Noo Rosie se'll be prood, and Rosie she'll be praw.. For ta praw, praw lad's come an' tookit her awa'; She's a praw lad, a clerk in an offish." The clerk's education, mathematical ability, and lack of ancestry are emphasized
AUTHOR: unknown
EARLIEST DATE: 1901 (Ford)
KEYWORDS: worker humorous nonballad
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ford-VagabondSongsAndBalladsOfScotland, pp. 283-284, "Ta Clerk in ta Offish" (1 text)
Roud #13099
NOTES [22 words]: Obviously a composed song, and a strange one at that -- the dialect appears to be Scots done with a "Dutch" (stage German) accent. - RBW
File: FVS283

Clerk Saunders [Child 69]

DESCRIPTION: (Clerk Sanders) and his lady are determined to be wed despite the opposition of her seven brothers. Despite great pains to conceal their acts, they are found abed together. The brothers stab him to death and leave him in bed for his lady to find
AUTHOR: unknown
EARLIEST DATE: 1802 (Scott)
KEYWORDS: courting death homicide family
FOUND IN: Britain(Scotland)
REFERENCES (13 citations):
Child 69, "Clerk Saunders" (7 texts)
Bronson 69, "Clerk Saunders" (3 versions)
Bronson-Singing Tradition Of Child's Popular Ballads 69, "Clerk Saunders" (2 versions: #1, #2)
Chambers-Scottish Ballads, pp. 211-217, "Clerk Saunders" (1 text)
Lyle-Andrew-Crawfurd's Collection Volume 1 44, "The Ensign and the Lady Gay" (1 text)
Whitelaw-Book Of Scottish Ballads, pp. 69-73, "Clerk Saunders" (1 text plus 2 fragments)
Leach-The Ballad Book, pp. 234-236, "Clerk Saunders" (1 text)
Quiller-Couch-Oxford Book Of Ballads 27, "Clerk Saunders" (1 text)
Friedman-Viking/Penguin Book Of Folk Ballads, p. 94, "Clerk Saunders" (1 text)
Grigson-Penguin Book Of Ballads 30, "Clark Sanders" (1 text)
Hodgart-Faber Book Of Ballads, p. 56, "Clerk Saunders" (1 text)
Morgan-Medieval Ballads-Chivalry, Romance And Everyday Life, pp. 35-37, "Clerk Sanders" (1 text)
DT 69, CLERKSAN
Roud #3855
NOTES [206 words]: David C. Fowler, *A Literary History of the Popular Ballad*, Duke University Press, 1968, p. 193, suggests that "Clerk Saunders" [Child 69] and "Sweet William's Ghost" [Child 77] are fragments of a single long revenant ballad, pointing to one of David Herd's texts which contains both elements. But Child split them because both items exist separately (even Herd had versions which did not combine the two). At best, I think the matter remains open.
Fowler, p. 198, compares the plot to the story of Gareth and Lyonesse in Thomas Malory's *Morte D'Arthur*, in which the engaged-but-not-yet-married couple are attacked while secretly visiting -- only a partial parallel, however, since Gareth survives, and his attackers are not Lyonesse's brothers.
The various tricks the lovers use, e.g. of using the sword rather than her hands to open the door, and covering her eyes when he comes in so she can say she has not seen him, are reminiscent of a trick in many versions of the Tristan legend: Isolde, on trial, crosses a brook carried on the shoulders of a beggar (who is actually Tristan in disguise). She then declares her fidelity by vowing
that no man has ever come between her legs except the man who carried her across the stream. - RBW

Last updated in version 6.0
File: C069

Clerk's Twa Sons o Owsenford, The [Child 72]

DESCRIPTION: The clerk's two sons go to (Paris/Blomsbury/Billsbury/Berwick) to study. They lay with the mayor's two daughters. The mayor condemns them to hang. The clerk comes to buy their freedom but the mayor refuses. He tells his wife they're at a higher school.

AUTHOR: unknown

EARLIEST DATE: 1828 (Bronson); 1829 (Chambers) [see Notes]

KEYWORDS: adultery trial punishment execution lie family children

FOUND IN: Britain(Scotland(Aber,Bord))

REFERENCES (10 citations):
Child 72, "The Clerk's Twa Sons o Owsenford" (4 texts)
Bronson 72, "The Clerk's Twa Sons o Owsenford" (2 versions)
Chambers-ScottishBallads, pp. 306-311, "The Clerk's Twa Sons o' Owsenford" (1 text)
Leach-TheBalladBook, pp. 237-238, "The Clerk's Twa Sons o Owsenford" (1 text)
Greig/Duncan8 1931, "Do Weel My Sons" (1 fragment)
Grigson-PenguinBookOfBallads 53, "The Clerk's Twa Sons o Owsenford" (1 text)
Buchan-ABookOfScottishBallads 53, "The Clerk's Twa Sons o Owsenford" (1 text)
Whitelaw-BookOfScottishBallads, pp. 231-233, "The Clerk's Twa Sons o' Owsenford" (1 text)
ADDITIONAL: Robert Chambers, The Scottish Ballads (Edinburgh: William Tait, 1829 ("Digitized by Microsoft")), pp. 306-311, "The Clerk's Twa Sons o' Owsenford" (1 text)


NOTES [1307 words]: Bronson notes that both his tunes have texts mixed with "The Wife of Usher's Well." Since, however, both those texts appear to be composite, there is no proof that the two songs are related except that both involve sending children away for education (standard practice among the English nobility in the Middle Ages, even if "education" at the time meant training in weapons). - RBW

Chambers is the source for Whitelaw-BookOfScottishBallads.

Chambers (1829), footnote p. 306: "This singularly wild and beautiful old ballad is chiefly taken from the recitation of the editor's grandmother; (who learned it when a girl, nearly seventy years ago....); some additional stanzas and a few various readings, being adapted from a less perfect, and far less poetical copy, published in Mt Buchan's 'Ancient and Modern Ballads,' and from a fragment in the Border Minstrelsy, entitles 'The Wife of Usher's Well,' but which is evidently the same narrative."

Child 72A, writes Child, is from a manuscript of the text as sung by Chambers's grandmother, but "as sung [contrary to Chambers's statement], had a sequel of six stanzas, which is found separately [Child 79B] and seems to belong with another ballad, 'The Wife of Usher's Well.'" So we can take Chambers/Whitlaw-Ballads apart to see how it was constructed, how the Buchan and Scott texts are incorporated, and whether they belong to this ballad at all.

In the following analysis of Chambers, Kinloch A is Child 72A from Chambers' grandmother, Buchan is Child 72C, Scott is Child 79A, "The Wife of Usher's Well," and Kinloch B is Child 79B which is either from Chambers' grandmother (per Child) or an adaptation of Scott (per Chambers).

Chambers II.1-8: The clerk's two sons are sent to Parish for higher education and, within a year, they are sleeping with the mayor's daughters. [Kinloch A II.1-8 to Parish; Buchan II.1-4,17-20 to Billsbury]

Chambers II.9-12: The clerks learn, the ladies sing, and there's "mirth" in the ladies' chamber. [Buchan II.21-24]

Chambers II.13-20: The mayor hears that his daughters are sleeping with the clerk's sons and declares that he will hang them. [Kinloch A II.9-16; Buchan II.25-32.]

Chambers II.21-26: Word comes [no messenger is mentioned: see Buchan II.33-68] to the clerk that his sons are in prison; his wife instructs the clerk... [Kinloch A II.17-22]

Chambers II.27-30: ...to take gold and ransom at least one of the brothers. [Kinloch A II.23-26; Buchan II.77-80]

Chambers II.31-32: The clerk sets out that night [viz., the nightingale is singing]... [Buchan II.89-90]
Chambers l.33-34: ...and arrives at Parish.
Chambers l.35-38: The clerk rides around the prison and sees his sons at a window. [Buchan l.93-96]
Chambers l.39-42: The clerk asks his sons whether they are being bound for thievery or some other offense. [Kinloch A l.27-30]
Chambers l.43-46: The sons say they are not being bound for thievery but for love. [Kinloch A l.31-34; Buchan l.101-104]
Chambers l.47-50: The sons ask to be ransomed and the clerk says he will ransom them. [Buchan l.105-108]
Chambers l.51-54: The clerk meets the mayor and offers a ransom for his sons. [Kinloch A 35-38; Buchan l.109-110, 115-116]
Chambers l.55-56: or, the clerk asks whether his sons might be freed without ransom. [Kinloch A ll.39-40; Buchan l.117-118 asks for Christ's sake]
Chambers l.57-58: The mayor doesn't accept ransom. [Kinloch A l.41-42; Buchan l.119-120]
Chambers l.59-60: The mayor won't free the clerk's sons without ransom. [Kinloch A l.43-44]
Chambers l.61-64: When the mayor says the clerk's sons will hang the next morning the mayor's daughters speak to the mayor. [Kinloch A l.45-48; Buchan l.121-124]
Chambers l.65-66: The daughters cry. [Buchan l.125-126]
Chambers l.67-68: The daughters offer ransom. [Kinloch A l.48-50; Buchan l.127-128]
------------------ [Kinloch A l.51-58: The mayor rejects the daughters' request and says the clerk's sons will hang the next morning.]
Chambers l.69-98: The mayor whips his daughters and both he and the clerk would have them return to their bowers. Each son proposes marriage to a daughter and is accepted, while the mayor looks on. Unaffected [?], the mayor prepares to hang the clerk's sons, but has them remove their black hats so no one will know that clerks are being hanged. [Buchan l. 131-158] [To execute a clerk was for long illegal because of the benefit of clergy - RBW]
------------------ [Kinloch A ll.59-62: The clerk's sons are hanged and the mayor tells the clerk to go home.]
Chambers l.99-100: The clerks die in the morning and the mayor's daughters die at noon. [Buchan l.159-160]
Chambers l.101-102: The clerk goes home.
Chambers l.103-118: The clerk's wife, waiting for his return, asks the clerk about her sons. He says they are in a deeper place and higher school and won't return until Yule. She goes to bed, declaring she won't rise, eat or drink. [Kinloch A l.63-78; this is the end of Kinloch A]
Chambers l.119-122: At Yule (Christmas) the sons return wearing hats of bark. [Kinloch B l.1-4; Scott 17-20, at Martinmas (28 Nov)]
Chambers l.123-126: The bark of their hats is not earthly, but is from Paradise. [Scott l.21-24]
Chambers l.127-130: The clerk's wife would have fires lit and water brought for a feast since her sons are "well." [Kinloch B l.5-8; Scott l.25-28]
Chambers l.131-134: The clerk's wife tells everyone to eat and drink because her sons have returned forever.
Chambers l.135-146: The mother makes her sons' bed and covers them with her mantle. The cock crows and the older son tells the younger that they must leave. [Kinloch B l.9-16; Scott l.29-36]
Chambers l.143-146: The older brother warns that, if they delay, the grave worms will complain and they will be missed. [Scott l.41-44]
Chambers l.147-154: The younger brother would stay a while, else their mother will go mad. They hang up their mother's mantle and, while it hangs, they'll remain covered. [Kinloch B l.17-24; this is the end of Kinloch B]
Chambers's description -- "chiefly taken from the recitation of the editor's grandmother... some additional stanzas, and a few various readings, being adapted from a... copy, published in Mr Buchan's 'Ancient and Modern Ballads,' [Child 72C] and from a fragment in the Border Minstrelsy, entitled, 'The Wife of Usher's Well;' [Child 79A] but which is evidently the same narrative" [footnote, p. 306] is borne out by the analysis.
Chambers's assumption that Scott was "evidently the same narrative" was reasonable in light of Scott's own comment about his text: "a fragment never before published" and the disappearance of "The Wife of Usher's Well" in Scotland. However -- among our meager set of texts for "The Clerk's Twa Sons o' Owsenford" -- there is no text other than Scott derivatives that have the dead sons returning. Buchan l.161-166, for example, has the clerk and his wife die and go to heaven with their sons and the mayor's daughters while the mayor goes to hell.
On the other hand, it's not entirely out of the question that there was a text that would justify Chambers's assumption. There are foreshadowings of such a return in some versions. In
Greig/Duncan8 their mother warns the sons - before they set out - to do well or they won't see her at Yule. Child 72B [Robertson] and 72C [Buchan] have the message that comes to the clerk and his wife include a fear that they will not see their sons at Yule. Finally, when the clerk returns home after his sons are hanged he says - Chambers, Kinloch A, and Child 72D [Motherwell] - that they won't return till Yule.

Finally, as a side note, only Buchan has the messenger sequence - a messenger is sought, found, instructed to run swim and jump the wall, follows those instructions, and delivers the message - so common in the tradition. Is this a Buchan addition? - BS

Last updated in version 4.0
File: C072

Clerks of Parch's Cove, The

DESCRIPTION: "'Twas early one bright morning in the merry month of May, We all went up to Warrenton to have a jolly play." The store owner goes to a funeral. In his absence, drunks call themselves store clerks and clean out the store at prices that bankrupt the owner

AUTHOR: Bill Gross, according to Arnold's informant Janie Barnard Couch

EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)

KEYWORDS: commerce funeral drink robbery

FOUND IN: US(So)

REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, pp. 26-27, "The Clerks of Parch's Cove" (1 text, 1 tune)
Roud #5112
File: Arno026

Click Go the Shears

DESCRIPTION: A description of shearing life: The race to shear the most sheep, the boss complaining of the quality, the constant clicking of the shears. The rules for shearing are briefly mentioned. Chorus: "Click, click, click, that's how the shears go...."

AUTHOR: unknown (music by Henry Clay Work: "Ring the Bell, Watchman")

EARLIEST DATE: 1953 (collected by John Meredith)

KEYWORDS: sheep work contest

FOUND IN: Australia

REFERENCES (9 citations):
Meredith/Anderson-FolkSongsOfAustralia, p. 24, "Click, Click, That's How the Shears Go"; pp. 193-194, "Click Go the Shears" (2 texts, 2 tunes; the first of these does not use the standard Henry Clay Work tune)
Fahey-Eureka-SongsThatMadeAustralia, pp. 152-153, "Click Go the Shears" (1 text, 1 tune)
Fahey-PintPotAndBilly, pp. 56-57, "Click Go the Shears" (1 text, 1 tune)
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 180-183, "Click Go the Shears" (1 text)
Ward-PenguinBookOfAustralianBallads, pp. 120-121, "Click Go the Shears" (1 text)
DT, CLKSHEAR*

Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), pp. 291-292, "Click Go the Shears" (1 text)
Matthew Richardson, _Once a Jolly Swagman: The Ballad of Waltzing Matilda_, Melbourne University Press, 2006, pp. 45-46, "Click Go the Shears" (1 text)
Roud #8398

RECORDINGS:
John Greenway, "Click Go the Shears" (on JGreenway01)

CROSS-REFERENCES:
cf. "Ring the Bell, Watchman" (tune)

NOTES [327 words]: According to Richardson, p. 45, this is the "second most popular bush song" (presumably behind "Waltzing Matilda").

There is a fair amount of specialized vocabulary in this song:
A "blade-shearer" is one who shears with hand-shears, known as "blades" (NewZealandDictionary, pp. 21-22). "Blades" were eventually replaced by mechanical shearing machinery (Ramson, p. 62).
A "blow" is a shearing stroke, "especially as 'long blow'" (NewZealandDictionary, p. 23), although Ramson typically refers to "wide blows" and "wide blades". A "blue-bellied" ewe or "joe" has no wool on the belly and so can be sheared quickly. Some versions refer to the animal as "bare-bellied." The "board" is the technical name for the floor on which the sheep are shorn (Morris, p. 40, quoting the 1893 Melbourne Herald).

A "Colonial Experience man" was "a young man learning the squatting business" (Morris, p. 94) -- in essence, a young person from the city, or Britain, or somewhere, who didn't know the habits of the bush. Similar to "Jackaroo."

The "crutch" is "the hindquarters of a sheep" (Ramson, p. 184), giving rise to a verb, "to crutch," for shearing the wool in this area. A "Jackaroo" was "a name for a Colonial Experience... a young man fresh from England, leaning squatting... Compare the American 'tenderfoot' (Morris, p. 215).

The "ringer" was "the man who by his superior skill and experience 'tops the score' -- that is, shears the highest number of sheep per day" (Morris, p. 389, quoting the 1890 Argus). "Shouting" or a "Shouter": A "shout" was a free drink (Morris, p. 417), so "shouting" was offering free drinks, and a "shouter" was one who bought them.

"Tar" was like any tar in that it hardened and worked as a sealant, but it was not made from a petroleum product; the tar used on sheep was "made from fine resins and... used... for anointing cuts made in sheep's skin during shearing" (NewZealandDictionary, pp. 270-271, in the entry on "Stockholm tar")

- RBW

Bibliography

- Morris: Edward E. Morris, A Dictionary of Austral English, 1898 (I use the 1972 Sydney University Press with a new foreword but no new content)
- Richardson: Matthew Richardson, Once a Jolly Swagman: The Ballad of Waltzing Matilda, Melbourne University Press, 2006

Last updated in version 5.2
File: MA024

Cliffs of Baccalieu, The

DESCRIPTION: "We were homebound in October from the shores of Labrador) when a storm blows up, making visibility poor. The crew spots the deadly island of Baccalieu at the last moment and, with the ships lee rails going under, manages to turn to avoid the rocks"

AUTHOR: Jack Withers (1899-1964)

EARLIEST DATE: 1979 (recording, Ryan's Fancy, but definitely older, as it is found in the Leach archives); a post at Mudcat dates it 1934

KEYWORDS: ship escape storm

FOUND IN: Canada(Newf)

REFERENCES (2 citations):
- DT, BACALIEU
- "(no title)" (1 text)

NOTES [428 words]: Although apparently a composed song, it has become so well-known in Newfoundland that many sources (including the DT lyrics page, Stan Rogers, and Feltham) list it as traditional. At this point, I think it "is" traditional, even though it may well still be in copyright. According to Philip Hiscock's notes to this song in West, p. 54, it was written for a radio serial, "The Adventures of the Irene B. Mellon." Jack Withers wrote and directed the show; the song first appeared in April 1934, and obviously took off from there.

Another Hiscock article, "Folk Process In A Popular Medium: The 'Irene B. Mellon Radio Programme, 1934-1941," on pp. 177-190 of Thomas/Widdowson, discusses the program at length. "The 'Irene B. Mellon' was a serial programme, which is to say that the story continued from one
episode to the next. It took place on board an old three-masted Newfoundland schooner with a crew of eight men and a stowaway little girl" (pp. 181-182) and had a complex series of adventures involving everything from gangsters to spies to U-boats. Jack Withers, in addition to writing the show, was the ship's captain (and his daughter Marie played the girl stowaway). The rest of the "crew" was mostly amateur musicians. The show was never recorded, but the large majority of the scripts survive (p. 182).

The show had a complicated history, being initially broadcast on upstart station VOGY. VONF, the "Voice of Newfoundland," soon swallowed VOGY, and the show was canceled, but revived on a new independent station, VOCM ("Voice of the Common Man"; pp. 182-183). The show finally went off the air in 1941; all of the performers had other jobs, and when the Americans arrived in Newfoundland (the main staging area for getting American supplied to Britain, and the base for anti-submarine patrols), they found it easier to support the war work, so there was no one to keep the show alive (p. 185). But it became a legend; people even believed the show and the ship were real, and took action to try to help the Mellon.

Interestingly, Hiscock says that this is the only song Jack Withers ever wrote! (p. 183). But several other songs which seem to have become traditional in Newfoundland originated on the program ("My Father's Old Sou'wester") or at least gained fame from it ("The Squid-Jiggin' Ground").

Baccalieu was a famous trouble spot and Newfoundland landmark; StoryKirwinWiddowson, p. 12, says that it was the standard point of navigation for many sailors -- so much so that it became a proverb: "wherever you are, steer northwest for Baccalieu." - RBW

Bibliography

- West: Eric West, Sing Around This One: Songs of Newfoundland & Labrador Vol. 2, Vinland Music, 1997

Last updated in version 5.2
File: DTbacali

Clifton Tragedy, The

DESCRIPTION: "A gray-haried mother knelt in prayer
Before the holy light And the image of Christ
was there...." She prays to "He, who... changed a raging tempest To a calm...." But the storm raged on, and the Clifton sank. The crew begged for mercy on their souls

AUTHOR: probably Peter Gallagher

EARLIEST DATE: before 1952 (Helan Collar collection, included in the Walton collection)

KEYWORDS: ship sailor wreck death religious

HISTORICAL REFERENCES:
Sep 21/22, 1924 - Loss of the _Clifton_

FOUND IN: US(MW)

REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 179-180, "The Clifton Tragedy" (1 text)

Roud #19835

CROSS-REFERENCES:
cf. "The Seaman's Lament" (subject: The Clifton Wreck)
cf. "The Clifton's Crew" (subject: The Clifton Wreck)
cf. "The Clifton" (subject: The Clifton Wreck)

NOTES [338 words]: Bruce D. Berman's Encyclopedia of American Shipwrecks (Mariner's Press, 1972) says that the Clifton, built 1892, foundered on the night of September 21, 1924; Walton says September 22. I would assume this is the same night. Walton says she went down with all hands; Berman that there were 27 men lost.

David Ritchie, Shipwrecks: An Encyclopedia of the World's Worst Disasters at Sea, 1996 (I use the 1999 Checkmark paperback edition), pp. 46-47, has extensive notes on the Clifton mystery. It was a "pig boat" or "whaleback," a craft designed with a very rounded bow, stern, and sides. These were designed to roll through Great Lakes storms -- and in fact most of them had admirable safety
records. But they were not especially easy to maneuver. The Clifton was worse than usual in this regard, because it had special loading equipment which made it very top-heavy.

The Clifton took on a load of crushed rock on September 20, 1924 at Sturgeon Bay, Wisconsin, and headed for Detroit. A storm blew up during the voyage, but the boats which saw it on its journey reported no signs of trouble. Clifton was last seen by the tug Favorite off Forty Mile Point. When the boat failed to reach its destination, a search was started, by air and water. Although wreckage was found almost at once, it took some time before the Glencairn found debris which could definitely be associated with the Clifton. One of the things recovered was the ship's clock, which had stopped at about four o'clock; presumably that was when the boat went down.

It is unlikely that there was anything mechanically wrong with the Clifton, which had sound engines and had been recently inspected. The cause of her loss is unknown. The suspicion, though, is that it had something to do with the way her deck equipment or hatches were designed.

This may be the most explicitly Catholic song I have ever seen among sailors; the sailors pray less to God or Jesus than to Mary. Presumably Captain Emmett Gallagher and his family were Catholic.

- RBW

Last updated in version 5.0
File: QGM179

Clifton, The

DESCRIPTION: "Steaming out of the Straits of Mackinac, She blew her last salute, Five whistles told her company's name...." The Clifton sails for Detroit with a cargo of stone. A storm blows up without warning. The ships sinks without warning. The ships sinks with all hands

AUTHOR: unknown
EARLIEST DATE: before 1952 (Walton collection)
KEYWORDS: ship disaster death
HISTORICAL REFERENCES:
Sep 21/22, 1924 - Loss of the _Clifton_
FOUND IN: US
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 184-185, "The Clifton" (1 defective text, source unknown)
Roud #19838
CROSS-REFERENCES:
cf. "The Clifton Tragedy" (subject: The Clifton Wreck) and references and notes there
File: WGM184

Clifton's Crew, The

DESCRIPTION: "We have heard of many happenings since last year first began, With crimes and troubles caused by war and earthquakes in Japan," but the wreck of the Clifton brought sorrow hom. The singer lists some of the dead, and hopes for their salvation

AUTHOR: probably Pat Bonner
EARLIEST DATE: 2002 (Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, which does not list an informant)
KEYWORDS: ship wreck religious family
HISTORICAL REFERENCES:
Sep 21/22, 1924 - Loss of the _Clifton_
FOUND IN:
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 181-184, "The Clifton's Crew" (1 text, 1 tune)
Roud #19837
RECORDINGS:
Patrick Bonner, "The Clifton's Crew" (1938; on WaltonSailors -- curiously, although recorded from the supposed author, the recording begins with the ninth verse of the printed text)
CROSS-REFERENCES:
cf. "The Clifton Tragedy" (subject: The Clifton Wreck) and references and notes there
NOTES [64 words]: The notes in Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors note
Climbing High Mountains, Trying To Get Home
DESCRIPTION: "I am climbing high mountains, trying to get home" (2x), "I am climbing high mountains" (2x), "I am climbing high mountains trying to get home". "I am bearing my burdens...." "The road is rough and rocky...." "I will see my mother when I get home...."
AUTHOR: unknown
EARLIEST DATE: 1940 (USWMcTell01)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
Roud #12104
RECORDINGS:
Blind Willie McTell, "Climbing High Mountains, Tryin' To Get Home" (on USWMcTell01)

Climbing Up My Old Apple Tree
DESCRIPTION: Singer explains to Bridget why he is climbing the tree. "I'm not stealing apples, so I can explain. The wind blewed high and knocked 'em down. We're picking them up again!"
AUTHOR: unknown
EARLIEST DATE: 1974 (recording, Jasper Smith)
KEYWORDS: theft food humorous nonballad talltale
FOUND IN: Britain(England(Lond))
RECORDINGS:
Jasper Smith, "Climbing Up My Old Apple Tree" (on Voice14)

Climbing Up the Golden Stairs
DESCRIPTION: Advice for getting into heaven. The listener is warned against bribing Peter, and is told of the sights on the Golden Stairs. Chorus: "Then hear them bells a-ringing, 'Tis sweet I do declare, To hear the darkies singing, Climbing up the golden stairs."
AUTHOR: unknown (credited on Kanawha Singers recording to "Heiser")
EARLIEST DATE: 1928 (recordings, Vernon Dalhart et al, Kanawha Singers)
KEYWORDS: religious music Bible clergy
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 301, "Climbin' Up the Golden Stairs" (1 text)
Roud #7779
RECORDINGS:
Vernon Dalhart & Carson J. Robison w. Adelyne Hood, "Climbing up de Golden Stairs" (Conqueror 7176, 1928)
Frank Welling & John McGhee, "Climbing Up the Golden Stairs" (Champion 15567, 1928)
Kanawha Singers, "Climbing Up de Golden Stairs" (Brunswick 205, 1928)
[John Wallace "Babe"] Spangler & [Dave] Pearson, "Climbing Up the Golden Stairs" (OKeh, unissued, 1929)
CROSS-REFERENCES:
cf. "Ridin' on de Cable Car" (tune)
File: R301

Climbing Up the White House Stairs
DESCRIPTION: "Oh, the fourth of march is coming, And the cannons will be bummying, Climbing up..."
the White House Stairs. Cleveland will be there, to occupy the chair." The song lists various women "climbing up the white house stairs" to court the bachelor president

AUTHOR: unknown

EARLIEST DATE: 1953 (Browne-AlabamaFolkLyric)

KEYWORDS: political humorous marriage

HISTORICAL REFERENCES:

Sep 1874 - Birth to the widowed Maria Halpin of Oscar Folsom Cleveland, the illegitimate son of Grover Cleveland (making it obvious that Cleveland was interested in women)

Mar 4, 1885 - Cleveland, who was not married at the time, inaugurated president for the first time

Jun 2, 1886 - 49-year-old Cleveland marries 23-year-old Frances Folsom at the White House (not the first time a President had gotten married while in office -- John Tyler had done it -- but he was the first to get married in the White House)

FOUND IN: US(So)

REFERENCES (1 citation):

Browne-AlabamaFolkLyric 136, "Climbing Up the White House Stairs" (1 text, 1 tune)

Roud #11343

NOTES [508 words]: The existence of Grover Cleveland's illegitimate son was an issue in his presidential campaigns -- witness the anti-Cleveland jingle, "Ma! Ma! Where's my pa? Gone to the White House, ha! ha! ha!" (Henry F. Graff, Grover Cleveland [a volume in the American Presidents series edited by Arthur M. Schlesinger Jr.], Times Books, 2002, p. 64) -- so little wonder that someone thought he was looking to find a wife.

I'm not sure I would have wanted to be Cleveland's wife; apart from being quite overweight ("at least 250 pounds," according to Graff, p. 60), he had had the mother of that child put in an asylum (Graff, pp. 60-61). Graff thinks Maria Halpin, the mother of the child, was a loose woman who was put away because she was an alcoholic, but when "I" hear about a politician putting a woman away, I don't think "drunken woman," I think "concealing something worse that he did." Although, to be fair, the next source I checked, William A. DeGregorio, The Complete Book of U. S. Presidents, fourth edition, Barricade Books, 1993, p. 322, tells exactly the same story.

Later, Cleveland robbed the cradle, at age 49 marrying his 21-year-old ward Frances Folsom. According to Graff, p. 78:

"[I]t was long known to Cleveland's close associates that in 1875, in the course of managing the estate of his late law partner Oscar Folsom [who had also been associated with Maria Halpin -- she had named her child Oscar Folsom Cleveland], he had grown close to Mrs. Folsom, the widow, and to their daughter, Frances, then eleven years old. He became virtually her guardian. She knew him as 'Uncle Cleve.' Her name was actually Frank, because she had been named for an uncle, and that was how Cleveland always addressed her. She took the name Frances as she grew up, regarding it as more proper for a woman. In time the newspaper people would refer to her as 'Frankie,' an appellation she detested.

"Cleveland's relations with the Folsoms were so intimate that the gossipmongers were not sure whether his close friend was the widow or the daughter. When Frank was at Wells College in Aurora, New York, Cleveland obtained the mother's permission to correspond with her. In 1885 Cleveland and the pretty, spirited young woman became betrothed. The engagement had followed a series of letter exchanges in which the president proposed marriage. But mum was the word to the public."

The wedding was originally planned for the home of Frances's grandfather, but he died shortly before the marriage and the ceremony had to be shifted to the White House. It was an odd event; John Philip Sousa himself conducted the Marine Band -- but there were only 31 guests (Graff, p. 79). Fascinatingly, Frances did not promise to love, honor, and obey, but to "loev... honor, comfort, and keep" (Graff, p. 80).

If the papers had known about their courting, no doubt speculations like this song would not have come about. But Cleveland, although known for his rigid honesty, had a frigid relationship with the press and never let out any information he could conceal. - RBW

Last updated in version 4.3

File: Brne136

Climbing Up Zion's Hills

DESCRIPTION: "If you don't mind, fathers, You'll be too late (x3), If you don't mind, fathers, You'll be too late, A-climbing up Zion's hills." "Heaven bells are ringing, I'm a-going home." "Bless the Lord, I'm almost there." Similarly for mothers, brothers, children
**Clime Beneath Whose Genial Sun**

DESCRIPTION: "Clime beneath whose genial sun Kings were quelled and freedom won, Where the dust of Washington Sleeps in glory's bed," farmers took up the sword to defend their rights. Judah, Greece, Rome have fallen low, but America is free; bow to (its) God

AUTHOR: unknown

EARLIEST DATE: 1909 (Heart-Songs)

KEYWORDS: religious freedom nonballad

FOUND IN:

REFERENCES (1 citation):

Heart-Songs, p. 53, "Clime Beneath Whose Genial Sun" (1 text, 1 tune)

Roud #V28705

NOTES [54 words]: Heart-Songs lists this as an "Old Scotch Folksong." This is absurd; folk songs don't use words like "genial" and "quell'd," and why would a Scottish folk song refer to George Washington? Probably they mean that the tune is traditional. But I'm indexing the song to make it clear... that it shouldn't have to be indexed! - RBW

Last updated in version 6.0

File: HeaS053

**Clock, The**

DESCRIPTION: At nine the clock said "quick, quick to bed" because "you'll never hae wealth, Gin ye dinna rise in the mornin'"

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan3)

KEYWORDS: warning work nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan3 658, "The Clock" (1 fragment, 1 tune)

Roud #6085

NOTES [16 words]: Greig/Duncan3 notes that there is at least a second verse but only two lines are remembered. - BS

Last updated in version 2.4

File: GrD3658

**Clones Murder, The**

DESCRIPTION: John Flanagan was murdered after cashing a cheque for fifty pounds. His body was discovered in Clones town eight months later. The suspect is in Armagh gaol. "He who killed John Flanagan With revengence must repay." "God comfort his poor parents"

AUTHOR: unknown

EARLIEST DATE: 1980 (IRHardySons)

KEYWORDS: homicide prison money

HISTORICAL REFERENCES:
December 22, 1904 - Joseph Fee is executed for the April 16, 1903 murder of John Flanigan
Clonmel Flood, The
DESCRIPTION: Sprong, loaded with Indian ale, is caught in a heavy storm in the river Suir, grounds in Duckett Street, and floats in Church Lane. They dump ballast, including Kitty Conroy’s pig. They anchor at Hearn’s Hotel. The lifeboat crew bring whiskey and stout
AUTHOR: unknown
EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)
KEYWORDS: river commerce ship storm humorous talltale sailor animal
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 17B, "The Clonmel Flood" (1 text, 1 tune)
Roud #9776
CROSS-REFERENCES:
cf. "The E-ri-e" (theme) and references there
NOTES [8 words]: Clonmel, South Tipperary, is on the river Suir. - BS
File: OLcM017B

Closet Key, The
DESCRIPTION: "I done lost de closet key, In dem ladies' garden, I done lost de closet key In dem ladies' garden." "Help me find de closet key...." "I done found de closet key...."
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: playparty nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 139, "The Closet Key" (1 text, 1 tune)
Roud #11593
CROSS-REFERENCES:
cf. "Do, Do, Pity My Case" (lyrics) and references there
File: ScaNF139

Cloudburst, The
DESCRIPTION: "...The worst tropical storm that ever was seen... struck with force on the mountainside." A little boy begs his parents to flee, but the house comes down around them. When neighbors seek the family, they learn that three of five children have died
AUTHOR: unknown
EARLIEST DATE: 1935
KEYWORDS: death storm children family disaster
FOUND IN: US(SE)
REFERENCES (1 citation):
McNeil-SouthernFolkBalladsVol2, pp. 92-93, "The Cloudburst" (1 text, 1 tune)
ST MN2092 (Partial)
Roud #4776
File: MN2092

Clouds they Look Black Love, The
DESCRIPTION: "The clouds they look black love I'm afraid it will rain"
Cloughmills Fair

DESCRIPTION: The singer is wandering toward Ballylig when he meets a "charming fair one." He asks leave to court her; she tells him she is not interested. He asks if he may walk along with her. She consents; the road is free. Now they are meeting regularly

AUTHOR: Hugh McWilliams (source: Moulden-McWilliams)
EARLIEST DATE: 1831 (according to Moulden-McWilliams)
KEYWORDS: love courting beauty
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenry'sSongsOfThePeople H121, pp. 270-271, "Cloughmills Fair" (1 text, 1 tune)
ADDITIONAL: John Moulden, Songs of Hugh McWilliams, Schoolmaster, 1831 (Portrush, 1993), p. 12, "I'll See You in the Fair"
Roud #6921
File: HHH121

Cloughwater/The Shamrock Shore

DESCRIPTION: The singer recalls coming to Philadelphia in May (18)56. He was received by friends, and is "happy and contented," but thinks often of Ireland. He remembers home, friends, family. He hopes to earn enough money to return to Erin

AUTHOR: unknown
EARLIEST DATE: 1935 (Sam Henry collection)
KEYWORDS: emigration homesickness
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenry'sSongsOfThePeople H610, p. 208-209, "Cloughwater/The Shamrock Shore" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 12, "Clough Water" (1 text, 1 tune); p. 274, "Cloughwater Or 'The Shamrock Shore'" (1 text, 1 tune in tonic sol-fa, a reprint of the original Sam Henry publication)
CROSS-REFERENCES:
cf. "Scarborough Settler's Lament" (theme) and references there
File: HHH610

Clown's Courtship, The

DESCRIPTION: "Quoth John to Joan, wilt thou have me?" He promises cow, calf, house, rents, "Oh, say, Joan, will not that do? I cannot come every day to woo." He gives other reasons to accept him. Her answer is not recorded

AUTHOR: unknown
EARLIEST DATE: 1877 (Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland)
KEYWORDS: love courting farming money home
FOUND IN:
REFERENCES (1 citation):
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, p. 375, "The Clown's Courtship" (1 text)
**Cluck Old Hen**

DESCRIPTION: "Cluck old hen, cluck and squall, you ain't laid an egg since way last fall." The exploits (?) of the hen are listed: "She laid eggs for the railroadmen." "The old hen cackled, cackled in the lot. Next time she cackled, she cackled in the pot"

AUTHOR: unknown

EARLIEST DATE: 1923 (recording, Fiddlin' John Carson)

KEYWORDS: bird humorous nonballad chickens

FOUND IN: US(Ap,MW,SE)

REFERENCES (6 citations):
- Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 120, "Cluck Old Hen" (1 text, 1 tune)
- Peters-FolkSongsOutOfWisconsin, p. 268, "My Old Hen's a Good Old Hen" (1 short text, 1 tune, probably this)
- Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, p. 244, "Cluck, Old Hen" (1 tune)
- McNeil-SouthernMountainFolksong, pp. 146-149, "Cluck Old Hen" (1 text, 1 tune)
- DT, CLUCKHEN*

ADDITIONAL: James P. Leary, Compiler and Annotator, _Wisconsin Folklore_ University of Wisconsin Press, 2009, article "Kentucky Folksong in Northern Wisconsin" by Asher E. Treat, p. 249, "My Old Hen's a Good Old Hen" (1 short text, 1 tune, sung by Pearl Jacobs Borusky)

ST Wa120 (Full)

Roud #4235

RECORDINGS:
- Clarence Ashley & Tex Isley, "Cluck Old Hen" (on Ashley01)
- Clarence Ashley, Clint Howard & Doc Watson, "Cluck Old Hen" [instrumental version] (WatsonAshley01)
- Banjo Bill Cornett, "Cluck Old Hen" (on MMOK, MMOKCD)
- Al Hopkins & his Buckle Busters, "Cluck Old Hen" ((Brunswick 175, 1927; on CrowTold02; Vocalion 5179 [as the Hill Billies], 1927; on LostProv)
- Vester Jones, "Cluck Old Hen" (on GraysonCarroll1)
- Wade Ward, "Cluck Old Hen" [instrumental] (on LomaxCD1702)
- Wade Ward & Bogtrotters, "Cluck Old Hen" (on Holcomb-Ward1) (AFS, 1937; on WWard1)

CROSS-REFERENCES:
- cf. "Hen Cackle" (lyrics)
- cf. "Henhouse Door (Who Broke the Lock?)" (floating verses)
- cf. "Higgledy Piggledy, My Black Hen" (floating verses)

File: Wa120

**Cluster of Nuts, The**

DESCRIPTION: Jack and his mistress bet ten guineas on the number of nuts in a cluster. He says twelve; she says eleven. One nut has no kernel; who wins? They leave it to his master to decide; he decides in Jack's favor. She pays the ten guineas.

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan7)

KEYWORDS: adultery sex gambling husband wife servant trick

FOUND IN: Britain(England(South),Scotland(Aber))

REFERENCES (2 citations):
- Greig/Duncan7 1431, "The Cluster of Nits" (1 text, 1 tune)
- Williams-FolkSongsOfTheUpperThames, pp. 132-133, "The Bunch of Nuts" (1 text) (also Williams-Wiltshire-WSRO Gl 139)
Roud #1261
BROADSIDES:
Bodleian, Harding B 16(50c), "Cluster of Nuts" ("As me and my mistress were riding down by the greenwood side"), unknown, no date; also Harding B 11(582), "Cluster of Nuts"

CROSS-REFERENCES:
cf. "The Proud Pedlar" (theme: cuckolded husband settles dispute/bet between his wife and her lover)
cf. "The Farm Servant (Rap-Tap-Tap)" (theme: servant describes sex with the master's wife in hidden terms)

NOTES [88 words]: Greig/Duncan7 quoting Mrs Gillespie's explanation to Duncan decodes the story as that the master leaves home with Jack in charge. The bet between Jack and the mistress of the house is how many times Jack will succeed having sex with her. In the morning they disagree on how the count should be made. That explains her answer to Jack's "I'll leave it to my master, when he comes home at night": "Why, you fool," says she, "would you let your master know?" Jack's description of the bet seems not to raise the master's suspicion. - BS

Last updated in version 2.6
File: GrD71431

Clyde Barrow and Bonnie Parker

DESCRIPTION: "A couple have just paid the price For living in fool's paradise, Clyde Barrow and Bonnie Parker Have finally paid for their sins." Clyde, "a cheat," escapes from prison and teams up with Parker, whom he teaches to smoke. They die in a shootout

AUTHOR: Joe Hoover, according to Cohen

EARLIEST DATE: 1934 (recording, Dwight Butcher, according to Cohen)

KEYWORDS: prison crime death police

HISTORICAL REFERENCES:
May 23, 1934 - Deaths of Clyde Barrow (born 1910) and Bonnie Parker (born 1909) near Arcadia, Louisiana

FOUND IN: US

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 530-531, "Clyde Barrow and Bonnie Parker" (1 text)
Roud #22311

RECORDINGS:
Joe Smith (pseud. for Dwight Butcher), "Clyde Barrow and Bonnie Parker" (Bluebird B5521, 1934)

File: CAFS2530

Coachman's Whip

DESCRIPTION: Singer takes a job with young lady who needs a coachman to "drive her in style." He drives her "ten times round the room"; she asks for a look at his whip. He takes her riding, but on the first turn breaks a spring; her maid takes the next ride

AUTHOR: unknown

EARLIEST DATE: 1957 (Pinto & Rodway, from a Nottingham broadside)

LONG DESCRIPTION: Singer takes a job as coachman; his employer is a young lady who informs him that she needs a coachman to "drive her in style." He drives her "ten times round the room"; she takes him to the cellar and feeds him whisky, then asks for a look at his whip. After holding it, she says, smiling, that by the look and length of it they could go ten miles. He takes her riding, but on the first turn breaks a spring; she calls for her serving maid, saying that while her spring is being repaired "I'll let him drive you for a while"

KEYWORDS: sex work drink bawdy humorous servant

FOUND IN: Britain(England(South,West))

REFERENCES (2 citations):
Kennedy-FolksongsOfBritainAndIreland 172, "The Coachman's Whip" (1 text, 1 tune)
DT, COACHMN*
Roud #862

CROSS-REFERENCES:
cf. "The Chandler's Wife" (plot)
cf. "The Farm Servant (Rap-Tap-Tap)" (plot)
Coaker's Dream

DESCRIPTION: The singer dreams of William Coaker's death, rejection at Heaven, and acceptance and advancement in Hell. Coaker's plan to replace the Devil as boss is foiled; he is condemned to the furnace. The dreamer wakes before Coaker is demolished.

AUTHOR: unknown

EARLIEST DATE: 1951 (Guigné-ForgottenSongsOfTheNewfoundlandOutports; MUNFLA/Leach)

LONG DESCRIPTION: Coaker dies in the singer's dream. "Somehow underhanded" he got to Heaven, but is turned away by St. Peter. The Devil greets him: "I've been looking for you a long time." He talks the Devil into appointing him -- being the only Newfoundlander in Hell -- boss when the Devil leaves. When the Devil does go "out" Coaker runs an election to exile the Devil and make himself boss of Hell. Coaker loses. The Devil asks the crowd what is to be done, and they condemn Coaker to the furnace. He is headed into the furnace when the dreamer wakes.

KEYWORDS: rejection death dream humorous political Devil

HISTORICAL REFERENCES:

1871-1938 - Life of William Ford Coaker

FOUND IN: Canada(Newf)

REFERENCES (1 citation):

Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 84-87, "Coaker's Dream" (1 text, 1 tune)

Roud #18204

RECORDINGS:

Frank Knox, "The Coaker Song" (on MUNFLA/Leach)
Ned Rice, "Coaker's Dream" (on MUNFLA/Leach)

NOTES [3024 words]: Guigné-ForgottenSongsOfTheNewfoundlandOutports has a detailed review of William Ford Coaker's controversial life as a Newfoundland union organizer and politician from the turn of the century until the late 1930s. - BS

It was quite a career, and little wonder that no one trusted him at the end. The idea of something coming to him in a vision is perhaps not far-fetched. O'Flaherty, p. 249, says "He believed literally in the existence of an afterlife.... He claimed that living so long 'close to nature' cast him 'in a special mould,' which was not a word of a lie. This strange man had been active in district-level Liberal politics, and perhaps had even flirted with Tories, prior to 1908, but the 'Black Fall' of that year convinced him that a new politics was needed. He told the delegates in 1909 that 'something,' meaning divinity, 'inspired me to go ahead' with the 'mighty work' of forming the [Fishermen's Protective] Union."

Busch, p. 87, calls him "a strange, magnetic, gifted, melancholy, austere man, [who] had a greater vision in his mind than another craft union."

Coaker (1871-1938) was born in St. John's, Newfoundland, the son of carpenter, and left school young, in 1885 (DictNewfLabrador, p. 60; Hiller/Neary, p. 155; Major, p. 258, says he was thirteen; Noel, p. 78, says he was only eleven; Clarke, p. 260, says that he was between eleven and fourteen), although that still meant that he had a better education than most of his contemporaries. As early as 1884 had organized local fish handlers to strike for better wages. He drifted through several jobs, leaving St. John's at the age of sixteen (Noel, p. 78). His small business failed in the Newfoundland bank crash of 1894 (Cadigan, p. 178). He by then was involved in farming, on an isolated island, perhaps because he knew so little about fishing (Noel, p. 78; according to O'Flaherty, p. 248, "His farm appears to have been the only human activity on the island" -- and adds on p. 249 that "He seemed to relish the isolation of the island"). He also worked a great many odd jobs (Clarke, p. 261). Eventually he put together a real union, the Fisherman's Protective Union (FPU), in 1909 (Cadigan, p. 178). This even though he personally seems to have preferred the seclusion of the farm to living among or working with others (Noel, p. 78). But he started visiting small towns and meeting halls, walking or accepting wagon rides or even snowshoeing in the harsh Newfoundland winters (Noel, pp. 82-83).

The time was ripe for some sort of labor organization in Newfoundland. Newfoundland changed in the late nineteenth century in subtle but dramatic ways. "The principle hallmark of these alterations had been St John's rapid rise to ascendency over the island's commercial affairs, a process which
went after Captain Abram Kean (for whom see "Captain Abram Kean"). Despite his terrible
After the 1914 Newfoundland Disaster (for which see "The Newfoundland Disaster (I)"), Coaker
even though Coaker was entitled to the post (Noel, p. 118).
well, and so allowed the new Liberal leader, J. M. Kent, to fill the role of Leader of the Opposition,
Interestingly, Coaker still had humility enough to realize that he did not know legislative procedure
party (Busch, p. 88).
only to see the Liberals swamped, in no small part because the Liberals and FPU still didn't trust
strategy (Hiller/Neary, p. 164) and allying with the Liberal party in 1913 (DictNewfLabrador, p. 61) --
the group to in many ways resemble the Orange Lodge, which was strong in Newfoundland
Cadigan, p. 179; according to Noel, p. 82, his first speech on behalf of his Big Union was in an
Orange Hall; Clarke, p. 263, has a photo of that Orange Hall and on p. 261 says he had actually
founded an Orange Lodge earlier in his life). He didn't just set out to improve the fishermen's
bargaining position; he wanted a complex system of government involvement and a union-based
business, the Union Trading Company (Cadigan, p. 179 -- a plan for his union to buy products in
bulk and distribute them to members at prices they couldn't get otherwise; Noel, p. 86). He also
wanted more power for the outports, and "called for free and compulsory education, outpost night
schools, non-denominational schools in settlements not large enough to support separate schools
for the different religious sects, small town hospitals, and universal old age pensions"
(Noel, p. 156) -- all except possibly the last now known to be definitely good things, but very
expensive.
"Single-handedly, Coaker revolutionized the lives of Newfoundland's outport fishermen. He gave
to members at prices they couldn't get otherwise; Noel, p. 86). He also
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expensive.
"Single-handedly, Coaker revolutionized the lives of Newfoundland's outport fishermen. He gave
mistakes which were largely responsible for the disaster, Kean utterly rejected any notion of blame, and quickly became involved in litigation with Coaker (for Kean's side, see Kean, pp. 31-37 or so). Kean really did bear a lot of blame, and Coaker was mostly right, but because Kean was considered so skilled a sealing captain, Kean was not dismissed and Coaker had to give in and make partial apologies. Coaker did manage to pass some minor reforms in 1914, at least (Busch, p. 88).

But then came World War I, forcing all parties in Newfoundland to work together (Noel, pp. 120-121). It was a disaster for Coaker and the FPU (and everyone else, of course, but in a different way). There should have been an election during the war, but (to vastly simplify) the government suspended the constitution and bought off some of the opposition by inducing the British government to give Prime Minister Morris (whom the FPU hated) a peerage and send him off to Britain, never to return (Noel, pp. 124-125).

Coaker also was forced to support conscription, against the wishes of his members (Long, p. 27; Noel, pp. 126-127; Harris, p. 78, says he didn't have to do so but apparently felt it his duty as part of a unity government). He also supported prohibition, and many people, especially Irish Catholics, never forgave him or the FPU for that, either (Noel, pp. 132-133). Worse, the Catholic Archbishop Howley hated the FPU, and for a time forbid Catholics to join on the grounds that it was a secret society; even after the FPU changed its rules, Howley had nothing good to say of them (Hiller/Neary, p. 163). Those facts also made an alliance with the regular craft unions impossible (Noel, p. 135). And even as he was supporting those unpopular decisions, the war period took some of the newness off the FPU, and gave the merchants time to learn how to deal with it -- especially since the parliamentary majority for practical purposes turned the conduct of the war over to the merchants of St. John's who were the enemies of the FPU (Noel, p. 121). Noel thinks that, if the war had not come, the FPU would have taken over the government in the next election. But "by 1919 the impetus was spent" (Noel, p. 116).

In the election of 1919, Coaker made an understandable but costly mistake. He allied the FPU to Richard Squires (Noel, p. 141; Hiller/Neary, p. 168), allowing Squires to lead the coalition ticket. The Liberal Reform/FPU forces won the election, taking 23 seats to 13 for the People's Party (Noel, p. 295), and Coaker became Minister of Marines and Fisheries (Noel, p. 291), but Squires was completely untrustworthy and associating with him didn't get Coaker what he wanted (Hiller/Neary, p. 169) and surely tarnished him badly. (Among other things, Squires increased Newfoundland's national debt by more than 40% in just four years; Noel, p. 152. He also took at least $63,000 in graft -- the equivalent of millions today -- Hiller/Neary, p. 181. Coaker apparently didn't trust Squires at all -- Squires had taken advantage of him over conscription -- but in the short term saw no other way to gain influence; Hiller/Neary, p. 182. When Squires's corruption came out, some suspected Coaker was also involved; although it was later shown that he clearly wasn't, his exoneration didn't help; Hiller/Neary, p. 190.)

The new power he had gained allowed Coaker to pass a series of reforms of fishing regulation, but bad timing caused them to fail -- and meant that he got the blame (Noel, pp. 145-147). Indeed, it arguably did permanent damage to the economics of the fishery, and it meant that many refused to trust him thereafter (Noel, p. 150). R. M. Elliott also suggests that the legislation was "not forceful enough" (Hiller/Neary, p. 183) -- the effect, presumably, of Coaker not being in position to really control the government. And some of his reforms were repealed in 1921 anyway (Major, p. 360). In 1923, Coaker decided he was tired of politics and wanted to return to organizing (Hiller/Neary, p. 169), but he couldn't seem to stick with his resolution, retiring and un-retiring several times (DictNewfLabrador, pp. 61-62). According to Hiller/Neary, p. 189, the instability caused by the Squires scandals contributed to this -- after Squires was forced out in 1923, the government needed Coaker, and he joined despite a lack of enthusiasm, but then the new premier Warren's government collapsed. Coaker was actually offered the chance to form a government after that, but refused (Hiller/Neary, p. 195) -- probably realizing that he could not form a stable coalition and would just come out looking bad. He had a point; the Hickman ministry that was eventually cobbled together lasted all of a month (Noel, p. 292; O'Flaherty, p. 324, implies that Coaker was the power behind the premier minister anyway).

Ironically, although the FPU emerged from the investigation of Squires with an entirely clean bill of moral health, it still suffered from association with Squires (who somehow escaped indictment) and all the shenanigans of the era; the opposition made the FPU the main focus of their campaign (Hiller/Neary, p. 195).

To add to his problems, Coaker could be accused of taking advantage of his power; in 1928, he bought a home in Jamaica, where he went in winter, allegedly to deal with a bronchial condition (Long, p. 58). These odd choices surely didn't help his cause; they just made him look bad. Noel's epitaph, on p. 216, is that he suffered a "sad and puzzling personal decline," which I think is true.
Yet he was also the man who predicted, in 1926, that "in my opinion the day is not far distant when the country will be forced to decide, probably with its back to the wall, whether it will be governed by a Commission elected by the people, by nominees of the British Government governing as a Crown Colony, or as a poverty-stricken Godforsaken Island administered as a province of Canada" (Hiller/Neary, p. 172). In effect, all three came true in one form or another in the next quarter century. If anyone else in Newfoundland had had such prophetic sense, the island might have been spared much agony.

"Ed Roberts... suggested that Newfoundland's political history... cannot be understood without examining the contribution of William Coaker.... In contrast to most labour figures of his time, Coaker was not a socialist, though some of his comrades in the FPU were. He had more in common with the farmer-progressive movements of Western Canada and their appeals for group government and direct democracy, as the course of his political ideas eventually demonstrated. Coaker's failure to achieve lasting benefits for the 'toiling masses' of the Newfoundland outports is usually cited as the last great effort to save the country before the onslaught of the Depression" (Long, p. 12).

A lot of Coaker's ideas were laudable, e.g. his demand for a standard system for grading the quality of fish (the old system let the buyers both grade the fish and set the prices; Noel, p. 98) and his demand for free public education (Noel, p. 99). A lot of them were utterly impractical, too -- e.g. an automatic forgiveness of debts after two years (Noel, p. 99) and an unfunded pension reform (Noel, pp. 99-100) -- and he gradually became more and more disillusioned. As Newfoundland -- which had been deeply in debt for most of his life, and had never really been properly governed -- slid into the Great Depression, the one-time radical leftist decided that Newfoundland's answer was fascism (Cadigan, pp. 203-204). He was quite open to the idea of Newfoundland giving up its Dominion status and again being ruled by a British commission -- which is what happened in 1934 (Cadigan, p. 208); indeed, it was a variation on a suggestion he had made in the 1920s, though he seems to have favored a larger, more local, time-limited commission (Hiller/Neary, p. 171). It was the only answer he saw to Newfoundland's toxic party (and religious) divisions (Long, p. 19, and indeed that entire chapter of his book).

Coaker frankly strikes me as a rebel-without-a-cause; he wanted change, he knew things had to change, but he had no idea how to change them. And so, as often as not, he made things worse. Still, Clarke, p. 269, cites historian Ian MacDonald to the effect that Coaker had made an indirect difference: He made Newfoundlanders believe in their ability to run their own affairs and to turn away from their governing elite, plus it gave the fishermen pride in their work and their role.

Major, p. 358 has a photo of Coaker, in a suit; Clarke, p. 267, has one which he dates to c. 1919. I must admit that this rather handsome, elaborately dressed man is not at all what I imagined a labor organizer would look like. On p. 361, Major has a photograph of his grave site, which he accurately describes as having a "pseudo-grandeur"; it's a big plot with a low wall and a stair on a low rise leading to the grave itself; it looks like someone wanted to build a palace and forgot the inner buildings.

I can't help notice an item that didn't become folklore, but has a folkloric feel to it. In 1919, as he entered the cabinet, a schooner President Coaker was built by supporters of the FPU. In 1923, it set out on a trip to South America. Somewhere on its return trip, probably early in 1924, it vanished (Parson, pp. 201-205).

Incidentally, not all popular poetry about Coaker was hostile, although I have yet to see anything else about him that went into tradition. But Noel, pp. 88-89, quotes a couple of pieces (the source being apparently the writings of Joseph Smallwood) that make him almost a prophet or deliverer:

We are coming Mr. Coaker...
We are ready and a-waiting, strong and solid, firm and bold,
To be led by you like Moses led the Israelites of old.
Harris, p. 74, has a verse, "We are coming, Mr. Coaker, and we're forty thousand strong." - RBW

Bibliography

- Cadigan: Sean T. Cadigan, Newfoundland and Labrador: A History, University of Toronto Press, 2009
- Harris: Michael Harris: Rare Ambition: The Crosbies of Newfoundland, Viking, 1992
Coal Black Rose

DESCRIPTION: Halyard shanty, Negro origin. "Oh, me Rosie, Coal Black Rose, Don't ye hear the banjo ping-a-pong-a-pong? Oh, me Rosie, Coal Black Rose." Verses mostly nonsense, with a fair amount of onomatopoeia, i.e. "ping-a-pong-a-pong," "dinging an' a dang," etc.

AUTHOR: unknown

EARLIEST DATE: 1914 (Bullen, Songs of Sea Labor)

KEYWORDS: shanty worksong

FOUND IN: West Indies

REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, p. 364, "Coal Black Rose" (1 text, 1 tune) [AbEd, p. 274]
Roud #9128

File: Hugi364

Coal Creek Troubles

DESCRIPTION: "My song is founded on the truth, In poverty we stand. How hard the millionaire will crush Upon the laboring man." The governor of Tennessee sends convicts to work the mines of Coal Creek. The miners oppose, but the legislature will not help

AUTHOR: James W. Day ("Jilson Setters")?

EARLIEST DATE: 1937 (recording, Jilson Setters)

KEYWORDS: mining hardtimes strike political work chaingang

HISTORICAL REFERENCES:
1891-1892 -- Coal Creek War.

FOUND IN: US(Ap)

REFERENCES (5 citations):
Thomas-BalladMakingInMountainsOfKentucky, pp. 192-194, (no title) (1 text)
Green-OnlyAMiner-RecordedCoalMiningSongs, p. 155-157, "Coal Creek Troubles" (4 texts, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 271, "Coal Creek Troubles" (1 text)
Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 205, "Coal Creek Trouble" (1 text)
DT, COALCRK*

RECORDINGS:
Old Charlie, "Coal Creek Rebellion" (AFS 12012, 1940)
Mike Seeger, "Coal Creek Troubles" (on MSeeger02)
Jilson Setters, [pseud. for James W. Day] "Coal Creek Troubles" (AFS 1017, 1937) [Note: This was Thomas's source. - PJS]
G. D. Vowell, "Coal Creek War" (AFS 1381, 1937)
CROSS-REFERENCES:
cf. "Pay Day at Coal Creek" (subject)
cf. "Buddy Won't You Roll Down the Line" (subject)
NOTES [203 words]: The Coal Creek War had a long and disturbing history. Conditions at Coal Creek were terrible, as the deaths in 1902 and 1911 disasters show. Beginning in 1877, the state of Tennessee chose to relieve its shortage of prisons by putting miners to work in the Coal Creek mines. Many died, but the owners didn't care; convicts were cheap. At the time, there were enough jobs at other mines, so the miners didn't care much either. In 1891, things turned ugly as the owners tried to deny the miners the right to choose their own check-weighmen. The miners struck; they were evicted from their homes and more convicts brought in. The miners peacefully freed the convicts and tried to convince governor "Buck" Buchanan to negotiate.
Buchanan made the worst possible choice: Force, but not sufficient force. He gathered a small escort of militia, came to Coal Creek, tried to argue with the miners, was refuted, then departed. He left the militia -- but they were only three companies, not enough to do any good. The miners forced them to surrender.
Buchanan sent more and more troops until the miners finally surrendered in October 1892. Buchanan failed of re-election, and eventually the convict labor system was abolished. - RBW

Coal Miner's Song, The
DESCRIPTION: "Working in the mines, boys, Mighty hard to stand; Lordy, lordy, these old mines Has killed many a man." The singer described the hard work, the bad food, the poverty, the waiting for the whistle, the "Mine boss at the office, Cutting down our pay."
AUTHOR: "Aunt Pricey Preston's Mose"?
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: mining hardtimes money nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, p. 247, "The Coal Miner's Song" (1 text)
NOTES [58 words]: Though Thomas does not list a tune, and does list an author (sort of), this looks to me more traditional than many of the pieces in her book. At the very least, I am sure the tune is traditional.
It appears from her account that the author managed to bring his guitar to work with him in the mines, allowing him to sing it while there. Right. - RBW

Coal Owner and the Pitman's Wife, The
DESCRIPTION: "A dialog I'll tell you as true as my life, Between a coal owner and a poor pitman's wife." The woman tells the owner she has come from Hell. They are turning out the poor to make room for "the rich wicked race." She tells him to treat his workers well
AUTHOR: William Hornsby?
EARLIEST DATE: 1952 (Lloyd, "Come All Ye Bold Miners")
KEYWORDS: dialog worker warning Hell
FOUND IN: Britain(England)
REFERENCES (2 citations):
MacColl-ShuttleAndCage-IndustrialFolkBallads, pp. 16-17, "The coal owner & the pitman's wife" (1 text, 1 tune)
DT. COALOWNR*
CROSS-REFERENCES:
cf. "Derry Down" (tune) and references there
NOTES [36 words]: The notes in the Digital Tradition say this came from an 1844 strike. It is sung to the Derry Down tune, though the version in MacColl-ShuttleAndCage-IndustrialFolkBallads isn't quite the Derry Down tune I know. - RBW
Coal Quay Market, The
DESCRIPTION: Singer buys an old flea-ridden chemise at Coal Quay. His wife won't have it. The lady that sold it to him won't take it back and beats him. "Pretty females": don't let a man interfere with your business; if you buy a chemise, buy a new one.
AUTHOR: Jimmy Crowley (source: OCanainn-SongsOfCork)
EARLIEST DATE: 1978 (OCanainn-SongsOfCork)
KEYWORDS: clothes humorous wife abuse
FOUND IN: Ireland
REFERENCES (1 citation):
OCanainn-SongsOfCork, pp. 98-99, "The Coal Quay Market" (1 text, 1 tune)
NOTES [58 words]: OCanainn-SongsOfCork: "This is one of Jimmy Crowley's best known songs and is very popular with Cork audiences, as it deals with the goings-on at one of the city's best known landmarks - the Coal Quay, between Castle Street and the river. It was traditionally a second-hand market, though you can now get both new and second-hand goods there." - BS
File: 0Can098

Coal Ship Song (I)
DESCRIPTION: "A Life on the Ocean Wave, the fellow that wrote that song, I'd like to shit on his grave... 'Cause he's never been to sea On a Sunday afternoon, And he's never coaled ship with his watch below, Or he'd bloody well change his tune."
AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: sailor hardtimes scatological derivative
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 19, "Coal Ship Song (I)" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "A Life on the Ocean Wave" (tune)
NOTES [14 words]: For the difficulties of coaling a ship, see the notes to "Coal Ship Song (III)." - RBW
Last updated in version 5.1
File: Tawn002

Coal Ship Song (II)
DESCRIPTION: "Coaling, coaling, coaling, Always bloody well coaling." The sailors may be called upon to load coal at any time on any day. "When the collier comes along, We'll sing this little song: Coaling, coaling, coalling... It's a good job we didn't join for ever"
AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: sailor hardtimes work derivative
FOUND IN: Britain(England(Lond,South))
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 20, "Coal Ship Song (II)" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "Holy, Holy, Holy" (partial tune)
cf. "Loch Lomond" (partial tune)
NOTES [14 words]: For the difficulties of coaling a ship, see the notes to "Coal Ship Song (III)." - RBW
Last updated in version 5.1
File: Tawn003

Coal Ship Song (III)
DESCRIPTION: "In the good old cruiser Kent, in the good old cruser Kent, Coaling ship three times a week, Till all our energy's spent. We never was our coaling rig, And very good reason why, We'd be coaling ship again Before we could get them dry."
The other British ships, since she had sailed far away in pursuit of the German squadron (Yates, p. 218). One of the hits had taken out her wireless antenna, causing some anxiety on the part of the command. But the Germans had been away from port for a very long time, and could no longer compete with the British ships in speed. The British wanted to make sure they stopped the Germans. The German ships were lighter, slower, and not really armed for a direct action against the British fleet.

Admiral Sturdee, once his fleet was at sea, ordered all his ships to engage in a "General Chase," meaning that they were to go straight after the Germans (Yates, p. 194). There were two British cruisers named Kent, one for each World War, but because the ship in this context is the Kent from World War II, she was the First World War ship; the World War II cruiser was an oil-burner.

According to Wragg, p. 184, the Kent was a member of the ten-ship Monmouth class of 1903-1904. These were vessels of 9800 tons, with triple expansion rather than turbine engines, with a top speed of 23 knots. Their main armament was 14 six inch guns (most of them in side mountings that badly restricted their arcs of fire). Although still in service in World War I, I'd regard her as pretty close to obsolete. (Farquharson-Roberts, p. 58, calls Monmouth a "relic... saved from the breaker's yard by the outbreak of the war," meaning that the Kent was also near the end of her useful life. Indeed, her obsolescence had been shown dramatically on November 11, 1914 at the battle of Coronel, where the class leader Monmouth and the heavier but equally antique Good Hope had been sunk by the German Scharnhorst and Gneisenau under admiral Graf Maximilian von Spee (usually known just as Graf Spee) without doing any significant damage to the Germans (Beekman, pp. 26-29). This left the German vessels free to rampage the southern Pacific, and the south Atlantic, without British interference.

The British response was immediate and, probably, excessive. They sent two battlecruisers, Invincible and Inflexible, to deal with the pesky German heavy cruisers (Farquharson-Roberts, p. 60). One would surely have been enough; the British ships were heavier, better armed, and faster. But the British wanted to make sure they stopped the Germans. The Kent was one of the armored cruisers which joined the squadron, along with her sister ship Cornwall; Carnarvon, another heavy cruiser; and light cruisers Bristol and Glasgow (Yates, p. 191), the latter a survivor of Coronel. By wild coincidence, Graf Spee's ships approaching the Falklands even as the British force under Admiral Sturdee was coaling after their long trip; the Germans, who had no idea there were substantial British forces in the area, wanted to put the base out of service (Yates, p. 195).

Two German ships, Gneisenau and Nürnberg went to see what was present at Port Stanley on the morning on December 8, 1914. It took some time, after the German ships were spotted, to get the attention of the crew of the battlecruisers -- the coal dust made it hard for them to see signals (Yates, p. 197), but many of the smaller cruisers, including Kent, were ready to go. Kent, in fact, was on guard, and had to retreat before the German force (Yates, p. 199). One of the ships in the harbor, the old pre-dreadnought Canopus was able to open indirect fire -- and scare the Germans into retreating. Most authorities seem to think that this was fatal to the Germans; if they had blocked the harbor entrance, they might have had a chance against Sturdee's heavy fleet, but once they let the British out, they were doomed (Beekman, p. 29, etc.).

Admiral Sturdee, once his fleet was at sea, ordered all his ships to engage in a "General Chase," meaning that they were to go straight after the Germans (Yates, p. 200). It was the highlight of Kent's war. While the two battle cruisers dealt with Scharnhorst and Gneisenau Kent pursued and sank the Nürnberg (Farquharson-Roberts, pp. 60-61) -- an impressive feat, given that she was supposed to be slower than the German, and not really armed for the task. But the Germans had been away from port for a very long time, and could no longer make their theoretical top speed (Yates, p. 216), and the Kent's crew made extraordinary efforts to catch up. Both cruiser suffered multiple hits, but then the Nürnberg suffered a boiler explosion. and the Kent was able to destroy her (Yates, p. 207), though she suffered 38 hits and 16 casualties (Yates, p. 218). One of the hits had taken out her wireless antenna, causing some anxiety on the other British ships, since she had sailed far away in pursuit of the Nürnberg (Yates, p. 220). The Kent wasn't quite done with the German squadron. One cruiser, Dresden, had survived. She...
fled back into the Pacific, but was found at Juan Fernández Island on March 14, 1915 by Kent and Glasgow. The Germans, unable to fight because they were out of supplies, scuttled the ship (Beekman, p. 32).
For more on Coronel, and especially on the Battle of the Falklands, see the notes to "The Noble Eighth of December." Another song about the events is "Battle of the Falkland Islands." - RBW

Bibliography

- Beekman: (no editor listed), Beekman History of the World Wars Library, Warships & Sea Battles of World War I, Beekman House, 1973

Last updated in version 5.1
File: Tawn004

Coalmine, The

DESCRIPTION: Some men go a Mallore hill to find coal. "In a month's time we'll all be millionaires." They spend a hot day digging but the only thing black they find is a dead crow. They test burn some lumps but it's not coal. "Let the coal and the mine go to hell"
 AUTHOR: Tom Molloy (source: McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)
EARLIEST DATE: 1988 (McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)
KEYWORDS: mining humorous moniker
FOUND IN: Ireland
REFERENCES (1 citation):
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 17, "The Coalmine" (1 text, 1 tune)
File: McB1017

Coast of Peru, The [Laws D26]

DESCRIPTION: (The captain promises the sailors that they will spot many whales off Peru.) A whaler spots a whale off the coast of Peru. The crew harpoons the whale and renders it. They look forward to seeing the girls at home
 AUTHOR: unknown
EARLIEST DATE: 1832 (Journal of William Silver of the Bengal)
KEYWORDS: sea whale whaler return
FOUND IN: US(MA) New Zealand
REFERENCES (15 citations):
Laws D26, "The Coast of Peru"
Doerflinger-SongsOfTheSailorAndLumberman, pp. 151-152, "The Coast of Peru" (1 text)
Huntington-TheSailor'sAndWhalemenSang, pp. 2-4, "The Coast of Peru" (1 text, 1 tune)
Huntington-TheGam-MoreSongsOfWhalemenSang, pp. 27-28, "Captain Bunker" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, pp. 194-195, "Coast of Peru" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 222-223, "Coast of Peru" (1 text, 1 tune)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, p. 194, "The Coast of Peru" (1 text)
Darling-NewAmericanSongster, pp. 185-186, "The Coast of Peru" (1 text)
Silber/Silber-FolksingersWordbook, p. 91, "Coast of Peru" (1 text)
Bailey/Roth-ShantiesByTheWay-NZ, pp. 15-16, "New Zealand Whales" (1 text, 1 tune, localized to New Zealand instead of Peru but still clearly the same song)
Garland-FacesInTheFirelight-NZ, p. 36, "(New Zealand Whales)" (1 text)
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 15, "New Zealand Whales." (1 text, 1 tune)
(p. 8 in the 1972 edition)
Fahey-PintPotAndBilly, pp. 12-13, "New Zealand Whales" (1 text, 1 tune)
DT 617, CSTPERU*

ADDITIONAL: Alfred M. Williams, _Studies in Folk-Song and Popular Poetry_, Houghton Mifflin, 1894, pp. 33-35, "The Coast of Peru" (1 text)
Coat That Was Buttoned Behind, The (An Irishman's Coat It Is Buttoned Before)

DESCRIPTION: Doolan arrives in New York and sees two men boxing, sparring without hitting; when he fights it's with his "shillaly." Bullies taunt him expecting him to run but "In less than two minutes I cleared the whole green"

AUTHOR: unknown

EARLIEST DATE: 1867 (Pastor)

KEYWORDS: fight violence sports humorous

FOUND IN: Canada(Newf)

REFERENCES (2 citations):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 89-91, "The Coat That Was Buttoned Behind (An Irishman's Coat It Is Buttoned Before)" (1 text, 1 tune)
ADDITIONAL: Tony Pastor, "Tony Pastor's New Irish Comic Songster" in Tony Pastor's Book of Six Hundred Comic Songs and Speeches (New York: Dick and Fitzgerald, 1867 ("Digitized by Google")), pp. 40-41, "An Irishman's Coat It Is Buttoned Before" ("Oh, my name is Mike Doolan - I've just come to town")

Roud #24895

CROSS-REFERENCES:
cf. "Duncan Campbell (Erin-Go-Bragh)" [Laws Q20] (theme of Irishman being abused and fighting back) and references there

NOTES [69 words]: The taunt is "Welcome, sweet Paddy, sweet Paddy from Cork. Now turn around, Paddy -- do just be so kind -- For I ne'er saw a coat that was buttoned behind.... Misther Pat, I would blacken your eye." That is, Paddy should be running away from this "big bully" so, if the bully sees his buttons they must surely be on the back of his coat. The song's title, not being part of the song, is Doolan's unspoken answer. - BS

Last updated in version 4.2

File: Guig089

Coatman's Saloon

DESCRIPTION: The singer meets a young lady. He invites her to Coatman's for ice cream. She orders a steak. She says "her husband had gone to war" but at the ferry her "husband" threatens to shoot him. "The story will be continued in the 'Guardian' next week"

AUTHOR: unknown

EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)

KEYWORDS: lie food humorous husband

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 98-99, "Coatman's Saloon" (1 text, 1 tune)

Roud #12450

File: Dib098
Coaxing Polly

DESCRIPTION: "The girls in the city, they are happy, The boys in the country, they are jolly" and the singer courts Coaxing Polly. She demands furniture and china and refuses to work. He sets out to leave. She gives in and they marry

AUTHOR: unknown

EARLIEST DATE: 1940 (Boette-SingaHipsyDoodle)

KEYWORDS: bargaining courting rejection work dialog

FOUND IN: US(Ap)

REFERENCES (1 citation):
Boette-SingaHipsyDoodle, pp. 26-27, "Coaxing Polly" (1 text, 1 tune)
Roud #7514
File: Boet027

Cobalt Song, The

DESCRIPTION: "For we'll sing a little song of Cobalt, If you don't live there it's your fault, Oh you Cobalt where the wintry breezes blow...." The singer describes various bad mining towns, concluding "It's hob-nail boots and a flannel shirt in Cobalt town for mine."

AUTHOR: L. F. Steenman

EARLIEST DATE: 1910

KEYWORDS: mining home nonballad

HISTORICAL REFERENCES:
1903 - Discovery of silver in Cobalt, Ontario

FOUND IN: Canada

REFERENCES (1 citation):
Fowke/Mills/Blume-CanadasStoryInSong, pp. 195-197, "The Cobalt Song" (1 text, 1 tune)

File: FMB195

Cobbler (I), The

DESCRIPTION: The singer, cobbler (Dick Hobson), comes from a questionable family and leads a questionable life. The song may end with an account of how he became free of his "lumpy" wife: I dipped her three times in the river / and carelessly bade her goodnight"

AUTHOR: unknown

EARLIEST DATE: 1731 (ballad opera, "The Jovial Crew")

KEYWORDS: abandonment rambling bawdy

FOUND IN: US(MA,MW,NE,Ro,So,SW) Britain(England,Scotland(Aber)) Ireland Canada(Newf)

REFERENCES (17 citations):
Randolph 102, "Dick German the Cobbler" (1 text plus a fragment, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 133-135, "Dick German the Cobbler" (1 text, 1 tune -- Randolph's 102A)
Randolph/Legman-RollMeInYourArms I, ppp. 516-517, "Dick Darlin' the Cobbler" (2 texts, 1 tune)
Fubbard, #173, "Dick Darbin the Cobbler" (1 text, 1 tune)
Flanders/Olney-BalladsMigrantInNewEngland, pp. 176-177, "Hobson, the Cobbler" (1 text, 1 tune)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 223-224, "Old Hewson, the Cobbler" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 180, "Rusty Old Rover" (1 fragment, probably this piece); also 181, "Me Father Is a Lawyer in England" (2 short texts, 2 tunes, both very mixed; "A" has the first verse of "Me Father Is a Lawyer in England;"); the second is "Me father is a hedger and ditcher, and the third and the chorus are from "The Cobbler"; the "B" text is also clearly mixed though the elements are less clear)
Greig/Duncan3 483, "Dick Dorbin the Cobbler" (3 texts, 2 tunes)
Kennedy-FolksongsOfBritainAndIreland 222, "Fagan the Cobbler" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 98, "My Name Is Bold Hewson the Cobbler" (1 text)
Cray-EroticMuse, pp. 111-113, "(My Name Is) Dick Darby, the Cobbler" (1 partial text, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 42, "My Father Was Hung for Sheep-Stealing" (1 text, 1 tune)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 144-145, "Cobbler's Song" (1 short text, 1 tune)
Wolf-AmericanSongSheets, #475, p. 32, "Dick Darlin' the Cobbler" (1 reference)
"Dick Darlin'" (1 text)
"Old Hewson the Cobbler" (1 tune with no text, but presumably a version of this)
DT, DICKDARB* DICKDAR2
Roud #872
RECORDINGS:
Johnny Cassidy, "Dick Daglen the Cobbler" (on IRCassidyFamily01)
Mrs. K. McCarthy, "Jack Johnston the Cobbler" (on MUNFLA/Leach)
Lawrence Older, "Jed Hobson" (on LOlder01)
Wickets Richardson & chorus, "Fagan the Cobbler" (on FSB3)
BROADSIDES:
Bodleian, 2806 b.10(81), "Dick Darling the Cobbler" ("My name is Dick Darling the cobbler"), H. Such (London), 1849-1862; also Harding B 11(891), Harding B 20(38), "Dick Darling the Cobbler"
LOCSinging, sb10093b, "Dick Darlin' the Cobbler" ("Och! my name is Dick Darlin' the cobbler"), H. De Marsan (New York), 1864-1878
CROSS-REFERENCES:
 cf. "My God, How the Money Rolls In"
 cf. "Haben Aboo an' a Banner" (theme) and references there
ALTERNATE TITLES:
Dick Darby, the Cobbler
The Souter
NOTES [643 words]: Chappell/Wooldridge-OldEnglishPopularMusic report "The words of this song have not been recovered; but there can be little doubt that they were a political satire upon Colonel Hewson, who was one of Charles I's judges, and of those who signed his death-warrant. "John Hewson was originally a cobbler, and had but one eye. He took up arms on the side of the parliament.... He was knighted by Cromwell, and afterwards made one of his Lords. He quitted England immediately before the Restoration, and died at Amsterdam in 1662." The above may be taken with as many grains of salt as you desire.
This clearly circulated in both clean and dirty versions, and all shades in between (e.g. in the Flanders/Olney-BalladsMigrantInNewEngland version, the third line reads, "They call me an old fornicator," but the rest is clean).
For one of the more extreme versions, see "Haben a Boo and a Banner" (DT DICKDAR3).
William H. A. Williams, 'Twas Only an Irishman's Dream, University of Illinois Press, 1996, p. 124, reports a stage routine which sounds related: "A Pat Rooney songster published in 1878 carries a routine, attributed to Johnny Roach, entitled 'The Cobbler.' The song is about a cobbler tormented by a tyrannical wife, whom he eventually shoves into the river, after which he 'cautiously bid her good night!' The performer's monologue patters on in between the verses." Apparently there is much description of the fighting.- RBW
See Tim Coughlan, Now Shoon the Romano Gillie, (Cardiff,2001), #162, pp. 413-416, "My Manishi's Rumpy and Tumpy" [Scotto-Romani/Tinklers' Cant fragment from M'Cormick, The Tinkler-Gypsies (1906)]. - BS
The Bodleian and LOCSinging broadsides mix a story in with the verses. This might reflect the way broadside songs were frequently delivered in the streets and at fairs. Elbourne (Roger Elbourne, Music and Tradition in Early Industrial Lancashire 1780-1840 (Totowa, 1980), p. 73) notes: "In cities or towns the broadside was sold at stalls or fair booths, and by countless small shopkeepers. They were also hawked by street singers. The 'chaunter' sang and sold his songs through the streets of city, town and village, on street corners, at country fairgrounds, wakes or executions. A 'patterer' might provide a running commentary as each ballad unfolded. The 'pinner-up' festooned an expanse of wall or railings with ballads for public perusal."
The end of the last verse in the Bodleian and LOCSinging broadsides is about the singer's wife: "The old woman fell into the river, So politely I bid her good night."
There is different song (see broadside LOCSinging as102960) -- "Dick Heuston, the Cobbler" -- which begins pretty much the same way ("My name is Dick Heuston, the Cobbler, The people of London do tell -- They say I'm a very good workman, And that I do know very well") which does not mention the cobbler's family; as the song progresses he gets more and more drunk; the final verse repeats the first, but adds, "For I can (hic) work as well (hic) drunk as sober." I haven't found this song anywhere else yet. The closest to it is "Haben a Boo and a Banner," noted above. Also, see the note above about John Hewson.
Re earliest date: I don't find any song that mentions a cobbler in "The Jovial Crew" in what is supposedly a 1761 edition digitized by Google. In Air 30 in Act 2 (p. 31), Rachel sings, "My Daddy is gone to his Grave; My Mother lies under a Stone; And never a Penny I have, Alas! I am quite
undone. My Lodging is in the cold Air, And Hunger is sharp and bites; A little Sir, good Sir, spare, To keep me warm o' Night." This seems a reach, but is the only song I found that mentions family. Broadside LOCSinging sb10093b: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

Cobbler (III), The
DESCRIPTION: "Walking up and down one day, I peeped in a window over the way. Pushing his needle through and through, There sat a cobbler making a shoe. Rap-a-tap-tap-tap, ticky-tacky-too, This is the way to make a shoe."
AUTHOR: unknown
EARLIEST DATE: 1923 (Brown)
KEYWORDS: work nonballad
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 149, "The Cobbler" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 149, "The Cobbler" (1 tune plus a text excerpt)
Roud #15884
CROSS-REFERENCES:
cf. "Ticky-Tack-Too" ("Tic Tac Toe" lyric)
cf. "Rick Rick Toe" ("Tic Tac Toe" lyric)
cf. "Tic-Tac" ("Tic Tac Toe" lyric)
NOTES [28 words]: I have the funny feeling that this is a scrap of a bawdy song, along the lines of "The Shoemaker's Kiss," but the fragment in Brown is clean -- and entirely pointless. - RBW

Cobbler (IV), The
DESCRIPTION: The singer is a poor uneducated shoemaker "mong the lowly ... scarcely owner of a groat." "Contented if I'm healthy ... If I keep the ravening wolf from my door". Don't long for what you don't have. Be satisfied while "around us be the everlasting arms"
AUTHOR: William Reid (d. c. 1903) (source: Greig/Duncan3)
EARLIEST DATE: 1908 (Greig/Duncan3)
KEYWORDS: poverty nonballad religious
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 482, "The Cobbler" (1 text)
Roud #5975
CROSS-REFERENCES:
cf. "Cruiskeen Lawn" (tune, per Greig/Duncan3)
File: GrD3482

Cobbler, Cobbler, Where's My Shoe
DESCRIPTION: "Cobbler, cobbler, mend my shoe, Yes, good master, that I'll do; Here's my awl and wax and thread, And now your shoe is quite mended."
AUTHOR: unknown
EARLIEST DATE: 1807 (Original Ditties for the Nursery, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: clothes playparty
FOUND IN: West Indies(Jamaica)
REFERENCES (4 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 103, "Cobbler, cobbler, mend my shoe" (1 text)
Baring-Gould-AnnotatedMotherGoose #585, p. 235, "(Cobbler, cobbler, mend my shoe)"
Cobbler's Bill, The

DESCRIPTION: A cobbler shows his work -- "Here's cutting and contriving, Hammer, nails, and driving, Hemp, wax, and leather" -- and asks, "Madam, if you please, To pay me your fees, It's fourpence ha'penny all together"

AUTHOR: unknown

EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)

KEYWORDS: commerce work nonballad

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, p. 304, "The Cobbler's Bill" (1 text) (also Williams-Wiltshire-WSRO Mi 545)

Roud #1327

NOTES [14 words]: The current description includes all of the Williams-FolkSongsOfTheUpperThames text. - BS

Last updated in version 2.6

File: WT304B

Coble o Cargill, The [Child 242]

DESCRIPTION: Davie Drummond o Cargill has a bed waiting for him in Balathy, another in Kercock. But one of the women "bored the coble (boat) in seven pairts," and it sinks as he tries to cross the Tay. He regrets his death; the song ends with repetitions of same

AUTHOR: unknown

EARLIEST DATE: 1827 (Whitelaw-BookOfScottishBallads)

KEYWORDS: jealousy death drowning infidelity homicide

FOUND IN: Britain(Scotland)

REFERENCES (2 citations):
Child 242, "The Coble o Cargill" (1 text)
Whitelaw-BookOfScottishBallads, pp. 293-294, "The Weary Coble o' Cargill" (1 text)

Roud #4021

NOTES [70 words]: Child reports a legend that Drummond was killed because one of his lovers suspected infidelity when he failed to visit her when he had opportunity. But he points out that such legends often grew up about ballads. The song has very little plot, and that rather smothered in the repetitions at the end (of what sort of man Drummond was, and of how he drowned). It is not surprising that it did not flourish in tradition.

- RBW

Last updated in version 3.2

File: C242

Cocaine (The Furniture Man)

DESCRIPTION: "I've got a gal in the white folks' yard...she brings me meal, she brings me lard." Refrain: "Here comes Sal with her nose all sore/Doctor said she can't smell no more...." The furniture man looks for the singer's wife, repossesses all of his belongings

AUTHOR: unknown

EARLIEST DATE: 1927 (recording, Luke Jordan)

LONG DESCRIPTION: Confused, floating verses; "I've got a gal in the white folks' yard...she brings
me meal, she brings me lard." Occasional refrain: "Here comes Sal with her nose all sore/Doctor said she couldn't smell no more...I'm simply wild about my good cocaine." The furniture man comes to singer's house looking for his wife, repossesses all of his belongings.

KEYWORDS: drugs hardtimes floatingverses

FOUND IN: US(Ap, SE)

RECORDINGS:
Luke Jordan, "Cocaine Blues" (Victor 21076, 1927)
Dick Justice, "Cocaine" (Brunswick 395, 1929; on RoughWays2)
Kentucky Ramblers, "Good Cocaine (Mama Don't Allow It)" (Broadway 8271, c. 1932; rec. 1930)

CROSS-REFERENCES:
cf. "Cocaine Blues (I)" (subject) and references there
cf. "Ain't No Use Workin' So Hard" (lyrics)

NOTES [56 words]: This song clearly exists in both Anglo- and African-American traditions; just as clearly, Justice's performance was derived from Jordan's. The narrative is extremely confused, but (barely) sufficient to class it as a ballad. - PJS

For the effects of cocaine, and its history in the United States, see the notes to "Cocaine Blues (I)." - RBW

Last updated in version 3.6

File: RcCo

Cocaine Bill and Morphine Sue
DESCRIPTION: "Cocaine Bill and Morphine Sue, Strolling down the avenue two by two," decide that a shot will do them no harm. They try to find cocaine, though it is no longer sold in the stores. Now they are dead and buried; no one knows where they went.

AUTHOR: unknown

EARLIEST DATE: 1959 (recording, anonymous singers)

KEYWORDS: drugs death

FOUND IN: Britain(England) Canada

REFERENCES (3 citations):
Hopkins-SongsFromTheFrontAndRead, p. 115, "Cocaine Bill and Morphine Sue" (1 text, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 150-151, "Cocaine Bill and Morphine Sue" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 75, "Cocaine Bill and Morphine Sue" (1 text)

Roud #4790

RECORDINGS:
Anonymous singers, "Cocaine Bill and Morphine Sue" (on Unexp1)

CROSS-REFERENCES:
cf. "Cocaine Blues (I)" (subject) and references there

NOTES [105 words]: Cocaine was outlawed in the early part of this [the twentieth] century, which is probably why Bill and Sue couldn't get it at the drugstore. This is clearly related to the cross-referenced pieces, but it includes more narrative than "Cocaine Blues", and lacks the "drug-afflicted possessions" so characteristic of "Cocaine Lil". I call it a separate song. - PJS

This is clearly so; even if it arose from one of the other cocaine songs (all of which have a certain sameness), it has gone its own way. For the effects of cocaine, and its history in the United States (it was banned in 1914), see the notes to "Cocaine Blues (I)." - RBW

Last updated in version 5.0

File: FSWB075A

Cocaine Blues (I)
DESCRIPTION: "Yonder comes my baby all dressed in blue, Hey, baby, what you gonna do? Cocaine all around my brain." "Hey, baby, won't you come here quick, This old cocaine is makin' me sick," "'Yonder comes my baby all dressed in white, Hey... gonna stay all night?"

AUTHOR: unknown

EARLIEST DATE: 1963 (recording, Dave Van Ronk. Van Ronk learned it from Rev. Gary Davis, who would record it in 1965. In turn Davis said he learned it in 1905)

KEYWORDS: drugs sex

FOUND IN:
REFERENCES (1 citation):
Silber/Silber-FolksingersWordbook, p. 76, "Cocaine Blues" (1 text)

CROSS-REFERENCES:
cf. "Cocaine Lil" (theme, lyrics)
cf. "Take a Whiff on Me" (lyrics, chorus)
cf. "Cocaine (The Furniture Man)" (subject)
cf. "Cocaine Bill and Morphine Sue" (subject)

NOTES [185 words]: The assorted cocaine songs mostly are right about the effects of the drug. According to Esther Gwinnell and Christine Adamec, The Encyclopedia of Addictions and Addictive Behavior, Facts On File, 2006, pp. 63-67, cocaine can have the following effects:
* heart attack, respiratory failure, stroke, or seizures, which of course can lead to death (as in "Cocaine Lil")
* Loss of the sense of smell and a chronically inflamed and runny nose (as in "Cocaine (The Furniture Man)")
* abdominal pain and increased risk of many diseases, especially sexually transmitted diseases, which might explain the mention in this song of becoming sick. Cocaine is strongly addictive, and there are some who die of withdrawal, which might explain the ending of Cocaine Bill and Morphine Sue."
Cocaine was first available in the United States in 1884, was found in Coca-Cola until 1906, was (mostly) banned by the Harrison Narcotic Act of 1914, and was placed on the list of controlled substances in 1970. This would explain the references in "Cocaine Bill and Morphine Sue" to not being able to find the drug in drug stores. - RBW

Last updated in version 4.4
File: FSWB076B

Cocaine Lil

DESCRIPTION: Cocaine Lil "lived in Cocaine town on Cocaine Hill, She had a cocaine dog and a cocaine cat..." and other equally drug-afflicted possessions. One night, after a party, she "took another sniff and it knocked her dead"; her tombstone testifies to her habit

AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: drugs death party burial
FOUND IN: US
REFERENCES (4 citations):
Grigson-PenguinBookOfBallads 114, "Cocaine Lil and Morphine Sue" (1 text)
Sandburg-TheAmericanSongbag, p. 206, "Cocaine Lil" (1 text, tune referenced)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 153-154, "Cocaine Lil and Morphine Sue" (1 text)
DT, COKELIL
Roud #9543
CROSS-REFERENCES:
cf. "Willy the Weeper" (tune)
cf. "Cocaine Blues (I)" (subject) and references there
NOTES [18 words]: For the effects of cocaine, and its history in the United States, see the notes to "Cocaine Blues (I)." - RBW

Last updated in version 4.4
File: PBB114

Cock a Doodle Doo

DESCRIPTION: "Cock a doodle doo! My dame has lost her shoe, My master's lost his fiddlestick, And knows not what to do." Occasionally continues, "Cock a doodle doo, What is my dame to do? Till Master finds his fiddling stick She'll dance without her shoe." Etc.

AUTHOR: unknown
EARLIEST DATE: c. 1765 (Mother Goose's Melody); the first two lines are in A Most Cruel and Bloody Murther of 1606
KEYWORDS: music fiddle clothes dancing
FOUND IN:
REFERENCES (3 citations):
Cock o' the Midden

DESCRIPTION: "Oh, I thocht when I wore the kilt, I could dance from Tay to Forth, Tranchlin' up an' doon the street, Whistlin' the Cock o' the North. But a' the youngsters shouted, 'Awa', man, wha' are you kiddin'? ... You're only the Cock o' the midden."

AUTHOR: unknown

EARLIEST DATE: 1962 (MacColl-PersonalChoice)
KEYWORDS: humorous nonballad

FOUND IN: Britain(Scotland)

REFERENCES (2 citations):
MacColl-PersonalChoice, p 65, "Cock o' the Midden" (1 short text, 1 tune)
DT, COCKMDDN*

File: MaPCCoMi

Cock Your Beaver

DESCRIPTION: "When first my Jamie he came to the town, He had a blue bonnet, a hole in the crown, But now he has gotten a hat and a feather: Hey, Jamie lad, cock your beaver. Jamie now has "gold behind" and "gold afore," and is urged to show it proudly

AUTHOR: unknown

EARLIEST DATE: 1821 (Hogg-JacobiteRelicsOfScotlandVol2); probably before 1776 (Herd)
KEYWORDS: clothes money

FOUND IN: Britain(Scotland)

REFERENCES (5 citations):
Hogg-JacobiteRelicsOfScotlandVol2 64, "Cock Up Your Beaver" (1 text, 1 tune)
Lyle-Andrew-CrawfurdsCollectionVolume2 163, "Johnie Lad and His Braw Baiver" (1 text)
Whitelaw-BookOfScottishSong, p. 219, "Cock Up Your Beaver" (1 text)
Montgomerie/Montgomerie-ScottishNurseryRhymes 112, "(When first my Jamie he came to the town)" (1 text)

ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), pp. 32-33, "Cock Your Beaver"

Roud #8257

NOTES [151 words]: A description for the Hogg-JacobiteRelicsOfScotlandVol2 text is: The singer says her brave Johnnie has traded his blue bonnet for a hat with a feather and a white rose on the band. He's gone south with Andrew Ferrara and "Donald the drover, and Duncan the caird, And Sawney the shaver, and Logie the laird." Hogg-JacobiteRelicsOfScotlandVol2 has no explanation except that it "is a clever old song" and "There are various sets of it sung in the country. Johnson, in his Museum, has made sure of leaving out all that may be misconstrued, by publishing only one verse to suit the air."

Whitelaw-BookOfScottishSong has only two verses, the second of which is "Cock up your beaver, And cock it fu' sprush, We'll over the border and give them a brush; There's somebody there We'll teach better behaviour -- Hy, brave Johnnie lad, Cock up your beaver," which is very close to Hogg-JacobiteRelicsOfScotlandVol2.- BS

Last updated in version 3.2
File: MSNR112

Cock-a-doodle-doo

DESCRIPTION: Singer sees a man selling birds, he hands over his money and the seller hands him his cock; a young lady fears he will lose his cock; etc. "Cock-a-doodle-doo, It's nothing to do with you, It's a rare old cock and it's all I got

AUTHOR: unknown
Cock-Fight, The

**DESCRIPTION:** Description of a cock-fight, wherein the grey defeats the charcoal-black, to the delight of the singer.

**AUTHOR:** unknown

**EARLIEST DATE:** 1891 (Kidson-TraditionalTunes)

**KEYWORDS:** fight bird gambling sports chickens

**FOUND IN:** Britain(England(North))

**REFERENCES:**
1. VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 27, "The Cock-Fight (The Bonny Grey)" (1 text, 1 tune)
2. Kidson-TraditionalTunes, pp. 135-137, "The Holbeck Moor Cock-Fight" (1 fragment, 1 tune)
3. Pallmer-ECS, "#122, 'Wa'ney Cockfeightin' Sang" (1 text, 1 tune)

**ADDITIONAL:** Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, p. 200-201, "The Lee Bridge Cocking" (1 text, 1 tune, which may be a different song but which shares some elements)

**Roud #211**

**BROADSIDES:**

**CROSS-REFERENCES:**
- cf. "The Wednesbury Cocking" (theme)
- cf. "The Follom Brown-Red" (theme)
- cf. "The Kildallan Brown Red" (theme)

**NOTES:** According to Roy Palmer, _The Folklore of Warwickshire_, Rowman and Littlefield, 1976, p. 117, cock-fighting became illegal in Britain in 1849, so there is a presumption (although obviously not a certainty) that this song is older than that. - RBW

**Last updated in version 3.7**

**File:** VWL027

Cockabendy

**DESCRIPTION:** "Cockabendy's lyin' sick Guess ye what'll mend him?" Twenty kisses. "Dinna gi'e the lasses drink, Dinna gi'e them brandy": give them cinammon sticks and lumps of sugar.

Cockabendy had a wife who did strange things.

**AUTHOR:** unknown

**EARLIEST DATE:** 1850 (Bulloch 1907)

**KEYWORDS:** courting sex bawdy humorous nonballad

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES:**
1. Greig/Duncan8 1721, "Cockabendy" (3 texts, 2 tunes)
2. Opie/Opie-TheSingingGame 30, "Uncle John(I)"; Opie/Opie-TheSingingGame 30, p. 160, "(Cockie Bendie's lyin' sick)"; Opie/Opie-TheSingingGame 31, "Uncle John(II)" (5 texts, although many of them are "Uncle John is Sick Abed")

**ADDITIONAL:** John Bulloch, editor,Scottish Notes and Queries (Aberdeen, 1905 ("Digitized by Google")), Vol. VI, 2nd Series, No. 8, February 1905, p. 125, "[Query j538. The Words of 'Cockabendy']"

**Roud #13080**

**CROSS-REFERENCES:**
Cocksies of Bungaree, The

DESCRIPTION: The unemployed worker takes a job clearing for a cocky at Bungaree. He finds that the working conditions are miserable, and the cocky expects him to be at work before dawn. (Within days the singer concludes that anything is better than this, and quits)

AUTHOR: unknown

EARLIEST DATE: 1957 (Gwenda Beed Davey and Graham Seal, _A Guide to Australian Folklore_, Kangaroo Press, 2003, p. 68, claim it can be traced back at least to the 1890s)

KEYWORDS: unemployment work farming Australia

FOUND IN: Australia

REFERENCES (4 citations):

Fahey-Eureka-SongsThatMadeAustralia, pp. 128-129, "The Cockies of Bungaree" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 104-105, "The Cockies of Bungaree" (1 text, 1 tune)
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 264-266, "Cocksies of Bungaree" (1 text)

DT, COCKBUNG* COCKBUN2*

Roud #20415

RECORDINGS:

John Greenway, "The Cockies of Bungaree" (on JGreenway01)
A. L. Lloyd, "The Cockies of Bungaree" (on Lloyd3, Lloyd08) (Lloyd4, Lloyd08)

CROSS-REFERENCES:

cf. "The Stringybark Cockatoo" (plot, lyrics)
cf. "Rhynie" (theme)

NOTES [351 words]: A "cocky," according to a folk etymology I saw somewhere, is a farmer who owns land so poor that it can't raise anything but cockatoos. This may be false. Morris, pp. 92-93, defines the term "Cockatoo": "A small farmer, called earlier in Tasmania a Cockatooer (q.v.). The name was originally given in contempt... but it is now used by the farmers themselves. Cocky is a common abbreviation.... After the gold fever, circa 1860, the selectors swarmed over the country and ate up the substance of the squatters; hence they were called Cockatoos. The word is also used adjectivally." (Morris also cites it as a verb, "To be a farmer.")

Morris, p. 93, cites many examples of how the term was originally understood; one from 1867 is typical: "These small farmers are called cockatoos in Australia by the squatters or sheep-farmers, who dislike them for buying up the best bits on their runs; and say that, like the cockatoos, the small freeholder alights on good ground, extracts all he can from it, and then flies away to 'fresh fields and pastures new'"

On the other hand, Learmonth, p. 120, offers "Cocky. A small farmer, often qualified, e.g. as in Cow Cockey for dairy farmers. Formerly cockatoo, the origin of this use is not certain; it may date from a convict term for a petty criminal, or refer to the birds of that name in a suggested likeness of habit, in that the smaller farmer, as opposed to the squatter, had to scratch for his livelihood."
Another explanation is that large numbers of cockatoos were attracted by grubs living in ring-barked trees."

Ramson offers "Chiefly used of a small farmer but now often applied to a substantial landowner or to the rural interest generally" -- and does not cite a usage earlier than 1873.

Some versions refer to the cocky's wife "whipping the cat." NewZealandDictionary, p. 313, defines "to whip the cat" as "to complain, to express useless regret, to 'cry over spilt milk.'"

Bungaree, a short way north of Melbourne, lies within a large area of such poor land. (Even in the settled parts of Australia, the majority of the land is very bad.) - RBW

Bibliography

- Edward E. Morris, A Dictionary of Austral English, 1898 (I use the 1972 Sydney University Press with a new foreword but no new content)

Last updated in version 5.2
File: FaE128

Cockledemoy (The French Invasion)

DESCRIPTION: A cock on a dung hill sees a bull he wants to kill. He raises a navy and impresses ducks for a crew. He would lead the attack but his hen fears he'd be killed. His courage fails and he stays home but sends the ducks to fight John Bull.

AUTHOR: William Ball (source: Moylan-TheAgeOfRevolution-1776-1815)
EARLIEST DATE: "shortly after 1798" (according to Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: war chickens animal humorous
FOUND IN:
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 31, "Cockledemoy" or "The French Invasion" (1 text, 1 tune)

NOTES [232 words]: Moylan-TheAgeOfRevolution-1776-1815: "The Cock is France, or perhaps Napoleon, and the Bull is England." - BS

The meaning depends much on the exact dating of the song, I think. After General Hoche's invasion of Ireland failed (for which see, e.g., "The Shan Van Vogt"), Napoleon twice contemplated amphibious action against Britain. In 1798, he considered invading Ireland -- but instead went to Egypt, leaving only a few ships and soldiers to sail for Ireland; they arrived after the 1798 rebellion had failed and accomplished very little.

In 1804-1805, Napoleon went for bigger things: He was going to invade England itself, and built up his forces dramatically. But then he headed east to fight the Third Coalition, leaving his fleet to be beaten at Trafalgar.

Either dating fits the events in the song, obviously, but all those impressed ducks sound more like the inexperienced French navy of Trafalgar. The navy of 1798 wasn't any better, but it didn't send so many involuntary sailors to Ireland.

William Ball was a writer of humorous verse about Irish history; in this index, see "Cockledemoy (The French Invasion)," "Do as They Do in France," "The Dying Rebel," and "Faithless Boney (The Croppies' Complaint)" -- though he doesn't seem to have made much impression on the wider world of literature; I have been unable to find any of his writings in any of my literary references. - RBW

File: Moyl031

Cocky Doodle Doodle Doo (All Around the Kitchen)

DESCRIPTION: "All around the kitchen, cocky doodle doodle doo" (x2). "Now stop right still, cocky...." "Put your hand on your hop... Let your right foot slip.... Then do like this...."

AUTHOR: unknown
Cod Banging

DESCRIPTION: A fisherman remembers encountering a big barque and surviving the fight. Now the crowd meets them at Harwich pier to crack cod fish skulls. He concedes he may not have "got it complete 'Cause I've only been in the trade about a week"

AUTHOR: unknown
EARLIEST DATE: 1972 (recording, Bob Hart)
KEYWORDS: battle fishing sea ship humorous talltale
FOUND IN: Britain(England(Lond))
Roud #1747
RECORDINGS:
Bob Hart, "Cod Banging" (on Voice02)
NOTES [10 words]: Harwich is an East Anglia port about 65 miles from London. - BS
File: RcCodBan

Cod Fish Song

DESCRIPTION: A man brings home a "cod fish," and places it in the chamberpot for safekeeping. When his wife goes to relieve herself, the codfish jumps up her "you-know-what." Husband and wife chase the fish around the room, and kill it with a broom.

AUTHOR: Oscar Brand has claimed a copyright on this version of "The Sea Crab."
EARLIEST DATE: c. 1955
KEYWORDS: animal bawdy humorous husband wife
FOUND IN: US(Ap) Britain(England(South)) Ireland
REFERENCES (2 citations):
Cray-EroticMuse, pp. 5-6, "Cod Fish Song" (1 text)
Copper-SongsAndSouthernBreezes, pp. 288-289, "Little Fisherman" (1 text, 1 tune)
Roud #149
RECORDINGS:
Nora Cleary, "The Codfish" (on Voice07)
CROSS-REFERENCES:
cf. "The Sea Crab"
File: EM005

Cod Liver Oil

DESCRIPTION: Singer complains of having married a sickly wife. After he introduces her to cod liver oil, she goes wild for it, demanding it all the time. He warns young men to avoid sickly women, or they'll "end up a-swimmin' in cod liver oil!"

AUTHOR: possibly Johnny Burke (1851-1930)
EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
KEYWORDS: disease marriage medicine humorous doctor
FOUND IN: US Ireland Canada(Newf)
REFERENCES (11 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 155, "Cod Liver Oil Song" (1 text)
Peacock, pp. 48-49, "Cod-Liver Oil" (1 text, 1 tune)
Blondahl-NewfoundlandersSing, p. 28, "Cod-Liver Oil" (1 text, 1 tune)
OLochlainn-MoreIrishStreetBallads 30, "The Cod Liver Oil" (1 text, 1 tune)
Stewart/Belle-Stewart-QueenAmangTheHeather, pp. 77-78, "Cod Liver Oil" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 116-117, "Cod Liver Ile" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 169 "Cod Liver Oil" (1 text)
DT, CODLIVR*

ADDITIONAL: Johnny Burke, _Burke's Popular Songs_, self-published, 1929 (a PDF is available on the Memorial University of Newfoundland web site), p. [13], "If Your Wife Is Run Down, Give Her Cod Liver Oil" (1 text)

Johnny Burke (John White, Editor), _Burke's Ballads_, no printer listed, n.d. (PDF available on Memorial University of Newfoundland web site), p. 18, "If Your Wife Is Run Down, Give Her Cod Liver Oil" (1 text)

Johnny Burke (William J. Kirwin, editor), _John White's Collection of Johnny Burke Songs_, Harry Cuff Publications, St. John's, 1981, #61, pp. 97, "If Your Wife Is Run Down, Give Her Cod Liver Oil" (1 text)

Roud #4221

RECORDINGS:
Omar Blondahl, "Cod Liver Oil Song" (on NFOBlondahl02); "Cod Liver Oil" (on NFOBlondahl03)
Flanagan Brothers, "Cod Liver Oil" (Vocalion 84010, n.d.)
Jack Myrick, "Cod Liver Oil" (on MUNFLA/Leach)

BROADSIDES:
Bodleian, Firth b.34(89), "Dr. de Jongh's Cod Liver Oil," unknown, n.d.

CROSS-REFERENCES:
cf. "The Fair Do" (tune)
cf. "The Quilty Burning" (tune)
cf. "The Half Crown" (tune)

SAME TUNE:
When Your Old Woman Takes a Cramp in Her Craw Give Her Cod Liver Oil (by Johnny Burke) (Johnny Burke (John White, Editor), _Burke's Ballads_, no printer listed, n.d. (PDF available on Memorial University of Newfoundland web site), p. 17) (Johnny Burke (William J. Kirwin, editor), _John White's Collection of Johnny Burke Songs_, Harry Cuff Publications, St. John's, 1981, #62, pp. 99-100) (Johnny Burke, _Burke's Popular Songs_, self-published, 1929 (a PDF is available on the Memorial University of Newfoundland web site), p. [8])
Three Bottles a Week (by Johnny Burke) (Johnny Burke (William J. Kirwin, editor), _John White's Collection of Johnny Burke Songs_, Harry Cuff Publications, St. John's, 1981, #65, pp. 103-104) (Johnny Burke, _Burke's Popular Songs_, self-published, 1929 (a PDF is available on the Memorial University of Newfoundland web site), p. [21]) (Johnny Burke (John White, Editor), _Burke's Ballads_, no printer listed, n.d. (PDF available on Memorial University of Newfoundland web site), p. 47)

NOTES [373 words]: Cod liver oil, which contains Vitamin D in quantity, was touted as a cure-all in the 19th and early 20th centuries -- indeed, it was still being given to gagging children when I was growing up in the 1950s. - PJS

The theme is not very different from that of "The Dumb Wife" [Laws Q5], in which a man, to his eventual sorrow, goes to a doctor -- sometimes named John -- to cure his otherwise perfect wife of her inability to speak.

Newfoundland authorship attribution is not always to be treated as gospel. Blondahl-NewfoundlandersSing notes "there are several popular versions of Cod-Liver Oil, the original to be credited to John Burke." Burke (1851-1930) is a very well known author of songs in Newfoundland. In Blondahl-NewfoundlandersSing's version the potion comes from "dear Doctor John" and not Doctor de [or D.E.] Jongh. If Burke is indeed the author his work must have traveled to Ireland. - BS

I am not confident of the attribution to Burke, even if he is not a bad possibility; Newfoundlanders were naturally very deeply concerned with cod, including its oil. And Burke's best work was humorous material of this sort. I also note that he produced a sequel or rewrite. He did that at least one other time as well (with "Trinity Cake").

Also, Burke might have had a motive: Gerald S. Doyle, of the Doyle songsters, processed and sold cod liver oil (DictNewfoundland, p. 87). So Doyle might have wanted to promote it -- or Burke might have wanted to spoof Doyle's business.

The Newfoundland versions seem to be Burke-based (e.g. Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland's text has the "doctor, Dear John" error), but Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland list a bunch of songsters that printed the song in the 1870s or so -- a time when Burke was alive but not yet well known as a writer. Curiously, I can find no hint that any of those four songsters ever existed.

Also curious is the fact that Newfoundlanders did not always refer to this product as "cod liver oil." Sometimes it was "cod blubber," although the exact scope of that term seems to have varied, or simply "cod oil" (StoryKirwinWiddowson, p. 105).

For a brief biography of Johnny Burke, see the notes to "The Kelligrew's Soiree." - RBW
Bibliography


Last updated in version 5.2
File: FSWB169A

Cody Stampede
DESCRIPTION: "The pains of old Wyoming are wild and wooly still, I'm tellin' you that hearts are true in the lad of Buff'lo Bill." The singer celebrates the festivities in the first days of July. The singer celebrates the people of Cody -- especially the girls
AUTHOR: claimed by Powder River Jack Lee
EARLIEST DATE: 1937 (Powder River Jack & Kitty Lee Songbook)
KEYWORDS: cowboy home
FOUND IN:
REFERENCES (1 citation):
ADDITIONAL: Powder River Jack and Kitty Lee's _Songs of the Range: Cowboy Wails of Cattle Trails_, Chart Music, 1937, pp. 30-31, "Cody Stampede" (1 text, 1 tune)
File: PRJL030

Coe Creek Song
DESCRIPTION: "On Coe Creek three partners did dwell: Cool, Curtis, and Nye, we knew them right well." They own a sawmill. The singer lists all the crew who work in the mill -- and complains, when you ask for pay, the bosses give "an order on the company store"
AUTHOR: unknown
EARLIEST DATE: 1948 (Beck-LoreOfTheLumberCamps)
KEYWORDS: lumbering moniker
FOUND IN: US(MW)
REFERENCES (1 citation):
Beck-LoreOfTheLumberCamps 107, "Coe Creek Song" (1 text)
Roud #18182
File: BeLo107

Coffee Blues
DESCRIPTION: The singer just has to have that "loving spoonful." The singer on his way to bring back his woman, and the preacher in his pulpit, need that loving spoonful before they start. Whiskey and tea don't satisfy the singer like that loving spoonful.
AUTHOR: unknown
EARLIEST DATE: 1963 (MJHurt04)
KEYWORDS: nonballad drugs
FOUND IN:
Roud #20956
RECORDINGS:
Mississippi John Hurt, "Coffee Blues" (on MJHurt04)
NOTES [28 words]: Hurt introduces this song with praise for Maxwell House coffee which, he says, has printed on the can, "good to the last drop." "And if I can get just a spoonful...." - BS
Last updated in version 4.0
File: RcCoffBl
Coffee Grows (Four in the Middle)

DESCRIPTION: Playparty in two or three parts: "Coffee grows on white oak tree, The river flows with brandy o'er, Go choose someone to roam with you..." "Four in the middle, you can't get around..." (may have more verses) "Railroad, steamboat, river, and canal..."

AUTHOR: unknown

EARLIEST DATE: 1914 (JAFL 27)

KEYWORDS: playparty courting nonballad love train drink

REFERENCES (12 citations):
- Wolford-ThePlayPartyInIndiana, pp. 33-35=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 161-163, "Coffee Grows in a White Oak Tree" (1 text, 1 tune)
- List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 121-124, "Coffee Grows in a White Oak Tree" (1 text, 1 tune)
- Randolph 524, "Four in the Middle" (1 text plus 8 excerpts and/or fragments, 1 tune)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 78, "Coffee Grows on White Oak Trees" (7 texts plus 1 excerpt and mention of 1 more, but almost all mixed -- all except "H" have the "Coffee grows" stanza, but "A" also has verses from "Fly Around, My Pretty Little Miss"; "C" through "H" are mostly "Little Pink"; "B" is mixed with "Raccoon" or some such)
- Morris-FolksongsOfFlorida, #117, "Coffee Grows on White-Oak Trees" (1 short text, 1 tune)
- Hudson-FolksongsOfMississippi 154, p. 301, "Coffee Grows on White-Oak Trees" (1 short text); also 85, p. 212, "Going to the Mexican War" (1 fragment, with the "Knapsack on my Shoulder" text and also the "Coffee Grows" stanza)
- Hudson-FolkTunesFromMississippi 33, "Coffee Grows on White-Oak Trees" (1 short text, 1 tune)
- Scarborough-OnTheTrailOfNegroFolkSongs, pp. 105-106, "Hold My Mule" (1 text, 1 tune, which Scarborough implies is a "Jim Along, Josie" by-blow but which appears to be built on the "Four in the Middle" segment of this song)
- Abernethy-SinginTexas, p. 97, "Coffee Grows on White Oak Trees" (1 text, 1 tune)
- Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 86-87, "Coffee Grows on White Oak Trees"; pp. 102-103, "Four in the Middle" (2 texts, 2 tunes)
- Lomax/Lomax-FolkSongUSA 31, "Coffee Grows on White Oak Trees" (1 text, 1 tune) DT, RAGECANL

Roud #735

CROSS-REFERENCES:
- cf. "Bheir Me O" (melody has same first lines as "Coffee Grows")
- cf. "Fly Around, My Pretty Little Miss" (floating lyrics)
- cf. "Dance Josey" (floating lyrics)

ALTERNATE TITLES:
The Raging Canal

NOTES [24 words]: For a Texas by-blow of this, see "Dance Josey." Both are ring games, described by Abernethy-SinginTexas as being played at a "Josey party." - RBW

Last updated in version 5.3

File: R524

Coffin To Bind Me Down, The

DESCRIPTION: Response for every line is "The coffin to bind me down." Verse lines include: "a silver spade to dig my grave," "a golden chain to let me down," "a folding sheet upon my lips"

AUTHOR: unknown

EARLIEST DATE: 1899 (Barton-OldPlantationHymns)

KEYWORDS: nonballad religious death floatingverses

FOUND IN: US(SE)

REFERENCES (1 citation):
- Barton-OldPlantationHymns, pp. 22-23, "The Coffin To Bind Me Down" (1 text, 1 tune)

File: Bart022A

Cogie o' Yill, A

DESCRIPTION: "A cogie o' yill (ale), and a pickle ait meal, And a daintie wee drappie o' whiskey Was our forefathers' dose...." The singer praises the martial exploits of the Scots, and their diet,
concluding, "Then hey for the whisky, and hey for the meal...."

**AUTHOR:** Andrew Sheriffs; tune by Robert Macintosh (d.1807) (source: Johnson-Stenhouse)

**EARLIEST DATE:** 1797 (according to Johnson-Stenhouse)

**KEYWORDS:** drink food patriotic Scotland nonballad

**FOUND IN:** Britain(Scotland)

**REFERENCES (4 citations):**
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #144, p. 1, "A Cogie o' Yill" (1 text)
- Ford-VagabondSongsAndBalladsOfScotland, pp. 329-330, "A Cogie o' Yill" (1 text)
- Whitelaw-BookOfScottishSong, pp. 262-263, "A Cogie o' Yill" (1 text)


**Roud #6316**

**NOTES [113 words]:** For a clearly related song -- one must be a derivative of the other -- see Broadside Bodleian, 2806 c.11(81), "The Scottish Coggie o' Brose" ("When our auld scottish lads, wi' their claymores an' plaid's"), unknown, no date. For this broadside, for example, the chorus is "Then hey for the coggie, and hey for the ale, And hey for the whisky, and hey for the meal; When mix'd a' thegither they do unco weel To mak' a chiel cheery and brisk aye."; the chorus from Whitelaw-BookOfScottishSong is "Then hey for the whiskey, and hey for the meal, And hey for the cogie, and hey for the yill, Gin ye steer a' thegither they'll do unco weel, To keep a chiel cheery and brisk aye." - BS

**Last updated in version 3.2**

**File:** FBS329

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**Cohabs, The**

**DESCRIPTION:** "Now, you cohabs, still dodging around, You'd better keep on underground, For if with #2 you're found, They'll put you into limbo." The song details the fate awaiting men discovered living with two or more wives (i.e. "cohabs," or "cohabitators")

**AUTHOR:** George Hicks? (Source: Hubbard-BalladsAndSongsFromUtah's informant F. Y. Morse)

**EARLIEST DATE:** 1961 (Hubbard-BalladsAndSongsFromUtah)

**KEYWORDS:** love wife prison crime humorous

**HISTORICAL REFERENCES:**
- 1890 - Mormon church abandons polygamy.

**FOUND IN:** US(Ro)

**REFERENCES (1 citation):**
- Hubbard-BalladsAndSongsFromUtah, #222, "The Cohabs" (1 text)

**Roud #10836**

**ALTERNATE TITLES:**
- Put You Into Limbo

**NOTES [40 words]:** Hubbard-BalladsAndSongsFromUtah appears to believe that this song dates from before 1890, when the Mormon Church abandoned polygamy. But, of course, some Mormons continued to secretly practice polygamy, so it is possible that it is newer. - RBW

**Last updated in version 3.8**

**File:** Hubb222

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**Cois Abhainn Na Sead**

**DESCRIPTION:** Gaelic. The singer's lover is like the vision in an aisling. He wonders if he should continue to pursue her or leave the country.

**AUTHOR:** unknown

**EARLIEST DATE:** 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)

**KEYWORDS:** foreignlanguage courting love beauty Ireland

**FOUND IN:** Ireland

**REFERENCES (1 citation):**
- OCroinin/Cronin-TheSongsOfElizabethCronin 40, "Cois Abhainn Na Sead" (1 text, 1 tune)

**RECORDINGS:**
- Elizabeth Cronin, "Cois Abhainn Na Sead" (on IRECronin01)

**NOTES [41 words]:** The description follows the "English Summary" provided by OCroinin/Cronin-
Cold Black River Stream, The

DESCRIPTION: A young man (Corkery) goes to work on McCormick's drive on the Black River even though his family begs him to stay at home. In the course of his work, he jumps from a log into the stream and, because he cannot swim, drowns

AUTHOR: unknown
EARLIEST DATE: 1957 (Fowke)
KEYWORDS: logger death drowning
FOUND IN: Canada(Ont)
REFERENCES (1 citation):
Fowke-LumberingSongsFromTheNorthernWoods #41, "The Cold Black River Stream" (2 texts, 1 tune)
Roud #3679
File: FowL41

Cold Icy Hand

DESCRIPTION: Chorus: "Crying O Lord"(3x) "Death going to lay his cold icy hand on me" Verse: "Sinner, you better pray, ..., Or your soul be lost on judgement day...." "Sinner, be careful how you walk on the cross, ..., Your foot may slip and your soul be lost...."

AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious death
FOUND IN: US(SE)
REFERENCES (2 citations):
Barton-OldPlantationHymns, p. 8, "Cold Icy Hand" (1 text, 1 tune)
Roud #16659
NOTES [11 words]: The description is based on the Barton-OldPlantationHymns text. - BS
Last updated in version 4.0
File: Bart008

Cold Mountains

DESCRIPTION: "Cold mountains here are all around me, Cold waters gliding down the stream; Oft in my sleep I think I find her But when I wake it's all a dream." The singer seeks his love, who is gone or has rejected him or is left behind at home; he bids her farewell

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: love separation farewell
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3.277, "Cold Mountains" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5.277, "Cold Mountains" (2 tune plus text excerpta)
Roud #16858
RECORDINGS:
Texas Gladden, "Cold Mountains" (on USTGladden01)
File: Br3277
Cold Water Song

DESCRIPTION: "I asked a sweet robin one evening in May" what he sang about. "I am only a-singing the cold water song. Teetotal's the very first word of my lay ... All the birds to the cold water army belong"

AUTHOR: unknown
EARLIEST DATE: 1960 (Creighton-FolksongsFromSouthernNewBrunswick)
KEYWORDS: drink lullaby bird
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-FolksongsFromSouthernNewBrunswick 82, "Cold Water Song" (1 text, 1 tune)
ST CrSNB082 (Partial)
Roud #2767
NOTES [36 words]: Creighton-FolksongsFromSouthernNewBrunswick states that this song has been collected twice in the Maritimes as a lullaby, which is an interesting end for an anti-alcohol song. Creighton thinks it comes from Britain. - BS
File: CrSNB082

Cole Younger [Laws E3]

DESCRIPTION: Cole Younger tells of his career as a robber, first with his brother Bob and then as part of the James Gang. His career ends when the gang tries to rob the bank in Northfield, MN. Though the Jameses escape, the robbery fails and Cole is captured

AUTHOR: unknown
EARLIEST DATE: 1910 (Lomax, Cowboy Songs)
KEYWORDS: outlaw robbery prison punishment
HISTORICAL REFERENCES:
1876 - The raid by the James Gang and the Younger Brothers on the Northfield Bank
1903 - Cole Younger released from prison (despite being sentenced to life for murder)
1916 - Death of Cole Younger
FOUND IN: US(MA,MW,So,SW)
REFERENCES (19 citations):
Laws E3, "Cole Younger"
Cohen-LongSteelRail, pp. 117-121, "Cole Younger" (1 text plus an excerpt, 1 tune)
Randolph 131, "Cole Younger" (3 texts plus an excerpt, 3 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 143-146, "Cole Younger" (1 text, 1 tune -- Randolph's 131A)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 166, "Cole Younger" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 80-81, "Cole Younger" (1 text, 1 tune)
Bronner/Eskin-FolksongAlivePart1 19, "Cole Younger" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 38, "Cole Younger" (1 text, 1 tune)
Bethke-AdirondackVoices, pp. 115-116, "Cole Younger" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 182, "Cole Younger" (1 text, 1 tune)
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 46 "Bandit Cole Younger" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 94, "Cole Younger" (1 text, 1 tune)
Ohrlin-HellBoundTrain 59, "Cole Younger" (1 text, 1 tune)
Welsch-NebraskaPioneerLore, pp. 40-41, "Cole Younger" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 456-457, "Cole Younger" (1 text)
Darling-NewAmericanSongster, pp. 188-190, "Cole Younger" (1 text)
Silber/Silber-FolksingersWordbook, p. 204, "Cole Younger" (1 text)
DT 356, COLEYNGR
ADDITIONAL: _Sing Out_ magazine, Volume 20, #5 (1971), p, 9, "Cole Younger" (1 text, 1 tune, the Dock Boggs version)
Roud #2243
RECORDINGS:
Dock Boggs, "Cole Younger" (on Boggs2, BoggsCD1)
Edward L. Crain, "Bandit Cole Younger" ((Conqueror 8010 [poss. as Cowboy Ed Crain]/Broadway 4055 [as Cowboy Carson], 1932; rec. 1931) (Columbia 15710-D [as Edward L. Carin (The Texas Cowboy)], 1932; rec. 1931; on AAFM1, WhenlWas1)
Warde Ford, "Cole Younger" (AFS 4197 B2, 1938; tr.; in AMMEM/Cowell)
Oscar Gilbert, "Cole Younger" (on LomaxCD1705)  
Glenn Ohrlin, "Cole Younger" (on Ohrlin01)  
Marc Williams, "Cole Younger" (Brunswick 544, c. 1930)  

CROSS-REFERENCES:  
cf. "Jesse James (I)" (characters)  
cf. "Jesse James (III)" (characters and historical background)  

NOTES [2840 words]: Henry Washington Younger was the father of quite a brood: Fourteen children in all (O'Neal, p. 346, etc.). Four of these children would eventually become outlaws: Thomas Coleman ("Cole"), the seventh child, 1844-1916; James ("Jim"), 1848-1902; John, 1851-1874; and Robert ("Bob"), 1853-1889.  

Born in Cass County, Missouri; the Youngers came of a good family; both their father and their grandfather were referred to as judges (Yeatman, p. 115) -- though Croy, p. 4, notes that "judge" in this context does not mean what we think it does; it was more nearly equivalent to the modern term "Commissioner." Wellman, p. 56, says that people also called Henry Washington Younger "Colonel," but admits that the title was probably honorary. Despite being a slaveholder, he was a Unionist during the Civil War (Croy, p. 6), but even so, he was killed and his property heavily damaged by Union forces (Croy, p. 17; Wellman, pp. 56-58).  

According to Yeatman, "If anyone ever had even a remote excuse for outlawry, or any claim to anything close to a Robin Hood title, [the Younger brothers] did." Croy, pp. 16-17, tells how the patriarch, Judge H. W. Younger, was robbed and killed during the war. (Hence, perhaps, the stanza in some versions, "And then we started for Texas, where brother Bob did say, That on fast horses we must ride in revenge of our father's day... And we'll fight them anti-guerillas until our dying day.")  

Cole had seemingly been a good student in his early years, and not given to trouble (Croy, p. 5). But the conflict on the Kansas-Missouri border apparently changed him, and the Civil War in Missouri made it worse. He was the first of the family to join the Confederate forces; Croy, pp. 11-12, says he joined Sterling Price's militia on July 5, 1861 (for Price, see "Sterling Price"). He joined the Quantrell raiders (for whom see "Charlie Quantrell," etc.) somewhat later, perhaps October 1861 (Croy, p. 12) or early 1862 (Settle, p. 23); he presumably first met Frank James in that company. According to Croy, p. 12, he killed his first man on November 10, 1861.  

Eventually a large part of the Quantrell force broke up to follow other leaders, of whom "Bloody Bill" Anderson was the most important. Finally, in August 1862, Cole joined the regular Confederate forces (Croy, p. 17), and was part of the rather silly Confederate probe into New Mexico; Cole ended the war in California (Settle, p. 26). By that time brother Jim had also become a guerrilla (Settle, p. 23).  

It was some time in the mid-1860s that Cole Younger had whatever relationship he had with "Belle Starr" (Mira Belle Shirley). O'Neal and others say that they met in 1863, but Wellman, p. 75, dates their serious relationship to 1866. Croy, pp. 58-60, even describes some of their conversations of this period. What is certain is that the teenage Belle had a daughter, whom she called Pearl Younger. But what really happened is almost impossible to know -- the only real witnesses were Belle and Cole, and neither one had much reputation for truth-telling, and neither had much reason to be truthful in this case, either. All Settle will admit, e.g. (p. 212) is that Cole admitted to knowing Belle. Fortunately, the issue need not detain us.  

After the war, Cole was the first of the brothers to be regarded as an outlaw, though there seems to be no absolute proof of his criminal behavior at the time. (Wellman, p. 65, says that the Youngers and the Jameses turned to robbery within seven months of the end of the war. But he offers no evidence of this. It sounds as if he has it from newspapers of 1874, which were blaming all available unsolved robberies on the James/Younger gang. Wellman on the same page says that the Jameses and Youngers were first cousins, which none of the more serious biographies support.) John Younger was the first to be directly involved with the law; he killed a Texas sheriff in 1871, and was killed in a shootout with the Pinkertons on March 17, 1874; two Pinkertons died in the process (Yeatman, p. 116). From then on, there is no question but that the surviving Youngers were bandits during their brief careers before the Northfield robbery -- though Wellmann, p. 99, describes them as acting like model citizens and singing in a Dallas church choir.  

Although I know of no Minnesota version of this song, the Northfield Bank incident is one of the most celebrated events in Minnesota folklore, and is still commemorated today. Northfield, about forty miles south of the Twin Cities, was and remains a quiet college town; this is the Big Event in town history.  

Although a few people claim there were nine outlaws (Huntington, p. 1, and Dellinger, pp. 90-116 prints a prat of an article by John Koblas that claims to be "Confessions of the Ninth Man"), the overwhelming weight of evidence indicates that eight men involved in the September 7, 1876...
By the time the gang fled town, two of them (Clell Miller and Bill Stiles, their primary guide) were wounded. O'Neal blaming his death specifically on Cole (p. 348); several other Northfield residents were under (English-language) orders to clear the street (Settle, p. 92; Huntington, p. 16), with A Swedish immigrant, Nicolas Gustavson, was killed outside the bank when he failed to get a fatal shot. To be sure, this was forty years later and Cole was dying -- and he wasn't inside. The robbers proceeded to fumble around, missing not only the safe but the money drawer; their identities; for years the Youngers and the Jameses had been very careful not to admit who they were.) Two robbers -- Cole Younger and Clell Miller -- stayed outside the door to stop anyone from putting up resistance.

They did not understand local conditions, though -- before the robbery, they apparently tried to bet the restaurant owner that Minnesota would vote Democratic in 1876 (Wellman, p. 101). In fact, Minnesota *never* voted Democratic until it voted for Franklin Roosevelt in 1932! (After which it flipped completely; from 1932 to 2004, it voted Democratic in every election except 1952, 1956, and 1972.) Somewhere in there, the bandits may have picked up a heavy load of booze as well (see Settle, p. 95, where Cole Younger describes how they got drunk). The robbers in the bank apparently smelled of alcohol, and they certainly were incompetent in their behavior -- it makes you wonder how they had managed to get away with so much in Missouri.

"We stationed out our pickets" and "We are the noted Younger boys": of the eight robbers, only three -- Yeatman thinks it was Charlie Pitts, Bob Younger, and one of the James Boys, and Huntington, p. 13, gives the same list -- went inside. (Brant, p. 178, lists the men inside as Bob Younger and Frank and Jesse James; this apparently came from an 1897 report by Cole Younger, but Brant does not give enough information to trace his source. Wellman suggest it was Pitts, Bob Younger, and Jesse James. Whoever it was that entered the bank, they certainly did not proclaim their identities; for years the Youngers and the Jameses had been very careful not to admit who they were.) Two robbers -- Cole Younger and Clell Miller -- stayed outside the door to stop anyone who might try to get in. Three more were posted at a greater distance.

Huntington, p. 17, reports that the bank was being reconstructed, so the employees were in "temporary quarters," more vulnerable than they would ordinarily have been. It did not prevent them from putting up resistance.

The first trouble came when one J. S. Allen tried to enter the bank. Miller stopped him from getting in -- but Allen managed to escape around the corner of the building and raised an alarm. Huntington, p. 25, notes that it was prairie chicken season, and many of the town's best hunters were out in the field, but within minutes, the townsfolk were arming themselves and fighting back; the whole robbery and gunfight, according to Huntington, p. 38, lasted but seven minutes. "The cashier being brave and bold denied our noted band; Jesse James fired the shot that killed that noble man" and "in vain we sought the money drawer while the battle raged outside": There were three employees in the bank when the robbers entered: teller Alonzo Bunker, acting cashier Joseph Lee Heywood, and assistant bookkeeper Frank J. Wilcox. They seem mostly to have played dumb -- e.g. claiming they couldn't unlock the safe (which apparently was literally true, since it was already unlocked). Cashier Heywood apparently smashed Frank James's arm in the safe (Brant, p. 179, but this from a source that, by its publication date alone, *cannot* have had reliable information) and then got drunk. The robbers proceeded to fumble around, missing not only the safe but the money drawer; their final take was reported to be $26.70. Bunker tried to flee and was shot in the shoulder.

Meanwhile, the townsfolk, having been warned, were starting to fight back. Few were armed, but enough managed to scrape up weapons that it was clear the robbers had to flee. As the inside crew left the bank, one of the robbers shot Heywood in the head after slashing his throat (Settle, p. 92; Huntington, p. 41, etc. does not mention the throat-slaughtering). It seems to have been generally assumed that Jesse was the guilty party; he was pretty definitely the most violent of the gang. There was no reliable eyewitness testimony; Huntington, p. 24, merely said it was one of the robbers, unidentified. On the other hand, Cole Younger -- the last survivor of the Northfield raid -- would report, two days before his death on March 21, 1916, that it was Frank James who fired the fatal shot. To be sure, this was forty years later and Cole was dying -- and he wasn't inside. A Swedish immigrant, Nicolas Gustavson, was killed outside the bank when he failed to understand (English-language) orders to clear the street (Settle, p. 92; Huntington, p. 16), with O'Neal blaming his death specifically on Cole (p. 348); several other Northfield residents were wounded.

By the time the gang fled town, two of them (Clell Miller and Bill Stiles, their primary guide) were...
dead, and Cole Younger had a hip wound plus some minor injuries from buckshot, while Bob
Younger had been hit in the arm, nearly disabling him. They had also lost some horses, which
handicapped them significantly; they ended up stealing various animals, but at least one was a
plow horse and not much help (Yeatman, p. 177; Huntington, pp. 48-49 describes two unusable
horses they requisitioned). In addition, Bob Younger had lost so much blood that he fainted in
Shieldsville; they had to stop to have him attended to (p. 178), costing them more time. They finally
decided to proceed on foot.

On September 13, near Mankato, the gang split up -- O'Neal, p. 348, says that Jesse wanted to
abandon or kill Bob Younger, who could not move quickly (cf. Settle, p. 95). The other Youngers,
who had wounds of their own, refused, so instead of abandoning Bob, they split into two groups.
Charlie Pitts and the three Youngers formed one party; Frank and Jesse proceeded on their own.
(The hope may have been that the fast-moving Jameses would lead the authorities away from the
slower Younger party. It worked for a time -- Huntington, pp. 60-61, says that everyone went off
after the Jameses, and thought the whole gang had escaped when they vanished into South
Dakota -- but only for a time.) A romantic youngster near Madelia, Minnesota encountered them,
was sure he had seen the robbers, and hurried off to tell the authorities (Huntington, pp. 64-65)
On September 21, a posse caught up with the Younger party at Hanska Slough near Madelia (the
fact that they had gotten only that far -- Madelia is only 25 miles from Mankato -- shows how lost
and hungry and hurt they were). In the shootout, three members of the posse were very lightly
injured (Huntington, pp. 70-71). But the robbers were hit hard. Pitts was killed; Jim Younger lost
several teeth to a bullet (Croy, p. 129, say that a doctor, working on his facial wound, extracted a
section of his jaw with two teeth attached; Settle, p. 163, notes that he would live mostly on liquids
for the rest of his life), and Cole Younger added more buckshot wounds to his collection (according
to O'Neal, p. 348, he had eleven wounds, Jim five, and Bob four). According to Yeatman, p. 182,
Cole wanted to fight on, but Bob talked him out of it; in Huntington's account (p. 71), only Bob was
even able to stand up to surrender.

They apparently became celebrity prisoners (Trenerry, p. 95), but that didn't keep them from being
charged. According to Huntington, p. 77, all three were charged as accessories in the murder of
Heywood, with attacking Bunker with intent to do great bodily harm, and with robbery of the
Northfield Bank. Cole Younger was charged with the murder of Gustavson, and the others as
accessories. I'm not sure that any of these could have been proved, but they obviously were guilty
of shooting it out with the police, which was problem enough.

Minnesota, as of this writing, has managed to resist the urge to reinstate the death penalty for
those too poor or too non-white to have fancy lawyers. In 1876, it "did" have the death penalty --
but under a law of 1868 it required that a jury apply the penalty, not a judge. This law had never
been fully tested in the courts, but it was widely interpreted to mean that a defendant who pled
guilty to murder could not be hanged (Trenerry, p. 100). So the Youngers, rather than risk the
gallows, formally pled guilty to sundry charges on December 11 (Settle, p. 94; Yeatman, p. 191),
and were sentenced to life imprisonment (Huntington, p. 78).

Cole and Bob Younger became model prisoners. Jim Younger, always moody and now suffering
from a speech impediment and an inability to eat solid foods due to his wounds, was perhaps not
quite such a good inmate. But many thought they had earned release, including two of Minnesota's
most important political figures, Alexander Ramsey and Henry Sibley (Huntington, pp. xx-xi). Then
Bob Younger died in prison of tuberculosis in 1889. That made the pressure even greater; a law
known formally as the "Deming Bill" and informally as the "Younger Act" was passed allowing
parole for those who were serving life sentences (Huntington, p. xxiii). Then Bob was given
parole and set free in 1901, a quarter century after their sentencing.

Upon his release, Jim fell in love with a girl half his age, but his parole did not permit him to marry
(Settle, pp. 162-163). Nor could he work most jobs, because his signature, as a convicted felon, did
not carry legal weight (Huntington, p. xxv). The girl involved petitioned the governor that he be
pardoned (Trenerry, pp. 104-105), but this was denied. Jim shot himself on October 19, 1902,
declaring himself in his suicide note a Socialist and supporter of women's rights (Huntington, p.
xxv).

In reaction to Jim's death, Cole -- who up to that point had been working as a tombstone salesman
-- was given a conditional pardon on the condition that he never return to Minnesota (Trenerry, p.
105); he went on to open a Wild West Show with Frank James. That was rather a disaster (see the
notes to "Jesse James (III)" for a general history of the James family, including that show), and
brought him some condemnation for taking such a large part (Huntington, p. xxvi), but Cole from
1905 to 1908 ran Cole Younger's Coliseum, which was a more sedate exhibition of guns, saddles,
and other gear. He also wrote an autobiography (though this is widely regarded as being not very
accurate). He finally died in 1916, the last survivor of the Northfield robbers.
A recent find of a prison journal from the period around 1880 (soon to be displayed by the Minnesota Historical Society) lists the brothers as frequently sick in prison, but Cole Younger did find a prison newsletter. The Stillwater area is still the home of one of Minnesota's leading prisons, too; I guess things don't change much in Minnesota. Though the town of Stillwater is now more noteworthy for its site on the St. Croix river, and the actual site of the old Stillwater prison was burned in 2002 in an act of vandalism.

It took the town of Northfield many years to decide that Jesse James and Cole Younger were part of its heritage. For many years it resisted attempts to put up a monument to the Great Robbery, preferring to point out its rich contribution to education (it is home to Carleton and St. Olaf Colleges, the former in particular noted for its extremely strict standards). Not until 1947 did the town start celebrating the anniversary of the robbery (Huntington, p. xxx) -- though now, sixty years later, it has become the biggest day in the town calendar. - RBW

Bibliography

- Brant: Marley Brant, Jesse James: The Man and the Myth, 1998. Despite its title, which might seem to indicate scholarly caution, this book strikes me as incredibly credulous, taking as certain many things where the sources conflict, and often relying on the less reliable sources. It also has a very clear sympathy with any Confederate Good Ol' Boys who just might be terrorists on the side. I have been cautious in using it except where it coincides with information in other books. (Frankly, I eventually started checking the index rather than finish reading the thing).
- Croy: Homer Croy, Cole Younger: Last of the Great Outlaws, 1956 (I use the 1999 Bison Books edition with an introduction by Richard E. Meyer). Told very informally (to put it mildly), but one of the few books about Younger that actually seems to have done some research.
- Dellinger: Harold Dellinger, editor, Jesse James: The Best Writings on the Notorious Outlaw and His Gang, Globe Pequot Press, 2007 (being a collection of excerpts, usually out of context, some from scholars, some completely unscholarly)
- O'Neal: Bill O'Neal, Encyclopedia of Western Gunfighters, 1979. A general work, and as with most such things it appears to have a few details wrong, but a handy source for general references.
- Huntington: George Huntington, Robber and Hero: The Story of the Northfield Bank Raid, Christian Way Co., 1895; reissued by the Minnesota Historical Society Press in 1986 with a new introduction by John McGuigan. Although this is considered a relatively sober and accurate account of the raid, with much information from those present, the 1986 introduction detailing the later careers of the Youngers is probably the best part. The text itself is much too hagiographic (of the people of Minnesota, not of the robbers) for me to trust it entirely.
- Settle: William A. Settle, Jr., Jesse James Was His Name, 1966 (I used the 1977 Bison edition) was one of the first serious James biographies. It is relatively short, but carefully documented, and pays more attention to the songs than the other James books I've seen.
- Trenerry: Walter N. Trenerry, Murder in Minnesota, Minnesota Historical Society, 1962 (I used the 1985 edition, which is not listed as revised, but I noticed a reference to 1980 in one of the appendices). This is mostly concerned with other Minnesota happenings, but it does have a chapter on the Northfield raid and the Youngers.
- Wellman: Paul I. Wellman, A Dynasty of Western Outlaws, 1961. This covers a series of outlaws starting with Quantrill's Raiders and ending with Pretty Boy Floyd, so it gives a lot of historical context -- but also is prone to believing any old crazy rumor.
- Yeatman: Ted P. Yeatman, Frank and Jesse James: The Story Behind the Legend, 2000 is among the newest and most authoritative books; although clearly intended for popular consumption, it is well-footnoted, very large, and new enough to include the results of DNA investigations.

Last updated in version 5.1
File: LE03

Coleraine Girl, The
DESCRIPTION: The singer recalls the beauty of Coleraine and the girl who lives there and sings in its valleys. He regrets leaving them behind; he would live there if he could. But he has found work
with the fishing fleet (?), and must stay where he is to live
AUTHOR: unknown
EARLIEST DATE: 1936 (Sam Henry collection)
KEYWORDS: work homesickness separation
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrySongsOfThePeople H646, p. 209, "The Coleraine Girl" (1 text, 1 tune)
File: HHH646

**Coleraine Regatta**

DESCRIPTION: The singer, and many others, set out for the races at Coleraine. The train ride witnesses wild partying. Before it's over, many are separated from those they traveled with. At the course, many things are for sale. The singer gets drunk and falls asleep
AUTHOR: James McCurry ?
EARLIEST DATE: 1924 (Sam Henry collection)
KEYWORDS: racing train party drink
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrySongsOfThePeople H36, pp. 74-75, "Coleraine Regatta" (1 text, 1 tune)
Roud #2968
File: HHH036

**Colin and Lucy**

DESCRIPTION: "Of Leinster, fam'd for maidens fair, Bright Lucy was the grace.... Till luckless love, and pining care, Impair'd her rosy hue." A bell rings, a raven crows in the night; it tells of Colin's marriage to another. She dies; he dies when he learns
AUTHOR: Thomas Tickell
EARLIEST DATE: 1716 (Rimbault)
KEYWORDS: love courting betrayal death marriage
FOUND IN:
REFERENCES (2 citations):
Percy/Wheatley-ReliquesOfAncientEnglishPoetry III, pp. 312-315, "Lucy and Colin" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 478, "Colin and Lucy" (source notes only)
Roud #13919
NOTES [38 words]: This, from all I can see, is just a cheap rewrite of the "Lady Margaret" theme. But Gardner and Chickering claim to have two copies from manuscript. So it's indexed, though I am far from confident of its traditional status. - RBW
File: GC478b

**Colleen from Coolbaun, The**

DESCRIPTION: Singer meets Mary Ann O'Donovan, "the colleen from Coolbaun." He proposes marriage to her father, listing his possessions. Her father rejects him as "a rover and a rake" but Mary Ann speaks in his behalf. Her father agrees but with a meager dowry.
AUTHOR: unknown
EARLIEST DATE: 1965 (Voice01)
KEYWORDS: courting dowry marriage wedding drink father
FOUND IN: Ireland
Roud #9233
RECORDINGS:
Tommy McGrath, "The Colleen from Coolbaun" (on Voice01)
CROSS-REFERENCES:
cf. "The Star of County Down" (tune, on Voice01) and references there
NOTES [36 words]: Coolbaun is in County Cork. At the end of Tommy McGrath's version on
Colleen from Coolbawn (Sweet Combeana)

DESCRIPTION: "One morning being fair I rode to take the air" down by the river, where the singer sees "my sweet Colleen reu." He describes the features of "sweet Combeana" at length. Now he has lost her, and roves about seeking her night and day, high and low

AUTHOR: unknown
EARLIEST DATE: 1794 (Journal of the Polly)
KEYWORDS: love separation river beauty
FOUND IN:
REFERENCES (1 citation):
*Huntington-TheGam-MoreSongsWhalemenSang*, p. 235, "An Old Song" (1 text, 1 tune)
Roud #9233
File: HGam235

Colleen Rue, The

DESCRIPTION: Singer meets and praises Colleen Rue. She rejects his "dissimulation and invocation." He says if he were Hector, Paris, or Orpheus he'd "range through Asia, likewise Arabia, Pennsylavania" to see her face.

AUTHOR: unknown
EARLIEST DATE: 1965 (IRPTunney03)
KEYWORDS: courting rejection beauty
FOUND IN: Ireland
REFERENCES (2 citations):
*Tunney-StoneFiddle*, p. 118, "The Colleen Rue" (1 text, 1 tune)
ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 258-259, "Colleen Rue"
Roud #2365
RECORDINGS:
Paddy Tunney, "The Colleen Rue" (on IRPTunney03)
ALTERNATE TITLES:
Colleen Ruadh
NOTES [108 words]: As in "Lough Erne Shore" and "Sheila Nee Iyer," there is no resolution for the Tunney-StoneFiddle version. - BS
A curious set of literary references, this. Orpheus of course went to Hell to bring back Euridice (and then lost her at the end); this very loosely inspired the ballad/romance "King Orfeo" [Child 19]. Paris (Alexander) was the Trojan prince who abandoned his first wife Oenone to hook up with Helen of Sparta (married name: Helen of Troy; for this see especially Ovid's Letter from "Oenone to Paris" in the *Heroides*). And Hector, while faithful to his wife as far as we can tell from the legends, was not a significant traveler. - RBW
*Last updated in version 4.4*
File: TSF118

Collier Lad, The (Lament for John Sneddon/Siddon)

DESCRIPTION: The singer tells her tale of grief: Her love, John (Sneddon), is a collier. She dreams a dream of his death. In the morning, she learns that he has died in a cave-in. They were soon to be married and to travel to America. But he will return no more

AUTHOR: unknown
EARLIEST DATE: 1925 (Sam Henry collection)
KEYWORDS: mining death love separation marriage emigration dream mourning
FOUND IN: Ireland Britain
REFERENCES (2 citations):
*Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H110*, p. 144, "A Collier Lad" (1 text, 1 tune)
Collier Laddie, The

DESCRIPTION: The singer (or someone) sees a bonnie lass, and steps up to court her. She rejects him; she loves a collier laddie. He goes to her father, offering land and wealth. She still says no. Years later, he turns up poor and begs at the door of girl and collier

AUTHOR: unknown
EARLIEST DATE: 1827 (Lyle-Andrew-CrawfursCollectionVolume1)
KEYWORDS: love courting beauty rejection marriage begging
FOUND IN: Britain(Scotland(Aber))
REFERENCES (6 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #65, p. 1, "The Ploughman Laddie" (1 text plus 1 fragment)
Greig/Duncan5 991, "The Collier Laddie" (7 texts plus two fragments on pp. 607-608, 3 tunes)
Ord-BothySongsToAndBallads, pp. 40-42, "The Collier Laddie" (1 text, 1 tune)
Lyle-Andrew-CrawfurdsCollectionVolume1 60, "Laird of Johnstone and Miss Jean Macdowall" (1 fragment)
MacColl-PersonalChoice, pp. 29-30, "The Collier Laddie" (1 text, 1 tune)
DT, COLLAD COLLAD2*
Roud #3787
CROSS-REFERENCES:
 cf. "The Laird o' Drum" (tune, per Greig/Duncan5)
ALTERNATE TITLES:
Bonnie Jeannie Gordon
The Ploughman's Lass
File: Ord040A

Collier's Bonnie Lassie, The

DESCRIPTION: "The collier has a daughter" of great beauty. "A laird he was that sought her, Rich baith in lands and money." (She declares that she is too young and black to love a laird, and that she will have a man "the colour o' my daddie")

AUTHOR: unknown
EARLIEST DATE: 1803 (Scots Musical Museum, #47)
KEYWORDS: mining love rejection nobility
FOUND IN: Britain(Scotland)
REFERENCES (2 citations):
MacColl-ShuttleAndCage-IndustrialFolkBallads, p. 24, "The collier's bonnie lassie" (1 short text, 1 tune)
MacColl-PersonalChoice, , p. 57, "The collier's bonnie lassie" (1 short text, 1 tune)
Roud #8410
NOTES [96 words]: There are several early printed texts of this (reportedly Herd, Thomson, Johnson, etc.). Comparing the Scots Musical Museum version with MacColl's version, I have to think they are recensionally different -- the Museum version is a very flowery description of how the laird courts the girl, with no real ending; the MacColl text has her reject him.
I suspect the Museum text is one of its rewrites (not by Burns), and a weak one. But it's possible that the folk process improved a weak song.
The tunes, apart from one measure in the middle, are note-for-note identical. - RBW
Last updated in version 6.1
Collier's Rant, The

DESCRIPTION: As the singer and his marra/marrer (workmate) go to work, they meet the devil; the singer knocks off his horns and feet. The lights go out, the workmate goes the wrong way, and "Old Nick got me marra and I got the tram." He regrets the loss of his friend.

AUTHOR: Tommy Armstrong ?
EARLIEST DATE: 1809 (Ritson)
LONG DESCRIPTION: As the singer and his marra/marrer/marrow (workmate) are going to work, they meet the devil; the singer knocks the devil's horns and feet off with his pick. He breaks his bottle and spills the drink; the lights go out, the workmate goes the wrong way, and "Old Nick got me marra and I got the tram." He regrets the loss of his friend. Cho: "Follow the horses, Johnnie me laddie...Hey, lad, lie away, me canny lad-o"
KEYWORDS: fight death mining work friend worker Devil
FOUND IN: Britain(England(North))
REFERENCES (7 citations):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 74-75, "The Collier's Rant" (1 text, 1 tune)
Broadwood/Maitland-EnglishCountySongs, pp. 10-11, "The Collier's Rant" (1 text, 1 tune)
MacColl-ShuttleAndCage-IndustrialFolkBallads, p. 15, "The Collier's Rant" (1 text, 1 tune)
DT, COLRRANT
[Cuthbert Sharp], _The Bishoprick Garland, A Collection of Legends, Songs, Ballads, &c Belonging to the County of Durham_, 1834 (references are to the 1969 reprint), pp. 52-54, "The Collier's Rant" (1 text, 1 tune on p. 86)
Roud #1366
RECORDINGS:
Bob Davenport, "The Collier's Rant" (on IronMuse1)
Pete Elliott, "The Collier's Rant" (on Elliotts01)
NOTES [70 words]: Broadwood/Maitland-EnglishCountySongs: "Words and tune from The Bishopprick Garland, p. 52." I don't find a tune there but it has an additional verse which, Sharpe writes, "does not appear to possess the same originality and antiquity with the foregoing."
Google Books has a no preview entry, apparently for a 1740 broadside, entitled "The Colliers Rant: a song," beginning "As me and my marrow was ganning to wark." - BS
Last updated in version 3.1

Colonel Ellsworth

DESCRIPTION: "It was in 1861 on the twenty-fourth of May... It was there that Colonel Ellsworth came to his untimely grave. He raises a New York Regiment and leads them to Alexandria. He tears down a flag and is shot by the owner, Jackson; the soldiers kill Jackson

AUTHOR: unknown
EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)
KEYWORDS: death soldier punishment homicide
HISTORICAL REFERENCES:
1861 - Death of E. Elmer Ellsworth
FOUND IN:
REFERENCES (1 citation):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 354-355, "Colonel Ellsworth" (1 text)
Roud #6593
CROSS-REFERENCES:
cf. "Ellsworth's Avengers" (subject of Elmer Ellsworth)
cf. "The Soldier's Funeral" (subject of Elmer Ellsworth)
NOTES [107 words]: This song is frankly too accurate to be traditional; clearly it is a poem written based on newspaper accounts after the event, and preserved in a broadside or something.
Elmer Elsworth was not the first Union soldier to die in the Civil War, but he was the first to get much newspaper attention. Invading the property of a Confederate sympathizer, he tore down a Confederate emblem -- probably an illegal act. The property owner killed Ellsworth -- and was promptly killed by one of Ellsworth's men. I'd say the "uncivilized" honors were pretty well balanced in this case.

For more about Ellsworth, see the notes to "The Soldier's Funeral." - RBW

Last updated in version 4.0
File: TNY354

Colonel Hay

DESCRIPTION: "He's a brave commander, Colonel Hay, An' I think it's him that we'll a' gang wi', He's enlistin' a body of fine young men, To fight the French." A good escape "if ye get a girl wi' child." He's a gentleman and has "plenty of everything you want"

AUTHOR: unknown

EARLIEST DATE: 1903 (Greig/Duncan1)

KEYWORDS: recruiting war Scotland France humorous nonballad soldier

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan1 75, "Colonel Hay" (3 texts, 3 tunes)
Roud #5796

NOTES [89 words]: Greig/Duncan1: "In 1794 Colonel Alexander Leith-Hay, who was also known simply as Colonel Hay, raised the 109th Regiment of Foot (The Aberdeenshire Regiment), and in 1798 Colonel Andrew Hay raised the Banffshire Fencibles which saw service in Gibraltar before being reduced in 1802. The song could refer to either of these men but perhaps the use of a tune with Banff connections may point to the second as the more likely. Of course, if the song had been composed in 1794 it might have been applied to the other colonel Hay in 1798." - BS

Last updated in version 2.4
File: GrD1075

Colonel Sharp

DESCRIPTION: A girl tells her lover that she was seduced by Colonel Sharp. Both are humiliated; they agree Sharp must die. They pursue the colonel; the man kills Sharp. He is taken and condemned to die. The two kill themselves

AUTHOR: unknown

EARLIEST DATE: 1915 (JAFL 28)

KEYWORDS: homicide seduction suicide punishment

HISTORICAL REFERENCES:
1824 - Murder of Colonel Sharp

FOUND IN: US(Ap,SE)

REFERENCES (3 citations):
Leach-TheBalladBook, pp. 790-792, "Colonel Sharp" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 247-248, "Colonel Sharp" (1 text)
ADDITIONAL: _Sing Out_ magazine, Volume 38, #2 (1993), p, 33, "The Murder of Colonel Sharp" (1 text, 1 tune, the Douglas Wallin version)

Roud #4110

RECORDINGS:
Doug Wallin, "The Murder of Col. Sharp" (on FarMtns3)

NOTES [112 words]: This song is item dF38 in Laws's Appendix II.
Leach-TheBalladBook reports that this ballad is factually accurate except that the two lovers attempted suicide by poison rather than with a knife, and that the young man lived to be hung. The Sing Out! article adds information from the 1915 JAFL account, It says that the girl was Ann Cook and her fiancee was Jeroboam Beauchamp. Cook agreed to marry Beauchamp on the condition that he kill Sharp. They were married, and then Beauchamp set out to eliminate Sharp. According to that account, "He and his wife both tried to commit suicide by drinking poison and the wife died an hour after her husband had been executed." - RBW

Last updated in version 4.3
File: L790
Colonel Shelby

DESCRIPTION: "Colonel Shelby, Colonel Shelby, I do not think it right For you to charge on Dardanelle At such a time of night. This old coat, I don't want it, I guess I'll have to run, I've not got sword or pistol Nor even a shotgun"

AUTHOR: unknown

EARLIEST DATE: 1942 (Randolph)

KEYWORDS: Civilwar soldier desertion

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 247, "Colonel Shelby" (1 text)

Roud #7713

NOTES [804 words]: Colonel (later Brigadier General) Joseph O. "Jo" Shelby (1830-1897) was one of those romantic figures so common in the Confederate cavalry. Born in Kentucky (CivilWarAlmanac, p. 375), and educated at Transylvania University before moving to Missouri to grow hemp (Shea, p. 89) and run the "Waverly Steam Rope Factory" (Gerteis, p. 41), he cut his teeth in the Kansas conflict (Foote, p. 784). He was a cousin of the political Blair family of Missouri, one of whom was Lincoln's postmaster general and another almost Lincoln's viceroy in Missouri, so his family hoped he would be Unionist. Indeed, he would eventually say that John Brown, i.e. the abolitionists, were right (Arthur, photo facing p. 143). But he quickly joined the secessionist forces (Gerteis, pp. 41-42). He first commanded cavalry under Sterling Price in Missouri, and served most of the war in the Trans-Mississippi, fighting at the battles of Wilson's Creek and Pea Ridge/Elkhorn Tavern as a junior officer (Shea, p. 89).

His unit proved exceptional enough that it came to be called "Shelby's Iron Brigade" (see the entry on "Shelby's Iron Brigade" in HTIECivilWar).

When the war ended, Shelby fled to Mexico rather than surrender. According to CivilWarAlmanac, he took about 600 troopers with him, and tried to prop up the French-backed government of the Emperor Maximilian. When Maximilian fell, Shelby returned to Missouri (1867). In an interesting folkloric note, he testified on behalf of Frank James when the latter was on trial for murder (Shea, p. 89) -- perhaps not so surprising, since both were raiders who fought in the Missouri area, ad Shelby is sometimes associated with Quantrill's Raiders, in which Frank James fought (see the notes to "Jesse James (III)" and "Charlie Quantrell").

Like so many cavalry officers, Shelby deliberately cut a dashing figure. This may have led to the disillusionment shown by his subordinate here.

Shelby seems to have inspired at least one other fragment of a song. Fred W. Allsopp's Folklore of Romantic Arkansas, Volume II (1931), p. 222, has a stanza "Jo Shelby's at your stable door, Hide your mule, hide your mule... There's something up and hell's to pay, When Shelby's on a raid...." This is said to be an addition to the Union song "Hide Your Mule," which does not seem to have entered tradition.

Dardanelle is near Russellville, Arkansas, a little north of the halfway point of a line between Fort Smith and Little Rock. It probably goes without saying that there was no major battle there. Phisterer reports two skirmishes there (p. 174: May 10, 1864, involving the 6th Kansas Cavalry; Jan. 14, 1865, involving the 2 Kansas Cavalry and some Iowa horsemen).

It's barely possible that one of these events is the fight mentioned, but they're both very minor and unlikely to inspire a song -- plus Shelby had been promoted by then. We know that it happened after Pea Ridge in March 1862, since Shelby was then still a captain (Shea, p. 112). My guess is that this refers to some event in the summer or fall of 1862. In June of that year, Shelby was a colonel organizing a cavalry brigade in northwestern Arkansas to take part in an invasion of Missouri. He fought at the battle of Prairie Grove, still in northwestern Arkansas, in late 1862 (for background on that battle, see the notes to "Prairie Grove"). By the middle of 1863, he was wounded in fighting in Helena, Arkansas, far east of Dardanelle, and he was promoted Brigadier General that fall.

The picture of unarmed Confederates is all too accurate. Price's Missouri militia was initially armed mostly with fowling pieces brought by the soldiers themselves, and the Confederates never did manage to build much of a munitions industry. To a great extent they had to depend on captured Federal weapons. And the earlier in the war, the poorer their equipment. (Even as late as Prairie Grove, lack of equipment was a major problem for them.) This adds to the impression that Randolph's fragment describes something that happened in 1862.

There are several biographies of Shelby, and histories of his wild career, including Arthur's. Unfortunately, there is reason to believe that these are completely unreliable. Arthur, p. 228, says that most of the information about Shelby comes from two books by John Newman Edwards,
Shelby and His Men (1867) and Shelby's Expedition to Mexico (1872). Arthur says that historians are forced to rely on these because most of Shelby's own records were destroyed by fire. And Edwards was one of Shelby's officers and knew him well (Edwards takes up almost a full page in Arthur's index). But he is also the person who gave us the Frank and Jesse James legend, making it up essentially out of whole cloth. I think we have to treat him -- and, hence, every work on Shelby -- as fundamentally unreliable. - RBW

Bibliography

- CivilWarAlmanac: [no author listed], The Civil War Almanac, World Almanac/Bison Books, 1983
- Phisterer: Frederick Phisterer, Campaigns of the Civil War: Statistical Record of the Armies of the United States, 1883 (I use the 2002 Castle Books reprint)

Colonial Courtship

DESCRIPTION: "The best of this colony is, The brides have no fine affectation." They don't faint from shock; they just drink brandy. So will their mothers. Girls don't consult their parents about whether to marry; they just want the ceremony to "be done quicker"

AUTHOR: Charles R. Thatcher (1831-1878)? (source: AndersonStory)

EARLIEST DATE: 1869 (Thatcher)

KEYWORDS: courting mother children marriage humorous

FOUND IN: 

REFERENCES (3 citations):
- Thatcher-ColonialMinstrel-Songsters, pp. 8-9, "Colonial Courtship, or Love on the Diggings" (1 text, from the "Colonial Minstrel")
- Anderson-StoryOfAustralianFolksong, pp. 63-65, "Colonial Courtship" (1 text, 1 tune)
- Anderson/Thatcher-GoldDiggersSongbook, pp. 67-68, "Colonial Courtship" (1 text, 1 tune)

CROSS-REFERENCES:
- cf. "Drops of Brandy" (tune)
- cf. "The Lady and the Bullock Driver" (by Charles R. Thatcher) (tune) and references there

NOTES [29 words]: For brief background on Charles Thatcher's career, see the notes to "Where's Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong.

- RBW

Colonial Experience

DESCRIPTION: The singer, newly arrived in Sydney, sees sights unlike any he's seen before. He also experiences firsthand the heat and drought, and has to work very hard. The mosquitoes and ants are always pestering him. It's an uncomfortable, laborious life

AUTHOR: unknown

EARLIEST DATE: 1905 (Paterson, _Old Bush Songs_)

KEYWORDS: work Australia

FOUND IN: Australia

REFERENCES (4 citations):
- Anderson-StoryOfAustralianFolksong, pp. 159-161, "Colonial Experience" (1 text, 1 tune)
Colorado Trail, The

DESCRIPTION: "Eyes like the morning star, Cheeks like a rose, Laura was a pretty girl, God almighty knows. Weep, all ye little rains, Wail, winds, wail, All along, along, along The Colorado trail."

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: love beauty nonballad

FOUND IN: US(MW)

REFERENCES (6 citations):

Sandburg-TheAmericanSongbag, p. 462, "The Colorado Trail" (1 text, 1 tune)
Tinsley-HeWasSinginThisSong, pp. 46-49, "The Colorado Trail" (1 text, 1 tune, including non-traditional lyrics)
Scott-TheBalladOfAmerica, p. 262, "The Colorado Trail" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 211, "Colorado Trail" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 45, "The Colorado Trail" (1 text)

DT, COLORADT*

Roud #6695

RECORDINGS:

Poplin Family, "Eyes Like Cherries" (on Poplin01, mixing verses of "The Colorado Trail," "Liza Up in a Simmon Tree," and others)
Pete Seeger, "Colorado Trail" (on PeteSeeger30)

NOTES [112 words]: Lee Hays added several verses to this beautiful little tune, and many singers have recorded them, or added others of their own. The only traditional lyrics, however, are those given above, taken from a horse wrangler who was hospitalized in Duluth, Minnesota and printed by Sandburg-TheAmericanSongbag. And even those were slightly dubious until confirmed by the Poplin recording. - RBW

The Poplin recording has a chorus which is almost identical to the verse of "Colorado Trail," and to a verse from Bradley Kincaid's recording of "Liza Up in a Simmon Tree." The rest of the song, however, is completely different; I put it here because I couldn't find a better place. - PJS

Last updated in version 3.1

File: San462

Colour of Amber (I), The

DESCRIPTION: "The colour of amber was my true love's hair." "Many a time [his lips] they've been pressed to mine. I'd fish and catch him "with a line and hook" and never part. It's in vain. I'll never be a maid again.

AUTHOR: unknown

EARLIEST DATE: 1974 (recording, Mary Ann Haynes)

KEYWORDS: courting love betrayal hair floatingverses nonballad fishing lyric

FOUND IN: Britain(England(Lond))

Roud #1716

RECORDINGS:

Mary Ann Haynes, "The Colour of Amber" (on Voice11)

NOTES [97 words]: "The Colour of Amber" is the reverse of "Black Is the Color" with the usual floating verse from the woman's point of view. It is tempting to lump this with, say, "Fair and Tender Ladies," but the amber and fishing verses make it stand aside for me. Yates, Musical Traditions site Voice of the People suite "Notes - Volume 11" - 11.9.02, refers to John Ashton's Real Sailor Songs "The Sailor Boy" [Ashton/Sailor *63] as another version; that does have the amber verse but is a version of "The Sailor Boy"(I) [Laws K12]. "Fair and Tender Ladies" would be a closer match
Columbia the Free

DESCRIPTION: The singer was born in America. His "pack is all over American earth. My blood is as Irish as Irish can be." He is ashamed that the "tyrants" control "our poor plundered Ireland." He waits for the summons to return to Ireland with his rifle.

AUTHOR: unknown
EARLIEST DATE: 1973 (Morton/Maguire-ComeDayGoDayGodSendSunday)
KEYWORDS: emigration America Ireland nonballad patriotic
FOUND IN: Ireland
REFERENCES (1 citation):
Morton/Maguire-ComeDayGoDayGodSendSunday 2, pp. 2-3, 99, 155, "Columbia the Free" (1 text, 1 tune)
Roud #2926

NOTES [116 words]: It is a curiosity that, in the late nineteenth century, the Irish in America were often more militant in favor of liberty than the Irish still at home. (Look at how many of the Fenian exploits were organized in America.) One can only speculate at the reasons: The Irish in America were not experiencing the slow liberalization that occurred in Ireland, they had more money and didn't have to scramble as hard for a living -- and, of course, their ancestors included most of the worst troublemakers who simply could not stomach British rule. For an example of such, see the notes to "Erin's Lovely Lee." The Fenians would eventually plan an invasion of Ireland; as usual, nothing much came of it. - RBW

File: MoMa002

Columbia, the Gem of the Ocean (Britannia, the Pride of the Ocean)

DESCRIPTION: "Oh, (Columbia/Britannia) the (gem/pride) of the ocean... Thy banners make tyranny tremble When borne by the red, white, and blue." The singer boasts of his nation's success in war and its liberty

AUTHOR: unknown
EARLIEST DATE: 1844 (sheet music)
KEYWORDS: patriotic nonballad
FOUND IN: US Britain
REFERENCES (6 citations):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 310-311, "Columbia the Gem of the Ocean" Heart-Songs, p. 469, "The Red, White and Blue" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 44, "Columbia, the Gem of the Ocean" (1 text)
Colonial-Dames-AmericanWarSongs, pp. 61-62, "Columbia, the Gem of the Ocean" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 176-177+, "Columbia, the Gem of the Ocean"
ADDITIONAL: Harry Dichter and Elliott Shapiro, _Early American Sheet Music: Its Lure and Its Lore, 1768-1889_, R. R. Bowker, 1941, p. 72, has a description of the sheet music
Roud #25988

BROADSIDES:
Bodleian, Harding B 26(565), "Red, White and Blue", J. Moore ["Poet's Box"] (Belfast), 1846-1852; also Firth b.25(217) View 2 of 2 [difficult to read], Harding B 15(255b)[some lines illegible], Harding B 11(3246), Harding B 11(3401), "[The] Red, White, and Blue"; Firth b.26(377), "Britannia! the Pride of the Ocean"; Harding B 11(396), "Nelsons Last Sigh" or "The Red White & Blue"
LOCSheets, sm1844 410890, "Columbia the Gem of the Ocean", Osborn's Music Saloon (Philadelphia), 1844; also sm1846 411040, "Columbia the Land of the Brave" (tune)
LOCSinging, cw104810, "Red, White & Blue" ("Oh, Columbia, the Gem of the Ocean"), J. Andrews (New York), 1853-1859; also sb40454a, "Red, White & Blue"; cw10102a, cw101030, cw101040, "Columbia the Gem of the Ocean"
NLScotland, L.C.Fol.178.A.2(015), "Red, White, and Blue", 1849, McIntosh (Calton[Glasgow]); also L.C.1269(175a), "Britannia, the Pride of the Ocean"
CROSS-REFERENCES:
cf. "Dixie, the Land of King Cotton" (tune)
SAME TUNE:
Jackson County (File: McIn022)
"Nobody Hurt" (Old Abe) ("Mr. Lincoln a great speech was making," by John Ross Dix) (Wolf-AmericanSongSheets p. 110)
People's Campaign Song, No. 1. Lincoln & Hamlin ("Oh! Lincoln the hope of the nation") (Wolf-AmericanSongSheets p. 126)
Columbia the Land of the Brave (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 301)
The Gem of All Orders ("The Grange of the Gem of all orders") (by A. P. Knapp) (Albert P. Knapp, _Grange Songster_, 1915, p. 8)
The Red Guard ("Who will stand for the homes of our nation, The homes that were built by the brave") (by Kate Lunden Sunderlin) (Anna Adams Gordon, _Popular Campaign Songs_, National W.C.T.U. Publishing House, 1915, p. 18)
The Red, White and Black (by Ruth Lawrence) ("The Kaiser was counting his conquests") (Colonial-Dames-AmericanWarSongs, p. 181)

ALTERNATE TITLES:
The Red, White and Blue

NOTES [452 words]: Fuld reports considerable controversy about the origin of this song: It is probably not possible, at this time, to tell with certainty whether the original is the American "Columbia, the Gem of the Ocean" or the British "Britannia, the Pride of the Ocean."
The earliest printed version, called "Columbia the Land of the Brave," was printed in 1843 and credited to George Willig. In 1852, a copy of "Britannia the Gem of the Ocean" was filed at the British Museum; it credits the song to D[avid]. T. Shaw (who sang the American version, and who is also credited in a number of American broadsides listed on p. 133 of Edwin Wolf 2nd, American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870, Library Company of Philadelphia, 1963 -- who lists 15 different broadsides of the American version). This version, however, was not filed in the stationer's register.
The song has also been credited to Stephen Joseph Meany (words) and Thomas E. Williams (music; died 1854) (cf. Spaeth, A History of Popular Music in America, p. 98, who dates their "Britannia" version to 1854), and to the performer Thomas A. Beckett (so Colonial-Dames-AmericanWarSongs, although it spells his name "Becket"), but substantiating evidence is lacking in both cases. (e.g. Heart-Songs lists the words by D. T. Shaw and music by Thomas A Becket -- note the lack of a period in the latter; apparently the editor thought they meant Henry II's archbishop!) If you want the full details, you'd best see both Spaeth and Fuld. - RBW
The 1844 sheet music, LOCSheet sm1844 410890 notes "A Popular Song as sung by Mr Blankman & Mr Shaw." The 1846 sheet music LOCsheet sm1846 411040, and broadside LOCSing cw101030 make David T. Shaw the writer.
The 1849 broadside NLScotland L.C.Fol.178.A.2(015) third verse refers to "the memory of Nelson" (1758-1805). The 1856 broadside NLScotland L.C.1269(175a) third verse refers to "the mem'ry of Napier": "This could be either Naval Commander Charles Napier (1786-1860) or more likely, as the tribute appears to be posthumous, General sir Charles Napier (1782-1853), who achieved significant military victories in the Indian sub-continent." Broadside Bodleian Harding B 26(565) refers to "the memory of heroes." Broadside Bodleian Firth b.25(217) View 2 of 2 appears to refer to Charlie Napier. The remaining Bodleian broadsides -- Harding B 15(255b), Harding B 11(3246), Harding B 11(3401), Firth b.26(377) and Harding B 11(396) -- refer to Nelson. The "Columbia" versions refer to "they."
Last updated in version 6.1
File: FSWB044

**Columbus Stockade Blues**

DESCRIPTION: "Way down in Columbus, Georgia, I want to go back to Tennessee. Way down in Columbus stockade, my friends all turned their backs on me. So you can go and leave me if you want to...." The singer laments his imprisonment and the loss of his love

AUTHOR: unknown

EARLIEST DATE: 1927 (recording, Tom Darby & Jimmie Tarlton)

KEYWORDS: prison separation chaingang

FOUND IN: US(SE,So)

REFERENCES (7 citations):
**Warner-Traditional American Folk Songs From Anne And Frank Warner Col 137, "Way Down in Columbus, Georgia"** (1 text, 1 tune)

Joyner-FolkSong In South Carolina, p. 102, "Columbus Stockade Blues" (1 text, 1 tune)

Cohen-American Folk Songs A Regional Encyclopedia 1, pp. 308-309, "Columbus Stockade Blues" (1 text)

Abernethy-Singin Texas, p. 53, "Columbus Stockade Blues" (1 text, 1 tune, linked with "Dear Companion (The Broken Heart; Go and Leave Me If You Wish To, Fond Affection)" and "Little Darling Pal of Mine")

Shay-Barroom Ballads/Pious Friends Drunken Companions, p. 173, "Once I Loved a Railroad Brakeman" (1 text, with the lyrics of "Dear Companion (The Broken Heart; Go and Leave Me If You Wish To, Fond Affection)" although I suspect the tune and chorus floated in from "Columbus Stockade Blues")

Silber/Silber-Folksingers Wordbook, p. 65, "Columbus Stockade Blues" (1 text)

DT, COLSTKD

Roud #7480

**RECORDINGS:**

Bud & Joe Billings [pseud. for Frank Luther & Carson Robison], "Columbus Stockade Blues" (Victor V40031, 1929)

Cliff Carlisle & Wilbur Ball, "Columbus Stockade Blues" (Superior 2749 [as Jim & Otto Fletcher], 1931; Champion 16364, c. 1932; Champion 45186, c. 1935; Montgomery Ward M-8012, 1939) (Banner 32470/Melotone M-12434/Oriole 8144/Perfect 12815/Romeo 5144 [all as "Columbus Stockade"], 1932; Edison Bell Winner [UK] W40, c. 1933; rec. 1931)

Tom Darby & Jimmie Tarlton, "Columbus Stockade Blues" (Columbia 15212-D, 1927)

Jimmie Davis, "Columbus Stockade Blues" (Decca 6083/Melotone [Canada] 45555, 1943; Decca 46137, 1949; rec. 1942)

Flannery Sisters, "Columbus Stockade" (Decca 5256, 1936)

J. E. Mainer Band, "Columbus Stockade" (on Lomax CD 1705)

**CROSS-REFERENCES:**

cf. "Dear Companion (The Broken Heart; Go and Leave Me If You Wish To, Fond Affection)" (tune)  

**NOTES** [110 words]: Apparently a rework of an English lost love song, "Go and Leave Me" [which we have indexed as "Dear Companion" - PJS]. Frank Proffitt heard it sung by Blacks on a chain gang, and it has become a staple of the bluegrass repertoire. Its English origin has been completely forgotten in these traditions, even though the original lost love song is said to be widely known in the British Isles.

Silber credits this to Woody Guthrie; while Guthrie may have played with it a bit, clearly he was not the sole author. - RBW

Given the various 78 recordings, Silber's clearly wrong.... I'd guess Carlisle's recording was the source of the song's popularity in bluegrass. - PJS

*Last updated in version 4.5*

**Come a Rittum**

**DESCRIPTION:** "Come, a rittam, chittum, chairum, Come, a ray, roe, raddy, O."

**AUTHOR:** unknown

**EARLIEST DATE:** 1917 (Greig/Duncan8)

**KEYWORDS:** nonballad

**FOUND IN:** Britain (Scotland (Aber))

**REFERENCES** (1 citation):

Greig/Duncan8 1786, "Come a Rittum" (1 fragment)

Roud #13528

**NOTES** [11 words]: The current description is all of the Greig/Duncan8 fragment. - BS

*Last updated in version 3.5*

**Come A' Ye Buchan Laddies**

**DESCRIPTION:** "... the news That's come frae Aberdeen. Hoo Tully's men ha'e gained the day, And Tully's lost it clean; Hoo stinkin' sowens [oatmeal husks] and buttermilk Ha'e forced his men awa"

**AUTHOR:** unknown

**EARLIEST DATE:** 1917 (Greig/Duncan8)

**KEYWORDS:** nonballad

**FOUND IN:** Britain (Scotland (Aber))

**REFERENCES** (1 citation):

Greig/Duncan8 1786, "Come A' Ye Buchan Laddies" (1 fragment)

Roud #13528

**NOTES** [11 words]: The current description is all of the Greig/Duncan8 fragment. - BS

*Last updated in version 3.5*
Come A' Ye Jolly Ploo'men Lads

DESCRIPTION: "O come a' ye jolly ploomen lads That works amang the grun'." The singer tells of his happy life and work. He attends a hiring fair, works six months in a bothy, and shocks the minister by singing out when he weds Mary-Anne

Come Aff an' Ye'll Win On Again

DESCRIPTION: "Come aff an' ye'll win on again Come aff an' ye'll win on again, An' I'll gie you a pint o' wine"

Come All Bold Britons

DESCRIPTION: "Come all you bold Britons, wherever you may dwell, Come listen unto me while a story I will tell," of how hard times are for farmers in Britain. The politicians must lower taxes and rates. All are one flesh and should have rights. God speed the plow.

Come All That Sail from Edgartown

DESCRIPTION: "Come all you that sail from Edgartown You very well do know When around Cape Horn that you are bound... You'll leave your heart's delight." The sailor sets out, thinking all the
while of women, and hoping his beloved will be true while he is gone

AUTHOR: unknown
EARLIEST DATE: 1844 (Journal of the Young Phoenix)
KEYWORDS: whaler love separation return
FOUND IN:
REFERENCES (1 citation):
* Huntington-TheGam-MoreSongsWhalemenSang, pp. 40-42, "Come All That Sail from Edgartown" (1 text, 1 tune)
  Roud #25990
  File: HGam040

**Come All Ye Bold Young Countrymen**

DESCRIPTION: "Come all ye bold countrymen A warning take by me"
AUTHOR: unknown
EARLIEST DATE: 1891 (Kidson-TraditionalTunes)
KEYWORDS: warning
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
* Kidson-TraditionalTunes, p. 57, "Come All Ye Bold Young Countrymen" (1 fragment, 1 tune)
  Roud #1092
NOTES [12 words]: The current description is all of the Kidson-TraditionalTunes fragment. - BS
File: KiTu057

**Come All Ye False Lovers**

DESCRIPTION: "Come all ye false lovers That love all alike; Give love-ly attention, And my counsel take." The singer will wait for Johnny to return, however long it takes. He eventually arrives, and they are married.
AUTHOR: unknown
EARLIEST DATE: 1967
KEYWORDS: love separation return
FOUND IN: US(Ap)
REFERENCES (1 citation):
* Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 135, pp. 147-148, "Come All Ye False Lovers" (1 text)
  Roud #4297
CROSS-REFERENCES:
  cf. "John (George) Riley (I)" [Laws N36] and references there
NOTES [71 words]: This piece is clearly composite; there are many floating lyrics, and it shifts from first to third person in the middle. It appears to be a pastiche of Riley ballads (though the theme of disguise has been lost), with the moral ("Beware of false lovers; (don't ever give up on your true love") at the beginning. Since it cannot be identified with any particular Riley ballad, I have perforce given it its own classification. - RBW
File: CW147

**Come All Ye Jolly Hunters**

DESCRIPTION: In 1958 Leonard Hynes and Walter Gale go hunting goose for Christmas. Dave Lomond, river guard, sees them and reports them. The Mounties come "to prosecute the murder of such a precious bird"
AUTHOR: unknown
EARLIEST DATE: 1980 (Bennett/Downey-JeromeJustOneMoreSong)
KEYWORDS: crime poaching manhunt hunting humorous political bird police
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
* Bennett/Downey-JeromeJustOneMoreSong 17, pp. 120-122, "Come All Ye Jolly Hunters" (1 text)
Come All Ye Jolly Ice-Hunters

DESCRIPTION: "Come all ye jolly ice-hunters and listen to my song; I hope I won't offend you; I don't mean to keep you long." The sealer Daniel O'Connell leaves Tilton Harbour March 14, 1833. Captain William Burke gets the badly damaged ship through a storm

AUTHOR: unknown
EARLIEST DATE: 1927 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
KEYWORDS: hunting sea ship storm
FOUND IN: Canada(Newf)
REFERENCES (2 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 122, "Come All ye Jolly Ice-Hunters" (1 text)
Ryan/Small-HaulinRopeAndGaff, p. 17, "Come All Ye Jolly Ice-Hunters" (1 text, 1 tune)
ST GrMa122 (Partial)
Roud #6345
CROSS-REFERENCES:
cf. "The Wreck of the Steamship Ethie" (theme)
NOTES [293 words]: Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland notes, per G.S. Doyle that "This song was written in 1833. It is about the oldest song of a sealing nature now in existence." - BS
Roud at one time lumped this with "The Wreck of the Steamship Ethie." The two of course share plot components as well as some stylistic elements, but this one is apparently about a much older incident. Still, I have been cautious; I don't think we can trust Doyle's 1833 date for the song; it appears to be derived from a date found in Doyle's first stanza.
That being said, it is certainly an old sealing song, from before the era of steam sealers (the first steamer being employed in 1863, and sailing vessels having been effectively brushed aside by 1870; Levi George Chafe, Chafe's Sealing Book: A History of the Newfoundland Sealishery from the Earliest Available Records Down To and Including the Voyage of 1923, third edition, Trade Printers and Publishers, Ltd., 1923 (PDF scan available from Memorial University of Newfoundland), p. 89, shows that there was no captain named "Burke" in the steamer era, and p. 99 shows that there was no steamer Daniel O'Connell. The fact that there were only 28 sealers aboard her reinforces this conclusion; by the 1850s, the sealing trade had largely been taken over by brigs which carried a hundred or more sealers, and the steamers carried as many or more than that.
I haven't identified the Daniel O'Connell with certainty, but in 1835, a sealer Daniel O'Connell, commanded by John Shea, was based in St. John's. She was 75 tons and carried 18 men. (See Shannon Ryan, The Ice Hunters: A History of Newfoundland Sealing to 1914, Breakwater Books, 1994, p. 471.) I would assume it's the same ship, two years later. - RBW
Last updated in version 5.0
File: GrMa122

Come All Ye Jolly Tinner Boys

DESCRIPTION: "Come, all ye jolly Tinner boys, and listen to me... Consarning Boney Peartie, the schaames which he had maade To stop our tin and copper mines....." If he invades, he shall flee, or "Why forty thousand Cornish boys shall knawa the reason why"

AUTHOR: unknown
EARLIEST DATE: 1975 (Deane/Shaw); usually said to be from c. 1807
LONG DESCRIPTION: "Come, all ye jolly Tinner boys, and listen to me... Consarning Boney Peartie, the schaames which he had maade To stop our tin and copper mines, and all our pilchard
Come All Ye Lonesome Cowboys

DESCRIPTION: "Come all you (lonesome/jolly) cowboys... Now I'm going to leave you, To never return again." He recalls the sad parting from his mother, and the girl who promised to marry him. After all his rambling, he is leaving the boys forever (dying? going home?)

AUTHOR: unknown

EARLIEST DATE: 1927 (Randolph; recordings, Frank Jenkins, Buell Kazee)

KEYWORDS: cowboy parting separation farewell

FOUND IN: US(Ap,So)

REFERENCES (5 citations):
- Randolph 180, "Come All Ye Lonesome Cowboys" (2 texts, 2 tunes)
- Wolfe/Boswell-FolkSongsOfMiddleTennessee 43, pp. 76-66, "Come All Ye Lonesome Cowboys" (1 text, 1 tune)
- Ohrlin-HellBoundTrain 58, "Come All Ye Western Cowboys" (1 text, 1 tune)
- Fife/Fife-CowboyAndWesternSongs 59, "Roving Cowboy" (1 text, 1 tune, Kazee's text, which is short)
- High-OldOldFolkSongs, p. 18, "A.. Ramblin Cow-Boy" (1 text)
- Roud #5482 and 11077

RECORDINGS:
- Texas Gladden, "Roving Cowboy" (on USTGladden01)
- Frank Jenkins, "Roving Cowboy" (c. 1927; on BefBlues2)
- Buell Kazee, "The Roving Cowboy" (Brunswick 156, 1927; Brunswick 436, 1930; Supertone S-2043, 1930; on KMM)
- Clay Walters, "Come All You Roving Cowboys" (AFS, c. 1937; on KMM)
- Jack Webb, "The Roving Cowboy" (Victor V-40285, 1930)

ALTERNATE TITLES:
- The Jolly Cowboy

NOTES [108 words]: This is a definite problem piece. Roud splits it in two: #5482, which we might call "Come All You Lonesome Cowboys," (represented e.g. by the Randolph texts) and #11077, "Come All You Roving Cowboys" (represented by the Fife/Kazee text). The problem is the Clay Walters version, which is a mish-mash of everything including perhaps some "Texas Rangers" material. Paul Stamler couldn't decide what to do with it; neither could I. So I'm lumping two songs until we get some better samples. The same sort of mess describes the High-OldOldFolkSongs text -- but his transcriptions are often so strange that this might just be the way it was taken down. - RBW

Last updated in version 5.3

File: R189

Come All Ye Maidens in Town and City

DESCRIPTION: The singer grieves "all for the sake of a lovely sailor" [who, apparently, is dead]

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan6)

KEYWORDS: grief love death nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
- Greig/Duncan6 1246, "Come All Ye Maidens in Town and City" (1 text, 1 tune)
- Roud #6784

File: GrD61246
Come All Ye Young Lovers So Pretty
DESCRIPTION: "My heart is as light as a feather, It's never been troubled with care"
AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan8)
KEYWORDS: nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation): Greig/Duncan8 1832, "Come All Ye Young Lovers So Pretty" (1 text)
Roud #13599
NOTES [37 words]: Greig/Duncan8: ".. November 1908. Learned ... sixty to seventy years ago." - BS
I have a feeling this might be a version of "Over the Mountain (I) (Allanah Is Waiting for Me)." But I have no evidence except the feeling. - RBW
Last updated in version 2.5
File: GrD1832

Come All Ye Young Men That Want a Wife
DESCRIPTION: Advice for "all ye young men that want a wife. Choose "a proper wench and handsome," not a red-head, "fingers long and her middle small," "a nice little girl And one of a good behaviour." If she and her friends consent "ye are sure to marry"
AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan4)
KEYWORDS: marriage nonballad beauty
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 918 "Come All Ye Young Men That Want a Wife," Greig/Duncan8 Addenda, "Come All Ye Young Men That Want a Wife" (3 texts, 1 tune)
Roud #6236
File: GrD4918

Come All You Bold Fellows That Follow the Plow
DESCRIPTION: "Come all you bold fellows that follow the plough, Either hedging or ditching or milking the cow, The time has arrived and the Union flag waves." The singer calls the workers together; they will march and bless "our hero, the brave Joseph Arch"
AUTHOR: "Mr. Reader" (source: Palmer)
EARLIEST DATE: 1972 (Palmer-ThePainfulPlow)
KEYWORDS: farming work labor-movement
FOUND IN:
REFERENCES (1 citation): Palmer-ThePainfulPlow, #18, "Come all you bold fellows that follow the plough" (1 text, 1 tune)
File: PaPa018

Come All You Fair and Tender Girls
DESCRIPTION: Willie courts the narrator, asks her to go with him. She consents, but when they are far from home, he sends her back, saying it's his nature to ramble
AUTHOR: unknown
EARLIEST DATE: 1908 (collected by Olive Dame Campbell, in Sharp-EnglishFolkSongsFromSouthernAppalachians)
KEYWORDS: courting elopement abandonment
FOUND IN: US(Ap,SE)
REFERENCES (4 citations):
Sharp-EnglishFolkSongsFromSouthernAppalachians 103, "Come All You Young and Handsome Girls" (1 text, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 321-326, "Come All You Fair and Handsome Girls" (5 texts, with local titles "Come All You Fair and Handsome Girls," (no title), "Fair
Come All You Fair Maidens (I)

DESCRIPTION: A man complains to "fair maidens" that men are taken in by girls who "come dancing before you great favors to gain" until "you're not your own man... for selling your freedom to buy you a wife."

AUTHOR: unknown
EARLIEST DATE: 1952 (Owens-TexasFolkSongs-2ed)
KEYWORDS: courting marriage warning dancing nonballad
FOUND IN: US(So)
REFERENCES (1 citation): Owens-TexasFolkSongs-2ed, pp. 107-108, "Come All You Fair Maidens" (1 text, 1 tune)

Come All You Friends and Neighbors

DESCRIPTION: "Come all you friends and neighbours, For you know that you are born to die, Come view my situation As helpless here I lie." The singer, in a "weakened condition," asks "never let me seek in vain." He hopes to be where "consumption And fever is no more."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: death religious disease
FOUND IN: US(SE)
REFERENCES (1 citation): Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 561, "Come All You Friends and Neighbors" (1 short text)

Come All You Handsome Jewels

DESCRIPTION: "Come all you handsome jewels, come sit you don by me, If ever I prove false or cruel to the girl that would marry me," the moon will melt, fire will freeze. Now he'll die for one who won't love him, leaving "poor Sally lamenting all on her native shore"

AUTHOR: unknown
EARLIEST DATE: 1970 (Bush-FSofCentralWestVirginiaVol2)
KEYWORDS: love courting separation bird death floatingverses
FOUND IN: US(Ap)
Come All You Jack-Pine Savages

DESCRIPTION: Singer describes a visit to "Dr. Jones" (probably not a real doctor). He has a toothache; "Dr. Jones" gives him six prescriptions, he eats sixteen potatoes and a couple of loaves of bread, and he's cured. He tells listeners to take ills to "Dr. Jones."

AUTHOR: Probably Dent Bailey

EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)

KEYWORDS: disease medicine healing doctor

FOUND IN: US(MW)

REFERENCES (1 citation):
Beck-SongsOfTheMichiganLumberjacks 20, "Come All You Jack-Pine Savages" (1 text)
Roud #4064

NOTES [14 words]: As "Come All You Jack Pine Savages," this song is item dC43 in Laws's Appendix II. - RBW

File: Be020

Come All You Jolly Cowboys

DESCRIPTION: The cowboy leaves home, mother, and sweetheart "to roam the prairie plain... to never return again." His love for his promised bride "has never died"

AUTHOR: unknown

EARLIEST DATE: 1952 (Owens-TexasFolkSongs-2ed)

KEYWORDS: love parting travel mother cowboy

FOUND IN: US(So)

REFERENCES (1 citation):
Owens-TexasFolkSongs-2ed, pp. 55-56, "Come All You Jolly Cowboys" (1 text, 1 tune)
Roud #5958

NOTES [62 words]: This looks like a revised sailor song. Here is the first couplet:
Come all you jolly cowboys, bound on a stormy land
I'll tell to you some trouble that's happened to me
so I suppose the original first line ended "stormy sea." The story has been forgotten in Owens-TexasFolkSongs-2ed text so -- if I am right about this song's origin -- I cannot find an analogous sea song. - BS

Last updated in version 3.5

File: Ow2E055

Come All You Jolly Ploughboys

DESCRIPTION: The singer praises the plowman's work he does. Masons, shoemakers, blacksmiths and millers are useful; the miller's needs "the sacks o' corn the plooboy does supply."
If not for the soldier and plowman "what would our poor nation do"?

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan3)

KEYWORDS: farming worker nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan3 450, "Come, All Ye Jolly Plooboy" (1 text, 1 tune)
Roud #5958

CROSS-REFERENCES:
cf. "We Poor Labouring Men" (theme, lyrics)
cf. "The Laddie That Handles the Ploo" (theme)
cf. "The Praise of Ploughmen" (theme)

ALTERNATE TITLES:
The Plooman

NOTES [43 words]: Greig/Duncan3: "'Learnt about thirty years [ago] from a Lumphanan shepherd. Noted 26th August 1908.'" - BS
This song and "We Poor Labouring Men" appear to be sisters; I've no idea which came first. This one was collected earlier, but is less well attested. - RBW

Last updated in version 2.4
File: GrD3450

Come All You Jolly Ploughboys (Here's April, Here's May; The Two Brothers)

DESCRIPTION: "Come all you jolly ploughboys, Come help me to sing." "There once was two brothers... One was a shepherd, the other a planter of corn." "Here's April, here's May... It's a pleasure to see the corn grow." The singer praises ploughboys and their life

AUTHOR: unknown
EARLIEST DATE: 1907 (Butterworth/Dawney-PloughboysGlory)
KEYWORDS: farming work nonballad
FOUND IN: Britain(England(South))
REFERENCES (3 citations):
Butterworth/Dawney-PloughboysGlory, p. 33, "Ploughboy's Glory" (1 text, 1 tune)
Palmer-ThePainfulPlow, #22, "The Jolly Ploughboy" (1 text, 1 tune)
Copper-ASongForEverySeason, pp. 214-215, "Two Young Brethren" (1 text, 1 tune)
Roud #202
NOTES [60 words]: The notes in Butterworth/Dawney-PloughboysGlory link this with "The Painful Plow." But the only links I can see is that both are about plowing and have some Biblical references. In this case, the reference to "Two brothers... one was a shepherd, a tender of sheep, and the other was a planter of corn" is obviously to Cain and Abel, from chapter 4 of Genesis. - RBW

Last updated in version 4.0
File: BuDa033

Come All You Lads and Lasses

DESCRIPTION: The singer takes a prostitute to his room. He wakes to find her searching his room for money. He beats her, drives her away naked, and finds nine guineas and two five pound notes in the gown and coat she left behind.

AUTHOR: unknown
EARLIEST DATE: 1905 (Reeves-TheEverlastingCircle)
KEYWORDS: sex theft money clothes whore
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Reeves-TheEverlastingCircle 22, "Come All You Lads and Lasses" (1 text)
Roud #1029
File: ReCi022

Come All You Poor Men of the North

DESCRIPTION: "Come all you poor men of the north... There is easier ways of gaining wealth... Go and dig the gold that lies in California." The singer describes California's wondrous climate and asks why poor can't have gold as well as rich

AUTHOR: unknown
EARLIEST DATE: 1904 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: travel nonballad gold
FOUND IN: US(So)
REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 348-349, "Come All You Poor Men of the North" (1 text)
Roud #7772
NOTES [70 words]: Belden-BalladsSongsCollectedByMissourFolkloreSociety's informant claimed that California miners sang this piece. I find this close to unbelievable. (Of course, that might explain why no one else has recorded the piece in tradition: It bears no relationship to reality.) I'm almost tempted to suggest that it was written by a land speculator eager to latch onto stupid people's property by inducing them to head west. - RBW
File: Beld348

Come All You Roman Catholics
DESCRIPTION: Father McFadden is in Derry jail. Sub-inspector Martin had arrested him after Sunday Mass. "David ... by the Lord's command" killed Martin by sling shot "The people laughed and cheered" to see Martin taken away. "The Devil met him at the gates"
AUTHOR: unknown
EARLIEST DATE: 1979 (Turnney-StoneFiddle)
KEYWORDS: violence homicide prison clergy police Devil
FOUND IN: Ireland
REFERENCES (2 citations):
Turnney-StoneFiddle, pp. 13-14, "Come All You Roman Catholics" (1 text)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 28, "Father McFadden" (1 text, 1 tune)
Roud #9459
NOTES [128 words]: McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen: "[Father McFadden] formed local branches of the Land League in West Donegal."
See the reference to the 1888 imprisonment of Father McFadden of Donegal in Derry Prison "for an agrarian speech" (source: Chapters of Dublin History site, Letters and Leaders of my Day Chapter XXII "Parnellism and Crime" (1887-8), by T.M. Healy). The description there has no "David" and sling shot. Instead, thinking that Martin had struck McFadden with his drawn sword, the congregants rooted up the pailing from McFadden's garden and "battered in Martin's skull." Some of the attackers were arrested with McFadden. The story of the convictions, plea bargaining and sentencing is told there from the defense attorney's viewpoint. - BS
File: TSF013

Come All You Tonguers
DESCRIPTION: "Come all you tonguers and land-loving lubbers, Here's a job cutting in and boiling down blubbers." The singer declares, "Go hang the Agent!" because "I am paid in soap, and sugar, and rum" for all his hard word as the Agent and Company get rich
AUTHOR: unknown
EARLIEST DATE: 1967 (Bailey/Roth-ShantiesByTheWay-NZ); reportedly collected by John Leebrick in the 1920s
KEYWORDS: worker hardtimes whaler money
FOUND IN: US(NE)
REFERENCES (3 citations):
Bailey/Roth-ShantiesByTheWay-NZ, p. 14, "Come All You Tonguers" (1 text, 1 tune)
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 16, "Come All You Tonguers" (1 text, 1 tune) (p. 9 in the 1972 edition)
Garland-FacesInTheFirelight-NZ, p. 49, "Come All You Tonguers" (1 text)
NOTES [79 words]: Bailey and Roth explain this as a song of the shore whalers of the 1820s and 1830s. These whalers worked close to shore, but it was apparently their payment method resembled a company store: They "were paid their wages in goods which were marked against their account," so it was hard for them to leave the job.
Like the better-known "Davy Lowston," although this is considered a New Zealand song, it was collected by John Leebrick, who did his work in the United States. - RBW
Last updated in version 4.4
File: BaRo014

Come All You Valiant Shepherds
DESCRIPTION: "Come all you valiant shepherds that's got a valiant heart, That goes out on a stormy night and never feels a smart." The singer tells of caring for his sheep on the hills in bad
Come All You Virginia Girls (Arkansas Boys; Texian Boys; Cousin Emmy's Blues; etc.)

DESCRIPTION: "Come all you (Virginia) girls and listen to my noise; Don't you court no West Virginia boys; If you do, your fortune will be Johnny cake and venison and sassafras tea."
Concerning the dangers of courting and marrying boys from (somewhere)

AUTHOR: unknown
EARLIEST DATE: 1841 (sheet music)
KEYWORDS: courting hardtimes warning humorous
FOUND IN: US(Ap,MW,NW,Ro,So)
REFERENCES (31 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 426-428, "Texan Boys" (1 text plus a fragment probably not part of this song)
Randolph 342, "The Arkansas Boys" (3 texts, 2 tunes);
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 277-278, "The Arkansas Boys" (1 text, 1 tune -- Randolph's 342A)
High-OldOldFolkSongs, pp. 12-13, "To Go Asparkling"; p. 28, "The Misouri Girls" (sic.) (2 texts)
McNeil-SouthernMountainFolksong, pp. 186-188, "The Arkansas Run" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 328, "The Carolina Crew" (1 fragment, thought by the editors to be this song); 336, "If You Want to Go A-Courting" (1 text, clearly mixed; the first three stanzas are this song, the next four something completely unrelated about a fight and a very bad meal)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 328, "The Carolina Crew" (1 tune plus a text excerpt)
Brwone 81, "Want to Go A-Courting" (2 texts, 2 tunes)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 144, "Mississippi Girls" (1 text, 1 tune)
Abermethy-SinginTexas, pp. 3-4, "Texas Boys" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 110-112, "Come All You Mississippi Girls" (2 texts, 1 tune)
Sandburg-TheAmericanFolksongbag, pp. 128-129, "Hello, Girls"; "Kansas Boys" (2 texts, 1 tune)
Stout-FolkloreFromIowa 69, pp. 92-93, "A Married Woman's Lament" (3 fragments, with "A" and "B" probably being "I Wish I Were Single Again (II - Female)" and "C" being perhaps "Come All You Virginia Girls (Arkansas Boys; Texian Boys; Cousin Emmy's Blues; etc.)")
Henry-SongsSungInTheSouthernAppalachians, p. 95, "The Hunter's Song" (1 fragment)
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 25-26, "Illinois Gals" (1 text); pp. 41-43, "If You Want to Go A-Courting" (1 text, 1 tune)
Lomax/Lomax-FolkSongUSA 11, "When You Go A-Courting"; 12, "The Texian Boys" (2 texts, 2 tunes)
Fife/Fife-CowboyAndWesternSongs 9, "Johnny Cake" (4 texts, 1 tune, though the "B" text is clearly "Little Fight in Mexico" and the "C" text is also quite distinct)
Hubbard-BalladsAndSongsFromUtah, #227, "Don't Marry the Mormon Boys" (1 fragment)
Pound-AmericanBalladsAndSongs, 81, pp. 175-176, "Cheyenne Boys" (1 text)
Welsch-NebraskaPioneerLore, pp. 54-55, "Kansas Boys" (1 text)
Cox-FolkSongsSouth 58, "The Tucky Ho Crew" (1 text -- a very mixed version which is only partly this song, but the rest doesn't look like anything I know. It may be a conflation with an otherwise lost ballad)
Bush-FSofCentralWestVirginiaVol4, pp. 42-44, "West Virginia Boys" (1 text, 1 tune)
Sharp-EnglishFolksongsFromSouthernAppalachians 75, "If You Want to Go A-courting" (4 texts, 4 tunes)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 189-191, "De Free Nigger" (1 text plus the first lines of many localizations of the song); p. 214, "West Virginia Gals" (1 text); pp. 361-362,
"Arkansas Sheik"; Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 583, "Cheyenne Boys"; pp. 635-636, "Alsea Girls" (1 text)
Coleman/Bregman-SongsOfAmericanFolks, pp. 26-27, "Kansas Boys" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 173, "Kansas Boys" (1 text)
DT, WHNCORT1* WHNCORT2* WHNCORT3* WHNCORT4* WHNCORT5*
ADDITIONAL: Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), p. 207, "The Old Leather Bonnet" (1 text, fairly full but missing the opening verse)
Richard M. Dorson, _Buying the Wind: Regional Folklore in the United States_, University of Chicago Press, 1964, p. 530, "Don't You Marry the Mormon Boys" (1 short text, in which the girl finds that "Johnny cake and babies is all you'll see")
Suzi Jones, _Oregon Folklore_, University of Oregon/Oregon Arts Commission, 1977, p. 11, "Alsea Girls" (1 text, 1 tune)
Roud #4275 and 2977
RECORDINGS:
Al Hopkins & his Buckle Busters, "West Virginia Gals" (Brunswick 318, 1929; rec. 1928)
Cousin Emmy, "Cousin Emmy's Blues" (also issued as "Come All You Virginia Gals") (Decca 24213, 1947)
Riley Puckett, "The Arkansas Sheik" (Columbia 15686-D, 1931; rec. 1928)
New Lost City Ramblers, "The Arkansas Sheik" (on NLCR14)
Pete Seeger, "Texian Boys" (on PeteSeeger07, PeteSeeger07a)
CROSS-REFERENCES:
cf. "Go A Sparking" (theme, structure, tune)
SAME TUNE:
Ballad of Harriet Tubman (by Woody Guthrie) (Greenway-AmericanFolksongsOfProtest, pp. 90-92)
ALTERNATE TITLES:
California Boys
East Virginia Girls
Missouri Boys
Hello Girls
Mississippi Gals
The Mormon Boys
Free Nigger (title used in the 1841 sheet music)
De Free Nigger
NOTES [180 words]: The Fifes offer deep psychological explanations for some parts of this piece. I incline to believe it means what it says.
The original publication appears to be the version printed by Cohen, "De Free Nigger." Happily, that version seems to be extinct in tradition. McNeil says that it did not list an author, which is probably just as well (although McNeil points out that this might mean that the publishers took it from tradition rather than it being a composed piece. The counter-argument is that there are no reports of it from tradition until John A. Lomax published his "Texian Boys" version).
Most versions of this are warnings to women; a few, like McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks's "If You Want to Go A-Courtin',", are either warnings to men or gender-neutral. Roud splits these; #4275 is the women's version and #2977 seems to be the men's. The distinction is probably formally valid; someone rewrote the song. But when fragments turn up, there is no way to classify them with one or the other. So I've lumped them, although it's a tricky decision. - RBW
Last updated in version 6.0
File: R342

Come All You Warriors

DESCRIPTION: Lay down your arms! Father Murphy will "cut down cruel Saxon persecution" He excels Caesar, Alexander and Arthur. His victories are listed until Enniscorthy. If the French had come we would have won. But we still have our pikes and guns.

AUTHOR: unknown
EARLIEST DATE: 1798 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: battle rebellion Ireland clergy patriotic
HISTORICAL REFERENCES:
Come All You Worthy Christian Men

DESCRIPTION: The singer warns Christians to behave properly, remembering Job and Lazarus. First verse: "Come all you worthy Christian men That dwell upon this land, Don't spend your time in rioting, Remember you're but man...."  
AUTHOR: unknown  
EARLIEST DATE: before 1867 (broadside, Bodleian Harding B 13(263))  
KEYWORDS: warning religious Bible  
FOUND IN: Britain(England(South))  
REFERENCES (5 citations):  
Williams-FolkSongsOfTheUpperThames, p. 186, "One God Made Us All" (1 text) (also Williams-Wiltshire-WSRO Ox 216)  
Sharp-OneHundredEnglishFolksongs 91, "Come All You Worthy Christian Men" (1 text, 1 tune)  
Karpeles-TheCrystalSpring 99, "Come All You Worthy Christian Men" (1 text, 1 tune)  
Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 60, "Job" (1 text, 4 tunes)  
ADDITIONAL: Maud Karpeles, _Folk Songs of Europe_, Oak, 1956, 1964, p. 47, "Come All You Worthy Christian Men" (1 text, 1 tune)  
Roud #815  
BROADSIDES:  
Bodleian, Harding B 13(263), "One God Has Made Us All" ("Come all you worthy Christians") , J. Harkness (Preston), 1840-1866; also Firth b.34(297a), Harding B 13(264), "One God Has Made Us All"; Johnson Ballads 2291, Johnson Ballads 2292, Harding B 13(265), "One God Made Us All"; Harding B 11(1883), Firth b.34(156), "Job, the Patient Man"  
CROSS-REFERENCES:  
cf. "Rounding the Horn" (tune)  
NOTES [95 words]: The story of Lazarus is a parable of Jesus, recounted in Luke 16:19-31 (the Lazarus of John 11, 12 is unrelated). Thus there never was an actual Lazarus who lay at a rich man's door; he was simply an example. The case of Job is, to say the least, more complicated. The Bible does indeed report that he was "the richest [man] in the east" (Job 1:3), that "he was brought to poverty" (Job 1:13-19), and that he "soon got rich again" (Job 42:10f.). But it can hardly be said that Job bore all this uncomplainingly; most of Job chapters 3-30 are devoted to his complaints! - RBW  
Last updated in version 5.0  
File: ShH91

Come All You Young Ladies and Gentlemen

DESCRIPTION: "Come all you young ladies and gentlemen... Once I was young like you, and then I was happy and single, Till my mother advised me to wed." His wife burns his boots, abuses his cat, sells his belongings, won't feed him; he wishes she were dead  
AUTHOR: unknown  
EARLIEST DATE: 1904 (Vaughan Williams collection)  
KEYWORDS: marriage wife hardtimes abuse  
FOUND IN: Britain(England(South))
Come All You Young Men
DESCRIPTION: "Come all you young men and listen unto me, Never hang your shirt on a green briar tree, The leaves they will wither and the branches decay, And the graybacks will hatch out and pack your shirt away." A series of humorous warnings
AUTHOR: unknown
EARLIEST DATE: 1938 (Randolph)
KEYWORDS: humorous parody clothes bug
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 418, "Come All You Young Men" (1 text plus 1 fragment, 2 tunes)
Roud #7684
NOTES [31 words]: This gives all the evidence of being a parody of one of the "rejected lover" type songs -- but there are other elements mixed in, so it's hard to say if there was only *one* source. - RBW
File: R418

Come All You Young of Wary Age
DESCRIPTION: "Come all you young of wary (every) age, Give hearing to my song." A young man sets out to visit a friend, but falls from his horse and dies. He was alone, so no other details are known. His family and neighbours grieve; his mother says "his work is done"
AUTHOR: unknown
EARLIEST DATE: 1936 (Randolph)
KEYWORDS: horse death family funeral grief
FOUND IN: US(SE,So)
REFERENCES (3 citations):
Randolph 705, "Come All You Young of Wary Age" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 285, "Man Killed by Falling From a Horse" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 285, "Man Killed By Falling from a Horse" (1 excerpt, 1 tune)
Roud #7373 and 6640
NOTES [50 words]: There was a note attached to Brown's transcript of this song saying that it happened in Richmond county, but given the song's appearance in Randolph (and it is certainly the same song) implies that this is just folklore. Particularly since Randolph's informant also claimed the event was local. - RBW
Last updated in version 2.7
File: R705

Come All Young People (The Dying Lovers)
DESCRIPTION: Listeners are called to hear the story of two lovers. He comes to her door, but her parents turn him away. She mourns, and no doctor can cure her. At last the parents let him come, but she dies for love and is buried. He then dies also
AUTHOR: unknown
EARLIEST DATE: 1916 (Brown)
KEYWORDS: love separation death mourning doctor warning
FOUND IN: US(SE)
REFERENCES (1 citation):
**Come All Young People**

NOTES [88 words]: The theme of this song, obviously, is commonplace, but the editors of the Brown collection cannot trace it to any particular song (they suspect broadside origin), and I am similarly unable to find a relative. (Roud lumps it with Laws P12, but Laws does “not” equate them.) The first stanza, for what it’s worth, runs:

Come all young people far and near,
A lamentation you shall hear
Of a young man and his true love
Whom he adored and sworn to love.

The song ends with the usual warning to parents against separating lovers. - RBW

File: BrII073

**Come Along**

DESCRIPTION: Chorus: "Come along, come along, I am sorry for to leave you, On the road to heaven come, Friends will you go." Verse: "I was but young when I begin, But now my race is nearly run"

AUTHOR: unknown

EARLIEST DATE: 1899 (Barton-OldPlantationHymns)

KEYWORDS: nonballad religious Jesus music

FOUND IN: US(SE)

REFERENCES (1 citation):
Barton-OldPlantationHymns, p. 13, "Come Along" (1 text, 1 tune)

File: Bart013B

**Come Along Brother**

DESCRIPTION: See notes. Verses include "My brother, it's no particular place [here] for you ... Come along brother, go with me ... Come go with me to the House of God." "Pray my brother, you'll soon be free ... Pray with the Spirit of God in your soul"

AUTHOR: unknown

EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)

KEYWORDS: Bible floating verses nonballad religious

FOUND IN: West Indies(Bahamas)

REFERENCES (1 citation):
Edwards-BahamaSongsAndStories 32, "Com' Long, Brother" (1 text, 1 tune)

NOTES [56 words]: The description is based on the Edwards-BahamaSongsAndStories text. Verses are two or three lines, each followed by "I saw a city in my new." The description has some of the verses. A Bahamian (at least) floating verse is "Jacob's ladder must be long... The angels shout from heaven down" (see "I Never Saw a Man Speak Like This Man"). - BS

Last updated in version 4.2

File: Edwa032

**Come Along Down**

DESCRIPTION: "Come along down buddy... Drive 'em down big boy." "That's the blow... makes him go...." "Sally got great long bangs... Hangs way down...." "Who gonna curl them bangs... After I'm gone...." "One more time... That's all right."

AUTHOR: unknown

EARLIEST DATE: 1980 (VaWork)

KEYWORDS: work nonballad worksong

FOUND IN: US(SE)

RECORDINGS:
John Mantley and Group, "Come Along Down" (on VaWork)

NOTES [233 words]: Glenn Hinson, liner notes to VaWork, pp. 9, 29: "Certainly the more visible industries associated with Afro-American Work-SongsOf-Henry-Clay-Work have been outdoor occupations which require manual labor. Laying and straightening steel railroad tracks, loading and
unloading heavy cargoes of seagoing ships, lifting and breaking stones in quarries, and building roads have all been associated with the rhythmic chants of Black workmen. One such class of occupational song which heretofore has never been documented consists of the 'horsing' chants of Afro-American boat caulkers, a hammer song tradition which disappeared in the late 1930's.... Comprised of a series of loosely structured quatrains, the song's lyrics are more directive than narrative, telling the hammerman when to strike.... This type of chant, with its multiple repetitions and fluid verse structure (using both the aaab and aabb line patterns), would have been sung by a single horsing team rather than in unison by several teams working on the same vessel." Hinson's notes explain "horsing" in some detail.


Last updated in version 4.2
File: RcCoAlDo

**Come Along, Moses**

**DESCRIPTION:** "Come along, (Moses/Aaron/judy), Don't get lost (x3) Come along, Moses, don't get lost. We are the (people/children) of God." "We have a just God to please our cause." "He sits in heaven and answers prayer." "Stretch out your rod and come across."

**AUTHOR:** unknown

**EARLIEST DATE:** 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

**KEYWORDS:** religious nonballad

**FOUND IN:** US

**REFERENCES (1 citation):**
*Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 104, "Come Along, Moses" (1 text, 1 tune)*

Roud #12060

**NOTES** [69 words]: When Moses met God at the burning bush, Moses's staff became an object of power (Exodus 4;2-3) -- e.g. he turned it into a snake before the Egyptians, though in that instance, it was Aaron, not Moses, who threw it down (Exodus 7:8-11). The confusion over who had the Super De Luxe Staff continues throughout the Pentateuch, but it is certainly Moses's staff which was used to part the Red Sea (Exodus 14:16). - RBW

Last updated in version 2.4
File: AwG104

**Come And Do Your Picket, Boys (Bugle Call Lyric)**

**DESCRIPTION:** "Come and do a picket, boys, come and do a guard, 'Tisn't very easy, boys, 'tisn't very hard."

**AUTHOR:** unknown

**EARLIEST DATE:** 1965 (Brophy/Partridge-TommiesSongsAndSlang)

**KEYWORDS:** soldier

**FOUND IN:**

**REFERENCES (1 citation):**
*Brophy/Partridge-TommiesSongsAndSlang, p. 234, "(no title)" (1 short text)*

Roud #11240

File: BrPa234B

**Come And Go With Me**

**DESCRIPTION:** "(If you want to get to heaven just come and go with me) (x3), Hallelujah Amen."

Other first lines include "Stop, listen, hear what Jesus says," "Jesus told the lame man 'Take up your bed and walk.,'" "Jesus told the blind man, 'Open your eyes and see."

**AUTHOR:** unknown

**EARLIEST DATE:** 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)

**KEYWORDS:** nonballad religious Jesus

**FOUND IN:** US(SE)

**REFERENCES (1 citation):**
Come and Go with Me to That Land

DESCRIPTION: "Come and go with me to that land (x3)... where I'm bound." "There ain't no moanin' in that land." "There ain't no bowin' in that land." "There ain't no kneelin' in that land." "There ain't no Jim Crow in that land."

AUTHOR: unknown
EARLIEST DATE: 1944 (Creighton collection)
KEYWORDS: religious nonballad

REFERENCES (4 citations):
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 74-75, "Nothing But Peace in the Land" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 371, "Come And Go With Me To That Land" (1 text)

DT, COMEGO
Roud #18072
NOTES [39 words]: The Creighton version of this is slightly different in form from the way I heard it from sixties pop groups. But it's unique, and very similar in thought, so I've put it here without much hesitation. Similarly the Landis version. - RBW

Last updated in version 5.0
File: FSWB371

Come and Jine

DESCRIPTION: "There are churches in our land Run by wicked, worldly men; They will stand and tell you, brother, Come and jine!" In those churches, you can smoke, drink, chew, even preach and fight, as long as you pay the preacher and don't have a real religion

AUTHOR: unknown
EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)
KEYWORDS: religious drink drugs nonballad clergy

REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #96, "Come and Jine" (1 text)
Roud #5057
File: Morr096

Come and Kiss Me, Robin

DESCRIPTION: "Come and kiss me, Robin, Come and kiss me now, Oh he came and kissed me, And he came and kissed me With my hands milking the cow!"

AUTHOR: unknown
EARLIEST DATE: 1928 (Randolph)
KEYWORDS: love

REFERENCES (1 citation):
Randolph 785, "Come and Kiss Me, Robin" (1 fragment)
Roud #5521
NOTES [68 words]: Randolph speculates that this may be related to Sandburg-TheAmericanSongbag's item "The Pretty Girl Milkin' the Cow." They're both fragments, so it's possible -- but I don't see any clear links.
Similarly, Roud links this with the fragment "John, Come Kiss Me Now" in Chappell/Wooldridge-OldEnglishPopularMusic I (pp. 268-269) and now in the index under that title. Possible, but I need a lot more evidence. - RBW
Last updated in version 2.5
File: R785

Come Ashore Jackie Tar
DESCRIPTION: "Come ashore, Jackie Tar, an' yer trousers on." "Kiss a bonnie lass." "Hae a biscuit" "hae a dram." "Captain Charles" or "boats o' Boddam come ashore." "Hear cannons roar on the coasts of Labrador" or "the Bay of Baltimore."
AUTHOR: unknown
EARLIEST DATE: 1909 (Greig/Duncan1)
KEYWORDS: nonballad sailor
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
  Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #73, p. 2, "Jacky Tar" (1 text)
  Greig/Duncan1 60, Greig/Duncan8 Addenda, "Come Ashore Jackie Tar" (3 texts)
Roud #5812
CROSS-REFERENCES:
cf. "Jacky Tar With His Trousers On" (some verses)
NOTES [46 words]: The GreigGreig/Duncan1 verses are pretty much disconnected from each other and probably float, though I haven't seen that.
Greig: ".. pretty much a vocalise, like the extemporised verses so often used for a dance when, in default of an instrument, the tune had to be sung." - BS
Last updated in version 2.4
File: GrD1060

Come Away from that Old Man
DESCRIPTION: "Come away from that old man! He will kill you if he can. Come away, o-oh!"
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: death age
FOUND IN: US(SE)
REFERENCES (1 citation):
  Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 208, "Come Away from that Old Man" (1 fragment)
NOTES [41 words]: This was given to Brown as a hog-call, but I have this feeling in my gut that this is a fragment of "Matty Groves" -- that these are the words Musgrave/Matty hears when Lord Arnold's horn sounds. But with only three lines, this can't be proved. - RBW
File: Br3208

Come Back Baby
DESCRIPTION: "Come back baby please don't go, Can't we talk it over one more time." "Don't break up my home, I'll miss you when you're gone, Can't we talk it over one more time." "This world wasn't built in one day, Can't we talk it over before you go away"
AUTHOR: unknown
EARLIEST DATE: 1940 (recording, Walter Davis)
KEYWORDS: grief love parting nonballad lover
FOUND IN: US(SE)
RECORDINGS:
  Walter Davis, "Come Back Baby" (Bluebird B8510, 1940)
Come Back to Erin

DESCRIPTION: The singer's sweetheart has left Killarney for England. He seems surprised that "my heart sank when clouds came between us... Oh, may the angels, oh, waking and sleeping
Watch o'er my bird in the land far away," Does she think of me?

AUTHOR: Charlotte Alington Barnard ("Claribel") (1830-1869)
EARLIEST DATE: before 1867 (broadside, Bodleian Harding B 11(965))
KEYWORDS: courting emigration separation nonballad Ireland
FOUND IN: US(MW)
REFERENCES (5 citations):
Dean-FlyingCloud, pp. 79-80, "Come Back to Erin" (1 text)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 103, "Come Back to Erin" (1 text)
Heart-Songs, pp. 438-439, "Come Back to Erin" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #95, "Come Back to Erin" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 26, "Come Back to Erin" (1 text)

Roud #13846

BROADSIDES:
Bodleian, Harding B 11(965), "Come Back to Erin", J. Harkness (Preston), 1840-1866; also Firth c.12(253), 2806 c.8(238), Harding B 15(49a), Johnson Ballads 1898, 2806 b.11(224), Firth c.12(253), "Come Back to Erin"; 2806 c.8(237), "Come Back to Erin, Mavourneen, Mavourneen"

NOTES [205 words]: According to Spaeth, p. 143, Claribel "managed to turn out both words and music of a great many ballads that found immediate favor on both sides of the Atlantic. Her first song to make it mark here was called Janet's Choice, appearing in London in 1860, although its American publication was delayed until 1871.... [She] made her most lasting impression with Come Back to Erin (1868), which is still heard with honest pleasure and often regarded as an Irish folk-song. Mrs. Barnard was a woman of some musical education, but depended chiefly on her intuitive expression of the sentimentality of her day."
I do not know how to reconcile Spaeth's statement that the song was published in 1868 with the broadside which seems to come from at least two years earlier. Williams, p. 41, also says "The song came out in 1866." Perhaps the broadside was pirated from one of Claribel's performances? For another song in the Index credited to Claribel, see "We'd Better Bide a Wee." Williams, p. 41, seems to consider this her biggest hit, followed by "I Cannot Sing the Old Songs" (which can be found in Heart-Songs, pp. 282-283). Heart-Songs, pp. 265-2676, includes "Take Back the Heart," so that presumably was also fairly popular. - RBW

Bibliography

• Spaeth: Sigmund Spaeth,A History of Popular Music in America, Random House, 1948
• Williams: Alfred M. Williams,Studies in Folk-Song and Popular Poetry, Houghton Mifflin, 1894

Come Back to Mother Again

DESCRIPTION: Father and son argue. Son crosses the sea. Father sends a letter saying that mother is sad and asks that he return. He reads the letter every night. He eventually returns to England and is reconciled with his family.

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan5)
KEYWORDS: home reunion separation England father mother youth
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan5 1075, "Come Back to Mother Again" (1 text)

Roud #6762

File: GrD51075
**Come Brave With Me the Sea, Love**

DESCRIPTION: "Come, brave with me the sea, love, The empire of the free, love! There shalt thou dwell with me, love, My blessing and my pride." "Though f'r the earth may be, love, It is not like the sea, love, With me all dangers dare, love, And be a sailor's bride"

AUTHOR: Music: Vincenzo Bellini (1801-1835) (source: Frank-NewBookOfPirateSongs)

EARLIEST DATE: 1834 (I Puritani, according to Frank-NewBookOfPirateSongs)

KEYWORDS: sailor love courting ship

FOUND IN:

REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 41, "Come, Brave With Me the Sea, Love" (2 texts, 1 tune; with neither text being the Italian original; the tune is found with #39 in the first edition)
Roud #V41491
File: FrPi41

**Come By Here**

DESCRIPTION: 'Someone's sick; Lord, come by here (x3), Oh, Lord, won't you come by here." "Someone's dying; Lord, come by here." "Someone's in trouble...."

AUTHOR: unknown

EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)

KEYWORDS: religious disease death

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 621, "O Lord, Won't You Come by Here?" (1 text)
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 308-309, "Come By Yuh" (1 text, 1 tune)
Roud #11924

RECORDINGS:
Rosa and Joseph Murray, "Come on Buh Here Lawd" (on USSeaIsland03)

CROSS-REFERENCES:
cf. "Kum By Yah" (form)

File: Br3621

**Come Chise me Oot**

DESCRIPTION: "Come chise me oot, come chise me in, Come chise me for a rabbit skin; Come chise me east, come chise me west, And give me the very one that I love best"

AUTHOR: unknown

EARLIEST DATE: 1910 (Greig/Duncan8)

KEYWORDS: courting nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #159, p. 2, ("Come chise me oot, come chise me in") (1 short text)
Greig/Duncan8 1574, "Come Chise me Oot" (1 short text)
Roud #13505

NOTES [9 words]: The current description is all of the Greig text. - BS

Last updated in version 2.5

File: GrD81574

**Come Down to Tennessee**

DESCRIPTION: "Come down to Tennessee (Ride er ole grey horse). Yaller gal's de gal for me (Ride er ole grey horse). Kiss her under de mulberry tree (Ride er ole grey horse). Oh my, nigger, don't you see, Better come to Tennessee?"

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)
Come Down with the Killock

DESCRIPTION: "Come down with the killock And out with the line; Of fish about here, boys, There is a good sign." The ship sails; it's "not like the fools Who are hunting for fat." The singer decides fishing is better than sealing: "Off to the ice Go fools in a rush."

AUTHOR: unknown
EARLIEST DATE: 1916 (Murphy, The Seal Fishery)
KEYWORDS: ship hunting fishing nonballad
FOUND IN:
REFERENCES (2 citations):
Ryan/Small-HaulinRopeAndGaff, p. 26, "Come Down with the Killock" (1 text)
Roud #V44634
NOTES [299 words]: Sealing was almost like gambling: some years a ship and her sailors would make a (literal) killing, others they would come back with almost nothing. This was hard on both ship owners (who still had to pay the expenses of outfitting the ship) and sealers (who might not get paid anything and would have had to pay the expenses of getting to port; prior to 1902, the sealers also had to pay just to get on a ship; see the notes to "The Sealer's Strike of 1902 (The Sealers Gained the Strike)"). And sealers were at significant risk of death or injury; hunting seals ("hunting for fat"), although it was held in awe in Newfoundland, was frankly an occupation for those who liked to take silly risks.
Most would not have admitted that fact. The writer of this piece seems to have been an exception. He apparently preferred to go for cod (at that time, still a reliable harvest) rather than risk going bust as a sealer.
According to G. M. Story, W. J. Kirwin, and J. D. A. Widdowson, editors, _Dictionary of Newfoundland English_, second edition with supplement, Breakwater Pres, 1990, pp. 285-286, "killock" is a variant of "killick," an anchor with a stone supplying the weight. This became proverbial in several ways: "If you lose your killick, you'll find it in the fall [on your bill from the merchant]"; a woman who was pregnant "had a rock in her killick"; "killick-stones" were, of course, the stones placed in the wooden cage of a killick. In this case, it would seem, the singer is saying, "Lower the anchor so we can take the fish around here."
The word "killick" was also known in the Royal Navy; according to Ernle Bradford, _The Mighty Hood_, 1959 (I use the 1977 Coronet paperback), pp. 51-52, "a leading seaman [was] known as a 'killick' (little anchor) from the badge on his arm." - RBW

Come Down, Sinner

DESCRIPTION: "Come down (x3), sinner you're none too late (x2)." "Some seek the Lord but don't seek him right, Come down ..., Little at day and none at night, Come down,..." Pray hard, bow low, shout hard, mourn hard, leave Satan behind, "go in peace and sin no more"

AUTHOR: unknown
EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: nonballad religious Devil Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 132-133, "Come Down, Sinner" (1 text, 1 tune; p. 138 in the 1901 edition)
Roud #15247
File: Dett132
Come Go With Me
DESCRIPTION: "Old Satan is a busy old man, He roll stones in my way; Mass' Jesus is my bosom friend, He roll 'em out of my way, O come-e go with me (x3), A-walking in the heaven I roam." "I did not come here myself, my Lord, It was my Lord who brought me here...."
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, pp. 57-58, "Come Go With Me" (1 text, 1 tune)
Roud #12017
File: AWG057B

Come Hame to Yer Lingles
DESCRIPTION: Wife tells her drunk husband to come home from his Monday morning drinking among his cronies. She and the children are in tatters. He tells her to leave him and his friends in peace. She will follow him from inn to inn. He concedes; he must quit.
AUTHOR: Robert Tannahill (1774-1810) and Alexander Rodger (1784-1846) (source: Ramsay and Whitelaw)
EARLIEST DATE: 1838 (Alexander Rodger, _Poems and Songs_)
KEYWORDS: poverty drink dialog husband wife
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Greig/Duncan3 588, "Come Hame to Yer Lingles" (1 fragment, 1 tune)
Whitelaw-BookOfScottishSong, p. 335, "Come Hame to Yer Lingles" (1 text)
ADDITIONAL: Alexander Rodger, Poems and Songs (Glasgow, 1838), pp. 103-104, "Come Hame to Your Lingels"
Phillip A Ramsay, The Poetical Works of Robert Tannahill (London, c.1838), pp. 89-90, "Come Hame To Your Lingels"
Roud #5892
CROSS-REFERENCES:
cf. "Jock Robb" (tune, per Greig/Duncan3)
cf. "O, Whistle and I'll Come to You, My Lad" (tune, per Whitelaw)
cf. "Farewell to Whisky (Johnny My Man)" (theme)
NOTES [20 words]: Whitelaw: "The first verse of this song was a fragment by Tannahill; the rest has been happily added by Alex. Rodger" - BS
Last updated in version 3.2
File: GrD3588

Come Hither, Tom
DESCRIPTION: "Come hither, Tom, and make up three, And sing this catch with me; Though the tune be old, I dare be bold, Tis good, if we all agree ... Keep time upon his [Jack's] back .... listen to the bass For he will us disgrace ...."
AUTHOR: unknown
EARLIEST DATE: 1790 (_Old Poor Robin An Almanac_)
KEYWORDS: music nonballad
FOUND IN: Britain(England(South))
REFERENCES (3 citations):
Williams-FolkSongsOfTheUpperThames, pp. 300-301, "Come Hither, Tom" (1 text) (also Williams-Wiltshire-WSRO Ox 181)
ADDITIONAL: Robert Herrick [?; "Poor Robin"], Old Poor Robin An Almanack (London, 1790 ("Digitized by Google")), p. 6, ("Come hither, Tom, and make up three") (1 text) [Wikipedia article "Poor Robin's Almanack": "It was published from circa 1663 until 1828. The poet Robert Herrick is thought to have established it."]
Thomas Oliphant, La Musa Madrigalesca (London, 1837 ("Digitized by Google")),#333 p. 299, ("Come hither, Tom, and make up three") (1 text)
Roud #1336
Come Join the Huckleberry Picnic

DESCRIPTION: "When Angel Gabriel blows his horn, You've got to go just as sure as you're born, And when you die you'll find a place...." "Come join the huckleberry picnic... I'm one of the committee and invite you." People are warned to "come get religion"

AUTHOR: unknown

EARLIEST DATE: 1971 (Boette-SingaHipsyDoodle)

KEYWORDS: food religious Devil

FOUND IN: US(Ap)

REFERENCES (1 citation):
Boette-SingaHipsyDoodle, pp. 76-77, "Come Join the Huckleberry Picnic" (1 text, 1 tune)

Last updated in version 4.3

File: Boet076

Come List to a Ranger (The Disheartened Ranger)

DESCRIPTION: "Come list to a ranger, you kind-hearted stranger... Who fought the Comanches away from your ranches And followed them far o'er the Western frontier." He complains of the hard conditions he suffered, and warns the listener to keep watch for Comanches

AUTHOR: unknown

EARLIEST DATE: 1910 (Lomax, Cowboy Songs)

KEYWORDS: Indians(Am.) fight hardtimes

FOUND IN: US(So,SW)

REFERENCES (4 citations):
Randolph 181, "Come List to a Ranger" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 151, "The Disheartened Ranger" (1 text, 1 tune)
Logsdon-WhorehouseBellsWereRinging 7, pp. 55-57, "Texas Ranger's Lament" (1 text, 1 tune)
DT, COMELIST*

Roud #5481

ALTERNATE TITLES: Disheartened RangerThe

NOTES [98 words]: The Texas Rangers were initially founded during the period of the Texas Rebellion, as the defense force of the new county. And Texas, from the moment it declared independence to the time it joined the United States, had budget problems. So it would be little surprise to find a particular soldier ill-paid.

Several of the versions, such as Logsdon-WhorehouseBellsWereRinging's, seem to go back to this period; the Ranger declares that he is quitting and going back to the "States." Other versions just sound like standard soldier complaints. It's not really clear which is original. - RBW

Last updated in version 3.3

File: R181

Come Listen to Me, and Pray Give Attention

DESCRIPTION: The singer crossed the moor on the way home from the fair and saw an old woman sitting alone and milking her cow. She sang "the Marquis o' Doune" or some other song he doesn't remember.
Come On My Hearts of Tempered Steel
DESCRIPTION: "Come on my hearts of tempered steale (sic.) and leave your girls and farms... and hark away to arms." The recruiter (?) describes the soldiering life and declares that no foreigners will rule the Americas. They will live at ease when the war ends
AUTHOR: unknown
EARLIEST DATE: 1781 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)
KEYWORDS: soldier family separation patriotic
FOUND IN: US(MA)
REFERENCES (1 citation):
Thompson NewYork, pp. 336-337, "(no title)" (1 text)
File: TNY336

Come On Up to Bright Glory
DESCRIPTION: "You don't hear me prayin' here, you can't find me nowhere/Come on up to bright glory, I'll be waitin' up there." Other verses zip in "when I preach," "when I shout," etc.
AUTHOR: unknown
EARLIEST DATE: 1950 (recording, Rich Amerson)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
Roud #10977
RECORDINGS:
Rich Amerson, "Come On Up to Bright Glory" (on NFMAla4)
CROSS-REFERENCES:
cf. "If You Miss Me at the Back of the Bus" (tune, structure)
SAME TUNE:
If You Miss Me at the Back of the Bus (RECORDING: Betty Mae Fikes, on VoicesCiv)
NOTES [36 words]: This is, of course, the song from which the freedom song "If You Miss Me at the Back of the Bus" was adapted; interestingly enough, the latter seems to have originated in Alabama, where this song was collected. - PJS
Last updated in version 3.5
File: RcC0UtBG

Come on, Boys, and Let's Go to Hunting
DESCRIPTION: Chorus: "Come on, boys, let's go to huntin', Dog in the Woods, and he done treed sump'n."
AUTHOR: unknown
EARLIEST DATE: 1940
KEYWORDS: hunting dog
FOUND IN: US(So)
REFERENCES (1 citation):
Botkin-TreasuryOfSouthernFolklore, p. 743, "Come on, Boys, and Let's Go to Hunting" (1 text, 1 tune)
File: BSoF743

Come Over and See Me Sometime
DESCRIPTION: Floating-verse song, known mostly by the chorus: "Won't you come over and see
me sometime (x2). Eat your breakfast 'fore you start, take your dinner in your hand, and leave before it's suppertime."

AUTHOR: unknown
EARLIEST DATE: 1937 (Scarborough)
KEYWORDS: food nonballad floatingverses
FOUND IN: US(Ap)
REFERENCES (1 citation):
Scarborough-ASongCatcherInSouthernMountains, p. 48, (no title) (1 fragment)
Roud #4947
RECORDINGS:
Morris Norton, "Oh, Come See Me When You Can" (on OldTrad1, FarMtns3)
File: ScaSC048

Come Raise Me in Your Arms, Dear Brother

DESCRIPTION: The singer has been mortally wounded in battle by his brother. The singer (apparently a Unionist) asks how his brother could oppose his father (also a Unionist). He asks his brother to bring the news to mother -- but not reveal who did the killing

AUTHOR: E. Bowers and P. B. Isaacs
EARLIEST DATE: c. 1928 (recording, James Ragan & Oliver Beck)
KEYWORDS: Civilwar battle death brother farewell
FOUND IN: US(SE,So)
REFERENCES (5 citations):
Randolph 235, "Come Raise Me in Your Arms, Dear Brother" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 208-210, "Come Raise Me in Your Arms, Dear Brother" (1 text, 1 tune -- Randolph's 235)
High-OldOldFolkSongs, pp. 42-43, "Come Raise Me in Your Arms Dear Brother" (1 text)
Henry-SongsSungInTheSouthernAppalachians, pp. 214-215, "Write a Letter to Mother" (1 text)
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 91, "Write a Letter to My Mother" (1 text)
Roud #7708
RECORDINGS:
Charlie Poole and the North Carolina Ramblers, "Write a Letter to My Mother" (Columbia 15711-D, 1930)
James Ragan & Oliver Beck, "Write a Letter to My Mother" (Challenge 390, c. 1928)
File: R235

Come Thou Fount of Every Blessing (I)

DESCRIPTION: "Come thou fount of every blessing, Tune my heart to sing thy praise. Streams of mercy, never ceasing, Call for songs of loudest praise." "Teach me some melodious sonnet, Sung by flaming tongues above." etc.

AUTHOR: Words: Robert Robinson (1735-1790)
EARLIEST DATE: 1758 (see NOTES)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (4 citations):
Warren-EveryTimeIFeelTheSpirit, pp. 207-298, "Come, Thou Fount" (1 text, 1 tune -- the tune being "Nettleton")
McNeil-SouthernMountainFolksong, pp. 115-117, "I Will Arise" (1 text, 1 tune, with the usual confusion of verses following the "Come Thou Fount" opening stanza)
Heart-Songs, p. 506, "Come, Thou Found of Every Blessing" (1 text, 1 tune)
ADDITIONAL: Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), pp. 66-67, "Come Thou Fount of Every Blessing" (1 text, 1 tune)
Roud #15066
CROSS-REFERENCES:
cf. "We Will Walk Through the Streets of the City"
cf. "This Old World" (lyrics, tune)
cf. "Come, Ye Sinners" (lyrics, tune)
cf. "I'm a Soldier Bound for Glory" ("Ebenezer" lyric)
NOTES [1224 words]: This text has been credited to Selina Hastings, countess of Huntingdon, but
the strong evidence is that it is by by Robert Robinson (1735-1790; see Stulken, p. 517, and Reynolds, p. 53). Julian, p. 252, gives a very long discussion:

"As various and conflicting statements concerning this hymn abound, it will be necessary to trace, 1st its History, so far as known; and 2nd, to discuss the question of its Authorship.

1. Its History. This in detail is: --

"1. In a church book, kept by Robert Robinson (q.v.), of Cambridge, and in the possession of the Rev. William Robinson, his biographer, there is an entry in Robert Robinson's handwriting which reads:-- 'Mr. Wheatley of Norwich published a hymn beginning 'Come, Thou Fount of Every blessing' (1758)."

"2. Nothing has yet been found which can be identified as being issued by 'Mr. Wheatley of Norwich' in which this hymn can be found.

3. The earliest known text in print is in A Collection of Hymns used by the Church of Christ in Angel-Alley, Bishopsgate, 1759, now in the library of Drew Theological College, Madison, New Jersey, U.S.A. It is No. i, an in 4 st., beginning respectively:--

"St. i. 'Come, Thou Fount of every blessing.'

"St. ii. 'Here I raise my Eben-ezer.'

"St. iii. 'O, to grace how great a debtor.'

"St. iv. 'O, that day when free from sinning.'

4. This text was repeated in the Hearers of the Apostles Collection of Hymns, Nottingham, 1777; and in a Dublin Collection, 1785. Shortly afterward, however, it seems to have fallen out of use.

5. The second and well-known form of the hymn is the first three stanzas as given above is found in M. Madan's Ps[alms] & Hy[mns], 1760; G. Whitefield's Ps[alms] & Hymns, 14th ed., 1767; the Countess of Huntingdon's Coll., 1764...."

Julian then goes on to discuss whether Robinson or the Countess wrote it. The only evidence that Selina Huntindon did so is an early manuscript, not by the Countess, that attributes it to her. There is much more evidence that Robinson wrote it, including his own note cited above, although there is no autograph copy. Julian is therefore convinced that Robinson wrote it. And I see little grounds for argument.

Julian, p. 1557, mentions that other hymnals give this as "Father, Source of Every Blessing" and "Jesus, Source of Every Blessing.

Although it originated in the Anglican church, this is among the most popular of all shape note lyrics; in the Sacred Harp, for instance, we find it used with "Olney," "Family Circle," "Restoration," and "Warrenton" -- plus, with the first line "Come THY fount of every blessing," the tune "Rest for the Weary." In the Missouri Harmony, it has the tunes "Olney," "New Monmouth," and "Hallelujah." The standard tune seems to be "Olney," as found in Jackson's White Spirituals in the Southern Uplands, it occurs only with "Olney" (#40), as one of two possible texts for that tune. Nonetheless, the text travels a lot, and has acquired various tunes and choruses; see the cross-references.

If I understand Johnson correctly, he believes the original tune to have been "Nettleton," which he credits to John Wyeth (1770-1858), though "Nettleton" of course is also associated with the name of Asahel Nettleton (1783-1843), who published Village Hymns in 1824 (but, according to Julian, p. 794, cannot be proved to have written any hymns; Village Hymns is primarily if not entirely a compilation, and Reynolds, p. 54, says that it contains no tunes). This is the tune used in the Lutheran Hymnal, according to Stulken, p. 517. Reynolds, p. 53, seems to say that the Baptist Hymnal also uses "Nettleton." Heart-Songs does not name its tune but attributes it to John Wyeth (and the words to Robert Robinson).

Reynolds, pp. 53-54, thinks the chorus lyric "I am bound for the kingdom, won't you go to glory with me?" which sometimes floats into the "Come Thou Fount" text, comes from "Whither goest though, pilgrim stranger," found in the Baptist Songster of 1829; Reynolds prints a text. He seems to link it to the tune "Warrenton" (from the 1844 Sacred Harp).

Of author Robinson, Julian, p. 969 says that he was "b[orn] at Swaffham, in Norfolk, on Sept. 27, 1835 (usually misgiven [in] spite of his own authority, as Jan. 8), of lowly parentage. Whilst in his eighth year the family migrated to Scarning, in the same county. He lost his father a few years after this removal. His widowed mother was left in sore straits. The... boy (in his 15th year) was indentured in 1749 to a barber and hairdresser in London.... In 1752 came an epoch-making event. Out on a frolic one Sunday with like-minded companions, he joined with them in sportively rendering a fortune-telling old woman drunk and incapable, that they might hear and laugh at her predictions concerning them. The poor creature told Robinson that he would live to see his children and grand-children. This set him a-thinking, and he resolved more than ever to 'give himself to reading.' Coincidently he went to hear George Whitefield.... Robinson remained in London until 1758, attending assiduously on the ministry of Gill, Wesley, and other evangelical preachers. Early in this year he was invited as a Calvinistic Methodist to the oversight of a chapel at Mildenhall,
Norfolk. Thence he removed within a year to Norwich, where he settled over an Independent congregation. In 1759, having been invited by a Baptist Church at Cambridge... he accepted the call... having been previously baptized by immersion." He was very popular with the congregation, and began his writing career in 1770. He retired in 1790, and died later in that year at Showell Green in Warwickshire.

The scriptural references are interesting. "Flaming tongues" is almost certainly related to the Pentecost incident of speaking in tongues (Acts 2:3).

The second verse says, "Here I'll raise my Ebenezer." There are three mentions of Ebenezer in 1 Samuel. In 4:1, the Israelites gather at Ebenezer to fight the Philistines -- and, as the following verses tell, are roundly defeated. The Ark of the Covenant is captured, and the Philistines take it from Ebenezer to Ashdod (5:1). Later, after an Israelite victory over the Philistines, Samuel sets up a stone near Ebenezer, which the Bible renders "stone of help" (7:12; McCarter, p. 146, notes that the root of "Ebenezer," and hence the meaning, is not entirely clear at this time, but "stone of the helper" and "stone of the warrior," which are both possible, would be good cultic terms for someone with Samuel's militant theology). Both sites could have suited Robinson's purpose: the battle in 1 Samuel 3 was a last stand by the Israelites, which fits someone "making [his] Ebenezer," and of course the symbolism of 7:12 is obvious.

It is not obvious that the two are the same place -- after all, the events in 4:1 and 5:1 take place BEFORE Samuel named his spot "Ebenezer." It is, of course, possible that 4:1 and 5:1 call the spot "Ebenezer" after the name Samuel later gave it -- in fact, since Ebenezer sounds rather deserted, it would seem likely. Except that the Philistines generally beat up on the Israelites until the time of Saul. Samuel seems to have been something of a Skanderbeg: He could protect the land the Israelites held, and maintain a scratchy independence, but he could not regain territory. Odds are that the two Ebenezers are distinct. - RBW

Bibliography

- Julian: John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes)

Last updated in version 6.0
File: NEctfoeb

**Come to Shuck Dat Corn Tonight**

**DESCRIPTION:** "Come to shuck dat corn tonight, Come to shuck with all your might, Come for to shuck all in sight, Come to shuck dat corn tonight." "Come to shuck dat golden grain, Where dere's enough dere ain't no pain...."

**AUTHOR:** unknown

**EARLIEST DATE:** 1952 (Brown)

**KEYWORDS:** work nonballad

**FOUND IN:** US(SE)

**REFERENCES** (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 198, "Come to Shuck Dat Corn Tonight" (1 short text)
File: Br3198

**Come to the Bower (I)**

**DESCRIPTION:** "Will you come to the bower I have shaded for you? I have decked it with roses all spangled with dew. Will you, will you, will you, will you come to my bower? (x2)." "The rose of my heart" can rest in the bower. They will promise never to part.

**AUTHOR:** Words: Thomas Moore (source: Abernethy)

**EARLIEST DATE:** 1994 (Abernethy)

**KEYWORDS:** love home flowers
Come to the Bower (II)

DESCRIPTION: Come to the land of the Irish heroes: O'Neill, O'Donnell, Lord Lucan, O'Connell, Brian and St Patrick. Visit Dublin and the battlefields. "Will you come and awake our lost land from its slumber and her fetters we will break ... come to the bower"

AUTHOR: unknown

EARLIEST DATE: 1939 (OLochlainn-IrishStreetBallads)

KEYWORDS: Ireland nonballad patriotic

HISTORICAL REFERENCES:
- June 5, 1646 - Battle of Benburb. Owen Roe O'Neill defeats Robert Munroe
- June 5, 1798 - Battle of New Ross - Wexford rebels attack the small garrison (about 1400 men, many militia) at New Ross, but are repelled

FOUND IN: Ireland

REFERENCES (2 citations):
- OLochlainn-IrishStreetBallads 96, "Come to the Bower" (1 text, 1 tune)

DT, COBEOWR

Roud #3045

CROSS-REFERENCES:
cf. "Daniel O'Connell (I)" (subject: Daniel O'Connell) and references there

NOTES [182 words]: Among the historical characters mentioned in this song:
- O'Donnell - Probably "Red Hugh" O'Donnell, leader of the 1594 war against the English; for his career see, e.g., "O'Donnell Aboo (The Clanconnell War Song)."
- O'Neill - There were many O'Neills of significance for Irish history; the likeliest, given the context, is Hugh O'Neill, Earl of Tyrone, ally of Red Hugh O'Donnell (again, see the notes to "O'Donnell Aboo (The Clanconnell War Song)").
- O'Connell - Obviously Daniel O'Connell, the campaigner for Irish rights; there are at least two songs bearing his name, and many more which allude to him, e.g. "By Memory Inspired" and "A Nation Once Again."
- Brian - Brian Boru, winner of the Battle of Clontarf; see "Remember the Glories of Brian the Brave."
- Owen Roe - Owen Roe O'Neill (c. 1582-1649), nephew of Red Hugh O'Neill; he served for a time in the Netherlands, then fought against the English in Ireland in the 1640s, though he did not cooperate very well with other Nationalist leaders.

Munroe - Robert Munroe, a Scottish general who was defeated by Owen Roe O'Neill at Benburb. - RBW

Last updated in version 4.5

File: OLoc096

Come to the Cookhouse Door, Boys (Bugle Call Lyric)

DESCRIPTION: "Come to the cookhouse door, boys, Come to the cookhouse door. When you see the sergeant-cook smile, Come to the cookhouse door."

AUTHOR: unknown

EARLIEST DATE: 1965 (Brophy/Partridge-TommiesSongsAndSlang)

KEYWORDS: soldier food cook

FOUND IN:

REFERENCES (1 citation):
- Brophy/Partridge-TommiesSongsAndSlang, p. 233, "(no title)" (1 short text)

Roud #11252

File: BrPa233A
Come to the Fair
DESCRIPTION: "The sun is a-shining to welcome the day" of the fair. The happy time is described. Listeners are encouraged: "Hey, ho, come to the fair."
AUTHOR: Words: Helen Taylor / Music: Easthope Martin
EARLIEST DATE: 1917 (sheet music)
KEYWORDS: nonballad
FOUND IN:
REFERENCES (1 citation):
Fuld-BookOfWorldFamousMusic, p. 178, "Come to the Fair"
NOTES [19 words]: Fuld notes that this is "[f]requently mistaken for a folksong"; it is on this basis that I include the piece. - RBW
File: Fuld178

Come to the Spare Crew
DESCRIPTION: "Come to the Spare Crew, make no delay, Come to the Spare Crew, two bob a day, Sitting on the messdeck, nothing else to do." "Joyful, joyful, will the Spare Crew be When the boats have all pushed off to sea." The regular crew don't want them
AUTHOR: unknown (music by George F. Root)
EARLIEST DATE: 1958 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: sailor navy derivative
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 117, "Come to the Spare Crew" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "Come to the Savior" (tune)
File: Tawn088

Come Under My Plaidie
DESCRIPTION: Old Donald invites Marion in from the snow to sit with him. She says she is going to meet young Johnnie. Donald says Johnnie has nothing, but he can give her fine things. She goes with Donald. Johnnie overhears and heads home through the snow.
AUTHOR: Hector Macneill (1746-1818) (according to Whitelaw (see Note))
EARLIEST DATE: 1803 (Johnson, _Scots Musical Museum_, according to Whitelaw)
LONG DESCRIPTION: 62-year-old Donald the butcher invites Marion in from the cold blast and snow to sit with him under his plaidie where "there's room in't, dear lassie! believe me for twa." She says she is going to meet 30-year-old Johnnie who's young, bonny, and a fine dancer. Donald says Johnnie has nothing but he himself can give her fine clothes, house and flunkies. She follows her mother's advice and goes with Donald. Johnnie overhears the wedding date being set and heads home broken-hearted through the snow.
KEYWORDS: age courting rejection money storm
FOUND IN:
REFERENCES (1 citation):
Whitelaw-BookOfScottishSong, p. 32, "Come Under My Plaidie" (1 text)
Roud #8694
BROADSIDES:
Bodleian, Harding B 17(55b), "Come Under My Plaidie" ("Come under my plaidie, the night's gaun to fa"), The Poet's box (Glasgow), 1851; also Harding B 16(55c), Harding B 11(631), Firth b.26(196), Firth b.27(69), "Come Under My Plaidie"; Harding B 11(663), Harding B 26(102), "Come Under My Plaidy"
Murray, Mu23-y4:018, "Come Under My Plaidie" ("Come under my plaidie, the nights gaun to fa"), unknown, 19C
NLScotland, L.C.Fol.70(34b), "Come Under My Plaidie" ("Come under my plaidie, the nicht's gaun to fa"), unknown, c.1890
CROSS-REFERENCES:
cf. "Sequel to Come Under My Plaidie" (theme)
cf. "Johnny Macgill" (tune, according to Bodleian broadsides Harding B 17(55b) and Harding B 11(663))
Come Up and See My Garrett

DESCRIPTION: "Come up and see my garrittie, Come up and see it noo, Come up an' see my garrittie, It's a' painted blue. A crecked cup and a saucer, A chair without a lag, A hupy-backit dresser, An' an aud bowdy bed."

AUTHOR: unknown


KEYWORDS: home humorous

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #8, pp. 121-122, "Come Up an' See My Garrittie" (1 text, 1 tune)

Roud #7285

File: RP008

Come Write Me Down (The Wedding Song)

DESCRIPTION: Man offers gold and pearls; woman refuses, saying she'll never be at any young man's call. He tells her t he'll find another. He picks up his hat to leave, but she changes her mind. They are married the next day; "she'll prove his comfort day and night"

AUTHOR: unknown

EARLIEST DATE: 1866 (Musick-JAF-TheOldAlbumOf-William-A-Larkin); c.1840 (broadside, 2806 c.16(240))

LONG DESCRIPTION: "Come write me down the powers above/That first created a man to love." Man offers gold and pearls; woman refuses, saying she'll never be at any young man's call. He tells her to "go your way, you scornful dame"; he'll find another. He picks up his hat to leave, but, as could be predicted, she changes her mind. They are married the next day; "she'll prove his comfort day and night"

KEYWORDS: courting love marriage wedding dialog lover

FOUND IN: Britain(England(South),Scotland(Aber)) Canada(Newf) US(MW)

REFERENCES (10 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #159, p. 1, "My Joy and Comfort" (1 text)
Greig/Duncan5 980, "Look Ye Down, Ye Powers Above" (5 texts, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 126, "Come Write Me Down the Powers Above" (1 text, 1 tune)
Peacock, pp. 571-572, "Oh Write Me Down, Ye Powers Above" (1 text, 1 tune)
Musick-JAF-TheOldAlbumOf-William-A-Larkin 9, "Pretty Polly" (1 text)
Bronner/Eskin-FolksongAlivePart1 10, "Polly Gathering Flowers" (1 text, 1 tune)
Copper-ASongForEverySeason, pp. 270-271, "Come Write Me Down" (1 text, 1 tune)
Purslow-TheConstantLovers, p. 17, "Come, Write Me Down" (1 text, 1 tune)
DT, COMWRIT1

ADDITIONAL: Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, p. 153, "Powers Above" (1 text)

Roud #381

RECORDINGS:
Cecilia Costello, "Come Write Me Down the Powers Above" (on FSBFTX13)
Charlotte Decker, "Oh Write Me Down, Ye Powers Above" (on PeacockCDROM) [one verse only]

BROADSIDES:
Bodleian, 2806 c.16(240), "The True Lovers" ("Look ye down, the powers of love"), W. and T. Fordyce (Newcastle), c.1840

CROSS-REFERENCES:
cf. "Corydon and Phoebe" (plot)

ALTERNATE TITLES:
Oh Write Me Down, Ye Powers Above
The Scornful Dame
NOTES [115 words]: Like "Corydon and Phyllis," whose plot is virtually identical, this no doubt began life as a minstrel piece or "rural romance" broadside. But it's entered tradition, with over half-a-dozen collections cited by Kennedy-FolksongsOfBritainAndIreland. The song has long been associated with the Copper family of Rottingdean, Sussex, having been collected from them as early as 1899, but it is also found in Dorset, Hampshire, Devon -- and Newfoundland. It is distinguished from "Corydon and Phyllis" by the characteristic phrases quoted in the [long description]. - PJS

Musick-JAF-TheOldAlbumOf-William-A-Larkin 32, "Purty Polly" is "the same as number 9, above" but does not repeat the text. - BS

Last updated in version 4.3

File: K126

Come Ye That Fear the Lord
DESCRIPTION: "Come ye that fear the Lord (x2), I have something for to say about the narrow way, For Christ the other day saved my soul (x2)." The singer recalls how Jesus came to free him, how others call him "undone," but how he looks forward to salvation
AUTHOR: unknown
EARLIEST DATE: 1931 (Fuson-BalladsOfTheKentuckyHighlands)
KEYWORDS: religious nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Fuson-BalladsOfTheKentuckyHighlands, pp. 201-202, "Come Ye That Fear the Lord" (1 text)
Roud #16371
File: Fus201

Come, All Ye Good People, I Pray You Attend
DESCRIPTION: "Now to all ye young women, I do you advise": we are "as full of flattery as a cloud's full of rain ... much like a garden with weeds overgrown" and men grow tired of us as time passes. "... be modest and wise" and if he leaves you've done your best.
AUTHOR: unknown
EARLIEST DATE: 1860 (Greig/Duncan4)
KEYWORDS: courting nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 917, "Come, All Ye Good People, I Pray You Attend" (1 text, 1 tune)
Roud #6235

NOTES [20 words]: Greig/Duncan4 quoting Duncan: "It is from a manuscript book, and is entitled 'A Song', and is dated May 5th, 1860." - BS

Last updated in version 2.5

File: GrD917

Come, Birdie, Come
DESCRIPTION: "Beautiful bird of spring has come, Seeking a place to build his home." The singer tells the bird, "Beautiful bird, come live with me," promising, "You shall be free." It will no longer need to roam. "You shall be all the world to me."
AUTHOR: C. A. White
EARLIEST DATE: 1870 (sheet music by White, Smith & Perry)
KEYWORDS: bird love home nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 102, "Come, Birdie, Come" (1 fragment)
Roud #7545

NOTES [34 words]: Roud seemingly lumps this with "The Little Girl and the Robin," but they are certainly separate; apart from everything else, "The Little Girl and the Robin" ends with the bird
Come, Butter, Come

DESCRIPTION: "Come, butter, come! De King and de Queen Is er-standin' at de gate, Er-waitin' for some butter An' a cake. Oh, come, butter, come!" A different version: "Come, butter come (x2), Peter stands at the gate, Waiting for a butter cake, Come, butter, come"

AUTHOR: unknown

EARLIEST DATE: 1656 (Ady's A Candle in the Dark, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: worksong nonballad food royalty food work children animal nonsense


REFERENCES (8 citations):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 215, (no title) (1 short text); p. 287, (no title) (1 short text, from Brand's Antiquities)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 85, "Come, butter, come" (1 text)
Baring-Gould-AnnotatedMotherGoose #491, p. 213, "(Come, butter, come)"
Ritchie-SingingFamilyOfTheCumberlands, pp. 23-24, "Churn, Churn, Make Some Butter" (1 text, 1 tune)
Sackett/Koch-KansasFolklore, p. 126, "(Churn, butter, churn, Come, butter, come)" (1 short text)
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 230, "Churning Song" (1 short text)

ADDITIONAL: Roy Palmer, _The Folklore of Warwickshire_, Rowman and Littlefield, 1976, p. 87, (no title) (a 1-verse fragment that might be this or just possibly "Churn, Churn, Make Some Butter")
Jacqueline Simpson, _The Folklore of Sussex_, B. T. Batsford, 1973, p. 58, "(Come, butter, come!)" (1 short text)
Roud #18167

CROSS-REFERENCES:
cf. "Snake Baked a Hoecake" (lyrics, some versions?)

NOTES [211 words]: The reference to Peter at the gate is sometimes interpreted as referring to Peter trying to get into heaven. But the logical assumption surely is that it is a reference to Acts chapter 12. Peter had been imprisoned by Herod Agrippa I, and was freed by an angel. He went to the home of Mary mother of John Mark, and knocked at the gate (12:13). The maid Rhoda was so shocked that she was very slow to answer.

Simpson, p. 58, says that this poem was used to invoke the aid of Dobbs, the helpful fairy/brownie.

- RBW

Opie/Opie-OxfordDictionaryOfNurseryRhymes: "Although this centuries-old charm was still in superstitious use at the time, it was set to music in 1798 as a 'Bagatelle for Juvenile Amusement.'"

BS

Earlier versions of the Index split Jean Ritchie's "Churn, Churn, Make Some Butter" into a separate piece. When the Sackett/Koch-KansasFolklore text turned up, I decided to lump all the butter churning rhymes here, although I suspect some are at least partly independent. I would add that Roud places some butter churning lyrics -- including one version of Jean Ritchie's text -- with #3622 ("Snake Baked a Hoecake"), although several of Ritchie's other texts are filed here with #18167. I guess, even in song titles, butter doesn't always come easily. - RBW

Last updated in version 5.2

File: ScNF215B

Come, Gang Awa' With Me

DESCRIPTION: "Oh come, my love, the moon shines bright Across the rippling sea... Come gang awa' with me. 'Tis many a night since last we met... Then say ere yonder stars shall set You'll gang awa' with me. "...I pledge myself to thee... Forever thine I'll be"

AUTHOR: unknown

EARLIEST DATE: 1941 (Randolph); probably from the 1860s

KEYWORDS: love courting travel

FOUND IN: US(Se)

REFERENCES (1 citation):
Randolph 783, "Come, Gang Awa' With Me" (1 short text, 1 tune)
Come, Life, Shaker Life

DESCRIPTION: "Come, life, Shaker life, come, life eternal, Shake, shake out of me all that is carnal. I'll take nimble steps, I'll be a David, I'll show Michael twice how he behaved."

AUTHOR: unknown

EARLIEST DATE: 1940

KEYWORDS: Bible religious nonballad

FOUND IN: US

REFERENCES (2 citations):
Lomax-FolkSongsOfNorthAmerica 37, "Come, Life, Shaker Life" (1 text, 1 tune)
ADDITIONAL: Edward Deming Andrews, _The Gift to be Simple: Songs, Dances and Rituals of the American Shakers_, 1940 (references are to the 1962 Dover reprint), pp. 102-103, "Come Life, Shaker Life" (1 text, 1 tune)

Roud #6669

NOTES [133 words]: Although every text of this song I have seen refers to "Michael," the correct name is "Michal." Michal was the younger daughter of Saul, who loved and was married to David (1 Samuel 18:20f.) and saved him from her father (1 Sam. 19:11f.).

Later, however, when David had become king, David brought the Ark of the Covenant to Jerusalem. During its progress, "David danced before YHWH with all his might" (2 Sam. 6:14). And "Michal daughter of Saul looked out... and saw King David leaping and dancing... and she despised him in her heart" (2 Sam. 6:16).

David and Michal apparently were never reconciled; when she scolded him, David's response was that the girls would like what he was doing (! - 2 Sam. 6:22). "And Michal the daughter of Saul had no child until the day of her death" (2 Sam. 6:23). - RBW

Last updated in version 3.8

File: LoF037

Come, Love, Come, the Boat Lies Low

DESCRIPTION: "Come, love, come, and go with me, I'll take you down about Tennessee. Open up the window, oh love do, Listen to the music I'm playing for you, Come, love, come, the boat lies low,..." The girl is urged to float "on the Old Ben Joe"

AUTHOR: unknown

EARLIEST DATE: 1944 (Wheeler)

KEYWORDS: love courting home river floating verses

FOUND IN: US

REFERENCES (2 citations):
Wheeler-SteamboatinDays, pp. 90-91, "Come, Love, Come, the Boat Lies Low" (1 text, 1 tune)

Roud #10033

RECORDINGS:
Eleazar Tillet, "Come Love Come" (on USWarnerColl01) [a true mess; the first verse is "Nancy Till", the chorus is "Come, Love, Come, the Boat Lies Low," and it uses part of "De Boatman Dance" as a bridge.]

CROSS-REFERENCES:
 cf. "Nancy Till" (chorus lyrics)
NOTES [85 words]: Another collection -- at least in Wheeler's version -- of mostly floating material. But the chorus and the mention of "Nancy Till" link it to that song. That this is related to "Nancy Till" is beyond question; the chorus is the same in both cases, and they're both courting songs. Roud splits Wheeler's version from the "Nancy Till" family. I'm not sure I would have, given classification issues, but in this case, I'm trying to align with his system. You should definitely check "Nancy Till" also, however. - RBW

Last updated in version 4.5
File: MWhee090

Come, My Lads, and Let's Be Jolly

DESCRIPTION: "Come my lads and let's be jolly, Drive away all melancholy." The singer prefers to follow Solomon in singing "praise and glory" over "evil-speaking and back-biting." There's no harm in eating, drinking, dancing, smoking, and keeping good company

AUTHOR: unknown

EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)

KEYWORDS: dancing drink food nonballad

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, pp. 54-55, "Come, My Lads, and Let's Be Jolly" (1 text)
(also Williams-Wiltshire-WSRO Wt 438)

Roud #1238

NOTES [40 words]: The lines "Whilst we live, let's be jolly, And drive away all melancholy" quoted in passing in "Our Club at Paris", Fraser's Magazine for the Town and Country (London, 1838 ("Digitized by Google") Vol. XVII, No. 100 (April 1838), p. 417. - BS

Last updated in version 2.6
File: WT055

Come, My Love (I)

DESCRIPTION: "Come my love and go with me (x3), And I will take good care of you." "You are too young, you are not fit (x3), You cannot leave your mother yet." "You're old enough, you're just about right (x3), I'll ask your mother Saturday night"

AUTHOR: unknown

EARLIEST DATE: 1937 (Botkin, The American Play-Party Song)

KEYWORDS: playparty courting marriage mother

FOUND IN:

REFERENCES (1 citation):
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 88-89, "Come My Love" (1 text, 1 tune); cf. pp. 90-91, "Consolation Flowing Free" (1 text, 1 tune);
Roud #12430

NOTES [110 words]: Roud's #12430 is assigned primarily to pieces which open "Come my love and go with me And I will take good care of you"; #7394 is for pieces which open "Consolation flowing free, Come my love and go with me," But these are often clearly the same song: they have the "Come my love and go with me" line, the complaint about somebody being too young, and the conclusion that (s)he is old enough. But there are also much longer versions of both pieces. The confusion, I think, goes back to Botkin, who seems to have classified solely based on first lines. I'm far from sure they should be split, but I'm following this general practice. See both songs, though. - RBW

Last updated in version 5.0
File: Spurg088

Come, Rain, Come

DESCRIPTION: The singer hopes, "Come, rain, come, rain, come... To keep back the Yankees Until our ranks are filled up by recruits." The hungry singer complains, "I'm alone in my shanty, And rations they are scanty." He hopes for more and better food

AUTHOR: unknown

EARLIEST DATE: 1943 (Brown)
NOTES [129 words]: Mud is, of course, the soldier's constant foe, but worse for the side on the offensive; hence the Confederates would appreciate bad weather more than the Unionists. There is no hint that this is a reference to the Army of the Potomac's "Mud March" of December 1862, but it would fit -- the weather stopped General Ambrose Burnside's advance cold. Neither side had very good rations; the transportation systems of the time just weren't up to it. But at least the Union troops usually had enough to eat. Not so the Confederates, who were constantly hungry, especially as the war dragged on (which resulted in the loss of much farming land, the ruin of still more land, and the breakdown of the southern railroads). The hunt for food described here is quite true-to-life. - RBW

Come, Ye Friends of a Social Life

DESCRIPTION: Friends, "foes to discord, care and strife," have "a glass of good strong beer" before death stops us from drinking more.

AUTHOR: unknown

EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)

KEYWORDS: death drink nonballad

FOUND IN: Britain(England(South))

REFERENCES (1 citation):

Williams-FolkSongsOfTheUpperThames, pp. 52-53, "Come, Ye Friends of a Social Life" (1 text)
(also Williams-Wiltshire-WSRO Wt 340)

Roud #1236

CROSS-REFERENCES:

cf. "Landlord, Fill the Flowing Bowl" (theme: drink and good fellowship)) and references there

NOTES [35 words]: Williams-Wiltshire-WSRO Wt 340 is assigned to both "Here's a Health to All Good Lasses" and "Come, Ye Friends of a Social Life"; 341 appears not to have been assigned. The editor has been notified (11/28/2009). - BS

Last updated in version 2.6

File: WT053

Come, Ye Sinners

DESCRIPTION: "Come ye sinners poor and needy, Weak and wounded, sick and sore, Jesus ready stands to save you, Full of pity, love and pow'r. He is able, he is willing, He is able, doubt no more."

AUTHOR: Lyrics: Joseph Hart

EARLIEST DATE: 1926 (Randolph; dated to 1759 in the Sacred Harp)

KEYWORDS: religious Jesus

FOUND IN: US(Ap,So)

REFERENCES (5 citations):

Randolph 623, "Come, Ye Sinners" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, p. 163, "I Will Arise and Go to Jesus" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol1, p. 92, "I Will Arise and Go to Jesus" (1 text, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, p. 201, "I Will Arise and Go to Jesus" (1 text, 1 tune)


Roud #7555

CROSS-REFERENCES:

cf. "This Old World" (lyrics, tune)
cf. "Come Thou Fount of Every Blessing (I)" (lyrics, tune)

NOTES [107 words]: Randolph states that this is sung to the tune of "Go Tell Aunt Rhody." There is a similarity, but it is not the same tune (for one thing, this has two parts).

In the Sacred Harp, this appears with the tune "Beach Spring," which isn't even close to "Aunt
Rhody."
Morgan's version, apparently based on Joseph Hart's original, has the chorus "I will arise and go to
Jesus, He will embrace me in his arms. In the arms of our dear savior, Oh, there are ten thousand
charms," which is also associated with "This Old World" and "Come Thou Fount of Every Blessing."
The origin of this family of texts and tunes clearly needs more investigation. - RBW
Last updated in version 5.1
File: R623

Comet
DESCRIPTION: "Comet! It makes your teeth turn green. Comet! It tastes like gasoline. Comet
(it/will) make you vomit, So get some Comet and vomit today."
AUTHOR: unknown (music by Lieutenant F. J. Ricketts, also known as Kenneth J. Alford, 1881–
1945)
EARLIEST DATE: 1986
KEYWORDS: nonballad parody humorous
FOUND IN: US
REFERENCES (1 citation):
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 38, "Comet" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "Colonel Bogey March" (tune)
cf. "Hitler Has Only Got One Ball" (tune)
NOTES [27 words]: I make the assumption that, if I learned a kid's song from a source other than
my parents or school, it qualifies as a folk song. This seems to fit that bill. - RBW
Last updated in version 5.0
File: PFCF038a

Comfort in Heaven
DESCRIPTION: Chorus: "There's comfort in heaven and I feel it in my soul, O glory hallelujah,
Glory in heaven and glory in my soul, O glory...." Verse: "Jerusalem is my happy home, Name ever
dear to me, where shall my labors have an end? Thy joys when shall I see?"
AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Barton-OldPlantationHymns, p. 12, "Comfort in Heaven" (1 text, 1 tune)
NOTES [253 words]: Barton-OldPlantationHymns's "Comfort in Heaven" illustrates the common
practice of taking one verse, often the first, of a published hymn, and adding a chorus. Usually I
would classify the resulting hymn as a variant of the published hymn. The Barton-
OldPlantationHymns text is not that cut and dried, so I have left it to stand alone.
The Methodist Hymn Book (London: The Methodist Publishing House, 1933) has two related
hymns. Hymn #655 p. 250, which it dates to the 16th or 17th century, begins "Jerusalem, my happy
home, When shall I come to thee? When shall my sorrows have an end? Thy joys when shall I
see?" [This is indexed as "Jerusalem, My Happy Home (Long Sought Home)" - RBW.]
Hymn #650 pp. 247-248, attributed to Joseph Bromhead (1748-1826), begins "Jerusalem, my
happy home, Name ever dear to me! When shall my labours have an end, In joy, and peace, and
thee?" So Barton-OldPlantationHymn's text mixes lines from the first verse of both hymns.
Jackson's text is very close to hymn #655, omitting some verses and adding a chorus of "Home,
sweet home, my long sought home, My home in heaven above" (George Pullen Jackson, Spiritual
Folk-Songs of Early America (New York: J.J. Augustin, 1937 (republished by New York: Dover
Publications, 1964)), #221 p. 220, "Long-Sought Home").
On the other hand, Sankey and Moody, a popular source for hymns, has hymn #650, with one
verse omitted and no chorus added (Ira D. Sankey, Sacred Songs and Solos Twelve Hundred
Last updated in version 4.0
File: Bart012B
Comical Ditty, A (Arizona Boys and Girls)

DESCRIPTION: "Come all you good people, I pray you draw near... A comical ditty you shortly shall hear." The song notes how the boys dress up to court the ladies, and the girls dress up to court the men, but neither can get married of their own power

AUTHOR: unknown
EARLIEST DATE: 1913 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: courting poverty clothes family
FOUND IN: US(Ap,MW,SE,So,SW)
REFERENCES (10 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 430, "Comical Ditty" (1 text)
Randolph 461, "The Boys Around Here" (1 text, 1 tune)
Browne-AlabamaFolkLyric 131, "Boys in This Country Trying to Advance" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 142, "Arizona Boys and Girls" (1 text, 1 tune)
Cox-FolkSongsSouth 57, "A Comical Ditty" (1 text)
Boette-SingaHipsyDoodle, pp. 118-119, "Boys About Here" (1 text, 1 tune)
Thorp/Logsdon-SongsOfTheCowboys, pp. 1-2, "The Arizona Boys and Girls" (1 text)
Logsdon-WhorehouseBellsWereRinging 20, pp. 133-135, "They're Down and They're Down" (1 text, 1 tune)
Stout-FolkloreFromIowa 73, pp. 96-96, "A Comical Ditty" (1 text)
DT, COMDITTY
Roud #4868
CROSS-REFERENCES:
cf. "Putting on Airs" (theme)
cf. "A Restless Night" (lyrics)
cf. "The Hancock Boys" (theme)
NOTES [92 words]: Despite the title, this song does not strike me as in any way comic -- bitterly pathetic is more like it. Such slight humor as it has derives from its snarling sarcasm, but even this is too strong to be really effective.
I did not initially link the Randolph song with Cox's; they are shown with distinctly different metrical patterns, and Randolph's text isn't quite as sarcastic. But upon seeing more versions, it appears that they are just extremes of a constellation of forms.
A common tag line is "The boys around here, they think they are men." - RBW
Last updated in version 5.3
File: JHCox057

Comin Ower the Tay Brig

DESCRIPTION: "Comin owee the Tay Brig tae bonnie Dundee, Oh the braes of Balgay and Law Hill grand tae see." The singer has traveled far but is always happy to return to Dundee. He hopes that all others who travel far will eventually wish to come home also

AUTHOR: Stuartie Foy (source: Gatherer-SongsAndBalladsOfDundee)
EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: travel home return nonballad
FOUND IN:
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 79, "Comin Ower the Tay Brig" (1 text, 1 tune)
File: Gath079

Comin' Back to Kansas

DESCRIPTION: "They are comin' back to Kansas, They are crossin' on the bridge, You can see their mover wagons...." Many people swore they would leave "this Kansas land infernal." But they had no luck elsewhere, either, so they are returning to Kansas

AUTHOR: unknown
EARLIEST DATE: 1958 (Sackett/Koch-KansasFolklore)
KEYWORDS: home emigration humorous
FOUND IN: US(MW)
REFERENCES (2 citations):
Sackett/Koch-KansasFolklore, pp. 180-181, "Comin' Back to Kansas" (1 text, 1 tune)
**Comin' frae Rora**

DESCRIPTION: "Comin' frae Rora toon, There I met a bonnie lass And there I set her doon"
AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan5)
KEYWORDS: sex
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan5 972, "Comin' frae Rora" (1 fragment, 1 tune)
Roud #6742
NOTES [11 words]: The current description is based on the Greig/Duncan5 fragment. - BS
Last updated in version 2.5
File: GrD5972

**Comin' Thro' the Craigs o' Culter**

DESCRIPTION: "Comin' thro, gaun thro', Comin thro' the Craigs o' Culter, Duncan met a bonny lass, And row'd his Hielan' plaid aboot her'
AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan7)
KEYWORDS: sex
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1315, "Comin' Thro' the Craigs o' Culter" (1 fragment)
Roud #7207
CROSS-REFERENCES:
cf. "Haud Awa Frae Me, Donald" (tune, per Greig/Duncan7)
NOTES [11 words]: The current description is all of the Greig/Duncan7 fragment. - BS
Last updated in version 2.5
File: GrD71315

**Comin' Thro' the Hay**

DESCRIPTION: Did you see "yellow coatie" coming through the hay, "drabbled" [smeared] all over?
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: sex nonballad clothes
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1416, "Comin' Thro' the Hay" (1 text)
Roud #7263
NOTES [11 words]: The happy ending to "Lassie wi' the Yellow Coatie," perhaps? - RBW
Last updated in version 2.5
File: GrD71416

**Coming Around the Horn**

DESCRIPTION: "Now, miners, if you listen, I'll tell you quite a tale." The singer goes around Cape Horn to California, and describes the seasickness, bad food, long calms, and other poor conditions. Arriving in California, he finds his money was left in the States
AUTHOR: unknown
EARLIEST DATE: 1855 ("Put's Original California Songster")
KEYWORDS: ship travel hardtimes
FOUND IN: US
Coming Down the Flat

DESCRIPTION: "If a body meet a body coming down the flat, Should a body 'Joe' a body, for having on a hat? Some wear caps, some wise-awakes, but I prefer a hat, Yet everybody cries out 'Joe!' coming down the flat." About the types of hats Australians wear

AUTHOR: Charles R. Thatcher (1831-1878)?

EARLIEST DATE: 1970 (Anderson-ColonialMinstrel)

KEYWORDS: clothes parody Australia

FOUND IN: Australia

REFERENCES (4 citations):
- Fahey-Eureka-SongsThatMadeAustralia, pp. 96-97, "Coming Down the Flat" (1 text, 1 tune)
- Anderson-GoldrushSongster, pp. 44-45, "Coming Down the Flat" (1 text, 1 tune)
- Anderson-ColonialMinstrel, pp. 7-8, "Coming Down the Flat" (1 text, tune referenced)
- Anderson/Thatcher-GoldDiggersSongbook, pp. 11-12, "Coming down the Flat" (1 text, 1 tune)

CROSS-REFERENCES:
- cf. "Coming Through the Rye" (tune & meter)

NOTES [29 words]: For brief background on Charles Thatcher's career, see the notes to "Where's Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong.

Last updated in version 5.3

File: FaE096

Coming Round the Mountain (II -- Charming Betsey)

DESCRIPTION: "She'll be coming round the mountain, charming Betsey; She'll be coming round the mountain, Cora Lee; If I never see you any more, Pray God remember me." The song usually compares the homes, vehicles, etc. of the rich and poor

AUTHOR: unknown

EARLIEST DATE: 1915 (Brown)

KEYWORDS: separation money nonballad

FOUND IN: US(Ap,SE,So)

REFERENCES (5 citations):
- Randolph 436, "Charming Betsey" (1 text, 1 tune)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 335-336, "Charming Betsey" (1 text, 1 tune -- Randolph's 436)
- Brown/Belden/Hudson-FrankCBBrownCollectionNCFolklore3 256, "All Around the Mountain, Charming Betsy" (2 short texts); also 17, "I Wouldn't Marry" (7 text (some short) plus 6 excerpts, 1 fragment, and mention of 5 more, of which "the "A" text appears to mix this with "I Won't Marry an Old Maid" and "Raccoon")
- Brown/Schinhan-FrankCBBrownCollectionNCFolklore5 256, "All Around the Mountain, Charming Betsy" (3 tunes plus text excerpts)
- DT, COMRNMDM
- Roud #7052

RECORDINGS:
- Fiddlin' John Carson, "Charming Betsy" (OKeh 40363, 1925)
- Cleve Chaffin & the McClung Brothers, "Rock House Gamblers" (Paramount 3179, c. 1930; on RoughWays1)
- Georgia Organ Grinders, "Charming Betsy" (Columbia 15415-D, 1929)
- Davis & Nelson, "Charming Betsy"( Paramount 3227/Broadway 8177/QRS 9011, c. 1929)
- Land Norris, "Charming Betsy" (OKeh 45033, c. 1926; rec. 1925)
- Virgil Perkins & Jack Sims, "Goin' Around the Mountain" (on AmSkBa)
- Henry Thomas, "Charming Betsy" (Vocalion 1468, 1930 [rec. 1929]; on Cornshuckers2, StuffDreams2)
**Coming Through the Rye**

**DESCRIPTION:** "Gin a body meet a body comin' through the rye, Gin a body kiss a body, need a body cry?" The singer remarks that no one knows her swain, but notes that all the lads smile at her in the rye. She observes that she has a love whom she keeps secret

**AUTHOR:** unknown (adapted by Robert Burns)

**EARLIEST DATE:** 1796 (Stationer's Register)

**KEYWORDS:** love courting bawdy nonballad farming

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (7 citations):**
- Greig/Duncan8 1860, "Comin' Through the Rye" (1 fragment)
- Wolf-AmericanSongSheets, #369, p. 25, "Comin' Thro' the Rye" (1 reference)
- Silber/Silber-FolksingersWordbook, p. 140, "Comin' Through the Rye" (1 text)
- Heart-Songs, p. 113, "Comin' Thro' the Rye" (1 text, 1 tune)
- Fuld-BookOfWorldFamousMusic, pp. 178-179, "Comin' Thro' the Rye"

**ADDITIONAL:** James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford, 1969) #560, pp. 664-665, "Comin thro; the rye" (1 text, 1 tunes, from 1796)

**Roud #5512**

**RECORDINGS:**
- Edith Helena, "Comin' Thro' the Rye" (Gramophone & Typewriter Co. 3348, n.d. but pre-1907)
- Nevada Vanderveer, "Comin' Through the Rye" (Bell 1117/Bell S-77, c. 1923)
- Ruth Vincent, "Comin' Thro' the Rye" (Columbia 30024, c. 1906)

**CROSS-REFERENCES:**
- cf. "Miller's Wedding" (tune, per Burns)

**SAME TUNE:**
- We Beat 'Em on the Marne (File: BrPa039A)
- Coming Down the Flat (by Charles R. Thatcher) (File: FaE096)
- Coming Through the Rye (Cold Cuts) (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 11; DT, COMTHRYE2)
- Comin' from the War ("If a body meet a body") (see Wolf-AmericanSongSheets p. 25)
- The Grundys ("If you nominate a woman, In the month of May," a song mocking the presidential candidacy of Victoria Woodhall in 1972) (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 453)
- The Saucy Little Turtle ("Down on the Mississippi River") (Wolf-AmericanSongSheets, p. 193)
- Our Bonnie Lad ("Gie's song o' hearty greetin', For our bonnie lad") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 129)
- If a body ask a body In her book to write; If a body refuse a body, Need a body fight? (J. S. Ogilvie, _One Thousand Popular Quotations Comprising the Choicest Thoughts and Sayings of Eminent Writers of All Ages, Together With Nearly Three Hundred Original and Choice Selections, Suitable for Writing in Autograph Albums_, J. S. Ogivie, Publisher (New York & Chicago), 1884 (available on Google Books), p. 115)
- The Power of Thought ("Not by cannon nor by saber, Not by flags unfurled, Shall we win the rights of labor") (Foner, p. 165)
- Comin' Thro' the Rye (populist campaign song) ("If a Jacob meet an Easu, Starving in the street") (by C. A. Sheffield) (Foner, p. 281)

**NOTES [97 words]:** Fuld observes that the earliest copies of this song (including the text known to Burns) were bawdy, and the Digital Tradition text is one of these.

The Burns version from the Scots Musical Museum opens with an eight-line stanza that is rarely if ever heard, followed by the familiar "Gin a body meet a body" stanzas.

There is a version of this in the Wilder family tradition (By the Shores of Silver Lake, chapter 15), but it looks imperfectly Scottish, as if learned from print. - RBW

The Digital Tradition version is Burns's. The Greig/Duncan8 fragment is that version's chorus. - BS
Commissioning of HMS Hood, The

DESCRIPTION: "You ought to go to Rosyth And see them dock the Hood, Dockyard maties running round With bloody great lumps of wood." The officers are at their stations. The "Jaunty" (master-at-arms) has never seen a gun, "Rajah, Rajah of the UJC"

AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: navy police
HISTORICAL REFERENCES:
1918 - Commissioning of H.M.S. Hood
FOUND IN: Britain(England(West))
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 71, "The Commissioning of HMS 'Hood" (1 text)
NOTES [38 words]: For the story of the Hood, see the notes to "The Sinking of HMS Hood." But the Hood is mentioned only in line two of Tawney-GreyFunnelLines-RoyalNavy's text; with the change of two lines, it could be about almost any ship. - RBW

Common Bill

DESCRIPTION: The singer says Bill "isn't charming," and is "altogether green." He courts her relentlessly, to her scorn. At last he says that he will kill himself if she does not wed him. Citing the Bible's injunction against killing, she consents

AUTHOR: unknown
EARLIEST DATE: 1893 (Broadwood/Maitland-EnglishCountySongs)
KEYWORDS: courting marriage
FOUND IN: US(MW,NE,SE,So) Britain(England,Scotland(Aber))
REFERENCES (19 citations):
Greig/Duncan4 891, "I Will Tell You of a Fellow" (2 texts, 1 tune)
Broadwood/Maitland-EnglishCountySongs, pp. 52-53, "I'll Tell You of a Fellow" (1 text, 1 tune)
Randolph 119, "Common Bill" (2 texts)
Eddy-BalladsAndSongsFromOhio 57, "Common Bill" (2 texts, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 178, "Common Bill" (1 text, 1 tune)
Stout-FolkloreFromIowa 66, p. 90, "Common Bill" (1 text)
Linscott-FolkSongsOfOldNewEngland, pp. 187-188, "Common Bill" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 195, "Common Bill" (1 text plus 1 excerpt and mention of 3 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 195, "Common Bill" (4 excerpts, 4 tunes)
Morris-FolksongsOfFlorida, #199, "Common Bill" (1 text)
Browne-AlabamaFolkLyric 80, "Common Bill" (1 text plus an excerpt and mention of 3 more, 1 tune)
Hudson-FolksongsOfMississippi 57, pp. 173-174, "Common Bill" (1 text)
Scarborough-ASongCatcherInSouthernMountains, pp. 308-310, "Common Bill" (2 texts, 1 tune on pp. 437-438)
Sandburg-TheAmericanSongbag, pp. 62-63, "Common Bill" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 325-326, "Hardly Think I Will" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 76, "Silly Bill" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 104, pp. 214-215, "I Will Tell You of a Fellow" (1 text)
Silber/Silber-FolksingersWordbook, p. 172, "Common Bill" (1 text)
RT, CMMNBILL*
Roud #442
RECORDINGS:
I. G. Greer w. Mrs. I. G. Greer, "Common Bill" (AFS; on LC14)
Arthur Fields, "Common Bill" (Grey Gull 4232/Radiex 4232, 1928)
Hill Billies, "Silly Bill" (OKeh 40294, 1925)
McGee Brothers, "Charming Bill" (Vocalion 5166, 1927)
Common Sailor, The
DESCRIPTION: "I am a man before the mast, I plough the trackless sea.... Common sailors we are called. Pray tell me the reason why, This sneering adjective unto us which you so often apply." The singer says that they let Britain rule the waves; they deserve respect
AUTHOR: unknown
EARLIEST DATE: 1986 (Palmer-OxfordBookOfSeaSongs)
KEYWORDS: sailor abuse work
FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 130, "The Common Sailor" (1 text, 1 tune)
Roud #16880
File: PaSe130

Common Sailors
DESCRIPTION: "Don't you call us common men, We're as good as anybody that's on shore." We bring "silks and satins" for girls, cigars for "young gents," and no one appreciates us.
AUTHOR: unknown
EARLIEST DATE: 1976 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: commerce pride sailor
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 24, "Common Sailors" (1 text, 1 tune)
File: LeBe024

Company Cook, The
DESCRIPTION: "The company cook had a greasy look, A nasty galoot was he, His only shirt was stiff with dirt...." The cook is "an autocrat," but "the stuff we got to put in the pot Was too often fit for swill." One day he dies and is buried; they expect he is in hell
AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: cook death army
FOUND IN:
REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 551-552, "The Company Cook" (1 text)
Roud #15544
NOTES [20 words]: Makes me think of "The Bastard King of England," but the dependence seems to be merely a matter of vague allusions. - RBW
File: LxA551

Compass and Square, The
DESCRIPTION: Scottish Freemasons meet "the blessings of freedom and plenty to share, and walk by the rules of the compass and square." Kings and prophets have been Freemasons. "The Great Architect ... Instructed our sires in the great building scheme"
AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan3)
KEYWORDS: nonballad religious ritual
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Complainte de Springhill, La (The Lament of Springhill)

DESCRIPTION: French. February 21, 1891: In Nova Scotia you will never forget the underground devastation in the Springhill mine. We are told that one hundred and thirty appeared before God.

AUTHOR: unknown

EARLIEST DATE: 1959 (Creighton-MaritimeFolkSongs)

KEYWORDS: foreignlanguage grief death mining disaster

HISTORICAL REFERENCES:
Feb 21, 1891 - Springhill Disaster

FOUND IN: Canada(Mar)

REFERENCES (2 citations):
Creighton-MaritimeFolkSongs, p. 183, "La Complainte de Springhill" (1 text, 1 tune)
DT, SPRINGH3*

CROSS-REFERENCES:
cf. "Springhill Mine Disaster (1891)" (subject)

NOTES [89 words]: February 21, 1891: Springhill Coal Mine explosion kills 125 men. (Source: our roots/nos racines (Canada's local histories online) Story of the Springhill Colliery Explosion: comprising a full and authentic account of the great coal mining explosion at Springhill Mines, Nova Scotia, February 21st, 1891, including a history of Springhill and its collieries by R.A.H. Morrow.)

This was not the last disaster in the Springhill coal mines; Peggy Seeger and Ewan MacColl documented the 1958 tragedy in "Springhill Mine Disaster." - RBW

File: CrMa183

Complications of Life, The

DESCRIPTION: "This life here is a mixture of its troubles and its joys, All the way to ripe old age from tiny girls and boys; With many complications...." The singer tells of courting girls, of music, of toys, farm animals, a bad marriage, life's other trials

AUTHOR: probably assembled by John Daniel Vass

EARLIEST DATE: 1958 (collected by Shellans-FolkSongsOfTheBlueRidgeMountains from John Daniel Vass)

KEYWORDS: hardtimes animal dog chickens mother humorous wife marriage separation army farming

FOUND IN: US(SE)

REFERENCES (1 citation):
Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 45-46, "The Complications of Life" (1 text, 1 tune)
Roud #7328

File: Shel045

Comstocker Died in Virginia, The

DESCRIPTION: "The Comstocker died in Virginia, We buried him high on the hill He watches over old C Street...." The singer is urged to join the (drinking) celebration for the dead Comstocker, and to Comstock itself

AUTHOR: unknown

EARLIEST DATE: 1940 (Who Shot Maggie in the Freckle, according to Cohen)

KEYWORDS: death burial drink

FOUND IN:
REFERENCES (1 citation):
Concerning Charlie Horse

DESCRIPTION: Nine men go to pull Charlie horse's drowned body from Angle Pond where he had fallen through the ice. The men braved hunger to do the job "with two stout dories and a couple of ropes" and "gave him a decent send-off." The crew are all named.

AUTHOR: Omar Blondahl
EARLIEST DATE: 1959 (NFOBlondahl03)
KEYWORDS: burial drowning moniker horse
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Blondahl-NewfoundlandersSing, pp. 18-19, "Concerning Charlie Horse" (1 text, 1 tune)
RECORDINGS:
Omar Blondahl, "Concerning Charlie Horse" (on NFOBlondahl03)
CROSS-REFERENCES:
cf. "The Return of Charlie Horse" (subject)
"Another single paired 'Concerning Charlie Horse' and 'The Return of Charlie Horse,' two songs about a party involving the retrieval and burial of Charlie, the horse who fell through the ice of Angle Pond in Mahers near St. John's in the spring of 1956. 'Concerning Charlie Horse,' which Blondahl co-authored along with a local man, who along with Blondahl was one of ten named in the song, was a hit in St. John's and is a good example of a moniker song which achieved popularity in part because listeners could identify the names and nicknames of the men in it." - BS

Concerning One Summer in Bonay I Spent

DESCRIPTION: The singer -- and others from all over Newfoundland -- congregated in "Bonay" one summer for wood "rind" and fishing. The singer pokes fun at the girls that went along and at the men dressing up to meet them.

AUTHOR: unknown
EARLIEST DATE: 1940 (Doyle-OldTimeSongsAndPoetryOfNewfoundland, 2nd edition)
KEYWORDS: courting work fishing
FOUND IN: Canada(Newf)
REFERENCES (4 citations):
Doyle-OldTimeSongsAndPoetryOfNewfoundland, "Concerning One Summer in Bonay I Spent" (1 text, 1 tune): p. 33 in the 2nd edition, p. 21 in the 3rd, p. 20 in the 4th, p. 15 in the 5th
Blondahl-NewfoundlandersSing, p. 29, "Concerning One Summer in Bonay" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 92-94, "Concerning One Spring in Bonay" (1 text, 1 tune)
Mills-FavoriteSongsOfNewfoundland, pp. 46-47, "Concerning One Summer In Bonay I Spent" (1 text, 1 tune)
Roud #7292
RECORDINGS:
Omar Blondahl, "Concerning One Summer in Bonay" (on NFOBlondahl03)
NOTES [153 words]: Doyle mentions that the song was written by a "simple fisherman" and that "Bonay" is in the Strait of Belle Isle which separates Newfoundland from Labrador. - SH
Peter Neary and Patrick O’Flaherty, Part of the Main: An Illustrated History of Newfoundland and Labrador, Breakwater Books, 1983, p. 125, mentions this song, and says that "Bonay" is shorthand for Bonne Esperance in Quebec. Despite being part of Canada rather than Newfoundland, it was one of the important centers of the Labrador fishery in the late nineteenth century. According to G. M. Story, W. J. Kirwin, and J. D. A. Widdowson, editors, Dictionary of Newfoundland English, second edition with supplement, Breakwater Press, 1990, p. 411, "rind" or "rhind" or "rine" is "The bark or cortex of a tree, specif a 6-ft (1.8 m) length of bark removed in one piece from a standing spruce or fir and used for various fisheries and building purposes." - RBW

Last updated in version 6.0
Condemned Men for the Phoenix Park Murders, The

DESCRIPTION: "On the evidence of a notorious wretch Far worse than they have been, Those men they are condemned to die" "Counsels for the Crown ... have well succeeded in their plan ... For basely British gold" Carey is cursed as "the cause of all this woe"

AUTHOR: unknown
EARLIEST DATE: 1966 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: execution homicide trial Ireland political
HISTORICAL REFERENCES:
Chronology of the Phoenix Park murders (source: primarily Zimmerman-SongsOfIrishRebellion, pp. 62, 63, 281-286.)
May 6, 1882 - Chief Secretary Lord Frederick Cavendish and the Under Secretary Thomas Henry Burke are murdered by a group calling themselves "The Invincible Society."
January 1883 - twenty seven men are arrested.
James Carey, one of the leaders in the murders, turns Queen's evidence.
Six men are condemned to death, four are executed (Joseph Brady is hanged May 14, 1883; Daniel Curley is hanged on May 18, 1883), others are "sentenced to penal servitude," and Carey is freed and goes to South Africa.
July 29, 1883 - Patrick O'Donnell kills Carey on board the "Melrose Castle" sailing from Cape Town to Durban.
Dec 1883 - Patrick O'Donnell is convicted of the murder of James Carey and executed in London (per Leach-FolkBalladsSongsOfLowerLabradorCoast)

REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion, pp. 28,63, "Lines Written on the Condemned Men for the Phoenix Park Murders" (2 fragments)
Roud #V8800

BROADSIDES:
Bodleian, Harding B 26(364), "Lines Written on the Condemned Men for the Phoenix Park Murders" ("Miserable indeed must those poor men be"), unknown, n.d.

CROSS-REFERENCES:
cf. "The Phoenix Park Tragedy" (subject: the Phoenix Park murders) and references there

NOTES [69 words]: Zimmerman-SongsOfIrishRebellion p. 62: "The Phoenix Park murders and their judicial sequels struck the popular imagination and were a gold-mine for ballad-writers: some thirty songs were issued on this subject, which was the last great cause to be so extensively commented upon in broadside ballads."
Zimmermann pp. 28 and 63 are fragments; broadside Bodleian Harding B 26(364) is the basis for the description. - BS

Last updated in version 5.1

Coney Isle

DESCRIPTION: Verses that ought to be floating if they aren't already: "Some folks say that a preacher won't steal/l caught three in my corn field"; "Make that feather bed... Old man Brown gonna stay all night." Chorus: "I'm on my way, I'm going back to Coney Isle."

AUTHOR: Frank Hutchison
EARLIEST DATE: 1927 (recording, Frank Hutchison)
KEYWORDS: humorous nonballad floatingverses

REFERENCES (1 citation):
Cohen/Seeger/Wood-NewLostCityRambleSongbook, p. 181, "Coney Isle" (1 text, 1 tune)

RECORDINGS:
Lester "Pete" Bivins, "I'm Goin' Back to Coney Isle" (Bluebird B-6950/ Montgomery Ward M-7229, 1937)
Roscoe Holcomb, "Coney Isle" (on Holcomb1, MMOKCD)
Frank Hutchison, "Coney Isle" (OKeh 45083, 1927)

CROSS-REFERENCES:
Confederate "Yankee Doodle"

DESCRIPTION: "Yankee Doodle had a mind to whip the southern traitors Because they didn't choose to live on codfish and potatoes... And so to keep his courage up he took a drink of brandy."
The song notes that even the brandy didn't help at Bull Run

AUTHOR: unknown

EARLIEST DATE: 1864 (Moore, Rebel Rhymes and Rhapsodies, according to Silber-SongsOfTheCivilWar)

KEYWORDS: Civilwar battle parody derivative

HISTORICAL REFERENCES:
July 21, 1861 - First battle of Bull Run fought between the Union army of McDowell and the Confederates under Johnston and Beauregard

FOUND IN: US(NE,So)

REFERENCES (6 citations):
Huntington-FolksongsFromMarthasVineyard, p. 10, "(no title)" (1 text)
Randolph 249, "Confederate 'Yankee Doodle'" (1 text)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 521-525, "Yankee Doodle" (4 texts, 1 tune, of which the third is this version)
Hudson-FolksongsOfMississippi 122, pp. 262-263, "Yankee Doodle" (1 text)
Silber-SongsOfTheCivilWar, p. 203, "Confederate Yankee Doodle" (1 text, tune referenced)
DT, YNKDOOD2*

Roud #7715

CROSS-REFERENCES:
cf. "Yankee Doodle" (tune) and references there

File: R249

Congo Justina

DESCRIPTION: Who would marry Congo Justina? Her face is like a whale and she's just come from jail. The chorus is a dance instruction: "Leh go me hand / Leh me balance meself"

AUTHOR: unknown

EARLIEST DATE: 1939 (WITrinidadVillage01)

KEYWORDS: marriage humorous nonballad

FOUND IN: West Indies(Trinidad)

RECORDINGS:

Victoria Phillip and Dixon [Ebenezer] Philip, "Congo Justina" (on WITrinidadVillage01)

File: RcCongJu

Connaught Man, the

DESCRIPTION: The singer rambles from Connaught to the big cities of Ulster. He has various confrontations with city slickers, assumes a pub will give him credit, and winds up in a fight. He lands in prison. Once released, he vows to roam no more

AUTHOR: unknown

EARLIEST DATE: 1928 (Sam Henry collection)

KEYWORDS: rambling prison home fight drink money

FOUND IN: Ireland

REFERENCES (1 citation):
Connal
DESCRIPTION: In Irish Gaelic; dialog; woman asks, "Who's that down there tapping the window?", "...kindling the fire?", "...drawing the blanket off me?", "...breaking down fences?". In every case the reply is "'It's I, myself', says Connla"
AUTHOR: unknown

Connaught Ranger, The
DESCRIPTION: Maguire is slighted by a lady from Lough Erin. Her father banishes her and she goes to England to find Maguire. They meet. She buys him a commission as captain for 500 pounds. They marry. "He raised his name, likewise his fame, which is Captain Maguire"
AUTHOR: unknown
EARLIEST DATE: 19C (broadside, Bod17641 Harding B 26(103))
KEYWORDS: courting love marriage reunion separation travel money England Ireland father soldier
FOUND IN: Canada(Newf)
Roud #18199
RECORDINGS:
Mrs. O'Driscoll, "Captain John McGuire" (on MUNFLA/Leach)
BROADSIDES:
Bodleian, Bod17641 Harding B 26(103), "Connaught Ranger" ("You lovers all both great and small"), Haly (Cork), 19C; also Bod17880 Harding B 26(104), Bod8619 2806 b.9(225) "The Connaught Ranger"
File: BdConRan

Connecticut
DESCRIPTION: "What land is that so nicely bound By Massachusetts and the Sound, Rhode Island and New York around.... Connecticut." The state fought King George. The people are beautiful and well-fed, they are religious, and they can trace their ancestry far
AUTHOR: unknown
EARLIEST DATE: before 1848 (The National Songster)
KEYWORDS: patriotic nonballad
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 83-84, "Connecticut" (1 text)
File: CAFS083

Connecticut Peddler, The
DESCRIPTION: "I'm a peddler, I'm a peddler, I'm a peddler from Connecticut... And don't you want to buy?" He offers "many goods you never saw before," such as pins, "tracts upon popular sins," and many sorts of seeds.
AUTHOR: unknown
EARLIEST DATE: 1851 (sheet music published by Oliver Ditson, according to Douglas)
KEYWORDS: commerce money travel nonballad
FOUND IN:
REFERENCES (2 citations):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 317-320, "The Connecticut Peddler" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 80, "The Connecticut Pedlar" (1 text)
Roud #15533
File: LxA317
Connlach Ghlas an Fhomhair (Green Harvest Stubble, The)

DESCRIPTION: Gaelic. Singer wishes he and his sweetheart were wed and on a ship sailing west. Everyone has other plans for her but he would oppose even the King of Spain. He sent her a letter to complain. "She promptly replied that her heart's love was truly mine"

AUTHOR: unknown
EARLIEST DATE: 1979 (Tunney-StoneFiddle)
KEYWORDS: foreignlanguage love nonballad emigration royalty
FOUND IN: Ireland
REFERENCES (2 citations):
Tunney-StoneFiddle, pp. 166-167, "Connlach Ghlas an Fhomhair" (1 text)
ADDITIONAL: Bell/O Conchubhair, Traditional Songs of the North of Ireland, pp. 113-114, "Coinligh Ghlas' An Fhomhair" ("Green Harvest Stubble") [Gaelic and English]
NOTES [160 words]: Tunney-StoneFiddle includes both the Gaelic and Paddy Tunney's English translation. However, I used Bell/O Conchubhair for the description because I thought I understood it better.
The text of the last verse, in both Gaelic and English, differ between Tunney-StoneFiddle and Bell/O Conchubhair. Tunney has the singer hear from gossips that she will wed soon; his advice is to delay "till Easter day When we'll be safe beyond their sight and wicked spite far, far away." - BS
The reference to the King of Spain is interesting. The Kings of Spain were the "Most Catholic Monarchs," and hence potentially the most likely to be helpful to the Catholics of Ireland, so opposing them would be particularly galling to a fervent Catholic -- but by the time emigration to America was common, Spain had fallen into extreme weakness and was no useful ally to anyone. Maybe the reference is just a leftover memory of the days of the Armada and the English/Spanish wars. - RBW

File: TSF166

Conroy's Camp

DESCRIPTION: (The company sets out for camp and) arrives at Waltham, where they stop to drink. The singer describes the several men in the crew.
AUTHOR: unknown
EARLIEST DATE: 1966 (Fowke)
KEYWORDS: travel drink logger moniker
FOUND IN: Canada(Que)
REFERENCES (1 citation):
Fowke-LumberingSongsFromTheNorthernWoods #46, "Conroy's Camp" (1 text, tune referenced) Roud #4558
CROSS-REFERENCES:
cf. "How We Got Up to the Woods Last Year" (tune, lyrics, theme)
NOTES [36 words]: Like so many lumbering songs, this is a "moniker song" devoted mostly to listing the men in the crew-- though, in this case, it catalogs their behavior on their way to camp rather than their behavior *in* camp. - RBW

File: FowL46
Consolation Flowing Free

DESCRIPTION: "Consolation flowing free., Come my love and go with me. "You are too young, you are not fit (x3), You cannot leave your mother yet." "You're old enough, you're just about right (x3), I'll ask your mother next Saturday night."

AUTHOR: unknown
EARLIEST DATE: 1911 (Ames, according to Spurgeon-WaltzTheHall-AmericanPlayParty)
KEYWORDS: playparty courting marriage mother
FOUND IN: US
REFERENCES (1 citation):
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 90-91, "Consolation Flowing Free" (1 text, 1 tune); cf. pp. 88-89, "Come My Love" (1 text, 1 tune)
Roud #7934
CROSS-REFERENCES:
cf. "Come My Love (I)" (lyrics)
NOTES [110 words]: Roud's #12430 is assigned primarily to pieces which open "Come my love and go with me And I will take good care of you"; #7394 is for pieces which open "Consolation flowing free, Come my love and go with me." But these are often clearly the same song: they have the "Come my love and go with me" line, the complaint about somebody being too young, and the conclusion that (s)he is old enough. But there are also much longer versions of both pieces. The confusion, I think, goes back to Botkin, who seems to have classified solely based on first lines. I'm far from sure they should be split, but I'm following this general practice. See both songs, though. - RBW
Last updated in version 5.0
File: Spurg090

Constable of Dundee, The

DESCRIPTION: "Now fortune was false and betrayed a man, He was Constable of Dundee." His daughter loves a sailor, whom the Constable will not let her marry, especially after he is wrecked. But when the Constable loses his money, the sailor has money to save him

AUTHOR: unknown
EARLIEST DATE: 1876 (Christie)
KEYWORDS: sailor love rejection rescue money
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 1, "The Constable of Dundee" (1 text, 1 tune)
Roud #8261
NOTES [52 words]: Gatherer-SongsAndBalladsOfDundee's notes connect this to Alexander Carron (Scrymgeour), Constable of Dundee in 1298, a follower of William Wallace. I don't see why, though. Possibly there is some folklore about the song; it is said to have come from an eighty-year-old woman, so it may be somewhat confused. - RBW
Last updated in version 4.5
File: Gath001

Constant Farmer's Son, The [Laws M33]

DESCRIPTION: Her parents consent to let their daughter marry a farmer, but her brothers will not agree. The brothers take the farmer out and murder him, claiming he has fled with another girl. The daughter finds the body, has her brothers executed, and dies of grief

AUTHOR: unknown
EARLIEST DATE: before 1845 (broadside, Bodleian Harding B 11(3995))
KEYWORDS: homicide family
FOUND IN: Britain(England(Lond,South),Scotland(Aber)) US(Ap,MA,MW) Canada(Mar,Newf) Ireland
REFERENCES (17 citations):
Laws M33, "The Constant Farmer's Son"
Greig/Duncan2 221, "The Constant Farmer's Son" (2 fragments, 2 tunes)
Williams-Wiltshire-WSRO Mi 632, "Merchant's Daughter" (1 text)
Broadwood-EnglishTraditionalSongsAndCarols, pp. 28-29, "The Merchant's Daughter or The
Constant Farmer's Son (1 text, 1 tune)
OShaughnessy-YellowbellyBalladsPart1 11, "The Constant Farmer's Son" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #115, "The Constant Farmer's Son" (1 text, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 47, "The Constant Farmer's Son" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H806, pp. 434-435, "The Constant Farmer's Son" (1 text, 1 tune)
Morton/Maguire-ComeDayGoDayGodSendSunday 17, pp. 40-41, 108, 163, "The Constant Farmer's Son" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 32, pp. 76-78, "The Constant Farmer's Son" (1 text)
Bush-FSofCentralWestVirginiaVol3, pp. 93-94, "The Constant Farmer's Son" (1 short text, 1 tune, probably this, although Bush lumps it with two other songs, pp. 89-90, "The Jealous Brothers"; pp. 90-91, "The Jealous Brothers II" which are clearly "The Bramble Briar (The Merchant's Daughter; In Bruton Town)" [Laws M32])
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 141-142, "The Constant Farmer's Son" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, p. 118, "The Constant Farmer's Son" (1 text, 1 tune)
Lehr/Best-ComeAndIWillSingYou 25, "The Constant Farmer's Son" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 26, "The Constant Farmer's Son" (1 text)
DT 309. CONSTFRM (JEALBRO5 incorrectly listed as Laws M32)
ADDITIONAL: Harold Nestler, "Songs from the Hudson Valley" (article in New York Folklore Quarterly, Volume V, #2, Summer 1949), pp. 96-97 "The Constant Farmer's Son" (1 text)
Roud #675
RECORDINGS:
Josie Connors, "The Constant Farmer's Son" (on IRTravellers01)
Tom Lenihan, "The Constant Farmer's Son" (on IRClare01)
John Maguire, "The Constant Farmer's Son" (on IRJMaguire01)
James McDermott, "The Constant Farmer's Son" (on IRHardySons)
BROADSIDES:
CROSS-REFERENCES:
NOTES [54 words]: At the end of Tom Lenihan's version on IRClare01, the brothers' bodies are given to doctors "for to practice by" but Mary's thoughts both night and day On her dead love did run; In the madhouse cell poor Mary dwells For her constant farmer's son." See the notes to "A Maid in Bedlam" for other women driven to the asylum. - BS
Last updated in version 6.0
File: LM33

Constant Lover, The

DESCRIPTION: "Although my parents me disdain, For loving of my own dear honey," the singer vows to be faithful. He lists all the things he would disdain were he allowed to woo the girl. He concludes that not even the honeycomb is as sweet as she

AUTHOR: unknown
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
KEYWORDS: love courting rejection
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, p. 86, "The Constant Lover" (1 text)
Roud #5564
NOTES [83 words]: This song, literary in a rather obnoxious way, mentions both King Caesar's rents (though the Roman Empire did not use landrents as such) and Hero and Leander. The latter story tells of the young man Leander who swam every night to meet his love Hero, but who one night became lost and drowned; when she found his body, she drowned herself. The story comes
from an ancient Greek poem, but was more popular in recent times; Marlowe, Byron, and Chapman were among the many who wrote on the theme. - RBW

File: Ord086

**Constant Lovers, The [Laws O41]**

DESCRIPTION: The sailor promises to marry the girl after he makes one more trip. His mother threatens to disinherit him for this, but he points out that she had been a serving girl herself until his father had raised her. He promises to be faithful to the girl

AUTHOR: unknown

EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(166))

KEYWORDS: sailor travel mother promise

FOUND IN: Canada(Mar,Newf) Ireland Britain(England(South),Scotland(Aber))

REFERENCES (11 citations):

- Laws O41, "The Constant Lovers"
- Greig/Duncan6 1093, "Oh, Wait, My Mother, Ere I Tell You This" (1 fragment)
- Williams-Wiltshire-WSRO GI 110, "Sailor and the Farmer's Daughter" (1 text)
- Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #30, The Constant Lovers" (1 text, 1 tune)
- Purslow-TheConstantLovers, pp. 18-19, "The Contant Lovers" (1 text, 1 tune)
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H634, p. 472, "One Penny Portion" (1 text, 1 tune)
- OLochlainn-MoreIrishStreetBallads 4, "One Penny Portion" (1 text, 1 tune)
- Lehr/Best-ComeAndIWillSingYou 95, "A Sailor Courted" (1 text, 1 tune)
- Creighton-SongsAndBalladsFromNovaScotia 49, "A Sailor Courted" (1 text, 1 tune)
- Creighton-MaritimeFolkSongs, pp. 44-45, "A Sailor Courted a Farmer's Daughter" (1 text, 1 tune)
- DT 595, SAILCOUR
- Roud #993

RECORDINGS:
- John Thomas Powers, "A Sailor Courted a Farmer's Daughter" (on MUNFLA/Leach)
- Monica Rossiter, "The Farmer's Daughter" (on MUNFLA/Leach)

BROADSIDES:

File: L041

**Constitution and the Guerriere (II), The**

DESCRIPTION: "Britannia's gallant streamers Float proudly o'er the tide; And fairly wave Columbia's stripes...." Dacres and his hip meet Hull's, and signals for battle. But "Vain were the cheers of Britons," The Americans, tried on the "Moorish shore," is victorious

AUTHOR: Words: L. M. Sargent

EARLIEST DATE: 1812 (Boston Gazette, according to Gray-

SongsAndBalladsOfTheMaineLumberjacks)

KEYWORDS: sea war battle ship

HISTORICAL REFERENCES:

Aug 19, 1812 - the 44-gun Constitution defeats and captures the 38-gun Guerriere

FOUND IN:

REFERENCES (3 citations):

- Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 144-145, "The Constitution and the Guerriere" (1 text, from the Boston Gazette)
- Lawrence-MusicForPatriotsPoliticiansAndPresidents, pp. 194-195, "Yankee Thunders"; "Constitution and Guerriere" (2 texts, 1 tune, both copies of War of 1812-era printings)
- Colonial-Dames-AmericanWarSongs, pp. 48-40, "Yankee Thunders" (1 text)
CROSS-REFERENCES:
cf. "Ye Mariners of England" (tune)

NOTES [174 words]: Although quite possibly older than the traditional "Constitution and Guerriere" (Gray-SongsAndBalladsOfTheMaineLumberjacks notes at least five publications in newspapers in September 1812, and two songsters in 1814-1815), there do not appear to be any traditional publications of this song -- probably because it's so wordy.
The song mentions three names: Dacres and Hull are the captains of the Guerriere and the Constitution, respectively. "Morris," not otherwise identified, is probably Charles Morris. of whom J. Franklin Jameson, _Dictionary of United States History_ 1492-1895, Puritan Press, 1894, says: Morris, Charles (1784-1856), Commodore, served in the war with Tripoli from 1801 to 1805. He was lieutenant of the "Constitution" in the engagement with the "Guerriere." He was chief of the Ordnance Bureau from 1851 to 1856.
It has several times been stated that the traditional Laws ballad about the Constitution and Guerriere goes back to an 1812 broadside. I suspect, however, that that may be a reference to this piece. - RBW
_Last updated in version 6.1_

File: Gray144

**Constitution and the Guerriere, The [Laws A6]**

**DESCRIPTION:** Captain Dacres of the Guerriere expects to defeat the Americans as easily as Britain has defeated the French. Captain [Isaac] Hull's Constitution, however, easily defeats the British ship

**AUTHOR:** unknown

**EARLIEST DATE:** 1813 (LOCEphemera rbpe 1130150a)

**KEYWORDS:** sea war battle ship

**HISTORICAL REFERENCES:**
Aug 19, 1812 - the 44-gun Constitution defeats and captures the 38-gun Guerriere

**FOUND IN:** US(Ap,MA,MW) Britain(Scotland(Aber))

**REFERENCES (19 citations):**
Laws A6, "The Constitution and the Guerriere"
Thompson-APioneerSongster 49, "Constitution and Guerriere" (1 text)
Colcord-SongsOfAmericanSailormen, pp. 130-132, "The Constitution and the Guerriere" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 184-186, "The Constitution and the Guerriere" (1 text, 1 tune)
Greig/Duncan1 43, "The Constitution and the Guerriere" (2 texts)
Friedman-Viking/PenguinBookOfFolkBallads, p. 291, "The Constitution and the Guerriere" (1 text)
Scott-TheBalladOfAmerica, pp. 108-110, "The Constitution and the Guerriere" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 507-509, "Constitution and Guerriere" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 21, "Yankee Doodle Dandy-O" (1 text, 1 tune)
Botkin-TreasuryOfNewEnglandFolklore, pp. 544-546, "The Constitution and the Guerriere" (1 text, 1 tune)
Shay-AmericanSeaSongsAndChanteys, pp. 161-164, "The Constitution and the Guerriere" (1 text, 1 tune)
Cox-FolkSongsSouth 60, "The Constitution and the Guerriere (Hull's Victory)" (1 text)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 30, pp. 54-55, "The Constitution and the Guerriere" (1 fragment, 1 tune)
Stout-FolkloreFromIowa 75, pp. 97-98, "The Constitution and the Guerriere" (1 text)
Darling-NewAmericanSongster, pp. 159-161, "The Constitution and the Guerriere" (1 text)
Silber/Silber-FolksingersWordbook, p. 286, "The Constitution and Guerriere" (1 text)
DT 362, CONSTGUR*

**ADDITIONAL:** Alfred M. Williams, _Studies in Folk-Song and Popular Poetry_, Houghton Mifflin, 1894, pp. 21-23, "The Constitution and the Guerriere" (1 text)

Roud #626

**RECORDINGS:**
Warde Ford, "Proud Dacus and Captain Hull (Captain Hull and proud Dacus)" [fragment] (AFS 4202 A4, 1938; tr.; in AMMEM/Cowell)

BROADSIDES:
LOCEphemera, rbpe 1130150a [some words illegible], "The Constitution and Guerriere" ("We often have been told"), John Lane (New York), 1813; also rbpe 22802500, "The Constitution and Guerriere" ("It ofttimes has been told")
LOCSinging, as102370, "Constitution and Guerriere" ("I often have been told, that the British seamen bold"), L. Deming (Boston), no date

CROSS-REFERENCES:
cf. "The Constitution and the Guerriere (II)" (subject)
cf. "Iron Merrimac" (subject)
cf. "Yankee Tars" (subject)

SAME TUNE:

ALTERNATE TITLES:
Captain Hill
Lo a Frigate

NOTES [1215 words]: Despite the alternate title "Yankee Doodle Dandy-O," this is obviously not to be confused with "Yankee Doodle." The tune is, in fact, related to "The Bonnie Lass of Fyvie-O (Pretty Peggy)"; some copies call it "The Landlady of France"; Williams says that "It is set to a very lively and emphatic air, called, indifferently, The Landlady of France and The Bandy-Legged Officer, from the coarsely comical words which George Colman the younger had written to it." [LOCEphemera rbpe 1130150a and rbpe 22802500 have the tune as "Landlady of France" - BS]

The United States declared war on Britain in 1812 due to British behavior at sea (impressing seamen off American ships -- for which see e.g. "The Chesapeake and the Shannon (I)" [Laws J20] -- and stopping American ships bound for the continent, among other things). Under ordinary circumstances, the Americans could not hope to beat Britain -- but, just as in the Revolutionary War, Britain had other things on its mind. In this case, Napoleon. Most of the British navy had to stay near France to combat the possibility of invasion. As a result, the Americans decided to send out their tiny navy -- only five frigates, though they were high-quality ships, and some smaller vessels -- to protect their merchant ships against such British ships as were operating out of Halifax and Newfoundland. In the end, most of the American fleet would end up bottled up in port. Before that could happen, though, the Constitution went out commerce-raiding (July 12, 1812). It very nearly ended up being a short trip. Despite their preoccupation with France, the British had one significant task force in the Americas, built about the ship of the line H.M.S. Africa (Borneman, p. 81; Hickey, pp. 93-94). That fleet came upon Constitution, but the wind died before they could engage, and the Constitution managed to get away by kedging her anchor plus putting as many men as possible in longboats to row her away (Fitz-Enz, pp. 11-14). Constitution made it to Boston, then set out again (Borneman, p. 84; Fitz-Enz, p. 14, comments on their survival against Africa, "Having outsailed or, to put it bluntly, outrowed the enemy, Captain Hull and his men were looking for a fight" Utt, p. 52, reports that Hull "stayed [in Boston] only a week to bring on board food, water, and new crewmen, shopping out on Sunday, 2 August). He sailed north past Halifax and took a few small prizes (Utt, p. 53), but nothing major until she met the Guerriere (the former French Guerrière) one of the ships from the Africa fleet now operating on her own.

The Guerriere freely went into battle with the Constitution, apparently in the belief that the Americans didn't know how to handle ships. Her Captain Dacres was even more aggressive than most (Fitz-Enz, p. 19). This was a bad move. Although the Constitution had only slightly more guns, it was a much better-built ship, and had been rebuilt just before hostilities had begun, and its weight of broadside was significantly larger; few frigates had long guns (that is, guns capable of firing a ball over long distances) heavier than an 18-pounder, but the Constitution had many 24-pounders -- a weight typical of ships of the line (Pratt, pp. 8, 36). Paine, p. 120, says, the Constitution initially had fully 30 of these ship-killers and 20 32-pounders carronades -- short-range guns designed to kill people more than ships). According to Mahon, p. 57, the Constitution had a broadside of 684 pounds, the British of 556 -- and the American ship had 456 crew to 272 on the British frigate. The British sailors probably were more experienced -- but they simply weren't very numerous.

The American ship-handling was in fact imperfect (Borneman, p. 86), which meant that the two ships actually came in contact for a time (Hull wanted to board, but there wasn't time for a boarding crew to cross; Utt, pp. 57-59). The Guerriere had already lost her mizzen by then, however, and
soon after lost her other two masts; eventually she surrendered and proved so badly damaged that she had to be burned (Fitz-Enz, p. 23).

Supposedly Dacres and Hull remained friends for the rest of their lives, because Hull had arranged for his men to rescue Dacres's prize Bible, a family heirloom (Fitz-Enz, p. 23).

The Constitution would win additional battles in the War of 1812, but this was the only victory for skipper Isaac Hull (1773-1843), who afterward requested and was given a shore command (Mahon, p. 59).

The "Captain Hull" of the Warde Ford version is of course the aforementioned Isaac Hull (1773-1843), who commanded the Constitution during the battle. Supposedly he was so enthusiastic when his crew started firing at close range that he started jumping up and down and split his pants (Utt, p. 56).

"Dacus" is James R. Dacres (1788?-1853), the commander of the Guerriere. Lest he be thought incompetent, it should be noted that he obtained command at a very young age (note that he was still in his twenties!), and would later in the war capture the Leo. He was really more of a "test case" for the British belief that their seamanship (so demonstrated at Trafalgar) made them inherently better than the Americans. (Though he would later blame his defeat on the fact that his vessel was an inferior ship captured from the French; Borneman, p. 88).

Dacres was also gallant; ten of his sailors were impressed Americans, and he allowed them not to fight against their home nation even though he was short of crew (Utt, p. 55).

The "super frigates" did cause a significant reaction on the British side; in addition to the Constitution, the ship United States had easily dealt with the Macedonian (Hickey, pp. 94-96). The British questioned whether the American ships could really be called frigates rather than ships of the line (Hickey, p. 98), and caused the British to design heavy frigates of their own and to order their frigates to avoid American frigates if possible (Hickey, pp. 99). They also gave their light frigates orders to stay out of one-on-one engagements (Mahon, p. 59).

It's fortunate for the Americans that their ships were successful, because they weren't cheap. According to Heidler/Heidler, p. 196, the Constitution's "final price of $302,718.84 represented a 260 percent cost overrun from original appropriations."

The victory was very important in American politics. To that point, the Americans had done very badly in the war, being utterly defeated on the Canadian front (see, e.g., "Brave General Brock" [Laws A22] and "The Battle of Queenston Heights"). The Constitution's victory, while of no real significance, is credited with helping President James Madison to re-election in November 1812. It was a very close thing; had Pennsylvania gone for De Witt Clinton, Madison would have been turned out of office, and there was genuine concern that he "would" lose there (Hickey, p. 105). It has several times been stated that this song goes back to an 1812 broadside. At one time I listed 1812 as the earliest date for this song on that basis. But the only prints of that period which I have located are in fact copies of "The Constitution and Guerriere (II)." I have therefore changed the date to the earliest instance which I am sure is this ballad.. - RBW

Bibliography

- Fitz-Enz: Colonel David Fitz-Enz, Hacks, Sycophants, Adventurers, & Heroes: Madison's Commanders in the War of 1812, Taylor, 2012
- Mahon: John K. Mahon, The War of 1812, 1972 (I used the undated Da Capo paperback edition)

Last updated in version 5.0
File: LA06
**Constoga on the Jordan Road**

DESCRIPTION: "The devil and Goliath were playing seven up, All on account of half a dollar," but the Devil cheats. The Conestoga wagon will take riders to the other side of Jordan. Teamsters cuss but travel the road. The saints are on the other side of Jordan.

AUTHOR: unknown

EARLIEST DATE: 1949 (Korson-PennsylvaniaSongsAndLegends)

KEYWORDS: derivative travel devil humorous

FOUND IN: US(MA)

REFERENCES (1 citation):

Korson-PennsylvaniaSongsAndLegends, pp. 249-250, "Constoga on the Jordan Road" (1 text, 1 tune)

Roud #7741

CROSS-REFERENCES:

cf. "Jordan Am a Hard Road to Travel" (tune) and references there

File: KPL249

**Contented Countryman, The**

DESCRIPTION: "Who would like a jovial count-e-rie life? Happy am I with my home and wife." The singer describes how his life "just suits me": They call him poor, but he has the larks and the clear sky and a loving wife. He would not "change for a crown-ed king."

AUTHOR: unknown

EARLIEST DATE: before 1900 (broadside, Bodleian Firth c.26(85))

KEYWORDS: home work farming nonballad

FOUND IN: Britain(England(Lond,South))

REFERENCES (2 citations):

Kennedy-FolksongsOfBritainAndIreland 245, "The Contented Countryman" (1 text, 1 tune)

Williams-Wiltshire-WSRO Wt 490, "Out With My Gun in the Morning" (1 text)

Roud #1847

RECORDINGS:

Jimmy Knights, "Out With My Gun in the Morning" (on Voice18)

BROADSIDES:

Bodleian, Firth c.26(85), "Out With My Gun in the Morning" ("I live a jovial country life"), T. Pearson (Manchester), 1850-1899; also 2806 c.16(112), "Out With My Gun in the Morning"

CROSS-REFERENCES:

cf. "The Brisk and Bonny Lass (The Brisk and Bonny Lad)" (theme)

cf. "Country Life" (theme)

NOTES [39 words]: Kennedy-FolksongsOfBritainAndIreland lists several other collections of what he says are this song -- but given the generic nature of this song and Kennedy's willingness to lump, I can't bring myself to trust him without seeing them. - RbW

Last updated in version 2.6

File: K245

**Conversation with Death (Oh Death)**

DESCRIPTION: Death approaches the young person who is "unprepared for eternity." (S)he tries to buy Death off. It doesn't work. Death describes how it takes everyone and snuffs out their lives. The soon-to-be-dead person bids farewell

AUTHOR: almost certainly Lloyd Chandler

EARLIEST DATE: 1928 (recording, Vernon Dalhart)

KEYWORDS: death bargaining dialog Hell

FOUND IN: US(Ap,SE,So)

REFERENCES (2 citations):

Randolph 663, "Conversation with Death" (1 text)

DT, OHDEATH*

Roud #4933

RECORDINGS:

Rich Amerson, "Death Have Mercy" (on NFMAla4)

Dock Boggs, "Oh Death" (on Boggs1, BoggsCD1)
Al Craver [pseudonym for Vernon Dalhart], "Conversation with Death" (Columbia 15585-D, 1930; rec. 1928)
Rev. Anderson Johnson, "Death in the Morning" (Glory 4015, rec. 1953; on Babylon)
Charlie Monroe's Boys, "Oh Death" (Bluebird B-8092, 1939)
Charley] Patton & [Bertha] Lee, "Oh Death" (Vocalion 02904, 1935; rec. 1934)
Dock Reed & Vera Hall Ward, "Death Is Awful" (on NFMAla5) (on ReedWard01)
Berzilla Wallin, "Conversation with Death" (on OldLove)

BROADSIDES:

CROSS-REFERENCES:
cf. "Death and the Lady" (theme)
cf. "Bury Me Not on the Lone Prairie" (tune of one version)
cf. "Oh Death (III)" (lyrics)

ALTERNATE TITLES:
Death Is Awful

NOTES [167 words]: It is possible that this is a Holy Roller version of "Death and the Lady," but there are enough differences that I decided I had to separate them. There may be a "missing link" out there somewhere, though. - RBW
I think Boggs' version may well be the missing link you seek. A very similar version was recorded by the blues singer Charley Patton. Or it could be Vernon Dalhart's recording, but certainly the Boggs and Patton versions are fairly close to "Death and the Lady." - PJS

John Garst has this to add:
Carl Lindahl seems to have wrapped up Lloyd Chandler's authorship of "Conversation with Death." See http://tinyurl.com/tbdx-LChandler and works cited there.
Chandler's piece has become mixed with "Oh, Death" ("Death Have Mercy," etc.) which seems to be, in some versions, entirely different from "Conversation."
It seems clear to me that "Oh, Death" derives from the breadthside [Bodleian, Harding B 11(885)]. Both "Conversation" and "Oh, Death" differ considerably from "Death and the Lady." - JG

Last updated in version 2.5
File: R663

Convict and the Rose, The

DESCRIPTION: An innocent prisoner will be executed in the morning. He thinks about his sweetheart, who sent him a rose. "When I go at daylight's dawning Against my heart they'll find this rose"
AUTHOR: unknown
EARLIEST DATE: 1940 (recording, Blue Sky Boys); in tradition, 1951 (MUNFLA-Leach)
KEYWORDS: love execution prison punishment trial death flowers nonballad lover
FOUND IN: Canada(Newf)
Roud #16149
RECORDINGS:
Blue Sky Boys, "The Convict and the Rose" (Bluebird B-8522, 1940)
Joe Sutton, "The Prisoner of Newfoundland" (on MUNFLA-Leach)
File: ML3CoatR

Convict Maid, The

DESCRIPTION: "You lads and lasses all attend to me While I relate my tale of misery; By hopeless love I was once betrayed, And now I am, alas, a convict maid." Her lover had her rob her master's store; now she is sentenced for seven years. She regrets her error
AUTHOR: unknown
EARLIEST DATE: 1964
KEYWORDS: robbery transportation love punishment
FOUND IN: Australia
REFERENCES (6 citations):
**Convict of Clonmel, The**

**DESCRIPTION:** A convict, sentenced to be hanged, thinks of his past, playing at hurley and dancing. "No boy of the village Was ever yet milder." Now his horse is loose, his hurley at home, his ball is played with and the girls are dancing. He will be forgotten.

**AUTHOR:** English words by J.J. Callanan

**EARLIEST DATE:** 1845 (Duffy)

**KEYWORDS:** crime execution prison sports dancing nonballad

**FOUND IN:** Ireland

**REFERENCES (5 citations):**
- **ADDITIONAL:** Edward Hayes, _The Ballads of Ireland_ (Boston, 1859), Vol I, pp. 342-343, "The Convict of Clonmell"
- Kathleen Hoagland, editor, _One Thousand Years of Irish Poetry_ (New York, 1947), pp. 193-194, "The Convict of Clonmell" (1 text)
- Charles Gavan Duffy, editor, _The Ballad Poetry of Ireland_ (1845), pp. 117-118, "The Convict of Clonmel"

**Roud #6993**

**RECORDINGS:**
- Robert Cinnamond, "The Gaol of Clonmel" (on IRRCinnamond01) (fragment; only the first verse)
- Liam Clancy, "The Convict of Clonmel" (on IRLClancy01)

**CROSS-REFERENCES:**
- cf. "Bold Thady Quill" (subject of hurling) and references there

**NOTES [269 words]:** Clonmel is in County Tipperary, Ireland.

Hayes, after saying simply that he does not know the hero of the song, has a long note explaining the popularity of hurling and defending the game from English detractors.

Hayes's note on this is an exact quote from Duffy, who may in turn be quoting Callanan. Duffy makes Callanan the translator from the Irish. - BS

According to _Granger's Index to Poetry_ (which cites this five times), the poem was not written by Callanan, but rather translated from an (unknown but modern) Irish source; this of course agrees with Duffy.

Hurling was said to be nearly extinct before being revived in 1870. Since it was played in only a few places before that, a good history of the sport might help us make a good guess as to the person referred to here. (Unless of course it's some petty criminal, but it doesn't sound that way.) The leaders of the 1848 rebellion were all spared the gallows, so it must refer to something earlier. Emmet's rebellion, maybe?

There is a certain amount of confusion about this author. Most sources list his name as James Joseph Callanan, but he is also sometimes listed under the name "Jeremiah" (and, yes, it is known that it is the same guy). Most sources agree that he was born in 1795, but his death date seemingly varies; Hoagland and MacDonagh/Robinson give 1829. He wrote some poetry of his own, but is probably best known for his translations from Gaelic. Works of his found in this index.

**Convict Song, The**

DESCRIPTION: A dying convict wonders if his family still thinks of him. He thinks of his brothers and sisters. He blames himself "for bad company have me done." He leaves a lock of his hair to be sent to his mother. Then he dies.

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: prison death brother family mother sister prisoner
FOUND IN: Canada(Newf)
Roud #26266
RECORDINGS:
* Michael Deveraux, "The Convict Song" (on MUNFLA-Leach)

**Convict's Child, The**

DESCRIPTION: "The convict ship lay near the beach, The morn was drear and dark." One of the convicts is cradling an infant, his only child. The guards tear the baby from him. His wife wants to die but vows to live for the sake of the child

AUTHOR: unknown
EARLIEST DATE: before 1844 (Broadside Bodleian Harding B 15(61b), etc.; Anderson estimates his broadside as c. 1790
KEYWORDS: transportation separation father children wife
FOUND IN:
REFERENCES (1 citation):
Anderson-FarewellToOldEngland, pp. 65-66, "The Convict's Child"
Roud #V351
BROADSIDES:
* Bodleian, Harding B 15(61b), "Convict's Child," E. M. A. Hodges (London), 1844-1845; also

**Convict's Return, The**

DESCRIPTION: "It's just ten long years ago they dragged me from my wife...." Convicted of murder, the prisoner plans an escape, only to find his family and his strength gone. He is reprieved when his innocence is established; he happily goes home

AUTHOR: Leonard Nelson
EARLIEST DATE: 1931 (recording, Jack Mahoney)
KEYWORDS: trial punishment reprieve freedom
FOUND IN: Australia US
REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, pp. 68-69, "The Convict's Return" (1 text, 1 tune)
RECORDINGS:
* Jack Mahoney, "The Convict's Return" (Columbia 15712-D, 1932; rec. 1931)

File: AnFa065, MA068
Coo-Coo (Peacock Song)
AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: bird nonballad
FOUND IN: US
REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, p. 237, "Coo-Coo (Peacock Song)" (1 short text, 1 tune)
Roud #29314
NOTES [27 words]: Said to be the acceptance song sung by the peacock after it was elected to be
queen of the birds. (One might point out, however, that peacocks are male...). - RBW
Last updated in version 5.0
File: San237

Coochie Coo
DESCRIPTION: "I'll tell you about my love, She's my darling turtle dove, Mary Lize is her name,
But she gets there just the same. Oh, coochie, coochie, coochie coo... Cheeks so red and eyes so
blue," "I met her at a ten cent show"; they wed; he dislikes mother-in-law
AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric), with one copy from a manuscript dated 1907
KEYWORDS: love courting humorous mother beauty
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 87, "Coochie Coo" (2 texts, 1 tune)
Roud #11321
NOTES [29 words]: Browne-AlabamaFolkLyric wonders if this is derived from Monroe H.
Rosenfeld's "Kutchy, Kutchy, Coo!" The phrase might be, but it appears to me that the song is
different. - RBW
Last updated in version 5.3
File: Brne087

Cook and Shearer
DESCRIPTION: "By the wide Waimakariri, In the province of the plains... Lived the lady of this
idyll," a very odd-looking station-cook. She has peculiar taste in food and a bad temper. "Murrumbidgee Bill" beats her in a shearing contest and so wins her hand
AUTHOR: unknown
EARLIEST DATE: 1889 (Sydney Bulletin, according to Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: cook courting racing sheep fight humorous
FOUND IN:
REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, pp. 120-122, "Cook and Shearer" (1 text)
File: BaRo120

Cook and the Ladle, The
DESCRIPTION: "As I was a-walking up the stair Who did I meet but the cook and the ladle? ...
Tadle eedle ah lil dum dadie Tadle eedle ah lil dum dee"
AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan8)
KEYWORDS: cook
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1781, "The Cook and the Ladle" (1 fragment, 1 tune)
Roud #12990
NOTES [55 words]: The current description is all of the Greig/Duncan8 fragment. - BS
I have a strange feeling that this is about George I and his mistress Ehrengard Melusine von der
Schulenburg, known as "The Maypole" because she was so tall and skinny. "The Ladle" would also have been a good description. But this is most idle of speculations. - RBW

Cook of the Mess

DESCRIPTION: "I'm cook of the mess [i.e. not the cook but the rating who takes food to his mess], I'm full of zest, And for the lads I do my best, Then up on deck I do the rest, I'm having a busy day" (because he cares for food and dishes on top of his other duties)

AUTHOR: unknown

EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)

KEYWORDS: cook food navy work

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 46, "Cook of the Mess" (1 short text)

File: Tawn029

Cook, The

DESCRIPTION: "Our cook is the king of the bully-beef Navy, He's cooked it with soup, he's cooked it with gravy... He's cooked it standing, he's cooked it lying, And if he had wings, he'd cook it flying... Our bloody cook is the king of all HM ships"

AUTHOR: unknown

EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)

KEYWORDS: cook navy food nonballad

FOUND IN: Britain(England(North))

REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 47, "The Cook" (1 text)

File: Tawn030

Cookery Maid, The

DESCRIPTION: "There was a young maiden to cooking school went, Even the cookery maid." Her plum puddings serve as rat poison, her griddle cakes are doormats. Finally she tries to make a pie. A burglar breaks in, tries to eat it, and is found dead the next day

AUTHOR: unknown

EARLIEST DATE: 1988 (List-SingingAboutIt-FolkSongsInSouthernIndiana)

KEYWORDS: cook thief theft death humorous food

FOUND IN: US(MW)

REFERENCES (1 citation):
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 221-223, "The Cookery Maid" (1 text, 1 tune)

Roud #3771

NOTES [39 words]: This sounds like a novelty song from an early hillbilly recording, but I haven't located it. It might even be funny if it weren't so insulting.

Roud for some reason lumps this with "The Bachelor's Lament (II)," but I don't see it. - RBW

Last updated in version 5.3

File: List221

Cooks of Torbay, The

DESCRIPTION: "Come all ye young fellows wherever ye be I'll sing ye a verse on the cooks of Torbay." The sealing ship Ellen goes up the Gulf. The captain gives the cook grief for only cooking two meals for the day. The insulted cook has his son make the meal

AUTHOR: unknown

EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: hunting sea ship humorous cook

FOUND IN: Canada(Newf)

REFERENCES (2 citations):
NOTES [227 words]: Torbay is about seven miles north of St John's. - BS
There aren't many dating hints in this song, but the ship's name Ellen is perhaps slightly indicative. There was no sealing steamer named Ellen (Chafe, pp. 98-105, has a comprehensive list). This implies a sailing ship, and almost certainly a date before 1900; indeed, a date before 1880 is likely. On the other hand, the list of ships in the index of Ryan (see "ships, sailing" in the Index) doesn't include an Ellen either. That's not proof -- there were so many sailing sealers that the records surely aren't complete. It does seem odd that the song is about a little-known ship, though.
The one other thing that occurs to me is that "Ellen" could be a mis-hearing of "Bella," as in the Bellaventure, which went to the ice 1909-1915 (Chafe, p. 98). This would explain all the little hints in the song that it is late. We know that the Bellaventure was also known as the "Belle" (see "Captains and Ships"; also "The Newfoundland Disaster (I)"). I frankly think that more likely than that this is a song about a forgotten ship. If so, it might be possible to figure out the year this song refers to by examining the Bellaventure's crew lists and the years she went to "the Gulf" (the St. Lawrence, mentioned in the second stanza) as opposed to "the Front" (the area northeast of Newfoundland). - RBW

Bibliography


Last updated in version 4.5
File: GrMa148

Coolie Is Nobody, A

DESCRIPTION: Alternate lines are a chorus, "Blow bully blow boy/blow bully boy blow." The shantyman sings "A coolie is nobody." "I never jumped your mommy ... They call me bully hangman ... I never hanged your mommy."

AUTHOR: unknown


KEYWORDS: sex bawdy shanty

FOUND IN: West Indies (Nevis)

REFERENCES (1 citation):
Abrahams-DeepTheWaterShallowTheShore, pp. 52-53, "A Coolie Is Nobody" (1 text, 1 tune)

NOTES [114 words]: In the West Indies a "coolie" is an East Indian. Abraham's comment -- "This song does not reflect a real social situation on Nevis, since there were only three East Indian families, none of whom were ever discussed in such stereotyped terms" -- suggests that the song comes from some other West Indian island. See, for example, references to "coolies" in "Fan Mi Solja Man" and "Nobody's Business" from Jamaica. Beckwith and Roberts have this in the Jamaican stone-passing game song, "Dicky Saloman": "Kill de Coolie man dead" [Martha Warren Beckwith and Helen Roberts, Folk-Games of Jamaica (Poughkeepsie: Vassar College, 1922 ("Digitized by Internet Archive")) #19.e , pp. 23-24]. - BS

Last updated in version 4.0
File: AWIS052

Coon from Tennessee (Till I Die)

DESCRIPTION: "There's a coon from/in/down Tennessee, Just as cute as he can be; He never goes to church...." Told to reform, he replies, "I'm gonna live anyhow till I die." No matter what they do to him or say about him, he will enjoy life

AUTHOR: unknown
Coon Song (I), The

DESCRIPTION: "As I walked out last Saturday night... I saw an old coon wag his tail. "Said I, Old coon, how're you today? Said he, Hurray for Henry Clay." "But since I heard of Henry Clay, the Tyler grippe has passed away. "I'll cast my vote for Henry Clay."

AUTHOR: unknown

EARLIEST DATE: 1950 (Wolfe/Boswell-FolkSongsOfMiddleTennessee), but surely dating to the election of 1844

KEYWORDS: political animal nonballad

HISTORICAL REFERENCES:
- 1824 - Clay's first campaign for President (in the first election where popular votes are recorded, Andrew Jackson is the clear winner in the voting, but no one wins in the Electoral College. John Quincy Adams is elected president by the House of Representatives, due mostly to backing from Clay)
- 1832 - Clay's second campaign for President. He is defeated by Andrew Jackson
- 1840 - election of the Whig William Henry Harrison, who dies shortly after his inauguration and is succeeded by Vice President John Tyler
- 1844 - Clay's third campaign for President, producing both "'The Mill-Boy of the Slashes," with its erroneous reference to Van Buren (who failed to earn the Democratic nomination) and "Old Hal o' the West." Clay is defeated by James K. Polk.
- 1852 - Death of Henry Clay

FOUND IN: US(Ap)

REFERENCES (1 citation):
Wolfe/Boswell-FolkSongsOfMiddleTennessee 49, pp. 85-86, "The Coon Song" (1 text, 1 tune)
Roud #11021

CROSS-REFERENCES:
cf. "Henry Clay Songs" (subject) and notes there

NOTES [683 words]: Wolfe, in editing Wolfe/Boswell-FolkSongsOfMiddleTennessee, was unable to locate a songster version of this, but it seems highly likely that it dates from the election of 1844. This is based on the reference to the "Tyler grippe." The Whigs in 1840 had decided not to nominate Henry Clay as their presidential candidate; although he had run as early as 1824 (DeGregorio, p. 97), he was, by 1840, a two-time loser. They instead chose William Henry Harrison, who had won fame (not entirely deserved) during the War of 1812 -- a result which infuriated Clay so much that he went on a drinking-and-cursing spree (Schlesinger, p. 290). In a typical ticket-balancing move, the Whigs chose John Tyler as Harrison's running mate. Harrison ran against incumbent Martin Van Buren, Andrew Jackson's hand-picked successor who had easily won in 1836 (DeGregorio, pp. 128-129).

Harrison was "born a Virginia aristocrat, [but he] watched without protest his transmutation into a plain man of the people, while his spacious house in Ohio was reshaped into a humble log cabin" (Schlesinger, p. 292).

There followed the "log cabin and hard cider" or "Tippicanoe and Tyler Too" campaign of 1840 -- for many years regarded as the most irrelevant and most vapid of all time. (Jameson, p. 294, declares it was "without precedent or successor. This was, of course, before Willie Horton and the campaigns of the late twentieth century.) The country was still suffering the after-effects of the Panic of 1837 (DeGregorio, p. 143), and incumbent Martin van Buren was widely disliked (although the Panic, insofar as it could be blamed on anyone, was the fault of Andrew Jackson). Harrison won easily, taking 53% of the popular vote and 234 electoral votes to Martin van Buren's 60..."
But Harrison was an old man (born 1773, making him the oldest man elected president to that time; DeGregorio, p. 145). And he was a windbag. He gave a long inaugural address in a cold rain, came down with pneumonia, and died on April 4, 1841. This left an interesting problem. Although the constitution provides for the Vice President to succeed if the President dies, it hadn't happened before. There were some attempts to shunt Tyler aside -- or at least have him declared "acting President" rather than the real thing (DeGregorio, p. 156). He finally became President -- but Vice Presidents had never been expected to succeed, and many of them were troublesome characters (Aaron Burr, anyone?). Tyler wasn't that bad -- but he had been a Democrat (Jameson, p. 667), and as President, he supported many Democratic causes. The furious Whigs regarded him as a traitor and never even considered re-nominating him. After leaving office, he was "Quite literally a man without a party" (DeGregorio, p. 158). When he died in 1862, it was as a member of the Confederate House of Representatives (DeGregorio, p. 158).

So both sides had to pick a candidate for the election of 1844. There was significant support among Democrats for ex-president Van Buren, who also had an excellent "machine" -- but also many enemies. And an ambitious ex-governor of Tennessee was campaigning hard to be Vice President (Siegenthaler, p. 74). This was James K. Polk. On the first presidential convention ballot, Van Buren led, followed by Lewis Cass; Polk did not earn a single vote (Siegenthaler, p. 83). Indeed, he didn't earn a vote until the eighth ballot (Siegenthaler, p. 84). But he had prepared his groundwork carefully, and when the delegates saw that Van Buren and Cass were in a deadlock, the turned en masse to Polk on the ninth ballot. He became the first "dark horse" nominee in Presidential history (DeGregorio, p. 167; Schlesinger, pp. 436-437; Siegenthaler, p. 84). The Whigs again nominated Clay (their pattern, one might sarcastically say, was to alternate between Clay and successful generals, and with Harrison dead and the Mexican War not yet fought, they didn't have any generals available). Despite this song, Polk won -- and started the Mexican War that produced the last successful Whig candidate, Zachary Taylor. - RBW

Bibliography

- Schlesinger: Arthur M. Schlesinger, Jr., The Age of Jackson, Little Brown, 1945

Coon-Can Game, The [Laws I4]

DESCRIPTION: The singer is so disturbed by his woman's unfaithfulness that he cannot even play cards. He takes a train, sees the woman, and shoots her. He is arrested, convicted, and left to lament his fate

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: homicide train trial prison crime robbery prisoner

FOUND IN: US(Ap,SE,So)

REFERENCES (12 citations):
- Scarborough-OnTheTrailOfNegroFolkSongs, pp. 87-89, "The Coon-Can Game" (1 text, 1 tune)
- Smith-SouthCarolinaBallads, pp. 48-49, "The Game of Coon-Can" (1 text)
- Lomax/Lomax-OurSingingCountry, pp. 308-310, "As I Set Down to Play Tin-Can" (1 text, 1 tune)
- Sandburg-TheAmericanSongbag, pp. 310-311, "Coon Can (Poor Boy)" (1 text, 1 tune)
- Jackson-WakeUpDeadMan, pp. 61-66, "Poor Boy" (3 texts, 1 tune, but the "C" text is a different "Poor Boy" song)
- Coleman/Bregman-SongsOfAmericanFolks, pp. 116-118, "The Penitentiary Blues" (1 text, 1 tune)
- Owens-TexasFolkSongs-1ed, pp. 179-181, "Po' Boy" (1 text, 1 tune)
- Finger-FrontierBallads, pp. 75-77, "The Coon-Can Game" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 237-238, "Poor Boy in Jail" (1 text)
Silber/Silber-FolksingersWordbook, p. 70, "Poor Boy" (1 text, which appears to be mostly this song but with an ending partly derived from "The Maid Freed from the Gallows")
DT 688, POORBOY
Roud #3263
RECORDINGS:
Dock Boggs, "Poor Boy in Jail" (on Boggs2, BoggsCD1)
CROSS-REFERENCES:
NOTES [91 words]: This song should not be confused with the blues "Poor Boy, or Poor Boy Long Ways from Home"; the two songs are unrelated. Also, although [the version in the Folksinger's Wordbook] has picked up a pair of verses from "The Maid Freed from the Gallows", it's otherwise a completely separate song, and one unique in my experience. - PJS
The Coleman/Bregman-SongsOfAmericanFolks also has verses from "The Maid Freed...", so this is evidently a common mixture. The tune, according to Coleman/Bregman-SongsOfAmericanFolks, has been repeatedly borrowed. - RBW
Last updated in version 4.4
File: LI04

Coonjine (Coonshine)

DESCRIPTION: "Coonjine (or "coonshine"), ladies, coonjine, Coonjine on the floor. O, my papa don't 'low me to coonshine, And my me don't 'low me to try. Git up in the morning 'fore day, Coonjine on teh sly."
AUTHOR: unknown
EARLIEST DATE: 1919 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: mother father
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 738, "Coonshine" (1 short text, 1 tune)
Roud #17469
NOTES [36 words]: The current description is based on the Brown/Schinhan-FrankCBrownCollectionNCFolklore5 fragment. The "coonjine" is a dance, whereas "coonshine" is nothing that I know of, so I have adopted the "coonjine" title. - RBW
Last updated in version 4.1
File: BrS5738

Cooper Milton

DESCRIPTION: "It was on one Thursday morning, a while before noon, When John came in from work and said, 'You've met your doom.'" John kills his wife Flossie and her lover Cooper Milton. John is sentenced to 99 years in Nashville
AUTHOR: unknown
EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)
KEYWORDS: homicide infidelity husband wife children
FOUND IN: US
REFERENCES (1 citation):
Burt-AmericanMurderBallads, p. 44, "(Cooper Milton)" (1 text)
CROSS-REFERENCES:
cf. "Jesse James (I)" [Laws E1] (lyrics)
NOTES [42 words]: This seems almost an anthology of killing songs, e.g. it refers to "Jesse James" in the line "Flossie leaves eight children to mourn for her life." But Burt-AmericanMurderBallads seems to think it's historical, though she cites no background facts. - RBW
File: Burt044

Cooper o' Dundee, The

DESCRIPTION: "Ye coopers and hoopers attend to my ditty, I sing o' a coope wha dwelt in Dundee." "This young man was baith am'rous and witty"; all the women ask him to repair their
barrells. His business is large. He "sprung" a woman's "end-hoopin" and is banished

AUTHOR: unknown
EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: humorous wordplay sex exile punishment
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 29, "The Cooper o' Dundee" (1 text, tune referenced)
File: Gath029

Coortin' to Begin, The

DESCRIPTION: One night, the singer met a girl "I wished she were my bride." She goes to bed with him in an inn. He describes her beauty. The next day he leaves "some way to win his bread." Lasses, court "some sturdy boy ... that'll learn you The courtin to begin"

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan4)
KEYWORDS: sex beauty separation
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 817, "The Coortin' to Begin" (5 texts, 3 tunes)
Roud #8212
NOTES [58 words]: The outcome (marriage?) is not clear (or am I just being obtuse). Bell Robertson, Greig's source, says that when she was a girl the Ross girls "could sing it all," though others knew only the verse to avoid old men in spite of love or money, and choose some beardless boy "that'll learn you The courtin to begin." Perhaps the outcome is irrelevant. - BS

Last updated in version 2.5
File: Gr4817

Copper and Silver

DESCRIPTION: A mother advises her son: "save just a copper each week." "Your copper my grow unto silver Your silver will grow unto gold"; "Don't never be bashful in taking a wife"; "Keep your head above water" for "when you have money your friends will come 'round"

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: money nonballad gold friend mother wife youth
FOUND IN: Canada(Newf)
Roud #23891
RECORDINGS:
Frank Knox, "Copper and Silver" (on MUNFLA-Leach)
File: ML3CoASi

Copper River Song, The

DESCRIPTION: "Once in old Seattle I went upon a stroll, I spied an advertisement upon an urban pole." The singer joins an Alaska company. It is the worst job he ever had. The labor is hard, the setting primitive, and the mosquitos dreadful

AUTHOR: unknown
EARLIEST DATE: 1969 (Roseland, Alaska Sourdough Ballads and Folk Songs, according to Cohen)
KEYWORDS: work hardtimes travel bug
FOUND IN: US(NW)
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 677, "The Copper River Song" (1 text)
File: CAFS2677

Copshawholm Fair

DESCRIPTION: In April people come from mountain and glen to Copshawholm Fair. There are
pedlars, jugglers, and exotic foods. Hiring negotiations are described. When hiring is over there's 
fiddling and dancing, drinking and fighting.

AUTHOR: David Anderson
EARLIEST DATE: 1868 (Yates, Musical Traditions site _Voice of the People suite_ "Notes - 
Volume 5" - 25.8.02)
KEYWORDS: fight work dancing drink food music nonballad
FOUND IN: Britain(England(North),Scotland(Bord))
REFERENCES (2 citations):
Kidson-TraditionalTunes, pp. 97-99, "Coupshawholme Fair" (1 text, 1 tune)
McMorland/Scott-HerdLaddieOTheGlen, pp. 34-36, 149, "Copshawholm Fair" (1 text, 1 tune)
Roud #9139
RECORDINGS:
Bob Forrester, "Copshawholm Fair" (on Voice05)
CROSS-REFERENCES:
 cf. "The Hiring Fairs of Ulster" (subject)
 cf. "The Feeing Time (I)" (subject) and references there
 cf. "The Wild Hills o' Wannie" (tune, according to Yates, Musical Traditions site _Voice of the 
People suite_ "Notes - Volume 5" - 25.8.02)
NOTES [12 words]: Hall, notes to Voice05: "'Copshawholm Fair' ... was last held in 1912." - BS

Last updated in version 3.2
File: RcCpswFr

Copy of Verses on Jefferys the Seaman, A

DESCRIPTION: "You captains and commanders both by land and sea, Oh do not be hard- 
hearted...." "Jefferys the seaman... Was left upon a dismal rock by his captain." He is stranded and 
miserable for eight days before being rescued. Now he is back in England

AUTHOR: unknown
EARLIEST DATE: 1908 (Firth)
KEYWORDS: sailor abandonment rescue
FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 84, "A Copy of Verses on Jefferys the Seaman" (1 text)
Roud #V8561
File: PaSe084

Corbitt's Barkentine

DESCRIPTION: On Aug. 30, 1883, the Corbitt begins her voyage. One of the crew moans about 
being assigned to such a vessel. The captain makes sure she sails with all possible speed. 
Passing many ships, she reaches the Indies, Boston, and Nova Scotia

AUTHOR: unknown
EARLIEST DATE: 1937
KEYWORDS: ship travel
HISTORICAL REFERENCES:
c. 1875-1890 - Career of the fast triangle-trader "George E. Corbitt"
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 189-191, "Corbitt's Barkentine" (1 text, 1 tune)
Roud #4086
NOTES [8 words]: This song is item dD43 in Laws's Appendix II. - RBW
File: Doe189

Cordial Advice to All Rash Young Men

DESCRIPTION: "You merchant men of Billingsgate, I wonder how you can thrive, You bargain with 
men for six months, and pay them but for five." Having suffered in many voyages, the singer 
declares, "I'll no more to Greenland sail, no, no, no."

AUTHOR: unknown
EARLIEST DATE: before 1708 (Bodleian broadside Douce Ballads 1(37b))
KEYWORDS: ship travel hardtimes commerce
FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 34, "Cordial Advice" (1 text)
Roud #V2112
BROADSIDES:
Bodleian, Douce Ballads 1(37b), "Cordial advice: to all rash young men, who think to advance their
File: PaSe034

Corinna, Corinna

DESCRIPTION: "Corinna, Corinna, where you been so long? (x2) Ain't had no lovin' since you've
been gone." "Corinna, Corinna, where'd you stay last night? Your shoes ain't buttoned...." "I love
Corinna, tell the world I do, And I hope someday babe, you'll love me too."
AUTHOR: unknown
EARLIEST DATE: 1926 (recording, Blind Lemon Jefferson)
KEYWORDS: courting infidelity loneliness
FOUND IN: US
REFERENCES (2 citations):
Lomax-FolkSongsOfNorthAmerica 312, "Corinna" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 76, "Corinna, Corinna" (1 text)
Roud #10030
RECORDINGS:
Alabama Washboard Stompers, "Corrine, Corrina" (Vocalion 1630, 1931)
Arthur (Brother-in-Law) Armstrong, "Corrina" (AAFS 3987 B1)
Ashley and Abernathy, "Corrina, Corrina" (Banner 32427/Oriole 8129/Romeo 5129/Perfect 12800,
1931; on GoingDown)
Blue Ridge Mountain Entertainers [Clarence Ashley, Gwen Foster, Clrence Greene, Walt Davis],
"Corrina, Corrina" (rec. 1931; on Ashley04)
Tom Bell, "Corinna" (AAFS 4068 B2)
Milton Brown & his Musical Brownies, "Where You Been So Long, Corrine?" (Bluebird
B-5808/Montgomery Ward M-4755, 1935; rec. 1934)
Cliff Bruner's Texas Wanderers, "Corrine Corrina" (Decca 5350, 1937)
Matt Caldwell, "Corinna" (AAFS 1421 B2)
Cab Calloway, "Corrine, Corrina" (Perfect 15551, 1932)
Bo Carter [pseud. for Bo Chatmon] [& Charlie McCoy], "Corinne, Corrina" (Brunswick 7080, 1929;
Vocalion 02701, 1934)
Clint Howard et al, "Corrina, Corrina" (on Ashley03)
Mississippi John Hurt, "Corrina, Corrina" (on MJHurt04)
Frankie "Half Pint" Jaxon, "Corinna Blues" (Vocalion 1424, 1929)
Blind Lemon Jefferson, "Corrina Blues" (Paramount 12367, 1926; on Jefferson01, JeffersonCD01)
[as is typical of blues, this is not "pure" Corinna, but the last verse clearly comes from this song]
Bascom Lamar Lunsford, "Corinna" (AAFS 1797 A2)
Jonesie & James Mack & Nick Robinson, "Corinna" (AAFS 1047 A3)
Wingy Manone & his orchestra, "Corinne Corrina (Where You Been So Long)" (Bluebird
B-10289, 1939/Mongomery Ward M-8355, 1940)
Bob Nichols & Hugh Cross, "Corinne, Corrina" (Columbia 15480-D, 1929)
Leo Soileau and his Aces "Corrhe, Corrhe" (Decca 5101, 1935)
Lottie Stankey & Frank Starnes, "Corinna" (AAFS 3317 A1)
Tampa Red, "Corrine Blues" (RCA Victor 20-2432, 1947 -- presumably a reissue)
Taylor & Anderson, "Corrine, Corrine" (Supertone 9646, 1930)
Sonny Terry [pseud., Saunders Terrell], "Women's Blues (Corrina)" (on Terry01)
Saul Tippins, "Corinna" (AAFS 705 B)
Joe Turner, "Corrine Corrina" (Atlantic 1088, 1956)
Turner Brothers, "Connene, Corrina" [sic?] (Radio Artists 203, n.d.)
Mr. & Mrs. Crockett Ward, Fields & Frances Ward, "Corinna" (AAFS 4083 A3)
CROSS-REFERENCES:
cf. "Alberta Blues" (derived song)
NOTES [65 words]: Lomax reports that this "also occurs as Alberta or Roberta." If so, they are not the songs usually found under these names [i.e. "Alberta, Let Your Hair Hang Low"]. - PJS, RBW
It should be noted that many do think them related, and Roud appears to lump them. But the form is simply too different in my book. The "Alberta Blues," however, is derived from this piece; see the notes there. - RBW
Last updated in version 5.3
File: LoF312

Cork Leg, The
DESCRIPTION: "A tale I will tell, without any flam -- In Holland dwelt Mynheer von Clam." Clam, wealthy and self-indulgent, kicks a begger and breaks his leg. A surgeon amputates. Clam has a replacement made -- which has a mind of its own and will not stop running
AUTHOR: Henry Glassford Bell
EARLIEST DATE: before 1839 (broadside, Bodleian Harding B 11(3925))
KEYWORDS: humorous wordplay injury doctor technology
FOUND IN: Britain(Scotland) Ireland
REFERENCES (5 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 332-334, "The Cork Leg" (1 text)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 47-48, "The Cork Leg" (1 text)
Spaeth-WeepSomeMoreMyLady, pp. 144-145, "The Cork Leg" (1 text, 1 tune)
New-Comic-Songster, p. 59, "The Cork Leg" (1 text, 1 tune)
DT, CORKLEG*
Roud #4376
BROADSIDES:
Bodleian, Harding B 11(3925), "The Cork Leg" ("A tale I tell now without any flam"), J. Catnach (London), 1813-1838 : also Harding B 25(419), Firth c.26(295) [final lines illegible], Harding B 11(4289), Harding B 11(2604), Harding B 11(2605), "The Cork Leg"
Murray, Mu23-y4:039, "The Cork Leg," unknown, 19C
SAME TUNE:
Oil on the Brain ("A fellow came from the city of York," by B. C. L.) (Wolf-AmericanSongSheets p. 114)
The Greenback Yankee Medley ("From my home in the hub of the old Bay State, My trip to New York pray just hear me relate") (Foner, p. 136)
The Row at the Waikato ("A panic's been raging up in town, News from the Waikato has just come down, That Te Kooti, a warrior of renown, Is going to do the settlers brown") (by Charles R. Thatcher) (Anderson-ColonialMinstrel, p. 146; for Te Kooti, see "Te Kooti")
NOTES [26 words]: I'm not sure of the source of the attribution to Henry Glassford Bell. New-Comic-Songster credits it to "J. Blewitt," but this might be the arrangement. - RBW
Last updated in version 5.3
File: FVS332

Cork Men and New York Men, The
DESCRIPTION: "Of the gallant Cork men Mixed with New York men. I'm sure their equal can never be found." They "boldly enter" (Ireland?) with arms, and John Bull pursues them, but are not caught. Their deeds are to be celebrated
AUTHOR: T. D. Sullivan (1827-1914)
EARLIEST DATE: 1962 (Galvin)
KEYWORDS: Ireland ship
FOUND IN:
REFERENCES (1 citation):
CROSS-REFERENCES:
cf. "The British Man-of-War" (subject of certain texts)
NOTES [234 words]: It would appear (though the evidence is murky) that this refers to one of the less-disastrous exploits of the Fenians (who are most noted for their failed attempts to free Ireland by absurd methods such as invading Canada).
In 1867, at the time of the Fenian Rising in Ireland (for the context of which see, among other things, "James Stephens, the Gallant Fenian Boy" and "The Smashing of the Van (I)"), a call went
out for ships to run guns from the United States to the rebels. Eventually the ship the *Jacknell Packet*, a brig of 200 tons, was acquired for the purpose (see Robert Kee, *The Bold Fenian Men*, being Volume II of *The Green Flag*, p. 43). The Fenians managed to come up with about 5000 firearms, three cannon, and 38 officers with commissions from the "Irish Republic."

On April 21, 1867, the ship's name was changed to *Erin's Hope*. She eventually reached Sligo Bay -- where the Fenian officer Richard O'Sullivan Burke (for whom see "Burke's Dream" [Laws J16]) told them there was no one to accept the weapons. The ship then blundered around Ireland looking for someone who wanted the guns. It never found such a place. A few of the men eventually went ashore, where many of them were arrested. The ship itself made it home -- but it accomplished nothing at all.

Sullivan is the author of a number of Irish patriotic poems, of which "God Save Ireland" is probably the best-known. - RBW

File: PGa089

**Cork's Good Humoured Faces**

DESCRIPTION: "For good-humoured faces, Cork once beat all places" but politics has soured them. With Olden's shaving soap "lathering chops, ill-blood stops" Peter of Russia smoothed his subjects' manners by having them shave. Even the devil was improved by a shave.

AUTHOR: unknown

EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)

KEYWORDS: commerce humorous nonballad

FOUND IN:

REFERENCES (1 citation):

*Croker-PopularSongsOfIreland*, pp. 165-167, "Cork's Good Humoured Faces" (1 text)

CROSS-REFERENCES:

cf. "Ballinafad" (tune, according to Croker-PopularSongsOfIreland)

NOTES [114 words]: Croker-PopularSongsOfIreland: "A specimen of the ingenious manner in which a witty manufacturer in Cork of an excellent shaving soap, and other articles, that really require no puffing, contrives to attract attention to his inventions." - BS

There were three Tsars Peter of Russia: Peter I "the Great" (16772-1725; co-tsar from 1682; sole tsar from 1696); his grandson Peter II (1715-1730; tsar from 1727); and another grandson or Peter I, Peter III (1728-1762; tsar briefly in 1762 before being eposed and murdered by his wife Catherine II "the Great"). Given the poor records of Peter II and Peter III, we must assume Peter I is meant -- the more so since he was a westernizer. - RBW

File: CrPS165

**Cork's Own Town (I)**

DESCRIPTION: "They may rail at the city where first I was born, But it's there they've the whisky, and butter and pork..." Cork's localities and specialties are described: Fishamble's food, Blackpool's leather, groves of Blarney's groves, Glenmire's shops ....

AUTHOR: unknown

EARLIEST DATE: 1825 (_Cork Southern Reporter_, according to Croker-PopularSongsOfIreland)

KEYWORDS: commerce drink food nonballad

FOUND IN:

REFERENCES (1 citation):

*Croker-PopularSongsOfIreland*, pp. 158-164, "Cork's Own Town" (1 text)

CROSS-REFERENCES:

cf. "They May Rail at This Life" (tune, according to Croker-PopularSongsOfIreland)

cf. "Cork's Own Town (II)" (subject and some line fragments)

NOTES [211 words]: There's no question that "Cork's Own Town (I)" and "Cork's Own Town (II)" are related. They share a few slightly different lines. For example: "Cork's Own Town (I)," "Och! Fishamble's the Eden for you, love, and me!" is the last line of the first verse and "Cork is the Eden..." for the other verses; "Cork's Own Town (II)," "Aarrh! Cork is the Eden for you, love, and me!" is the last line of each verse.

"Cork's Own Town (I)," "If you want to behold the sublime and the beauteous, Put your toes in your brogues and see sweet Blarney Lane"; "Cork's Own Town (II)," "If you want to behold the sublime and the foolish Fix your toes in your brogues an[sic] walk down the Parade"
Nevertheless, while both catalog the Cork neighborhoods and attributes, they say different things about different neighborhoods. While neither is very serious "Cork's Own Town (II)" verges on parody.

Croker-PopularSongsOfIreland: "The Editor has no doubt that the authorship may be correctly assigned to the writer of 'O! Blarney Castle, my Darling', and the subsequent song entitled 'Darling Neddeen.' But, at 'O! Blarney Castle, my Darling' he 'has no doubt' that its author also wrote 'Saint Patrick's Arrival.' See that song if you are interested in Croker's speculations there." - BS

File: CrPS158

**Cork's Own Town (II)**

DESCRIPTION: Cork excels London, Paris, Milan, and Constantinople. Cork's localities and specialties are described: Victoria Park's trees, Fishamble-lane's food, Paradise for "the saint and the sinner," .... We have "the Polis to keep us from drinkin' and fightin"'

AUTHOR: unknown

EARLIEST DATE: 19C (broadside, Bodleian 2806 c.8(8))

KEYWORDS: commerce drink food derivative nonballad

FOUND IN:

Roud #V26513

BROADSIDES:

Bodleian, 2806 c.8(8), "A new and favourite song on 'Cork's own town'" ("They may talk about London, Paris and Milan[sic] ..."), Haly (Cork), 19C

CROSS-REFERENCES:

cf. "Cork's Own Town (I)" (subject and some line fragments)

NOTES [61 words]: Broadside Bodleian 2806 c.8(8) is the basis for the description. One line should be useful in dating the text: "May the names of our Council and Mayor shine resplendent, In the Portable Gas of the new company." "Portable Gas" companies condensed oil gas into liquid; for example, London Portable Gas Company was chartered in 1827 (source: Privy Council Office site) - BS

Last updated in version 5.1

File: BdCoOwT2

**Corn Pone**

DESCRIPTION: "Corn pone, fat meat, All I ever gets to eat. Better, better than I ever gets at home." The prisoner describes clothes, ben, shackles -- all described as better than what he has at home. He tells his girl, "Chain gang good enough for me."

AUTHOR: unknown

EARLIEST DATE: 1953

KEYWORDS: chaingang prison work poverty hardtimes nonballad

FOUND IN: US

REFERENCES (1 citation):

Greenway-AmericanFolksongsOfProtest, pp. 111-112, "Corn Pone" (1 text)

File: Grnw111

**Corn Rigs (Rigs o' Barley)**

DESCRIPTION: "It fell upon a Lammas night, When corn rigs are bonie, Beneath the moon's unclouded light I held awa to Annie." The singer declares he will never forget that night, and describes how the two embraced

AUTHOR: Robert Burns

EARLIEST DATE: before 1784 (cf. Kinsley, Burns, Complete Poems & Songs)

KEYWORDS: courting nonballad

FOUND IN:

REFERENCES (1 citation):

DT, CORNRIGS*

Roud #1024

BROADSIDES:

NLScotland, L.C.1270(001), "Amang the Rigs o' Barley," unknown, c. 1845
Corn Shucking Song
DESCRIPTION: "Cowboy on middle the island, ho, meleety, ho! (x2)" "Missus eat the green persimmon." "Mouth all drawed up in a pucker." "Stayed so till she went to supper."
AUTHOR: unknown
EARLIEST DATE: 1855 (Putnam's Monthly)
KEYWORDS: work nonballad food slave
FOUND IN: US
REFERENCES (1 citation):
Darling-NewAmericanSongster, p. 325, "Corn Shucking Song" (1 text)
File: DarNS325

Corn-Shucking Song (I)
DESCRIPTION: "Oh, de fus news ye know de day'll be a-breakin', Heydo! Ho O! Up 'n down de banjo, And de fire be a-burnin' an de ash cake a-bakin'." The hen (?) will crow, the boss will call everyone to work; the negro is advised to get to work
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: work food
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 202, "Corn-Shucking Song" (1 text)
File: Br3202

Corn-Shucking Song (II)
DESCRIPTION: "Come out here and shuck this corn, Oh! Oh! Oh!), Come out here and shuck this corn..." "Biggest Pile seen since I was born." "Massa's niggers am slick and fat, Shine just like a beaver had." "Jones's... am lean and poor...."
AUTHOR: unknown
EARLIEST DATE: 1919 (Curtis-Burlin-NegroFolkSongs-TheHamptonSeries)
KEYWORDS: work hardtimes food
FOUND IN: US
REFERENCES (1 citation):
Curtis-Burlin-NegroFolkSongs-TheHamptonSeries (III), pp. 111-119, "Corn-Shuckin' Song" (1 text with variants, 1 tune with variants)
Roud #16464
File: CuBu111

Corn-Stalk Fiddle
DESCRIPTION: "Corn-stalk fiddle and (buckeye/pea-vine/shoe-string) bow, Did you ever see the Devil, Uncle Joe." Or "...I'll stick by her wherever I go." Or "...I'll come back and be your beau."
AUTHOR: unknown
EARLIEST DATE: 1966 (Burton/Manning-EastTennesseeStateCollectionVol2)
KEYWORDS: music devil floatingverses courting
FOUND IN: US(Ap,So)
REFERENCES (2 citations):
Burton/Manning-EastTennesseeStateCollectionVol2, p. 84, "Up Popped Joe" (1 short text, 1 tune)
Abernethy-SinginTexas, p. 61, "(Corn-stalk fiddle and a buckeye bow)" (1 short text); also pp. 83-84, "Little Brown Jug" (1 text, 1 tune that are clearly "Little Brown Jug," with supplementary dance verses that appear to derive from "Cotton-Eyed Joe" or "Corn-Stalk Fiddle" or some other very unstable text)
Roud #12439
Cornfield Holler
DESCRIPTION: "Sometimes I think my woman, she too sweet to die. Den sometimes I think she ought to be buried alive."
AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: love nonballad
FOUND IN: US
REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, p. 191, "Cornfield Holler" (1 text, 1 tune)
Roud #15579
File: LxA191

Cornish Christmas Carol, A
DESCRIPTION: "Come, let us go in a childish way Wth our voices praising Christ today. To him just born, in the manger lay, We will raise our thanks to him for aye. Priase and honor be to Thee, Thou God's child from heavn' above, Halleluia (x3) we sing of love."
AUTHOR: unknown
EARLIEST DATE: 1946 (Peters-FolkSongsOutOfWisconsin)
KEYWORDS: religious Jesus Christmas
FOUND IN: US(MW)
REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, p. 66, "A Cornish Christmas Carol" (1 short text, 1 tune)
Roud #15665
NOTES [123 words]: The version in Peters-FolkSongsOutOfWisconsin, which seems to be the only collection from tradition, gives no indication of why this is called a Cornish carol -- except for the word "Hallelujah," which is assimilated Hebrew, every word is in English, and there are no references to Cornwall. Informant John Persons apparently came from Cornwall, but there is nothing explicitly Cornish about his song. Since the song was collected in Wisconsin, I'm tempted to say that, in this case, "Cornish" should be understood at "place where they grow a lot of corn." The reference to going "in a childish way" is probably an allusion to Matthew 18:3 and parallels, where listeners are told that they must become like little children to be saved. - RBW
Last updated in version 2.6
File: Pet066

Cornish Girls
DESCRIPTION: "Come take a walk through Cornwall and there you will find The sweetest and the neatest girls, the best of womankind." They are pretty, decent, modest, slender-waisted. The singer wishes the Cornish girls success; none in England can match them
AUTHOR: unknown
EARLIEST DATE: 1966 (Gundry-CanowKernow-SongsDancesFromCornwall)
KEYWORDS: beauty nonballad
FOUND IN: Britain(England(West))
REFERENCES (1 citation):
Gundry-CanowKernow-SongsDancesFromCornwall, p. 49, "Cornish Girls" (1 text, 1 tune)
Roud #3319
File: Gund049A

Cornish Midsummer Bonfire Song
DESCRIPTION: "The bonny month of June is crowned With the sweet scarlet rose." The singer sees "fair maids" playing on the green. He asks them to "freely yield your charms." "All on the pleasant dewy mead They shared each other's charms" by the light of the moon.
AUTHOR: unknown
EARLIEST DATE: 1846 (Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland)
Corntime Pain

DESCRIPTION: Everyone knows, Corntime Pain is made to play scare crow.

AUTHOR: unknown

EARLIEST DATE: 1954 (Elder-FolkSongAndFolkLifeInCharlotteville)

KEYWORDS: punishment farming nonballad Caribbean

FOUND IN: West Indies(Tobago)

REFERENCES (1 citation):
Elder-FolkSongAndFolkLifeInCharlotteville, p. 59, "Corntime Pain" (1 text, 1 tune)

NOTES [92 words]: Elder-Charlottville: "A Tobago banter song about Corntime Pain who was made to play the role of bwa-bwa (bois-bois) i.e. scarecrow. The song is very Tobagonian and has not been heard anywhere in Trinidad. There seem to be hidden meanings in the reference to cheering for the wagon," Elder's reference to the wagon is to the chorus. "Cheers for da wagon" (3x) "Say Corntime Pain are bwa bwa"; the chorus may just be another U.S. import: a modification of the chorus to "Wait for the Wagon." The tune of the chorus is not too different from that song. - BS

Last updated in version 4.0

File: ElCh059

Corporal Casey

DESCRIPTION: The singer was happy but uneasy at home until enlisted by Corporal Casey. He treated the singer roughly but was soon killed in battle. "Thinks I, you are quiet, and I shall be aisy, So eight years I fought without Corporal Casey."

AUTHOR: George Colman?

EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 25(422))

KEYWORDS: army battle recruiting death humorous

FOUND IN:

REFERENCES (2 citations):
O'Connor-OldTimeSongsAndBalladOfIreland, p. 21, "Corporal Casey" (1 text)

DT, (IRISHWSH*)

Roud #V15364

BROADSIDES:
Bodleian, Harding B 25(422), "Corporal Casey", Wm. Armstrong (Liverpool), 1820-1824; also Harding B 11(3683), Harding B 15(62b), Harding B 15(63a), "Corporal Casey"

CROSS-REFERENCES:
cf. "The Irish Washerwoman" (tune)
ciaf. "The Railroad Corral" (tune and references for the "Irish Washerwoman" tune)

SAME TUNE:
10th Regiment Song (Winstock-SongsAndMusicOfTheRedcoats, pp. 66-67)

File: 0Con021

Corporal, The

DESCRIPTION: "Oh, the General with his epaulets, A-leadin' the parade, The Colonel and the Adjutant... None of 'em look so fine As the newly-minted Corporal, A-comin' down the line." No dignitaries can compare with the corporal taking "The first rung on the ladder."

AUTHOR: unknown
Corpus Christi Carol, The

DESCRIPTION: We find ourselves looking into a bower in a high hall. In the bower lies a sorely wounded knight surrounded by odd symbols -- dogs licking the blood, a stone on which "Corpus Christi" is written, etc.

AUTHOR: unknown

EARLIEST DATE: before 1537 (Richard Hill MS., Balliol Coll. Oxf. 354, folio 165b)

KEYWORDS: injury religious carol knight MiddleEnglish

FOUND IN: Britain(England(Lond,North),Scotland) US(SW)

REFERENCES (26 citations):
- Greene-TheEarlyEnglishCarols, #322, pp. 221-322, "(no title)" (4 texts)
- Sidgwick/Chambers-EarlyEnglishLyrics XXXI, p. 148, "(no title)" (1 text)
- Hirsh-MedievalLyric-MiddleEnglishLyricsBalladsCarols #24, "(Lully, lulley, lully, lully)"; "(Down in yon forest)" (2 texts)
- Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #12, "Down In Yon Forest" (1 text, 1 tune)
- Rickert-AncientEnglishChristmasCarols, pp. 193-195, "Lully, lulley, lulley, lulley"; "All Bells in Paradise" (2 texts)
- Leach-TheBalladBook, pp. 691-692, "Over Yonder's a Park (Corpus Christi)" (2 texts)
- Quiller-Couch-OxfordBookOfBallads 100, "The Falcon" (1 text)
- Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 61, "Down in Yon Forest" (1 text, 1 tune)
- Hodgart-FaberBookOfBallads, p. 38, "Corpus Christi" (1 text)
- Stevick-OneHundredMiddleEnglishLyrics 99, "(Lully, Lullay, Lully, Lullay)" (1 text)
- Bronner/Eskin-FolksongAlivePart2 41, "The Falcon" (1 text, 1 tune)
- Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, p. 125, "The Corpus Christi Carol" (1 text)
- Darling-NewAmericanSongster, pp. 42-43, "All Bells in Paradise (Corpus Chisti)" (1 text)
- Silber/Silber-FolksingersWordbook, p. 382, "Down In Yon Forest" (1 text)
- Brown/Robbins-IndexOfMiddleEnglishVerse, #1132
- DigitalIndexOfMiddleEnglishVerse #1820

ADDITIONAL: Roman Dyboski, _Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book_, Kegan Paul, 1907 (there are now multiple print-on-demand reprints), #86, p. 103, "Lully, lulley, lulley, lulley, The fawcon hath born my mak away" (1 text)
- Richard Greene, editor, _A Selection of English Carols_, Clarendon Medieval and Tudor Series, Oxford/Clarendon Press, 1962, #67, pp. 128-130, "(Lully, lully, lully, lully), "(Over yonder's a park, which is newly begun), " "Down in yon forest there stands a hall), " "The heron flew east, the heron flew west)" (4 texts)
- Karin Boklund-Lagopolou, _I have a yong suster: Popular song and Middle English lyric_, Four Courts Press, 2002, pp. 227-228, "(Corpus Christi Carol)" (1 text)
- Karen Saupe, editor, _Middle English Marian Lyrics_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 1998, #82, pp. 155-156, "(Lulley, lulley, lully, lully)" (1 text)
- Walter de la Mare, _Come Hither_ , revised edition, 1928; #480, "Lully, Lulley" (1 text)
- Bob Stewart, _Where Is Saint George? Pagan Imagery in English Folksong_, revised edition, Blandford, 1988, pp. 122-123, "Down In Yon Forest" (2 texts, although the formatting implies that it
is only one)
MANUSCRIPT: {MSRichardHill}, The Richard Hill Manuscript, Oxford, Balliol College MS. 354, folio 165
ST L691 (Full)
Roud #1523

NOTES [1950 words]: According to Greene, p. 230, "This carol has been subject to more discussion than any other in the whole canon." Stevens, p. 114, notes an odd similarity to the medieval romance of Yonec by Chretien de Troyes, observing "[The] heart... of Yonec [is that] which seems to survive in a well-loved folk-carol, the Corpus Christi carol. Among the shared images and motifs are the falcon, who 'bears away' someone else's 'make' (mate, sweetheart); the flight suggested by verse 1; the richly hung hall; the knight lying on his death-bed with bleeding wounds, the maiden weeping at his side...." The words 'Corpus Christi' have given commentators rich matter for speculation. If the carol has anything directly to do with Yonec, they could be a garbled remembrance of the 'sacramental test' which the bird-lover has to take." Stevens does not argue for actual dependence; he simply offers the comparison to show the richness of the folkloric roots of this song. "Corpus Christi" is Latin for "(the) body of Christ."
The feast of Corpus Christi (not necessarily connected with this ballad) occurs on Thursday of the week after Whitsuntide. According to Davies, p. 197, it is "The observance on the Thursday after Trinity Sunday of a commemoration of and thanksgiving for the eucharist. It was established by Rome in the thirteenth century, following the advocacy of Juliana of Liege, and became universal in the West in the fourteenth century, the service of the day being compiled by St. Thomas Aquinas who also wrote some of the hymns associated with the feast."
Davies adds, "The name of the feast, Corpus Christi, is perhaps too an unconscious reflection of the era in which it originated, for in the elevations of the eucharist and in the extra-liturgical cultus of the sacrament, it was always the bread (the body) that received much the greater emphasis, probably for the entirely practical reason that this is what could actually be held up for people to gaze upon [although I have also heard it explained on the basis of the cost of wine].... Its title in the modern Roman rite, Corpus et Sanguis, the body and blood, can probably be seen as a corrective to this."
Happe, p. 19, offers this history: "[Corpus Christi] was established at the Council of Vienne in 1311, and by 1318 it was widespread in Europe and Great Britain.... It occurred on the Thursday after Trinity Sunday, and quickly attracted the attention of craft guilds, as well as stimulating the establishment of guilds of Corpus Christi. It is notable that the Feast had no specific reference to the calendar of the church, unlike other Feasts which which by tradition had their own liturgical offices with quotations from scripture, appropriate music, and dramatic episodes."
Happe adds, "The fact that the Feast occurred in June meant that the day was long and it no doubt gave opportunity for elaboration of the public ceremonies, and there seems to have been something very deliberate about the establishment of the Feast which may have led to the concentration of dramatic episodes on that day."
Benet, p. 244, offers a slightly different dating, referring to the creation rather than the church-wide adoption of the holiday: "It was instituted by Urban IV in 1264, and was the regular time for the performance of religious dramas by the trade guilds. In England many of the Corpus Christi plays of York, Coventry, and Chester are still extant." This raises at least the possibility that the song derives from one of these pageants -- although it is hard to guess which one.

Most of the symbols in this song seem to come from pagan (or, at best, late Christian) myths, but in John 19:34 we read that, when Jesus's side was pierced, "immediately [there came out] water and blood." (Compare also 1 John 5:6-8.)

Many other speculations about this song have been proposed. One source (cited anonymously on p. 425 of Trapp), apparently following Greene (p. 230), argues that it has to do with Henry VIII abandoning Catherine of Aragon for Anne Boleyn (Saute, p. 267, quotes this interpretation although she does not stress it; Hirsch, p. 82, mentions it but considers it "unconvincing"). Parker, pp. 63-64, accepts and extends this idea, saying that the song is Catherine's lament and Anne Boleyn (who used a white falcon badge) the falcon, although he thinks the woman's "mak" is the eucharist (as opposed to it being Henry himself in Greene's version) and the hall is the Church. Parker, p. 64, observes that Hill was a good Catholic, who in 1535 had condemned Henry's assumption of supreme power over the English church; Parker suggests that the song is a code for
This might explain the chorus, but the verses? It seems more than somewhat farfetched, given that the latest dated entry in the Hill Manuscript are from 1536 and the songs thought to be much older. Henry VIII, after all, didn't get involved with Anne until the 1530s (Anne's daughter the future Elizabeth I was born in 1533, and Catherine of Aragon died 1536).

Another theory connects the song with the grail legend; this is particularly associated with the work of Annie Gilchrist (summarized by Fowler, p. 59). This makes somewhat more sense; the wounded knight is then the Fisher King, whose wounds would not heal until a hunter for the grail came. That, perhaps, ties into Celtic legend. In this hypothesis, the hall is the Grail Castle, and the weeping woman is not Mary (as in some of the later texts) or one of the women at the foot of the cross but the servant of the grail, and the stone by the bed is to hold the Eucharist. This would also explain the "purple and pall" reference in the song. Purple is of course the royal color; pall is a cover for objects in a church -- but specifically of the velvet or damask which covers the coffin of a dead man (Davies, p. 423). Gilchrist's idea that the hound licking the blood is Joseph of Arimathea strikes me as less convincing. Yet another theory connects it with the "body and blood" of Christ in the Eucharist; Stevens, p. 115, cites the liturgical words "Corpus domini aportot" -- "he brought our Lord's body." Fowler, pp. 60-61, thinks that instead the song is based on the common medieval image of Christ as a knight, and suggests the fine hall, the fine bed, and the hound come from the paraphernalia of knighthood: the "water and blood" is a reference to the crucifixion, and the "lullay" chorus with the birth of Jesus. In this, the maid by the bed is indeed the Virgin Mary (but Fowler claims the evidence of the later versions as support for this, even though it is not explicit in the earliest). He suggests on p. 62, "the Pietà in 'Corpus Christi' is envisioned prophetically by the Virgin, and the [lullay] refrain reminds us that all this takes place while she is rocking the child." He also suggests a link with "The Three Ravens [Child #26]" that I frankly don't comprehend.

The weakness of Fowler's hypothesis is that the ornate images of chivalric knights that he cites... come from sources like Malory, which also gave us the grail legend; most actual knights didn't live lives anything like that! So I don't think we can really separate the legends Fowler consults from those Gilchrist cites -- to me, the knight really does seem like the Fisher King, but the rest could be hauled in from anywhere. Also, the Bible does not portray Mary as a prophetess, although she meets prophets in Luke's account.

What seems pretty clear is that most of those who preserved the song over the years didn't know what it was originally about. Gilchrist (cf. Greene, p. 231) thought that the Hill MS. version, the oldest extant ("Lully, lulley, lully, lulley, The fawcon hath born my mak away. He bare hym up, he bare hym down...") originated in Glastonbury, although the Glastonbury thorn (see below) is not mentioned in that version. Greene adds a reference to "The Elfin Knight" [Child #2] and its mention of a thorn "that never bloomed blossom since [Adam/Christ/he] was born."

Unlike the Hill MS., many later versions speak of a thorn at the foot of the bed. This is presumably the Glastonbury Thorn, which has the peculiar property of blooming around Christmas; legend has it that it was descended from a sprout of Joseph of Arimathea's staff (for the folklore of its origin, see Briggs, p. 232). Hole, p. 52, summarizes the legend that Philip the Apostle had sent twelve missionaries under Joseph of Arimathea to Britain, and that they settled in Glastonbury; Lawton, pp. xxxix-xl, offers evidence that this legend was adopted some time between 1240 and the late fourteenth century). However, Lacy, p. 243, says that the first mention of the Glastonbury Thorn is from 1716. Thus it is likely that the omission of the thorn from the early texts is because the thorn was not then known.

Another alternative is that some of the material in this song has drifted in from other carols. Greene's #38, pp. 86-87, "ALLELuya, allelulia, Deo Patrie sit gloria," is a song primarily about the coming of the Magi, but there are substantial similarities to this song. Three verses begin, "Ther ys a blossom sprong of a thorn, To save mankynd, that was forlorne"; "There sprong a well at Mari's fote, That seemed this world to bote"; "From that well ther strake a streme, Owt of Egypt into Bedlam," Greene, p. 206, compares the blossom and thorn to the "Rod of Jesse" and "Root of Jesse."

This seems to be the hypothesis of Boklund-Lagopolou, pp. 230-231, regarding the Hill manuscript version: The original carol was secular but in general fit an allegorical religious pattern, so some anonymous writer added the "Corpus Christi" verse. The defect with this hypothesis is that it doesn't really explain the additional religious references in other texts.

The mention of the heron in the song is rather surprising. Biblical references to what is believed to be the heron call it an unclean bird (e.g. Leviticus 11:19). Folklore about herons seems to be
limited (online sources say this is because it was often confused with cranes and pelicans), but what there is is not very positive. And in the Middle Ages it was considered a not very inspiring creature: "At a banquet [the exiled French noble] Robert [of Artois] goaded Edward [III] into rebellion [against the King of France] by presenting him publicly with a stuffed heron, a cowardly bird which, Robert sneered, 'always fled before hawks and, like the English, will not fight for its rights'" (Neillands, p. 75). On the other hand, Tresider, p. 92, mentions that it was associated with inquisitiveness, and a positive symbol in the Far East (hardly relevant to medieval England); the one thing that seems slightly relevant is that the heron was sometimes a symbol of "rising above the storms of life, as the heron surmounts rainclouds."

A facsimile of the Richard Hill manuscript is now available at the Balliol Library manuscripts resource at the Bodleian web site; go to http://tinyurl.com/tbdx-BalliolMSS and scroll down to MS. 354. This song is on folio 165. According to Greene, p. 22, this is one of only three carols found in manuscript before 1550 to have been found in oral tradition in modern times, the three being "The Boar's Head Carol," "The Corpus Christi Carol," and the obscure song "Christ Is Born of Maiden Fair." Of these, "Christ Is Born..." is, by Greene's admission, a vulgarization, and "The Corpus Christi Carol" has also wandered far; "The Boar's Head Carol" is almost unchanged, probably because it was regularly referred back to earlier sources. - RBW

Bibliography

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Last updated in version 5.3
File: L691
Corrido al Mineral de Bisbee

DESCRIPTION: Spanish: "Por cast un siglo aqui en Bisbee trabandose." After almost a century of operation, the mines of Bisbee close in June of 1975. The singer recalls the work done by fathers and grandfathers in Bisbee. The future of the residents is grim

AUTHOR: Victoria Garcia
EARLIEST DATE: 1975 (Bisbee Review, according to Cohen)
KEYWORDS: mining hardtimes foreignlanguage

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 540, "Corrido al Mineral de Bisbee" (1 text)

File: CAFS2540

Corrido de Joaquin Murieta

DESCRIPTION: Spanish. "Yo no soy americano pero comprendo el ingles." The singer tells of being orphaned. His brother and his wife were killed. He left home to search for wealth. Falsely accused, he fights back against oppressors. He admits to being Joaquin Murieta

AUTHOR: unknown
EARLIEST DATE: 1934 (recording, Sanchez and Linares, according to Cohen)
KEYWORDS: foreignlanguage outlaw homicide family wife police travel

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 645-646, "Corrido de Joaquin Murrieta" (1 text)

CROSS-REFERENCES:
cf. "The Song of Joaquin (Wakken)" (subject)

NOTES [31 words]: For background on Joaquin Murieta (the generally-accepted spelling; Cohen spells it "Murrieta" in his song title but not in the text), see the notes to "The Song of Joaquin (Wakken)." - RBW

Last updated in version 2.7

File: CAFS2645

Corrido de la Quemazon de Bisbee, El

DESCRIPTION: Spanish, but the original perhaps lost. In 1907, half the town of Bisbee catches fire. Most residents of the segregated town flee madly. The water fails, so there is no way to control the blaze. The singer sings the song over a glass of beer

AUTHOR: Francisco Chavez
EARLIEST DATE: 1966 (Miller, Arizona, the Grand Canyon State, according to Cohen)
KEYWORDS: fire mining disaster drink foreignlanguage

REFERENCES:
1907 - the first Bisbee fire

HISTORICAL REFERENCES:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 536-527, "El Corrido de la Quemazon de Bisbe" (1 translation of an excerpt of the Spanish text)

File: CAFS2536

Corrido de Nogales, El

DESCRIPTION: Spanish: "Valientes nogalenses Hicieron su deber." The people of Nogales stand up to the invading gringos and fight. The singer accuses the American Blacks of attacking them. The singer praises the heroes of Nogales

AUTHOR: unknown
EARLIEST DATE: 1999 (Cohen)
KEYWORDS: battle Mexico

HISTORICAL REFERENCES:
Corrosion Has Set In

DESCRIPTION: "Corrosion has set in, Dahn below, The plates are getting thin, Dahn below, There's a leak in the fore peak, And how those bulkheads creak, I hope we'll last the week, Dahn below." About the ship's weary state and the carpenter's work to keep her afloat

AUTHOR: unknown

EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy); probably in existence when HMS Cheviot was decommissioned in the early 1960s

KEYWORDS: ship sailor derivative work

FOUND IN: Britain

REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, pp. 35-36, "Dahn Below" (1 text, tune referenced)

CROSS-REFERENCES:
cf. "Dahn Below" (tune)

NOTES [403 words]: Tawney-GreyFunnelLines-RoyalNavy lists the tune of this as "Dahn Below," but I've never heard of such a thing. It is a good fit for "Over There (I - The Praties They Grow Small)."

It apparently was known to the sailors of H.M.S. Cheviot on her last voyage. According to Whitley: M. J. Whitley, Destroyers of World War II: An International Encyclopedia, Naval Institute Press, 1988, pp. 136-138, Cheviot was a member of the Ch/Co/Cr class of destroyers, most of them laid down in 1943. Cheviot herself was laid down April 27, 1943, launched May 2, 1944, commissioned December 11, 1945, and sent to the breakers October 22, 1961. She obviously did not serve in World War II, and based on online mentions, it appears she never engaged in combat after the war either.

The Ch class were slightly modified versions of the Z class (the main updates being a different but not necessarily better gun and the elimination of half their torpedo tubes to let them carry more electronics), themselves ultimately dating back to the "S" class. This was a not-especially-good design that had been produced en masse because Britain needed destroyers to fight the U-boats. Of course, by the time Cheviot was finished, there were no more U-boats, and the ships were clearly out of date.

The designs of that period were not especially good; according to Richard Worth, Fleets of World War II, Da Capo, 2001, p. 113, "Structural collapse precipitated 41% of the losses among Britain's smaller warships [in World War II], most of them sinking in less than 10 minutes" -- a harsh indictment of the design and construction of the destroyers Britain was cranking out. Plus mass-produced ships tended to be somewhat imperfect just because they were built so quickly. The "Ch" class wasn't finished quickly, because of parts shortages, but the actual construction was often hasty. So, although I do not know, I would not be at all surprised to learn that the Cheviot was somewhat problematic when young, and aged fast. And the British had far too many cranky old ships after the war, which made it harder to maintain them, even though many were paid off as soon as the war was over (even ships built in 1939 were being sold off before 1950). The problems this song describes are characteristic of all old ships, but surely especially true of a mass-produced outdated design that had little service role in the 1950s Royal Navy. - RBW

Last updated in version 5.1

File: Tawn019

Corsair's Bride, The

DESCRIPTION: "For thee I left a father's arms, and many a kindred smile, Gay scenes that had a thousand charms, for this lone sea-girt isle" because the singer is "a ruthless Corsair's bride." She didn't dream what she was getting into, and is left weeping

AUTHOR: Music: Leander Zerbini

EARLIEST DATE: c. 1832 (sheet music, according to Frank-NewBookOfPirateSongs)

KEYWORDS: pirate marriage love home exile

FOUND IN:
Corsair's Farewell, The

DESCRIPTION: "Goodbye, my loe, goodbye! Our bark is in the bay. And we must gain Isle Idra, Before blush of day. Nay! Weep not though I go." The singer asks for one kiss before going. He promises, "My blood red flag ere long Shall meet thy gaze again."

AUTHOR: George Linley (1798-1865) (source: Frank-NewBookOfPirateSongs)
EARLIEST DATE: c. 1839 (source: Frank-NewBookOfPirateSongs)
KEYWORDS: love separation pirate

Corunna's Lone Shore (Wandering Nellie)

DESCRIPTION: "Do you weed for the woes of poor wandering Nellie? I love you for that, but I love now no more. All I had long ago lies entomb'd with my Billy, Whose grave rises green on Corunna's lone shore." She describes his battle death, wishing to see his ghost

AUTHOR: Andrew Sharpe (1780-1815) (source: Whitelaw-BookOfScottishSong)
EARLIEST DATE: 1843 (Whitelaw-BookOfScottishSong)
KEYWORDS: love death soldier battle burial ghost separation mourning

HISTORICAL REFERENCES:
Jan 16, 1809 - Battle of Corunna. Marshal Soult of France, who has pursued Sir John Moore's British force some 400 km. through the winter, at last attack the British force. The outnumbered English repel the French and are able to evacuate their army, but Moore and many others are slain

FOUND IN: Britain(Scotland)
REFERENCES (2 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 81-83, "Corunna's Lone Shore" (1 text)
Whitelaw-BookOfScottishSong, pp. 320-321, "Corunna's Lone Shore" (1 text)
Roud #13114
RECORDINGS:
Denis McGrath, "Colonna's Lone Shore" (on ITMA/CapeShoreNL)

Corydon and Phoebe

DESCRIPTION: Corydon (Colin) asks Phoebe (Phyllis) why she flees. She is afraid for her reputation. He says they're not alone; she says she will die a virgin. He replies that he'd come to ask for her hand in marriage, but will seek another. She accepts his hand

AUTHOR: unknown
EARLIEST DATE: 1755 (_The New Ballads sung by Mr Lowe and Miss Stevenson at Vauxhall_, included by Kidson)
LONG DESCRIPTION: Corydon (Colin) asks Phoebe (Phyllis) why she makes haste ahead of his pursuit. She replies that she's scarcely sixteen and afraid for her reputation. He points out that they're not alone, so her reputation's safe; she replies that flattery or no, she will die a virgin. He replies that he'd come to ask for her hand in marriage, but since she has slighted him, he's giving up and will seek another. She bids him stay, accepts his hand, and promises "the girl you thought cruel will always prove kind"

KEYWORDS: age hardheartedness courting love marriage virginity dialog lover

FOUND IN: Britain(England(Lond,North,South)) Canada(Newf)
REFERENCES (4 citations):
Kennedy-FolksongsOfBritainAndIreland 125, "Colin and Phoebe" (1 text, 1 tune)
Kidson-TraditionalTunes, pp. 73-77, "Colin and Phoebe" (3 texts, 3 tunes)
Peacock, pp. 510-511, "Bold Escallion and Phoebe" (1 text, 1 tune)
DT, C&PHOEBE
Roud #512
RECORDINGS:
Freeman Bennett, "Bold Escallion and Phoebe" (on PeacockCDROM) [one verse only]
Harry Cox, "Colin and Phoebe" (on HCox01) (on FSBFTX13)
Pop Maynard, "Colin and Phoebe" (on Voice06)
BROADSIDES:
Bodleian, Harding B 28(77), "Colin and Phoebe" ("Well met, dearest Phoebe, O why in such haste"), W. Armstrong (Liverpool), 1820-1824; also Harding B 16(56a), Firth c.18(208), Firth c.18(209), Harding B 11(1182), Firth b.26(168), 2806 c.17(74), Harding B 15(48b), Firth b.25(75), Harding B 11(1376), Harding B 11(640), Harding B 11(639), Johnson Ballads 15, "Colin and Phoebe"
CROSS-REFERENCES:
 cf. "Pastoral Elegy" (theme)
 cf. "Come Write Me Down (The Wedding Song)" (plot)
SAME TUNE:
Collinet & Phebe (Revolutionary War version) (Rabson-SongbookOfTheAmericanRevolution, pp. 40-41)
NOTES [285 words]: She offers the "I will never marry" ploy; he counters with the "I'll marry someone else" gambit. Check and mate.
No question that this is a piece with its origin in minstrelsy and "rural romance" broadsides. But Kennedy-FolksongsOfBritainAndIreland cites over half-a-dozen collections from folk tradition, including the indexed version by Harry Cox, and I say that more than qualifies it as a folk song. - PJS
It should be noted that the mere presence of characters with these approximate names does not make a poem this song. Nicolas Breton, for instance, published "Phyllida and Coridon" in 1591 in The Honourable Entertainment given to the Queen's Majesty in Progress at Elvetham); it's the same plot, but told in the third person: "In the merry month of May, In a morn by break of day, Forth I walked by the wood side Whenas May was in his pride. There I spied all alone Phillida and Coridon."
Similarly, John Chalkhill published a "Coridon's Song" ("Oh, the sweet contentment The countryman doth find. High trolollie Lolly loe, That quiet contemplation Possesseth all my mind: Then care away, And wend along with me") around 1600.
Again, Dyer published "Corydon to his Phyllis" ("Alas, my heart! mine eye hath wronged thee, Presumptuous eye, to gaze on Phyllis' face... Poor Corydon, the nymph, whose eye doth move thee, Doth love to draw, but is not drawn to love thee") in The Phoenix Nest (1593).
In England's Helicon (1600) we have "Phyllida's Love-Call to her Corydon, and His Replying" (A dialog: Phyllida "Corydon, arise, my Corydon! Titan shineth clear." Corydon: "Who is it that calleth Corydon? Who is it that I hear?") this piece has no author, but has a contemporary musical setting.
- RBW
Last updated in version 4.4
File: K125

Cosher Bailey's Engine

DESCRIPTION: "Cosher Bailey had an engine, It was always wanting and mending." Tall tales of Bailey, the engine (bought second-hand, and capable of "four miles an hour"), his sister, brother, daughter, education, and death
AUTHOR: unknown
EARLIEST DATE: 1893 (Cambrian Minstrelsy, Volume 1)
LONG DESCRIPTION: Railroader Cosher Bailey's locomotive is described, along with his sister, brother, daughter, and escapades. At least half of the verses are double entendre, in a cleaned-up sort of way -- e.g. "Cosher Bailey had a daughter/Who did things she shouldn't oughta/She was quite beyond the pale/But over that we'll draw a veil." He dies (maybe) and is refused entrance into Hell
KEYWORDS: train humorous family funeral death sex railroading bawdy Devil
FOUND IN: Britain(Wales)
REFERENCES (4 citations):

MacColl-ShuttleAndCage-IndustrialFolkBallads, pp. 17-18, "Cosher Bailey's engine" (1 text (edited), 1 tune)
Silber/Silber-FolksingersWordbook, p. 31, "Cosher Bailey's Engine" (1 text)
DT, COSHERB*


CROSS-REFERENCES:

cf. "Mochyn Du (The Black Pig)" (tune)
cf. "Was You Ever See?" (tune, structure)

NOTES [219 words]: I suspect there are verses out there considerably more bawdy than these. - PJS

As well as some of the "blatantly obviously cleaned up" variety -- witness this from the Digital Tradition:

Cosher Bailey's brother Matthew
Had a job at cleaning statues
But when he was cleaning Venus
He slipped and broke his elbow.

In fact, the notes in MacColl-ShuttleAndCage-IndustrialFolkBallads, derived from A. L. Lloyd, admit that there are many ribald verses.

According to those notes, Bailey was an ironmaster who in 1846 built the Taff Vale railroad.

Legend has it that he drove the first train on the line and got stuck in a tunnel -- obviously something that invited some really dirty verses. Bailey is said to have died in 1872, by which time railroads had obviously been entirely vindicated.

It was John Patrick who pointed out to me the citation of this song in the 1893 volume of _Cambrian Minstrelsy_. Under the tune "Lili Lon" ("Bright Lily") there is a reference to a "comic song" sung to the same tune, which begins

Crawsay Bailey had an imjin,
It was puffin' and a-blowing',
And according to its power,
It was go five miles an hour.
Was you ever see, (x3)
Such a thing before!

It would appear that even this 1893 version had undergone some folk processing (or damage), so the song is presumably even older. - RBW

Last updated in version 3.3
File: FSWB031A

Costly Crosshaul, The

DESCRIPTION: "When a poet's fancy takes its flight Into naught but romance bold," loggers will pay tricks. Greenhorn Billy Dean is ordered into town to pick up a "crosshaul." He is kept in town for months seeking the fictitious equipment -- and billed for the time

AUTHOR: unknown
EARLIEST DATE: 1948 (Beck-LoreOfTheLumberCamps)
KEYWORDS: logger trick commerce money
FOUND IN: US(MW)
REFERENCES (1 citation):
Beck-LoreOfTheLumberCamps 42, "The Costly Crosshaul" (1 text)
Roud #18189

NOTES [22 words]: This was apparently intended to be funny, but I'd call it just plain mean. To be sure, I think practical jokes quite un-humorous. - RBW

Last updated in version 5.2
File: BeLo042

Cott'n-Dance Song

DESCRIPTION: "O Massa said from firs' to las', 'Way down in the cott'n-fiel', Eighteen inches an' a half, 'Way down in... Two stalks an' all de grass, 'Way down..." The work is hard. The singer
gambles with Jim. There are possums in the cotton pile

AUTHOR: unknown

EARLIEST DATE: 1919 (Curtis-Burlin-NegroFolkSongs-TheHamptonSeries)

KEYWORDS: work food gambling slave hardtimes

FOUND IN: US(SE)

REFERENCES (1 citation):
Curtis-Burlin-NegroFolkSongs-TheHamptonSeries (III), pp. 98-106, "Cott'n-Dance Song" (1 text with variants, 1 tune with variants)
Roud #17446
File: CuBu098

Cottage By the Sea, The

DESCRIPTION: he singer thinks about his "joyful days" as a child, gathering shells below the white waves. He recalls his mother's (unspecified) warning "as she took me on her knee." He hopes to return "when life's long day is closing"

AUTHOR: unknown

EARLIEST DATE: 1995 (IROConway01); before 1886 (broadside, Bodleian, Bod21918 2806 c.16(212))

KEYWORDS: age homesickness warning home return separation travel sea nonballad youth

FOUND IN: Ireland

Roud #1743

RECORDINGS:
Ollie Conway, "The Cottage By the Sea" (on IROConway01)

BROADSIDES:
Bodleian, Bod21918 2806 c.16(212), "The Cottage by the Sea" ("Childhood's days now pass before me"), H.P. Such (London), 1863-1885; also Bod1096 Firth b.25(227), Bod6576 Firth b.25(228), Bod2800 Harding B 15(64a), Bod12826 Harding B 11(2897), Bod13908 Harding B11(707), Bod7338 Firth b.26(466), Bod8794 2806 c.13(75), Bod14675 Harding B 15(63b), Bod15066 Harding B 16(60c), "(The) Cottage by the Sea"

NOTES [19 words]: The Conway version on IROConway01, but not the broadsides, says of the singer, now "in some foreign land I roam." - BS

Last updated in version 4.4

File: RcCotSea

Cottage Well-Thatched with Straw, The

DESCRIPTION: An old farmer envies no one "while I have home-brewed, brown bread, and a cottage well-thatched with straw." His father built it with money he earned. The farmer turns no one away from his door before giving him brown bread and home-brewed beer.

AUTHOR: unknown

EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)

KEYWORDS: home drink food farming nonballad

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, pp. 154-155, "The Cottage Well-Thatched with Straw" (1 text) (also Williams-Wiltshire-WSRO Ox 203)
Roud #1270

File: WT154

Cottage With the Horseshoe o'er the Door

DESCRIPTION: The singer will soon return to his old home, "the cottage with the horse-shoe o'er the door." His father is dead and buried and his mother weeps there alone, but he thinks of the happy days of his youth.

AUTHOR: unknown

EARLIEST DATE: 1988 (McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)

KEYWORDS: emigration return death Ireland nonballad father mother

FOUND IN: Ireland
Cotton Fields Back Home

DESCRIPTION: "When I was a little bitty baby My mama would rock me in the cradle In them cotton fields back home." "Oh when them cotton bolls get rotten, you can't pick very much cotton." Tales of cotton-picking

AUTHOR: Huddie Leadbetter (Lead Belly)

EARLIEST DATE: 1940 (recorded by Lead Belly)

KEYWORDS: worker nonballad

FOUND IN: US(SE) Canada(Newf)

REFERENCES (3 citations):

DT, COTTNFLD

ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 39, "Cotton Fields" (1 text, 1 tune)

Roud #11662

RECORDINGS:
Pink Anderson and son (Little Pink), "Old Cotton Fields of Home" (on USChartersHeroes)

NOTES [96 words]: There isn't much evidence that this song became traditional, but Cox-FolkMusicInANewfoundlandOutport, p. 185, says that Harry Mercer of Newfoundland knew it and sang it, and there is the NorthCarolinaFolkloreJournal version, so I have very tentatively indexed it. The NorthCarolinaFolkloreJournal version is interesting. It was collected in 1963, so after the Lead Belly recording, and the wording appears identical. Would a black couple in North Carolina have been able to memorize the Lead Belly recording, or is it possible that the opening part of the song predates him? - RBW

Last updated in version 6.1

File: DTcottonf

Cotton Mill Colic

DESCRIPTION: "I'm a-gonna starve, ev'rybody will, You can't make a livin' in a cotton mill." The singer talks of the poor wages and hard conditions. He tells how people offer merchandise on easy terms, then repossess it when he can't pay. He works without ever resting

AUTHOR: David McCann

EARLIEST DATE: 1926 (recorded by David McCann)

KEYWORDS: work hardtimes poverty warning humorous

FOUND IN: US(Ap,SE)

REFERENCES (4 citations):
Lomax/Lomax-OurSingingCountry, pp. 292-292, "Cotton Mill Colic" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 148, "Cotton Mill Colic" (1 text, 1 tune)
Botkin-TreasuryOfSouthernFolklore, p. 731, "Cotton Mill Colic" (1 text, 1 tune)

DT, CTNCOMIC

Roud #6688

RECORDINGS:
Lester (The Highway Man) [pseud. for Lester "Pete" Bivins], "Cotton Mill Blues" (Decca 5559, 1938)
David McCarn, "Cotton Mill Colic" (Victor V-40274, 1930)
Mike Seeger, "Cotton Mill Colic" (on MSeeger02)
Pete Seeger, "Cotton Mill Colic" (on PeteSeeger13, AmHist1)
Joe Sharp, "Cotton Mill Colic" (AFS 1629, 1939)

CROSS-REFERENCES:
NOTES [226 words]: A reading of the bitter lyrics of this song may make you wonder why I have tagged it "humorous." But Doug deNatale and Glenn Hinson, in their article, "The Southern Textile Song Tradition Reconsidered," published in Archie Green, editor, Songs about Work: Essays in Occupational Culture for Richard A. Reuss, Folklore Institute, Indiana University, 1993, p. 83, assure us that the song was satiric, and was funny to the cotton workers who were author David McCann's co-workers. The title came about because, in the worker's jargon, "to colic" was to complain about something.

Interestingly, there was apparently an attempt to suppress this song during the 1930-1931 Danville strike, according to deNatale and Hinson, p. 89. The recording had just come out. A store owner in the area stocked it, and apparently it sold briskly. Then the mill owners started talking to store owners and media, and it apparently became much harder to find and hear. DeNatale and Hinson, p. 90, also note that McCann, although not fired from his mill job, would later be barred from the building after he gave up the job.

Years later, a social history project tried to test the extent to which mill workers actually knew these mill songs. They found that only two were really part of the tradition: "Cotton Mill Colic" and "Weave Room Blues" (deNatale and Hinson, p. 95). - RBW

Last updated in version 3.5
File: LoF148

Cotton Mill Song, The

DESCRIPTION: The singer takes his love for a walk. "She said she loved me dearly and to me she would prove true." "Well now we are to marry for she has named the day ... we'll bring the children up like us to work in the Cotton Mill" if her parents will have him.

AUTHOR: unknown
EARLIEST DATE: 1989 (Leyden-BelfastCityOfSong)
KEYWORDS: courting marriage
FOUND IN: Ireland
REFERENCES (1 citation):
Leyden-BelfastCityOfSong 11, "The Cotton Mill Song" (1 text, 1 tune)
Roud #16945
NOTES [43 words]: Leyden-BelfastCityOfSong: "The mill referred to in this song is probably the Springfield Cotton Mill built by Stevenson and Company in 1805, one of the earliest large-scale mills in Ulster and the last cotton spinning mill in Ireland when it closed in 1919." - BS
File: Leyd011

Cotton Needs Pickin'

DESCRIPTION: "Cotton needs pickin' so bad (x3), I'm gonna pick all over this world." The field worker describes how he contracted with the boss to raise the cotton, but now the boss is finding excuses not to pay him

AUTHOR: unknown
EARLIEST DATE: 1918
KEYWORDS: work slave poverty money trick
FOUND IN: US(SE)
REFERENCES (2 citations):
Lomax-FolkSongsOfNorthAmerica 281, "Cotton Needs Pickin'" (1 text, 1 tune)
Curtis-Burlin-NegroFolkSongs-TheHamptonSeries (III), pp. 89-97, "Cott'n-Pickin' Song" (1 text with variants, 1 tune with variants)
Roud #16391 and 17447
NOTES [105 words]: Since the first verse of this song refers to slaves being freed, it would appear to date to the period immediately after the Civil War. The Union forces had freed the slaves -- but the freedmen had no job they could do except work the fields. The landowners built up an elaborate system (Black Codes, Jim Crow laws) for keeping the Blacks working -- perhaps even at a lower cost, since they no longer had to pay for food and lodging. Roud splits the Lomax song (#16391) from the Curtis-Burlin-NegroFolkSongs-TheHamptonSeries piece (#17447), but the differences are minor change in lyrics; they emphatically look the same to me. - RBW

Last updated in version 5.0
Cotton the Kid
DESCRIPTION: Cotton seems "a nice kid... Until he became a rolling stone at the age of seventeen." After a brief career as a thief, the sheriff "come got him and threw him in jail." Cotton escapes and vanishes; the singer advises against trying to catch him
AUTHOR: unknown
EARLIEST DATE: 1934 (Randolph)
KEYWORDS: outlaw thief prison escape
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 171, "Cotton the Kid" (1 text)
Roud #4097
NOTES [8 words]: This song is item dE37 in Laws's Appendix II. - RBW

Cotton Wool Pie
DESCRIPTION: "It's about a pie social. It should take the cake." Jim sells the pies but Tom could find none for him. He assumed the last was for him from his beau but found it filled with wool. "No pie to devour, no sweetheart had he."
AUTHOR: unknown
EARLIEST DATE: 1952 (Creighton-MaritimeFolkSongs)
KEYWORDS: courting trick food party humorous
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-MaritimeFolkSongs, pp. 206-207, "Cotton Wool Pie" (1 text, 1 tune)
Roud #2722
RECORDINGS:
Omar Blondahl, "Cotton Wool Pie" (on NFOBlondahl04)
NOTES [99 words]: Blondahl04: "It should be explained in the following song that two girls loved the same man. Now, when a pie social was planned one of the girls baked a pie and filled it with cotton wool. She intended to shift the pies and so break up the rival affair." It appears she was successful.
Blondahl04 has no liner notes confirming that this song was collected in Newfoundland. Barring another report for Newfoundland I do not assume it has been found there. There is no entry for "Cotton Wool Pie" in Newfoundland Songs and Ballads in Print 1842-1974 A Title and First-Line Index by Paul Mercer. - BS

Cotton-Eyed Joe
DESCRIPTION: "If it hadn't been for Cotton-eyed Joe, I'd have been married a long time ago."
"Where did you come from, where did you go...." Stanzas describe country life, fiddle playing, and attempts to outshine Cotton-eyed Joe
AUTHOR: unknown
EARLIEST DATE: 1927 (recording, Dykes' Magic City Trio); seemingly quoted 1882 (see NOTES)
KEYWORDS: fiddle music nonballad
FOUND IN: US(Ap,SE,So)
REFERENCES (9 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 104, "Page's Train Run So Fast" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 104, "Page's Train Run So Fast" (1 tune plus a text excerpt)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 69-70, "Cotton-Eyed Joe" (1 text, 1 tune)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 82, pp. 132-133, "Cotton-Eyed Joe" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 262-263, "Cotton-Eyed Joe" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, p. 99, "Cotton Eye Joe" (1 text, 1 tune)
Cotton's Patch (I)

DESCRIPTION: "Oh, quite early in March, I remember the date, I left for the ice the seals to locate." Finally the pilots find "the main patch" of seals. They return and bargain with Mr. Bowring. At last the merchants strike a deal

AUTHOR: Johnny Burke (1851-1930)

EARLIEST DATE: 1960 (Burke's Ballads)

KEYWORDS: hunting technology commerce pilot flying

FOUND IN:

REFERENCES (3 citations):
Ryan/Small-HaulinRopeAndGaff, p. 120, "Cotton's Patch (I)" (1 text)
ADDITIONAL: Johnny Burke (John White, Editor), _Burke's Ballads_, no printer listed, n.d. (PDF available on Memorial University of Newfoundland web site), p. 14, "Cotton's Patch" (1 text)
Johnny Burke (William J. Kirwin, editor), _John White's Collection of Johnny Burke Songs_, Harry Cuff Publications, St. John's, 1981, #38, p. 61, "From the show Cotton's Patch: First Song" (1 text)

Roud #4423

CROSS-REFERENCES:
cf. "Cotton's Patch (II)" (subject)

NOTES [1416 words]: According to Ryan/Small-HaulinRopeAndGaff, this is based on an incident of 1922, when Australian Sidney Cotton and Newfoundlander Sydney Bennett made a deal seek
the "Main Patch" (main herd) of seals by air. There is dispute over the spellings of the pilot's name; Ryan/Small-HaulinRopeAndGaff give Cotton's first name as "Sydney," but I have followed O'Neill, DictNewfLabrador, and Candow, especially since Candow (p. 216) lists a book, Sidney Cotton, Aviator Extraordinary: The Sidney Cotton Story: As Told to Ralph Barker, Chatto and Windus, 1969.

"In 1920 an Australian airman, Major F. Sidney Cotton, arrived in Newfoundland with Sydney Bennett, a Newfoundland man whom he met when they served together in the Royal Flying Corps.... It was their purpose in life to establish the first air service in Newfoundland" (O'Neill, p. 358). They managed to gain the money they needed from Alan Butler, and their plane arrived in late 1920. DictNewfLabrador, p. 68, says that a third pilot, David Plaistowe, was also involved.

"In 1921 Cotton engaged the interest of the owners of the large sealing vessels in hiring his services as a seal spotter. It was his job to locate the patches. This led to some embarrassment when, on one occasion, he found what he thought to be the main patch [the most important whelping ground, where the largest group of seals congregated]. When the ships reached the spot there was not a seal anywhere in sight. Johnny Burke, the great ballad writer, turned the event into a successful stage comedy, 'Cotton's Patch,' in which the patch turned out to be the seat of Cotton's pants" (O'Neill, pp. 358-359).

Part of Cotton's problem was that it was hard to maintain a plane in Newfoundland conditions; eventually he managed to get government support to bring mechanics to Newfoundland. (The Newfoundland government had a history of funding technologies they could not sustain). He apparently managed to find the main patch the next year -- but the sealers (presumably leery after 1921, apart from being cheap) refused to pay up (Candow, p. 79). Candow has quite a bit of information about the deal that was eventually made; I will confess that I got lost reading it, but it's clear that the negotiations described in "Cotton's Patch (I)" were inspired by (although perhaps not very similar to) the actual negotiations.

Even if Cotton didn't help the seal hunt, his aerial photographs did help to map Newfoundland and its timber resources (DictNewfLabrador, p. 69).

For the ship Neptune, mentioned in "Cotton's Patch (II)," see "Neptune, Ruler of the Sea." Cotton, after his experience in 1922, had suggested that a ship be modified to carry a plane for the 1923 season, and the Neptune was the ship chosen -- but the plane never flew. Sealing rumor had it that the captain, George Barbour (for whom see "The Greenland Disaster (I)"), refused to have anything to do with the contraption, but Barbour's explanation, which is likely true, is that the weather in 1923 was simply too bad for the aircraft (Candow, p. 79).

The other ship mentioned in "Cotton's Patch (II)," the Thetis, wasn't as famous. Chafe, p. 104, implies that there were two sealers named Thetis, Ryan/Drake, p. 24, says that she was built in 1881. She was said to be the strongest of the whaling/sealing fleet (Guttridge, p. 246), so when the Greely Expedition (for which "Hurrah for Baffin's Bay") needed rescue, she was one of the ships purchased for the purpose (the Bear being the other). Her commander at this time was Winfield Scott Schley, later to be famous as an officer in the Spanish-American War (Guttridge, p. 245). After that, she was used as a patrol boat (Guttridge, p. 320). She finally went back to sealing in 1917, under William Winsor (for whom see "First Arrival from the Sea Fishery S. S. Fogota, 1912"); he was still in command in 1923 (Chafe, p. 104). She was damaged in the ice in 1936, and was beached and abandoned in that year (Ryan/Drake, p. 24; Guttridge, p. 320, gives the date as 1950, but I suspect he is confusing her with the Eagle, the very last of the sealing steamers, which was sunk in that year). Ryan/Drake have a picture of her as she was in 1920 on p. 24; Guttridge's photo section has several pictures of her as she appeared in 1884.

In "Cotton's Patch (II)," the singer speaks to "Wesley Kean." This is a common error (Chafe, p. 93, makes it also); the captain's name was "Westbury Kean," commonly known as "Wes." He was infamous for his part in the Newfoundland disaster of 1914 (see "The Newfoundland Disaster (I)") -- but after six years without a command, in 1921 he was again allowed to go to the ice, as commander of the Ranger (Chafe, p. 93). I have no idea why the song mentioned him here, although his father Abram Kean is known to have disliked the planes; he even engaged in a bit of mild book-cooking to try to demonstrate his point (see "Captain Abram Kean" for the data).

According to O'Neill, by 1923, Cotton's planes had been ruined and he gave up. Other aviators took up the business after that, however, with some success, although by 1928 they were back to flying from land rather than trying to fly off the ice. The service ended in 1930 when the plane involved crashed (Candow, p. 80). On the whole, Candow concludes, the spotting planes didn't do much good (p. 81); his reasons amount to saying that the technology wasn't quite ready yet. Planes returned to the ice fields in 1947, and continued until 1982, using newer planes and a different payment scheme (Candow, pp. 164-165), but of course that isn't mentioned in the "Cotton's Patch" pieces. In 1962, the first helicopters were used, both for spotting and for carrying...
pelts (Busch, p. 248), but of course that's not mentioned in the song either -- and was mostly organized by non-Newfoundlanders anyway.

Ryan/Small-HaulinRopeAndGaff treat the song about this incident as two pieces, and they do have different forms. For the pilots' own search for the Patch, see "Cotton's Patch (I)." For the actual hunt, see "Cotton's Patch (II)."

England, pp. 168-169, has what seems to be almost the only near-contemporary account of how the sealers felt about the 1922 hunt:

"Though as yet without much practical value, the fact is noteworthy that modern methods have at last definitely invaded the seal hunt. The enterprise is daring, to say the least."

"The ships carry charts marked off in squares; the 'planes carry similar charts. On spying seals, they note the square, and undertake to notify the ships of the location [apparently by dropping a message cylinder near the ship]. To me it seems almost an impossibility to identify one's position in the air, over the icefields. It is also hard to 'spot' seals, especially whitecoats, from aloft. Some of the sealing captains have faith in the plan, others scoff at it.

"So far as I could see, we got no good of the service. Major Cotton claimed to have reported the 'Main Patch,' Mecca of all the sealers -- the patch that none of the captains in 1922 reached. This came to be known as 'The Cotton Patch,' and caused oceans of talk, considerable jesting, and not a little acrimony. The Cotton Patch may have been where Major Cotton claimed it was, right enough, but it happened to lie where ships could not reach it. Thus the principal herd escaped for at least one year."

A photo of Cotton's plane can be seen facing p. 104 of Chafe; Candow, p. 80, has a photo of Cotton and one of the plane, with later pages showing other sealing aircraft; Major, p. 323, has a photo of him and mentions his work carrying mail and taking aerial photographs but barely mentions sealing. On p. 324, Major mentions that the planned town of Gander, Newfoundland names its streets after famous aviators -- and, yes, there is a Cotton Street in Gander, short but clearly visible on Google Maps.

Johnny Burke seems to have been hung up on Cotton's aircraft. In addition to the two "Cotton's Patch" songs, he also wrote "A Wink and a Nod from a Yankee Cod," which opens "They struck the West Coast in the month of July, Two bold aviators from Boston did fly; Syd Cotton and Cadwel came down to explore, All over the Island and search Labrador." In the Irwin/White edition of Burke's works cited in the references, this is item #44, pp. 70-71. It also has a picture of an aircraft apparently resting on ice or snow, although it doesn't say that it's Cotton's.

For a brief biography of Johnny Burke, see the notes to "The Kelligrew's Soiree." - RBW

Bibliography

- England: George Allan England, Vikings of the Ice: Being the Log of a Tenderfoot on the Great Newfoundland Seal Hunt (also published as The Greatest Hunt in the World), Doubleday, 1924
**Cotton's Patch (II)**

DESCRIPTION: "We got up steam the ninth of March" to seek Cotton's patch. "Oh, didn't we ramble, scramble, But the devil a sign of Cotton's patch we found." After many ships seek in vain, the singer says the only patch they saw "was the patch on Tapper's trousers"

AUTHOR: Johnny Burke (1851-1930)

EARLIEST DATE: 1960 (Burke's Ballads)

KEYWORDS: hunting technology commerce pilot ship humorous flying

FOUND IN:

REFERENCES (3 citations):
- Ryan/Small-HaulinRopeAndGaff, p. 121, "Cotton's Patch (II)" (1 text)
- Johnny Burke (John White, Editor), _Burke's Ballads_, no printer listed, n.d. (PDF available on Memorial University of Newfoundland web site), p. 15, "Cotton's Patch" (1 text)
- Johnny Burke (William J. Kirwin, editor), _John White's Collection of Johnny Burke Songs_, Harry Cuff Publications, St. John's, 1981, #39, p. 62, "From the show Cotton's Patch: Second Song" (1 text)

Roud #V44826

CROSS-REFERENCES:
- cf. "Cotton's Patch (I)" (subject)
- cf. "Didn't He Ramble" (lyrics, form, probably tune)

NOTES [37 words]: For the story of Cotton's airplane and Cotton's patch, see the notes to "Cotton's Patch (I)." This isn't the same song as "Cotton's Patch (I)" (this has a "didn't he ramble" chorus), but it's about the same incident. - RBW

Last updated in version 5.0

File: RySm121

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**Coulter's Candy**

DESCRIPTION: "Ally, bally, ally bally bee, Sittin' on yer mammy's knee, Greetin' for anither bawbee, Tae buy mair Coulter's candy." The parents feed the slender boy on candy, say he will grow up to go to sea, or will later buy candy for them

AUTHOR: unknown

EARLIEST DATE: 1948 (Montgomerie)

KEYWORDS: mother father food

FOUND IN: Britain(Scotland)

REFERENCES (3 citations):
- Montgomerie/Montgomerie-ScottishNurseryRhymes 154, "Colter's Candy" (1 short text)
- DT, COULTR
- DT, COULTR2

ADDITIONAL: _Sing Out_ magazine, Volume 32, #4 (1987), pp, 84, "Coulter's Candy" (1 text, 1 tune, supplied by Sam Hinton and with some unusual verses)

NOTES [121 words]: Murray Shoolbraid's notes in the Digital Tradition cite Buchan to the effect that "Coulter" was in fact a Scottish candy-seller named Robert Coltart who was active around 1900. Ewan McVicar reported on the Ballad-L mailing list that "Coulter's Candy was made and sold by Robert Coltart, a weaver in Galashiels. He stamped his name on every piece and flavoured it with aniseed. He sold it all round the Borders fairs, attracting customers by playing his tune on his penny whistle and singing out his song. An early advertising jingle. He died in 1880 aged 48." This is the most substantial description I've seen of who Coulter/Colter was -- but I've heard performers cite other sources. So I suppose it's not quite proved. - RBW

Last updated in version 3.3

File: MSNR154

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**Countersigns, The**

DESCRIPTION: Forecastle song. Verses quote John Paul Jones, Admiral Farragut, and Captain Lawrence (of the Chesapeake), citing their actions and bravery. Each verse concludes with "And that was the Navy of long, long ago." Sung to the tune of "Spanish Ladies."

AUTHOR: unknown

EARLIEST DATE: 1926 (The Book of Navy Songs)

KEYWORDS: foc's'le navy sailor

FOUND IN: US
REFERENCES (1 citation):
Colcord-SongsOfAmericanSailormen, p. 135, "The Countersigns" (1 text, 1 tune)
ST Col135 (Partial)
CROSS-REFERENCES:
cf. "Spanish Ladies" (tune) and references there
NOTES [546 words]: For John Paul Jones (1747-1792) and the declaration "I have not yet begun to fight," see the notes to "Paul Jones's Victory" [Laws A4]. For James Lawrence (1781-1813) and his folly in command of the Chesapeake, see "The Chesapeake and the Shannon (I)" [Laws J20]. There is some irony in the fact that this song mentions him being carried belowdecks (to the surgeon) when wounded -- but ignores the fact that this caused the midshipman who did it to be court-martialed and discharged.
David Glasgow Farragut (1801-1870) began the Civil War as a navy captain awaiting orders, living in Virginia and married to a Virginia wife (McPherson, pp. 281-282), but ended up (perhaps by luck as much as anything else) in charge of the fleet destined to attack New Orleans. Being, fortunately, a pretty good sailor, he captured the city -- the first really big Union success of the war (for which see, e.g., "The New Ballad of Lord Lovell (Mansfield Lovell)."
His next few operations, against Vicksburg, were less successful (Vickburg was effectively impossible to attack by river), but he still was given command of the next major naval assault on a Gulf Coast city, the 1864 attack on Mobile Bay. Despite being a lesser city than New Orleans, Mobile was a much tougher nut to crack; the defences of New Orleans had been badly and hastily built. Farragut had wanted to go after Mobile at once, but the Navy department disagreed. They felt Farragut would need ironclads, and all of those were tied up at Charleston and other places (Johnson/McLaughlin, p. 127). By the time the Navy department changed its mind, their initial assessment had been made correct. Initially nearly defenseless, by August 5, 1864, when Farragut attacked, Mobile Bay was properly fortified, with only one sea channel, forts on each side, and a small fleet including the ironclad Tennessee waiting -- and the harbor entrance sown with mines. (In those days, when the self-propelled torpedo had not been invented, such mines were called "torpedoes"). Farragut's fleet tried to enter the bay -- and watched a monitor hit a mine and sink almost instantly. (The things were hardly seaworthy, after all.) Most of the fleet stopped -- right under the guns of the harbor forts. Farragut, lashed to the mast, knew what he had to do: He had to get through the channel, even if the mines took more ships. So he ordered "Damn the torpedoes! Full speed ahead." (McPherson, p. 761. The Union fleet made it into the harbor, and after a hard battle captured the city.
We note that hardly anyone seems to mention the signal "For God's sake" that Farragut wanted to send after one of his own ships did its best to ram and sink him (Johnson/McLaughlin, p. 134.) At first, the North didn't think much of the victory; Farragut had lost over 300 men and a monitor (Catton, p. 371). But in fact it was a severe blow, since the Confederacy lost its last major Gulf Coast port; all that was left were a few heavily-blockaded East Coast ports and some minor harbors in Texas, too far from the rail net to do much good. The North eventually woke up; Farragut became first Vice Admiral and then Admiral -- the first such in American history (just as U. S. Grant was the first full General). And Farragut's words passed into folklore. - RBW
Bibliography
• Catton: Bruce Catton, Never Call Retreat (being the third volume of The Centennial History of the Civil War), Doubleday, 1965 (I use the 1976 Pocket Books edition)
• Johnson/McLaughlin: Curt Johnson & Mark McLaughlin, Civil War Battles, Crown Books, 1977

Last updated in version 2.5
File: Col135

Counties of Arkansas, The
DESCRIPTION: "There's Benton, Carroll, Marion, Boone in a line...." The song describes the various counties of Arkansas, with chorus exhorting the students to make Arkansas "The banner state for enterprise, good schools, and moral law" and praising Ouachita county
AUTHOR: Annie Coble Wilson?
**Country Blues**

DESCRIPTION: Floating verses; singer is in jail, possibly dying, lamenting his fate and hard living.  
AUTHOR: Unknown, possibly Homer Crawford; add'l verses by Dock Boggs  
EARLIEST DATE: 1927 (recording, Dock Boggs)  
KEYWORDS: captivity crime prison death floatingverses  
FOUND IN: US  
REFERENCES (1 citation):  
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 90, "Country Blues" (1 text, 1 tune)  
Roud #428  
RECORDINGS:  
Dock Boggs, "Country Blues" (Brunswick 131A, 1927; on AAFM3, RoughWays1) (on Boggs1, BoggsCD1, ClassOT)  
New Lost City Ramblers, "Country Blues" (on NLCR05) (on NLCR16)  
CROSS-REFERENCES:  
cf. "Darling Corey" (words, tune)  
cf. "Moonshiner" (words)  
cf. "Sweet Heaven" (words)  
cf. "Sweet Heaven (II)" (floating lyrics)  
ALTERNATE TITLES:  
Give Me Corn Bread When I'm Hungry  
Hustling Gamblers  
NOTES [94 words]: This is ALMOST a nonballad, but not quite; there is a hint of narrative. And while most of the verses show up elsewhere, this song as a gestalt comes squarely from its performer, Dock Boggs. -PJS  
Some people consider this a version of "Darling Corey," the tune is very close and they share a lot of lyrics. But I tentatively agree with Paul: There are several unrelated verses on the front, and "they" make this a separate song.  
Roud lumps the piece with "I Wonder Where's the Gambler" [Laws H22]. It may perhaps have been inspired by fragments of that song. - RBW  
Last updated in version 3.5  
File: ADR90

**Country Courtship, The**

DESCRIPTION: Dialog: "When shall we get married"? "As soon as time comes." "What shall I wear to the wedding?" "Thee wold print frock an' thee yepron." "How shall we go to the wedding?" "Thee's got two fine legs to walk wi' I." And so on for many verses  
AUTHOR: unknown  
EARLIEST DATE: 1776 (Herd according to Hecht-Herd MS I)  
KEYWORDS: courting love marriage wedding bargaining  
FOUND IN: Britain(England(South,North))  
REFERENCES (9 citations):  
Kennedy-FolksongsOfBritainAndIreland 127, "The Country Courtship" (1 text, 1 tune)
Country Farmer's Son, The (Sweet Nelly My Heart's Delight)

DESCRIPTION: "Sweet (Nelly/Nancy), my heart's delight. Be loving, and do not slight." The singer asks her to fancy him "Though I'm but a farmer's son." She rejects him. He reveals that he has wealth. She says he does not -- but still consents to court him

AUTHOR: unknown

EARLIEST DATE: 1729 (Vocal Miscellany, according to Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland)

KEYWORDS: love, courting, money, lie, rejection

FOUND IN: Britain(England)

REFERENCES (2 citations):
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Song #4, pp. 171-173,245, "The Farmer's Son" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 366-368, "The Farmer's Son" (1 text)

ST BeCo366 (Partial)
Roud #8506

File: BeCo366

Country Girl, The (The Fair Maid of the West)

DESCRIPTION: The "country girl" goes to the fair, and asks the merchant for a bonnet. Having no other money, she pays with her maidenhead. She goes home and tells her mother, who tells her to get it back. The merchant lays her down again and gives it back

AUTHOR: unknown

EARLIEST DATE: before 1976 (collected by Logsdon from Riley Neal)

KEYWORDS: sex, humorous, bawdy, mother trick, virginity, clothes

FOUND IN: US(SW)
Country Hirings

DESCRIPTION: "Come all you blooming country lads and listen unto me." They are told, "Servant men stand up for your wages When to the hirings you do go." The farmers and their families live well while the hired servants endure poor conditions. It is time for change

AUTHOR: unknown
EARLIEST DATE: 1977 (Raven)
KEYWORDS: farming hardtimes money commerce clothes
FOUND IN: Britain(England(West))
REFERENCES (2 citations):
  Palmer-ThePainfulPlow, #4, "Country Hirings" (1 text, 1 tune)
ADDITIONAL: Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, pp. 33-34, "Country Hirings" (1 text)

Country I Was Born In, The

DESCRIPTION: The singer has left Donegal and is bound for America "where I'm told a man he's paid there for his labour." In Ireland he has seen people starving or "hurled by the landlord from their door." No matter where he goes he will always think of home.

AUTHOR: unknown
EARLIEST DATE: 1973 (Morton/Maguire-ComeDayGoDayGodSendSunday)
KEYWORDS: emigration work hardtimes America nonballad political landlord
FOUND IN: Ireland
REFERENCES (1 citation):
  Morton/Maguire-ComeDayGoDayGodSendSunday 53, pp. 149-150,176, "The Country I Was Born In" (1 text, 1 tune)

Country Lass (I), The

DESCRIPTION: "Although I am a country lass, A lofty mind bear I." Although not from the city, she dresses well and looks beautiful. She does not have city vices. The women of the country do useful work together. She refuses to feel inferior to the women of the city

AUTHOR: unknown
EARLIEST DATE: 1887 (Ashton)
KEYWORDS: nonballad farming beauty clothes
FOUND IN: Britain(Scotland)
REFERENCES (2 citations):
ADDITIONAL: John Ashton, _A Century of Ballads_, Elliot Stock, London, 1887; reprinted 1968 by
Singing Tree Press, pp. 37-41, "The Countrey Lasse" (1 text)
Roud #5520
ALTERNATE TITLES:
What tho’ I am a Country Lass
File: JACB037

Country Life (I), The
DESCRIPTION: The singer describes the joy of living and working in the country, reporting "I like to rise when the sun she rises, Early in the morning... And hurrah for the life of the country boy." He describes the work done on the farm in each season
AUTHOR: unknown
EARLIEST DATE: 1976
KEYWORDS: home farming nonballad
FOUND IN: Britain
REFERENCES (1 citation):
DT, COUNTRYL
CROSS-REFERENCES:
 cf. "The Country Life (II)" (chorus lyrics)
 cf. "A Sweet Country Life" (theme)
 cf. "The Brisk and Bonny Lass (The Brisk and Bonny Lad)" (theme)
 cf. "The Contented Countryman" (theme)
 cf. "I Like to Be There" (form, lyrics)
File: DTcountr

Country Life (II), The
DESCRIPTION: "Behold in me a farmer's son so jolly." The singer tells what he likes about farming: fields and flowers, birds singing, "milking the old dun cow," hearing the cock crow early, his Mary, ... "I do not like a city life." "A country life's the best"
AUTHOR: unknown
EARLIEST DATE: 1911 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
KEYWORDS: farming nonballad
FOUND IN: Britain(Scotland(Aber),England(North))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #169, p. 2, "The Country Life" (1 text)
Palmer-EnglishCountrySongbook, #20, "The Old Cock Crows" (1 text, 1 tune)
Roud #6297
CROSS-REFERENCES:
 cf. "The Country Life (I)" (chorus lyrics)
 cf. "A Sweet Country Life" (theme)
NOTES [43 words]: The chorus is close to "The Country Life" (I) but this song has no seasonal verses. Each verse of "The Country Life" (I) is a variation on "rambling in the new-mown hay," which appears here only in the chorus. Greig says it "seems to hail from the south." - BS
Last updated in version 3.7
File: Grg169b

Country Life for Me, A
DESCRIPTION: "Here I am as you may see, I'm Yorkshire to backbone." The singer feeds the animals, plows, and declares "A country life for me." The farmer will ignore the scorn of those who don't know the life -- or fight them. He enjoys Martinmas with his chosen girl
AUTHOR: unknown
EARLIEST DATE: 1969 (Gardham-EastRidingSongster)
KEYWORDS: farming work animal food drink courting
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Gardham-EastRidingSongster 9, p. 13, "A Country Life for Me" (1 text, 1 tune)
Roud #1409
Country Rockin', The

DESCRIPTION: "The best o' human life ... we only find when assembled at a country rockin' .... at sangs we'll hae a hearty yokin' and we'll chat the lays o' Robbie Burns." On the way home "we steal a wee bit kiss Her hert tae move and tell oor love"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: courting music party nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 635, "The Country Rockin'" (1 text)
Roud #6068

File: GrD3635

County Jail (I), The

DESCRIPTION: "As I was standing on a corner, Not doing any harm, Along came a policeman And took me by the arm." The singer ends in prison. He watches the bedbugs and cockroaches play ball. The food is terrible: "The coffee tastes like tobacco juice"

AUTHOR: unknown
EARLIEST DATE: 1939 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)
KEYWORDS: prison police food hardtimes floatingverses bug
FOUND IN: US(MW) Canada(Newf)
REFERENCES (2 citations):
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 147, "The County Jail" (1 text)
Lehr/Best-ComeAndIWillSingYou 106, "They Locked Me Up in Bonavist' Jail" (1 text, 1 tune)
ST GC147 (Partial)
Roud #3673
CROSS-REFERENCES:

cf. most other prison songs, especially "Song of an Old Time Jailbird" (theme of hard times in prison and the dangers posed by bugs)
NOTES [67 words]: Nearly every part of this has parallels elsewhere, but the combination, particularly the bedbug/cockroach contest, seems to be unique. - RBW
Lehr/Best-ComeAndIWillSingYou's tune is close to the usual one and the cockroaches and bedbugs playing ball are replaced by "a hundred and fifty bedbugs playing a game of ball." It has "coffee like tobacco juice and bread so hard as steel." Close enough for me. - BS

File: GC147

County Jail (II)

DESCRIPTION: "I used to live a glorious life [untill]... they piped into a railroad mail And carried me off to County Jail." The singer recounts the rules, initiation, awful food, beds; Jonah was better off in the whale; "glorious times in County Jail"

AUTHOR: unknown
EARLIEST DATE: before 1860 (broadside, Bodleian Firth b.26(213))
KEYWORDS: violence food prisoner ordeal
FOUND IN: Ireland Canada(Mar)
REFERENCES (2 citations):
Mackenzie-BalladsAndSeaSongsFromNovaScotia 148, "Kirtle Gaol" (1 text, 1 tune)
O'Connor-OldTimeSongsAndBalladOfIreland, pp. 121-122, "County Jail" (1 text)
Roud #964

BROADSIDES:
Bodleian, Firth b.26(213), "County Gaol" ("Good people all give ear I pray"), A. Ryle and Co. (London) , 1845-1859; also Harding B 11(730), Harding B 11(729), "County Gaol"; Harding B 20(32), "County Jail"; Firth c.17(76), "Duke St. Gaol"; Firth c.26(19), Firth c.17(73), "Wakefield Gaol"; 2806 c.16(234), Harding B 13(292), "Preston Gaol"; Harding B 11(2000), "Kirkdale Goal [sic]"; 2806 c.16(63), "Kirkdale Gaol"; Harding B 11(233), "Bellevue Goal [sic]"; 2806 c.8(201), "The
Humours of the County Jail

LOCsinging, sb10045a, "County Jail," H. De Marsan (New York), 1864-1878; also sb40474a, "X"

CROSS-REFERENCES:
cf. "The Cryderville Jail" (theme)
NOTES [129 words]: Mackenzie-BalladsAndSeaSongsFromNovaScotia says his title of "Kirtle Gaol" "is a contraction, or corruption, of 'Kirkdale.'" Mackenzie lists a number of broadside versions including O'Conor-OldTimeSongsAndBalladOfIreland pp. 121-122. He lists American copies of "County Jail" which are not indexed yet. The versions of this that I've seen do not have the bedbug vs cockroach sporting event but do insist that Jonah was better off inside the whale and Lazarus in his shroud was better dressed.

The Bodleian broadsides agree in the details except for the location of the jail. Broadside LOCsinging sb10045a: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

File: Mack148

County of Limerick Buck-Hunt, The

DESCRIPTION: Twenty huntsmen and their hounds hunt a buck. He is killed in the hills after a four hour chase. "Nothing was wanting That poor hungry huntsman could wish ... For every man was a dish." There was drinking and dancing; many of the ladies are named.

AUTHOR: Pierce Creagh (source: Croker-PopularSongsOfIreland)
EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)
KEYWORDS: hunting dancing drink party moniker animal dog horse

FOUND IN:
REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 238-242, "The County of Limerick Buck-Hunt" (1 text)

NOTES [21 words]: Croker-PopularSongsOfIreland seems to date the event and the writing of the song in the first half of the eighteenth century. - BS

File: CrPS238

County of Saline

DESCRIPTION: "Mid the valleys and the hills, Mid the woodlands and the rills, In the land that pleasure fills Is the County of Saline." "Grand old County of Saline, Fertile spot of Egypt's plain." "Broad and fertile are thy fields." "And her people brave and true."

AUTHOR: unknown
EARLIEST DATE: 1948 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)
KEYWORDS: home nonballad

FOUND IN: US(MW)
REFERENCES (1 citation):
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 30, "County of Saline" (1 text)
Roud #14055

NOTES [40 words]: This refers to Saline County as part of "Egypt." "Egypt" was the name used for the area of southern Illinois in the general vicinity of Cairo, Illinois. Saline County is in southern Illinois, although somewhat north and east of Cairo. - RBW

Last updated in version 4.3

File: McIn030

County of Tyrone, The

DESCRIPTION: Desiring freedom from his parents, the singer sets out for (Newry/Dover). He meets a girl and, after assuring her of his character, convinces her to elope to Tyrone. They are pursued, but escape by ship. His parents welcome him home

AUTHOR: unknown
EARLIEST DATE: 1847 (Journal of William Histed of the Cortes)
KEYWORDS: work home family love travel elopement

FOUND IN: Ireland
REFERENCES (3 citations):
Huntington-SongsTheWhalemenSang, pp. 218-220, "The County of Tyrone" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenry'sSongsOfThePeople H153a/b, p. 480-481, "The County Tyrone" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 15, "The County Tyrone" (1 text, 1 tune)
Roud #1991

RECORDINGS:
Robert Cinnamond, "The County Tyrone" (on IRRCinnamond03)

BROADSIDES:
Bodleian, Harding B 17(305a), "Sweet Jane of Tyrone" ("My father oft told me he would not control me"), J. Pitts (London), 1819-1844; also Harding B 11(3947), Harding B 11(932), 2806 b.11(57), "Sweet Jane of Tyrone"; Firth b.25(475), Harding B 11(2563), Harding B 11(2563), 2806 c.15(252), Harding B 28(34), 2806 b.11(144), "County of Tyrone"; Harding B 28(34), "County Tyrone"

File: SWMS218

County Song (The Counties of Iowa)

DESCRIPTION: "Our home is in Iowa toward the setting sun, Just between two mighty rivers where the flowing waters run... It has 99 counties, will you join and sing their names?" Educational song listing Iowa's counties, adding information about a few of them
AUTHOR: unknown
EARLIEST DATE: 1936 (Stout-FolkloreFromIowa); reportedly learned 1880
KEYWORDS: nonballad
FOUND IN: US(MW)
REFERENCES (2 citations):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 474-475, "County Song" (1 text)
Stout-FolkloreFromIowa 103, pp. 127-133, "Early Iowa School Songs" (11 texts, of which the "A" text is this song)

File: CAFS2474

Coupon Song, The

DESCRIPTION: "You get good things for nothing" for coupons now. Singer got his "good for nothing" wife, and is saving coupons for a divorce, a car, and a baby. His wife must have found out about his baby plan because she is making baby clothes.
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: marriage pregnancy commerce humorous nonballad wordplay baby wife
FOUND IN: Canada(Newf)

RECORDINGS:
Mrs. Ghaney, "The Coupon Song" (on MUNFLA-Leach)
Bill Monroe and his Bluegrass Boys, "The Coupon Song" (1941, Bluebird B 8893, 2003, "Bill Monroe and his Bluegrass Boys 1940-1946," JSP Records CD JSP7712C)

NOTES [38 words]: Coupons have been used since the late 19c as a marketing promotional tool offering a product at a discounted price. The singer's implicit question is whether there is anything that can't be bought with coupons at a discount. - BS
Last updated in version 4.2

File: MunLCoup

Courrier, Courrier, Qu'y a-t-il de Nouveau? (Courier, Courier, Say What News Hast There?)

DESCRIPTION: French. King of England asks courier why he is troubled. The courier tells of General Braddock's defeat. The king asks if he has lost his best men, and if the bombs and grenades were no help. All the mortars and cannon helped not a whit. The king laments.
AUTHOR: unknown
EARLIEST DATE: 1865 (published by Hubert Larue in "Le Foyer canadien")
Court of Cahirass, The
DESCRIPTION: Katey, a nobleman's daughter in the Court of Cahirass, is sought by many Dublin lords. She is beautiful and charitable to the sick and needy but has only frowns and coldness for the singer, who loves her. "How fatal the day when we first met each other"
AUTHOR: unknown
EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)
KEYWORDS: love rejection beauty nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 173-175, "The Court of Cahirass" (1 text)
NOTES [129 words]: Croker-PopularSongsOfIreland: "The chaplain [of the chapel belonging to the Carbery family] falling desperately in love with the daughter of Lord Carbery, and being disappointed, hanged himself in the chapel, which soon afterwards went to decay. This unfortunate lover had composed [this song] which is still recollected by the country people. Unluckily for the romance of this storey the name Katey occurs ... and five manuscript copies of the song, procured through various channels, though differing materially in many lines, all retain that name. It is therefore impossible to reconcile this with the facts, that the only daughter of the first Lord Carbery was named Anne; the only daughter of the second lord, Frances Anne; and the only daughter of the third, Juliana." - BS
File: CrPS173

Court of Conscience in Cork, The
DESCRIPTION: The Cork court is above a meat-market. Some find happiness below "to purchase a beefsteak," others above in justice. "Thus, 'twixt the market-scales and those of law, A strong similitude exists"
AUTHOR: unknown
EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)
KEYWORDS: commerce nonballad
FOUND IN:
REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 167-168, "The Court of Conscience in Cork" (1 text)
File: CrPS167

Courte Paille, La
DESCRIPTION: (Canadian) French: A sailing crew has been seven years at sea, and is starving. They draw straws to decide which one of them they will kill and eat. The Captain is chosen, but asks a cabin boy to take his place. At the last moment, the boy spies land
Courtin' in the Stable (The Workin' Steer)

DESCRIPTION: Jock sets out to meet Kate by the gate of the farm where she works. She being late, and he being drunk, he mistakes a steer for his girl and sets out to kiss her. He thinks she has turned to a steer, but she arrives to correct him; eventually they wed.

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan2)
KEYWORDS: courting drink animal marriage
FOUND IN: Britain(Scotland)
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #162, p. 1, "The Courtin' in the Stable" (1 text)
Greig/Duncan2 288, "Coortin' in the Stable" (7 texts, 3 tunes)
Ord-BothySongsAndBallads, pp. 227-228, "Courtin' in the Stable" (1 text)
Roud #3793
CROSS-REFERENCES:
cf. "Doran's Ass" [Laws Q19] (plot)
cf. "Jock Gheddes and the Soo" (plot)
ALTERNATE TITLES:
The Nicht Was Fine
File: Ord227

Courtin' Owre Slow

DESCRIPTION: The singer loves a girl in Buchan and she accepts his ring. While he is in Edinburgh on business a rich suitor wins her hand. The singer returns and asks her why she abandoned him. Her reason is that he never kissed her. He won't make that mistake again.

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan4)
KEYWORDS: courting marriage ring infidelity money
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #37, p. 1, "The Buchan Laddie" (1 text)
Greig/Duncan4 896, "Courtin' Owre Slow" (8 texts, 2 tunes)
Roud #5369
CROSS-REFERENCES:
cf. "On Top of Old Smokey" (theme: lover lost by courting too slowly)
File: GrD4896

Courting Case, The

DESCRIPTION: Man comes courting a woman. She reminds him that she told him never to return. He offers her his "very fine house," his "very fine farm," his "very fine horse," etc.; (she rejects them all because he is a gambler/drunkard/whatever).

AUTHOR: unknown
EARLIEST DATE: 1918 (Cecil Sharp collection)
Courting Coat, The

DESCRIPTION: The singer takes his girl to bed while still in his (pit boots/navvy boots/courting coat). She fears pregnancy ("the baby will come with his pit boots on"); he laughs it off -- but runs away, still wearing the boots. Women are warned to beware

AUTHOR: unknown

EARLIEST DATE: 1907 (Reeves/Sharp-The Idiom of The People)

LONG DESCRIPTION: The singer (shaves and) dresses up, (by the light of the moon) arrives at his girl's window, and takes her to bed while still in his (pit boots/navvy boots/courting coat). She fears pregnancy ("the baby will come with his pit boots on"); he laughs it off -- but runs away, still wearing the boots. Women are warned to "beware of them colliers who are easy and free"

KEYWORDS: courting sex warning pregnancy mining worker clothes
Courting in the Kitchen [Laws Q16]

DESCRIPTION: The singer warns listeners against love, "The devil's own invention." He courts a serving girl in her master's kitchen. When her master returns unexpectedly, she claims that the singer was forcing himself upon her. He winds up in prison.

AUTHOR: unknown
EARLIEST DATE: before 1886 (broadside, Bodleian Firth c.18(275)), and used for a parody by Charles Thatcher by 1864
KEYWORDS: courting rape betrayal punishment prison
FOUND IN: Canada(Mar) Ireland
REFERENCES (4 citations):
Laws Q16, "Courting in the Kitchen"
Mackenzie-BalladsAndSeaSongsFromNovaScotia 147, "Courting in the Kitchen" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 32, "Coortin' in the Kitchen" (1 text, 1 tune)
DT 527, COORTINK*

Roud #1007

RECORDINGS:
The Clancy Brothers and Tommy Makem, "Courting in the Kitchen" (on IRClancyMakem01)

BROADSIDES:
Bodleian, Firth c.18(275), "Courting in the Kitchen," W.S. Fortey (London), 1858-1885; also 2806 c.14(39), "Courting in the Kitchen"

SAME TUNE:
Obstruction (Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 154-156)
**Courting the Widow's Daughter (Hard Times) [Laws H25]**

**DESCRIPTION:** The young swain creeps into his sweetheart's house, but the young couple cannot keep quiet. The girl's mother, a widow, creeps down -- and tries to get the young man for herself! He insults her, and she drives him off with a broom.

**AUTHOR:** unknown

**EARLIEST DATE:** 1907 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

**KEYWORDS:** courting fight mother

**FOUND IN:** US (Ap, MW, Ro, So)

**REFERENCES:**
- Laws H25, "Courting the Widow's Daughter (Hard Times)"
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 248-249, "Courting the Widow's Daughter"
- Randolph 387, "The Widow's Old Broom" (2 texts, 1 tune)
- Cox-FolkSongsSouth 183, "Hard Times" (1 text, the first six verses being "Courting the Widow's Daughter" and the last seven being a reduced version, minus the chorus, of "The Rigs of the Times")
- Bush-FSofCentralWestVirginiaVol3, pp. 22-24, "Hard Times" (1 text, 1 tune)
- Hubbard-BalladsAndSongsFromUtah, #127, "The Widows A-Courtin'" (1 text)
- Lomax/Lomax-OurSingingCountry, pp. 124-125, "Johnny McCardner" (1 text, 1 tune)
- Peters-FolkSongsOutOfWisconsin, p. 156, "Last Saturday Night I Entered a House" (1 text, 1 tune)

**ADDITIONAL:** James P. Leary, Compiler and Annotator, _Wisconsin Folklore_ University of Wisconsin Press, 2009, article "Kentucky Folksong in Northern Wisconsin" by Asher E. Treat, pp. 236-237, "Last Saturday Night I Entered a House" (1 text, 1 tune, sung by Mrs. M. G. Jacobs)

**RECORDINGS:**
- Pearl Jacobs Borusky, "Last Saturday Night I Entered a House" (AFS 4174 B1, 1940)
- Charles Ingenthron, "The Widow's Old Broom" (AFS; on LC12)

**CROSS-REFERENCES:**
- cf. "Aye She Likit The Ae Nicht" (plot)

**File:** LH25

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**Courtown Fishermen, The**

**DESCRIPTION:** On June 9 a crowd collects at Courtown Harbour: "I fear the Glenrose she is lost" with six on board, capsized on the fishing ground by a sudden squall. "How could you pass them by ... For pity they besought of you to snatch them from the waves."

**AUTHOR:** unknown

**EARLIEST DATE:** 1948 (Ranson-SongsOfTheWexfordCoast)

**KEYWORDS:** drowning sea ship storm wreck fishing

**FOUND IN:** Ireland

**REFERENCES:**
- Ranson-SongsOfTheWexfordCoast, pp. 107-108, "The Courtown Fishermen" (1 text, 1 tune)
- Roud #20544

**CROSS-REFERENCES:**
- cf. "The Pomona (I)" (tune)

**ALTERNATE TITLES:**
- The Glenrose

**NOTES:** Ranson has [an] alternative verse that explains the condemnation

"To see those men condemned to death, it was a dismal sight,
While one poor man upon an oar for his life did boldly fight.
And you, hard-hearted Arklowmen, why did you pass them by?
Aloud to you for help they called; you heard their drowning cry"

Arklow is on the south east coast of County Wicklow; Courtown is on the north east coast of
County Wexford. "Courtown is a small harbour situated on the south east coast of Ireland approx. 15 nautical miles south of Arklow" according to the Courtown Sailing Club Online site. - BS

**Cousin Harry (Cousin Nellie)**

**DESCRIPTION:** Cousin Harry and Cousin Nellie sit under a tree. Nellie whispers, "Cousin Harry, what is love?" He answers it is "a passion, a passion to be felt." He demonstrates. As he "reached home with a shove," she declares, "This must be love."

**AUTHOR:** unknown

**EARLIEST DATE:** 1932 (collected by Larson)

**KEYWORDS:** sex, bawdy, incest

**FOUND IN:** US(NE,Ro,SW)

**REFERENCES** (2 citations):
- Logsdon-WhorehouseBellsWereRinging 44, pp. 224-225, "Cousin Harry" (1 text, 1 tune)
- Bethke-AdirondackVoices, pp. 62-63, "Cousin Nellie" (1 text, 1 tune)

**File:** Logs044

**Cove Cherry Fair**

**DESCRIPTION:** "Many years ago our cherries Were the haws and huckleberries That were wild and free as air." The Indians are gone, replaced by cherry orchards. "We all extend a greeting To the people of this meeting For this is our holiday."

**AUTHOR:** unknown

**EARLIEST DATE:** 2002 (Supplement to the History of Union County)

**KEYWORDS:** food, nonballad

**FOUND IN:**

**REFERENCES** (1 citation):
- Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 637, "Cove Cherry Fair" (1 text)

**File:** CAFS2637

**Cove that Sings, The**

**DESCRIPTION:** The singer, hearing of "the luck of a 'cove wot writes," believes his own luck better as "a cove wot sings" the comic line. When performing he gets free drink. He gets free food from admirers, free rooms from landladies, and free port from landlords

**AUTHOR:** unknown

**EARLIEST DATE:** 1852 (broadside "The Cove Wot Sings," Poet's Box (Glasgow), according to Greig/Duncan3)

**KEYWORDS:** drink, food, music, wine, nonballad

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES** (1 citation):
- Greig/Duncan3 563, "The Cove that Sings" (2 texts, 1 tune)

**File:** GrD3563

*BROADSIDES:*

- Bodleian, Firth c.21(6), "The Luck of a Cove Wot Sings" ("No doubt a song you've heard"), unknown, no date

**NOTES** [73 words]: "cove" n -s [Romany kova thing, person] slang Brit: MAN, CHAP, FELLOW, BLOKE (source: Webster's Third New International Dictionary of the English Language Unabridged (1976))

Apparently broadside Bodleian, Johnson Ballads fol. 143, "I'm One of the Chaps Wot Sings" ("No doubt a song you've heard"), J. Pitts (London), 1819-1844 is this song but I could not download and verify it. - BS

This really sounds like a music hall song to me. - RBW

**Last updated in version 2.4**

**File:** GrD3563
Coventry Carol, The

DESCRIPTION: A lullaby and a lament: the singer asks how to preserve her baby, for "Herod the king, in his raging, charged he hath this day His men of might in his own sight All children young to slay."

AUTHOR: unknown

EARLIEST DATE: 1591 (colophon of original lost manuscript)

KEYWORDS: death children Bible carol royalty religious

FOUND IN: Britain(England)

REFERENCES (10 citations):
Rickert-AncientEnglishChristmasCarols, pp. 76-77, "Lulay, Lullay, Thou Little Tiny Child" (1 tet)
Fireside-Book-of-Folk-Songs, p. 252, "Coventry Carol" (1 text, 1 tune)
Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 22, "Coventry Carol" (1 text, 2 tunes)
DT, COVCAROL
Brown/Robbins-IndexOfMiddleEnglishVerse, #2551.8
DigitalIndexOfMiddleEnglishVerse #4049

Rossell Hope Robbins, editor, _Early English Christmas Carols_, Columbia University Press, 1961, #28, pp. 74-76, "Lully, Lulla, Thou Little Tiny Child" (1 text, 1 tune)
Ian Bradley, _The Penguin Book of Carols_ (1999), #49, "Lully, Lulla, Thou Little Tiny Child" (1 text)

MANUSCRIPT: {MSPageantShearmen}, Coventry, Thomas Sharp MS. (burned 1879), folio ?
ST OBC022 (Full)

RECORDINGS:
John Jacob Niles, "Lulle Lullay (The Coventry Carol)" (Victor Red Seal 2017, 1940)

CROSS-REFERENCES:
cf. "The Innocents" (subject of the Massacre of the Innocents)
cf. "In Bethlehem, that Fair City" (subject of the Massacre of the Innocents)
cf. "Tyrel, Tyrlo (Tyrlow)" (from the same play)

NOTES [2176 words]: Not, properly speaking, a folk song, unless its modern popularity makes it so.
The Coventry Carol was originally found in the Coventry Pageant of the Shearmen and Tailors, a mystery (miracle) play of the fourteenth or fifteenth century (Happe, p. 343, suggests first quarter of the fifteenth century; the Oxford Book of Carols says fifteenth century). At the time the miracle plays were written, translation of the Bible into English was discouraged by the Catholic Church (the English version of Wycliffe was available for much of this period, but was officially heretical; Christie-Murray, p. 115. In any case, it was a very literal translation of the Latin, making it difficult to understand even when it accurately represented the Hebrew and Greek). The miracle plays, crude and biblically inaccurate (many of the cycles included the fall of Satan, the Harrowing of Hell, and other non-Biblical details) were therefore one of the chief sources of Biblical knowledge for many common people.

Many towns had cycles of miracle plays (as many as 48, in the case of York; Happe, p. 10), although not all would be performed in a particular year. The individual plays generally of a few hundred lines, usually performed on or around the festival of Corpus Christi. The craft guilds of each city would each take and perform a play.

On the evidence, most major towns had a unique cycle of miracle plays. The majority of these, however, are lost; we have only a handful (e.g. from York, Chester, and "N Town"; Happe, pp. 10-14) remaining. The Coventry cycle did not survive (the Coventry Plays should not be confused with the surviving "Ludus Coventria," which has "no connection" with the Coventry cycle, according to Wells, p. 565); we have only two Coventry pageants (that of the Shearmen and Tailors and that of the Weavers), from a manuscript by Robert Croo dated 1534 (the Oxford Book of Carols says 1591, which might be the time the songs were added to the text) -- and even the Croo manuscript was burned in the Birmingham Library Fire of 1879 (Wells, p. 566), leaving us dependent on bad transcriptions from 1817 and 1825 (Happe, p. 343).

What's more, the notes in Robbins point out that the melody in the three-part transcription has the melody in the top voice, not in the bottom (tenor) voice as was usual in the fifteenth century. So the arrangement may not be what was sung in the actual play but rather a sixteenth century rearrangement.

In a further irony, even though the Coventry Carol is the only part of the Mysteries to be known to the general public (unless they encountered the Second Shepherd's Play of the Wakefield cycle in
a literature class), the Coventry Pageant itself is rarely published. Happe, e.g., prints the 900 lines of the Shearmen and Tailors pageant on pp. 344-380, but does not print the Coventry Weavers Play. The two plays, interestingly, are much longer than the usual Mystery Play; one suspects the Coventry Cycle had fewer plays than most others -- 900 lines for the Shearmen's play, 1192 lines for the Weaver's (Wells, p. 567). Craig strongly affirms this opinion, based in part on the number of pageants -- stages -- listed in Coventry records; he thinks there were ten plays in the cycle, and on p. xv lists what he thinks were their contents, although based on p. xlv of the introduction it appears that he has at least mentally modified his list. Wells, p. 566, on the other hand, explain the length of the Coventry pageants on the basis that the Shearmen and Tailor's pageant is actually two plays (which would explain why there are two guilds involved); the first play, of 331 lines, concerns the Annunciation, Nativity, and visit of the Shepherds. Then come 140+ lines by prophets to explain the situation, then (starting with line 475) we have the play of Herod and the Magi, to which the Coventry Carol belongs. I have not seen this view in any more recent works.

Characters in the play of the Shearmen and Tailors are Isaye (Isaiah), who speaks the prologue (Matthew's whole infancy tale of Jesus is built around Old Testament quotations, mostly from Isaiah); Gaberell (Gabriel, an import from Luke's infancy narrative, who announces the coming of Jesus); Mare (Mary); Josoff (Joseph); an Angell (Angel, to tell Joseph that Mary did not commit adultery); three Pastors (Shepherds, to whom the birth of Jesus is announced; they make anachronistic references to the Trinity); two Profeta (Prophets; non-Biblical; Gassner does not list them in the cast of characters); the Nonceose (the messenger, speaking at times in pseudo-French; Craig, p. 1, calls him "Nuncius," i.e. "Nuncio"), Erode (Herod), three Rex (kings -- the three Magi--Astrologers, sometimes called the "three kings" -- although the Bible neither says they were kings nor says there were three of them); (another?) Angellus (yes, it's spelled differently); 2 Myles (soldiers under Herod's orders, who are told to kill the children of Bethlehem; Gassner, 128 interprets the term "myles" as "knights"); and three Women (of Bethlehem, mothers of children to be killed).

How much of this is historical is a matter of conjecture. It probably isn't much. The Massacre of the Innocents, in which Herod the Great slaughtered all the children of Bethlehem in hopes of killing the Christ child, is described in Matthew 2:16. The other gospels do not hint at it. Beare, p. 74, tells us that the Emperor Nero was visited by a group of eastern "magians" in 66 C.E., and suggests that this might have put the idea in the mind of the author of Matthew (which gospel was probably written about 80 C.E.). Beare, p. 75, goes so far as to suggest that it is based in the legend of Osiris, Set, and Horus. But would a monotheistic Jew like Matthew go near such a tale? I doubt it. It is more likely that it is based on the Jewish Torah account of Pharaoh's murder of the children of Israel in Exodus 1-2; Matthew was probably creating a parallel between Jesus and Moses, something he was fond of doing.

We have no record of Herod committing this particular atrocity -- and Josephus probably would have told us if he had. It may be based on other instances of Herod's behavior, however; Josephus tells us that Herod ordered the killing of vast numbers of people at his death, so that the entire nation would have to mourn him (Josephus, Antiquities XVII.174-179; Josephus/Marcus/Wikgren, pp. 450-453), though his relatives prevented his wishes from being carried out (Josephus, Antiquities XVII.193-194; Josephus/Marcus/Wikgren, pp. 460-461). Whether that tale is true or not, it is a matter of historical fact that he killed his three oldest sons -- the eldest of them just days before his own death (Josephus, Antiquities XVII.186-187; Josephus/Marcus/Wikgren, pp. 456-459). Macrobius later told a grim jest attributed to none other than the Emperor Augustus -- that, since Herod was Jewish, it was safer to be Herod's pig (Greek, "hyn") than his son (, "hyion"). The subject of the Massacre was fairly popular in sermons and stories, for obvious reasons (see, for instance, "The Innocents," a literary version of the tale); we see such sob stories to this day. It seems to have been used for political messages, as well -- e.g. Bradbury, p. 189, shows a king looking on as children are slaughtered, which is clearly a reminiscence of the Massacre. The drawing was made around 1140 C.E., according to Bradbury, during the reign of England's King Stephen -- and Bradbury thinks it a comment on the civil war of Stephen's reign, not just a scriptural allusion.

The "lully lullay" lullaby (note the similarity between "lullay" and "lullabye," though ironically the dictionaries do not see a connection) is quite common starting in the fourteenth century. There are several "lullay" carols in Robbins, and I know of at least five poems beginning with this phrase, three of them from the Commonplace Book of John (or Johan de) Grimestone (1372): -- Brown/Robbins #2025. British Museum Harleian MS. 913, from the early fourteenth century, has a piece beginning "Lollai, lollai, litil child, whi whepistou so sore? Nedis mostou wepe, hit was i arkid e ore..." ("Lully, lullay, little child, why weep'st thou so sore? Needs must thou wepe, it was..."
ordained for you of yore.

Davies, #35, pp. 106-107; BrownXIV #28, pp. 35-36 (although Brown transcribes the first line as "...whi wepistow so sore"); Sidgwick/Chambers-EarlyEnglishLyrics XCI, pp. 166-168. A modernized version of this, under the title "A Bitter Lullaby," is on 127-128 of Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife.

BrownXIV, p. 255, labels this the oldest of the "lullay" songs and says it is "exceptional in being the song of a human mother," with the several other "Lullay" songs being dialogs between the Virgin and Child (but, obviously, the Coventry Carol is also a song of a human mother and child). Davies regards it as mostly a warning of the sorrows to come in the world, concluding with a mention of Adam and Eve's sin Chambers, pp. 79-80, implies that this is the earliest surviving lullaby in the English language -- although, since it is sung by Mary to the baby Jesus, it isn't exactly an ordinary lullaby.

-- Brown/Robbins #2024. National Library of Scotland MS. Advocates 18.7.21. National Library of Scotland MS. Advocates 18.7.21, the 1372 Commonplace Book of John Grimestone: "Lullay, lullay, litel child, why wepest thu so sore? Lullay, lullay, litel child, Thu that were so sterne and wild."

Grimestone #8; Wilson, p. 2.

GreeneSelection #43, pp. 103-104; Luria/Hoffman #201, pp. 194-195.

-- Brown/Robbins #2023. National Library of Scotland MS. Advocates 18.7.21. Again from National Library of Scotland MS. Advocates 18.7.21, the Grimestone Commonplace Book: "Lullay, lullay, litel cjild, child reste thee a throwe, Fro heye hider art thu sent with us to wone lowe": "Lullay, lullay, little child, rest you a spell, From high hither are you sent with us to dwell [be]low." Grimestone #180; Wilson, p. 37.

Luria/Hoffman #202, pp. 195-196; Burrow/Turville-Petre, pp. 246-247; BrownXIV, #65, p. 83

-- Brown/Robbina #352. National Library of Scotland MS. Advocates 18.7.21; Cambridge University MS. Add. 5943; Cambridge, St. John's College MS. 259; London, British Library, MS. Harley 2330. Again from Grasmine, plus three other copies, despite being sixteen or so verses long. "Lullay, lullay, la lullay, My dere moder, lullay, Als I lay vpon a nith, Alone in my longging": "Lullay, lullay, la lullay, My dear mother, lullay. As I lay upon a night, Alone in my longing." Grasmine #5; Wilson, p. 2; indexed as "Als I Lay Upon a Nith (As I Lay Upon a Night II)."

BrownXIV, #56, pp. 70-75; Davies, #38, pp. 112-114

-- Brown/Robbins #1264. Bodleian MS. 29003. Fifteenth century. "Lullay lullay my lityll chyld, slepe & be now still. If u be a lytill chyld itt may u haue i will": "Lullay, lullay, my little child, sleep and be now still. If thou be a little child, yet may thou have thy will."

BrownXV, #3, pp. 3-4.

In each case, the "lully, lullay, little child" phrase serves as a partial refrain.

Grasmine was himself a Franciscan monk from Norfolk (Bennett/Gray, p. 367), and recorded these poems for religious not secular reasons (Bennett/Gray, p. 367, report that he had a collection of almost 250 assorted lyrics which he apparently used when preaching; Burrow/Turville-Petre, p. 245, observe that they are arranged topically, under headings such as abstinence. They report that 239 of the items are in English, with others in Latin). But it is hard to imagine anyone composing lullabyes to the baby Jesus if there were no secular lullabyes.

The exceptionally feeble state of the tradition of the Coventry piece, incidentally, results in some variants, as does the problem of early spelling. There is no doubt, for instance, that the first line is to be pronounced "Oh sisters too," but we cannot be sure if this is to be interpreted as "Oh sisters, too," or as "Oh sisters too." We do note that there are three women of Bethlehem present when the song is sung.

The second verse gives an even greater problem. Is the third word of the second line "mourn" or "morn"? If the former, then the line should be read "and ever mourn and say" (perhaps to be emended to "mourn and pray"); if the latter, then "and ever morn and day." Gassner, p. 143, goes so far as to emend to "And ever mourn I may." Craig emends to "And ever morn, and morn and may" (attributing the reading to Kittredge). The former question, of what word is meant by "too," certainly cannot be resolved (since spelling in that era was so fluid); the latter can only be resolved if, by extremely unlikely chance, another manuscript turns up.

There are two other short songs in the play, with the others being sung by the shepherds. They have the same "terly terlow" refrain, so they may in fact be one song; cf. "Tyrle, Tyrlo (Tyrley, Tyrlow)."

Kerr, p.132, claims that this song was heard by the English kings Richard III and Henry VII. The Kerrs do not cite any authority for this claim. - RBW

Bibliography

Cow Ate the Piper, The

DESCRIPTION: In the troubles of '98, piper Denny Byrne cannot find work. Needing shoes, he tries to take boots from an executed soldier -- but pulls down legs as well. He sleeps that night in a cowshed; in the morning the farmer assumes the cow has eaten the piper

AUTHOR: unknown

EARLIEST DATE: 1847 (Songs of Ireland and Other Lands)

KEYWORDS: humorous Ireland rebellion animal poverty homicide escape clothes corpse

HISTORICAL REFERENCES:
1798 - Irish rebellion causes Britain to place Ireland under martial law

FOUND IN: Ireland Canada(Newf)

REFERENCES (7 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H29, pp. 53-54, "Denny Byrne, the Piper" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 29, "The Cow That Ate the Piper" (1 text)
OLochlainn-MorelIrishStreetBallads 37, "The Cow Ate the Piper" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 60, "The Cow that Ate the Piper" (1 text, 1 tune)
Grigson-PenguinBookOfBallads 91, "The Cow Ate the Piper" (1 text)
DT, COWPIPER*

ADDITIONAL: (no author listed), _Songs of Ireland and Other Lands_, D. & J. Sadlier & Co., 1847 (available on Google Books), pp. 103-106
Cow Camp on the Range

DESCRIPTION: "Oh, the prairie dogs are screaming, And the birst are on the wing, See the heel fly chase the heifer, boys! 'Tis the first class sign of spring." The singer appreciates the food and the end of winter, and says there is no home like the range camp.

AUTHOR: Tom Mew? (source: Thorp/Logsdon-SongsOfTheCowboys)

EARLIEST DATE: 1910 (Lomax)

KEYWORDS: cowboy home work cook

FOUND IN:

REFERENCES (2 citations):
Thorp/Logsdon-SongsOfTheCowboys, pp. 30-31, "A Cow-Camp on the Range" (1 text)
Saffel-CowboyPoetry, pp. 217-218, "Cow Camp on the Range" (1 text)

Roud #8043

NOTES [25 words]: This doesn't look at all traditional to me; it appears to be one of those poems Lomax lifted from somewhere for Cowboy Songs. But I can't prove it. - RBW

Last updated in version 5.3

File: Saffe217

Cow Hooking Blues

DESCRIPTION: The singer wakes up to find the girl he loves has gone. He considers drowning himself in the river. He goes to the barn and a cow hooks him with its horn. "She hurt my heart, you might have heard me cry"

AUTHOR: unknown

EARLIEST DATE: 1963 (MJHurt05)

KEYWORDS: grief courting love parting injury animal lover

FOUND IN:

RECORDINGS:
Mississippi John Hurt, "Cow Hooking Blues" (on MJHurt05)

File: RcCoHoBl

Cow that Drank the Poteen, The

DESCRIPTION: Paddy Shinahan makes poteen. His cow drinks some, becomes drunk, and fights Paddy. She wakes with a broken horn and advises "all good cows" to shun drink. When her milk was brown, Una, the milkmaid, thinks it was the cow's blood. Paddy does not betray her

AUTHOR: unknown

EARLIEST DATE: 1965 (recording, Paddy Tunney)

KEYWORDS: drink humorous animal food

FOUND IN: Ireland

Roud #5170

RECORDINGS:
Paddy Tunney, "The Cow that Drank the Poteen" (on Voice13)
CROSS-REFERENCES:
cf. "Tom Kelly's Cow" (theme: cow hides drinking problem)
File: RcTcDtP

Cowardy Cowardy Custard
DESCRIPTION: "Cowardy cowardy custard, You ate your father's mustard." Or "Cowry cowry custard, Your mother's made of mustard."
AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty father food
FOUND IN: New Zealand
REFERENCES (2 citations):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 126, "(Cowardy cowardy custard)" (1 text); p. 132, "Cowry, cowry, custard") (1 text)
ADDITIONAL: Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #156, "(Cowardy, cowardy, custard)" (1 text)
Roud #19247
File: SuSm126E

Cowaye
DESCRIPTION: "Cowaye cowaye Cut a roadie throw aye A peck for a firlot [35 pounds] A firlot for a bowaye [bowl]"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: farming nonballad animal
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 432, "Cowaye" (1 fragment)
Roud #5948
NOTES [25 words]: Greig/Duncan3: "The heading is 'Cry of one herd to another.' 'Cowaye' = come along."
The current description is all of the Greig/Duncan3 fragment. - BS
Last updated in version 2.4
File: GrD3432

Cowboy (I), The
DESCRIPTION: "A man there lives on the Western plain With a ton of fight and an ounce of brains." The song tells of the wild exploits of the cowboy: "He feels unwell unless in strife" "He snuffs out candles with pistol balls" "He fills with terror all he meets"
AUTHOR: unknown
EARLIEST DATE: 1884 (The Kansas Cowboy newspaper)
KEYWORDS: cowboy violence
FOUND IN: US(So)
REFERENCES (3 citations):
Fife/Fife-CowboyAndWesternSongs 28, "Idyl of the Plains" (1 text, 1 tune)
Ohrlin-HellBoundTrain 65, "The Cowboy #2" (1 text, 1 tune)
DT, THECOWBY*
Roud #11078
File: FCW028

Cowboy Again for a Day
DESCRIPTION: The singer urges time (or film) to "turn backward." He wishes to replace airplanes and automobiles with "my sombrero and flaps." He recalls the old days. His wish is that someone "Make me a cowboy again for a day."
AUTHOR: unknown
Cowboy Lore

Earliest Date: 1933 ("Cowboy Lore")
Keywords: cowboy technology derivative
Found in: US
References (2 citations):
Fife/Fife-CowboyAndWesternSongs 116, "Cowboy Again for a Day" (2 texts, 1 tune; the "B" text, "Moving Picture Cowboy," is heavily adapted and should probably count as a separate piece, but surely never existed in oral tradition)
Ohrlin-HellBoundTrain 56, "Make Me a Cowboy Again" (1 text, 1 tune)
Roud #5092
Recordings:
Peg Moreland, "Make Me a Cowboy Again" (Victor V-40272, 1930; on MakeMe)
Cross-references:
cf. "Rock Me to Sleep, Mother" (tune)
cf. "Backward, Turn Backward (I)" (tune, lyrics)
Notes [37 words]: For background on the "Backward, turn backward" lyric, ultimately derived from "Rock Me to Sleep, Mother" by Elizabeth Akers Allen, see the notes to "Backward, Turn Backward (I)" as well as to "Rock Me to Sleep, Mother." - RBW
Last updated in version 6.0
File: FCW116

Cowboy at Work, The

Description: "You may call the cowboy horned and think him hard to tame.... But to know him is to like him, notwithstanding his hard name, For he will divide with you his beef and bread." He works hard in tough conditions "but his heart is warm and tender"
Author: unknown
Earliest Date: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
Keywords: cowboy work
Found in:
References (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 34-35, "The Cowboy at Work" (1 text)
File: ThLo034

Cowboy Boasting Chants

Description: Cowboy boasts of his exploits, talking about/to the horses he rides. Samples: "Born on the Colorado, Sired by an alligator, I'm a bold, bad man from Cripple Creek, Colorado." To the horse: "Git higher, git higher, The higher you git's too low for me."
Author: unknown
Earliest Date: 1934
Keywords: cowboy horse bragging nonballad floatingverses
Found in: US
References (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 381-383, "Cowboy to Pitching Bronco;" "Other Cowboy Boasting Chants" (3 texts, 1 tune, but described as "declaimed, not sung")
Roud #15536
Notes [19 words]: These pieces are not really songs, and can be assembled out of floating materials. As a result, I lump them here. - RBW
File: LxA381

Cowboy in Church

Description: The cowboy wanders into church in his work clothes, noting "on the plains we scarcely know a Sunday from a Monday." The crowd is upset, though the preacher too is dressed in "the trappings of his trade." He reflects on how people look down on cowboys
Author: unknown
Earliest Date: 1910
Keywords: clergy clothes cowboy
Found in: US
Cowboy Jack [Laws B24]

DESCRIPTION: Having quarreled with his sweetheart, Jack joins a band of cowboys. He decides to return home and ask forgiveness after singing about a faithful girl. He arrives too late; his sweetheart has died with his name on her lips

AUTHOR: unknown

EARLIEST DATE: 1928 (Sires, "Songs of the Open Range")

KEYWORDS: separation death cowboy

FOUND IN: US(Ap,SW)

REFERENCES (7 citations):
Laws B24, "Cowboy Jack"
Logsdon-WhorehouseBellsWereRinging 5, pp. 48-52, "Cowboy Jack" (1 text, 1 tune)
Ohrlin-HellBoundTrain 5, "Cowboy Jack" (1 text, 1 tune)
Tinsley-HeWasSinginThisSong, pp. 204-207, "Cowboy Jack" (1 text, 1 tune)
Roberts-SangBranchSettlers, #22, "Jack Was a Lonely Cowboy" (1 text, 1 tune)
ArkansasWoodchopper, pp. 28-29, "Cow-boy Jack" (1 text, 1 tune)
DT 788, COWBYJCK*

Roud #3244

RECORDINGS:
Arkansas Woodchopper [pseud. for Luther Ossenbrink], "Cowboy Jack" (Conqueror 7882, 1931; Melotone [Can.] 91539, 1933)
Homer & Walter Callahan, "Cowboy Jack" (ARC 6-09-53/OKeh 03171/Vocalion 03171, 1936; Columbia 27613/Columbia 20212, 1947)
Smiling Bill Carlisle, "Cowboy Jack" (Vocalion 02839. 1934)
Carter Family, "Cowboy Jack" (Montgomery Ward M-4545, c. 1935/Bluebird B-8167, 1939)
Girls of the Golden West, "Cowboy Jack" (Bluebird B-5719, 1934)
Harry Jackson, "Cowboy Jack" (on HJackson1)
Peg Moreland, "Cowboy Jack" (Victor 23593, 1929) (Bluebird B-4956, c. 1933)
Roy Shaffer, "Cowboy Jack" (Bluebird B-8303, 1939)
Marc Williams, "Cowboy Jack" (Brunswick 430, 1930; rec. 1929)

CROSS-REFERENCES:
cf. "Blackbirds and Thrushes (I)" (plot)

File: LB24

Cowboy Song (I)

DESCRIPTION: "Though your backs they are weak An' your legs they ain't strong, Don't be skairt, little dogies, We'll get there 'fore long." The singer encourages the cattle; even though right now the trail is dry and ugly, there are better places ahead

AUTHOR: unknown

EARLIEST DATE: 1939 (Randolph)

KEYWORDS: cowboy work travel animal

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 205, "Cowboy Song" (1 text)

Roud #5483

File: R205
Cowboy Trail, The

DESCRIPTION: Singer, a cowboy, comes to an Indian village; they welcome him. He meets a girl; they ride the trail together, courting as they go. A war party overtakes them, taking the girl and leaving him wounded. She returns; he asks her to bury him by the trail

AUTHOR: unknown
EARLIEST DATE: c. 1931 (recording, Buell Kazee)
LONG DESCRIPTION: Singer, a cowboy, takes lonely trail to an Indian village, where they welcome him. He meets a girl; she waits for him out on the trail and they ride off together, courting as they go. As they approach a ranch, a war party overtakes them, taking the girl and leaving him wounded. She returns; he tells her he is dying, and asks her to bury him by the trail so that she may mourn for him
KEYWORDS: courting love fight war travel burial death dying mourning lover cowboy Indians(Am.)
FOUND IN: US(Ap)
RECORDINGS:
Buell Kazee, "The Cowboy Trail" (Brunswick 481, c. 1931; rec. 1929; on WhenIWas2, KMM)

Cowboy's Challenge

DESCRIPTION: "Down, down, hold me down, It takes more than one man to hold me down."
Repeat with two men, three men, etc.

AUTHOR: unknown
EARLIEST DATE: 1940 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: cowboy nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 399, "Cowboy's Challenge" (1 text, 1 tune)
Roud #7817
File: Beld399

Cowboy's Dream, The

DESCRIPTION: "One night as I lay on the prairie... I wondered if ever a cowboy Could drift to that sweet by and by.... Roll on, roll on, roll on, little dogies, roll on, roll on....." A cowboy's reflections on the afterlife, with the images cast in herding terms

AUTHOR: unknown
EARLIEST DATE: 1893 ("Cow-Boy Life in Texas"); Will Barnes thought he learned the words in 1886 or 1887
KEYWORDS: cowboy religious dream
FOUND IN: US(Ap,SE,So,SW) Canada(Ont)
REFERENCES (21 citations):
Randolph 185, "One Night As I Lay on the Prairie" (2 texts, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 516, "The Great Round-Up" (1 text)
Hudson-FolksongsOfMississippi 95, p. 227, "Cowboy Meditations" (1 text)
Hudson-FolkTunesFromMississippi 44, "Cowboy Meditations" (1 fragment, 1 tune)
Welsch-NebraskaPioneerLore, pp. 14-17, "The Cowboy's Dream" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 146, "The Cowboys Dream" (1 text, 1 tune)
Larkin-SingingCowboy, pp. 105-108, "The Cowboy's Heaven" (1 text, 1 tune)
Thorp/Fife-SongsOfTheCowboys VI, pp. 66-86 (19), "Grand Round-Up" (9 texts, 3 tunes);
Thorp/Logsdon-SongsOfTheCowboys, pp. 40-41, "The Cowboy's Dream"; pp. 75-77, "The Great Round-Up" (2 texts)
File/Fife-CowboyAndWesternSongs 122, "The Grand Roundup" (2 texts, 1 tune)
Finger-FrontierBallads, pp. 101-103, "The Cowboy's Dream" (1 text, 1 tune)
Abernethy-SinginTexas, pp 155-157, "The Cowboy's Dream" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 410-411, "The Cowboy's Dream" (1 text, tune references; this appears to combine "The Cowboy's Dream" and "The Last Great Round-Up")
Pound-AmericanBalladsAndSongs, 75, pp. 166-167, "Cowboy Song" (1 text)
Cowboy's Farewell, The

DESCRIPTION: "A cowboy lay out on the prairie... Oh, he had a quart of good liquor, And nearly a full quart of gin." He has been a cowboy all his life, avoiding farming and sheep ranches. He regretfully drinks to those who have taken over his cattle range

AUTHOR: unknown

EARLIEST DATE: 1937 (Powder River Jack Lee songbook)

KEYWORDS: cowboy drink travel home hardtimes

FOUND IN: US(MW)

REFERENCES (2 citations):
Welsch-NebraskaPioneerLore, pp. 34-35, "Good-Bye, You Old Dty Landers" (1 text)
ADDITIONAL: Powder River Jack and Kitty Lee's _Songs of the Range: Cowboy Wails of Cattle Trails_, Chart Music, 1937, pp. 22-23, "The Cowboy's Farewell" (1 text, 1 tune)

Roud #12693

File: PRJ022

Cowboy's Life, A

DESCRIPTION: "A cowboy's life is a weary, dreary life, Some say it's free from care." The singer complains of long hours, rising too early in the day, howling wild animals, bad weather, and wealthy
Cowboy's Life, The

DESCRIPTION: "The bawl of a steer To a cowboy's ear Is music of sweetest strain; And the yelping notes Of the gray coyotes To him are a glad refrain." The cowboy recalls home and girl, and concludes, "Saddle up, boys, For the work is play."

AUTHOR: James Barton Adams?
EARLIEST DATE: 1916 (Lomax)
KEYWORDS: cowboy work home nonballad
FOUND IN: US
REFERENCES (2 citations):
Thorp/Logsdon-SongsOfTheCowboys, pp. 44-45, "The Cowboy's Life" (1 text)
Saffel-CowboyPoetry, p. 219-220, "The Cowboy's Life" (1 text)
Roud #8062
NOTES [55 words]: Given the metre, the form, the contents, and the Lomaxness of this item, I'd bet a lot that it isn't traditional; John Lomax doubtless threw it into Cowboy Songs just to add bulk to the volume, and Thorp then picked it up in a sort of "you stole my songs, I'll steal yours" tit-for-tat. But we can't prove it, so here it is. - RBW
Last updated in version 5.3
File: Saffe219

Cowboy's Meditation

DESCRIPTION: "At midnight when cattle are sleeping," the cowboy looks at the stars and wonders. Are they inhabited worlds with cowboys and cattle ranges? Do cowboys there wonder about our sun? Will he meet mother in heaven? When dawn breaks, he gets back to work

AUTHOR: unknown
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: cowboy work family death
FOUND IN: US
REFERENCES (3 citations):
Thorp/Logsdon-SongsOfTheCowboys, pp. 46-47, "The Cowboy's Meditation" (1 text)
Fife/Fife-CowboyAndWesternSongs 121, "Cowboy's Meditation" (1 text, 1 tune)
ArkansasWoodchopper, pp. 26-27, "The Cow-boy's Meditation" (1 text, 1 tune)
Roud #4453
RECORDINGS:
Lee Boswell, "The Cowboy's Meditation" (Decca 5057, 1934)
David Gauthier, "Cowboy's Meditation" (Broadway 8325, rec. 1931)
Kenneth Houchins, "Cowboy's Meditation" (Champion 45028, 1935)
NOTES [32 words]: Yes, this is Cowboy Science Fiction. Roud lumps this with "The Cowboy's Dream." There are similarities in theme, but this seems much more creative. Like Thorp, I wish I knew who wrote this. - RBW
Last updated in version 5.3
File: FCW121

Cowboy's Prayer (I), A
DESCRIPTION: "Oh Lord, I've never lived where churches grow"; the speaker prefers the wilderness as God created it. He is thankful that he is "no slave of whistle, clock, or bell." He apologises for his failings, and asks for guidance in the future
AUTHOR: Words: Charles Badger Clark
EARLIEST DATE: 1920
KEYWORDS: cowboy religious nonballad
FOUND IN:
REFERENCES (5 citations):
Fife/Fife-CowboyAndWesternSongs 128, "A Cowboy's Prayer" (1 text)
Thorp/Logsdon-SongsOfTheCowboys, pp. 47-48, "A Cowboy's Prayer" (1 text)
Saffel-CowboyPoetry, p. 154, "A Cowboy's Prayer" (1 text)
ADDITIONAL: John I. White, _Git Along, Little Dogies: Songs and Songmakers of the American West_, 1975 (page references are to the 1989 University of Illinois Press edition), pp. 126-136, "Badger Clark, Poet of Yesterday's West" (1 text plus discussion and a short biography of Clark)
Roud #11201
NOTES [24 words]: There is no evidence that this song has ever circulated in tradition; the Fifes included it in their book for its content, not its pedigree. - RBW
Last updated in version 5.3
File: FCW128

Cowboy's Prayer (II), The
DESCRIPTION: "Guard me, Lord, while I'm a-riding 'cross the dusty range out there From the dangers that are hiding on the trail so bleak and bare." The cowboy asks for guidance and protection, and concludes "At last to heaven lead me, up in the home corral."
AUTHOR: Earl Alonzo Brinistool
EARLIEST DATE: 1914 ("Trail Dust of a Maverick")
KEYWORDS: religious cowboy recitation
FOUND IN: US
REFERENCES (2 citations):
Ohrlin-HellBoundTrain 77, "The Cowboy's Prayer" (1 text)
Saffel-CowboyPoetry, p. 81, "A Range Rider's Appeal" (1 text)
File: 0hr077

Cowboy's Ride, The
DESCRIPTION: "Oh, for a ride o'er the prairies free, On a fiery untamed steed...." The singer describes guiding the horse on its travels, concluding "You can have your ride in the crowded town! Give me the prairies free... Oh, that's the ride for me."
AUTHOR: unknown
EARLIEST DATE: 1966
KEYWORDS: cowboy horse travel
Cowboy's Soliloquy, The

DESCRIPTION: "All day (long) on the prairies I ride, Not even a dog to run by my side." The solitary cowboy describes his life on the prairie -- where, e.g., "My books are the brooks, my sermons the stones" (the latter teaching him "not to despise" small things).

AUTHOR: Allen McCandless?

EARLIEST DATE: 1885 (Kansas "Cowboy")

KEYWORDS: cowboy work loneliness

FOUND IN: US(So)

REFERENCES (7 citations):
- Thorp/Logsdon-SongsOfTheCowboys, pp. 4-6, "The Biblical Cowboy" (1 text)
- Larkin-SingingCowboy, pp. 131-134, "The Cowboy" (1 text, 1 tune)
- Fife/Fife-CowboyAndWesternSongs 123, "The Cowboy's Soliloquy" (1 text, 1 tune)
- Ohrlin-HellBoundTrain 66, "The Cowboy #1" (1 text, 1 tune)
- Saffel-CowboyPoetry, pp. 176-177, "The Cowboy" (1 text)
- Tinsley-HeWasSinginThisSong, pp. 2-7, "The Cowboy" (1 text, 1 tune)


Roud #5102

RECORDINGS:
- Glenn Ohrlin, "The Cowboy" (on Ohrlin01, BackSaddle)
- Carl T. Sprague, "The Cowboy" (Victor 21402, 1928; Montgomery Ward M-4783, c. 1935; on WhenIWas2)

NOTES [80 words]: Seemann and Ohrlin both credit authorship to Allen McCandless. Seemann also lists first printing as being in the Trinidad, Colorado Daily Advertiser, 1885. [Cannon also attributes this to McCandless, and lists the 1885 printing, but says that it probably circulated before that, which makes you wonder about McCandless's authorship - RBW]

Carl T. Sprague's recording [credits] the words to John Lomax's "Cowboy Ballads" book. From oral tradition to print to aural tradition. - PJS

Last updated in version 5.3

File: FCW123

Cowboys Victimized

DESCRIPTION: "We all made the guess by the cut of his dress An' the tenderfoot style that he slung" that the visitor was some unacceptable alien. He says he can ride anything; they offer him the horse called "Satan." He rider tames Satan, for he is Bronco Bill Snyder

AUTHOR: James Barton Adams (source: Thorp/Logsdon-SongsOfTheCowboys)

EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)

KEYWORDS: cowboy horse trick

FOUND IN:

REFERENCES (1 citation):
- Thorp/Logsdon-SongsOfTheCowboys, pp. 49-52, "Cowboys Victimized" (1 text)

CROSS-REFERENCES:
- cf. "The Zebra Dun" (theme of the un-ridable horse)

File: ThLo049

Cowboys' Christmas Ball, The

DESCRIPTION: "Way out in western Texas where the Clear Forks waters flow... It was there that I attended the Cowboys' Christmas Ball." The location is described, as are all the people who show up. The singer expects to recall the excitement forever

AUTHOR: Larry Chittenden
Cowboys' New Years Dance, The

DESCRIPTION: "We were sitting round the ranch house some twenty hands or more, Most of us Americans but a few from Arkansas...." "Twas with them I attended the Cowboys' New Years Ball." The extravagant dance is described in extravagant terms

AUTHOR: unknown

EARLIEST DATE: 1908 (Thorp)

KEYWORDS: cowboy party parody

FOUND IN: REFERENCES (2 citations):

<table>
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<tr>
<th>Reference</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>Thorp/Fife-SongsOfTheCowboys XXII, pp. 251-253 (44-48), &quot;The Cowboys New Years Dance&quot; (1 text)</td>
<td>Thorp in his 1908 edition credits this to an unknown &quot;Mark Chisholm.&quot; On the other hand, Thorp appears to have marked the song as one of his own in a copy given to a friend. Since the song does not seem to have appeared elsewhere, either in oral tradition or in print, it probably doesn't matter much. - RBW</td>
</tr>
<tr>
<td>Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 552-554, &quot;The Cowboys' New Years Dance&quot; (1 text)</td>
<td>[51 words]</td>
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Roud #12501

CROSS-REFERENCES:
cf. "The Cowboys' Christmas Ball"

NOTES [51 words]: Thorp in his 1908 edition credits this to an unknown "Mark Chisholm." On the other hand, Thorp appears to have marked the song as one of his own in a copy given to a friend. Since the song does not seem to have appeared elsewhere, either in oral tradition or in print, it probably doesn't matter much. - RBW

Last updated in version 2.7

File: TF22

Cowcadden's Heroes

DESCRIPTION: The key members of Orange Lodge One-Six-Two are named. Then the singer puts himself at the Boyne. "When we ... had safely crossed I fell into a dream" of Joshua leading "us" across Jordan and around Jericho until "it came tumbling"

AUTHOR: unknown

EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)

KEYWORDS: dream Ireland Bible moniker political religious

FOUND IN: REFERENCES (1 citation):

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<th>Reference</th>
<th>Notes</th>
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<td>Smyth/Bush/Long-OrangeLark 24, &quot;Cowcadden's Heroes&quot; (1 text, 1 tune)</td>
<td>[65 words]</td>
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Last updated in version 5.3

File: TF16
Notes [94 words]: For the Battle of the Boyne, regarded as a liberating event by Irish Protestants, see the notes to "The Battle of the Boyne (I)." Joshua's exploits are only marginally parallel to the events of 1688-1690: The crossing of the Jordan was unopposed, and the river bed was dry (see chapters 3-4 of the book of Joshua). And the Boyne was a straight battle, unlike the siege of Jericho, which was -- a siege (see Joshua chapters 5-6). It can't even be compared with the siege of Londonderry, because Jericho was captured by assault, while Derry withstood its siege. - RBW

Cow, Cowe

Description: If you like "lang kail" [see notes] cull the nettle early. Cull it low and soon, in June, before it blooms. Cull it by the wall, where the sun doesn't fall, at dawn. Cull it with an old toothless sickle and old leather-palmed gloves.

Author: unknown

Earliest Date: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)

Keywords: food nonballad

Found In: Britain(Scotland(Aber,Bord))

References (6 citations):

Greig/Duncan8 1656, "Cow, Cowe" (1 text)
Lyle-Andrew-CrawfurdsCollectionVolume2 143, "Cow the Nettle Airlie" (1 text)

Additional: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), p. 34, "Cou' the Nettle Early"
Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), p. 34, "The Wee Wyifie" (1 text)
Robert Ford, Children's Rhymes, Children's Games, Children's Songs, Children's Stories (Paisley, 1904 (2nd edition, "Digitized by Google")), pp. 138-139, "Cow the Nettle Early"
Roud #13047

Cross-references:
cf. "Jenny Nettles" (tune, per Greig/Duncan8)

Notes [179 words]: Chambers notes, "Broth is sometimes made from nettles by the Scottish poor." Since his note follows the line "Gin ye be for lang kail" -- that is cabbage boiled, strained, chopped and seasoned with butter -- I assume that that dish and the nettle broth go together. Ford says "Cow the Nettle Early" is "another delectable song for children -- also of a subtly didactic character."
"An old Scotch rhyme says the Nettle must be pulled in June:
Ere it's in the blume
Pull it by the auld wa's,
Pull whar the sun n'er fa's,
Stoo it when the day daw's,
Pu' the nettle early."
(source: Mary Pamela Milne-Home, Stray Leaves from a Border Garden, (London, 1901 ("Digitized by Google")), p. 184). This rhyme is entirely distinct from "Cow the Nettle Early."
Lyle-Andrew-CrawfurdsCollectionVolume2 p. xli: "Crawfurd supplied songs and rhymes for Robert Chambers ... it appears that the versions of 143 'Cow the Nettle Airlie' and 144 'The Wee Wyifie' ...." Chambers 1870 notes these to be from "recitations in Fife and Ayrshire." Crawfurd's versions are from Ayrshire (p. xxxix). - BS

Last updated in version 2.6
File: GrD81656

Crabe Dans Calalou

Description: Creole French lullabye: "Fais dodo, mon fils, Crabe dans lalalou." "Go to sleep, my son, Crabs are in the pot." Father has gone to the river; mother is catching crabs.

Author: unknown

Earliest Date: 1937 (Lomax/Lomax-OurSingingCountry)

Keywords: foreignlanguage lullaby father mother fishing

Found In: US(So)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 97-98, "Crabe Dans Calalou" (1 French text plus English translation, 1 tune)
File: LoSi097

Crabtree Still
DESCRIPTION: "I went up the hill, I found a still, So gather round, boys, we will all keep mum. It's bad, it's sad, it's a shame." "Ed" is killed in a shootout (?), and those with the moonshine are chased by the sheriff. They end up in court before a dishonest judge
AUTHOR: Clabe Kazee?
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: drink police judge trial punishment
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 118-120, "Crabtree Still" (1 text)
File: ThBa118

Crack Schooner Moonlight, The
DESCRIPTION: "Oh, we towed out the Moonlight, dropped the tug in the gale With the old Law before us and the Porter on our tail." "Hurrah for a race down the Lakes!" The sailor describes the wind and how they "leave the Law, the Damforth, and others by the score."
AUTHOR: unknown
EARLIEST DATE: 1932 (collected by Walton from a group of Illinois sailors)
KEYWORDS: ship racing
FOUND IN: US(MW)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 231-234, "The Crack Schooner Moonlight" (1 text, 1 tune)
Roud #19861
RECORDINGS:
Ivan Watson, "The Crack Schooner Moonlight" (fragment, 1938; on WaltonSailors, which curiously omits a line from the chorus shown in the Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors text)
NOTES [613 words]: Although this song praises the Moonlight's performance, the statement that she was a "crack schooner" requires a lot of footnotes. Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors describes her as having a clipper hull but a schooner rig -- a strange compromise, since clippers were designed mostly for speed (at the cost of cargo capacity), and schooners, though highly maneuverable, we not as fast as square-rigged ships. Keller, p. 77, reports that "She was a three-master, her rigging consisting of fore and aft sails on the mainsail and mainmast, and a squaresail on the foremast. But unlike the traditional barkentine rig, she carried a large, billowing triangular topsail above the squaresail, known as a raffee." The effect of this, clearly visible in the painting of the ship on p. 78 of Keller, is that most of her sail is on the foremast.
This apparently was a common compromise on the Great Lakes, where (due to the many shoals) maneuverability was important. Keller, p. 79, says that "Only a few short years after she was built, the MOONLIGHT was generally acknowledged to be one of the finest -- and fastest -- cargo vessels on the Great Lakes."
Her reputation did little to keep her in business. After just 14 years, in 1888, Moonlight was sold, cut down, and made into a sailing barge. Nor did it have much luck in this configuration. Thompson, p. 90, shows a photo of the Moonlight after it ran aground near Marquette in 1895 after her tow the Charles J. Kershaw suffered a boiler problem. (a closeup of the photo is on p. 80 of Keller, who however dates the accident to 1896.)
According to Wolff, p. 74, the Moonlight and the Henry A. Kent (which had also run aground in the Kershaw incident) were not re-floated until the next year, and that at "enormous expense." The Kershaw itself was a total loss, and one of the tugs called in to rescue the barges sank on its way home.
At that time, Moonlight still had three masts. But apparently after that she was further cut down. Keller has a photograph on p. 81; the once-proud schooner ended up losing her mainmast, and
while the foremast and mizzen are still there, they have no yards; I see no way to hang a sail. The once-beautiful ship has become extremely ugly and utilitarian.

According to Wolff, p. 100, the Moonlight's last voyage was in September 1903. Carrying a load of 1400 tons of iron ore, she began to take on water and quickly sank. The crew, fortunately, was rescued by her tow the Volunteer (Keller, p. 82); the Moonlight may have had a lot of accidents, but she seems to have had a good safety record.

According to Keller, p. 83, the Moonlight at the time of her loss "was valued at $12,000, less than half of what she was worth in her glory days."

This song, however, describes an earlier event in the boat's existence. Keller, p. 80, gives no date, but apparently the Moonlight and the Porter left Buffalo at about the same time, and both were heading for Milwaukee. They agreed to have a race. It was a very close contest as they passed the Straights of Mackinac. Then a storm blew up. Captain Sullivan of the Moonlight took shelter in Port Washington; the Porter pressed on. The Porter won the race -- sort of. Moonlight reached Milwaukee under her own power. The Porter had lost all her masts and rigging, and reached Milwaukee only because tugs had found her after the storm and hauled her into port (Keller, p. 81). According to Keller, the captains decided to call it a draw and headed to a bar together.

It would seem reasonable to assume that this song was written in the years between the race and the time the Moonlight was cut down. - RBW

Bibliography

- Keller: James M. Keller, The "Unholy Apostles: Shipwreck Tales of the Apostle Islands, 1984
  (I use the 1989 Bookcrafters edition, which -- given the information on the spine and title page -- I suspect to be a private printing)
- Thompson: Mark L. Thompson, Graveyards of the Lakes, Wayne State University Press, 2000
- Wolff: Julius F. Wolff Jr., Lake Superior Shipwrecks, Lake Superior Port Cities Inc., Duluth, 1990

Last updated in version 5.0
File: WGM231

Crackers, Crackers, Penny a Cracker
DESCRIPTION: Rope-skipping game. "Cracker, cracker, Penny a cracker, When you pull them, They go bang."
AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 106, "(Crackers, crackers)" (1 text)
File: SuSm106B

Cradle Lullaby
DESCRIPTION: "Baloo, loo baby, now baloo, my dear, now baloo, loo lammie, your mammie is here." The singer consoles her baby through all the wind and storm, while lamenting that its father is out on the sea. She hopes the child's "wauk'nin' be blyther than mine."
AUTHOR: unknown
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
KEYWORDS: lullaby father sailor separation
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, p. 167, "Cradle Lullaby" (1 text)
Roud #5562
File: Ord167
Cradle's Ta'en the Stan' Again, The

DESCRIPTION: The cradle has stopped rocking and "twould need a man wi' tartan hose" to make it rock again.

AUTHOR: unknown

EARLIEST DATE: 1917 (Greig/Duncan7)

KEYWORDS: sex childbirth nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan7 1452, "The Cradle's Ta'en the Stan' Again" (1 text)

Roud #7279

File: GrD71452

Crafty Farmer, The [Child 283; Laws L1]

DESCRIPTION: A farmer carrying money from/for a transaction is met by a robber. The robber demands his money; the farmer throws it on the grass. While the robber gathers it, the farmer makes off with the robber's horse and all the wealth in his saddlebags

AUTHOR: unknown

EARLIEST DATE: 1769

KEYWORDS: robbery trick money outlaw escape

FOUND IN: Britain(England(All),Scotland(Aber,Hebr)) Ireland Canada(Mar,Newf) US(Ap,MA,MW,NE,NW,Ro,SE,So)

REFERENCES (41 citations):
Child 283, "The Crafty Farmer" (1 text)
Bronson 283, "The Crafty Farmer" (43 versions)
Bronson-SingingTraditionOfChildrensPopularBallads 283, "The Crafty Farmer" (5 versions: #1, #12, #18, #25, #38)
Laws L1, "The Yorkshire Bite" (Laws gives three broadside texts on pp. 73-77 of ABFBB)
Williams-FolkSongsOfTheUpperThames, pp. 253-254, "The Yorkshire Bite" (1 text) (also Williams-Wiltshire-WSRO Bk 11)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #137, "Highwayman Outwitted" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #35, pp. 1-2, "The Yorkshire Farmer" (1 text)
Greig/Duncan2 266, "The Yorkshire Farmer" (9 texts, 7 tunes) {A=Bronson's #25, C=#28 [misattributed in Bronson], D=#27, E=#34, F=#23}
Greig/Duncan2 267, "The Farmer and the Robber" (2 texts, 2 tunes) {A=Bronson's #1, B=#3}
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Ballad #17, pp. 126-130,243-245, "Saddle to Rags" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 177-180, "Saddle to Rags" (1 text)
Kidson-TraditionalTunes, pp. 140-142, "Saddle to Rags" (1 text, 1 tune)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 406-413, "The Yorkshire Bite" (3 texts, 1 tune); also pp. 477-478, "The Crafty Farmer" (notes plus many stanzas from Child) {Bronson's #31}
Flanders/Brown-VermontFolkSongsAndBallads, pp. 234-235, "The Yorkshire Bite" (1 fragment, 1 tune) {Bronson's #20}
Flanders/Olney-BalladsMigrantInNewEngland, pp. 51-53, "The Yorkshire Boy" (1 text, 1 tune) {Bronson's #32}
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 97-102, "The Yorkshire Bite" (1 text, 1 tune, plus extended analysis including several excerpts) {Bronson's #29}
Flanders-AncientBalladsTraditionallySungInNewEngland4, pp. 139-175, "The Yorkshire Bite" (9 texts plus 6 fragments, 9 tunes) {B=Bronson's #32, D=#29, K=#20}
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 46, "The Crafty Farmer" [incorrectly listed as Child #278] (1 text plus an excerpt)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 46, "The Crafty Farmer" (1 excerpt, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 55, "Johnny and the Highwayman" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #141, "The Yorkshire Bite" (1 text); #142, "The Damsel from Cheshire" (1 text, with this plot but with the interesting twist that the person robbed is female)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 237-239, "Well Sold the Cow" (1 text, 1 tune) {Bronson's #26}
Creighton-SongsAndBalladsFromNovaScotia 14, "Well Sold the Cow" (1 text, 1 tune) {Bronson's #19}
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 171-173, "Well Sold the Cow" (1 text, 1 tune) {Bronson's #26}
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 20, "The Little Yorkshire Boy" (1 text, 1 tune) {Bronson's #21}
Leach-FolkBalladsSongsOfLowerLabradorCoast 60, "The Yorkshire Bite" (2 texts, 2 tunes)
Peacock, pp. 33-38, "The Yorkshire Boy" (2 texts, 3 tunes)
Logan-APedlarsPack, pp. 127-133, "The Crafty Farmer" and "The Yorkshire Bite" (2 texts)
Leach-TheBalladBook, pp. 662-665, "The Crafty Farmer" (2 texts)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 117, "The Old Spotted Cow" (2 texts, 3 tunes)
{Tune "B" is Bronson's #29}
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 163-164, "The Kennebec Bite" (1 text)
Thompson-APioneerSongster 6, "The Kennebec Bite" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 157, "John Sold the Cow Well" (1 text plus mention of 2 more)
Sandburg-TheAmericanSongbag, pp. 118-119, "Down, Down Derry Down" (1 text, 1 tune)
{Bronson's #37}
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 89, pp. 130-132, "The Crafty Farmer" (1 text)
Henry/Huntingdon-Herrmann-SamHenrysSongsOfThePeople H51, pp. 129-130, "The Crafty Ploughboy" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 180, "The Yorkshire Farmer" (1 text, 1 tune)
Cox-FolkSongsSouth 31, "The Crafty Farmer" (1 text)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 94-95, "The Wise Farmer" (1 text)
DT 283, CRAFTBY CRFTFARM*
ADDITIONAL: Katherine Briggs, _A Dictionary of British Folk-Tales in the English Language_, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2), volume A.2, pp. 377-380, "The Boy Who Outwitted the Robber" (a prose version of the tale from Scotland)
Roud #2640 and 2637
RECORDINGS:
Elizabeth Cronin, "The Yorkshire Farmer" (on IRECronin01)
Nick Davis, "The Yorkshire Boy" (on MUNFLA/Leach)
Warde Ford, "The Oxford Merchant (Hampshire Bite)" (AFS 4197 A, 1938; on LC58, in AMMEM/Cowell) {Bronson's #18}
Leonard Hulan, "The Yorkshire Boy" (on PeacockCDROM) [one verse only]
BROADSIDES:
Bodleian, Harding B 19(79), "The Robber Outdone" ("Come listen a while and a story I will tell"), W. Birmingham (Dublin), c.1867; also Firth c.17(20), "The Robber Outdone"
CROSS-REFERENCES:
cf. "The Highwayman Outwitted" [Laws L2]
ALTERNATE TITLES:
Jack the Plowboy
Jack the Cow Boy
Well Sold the Cow
Selling the Cow
The Boy and the Cow
The Highway Robber
The Scotch Herdie
NOTES [300 words]: Roud has #2637 for Laws L1 Bite, #2640 for Child 283 - BS
Laws, obviously, considers "The Yorkshire Bite" to be distinct from "The Crafty Farmer." He may be right, but Coffin does not find any essential differences, and Bronson seems to regard them as subgroups. Even the three texts Laws gives for comparison have strong similarities in detail; it looks to me as if they are simply (bad) rewrites of the same original.
Given the degree of variation in the particular verses, it is hard to tell which texts go with which song. Since the versions are so close; I decided not to distinguish them. (One of the few instances where I lumped rather than split, but splitting requires a distinguishing characteristic!)
It's just possible that this has a real-life origin, though I doubt it: Brandon, pp. 29-31, reports that one Isaac Atkinson held up a young woman, who -- apparently thinking he wanted something
harder to recover than her money -- threw a bag of coins in the ditch. Atkinson, instead of either pursuing his seduction or doing anything to control the girl, simply jumped off his horse to pick up the coins.
The girl then flew away on her horse, and by chance his horse followed. She was able to report where she had left him, and he was taken and hanged.
Brandon, however, cites no sources; I almost wonder if his tale doesn't combine this one with something like "Lovely Joan." Or, even more likely, with "The Highwayman Outwitted."
The tale of a robber tricking a man off his horse and stealing it has many more analogies, such as the folk tale of "Jack Hannaford," found in Henderson's *Folk-Lore of Northern Counties* and accessible on pp. 40-43 of Jacobs.
Kellett, p. 208, tells that "Yorkshire bite [is an] old term applied to Yorkshire dealers, reputed to be sharp and cunning." - RBW

Bibliography

- Jacobs: Joseph Jacobs, collector, *English Fairy Tales*, originally published 1890; revised edition 1898 (I use the 1967 Dover paperback reprint)

*Last updated in version 5.0*

File: C283

Crafty Ploughboy (II), The

**DESCRIPTION:** "Three hearty young men in the country do dwell"; they go out poaching. "Sweet Lips and Reuben" go out to set up pheasant decoys to try to lure the poachers, but the poachers ignore them to take real game, leaving a few to breed more

**AUTHOR:** unknown

**EARLIEST DATE:** 1981 (Cologne/Morrison-WiltshireFolkSongs), with parts dating to 1906

**KEYWORDS:** poaching trick escape bird

**FOUND IN:** Britain(England(West))

**REFERENCES (1 citation):**

*Cologne/Morrison-WiltshireFolkSongs*, pp. 56-57, "The Crafty Ploughboy" (1 composite text, 1 tune)

**NOTES [75 words]:** Roud lists this as #2637, which is "The Crafty Farmer"/"The Yorkshire Bite" type (Laws L1). This is a completely separate song, however, even taking into account the fact that it is composite; neither part belongs with #2637. The confusion is presumably based on the title "The Crafty Ploughboy," which is a standard title for Laws L1 -- but which has no connection with the song as printed. A better title would be "The Crafty Poachers" or similar. - RBW

*Last updated in version 4.2*

File: CoMo56

Crafty Wee Bony

**DESCRIPTION:** Bony escapes, Louis flees Paris and Sandy and Donald lead highlanders and Scots Greys to meet Bony at Waterloo. "A favourite eagle was ta'en by a Grey." The French run. Bonaparte is sent to St Helena. "We'll chant ower this story to auld Scotia's glory"

**AUTHOR:** unknown

**EARLIEST DATE:** 1817 (T Johnston chapbook, according to Greig/Duncan1)

**KEYWORDS:** battle France humorous Napoleon exile

**HISTORICAL REFERENCES:**

June 18, 1815 - Battle of Waterloo

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (2 citations):**

*Greig-FolkSongInBuchan-FolkSongOfTheNorthEast* #94, p. 2, "Sandy and Donald" (1 text)
*Greig/Duncan1* 151, *Greig/Duncan8 Addenda*, "Crafty Wee Bony" (1 text, 1 tune)

Roud #2642

**BROADSIDES:**
Bodleian, Firth c.14(33), "Adventures of Sandy and Donald On the Plains of Waterloo" ("When crafty wee Buona' broke out of his prison"), The Poet's box (Glasgow), 1870
Murray, Mu23-y1:063, "The Adventures Of Sandy And Donald On The Plains Of Waterloo," James Lindsay (Glasgow), 19C
CROSS-REFERENCES:
cf. "The Lass o' Glenshee" (tune)
ALTERNATE TITLES:
Waterloo
NOTES [163 words]: In the aftermath of Napoleon's first abdication in 1814, Louis XVIII (1755-1824) hurried to France to claim the throne of his elder brother Louis XVI. (What happened to Louis XVII? He was the son of Louis XVI, and spent his entire reign in exile, dying while still a boy in 1795.) Hence the reference to Louis fleeing (though not very fast, since he was immensely fat and needed a cane to walk due to gout).
The reference to the Highlanders and Scots Greys at Waterloo is accurate; David Chandler, The Campaigns of Napoleon, (Macmillan, 1966), notes that the Scots Greys and 92nd Highlanders were in Wellington's army. They were among the forces who opposed the first French attack, launched by d'Erlon's corps. (The 92nd Highlanders, if I understand Chandler right, were in the front line; the Scots Greys came to reinforce them when the front line wavered.)
According to Chandler, Sergeant Charles Ewart of the Scots Greys captured the eagle of the French 45th Regiment. - RBW
Last updated in version 2.4
File: GrD1151

Craiganee
DESCRIPTION: The singer calls on the muses to help him express his farewell. He must leave home, parting from friends and Craiganee and a girl he will not name. He describes how she watches him from the shore, and hopes they will meet again
AUTHOR: unknown
EARLIEST DATE: 1906 (JIFSS)
KEYWORDS: emigration parting separation
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H749, pp. 189-190, "The Flower of Craiganee" (1 text, 1 tune); H730, p. 190, "The Hills of Tandragee" (1 text, 1 tune, said by some to be derived from "The Hills of Glenwilly," but agreeing in plot and in over half its lines with the Henry text of "Craiganee," though the tunes are somewhat different)
Roud #2743
NOTES [34 words]: The relationship between "Craiganee," "The Hills of Glenwilly/Glensuili," and "The Hills of Tandragree" appears to be very complicated; we will try to make it clearer in future versions of the Index. - RBW
File: HHH749

Craigie Hill
DESCRIPTION: Singer overhears two lovers. She asks that he take her with him from Ireland. He is leaving to buy a plantation in America where she will join him. She says, before he dies, he would wish one sight of the Bann River. He bids farewell to Craigie Hill.
AUTHOR: unknown
EARLIEST DATE: c.1945 (Tunney-StoneFiddle)
KEYWORDS: love emigration parting America Ireland
FOUND IN: Ireland
REFERENCES (2 citations):
Tunney-StoneFiddle, p. 80, "Craigie Hill" (1 text, 1 tune)
DT, CRAIGHIL
Roud #5165
RECORDINGS:
Paddy Tunney, "Craigy Hills" (on IRPTunney01); "Craigie Hill" (on Voice04)
Roisin White, "Craigie Hill" (on IRRWhite01)
File: RcCraHil
Cranberry Bogs, The (Cranberry Song)

DESCRIPTION: "Have you ever been down to the cranberry bogs? Some of the houses are hewn out of logs...." Asked to sing, the singer tells stories of the cranberry harvest. The fruit are gathered after most other crops are in, so all sorts of people happily take part

AUTHOR: Barney Reynolds?

EARLIEST DATE: 1946 (recording, Frances Perry)

KEYWORDS: farming work nonballad moniker

FOUND IN: US(MW)

REFERENCES (3 citations):
- Peters-FolkSongsOutOfWisconsin, p.45, "The Cranberry Song" (1 text, 1 tune)
- Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 435, "The Cranberry Song" (1 text)
- DT, CRANBRRY* CRANBRR2*

Roud #5412

RECORDINGS:
- Frances Perry, "Cranberry Song" (AAFS, 1946; on LC55)

NOTES [232 words]: The only published version of this piece appears to be that recorded by Frances Perry for AAFS. But Perry herself (who thought the song to have been composed around 1900) admitted that "At each marsh every year, new verses are composed about the workers present at that season." (Hence my use of the "moniker" keyword). Curiously, John Berquist claims to have a Minnesota version, which conforms closely to the outline of the Perry version but has dozens of minor verbal differences; the tune is also different from that printed in Peters-FolkSongsOutOfWisconsin. It appears there has been some folk processing (but starting from the basic Reynolds/Perry text). The most substantial change alters the location: "Mather" in Perry becomes "Mercer" in Berquist.

This is a noteworthy change, because there doesn't seem to be a town called Mather (although Frances Perry said that author Barney Reyonds was from Mather). Mercer, however, is in northern Wisconsin, near the border with upper Michigan and about 20 miles south and slightly east of Ironwood. It's a wet region, there is, in fact, a Cranberry Lake not too far south of there. The Digital Tradition claims that Dillon Buston wrote a tune for this in 1987, taking the text from Peters. However, Perry had a tune back in 1946, and Berquist recorded his tune in 1981 -- and it's a fine tune that doesn't need any newfangled replacements. - RBW

Last updated in version 2.7

File: RCTcrBo

Craven Churn-Supper Song, The

DESCRIPTION: "God rest you, merry gentlemen, Be not moved at my strain"; the singer hopes hearers will laugh. "The ale it is a gallant thing." "Twill make the parson forget his men." All are urged to drink and forget their cares: "Be frolicsome, every one."

AUTHOR: unknown

EARLIEST DATE: 1846 (Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland)

KEYWORDS: drink nonballad clergy

FOUND IN:

REFERENCES (2 citations):
- Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Song #10, pp. 182-184, "Craven Churn-Supper Song" (1 text)
- Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 382-384, "The Craven Churn-Supper Song" (1 text)

ST BeCo382 (Partial)
- Roud #13471

File: BeCo382

Craw Killed the Pussy-O, The

DESCRIPTION: "The craw killed the pussy-o (x2), The muckle cat Sat doon and grat Behind the wee bit housie, O!" "The craw killed the pussy-o (x2), And aye, aye, the kitten cried, 'Oh, who'll bring me mousie-o?'"

AUTHOR: unknown

EARLIEST DATE: 1870 (Chambers)
Crawdad

DESCRIPTION: "You get a line and I'll get a pole... And we'll go down to the crawdad hole, Honey, baby mine." "What you gonna do when the lake runs dry, honey...." Sundry verses about catching crawdads, rural life, and (presumably) sexual innuendo

AUTHOR: unknown

EARLIEST DATE: 1917 (Cecil Sharp collection)

KEYWORDS: animal fishing nonballad

FOUND IN: US(Ap,So)

REFERENCES (15 citations):
Lomax/Lomax-FolkSongUSA 34, "Sweet Thing/Crawdad Song/Sugar Babe" (3 texts, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 298-299, "Sweet Thing" (2 texts, the second being titled "The Crawdad Song"); 1 tune
Abernethy-SinginTexas, pp. 27-28, "The Crawdad Song" (1 text, 1 tune)
Botkin-TreasuryOfAmericanFolklore, p. 896, "Crawdad" (1 text, 1 tune)
Seeger-AmericanFavoriteBallads, p. 86, "Crawdad" (1 text, 1 tune)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 271, "Crawdad" (1 text)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 103, "Dweley" (1 text, a collection of floating verses including one from this song, one from "The Jawbone Song," and others)
Sharp-EnglishFolkSongsFromSouthernAppalachians 199, "The Crow-fish Man" (1 text, 1 tune)
Coleman/Bregman-SongsOfAmericanFolks, pp. 68-69, "The Crawdad Song" (1 text, 1 tune)
Sulzer-TwentyFiveKentuckyFolkBallads, p. 18, "Crawdad Song" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 23, "Crawdad" (1 text)
NorthCarolinaFolkloreJournal, Portia Naomi Crawford, "A Study of Negro Folk Songs from Greensboro, North Carolina and Surrounding Towns," Vol. XVI, No. 2 (Oct 1968), pp. 104-105, "Honey Bee" (1 fragment, 1 tune, which appears to be either "Crawdad" or "New River Train," although it has a "Honey Bee" for the "Honey Babe")

DT, CRAWDAD

Roud #4853

RECORDINGS:
Jess Alexander, "Crawdad Song" (AAFS 617 B1)
Mrs. Vernon Allen, "Crawdad Song" (AAFS 4142 B1/2)
Mary Davis, "Crawdad Song" (AAFS 1488 A/B1)
Girls of the Golden West, "You Get a Line and I'll Get a Pole" (Bluebird B-5167, 1933; Montgomery Ward M-4455, 1934)
J. L. Gores, "Sugar Babe" (AAFS 2593 B3)
Sam Hinton, "The Crawdad Song" (Decca K-69, n.d.)
Honeyboy & Sassafras, "Crawdad Song" (Brunswick 417, rec. 1929)
Clint Howard et al, "Crawdad Song" (on Ashley03, WatsonAshley01)
Aunt Molly Jackson, "Sugar Babe" (AAFS 827 B3, 1935)
Vera Kilgore, "Crawdad" (AAFS 2939 B2)
Evelyn Knight & Red Foley, "Crawdad Song" (Decca 27599, 1951)
Leary Family & T. Henderson, "Crawdad Song" (AAFS 3574 B1)
Texas Jim Lewis' Lone Star Cowboys (Perfect 7-12-55, 1937)
Lone Star Cowboys, "Crawdad Song" (RCA Victor 20-2941, 1948)
Leroy Martin & group of convicts, "Crawdad" (AAFS 2671 A2)
Alec Moore, "Sugar Babe" (on AAFS 55 B1)
Poplin Family, "Crawdad Hole" (on Poplin01)
Sims & Mandie Tartt & Bettie Atmore, "Sugar Babe" (AAFS 2704 A3)
Joe Turner, "Crawdad Hole" (Atlantic 1001, 1952)
Ray Wood, "Sugar Babe" (AAFS 1594 A1)

CROSS-REFERENCES:
- cf. "Sweet Thing (I)" (tune, lyrics, and everything else)
- cf. "Back to Jericho" (words, pattern)
- cf. "New River Train"
- cf. "Going Around the World (Banjo Pickin' Girl, Baby Mine)"
- cf. "This Mornin', This Evenin', Right Now" (tune, pattern)

SAME TUNE:
How Many Biscuits Can You Eat? (File: RchMCYBE)
Pittsburg (Pittsburg Town) (on PeteSeeger13, AmHist1; PeteSeeger39)
Bill Cox, "N.R.A. Blues" (Perfect 13090, 1935)
Log Cabin Boys, "New Crawdad Song" (Decca 5103, 1935)

NOTES [213 words]: Songs with this tune and metrical pattern turn up throughout North American tradition; like the limerick, this skeleton seems to have become a favorite framework for humorous material. - PJS
This song poses a conundrum (hinted at in Paul's comment), because it merges continuously with the "Sweet Thing" family; they use the same tune (at least sometimes) and ALL of the same verses. Roud lumps them.
Chances are that they are "the same" song (whatever that means). But the tenor of the song changes somewhat with the presence or absence of a crawdad; after initially lumping the song, the Ballad Index staff decided to split them, based solely on mention of a crawdad. But one should definitely check all versions of both to get the complete range of material. - RBW
Just to confuse things further, the version of "The Crow-fish Man" in Sharp-EnglishFolkSongsFromSouthernAppalachians (which uses a "This morning so soon" refrain) mentions crawdads, whereas the one in Sharp/Karpeles-EightyEnglishFolkSongs apparently doesn't. So the former is filed here, the latter under "Sweet Thing (I)." Sharp also notes that his informant learned the song from an African-American singer.
The versions called "Sugar Babe" should not be confused with "Sugar Baby", aka "Red Rocking Chair." - PJS
Last updated in version 6.1
File: R443

Crazy Grey Mare, The

DESCRIPTION: The singer stops at a tavern for whiskey and hay for his mare. When the mare is startled by a train, he is thrown from the sleigh. The mare is gone: he thinks killed by the train. She is at the tavern. She says she left because he is nasty when drunk.

AUTHOR: Hugh Lauchlan MacDonald
EARLIEST DATE: 1968 (Ives-DriveDullCareAway-PrinceEdwardIsland)
KEYWORDS: accusation drink ordeal humorous horse
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 183-185, 243, "The Crazy Grey Mare" (1 text, 1 tune)
Roud #13987
File: IvDC183
Crazy Jane

DESCRIPTION: Henry deserts Jane, "and with him forever fled the wits of Crazy Jane." She tells the story to each frightened passerby and each "in pity cries: 'God help poor Crazy Jane!'" "When men flatter, sigh and languish, Think them false, I found them so"

AUTHOR: Words: Matthew Gregory Lewis/Music: John Davy

EARLIEST DATE: before 1808 (broadside, Bodleian Harding B 12(141))

KEYWORDS: madness courting lie warning lament

FOUND IN: Canada(Newf)

REFERENCES (2 citations):
Peacock, pp. 436-437, "Crazy Jane" (1 text, 1 tune)

Wolf-AmericanSongSheets, #405, p. 27, "Crazy Jane" (2 references)

ST Pea436 (Partial)

Roud #6458

BROADSIDES:
Bodleian, Harding B 12(141), "The Favourite Song, of Crazy Jane," Burbage and Stretton (Nottingham), 1797-1807; also Harding B 11(3335), Johnson Ballads 781, Harding B 11(3647), Firth b.27(10), Firth b.26(46), Harding B 28(61), Harding B 11(740), Firth b.25(140), Harding B 11(741), Harding B 25(444), Harding B 17(66a), Harding B 17(65b), Firth b.25(340), 2806 c.18(74), "Crazy Jane"; 2806 b.11(216), Harding B 11(3066), Harding B 11(3067), Harding B 11(3068), Harding B 11(3069), "Poor Crazy Jane"

LOCSinging, sb10044a, "Crazy Jane," J. Andrews (New York), 1853-1859; also as102530, "Crazy Jane"

CROSS-REFERENCES:

cf. "The Ghost of Crazy Jane" (character of Crazy Jane)

NOTES [207 words]: Bodleian attributes authorship to Matthew Gregory Lewis (1775-1818), but attributes no other broadsides to him. According to the English Department University of Pennsylvania site Lewis is best known for his 1796 Gothic novel "The Monk." The Public Domain Music site attributes the music to John Davy (1763-1824) and makes 1800 the date of the song.

Bodleian has one related broadside as "The Birth of Crazy Jane", London, 1800-1802, shelfmark Johnson Ballads 301.

Bodleian has one parody as "Crazy Paul" dated Feb 5, 1801 which asks "Can a moonstruck Russian sailor Draw the fleet of France from Brest?" shelfmark Curzon b.3(138).


Yeats wrote a whole series of "Crazy Jane" poems (though they don't seem to have been particularly popular); Peacock suspects this piece of inspiring them, but cannot prove it. Leslie Shepard, John Pitts, Ballad Printer of Seven Dials, London 1765-1844, Private Library Association, 1969, p. 101, prints a broadside, "The Ghost of Crazy Jane." I'd say it's about the same character but not the same song. - RBW

Last updated in version 5.0

File: Pea436

Crazy Song to the Air of "Dixie"

DESCRIPTION: "Way down south in the land of cotton, I wrote this song and wrote it rotten, I did, I didn't -- you don't believe me. The reason why I cannot sing I have no chestnuts for to spring...."

Other nonsense of similar calibre follows

AUTHOR: "Andy Lee" (W. W. Delaney) supplied Sandburg-TheAmericanSongbag's text

EARLIEST DATE: 1925 (recording, Ernest Stoneman)

KEYWORDS: nonsense nonballad parody derivative

FOUND IN:

REFERENCES (3 citations):
Sandburg-TheAmericanSongbag, p. 342, "Crazy Song to the Air of 'Dixie'" (1 text)

Coleman/Bregman-SongsOfAmericanFolks, pp. 120-121, "The Crazy Dixie" (1 text, 1 tune, beginning with "The Horze Named Bill" and including "Crazy Song to the Air of Dixie" verses)

Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 61, "Take It Out, Take It Out, Remove It" (1 text, tune referenced); also p. 61, "The Whale Song (1 text, tune referenced)

Roud #10134
RECORDINGS:
Ernest Stoneman, "Dixie Parody" (OKeh 40430, 1925)
CROSS-REFERENCES:
cf. "Dixie" (tune) and references there
NOTES [37 words]: The nature of this song is such that almost any nonsense can, and is, attracted
to it. So any nonsense to the air of "Dixie" is listed here (with the exception of "A Horse Named
Bill," which is coherent in a small way). - RBW
Last updated in version 4.2
File: San342

Crazyhead, Michael
DESCRIPTION: "Crazyhead, Michael, Crazyhead, Michael, If you go across the street, You ill be
crying, crying, crying so hard."
AUTHOR: unknown
EARLIEST DATE: 1955 (List-SingingAboutIt-FolkSongsInSouthernIndiana)
KEYWORDS: nonballad warning
FOUND IN: US(MW)
REFERENCES (1 citation):
List-SingingAboutIt-FolkSongsInSouthernIndiana, p. 86, "Crazyhead, Michael" (1 short text, 1 tune)
Roud #16817
File: List086A

Creeping and Crawling
DESCRIPTION: The young man, creeping and crawling, seduces the maid, taking a knife to cut the
tie on her drawers. He leaves her to lament nine months later.
AUTHOR: unknown
EARLIEST DATE: 1907 (Sharp mss., a "Sally My Dear" version with the words bowdlerized)
KEYWORDS: bawdy childbirth sex seduction lament clothes
FOUND IN: Britain(England(Lond,South)) US(So) Canada(Newf)
REFERENCES (5 citations):
Randolph/Legman-RollMeInYourArms I, pp. 33-39, "Creeping and Crawling" (7 texts, 2 tunes)
Kennedy-FolksongsOfBritainAndIreland 178, "The Knife in the Window" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #76, "The Knife in the Window" (1 text, 1 tune)
Lehr/Best-ComeAndIWillSingYou 89, "Pretty Polly" (1 text, 1 tune)
DT, CRPCRAWL, KNIFWIND
Roud #329
RECORDINGS:
James "Iron Head" Baker, "Crawling and Creeping" (AFS 717 A1, 1936)
Harry Cox, "The Knife in the Window" (on FSB2CD)
A. L. Lloyd, "Pretty Polly" (on BirdBush1, BirdBush2)
Asa Martin, "Crawling and Creeping" (Oriole 8452, 1935)
CROSS-REFERENCES:
cf. "Hares on the Mountain" (tune)
ALTERNATE TITLES:
Pretty Polly
The Snoring Maid
Lay Your Leg over Me Do
Nancy and Johnny
The Young Doctor
NOTES [97 words]: In England, this song regularly mixes with "Hares on the Mountain," with which
it shares a tune. But the plots are different; I happily keep them separate though Roud lumps them.
- RBW
The Lloyd recording provocatively contains the chorus "Lay your leg over me, over me, do" And at
least one recorded version of "Sally, My Dear" -- an American one -- contains the "cutting the
trousers" motif. So if "Sally, My Dear" is truly part of the "Hares on the Mountain" family, then
"Creeping and Crawling" (or the "Pretty Polly" variant of it) is another link to "Roll Your Leg Over." -
PJS
Last updated in version 5.2
Creeping Jane [Laws Q23]

DESCRIPTION: Racehorse Creeping Jane is not well known, but wins a race despite a slow start -- and is still fresh, though the course exhausted the other animals. After Jane dies, plans are made to keep her body from the hounds

AUTHOR: unknown
EARLIEST DATE: before 1855 (broadside, Bodleian Firth c.19(76))
KEYWORDS: horse racing burial
FOUND IN: US(MW) Britain(England(Lond,North,South))
REFERENCES (10 citations):
- Laws Q23, "Creeping Jane"
- Williams-Wiltshire-WSRO Wt 439, "Creeping Jane" (1 text)
- O' Shaughnessy/Grainger-TwentyOneLincolnshireFolkSongs 4, "Creeping Jane" (1 text, 1 tune)
- Reeves-TheEverlastingCircle 23, "Creeping Jane" (1 text)
- Karpeles-TheCrystalSpring 89, "Creeping Jane" (1 text, 1 tune)
- MacColl/Seeger- TravellersSongsFromEnglandAndScotland 114, "Creeping Jane" (1 text, 1 tune)
- Palmer- FolkSongsCollectedBy-Ralph-VaughanWilliams, #112, "Creeping Jane" (1 text, 1 tune)
- Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #105, "Creeping Jane" (1 text, 1 tune)
- Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 99, "Creeping Jane" (1 text, 1 tune)

DT 532, CREEPJAN*
Roud #1012

RECORDINGS:
- Joseph Taylor, "Creeping Jane" (on Voice08)

BROADSIDES:
- Bodleian, Firth c.19(76)[first line illegible], "Creeping Jane" ("I'll sing you a song, and a very pretty one"), E.M.A. Hodges (London), 1846-1854; also Firth c.19(73), Firth c.19(75), Harding B 11(174), "Creeping Jane"

CROSS-REFERENCES:
- cf. "Bill Hopkin's Colt" (theme)
- cf. "Down the Road" (II) (theme)

ALTERNATE TITLES:
The Jockey's Song

File: LQ23

Creggan White Hare, The

DESCRIPTION: Barney Conway hunts the famous Creggan White Hare. He finds the hare but she eludes his dogs. He calls in sportsmen "with pedigree greyhounds" who arrive "in a fine motor-car." She eludes the seven men and nine dogs. "Health to the Creggan White Hare"

AUTHOR: unknown
EARLIEST DATE: c.1945 (Tunney-StoneFiddle)
KEYWORDS: escape hunting animal dog
FOUND IN: Ireland
REFERENCES (2 citations):
- Tunney-StoneFiddle, p. 85, "The Creggan White Hare" (1 text)

ADDITIONAL: Bell/O Conchubhair, Traditional Songs of the North of Ireland, pp. 54-56, "The Creggan White Hare"

Roud #9633

NOTES [101 words]: Creggan is in County Antrim, Ireland. - BS
I have a strange feeling this has something to do with the Irish revolution. In particular it makes me think of Michael Collins (for whom see "General Michael Collins") and the dramatic British attempts to catch him in the period around 1919-1920. Collins, to be sure, was from the south -- but he would in time be elected to the Irish parliament from Armagh.

i repeat, it's just speculation. - RBW

Also collected and sung by Kevin Mitchell, "The Creggan White Hare" (on Kevin and Ellen Mitchell, "Have a Drop Mair," Musical Tradition Records MTCD315-6 CD (2001)) - BS

File: TSF085
Crepe On the Little Cabin Door
DESCRIPTION: The singer left his home, breaking his mother's heart. He wastes time "on women, wine and song." He gets a letter from his mother asking that he come home to see her. When he finally returns home he finds crepe on the door. His mother is dead.
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: age sex warning home parting return separation death music wine mother rake
FOUND IN: Canada(Newf)
Roud #30115
RECORDINGS:
Cyril O'Brien, "Take Warning" (on MUNFLA-Leach)
Doc & Chickie Williams, "Crepe On the Little Cabin Door" (Doxx DWLP-2001, 1974 (see Notes))
NOTES [31 words]: The description follows the Doc & Chickie Williams recording.
For a list of Doc & Chickie Williams records see DocWilliams.com at http://www.hankwilliamslistings.com/ind-dcw1-07.htm - BS
Last updated in version 4.4
File: ML3C0LCD

Crew from Boston Bay, The
DESCRIPTION: The Gin, with a crew from Boston Bay, is lost in the fog off Jefferey's. They drift until "I can smell the beans, we are drifted home" says the captain. They drop anchor, "and were guided by the sinful smell as we walked ashore on the fog"
AUTHOR: unknown
EARLIEST DATE: 1960 (Peacock)
KEYWORDS: fishing sea ship shore ordeal humorous
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 110-111, "The Crew from Boston Bay" (1 text, 1 tune)
Roud #9960
RECORDINGS:
Jim Smurridge, "The Crew from Boston Bay" (on PeacockCDROM) [one verse only]
File: Pea110

Crew of the Clara Youell, The
DESCRIPTION: "It's of a stately vessel, a vessel of great fame, And if you want to know her, the Clara Youell's her name.... She's the pride of Goderich harbor, and she's in the lumber line." The singer describes the captain, cook, and crew
AUTHOR: unknown
EARLIEST DATE: 1934 (collected from Norman Maclvor by Walton)
KEYWORDS: ship sailor moniker nonballad cook
FOUND IN: Canada(Ont)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 149-150, "The Crew of the Clara Youell!" (1 text)
Roud #19854
File: WGM149

Cribisse! Cribisse! (Crawfish! Crawfish!)
DESCRIPTION: "Cribisse! Cribisse! pas gain di tout "show" bebe!... Creyole trappe ye pou' fait gumbo bebe." Sung in English and in (Creole) French, this song mocks the propensity of the Creole to be found around crawfish and vice versa.
AUTHOR: unknown
EARLIEST DATE: 1939
KEYWORDS: nonballad humorous foreignlanguage
FOUND IN: US(So)
REFERENCES (1 citation):
Botkin-TreasuryMississippiRiverFolklore, p. 580, "Cribisse! Cribisse! (Crawfish! Crawfish!)") (1 text, 1 tune)
File: BMRF580

Cricket and Crab-louse, The (Down Derry Down)
DESCRIPTION: A girl picks a flower containing a cricket and a crab-louse. Both transfer to her body; the crab-louse takes up residence in her vagina. The next day, he escapes and tells the cricket of the horrors he experienced while she had sex
AUTHOR: unknown
EARLIEST DATE: before 1976 (collected by Logsdon from Riley Neal)
KEYWORDS: bug sex bawdy humorous
FOUND IN: US(SW)
REFERENCES (1 citation):
Logsdon-WhorehouseBellsWereRinging 56, pp. 258-260, "Down, Derry Down" (1 text, 1 tune)
Roud #4791
NOTES [122 words]: Logsdon-WhorehouseBellsWereRinging notes mentions of an item about a crab-louse and cricket in Legman's The Horn Book. Legman (pp. 153, 183) refers to a single item names "The Cricket and Crab-Louse," which appears on page 69 of an 1825 edition of The Merry Muses of Caledonia (a book which reportedly survive in only one copy). I have adopted Legman's title, since Logsdon's is so meaningless, but it should be noted that I have not seen the Merry Muses text; I am equating the two based solely on Legman's description. It is possible that the texts of the Merry Muses and Riley Neal are entirely different songs derived from a common folktale (which Legman also considers to underlie Tristram Shandy and Scientology). - RBW
File: Logs056

Cricketty Wee
DESCRIPTION: Arty Art, Dandrum Dart, and Brother-in-Three ask, in turn, "Where are ye going?"; Cricketty Wee answers, "To the fair." He will buy a pony, he will marry, will drink, will eat, will put food away, a cat will guard it; his children will work for death
AUTHOR: unknown
EARLIEST DATE: 1938 (Sam Henry collection)
KEYWORDS: commerce wedding humorous questions
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H744, pp. 12-13, "Cricketty Wee" (1 text, 1 tune)
DT, CRICKWEE*
Roud #236
CROSS-REFERENCES:
cf. "Billy Barlow" (form)
cf. "The Cutty Wren" (form)
cf. "Hunt the Wren" (form, subject)
NOTES [48 words]: Scholars almost without exception link this to "The Cutty Wren" and/or "Billy Barlow." The only similarity, however, is in form; neither the plot nor the characters are the same. I am clearly in the minority, but I don't think they're the same song. In any case, when in doubt, we split. - RBW
File: HHH744

Crime at Quiet Dell, The
DESCRIPTION: "A widow and her children three at Parkridge, Illinois, Was happy and contented with two daughters and her boy." But "she would be wealthy If she'd only change her name." The family moves to Quiet Dell, where they are murdered as they try to escape
AUTHOR: Words: Leighton D. Davies / Music: A. H. Grow
EARLIEST DATE: 1931 (sheet music)
KEYWORDS: homicide death family husband trick technology
Crime of the D'Autremont Brothers, The

DESCRIPTION: "Way out west in Oregon in 1923, The D'Autremont brothers wrecked the train as brutal as could be." Four of the train crew are killed. The brothers flee, are caught almost four years later, and "noe they are in prison for the lives they led."

AUTHOR: probably the Johnson Brothers
EARLIEST DATE: 1928 (recording by the Johnson Brothers)
KEYWORDS: train robbery homicide manhunt punishment prison

HISTORICAL REFERENCES:
Oct 11, 1923 - Roy, Ray, and Hugh DeAutremont attack the San Francisco Express as it comes out of a tunnel in Oregon. The brothers were caught in 1927 and all were given life sentences

NOTES [75 words]: Pretty definitely not a folk song; the only early recording appears to be that by the Johnson Brothers (whose small repertoire included several other non-traditional songs); Cohen reports that it sold fewer than 6000 copies, and the song does not appear ever to have been found in the field.

Charles and Paul Johnson seem to have been rather mysterious themselves; Cohen also reports that their listed home town of Tuco, Kentucky, cannot be located. - RBW

Last updated in version 2.7

Crimean War, The [Laws J9]

DESCRIPTION: Johnny and his mother together tell of Johnny's part in the Crimean War. Having fought at Alma, Balaclava, and Sevastopol, he is now safely (and happily) home again

AUTHOR: unknown
EARLIEST DATE: 1935 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)
KEYWORDS: war
HISTORICAL REFERENCES:
Sept 20, 1854 - Battle of Alma
Oct 25, 1854 - Battle of Balaclava
Nov 5, 1854 - Battle of Inkerman clears the way for the siege of Sevastopol (the city fell in the fall of 1855)

FOUND IN: US(MW) Canada(Ont)
REFERENCES (6 citations):
Laws J9, "The Crimean War"
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 91, "The Crimean War" (1 text, 1 tune)
Dean-FlyingCloud, pp. 49-50, As I Rode Down Through Irishtown" (1 text)
Ives-FolksongsOfNewBrunswick, pp. 123-125, "The Crimean War" (1 text, 1 tune, with the text of this piece though the tune is described as being identical to that for "As I Went Down to Port Jervis")
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 30, "As I Roved Through an Irish Town" (1 text, 1 tune)
DT 765, CRIMEAWR
Roud #1924
CROSS-REFERENCES:
cf. "As I Went Down to Port Jervis" (tune, lyrics, plot)
NOTES [55 words]: For the relationship of this song to "As I Went Down to Port Jervis," see the notes to that song. That song is certainly derived from this, and could easily be listed as a version (so, e.g., Roud), but Cazden et al consider them separate. Some versions, such as that of Ives, may belong with the "Port Jervis" rather than here. - RBW.
Last updated in version 5.1
File: LJ09

Criole Candjo (Creole Candio)
DESCRIPTION: Creole French. Candio comes asking the young woman to "make merry" with him. He follows her everywhere and repeats his pestering. She repeats her refusal, and wishes the listeners had met him so they would know what pressure he put her under
AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: courting foreign language
FOUND IN:
REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 216-218, "Criole Candjo" (1 text, 1 tune, plus a translation from Creole French into Creole English)
File: LxA216

Cripple Creek (I)
DESCRIPTION: Often found as a fiddle tune with words: "I got a gal at the head of the creek, Goin' up to see her 'bout the middle of the week...." "Goin' up to Cripple Creek, Goin' at a run, Goin' up to Cripple Creek to have a little fun." Most verses involve courting
AUTHOR: unknown
EARLIEST DATE: 1917 (Cecil Sharp collection); +1913 (JAFL28)
KEYWORDS: fiddle courting river nonballad
FOUND IN: US(Ap, SE)
REFERENCES (15 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 299, "Cripple Creek" (1 short text plus mention of 1 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 299, "Cripple Creek" (2 tunes plus text excerpts)
Browne-AlabamaFolkLyric 178, "Going Up Hippocreek" (1 fragment, 1 tune)
Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, p. 53, "Cripple Creek" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 247, "Gone to Cripple Creek" (1 text, 1 tune)
Bush-FSofCentralWestVirginiaVol2, p. 15, "Cripple Creek" (1 short text, 1 tune)
Roberts-SangBranchSettlers, #81, "Cripple Creek" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 118, "Cripple Creek" (1 text, 1 tune)
Botkin-TreasuryOfAmericanFolklore, pp. 898-899, "Cripple Creek" (1 text, 1 tune)
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 83, "Shootin' Creek" (1 text, with recitation and verses partly derived from "Ida Red (I)"
Silber/Silber-FolksingersWordbook, p. 37, "Cripple Creek" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 43, "Old Corn Licker" (a 2-line fragment, unclassifiable but with similarities to some texts of this song)
North CarolinaFolkloreJournal, John Allen Davidson, Jr., "The Songs of Caleb Mashburn," Vol. XX, No. 1 (Feb 1972), p. 56, "Goin' up Cripple Creek, goin' on a run" (1 fragment)
DT, CRIPLCRK
ADDITIONAL: James P. Leary, Compiler and Annotator, _Wisconsin Folklore_. University of Wisconsin Press, 2009, article "Kentucky Folksong in Northern Wisconsin" by Asher E. Treat, pp. 245-246, "Goin' Up Cripple Creek" (1 text, 1 tune, sung by Mrs. M. G. Jabobs)
Roud #3434
RECORDINGS:
Fiddlin' John Carson, "Going Down to Cripple Creek" (OKeh 45214, 1928)
Fruit Jar Guzzlers, "Cripple Creek" (Paramount 3116/Broadway 8108, 1928)
Charlie Higgins, Wade Ward & Dale Poe, "Cripple Creek" [instrumental] (on LomaxCD1701)
The Hillbillies, "Cripple Creek" (OKeh 40336, 1925) (Vocalion 15367, 1926/Vocalion 5115, c. 1927)
Roscoe Holcomb, "Cripple Creek" (on MMOKCD)
Doc Hopkins, "Cripple Creek" (Radio 1410B, n.d., prob. late 1940s - early 1950s); "Going to Little Creek" (unpublished? 1960s; this is a very different version)
Land Norris, "Red Creek" (OKeh 40433, 1925)
Roscoe Holcomb, "Cripple Creek" (on MMOKCD)
Charlie Poole and the North Carolina Ramblers, "Shootin' Creek" (composite with "Ida Red (I)"; Columbia 15286-D, 1928; on CPoole01, CPoole05)
Fiddlin' Doc Roberts, "Cripple Creek" (Gennett 6336, 1927)
Ernest Stoneman, "Going Up Cripple Creek" (Victor 20294, 1926)
Stove Pipe No. 1 [pseud. for Sam Jones], "Cripple Creek & Sourwood Mountain" (Columbia 201-D, 1924)
Tweedy Brothers, "Cripple Creek" (Silvertone 4008, c. 1925)
CROSS-REFERENCES:
cf. "Sally Goodin" (floating lyrics)
NOTES [35 words]: The notes in Brown say that there was a gold rush at Cripple Creek, producing this song. But it's worth noting that the sources can't agree on the state in which Cripple Creek is located (Colorado, Virginia). - RBW
Last updated in version 6.1
File: San320

Cripple Creek (II) (Buck Creek Girls)
DESCRIPTION: "Buck Creek girl, don't you want to go to Cripple Creek? Cripple Creek girl, don't you want to go to town?" (x2). Alternately, "Buck Creek girls, don't you want to go to Somerset? Somerset girl, don't you want to go to town?"
AUTHOR: unknown
EARLIEST DATE: 1917 (Cecil Sharp collection)
KEYWORDS: nonballad travel
FOUND IN: US(Ap)
REFERENCES (2 citations):
Sharp-EnglishFolkSongsFromSouthernAppalachians 241, "Cripple Creek, or Buck Creek Girl" (2 texts, 2 tunes)
Sharp/Karpeles-EightyEnglishFolkSongs 64, "Cripple Creek" (1 text, 1 tune)
Roud #3434
RECORDINGS:
Banjo Bill Cornett, "Buck Creek Girls" (on MMOK, MMOKCD)
ALTERNATE TITLES:
Buck Creek Gal
NOTES [18 words]: Not to be confused with the fiddle tune/old time dance of the same name ("Going up to Cripple Creek...".). - RBW
File: SKE64

Cripple Kirsty
DESCRIPTION: A porter meets Cripple Kirsty and asks if she's thirsty. She offers to pay half and they stop at a tavern. When she asks for another round he refuses. She says the drink she had was good and tells him to call on her the next time he would share a round.
AUTHOR: unknown
EARLIEST DATE: 1911 (Greig/Duncan3)
LONG DESCRIPTION: "It's wha amang ye hisna heard o' weel-kent Cripple Kirsty." When a porter asks her if she were thirsty she offers to add her two-pence to his and "we'll hae a wee drap whiskie." He agrees and they go to Shirra's for a pint. She deftly drinks hers. He praises her but when she says "'lat us hae some mair o't' 'Na! na!' quo he 'ye greedy jade I think ye've got yer share o't.'" Says she, "'I maun be contentit ... it's done me muckle gweed ....' An noo I hope ye'se gies a ca' some mornin' fin yer thirsty An as ye gae by Fiddler's Close cry in for Cripple Kirsty"
KEYWORDS: drink parody
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Cripple of Cornwall, The

DESCRIPTION: "Of a stout cripple that kept the highway, And begged for his living all time of the day." Besides begging, the cripple also leads a band of robbers who work the highway. He intends to retire, but attacks Lord Courtney and is eventually captured and hung

AUTHOR: unknown
EARLIEST DATE: 1887 (Ashton); a song with this title was in William Thackeray's broadside catalog by 1690; a billlad by this title was published 1625
KEYWORDS: injury robbery execution crime punishment
FOUND IN: Britain(England)
REFERENCES (2 citations):
Roud #12763
ALTERNATE TITLES:
The Cornwall Cripple
The Stout Cripple of Cornwall

NOTES [81 words]: In addition to the items references here, there is STC #5773 [STC: A. W. Pollard, G. R. Redgrave, et al., _A Short-Title Catalogue of Books Printed in England, Scotland & Ireland And of English Books Printed Abroad 1475-1640_, The Bibliographical Society [of London], 1963] -- "A new ballad, intituled: The stout cripple of Cornnewall." It is said to have been entered to "the ballad partners" December 14, 1624, and published the next year; there is a copy in the British Library. - RBW
Last updated in version 5.3
File: JACB280

Crockery Ware

DESCRIPTION: A merchant wants to lay with a girl one night. She puts dishes on a chair near her bed. In the dark he breaks the dishes and chair and wakes her mother. She calls the police and he has to pay for the crockery ware and broken chair.

AUTHOR: unknown
EARLIEST DATE: 1886 (Long)
KEYWORDS: sex trick bawdy humorous mother rake nightvisit courting lover police
FOUND IN: Britain(England(South)) Canada(Mar,Newf,Ont) US(MW)
REFERENCES (10 citations):
Williams-Wiltshire-WSRO Mi 679, "Pretty Polly and Her Crockery Ware" (1 text)
Palmer-EnglishCountrySongbook, #66, "The Crockery Ware" (1 text, 1 tune)
Peacock, pp. 257-258, "Crockery Ware" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 119, "Old Woman" (1 text, 1 tune)
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 129-130, 243-244, "The Crockery Ware" (1 text, 1 tune)
Fowke-TraditionalSingersAndSongsFromOntario 11, "A Young Man Lived in Belfast Town" (1 text, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 9, "A Young Man Lived in Belfast Town" (1 text, 1 tune)
Grimes-StoriesFromTheAnneGrimesCollection, pp. 138-139, "Crockery Ware" (1 text)
DT, CROCKWAR CROCKRY*
ADDITIONAL: William Henry Long, _A Dictionary of the Isle of Wight Dialect, And of Provincialisms used in the Island_ (Reeves & Turner, London, 1886), pp. 163-164, "The Crockery Ware" (1 text)
Roud #1490
RECORDINGS:
O. J. Abbott, "A Young Man Lived in Belfast Town" (on Abbott1)
Everett Bennett, "Crockery Ware" (on PeacockCDROM)
BROADSIDES:
Bodleian, Harding B 28(37), "Crockery Ware," unknown, n.d.
CROSS-REFERENCES:
cf. "The Frolicksome Farmer" (theme: the hazards of sex in the dark)
NOTES [34 words]: At least one source claims that the Crockery Ware wasn't just random pottery but the chamber pot. Not sure I believe it; that sounds awfully messy.
Thanks to Jim Dixon for pointing out the Long copy.- RBW
Last updated in version 5.1
File: Pea257

Cromie's Orange Buck, The
DESCRIPTION: Coming from a Hibernian Ball Misses M'Nulty and O'Hare meet Cromie's ranting Buck. He says he had "full authority from all the Orange boys" to "rip you on the ground." They run for protection to Barney Greenan who saves them. Ladies: travel protected.
AUTHOR: unknown
EARLIEST DATE: 1970 (Morton-FolksongsSungInUlster)
KEYWORDS: warning rescue party political talltale animal
FOUND IN: Ireland
REFERENCES (1 citation):
Morton-FolksongsSungInUlster 37, "The Cromie's Orange Buck" (1 text, 1 tune)
Roud #2889
NOTES [61 words]: Morton-FolksongsSungInUlster: "Initiation into the Orange Order involves various rituals the most important being 'the ride on the buck'. Whether this actually means that you ride on the back of a goat I just don't know, but the 'buck' has become a symbol of Orange power...[T]he ranting season' is the time when a good strong healthy buck is looking for a wife." - BS
File: MorU037

Cronie o' Mine, A
DESCRIPTION: "Ye'll mount yer bit naiggie an' ride your wa'sdoun... There wons an auld blacksmith, we'Janet his wife, And a queerer auld cock ye ne'er met in your life." The singer describes the smith's odd haunt, then starts to describe the people of the town
AUTHOR: Alexander Maclagan (1811-1879) (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
EARLIEST DATE: 1904 (Ford)
KEYWORDS: moniker nonballad friend
FOUND IN: Britain(Scotland)
REFERENCES (3 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 92-95, "A Cronie o' Mine" (1 text, 1 tune)
Cronnen's Song
DESCRIPTION: "In Paradise I am again, There's objects here inspire my view, And if I your favor still retain, You'll find I'm still a sailor." The singer will not disgrace his sailor's clothing, and hopes the girls will like him. He will respect all, high and low
AUTHOR: unknown
EARLIEST DATE: 1873 (Harris Manuscript)
KEYWORDS: nonballad sailor clothes
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, p. 158, "Cronnen's Song" (1 text)

Crook and Plaid, The
DESCRIPTION: "O, I'll no hae the laddie That drives the cart or ploo... But I will hae the laddie That has my heart betrayed, He's my bonny shepherd laddie And he wears the crook and plaid." She praises his beauty, his kindness, and his faithfulness
AUTHOR: Rev. Henry S. Riddell
EARLIEST DATE: 1843 (Whitelaw-BookOfScottishSong; from tradition in Ford, 1899)
KEYWORDS: love shepherd
FOUND IN: Ireland Britain(Scotland)
REFERENCES (4 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 58-61, "The Crook and Plaid" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #106, p. 2, "The Crook and Plaid" (1 text)
Greig/Duncan3 455, "The Crook and Plaid" (5 texts, 5 tunes)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H617, pp. 45-46, "The Shepherd Laddie" (1 text, 1 tune)
Roud #5960

Crooked Rib, The
DESCRIPTION: Women were created from man's crooked rib which explains "the crooked nature some women are" Like Eve, most women betray their husband. Men claim they can control their wife, but they can't. "From great guns and bad women's tongues, O Lord deliver me!"
AUTHOR: unknown
EARLIEST DATE: c. 1847 (Forget-Me-Not-Songster)
KEYWORDS: wife humorous nonballad
FOUND IN: Canada(Mar)
REFERENCES (2 citations):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, p. 105, "The Crooked Rib" (1 text, 1 tune)
NOTES [79 words]: The creation of a woman from a man's rib (note that, in Hebrew, "adam" means "man" as well as being a proper name) is told in Genesis 2:21. There is no hint, in the Bible, that this rib was any more crooked than the others. Diblee/Diblee apparently attribute this to Dan Somers of St Georges, PEI. Possibly Somers rewrote it, since the Diblee text is somewhat unlike the others. But the existence of various songster versions show that Somers did not originate the piece. - RBW

Last updated in version 6.0

File: Dib105

Crooked Trail to Holbrook, The

DESCRIPTION: "Come all you hunky punchers that follow the bronco steer, I'll sing to you a verse or two your spirits for to cheer." The singer grumbles about a trip from Globe City (?) to Holbrook, marked by windstorms and stampedes; he's glad to be back home

AUTHOR: unknown

EARLIEST DATE: 1910 (Lomax, Cowboy Songs)

KEYWORDS: cowboy hardtimes travel storm

FOUND IN: US(SW)

REFERENCES (5 citations):

- Thorp/Logsdon-SongsOfTheCowboys, pp. 53-54, "The Crooked Trail to Holbrook" (1 text)
- Logsdon-WhorehouseBellsWereRinging 10, pp. 70-73, "The Crooked Trail to Holbrook" (1 text, 1 tune)
- Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 533, "The Crooked Trail to Holbrook" (1 text)
- Tinsley-HeWasSinginThisSong, pp. 54-59, "The Crooked Trail to Holbrook" (1 text, 1 tune)

DT, ARIZONIO*

Roud #4037

NOTES [52 words]: This is item dB30 in Laws's Appendix II. The notes in the Digital Tradition list this as a descendent of Laws B10 (either 10a, The Buffalo Skinners, or 10b, Boggy Creek or The Hills of Mexico). The similarity in theme is obvious. But cowboys complained a lot; Laws, Roud, and I all regard them as separate. - RBW

Last updated in version 5.3

File: Log010

Crookit Bawbee

DESCRIPTION: "Oh! whar awa' got ye that auld crookit (penny/plaidie)?" He offers one of gold and "a mantle o' satin" to go with him to Glen Shee. She will only accept "the laddie that gave me the penny." If he is that man "whar's your crookit bawbee?"

AUTHOR: unknown

EARLIEST DATE: 1960 (Creighton-FolksongsFromSouthernNewBrunswick)

KEYWORDS: courting separation brokentoken

FOUND IN: Canada(Mar)

REFERENCES (1 citation):

- Creighton-FolksongsFromSouthernNewBrunswick 25, "The Crooked Bawbee" (1 text, 1 tune)

ST CrSNB025 (Partial)

Roud #2281

NOTES [101 words]: Creighton-FolksongsFromSouthernNewBrunswick: "Said Mrs Leslie: 'A bawbee is a halfpenny, and the term for it goes back to the days of Mary, Queen of Scots. They brought out a coin when she was a baby [Mary because Queen at eight days old - RBW] and the baby's head was on it; you know the Scottish drawl and the language, and by and by baby came to be bawbee.'" - BS

Jean Redpath claims that this song was popular in lowland Scotland, but I can find no field collections. Redpath also points out an item in the Scots Musical Museum (#99, "O whar did ye get that hauver-meal bannock") which may be related. - RBW

File: CrSNB025
Croppies Lie Down (I)

DESCRIPTION: "We soldiers of Erin, so proud of the name, Will raise upon Rebels and Frenchmen our fame... and make all the traitors and croppies lie down." The rebels murder parsons and women but run from soldiers. If the French land they'll lie with the croppies.

AUTHOR: Captain Ryan (Source: Zimmerman-SongsOfIrishRebellion)
EARLIEST DATE: 1798 (_Constitutional Songs_, according to Zimmerman-SongsOfIrishRebellion)
KEYWORDS: rebellion death France Ireland nonballad patriotic
FOUND IN: Ireland
REFERENCES (2 citations):
Zimmerman-SongsOfIrishRebellion 94A, "Croppies Lie Down" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 76, "Croppies Lie Down" (1 text, 1 tune)
Roud #V17442
BROADSIDES:
Bodleian, Harding B 25(448), "Croppies Lie Down" ("We soldiers of Erin, so proud of the name"), unknown, n.d.; also Harding B 22(56), Harding B 11(3852), "Croppies Lie Down"; Harding B 16(253c), "The Soldier's Delight" or "Croppies Lie Down"
CROSS-REFERENCES:
cf. "The Tree of Liberty" (tune)
NOTES [222 words]: According to Robert Kee, The Most Distressful Country, being Volume I of The Green Flag, pp. 98-99, this was "popular among the Orange yeomanry," i.e. the militia forces (not all of them Protestant, we should note) raised by the British to control the 1798 rebellion. The ascription to "Captain Ryan" is interesting at the least. Obviously there could be several "Captain Ryans" -- but the one mentioned in the histories is one of the two men who tried to arrest Lord Edward Fitzgerald, and mortally wounded him in the process (see the notes to "Edward (III) (Edward Fitzgerald)"). - RBW
Moylan-TheAgeOfRevolution-1776-1815: "It was for playing this tune on the pipes that the unfortunate William Johnson was murdered at Scullabogue along with over one hundred others." The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See:
Sean Tyrrell, "Croppies Lie Down" (on "The Croppy's Complaint," Craft Recordings CRCD03 (1998); Terry Moylan notes) - BS
For background on Scullabogue, see the notes to "Father Murphy (II) (The Wexford Men of '98)."
None of the sources I've seen attribute the massacre to someone playing a pipe tune, though -- it was based on false information heard about the Battle of New Ross (for which see, e.g., "Kelly, the Boy from Killane"). - RBW
Last updated in version 5.1
File: Zimm094A

Croppies Lie Down (II)

DESCRIPTION: "In the County of Wexford these rebels did rise." The Orange-men made them retreat. The Vinegar Hill battle is recalled. Esmond, Kay, Harvey and Hay are turned over to General Moore and executed after courtmartial. "Derry down, down, Croppy lie down"

AUTHOR: "Charles Cain, Grenadier in His Majesty's 7th, or Antrim Militia" (Source: Zimmerman-SongsOfIrishRebellion)
EARLIEST DATE: c. 1798 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: rebellion execution trial Ireland patriotic
HISTORICAL REFERENCES:
May 26, 1798 - Beginning of the Wexford rebellion
May 27, 1798 - The Wexford rebels under Father John Murphy defeat the North Cork militia
June 5, 1798 - The Wexford rebels attack the small garrison (about 1400 men, many militia) at New Ross, but are repelled
June 21, 1798 - The rebel stronghold a Vinegar Hill is taken, and the Wexford rebellion effectively ended
FOUND IN: Ireland
REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 94B, "Croppies Lie Down" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Derry Down" (tune) and references there
cf. "The Tree of Liberty" (tune)
cf. "Bagenal Harvey's Farewell" (subject of Bagenal Harvey) and references there

NOTES [381 words]: Nine rebels were executed including eight courtmartialed. Esmond, Kay, Harvey and Hay were not among them. Dr John Esmonde, Bagenal B Harvey and Harvey Hay are among those "Patriots of 1798" named on the "1798-1898 Irish Memorial" in New South Wales, Australia. (source: "Memorials, Monuments and Miscellany" Vinegar Hill at the OptusNet site)

Zimmerman-SongsOfIrishRebellion: "'Down' might have been chosen as a reply to 'up', which was a pass-word of the United Irishmen." - BS

All of the names in this song do indeed belong to figures from the 1798 Rebellion.

Dr. John Esmond, a leader of the Kildare rebels, was a member of the yeomen, making him a deserter. He was indeed executed by hanging; see the notes to "The Song of Prosperous."

Bagenal Beauchamp Harvey (or Beauchamp Bagenal Harvey; I've seen both forms) was the inept and apparently reluctant United Irish commander at New Ross (for details, see "Kelly, the Boy from Killane"). After the battle, he fled, and was eventually tried and hanged on Wexford Bridge (July 1, according to Robert Kee, The Most Distressful Country, being Volume I of The Green Flag, p. 124).

Also hanged there was Matthew Keogh, a former British officer who had governed Wexford for the rebels; I would guess he is the "Kay" of the song.

I don't know a Harvey Hay, but there were brothers, Edward Hay and John Hay. John was known to have commanded troops during the 1798 rebellion. Edward did not, and lived until 1826, but it's widely felt that he was involved in the rebellion.

Blaming the slaughter on General Sir John Moore is thoroughly unfair; the atrocities of the 1798 campaign were almost all the fault of his superior, General Gerard Lake (1744-1808). Moore in fact seems to have felt that the best approach to the rebellion was to improve conditions for all. - RBW

The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See:

Franke Harte and Donal Lunny, "Croppies Lie Down" (on Franke Harte and Donal Lunny, "1798 the First Year of Liberty," Hummingbird Records HBCD0014 (1998))

Harte: "This is one of several Orange songs written in 1798, all of them ending with the inevitable chant that is still to be heard on the 12th July Orange marches.... 'Croppies Lie Down.'" - BS

Last updated in version 4.4

File: Zimm094B

Croppy Boy (I), The [Laws J14]

DESCRIPTION: The singer, a young Irish patriot, is arrested. A girl (his sister?) gives evidence against him, and he is sentenced to die. As he is waiting to be hanged, his father denies him, naming him "The Croppy Boy"

AUTHOR: unknown

EARLIEST DATE: 1798 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: rebellion execution

FOUND IN: US(MW,So) Canada(Mar,Ont) Ireland Britain(England(South))

REFERENCES (22 citations):

Laws J14, "The Croppy Boy"

Williams-Wiltshire-WSRO Ox 207, "Copy Boy"[sic] (1 text)

Reeves-TheEverlastingCircle 24, "The Croppy Boy" (1 text)

Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 283-284, "The Croppy Boy" (1 text)

Randolph 128, "The Croppy Boy" (1 text)

Dean-FlyingCloud, pp. 45-46, "The Croppy Boy" (1 text)

Creighton-SongsAndBalladsFromNovaScotia 85, "Song of the Croppy Boy" (1 text, 1 tune)

Creighton-MaritimeFolkSongs, p. 163, "Early, Early in the Spring" (1 text, 1 tune)

Fowke-TraditionalSingersAndSongsFromOntario 34, "The Croppy Boy" (1 text, 1 tune)

Sandburg-TheAmericanSongbag, p. 35, "As I Was Walkin' Down Wexford Street" (1 fragment, 1 tune)

Hodgart-FaberBookOfBallads, p. 203, "The Croppy Boy" (1 text)

Galvin-IrishSongsOfResistance, pp. 23-24, "The Croppy Boy" (1 text, 1 tune)

OCroinin/Cronin-TheSongsOfElizabethCronin 155, "The Croppy Boy" (6 texts)

OLochlainn-MoreIrishStreetBallads 40, "The Croppy Boy" (1 text, 1 tune)

Zimmerman-SongsOfIrishRebellion 19, "The Croppy Boy" (7 texts, 2 tunes)

Moylan-TheAgeOfRevolution-1776-1815 95, "The Croppy Boy" (1 text, 1 tune)

Huntington-SongsTheWhalemenSang, pp. 188-190, "The Croppy Boy" (1 text, 1 tune)

Silber/Silber-FolksingersWordbook, p. 318, "The Croppy Boy" (1 text)
Behan-IrelandSings, #10, "The Boy from Wexford" (1 text, 1 tune, modified)
DT 397, CROPPIE2* CROPPIE3*
Roud #1030
RECORDINGS:
The Clancy Brothers and Tommy Makem, "The Croppy Boy" (on IRClancyMakem03)
Tom Lenihan, "Croppy Boy" (on IRClare01)
Della Murphy, "The Croppy Boy" (HMV [Eire?] IM-820, n.d.)
Brigid Tunney, "Early, Early, All in the Spring" (on IRTunneyFamily01)
BROADSIDES:
LOCSinging, as102550, "The Croppy Boy," H. De Marsan (New York), 1859-1878; also as200580, "Croppy Boy"
VonWalthour, CDDrive>b>b(3),"The Croppy Boy" ("It was early, early in the spring"), T. Taylor (London), no date
CROSS-REFERENCES:
cf. "The Convict Maid" (tune)
cf. "McCaffery (McCassery)" (tune)
cf. "The Sailor Boy (I)" [Laws K12] (tune, per Morton-FolksongsSungInUlster 7)
cf. "Lady Franklin's Lament (The Sailor's Dream)" [Laws K9] (tune)
NOTES [519 words]: Zimmerman-SongsOfIrishRebellion p. 39, fn. 18: "In the 1790's those who admired the Jacobin ideas began to crop their hair short on the back of the head, in what was said to be the new French fashion; in 1798 this was considered as an evidence of 'disaffection'." Zimmerman-SongsOfIrishRebellion 19: "In the American versions, the Croppy Boy is betrayed by his sister Mary [see, for example, broadsides LOCSinging as102550 and LOCSinging as200580 and Creighton-SongsAndBalladsFromNovaScotia 85], or by some vindictive girl, and is sent to New Guinea [see Creighton-SongsAndBalladsFromNovaScotia 85]." "New Guinea" is an apparent corruption of "New Geneva": "used as a prison and torture house in 1798 [Zimmermann, p. 165]." Being sent to New Guinea does not save the Croppy Boy from being hanged. Notes to IRLClare01 regarding Zimmermann's explanation of the term "Croppy": poet and playwright Patrick Galvin put forward a number of other, equally convincing explanations, which included the practice of punishing convicted felons by cutting off the tops of their ears, and a form of torture applied to rebels known as 'pitch cap'. He suggested that a true explanation probably lay in a combination of these. [For pitchcapping, see e.g. the notes to "The Union." Slitting the ears is mentioned several times in Irish sources, though I don't recall cutting off the tops of the ears being mentioned much. - RBW]
Laws cites O'Conor as a source. O'Connor p. 11, "The Croppy Boy" is not this ballad.
Zimmermann 19, text B, includes the verse
And as I walked down James Street
A pair of painters I chanc'd to meet
'Twas Jemmy O'Brien and Tom O'Neill
For one guinea they swore my life away.
For more about the informer Jemmy O'Brien see "The Major," "Jemmy O'Brien" and "Jemmy O'Brien's Minuet."
The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See:
Franke Harte and Donal Lunny, "Croppy Boy" (on Franke Harte and Donal Lunny, "1798 the First Year of Liberty," Hummingbird Records HBCD0014 (1998))
Broadside LOCSinging as102550: H. De Marsan dating per _Studying Nineteenth-Century Popular Song_ by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS
I can't help but notice some significant similarities between this song and the actual events of the trial of Henry Joy McCracken: Taken by militia, tried as his father and sister Mary (Ann) looked on, with his father denying all knowledge of his activities at the trial, and with McCracken eventually hanged. For details, see "Henry Joy McCracken (I)." - RBW
O'Cróinin/Cronin-The Songs Of Elizabeth Cronin is close to Sparling but lacks the verse accusing the singer's cousin of betraying him, or any verse accusing anyone of the betrayal. - BS

As of this writing, I have no evidence that this song was known in Australia, John S. Manifold, *Who Wrote the Ballads? Notes on Australian Folksong*, Australasian Book Society, 1964, pp. 23-24, reports that the word "Croppy" came to mean "bushranger" in Australia, hinting that the song made it to the colonies there.

Last updated in version 53.2

File: L14J

**Croppy Boy (II), The**

**DESCRIPTION:** The boy asks to speak to the priest. He will go to Wexford to fight as the last of his family. He asks the "priest" to bless him. The real priest had been captured; this "priest" is a yeoman captain in disguise. The boy hangs at Geneva Barracks

**AUTHOR:** Carroll Malone (source: O'Connor-OldTimeSongsAndBalladOfIreland; Duffy; O'Lochlainn-MoreIrishStreetBallads: "said to be [a pseudonym of] Dr James McBurney of Belfast"; compare Hoagland)

**EARLIEST DATE:** 1845 (Duffy; also Duffy's magazine _The Nation_...: "first published in _The Nation_, 4th January, 1845", according to Zimmerman-SongsOfIrishRebellion)

**KEYWORDS:** rebellion execution disguise patriotic clergy trick

**HISTORICAL REFERENCES:**

1798 - Irish rebellion

**FOUND IN:** Ireland

**REFERENCES (8 citations):**

O'Lochlainn-MoreIrishStreetBallads 41, "The Croppy Boy" (1 text, 1 tune)
Zimmerman-SongsOfIrishRebellion 52, "The Croppy Boy" (1 text, 1 tune)
Moylan-The Age Of Revolution-1776-1815 96, "The Croppy Boy" (1 text, 1 tune)
O'Connor-OldTimeSongsAndBalladOfIreland, p.11, "The Croppy Boy" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 212, "The Croppy Boy" (1 text)

**ADDITIONAL:** Charles Gavan Duffy, editor, *The Ballad Poetry of Ireland* (1845), pp. 156-157, "The Croppy Boy"


Kathleen Hoagland, editor, *One Thousand Years of Irish Poetry* (New York, 1947), pp. 540-541, "The Croppy Boy" (1 text)

**NOTES [230 words]:** Zimmerman-SongsOfIrishRebellion 52: "In *The Sham Squire*, pp. 179-180, W.J. Fitzpatrick [1866] tells the anecdote that inspired this ballad." As quoted by Zimmermann the ballad closely follows the anecdote.

Zimmermann p. 39, fn. 18: "In the 1790's those who admired the Jacobin ideas began to crop their hair short on the back of the head, in what was said to be the new French fashion; in 1798 this was considered as an evidence of 'disaffection'."

Hoagland's date range (c. 1855-d.1892?) for the author has a problem; Duffy attributes the ballad to "Carroll Malone" but publishes the text in 1845. Hoagland's attribution to Carroll Malone has that as a pseudonym for William B. McBurney. The article "William B. McBurney aka Carroll Malone" at the "From Ireland" site (copyright Jane Lyons, Dublin, Ireland) agrees that McBurney is the author, that he published it in 1845 and that he died in 1892. - BS

Until Ben Schwartz submitted his note, I had doubted that this is based on any actual incident, but Thomas Pakenham, *The Year of Liberty*, p. 343, notes a case of a Wexford woman with 13 children at the start of the 1798 rebellion. Of her nine sons, five died in battle and three were hung, as was her husband; all four of her daughters were present in the camp at Vinegar Hill, and all came home sick with diseases contracted in the camp. Not the same story, but close. - RBW

Last updated in version 6.1

File: OLCm041

**Cross Mountain Explosion, The (Coal Creek Disaster) [Laws G9]**

**DESCRIPTION:** The Coal Creek mine blows up, killing 150 miners. The families grieve and the usual prayers are prayed for the dead

**AUTHOR:** Thomas Evans (?)

**EARLIEST DATE:** 1952 (Roberts-SangBranchSettlers)

**KEYWORDS:** mining death disaster
Cross Your Fingers
DESCRIPTION: "Keep in right with Lady Luck, my dear, Find a good luck charm, and keep it near; Love will surely come to you On some lucky day. "Cross your fingers and make a wish, And maybe your wish will come true." Don't break mirrors, keep a horseshoe
AUTHOR: unknown
EARLIEST DATE: 1932 (Henry, from Glada Gully)
KEYWORDS: nonballad magic
FOUND IN: US(Ap)
REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, p. 228, "Cross Your Fingers" (1 text)
File: MHAp228

Crossed Old Jordan's Stream
AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (3 citations):
Barton-OldPlantationHymns, p. 8, "Going Along" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 122, "Crossed Old Jordan's Stream" (1 text, 1 tune)
DT, CRSJDNST
RECORDINGS:
Bird's Kentucky Corn Crackers, "Crossed Old Jordan's Stream" (Victor 23608, c. 1932)
New Lost City Ramblers, "Crossed Old Jordan's Stream" (on NLCR01)
File: CSW122

Crossing the Bridge
DESCRIPTION: Rope-skipping rhyme, reportedly done with two players skipping in opposite directions. "Cross the bridge (x3) To London." Or, "Crossing the bridge To London town, One jumps up, And the other down, If you jump, Win ten peppers And run right through)
AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: play party food travel
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 101, "(Cross the bridge)" (1 text): pp. 105-106 "(Crossing the bridge)" (1 text, much longer)
File: SuSm101D
Crossing the Divide

DESCRIPTION: "Parson, I'm a maverick, just runnin' loose and grazin'." The singer "had no raisin'"; he has no church affiliation, but asks the parson to pray for him "when I cross the Big Divide." He says he has tried to be honest and follow the rules
AUTHOR: J. W. Foley (source: Thorp/Logsdon-SongsOfTheCowboys)
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: cowboy death clergy

Crossing the Plains (I)

DESCRIPTION: "Come all you Californians, I pray ope wide your ears." The singer describes the overland passage to California. The travelers are told what to bring, and warned of troubles. The singer would have gone around the horn if he had known what he now knows
AUTHOR: unknown
EARLIEST DATE: c. 1854 ("Put's Original California Songster")
KEYWORDS: travel hardtimes

Crosspatrick, The

DESCRIPTION: Crosspatrick leaves "for New Zealand, with their families and their wives." Five days out the ship is wrecked by fire. The captain and his wife try to save others. "Out of four hundred passengers and forty of a crew, There were only four of them left."
AUTHOR: unknown
EARLIEST DATE: 1911 (Greig/Duncan1)
KEYWORDS: drowning sea ship wreck sailor
HISTORICAL REFERENCES:
Nov 18, 1874 - "The most terrible catastrophe of the old year was the destruction by fire of the emigrant-ship Cospatrick, and the consequent loss of over 450 lives, in the early morning of Nov. 18." (source: Illustrated London News, January 2, 1875, as quoted on The Ships List site)
FOUND IN: Ireland Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #167, p. 2, "The Loss of the Kilpatrick" (1 text)
Greig/Duncan1 32, "The Loss of the Cospatrick" (1 text)
Ranson-SongsOfTheWexfordCoast, pp. 99-100, "The Crosspatrick" (1 text)

ALTERNATE TITLES:
The Loss of the Scotch Patrick
NOTES [374 words]: There are Bodleian broadsides for at least two other ballads about this disaster. While neither is dated, both broadsides quote news dispatches making it seem that they should be dated 1874.
Bodleian, Firth c.12(104), "The Burning of the Emigrant Ship, 'Cospatrick'" ("To this most heartrending and sorrowful tale"), unknown, n.d.; the chorus begins "The 'Cospatrick' took fire when at sea."
Bodleian, Firth c.12(107), "The Burning of the Emigrant Ship, 'Cospatrick'" ("In '74 we've had some
shocking disasters"), unknown, n.d.; the chorus begins "Far out on the ocean, in the darkness of midnight."

Another broadside seems to be a third different ballad but could not be downloaded and verified: Bodleian, Harding B 40(4), "The Burning of the 'Cospatrick'" ("You feeling-hearted Christians wherever that you be"), J.F. Nugent and Co.? (Dublin?), 1850-1899; also Harding B 19(115a), "The Burning of the 'Cospatrick'" - BS

David Ritchie, Shipwrecks: An Encyclopedia of the World's Worst Disasters at Sea, 1996 (I use the 1999 Checkmark paperback edition), pp. 52-53, devotes many hundreds of words to this disaster. Cospatrick was built in Burma and seems to have spend many years working mostly in the Indian Ocean. Eventually it was taken over by the Shaw Savill Line and used to take emigrants from Britain to New Zealand.

Ritchie reports 429 emigrants were aboard for the final voyage, plus the crew, including the captain's wife and son.

The ship was approaching Auckland, New Zealand, on November 17 or 18 ("accounts differ" on the date, according to Ritchie). Flammables in the forward part of the ship caught fire, the fire pumps could not be worked because they were in the midst of the blaze, and the passengers got in the way of the crew.

It was difficult even to abandon ship; some boats had burned, others overloaded. Only two boats apparently made it away, with 80 people on board. But they lacked food and water, and had no sails. One boat vanished. On the other, it seems, the people aboard were forced into cannibalism. When the boat was finally found by the British Sceptre on November 26, only three men -- the second officer, a quartermaster, and a seaman -- were still alive. Thus the casualty rate was over 98%.

Crow and Pie [Child 111]

DESCRIPTION: The singer woos a maid encountered in a forest. She spurns him, repeating with each refusal "the crowe shall byte yew". He takes her by force, then taunts "the pye hath peckyd yew." He refuses to marry, give money, or tell his name. All maids take warning

AUTHOR: unknown

EARLIEST DATE: 16th century (MS, Bodleian Rawlinson C.813)

KEYWORDS: courting virtue rape bird

FOUND IN:

REFERENCES (3 citations):
Child 111, "Crow and Pie" (1 text)

ADDITIONAL: Karin Boklund-Lagopolou, _I have a yong suster: Popular song and Middle English lyric_, Four Courts Press, 2002, pp. 90-93 "(No title)" (1 text)

MANUSCRIPT: Oxford, Bodleian Library, MS. Rawlinson C.813, folio 27

Roud #3975

NOTES [99 words]: According to Karin Boklund-Lagopolou, _I have a yong suster: Popular song and Middle English lyric_, Four Courts Press, 2002, p. 90, the manuscript which contains this, Bodleian Rawlinson C.813, opens with an "amateur collection of lyrics from the sixteenth century. Love poetry predominated." This is item #44 in the manuscript, which does not give it a title. Boklund-Lagopolou, p. 92, compares it to the Holly-and-Ivy competition songs.

It's interesting (to me, at least) that the two birds referred to in the song, crow and magpie, are probably the two most intelligent types in Britain.

Crow and the Weasel, The

DESCRIPTION: "The crow he peeped at the weasel (x3) AND The weasel he peeped at the crow."

AUTHOR: unknown

EARLIEST DATE: 1910 (Brown)

KEYWORDS: bird animal

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 157, "The Crow and the Weasel" (1
Crow Song (I), The

DESCRIPTION: "Oh, said the blackbird to the crow, To yonder cornfield I must go, Picking up corn has been my trade, Ever since Adam and Eve was made." Regarding the life of the crow and other birds

AUTHOR: unknown
EARLIEST DATE: 1916 (Randolph)
KEYWORDS: bird floating verses food
FOUND IN: US(MW,SE,So)
REFERENCES (6 citations):
Randolph 275, "The Crow Song" (5 texts, 1 tune, with the "A," "B," and "C" texts being this piece though "B" and "C" texts mix with "The Bird's Courting Song (The Hawk and the Crow; Leatherwing Bat)"; "D" is perhaps "Ain't Gonna Rain No More"; "E" is "One for the Blackbird")
Arnold-FolkSongsofAlabama, p. 119, "The Song of the Crow" (1 short text, 1 tune, in which the "blackbird" asks "What makes white folks hate us so," implying a racial subtext)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 31-33, "The Three Ravens" (the two fragments in the headnotes are this piece)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 156, "Said the Blackbird to the Crow" (5 texts, though "D" and "E" appear mixed, with "D" being this combined with "Bird's Courting Song, The (The Hawk and the Crow; Leatherwing Bat)"
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 60, "Said the Blackbird" (1 short text, 1 tune, which combines the "Said the Blackbird" verse with an A B C D E F G alphabet)

DT, THRERAUV6*

Roud #747?

RECORDINGS:
Vernon Dalhart, "The Crow Song" (Victor V-40149, 1929) Columbia 15449-D [as Al Craver]/Harmony 992-H [as Mack Allen], 1929) (Broadway 8144 [as Lone Star Ranger], c. 1930) [Note: the Broadway recording may be by John I. White rather than Dalhart, as he is also known to have used that pseudonym. - PJS]
Whitey Johns, "Crow Song" (Oriole 1810, 1930)

CROSS-REFERENCES:
cf. "The Three Ravens" [Child 26] (lyrics, theme)
cf. "Hidi Quili Lodi Quili" (floating lyrics)
cf. "The Bird's Courting Song (The Hawk and the Crow; Leatherwing Bat)" (lyrics)
cf. "Hilo, Boys, Hilo" (lyrics)
NOTES [126 words]: Some have thought this a relative of "The Three Ravens." While it's possible that the various by-blows of that austere ballad inspired this, it certainly qualifies now as a separate song. It's more likely to be derived from "The Bird's Courting Song (The Hawk and the Crow; Leatherwing Bat)"; the first verse in particular is often found with that song. That first verse is the only one that survives in McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks's version, a playparty which also includes an alphabet song; it's not really possible to know what song it derives from. Another possibility is that some of the lyrics derive from the sea song "Hilo, Boys, Hilo," which shares quite a few words, but my guess is that the dependence is the other way. - RBW

Last updated in version 4.3

Crow Wing Drive

DESCRIPTION: "Says White Pine Tom to Arkansaw, 'There's one more drive I'd like to strike,' Says Arkansaw, 'What can it be?' "It's the Crow Wing River for the old Pine Tree." The loggers leave Bemidji for Brainerd, where they "make some noise."

AUTHOR: unknown
EARLIEST DATE: 1926 (Rickaby-BalladsAndSongsOfTheShantyBoy)
KEYWORDS: logger travel train moniker
FOUND IN: US(MW)
REFERENCES (3 citations):
Rickaby-BalladsAndSongsOfTheShantyBoy 24, "The Crow Wing Drive" (1 text, 1 tune)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 24, "The Crow Wing Drive" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 465, "Crow Wing Drive" (1 text)
ST Rick099 (Partial)
Roud #8893
NOTES [106 words]: The relationship between this and the "Casey Jones"/"Joseph Mica (Mikel) (The Wreck of the Six-Wheel Driver) (Been on the Choly So Long)" [Laws 116] families will be obvious. Rickaby-BalladsAndSongsOfTheShantyBoy's informant said it was built out of those elements by White Pine Tom, the singer mentioned in the first line.
Whether White Pine Tom is the actual author or not, the piece clearly was composed by someone familiar with northern Minnesota. Given that the informant, Ed Springstad, was known as Arkansaw, it may have been a local joke.
I have this feeling that there may have been a few more verses than Rickaby printed. - RBW
Last updated in version 4.3
File: Rick099

Crow, Black Chicken

DESCRIPTION: Dance tune with floating verses: "Chicken crowed for midnight, chicken crowed for day/Along came an owl, and toted that chicken away." Chorus: "Crow black chicken, crow for day/Crow black chicken, fly away/I love chicken pie."
AUTHOR: unknown
EARLIEST DATE: 1928 (recording, Leake County Revelers)
KEYWORDS: dancing humorous nonballad floatingverses chickens
FOUND IN: US(Se)
REFERENCES (1 citation):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 207, "Crow, Black Chicken" (1 text, 1 tune)
RECORDINGS:
Leake County Revelers, "Crow Black Chicken" (Columbia 15318-D, 1928)
New Lost City Ramblers, "Crow Black Chicken" (on NLCR04, NLCR11, NLCR12, NLCRCD1)
CROSS-REFERENCES:
cf. "Chickens They Are Crowing" (words)
cf. "It's Almost Day" (words)
cf. "Letter from Down the Road" (words)
cf. "Jubilee" (words)
NOTES [119 words]: The authorship on this one is up in the air. The headnotes in Cohen/Seeger/Wood-NewLostCityRamblersSongbook read: "Words - NLCR [New Lost City Ramblers], Vol. 4, tune and source text from the Leake County Revelers, Col. 15318." This may mean that the NLCR rewrote the original words, but without hearing the Leake County Revelers' version it's hard to tell. -PJS
I haven't heard the Leake County Revelers version, either, but I have heard Bob Bovee and Gail Heil sing that form, and it is shorter and more "chickenish" than the NLCR text. It would appear that the NLCR reshuffled the verses, then added a couple of floaters (e.g. "Went up on a mountain, Give my horn a blow...") to make a short piece longer. - RBW
File: CSW207

Crowd of Bold Sharemen, A

DESCRIPTION: "It was early in June, b'ys, When we sailed away" with a young skipper and crew, "And a crowd of bold sharemen." Skipper withholds oil until the sharemen threaten to destroy the catch. Skipper threatens to go home until the sharemen threaten to sue.
AUTHOR: unknown
EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
KEYWORDS: bargaining fishing ship sea work ordeal
FOUND IN: Canada(Newf)
REFERENCES (4 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 121, "The Crowd of Bold Sharemen"
Crown For Us All, A

DESCRIPTION: "I had a pious (father/mother/brother/sister) that I once loved dear, He's been gone for many a year, He has lain in his grave for many a day Till the power of God shall call him away. There's a crown for you, and a crown for me, Glory be to God...."

AUTHOR: unknown
EARLIEST DATE: 1931 (Fuson-BalladsOfTheKentuckyHighlands)
KEYWORDS: religious nonballad death
FOUND IN: US(Ap)
REFERENCES (1 citation):
Fuson-BalladsOfTheKentuckyHighlands, p. 211, "A Crown For Us All" (1 text)
ST Fus211 (Partial)
Roud #16372
File: Fus211

Crows in the Garden

DESCRIPTION: "Crown in the garden, pulling up corn (x2), Catch 'em, catch 'em, string 'em up and stretch 'em." The marauding crows are condemned; the gardeners who cannot stop them insulted. The world is said to be full of crows -- some of whom seek money, not corn

AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: gardening bird work lawyer money gold
FOUND IN: US(So)
REFERENCES (3 citations):
Hudson-FolksongsOfMississippi 137, pp. 283-284, "Crows in the Garden" (1 text)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 314-316, "Crows in the Garden" (1 text, 1 tune)
DT, CRWGARDN*
Roud #4505
File: LxA314

Crows Kept Flyin' Up, The

DESCRIPTION: "The crows kept flyin' up, boys, The crows kept flyin' up. The dog he seen and whimpered, boys, Though he was but a pup. The lost was found, we brought in round, And took him from the place. While ants was swarmin' on the grass...."

AUTHOR: unknown
EARLIEST DATE: 1902 (Henry Lawson, "A Hero in Dingo Scrubs," according to Stewart/Keesing-FavoriteAustralianBallads)
KEYWORDS: bird dog bug
FOUND IN:
REFERENCES (1 citation):
Stewart/Keesing-FavoriteAustralianBallads, p. 52, "The Crows Kept Flyin' Up" (1 short text)
NOTES [30 words]: This fragment was enclosed in a longer work by Henry Lawson, who described
it as being of unknown origin. Stewart/Keesing treat it as a folk song as a result. I am less convinced. - RBW

Last updated in version 5.2
File: StKF052

Crucified

DESCRIPTION: "They nailed the Savior to a cross and left him there to die, 'Forgive them, Father, 0 forgive,' That was the Savior's cry. Crucified, crucified, And nailed upon a tree, Crucified, crucified, He suffered there for me."

AUTHOR: see NOTES
EARLIEST DATE: 1980 (Cox-FolkMusicInANewfoundlandOutport); probably recorded 1974
KEYWORDS: religious Jesus injury
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Cox-FolkMusicInANewfoundlandOutport, p. 200, "Crucified" (1 short text, 1 tune)
NOTES [70 words]: Almost every word of this song, as sung by Simon Crocker for Cox-FolkMusicInANewfoundlandOutport, is found in the song "Crucified" by C. Austin Miles (1868-1946), who also wrote "Dwelling in Beulah Land" and "In the Garden." But Crocker's version is so reorganized and filed down and shortened that I'm frankly tempted to consider them different songs. It took me a LONG time to see the connection between the two. - RBW

Last updated in version 4.3
File: CoxN200

Cruel Brother, The [Child 11]

DESCRIPTION: A man and woman agree to wed, but fail to ask her brother's permission. As the woman prepares for the wedding, her brother stabs her. She does not name her murderer, but reveals the facts in the terms of her will.

AUTHOR: unknown
EARLIEST DATE: 1776 (Herd)
KEYWORDS: homicide brother marriage jealousy revenge lastwill
FOUND IN: Britain(England (West),Scotland) Ireland US(Ap,NE,SE)
REFERENCES (26 citations):
Child 11, "The Cruel Brother" (14 texts, 1 tune) {Bronson's #1}
Bronson 11, "The Cruel Brother" (10 versions)
Bronson-SingingTraditionOfChildsPopularBallads 11, "The Cruel Brother" (4 versions: #1, #4, #6, #9)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 26-33, "They Were Three Ladies/There Waur Three Ladies" (2 texts, 1 tune) {Bronson's #1, but with differences}
Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 235-237, "Cruel Brother Or The Bride's Testament" (1 text)
Lyle-Andrew-CrawfurdsCollectionVolume1 54, "The Rose Smells Sae Sweetly" (1 text)
Lyle-Andrew-CrawfurdsCollectionVolume2 114, "The Rosie Smell'd Sae Sweetlie"; Lyle-Andrew-CrawfurdsCollectionVolume2 135, "Fine Flowers in the Vale O" (2 texts)
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Ballad #2, pp. 56-59,242, "The Three Knights" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsOfThePeasantryEngland, pp. 270-271, "The Three Knights" (1 text)
Gundry-CanowKernow-SongsDancesFromCornwall, p. 7, "The Three Knights" (1 text, 1 tune) {Bronson's #7}
Sharp-EnglishFolkSongsFromSouthernAppalachians 6 "The Cruel Brother" (2 texts, 2 tunes) {Bronson's #3, #4}
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 13-15, "The Bride's Murder" (1 text, 1 tune)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 431-433, "The Cruel Brother" (1 text, 1 tune) {Bronson's #2}
Flanders-AncientBalladsTraditionallySungInNewEngland1, pp. 171-174, "The Cruel Brother" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 5, "The Cruel Brother" (2 texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 5, "The Cruel Brothers" (1 text, 1 tune)
Cruel Fate

DESCRIPTION: "Though cruel fate should us part, As far as pole an' line." her memory should stay in his heart; though mountains and deserts separate them, the singer would still love "Jean."

AUTHOR: unknown (new tune by Jeannie Robertson)

EARLIEST DATE: 1788 (Scots Musical Museum, according to Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice)

KEYWORDS: courting promise nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #45, pp. 196, "Cruel Fate" (1 text, 1 tune)

Roud #24309

File: RPG045

Cruel Gamekeeper, The

DESCRIPTION: A farmer's daughter, pregnant, asks the gamekeeper, her lover, to marry. He refuses, kills her and, after ripping her open, kills the baby. He is caught and condemned to be
hanged.

AUTHOR: unknown
EARLIEST DATE: before 1886 (broadside, Bodleian Harding B 11(3637))
KEYWORDS: sex promise rejection execution homicide pregnancy gallows-confession lover
FOUND IN: Britain(England(South))
REFERENCES (3 citations):
Williams-FolkSongsOfTheUpperThames, pp. 259-260, "The Gamekeeper" (1 text) (also Williams-Wiltshire-WSRO Wt 317)
Cologne/Morrison-WiltshireFolkSongs, pp. 62-63, "The Gamekeeper" (1 text, 1 tune)
Henderson-VictorianStreetBallads, p. 28, "The Cruel Gamekeeper" (1 text)
Roud #1313
BROADSIDES:
Bodleian, Harding B 11(3637), "The Cruel Gamekeeper" ("In Buxton town in Staffordshire"), H. Such (London), 1863-1885; also Firth c.17(204), "The Cruel Gamekeeper"; Harding B 22(273) [some words illegible], "The Staffordshire Tragedy"
NOTES [109 words]: This is one of the few Williams-FolkSongsOfTheUpperThames texts that varies significantly from an earlier broadside. In the Bodleian broadside Harding B 11(3637), the girl tells the gamekeeper "I am big with child by you" (Williams-FolkSongsOfTheUpperThames: "I've lost my liberty by you"), "He ripp'd her up and there was by, A baby in her womb did cry" (Williams-FolkSongsOfTheUpperThames: "He picked her up, and there lay by A fair young babe that moaned and cried") and "I promised her but did not wed, So the gallows proved my marriage bed" (Williams-FolkSongsOfTheUpperThames: "And never do as I have done, For I might have been a farmer's son"). - BS
Last updated in version 4.4
File: WT259

Cruel Mother, The [Child 20]

DESCRIPTION: A woman is (preparing to be wed, but is) pregnant (by another man). When her child(ren) is/are born, she kills him/them. As she proceeds to the church to be wed, the child(ren) appear to her to condemn her for her act.

AUTHOR: unknown
EARLIEST DATE: 1776 (Herd)
KEYWORDS: homicide pregnancy adultery wedding childbirth burial children accusation supernatural ghost bastard
FOUND IN: Britain(England,Scotland(High,Aber,Bord)) Ireland US(Ap,MA,MW,NE,SE,So) Canada(Mar,Newf)
REFERENCES (58 citations):
Child 20, "The Cruel Mother" (17 texts, 1 tune) {Bronson's #5}
Bronson 20, "The Cruel Mother" (56 versions plus 1 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 20, "The Cruel Mother" (12 versions: #1, #4, #5, #6, #15, #19.1, #20, #22, #24, #31, #45, #47)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 68-73, "The Rose o' Balindie/ The Rose o' Malindie O" (2 texts, 1 tune) {Bronson's #5}
Dixon-ScottishTraditionalVersionsOfAncientBallads VI, pp. 46-49, "The Cruel Mother"; VII, pp. 50-52, "The Minister's Dochter o' Newarke" (2 texts)
Williams-FolkSongsOfTheUpperThames, p. 295, "She Laid These Babes Across Her Lap" (1 text) (also Williams-Wiltshire-WSRO Gl 129, "Cruel Mother")
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #116, "The Cruel Mother" (1 text, 1 tune)
Greig/Duncan2 193, "The Cruel Mother" (7 texts, 3 tunes) {A=Bronson's #12, B=#3, C=#15}
Greig/Duncan8 1910, "Doun by the Greenwood Sae Bonnie O" (1 fragment)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #20, p. 2, ("Doun by the greenwood and by the green") (1 fragment)
Lyle-Andrew-CrawfurdsCollectionVolume1 12, "The Cruel Mother" (1 text)
Lyle-Andrew-CrawfurdsCollectionVolume2 131, "The Trajedie o Twa Bairns of Newark" (1 text)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 80-93, "The Cruel Mother" (6 texts plus a fragment, 1 tune) {Bronson's #6}
Flanders/Olney-BalladsMigrantInNewEngland, pp. 66-67, "The Cruel Mother" (1 text, 1 tune) {Bronson's #21}
Flanders-AncientBalladsTraditionallySungInNewEngland1, pp. 230-238, "The Cruel Mother" (3
texts (all missing parts of the plot) plus 3 fragments probably of this; 3 tunes} {A=Bronson's #21, B=#34}
Eddy-BalladsAndSongsFromOhio 7, "The Cruel Mother" (1 text, 1 tune) {Bronson's #14}
Grimes-StoriesFromTheAnneGrimesCollection, pp. 69-70, "The Cruel Mother" (1 text)
Randolph 8, "Down by the Greenwood Side" (1 text, 1 tune) {Bronson's #54}
Davis-TraditionalBalladsOfVirginia 9, "The Cruel Mother" (4 texts plus a fragment, 4 tunes)
Bronson's #35, #48, #43, #44}
Davis-MoreTraditionalBalladsOfVirginia 12, pp. 81-83, "The Cruel Mother" (1 text, 1 tune)
Morris-FolksongsOfFlorida, #150, "The Cruel Mother" (2 texts, 1 tune) {Bronson's #47}
Scarborough-ASongCatcherInSouthernMountains, pp. 167-169, "(The Cruel Mother)" (1 text, from Randolph; tune on p. 403) {Bronson's #54}
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 11A, "Two Little Babes"; 11B, "The Cruel Mother" (2 texts, 2 tunes)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 17-20, "The Cruel Mother" (2 texts plus 2 fragments and 1 excerpt, 4 tunes) {Bronson's pp. #18, #45, #13, #20}
Creighton-SongsAndBalladsFromNovaScotia 2, "Cruel Mother" (1 text, 1 tune) {Bronson's #37}
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 6, "Fair Flowers of Helio" (2 texts, 1 tune) {Bronson's #28}
Peacock, pp. 804-805, "The Babes in the Greenwood" (1 text, 2 tunes)
Karpeles-FolkSongsFromNewfoundland 5, "The Cruel Mother" (5 texts, 7 tunes) {Bronson's #26}
Mackenzie-BalladsAndSeaSongsFromNovaScotia 3, "The Greenwood Siding" (1 text, 1 tune) {Bronson's #19}
Manny/Wilson-SongsOfMiramichi 56, "There Was a Girl Her Name Was Young (Down by the Greenwood Side-I-O) (The Cruel Mother)" (1 text, 1 tune)
Leach-TheBalladBook, pp. 103-106, "The Cruel Mother" (3 texts)
Leach-HeritageBookOfBallads, pp. 44-45, "The Cruel Mother" (1 text)
Quiller-Couch-OxfordBookOfBallads 22, "The Cruel Mother" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 181, "The Cruel Mother" (1 text + 1 fragment)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 68, "Down by the Greenwood Shady" (1 text, 1 tune)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 447-448, "Dwon by the Greenwood Side" (1 text)
Korson-PennsylvaniaSongsAndLegends, pp. 38-39, "There Was a Lady Lived in York" (1 text, 1 tune) {Bronson's #22}
Grison-PenguinBookOfBallads 27, "The Cruel Mother" (1 text)
Sharp-EnglishFolkSongsFromSouthernAppalachians 10 "The Cruel Mother" (13 texts, 13 tunes) {Bronson's #51, #55, #42, #44, #17, #32, #46, #40, #11, #10, #52, #30, #41}
Sharp-OneHundredEnglishFolkSongs 13, "The Cruel Mother" (1 text, 1 tune) {Bronson's #31}
Karpeles-TheCrystalSpring 17, "The Cruel Mother" (1 text, 1 tune) {Bronson's #31}
Wells-TheBalladTree, pp. 150-151, "The Cruel Mother" (1 text, 1 tune) {Bronson's #51}
Ord-BothySongsAndBallads, pp. 459-460, "Hey Wi' the Rose and the Lindsay, O" (1 text)
Niles-BalladBookOfJohnJacobNiles 20, "The Cruel Mother" (2 texts, 2 tunes); also possibly 15, "The Maid and the Palmer" (1 text, which Niles identifies with Child 21, but the fragment is so short that it could equally be part of Child 20)
Sharp/Karpeles-EightyEnglishFolkSongs 9, "The Cruel Mother" (1 text, 1 tune -- a composite version) {Bronson's #42}
Hammond-SongsOfBelfast, p. 54, "All Round the Loney-O" (1 text, 1 tune)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 28, "The Cruel Mother" (1 text, 1 tune) {Bronson's #16}
Hodgart-FaberBookOfBallads, p. 36, "The Cruel Mother" (1 text)
Cox-FolkSongsSouth 5, "The Cruel Mother" (3 texts, 1 tune) {Bronson's #7}
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 26-27, "Down by the Greenwood Sidee" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 222, "The Cruel Mother" (1 text)
Behan-IrelandSings, #74, "The River Sila" (1 text, 1 tune, "adapted" by Wolfe Stephens and probably significantly rewritten but with some similarity to other Irish versions)
Olson-BroadsideBalladIndex, ZN2495, "There was a Duke's Daughter Lived in York"
DT 20, CRUELMOT* CRUELMO2* CRUELMO3
ADDITIONAL: Emily Lyle, _Fairies and Folk: Approaches to the Scottish Ballad Tradition_,
**Wissenschaftlicher Verlag Trier, 2007, pp, 156-157, "[The Minister's Daughter of New York]" (1 text, from a letter from Peter Buchan to William Motherwell); pp. 170-172, [no title], (1 text, in a shorthand notation, again from Buchan to Motherwell)**


**Roud #9**

**RECORDINGS:**
- A. L. Lloyd, "The Cruel Mother" (ESFB1, ESFB2)
- Lizzie Higgins, "The Cruel Mother" (on Voice03) (on LHiggins01)
- John James, "The Green Woods of Bonnie-O" (on MUNFLA/Leach)
- Thomas Moran, "The Cruel Mother" (on FSBB4)
- Duncan Burke, Cecilia Costello, Thomas Moran [composite] "The Cruel Mother" (on FSBBAL1) {cf. Bronson's #19.1 in addenda}
- Joshua Osborne, "The Babes in the Greenwood" (on PeacockCDROM) [one verse only]
- Lucy Stewart, "Down by the Greenwood Sidie O" (on LStewart1)

**ALTERNATE TITLES:**
- Fine Flowers in the Valley
- Three Little Babies
- The Lady of York
- Greenwood Siding
- The Minister of New York's Daughter
- Hey My Rose

**NOTES [611 words]:** Although this has not been linked with any historical incident, there are a number of cases in history which are at least vaguely similar. One which struck me was the case of Will Darrell, reportedly from 1575 (as told in Underwood, pp. 123-124).

Darnell, having gotten one of his sundry mistresses pregnant, brought in a midwife (blindfolding her to conceal the place) to help the mother, then killed the child. The midwife left a deathbed testament, but Darnell was acquitted at trial. Later, when riding a horse, he saw the ghost of the dead baby; his horse bolted and he was killed.

You can believe as much of that as you like; I don't believe much. But it shows that stories like this were circulating. And it is good psychology. Comer, p. 241, reports that regret often follows a murder -- sufficient regret to result in suicide. It appears that five percent of those who commit murder attempt suicide soon after -- but that figure rises to 20% of those who have murdered a child.

The motif of a mother pretending to still be a virgin is also well known. Briggs, Volume A1, pp. 452-454, has a story called "The Princess with the White Petticoat" in which just about every girl in a court proves to be a secret mother.

Some versions, including Child's Q and Creighton's from Nova Scotia, have a secondary folklore motif: The unremovable stain (in this case, of blood on the knife). This is most famous for Shakespeare's application to Lady MacBeth (Macbeth V.i, a part of the play which is more Shakespeare than Holinshed), but it is common in folklore: Compare Asbjornson and Moe's "East of the Sun and West of the Moon," I seem to recall also a story of three drops of blood arranging for their own revenge, though I can't recall the source. We also see it in Child's D text of "Babylon, or, The Bonnie Banks o Fordie" [Child 14].

Dixon's version (Child's F, taken from Buchan) ends with the mother's suicide, something rare in other versions. The form appears to have been influenced by "The Twa Sisters." I wonder a little if there has not been some rewriting involved. - RBW

Also collected and sung by David Hammond, "All Round the Loney-O" (on David Hammond, "I Am the Wee Falorie Man: Folk Songs of Ireland," Tradition TCD1052 CD (1997) reissue of Tradition LP TLP 1028 (1959)) The Hammond versions have the common form for this ballad of rhyming couplet interspersed with "All round the Loney-O" and "Down by the greenwood side-O." According to Sean O Boyle's notes to the album the version "has been localized by Belfast singers, who identify the Loney with a street called The Pound Loney. The Castle Pound in old Belfast stood here by a boundary river among the trees of the Falls (Hedge) Road; thus giving all features of the song a local habitation." The version survives stripped of all supernatural references as both the (suicidal?) mother and murdered baby "sleep" in the river.

Greig/Duncan8 is so fragmentary and broken(?) that it can go a number of places. There are two
distinct parts of the text: "Down by the greenwood and by the green, Down by the greenwood sae bonnie O" [almost from Child 20 and "Lady Anne" as a chorus] and "Four-and-twenty bairnies playing at the ba" [Child 155A and C, and "Still Growing" Greig/Duncan8 1222D]. The notes to Greig/Duncan8 refer to Child 20 and "Still Growing." Since I have to pick one, I'll take Child 20 because of its sometime "Down by the green wood sae bonnie" and "She spied twa [not twenty-four] boys playing at the ba" [Child 20D]. Since the Greig/Duncan8 fragment has lost the story of the boys it doesn't matter that the twenty-four players don't make sense in the context of Child 20. - BS

Bibliography

- Briggs: Katherine Briggs, A Dictionary of British Folk-Tales in the English Language, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2)
- Underwood; Peter Underwood: Gazetteer of British, Scottish & Irish Ghosts, originally published as two volumes, A gazetteer of British Ghosts (1971?) and A gazeteer of Scottish and Irish Ghosts (1973?); although the two volumes still have separate title pages, the 1985 Bell edition I use has continuous pagination and a single index

Last updated in version 6.1
File: C020

Cruel Ship's Carpenter, The (The Gosport Tragedy; Pretty Polly) [Laws P36A/B]

DESCRIPTION: The carpenter gets the girl pregnant. They meet, allegedly to plan their wedding. He announces he spent the night digging her grave, then murders her. He flees to sea; her ghost follows to demand justice. His crime is revealed, and the man dies

AUTHOR: unknown
EARLIEST DATE: 1767 (Journal from the Vaughn)
KEYWORDS: homicide burial ghost pregnancy betrayal sailor
FOUND IN: Britain(England(South),Scotland) US(Ap,MA,SE) Canada(Mar,Newf)
REFERENCES (31 citations):
Williams-Wiltshire-WSRO Wt 318, "Johnny, the Ship’s Carpenter" (1 text)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #117, "The Cruel Ship's Carpenter" (1 text, 1 tune)
Greig/Duncan2 201, "The Gosport Tragedy" (1 fragment, 1 tune)
Carey-MarylandFolkloreAndFolklife, pp. 59-61, "The Gospels of Libby" (1 text, with the title being a clear corruption of "Gosport City")
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 64, "The Gosport Tragedy" (3 texts plus 1 excerpt and mention of 1 more; Laws lists the "A" text as P36A, and the rest as P36B, but "D" and probably "C" are "Pretty Polly (II")
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 64, "The Gosport Tragedy" (3 excerpts, 3 tunes; the "C" version is probably "Pretty Polly" and the others Laws P36B)
Morris-FolksongsOfFlorida, #183, "The Cruel Ship's Carpenter" (1 text)
Cox/Hercog/Halpert/Boswell-W/W Virginia-A, #17A-C, pp. 73-78, "Pretty Polly," "Come, Polly, Pretty Polly" (2 texts plus an excerpt, 2 tunes; the "A" text is the full "Cruel Ship’s Carpenter" version; "B" is the short "Pretty Polly (II)"; the "C" fragment is too short to tell but has lyrics more typical of the latter)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 114-120, "The Ship's Carpenter" (4 texts, 2 tunes)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 70, "The Ship's Carpenter" (1 text, 1 tune)
Peacock, pp. 404-406, "The Ship's Carpenter" (1 text, 1 tune)
Karpeles-FolksongsFromNewfoundland 27, "The Cruel Ship’s Carpenter" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 29, "The Gaspard Tragedy" (1 text, 1 tune)
Leach-TheBalladBook, pp. 698-700, "The Gosport Tragedy" (2 texts, but the second goes with "Pretty Polly (II)")
Leach-HeritageBookOfBallads, pp. 147-148, "Pretty Polly" (1 text, 1 tune) on p. 203
CAMBAIRE - EAST TENNESSEE WEST VIRGINIA MOUNTAIN BALLADS, pp. 74-75, "The Cruel Ship's Carpenter (Pretty Polly)" (1 text, with the moralizing ending in which the ship sinks but no ghost)

SCARBOROUGH - A SONG CATCHER IN SOUTHERN MOUNTAINS, pp. 128-134, collectively titled "The Cruel Ship's Carpenter" but with individual titles "Pretty Polly," "Dying Polly," "Pretty Polly," "Pretty Polly," "Pretty Polly," "Oh, Polly!!" (6 texts; 5 tunes on pp. 395-398; of these only the "C" text has a ghost; in "D" and "E" there is no ghost but Willie's ship sinks; the others by our criteria are versions of "Pretty Polly (II)"

SHARP - ENGLISH FOLK SONGS FROM SOUTHERN APPALACHIANS 49, "The Cruel Ship's Carpenter" (21 texts, 21 tunes -- but many of them, being fragmentary, could as easily be classified under "Pretty Polly (II)"

SHARP/KARPELES - EIGHTY ENGLISH FOLK SONGS 36, "The Cruel Ship's Carpenter" (1 text, 1 tune)

KARPELES - THE CRYSTAL SPRING 77, "The Cruel Ship's Carpenter" (1 text, 1 tune)

HUNTINGTON - SONGS THE WHALEMEN SANG, pp. 129-131, "The Ship Carpenter" (1 text, long but broken off just before the murder, 1 tune)

LEACH - FOLK BALLADS SONGS OF FLAPER LABORADOR COAST 20, "Pretty Polly" (2 texts, 2 tunes)

MANNY/WILSON - SONGS OF MIRAMICHI 92, "The Ship's Carpenter" (1 text, 1 tune)

ASHTON - REAL SAILOR SONGS, #86 insert, "The Gosport Tragedy or The Perjured Ship-Carpenter" (1 text)

FORGET-ME-NOT SONGSTER, pp. 232-235, "The Gosport Tragedy" (1 text)

OLSON - BROADSIDE BALLAD INDEX, ZN1429, "In Gosport of late there a damsel did dwell"

DT 311, SHIPCARP* SGIOCRRP2*


Frank Harte _Songs of Dublin_, second edition, Ossian, 1993, p. 24, "Miss Brown" (1 text, 1 tune, short enough that it might be any of several murder ballads, but some of the material seems characteristic of this song)

Roud #15

RECORDINGS:

Harry Cox, "In Worcester City" (on Voice17)

Din Dobbin, "Pretty Polly" (on MUNFLA/Leach)

Sam Larner, "The Ghost Ship" (on SLarner02)

Joshua Osborne, "The Ship's Carpenter" (on PeacockCDROM) [one verse only]

Mike Waterson, "The Cruel Ship's Carpenter" (on ESFB2)

BROADSIDES:


CROSS-REFERENCES:

cf. esp. "Pretty Polly (II)" (a much-reduced form of this ballad which as now sung has a different plot)

cf. "The Sailor and the Ghost [Laws P34A/B]"


cf. "Captain Glen/The New York Trader (The Guilty Sea Captain A/B)" [Laws K22] and references there

cf. "Willie Was As Fine a Sailor"

cf. "The Fog-bound Vessel" (parody of this)

ALTERNATE TITLES:

Willie and Nancy of Yarmouth

NOTES [167 words]: Although there is no clear dividing line between the full ballad "The Gosport Tragedy" and the drastically shortened form "Pretty Polly," the latter has now clearly taken on a life of its own. I tend to distinguish them by the presence or absence of the ghost.

sketch genealogy of the history of this song, starting with a 1720 broadside, "The Gosport Tragedy, or, The Perjur'd Ship-Carpenter," which was the direct source of "The Gosport Tragedy." This split into two lines of descent, the smaller family being Laws P36A, "The Cruel Ship's Carpenter," the larger being "Pretty Polly," including Laws P36B. Brooks then classified some fifty versions of "Pretty Polly" into a "Standard Version" (18 examples), those with an "Altered Tune" (14 examples), and those with "Altered Lyrics" (18 examples). - RBW

Last updated in version 6.0

File: LP36

**Cruel War (II), The**

**DESCRIPTION:** "In 1861, By then the cruel war had begun, And the boys all hastened away, away, And the boys all hastened away." "In 1862, We wished the cruel war was through." In 1863, Lincoln freed the slaves; in 1864, they heard the war was over

**AUTHOR:** unknown

**EARLIEST DATE:** 1969 (Bush-FSofCentralWestVirginiaVol3)

**KEYWORDS:** battle Civilwar separation

**FOUND IN:** US(Ap)

**REFERENCES (1 citation):**

*Bush-FSofCentralWestVirginiaVol3, p. 39, "The Cruel War" (1 text, 1 tune)*

**NOTES [23 words]:** Bush calls this an adaptation of "Paddy on the Railway," and this is likely, but the form appears to have shifted a little along the way. - RBW

Last updated in version 6.0

File: BWV3039

**Cruel Was the Press Gang**

**DESCRIPTION:** "Oh! cruel was the press-gang That took my love from me; Oh! cruel was the little ship That took him out to sea; And cruel was the splinter-board That took away his leg; Now he is forced to fiddle-scrape And I am forced to beg."

**AUTHOR:** unknown

**EARLIEST DATE:** 1962 (Baring-Gould-AnnotatedMotherGoose)

**KEYWORDS:** husband wife pressgang injury begging disability

**FOUND IN:**

**REFERENCES (1 citation):**

*Baring-Gould-AnnotatedMotherGoose #196, p. 137, "(Oh! cruel was the press-gang)"

Roud #V1839

**BROADSIDES:**

*Bodleian, Firth c.12(204), "The Answer to Oh! Cruel" ("Oh! cruel were my parents as tore my love from me "), unknown, n.d.*

**NOTES [23 words]:** Although I haven't met this in any traditional collections, it sounds so traditional that I decided to risk including it in the Index. - RBW

Last updated in version 5.0

File: BGMG196

**Cruel Waves of Huron**

**DESCRIPTION:** "On the nineteenth of May, ninety-four... Was the loss of the schooner Shupe, which I am going to tell." The Shupe is sinking near Port Huron. A tug, the Thompson, tries to help. The Shupe's crew is saved, but four from the tug die; Dan Lynn survives

**AUTHOR:** unknown

**EARLIEST DATE:** 1933 (assembled by several informants for Walton)

**KEYWORDS:** ship wreck drowning

**HISTORICAL REFERENCES:**

May 19, 1894 - the _William Shupe_ breaks up near Port Huron, Michigan. Five men in a rescue boat are cast into the water. Only Daniel Lynn can be saved. He later is given a congressional medal for heroism (source: Walton)

**FOUND IN:** US(MW)

**REFERENCES (1 citation):**
Cruise of the Bouncing Sally, The

DESCRIPTION: "The boat has slipped her moorings, The mules have whisked their tails." The Bouncing Sally sails on the Schuylkill. "Chief" Bangs works with the mules. They see a "phantom vessel" "With a phantom crew to man her." The ghost boat drifts away

AUTHOR: unknown
EARLIEST DATE: 1949 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: canal ship travel animal ghost
FOUND IN: US(MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 284-285, "The Cruise of the Bouncing Sally" (1 text)
Roud #7740
File: KPL284

Cruise of the Dove, The

DESCRIPTION: The whaling vessel fits out and sails. The singer names the owners and captain. They visit Peru and Japan. The sailors spot a whale and compete to catch it first. They return home. The singer prepares to make merry.

AUTHOR: unknown
EARLIEST DATE: 1845 (Journal from the Minerva)
KEYWORDS: whaler sea sailor travel
FOUND IN:
REFERENCES (2 citations):
Huntington-SongsTheWhalemenSang, pp. 13-15, "The Cruise of the Dove" (1 text, 1 tune)
DT, CRUISDOV*
Roud #1999
File: SWMS013

Cruising Round Yarmouth

DESCRIPTION: Sailor on leave in Yarmouth tells a girl he's a fast-going clipper; he takes her in tow to her house, where he puts his jib boom into her cabin. He drinks a health to the girl, and to the doctor who "squared his main yards -- he's a-cruising again"

AUTHOR: unknown
EARLIEST DATE: 1953 (recorded from Harry Cox)
LONG DESCRIPTION: Singer, a sailor taking shore leave in Yarmouth, meets a young woman. He tells her he's a fast-going clipper; she tells him her hold is free. She looks Dutch, "round at the quarters and bluff in the bow"; he takes her in tow through the town to her house, where she lowers her topsails and he puts his jib boom into her cabin. With his shot-locker empty and powder spent, "I can't fire a shot for it's choked at the vent." He drinks a health to the girl, and to the doctor who "squared his main yards -- he's a-cruising again"
KEYWORDS: disease sex beauty ship bawdy humorous sailor whore
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Bone-CapstanBars, pp. 77-82, "Blow th' Man Down" (2 texts, 1 tune, of which the second text may have a bit of "Cruising Round Yarmouth" in it, though that fragment may have been the inspiration for this song)
Tawney-GreyFunnelLines-RoyalNavy, p. 128, "The Whale Island Anthem" (1 fragment)
Roud #2432
RECORDINGS:
Harry Cox, "Cruising Round Yarmouth" (on LastDays)
ALTERNATE TITLES:
While Cruising Round Yarmouth
NOTES [74 words]: It's worth noting that many Dutch prostitutes worked the streets of British ports. - PJS

What's more, there was an East Anglian rhyme with the lines, Pakefield for poverty, Lowestoft for poor, Gorleston for pretty girls, Yarmouth for whores.

(See Enid Porter, *The Folklore of East Anglia*, Batsford, 1974, p. 164.) Although, in Tawney-GreyFunnelLines-RoyalNavy's version, she's a "Chatham" hag/whore. I'd still consider it the same song. - RBW

*Last updated in version 5.1*

File: RcCRYar

**Cruiskeen Lawn**

**DESCRIPTION:** "Let the farmer praise his grounds, as the hunter does his hounds" and so on, but the singer prefers his full jug. He reviews the benefits and when death comes to take him he will have death wait while he has "another cruiskeen lawn"

**AUTHOR:** Dion Boucicault (1820-1890)? (see NOTES)

**EARLIEST DATE:** 1858 (Lover)

**LONG DESCRIPTION:** Partly in Gaelic. Singer says farmers may praise their grounds, the huntsman his hounds, but he's happy with his cruiskeen lawn (little full jug). He toasts his companions, proposing not to go home although it's morning, and swears that when Death approaches, he will beg off to "have another cruiskeen lawn" Chorus: "Gramachree ma cruiskeen, slanthe gal mavourneen, Erin mavourneen lawn"

**KEYWORDS:** drink humorous nonballad death party foreignlanguage

**FOUND IN:** Canada(Ont) Ireland

**REFERENCES** (8 citations):

O'Connor-OldTimeSongsAndBalladOfIreland, p. 54, "Crooskeen Lawn" (1 text)
Fowke-TraditionalSingersAndSongsFromOntario 2, "The Cruiskeen Lawn" (1 text, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 63, "The Cruiscín lárn" (1 text, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 127-128, "Cruiskeen Lawn" (1 text, 2 tunes)
DT, CRUSKEEN*

**ADDITIONAL:** Samuel Lover, *The Lyrics of Ireland* (London, 1858 ("Digitized by Google")), pp. 131-132, "Cruiskeen Lawn" (1 text)


Roud #2309

**RECORDINGS:**

O. J. Abbott, "The Cruiskeen Lawn" (on Abbott1)
The Clancy Brothers and Tommy Makem, "Cruiscin Lan" (on IRClancyMakem01)

**BROADSIDES:**

Bodleian, Harding B 15(73b), "Crooskeen Lawn," Henry Disley (London), 1860-1883

**LOC Singing, as102580, "Cruiskeen Lawn," George S. Harris (Philadelphia), 19C**

**CROSS-REFERENCES:**

cf. "John Anderson, My Jo, John" (tune)

NOTES [722 words]: "Cruiskeen lawn" is, in Irish, a "full jug." (source: radiohaha: the online encyclopaedia of contemporary british radio comedy. [Also Hoagland, who renders the title "My full little jug"; Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott say that the proper spelling is cruiscín lán - RBW]).

Lover: "The meaning of the chorus, in English, is something like the following -- 'My heart's love is my little jug, Bright health to my darling! My heart's love, her fair locks,' &c."

Sparling: "Originated among convivial circles of Dublin, but embodies fragments of a much older Celtic song. The tune is clearly not Irish; said to be of Danish origin, and a variant of that which has reached modern times as 'There was a little man and he had a little gun!'" It appears here that Sparling is referring to the melody of Opie/Opie-OxfordDictionaryOfNurseryRhymes 325, "There was a little man, and he had a little gun." - BS

Although apparently the work of a known author, it has quickly been "anonymized"; the several popular books of poetry which include it (Stevenson's Home Book of Verse v. 2, Hoagland) list no author.
What's more, Finson, p. 275, writes that "Dublin-born immigrant [to America] Peter K. Moran relates the Irish love of whisky in his 'Croskeen Lawn' (ca. 1823) which speaks f the brew as it is distilled in the old country and features a refrain in Gaelic." Finson doesn't give any text of Moran's song, but presumably it played some role in the ancestry of this; Williams, p. 31, claims that Boucicault took it over for "The Colleen Bawn" (1860).

Dion Boucicault was born in Ireland but migrated to America in 1853 (Kahn, p. 66). According to Morison, p. 780, "Of the 132 plays written my Dion Boucicault, only Rip Van Winkle (1865) in which Joseph Jefferson starred for over thirty years, and The Colleen Bawn, a romantic comedy of Ireland, are remembered." On the other hand, his daughter Nina Boucicault, when in her late thirties, would create the role of "Peter Pan" in the first theatrical production (Douglas-Fairhurst, p. 306). And Boucicault's "achievements in the United States included the first depiction [in a play] of Negroes as something other than buffoons, the founding of a school of Irish comedy, and the first use of carpets on stage (Kahn, p. 22). Less to his credit, perhaps, is his invention of the special effects extravaganza; in 1857, he had a play simulate a fire on stage (Kahn, p. 30). So even if his works are forgotten, the Boucicault family arguably still managed to leave a mark on the theater.

Williams, pp. 98-99, says, "Boucicault was born in Dublin around 1820. Destined to spend most of his life outside of Ireland, he nevertheless received the most indelible gift that city can bestow -- its accent. It remained with him all of his life, making it difficult for Boucicault, the actor, to play convincingly any but Irish roles.... Boucicault got his theatrical start in London as both actor and playwright (one of his first roles was that of [Samuel] Lover's Rory O'More). He came to America in 1853, but spent much of the sixties touring abroad with his Irish plays. In 1870 he returned more or less permanently to America, where he died in 1890." Williams says that he wrote largely with Irish-American audiences in mind, and also that he "provided a bridge that would lead from the stage Irishry of Lover to the sophisticated comic-dramas of John Millington Synge and George Bernard Shaw."

Boylan, p. 27, says that Dion Lardner Boucicault was born either Dec. 26, 1820 or Dec. 20, 1822, and was "probably the natural son of Dr. Dionysius Lardner, a boarder in his mother's house." Boylan lists his first successful play as being 1841's London Assurance. Boylan attributes much of the success of his dramas "to his wife's portrayal of the heroines." He also mentions the "sensation" caused by The Octaroon of 1859, "the first play to treat seriously of the American negro population." Late in his life, demand for his plays declined, leaving him to make a bare living as a teacher of actine. He died in New York on September 18, 1890."

Even so, Boucicault's plays presented only a "romanticized, sentimentalized, and largely falsified image of Ireland," according to Heinz Kosok (quoted by Williams, p. 100) -- and one that hoped for English and Irish reconciliation. - RBW

Bibliography

- Williams: William H. A. Williams,'Twas Only an Irishman's Dream, University of Illinois Press, 1996

Last updated in version 5.2
File: OCon054A

**Crummy Cow, The**

**DESCRIPTION:** Pat O'Hurry tries to sell his old cow, but has no luck. She refuses to travel further; when he threatens to butcher her, she comes back to life. She costs him dearly in travel expenses. At last he manages to foist off the animal

**AUTHOR:** unknown

**EARLIEST DATE:** 1933 (Sam Henry collection)
Cry Is "All Up," The

DESCRIPTION: "The cry is 'All up! Let us haste away!' And like hearty good fellows we'll row through the bay. Haul up, my young men, Pull away, my old blades, For the county gives bounty For the pilchard trades." Girls cause conflict between husbands and wives

AUTHOR: unknown

EARLIEST DATE: 1906 (Baring-Gould, A Book of Cornwall)

KEYWORDS: fishing husband wife courting fight

FOUND IN: Britain(England(West))

REFERENCES (2 citations):
- Sabine Baring-Gould, _A Book of Cornwall_, 1906 (available on Google Books), p. 317, "(The cry is 'All up! Let us haste away!')" (1 text)
- Tony Deane and Tony Shaw _The Folklore of Cornwall_, B. T. Batsford, 1975, p. 79, "(The cry is 'All up! Let us haste away!')" (1 text)

File: DeSh079

Cry of the Pilchard Man, The

DESCRIPTION: Street cry. "Charrd, pilcharrd, pilcharrd, pilcharrd!"

AUTHOR: unknown

EARLIEST DATE: 1961 (Gundry-CanowKernow-SongsDancesFromCornwall)

KEYWORDS: food nonballad

FOUND IN: Britain(England(West))

REFERENCES (1 citation):
- Gundry-CanowKernow-SongsDancesFromCornwall, p. 44, "(The Cry of the Pilchard Man)" (1 short text, 1 tune, filed with a group of songs under the general heading "Crowdy Crawn")

File: Gund044F

Cry, Baby, Cry

DESCRIPTION: "Cry, baby, cry, (Stick/put) your finger [or "a needle"] in your eye, And tell your mother It wasn't I/eye."

AUTHOR: unknown

EARLIEST DATE: 1955 (List-SingingAboutIt-FolkSongsInSouthernIndiana)

KEYWORDS: playparty injury

FOUND IN: Britain US(MW) New Zealand

REFERENCES (4 citations):
- Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 132, "(Cry, baby cry)" (1 text)
- Sackett/Koch-KansasFolklore, p. 119, "(Cry, baby, cry)" (1 text)
- List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 84-85, "Crybaby, Crybaby" (2 short texts, 2 tunes)
- Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #55, "(Cry, baby, cry)" (1 text)

File: SuSm132A
Cryderville Jail, The

DESCRIPTION: Complaints about prison life. Refrain: "It's hard times in (Cryderville) jail, It's hard times, poor boy." Sample stanzas: "Durant jail beats no jail at all; If you want to catch hell, got to Wichita Falls." "Lice and the bedbugs have threatened my life."

AUTHOR: unknown

EARLIEST DATE: 1934

KEYWORDS: prison hardtimes trial punishment gambling

FOUND IN: US(Ap,MA,MW,SE,So)

REFERENCES (11 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 354, "Durham Jail" (1 text)
Peters-FolkSongsOutOfWisconsin, p. 184, "Fond du Lac Jail" (1 short text, 1 tune)
Welsch-NebraskaPioneerLore, pp. 41-42, "Old Dad Morton" (1 text)
Bronner/Eskin-FolksongAlivePart1 20, "Cryderville Jail" (1 text, 1 tune)
Lomax/Lomax-FolkSongUSA 90, "The Durant Jail" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 138-142, "The Cryderville Jail", pp. 142-143, "Po' Boy" (3 texts plus scattered addenda, 2 tunes)
Lomax-FolkSongsOfNorthAmerica 228, "Hard Times" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 127-128, "Mount Holly Jail" (1 text); p. 438, "Fond du Lac Jail" (1 short text)
Botkin-TreasuryOfAmericanFolklore, pp. 887-888, "Hard Times in Mount Holly Jail" (1 text, 1 tune)
cf. Greenway-AmericanFolksongsOfProtest, p. 141, "Hard Times at Little New River" (1 text, adapted to mill conditions, but too short to tell if it was a full adaption or just a spur-of-the-moment change)

DT, DRNTJAIL*

RECORDINGS:
Dock Boggs, "Wise County Jail" (on Boggs2, BoggsCD1)
Logan English, "Durant Jail" (on LEnglish01)

CROSS-REFERENCES:
cf. "County Jail (II)" (theme)
cf. "Dawsonville Jail" (subject)

File: LxU090

Crying Family, The (Imaginary Trouble)

DESCRIPTION: Tom is courting Nancy; her parents worry. Old Kate fears that the lovers will have a child who will drown. She tells the young ones, and "They all went crying home, Tom, old man, wife and daughter. Each night the ghost doth come and cries upon the water"

AUTHOR: unknown

EARLIEST DATE: 1932 (Springfield, MA, _Sunday Union_ for Jan. 3, according to Flanders/Ballard/Brown/Barry-NewGreenMountainSongster)

KEYWORDS: ghost courting

FOUND IN: US(NE)

REFERENCES (4 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 62, "Imaginary Trouble" (1 text, 1 tune)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 14-17, "The Crying Family" (1 text)

DT, IMAGTRBL*

ADDITIONAL: Robert E. Gard and L. G. Sorden, _Wisconsin Lore: Antics and Anecdotes of Wisconsin People and Places_, Wisconsin House, 1962, pp. 104-107, "[no title; filed under the heading "Yodelings of Champin Raftsmen"]" (1 text, source not listed)

ST Wa062 (Full)

Roud #4653

CROSS-REFERENCES:
cf. "The Nervous Family" (theme: much worry about nothing)

NOTES [311 words]: This is believed to be the only ballad in which the ghost of someone who never existed appears. One wonders whose achievement is greater -- the ghost's or the songwriter's.

Flanders compares this with item #34 in the Grimm collection, "Clever Else" ("Die kluge Else," from
Dortchen Wild, 1819). This is sort of semi-true: In the folktale, Else and her family are paralyzed by fear of a future disaster to a child. But while the gimmick is the same (monomaniacal fears of an improbable and preventable death), the plot is quite different. "Clever Else" is Thompson motif J2063. The motif of "Bewareing a calamity that has not occurred" is J2198 (although Thompson's only instance is from India).

Also similar, but not a song, is the tale called "The Three Sillies" on pp. 9-14 of Jacobs: Joseph Jacobs, collector, *English Fairy Tales*, originally published 1890; revised edition 1898 (I use the 1967 Dover paperback reprint), from the *Folk-Lore Journal*, with versions traced back at least to 1852. It is also found on pp. 61-63 of Katherine Briggs, *British Folktales* (originally published in 1970 as *A Dictionary of British Folk-Tales*), revised 1977 (I use the 1977 Pantheon paperback edition). This tale tells of a family which panics about a mallet stuck in a beam; they worry that it might fall out and kill someone, but never consider taking it down themselves.

L. Frank Baum also used the same general gimmick in *The Emerald City of Oz*; according to Michael O. Riley, *Oz and Beyond: The Fantasy World of L. Frank Baum*, University of Kansas Press, 1997, p. 163, in "Flutterbudget Center... live all the people who worry excessively about improbable things that have not happened."

Gard/Sorden say that raftsmen sang this "awakening the echoes in Witch's Gulch at the Dells" [on the Wisconsin River]. Presumably the echoes sounded like a family crying. - RBW

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Crystal Spring, The

**DESCRIPTION:** Captain courts his true love; promises to maintain her, mentions his loaded ship just arrived from Spain. She says men are fickle; he promises to be true

**AUTHOR:** unknown

**EARLIEST DATE:** 1916 (Sharp); the Butterworth version is undated but probably from 1910

**KEYWORDS:** courting ship promise

**FOUND IN:** Britain(England)

**REFERENCES (2 citations):**

- *Sharp-OneHundredEnglishFolksongs* 32, "The Crystal Spring" (1 text, 1 tune)
- *Butterworth/Dawney-PloughboysGlory*, p. 13, "Crystal Stream" (1 text, 1 tune)

Roud #1391

**CROSS-REFERENCES:**

- cf. "One Morning in May (To Hear the Nightingale Sing)" [Laws P14] (theme)

**NOTES** [40 words]: This may well be a fragmentary version of "One Morning in May", but so many elements of the latter song are missing that it could just as easily be an independent song. It does, however, mention a nightingale briefly in the first line. -PJS

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Cu-Cuc A Chuaichin

**DESCRIPTION:** Gaelic. "Cuckoo, where will we spend the summer? Cuckoo, we'll spend it in the glens"

**AUTHOR:** unknown

**EARLIEST DATE:** 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)

**KEYWORDS:** foreignlanguage nonballad bird

**FOUND IN:** Ireland

**REFERENCES** (1 citation):

- *OCroinin/Cronin-TheSongsOfElizabethCronin* 42, "Cu-Cuc A Chuaichin" (2 texts, 1 tune)

**RECORDINGS:**

- Elizabeth Cronin, "Cu-Cuc A Chuaichin" (on IRECronin01)

**NOTES** [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. - BS

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Cuatro Palomitas Blancas (Four While Doves)

DESCRIPTION: Spanish: "Cuatros palomitas blancas (x3), Sentadas en un alero (x2)." "Unas a las otras dicen, 'No hay amor como el primero.'" Four white doves perch and tell each other, "There is no love like the first." They (or the singer) prefer kisses to food.

AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: foreign language love bird
FOUND IN:
REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 366-368, "Cuatro Palomitas Blancas" (1 text plus translation, 1 tune)
File: LxA366

Cuba (Go, Preachers, and Tell It to the World)

DESCRIPTION: "Go, preachers, and tell it to the world (x3), Poor mourners found a home at last. Through free grace and a dying lamb (x3), Poor mourners found a home at last." Similarly, "Go, fathers..."; "Go, mothers..." etc.

EARLIEST DATE: 1859, according to the Original Sacred Harp 1971
KEYWORDS: religious nonballad father mother clergy
FOUND IN:
REFERENCES (1 citation):
Abernethy-SinginTexas, p. 116, "Cuba" (1 text, 1 tune, a copy of a shape note version)
NOTES [52 words]: This is said to be based on Matthew 28:19, in which Jesus instructs his hearers to "make disciples of all nations." The image of Jesus as the Lamb however comes from John 1:29 ("Behold the lamb of God who takes away the sins of the world"), reinforced by much imagery in the Apocalypse, starting in Rev. 5:6. - RBW
Last updated in version 4.5
File: Aber116

Cucanandy

DESCRIPTION: "Cucanandy-nandy, cucanandy-o (x2), Throw him over, over, throw him over th sea, Throw him over, over, he'll be here today." "He didn't dance, dance, he didn't dance today... no, nor yesterday." "Throw him up... he'll be here by and by."

AUTHOR: unknown
EARLIEST DATE: 1959 (Cray-AshGrove)
KEYWORDS: lullaby nonballad
FOUND IN:
REFERENCES (1 citation):
Cray-AshGrove, p. 25, "Cucanandy" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Dance To Your Daddy" (tune)
File: CrAGr25A

Cucaracha, La

DESCRIPTION: Recognized by the references in the chorus to "la cucaracha" (the cockroach). The verses may describe the girls in various towns, and the way to court them. The chorus translates, "The cockroach doesn't want to travel because she has no marijuana"

AUTHOR: unknown
EARLIEST DATE: 1916 (Canciones Mexicanas)
KEYWORDS: drugs bug nonballad courting Mexico foreign language
FOUND IN: Mexico
REFERENCES (3 citations):
Sandburg-TheAmericanSongbag, pp. 289-291, "La Cucaracha (Mexican Cockroach Song)" (1 text
Cuckanandy

DESCRIPTION: Macaronic. "He didn't dance today... he won't till after tea." "Throw him oversea... He'll be here for tea." "Throw him up high...he'll come down by-and-by"

AUTHOR: unknown

EARLIEST DATE: 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: nonballad baby food

FOUND IN: Ireland

REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 41, "Cuckanandy" (1 text, 1 tune)

RECORDINGS:
Elizabeth Cronin, "Cuckanandy" (on IRECronin01)

NOTES [42 words]: OCroinin/Cronin-TheSongsOfElizabethCronin translating a Seamus Ennis note about the song: "As the old women used to have when they were making sport for youngsters, dandling them on their knees or in their laps." Includes a final mouth music verse. - BS

Last updated in version 3.2

File: OCC041

Cuckold by Consent, A

DESCRIPTION: A miller intends to sleep with a customer and has his wife put her in the parlour bed for the night. The maid and wife trade places. In the morning the miller tells Jack to sleep with the woman in the parlour bed cuckolding himself "with my own consent"

AUTHOR: unknown

EARLIEST DATE: before 1675 (broadside, Bodleian 4o Rawl. 566(172))

LONG DESCRIPTION: A maid takes her father's corn to the mill. The miller asks his wife to put her in the parlour bed for the night, intending to sleep with her. The maid tells the wife of the miller's intent and they change places. In the morning the miller tells Jack to sleep with the woman in the parlour bed. At the mill the maid reveals the trick and the miller accepts being cuckolded by his own consent.

KEYWORDS: adultery trick wife miller sex

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan7 1458, "The Jolly Miller" (4 texts, 2 tunes)

RECORDINGS:
Bodleian, 4o Rawl. 566(172), "A Cuckhold by Consent" or "The Frollick Miller that Inticed a Maid" ("Friends will it please you to hear me tell"), F. Coles (London), 1663-1674

CROSS-REFERENCES:
cf. "The Bed's Making" (tune, per broadside Bodleian 4o Rawl. 566(172))

NOTES [23 words]: A certain similarity to Chaucer's "Reeve's Tale" will probably be evident, although the characters and motivations are all different. - RBW

Last updated in version 5.3

File: GrD71458

Cuckoo Cherry Tree

DESCRIPTION: "Cuckoo [or "cook a ball," or "keppy ball"], cherry-tree, catch a bird and give it to me [or "Come down the long lonning and tell to me"] the form of the singer's future spouse: "Once
a maiden, two a wife, Three a maiden, four a wife"

AUTHOR: unknown
EARLIEST DATE: 1842 (Halliwell)
KEYWORDS: playparty courting wife nonballad
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
ADDITIONAL: Marjorie Rowling, _The Folklore of the Lake District_, Rowman and Littlefield, 1976, p. 100, "(Keppy ball, Keppy ball, Coban Tree") (1 short text)
Roud #19966
File: Rowl100

Cuckoo Waltz

DESCRIPTION: "Three times round the Cuckoo Waltz (x3), Lovely Susie Brown. Fare thee well, my charming girl, Fare thee well I'm gone, Fare the well, my charming girl, With golden slippers on." "Choose your pard as we go round, We'll all take Susie Brown...."

AUTHOR: unknown
EARLIEST DATE: 1916 (Wolford-ThePlayPartyInIndiana)
KEYWORDS: playparty nonballad
FOUND IN: US(Ap,MW)
REFERENCES (6 citations):
Wolford-ThePlayPartyInIndiana, pp. 36=37=Wolford/Richmond/Tilson-PlayPartyInIndiana, pp. 169-171, "Cuckoo Waltz" (1 text, 1 tune)
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 64-65, "Susan Brown" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, p. 160, "Cuckoo Waltz" (1 short text, 1 tune)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 136, "Susie Brown" (1 text, a mixed text which has two verses typical of "Cuckoo Waltz" or something like it and two from "Go In and Out the Window")
Spurgeon-WaltzTheHall-AmericanPlayParty, p. 101, "Four Hands Round in the Euchre Ring" (1 text, 1 tune, hard to identify but it looks more like this than anything else); pp. 184-185, "Susan Brown" (1 text, 1 tune)

ST San160 (Full)
Roud #7893
CROSS-REFERENCES:
cf. "Old Joe Clark" (floating lyrics)
File: San160

Cuckoo, The

DESCRIPTION: "The cuckoo is a pretty bird, she sings as she flies; she brings us glad tidings, and she tells us no lies." Many versions are women's complaints about men's false hearts (usually similar to "The Wagoner's Lad/Old Smokey")

AUTHOR: unknown
EARLIEST DATE: 1769 (Herd)
KEYWORDS: bird nonballad lament lyric floatingverses
FOUND IN: Britain(England(South),Scotland(Aber)) US(Ap,MA,NE,SE,So,SW) Canada(Mar,Newf) Ireland
REFERENCES (44 citations):
Randolph 49, "The Cuckoo" (4 texts, of which "A" is about half "Inconstant Lover/Old Smokey" verses and "B" never mentions the cuckoo and appears to be mostly floating verses; 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 117-118, "The Cuckoo" (1 text, 1 tune -- Randolph's 49A)
Arnold-FolkSongsofAlabama, p. 45, "Lovely Willie" (1 text, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 473-476, "The Unconstant Lover" (3 texts, 1 tune, of which the first is "Old Smokey"; the second mixes that with "The Cuckoo," and the third is short enough that it might be something else)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 248, "The Inconstant Lover" (5 texts plus a fragment, admitted by the editors to be distinct songs but with many floating items; "A," "B," and "C" are more "On Top of Old Smokey" than anything else, though without that phrase; "D" is
The Broken Engagement (II -- We Have Met and We Have Parted)," "E" is a mix of "Old Smokey" and "The Cuckoo," and the "F" fragment may also be "Old Smokey")

Morris-FolksongsOfFlorida, #195, "The Cuckoo" (1 text, very mixed, containing fragments of at least three songs, "On Top of Old Smokey" being the largest element, plus "The Cuckoo" and something that begins "Johnny on the water")

Wolfe/Boswell-FolkSongsOfMiddleTennessee 95, pp. 147-149, "Sweet Willie" (1 text, 1 tune, with verses from "The Cuckoo" but also much material from "On Top of Old Smokey" or something similar plus one of "Farewell He" type)

Burton/Manning-EastTennesseeStateCollectionVol1, pp. 66-67, "Cuckoo Bird" (1 text, 1 tune)

Boette-SingaHipsyDoodle, p. 88, "The Cuckoo" (1 fragment, 1 tune)

Scarborough-ASongCatcherInSouthernMountains, pp. 313-314, "The Cuckoo" (1 short text, with local title "Too Wandering True Loves": the piece, which begins "A-walking and a-talking and a-courting goes I," never mentions a cuckoo and consists mostly of floating material similar to Randolph's; it could well be an "Inconstant Lover" type but is too short to classify; placed here because Scarborough does)

McNeil-SouthernMountainFolksongs, pp. 99-101, "The Cuckoo is a Pretty Bird" (1 text, 1 tune)

Burton-TennesseeTraditionalSingers, p. 13, "The Coo-Coo Bird (The Cuckoo Bird)" (1 text, 1 tune, the Tom Ashley version, mostly of floating verses)

Bronner/Eskin-FolksongAlivePart2 42, "Forsaken" (1 text, 1 tune)

Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 34, "A-Walking and A-Talking" (1 text, 1 tune)

Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 142-144, "The Cuckoo" (1 text plus 2 fragments, 1 tune)

Karpel-E-FolkSongsFromNewfoundland 85, "The Cuckoo" (1 text, 1 tune)

Sharp-EnglishFolkSongsFromSouthernAppalachians 140, "The Cuckoo" (13 texts, 13 tunes)

Sharp-OneHundredEnglishFolksongs 35, "The Cuckoo" (1 text, 1 tune)

Sharp/Karpel-EightyEnglishFolksongs 38, "The Cuckoo" (1 text, 1 tune -- a composite version)

Karpel-TheCrystalSpring 42, "The Cuckoo" (1 text, 1 tune)

Thomas-DevilsDitties, p. 153, "Cuckoo" (1 short text, 1 tune)

Wells-TheBalladTree, p. 274, "The Cuckoo" (1 text, 1 tune)

Carey-MarylandFolkLegendsAndFolkSongs, pp. 101-102, "The Cuckoo" (1 text, with at least two verses that are "On Top of Old Smokey," two that might be from any of several abandonment songs, and a final verse that is "The Cuckoo")

Reeves/Sharp-TheIdiomOfThePeople 23A, "The Cuckoo" (1 text, a composite of two texts)

Reeves-TheEverlastingCircle 25, "The Cuckoo" (4 texts)

Williams-FolkSongsOfTheUpperThames, p. 165, "The Cuckoo" (1 text) (also Williams-Wiltshire-WSRO Wt 396)

Williams-Wiltshire-WSRO Gl 127, "Cuckoo" (1 text)

Palmer-EnglishCountrySongbook, #78, "The Cuckoo" (1 text, 1 tune, of four verses, all of which can float; one might be "Oh, No, Not I!"); the second is clearly "The Cuckoo"; the third is perhaps from "On Top of Old Smokey"; the fourth is uncertain)

Greig/Duncan 1157, "The Cuckoo" (5 texts plus a fragment on p. 559, 3 tunes)

Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H479, pp. 347-348, "The Cuckoo" (1 text, 1 tune)

Kennedy-FolksongsOfBritainAndIreland 148, "The Cuckoo" (1 text, 1 tune)

MacColl/Seeger-TravellersSongsFromEnglandAndScotland 57, "The Cuckoo" (1 text, 1 tune)

Lomax-FolkSongsOfNorthAmerica 110, "The Cuckoo"; 111, "The Fourth Day of July" (2 texts, 2 tunes)

Ritchie-SingingFamilyOfTheCumberrlands, pp. 255-256, "[The Cuckoo She's a Pretty Bird]" (1 text, 1 tune)

Opie/Opie-OxfordDictionaryOfNurseryRhymes 121, "The cuckoo is a merry bird" (2 texts)

Baring-Gould-AnnotatedMotherGoose #475, p. 210, "(The cuckoo is a bonny bird)"

Montgomerie/Montgomerie-ScottishNurseryRhymes 18, "(The cuckoo's a bonnie bird)" (1 text)

Flanders/Onley-BalladsMigrantInNewEngland, p. 163, "[Cuathiciag Ghorm]" (1 short text, purporting to be a translation of a Gaelic text of "The Cuckoo")

Scarborough-ASongCatcherInSouthernMountains, p. 69, (no title) (1 fragment, the single floating stanza "I'll build me a cabin On the mountain so high" that is perhaps most typical of this song)

Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 79 "The Coo Coo Bird" (1 text, 1 tune)

Silber/Silber-FolksingersWordbook, p. 164, "The Cuckoo" (1 text)

DT CUKOO2 CUCKBIRD CUCKBIR2*

Maud Karpeles, _Folk Songs of Europe_, Oak, 1956, 1964, p. 44, "The Cuckoo" (1 text, 1 tune)
Roud #413

RECORDINGS:
Clarence "Tom" Ashley, "The Coo Coo Bird" (Columbia 15489-D, 1929; on AAFM3, Ashley04)
Clarence Ashley & Doc Watson, "The Coo-Coo Bird" (on Ashley03, WatsonAshley01)
Charlie Black, "The Cuckoo is a Pretty Bird" (AAF 1389 B1)
Anne Briggs, "The Cuckoo" (on Briggs2, Briggs3, Briggs4)
Mrs. Joseph Gaines, "The Cuckoo" (AAFS 832 A1)
Gant Family, "The Cuckoo" (AAF 72 B1)
Maggie Gant, "The Cuckoo" (AAFS 66 A2)
Kelly Harrell, "The Cuckoo She's a Fine Bird" (Victor V-40047, 1926; on KHarrell02)
Aunt Molly Jackson, "The Cuckoo" (AAFS 823 B1/B2, 1935)
Mrs. C. S. MacClellan, "The Cuckoo is a Pretty Bird" (AAF 986 B2)
Jonathan Moses, "Cuckoo is a Fine Bird" (AAF 3705 A2)
New Lost City Ramblers, "The Coo Coo Bird" (on NLCR04, NLCR11)
Lize Pace, "The Cuckoo" (AAFS 1437 A1)
Charlie Phillips, "The Cuckoo" (on FSBFTX15)
Dink Roberts, "Coo Coo" (on ClassBanj)
Mr. & Mrs. John Sams, "The Coo-Coo" (on MMOKCD)
John Selleck, "The Cuckoo" (AAF 4219 A2)
Vivian Skinner, "Cuckoo is a May Bird" (AAF 2997 A2)
Pete Steele, "The Cuckoo" (on PSteele01)
John Williams, "Cuckoo Song" (AAF 4182 A2/B)

BROADSIDES:
Bodleian, Firth c.12(211), "The Cuckoo" ("Come all you pretty fair maids, wherever you be"), J. Evans (London), 1780-1812; also Harding B 11(762), Harding B 15(77a), Harding B 11(1231), "The Cuckoo"

CROSS-REFERENCES:
cf. "The Waggoner's Lad" (lyrics)
cf. "Sumer Is I-cumen In"
cf. "If I Were a Fisher" (floating verses)
cf. "The Streams of Bunclody" (floating verses)

SAME TUNE:
The Dove (by Ewan MacColl; Dallas-TheCruelWars-100SoldiersSongs, pp. 260-261)

ALTERNATE TITLES:
To a Meeting One Evening, to a Meeting Went I

NOTES [475 words]: Legends about the cuckoo bringing in summer (and infidelity) are common and early.
The cuckoo loves warmth, and so arrives late during migration; it is thus held to signal summer (see Briggs, volume A.2, p. 51, the story of "The Cuckoo-Penners": "cos when the cuckoo do come, they begins to think about puttin in the 'arvest." (These days, it may seem silly to time these things by bird migration, but recall that the calendar was off before the Gregorian Calendar was adopted.)
According to Binney, p. 182, to hear one's first cuckoo on April 28 was a sign of money coming one's way.
Certain species of cuckoo also lay their eggs in other birds' nests (whence probably the word "cuckold"), hence their association with lustiness.
The legend is ancient; Alcuin (died c. 804) wrote a piece, "Opto meus veniat cuculus, carrisimus ales," in which spring begs for the cuckoo to come. And Alcuin was English. But he worked in Charlemagne's France, and wrote in Latin, so we cannot prove that the idea was that old in England. But we do have the very old English song "Sumer Is I-cumen In"; showing that the cuckoo legend had made it to England by then; see the entry on that piece for more details on the dating. Outside England, we find a number of other songs on the theme: Maud Karpeles, _Folk Songs of Europe_, Oak, 1956, 1964, p. 115, prints "L'inverno e passato," "Oh past and gone is winter, And March and April too, And May is here to greet us And songs of the cuckoo.... May's the month for lovers And songs of the cuckoo" (Italian, from Switzerland), as well as "Kukuvaca," "Cuckoo, cuckoo, sings the cuckoo," in which a girl asks a mower, "Have you cut the grass for me?" (p. 217, from Croatia).
The idea of the cuckoo being used as a calendar is found in areas as remote as China. Eberhard, p. 77, says that "The peasants in the province of Sichuan pay a lot of attention to the cuckoo, which helps them to pick the right day for starting various jobs on the farm. The local dialect has several
expressions for the bird, like 'reap the wheat,' 'forcing us to plough,' 'watching the silkworms' or 'watching the fire.'"

Briggs, volume A.2, p. 3, notes in addition that Britain has a large class of "noodle tales" in which some group of people try to "wall in the cuckoo" to keep it from laying its eggs in other nests. These naturally end in failure. A typical example is "The Borrowdale Cuckoo" (Briggs, volume A.2, pp. 25-26), in which the residents keep building a wall just higher than the highest point to which the cuckoo most recently flew, and the cuckoo simply flies a little higher the next time.

Simpson, p. 114, has a single stanza with line, "She picks up the dirt in the spring of the year." Simpson explains, "Since cuckoos arrive when the land is drying out after the winter rains, it was said that they cleared the mud away." - RBW

Bibliography

• Briggs: Katherine Briggs,A Dictionary of British Folk-Tales in the English Language, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2)
• Simpson: Jacqueline Simpson,The Folklore of Sussex, B. T. Batsford, 1973

Cuckoo's Nest (I), The

DESCRIPTION: Singer meets a girl and tells her his inclination lies in her cuckoo's nest. She's shocked at first, but his words are convincing; she consents. (He leaves her with the makings of a young cuckoo.)

AUTHOR: unknown

EARLIEST DATE: Early 1950s (recorded from Jeannie Robertson & John Strachan)

LONG DESCRIPTION: Singer meets a girl and tells her his inclination lies in her cuckoo's nest. She's shocked at first, but as his intentions are good and his words are convincing, she consents. (He leaves her with the makings of a young cuckoo.) Chorus: "Some like the lassie's that's gay weel dressed/And some like the lassies that's lecht aboot the waist/But it's in amang the blankets that I like best/To get a jolly rattle at the cuckoo's nest" or words to that effect

KEYWORDS: courting sex pregnancy animal bird lover dancetune

FOUND IN: Britain US(SW)

REFERENCES (4 citations):
Peacock, pp. 259-260, "Cuckoo's Nest" (1 text, 1 tune)
Logsdon-WhorehouseBellsWereRinging 48, pp. 232-233, "The Cuckoo's News" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #91, "The Cuckoo's Nest" (1 text, 1 tune, apparently composite, so it's not really clear where it should file)
DT, CUKONEST*
Roud #5407

RECORDINGS:
Sean McGuire, "The Cuckoo's Nest" [instrumental] (on FSB02, FSB2CD)
Mrs. Nellie Musseau, "The Cuckoo's Nest" (on PeacockCDROM) [one verse only]
Jeannie Robertson "The Cuckoo's Nest" (on FSB2, FSB2CD)
John Strachan, "Twa and Twa" (on FSB2, FSB2CD)

CROSS-REFERENCES:
cf. "The Cuckoo's Nest (II)" (tune, subject)
cf. "The Magpie's Nest" (tune)

NOTES [85 words]: Three songs (two erotic) share this tune, which is also a common fiddle tune. "Cuckoo's Nest (I)" and "Cuckoo's Nest (II)" overlap some, but as one is always a ballad while the other is really a lyric song, I've split them. (They're most easily distinguished by the chorus: in (I) the man expresses his preferences in women, in (II) he doesn't.) [Note, however, that Logsdon-WhorehouseBellsWereRinging's version, from Riley Neal, has no chorus. - RBW] Better check out both, though -- and "The Magpie's Nest." - PJS

Last updated in version 3.7
Cuckoo's Nest (II), The

DESCRIPTION: Lyric song in praise of the female "cuckoo's nest." Behind a thorn bush a man and woman are busy "hairing at the cuckoo's nest," which "isn't easy found"

AUTHOR: unknown

EARLIEST DATE: 1796 (see NOTES)

LONG DESCRIPTION: Lyric song in praise of the female "cuckoo's nest." "It is thorned, it is sprinkled, it is compassed all around/It is thorned, it is sprinkled, and it isn't easy found"; Chorus: "Hi the cuckin', ho the cuckin', hi the cuckoo's nest...I'll gie onybody a a shilling and a bottle o' the best/If they'll ramble up the feathers o' the cuckoo's nest"

KEYWORDS: sex dancetune lyric nonballad

FOUND IN: Britain(England, Scotland(Aber)) Ireland

REFERENCES (2 citations):
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #49, pp. 203-204, "The Thorn Bush (The Cuckoo's Nest)" (1 text, 1 tune)

DT, CUKOO3

Roud #1506

CROSS-REFERENCES:
  cf. "The Cuckoo's Nest (I)" (subject, tune)
  cf. "The Magpie's Nest" (tune)

NOTES [144 words]: Three songs (two erotic) share this tune, which is also a common fiddle tune. "Cuckoo's Nest (I)" and "Cuckoo's Nest (II)" overlap some, but as one is always a ballad while the other is really a lyric song, I've split them. (They're most easily distinguished by the chorus: in (I) the man expresses his preferences in women, in (II) he doesn't.) Better check out both, though -- and "The Magpie's Nest." - PJS

Kennedy cites the text in Ford, "The Bonnie Brier Bush," as an offshoot of this. Offshoot it may be, but it's not the same song, and Ford indicates no tune. Kennedy is overreaching. Again. - RBW

Porter and Gower note the hornpipe tune is quite popular. Also they cite the fact that Burns and others tried to rework the lyrics to lessen the erotic symbolism (p. 204). The earliest attempt they list is from 1796, so this song must be at least that old. - DGE

Last updated in version 5.3

File: RcTCN02

Cuddy, The

DESCRIPTION: The singer tells Jock that idleness is the cause of poverty. Now well off, he began with only a cuddy [donkey] and a pack. Finally, he opened a shop, married and had children.

"Freens tak my advice ... If a stout heart ye hae ye may climb a stiff brae"

AUTHOR: Thomas Denham (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

EARLIEST DATE: 1854 (_The Aberdeenshire Lintie_, according to Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

KEYWORDS: virtue work

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast 109, p. 2, "The Cuddy" (1 text)
Greig/Duncan3 661, "The Cuddy" (1 text, 1 tune)

Roud #6088

File: GrD3661

Cudelia Brown

DESCRIPTION: Jamaican patois: Cudelia Brown, what makes your head so red? It's because you sit in the sunshine with nothing on your head. The singer meets Mister Ivan one night and he said he gave Neita "de drop, Jamaica flop an' de moonshine drop (hah! hah!)"

AUTHOR: unknown

EARLIEST DATE: 1951 (Murray-FolkSongsOfJamaica)
Cuir A Chodladh

DESCRIPTION: Gaelic. A lullaby. The baby's feet are being washed and the baby is given a drink.

AUTHOR: unknown

EARLIEST DATE: 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: foreignlanguage lullaby nonballad baby drink

FOUND IN: Ireland

REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 43, "Cuir A Chodladh" (1 text, 1 tune)

RECORDINGS:
Elizabeth Cronin, "Cuir A Chodladh" (on IRECronin01)

NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. - BS

Last updated in version 3.2

File: OCC043

Culling Fish

DESCRIPTION: In August the crew took its dried codfish to Monroe. There was no one at the plant to cull [grade] the fish. The new rules make grading more strict. "According to instructions and the outline in view, There's no 'number one' so [it] must go 'number two'"
NOTES [299 words]: Newfoundland's economy was almost entirely dependent on cod. It's why the island was settled, and it was the island's largest export for most of its history. The "cull" was the process by which the dried fish was sorted based on quality. In early days, this was a hand operation. But as described on pp. 151-152 of James Hiller and Peter Neary, editors, Newfoundland in the Nineteenth and Twentieth Centuries: Essays in Interpretation, University of Toronto Press, 1980:

"During the last quarter of the 19th century, technological advances and the charging commercial patterns of the fishery seriously undercut the quality of Newfoundland's saltfish and helped to render its marketing system almost chaotic. As the productivity and profitability of the cod fishery declined in the latter half of the 19th century, specialist shore crews, whose job was to cure the fish, became uneconomic and disappeared. Their function was assumed by untrained women and children with a predictable drop in the quality of fish produced. The invention of the cod trap and increasing use of seines exacerbated the problem by producing large catches that left insufficient time for curing...."

"Since the first fish to reach the foreign markets received a premium price, exporters on the Labrador coast began buying fish by the qual (that is, ungraded and at a flat price for later grading) in order to speed up the process by which it could be handled and raced to market. The fisherman was therefore deprived of the critical incentive to devote extra time producing superior quality, because he no longer received a price difference to reward his efforts. Quality and price dropped accordingly." The result was a decline in the codfish industry, and probably a worse decline in respect for Newfoundland fish. - RBW

Last updated in version 5.0

File: Pea118

Culloden Field

DESCRIPTION: "The heather bell blooms o'er the dead ... They mark the warrior's gory grave ... Where mouldering in the dust is laid The hero of the plume and plaid"

AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan1)
KEYWORDS: battle death nonballad Jacobites
HISTORICAL REFERENCES:
Apr 16, 1746 - Battle of Culloden Muir ends the 1745 Jacobite rebellion (see the NOTES to "The Muir of Culloden" for details)
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan1 129, "Culloden Field" (1 fragment, 1 tune)
Roud #5780
CROSS-REFERENCES:
cf. "The Muir of Culloden" (subject) and notes and references there
cf. "Culloden Moor" (tune)
NOTES [11 words]: The current description is based on the Greig/Duncan1 fragment. - BS

Last updated in version 2.4

File: GrD1129

Culloden Moor

DESCRIPTION: "Culloden moor, Long wilt thou be remembered ... On thee the clans of Scotland bled for their dear royal Charlie...." "Traitor knaves with bribery base Made death's darts fly fu' rarely, Ah! Scotland lang will min' the place She lost her royal Charlie"

AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan1)
KEYWORDS: battle betrayal death patriotic Jacobites
HISTORICAL REFERENCES:
Apr 16, 1746 - Battle of Culloden Muir ends the 1745 Jacobite rebellion (see the NOTES to "The Muir of Culloden" for details)
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan1 128, "Culloden Moor" (1 text, 1 tune)
Roud #5779
CROSS-REFERENCES:
cf. "The Muir of Culloden" (subject) and notes and references there
cf. "Culloden Field" (tune)
NOTES [20 words]: Greig/Duncan1: "Learnt from her brother, James Birnie, who probably had it from ... from fifty to sixty years ago." - BS
Last updated in version 2.4
File: GrD1128

Cum, Geordy, Haud the Bairn
DESCRIPTION: "Cum, Geordy, haud the bairn, Aw's sure aw'll not stop lang." The woman goes out briefly, leaving the child because she is "not strang." When the child becomes upset, Geordy is unable to calm it, and talks of the weary work his wife must do
AUTHOR: Joseph Wilson
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland); Wilson died 1875
KEYWORDS: mother father children humorous
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 136-137, "Cum, Georfy, Haud the Bairn" (1 text, 1 tune)
Roud #3161
File: StoR136

Cumarashindu
DESCRIPTION: The singer is "a dacent policeman, the pride o the Glesca Force." When he meets friends he says "Cumarachandhu." When he passes the boys "in ma bonnie coat o' blue" "they cry as I pass by, 'There goes Cumarachandhu'"
AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan8)
KEYWORDS: police
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan8 1902, "Cumarashindu" (1 fragment plus a single verse on p. 417, 1 tune)
ADDITIONAL: Chris Wright, "Forgotten Broadsides and the Song Tradition of the Scots Travellers"
-- essay found in David Atkinson and Steve Roud, Editors, _Street Ballads in Nineteenth-Century Britain, Ireland, and North America: The Interface between Print and Oral Tradition_, Ashgate, 2014, p. 100, "Cumarachandhu" (copy of a Dundee Poet's Box broadside)
Roud #13562
ALTERNATE TITLES:
Cumarachandhu
The Russian Jew
NOTES [37 words]: Greig/Duncan8 text count includes one verse on p. 417. That verse is the basis for the description.
Greig/Duncan8: "'Cumarashindhu' is a representation of the Gaelic 'Ciamar a tha si(bh) 'n diugh?' (How are you today?)." - BS
Last updated in version 4.4
File: GrD81902

Cumberland Crew, The [Laws A18]
DESCRIPTION: The crew of the Cumberland, attacked by the CSS Virginia/Merrimac, fight back as
best they can, though their shot bounces off the Confederate's armored hull. The Cumberland 
fights until it is rammed and sunk 

AUTHOR: unknown 

EARLIEST DATE: before 1865 (broadside, LOCSing sb10061b) 

KEYWORDS: Civilwar ship 

HISTORICAL REFERENCES: 
March 8, 1862 - U.S. frigates Congress and Cumberland sunk by the CSS Virginia (formerly USS 
Merrimack). The Minnesota runs aground; had not the Monitor arrived the next day, the Merrimac 
would have sunk that ship also 

FOUND IN: US(MA,MW,NE) Canada(Mar,Ont) Ireland Britain(England(Lond)) 

REFERENCES (20 citations): 
Laws A18, "The Cumberland Crew" 
Doerflinger-SongsOfTheSailorAndLumberman, pp. 134-135, "The Cumberland's Crew" (1 text, 1 
tune) 
Rickaby-BalladsAndSongsOfTheShantyBoy 39, "The Cumberland's Crew" (1 tune, partial text) 
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 39, "The Cumberland's 
Crew" (1 tune, partial text) 
Dean-FlyingCloud, pp. 36-37, "The Cumberland's Crew" (1 text) 
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 162-165, "The Cumberland Crew" (1 text) 
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, pp. 102-103, "The 
Cumberland's Crew" (1 text) 
Ranson-SongsOfTheWexfordCoast, pp. 106-107, "The Cumberland's Crew" (1 text, 1 tune) 
Beck-SongsOfTheMichiganLumberjacks 87, "The Fate of the 'Cumberland' Crew" (1 text) 
Beck-TheyKnewPaulBunyan, pp. 249-252, "The Fate of the 'Cumberland' Crew" (1 text) 
Beck-LoreOfTheLumberCamps 97, "The Fate of the 'Cumberland' Crew" (1 text) 
Creighton-SongsAndBalladsFromNovaScotia 113, "Cumberland's Crew" (1 text, 1 tune) 
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 194, "The Cumberland's Crew" (1 text) 
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 16-17,244, "The Cumberland's Crew" (1 text, 1 
tune) 
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 358-359, "The Cumberland's 
Crew" (1 text) 
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #60, "The Cumberland's Crew" (1 text, 1 
tune, in which the ship becomes British!) 
Wolf-AmericanSongSheets, #410, p. 28, "The Cumberland's Crew" (4 references) 
Silber-SongsOfTheCivilWar, pp. 258-260, "The Cumberland Crew" (1 text, 1 tune) 
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 24-25, "The Cumberland Crew" (1 text, 
1 tune) 

DT 366, CUMBCREW* 

Roud #707 

RECORDINGS: 
Stanley Baby, "The 'Cumberland's Crew (1)"" (on GreatLakes1) 
Orlo Brandon, "The 'Cumberland's Crew (2)"" (on GreatLakes1) 
Warde Ford, "The Cumberland crew (The Cumberland's crew)" [fragment] (AFS 4202 B5, 1938; tr.; 
in AMMEM/Cowell) 

BROADSIDES: 
Bodleian, Harding B 18(108), "Cumberland's Crew," Bell and Co. (San Francisco), c.1860; also 
Firth c.12(72), "The Cumberland's Crew" 
LOCSing, sb10061b, "The Cumberland's Crew," H. De Marsan (New York), 1861-1864 

CROSS-REFERENCES: 
cf. "The Cumberland" [Laws A26] (subject) 
cf. "Iron Merrimac" (subject) 
cf. "The Merrimac (I)" (subject) 
cf. "Jack Gardner's Crew" (tune & meter) 

NOTES [8104 words]: To tell this song from "The Cumberland," refer to this text from the broadside 
version of 1887: 
Oh, shipmates, come gather and join in my ditty, 
Of a terrible battle that happened of late; 
Let each Union tar shed a sad tear of pity 
When he thinks of the once-gallant Cumberland's fate. 
The eighth day of March told a terrible story, 
And many a brave tar to this world bid adieu,
Yet our flag it was wrapped in a mantle of glory
By the heroic deeds of the 'Cumberland' crew."

The first day of the Battle of Hampton Roads, March 8, 1862, has been called the worst day in the history of the United States Navy prior to Pearl Harbor (Holzer/Mulligan, p. 148).

The Monitor and the Virginia/Merrimack are often referred to as the "first ironclads," that is, the first ships with iron armor. This is absolutely false; Preston, p. 15, reports that France and Britain had fiddled with wrought iron ships as early as the 1840s, but temporarily abandoned the idea because the iron splintered too much when hit by solid shot.

Several things changed the equation. The Crimean War caused such terrific casualties that it became vital to build armored floating batteries, technological progress made metal less brittle -- and the introduction of shell-firing naval guns meant that the old wooden walls were just too vulnerable to fire; a way had to be found to make ships safe against burning. The French were the first out of the gate, producing in 1859 La Gloire, a wooden ship fitted with iron plating (Preston, pp. 16-17). She was ugly and slow, but at least one hot shot could not sink her.

Britain promptly went one better, with Warrior -- the first all-iron warship ever built (Paine, p. 566). Nelson, p. 3, notes that the combatants at Hampton Roads were not even the first *American* ironclads. The Confederates at New Orleans had tried to build one, the Louisiana (though she was still incomplete when the city fell; McPherson, p. 420), and on the Tennessee front, the Union had built "Pook's Turtles," light ironclads designed for work in shallow waters. They had a lot of problems, but they fought at Forts Henry and Donelson in February 1862 (Nelson, p. 183, describes them as the first ironclads in Federal service, and praises their performance, though Woodworth, pp. 76-77, 90-91, in giving details of their activity notes that the light armor of these vessels could not always stop a heavy cannonball). Nelson, p. 144, argues that the very first ironclad in action was in fact the Confederate ram Manassas, which went into action at the mouth of the Mississippi in 1861 (though it wasn't much of an action).

But neither the British nor the French ironclads had ever fired a gun in anger in 1862, and while the American ships had, they had not engaged other ships of the same type. The Battle of Hampton Roads was the first "battle" of self-powered ironclad vessels. What's more, La Gloire and Warrior were basically conventional designs, designed to fight under steam but cross large distances under sail, and both fired standard broadsides. The American designs would be radically different. (In the Confederate case, largely by necessity; Nelson, p. 162, reports that the Confederate navy had concluded that "there was no possibility of building such a ship in the Confederacy.")

From the moment the Civil War began, both sides tried for control of the sea and rivers. The Union, which controlled the American navy, striving to blockade the Confederacy so that it could not sell its cotton or gain raw materials from outside, while the southerners tried to break the blockade. Given Union naval superiority, the Confederacy had no hope of winning a pitched battle on water. Rather, they had to try to nibble a little bit here and there -- or they had to come up with a superweapon. Holzer/Mulligan, p. 23, reports that the Confederates briefly tried to buy La Gloire or one of its sisters. The French, who still had only a handful of ironclads, weren't selling. The Confederates would have to do it on their own.

They had just the man to arrange it. Confederate Secretary of the Navy Stephen Mallory had not had a very distinguished career in the United States Senate (Hendrick, p. 365), and had had only one year of formal schooling (Hendrick, p. 366) -- but he was creative, and fascinated by ships. He served well enough that he ended up being the only member of the Confederate cabinet to serve the entire war (Hendrick, p. 364).

And where better to do it than in Chesapeake Bay? It controlled the sea approach to both Richmond and Washington. If the Confederates could somehow clear out the Union navy from the bay's outlet near Hampton Roads, it could change the course of the war.

And, in that quest, the Union had given the Confederacy a great gift: the Gosport naval yard in Norfolk, Virginia, its chief naval base. Not only were there naval facilities there, there were even some salvagable ships. When Virginia seceded, the commander of the yard, 67-year-old Charles Stewart McCaulay (an alcoholic, according to Nelson, p. 37, and he certainly sounds senile), had feared the Confederates, and ordered a premature and disorderly abandonment of Norfolk (Holzer/Mulligan, pp. 23-24; even Wood-BL, a Confederate officer, says that Norfolk was "hurriedly abandoned by the Federals, why no one could tell": Wood-BL, p. 98). The one vessel to escape the chaos was the U.S.S. Cumberland, the subject of this song, since she was properly manned and able to sail (Nelson, p. 53).

Not so fortunate was the USS Merrimack (correct spelling). She was one of the newest and strongest vessels in the U.S. navy, having been built in 1854 and commissioned in 1855 (Paine, pp. 557-558; Nelson, p. 36, gives her year of commission as 1856). But her engines were incredibly balky; they had been overhauled in 1857 (Holzer/Mulligan, p. 25), and by 1861 were out of...
command again -- the main reason she was rotting in port (Nelson, p. 37, says she was "all but disassembled," and adds on p. 141 that "the engine was so bad that the [United States] navy had decided to condemn it". H. Ashton Ramsey, who had been an engineer on *Merrimack* before the war and then went south to become the new vessel's chief engineer, called them "radically defective"); Nelson, p. 140. The navy tried to rescue the ship (Holzer/Mulligan, p. 60), but McCauley, confused and fearful of provoking the locals, interfered with the repair attempts. Official Washington made several attempts to get the ship away (this is the primary subject of Nelson, pp. 36-50). But the government did not want to provoke the state of Virginia, which was teetering on the brink of secession. That, combined with McCauley's inept attempt to prevent trouble, eventually gave rise to a situation in which *Merrimack* was able to sail, but had no crew and no weapons. No one seemed able to figure out what to do from there. An expedition was finally sent to Norfolk, but it arrived just a few hours too late to save the ship or the naval yard (Nelson, p. 50). By then, the (mostly secessionist) workers at the yard had quit (Nelson, p. 51), so the few naval personnel could no longer accomplish any real repairs.

It is just possible that the naval yard could have been saved -- the *Cumberland*, after all, was in the waters of Hampton Roads, and had enough heavy guns to make any infantry attacker think twice (Nelson, p. 52), and another heavy ship, the *Pawnee*, was soon to arrive. But McCauley had already ordered the several ships in the yard, destroyed. (When Commodore Pauling of the *Pawnee* heard about that, he had McCauley relieved; Nelson, p. 55.) But the ships that were destroyed were of relatively little value. It was *Merrimack* that everyone wanted.

By then, the ship was settling in the water; she too had been scuttled. At this point, confusion in command took hold. Paulding, who had hoped to save the naval yard, concluded that McCauley had given too much away; the yard could not be defended (a debatable point, given the weakness of Confederate forces in the area; Nelson, pp. 63-64). So he ordered its destruction instead. This was done rather ineptly. Quite a few buildings were damaged or destroyed, but there wasn't enough time to destroy most of the heavy guns (Nelson, p. 56). And, in a blatantly stupid move, *Merrimack* was one of the things set afire as she sank -- which meant that the rising waters put out the flames before they could reach the lower decks (Holzer/Mulligan, p. 62). Instead of being destroyed, the ship's hull and engines were largely intact (as balky as ever -- Wood-BL says "We could not depend on them for six hours at a time" -- but intact). The ship's rig was gone, and the engines suffered further damage from salt water -- but they could be used. In particular, the propeller shaft remained whole (Nelson, p. 95) -- one of the trickiest thing for the Confederates to fabricate.

"If the federals had simply burned *Merrimack* as she floated on her waterline, and not scuttled her first, there would have been nothing for the Confederates to salvage. But as it was, the water flooding the hull protected the lower part of the vessel from the flames, and left it virtually intact" (Nelson, p. 95). In a way, the damage actually helped the Confederacy: It was cheaper to rebuild the *Merrimack* without masts than with. And a ship without masts could mount a heavier broadside and was less vulnerable to damage.

A rebuild was easily undertaken because the attempts to render the yard unusable had been a complete failure. As the officer who occupied it noted, "Only an inconsiderable portion of the property, with the exception of the ships, was destroyed" (Nelson, p. 67). "The U. S. Navy left for the southerners 130 gun carriages and over a thousand guns, from 11-inch to 32-pounders. They left most of the machinery in repairable condition. They left two thousand barrels of gunpowder, thousands of cartridges, thousands and thousands of shot and shells" (Nelson, p. 68). The yard did end up somewhat debilitated, but that was mostly the fault of the Confederates themselves, engineers would complain that the yard had been stripped of both essential equipment and personnel (Nelson, p. 159).

It was quickly decided to rebuild *Merrimack*. After some discussion, the Confederates settled on a design that "reminded observers of a barn floating with only its roof above water" (McPherson, p. 373). In simplest terms, they cut off the top of the ship right about at the waterline, put a sheathe of iron over it as a deck, then built a small iron citadel, with sides sloped at 36 degrees, on top (Holzer/Mulligan, p. 24). The citadel wasn't the whole ship, but it was all that could be seen at a distance; hence the barn-like appearance.

Armoring the ship proved a major challenge. The major structural element of the armored citadel was in fact wood (several feet of it, running in different directions and of several different types), but this had to be plated with iron -- a difficult item to obtain, since the total amount of iron needed was very large -- nearly 800 tons, according to Holzer/Mulligan, p. 25, or even 1000 tons, accoring to Nelson, p. 109. I've often seen it stated that the *Merrimack* was plated with rail iron (e.g. Foote, p. 255) -- which gave me the impression that someone covered her sides with sections of track. Not quite -- but the Confederates took up a lot of railroad iron (Nelson, p. 109) and melted it down so
the Tredegar Iron Works (the only place in the Confederacy capable of producing the plates) could make the plating. It was a desperate measure that would prove costly later on, as the Confederate rails wore out. And even so, it took months for all the armor to be rolled; the first deliveries were in October 1861, and the last did not arrive until February 1862 (Holzer/Mulligan, pp. 25-26).

The ship almost didn't make it into action; workmen put in long hours, seven days a week (Holzer/ Mulligan, p. 69), but the Confederacy was not an industrial nation. (Just to give an illustration of how hard this was for them, there are no photographs at all of Virginia, and no authoritative plans; scholars aren't even sure how many pilothouses she had; Nelson, p. 142).

The problems with creating materials meant that frantic changes had to be made once tests showed that the 1-inch-thick iron plates originally specified were not strong enough; 2-inch plates had to be substituted. Even the Tredegar Iron Works -- the only place in the Confederacy that was up to dealing with all that metal -- had trouble with that; the plates were hard to roll, and the holes for bolts could not be punched; they had to be drilled (Nelson, pp. 112-113). Even transporting the stuff was almost impossible. But Tredegar rebuilt its facilities, and eventually they worked out the transport, too. The designers were constantly fiddling with the design, as well. They even created a new type of rifled gun (Nelson, pp. 109-110). But finally they managed to put her in the water.

She wasn't a healthy ship; her ventilation was terrible, and the citadel on top had no roof except a grating, so it was open to rain; her officers reported that dozens of crewmen were sick on most days (Nelson, p. 195). Her opponent the Monitor was also very bad in that regard; Greene-BL, p. 118, declares that "Probably no ship ever devised was so uncomfortable for her crew"). Still, she floated, and she could fight.

The result was renamed CSS Virginia, but is often (perversely) called the Merrimac (note the different spelling). The confusion is partly the Confederate fault; several of the new ship's officers (including even her commander Franklin Buchanan -- Nelson, p. 180 -- and her executive officer, Catesby ap Roger Jones, who commanded her on March 9) had served aboard her in the U. S. Navy and tended to keep the old name. And some of them misspelled it Merrimac (Holzer/Mulligan, p. 58). According to Nelson, p. 193, the name Virginia didn't take hold until about the time she was relaunched.

Whatever they called her, she had one major advantage. As Foote says, "What she lacked in looks, and she was totally lacking there, she made up for in her ability to give and take a pounding" (p. 255).

Had she taken much longer, Union general George B. McClellan's Peninsular Campaign might have stopped work on her before she even went to sea. Plus her design was wrong: Her displacement had been miscalculated, so that her hull rode too high, exposing the unarmored portions that were supposed to be below the waterline (Holzer/Mulligan, p. 69). Ballast was added, but as she burned shot and coal, she would rise and expose her underbelly. Plus her ram, which was her most deadly weapon, was not attached very securely. She also suffered from having a crew with inadequate sea experience (Holzer/Mulligan, pp. 69-70; Nelson, pp. 180-181, tells how Lt. Wood, of Wood-BL, had to scour army artillery units to find gunners).

It wasn't until March 4, 1862 that the new ship was ready for a shakedown cruise (Holzer/Mulligan, p. 71). Even her guns had hardly been proved -- they were a new design, but her officers has been allotted only 300 pounds of gunpowder to test it! (Nelson, p. 177; Wood-BL, p. 103, reports that at one point on her voyage, her guns would stop firing for fear of wasting powder. To put this powder-pinning in perspective, she would sail with some 18,000 pounds of powder; Nelson, p. 211). But her commander, Franklin Buchanan, decided to make that test run a trial by fire -- though he didn't even tell most of his crew until the trip was underway. This even though workmen had still been on the ship that very morning and much work still had to be done: Her weapons to prevent boarding had not been fitted, she needed shutters over most of her gunports (Nelson, p. 213), and the guns themselves were untested (Nelson, p. 7), her rudder was giving problems, and her internal arrangements were incomplete (Konstam, pp. 16-17).

(We might note incidentally that, technically speaking, Buchanan wasn't her captain; Virginia never had a captain. This is because Buchanan was junior to some other naval officers who had headed south, and who considered themselves more deserving of being ship's captains. The Navy department circumvented this by making Buchanan a commodore; Nelson, pp. 195-196. This made him technically a fleet commander, not a ship commander -- but in practice he commanded Virginia as well as the whole James River squadron. Buchanan's career was full of such contradictions -- he had resigned from the United States navy when he thought Maryland would secede, but it didn't leave the Union. He tried to rescind his resignation, but this understandably was not allowed, so he went to the Confederacy; Nelson, pp. 198-199.)

Bad weather on March 6 and 7 forced Buchanan to wait until March 8 (Holzer/Mulligan, p.72). But when he did, he came out with a bang.
It was quickly discovered that Virginia was hideously hard to handle. One of her officers reported that the best possible speed she could make was five knots (Wood-BL, p. 100), and that was with everything perfect: smokestacks intact and drawing well, the ship level, the crew at full strength. Other estimates vary; Nelson, p. 8, estimates her speed at seven knots before battle damage affected her smokestack -- though a comment on p. 108 implies that her propeller was too high in the water to be very efficient. No matter which calculation is right, she was not fast. Plus it took her at least half an hour to turn about (Wood-BL, p. 100, says "it took from thirty to forty minutes to turn" -- and it also required a lot of room, because of Virginia's deep draught. Most of Hampton Roads was so shallow that she literally could not turn about. And she drew so much water (22 feet) that she couldn't really maneuver at all in the James River; it was too shallow for her rudder to have much effect (Holzer/Mulligan, pp. 72-73). Plus there were many places in Hampton Roads which were accessible to other ships where she simply could not sail -- to some extent Union ships could avoid her (or at least her ram) by putting a shoal between them.

By comparison, the Monitor, which could make eight knots, could turn in four minutes and fifteen seconds; Nelson, p. 227).

To be sure, the Confederates had other ships in the area -- Konstam, pp. 18-19, lists five other Confederate vessels based in Norfolk and on the James River, two of which, though armed, served mostly as tugs to get the Virginia to where she would fight (Nelson, p. 10); most of the rest would sortie with her. But the five combined mounted only about two dozen guns (the biggest, Patrick Henry, had ten, but was a sidewheel steamer, which made her very vulnerable; Nelson, p. 216); on their own, they were not even as strong as one of the Union blockading ships. They did fight, and take casualties (Nelson, p. 233) and in one case fairly severe damage (Nelson, p. 247); indeed, the Jamestown and Patrick Henry did most of the slight damage to the Minnesota (Nelson, p. 249).... But they were sort of like cavalry raiders hiding behind an infantry screen: more irritant than anything else; they could only fight because, if they had to, they could hide behind the big ironclad. It was essentially the Virginia against the entire Union fleet.

As long as Virginia couldn't be hurt, it hardly mattered. Maybe she couldn't catch the enemy ships, but they could not survive where she was.

When she came out on March 8, there were five major representatives of the Union navy in Hampton Roads: The Cumberland (26 guns, under Captain William Radford), the Congress (52 guns; under Lieutenant Joseph Smith), the Minnesota (47 guns; Captain Gershon Van Brunt), the Roanoke (42 guns; Captain John Marston, though her engines were temporarily disabled; Nelson, p. 234), and the St. Lawrence (50 guns; Captain H. Purveyance) (for the ship's armaments, see Holzer/Mulligan, p. 73; for their skippers, Konstam, p. 22). Roanoke and Minnesota were in fact sisters of the Merrimack (Holzer/Mulligan, p. 58. Nelson, p. 73, notes the irony that Confederate Secretary of the Navy Stephen Mallory was chair of the Senate committee which approved these ships, and had been one of the senators most responsible for their construction). Many of them had been on blockade duty for quite a while; Nelson, p. 11, says that Cumberland and Congress had been at Hampton Roads since at least November.

The ironclad's first shots went into Congress, which was closest (Nelson, p. 14), but Virginia fired on her only in passing. She was heading for the Cumberland, which had been laid down in 1826 and finally finished in 1842 as a 50-gun frigate; she was razeed (i.e. had her upper deck taken off) in 1856 and converted to a 24-gun sloop-of-war (though the guns were of heavier weight than those of the Congress, making her potentially more deadly to the Virginia; Nelson, p. 14). She was exclusively a sailing ship; without engines (Paine, p. 127) -- and there was no wind on the day of the Battle of Hampton Roads (Nelson, p. 236), so she was effectively unable to move. Indeed, both Cumberland and Congress were thought so vulnerable that tentative orders had been given to withdraw them from Hampton Roads (Nelson, p. 11).

When the Virginia came out, Cumberland was in bad shape to fight -- it was washing day (Hoehling, p. 65, Nelson, p. 12), and her captain William Radford was away on a court-martial board at the time, leaving the ship in the hands of Lieutenant George U. Morris (Hoehling, p. 66). Hoehling, p. 67, says that 121 men died on the Cumberland -- roughly a third of the ship's crew of 376 (Nelson, p. 239).

Still, she did most of the damage to the Virginia. The ironclad's guns tore Cumberland to shreds, but then the Confederate ship decided to ram. The big blade tore a fatal hole in the Cumberland, causing her to sink quickly, with her flag famously still flying. She almost took the Virginia with her; the ship rocked so violently when the ram went in that it nearly submerged the ironclad's nose (Nelson, p. 18), and one Federal officer thought he could have sunk her simply by dropping an anchor onto her as Cumberland went down (Nelson, pp. 229-230). But Captain Buchanan had been clever; he had ordered the engines reversed before impact (Nelson, pp. 14, 18), and she was able to pull free.
was, it inspired little confidence in the Federal naval officers (Hoehling, p. 73). Events were to
Roads the night of March 8/9, and took position to protect the grounded

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264).

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word arrived by cable -- Secretary of War Stanton, who was prone to fits of near-insanity, started

her the next day. There was panic in Hampton Roads, in Newport News, and in Washington once

distance before getting stuck again. There was every reason to think that the

Minnesota,

Having dealt with the two weakest vessels in the blockade,

reached at 10:30 A.M. the Federals tried to destroy her, but she moved only a short

reason for her to give up the fight. She turned to destroy the USS

Congress.

The damage was significant but did not in any way threaten Virginia's buoyancy; there was no

Congress.

herself a big fat target, and was unable to fire her broadside at the Confederate ship (Paine, p.

it might have been hard for her inexperienced crew to handle her in battle). Instead, she had made

Confederate vessel (though Nelson, p.12, notes that most of her veteran sailors had been paid off;

was more maneuverable than Virginia and might have been able to "cross the T" on the

Confederate vessel (though Nelson, p. 229), further reducing the Confederate vessel's speed (since

it reduced the draw through her furnaces, "after the loss of the smoke-stack, Mr. Ramsey, chief

engineer, reported that the draft was so poor that it was with great difficulty he could keep up

steam"

-- WoodBL, p. 103).

Hoehling, p. 68, adds that her engineers noted structural problems as well, including loose plates

and broken beams. Nelson, p. 230, reports that several of Virginia's guns were damaged by the

three broadsides Cumberland fired after being mortally wounded. On p. 255, Nelson adds this
catalog of damage which she had sustained by the end of the day: her surgeon would count 98

dents in her ironworks (though the yard would list the number as 97, according to Nelson, p. 301,

with only six of her outer plates of iron broken and none of her inner plates); her flagstaff was
down, her "less substantial gear ha been annihilated," and her bow timber was twisted and leaky

as a result of the loss of the ram

The damage was significant but did not in any way threaten Virginia's buoyancy; there was no

reason for her to give up the fight. She turned to destroy the USS Congress. The Federal ship was

handled very badly -- apparently her captain ran her aground on purpose (Hoehling, p. 66) to save

her from being rammed. But that made her almost useless offensively: Even without engines, she

was more maneuverable than Virginia and might have been able to "cross the T" on the

Confederate vessel (though Nelson, p.12, notes that most of her veteran sailors had been paid off;

it might have been hard for her inexperienced crew to handle her in battle). Instead, she had made

herself a big fat target, and was unable to fire her broadside at the Confederate ship (Paine, p.

119).

The Confederates happily took advantage. The "crossed the T" on Congress, pouring their fire into

her stern (Nelson, p. 237). Eventually, after her captain had been killed, the Congress surrendered

(Nelson, p. 238), but because she was aground in shallow water, Virginia could not take her in tow.

Total casualties on the Congress were 136 killed, wounded, and missing out of 434 aboard

(Nelson, p. 239).

Shore batteries continued to fire on Virginia after the Congress hauled down her flag (Nelson, p.

243, though he notes that the Federals actually caused as many casualties among their own

surrendered sailors as the enemy), and Buchanan was injured while firing back at them; he would

not be aboard for the next day's big fight (Holzer/Mulligan, p. 87). The Confederates would also

claim that Congress fired after putting up the white flag (Nelson, p. 244, though he thinks the claim

false). Buchanan then ordereder hot shot to be fired into the Congress, setting her afire (Wood-

BL, p. 102); she blew up in the night (Hoehling, p. 68, says he did this in response to being

wounded; he decided to take revenge. But destroying the Congress was reasonable; if he did not

destroy her, the Federals were better equipped to take her away than the Confederates. His only

fault was in destroying her before the sailors got off).

Having dealt with the two weakest vessels in the blockade, Virginia then turned to deal with the

Minnesota, which had also gone aground. But her extreme draught of 22 feet kept her from

reaching the Minnesota, so Virginia headed back into port to prepare to fight the next day.

Overnight, strenuous attempts were made to free the Minnesota, but she moved only a short

distance before getting stuck again. There was every reason to think that the Virginia could destroy

her the next day. There was panic in Hampton Roads, in Newport News, and in Washington once

word arrived by cable -- Secretary of War Stanton, who was prone to fits of near-insanity, started

sending telegraphing "the sky is falling" messages to cities all along the East Coast (Nelson, p.

264).

Except that, overnight, the Monitor arrived an changed everything. The Monitor arrived at Hampton

Roads the night of March 8/9, and took position to protect the grounded Minnesota. Small as it

was, it inspired little confidence in the Federal naval officers (Hoehling, p. 73). Events were to
prove them wrong. Early in the war, the Union was confident in the strength of its navy; it researched ironclads, but did very little about constructing seagoing iron ship. They started to have second thoughts, according to Holzer/Mulligan, pp. 126-127, when the Trent affair made it possible that there might be war with Britain. The Americans knew perfectly well that their wooden walls couldn't fight Warrior and her sisters.

When word came of the building of the Virginia, the urgency increased. There were, at that time, only two serious designs on the table, which would later become the New Ironsides and the Galena (McPherson, p. 374; Konstam, p. 20. For the latter disastrous design, see the notes to "Old Johnston Thought It Rather Hard"). New Ironsides (which in some ways resembled the Virginia, save that the armored citadel covered the entire hull) was a successful design, but could not be ready in time. Galena also probably would take too long. But Cornelius Bushnell, the shipbuilder on the Galena, had called in the brilliant but cantankerous Swedish inventor John Ericsson to look over his designs (the Navy board had not quite trusted the Galena's stability, and demanded more calculations, which Bushnell could not perform but Ericsson could; Nelson, p. 102-103), and it turned out that Ericsson had his own easy-to-build ironclad concept on the shelf -- he had designed it for the French in the Crimean War, but after that war ended, Napoleon III lost interest (Nelson, p. 104).

After complicated machinations, the navy department ordered the construction of the Monitor (Holzer/Mulligan, pp. 26-29; Nelson, p. 146, notes that, despite the wrangling, the urgency was such that the contract was signed only eight days after Bushnell talked to Ericsson. The flip side is, the contractors were on the hook if the ship failed; the navy would only pay if she proved a successful design; Nelson, pp. 150-151. The Navy's delays in paying the amounts it had promised caused some construction delays; Nelson, p 188).

The Monitor was in many ways the weakest of the three designs; it was to prove almost unseaworthy (with only 18 inches of freeboard -- that is, height above water -- waves could easily swamp it; Konstam, p. 21), and it involved so many new ideas that naturally some of them failed to work. The pilothouse would prove severe weakness; it was almost too small for the three sailors it needed to hold (captain, pilot, and helmsman), and yet it was large enough that the guns could not be fired near it; her internal communications systems easily broke down (Greene-BL, p. 115). Many changes would be made in future designs of this type.

But Ericsson claimed it could be built in ninety days. He was close to right; construction was started October 25, 1861, and she was launched 93 days later (Holzer/Mulligan, p. 30. Nelson, p. 146, states that claim was that she could be finished in a hundred days. Presumably one estimate counts the time needed to write the contract, the other does not. Nelson's count on p. 190 is that it took 118 days from contract signing to launch, or 105 working days. Clearly not what was promised -- but still pretty amazing.).

If the Virginia looked like a barn, the Monitor was the "tin can on a shingle" (Catton, p. 201): "A heavily armored turret carrying two 11-inch guns... on a long, armored hullthathad no more than a foot or two of freeboard; there was a little knob of a pilothouse forward and a smokestack aft, and nothing more."

There are a lot of what-ifs about the battle of the two ironclads. Neither ship was finished, and at the time they met, Virginia was both slower (due to the damage to her stacks) and less potent (due to the loss of her ram) than before the action against the Cumberland.

The situation on Monitor was similar. The ship itself was intact, but a lot of rough edges were left (literally -- e.g. the edges of the gunholes in the turrets had not been smoothed; Nelson, p. 188). In addition, the crew was inexperienced; it had been decided to take only volunteers, and few of the men aboard had enough service time to rate even the designation of Ordinary Seaman (Holzer/Mulligan, p. 32; Konstam, p. 22).

Plus the ship had run into a storm on the way to Hampton Roads (the same storm that had delayed the Virginia's sortie), which almost caused the Monitor to go under. The heavy seas had started to flood the ship, the smokestacks poured water into the engineering spaces, and the ventilators failed in the wet (Greene-BL, pp. 112-113. Ericsson, against the advice of experienced seamen, had insisted on vent tubes that didn't extend far enough above the water; Nelson, p. 23). As a result, the blowers failed as the belts got wet, water hit the fireboxes, the engine started leaking fumes, and the pumps went out. (Holzer/Mulligan, p. 41, say that the entire operation of the ship depended on the ventilation system, and it proved insufficient for the task. Improved designs would eventually largely cure these problems, but of course the Monitor was the first of its kind. In warmer weather, the bad ventilation would also cause the ship to become almost unendurably hot; Holzer/ Mulligan, p. 49).

The crew, seasick and breathing bad air, ended up extremely unwell and barely kept the ship
the higher she rose, and her armor ended not much below the waterline even when she was full.

to spend the night in port -- and to refill her coal bunkers and shot lockers; the more she used up,
Jones talked to his officers and decided to head for home (Nelson, pp. 290-291); safer, in her case,
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Given her communications problems, it took some time for the exec to make his way from the turret
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would live, though he carried metal in his face for the rest of his life, and he also recovered his
leaving, he declared, "Then I don't care what happens to me." See Greene-BL, p. 117. But he
debri, and had to ask, "Have I saved the... Wood-BL, p. 103, reports that shots at point-blank range from the Monitor "forced the side in bodily two or three inches." With a full charge of powder, it is possibly that some might have penetrated.

The flip side is, the Confederate cannon had no solid shot to fire (another consequence of the inadequate industrial facilities of the Confederacy; Nelson, pp. 177-178), and might have cracked the Monitor had she been able to fire shot rather than shell.

There were also command and control problems on Monitor. Except when the gun ports were opened, the turret crew of the Monitor had no way to view the outside world. They had to fire and then ask the crew in the pilothouse whether they had hit. (Ericsson's plan had been to leave the gun ports open and rotate the turret away during reloading; Nelson, p. 274. But the turret machinery proved sticky enough -- the seawater let in by the storm had damaged it; Nelson, pp. 274-275 --that the crew eventually gave up trying to start and stop it, and just left it rotating, firing when the Virginia was in sight. There was little though of really aiming the thing; they just relied on the fact that they were close enough to be almost sure to hit; Nelson, p. 279) And the speaking tube connecting the turret to the pilothouse either didn't work or was damaged, so the turret crew had to keep sending runners forward (Holzer/Mulligan, pp. 44-45; Nelson, p. 271).

Aiming was a problem for other reasons. Because the turret was closed off, they had no way of knowing where the guns were pointing relative to the axis of the ship; they had chalked markings on the floor, but these were soon rubbed off (Holzer/Mulligan, p. 45).

On March 9, the Virginia, now commanded by executive officer Catesby ap Roger Jones (the nephew of Thomas ap Catesby Jones, who had occupied California during the Mexican War, and an ordnance expert highly esteemed by both sides; Hoehling, p. 72), headed back for the Minnesota. At first the Virginia tried to attend to both Minnesota and Monitor, but finding the Monitor much harder to deal with, the Confederate ship quickly gave the Monitor her full attention. It was quickly evident that neither ship had weapons capable of breaching the other's armor. At best, they might get a ball into a firing shutter, or maybe get a lucky hit below the waterline or at a vulnerable seam or the like. The Virginia tried to ram (though she no longer had her ram beak), but the Monitor was much faster and more maneuverable; the impact was trivial (Hoehling, p. 76). So the two ships did little except throw iron at each other for several hours.

In the case of the Virginia, she soon gave up on firing at the Monitor's turret and started firing on the pilothouse. That was too small a target, though, so she decided to go back to hitting at Minnesota -- only to run aground (Nelson, p. 281). It was a dangerous fix; if the Virginia couldn't move, Monitor could finally pick a spot to attack her. Fortunately for the Confederate ship, the Union officers did not choose wisely (Nelson, p. 282). The Confederates almost burst their boilers, but they finally worked the Virginia free (Nelson, p. 283). After that, the Virginia stopped worrying about Minnesota and went back to slugging at the Monitor. She made an attempt to ram, despite having lost her ram bow, but the only real effect of this was to make the leak in her bow worse (Nelson, p. 285).

Eventually a lucky shot from Virginia hit the Monitor's pilothouse, injuring commander John Worden though it luckily did not affect Monitor's steering (Nelson, pp. 288-289). (Incidentally, there was a sort of a "Brave Wolfe" moment in the battle; Worden was bruised and temporarily blinded by the debris, and had to ask, "Have I saved the Minnesota? Told he had, and that the Virginia was leaving, he declared, "Then I don't care what happens to me." See Greene-BL, p. 117. But he would live, though he carried metal in his face for the rest of his life, and he also recovered his sight -- at least in one eye; Nelson, p. 341).

Given her communications problems, it took some time for the exec to make his way from the turret to the front; as a result, the ship backed away from the fighting for half an hour. Confederates sometimes claim victory in the battle on this basis (Holzer/Mulligan, p. 88). But Monitor was still functional, and the retreat would probably have been temporary had Virginia tried to continue the fight.

But the battle was over. The Virginia made one more run at the Minnesota, but then Lieutenant Jones talked to his officers and decided to head for home (Nelson, pp. 290-291); safer, in her case, to spend the night in port -- and to refill her coal bunkers and shot lockers; the more she used up, the higher she rose, and her armor ended not much below the waterline even when she was full.
After another day without refilling, she would be very vulnerable. This led Union newspapers, which claimed she was towed from the battle (which she was not), to assert victory (Holzer/Mulligan, p. 93).

You still see occasional claims that one ship or the other "won" -- e.g. Mabry Tyson's article in Holzer/Mulligan claims victory for the Virginia (p. 109). But Tyson is the great-grandson of Catesby ap Roger Jones; his is hardly an unbiased view!

From a pure tactical standpoint, it was a draw (unless you count the damage the Virginia did to the Minnesota during the engagement, which was fairly severe -- she had briefly been on fire, and her crew was exhausted and her ammunition nearly gone; Hoehling, p. 79). Neither ship could damage the other significantly (men were stunned if they touched the armor when it was hit -- Hoehling, p. 77 -- but eventually learned not to do that). The Monitor suffered no real damage, and the damage to the Virginia was almost all from the Cumberland, so they were well-matched. A case could be made that, had the Virginia met the Monitor on the first day, she might have won (Monitor's armor stopped cannonballs, but would not be enough to stop Virginia's ram if it hit home straight-on, and Monitor certainly didn't have the reserve buoyancy to survive such a blow!). Or you might claim the Virginia won "on points": although both ships withdrew, the Monitor withdrew first. That, though, is like claiming Germany won the Battle of Jutland because they sank more ships: The latter part of the claim is true but doesn't mean anything. Strategically, the Battle of Hampton Roads was a clear Union victory; Virginia could not clear the Roads of Federal shipping, and while Monitor could not stop blockade runners, she could guard the faster frigates that could. And, over the following months, additional ironclads would support her. For Virginia, it was win in March or not at all -- and she didn't win in March. Due, in no small part, to the damage inflicted by the Cumberland.

Nelson, p. 295, cites Jones's report on damage to Virginia: "Our loss is 2 killed and 19 wounded. The stem is twisted and the ship leaks. We have lost the prow, starboard anchor, and all the boats. The armor is somewhat damages; the steam pipe and smokestack both riddled; the muzzles of two of the guns shot away. It was not nasy to keep a flag flying. The flagstaffs were repeatedly shot away." Nelson adds: " Virtually all of the damage and casualties occurred on the first day of fighting. Monitor had inflicted almost no injury at all."

Nelson's conclusion is that both Jones of Virginia and Greene of Monitor were right to break off the fight, even though it raised questions about their characters (Nelson, p. 297). Virginia really needed time in dry-dock to replenish and to make minor fixes; Monitor was in better shape, but the crew was bone-weary and there were hardly enough officers left even to stand watches -- a major concern with a scratch crew.

The Confederates probably thought Virginia would be back in service soon. Certainly it would have taken only a little while to patch up her leaks. But the Virginia spent most of a month in dry dock, where her damage was repaired, her ram replaced, and some of her more glaring problems remedied, including the fitting of some additional armor near the waterline (Holzer/Mulligan, p. 76; Nelson, p. 308) -- though this cost her another knot of speed (Wood-BL, p. 105), and left her engines even more overburdened than before; the engineer now said they could be relied on for only a few hours (Nelson, p. 308). Now commanded by Josiah Tattnall, Virginia made one more brief sortie on April 10/11, with some officers contemplating a harebrained scheme to try to board the Monitor (Nelson, pp. 310-311), but by this time the Monitor had been joined by another ironclad, Naugatuck, and in essence the two Union ships stood guard while the rest of the Northern ships fled. The two sides didn't really engage, and the Virginia eventually headed back to base (Holzer/Mulligan, p. 78). According to Nelson, p. 313, Tattnall commanded Virginia for 45 days, and she spent 32 of them in dry-dock or under repair, though she made a total of five trips toward Hampton Roads (the others were even less eventful than the sortie of April 11). Mostly she just made her men miserable, since living conditions were terrible and steam had to be kept up at all times to allow her to respond quickly in the event of Union action.

In May, as Union general George B. McClellan's Army of the Potomac approached Richmond during the Peninsular campaign, the Confederates decided (almost certainly correctly) that they had to scrape up every available man to defend the city. The division defending Norfolk was taken north of the James on May 3 (Holzer/Mulligan, p. 79). The Virginia for the time being stayed at Norfolk, but now she was vulnerable to being captured from land. At the very least, she had to be kept from Federal hands.

It was Abraham Lincoln himself who ordered federal troops to make a move on Norfolk on May 9 (Holzer/Mulligan, p. 90). When the last Confederate forces pulled out, no one even told the Virginia's commander (Wood-BL, p. 106; Nelson, pp. 317-318).

Foote, p. 415, notes that the Confederates made desperate attempts to take the Virginia up the
James River (the only other alternative being a death-or-glory attack on the Federal blockade). They lightened her enough to expose several feet of unarmoured hull. But then came word that conditions on the James had changed; although the ship had been lightened enough that she drew "only" 18 feet, which was supposed to be sufficient to get her to within 40 miles of Richmond (Nelson, p. 318), conditions had changed and she would have to work her way up a channel only 15 feet deep. That was impossible (Holzer/Mulligan, p. 81; Wood-BL, p. 107), and there was no time for more lightening anyway.

Tattnall, understandably upset, thought that the pilots were cowards who had concocted their story to keep the ship from battle.(Nelson, p. 319). Lightening ship meant that she would be floating with her armor deck above water level. With her hull exposed, Virginia could no longer fight as an ironclad, ruling out the death-or-glory ride.

The only remaining alternative was to scuttle her. After only three months afloat, and two months of active serve, she was -- for the second time -- set on fire on May 11, 1862 (Wood-BL, p. 107, tells of being one of the last two men aboard, and of setting her afire). And the Confederates did what the Union navy had not done: They successfully destroyed the hull of the Merrimack. She would rise no more. Her second commander, Josiah Tattnall, was savaged in the press and a preliminary court of inquiry, and demanded a court-martial, which acquitted him (Wood-BL, pp. 107-108; Nelson, p. 344).

After Virginia was out of the way, Monitor was taken up the Potomac for various improvements (Nelson, p. 323). She then was ordered to Wilmington, North Carolina. Once again there was bad weather along the way (Nelson, p. 324). The Monitor sank in a storm at the end of December 1862 off Cape Hatteras (Holzer/Mulligan, p. 51). Her wreck has of course been discovered (e.g. Delgado, pp. 117-119), and portions are being brought to the surface to highlight a museum (Holzer/Mulligan in fact was inspired by the opening of the Mariner's Museum; pp. xiii, xviii).

Nelson, p. 339, makes an interesting point about this song and the whole fame of the Battle of Hampton Roads: It became a household name simply because of the timing. Had Monitor arrived on any day other than the day it did, there would have been no battle (had it arrived, say, a month earlier), or a likely draw with no Union ships sunk (had it arrived a day earlier), or a complete Union fiasco (had it arrived even one day later). Hampton Roads became famous only because the Monitor arrived exactly when it did, like the cavalry coming to the rescue (to use Nelson's metaphor).

Despite Monitor's poor sea qualities, there was a rush to build monitors around the world. Jane's-WWI, pp. 63-64, lists ten named monitors (including two christened Erebus and Terror) and fifteen numbered monitors in service with the British navy in World War I, and p. 314 lists eight that were lost during the War or in the operations in Russia in 1919. Marshall-Encyclopedia, entry on the Florida, says that the U. S. Navy built its last class of monitors in 1901, with one of them not decommissioned until 1939. But they were hardly ships that John Ericsson would have recognized. The ones I've seen all had large upperworks, and in most of the British examples, the turret was raised high above the waterline, and the ships had masts. They were monitors only in the sense that they had very little freeboard.

And I never heard of any of those twentieth century monitors doing anything useful. Monitor included many ideas which would be very useful in future warships -- the turret being the most important -- but the ships themselves were just too problematic. And their low profiles, which made them harder to hit with cannon, would become nearly useless once self-propelled torpedoes were invented.

The Cumberland, like the Monitor, has been rediscovered. Delgado, p. 115, notes that she was found in 1980. Unfortunately, she is in shallow water, and souvenir hunters did a great deal of damage before serious efforts were made to protect the wreck. - RBW

Broadside LOCSinging sb10061b: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

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• Catton: Bruce Catton, Terrible Swift Sword. (being the second volume of The Centennial History of the Civil War), Doubleday, 1963 (I use the 1976 Pocket Books edition)
• Delgado: James P. Delgado, Lost Warships: An Archaeological Tour of War at Sea, Checkmark, 2001
• Greene-BL: S. Dana Greene, "We thought we had gained a great victory: In the 'Monitor' Turret," article in Clarence C. Buel and Robert U. Johnson, editors, Battles and Leaders of the Civil War, four volumes, 1888. For convenience of transport, I used the version of the article printed in the abbreviated one-volume edition "edited" (read: hacked down almost to
Greene was the executive officer of the Monitor and commanded the turret in the early stages of Hampton Roads, then briefly commanded the whole ship. (He notes ironically that Monitor had five captains, but he was her only executive officer; p.111).

- Hendrick: Burton J. Hendrick, Statesmen of the Lost Cause: Jefferson Davis and His Cabinet, Literary Guild of America, 1939
- Jane's-WWI: Jane's Fighting Ships of World War I (1919; I use the 1990 Studio Editions reprint with modern foreword by Captain John Moore, RN). Not entirely accurate, but the best in-one-place catalog of naval vessels serving c. 1918.
- Paine: Lincoln P. Paine, Ships of the World (Houghton Mifflin, 19970
- Preston: Antony Preston, Battleships, Gallery, 1981
- Wood-BL: John Taylor Wood, Colonel, C.S.A., "The battle was a drawn one: The first fight of iron-clads," article in Clarence C. Buel and Robert U. Johnson, editors, Battles and Leaders of the Civil War, four volumes, 1888. For convenience of transport, I used the version of the article printed in the abbreviated one-volume edition "edited" (read: hacked down almost to uselessness) by Ned Bradford, 1956; page references are to the 1979 Fairfax Press edition. Wood was a lieutenant on the Virginia before joining the Confederate army.
- Woodworth: Steven E. Woodworth, Nothing But Victory: The Army of the Tennessee 1861-1865, Vintage, 2005

Cumberland Gap

DESCRIPTION: Stories of the settlement of Cumberland Gap. Texts may have a variety of verses, about exploration or the Civil War. The chorus is diagnostic: "Lay down boys and take a little nap; (Fourteen miles to the) Cumberland Gap."

AUTHOR: unknown

EARLIEST DATE: 1924 (recording, Uncle "Am" Stuart, followed in the same year by recordings by Land Norris, Gid Tanner & Riley Puckett)

KEYWORDS: exploration settler CivilWar dancing dancetune

HISTORICAL REFERENCES:
1750 - Thomas Walker explores and names Cumberland Gap
Jun 18, 1862 - Union troops under G.W. Morgan occupy the Gap after James Rains (who is outnumbered by two to one) evacuates the pass
Sep 17, 1862 - Morgan evacuates the Gap, his retreat having been cut off by Bragg's and Kirby Smith's campaigns in Kentucky
Oct 22, 1862 - Confederate troops from Braxton Bragg's army occupy the Gap
Sept 10, 1863 - Confederates forced from the Gap by troops under Burnside. The Gap will remain in Union hands thereafter

FOUND IN: US(Ap,SE,So)

REFERENCES (17 citations):
Randolph 498, "Cumberland Gap" (1 fragment)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 329, "Cumberland Gap" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 329, "Cumberland Gap" (1 tune plus a text
NOTES [172 words]: This melody is played as a dance tune throughout the southeast. - PJS
Fuson-BalladsOfTheKentuckyHighlands's unusually long text has also been heavily localized:
"September morn in Sixty-two... Morgan's 'Yankee' all withdrew." "They burned the hay, the meal,
and meat... And left the rebels nothing to eat." "Braxton Bragg with his rebel band... He run George
Morgan to the bluegrass land." (Compare Thomas's text, which has most of the same lyrics.)
Union general George W. Morgan (1820-1893) had occupied the Gap on June 18, 1862 with a
division after the oversized Confederate brigade of James E. Rains withdrew. (Rains, incidentally,
did his own burning of stores as he pulled out.)
In September 1862, though, two Confederate armies under Braxton Bragg and Edmund Kirby
Smith were moving into Kentucky (the Perryville campaign). Kirby Smith's force threatened
Morgan's communications, and on September 17, he conducted an orderly evacuation. There was
no battle, but it would be another year before the Union recaptured the Gap. - RBW
Last updated in version 6.1
File: R498
Cumberland Traveller, The

DESCRIPTION: "Dear wife I hope this you will find In health of body and of mind And my dear babes whom I adore I live in hopes to see once more." The singer, who has left home for Cumberland, advises his wife, asks guidance of God, and hopes for peace for Cumberland

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown), from a manuscript apparently dated 1839

KEYWORDS: travel home husband wife

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 515, "The Cumberland Traveller" (1 damaged text)

NOTES [16 words]: This may not be a song; it was found in a barely-legible nineteenth century manuscript book. - RBW

File: Br3515

Cumberland, The [Laws A26]

DESCRIPTION: The crew of the Cumberland, attacked by the CSS Virginia/Merrimac, fight back as best they can, though their shot bounces off the Confederate's armored hull. The Cumberland fights until it is rammed and sunk and goes down with all flags flying

AUTHOR: unknown


KEYWORDS: Civilwar ship

HISTORICAL REFERENCES:
March 8, 1862 - U.S. frigates Congress and Cumberland sunk by the CSS Virginia (formerly USS Merrimack). The Minnesota runs aground; had not the Monitor arrived the next day, the Merrimac would have sunk that ship also

FOUND IN: US(MA,SE) Canada(Mar,Newf,Ont)

REFERENCES (9 citations):
Laws A26, "The Cumberland"
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 16, "The 'Merrimac'" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 11, "The Cumberland and the Merrimac" (1 text, 1 tune)
Peacock, pp. 909-910, "The Cumberland and the Merrimac" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 225, "The Cumberland" (1 text plus extensive excerpts from a broadside version)
Creighton-SongsAndBalladsFromNovaScotia 131, "Maggie Mac" (1 text, 1 tune)
Wolf-AmericanSongSheets, #787, pp. 52-53, "Good Ship Cumberland" (7 references)
Silber-SongsOfTheCivilWar, pp. 256-257, "The Cumberland and the Merrimac" (1 text, 1 tune)
DT 597, CUMB MERR*

Roud #630

RECORDINGS:
Orlo Brandon, "The 'Merrimac'" (on GreatLakes1)
"Yankee" John Galuha, "The Cumberland and the Merrimac" [excerpt] (on USWarnerColl01)

BROADSIDES:
LOCSinging, cw102120, "The Good Ship Cumberland," A. W. Auner (Philadelphia), 19C; also cw102130, "Good Ship Cumberland"

CROSS-REFERENCES:
cf. "Iron Merrimac" (subject)

SAME TUNE:
Raging Canal (per broadsides LOCSinging cw102120 and cw102130)

ALTERNATE TITLES:
Good Ship Cumberland
Cumblom

NOTES [126 words]: For historical background on this song, see the notes to "The Cumberland Crew" [Laws A18].
To tell this song from "The Cumberland Crew," refer to this text:
Come all my jolly seamen, likewise you landsmen too.
It is a dreadful story I will unfold to you.
It's all about the Cumberland, the ship so true and brave,
And it's many the loyal seamen that met a wat'ry grave.

... Was early in the morning, just at the break of day,
When our good ship the Cumberland lay anchored in the bay (cj.)
When a man from our masthead to those below did cry (cj.)
"There's something up to windward like a housetop I espy."

-In the above sample, (cj.) means "conjecture," i.e. it's my guess as to what the text originally read
although the extant texts are damaged. - RBW

Last updated in version 5.0
File: LA26

Cup o Tay, The

DESCRIPTION: The singer praises the virtues of "a gintale (genteel) cup o' tay": "Och, prate about
your wine, or poteen mighty fine, There's no such draught as mine." Whiskey makes the head sore,
but tea brings good company. The singer thanks the Chinese for it

AUTHOR: unknown
EARLIEST DATE: 1901 (O'Connor-OldTimeSongsAndBalladOfIreland)
KEYWORDS: nonballad drink
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H489, p. 48, "The Cup o' Tay" (1
text, 1 tune)
O'Connor-OldTimeSongsAndBalladOfIreland, p. 7, "A Cup O' Tay" (1 text)

Roud #13362
File: HHH489

Cupid Benighted

DESCRIPTION: On a rainy night, the singer is awakened by a knocking at the door. It proves to be
a winged boy with a bow (obviously Cupid). Once dry, he departs, saying, "My bow is not damaged
/ Nor yet is my dart / but you will have trouble / In bearing the smart"

AUTHOR: unknown
EARLIEST DATE: 1815 (The Songster's Companion)
KEYWORDS: supernatural gods
FOUND IN: US(NE)
REFERENCES (1 citation):
Flanders/Olney-BalladsMigrantInNewEngland, pp. 180-183, "The White-Headed Boy" (1 traditional
text plus the Songster's Companion version; also a copy of Derby's translation of Anacreon)
ST FO180 (Partial)
Roud #4688

NOTES [57 words]: Helen Flanders believes this piece to be based on the third Ode of Anacreon
(floriut sixth century B.C.E.) The theme is obviously similar; presumably some broadside brought
the song to popular consciousness.

Spaeth reports a piece by [Samuel?] Arnold called "Cupid Benighted," from 1795; I assume they
are the same, but cannot prove it. - RBW

File: F0180

Cupid the Plowboy [Laws O7]

DESCRIPTION: The singer sees a youth breaking up the soil. She calls him "Cupid the plowboy,"
imagines his farm tools to be Cupid's arrows, and confesses that seeing "Cupid" has driven her
current love from her mind. The plowboy hears her lament and offers marriage

AUTHOR: unknown
EARLIEST DATE: before 1844 (broadside, Bodleian Harding B 11(773))
Cupid's Garden (I) (Covent Garden I; Lovely Nancy III)

DESCRIPTION: The singer wanders down to (Cupid's/Covent) Garden and meets (lovely Nancy). He asks her if she will marry him. She says she will remain a virgin and/or she has another lover. He hopes to return and marry her

AUTHOR: unknown

EARLIEST DATE: 1767 (Journal from the Leopard)

REFERENCES (11 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #155, p. 2, "Covent's Garden"; #151, p. 3, "Covent's Garden"; #157, p. 2, "Cupid's Garden" (3 texts including 2 fragments)
Greig/Duncan5 970, "Covent's Garden" (5 texts, 3 tunes)
Huntington-SongsTheWhalemenSang, pp. 90-92, "Covent Garden"; pp. 92-94, "Cupid's Garden" (2 texts, 1 tune)
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 186-187, "Twas Down in Cupid's Garden" (1 text, 1 tune)
Williams-Wiltshire-WSRO Wt 487, "Cupid's Garden" (1 text)
Copper-ASongForEverySeason, pp. 252-253, "Cupid's Garden" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #23, "Cupid's Garden" (1 text, 1 tune)
Ashton-RealtailorSongs, #68, "Cupid's Garden" (1 text)
Wolf-AmericanSongSheets, #1914, p. 129, "The 'Prentice Boy" (2 references)

ADDITIONAL: Harold Nestler, "Songs from the Hudson Valley" (article in _New York Folklore Quarterly_, Volume V, #2, Summer 1949), pp. 91-912, "William and Dinah" (1 text, which seems to consist of the opening of "Vilikens and his Dinah (William and Dinah)" [Laws M31A/B" with the happy ending of "Cupid's Garden (I) (Covent Garden I; Lovely Nancy III)" or something similar grafted onto the end)
Roud #297

BROADSIDES:
Bodleian, Harding B 11(773), "Cupid, the Pretty Ploughboy" ("As I walk'd out one May morning"), J. Howe (Hull), 1835-1843; also Harding B 25(457), Firth c.18(231), "Cupid the Pretty Ploughboy"; Harding B 17(67a), "Cupid the Pretty Plough Boy"; Harding B 11(772), Firth c.18(169), "Cupid the Pretty Plough-boy"

CROSS-REFERENCES:
cf. "The Rich Lady Gay" (plot)
NOTES [126 words]: The versions of this text I have seen are, without exception, confused. The above plot summary is the best I can come up with.

Laws M12, "The Apprentice Boy," displays versions with this title, and both are about sailors and their loves. It's just possible that this is a badly damaged form of the Laws ballad. But I incline to think this is a separate song.

According to Roud/Bishop, p. 394, "Cuper's Garden was a formal pleasure garden opened by Abraham Boydell Cuper about 1691, and until the 1750s was a well-known entertainment venue for Londoners." - RBW


Last updated in version 4.4
File: SWMS090

Cupid's Trepan (Cupid's Trappan, The Bonny Bird)

DESCRIPTION: "Once did I love a bonny brave bird, And thought he had been all my own, But he lov'd another far better than me, And has taken his flight and is flown." The jilted lover in turn has turned to another, leaving the first lover lonely

AUTHOR: unknown

EARLIEST DATE: before 1675 (broadside, Bodleian Douce Ballads 1(50a)); a song "Cupid trappanned" was in William Thackeray's broadside catalog by 1690

KEYWORDS: love separation

FOUND IN: Britain(England(South))

REFERENCES (6 citations):
Chappell/Wooldridge-OldEnglishPopularMusic II, pp. 149-150, "Cupid's Trepan" (1 tune, partial text)
Lyle-Andrew-CrawfurdsCollectionVolume1 74, "The Blackbird" (1 text)
Reeves-TheEverlastingCircle 60B, "The Grey Hawk" (1 text)
Palmer-EnglishCountrySongbook, #106, "The Grey Hawk" (1 text, 1 tune)
Brocklebank/Kindersley-DorsetBookOfFolkSongs, p. 14, "The Grey Hawk" (1 text, 1 tune)

ADDITIONAL: J Woodfall Ebsworth, The Roxburghe Ballads, (Hertford, 1891 ("Digitized by Microsoft").), Vol. VII Part 2 [Part 21], pp. 359-360, "Cupids Trappan; Or, Up the green Forrest" Or "The Scornor Scorn'd" or "Willow turn'd into Carnation"; "Described in the Ranting Resolution of a Forsaken Maid" (1 text)

ST ChWII149 (Full)
Roud #293

BROADSIDES:
Bodleian, Douce Ballads 1(50a), "Cupids Trappan; Or, Up the green Forrest" Or "The Scornor Scorn'd" or "Willow turn'd into Carnation"; "Described in the Ranting Resolution of a Forsaken Maid" ("Once did I love and a bonny bonny bird"), F. Coles (London), 1663-1674

EngBsdBA 21112, Pepys 3.107, "Cupids Trappan; Or, Up the green Forrest" Or "The Scornor Scorn'd" or "Willow turn'd into Carnation"; "Described in the Ranting Resolution of a Forsaken Maid" ("Once did I love a bonny bonny Bird, thinking that he had been my own"), I. Wright (London?), no date, accessed 08 Dec 2013.

SAME TUNE:
The Bonny Young Irish Boy [Laws P26] (File: LP26)
Of late I did hear a young man domineer/The Milkmaid's Resolution (Olson-BroadsideBalladIndex ZN2108)
I am a young man that do follow the plow/The Plowman's Art in Wooing (Olson-BroadsideBalladIndex ZN1240)
Of late did I hear a young damsels complain/Young Man put to his shifts (Olson-BroadsideBalladIndex ZN2107)
Once did I love and a very pretty Girl/The Batchellors Fore-cast..an Answer to Cupids Trappan (Olson-BroadsideBalladIndex ZN2160)

NOTES [328 words]: This set of words clearly is of broadside origin (though likely inspired by a song of the "Dear Companion" type). But the evidence of the broadsides indicates that the tune, at least, entered oral tradition. I'm indexing it on that basis.

A "trepan" (trappan) is a trick or, by extension, a trickster. Thus Cupid's trepan is a trick played by Cupid on a lover.
Although it is also possible to take "Trepan" as "Trapan," which was the kidnapping of children and sending them as servants to the colonies. There is, e.g., a song (probably of broadside origin) of "The Trapann'd Maiden," quoted by Samuel Eliot Morison in *The Oxford History of the American People*, p. 83, about a girl taken and sent to Virginia. Thus this song may even have links to songs such as "Australia (Virginnie)."

Roud lumps this with all sorts of songs, I assume on the basis of tune. - RBW


I have indexed Reeves-TheEverlastingCircle 60B here, rather than at "The Bonny Boy (I)" or "The Disappointed Lover (I)" [all of which are Roud #293] because it retains the bird theme, and at least three (and part of the fourth) of its five verses are close to the broadsides, and the verse structure is close to the broadside pattern in that the penultimate line adds "my brave boys" and is repeated without "my brave boys" (similar to "The Greenland Whale Fishery"). The fifth verse begins with an approximation of Ecclesiasticus [Sirach] 26.1, "Blessed is the man that hath a virtuous wife, for the number of his days shall be double": "How happy's the man that hath a good wife, Much better is he that's got none, But cursed is he that courteth another's When he has a good wife of his own...." - BS

I index the Reeves/Palmer/Brocklebank/Kindersley-DorsetBookOfFolkSongs version here for reasons similar to Ben's. - RBW

Last updated in version 5.1

File: ChWII149

**Cups and Saucers**

DESCRIPTION: "Cups and saucers, plates and dishes [or "china dishes"], There goes Sally in calico britches."

AUTHOR: unknown

EARLIEST DATE: before 1900

(Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: play party clothes

FOUND IN: New Zealand

REFERENCES (1 citation):

*Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren*, p. 90, "(Cups and saucers, plates and dishes)" (1 short text); p. 109, "(Cups and saucers, plates and dishes)" (1 text)

File: SuSm090B

**Curacao**

DESCRIPTION: Dutch. Forbitter shanty. "Curacao, 'khebjouw zo menigmaal bekeken." The singer has been to Curacao many times; he dislikes the tricks they play, and the women and inns trying to take his money. He hopes to get back to the Netherlands and better women

AUTHOR: unknown

EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)

KEYWORDS: shanty trick travel commerce whore

FOUND IN:

REFERENCES (1 citation):

*Hugill-SongsOfTheSea*, p. 61, "Curacao" (1 text, 1 tune)

File: HS0Se061

**Curly Head of Hair**

DESCRIPTION: The singer at first rejoices in his head of hair, even though it has brought him unwanted attention from apes and bears. But now he has a scolding wife, who often twists his hair, and he resolves to go and have the hair cut

AUTHOR: unknown

EARLIEST DATE: 1969 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)

KEYWORDS: hair humorous

FOUND IN: US (MA, NE)

REFERENCES (1 citation):
Curly Locks

DESCRIPTION: "Curly locks, curly locks, wilt thou be mine? Thou shalt not wash dishes nor yet feed the swine, But sit on a cushion and sew a fine seam, And feed upon strawberries, sugar, and cream."

AUTHOR: unknown

EARLIEST DATE: 1810 (Gammer Gurton's Garland)

KEYWORDS: hair food nonballad clothes

FOUND IN:

REFERENCES (2 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 122, "Curly Locks, Curly Locks" (1 text)
Dolby-OrangesAndLemons, p. 63, "Curly Locks" (1 text)

Roud #19787

NOTES [51 words]: The Opies mention a claim that this is about Charles II, while pointing out that there is no evidence for it. To give the hypothesis its due, Charles II did wear his hair long and curly, and he was invited back to England in 1660, so the link is possible -- but many other explanations fit just as well. - RBW

Last updated in version 3.3

File: 002122

Curragh of Kildare, The

DESCRIPTION: "Oh, the winter it has passed, And the summer's come at last, The small birds are singing in the trees." The birds are glad, but the singer is weary of being apart from his love and will set out for the Curragh of Kildare to learn of her.

AUTHOR: unknown

EARLIEST DATE: 1765 (London Rake's Garland, according to Garland)

KEYWORDS: love separation bird

FOUND IN: Canada(Newf) Britain(England(Lond,South),Scotland(Aber))

REFERENCES (14 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #2, p. 2, "The Winter It Is Past" (1 fragment)
Greig/Duncan6 1104, "The Winter It Is Past" (1 fragment, 1 tune)
Broadwood/Maitland-EnglishCountySongs, p. 104, "Farewell, My Joy and Heart" (1 fragment, 1 tune)
Williams-Wiltshire-WSRO Gl 59, "My Love Is Like the Sun" (1 text)
Brocklebank/Kindersley-DorsetBookOfFolkSongs, p. 29, "Farewell My Joy and Heart" (1 fragment, 1 tune, probably this)
O'Connor-OldTimeSongsAndBalladOfIreland, p. 158, "The Love-Sick Maid" (1 text)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 291-293, "The Braes of Yarrow" (1 short text plus a fragment, 1 tune; the "A" text is a composite lost love song with single stanzas from "The Braes o Yarrow," "The Curragh of Kildare," and others beyond identification; as a whole it cannot be considered a version of Child #214) (Bronson's #37)
Karpeles-FolkSongsFromNewfoundland 54, "The Winter's Gone and Past" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 185, "The Winter It Is Past" (1 text)

DT, CURRKILD*

ADDITIONAL: Hans Hecht, editor, Songs From David Herd's Manuscripts (Edinburgh, 1904), #104, pp. 243-244,327, "The Winter it is Past" (1 text)
James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume II, #200, p. 208, "The Winter it is Past" (1 text, 1 tune)
Samuel Lover, The Lyrics of Ireland (London, 1858 ("Digitized by Google")), pp. 71-72, "The Love Sick Maid"; p. 72, "The Winter it is Past"
Horse-Rider"
Roud #583
BROADSIDES:
Bodleian, Harding B 28(176), "Young Johnson" ("Cold winter's gone and past"), W. Armstrong (Liverpool), 1820-1824; also Harding B 11(635), Harding B 16(54c), Harding B 16(55a), Harding B 25(394), Harding B 11(636), "Cold Winter is Past"; Harding B 28(236), "Cold Winter"; Harding B 17(54a), "Cold Winter" or "Young Johnson"; Harding B 20(53), "Cold Winter's Gone and Past"
CROSS-REFERENCES:
cf. "Forglen (Forglen You Know, Strichen's Plantins)" (lyrics, form)
NOTES [661 words]: Roud lumps a great many "cold winter is passed" type pieces under his #583 -- an understandable decision, given the state of the pieces. We try to restrict this item to "The Curragh of Kildare" and "The Winter It Is Past," filing the others separately Which form is actually earliest I don't know with certainty; I called the piece "The Curragh of Kildare" rather than "The Winter It Is Past," even though the latter form seems better-attested, to make it clear that the Burns version is "not" original. - RBW
Broadside Bodleian Harding B 16(55a), among others, refers to "the borough of Kildare" rather than "the curragh of Kildare."
Greig: "The original version takes us back to the middle of the 18th century, and, as given in Herd's MSS., has the following verse -- Oh my love is like the sun ...."
Lover's "The Love Sick Maid," which has the verse quoted by Greig, "is taken from the 'Roxburg Collection' (Vol. iii, No. 680) in the British Museum."
Lover: "The celebrated race-course the Curragh of Kildare and also the town of Lurgan being named in the ballad prove it to be Irish. It has appeared, however, in collections of Scotch Songs, the verses that prove its Irish origin being omitted." Lover prints "The Winter it is Past" as a Scottish example.
Herd's text does not have "verses that prove its Irish origin." Hecht notes that "another version in The London Rake's Garland, 1765, bears the title: A new Song, made on a young Lady who fell in love with a Horse-Rider."
Hecht-Herd: "The musick of the preceding song may be found in Oswald's Collection of Scots tunes, [book X, p. 9] and is very fine."
Ebsworth: "This ballad has been erroneously described as written by Robert Burns ...." He points out that Burns's text adds only one verse -- Lover's second of four, "The Rose upon the brier...." -- to the Roxburgh text of eight verses. Lover claims, of the Burns text, "there is not a single Scotticism in the composition."
Williams-Wiltshire-WSRO Gl 59's three verses piece together parts of the Roxburgh text: Gl 59 v1.1-3 are from R v1.1-2; Gl 59 v1.4-6 are from R v4.3-4; Gl 59 v2.1-3 are from R v2.1-2; Gl 59 v2.4-6 are from R v3.3-4; Gl 59 v3 is from R v6. - BS
The "winter is past" lyric may have been suggested by Song of Solomon 2:11 (a scrap which has been set to music on occasion by classical composers), but this is at best only a possibility; the parallel is slight.
Slightly closer is the parallel to one of John Gower's early French ballades (I'm not sure which one; I have only a translation, found in GArnell-IHearAmericaSinging and Gosse's English Literature: An Illustrated Record, pp. 184-185 with no catalog indication), since it mentions not only the passing of winter but the rejoicing of birds, and it's a lost love piece. But while the one may have suggested the other, I doubt real dependence. - RBW
The Broadwood/Maitland-EnglishCountySongs fragment is a puzzle. The source provided the tune and four of five lines: "Farewell, my joy and heart, Forever we must part. ... For I never do design, To alter my mind, So all of you know my decree." Maitland supplies the third line, "All happiness wait on thee!" from "The Pair of Turtle Doves," [sic] in Roxburgh Coll.,1.318; actually from "The Paire of Northerne Turtles," which begins "Farewell, farewell, my dearest deare, all happiness wait on thee! For now, alas! my turtle dove I am departing from thee" (source: William Chappell, The Roxburghie Ballads (Hertford, 1874 ("Digitized by Microsoft")), Vol. II, pp. 312-314, "The Paire of Northerne Turtles" (1 text)). It's not clear to me why Maitland picked that line from that text which has a different tune; the sense of the fragment may be the same as the sense of the broadside but they share no lines. Compare the fragment to Herd's ("But farewell my joy and heart, since you and I must part; Ye're the fairest of all I do see, I never do design to alter my mind, Altho' you're below my degree.") texts. - BS
Last updated in version 6.1
File: DTcurrki
Currant Island Wedding

DESCRIPTION: The party began with gin for the men and wine for the women. "The grub it did fly ... all [had] some cake." A "tipsy" man asks after the raffle but the bride said "There's nothing raffled here tonight". They all danced. Guests sailed off in the morning

AUTHOR: John Tom Keads (source: Guigné-ForgottenSongsOfTheNewfoundlandOutports)

EARLIEST DATE: 1958 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)

KEYWORDS: wedding drinking dance food music party wine

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 99-100, "Currant Island Wedding" (1 text, 1 tune)
Roud #25319
File: Guig099

Cursed Dancers of Colbeck, The

DESCRIPTION: On a Christmas morning, a group of young people gather to carol and dance. A priest, who is saying mass, looks on in disapproval. The young people cannot stop dancing; they dance for a year, until many die or go mad or wander broken in body

AUTHOR: unknown

EARLIEST DATE: (cannot be shown to have existed, but the underlying story was known by 1328)

KEYWORDS: dancing curse travel disease clergy religious MiddleEnglish

FOUND IN:

REFERENCES (3 citations):
RELATED: Versions of the "Cursed Dancers" section of Handlyng Synne --
Kenneth Sisam, editor, _Fourteenth Century Verse and Prose_, Oxford, 1925, pp. 4-12, "The Dancers of Colbeck" (1 text, of 256 lines)
Robert D. Stevick, _Five Middle English Narratives_, Bobbs Merrill, 1967, pp. 27-36, "The Cursed Dancers of Colbeck" (1 text, a heavily standardized version of Sisam's text)

CROSS-REFERENCES:
cf. "Judas" [Child 23] (subject: The Earliest English Ballad) and references there
NOTES [698 words]: This, like "The Knight of Liddesdale" [Child 160], is a "ballad on speculation" -- and the speculation in this case is even weaker than that for the "Knight." The tale of the Cursed Dancers, although probably not actually true, is certainly ancient. Gerould, p. 207, reports that the tale, set in Kölbïgk, was in circulation by the eleventh century, shortly after the alleged date of the tragedy. The story of the Cursed Dancers is Thompson #C94.1.1 (although that number specifies that they must dance until the Judgment Day). Most of Thompson's citations appear to be German (or, in one case, Swiss), but he has one English and one Finnish/Swedish.
Brown, p. xi, mentions a tale told by Gerald of Wales (late twelfth century) that sounds a bit like this: A party of young people spent the night singing a song with the refrain "Swete lamman dhin are" (meaning, I think, [My] sweet leman/lover you are"). The priest, having been kept awake by the song, the next morning opened a service by singing that refrain rather than "Dominus vobiscum," resulting in a scandal. Another version of the tale, closer to the original, says that a cursed dancer named Theodoric showed up at Wilton Abbey and was cured at the shrine of St. Editha (Gerould, p. 208). This would have allowed the story to reach England. Gerould quotes a bit of Latin verse about the story. A ballad? Not even Gerould claims that. But Friedman, p. 16, following others who link the story to the evolution of carols, hints that he (or Gerould, or someone, at least) considers the tale of the Cursed Dancers to be a ballad. Similarly, Chambers, p. 178, interprets Gerould as finding "the earliest European record of a ballad in the combination of dance and song and story described in the eleventh- or twelfth-century legend of the Dancers of Kölbïgk."
If they are right and this is a ballad, it follows that, since the story is eleven century, it is a candidate for the Earliest English Ballad. So here it is in the Index, even though this is probably the worst of all the "earliest ballad" candidates I've examined. And most of the cases are quite feeble. Although the tale apparently goes back to the eleventh century, in England, it cannot be documented before the early fourteenth. In 1303, Robert Mannying of Brunne, or Bourne (sometimes called simply "Robert of Brunne") began to write Handlyng Synne ("Handling Sin") (" e eres of grace fyl an to be / A oussynd and re hundred and re"); Sisam, p. 2). It was based on an
apparently Anglo-Norman work (i.e. French, but written in England), William of Wad(d)ington's 
*Manuel de (la) Pechiez* or *Manuel des Pechiez* Mannyng's version is metrical and is more adaption 
than translation; William provided the framework, but Mannyng made the book his own. It is a 
collection of rules and commandments, often illustrated with exemplum, or tales illustrating the 
point. William deals with "the Commandments, the Sins, the Sacraments, the Requisites, and the 
Graces of Shrift. But such a bald summary gives no idea of the richness and variety of the content"
(Sisam, pp. 2-3).

Most of Mannyng's content derives from William, but the story of the Cursed Dancers is an 
exception. This was taken from a Latin version; there is a related copy of this Latin source in MS. 
Rawlinson C 938 (Sisam, p. 3).

The story of the Cursed Dancers is lines 8987-9252 in Furnivall's standard edition of Mannyng, 
apparently based on MS. Harley 1701 of about 1375 (Sisam, p. 4); there is a second complete 
manuscript copy (Bodley 415) and another fragment; none of these is the original (Stevick, p. xix). 
This seems to be regarded as the most interesting part of *Handlyng Synne*; at least, it's the part 
reprinted by both Sisam and Stevick.

Emerson, p. 276, says that Mannyng was born around 1260 and died around 1340. Emerson 
dates the Harley copy slightly earlier than Sisam, to c. 1360; since paleography generally cannot 
date a manuscript closer than the nearest fifty years, and sometimes not to the nearest hundred, 
this is a trivial difference. Either date would make the copy more than half a century more recent 
than Mannyng's translation, and a generation or so after his death.- RBW

**Bibliography**

- Brown: Carleton Brown, editor, English Lyrics of the XIIIth Century, Oxford University Press, 
  1932 (I use the 1962 reprint)
- Chambers: E. K. Chambers, English Literature at the Close of the Middle Ages, Oxford, 
  1945, 1947
- Emerson: O. F. Emerson, A Middle English Reader, 1905; revised 1915 (I use the 1921 
  Macmillan hardcover)
- Gerould: Gordon Hall Geround, The Ballad of Tradition, Oxford University Press, 1932
- Stevick: Robert D. Stevick, Five Middle English Narratives, Bobbs Merrill, 1967

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**Curtis House at Jennings**

**DESCRIPTION:** "Oh, Curtis House is still as a mouse, There is no other place for me. I look away 
across the lake" hoping to see a place with better food. The singer also thinks of the hard times 
after a blizzard, when loggers face "two-foot ice and five-foot snow."

**AUTHOR:** unknown

**EARLIEST DATE:** 1948 (Beck-LoreOfTheLumberCamps)

**KEYWORDS:** logger travel food hardtimes

**FOUND IN:** US (MW)

**REFERENCES (1 citation):**
Beck-LoreOfTheLumberCamps 40, "Curtis House at Jennings" (1 text)

Roud #18190

File: BeLo040

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**Cushnie Winter Sports, The**

**DESCRIPTION:** [After Jean Adam was hurt] Dauvid Ferries was "doctor till the doctor cam'." Effie 
Milne "swore she wad the laddie kill." If we affront Effie, "Willie Forbes'll gie's a dunt." Rachie would 
go no more "for fear o' getting her ... laid bare"

**AUTHOR:** unknown

**EARLIEST DATE:** 1917 (Greig/Duncan3)

**KEYWORDS:** sports humorous nonballad

**FOUND IN:** Britain (Scotland (Aber))
Custard Pie Blues
DESCRIPTION: "I'm going to tell you something baby, Ain't gonna tell you no lies, I want some of that custard pie. You got to give me some of it (x3) Before you give it all away." The singer informs the woman that she has the best pie in the world, and requests part
AUTHOR: unknown
EARLIEST DATE: 1963
KEYWORDS: sex nonballad
FOUND IN: US
REFERENCES (2 citations):
Courlander-NegroFolkMusic, pp. 129-130, "(Custard Pie Blues)" (1 text)
ADDITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, p. 514, "Custard Pie Blues" (1 text)
File: CNFM129

Custer's Last Charge (I)
DESCRIPTION: Custer leads his men into battle against the Sioux; a fierce scene is described, with bullets flying and dead falling on both sides. Three hundred US soldiers are killed and scalped by the Indians, who leave Custer with his dead
AUTHOR: unknown
EARLIEST DATE: 1930
KEYWORDS: army battle fight violence war death corpse soldier Indians(Am.)
HISTORICAL REFERENCES:
June 25, 1876 - Battle of the Little Bighorn. Lt. Colonel George A. Custer (who had been a Major General during the Civil War) is killed, along with the entire force of cavalry (five companies with somewhat over 250 men) with him.
FOUND IN: US
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 561, "Custer's Last Charge" (1 text)
Roud #8598
RECORDINGS:
Warde Ford, "Custer's Last Charge" (AFS 4199 B1, 1938; tr.; on LC30, in AMMEM/Cowell)
CROSS-REFERENCES:
ct. "The Last Fierce Charge" [Laws A17] (subject)
NOTES [93 words]: This is a separate song from "The Last Fierce Charge," although [some versions of] both describe the battle of the Little Bighorn. Confusingly, some versions of "The Last Fierce Charge" share this song's title. They can be distinguished by the description of two men and a letter, which is present in "The Last Fierce Charge" but not in "Custer's Last Charge."
Warde Ford states that the words to this song were copied from the Custer Monument by his friends Robert & Charles Walker, and that the tune is generic; I do not have information to confirm this. - PJS
Last updated in version 2.7
File: RcCLC
Cut Your Nails on Monday (Finger-Nails)

DESCRIPTION: "Cut them on Monday, you cut them for health, Cut them on Tuesday, you cut them for wealth, Cut them on Wednesday, you cut them for news... Cut them on Saturday, see your true love tomorrow, Cut them on Sunday, ill luck will be with you all the week."

AUTHOR: unknown
EARLIEST DATE: 1844 (Halliwell)
KEYWORDS: nonballad
FOUND IN:
REFERENCES (2 citations):
Baring-Gould-AnnotatedMotherGoose #537, p. 219, "(Cut them on Monday, you cut them for health)"
Dolby-OrangesAndLemons, p. 47, "Cut Your Nails Monday" (1 text)
Roud #20970
File: Dolb047

Cuttie's Wedding

DESCRIPTION: Big Cuttie will get "a little wifie." He goes to the town pasture [drunk?], "fell oer the midden" and lost his shoe. He says "Monie ane's be at our weddin." "Busk and go to Cuttie's weddin' Wha wad be the lass or lad That wadna gang an they were bidden?"

AUTHOR: unknown
EARLIEST DATE: 1828 (Peter Buchan, _Ancient Ballads and Songs of the North of Scotland_, according to Whitelaw)
KEYWORDS: wedding clothes
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan3 608, "Cuttie's Weddin'" (1 fragment, 2 tunes)
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #53, pp. 211-212, "Cuttie's Wedding" (1 text, 1 tune)
Whitelaw-BookOfScottishSong, p. 311, "Busk and Go, Busk and Go"
Roud #3357
File: GrD3608

Cutty Wren, The

DESCRIPTION: Milder asks Malder questions ("Oh where are you going? says Milder to Malder"). Festle replies to Fose with a refusal to answer. John the Red Nose answers the questions. Most of the answers are extravagant ways of hunting the wren

AUTHOR: unknown
EARLIEST DATE: 1827 (Lyle-Andrew-CrawfurdsCollectionVolume1)
KEYWORDS: wren hunting questions talltale
FOUND IN: Wales Britain(England,Scotland(Bord))
REFERENCES (8 citations):
Kennedy-FolksongsOfBritainAndIreland (78), "Helg yn Dreean/Hunt the Wren" (1 text, located in the notes)
Lyle-Andrew-CrawfurdsCollectionVolume1 23, "Wise Willie" (1 text)
Greenway-AmericanFolksongsOfProtest, pp. 110-111, "The Cutty Wren" (1 text)
Darling-NewAmericanSongster, pp. 91-92, "The Cutty Wren" (1 text)
Silber/Silber-FolksingersWordbook, p. 347, "The Cutty Wren" (1 text)
Jack-PopGoesTheWeasel, p. 26, "The Cutty Wren" (1 short text)
DT, CUTYWREN*
Roud #236
CROSS-REFERENCES:
cf. "The Wren (The King)" (subject)
cf. "Billy Barlow" (form)
cf. "Cricketty Wee" (form)
cf. "Hunt the Wren" (form, subject)
Cyclone of Rye Cove, The

DESCRIPTION: A tornado strikes the town of Rye Cove, and the schoolhouse is destroyed. Parents search the rubble, finding the bodies of their children.

AUTHOR: A. P. Carter (?)

EARLIEST DATE: 1929 (recording, Carter Family)

KEYWORDS: grief death disaster storm

HISTORICAL REFERENCES:
1928 - the Rye Cove storm in Scott County, Virginia

FOUND IN: US(Ap)

REFERENCES (3 citations):
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 11-12, "The Cyclone of Rye Cove" (1 text, 1 tune); p. 45, "The Cyclone of Rye Cove" (1 text, stated to be learned from the Carter Family recording)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 211-212, "Rye Cove (1 text)
DT, RYECOVE

Roud #7116

RECORDINGS:
DeBusk-Weaver Family, "Cyclone of Ryecove" (on DeBusk-Weaver1)
Asa Martin, "Ryecove Cyclone" (Oriole 8163/Conqueror 8068 [as Martin & Roberts], 1932)
New Lost City Ramblers, "The Cyclone of Rye Cove" (on NLCR13, ClassOT)

NOTES [70 words]: Mark Zwonitzer with Charles Hirschberg, Will You Miss Me When I'm Gone: The Carter Family & Their Legacy in American Music, Simon & Schuster, 2002, p. 101, says this was the only attempt A. P. Carter ever made at creating a song about a topical event. It was not especially popular; unlike, say, Andrew Jenkins, Zwonitzer/Hirschberg conclude that "The Carters were never much good at channeling public tragedy." - RBW

Last updated in version 5.1

File: DTtryecov

D & H Canal, The

DESCRIPTION: (After an unrelated opening stanza), the song describes a flood which hit the canal in 1878. "The embankment broke" and "the damage was terrific"; the rest of the song details some of the damage done

AUTHOR: unknown

EARLIEST DATE: 1982

KEYWORDS: canal flood

HISTORICAL REFERENCES:
1828 - Opening of the Delaware & Hudson Canal
1898 - The D & H Canal closes

FOUND IN: US(MA)

REFERENCES (1 citation):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 172, "The D & H Canal" (1 text, 1 tune)
D-Day Dodgers, The

DESCRIPTION: "We're the D-Day Dodgers, out in Italy, Always on the vino, Always on the spree." The soldiers describe their allegedly safe and luxurious life: "Salerno, a holiday with pay," etc. They point out the nonsense of Lady Astor's remarks

AUTHOR: Hamish Henderson?

EARLIEST DATE:

KEYWORDS: war battle death

HISTORICAL REFERENCES:
July 10, 1943 - British and American troops attack Sicily (Messina falls on August 17, but the Germans have evacuated)
Sept 9, 1943 - Allies invade the Italian mainland
June 4/5, 1944 - Allies enter Rome
June 6, 1944 - D-Day. Invasion of Normandy begins

FOUNDED IN:
REFERENCES (4 citations):
Hopkins-SongsFromTheFrontAndRead, p. 110, "D-Day Dodgers" (1 text, tune referenced)
Scott-TheBalladOfAmerica, pp. 358-359, "D-Day Dodgers" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 282, "The D-Day Dodgers" (1 text)
DT, DDAY*
Roud #10499

RECORDINGS:
Pete Seeger, "The D-Day Dodgers" (on PeteSeeger39)

CROSS-REFERENCES:
cf. "Lili Marlene" (tune, plus cross-references to songs of the Italian campaign)
cf. "O'er the Hills of Sicily" (subject: the Italian campaign)

NOTES [1937 words]: Lady Astor, an American-born member of the British parliament, was reported to have criticised the Allied armies in Italy as "D-Day Dodgers." In fact they were some of the hardest-suffering troops of the war; they fought well-entrenched Germans and never received enough equipment or reinforcements. The troops in Normandy were, comparatively, lucky; casualties were lighter and conditions were better.

As Stokesbury, p. 299, says, "Italy became the theater of fighting that most resembled the horrible static trench warfare of World War I. Few soldiers of World War II experienced the kind of deadening, soul-destroying fighting that had characterized the earlier war, but most of those who did experience it fought in Italy."
Keegan, p. 254, says, "The bloodiness of the Italian fighting was felt all the harder by the Allied Mediterranean force because, by a chance of assignments, so many of its divisions were drawn from narrowly localised recruiting areas. The US 36th and 45th Divisions were respectively Texas and mountain states formations of the National Guard, while the British 56th and 46th Divisions came from London and the North Midlands. The two Indian divisions, 4th and 8th, were raised from the 'martial race' minority of the Raj, while the 1st Canadian was formed of volunteers from a dominion which, after the tragedy of a failed raid on Dieppe in August 1942, harboured ill-concealed suspicions about the freedom with which British generals shed its soldiers' blood. Three other groups of soldiers under [theater commander Harold] Alexander's command, the 2nd New Zealand Division and the French Moroccan and Polish II Corps, were renowned for their hardihood.... However, in the prevailing circumstances, all three lacked any easy means to make good the losses they suffered at the front." So not only were the costs high, but the soldiers lost even more of their close comrades and squad-mates than in most of the other campaigns of the war.

This song is how the troops answered Lady Astor.
When the Allies had finished their conquest of Sicily (for which see "Banks of Sicily (The 51st Highland Division's Farewell to Sicily)"), there was the question of what to do next. The Sicily victory had been relatively easy (Botjer, p. 25), which if anything made the choices harder. They could go for Italy. They could go for Corsica or Sardinia. Or they could save troops for the invasion
of France, which was of course the ultimate objective. But even if they put all their energies into France, they couldn't hope to invade before early 1944. So they would be out of contact with the Axis in the west for at least six or seven months, letting Germany throw everything it had into stopping Russia.

So the Allies made a last-minute decision to move on from Sicily into Italy. The fall of Sicily had caused the overthrow of Benito Mussolini, but for the time being, the Italians were still in the war -- at least nominally.

Salerno was one of the many instances of the Allies having a good idea and executing it miserably. The larger part of the Italian invasion force went across the straits of Messina to the very "toe" of Italy, but the Allied plan was to land additional troops closer to Rome so that they could cut off German troops in the south and reach the capital more easily. They would have liked to pick Naples, since they needed a good port, but Naples was too far away for their fighters to control the air. So they picked Salerno, which was about as far north as they could go and still retain air control. Parts of two corps, under the rather vain American general Mark Clark, landed on September 9, 1943 -- only to find the 16th Panzer right on the scene. (The 16th Panzer that had been rebuilt after Stalingrad, so it was pretty green, but the Americans were green, too; Botjer, p. 52, and the 16th Panzer was one of the few German units up to strength; Atkinson, p. 203.) The invaders were caught by a rapid German counterattack and stuck in their tiny beachhead. Clark -- who had committed his thin reserves far too early (Atkinson, p. 214) -- thought he would have to pull out, but the Allies managed to send in enough additional forces that he could survive until British forces came up from the south to break the German siege. (It helped that Hitler had withheld two divisions that German General Kesselring had wanted.) But the Allies were no nearer to Naples than when the affair started; Salerno surely more costly than it was worth (Wheal/Pope, pp. 415-416).

As witness the fact that the Allies lost 8659 killed and injured and several thousand prisoners, plus damage to several ships; the Germans suffered total losses of 4102 (Botjer, p. 59). The mess was so bad that the general in control of the American sector on the ground, Ernest J. Dawley, was not only relieved but demoted to colonel, although the judgment of history is that the fault is mostly Clark's, not Dawley's (Botjer, pp. 57-58; members of a Texas division that suffered badly actually tried, but failed, to get court-martialed to clear their records; Botjer, pp 71-72. Atkinson, p. 212, points out that General Clark was actually junior to Dawley in permanent rank, and younger as well; Clark had done all he could to sideline Dawley (who wasn't even supposed to go ashore in the first phase of the landing) -- then blamed the junior officer for his own and other officers' decisions). Dawley was apparently almost happy to be out of there, even though it cost him his ranking; he said later, "I can't work with Clark. He made decisions off the top of his head" (Atkinson, p. 235). And they were bad decisions; some subordinates, sick of his autocratic ways, apparently christened him "Marcus Aureliius Clarkus" (Atkinson, p. 237), because he was a tyrant trying to control Rome.

Although the Germans did not push the invaders into the sea, they were successful enough that the German high command made the decision to hold Italy rather than retreating to the Alps (Botjer, pp. 60-61), turning the Italian campaign into a long-drawn-out struggle. And the Germans continued to be far better planners than the Allies -- the Anglo-Americans didn't even realize that winters in Italy were cold and that the men would need to be equipped for that, and would have to deal with the almost un-navigable Italian mud (Atkinson, pp. 252-253).

There seem to have been a few in the Allied high command who thought Italy really was a picnic; at Christmas 1943, along with useful supplies for the holidays, the troops received such things as ping-pong balls, tennis nets, and masquerade costumes (Atkinson, p. 312). Needless to say, they went unused.

The next Allied attempt at using an amphibious assault as a shortcut, at Anzio, also produced tremendous casualties and relatively poor results (Botjer, p. 72ff). The soldiers in Italy suffered terribly: "Men cycled out for rest in Naples after only ten or twelve days of living in ditches and tramping through brambles and thorn bushes on the mountainsides, much of the time soaked through from the chilly rain, were a sight to behold as they waited for trucks to bring them back to civilization. Their uniforms were tattered and filthy; often even their boots were torn. Behind several days' growth of beard were green-yellow complexions, decidedly unhealthy even by the standards of Patton. Bloodshot, bleary eyes showed their lack of sleep. Many shivered incessantly, for the damp cold had penetrated to their inner depths. Few could stand or sit still, unless they were very sick with heavy colds or pneumonia. These were men who had been pushed to the limit" (Botjer, p. 82).

As an example, the American third division, in the two months after it came to Italy, suffered 8600 casualties. The infantry portions of the division lost 70% of their men (Atkinson, p. 261). Apart from
the sheer human tragedy, a unit hit that hard simply wasn't going to function well in any area. Plus, by November 1943, men were suffering thousands of cases of "cold ground trauma" and trench foot (Atkinson, p. 265). The term "Post-traumatic stress disorder" hadn't been coined yet (it wouldn't become an official diagnosis until the 1980s), but psychiatric casualties were very high after months spent in continuous combat, and there was no real way to treat them (Atkinson, pp. 506-509).

And with almost all available men and equipment being devoted to the Normandy invasion, there was little the local generals could do to speed up the campaign or improve the men's lot (Botjer, p. 103). It wasn't until June 4/5 that Rome finally fell to the allies. That the city was relatively undamaged was only because of an informal agreement between the Allies and the German commander Albert Kesselring not to demolish it (Botjer, pp. 107-108). The men even often found themselves using mules for transport, because motor transport couldn't move in the Italian mountains (Botjer, p. 122).

Even General Lukas, who replaced Dawley, recorded, I wish so many things were not done on a shoestring. This campaign was poorly planned in many respects. We should have at least twice as many troops" (Atkinson, p. 265).

The Italian campaign didn't finally end until the spring of 1945, even as the Russians were pounding Berlin; the last German troops were forced into retreat, and Mussolini was captured by partisans as he tried to flee to Switzerland and was killed without trial (Botjer, pp. 192-194). The Germans actually held on better in Italy than anywhere else -- on a tactical level, they exceeded what they hoped for in the Italian campaign. Botjer, p. 196, concludes, "Neither side lost in Italy [except, of course, all the bombed, brutalized, kidnapped, starving civilians]. But that only highlights the real tragedy of the Italian campaign. Nobody lost because, from a military standpoint, it wasn't all that important. It really didn't have to happen."

And the soldiers suffered for a long time. Think of it this way: The distance from Normandy to the Elbe is almost exactly the same as the distance from the toe of Italy to the plains of Milan. The soldiers in Normandy covered that distance in eleven months. For the soldiers in Italy, it took twenty. According to Atkinson, p. 581, Allied casualties in the Italian campaign totaled 302,000. American casualties were about 120,000 (23,501 killed), or about one man in six -- which doesn't sound horrible, but that's one in six Americans in the theatre, not one in six men in the fighting units! The casualties were less than half those in the Normandy-to-Berlin campaign, but the forces involved were much smaller; as a percentage, American losses in Italy were far worse.

And the Italian campaign seemed to promote atrocities. The Allies brought gas, which got loose; they bombed civilian sites such as the Monte Cassino monastery; there were many rapes. It was an ugly, ugly part of the war, and the Americans had perhaps the dirtiest hands of all.

Some have argued that the Italian campaign caused D-Day to be delayed (though I can't imagine it being scheduled before May 1944, so if there was a delay, it wasn't much). So the "D-Day Dodgers" in fact spend some nine more months in combat than those who went to Normandy. Better, then, to speak of the troops in Normandy as the "Italy Avoiders," or some such.

The Folksinger's Wordbook credits this to Hamish Henderson, which is possible, as he wrote other "anonymous" songs of World War II. But I know of no actual proof, and many authors treat the song as anonymous. Hopkins-SongsFromTheFrontAndRead implies he got it from Canadian troops, which at least implies oral tradition. - RBW

Bibliography

- Botjer: George F. Botjer, Sideshow War: The Italian Campaign 1943-1945, Texas A & M University Press, 1996

Last updated in version 5.3
File: SBoA358
D'où Viens-Tu, Bergere?

DESCRIPTION: French: "'Where did you come from, shepherd girl?' 'I came from the stable... I saw a little child... Fairer than the moon... There his mother Mary did her babe enfold... Ox and ass before him... Then came three bright angels.'"

AUTHOR: unknown

EARLIEST DATE: 1865

KEYWORDS: Christmas Jesus religious foreignlanguage

FOUND IN: Canada(Que) US(MW)

REFERENCES (4 citations):
- Berry-FolkSongsOfOldVincennes, p. 14, "D'où viens-tu, bergere? (Whence, O, Shepherd Maiden?)" (1 text + translation, 1 tune)
- Fowke/Johnston-FolkSongsOfCanada, pp. 126-127, "D'où Viens-Tu, Bergere" (1 text, 1 tune)
- Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 42, "D'où Viens-Tu, Bergere?" (1 English and 1 French text, 1 tune)

ADDITIONAL: Edith Fowke and Richard Johnston, _Folk Songs of Quebec (Chansons de Quebec)_., Waterloo Music Company, 1957, pp. 92-93, "D'où Viens-Tu, Bergere? (Whence Come You, Shepherd Maiden?)" (1 French text plus English translation, 1 tune)

NOTES [44 words]: This is one of those Christmas songs built mostly around legends. There was no evidence that Bethlehem was cold at the time Jesus was born (for that matter, there is no evidence that it was in December), nor even that there were animals in his immediate vicinity. - RBW

Last updated in version 5.0

File: FJ126

D'r Guckgu (The Cuckoo)

DESCRIPTION: German. "Dr Guckgu i ein braver Mann, D'r vazzeh Weiwer annehre kann. Guckgu, Guckerdiagu." The cuckoo is an able man Who maintains 14 wives." "The first wife carries wood into the house, the second builds a fire with it," and so forth through all 14.

AUTHOR: unknown

EARLIEST DATE: 1938 (Korson-PennsylvaniaSongsAndLegends)

KEYWORDS: bird husband work drink home

FOUND IN: US(MA) Germany

REFERENCES (1 citation):
- Korson-PennsylvaniaSongsAndLegends, pp. 100-101, "D'r Guckgu (The Cuckoo)" (1 text, 1 tune)

File: KPL100

D'ye Ken John Peel?

DESCRIPTION: "Do ye ken John Peel with his coat so gray? Do ye ken John Peel at the break of day?" The singer talks of Peel's frequent hunting expeditions, detailing even his hounds. The singer will "follow John Peel through fair and through foul"

AUTHOR: Words: John Woodcock Graves / Music: Traditional

EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)

KEYWORDS: hunting dog

FOUND IN: Britain(England(North,South)) US(MW)

REFERENCES (7 citations):
- Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 108-109, "D'ye Ken John Peel?" (1 text, 1 tune)
- Williams-FolkSongsOfTheUpperThames, p. 56, "John Peel" (1 text) (also Williams-Wiltshire-WSRO Gl 118)
- Stout-FolkloreFromIowa 11, p. 21, "John Peel" (1 fragment)
- Fireside-Book-of-Folk-Songs, p. 92, "John Peel" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 208, "John Peel" (1 text)
- DT, JOHNPEEL*

ADDITIONAL: Walter de la Mare, _Come Hither_, revised edition, 1928; #143, "John Peel" (1 text)

Roud #1239

CROSS-REFERENCES:
- cf. "The Horn of the Hunter" (subject)
NOTES [425 words]: Written by John Woodcock Graves to celebrate his friend John Peel. The tune is said to be "Bonnie Annie" or "The Border Rant," and to have been set by William Metcalfe in 1868 (Rollinson, p. 51).

John Peel is not to be confused with the prime minister Sir Robert Peel (who created the "Peelers"). Born in 1776, John Peel lived until 1854, and "for over 40 years ran the famous pack of hounds that bore his name," Nettel, p. 149, "John Peel was a real character, riding in his grey coat after a mongrel pack to the neglect, apparently, of his farming; he was not therefore representative of the pink-coated, well-mounted huntsmen which have distinguished the hunting-field since the eighteenth century, but he was a man with the primitive urge to hunt strongly within him."

Indeed, he was so obsessive a hunter that, on the day his son Peter died, he spent the day out hunting to collect a foxtail to bury with his son (Rollinson, p. 120).

According to Stokoe, Graves (1795-1886) wrote the song while in the company of Peel. This would date the song before 1833, in which year Graves emigrated to Tasmania.

Incidentally, his move to Tasmania give him a link, of sorts, to another Great Folklore Saga, that of Sir John Franklin and the Northwest Passage. Before leading his famous lost expedition, Sir John was governor of Van Diemen's Land/Tasmania for more than half a decade. While there, his wife Jane briefly took over the education of an aboriginal child whom she called "Mathinna." Lady Jane -- who was anything but a people person -- seems to have been disappointed by the results and dumped Mathinna in the aboriginal refugee camp. What little we know of Mathinna after that (she died young) came from an article published by "Old Boomer" in 1869. It is believed that "Old Boomer" was Graves (Alexander, pp. 130-137).

Rollinson, p. 50, says that Graves predicted that this piece would become famous, telling Peel, "you'll be sung when we're both run to earth." Rollinson, pp. 50-51, also claims that this was originally written in dialect:

Did ye ken John Peel wid his cwote sae grey?
Did ye ken John Peel at the breck o' day?
Did ye ken John Peel gayin' far, far away --
Wie his hoons and his horn in a mwornin'? - RBW

Williams-FolkSongsOfTheUpperThames claims his is "perhaps the original of 'D'ye ken John Peel."

The texts are similar and the tune is probably the same. The first line is "D'ye mind John Peel in the days gone by" and the last line of the chorus and each verse is a variation on "the blast of his horn in the morning." - BS

Bibliography

• Nettel: Reginald Nettel, Seven Centuries of Popular Song, Phoenix House, 1956

Last updated in version 4.3
File: FSWB208

Da Bhfaghainn Mo Rogha Dhe Thriur Acu

DESCRIPTION: Gaelic. "A woman asks jocosely which suitor she should marry, a tailor, [a blacksmith, or a fisherman], and gives reasons why each in turn would be unsuitable."

AUTHOR: unknown
EARLIEST DATE: 1952 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage marriage work
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 44, "Da Bhfaghainn Mo Rogha Dhe Thriur Acu" (2 texts)
NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. - BS

Last updated in version 3.2
File: OCC044
Da Mbeadh Mac an Mhaoir Agam
DESCRIPTION: Gaelic. The singer wishes he had the shepherd's pet snowy lamb. He wishes he had a herd of cows "and Mollie from her mother." Chorus: he wishes he had his girl, her mother's pet.
AUTHOR: unknown
EARLIEST DATE: 1952 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage marriage work animal
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 46, "Da Mbeadh Mac an Mhaoir Agam" (2 texts)
NOTES [77 words]: The description is a summary of the translation at George Sigerson, Bards of the Gael and Gall (London: T Fisher-Unwin, 1897), pp. 337-338, "The Shepherd's Pet." OCroinin/Cronin-TheSongsOfElizabethCronin, which has no English summary for this song: "Sigerson's English text is eclectic"; on the other hand it is not far from the translation under the title "Peata Beag" at http://www.celticlyricscorner.net/dervish/peata.htm on the Celtic Lyrics Corner site.
- BS
Last updated in version 3.2
File: OCC046

Da's All Right, Baby
DESCRIPTION: Patting chant. "Da's all righ', honey (x2), Way up yonder, darlin', 'Bove the sun, sugar, Girls all call me honey." Odds and ends about courting. The singer warns that yonder girl will "git you too." He is going away someday
AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: love courting nonballad betrayal
FOUND IN: US
REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 239-240, "Da's All Right, Baby" (1 text, 1 tune)
Roud #15037
File: LxA239

Daar Was Eens Een Meisje Loos
DESCRIPTION: Dutch. Ballast-stowing shanty. "Daar was eens een meisje loos, Hoera, my boy (x2)." A girl goes to see for seven years. She makes a mistake and is to be punished when she says she is the captain's love. She bears a child and says he will marry her
AUTHOR: unknown
EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)
KEYWORDS: foreignlanguage shanty sailor cross-dressing pregnancy children
FOUND IN:
REFERENCES (1 citation):
Hugill-SongsOfTheSea, pp. 88-89, "Daar Was Eens Een Meisje Loos" (2 texts, Dutch and English, 1 tune)
File: HSoSe088

Dadd driwwwe (Over There)
DESCRIPTION: German. "Dadd driwwwe, sagt'r, Uff em Barrick, sagt'r, Schteht en Hasch, sagt'r." "Over there, he says, On the hill... is a house... it's scandalous" because it lacks one wall. Also on the hill is a hunter with no powder and other scandalous things
AUTHOR: unknown
EARLIEST DATE: 1938 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: foreignlanguage home hunting horse clothes music
FOUND IN: US(MA) Germany
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 104-107, "Dadd driwwwe (Over There)" (1 German text
**Daddy Shot a Bear**

DESCRIPTION: "Daddy shot a bear, Daddy shot a bear, Shot him (in the stern/through the keyhole) And never touched a hair."

AUTHOR: unknown

EARLIEST DATE: 1937 (collected from Annie Brewer)

KEYWORDS: animal death humorous lullaby

FOUND IN: US(So)

REFERENCES (1 citation): 
Lomax/Lomax-OurSingingCountry, p. 95, "Daddy Shot a Bear" (1 text, 1 tune)

Roud #15607

CROSS-REFERENCES:

cf. "Old Moke Pickin' on the Banjo (Song of the Pinewoods)" (lyrics)
NOTES [41 words]: Every word of this is found in "Old Moke Pickin' on the Banjo (Song of the Pinewoods)" -- but since that has a plot (at least sometimes), and this is listed by the Lomaxes as a lullaby, I decided, very tentatively, to follow Roud and split them. - RBW

Last updated in version 3.2

File: LoSi095B

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**Daddy Wouldn't Buy Me a Bow-Wow**

DESCRIPTION: The child regularly brings her cat to school because, she explains, "Daddy wouldn't buy me a bow-wow." She intends to do as she "likes" when she gets old, and have a parrot and children.

AUTHOR: Joseph Tabrar

EARLIEST DATE: 1927

KEYWORDS: animal dog children

FOUND IN:

REFERENCES (1 citation): 
Spaeth-WeepSomeMoreMyLady, pp. 258-259, "Daddy Wouldn't Buy Me a Bow-Wow" (1 text, 1 tune)

Roud #13973

NOTES [23 words]: It's songs like this that make me wish we had a keyword "stupid." But the piece proved much more popular than it deserved, so here it is. - RBW

File: SwM258

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**Daemon Lover, The (The House Carpenter) [Child 243]**

DESCRIPTION: A girl who once loved a sailor is greeted by her lost lover (now rich and powerful). He bids her come with him; she points out that she is married and has a child. He convinces her to come with him. Their ship sinks not far from land

AUTHOR: unknown

EARLIEST DATE: 1737 (a broadside version is thought to be from 1685)

KEYWORDS: courting infidelity abandonment Devil death

FOUND IN: Britain(Scotland(Aber),England(South)) US(All) Canada(Mar,Newf) Ireland

REFERENCES (85 citations):
Child 243, "James Harris (The Daemon Lover)" (8 texts)
Bronson 243, "James Harris (The Daemon Lover)" (146 versions+1 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 243, "The Daemon Lover (The House Carpenter)" (9 versions: #9, #53, #75, #78, #82, #88, #98, #111, #129)
Buchan/Moreira-TheGlenbuchatBallads, pp. 130-132, "Lady Jane" (1 text)
Greig/FolkSongInBuchan-FolkSongOfTheNorthEast #162, pp. 2-3, "James Harris" (1 fragment)
Greig/Duncan2 332, "James Harris" (1 text, 1 tune) {Bronson's #134}
Reeves-TheEverlastingCircle 19, "The Carpenter's Wife" (1 text) {Bronson's #143}
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 310-313, "The House Carpenter" (1 text plus a fragment and a broadside version, 1 tune) {Bronson's #53}
Owens-TexasFolkSongs-1ed, pp. 56-58, "The House Carpenter" (1 text, 1 tune) {Bronson's #102}
Owens-TexasFolkSongs-2ed, pp. 31-32, "The House Carpenter" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #13, "The House Carpenter" (2 texts, 1 tune) {Bronson's #96}
Brewster-BalladsAndSongsOfIndiana 21, "James Harris" (9 texts, 2 tunes) {Bronson's #93, #127}
Carey-MarylandFolkLegendsAndFolkSongs, pp. 103-104, "The House Carpenter" (1 text)
Peacock, pp. 740-741, "The Young Ship's Carpenter" (1 text, 1 tune)
Leach-TheBalladBook, pp. 598-606, "James Harris (The Daemon Lover)" (4 texts)
Quiller-Couch-OxfordBookOfBallads 28, "The Daemon Lover" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 13, "James Harris (The Demon Lover; The House Carpenter)" (2 texts, 1 tune)
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol2, p. 54, "The Daemon Lover" (1 text, 1 tune) {Bronson's #91}
Ritchie-FolkSongsOfTheSouthernAppalachians, pp. 84-85, "The Little Carpenter" (1 text, 1 tune)
{compare Bronson's #44, from a recording, showing a slightly different tune but almost the same text except that it is a "House Carpenter" rather than a "Little Carpenter"}
Bush-FSoCentralWestVirginiaVol1, pp. 77-79, "House Carpenter" (1 text, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 74, "The Ship's Carpenter" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 45, "The Ship Carpenter" (1 text, 1 tune)
Grigson-PenguinBookOfBallads 65, "James Harris (The Demon Lover)" (1 text)
Niles-BalladBookOfJohnJacobNiles 55, "James Harris (The Daemon Lover)" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 35, "The Daemon Lover" (10 texts plus 12 fragments, 22 tunes){Bronson's #2, #10, #54, #77, #113, #135, #23, #7, #29, #14, #109a, #50, #9, #65, #36, #21, #48, #80, #74, #81, #136}; Sharp/Karpeles-EightyEnglishFolkSongs 25, "The House Carpenter (The Daemon Lover)" (1 text, 1 tune) {Bronson's #9}
Sandburg-TheAmericanSongbag, pp. 66-67, "The House Carpenter" (1 text, 1 tune) {Bronson's #118}
Lomax-FolkSongsOfNorthAmerica 88, "The House Carpenter" (1 text, 1 tune)
Hodgart-FaberBookOfBallads, p. 75, "James Harris (The Demon Lover)" (1 text)
Cox-FolkSongsSouth 25, "James Harris (The Daemon Lover)" (5 texts plus mention of 16 others, 1 tune) {Bronson's #120}
Cox/Hercog/Halpert/Boswell-WVirginia-A, #12A-D, pp. 48-56, "The House Carpenter," "The House Carpenter's Wife" (4 texts, 3 tunes) {Bronson's #32, #83, #130}
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 80-81, "The House Carpenter's Wife" (1 text, 1 tune)
Boette-SingaHipsyDoodle, pp. 9-10, "The House Carpenter's Wife" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 81, "The House Carpenter" (1 text, 1 tune)
Whiting-TraditionalBritishBallads 34, "The Daemon Lover" (1 text)
Gilbert-LostChords, pp. 35-36, "The House Carpenter and the Ship Carpenter" (1 text)
Abrahams/Foss-AngloAmericanFolksongStyle, pp. 25-27, "The House Carpenter" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, pp. 17, 43-45, "The House Carpenter" (1 text)
Whitelaw-BookOfScottishBallads, pp. 112-113, "The Demon-Lover"; pp. 222-224, "James Herries" (2 texts)
Wolf-AmericanSongSheets, #908, p. 61, "The House Carpenter" (1 reference)
Ashton-RealSailorSongs, #74 insert, "The Distressed Ship Carpenter" (1 text)
Darling-NewAmericanSonster, pp. 34-36, "The House Carpenter" (1 text)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 10-13, "The Demon Lover" (1 text)
Silber-Silber-FolksingersWordbook, p. 218, "The House Carpenter's Wife" (1 text)
Olson-BroadsideBalladIndex, ZN2466, "There dwelt a fair Maid in the West"
DT 243, HOUSCARP* HOUSCRP2* HOUSCRP3*
ADDITIONAL: Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), p. 208, "The House Carpenter" (1 text)
ADDITIONAL: James P. Leary, Compiler and Annotator, _Wisconsin Folklore_ University of
Wisconsin Press, 2009, article "Kentucky Folksong in Northern Wisconsin" by Asher E. Treat, pp. 244-245, "Well Met, Well Met, My Old True Love" (1 text, 1 tune, sung by Mrs. M. G. Jabobs) {Bronson's #88}

Roud #14

RECORDINGS:
Clarence Ashley, "The House Carpenter" (Columbia 15654-D, 1931; rec. Apr 14, 1930; on AAFM1, BefBlues3, Ashley04) {Bronson's #70}
Clarence Ashley & Tex Isley, "The House Carpenter" (on Ashley01)
Pearl Jacobs Borusky, "Well Met, My Old True Love" (AFS, 1940; on LC58) {Bronson's #103}
Frank Browne, "Banks of the Sweet Viledoe" (on IREarlyBallads)
Sheila Clark, "House Carpenter" (on LegendTomDula)
Carolina Tar Heels, "Can't You Remember When Your Heart Was Mine?" (Victor V-40219, 1930)
Dillard Chandler, "Little Farmer Boy" (on Chandler01, DarkHoll)
Mrs. Mary Ann Galpin, "The Young Ship's Carpenter" (on PeacockCDROM) [one verse only]
Rebecca King Jones, "The House Carpenter" [excerpt] (on USWarnerColl01)
Bradley Kincaid, "The House Carpenter" (Bluebird 5255/Sunrise 3338, 1933)
A. L. Lloyd, "The Demon Lover" (on Lloyd3, ESFB1, ESFB2)
Almeda Riddle, "The House Carpenter" (on LomaxCD1706) {Bronson's #71}
Jean Ritchie, "The House Carpenter" (on JRitchie01)
Jean Ritchie & Doc Watson, "The House Carpenter" (on RitchieWatson1, RitchieWatsonCD1)
Hobart Smith & Texas Gladden, "The House Carpenter" (Disc 6079, 1940s; on USTGladden01) {Bronson's #47}
Lillie Steele, "The House Carpenter" (on PSteele01) {Bronson's #24}
Doug Wallin, "The House Carpenter" (on Wallins1)
Doug & Berzilla Wallin, "The House Carpenter" (on FarMtns3)
Clay Walters, "The Ship Carpenter" (AFS, 1937; on LC58) {Bronson's #13 or #78}
Annie Watson & Gaither Carlton, "The House Carpenter" (on Watson01)

BROADSIDES:
LOCSinging, sb40538b, "The House Carpenter," H. De Marsan (New York), 1864-1878; also as105530, "The House Carpenter"

CROSS-REFERENCES:
cf. "Bateman's Tragedy (Young Baithman)" (theme)

NOTES [344 words]: Although Child calls this "The Daemon Lover," a survey of the 163 versions printed or cited in Bronson shows that 99 are named "The House Carpenter" or minor variants, and several others were probably retitled by the editors. This probably ought to be the family name -- but I adopted the one I did as a partial link to Child.

David Atkinson's essay "The Popular Ballad and the Book Trade: 'Bateman's Tragedy' versus 'The Demon Lover,'" chapter 10 of David Atkinson and Steve Roud, Editors, Street Ballads in Nineteenth-Century Britain, Ireland, and North America: The Interface between Print and Oral Tradition, Ashgate, 2014, p. 206, discusses this song and suggests that the earliest version can be dated to 1657, when a piece entitled "A warning for marries women, by the example of Mrs Jane Renalls, a west countrey woman, &c," was entered into the Stationer's Register. For this item, see Hyder E. Rollins, An Analytical Index to the Ballad-Entries (1557-1709) In the Register of the Company of Stationers of London, 1924 (I use the 1967 Tradition Press reprint with a new Foreword by Leslie Shepard), p. 247, #2868, "A warning for marris women, by the example of Mrs Jane Renalls, a west countrey woman, &c, registered February 17, 1657 by Francis Grove. Rollins does not connect this with 'The House Carpenter,' but according to Atkinson, broadsides of this period show the Renalls (Renals, Reynolds) piece to be "The House Carpenter." One of these early broadsides credits the piece to "L.P." Dave Harker suggests that "L.P." was Laurence Price, an author of the period. Possible, of course, but not proof -- indeed, "L.P." might just stand for "Licensed to print" or the like. - RBW

From the liner notes for Franke Browne's recording: "Apparently not recorded elsewhere in Ireland, but common in America, where Frank was born and lived to an early age."

Broadside LOCSinging sb40538b: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

Last updated in version 6.1

File: C243
Daffy-Down-Dilly
DESCRIPTION: Probably describing a daffodil: "Daffy-down-dilly is new come to town, With a yellow petticoat and a green gown."
AUTHOR: unknown
EARLIEST DATE: 1805 (Songs for the Nursery, according to Dolby-OrangesAndLemons)
KEYWORDS: flowers nonballad
FOUND IN:
REFERENCES (3 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 125, "Daffy-Down-Dilly" (1 text )
Baring-Gould-AnnotatedMotherGoose #342, p. 183, "(Daffy-down-dilly is new come to town)"
Dolby-OrangesAndLemons, p. 64, "Daffy-Down-Dilly" (1 text)

Dainty Davie
DESCRIPTION: "Being pursued by the dragoons," Davie is hidden in the bed of the daughter of Cherrytrees. He makes such efficient use of the time that the girl ends up pregnant; they eventually marry. She is happy with her Dainty Davie
AUTHOR: unknown
EARLIEST DATE: 1776? (Herd MS.); c. 1800 (Merry Muses of Caledonia)
KEYWORDS: sex escape marriage bawdy
FOUND IN: Britain(Scotland)
REFERENCES (2 citations):
DT, DNTDAVE2
Roud #2387
NOTES [140 words]: The variations among the versions of this song are extreme -- and not just because Burns rewrote it; the versions from "The Merry Muses" and Buchan's "Secret Songs of Silence" have hardly a word in common except for parts of the chorus. It seems likely that Burns was not the only one to rewrite it. Nonetheless there seems to be agreement that the song is about one Reverend David Williamson (died 1706?), who was accused of preaching rebellion against Charles II (reigned 1660-1685).
Supposedly Williamson was hidden by a wife who dressed him as a woman and put him in bed with her daughter, who was about 18. The girl went along; the mother was less happy, but allowed them to marry to avoid scandal.
Whether any of this has been verified by historians I do not know. Mostly we find folklorists repeating the tales of other folklorists. - RBW
Last updated in version 2.5
File: DTdntda2

Dainty Doonby, The
DESCRIPTION: "A lassie was milkin' her father's kye When a gentleman on horseback he cam' riding by... He was the laird o' the Dainty Doonby." The laird seduces then abandons the girl. Months later, he comes to ask of her health. She is pregnant; he marries her
AUTHOR: unknown
EARLIEST DATE: 1776 (Herd)
KEYWORDS: courting seduction sex pregnancy nobility abandonment reunion marriage
FOUND IN: Britain(Scotland(Aber,Bord))
REFERENCES (6 citations):
Greig/Duncan7 1488, "The Dainty Downby" (2 texts, 1 tune)
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #39, pp. 182-183, "The Laird o' the Denty Dounby" (1 text, 1 tune)
Lyle-Andrew-CrawfurdsCollectionVolume2 121, "The Laird of Daintie Bye" (1 text)
Kennedy-FolksongsOfBritainAndIreland 179, "The Lady o' the Dainty Doon-by" (1 text, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 21, "The Laird of the Denty Doon Bye"
Daisy Deane
DESCRIPTION: The singer recalls meeting Daisy Deane in a flowery meadow where the birds sang. He recalls that she outshone the flowers. But now both are faded; Daisy is dead.
AUTHOR: Lt. T. F. Winthrop & James R. Murray
EARLIEST DATE: 1863 (sheet music published by Root & Cady, Chicago)
KEYWORDS: death courting flowers
FOUND IN: US(MW,SE)
REFERENCES (3 citations):
Musick-JAF-TheOldAlbumOf-William-A-Larkin 36, "Daisy Dean" (1 text)
McNeil-SouthernFolkBalladsVol2, pp. 162-165, "Daisy Deane" (2 texts, one the original print version and the other a field collection; 2 tunes)
Wolf-AmericanSongSheets, #418, p. 28, "Daisy Deane" (1 reference)
ST MN2162 (Partial)
Roud #4269
RECORDINGS:
Grandpa Jones, "Daisy Dean" (King 834, 1949)
NOTES [86 words]: There is a "Daisy Deane Songster" dated 1869, presumably named after the heroine of his song. This would seem to imply a high degree of popularity for the song, at least for a time. George F. Root, who knew James R. Murray and whose company published the song, reported it as "one of the marked successes of the day." Murray was a Union soldier when he wrote it; Root & Cady hired him as an editor after the Civil War (George F. Root, The Story of a Musical Life, 1891; I use the 1970(?) Da Capo reprint, p. 142). - RBW
Last updated in version 6.0
File: MN2162

Dakota Land
DESCRIPTION: "We've reached the land of desert sweet Where nothing grows for man to eat." "O Dakota land, sweet Dakota land, As on thy fiery soil I stand, I look across the plains And wonder why it never rains." Settlers stay only because "we are too poor to get away"
AUTHOR: unknown
EARLIEST DATE: 1891 (a "Nebraska Land" version in The Farmer and Labor Songster, according to Cohen)
KEYWORDS: pioneer hardtimes parody
FOUND IN: US(Ro)
REFERENCES (10 citations):
Sandburg-TheAmericanSongbag, pp. 280-281, "Dakota Land" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 23, "Dakota Land" (3 texts, 1 tune)
Ohrlin-HellBoundTrain 9, "Dakota Land" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 86, p. 185, "Dakota Land" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 477-478, "Dakota Land" (1 text); p. 623, "Quincyland, My Quincyland" (1 text, a rewrite but still too close to "Dakota Land to bother splitting); pp. 491-492, "Nebraska Land" (1 text, patently the same as "Dakota Land" except for a change in the name of the state)
Sackett/Koch-KansasFolklore, pp. 143-144, "Kansas Land" (1 text, which could either be a "Dakota Land" version rewritten for Kansas or a "Kansas Land" version with the references to the government removed)
Welsch-NebraskaPioneerLore, pp. 48-49, "Nebraska Land" (1 text)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 155, "Dakotaland" (1 text, tune referenced); pp. 248-249, "Sweet Dakotaland" (1 text, 1 tune, perhaps a parody of this parody!)
Silber/Silber-FolksingersWordbook, p. 119, "Dakota Land" (1 text)
DT, DAKOTLAND* SWTDAKOT
Roud #4899
CROSS-REFERENCES:
cf. "Beulah Land" (tune)
cf. "Prairie Land" (tune, theme, lyrics)
cf. "Saskatchewan" (tune, theme)
cf. "Webfoot Land" (tune, theme)
NOTES [137 words]: Although the "Dakota Land" form seems to be the most common in tradition, local versions have sprouted for much of the West. Thus the Fifes lists texts for "Dakota Land," "Nebraska Land," and "Missouri Land." "Saskatchewan" also follows this form, but it has been adapted enough that I think it qualifies as a separate song. - RBW
The Pankakes report this to the tune of "O Tannenbaum." Based on the sheet music I've seen, this is common but not universal.
Rose Wilder Lane (daughter of Almanzo and Laura Ingalls Wilder) quotes a stanza of this on p. 6 of Laura Ingalls Wilder, _On the Way Home: The Diary of a Trip from South Dakota to Mansfield, Missouri, in 1894_, Harper & Row, 1962; she claims her mother and her aunt Grace sang it in the early 1890s -- but of course she was writing almost seventy years later. - RBW
Last updated in version 4.5
File: San280

**Dallas Gawn a Cuba (Dallas Has Gone to Cuba)**

DESCRIPTION: Jamaican patois: Dallas has gone to Cuba and left Francella. Francella faints and her mother sends for the doctor to restore her with camphor. Johnny stays around.

AUTHOR: unknown

EARLIEST DATE: 1951 (Murray-FolkSongsOfJamaica)

KEYWORDS: courting separation travel lover mother

FOUND IN: West Indies(Jamaica)

REFERENCES (2 citations):
Murray-FolkSongsOfJamaica, pp. 53-54, "Dallas Gawn" (1 text, 1 tune)

RECORDINGS:
_Edric Connor with the Caribbeans and Earl Inkman, "Dallas Gawn" (on WIEConnor01)

NOTES [24 words]: Dexter and Taylor: "Francella's distress over the departure of her lover Dallas to Cuba will not be for long as Johnny is planning to woo her." - BS

Last updated in version 3.7

File: JaMu053

**Dalmuir Ploughing Match**

DESCRIPTION: Will Aikenhead competes in a ploughing match "in the West Barns of Clyde" and is declared winner after a dispute about timing. The dispute continues after the decision. The old and young class winners are named.

AUTHOR: unknown
EARLIEST DATE: 1858 (_Dalmuir Ploughing Match_ broadside from Poet's Box, Glasgow, according to Greig/Duncan3)
KEYWORDS: contest farming
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #65, p. 1, "The Dalmuir Ploughing Match" (1 text)
Greig/Duncan3 427, "Dalmuir Ploughing Match" (1 text)
Roud #5944
CROSS-REFERENCES:
cf. "Vilikens and his Dinah (William and Dinah)" [Laws M31A/B] (tune, per broadside cited by Greig/Duncan3)
File: GrD3427

**Dalry**

DESCRIPTION: "Noo, I'm a saft country chiel and my name's Geordie Weir, I suppose you'll a' wonder what I'm doin' here." Visiting Glasgow, he is robbed by a girl. If he can only get home, he will never return to Glasgow. He tells of the trouble he suffered while broke
AUTHOR: unknown
EARLIEST DATE: 2006 (Stewart/Belle-Stewart-QueenAmangTheHeather)
KEYWORDS: travel drink courting hardtimes
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Stewart/Belle-Stewart-QueenAmangTheHeather, pp. 81-82, "Dalry" (1 text, 1 tune)
Roud #5205
File: StQue081

**Dam on Baldwin Creek, The [Laws C21]**

DESCRIPTION: Sawmill boss Bill Reed has set up a cofferdam which fails; the sawmill is saved by sandbags placed by Old George Shane. Reed tries to restart the mill too soon; his errors cause him to be replaced by Old George
AUTHOR: unknown
EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)
KEYWORDS: logger flood boss lumbering
FOUND IN: US(MW)
REFERENCES (4 citations):
Laws C21, "The Dam on Baldwin Creek"
Beck-SongsOfTheMichiganLumberjacks 30, "The Dam on Baldwin Creek" (1 text)
Beck-LoreOfTheLumberCamps 34, "The Dam on Baldwin Creek" (1 text)
DT 838, BALDCRK
Roud #1927
NOTES [34 words]: Beck notes that some versions of this song include a few obscenities. Not [his text], though. - PJS
One can only wish one knew the sources of Beck's information, as his is the only version known to Laws. - RBW
Last updated in version 5.2
File: LC21

**Damage Control Song**

DESCRIPTION: "Firemains are red, my love, Fresh water's blue, Salt water's green, my love, But not as green as you. As green as you."
AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: colors sailor
FOUND IN: Britain
REFERENCES (1 citation):
Dame Bruin

DESCRIPTION: "One night as Dame Bruin she went to her bed, She had scarce retired to her pillow, When the masculine voice she heart close to her head Of Satan..." who has come to take her away. She asks for more time, then asks what she will do in Hell

AUTHOR: Larry Gorman (1846-1917)
EARLIEST DATE: 1957 (Ives-LarryGorman)
KEYWORDS: death Devil Hell

Dame Durden

DESCRIPTION: "Dame Durden kept five servant maids To carry the milking pail, She also kept five lab'ring men To use the spade and flail." The sundry workers are listed, as well as their (amorous) adventures on Valentine's Day

AUTHOR: unknown
EARLIEST DATE: before 1845 (broadside, Bodleian Harding B 11(2724)) (tune and song name in use in America by 1834)
KEYWORDS: courting love work servant

NOTES [27 words]: At least one of the women in this song has had a life outside Dame Durden's employ; for Dorothy Draggletail, see the notes to "Arthur O'Bradley's Wedding (III)." - RBW

Last updated in version 5.0
Dame, Get Up and Bake Your Pies (Christmas Day in the Morning)

DESCRIPTION: "Dame, get up and bake your pies, Bake your pies, bake your pies, Dame, get up... On Christmas day in the morning." "Dame, what makes your maidens lie?" "Dame, what makes your ducks to die?" "Their wings are cut, they cannot fly."

AUTHOR: unknown
EARLIEST DATE: 1778 (Gentleman's Magazine, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: cook food Christmas bird
FOUND IN: Britain(England)
REFERENCES (3 citations):
  Baring-Gould-AnnotatedMotherGoose #420, pp. 195-196, "(Dame, get up and bake your pies)"
  Opie/Opie-OxfordDictionaryOfNurseryRhymes 126, "Dame, get up and bake your pies" (1 text)
ADDITIONAL: [Cuthbert Sharp], _The Bishopric Garland, A Collection of Legends, Songs, Ballads, &c Belonging to the County of Durham_, 1834 (references are to the 1969 reprint), p. 64, "Christmas Day in the Morning" (1 short text)
Roud #497
File: BGMG420

Damn Fine Kids in Harbour

DESCRIPTION: "From the Halls of Montezuma To the shores of Tripoli, There's a buzz going round the harbour That the Yanks are off to sea. With a gallon of Coca Cola And a bloody great tub of ice cream, Oh, they're damn fine kids in harbour, But oh my Christ at sea!"

AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: sailor derivative
FOUND IN: Britain
REFERENCES (1 citation):
  Tawney-GreyFunnelLines-RoyalNavy, p. 42, "Damn Fine Kids in Harbour" (1 text, tune referenced)
CROSS-REFERENCES:
  cf. "Marines' Hymn (From the Halls of Montezuma)" (tune)
File: Tawn025

Damn the Filipinos

DESCRIPTION: "In that land of dopey dreams, happy peaceful Philippines," the singer complains of the hardships suffered by American soldiers and of the lack of social grace of the natives. He calls for "civiliz[ing] them with a Krag" and curses them repeatedly

AUTHOR: unknown
EARLIEST DATE: 1910 (Harper's Weekly)
KEYWORDS: war rebellion army curse
HISTORICAL REFERENCES:
  1898 - Spanish-American War results in American occupation of the Philippines.
FOUND IN:
REFERENCES (3 citations):
  Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 547-548, "Damn the Filipinos" (1 text, 1 tune)
  DT, DAMFILIP*
Roud #15578
NOTES [82 words]: During the Spanish-American War, almost the entire population of the Philippines welcomed the Americans as liberators. The Americans didn't live up to their part of the bargain, though; independence was not granted for half a century. As a result, a strong resistance movement arose under Emilio Aguinaldo (1870-1964). Aguinaldo originally fought against the Spanish (from 1896), then turned against the Americans. He was captured in 1901, but the resistance movement lasted much longer. - RBW
Last updated in version 6.0
File: LxA547
Damsel's Tragedy, The
DESCRIPTION: When her son falls in love with a girl she finds unsuitable, his mother first blusters, then murders the girl. The girl's ghost walks to tell her lover. The son accuses his mother, then kills himself. The mother completes the circle by committing suicide
AUTHOR: unknown
EARLIEST DATE: 1930 (Flanders/Brown-VermontFolkSongsAndBallads)
KEYWORDS: love courting homicide betrayal suicide ghost mother children
FOUND IN: US(NE)
REFERENCES (2 citations):
Flanders/Brown-VermontFolkSongsAndBallads, pp. 97-98, "The Damsel's Tragedy" (1 text)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 152-156, "The Damsel's Tragedy" (1 text, 1 tune)
ST FlBr097 (Partial)
Roud #4663
CROSS-REFERENCES:
cf. "Beautiful Susan" [Laws M29] (theme)
NOTES [27 words]: Although most of the themes in this song are commonplace, this strikes me as just a little too Antigone-ish to be real. Certainly it didn't become widespread. - RBW
Last updated in version 3.0
File: FlBr097

Dan (Dan, the Sanitary Man)
DESCRIPTION: "Dan, Dan, the sanitary man, Working underground all day, Sweeping out urinals, Picking out the finals, Whiling the happy hours away... Doing his little bit... And the only music that he hears Is poo-poo-poo-poo-poo all day."
AUTHOR: unknown
EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: soldier nonballad
FOUND IN: 
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 65, "Dan" (1 text)
Roud #10542
File: BrPa065C

Dan Curley
DESCRIPTION: May 18, singer hears Dan Curley's wife crying. Curley is being executed for the Phoenix Park murders on the word of the informer, James Carey. She wishes Carey be evicted, his wife be a widow, and his children wander homeless. She will join Curley soon.
AUTHOR: unknown
EARLIEST DATE: 1988 (McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)
KEYWORDS: betrayal homicide curse revenge nonballad wife death
HISTORICAL REFERENCES:
Chronology of the Phoenix Park murders (source: primarily Zimmermann, pp. 62, 63, 281-286.)
May 6, 1882 - Chief Secretary Lord Frederick Cavendish and the Under Secretary Thomas Henry Burke are murdered by a group calling themselves "The Invincible Society."
January 1883 - twenty seven men are arrested.
James Carey, one of the leaders in the murders, turns Queen's evidence.
Six men are condemned to death, four are executed (Joseph Brady is hanged May 14, 1883; Daniel Curley is hanged on May 18, 1883), others are "sentenced to penal servitude," and Carey is freed and goes to South Africa.
July 29, 1883 - Patrick O'Donnell kills Carey on board the "Melrose Castle" sailing from Cape Town to Durban.
Dec 1883 - Patrick O'Donnell is convicted of the murder of James Carey and executed in London (per Leach-FolkBalladsSongsOfLowerLabradorCoast)
FOUND IN: Ireland
REFERENCES (1 citation):
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 19, "Dan Curley" (1 text, 1 tune)
Dan Curry

DESCRIPTION: The singer meets a woman "dressed in deep mournin' With a babe on her bosom" on the banks of the Effie. She says "Felix Parks murdered my husband, Dan Curry.... May his short life be wrecked and his wife die a widow" She hopes to meet Curry in heaven.

AUTHOR: unknown

EARLIEST DATE: 1958 (Ives-21FolksongsFromPrinceEdwardIsland)

KEYWORDS: mourning homicide wife husband curse

FOUND IN: Canada(Mar)

REFERENCES (2 citations):
Manny/Wilson-SongsOfMiramichi 64, "Dan Curry" (1 text, 1 tune)
Ives-21FolksongsFromPrinceEdwardIsland, pp. 22-24,79, "Dan Curry" (1 text, 1 tune)

ST MaWi064 (Partial)

Roud #9210

NOTES [39 words]: Although the names in this song sound English, and the only known versions seem to be Canadian, it sounds very Irish to me. I checked both current and somewhat older atlases, and found no river Effie. An error for "Liffey," perhaps? - RBW

Last updated in version 3.6

File: MaWi064

Dan Dan

DESCRIPTION: Shanty. "Oh my name is Dan Dan! Ho! Somebody drink me rum. Ho! Somebody wears me clothes, Ho!" Little more than a chant used for hauling, the pull coming on 'Ho!'

AUTHOR: unknown

EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)

KEYWORDS: shanty worksong

FOUND IN: West Indies

REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, p. 440, "Dan Dan" (1 short text, 1 tune) [AbEd, p. 331]
Abrahams-DeepTheWaterShallowTheShore, pp. 86-88, "Dan-Dan-oh" (1 text, 1 tune)

File: Hugi440

Dan McChree

DESCRIPTION: Tailor Dan McChree's mother had him take gruel to her maid, sick in bed with a headache. Dan told her to take it to "mak' your belly warm." "The lassie thocht her mistress Knew better than she" and took the "gruel." "She grew stoot aboot the waist"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan7)

KEYWORDS: seduction medicine pregnancy mother rake servant

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan7 1474, "Dan McChree" (1 text)

Roud #7182

ALTERNATE TITLES:
I'm a Tailor To My Trade

File: GrD71474

Dan Murphy's Convoy

DESCRIPTION: The singer recalls what happened at the convoy. He lists the people who showed up. They start a dance, then interrupt it. There is a fine dinner, and much drink. Fights break out; there is much commotion; a fine time is had by all

AUTHOR: unknown
Dan Taylor

DESCRIPTION: "Dan Taylor is a rollicking cuss, A frisky son of a gun, He loves to court the maidens" and used to be a cowboy. Now he runs a business and is looking for a wife. The author expects him to be a good husband and hopes he finds a good wife and friend

AUTHOR: Len Doran? (source: Thorp/Logsdon-SongsOfTheCowboys)

Dance All Night with a Bottle in Your Hand

DESCRIPTION: "Dance all night with a bottle in (your/my) hand, bottle in your hand, bottle in your hand, Dance all night... (Just for a day, give the fiddler a dram/As we go marching on)." "Old Aunt Petty, won't you fill 'em up again?" "We'll hang Jeff Davis...."

AUTHOR: unknown

Dance at Daniel's Harbour, The

DESCRIPTION: The boys took their boat to the dance at Daniel's Harbour. The fiddler played; "we danced there that night till eleven o'clock And some of the couples went out for a walk." "We'll come back again if the weather prove fine"

AUTHOR: unknown
Dance Josey
DESCRIPTION: "Chicken on the fence post, can't dance Josey (3x) Hello Susan Brown." "Choose your partner come dance Josey ... Chew my gum ... Shoestring's broke ... Hold my mule ... Crank my Ford ... Hair in the butter ... Brier in my heel ... Stumped my tope ...."
AUTHOR: unknown
EARLIEST DATE: 1976 (Owens-TexasFolkSongs-2ed)
KEYWORDS: dancing nonballad playparty
FOUND IN: US(So)
REFERENCES (2 citations):
Owens-TexasFolkSongs-2ed, pp. 156-157, "Dance Josey" (1 text, 1 tune)
Abernethy-SinginTexas, pp. 98-99, "Saro Jane" (1 text, 1 tune, which despite the title is closer to this song than anything else)
Roud #735
CROSS-REFERENCES:
cf. "Coffee Grows (Four in the Middle)" (floating lyrics)
NOTES [45 words]: Most of the material in Abernethy-SinginTexas's version of this, at least, derives from "Coffee Grows (Four in the Middle)"; it appears to be an expansion of that game. Abernethy-SinginTexas says both are ring games played at a "Josey party." Roud appears to lump them. - RBW
Last updated in version 4.5
File: Ow2E156

Dance Me a Jig
DESCRIPTION: "I'm going up to that freedom land." The slave has fled his master, taking with him a pig and a hog which he has named "Jeff Davis" and "General Lee." The singer's sons are free. She enjoys thinking of his face when he finds that she and the pigs are gone
AUTHOR: Al Wood
EARLIEST DATE: 1952 (copyright, according to Silber-SongsOfTheCivilWar)
KEYWORDS: slave freedom animal
FOUND IN:
REFERENCES (1 citation):
Silber-SongsOfTheCivilWar, pp. 360-362, "Dance Me a Jig" (1 text, 1 tune)
File: SCWF360

Dance to Your Daddy
DESCRIPTION: "Dance to your daddy, my little laddie, Dance to your daddy, my little man. You shall have a fish and you shall have a fin, You shall have a coddlin' when the boat comes in." The child is told that he will grow up, marry, and love the girl his whole life
AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)
KEYWORDS: dancing family father nonballad
FOUND IN: Britain(England(North,South),Scotland(Aber,Bord)), Ireland US(Ap)
REFERENCES (13 citations):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 76-77, "Dance Ti' Thy Daddy" (1 text, 1 tune)
Karpeles-TheCrystalSpring 127, "Dance to Thee Daddy" (1 text, 1 tune)
Greig/Duncan8 1562, "Dance to Your Daddy" (1 text, 1 tune)
Lyle-Andrew-CrawfurdsCollectionVolume2 187, "Dance to Your Daddy" (1 text)
OCroinin/Cronin-TheSongsOfElizabethCronin 47, "Dance For Your Daddy-O" (5 texts, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 123, "Dance to your daddy" (3 texts)
Baring-Gould-AnnotatedMotherGoose #563, p. 229, "(Dance to your daddy)"
Montgomerie/Montgomerie-ScottishNurseryRhymes 104, "(Dance to your daddy)" (1 text)
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 83, "Dance to Your Daddy" (1 short text partly rewritten by Jean Ritchie, 1 tune)
Cray-AshGrove, p. 13, "Dance to Your Daddy" (2 texts, 1 tune)
Silber/Silber-FolksingersWordbook, p. 409, "Dance To Your Daddy" (1 text)
DT, DANCEDAD* DANCDAD2*
ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), p. 18, ("Dance to your daddie")
Roud #2439
RECORDINGS:
Elizabeth Cronin, "Dance to Your Daddy" (on Lomax42, LomaxCD1742); "Dance For Your Daddy-O" (on IRECronin01)
Ritchie Family, "Dance To Your Daddy" (on Ritchie03)
CROSS-REFERENCES:
cf. "Cucanandy" (tune)
ALTERNATE TITLES:
The Little Fishy
NOTES [218 words]: This appears, from the dialect and the unusually full form found in Stokoe, to have originated in Northumbria in England. But there are a lot of filed-down versions; I'm not entirely sure whether these are traditional or pop-folksingers' attempts to make the song more accessible to urban audiences - RBW
Jean Ritchie notes that she sings this song to her son; she doesn't say it's one she learned from her family, but she hints that she did, so I include, "FOUND IN US(Ap)". However, at this point in her life she'd done folklore research in Britain and may have picked it up there. - PJS
See Tim Coughlan, Now Shoon the Romano Gillie, (Cardiff,2001), #160, p. 413, "Grib to your Naiskel" [Scotto-Romani/Tinklers' Cant fragment from MacColl and Seeger, Till Doomsday in the Afternoon (1986)]. - BS
J. M. Bulloch, in the lecture "The Delight of the Doric in the Diminutive," cites this as an example of extreme use of diminutives -- almost every noun is a diminutive; some are double diminutives: "little laddie," "little fishie," "little dishie" (CraigieEtAl, p. 140, etc.). I'm not sure what that tells us, but Bulloch thinks the Scots use diminutives to denigrate those they dislike (see, e.h., "The Wee Wee German Lairdie" -- a triple diminutive) and show affection for those they like (as here). - RBW

Bibliography

Last updated in version 5.0
File: FSWB409

Dance, Thumbkin, Dance
DESCRIPTION: A childrens's game for the fingers: "Dance, Thumbkin, dance, Dance, ye merry men, every one: But Thumbkin, he can dance alone, Thumbkin, he can dance alone." Similarly for the other four digits, Foreman, Longman, Ringman, Littleman
AUTHOR: unknown
EARLIEST DATE: 1831 (Mrs Child's Girls Own Book, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: nonballad
FOUND IN:
REFERENCES (2 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 500, "Dance, Thumbkin, dance" (1 text)
Baring-Gould-AnnotatedMotherGoose #576, p. 233, "(Dance Thumbkin, Dance)"
Roud #12837
File: BGMG576

Dancing at Whitsun
DESCRIPTION: "It's fifty long springtime since she was a bride, But still you may see her at each Whitsuntide." With the men who did the local dances dead in World War I, the women are keeping the dances alive
AUTHOR: Words: Austin John Marshall (1937-2013)
EARLIEST DATE: 1968 (copyright)
KEYWORDS: dancing wife husband death soldier
NOTES [135 words]: Not a traditional song, but so well known in folk circles that I am including it based on its presence in Dallas-TheCruelWars-100SoldiersSongs. Based on the notes there, it was originally a poem, but Shirley Collins (Marshall's then-wife) set it to the tune of "The False Bride," and it was taken up by the Country Dance Societies. It has now been a half a century since the song was written, and a century since the Great War; I wonder who will keep up the dances -- and the song -- now.

Apparently Marshall's original title was "The Whitsun Dance," but I've never met a recording under that name.

The song is popular enough that it seems to have encouraged its own folklore -- e.g. that the dance was the Morris Dance, and that the women entirely replaced the men. None of this seems to be true. Too bad. - RBW

Last updated in version 4.2
File: DalC240

Dancing Dolly

DESCRIPTION: "Dancing Dolly has no sense, She bought some eggs for fourteen pence, The eggs went bad, the dolly went mad, A, B, C, D, E...."

AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty food money
FOUND IN: New Zealand
REFERENCES (1 citation):
*Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 108, "(Dancing Dolly)" (2 texts)
Roud #19306
File: SuSm108D

Dancing in Glenroan (Rinnceoiri Ghleann Ruain)

DESCRIPTION: The singer, "growing old and weary," recalls the dancing of his youth in Glenroan; "my heart is filled with wonder Why we ever leave such pleasure for a world so cold and lone" He is comforted by the thought that youngsters are still dancing there.

AUTHOR: Felix Kearney (source: Tunney-WhereSongsDoThunder)
EARLIEST DATE: 1991 (Tunney-WhereSongsDoThunder)
KEYWORDS: age dancing music lyric nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
*Tunney-WhereSongsDoThunder, pp. 71-72, "Dancing in Glenroan" (1 text)
CROSS-REFERENCES:
cf. "Kerry Dance" (theme)
NOTES [22 words]: Tunney-WhereSongsDoThunder: Translated into Gaelic as "Rinnceoiri Ghleann Ruain" by Arthur Kearney.
Glenroan is in County Tyrone. - BS
File: TST071

Dandy Jim from Caroline

DESCRIPTION: "I've often heard it said of late Dat Souf Carolina was de state, Whar handsome Niggars bound to shine, Like 'Dandy Jim from Caroline.'" Jim is the best-looking black man in the county. He boasts of the successes his looks have brought

EARLIEST DATE: 1843 (Bodleian broadside Harding B 11(789))
KEYWORDS: Black(s) beauty courting
Dandy Man, The

DESCRIPTION: A dandy man ["fop"] bought a magpie and an owl and boiled them, "feathers, guts and all," to eat. Women, don't wed a dandy man; in bed "he never takes his breeches off He sleeps in women's stays"

AUTHOR: unknown

EARLIEST DATE: 1904 (Reeves/Sharp-TheIdiomOfThePeople)

KEYWORDS: cross-dressing nonballad wife husband

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Reeves/Sharp-TheIdiomOfThePeople 25, "The Dandy Man" (1 text)

Roud #15129

NOTES [33 words]: For all his fussing, the dandy man is not only effeminate, but slovenly (like the wife in "Risselty, Roselty, Now, Now, Now," "... a hure of aw the sluts, She roasit a hen baith feathers and guts." - BS

Last updated in version 2.6

File: ReSh025

Dandy Pat

DESCRIPTION: "I'm the boy called Dandy Pat, Dandy Pat, I was born in the town of Balinafat, Dandy Pat-I-O." He courts Kitty Malloy. He is handsome, funny, well-dressed, and very Irish. Girls seek to win him

AUTHOR: unknown

EARLIEST DATE: before 1867 (Broadside Bodleian Harding B 11(3237))

KEYWORDS: courting clothes

FOUND IN:

REFERENCES (2 citations):
New-Comic-Songster, p. 29, "Dandy Pat" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 142, "Dandy Pat" (1 text)

Roud #18381

BROADSIDES:
Bodleian, Harding B 11(3237), "Dandy Pat," J. Harkness (Preston), 1840-1866

NOTES [15 words]: Probably not traditional, but this ended up in an amazing collection of songsters.... - RBW

Last updated in version 6.1

File: NCS029

Dandyman Oh

DESCRIPTION: "Dandyman look oo day are break." "Cock are crow." "Neil are go home oh, What


you do oh"  

**Daniel Cooper**  

**DESCRIPTION:** The drinking and sexual adventures of Daniel Cooper and others. When the Piper's wife lifts her smock he "claw'd her." He lies with a milk-maid who leaves happy but pregnant. Lady Cardle says he's a bonny loon. A widow dances naked for highland boys.  

**AUTHOR:** unknown  

**EARLIEST DATE:** 1683 (broadside, Douce Ballads 1(51a))  

**KEYWORDS:** sex adultery pregnancy drink bawdy humorous nonballad rake  

**FOUND IN:** Roud #V13676  

**BROADSIDES:**  

*Bodleian, Douce Ballads 1(51a), "Daniel Cooper" or "The High-land Laddy," P. Brooksby (London)], 1683*  

**NOTES [53 words]:** One text of Opie/Opie-OxfordDictionaryOfNurseryRhymes 523, "We're all dry with drinking on't" quotes the first verse of "Daniel Cooper"  

Broadside Bodleian Douce Ballads 1(51a) includes the tune which, the broadside says, is "a Scotch tune, called Wally on't, Or, We'l welcome you to Yarrow. Up go we, Or, Jenny Gin.." - BS  

Last updated in version 5.1  

File: BdBDaCoo

**Daniel in the Lion's Den**  

**DESCRIPTION:** "Among the Jewish captives one Daniel there was found." Daniel's piety is renowned. His enemies cause the King to demand that all people worship only the King for 30 days. Daniel does not, is thrown to the lions -- and survives  

**AUTHOR:** unknown  

**EARLIEST DATE:** 1916 (Brown); there are several older references to songs of this title, but they may not be the same  

**KEYWORDS:** religious animal royalty Bible Jew  

**FOUND IN:** US(Ap,SE)  

**REFERENCES (3 citations):**  

*Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 524, "Daniel in the Lion's Den" (1 text)*  

*Brown/Schinhan-FrankCBrownCollectionNCFolklore5 524, "Daniel in the Lion's Den" (1 tune plus a text excerpt)*  

*Sharp-EnglishFolkSongsFromSouthernAppalachians 194, "Daniel in the Lion's Den" (1 text, 1 tune)*  

Roud #3614  

**RECORDINGS:**  

*Sister Rosetta Tharpe, "Daniel in the Lion's Den" (Decca 48116, c. 1948)*  

**NOTES [38 words]:** This is too accurate to be folk song. (Too bad there was no king called Darius the Mede, so the whole section in Daniel is demonstrably historically inaccurate.) This is a dull but correct retelling of the events in Daniel 6. - RBW  

Last updated in version 4.1

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**you do oh"  

**AUTHOR:** unknown  

**EARLIEST DATE:** 1956 (Elder-FolksongsFromTobago)  

**KEYWORDS:** parting ritual dancing nonballad religious ghost Caribbean  

**FOUND IN:** West Indies(Tobago)  

**REFERENCES (1 citation):**  

*Elder-FolksongsFromTobago 26, "Dandyman Oh" (1 text, 1 tune)*  

**NOTES [95 words]:** Elder-FolksongsFromTobago: "The reel dance gives the living opportunity to enjoy briefly the company of loved ones long dead. But the ancestors must depart from the dance before daybreak and so the farewell ceremony is performed early in the morning before dawn. This is a very sad ritual taking farewell of the ancestor spirits until some future time." - BS  

It is interesting to find the idea of a ghost having to depart before cock crows in Tobago, given that the idea is widespread in Europe; see the notes to "The Grey Cock, or, Saw You My Father [Child 248]." - RBW

File: ElTo026
Daniel O'Connell (I)

DESCRIPTION: Singer overhears an old woman and a tinker; he says Daniel O'Connell is now making children in Dublin by steam; those made the old way are too few. She berates O'Connell for removing the people's best diversion; he salutes her

AUTHOR: unknown

EARLIEST DATE: 1871 (broadside, Bodleian 2806 b.10(26))

LONG DESCRIPTION: Singer overhears an old woman and a tinker talking; he says Daniel O'Connell is now making children in Dublin by steam, because those made the old way are too small and too few. She berates O'Connell for removing the people's best diversion; he salutes her, saying that if all women in Ireland were as plucky as she, the nation would have babies aplenty (for the Queen's army)

KEYWORDS: age disability sex army pregnancy Ireland political baby children tinker

HISTORICAL REFERENCES:
1775-1847 - Life of Daniel O'Connell

FOUND IN: Canada(Newf,Ont)

REFERENCES (5 citations):
Fowke-TraditionalSingersAndSongsFromOntario 19, "Daniel O'Connell" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 16, "Daniel O'Connell and His Steam Engine" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 65-66, "The Bold Tinker (Daniel O'Connell)" (1 text, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 46, "Daniel O'Connell" (1 text, 1 tune)

ADDITIONAL: Sing Out_ magazine, Volume 22, #1 (1973), p, 18, "Daniel O'Connell" (1 text, 1 tune, apparently the O. J. Abbott version)
Roud #2313

RECORDINGS:
O. J. Abbott, "Daniel O'Connell" (on Abbott1)

BROADSIDES:
Bodleian, 2806 b.10(26), "Dan O'Connell or Morris O'Donnell. Hatching Chickens by Steam" ("Ye lovers of mirth, I pray give attention"), The Poet's Box (Glasgow), 1871

CROSS-REFERENCES:
cf. "Fergus O'Connor and Independence" (subject: Daniel O'Connell and the Tithe War)

NOTES [296 words]: Daniel O'Connell (1775-1847) [was] leader of Catholic Association whose pressure led to the Catholic Emancipation Act, 1829.

"Tinker," in this context, means one of the travelling people, rather than a worker in tin. Fowke notes drily that this aspect of O'Connell's long career "seems to have been overlooked by his biographers.

I wonder if this might not be confused with the life of another Irish hero, Charles Stewart Parnell (1846-1891), whose career was blighted by sex scandals. Given that the only surviving version of this song seems to be O. J. Abbott's, such a thing is possible.
There is severe irony in O'Connell urging that Ireland breed up more people; his last major speech, in 1847, was on the disaster of the potato famine -- which of course was so deadly only because Ireland had more people than it could reasonably support.

There is another Canadian Daniel O'Connell song, a fragment collected by Creighton. It perhaps reveals how many Irish left Ireland after the famines that both songs are found only outside Ireland.

- RBW

Broadside Bodleian 2806 b.10(26) refers to O'Connell only in the title, with Morris O'Donnell being the name in the text. - BS

This might explain why, as Fowke-TraditionalSingersAndSongsFromOntario comments on p. 171, "this particular phase of [O'Connell']s career seems to have been overlooked by his biographers": It was originally a tale of O'Donnell that was attracted to O'Connell by similarity of names. - RBW

Fowke-TraditionalSingersAndSongsFromOntario: "It is still [1965] in oral circulation in Ireland for Liam Clancy learned it from an Irish countryman and taught it to Luke Kelly who has popularized it in London's folk clubs. Kenneth Peacock tells me that he heard a fragmentary version in Newfoundland." - BS

Last updated in version 5.1
File: RcDan0oco

**Daniel O'Connell (II)**

DESCRIPTION: "In the year of our Lord eighteen hundred and four There was great rejoicing round Erin's green shore, When Daniel O'Connell he made this appeal: 'All I want is fair justice to gain my repeal.'"

AUTHOR: unknown

EARLIEST DATE: 1960 (Creighton-FolksongsFromSouthernNewBrunswick)

KEYWORDS: Ireland political

FOUND IN: Canada(Mar)

REFERENCES (1 citation):

*Creighton-FolksongsFromSouthernNewBrunswick* 95, "Daniel O'Connell" (1 fragment, 1 tune)

Roud #2771

CROSS-REFERENCES:

cf. "The Battle of Carrickshock" (subject: The Tithe War) and references there

cf. "Daniel O'Connell (I)" (subject: Daniel O'Connell) and references there

NOTES [317 words]: The current description is all of the Creighton-FolksongsFromSouthernNewBrunswick fragment.

See also Bodleian, 2806 c.15(195), "Erin's Green Linnet ("On a fair summer's morning as day was just dawning"); Harding B 19(39), "The Green Linnet"

Daniel O'Connell (1775-1847) tried to convince the British to reform administration of Ireland and was the leading figure on behalf of Catholic Emancipation. (For his history, see also "Erin's Green Shore" [Laws Q27]).

Creighton-FolksongsFromSouthernNewBrunswick: "Our solitary stanza may refer to the Tithe War." That may be but does not tie in with 1804. O'Connell's Catholic Association was formed in 1823 to resist the requirement that Irish Catholics pay tithes to the Anglican Church of Ireland. The "war" was passive for most of the period 1823-1836, though there were violent incidents in 1831 (source: The Irish Tithe War 1831 at the OnWar.com site) - BS

I am more inclined to accept the date than Creighton's explanation. O'Connell first came to prominence at the time of the 1800 Union of Ireland and England: He opposed it. (Quite reasonably, since Ireland had had a real parliament and significant self-rule under the old constitution which Union replaced.)

The name of the anti-Union movement? "Repeal."

The notion of Repeal became more of a platform in 1832, when O'Connell formed a party in parliament for the purpose. But he had been talking about the notion for decades. The date 1804 makes some sense, because it was the last year in which his primary issue was avoiding Union; starting in 1805 and for many years after, his chief demand was Catholic "emancipation" (read, essentially, enfranchisement, though it's a lot more complicated than that).

Healy-MercierBookOfOldIrishStreetBalladsVol2 includes a very large section of O'Connell pieces (roughly p. 85-101, plus a few others). Few of these show any hints of being traditional. - RBW

File: CrSNB095
Daniel Prayed
DESCRIPTION: Daniel prays to God three times a day. Cast in the lions' den, the lions' jaws are locked. Listeners should follow his example. Chorus: "Old Daniel served the living God/While here upon this earth he trod...Daniel prayed every morning, noon and night"
AUTHOR: G. T. Speer
EARLIEST DATE: 1936 (composed)
KEYWORDS: captivity Bible religious animal gods
FOUND IN: US(SE)
Roud #7692
RECORDINGS: Fred Price, Clint Howard & Doc Watson, "Daniel Prayed" (on Ashley03, WatsonAshley01)
Stanley Brothers "Daniel Prayed" (on StanBros01)
NOTES [106 words]: Ralph Rinzler notes that Price, Howard & Watson refreshed their memory of this song from the shape-note hymnal "The Best of All," from whence comes the attribution to G. T. Speer and the date. - PJS
In Daniel 6, the (non-existent) king Darius the Mede ordered that no one pray to anyone but him for thirty days (an inconceivable order from the historical Darius I of Persia, who was a Zoroastrian monotheist, and hardly more likely from Cyrus the Great of Persia, who conquered Babylon, since he was religiously tolerant). In 6:13, we read that Daniel nonetheless prayed three times a day. The rest of chapter 6 explains the result. - RBW
File: RcDanlPr

Daniel Saw the Stone
DESCRIPTION: "Daniel saw the stone, hewn out of the mountain (x3), Tearing down the kingdom of this world." Verses: Daniel prays in the lion's den -- despite wicked men; he prays three times a day to defeat the devil. "Have you seen that stone?" "Jesus was the stone."
AUTHOR: unknown
EARLIEST DATE: 1909 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: religious nonballad Jesus Bible
FOUND IN: US(SE,So)
REFERENCES (3 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 54, "Daniel Saw the Stone" (1 text, 1 tune; p. 157 in the 1909 edition)
Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, pp. 322-323, "(no title)" (1 text plus an excerpt)
Roud #12210
NOTES [70 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses, every alternate line is "Cut out the mountain without hands." Daniel interprets Nebuchadnezzar's dream that includes "a stone cut out without hands ... and the stone that smote the image became a great mountain" in Daniel 2:29-35 (King James). Daniel in the lion's den is Daniel 6; his praying three times a day is Daniel 6:10. - BS
Last updated in version 4.0
File: CrAAF322

Daniel Sullivan [Laws E22]
DESCRIPTION: Daniel Sullivan offers himself as a warning against passion. As an infant, his mother dreamed of him hanging. Having gone abroad, he murders a man. Lonely and penitent, he is scheduled to die. He bids farewell to family and meets his fate
AUTHOR: unknown
EARLIEST DATE: 1957 (Beck-FolkloreOfMaine)
KEYWORDS: dream homicide execution warning
FOUND IN: US(NE) Canada(Newf)
REFERENCES (4 citations):
Danny Boy (The Londonderry Air)

DESCRIPTION: The singer laments that her Danny Boy is called away. She promises to be waiting when he returns to her. Even if she dies, she will await him

AUTHOR: Words: Fred(eric) E. Weatherly?

EARLIEST DATE: 1855 (Petrie Collection); words written 1913

KEYWORDS: love separation

FOUND IN: Ireland US

REFERENCES (4 citations):
- Silber/Silber-FolksingersWordbook, p. 323, "Danny Boy" (1 text)
- Fuld-BookOfWorldFamousMusic, p. 337, "Londonderry Air"
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H3, p. 286, "The Londonderry Air" (1 tune, plus a text known not to have been traditional)

SAME TUNE:
- O, Jeanie Dear (File: HHH545)
- My Gentle Harp (Words by Thomas Moore) (File: Fire088)

NOTES [771 words]: Fuld reports that the name "Londonderry Air" came about because the tune "was collected by Miss J. Ross of the county of Londonderry." Little else seems to be known of its ancestry, though it has been used for many texts, few of them popular. Anne G. Gilchrist published an article, "A New Light upon the Londonderry Air" in JFSS (December 1934).

Fuld attributes the words to Fred Weatherly (1848-1929) without supporting documentation, and many people seem unaware of it. Weatherly has six poems attributed to him in Granger's Index to Poetry. "Danny Boy" is not one of them. Three of the pieces ("The Holy City," "The Angels to the Shepherds Sang," and "When the Christ Child Came") are religious; the others appear to be for children. None proved very popular.

Turning to Bartlett's Familiar Quotations (13th edition), we find three Weatherly pieces, none of them the same as the ones quoted in Granger's -- though one of them, "Nancy Lee," has had some slight traditional popularity (it is one of the other Weatherly pieces in the Index). But none have themes similar to this. Weatherly does seem to have been popular in his time. Songs That Never Grow Old, copyrighted 1909 and 1913, has a long list: "Beauty's Eyes," with music by F. Paolo Tosti; "Mona," "Nancy Lee," and "The Midshipmite," all with music by Stephen Adams (who also supplied the melody for "They All Love Jack," which is in the third Weatherly item Index); "Darby and Joan," and "The Little Tin Soldier" with music by J. L. Molloy -- but most of the songs in that book I have not seen elsewhere.

I have managed to acquire the sheet music for two other Weatherly pieces, "Roses of Picardy" and "The Holy City."

"The Holy City" was published in 1942 with music by Stephen Adams. It is a dream of Jerusalem before the destruction of the Temple and of a heavenly Jerusalem. It is not very original -- and feels both anachronistic and rather silly. I would not file it as great poetry. It did become popular enough to be included in Aline Waites & Robin Hunter, The Illustrated Victorian Songbook, Michael Joseph Ltd., 1984, (pp. 48-54).

"Roses of Picardy," published in 1916 with music by Haydn Wood. It is noteworthy that Wood's name is printed in far larger type than Weatherly. Yet Wood was hardly a big name. I checked five musical references to learn about him. Only one had an entry, and it brief. Percy A. Scholes, The
Oxford Companion to Music, ninth edition, corrected, Oxford, 1960, p. 1127, mentions him, giving as his whole biography, "Born near Huddersfield, Yorkshire, in 1882 and died in London in 1959, aged seventy-six. He had a double career as a solo violinist and as a composer some of whose lighter pieces (e.g. Roses of Picardy) had a great vogue." I do note that Jerry Silverman included it in the Mel Bay book Ballads & Songs of WWI.

But "Roses of Picardy," as a poem, is banal (though I'd call it better than "The Holy City"); it's yet another song about an old man remembering his wife's early beauty and saying that, unlike the roses of Picardy to which he once compared her, he still loves her:

Roses are flow'ring in Picardy, but there's never a rose like you!
And the roses will die with the summertime, and our roads may be far apart,
But there's one rose that dies not in Picardy! 'tis the rose that I keep in my heart!

Bottom line: If Fuld's attribution is correct, this seems to have been a unique item for Weatherly in style as in popularity.

Robert Gogan, 130 Great Irish Ballads (third edition, Music Ireland, 2004), p. 129, offers some additional details which do seem to confirm Fuld's report. Weatherly, an English lawyer (!), wrote the lyrics for this song in 1910, and also wrote a tune. It went nowhere. When his sister-in-law sent him the tune for the "Londonderry Air," he decided to use that tune instead, and a hit was born.

According to Reginald Nettel, Seven Centuries of Popular Song, Phoenix House, 1956, p. 220, Weatherly was an "eminent barrister," who reportedly wrote his poems while working through difficult legal problems.

Gogan adds a warning to barroom singers out there: "[This is] one of the most consistently murdered ballads I know, because amateur balladeers usually start singing it in too high a pitch for their voice[,] realizing (when it is too late) that they can't reach the high E note in the chorus. Keep that in mind; don't get caught out."

Given that the range of the song is an octave and a sixth (e.g. from the G below middle C to the E nine steps above that), little wonder that singers have trouble. I know of no traditional song requiring a wider range.

Danny By My Side

DESCRIPTION: "The Brooklyn Bridge on Sunday is known as lover's lane, I steal there with my sweetheart, oh, time and time again." As she walks, she sees lovers, mothers with their babies, all sorts of people. "What joy to me such sights to see with Danny by my side."

AUTHOR: Words: Edward Harrigan / Music: David Braham

EARLIEST DATE: 1891 ("The Last of the Hogans")

KEYWORDS: love courting nonballad

FOUND IN:

REFERENCES (2 citations):
Finson-Edward-Harrigan-David-Braham, vol. II, #162, pp. 275-278, "Danny By My Side" (1 text, 1 tune)

ADDITIONAL: E. J. Kahn, Jr., _The Merry Partners: The Age and Stage of Harrigan and Hart_, Random House, 1955, p. 77, "(Danny by My Side)" (1 partial text)

RECORDINGS:
Mick Moloney, "Danny By My Side" (on HarriganBrahamMaloney)

NOTES [266 words]: For background on Harrigan and Braham, see the notes to "The Babies on Our Block."

"The Last of the Hogans" was first staged on December 22, 1891 (Moody, p. 259), making it the last real collaboration between Ned Harrigan and David Braham, and the last real Harrigan play (Moody, p. 192). His company was active into 1893, and Harrigan occasionally wrote and frequently acted after that, but there were no new hits.

The plot of "The Last of the Hogans" was a typical Harrigan complexity-fest; the title comes from a legal case about a bricklayer named Hogan who is thought to be dead; his presumed decease results in a wild chase for his papers, hidden inside a bricked-up vault (Franceschina, p. 203). Braham's tune for "Danny By My Side" was compared to his earlier "Maggie Murphy's Home," which was one of Braham's biggest hits (Franceschina, pp. 203-204). But "Maggie Murphy's Home" managed to make it into tradition in a small way; it doesn't appear that "Danny By My Side" did. The Brooklyn Bridge opened in 1883; fifty years later, Al Smith (a lifelong Harrigan/Braham fan) sang "Danny By My Side" to celebrate the anniversary of its opening (Moody, p. 2; Kahn, p. 77,
reports that Smith, when he was ten and the bridge was new, had been caught in a panic when someone reported it was in danger of falling, but that didn't stop him from celebrating both the bridge and the song!"

According to Williams, p. 207, "The [Tin Pan Alley] Irish-American girl began life as the tough 'chippie' characterized by Harrigan's Maggie Murphy and the somewhat gentler girl who sings 'Danny By My Side.'"

Bibliography

- Williams: William H. A. Williams, 'Twas Only an Irishman's Dream, University of Illinois Press, 1996

Danny Sim's Sow

DESCRIPTION: "There was a drunken collier, they ca'd him Danny Sim." Danny, sent to buy feed for the sow, instead spends it drinking. His wife complains. He grabs a pick (pike?) and beats her. He offers a sow to the butcher, and sells his bruised wife

AUTHOR: unknown

EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)

KEYWORDS: drink animal abuse injury commerce

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
Ord-BothySongsAndBallads, pp. 401-403, "Danny Sim's Sow" (1 text)

Roud #5616

CROSS-REFERENCES:
cf. "The Scolding Wife (V)" (theme: sale of a wife)
cf. "Sale of a Wife" (theme)
cf. "In Praise of John Magee" (theme: sale of a wife)

NOTES [26 words]: Although clearly meant to be funny, this strikes me as being about as humorous as mud.

For background on wife-selling, see the notes to "Sale of a Wife." - RBW

Danny Winters

DESCRIPTION: "Danny Winters went a-courtin', hi, hey an' ho, Choseed a sweetheart with a red head, bow, bow low, Wed a redhead, wished himself dead, Dan Danny-O. "Danny Winters lay a-moanin... Redhead was too wild a partner... Wife a flyin', Dan a-dyin'...."

AUTHOR: unknown

EARLIEST DATE: 1930 (Randolph)

KEYWORDS: courting marriage playparty

FOUND IN: US(So)

REFERENCES (2 citations):
Randolph 548, "Danny Winters" (1 short text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 404-405, "Danny Winters" (1 text, 1 tune -- Randolph's 548)

Roud #7648

File: R548
Dans Les Chantiers (The Winter Camp)
DESCRIPTION: French: A complaint about life in a lumber camp -- Hard work in cold snowy weather, a bed on the icy ground, coupled with slow and insufficient pay. Finally the logger goes home to a happy reunion. He vows never to return to the lumber camp
AUTHOR: unknown
EARLIEST DATE: 1865
KEYWORDS: logger work separation reunion foreignlanguage
FOUND IN: Canada(Que) US(MW)
REFERENCES (5 citations):
Fowke/Johnston-FolkSongsOfCanada, pp. 70-71, "Dans Les Chantiers (The Winter Camp)" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 23, "Dans Les Chantiers" (1 English and 1 French text, 1 tune)
Berry-FolkSongsOfOldVincennes, p. 66, "Dans les chantiers nous hivernerons (Voyagers)" (1 text + translation, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 418, "Dans les Chantiers Nous Hivernerons (Voyageurs)" (1 text + translation)
ADDITIONAL: Edith Fowke and Richard Johnston, _Folk Songs of Quebec (Chansons de Quebec)_, Waterloo Music Company, 1957, pp. 12-13, "Dans les Chantiers (The Winter Camp" (1 French text plus English translation, 1 tune)
CROSS-REFERENCES:
cf. "The Lumber Camp Song" (theme) and references there
NOTES [70 words]: The editors of Berry-FolkSongsOfOldVincennes suggest that the Vincennes version is older than the Canadian; it mentions a trader and merchant, M. Dubois, lived on the banks of the Wabash at the end of the 1700s. - PJS
Interestingly, I find no mention of this Dubois in William E Wilson, _The Wabash_, Farrar & Rinehart, 1940 (a volume in the Rivers of America series edited by Stephen Vincent Benet and Carl Carmer). - RBW

Dans les prisons de Nantes (Within the Prisons of Nantes)
DESCRIPTION: French. A man is prisoner in Nantes. The jailer's daughter cries because he is to die next day. She unties him so he escapes. She is pregnant. On another shore he drinks and boasts of his escape.
AUTHOR: unknown
EARLIEST DATE: 1954 (Creighton-MaritimeFolkSongs)
KEYWORDS: foreignlanguage seduction warning escape rake prisoner
FOUND IN: Canada(Mar,Newf)
REFERENCES (2 citations):
Peacock, pp. 183-184, "Dans les Prisons de Nantes" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, pp. 170, "Dans La Prison de Nantes" (1 text, 1 tune)
RECORDINGS:
Jean Ozon, "Dans les Prisons de Nantes" (on PeacockCDROM)
ALTERNATE TITLES:
Dans la Prison de Londres
NOTES [75 words]: In Peacock's version the prisoner is on London Bridge; the escaped prisoner promises that, if he ever is in France he will have a dress made for her with gold buttons and they will embrace. In another version, all the girls of Nantes are taken prisoner. The CD _After the Tempest_ by Figgy Duff includes a different London version than Peacock's called, more reasonably, Dans la Prison de Londres: "Dans la prison de Londres Un prisonnier il y a" - BS

Dans Tous Les Cantons (Through All the Country 'Round)
DESCRIPTION: French: The song notes how boys and girls are often talking of marriage... then highlights all the troubles they will face. The woman must scrub, cook, sew, and obey her husband;
the man will find that his wife nags and spends his money
AUTHOR: unknown
EARLIEST DATE: 1865
KEYWORDS: marriage humorous husband wife foreignlanguage
FOUND IN: Canada(Que)
REFERENCES (2 citations):
  Fowke/Johnston-FolkSongsOfCanada, pp. 113-115, "Dans Tous Les Cantons (Through All the Country 'Round)" (1 text, 1 tune)
ADDITIONAL: Édith Fowke and Richard Johnston, _Folk Songs of Quebec (Chansons de Quebec)_, Waterloo Music Company, 1957, pp. 83-85, "Dans Tous les Cantons (Through All the Country 'Round)" (1 French text plus English translation, 1 tune)
File: FJ113

Danse de Mardi Gras, Le
DESCRIPTION: "Captain, captain, wave your flag, Let's get on the road." "The Mardy Gras riders get together once a year, To ask for charity." The singer describes Mardy Gras in Mamou. The riders politely ask for hens, lard, etc.
AUTHOR: unknown
EARLIEST DATE: before 1960 (recording, Savy Bee Deshotels)
KEYWORDS: party food travel
FOUND IN: US(So)
REFERENCES (2 citations):
  Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 349-350, "La Danse de Mardi Gras" (1 text)
ADDITIONAL: Richard M. Dorson, _Buying the Wind: Regional Folklore in the United States_, University of Chicago Press, 1964, pp. 276-281, "Le Danse de Mardi Gras/La Chanson de Mardi Gras" (2 texts, 1 tune)
File: CAFS1349

Danse des Bois Brules, La (Lord Selkirk at Fort William)
DESCRIPTION: Canadian French: "Allons, vite accourez Rats musques, Bois Brules." A "herald" announces that the Lord (Selkirk) is giving a ball. The dignitaries are invited to join the fun. Lord Selkirk tells the men to stop joking; they tell him to relax
AUTHOR: unknown (perhaps Pierre Falcon; tune by Francs Macons)
EARLIEST DATE: 1959 (MacLeod-SongsOfOldManitoba)
KEYWORDS: foreignlanguage humorous moniker party
HISTORICAL REFERENCES:
  June 19, 1816 - Battle of Seven Oaks. Some 70 Metis horsemen under Cuthbert Grant encounter 28 Hudson's Bay Company men under Governor Semple on Frog Plain. Only six of Semple's men survive
FOUND IN: Canada
REFERENCES (1 citation):
  MacLeod-SongsOfOldManitoba, #2, pp. 10-15, "La dance des Bois Brules" (1 French text plus English translation "Lord Selkirk at Fort William," 1 tune)
CROSS-REFERENCES:
  cf. "Chanson de la Grenouillere ("Song of Frog Plain," Falcon's Song)" (context)
NOTES [61 words]: After the Battle of Frog Plain/Seven Oaks, the British governor Lord Selkirk came down to try to bring things back under control. Pierre Falcon -- or someone -- wrote this song to lampoon his acts. It looks more like a play than a folk song, with pars assigned to a "Herald," the "Brule Boys" (i.e. the Metis who had won at Frog Plain), and "Milord," i.e. Selkirk. - RBW
Last updated in version 4.2
File: Macl02

Dansekar the Dutchman
DESCRIPTION: "Sing we sea-men, now and then, Of Dansekar the Dutchman, Whose gallant mind hath won him great renown." His piracy has afflicted nations the world over. He and Captain
Ward have caused much trouble. But they will be overthrown

AUTHOR: unknown
EARLIEST DATE: 1609 (broadside, according to Frank)
KEYWORDS: pirate fight commerce
HISTORICAL REFERENCES:
1611 - Hanging of Simon Danziker the pirate, according to Frank
FOUND IN:
REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 10, "Dansekar the Dutchman" (1 text, #10 in the first edition)
Roud #V30470
CROSS-REFERENCES:
File: Fran010

Dar Gingo Tre Flickor

DESCRIPTION: Swedish shanty. Three girls discuss love; three sailors overhear and decide to pay a visit. The girls bar the door but the wind blows it open. They make a bed for the sailors who leave in the morning saying maidens will never regain their beauty.

AUTHOR: unknown
EARLIEST DATE: 1935 (Sternvall, _Sang under Segel_)
LONG DESCRIPTION: Swedish shanty. Three girls are talking about love, three sailors overhear and decide to pay a visit. The girls bar the door but the wind blows it open. They make a bed for the sailors who leave in the morning saying maidens will never regain their beauty. There is a short chorus following each line of the verses "Fantali for Julia, fantali for Julia," and a longer chorus which translates, roughly, "For a little goblin was with them, It was so lion-like, They walked holding candles, and then took a pinch of snuff. Oh tjohalia, seamen are so amusing.

KEYWORDS: foreign language shanty sailor seduction
FOUND IN: Sweden
REFERENCES (1 citation):
Hugill-ShantiesFromTheSeven Seas, pp. 393-395, "Dar Gingo Tre Flickor" (2 texts-English & Swedish, 1 tune)
CROSS-REFERENCES:
cf. "Ane Madam" (lyrics)
ALTERNATE TITLES:
Fantali for Julia
NOTES [14 words]: There is a German version given in Baltzer's Knurrhahn, "Es Gingendrei Madchen." - SL
File: Hug393

Darahill

DESCRIPTION: "When I engaged to Darrahill, 'Twas low down in Buchan fair." The singer describes going to work for (Dara/Darra), whose horses are very poor and ill-fed. The workers aren't much better off. The singer looks forward to working for someone else

AUTHOR: unknown
EARLIEST DATE: 1890 (Greig/Duncan3)
KEYWORDS: farming horse hardtimes
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #133, pp. 1-2, "Darrahill"; #135, p. 3, "Darrahill"; #143, p. 2, "Darrahill" (1 text plus 2 fragments)
Greig/Duncan3 351, "Darrahill" (6 texts, 1 tune)
Ord-BothySongsAndBallads, pp. 276-277, "Darrahill" (1 text)
Roud #3941
CROSS-REFERENCES:
cf. "The Barnyards o Delgaty" (tune) and references there
NOTES [51 words]: Greig/Duncan3, re version D: "Got from James Mackenzie of Ellon in Johannesburg in 1890."
Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the
song number as well as place name; Darahill (351) is at coordinate (h2,v9-0) on that map [roughly 11 miles N of Aberdeen]. - BS
Last updated in version 2.6
File: 0rd276

Darby Jig

DESCRIPTION: "Darby, darby, jig, jig, I've been to bed with a big, big wig! I went to France to learn to dance -- Darby, darby, jig, jig, jig."
AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: playparty nonballad dancing clothes travel
FOUND IN: US(MA,NE)
REFERENCES (1 citation):
Newell-GamesAndSongsOfAmericanChildren, #67, "Darby Jig" (1 short text)
File: Newe067

Darby Kelly

DESCRIPTION: Grandfather Darby Kelly "beat a drum so neat" for Marlboro at Blenheim and Ramilie. His father drummed "when great Wolf died." The singer was with Wellington in Portugal and when "He made Nap prance right out of France"
AUTHOR: unknown
EARLIEST DATE: before 1820 (broadside, Bodleian Harding B 12(19))
KEYWORDS: army war nonballad patriotic Napoleon soldier
HISTORICAL REFERENCES:
1701-1714 - War of the Spanish Succession, in which Marlborough was the chief English general for most of the war, commanding at the battles of:
Aug 13, 1704 - Battle of Blenheim. British/Imperial victory which saves Vienna.
May 23, 1706 - Battle of Ramillies. British and Imperials foil a French campaign to reinforce the Spanish Netherlands
1756-1763 - Seven Years War, in which the British captured Canada from the French, largely as a result of:
Sep 13, 1759 - Battle of the Plains of Abraham. James Wolfe attacks Quebec City; he is mortally wounded, but Canada is taken
1803-1815 - Napoleonic Wars. Many British officers commanded on land; the last and greatest was Wellington, who directed:
1808-1814 - the Peninsular War, which began as a campaign to defend Portugal and eventually became a war to liberate Spain
June 18, 1815 - Battle of Waterloo. Final defeat of Napoleon
FOUND IN:
REFERENCES (2 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 155, "Darby Kelly" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 158, "Darby Kelly" (1 text)
Roud #21859
BROADSIDES:
Bodleian, Harding B 12(19), "Darby Kelly", J. Pitts (London), 1802-1819; also Johnson Ballads fol. 109, Harding B 16(67a), Johnson Ballads 1557, 2806 c.18(80), Harding B 11(793), Harding B 11(794), "Darby Kelly"; Harding B 28(63), "Darby Kelly, O"; Harding B 25(469), Harding B 11(696), "Darby Kelly, O!"
NOTES [148 words]: Broadside Bodleian Harding B 11(696) notes provide the following military references for the grandfather, father, and singer, respectively: "Marlborough, John Churchill, Duke of, 1650-1722; Wolfe, James, 1727-1759; Wellington, Arthur Wellesley, Duke of, 1769-1852" - BS
Given that the earliest possible date for this song is 1814 (when Napoleon abdicated for the first time), and a date after Waterloo (1815) is more likely, it seems clear that the broadsides cited are the original publication of the song in this form. Obviously, from the dates, Darby Kelly was a drummer boy, not an actual soldier, in the War of the Spanish Succession. Nonetheless, the range of dates would better suit four or five generations than three; one wonders if there wasn't an intermediate version, in which perhaps the grandson fought in the American Revolutionary War rather than the Napoleonic Wars. - RBW
Darby O'Leary

DESCRIPTION: The singer is hired by Darby O'Leary to work at his Galbally mountains farm. The supper is sour milk, the barn "covered with rats," terrible sleeping conditions: "such woeful starvation I never yet seen ... May he or his offspring never live long"

AUTHOR: unknown

EARLIEST DATE: 1960 (Creighton-FolksongsFromSouthernNewBrunswick)

KEYWORDS: farming work ordeal

FOUND IN: Canada(Mar) Ireland

REFERENCES (2 citations):
Creighton-FolksongsFromSouthernNewBrunswick 110, "The Silly Old Miser" (1 fragment, 1 tune)
OLochlainn-MoreIrishStreetBallads 57, "The Galbally Farmer" (1 text, 1 tune)

ST CrSNB110 (Partial)

Roud #6978

RECORDINGS:
Tom Lenihan, "The Cranbally Farmer" (on Voice05)

BROADSIDES:

Bodleian, Harding B 26(619), "The Spalpeen's Complaint of Darby O'Leary ("One evening of late as I happened to stray"), unknown, n.d.

NOTES [22 words]: Creighton-FolksongsFromSouthernNewBrunswick is a fragment; broadside Bodleian Harding B 26(619) is the basis for the description. - BS

Dardanelles Patrol Song

DESCRIPTION: "Rolling and patrolling Outside the Dardanelles, Waiting for the Goeben So that we can test our shells. We went up to Chanak, But we very soon came back, Ain't it lovely rolling and patrolling?"

AUTHOR: unknown

EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)

KEYWORDS: ship travel navy derivative

HISTORICAL REFERENCES:
1914 - the British navy fails to stop the German ships Goeben and Breslau from fleeing to the Ottoman Empire

FOUND IN: Britain(England(Lond))

REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 76, "Dardanelles Patrol Song" (1 text, tune referenced)

CROSS-REFERENCES:

cf. "Roaming in the Gloaming" (tune)

NOTES [2023 words]: The beginning of World War I saw a tricky situation for the Germans in the Mediterranean. They had no bases there, although their Austrian allies had some. But the Germans had two ships in the area, the battlecruiser Goeben and the light cruiser Breslau. Even with Austrian support, they had no hope against the British and French forces in the area -- but they could potentially do a lot of damage if they could avoid interception and could manage to keep supplied (especially with coal and shells).

Adding to the complexity of the situation was the fact that there were other Mediterranean powers that were still neutral -- Italy, Spain, the Ottoman Empire, and lesser states. Both sides wanted to lure Italy, but she would hold off until 1915. Spain never did get involved. But the Ottoman Empire was a much more complex case. She had long ties with Britain -- but Britain was allied with Russia, and Russia was the long-time enemy of the Ottomans. Plus, in recent years, the Germans had been courting the Ottomans.

And the British definitely started the war on the wrong foot with the Ottomans. The Turks had placed orders with the British for two battleships, with many Turks taking pay cuts and making contributions to enable the ships to be built (Kinross, p. 604). They were dear to Turkish hearts, and they were almost finished. But as the war began, with the Turks about to take possession, the British (who were worried that they did not have an adequate edge in battleships over the German fleet) requisitioned them as HMS Agincourt and HMS Erin (Farquharson-Roberts, pp. 43-44;
against there has been much debate ever since over whether the four cruisers would have had a chance
damage to other parts of her hull that the heavier British ships might catch her.
The cruisers' guns were too light to pierce ships were all slower than each plus lesser guns (Jane's-WWI, pp. 51-52). But many of the guns were badly sited, and the obsolete) had four 9.2" guns and a bunch of 7.5"; the others, built in 1903 and 1904, had six 9.2".
Ernest Troubridge.
around the mouth of the Adriatic (Farquharson-Roberts, p. 46) under the command of Admiral
There was still a force in position to intercept Souchon, but it wasn't the British battlecruisers; it was
Milne ordered her to break off (Marder, p. 29), so the British knew where the enemy was for the two days from August 5 to August 7.
Because coaling took time, the British could have caught Souchon coming out of the Straits of
hadn't quite expired yet, so they didn't open fire (Wragg, p. 44), and couldn't keep up as Souchon went to Messina on August 5 to coal up (Farquharson-Roberts, p. 46; Marder, p. 23).
No, they had the faster, newer, well-armed ships. And the British actually found Souchon briefly as he withdrew from Africa, but the British ultimatum
Marder, p.22, especially points to an order not to fight the Germans in the absence of the French).
Making things even more complicated was the breakdown of who was at war with whom. The war had started when the Habsburg Empire of Austria-Hungary declared war on Serbia. Russia had declared war on the Habsburgs to protect Serbia. The Germans, committed to protect Austria-Hungary, then declared war on Russia -- and then, when France refused to promise neutrality, declared war on and invaded France. The attack on France involved invading neutral Belgium. That caused Britain to issue an ultimatum to Germany to get out of Belgium (Kinross, pp. 602-603). But, in the early days of August, Britain wasn't at war with Austria-Hungary at all (Farquharson-Roberts, p. 43) -- and technically wasn't even at war with Germany; the British would not be at war until the ultimatum expired at the end of August 4, 1914.
The first major Mediterranean operation came as the French set out to move an army corps from North Africa to France (Farquharson-Roberts, p. 44). The Germans of course hoped to interfere, and the British wanted to prevent them from interfering. The Goeben reached the shore of Africa on August 4 -- some hours before the British joined the war -- and fired a few shots before turning away (Wragg, p. 44).
The Admiralty, under Winston Churchill, was determined to push Milne into action -- and issued him so many orders that it flatly overwhelmed and confused him (Farquharson-Roberts, p. 45; Marder, p.22, especially points to an order not to fight the Germans in the absence of the French).
The British actually found Souchon briefly as he withdrew from Africa, but the British ultimatum hadn't quite expired yet, so they didn't open fire (Wragg, p. 44), and couldn't keep up as Souchon went to Messina on August 5 to coal up (Farquharson-Roberts, p. 46; Marder, p. 23).
Because coaling took time, the British could have caught Souchon coming out of the Straits of Messina, but Milne blew his chance; he concentrated on covering the French convoy rather than chasing the Goeben (Marder, p. 24), which was silly -- if he took out the Goeben, then there weren't any ships to attack the convoy! By so doing, Milne abandoned any hopes of confronting Goeben with the battlecruisers that were designed to do the job.
One small cruise, the Gloucester, however managed to trail the Goeben for a great distance, until Milne ordered her to break off (Marder, p. 29), so the British knew where the enemy was for the two days from August 5 to August 7.
There was still a force in position to intercept Souchon, but it wasn't the British battlecruisers; it was four older "armoured" cruisers, Defence, Warrior, Black Prince, and Duke of Edinburgh, who were around the mouth of the Adriatic (Farquharson-Roberts, p. 46) under the command of Admiral Ernest Troubridge. Defence, the newest (laid down in 1905, which still meant she was almost obsolete) had four 9.2" guns and a bunch of 7.5"; the others, built in 1903 and 1904, had six 9.2" each plus lesser guns (Jane's-WWI, pp. 51-52). But many of the guns were badly sited, and the ships were all slower than Goeben.
The cruisers' guns were too light to pierce Goeben's armored belt, but with luck might do enough damage to other parts of her hull that the heavier British ships might catch her.
There has been much debate ever since over whether the four cruisers would have had a chance against Goeben. In a straight-up line-ahead fight, I think the consensus is that they probably...
wouldn't, but if they had split their forces and let their accompanying destroyers use their torpedoes, they might have been able to make a fight of it, especially if the battle took place at night (since they would be harder to hit in the dark, and their many light guns might give more of an advantage relative to the Goeben's few but heavy guns). Given that the British cruisers were close to obsolete, and wouldn't have been much of a loss if they were destroyed, it might have been worth a try; Farquharson-Roberts, p. 47, for instance, suggests that the British "might have had a significant chance of victory." The British court which examined the matter also felt Troubridge might have won (Marder, p. 33). And Marder, p. 29, points out that Souchon's ships had limited coal and ammunition. The former limited their ability to maneuver; the latter meant that they might well run out of shells before they could deal with all the British ships.

But Admiral Troubridge (a descendent of one of Nelson's captains, but certainly not a man possessed of the Nelson spirit) did not try; he withdrew in the face of what he considered superior force, arguing that the Goeben outranged him (Marder, p. 27) -- which was true, but ignored the fact that guns often miss, especially at long range; Troubridge could certainly have gotten into range to fight had he wanted to. He didn't. He was court-martialed and acquitted, but his sea career was over (Farquharson-Roberts, p. 47). The Navy continued to employ him, but Marder, p. 36, thinks that they didn't want to admit that they disagreed with his acquittal by the court; they would have dropped him if they could. The ultimate fault, he contends on pp. 39-41, was the Admiralty's confused, confusing, and ever-changing orders.

The British still had one more chance. Souchon hadn't managed to get a full load of coal in Messina; on August 9, he had to stop at the island of Denusa, not far from the southern Ottoman coast (Marder, p. 30). This gave Milne and his battlecruisers another chance to catch up. But a staff snarl-up caused an order to be sent to Milne telling him to go off and fight the Austrians (even though the British would not go to war with the Habsburg Empire for another four days). The last chance was gone.

On August 10, the Goeben and the Breslau reached the Dardanelles and safety (Palmer, p. 224), since the Ottomans were still neutral. And the Germans had another trick in their bag: They promptly "sold" the ship to the Ottomans to replace the battleships the British had requisitioned. "Sold," as in, the ships took down their German flags and raised Turkish ones (Palmer, p. 225) and started to be known as Yavuz Sultan Selim (the Goeben) and Midilli (the Breslau) The Ottomans declared that they were to take the place of the two ships of which perfidious Britain had robbed her" (Kinross, p. 604).

The ships had changed their names, but not their crews (although they started to wear fezes); they were still, for practical purposes, German warships. And the Germans got another benefit: the Turks had no naval tradition, so they had been in the habit of seconding foreign admirals as their own naval commander. And so Admiral Souchon became head of the Turkish navy, replacing British Admiral Limpus (Palmer, p. 225). Which meant that, as soon as the Ottomans joined the war, Souchon was able to do whatever he wanted with his ships, just as if he had been still serving Germany! And the mere fact that the Ottomans now had German ships in their command inevitably pushed them toward the German side -- indeed, Marder, p. 41, thinks it was the decisive factor in causing the Ottomans to join the Central Powers.

The result in a way resembled a siege: Milne left the Mediterranean on August 18, but he left two of his battlecruisers to watch the straits (Marder, p. 31). The Goeben couldn't come out of the Dardanelles (at least on the Mediterranean side; she was free to go into the Black Sea), but the British couldn't stop blockading the strait, lest she come out. Hence this song, telling of the monotonous British blockade the German ship inspired. She had no real effect on the further course of the war, but in her role as a "fleet in being," she certainly influenced the planning of the Dardanelles campaign of 1915.

Milne expected to get a higher command on going home, but was disappointed; the Admiralty canceled his appointment -- in effect, relieving him. They retired him in 1921, without giving him another substantial command (Marder, p. 31-32) -- although, unlike Troubridge, he did not face a court.

The British quest to catch the Goeben/Yavuz ultimately accomplished absolutely nothing. The Yavuz survived the war. When the Ottoman Empire fell, the new Turkish state was able to keep her. She survived World War II, too, and was not finally scrapped until the 1970s (Worth, p. 271). I believe this made her the last battlecruiser -- certainly the last German battlecruiser, and the last World War I battlecruiser -- in service.
Darius Cole and Mackinac, The

DESCRIPTION: "On the eighteenth of December, The weather it was far, The Darius Cole and Mackinac were crossing Lake St. Clair." The Darius Cole boats of being able to beat the Mackinac's time. They have a race

AUTHOR: unknown

EARLIEST DATE: 1933 (collected from J. Sylvester Ray by Walton)

KEYWORDS: ship racing

FOUND IN: US(MW) Canada(Ont)

REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 110-111, "The Darius Cole and Mackinac" (1 short text, composite but lacking any indication of which boat won the race)

Roud #19844

File: WGM110

Dark and Dreary Weather

DESCRIPTION: "It's dark and dreary weather, Almost inclined to rain, My heart is almost broken, My lover has gone on the train!" The singer wonders why she loves him so much, and he loves her not at all. "Some say that love is a pleasure; What pleasure do I see?"

AUTHOR: unknown

EARLIEST DATE: 1921

KEYWORDS: love courting separation train suicide floatingverses

FOUND IN: US(MW,So)

REFERENCES (4 citations):
Randolph 750, "Dark and Dreary Weather" (4 texts, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 168, "Dreary Weather" (1 text)
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 135-136, "Some Say That Love Is a Blessing (How Old Fashioned of Them After All)" (1 text, 1 tune)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 165-167, "I Don't Know Why I Love Him" (1 text, 1 tune)

Roud #6527

RECORDINGS:
Carter Family, "Dark and Stormy Weather" (Bluebird B-8868, 1941)
New Lost City Ramblers, "Dark and Stormy Weather" (NLCR14)

CROSS-REFERENCES:
cf. "Farewell He" (stanza form, floating lyrics)
cf. "Goodnight Irene" (floating lyrics)
cf. "Farewell Ballymoney (Loving Hannah; Lovely Molly)" (floating lyrics)
cf. "The Boys Won't Do to Trust" (floating lyrics)

ALTERNATE TITLES:
Dark and Stormy Weather

NOTES [107 words]: Many of Randolph's versions consist of more floating lyrics than anything else (including even the "jump into the river and drown" stanza best known from "Goodnight Irene"). The net result reminds me strongly of "Farewell He" -- but there seems to be no actual dependence, though the form of the verses is the same. Roud apparently agrees, since he splits the songs. Niles/Moore-SongsMyMotherNeverTaughtMe give only a short text, claiming "There are more unprintable verses to this song than any other on record." It is not absolutely clear that it is the
same song. But it has all the characteristics of this song, or at least of this type. - RBW

Dark and Thorny is the Desert

DESCRIPTION: "Dark and thorny is the desert, Through which pilgrims make their way; But beyond this vale of sorrows Lie the fields of endless day." Difficulties on the way to heaven are described, but the pleasures of arrival are emphasized

AUTHOR: unknown

EARLIEST DATE: 1962 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)

KEYWORDS: nonballad travel religious

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 767, "Thorny Desert" (1 short text, 1 tune)

NOTES [55 words]: Apparently well-known in shape note hymns, but less popular now, perhaps because it has a rather militant feel. Some versions take the tune "Regent Square," but this is apparently not universal. It would seem that one of the earliest, if not the earliest, appearance was in the Southern Harmony, but I'm not sure which edition. - RBW

Dark as a Dungeon

DESCRIPTION: "Come all you young fellows so young and so fine, And seek not your fortune in a dark dreary mine." The singer describes how a miner's life slowly kills a man, twisting his soul and turning his blood black. He hopes to turn to coal when he dies

AUTHOR: Merle Travis

EARLIEST DATE: 1946 (recorded by author)

KEYWORDS: work hardtimes poverty mining death warning

FOUND IN: US

REFERENCES (5 citations):
Lomax-FolkSongsOfNorthAmerica 155, "Dark as a Dungeon" (1 text, 1 tune)
Botkin-TreasuryOfSouthernFolklore, p. 729, "Dark as a Dungeon" (1 text, 1 tune)
Greenway-AmericanFolksongsOfProtest, p. 172, "Dark as a Dungeon" (1 text, 1 tune)
Green-OnlyAMiner-RecordedCoalMiningSongs, pp. 279-281, "Two by Travis": p. 284, "Dark as a Dungeon" (1 text, 1 tune); additional verse on p. 290

DT, DARKDUNG

Roud #6392

RECORDINGS:
Charlie Gore, "Dark as a Dungeon" (King 4879, c. 1957)
Grandpa Jones, "Dark as a Dungeon" (King 896, 1950)
Maddox Bros. & Rose, "Dark as a Dungeon" (4-Star 1540, 1956)
Pete Seeger w. Robert DeCormier, "Dark as a Dungeon" (on HootenannyTonight)
Merle Travis, "Dark as a Dungeon" (Capitol 48001, 1947; on 78 album "Folk Songs of the Hills", Capitol AD 50; rec. 1946)

File: LoF155

Dark Day

DESCRIPTION: Chorus: "Dark day, dark day, Sinner you're missing your way, Dark day." "Shout by and by when I get home." "Round my Father, scattering thrones." "One of these days about twelve o'clock This old world gonna reel and rock."

AUTHOR: unknown

EARLIEST DATE: 1960 (LomaxCD1708)

KEYWORDS: floatingverses nonballad religious

FOUND IN: US(SE)

Roud #17298

RECORDINGS:
**Dark Girl Dressed in Blue, The**

**DESCRIPTION:** The singer meets a "dark girl dressed in blue" on a stagecoach. She fools him into paying her fare. They go to a bar. She hands him a banknote to pay their bill. She leaves; he is arrested for passing a bad bill. He is freed but forced to pay the bill

**AUTHOR:** Harry Clifton?

**EARLIEST DATE:** 1868 (sheet music)

**KEYWORDS:** money courting trick clothes

**FOUND IN:** US (So)

**REFERENCES (5 citations):**
- Randolph 388, "The Dark Girl Dressed in Blue" (1 text plus a fragment)
- Spaeth-ReadEmAndWeep, pp. 76-78, "The Dark Girl Dressed in Blue" (1 text, 1 tune)
- Johnson-BawdyBalladsAndLustyLyrics, pp. 47-49, "The Dark Girl Dressed in Blue" (1 text)
- Wolf-AmericanSongSheets, #424, p. 28, "The Dark Girl Dressed in Blue" (1 reference)
- New-Comic-Songster, p. 55, "The Dark Girl Dressed in Blue" (1 text, 1 tune)

**ST R388 (Full)**

**Roud #7022**

**BROADSIDES:**
- NLScotland, L.C.Fol.178.A.2(073), "The Dark Girl Dressed in Blue," unknown, c. 1860; also RB.m.168(133)

**NOTES [108 words]:** The authorship here is an interesting question. It is not unlikely that the American versions derive from Harry Clifton, who was apparently the source of the 1868 sheet music. This was sung by Tony Pastor. But then there is the Scottish broadside, dated 1850-1870. It is undeniably the same song (same plot, same chorus, many of the same words). But it is set in Glasgow rather than New York, the vehicle is an omnibus rather than a stagecoach, etc. More significant, the woman is caught in the end, with a "reversible dress." Original or derivative? I could argue for either; each text has parts which appear to have been excised from the other. - RBW

Last updated in version 5.3

**File:** R388

**Dark Knight, The**

**DESCRIPTION:** The knight courts "a lass all neat and fair" and takes her home, where she bears him six(?) sons and three daughters. He then kills the children. "She did not live another dawn," whereupon he seeks another bride

**AUTHOR:** unknown

**EARLIEST DATE:** 1952 (Brown)

**KEYWORDS:** homicide family madness children knight husband wife

**FOUND IN:** US (SE)

**REFERENCES (1 citation):**
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 59, "The Dark Knight" (1 text)

**ST BrII059 (Full)**

**Roud #6526**

**CROSS-REFERENCES:**

**NOTES [67 words]:** The notes in Brown show some signs of suspicion of this piece, found in the collection but with no indication of source; it also has some Scottish word forms they find unlikely. But it also shows clear signs of tradition.

There is also the question of source. The editors thought the story sounded familiar -- but couldn't locate it. I find the very lyrics familiar -- but I can't locate it either. - RBW

**File:** BrII059
**Dark Was the Night, Cold Was the Ground**

DESCRIPTION: "Dark was the night and cold was the ground On which the Lord was laid; The sweat like drops of blood run down; In agony he prayed." Jesus asks to be released from his burden, but submits to God's will; listeners are advised to learn from him

AUTHOR: Thomas Haweis (1732-1820) (Source: John Julian, Dictionary of Hymnology)

EARLIEST DATE: 1792 (Carmina Christo) (Source: Julian)

KEYWORDS: religious Jesus Bible death ordeal request

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 526, "Dark Was the Night" (3 texts, though the "C" text, which is rather short, might be another song)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 526, "Dark Was the Night" (notes only; recording missing)
Roud #11819

RECORDINGS:
John & Lovie Griffins, "Dark Was the Night, and Cold the Ground" (on MuSouth07)
Mahalia Jackson, "Dark Was the Night Cold the Ground" (on "Moving On Up a LittleHigher," Shanachie CD SHA-6066 (2016))
Blind Willie Johnson, "Dark Was the Night, Cold Was on the Ground" (on USChartersHeroes;on AAFM1; "Dark Was The Night - Cold Was The Ground" (Columbia 14303-D, 1927)
Lucy McKeever, "Dark Was the Night, Cold Was the Ground" (on AFS 921 B, 1937)
Mary Price, "Dark Was the Night" (on MuSouth07)
Charlotte Rucell and Rev. Lewis Jackson, "Dark Was the Night" (on MuSouth07)

CROSS-REFERENCES:
cf. "Frankie and Albert" [Laws I3] (lyrics)
cf. "My Soul Wants Something That's New" (first verse from Haweis)

NOTES [600 words]: The song appears in the Baptist Standard Hymnal (but not the New National Baptist Hymnal) as "Dark Was the Night" with arrangers' names listed, but no author. The song passed into folk tradition, and the title seems to have caught the imagination as well; the phrase appears in Mississippi John Hurt's recording of "Frankie and Albert" (!) and it's also used as the title of an extraordinary recording of slide guitar and wordless moaning by Blind Willie Johnson. - PJS

**Lining Out Black Hymns**

By lining out is meant the style in which a precentor or deacon calls out the words of one or two lines of a hymn and the congregation sings those lines before the next line or two are called. The style is called "Dr Watts" because some of the hymns still sung in the style were written by Isaac Watts.

While the calling out is rapid-fire the congregational singing is slow with many notes to each syllable. At some point the precentor may initi ate moaning by the congregation. For a good example of this "old" style--with lining out and moaning--contrasted to the "new" style of hymn singing listen to Rev. Willie Mae Eberhart, Sister Fleeta Mitchell and Eddie Ruth Pringle, "A Charge to Keep I Have" on "Dust-to-Digital" CD DTD-12, various artists, "Art of Field Recording, Vol. 2" (2008).

The recordings of "Dark Was the Night..." listed here illustrate the lined out and moaning styles of hymn singing. Even on the solo recordings of Mary Price and Mahalia Jackson, the soloist calls out the lines and then sings them as the congregation would (The first line of the first verse is often not lined out since -- the assumption is -- the first line(s) have already been announced as the hymn to be sung next). The wordless Blind Willie Johnson recording of moaning is in this style of hymn singing. (The Lucy McKeever recording, which I was not able to download from the Library of Congress site -- may be an exception to this hymn singing style.)

William T Dargan's Lining Out the Word -- subtitle "Dr Watts Hymn singing in the music of Black Americans" -- is the book to read if you want to know more about this style of hymn singing. For moaning in hymn singing see pages 36-39 and 60. - BS

The request that God remove the cup from Jesus is found in all four Gospels (Matt. 26:42, Mark 14:26, Luke 22:42, cf. John 12:27). The main source, however, is probably Luke, because only Luke includes the bloody sweat.

At least, the King James translation does.

The reference is to Luke 22:43-44 -- verses which, however, are likely not part of Luke's original Greek text; of the earliest seven Greek witnesses, six -- those known as P75 (1) A B T W -- omit, as do some later witnesses of great weight (the earliest witnesses to include it are those known as * and D; it is also found in most of the early Latin translations, and may well have originated in Latin
rather than Greek). Also, Jesus's prayer before his arrest is said to have taken place in a garden in John 18:1, but Gethsemane is not called a garden in the other three gospels -- and in John, Jesus had prayed for release from his fate rather earlier. Incidentally, although Jesus was arrested at night, there is no reason to think the night was unusually dark (it was Passover time, after all, and Passover is a full moon festival); we have reports of darkness as Jesus died, but not at the time of his arrest, and there are no reports of bad weather at the time (not that that inherently means anything, of course). It reportedly was chilly, though, since Peter would warm his hands during the night (Mark 14:67, John 18:18). - RBW

Last updated in version 5.2
File: Br3526

Dark-Eyed Sailor, The (Fair Phoebe and her Dark-Eyed Sailor) [Laws N35]

DESCRIPTION: The singercourts a girl, but she remains true to William, her sailor, gone these seven years. William at last identifies himself and produces his half of their broken ring. The two are married and settle down.

AUTHOR: unknown

EARLIEST DATE: before 1809 (broadside, Bodleian Johnson Ballads 2483)

KEYWORDS: love courting brokentoken marriage

FOUND IN: US(Ap,MA,MW,NE,SE) Canada(Mar,Newf,Ont) Britain(Scotland(Aber),England(Lond,South,West)) Ireland

REFERENCES (40 citations):
Laws N35, "The Dark-Eyed Sailor (Fair Phoebe and her Dark-Eyed Sailor)"
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 57, "The Dark-Eyed Sailor" (1 text plus 1 excerpt and mention of 2 more, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 218-219, "Dark-Eyed Canaller" (1 text, 1 tune)
Thompson-APioneerSongster 14, "The Dark Eyed Sailor" (1 text)
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 108-110, "The Dark-Eyed Sailor" (1 text, very damaged, plus a reprint of a Forth broadside)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 36-38, "The Dark-Eyed Sailor" (1 text, 1 tune)
Doerflinger-SongsOfTheSailorAndLumberman pp. 300-301, "The Dark-Eyed Sailor" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H232, p. 318, "The Dark-Eyed Sailor" (1 text, 1 tune)
Cox-FolkSongsSouth 93, "The Broken Ring" (1 text)
Huntington-SongsTheWhalemenSang, pp. 120-122, "The Dark-Eyed Sailor" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #112, p. 2, "The Dark-Eyed Sailor" (1 text)
Greig/Duncan5 1037, "The Dark-Eyed Sailor" (5 texts, 5 tunes)
Ord-BothySongsAndBallads, pp. 323-324, "The Dark-Eyed Sailor" (1 text, 1 tune)
Williams-Wiltshire-WSRO Wt 409, "Phoebe and Her Dark Eyed Sailor"; Williams-Wiltshire-WSRO Mi 609, "Twas of a Comely Young Lady Fair" (2 texts)
Purslow-TheConstantLovers, pp. 30-31, "Fair Phoebe And Her Dark-Ey'd Sailor" (1 text, 1 tune)
Hamer-GreenGroves, pp. 40-41, "The Dark-Eyed Sailor" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, "The Dark-eyed Sailor" (1 text, 1 tune)
Karpeles-TheCrystalSpring 69, "The Dark-Eyed Sailor" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #68, "Dark-Eyed Sailor" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 95, "The Dark-Eyed Sailor" (1 text (with mention of a variant collection) plus 1 excerpt)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 95, "The Dark-Eyed Sailor" (1 excerpt, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 267-270, "Fair Phoebe and her Dark-Eyed Sailor" (3 texts; the first, "Young Willie's Return, or The Token," with tune on pp. 426-427, is this song; the second, "The Sailor," with tune on p. 427, is "John (George) Riley II" Laws N37; the third, "Billy Ma Hone," with tune on p. 427, seems to be its own song)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 26, "The Dark-Eyed Sailor" (1 text, 1 tune)
OShaughnessy-YellowbellyBalladsPart1 12, "The Dark Eyed Sailor" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 144-146, "The Dark-Eyed Sailor" (2 texts, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 29, "The Dark-Eyed Sailor" (1 text, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 36, "The Dark-Eyed Sailor" (1 text)
Peacock, pp. 513-514, "The Dark-Eyed Sailor" (1 text, 1 tune)
Karpelés-FolksSongsFromNewfoundland 55, "The Dark-Eyed Sailor" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 107-110, "The Dark-Eyed Sailor" (2 texts, 2 tunes)
Lehr/Best-ComeAndIWillSingYou 27, "The Dark-eyed Sailor" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 64, "The Dark-Eyed Sailor" (1 text)
Fowke-TraditionalSingersAndSongsFromOntario 9, "The Dark-Eyed Sailor" (1 text, 1 tune)
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 93-94,244, "The Dark-Eyed Sailor" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 65, "The Dark-Eyed Sailor" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 5, "The Dark-Eyed Sailor" (1 text, 1 tune)
Ashton-RealSailorSongs, #71, "Fair Phoeby and Her Dark Eyed Sailor" (1 text)
Darling-NewAmericanSongster, pp. 125-126, "The Dark Eyed Sailor" (1 text)
Silber/Silber-FolkSingersWordbook, p. 147, "The Dark-Eyed Sailor" (1 text)
DT 460, DARKEYED* DARKEYE2
Roud #265
RECORDINGS:
M. Curran, "The Dark-Eyed Sailor" (on MUNFLA/Leach)
Charlotte Decker, "The Dark-Eyed Sailor" (on PeacockCDROM) [one verse only]
Warde Ford, "Nightingales of Spring" (AFS 4198 A1, 1938; in AMMEM/Cowell)
Mrs. T. Ghaney, "The Dark-Eyed Sailor" (on MUNFLA/Leach)
Fred Jordan, "The Dark-Eyed Sailor" (on Voice02)
BROADSIDES:
Bodleian, Johnson Ballads 2483, "Fair Phoebe and her Dark-ey'd Sailor," unknown [Printer's Series:(39)], 1767-1808; also Harding B 11(498), "Fair Phoebe and her Dark-Eyed Sailor," J. Catnach (London), 1813-1838; Harding B 11(499), Johnson Ballads 452, Firth c.18(141), Harding B 15(99a), Harding B 11(1120), Firth c.12(261), Harding B 11(1119), Harding B 11(3030), Harding B 16(84b), "Fair Phoebe and her Dark-Eyed Sailor"; Firth c.17(53), Harding B 11(2824), Firth b.27(475), "Fair Phoebe and her Dark-ey'd Sailor"; Harding B 16(326b), "Fair Phoebe and her Dark Eyed Sailor";
Firth b.25(142), Harding B 15(98b), "Fair Phoebe and her Dark Ey'd Sailor"; Harding B 11(3493), Johnson Ballads 1837, "Fair Phoebe, and the Dark-Eye'd Sailor";
Firth b.25(193), "Fair Phoebe and the Dark-Eyed sailor";
Harding B 15(99b), "Fair Phoeby and Her Dark Eyed Sailor";
Firth b.18(114), "Dark Ey'd Sailor" ("'Tis of a comely young lady, fair")
LOCSinging, as102640, "Dark Ey'd Sailor," J. Andrews (New York), 1853-1859; also sb10077b, "Dark Ey'd Sailor"
Murray, Mu23-y1:016, "The Dark-Eyed Sailor," R. M'Intosh (Calton), 19C; also Mu23-y1:102, "Fair Phoebe And Her Dark-Eyed Sailor," James Lindsay (Glasgow), 19C
CROSS-REFERENCES:
cf. "John (George) Riley (I)" [Laws N36] and references there
cf. "The Lovely Cottage Maid (The Cottage Maid)" (plot, themes)
cf. "Brave Wolfe" [Laws A1] and references there (tune)
cf. "The Female Smuggler" (tune, per broadsides Bodleian Johnson Ballads 2483, Bodleian Harding B 11(498), Bodleian Harding B 11(499))
NOTES [140 words]: Ford sings this to the tune usually associated with "The Blacksmith," which -- so far as I know -- hasn't been otherwise collected outside Britain except as "Brave Wolfe." - PJS
Lines shared with The Banks of Sweet Primroses: Young girl's be true while your love's at sea, For a dark cloudy morning Brings forth a pleasant day.
Fowke-TraditionalSingersAndSongsFromOntario, p. 166, declares that, in North America, this was the most popular broken-token ballad other than "The Sailor's Return" (i.e. "Pretty Fair Maid (The Maiden in the Garden; The Broken Token)" [Laws N42]) and adds that "in Britain it was an even greater favorite." - RBW
Last updated in version 5.0
File: LN35
Dark-Haired Girl, The

DESCRIPTION: The singer and a comrade go rambling on July 20, (18)39. They see a girl, whose beauty he praises extravagantly. He promises to be true to her. Though she is a servant and he is rich, "a pretty curl Will be all I want as dower from my dark-haired girl."

AUTHOR: unknown
EARLIEST DATE: 1934 (Sam Henry collection)
KEYWORDS: love courting rambling beauty
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H559, p. 237, "The Dark-Haired Girl" (1 text, 1 tune)
Roud #9471
File: HHH559

Darlin' (I)

DESCRIPTION: "If I'd a-known my captain was blind, darlin', darlin'... Wouldna gone to work till half past nine." The captain and the worker quarrel; the captain won't tell the time, and will throw him in jail if he argues. The singer wishes he had listened to mother

AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: prison work hardtimes chaingang floatingverses
FOUND IN:
REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 68, "Darlin'" (1 text)
DT, DARLNCAP
CROSS-REFERENCES:
cf. "Pay Me My Money Down" (floating lyrics)
NOTES [36 words]: Every word of this song floats -- so much so that I was tempted to list it as a variant of some other song. But the form is unique. It is probably someone's rework, but it's hard to tell what the "original" was. - RBW
File: FSB068

Darlin' Why You Treat Me So?

DESCRIPTION: "... oh hello darling I still love you just the same ... you left me for another guy." "Why do you treat me so?"

AUTHOR: unknown
EARLIEST DATE: 1967 (USMississippi01)
KEYWORDS: love rejection nonballad lover
FOUND IN: US(SE)
RECORDINGS:
Leland musician, "Darlin' Why You Treat Me So?" (on USMississippi01)

NOTES [47 words]: The USMississippi01 track was apparently written by the singer. In the 1950s doo wop style the verse lines use a I-VI(m)-IV-V chord progression which the singer follows here; for a popular 1950s example listen to The Five Satins' "In the Still of the Night" (Ember E-1005, 1956). - BS
Last updated in version 5.1
File: RdWTMS

Darling Boy, The

DESCRIPTION: The singer says "love is the occasion of my down fall ... I have lost my love fighting for sweet liberty." She denies he left her pregnant: "he loves me too well for to serve me so." She wishes she could fly to him and will welcome him home with kisses

AUTHOR: unknown
EARLIEST DATE: before 1820 (broadside, Bodleian Firth c.18(125))
KEYWORDS: love war separation nonballad
Darling Cloe

DESCRIPTION: "In the old Carolina state, where the sweet magnolias bloom... There is one I long to see, She was ever true to me, And like mine I know her hair is turned to snow.... I'm going home to see my darling Cloe."

AUTHOR: unknown

EARLIEST DATE: 1953 (Browne-AlabamaFolkLyric, who was also shown an older but undated manuscript copy)

KEYWORDS: love separation age

FOUND IN: US(So)

REFERENCES (1 citation):
Browne-AlabamaFolkLyric 117, "Darling Cloe" (2 texts, 1 tune, both from the same informant, one from manuscript and one from memory)
Roud #11390

NOTES [44 words]: Browne-AlabamaFolkLyric thinks this of minstrel-show-ish origin, perhaps learned from a songster, but could not locate it. The obvious suspicion is that the name should properly by "Darling Cloe," but a quick Google search didn't find a song by that name either. - RBW

File: Brne117

Darling Corey

DESCRIPTION: "Wake up, wake up, darling Corey, what makes you sleep so sound? The revenue officers are coming, Gonna tear your still-house down." The singer describes Corey's wild career as a moonshiner, and (dreams of) her death and burial

AUTHOR: unknown

EARLIEST DATE: 1918 (Cecil Sharp collection)

KEYWORDS: drink police death burial dream

FOUND IN: US(Ap)

REFERENCES (15 citations):
Fuson-BalladsOfTheKentuckyHighlands, pp. 134-135, "Little Cora" (1 text, an unusually full version though with several floating verses)
Sharp-EnglishFolkSongsFromSouthernAppalachians 152, "The Gambling Man" (2 texts, 2 tunes, but only the "B" text is this song; the "A" text is "I Wonder Where's the Gambler")
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 39, "Little Cory" (1 text, 1 tune)
Roberts-SangBranchSettlers, #58, Darlin' Cory (1 text, 1 tune)
Darling If You Must Leave

DESCRIPTION: Singer says that if his lover leaves she will hurt him. But he will keep traveling until he finds someone else. When she sees how cruel the world can be she'll be sorry she left. By then "I'll have someone else on my mind."

AUTHOR: unknown
EARLIEST DATE: 1963 (recording, Ted Taylor)
KEYWORDS: courting love rejection warning nonballad
FOUND IN: US(SE)
RECORDINGS:
Walter Lee Hood, "Darling If You Must Leave" (on USMississippi01)
Ted Taylor, "Darling If You Must Leave" (Dade 45-5000, 1963)

NOTES [45 words]: Ted Taylor's "Darling If You Must Leave" is an R&B track. Walter Lee Hood's a cappella track swaps the unrhymed lines of Ted Taylor's verses without changing the meaning. Walter Lee Hood's tune is close to a chant and Ted Taylor's is not much more musical than that. - BS
Last updated in version 5.1

File: RcDaIYML

Darling Johnny O (I)

DESCRIPTION: "My Johnny signed on board the Dragon, Bound for some place I don't know, But true it is I have had no letter." His color as been changed in a water grave. She will seek him. She steals away from home; her parents will never know if she finds him

AUTHOR: unknown
EARLIEST DATE: 1968 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)
KEYWORDS: love sailor separation father mother travel
FOUND IN: New Zealand
REFERENCES (1 citation):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 28, "Darling Johnny O" (1 text, 1 tune) (p. 19 in the 1972 edition)
Darling Little Joe

DESCRIPTION: The dying boy asks how life will be when he is dead, e.g. "Oh what will the birds do, mother, in the spring... Will they harp at the door... Asking why Joe wanders out no more?" The boy asks mother to care for his pets, and tells her he will be in heaven

AUTHOR: unknown

EARLIEST DATE: 1866 (sheet music, "The Death of Little Joe")

KEYWORDS: death children animal farewell

FOUND IN: US(Ap,So)

REFERENCES (4 citations):
Randolph 712, "Darling Little Joe" (3 texts plus a fragment, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 460-461, "Darling Little Joe" (1 text, 1 tune -- Randolph's 712A)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 68, pp. 111-112, "Little Joe" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, p. 290, "The Brown Bird" (1 text, 1 tune)

Roud #3545

RECORDINGS:
Carter Family, "Darling Little Joe" (Victor [Canada] CNV-102, n.d.); "Little Joe" (Decca 5632/Montgomery Ward 8068, 1939; rec. 1938)
Bradley Kincaid, "Little Joe" (Montgomery Ward M-4457, 1934)
Monroe Brothers, "Little Joe" (Bluebird B-7598, 1938)
Charles Nabell, "Little Joe" (OKeh 40418, 1925)

BROADSIDES:

LOCSheet, sm1876 10660, "Little Joe," Blackmar & Finney (New Orleans), 1876 (tune)

NOTES [133 words]: Cohen notes two sheet music printings, one (dated 1876) crediting it to Charles E. Addison, the other (1866) by V. E. Marsten. Draw your own conclusions. - RBW

Darling Neddeen

DESCRIPTION: O'Shaughnessy's song in praise of Neddeen: whales flap their tail to raise a breeze for birds; girls' eyes are so bright no gas lamps are needed in cabins; geese run around ready roasted; cows give whisky; ganders give milk; girls never grow old.

AUTHOR: unknown

EARLIEST DATE: 1823 (_The Freeholder_, according to Croker-PopularSongsOfIreland)

KEYWORDS: nonballad talltale animal bird whale

FOUND IN:

REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 250-254, "Darling Neddeen" (1 text)

CROSS-REFERENCES:
Darling Nelly Gray

DESCRIPTION: The singer recalls the time he spent with Nelly. But now "the white man has bound her with his chain;" he laments "Oh my darling Nelly Gray, they have taken you away And I'll never see my darling any more." He hopes they will be reunited after death

AUTHOR: B. R. Hanby

EARLIEST DATE: 1856 (broadside, LOCsSheets; sheet music published by Oliver Ditson of Boston)

KEYWORDS: love separation slave

FOUND IN: US(MW)

REFERENCES (9 citations):
Dean-FlyingCloud, p. 73, "Darling Nelly Gray" (1 text)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 303-304, "Darling Nellie Gray"(1 text, 1 tune)
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 53-56, "Darling Nelly Gray" (1 text, 1 tune)
Wolf-AmericanSongSheets, #434, p. 29, "Darling Nelly Gray" (2 references)
Silber/Silber-FolksingersWordbook, p. 251, "Darling Nelly Gray" (1 text)
Salt-BuckeyeHeritage-Ohio'sHistory, pp. 83-84, "Darling Nelly Gray" (1 text, 1 tune)
Heart-Songs, pp. 116-117, "Darling Nelly Gray" (1 text, 1 tune, without the slavery references)
Jolly-Miller-Songster-5thEd, #127, "Darling Nelly Gray" (1 text, without the slavery references)
DT, NELLGRAY*

ST RJ19053 (Full)

Roud #4883

RECORDINGS:
American Quartet, "Darling Nelly Gray" (CYL: Lambert Indestructible 630, 1902; on Protobilly)
Louis Armstrong & the Mills Brothers, "Darling Nelly Gray" (Decca 9145, 1937; on Protobilly)
The Carver Boys, "Darling Nelly Gray" (Paramount 3198, 1930/Broadway 8246 [as Carson Boys], n.d.; rec. 1929)
Roland Cauley & Lake Howard, "Medley: Darling Nelly Gray & Little Brown Jug" (ARC, 6-04-54, 1936; rec. 1934; on Protobilly)
Carroll Clark, "Darling Nelly Gray" (Columbia A-770, 1909)
Al Hopkins & his Buckle Busters, "Darling Nelly Gray" (Brunswick 185/Vocalion 5186 [as the Hill Billies], 1927)
W. W. MacBeth, "Darling Nelly Gray" (Brunswick 571, 1931; rec. 1929)
[Asa] Martin & [James] Roberts, "Darling Nelly Gray" (Perfect 12762/Banner 32306 [as by Asa Martin], 1931; Conqueror 7935, 1932)
McMichen's Melody Men, "Darling Nelly Gray" (Banner 32306, 1931; Conqueror 7965, 1932)
Metropolitan Quartet, "Darling Nelly Gray" (CYL: Edison [BA] 1860, n.d.)
Chubby Parker, "Darling Nelly Gray" (Supertone 9187, 1928)
Peerless Quartet, "Darling Nelly Gray" (Gennett 4532, 1919)
Roba Stanley [or Stanley Trio], "Nelly Gray" (OKeh 40271, 1925)
Henry Whitter's Virginia Breakdowners, "Nelly Gray" (OKeh 40211, 1925)

BROADSIDES:
LOCsSheets, sm1856 600230, "Darling Nelly Gray," Oliver Ditson (Boston), 1856 (tune) [attributed to B. R. Hanby]
LOCsSinging, as102660, "Darling Nelly Gray," Charles H. Anderson (Washington), 19C; also cw103950, "Nelly Gray"

CROSS-REFERENCES:
cf. "The Eumerella Shore" (tune)
cf. "Memphis Flu" (tune)
SAME TUNE:
Dear Prairie Home (File: CAFS491A)
The Escaped Prisoner (by Charles Thatcher) (File: BaRo037)
Our Union Flag ("There's a starry banner floating o'er the home of liberty," by Walter Washington Warren) (Wolf-AmericanSongSheets p. 122)

NOTES [155 words]: This was the first popular success of Benjamin Russell Hanby (1833-1867), who eventually wrote some eighty songs. It is reported to be based on an actual event; a runaway slave named Joseph Shelby died at the Ohio home of Hanby's father. Shelby was hoping to raise money to win the freedom of another slave named Nelly Gray.

In one of the odd turns of history, Wharton's War Songs and Poems of the Southern Confederacy, following one Mrs. A. T. Smythe, suggests Stephen Foster as the author; even if the sheet music did not disprove this, the anti-Slavery sentiment would surely do so.

In an even odder turn, Fitzhugh Lee, Robert E. Lee's nephew who was such an ardent Southerner that he refused to surrender with his uncle at Appomattox, gave his favorite horse the name "Nelly Gray"; see Jeffry D. Wert, From Winchester to Cedar Creek: The Shenandoah Campaign of 1864, 1987 (I use the 1989 Touchstone paperback), p. 79. - RBW

Last updated in version 6.0

File: RJ19053

Darling Old Stick

DESCRIPTION: Bull Morgan McCarthy inherits his brother's shillelah and fights with those he'd heard of as "informer" and "canary." Partly as result, partly as cause, he meets Kate. "I bought this gold ring, sir, And to the priest I shall bring, sir"

AUTHOR: unknown
EARLIEST DATE: before 1853 (broadside, Bodleian Harding B 11(798))
KEYWORDS: marriage fight trial humorous
FOUND IN: Ireland Canada(Mar)
REFERENCES (2 citations):
Mackenzie-BalladsAndSeaSongsFromNovaScotia 137, "Bull Morgan McCarthy" (1 text)
O'Connor-OldTimeSongsAndBalladOfIreland, p. 51, "Darling Old Stick" (1 text)
Roud #3276
BROADSIDES:
Bodleian, Harding B 11(798), "The Darlin' Old Stick," John Ross (Newcastle), 1847-1852; also 2806 c.15(258), 2806 b.11(11), "The Darlin' Old Stick"; Harding B 20(34), Harding B 11(799), Harding B 11(797), "The Darlin' Ould Stick"; Harding B 11(1370), "Darling Old Stick"; Firth b.25(73), "The Darling Ould Stick"
NLScotland, L.C.178.A.2(300), "The Darlin' Old Stick," unknown, c.1870
SAME TUNE:
Teddy O'Toole (per broadside Bodleian Harding B 20(34))
Young America and Ould Ireland ("It's a soger I am, and I'm wearing the green") (Wolf-AmericanSongSheets, p. 183)
File: Mack137

Darling, I Have Come to Tell You (Farewell Nellie, Little Bunch of Roses, Many Miles Apart, Don't This Road Look Rough and Rocky)

DESCRIPTION: "Darling, I have come to tell you, Though this message breaks my heart, That, before the night is over, We'll be many miles apart." The singer may leave a bunch of roses, or request that the other remember him, or complain that she has broken his heart

AUTHOR: unknown
EARLIEST DATE: 1920 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: love betrayal flowers separation nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 689, "Goodbye"; 700, "Little Bunch of Roses"; 705, "Many Miles Apart" (3 texts, 3 tunes)
Roud #16012
RECORDINGS:
The Carter Family, "Farewell Nellie" (Decca 5677, 1937)
(Lester) Flatt & (Earl) Scruggs, "Don't This Road Look Rough and Rocky" (Columbia 21334)

CROSS-REFERENCES:
cf. "When Rocks and Hills Divide Us" (lyrics)

NOTES [100 words]: This song is very difficult; it shares lines with so many lost love songs that it
could perhaps be argued that it is not even an independent song in its own right, although the first
verse quoted in the description is fairly distinct. But the rest of the song varies greatly. I put it in the
Index mostly to establish it as the source of the well-loved bluegrass song "Don't This Road Look
Rough and Rocky," made famous by Flatt & Scruggs but first performed with that chorus by the
Blue Sky Boys. I do not know if the Blue Sky Boys added the chorus or if they found the whole
thing in tradition. - RBW

Last updated in version 4.5
File: BrS5689

Darling, Soon I Will Be Sleeping

DESCRIPTION: "Darling, soon I will be sleeping, In the church yard over there, Where the grass
and vines are creeping...." The singer asks (her?) love to place flowers on her grave. He should not
mourn; the flowers "will speak of me."

AUTHOR: Delia Bates Burns (source: Arnold-FolkSongsofAlabama)
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: death burial separation love flowers

REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 99, "Darling, I Will Soon Be Sleeping" (1 text, 1 tune)
Roud #16294
File: Arno099

Darn Little Ford, The

DESCRIPTION: "Old Zeke (?) Perkins sold his hog the other day, And the gosh-darn fool throwed
his money right away" on a Ford car. He tries to shut it off, "but the darn little Ford kept a chugging
right ahead." Nothing he tries can make the car stop moving

AUTHOR: unknown
EARLIEST DATE: 1952 (High-OldOldFolkSongs)
KEYWORDS: humorous technology

REFERENCES (1 citation):
High-OldOldFolkSongs, p. 44, "The Darn Little Ford" (1 text)
File: High044

Darn the Man That I Can Get

DESCRIPTION: Singer wonders why she can't get a man. She likes all men in uniform, even "short
or thin," "from the U.S.A or Canada." She is "six feet four ... just the proper size." "I have buried
four more of them and I'm only sixty-two"

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: age marriage drink humorous nonballad sailor soldier

RECORDINGS:
Mike Kent, "Darn the Man That I Can Get" (on MUNFLA/Leach)

CROSS-REFERENCES:
cf. "The Old Maid's Song (I)" and references there

File: RcDtMtIG
Darra

DESCRIPTION: "First when I engaged, it was to [corn-dealer] Darrahill, It was to be his foreman, and feed the threshing mill." Instead, he is put in a bothy with grueling work. He will go back to see Darrahill's "servant girlie that I am often wi'," but not Darrahill

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan3)
KEYWORDS: courting lie work hardtimes farming worker
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 352, "Darra" (1 text, 1 tune)
Roud #5901
ALTERNATE TITLES:
Darrahill
File: GrD3351

Dashing Young Lad from Buckingham, A

DESCRIPTION: The Buckingham lad bets he could go through London singing but not speaking. Though thrown in jail he does not speak. The Lord Mayor's daughter begs her father to release him. He does on condition he pays the officers' wage. He wins the bet.

AUTHOR: unknown
EARLIEST DATE: 1893 (Broadwood/Maitland-EnglishCountySongs)
KEYWORDS: wager prison gambling
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
Broadwood/Maitland-EnglishCountySongs, pp. 114-115, "A Dashing Young Lad from Buckingham" (1 text, 1 tune)
Roud #1382
CROSS-REFERENCES:
cf. "Jock Hamilton" (plot)
NOTES [15 words]: As closely as this song's plot agrees with "Jock Hamilton" the two songs share no text. - BS
Last updated in version 2.6
File: BrMa114

Dat's All Right

DESCRIPTION: Floating-verse with chorus "Dat's all right (x2), Dat's all right, babe, dat's all right. I'll be with you right or wrong; When you see a good thing, shove it right along...." Verses about visiting honey and seeing her dead or working for the rich folks

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: love death separation money floatingverses
FOUND IN: US(SE)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 234-235, "Dat's All Right" (1 text)
File: ScNF234B

Daughter Ellen

DESCRIPTION: "O rise, daughter Ellen, and stand on thy feet For to see thy dear mother lie dead in yon field." "Oh no..." Repeat for father, sister, brother. For true love: "Oh yes"

AUTHOR: unknown
EARLIEST DATE: 1886 (E.M. Plunket, _Merrie Games in Rhyme_, according to Opie/Opie--TheSingingGame)
KEYWORDS: love death playparty family
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
**Daughter of Peggy-O, The**

DESCRIPTION: Husband marries a wife who won't work; he beats her and threatens to yoke her to the plow. She submits.

AUTHOR: unknown

EARLIEST DATE: 1908

KEYWORDS: marriage abuse work humorous wife

FOUND IN: Britain(England(South))

REFERENCES (1 citation):

*VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 29, "The Daughter of Peggy-O" (1 text, 1 tune)*

Roud #117

CROSS-REFERENCES:

cf. "The Wife Wrapt in Wether's Skin" [Child 277] (plot)

NOTES [67 words]: Although there are strong similarities to "Wife Wrapt in Wether's Skin", the class distinction does not appear, and neither does the sheepskin. I call it a different song. -PJS

In the absence of intermediate versions, I tend to agree. Although both songs have nonsense refrains, they are not the SAME nonsense refrains, and the stanza forms and lyrics are distinct.

Though Roud, of course, lumps them. - RBW

File: VWL029

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**David Dodd**

DESCRIPTION: "Drums were beating, troops were marching." "Captured by the Federal minions, as a hated Rebel spy," Dodd is asked to name his informant. The boy answers that he is prepared to die. "In the grave in old Mount Holly Lie the bones of David Dodd."

AUTHOR: unknown

EARLIEST DATE: 1931 (Allsopp)

KEYWORDS: Civilwar execution burial

FOUND IN: US(So)

REFERENCES (1 citation):

*ADDITIONAL: Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), pp. 231-232, (no title) (1 text)*

ST FORA231 (Partial)

NOTES [343 words]: Allsopp lists this under the section heading "The Nathan Hale of Arkansas," and says that a school was dedicated in 1927 to the memory of David Dodd.

The story Allsopp tells is a little confused. Dodd's age is given as 17 when he was executed in 1864 -- yet he is called "too young to enlist" in the Confederate army. This is simply false -- by the end of the war, the Confederates were taking 15-year-olds. Either his age is wrong or he had dodged regular military service.

If Allsopp's account is true, Dodd not only was serving as a courier but was spying on Union positions. It also sounds as if he could have told everything he knew without it doing the Confederates any harm; the Union army command was just too slow in its responses to news (the whole Red River campaign was marked by slow and inept Federal action). But the kid seems to have been a romantic.

Allsopp's account gives few substantial details except that Dodd was executed in Little Rock.

Allsopp's account is in error in at least one particular: The Federal general in charge of the Department of Arkansas in 1864 was not General "Steel" but Major General Frederick Steele, 1819-1868. The fact that Steele was opposed by General Fagan seems to date the incident to the Arkansas campaign of 1864; the general involved is James Fleming Fagan (1828-1893), a cavalry division commander. Dodd must therefore have been active some time between March 23 (when Steele set out) and April 30 (when Steele was forced to retreat largely as a result of Fagan's..."
actions). The likeliest date would appear to be around April 20-25; it was on the latter date that Fagan hit Steele's supply line.

Steele's campaign is of course mentioned in most major Civil War histories (though usually only in connection with the Red River expedition of Banks, which it was supposed to support). I haven’t found any mentions of Dodd, though.

I don't know whether this poem is a traditional song or not. But Allsopp lists no author, and the tale is very folkloric, so I have very hesitantly indexed the piece. - RBW

Last updated in version 5.0
File: FORA231

David's Flowery Vale

DESCRIPTION: The singer sees the Armagh coach arrive; one of the passengers is a beautiful girl. He steps up to her, point out his family's wealth, and asks if she will come away with him. She says that she is not wealthy and is pledged to another

AUTHOR: unknown
EARLIEST DATE: 1845 (by John Hume, according to Leyden-BelfastCityOfSong)
KEYWORDS: courting rejection beauty
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H212, p. 370, "Drummond's Land" (1 text, 1 tune)
Leyden-BelfastCityOfSong 12, "Young McCance" (1 text, 1 tune)
Roud #2943
RECORDINGS:
Eddie Butcher, "David's Flowery Vale" (on Voice01, IREButcher01)
Robert Cinnamond, "Young McCance" (on IRRCinnamond01)
ALTERNATE TITLES:
Young McCance

NOTES [153 words]: I have found no references to "David's Fountain" or "David's Flowery Vale" in maps of Ireland. There are, however, some clues. The lad and lass look at ships sailing to Chester (in western Britain). She comes from Hamiltonsbawn, and is riding the Armagh coach. Hamiltonsbawn is almost due east of Armagh, half a dozen or so miles from the city center. It is not on any body of water. Armagh isn't on anything navigable, either. But the road from Armagh to Hamiltonsbawn heads on in the general direction of Belfast. Thus it seems likely that David's Flowery Vale is somewhere on the shores of the Belfast Lough. - RBW

Leyden-BelfastCityOfSong: "John McCance, the owner of this splendid mansion [near Belfast], was born in 1772 and lived until 1835.... The song is correct in mentioning McCance's dwelling at the foot of Divis Mountain: he lived at Roselands on the Upper Falls before moving to Suffolk House in 1811." - BS

File: HHH212

David's Lamentation

DESCRIPTION: "David the king was grieved and moved, He went to his chamber, his chamber and wept. And as he went, he wept and said, 'Oh my son! Oh my son, would to God I had died, would to God I had died for thee, Oh Absalom, my son, my son.'"

AUTHOR: William Billings
EARLIEST DATE: 1840 (Missouri Harmony)
KEYWORDS: royalty death family Bible religious
FOUND IN: US
REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 412, "Oh, Absalom, My Son" (1 text)
DT, DAVLAMNT ABSALON*
Roud #15055

NOTES [139 words]: The original William Billing song (of slightly uncertain date, though obviously in existence by the early nineteenth century) is taken almost verbatim from 2 Samuel 18:33. A second verse, rarely sung and not found in the Sacred Harp or the Missouri Harmony, is almost as close to 2 Samuel 19:2:

Vict'ry that day was turned into mourning
When the people did see how the King grieved for his son. He covered his face and in a loud voice cried, "Oh my son...."

I cannot absolutely prove that the round "Absalom My Son" is descended from the Billings piece; the words are straight from the Bible, after all. There is, however, melodic similarity (though not identity), and the Billings tune was designed as a fugue, which would encourage its conversion to a round.

For more about composer William Billings, see the notes to "Chester." - RBW

Last updated in version 2.6
File: FSWB412B

Davie and His Kye Thegither

DESCRIPTION: Davie comes to his mother, "some good news to lat her ken." She warns against hasty marriage, but the wedding goes ahead. He and his wife fight; she breaks a pot over his head. The parson arrives, the wife hits him too, and he concedes Davie's misfortune

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

KEYWORDS: courting marriage clergy humorous injury

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #113, p. 2, "Davie and His Kye"; "Folk-Song in Buchan," p. 20, ("Davie an' his kye together") (1 text plus 2 fragments)
Greig/Duncan7 1281, "Davie's Woon'" (6 texts, 4 tunes)
Ord-BothySongsAndBallads, pp. 120-121, "Davie and His Kye Thegither" (1 text)
Roud #5545

NOTES [38 words]: Greig says his copy is from A Kininmouth Lassie which Greig/Duncan7 seems to correct to A Kininmonth Lassie.
Greig/Duncan7: "Bell Robertson [1841-1922] says she read 'Davie and his Kye' when she was a lassie of about eight." - BS

Last updated in version 2.6
File: 0rd120

Davy

DESCRIPTION: Dance tune; "Davy, Davy, where is Davy/Down in the henhouse eating up the gravy/Davy, Davy, where is Davy/Down in the chickenyard, sick on the gravy." (There may also be a "why can't a white man dance like a nigger" verse).

AUTHOR: unknown

EARLIEST DATE: 1928 (recording, Weems String Band)

KEYWORDS: dancing nonballad food discrimination

FOUND IN: US(SE)

REFERENCES (1 citation):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 68, "Davy" (1 text, 1 tune)
ST CSW068 (Full)

RECORDINGS:
New Lost City Ramblers, "Davy, Davy" (on NLCR01)
Weems String Band, "Davy" (Columbia 15300-D, 1928)

NOTES [266 words]: This piece instantly makes me think of some of the versions of "Black-Eyed Susie (Green Corn)." I can't prove any connection, though. It also bears some slight similarities to "Davy Crockett" -- but, again, nothing concrete, just isolated words. - RBW

Only, I think, the name. - PJS

George Lineberry, the husband of the grand-niece of "Uncle Dick" Weems and "Uncle Frank" Weems, explains how the song actually came about:
"The Weems String Band (Perry County, TN) traveled to Memphis, TN in 1928 where Columbia was recording groups for the potential '1928 version American Idol.' (NOT)
"[Their] musical numbers were instrumental -- not vocal arrangements. However, Columbia wanted lyrics, i.e. no lyrics -- no record. So the Weems String Band went back to the hotel, created some lyrics (kind of) for their two songs: 'Greenback Dollar' and 'Davy' (sometimes referred to as 'Davy, Davy'). The lyrics met the minimum requirement, but both songs remained basically instrumentals.
"The next day they returned to Columbia's 'studio' and recorded both songs, resulting in their only record."
The New Lost City Ramblers proceeded to bowdlerize the song to within an inch of its life (Lineberry's transcription is in the Supplemental Tradition, and it will demonstrate why they did so). Had the Ramblers known its story, they probably would have just played it as an instrumental. Though the instrumental style also apparently puzzled them, based on the notes in Cohen/Seeger/Wood-NewLostCityRamblersSongbook. Lineberry's comments may explain that, too: A third Weems, Jess, played bowed 'cello. - RBW
File: CSW068

Davy Crockett

DESCRIPTION: Davy and/or the singer engage in various improbable activities such as hunting coons without a gun. The singer and Davy have a fight and agree to a draw: "I was hard enough for him, and so was he for me."

AUTHOR: unknown
EARLIEST DATE: 1906 (Belden-BalladsSongsCollectedByMissourFolkloreSociety); "Pompey Smash" appeared 1847 in Lloyd's Ethiopian Song Book

KEYWORDS: nonsense humorous hunting fight

FOUND IN: US(Ap,So)
REFERENCES (9 citations):
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 339, "Davy Crockett" (1 stanza)
- Randolph 423, "Davy Crockett" (2 texts, 1 tune)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 338-340, "Davy Crockett" (1 text, 1 tune -- Randolph's 423A)
- Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 168, pp. 182-183, "Davy Crockett" (1 text)
- Cox-FolkSongsSouth 177, "Davy Crockett" (1 text)
- Owens-TexasFolkSongs-1ed, pp. 243-246, "Pompey Smash and Davy Crockett" (1 text, 1 tune)
- Owens-TexasFolkSongs-2ed, pp. 130-132, "Pompey Smash and Davy Crockett" (1 text, 1 tune)
- Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 251-253, "The Ballad of Davy Crockett" (1 text, 1 tune)

DT, DAVCROCK
Roud #3589
RECORDINGS:
- Chubby Parker, "Davey Crockett" (Conqueror 7895, 1931; on StuffDreams1)

CROSS-REFERENCES:
- cf. "Settin' on a Rail" (lyrics)

NOTES [66 words]: Obviously not to be confused with the pop song "The Ballad of Davy Crockett." Randolph says that this piece is derived from the minstrel piece "Pompey Squash," (called "Pompey Smash" by Cox). This is clearly true of Randolph's "B" text and less obviously so in the case of the Lomax text; I am not certain in the case of the other versions. I might theorize that Randolph's text is a hybrid. - RBW

Last updated in version 3.5
File: R423

Davy Faa (Remember the Barley Straw)

DESCRIPTION: (A man courts a neighbour's daughter by disguising himself as) a tinker. The tinker follows the girl into bed and sleeps with her. (He departs, leaving her with a rich fee, giving his name as Davy Faa/Shaw. Her father seeks a husband for her)

AUTHOR: unknown
EARLIEST DATE: 1895 (Baring-Gould)

KEYWORDS: disguise seduction sex trick abandonment money father rape tinker bastard

FOUND IN: Britain(England(South,Lond),Scotland(Aber))
REFERENCES (6 citations):
- Bronson 279, "The Jolly Beggar" (37 versions, but #28 is "Davy Faa (Remember the Barley Straw)"")
- Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #20, pp. 145-146, "Davie Faa" (1 text, 1 tune) {Bronson's Child 279 #28!}
- Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #87, "The Barley Straw" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 188, "Remember the Barley Straw" (1 text, 1 tune)
Greig/Duncan7 1473, "The Tinker Loon" (2 texts, 1 tune)

DT, DAVYFAA* BARLSTRW

Roud #118

CROSS-REFERENCES:
cf. "Tramps and Hawkers" (tune) and references there

ALTERNATE TITLES:
The Barley Straw

NOTES [207 words]: I've never really been sure whether this song involves rape or not. It's clear that the girl gets the worst of it, though. It will be observed that the only parts of this song that are constant are the tinker and the seduction. No doubt various attempts at bowdlerization account for some of this, but there does seem to be some mixture involved as well. - RBW

I suggest renaming this main entry; as far as I know, only in one version of the song (Jeannie Robertson's) is the man (or the song) named Davy Faa, while "The Barley Straw" or variants thereon seem relatively common. More important, I'd rather avoid confusion with the more common "Davy Faa", aka "The Gypsy Laddie." Also, the tune given in Kennedy-FolksongsOfBritainAndIreland isn't that of "Tramps and Hawkers/Paddy West", and I'm not sure it's been collected from tradition with that tune (Jean Redpath doesn't count.) - PJS

All true, except that the Robertson/Redpath versions seems to be the ones everyone knows. Which is why I used the title I did. And while Robertson's tune is not "Tramps and Hawkers," it has similarities.

Roud lumps this with Child #279, "The Jolly Beggar." So do Porter/Gower. The similarity in plot is obvious. So is the dissimilarity in form. - RBW

Last updated in version 5.3

File: K188

Davy Lowston

DESCRIPTION: "My name is Davy Lowston, I did seal, I did seal." Lowston and crew are left to hunt seal; the ship which is to retrieve them is wrecked. After much privation, the survivors are rescued by the Governor Bligh. Lowston advises against sealing

AUTHOR: unknown

EARLIEST DATE: 1967 (Bailey/Roth-ShantiesByTheWay-NZ); reportedly collected by John Leebrick in the 1920s

KEYWORDS: hunting wreck disaster hardtimes rescue New Zealand ordeal

FOUND IN: US(NE)

REFERENCES (5 citations):
Bailey/Roth-ShantiesByTheWay-NZ, "David Lowston" (1 text, 1 tune)
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 14, "Davy Lowston" (1 text, 1 tune) (p. 7 in the 1972 edition)
Cleveland-NZ-GreatNewZealandSongbook, pp. 41-42, "David Lowston" (1 text, 1 tune)
Garland-FacesInTheFirelight-NZ, p. 45, "(Davy Lowston)" (1 text)

DT, DAVYLOWS

CROSS-REFERENCES:
cf. "We Will Not Go to White Bay with Casey Any More" (plot)

NOTES [941 words]: It is ironic to note that this most iconic of New Zealand folk songs was not found in that country but rather was found by John Leebrick in the United States. Bill Morris, who as of this writing (2019) is working on a documentary about this song, tells me that Neil Colquhoun talked to Leebrick in the 1950s. It appears that all known versions derive from this report of a reported version. And no one now alive seems to know much about Leebrick. There is obviously a possibility that Colquhoun had a hand in the text or (even more likely) setting the tune.

This song is a mostly-true story, though there has been a lot of confusion along the way. The best summary seems to be from "The Story of David Lowston, a pre-colonial NZ song," an article by Frank Fyfe published in the Journal of New Zealand Folklore in 1970 and now available online at the New Zealand folklore web site.

All dates in what follows are somewhat uncertain. I'm going to leave out all the "probablies" and just summarize.

It was in 1809 that the brig Active, Captain John Bader (corrupted to Bedar in the song, probably for metrical reasons) advertised for hands. The Active sailed from Sydney on December 11, 1809;
on February 16, 1810, a party of ten sealers under David Lowrieston was left on an island off New Zealand. They had relatively few supplies; Bader promised to return soon with more, but the Active was never seen again.

The sealing crew had to survive by hunting seals and digging up roots; they seem to have been amazingly inept, watching two boats destroyed, but despite their privations (and the implication of the song), none of them actually died. They were rescued by the Governor Bligh, and arrived in Sydney on December 15, 1813.

This practice of leaving sealers on an island to hunt, incidentally, had been common for some decades; Port Jackson (Sydney) had been established in 1788, and it was used as a sealing supply hub almost at once (so Briton Cooper Busch, *The War Against the Seals: A History of the North American Seal Fishery*, McGill-Queen's University Press, 1985, p. 28). By 1800 we find contracts made between the ships and the sealers, including rules for what to do if the ship did not return on time. Interestingly, the 1800 contract did not include a provision for what to do if the ship did not return at all, or how long to wait for it (Busch, pp. 12-13).

Garland-FacesInTheFirelight-NZ, pp. 46-47, quotes an article from the Dec. 23, 1813 *Sydney Gazette* telling what was known at the time. On p. 47 Garland quotes an account of the finding of the Active's wreck in 1847.

All of this fits with what we know about New Zealand sealing. Gordon McLauchlan, editor-in-chief, *New Zealand Encyclopedia*, David Bateman Limited, 1984, p. 491, says that sealers came to New Zealand within a quarter of a century of Captain Cook's discovery of the country -- only to hunt the seals effectively to extinction within three decades. "In NZ only fur seals were of any commercial value, because the water was too warm for any build-up of blubber under the skin" (although there were blubber seals on the islands to the south that were worth taking for oil). "The first sealers concentrated on Fiordland where large numbers of seals were found on the rocks around the coastline and on small islands nearby. During the first 20 years, tens of thousands of skins were taken each season from the Dusky Sound area, and round Foveaux Strait and Stewart Island.... [T]he men themselves were often left on the shore for months at a time to be picked up later with their kills, having survived arduous and uncomfortable living conditions." (Although, as any Newfoundland can tell you, conditions on a sealing ship also featured arduous and uncomfortable living conditions!)

The rest of Fyfe's speculation must be taken with a grain of salt. He believes the song to be based on "Captain Kidd," and there are obvious resemblances of form. However, "Davy Lowston" as it was collected (from an American, of all things) is not sung to "Captain Kidd," and while several of the musical phrases are similar, others are strikingly different.

Indeed, "Davy Lowston" cannot be sung to the usual "Captain Kidd"/"Wondrous Love" by any amount of squeezing, as the following analysis will show; I print the common text of "Davy Lowston," and note the differing number of syllables in "Captain Kidd."

My name is Davy Lowston (1 extra syllable in DL; could perhaps be adapted -- though Fyfe argues that the original was "My name is David Lawrieston," which would never fit no matter what squeezing applied)

I did seal, I did seal (compatible)
My name is Davy Lowston, I did seal. (compatible)
Though my men and I were lost (1 extra syllable in DL; could be adapted)
Though our very lives it cost (1 fewer syllable in DL, hard to adapt)
We did seal (2 fewer syllable in DL, no adaption possible)
We did seal, we did seal. (compatible with some versions of Captain Kidd).

I allow the possibility that "Davy Lowston" is derived from Captain Kidd, or one of its folk relatives, but it's far from certain.

Cleveland lists the tune not as "Captain Kidd" but as "Sam Hall." The two are of course similar, but I think "Sam Hall" is a better fit. Although the way I've heard "Davy Lowston" is not quite the same as any version of "Sam Hall" that I've heard.

Fyfe also believed that the song was brought to the United States by the whaler *Erie*, which sailed the southern Pacific starting in 1832 and was lost in 1840. This is certainly possible, but I'd need stronger evidence than Fyfe offered.

Thanks to Bill Morris for sharing his research on this song. - RBW

*Last updated in version 5.2*

File: DTdavylo
**Dawning of the Day (I), The [Laws P16]**

DESCRIPTION: The singer meets a milk-maid at the dawn of day, seduces her despite her reluctance, and leaves her. Months later they meet again; she asks him to marry her, but he answers that he has married a rich girl. She warns against such rovers

AUTHOR: unknown

EARLIEST DATE: before 1845 (broadside, Bodleian 2806 b.11(56))

KEYWORDS: seduction warning poverty betrayal

FOUND IN: US(MA) Canada(Mar,Ont) Britain(Scotland(Aber))

REFERENCES (9 citations):
- Laws P16, "The Dawning of the Day"
- ThomsonNewYork, pp. 384-386, "The Dawning of the Day" (1 text)
- Ord-BothySongsAndBallads, p. 163, "The Dawning of the Day" (1 text)
- Greig/Duncan7 1312, "The Dawning of the Day" (1 fragment, 1 tune)
- Mackenzie-BalladsAndSeaSongsFromNovaScotia 56, "The Dawning of the Day" (1 text, 1 tune)
- Fowke-TraditionalSingersAndSongsFromOntario 28, "The Dawning of the Day" (1 text, 1 tune)
- Thompson-A PioneerSongster 21, "The Dawning of the Day" (1 text)
- Forget-Me-Not-Songster, pp. 178-180, "The Dawning of the Day" (1 text)

DT 498, DAWNDAY

Roud #370

RECORDINGS:
- Cathie Stewart, "The Dawning of the Day" (on SCStewartsBlair01) (a fragmentary version, ending with the girl's reluctance)

BROADSIDES:
- Bodleian, 2806 b.11(56), "Dawning of the Day," J. Pitts (London), 1819-1844; also Harding B 11(2026), Harding B 6(4), Harding B 25(480), Johnson Ballads fol. 412 View 1 of 2, Harding B 11(806), 2806 c.8(283), 2806 c.16(25), 2806 b.11(197), Harding B 26(119) [badly faded], Harding B 11(804), Harding B 11(803), Harding B 16(69a), Harding B 17(73a), Harding B 16(69b), Harding B 11(805), Harding B 20(23), Harding B 17(72b), Harding B 16(69b), "[The] Dawning of the Day"
- LOCsinging, as102690, "Dawning of the Day," L. Deming (Boston), 19C
- NLScotland, L.C.Fol.70(148), "The Dawning of the Day," James Lindsay (Glasgow), c.1853

File: LP16

**Dawsonville Jail**

DESCRIPTION: Singer is told by Sheriff Glen Wallace that he's "a little too full." He is taken to jail. His friend Shorty objects but is arrested too; they work on the sheriff's chicken farm, and the food is bad. They swear they'll drink no more.

AUTHOR: Words: L. D. Snipes & Shorty Lunsford; tune: traditional

EARLIEST DATE: 1982 (recording, Ray Knight)

LONG DESCRIPTION: Singer gets up, but is told by Sheriff Glen Wallace that he's "a little too full." He heads for town; Wallace & his deputy, Toy, come to arrest him and take him to jail. His friend Shorty objects but is arrested too; they work on the sheriff's chicken farm, and the food is bad -- "the peas was green and the meat was fat." They fall on their knees and swear they'll drink no more. Released, they advise that "before we take a drink we'd better look twice." Refrain: "Comin' for to carry me home"

KEYWORDS: warning farming crime prison punishment drink friend police prisoner humorous

FOUND IN: US(SE)

REFERENCES (1 citation):
- Rosenbaum-FolkVisionsAndVoices, pp. 208-209, "Dawsonville Jail" (1 tet, 1 tune)

Roud #4960

RECORDINGS:
- Ray Knight w. Ed Teague & Art Rosenbaum, "Dawsonville Jail" (on FolkVisions2)

CROSS-REFERENCES:
- cf. "Swing Low, Sweet Chariot" (tune, refrain)
- cf. "Hand Me Down My Walkin' Cane" (lyrics)
- cf. "Cryderville Jail" (subject)

NOTES [113 words]: Clearly not a traditional song, but I include it because (a) the form, structure and style are traditional, and (b) it uses tune, structure and refrain from a traditional song, and borrows a floating verse from another. It's *not* "Cryderville Jail"; in fact, according to the liner notes, the writers, who knew that song, deliberately chose a different structure. - PJS
According to the notes in Rosenbaum-FolkVisionsAndVoices, this is loosely based on something that actually happened to the authors; they were hauled in for drunkenness, but the authorities also had them play a concert in the prison! So apparently they weren't treated too harshly, and made a joke of it. - RBW

Last updated in version 2.6
File: RcDawsJa

Dawtie, The
DESCRIPTION: Jenny loves Johnny but "cannot, munnet marry yet! My peer auld mudder's unco bad." Johnny says he loves Jenny and would not wait. She would wait a year. Her mother says she'll die soon and sobs when Jenny is out of sight.
AUTHOR: Robert Anderson (source: Whistle-Binkie)
EARLIEST DATE: 1842 (Whistle-Binkie)
KEYWORDS: age courting travel dialog mother
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
- Greig/Duncan4 899B, "I Canna, Mauna Marry Yet" (1 fragment, 1 tune)
Roud #6255
CROSS-REFERENCES:
- cf. "The Haughs of Crumdale" (tune, per Whistle-Binkie)
File: GrD4899B

Day Columbus Landed Here, The
DESCRIPTION: "I never shall forget the day Columbus landed here. Myself and forty Indians were standing on the pier.... 'Twas I who built the Rockies up and placed them where they are; Sold whiskey to the Indians behind my little bar"
AUTHOR: unknown
EARLIEST DATE: 1908
KEYWORDS: humorous talltale bragging
FOUND IN: Canada(West)
REFERENCES (1 citation):
- Fowke/Johnston-FolkSongsOfCanada, pp. 178-179, "The Day Columbus Landed Here" (1 text, 1 tune)
ST FJ178 (Partial)
Roud #4546
CROSS-REFERENCES:
- cf. "I Was Born About Ten Thousand Years Ago (Bragging Song)"
ALTERNATE TITLES:
- I Never Shall Forget
- The Old Timer's Song
File: FJ178

Day I Lost My Job, The
DESCRIPTION: Higgins loses his job at Fitzpatrick's grocery for being drunk. When he cannot find work his family turns him out. He escapes from an officer who takes him for a tramp. Murphy invites him for a drink but they get into a fight. There's no comfort since
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: violence work drink unemployment hardtimes family wife
FOUND IN: Canada(Newf)
Roud #30150
RECORDINGS:
- Paddy Duggan, "The Day I Lost My Job" (on MUNFLA-Leach)
File: ML3D1LMJ
**Day I Went to Rothesay O, The**

DESCRIPTION: The singer and Maggie go to Rothesay and dance to a fiddle on the shore. Maggie changes into a blue gown to swim. She rides a donkey and breaks her dress hoops. That made her sad until "a kiss and a cuddle" made her feel better on their way home.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan2)

KEYWORDS: love travel clothes shore dancing

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan2 289, "The Day I Went to Rothesay O" (1 text)
Roud #2142

CROSS-REFERENCES:
cf. "Rothesay-O" (lyrics)

NOTES [35 words]: I have split this from "Rothesay-O" because the story is entirely different though the chorus is the same. One obviously provided the pattern for the other.

Rothesay is on the Island of Bute, west of Glasgow. - BS

Last updated in version 2.4
File: GrD2289

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**Day is Past and Gone, The**

DESCRIPTION: "The day is past and gone, The evening shades appear, Oh, may we all remember well The hour of death is near." The singer, preparing to sleep, things ahead to the sleep of death and asks to be taken to God when the time comes

AUTHOR: Words: John Leland (1754-1841) / Original Music: A. Chapin (source: Belden-BalladsSongsCollectedByMissourFolkloreSociety)

EARLIEST DATE: 1908 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: death religious nonballad

FOUND IN: US(Ap,SE)

REFERENCES (3 citations):
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 46, "The Day is Past and Gone" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, p. 45, "The Day is Past and Gone" (1 text, 1 tune)
ADDITIONAL: F. E. Belden, Christ in Song (Washington: Review & Herald Publishing Assn, 1908 ("Digitized by Internet Archive")), #774, "The Day Is Past" (1 text, 1 tune)
Roud #5718

RECORDINGS:
Lawrence McKiver and the McIntosh County Shouters, "Watch That Star" (on McIntosh1)

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**Day ob Liberty's Comin', De**

DESCRIPTION: "Darkies don't you see de light, De day ob liberty's comin', comin'...." The "darkies" sing; the Lord says "Now let my people go." The slaves had worried that the Union troops would never arrive, but they will come soon and free the slaves

AUTHOR: George F. Root (writing as "Wurzel")

EARLIEST DATE: 1862 (sheet music published by Root & Cady, according to Silber-SongsOfTheCivilWar)

KEYWORDS: slavery Civilwar freedom

FOUND IN:
REFERENCES (1 citation):
Silber-SongsOfTheCivilWar, pp. 322-324, "De Day ob Liberty's Comin'" (1 text, 1 tune)

NOTES [28 words]: George F. Root sometimes used the pseudonym "Wurzel" because "Wurzel" is German for "Root"; for background on this, see the notes to "Rosalie the Prairie Flower." - RBW

Last updated in version 3.2
File: SCWF322
Day of Judgment, The

DESCRIPTION: "And the moon will turn to blood (x3), In that day. Oh you, my soul, And the moon will turn to blood in that day." "And you'll see the stars a-falling." "And you'll hear the saints a-singing." "And the Lord will say to the sheep ... go to him right hand."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 53, "The Day of Judgment" (1 text, 1 tune)
Roud #12013
NOTES [208 words]: The verses of this song all come pretty directly from the various Biblical apocalypses:
The moon turning to blood is from Rev. 6:12; Acts 2:20 also says the moon will turn to blood, citing Joel 2:31. In addition, Mark13:24=Matt. 24:29 tells of the moon not giving light.
The very next sentence in Matthew and Mark (Matt. 24:29, Mark 13:25) tells of the stars falling, as does Rev. 6:13. In addition, Rev. 8:10-11 tells of the great star Wormwood falling from the sky to the earth bringing destruction, and another evil star falls in 9:1, and in 12:4 the dragon is sweeping stars from the sky.
We find saints singing around the throne of God in 15:3, where "those who had conquered the Beast" gather; in addition, the elders sing around the throne in Rev. 5:9, 11:17, and someone (it's not entirely clear who) is singing in Rev. 14:3. The creatures before the throne sing in Rev. 4:8. (As you can probably tell, there is a lot of singing in the Revelation to John.)
The last three verses, about the Lord talking to the sheep and the goats, refers specifically to the parable of the sheep and the goats in Matthew 25:32-45 (at the end of Matthew's apocalypse), which I've seen described as one of the most frightening parables in the New Testament. - RBW

Last updated in version 2.4
File: AWG053

Day of Waterloo, The

DESCRIPTION: "Revolving time has brought the day That beams with glory's brightest ray In history's page or pet's lay -- The day of Waterloo." The singer urges the British to rejoice in the humbling of France, and praises Wellington and his soldiers

AUTHOR: "Lieutenant Skinner" ?
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads), from a notebook dated 1817
KEYWORDS: soldier battle nonballad
HISTORICAL REFERENCES:
June 18, 1815 - Battle of Waterloo
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, p. 303, "The Day of Waterloo" (1 text)
Roud #2184
CROSS-REFERENCES:
cf. "Scots Wha Hae (Bruce Before Bannockburn)" (tune)
File: 0rd303

Day That I Played Baseball, The

DESCRIPTION: "Oh, my name it is O'Houlihan, I'm a man that's influential." He normally lives a quiet life, but one day is convinced to play baseball. He strikes out, he hits fouls but runs the bases anyway; he ends up drunk and on a cattle train

AUTHOR: Pat Rooney (Sr.)
EARLIEST DATE: 1878 (sheet music, titled "The Day That I Played Base Ball")
KEYWORDS: humorous sports
FOUND IN: US(MW,So)
REFERENCES (2 citations):
Dean-FlyingCloud, pp. 58-59, "The Day That I Played Baseball" (1 text)
Bronner/Eskin-FolksongAlivePart1 17, "Baseball" (1 text, 1 tune)
Day the Co'nel Leave and Gone

DESCRIPTION: The place mourned "the day the Co'nel leave and gone." The Colonel was born in Princess Town. The woodmen had to lower him down.

AUTHOR: unknown

EARLIEST DATE: 1950 (Elder-FolksongsFromTobago)

KEYWORDS: burial death nonballad Caribbean

FOUND IN: West Indies(Tobago)

REFERENCES (1 citation):
Elder-FolksongsFromTobago 8, "Day the Co'nel Leave and Gone" (1 text, 1 tune)

NOTES [34 words]: Elder-FolksongsFromTobago: "This bongo song about 'The Colonel' is characteristic of a certain type of wake song in which the 'great deeds' of an outstanding man in the village are sung at his wake." - BS

Last updated in version 4.0

File: EITo008

Day the Pub Burned Down, The

DESCRIPTION: "Pull up a stump and lend and ear, A story I'll relate, About a sinful waste of beer I will elucidate." During a drought, the pub catches fire. There being no water, the fire brigade uses the beer to halt the fire. Residents seek revenge on the firemen

AUTHOR: Words: Bob Edwards (source: Colquhoun-NZ-Folksongs-SongOfAYoungCountry)

EARLIEST DATE: 1972 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)

KEYWORDS: humorous fire revenge drink

FOUND IN:

REFERENCES (2 citations):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 91, "The Day the Pub Burned Down" (1 text, 1 tune) (p. 53 in the 1972 edition)
Garland-FacesInTheFirelight-NZ, pp. 244-245, "(The Day the Pub Burned Down)" (1 text)

RECORDINGS:
Phil Garland, "The Day the Pub Burned Down" (on NZSongYngCntry)

NOTES [168 words]: Colquhoun's notes point out that there is no such town as "Wapakiwi," so this is obviously fiction, mostly a vehicle for the line, "Oh, firemen, firemen, save the beer, And let the (bloody) pub burn down!"
The song reports that, after the fire, "morphants haunt the old pub site" and "shickers... hunt the firemen down." NewZealandDictionary, p. 247, has three definitions for "shicker" as a noun (and one for it as an adjective), but all involve alcohol; definition (c) is "a drunk or drunkard."
Morris, p. 301, claims that the original form of "morphoon" is "mopoke" an aboriginal name for a bird whose call sounds like MO-poke." He goes on to explain that "The New Zealand Morepork is assuredly an owl" (NewZealandDictionary, p. 172, describes it as the koukou or ruru or New Zealand owl), but explains, "The bird is heard far more often than seen, hence confusion has arisen as to what is the bird that utters the note." Thus a morepork will only be found at a place that has bee thoroughly deserted. - RBW

Bibliography
Day We Packed the Hamper for the Coast, The

DESCRIPTION: About the great difficulties a couple has "the day we packed the hamper for the coast." First the food is loaded in extravagant quantities. Then the wife tries to add cooking utensils; the husband proposes adding the cat. And so forth.

AUTHOR: unknown

EARLIEST DATE: 1933 (Sam Henry collection)

KEYWORDS: travel husband wife humorous food fight

FOUND IN: Ireland

REFERENCES (1 citation):

Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H488, pp. 501-502, "The Day We Packed the Hamper for the Coast" (1 text, 1 tune)

Roud #9466

NOTES [43 words]: The Sam Henry text (the only one known; I suspect Henry's informant was close to the author) seems to end in mid-song, with the hamper full but nothing much happening. I suspect an explosion -- either of the hamper or of the quarreling couple -- followed. - RBW

File: HHH488

Days Are Awa That I Hae Seen, The

DESCRIPTION: In words familiar from many songs, the girl says that she has been jilted through no real fault of her own. Her lover had bid her farewell. She will dress well and show no sorrow, and vows she will love him no more.

AUTHOR: unknown

EARLIEST DATE: c. 1818 (Buchan/Moreira-TheGlenbuchatBallads, but see notes); 1906 (Greig/Duncan6)

KEYWORDS: courting farewell abandonment

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):

Buchan/Moreira-TheGlenbuchatBallads, pp. 192-193, "Lord Ogilvie" (1 text)
Greig/Duncan6 1136, "Begone, Bonnie Laddie" (5 texts, 4 tunes)
Ord-BothysSongsAndBallads, p. 179, "The Days Are Awa That I Hae Seen" (1 text)

Roud #5530

CROSS-REFERENCES:

cf. "Farewell He" (subject) and references there


ALTERNATE TITLES:

I Went to Meet My True Love
I've Got Sweethearts
Come Back, Bonnie Laddie

NOTES [249 words]: This is one of those songs that seems to be assembled entirely out of floating materials. The first stanza in Ord-BothysSongsAndBallads's version, "The flowers are bonnie and the trees are green, But the days are away that I hae seen," is of course reminiscent of "A-Growing." Both the first and second stanzas have parts reminiscent of "I'll Be All Smiles Tonight." The overall effect is more like "Farewell He." And a couple of lines remind me of "No, Never, No." The combined effect seems to be unique, though.

The Glenbuchat text "Lord Ogilvie" makes the problem even worse. Unlike Ord's version, it is coherent, although the opening is vague. A girl asks what she has done wrong that the man (later said to be Lord Ogilvie) has abandoned her. He says she has done nothing wrong; he has simply chosen another girl. She despairs; he says he was testing her; she rejects him; he dies for love. Only a few words of this appear in Ord's version, and the Glenbuchat "Lord Ogilvie" text is the only
Personally, I would consider this two songs (possibly more): the Glenbuchat "Lord Ogilvie" ballad and the Ord floating verse collection (which happens to have some lines from "Lord Ogilvie"). But until more "Lord Ogilvies" turn up, I will follow the Glenbuchat editors in filing the song here, simply to facilitate referencing the versions.- RBW

Greig/Duncan6 quoting Duncan: "From a young man called 'George' twenty-five years ago. Noted 29th June 1908." - BS

Last updated in version 2.6

File: Ord179

Days in Old Penobscot Stream, The

DESCRIPTION: "Out in Boston City In the middle of July," 25 lumberjacks leave for the camps. They arrive in Suhomuck by the Penobscot. The work goes well for a week -- until it starts raining. The food is mostly beans. The singer ironically praises boss and cook

AUTHOR: unknown

EARLIEST DATE: 1916 (Gray-SongsAndBalladsOfTheMaineLumberjacks)

KEYWORDS: logger work cook food

FOUND IN: US(NE)

REFERENCES (1 citation):
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 70-71, "The Days in Old Penobscot Stream" (1 text)

File: Gray070

Days of Forty-Nine, The

DESCRIPTION: The singer, "Old Tom Moore from the Bummer's Shore," a relic of the California gold rush of 1849, recalls the various characters that he encountered "in the days of old when we dug up the gold"

AUTHOR: Charles Bensell ("Charley Rhoades")?

EARLIEST DATE: 1874 (The Great Emerson's New Popular Songster)

KEYWORDS: gold mining drink death moniker

HISTORICAL REFERENCES:
1849 - Beginning of the California gold rush

FOUND IN: US(MA,Ro,So,SW)

REFERENCES (10 citations):
Randolph 198, "The Days of Forty-Nine" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 12, "The Days of Forty-Nine" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #158, "The Days of Forty-Nine" (2 texts, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 91, "The Days of Forty-Nine" (1 text, 1 tune)
Lomax/Lomax-FolkSongUSA 54, "The Days of '49" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 654, "The Days of '49" (1 text)
Silber/Silber-FolksingersWordbook, p. 285, "The Days of Forty-Nine" (1 text)
Darling-NewAmericanSongster, pp. 172-174, "The Days of '49" (1 text)

DT, DAYSOF49*

Roud #2803

RECORDINGS:
Logan English, "The Days of '49" (on LEnglish02)
"Yankee" John Galusha, "Days of '49" (on USWarnerColl01)

File: R198

Days of Hard Luck Swagmen Seem So Long Ago, The

DESCRIPTION: "The days of hard luck (hard case) swagment/swaggies seem so long ago, When
they roamed about the country, carrying their load. The places where they camped beneath the open sky, Are just forgotten places (or "hardly ever noticed") by people passing by

AUTHOR: unknown
EARLIEST DATE: 2009 (Garland-FacesInTheFirelight-NZ)
KEYWORDS: travel hardtimes
FOUND IN: New Zealand
REFERENCES (1 citation):
Garland-FacesInTheFirelight-NZ, p. 282, "(The days of hard luck swagmen/The days of hard-case swaggies)" (2 short texts)
File: Garl282

Days of Seventy-Six, The

DESCRIPTION: "The days of '76, boys, We ever must revere, Our fathers took their muskets then To fight for freedom dear.... Oh 'tis a great delight to march and fight As a Yankee volunteer." Battles of the Revolutionary War are recalled, and potential enemies warned

AUTHOR: unknown
EARLIEST DATE: 1960
KEYWORDS: war freedom nonballad America rebellion
HISTORICAL REFERENCES:
Apr 18, 1775 - Battle of Lexington. A British force routs the American Minutemen. The colonials gain some revenge as the Redcoats advance on Concord
Dec 25, 1776 - Washington leads his troops across the Delaware to rout the British at Trenton
Oct 17, 1777 - Saratoga. British General John Burgoyne, advancing from Canada into New York, is forced to surrender when the British forces in the mid-Atlantic region do not undertake their planned advance
Oct 19, 1781 - Surrender of Cornwallis at Yorktown causes the British to give up hope of reconquering America
FOUND IN: US
REFERENCES (1 citation):
Lomax-FolkSongsOfNorthAmerica 19, "In the Days of '76" (1 text, 1 tune)
Roud #6666
File: LoF019

Days of the Past Are Gone, The

DESCRIPTION: "The harness hangs in the old log barn, The wagon rots in the shed...." "For we've caught up with the Joneses now, with a fine new car and a truck...." "Them were the days when We were young and able. We rode good broncs, and we had fast dogs...."

AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: age cowboy recitation
FOUND IN: Canada
REFERENCES (1 citation):
Ohrlin-HellBoundTrain 91, "The Days of the Past Are Gone" (1 text)
File: Ohr091

Days of the Week (I)

DESCRIPTION: "I went to visit a friend one day ... she couldn't go out to play, Because it was her washing day, This is the way she washed away." Repeat with ironing, mending, baking, cleaning, until it is "her playing day"

AUTHOR: unknown
EARLIEST DATE: 1985 (Opie/Opie-TheSingingGame)
KEYWORDS: playparty
FOUND IN:
REFERENCES (1 citation):
Opie/Opie-TheSingingGame 67, "Days of the Week" (3 texts)
CROSS-REFERENCES:
Daysman, The

DESCRIPTION: The singer quits as day labourer for bad wages, takes his only fiver and goes to a hiring fair, but receives no bid. He spends the five on a maid pretending to hire him. Now he's back at the same wages as before, but without his fiver.

AUTHOR: unknown

EARLIEST DATE: 1961 (IREButcher01)

KEYWORDS: sex lie money work drink

FOUND IN: Ireland

Roud #2942

RECORDINGS:

Eddie Butcher, "The Daysman" (on IREButcher01)

File: RcDaysm

De Boatman Dance

DESCRIPTION: A minstrel song about a boatman's life, observing that there is no one like a boatman. "O dance, de boatman, dance all night 'till broad daylight, And go home wid de gals in de morning. Hi, ho, de boatman row, Floating down de ribber on de Ohio"

AUTHOR: Daniel Decatur Emmett

EARLIEST DATE: before 1835 (broadside, Bodleian Firth c.22(54)), but reportedly copyrighted 1843

KEYWORDS: dancing river minstrel ship sailor

FOUND IN: US(Ap,SE) Britain(Scotland(Aber))

REFERENCES (10 citations):

Hugill-ShantiesFromTheSevenSeas, pp. 492-493, "Dance the Boatman" (1 text, 1 tune)
Greig/Duncan3 484, Greig/Duncan8 Addenda, "The Boatman's Dance" (2 texts, 2 tunes)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 223, "Hi You Boat Row" (1 fragment)
Sulzer-TwentyFiveKentuckyFolkBallads, p. 13, "Dance, Boatman, Dance" (1 text, 1 tune)
Botkin-TreasuryMississippiRiverFolklore, p. 566, "De Boatman Dance" (1 text, 1 tune)
Scott-EnglishSongBook, pp. 78-79, "De Boatmen's Dance" (1 text, 1 tune)
Heart-Songs, pp. 76-77, "De Boatmen's Dance" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 39, "Boatman's Dance" (1 text)

DT, BOATDANC*


Roud #5898

RECORDINGS:

Elizabeth Cotten, "Boatman Dance" (on Cotten02)
Byrd Moore & his Hot Shots, "Boatman's Dance" (Gennett, unissued, 1930)
Eleazar Tillet, "Come Love Come" (on USWarnerColl01) [a true mess; the first verse is "Nancy Till", the chorus is "Come, Love, Come, the Boat Lies Low," and it uses part of "De Boatman Dance" as a bridge.]

BROADSIDES:

Bodleian, Firth c.22(54), "The Boatman of de Ohio" ("De boatman dance, de boatman sing"), G. Walker (Durham), 1797-1834; also Firth b.25(239), "Dance de Boatmen"; Harding B 15(81b), Harding B 11(352), Firth b.28(38) View 1 of 2 [almost entirely illegible], ["De Boatman Dance"; Firth b.25(595/596) View 1 of 2, "The Boatmen Dance"; Harding B 11(117), "Boatman's Dance"

LOCSheet, sm1844 390930, "De Boatman Dance, Ethiopian Ballad," C. G. Christman (New York), 1844 ["by Philip Ernst"]; also sm1848 441710, "De Boatmen's Dance" (tune)

CROSS-REFERENCES:
De Los Dorados de Pancho Villa (I Am a Soldier of Pancho Villa)

DESCRIPTION: Spanish. "I am a soldier of Pancho Villa, Of his dorados I am but one." The singer says it does not matter if he is killed, because there are other soldiers. He will fight to the end. All Villa's followers will gladly die for him.

AUTHOR: unknown (English translation by Jenny Wells Vincent)

EARLIEST DATE: 1952 (Sing Out!, volume 2, #12, according to Grimes-StoriesFromTheAnneGrimesCollection)

KEYWORDS: foreign language soldier Mexico nonballad

FOUND IN:

REFERENCES (1 citation):
Grimes-StoriesFromTheAnneGrimesCollection, p. 117, "I Am a Soldier of Pancho Villa" (1 text)
File: Grim117

De Shucking ob de Corn

DESCRIPTION: Named for the chorus, "Ain't you goin' (x3) to de shuckin' ob de corn? Yes, I'se goin' (x3)... to de shuckin ob de corn." Verses are various: White children go to school to learn, negroes to fight; a beau offers his love gold; Satan tempts the singer.

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: work food courting floating verses

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 199, "De Shucking ob de Corn" (1 text plus a fragment of the chorus)
File: Br3199

De Valera

DESCRIPTION: The singer favors the republic rather than Redmond's Home Rule. "At Ringsend in Boland's De Valera took his stand." "We'll carry arms openly as in the days of yore The defence of the realm won't be heard of anymore When De Valera's president of Ireland"

AUTHOR: unknown

EARLIEST DATE: 1932 (Tunney-StoneFiddle)

KEYWORDS: rebellion England Ireland nonballad patriotic political

FOUND IN: Ireland

REFERENCES (1 citation):
Tunney-StoneFiddle, p. 24, "De Valera" (1 text)
CROSS-REFERENCES:
John Redmond (1856-1918) led the Home Rule Party. The Home Rule issue, which might have caused an Irish Civil War, was made a side issue during the World War, and Redmond's political fate was sealed by the Easter Rising. After the war the Home Rule party lost lost power to Sinn Fein. (source: John Redmond at the History Learning Site)

During the Easter Rising, in April 1916, Eamon de Valera led the Irish Republican Brotherhood [IRB] Third Battalion attack at "Boland's Mills, with outposts from Westland Row Station to Ringsend and at Mount Street Bridge." (source: Dublin Flames Kindled A Nation's Spirit: Extract from Irish Independent 1916-66 Supplement at IrelandOn-Line site) - BS

(I have to disagree with the History Site's interpretation of Redmond pretty strongly. The strong majority of histories I have read say that the largest group in Ireland in the period 1880-1915 was in favor of Home Rule. The only threat of civil war was from the Ulster Protestants. General Irish opinion did not begin to shift until after the British botched the response to the 1916 Easter Rising. Ireland "did" have a Civil War in the 1920s, and it was the de Valera faction who started it, attacking the legitimate government. Poor John Redmond, who ended up picking up the pieces of the Parnellite fiasco, tried to find a solution which would satisfy both sides -- Home Rule. The British muffed "that", too, and Redmond died too soon to find another answer, and of course it's easy, now that Ireland is independent, for people to say they were for it all along, meaning that many songs that were once the province of a militant -- even terrorist -- minority are now the general property of the Irish people.)

(For the background to this controversy, see the notes to "Home Rule for Ireland" and "Loyal Song Against Home Rule." For how it worked out, including the start of the Irish Civil War, see "General Michael Collins." For more on the relations between de Valera and the government he both helped found and fought against, see "Legion of the Rearguard.")

The reference to the "defence of the realm" could have two interpretations, depending on the exact dating of the song. If it is during World War I, it might refer to the British attempts to raise troops in Ireland. First they picked up volunteers -- with little success; according to Chandler/Beckett, p. 243, less than 11% of eligible Irish men volunteered, compared to about 25% of those in England, Scotland, and Ireland. Volunteerism having failed to supply enough corpses for Douglas Haig and his staff of butchers, the British then started trying to impose conscription -- yet another stupid move that helped to turn Ireland against them.

If, on the other hand, the song is in fact from the time it was collected, then the comment about defence presumably refers to the fact that the British, under the Free State treaty, kept control of a handful of ports for naval use. Ports which they eventually gave back to Ireland when de Valera and Neville Chamberlan were running Ireland and England (OxfordCompanion, p. 550). It was one of Chamberlain's less-noticed mistakes; it made the Battle of the Atlantic much more deadly for Britain. Had he just promised to turn them over, say, ten years later, it might well have shortened World War Two.)

Eamon de Valera is one of the great enigmas of history. Like Joan of Arc, or Richard III, or Julius Caesar, he inspires violently conflicting opinions. Coogan's monumental biography on, p. 2 describes how difficult it is to sum him up:

"Dev.' was the greatest political mover and shaker of post-revolutionary Ireland. His towering figure continues to cast shadows that are both benign and baleful. Therefore, as a biographer, I have been conscious of the two linked and major problems in the course of trying to chart the career of this extraordinary man: First, to convey a sense of his importance to Ireland and her relationships with Great Britain, America and the members of the British Commonwealth; second, while doing so to steer between the Scylla of hagiography and the Charybdis of denigration. Practically everything of substance written about him falls into one category or the other. There is no via media where Eamon de Valera is concerned. The problem is compounded by the fact that not only did de Valera shape history, he attempted to write it too...."

The difficulty, I think, is that de Valera was a man who operated by assumptions -- that Ireland was somehow unique, that the Catholic Church was absolutely correct and great (except where he disagreed with it), that the British were the enemy and extremely untrustworthy, and that he was himself a moderate steering between the radical Cathal Brugha and the realist Michael Collins factions of the Irish independence movement. All of these are, of course, just assumptions, and
how one interprets de Valera will depend entirely on how many of those assumptions one accepts.
- RBW

Bibliography


Last updated in version 2.5
File: TSF024

De'il Stick the Minister

DESCRIPTION: "Our wife she keeps baith beef and yell And tea to treat the Minister... While I the water-stand maun try, May the De'il stick the Minister." The minister can explain the Covenant and curse Papists, but he's otherwise grasping and useless

AUTHOR: unknown

EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)

KEYWORDS: clergy curse humorous

FOUND IN: Britain(England(North))

REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 116-117, "De'il Stick the Minister" (1 text, 1 tune)

ST StoR116 (Partial)

Roud #3153

NOTES [75 words]: Although reported seemingly only in Northumberland, the references to the Covenant seem to imply Scottish origin. As, for that matter, does the clear anti-clericalism. (Though we might note that the Covenanting army long was engaged around Newcastle and other parts of Northumberland.) I'm amazed it doesn't quote the passages in Matthew and James which condemn the clergy. Apparently The Minister didn't preach those passages to the congregation. - RBW

File: StoR116

Deacon's Calf

DESCRIPTION: The deacon goes out to feed his calf; it kicks over the bucket and the deacon too. He reviles it; were it not for Christian love, he'd tear the calf's miserable soul apart. Ch.: "Ah-ha-ha-ha-ha, what makes the monkey laugh/To see the deacon feed his calf"

AUTHOR: unknown

EARLIEST DATE: 1929 (recording, Georgia Yellow Hammers)

KEYWORDS: curse farming humorous animal clergy

FOUND IN: US(SE)

RECORDINGS:
Georgia Yellow Hammers, "The Deacon's Calf" (Victor V-40004, 1929)

CROSS-REFERENCES:
cf. "Le Petit Moine (The Little Monk)" (subject)
cf. "Mourner, You Shall Be Free (Moanish Lady)" (floating lyrics)

File: RcDCalf

Deacon's Daughter, The

DESCRIPTION: A young man is engaged to a "treacherous" deacon's daughter. Just before the wedding, in the middle of the night, the lady runs off with her blacksmith lover. The final stanzas tell how those left behind piously wring their hands

AUTHOR: Wheeler Hakes?

EARLIEST DATE: 1945 (Flanders/Olney-BalladsMigrantInNewEngland)
Dead and Gone

DESCRIPTION: "Dead and gone, Lord, dead and gone, All the friends I have, dead and gone. "My poor mother died a-shouting, All the friends I have...." "Dead and gone, dead and gone...."

AUTHOR: unknown

EARLIEST DATE: 1977 (Rosenbaum-FolkVisionsAndVoices)

KEYWORDS: religious death nonballad

FOUND IN: US(SE,So)

REFERENCES (1 citation):
Rosenbaum-FolkVisionsAndVoices, p. 34, "Dead and Gone" (1 short text, 1 tune)

File: Rose034

Dead Man's Chest

DESCRIPTION: "Fifteen men on a dead man's chest, Yo ho ho and a bottle of rum, Drink and the devil had done for the rest." A combination of rebellion and civil war in a (pirate?) crew results in the death of captain, bosun, cook, and most of the rest of the crew.

AUTHOR: Allison & Waller ?

EARLIEST DATE: 1915

KEYWORDS: death homicide rebellion pirate

FOUND IN:

REFERENCES (2 citations):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 512-514, "The Buccaneers (The Dead Man's Chest)" (1 text)

DT, YOHOHO*

ALTERNATE TITLES:
Fifteen Men on a Dead Man's Chest
Yo Ho Ho

NOTES [119 words]: The origin of this piece is more than usually confused. The initial quatrain appears in Robert Louis Stevenson's Treasure Island (1883), but he reports that he had it from another source. (According to David Cordingly, Under the Black Flag: The Romance and Reality of Life among the Pirates, Harcourt Brace, 1997 [copyright 1995], p. 5, the Dead Man's Chest comes from Charles Kingsley's At Last.)

In 1901, the full form of the piece is said to have appeared in a musical by Allison & Waller. Did they write it? I don't know. The Lomaxes printed their version from Seven Seas, September 1915. Apparently no author was listed.

Chances are that this is not a folk song, but it may have folk roots somewhere. - RBW

File: LxA512

Dead Man's Journey, The

DESCRIPTION: It was in the spring of (?) Just a little before the war was o'er, That 'twas mine the mail bags to transport." The singer and Josh Murphy set out from Stevenson's Post; Murphy is killed by Indians. The path comes to be called Deadman's Journey

AUTHOR: unknown

EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)

KEYWORDS: travel Indians(Am.) homicide

FOUND IN: US

REFERENCES (1 citation):
Burt-AmericanMurderBallads, pp. 140-141, "(The Dead Man's Journey)" (1 excerpted text)
NOTES [106 words]: The dating on this piece is curious and difficult. Burt-AmericanMurderBallads's text dates it to (18)54, but the next line says "Just a little before the war was o'er," which implies 1864. And the destination was "Totten Fort," which -- if Burt-AmericanMurderBallads is correct in assuming this is Fort Totten -- was not established until 1867. There is also the problem of the Indian tribes listed. The event took place in North Dakota (the supposed singer, Carlie Reynolds, was a historical person who died at the Little Bighorn), but the piece mentions Chippewa (Ojibwe) and Sioux (Dakota) -- and that territory was entirely Sioux. - RBW

File: Burt140

Deadly Wars, The

DESCRIPTION: "Oh the deadly wars are past and blawn And gentle peace returning." The singer laments all the good people killed in the war. In the Burns text, he comes home and begs for lodging -- and meets the girl he loved long ago. She still loves him

AUTHOR: unknown

EARLIEST DATE: 1793 (published by Burns as "When wild War's deadly Blast was blawn")

KEYWORDS: soldier separation return reunion

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #31, pp. 167-168, "The Deadly Wars" (1 text, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 238-239, "The Deadly Wars" (1 text, 1 tune)
ADDITIONAL: _Sing Out_ magazine, Volume 24, #3 (1975), p. 23, "The Deadly Wars" (1 text, 1 tune, the Jeannie Robertson version)

James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford, 1969) #406, pp. 543-545, "When wild War's deadly Blast was blawn" (1 text, 1 tune, from 1793)
Roud #7284

NOTES [47 words]: The Robert Burns version of this is eight-eight line stanzas long, and is a fairly familiar story. The only traditional version appears to have been Jeannie Robertson's, which is only a quarter this long and has a somewhat simplified tune. Even Burns gets folk processed sometimes. - RBW

Last updated in version 5.3

File: S0v23n3

Deaf Woman's Courtship, The

DESCRIPTION: An old man comes to an old woman and asks her is she will (mend his jacket). She says she cannot hear him. He asks about other mundane tasks. She still can't hear him. He asks her to marry. She says, "I hear you now quite clearly"

AUTHOR: unknown

EARLIEST DATE: 1776 (Herd MS.)

KEYWORDS: age courting humorous questions


REFERENCES (17 citations):
Belden-BalladsSongsCollectedByMissouriFolkloreSociety, p. 265, "Hard of Hearing" (1 text)
Randolph 353, "Old Woman, Old Woman" (2 texts, 2 tunes)
Eddy-BalladsAndSongsFromOhio 136, "Old Woman, Old Woman" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 187, "Hard of Hearing" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 187, "Hard of Hearing" (2 excerpts, 2 tunes)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 105, "The Deaf Woman's Courtship" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 178, "The Deaf Woman's Courtship" (1 text, 1 tune)
Sharp/Karpeles-EightyEnglishFolkSongs 54, "Old Woman (The Deaf Woman's Courtship)" (1 text, 1 tune)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 78, pp. 128-129, "Old Woman" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 243-244, "The Deaf Woman's Courtship" (1 text plus 1 fragment)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 10-11, "The Deaf Woman's Courtship" (1 text, 1 tune)
Dear Annie

DESCRIPTION: "My heart's most broken, And I have wondered why, I'm left without a token, Without one Annie's smile." "I know it was wrong to leave her, To leave against her will, But blame not me, dear Annie, I fondly love you still"

AUTHOR: unknown
EARLIEST DATE: 1939 (Brown)
KEYWORDS: separation love
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 321, "Dear Annie; I Left My Love in England" (1 fragment, 1 tune)
Roud #6652
File: BrS4321

Dear Companion (The Broken Heart; Go and Leave Me If You Wish To, Fond Affection)

DESCRIPTION: "I once did have a dear companion (or: "love with fond affection"); Indeed I thought his love my own Until a dark eyed girl betrayed me And now he cares no more for me." The girl, looking at her baby, recalls her unfaithful love and regrets her shame

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan6)
KEYWORDS: love infidelity pregnancy lyric floatingverses
FOUND IN: US(Ap,MA,SE,So) Britain(Scotland(Aber)) Canada(Newf) Ireland
REFERENCES (24 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #169, pp. 1-2, "Go and Leave Me" (1 text)
Greig/Duncan6 1145, "Go and Leave Me If You Wish It" (6 texts, 2 tunes)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 209-210, "Fond Affection" (1 text)
Randolph 755, "The Broken Heart" (7 texts plus 1 excerpt and mention of 1 more, 2 tunes, though some, especially the fragments, may not go here; the "A" text contains material from "I Loved You Better Than You Knew" and several others, notably "H," are or are mixed with "The Broken Engagement (II -- We Have Met and We Have Parted)"") "F" is "Thou Hast Learned to Love Another"
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 493-495, "The Broken Heart" (1 text, 1 tune -- Randolph's 755A)
Sharp-EnglishFolkSongsFromSouthernAppalachians 111, "The Dear Companion" (1 text, 1 tune)
Sharp/Karpeles-EightyEnglishFolkSongs 43, "The Dear Companion" (1 text, 1 tune)
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 10, "Dear Companion" (1 text, 1 tune)
Ord-BothySongsAndBallads, pp. 181-182, "Go And Leave Me If You Wish To" (1 text)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 58, "Once I Loved" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 153, "Fond Affection" (13 text, including several much longer than the usual versions; the "M" text in particular seems conflate; the first four verses may be a separate song beginning "Darling, do you know who loves you?")
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 153, "Fond Affection" (5 excerpts, 5 tunes)
"Fond Affection" (1 text, 1 tune)

Owens-TexasFolkSongs-1ed, pp. 142-143
Owens-TexasFolkSongs-2ed, pp. 90-91
Abernethy-SinginTexas, pp. 50-51
Chase-AmericanFolkTalesAndSongs, p. 166
Spaeth-WeepSomeMoreMyLady, pp. 32-33
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 59
Sandburg-TheAmericanSongbag, p. 323
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 173
Silber/Silber-FolksingersWordbook, p. 164
Harold Nestler, "Songs from the Hudson Valley" (article in _New York Folklore Quarterly_, Volume V, #2, Summer 1949)

RECORDINGS:
- [Clarence] Ashley & [Gwen] Foster, "Let Him Go, God Bless Him" (Vocalion 02666, 1934; rec. 1933)
- Dock Boggs, "I Hope I Live a Few More Days" (on Boggs3, BoggsCD1 -- an incredibly complex composite of lost love/abandonment songs, jumbled together and confused, but seemingly with more lines from this song than any other)
- Carter Family, "Fond Affection" (Victor 23585, 1931; Montgomery Ward M-4744/Bluebird B-6176, 1935)
- Daisy Chapman, "Go and Leave Me" (on SCDChapman01)
- Walter Coon, "Fond Affection" (Superior 2521, 1930)
- Debra Cowan, "Dear Companion" (on HCargillFamily)
- Crowder Brothers, "Leave Me Darling, I Don't Mind" (Melotone 7-04-70, 1937)
- Clarence Green, "Fond Affection" (Columbia 15311-D, 1928)
- Texas Gladden, "Once I Knew a Pretty Fair Miss" (on USTGladden01 -- a fragment too short to classify but with a feeling similar to this piece)
- Sid Harkreader, "Many Days With You I Wandered" (Vocalion 15100, 1925)
- Kelly Harrell, "Bye and Bye You Will Forget Me" (Victor 20535, 1926; on KHarrell02 -- clearly this song, though it borrows lyrics from "Bye and Bye You Will Forget Me")
- Maine's Mountaineers "Let Her Go God Bless Her" (Bluebird [Canada] B-6104, 1935)
- Lester McFarland & Robert Gardner, "Go and Leave Me If You Wish" (Brunswick 293, 1929; rec. 1928)
- David Miller, "Many Times With You I've Wandered" (Champion 15429, 1928)
- Mrs Way, "Go and Leave Me If You Wish, Love" (on PeacockCDROM) [one verse only]

CROSS-REFERENCES:
- cf. "Wayfaring Stranger" (approximate tune) and references there
- cf. "The Bonny Boy (I)" (lyrics)
- cf. "Columbus Stockade Blues" (lyrics)
- cf. "Sweet Heaven (II)" (lyrics)
- cf. "Saint James Infirmary" (the "let her go" lyrics)
- cf. "Good Night, Bye-Bye, Forever" (theme, some lyrics)

ALTERNATE TITLES:
Once I Loved with Fond Affection
If It's In Your Heart
I Once Did Love Your Fond Affection
Fond of Affection
Raven Dark Hair
Fond Devotion
Future Days
Separation

NOTES [144 words]: This piece would appear to break up into two subfamilies, "Dear Companion"
"I once did have a dear companion") and "A Fond Affection." I tried to separate the two -- but when I saw the incredible mixture in Randolph, I gave up. - RBW
It's also getting harder to distinguish "Columbus Stockade Blues" from this song. We use the "Columbus Stockade" line as a marker, but several versions of "Dear Companion" overlap heavily with that song in lyrics. - PJS
So true. Peacock's version, e.g., is "Columbus Stockade Blues" minus the first verse, though the tune is different.
Jean Ritchie, incidentally, rewrote this as "My Dear Companion," beginning "Oh have you seen my dear companion, For he was all the world to me." Her version can be found on pages 62-63 of Sing Out!, Volume 41, #3 (1996/1997). Apparently it has become mildly popular in country circles. - RBW
Last updated in version 5.3
File: R755

Dear Cork City by the Lee
DESCRIPTION: The singer is far from Cork but recalls its hills, chimes, streets, restaurants in Coal-Quay, hurling and "Glen Rovers' Christy Ring"; "now for the finish we'll drink a pint... We can never forget ... the night we won the Free State Championship"
AUTHOR: unknown
EARLIEST DATE: 1978 (OCanainn-SongsOfCork)
KEYWORDS: pride sports drink nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
OCanainn-SongsOfCork, pp. 112-113, "Dear Cork City by the Lee" (1 text, 1 tune)
NOTES [119 words]: The first and second verses -- before the hurling verses -- remind me of "Cork's Own Town" (I) for the description of local streets and Fishamble or Coal-Quay restaurants. OCanainn-SongsOfCork: "I suppose it is just possible that there are people looking at this song who might not be aware that Glen Rovers Hurling Club is situated in Blackpool, on the Northside of the city. Equally, it is possible that they might not know that Christy Ring, one of the most famous hurlers of all time, is the 'rock of Cloyne' referred to in the song, for Cloyne, in East Cork, is his native place though he now lives in the city. The 'eight counties in a row' refers to their many victories in the Cork County Championship." - BS
File: OCan112

Dear Emerald Isle
DESCRIPTION: "...an orphan will bless you If you'll help a poor boy from the dear emerald isle." His father died working the bad soil. The sheriff turned out the child and mother. Mother died and the boy left Ireland. He hopes to return when Ireland is free
AUTHOR: George W. York (source: Irish Song Book No. 1, 617 Irish Songs and Ballads)
EARLIEST DATE: 1893 (617 Irish Songs and Ballads); in tradition, 1951 (MUNFLA-Leach)
KEYWORDS: poverty emigration burial death farming begging hardtimes starvation Ireland father mother
FOUND IN: Canada(Newf)
REFERENCES (4 citations):
ADDITIONAL: Manus O'Conor, Irish Com-All-Ye's (New York, 1901 ("Digitized by Google")), p. 110, "The Dear Emerald Isle" ("Kind friends, will ye help a poor, weary stranger") (1 text)
Wehman Bros. Pocket-Size Irish Song Book [of 175 Songs] No. 1 (New York, 1909 ("Digitized by Google")), p. 9, "The Dear Emerald Isle" ("Kind friends, will ye help a poor, weary stranger") (1 text)
Six Hundred and Seventeen Irish Songs and Ballads (New York: Wehman Bros., n.d. ("Digitized by Irish Traditional Music Archive")), p. 108, "The Dear Emerald Isle" ("Kind friends, will ye help a poor, weary stranger")
Wehman's Collection of 163 Songs No. 38 (New York, 1893 ("Digitized by Internet Archive")), p. 2, "The Dear Emerald Isle" ("Kind friends will ye help a poor, weary stranger") (1 text)
Roud #30111
RECORDINGS:
John Connors, "The Shamrock" (on MUNFLA-Leach)
SAME TUNE:
I Always Shall Speak of Old Ireland with Pride
Dear Evalina

DESCRIPTION: The singer met Evalina "way down in the meadow." They courted for a time, but after three years he still has no money; though he cannot marry her, "Dear Evalina, Sweet Evalina, My love for thee shall never, never die."

AUTHOR: unknown

EARLIEST DATE: 1863 (sheet music published by E. A. Daggett of New York)

KEYWORDS: love courting poverty separation

FOUND IN: US(MW, Ro, SE, So)

REFERENCES (8 citations):
Randolph 823, "Sweet Evelina" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 686, "Sweet Evelina" (1 short text, 1 tune)
Pound-AmericanBalladsAndSongs, 101, pp. 211-212, "Evalina" (1 text)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 87, "Sweet Evelena" (1 text)
Wolf-AmericanSongSheets, #2267, p. 153, "Sweet Evelina" (1 reference)
Heart-Songs, pp. 417-418, "Dear Evelina, Sweet Evelina" (1 text, 1 tune)
Gilbert-LostChords, p. 113, "(Sweet Evelina -- parody)" (1 text)
Silber/Silber-FolksingersWordbook, p. 257 "Sweet Evelina" (1 text)

Roud #15352

RECORDINGS:
Arkansas Woodchopper [pseud. for Luther Ossenbrink], "Sweet Evalina" (Supertone 9643, 1930)
The Blue Sky Boys, "Sweet Evalina" (Bluebird 7348, c. 1938)
W. Lee O'Daniel & the Light Crust Doughboys, "Dear Evalina, Sweet Evalina" (Vocalion 04440, 1938)
Ola Belle & Bud Reed, "Sweet Evalina" (on Reeds01)
Phil Reeve & Ernest Moody, "Sweet Evalina" (Victor 21188, 1928)

SAME TUNE:

NOTES: The 1863 sheet music of this credits the words to "M" and the music to "T." I would assume this means that it was taken from tradition. It seems to have been picked up fairly quickly; according to Edwin Wolf 2nd, American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870, Library Company of Philadelphia, 1963, p. 153, there was another Civil War-era broadside printed by Magnus. - RBW

Last updated in version 6.0
File: R823

Dear Honey

DESCRIPTION: A man writes to "dear Honey." "To follow after you it is my whole intent." He dreams of being with her but "when I wake and find myself A-lying all alone," the night seems long. If he dies before they meet he would have her "keep these few lines"

AUTHOR: unknown

EARLIEST DATE: 1950 (Owens-TexasFolkSongs-1ed)

KEYWORDS: courting love separation nonballad

FOUND IN: US(So)

REFERENCES (1 citation):
Owens-TexasFolkSongs-1ed, pp. 168-169, "Dear Honey" (1 text, 1 tune)

Roud #6376

File: Ow1E168
Dear Land

DESCRIPTION: "When comes the day all hearts to weigh if they be staunch or vile, Shall we forget
the sacred debt we owe our mother isle?" The singer recalls the wrongs of Ireland, and his family's
long devotion
AUTHOR: Sliach Cuilinn (John O'Hara, 1822-1890)
EARLIEST DATE: 1887 (Sparling)
KEYWORDS: Ireland patriotic
FOUND IN: US(MW)
REFERENCES (1 citation):
Dean-FlyingCloud, pp. 54-55, "Dear Land" (1 text)
Roud #9558
NOTES [38 words]: John O'Hara was a writer associated with The Nation, though he is almost
forgotten today; this is pretty definitely his best and most famous work. Supposedly Charles Gavin
Duffy whispered the first few lines on his deathbed. - RBW
File: Dean054

Dear Little Shamrock, The

DESCRIPTION: "There's a dear little plant that grows on our isle" brought by St Patrick "and he
called it the dear little shamrock of Ireland." The shamrock still grows. "When its three little leaves
are extended" they denote that "we together should toil."
AUTHOR: Words: Andrew Cherry (1762-1812)
EARLIEST DATE: 1806 (sung by Mrs Mountain, Dublin Opera House, according to Croker-
PopularSongsOfIreland)
KEYWORDS: Ireland nonballad patriotic
FOUND IN:
REFERENCES (5 citations):
O'Connor-OldTimeSongsAndBalladOfIreland, pp. 112-113, "The Dear Little Shamrock" (1 text)
Croker-PopularSongsOfIreland, pp. 46-48, "The Green Little Shamrock of Ireland" (1 text)
Jolly-Miller-Songster-5thEd, #94, "Dear Little Shamrock" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 105, "The Green Little Shamrock of Ireland" (1 text)
Little Shamrock of Ireland"
Roud #13278
BROADSIDES:
Bodleian, Harding B 11(658), "The Dear Little Shamrock," J. Harkness (Preston), 1840-1866; also
Harding B 11(823), Harding B 11(824), 2806 c.15(239), "The Dear Little Shamrock"
LOCSheet, sm1870 02376, "The Dear Little Shamrock," Whittemore Swan & Stephens (Detroit),
1870; also sm1875 00381, sm1878 07872, '[The] Dear Little Shamrock" (tune)
NOTES [102 words]: The shamrock has been associated with St. Patrick for centuries; the earliest
legend has it that he used it to explain the concept of the Trinity. (The argument, however, is not
found in his extant writings.) In the earliest accounts, though, there is no claim that Patrick actually
imported the shamrock -- and, of course, good evidence that he didn't.
Either there are two tunes for this (not unlikely), or there have been multiple claims; Croker-
PopularSongsOfIreland lists the tune as by "Shield," but [no author listed] A Library of Irish Music
(published by Amsco) credits the tune to "W. Jackson." - RBW
Last updated in version 6.1
File: 0Con112

Dear Mallow, Adieu

DESCRIPTION: The singer bids adieu to Mallow, "where all may live just as they please," and
recalls its pleasures. Now he is leaving "for the city's dull uniform scene." He will miss women,
companions, and freedom. He hopes to return next spring.
AUTHOR: Samuel Whyte (1724-1811) (source: Croker-PopularSongsOfIreland)
EARLIEST DATE: 1772 (Croker-PopularSongsOfIreland)
KEYWORDS: farewell nonballad home
FOUND IN:
REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 243-249, "Dear Mallow, Adieu" (1 text)
NOTES [42 words]: Croker-PopularSongsOfIreland: "In 1750, Dr Smith thus describes Mallow, which was then a very fashionable watering-place: '... Here is generally a resort of good company during the summer months, both for pleasure and the benefit of drinking the waters....'"
File: CrPS243

Dear Meal's Cheap Again, The
DESCRIPTION: "The dear meal's cheap again, The dear meal's cheap again, The dear meal on Donside's at ten pence the peck again"
AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan8)
KEYWORDS: commerce food nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1728, "The Dear Meal's Cheap Again" (2 texts, 2 tunes)
Roud #13129
NOTES [38 words]: The current description is all of the Greig/Duncan8 text.
See "A Pig and a Posset o' Whey" for a similar verse. Does this text, or name for the reel, date back to the period after the Napoleonic wars? See "The Ports are Open." - BS
Last updated in version 2.5
File: GrD81728

Dear Mother
DESCRIPTION: "I'm going away to leave you... Don't weep for me, dear mother, For I'll be back someday." The singer's girl has abandoned him; he will cross the sea to find another, then return to mother. But she dies and tells him to trust in God before he can return
AUTHOR: unknown
EARLIEST DATE: 1932 (JAFL 45, from Granville Gadsey)
KEYWORDS: separation mother death courting emigration
FOUND IN: US(Ap)
REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, pp. 210-211, "Dear Mother" (1 text)
Roud #4214
NOTES [38 words]: I have a feeling this is a composite of an emigration song with a religious song, with perhaps one of those "Don't leave your mother when her hair turns gray" songs thrown in as well. But they've all been thoroughly mixed up. - RBW
File: MHAp210

Dear Old Ireland
DESCRIPTION: "Deep in Canadian woods we've met, From one bright island flown, Great is the land we tread, but yet, Our hearts are with our own." Ireland is great despite her faults, but they will never see her again, so they cheer "Dear old Ireland, Good old Ireland!"
AUTHOR: unknown
EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster)
KEYWORDS: Ireland home exile nonballad
FOUND IN:
REFERENCES (1 citation):
Hylands-Mammoth-Hibernian-Songster, pp. 141-142, "Dear Old Ireland" (1 text)
Roud #30047
File: HMHS142

Dear Old New Zealand
DESCRIPTION: "Here's to New Zealand, so far away; That's where I'll ever be in memory each night and day, And now as I wander, my thoughts ever stray, Back to New Zealand...." He toasts
his family, longs to return home; when he wakes, he can only think of home

Dear Old Newfoundland

DESCRIPTION: When the singer arrived in Newfoundland a year ago, he was surrounded by other Irishmen. Wherever you go, "You'll always find a welcome, and you'll hear some Irish songs." When he returns to Ireland, "Newfoundland will soon be calling me"

Dear Prairie Home

DESCRIPTION: "There's a dear old homestead on Nebraska's fertile plain, Where I toiled my manhood's strength away, All that labor now is lost to me, but it is Shylock's gain." The unsuccessful farmer tells how bankers and lawyers combined to destroy his home

Dear-A-Wee Lass, The

DESCRIPTION: The singer first sees the girl on a May morning, and is drawn by her beauty and "killing glances." Men of all occupations court her; he thinks them doomed to be disdained, but he too loves her always. He wishes he could marry and bless her
Dearest Lassie O!

DESCRIPTION: "Your letter I received, my dearest lassie O! My heart is much relieved, my bonnie lassie O!" He will hurry to Sydney to marry her. Many slander him, but he rejects their charges. He expects to own land and have a happy life with her

AUTHOR: unknown

EARLIEST DATE: 1964 (Anderson-FarewellToOldEngland)

KEYWORDS: love courting home

FOUND IN:

REFERENCES (1 citation):
Anderson-FarewellToOldEngland, pp. 139-140, "Dearest Lassie O!" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "The Shearin's Nae for You" (tune) and references there

File: AnSo139

Dearest Mae

DESCRIPTION: The singer describes his life as a slave and his love for Mae. When master gives him a holiday, he visits Mae and they court happily; he then returns home. Master dies; the singer is sold down the river; Mae dies of grief

AUTHOR: unknown (see NOTES)

EARLIEST DATE: 1850 (The Ethiopian Glee Book)

KEYWORDS: slave death separation love courting

FOUND IN: US(SE,So)

REFERENCES (4 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 405, "Dearest Mae" (1 text plus an excerpt -- a verse which has floated in from "Massa Had a Yellow Gal" -- and mention of 2 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 405, "Dearest Mae" (1 tune plus a text excerpt)
Browne-AlabamaFolkLyric 118, "Old Carolina State" (1 text, 1 tune)
Heart-Songs, pp. 158-159, "Dearest Mae" (1 text, 1 tune)

Roud #9089

SAME TUNE:
Charming Emma Show ("Way down in Alabama") (Wolf-AmericanSongSheets, p. 20)
The Dying Soldier ("Oh! bury me not 'neath foreign skies," by E. Walter Lowe) (Wolf-AmericanSongSheets, p. 36)
The Menagerie ("Now folks, come listen to me, and as you stand around") (Wolf-AmericanSongSheets p. 96)
The Baltimore Girls ("Oh the Girls of dear old Baltimore") (Wolf-AmericanSongSheets, p. 186)
Dix's Manifesto ("Once on a time in Baltimore") (Wolf-AmericanSongSheets, p. 188)
Fort Sumpter. A Southern Song ("Come now and gather round me") (Wolf-AmericanSongSheets, p. 189)
Jackson's Requiem ("That noted burglar Ellsworth") (Wolf-AmericanSongSheets, p.190)
Linger Yet ("The golden glories of the sun, as in the west he falls") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 66)
Song of the Graduate ("It's I that is a bachelor, though married to the Muse") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 47)
Cornell ("The soldier loves his en'r'al's fame, The willow loves the stream") (by G. R. Birge, [class of 1872]) (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 109)
NOTES [140 words]: The notes in Brown list versions attributed to "A. F. Winnemore" and "Francis Lynch/L. V. H. Crosby." Heart-Songs also attributes it to Frances Lynch and L. H. V. Crosby. Harry Dichter and Elliott Shapiro, *Early American Sheet Music: Its Lure and Its Lore, 1768-1889*, R. R. Bowker, 1941, p 142, list a piece called "Dearest Mae" with words by Francis Lynch and music by James Power published by A. Fiot of Philadelphia in 1847. Browne-AlabamaFolkLyric lists these attributions and several others, found mostly in songsters (so even less reliable than the above). It's worth noting that this is *not* a "happy slave" piece; the singer works hard, but is cruelly betrayed on his master's death, and Mae dies. In that sense, it rather resembled "Darling Nellie Gray" -- though seemingly without provoking the reactions the latter produced. - RBW

Last updated in version 6.0
File: Br3405

**Dearest Mary**

DESCRIPTION: "Oh dearest Mary, take pity on me, I'm doing all I can to gain my liberty." Only slavery can part them. The hounds follow as he flees. "The queen, she standed on the shore... Saying, 'Leave that land of slavery and come across the line.'"

AUTHOR: unknown
EARLIEST DATE: 1943 (Helen Creighton collection)
KEYWORDS: slave escape freedom royalty
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
*Pottie/Ellis-FolksongsOfTheMaritimes, pp. 36-37, "Dearest Mary" (1 text, 1 tune)*
Roud #31157

NOTES [82 words]: Creighton's informant William Riley said that this was the song of a black slave who was to be sold away from his wife, and he and she escaped north to Canada. Pottie/Ellis-FolksongsOfTheMaritimes therefore conjecture that "The Queen" who calls them was Queen Victoria. Obviously possible -- but Riley's text is so short that I think we must admit at least the possibility that this is a Catholic song, and that the crossing the singer makes is death, and the Queen is the Queen of Heaven. - RBW

Last updated in version 5.0
File: PoEll036

**Death and the Lady**

DESCRIPTION: Young woman meets Death; offers him rich gifts if he will grant her more time in this world. (In some versions, she wishes to mend her ways after a life of wickedness.) He refuses. She dies.

AUTHOR: unknown
EARLIEST DATE: 1736 ("A Guide to Heaven")
KEYWORDS: death bargaining dialog
FOUND IN: Britain(England(South),Scotland(Bord)) US(SE)
REFERENCES (14 citations):
*Sharp-OneHundredEnglishFolksongs 22, "Death and the Lady" (1 text, 1 tune)*
*Karpeles-TheCrystalSpring 129, "Death and the Lady" (1 text, 1 tune)*
*VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 30, "Death and the Lady" (1 text, 1 tune)*
*Reeves-TheEverlastingCircle 28, "Death and the Lady" (1 text)*
*Williams-FolkSongsOfTheUpperThames, p. 173, "Death and the Maid" (1 text) (also Williams-Wiltshire-WSRO Wt 351)*
*Williams-Wiltshire-WSRO Mi 554, "Death and the Lady" (1 text)*
*Purslow-TheConstantLovers, p. 20, "Death and the Lady" (1 text, 1 tune)*
*Broadwood-EnglishTraditionalSongsAndCarols, pp. 40-41, "Death and the Lady" (1 text, 1 tune)*
*Chappell/Wooldridge-OldEnglishPopularMusic II, pp. 170-171, "Death and the Lady" (1 text, 1 tune)*
*Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Poem #6, pp. 24-28, "The Messenger of Mortality" (1 text)*
*Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 252-255, "The Messenger of Mortality, or Life and Death Contrasted in a Dialogue betwixt Death and a Lady" (1 tet)
Olson-BroadsideBalladIndex, ZN843, "Fair lady leave your costly Robes aside"; ZN1415, "In Cambridge lives a maiden fair" (composite text also containing part of "Weaver to My Trade") DT, DEATHLDY*
BROADSIDES:
NLScotland, L.C.Fol.70(52), "Death and the Lady," unknown, c. 1890 CROSS-REFERENCES:
cf. "Conversation with Death (Oh Death)" (theme)
ALTERNATE TITLES:
Oh Death
My Name is Death
NOTES [66 words]: Also see Ralph Stanley, "O Death" (on soundtrack for "O Brother, Where Art Thou," Mercury (Lost Highway) 088 170-069-2 (2000)) For more information on the Ralph Stanley version -- apparently first recorded by Dock Boggs -- and other U.S. recordings see Gary B Reid's booklet accompanying the 4-CD album, "The Stanley Brothers: The King Years 1961-1965", King Records KG-0950-2 (2003), p. 17. - BS Last updated in version 5.0 File: ShH22

**Death is a Melancholy Call [Laws H5]**
DESCRIPTION: The singer observes a young man dying as a result of a dissolute life. Both the youth and his friends are frightened by the prospect of hell. The singer concludes with a stock exhortation to repent
AUTHOR: unknown
EARLIEST DATE: 1906 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: death, farewell, Hell, youth
FOUND IN: US(Ap,SE,So)
REFERENCES (6 citations):
Laws H5, "Death is a Melancholy Call"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 464-465, "Death is a Melancholy Call (3 texts)"
Randolph 595, "The Dying Youth" (1 text, 1 tune) Scarborough-OnTheTrailOfNegroFolkSongs, p. 95, "The Lost Youth" (1 text)
Richardson/Spaeth-AmericanMountainSongs, p. 63, "Death, What A Solemn Call" (1 text, 1 tune) DT 718, DEATHMEL
Roud #655 CROSS-REFERENCES:
cf. "The Dying Boy" (theme)
ALTERNATE TITLES:
Awful, Awful, Awful
NOTES [80 words]: Many versions of this piece have the tragicomic refrain "And it's awful, awful, awful...." Not to be confused with "Death 'Tis a Melancholy Day." Barry wrote a study of this piece and "Wicked Polly," treating them as variants (male and female, presumably) of the same piece. The moral is of course the same, and they use the same metrical form -- but I can't see any actual dependence in the lyrics. This is the sort of piece that humorless moralists could crank out endlessly. - RBW Last updated in version 5.0 File: LH05

**Death Letter Blues**
DESCRIPTION: Singer gets a letter, telling him to come home, because the girl he loves is dead. He comes home, to find her on the "cooling board." He buries her, weeping, telling her he'll meet her on Judgement Day
Death of Alec Robertson (I)

DESCRIPTION: "A good man has gone, he's drawn his last breath, Struck down in the midst of his pride. Poor Alec Robertson met his sad death On his favorite horse, Silvermine."

AUTHOR: unknown
EARLIEST DATE: 1959
KEYWORDS: death horse racing
FOUND IN: Australia
REFERENCES (2 citations):
Meredith/Anderson-FolkSongsOfAustralia, p. 150, "Death of Alec Robertson" (1 text, tune referenced)

CROSS-REFERENCES:
cf. "Donald Campbell" (theme)
cf. "Tom Corrigan" (theme)
cf. "The Jockey's Lament" (theme)
cf. "Alec Robertson (I)" (theme) and notes there
cf. "Alec Robertson (II)" (theme)

File: MA150

Death of Archbishop Scrope, The

DESCRIPTION: "The bishop Scrope that was so wise. Now he is dead and low he lies. To heaven's bliss yet may he rise. Through help of Mary that maid mild." He was mild and still for his execution. He forgave his killer, asking to be slain with five strokes

AUTHOR: unknown
EARLIEST DATE: before 1600 (Cambridge, Trinity College MS. R.4.20)
KEYWORDS: death execution clergy MiddleEnglish
HISTORICAL REFERENCES:
Jun 8, 1405 - Execution of Archbishop Richard Scrope

FOUND IN:
REFERENCES (10 citations):
Greene-TheEarlyEnglishCarols, #425, pp. 288-289, "(The Byshop Scrope, that was so wyse)" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #3308
DigitalIndexOfMiddleEnglishVerse #5212
Rosell Hope Robbins, _Historical Poems of the XIVth and XVth Century_, Columbia University Press, 1959, #31, p. 90, "The Death of Archbishop Scrope" (1 text)
MANUSCRIPT: Cambridge, Trinity College, MS. R.4.20 (Trinity 652), folio 71
The manuscript's primary contents are an interesting mix -- there are two major works, "The Travels of Sir John Mandeville" (folios 1-87r) and John Lydgate's "The Siege of Thebes" (folios 89r-169r) (Stephen K. Wright, on p. 120 of Goldberg). Mandeville's "Travels" is a wonder tale; parts of it describe real places but much is fictional; it is clearly a secular work. Lydgate's work is on a secular subject, but Lydgate himself was a monk (for background on him, see the notes to "The London Lackpenny"). The manuscript is of good quality and probably was for a well-off patron; Wright believes it was made in the early 1400s; it was donated to Trinity College in 1663. The two major works each start at the beginning of a quire, and "Mandeville's Travels" did not fill its last quire completely, leaving some room for additional writings. This left space for additional writings; this was one of several items on folio 88; one of the others is what Wright calls a "heart-breaking love letter" that was copied twice on the same page by other hands (Wright, on p. 121 of Goldberg).

Richard Scrope (c. 1346-1405), of the baronial family of the Scropes of Masham, became Bishop of Lichfield in 1386, then Archbishop of York in 1398 (Hicks, p. 205), just a year before the overthrow of King Richard II. According to Hicks, p. 205, until his execution, "he was an 'obscure and colourless figure' with no distinguishable political affiliations and was indeed 'the very antithesis of the ambitious, worldly prelate.'" Similarly Goldberg, p. 1, says his execution "served to transform a conscientious, devout, but apparently loyal ecclesiastic not previously noted either for his charisma or his interest in politics into a martyr and a saint. Richard Scope was transformed from an aristocratic younger son who had achieved high office as a reward from years spent in papal and royal service into York's own Becket, the focus of a regional cult and the object of pilgrimage."

He was a younger son of Henry, first Lord Scrope of Masham, and so was destined for the church rather than inheriting his father's barony (there is a genealogy on p. x of Goldberg). He apparently went to Oxford for a time, though the records of this are scant, then studied law at Cambridge from 1375-1387. He even became Chancellor of Cambridge 1378-1380. (R. K. Swanson, on p. 20 of Goldberg). He was ordained in 1377 -- and, unlike most members of noble families who joined the church, he seems, based on our limited records, to have taken his clerical duties entirely seriously (Hicks, p. 206).

Apparently it was also thought that he was not only celibate but a virgin, since this was part of his cult (P. H. Cullum, on pp. 94-97 of Goldberg). Although not rare at the time, it was far from universal among clerics who came from noble families. After university he went to Rome and served in the papal court. In 1385, the canons of Chichester elected him Bishop -- only to have King Richard II turn him down. But he was allowed to become Bishop of Coventry and Lichfield in 1386 in a complicated arrangement that translated the incumbent bishop (Swanson, on p. 20 of Goldberg).

The exact details of the decision to make him Archbishop of York in 1398 are not clear. He was in Rome on a diplomatic mission when the old Archbishop died unexpectedly. Did the Pope appoint Scrope against Richard's will, or did Richard support it? We can't know; it doesn't sound as if Scrope expected it, since he had already set up a chantry for himself at Lichfield (Swan, on pp. 22-23 of Goldberg).

Richard II had come to the throne in 1377 at the age of ten and had had constant troubles with others trying to run the country for him (Smith, p. 203, who points out e.g. that the Merciless Parliament of 1388 had not only taken over his government but also executed many of his friends and favorites). Despite this, by 1397 he had gained complete control of the government, executing several of his chief opponents -- including the Earl of Arundel and Richard's uncle Humphrey of Gloucester, who allegedly died prison while awaiting trial (yeah, sure; Saul, pp. 378-379). Others were plundered or exiled -- including Henry of Bolingbroke, heir to the Duchy of Lancaster and one
of Richard's potential heirs (Saul, p. 373; the king was childless and his second wife still only a
child, so Bolingbroke, a first cousin, was an obvious candidate to succeed). Also exiled was
Thomas Arundel, the Archbishop of Canterbury, the brother of the executed Earl of Arundel
(Bevan, p. 140).
The exile of Bolingbroke is the subject of "Hereford and Norfolk," discussed below.
After this, "[Richard's] vengeance was complete. The last of his enemies was punished. A
parliament packed with Richard's supporters voted him a life income and set up a committee of
eighteen submissive creatures of the king to exercise several Parliamentary powers. New treason
laws expanded the definition of treason and wrapped it up in such ambiguous language that any
opposition to the king might be called treason. Law after law was broken by the royal commands....
No man's life or property was safe. Richard was king indeed" (Smith, p. 203). Kirby, pp. 51-51,
makes the situation even worse: Richard rewrote the rules for this committee of 18 after parliament
dissolved, to make it a better instrument, and required "blank charters" of his nobles, apparently
meaning that Richard could commit them to *anything* without actually asking their consent.
Richard even managed to worsen relations with France (Saul, p. 407), despite the fact that his
child bride was the daughter of King Charles VI and he had tried to keep peace with France.
Perhaps the French were willing to look the other way at plotting against him.
In 1399, Richard's uncle John of Gaunt, the father of Bolingbroke, died (Bevan, p. 138). Richard
made Bolingbroke's exile permanent and moved to possess Gaunt's and Bolingbroke's lands.
Richard was now acting like a pure tyrant. Richard decided that it was time to take an army to
Ireland to control the constant raids and rebellions of the Irish (Kirby, p. 52) -- and, in another sign
of tyranny, he levied forced loans to pay for it (Bevan, p. 136). Then he was off to Ireland, without
leaving anyone really in charge (technically, Richard's last living uncle, Edmund of Langley, Duke
of York, was in charge, but he was too ineffective to run things if anything went wrong; Bevan, p.
142; Kirby, p. 53). So off Richard sailed to Waterford -- where the Irish led by Art MacMurrough
avoided battle and caused Richard to chase them all over the place without accomplishing
anything (Bevan, p. 145).
Meanwhile, there was trouble in England. Bolingbroke led a party of exiles, including Archbishop
Arundel, to invade England. At first, he claimed he was just out to regain his dukedom; he also
spread a series of lies about Richard (Bevan, pp. 145-146).
And he gained allies -- notably the Percies of Northumberland, Henry the First Earl of
Northumberland and his son Harry "Hostspur," who had gotten in trouble with Richard for opposing
the punishment of Bolingbroke (Bevan, p. 143). But they remained at liberty, and they joined Henry
and other northern rebels at Pontefract (Bevan, pp. 145-146). It's not clear that all these supporters
wanted Henry to overthrow Richard; they may only have supported Henry's claim on his land (Saul,
p. 409). But they were enough to make the revolt a serious threat. Some time later, Henry met with
the Duke of York, and somehow caused York to stop actively opposing Henry (Saul, p. 410; Kirby,
p. 57, says he actually joined his army to Henry's).
Richard, in Ireland, seems not to have taken the rising seriously; it took many days before he
decided to return to England, and was slow to take the field after he did return (Bevan, pp. 147-
148). It wasted time that he didn't have; the troops that the Earl of Salisbury had raised for him
abandoned the cause when Richard didn't show up (Bevan, p. 148). Many other supporters also
gave up when Richard didn't appear (Saul, p. 411).
Details on what happened next are extremely sketchy, but Richard left his army and ended up at
Conway Castle with relatively few supporters. Henry sent Northumberland with his forces to try to
negotiate (Saul, pp. 412-413; Kirby, pp. 57-58; Archbishop Arundel may also have taken part).
Northumberland supposedly promised to let Richard keep his throne in return for granting
Bolingbroke his Lancaster dukedom and other rights (Bevan, p. 151). Possibly Northumberland
even believed that Richard would keep his throne -- under suitable supervision, of course. But as
Kirby comments, pp. 58-59, "The Earl may not have been aware that he was being used to deceive
Richard... but his whole career suggests that he would not be over-scrupulous about betraying
either his friends or his enemies."
Richard insisted that Northumberland swear to this. Northumberland swore -- and promptly turned
Richard over to Bolingbroke (Bevan, p. 152). "In a little more than a month Henry had transformed
himself from an exile into the master of both king and kingdom, a position from which he could not
withdraw, but a position which posed several well-nigh insoluble problems" (Kirby, p. 59). Kirby, p.
61, thinks that Henry, Northumberland, and Arundel ran the country for a time as "advisors" to
Richard II.
Exactly what Henry's plans were at this point we cannot know -- but Henry clearly decided that the
situation was intolerable. Eventually he and his allies set out to depose the king (Saul, p. 418). That
was in 1399; in early 1400, Richard conveniently died (Saul, p. 425).
Richard probably had to be overthrown -- he was ruling utterly arbitrarily. (As Smith says on p. 204, Richard's great-grandfather "Edward II had been deposed [in 1326/1327] because he governed too little, Richard II because he tried to govern too much.") But he still had supporters. And the man who overthrew him, Henry of Lancaster, while he was Richard's heir in male line, was not the heir in female line; members of the Mortimer family were closer to the throne.

Henry, because he had usurped the throne, was in a particularly difficult position. He didn't want to rule too despotically, lest the mass of lords remember that he had a weak claim to the throne (even though Richard II was dead, there were those pesky Mortimers). But he had followers who wanted to be paid off. Starting with the Percies. After all, he might not have been king without them! And he faced constant wars as well, especially with Owen Glyndŵr (Glendower), but relations with Scotland and France posed problems too. And supposedly his revenues were down about 20% from what Richard had enjoyed (Keen, p. 314). As a result, he was chronically short of money, and parliament was always pestering him about his accounts and what he had done with Richard II's accumulated treasure (Given-Wilson, p. 176). In a reign of less than fourteen years, he ran through ten treasurers (Kirby, p. 115), indicating just how hard the job was! Henry spent much of his reign seeking new ways to raise money (an early one was to try to raise money from his bishops. The northern bishoprics were poorer than the southern, but Archbishop Scrope's offering of 100 marks=£66 13s 4d -- Kirby, pp. 95-96 -- was particularly stingy; one wonders if Henry remembered...). The crown jewels often had to be used as security on loans (Kirby, p. 144).

The Percies came out of this very well; "No family apart from the king's had profited more from the deposition of Richard II. Before 1399 was out, Northumberland had been made constable of England for life and warden of the West March [with Scotland] for ten years, granted the Isle of Man, and put at the head of a consortium which farmed the Mortimer inheritance during the young earl's minority. His son Hotspur became warden of the East March, also for ten years, sheriff of Northumberland, justiciar of Chester and North Wales, and sheriff of Flintshire; he was granted the lordship of Anglesey and custody of the Mortimer lordship of Denbigh. Father and son thus secured a virtual monopoly of civil and military power on the Scottish marches and in North Wales. Meanwhile, Thomas Percy, the earl's brother... [retained the title Earl of Worcester which Richard had given him in 1397 and] became admiral of England..." (Given-Wilson, p. 190. On pp. 190-191, he suggests that Hotspur served mostly as a soldier, Worcester was mostly at court, and Northumberland involved in commissions of many types, often but not always in London).

In 1402, Hotspur won the Battle of Homildon Hill or Humbleton Hill against the Scots, breaking their invading army and capturing, among others, the earl of Douglas and three other earls, plus Murdoch Steward of the Scots royal family (Givens-Wilson, p. 200). The Scots border was not entirely quiet, but it was basically safe, and it was not Henry but the Percies who had accomplished the feat. The problem with all this was that they had much of the military might of England under their control. If they proved unreliable, Henry was in a lot of trouble. And they proved unreliable.

It was Wales that proved Henry's biggest problem. Hotspur was having to fight the war with the Welsh out of his own resources, because Henry was so broke. Hotspur didn't like that. Which probably reminded him that his wife was the sister of Edmund Mortimer, whose nephew (also named Edmund) was Richard II's heir in female line -- in other words, he had a claim to the throne arguably better than Henry's. And Glyndŵr had captured Mortimer the uncle, and Henry (who really did have a blind spot for Wales) refused to let Mortimer ransom himself. Mortimer therefore decided to join the Welsh cause (Given-Wilson, p. 190-194) -- and eventually the Percies came around, too.

"The reasons for their discontent remain as much of a mystery to us as they probably were to the King. No doubt there was some disagreement with the royal policy in Wales, the Percies both felt that they had received but a very small proportion of the money that was their due, and Hotspur regarded the prisoners of Homildon as his own property to be ransomed as and when he chose without royal interference [which is how things usually worked, but Henry had demanded the prisoners himself], but above all it seemsto have been personal ambition which led the younger Percy to rebel" (Kirby, pp. 153-154).

Supposedly the Percies, Mortimer, and Glyndŵr made an agreement to split the country: Glyndŵr would get an enlarged Wales, Northumberland the whole north of England, Mortimer would rule the west, as king or regent (Keen, p. 312). Hard to believe there were many others who would have signed on to that."

Still, the revolt would likely have succeeded if the rebels had coordinated better. But Northumberland's army had to come from the Scottish border. Glyndŵr was in western Wales. And Hotspur was in the northern Welsh marches. Henry moved fast and attacked Hotspur before the others could do anything -- it's not even absolutely sure that they were coordinating their
moves. Hotspur was slain at the Battle of Shrewsbury in 1403 (Given-Wilson, pp. 219-226). Despite the setback, Glyn Dwr continued his rebellion (he didn't have much choice, since Henry had already refused to pardon him), but Northumberland pretended that he hadn't been involved and asked to be received back into the King's Peace. Henry, with no money to fight another battle, and prodded by parliament to not be too harsh, accepted Northumberland's submission (no doubt with a lot of mental reservations) -- for the moment. But he stripped him of many of his offices and awards (Given-Wilson, p. 231), which can't have made Northumberland any happier.

None of which has anything to do with Archbishop Scrope, except that he was a northern Archbishop from a northern family in the region the Percies dominated. Apolitical he might have been, but all this affected him, and the fact that Henry had won at Shrewsbury didn't make the crown any less grasping! Kirby, p. 186, thinks Scope not only took part in the next rebellion but that he instigated it.

"[I]n the city of York more serious trouble was brewing. Here the protesters were led by Richard Scrope, archbishop of York, and Thomas Mowbray, the earl marshal. Scrope was a man more associated with the previous than with the current regime. Sent to Rome by Richard II in 1397 to seek the canonization of Edward II, he was rewarded with his archiepiscopal see on his return, and although he acquiesced in Henry's usurpation there is no evidence of a personal rapport between him and the new king. Between 1399 and 1405 he kept his distance from the court, encouraging the northern convocation to prevaricate and negotiate over the king's demands for clerical taxation. It was a sermon he gave in York Minster which galvanized the citizens into action, probably on Sunday 17 May [1405]. He and Mowbray also drew up a list of grievances which they posted on the gates of the city...

(The truth, however, was not straightforward. Negotiations were opened, during which [the Earl of] Westmorland assured the protesters they could have their man (i.e. a pope, not a king). "Scrope seems to have taken it upon himself to act as a mediator between his public -- nobility, clergy and burgesses alike -- and the Crown. His reformist program, written in English and hung on church-doors and on the city-gates of York, voiced certain complaints and abuses, to which remedies were suggested. It called for a London parliament with free elections, in which the following reforms would be discussed: (1) Removal of the burden of taxation from the clergy (following the Commons' call for heavier taxation in the Unlearned Parliament of 1404); (2) A remedy for the subjection and annihilation suffered by lords when rightful claims to lands and titles were wrongfully denied to them (as the Earl Marshal, Thomas Mowbray, had reportedly complained to Scope); (3) Emendation of the excessive taxes imposed on all estates (especially in York, which found itself burdened by the fiscal demands of Henry IV); and (4) Punishment for those who had put the wealth of the Commons to their own use. The idiom of protest used by Scrope, highlighting the three orders of society -- fighters, prayers, and workers -- place this reformist agenda alongside other similar 'risings of the commons', such as that of 1381; the general dissent it expresses remains within a context of obedience, both to the ruler and to the social hierarchy"
(Pirojansk, p. 49).

On this platform Scrope, Mowbray, and others raised a large crowd -- I'm not sure the word "army" is warranted. But Henry's response was clearly military. Henry IV would later claim Scrope and Mowbray were taken in battle. "The truth, however, was not so straightforward. Negotiations were opened, during which [the Earl of] Westmorland assured the archbishop and earl marshal that he would do his best to persuade the king to remedy their grievances. Apparently satisfied with this, Scrope and Mowbray encouraged their supporters to disband, but were then arrested and taken to Pontefract castle" (Given-Wilson, p. 268). (Shakespeare blames this largely on John, the future Duke of Bedford, Henry IV's third son, but that's just Shakespeare being Shakespeare -- i.e. ignoring historical facts.)

Henry's decision to execute Scrope was surprising given that, when Henry had faced a major rebellion at the start of his reign, all the clerics involved had been allowed to live -- even Thomas Merks, the Bishop of Carlisle (who had spoken on Richard's behalf in the parliament where Richard
was deposed; Kirby, p. 69), who had initially been given a death sentence (Given-Wilson, p. 163), though he was not restored to his see. Henry's general policy was to be lenient with clerics (Kirby, p. 89). And Henry's ally, Archbishop Arundel, desperately tried to get Henry to change his mind, and Chief Justice Gascoigne is said to have withdrawn from the trial (Hicks, pp. 206-207). But Henry was determined on punishment. Scrope, Mowbray, and one Sir William Plumpton were ordered executed.

"[A] hastily created court which included the Earl of Arundel [the archbishop's nephew], Sir Thomas Beaufort [the Beauforts were Henry's half-siblings] and a judge, Sir William Fulthorpe, condemned Scrope, the Earl Marshal [Mowbray], and Sir William Plumpton as traitors. They were immediately beheaded outside the city of York. Henry had his revenge, an also made one of the big mistakes of his life" (Kirby, p. 187).

Scrope is reported to have told Mowbray that they would meet in paradise. His last words, by one report, were "It is for the laws and good government of England that I die" (Given-Wilson, p. 269).

Henry seems to have tried to humiliate Scrope on his way to his execution, causing him to ride a cheap nag without a saddle. He also caused Scrope to be dressed in a plain blue cloak rather than his episcopal robes. This turned up in both the accounts of Scrope's martyrdom, by Clement Maidstone (who wrote c. 1414 and died 1456) and Thomas Gascoigne (died 1458; the similarities in the two accounts have led some to think they have an earlier common source; Piroyansky, p. 51), and Scrope showed his dignity by saying he had never liked a horse better than this one (Danna Piroyansky, on pp. 101-105 of Goldberg). He certainly gave the martyrologists good copy to work on.

It was the first time a king had directly executed any bishop -- and an archbishop at that! (Given-Wilson, p. 270). Little wonder that miracles were soon reported at Scrope's grave (Kirby, p. 187) -- Maidstone's account lists three supernatural events, although it's not clear if any would pass Catholic scrutiny: "a miraculous harvest in the field where the archbishop died... King Henry's sudden attack of leprosy... the Archbishop's posthumous appearance to John Sibson, an elderly would-be murderer who, in a guilt-stricken frenzy, then cleared huge tree trunks or beams from the martyr's tomb in York Minster" (Stephehn K Wright, on p. 117 of Goldberg; the original text is on pp. 308-309 of Raine). Also, in 1413, a bell-tower near York caught fire, and an invocation of Scrope was said to have miraculously put it out (Piroyansky, p. 61). He was also considered to have power over stormy waters (Piroyansky, p. 70), although no specific miracle seems to be involved there.

"Scrope proved more effective dead than alive -- by creating the most spectacular devotional cult in the late medieval Minster" (Nuttgens, p. 113). Soon he was regarded in Yorkshire as a saint. (A crux in "A Gest of Robyn Hode" [Child 117] has the Abbot of Saint Mary's swear "By Saint Richard," which has troubled scholars who can't find such a saint. Surely Scrope is meant.) Pilgrimages to his grave site apparently began almost immediately, and would induce the authorities to try to make it impossible -- Sibson's alleged miracle of moving large beams served to make the burial site once again open to visitors. Apparently there were other attempts to keep people away, and all failed (Christopher Norton, on p. 172 of Goldberg).

A later poem would speak of "Holy bisshope Scrope, the byssed confessour" (Rollins #93, pp. 222-226, line 14, from the Society of Antiquaries MS. 101. Index of Middle English Verse #3756; DIMEV #5979. Rollins calls the piece "A Political Retrospective" and dates it to 1462; it is a Yorkist piece, so it would be inclined to cast Scrope in the best light and "henry of derby" in the worst. A "confessor" was a technical term which does not really apply to Scrope, however; it was applied to those who gave strong testimony to the faith but were not martyred -- hence "Edward the Confessor").

There were definitely relics associated with Scrope (Goldberg, pp. 11-12). Among the most notable is the "Bolton Hours," from before 1445; it has a prayer to Scrope, once refers to him as "Sancte ricarde scrope" and once as "S. ricardus"; the second notation is in a picture which shows him as a saint (Danna Piroyansky, p. 110 of Goldberg; pictures of the images are in the photos section of Goldberg). In the 1460s, King Edward IV formally petitioned for his canonization (Goldberg, p. 12), and pushed the diocese of York to work for that end in 1462 (Christopher Norton, on pp. 198-199 of Goldberg) -- which is pretty ironic when you consider that Edward IV's grandfather Ralph Neville, Earl of Westmorland, had been the one to take Scrope and Mowbray into custody! But we know that he had been called a saint before that, and that there had been earlier support for canonization (Norton, on p. 199 of Goldberg). R. N. Swanson, p. 17 of Goldberg, says "His cult was certainly strong throughout the fifteenth century, and into the sixteenth." And his story was popular enough that four copies of Maidstone's account were preserved (Piroyansky, p. 51). There were probably a number of reasons why there was no formal inquiry into Scrope's sanctity. One was that the church in York didn't want to pay the expense. The other is that, at the time Edward IV wanted to make it happen, the Archbishop of York was a political opponent of the
Yorkist regime, which probably gummed things up. (The Yorkists apparently tried to portray some of Scrope’s statements as being pro-Yorkist when in fact they were probably pro-Richard II; Piroyansky, p. 53.) Plus there was a peculiar confusion of dates: June 5, the date of Scrope’s execution (and hence the date likely to become his feast day) was also the death-date and feast day of William FitzHerbert, an earlier Archbishop of York (died 1154) who had been canonized in 1226 (Norton, on pp. 203-204 of Goldberg). Thus York was over-supplied with saintly archbishops who died on June 5! Considering the track record of martyr bishops in this period, I suspect Scrope would have had a pretty good shot had it not been for the opposition of the 1462 Archbishop. Though Scrope never made it to Saint, it was easy to see the finger of God in what followed: Henry would live eight more years, but he was ill for much of that time, and some reported the disease as leprosy. There was a belief that it began after he executed Scrope (Given-Wilson, p. 270. Certainly it did start in the years after that, but there is no proof that it happened soon enough after to imply cause and effect! On the other hand, OxfordCompanion, p. 466, suspects he had a stroke in 1406, which isn’t long after Scrope’s death and came at the surprisingly young age of 39 or 40, so just maybe there is a connection.... Kirby, p. 213, suggests that a long progress that Henry took after a difficult parliament in 1406 was a pilgrimage to atone for the murder, but it so, he didn’t go to the more obvious pilgrimage spots such as Canterbury or Walsingham).

As reported in the last verse of the poem, Scrope apparently asked to be beheaded with five blows to commemorate the five wounds of Christ; a chronicle reported, "Than said tharchbishop to him that sholde smyte of his hed, 'For His loue that suffr'd v wounds for alle mankynde, yee me v strokes, and I foryeve the me dethe'' (Robbins, p. xxi) i.e. "Then said the archbishop to him that would smite off his head, 'For his love that suffered five wounds for all mankind, give me five strokes, and I forgive you my death.'" Maidstone's Latin account says the same (Raine, p 308), Robbins, p. 295, says that the executions was one Thomas Alman of Poppleton, a prisoner in York; one suspects that no local of any standing was willing to kill Scrope. The name Thomas Alman is also found in Maidstone (Raine, p. 307: "Thomæ Alman").

The fourth verse, in which Scrope says he will commend his executioner's soul, also parallels the chronicles; Maidstone says that Scrope forgave his executioner, using language reminiscent of the martyrdom of Stephen in chapter 7 of Acts (Christopher Norton, on p. 171 of Goldberg).

Whether Scrope was "so wise," i.e. learned, as the first line claims, is hard to know, since we have little of his library or writings. But there are three indications. One was his work for the Papacy, and his diplomatic work; if he hadn't been fairly knowledgeable, he wouldn't have gotten those tasks. Another is that he is reported to have taken a book with him to his execution, which he seems to have hoped would be buried with him (Christopher Norton, Goldberg, p. 199 n. 190). A third is his family's library. Henry, third Lord Scrope, the Archbishop's nephew, had an "impressive collection of books" (Christopher Norton, on p. 190 of Goldberg). If the secular Scropes liked books, it is probable that the cleric in the family would also have been an avid scholar.

There is a window of Scrope in the York Minster, installed not too long after his death (the Minster was being substantially rebuilt at the time); there is a photo of it in the pictures section in Goldberg, showing what Christopher North says is a halo (Goldberg, p. 192) although it's hard to tell in the black-and-white photo. (And the caption, perhaps in an abundance of caution, calls him "Dominus," "Lord," not "Sanctus," "Saint.")

The Pope would impose a penalty on Henry for the murder in 1408; Henry never responded, but Henry V founded a monastery at Sheen, possibly to fulfill part of the penance (Allmand, p. 273). Henry would eventually catch up with Northumberland; the Earl of Westmorland forced him to flee England in 1405, and in 1408 he lost the Battle of Bramham Moor in Yorkshire and was finally killed (Hicks, p. 208; Keen, p. 313).

Many said that the execution of Scrope was one of Henry's great crimes that resulted in his extremely difficult reign. Yet it should be recalled that Henry died in bed, although at the too-young age of about 46.

For those wishing to see more from the primary sources, in addition to Raine, Robbins, pp. 294-295, has an extensive quote from the English Chronicle, which gives some additional background. Scrope never quite obtained sainthood -- I'm somewhat surprised that King Edward IV didn't try harder to get him canonized, since Scrope was martyred by the Lancastrians whom Edward had displaced. But maybe he was too much forgotten by then. Piroyansky's book focuses on three political martyrs who were treated as saints -- Scrope, Thomas of Lancaster, and Henry VI. France had a similar case in Jean Darc, who of course was sainted. But of the four, Lancaster was a puffed-up jerk who had no sense of morals and not much more brains; Jean was clearly schizophrenic, and Henry was mentally defective also although the surviving records don't show us how. I don't think any of the four actually meet the Catholic criteria for sainthood. But if any of them was a saint, I think it was Scrope, not Jean.
Scrope is a character in both of Shakespeare's Henry IV plays (he spelled the name "Scroop"), but of course the one thing guaranteed about a Shakespeare play is that the history will be entirely wrong; pay it no attention! The one interesting point is that the earliest printed text of 2 Henry IV, the quarto edition, drastically shortens the Scrope section of the play compared to the 1623 Folio. Every reference I have checked believes that this omission was deliberate censorship (it hurts the flow of the play), implying that, in some sense or other, Scrope's rebellion still roused alarm bells. Is it possible to date this poem, other than saying that it must be older than the date in the manuscript? Piroyansky, p. 126, says that "Emphasis on Scrope's martyrlogical death characterized the cult in its early stages, and from the 1450s onward.... In-between these two periods, Scrope's representation focused rather on his exemplary virtues as on his intercession and help." That hints that the poem is either very early or post-1450. But a post-1450 poem would probably have political or miraculous elements. Thus a very early date may be indicated. I'd hate to bet a lot on that, though.

APPENDIX: The ballad "Hereford and Norfolk"
Henry IV lived too soon for there to be much of a ballad tradition about him, but there is an item in the Percy Folio, cited above as the related piece "Hereford and Norfolk," which begins
Towe noble dukes of great renowne
That long had lived in fame
Throug(h) fatal envye were cast downe
And brought to sudden bane
It tells of how the Dukes of Hereford and Norfolk accuse each other of treason. Richard II orders a trial by combat to resolve the matter, and both lords agree. But just before they fight, Richard orders the combat halted -- and punishes both of them, banishing Hereford for ten years and Norfolk for life. But Hereford comes back and overthrows Richard. The rest of the story is covered above.

The piece is inaccurate, or at least deceptive, in any number of ways -- at least based on what we think happened. (As far as I know, no one has suggested using "Hereford and Norfolk" a source for histories.) An interesting one is calling Henry of Bolingbroke "Duke of Hereford." His first title was Earl of Derby. When he married his first wife Mary de Bohun, he gained her title of Earl of Hereford. (Wagner, p. 148) Some reports say that he was made Duke of Hereford, and Thomas Mowbray Duke of Norfolk, at the same time in 1397. When his father died, Bolingbroke became Duke of Lancaster -- but he could not claim the title of Duke of Lancaster until he claimed the kingship. Thus, although Bolingboke was for a long time known as "Hereford," he was only briefly known as "Duke of Hereford." Similarly Mowbray spent most of his time as Earl, not Duke, of Norfolk.

As Hales/Furnivall report, the song has the date of their proposed duel wrong. From what little we know, it also appears to have the prelude wrong as well; the usual story is that Norfolk told Bolingbroke that Richard was after both of them, since they had been among the Lords Appellant earlier. Bolingbroke then accused Norfolk before the king (Kirby, pp. 46-48). The (non-)duel mostly went as described.

I suppose a case could make a case that, if I were going to index one Henry IV song, it should have been "Hereford and Norfolk," since it's in the Percy Folio. But it is very ornate, and looks like a professional job. "Archbishop Scrope" looks much more genuine. Goldberg, p. 8, declares "Archbishop Scrope" to be "a relic more of an active oral tradition of collective and cult remembrance than simply a literary curiosity." So I indexed the latter. - RBW

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Last updated in version 6.1
File: MsDArScr

Death of Ben Hall (I), The

DESCRIPTION: Ben Hall's cowardly murder is recalled, as well as his nobility: "He never robbed a needy man, The records sure will show. How staunch and loyal to his mates, how manly to the foe." The singer bids him farewell
AUTHOR: unknown
EARLIEST DATE: 1905 (Paterson, Old Bush Songs)
KEYWORDS: death homicide outlaw abuse Australia
HISTORICAL REFERENCES:
May 5, 1865 - Ben Hall is ambushed and killed by police near Forbes, Australia
FOUND IN: Australia
REFERENCES (8 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 98-99, "Bold Ben Hall" (1 text, 1 tune)
Fahey-Eureka-SongsThatMadeAustralia, pp. 90-91, "The Death of Ben Hall" (1 text, 1 tune)
Fahey-PintPotAndBilly, p. 6, "The Ballad of Ben Hall" (1 text, 1 tune)
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 81-84, "The Death of Ben Hall" (1 text. Note that the song appears to begin with the unrelated stanza "My name is Ben Hall from Urunga I came," but this is in fact a separate poem which just ended up on the same page)
Ward-PenguinBookOfAustralianBallads, pp. 73-74, "Brave Ben Hall" (1 text)
Stewart/Keesing-FavoriteAustralianBallads, pp. 32-33, "Brave Ben Hall" (1 text)
ADDITIONAL: Bill Wannan, _The Australians: Yarns, ballads and legends of the Australian tradition_, 1954 (page references are to the 1988 Penguin edition), pp 17-18, "The Ballad of Ben Hall" (1 text)
Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), p. 267, "The Ballad of Ben Hall" (1 text)
CROSS-REFERENCES:
cf. "Ben Hall" (plot, subject) and references there
NOTES [110 words]: Ben Hall is widely regarded as "the noblest of the bushrangers." The story is that he was hounded from his home by the police, and only then turned to crime. Even as a bushranger, he attacked only the rich and never shed blood. For background, see the notes to "Ben Hall."
To tell this song from the other Ben Hall songs, consider this first stanza:
Come all Australia's sons to me, a hero has been slain,
Cowardly butchered in his sleep upon the Lachlan plain.
Oh, do not stay your seemly grief but let a teardrop fall,
Oh, so many hearts will always mourn the fate of bold Ben Hall.
(note: with some settings of the tune, this is the first two stanzas) - RBW

Death of Bernard Friley, The

DESCRIPTION: "It was down in the level land A murder came to light, The death of Bernard Friley 'Twas on a Monday night." A boy discovers the body as the man's dog sits by his side. The crime is blamed on drink; his murderer is imprisoned; listeners are warned
AUTHOR: James W. Day ("Jilson Setters")
EARLIEST DATE: 1939 (Thomas)
Death of Birchie Potter

DESCRIPTION: "In the state of North Carolina, in a place called Pottertown, Two cousins took to drinking; One shot the other down." Birchie Potter, the victim, is praised; the singer hopes Glen Brown, the murderer, will face justice. He warns against drink.

AUTHOR: Jim Brown?

EARLIEST DATE: 1937 (Wautauga Democrat)

KEYWORDS: homicide family warning drink

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 295, "Death of Birchie Potter" (1 text)
Roud #6637
File: BrII295

Death of Brugh, The

DESCRIPTION: In 1922, rebel leader Cathal Brugh(a) is trapped (in a Dublin hotel) along with his fighting comrades; attempting to escape through the back door, he is shot. The singer praises and laments him.

AUTHOR: unknown

EARLIEST DATE: 1951 (recording, Johnny McDonagh)

KEYWORDS: grief rebellion death lament IRA

FOUND IN:
Roud #12941

RECORDINGS:
Johnny McDonagh, "The Death of Brugh" (on Lomax42, LomaxCD1742)

CROSS-REFERENCES:
ct. "All Around My Hat" (tune)

NOTES [832 words]: Cathal Brugha was an officer in the resistance forces during the rebellion of 1916, famed for how hard he fought. He was also a political leader, arguing strenuously for a Republican government. - PJS

Brugha (born Charles Burgess, but like many Irish revolutionaries, he changed his name to a Gaelic form) fought and was wounded in the Easter Rebellion, but survived and was the Defence Minister in the 1919 Dail (the Irish parliament, which at that time would have to be regarded as provisional).

By the time he died, the Irish Free State had been organized (admittedly as a dominion) by Britain. But when the Irish cabinet voted (1921) on the dominion Treaty with Britain, Brugha (along with de Valera and Stack) voted against it (it was a 4-3 vote, with Barton, Collins, Cosgrave, and Griffith voting for the treaty). The vote in the Dail was 64-57 in favor.

When, later, Archbishop Byrne arranged a conference between Griffith, Collins, Brugh, and de Valera, Brugha called Collins a British agent, and when the latter proposed a referendum on the treaty, declared that circumstances were such that the people should not be allowed to vote (Coogan, p. 320).

The result was civil war, with pro- and anti-Treaty forces bitterly contesting the nature of a future Ireland. The legitimate government was pro-Treaty; Brugha was against. Thus Brugha was actually fighting *against* the legitimate government of Ireland when he died, fleeing from a burned building, gun in hand -- the perfect foot soldier, except that that wasn't his role.

According to Kee, p. 166, "Out of one of the blazing buildings in which a group of anti-Treaty men had eventually surrendered there emerged... a small dark man carrying a Thompson sub-machine gun. He had shaken off a St. John's Ambulance man who tried to make him surrender, and suddenly started firing... He was brought down in a hail of bullets, and died two days later. Altogether some sixty people were killed and three hundred wounded in eight days' fighting in Dublin."

To be fair, Brugha had allowed the remainder of his forces to surrender before setting out alone.
Younger, pp. 341-342, speculates that Brugha wanted to die as a sacrifice. But he did flee the Granville Hotel, breaking away from the men who served under him -- then when he was cornered, he fought rather than surrendering, and forced the army to kill him.

Perhaps the fittest description of him came from Richard Mulcahy (1886-1971), chief of staff of the Irish Volunteers and one of the most important men in holding together the Free State government: he was "as brave and as brainless as a bull" (Coogan, p. 34). He was tough as a bull, too; during the Easter Rising, he had taken "frightful" grenade wounds and lay for hours in a room "with little or no plaster left on the walls and every piece of furniture wrecked" (Foy/Barton, p. 102). He had been spared a firing squad in 1916 because he was thought too wounded to survive. Obviously he proved the doctors wrong (Coogan, p. 71).

Even Collins had mild words for him: "Because of his sincerity, I would forgive him anything. at worst he was a fanatic though in what has been a noble cause" (Kee, p. 167). Reading Coogan's description of Brugha (p. 70), which describes an inflexible, unimaginative, doctrinaire man -- so doctrinaire that he actually wanted to fight pitched battles against the English! (p. 142) -- I can't help but think how much he sounds like an *English* officer -- even though Brugha, were he alive, would doubtless beat me to a pulp for saying that.

The idiocy of this viewpoint is shown by a comment by Richard Mulcahy, the Irish Chief of Staff, who (after Collins) was probably the man most responsible for forcing the British to negotiate; he observed that, for all the deaths, the Irish rebels had never managed to drive the English out of anything more significant than "a fairly good-sized police barracks" (Kee, p. 145.) Nor was Brugha particularly close to the "men in the trenches"; Coogan on p. 142 reports that he continued to work at his business through most of the Troubles.

He would have made a wonderful prison camp commandant, I think: Loyal, dependable, and completely lacking in imagination. As a senior government official, he was probably more trouble than he was worth.

Brugha was not the only famous casualty in this period; the Irish shed at least as much of their own blood in the Civil War as the English ever had, and many leaders on both sides were ambushed, executed, or otherwise eliminated. For an even stronger example, and a far greater loss, see "General Michael Collins."

It is sad to note that much of the violent squabbling may have been based on personality rather than policy: Sean Dowling state that "Cathal Brugha hated Collins like poison. It was pathological. ... Brugha was Minister for Defence but he never did anything.... Collins was so energetic that he had usurped many of Brugha's functions; he sure was hated by him." (Quoted by Coogan, p. 175.) - RBW

Bibliography

- Coogan: Tim Pat CooganMichael Collins, 1992 (I used the 1996 Roberts Rinehart edition)
- Foy/Barton: Michael Foy and Brian Barton,The Easter Rising, 1999 (I use the 2000 Sutton edition)
- Kee: Robert Kee, Ourselves Alone, being volume III of The Green Flag (covering the brief but intense period from 1916 to the establishment of constitutional government in the 1920s), Penguin, 1972
- Younger: Calton Younger, Ireland's Civil War (1968, 1979; I used the 1988 Fontana edition)

Last updated in version 2.5

File: RcTDOB

Death of Cilley, The (The Duelist)

DESCRIPTION: "Hark! Didst thou hear that startling shriek, That agonizing yell? Which bathed in tears the widow's cheek, When murdered Cilley fell?" "O tell it not in Askelon... What deeds are done in Washington." "The duellist... Must stand condemned...."

AUTHOR: unknown
EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)
KEYWORDS: homicide political
HISTORICAL REFERENCES:
Feb 24, 1838 - Jonathan Cilley, a Maine congressman, killed in a duel with Kentucky Representative William Graves
FOUND IN: US
REFERENCES (1 citation):
Death of Colonel Crafford, The

DESCRIPTION: Crafford leads a party out to slaughter the Indians outside Sandusky. Despite the valor of the white officers, they are forced back and Crafford is taken. The tribal council condemns him to be burnt. The survivors go home and cry for revenge

AUTHOR: unknown

EARLIEST DATE: 1873 (Eddy-BalladsAndSongsFromOhio)

KEYWORDS: Indians(Am.) execution war

HISTORICAL REFERENCES:
- Mar 7, 1782 - American militia massacre 96 Delaware Indians (all Christians) at Gnadenhutten, Ohio. This was in retaliation for raids in which the Delaware took no part
- May 25-June 6, 1782 - Colonel William Crawford's campaign against the Indians (and British loyalists) on the Sandusky River, culminating in his severe defeat and the massacre of his army.
- June 11, 1782 - Execution by burning of Crawford. Crawford's defeat brought many Indians into the Revolutionary War on the British side, but this did little to change the balance of power; Cornwallis had already surrendered and American independence was assured

FOUND IN: US(MW)

REFERENCES (2 citations):
- Eddy-BalladsAndSongsFromOhio 115, "A Song on the Death of Colonel Crafford" (1 text)
- Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 390-393, "A Song, Called Crawford's Defeat by the Indian on the Fourth Day of June, 1782" (1 text)

Death of Ellenton, The

DESCRIPTION: "Where the broad Savannah flows along to meet the mighty sea" was the former location of the town of Ellenton. The town has been taken over for a military test area and the inhabitants bought out. "Ellenton -- fair Ellenton -- is gone forevermore."

AUTHOR: unknown

EARLIEST DATE: 1951 (recording, Johnson Family Singers)

KEYWORDS: home exile technology war

FOUND IN:

REFERENCES (1 citation):
- Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 301-302, "The Death of Ellenton" (1 text)

Death of Fan McCoy, The

DESCRIPTION: "On her death bed lay Fan McCoy, Her child standing near." She reminds her son, "The Hatfields got your pappy, Jed," and tells the history of the feud, bidding him carry it on. Judge and jury are urged not to treat him harshly because of his history

AUTHOR: unknown

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: feud death mother children revenge

HISTORICAL REFERENCES:
- 1880 - Beginning of the Hatfield/McCoy feud

FOUND IN: US(Ap)

REFERENCES (2 citations):
Death of Fred Lowry, The

DESCRIPTION: "Come all young men and gentle maids, Come listen to me now...." The singer tells how troopers surround Fred Lowry's home. He vows to fight while ammunition lasts, but is shot from ambush. He proclaims his honesty, bids farewell to his girl, and dies

AUTHOR: unknown
EARLIEST DATE: 1987
KEYWORDS: outlaw death police prison Australia love
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 58-60, "The Death of Fred Lowry" (1 composite text, 1 tune)

NOTES [93 words]: According to Gwenda Beed Davey and Graham Seal, A Guide to Australian Folklore, Kangaroo Press, 2003, p. 180, "Fred Lowry (1836-1863), a bushranger of the Bathurst [New South Wales] region, is the subject of numerous extant local traditions.... In common with most bushranger lore, Lowry is presented as a brave, defiant hero who goes down gamely in a shoot-out with the cowardly police. He also seems to have had a reputation as a smart dresser and ladies' man. Legend has it that Lowry was the bushranger whose last words were 'Tell 'em I died game.'" - RBW

File: MCB058

Death of George Stoole, The

DESCRIPTION: George, loved by the ladies, and a scamp, is not helped at trial by fickle friends. Though "guiltlesse," he is condemned to be hanged for receiving stolen horses from a merchant. He would have preferred to have died fighting but dies well.

AUTHOR: unknown
EARLIEST DATE: c. 1610-1612: "date guessed" by Ebsworth
LONG DESCRIPTION: "When Georgie to his triall came ... A thousand Lasses wept." "Some did say he would escape, some at his fall did glory" but no friends came to his defense. He calmly went to his death, "tooke his leave of his Lards wife whom he lov'd best of any." He writes a letter to "his beloved Lady ... Wherein he did at large bewail the occasion of his folly"; he would not have her mourn for him. He curses those that turned him in for sheep stealing. He wished he were on the hill "my sword and buckler by my side, to fight till I be weary." He gives "his dearest love" gold for her babies. He says, "I never stole no Oxe nor Cow, nor never murdered any; but fifty horse I did receive of a Merchants man of Gory... For which I am condem'n'd to dye, though guiltlesse I stand dying." "God! comfort" those that "died so well as Georgie!"
Death of Harry Bradford, The [Laws C12]

DESCRIPTION: Harry Bradford, the foreman's son, cannot escape being crushed by falling logs. The father learns of his son's tragic death

AUTHOR: W. J. Taylor

EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)

KEYWORDS: death logger lumbering father children

FOUND IN: US(MW)

REFERENCES (6 citations):
Laws C12, "The Death of Harry Bradford"
Beck-SongsOfTheMichiganLumberjacks 52, "The Death of Harry Bradford" (1 text)
Beck-TheyKnewPaulBunyan, pp. 130-135, "The Death of Harry Bradford" (1 text)
Beck-LoreOfTheLumberCamps 70, "The Death of Harry Bradford" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 413-414, "The Death of Harry Bradford" (1 text)
DT 836, HARBRADF
Roud #2218

CROSS-REFERENCES:

NOTES [51 words]: Beck describes this song as "frankly in imitation" of "The Jam on Gerry's Rock". - PJS

This seems pretty clear; there are many phrases in common. But more than half of Beck's text (the only version that seems to be known) is about the father than about the tragedy. It's expansion as much as imitation. - RBW

Last updated in version 5.2

File: LC12

Death of Harry Simms, The

DESCRIPTION: Harry Simms is nineteen and "the bravest union man That I have ever seen." The singer worked with Simms; one day in 1932, after they separate, Simms is killed for his union activities. The singer says "The thugs... cannot kill our spirit"

AUTHOR: Aunt Molly Jackson (Jim Garland listed as second author in some sources)

EARLIEST DATE: 1953

KEYWORDS: homicide labor-movement death mining

HISTORICAL REFERENCES:
Feb 1932 - Killing of Harry Simms

FOUND IN: US
Death of Herbert Rice, The [Laws D6]
DESCRIPTION: "A fine young man," Herbert Rice, "is lost at sea" off Block Island in a storm. The family mourns. Listeners are advised to turn to God.
AUTHOR: unknown
EARLIEST DATE: 1957 (Beck-FolkloreOfMaine)
KEYWORDS: sea storm death
HISTORICAL REFERENCES:
1868 - Herbert A. Rice, not yet nineteen, is lost at sea
FOUND IN: US(NE)
REFERENCES (3 citations):
Laws D6, "The Death of Herbert Rice"
Beck-FolkloreOfMaine, p. 164, "The Death of Herbert Rice" (1 text)
DT 822, HERBRICE
Roud #2232
File: LD06

Death of Huey P. Long
DESCRIPTION: "Oh, they shot Huey Long in Louisiana As he walked in the Capitol stair." "Povery was his share back in childhood." The song describes Long’s life in Louisiana, and how he rose to power; it laments his assassination
AUTHOR: unknown
EARLIEST DATE: 1935 (recording, Hank Warner)
KEYWORDS: political death homicide
HISTORICAL REFERENCES:
Sep 10, 1935 - Assassination of Huey Long
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 354-355, "Death of Huey P. Long" (1 text)
Roud #22310
File: CAFS1354

Death of Jerry Damron, The
DESCRIPTION: Jerry Damron and his crew are killed on the C & O railroad, apparently in a derailment. His friends mourn for him, and hope to meet him in heaven
AUTHOR: unknown
EARLIEST DATE: Early 1930s (given to Dock Boggs by Damron's sister)
KEYWORDS: grief train death mourning railroading wreck disaster lament worker
Death of Mill o' Tiftie's Annie, The

DESCRIPTION: Tifty's Annie lies buried in a Fyvie churchyard. The singer recalls the details of the story of Child 233 "Andrew Lammie" in different words from that ballad

AUTHOR: unknown

EARLIEST DATE: 1912 (Greig/Duncan5)

KEYWORDS: love death family poverty derivative

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan5 1019, "The Death of Mill o' Tiftie's Annie" (1 text)

Roud #6723

CROSS-REFERENCES:
cf. "Andrew Lammie" [Child 233] (story) and references there

NOTES [15 words]: Greig/Duncan5 quoting Duncan: "The girl had learnt it from tradition, not from print." - BS

Last updated in version 2.5

File: GrD1019

Death of Morgan, The

DESCRIPTION: "Oh, Morgan was the traveler's friend, the squatters all rejoice, That the outlaw's life is at an end, no more they'll hear his voice... But my curse attend a treacherous man who'd shed another man's blood." Outlaw Daniel Morgan is killed in an ambush.

AUTHOR: unknown

EARLIEST DATE: 1955

KEYWORDS: outlaw death

HISTORICAL REFERENCES:
Apr 1865 - death of Daniel "Mad Dog" Morgan

FOUND IN: Australia

REFERENCES (2 citations):
Hodgart-FaberBookOfBallads, p. 230, "The Death of Morgan" (1 text)
Stewart/Keesing-FavoriteAustralianBallads, pp. 28-29, "The Death of Morgan" (1 text)

Roud #8240

NOTES [617 words]: According to Boxall, p. 258, "[Daniel Morgan] was credited with being the most bloodthirsty of the New South Wales bushrangers after Willmore." Similarly Richardson, p. 23, calls him the "vilest buhranger of his times," adding, Morgan's exploits were dashing and daring, but he wasn't one of those engage bushrangers who inspire respect and public sympathy. He was mad, murderous, vicious and vindictive, and nobody much liked him." Boxall says that it was in 1863 that the police realized that he was not associated with Ben Hall or his gang and set out pursuing Morgan. Eventually a price of one thousand pounds was placed on his head.

On the night of April 8, 1865, Morgan set out on a raid in Victoria on a dare from a newspaper. He came to the station of Macpherson and Rutherford, both mentioned in at least some versions of the song. (Asked why he had taken to a life of crime, he claimed he was convicted of a crime he hadn't committed and had escaped.) Morgan was tired enough after several nights without sleep that someone was able to sneak out and summoned help. One of the rescuers shot Morgan from behind a bush.

Davey/Seal, p. 192, says "Bushranger hero Daniel Morgan operated along the Victoria and New South Wales border between 1863 and 1865, stealing horses, robbing travellers, and occasionally occupying farms and stations. Evidence suggests that he may have been emotionally unbalanced, but he was not the pathological killer painted by the police and the press. In fact, Morgan had considerable support and sympathy, particularly in Victoria, where he was known as the traveller's..."
friend.' The circumstances of Morgan's bushranging were brutal, ending in his death and disfigurement at Peecelba station (Victoria) in April 1865. Lindner, pp. 130-131, has an amazing back story. Born in 1830 in Appin, New South Wales, Jack Fuller (as he was originally known) was the illegitimate child of George Fuller and Mary Owen. Initially using the name John Smith, he was convicted in 1854 of highway robbery and served six years of a twelve year sentence, but once released, promptly violated his parole and vanished. He called himself "Bill the Native," but lasted only a few weeks as a legitimate station hand before stealing a horse and setting off. In the pursuit that followed, he had a finger shot off, but made his escape. They started calling him "Dan Morgan" around 1863.

A contemporary description, printed on p. 131 of Lindner, says that he was "5 feet 10 or 11 inches high, dark swarthy complexion, black hat worn down to his shoulders, black mustache, and black beard, the latter rusted about his mouth, cheeks covered up with hair to the eyes, straight nose, blue eyes, slouching gate, round shoulders, inter-lards his conversation with the words of course; insolent and overbearing in his manners."

He killed at least two men, one of them a policeman; there was a reward of £1000 on his head by the end of his career (Lindner, p. 132).

In a sense, Morgan's death contributed to the birth of another legend, that of "Waltzing Matilda." Magoffin, pp. 33-34, reports that Morgan's last robbery the one at the station of Macpherson and Rutherford, was at the home of the family of the baby Christina Macpherson, who would fit the tune of "Waltzing Matilda"; when the baby cried, Morgan allowed Christina's nurse to attend to her -- and the nurse snuck out and summoned the authorities, who proceeded to kill Morgan. Magoffin, p. 36, has a photo of Morgan taken after his death. The body was much abused after that, with the body being decapitated and some of the skin being made into a purse (Magoffin, p. 35). Thus a man who lived an ugly life had an even uglier death. - RBW

Bibliography

- Davey/Seal: Gwenda Beed Davey and Graham Seal, A Guide to Australian Folklore, Kangaroo Press, 2003
- Lindner: W. Benjamin Lindner, Waltzing Matilda: Australia's Accidental Anthem: A Forensic History, Boolarong Press, 2019
- Richardson: Matthew Richardson, Once a Jolly Swagman: The Ballad of Waltzing Matilda, Melbourne University Press, 2006

Last updated in version 5.2
File: Hodg230

Death of Mother Jones, The

DESCRIPTION: "The world is mourning today The death of Mother Jones; Grief and sorrow hover Around the miners' homes." The miners lament the death of the organizer who "was ready to help them; she never turned them down."

AUTHOR: unknown (see NOTES)
EARLIEST DATE: 1931 (recording, Gene Autry)
KEYWORDS: labor-movement death mining
HISTORICAL REFERENCES:
c. 1837-1930 - life of Mary Harris "Mother" Jones
FOUND IN: US
REFERENCES (3 citations):
Greenway-AmericanFolksongsOfProtest, pp. 154-155, "Mother Jones" (1 text)
Green-OnlyAMiner-RecordedCoalMiningSongs, pp. 241-243, "Mother Jones" (1 text, 1 tune)
DT, DETHJONE*
Roud #15157
RECORDINGS:
Gene Autry, "The Death of Mother Jones" (Banner 32133/Jewel 20033/Oriole 8033/Perfect 12696/Regal 10311/Romeo 5033/Conqueror 7702, 1931)
NOTES [549 words]: Greenway notes that his text differs from that in Korson's "Coal Dust on the
Fiddle," implying oral transmission. I'm not sure this really follows -- but there is enough doubt that I have indexed the song. - RBW

Jim Nelson reports that the song was copyrighted by American Record Company A & R man William R. Callaway, but it's virtually certain that he did not compose it, but rather purchased the rights from an unknown composer. His widow told Archie Green that her husband never had composed anything, but would often purchase material from musicians he worked with or people he met on the road. - PJS

Details about the early life of Mary Harris "Mother" Jones are vague, in part because her autobiography -- which was published when she was at least in her late eighties and perhaps older -- is unreliable, especially for dates (DAB). Estimates of the date of her birth vary from 1830 (so DAB) to 1837 (which apparently was when she was baptized -- which to me argues that the dates in the early 1830s are simply too early). She was born in Cork, Ireland, daughter of Richard and Helen Harris (Weir/Hanlan). Her father went to the United States in 1835, then brought his family over; they also spent time in Canada. Her education came from both public and convent schools (Weir/Hanlan). A tiny woman -- she was less than five feet tall -- she had enough energy for a woman twice her size.

Her first known work was a a teacher in a convent school in Monroe, Michigan. She then opened a dressmaking business in Chicago, but moved to Memphis, Tennessee and returned to teaching (DAB). It was there that she married George Jones, a member of the Iron Molders' Union, in 1861. They had four children by 1867 -- but her husband and all four children died in the Yellow Fever epidemic of 1837 (Weir/Hanlan). She went back to dressmaking in Chicago, but the Fire of 1871 destroyed everything she owned (DAB). With little else to do, she started attending Knights of Labor meetings -- and quickly became a dedicated organizer. As she grew older, she became known as "Mother" Jones, in part because of her gray hair and in part because of her tendency to call the workers "boys" (Weir/Hanlan).

She was often present at major events in labor history, such as the Pittsburg Labor Riots of 1877, the Haymarket violence of 1886, the A. R. U. strike of 1894 (DAB), and the Ludlow Massacre of 1913 (Weir/Hanlan). In 1903, she tried to convince Theodore Roosevelt of the evils of child labor. She was an early worker for the United Mine Workers of America (UMWA), split with them for a time because they were too conservative, then rejoined (DAB), but later quit again(Weir/Hanlan).

Although associated with radical causes, with some hints of socialism, she was not a pure liberal -- e.g. she had a conservative view of women's issues and opposed suffrage. Nonetheless she was imprisoned many times, once even being charged with conspiracy to commit murder (Weir/Hanlan). But she died in peace, widely respected even by fairly conservative figures.

Her heritage was preserved, e.g., by the magazine Mother Jones, although I think it is more consistently liberal than Jones herself was. - RBW

Bibliography

- DAB: Dumas Malone, editor,Dictionary of American Biography, originally published in 20 volumes plus later supplementary volumes; I use the 1961 Charles Scribner's Sons edition with minor corrections which combined the original 20 volumes into 10. The biography of Jones is on pp. 195-196 of volume V, part 2 (i.e. the original Volume X)

Last updated in version 6.1
File: Grnw154

Death of Mrs. Lydia Woodburn, The

DESCRIPTION: "What mournful sounds invade mine ear? What notes of anguish do I hear? ... Ah! yes sweet blooming Lydia dies...." Woodburn, young and beautiful, is mourned by her parents and siblings; her husband grieves. All hope she is in heaven

AUTHOR: unknown
EARLIEST DATE: 1939 (Flanders/Brown-VermontFolkSongsAndBallads); probably composed c. 1814
KEYWORDS: death youth beauty nonballad
Death of Nelson, The

DESCRIPTION: "Come all you gallant seamen and give me a meeting." The song tells how an enemy shot mortally wounds Nelson. The doctor can do nothing. He had fought many battles, and lost an arm and an eye. England is told to mourn Nelson and bless Collingwood

AUTHOR: unknown
EARLIEST DATE: before 1866 (broadside Bodleian Curzon b.24(100)=Harding B 11(2624))
KEYWORDS: sailor death
HISTORICAL REFERENCES:
1758-1805 - Life of Horatio Nelson, victor at Aboukir (the Nile), Copenhagen, and Trafalgar
Oct 21, 1805 - Battle of Trafalgar

FOUND IN:
REFERENCES (2 citations):
Wolf-AmericanSongSheets, #462, p. 31, "The Death of Nelson" (1 reference)
Roud #3549
BROADSIDES:
CROSS-REFERENCES:
cf. "Nelson's Victory at Trafalgar (Brave Nelson)" [Laws J17] and references there (subject)
SAME TUNE:
Parody on "The Death of Nelson" (by Charles R. Thatcher, in "Thatcher's Colonial Songster")
(Thatcher-ColonialMinstrel-Songsters, pp. 94-95)
NOTES [88 words]: Roud lumps two types of song, both called "(The) Death of (Lord) Nelson," under one number. But they appear to me distinct. This one begunes "Come all you galland seamean"; the other starts typically "O'er Nelson's tomb with silent grief oppress'd." The other version seems to have been the more popular, but neither seems to have had any real traditional life; they are known from masses of broadsides, not from field collections.
For more about Nelson, see e.g. "Nelson's Victory at Trafalgar (Brave Nelson)" [Laws J17]. - RBW
Last updated in version 5.0
File: BdTDeoNe

Death of Parcy Reed, The [Child 193]

DESCRIPTION: Parcy Reed captures the raider Crosier. Crosier plans vengeance. When Reed goes hunting, the Halls find him asleep, disable his weapons, then awaken him but refuse to stand with him against the Crosiers. Reed is fatally injures. (He makes his farewells)

AUTHOR: unknown
EARLIEST DATE: 1846 (Richardson's Border's Table Book; Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland)
KEYWORDS: homicide revenge trick betrayal outlaw borderballad
FOUND IN: Britain(England(North))
REFERENCES (10 citations):
Child 193, "The Death of Parcy Reed" (2 texts)
Death of Queen Jane, The [Child 170]

DESCRIPTION: Queen Jane has hard labor. She begs her attendants to remove her baby surgically. They call King Henry; he will not permit the operation. Queen Jane falls unconscious; the baby is delivered but she dies. King, baby, and court mourn.

AUTHOR: unknown

EARLIEST DATE: 1776 (Percy)

KEYWORDS: royalty pregnancy death

HISTORICAL REFERENCES:
- 1536 - Execution of Henry VIII's second wife Anne Boleyn. His marriage to Jane Seymour (one of Anne's women in waiting) follows swiftly
- Oct 12, 1537 - Birth of the future Edward VI
- Oct 24, 1537 - Death of Jane Seymour

FOUND IN: Britain(England(South,West),Scotland(Aber,Bord)) US(Ap,SE)

REFERENCES (23 citations):
- Child 170, "The Death of Queen Jane" (9 texts)
- Bronson 170, "The Death of Queen Jane" (10 versions)
- Bronson-SingingTraditionOfChildsPopularBallads 170, "The Death of Queen Jane" (2 versions: #3, #5)
- Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 333-335, "The Death of Queen Jane" (1 text)
- Barry/Eckstorm/Smyth-BritishBalladsFromMaine p. 466, "The Death of Queen Jane" (brief notes only)
- Davis-TraditionalBalladsOfVirginia 35, "The Death of Queen Jane" (1 text)
- Scarborough-ASongCatcherInSouthernMountains, pp. 254-255, "Queen Jane" (1 text, the Lunsford version which has no true plot; tune on pp. 422-423) {Bronson's #7}
- Leach-TheBalladBook, pp. 478-480, "The Death of Queen Jane" (4 texts)
- Friedman-Viking/PenguinBookOfFolkBallads, p. 285, "The Death of Queen Jane" (1 text)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 32, "The Death of Queen Jane" (2 texts, 2 tunes) {Bronson's #4, #5}
- Sharp-OneHundredEnglishFolksongs 29, "The Death of Queen Jane" (1 text, 1 tune) {Bronson's #3}
- Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, p. 198, "The Death of Queen Jane" (1 short text, 1 tune) {same source as Bronson's #7, but the transcription shows differences}
- Wells-TheBalladTree, p. 47, "The Death of Queen Jane" (1 text, 1 tune) {Bronson's #4}
- Niles-BalladBookOfJohnJacobNiles 50, "The Death of Queen Jane" (1 text, 1 tune) {Bronson's #4}
- Sharp/Karpeles-EightyEnglishFolksongs 21, "The Death of Queen Jane" (1 text, 1 tune) {Bronson's #4}
Karpeles-TheCrystalSpring 21, "The Death of Queen Jane" (1 text, 1 tune) {Bronson's #3}
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 31, "The Death of Queen Jane" (1 text, 1 tune) {Bronson's #2}
Greig/Duncan3 693, "Queen Jean" (2 texts)
Buchan-ABookOfScottishBallads 52, "The Death of Queen Jane" (1 text)
Abrahams/Foss-AngloAmericanFolksongStyle, pp. 56-57, "Queen Jane" (1 text, 1 tune) {Bronson's #7}
Silber/Silber-FolksingersWordbook, p. 212, "Queen Jane" (1 text)
DT 170, QUENJANE* QUENJAN2*
Roud #77
RECORDINGS:
Douglas Kennedy, "The Death of Queen Jane" (on FieldTrip1)
Bascom Lamar Lunsford, "Death of Queen Jane" (LOC AAFS 104/AAFS L21) (on BLLunsford01; a lyric fragment in which everyone comes to Jane and says simply, "The red rose of England shall flourish no more.") (on BLLunsford02) {Bronson's #7}
Archie Sturgill, "Queen Sally" (on CloseHomeMS)
CROSS-REFERENCES:
cf. "Six Dukes Went A-Fishing" (lyrics)
NOTES [2449 words]: [A. L. Lloyd reports.] "We do not know how old this ballad is, nor if it derives from a piece called "The Lamentation of Queen Jane", licensed for publication in 1560." This ballad is also, as "Dronning Dagmar (Queen Dagmar)," found in Danish tradition. - PJS
The Stationer's Register item cited by Lloyd is described on p. 127, #1455, "The Lamentation of quene Jane," registered November 39, 1560 by Jno. Sampson. However, Rollins says that this is the same as his #1457 (p. 128), "the lamentation of the ladye Jane made saying my fathers proclamation now I muste lose my head," printed by Jno. Tisdale, 1562/1563. This clearly refers to Lady Jane Grey, not Jane Seymour, although I am not personally convinced that they are the same item.
If actually the same song, the Danish version would appear to be much older than the English; the most famous Dagmar in Danish history was the daughter of Ottocar I of Bohemia and the wife of Valdemar II (c. 1170-1241; reigned 1202-1241; the name of the Danish king in "Dronning Dagmar" is in fact Valdemar). They were married in 1205; she died in 1212 (so Birch, p. 63; I've seen online sources which say 1215-1222), leaving a son who, in an interesting coincidence, predeceased his father (the victim of a shooting accident, according to Birch, p. 67), meaning that the Danish throne went to younger half-brothers, beginning with Eric, co-King with his father from 1232.
Mitchell, p. 32, observes that most Danish historical ballads seem to be very old and only very slightly altered by tradition, and adds that "The substance of the ballads about Queen Dagmar dates from about 1205." The reason may be that they aren't really folk songs; they are minstrel work, targeted to the upper class; "the common man, the peasant, was not commemorated in song." The other side of that is, a minstrel song would perhaps be more likely than a true folk song to be transmitted to another nation and language. - RBW
Re "Queen Dagmar's Death" translated in R.C. Alexander Prior Ancient Danish Ballads (1860), Vol. II, No. LXII, pp. 136-140: "Dagmar, the first wife of King Waldmar the second, died at Ringsted by the side of her husband." The plot is very close to "The Death of Queen Jane." However, the king reaches her side after she has died. The king asks that everyone pray that he be allowed to hear her wishes. The Queen wakes, asks that all prisoners be released, that Berengaria not be taken as a wife, and that her youngest son Knud be heir to the crown. Finally, she explains the reason for her death and damnation: "Had I on a Sunday not laced my sleeves, Or border upon them sewn, No pangs had I felt by day or night, Or torture of hell-fire known." She returns to death. - BS
Note therefore the (minor) differences between the songs: Valdemar arrives at his wife's bedside only after she dies, and she attributes her death to dressing too gaily on a Sunday. She also speaks after death; I know of no supernatural versions of "Queen Jane." Still, it's noteworthy that "Queen Jane's" plot, where it differs from the facts, always differs in a way that brings it closer to "Dronning Dagmar." - (RBW, PJS, BS)
To bring up another source, Fowler, pp. 125-126, mentions a piece that was registered in 1560, "The Doleful Death of Queen Jane," although he lists no printings before 1612. It is flowery and doesn't look very good to me, but Fowler (following Nygard) thinks it helped promote the story that became this ballad.
Of all the strange events in the history of Henry VIII, his romance with Jane Seymour may be the strangest.

Henry had not initially expected to succeed his father Henry VII. There was an older brother, Arthur, who had been groomed for the throne and had married Catherine, princess of Aragon. But Henry VII's children seemed cursed -- four of eight died very young, and then, in 1502, Arthur died also (Ashley, pp. 630-631). The only surviving boy, Henry, became heir to his father -- and to Catherine of Aragon. Nor was Catherine the only legacy from his relatives: Henry also inherited, in different form, the suspicions and power-hungriness of his usurping father. And he also inherited that bad genes that perhaps went back to the mad king Charles VI of France, whose daughter Catherine had been Henry VII's grandmother. There is no reason to think Catherine of Aragon was infertile -- her sisters generally had no problems with child-bearing. But Catherine's many pregnancies mostly ended in miscarriages or in the birth of children who died very young; only one girl, Mary, survived infancy. By 1526, Henry was sure that Catherine of Aragon (who was 40 years old, six years older than her husband) would not give him a son (Ashley, p. 632). And, in this period, he also became interested in Anne Boleyn -- who, however, refused his advances unless she could marry him.

You know the rest; Henry couldn't get a divorce from Rome, so he founded his own church, divorced Catherine, disinherited Mary (Scarisbrick pp. 351-352, notes how the poor girl was forced to give up her claim to the throne, her legitimacy, and even her religion; he suggests she might have been executed had she not given in), married Anne -- and found that the whole cycle started again. There was one healthy child, Elizabeth, born 1533. But there were also three miscarriages (Lofts-Anne, p. 124), and no son.

Soon after the birth of Elizabeth, Henry VIII's roving eye seems to have started roving again. Jane Seymour was not of a very exalted family, but sufficiently notable that Jane had been a lady in waiting first to Catherine of Aragon and then to Anne (Ives, p. 292). Scarisbrick, p. 348, thinks Henry noticed Jane Seymour in mid-1534, and stories began to circulate about them later in that year. Ives, pp. 292-293, however, thinks he only became serious about Jane in January 1536. But most sources I checked think he began courting her some time in 1535.

It was rather surprising -- no one then or now seems to have regarded Jane as particularly beautiful. Lofts-Anne, p. 136, says, "[u]nless her portrait maligns her vilely, she may have been the original Plain Jane"; Loach, p. 2, refers to a "pale and puffy" appearance. The imperial ambassador said "nobody thinks she has much beauty. Her complexion is so whitish that she may be called rather pale. She is a little over 25... not very intelligent, and is said to be rather haughty" (Ives, p. 302)

But Anne Boleyn hadn't been considered a great beauty, either (although certainly prettier than Jane); Henry VIII seems to have wanted something other than conventional good looks. The odd thing was Jane's age -- we don't know it exactly, but Lofts-Queens, p. 99, claims she was fully 33 at the time her son was born. This is almost certainly high, but Ashley, p. 630, gives her birth date as c. 1508, making her 29, OxfordCompanion, p. 539, says she was born c. 1509, making her 28. (One suspects her late marriage is additional evidence of her lack of looks.) Ives, p. 302, hints that Henry was attracted by Jane as a sort of anti-Anne -- she was "fair, not dark... gentle rather than abrasive; of no great-wit, against a mistress of repartee; a model of self-effacement, against a self-made woman." Skidmore, pp. 14-15, seems to think it was her submissiveness that caught Henry's fancy: she was willing to be utterly subservient.

By then, Anne seems to have been living on sufferance. Henry -- who had been so ardent as long as she had refused to share his bed -- no longer loved her, and apparently was spending just enough time with her to try for another child. Anne did become pregnant in late 1535 -- but had another miscarriage in early 1536. (If Henry had been rational, this should have proved to him that Anne was being faithful, because he was the one with the genetic defects. But Henry was not rational.)

The miscarriage came shortly after Henry took a fall which caused great fears for his health (Scarisbrick, p. 348). More than ever, Henry wanted a son -- and that, in his warped mind, meant another wife (he actually considered his failure to beget a son to be evidence that God disapproved of his marriages). Conveniently, Catherine of Aragon had died in early 1536 (OxfordCompanion, p. 175), so if Anne could be set aside, the children of further marriages would be free of doubt about their legitimacy. And Anne could easily be eliminated, because -- unlike Catherine -- she was not popular; the people resented her replacement of the much-loved Catherine.

There was, in fact, a song written about this business, which cast Henry to scorn and caused Jane some pain. Henry vowed to "straitly punish" the author, but never managed to catch him (Ives, p. 305). That song does not appear to have gone into tradition.

Henry had Anne and a handful of others accused of adultery and other crimes -- some merely
unlikely, some, such as of engaging in incest with her brother (Lofts-Anne, p. 158), absurd. Her brother's chief crime seems to have been saying aloud that Henry might be impotent (Lofts-Anne, pp. 159-160). Henry and Cromwell arranged a kangaroo trial (there were no witnesses, according to Lofts, p. 160, and no impartial judges, either), and executed her on May 19 (the execution had to be hasty, because, apparently, the false conviction earned her sympathy for the first time in her career. The only hint of mercy, according to Lofts-Anne, p. 168, was that she was beheaded rather than being drawn and quartered, the normal sentence for treason -- and adultery by the Queen was called treason. The crown did try to keep things relatively quiet -- Anne was executed on a low scaffold, and the execution was postponed from May 18 to May 19 in hopes of causing spectators to go home (Lofts-Anne, p. 171).

That day, Archbishop Cranmer issued a dispensation allowing Henry to marry Jane Seymour (who was distantly related). They became engaged the next day, and married on May 30 (Scarisbrick, p. 350). She became pregnant about half a year later -- a pregnancy which would result in her death. There are surprisingly many stories about the death of Jane Seymour -- that she died in childbirth, or due to the after-effects of a Caesarean operation. Our information is sadly conflicting.

It does seem certain that Jane Seymour went into labor on October 11, 1537. The future Edward VI was born early on October 12. Jane died twelve days later. The labor is said to have been hard and to have lasted thirty hours (Skidmore, p. 14). Henry was not present at the time and made no decisions about the birth; Skidmore, p. 15, says that he was at Esher when Edward was born.

The story that Henry was told at the time that "one of the two must die" is very early, apparently first found in 1538, with a variant, that the prince would be "as great a murderer as his father," apparently being known in 1539. Apparently some of this was used as Catholic propaganda. And Scarisbrick, p. 353, says that "At Hampton Court, on 12 October 1537, Queen Jane was delivered by Caesarean section of a son, christened Edward shortly afterward -- just ten years since Henry first set out on the task of getting rid of Catherine to save his dynasty. But Loach, pp. 4-5, declares that, while the Caesarean operation was known at the time, it was a course of desperation and usually killed the mother. Jane did live twelve days, and at first was well enough to see her child and attend his christening (Skidmore, p. 16). Loach therefore thinks it unlikely that surgery was involved in Edward VI's birth.

Loach on p. 7 considers and rejects the suggestion of puerperal fever (caused presumably by the dirty hands of doctors), which Lofts-Anne, p. 156, considers the cause of death. On p. 6 Loach notes the activities Jane was able to engage in immediately after the birth. It was not until October 23 that she became ill. She died "during the night of Wednesday, 24 October." Even then, no fever was reported -- but heavy bleeding was. Loach's speculation is that the incompetent doctors did not fully remove the placenta, and it haemorrhaged.

Skidmore, p. 19, also accepts the diagnosis of incompetent removal of the placenta, and speculates that it was because Jane was treated by academic doctors rather than midwives with hands-on experience. Skidmore adds that rumors about caesarean operations or other surgeries arose very early -- and notes on p. 20 that, in an era when politics was dominated by religious propaganda, Catholics would be willing to swallow almost any story that fit their views of Henry the heretic.

Even Edward seems to have accepted this story in part; he was recorded as saying he slew his mother at his birth (Skidmore, p. 22). Jane's funeral took place on November 12, and she was buried the next day (Loach, p. 7). The statement about "fiddling and dancing" at the baby's birth are likely enough; Henry VIII was himself a good musician, and exceptionally fond of music and dance; Williams, p. 14, notes that Henry's father Henry VII had been indifferent to music and celebration (or almost anything in life except money and power), and had kept only a very small musical establishment, and observes on pp. 36-37 that when Henry VIII succeeded, he immediately enlarged his staff of minstrels and musicians.

The mention of Henry wearing mourning for Jane is true and quite interesting, because he had blatantly refused to wear mourning when Catherine of Aragon died; indeed, he forbade others from dressing in mourning (Lofts-Anne, p. 139). And, of course, he completely refused to mourn for Anne (hardly surprising, since to do so would be, in effect, to admit that she was innocent and that he had had her judicially murdered).

The description of the colors in the song is interesting. Black mourning was a new fashion at this time (Skidmore, p. 21). Jane was buried in cloth of gold; the banners in the procession were white. When Henry died, he ordered that he be buried next to Jane (Skidmore, p. 1). Of course, of the other five wives, one was still alive, two he had divorced, and two he had executed; Jane was the only dead one with whom he had not had some sort of fight. The decision was probably by process
of elimination in more senses than one.
Incidentally, Jane Seymour's ghost is alleged to still appear at Hampton Castle, one of Henry VIII's primary residences and the place where Jane died. The other side of the coin is, the place is alleged to have quite a few ghosts, very many of whom have been explicitly identified with one or another historical person. One can't help but wonder if the real explanation isn't someone (perhaps in a tourism office) with an overactive imagination.... - RBW

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Last updated in version 6.1
File: C170

Death of Roy Rickey, The

DESCRIPTION: "Little Roy was missing, Where was he found? A-hangin' by the roadside ...." He was hangin' on a whiteoak.... Where he could have saved himself If he had not been dead." His parents are accused of killing the boy then hanging the dead body

AUTHOR: unknown

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: death homicide father mother children crime

FOUND IN: US(Ap)

REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 163-164, "The Death of Roy Rickey" (1 text)

CROSS-REFERENCES:
cf. "Mary Phagan" [Laws F20] (tune)

SAME TUNE:
Mary Phagan [Laws F20] (File: LF20)

NOTES [75 words]: This is so feeble a piece that, after the first two verses, I thought it intended to be humorous. But it evidently wasn't so meant. The outcome of the case apparently was not known to the informants, but rumor had it that Roy had discovered his mother in a compromising position with Jim Andy Day (who later discovered Roy's body). The two disposed of Roy to make sure no word reached Roy's father. Amazing no one made a movie out of that plot.... - RBW

File: ThBa163
Death of Samuel Adams

DESCRIPTION: "In the state of old Kentucky... A horrible crime was committed And later brought to light." "A man was cruelly murdered, Samuel Adams was his name." The buried body washes up in a flood, and Joe Schuster and gang sentenced to life imprisonment

AUTHOR: Grover Frazier?
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: homicide trial prison work
FOUND IN: US(Ap)
REFERENCES (1 citation):
 Thomas-BalladMakingInMountainsOfKentucky, pp. 242-243, "Death of Samuel Adams" (1 text)
Roud #4131
CROSS-REFERENCES:
cf. "The Rowan County Crew (Trouble, or Tragedy)" [Laws E20] (lyrics)
NOTES [61 words]: Neither this song nor Thomas's notes are very clear as to what actually happened here. Reading a great deal into a small amount between the lines, I suspect that Samuel Adams, left without work in the Depression, arrived perhaps at Ashland during the labor troubles. He took a job as a guard and was killed as a result.
This is item dF62 in Laws's Appendix II. - RBW
File: ThBa242

Death of Sly Grog, The

DESCRIPTION: "O'er 'Sly Grog's tomb' with drunken grief oppressed Grogsellers mourn their business now at rest." The singer tells how the police, after much effort, proved that there was illegal liquor sold. The seller is fined fifty pounds for not buying a license

AUTHOR: Words: "Coxon"
EARLIEST DATE: 1970 (AndersonStory)
KEYWORDS: drink police punishment
FOUND IN:
REFERENCES (1 citation):
 Anderson-StoryOfAustralianFolksong, pp. 88-90, "The Death of Sly Grog" (1 text, 1 tune)
File: AnSo088

Death of the Beckwith Child (The Beckwith Tragedy)

DESCRIPTION: "My frends allow my febel toungue, If I may speak my mind, This plainly shoes to old and young The frailty of mankind." A family in Manchester had five children. Two wander off, and one is killed by a falling branch

AUTHOR: unknown
EARLIEST DATE: 1773 (date of composition, according to Coffin/Cohen)
KEYWORDS: death children family burial
HISTORICAL REFERENCES:
 Jun 20, 1773 - Death of the Beckwith child
FOUND IN:
REFERENCES (2 citations):
 Flanders-ChapBook Flanders-VermontChapBook, pp. 10-15, "Beckwith Tragedy" (1 text)
ADDITIONAL: Tristram P. Coffin and Hennig Cohen, _Folklore in America: Tales, Songs, Superstitions, Proverbs, Riddles, Games, Folk Drama and Folk Festivals_, Doubleday, 1966, pp. 78-80, "The Death of the Beckwith Child" (1 text, with the original peculiar orthography preserved)
Roud #4672
File: CoCo078

Death of William Gilley, The [Laws D5]

DESCRIPTION: A widow tells of how, within weeks of her marriage, her husband went to sea. Neither ship nor sailor ever returned, leaving her trying to find strength in her faith

AUTHOR: Mary Lurvey Stanley (broadside)
EARLIEST DATE: 1926
KEYWORDS: sea death religious
HISTORICAL REFERENCES:
Jan 14, 1829 - Marriage of Clarissa Gott and William Gilley
Mar 1, 1829 - Gilley sets sail in the Minerva, never to return
FOUND IN: US(NE)
REFERENCES (2 citations):
Laws D5, "The Death of William Gilley"
DT 821, WMGILLEY
Roud #2231
File: LD05

Death of Willie Stone, The
DESCRIPTION: "In a graveyard at Toowong, where the river rolls along, Lies Willie Stone a trusted
man and true." Well-beloved and handsome, he falls and is killed in a horserace. Listeners are told
that "'Twas God's decree and he alone knows best."
AUTHOR: unknown
EARLIEST DATE: 1975
KEYWORDS: horse racing death
FOUND IN: Australia
REFERENCES (1 citation):
Fahey-Eureka-SongsThatMadeAustralia, pp. 224-225, "The Death of Willie Stone" (1 text, 1 tune)
NOTES [114 words]: Stone came from a well-known family of horse trainers, but he was not killed
in a race; rather, he was thrown in a practice run. The informant, M. Sullivan, thought this piece
might be the work of "Cyclone" Jimmy Connors.
There is some disagreement about the spelling of his name; Fahey-Eureka-
SongsThatMadeAustralia calls him "Willie Stone," but Gwenda Beed Davey and Graham Seal, A
Guide to Australian Folklore, Kangaroo Press, 2003, p. 204, give the name as "Willy Stone."
Davey/Seal say of him, "Historical jockey whose song celebrates his bravery and laments his death
in a racing accident in Brisbane when his mount, Crusoe, fell on him and killed him in December
1892." - RBW
Last updated in version 4.1
File: FaE224

Death of Young Robert, The
DESCRIPTION: "Come gather, my friends, For a short tale of woe... Oh, nothing is worse than the
death of a child." Robert was the son of Lord William and Lady Anne. One night the boy cries out
and dies while his father is away. He will never grow old in heaven
AUTHOR: unknown
EARLIEST DATE: 2001 (HCargillFamily)
KEYWORDS: children death mother father
FOUND IN: US(Ap)
RECORDINGS:
Susan Brown and Acie Cargill, "The Death of Young Robert" (on HCargillFamily)
NOTES [33 words]: This sounds like several other songs that originated or were heavily rewritten in
the Tyler family. It seems likely that Hattie Mae Tyler Cargill or someone else in the family wrote
the piece. - RBW
Last updated in version 5.3
File: RcD0YR

Death Song for the Huntly Miners
DESCRIPTION: "A dirge for the miners, the brave Huntly miners, O'erwhelmed in the drive, where
they labour'd for bread." The song laments those who were killed. "Work on, then, O millions, in
darkness and sorrow."
AUTHOR: Arthur Desmond
EARLIEST DATE: 1891 (New Zealand Observer, according to Bailey/Roth-ShantiesByTheWay-
NZ)
Death Was a Little Thing

DESCRIPTION: "Death was a little thing, It goes from door to door, You take him in the silent grave, It's never to rise no more" "Pray brother ... sing sister ... Praise ye the Lord ... I'm going to serve the Lord"

AUTHOR: unknown
EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)
KEYWORDS: nonballad religious floatingverses
FOUND IN: West Indies(Bahamas)
REFERENCES (1 citation):
Edwards-BahamaSongsAndStories 30, "Death Was a Little Thing" (1 text, 1 tune)
NOTES [20 words]: The description is based on the Edwards-BahamaSongsAndStories text. The first verse is also in "Lord, Remember Me" (I). - BS

Death, 'Tis a Melancholy Day

DESCRIPTION: "Death, 'tis a melancholy day For those who have no God, When the poor soul is forced away To seek her last abode." The girl is condemned to Hell; others are warned of it. The singer is glad to be rescued from it.

AUTHOR: Words: Isaac Watts
EARLIEST DATE: 1707 (Watts; see NOTES)
KEYWORDS: religious Hell death
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 645, "Death, 'Tis a Melancholy Day" (1 text)
Roud #655
NOTES [122 words]: In the Sacred Harp, where the text is credited to Isaac Watts (1707) and the tune to H. S. Reed, this is called "Melancholy Day." The Missouri Harmony sets the first verse to the tune "Tribulation."

Death, Ain't You Got No Shame?

DESCRIPTION: "Death, ain't you got no shame, shame...." "Left his pappy to moan, moan...." "Left his widder alone, lone...." "Left his mammy to weep, weep...."

AUTHOR: unknown
EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)
KEYWORDS: religious death nonballad
FOUND IN: US(Ap,SE)
REFERENCES (2 citations):
Lomax-FolkSongsOfNorthAmerica 129, "Death, Ain't You Got No Shame?" (1 text, 1 tune)
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 248-249, "Det' Ain't Yuh Got No
Debt I Owe

DESCRIPTION: Leader lines alternate with the response "I ain't going to pay any debt I owe." The leader's lines say which debt won't be paid ("Debt I owe in Brunswick store") or authority defied ("Mister Watchman don't watch me")

AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaIslands)
KEYWORDS: money work nonballad shanty
FOUND IN: US(SE)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeaIslands 51, pp. 209-210, "Debt I Owe" (1 text, 1 tune)
NOTES [47 words]: The chorus of "Jesus Paid It All" may be a source: "Jesus paid it all, All the debt I owe, Jesus died and paid it all, Yes all the debt I owe" (Philip Phillips and William B Bradbury, The Silver Bells (Chicago: Alfred L. Sewell, 1867 ("Digitized by Internet Archive")), p. 4).
- BS
Last updated in version 4.1
File: Parr051

Deceitful Husband, The

DESCRIPTION: The singer says she was courted and married by a stranger. They had been married six weeks when a woman claims him as the father of her infant. The singer believes the story although her husband denies it. She drives him away to "where he ought to go"

AUTHOR: Hugh McWilliams (source: Moulden-McWilliams)
EARLIEST DATE: 1831 (according to Moulden-McWilliams)
KEYWORDS: marriage accusation rejection baby husband lover wife
FOUND IN: Ireland
REFERENCES (1 citation):
ADDITIONAL: John Moulden, Songs of Hugh McWilliams, Schoolmaster, 1831 (Portrush,1993), p. 8, "The Deceitful Husband"
Roud #7002
RECORDINGS:
Robert Cinnamond, "Young Girls Beware" (on IRRCinnamond02)
NOTES [6 words]: The description is based on Moulden. - BS
File: RcTDeHus

December Cam'

DESCRIPTION: The day before Old Yule comes with wind and snow. The maiden cleaning the lum [chimney] slippes on her bum. She bakes bread and cleans the house. We get bread buttered and hot but cups and dishes "cam' rowin frae the pantry"

AUTHOR: unknown
EARLIEST DATE: 1909 (Greig/Duncan3)
KEYWORDS: humorous religious
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast 59, p. 2, ("December cam, the twenty-fift") (1 fragment)
Greig/Duncan3 636, "December Cam" (1 text)
Roud #6096
NOTES [72 words]: Greig: .. " .. a rhyme about Yule, which was written, my correspondent thinks, by an Inverkeithnney man, an Episcopalian, as a kind of satire on the way Presbyterians held Christmas." In this regard, the first verse begins "December cam' the twenty fift Accordin' to the aul' time." For more background on the reaction to the introduction of the Gregorian calendar, and its effect on the Yule celebration, see the notes to "Auld Yule." - BS
Deck of the Willow Green

DESCRIPTION: Edgar ships on the Willow Green. Being God-fearing, he refuses to join the crew and captain in drink. Edgar tells the captain that drink will lead him to Hell. In drunken gloom the captain kills himself. Edgar prays for the crew. They all swear off rum.

AUTHOR: unknown

EARLIEST DATE: 1960 (Leach-FolkBalladsSongsOfLowerLabradorCoast, Guigné-ForgottenSongsOfTheNewfoundlandOutports)

KEYWORDS: virtue suicide sea ship drink religious sailor

FOUND IN: Canada(Newf)

REFERENCES (2 citations):
Leach-FolkBalladsSongsOfLowerLabradorCoast 89, "Deck of the Willow Green" (2 texts, 2 tunes)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 288-290, "On the Deck of the Willow Green (Faithful Edgar)" (1 text, 1 tune)

ST LLab089 (Partial)
Roud #9974

ALTERNATE TITLES:
Faithful Edgar

NOTES [2 words]: Yeah, sure. - RBW

Deck the Halls (with Boughs of Holly)

DESCRIPTION: Listeners are urged to "Deck the halls with boughs of holly," wear "gay apparel," "troll the ancient yuletide carol," and welcome in the new year

AUTHOR: unknown

EARLIEST DATE: 1881 (tune published 1784 as "Nos Galan" in Musical and Poetical Relics of the Welsh Bards)

KEYWORDS: Christmas nonballad

FOUND IN:

REFERENCES (6 citations):
Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 50, "Nos Galan" (2 texts, of which the second is this piece, 1 tune)
Fireside-Book-of-Folk-Songs, p. 254, "Deck the Halls" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 382, "Deck the Halls" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 193-194, "Deck the Halls with Boughs of Holly"
DT, DECKHALL*

ADDITIONAL: Ian Bradley, _The Penguin Book of Carols_ (1999), #17, "Deck the Halls with Boughs of Holly" (1 text)

SAME TUNE:
Deck the Halls with Lefse Slices (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 19)
Deck the Halls (with Gasoline) (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 99)

NOTES [125 words]: This seems certainly to have been originally a Welsh New Year's song, "Nós Galan." According to Fuld, this was originally published, in Welsh, in 1784. Despite the appearance of the words in the Oxford Book of Carols, the commentators cited by Fuld consider the song to be exclusively American.
The English words bear no relationship to the Welsh, which is said to be a love song used as a circle dance. Bradley in the Penguin Book of Carols claims it could be used for a forfeit game: The singers danced around a harp, and each singer was called upon to sing a verse in turn, with the singer who failed to do so dropping out of the circle.

For some background on the mythological and historic significance of holly, see "The Holly and the Ivy." - RBW

Last updated in version 5.0
File: FSWB382A
Declaration d'Amour, La (Declaration of Love)

DESCRIPTION: French. Singer has waited by his love's door to speak with her, but she's refused. He pleads, "Why love not a lover who loves you more?" She says, "How could you wish that I love you / When I am forbidden my love to bestow?" In dreams she will love him.

AUTHOR: unknown
EARLIEST DATE: 1946 (Berry-FolkSongsOfOldVincennes)
KEYWORDS: foreignlanguage hardheartedness courting love rejection lover
FOUND IN: US(MW)
REFERENCES (1 citation):
Berry-FolkSongsOfOldVincennes, p. 62, "La Declaration d'Amour (Declaration of Love)" (1 text + translation, 1 tune)
File: BerV062

Deep Blue Sea (I), The

DESCRIPTION: The girl's lover set off to sea, promising to write to her. She never hears from him. She seeks out his captain, who tells her "he is drowned in the deep blue sea." She bids "farewell to friends and relations" and decides to drown herself

AUTHOR: unknown
EARLIEST DATE: 1928 (Carter Family recording)
KEYWORDS: death suicide ship sea drowning
FOUND IN: US(Ap,SE,So)
REFERENCES (6 citations):
Randolph 794, "The Deep Blue Sea" (1 short text plus 2 excerpts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 518-520, "The Deep Blue Sea" (1 text, 1 tune -- Randolph's 794A)
Burton/Manning-EastTennesseeStateCollectionVol2, p. 60, "Sailor on the Sea" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 26, "Sailor on the Deep Blue Sea" (1 text, 1 tune, perhaps rewritten by the Carter Family)
Silber/Silber-FolksingersWordbook, p. 181, "Sailor On The Deep Blue Sea" (1 text)
DT, SAILDEEP*
Roud #4291
RECORDINGS:
Carter Family, "I Have No One to Love Me" (Victor V-40036, 1929)
Lake Howard, "I Have No One to Love Me" (Perfect 13151, 1935)
New Lost City Ramblers, "Sailor on the Deep Blue Sea" (on NLCR01)
CROSS-REFERENCES:
NOTES [118 words]: Paul Stamler suggests that this is a worn-down form of "The Sailor Boy" (Laws K12). I consider the characteristic of Laws K12 to be the request for a boat that the girl may seek her lover. Also, there are very few words in common between the two. So I have, with some hesitation, decided to split the two songs (though there are cases, such as Burton/Manning-EastTennesseeStateCollectionVol2, where I truly wasn't sure). It is quite possible that the separation is recensional; Cohen notes that Randolph's texts appear to be a warn down version of the Carter Family version, and Randolph's is the only genuinely traditional source. So this may be the remnants of a Carter Family rewrite of "The Sailor Boy." - RBW
Last updated in version 5.1
File: R794

Deep Blue Sea (II)

DESCRIPTION: "Deep blue sea, baby, deep blue sea...It was Willie what got drownded in the deep blue sea"; "Dig his grave with a silver spade..."; "Lower him down with a golden chain..."

AUTHOR: unknown
EARLIEST DATE: 1955 (recording, Pete Seeger)
KEYWORDS: death burial drowning floatingverses lullaby
FOUND IN: US(Ap)
REFERENCES (4 citations):
**Deep Deep Sea, The**

DESCRIPTION: "A noble ship lay motionless Far on the deep blue sea; The winds were hushed, The waves were still in quiet harmony." But there is no laughter on the ship because one of the sailors is dead. He has been buried at sea  

AUTHOR: unknown  

EARLIEST DATE: 1849 (Journal of the Edward)  

KEYWORDS: sailor death mourning  

FOUND IN:  

REFERENCES (1 citation):  

*Huntington-TheGam-MoreSongsWhalemenSang, p. 126, "The Deep Deep Sea" (1 text, 1 tune -- the latter from the manuscript rather than a reconstruction or guess)*  

Roud #25989  

File: HGam126

**Deep Elem Blues**

DESCRIPTION: The listener is advised to be prepared when going to (Deep Elem): "If you go down to Deep Elem just to have a little fun, You'd better have your fifteen dollars when the policeman comes." The singer details his experiences with the women there  

AUTHOR: unknown  

EARLIEST DATE: 1927 (recording, Cofer Brothers)  

KEYWORDS: whore money police theft trick sex warning crime humorous clergy  

FOUND IN: US  

REFERENCES (4 citations):  

*Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 501, "Went Down Town"; 502, "Standin' on de Street Doin' No Harm" (2 fragments, consisting of little more than a declaration of innocence and a statement "along came the police and grabbed me by the arm," also found in some versions of this song)*  

*Brown/Schinhan-FrankCBrownCollectionNCFolklore5 502, "Went Down Town"; 503, "Standin' on de Street Doin' No Harm" (2 tunes plus text excerpts)*  

*Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 529-530, "Deep Elem Blues" (1 text)*  

Roud #3119  

File: PSAFB076
Deep River

**DESCRIPTION:** "Deep River, "(My home is over Jordan), I want to cross over (to the campground)." The singer hopes to cross (the Jordan) to heaven, there to meet family, friends, etc.

**AUTHOR:** unknown

**EARLIEST DATE:** 1875 ("The Story of the Jubilee Singers")

**KEYWORDS:** religious death river

**FOUND IN:** US(SE)

**REFERENCES (6 citations):**

- Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 167, "Deep River" (1 text) (1 tune)
- Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 594-595, "Deep River" (1 text, 1 tune)
- Warren-EveryTimeIFeelTheSpirit, p. 29-30, "Deep River" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 370, "Deep River" (1 text)
- Fuld-BookOfWorldFamousMusic, p. 195, "Deep River"

**RECORDINGS:**

- Marian Anderson, "Deep River" (Victor 19227, 1924) (Victor 22015, 1929; Victor 2032, 1940)
- Carroll Clark w. Fletcher Henderson [Orch.?] "Deep River" (Columbia 128-D, 1924)
- Commonwealth Quartet, "Deep River" (Conqueror 7079, 1928)
- Hampton Institute Quartette, "Deep River" (RCA, unissued, 1941)
- The King's Heralds, "Deep River" (Chapel CR 23, n.d.)
- Lions Quartet, "Deep River" (Columbia 1167-D, 1927)
- Oriole Male Quartette, "Deep River" (Oriole 893, 1927)
- Randolph's Kentucky Jubilee Choir, "Deep River" (Brunswick 4063, 1928)
- Paul Robeson, "Deep River" (Victor 20793, 1927)

**NOTES [53 words]:** Not to be confused with either of two songs called "Deep River Blues" (one traditional, with the opening "Let it rain, let it pour; Let it rain a whole lot more..."); the other coming from the W. C. Handy tradition and beginning "Deep river, deep river, Mississippi River, so deep and wide my heart is breaking"). - RBW

**Last updated in version 4.1**

File: DTdeepel

Deep Sea Tug

**DESCRIPTION:** "Oh, the trawler wharf in Aberdeen, It's a bonnie place to be When a force eight gale is blawin'..." "Aye it's cauld, bloody cauld On... The north-east Scottish coast." A man is killed before anyone can come to his aid. It's an awful life

**AUTHOR:** Harry Robertson (Palmer-OxfordBookOfSeaSongs)

**EARLIEST DATE:** 1980 (recorded by Harry Robertson, according to Palmer-OxfordBookOfSeaSongs)

**KEYWORDS:** sailor hardtimes death

**FOUND IN:**

**REFERENCES (1 citation):**

- Palmer-OxfordBookOfSeaSongs 151, "Deep Sea Tug" (1 text, 1 tune)

**NOTES [12 words]:** Palmer offers absolutely no evidence that this song is traditional. - RBW

**Last updated in version 4.4**

File: PsSea151
Deep Sheephaven Bay

DESCRIPTION: The singer is exiled from Ireland. He thinks about his old home, the fishing fleet, the fields, and "bonnie blue-eyed Mary in her shawl of Galway grey," Now he is old but hopes he can return and "sleep in that old churchyard" near his old home.

AUTHOR: unknown
EARLIEST DATE: 1988 (McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)
KEYWORDS: exile home separation Ireland nonballad return
FOUND IN: Ireland
REFERENCES (1 citation):
  McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 21, "Deep Sheephaven Bay" (1 text, 1 tune)
NOTES [24 words]: McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen: "A favourite song of emigration in Donegal. Sheephaven Bay lies west of Inishowen...." - BS
File: McB1021

Defence of Crossgar

DESCRIPTION: Thrashers prepare "not to leave a Protestant soul in Crossgar" on St Patrick's Day. A policeman encourages them and the peelers don't stop them. "Many a Thrasher that day was detained" by Orange shot. "We fought them and beat them an hundred to one"

AUTHOR: unknown
EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)
KEYWORDS: violence Ireland patriotic political police
HISTORICAL REFERENCES:
  Mar 17, 1849 - "Ribbon parades at Castlewellan and Crossgar were attacked by Orangemen, and at Crossgar a policeman and a young woman were killed" (source: Neil Jarman and Dominic Bryan, _From Riots to Rights; Nationalist Parades in the North of Ireland_ (1997),
FOUND IN:
REFERENCES (1 citation):
  Smyth/Bush/Long-OrangeLark 13, "Defence of Crossgar" (1 text)
CROSS-REFERENCES:
  cf. "The Seige of Carrick" (tune, according to Smyth/Bush/Long-OrangeLark)
NOTES [93 words]: Smyth/Bush/Long-OrangeLark: "The Irish Constabulary, like the R.I.C. which superseded it, was largely composed of Roman Catholics."
  Sir Robert Peel established the Royal Irish Constabulary in 1812 and its success led, in 1829, to the Metropolitan Police Act for London. Originally the term "Peeler" applied to the London constabulary. (source: Sir Robert "Bobby" Peel (1788-1850) at Historic UK site.)
  The Thrashers were one of the Catholic agrarian groups like the Defenders, Whiteboys and Ribbonmen (source: "Orange Institution" at the Wikipedia site). - BS
File: OrLa013

Defender's Song (II), The

DESCRIPTION: The singer, "a Defender and a member of the Church of Rome," is banished from his home by "Luthers black and Calvin crew." He flees to the mountains. He recalls Christ's travails. He considers the despair of Calvinists: "their compass needle it is broke"

AUTHOR: unknown
EARLIEST DATE: 1953 (Tunney-StoneFiddle)
KEYWORDS: Ireland religious exile
FOUND IN: Ireland
REFERENCES (1 citation):
  Tunney-StoneFiddle, pp. 134-135, "The Defender's Song" (1 text)
CROSS-REFERENCES:
  cf. "The Banished Defender" (some text)
NOTES [252 words]: Tunney-StoneFiddle pp. 134-135 shares its first verse and theme with "The Banished Defender" but the remaining verses are entirely different.
  Zimmermann p. 19: "In some parts of Ulster, Protestant and Catholic tenants were mingled and contended for the land; the peasantry was thus divided into two camps, each having its oath-bound association. This led to a sort of religious war. At the end of the eighteenth century the Catholic
"Defenders" were opposed to the Protestant "Peep o'Day Boys" or "Orangemen." The "Defenders were succeeded by the "Ribbonmen" - BS

An irony of this song is that, while there were Calvinists in Ulster (the Presbyterian church is Calvinist), the main force of Protestantism in Ireland was the Anglican church, which is neither Lutheran (Protestant) nor Calvinist (Reformed); Anglicanism is third major branch to split off from the Church of Rome.

The Calvinist despair is, I assume, based on their extreme doctrine of predestination, which holds that no amount of effort to do right can save a person; it depends entirely on God's grace (or God's whim, as it appears to non-Calvinists). This position is summed up in the Reformed faith's "TULIP" acronym, affirmed at the Synod of Dort: Total depravity, Uncondition election, Limited atonement, Irresistible grace, and Perseverance of the Saints.

To show why all of this is relevant to Ireland: Cromwell, who did more than anyone (including even William III) to destroy Irish society, could well be called a Calvinist's Calvinist. - RBW

Last updated in version 2.5
File: TSF134

Defenders' Song (I)

DESCRIPTION: "Arise, ye sons of liberty, awake out of your slumber." United defenders must "plant the tree of liberty" in Ireland. Follow the examples of America and France. "The harp and shamrock will unite, when tyrants are no more"

AUTHOR: unknown
EARLIEST DATE: 1863 (according to Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: America France Ireland nonballad political
FOUND IN: Ireland
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 44, "Defenders' Song" (1 text)
NOTES [42 words]: For more about the Defenders, who spread starting around 1790 in response to the Protestant Peep o’ Day boys, see e.g. the notes to "Bold McDermott Roe," "The Banished Defender," and "The Noble Ribbon Boys," and of course "The Defender's Song (II)." - RBW

Last updated in version 2.5
File: Moyl044

Dehorn Song, The

DESCRIPTION: "The dehorn's nose is deepest red, The one bright spot on his empty head, To get his booze he begs and steals." The "dehorn" is lazy and incapable of seeing what he should do -- which is to join the union and get his rights

AUTHOR: unknown
EARLIEST DATE: 1947 (collected from Louis Gracey, according to Coffin & Cohen)
KEYWORDS: labor-movement drink
FOUND IN: US(SW)
REFERENCES (1 citation):
ADDITIONAL: Tristram P. Coffin and Hennig Cohen, _Folklore in America: Tales, Songs, Superstitions, Proverbs, Riddles, Games, Folk Drama and Folk Festivals_, Doubleday, 1966, p. 99, "The Dehorn Song" (1 text)

File: CoCo099

Delhi Jail, The

DESCRIPTION: The singer is going down the road "with a tired feeling and a heavy load" when the Sheriff apprehends him. The food in Delhi Jail is abominable, and the singer, once freed, proclaims, "I hope to the Lord I go there no more." Tune: "Turkey in the Straw"

AUTHOR: unknown
EARLIEST DATE: 1982
KEYWORDS: prison parody
FOUND IN: US(MA)
REFERENCES (1 citation):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 169, "The Delhi Jail" (1 text, 1 tune, plus a
Delia's Gone [Laws I5]

DESCRIPTION: Tony/Coonie shoots Delia (for breaking her promise to marry him). Delia's mother grieves. Coonie writes a letter from prison, where he has been sent for life, asking the governor for a pardon.

AUTHOR: unknown

EARLIEST DATE: 1927

KEYWORDS: homicide prison punishment

FOUND IN: US(SE) West Indies (Bahamas)

REFERENCES (8 citations):
Laws I5, "Delia (Holmes)"
Joyner-FolkSongInSouthCarolina, pp. 59-61, "Delia Holmes" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 309-312, "Delia Holmes (1 text)
Botkin-TreasuryOfAmericanFolklore, pp. 911-912, "Delia Holmes" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 238-239, "Delia" (1 text)
Silber/Silber-FolksingersWordbook, p. 177, "Delia's Gone" (1 text)
DT 657, DELIAGON* DELIAGO2 (DELIAG2 -- heavily adapted)

ADDITIONAL: John Garst, _Delia_ (Occasional Papers in Folklore Number Two), Loomis House Press, 2012, prints all or parts of half a dozen texts (although no tunes) and gives extensive background notes including two newspaper articles on the murder trial of Moses Houston

Roud #3264

RECORDINGS:
Blind Blake Higgs, "Delia Gone" (on WIHIGGS01)
Blind Willie McTell, "Delia" (on USWMcTell01)
Pete Seeger, "Delia's Gone" (on PeteSeeger04)

CROSS-REFERENCES:

"Mister McKinley (White House Blues)" (tune, some versions)

NOTES [522 words]: In oral tradition this ballad has split into two texts which are so distinct that they can hardly be recognized as one. (Indeed, I wasn't sure until I came across an unusually full Bahaman version.)

"Delia's Gone," from the Bahamas, tells only the bare facts of Delia's murder, which is committed by Tony.

"Delia" ("Delia Holmes") provides a motive for the shooting (Delia Holmes had broken her promise to marry Coonie), and gives details about the murderer's conviction.

One theory has it that this story is based on a murder committed in Georgia around 1900. If this is true, then Tony/Coonie is Moses Houston (variously called "Mose" and "Cooney/Coony" in the newspapers). His age is uncertain; he gave it as fourteen, and the papers estimated it at fourteen to sixteen.

Delia Green was fourteen year old whom he had been dating. He claimed there was a sexual relationship; she denied it. He killed her in 1900, at a rowdy party in which they argued, apparently over whether their relationship was sexual. He was tried in 1901. Found guilty (in a trial which, in retrospect, does not sound very fair), he was sentenced to prison but paroled in 1913; a later request to overturn his sentence does not seem to have been acted upon. (Information compiled by John Garst.)

Almost all that was known about this song is summarized by Chapman J. Milling in Volume 1, Number 4 of Southern Folklore Quarterly (December 1937); Botkin excerpts several important paragraphs. This has now been superseded by the John Garst book cited in the references. Garst has a number of interesting notes on the case; he observes (p. 15) that there must have been extensive perjury in the trial testimony, notes that Coonie escaped from a chain gang in 1904 but got in trouble with the law again, resulting in him being shipped back to Georgia (p. 13), and speculates (pp. 15-16) that the place where Delia died was a house of ill repute, leading him to wonder if Delia was a prostitute (I would have to say that may be reading too much into the facts; even brothels can have girls who help clear up).

Garst, pp. 14-15, makes an interesting point: Moses Houston was eventually granted parole by
Georgia governor Slaton. Slaton later would commute the sentence of Leo Frank, convicted of murdering Mary Phagan, from a death sentence to life imprisonment. It ended his political career. It tells you something about politics at the time that Slaton suffered no political consequences at all for paroling a man clearly guilty of murder in some degree, but saw his career end for merely canceling the execution of a man who was undeniably innocent of murder.

On pp. 21-22, Garst points out that the chorus line "Delia('s) gone, one more round" originated in the Bahaman versions, and was not found in the U. S. until American singers started copying those versions. The typical American version is "one more rounder gone." - RBW

McTell's version keeps one of the usual tag lines -- "She's all I've got is gone" -- but tells none of the story. Instead it combines floating verses from murder blues like Stagolee, Frankie and Albert, and Louis Collins. - BS

Last updated in version 5.0
File: LI05

Deluded Lover, The

DESCRIPTION: Singer greets his love; but she reproaches him for deluding her. He says he's free of obligation to her. She points out that he broke his vows to her. He says "he" was deluded, and that he still thinks of his true-love. He wishes all wars were over

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan6)
LONG DESCRIPTION: Singer meets his true love; he greets her, but she reproaches him for deluding her. He denies it, saying he's free of obligation to her, and so is she. He admits giving her diamond rings; she points out that he broke his vows to her, and married "the lassie with the land." He admits that too, but says "he" was deluded, and that he still thinks of his true-love. He wishes all wars were over (, that the soldiers may be called home from their war-brides,) and that they might meet again

KEYWORDS: love marriage accusation promise abandonment betrayal lover wife
FOUND IN: Ireland Britain(Scotland(Aber))
REFERENCES (5 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #175, pp. 2-3, "My He'rt It Is Sair"; #119, p. 3, ("The slower that the fire burns the sweeter is the maut"); #166, p. 2, ("Begone, young man, you deceived me") (1 text plus 2 fragments)
Greig/Duncan6 1165, "My He'rt It Is Sair" (6 texts, 4 tunes)
Kennedy-FolksongsOfBritainAndIreland 150, "The Deluded Lover" (1 text, 1 tune)
Tunney-StoneFiddle, pp. 78-79, "As I Roved Out" (1 text, 1 tune)
OBoyle-TheIrishSongTradition 1, "As I Roved Out" (1 text, 1 tune)
Roud #3479 and 6289
RECORDINGS:
Michael Gallagher, "The Deluded Lover" (on IRTunneyFamily01, FSBFTX15)
Paddy Tunney, "As I Roved Out" (on IRPTunney02)
CROSS-REFERENCES:
cf. "Sarah Scott" (theme: girl deserted by man who marries for money or land)
ALTERNATE TITLES:
The Briar and the Rose
NOTES [618 words]: Schmuck. - PJS
The final verse of this song wishes that "the Queen would call home her armies From England, Ireland, from Amerikay and Spain." This strongly implies a date in the reign of Queen Anne (1702-1714) and the War of the Spanish Succession; Elizabeth I had no armies in America (though she did fight Spain), and Victoria, though she had armies in North America if you count Canada as British, was no longer involved in Spain.

The War of the Spanish Succession (1701-1713) did keep British troops on the continent (mostly in the Low Countries) far longer than previous wars, and there were also troops stationed in Ireland for long periods for fear of Jacobite activities. So foreign marriages did become a possibility. - RBW While Michael Gallagher's recording has the title "The Deluded Lover" he himself introduces the song as "As I Roved Out."

Tunney-StoneFiddle calls this "'As I Roved Out' or 'The False Bride'." This doesn't seem in any way related to "The False Bride." Tunney's melody is the one used by Planxty for "As I Roved Out" on Planxty -- The Well Below the Valley on LP Shanachie 79010 (1979). Perhaps "The False Bride" is a typo for a title mentioned on p. 137, viz., "The Forsaken Bride."
Peter Boyle's notes to IRPTunney02: "The song sung here has been equated, rightly or wrongly, with the English ballad 'The False Bride' (BBC Recorded Programmes Library), but to me it seems rather to be a mixture of two or three themes taken over from Provencal folk poetry, and one really Irish theme -- that of land hunger. Easily recognizable in the verses are (1) the love debate, (2) chanson de jeune fille, and (3) a folk-memory of amour courtois." In Tunney's own comment on IRPTunney02 considers land hunger one issue but speculates that the outcome might be blamed on a matchmaker making the best deal.

From "As I Roved Out on a Bright May Morning" for *Scottish Songs--Lyrics and Melodies* at Glasgow Guide site: "A copy of this song was recently found in Russia, by Dr. Urbanov, folded into the diary of a Captain Dougal Frazer who presumably died at Balaclava in the Crimean war around 1853, as a member of the 93rd Highland Regiment, under Sir Colin Campbell, one time Aide de Camp to the Duke of Wellington." [For Colin Campbell, commander of the Highland Brigade at Alma, see e.g. "The Kilties in the Crimea," "Grand Conversation on Sebastopol Arose (I)," and "The Heights of Alma (I)" [Laws J10] - RBW]

O Boyle writes "...in part it is the voice of land-hungry Ireland -- but where does the word 'lassie' come from?" It seems to me that the Irish ballad may just be an abbreviated Scottish ballad. That would explain "lassie" and may mean that the land issue, which is central to the Irish versions, is preserved because of Irish land hunger of the 19th Century. The singer's complaint that his friends "conveyed me to yon church" and his "lips said Yes at their request" does not survive in the Irish versions we have because the land itself is sufficient motivation, well understood by all Irish listeners.

The last verse, so seemingly out of place in the Irish versions, is made clear by the Scottish versions:

But O gin the king wid gie command
Through Italy, through France, and Spain
To every married man to forsake his own wife
And return back to his own sweetheart again.

The singer is not asking for an end of war but for the king's command (to war again?) that every married man would have to leave his wife.

Kennedy-FolksongsOfBritainAndIreland’s view (p. 373) is that "the Queen will not only recall her soldiers but, in so doing, will also call them away from women they have married while abroad." I don't think that resolves the marriage for land issue. - BS

**Dem Bones**

DESCRIPTION: "Dem bones, dem bones, dem jee-umpin' bones" (x3). "Bones, bones, won't you tell me the word of God?" "De toe bone connected to de foot bone," and so forth, until the entire body is connected

AUTHOR: unknown

EARLIEST DATE: 1933 (Lomax/Lomax-OurSingingCountry)

KEYWORDS: nonballad religious

FOUND IN: US(Ap)

REFERENCES (1 citation):

*Lomax/Lomax-OurSingingCountry, pp. 23-24, "Dem Bones" (1 text, 1 tune)*

Roud #15641

CROSS-REFERENCES:

cf. "Ezekiel in the Valley" (theme)
cf. "Dese Bones Gwine to Rise Again" (theme)
cf. "I Saw the Light from Heaven" ("Dry Bones" (I)) (theme)

NOTES [14 words]: The mention of bones rising again comes from Ezekiel's vision in Ezek. 37:1-14 - RBW

Last updated in version 4.0

File: LxSi023

**Demon of the Seas, The**

DESCRIPTION: On board the pirate ship Demon of the Seas Captain Moore outrun ships of war until "two men of war were fitted out By Edward, England's King" to bring him in. The pirates
destroy those ships but are destroyed by a third.

AUTHOR: unknown

EARLIEST DATE: 1847 (Journal of William Histed of the Cortes)

KEYWORDS: fight navy death pirate

FOUND IN: Canada(Mar)

REFERENCES (4 citations):
- Ives-FolksongsOfNewBrunswick, pp. 151-153, "The Demon of the Seas" (1 text, 1 tune)
- Huntington-SongsTheWhalemenSang, pp. 78-79, "The Demon of the Sea" (1 text, 1 tune)
- Frank-NewBookOfPirateSongs 43, "The Demon of the Sea" (2 texts, 2 tunes; #36 in the first edition)

ADDITIONAL: Leslie Shepard, _John Pitts, Ballad Printer of Seven Dials, London 1765-1844_, Private Library Association, 1969, p. 66, "The Demon of the Sea"/"Oh No my Love Not I" (reprint of a Pitts broadside)

Roud #1962

CROSS-REFERENCES:
- cf. "Brave Old Oak" (tune)

NOTES [331 words]: Huntington states, without evidence, that the King Edward involved is Edward VI (reigned 1547-1553). The difficulty in this, of course, is that Edward VI died while he was still only a boy; he didn't fit out anything in his own right.

Nonetheless, if an English King Edward is meant, it almost has to be Edward VI. Edward VII (reigned 1901-1910) is obviously too late. The Edwards prior to Edward VI are largely eliminated by the mention of guns. Edward I (1272-1307) and Edward II (1307-1327) simply didn't have cannon. They began to be used in the reign of Edward III (1327-1377), but not on shipboard -- they were still too experimental.

By the time of Edward IV (1461-1470, 1471-1483) and Edward V (1483), cannon were well-established as weapons, but only on land; they had been mounted on ships, but hardly used. It's surprising to hear guns mentioned even in connection with Edward VI's navy, since this is before the Spanish Armada really caused naval gunnery to be tested -- but at least it's possible.

I know of no famous pirate named Moore (excluding the Captain of the _Flying Cloud_, which is obviously too late). Could it possibly be an error for "Moor" -- i.e. one of the corsairs from North Africa?

Leslie Shepard, _John Pitts, Ballad Printer of Seven Dials, London 1765-1844_, Private Library Association, 1969, p. 65, quotes an interview by Henry Mayhew with the alleged author of this piece (who is, however, not named). He complained about the pay:

"The first song I ever sold was to a concert-room manager. The next I sold had great success. It was called the 'Demon of the Sea', and was to the tune of 'The Brave Old Oak.' Do I remember how it began? Yes, sir, I remember every word of it... That song was written for a concert-room, but it was soon in the streets, and ran a whole winter. I got only 1 [shilling] for that. Then I wrote the 'Pirate of the Isles,' and other ballads of that sort. The concert-rooms pay no better than the printers in the sheets...."

Last updated in version 5.0

File: IvNB151

**Dempsey's Lumber-Camp Song**

DESCRIPTION: Singer describes the characters at Dempsey's lumber camp

AUTHOR: Frank Ward

EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)

KEYWORDS: lumbering work nonballad moniker logger humorous

FOUND IN: US(MW)

REFERENCES (2 citations):
- Beck-SongsOfTheMichiganLumberjacks 70, "Dempsey's Lumber-Camp Song" (1 text)
- Beck-LoreOfTheLumberCamps 111, "Dempsey's Lumber Camp" (1 text)

Roud #8840

CROSS-REFERENCES:
- cf. "The Lumber Camp Song" (theme) and references there

NOTES [33 words]: The "moniker song" consists mostly of listing the names of one's compatriots, and perhaps telling humorous vignettes about each; it's common among lumberjacks, hoboes, and probably other groups. - PJS

Last updated in version 5.2
**Den o' Aldbar, The**

**DESCRIPTION:** The singer, out one May morning on the way to church (for a wedding?), admires the stream winding through the Den o' Aldbar, the trees, flowers, and birds. "Here's a health to the proprietor ... in wedlock, and to a family fine"

**AUTHOR:** John Archer (source: Reid, "with some slight emendations by Colin Sievewright")

**EARLIEST DATE:** 1908 (Greig/Duncan3)

**KEYWORDS:** marriage flowers lyric bird

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (3 citations):**
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #28, p. 2, "The Den o' Aldbar" (1 fragment)
- Greig/Duncan3 514, "The Den o' Auldbar" (1 fragment, 1 tune)
- ADDITIONAL: Alan Reid, The Bards of Angus and the Mearns (Paisley, 1897 ("Digitized by Google")), p. 524, "The Den o' Auldbar"

**Roud #5998**

**NOTES [10 words]:** Reid (1897): "highly popular some fifty or sixty years ago." - BS

*Last updated in version 2.5*

**File:** GrD3514

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**Dennis McGonagle's Daughter Mary Ann**

**DESCRIPTION:** "I am a decent Irishman, I've a daughter Mary Ann... and you bet she is so fresh, she will never spoil." The girl is always going to balls and courting young men. At one, she is arrested, but promptly freed when the police learn who she is

**AUTHOR:** unknown

**EARLIEST DATE:** 1922 (Dean-FlyingCloud)

**KEYWORDS:** courting police humorous floatingverses

**FOUND IN:** US(MW)

**REFERENCES (1 citation):**
- Dean-FlyingCloud, pp. 80-81, "Dennis McGonagle's Daughter Mary Ann" (1 text)

**Roud #9569**

**NOTES [110 words]:** This song poses a bit of a conundrum. The chorus runs, "She's a darling, she's a daisy, and she nearly drives me crazy, With a hand and foot upon her like a man. And everywhere she goes you can tell by her turned-up nose That she's Dennis McGonagle's daughter Mary Ann." This obviously has the same source as the as the lyric "She's my darling, she's my daisy, She's humpbacked and she's crazy... She's my freckled-faced consumptive Mary Ann" found in "Hungry Hash House" and "Sara Jane."

And yet, the feeling of the two versions is so different that they can properly be considered separate songs. And which one (if either one) is original? I have no answer. - RBW

**File:** Dean0880

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**Dens of Ireland, The**

**DESCRIPTION:** A young hunter accidentally kills a man. He is captured and faces the death penalty. A girl sets out to save him. She enters the courtroom and pleads on her knees for his life. The judge frees him; the man agrees to marry the girl

**AUTHOR:** unknown

**EARLIEST DATE:** 1982

**KEYWORDS:** love death trial reprieve

**FOUND IN:** US(MA)

**REFERENCES (2 citations):**
- Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills, "The Dens of Ireland" (1 text, 1 tune)
- DT, DNIRELND*

**File:** FSC060
Departed Loved Ones

DESCRIPTION: "Is it wrong to wish to meet them Who were dear to us in life?" "I've a mother up in heaven, And oh, tell me if you will, Will my mother know her children When to glory they will go?" The singer thinks of family and how they live in heaven

AUTHOR: unknown
EARLIEST DATE: 1933 (SFLQ)
KEYWORDS: religious death
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 525, "Departed Loved Ones" (1 text)
Roud #11818
CROSS-REFERENCES:
cf. "We Have Fathers Gone to Heaven" (floating lyrics)
cf. "The Other Bright Shore" (theme)
NOTES [47 words]: This may be an elaboration "We Have Fathers Gone to Heaven," or that piece may be an expanded repetition of a single version of this. Dependence seems nearly certain -- but since "We Have Fathers" is just a set of stanzas repeated with variations, they must be listed separately. - RBW
File: Br3525

Depot Camp, The

DESCRIPTION: A logger dreams St. Peter won't accept the depot camp loggers but buys them off by sending material to make next year's drive heavenly: gold axes to use and gold fish to eat. In his dream the next year he can't find the camp. He wakes to his old camp.

AUTHOR: James O'Hara? (possible, per Ives-FolksongsFromMaine)
EARLIEST DATE: 1962 (Ives-FolksongsFromMaine)
LONG DESCRIPTION: A logger dreams that he goes to Heaven. St. Peter sends him back to bring up the depot camp crew. When they return St. Peter decides he can't have them in Heaven but, since they have only five sins among them, he can't reject them. He tells them to return for next year's drive and he will send logs and other things to make the camp heavenly. They expect the next year "we'll have a jolly time, Our axes they'll be made of gold... we'll eat golden fishes there instead of rotten cod." In the dream a year passes and the loggers can't find the heavenly camp. The dreamer wakes when the cook cries "turn out"

KEYWORDS: gold lumbering dream food moniker supernatural logger
FOUND IN: US(NE)
REFERENCES (1 citation):
Ives-FolksongsFromMaine 1, "The Depot Camp" (2 texts, 2 tunes)
NOTES [35 words]: Ives-FolksongsFromMaine: "The year was 1901 or 1902; the operation was run by James McNulty of Bangor.... The 'depot camp' was the central or base camp from which other camps in the operation were supplied." - BS
Last updated in version 3.6
File: IveMa01

Depression

DESCRIPTION: "The meal is cheap sellin their farms high rentit And sma is their profit when sellin their grain," Bad weather destroys the crops. Cattle cannot be sold. The "cursed gentry ... card not nor spin... The laird and the factor will get an overthrow"

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan3)
KEYWORDS: hardtimes work farming landlord nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #147, p. 1, "Depression" (1 text)
Greig/Duncan3 435, "Depression" (1 text, 1 tune)
Roud #5950
CROSS-REFERENCES:
cf. "The Lass o' Glenshee" (tune, per Greig)
NOTES [201 words]: The line about "cursed gentry ... Walks out at their leisure, lies up at their pleasure" in Greig/Duncan3 is "Like Solomon's lilies they card not nor spin." The reference is to Matthew 6:28-29 [with a close parallel in Luke 12:27 - RBW]: "And why take ye thought for raiment? Consider the lilies of the field, how they grow; they toil not, neither do they spin: And yet I say unto you, That even Solomon in all his glory was not arrayed like one of these." While the reference does not work as intended by Matthew it does work in bringing to mind a picture of landlord as idler wallowing in unearned luxury.

[Indeed, it gets the point almost backward, since Jesus's message in this passage, as given by both Matthew and Luke, was not to worry about how to make a living. But the comparison to Solomon is apt: Of all the Davidide Kings, he was among the most useless, spending vast amounts he didn't have and doing nothing to promote the actual prosperity of his kingdom. - RBW]

Greig: "['Depression'] gives a picture of the agricultural situation as it would have been in the seventies of last century when the word 'Depression' came into vogue."

Greig/Duncan3: "September 1907. Heard about 1850." - BS

Last updated in version 2.4

File: GrD3435

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**Derby Ram, The**

**DESCRIPTION:** The singer travels to Derby and sees the amazing Derby Ram. Its size and power are described in expansive detail (with the details varying). Most versions end with the slaughter of the ram. "If you had been to Derby, you'd have seen it as well as I"

**AUTHOR:** unknown

**EARLIEST DATE:** 1827 (Kinloch)

**KEYWORDS:** animal talltale bawdy bragging humorous lie

**FOUND IN:** Britain(England(All),Scotland(Aber)) US(All) Australia Ireland Canada(Mar,Newf,Ont) West Indies(Bahamas,Jamaica)

**REFERENCES:** (67 citations):

- Reeves/Sharp-TheIdiomOfThePeople 26, "The Derby Ram" (2 texts)
- Reeves-TheEverlastingCircle 31, "The Derby Ram" (1 text)
- Williams-FolkSongsOfTheUpperThames, pp. 43-44, "The Ram" (1 text) (also Williams-Wiltshire-WSRO Bk 26)
- Broadwood/Maitland-EnglishCountySongs, pp. 44-47, "The Derby Ram" (3 texts, 4 tunes)
- OShaughnessy-MoreFolkSongsFromLincolnshire 6, "The Derby Ram" (1 text, 1 tune)
- Palmer-EnglishCountrySongbook, #145, "The Derby Tup" (1 text, 1 tune)
- Gardham-EastRidingSongster 1, p. 5, "The Derby Ram" (1 text, 1 tune)
- Hamer-GarnersGay, p. 21, "The Ramsey Ram" (1 text, 1 tune)
- Hamer-GreenGroves, pp. 51-52, "The Derby Tup [Derby version]"; pp. 70-71, "The Derby Tup [Lincolnshire version]" (2 texts, 2 tunes)
- Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #106, "The Derby Ram" (1 text, 1 tune)
- OCroinin/Cronin-TheSongsOfElizabethCronin 48, "Derby Ram" (5 texts, 1 tune)
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 224-225, "The Derby Ram" (1 text)
- Randolph 106, "The Derby Ram" (2 texts plus a mixed fragment, 1 tune)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 137-139, "The Derby Ram" (1 text, 1 tune -- Randolph's 106A)
- Randolph/Leafman-RollMeInYourArms I, pp. 89-96, "The Darby Ram" (8 texts, 1 tune)
- Owens-TexasFolkSongs-1ed, pp. 230-231, "Darby's Town" (1 text, 1 tune)
- Eddy-BalladsAndSongsFromTexas 81, "The Darby Ram" (1 text)
- Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 190, "The Darby Ram" (2 texts plus an excerpt and mention of 1 more, 2 tunes)
- List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 208-214, "The Derby Ram" (1 text, 1 tune)
- Meredith/Anderson-FolkSongsOfAustralia, pp. 112-113, 120-121, "The Derby Ram"; p. 153, "Inky Dinky Derby Town" (3 texts, 3 tunes)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 176, "The Derby Ram" (1 text plus a fragment)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore4 176, "The Derby Ram" (3 excerpts, 3 tunes)
- Chappell-FolkSongsOfRoanokeAndTheAlbermarle 105, "Ram of Darby" (1 text)
- Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, pp. 8-9, "Darby's Ram" (1 text, 1 tune)
- Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, p. 209, "Darby's Ram" (1 text, 1 tune)
Hudson-FolksongsOfMississippi 127, pp. 273-274, "The Ram of Derby" (1 text)
Fuson-BalladsOfTheKentuckyHighlands, p. 58, "Darby's Sheep" (1 text)
Brewster-BalladsAndSongsOfIndiana 75, "The Derby Ram" (2 texts, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 241-242, "Derby Ram" (2 texts, 1 tune)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 114-115, "The Derby Ram" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, p. 136, "The Derby Ram" (1 text, 1 tune -- sailors' version; the ram goes to sea but still gets slaughtered)
Hugill-ShantiesFromTheSevenSeas, pp. 437-438, "The Derby Ram" (1 text, 1 tune) [AbEd, pp. 328-329]
Peacock, pp. 10-11, "The Derby Ram" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 100-101, "The Derby Ram" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 141, "The Derby Ram" (3 texts, 3 tunes)
Karpes-TheCrystalSpring 120, "The Derby Ram" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #204, "The Derby Ram" (2 texts, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 104-107, "The Ram of Darby" (1 text, 1 tune)
Friedman-Viking/PenguinBookOfFolkBallads, p. 441, "The Derby Ram" (1 text)
Cray-EroticMuse, pp. 23-28, "The Derby Ram" (2 texts, 2 tunes)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #14, pp. 1-2, "The Ram of Derby" (1 text)
Greig/Duncan3 645, "The Ram o' Dirram" (5 texts, 2 tunes)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, p. 130, "Hech hiegh Durham" (1 fragment)
Kennedy-FolksongsOfBritainAndIreland 304, "The Ram Song" (1 text, 1 tune)
Ritchie-SingingFamilyOfTheCumberlands, pp. 38-40, "[The Darby Ram]" (1 text, 1 tune)
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 53, "Darby Ram (1 text, 1 tune)
Roberts-SangBranchSettlers, #10, "The Old Big Ram" (1 text, 1 tune)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 41, pp. 73-74, "The Derby Ram" (1 text, although the singer did not call it "The Derby Ram" and the song never mentions Derby)
Chase-AmericanFolkTalesAndSongs, pp. 134-136, "The Darby Ram" (1 text, 1 tune)
Botkin-TreasuryOfNewEnglandFolklore, pp. 577-578, "The Derby Ram" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, p. 97, "The Ram of Dalby" (1 text, 1 tune)
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 139-140, "The Derby Shed Ram" (1 text, 1 tune)
Kinloch-TheBalladbookXXVI, pp. 80-81, "The Ram of Diram" (1 text)
Ford-VagabondSongsAndBalladsOfScotland, pp. 124-125, "The Ram o' Bervie" (1 text, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 129, "As I was going to Derby" (1 text)
Baring-Gould-AnnottedMotherGoose #805, p. 298-300, "(As I was going to Derby)"
Silber/Silber-FolksingersWordbook, p. 404, "The Darby Ram" (1 text)
JournalOfAmericanFolklore, Elsie Clews Parsons, "Spirituals and Other Folklore from the Bahamas," Vol. 41, No. 162 (Oct-Dec 1928), Toasts and other verses: Watlings p. 469, "(Dere's a ball in from London town)" (1 fragment)
DT 312, DERBYRAM DERBYRM2 DRBYRAM3* (DERBYRM4) DRBYRAM5 DERBYRM7*
ADDITIONAL: Llewellyn Jewitt, The Ballads and Songs of Derbyshire (London, 1867) ("Digitized by Google"), pp. 115-119, "The Derby Ram" (1 text)
Martha W Beckwith, "The English Ballad in Jamaica: a Note Upon the Origin of the Ballad Form" in _Publications of the Modern Language Association_ [PMLA], Vol. XXXIX, No. 2 (Jun 1924 (available online by JSTOR)), #8-#9 p. 478 "The Great Ram of Derby" (2 texts)
Frank J. Gillis, "The Metamorphosis of a Derbyshire Ballad into a New World Jazz Tune," an article published 1978 in _Disourse in Ethnomusicology: Essays in Honor of George List_; republished on pp. 207-248 of Norm Cohen, editor, _All This for a Song_, Southern Folklife Collection, 2009
Roud #126
RECORDINGS:
Clarence Bennett, "The Derby Ram" (on PeacockCDROM) [one verse only]
Elizabeth Cronin, "Derby Ram" (on IRECronin01)
Warde Ford, "The Derby ram / The Darby ram" (AFS 4214 B1, 1939; in AMMEM/Cowell)
Charles Ingenthron, "The Derby Ram" (AFS; on LC12)
Grandpa Jones w. Delmore Brothers, "Darby's Ram" (King 708, 1948)
Arthur Lennox, "The Ram Song" (on FSB10)
A. L. Lloyd, "The Derby Ram" (on Lloyd4, Lloyd08, Lloyd12)
Bascom Lamar Lunsford, "Darby's Ram" (Brunswick 228, 1928) (Brunswick 80080, Brunswick BL 59001; these are probably the same as the preceding) (Riverside RLP 12-645, 1956)
Cyrl O'Brien, "The Derby Ram" (on NFMLeech); "The Ram" (on MUNFLA/Leach)
Lawrence Older, "Derby Ram" (on LOlder01)
Abigail Hall Ritchie, "Darby Ram" (on Ritchie03)
Pete Seeger, "The Darby Ram" (on PeteSeeger09, PeteSeegerCD02)
Skylane Scotty, "Darby's Ram" (Conqueror 8309, 1934)
Sid Steer, "The Derby Ram" (on Voice07)
Cas Wallin, "Derby Ram" (on OldTrad1, FarMtns4 as "The Derby Ram")
Doug Wallin, "The Derby Ram" (on FarMtns3)

CROSS-REFERENCES:
cf. "Didn't He Ramble" (lyrics)
cf. "The Grey Goose" (theme)
cf. "The Red Herring" (theme)
cf. "The Sucking Pig" (theme)
cf. "'Ow'd Yowe wi' One Horn" (theme)
cf. "Paul Bunyan's Big Ox" (theme)
cf. "The Loft Giant (Song of Marvels)"
cf. "The Wonderful Crocodile" (theme)

SAME TUNE:
Frankfort Town (Greenway-AmericanFolksongsOfProtest, p. 18)
I Came, an Emerald Freshman (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 37)

ALTERNATE TITLES:
The Beast of Derbytown
The Darby Tup
The Old Tup
The Ram of Derby (Darby)
The Ram Song
The Wattle Flat Ram
The Great Sheep

NOTES [469 words]: This is another of the ballads Child excluded from his ESPB, presumably because the "hero" is an animal. The contemporary bawdy song is descended from English mummer plays, and those, in turn, are perhaps relics of medieval mystery plays. Randolph/Legman-RollMeInYourArms has extensive, if rambling and opinionated, notes on this ballad. - EC

And if it had been trimmed, we'd say "He rambled till that editor cut him down." (Sorry.) - PJS

It's times like these I'm REALLY glad I can blame these notes on somebody else.

Ford reports, without accepting it, that "a prisoner had been condemned to death, in the time of the feudal laws, and was promised free pardon should he succeed in composing a song without a grain of truth in it, and that this was the song he produced." Of course, he could just as well have produced the previous story.... - RBW

The chorus of Beckwith #8, from Jamaica, (collected 1919-1921) is: "He's a ramble, he's a ramble, Said de butcher to de ram, 'Cut it down.'" Is this the only version close to Handy's 1902 "Oh! didn't he ramble, ramble, He rambled 'till the butchers cut him down" [indexed here as "Didn't He Ramble"]? If so, which is the source and which the borrower? Of course, in this song, the ram is frequently slaughtered by a butcher (for example, "The butcher that killed this ram, sir, was up to his thighs in blood") and the "tup" [i.e., ram] was slaughtered by a butcher in the mummers' play (source: Ronald Hutton, _The Stations of the Sun_, 1996, Oxford University Press, p. 87), but I'm interested in the idea "he rambled till the butchers cut him down."

Beckwith's two texts of "The Great Ram of Darby" show how easily English songs are absorbed into the Jamaican Anansi cante fable form. [E.g. it has happened with Child 1, "Riddles Wisely Expounded," Child 68, "Young Hunting," and Child 95, "The Maid Freed from the Gallows"; see the notes on those songs. - RBW] Often the plot becomes the basis for the tale and speech from the
song remains to be sung as part of the cante fable. Beckwith illustrates the extremes. Beckwith #8 is entirely sung. Beckwith #9 is entirely in prose, bracketed with an Anansi introduction and epilog: "There was a great ram; everybody heard about him but could not kill him. Anansi [the trickster] heard about him and took a ride to Darby town to look at the ram. The finest ram that ever is seen! ... The wool that grows on that ram's back seems tall enough to reach the sky. The John-Crow [turkey vulture] build their nest there. ... [The ram is killed] The flood carried away all the young men in Darby town, and all the young women were screaming out for the skin and bone to boil it down to oil to rub the old man's bones. Meanwhile, Anansi had the ram secure in his bag and started for home, leaving the mourning in Darby town." - BS

Derby, Derby
DESCRIPTION: "Oh, Derby, Derby, won't you marry me? Derby, Derby, won't you say yes? Derby, Derby, won't you marry me? Show your legs to the Cockney girls"
AUTHOR: unknown
EARLIEST DATE: c. 1974 (recording, Minty Smith)
KEYWORDS: humorous nonballad nonsense marriage
FOUND IN: Britain(England(Lond))
RECORDINGS:
Minty Smith, "Derby, Derby" (on Voice14)
NOTES [9 words]: The current description is all of the Voice14 text. - BS
File: RcDerDer

Dermody and Hines
DESCRIPTION: The police shoot the innocent without penalty. It's murder when a policeman's shot. The informer Noctor is persuaded to say Dermody and Hines shot M'Goldrick. Nevertheless, the jury finds them not guilty. Must we continue to play at being fools?
AUTHOR: Susan Mitchell (source: OLochlainn-MoreIrishStreetBallads)
EARLIEST DATE: c.1909 (_Bean na h-Eireann_, according to OLochlainn-MoreIrishStreetBallads)
KEYWORDS: homicide trial freedom patriotic police lie
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 62, "Dermody and Hines" (1 text, 1 tune)
Roud #9766
NOTES [23 words]: O Lochlainn recalls the lines "Cut yourself an ash plant, and never heed the fines, But strike a blow for Freedom, like Darmody and Hynes" - BS
File: OLCM062

Dermot Astore
DESCRIPTION: "Oh! Dermot Astore! between waking and sleeping I heard thy dear voice, and I wept to its lay" She asks whether this is their last meeting. "I know we must part, but oh! say not for ever."
AUTHOR: Anne Barry Crawford
EARLIEST DATE: before 1861 (broadside, LOC Singing sb10099a)
KEYWORDS: love separation parting exile
FOUND IN:
REFERENCES (3 citations):
Wolf-AmericanSongSheets, #472, p. 31, "Dermot Astore. Reply to Kathleen Mavournee" (2 references)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 146, "Dermot Astore" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 65, "Dermot Astore" (1 text)
Roud #4884
BROADSIDES:
Bodleian, Harding B 18(613), "Dermot Astore. Reply to Kathleen Mavournee," H. De Marsan (New York), 1859-1860 [same as LOC Singing sb10099a]; also Harding B 11(878), "Dermot Astore.
The Reply to Kathleen Mavourneen
LOCSinging, sb10099a, "Dermot Astore," H. De Marsan (New York), 1859-1860 [same as Bodleian Harding B 18(613)]; also as102940, "Dermot Astore. Reply to Kathleen Mavourneen"
CROSS-REFERENCES:
 cf. "Kathleen Mavourneen" (characters)
NOTES [95 words]: See the description for "Kathleen Mavourneen" for the background to this song. Mrs. Crawford is a co-author to that.
According to William H. A. Williams, 'Twas Only an Irishman's Dream, University of Illinois Press, 1996, p. 34, "astore" is a popular word in Irish song because it comes from Irish Gaelic "a stór," "my treasure." - RBW
Last updated in version 6.1
File: OCon146

Derriere Chez Nous (Behind Our House)
DESCRIPTION: French. Behind our house is a tree. On the tree is a branch. On the branch is a nest. In the nest is an egg. In the egg is a small bird. In this bird you do not know what there is. The shanty version is sexual in nature
AUTHOR: unknown
EARLIEST DATE: 1948 (Creighton-MaritimeFolkSongs)
KEYWORDS: foreignlanguage nonballad bird bawdy
FOUND IN: Canada(Mar)
REFERENCES (2 citations):
Creighton-MaritimeFolkSongs, p. 169, "Derriere Chez Nous" (1 text, 1 tune)
Hugill-SongsOfTheSea, p. 107, "Derriere Chez Nous" (2 texts, French and English, 1 tune; although the story of this is not the same as the Canadian folksong, they clearly come from the same original)
SAME TUNE:
 cf. "The Rattling Bog" (theme)
File: CrMa169

Derry Down
DESCRIPTION: Reference entry for the "Derry Down tune," known by its chorus, "Derry down, down, down derry down" (often repeated). It is not certain what the original lyrics were, but it has been used for many parodies and derivatives; see the "Same Tune" field
AUTHOR: unknown
EARLIEST DATE: 1859 (Chappell), but widely used in older songs
KEYWORDS: nonballad
FOUND IN:
REFERENCES (1 citation):
(no references under this title)
CROSS-REFERENCES:
 cf. all the other Derry Down songs
SAME TUNE:
Benton County, Arkansas (File: R345)
The Bible Story (File: SWMS264)
Blue Mountain Lake (The Belle of Long Lake) [Laws C20] (File: Laws C20)
The Coal Owner and the Pitman's Wife (File: MacCS16)
Croppies Lie Down (II) (File: Zimm094B)
Hauling Logs on the Maniwaki (File: FowL20)
Joe Livermore (File: CrNS124)
King John and the Bishop [Child 45] (File: C045)
Moosehead Lake (File: LoF058)
Red Iron Ore [Laws D9] (File: LD09)
The Tree of Liberty (File: Zimm095)
Castle Island Song ("You simple Bostonians, I'd have you beware") (Rabson-
Derry Walls Away

DESCRIPTION: The singer recalls when "Lord Antrim's men came down yon glen" While some opposed them "our 'Prentice Boys" closed the gates. The seige is recounted including Walker's and Murray's parts. "When we close our gates again We'll then all be True Blue"

AUTHOR: unknown

EARLIEST DATE: 1865 (broadside, Bodleian 2806 b.10(3))

KEYWORDS: battle rescue death starvation Ireland patriotic youth

HISTORICAL REFERENCES:
Dec 7, 1688 - The "Apprentice Boys" close the Londonderry gates against Lord Antrim's "Redshanks" (source: Kilpatrick [see Notes])

FOUND IN:
REFERENCES (2 citations):
Smyth/Bush/Long-OrangeLark 6, "Shutting of the Gates of Derry by the Apprentice Boys of Derry" (1 text, 1 tune)
Graham-TheOrangeSongster, p. 5, "Derry Walls Away" (1 text, 1 tune)
Roud #V11050

BROADSIDES:
Bodleian, 2806 b.10(3), "Derry Walls" ("Full many a long wild winter's night," The Poet's box (Glasgow), 1865; also 2806 b.10(2), "The Seige of Derry"

CROSS-REFERENCES:
cf. "No Surrender (I)" (subject)
cf. "The Shutting of the Gates of Derry" (subject) and references there

NOTES [511 words]: The Protestant Plantation of Ulster was created after the 1607 "Flight of the Earls" -- heads of the Ulster clans -- to Rome allowed James I to declare their lands forfeit to the Crown. In the Plantation, the City of Londonderry was fortified and gated walls built around it. When James brought troops from Ireland Londonderry was left unguarded. On December 7, 1688, Lord Antrim's Catholic "Redshanks" camped outside the city. With the city government undecided as to how to handle the situation, thirteen young "Apprentice Boys" seized the gate keys, drew up the drawbridge and locked the four gates. Antrim's troops withdrew. Lord Mountjoy's Protestant regiment was allowed to garrison the city.

To escape the war, residents surrounding areas flooded into the city. Reinforcements sent by William to relieve Derry in April turned away. Then James's attempt at negotiating with Derry failed. Colonel Murray led Protestant troops to the gate, which was opened for them, and the Derry government, which had been willing to negotiate with James, was overturned. Reverend George Walker and Colonel Henry Baker were appointed joint Governors. The seige began "in earnest" on May 5, 1689. On July 28 three ships on the Foyle broke the seige bringing food; captain of the Mountjoy was Michael Browning, who was killed in the battle. The beseigers left on August 1, 1689. (source: Cecil Kilpatrick, "The Seige of Derry: A City of Refuge" at the Canada-Ulster Heritage site)

"True Blue": "A substantial number of the earliest Volunteers, the Belfast First Volunteer Company, also called the Green Company, and another the Blue Company, were identified as belonging to the Orange and True Blue Masonic Lodges. Indeed it seems likely that the Volunteer Companies were a Masonic initiative." (source: Dr Clive Gillis, "Days of Deliverance Part 13: The Providential rise of the Orange Order: What it was and what it was not," posted 5/26/2004, Ian Paisley's European Institute of Protestant Studies site) This seems a simple statement of fact. However,
keep in mind this statement from the home page of the EIPS site: "The Institute's purpose is to expound the Bible, expose the Papacy, and to promote, defend and maintain Bible Protestantism in Europe and further afield."

Later, in the same article, Dr. Gillis explains his antipathy to the Masons and the United Irishmen: "The evaporation of the Protestant Catholic divide from 1780 onwards, which so threatened Protestantism, can only be explained in terms of secret co-operation within Freemasonry."

The Belfast Volunteers were formed in 1778 because of the threat of war between France and Britain. Similar groups formed, became politicized, and supported "those in favour of legislative independence from the British parliament and the removal of impediments to Irish commerce."

Henry Grattan and Harry Flood supported this program in the Irish House of Commons. (Source: Moylan) - BS

For a good deal more on the Siege of Derry, see "The Shutting of the Gates of Derry." For Grattan and Flood, see "Ireland's Glory." - RBW

Last updated in version 5.1

File: OrLa006

**Derry's Walls**

DESCRIPTION: 200 years ago "James and all his rebel band" were forced to retreat from Derry's Walls. "Blood did flow ... For many a winter's night." "At last, with one broadside Kind heaven sent them aid" and broke the seige. Now "we'll guard old Derry's Walls"

AUTHOR: unknown

EARLIEST DATE: c.1895 (Graham-TheOrangeSongster)

KEYWORDS: battle rescue death starvation Ireland patriotic

HISTORICAL REFERENCES:

Dec 7, 1688 - The "Apprentice Boys" close the Londonderry gates against Lord Antrim's "Redshanks"

Jul 28, 1689 - Browning's ships break the 105 day seige of Derry (source: Cecil Kilpatrick, "The Seige of Derry: A City of Refuge" at the Canada-Ulster Heritage site)

FOUND IN:

REFERENCES (1 citation):

Graham-TheOrangeSongster, p. 4, "Derry's Walls" (1 text, 1 tune)

CROSS-REFERENCES:

cf. "The Shutting of the Gates of Derry" (subject) and references there

cf. "No Surrender (I)" (subject)

cf. "Derry Walls Away" (subject)

File: Gra004

**Derwentwater**

DESCRIPTION: "Oh! Derwentwater's a bonny lord, And golden is his hair." He travels the land calling for people to support "good King James." The lord of the castle he visits will have nothing to do with him, but the lady sighs for the handsome young man.

AUTHOR: unknown

EARLIEST DATE: 1810 (Cromek)

KEYWORDS: Jacobites love

HISTORICAL REFERENCES:

1715 - the 1715 Jacobite rebellion

Sept. 1715 - Warrant issued for Derwentwater's arrest. He responds by openly going into revolt

Nov. 14, 1715 - Derwentwater and his comrades forced to surrender

Feb 24, 1716 - Execution of Derwentwater at the age of (probably) 26

FOUND IN: Britain(England(North),Scotland)

REFERENCES (3 citations):

Hogg-JacobiteRelicsOfScotlandVol2 10, "Derwentwater" (1 text, 1 tune)

Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 128-129, "Derwentwater" (1 text, 1 tune)


ST StoR128 (Partial)

Roud #3158

CROSS-REFERENCES:
NOTES [223 words]: The text of this ballad is not really sufficient to establish that the Derwentwater mentioned is "the" Derwentwater; it's at least theoretically possible that "good King James" was someone other than the Old Pretender. But a young, handsome Derwentwater campaigning for King James certainly sounds like the hero of "Lord Derwentwater" [Child 208]. - RBW

Hogg-JacobiteRelicsOfScotlandVol2: "James Radcliff, Earl of Derwentwater, was among those who met in Northumberland, and rose in arms for King James about the beginning of October.... The editor cannot find any tradition on which this ballad is founded; it is taken from the recitation of a young girl, in the parish of Kirkbean, in Galloway. He has searched for it carefully through all the collections he could meet with; but it is not to be found.... This song, and part of the above note, are copied from Cromek's Remains of Nithsdale and Galloway song. The air is exceedingly simple and beautiful, and very ancient."

"Cromek died [1812] shortly after the issue [1810] of Remains of Nithsdale and Galloway Song, which was mostly written by Cunningham, though palmed upon Cromek as recovered antiques." (source: J. Ross, The Book of Scottish Poems: Ancient and Modern, (Edinburgh, Edinburgh Publishing Co, 1878), "Allan Cunningham 1784-1842," p. 738; other sources agree) - BS

Last updated in version 2.5
File: StoR128

Derwentwater's Farewell

DESCRIPTION: "Farewell to pleasant Dilston Hall, my father's ancient seat, A stranger now must call thee his." The singer bids farewell to his friends, to Tyne, to his steed. He must die in London, but asks to be buried in Northumberland

AUTHOR: Robert Surtees?

EARLIEST DATE: 1821 (Hogg-JacobiteRelicsOfScotlandVol2)

KEYWORDS: Jacobites execution burial farewell

HISTORICAL REFERENCES:
1715 - the 1715 Jacobite rebellion
Sept. 1715 - Warrant issued for Derwentwater's arrest. He responds by openly going into revolt
Nov. 14, 1715 - Derwentwater and his comrades forced to surrender
Feb 24, 1716 - Execution of Derwentwater at the age of (probably) 26

FOUND IN: Britain(England(North),Scotland)

REFERENCES (3 citations):
Hogg-JacobiteRelicsOfScotlandVol2 11, "Lord Derwentwater's Good-night" (1 text, 1 tune)
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 4-5, "Derwentwater's Farewell" (1 text, 1 tune)
DT 208, DRWNTFRW*
Roud #2616

CROSS-REFERENCES:
cf. "Lord Derwentwater" [Child 208] (subject)
cf. "Derwentwater" (subject; tune according to Hogg-JacobiteRelicsOfScotlandVol2)

NOTES [151 words]: Stokoe reports that "there is more than a suspicion that it was the offspring of the facile pen of the late Robert Surtees of Mainsforth, although he presented it to his friend and correspondent, Sir Walter Scott, as a poem of the period to which it refers; and it was inserted, on Scott's reedication, in James Hogg's Jacobite Relics of Scotland in 1819."

For all that it is a false folksong, it's fairly effective as a lament for one slain far from home. There is a certain tendency, which is quite understandable, to confuse this with "Lord Derwentwater," but the forms of the two pieces are clearly distinct. For historical background on Derwentwater, see the Child ballad. - RBW

Hogg-JacobiteRelicsOfScotlandVol2: "I had this song from my esteemed friend, Robert Surtees, esquire of Mainsforth. The copy was on an old half sheet of paper apparently in the hand-writing of a boarding-school miss." - BS

Last updated in version 2.4
File: Sto004
Description of St. Keyne's Well

DESCRIPTION: The well is named after "no over-holy saint." Between a married couple, the first that drinks from the well "thereby the maistry gains"

AUTHOR: unknown

EARLIEST DATE: 1602 (Carew's _Survey of Cornwall_ according to Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland)

KEYWORDS: marriage warning humorous nonballad recitation

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Poem #12, p. 51, "Description of St. Keyne's Well" (1 text)
Roud #V22570
File: DixP012

Dese Bones Gwine to Rise Again [Laws I18]

DESCRIPTION: A light retelling of the Biblical creation myth: God makes Adam, then Eve; Eve, tricked by the serpent, takes an "apron full" of fruit to Adam. God, spotting the peels, accuses Adam of stealing the fruit; Adam blames Eve; God throws them out of the garden

AUTHOR: unknown

EARLIEST DATE: 1899 (Barton-OldPlantationHymns)

KEYWORDS: Bible humorous animal

FOUND IN: US(SE,So)

REFERENCES (11 citations):
Laws I18, "Dese Bones Gwine to Rise Again"
Arnold-FolkSongsofAlabama, pp. 148-149, "Dese Bones Gwine Rise Ag’in" (1 text, 1 tune)
Barton-OldPlantationHymns, p. 32, "These Bones Gwine Ter Rise Again" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 523, "Creation" (1 text plus a fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 523, "Creation" (1 tune plus a text excerpt)
Sandburg-TheAmericanSongbag, pp. 470-471, "Dese Bones Gwine to Rise Again" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 249, "Dese Bones Gwine Rise Again" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 597-600, "Dese Bones Gwine to Rise Again" (1 text, 1 tune, composite)
Coleman/Bregman-SongsOfAmericanFolks, pp. 88-89+91 (book is mis-paginated), "Dese Bones Gwine to Rise Again" (1 text, 1 tune)
NorthCarolinaFolkloreJournal, Gloria Dickens, "Childhood Songs from North Carolina" Vol. XXI, No. 1 (Apr 1973), pp. 8-9, "(The Lord decided he’d make a man" (1 text)
DT 793, DESEBONE

Roud #4184

RECORDINGS:
Frank & James McCravy "These Bones G'wina Rise Again" (Victor 20869, 1927) (Brunswick 3778, 1928 [as "De's Bones Gwine to Rise Again"])
Rutherford & Foster "These Bones G'wina Rise Again" (Conqueror 7276, 1929)

CROSS-REFERENCES:
cf. "Ezekiel in the Valley" (theme)
cf. "Dem Bones" (theme)
cf. "I Saw the Light from Heaven" ("Dry Bones" (I)) (theme)

SAME TUNE:
[T.C.] Johnson-[Tom "Bluecoat"] Nelson-Porkchop "G. Burns is Gonna Rise Again" (OKeh 8577, 1928; on GoodForWhatAilsYou). [It is not know who the vocalist "Porkchop" was, nor the significance of "G. Burns", if any. - PJS]

NOTES [35 words]: The details here generally come from what scholars call the "J" or "second" account of the creation, found in Genesis 2:4b-3:24. The mention of bones rising again comes from Ezekiel's vision in Ezek. 37:1-14 - RBW
Last updated in version 6.1
File: LI18
Deserted Husband, The

DESCRIPTION: On the day of their wedding, the singer's young wife went on a spree and flirted with the man next door. Three months later, his wife and the other man went off in the train. He is tired of life; he has land and stock, but no one to take care of them.

AUTHOR: unknown

EARLIEST DATE: 1932 (OCroinin/Cronin-TheSongsOfElizabethCronin)

LONG DESCRIPTION: The singer has married a young woman, but she has left him. On the day of their wedding, she went on a spree and flirted with the young man next door. Three months later, the singer took her to town, but while he was having a drink his wife and the other man went off in the train, to his distraction. Now he is tired of life; he has an acre of land, and various livestock, but no one to take care of them. He advises men to keep an eye on their wives.

KEYWORDS: grief loneliness infidelity marriage warning abandonment drink humorous husband lover wife

FOUND IN: Ireland

REFERENCES (2 citations):
Kennedy-FolksongsOfBritainAndIreland 198, "The Deserted Husband" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 50, "Did Your Wife Go Away" (1 text)

RECORDINGS:
Seamus Ennis, "Deserted Husband" (on FSBFTX19)

CROSS-REFERENCES:
cf. "The Tramp's Story" (plot)
cf. "The Lehigh Valley" (plot)
cf. "Can I Sleep in Your Barn Tonight?" (theme)

NOTES [66 words]: Kennedy-FolksongsOfBritainAndIreland also refers, cryptically, to a song called "The Deserted Wife," also collected from Ennis, but gives no further details. - PJS
Kennedy also claims that songs of wives deserting husbands are rare. I won't say they are common, but "Rocking the Cradle (and the Child Not His Own)," for instance, is very widespread; see also the songs in the cross-references. - RBW

Deserter (IV), The

DESCRIPTION: The singer, recruited while drunk, deserts. He is turned in in succession by a woman, a sergeant, and drummer. Each time but the last he is flogged and deserts, saying "the King's duty has been cruel to me." At last the king intervenes and releases him.

AUTHOR: unknown

EARLIEST DATE: before 1853 (broadside, Bodleian Harding B 17(75a))

KEYWORDS: army recruiting punishment freedom royalty soldier

FOUND IN: Britain(England(South),Scotland(Aber))

REFERENCES (5 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #90, p. 1, "The Deserter" (1 text)
Greig/Duncan1 83, "The Deserter" (7 texts, 3 tunes)
Williams-Wiltshire-WSRO Mi 555, "Deserter" (1 text)
Dallas-TheCruelWars-100SoldiersSongs, pp. 167-169, "The Deserter" (1 text, 1 tune)
Henderson-VictorianStreetBallads, p. 148, "Deserter" (1 text)

Roud #493

BROADSIDES:
Bodleian, Harding B 17(75a), "The Deserter" ("As I was walking down Ratcliffe highway"), John Ross (Newcastle), 1847-1852; also Harding B 15(220a), "The New Deserter"
LOCsinging, as109540, "The New Deserter," Ryle & Co. (Seven Dials), n.d.

NOTES [109 words]: Greig/Duncan1: Re version A "from father who learnt it in boyhood, say 1824." - BS
My guess is that the song is a few decades older than that, and that George III was the King. George's wars were extensive, so that the military was always looking for soldiers. Discipline was harsh. (Frankly, the singer was lucky not to be killed.) George III was, however, personally merciful -- unlike his grandfather George II. If he somehow came to know about a case of a deserter about to be executed, he might well have intervened in this way. And then gone back to recruiting more drunks, because he couldn't seem to figure out
Deserter from Kent, The

DESCRIPTION: A deserter comes to join the harvesting. He talks too freely to a man in the tavern, who informs on him. He is arrested, taken to jail, then marched through the streets as he is returned to his regiment. The singer curses all informers.

AUTHOR: unknown

EARLIEST DATE: 1907

KEYWORDS: army desertion betrayal soldier curse

FOUND IN: Britain(England(South)) New Zealand

REFERENCES (5 citations):
- VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, pp. 32-33, "The Deserter from Kent" (1 text, 1 tune)
- MacColl/Seeger-TravellersSongsFromEnglandAndScotland 87, "The Deserter from Kent" (1 text, 1 tune)
- Dallas-TheCruelWars-100SoldiersSongs, pp. 165-166, "The Deserter from Kent" (1 text, 1 tune)
- Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 62, "May the Devil Reward" (1 text, 1 tune, with significant changes to fit New Zealand) (p. 38 in the 1972 edition, where the title "The Gay Deserter" is used)

DT, DESERTR

CROSS-REFERENCES:
- cf. "The Rambling Royal"

File: VWL032

Deserter's Lamentation, The

DESCRIPTION: Thinking about the past won't help so "let us be merry before we go" "Now hope all ending, And death befriending, His last ending, my cares are done ... My griefs are over -- my glass runs low"

AUTHOR: John Philpot Curran (1750-1817)

EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)

KEYWORDS: desertion death drink nonballad

FOUND IN: Ireland

REFERENCES (2 citations):
- OLochlann-MoreIrishStreetBallads 87A, "The Deserter's Meditation" (1 text, 1 tune)
- OBoyle-TheIrishSongTradition, p. 27, "The Deserter's Meditation" (1 fragment)

NOTES [121 words]: John Philpot Curran was famous mostly as a defender of the rebel leaders of 1798, including Napper Tandy and Wolfe Tone (though he did not like it at all when his daughter took up with Robert Emmet). He also served in parliament. His poetry is now mostly obscure. Except for this. Granger's Index to Poetry lists four citations, under three different names ("The Deserter's Lamentation," "The Deserter," "Let Us Be Merry Before We Go"), and I observe that OLochlann has it under a fourth title. Clearly this particular poem was well-traveled.

File: OLoM087A

Deserter's Song

DESCRIPTION: "I'd rather be on the Grandfather Mountain A-taking the snow and rain Than to be in Castle Thunder A-wearin' the ball and chain."

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)
Deserter's Song

DESCRIPTION: "There was a desperado from the wild and woolly West, He came into Chicago just to give the West a rest." He visits Coney Island to see "the girls all dressed in tights"; he gets so excited that he shoots out the lights. He ends up in prison

AUTHOR: unknown

EARLIEST DATE: 1973

KEYWORDS: outlaw cowboy humorous prison police crime punishment

FOUND IN: US

REFERENCES (2 citations):
  Silber/Silber-FolksingersWordbook, p. 28, "The Desperado" (1 text)
  DT, DESPRAD2

NOTES [13 words]: Cripple Creek, Colorado was a notoriously wide-open town in the late 1800s. - PJS

File: FSWB028

Dessur le Pont de Nantes (On Nantes Bridge)

DESCRIPTION: The police have the singer when we meet Marguerite. She dresses as a page boy and goes to jail to see her "master." They exchange clothes; he walks out. Sentenced to be hung, Marguerite reveals that she is a girl. Four other high class young ladies visit

AUTHOR: unknown

EARLIEST DATE: 1959 (Peacock)

KEYWORDS: foreign language love escape cross-dressing disguise mistress outlaw prisoner

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
  Peacock, pp. 331-332, "Dessur le Pont de Nantes" (1 text, 1 tune)

RECORDINGS:
  Mme Lucie Cormier, "Dessur le Pont de Nantes" (on PeacockCDROM) [one verse only]

NOTES [21 words]: Should this be "Dessous le Pont de Nantes" (Under Nantes Bridge)? What happened here? What four young ladies? Does she hang? - BS

Last updated in version 2.6

File: Pea331

Destroyer Life

DESCRIPTION: "The boys out in the trenches have got a lot to say Of the hardships and the sorrows... But we destroyer sailors would like their company On a couple of trips...." The sailors describe life on their small, uncomfortable ships that never cease rolling

AUTHOR: unknown

EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe; supposedly sung 1917-1919)

KEYWORDS: ship navy

FOUND IN: US

REFERENCES (3 citations):
  Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 86-91, "Destroyer Life" (1 text, 1 tune)
  Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 514-517, "Destroyer Life" (1 text, 1 tune)
  DT, DSTRYR
NOTES [153 words]: This song, with its references to submarine warfare, clearly comes out of World War I. At that time, the destroyer was the smallest naval ship that could possibly be called ocean-going (a typical destroyer of the time was about 300 feet long and had a displacement on the order of a thousand tons. It has nothing in common, except the name, with the much heavier modern destroyers).

The worst thing about destroyers was their long, narrow, low hulls -- what the song calls "skinny ship." In bad seas, the waves could wash the entire deck, and waves could roll the ships through angles of 45 degrees or more. Crew quarters, moreover, were small and cramped. Only submarines had less space, and not even submarines were as subject to wind and wave. Hence the song's comment that "The God-damned ships were never meant for sea."

For another song about the difficulties of service on a destroyer, see "Showing the Flag." - RBW

Det Hande Sig I Goteborg (It Happened in Gothenburg)

DESCRIPTION: Swedish/German shanty. A sailor is signed by a man named Peter. The ship is a good one, but conditions are bad. Peter sleeps all the time except when threatening the crew. Ch: Hey ho fallerallera (2x) Just for all soka hyra (just to find myself a ship)"

AUTHOR: unknown

EARLIEST DATE: 1935

KEYWORDS: foreignlanguage shanty sailor work

FOUND IN: Sweden Germany

REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 550-551, "Det Hande Sig I Goteborg" (2 texts, Swedish & English, 1 tune)
Hugill-SongsOfTheSea, p. 147, "Det Hande Sng I Goteborg" (2 texts, Swedish & English, 1 tune)

ALTERNATE TITLES:
Ja das geschah in Gotenborg

NOTES [26 words]: Found both in Sternvall's Sang under Segel (1935) and Baltzer's Knurrhahn (1935). Hugill-ShantiesFromTheSevenSeas said this was popular around 1870. - SL

Deuks Dang Owr My Daddie, The

DESCRIPTION: The babies scream "the duck's knocked over daddie." His wife says, let him lie there; he's just a useless old man. He says there had been a day she'd butter his porridge, but not now. He threatens to beat her if she's not quiet. She creeps out of sight.

AUTHOR: unknown

EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)

KEYWORDS: shrewishness violence drink humorous bird baby husband wife

FOUND IN: Britain(Scotland(Bord))

REFERENCES (3 citations):
Lyle-Andrew-CrawfurdsCollectionVolume2 194, "The Deuks Dang Owr My Daddie" (1 text)
ADDITIONAL: Whistle-Binkie [], First Series] (Glasgow, 1842 ("Digitized by Microsoft")), pp. 83-84, "The Deuks Dang O'er My Daddie" (1 text)
AJames C Dick, The Songs of Robert Burns (London, 1903 ("Digitized by Microsoft")), #216 pp. 193,427, "The Bairns Gat Out wi' an' Unco Shout" (1 text, 1 tune)

Roud #8948

NOTES [118 words]: Whistle-Binkie: "The first two stanzas are, with a few verbal alterations, from Burns -- the additional verses are by a facetious contributor to whom this publication is indebted for the graphic humour of our brethren of the Green Isle."

The Burns verses exclude the threat, retreat, and clear statement that the old man is a drunkard. The Lyle-Andrew-CrawfurdsCollectionVolume2 text makes the drunkenness clear ("the ninth pint knocked the old man over and the duck just got in the way) and the wife would let the duck and old man stay down and toddle together; Lyle-Andrew-CrawfurdsCollectionVolume2: "It appears to be a verse of the traditional song on which Burns based his peice with the same title." - BS

Last updated in version 2.6
DeValera Election Song

DESCRIPTION: The coming election is between "a Castle servant" and DeValera. DeValera "fought in the Rebellion ... so don't forget to pay the debt." His opponent would send your sons "to fight the gallant German"

AUTHOR: unknown

EARLIEST DATE: 1976 (IRClare01)
KEYWORDS: Ireland nonballad political

HISTORICAL REFERENCES:
1917 - Eamon DeValera defeats Patrick Lynch in the East Clare MP bi-election (source: notes to IRClare01).
FOUND IN: Ireland
Roud #18470

RECORDINGS:
* Nora Cleary, "DeValera Election Song" (on IRClare01)

CROSS-REFERENCES:
cf. "Green Flag of Erin" (subject)

NOTES [211 words]: Notes to IRClare01: "The East Clare by-election of 1917 played a vital part in the movement towards Irish independence.... Newly released from prison and having narrowly avoided execution for his part in the Rebellion, Eamon DeValera easily took the seat." - BS
Not only was De Valera elected to the British parliament on July 11, 1917, but he was even elected to a seat that had formerly been held by the brother of John Redmond, the leader of the Irish Nationalist party (i.e. the moderate Irish faction); see Terry Golway, *For the Cause of Liberty*, p. 251. This was the third in a series of by-elections in which pro-Republic candidates defeated "Nationalist" (moderate) candidates (see Peter and Fiona Somerset fry, *A History of Ireland*, pp. 296-296). It was one of the first major tokens of the shift in feeling in Ireland from a desire for Home Rule to a desire for something less dependent on the British government.
The "Castle" was Dublin Castle, which had long been the center of the Irish government and was still the symbolic center of Irish rule.
De Valera was one of the few high officers of the 1916 rebellion to survive; he lived mostly because he was born to an American family and the British didn't want an incident with the United States. - RBW

File: RcDevoES

Deveron Banks

DESCRIPTION: "To Deveron Banks we will go, Dainty Dandy, my dear jo, Sweet wi' you the time will flow, My dainty bloomin dandy"

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan7)

KEYWORDS: sex

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan7 1316, "Deveron Banks" (1 fragment)

Roud #7208

CROSS-REFERENCES:
cf. "Whistle O'er the Lave O't" (tune, per Greig/Duncan7)

NOTES [21 words]: The current description is all of the Greig/Duncan7 fragment.
Greig/Duncan7: "A Banff song, said not to be very delicate." - BS

Last updated in version 2.5

File: GrD71316

Devil and Bailiff McGlynn, The

DESCRIPTION: A woman wishes the Devil take a piglet digging her potatoes and a boy stealing her piglet. He refuses because "it was only her lips that have said it." When she wishes the Devil take the bailiff, he does: "Twas straight from her heart that came surely"
The Devil and Bailiff McGlynn discuss business. Nearby a woman wishes the Devil take a piglet digging among her potatoes but the Devil won't take it because "it was only her lips that have said it, and that's not sufficient for me." Then a boy runs off with the piglet and she wishes the Devil might take him, but the Devil doesn't because "it was only her lips that have said it, and that's not sufficient for me." When she sees the bailiff and wishes the Devil take him, it's done: says the Devil, "Twas straight from her heart that came surely"

NOTES [609 words]: Tunney-StoneFiddle: "Even his [Uncle Mick's] songs of the Land War [roughly 1879-1885] and landlordism, with all its attendant evils, had a spark of humour in them. For example, listen to this little ditty describing the love and affection in which bailiffs were held in those stirring days." - BS

For background on the Land War, see e.g. "The Bold Tenant Farmer." However, there is reason to doubt this link (even if the Land War caused the Irish to tell more tales about the evils of bailiffs).

Abby Sale points out to me the clear connection between this song and the tale of "The Devil and the Bailiff" found in Asbjornsen and Moe (which is short, so the comparison is quite apt; it is on pp. 168-169 of NorwegianFolk). There seems to an equivalent Irish tale, though all the printed versions of it seem to be modern.

In outline, the story that the Devil comes to collect the Bailiff -- but stops to chat for a bit. They hit it off well -- presumably because they are so alike. The song hints at this:

Now, one of these boys was the devil
And the other was Bailiff McGlynn,
And the one was as foul as the other
And both were as ugly as sin.

They visit a cottage, and as they come by, the pet pig gets its snout in the cream, and the woman says, "The devil take the pig" -- but they do not take the pig, because the curse was not from the heart. Later, a mother curses her child for being mischievous. Again, the curse is not meant. But the two then meet a pair of farmers, who curse the bailiff. That curse, the Devil declares, is from the heart -- and the bailiff is taken.

The tale is even older in England -- Murray Schoolbraid points that it is The Friar's Tale in Chaucer's Canterbury Tales -- although in Chaucer, it is a Summoner who meets the fiend (a point Chaucer uses to bring out the rivalry between Friar and Summoner), and the devil is in disguise and the two agree to share whatever they get (an idea similar to the hunting contest in Sir Gawain and the Green Knight).

The question then becomes, Where did Chaucer get the tale? Benet, p. 408, says that it is from the Latin Promptuarium Exemplorum, and others agree that it is an exemplum -- i.e. a story around which morality tales and sermons can be built.

Chaucer/Benson, p. 875, says that "The tale of the heart-felt curse is probably of folk origin, and numerous analogies found across northern Europe indicate that any avaricious type might be used for the role here played by a summoner." The notes mention in particular Caesarius of Heisterbach's Libri VIII miraculorum, of the thirteenth century, in which the guilty party is an advocatus or administrator of church estates. But the Riverside editors note that there are two similar English folktales which resemble Chaucer's in that the man fails to realize he is under threat. One of these is from a sermon by Robert Rypon of Durham in which the man is actually a bailiff (Ohlgren/Matheson, p. 45, add that the sermon was in Latin, and point to an additional work about it by Helen Cooper). As usual, of course, Chaucer amplified the tale.

Walton credits the song to Cathal McGarvey (1866-1927), but Walton's attributions are said to be very suspect, and it is interesting that the only collections seem to be from Tunney and his uncle, Michael Gallagher. Still, it seems certain that someone rewrote the tale as a song; the only question is, Who? - RBW

Bibliography
Devil and the Hackney Coachman, The

DESCRIPTION: Ben, a hackney coachman: "how he used to swear." One night the Devil hires him to drive to Hell: "he thought he'd taken poor Ben in." At the gates Ben backs in so he is outside. Ben escapes. "Now ... he never swears And so for the Devil he never cares"

AUTHOR: unknown
EARLIEST DATE: 1828 (_The Melodist_)
KEYWORDS: curse escape trick Devil
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Williams-FolkSongsOfTheUpperThames, pp. 264-265, "The Hackney Coachman" (1 text) (also Williams-Wiltshire-WSRO Wt 377)
ADDITIONAL: The Melodist and Mirthful Olie (London, 1828 ("Digitized by Google")), Vol II (mislabelled Vol XX), pp. 348-350, "Tommarroo!" or "The Devil and the Hackney Coachman" ("Ben was a Hackney Coachman rare") (1 text)
Roud #1314
BROADSIDES:
Bodleian, Harding B 25(509), "The Devil and the Hackney Coachman" ("Ben was a hackney coachman rare"), T. Birt (London), 1828-1829; also Harding B 11(873), Johnson Ballads 180, Harding B 11(877), "[The] Devil and [the] Hackney Coachman"; Harding B 11(881), "Deivl[sic] and Hackney Coachman"
LOC Singing, as101590, "The Devil and Hackney Coachman" ("Ben was a hackney coachman, rare."), L. Deming (Boston), no date
File: WT264

Devil and the Lawyer, The

DESCRIPTION: "The devil came up to the earth one day, And into a courthouse he wended is way" as a lawyer was making his case." When he is done, the other lawyer starts talking. The Devil concludes that he dares not allow lawyers in Hell; they would "ruin its morals"

AUTHOR: unknown (Hubbard-BalladsAndSongsFromUtah's informant James Jepson set the tune)
EARLIEST DATE: 1917 (text in "The International Bookbinder," vol. XVIII, available on Google Books); traditional version 1947 (Hubbard-BalladsAndSongsFromUtah)
KEYWORDS: Devil Hell humorous lawyer
FOUND IN: US(Ro)
REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah, #176, "The Devil and the Lawyer" (1 text, 1 tune)
Roud #10922
NOTES [39 words]: This reminds me very faintly of Chaucer's "Friar's Tale," although the ending is very different (in the Friar's Tale, it is a summoner who is corrupt, and he eventually is taken to Hell). I strongly doubt literary dependence, though. - RBW
Last updated in version 3.8
File: Hubb175
Devil Came to My Door, The

DESCRIPTION: "'Twas on one dusky evening When I was very poor, A story you may believe me, The Devil come to my door." The devil comes to claim "brother Mike," but sister Bets breaks his back with her wooden leg. Now the Devil is dead and the family can celebrate

AUTHOR: unknown
EARLIEST DATE: 1942 (Randolph)
KEYWORDS: humorous Devil death family
FOUND IN: US(MW,So)
REFERENCES (2 citations):
Randolph 419, "The Devil Came to My Door" (1 text, 1 tune)
Grimes-StoriesFromTheAnneGrimesCollection, p. 26, "The Death of the Devil" (1 text)
Roud #1696
CROSS-REFERENCES:
cf. "The Farmer's Curst Wife" [Child 278] (plot)

File: R419

Devil Sends the Evil Winds, The

DESCRIPTION: "The Devil sends the evil winds To raise the skirts up high, But heaven's just and sends the dust That closes the bad man's eye."

AUTHOR: unknown
EARLIEST DATE: 1957 (Sackett/Koch-KansasFolklore)
KEYWORDS: clothes Devil
FOUND IN: US(MW)
REFERENCES (1 citation):
Sackett/Koch-KansasFolklore, p. 126, "The Devil Sends the Evil Winds" (1 short text)

File: SaKo126A

Devil Winston [Laws I7]

DESCRIPTION: [George] "Devil" Winston (an unusually vile specimen even by murder ballad standards) sets out to confront his woman Vinie [Stubblefield]. He finds her, kills her after an argument, is taken, and is hanged

AUTHOR: unknown
EARLIEST DATE: 1944 (Wheeler)
KEYWORDS: homicide execution
FOUND IN: US(Ap)
REFERENCES (3 citations):
Laws I7, "Devil Winston"
Wheeler-SteamboatinDays, pp. 105-109, "Devil" (1 text, 1 tune)
DT 810, DEVWINST*
ST LI07 (Full)
Roud #4176

NOTES [128 words]: Wheeler does not give dates for the life of George "Devil" Winston, but notes that he "began life as a cabin boy on the Mississippi. He was later an Ohio River rouster... His career of reckless lawlessness culminated when he was thirty-two years old, in the vicious murder of Vinie Stubblefield, his sweetheart.
"The murdered Negress was said to have been half-witted and repulsive-looking. She have made several efforts to sever her relationship with Winston, and this was the indirect cause of her death: Devil was apparently a victim of helpless bondage where she was concerned.... When he was not on the river he was often serving time on the 'chain gang' for beating the woman, and the murder occurred just following his release from jail for this offense." - RBW

File: LI07

Devil's in the Girl, The

DESCRIPTION: A man visits his true love at night and plays "The Devil's in the Girl" on his pipes. Her mother wakes and beats the man. He returns a year later to find his lover with a son. She asks
him to marry but he refuses, leaving her to "pay the piper"

**Devilish Mary [Laws Q4]**

**DESCRIPTION:** The singer meets a "pretty little girl" named Mary; they get married within days. She then starts taking over his life, wearing his pants, and abuses and torments him. At last he leaves. He vows to court only tall/short girls who can't wear his breeches

**AUTHOR:** unknown

**EARLIEST DATE:** 1897

**KEYWORDS:** courting marriage cross-dressing abuse shrewishness

**FOUND IN:** US(Ap,SE,So)

**REFERENCES (19 citations):**
- Laws Q4, "Devilish Mary"
- Randolph 437, "Devilish Mary" (4 texts, 3 tunes)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 331-333, "Devilish Mary" (1 text, 1 tune -- Randolph's 331)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore4 326, "Devilish Mary" (1 text, 1 tune)
- Morris-FolksongsOfFlorida, #76, "Devilish Mary" (1 text, 1 tune)
- Browne-AlabamaFolkLyrical 70, "Devilish Mary" (2 texts, 1 tune, plus mention of 1 more)
- Wolfe/Boswell-FolkSongsOfMiddleTennessee 17, pp. 31-32, "Devilish Mary" (1 text, 1 tune)
- Bush-FSofCentralWestVirginiaVol1, pp. 68-69, "Devilish Mary" (1 text, 1 tune)
- Owens-TexasFolkSongs-2ed, p. 121, "Devilish Mary" (1 text, 1 tune)
- Lomax/Lomax-OurSingingCountry, pp. 136-138, "Devilish Mary" (1 text, 1 tune)
- Lomax/FolkSongsOfNorthAmerica 93, "Devilish Mary" (1 text, 1 tune)
- Cox/Hercog/Halpert/Boswell-WVirginia-A, #13A-C, pp. 57-60, "The Wife Wrapped in Wether's Skin," "Dandoo" (3 texts, 1 tune, but the "B" text omits the beating typical of Child #277 and has the husband run away; it appears to have mixed with this song or something like it)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 149, "Devilish Mary" (2 texts, 2 tunes)
- Chase-AmericanFolkTalesAndSongs, pp. 154-155, "Devilish Mary" (1 text, 1 tune)
- Botkin-TreasuryOfSouthernFolklore, p. 721, "Devilish Mary" (1 text, 1 tune)
- Seeger-AmericanFavoriteBallads, p. 70, "Devilish Mary" (1 text, 1 tune)
- Darling-NewAmericanSongster, pp. 145-149, "Devilish Mary" (1 text)
- Silber/Silber-FolksingersWordbook, p. 191, "Devilish Mary" (1 text)
- DT 518, DEVLMARY*
- Roud #1017

**RECORDINGS:**
- Bob Atcher, "Devilish Mary" (Columbia 20483, 1948)
- Horton Barker, "Devilish Mary" (on Barker01)
- Bill Boyd & his Cowboy Ramblers, "Devilish Mary" (Bluebird B-7299, 1937; Montgomery Ward M-8417, 1940)
- Glenn Neaves & band, "Devilish Mary" (on GraysonCarroll1)
- Lee O'Daniel Hillbilly Boys, "Devilish Mary" (Vocalion 04102, 1938; rec. 1937)
- Paul Rogers, "Devilish Mary" (AFS; on LC14)
- Pete Seeger, "Devilish Mary" (on PeteSeeger02, PeteSeegerCD01)
- Roba Stanley, "Develish Mary" (OKeh 40213, 1924)
- Arthur Tanner, "Devilish Mary" (Silvertone 3514, 1926)
- Gid Tanner and His Skillet Lickers, "Develish Mary" (Columbia 15589-D [as "Devilish Mary"], 1930; Columbia 15709-D, c. 1932; rec. 1928; on CrowTold02, GTanner01)
Devonshire Cream and Cider

DESCRIPTION: "I be nigh on ninety-seven, born and bred in dear old Devon." The singer mentions being alone, and suggests, "For if you be as lone as me, try Devonshire cream and cider."

AUTHOR: unknown

EARLIEST DATE: 1946 (Peters-FolkSongsOutOfWisconsin)

KEYWORDS: drink nonballad age

FOUND IN: US(MW)

REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, p. 52, "Devonshire Cream and Cider" (1 fragment, 1 tune)
Roud #9083

NOTES [88 words]: There is much that is ironic about this song, or at least about the sole known collection, from Eryl Levers of Madison, Wisconsin: Despite being known only in the American midwest, it is about England, and despite the singer claiming to be in his nineties, Levers was in her mid-twenties when the song was collected. Levers was probably the only one of the informants in Peters-FolkSongsOutOfWisconsin who was still alive when the book was compiled; it is to be regretted that no one tried to find out more about the song. - RBW

Last updated in version 2.6
File: Pet052

Dewdrops Are Falling on Me

DESCRIPTION: "Dewdrops ar falling on me (x2), Dewdrops are falling on me at one, Say, darling, won't you love me once more." "I'll ask your papa for you... Say, darling, won't you love me once more?" "I'll buy the license for you."

AUTHOR: unknown

EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)

KEYWORDS: love courting father

FOUND IN: US(So)

REFERENCES (1 citation):
Browne-AlabamaFolkLyric 19, "Dewdrops Are Falling on Me" (1 text, 1 tune)
Roud #11339
File: Brne019

Di zwiterich Danzer (The Flashy Dancer)

DESCRIPTION: German. Cumulative. "Ei was hawwich so scheene Shicklicher a Mit so scheene Bendicher dra." "Oh, I wear such pretty little shoes, With such pretty little strongs.... I am such a lusty boy, I can dance so flashily." "I wear such pretty little socks...."

AUTHOR: unknown

EARLIEST DATE: 1939 (Korson-Legends)

KEYWORDS: foreignlanguage cumulative nonballad clothes dancing

FOUND IN: US(MA)

REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 77-80, "Di zwiterich Danzer (The Flashy Dancer)" (1
Dialogue Between an Exciseman and Death

DESCRIPTION: A tax-collector argues for his life against Death who has come for him. Afraid of final judgement, he concedes his past evil-doing and advises excisemen to shun the practice

AUTHOR: unknown

EARLIEST DATE: 1846 (Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland)

LONG DESCRIPTION: A tax-collector seeking "a booty 'mongst merchant's goods which had not paid the duty" confronts Death who has a writ to take him. Fearing the judgement seat, he wishes he had not taken gold. "Let all Excisemen hereby warning take, To shun their practice for their conscience sake"

KEYWORDS: virtue death money dialog religious

FOUND IN:

REFERENCES (2 citations):
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Poem #5, pp. 19-23,241, "Dialogue between an Exciseman and Death" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 249-252, "A Dialogue Between an Exciseman and Death" (1 text)

Roud #V35056

Dialogue Between Orange and Croppy

DESCRIPTION: Orange proposes union. Orange is the source of all woe. The English do no more harm than the purple marksmen. Orange ask for union only after Billy Pitt's failure. The singer is neither Croppy nor Orange: "when your county's in danger, united be seen"

AUTHOR: William Sampson (source: Moylan-TheAgeOfRevolution-1776-1815)

EARLIEST DATE: 1887 (Madden's _Literary Remains of the United Irishmen of 1798_, according to Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: Ireland nonballad dialog patriotic political

FOUND IN:

REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 149, "Dialogue Between Orange and Croppy" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "The Purple Boy" (subject)

NOTES [433 words]: The last verse is by a third party asking for union in times of trouble. Throughout the rest of the dialogue Orange proposes union and croppie rejects it. Zimmermann, p. 39, fn. 18, re "Croppy": in the 1790's those who admired the Jacobin ideas began to crop their hair short on the back of the head, in what was said to be the new French fashion; in 1798 this was considered as an evidence of 'disaffection'."

"The Loyal Orange Institution was founded after the Battle of the Diamond [at Diamond Crossroads] on September 21, 1795. The 'skirmish' was between the Roman Catholic Defenders and the Protestants of the area.... [For the Battle of the Diamond, see the notes to "The Battle of the Diamond," "Bold McDermott Roe," and "The Boys of Wexford"; also "The Grand Mystic Order." - RBW]. At the beginning the membership was of the labouring and artisan classes.... In the Rebellion of 1798, the Orangemen were on the side of the Crown and had much to do with the defeat of the United Irishmen.... With the rebellion at an end the lodges were to be less fighting societies, and more political and fraternal clubs.... From 1815, the Institution had been seriously affected, by internal disputes. Many of them were about lodge ritual and the attempts to form higher orders." (source: The Orange Institution - The Early Years at Grand Orange Lodge of Ireland site.)

"Following an affray at Loughgall in Co. Armagh in 1795 the Orange Order was founded, while the Yeomen were also established in June 1796. These were made up mainly of men from the Orange Lodges." (source: The 1798 Rebellion on the Hogan Stand site)

The reference to "Purple Marksmen" is to one of the Master degree, above "Orange" and "Orange Marksman," of the Orange Institution (source: "The Formation of the Orange Order 21st September 1795" in the anti-Orange Evangelical Truth at NIreland.com site). See Zimmermann's song
For more on "Billy Pitt" and the Union Act of 1801, see "Billy Pitt and the Union" and "The Shan Van Voght (1848)" - BS
One should note that this song was clearly composed with the benefit of hindsight -- I suspect very much hindsight; if the date is 1887, then we're getting toward the period of Home Rule and Ulster's opposition to changes in the Union. Of course, there had been Protestant and Catholic conflicts before that, but Protestants historically had been *more* nationalist than Catholics; it wasn't until it became clear that the Protestant Ascendancy had to end that they finally turned Unionist. - RBW
File: Moyl1149

Dialogue entre Deux Metis: Le Cultivateur et la Chasseur (The Hunter and the Farmer)

DESCRIPTION: Canadian French, "Aujourd'hui pour chanter nous sommes reunis." The people meet to hear from a farmer and a hunter. The farmer asks how the hunter is doing. The hunter tells of all the dangers faced by those in his job. The farmer is happy to be safer
AUTHOR: unknown
EARLIEST DATE: 1872 (Le Metis, according to MacLeod-SongsOfOldManitoba)
KEYWORDS: dialog farming hunting injury home
FOUND IN: 
REFERENCES (1 citation):
MacLeod-SongsOfOldManitoba, #11, pp. 67-74, "Dialogue entre Deux Metis: Le Cultivateur et la Chasseur (The Hunter and the Farmer)" (1 French text plus English translation, 1 tune)
CROSS-REFERENCES:
 cf. "Soldier Boy for Me (A Railroader for Me)" (theme: professional comparison) and references there
File: Macl11

Diamond Cook

DESCRIPTION: Tobago patois: A woman tells Diamond Cook that he has been paid for his work or goods (renta), and it's time go; you are a man but not the only one
AUTHOR: unknown
EARLIEST DATE: 1954 (Elder-FolkSongAndFolkLifeInCharlotteville)
KEYWORDS: courting rejection commerce nonballad Caribbean
FOUND IN: West Indies(Tobago)
REFERENCES (2 citations):
Elder-FolkSongAndFolkLifeInCharlotteville, p. 51, "No You One Are Man"; Elder-FolkSongAndFolkLifeInCharlotteville, p. 61, "Diamon Cook" (2 texts, 2 tunes)
Elder-FolksongsFromTobago 4, "Diamond Cook" (1 text, 1 tune)
NOTES [344 words]: The description follows the Elder-Charlottville note on p. 61. "This Tobago banter song is a very good illustration of the power of the female in Caribbean society. She can turn a man out of doors and dispense with his services in favour of another man who brings more yams." "Whatever this word may mean in another context 'banter' for the women in this village connotates ridicule and castigation of another person -- usually another female -- in an impersonal way. There is in banter songs no name calling, i.e. the object of derision is not named but by skillful choice of words and expressions, clues are given... suppressed hostilities projected through the banter song may be waged as seriously as any international 'cold war'" (p. 28).
Women's power over a man is also apparent in Trinidadian calypso where the "sweetman" calypsonian has to guard against the power of the woman supporting him. See, for example, Lord Executor's "My Trouble With Dorothy" ("Now Dorothy you made me tame / You want the Executor to lose his name" also liner notes on "West Indian Rhythm", #22 p. 59, Bear Family Records 10CD BCD 16623 JM, 2006), The Caresser's "Madame Khan" ("I could make me living in an easier way / Than to have a woman licking me every day" also liner notes on "West Indian Rhythm", #9 p. 44), The Tiger's "Gertrude" ("And when I talk about me food / She square up to fight/ She said she wouldn't cook if I kill her dead" also liner notes on "West Indian Rhythm", #108 p. 148), and Alfred Mendes's short story, "Sweetman" (Leah Rosenberg, "Man Sweet, Woman Stronger: Calypso's War with Yard Fiction" (Journal of West Indian Literature, Vol. 9, No. 2 (April 2002), pp. 18-50 (made available online by JSTOR))).
Elder-FolksongsFromTobago: "... Diamond Cook has put in a stock of yams [not stated in the texts] in order to pay for his keep. He has however overstayed his time. He has 'eaten his renta done' gotten sufficient service for the value of the yams. There are other men so he must give way. He must leave at once. The lady laughs in his face...." - BS

Last updated in version 4.0

File: ELCh051A

Diamond Joe (I)

DESCRIPTION: Singer tells of ranch-owner Diamond Joe, who mistreats his workers, talks too much, and lies. Singer has tried to quit three times, but Joe has talked him out of it. When he dies, "Give my blankets to my buddies And give the fleas to Diamond Joe"

AUTHOR: unknown

EARLIEST DATE: 1944 (radio program "The Chisholm Trail" on the BBC) (Source: Nicholas Hawes)

KEYWORDS: lie work boss cowboy worker

FOUND IN: US

REFERENCES (1 citation):

DT, DIAMONJ2

RECORDINGS:

Cisco Houston, "Diamond Joe" (on CHouston01, CHoustonCD01, FMUSA)

CROSS-REFERENCES:


NOTES [585 words]: This should not be confused with "Diamond Joe (II)", a river shanty with the distinctive chorus, "Diamond Joe, better come and get me, Diamond Joe." "Diamond Joe (I)" has no chorus, although most verses end with the name of Diamond Joe. Some have speculated that Cisco Houston and/or Lee Hays adapted the song from "The State of Arkansas," but there is no evidence. - PJS

Nicholas Hawes in 2014 wrote to me to clarify this history. I have slightly shortened the material he sent me. His report is below. [-RBW]

It was written in 1944 by my father, Baldwin "Butch" Hawes, in New York City on commission from the British Broadcasting Corporation.

Alan Lomax created two radio programs for a branch of the BBC that was located in New York to produce radio programs for broadcast in the UK. The programs, which he called "ballad operas," were based on traditional songs from the published Lomax collections, and the cast was a mix of traditional artists (like Huddie Leadbetter, Brownie McGhee, Sonny Terry), semi-traditional artists (like Woody Guthrie), as well as local actors and musicians (Burl Ives, Cisco Houston, Will Geer).

The second program, "The Chisholm Trail," was scripted by Alan's then wife Elizabeth. One of her major characters was the tough cattleman "Diamond Joe," whom she based on a song of the same name from the Lomax book Our Singing Country. ["Diamond Joe (III)" in the Ballad Index.] The words were a good match:

Old Diamond Joe was a rich old jay
With lots of cowboys in his pay
And many a maverick got his brand

Once the script was finished, the music editor (Alan's sister Bess, my mother Bess Lomax Hawes) discovered that the song Elizabeth set in a rowdy barroom was actually a slow waltz which did not fit the scene. It was too late to restructure the script, so she asked my father to write a new "Diamond Joe" to suit. Since the song was to be performed on the show by Lee Hays, he wrote this new song to the tune of a major number in Lee's repertoire: "The State of Arkansas."

The program's opening announcement that "the songs you will hear are traditional" wasn't revised, and my father received no on-air credit for his work. It's likely that no cast members (other, possibly, than Lee Hays) knew my father had written the song. Cisco Houston was a member of the cast (his copy of the script is currently held by the Woody Guthrie archives), and the version he recorded in 1952 is identical to the version in his "The Chisholm Trail" script. All subsequent versions of the song are clearly based on Cisco's recording.

When the song appeared in Sing Out! magazine in 1954 as a song from Cisco's repertoire, my mother was upset that my father wasn't credited. She urged him to claim credit by writing to the editor, but unfortunately he had just quit the business of songwriting and was somewhat bitter about it. He said he preferred the honor of having been accepted into tradition. He probably
expected nothing to come of the song. Ironically, it's turned out to be his biggest "hit," having been recorded by Ramblin' Jack Elliott, Bob Dylan, Ian Tyson, James Taylor, and (thanks to Joe Val) it seems to be on its way to becoming a bluegrass standard. If you want to hear "The Chisholm Trail," it's streamable from the Lomax archives at culturalequity.org. You can see Cisco's copy of the script in the Woody Guthrie Archives. My father's original lyric sheet is included in the "Bess Lomax Hawes Collection" at the Library of Congress.  

Last updated in version 3.5  
File: RcDJoe1

Diamond Joe (II)  

DESCRIPTION: Mostly floating verses with a hint of narrative; singer goes "up on the mountain, give my horn a blow...." "Ain't gonna work in the country, neither on (Parchman?) farm...." Chorus: "Diamond Joe, come-a get me, Diamond Joe"  
AUTHOR: unknown  
EARLIEST DATE: 1927 (recording, Georgia Crackers)  
LONG DESCRIPTION: Mostly floating verses with a hint of narrative; singer goes "up on the mountain, give my horn a blow/Thought I heard Miss Maybelle say, yonder comes my beau." "Ain't gonna work in the country, neither on (Parchman?) farm/I'm gonna stay till my Maybelle come, she gon' call-a me Tom." Chorus: "Diamond Joe, come-a get me, Diamond Joe"  
KEYWORDS: love work floatingverses nonballad  
FOUND IN: US(SE)  
REFERENCES (1 citation):  
DT, (DIAMONJ3 -- though this may be at least partly a parody)  
Roud #3585  
RECORDINGS:  
Charlie Butler, "Diamond Joe" (AFS, 1941; on LCTreas, LC04)  
Georgia Crackers [Cofer Bros.], "Diamond Joe" (OKeh 45098, 1927)  
CROSS-REFERENCES:  
cf. "Yonder Comes My Love" (lyrics)  
NOTES [168 words]: This should not be confused with the cowboy complaint song "Diamond Joe (I)," an entirely separate song.  
Art Thieme has suggested that the Diamond Joe referred to in this song is a steamboat rather than a person. - PJS  
Lyle Lofgren offers additional support for this view: "Joseph Reynolds (1819-1891) was a Chicago grain dealer who devised a logo ('JO' inside a diamond) to distinguish himself from another Joseph Reynolds. Dissatisfied with the shipping situation, he built a steamboat, the Diamond Jo, to haul freight on the upper Mississippi (St. Paul to St. Louis). He later expanded the business to become the Diamond Jo Line, with all the boats sporting his logo. After the railroads began to carry more of the grain, the steamboats became mostly passenger vessels. There are only two remnants of the operation: the Diamond Jo name is now used by an unrelated riverboat casino in Dubuque, Iowa, and Reynolds Hall, the University of Chicago student union, was built with an endowment from Reynolds." - RBW  

Last updated in version 4.2  
File: RcDiJoII

Diamond Joe (III)  

DESCRIPTION: "Diamond Joe was a rich old jay, With lots of cowboys in his pay." Chorus: "Roll on, boys, don't you roll so slow." The singer complains about working for Diamond Joe, wishes he were rich, wishes he could see his girl, thinks about death  
AUTHOR: unknown  
EARLIEST DATE: 1935 (collected from J. B. Dillingham)  
KEYWORDS: cowboy home money hardtimes  
FOUND IN: US(So)  
REFERENCES (2 citations):  
Lomax/Lomax-OurSingingCountry, pp. 247-248, "Diamond Joe" (1 text, 1 tune)  
DT, DIAMONJO*  
Roud #3585
NOTES [38 words]: Roud lumps this with the two other Diamond Joe songs in the Index, but this one -- which seems to have been collected only by the Lomaxes -- has mostly unique lyrics and not much of a plot; I think it deserves its own listing. - RBW

Last updated in version 3.2

File: LoSi247

Diana and Her Sailor Bright

DESCRIPTION: Diana is a rich merchant's daughter. She falls in love with "a bright young sailor" on one of her father's ships. She sends for him to marry. "Twas in her father's garden they walked hand in hand." He said "Lovely Diana, take my heart in command"

AUTHOR: unknown

EARLIEST DATE: 1960 (Peacock)

KEYWORDS: courting love beauty father sailor floating verses

FOUND IN: Canada(Newf)

REFERENCES (2 citations):
Peacock, pp. 515-516, "Diana and Her Sailor Bright" (1 text, 1 tune)
Jim Smurridge, "Diana and Her Sailor Bright" (on PeacockCDROM)
ST Pea515 (Partial)

Roud #2301

NOTES [54 words]: The first verse of this, "It's of a rich merchant in London did dwell, He had one only daughter, a beautiful girl," is of course commonplace, found in songs such as "The Young Sailor Bold (I) (The Rich Merchant's Daughter) [Laws M19]." The happy ending is different. Possibly this is a rewrite of that with a happy ending? - RBW

Last updated in version 2.6

File: Pea515

Diana Dors

DESCRIPTION: "My name is Diana Dors And I'm a movie star." She describes her "cute face," "monkey guitar," lips, hips, "sexy le-egs"; "Boys got the muscles, Teacher's got the brains, We've got the sexy legs, And we've won the game"

AUTHOR: unknown

EARLIEST DATE: 1975 (Opie/Opie-TheSingingGame)

KEYWORDS: play party beauty

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Opie/Opie-TheSingingGame 119, "Diana Dors" (2 texts, 1 tune)

NOTES [21 words]: "Diana Dors (October 23, 1931-May 4, 1984) was an English actress and sex symbol." (Source: Wikipedia article "Diana Dors"). - BS

Last updated in version 2.6

File: OpGa119

Diana Kitty Annie Maria

DESCRIPTION: The singer loves the pride of Glasgow Green, Diana Kitty Annie Maria. She is pretty and rich and dances wonderfully. He plans to marry in three weeks. They will have a boy named for him and three girls: Diana Kitty Annie [that is, "and"] Maria.

AUTHOR: unknown

EARLIEST DATE: 1884 (broadside, NLScotland L.C.1269(172b))

KEYWORDS: courting marriage beauty money dancing humorous children wordplay

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan4 737, "'Twas in the Month of June" (2 fragments, 2 tunes)
Roud #13666

BROADSIDES:
Bodleian, Harding B 26(135), "Diana Kitty Anna Maria" ("Being in the bloyming [sic] spring when the black bird did sinn [sic"]), P. Brereton (Dublin), c.1867
NLScotland, L.C.1269(172b), "Diana Kitty Annie Maria" ("'Twas in the month of June, when the
Birds were in full tune"), Poet's Box (?), 1884
NOTES [88 words]: Greig/Duncan4 entries are fragments; broadside NLScotland L.C.1269(172b) is the basis for the description.
The broadside texts have five eight-line verses and a four-line chorus. That seems a long way to go to reach the last line play on "Annie" or "Anna" and "and a," especially for a non-dialect story.
One of the Greig/Duncan4 fragments blows the "joke" by having -- as one of its two surviving lines -- the chorus end "She's my darling Dinah Katie and Maria"; the other fragment does not have the heroine's name at all. - BS
Last updated in version 5.1
File: GrD4737

Dicey Reilly
DESCRIPTION: "She walks along Fitzgibbon street with an independent air," but Dicey Riley is headed to the pawnshop to pay for her drinking: "Poor oul Dicey Reilly, she has taken to the sup, Poor oul Dicey Reilly, she will never give it up...."
AUTHOR: unknown
EARLIEST DATE: 1973 (Behan-IrelandSings)
KEYWORDS: drink hardtimes
FOUND IN: Ireland
REFERENCES (3 citations):
  Behan-IrelandSings, #23, "Dicey Riley" (1 text, 1 tune, modified)
  DT, DICYREIL*
ADDITIONAL: Frank Harte _Songs of Dublin_, second edition, Ossian, 1993, pp. 18-19, "Dicey Reilly" (1 text, 1 tune)
NOTES [178 words]: I have encountered four independent versions of this. One has only two verses, and approximates the description above. The other three are longer, and agree only on the material given in the description, with the rest being entirely independent. It's possible that we have three fragments of a longer piece -- but my guess is that the only truly traditional material is the two verses, and the tune is so strong that people have been patching on additional material when they record it.
Example: Robert Gogan, 130 Great Irish Ballads (third edition, Music Ireland, 2004), p. 66, has a version in which Dicey is a shopowner. He explains that "Heart of the rowl," a phrase which occurs at the end of the chorus, refers to a coiled roll of tobacco, in which the "heart of the rowl" is the best tobacco, found at the center of the spiral. The problem with this is, of course, that the material common to all the verses makes Dicey a drunk who is selling her possessions to buy more booze. Unless the term is applied satirically, she is hardly the heart of the rowl. - RBW
Last updated in version 3.2
File: Har018

Dick Derrick's Rear
DESCRIPTION: The song lists the men who ran logs for foreman Dick Derrick. One, a "mossback" (farmer), shoves his girlfriend through a window; another falls in the creek.
AUTHOR: Plumb Bob Jack and cohorts (?)
EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)
KEYWORDS: lumbering work moniker humorous nonballad logger drink
FOUND IN: US(MW)
REFERENCES (2 citations):
  Beck-SongsOfTheMichiganLumberjacks 66, "Dick Derrick's Rear" (1 text)
  Beck-LoreOfTheLumberCamps 115, "Dick Derrick's Rear" (1 text)
Roud #8844
NOTES [33 words]: The "moniker song" consists mostly of listing the names of one's compatriots, and perhaps telling humorous vignettes about each; it's common among lumberjacks, hoboes, and probably other groups. - PJS
Last updated in version 5.2
File: Be066
Dick Mooney's Daughter

DESCRIPTION: Dick Mooney is dying and he wants to get a husband for his daughter. He lists his assets. Except for the house and farm, they are all defective and you can easily find better than his daughter. But don't forget the farm.

AUTHOR: unknown
EARLIEST DATE: 1973 (Morton/Maguire-ComeDayGoDayGodSendSunday)
KEYWORDS: dowry death dying farming humorous nonballad father oldmaid
FOUND IN: Ireland
REFERENCES (1 citation):
Morton/Maguire-ComeDayGoDayGodSendSunday 31, pp. 81-82,118,168-169, "Dick Mooney's Daughter" (1 text, 1 tune)
Roud #2902
RECORDINGS:
John Maguire, "Dick Mooney's Daughter" (on IRJMaguire01)
NOTES [64 words]: Morton/Maguire-ComeDayGoDayGodSendSunday: "After the famine the small-farmer class in Ireland became very conscious, for various reasons, about the value and importance of land, as this song says.... If the female did have the land then she became extraordinarily desirable; her dowry was great and could overcome almost all 'deficiencies' in her family background, or in herself." - BS
File: MoMa031

Dick o the Cow [Child 185]

DESCRIPTION: Johnnie Armstrong decides on a raid, but has little luck. He is advised to steal the three kye of Dick o the Cow, a "fool." Dick seeks redress; when denied, he makes off with horses in exchange for his cattle, and finally gets a reward from his master

AUTHOR: unknown
EARLIEST DATE: 1775 (Percy papers)
KEYWORDS: horse revenge robbery family
FOUND IN: Britain(Scotland)
REFERENCES (7 citations):
Child 185, "Dick o the Cow" (1 text)
Bronson 185, "Dick o the Cow" (1 version)
Bronson-Singing Tradition Of Childs Popular Ballads 185, "Dick o the Cow" (1 version)
Chambers-Scottish Ballads, pp. 41-49, "Dick o' the Cow" (1 text)
Whitelaw-Book Of Scottish Ballads, pp. 374-378, "Dick o' the Cow" (1 text)
Leach-The Ballad Book, pp. 498-504, "Dick o the Cow" (1 text)
Quiller-Couch-Oxford Book Of Ballads 142, "Dick o' the Cow" (1 text)
Roud #4012
NOTES [36 words]: This ballad may have some roots in history, but had clearly been magnified beyond recognition and become rather confused in the process. Child has various speculations; most are possible but none really convincing. - RBW
Last updated in version 4.1
File: C185

Dick the Joiner

DESCRIPTION: Dick, a joiner, falls in love with Nell, a country girl, but "could not gain her favour." He dresses as a woman, goes where Nell is a servant, and applies for a position. Being shy, he asks that they sleep together. In the morning he left her "mournin'

AUTHOR: unknown
EARLIEST DATE: before 1820 (broadside, Bodleian Harding B 16(74a))
KEYWORDS: seduction cross-dressing rake servant
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan1 165, "Dick the Joiner" (3 texts, 1 tune)
Roud #5769
BROADSIDES:
Bodleian, Harding B 16(74a), "Dick the Joiner" ("There is a lad in our town"), J. Pitts (London),
Dick Turpin and the Lawyer [Laws L10]

DESCRIPTION: Dick Turpin, upon meeting a lawyer, claims to be so afraid of meeting Turpin that he has hidden his money in his boot. The equally nervous lawyer admits to having hidden his money in his coat. Turpin gaily relieves him of the cash

AUTHOR: unknown

EARLIEST DATE: before 1856 (broadside, Bodleian Harding B 17(323a))

KEYWORDS: robbery lawyer humorous

HISTORICAL REFERENCES:
1735 - Dick Turpin comes to the attention of the authorities as a robber
April 1739 - Hanging of Dick Turpin (by then retired from highway robbery; he was captured after getting drunk and shooting the landlord's cockerel)

FOUND IN: Canada(Mar) Britain(England(Lond,North, South)) US(MA) Australia

REFERENCES (13 citations):
Laws L10, "Dick Turpin and the Lawyer"
Logan-APedlarsPack, pp. 115-121, "Turpin's Valour" (1 text, although Laws considers this as two pieces, "Turpin's Valour" and "The Dunghill-Cock")
Williams-FolkSongsOfTheUpperThames, p. 99, "Dick Turpin" (also Williams-Wiltshire-WSRO Wt 368); Williams-FolkSongsOfTheUpperThames, p. 100, "Turpin and the Lawyer" (also Williams-Wiltshire-WSRO Gl 94) (2 texts)
OShaughnessy- YellowbellyBalladsPart2 54, "Turpin Hero" (1 text, 1 tune)
Hamner-GarnersGay, pp. 6-7, "Turpin Hero" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #133, "Dick Turpin" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 125, "Dick Turpin and the Lawyer" (1 text)
Kennedy-FolksongsOfBritainAndIreland 336, "Turpin Hero" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #45, "Bold Turpin" (1 text, 1 tune)
Friedman-Viking/PenguinBookOfFolkBallads, p. 368, "Dick Turpin and the Lawyer" (1 text)
Pound-AmericanBalladsAndSongs, 70, pp. 157-158, "Turpin and the Lawyer" (1 text)
Scott-ACollectorsNotebook-31TraditionalSongs, p. 15, "Dick Turpin" (1 text, 1 tune)
DT 570. TURPNLAW

Roud #621

BROADSIDES:
Bodleian, Harding B 17(323a), "Turpin Hero" ("Turpin Hero is my name"), J. Cadman (Manchester), 1850-1855; also Harding B 22(304), "Turpin's Rant" ("On Hounslow heath as I rid o'er"); Firth c.26(260), "O, Rare Turpin!" ("As I was riding over Hounslow moor")

CROSS-REFERENCES:
ct. "My Bonnie Black Bess I" [Laws L8] (subject)

ALTERNATE TITLES:
O Rare Turpin, Hero

NOTES [359 words]: Versions of this generally place the incident on Hounslow Heath. This is probably a bit folkloric. According to Pringle, p. 64, each of the four great roads out of London had its hot spots for highway robbers, with Hounslow Heath on the Great Western Road being the most notorious spot of all. Turpin, however, is associated mostly with Finchley Common on the Great North Road (Pringle, p. 66).

What's more, this approximate story is told of other highwaymen, rather than Turpin; Pringle, pp. 86-87, tells how Francis "Dixie" Jackson met a lawyer in a tavern and was shown how he hid his...
treasure in his saddle. Several of Jackson's confederates then met the lawyer on the road and took his gold.

On the other hand, Brandon, p. 84, tells the story -- in a form even more like the ballad -- of William Davis, "The Golden Farmer" (died c. 1689). Evidently it's a "zipper" highwayman legend. This may be the oldest of all the Turpin ballads -- very possibly the only one to predate the Great Turpin Rewrite which associated him with the fictional Black Bess. According to Sharpe, pp. 197-198, "Roughly at the time of Turpin's execution, a broadside ballad was published entitled 'Turpin's Rant.' This told how Turpin, while riding over Hounslow Heath, met with a lawyer travelling alone...." Clearly it is this ballad.

Sharpe, p. 198, adds that the "Turpin Hero" chorus suggested the "Stephen Hero" of Joyce's Portrait of the Artist as a Young Man.

At least part of this story exists independently of the song. Porter, pp. 109-110, tells a story from Cambridgeshire of a tanner who was out traveling and met another rider. The other rider talked obsessively about Turpin's exploits, and the tanner became convinced that the other was Turpin himself. Armed with that knowledge, he was able to break away from Turpin at a place where he knew the path and Turpin didn't, and hence escape un-robbed.

For the rest of Turpin's history, see the notes to "My Bonny Black Bess (II) (Poor Black Bess; Dick Turpin's Ride)" [Laws L9]. - RBW

Bibliography

- Porter: Enid Porter, The Folklore of East Anglia, Batsford, 1974
- Pringle: Patrick Pringle, Stand and Deliver: Highwaymen from Robin Hood to Dick Turpin, (no copyright date listed but after 1935; I use the 1991 Dorset edition)

Dick Turpin's Ride (II) (My Bonny Black Bess (II))

DESCRIPTION: "Dick Turpin bold! Dick, hie away," say his pals as Turpin escapes from three officers. Black Bess carries him to York and dies: "her heart she had burst, her rider to save, For Dick Turpin she lived and died"

AUTHOR: unknown
EARLIEST DATE: before 1846 (broadside, Bodleian Johnson Ballads 670)
KEYWORDS: escape death horse outlaw thief
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
- Williams-FolkSongsOfTheUpperThames, p. 101, "Dick Turpin's Ride" (1 text) (also Williams-Wiltshire-WSRO Wt 315)
Roud #856
BROADSIDES:
- Bodleian, Johnson Ballads 670, "My Bonny Black Bess" ("Dick Turpin bold! Dick, hie away"), J. Paul and Co. (London), 1838-1845; also 2806 c.13(200), Johnson Ballads 560, Harding B 11(2518), 2806 b.11(230), Firth c.17(213), Harding B 11(2517), Harding B 11(3910), Firth b.26(10), "My Bonny Black Bess"; Firth c.17(31), Harding B 11(829), "Death of Black Bess"; Firth c.17(32), "Dick Turpin's Ride to York"
LOC Singing, as101400, "Bonny Black Bess" ("Dick Turpin, bold Dick, hark away!") , W.S. Fortey (London), no date
File: WT101

Dicky Dash

DESCRIPTION: Dicky Dash takes Miss (Beal/Peel) to a dance but has to sell his shirt to raise admission. During the dance a shawl is stolen. Everyone is searched. When they search Dickie
and find he has no shirt Miss Beal has nothing further to do with him.

AUTHOR: unknown

EARLIEST DATE: 1960 (Leach-FolkBalladsSongsOfLowerLabradorCoast)

KEYWORDS: courting theft clothes dancing humorous money commerce

FOUND IN: Canada(Newf) Ireland

REFERENCES (2 citations):
Leach-FolkBalladsSongsOfLowerLabradorCoast 64, "Dicky Dash" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 18, "Dick the Dasher" (1 text, 1 tune)

ST LLab064 (Partial)

File: LLab064

Dicky in the Yeomen

DESCRIPTION: Yeoman cobbler Dick McClane and his Orange wife live "at the end of Dirty Lane."

He was with Beresford, at Castlepollard and Weavers' Hall upon the Coombe. Finally, "he shot an

dass ... going to mass." But now he has to beg "Like all black-hearted Yeomen"

AUTHOR: probably by "Zozimus" (Michael Moran) (c.1794-1846) (Source: Zimmerman-

SongsOfIrishRebellion)

EARLIEST DATE: 1830s (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: violence death Ireland political

FOUND IN:

REFERENCES (2 citations):
Zimmerman-SongsOfIrishRebellion 47, "Dicky in the Yeomen" (2 texts, 1 tune)
ADDITIONAL: Gulielmus Dubliniensis Humoriensis [Joseph Tully?], Memoir of the Great Original
Zozimus (Michael Moran) (Dublin, 1976 (reprint of the 1871 edition)), p. 23, "Dickey and the

Yeoman" [only the first verse]

NOTES [634 words]: "Following an affray at Loughgall in Co. Armagh in 1795 the Orange Order

was founded, while the Yeomen were also established in June 1796. These were made up mainly

of men from the Orange Lodges." (source: The 1798 Rebellion on the Hogan Stand site)

Zimmerman-SongsOfIrishRebellion: "John Beresford was one of those who organized the

repression in 1798."

Zimmerman-SongsOfIrishRebellion: May 21, 1831 - "Seventeen people were killed by the police at

Castlepollard ... in one of the bloodiest affrays of the Tithe War. An inquest followed but the

policemen were finally acquitted of the charge of murder." See also "The Castlepollard Massacre."

The Charter of the Weaver's Guild, dedicated to "the Blessed Virgin Mary," was granted 1446. A

weavers' hall was built by the Guild in the Lower Coombe, Dublin. Irish Catholics were excluded

from guild membership and Catholic weavers operated illegally. The guilds no longer had a

monopoly and the Municipal Corporations Act of 1840 ended the guild system in Ireland. The

Weavers's Hall was demolished in 1965. (source: The Weavers' Guild, The Guild of the Blessed

Virgin Mary, Dublin 1446 to 1840 by Veronica Rowe at The Irish Guild of Weavers, Spinners &

Dyers web site.

For all that, I haven't yet found anything about a battle at Weavers' Hall or any loss there of Croppy

lives.

Donkey's have a cross-shaped patch of dark hair on their back. In political ballads this mark is

taken as a sign that donkeys are Roman Catholic. [For more on this, see the notes to "The Ass's

Complaint." - RBW] - BS

There are at least three John Beresfords who might be the subject of this song, though I suspect

the reference is to the younger, John Claudius.

John Beresford (1738-1805) was the second son of the Earl of Tyrone, and the depiction of him as

strongly opposed to Catholic rights is quite accurate -- Bartlett/Dawson/Keough, p. 23, tells us that

"members of Parliament like John Foster, John Fitzgibbon, and John Beresford... served as an

informal 'Irish cabinet'. This talented but deeply conservative trio became a vital element in the

government of Ireland and shared London's opposition to parliamentary reform." MP for Waterford,

Beresford also held a revenue commission post from 1780 (OxfordCompanion, p. 44), and gave

vigorous support to the Act of Union.

According to Brumwell/Specck, p. 50, the Lord Lieutenant Lord Fitzwilliam declared that he was

"virtually King of Ireland." And he used that power to oppose FitzWilliam's attempts at reforms.

His greatest influence on Irish history may well have come in 1795. In January of that year, the

Second Earl of Fitzwilliam was appointed Lord Lieutenant of Ireland, which brought "prospects of
Catholic Emancipation" (Smyth p.108). Beresford protested vigorously, and in the squabble that followed, it was Fitzwilliam, not Beresford, who fell. I can't find any references to deaths at Weaver's Hall, either, but there were riots in Dublin in 1795. During the riots, John Beresford's son John Claudius Beresford fired on the crowd outside the Customs House (Smyth, p. 150). Beresford the younger was also a leader of the Dublin Orange Lodge (Pakenham, p. 352). So he is a likely target of the denunciation in this song. The third John Beresford is Lord John George Beresford (1773-1862), who became the Church of Ireland (Anglican) Archbishop of Armagh in 1822. The nephew of John Beresford and the cousin of John Claudius, he was not as directly involved in battle as his cousin, but he vigorously opposed Catholic emancipation and contributed to the needs of clergy who had lost their incomes during the Tithe War (OxfordCompanion, p. 44). Given that this song seems to describe events stretching over a period of more than thirty years, I wonder if there might not be some conflation of Beresfords. - RBW

Bibliography


Last updated in version 2.6
File: Zimm047

Dicky the Miller

DESCRIPTION: Dicky the Miller meets his sweetheart Joan dressed "in her holiday's clothes." Dazzled, he proposes, they have sex and she is overjoyed at "the pleasure of being a wife." At home her mother criticizes her for losing her virginity. Dickie marries her.

AUTHOR: unknown

EARLIEST DATE: 1906 (Reeves-TheEverlastingCircle)

KEYWORDS: courting love marriage sex virginity clothes mother miller

FOUND IN: Britain(England(South))

REFERENCES (2 citations):
- Reeves-TheEverlastingCircle 33, "Dicky the Miller" (1 text)
- Purslow-TheConstantLovers, p. 21, "Dicky, The Miller" (1 text, 1 tune)

Roud #1033
File: ReCi033

Did Christ o'er Sinners Weep? (The Weeping Savior)

DESCRIPTION: "Did Christ o'er sinners weep? And shall our cheeks be dry... He wept that we might weep... In heav'n alone no sin is found, and there's no weeping there"

AUTHOR: Benjamin Beddome (source: Rippon)

EARLIEST DATE: 1787 (#367 in the 1787 edition Rippon's _Selection of Hymns_, according to Julian)

KEYWORDS: Bible nonballad religious Jesus

FOUND IN: US(SE)

REFERENCES (1 citation):
- ADDITIONAL: John Rippon, A Selection of Hymns from the Best Authors (Elizabethtown: Shepard Kollock, 1792 ("Digitized by Internet Archive")), #367 pp. 268-269, ("Did Christ o'er sinners weep") (1 text)

RECORDINGS:
- Testerina Primitive Baptist Church, "Did Christ o'er Sinners Weep? (The Weeping Savior)" (on
USFlorida01
NOTES [542 words]: "Some Baptists objected to missions and other alternatives to worship [that emerged from the evangelical theology of the Second Great Awakening], and withdrew [around 1830] to form separate anti-mission associations. While most Baptists followed the course of American Protestant modernization, these anti-mission associations, taking the name of Primitive Baptist, held fast to the ecclesiastical principles given directly in New Testament scripture [rejecting salvation through works]" (John Bealle, "Introduction" p. 2, and Beverly Bush Patterson, "Forging Religious Identity: An Exploration of Hymn Singing in Anglo-American Primitive Baptist Churches" p. 23, both in Joyce Cauthen, editor, Benjamin Lloyd's Hymn Book: A Primitive Baptist Song Tradition (Montgomery: Alabama Folklife Association, 1999)).

The USFlorida01 recording is lined out by the precentor Deacon Wilson, one line at a time, and sung very slowly; each syllable has whole or multiple notes. Dargan, describing another Primitive Baptist recording as typical of this class of performances, writes about "melody spun-out melismatically with no rhythm derived out of measure and beat" that "beckons the ear and the consciousness to savour the very moment of each syllable" (William T Dargan, "Texts from Lloyd's Hymn Book in the Quiltwork of African American Singing Styles" in Joyce Cauthen, editor, Benjamin Lloyd's Hymn Book: A Primitive Baptist Song Tradition (Montgomery: Alabama Folklife Association, 1999), pp. 33, 32).

The reference is to Luke 19.41: "And when he was come near, he beheld the city, and wept over it" (King James). - BS

Perhaps more likely, John 11:35, the shortest verse in the Bible, "Jesus wept" or "Jesus shed tears." This is the most famous reference to Jesus weeping, and I see no reference in the Beddome text to where or why Jesus was weeping.

John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), p. 121, says of author Bedome, "This prolific hymn-writer was b[orn] at Henley-in-Arden, Warwickshire, Jan. 23, 1717, where his father, the Rev. John Bedome was at that time Baptist Minister. He was apprenticed to a surgeon in Bristol, but removing to London, he joined, in 1739, the Baptist church in Prescott St. At the call of his church he devoted himself to the work of Christian ministry, and in 1740 began to preach at Bourton-on-the-Water, in Gloucestershire." He would stay there until his death on September 3, 1795. He wrote at least one theological tract in this time, and also apparently made it a habit to inflict a new hymn on his congregation every week.

Not all of these hymns were published, and Julian says that only a few are widely known in England although more are popular in America. Julian lists 69 of his hymns, not one of which is familiar to me (at least under the title given by Julian), and none of which are in the Index as of this writing (2017); several appear to be specifically linked to a particular Bible text (e.g. "Behold the Eunuch, When Baptized," also known as "The Holy Eunuch, When Baptized," which is based on chapter 8 of Acts). I have to say, based on the texts I've checked, that Beddome's works appear to be mercifully forgotten. - RBW

Last updated in version 4.2
File: RcDCoSw

Did the Maine Go Down?

DESCRIPTION: "On fifteenth day of February, In the year of '98, That day records the Maine disaster, 'Twas the day that sealed her fate." Many will not return home. It's Spain's fault. Captain Sigsbee went where duty called; so did many of the sailors

AUTHOR: unknown

EARLIEST DATE: 1963 (List-SingingAboutIt-FolkSongsInSouthernIndiana)

KEYWORDS: sailor ship death derivative

HISTORICAL REFERENCES:
1895 - Cubans rebel against Spain
Feb 15, 1898 - Explosion of the battleship "Maine" in Havana harbour
April 25, 1898 - Congress declares war on Spain

FOUND IN: US(MW)

REFERENCES (1 citation):
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 329-336, "Did the Maine Go Down?" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "The Ship That Never Returned" [Laws D27] (tune) and references there
cf. "My Sweetheart Went Down with the Maine" (theme) and references there
NOTES [88 words]: List-SingingAboutIt-FolkSongsInSouthernIndiana says this is to the tune of "The Wreck of the Old 97," and it is true that it (as transcribed by List) it lack the chorus of "The Ship That Never Returned." Since, however, it has several stanzas that look like direct rewrites of "The Ship," and the third verse appears as if it should have been the chorus, and the song was presumably written in 1898, before the Old 97 was even wrecked, I think the song can be traced back to "The Ship" without having "Old 97" in its ancestry. - RBW
Last updated in version 5.3
File: List329

Did Ye not Promise to Marry Me?

DESCRIPTION: The singer complains that her lover, leaving her with her baby, had promised to marry her. Her mother, now dead, had warned her that "young men proved untrue." He takes her to London and they marry.

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan5)
KEYWORDS: love marriage sex abandonment
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan5 978, "Did Ye not Promise to Marry Me?" (3 texts, 2 tunes)
Roud #6731
NOTES [107 words]: Greig/Duncan5 versions seem incomplete but the very general outline reminds me of "The False Lover Won Back" [Child 218]. It also has floating lines "I will clim as high a tree, Bring doon as rich a nest ....," "pull the red roses fine ..." as an invitation to sex, "rock the cradle and spin," "the trees they're high ... the branches they're but small" and "he has turned his high horse roon' aboot"; in two cases the rhyme is lost.
Greig/Duncan5: "Mrs D. Lyall; from her mother. Noted 4th June, 1907. Mrs Lyall's mother learnt this from her own mother, who in turn learnt it from her mother. That goes back about a hundred and twenty years." - BS
Last updated in version 2.5
File: GrD5978

Did Ye See My Lad?

DESCRIPTION: "Did ye see my lad lookin' for me? He wears a blue bonnet wi' tassels upon it, A hump on his back and a patch on his e'e"

AUTHOR: unknown
EARLIEST DATE: 1824 (Sharpe, A Ballad Book)
KEYWORDS: courting nonballad
FOUND IN: Britain(Scotland(Aber)) Ireland
REFERENCES (3 citations):
Greig/Duncan7 1343, "Did Ye See My Lad?" (1 fragment)
OCroinin/Cronin-TheSongsOfElizabethCronin 49, "Did You See My Man" (1 text, 1 tune)
ADDITIONAL: Charles Kirkpatrick Sharpe, A Ballad Book (Edinburgh, 1883, reprint of 1824 edition ("Digitized by Microsoft")) 27, Part II, p. 13, "The Bonny Lad" (1 fragment)
Roud #2105
RECORDINGS:
Elizabeth Cronin, "Did You See My Man" (on IRECronin01)
NOTES [11 words]: The current description is based on the Greig/Duncan7 fragment. - BS
Last updated in version 3.2
File: GrD71343

Did You Ever See a Bear Walk a Tightrope in the Air?

DESCRIPTION: "Did you ever see a bear Walk a tightrope in the air? If you did, it was all a dream, So out you must go for saying so."

AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
Did You Ever See a Lassie?

DESCRIPTION: "Did you ever see a lassie, A lassie, a lassie, Did you ever see a lassie Go this way and that way? Did you ever see a lassie go this way and that?" Other verses, if any, equally silly; sustained by the tune "O Du Lieber Augustine"

AUTHOR: unknown

EARLIEST DATE: 1896 (Beebe)

REFERENCES (6 citations):
- Linscott-FolkSongsOfOldNewEngland, pp. 6-7, "Did You Ever See a Lassie" (1 text)
- Byington/Goldstein-TwoPennyBallads, pp. 101-102, "(Did you ever see a lassie)" (1 text, 1 tune, filed under "Follow the Leader")
- Opie/Opie-TheSingingGame 69, "Did You Ever See a Lassie?"; Opie/Opie-TheSingingGame, pp. 303,304-306, "(When I was a young gell, a young gell, a young gell)" (3 texts)
- Fuld-BookOfWorldFamousMusic, pp. 399-400, "O Du Lieber Augustin -- (Polly Put the Kettle On -- Did You Ever See a Lassie)"

JournalOfAmericanFolklore, Leah Rachel Clara Yoffie, "Three Generations of Children's Singing Games in St. Louis," Vol. LX, No. 235 (Jan 1947), #39 p. 34 ("Did you ever see a lassie, a lassie, a lassie") (1 text)

ADDITIONAL: Marion Bromley Newton, Graded Games and Rhythmic Exercises for Primary Schools (New York, 1907 ("Digitized by Google")), #6 pp. 3-4, "Did You Ever See A Lassie?" (1 text, 1 tune)

SAME TUNE:
- Ach, Du Lieber Augustine (File: SBar017)
- Ach, Du Lieber Augustine (Slot Machine Run By Steam) (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 163)
- Love to Be in Copenhagen (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 197)
- Have You Ever Seen (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 197)

NOTES [90 words]: Obviously a silly little song -- but the tune is so widespread that it can hardly be omitted.

Linscott, who has only a single stanza, describes its use as a singing game. - RBW

"Another favorite in Eleanor Smith’s song book No. 2 reads: 'Did you ever see a lassie Do this way and that?' This is a very old friend in a new dress, and it is deservedly a friend, for it gives scope for any amount of ingenuity and originality" (source: Katherine Beebe, Home Occupations for Little Children (Chicago, 1896 ("Digitized by Google")), p. 126). - BS

Last updated in version 5.3

File: FuldODLA

Did You Ever See the Divil?

DESCRIPTION: The Devil dug "pritties" in the garden, swatting flies with his tail until "they dragged him back to prison." The Devil, overjoyed when the spuds were blighted and famine killed the people, was put in his place by Saint Patrick.

AUTHOR: unknown

EARLIEST DATE: c.1939 (Tunney-StoneFiddle)

REFERENCES: farming starvation Devil

FOUND IN: Ireland

REFERENCES (1 citation):
- Tunney-StoneFiddle, p. 69, "Did You Ever See the Divil?" (1 text)

CROSS-REFERENCES:
- cf. "The Stack of Barley" (tune, according to Tunney-StoneFiddle)
- cf. "Over There (I - The Praties They Grow Small)" (subject: the potato famines) and references
there

NOTES [74 words]: For the potato blight, see "Over There (I - The Praties They Grow Small)" and references there. The British policy was largely one of neglect (though this was more due to flawed economic opinions than actual cruelty), but it resulted in many deaths and even more people selling out and going to America. I have no idea why the song thinks the Devil was put in his place; the famines eventually ended, but the effects had been simply horrid. - RBW

Last updated in version 4.3
File: TSF069

Did You Ever, Ever, Ever

DESCRIPTION: "Did you ever, ever, ever In your leaf, life, loaf, See the deevil, divil, dovol, Kiss his weef, wife, woaf? No I never, never, never In my leaf, life, loaf, Saw the deevil, divil, dovol, Kiss his weef, wife, woaf."

AUTHOR: unknown
EARLIEST DATE: 1880 (McCollum and Porter)
KEYWORDS: devil nonballad
FOUND IN: US
REFERENCES (3 citations):
Sandburg-TheAmericanSongbag, p. 329, "Did You Ever, Ever, Ever" (1 short text, 1 tune)
Opie/Opie-TheSingingGame 139, "Have You Ever Ever Ever Ever?" (2 texts, 1 tune)
Roud #4253 and 18989
CROSS-REFERENCES:
cf. "Oh, Mister Revel" (theme)
File: San329A

Did You Hear My Jesus?

DESCRIPTION: Chorus: "Did you hear my Jesus when He called you (x3), For to try on your long white robe." Verses: "Heaven gates are open, come along, come along... hear my Jesus when He calls you." "My mother's in the kingdom...." "Going to meet her yonder...."

AUTHOR: unknown
EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 134-135, "Ef You Want to Get to Hebben (Did You Hear My Jesus?)" (1 text, 1 tune; pp. 230-231 in the 1874 edition)
Roud #15248
NOTES [34 words]: Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute repeats the verse line -- including "come along, come along" -- three times, followed by "Hear my Jesus when he calls you." - BS
Last updated in version 4.0
File: Dett134

Did You Never Hear of Donald Blue?

DESCRIPTION: "In Union Street as I walked late I met a man I never knew When I askerd his name, said he "For shame Did you never hear of Donald Blue?"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: travel
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1456, "Did You Never Hear of Donald Blue?" (1 fragment)
Roud #7149
NOTES [44 words]: The current description is all of the Greig/Duncan7 fragment.
Greig/Duncan7 refers to a 1797 chapbook including "Donald Blue" beginning "Thro' Deery town I rambled late."
For the association of "Donald Blue" with whiskey see "Whiskey Is My Name (Donald Blue)." - BS
Last updated in version 2.5
File: GrD71456

Diddie Wa Diddie

DESCRIPTION: Double entendre. Singer describes several awkward situations involving "Diddie Wa Diddie," lamenting "I wish somebody would tell me what Diddie Wa Diddie means." He gets thrown out of church "Cause I talk about Diddie Wa Diddie too much."
AUTHOR: Label ledger says "Davis-Blake"; no hint who Davis might have been
EARLIEST DATE: 1929 (recording, Blind Blake)
LONG DESCRIPTION: Double entendre. Singer describes several awkward situations involving "Diddie Wa Diddie," lamenting in the chorus "I wish somebody would tell me what Diddie Wa Diddie means." A girl who's four foot four asks him to give her some more Diddie Wah Diddie. In church, he puts his hand on a seat, and a woman sits on it, saying "You sure is sweet." He tells her he'll soon be gone, just "give me that thing you're sitting on." He gets thrown out of church "'Cause I talk about Diddie Wa Diddie too much."
KEYWORDS: sex questions bawdy
FOUND IN: US(Ap,MW,SE)
RECORDINGS:
Blind [Arthur] Blake, "Diddie Wa Diddie" (Paramount 12888, 1929)
Bill Cox, "Didi Wa Didi" (Vocalion 05191/Conqueror 9219, 1939) [Note: I have not heard this record, so cannot verify that it's the same song.]
ALTERNATE TITLES:
Diddy Wa Diddy
Diddie Wah Diddy
NOTES [106 words]: The narrative is minimal, but it's there.
It's hard to know where to assign a FOUND IN for this song; Mr. Blake may have been born in Florida or Virginia; he lived in Chicago (at least for a time), and recorded in Wisconsin.
The similarly-titled "Diddy Wah Diddy" was composed by Willie Dixon and Elias "Bo Diddley" McDaniel, and recorded in 1955. It's a different song; in Dixon & McDaniel's piece "Diddy Wah Diddy" is a place of ease and contentment, similar to the Big Rock Candy Mountain, whereas in the Blake record it's a (sexual) thing.
In a sequel to this song, Blake sings "I just found out what Diddie Wa Diddie means." -PJS
Last updated in version 4.3
File: RcDiWaDi

Diddle, Diddle, Dumpling, My Son John

DESCRIPTION: "Diddle, diddle, dumpling, my son John, Went to bed with his trousers on, One shoe off, and one shoe on, Diddle, diddle, dumpling, my son John."
AUTHOR: unknown
EARLIEST DATE: 1805 (Songs for the Nursery, according to the Opies)
KEYWORDS: food clothes nonballad
FOUND IN:
REFERENCES (3 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 275, "Diddle, diddle, dumpling, my son John" (1 text)
Baring-Gould-AnnotatedMotherGoose #129, p. 106, "(Diddle, diddle, dumpling, my son John)"
Dolby-OrangesAndLemons, p. 65, "Diddle, Diddle, Dumpling, My Son John" (1 text)
Roud #19709
NOTES [27 words]: The first words, "Diddle, diddle, dumpling," are reputed to be the cry of street-sellers offering dumplings. Where the rest of the poem came from is not clear. - RBW
Last updated in version 3.3
Didn't He Ramble

DESCRIPTION: "Mother raised three grown sons... Buster was the black sheep of our little family... And didn't he ramble, ramble... He rambled till the butchers cut him down." Buster's rambling ways and debts are described; at last he hits bottom and the song ends

AUTHOR: unknown

EARLIEST DATE: 1902 (broadside, LOCSheet rpbaasm 1155)

KEYWORDS: rambling hardtimes gambling family

FOUND IN: US

REFERENCES (6 citations):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 174-175, "Didn't He Ramble?" (1 text, 1 tune)
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 88, "He Rambled" (1 text)
Spaeth-ReadEmAndWeep, pp. 231-232 (partial text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 203, "Didn't He Ramble" (1 text)
DT 312, DIDRAMBL*

ADDITIONAL: Frank J. Gillis, "The Metamorphosis of a Derbyshire Ballad into a New World Jazz Tune," article published 1978 in _Disourse in Ethnomusicology: Essays in Honor of George List_; republished on pp. 207-248 of Norm Cohen, editor, _All This for a Song_, Southern Folklife Collection, 2009

Roud #126

RECORDINGS:
Fiddlin' John Carson, "Didn't He Ramble" (OKeh 45569, 1932; rec. 1930)
Al Hopkins & his Buckle Busters, "Didn't He Ramble" (Brunswick, unissued, 1928)
New Lost City Ramblers, "Didn't He Ramble" (on NLCR02)
Charlie Poole and the North Carolina Ramblers, "He Rambled" (Columbia 15407-D, 1929; on CPoole01, CPoole05, ConstSor1)

BROADSIDES:
LOCSheet, rpbaasm 1155, "Oh! Didn't He Ramble," J.W. Stern & Co. (New York), 1902 (tune)

CROSS-REFERENCES:
cf. "The Darby Ram" (lyrics)
cf. "Traveling Man (Traveling Coon)" (lyrics)
cf. "Cotton's Patch (II)" (lyrics, form, probably tune)

NOTES [123 words]: Although an obvious pop rewriting of "The Derby Ram" (Roud lumps them), the actual history of this piece is uncertain. Credit (blame?) has been offered to Will Handy (a pseudonym for Bob Cole, sometimes working with John Rosamond Johnson and James Weldon Johnson; note that this is not W. C. Handy), who offered an extravagant seven verse version. (So, e.g., in Silber & Silber, and there is sheet music of this version.; cf. Spaeth, _A History of Popular Music in America_, p. 317.)

Charlie Poole sang a much more sedate three verse version. If anyone knows more, I'd welcome the information. - RBW

Broadside LOCSheet rpbaasm 1155: "words & music by Will Handy ... adaptation by Bob Cole." Poole's tune is closely related to Handy's. - BS

Last updated in version 4.3

File: CSW174

Didn't It Rain

DESCRIPTION: "Now didn't it rain, children...." Various events related to the flood: "It rained 40 days and 40 nights...God sent a raven to carry the news...." "God sent Noah the rainbow sign...." "They knocked at the window and they knocked at the door...."

AUTHOR: unknown

EARLIEST DATE: 1929 (recording, Biddleville Quintette)

KEYWORDS: religious Bible flood

FOUND IN: US(SE) West Indies(Bahamas)

REFERENCES (5 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 564, "Didn't It Rain" (3 fragments plus an excerpt; the "D" fragment does not use the "didn't it rain" line and might be something else)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 564, "Didn't It Rain" (2 tunes plus text excerpts)
Edwards-BahamaSongsAndStories 4, "Didn't It Rain, My Elder" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 250, "Didn't It Rain" (1 text, 1 tune)
Warren-EveryTimeIFeelTheSpirit, pp. 111-113, "Didn't It Rain" (1 text, 1 tune, adapted and copyrighted by Roberta Martin, 1907-1969, plus an excerpt of the original spiritual on pp. 115-116)
Roud #6699

RECORDINGS:
Biddleville Quintette, "Didn't It Rain" (QRS 7073, 1929)
Famous Blue Jay Singers of Birmingham, "Oh My Lord Didn't It Rain" (Paramount 13126, 1932; on VocalQ2)

CROSS-REFERENCES:
cf. "Noah" (subject, patter+chorus format) and references there

NOTES [79 words]: For the statement that the rain fell for forty days during Noah's flood, see Gen. 7:12 (the total duration of the flood is given in 7:17, 8:6? as 40 days and in 7:24, 8:3 as 150 days; the different numbers are believed to have come from different sources). Nowhere does the Bible mention people asking Noah to take them aboard. Nor was the raven sent as a warning; rather, Noah sent it out to look for dry land (Gen. 8:7). The covenant of the rainbow is described in 9:13f. - RBW

Last updated in version 4.2
File: LoF250

Didn't My Lord Deliver Daniel

DESCRIPTION: "Didn't my Lord deliver Daniel... Then why not every man? He delivered Daniel from the lion's den, Jonah from the belly of the whale." The singer forecasts the end of the world, expecting to be saved, and rejoices in salvation

AUTHOR: unknown
EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (3 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 65, "My Lord Delivered Daniel" (1 text, 1 tune; p. 193 in the 1874 edition)
Silber/Silber-FolksingersWordbook, p. 370, "Didn't My Lord Deliver Daniel?" (1 text)
DT, DELVRDAN*
Roud #12348

CROSS-REFERENCES:
cf. "The Preacher and the Bear" (theme)

NOTES [53 words]: The story of Daniel in the lion's den (for refusing to worship a false god) is in Daniel 6:16-24. Jonah's sojourn in the belly of a fish (NOT a whale; the Hebrew says "fish"); for more about this, see the notes to "God's Radiophone") is in Jonah 1:17-2:10. The story of the three in the fiery furnace is in Daniel 3. - RBW

Last updated in version 4.0
File: FSWB370A

Didn't Ol' John Cross the Water on His Knees

DESCRIPTION: "Didn't ol' John (huh!) cross the water on his knees? (huh!) (x2), Lut us all (huh!) bow down (huh!), good Lord, and face, face the rising sun (huh!)." Listeners are told to get on their knees and sing

AUTHOR: unknown
EARLIEST DATE: 1934 (Lomax/Lomax-OurSingingCountry)
KEYWORDS: religious nonballad prison
FOUND IN: US(SE)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 384-385, "Didn't Ol' John Cross the Water on His Knees" (1 text, 1 tune)
Roud #15587
Didn't You Hear

DESCRIPTION: "Didn't you hear my Lord when he called? Yes, I heard my Lord when he called... My Lord callin' in my soul." Similarly, "Didn't you hear them turkle (sic) doves moan... hear the harp when it blowed... hear that thunder roll... hear the organ playin'"

AUTHOR: unknown

EARLIEST DATE: 1950 (recording, Rich Amerson & Earthy Anne Coleman)

KEYWORDS: religious nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Courlander-NegroFolkMusic, pp. 68-69, "(Didn't You Hear)" (1 text); pp. 241-243, "Didn't You Hear" (1 tune, partial text)

Roud #10959

RECORDINGS:
Rich Amerson & Earthy Anne Coleman, "Didn't You Hear" (on NFMAla4, NFMAfAm)

File: CNFM068

Died for Love (I)

DESCRIPTION: A song of a woman in pain. The woman says that the man loved her when her apron was low, but now it's high. She may wish she were a maid again, recall the alehouse where she drinks, or wish her parents had never met

AUTHOR: unknown

EARLIEST DATE: 1906 (OShaughnessy/Grainger-TwentyOneLincolnshireFolkSongs)

KEYWORDS: seduction pregnancy betrayal abandonment floatingverses

FOUND IN: Britain(England,Scotland) Ireland

REFERENCES (5 citations):
OShaughnessy/Grainger-TwentyOneLincolnshireFolkSongs 5, "Died for Love" (1 text, 1 tune)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 53, "I Wish, I Wish" (1 text, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 55, "Died for Love" (2 texts, 2 tunes, the second having a wide variety of imported verses not usually associated with this family)
Sharp-EnglishFolkSongsFromSouthernAppalachians 273, "I wish I was a Child again" (1 fragment, 1 tune)
Hammond-SongsOfBelfast, p. 56, "I Wish I Was a Maid Again" (1 text, 1 tune)

Roud #495

RECORDINGS:
Isla Cameron, "Died For Love" (on Lomax41, LomaxCD1741)
Walter Pardon, "I Wish, I Wish" (on Voice15)
Pete Seeger, "Tarrytown" (on PeteSeeger46)
Pete Seeger & Sonny Terry, "In Tarrytown" (on SeegerTerry)

CROSS-REFERENCES:
cf. "The Butcher Boy" [Laws P24] and references there
cf. "My Blue-Eyed Boy" (lyrics, theme)
cf. "Must I Go Bound" (theme)
cf. "Love Has Brought Me To Despair" [Laws P25] (lyrics)
cf. "The Effects of Love" (theme)

NOTES [225 words]: This piece is almost "The Butcher Boy" [Laws P24] without the suicide. The mention of the apron riding high is a strong indicator; the girl is definitely pregnant and regrets her folly.

For further details on the family, see the notes to "The Butcher Boy." - RBW

Yates, Musical Traditions site Voice of the People suite "Notes - Volume 15" - 13.9.02, cite as a possible source "song 'The Effects of Love - A New Song' which was issued by an anonymous
broadside printer in the 18th century." The note quotes the text, which includes the "when my apron it hung low" and "I wish that my dear babe was born" verses. The reference seems to be to "The effects of love. A new song. [London]. [1780?]. 1 sheet; 1/80. British Library 11621.k.4(158). A slip song. "O! Love is hot, and Love is cold," REFERENCE: ESTCT32452 x." (source: Eighteenth Century (1701-1790) Cheap Print: A Finding Aid produced by Richard C. Simmons, University of Birmingham, Dec 2000, on the University of Birmingham site); this is not at all the Bodleian broadside set "The Effects of Love [by a young lady who drowned herself]" ("Young lovers all I pray draw near=").

Also collected and sung by David Hammond, "I Wish I Was a Maid Again" (on David Hammond, "I Am the Wee Falorie Man: Folk Songs of Ireland," Tradition TCD1052 CD (1997) reissue of Tradition LP TLP 1028 (1959)) - BS

Last updated in version 3.0
File: McST055

Died for Love (III) (Early, Early)

DESCRIPTION: The singer hears a girl sighing, "The lad I love is gone far away." "He's gone and left me now in grief and woe, And where to find him I do not know. I'll search these green fields and valleys low." She wishes she had wings to hunt Willie

AUTHOR: unknown
EARLIEST DATE: 1925 (Sam Henry collection)
KEYWORDS: love separation floatingverses
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H89, p. 287, "Early, Early" (1 text, 1 tune)
Roud #3817
RECORDINGS:
Robert Cinnamond, "Early, Early, by the Break of Day" (on IRRCinnamond03)

NOTES [41 words]: This is one of those songs where you simply cannot tell if it's the remnant of something else (it reminds me of Jean Redpath's "When I Look tae Yon High Hills") or a collection of floating lines or just a short piece on a commonplace theme. - RBW

File: HHH089

Died for Love (V)

DESCRIPTION: "A man returning home one night, He found his house without a light." He seeks his daughter; he finds her dead (perhaps of suicide, perhaps not). Her love was a sailor. She warned "Don't change the old love for the new." Clearly from "The Butcher Boy"

AUTHOR: unknown
EARLIEST DATE: 1974 (Gardham-EastRidingSongster)
KEYWORDS: death suicide love abandonment sailor
FOUND IN: Britain(England(North))
REFERENCES (2 citations):
Gardham-EastRidingSongster 28, "The Maiden's Prayer (Died for Love)" (1 text, 1 tune)
Hamer-GreenGroves, pp. 18-19, "A Sailor Came Home Late" (1 text, 1 tune)
Roud #18828
CROSS-REFERENCES:
cf. "The Butcher Boy" [Laws P24] and references there
NOTES [48 words]: Basically "The Butcher Boy" with the love a sailor instead. I'd be tempted to lump them, but Roud and others split them. But you'd better see all the "Butcher Boy" references. Gardham-EastRidingSongster states that this particular version became particularly popular in World War II. - RBW

Last updated in version 5.0
File: Gard028

Died on the Ice Fields

DESCRIPTION: "The white, rugged ice-flow came gliding along" as Richard Parsons and his sons
Diego's Bold Shore

DESCRIPTION: "Has a love of adventure, a promise of gold, or an ardent desire to roam Ever tempted you far o'er the watery world?" The singer describes the whaling life by asking if the listener has ever experienced this or that. He advises those at home to enjoy life

AUTHOR: unknown
EARLIEST DATE: 1852 ("The Friend," November 2, 1852 edition)
KEYWORDS: whaler work questions

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AUTHOR: unknown
EARLIEST DATE: 1852 ("The Friend," November 2, 1852 edition)
KEYWORDS: whaler work questions

Diesel and Shale

DESCRIPTION: "On the fifth of November in '53, The big man at Dolphin he sent for me... We've booked you a berth in the water below... We've booked you a berth with the diesel ad shale." The sailor describes the smelly life on submarines; he finally gets another berth

AUTHOR: Cyril Tawney (source: Palmer-OxfordBookOfSeaSongs)
EARLIEST DATE: 1958 (Palmer-OxfordBookOfSeaSongs)
KEYWORDS: sailor ship hardtimes

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DESCRIPTION: "On the fifth of November in '53, The big man at Dolphin he sent for me... We've booked you a berth in the water below... We've booked you a berth with the diesel ad shale." The sailor describes the smelly life on submarines; he finally gets another berth

AUTHOR: Cyril Tawney (source: Palmer-OxfordBookOfSeaSongs)
EARLIEST DATE: 1958 (Palmer-OxfordBookOfSeaSongs)
KEYWORDS: sailor ship hardtimes

NOTES [69 words]: Murphy reports that this was based on an incident of March 24, 1894. Such stories are depressingly common in Newfoundland, where fathers and sons often went to the ice together; in the Newfounland disaster (for which see "The Newfoundland Disaster (I)"), there were multiple instances of family members together trapped on the ice, including at least one case of three family members dying in each others’ arms. - RBW

Last updated in version 5.0
File: RySm039

NOTES [67 words]: Jim Dixon pointed out to me the version of this song, from "The Friend," a Honolulu temperance journal. It appears Jonathan Lighter first found it. None of the earliest copies seems to indicate a tune. Both that text and the Lindeman printing list it as a Whaleman's Song "by one of them." "The Friend" uses this tag on several other items about whaling, though this was the only song I noticed. - RBW

Last updated in version 4.5
File: SwMS030
NOTES [66 words]: Submarines were always crowded, and even when on the surface, they had limited ventilation. The were famous for their odors, both human and machine. A well-designed boat wouldn't smell too much of diesel fuel and shale oil, but either Tawney was not on a good boat or he had a very good nose. As someone who finds all petroleum fumes hard to take, I have a great deal of sympathy for the latter. - RBW

Last updated in version 5.1
File: PaSe153

Dieu du Liberal, Le (The Idol of His Party)

DESCRIPTION: Canadian French. "Peuple, ecoutez devotement, Un recit bien interessant." Listeners are asked to hear the tale of "A famous Doctor friend of ours," who, although "a great blockhead," goes into politics. Despite their loathing, he becomes an M.P.

AUTHOR: unknown
EARLIEST DATE: 1959 (MacLeod-SongsOfOldManitoba)
KEYWORDS: political nonballad Canada
HISTORICAL REFERENCES:
1840-1896 - Life of Sir John Christian Schultz, M.P 1871-1882, Senator 1882-1888, Lieutenant Governor of Manitoba 1888-1895. Although the "Doctor" of the song is unnamed, MacLeod is certain it refers to Schultz
FOUND IN:
REFERENCES (1 citation):
MacLeod-SongsOfOldManitoba, #10, pp. 60-66, "The Idol of His Party" (1 French text plus English translation, 1 tune)
NOTES [182 words]: According to W. Stewart Wallace, Editor, The Macmillan Dictionary of Canadian Biography, fourth edition revised and enlarged by W. A. McKay, Macmillan of Canada, 1978, p. 751, Sir John Christian Schultz (1840-1896) was born at Amherstburg in what was then Upper Canada. He attended Oberlin College in Ohio, Queen's University at Kingston, and Victoria University, Cobourg, earning his MD there (although Wikipedia, when I checked some time in 2017, claimed that he never actually graduated medical school but called himself a doctor anyway). Medical doctor or not, he practiced medicine at what was then Fort Garry and is now Winnipeg. A loyalist during the North West Rebellion of 1869-1870 (for which see "Riel's Song"), he was taken captive by Louis Riel and sentenced to death, but managed to escape. That gave him a big boost in politics, and as the Historical References show, he held some sort of office fro 1871 until 1895. He was a fellow of the Royal Society of Canada and in 1895 became K.C.M.G. So I doubt he was actually a blockhead, though no doubt he was highly opinionated. - RBW

Last updated in version 4.4
File: Macld10

Dig My Grave with a Silver Spade

DESCRIPTION: "You can dig my grave with a silver spade (x3), 'Cause I ain't gonna stay here long." "There's a long white robe in heaven for me...." "There's a starry crown in heaven for me...." "There's a golden harp up in Heaven for me...."

AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: religious nonballad
FOUND IN:
REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 351, "You Can Dig My Grave" (1 text)
Jolly-Miller-Songster-5thEd, p. 134, "Silver Spade" (1 short text)
CROSS-REFERENCES:
cf. "Deep Blue Sea (II)" (floating lyrics)
cf. "Down by the Weeping Willow Tree" (lyrics)
File: FSWB351A
Digger's Farewell, The
DESCRIPTION: "Just as you say, sire, I'm off once more, The Palmer River, that's my way." "Ten long years since I landed here... But who lacks hardship looking for gold." "Success to the Palmer! -- is that your toast? Mine's 'Here's to the land I leave behind!'"
AUTHOR: unknown
EARLIEST DATE: 1928 (Greymouth Star, according to Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: mining hardtimes drink New Zealand
FIND IN: New Zealand
REFERENCES (3 citations):
Bailey/Roth-ShantiesByTheWay-NZ, p. 66, "The Digger's Farewell" (1 text, 1 modern tune, with an indication of an earlier tune)
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 60, "Digger's Farewell" (1 text, 1 modern tune) (p. 36 in the 1972 edition)
Garland-FacesInTheFirelight-NZ, pp. 89-90, "(The Digger's Farewell/Farewell to the Grey)" (1 text)
ALTERNATE TITLES:
Farewell to the Grey
NOTES [25 words]: Apparently a song of a gold digger who arrived in New Zealand in 1864 and has found little in that time but now (1874) intends to go to Australia. - RBW
Last updated in version 4.4
File: BaRo066

Digging for Gould
DESCRIPTION: Boys know Darby Kelly only loves gold. Dan tells Darby he dreamt of a jar of gold. They dig and find a jar. He takes it home on his back; when they smash it, he is "like a black sugar stick on a hot summer-day," not smelling like gold. He is cured
AUTHOR: unknown
EARLIEST DATE: before 1879 (broadside, LOCSinging sb10104a)
KEYWORDS: greed lie trick dream humorous gold
FIND IN:
REFERENCES (2 citations):
O’Conor-OldTimeSongsAndBalladOfIreland, p. 43, "Digging for Gould" (1 text)
Wolf-AmericanSongSheets, #477, p. 32, "Digging for Gould" (1 reference)
Roud #V15467
BROADSIDES:
Bodleian, Harding B 18(129), "Digging for Gould", H. De Marsan (New York), 1864-1878 [same as LOCSinging sb10104a]; also Firth c.20(133), "Digging for Gold"
LOCSinging, sb10104a, "Digging for Gould", H. De Marsan (New York), 1864-1878 [same as Bodleian Harding B 18(129)]
NOTES [126 words]: Both O’Conor-OldTimeSongsAndBalladOfIreland and the De Marsan broadside leave off the last verse: once the jar is broken we know from the smell that Darby Kelly is not covered with gold; the missing part, only in shelfmark Firth c.20(133), [runs] "when she [his wife] saw Darby good lord! what a sight, Doubled in two on the ground there he lay, Like a black sugar stick on a hot summer-day ... I know them gasoons have disbed me complete, Never more by you I'll be led or rulled, For I may dig my grave, when I next dig Gold."
Last updated in version 5.0
File: OCon043

Diggins-Oh, The
DESCRIPTION: "I've come back all skin and bone From the diggins-oh, And I wish I'd never gone, To the giggins-oh. Believe me, 'tis no fun...." He lost weight. The natives burned his home. His hut washed away. He finally comes home; he will not go digging again
AUTHOR: unknown
EARLIEST DATE: 1967 (Stewart/Keesing-FavoriteAustralianBallads)
KEYWORDS: hardtimes mining Australia
Dinah

DESCRIPTION: "Dinah, Oh Dinah, if you were only mine, Set you in the corner, kiss you all the\ntime, kiss you all the time, kiss you all the time." "It's raining and it's hailing... My true love goes\nback on me, I will surely die." "Durn her, let her go."
AUTHOR: unknown
EARLIEST DATE: 1976 (Bush-FSoCentralWestVirginiaVol5)
KEYWORDS: love courting rejection
FOUND IN: US(Ap)
REFERENCES (1 citation):
Bush-FSoCentralWestVirginiaVol5, p. 7, "Dinah" (1 text, 1 tune)
Roud #7049
File: BWV5007

Dinah, Dinah Show Us a Leg

DESCRIPTION: "Dinah, Dinah, show us your leg ... above the knee" Rich girl wears brassiere,\npoor girl rags, or a string, Dinah wears nothing and lets her bosoms sag, or swing.
AUTHOR: unknown
EARLIEST DATE: 1976 (Opie/Opie-TheSingingGame)
KEYWORDS: bawdy playparty clothes
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame, p. 479, ("Dinah, Dinah, show us your leg") (1 text)
Roud #7052
NOTES [51 words]: Opie/Opie-TheSingingGame: "The adult version at least makes more sense."
See the Mudcat Cafe site forum for examples. One thread on Rugby songs includes a bawdy text for
"Dinah" that includes -- sort of -- two of the Opie/Opie-TheSingingGame verses. Other threads
have long versions with a lot of overlap. - BS
Last updated in version 5.0
File: 0pGa479C

Ding Dang Me

DESCRIPTION: Chorus: "Ding dang me one, Ding dang, Ding dang me two ... Ding dang me four,
Ding dang." Includes floating Black or "minstrel" verses (see Notes)
AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaIslands)
KEYWORDS: nonballad floatingverses
FOUND IN: US(SE)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeaIslands, p. 120, ("Once I went out huntin") (1 text)
NOTES [195 words]: Parrish-SlaveSongsOfTheGeorgiaSeaIslands has three verses, all floaters.
Parrish's "Once I went out huntin' I heard a possum sneeze I holler back to Susan Put on de pot o'\npeas" is -- allowing for minor changes -- the same as "Black-Eyed Peas for Luck" in Thomas W.\nTalley, Negro Folk Rhymes (NewYork: Macmillan Company, 1922 ("Digitized by Microsoft")), p.\n200. Parrish's "I went down to Missy house Missy was in bed I took de marrow bone An' beat her in\nde head" is close to the first verse of "Song of the Black Shakers" in 19th Century Songsheets,\nVonWalthour, CDDrive>s>s(74),"Song of the Black Shakers,, unknown publisher, no date [p.\n2725]: "I went down to Sally's house, Sally wasn't home, So I sat in de corner dar An played on de\njaw bone." Finally, Parrish's couplet, "Toad frog sittin' on the railroad track Train come along an'\nbreak his back" is at least reminiscent of "... railroad track ... back" couplets. For example, [so-and-\nso] on the railroad track, hitched/pinned the engine to his back" (see Scarborough-\nOnTheTrailOfNegroFolkSongs, p. 199, "Old Dan Tucker"; Brown/Belden/Hudson-
Ding, Dong, Bell

DESCRIPTION: "Ding, dong, bell, Pussy's in the well." Johnny Green (or Tam Linn) put her in. Tommy Stout pulls her out. "What a naughty boy was that, To try to drown poor pussy cat, Who never did him any harm, And killed the mice in his father's barn"

AUTHOR: unknown
EARLIEST DATE: 1784 (Gammar Gurton's Garland, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: rescue animal youth
FOUND IN: Britain(Scotland(Bord))
REFERENCES (5 citations):
Lyle-Andrew-CrawfurdsCollectionVolume2 190, "The Cat's in the Well" (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 134, "Ding, dong, bell" (1 text)
Baring-Gould-AnnotatedMotherGoose #43, p. 56, "(Ding dong bell)"
Jack-PopGoesTheWeasel, p. 29, "Ding, Dong, Bell" (1 short text)
Dolby-OrangesAndLemons, p. 97, "Ding, Dong, Bell, Pussy's in the Well" (1 text)
Roud #12853
CROSS-REFERENCES:
cf. "Dingle Dingle Doosey" ("cat's in the well" lyric)
NOTES [84 words]: The Baring-Goulds report that Katherine Elwes Thomas believed this to come from Bristol, where there was a tradition of ringing the city bells at any excuse. A plausible speculation, but no more.
The Opies, more reasonably, link this to an item in Ravenscroft's 1609 Pammelia, There are some similarities in the lyrics, but not enough to prove identity, I think. Similarly, the Opies note several uses of the phrase "Ding, dong, bell" in Shakespeare. There might be a link, but we can't prove it.

Dingle Dingle Doosey

DESCRIPTION: "Dingle, dingle, doosey, The cat's in the well; The dog's away to Bellingen, To buy the barn a bell"

AUTHOR: unknown
EARLIEST DATE: 1810 (Ritson)
KEYWORDS: nonballad animal dog baby
FOUND IN: Britain(Scotland(Bord))
REFERENCES (3 citations):
Lyle-Andrew-CrawfurdsCollectionVolume2 175, "Round, Round Rosie" (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 135, "Dingle dingle doosey" (2 texts)
ADDITIONAL: Joseph Ritson, Gammer Gurton's Garland (Glasgow, 1866 (reprinted from London, 1810 edition)), p. 47, ("Dingle, dingle, doosey") (1 text)
Roud #15524
CROSS-REFERENCES:
cf. "Ding, Dong, Bell" ("cat's in the well" lyric)
NOTES [31 words]: The current description is all of the Ritson text.
Ritson: "This is a Scottish ditty, on whirling round a piece of lighted paper to the child. The paper is called the dingle doosey." - BS

Dingle Puck Goat, The

DESCRIPTION: Singer goes to Puck Fair in Dingle and buys a goat, jumps on its back, grabs its horns and has a fantastic ride. They cross the sea and are attacked by fish. They return through
Dink's Blues

DESCRIPTION: "Some folks say dat de worry blues ain' bad, It's de wors' ol' feelin' I ever had." The singer details (her) life: "If trouble was money, I'd be a millionaire." "I used to love you, but oh, God damn you now." "Take a worried man to sing de worried song."
Dink's Song

DESCRIPTION: Chorus: Fare thee well/Oh, honey, fare thee well." Floating verses: "If I had wings like Noah's dove/I'd fly 'cross the river to the man I love"; "When I wore my apron low..." "One of these days... You'll look for me, and I'll be gone"

AUTHOR: unknown
EARLIEST DATE: 1908 (collected by John Lomax)
KEYWORDS: nonballad lyric pregnancy love separation floatingverses
FOUND IN: US(SE)
REFERENCES (6 citations):
Lomax/Lomax-FolkSongUSA 21, "Dink's Song" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 195-196, "Dink's Song" (1 text, 1 tune)
Seeger-AmericanFavoriteBallads, p. 88, "Dink's Song" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 186, "Dink's Song" (1 text)
DT, DINKSONG*
ADDITIONAL: Francis L. Utley, "'The Genesis and Revival of 'Dink's Song,'" article published 1966 in _Studies in Language and Literature in Honor of Margaret Schlauch_; republished on pp. 122-137 of Norm Cohen, editor, _All This for a Song_, Southern Folklife Collection, 2009
Roud #10057
RECORDINGS:
Pete Seeger, "Dink's Song" (on PeteSeeger24)
CROSS-REFERENCES:
cf. "Careless Love" (floating lyrics)
cf. "Waly Waly (The Water is Wide)" (floating lyrics)
NOTES [110 words]: While this shares a great deal of material with the cross-referenced songs, the unique tune and chorus make me believe it deserves a separate entry. - PJS
It is, however, so close to "Careless Love" in its text that I may have classified some versions there. The reader is advised to check the entries for both songs. Given that it comes from the Lomaxes, I'm not sure I trust its origin, either. Supposedly it was collected from a prostitute who called herself "Dink."
Utley's article is less about Dink and the Lomaxes than about how the song was modified by performers in the folk revival -- an interesting commentary on what performers can do to a song. - RBW
Last updated in version 2.6
File: PSAFB088
**Dinky Die**

DESCRIPTION: A bloody soldier returned from France is berated by a lance corporal from headquarters for appearing in public in a disheveled uniform. The soldier is awarded a medal for kicking the corporal in the ass.

AUTHOR: unknown

EARLIEST DATE: 1965 (Lahey, "Australian Favorite Ballads," according to Cleveland-NZ-GreatNewZealandSongbook)

KEYWORDS: army soldier abuse

FOUND IN: Australia Britain(England) US New Zealand

REFERENCES (3 citations):

- Cray-EroticMuse, pp. 403-404, "Dinky Die" (1 text, 1 tune)
- Cleveland-NZ-GreatNewZealandSongbook, pp. 112-113, "The Lousy Lance Corporal" (1 text, 1 tune)
- Ward-PenguinBookOfAustralianBallads, pp. 240-241, "The Digger's London Leave" (1 text)

CROSS-REFERENCES:

cf. "Vilikens and his Dinah (William and Dinah) [Laws M31A/B]" (tune & meter) and references there

ALTERNATE TITLES:

Dinki-Di

NOTES [102 words]: Davey/Seal, p. 88, say this song originated in World War I, and derived from another song, "Horseferry Road." In World War II, it acquired a chorus, "Dinki-di, Dinky-di, I am a digger and I won't tell a lie." How much of this history applies to the whole song, and how much is specific to the Australian version, is not clear to me.

NewZealandDictionary, p. 75, offers this for "dinky-di":

1. adverb. Also dinky-die, and elaborated to dinky die do. Truly, certainly. 1987 Norgrove

   Shoestring Sailors 'This is straight up, Blue?' 'Absolutely dinky-die!'

2. noun. The diamond in the game of 'Crown and Anchor'. - RBW

Bibliography

- Davey/Seal: Gwenda Beed Davey and Graham Seal, A Guide to Australian Folklore, Kangaroo Press, 2003

*Last updated in version 5.2*

File: EM403

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**Dinna Think, Bonny Lassie, I'm Gaun to Leave You**

DESCRIPTION: He says he's going but will "come again and see thee." She asks him to "stay this night wi' your love" He says he'll only be gone "a night and hauf a day." She insists he stay. He does, "and never leave[s] my dearie"

AUTHOR: unknown

EARLIEST DATE: 1854 (_The Illustrated Book of Scottish Songs ..._)

KEYWORDS: love separation dialog

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):

- Greig/Duncan8 1519, "Dinna Think, Bonny Lassie, I'm Gaun to Leave You" (1 fragment)
- ADDITIONAL: The Illustrated Book of Scottish Songs from the Sixteenth to the Nineteenth Century, (London, 1854 ("Digitized by Google")), pp. 69-70, "Dinna Think, Bonnie Lassie"
  Roud #12948

NOTES [27 words]: Concerning _The Illustrated Book of Scottish Songs ..._: "Anonymous, but attributed to Hector Macnell, though not included by him in the collection of his works." - BS

*Last updated in version 2.5*

File: GrD81519
Dip Dem (Dip Them)
DESCRIPTION: Jamaican patois: The preacher Bedwud is implored to "dip dem [people who need healing] in the healing stream ... to cure bad feelin." Maladies and people cured are named.
AUTHOR: unknown
EARLIEST DATE: 1955 (WILBennett01)
KEYWORDS: river healing ritual moniker nonballad clergy
FOUND IN: West Indies (Jamaica)
RECORDINGS:
Louise Bennett, "Dip Dem" (on WILBennett01)
NOTES [65 words]: Bennett says: "Bedwud' was a religious maniac who used to baptise his followers every Sunday morning in the Mona River."
The tune is close to "Ain't Gonna Rain No More." - BS
Although the obvious thought here is of baptism, I'm also reminded of the story of Naaman the Syrian leper in 2 Kings chapter 5. The prophet Elisha told him to wash himself seven times in the Jordan to be cured. - RBW
Last updated in version 3.7
File: RcDipDem

Dip Me in de Golden Sea
DESCRIPTION: "Oh, I long for to reach dat hebenly shore, To dip in de golden sea; To meet old Peter a standing in de door, To dip in de golden sea." "Den dip me, bathe me, sisters, you and me, Come get in de boat, for we all gwine float," and meet only Baptists
AUTHOR: Words: Edward Harrigan / Music: Harrigan and/or David Braham (?)
EARLIEST DATE: 1881
KEYWORDS: religious nonballad sea
FOUND IN: US
REFERENCES (1 citation):
Finson-Edward-Harrigan-David-Braham, vol. I, #68, pp. 251-252, "Dip Me in de Golden Sea" (1 text, 1 tune)
Roud #V40163 and 20892
RECORDINGS:
Frank and Jame McCravy (The McCravy Brothers), "Dip Me in the Golden Sea" (Victor V-40026, 1928?)
NOTES [220 words]: For background on Harrigan and Braham, see the notes to "The Babies on Our Block."
I would never have guessed that this would turn traditional -- Edward Harrigan was certainly not a Baptist, and may well have been an atheist, so he wasn't writing a heart-felt religious song! -- but the McCravy Brothers song looks as if it at least borrowed some of Harrigan and Braham's words. And it did well enough to have sheet music published in Canada as well as the United States. The Braham/Harrigan song is Roud V40163; the McCravy song is Roud 20892, John Franceschina, David Braham: The American Offenbach, Routledge, 2003, p. 154, calls this David Braham's "first pseudo-spiritual... a nonsense jubilee song and chorus set to words by Edward Harrigan and published in 1881." He adds that the Braham spirituals "Anticipat[ed] the twentieth-century variety of 'white' spirituals ('Blow, Gabriel, Blow,' 'Hallelujah,' "Great Day")."
Last updated in version 5.2
File: HaBrDMGS

Dirty Mistreatin' Women
DESCRIPTION: "A dollar's roun' goes from han' to han'. Jes' de way dese women goes from man to man." The singer complains about women's ways, describes how his woman throws him out, contemplates suicide, warns other men that he could pursue their women
AUTHOR: unknown
EARLIEST DATE: 1934
Dirty Wife, The
DESCRIPTION: A wife keeps a dirty home, does not darn the holes in her husband's socks, leaves the "woollen duds and flannel" in the was tubs and does not clean the blankets until after eleven; "it's tryin' But I daurna say nae mair"
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan7)
KEYWORDS: nonballad husband wife clothes
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1506, "The Dirty Wife" (3 texts, 2 tunes)
Roud #7167
File: GrD71506

Dis Morning
DESCRIPTION: "Dis mornin' I get up and puts on my Sunday clothes, and down de street I goes. I meets old Brother Mose; He hits men on my nose, And dat's all I knows."
AUTHOR: unknown
EARLIEST DATE: 1919 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: fight clothes
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 739, "Dis Morning" (1 short text, 1 tune)
Roud #17901
NOTES [50 words]: The description is based on the Brown/Schinhan-FrankCBrownCollectionNCFolklore5 fragment. The informant said he heard it at a minstrel show, which I readily believe; this sounds like a part of a skit in which a member of the troupe is having to explain to a policeman how an altercation came about. - RBW
Last updated in version 4.1
File: BrS4739

Dis Time o' de Night
DESCRIPTION: The singer asks the "young gal" what she is doing out in the yard "dis time o' de night." The white (overseer) will lose his job. White men can't marry a black woman and their children are neither white nor black.
AUTHOR: unknown
EARLIEST DATE: 1973 (Elder-FolksongsFromTobago)
KEYWORDS: marriage sex warning childbirth nonballad bastard Black(s)
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
Elder-FolksongsFromTobago 32, "Dis Time o' de Night" (1 text, 1 tune)
File: ElTo032

Disappointed Lover (I), The
DESCRIPTION: "Once I courted a pretty little Miss, I courted her for my own... She's taken flight and she's gone." "I walked up and down, just like a man in a haze." When she sees him, she gives a kind smile but no more. He warns her new man to treat her well
AUTHOR: unknown
Discharged Drummer, The

DESCRIPTION: A drummer proposes to a Bristol lady of sixteen that she enlist in the regiment to follow him. She proposes instead that she buy his discharge and that they marry. He agrees "and now he's knocked off playing Among his comrades all"

AUTHOR: unknown
EARLIEST DATE: 1930 (Karpeles-FolkSongsFromNewfoundland)
KEYWORDS: marriage soldier money
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Karpeles-FolkSongsFromNewfoundland 75, "The Discharged Drummer" (2 texts, 2 tunes)
Roud #2303
File: KaNew075

Disconsolate Judy's Lamentation for the Absence of Her True Love

DESCRIPTION: "Come pity me, young maidens all... My love was pressed away to sea, And is on bord the Victory." When he left, he told her it was a safe ship and "Brave Balchen is a gallant man." But her love has not come back; she is still waiting

AUTHOR: unknown
EARLIEST DATE: 1908 (Firth)
KEYWORDS: sailor death separation
HISTORICAL REFERENCES:
Oct 3, 1744 - Loss of the _Victory_ and her entire crew, including Admiral John Balchen
FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 41, "Disconsolate Judy' Lamentation" (1 text)
Roud #V10597
CROSS-REFERENCES:
cf. "The Loss of the Victory Man-of-War" (subject of the loss of the Victory)
File: PaSe041

Disconsolate Maid, The

DESCRIPTION: "As near to Portsmouth dock I stray'd," the singer hears a woman lament that her love has been transported to Botany Bay. He had fought for the king, but it didn't matter. The singer tries to speak to her, but she declares that she will follow her love

AUTHOR: unknown
EARLIEST DATE: 1816 (Anderson-FarewellToOldEngland)
KEYWORDS: separation transportation soldier
FOUND IN:
Discovery of Newfoundland

DESCRIPTION: "The shades of Eve were falling o'er Atlantic's silent breast Around the 'Cabot Landfall' the wavelets lay at rest." The singer describes the Irish who explored Newfoundland. "Pat O'Dady" complains that Cabot got the credit for an Irish discovery

AUTHOR: unknown
EARLIEST DATE: 1927 (Doyle-OldTimeSongsAndPoetryOfNewfoundland, 1st edition)
KEYWORDS: Canada humorous home travel
HISTORICAL REFERENCES:
1497- John Cabot's voyage
FOUND IN:
REFERENCES (1 citation):
Roud #7293
File: Doyl4072

Discussion Between Church and Chapel, A

DESCRIPTION: Singer overhears Cork chapel and Shandon Church arguing. Church blames chapel for convincing people to leave Ireland. Chapel blames Church for "tithes and taxes" and prophesizes "tithes and taxes will be defeated" and freedom will return after 500 years

AUTHOR: unknown
EARLIEST DATE: c.1830 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: Ireland prophecy nonballad political religious money
FOUND IN:
REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 37, "A Discussion Between Church and Chapel" (2 texts)
Roud #V4224
BROADSIDES:
Bodleian, Firth c.26(159), "Church and Chapel," J.O. Bebbington (Manchester), 1855-1858; also 2806 b.10(162), 2806 b.10(46), Firth b.25(326), "A Discussion Between the Church and Chapel";
Harding B 26(136), "A Discussion Between a Church and a Chapel"
CROSS-REFERENCES:
cf. "The Battle of Carrickshock" (subject: The Tithe War) and references there
ALTERNATE TITLES:
A Dialogue Between Church and Chapel
NOTES [162 words]: Zimmerman-SongsOfIrishRebellion, quoting English As We Speak it in Ireland by Joyce: "All through Ireland it is customary to call a Protestant place of worship a 'church', and that belonging to Roman Catholics a 'chapel'." [This presumably because the Anglican faith was the official and legal Church of Ireland; Catholic services were often held in any place they could find. - RBW]
The context is "The Tithe War": O'Connell's Catholic Association was formed in 1823 to resist the requirement that Irish Catholics pay tithes to the Anglican Church of Ireland. The "war" was passive for most of the period 1823-1836, though there were violent incidents in 1831 (source: The Irish Tithe War 1831 at the OnWar.com site). [In the Index, see "The Battle of Carrickshock" for more on the Tithe War.]
Zimmermann prints a variant of the prophecy in which "base heresy" is defeated and freedom will return after 300 years. The Bodleian broadsides illustrate both prophecies. - BS
Last updated in version 5.0
File: Zimm037
**Disguised Sailor (The Sailor's Misfortune and Happy Marriage; The Old Miser) [Laws N6]**

DESCRIPTION: When a girl's father cannot talk her out of marrying a sailor, the father has the boy pressed. The girl follows in disguise; they wind up in the same bunk. At length she reveals herself. They return home. The girl's father has died; they are married

AUTHOR: unknown

EARLIEST DATE: before 1864 (broadside, LOCSinging as200940)

KEYWORDS: courting sailor pressgang father disguise marriage

FOUND IN: Canada(Mar, Newf) Britain(England,Scotland) Ireland US(MW) Australia

REFERENCES (13 citations):
- Laws N6, "Disguised Sailor (The Sailor's Misfortune and Happy Marriage; The Old Miser)"
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #114, p. 1, "In Fair London City" (1 text)
- Greig/Duncan1 174, "Merchant's Daughter and Her Sailor" (4 texts, 1 tune); Greig/Duncan1 175, "In Fair London City" (1 text, 1 tune)
- Sharp-OneHundredEnglishFolksongs 50, "The Bonny Lighter Boy" (1 text, 1 tune)
- Karpeles-TheCrystalSpring 59, "The Bonny Lighter Boy" (1 text, 1 tune)
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H108a, pp. 329-330, "The Rich Merchant's Daughter" (1 text, 1 tune)
- Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 146-147, "Disguised Sailor" (1 text, 1 tune, considered "confused" by Laws)
- Leach-FolkBalladsSongsOfLowerLabradorCoast 35, "The Lady and the Sailor" (1 text, 1 tune)
- Karpeles-FolkSongsFromNewfoundland 47, "The Press Gang" (1 text, 1 tune)
- Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 62, "The Weaver is Handsome" (2 texts, 1 tune, both short and both starting with variants "I am a young girl and my fortune is sad"); both seem confused and neither contains the complete plot, but "A" at least has the father's feigned consent and the press gang; "B" has the dressing in men's clothes
- Ashton-RealSailorSongs, #55, "The Sailor's Misfortune and Happy Marriage" (1 text)
- Scott-ACollectorsNotebook-31TraditionalSongs, p. 33, "Colomba's Sweet Shore" (1 text, 1 tune)
- DT 742, DISGSAIL

RECORDINGS:
- Gerald Aylward, "Lady and Sailor" (on MUNFLA/Leach)

BROADSIDES:
- Bodleian, Harding B 19(40), "The Lady and Sailor" ("There was a rich merchant in London did dwell"), W. Birmingham (Dublin), c.1867 ; also 2806 c.15(59), Firth c.12(252), "The Lady and Sailor"
- LOCSinging, as200940, "The Farmer's Daughter" ("It is of a rich farmer, I dare not tell his name"), H. De Marsan (New York), 1861-1864

CROSS-REFERENCES:
- cf. "There Was an Old Miser"
- cf. "Jack Monroe (Jackie Frazer; The Wars of Germany)" [Laws N7]
- cf. "James and Flora (Flora and Jim, The United Lovers)"

ALTERNATE TITLES:
- There Was a Rich Merchant
- The Rich Merchant's Daughter
- The Hills o' Traquair

NOTES [98 words]: [In Sharp's version,] the plot is fragmentary; the girl's father has the boy pressed, and he pledges his undying love. That's all. - PJS


The general plot in Karpeles-FolkSongsFromNewfoundland, Leach-FolkBalladsSongsOfLowerLabradorCoast and the Bodleian "The Lady and Sailor" broadsides agrees but the couple get married, go to "Columbia's [or England's] fair shore" and don't return home. - BS

*Last updated in version 5.0*

File: LN06
Dismasting of the Cummings, The
DESCRIPTION: "In 1884, upon the first of May, The schooner M. J. Cummings from Oswego sailed away." A day later, a storm blows up. She is feared lost. It turns out she has lost her masts, but the crew survives. The singer wishes success to the rebuilt ship
AUTHOR: possibly Thomas Peckham
EARLIEST DATE: 1933 (collected from John S. Parsons by Walton)
KEYWORDS: ship wreck rescue
FOUND IN: US(MA)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 209-211, "The Dismasting of the Cummings" (1 text)
Roud #19873
File: WGM209

Distant Land to Roam, A
DESCRIPTION: "I remember very well One dark and (dreary) day" when the singer set out for "A distant land to roam." He recalls mother bidding him goodbye and hoping to see him again in a year. But she dies before he returns; he says he will remember her words
AUTHOR: unknown
EARLIEST DATE: 1929 (recording, The Carter Family)
KEYWORDS: mother separation death
FOUND IN: US(So)
REFERENCES (1 citation):
ADDITIONAL: Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II, p. 201 (1931), "(The Wanderer)" (1 text)
ST FORA201 (Partial)
Roud #17234
RECORDINGS:
The Carter Family, "A Distant Land to Roam" (Victor 40255/Bluebird5433/Montgomery Ward 7020, 1929)
File: FORA201

Distressed Men of War
DESCRIPTION: "Says, Jack, 'There is very good news; there is peace both by land and sea" and the fleet will be disbanded. But the officers are unhappy. The purser is content with the money he has stolen. Others tell what they will do. Jack will turn highwayman
AUTHOR: unknown
EARLIEST DATE: before 1803 (broadside Bodleian Firth c.13(262))
KEYWORDS: sailor war money hardtimes work outlaw
FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 79, "Distressed Men of War" (1 text)
Roud #V31259
BROADSIDES:
Bodleian, Firth c.13(262) "Distressed Men of War," J. Davenport (London) 1800-1802
File: PaSe079

District Attorney Blues
DESCRIPTION: "District attorney sure is hard on a man. He will take a woman's man and leave her cold in hand." Verses all start by calling the D.A. "hard on a man." He exiles men to "some distant land." "He ain't no woman, but he sure will take a woman's man."
AUTHOR: Booker T. Washington "Bukka" White
EARLIEST DATE: 1940 (recording, Booker T. Washington "Bukka" White)
KEYWORDS: hardtimes separation prison lawyer nonballad
FOUND IN:
Diverting Show, The

DESCRIPTION: A weaver's apprentice falls in love with a girl he sees at a show. The next day he meets her employer. She takes him to her maid who refuses the weaver's advances because he is an apprentice. But she would marry him "when ye win free" He is delighted.

AUTHOR: unknown
EARLIEST DATE: 1911 (Greig/Duncan4)
KEYWORDS: courting love weaving apprentice servant
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #170, p. 1, "The Apprentice" (1 text)
Greig/Duncan4 886, "The Diverting Show" (1 text, 1 tune)
Roud #6230
File: GrD4886

Dives and Lazarus [Child 56]

DESCRIPTION: Poor Lazarus comes to the rich man's door. The rich man (Dives/Diveres/Diverus) refuses to offer charity. Lazarus dies and is rewarded after death; the rich man suffers eternal punishment

AUTHOR: unknown
EARLIEST DATE: 1871 (Bramley & Stainer)
KEYWORDS: religious poverty punishment Hell
FOUND IN: Britain(England(Lond,West)) US(Ap,SE)
REFERENCES (19 citations):
Child 56, "Dives and Lazarus" (2 texts)
Bronson 56, "Dives and Lazarus" (13 versions, but #10-#12, given in an appendix, are "Lazarus (I)," and #9, a tune with no text, might also be something else)
Bronson-SingingTraditionOfChildsPopularBallads 56, "Dives and Lazarus" (4 versions: #1, #3, #5, #13)
Broadwood/Maitland-EnglishCountySongs, pp. 102-103, "Lazarus" (1 text, 1 tune)
Leather-FolkLoreOfHerefordshire, pp. 190-191, "Dives and Lazarus" (1 text plus some excerpts, 2 tunes)
Karpeles-TheCrystalSpring 107, "Dives and Lazarus" (1 text, 1 tune) {Bronson's #6}
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #42, "Dives and Lazarus" (1 text, 1 tune) {Bronson's #3}
Leach-TheBalladBook, pp. 177-179, "Dives and Lazarus" (1 text)
Flanders-AncientBalladsTraditionallySungInNewEngland2, pp. 74-75, "Dives and Lazarus" (a few scraps of text, which Flanders places with Child #56 though none of the lines is characteristic of that song and one -- "even the whelps can eat crumbs" -- is not even part of the tale of Lazarus)
Bush-FSofCentralWestVirginiaVol1, pp. 41-44, "Dives and Lazarus" (1 text, 1 tune)
Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 57, "Dives and Lazarus" (1 text, 2 tunes)
{First Tune=Bronson's #3; Second Tune=Bronson's #1}
Quiller-Couch-OxfordBookOfBallads 109, Dives and Lazarus"" (1 text)
Niles-BalladBookOfJohnJacobNiles 24, "Dives and Lazarus" (1 text, 1 tune)
Hodgart-FaberBookOfBallads, p. 153, "Dives and Lazarus" (1 text)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 33-34, "Diverus and Lazarus" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 583-584, "Dives and Laz'us" (1 text)
DT 56, DIVRLAZ*
ADDITIONAL: William Henry Husk, editor, Songs of the Nativity (London, 1884? ("Digitized by Microsoft")), pp. 95-97, ("As It Fell Out Upon a Day") (1 text)
Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, pp. 166-167, "Dives and Lazarus" (1 text, 1 tune)
Roud #477
RECORDINGS:
Aunt Molly Jackson, "Lazarus" (AFS; on LC57)

CROSS-REFERENCES:
cf. "Lazarus and the Rich Man" (subject)
cf. "Lazarus (I)" (subject)
cf. "Poor Old Lazarus (I've Got a Home; Don't You See)" (subject)
cf. "The Rich Man and Lazarus" (subject)
cf. "Tramp on the Street" (subject)
cf. "The Rich Man and the Poor Man" (theme)
cf. "The Star of the County Down" (tune) and references there

NOTES [240 words]: There are a number of short pieces listed in the Stationer's Register under the title "Dives and Lazarus" or something similar. The earliest seems to be one titles "Dyves and Lazerus" registered in 1570/1571 to William Pickering (see Hyder E. Rollins, An Analytical Index to the Ballad-Entries (1557-1709) In the Register of the Company of Stationers of London, 1924 (I use the 1967 Tradition Press reprint with a new Foreword by Leslie Shepard), #614, p. 58). But there is no way to know if this or any of the other pieces is this song.

Jesus's story of the rich man and Lazarus -- which, be it noted, was a warning, not a description of an actual event -- is found in Luke 16:19-31 (the Lazarus of John 11, 12 is unrelated). The name "Dives/Divers" from the Latin dives, rich/rich man.

The Lomaxes seem to regard their text, "Dives and Laz'us," as a "Dives and Lazarus" variant. This seems rather a stretch -- the song is about Lazarus, but the form does not much resemble the Child ballad. But I have seen nothing similar elsewhere. Given the undeniable possibility of Lomax editorial work, I give in and list the song here.

In the folk revival, this song is most commonly sung to the tune of "The Star of the County Down." Most of the tunes in Bronson, however, are not of this type; indeed, the majority are in two, not three. - RBW

Broadwood/Maitland-EnglishCountySongs speculates that the tune given might belong with the text. - BS

Last updated in version 6.0
File: C056

Dividing Line, The

DESCRIPTION: "There's a line that divides all the people on earth From a life of sin and a life of true worth...." Sinners are exhorted to turn to God and "cross that dividing line." They are warned that it will be too late if they wait for God's revelation

AUTHOR: unknown
EARLIEST DATE: 1927 (Randolph)
KEYWORDS: religious sin
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 646, "The Dividing Line" (1 text)
Roud #7567
NOTES [21 words]: The story of Elijah's being carried into heaven occupies 2 Kings 2:1-12, with his actual departure taking place in 2:11. - RBW
File: R646

Dixie

DESCRIPTION: "I wish I was in the land of cotton...." A blackface-dialect song praising southern life and the conditions the slaves endured. Such plot as it has revolves around Old Missus, who married Will the Weaver, a "gay deceiver"

AUTHOR: Daniel Decatur Emmett
EARLIEST DATE: 1860 (see notes)
KEYWORDS: courting patriotic nonballad
FOUND IN: US(So)
REFERENCES (22 citations):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 531-533, "Dixie" (1 text plus one extra verse, 1 tune)
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 61-64, "Dixie's Land" (1 text, 1 tune)
Arnett-IHearAmericaSinging, p. 76-77, "Dixie" (1 text, 1 tune)
Botkin-TreasuryOfSouthernFolklore, p. 713, "Dixie" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 424-425, "Dixie" (2 texts, 1 tune -- text given has the standard Dixie chorus but bawdy & nonsensical lyrics)
Hill-PoemsAndSongsOfTheCivilWar, p. 221, "Dixie" (1 text); also two adaptions: pp. 198-199, "Dixie" (1 text, by Albert Pike; for other versions see the Same Tune field); p. 222, "Dixie" (1 text, a Union version by John Savage)
Krythe-SamplerOfAmericanSongs 6, pp. 100-112, "Dixie" (1 text, 1 tune)
Silber-SongsOfTheCivilWar, pp. 59-61, "Dixie's Land" (1 text, 1 tune); also p. 62, "Dixie" (the Pike adaption) (1 text); p. 63 "The Officers of Dixie" (1 text); p. 64, "Union Dixie" (1 text)
Wolf-AmericanSongSheets, #487, p. 32, "Dixie's Land" (3 references)
Silber/Silber-FolksingersWordbook, p. 45, "Dixie" (1 text)
Gilbert-LostChords, pp. 13-16, "(Dixie)" (several fragmentary sets of later words plus a description of the dance)
Emerson-StephenFosterAndCo, pp. 36-37, "I Wish I Was in Dixie's Land" (1 text)
Newell-GamesAndSongsOfAmericanChildren, #157, "Dixie's Land" (1 text, adapted to be used as a children's game)
Fireside-Book-of-Folk-Songs, p. 192, "Dixie" (1 text, 1 tune)
Messerli-ListenToTheMockingbird, pp. 100-101, "Dixie" (1 text)
Heart-Songs, pp. 166-167, "Dixie" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #17, "Dixie" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 196-199+, "Dixie"
Colonial-Dames-AmericanWarSongs, pp. 139-140, "Dixie's Land" (1 text)
DT, DIXIELND*
ADDITIONAL: Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), pp. 163-164, "(Dixie)" (1 text plus extensive notes on pp. 164-166); also the Pike adaption on pp. 225-226
Harry Dichter and Elliott Shapiro, _Early American Sheet Music: Its Lure and Its Lore, 1768-1889_, R. R. Bowker, 1941, plate 26, shows the original sheet music cover
ST LxA531 (Full)
Roud #8231
RECORDINGS:
Earl Johnson & his Dixie Entertainers, "Dixie" (OKeh 45129, 1927)
Kessinger Brothers, "Dixie" (Brunswick 518, c. 1931)
Peerless Quartet, "Dixie" (Superior [Pathé] 1, 1922)
Red Mountain Trio, "Dixie" (Columbia 15369-D, 1929; rec. 1928)
[Frank] Stanley & [Henry] Burr, "Dixie" (Columbia A696, 1909)
Gid Tanner & his Skillet Lickers, "Dixie" (Columbia 15158-D, 1927)
CROSS-REFERENCES:
cf. "The Woodpecker's Hole" (tune)
cf. "A Horse Name Bill" (tune)
cf. "Crazy Song to the Air of 'Dixie'" (tune)
SAME TUNE:
Crazy Song to the Air of "Dixie" (File: San342)
A Horse Named Bill (File: San340)
Ernest V. Stoneman, "Dixie Parody" (OKeh 40430, 1925)
The Officers of Dixie (Silber-SongsOfTheCivilWar, p. 63)
Union Dixie (Silber-SongsOfTheCivilWar, p. 64)
Dis-Union Dixie Land/The New Dixie ("I'm glad I'm not in de land ob cotton") (Wolf-AmericanSongSheets p. 32)
"Dixie" Union-ized ("Oh I'm glad I live in a land of freedom") (Wolf-AmericanSongSheets p. 32)
Dixie's Land #4 ("I wish I was in Baltimore"); Dixie's Land #5 ("Come, Patriots all who hate oppression) (both listed on Wolf-AmericanSongSheets p. 33)
Our Yankee Generals ("We are all for the Constitution") (Wolf-AmericanSongSheets p. 122)
At Chicago they selected Lincoln, who will be elected (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 345)
I Wish I Was in Dixie Corrected Edition! ("Come along, boys, come out in the fields") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 352)

Dixie for the Union ("Oh! ye patriots to the battle, Hear Fort Moultrie's cannon rattle") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 353)

Dixie's Land ("I wish I was in de land of cotton, 'Cimmon seed 'an sandy bottom") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 353)

Stars & Stripes ("Arise! ye brace and how your hand") (Wolf-AmericanSongSheets pp. 151-152)

We'll Vote for Hayes and Wheeler ("In the land of corn and the land of cotton, Democrats are rife and rotten") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 460)

The Traitor's Land ("Away down south in the land of traitors") (Wolf-AmericanSongSheets p. 159)

Uncle Sam and Betsy ("Our country' cause is in a fix") (Wolf-AmericanSongSheets p. 161)

Union Song. Bell and Everett Campaign Song ("The wide-awakes they like to bluster") (Wolf-AmericanSongSheets p. 163)

We're Marching down to Dixie's Land ("Good news, good news, from Dixie's Land") (Wolf-AmericanSongSheets, p. 172)

Wide-Awakes, The Irrepressible's Campaign Song ("We'll give you now our campaign song," by John W. Dawson) (Wolf-AmericanSongSheets, p. 178)


The Song of the Exile ("Oh, here I am in the land of cotton") (Wolf-AmericanSongSheets, p. 194)

Hurrah for Hokitika ("The West Coast puts folks in a fright, It slews 'em when they first catch sight Of the sand") (by Charles R. Thatcher) (Anderson-ColonialMinstrel, p. 136)


NOTES [968 words]: Although forever to be associated with the Confederate states, "Dixie" was a favorite of President Lincoln, and was often played by Union bands during the war. It could literally be regarded as having been "stolen" by the south; the first certain publication of the piece was by a New Orleans firm in 1860, but Emmett was neither credited nor consulted -- nor, apparently, paid. (The piece was registered in 1859, but no copies of the relevant printing -- if there was one -- have survived. Gilbert-LostChords reports that Emmett's total lifetime payment for the song was the $300 he received for the copyright.)

The origin of the term "Dixie" is uncertain, but it is believed to be associated with the Mason-Dixon line. Not that there haven't been other proposals offered! Nettel, p. 176, gives two explanations for the name, both of which file under "absurd." In one, there was a slave-owner in New York who, thinking in 1860 that Abraham Lincoln would become president, sent his slaves south, and the slaves were wishing they were in New York (which, in this version, was Dixie), because they were treated better there. But, of course, slavery was illegal in New York in 1860. Nettel story #2 is that Emmett, feeling unwell in the north, saw a piece of currency from a southern bank which read "Dix," and so he wished he were in the land of Dix -- Dixieland. - RBW

It should also be noted that Dan Emmett was an abolitionist. -PJS

And, of course, a Northerner. He even produced a "northern" set of lyrics, though neither they nor any of the other "northern" texts took hold. Publication data for "Northern" editions can be found in Dichter/Shapiro, p. 107.

It is interesting to see the notes on the publication of this song in Dichter/Shapiro, pp. 105-106. There were at least three 1860 editions, two northern ones published by Firth, Pond & Co. of New York and a southern one by P. P. Werlein of New Orleans. The northern editions give the first line as "I wish I was in de land of cotton." The southern edition clean up the dialect: "I wish I was in the land of cotton." Dichter/Shapiro note on p. 106, "The front covers of the two pirated or unauthorized editions [i.e. those by Werlein] credit two different authors, and do not mention Dan Emmett.... The story is that Emmett sent the words and music down to New Orleans to Billy Newcomb, the minstrel, and somehow or other a copy of the manuscript fell into the hands of Werlein, who published it, believing that it was no-one's property." They suggest that the first publication of "Dixie" was a broadside, which we might suspect was printed in 1859.

There were also southern rewrites (Dichter/Shapiro, p. 108); the earliest of these, from 1860, begins "Oh Dixie am de paradise!" (sic.).

Abel, devotes a whole chapter (chapter 2, pp. 27-51) to "Dixie" and data about its history. He affirms on p. 31 the report that Emmett sold all rights to Firth and Pond in 1860 for $300. There were many disputes about authorship thereafter (continuing well into the twentieth century), but Emmett's claim was upheld in all the cases that mattered. Few of the others who claimed
authorship were in any way noteworthy, but one was that other great nineteenth century composer, Will S. Hays.

Finson, p. 195, says that Dixie "gathers many threads from the preceding three decades of blackface. In 1858 Emmett left White's Serenaders to join Bryant's Minstrels. He wrote a good deal for this company established by three brothers, Dan, Jerry, and Neil, who also did immigrant impersonations, especially of Irishment. 'Old K. Y. Ky.,' "Dar's a Darkey in de Tent, 'Billy Patterson," 'Jack on the Green,' and 'Darrow-Arrow' all came from Emmett's last flowering as a songwriter, and issued during the 1860s from the presses of Firth, Pond and Company."

The idea for the song supposedly came to Emmett one day in 1859. He was supposed to write a song, but nothing came to him. On a gloomy day, he muttered to himself, "I wish I was in Dixie," and the whole song flowed from that (Abel, p. 30).

Some of it is pastiche. The second verse, about "Will the Wever," reportedly comes from the song "Gombo Chaff" (Finson, p. 196), which was from the repertoire of Thomas D. Rice, the original Jim Crow. The final verse, about "buckwheat cakes and 'Injun batter,"" is specifically tied to the steps of the walkaround.

According to Finson, p. 177, although there were blackface minstrels before Emmett (see, e.g., the notes on Thomas D. Rice under "Jump Jim Crow"), "The Virginia Minstrels generally received credit as the first coherent [blackface minstrel] troupe. It included four members who had been engaged in solo or duo blackface performances for some time: William Whitlock on bajo, Richard Pehlam on tambourine, Frank Brower on bones... and Daniel Emmett on fiddle." Emmett reported that the four came together, essentially by chance, at the North American Hotel in the Bowery in New York in 1843. They went to "Uncle" Nate Howes of the nearby Bowery Circus, and after some putzing around, sang "Old Dan Tucker." The rest is musical history.

Williams, p. 65, says that Emmett was "an Irish American from Mount Vernon, Ohio," and points out that he wrote Irish dialect songs as well as minstrel songs, although it doesn't seem as if any of the Irish songs took off. But there was probably some Irish influence even on the songs he did in blackface.

Emmett himself "hadn't been south of the Mason-Dixon line since 1847 and didn't return until the 1890s" (Abel, p. 45). By 1865, unable to find work in New York, he moved to Chicago, but lost his voice in 1867. He earned a little money as a fiddler, then late in life began, in effect, exhibiting himself as the composer of Dixie (Abel, pp. 45-46). Awarded a modest pension by the Actor's Fund of America, he died in 1904. - RBW

Bibliography

- Abel: E. Lawrence Abel, Singing the New Nation: How Music Shaped the Confederacy, 1861-1865, Stackpole, 2000
- Nettel: Reginald Nettel, Seven Centuries of Popular Song, Phoenix House, 1956
- Williams: William H. A. Williams, 'Twas Only an Irishman’s Dream, University of Illinois Press, 1996

Last updated in version 6.1
File: LxA531

Dixie Brown [Laws D7]

DESCRIPTION: Arriving in (San Francisco), a sailor goes on a spree and ends up broke. He is taken in by [Dixie] Brown, who alleges he owes a score and uses that as a lever to force him back to sea. The sailor warns others to avoid the sea and this sort of trap

AUTHOR: unknown
EARLIEST DATE: 1923
KEYWORDS: sailor poverty robbery shanghaiing
FOUND IN: Canada(Mar)
REFERENCES (9 citations):
Laws D7, "Dixie Brown"
Doerflinger-SongsOfTheSailorAndLumberman, pp. 107-109, "Off to Sea Once More" (2 texts, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 96, "Dixie Brown" (1 text)
Hugill-ShantiesFromTheSevenSeas, pp. 581-585, "We'll Go To Sea No More," "Go To Sea No More," "Go To Sea Once More," "Off To Sea Once More" (4 texts, 3 tunes - the last tune given the name "The Flying Cloud" and listed without a text) [AbEd, pp. 402-406]
Hugill-SongsOfTheSea, p. 72, "Go to Sea No More" (1 text, 1 tune)
Palmer-OxfordBookOfSeaSongs 124, "Off to Sea Once More" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 494-496, "Jack Wrack" (1 text, 1 tune)
Scott-TheBalladOfAmerica, pp. 140-141, "Off to Sea Once More" (1 text, 1 tune)
DT 702, GOTOSEA
Roud #644
RECORDINGS:
A.L. Lloyd, "Off to Sea Once More" (on Lloyd9)

CROSS-REFERENCES:
cf. "The Sailor's Way" (tune)
cf. "Gold Watch" [Laws K41] (plot) and references there
cf. "Jolly Sailors Bold (I)" (lyrics)
cf. "Pretty Girls of Liverpool" (lyrics)
cf. "The River Lea" (plot)

ALTERNATE TITLES:
Ben Breezer
Go to Sea Once More

NOTES [647 words]:
Boarding masters was a peculiar occupation which existed primarily in the late days of sail. At a time when casualties among sailors were high (due to injuries, bad diet, desertion, and incompetent skippers), a captain often needed to find new hands quickly. Hence the Boarding Master: He found sailors and gave them a place to stay in return for a fee, taken from the sailor's wages when he shipped out.

The idea wasn't inherently bad -- sailors, after all, did need some place to stay while on shore -- but the way it was implemented was pretty toxic. It was captains who hired the sailors from the boarding master, but the money was taken from the sailor's pay at a fixed rate. Thus there was every incentive for the boarding master to give the sailors the minimum amount of pay and shove them out the door as soon as they could be sobered up.

The practice was so common that rituals evolved around it, the most famous being that of "paying off the dead horse" -- the ceremony sailors performed when they had paid off the advance to the boarding master and finally were able to earn wages for themselves, usually after thirty days (for this, see "Poor Old Man (Poor Old Horse; The Dead Horse)").

There were relatively honest boarding masters, but some of the tricks they pulled were pretty dreadful. "Paddy West" tells of a boarding master who operated by teaching landlubbers to pretend to be sailors. Other boarding masters operated in complicity with captains to kidnap sailors shortly before they were paid off (see for this practice Richard Woodman, A Brief History of Mutiny, Carroll & Graf, 2005, p. 9); the idea was to avoid paying their wages. And the whole system worked because sailors in port were so good at wasting their pay anyway; see, e.g., "Gold Watch" [Laws K41] and the numerous references there to songs such as "Maggie May."

Dixie "Shanghai" Brown was a particularly notorious San Francisco boarding master, noted for not only supplying sailors for the whalers (the least desirable sort of service for a sailor, since it was hard, cold, and dirty) but going so far as to lure, rob, or trick sailors into his hands. Even among San Francisco boarding masters (who in this period were little better than slavers), he stood out as a particularly bad seed.

It should be noted that many versions of this song do not mention San Francisco or Brown; they simply tell of how a sailor arrived in port (often Liverpool), got drunk, spent all his money, and had to return to sea. The line "(he must) go to sea once more," however, seems highly characteristic. - RBW

There was an equally notorious Liverpool boarding master called "Rapper" Brown, whose name is often found in British versions of this song. - PJS

Perhaps more about "crimps" -- "Boarding Masters" -- is in order. "The word 'crimp,' which came into the English language in the 1630s, denoted a person actively associated with military and naval recruitment.... By the middle of the nineteenth century crimping had become a civilian occupation. The crimp was now an agent who procured seamen for captains who needed crews. His rewards were numerous. He took the seaman's advance note, if the seaman was leaving port, and discounted it for him. Any debts the seaman had were paid (lodging, clothing, liquor, etc.) and the crimp demanded a fee for himself. Sometimes the ship's captain also paid a fee (known as 'blood money') in order to obtain a crew. The crimp was often the runner of a boarding house
proprietor, if not the keeper of the boarding-house himself, or a publican. He usually made a profit whether seamen were embarking, discharging or spending time ashore. Crimping took place in Australia as it did in most of the principal ports in the northern hemisphere."

[G.R. Henning, "Fourpenny Dark and Sixpenny Red" in Labour History, No. 46 (May 1984 (available online by JSTOR)), pp. 52, 54.] - BS

Last updated in version 5.0
File: LD07

Do 'Round My Lindy

DESCRIPTION: "Do 'round my Lindy, do 'round my Jane, Gonna run away with a pretty little girl...." "My Lindy, she's handsome..., Broke my new suspenders down and sat down on my ..." "Wish I was an alligator... Open up my mouth... and scoot little Lindy in."

AUTHOR: unknown
EARLIEST DATE: 1982 (Rosenbaum-FolkVisionsAndVoices); recorded by Fiddlin' John Carson c. 1925
KEYWORDS: courting animal
FOUND IN: US(SE)
REFERENCES (1 citation):
Rosenbaum-FolkVisionsAndVoices, p. 212, "Do 'Round My Lindy" (1 text, 1 tune)
Roud #16278
RECORDINGS:
Fiddlin' John Carson, "Do Round My Lindy" (Okeh 45032, 1925?)

NOTES [146 words]: Rosenbaum-FolkVisionsAndVoices, p. 212, notes that the second verse of this, as recorded, does not rhyme. The verse runs

My Lindy, she's handsome, my Lindy she's stout,
Broke my new suspenders down and sat down on my ??
Fiddlin' John Carson recorded the last word as "hat." Rosenbaum's informant Ray Knight sang "hand." Mark Wilson suggested "lap" (and emended "stout" in the first line to "fat"). My first guess was that there was a tradition that gave the last line as "mouth," with sexual implications, and that the various performers bowdlerized it. Ed Cray agrees with the suggestion of bowdlerization, but suggests that the word is "spout," and I personally think this almost certainly correct. I should note, however, that when I asked the Ballad-L list about this, Jonathan Lighter expressed reservations, while John Patrick suggested rhyming "Kerflat" with "lap." - RBW

Last updated in version 2.6
File: Rose212

Do as They Do in France

DESCRIPTION: The singer's step-mother told him as a child, "do as they do in France." Even now, when he needs shoes, or bread, she says "do as they do in France." A friend explains that means "do without." So he joins the navy. "Boys, do as Britons do"

AUTHOR: William Ball (source: Moylan-TheAgeOfRevolution-1776-1815)
EARLIEST DATE: "shortly after 1798" (according to Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: France patriotic hardtimes poverty navy
FOUND IN:
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 21, "Do as They Do in France" (1 text)
NOTES [218 words]: The inference is that we should ignore those who would overthrow the king "as they do in France."
Moylan-TheAgeOfRevolution-1776-1815: Ball is a Dublin loyalist. "The tenor of all his songs is that of an ordinary Irish citizen, loyal to the established order," - BS
The comment that doing as they do in France meaning doing without is of course dead-on accurate: Marie-Antoinette's foolish "Let them eat cake" comment was in response to a report that the peasants had no bread (they had been taxed almost to death to pay for the American war), and the sans-culottes were not so called because they were rich! In a sad irony, the Irish would eventually do as they did in France, in cutting their relations with the British monarch -- after which they followed the worst part of the French model: They killed their first real head of state, Michael Collins, and engaged in a civil war over who would rule the country and how.
William Ball was a writer of humorous verse about Irish history; in this index, see "Cockledemoy (The French Invasion)," "Do as They Do in France," "The Dying Rebel," "Faithless Boney (The Croppies' Complaint)" -- though he doesn't seem to have made much impression on the wider world of literature; I have been unable to find any of his writings in any of my literary references. - RBW
File: Moyl021

Do Let Me Lone, Susan
DESCRIPTION: Shanty. Choruses "Hoo-raw! me loo-loo boys, Do let me lone." Three line verses with the chorus following each. Verses run through different women's names (Susan, Flora, Rosy, etc)
AUTHOR: unknown
EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)
LONG DESCRIPTION: Shanty. Choruses "Hoo-raw! me loo-loo boys, Do let me lone." Three line verses with the chorus following each. Verses run through different women's names (Susan, Flora, Rosy, etc). Verses run as follows: "Do let me lone (Susan), do let me lone. Chorus. I put me arm around Jinny's waist, oh Jinny jumps about. Chorus. When I put me hand on Jinny's head, oh, Jinny jumps away. Chorus."
KEYWORDS: shanty bawdy
FOUND IN: West Indies
REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, pp. 379-380, "Do Let Me Lone, Susan" (1 text, 1 tune) [AbEd, pp. 287-288]
CROSS-REFERENCES:
cf. "Yellow Gals (Doodle Let Me Go)" (similar chorus)
NOTES [34 words]: Hugill-ShantiesFromTheSevenSeas gives five verses, running through various parts of Jinny's anatomy. He says the rest of the song would eventually refer to ALL parts, and so was considered unprintable. - SL
File: Hugi379

Do Remember
DESCRIPTION: "Old broom sweeps my floor, New broom scratches my floor." Repeat many times "Do remember" and "Do remember me"
AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaIslands)
KEYWORDS: work nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeaIslands 57, pp. 228-231, "Do Remember" (1 text, 1 tune) [AbEd, pp. 287-288]
NOTES [47 words]: The current description is based on the Parrish-SlaveSongsOfTheGeorgiaSeaIslands text. Parrish writes, "The words themselves mean little except that their syllables lend themselves to the flat-footed hopping steps which are used to scuff the outer husks of the rice on the floor." - BS
Last updated in version 4.1
File: Parr057

Do They Miss Me at Home?
DESCRIPTION: "Do they miss me at home, do they miss me?" The singer asks for assurance that he is remembered. He recounts various ways people might show how they miss them.
AUTHOR: Words: Caroline Atherton Mason / Music: S. M. Grannis
EARLIEST DATE: 1852 (sheet music published by Oliver Ditson & Co.)
KEYWORDS: home separation loneliness nonballad
FOUND IN: US(So)
REFERENCES (6 citations):
Randolph 858, "Do They Miss Me at Home?" (1 text)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 294-295, "Do They Miss Me At Home?" (1
text, 1 tune)
Silber-SongsOfTheCivilWar, pp. 131-133, "Do They Miss Me at Home?" (1 text, 1 tune); also p. 133, "Do They Miss Me in the Trenches" (1 text, a parody of the preceding)
Spaeth-WeepSomeMoreMyLady, p. 18, "Do They Miss Me at Home?" (1 text, 1 tune)
Wolf-AmericanSongSheets, #494, p. 33, "Do They Miss Me at Home" (3 references)

DT, DOMISSME*
Roud #4366
CROSS-REFERENCES:
cf. "Do They Think of Me at Home?" (subject)
SAME TUNE:
Do They Miss Me in the Trenches (Silber-SongsOfTheCivilWar, p. 133)
NOTES [47 words]: This is the very first song in Spaeth's chapter "The School of Self-Pity." Which about sums it up.
This and "Do They Think of Me at Home?" are similar enough that Roud, although he gives them two separate numbers, seems to mix them. The verse forms are rather different, though. - RBW

Last updated in version 6.0
File: R858

Do They Think of Me at Home?

DESCRIPTION: "Do they think of me at home, Do they ever think of me? I who shared their ev'ry grief...." The singer asks if they remember her songs and harp. The singer remembers her lover being rejected. Happy with him now, she still wishes those at home cared
AUTHOR: Words: J. E. Carpenter / Music: Charles W. Glover (source: Heart-Songs)
EARLIEST DATE: 1909 (Heart-Songs)
KEYWORDS: love separation music
FOUND IN:
REFERENCES (1 citation):
Heart-Songs, p. 430, "Do They Think of Me at Home?" (1 text, 1 tune)
Roud #13939
CROSS-REFERENCES:
cf. "Do They Think of Me at Home?" (subject)
NOTES [38 words]: This and "Do They Miss Me at Home?" are similar enough that Roud, although he gives them two separate numbers, seems to mix them. The verse forms are rather different, though. I'm not at all sure that this one is traditional. - RBW

Last updated in version 6.0
File: HeSo430

Do Thugas Gra Cleibh Duit

DESCRIPTION: Gaelic. "A young man asks a woman's hand in marriage, but she has heard her mother disparaging him. He denies the mother's charges of excessive drinking and music-making in pubs, and promises to change his ways and settle down, but she is not persuaded."
AUTHOR: unknown
EARLIEST DATE: 1955 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage courting marriage rejection drink music mother
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 53, "Do Thugas Gra Cleibh Duit" (2 texts, 1 tune)
RECORDINGS:
Elizabeth Cronin, "Do Thugas Gra Cleibh Duit" (on IRECronin01)
NOTES [36 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin.
Oisin's tune for "The Cow Ate the Piper" is very close to Elizabeth Cronin's tune for "Do Thugas Gra Cleibh Duit" - BS

Last updated in version 3.2
File: OCC053
Do war ich mol in Schtd Redding (Once I Was in the City of Reading)

DESCRIPTION: German. "Do war ich mol in Schtd Redding, Do war ich net bekannt." The singer, a stranger in the town, is approached by Bully Lyon in Reading. He asks what he has done. He is imprisoned for three years. His wife visits him, and Lyon calls her foolish.

AUTHOR: unknown
EARLIEST DATE: 1936 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: foreignlanguage prison travel husband wife police
FOUND IN: US(MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 112-113, "Do war ich mol in Schtd Redding (Once I Was in the City of Reading)" (1 German text plus non-poetic translation, 1 tune)
File: KPL112

Do Ye Mind Lang Syne

DESCRIPTION: "Do ye mind lang syne, When the simmer days were fine, When the sun it shone far brichter than it's ever done sin' syne?" The singer recalls the joys of the old days, and all the youths used to do. Now old, he hopes to awaken on an equally bright Sabbath

AUTHOR: George James Laurie?
EARLIEST DATE: 1904 (Ford); Laurie died in 1878
KEYWORDS: youth age nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #135, p. 1, "Lang, Lang Syne" (1 text)
Ford-VagabondSongsAndBalladsOfScotland, pp. 190-191, "Do Ye Mind Lang Syne" (1 text)
Roud #6322
ALTERNATE TITLES:
Lang Lang Syne
File: FVS190

Do You Live By Prayer?

DESCRIPTION: "Do you live by prayer?" "Yes I live by prayer." "Remember me?" "Have you passed here before?" "Yes I have passed here before." "When I can read my title clear To mansions in the skies," then I'll bid farewell, wipe my tears, and smile at Satan's rage.

AUTHOR: unknown
EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)
KEYWORDS: nonballad religious Devil floatingverses
FOUND IN: West Indies(Bahamas)
REFERENCES (1 citation):
Edwards-BahamaSongsAndStories 27, "Do You Live By Prayer?" (1 text, 1 tune)
NOTES [12 words]: The description is based on the Edwards-BahamaSongsAndStories text. - BS
Last updated in version 4.2
File: Edwa027

Do You Love an Apple?

DESCRIPTION: The girl loves an uncaring man. She details her abuses ("When I was single, I wore a black shawl; now I'm married, it's overalls," etc.), always ending, "Still I love him, I'll forgive him (or "cannot deny him"), I'll go with him wherever he goes."

AUTHOR: unknown
EARLIEST DATE: 1952 (recording, Phil Hammond)
KEYWORDS: love abuse poverty hardtimes
FOUND IN: Britain(England(Lond,North),Scotland(Aber)) Ireland
REFERENCES (6 citations):
Kennedy-FolksongsOfBritainAndIreland 203, "He Comes Down our Alley" (1 text, 1 tune)
OShaughnessy-YellowbellyBalladsPart2 50, "Still I Love Him" (1 text, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 30, "Still I Love Him" (1 text, 1 tune)
Do Your Balls Hang Low?

DESCRIPTION: Encouragement to sexual activity: The listener is encouraged to "find a woman if you can. If you can't find a woman, find a clean old man." The remainder of the song is devoted to the characteristics of the listener's scrotum

AUTHOR: unknown

EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)

KEYWORDS: bawdy nonballad sex

FOUND IN: US

REFERENCES (2 citations):
Newell-GamesAndSongsOfAmericanChildren, #24, "Do, Do, Pity my Case" (1 text, 1 tune)
Botkin-TreasuryOfAmericanFolklore, p. 805, "Do, Do Pity My Case" (1 text, 1 tune)

ST BAF805 (Full)

Roud #11590

CROSS-REFERENCES:
cf. "Ransum Scansum" (lyrics)
cf. "The Closet Key" (lyrics)
cf. "In Some Lady's Garden (I)" (lyrics)
cf. "In Some Lady's Garden (II)" (lyrics)

NOTES [51 words]: There is a whole complex of "In Some Lady's Garden" songs (see the cross-
references), many if not most surely related. And many of them seem to be one-shots. Roud lumps some of them and ignores others. But they're different enough that I've split them. This one appears to be by far the most popular. - RBW

Last updated in version 3.3
File: BAF805

Dobie Bill (Dobe Bill, The Killer)

DESCRIPTION: "Dobie Bill, he came a-riding from the canyon, in the glow." Arriving in Santa Fe, he enters a bar and finds "Blake, the killer." In the fight that follows, Bill kills Blake, reports he has "made the scoundrel pay," and goes his way

AUTHOR: unknown
EARLIEST DATE: 1934 (Lomax)
KEYWORDS: cowboy fight death revenge
FOUND IN: US
REFERENCES (2 citations):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 403-404, "The Killer" (1 text)
DT, THEKILLR
Roud #4046
RECORDINGS:
Art Thieme, "Dobie Bill" (on Thieme03)

NOTES [206 words]: Cisco Houston had a tune for this (sung also by Art Thieme). And therein, apparently, hangs a tale. Thanks to Abby Sale for finding this; most of what follows is from him or from Guy Logsdon via Abby.
The poem was originally published in Wild West Weekly, although Abby was unable to determine the exact date. (Contrary to Lomax/Lomax-AmericanBalladsAndFolkSongs, this was published by Frank Tousey, not Street and Smith; the confusion in Lomax/Lomax-AmericanBalladsAndFolkSongs may be because both Street & Smith and Frank Tousey were Dime Novel publishers and targeted much the same audience of adventure-craving boys.) The tune apparently was from Katie Lee, who set the Lomax words (as found in the 1938 edition of Cowboy Songs) to music. Cisco Houston learned the tune from her when they were dating. But they then broke up, and Houston modified it somewhat to prevent her from claiming copyright. The result is, I suppose, folk processed, although I'm not sure it's truly folk. (As Logsdon noted, it looks more like the work of a romance writer than a genuine cowboy; the vocabulary is wrong.) For more on the origin story, see Lee's Ten Thousand Goddam Cattle.
As "The Killer," this is item dB43 in Laws's Appendix II. - RBW
File: LxA403

Dockyard Gate, The

DESCRIPTION: "Come all you married seaman bold, a few lines to you I'll write, Just to let you know how the game do go when you are out of site," The "lads on shore go sporting with your wives." She and her "fancy man" collect his half-pay and spend it, and even more

AUTHOR: unknown
EARLIEST DATE: 1907 (Palmer-OxfordBookOfSeaSongs)
KEYWORDS: sailor separation infidelity return reunion clothes money
FOUND IN: Britain(England(Lond,North,South))
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 136, "The Dockyard Gate" (1 text, 1 tune)
Roud #1739
File: PaSe136

Dockyard Mateys' Sons

DESCRIPTION: "We are the dockyard mateys' sons Sitting on the dockyard wall, Watching our poor fathers Doing bugger all. When we grow older We'll be dockyard mateys too, Just like our fathers, With bugger all to do"

AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
Docta Bud (Doctor Bird)

DESCRIPTION: Jamaican patois: The cunning doctor bird is hard to kill: you beat him and he gets
up; you shoot him and he flies away; when he wants a place to lie down he builds a nest on a low
branch.

AUTHOR: unknown

EARLIEST DATE: 1951 (Murray-FolkSongsOfJamaica)

KEYWORDS: magic nonballad bird

FOUND IN: West Indies(Jamaica)

REFERENCES (2 citations):
Murray-FolkSongsOfJamaica, pp. 45-46, "Docta Bud" (1 text, 1 tune)
ADDITIONAL: Noel Dexter and Godfrey Taylor, _Mango Time - Folk Songs of Jamaica_ (Kingston:
ian Randle Publishers, 2007), pp. 3-4, "Docta Bud" (1 text, 1 tune)

RECORDINGS:
Edric Connor with the Caribbeans and Earl Inkman, "Docta Bud" (on WIEConnor01)

NOTES [97 words]: According to the Jamaica Information Service site the doctor bird is the
swallow tail humming bird (Trochilus Polytmus), which lives only in Jamaica. It may be called
"Doctor Bird" because "the erect black crest and tails resemble the top hat and long coat tails the
doctors used to wear in the old days.... According to Frederick Cassidy ... The Aracks spread the
belief that the bird had magical powers. They called it the 'God bird,' believing it was the
reincarnation of dead souls" ( http://jis.gov.jm/symbols/jamaican-national-bird-the-doctor-bird/
accessed April 25, 2015). - BS

Last updated in version 3.7

File: JaMu045

Doctor Blair Was a Man of Skill

DESCRIPTION: Dr Blair was a man of skill, He built his castle on a hill; He set four statues in the
front. And every morning went to hunt. From his castle you may see Up and down along the Lee"

AUTHOR: unknown

EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)

KEYWORDS: doctor home hunting

FOUND IN: Croker-PopularSongsOfIreland, p. 161, "Dr Blair Was a Man of Skill" (1 fragment)

NOTES [37 words]: Croker-PopularSongsOfIreland: "So says an old song. This Dr Blair was a
Scotch physician, who settled in Cork about the middle of the last century." The current description
is all of the Croker-PopularSongsOfIreland text.- BS

File: CrPS161

Doctor Crippen

DESCRIPTION: In London, Doctor Crippen poisoned his wife, "cut up her body and buried it deep." He
and his disguised mistress are arrested "on board the Montrose." He is tried, convicted, "and
Crippen was condemned on the gallows to die"

AUTHOR: unknown

EARLIEST DATE: 1975 (IRClare01)

KEYWORDS: execution homicide trial disguise mistress wife

HISTORICAL REFERENCES:
1910 - "Doctor Hawley Harvey Crippen was hanged in London ... for the murder of his wife"
**Doctor Fletcher (Dr. Pritchard)**

DESCRIPTION: Dr. Pritchard poisons his wife and mother-in-law (Mrs. Taylor). The jury finds him guilty and he is sentenced to be hanged in Glasgow. His children come to the jail and blame him for murdering their mother. He warns against bad company.

AUTHOR: unknown

EARLIEST DATE: 1959 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)

KEYWORDS: warning crime execution homicide prison punishment trial death children wife

HISTORICAL REFERENCES:

Jul 28, 1867 - "Dr. Edward William Pritchard ... was hanged ... in Glasgow, Scotland, for poisoning his wife with antimony and then his mother-in-law, Mrs. Taylor of Edinburgh, with opium. Pritchard was the last man to be publicly executed in Scotland." (source: Guigné).

FOUND IN: Britain(Scotland(Aber,Hebr)) Canada(Newf)

REFERENCES (7 citations):

Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 111-113, "Doctor Fletcher (Dr. Pritchard)" (1 text, 1 tune)

ADDITIONAL: Peter A. Hall, "Scottish Tinker Songs" in Folk Music Journal, Vol. 3, No. 1 Music of the Travelling People (1975 (available online by JSTOR)), pp. 58-59 "Doctor Pritchard" ("Oh, come a' you people great and small, o' high and low degree") (1 text, 1 tune)

Maggie Stewart, "Doctor Pritchard". School of Scottish Studies Archive SA1954.091, Tobar an Dualchais/Kist o Riches accessed 16 January 2017 from http://www.tobarandualchais.co.uk/fullrecord/68907/1

Lucy Stewart, "Doctor Pritchard". School of Scottish Studies Archive SA1960.139, Tobar an Dualchais/Kist o Riches accessed 16 January 2017 from http://www.tobarandualchais.co.uk/fullrecord/59340/1

Ethel Findlater, "Doctor Pritchard". School of Scottish Studies Archive SA1967.115, Tobar an Dualchais/Kist o Riches accessed 16 January 2017 from http://www.tobarandualchais.co.uk/fullrecord/61012/1 (fragment of the verse in which Pritchard's children see him in jail)


Roud #4805

RECORDINGS:

Nicolas Keough, "Doctor Fletcher" (on NFAGuigné01)

CROSS-REFERENCES:

cf. "Tramps and Hawkers" (tune) and references there

NOTES [34 words]: Hall writes that Robin Hutchinson's tune is one usually used for "Tramps and Hawkers." The Tobar an Dualchais/Kist o Riches versions use the same tune. Nicolas Keough's tune is one I don't recognize. - BS

_Last updated in version 4.2_

File: Guig111

**Doctor Foster Went to Gloucester**

DESCRIPTION: "Doctor Foster went to Gloucester In a shower of rain, He stepped in a puddle, Right up to his middle, And never went there again."

AUTHOR: unknown

EARLIEST DATE: 1844 (Halliwell)

KEYWORDS: travel nonballad
NOTES [141 words]: The Opies and Jack-PopGoesTheWeasel both mention an hypothesis that this item refers to Edward I (reigned 1272-1307), who encountered difficulties on a visit to Gloucester and never returned there. This has several problems. First is the fact that the piece would have had to survive for half a millennium without anyone noticing it. Second, why call Edward I "Doctor Foster"? And third, there are plenty of reasons why Edward would not have needed to go back to Gloucester.

An alternate explanation, derived from a text in the Baring-Goulds, is that "Doctor Foster" is in fact "Doctor Faustus," which raises a different set of questions but still doesn't explain the rhyme. The inimitable Katherine Elwes Thomas connected it to the battle of Newberry in the English Civil War, but Thomas could connect anything with anything, except reality. - RBW

Last updated in version 4.4

File: 002170

**Doctor Jones**

DESCRIPTION: "Dr. Jones is a good man, a good man, a good man, Dr. Jones is a good man, he'll help whoever he can." "Ladies and gentlemen, sail around... and kiss just who you please." "Spider in the dumpling... Roll around and roll."

AUTHOR: unknown

EARLIEST DATE: 1917 (Cecil Sharp collection)

KEYWORDS: playparty nonballad doctor

FOUND IN: US(Ap,SE)

REFERENCES (4 citations):
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 90, "Doctor Jones" (1 text)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 90, "Doctor Jones" (1 tune plus a text excerpt)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 256, "Old Doc Jones" (1 text, 1 tune)
- Darling-NewAmericanSongster, pp. 250, "Old Doc Jones" (1 fragment, probably this though it might be a distorted version of "Sail Away Ladies")

Roud #3646

RECORDINGS:
- Logan English, "Old Doc Jones" (on LEnglish01)

File: Br3090

**Doctor Monroe**

DESCRIPTION: A man asks Monroe to use any method ("bleed me to death," "grant me some poison") to cure him: "my lass has forsaken me." Monroe says the cure will cost 100, but a free lecture may be effective. The patient chooses the lecture and is cured immediately

AUTHOR: James Hogg (1770-1835)

EARLIEST DATE: 1866 (Hogg)

KEYWORDS: love rejection money healing humorous doctor

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
- Greig/Duncan6 1197, "Doctor Munro" (1 text, 1 tune)


Roud #6804

File: GrD61197
Doctor Stafford and the Weaver's Daughter

DESCRIPTION: A weaver's daughter loves Dr Stafford. He is called to her death bed and says they will marry if she survives. He stays with her eight weeks, but she dies. The neighbors say her ghost haunts him. He ends in Bedlam. Her spirit comes to save him.

AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume1); before 1828 (broadside, Bodleian Harding B 28(185))
KEYWORDS: love death healing doctor ghost
FOUND IN: Britain(Scotland(Aber,Bord)) Canada(Mar)
REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #78, pp. 2-3, "The Weaver's Daughter" (1 text)
Greig/Duncan6 1234, "The Weaver's Daughter" (3 texts, 3 tunes)
Lyle-Andrew-CrawfurdsCollectionVolume1 78, "The Weaver's Dochter" (1 fragment)
Manny/Wilson-SongsOfMiramichi 97, "The Weaver's Daughter" (1 text, 1 tune)
Roud #3868
BROADSIDES:
Bodleian, Harding B 28(185), "Dr. Stafford," W. Wright (Birmingham), 1820-1827; also Johnson Ballads 1929, Harding B 25(2015), "Weaver's Daughter" ("As I walk'd out one evening...")[see Notes for first lines]; Harding B 25(529), Johnson Ballads 2457, "Doctor Stafford"; Harding B 25(531), Firth c.18(55), Firth b.34(90), "Doctor Stafford, and the Weaver's Daughter"; Harding B 11(4357), "Young Doctor Stafford and the Weaver's Daughter"
CROSS-REFERENCES:
cf. "The Sheffield Apprentice" (tune, per Greig/Duncan6)
ALTERNATE TITLES:
The Weaver's Dochter
The Rocks o' Penn
NOTES [231 words]: The first line varies, yielding titles based upon where the weaver's daughter walks. For example, just from the Bodleian broadsides:
"One evening as I walk'd by the rocks of Mile End"
"One day was I was walking down by the banks of Clyde"
"One ev'ning as I walked down by the rock of Mache"
"One evening as I walked, by the rocks of Mile"
"One evening as I walked down by the rocks of Myle"
Lyle has "One day as I was walking To view my father's land."
Manny/Wilson-SongsOfMiramichi has "As I walked out one evening Down by the rocky mull"
Manny Wilson's text is confused so the description is based on broadside Bodleian Harding B 28(185).
There seems an assumption by the neighbors that the inexperienced Dr Stafford -- he is Dr Richardson's apprentice -- is responsible for her death. [Indeed, in glancing at one version, I thought they were hinting he poisoned her. - RBW] This seems not to be the case. The last that the weaver's daughter says is "All goodness be my darling's guide, he's the boy I lov'd so dear."
After her death he claims that, of all his women "the weaver's daughter lov'd me best, she died in love for me." When the neighbors claim she haunts him he says they were all liars "for she laid no blame on me." Confined in Bedlam "quite bereft of his senses," "Her spirit came unto him saying young man revive, For I never was ordained to be your wedded wife." - BS
Last updated in version 2.6
File: MaWi097

Doctor-Man, The

DESCRIPTION: Daniel Morris is the local doctor for 40 years. His house visits are described, including his work in the 1918 flu pandemic. He is still remembered after his death.

AUTHOR: Mrs. Dan Morris
EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)
KEYWORDS: memorial doctor
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 21-22, "The Doctor-Man" (1 text, 1 tune)
Roud #12479
NOTES [41 words]: Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland: "Dr Morris ... was born in
Donaldston, P.E.I. in 1865 and died in 1937. He is still [1973] well-known on the Eastern end of Prince Edward Island and there are many people who were named after him. - BS
File: Dib021

Dodger, The

DESCRIPTION: Comments on the less-than-honest nature of various professionals: "Oh the candidate's) a dodger, yes, a well-known dodger, Yes, the (candidate's) a dodger and I'm a dodger too. For we're all dodging... Our way through the world"

AUTHOR: unknown
EARLIEST DATE: 1930 (Randolph)
KEYWORDS: political trick
FOUND IN: US(Ap,SE,So)
REFERENCES (7 citations):
Randolph 462, "We're All Dodging" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 333, "The Dodgers" (1 text, less political than some; candidates are not mentioned)
Bush-FSofCentralWestVirginiaVol3, pp. 28-29, "Dodgers" (1 short text, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 289-290, "The Dodger" (1 text, 1 tune)
Botkin-TreasuryOfAmericanFolklore, pp. 875-876, "The Dodger" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, pp. 24-25, "The Dodger Song" (1 text)

DT, DODGRSNG*
Roud #3758
RECORDINGS:
Almanac Singers, "The Dodger Song" (General 5019B, 1941; on Almanac01, Almanac03, AlmanacCD1)
Neil Morris, "Corn Dodgers" (on LomaxCD1706)

CROSS-REFERENCES:
cf. "We're All A-Singing" (lyrics, form)
cf. "We're A' Noddin'" (chorus tune)
cf. "We're A' Cuttin'" (form)
File: R462

Does Your Heart Beat True to Me?

DESCRIPTION: The singer is about to travel "far upon the seas" and asks, "now we're going to part ... Have I thy loving heart"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: love separation nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1546, "Does Your Heart Beat True to Me?" (1 text, 1 tune)
Roud #12961
File: GrD81546

Does Your Mother Know You're Out? (I)

DESCRIPTION: "Does your mother know you're out? (x2), How are you, Horace Greeley? Does your mother know you're out?" "Mother, is the battle over? What are the men about? How are you, Horace Greeley? Does your mother know you're out?"

AUTHOR: unknown
EARLIEST DATE: 1942 (Brown)
KEYWORDS: political battle derivative
HISTORICAL REFERENCES:
1872 - Horace Greeley's presidential campaign
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 398, "Does Your Mother Know You’re
Out?" (1 text)
Roud #11756
CROSS-REFERENCES:
cf. "Does Your Mother Know You're Out? (II)" (possible stage song basis for political derivative)
cf. "Mother, Is the Battle Over?" (floating lyrics)
NOTES [1330 words]: The editors of Brown speculate that this is from Horace Greeley's 1872 presidential run. Greeley lost decisively to Ulysses S. Grant, then died, and his electoral votes went to the four winds.
DeGregorio, p. 267, quotes Eugene H. Rosebloom as saying "Never in American history have two more unfit men been offered to the country for the highest office." Greeley's biggest single issue was probably the corruption that had occurred under Grant (who had no political background at all and was unable to control his underlings; indeed, the Republicans booted his 1868 vice president off the 1872 ticket because he was associated with corruption). But Greeley had no background in politics either.
Randall/Donald, p. 15, described Greeley this way: "Animated by enthusiasms that tended toward fanaticism, and marred by personal eccentricities that laid him open to ridicule, this Yankee printer had risen from stark poverty to influence and power; and, as a supporter of the Whig and later the Republican party, had demonstrated in areas widely distant from his sanctum the tremendous force of political journalism. With defects of character that were to grow with the years, he showed the finer idealism of his ardent nature in efforts to improve the workingman's lot, in generous support of movements for popular education, and in championship of progressive social movements generally."
Gillette/Schlesinger, pp. 1313-1314, reports, "'Uncle' Horace was a gawky man with a big round face and bald head, neck whiskers, drooped eyeglasses, crumpled clothes, and a slouched figure. his white hat, squeaky voice, and illegible handwriting reinforced an impression of eccentricity. And his views were often no less peculiar.... At various times, he was a utopian socialist, a spiritualist, a vegetarian, and a prohibitionist. He even campaigned against women's corsets.... His opinions were often eccentric, his partisanship intense, his language intemperate, and all who disagreed with him weew denounced vehemently. Charles A. Dana of the Sun called him 'a visionary without faith, a radical without root, an extremist without persistency, a strifemake without courage....' Greeley, as fierce crusader, noisy crackpot, and unconventional personality, both appealed to and was joked about by nineteenth-century Americans, who read and relished his newspaper for all those reasons."
Morison, p. 730, says of his 1872 run for the Presidency, "As a 'headliner,' Horace Greeley could not have been bettered. In his thirty years' editorship of the New York Tribune he had built it up to be the country's leading newspaper, whose articles and editorials were quoted nationwide. His personal integrity and moral earnestness were unquestioned. But he was also something of a crackpot... and at one time or another he had espoused unpopular causes such as socialism, temperance, spiritism, and women's rights."
He was, of course, the editor of the New York Tribune, which he founded in 1841, and, yes, he did write, "Go west, young man" (DAB, volume IV, p. ).
Bunting, p. 127, says he was "founder and editor of the New York Tribune, had argued with characteristic brio in behalf of both sides of most major issues for the Civil War and its aftermath. He was known as a strong supporter of high tarriffs; he was on record, many times, as having been violently critical of the Democratic party, with whom the liberal Republicans proposed to ally themselves for the election. He seemed, further, to lack gravitas. In appearance he was a character out of illustrations in Dicken's novels: plump, with a bald red head like a pumpkin, frequently dressed in bizarre dusters, given to strange fads and nostrums -- like arguing for the particular agricultural efficacy of human manure."
Gillette/Schlesinger, p. 1315, "[H]is journalistic assets were political liabilities. His zeal as an editor seemed scatterbrained demagoguery on the stomp. His openmindedness on the editorial page appeared empty-mindedness in politics. His enthusiasm generated familiarity with readers, but his lack of reserve failed to command their respect at the polls. Indeed, Greeley lacked both sense and nerve, lacked the politician's intution, when to speak and when to remain silent...."
"The Greeley choice came as a shock to many people. Greeley, for all his intelligence, sincerity, idealism, and journalistic aplomb, was erratic, crotchety, unpredictable, and thoroughly incompetent in the art of politic. About all one could say of him as a candidate was that he was a national celebrity. With his cherubic face, big blue eyes, pilgarlic pate, steel-rimmed glasses, and shuffling gait, he looked more like a character out of a Dickens novel than a presidential hopeful" (Boller, p. 128).
According to Gillette/Schlesinger, p. 1317, many Democrats found Greeley's nomination shocking;
he largely refused to work with the party and was by no means a regular Democrat. (Of course, his opponent U. S. Grant was not a regular Republican, and admitted to having voted for Buchanan in 1856.) But no one else came forward to deny Greeley the nomination; the 1872 Democratic convention lasted only six hours (Gillette/Schlesinger, p. 1318). Gillette/Schlesinger, p. 1323, quotes a contemporary observer as saying, "Never was a good cause so badly handled."

It was a truly absurd situation. In early 1872, a group of disaffected Republicans, who called themselves "Liberal Republicans," held a convention and, for five ballots, deadlocked between several respectable candidates including Charles Francis Adams. On the sixth ballot, the convention made a surprise turn to Greeley. So he was initially nominated as a Republican protest candidate. But the Democrats, who would take anyone over Grant, decided to back Greeley rather than split the opposition (Boller, pp. 127-129).

"Given the two candidates -- a 'man of no ideas,' as someone put it, versus a 'man of too may' -- the campaign was predictable" (Boller, p. 129). "Greeley made a strong speaking campaign, but the Republicans had the money and the organization, and the average citizen, having to choose between an old soldier whose very name stood for patriotism, and a journalist who had been as often wrong as right, voted for Grant. The President carried all but six states with a popular vote of 3.6 million as against 2.8 million for his opponent" (Morison, p. 730).

Indirectly, the effect on the political situation was dramatic. Liberal Republicans, having despaired of Grant and the spoils system, had turned to Greeley -- and, as an organization, were destroyed by his defeat (Gillette/Schlesinger, p. 1329). Liberalism as a political force in America was ruined for a quarter century -- until revived in the crackpot populism of William Jennings Bryan. Greeley probably would have been a terrible President -- but his defeat led to a period of stagnation probably worse than any except that from 1836 to 1860 which led to the Civil War.

It's likely enough that this song comes from the 1872 campaign -- described as exceptionally bitter, and also quite strange, given that Greeley was endorsed by both ends of the spectrum: the independent (generally radical) Republicans "and" by the reactionary Democrats. The pressure of the campaign was so extreme that Greeley, after his defeat, his wife's death (just before election day; Gillette/Schlesinger, p. 1329), and his discovery of a sort of palace coup at the Tribune, went insane after the election, and died soon thereafter.

And Greeley during the Civil War was quite strident and also rather unstable; one can easily imagine someone at the time taunting him, "Does your mother know you're out?"

Or it could be two mixed-up songs. It rather looks that way to me.

According to Partridge's entry on "Mother know you're out," that question itself was used at least as early as 1838, in Bentley's Miscellany. It was "addressed to a person showing extreme simplicity or youthful presumption." - RBW

Bibliography

- DAB: Dumas Malone, editor, Dictionary of American Biography, originally published in 20 volumes plus later supplementary volumes; I use the 1961 Charles Scribner's Sons edition with minor corrections which combined the original 20 volumes into 10
- Partridge: Eric Partridge, A Dictionary of Slang and Unconventional English (combined fifth edition with dictionary and supplement), Macmillan, 1961
Does Your Mother Know You're Out? (II)

DESCRIPTION: Singer does not understand why everyone takes him for a naive fool. So, "My station is respectable There's nothing about me In the slightest way detectable Of the apeing wain cockney ... I dresses vell ... The cry is Ho my precious svell Does ...."

AUTHOR: unknown
EARLIEST DATE: before 1845 (broadside, Bodleian Bod9666 Harding B 11(919)
KEYWORDS: clothes fishing dancing humorous nonballad
FOUND IN:
Roud #30119
BROADSIDES:
Bodleian, Bod9666 Harding B 11(919), "Does Your Mother Know You're Out" ("I am the laughing stock of all"), J. Pitts (London), 1819-1844; also Bod16335 Harding B 20(246), "Does Your Mother Know You're Out"

CROSS-REFERENCES:
cf. "Does Your Mother Know You're Out? (I and III)" (derivatives)
NOTES [99 words]: The broadside begins, "I am the laughing stock of all." Each verse ends with the line "Does your mother know you're out?" The keywords reflect some activities the singer tries. At the end he decides to leave town and settle "in some silent glen" where no one will ridicule him. The broadside text is "in dialect." Specifically, some "w" and "v" are swapped. I assume this song goes with a stage act (note the comment for Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 398 p. 473, "Does Your Mother Know You're Out?": "... 1872, adapted obviously from a vaudeville song of the time."). - BS

Last updated in version 5.0
File: BdDYMKYO

Does Your Mother Know You're Out? (III)

DESCRIPTION: Naive singer comes to Liverpool, stops at a pub, is beaten by "three roaring fellows" and has his purse stolen by a girl. In the street a girl stops him; he beats her, assuming she is the one that stole his money, and is thrown in jail for six months.

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: fight violence travel crime prison punishment robbery theft drink England humorous
FOUND IN: Canada(Newf)
RECORDINGS:
Les Martin, "Does Your Mother Know You're Out?" (on MUNFLA-Leach)

CROSS-REFERENCES:
cf. "Does Your Mother Know You're Out? (II)" (possible stage song basis for this ballad)
NOTES [72 words]: The last line of most verses has someone asking, "Does your mother know you're out?" Apparently, travellers from Manchester in Liverpool were considered "country bumpkins."
The Roud Broadside Index database has this as Roud #V8718, but assigns the same number to "Does Your Mother Know You're Out? (II)." See "Does Your Mother Know You're Out" ("From Liverpool to Manchester as I have lately strayed"); I haven't seen the broadside. - BS

Last updated in version 4.2
File: MunLDYMK

Doffin' Mistress, The

DESCRIPTION: "Oh do you know here or do you not, This new doffin' mistress we hae got, [Something-or-other] is her name, And she helps her doffers at every frame." The weavers tell of her exploits. They contemptuously tell the boss they will work hard for her, not him

AUTHOR: unknown
EARLIEST DATE: 1904
KEYWORDS: work weaving
FOUND IN: Ireland Britain(Scotland(Aber))
REFERENCES (5 citations):
Kennedy-FolksongsOfBritainAndIreland 220, "The Doffin' Mistress" (1 text, 1 tune)
Leyden-BelfastCityOfSong 14, "The Doffing Mistress" (1 text, 1 tune)
Hammond-SongsOfBelfast, p. 27, "The Doffing Mistress" (1 text, 1 tune)  
DT, DOFFNMIS*  
Roud #2133  
RECORDINGS:  
Anne Briggs, "The Doffing Mistress" (on IronMuse1, IronMuse2, Briggs3, Briggs4)  
CROSS-REFERENCES:  
ct. "The Sea Apprentice" (tune)  
SAME TUNE:  
The Sea Apprentice (File: HHH739)  
NOTES [268 words]: The "Doffing Mistress" was responsible for a gang of mill-workers (doffers). These women inspired surprising loyalty (presumably because they protected the workers, who were often children, from the senior management -- which, of course was rapacious enough to hire young children). As a result, they were often honored with processions and celebrations when they retired, married, or went to work for another establishment.  
In Yorkshire at least, the "doffer" had a very specific job, according to Arnold Kellett, _The Yorkshire Dictionary of Dialect, Tradition, and Folklore_, revised edition, Smith Settle, 2002, p. 49: "doffer[:] textile worker taking filled bobbins from the spinning machine." Those who put new bobbins in the place of the full ones were "bobbin-liggers," according to p. 15.  
A version of this song in _Sing Out!,_ Volume 28, #3 (1980), p. 26, notes for instance that the mistress "hangs her coat on the highest pin." This might be interpreted as some sort of dominance game -- but the children could not easily reach the highest pin, so she was leaving the lower pins available for the workers.  
The same article says that this has been called "the national anthem of the textile mills in Belfast," even though the doffers were replaced by machines in the 1930. (And, of course, the textile mills were not a nation and could not have a NATIONAL anthem. But I'm nitpicking.) - RBW  
Also collected and sung by David Hammond, "The Doffin' Mistress" (on David Hammond, "I Am the Wee Falorie Man: Folk Songs of Ireland," Tradition TCD1052 CD (1997) reissue of Tradition LP TLP 1028 (1959)) - BS  
Last updated in version 5.3  
File: K220  

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Dog in the Closet, The (The Old Dyer) [Laws Q11]  
DESCRIPTION: The hatter has to hide in the closet when the woman's husband comes home unexpectedly. The husband locks the closet and goes for witnesses. The wife releases the hatter and puts a dog in his place. The husband finds the dog and is embarrassed  
AUTHOR: unknown  
EARLIEST DATE: 1939 (Flanders/Ballard/Brown/Barry-NewGreenMountainSongster)  
KEYWORDS: infidelity trick escape dog hiding age  
FOUND IN: US(NE,SE)  
REFERENCES (6 citations):  
Laws Q11, "The Old Dyer (The Dog in the Closet)"  
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 123-125, "The Dog in the Closet" (1 text, 1 tune)  
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 279, "The Old Dyer" (1 text)  
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 179, "The Old Dyer" (2 excerpts, 2 tunes)  
Olson-BroadsideBalladIndex, ZN151, "All you that to merriment now are inclined" (probably this piece)  
DT 523, DOGCLOS  
Roud #1006  
CROSS-REFERENCES:  
ct. "The Boatsman and the Chest" [Laws Q8] (plot) and references there  
NOTES [43 words]: This and similar songs are sometimes traced back to a story in Boccaccio (seventh day, second story: Gianella, Peronella, and her husband). But the story is really one of the basic themes of folktale, and doubtless predates Boccaccio as well as these songs. - RBW  
Last updated in version 3.0  
File: LQ11
**Dog in the Midden, The**

DESCRIPTION: The dog lay in the dunghill, saw the moon, "cockit his tail" and ran away. The cock crowed on the dunghill, ..., "flappit his wings" and flew away.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan8)

KEYWORDS: nonballad chickens dog

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):

Greig/Duncan8 1663, "The Dog in the Midden" (2 texts, 2 tunes)

ADDITIONAL: Robert Chambers (Edited by Norah and William Montgomerie), Traditional Scottish Nursery Rhymes (1990 selected from Popular Rhymes) #40, ("The dog in the midden")

Roud #13042

CROSS-REFERENCES:

cf. "Jock Robb" (tune, per Greig/Duncan8)

File: GrD81663

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**Dog in the Wood**

DESCRIPTION: "Dog in the wood, Barking at the squirrel; My true love Is as good as the worl'."

"Mr. Banks, he loves sugar and tea, Mr. Banks, he loves candy...." "Dog in the wood, Barking at the squirrel."

AUTHOR: unknown

EARLIEST DATE: 1935 (Scarborough)

KEYWORDS: hunting animal playparty

FOUND IN: US(So)

REFERENCES (1 citation):

Scarborough-OnTheTrailOfNegroFolkSongs, pp. 133-134, (no title) (1 text)

ST ScNF133A (Partial)

CROSS-REFERENCES:

cf. "Sugar and Tea" (lyrics)

NOTES [47 words]: This shares a chorus with the song I've indexed as "Sugar and Tea," but the verses are so distinct (this is a hunting song, that a courting song) that I've tentatively split them. It appears (due to an abrupt change in stanza form) that Scarborough's text may be a mixture anyway. - RBW

File: ScNF133A

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**Dog Shark**

DESCRIPTION: "Daddy eat dog shark Ma Lingay." "Take them one by one Ma Lingay. Take them two by two. Take them three by three Ma Lingay. Take them four by four."

AUTHOR: unknown

EARLIEST DATE: 1940 (Elder-FolkSongAndFolkLifeInCharlotteville)

KEYWORDS: fishing food

FOUND IN: West Indies(Tobago)

REFERENCES (1 citation):

Elder-FolkSongAndFolkLifeInCharlotteville, p. 62, "Dog Shark" (1 text, 1 tune)

NOTES [59 words]: This seems to me to be a counting game song, not far different from Jamaican "Go Down Emmanuel Road." Elder says nothing about this song, or about counting game songs in Tobago, so this is just my guess.

If these dog shark are anything like the Coney Island dogfish of the 1940's they are small and harmless, and more a nuisance than a prized catch. - BS

Last updated in version 4.0

File: ElCh062A

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**Dog Song, The**

DESCRIPTION: "There is something so thrilling and gay As the team into harness we strop." The song is about driving a dog team. "The good man too performs his part; The hungry dogs are fed;
And blizzards now may whirl and roar, The traveller has a bed."

**Dog-Catcher's Child, The**

DESCRIPTION: "Oh the moon shines tnight on the river, But not on the dog-catcher's child, FOr he fed her some raw liver, And raw meat makes dog-people wild. Now he sits all alone in his mansion, The soup dribbles over his vest... she sleeps in the alley by request."

**Dog's Convention, The**

DESCRIPTION: At a convention of dogs from far and near, the animals' anuses are mixed up, and the canines go home with orifices not their own. This explains why dogs will drop a bone to smell the anus of a passing dog; they are looking for their own.

**Dog's-Meat Man, The**

DESCRIPTION: "In (Grays-Inn Lane) not long ago, An old maid lived a life of woe." She falls in love with a handsome Dog's-Meat Man. He says he will marry her if she gives him money for a shop. He vanishes; she finds him with a wife and "seven little dog's-meat men"
DESCRIPTION: Grimsby fishermen spend all their money in Grimsby taverns and must go to work
the fishing grounds. The disreputable looking crew is described. They "battle through every gale"
and head home again for Mrs. Surgeon's beer.

AUTHOR: unknown
EARLIEST DATE: c. 1904 (OShaughnessy-Yellowbelly1)
KEYWORDS: fishing sea ship shore drink humorous
FOUND IN: Britain(England(Lond))
REFERENCES (2 citations):
OShaughnessy-YellowbellyBalladsPart1 21, "The Grimsby Fishermen's Song" (1 text, 1 tune)
Palmer-OxfordBookOfSeaSongs 131, "The Grimsby Fisherman" (1 text, 1 tune)
Roud #18836
RECORDINGS:
Sam Larner, "The Dogger Bank" (on SLarner02)
CROSS-REFERENCES:
cf. "The Bigler's Crew" (tune, chorus, meter) and references there
NOTES [460 words]: Palmer: "The Grimsby variant [of "Bigler" and "Knickerbocker Line"
derivatives], sometimes entitled 'The Dogger Bank', seems to have been confined to the eastern
seaboard, save for 'Littlehampton Collier Lads,' an adaptation dealing with the sailing colliers of the
south coast."
See the entry for "The Knickerbocker Line," which refers to a New York City pre-Civil War horse-
drawn stagecoach.
Larner adds a second chorus: "So watch her, twig her, the piperray she goes, / High heels, painted
 toes, Jinnie is all the go; / She is one of the flash girls, can't she cut a shine? / She can do the
double shuffle on the Knickerbocker line." This chorus, not in either of the two US texts
(Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 146A or 146B), is very close to the Australian
chorus reported for "The Knickerbocker Line": "Twig her, pipe her, watch her how she goes, / Her
high-heeled boots and patent leather, my Jinny she's on the go; / She is one of the fast girls, her
beauty is bound to shine, / With her high-heeled boots to rattle on the knickerbocker line"
(Meredith/Anderson-FolkSongsOfAustralia, p. 195). The New York State texts for "The
Knickerbocker Line" are more about women -- including prostitutes -- than about the line itself but
do not include this specific verse. Peggy Seeger's notes to Larner's album may refer to an
independent life for this chorus: "Another song, which has for its refrain the final chorus of the song
printed here, was collected by Cecil Sharp in 1911 at Shipton, Somerset." (Sharp MS 2620,
possibly the Sharp 1911 MS from Gloucestershire cited by Kennedy p. 728. However, the two lines
quoted by Kennedy are the same lines that begin Meredith/Anderson-FolkSongsOfAustralia, p.
195).

The two Tobar an Dualchais/Kist o Riches entries at "The Knickerbocker Line" are close relatives.
Here is the chorus of Lucy Stewart's text of "Jeannie's Aa the Go": "Watch her, twig her, pipe her
as she goes / High heels, paintit boots, an paintin on the toes / Jeannie's aa the go, boys,
Jeannie's aa the go, / And yet she wis a dabber if she only had the nose." Here is the whole text of
John MacShannon's "Knickerbocker Line": "Watch her, twig her, pipe her, how she goes, / High top
heels and her patent leather toes, She is one of the prettiest that ever wore the shine, She could do
the double shuttle on the Knickerbocker Line."
The Kennedy text of "The Knickerbocker Line" is close to Cazden/Haufrecht/Studer-
FolkSongsOfTheCatskills 146A, except for its chorus, which fits here: "Watch her, trail her, pipe her
as she goes / With her high-heeled boots and her patent leather toes / That she was one of those
flash girls I soon found out in time / When her high heeled boots went clattering down the
Knickerbocker Line" - BS
Last updated in version 4.4
File: OSY1021
Dogget's Gap
AUTHOR: unknown
EARLIEST DATE: 1929
KEYWORDS: nonballad floatingverses
FOUND IN: US(SE)
REFERENCES (3 citations):
Botkin-TreasuryOfSouthernFolklore, p. 739, "Dogget's Gap" (1 text, 1 tune)
Bronner/Eskin-FolksongAlivePart1 22, "Doggett Gap' (1 text, 1 tune)
Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, p. 52, "Dogget Gap" (1 text, 1 tune)
Roud #11584
CROSS-REFERENCES:
 cf. "Cumberland Gap"
File: BSoF739

Doggie Woggie Woo Woo
DESCRIPTION: "Doggie woggie woo woo (x2)."
AUTHOR: unknown
EARLIEST DATE: 1955 (List-SingingAboutIt-FolkSongsInSouthernIndiana)
KEYWORDS: nonballad dog
FOUND IN: US(MW)
REFERENCES (1 citation):
List-SingingAboutIt-FolkSongsInSouthernIndiana, p. 87, "Doggie Woggie Woo Woo" (1 short text, 1 tune)
NOTES [55 words]: I have to suspect there is another part to this, something along the lines of "Doggie woggie woo woo, Here is what I'm going to do." If I were really going to conjecture, the final lines might be, "We are going to the zoo, Do you want to come too?" That's WILD speculation, though; I just think part of the rhyme is missing. - RBW
Last updated in version 5.3
File: List087B

Dogie Song
DESCRIPTION: "The cow-bosses are good-hearted chunks," very diverse, but "Still they sing the same old song": "Sift along, don't ride so slow, Haven't got much time but a long round to go." After gathering the herd, the crew is to "hit the shortest trail"
AUTHOR: unknown
EARLIEST DATE: 1910 (Lomax)
KEYWORDS: cowboy work boss travel
FOUND IN: US
REFERENCES (1 citation):
Saffel-CowboyPoetry, p. 187, "Dogie Song" (1 text)
Roud #8028
File: Saffe187

Doherty's Wake
DESCRIPTION: Michael Doherty lives in Kerry and has "a taste for the grog" He is "killed" in a fight. When the whiskey is passed at the wake Doherty lifts the coffin lid. He advises, at the next wake, "don't pass with the whiskey so close to his nose"
AUTHOR: unknown
EARLIEST DATE: 1960 (Creighton-FolksongsFromSouthernNewBrunswick)
KEYWORDS: injury drink fight party humorous mourning
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-FolksongsFromSouthernNewBrunswick 69, "Doherty's Wake" (1 text, 1 tune)
ST CrSNB069 (Partial)
Roud #2761
CROSS-REFERENCES:
cf. "Finnegan's Wake" [Laws Q17] (subject)
NOTES [43 words]: There are several Irish songs about dead men rising at the scent of alcohol; this is so close to "Finnegan's Wake" that I'm tempted to list it as a rewrite. But there are minor differences in form, and the lyrics are different in detail if not in outline. - RBW
File: CrSNB069

Dol-li-a
DESCRIPTION: "Fresh I cum frae Sandgate Steet, Dol-li, dol-li, Maw best frends here to meet, Dol-li-a, Dol-li the dillen dol...." "The Black Cuffs is gawn away, An' that'll be a crying day." "Dolly Coxon's pawned her shirt...." "The Green Cuffs is cummin' in...." AUTHOR: unknown
EARLIEST DATE: 1812 (Bell, _Rhymes of the Northern Bards_)
KEYWORDS: clothes soldier nonballad
REFERENCES (2 citations):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 86-87, "Dol-li-a" (1 text, 1 tune)
DT, DOLLIA
Roud #2611
NOTES [89 words]: This apparently refers to a situation where one British regiment left town and another replaced it, with the Black Cuffs and Green Cuffs being references to their uniforms. Without further details, though, I can't determine the historical situation. The text in Bell's _Rhymes of the Northern Bards_ bears the description "A song famous in Newcastle about the Years 1792-3-4" which implies that this might have something to do with the Glorious Revolution -- but since there are no Orange cuffs, the information is not much help. - RBW
File: StoR086

Dole Song (I), The
DESCRIPTION: When you go on the dole they take your report: name and "what you've got." Scratch through the seasons and do anything to stay off the dole. When the man with money dies and is buried "he'll have no better chance than the poor man on the dole"
AUTHOR: unknown
EARLIEST DATE: 1977 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: poverty hardtimes nonballad unemployment
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 30, "The Dole Song" (1 text, 1 tune)
Roud #30698
File: LeBe030

Dole Song (II), The
DESCRIPTION: We Labrador fishermen work hard "noon and night" while "those that profit" are warm and well fed. "Long coat chaps" do not help. Merchants rob us. Taxes take what we have. "The ruler in Newfoundland" does not allow us on the dole.
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: poverty fishing hardtimes nonballad political money
FOUND IN: Canada(Newf)
RECORDINGS:
George Hatfield, "The Dole Song" (on MUNFLA-Leach)
CROSS-REFERENCES:
cf. "The Dole Song (I)" (theme)
File: MunLDoS2
Dollar a Day, A
DESCRIPTION: "A dollar a day is a fisherman pay, Way you lazy Liza, A dollar a day for that I can't stay, Roll out your sails my Liza"
AUTHOR: unknown
EARLIEST DATE: 1972 (Elder-FolkSongAndFolkLifeInCharlotteville)
KEYWORDS: fishing work shanty
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
Elder-FolkSongAndFolkLifeInCharlotteville, p. 47, "A Dollar a Day" (1 text, 1 tune)
CROSS-REFERENCES:
 cf. "Lowlands (My Lowlands Away)" (floating lyrics)
NOTES [11 words]: The current description is all of the Elder-Charlottville text. - BS
Last updated in version 4.0
File: EldC047B

Dollar Down and a Dollar a Week
DESCRIPTION: Singer describes all the things his friend has bought on credit, including clothes, car, marriage, and a child; finally the man's wife, saying "these weekly payments are killing me," divorces him, and the alimony is a dollar down, a dollar a week.
AUTHOR: unknown
EARLIEST DATE: 1931 (recording, Arkansas Woodchopper)
KEYWORDS: marriage money humorous commerce
FOUND IN: US(SE)
REFERENCES (1 citation):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 79, "Dollar Down and a Dollar a Week" (1 text, 1 tune)
RECORDINGS:
Arkansas Woodchopper [pseud. for Luther Ossenbrink], "A Dollar Down and a Dollar a Week" (Conqueror 7887, 1931)
Woody Guthrie & Cisco Houston, "A Dollar Down and a Dollar a Week" (on Struggle2)
CROSS-REFERENCES:
 cf. "Cotton Mill Colic" (theme)
NOTES [8 words]: And this was before Visa cards even existed.... - RBW
File: CSW079

Dolly Grey
DESCRIPTION: "I have come to say goodbye, Dolly Grey; It's no use to ask me why, Dolly Grey; There's a murmur in the air... So it's time to do and dare, Dolly Grey." The singer bids Dolly a sad farewell and goes off to join the "boys in blue"
AUTHOR: Words: Will D. Cobb / Music: Paul Barnes
EARLIEST DATE: 1898 (composed, according to Waites & Hunter)
KEYWORDS: soldier separation
FOUND IN: Australia
REFERENCES (2 citations):
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 35-36, "Dolly Grey" (1 text, 1 tune)
ADDITIONAL: Aline Waites & Robin Hunter, _The Illustrated Victorian Songbook_, Michael Joseph Ltd., 1984, pp. 194-197, "Good-Bye Dolly Gray" (1 text, 1 tune)
SAME TUNE:
Good-Bye Dollars, I Must Leave You (IWW song by Richard Brazier)
Parody on Dolly Gray ("When the boots are on the last, Dolly Gray, And I have to mend them fast") (by Johnny Burke) (Johnny Burke (John White, Editor), Burke's Ballads , no printer listed, n.d. (PDF available on Memorial University of Newfoundland web site), p. 61) (Johnny Burke (William J. Kirwin, editor), _John White's Collection of Johnny Burke Songs_, Harry Cuff Publications, St. John's, 1981, #35, pp. 55-56)
ALTERNATE TITLES:
Goodbye Dolly Gray
NOTES [112 words]: Meredith/Covell/Brown-FolkSongsOfAustraliaVol2 report this to have been
Dolly Varden Hats, The

DESCRIPTION: Girls: "Lovers you'll have plenty ... If you wear the Dolly Vardon hat, and do the Grecian bend." The comical adventures of women and their hats are related. Soldiers could wear them when drilling: "they'll do for umbrellas to save them from the rain"

AUTHOR: unknown

EARLIEST DATE: before 1867 (broadside, Bodleian Harding B 13(73))

KEYWORDS: clothes humorous nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
  Greig/Duncan3 652, "Come, Dear, Don't Fear" (1 fragment, 1 tune)
  Roud #6081

BROADSIDES:
  Bodleian, Harding B 13(73), "The Dolly Varden Hats" ("Come, dear, don't fear, try and cut a shine"), J. Harkness (Preston), 1840-1866; also Firth c.21(132), 2806 b.10(41), Firth c.26(213), "The Dolly Varden Hats"

NOTES [525 words]: Greig/Duncan3 is a fragment; broadside Bodleian Harding B 13(73) is the basis for the description.

"dolly varden ... n. cap D&V [after Dolly Varden, gaily dressed coquette in Barnaby Rudge (1841), novel by Charles Dickens 1870 Eng. novelist] 1 : a 19th century clothing style for women consisting of a print dress with a white fichu, tight bodice, and skirt with panniers, and a beflowered hat with a wide drooping brim 2 : a large and beflowered hat with a wide drooping brim 3 ...." (source: Webster's Third New International Dictionary of the English Language Unabridged, 1976)

The heroine of "The Garden Where the Praties Grow" "was just the sort of creature sir that nature did intend To walk throughout the world, my boys, without a Grecian bend." In this context, as in "The Dolly Varden Hats," the Grecian bend seems a posture encouraged or forced by the fashionable corsettes and bustles of the 1870's (see "From the Crinoline, to the Crinolette, to the Bustle: 1860-1880" in The Secret History of the Corset and Crinoline at Fathom Archive of Columbia University site). - BS

Dolly Varden proved surprisingly popular as a subject of song. W. C. Handy wrote a "Sail Away, Ladies" piece with chorus, "Sail away, ladies, sail away: Sail away, ladies, sail away. Never mind what de sisters say, Just shake your Dolly Varden and sail away." There was a 1901 song "Dolly Varden" as well, attributed to Le Mar. And apparently there is a modern performer calling herself "Dolly Varden."

Kellett, p. 50, says that the phrase "all dressed up like Dolly Varden" became a commonplace in the West Riding of Yorkshire.

Benet, pp. 1165-1166, notes that there were three Vardens in Barnaby Rudge: Gabriel, the father of Dolly, a locksmith; Martha, his wife; and Dolly, "The locksmith's daughter; a pretty, laughing girl, with a rogueish face, lit up by a lovely pair of sparkling eyes, the very impersonation of good humor and blooming beauty. She marries Joe Willet, and conducts with him the Maypole Inn, as never a country inn was conducted before. They prosper and have a large and happy family. Dolly dresses in the Watteau style, and Watteau gowns and hats were for a time, about 1875, called 'Dolly Vardens.'" The name was frequently in use in fashions of a later period also."

EncycLiterature, p. 1157, says that "Dolly's memorable costumes led to the naming for her of a style of 19th-century women's ensemble consisting of a wide-skirted, tight-bodiced print dress worn with a white fichu (light triangular scarf) and a flowered hat with a wide, drooping brim. She was also commemorated in the brightly colored Dolly Varden trout."

Napolitano, p. 2, writes of the works of Dickens, "countless waltzes and ballads [were] based on the characters of Little Nell and Dolly Varden."
In addition, the supplement to Partridge notes that "Dolly Varden" was sometimes used as rhyming slang for a garden. And, in Newfoundland, the name "Dolly Varden" was used for large cups fishermen used for tea (StoryKirwinWiddowson, p. 145). None of these is relevance to the song, of course, but they show just how common references to "Dolly Varden" were. - RBW

Bibliography

- EncycLiterature: [no author listed], Merriam Webster's Encyclopedia of Literature, Merriam-Webster, 1995
- Napolitano: Marc Napolitano, "Reviewing the Situation': Oliver! and the Musical Afterlife of Dickens's Novels," unpublished Ph.D. dissertation, University of North Carolina at Chapel Hill, 2009 (I have no idea how I found a PDF of this, but it's on the Internet somewhere)
- Partridge: Eric Partridge, A Dictionary of Slang and Unconventional English (combined fifth edition with dictionary and supplement), Macmillan, 1961

Last updated in version 5.2

File: GrD3652

Dolly, My Crumpled-Horn Cow

DESCRIPTION: "Oh, what a joy I have in the grazing field, When the sun goes own all aglow, For I love my Doll and the milk she yields With her croon ochone so low." The cow likes him, and is beautiful, and he always enjoys being with her

AUTHOR: Words: Edward Harrigan / Music: David Braham

EARLIEST DATE: 1889 ("The Lorgaire")

KEYWORDS: animal nonballad food

FOUND IN:

References (1 citation):
Finson-Edward-Harrigan-David-Braham, vol. II, #150, pp. 232-234, "Dolly, My Crumpled-Horn Cow" (1 text, 1 tune)

NOTES [464 words]: For background on Harrigan and Braham, see the notes to "The Babies on Our Block."

This song really has no place in the Index; is certainly has no place in tradition, and it hasn't even been printed very often. But more than a dozen Harrigan/Braham songs did manage to become traditional, making them a very important source -- and this is the song that David Braham said was his favorite melody of all. I've put it in the Index on that admittedly somewhat peculiar basis. It comes from the play "The Lorgaire," which "gave Braham the opportunity to produce seven new songs, including his personal favorite, "Dolly, My Crumpled-Horn Cow," an old-style folk ballad of Mozartian simplicity and grace about a farmer's devotion to his cow" (Franceschina, p. 190). "The Lorgaire" was one of Edward Harrigan's few dramatic flops (date seemingly uncertain; Moody, p. 82, dates it to February 18, 1878, but Franceschina, p. 234, to 1889, which is also the date on the sheet music in the Levy Collection at Johns Hopkins; Finson-Edward-Harrigan-David-Braham, p. 366, says December 10, 1888. Presumably the 1879 date is of the first production, with the play re-introduced in the 1880s, but it's not clear when this song went into it).

Moody, p. 82, explains the play, which sounds interesting despite its failure; it "was an extraordinarily long play, three acts and multiple scenes, laid in and around a fishing village in County Galway on the west coast of Ireland. In Gaelic a lorgaire is a searcher or pursuer. Harrigan's lorgaire was a detective from Scotland Yard....

"Harrigan's detective, Cornelius Dempsey, appears alternately as a peddler, a blind piper, and a schoolmaster. His disguises never fool the audience but utterly confound the other characters. Many friends slipped into the theatre regularly just to observe him thrashing about in the academic world: I am Dyonesius Kavanaugh, Professor of the Learned Languages, also a Homo Factus Ad U ungeum, and teacher of bookkeeping, geometry, trogonometry, stereometry, mensuration,
navigation, galvanism, ventilation, explosion, and cholera morphus. *Quas Enumerare Longum Est.* "Harrigan often remarked that *The Lorgaire* was one of the best plays he ever wrote, a claim that rested on his pride in having matched, some say beat, [Dion] Boucicault at his own game." Moody, p. 155: "In 1891 a reported asked Braham how many songs he'd composed and which were his favorites. Probably around one hundred eighty had been published, another twenty were still in manuscript, and he had the most recent ones in his pocket. The public seemed to favor 'Babies on Our Block,' "Widow Dunn,' 'The Mulligan Guard,' and 'Charleston Blues.' He would never dispute them, although he was proudest of 'Mollie [sic.] My Crumpled Horn Cow.'" - RBW

**Bibliography**


*Last updated in version 5.2*

File: HaBrDMCC

**Dolly's Brae (I)**

**DESCRIPTION:** July 12, 1849. "Ten hundreds of our Orangemen together did combine" to celebrate the Battle of the Boyne at Dolly's Brae. Two priests can't turn the march to fight the gathered Catholics. "And the Orange cry, as we passed by, was 'Dolly's Brae no more'"

**AUTHOR:** unknown

**EARLIEST DATE:** 1849 (Zimmerman-SongsOfIrishRebellion)

**KEYWORDS:** violence Ireland political

**HISTORICAL REFERENCES:**
- July 12, 1848 - Catholics occupy Dolly's Brae, County Down, and divert an Orangemen's march.
- July 12, 1849 - Catholics occupy Dolly's Brae but the Orangemen would not be diverted. At least thirty Catholics are killed in the fight. No Orangemen are hit. (source: Zimmerman-SongsOfIrishRebellion)

**FOUND IN:**

**REFERENCES (2 citations):**
- Zimmerman-SongsOfIrishRebellion 96, "Dolly's Brae" (2 texts, 1 tune)
- Graham-TheOrangeSongster, p. 15, "Dolly's Brae" (1 text, 1 tune)

**CROSS-REFERENCES:**
- cf. "Dolly's Brae (II)" (subject)
- cf. "Dolly's Brae (III)" (subject)
- cf. "Dolly's Brae (IV)" (subject)
- cf. "A Dream of Dolly's Brae" (subject)

**NOTES [376 words]:**

July 12 is the Gregorian Calendar (adopted in England in 1752) date for celebrating the victory of William III of Orange in the Battle of the Boyne, July 1, 1690. Zimmerman-SongsOfIrishRebellion: "There are at least six other ballads on the same subject, most of them with some stanzas in common."

For another ballad with many illegible words see Bodleian, Harding B 26(143), "Doly's [sic] Brae's No More" ("Come all you loyal Orangemen, I pray listen unto me"), unknown, n.d. - BS

According to Jonathan Bardon, *A History of Ulster*, Blackstaff Press, 1992, pp. 302-304, the Orange Order in 1849 announced a long march, avoiding the main roads in order to march through mostly Catholic districts. "Clearly the intention was to provoke the Catholic Ribbonmen, but as the Party Processions Act had lapsed, the authorities hoped that if enough troops and police were sent, a clash could be prevented." Reportedly there were at least 1200 heavily armed marchers. Perhaps a thousand Ribbonmen came out in response, but the two factions for long merely maneuvered without violence.

Major Wilkinson, who led troops on Dolly's Brae between the two mobs, reported that "there went bang a shot in front, but I don't know where it came from no more than the man in the moon." Another officer thought it sounded "more like a squib," but felt it came from the Orange side. But whatever the initial sound was, it soon had both sides shooting.

"At the top of the hill the police found eighteen pitchforks, seven pikes and ten muskets, and half a dozen bodies. Not a single Orangeman was wounded. The forces of law and order were also
unscathed, except for a constable accidentally bayonetted in the arm.... The Catholics took away most of their dead and wounded, but the Newry Telegraph... reckoned that no fewer than fifty of the Ribbonmen were either killed or wounded'. The government inquiry estimated that at least thirty Catholics had been killed."
The result was a new Party Processions Act, but of course the damage to inter-religious relations had been done.
For other ballads of Party Fights -- of which Dolly's Brae was the most famous and probably the most severe -- see "The Battle That Was Fought in the North" and "The Lamentation of James O'Sullivan." - RBW

File: Zimm096

**Dolly's Brae (II)**

DESCRIPTION: "Ribbon-knaves" attacked a July 12 Orange parade with "murderous volleys." The Orangemen "quenched the Popish brand which death-fires would have lighted." Afterwards Orangemen are attacked but "ten hundred Paypishes [are knocked] right over Dolly's Brae" AUTHOR: unknown

EARIEST DATE: 1925 (Hayward-UlsterSongsAndBalladsOfTheTownAndCountry)

KEYWORDS: violence Ireland political

HISTORICAL REFERENCES:
- July 12, 1848 - Catholics occupy Dolly's Brae, County Down, and divert an Orangemen's march.
- July 12, 1849 - Catholics occupy Dolly's Brae but the Orangemen would not be diverted. At least thirty Catholics are killed in the fight. No Orangemen are hit. (source: Zimmermann)

FOUND IN: Ireland

REFERENCES (1 citation):
- Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 120-121, "Dolly's Brae" (1 text)
Roud #6544

CROSS-REFERENCES:
- cf. "Dolly's Brae (I)" (subject) and references there

NOTES [18 words]: For background on Dolly's Brae, and other songs on party fights, see the notes to "Dolly's Brae (I)." - (RBW, BS)

File: HayU120

**Dolly's Brae (III)**

DESCRIPTION: July 12, 1849: Lord Roden invites the Rathfriland Orangemen to march. Priests Mooney and Murphy encourage the "rebels." "The Ribbonmen advantage took and fired upon our rear" but no Orangemen were hit in the battle. The Orangemen claim "glorious victory"

AUTHOR: unknown

EARIEST DATE: c.1895 (Graham-TheOrangeSongster)

KEYWORDS: violence Ireland political

HISTORICAL REFERENCES:
- July 12, 1848 - Catholics occupy Dolly's Brae, County Down, and divert an Orangemen's march.
- July 12, 1849 - Catholics occupy Dolly's Brae but the Orangemen would not be diverted. At least thirty Catholics are killed in the fight. No Orangemen are hit. (source: Zimmermann)

FOUND IN:

REFERENCES (2 citations):
- Graham-TheOrangeSongster, p. 14, "Dolly's Brae" (1 text, 1 tune)
- Zimmerman-SongsOfIrishRebellion 96, "Dolly's Brae" (1 fragment)

CROSS-REFERENCES:
- cf. "Dolly's Brae (I)" (subject) and references there

NOTES [148 words]: July 12 is the Gregorian Calendar (adopted in England in 1752) date for celebrating the victory of William III of Orange in the Battle of the Boyne, July 1, 1690.
Zimmerman-SongsOfIrishRebellion: "There are at least six other ballads on the same subject, most of them with some stanzas in common."
In "A Dream of Dolly's Brae" one priest, named Morgan, is mentioned as leading the ambush. This song establishes that "Lord Roden was Grand Master of the Orangemen." - BS
The Rodens were strongly linked to the Protestant cause. According to Jonathan Bardon, *A History of Ulster*, Blackstaff Press, 1992, p. 238, they were among the Ulster landowners who had voted for Union in 1800. The Dolly's Brae march, according to Bardon, p. 303, was to terminate on Lord
Dolly's Brae (IV)

DESCRIPTION: July 12, [18]49 an Orange march is intercepted by Catholic Ribbonmen but "we did them greatly scar." The Orange "were the conquerors of Crossgar." For loyalty to the Pope the "false misguided heretics ... will be rewarded in the regions down below"

AUTHOR: unknown
EARLIEST DATE: 1955 (IRRCinnamond01)
KEYWORDS: violence Ireland political religious
HISTORICAL REFERENCES:
July 12, 1848 - Catholics occupy Dolly's Brae, County Down, and divert an Orangemen's march.
July 12, 1849 - Catholics occupy Dolly's Brae but the Orangemen would not be diverted. At least thirty Catholics are killed in the fight. No Orangemen are hit. (source: Zimmerman)
FOUND IN: Ireland
Roud #6544
RECORDINGS:
Robert Cinnamond, "Dolly's Brae" (on IRRCinnamond01)
CROSS-REFERENCES:
cf. "Dolly's Brae (I)" (subject) and references there
NOTES [86 words]: As in "A Dream of Dolly's Brae," the Catholic priest among the Ribbonmen is named Morgan; "Dolly's Brae (I)" mentions two priests and "Dolly's Brae (III) names them Mooney and Murphy.

For a reference to Crossgar see "Defence of Crossgar." For a sense of the times and the antagonism caused by sectarian parades note that "Crossgar" is the St Patrick's Day between the "Dolly's Brae" July 12 events. - BS
For background on Dolly's Brae, and other songs on party fights, see the notes to "Dolly's Brae (I)."
- (RBW, BS)
File: RcDolBr4

Dolphin, The

DESCRIPTION: "All on one summer's morning, The fourteenth day of May, our Dolphin slipped her cable...." The song describes the ship's triumphant voyage

AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan1)
KEYWORDS: sailor battle
FOUND IN: US(SE) Britain(Scotland(Aber))
REFERENCES (4 citations):
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 66, "The Dolphin" (1 text, probably a confused version of "The Dolphin" and "The Banks of the Nile" [Laws N9] or similar)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #125, p. 2, "The Saucy Dolphin" (1 text)
Greig/Duncan1 41, "The Saucy Dolphin" (1 text)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #4, "The Dolphin" (1 text, 1 tune)
Roud #690
RECORDINGS:
Sam Larner, "The Dolphin" (on SLarner02)
CROSS-REFERENCES:
cf. "Warlike Seamen (The Irish Captain)" (plot, lyrics) and references there
NOTES [82 words]: Any number of Royal Navy ships were named Dolphin; one laid down in 1751 was reportedly the ninth of that name (that one was famous as an exploring vessel, and for its early use of a copper-coated bottom). Whether this song is actually based on the exploits of a particular Dolphin is unclear.
Roud lumps this with "The French Privateer" and "Warlike Seamen (The Irish Captain)," and there are common lyrics and thematic similarities, but I would consider them separate but related songs.-RBW
Last updated in version 4.1
File: ChFRS066
Dolphin's Return, The

DESCRIPTION: "Ye bold British tars, who to glory are free, Who dare venture your lives for your fortune at sea," will hear of the trip of the Dolphin and the Swallow to explore the Pacific. They are separated in Magellan's Straits. The Dolphin finally arrives home

AUTHOR: unknown
EARLIEST DATE: 1908 (Firth)
KEYWORDS: ship travel storm separation
FOUND IN:
REFERENCES (1 citation):
  Palmer-OxfordBookOfSeaSongs 51, "The Dolphin's Return" (1 text, 1 tune)
  Roud #V10497
  File: PaSe051

Dom Pedro, The [Laws D12]

DESCRIPTION: The Dom Pedro sails from Boston to Shanghai. The crew reaches their destination, unload the ship, and rejoice at the thought of coming home

AUTHOR: unknown
EARLIEST DATE: 1931 (Colcord-SongsOfAmericanSailormen)
KEYWORDS: ship return
FOUND IN: US(MA)
REFERENCES (3 citations):
  Laws D12, "The Dom Pedro"
  Colcord-SongsOfAmericanSailormen, pp. 179-180, "The Dom Pedro" (1 text, 1 tune)
  DT 678, DOMPEDRO
  Roud #2236
  File: LD12

Don Buck

DESCRIPTION: "There is a man that gives a hand To all that riff-raff band. At night you'll see Don pleasantly" travel through the city to gather up those who are drunk. He takes the men to a mining camp where rules are strictly enforced. In the end, they benefit

AUTHOR: unknown
EARLIEST DATE: 1967 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)
KEYWORDS: prisoner drink punishment help
FOUND IN: New Zealand
REFERENCES (1 citation):
  Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 12, "Don Buck" (1 text, 1 tune)
NOTES [70 words]: Based on the description in Colquhoun-NZ-Folksongs-SongOfAYoungCountry, it would appear that Francisco Rodrigues Flguero, known as "Don Buk" (sic.), ran a gumdiggign camp near Swanson, New Zealand, that in effect served as a halfway house for those released from Mt Eden prison. He was successful enough at rehabilitating the felons that he became a minor New Zealand legend, with various landmarks named after him. - RBW
  Last updated in version 4.4
  File: Col2067

Don' Cher Look at Me, Ca'line

DESCRIPTION: "Don' cher look at me, Ca'line, Don' cher look at me! You done busted up many a po' niggah's hat, But you ain't a-goin' to bust up mine! Oh, it's hahd to love, An' it's mighty hahd to leave, But it's hahder to make up yo' mind."

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: love separation nonballad
FOUND IN: US
REFERENCES (1 citation):
  Scarborough-OnTheTrailOfNegroFolkSongs, p. 273, "Don' Cher Look at Me, Ca'line" (1 short text,


Don't Be a Coward, Don't Be Afraid

DESCRIPTION: "Don't be a coward, Don't be afraid, And for Heaven's sake, Don't die an old maid."

AUTHOR: unknown

EARLIEST DATE: 1891 (Sackett/Koch-KansasFolklore)

KEYWORDS: oldmaid

FOUND IN: US(MW)

REFERENCES (1 citation):
Sackett/Koch-KansasFolklore, p. 134, "(Don't be a coward)" (1 short text, from an autograph book)

File: SaKo134D

Don't Be Weary Traveller

DESCRIPTION: "Don't be weary, traveler, come along home to Jesus (x2)." "My head got wet with the morning dew, Come along home... Angels bear me witness too." "Where to do I did not know, Ever since he freed my soul." "I look at the world and the world look new."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad

FOUND IN: US

REFERENCES (2 citations):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 75, "Don't Be Weary Traveller" (1 text, 1 tune)
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 113, "Don't Be Weary, Traveller" (1 text, 1 tune; p. 127 in the 1901 edition)

Roud #12036

File: AWG075

Don't Call the Roll

DESCRIPTION: Chorus: "Don't call the roll (x4), "Till I get there." Verse: "Jacob's ladder slim and tall, Ain't got the faith surely you must fall." "Two white angels walking down, Long white robe and starry crown."

AUTHOR: unknown

EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: nonballad religious

FOUND IN: US(SE,So)

REFERENCES (4 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 119, "Don't Call de Roll" (1 text, 1 tune; p. 150 in the 1901 edition)
Arnold-FolkSongsOfAlabama, p. 174, "Don't Call the Roll" (1 text, 1 tune)
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 300-301, "Tell John Don' Call duh Roll" (1 text, 1 tune)
JournalOfAmericanFolklore, Anna Kranz Odum, "Some Negro Folk-Songs from Tennessee," Vol. 27, No. 105 (Jul-Sep 1914), #12 p. 261, "O Sinner Man, You So Hard to Lead" (1 text)

Roud #15254

NOTES [55 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses, every alternate line is "Don't call the roll till I get there." The last line of the verse in Odum is "O sinner man, you so hard to lead," and in Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang it is "Oh, sinnuh man, yuh would not belebe." - BS

Last updated in version 5.3

File: Dett119
Don't Care Was Made to Care

DESCRIPTION: "Don't care was made to care, Don't care was hung, Don't care was put in a pot, And boiled till he was done." Reportedly used as a response when one child told another "Don't care."

AUTHOR: unknown
EARLIEST DATE: 1900 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty execution
FOUND IN: New Zealand
REFERENCES (1 citation):
  Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 136, "(Don't care was made to care)" (1 text)
File: SuSm136A

Don't Come to Michigan

DESCRIPTION: Singer tells listeners all the reasons not to come to the Michigan lumber woods: snakes, bugs, dangerous sawmills, corduroy roads, quack doctors, and thieving merchants.

AUTHOR: unknown
EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks); Beck-TheyKnewPaulBunyan reports a claim that it was written in 1848
KEYWORDS: warning lumbering work nonballad logger
FOUND IN: US(MW)
REFERENCES (4 citations):
  Beck-SongsOfTheMichiganLumberjacks 3, "Don't Come to Michigan" (1 text)
  Beck-TheyKnewPaulBunyan, pp. 116-119, "Don't Come to Michigan" (2 texts)
  Beck-LoreOfTheLumberCamps 9, "Don't Come to Michigan" (1 text)
  Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 407-408, "Don't Come to Michigan" (1 text)
Roud #6524
CROSS-REFERENCES:
  cf. "The Rigs of the Times" (lyrics)
  cf. "On Meesh-e-gan" (theme)
File: Be003

Don't Count Your Chickens

DESCRIPTION: The singer warns against counting one's chickens before they are hatched. He cites as examples the banker who expected to be rich but had his house attached, the boy who expected to marry but had his girl stolen away, etc.

AUTHOR: Probably Rudy Sooter
EARLIEST DATE: 1941 (Randolph)
KEYWORDS: warning money courting
FOUND IN: US(So)
REFERENCES (1 citation):
  Randolph 482, "Don't Count Your Chickens" (1 text)
Roud #7584
RECORDINGS:
  Rudy Sooter, "Don't Count Your Chickens" (Black & White 10023, n.d.)
File: R482

Don't Forget Me, Little Darling (I)

DESCRIPTION: Lost love song recognized mostly by the title line. As one lover departs, the other notes that "you may meet with many changes... But remember, little darling, you are ever in my dreams." The singer says (she) will be true

AUTHOR: unknown
EARLIEST DATE: 1920 (Brown)
KEYWORDS: love separation floatingverses
**Don't Get Trouble in Your Mind**

**DESCRIPTION:** Singer tells of troubles with ex-sweetheart. She says he is the "meanest boy that ever lived or died." Later, she throws her arms around him "like grapevines round a gum." At his last visit, she had "Johnny's arms around her, and the baby on the floor."

**AUTHOR:** unknown

**EARLIEST DATE:** 1927 (recording, Fields and/or Crockett Ward)

**LONG DESCRIPTION:** Singer tells of troubles with ex-sweetheart; he goes to see her but she says he is the "meanest boy that ever lived or died." He goes again; she throws her arms around him "like grapevines round a gum." He tells listeners to tell her "if she goes to make her bread, to wash her nasty hands" and that "if she don't like my way of doin', to get some other fella." The last time he's seen her, she had "Johnny's arms around her, and the baby on the floor."

**KEYWORDS:** hardheartedness loneliness courting floating verses dance tune baby lover

**FOUND IN:** US(SE)

**REFERENCES:**
- _Sing Out_ magazine, Volume 20, #5 (1971), p, 10, "Don't Get Trouble in Your Mind" (1 text, 1 tune, the J. E. Mainer version)
- Roud #14067

**RECORDINGS:**
- Allen Bros., "Ain't That Skippin' and Flyin'" (Columbia 15270-D, 1928) [see Notes]; "Skipping and Flying" (Victor V-40266, 1930/Bluebird B-5772, 1935; rec. 1928); "Skippin' and Flyin'", Vocalion 02939, 1935/ARC 6-12-57, 1936; rec. 1934) [see Notes]
- Frank Blevins & his Tar Heel Rattlers, "Don't Get Trouble in Your Mind" (Columbia 15280-D, 1928; on Lost Prov1, GoinUpTown)
- Sam Connor & Dent Wimmer, "Don't Get Trouble in Mind" (instrumental) (on OldTrad1, FarMtns1)
- Grayson County RailSplitters, " Ain't That Trouble in Mind" (on StuffDreams1)
- Mainer's Mountaineers, "Don't Get Trouble in Your Mind" (Bluebird B-7289, 1937)
- Fields [and/or Crockett] Ward & the Grayson County RailSplitters] "Ain't That Trouble in Mind" (OKeh 45304, 1929; rec. 1927)

**CROSS-REFERENCES:**
- cf. "Pig at Home in the Pen" (floating verse)
- cf. "Shady Grove", "Darling Corey" (floating phrase)
- cf. "Liza Jane" (floating verses)
- cf. "Willy, Poor Boy" (floating verses)

**NOTES:** While one verse and a phrase float, most of the rest of the song is original; the verses sound like floaters but aren't. If, as I suspect, Frank Blevins wrote the piece, it was a remarkable achievement; it's a brilliant song, his fiddling was superb, and he was all of fifteen years old when he recorded. - PJS

It appears to me that this song is actually closest to "Liza Jane:" a Stanley Brothers version has several stanzas in common with this piece. But it does appear to be at least an adaption of that framework. - RBW

I don't think so; Liza Jane is much more a collection of floaters, whereas this has a unifying theme.
of the singer's rejection by the girl. If the Stanley Brothers' version of "Liza Jane" -- recorded decades later -- includes overlapping verses, my guess is they were taken from this song, rather than the other way around.

Well, here's a conundrum; the Allen Bros. " Ain't That Skippin' and Flyin' " uses an identical tune with "Don't Get Trouble in Your Mind," but the verses are floaters, without the implicit plot of this song. Frank Blevins's recording of, "Don't Get Trouble in Your Mind" was made first -- by three days, and for the same record company. But then, the Ward recording predates both, and its title splits the difference. Its words are floaters as well. - PJS

Last updated in version 5.2
File: RcDGTIYIM

Don't Get Weary

DESCRIPTION: Chorus: "Don't get weary, Angels brought the tidings down, Don't get weary, I'm hunting for a home." Verses are about judgment day: "world on fire" "elements melting" "moon bleeding" "stars falling"

AUTHOR: unknown

EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: nonballad religious

FOUND IN: US(SE)

REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 114, "Don't Get Weary (My Brethren, Don't Get Weary)" (1 text, 1 tune; p. 180 in the 1874 edition)
Roud #12051

NOTES [35 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses, every alternate line is "I do love the Lord." While the verse themes are common I don't recognize any floating verses. - BS

Last updated in version 4.0
File: Dett114

Don't Get Weary Children (Massa Had a Yellow Gal)

DESCRIPTION: "Massa had a yellow gal, He brought her from the south, Her hair it curled so very tight She couldn't shut her mouth," "He took her to a tailor" to repair her defect; "She swallowed up the tailor." Now he uses her nose "to hang his hat and coat."

AUTHOR: unknown

EARLIEST DATE: before 1860 (broadside, LOCSinging sb10148a)

KEYWORDS: slave humorous floating verses

FOUND IN: US(Ap, SE) Canada(Mar)

REFERENCES (8 citations):
Botkin-TreasuryOfAmericanFolklore, pp. 903-904, "Massa Had a Yellow Gal" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 406, "Massa Had a Yaller Gal" (1 text plus 2 fragments; the one full text consists mostly of floating verses); also 405, "Dearest Mae" (the "C" excerpt contains the first verse of this song)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 406, "Massa Had a Yaller Gal" (1 tune plus a text excerpt)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 66-68, "Ole Mars'r Had a Yaller Gal," "Ol' Mars'r Had a Pretty Yaller Gal," "Massa Had a Yaller Gal" (2 texts plus a fragment, 1 tune); also p. 110, "Dar Was a Gal in our Town" (1 short text, with the "don't get weary" chorus though Scarborough links it with "Old Virginny Never Tire")
Roberts-SangBranchSettlers, #80, "Shoo Fly" (1 short text, 1 tune, lumped with "Shoo Fly" by Roud because it has the single chorus line "Shoo fly, don't you bother me" but which is otherwise "Don't Get Weary Children (Massa Had a Yellow Gal)")
Creighton-SongsAndBalladsFromNovaScotia 112, "Coloured Girl from the South" (1 text, 1 tune)
Darling-NewAmericanSongster, p. 355, [no title] (1 text)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 481, "Massa Had a Yaller Gal" (source notes only)
ST BAF904 (Full)
Roud #11744
RECORDINGS:
Uncle Dave Macon [w. McGee Bros.], "Don't Get Weary Children" (Decca 5369, 1937; Montgomery Ward 8029, 1939; Champion 45048; rec. 1934)
Kirk & Sam McGee, "Coming from the Ball" (on McGeeSmith1)

BROADSIDES:
LOCSinging. sb10148a, "Gal From the South," J. Andrews (New York), 1853-1859

CROSS-REFERENCES:
cf. "Old Bee Makes the Honey Comb" (floating verses)
cf. "Letter from Down the Road" (lyrics)

ALTERNATE TITLES:
I Ain't Got Time to Tarry

NOTES [119 words]: The version printed in Botkin has almost a ballad flavor; it is the exaggerated story of how a master dealt with a physically unusual slave. Dave Macon has a fuller version, "Don't Get Weary Children." The latter has a much larger set of verses, and might be a separate song -- but who knows how much of it comes from Uncle Dave's imagination?
The texts in Brown don't help much, either; two are fragments and the third a collection of floating verses. Scarborough's several versions also show much diversity. - RBW
Last updated in version 4.2
File: BAF904

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Don't Get Weary, We'll Get Home By and By

DESCRIPTION: Chorus: "Don't get weary (3x), We'll get home by and by." Verses: "O we'll break this bread (shout and talk, sing and shout) together (x2), On the other side of Jordan, We'll get home by and by"

AUTHOR: unknown

EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)

KEYWORDS: nonballad religious

FOUND IN: West Indies(Bahamas)

REFERENCES (1 citation):
Edwards-BahamaSongsAndStories 40, "We'll Git Home By and By" (1 text, 1 tune)

NOTES [304 words]: The description is based on the Edwards-BahamaSongsAndStories text. The song indexed as "Don't Get Weary Children (Massa Had a Yellow Gal)" includes some texts with a chorus that has the form -- with a different tag line -- of the Edwards-BahamaSongsAndStories text for this hymn and the Allen/Ware/Garrison-SlaveSongsUnitedStates text for "O Brothers, Don't Get Weary." The tunes do not match the one sung for "Don't Get Weary Children (Massa Had a Yellow Gal)" by Uncle Dave Macon or Kirk & Sam McGee, but there is likely a connection between those songs and a hymn like these via the music hall or minstrel show. "Don't Get Weary, Children," "as sung by Johnny Roach" is a minstrel-show type of song with a half verse "When de sun rise in de mornin', Down by de yellow corn, Dat's de time de larks take warnin', When Dinah blows de horn!" and chorus "Oh, don't get weary, don't get weary children, Don't get weary, because I'm gwine home" ( Wehman's Collection of 95 Songs No. 2 (New York, n.d., "digitized by Internet Archive")), p. 39). Neither Wehman nor Scarborough-OnTheTrailOfNegroFolkSongs "Dar Was a Gal in our Town" -- the other "Don't Get Weary Children (Massa Had a Yellow Gal)" text in this form -- include tunes.
Incidentally, the tune played by Macon and the McGees is also played by Fiddlin' John Carson as "The Old Grey Horse Ain't What He Used To Be" (OK 45471, 1930) but -- since that recording is partly a spoken comedy routine about an old horse -- I don't know if Carson changed the name of his tune to fit the routine; we have another well known "Out of the Wilderness" tune for "Old Grey Mare" (I) (where you'll find Carson's recording indexed). I'm speculating that one of these hymns was minstrelized: its chorus taken, pseudo-Black verses added, and all put to a lively two-part fiddle tune. - BS

Last updated in version 4.2
File: Edwa040
Don't Give Us a Make and Mend, Sir
DESCRIPTION: "Don't give us a Make and Mend, sir, We might come over faint. There's not many 'Jimmies' like you, sir, It's a bloody good job there ain't."
AUTHOR: unknown
EARLIEST DATE: 1985 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: sailor request
FOUND IN: Britain(England)
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 116, "Don't Give Us a Make and Mend, Sir" (1 short text)
File: Tawn116

Don't Go in Them Lion's Cage Tonight Mother
DESCRIPTION: "A lady once had a lovely daughter, The lady was an actress on the stage" who performed with lions. One day the daughter warns her mother not to perform, but the mother is attacked by a lion. A young man rescues the mother; he marries the daughter
AUTHOR: unknown
EARLIEST DATE: 1927 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)
KEYWORDS: animal warning mother children marriage humorous
FOUND IN:
REFERENCES (2 citations):
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, pp. 32-33, "The Lion's Cage" (1 text, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 100-101, "Don't Go in them Lion's Cage Tonight, Mother" (1 text)
Roud #9629
ALTERNATE TITLES:
Don't Go in Them Lion's Cage Tonight Mother
NOTES [61 words]: Sort of a combination of "The Dream of the Miner's Child" and "The Lady of Carlisle" [Laws O25]. I suspect it's derived from one or the other, but I don't know which.
Sigmund Spaeth, A History of Popular Music in America p. 351, calls this a turn of the century "burlesque... which John Gilroy and E. Ray Goetz interpolated in the Blue Moon of Paul Rubens." - RBW
Last updated in version 4.2
File: WarE022

Don't Go Out Tonight, My Darling
DESCRIPTION: The wife pleads: "Don't go out tonight, my darling, Do not leave me here alone... Though the wine-cup may be tempting And your friends are full of glee... Darling, won't you stay with me?" But he goes out, and is carried home (dead?)
AUTHOR: unknown
EARLIEST DATE: 1927 (recording, Grayson & Whitter; manuscript version from 1889?)
KEYWORDS: drink husband wife separation
FOUND IN: US(SE,So)
REFERENCES (3 citations):
Randolph 339, "Don't Go Out Tonight, My Darling" (1 text)
Abrahams/Riddle-ASingerAndHerSongs, pp. 103-104, "Don't Go Out Tonight, My Darling" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 26, "Don't Go Out Tonight, My Darling" (3 texts)
Roud #3521
RECORDINGS:
Uncle Henry's Original Kentucky Mountaineers, "Don't Go Out Tonight My Darling" (Capitol 48036, 1949)
File: R339
Don't Go Ridin' Down That Old Texas Trail

DESCRIPTION: "Don't do ridin' down that old Texas trail (x2), Oh my darling, stay at home, don't go out alone." "Oh the nights are gettin mighty long... And I'm singin' you this song." "Oh, my darling, you done me wrong... Don't do riding down that old Texas trail."

AUTHOR: unknown

EARLIEST DATE: 1978 (Rosenbaum-FolkVisionsAndVoices)

KEYWORDS: travel nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Rosenbaum-FolkVisionsAndVoices, p. 15, "Don't Go Ridin' Down That Old Texas Trail."

Roud #4955

File: Rose015

Don't Go, Tommy

DESCRIPTION: "You'll miss it, my boy, now mind what I say, Don't spend all your money and time in that way." The aged parents beg Tommy not to go out carousing. They tell him to work, and remind him that they cared for him. Refrain" Don't go there, Tommy, don't go."

AUTHOR: unknown

EARLIEST DATE: 1940 (Randolph); 19C (Wolf)

KEYWORDS: age family work nonballad gambling drink

FOUND IN: US(So)

REFERENCES (3 citations):
Randolph 857, "Don't Go, Tommy" (1 text)
Spaeth-WeepSomeMoreMyLady, pp. 163-164, "Don't You Go, Tommy" (1 text, 1 tune)
Wolf-AmericanSongSheets, #511, p. 34, "Don't You Go, Tommy" (1 reference)

Roud #7531

File: R857

Don't Knock

DESCRIPTION: Chorus: "You don't knock, you just walk in, The door to heaven's inn"; love joy and old friends are waiting; "don't knock ring push or hold." Verses are about the singer's certainty that, with Jesus as "my guide, ever by my side," entry to heaven is sure.

AUTHOR: unknown

EARLIEST DATE: 1961 (recording, Staple Singers)

KEYWORDS: nonballad religious Jesus

FOUND IN: US(SE)

RECORDINGS:
Reverend Ott and Family, "You Don't Knock, You Just Walk On In" (on USMississippi01)
Staple Singers, "Don't Knock" (Vee Jay 902, 1961)

ALTERNATE TITLES:
You Don't Knock

File: RcYDoKno

Don't Leave Me, Lord

DESCRIPTION: Chorus: "Don't leave me Lord (2x), Lord, don't leave me behind (2x)." Verses: "Jesus is my friend ... He will go with me to the end." "I don't want to stumble and I don't want to stop ... I don't want to be a stumbling block."

AUTHOR: unknown

EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: nonballad religious Jesus

FOUND IN: US(SE)

REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 31, "Don't Leave Me, Lord" (1 text, 1 tune; p. 117 in the 1901 edition)
Don't Leave Your Mother When Her Hair Turns Gray

DESCRIPTION: "Stick to your mother, Tom, And don't you leave her worry, lad." The singer, who lost his father at a young age, reminds Tom of how his mother cared for him. So Tom is advised to care for mother, even when her hair turns gray

AUTHOR: Words: Charles Osborne/Music: Ernest J. Symons (?)

EARLIEST DATE: 1885 (sheet music)

KEYWORDS: age mother sailor orphan

FOUND IN: US(MW,So)

REFERENCES (1 citation):
Randolph 717, "Stick to Your Mother, Tom" (1 text, 1 tune)

Roud #7380

CROSS-REFERENCES:
cf. "I'm a Decent Boy from Ireland" (theme)

NOTES [19 words]: Apparently originally titled "Stick to Your Mother, Tom," but I've used the only title I found in tradition. - RBW

File: R717

Don't Let Your Deal Go Down

DESCRIPTION: Floating verses: "Been all around this whole round world... Anyplace I hang my hat/Feels like home to me"; "Left my little girl a'crying"; "Where did you get your high-top shoes"

Chorus: "Don't let your deal go down/Till your last (g)old dollar is gone"

AUTHOR: unknown

EARLIEST DATE: 1925 (recording, Charlie Poole)

KEYWORDS: gambling nonballad floatingverses

FOUND IN: US(SE)

REFERENCES (7 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 301, "High-Topped Shoes" (2 texts, both mixed; "A" is mostly "Pretty Little Foot" with verses from "Don't Let Your Deal Go Down" while "B" is a hash of "Don't Let Your Deal Go Down," "More Pretty Girls Than One," "In the Pines," and others)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 301, "High-Topped Shoes" (2 tunes plus text excerpts, both of which have verses of this song)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 182-183, "Don't Let Your Deal Go Down" (1 text, 1 tune)
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 70, "Don't Let Your Deal Go Down Blues" (1 text)
Darling-NewAmericanSongster, p. 285, "Don't Let Your Deal Go Down" (1 text)
Silber/Silber-FolksingersWordbook, p. 144, "Don't Let Your Deal Go Down" (1 text)

DT, DEALDOWN*

Roud #4854

RECORDINGS:
Fiddlin' John Carson, "Don't Let Your Deal Go Down" (OKeh 45096, 1927)
Lake Howard, "Don't Let Your Deal Go Down" (Perfect 13151, 1935)
Dick Justice, "Old Black Dog" (Brunswick 395, c. 1929)
Kessinger Brothers, "Don't Let Your Deal Go Down" (Brunswick 411, 1930)
Sam & Kirk McGee, "Don't Let Your Deal Go Down" (on ClassOT)
New Lost City Ramblers, "Don't Let Your Deal Go Down" (on NLCR01, NLCRCD1) (NLCR12)
W. Lee O'Daniel & the Light Crust Doughboys, "Don't Let Your Deal Go Down" (Vocalion 03471, 1937)
Charlie Poole and the North Carolina Ramblers, "Don't Let Your Deal Go Down Blues" (Columbia 15038-D, 1925; on CPoole01, CPoole05); (Columbia 15184-D, 1927)
Don't Let Your Deal Go Down

DESCRIPTION: "Don' let yo' watch run down, Cap'n, Don' let yo' watch run down. Workin' on de levee, dollar an' half a day, Workin' for my Lulu, gettin' mo' dan pay." "...Workin on' de railroad, mud up to my knees, Workin' for my Lulu, she's a hard ole gal to please."

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: railroading work hardtimes floating verses

FOUND IN: US (So)

REFERENCES (2 citations):
Sandburg-TheAmericanSongbag, p. 370, "Don' Let Yo' Watch Run Down" (1 text, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 247, "Don't Let Your Watch Run Down, Cap'n" (1 short text)

Roud #11641

CROSS-REFERENCES:
cf. "Working on the New Railroad" (floating lyrics)
cf. "Hang Me, Oh Hang Me (Been All Around This World)" (floating verses)

File: San370

Don't Lie, Buddy

DESCRIPTION: "Mammy Logan, she had a daughter And she run a cookshop down in Florida. How I know? God knows I been there, An I bought four pork chops -- for a quarter. A-don't lie, buddy, don't lie." A collection of semi-tall tales with a bluesy, bawdy feel

AUTHOR: (published versions adapted by Josh White?)

EARLIEST DATE: c. 1945 (recording, Lead Belly & Josh White)

KEYWORDS: food lie courting animal tall tale

FOUND IN: US (SE)

REFERENCES (1 citation):
Lomax-FolkSongsOfNorthAmerica 295, "Don't Lie, Buddy" (1 text, 1 tune)

RECORDINGS:
Leadbelly & Josh White, "Don't Lie, Buddy" (Asch 432, rec. c. 1945)

File: LoF295

Don't Like Your Family

DESCRIPTION: "I don't like your family, They don't make a hit with me, I don't like to bother Lending money to your father, While your mother would live on me. I don't think your Uncle Joe Ever had a collar on." She is a lady, but the singer wants to marry an orphan

AUTHOR: unknown

EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)

KEYWORDS: love family rejection orphan humorous
Don't Never Marry a Drunkard

DESCRIPTION: "Seven long year I've done been married, I wish to God I was an old maid...." The woman marries a man who made fine promises, but now he won't work or care for the children; he spends his nights in a bar. The woman warns girls against marrying drunkards

AUTHOR: unknown

EARLIEST DATE: 1926 (Randolph)

KEYWORDS: drink marriage warning

FOUND IN: US(So)

REFERENCES (1 citation):

Randolph 337, "Don't Never Marry a Drunkard" (1 text)

Roud #724

ALTERNATE TITLES: Seven Long Years

File: R337

Don't Put Me Off At Buffalo Anymore

DESCRIPTION: "To see the Pan American I went to Buffalo." "I'd sooner visit some department store." "I'd see more sights on a Sunday night on the beach at Coney Isle." And besides that he is cheated and over-charged at every turn.

AUTHOR: William Jerome (see Notes)

EARLIEST DATE: 1951 (MUNFLA-Leach)

KEYWORDS: travel abuse ordeal

HISTORICAL REFERENCES:

1901 - The Pan American Exposition held in Buffalo (where, although it is not mentioned in this song, William McKinley was shot)

FOUND IN: Canada(Newf)

Roud #26319

RECORDINGS:

unknown singer, "Don't Put Me Off At Buffalo Anymore" (on MUNFLA-Leach)

NOTES [205 words]: Article The Pan-American Exposition Selected Sources in the Grosvenor Room is a PDF accessed 11 Aug 2018 at the Buffalo & Erie County Public Library site https://www.buffalolib.org/sites/default/files/pdf/genealogy/subject-guides/Pan-Am.pdf. On page 15 it has two relevant sheet music references:


"Don't Put Me Off At Buffalo Anymore. lyrics by William Jerome. New York: Shapiro, Bernstein & Von Tilzer, 1901."

"Don't Put Me Off At Bufalo" is not a parody or continuation of the older song, but is an "answer" song. In "Put Me Off..." the singer takes a sleeper at Albany and asks the porter to wake him at Buffalo, where his wife is waiting with a rig. The porter gets drunk, tries to wake the wrong man, and the singer finally wakes when the train pulls into Cleveland. In "Don't Put Me Off..." the singer can think of no good reason to get off at Buffalo while the Exposition is there. For the text of "Put Me Off At Buffalo" see The Lester S. Levy Sheet Music Collection at http://levysheetmusic.mse.jhu.edu/collection/058/147. - BS

Last updated in version 4.4

File: ML3DPOBA

Don't Run Down the Irish (My Father Was Born in Killarney)

DESCRIPTION: "My father was born in Killarney, My mother was born in Cork; I've been taught to love old Ireland Ever since I could walk. So don't run down the Irish; If you do, you'll make me cry."
For an Irishman I've always been, And an Irishman I'll die."

AUTHOR: unknown
EARLIEST DATE: 1987
KEYWORDS: nonballad Ireland
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, p. 224, "My Father was Born in Killarney" (1 text, 1 tune)
File: MCB224

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**Don't Sell Daddy Anymore Whiskey**

DESCRIPTION: "Don't sell Daddy anymore whiskey, for I know it will take him away, We all are hungry and Mama is weeping, don't sell him no whiskey today." The child says father is kind when sober, but cruel when drunk, and begs the bartender to cut him off

AUTHOR: unknown
EARLIEST DATE: 1964 (recording, Betty Garland)
KEYWORDS: drink commerce abuse family
FOUND IN: US
RECORDINGS:
Betty Garland, "Don't Sell Daddy Anymore Whiskey" (on BGarland01)
CROSS-REFERENCES:
cf. "Don't Sell Him Any More Rum" (subject)
NOTES [33 words]: When Paul Stamler sent me this, he asked if it is the same as "Don't Sell Him Any More Rum." Obviously the plots are the same. The forms are different enough, though, that I decided to split them. - RBW
File: RcDSDAMW

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**Don't Sell Him Any More Rum**

DESCRIPTION: The girl appeals to the liquor-seller, "Don't sell him any more rum; He's reeling already, you see. I know when he comes home tonight He'll beat poor mama and me." The girl asks why the seller can't sell something "that won't make people so sad."

AUTHOR: unknown
EARLIEST DATE: 1927 (recording, Giddens Sisters)
KEYWORDS: drink commerce abuse family
FOUND IN: US(So)
REFERENCES (3 citations):
Randolph 322, "Don't Sell Him Any More Rum" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 273-275, "Don't Sell Him Any More Rum" (1 text, 1 tune -- Randolph's 322)
DT, DONTSELL*
Roud #7796
RECORDINGS:
James & Martha Carson, "Don't Sell Him Another Drink" (Capitol 57-40175, 1949)
Giddens Sisters, "Don't Sell Pa Anymore Rum" (OKeh 45143, 1927)
CROSS-REFERENCES:
cf. "Don't Sell Daddy Any More Whiskey" (subject)
File: R322

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**Don't Send Me Home**

DESCRIPTION: "Give me time, lots of time, in the COF Command, Don't send me home. Let me stay, far away, from the country that I love, Don't send me home. Let me stay in this land, on a long vacation... No, MacKenzie, don't send me home. (Just kidding.)"

AUTHOR: unknown
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)
KEYWORDS: home derivative soldier homesickness hardtimes exile
FOUND IN: Canada
REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, p. 78, "Don't Send Me Home" (1 text, tune referenced)
Roud #29410
CROSS-REFERENCES:
cf. "Don't Fence Me In" (tune)
cf. "Aliford Bay" (tune)
File: Hopk078A

Don't Speak To Me
DESCRIPTION: "Boys and girls take my advice Quit playing cards and shooting dice. "Don't drink no booze." "Don't be no thief, don't be no rogue." "Bad company you must shun." "Just keep right on and don't speak to me."
AUTHOR: unknown
EARLIEST DATE: 1928 (StuffDreams1)
KEYWORDS: virtue crime theft gambling drink nonballad
FOUND IN:
RECORDINGS:
Lottie Kimbrough, "Don't Speak To Me" (on StuffDreams1)
File: RcDSptMe

Don't Stay After Ten
DESCRIPTION: "There is one thing I hate to say If ever you come again, To see me in my evening hours, You don't stay after ten." Last time he stayed late, and now her parents are on watch for the young man. Another mistake and it's over....
AUTHOR: unknown
EARLIEST DATE: 1926 (Brown)
KEYWORDS: love courting family
FOUND IN: US(SE,So)
REFERENCES (3 citations):
Randolph 375, "Don't Stay After Ten" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 16, "Don't Stay After Ten" (2 texts)
Browne-AlabamaFolkLyric 83, "Don't Stay After Ten" (2 texts plus an excerpt and mention of 1 more, 1 tune)
Roud #4969
File: R375

Don't Strike Out the Top Line
DESCRIPTION: "Don't strike out the top line, Rub out the other two, Don't be ruled by fanatics, To liberty be true. Don't let silly weaklings rule Who can't themselves control, Don't let go your precious rights." "Hold fast by liberty, The watchword of our race."
AUTHOR: unknown
EARLIEST DATE: 1896 (Ad in the Timaru Herald, according to Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: drink political nonballad New Zealand
FOUND IN:
REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, p. 95, "Don't Strike Out the Top Line" (1 text)
CROSS-REFERENCES:
cf. "Strike Out the Top Line" (subject of prohibition in New Zealand)
NOTES [360 words]: As Bailey/Roth-ShantiesByTheWay-NZ describe it, New Zealand voters had the option, every three years starting in 1894, to vote on prohibition, and they had three choices, from top to bottom:
CONTINUATION (maintaining the current number of liquor licenses)
REDUCTION (giving authorities the right to shut down up to a quarter of licenses)
NO LICENSE (complete elimination of alcohol)
Voting consisted of what is now called "approval voting" -- saying which choices were acceptable.
This song tries to take advantage of that situation. If the vote for NO LICENSE failed to reach the three-fifths majority needed for approval, then those ballots which listed both NO LICENSE and REDUCTION would count toward REDUCTION. If, as was possible, some who were pro-liquor voted for CONTINUATION and REDUCTION (on the grounds that REDUCTION was better than shutting things down entirely) and some voted only for REDUCTION (on the grounds that they didn't object to drink but thought there were too many pubs), then by only "striking out the top line" the prohibitionists could at least earn a reduction, which (by their standards) was better than nothing.

It doesn't seem to have worked; in the 1896 poll, at least, CONTINUATION won easily, with NO LICENSE slightly ahead of REDUCTION.

Even when New Zealand fixed (?) the voting system, their relationship with liquor remained complicated. According to Gordon Ell, *Kiwiosities: An A-Z of New Zealand traditions & Folklore*, New Holland Publishers, 2008, p. 136, a phenomenon called "Booze Barns" eventually came about: "During the 1960s the perverse logic of the Licensing Control Commission re-allocated liquor licenses from many ageing corner pubs to new hotels in the suburbs, surrounded by car parking. To enjoy a drink you had to drive. Huge public bars, detached from motel-like accommodation, provided the venue for mass drinking... The idea of a quiet, sociable drink was stifled by rock bands and the milling throng. Such 'booze barns' have deservedly lost custom' as liquor laws made it easier for local pubs and restaurants to serve alcohol.

According to Ell, p. 74, the last "dry towns" gave up in 1999. - RBW

Last updated in version 5.0
File: BaRo096

Don't Swat Your Mother, Boys

DESCRIPTION: Two brothers come home to find that dinner is not ready. One is about to hit his mother because she is slow. The youngest child tells them, "Don't swat you mother, boys, just because she is old." They beg forgiveness

AUTHOR: unknown

EARLIEST DATE: 1988

KEYWORDS: family mother children violence food

FOUND IN: US

REFERENCES (1 citation):
*Pankake/Pankake-PrairieHomeCompanionFolkSongBook*, p. 128, "Don't Swat Your Mother, Boys"

(1 text, 1 tune)

Roud #15690

NOTES [35 words]: When I first saw this song, I couldn't believe it was a folk song. But here it is again. I'm pretty sure it appears in some other book(s) we have indexed, because I saw it there -- but I can't locate it now. - RBW

File: PHCFS128

Don't Take Everybody to Be Your Friend

DESCRIPTION: Singer is traveling for Jesus. His dying mother told him, If you see your brother in the fault, don't gossip; take it to God. People who owe you money will turn away. Refrain: "Don't mind what the people say/Lord, don't take everybody to be your friend"

AUTHOR: unknown

EARLIEST DATE: 1958 (recording, Frederick McQueen & group)

KEYWORDS: hardheartedness virtue warning dying religious mother Jesus

FOUND IN: West Indies(Bahamas)

RECORDINGS:

*Frederick McQueen & group, "Jesus Will Be Your Friend"* (on MuBahamas2)

NOTES [74 words]: I assign Joseph Spence's title, "Don't Take Everybody to Be Your Friend" rather than Frederick McQueen's earlier title, as the 1965 Spence recording is the one that was most widely heard and picked up within the folk revival. - PJS

The thrust of this is almost all out of the Sermon on the Mount (Matthew 5-7), with perhaps a slight detour into the story of the Good Samaritan, but the references are allusions rather than real citations. - RBW

File: RcDTEBYF
Don't Talk About It
DESCRIPTION: "July the redbird (hah!), redbird, August the fly (hah!)...." "Now don't talk about it (huh!), Bout it, if you do I'll cry." The singer wakes up with shovel and hammer by his side. The food is cabbage, beans, corn bread.
AUTHOR: unknown
EARLIEST DATE: 1934 (Lomax/Lomax-OurSingingCountry)
KEYWORDS: prison work food
FOUND IN: US(SE)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 382-383, "Don't Talk About It" (1 text, 1 tune)
Roud #15588
RECORDINGS:
John Williams and Group, "On a Monday" (on VaWork)
CROSS-REFERENCES:
cf. "Almost Done" (verse)
File: LoSi382

Don't Tell Little Lulu
DESCRIPTION: "Don't you tell little Lulu what road you left me on, Though she be ridin' ridin', I'll be gone on home.... Look over here and wonder wonder, Lulu see me, fall fall from my shoulder from me knees on down, I am on a new cut road, Don't write me li'l Lulu"
AUTHOR: unknown
EARLIEST DATE: 1960 (NorthCarolinaFolkloreJournal)
KEYWORDS: separation reunion
FOUND IN: US(SE)
REFERENCES (1 citation):
NorthCarolinaFolkloreJournal, Portia Naomi Crawford, "A Study of Negro Folk Songs from Greensboro, North Carolina and Surrounding Towns," Vol. XVI, No. 2 (Oct 1968), pp. 96-97, "Don't Tell Little Lulu" (1 text, 1 tune, which looks like a blues variation on a theme rather than a coherent song)
File: NCF162G

Don't You Feel the Fire A-Burning
DESCRIPTION: Chorus: "Don't you feel the fire a-burning, Yyou feel the fire a-burning (x2, So precious to your soul. Rise and give to glory, Shout Hallelujah, So precious to your soul") Verse replaces the leading "don't" with""My brother (sister,...)"
AUTHOR: unknown
EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)
KEYWORDS: nonballad religious
FOUND IN: West Indies(Bahamas)
REFERENCES (1 citation):
Edwards-BahamaSongsAndStories 20, "Don't You Feel the Fire A-Burnin'" (1 text, 1 tune)
NOTES [12 words]: The description is based on the Edwards-BahamaSongsAndStories text. - BS
Last updated in version 4.2
File: Edwa020

Don't You Grieve After Me (I)
DESCRIPTION: The singer describes various adventures: Being found by the police with a wallet not his own, sleeping in a hotel and being declared a deadbeat. Chorus: When I'm gone, Don't you, don't you grieve (x3), An' I told him not to grieve after me."
AUTHOR: unknown
EARLIEST DATE: 1915
KEYWORDS: rambling crime travel floatingverses
FOUND IN: US(So)
REFERENCES (3 citations):
Don't You Grieve for Me

DESCRIPTION: "My sister's took her flight, And gone home, And the angel's waiting at the door." "Tell all-a-my Father's children, don't you grieve for me." "She has taken up her crown." Presumably can be repeated for other relatives

AUTHOR: unknown

EARLIEST DATE: 1915 (Work-FolkSongOfTheAmericanNegro)

KEYWORDS: religious death nonballad

FOUND IN: US

REFERENCES (1 citation):
Work-FolkSongOfTheAmericanNegro, p. 58, "Don't You Grieve for Me" (1 text)

Roud #12089

File: FSAN058A

Don't You Hear Jerusalem Mourn?

DESCRIPTION: Describes the foibles of various denominations of preachers; a Baptist has a bottle in his pocket, etc. Chorus: "Don't you hear Jerusalem Mourn?...Thank God for the heaven bells a-rinin' and my soul starts singin'"

AUTHOR: unknown

EARLIEST DATE: 1925 (recording, Bill Chitwood & Bud Landress)

LONG DESCRIPTION: Describes the foibles of various denominations of preachers; a Baptist has a bottle in his pocket, a Hardshell "never chews his own tobacco nor drinks his own booze," a Presbyterian is stiff-necked, a Holy Roller "gets them all a-rolling then he kicks the lights out." Chorus: "Don't you hear Jerusalem Mourn?...Thank God for the heaven bells a-rinin' and my soul starts singin'"

KEYWORDS: sex drink humorous nonballad clergy

FOUND IN: US(Ap,SE)

REFERENCES (2 citations):
Richardson/Spaeth-AmericanMountainSongs, pp. 64-65, "Don't Ya Heah Jerusalem Moan?" (1 text, 1 tune)

DT, JERUSLEM*

Roud #4945

RECORDINGS:
Warren Caplinger's Cumberland Mountain Entertainers, "Jerusalem Mourn" (Vocalion 5240, 1928)
Bill Chitwood & Bud Landress, "Jerusalem Mourn" (Brunswick 2809, 1925)
Gid Tanner & his Skillet Lickers, "Can't You Hear Jerusalem Moan" (Columbia 15104-D, 1926)
Cas Wallin, "Jerusalem Mourn" (on OldTrad1, FarMtns3)

ALTERNATE TITLES:
Don't You Hear Jerusalem Moan?

NOTES [20 words]: This seems to be a distant parody of a spiritual, "Jerusalem Mourning", recorded in 1910. I suspect a minstrel origin. - PJS

Last updated in version 5.0

File: RcDYHJM
Don't You Hear My Hammer Ringing

DESCRIPTION: Chain-gang work song, with chorus line, "Oh don't you hear my hammer ringing?" The song complains about present work conditions, describes the career of Noah, and talks about his hammer

AUTHOR: unknown

EARLIEST DATE: 1963

KEYWORDS: work worksong chaingang Bible floatingverses

FOUND IN: US

REFERENCES (2 citations):
Courlander-NegroFolkMusic, pp. 99-101, (no title) (1 text)

CROSS-REFERENCES:
cf. "Take This Hammer" (lyrics)
cf. "Oh, Mary, Don't You Weep" (lyrics)
cf. "Oh, Lord, How Long" (lyrics)

NOTES [43 words]: Courlander gives this as a single song, but it appears to me to be a combination of other songs. Very likely the gang leader just assembled the text from other songs (with a little glue of his own); it probably does not exist in tradition as an entity. - RBW

Last updated in version 3.5
File: CNFM099

Don't You Hear That Jaybird Call

DESCRIPTION: "Don't you hear that jaybird call -- Don't you hear them dead sticks fall? He's a throwin' down firewood for we-all, All on a Friday morning."

AUTHOR: unknown

EARLIEST DATE: 1969 (Raleigh Times, June 20, 1969, according to NorthCarolinaFolkloreJournal)

KEYWORDS: bird

FOUND IN: US(SE)

REFERENCES (1 citation):
NorthCarolinaFolkloreJournal, Joseph D. Clark, "North Carolina Popular Beliefs and Superstitions," Vol. XVIII, No. 1 (Jan 1970 Special Issue), p. 66, "Don't you hear that jaybird call" (1 text)

NOTES [69 words]: NorthCarolinaFolkloreJournal identifies this as a fragment of a folk song, so it's indexed even though there is very little genuine source information.
The same article connects it with a legend that jays were servants of the devil and reported to their master on Fridays. Possibly sticks were connected with this legend. The connection seems reasonable but, without more of the song, I think this beyond proof. - RBW

Last updated in version 6.1
File: NCF181DH

Don't You Hurry Worry with Me

DESCRIPTION: "Don't you hurry worry with me (x3), I'm gonna pack your eyes with sand." "If you tell me that again....." "Mr. Munson he get broke...."

AUTHOR: unknown

EARLIEST DATE: 1935 (Lomax/Lomax-OurSingingCountry)

KEYWORDS: nonballad

FOUND IN: West Indies(Bahamas)

REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, p. 87, "Don't You Hurry Worry with Me" (1 text, 1 tune)
Roud #15649

File: LxSi087
Don't You Know (Way Over in Williamson)

DESCRIPTION: "Don't you know Billy Bryan will never get there? Don't you know? (x2) Billy McKinley will fill the chair.... Way over in Williamson, away over in the county where we grow...." "Don't you know Henry Jones will be our next clerk...."

AUTHOR: unknown

EARLIEST DATE: 1896 (Bryan/McKinley election); field collection 1934 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)

KEYWORDS: political nonballad money gold

HISTORICAL REFERENCES:
1896 - Republican William McKinley wins the presidential election over William Jennings Bryan

FOUND IN: US(MW)

REFERENCES (2 citations):
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 19-20, "Way Over in Williamson"
ADDITIONAL: Richard M. Dorson, _Buying the Wind: Regional Folklore in the United States_, University of Chicago Press, 1964, pp. 408-410, "Don't You Know" (1 text, 1 tune)

Roud #15137

CROSS-REFERENCES:
cf. "Free Silver" (subject of William Jennings Bryan and the 1896 election) and references there

NOTES [52 words]: The song is correct. William Jennings Bryan ran for President three times but was never elected. For some background on Bryan, and the Cross of Gold, and his three presidential runs, see "Free Silver." The silver issue is alluded to in this song, in the statement, "Sixteen to one makes the gold bug shiver." - RBW

Last updated in version 4.3

File: RDBW408

Don't You Leave Me Here

DESCRIPTION: Floating verses: "Don't you leave me here...If you must go...leave me a dime for beer." "I've never had one woman... I've always had six, seven, eight or nine." "The rooster crowed... Saying, 'If you want to taste my fricassee you got to run me down."

AUTHOR: Possibly Jelly Roll Morton

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: loneliness sex bragging abandonment parting separation money drink floatingverses nonballad lover

FOUND IN: US

REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 239, (no title) (1 short text)

RECORDINGS:
Charles Johnson's Original Paradise Ten, "Don't You Leave Me Here" (Victor 20653, 1927; on Protobilly)
Yas Yas Girl [pseud. for Merline Johnson], "Don't You Leave Me Here" (Conqueror 9079, 1938)

CROSS-REFERENCES:
 cf. "Alabama Bound (II)" (floating verses)

NOTES [87 words]: Norm Cohen tells Paul Stamler that "Don't You Leave Me Here," a song sung by Jelly Roll Morton, not only shares lyrics with but is a version of "Alabama Bound (II)". We leave the question open. - (PJS, RBW)

Scarborough's text certainly has references to being Alabama Bound, but the form is rather different:
Don't you leave me here,
Don't you leave me here!
I'm Alabama bound,
I'm Alabama bound.
Don't you leave me here!
Ef you de train don't run.
I got a mule to ride,
I got a mule to ride,
Don't you leave me here. - RBW

Last updated in version 5.1

File: RcDYLMH
Don't You Like It
DESCRIPTION: "Don't you like it (x2), Here my collar, come and shake it. You think you's big because you been on the boat. You passed me by like a she nanny goat."
AUTHOR: unknown
EARLIEST DATE: 1937 (collected from Annie Brewer)
KEYWORDS: nonballad clothes animal
FOUND IN: US(So)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, p. 76, "Don't You Like It?" (1 short text, 1 tune)
Roud #15646
File: LxSi076

Don't You Mind What The Devil Does
DESCRIPTION: "(Don't you mind what the (devil/Reverend/lawyer/deacon/hypocrit) does, Don't you mind) (x2) Don't you mind what the (...) does, He can't get to Heaven and he won't let you, Don't you mind."
AUTHOR: unknown
EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)
KEYWORDS: nonballad religious Devil
FOUND IN: US(SE)
REFERENCES (1 citation):
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 320-321, "Don't Yuh Min' W'at duh Debble Do" (1 text, 1 tune)
NOTES [18 words]: The description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang but I do not repeat the dialect. - BS
Last updated in version 5.1
File: HPR320D

Don't You Want To Go
DESCRIPTION: Chorus: ("Let's go down to Jordan"(3x) "Hallelujah") (2x) Verse: "Brother (sister, sinner), don't you want to go"(3x) "Come let's go down to Jordan, Hallelujah"
AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Barton-OldPlantationHymns, p. 31, "Don't You Want To Go" (1 text, 1 tune)
File: Bart031A

Don't You Weep After Me
DESCRIPTION: "When I'm dead and buried don't you weep after me (x3).... I don't want you to weep after me." Unrelated verses about death: "On the good ship of Zion"; "King Peter is my Captain"; "Bright angels are the sailors"; "When I do cross over"
AUTHOR: unknown
EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)
KEYWORDS: death nonballad Bible funeral
FOUND IN: US(SE,So) West Indies(Bahamas)
REFERENCES (6 citations):
Randolph 262, "Jacob's Ladder" (1 text, 1 tune -- a fragment so short that it can only tentatively be classified with this piece; see also "Jacob's Ladder")
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 527, "Don't You Grieve After Me" (2 texts plus a fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 527, "Don't You Grieve After Me" (1 tune plus a text excerpt)
Edwards-BahamaSongsAndStories 35, "Don't You Weep After Me" (1 text, 1 tune)
Donagh Hill

DESCRIPTION: "On the eighth of November In the year of '68" there was a hare hunt on Donagh Hill "on Colonel Madden's estate." "Tally Ho, Hark away." The route is described, the dogs named. The hare tires. The hunters plan to let it go but Gaynor makes the kill.

AUTHOR: unknown

EARLIEST DATE: 1980 (IRHardySons)

KEYWORDS: death hunting animal dog moniker Ireland

FOUND IN: Ireland

Roud #17893

RECORDINGS:

Red Mick McDermott, "Donagh Hill" (on IRHardySons)

CROSS-REFERENCES:

cf. "Bold Reynard the Fox (Tallyho! Hark! Away!)" (form, hunting theme)
cf. "The Hare's Dream" (form, hunting theme)

NOTES [24 words]: The Notes for "Killafole Boasters" discuss the practice of letting the hare, or fox, that has led a good chase, live to be hunted another day. - BS

File: RcDonHil

Donahue's Spree

DESCRIPTION: "Now come all you young men that wish for to travel Through hedges, through mud, and through dirt and much gravel"; the singer will tell you about the wild party, Donahue's Spree. The singer tells the story of "a lad in the corner" and the work he's done.

AUTHOR: Larry Gorman (1846-1917)

EARLIEST DATE: 1961 (Ives-LarryGorman)

KEYWORDS: party travel

FOUND IN:

REFERENCES (1 citation):
Ives-LarryGorman, pp. 72-74, "Donahue's Spree" (1 text, 1 tune)

Roud #25121

File: LaGoDoSp

Donal' Don

DESCRIPTION: "Wha hasna heard o' Donal' Don, Wi' all his tanterwallops on; I trow, he was a lazy drone, And smuggled Hieland whisky, O." Donal, abandoned long ago by his love, lives a poor and isolated life, without a change of shirt, but all appreciate his whiskey.

AUTHOR: unknown

EARLIEST DATE: 1904 (Ford)
Donald and His Mither

DESCRIPTION: Donald invites a lass to marry and "sit beside young Donald's mither." If she deny him he'd sulk and "cuddle wi' my mither." She agrees "and I'll lie between you and your mither." Donald kicks his mother out of bed "and has fairly noo forgot his mither"

AUTHOR: unknown

EARLIEST DATE: 1917 (Greig/Duncan4); 19C (broadside, Bodleian Firth b.26(382))

KEYWORDS: courting marriage sex humorous mother

FOUND IN: Britain(Scotland)

REFERENCES (1 citation): Greig/Duncan4 849, "Come Awa' Wi' Me, Lassie" (1 fragment, 1 tune)

BROADSIDES:
- Bodleian, Firth b.26(382), "Donald and His Mither" ("Come, my lass, and be nae blate"), J. Scott (Pittenweem), 19C; also 2806 c.15(282), 2806 c.14(112), Harding B 25(537), "Donald and His Mither"
- Murray, Mu23-y1:013, "Donald and His Mither," J. Bristow (Glasgow), 19C
- NLScotland, L.C.Fol.178.A.2(088), "Donald and His Mither" ("Come my lass and be nae blate"), unknown, c.1875

NOTES [46 words]: Greig/Duncan4 is only the chorus; broadside NLScotland L.C.Fol.178.A.2(088) is the basis for the description. For another example of a not-so-innocent ballad reduced to an innocent ditty see "Ye Ken Pretty Well What I Mean, O" as Greig/Duncan1 50, "Green Leaves So Green." - BS

Last updated in version 2.5

File: GrD4849

Donald Campbell

DESCRIPTION: "Once I loved a fair young jockey; Donald Campbell was his name, Until it pleased God for to take him, Then a mourner I became." While racing the horse "Luna," Campbell is thrown and killed.

AUTHOR: unknown

EARLIEST DATE: 1957

KEYWORDS: death racing horse

FOUND IN: Australia

REFERENCES (1 citation):
- Meredith/Anderson-FolkSongsOfAustralia, p. 93, "Donald Campbell" (1 text, 1 tune)

CROSS-REFERENCES:
- cf. "Wayfaring Stranger" (tune & meter)
- cf. "Tom Corrigan" (theme)
- cf. "The Death of Alec Robertson" (theme)
- cf. "Alec Robertson (I)" (theme)
- cf. "Alec Robertson (II)" (theme)

File: MA093

Donald Duck

DESCRIPTION: "Donald Duck is a one-legged, one-legged, one-legged duck" (sung while hopping on one foot). Then "...is a two-legged duck" (while hopping on two feet), then "three-legged" (add a hand), then four, concluding "Donald Duck is a duck"

AUTHOR: unknown
Donald Monroe [Laws J12]

DESCRIPTION: Monroe leaves Ireland for America, leaving his boys in Scotland because he cannot pay their fare. Years later the boys join the British army and sail to America. There the boys are killed by rebels, one of them their father; there is a sorrowful parting

AUTHOR: unknown

EARLIEST DATE: c. 1778 (chapbook)

KEYWORDS: emigration family soldier reunion death battle parting

FOUND IN: US(MA,MW) Canada(Mar,Newf)

REFERENCES (11 citations):
Laws J12, "Donald Monroe"
Logan-APedlarsPack pp. 413-415, "Munro's Tragedy" (1 text)
Rickaby-BalladsAndSongsOfTheShantyBoy 51, "Daniel Monroe" (1 text, 1 tune)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 51, "Daniel Monroe" (1 text, 1 tune)
Bethke-AdirondackVoices, pp. 113-114, "Two Sons of North Britain" (1 text, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 157, "Donald Monroe" (1 fragment)
Peacock, pp. 812-816, "Donald Munro" (2 texts, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 37, "Daniel Monroe" (2 texts, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 61, "Donald Munro" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 131, "Donald Munro" (1 text)
DT 395, DANMONRO

Roud #521

RECORDINGS:
Francis O'Brien, "Daniel Monroe" (on MUNFLA/Leach)
Edward Primroy, "Daniel Monroe" (on MUNFLA/Leach)
Albert Roche, "Donald Monroe" (on ITMA/CapeShoreNL)
Monica Rossiter, "Daniel Monroe" (on MUNFLA/Leach)
Mrs Thomas Walters, "Donald Munro" (on PeacockCDROM) [one verse only]

BROADSIDES:
Bodleian, Harding B 25(538), "Donald Munro's Tragedy," Stephenson (Gateshead), 1821-1850; also Harding B 11(2599), "Donald Monro"; 2806 c.14(71), "Donald Munro"

ALTERNATE TITLES:
Sons of Lord Bateman
You Sons of North Britain

File: LJ12

Donald o' Dundee

DESCRIPTION: "Young Donald is the blighest lad That e'er made love to me; Whene'er he's by, my heart is glad; He seems so gay and free. Then on his pipes he plays so sweet...." She has been courted by Sandy, but loves only Donald, who has now offered to wed her

AUTHOR: David Vedder (1789-1854) (source: Greig/Duncan5)

EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(184))

KEYWORDS: love courting ring marriage beauty music

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 306-307, "Donald o' Dundee" (1 text, 1 tune)
Greig/Duncan5 995, "Donald o' Dundee" (2 texts, 1 tune)
Gatherer-SongsAndBalladsOfDundee 60, "Donald o' Dundee" (1 text, 1 tune)

Roud #6716
Donald's Adventure

DESCRIPTION: Donald, behind in his rent, organizes a cattle drive to an English fair where prices are good. He sells the cattle but is met on his way home by a robber who takes the money. By a trick Donald captures the robber, wins a reward, and pays off his lease.

AUTHOR: unknown

EARLIEST DATE: 1909 (Greig/Duncan2)

LONG DESCRIPTION: Donald was a poor man, behind in his rent. He organized a drive, with his own and his neighbors' cattle, to an English fair where the price would be good. He armed himself with a sword, completed the drive, sold the cattle and started for home. On the way he met a robber who held Donald up at sword-point. Donald gave him the money but complained that he would not be able to explain the loss to his friends. The robber said he would give his usual proof by cutting off one of his victim's hands. Donald asked that his hand be cut off against a tree root rather than on the ground. Donald bared his wrist and as the robber struck moved his hand so that the sword stuck on the tree. Donald beat the disarmed robber, tied him up and took him to town. In town the robber was recognized "for lang his deeds o' horror Had kept the countryside in terror." Donald collected a twenty guinea reward while the robber "wis tried, condemned and hung." He paid off the laird and "wis soon a man o' means himsel'."

KEYWORDS: poverty violence travel execution robbery trial trick injury money commerce England Scotland animal

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan2 269, "Donald's Adventure" (1 text)
Roud #5832

ALTERNATE TITLES:
A Highland Tale

File: GrD2269

Donald's Safe Come Back Again

DESCRIPTION: Donald returns to Meg from war with Abercrombie after losing a leg. He says "If her I can protect again, Claymore in hand I'll leave the north Though legless I come back again"

AUTHOR: Adam Cameron

EARLIEST DATE: 1881 (Christie)

KEYWORDS: love war return injury Scotland

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig/Duncan1 94, "Donald's Safe Come Back Again" (1 text)
ADDITIONAL: W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1881 (downloadable pdf by University of Edinburgh, 2007)), Vol II, pp. 258-259, "Back Again" (1 tune)
Roud #5791

NOTES [236 words]: Greig/Duncan1 quoting Christie, Traditional Ballad Airs: "The Ballad, "Back again," is said to have been composed by a Lamp-maker in Aberdeen of the name of Watson, and was a great favourite in Scotland, after the death of General Sir Ralph Abercromby at Aboukir Bay.' He died on 28 March 1801." Christie's four eight-line verses include, with minor changes, all the text of the Greig/Duncan1 four four-line verses. - BS

So strong is the British historical bent toward the navy that, in checking four histories of the
Napoleonic Wars and two encyclopedic histories, I found only one that mentions Abercrombie, though all of them mention the Naval victory at Aboukir Bay in 1798. (That, after all, involved Nelson.)

But it was the land expedition under Abercrombie which finally drove the French from Egypt. According to Michael Glover, *The Napoleonic Wars: An Illustrated History 1792-1815* Hippocreme, 1978. 1979, p. 82. Abercrombie's forces had been based in Gibraltar. He took roughly 15,000 men to Turkey so that the Ottomans could cooperate in the expedition. Abercrombie and his subordinate John Moore managed to cooperate well with the navy, and they succeeded in making a landing in Aboukir Bay on March 7, 1801. Abercrombie suffered his mortal wound two weeks later, on March 21, at the Battle of Alexandria. His successor General Hutchinson would take Cairo in June and receive the French surrender. - RBW

**Donald's Visit to Glasgow**

DESCRIPTION: Donald and his wife go to Glasgow and see things they cannot understand: a poor man and horse unmoving in the street, a devil counting the hours, strange women's clothing, two men carrying a woman in a barrow...

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan2)

KEYWORDS: travel humorous

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan2 292, "Donald's Visit to Glasgow" (1 text)

Roud #5858

CROSS-REFERENCES:

cf. "Paddy's Ramble to London" (theme: country folk in town)

cf. "Paddy's Voyage to Glasgow" (theme: country folk in town)

NOTES [121 words]: Greig/Duncan2, quoting MacGregor, "John Highlandman's Remarks on Glasgow" in *The Collected Writings of Dougal Graham* (1883), explains most of the sights that puzzle Donald and his wife. For example, the poor man on a horse is "the equestrian statue of King William III.... The classical style of dress, including primitive sandals ['The brogues be worn aff's feet and me see a his taes.'] ... gave rise to the idea ... that His Majesty was a 'poor man.'"; "the deil chap the hoors" refers to "a clock [on record] on which a figure of the 'Deil' was shown as 'chapping' the hours."; the strange women's clothing refer to the styles of the time and the men carrying a woman is "a long drawn out description of a sedan chair." - BS

**Donall Og (Young Donald)**

DESCRIPTION: Gaelic or English: Singer tells her lover Donal to take her with him, that he'll be well taken care of. She reproaches him for breaking his promise; he says she has ignored him. She says that he is always in her mind, and has taken her past and her future

AUTHOR: unknown

EARLIEST DATE: 1947 (Hoagland)

LONG DESCRIPTION: Gaelic or English: Singer tells her lover, Donall Og (young Donald) to take her with him on his travels, that he'll be well taken care of (and sleep with the Greek king's daughter). She reproaches him for breaking his promise; he replies that she has rejected and ignored him. She says that he is always in her mind, even in the church where she should be thinking of Christ's passion. She says he has taken her past and her future, and perhaps will even take away God himself

KEYWORDS: hardheartedness love request rejection farewell parting travel abandonment lover foreignlanguage

FOUND IN: Ireland Britain(Scotland)

REFERENCES (3 citations):

Kennedy-FolksongsOfBritainAndIreland 31, "Donall Og [Young Donald]" (1 text in Irish Gaelic + translation, 1 tune)

ADDITIONAL: Kathleen Hoagland, editor, *One Thousand Years of Irish Poetry* (New York, 1947),
pp. 238-240, "Donall Oge: Grief of a Girl's Heart" (1 text, translated by Lady Gregory)
Roud #3379
ALTERNATE TITLES:
Donald Og
Donal Og
Donal Ogue
NOTES [597 words]: A personal note: Kennedy-FolksongsOfBritainAndIreland calls this "one of the most intense love songs in the Irish language." Or in English; I can testify that if you are carrying a serious torch for someone, this song can bring you to tears every time. - PJS
It's pretty strong even if you *aren't* carrying a torch. The English version is reported by Norman Buchan (notes to the recording "The Fisher Family") to have been translated by Frank O'Connor. (The translation by Lady Gregory quoted by Hoagland and MacDonogh/Robinson is very different, and hardly even poetry; I doubt anyone will ever sing it.)
The text sung by Joyce Fisher omits the references to promise-breaking, making the song a lost love song rather than a betrayal song. The Fishers reportedly had it from Bob Clancey.
The reference to the "Greek King's daughter" caused a discussion without much resolution on the Ballad-L mailing list. No conclusion was reached about the symbolism involved, but John Moulden gave what I think can be regarded as the last word (I've fiddled with the orthography to match Ballad Index conventions):
"Donal Óg was originally in Irish Gaelic and couched within the poetic conventions of that language. Songs in Irish are seldom narrative, rather are they a consideration, mostly in emotional terms, of an event or circumstance. The text being discussed here is a translation -- the original regarding the Greek King's daughter is 'Is inion ri Gréige mar chéile leapa agat' but their is no doubt about Greek rather than great or about his having the Greek King's daughter for his bed companion.
"Having cleared that up, consider the circumstance: a young woman about to be abandoned, addressing a young man in the most passionate terms, indicating the depths of her despair and the extent to which her life will be ruined if he leaves. It dwells also on his broken promises, including that of a fleet of boats. The most striking images however are those of a woman who says, in the utmost self-abasement, 'Take me with you, I'll look after you, you can sleep with other women' like the Greek King's daughter, and who ends by saying that he had robbed her of all direction (You've taken east and west) and (God himself), her faith."
Seosamh O Duibhginn devoted a monograph to the variant texts of this song; according to Kennedy, it contains nearly every version ever collected. - RBW
Last updated in version 6.1
File: K031

Done Been Sanctified
DESCRIPTION: Second and fourth lines of each verse are "The Lord done sanctified me" and "He sanctified my soul." Typical verse: "Before I learned to pray... I'd trouble all the day... Brother behold the Lamb of God... He sanctified me, he'll sanctify you...."
AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
_Barton-OldPlantationHymns_, p. 31, "Done Been Sanctified" (1 text, 1 tune)
File: Bart031

Done Took the Children out of Pharaoh's Hands
DESCRIPTION: Chorus: "(You've got to take the children out of Pharaoh's hand)(4x)." Verses' second and fourth line is "You've got to take ..." and the first and third are floating rhyming couplets like "Tallest tree in Paradise ... Christians call the tree of life"
AUTHOR: unknown
EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)
KEYWORDS: floatingverses nonballad religious
Doneraile Litany, The

DESCRIPTION: The singer's Dublin watch is pilfered in Doneraile. He wishes fire and brimstone, the fate of Pompey, the death of its industry, and many other disasters on the town. "May Charon's boat triumphant sail, Completely manned, from Doneraile"

AUTHOR: Patrick O'Kelly (source: Croker-PopularSongsOfIreland)

EARLIEST DATE: 1808 (Patrick O'Kelly, _Poems on the Giant's Causeway and Killarney, with other Miscellanies_, according to Croker-PopularSongsOfIreland)

KEYWORDS: curse theft humorous nonballad

FOUND IN: Ireland

REFERENCES (2 citations): Croker-PopularSongsOfIreland, pp. 176-182, "The Doneraile Litany" (1 text)

ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 354-357, "The Curse of Doneraile"

NOTES [387 words]: Croker-PopularSongsOfIreland: "The popularity of this jingle in the south of Ireland is remarkable.... The Doneraile Litany consists of a series of anathemas upon that town, strung together, it appears, in consequence of the author having there lost his watch."

Hoagland: "Widely circulated through Ireland, this poem caused a great deal of amusement. To appease O'Kelly Lady Doneraile presented him with a 'watch and seal,' in place of the one he 'lost,' upon receipt of which he wrote 'Blessings on Doneraile.'" (See Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 357-359, "Blessings on Doneraile") - BS

Charon was of course the boatman who sailed the dead across the River Styx. Pompey is Gnaius Pompeius Magnus, known as Pompey the Great (106-48 B.C.E.), whose life was not exactly pure tragedy: Although he lost his father in the time of Sulla's dictatorship, he managed to remain in that dictator's favor, picked up a good deal of land in the period after that, was given a series of extraordinary military commands (among other things conquering a big part of Spain, and of Asia Minor, plus Jerusalem; he also cleaned the pirates off the Mediterranean). Eventually he was appointed consul without colleague to deal with the threat posed by Julius Caesar. That's when things finally went bad for Pompey. Caesar, the conqueror of Gaul, forced Pompey and his Senatorial supporters out of Italy, then beat them at Pharsalus in Greece (48 B.C.E.; called "Pharsale" in the song). Pompey fled to Egypt and was killed by the government there, who wanted no quarrel with Caesar, now the clear ruler of Rome.

(Caesaar, to be sure, came to Egypt anyway, met the young queen Cleopatra VII, and fiddled around in the civil war going on at the time, but the murder of Pompey probably did save the country from being sacked.)

Egypt's plagues of course refers to the Exodus story of the Ten (or so) Plagues (Exodus 7-13). For "Granuaile" and her sons, see e.g. the notes to "Granuaile."

Pluto (Greek Hades) was king of the dead.

The destruction of Sodom is told in Genesis 18-19.

I have to say -- if this guy had spent half the energy working that he spent coming up with all these goofball curses (all of which rhyme with "Doneraile"), he could surely have easily made back what he lost. - RBW

Last updated in version 5.0

File: CrPS176
**Doney Gal**

DESCRIPTION: "A cowboy's life is a weary thing, Rope and brand and ride and sing.... Rain or shine, sleet or snow, Me and my Doney gal are bound to go." The cowboy describes the hard work he and his horse do as they herd the cattle.

AUTHOR: claimed by Louise Williams Henson

EARLIEST DATE: 1938 (Lomax, Cowboy Songs, revised edition)

KEYWORDS: cowboy horse work

FOUND IN: US(So)

REFERENCES (6 citations):
- Lomax/Lomax-OurSingingCountry, pp. 250-251, "Doney Gal" (1 text, 1 tune)
- Lomax-FolkSongsOfNorthAmerica194, "Doney Gal" (1 text, 1 tune)
- Fife/Fife-CowboyAndWesternSongs 85, "Doney Gal" (3 texts, 1 tune)
- Tinsley-HeWasSinginThisSong, pp. 118-121, "Doney Gal" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 106, "Doney Gal" (1 text)

DT, DONEYGAL*

Roud #3587

NOTES [42 words]: "Doney" is a variant of "dona", from the Italian word "donna," meaning "woman." - PJS

(I believe the cowboy derivation is actually from Spanish "dona," which also means "woman" or "wife"; presumably the American cowboys got it from the Mexicans. - RBW)

_Last updated in version 3.2_

File: LoF194

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**Donkey Song, The**

DESCRIPTION: "I used to own a donkey, a bob-tailed stubborn mule" -- so stubborn that it could have been a congressman. He could kick you to "where Bob Ingersoll belonged." But now "Empty is the stable, Dave is gone.' The singer fondly recalls the havoc Dave caused.

AUTHOR: unknown

EARLIEST DATE: 1946 (Peters-FolkSongsOutOfWisconsin)

KEYWORDS: animal death political

FOUND IN: US(MW)

REFERENCES (1 citation):
- Peters-FolkSongsOutOfWisconsin, pp. 55-56, "The Donkey Song" (1 text, 1 tune)

Roud #9081

NOTES [137 words]: I have the feeling that this was inspired by Foster's "Uncle Ned."
The way the song reference to Robert Ingersoll is phrased, I thought it was a reference to him in congress. But this is deceptive. Robert Ingersoll (1833-1899) was known mostly as a professional agnostic. Since the general attitude has always been that non-Christians, especially vocal non-Christians, were damnable, the assumption is that the place "where Bob Ingersoll belonged" is hell. In other words, the donkey could kick you to hell and gone.

Since the mule is said to have been born in 1849, a likely date for this song is circa 1870.

Bob Ingersoll's non-Christianity was so infamous that he apparently is mentioned in three different songs: "Bob Ingersoll and the Devil," "The Donkey Song," and some versions of "When This Old Hat Was New." - RBW

_Last updated in version 2.6_

File: Pet055

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**Donkey, The**

DESCRIPTION: The singer's donkey is smart but, best of all, he is fast. The singer races him in the Derby. "The signal it was given me boys and off the horses flew." His donkey is "the last one out but the first one in"

AUTHOR: unknown

EARLIEST DATE: 1929 (for USBallinsloeFair, according to site irishtune.info, Irish Traditional Music Tune Index: Alan Ng's Tunography, ref. Ng #2616)

KEYWORDS: pride racing animal

FOUND IN: Britain(England(Lond))

Roud #1147
RECORDINGS:
Murty Rabbett and Dan Sullivan, "The Donkey" (on USBallinsloeFair)\nHarry Upton, "I Am a Donkey Driver" (on Voice14)

BROADSIDES:
Bodleian, Firth c.26(204), "Jerusalem Cuckoo" ("I am a donkey driver, I'm the best that's in the line"), unknown, n.d.; also Firth c.26(296), "Jerusalem Cuckoo"

NOTES [65 words]: Why do I get the feeling this isn't really about a donkey? - RBW
Rabbett's version on USBallinsloeFair, as well as Upton's on Voice14, and the Bodleian broadsides, name the donkey "Jerusalem Cuckoo." Yates, Musical Traditions site Voice of the People suite "Notes - Volume 14" - 8.9.02 notes that "Jerusalem" is cockney rhyming slang for "donkey": Jerusalem artichoke = moke = donkey. - BS

File: RcThDonk

Donkey's Song, The

DESCRIPTION: "Oh, Thomas Benton is his name, Yong huh, yong huh, That is well known to railroad fame.... Lease traitor to the railroads turned... We had our way When Tommy was on the board." The railroads recall the good times when they could cheat and steal grain

AUTHOR: Words: Luna E. (Mrs. J. T.) Kellie (1857-1940)
EARLIEST DATE: 1890 (Farmer's Alliance, September 6, 1890 edition, according to Welsch-NebraskaPioneerLore)
KEYWORDS: farming poverty hardtimes derivative political train railroading commerce
FOUND IN:
REFERENCES (2 citations):
Welsch-NebraskaPioneerLore, pp. 61-62, "The Donkey's Song" (1 text, tune referenced)
ADDITIONAL: Nebraska Folklore, Pamphlet Eighteen, "Farmers' Alliance Songs of the 1890's," Federal Writers' Project, 1938, p. 6, "The Donkey's Song" (1 text)
CROSS-REFERENCES:
cf. "When Johnny Comes Marching Home" (tune)
NOTES [12 words]: For background on Luna Kellie, see the notes to "Marching for Freedom." - RBW

Last updated in version 3.6

File: Wels061

Donnelly

DESCRIPTION: A tinker meets a woman: coming from the ball and he soldering against the wall; in the wood and his budget stood; in the bar to "have it again"; in the bed and says "We should be wed"; at the door and trips her on the floor. She should go with him.

AUTHOR: unknown
EARLIEST DATE: 1975 (IRClare01)
KEYWORDS: drink bawdy tinker sex wordplay
FOUND IN: Ireland
Roud #863
RECORDINGS:
Mary Delaney, "Donnelly" (on IRTravellers01)
Martin Howley, "Donnelly" (on IRClare01)
ALTERNATE TITLES:
The Duchess and the Tinker
The Highland Tinker
Tim the Tinker
NOTES [96 words]: Notes to IRClare01: "This has been around since at least 1675 when a fourteen-verse version was entered in the Stationers Register but since then it has been slimmed down somewhat, while still retaining its celebration of bawdry." - BS
This apparently is lumped by Roud with his #863, which includes several Tinker-who-can't-keep-his-mind (or other body parts)-on-the-job songs. But Ben Schwartz and I would separate this from both "The Tinker" and "The Jolly Tinker" by the nature of the wordplay and the fact that the tinker is interested quite specifically in one woman. - RBW

File: RcDonnel
**Donnelly and Cooper**

DESCRIPTION: Boxers Donnelly (Irish) and Cooper (English) meet. Odds are on Cooper. First Donnelly is knocked down, then Cooper, then Donnelly again; (referee) Kelly's pretty daughter exhorts Donnelly to get up and win. He does, and Miss Kelly congratulates him.

AUTHOR: unknown

EARLIEST DATE: 1854 (broadside, Bodleian Harding B 17(77b)); c.1845 (broadside, NLScotland L.C.1270(017))

KEYWORDS: pride fight sports

HISTORICAL REFERENCES:
- 1815 - Donnelly (1788-1820) and Cooper fight in Kildare

FOUND IN: Ireland US(MW) Canada(Ont)

REFERENCES (6 citations):
- Kennedy-FolksongsOfBritainAndIreland 317, "Donnelly and Cooper" (1 text, 1 tune)
- O'Connor-OldTimeSongsAndBalladsOfIreland, p. 27, "Donnelly and Cooper" (1 text)
- OLochlainn-IrishStreetBallads 26, "Donnelly and Cooper" (1 text, 1 tune)
- Morton-FolksongsSungInUlster 44, "Donnelly and Cooper" (1 text, 1 tune)
- Dean-FlyingCloud, pp. 21-22, "Donnelly and Cooper" (1 text)
- Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 39, "Cooper and Donnelly" (1 text, 1 tune)

Roud #2147

BROADSIDES:
- Bodleian, Harding B 17(77b), "Donnelly and Cooper," The Poet's Box (Glasgow), 1854; also 2806 c.15(226), 2806 c.8(245), Firth c.19(16), Harding B 11(934), Harding B 11(935), Harding B 19(45), Johnson Ballads 2271B[some illegible words], "Donnelly and Cooper"
- LOC Singing, as200750, "Donnelly and Cooper That Fought on Kildare," Johnson (Philadelphia), 19C
- NLScotland, L.C.1270(017), "Donnelly and Cooper," James Kay (Glasgow), c.1845

CROSS-REFERENCES:
- cf. "Donnelly & Oliver" (broadside Murray, Mu23-y3:015, "Donnelly & Oliver" ("You muses I beg you will lend me your aid, I'll sing of brave Donnelly a true Irish blade"), James Lindsay (Glasgow), 19C; also Murray Mu23-y3:037, "Donnelly And Oliver," unknown, 19C (subject)
- cf. "Morrissey and the Black" (theme)
- cf. "Heenan and Sayers" (tune, theme)

SAME TUNE:
- I'm the Boy Can Do It (per broadside Bodleian Harding B 17(77b))
- Relief for Ireland ("Arise, my Irish heroes! It's painful to relate") (Wolf-AmericanSongSheets p. 134)
- St. Patrick's Day in New York, A New Song ("Come, all you true bred Irishmen, wherever you may be") (Wolf-AmericanSongSheets p. 149)

NOTES [477 words]: Michael Padden and Robert Sullivan's May the Road Rise to Meet You, p. 211, devotes much space to Dan Donnelly, "a carpenter by day and a pub brawler by night," who was very popular with his people; on "September 14, 1814, he drew forty thousand fans to a fight -- a seventeen-round win over an Englishman" (note that, under the boxing rules of the time, rounds were not timed but ended with one fighter or the other knocked to the ground. The fight ended when he stayed down for half a minute). They add that Donnelly was "as prodigious a drinker as he was a fighter," which apparently contributed to his demise at age 32.

Morton-FolksongsSungInUlster has a brief history of Dan Donnelly, "knighted by the Prince Regent" [i.e. by the future George IV, son of George III who became regent during the periods of George III's madness - RBW], brought down by "good living and bad company," dead in 1820 at 32 years of age; "thousands lined the street to Glasnevin cemetery." - BS

O hOgain, pp. 182-183, notes that Donnelly became a figure of folklore, with reports of him settling a bar brawl with one punch to each of the brawlers. There was also an account of his mother winning a race against a horse before his birth; although probably based on the tale of Macha, the mother did little to downplay it.

Supposedly a Captain William Kelly discovered Donnelly, a carpenter, in 1814; his career lasted until 1819. His first major fight was against the champion of Dublin, and lasted 16 rounds. There was a parade in Dublin, led by Donnelly's mother, to celebrate the victory over George Cooper.

O hOgain admits that there is "scant evidence" that George IV actually knighted Donnelly.

Boylan, pp. 97-98, has a capsule biography of Donnelly, who died in 1820: "Born in Dublin, son of a carpenter, and followed the same trade. Fond of drink and company, he led a wild and extravagant
life. Lived in Ringsend, and became noted for his strength in encounters with sailors." His first major fight was against an Englishman named Hall (which forced him to actually train -- and leave his drinking companions). The fight took place on September 14, 1814, with Donnelly winning after 17 rounds. He needed just two weeks to waste his 100 guinea prize. "His next march was against the English champion, Cooper, in 1815. He defeated him in eleven rounds at 'Donnelly's Hollow' in the Curragh, now marked by a small obelisk."

After that, a merchant gave him the money to get started as a publican; that let him get married. But he didn't take care of the business and went broke. So he went to England to give sparring exhibitions. In 1819, he beat one Oliver in 32 rounds on July 21, 1819. He went back to Dublin, and this time, his fame let him succeed as a publican. But he didn't take care of himself; "He died in his house, of a sudden chill, on 17 February 1820." - RBW

Bibliography

- O hOgain: Daithi O hOgain, The Lore of Ireland, Boydell Press, 2006

Last updated in version 5.2
File: K317

Donnie Willie

DESCRIPTION: Girls from all over Tobago are calling Donnie Willie. The singer says "member the pronise, Boy, you promise to married to me" and, later, "remember you a married man"
AUTHOR: unknown
EARLIEST DATE: 1939 (WITrinidadVillage01)
KEYWORDS: infidelity marriage nonballad husband wife
FOUND IN: West Indies (Trinidad)
RECORDINGS:
Martha Saunders, "Donnie Willie" (on WITrinidadVillage01)

File: RcMSDoWi

Donside

DESCRIPTION: Jamie leaves Nellie to fight in Egypt and Spain with Wellington. He returns to find her gone. He searches and finds her about to be married. She chooses to marry Jamie. Her fiancee challenges Jamie to duel but yields when Jamie draws his broadsword.
AUTHOR: unknown
EARLIEST DATE: before 1851 (broadside, Bodleian 2806 c.18(91))
KEYWORDS: courting war return reunion separation Scotland Spain soldier
FOUND IN: Britain (Scotland (Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #22, p. 1, "Donside" (1 text)
Greig/Duncan #93, "Donside" (19 texts, 16 tunes)
Roud #5759
BROADSIDES:
Bodleian, 2806 c.18(91), "The Don-side Lovers" ("I once had a true-love on Don-side did well [sic]"), C. Croshaw (York), 1814-1850
ALTERNATE TITLES:
The Donside Lassie
The Donside Soldier
I Once Had a Sweetheart

File: GrD1093

Donside Wedding, The

DESCRIPTION: "'Twas on the fifth of June, my boys, The truth I will make known, There stood a merry Marriage Upon the banks of Don"
AUTHOR: unknown
Donzella and the Ceylon, The

DESCRIPTION: The Donzella and the Ceylon set out from Lunenburg on February 1. After fourteen days, the Ceylon arrives in Puerto Rico, followed ten hours later by the Donzella. On the way back, the Ceylon runs into a storm and sinks.

AUTHOR: Daniel Smith

EARLIEST DATE: 1951

KEYWORDS: ship racing storm wreck

HISTORICAL REFERENCES:
1890 - The Donzella and the Ceylon race from Lunenburg, Nova Scotia to Ponce, Puerto Rico. Captain Charles Swain of the Ceylon outraced his brother, Captain Nathan Swain of the Donzella, by ten hours in a fourteen-day race. The Ceylon sank on the way home.
1896 - The loss of the Donzella

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 192-194, "The Donzella and the Ceylon" (1 text, 1 tune)
Roud #4087

NOTES [8 words]: This song is item dD44 in Laws's Appendix II. - RBW

File: Doe192

Doodle Dandy

DESCRIPTION: "Doodle, doodle, doodle dandy, Cornstalks, rum, and homemade brandy, Indian pudding and pumpkin pie, And that'll make the Yankees fly! Ev'ry Yankee shall have on his back A great big pumpkin in a sack, A little molasses and a piece of pork....."

AUTHOR: unknown

EARLIEST DATE: 1941 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl); the first stanza can be documented from 1840 (see notes)

KEYWORDS: food soldier

FOUND IN: US(MA)

REFERENCES (2 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 192, "Doodle Dandy" (1 text, 1 tune)
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, pp. 68-69, "Doodle Dandy" (1 text)
ST Wa192 (Full)
Roud #16407

NOTES [358 words]: Said by Roy Walworth (the Warners' informant) to have been sung by Washington's troops as they marched for New York in 1783 after the British left the town following the American Revolution. - RBW

Although the song has only the most tenuous hold in tradition (the Warner version is the only traditional version known; it can be heard on Frank Warner's "Songs and Ballads of America's Wars"), Jonathan Lighter has shown that the first stanza at least was quite popular at one time. The following is a slightly condensed version of his notes to the Ballad-L list:

* Stanza one appears in the one-act farce, Yankee Notes for English Circulation, written by Edward Stirling for Thomas D. Rice's minstrel troupe in 1842:
Yankee doodle doodle dandy,
Corn stalks rum and Gin Sling brandy,
An Indine pudden and a green peach pie,
Golly, how we make de British fly.
* From Burton's Gentleman's Magazine And American Monthly Review (Feb., 1840), p. 70:
"Doodle doodle doodle dandy,
Corn-stalk rum, right slick and handy,
Indgian pudding and green peach pie,
And it takes me to make the fried clams fly!"
* Maine Farmer, July 13, 1848, p. 2:
"We couldn't help whistling a stave or two of the old song which the old Continentallers used to sing to the Britishers whenever they had given them a good thrashing, and which ran in this wise:
"Yankee doodle, doodle dandy,
Cornstalk molasses and home-made brandy,
An Indian pudding and a punkin pie
Is the stuff to make the red-coats fly."
* Annals of Iowa (1943), p. 40:
Yankee doodle dandy
Cornstalk rum and cider brandy,
Stinking gin that's made of rye
So we'll make the Yankees fly.
"One of his favorite war songs began thus:
"We'll take our knapsacks on our backs,
With a piece o' pork and pumpkin pie,
And gang down to New-York,
To make the red-coats fly!"
Lighter also notes that the second stanza of the Warner version is sung to "a worn down 2/4 version of 'The Campbells are Coming.'"
- JL (RBW)
Last updated in version 4.2
File: Wa192

**Doon by yon Clear Rinnin' Burnie**
DESCRIPTION: The singer often meets Mary. Although "her proud parents began to upbraid her" she says she'll go with him in spite of their threats
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan5)
KEYWORDS: courting nonballad father mother
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan5 1006, "Doon by yon Clear Rinnin' Burnie" (1 text)
Roud #6727
File: GrD1006

**Doos o' Dunbennan, The**
DESCRIPTION: Doves of Dunbennan, crows of Cairnie, rooks of Rathven, .... The list continues but the alliteration is dropped: "The creeshy shankers [Greig/Duncan8: stocking-knitters] o' Fyvie"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: nonballad bird worker
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1645, "The Doos o' Dunbennan" (1 text)
Roud #13056
NOTES [24 words]: The places named are Aberdeenshire parishes (Cairnie, Forgue, Drumblade, Auchterless and Fyvie) or towns (Dunbennan, Rathven and Inverkeithny). - BS
Last updated in version 2.5
**Doran's Ass [Laws Q19]**

DESCRIPTION: Drunken Pat lies down to rest on his way to Biddy's. A jackass lies down next to him. In his stupor, Pat caresses the beast -- only to be awakened by a horrid braying. He flees to Biddy's, to be told that it was only Doran's Ass

AUTHOR: unknown

EARLIEST DATE: before 1859 (broadside, Bodleian Harding B 11(946))

KEYWORDS: drink, humorous, animal

FOUND IN: US (MW, SE), Canada (Mar, Newf), Ireland

REFERENCES (12 citations):

- Laws Q19, "Doran's Ass"
- Peacock, pp. 50-52, "Doran's Ass" (1 text, 1 tune)
- Creighton, Songs And Ballads From Nova Scotia 75, "Doran's Ass" (1 text, 1 tune)
- O'Connor, Old Time Songs And Ballads Of Ireland, p. 43, "Doran's Ass" (1 text)
- O'Lochlainn, Irish Street Ballads 84, "Doran's Ass" (1 text, 1 tune)
- Mackenzie, Ballads And Sea Songs From Nova Scotia 138, "Paddy Doyle" (1 text)
- Dean-Flying Cloud, pp. 38-39, "Doran's Ass" (1 text)
- Peters, Folksongs Out Of Wisconsin, p. 293, "Paddy Doyle and Biddy O'Toole" (1 text, 1 tune)
- Hylands, Mammoth Hibernian Songster, pp. 141-142, "Doran's Ass" (1 text)
- Wolf, American Song Sheets, #514, p. 34, "Doran's Ass" (1 reference)
- DT 530, DORANASS

ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 260-262, "Doran's Ass" (1 text)

Roud #1010

RECORDINGS:

- Horton Barker, "Paddy Doyle" (on Barker01)
- Bert Fitzgerald, "Paddy Doyle" (on MUNFLA/Leach)
- Mr. Fitzgerald, "Paddy Doyle" (on MUNFLA/Leach)

BROADSIDES:

- Bodleian, Harding B 11(946), "Doran's Ass" ("One Paddy Doyle lived near Killarney"), J.O.
- Bebbington (Manchester), 1855-1858; also 2806 c.15(157), 2806 c.15(235), 2806 c.15(237), Harding B 19(93), Firth c.26(40), Harding B 11(947), Harding B 11(3492), Firth b.27(457/458) View 3 of 4, 2806 c.15(236), Harding B 19(15), "Doran's Ass"; 2806 b.11(255), Harding B 11(151), "Doran's Ass" or "[The] Straw Hat"; Harding B 11(2961), 2806 b.11(251), "Pat Doran's Ass"
- Murray, Mu23-yr:135, "Dorrans's Ass," Poet's Box (Glasgow), 19C
- NL Scotland, L.C. Fol.178.A.2(070), "Dorm's Ass" (sic.) unknown, c.1860 [despite the title, the animal is called "Doran's Ass" in the text]

CROSS-REFERENCES:

- cf. "Courtin' in the Stable (The Workin' Steer)" (plot)
- cf. "Jock Gheddes and the Soo" (plot)

File: LQ19

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**Dors Le Petit Bibi (Sleep Little Baby)**

DESCRIPTION: French. "Dors dors le p'tit bibi." Sleep little baby. Mama's beautiful little baby. If tomorrow is nice we will go to grandfather's.

AUTHOR: unknown

EARLIEST DATE: 1956 (Nova Scotia 1)

KEYWORDS: foreign language, lullaby, nonballad, baby

FOUND IN: Canada (Mar)

REFERENCES (1 citation):

- Pottie/Ellis, Folksongs Of The Maritimes, pp. 22-23, "Acadian Lullaby" (1 French text plus English translation, 1 tune)

RECORDINGS:

- Mrs Laure Irene McNeil, "Lullaby" (on Nova Scotia 1)

File: RcDlPBi
Double Dutch
DESCRIPTION: Jump rope rhyme. "Double Dutch, Double Dutch, Who can jump rope so much? Faster, now, take a bow, Double Dutch, Double Dutch."
AUTHOR: unknown
EARLIEST DATE: 1950 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)
KEYWORDS: nonballad
FOUND IN: US (MW)
REFERENCES (1 citation):
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 106, "(Double Dutch, Double Dutch)" (1 short text)
File: McIn106B

Double Tragedy, The
DESCRIPTION: "Bright lights were in the hall, Everyone seemed happy and gay" at a dance when a drunk and angry Tom Roach strides in. His friend McCord tries to calm him; Roach shoots him. Frank Adams tries to shoot him, but kills Mrs. Walton instead
AUTHOR: Otho Murphy
EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)
KEYWORDS: homicide party dancing death
HISTORICAL REFERENCES:
July 24, 1891 - the Pioneer Day tragedy at Monticello, Utah
FOUND IN: US
REFERENCES (1 citation):
Burt-AmericanMurderBallads, pp. 245-247, "(Double Tragedy)" (1 text)
Roud #10883
File: Burt245

Double-Breasted Mansion on the Square, The
DESCRIPTION: "I once was young and gallant and drove a span of grays...." The young man was rich, with property and servants. But he "lost a lot at Keno" and now he has nothing left; he spends most of his life thinking about what he has lost
AUTHOR: unknown
EARLIEST DATE: 1885 (Lane County Herald)
KEYWORDS: gambling poverty hardtimes cards
FOUND IN: US
REFERENCES (1 citation):
Fife/Fife-CowboyAndWesternSongs 25, "The Little Old Sod Shanty" (7 texts, 2 tunes, with the "H" text going here)
Roud #11209
CROSS-REFERENCES:
cf. "The Little Old Log Cabin in the Lane" (tune) and references there
File: FCW025H

Double-bunking
DESCRIPTION: "I heard this sad song O In the Orongorongo, 'No more double-bunking, double-bunking for me.'" The singer has slept with tramps, and has ended up sick and anxious and "washed-out like a dish-rag." He'll sleep anywhere, "But I'm going to sleep single."
AUTHOR: Words: Harold William Greeton
EARLIEST DATE: 1967 (Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: disease home
FOUND IN:
REFERENCES (2 citations):
Bailey/Roth-ShantiesByTheWay-NZ, p. 144, "Double-bunking" (1 text, tune referenced)
Cleveland-NZ-GreatNewZealandSongbook, p. 84, "Double-bunking" (1 text, 1 tune)
CROSS-REFERENCES:
Dougherty's Boarding House

DESCRIPTION: "There's a story I could tell you, so listen unto me, 'Bout a big deck boarding house on Twelfth street number three." The singer complains about Irishman Doughery's crowded house and the poor food he offers, while listing the people and insects there

AUTHOR: unknown
EARLIEST DATE: 1957 (Beck-FolkloreOfMaine)
KEYWORDS: home nonballad hardtimes food moniker
FOUND IN: US(NE)
REFERENCES (1 citation):
Beck-FolkloreOfMaine, pp. 263-264, "Dougherty's Boarding House" (1 text)
Roud #4729
File: BeMe263

Douglas! Tender and True

DESCRIPTION: "Could you come back to me, Douglas! Douglas! In the old likeness that I knew, I would be so faithful." The singer promises no harsh words. "I was not half worthy of you." "Stretch out your hand to me... I lay my heart on your dead heart, Douglas!"

AUTHOR: unknown (music apparently by Lady John Scott, according to Heart-Songs)
EARLIEST DATE: 1909 (Heart-Songs)
KEYWORDS: love death separation
FOUND IN:
REFERENCES (1 citation):
Heart-Songs, p. 84, "Douglas! Tender and True" (1 text, 1 tune)
Roud #25550
NOTES [28 words]: If I were to pick one word to describe this, it would be "nauseating." But Alice Kane apparently learned it from tradition, so into the Index it goes. My apologies. - RBW
Last updated in version 6.0
File: HeSo084

Doun the Middle an' Up Again

DESCRIPTION: "Doun the middle and up again, A-teenth um, a-teenth um, Doun the back and back again, A-teenth um a tum" "Set to Belly Christie An' syne to Jinsie Martin"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: dancing nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1731, "Doun the Middle an' Up Again" (1 fragment)
Roud #13131
NOTES [23 words]: The current description is all of the Greig/Duncan8 fragment.
Greig/Duncan8: ".. instructions for Country Reel, 'The auld road to Towie" - BS
Last updated in version 2.5
File: Gr81731

Dowie Dens o Yarrow, The [Child 214]

DESCRIPTION: Many men feel that a woman (their sister?) should be separated from her lover/husband. They set out in a band to kill the lover. He manages to kill or wound most of them, but one of them kills him from behind. In many texts the lady dies of sorrow

AUTHOR: unknown
EARLIEST DATE: 1768 (Percy collection)
KEYWORDS: courting fight death family
FOUND IN: Britain(England(North),Scotland(Aber,Bord,High)) US(Ap,MA,NE,SE)
Canada (Newf, Ont)

REFERENCES (35 citations):

Child 214, "The Braes o Yarrow" (18 texts)
Bronson 214, "The Braes o Yarrow" (42 versions + 2 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 214, "The Baes o Yarrow" (5 versions: #2, #28, #34, #36, #40.1)

Chambers-ScottishBallads, pp. 145-148, "The Dowie Dens o' Yarrow" (1 text)
Bucho/Moreira-TheGlenbuchiBallads, pp. 210-212, "Yarrow" (1 text)

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #57, pp. 1-2, "The Dowie Dens o' Yarrow" (1 text, 1 tune)

Greig/Duncan 215, "The Dowie Dens o' Yarrow" (20 texts, 25 tunes) {A=Bronson's #16; to B compare #1; D=#25; E=#23; F=#9; G=#10 or #31; H=#4; I=#5; K=#8; L=#11; M=#12; N=#7; O is probably #18; P=#3; Q=#6; S=#14; T=#20; U=#17; W=#15; X=#22}

McMorland/Scott-HerdLaddieOTheGlen, pp. 42-42, 149, "The Dowie Dens o Yarrow" (1 text, 1 tune)

Dixon-ScottishTraditionalVersionsOfAncientBallads XIII, pp. 68-70, "The Braes o Yarrow" (1 text)

Kidson-TraditionalTunes, pp. 21-24, "The Dowie Dens of Yarrow" (1 text, 1 tune)

Barry/Eckstorm-Smyth-BritishBalladsFromMaine pp. 291-293, "The Braes of Yarrow" (1 short text plus a fragment, 1 tune; the "A" text is a composite lost love song with single stanzas from "The Braes o Yarrow," "The Curragh of Kildare," and others beyond identification; as a whole it cannot be considered a version of Child #214) {Bronson's #37}

Flanders/Olney-BalladsMigrantInNewEngland, pp. 235-237, "The Dewy Dens of Darrow" (1 text, 1 tune) {Bronson's #42}

Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 255-259, "The Braes of Yarrow" (2 texts, 2 tunes) {A=Bronson's #42}

Leach-TheBalladBook, pp. 568-571, "The Braes o Yarrow" (1 text, with a Scandinavian text for comparison)

Friedman-Viking/PenguinBookOfFolkBallads, p. 99, "The Braes o Yarrow" (1 text which incorporates most verses of "Rare Willie Drowned in Yarrow")

Quiller-Couch-OxfordBookOfBallads 150, "The Dowie Houms of Yarrow" (1 text)

Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 45, "The Dens of Yarrow" (1 text, 1 tune)

Bethke-AdirondackVoices, pp. 105-107, "Donny Dims of the Arrow" (1 text, 1 tune)

Cox-FolkSongsSouth 24, "The Braes o Yarrow" (1 text, which Cox lists here though it is so worn down that it might as well be considered a lyric piece; the plot is entirely gone, compare the Hamilton text in Percy)

Gainer-FolkSongsFromTheWestVirginiaHills, p. 77, "The Banks of Yorrow" (1 text, 1 tune, which like the Cox West Virginia text is very short and lyric and might be something else)

Ord-BothySongsAndBallads, pp. 426-429, "The Dowie Dens o' Yarrow" (1 text, 1 tune) {Bronson's #2}

MacColl/Seeger-TravellersSongsFromEnglandAndScotland 17, "The Braes o' Yarrow" (3 texts, 3 tunes)

MacColl-PersonalChoice, pp. 4-5, "The doowie dens of Yarrow" (1 text, 1 tune) {Bronson's #33}

Karpeles-FolkSongsFromNewfoundland 19, "The Dowie Dens of Yarrow" (1 text, 1 tune)

Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 77, "The Dewy Dells of Yarrow" (1 text, 1 tune)

Fowke-TraditionalSingersAndSongsFromOntario 23, "The Braes of Yarrow" (1 text, 1 tune)

Whiting-TraditionalBritishBallads 10, "The Braes O' Yarrow" (1 text)

Niles-BalladBookOfJohnJacobNiles 54, "The Braes o Yarrow" (3 texts, 3 tunes)

Darling-NewAmericanSongster, pp. 54-55, "The Dewy Dens of Yarrow" (1 text)

HarvardClassics-EnglishPoetryChaucerToGray, pp. 115-116, "The Dowie Houms o Yarrow" (1 text)

Silber/FolksingersWordbook, p. 179, "The Dowie Dens of Yarrow" (1 text)

cf. Percy/Wheatley-ReliquesOfAncientEnglishPoetry II, pp. 362-367, "The Braes of Yarrow" (1 text, said to be William Hamilton's adaption of this song)

DT 214, YARROW1*


Roud #13
RECORDINGS:
Liam Clancy, "Dowie Dens of Yarrow" (on IRLClancy01)
John Joe English, "The Dewy Dells Of Yarrow" (on ITMA/CapeShoreNL)
Ewan MacColl, "The Dowie Dens of Yarrow" (on Lomax43, LomaxCD1743) {Bronson's #33}
John MacDonald, "The Dewie Dens of Yarrow" (on Voice03)
Brigid Murphy, "The Dewy Glens of Yarrow" (on IREarlyBallads)
Willie Scott, "The Dowie Dens O' Yarrow" (on Voice17)
Davie [Davy] Stewart, "The Dowie Dens of Yarrow" (on FSB5, FSBBAL2) {Bronson's #24}
BROADSIDES:
NLScotland, RB.m.143(120), "The Dowie Dens of Yarrow," unknown, c. 1890 [scan largely illegible but probably this piece]
CROSS-REFERENCES:
  cf. "Rare Willie Drowned in Yarrow" [Child 215]
  cf. "Yarrow Streams [Child 214]" (story and some lines)
ALTERNATE TITLES:
The Lady and the Shepherd
The Dreary Dream
In the Lonely Glens of Yarrow
NOTES [379 words]: Several scholars, among them Norman Cazden, have claimed that this song is the same as Child 215, "Rare Willie Drowned in Yarrow." Certainly there has been exchange of verses. However, I (following Leach), would maintain that there is a difference: "The Dowie Dens" is about opposition to a marriage; "Willie Drowned" is about the loss of a love.
A brief summary of the whole discussion is found in Coffin's notes in Flanders-AncientBalladsTraditionallySungInNewEngland3. It's not clear what he believes, except that the two songs are a mess and quite mixed. Which can hardly be denied.
Lynn Wollstadt, "A Good Man Is Hard to Find: Positive Masculinity in the Ballads Sung by Scottish Women" (printed in Thomas A. McKeen, editor, The Flowering Thorn: International Ballad Studies, Utah State University Press, 2003) declares (p. 71) that "the tragic 'Dowie Dens o' Yarrow' is the ballad most often recorded by singers of both sexes" in the collections cataloged in the third quarter of the twentieth century. An interesting point, although the methodology of the study is questionable.
Yarrow is a particular strong herbal symbol in this song. According to Anthony S. Mercantante, (The Facts on File Encyclopedia of) World Mythology and Legends, Second Edition revised by James R. Dow, two volumes, Facts on File, 2004, p. 917, "In English folklore, yarrow was used by lovesick maidens to determine who their future lovers would be.... [I]f one dreamed of yarrow, it meant losing the object of one's affection. If one was married and dreamed of the plant, it signified death in the family. Yarrow is often found on gravesites and thus is often associated with death." Incidentally, there is at least one historical instance of a man fighting off six enemies but then being wounded from behind: William the Marshal, famous for his service with Kings Richard I and John, and infamous for the role he allegedly played in "Queen Eleanor's Confession" [Child 156], was part of a party that was attacked in 1168. His horse was killed under him before he had donned all his armor, but he killed the horses of six attackers before one came from behind and disabled him by spearing him in the thigh (see Frank McLynn, Richard & John: Kings at War, Da Capo, 2007, pp. 62-63). - RBW
Last updated in version 6.1
File: C214

Down a Country Road I Know

DESCRIPTION: "The city roar is in my ears, the glare is in my eyes, Yet in my heart I long to see those sunny Central skies" where the singer was a shearer and "raced to hold the ringer's place."
But that's all behind him now, back "down a country road I know"
AUTHOR: Words: Ross McMillan / Music: Phil Garland
EARLIEST DATE: 1982 (recording, Graham Wilson)
KEYWORDS: sheep travel hardtimes
FOUND IN:
REFERENCES (1 citation):
Garland-FacesInTheFirelight-NZ, pp. 42. 158-159, "(Down a Country Road I Know)" (various fragments which between them contain five of the six verses of the song)
NOTES [76 words]: This is not, to my knowledge, traditional in New Zealand. But it arguably is traditional "worldwide" -- because I learned it in Richfield, Minnesota, from another Minnesotan who had learned it while visiting New Zealand. Only later did I find it on record, and I'm not sure my source ever heard a recording of it, either. A weak foothold in tradition, to be sure. But it's a decent lyric with a terrific melody by Phil Garland, so maybe it will survive. - RBW

Last updated in version 4.3
File: Garl042

Down Among the Budded Roses

DESCRIPTION: Singer tells his sweetheart that she should not forget the promise she made to him among the roses. "Down among the budded roses/I am nothing but a stem." He asks her to be his in heaven, where their hearts will be united forever. Or something like that

AUTHOR: unknown

EARLIEST DATE: 1927 (recording, Charlie Poole)

LONG DESCRIPTION: Singer tells his sweetheart that, though they have parted, she should not forget the promise she made to him among the roses in the lane. "Down among the budded roses/I am nothing but a stem." He says they will never meet again on earth, but asks her to be his in heaven, where their hearts will be united forever. Or something like that

KEYWORDS: grief loneliness love promise farewell parting separation death nonballad lover

FOUND IN: US(SE)

REFERENCES (1 citation):
Rorrer-RamblingBlues-LifeAndSongsOfCharlePoole, p. 72, "Budded Rose" (1 text)

Roud #6577

RECORDINGS:
[Clarence] Ashley & [Gwen] Foster, "Faded Roses" (Vocalion 02666, 1934)
[Walter "Kid" Smith & the] Carolina Buddies, "Down among the Budding Roses" (Jewel 20004/Oriole 8004/Perfect 144/Romeo 5004. 1930)
Happy Valley Family, "Down Among the Budding Roses" (Perfect 6-08-53, 1936)
Roy Harvey & the North Carolina Ramblers, "Budded Roses" (Brunswick 268, 1928)
Daddy John Love, "Budded Roses" (Bluebird B-6675, 1936)
Asa Martin, "Budded Roses" (Perfect 13089, 1935)
Charlie Poole & the North Carolina Ramblers, "Budded Rose" (Columbia 15138-D, 1927)
Red Fox Chasers, "Budded Roses" (Supertone 9492, 1929)
Shelton Bros., "Budded Roses" (Decca 5180, 1936)
Kid Williams & Bill Morgan, "Down Among the Budded Roses" (Homestead 16116, c. 1929)

CROSS-REFERENCES:
cf. "I'll Be With You When the Roses Bloom Again" (a line or two)
cf. "Bye and Bye You Will Forget Me (I)" (lyrics)

SAME TUNE:
Whitney & Hogan, "Answer to Budded Roses" (Decca 5817, 1940; rec. Nov. 8. 1939)

NOTES [197 words]: This sounds like nothing so much as a stripped-down version of "I'll Be With You When the Roses Bloom Again", minus the soldier bit. But except for that line, the lyrics seem to be independent, so I split them. I index this one mostly to keep the two straight. It's unclear, incidentally, whether the singer is dying or lighting out for the territories. - PJS

Dr. Thomas L. McAbee of Livermore, California writes of the "Answer to Budded Roses":
This song, as noted, borrows the tune from "Down Among The Budded Roses." The "Answer" was written by my father, Leonard Bratton McAbee, Sr., for my mother Maggie Goble McAbee. They were dear friends of the Briarhoppers and Whitney and Hogan in particular. My father served as MC for Whitney and Hogan occasionally. My parents introduced me to them in the late 1970s in Charlotte, NC, and they confirmed that my dad had written the song (and that Decca paid them nothing for the recording!).
My parents both passed away in 2010 and my brother holds our only family copy of the 78 RPM on which the song was cut. I have no legal method of proving authorship, just memories from my childhood and conversations with the recording artists. - (RBW)

Last updated in version 3.2
File: RcDATBR
**Down Among the Dead Men**

DESCRIPTION: "Here's a health to the king and a lasting peace, To faction an end, to wealth increase; Come, let's drink it while we have breath, For there's no drinking after death." The singer has no interest in those who will not enjoy themselves

AUTHOR: Words: John Dyer (1700-1758)? (source: Shay-BarroomBallads/PiousFriendsDrunkenCompanions, Wikipedia)

EARLIEST DATE: 1728 (The Dancing Master)

KEYWORDS: drink nonballad death

FOUND IN: US

REFERENCES (2 citations):
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 55, "Down Among the Dead Men" (1 text)

DT, DEADMEN*

Roud #9623

SAME TUNE:
Come, Comrades, Come ("Come, comrades, come, your glasses clink; Up with your hands a health to drink -- The health of all that workers be") (Foner, p. 322)

File: SBar055

**Down at the Station**

DESCRIPTION: "Down at the station, early in the morning, See the little pufferbellies all in a row. See the stationmaster pull the little handle. Puff, puff, toot, toot, off we go!"

AUTHOR: unknown

EARLIEST DATE: 1976

KEYWORDS: train nonballad

FOUND IN: US

REFERENCES (1 citation):
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 198, "Down at the Station" (1 text)

Roud #10746

NOTES [53 words]: Amazing what you learn to think of as a folk song once you start compiling a ballad index! This is one of perhaps only two songs from my mother's tradition (the other being "White Coral Bells"). I had not thought of it as a folk song (in fact, for decades I hadn't thought of it at all) till it showed up in Pankake. - RBW

File: PHCFS196

**Down at the Wangan**

DESCRIPTION: "Down at the Wangan across the street From Gifford's Corner the fact'ry boys meet, Waiting for Johnny come down and pay, Down comes old Matthew, 'No pay today.' Stick to the fact'ry boys ...."

AUTHOR: unknown

EARLIEST DATE: 1947 (Manny/Wilson-SongsOfMiramichi)

KEYWORDS: factory work nonballad

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Manny/Wilson-SongsOfMiramichi 11, "Down at the Wangan" (1 fragment, 1 tune)

Roud #9200

NOTES [78 words]: Manny/Wilson-SongsOfMiramichi: "This is a fragment of a song made up in Newcastle in the 1880's or early 1890's. A wangan is a storage house ... where supplies are stored for the use of a lumber camp. By extension, used of any storage place. The song told of Matthew Russell, who ran a spool factory.... Workmen often had to wait a long time for their pay in the 1880's, though it wasn't so much of a hardship in those days, since business was done mostly on credit." - BS

File: MaWi011
Down at Widow Johnson's

DESCRIPTION: "Down at Widow Johnson's the other night, Did a little courtin' out of sight. Down on my knees my love I was telling, My old girl on the outside yelling, 'You can't fool me Charlie (x2), You've tried ev'ry manner for to fool your little Hannah...."

AUTHOR: unknown

EARLIEST DATE: 1902 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)

KEYWORDS: courting fight

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 740, "Down at Widow Johnson's" (1 short text, 1 tune)
Roud #17902

NOTES [15 words]: The description is based on the Brown/Schinhan-FrankCBrownCollectionNCFolklore5 fragment. - RBW

Last updated in version 4.1

File: BrS5740

Down By Blackwaterside

DESCRIPTION: Girl lies with a man, who dresses and prepares to leave her. She reproaches him, saying "That's not the promise you gave to me." She tells him she's the most loyal girl in the world, but now she'll marry him only "when fishes fly and the seas run dry"

AUTHOR: unknown

EARLIEST DATE: 1803 (Johnson)

KEYWORDS: sex promise abandonment

FOUND IN: Ireland Britain(England(South),Scotland(Aber)) US(MA,SE) Canada(Newf)

REFERENCES (8 citations):
Greig/Duncan6 1188, "Down by Yon Riverside" (2 fragments, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 151, "Down By Blackwaterside" (1 text, 1 tune plus another text in the notes)
Reeves/Sharp-TheldiomOfThePeople 28, "Down by a River Side" (2 texts)
Reeves-TheEverlastingCircle 1, "Abroad As I Was Walking" (1 text); 124, "The Squire and the Fair Maid" (1 text)
Tunney-StoneFiddle, pp. 108-109, "Blackwater Side" (1 text, 1 tune)
Karpeles-FolkSongsFromNewfoundland 65, "Down by a Riverside" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 57, "As I Strolled Out One Evening" (1 text, 1 tune)
DT 468, BLKWTRSD*

Roud #564

RECORDINGS:
Anne Briggs, "Blackwater Side" (on Briggs2, Briggs3, Briggs4)
Liam Clancy, "Blackwater Side" (on IRLClancy01)
Winnie Ryan, "Down By Blackwaterside" (on FSBFTX15)
Paddy Tunney, "Blackwaterside" (on Voice10)

BROADSIDES:
Bodleian, Harding B 28(122), "Distress'd Maid" ("As I walk'd out one May morning"), W. Wright (Birmingham), 1831-1837; also Harding B 11(904), Harding B 28(123), "Distress'd Maid"

CROSS-REFERENCES:
cf. "Camden Town" (plot)
cf. "The Lovely Irish Maid" (plot, lyrics)

ALTERNATE TITLES:
Blackwaterside
Black Water Side
I Am Too Young
The Squire and the Fair Maid
The Distress'd Maid

NOTES [219 words]: The voice keeps changing, from a bystander to the woman to (possibly) the man. This song should not be confused with "The Black Water Side" (Laws O1). - PJS

Roud in fact lumps this with Laws P18, "Pretty Little Miss." But that entry is one of his mass lumps, of many songs about untrue lovers. While there is much sharing between songs of this type, it seems better to split them.
Kennedy-FolksongsOfBritainAndIreland lumps this with "The Lovely Irish Maid," and I have to admit that there are strong points of contact, both lyric and in plot. This song, however, appears to take a slightly different direction, so I have, with much hesitation, split them. - RBW

The Reeves/Sharp-TheldiomOfThePeople fragment fits "Down By Blackwaterside" but its primary text combines "Down By Blackwaterside" with "The Shannon Side": instead of taking the maid to his room, "The grass was wet and slippery And both her feet did slide They both fell down together Down by the riverside"; she asks his name so she will know it for her baby's baptism and he says "My name is Captain Thunderbolt"; his reason for not marrying her is that he is committed to "the glazier's daughter."

While Ryan's text is cited by Kennedy as the basis for his Kennedy 151 text only a few verses are shared by the recording and the text in his book. - BS

Last updated in version 5.3
File: K151

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Down by El Alamein

DESCRIPTION: "That night on the desert was dark and serene, Our troops moving up in an endless stream, The barrage all set for ten p.m. Down by El Alamein." "The Afrika Corps will no longer dwell Down by El Alamein" and the "Kiwis" played a great part

AUTHOR: unknown

EARLIEST DATE: c. 1943 (Cleveland-NZ-GreatNewZealandSongbook)

KEYWORDS: battle New Zealand

HISTORICAL REFERENCES:
1942 - Battle of El Alamein. Montgomery's Eighth Army defeats Rommel's Germans and Italians, finally turning the course of the North African war

FOUND IN: New Zealand

REFERENCES (1 citation):
Cleveland-NZ-GreatNewZealandSongbook, p. 55, "Down by El Alamein" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Somewhere in France with You" (tune)

File: Clev055

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Down by Jim Long's Stage

DESCRIPTION: "As I roved out one day in June 'twas down by Jim Long's stage, I met my true love's father" who has other plans for Eliza; singer threatens to take her away "to be me darlin' wife." Father reveals singer has passed the test and can "wed her in the fall"

AUTHOR: unknown (but see NOTES)

EARLIEST DATE: 1955 (Doyle-OldTimeSongsAndPoetryOfNewfoundland, 3rd edition)

KEYWORDS: love marriage dialog father

FOUND IN: Canada(Newf)

REFERENCES (2 citations):
Doyle-OldTimeSongsAndPoetryOfNewfoundland "Down by Jim Long's Stage" (1 text, 1 tune): p. 22 in the 3rd edition, p. 21 in the 4th, p. 19 in the 5th
Blondahl-NewfoundlandersSing, p. 111, "Down By Jim Long's Stage" (1 text, 1 tune)

Roud #7294

NOTES [83 words]: A stage is "An elevated platform on the shore ... where fish are landed and processed for salting and drying ...." [per Dictionary of Newfoundland English, University of Toronto Press, 1999].

According to GEST Songs of Newfoundland and Labrador site the author is "unknown, but probably Mark Walker." - BS

Anna Kearney Guigné, in her article on the Doyle songsters, "Kenneth Peacock's Contribution to Gerald S. Doyle's Old-Time Songs of Newfoundland (1955)," also attributes the piece to Walker. - RBW

Last updated in version 6.0
File: Doyl3022
**Down By the Derwent Side**

DESCRIPTION: The singer meets a girl going to tend her father's sheep "down by the Derwent side." She refuses to go with him. "In time my suit I fondly pressed to win her for my bride." She finally agrees

AUTHOR: unknown

EARLIEST DATE: 1891 (Kidson-TraditionalTunes)

KEYWORDS: courting marriage shepherd

FOUND IN: Britain(England(North))

REFERENCES (4 citations):

*Kidson-TraditionalTunes, pp. 151-152, "Down By the Derwent Side" (1 fragment, 1 tune)*


Anne Geddes Gilchrist, EFDSS Archives AGG/7/37, "Down By the Derwent Side" accessed 5 October 2012 from http://libraryefdss.org/archives/cgi-bin/search.cgi.

Anne Geddes Gilchrist, EFDSS Archives AGG/7/38, "Down By the Derwent Side" accessed 5 October 2012 from http://libraryefdss.org/archives/cgi-bin/search.cgi. [one verse, almost entirely illegible]

Roud #1114

NOTES [54 words]: From his fragment Kidson considered this a local variant of "The Shannon Side" which "may be another instance of the alteration of the locality to suit local singers." The Kidson-TraditionalTunes verses are very close to the beginning of "Shannon Side" but the resolution added by Gilchrist's texts are entirely different. - BS

Last updated in version 3.0

File: KiTu151

**Down By the Glenside (The Bold Fenian Men)**

DESCRIPTION: An old woman sings about the "bold Fenian men" she had seen "marching and drilling" 50 years earlier. They died in the glens and amid strangers. "Wise men have said that their cause was a failure, But they stood by old Ireland and never feared danger"

AUTHOR: Peadar Kearney (source: Hall, notes to Voice08)

EARLIEST DATE: 1955 (recording, Margaret Barry)

KEYWORDS: Ireland rebellion death nonballad

FOUND IN: Ireland

REFERENCES (1 citation):

*DT, GLNSFEN*

Roud #9266

RECORDINGS:

Margaret Barry, "The Bold Fenian Men" (on Voice08)

NOTES [214 words]: The Fenians were an Irish Independence organization -- but they were also among the most absurdly inept plotters in history. The depth of their feelings are illustrated by the fact that they kept on after an endless litany of failures. (For examples, see "A Fenian Song," "The British Man-of-War," and "The Smashing of the Van (I).") - RBW

Hall, notes to Voice08, re "The Bold Fenian Men": "Peadar Kearney wrote [it] ... around the time of the 1916 Easter Rising."

Regarding "Some died by the glenside; some died amid strangers" this comment at Yates, Musical Traditions site Voice of the People suite "Notes - Volume 8" - 1.3.03: "The Fenian Irish independence movement began in the 1860s with attempted risings in the USA, Canada and Ireland."

Yates, Musical Traditions site Voice of the People suite "Notes - Volume 8" - 1.3.03: "In the song, the 'old woman' represents the Spirit of Ireland." In this connection see notes to "Eileen McMahon" and references there. - BS

This seems to be known in tradition mostly under the title "The Bold Fenian Men," but Kearney's original title apparently was "Down by the Glenside." Kearney was also the author of the Irish national anthem "The Soldier's Song"; for more on him, see the notes to "Whack Fol the Diddle (God Bless England)." - RBW

Last updated in version 5.0

File: RcDbtGle
Down By the Groves of Tullig
DESCRIPTION: The singer meets a beautiful "ruined" and "ailing" woman who plans to leave Ireland for California. He flatters her and makes a play but she turns her back saying "tis vanity we're not leading one course."
AUTHOR: unknown
EARLIEST DATE: 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: courting rejection emigration beauty America Ireland
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 54, "Down By the Groves of Tullig" (1 text, 1 tune)
Roud #9288
RECORDINGS:
Elizabeth Cronin, "Down By the Groves of Tullig" (on IRECronin01)
File: OCC054

Down By the Magdalen Green
DESCRIPTION: A sailor, whose ship anchored at Dundee, convinces a girl to walk "along by the Magdalen/Maudlin/Mellon Green." He returns to sea and dreams of the girl weeping with his baby son. He warns sailors against seducing and abandoning girls.
AUTHOR: unknown
EARLIEST DATE: 1970 (Morton-FolksongsSungInUlster)
KEYWORDS: seduction abandonment childbirth dream sailor
FOUND IN: Ireland Britain(Scotland(Aber))
REFERENCES (2 citations):
Morton-FolksongsSungInUlster 16, "Down By the Mellon Green" (1 text, 1 tune)
Gatherer-SongsAndBalladsOfDundee 35, "The Magdalen Green" (1 text, 2 tunes)
Roud #2893
ALTERNATE TITLES:
The Harbour of Dundee
NOTES [38 words]: Morton-FolksongsSungInUlster: "A couple of variants of this song have been collected in Scotland itself, notably from Jimmy McBeath, but it is by no means widely known. There is a Magdalen Green in Dundee (pronounced Madlin)." - BS
Last updated in version 4.5
File: MorU016

Down By the Riverside (I) (Study War No More)
DESCRIPTION: "I'm gonna lay down my sword and shield Down by the riverside... And study war no more," The singer describes coming to heaven, and living in peace with Jesus.
AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: war religious nonballad
FOUND IN: US(SE)
REFERENCES (10 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 55, "Down by the River" (1 text, 1 tune; p. 167 in the 1909 edition), pp. 74-75, "I Ain't Going t' Study War No More" (1 text) (1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 624, "Old Satan's Mad" (5 text, of which the short "A" text is probably "Free at Last"; "B" is a variation on "Down By the Riverside (Study War No More)"; "C" has the "Old Satan's Mad" stanza but a "climbing Zion's walls" chorus; "D" is an unidentifiable fragment perhaps related to "I Belong to that Band; and "E" is also a fragment, perhaps of "Free At Last")
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 566, "Down by de Ribberside" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 566, "Down by de Ribberside" (2 tunes plus text excerpts)
Sandburg-TheAmericanSongbag, pp. 480-481, "Ain' Go'n to Study War No Mo" (1 text, 1 tune)
Joyner-FolkSongInSouthCarolina, p. 90, "Going to Pull My War-Clothes" (1 text, 1 tune)
Barton-OldPlantationHymns, p. 13, "Down By the River" (1 text, 1 tune)
Seeger-AmericanFavoriteBallads, p. 50, "Study War No More" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 281, "Study War No More" (1 text)

DT, WARNOMOR
Roud #11886

RECORDINGS:
Dixie Jubilee Singers, "I Ain't Gonna Study War No More" (Banner 7237/Domino 4206/Challenge 937 [as Jewel Male Quartet], 1928)
Elkins Payne Jubilee Singers, "Down By the Riverside" (Paramount 12071, 1923)
Fisk University Jubilee Quartet, "I Ain't Goin' to Study War No More" (Columbia A3596, 1922; rec. 1920)
Jimmie Lunceford & his Orch. "I Ain't Gonna Study War No More" (Columbia 26938, n.d.; Columbia 35567, 1940)
Golden Echo Quartet, "Study War No More" (Deluxe 1005, 1945)
Memphis Minnie [Lizzie Douglas], "Down by the Riverside" (Conqueror 9936, 1941)
Missouri Pacific Diamond Jubilee Quartette, "Study War No More" (OKeah 8472, 1927)
Morehouse Quartet, "Down by the Riverside" (OKeah 4887, 1923)
C. Mae Frierson Moore, "Going to Study War No More" (Paramount 12323, 1925)
Norfolk Jubilee Quartet, "Down by the Riverside" (Paramount 12445, 1927)
Oak Ridge Quartet, "Ain't Gwine to Study War No More" (Capitol 40057, 1947)
Pete Seeger, "Study War No More" (on PeteSeeger14) (on PeteSeeger15) (on PeteSeeger44) (on PeteSeeger48)
Pete Seeger & Sonny Terry, "Study War No More" (on SeegerTerry)
Sister Rosetta Tharpe, "Down By the Riverside" (Decca 48106, n.d. but probably 1950s)
Louise Foreacre, "Shout Little Lulu" (on CloseHomeMS)

SAME TUNE:
Three Little Maids, "Ain't Gonna Study War No Mo'" (Bluebird B-5860, 1935; rec. 1933)

NOTES [376 words]: Holger Terp has written an article for the Danish Peace Academy, "Ain't gonna study war no more." He notes several sources who think the song goes back to the Civil War era -- but he observes that there is no evidence of the song in the nineteenth century. He finds a number of uses of the line "down by the river" or "down by the riverside" in that era, but they quite clearly are not this song although they may have inspired it.

It is his belief that the text of this song originated after 1917, using a tune published by John J. Nolan in 1902. Not having heard Nolan's piece "Down By The River Side," I cannot directly verify this, but it seems likely. It also seems likely that the first "Study War No More" text was compiled in 1918, although we cannot absolutely verify this. Holger thinks the text was first published in the 1918 Rodeheaver volume "Plantation Melodies"; again, I have not verified this.

Holger also believes that the song was inspired by the famous verse in Isaiah (2:4) and Micah (4:5), the former of which reads in the (American printings of) the King James Version, and they shall beat their swords into plowshares, and their spears into pruning-hooks; nation shall not lift up sword against nation, neither shall they learn war any more.

These verses have inspired many songs (too bad they haven't inspired more politicians!), although in this case I would consider the song an allusion, not an actual quote.

Incidentally, although the King James translation is so influential that many more accurate translations are afraid to change it, the New English Bible renders it differently at several points: They will beat their swords into mattocks and their spears into pruning-knives; nation will not lift sword against nation nor ever again be trained for war.

Similarly, the New Jerusalem Bible has "sickles" for KJV "pruninghooks." The "pruning-knives" rendering goes back to the brilliant George Adam Smith. James Moffatt's translation gives the last line as

no longer shall men learn to fight.

Smith omits "any more" from the last line on the basis of the LXX Greek. - RBW

Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute is a variant of Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 624B. - BS

Last updated in version 4.1

File: San480
Down By the Riverside (II)

DESCRIPTION: The singer loves Annie, but his parents have him marry another girl for gold. "What is the use of gold to me when I haven't the girl I love." He murders his wife. "Tomorrow morning you must hang down by the riverside." Don't slight your first true love.

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA-Leach)

KEYWORDS: greed love marriage warning execution homicide punishment trial father mother wife

FOUND IN: Canada(Newf)

Roud #25802

RECORDINGS:

John James, "Down By the Riverside" (on MUNFLA-Leach)
Minnie Murphy, "Down By The Riverside" (on ITMA/CapeShoreNL)

NOTES [39 words]: According to the ITMA/CapeShoreNL notes for this song, "After Minnie Murphy finished her performance, one of the men present in the room comments [sic] that he sometimes heard this song in the lumber camps of western Newfoundland." - BS

Last updated in version 4.5

File: ML3DBtRi

Down by the Sally Gardens

DESCRIPTION: Singer meets his sweetheart by the Sally Gardens; she bid him to "take love easy," but he is foolish and does not. He is now filled with remorse.

AUTHOR: Words: William Butler Yeats / Music: Traditional

EARLIEST DATE: 1889

KEYWORDS: grief courting youth lover

FOUND IN: Britain

REFERENCES (5 citations):

Hylands-Mammoth-Hibernian-Songster, p. 164, "Down by the Sally Gardens" (1 text)
Silber/Silber-FolksingersWordbook, p. 182, "Down By The Sally Gardens" (1 text)
DT, SALLYGRD*

ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), p. 598, "Down by the Salley Gardens" (1 text)


CROSS-REFERENCES:
cf. "You Rambling Boys of Pleasure (Down by Sally's Garden)"

ALTERNATE TITLES:

Down By the Sally Gardens

NOTES [40 words]: This is barely a ballad, but there is the skeleton of a narrative, and it seems to have entered the repertoire. - PJS

It seems to have had roots in tradition, though. See "Down In my Sally's Garden" and "You Rambling Boys of Pleasure." - RBW

Last updated in version 6.1

File: FSWB182

Down by the Sea

DESCRIPTION: Call and answer: "Down by the sea (Down by the sea) Where the watermelons grow (Where the...), Back to my house... I dare not go... For if I go... My wife will say... Have you ever seen a cow with a green eye-brow Down where the watermelons grow?"

AUTHOR: unknown

EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)

KEYWORDS: sea husband wife nonsense food

FOUND IN:

REFERENCES (1 citation):

Brophy/Partridge-TommiesSongsAndSlang, p. 38, "Down by the Sea" (1 text)

Roud #10561

File: BrPa038A
Down by the Seaside
DESCRIPTION: Singer meets young woman and asks her to walk with him. She declines; she's searching for her true love. Looking through an opera glass, she spies his ship; hearing that he has been shot, she despairs; if he died for honor, she will die for love
AUTHOR: unknown
EARLIEST DATE: 1956 (recorded from George Maynard)
KEYWORDS: grief virtue love separation death ship lover sailor
FOUND IN: Britain(England(South))
Roud #1712
RECORDINGS:
George Maynard, "Down By the Seaside" (on Maynard1)
CROSS-REFERENCES:
cf. "John (George) Riley (I)" (part of plot, lyrics) and cross-references there
cf. "Susan Strayed on the Briny Beach [Laws K19]" (plot)
NOTES [48 words]: This is a conundrum; it starts out as a classic John-Riley-lover-in-disguise ballad, but halfway through does not take the usual sharp turn of revealing the stranger to be the lover returned. Instead, it proceeds in a straight line to the young man's death and the woman's bereavement. - PJS
File: RcDBTSS

Down by the Weeping Willow Tree
DESCRIPTION: "Dig my grave and let me lie, love (x3), Down by the weeping willow tree." "Make it long and deep and wide, love." "Dig my grave with a golden spade, love." "Let me down with a golden chain, love." "Cover me over with the sod, love."
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: burial death
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 268, "Down by the Weeping Willow Tree" (1 text)
CROSS-REFERENCES:
cf. "Dig My Grave with a Silver Spade" (lyrics)
NOTES [47 words]: The lyrics of this are largely identical with "Dig My Grave with a Silver Spade," and I thought seriously about lumping them. But I hesitantly separate them (pending discovery of additional versions) on the basis of the refrains and the much more spiritual feel of "Silver Spade." - RBW
File: Br3268

Down by the Yeaman Shore
DESCRIPTION: "Come all ye swains of Scotland, I pray you lend an ear." The singer met his love in Dundee; they walked by the Yeaman Shore. Later, she will not walk with him because of her parents. He wishes he had money, but having none, he will travel far away
AUTHOR: unknown
EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: courting rejection travel
FOUND IN:
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 36, "Down by the Yeaman Shore" (1 text, tune referenced)
File: Gath036

Down By Yon Shady Harbor
DESCRIPTION: "You tender-hearted lover, come listen to my grief, My darling's going to leave me in hopes of no relief." He is bound for America; she begs him to stay, but he is sent off. She sets out for America also, and finds him; they marry
AUTHOR: unknown
EARLIEST DATE: 1957 (Fowke collection)
KEYWORDS: love separation emigration reunion
FOUND IN: Canada (Ont)
REFERENCES (1 citation):
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 12, "Down By Yon Shady Harbour" (1 text, 1 tune)
Roud #3830
CROSS-REFERENCES:
cf. "Mary Acklin (The Squire's Young Daughter)" [Laws M16] (plot)
NOTES [125 words]: The mention of a "shady harbor" also occurs in versions of "Mary Acklin (The Squire's Young Daughter)" [Laws M16], which also features two lovers separated. But, in that song, it is because of her father, and Mary is a squire's daughter. In this song, the father does not enter in, and the girl (still named Mary) is a servant. The ring which motivates the plot is also missing from this song.
On the other hand, the text of this song as collected from O. J. Abbott is a bit confused: Did Willy go to America voluntarily, or was he forced away? Different lines give different answers. On the whole, I think this song a derivative of "Mary Acklin," but just different enough that I have agreed with Roud in splitting them. But best to see both songs. - RBW
Last updated in version 5.1
File: AbFo012

Down Fell the Old Nag
DESCRIPTION: "Down fell the old nag, dead between the shafts." The crew, rather than haul the cart home themselves, declare, "We'll harness up the old woman, and put her in the shafts, and make her pull the whole lot home"
AUTHOR: unknown
EARLIEST DATE: 1968
KEYWORDS: husband wife horse death hardheartedness
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, p. 144, "Down Fell the Old Nag" (1 text, 1 tune)
File: MA144

Down Hampshire Way
DESCRIPTION: "I'm Hampshire bred and Hampshire born, And proud of it am I, No softer, purer air I know, Beneath God's boundless sky." Hampshire is beautiful, and welcomes visitors. No matter where you travel, you will not find better cities than Southampton, etc.
AUTHOR: Words: Hugh Scott / Music: Seathcote Statham (source: Browne-FolkSongsOfOldHampshire)
EARLIEST DATE: 1927 (Hampshire Advertiser and Southampton Times, according to Browne-FolkSongsOfOldHampshire)
KEYWORDS: patriotic home nonballad
FOUND IN:
REFERENCES (1 citation):
Browne-FolkSongsOfOldHampshire, pp. 40-42, "Down Hampshire Way" (1 text, 1 tune)
NOTES [32 words]: Pretty definitely not a folk song -- and probably not true, even in 1927; all the coal-burning ships traveling in and out of Portsmouth and Southampton would hardly have produced pure air! - RBW
Last updated in version 5.0
File: BrHa040

Down in a Boston Restaurant
DESCRIPTION: A moneyless hobo steals a crock of beans from a Boston restaurant and escapes from a cop who chases him. He marries a girl with false teeth and hair and a wooden leg. She has a baby girl; he wants boys. He hopes to fool a blind man with a fake quarter
**Down in a Licensed Saloon**

DESCRIPTION: "Where is my wandering boy tonight? Down in a licensed saloon. Down in a room all cozy and bright, Filled with the glare of many a light, Ruined and wrecked by the drink appetite..." The mother recalls the boy's youthful charms and regrets his downfall

AUTHOR: W.A. Williams

EARLIEST DATE: 1892 (copyright)

KEYWORDS: drink mother children

FOUND IN: US(So)

REFERENCES (1 citation):
*Randolph 335, "Down in a Licensed Saloon" (1 text)*

Roud #7807

NOTES [14 words]: Published under the caption "An answer to, 'Where is My Wandering Boy Tonight?'" - RBW

File: R335

**Down in Dear Old Greenwich Village**

DESCRIPTION: "Way down south in Greenwich Village, that's the field for cultural tillage; there they have artistic ravings, tea and awful cravings." In Greenwich women bob their hair and look for men and look for "distillage" and otherwise act in shocking ways

AUTHOR: unknown

EARLIEST DATE: 1928 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)

KEYWORDS: nonballad home travel courting drink

FOUND IN: US

REFERENCES (1 citation):
*Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 128-130, "Down in Dear Old Greenwich Village" (1 text, 1 tune)*

Roud #9537

File: SBar128

**Down in My Sally's Garden**

DESCRIPTION: The thrush sings sweetly in Sally's garden. The singer recalls meeting her in the garden, and the time they fondly shared. In the end, "My heart became love-weary When I at last must go." "I left my Sally weeping Down by an ivied dell."

AUTHOR: unknown

EARLIEST DATE: 1939 (Sam Henry collection)

KEYWORDS: love courting separation

FOUND IN: Ireland

REFERENCES (3 citations):
*Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H828, p. 286-287, "Down in My Sally's Garden" (1 text, 1 tune)*

*Flanders/Olney-BalladsMigrantInNewEngland, pp. 124-125, (no title) (1 text, with at least the first verse being related to this)*

*DT, SALGARD2*  

Roud #3819

NOTES [31 words]: This may have influenced the Yeats poem, "Down by the Sally Garden," though that poem may also have been inspired by "You Rambling Boys of Pleasure." Or both may have played a part. - RBW
Down In Old Franklin County

DESCRIPTION: "It was down in Franklin County, Where they never have the blues, Where the Captain kills the colonel, And the colonel kills the booze." Horses and women there are attractive, but it is a violent place. A daily walk can leave "buckshot in your pants."

AUTHOR: unknown
EARLIEST DATE: 1951 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)
KEYWORDS: violence home drink homicide
FOUND IN: US(MW)
REFERENCES (2 citations):
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 29, "Down in Old Franklin County" (1 short text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 443, "Down in Old Franklin County" (1 short text)
Roud #14054
NOTES [23 words]: I can't prove it from the extant fragments, but I suspect that this is about moonshine, with a moonshiner killing a revenue officer. - RBW

Last updated in version 4.3

File: CAFS443A

Down in Our Village

DESCRIPTION: The singer meets Fan dancing in the village after work. His parents and friends "laugh and joke and jeer me." When they've saved enough money they will marry and "Fan will dance and I will sing"

AUTHOR: unknown
EARLIEST DATE: 1822 (broadside, Bodleian Johnson Ballads fol. 15)
KEYWORDS: courting marriage dancing father friend mother shepherd
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Kidson-TraditionalTunes, pp. 149-150, "Down in Our Village" (1 text, 1 tune)
Roud #1113
BROADSIDES:
Bodleian, Johnson Ballads fol. 15, "Our Village" ("When first I was a shepherd's boy"), J. Catnach (London), 1822; also Harding B 36(29), "Our Village"; Firth b.27(47), Firth b.26(343), 2806 c.16(145), Harding B 20(44), 2806 c.17(105), Firth b.25(518), Firth b.25(518), Harding B 25(546), "Down in Our Village"; Johnson Ballads 804, Firth b.26(343), Firth b.25(222), Harding B 11(958), Harding B 11(697), Harding B 25(543), "Down Down in Our Village"; 2806 c.17(389)[left margin clipped], Johnson Ballads 3071 View 2 of 3, [The] Shepherd's Boy"
SAME TUNE:
The Sun That Lights the Roses (broadside, Bodleian Johnson Ballads fol. 15)
ALTERNATE TITLES:
Little Fan

File: KiTu149

Down in Southern Illinois

DESCRIPTION: "You may sing of old Kentucky Or your Indiana home, You may boast of Missouri Or the many lands you roam," but the singer prefers Southern Illinois, even though it is called "Darkest Egypt." The singer dreams of hogs and cattle and plans to stay

AUTHOR: unknown
EARLIEST DATE: 1932 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)
KEYWORDS: home nonballad farming
FOUND IN: US(MW)
REFERENCES (2 citations):
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 28-29, "Down in Southern Illinois" (1 text)
Down in Texas Blues
DESCRIPTION: Don't be a stick-up man or call a man a liar in Texas because every "pocket has a pistol"; "they never hang a man." "They put us in jail every night and every morning they turn us loose." Texas is the best state after all: "I can get my ashes hauled"
AUTHOR: unknown
EARLIEST DATE: 1929 (StuffDreams1)
KEYWORDS: sex violence crime home bawdy nonballad
FOUND IN:
RECORDINGS:
Jesse "Babyface" Thomas, "Down in Texas Blues" (on StuffDreams1)
NOTES [18 words]: Three line blues: the first line is repeated -- more or less -- and the last line completes the thought. - BS
Last updated in version 5.2
File: RcDITexB

Down in the Arkansas
DESCRIPTION: Odd snippets with the refrain "Down in the Arkan (x2) Down in the Arkansas. The sweetest girl I ever saw Was down in the Arkansas." Example: "I had a cow that slobbered bad... Asked (the doctor) what to do for it. He said to teach that cow to spit."
AUTHOR: unknown
EARLIEST DATE: 1921 (recording, Myers & Hanford)
KEYWORDS: humorous animal courting
FOUND IN: US(So)
REFERENCES (2 citations):
Randolph 349, "Down in Arkansas" (2 texts)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 355-356, "Down In Arkansas" (1 text)
Roud #7626
RECORDINGS:
Bill Cox, "Down in Arkansas" (Champion 16075 [as Luke Baldwin]/Supertone 9714 [as Charley Blake]/Superior 2558 [as Clyde Ashley], 1930)
Crystal Springs Ramblers, "Down in Arkansas" (Vocalion 03856, 1937)
Dave Edwards & his Alabama Boys, "Down in Arkansas" (Decca 5536, 1938; rec. 1937)
Golden Melody Boys, "Way Down in Arkansas" ( Paramount 3087, 1928; Broadway 8134, n.d.)
Uncle Dave Macon, "Down in Arkansas" (Vocalion 15034, 1925)
[Pee Wee] Myers and [Ford] Hanford, "Down in Arkansaw" (Victor 18767, 1921)
Pickard Family, "Down in Arkansas" (Brunswick 348/Conqueror 7251, 1929; Banner S-6283/Challeng 993/QRS 9002, c. 1929; rec. 1928)
Riley Puckett, "Down in Arkansas" (Columbia 15139-D, 1927; rec. 1926)
Reaves White County Ramblers, "Down in Arkansas" (Vocalion 5224, 1928)
Almeda Riddle, "Down in Arkansas" (on LomaxCD1707)
Art Thieme, "Down in the Arkansas" (on Thieme04)
File: R349

Down in the Brunner Mine
DESCRIPTION: "They work in the heat, and the coal-black dust Sticks to the skin... We curse each day that the miner must Go down in the Brunner Mine." Even the air is dangerous. A cave-in brings "a hundred feet of rubble and coal," giving a day off; no one rejoices
AUTHOR: unknown
EARLIEST DATE: 1972 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)
KEYWORDS: mining death New Zealand
HISTORICAL REFERENCES:
Mar 26, 1896 - The Brunner Mine in Westland, New Zealand, collapses, killing 67 miners

REFERENCES (2 citations):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 78, "Down in the Brunner Mine" (1 text, 1 tune) (p. 58 in the 1972 edition)
Garland-FacesInTheFirelight-NZ, pp. 38-39, "Down in the Brunner Mine" (1 text)

RECORDINGS:
Barbie and Neil Colquhoun, "Down in the Brunner Mine" (on NZSongYngCntry)

NOTES [111 words]: According to Gordon McLauchlan, editor-in-chief, New Zealand Encyclopedia, David Bateman Limited, 1984, pp. 72-73, Brunner was "a locality 13 km east of Greymouth, formerly known as Brunnerton and declared a borough in 1887. It is near where Thomas Brunner [''one of the most intrepid explorers in the early days of NZ settlement''] discovered a coal seam in January 1848. The Brunner coalmine was the scene of the worst mine disaster in NZ history. On 26 March 1896, 67 men were killed by an explosion and release of gas, following the negligent and unauthorized firing of a shot in a disused section of the mine where no work should have been in progress." - RBW
Last updated in version 5.2
File: Colq058

Down in the Coal Mine

DESCRIPTION: The miner sings, "I am a jovial collier lad, as blythe as blythe can be / And let the times be good or bad, it's all the same to me...." He describes his dark and dirty life and his lack of culture, but points out how all are dependent on him.

AUTHOR: J. B. Geoghegan (or "Geehagen")

EARLIEST DATE: 1872

KEYWORDS: mining nonballad work

FOUND IN: US(MA,MW,Ro) Britain

REFERENCES (8 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 26, "Down in the Coal Mine" (1 text, 1 tune)
Korson-PennsylvaniaSongsAndLegends, pp. 373-374, "Down in a Coal Mine" (1 text, 1 tune)
Stout-FolkloreFromIowa 74, p. 97, "Down in the Coal Mines" (1 text)
Hubbard-BalladsAndSongsFromUtah, #187, "Down in the Coal Mine" (1 text)
Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 199, "Down in a Coal Mine" (1 text)
Arnett-IHearAmericaSinging, pp. 128-129, "Down in the Coalmine" (1 text, 1 tune)
Spaeth-WeepSomeMoreMyLady, pp. 171-172, "Down in a Coal Mine" (1 text, 1 tune)

DT, DOWNCOAL

Roud #3502

CROSS-REFERENCES:
cf. "Yellow Meal (Heave Away; Yellow Gals; Tapscott; Bound to Go)" (part of tune)
File: Wa026

Down in the Diving Bell (The Mermaid (II))

DESCRIPTION: Singer, a sailor, sees amazing sights while down in the diving bell (including the Atlantic Cable used as a clothesline). He courts and marries a mermaid and they live happily, if wetly, ever after

AUTHOR: unknown

EARLIEST DATE: before 1867 (Broadside Bodleian Harding B 11(965))

KEYWORDS: courting marriage wedding sea humorous sailor mermaid/man

FOUND IN: US(MW,SE)

REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #27, "Down in the Diving Bells" (2 texts, 1 tune)

Roud #5013

RECORDINGS:
Warde Ford, "The Mermaid (Down in the Diving Bell)" (AFS 4199 A2, 1938; tr.; in AMMEM/Cowell)

BROADSIDES:
Bodleian, Harding B 11(965), "Down in the Diving Bell," J. Harkness (Preston) , 1840-1866

CROSS-REFERENCES:
Down in the Duckpond

**DESCRIPTION:** "Down in the duckpond, Learning how to swim, First he does the overarm, Then he does the side, Now he's underwater, Swimming against the tide"

**AUTHOR:** unknown

**EARLIEST DATE:** 1900 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

**KEYWORDS:** playparty

**FOUND IN:** New Zealand

**REFERENCES (1 citation):**

Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 60, "(Down in the duckpond)" (1 text)

**File:** SuSm060

Down in the Harbor of Havana

**DESCRIPTION:** "Down in the harbor of Havana, Have you heard the news, know what?" "Our battleship, the Maine, Was visiting the Spain." "Our crew was fast asleep." "About ten o'clock, There came an awful shock." "The Spaniards nevermore Shall ravish Cuba's shore."

**AUTHOR:** unknown

**EARLIEST DATE:** 1950 (Morris-FolksongsOfFlorida)

**KEYWORDS:** disaster ship death war

**HISTORICAL REFERENCES:**

1895 - Cubans rebel against Spain
Feb 15, 1898 - Explosion of the battleship "Maine" in Havana harbor
April 25, 1898 - Congress declares war on Spain

**FOUND IN:** US(SE)

**REFERENCES (1 citation):**

Morris-FolksongsOfFlorida, #10, "Down in the Harbor of Havanna" (1 text)

Roud #5018

**CROSS-REFERENCES:**

cf. "My Sweetheart Went Down with the Maine" (subject) and references there

**File:** Morr010

Down in the Holler

**DESCRIPTION:** "Down in the holler Where the pigs used to waller, Oh there's somebody wailing for me, Take the one, leave the other, Take the one, leave the other, Take the one, leave the other for me."

**AUTHOR:** unknown

**EARLIEST DATE:** 1957 (Sackett/Koch-KansasFolklore)

**KEYWORDS:** playparty courting animal

**FOUND IN:** US(MW)

**REFERENCES (1 citation):**

Sackett/Koch-KansasFolklore, pp. 215-216, "Down in the Holler" (1 text, 1 tune)

**File:** SaKo215
**Down in the Jungle**

DESCRIPTION: "Down in the jungle Where nobody goes, Lives a big fat mama Who washes her clothes." Some rubbing and dubbing and "That's how she washes her clothes"

AUTHOR: unknown

EARLIEST DATE: 1975 (Opie/Opie-TheSingingGame)

KEYWORDS: clothes derivative playparty

FOUND IN: Britain(Scotland(Bord))

REFERENCES (1 citation):

* Opie/Opie-TheSingingGame 125, "Down in the Jungle" (1 text)

Roud #18993

CROSS-REFERENCES:

cf. "Down in the Valley Washing Her Clothes" (the apparent source)

NOTES [68 words]: Google for "where nobody goes" and "clothes" and you'll find references to variations of this song (as well as to "Down in the Valley Washing Her Clothes"). There are "children's" versions where "big fat mama" becomes a gorilla, or crocodile, or an elephant, or "wisy washy washer woman" or "Boogie Woogie Washer Woman." You can also go "down in the cellar" where "the bugs and beetles get in your clothes." - BS

Last updated in version 2.6

File: OpGa155

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**Down in the Meadow (Down in the Valley II)**

DESCRIPTION: Singing game/skipping rhyme "Down in the (meadow/valley) where the green grass grows," a girl shines like a rose (or hangs out her clothes). She and a young man court (and marry)

AUTHOR: unknown

EARLIEST DATE: 1894 (Gomme)

KEYWORDS: playparty courting

FOUND IN: Britain(Scotland(Aber)) US(MA,MW,SE)

REFERENCES (11 citations):

* Greig/Duncan8 1575, "Down in Yon Meadow" (2 texts, 2 tunes)
* Opie/Opie-TheSingingGame 20, "Down by the Riverside" (6 texts, 1 tune)
* Montgomery/Montgomery-ScottishNurseryRhymes 59, "Skipping (Down in the Valley)" (1 text)
* Behan-IrelandSings, #25, "Down in Yonder Meadow" (1 text, 1 tune, modified)
* Morris-FolksongsOfFlorida, #126, "Down in the Valley Where the Green Grass Grows" (1 text)
* Carey-MarylandFolkloreAndFolklife, p. 78, "(no title)" (1 text)
* Byington/Goldstein-TwoPennyBallads, p. 116, "(no title, filed under "Rope Jumping")" (1 text)
* NorthCarolinaFolkloreJournal, (Joan McCaskill, collector), "Rope-Skipping Games", Vol. 1, No. 1 (Jun 1948), p. 12, "(Down in the Meadow)" (1 text)
* ADDITIONAL: Richard M. Dorson, _Buying the Wind: Regional Folklore in the United States_, University of Chicago Press, 1964, p. 386, "(no title)" (1 short text)
* Tristram P. Coffin and Hennig Cohen, _Folklore in America: Tales, Songs, Superstitions, Proverbs, Riddles, Games, Folk Drama and Folk Festivals_, Doubleday, 1966, p. 189, "A Political Jump Rope Rhyme" (1 text, with references to Kennedy and Nixon rather than courting, collected 1960)
* Roud #12967

NOTES [45 words]: Opie/Opie-TheSingingGame: "Although the precise source ... may never be known, the words probably stem from an Arcadian song such as 'The Wars are all O'er', which appears on a slip sheet in our possession printed in the 1770's." See "I Wish the Wars Were All Over." - BS

Last updated in version 6.1

File: SNR059

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**Down in the Place Where I Come From**

DESCRIPTION: "Down in de place where I come from, Dey feed dose coons on hard-parched cawn, Dey swell up an' dey get so far Day dey couldn't get deir heads in a Number Ten hat."
NOTES [43 words]: Anyone who has had to deal with an urban raccoon will know how true this is; trash is so abundant and convenient that the critters tend to take over yards and even houses. It's also reported that many of them are ending up with severe dental problems. - RBW

File: ScNF284A

**Down in the Town of Old Bantry (The Black and Tan Gun)**

DESCRIPTION: An Irish soldier is dying in Bantry "shot by a Black-and-Tan gun" He asks his comrades to bury him "out on the mountain Where I can see where the battle was won" They bury him, return to Dublin "with our victories over and won."

AUTHOR: unknown

EARLIEST DATE: 1965 (recording, Tommy McGrath)

KEYWORDS: Ireland rebellion Civilwar IRA dying soldier

HISTORICAL REFERENCES:
- 1920-1921 - The Black and Tan War

FOUND IN: Ireland

ST RcBlTaGu (Full)

Roud #12938

RECORDINGS:
- Tommy McGrath, "Down in the Town of Old Bantry" (on Voice08)

NOTES [185 words]: The "Black and Tans" were British reinforcements to regular British soldiers sent to Ireland in 1920. (source: Michael Collins: A Man Against an Empire copyright by and available on the History Net site) For more information see RBW note for "The Bold Black and Tan" - BS

Although details in the song are lacking, its setting in Bantry is quite reasonable; the south of Ireland was noteworthy for the fury of the contest with the English, with Cork being probably the single most active IRA center. Robert Kee, in Ourselves Alone, being volume III of The Green Flag, devotes pp. 102-103 to the atrocities committed by both side in Bantry.

The sad irony is that, once the Irish fought off the British, and achieved the Free State (see the notes to "The Irish Free State"), they proceeded to have a civil war (see "General Michael Collins"). That by implication dates this song to 1921 or 1922, before it became clear that the "victory" of the Black and Tan war just led to more violence. Of course, many Irish songwriters have tended to write about their successes and ignore the subsequent failures. - RBW

File: RcBlTaGu

**Down in the Tules**

DESCRIPTION: "Oh, down in the tules, a-wranglin' around, I'd give a month's pay just to be in town." A cowboy complains about his hard work. He goes into town and parties, concluding "Saturday night's over, it's back to the hills;" partied out, he wants to go home

AUTHOR: Jim McElroy

EARLIEST DATE: 1973

KEYWORDS: cowboy work home party

FOUND IN:

REFERENCES (1 citation):
- Ohrlin-HellBoundTrain 73, "Down in the Tules" (1 text, 1 tune)

NOTES [24 words]: "Tules," Ohrlin explains, are the reed grasses that grow by bodies of water. This gives rise to the secondary meaning "boondocks, outskirts." - RBW

File: 0hr073

**Down in the Valley**

DESCRIPTION: "Down in the valley, valley so low, Hang your head over, hear the wind blow." The
singer tells of his deep, unrequited love for (his/her) sweetheart. (He) bids farewell: "If you don't love me, love whom you please." (He says to write to Birmingham Jail.)

AUTHOR: unknown

EARLIEST DATE: 1909 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: love courting separation prison lyric

FOUND IN: US(Ap,MW,SE,So)

REFERENCES (26 citations):

Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 488, "Down in the Valley"; pp. 488-489, "Bird in a Cage" (2 texts)

Randolph 772, "Down in the Valley" (1 text, 1 tune)

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 281, "Down in the Valley (Birmingham Jail)" (1 text plus a fragment); also probably 282, "I Sent My Love a Letter" (3 texts, of which "A" is likely to be this piece and "C" is a mess with some "Down in the Valley" verses and others about Lulu, though it's not clear which Lulu; "B" is "Green Grows the Laurel (Green Grow the Lilacs)"

Brown/Schinhan-FrankCBrownCollectionNCFolklore5 281, "Down in the Valley (Birmingham Jail)" (1 tune plus a text excerpt)

Morris-FolksongsOfFlorida, #31, "Birmingham Jail" 2 texts, 1 tune)

Fuson-BalladsOfTheKentuckyHighlands, p. 142, "Bird in the Cage" (1 text)

Sulzer-TwentyFiveKentuckyFolkBallads, pp. 6-7, "Down in the Valley" (1 text plus some additional verses, 3 tunes)

Henry-SongsSungInTheSouthernAppalachians, p. 179, "Down in the Valley" (1 text)

Sandburg-TheAmericanSongbag, p. 148, "Down in the Valley"; 213, "Bird in a Cage" (2 texts, 2 tunes)

Lomax/Lomax-FolkSongUSA 19, "Down in the Valley" (1 text, 1 tune)

Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 147-149, "Down in the Valley" (1 text, 1 tune)

Lomax-FolkSongsOfNorthAmerica 150, "Down in the Valley" (1 text, 1 tune)

Lomax/Lomax-OurSingingCountry, pp. 310-311, "Little Willie's My Darling" (1 text, 1 tune, with a plot of "Twenty-One Years" [Laws E16] but which has swallowed "Down in the Valley" almost entire)

Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 332, "Birmingham Jail" (1 text)

Owens-TexasFolkSongs-1ed, pp. 149-151, "The Birmingham Jail" (1 text, 1 tune)

Owens-TexasFolkSongs-2ed, pp. 92-93, "The Birmingham Jail" (1 text, 1 tune)

Abernethy-SinginTexas, p. 85, "Birmingham Jail" (1 text, 1 tune)

Fife/CowboyAndWesternSongs 58, "Down in the Valley" (1 text, 1 tune)

Botkin-TreasuryOfAmericanFolklore, pp. 902-903, "Down in the Valley" (1 text, 1 tune)

Seeger-AmericanFavoriteBallads, p. 33, "Down In The Valley" (1 text, 1 tune)

Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 290, "Down in the Valley" (1 text)

Fireside-Book-of-Folk-Songs, p. 99, "Down in the Valley" (1 text)

Silber/Silber-FolksingersWordbook, p. 150, "Down In The Valley" (1 text)

Roud #943

RECORDINGS:


Ezra Hill & Henry Johnson, "Birmingham Jail" (Challenge 15750, 1929)

Frank Proffitt, "Down in the Valley" (on Proffitt03)

Riley Puckett, "Down in the Valley" (Regal Zonophone [Australia] G22464, n.d.)

Pete Seeger, "Down in the Valley" (on LonesomeValley) (on PeteSeeger17)

Unidentified group of singers, "Down in the Valley" (on JThomas01)

CROSS-REFERENCES:

cf. "Charlotte the Harlot (III)" (tune)

cf. "Bull Connor's Jail" (tune)

cf. "The Stolen Bride" (tune)

cf. "Billy My Darling" (lyrics)

SAME TUNE:

Hang Your Head Over (Suck Your Big Toe) (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 110)

Tom Darby & Jimmie Tarlton, "Birmingham Jail - No. 2" (Columbia 15375-D, 1929; rec. 1928);

"New Birmingham Jail" (Columbia 15629-D, 1930 -- note that two different takes were issued under
this record number)
NOTES [99 words]: "Birmingham Jail" (sometimes credited to E.V. Body) is considered by some a separate song, but it can hardly be distinguished from "Down in the Valley." The same can be said of Sandburg-TheAmericanSongbag's and Belden-BalladsSongsCollectedByMissourFolkloreSociety's "Bird in a Cage" texts; it lacks the "Down in the Valley" stanza, but the other verses are common. - RBW
This song is often called "Birmingham Jail," particularly on early recordings; there is also, however, another song called "Birmingham Jail", which is part of the "Sweet Thing/Crawdad Hole" family, and no relation to this. - PJS
Last updated in version 4.5
File: R772

Down In The Valley On My Praying Knees
DESCRIPTION: "(Down in the valley on my praying knees) (x3) O Lord O Lord what shall I do."
Other first lines: "Where were you when the evening sun went down," "Where were you when death came creeping in the room" to "take mother" and "steal father"
AUTHOR: unknown
EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)
KEYWORDS: death nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 318-319, "Down Een duh Valley On My Prayin' Knees" (1 text, 1 tune)
NOTES [18 words]: The description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang but I do not repeat the dialect. - BS
Last updated in version 5.1
File: HPR318D

Down in the Valley to Pray
DESCRIPTION: "As I went down in the valley to pray, Studying about the good old way (or: My soul got happy and I stayed all day)." "Oh, (sinners/mothers/fathers/brothers/sisters, etc.), let's go down, you better go down, Down in the valley to pray."
AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (3 citations):
Barton-OldPlantationHymns, p. 4, "Down in the Valley to Pray" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 553, "As I Went Down in the Valley to Pray" (3 short texts with significant variations)
DT, DOWNVALL
Roud #4928
RECORDINGS:
Delta Big Four, "Moaner Let's Go Down in the Valley" (Paramount 13009, 1930; on VocalQ2)
Price Family Sacred Singers, "I Went Down Into the Valley to Pray" (OKeh 40796, 1927)
CROSS-REFERENCES:
cf. "Can't Cross Jordan"
cf. "The Good Old Way (II)" (lyrics)
NOTES [70 words]: This song shares many lines with "The Good Old Way (II)," and given how short some of Brown's fragments are, they may file there. Indeed, some might argue for lumping them -- but the forms appear distinct to me. - RBW
The creators of the film O Brother, Where Art Thou? changed the lyric to "Down to the River to Pray", and there are signs that this variant is entering into aural tradition among revival singers. - PJS
Last updated in version 4.2
File: Br3553
Down in the Valley Washing Her Clothes

DESCRIPTION: "Down in the valley/river/woods/on Old Smoky where nobody goes, There was a maiden/girl/Annie Oakley without any clothes." A cowboy/Freddy/Gene/Roy Rogers comes by and opens his zipper/takes off his trousers or everything. Sometimes, she has a baby.

AUTHOR: unknown
EARLIEST DATE: 1950s (Opie/Opie-TheSingingGame)
KEYWORDS: sex clothes bawdy
FOUND IN: Britain(Scotland(Bord)) US(SW)
REFERENCES (4 citations):
- Opie/Opie-TheSingingGame, pp. 427-428, ("Down in the Valley Where Nobody Goes") (1 text)
- Nancy Leventhal and Ed Cray, "Depth Collecting from a Sixth-Grade Class" in Western Folklore, Vol. XXII, No. 4 (Oct 1963 (available online by JSTOR)), #56a p. 243 ("On top of Old Smoky") (1 text)
- Bruce Jackson, Get Your Ass in the Water and Swim Like Me (Florence, 2004 (copyrighted material limited preview "Digitized by Google")) #89 p. 227, "Forty-Nine Ford" (1 text)
- Onwuchekwa Jamie, editor, Yo' Mama: New Raps, Toasts, Dozens, Jokes, and Children's Rhymes from Urban Black America (Philadelphia, 2003 (copyrighted material limited preview "Digitized by Google")) p. 143, "Down By The River" (1 text)

CROSS-REFERENCES:
cf. "Down in the Jungle" (a playparty version)
cf. "The First Time I Met Her (Down in the Valley, Down in the Dark Alley)" (form)

File: OpGap427

Down in Union County

DESCRIPTION: "Down in Union County (x3), For to see my Susie/Suzie Ann." "I know that she'll be waiting (x3), To see her loving man." "I know I'll get some loving (x3), When I see my Susie Ann." "I know that we'll get married." "Cornbread in the oven."

AUTHOR: unknown
EARLIEST DATE: 1977 (Bush-FSofCentralWestVirginiaVol5)
KEYWORDS: courting marriage food
FOUND IN: US(Ap)
REFERENCES (1 citation):
- Bush-FSofCentralWestVirginiaVol5, p. 67, "Union County" (1 text, 1 tune)

File: BWV5067

Down in Utah

DESCRIPTION: "While the workmen stopped in Denver one fellow came to me, Said he, Are you from Utah, and why are you so free?" The two get into a fight. The singer gets in trouble with the law. Mormons always get questioned because of their faith

AUTHOR: unknown
EARLIEST DATE: 1957 (Cheney)
KEYWORDS: fight questions
FOUND IN: US(Ro)
REFERENCES (2 citations):
- Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 604-605, "Down in Utah" (1 text)
- Richard M. Dorson, _Buying the Wind: Regional Folklore in the United States_, University of Chicago Press, 1964, pp. 532-533, "Down in Utah" (1 text)

File: CAFS2604

Down On Me

DESCRIPTION: Floating verses: "Down on me, down on me..." "I wonder what Satan is growling about..." "Mind my mother how you walk on the cross..." "Satan's mad and I'm so glad..." Refrain:
"...Seems like everybody in this whole wide world is down on me"

AUTHOR: unknown
EARLIEST DATE: 1940 (recording, Dock Reed)
KEYWORDS: floating verses nonballad religious Devil
FOUND IN: US(SE)
REFERENCES (1 citation):
Carawan/Carawan-AintYouGotARight, p. 137, "Down On Me" (1 text, 1 tune)
Roud #12256
RECORDINGS:
Mary Pinckney, "Down on Me" (on BeenStorm1)
Dock Reed, "Down on Me" (AFS 4058 A1, 1940; on LC10)
CROSS-REFERENCES:
cf. "That's All Right" (floating verses)
File: RcDoOnMe

**Down on my Luck**

DESCRIPTION: "Wand'r'ing above a sea of glass, In the soft April weather," the singer neither knows nor cares where he will sleep tonight; he has lost his job to a machine, and is broke. His woman has left him; he is "close to the end of my tether"

AUTHOR: A. R. D. Fairburn (source: Bailey/Roth-ShantiesByTheWay-NZ)
EARLIEST DATE: 1953 (New Zealand Poetry Yearbook, according to Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: hardtimes technology abandonment
FOUND IN:
REFERENCES (3 citations):
Bailey/Roth-ShantiesByTheWay-NZ, pp. 158-159, "Down on my Luck" (1 text, 1 modern tune)
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 71, "Down on my Luck" (1 text, 1 modern tune)
Garland-FacesInTheFirelight-NZ, pp. 164-165, "(Down On My Luck)" (1 text)
File: BaRo158

**Down on Penny's Farm**

DESCRIPTION: "Hard times in the country, Down on Penny's farm." The renters are subjected to dreadful conditions: Bad land, houses with "no windows but the cracks in the wall," low income, high expenses -- and a threat of going on the chain gang for debt

AUTHOR: unknown
EARLIEST DATE: 1929 (recording, Bently Boys)
KEYWORDS: hardtimes work farming poverty landlord nonballad
FOUND IN: US(Ap, SE)
REFERENCES (6 citations):
Lomax/Lomax-OurSingingCountry, pp. 287-288, "Hard Times in the Country" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 147, "Down on Penney's Farm" (1 text, 1 tune)
Darling-NewAmericanSongster, p. 362, "Down on Penny's Farm" (1 text)
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 66 "Down on Penny's Farm" (1 text, 1 tune)
Greenway-AmericanFolksongsOfProtest, pp. 216-217, "Down on Roberts' Farm" (1 text)
Silber/Silber-FolksingersWordbook, p. 119, "Robert's Farm" (1 text)
Roud #6687
RECORDINGS:
Bently Boys, "Down on Penny's Farm" (Columbia 15565-D, 1930; rec. 1929; on AAFM1, HardTimes1)
Pete Seeger, "Penny's Farm" (on PeteSeeger02, PeteSeegerCD01)
ALTERNATE TITLES:
On Tanner's Farm
NOTES [59 words]: Bascom Lamar Lunsford has the "Roberts' Farm" version from a Claude Reeves of North Carolina, who claimed to have written it around 1935. It would seem, however, that this was only a local adaption. - RBW
Bob Dylan wrote a parody/pastiche of this song entitled "New York Town". - PJS
And, of course, Gid Tanner produced a version about his own farm! - RBW

Last updated in version 3.2
File: LoF147

**Down on the Corner of Dock and Holly**

**DESCRIPTION:** "Down on the corner of Dock and Holly, A woman comes and says to me, 'Will you come and work of Jesus?'" The singer asks how much Jesus pays. Since Jesus pays nothing, he prefers to work for Charley Lind.

**AUTHOR:** unknown

**EARLIEST DATE:** 1988 (Allen, Washington Songs and Lore)

**KEYWORDS:** work humorous derivative

**FOUND IN:**

Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 627-628, "Down on the Corner (of Dock and Holly)" (1 text)

**CROSS-REFERENCES:**

cf. "The Swede from North Dakota" (theme of not working for Jesus)

File: CAFS2628

**Down on the Farm (I)**

**DESCRIPTION:** Susie Slick and Tommy lay on the grass, where she wiggles her ---, as in all such teasing songs.

**AUTHOR:** unknown

**EARLIEST DATE:**

**KEYWORDS:** bawdy humorous

**FOUND IN:** US(So)

**REFERENCES (1 citation):**

Randolph/Legman-RollMeInYourArms I, pp. 216-221, "Down on the Farm" (3 texts, 3 tunes)

**CROSS-REFERENCES:**


cf. "Butcher Town"

File: RL216

**Down on the Farm (II)**

**DESCRIPTION:** "When a boy I used to dwell in a home I loved so well, Far away among the clover and the bees." The singer describes the happy life on the farm, the family among whom he worked -- and the changes since his "boyhood's happy days down on the farm."

**AUTHOR:** unknown

**EARLIEST DATE:** 1952 (Brown)

**KEYWORDS:** farming family father mother home death separation return

**FOUND IN:** US(SE)

**REFERENCES (2 citations):**

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 210, "Down on the Farm" (1 text plus mention of 3 more; also a text of "Down on the Farm (III)"

Browne-AlabamaFolkLyric 148, "Down on the Farm" (1 text plus mention of 1 more)

Roud #4375

**CROSS-REFERENCES:**

cf. "The Girl I Left in Sunny Tennessee" (theme)

cf. "Down on the Farm (IV -- Parody)" (parody of this song)

File: Br3210

**Down on the Farm (III)**

**DESCRIPTION:** "Down on the farm 'bout half past four, I slip on my pants and sneak out the door" to start the long, hard rounds of farm life. He notes that, despite great labors, he has "less cash
now than I had last spring." Farm life proves the existence of hell

**Author:** unknown

**Earliest Date:** 1952 (Brown)

**Keywords:** farming work hardtimes poverty

**Found In:** US(SE)

**References:** (1 citation):

*Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 210, "Down on the Farm" (The "E" text is this, appended to "Down on the Farm (II)")*

**Cross-References:***

cf. "The Farmer Is the Man" (theme)

cf. "The Humble Farmer" (theme)

**Notes:** The notes in Brown imply that this is a parody of "Down on the Farm (II)." It may perhaps be an answer to that song, but it does not appear to be direct parody; the lyrics are not related and the stanza form different. - RBW

**File:** Br3210A

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**Down on the Farm (IV -- Parody)**

**Description:** "I remember when a boy how my heart would leap with joy When someone would speak of home and farms so dear." The singer is not impressed with the hard life there; "I'd rather go to jail and no one to go my bail Than to go and spend one hour on the farm"

**Author:** unknown

**Earliest Date:** before 1900 (Harper Bros. European Circus Songster, according to Browne-AlabamaFolkLyric)

**Keywords:** derivative farming hardtimes humorous

**Found In:** US(So)

**References:** (1 citation):

*Browne-AlabamaFolkLyric 149, "Parody of 'Down on the Farm" (1 text, 1 tune)*

Roud #11348

**Cross-References:**

cf. "Down on the Farm (II)" (the original of this parody)

**File:** Brne149

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**Down on the Ol' Bar-G**

**Description:** "The boss he took a trip to France, Down on the ol' Bar-G, He left his gal to run the ranch, Down on... She wouldn't let us chew nor cuss....." She takes over for the cook. The cowboys quit and go "What apron-strings the couldn't rope us"

**Author:** Phil LeNoir (source: Thorp/Logsdon-SongsOfTheCowboys)

**Earliest Date:** 1921 (Thorp/Logsdon-SongsOfTheCowboys)

**Keywords:** cowboy humorous boss wife cook

**Found In:**

**References:** (1 citation):

*Thorp/Logsdon-SongsOfTheCowboys, pp. 60-61, "Down on the Ol' Bar-G" (1 text)*

**File:** ThLo060

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**Down on the Pichelo Farm**

**Description:** "I got a gal named Dinah, The people cain't out-shine her, And I'll take a kiss if I find her Down on the Pichelo farm." "Her father's name was Moses, Her shoes was out at the toeses... Down on the Pichelo farm." "An a rig jag jag jag jag jag (x3)..."

**Author:** unknown

**Earliest Date:** 1928 (Randolph)

**Keywords:** playparty farming

**Found In:** US(So)

**References:** (1 citation):

*Randolph 572, "Down on the Pichelo Farm" (1 text)*

Roud #7662
Down on Your Knees

DESCRIPTION: Thomas Fitzgerald enters hell. He is accused: "While on earth your shortlived reign All your delights were torture's dreadful pain." Lucifer prepares him for sentence: "Down on your knees." He is sentenced to eternal pain

AUTHOR: Bernard Wright (source: Moylan-TheAgeOfRevolution-1776-1815)

EARLIEST DATE: 1981 (O hOgain's _Duanaire Thiobraid Arainn_, according to Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: punishment death Devil judge

NOTES [215 words]: Moylan-TheAgeOfRevolution-1776-1815: Thomas Judkin Fitzgerald was High Sheriff for County Tipperary in 1798. "He would have people seized on the street, and, ignoring all and any protestations or proof of innocence, would have them savagely flogged.... Bernard Wright of Clonmel, commemorated his experiences in this acrostic piece of verse upon reading of Fitzgerald's death. Fitzgerald's words to Wright -- 'Down on your knees, rebellious scoundrel, and receive your sentence' -- are the reason for the title." - BS

Thomas Pakenham gives a generally pro-British history of 1798 in _The Year of Liberty_, but on p. 283, he gives this description of Fitzgerald, a later-day Judge Jeffries: "At his trial in 1799 [for his brutality] Fitzgerald was to claim that only by 'cutting off their heads' could some people be made to talk. There was laughter in the court. The terrible thing was that Fitzgerald was not joking. His judicial policy, as summed up by the judge in his own case, reads like a speech of the Red Queen's: sentence first, then execution, then trial." (Pakenham's reference is actually to the Queen of Hearts in _Alice in Wonderland_, the chapter "Alice’s Evidence": "Sentence first -- verdict afterward." Not that it matters who said it. What matters is who practiced it.) - RBW

File: Moyl098

Down the Green Fields

DESCRIPTION: "Down the green fields we'll jig it... when you go mowing you'll get a young lass... under the stairs you'll get her."

AUTHOR: unknown

EARLIEST DATE: 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: sex nonballad

NOTES [1 text, 1 tune]: OCroinin/Cronin-TheSongsOfElizabethCronin: "Down the Green Fields" (2 texts, 1 tune)

RECORDINGS:

Elizabeth Cronin, "Down the Green Fields" (on IRECronin01)

File: OCC055

Down the Hall on Saturday Night

DESCRIPTION: "I got a new brown sports coat, I got a new pair of grey strides, I got a real Kiwi haircut," and the singer (as soon as he finishes his work) will get on his tractor and ride it to the Hall, to drink and dance and have a good time

AUTHOR: Peter Cape (source: Bailey/Roth-ShantiesByTheWay-NZ)

EARLIEST DATE: 1967 (Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: party drink dancing

NOTES [1 text]: Bailey/Roth-ShantiesByTheWay-NZ, p. 148, "Down the Hall on Saturday Night" (1 text)

Garland-FacesInTheFirelight-NZ, pp. 225, 244, "Down the Hall on Saturday Night" (1 text plus an
Down the River

DESCRIPTION: Recognized by the chorus, "Down the river, down the river, Down the (river to the) Ohio." The full version tells of the river ("Oh the river is up and the channel is deep") and the crew of the boat working on it.

AUTHOR: unknown
EARLIEST DATE: 1916 (Wolford-ThePlayPartyInIndiana)
KEYWORDS: river playparty work
FOUND IN: US(MW,So)
REFERENCES (6 citations):
Wolford-ThePlayPartyInIndiana, pp. 40-41=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 193-194, "Down the River" (1 text, 1 tune)
Randolph 592, "Down the River" (1 text)
Botkin-TreasuryMississippiRiverFolklore, p. 564, "Down the River" (2 texts, 1 tune)
Spurgeon-WaltzTheHall-AmericanPlayParty, p. 94, "Down the River" (1 text, 1 tune)
Wheeler-SteamboatinDays, p. 38, "Down the Rivuh, Down, Boys" (1 text, 1 tune -- a fragment which might or might not go with this song)
DT, DOWNRIVR* DOWNRIV2*
Roud #7677
NOTES [66 words]: The playparty version of this piece simplifies the story immensely. Randolph, for instance, has a text which runs simply
Bridges all out and the water mighty deep,
Down the river we all got to go,
Bridges all out and the water mighty deep,
Down the river to the Ohio.
Down the river, down the river,
Down the river we all got to go
Down the river, down the river,
Down the river to the Ohio. - RBW
Last updated in version 5.0
File: R592

Down the Road (I)

DESCRIPTION: Floating verses, usually not terribly cohesive. Various choruses: "Down the road, down the road/I've got a sugar baby down the road"; "Bound to go, bound to go/Over the road I'm bound to go"

AUTHOR: unknown
EARLIEST DATE: 1929 (recording, Uncle Dave Macon)
KEYWORDS: love humorous nonballad nonsense floatingverses
FOUND IN: US(SE,Ap)
REFERENCES (1 citation):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 208-209, "Over the Road I'm Bound" (1 text, 1 tune)
RECORDINGS:
Lester Flatt & Earl Scruggs, "Down the Road" (Mercury 6211, 1949)
Bascom Lamar Lunsford, "Down the Road" (AAFS 1802 A1, 1935)
Uncle Dave Macon, "Over the Road I'm Bound to Go" (Brunswick 329, 1929)
Sonny Osborne, "Down the Road" (Kentucky 564, n.d.)
Marion Rees, "Down the Road" (AAFS 837 B3, 1936)
Doc Watson & Gaither Carlton, "Down the Road" (on Watson01)
CROSS-REFERENCES:
cf. "Letter from Down the Road"
cf. "On the Road Again"
cf. "Kassie Jones" (Furry Lewis's version)
cf. "Ida Red" (tune)
NOTES [16 words]: Even for Uncle Dave, these words are incoherent. And -- hot dog! -- that's
Down the Road (II)
DESCRIPTION: Singer races his pony Polly for 60 pounds and beats Jones's cob. Jones proposes a rematch and Polly wins again. Soon after this Polly dies and is buried after a sad funeral procession.
AUTHOR: Fred Gilbert (source: Yates, Musical Traditions site _Voice of the People suite_ "Notes - Volume 7" - 1.3.03)
EARLIEST DATE: 1899 (Recorded by Gus Elen, according to Yates, Musical Traditions site _Voice of the People suite_ "Notes - Volume 7" - 1.3.03)
KEYWORDS: burial death funeral racing horse
FOUND IN: Britain(England(West))
Roud #15128
RECORDINGS:
Fred Jordan, "Down the Road" (on Voice07)
CROSS-REFERENCES:
File: RcDowRd2

Down the Road (III)
DESCRIPTION: "Way down yonder as far as I have been, All them women love rowdy men, Down the road, down the road, Can't get a letter from down the road." "Way down yonder far as I can see, Everybody looks like me." "The first I knowed, the sheriff had me."
AUTHOR: unknown
EARLIEST DATE: 1929 (Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains)
KEYWORDS: courting police
FOUND IN: US(Ap)
REFERENCES (2 citations):
Roberts-SangBranchSettlers, #69, "Down the Road" (1 short text, 1 tune)
Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, p. 51, "Down the Road" (1 short text, 1 tune)
Roud #3426 and 11585
NOTES [69 words]: Roud lists this as a version of "Black-Eyed Susie (Green Corn)." The brevity of the text makes this barely possible, but I doubt it. Lunsford's version mentions Ida Red in the first chorus, which clearly floated in from one of the songs by that name, but the rest goes here. Lunsford’s version is also short. A tricky problem. Roud puts Roberts-SangBranchSettlers’s version with #3246, Lunsford’s with #11585. - RBW
Last updated in version 4.4
File: Robe069

Down to New Orleans (I)
DESCRIPTION: "I went down to New Orleans, But I didn't go there to stay. I stuck my head in a feather bed, And couldn't get away. Fare ye well, my dearest dear, Fare ye well, my darling, Fare ye well, my dearest dear, With the golden slippers on."
AUTHOR: unknown
EARLIEST DATE: 1916 (Wolford-ThePlayPartyInIndiana)
KEYWORDS: playparty travel separation clothes
FOUND IN: US(MW)
REFERENCES (1 citation):
Wolford-ThePlayPartyInIndiana, p. 41=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 233-234, "Down to New Orleans" (1 text)
Roud #7900
File: Wolf041
**Down to the Mire**

DESCRIPTION: Each of the ring-shouters in turn is addressed by name and told "you must come down to the mire." "Jesus been down to the mire." "Lower, lower, to the mire"

AUTHOR: unknown

EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaslnds)

KEYWORDS: nonballad religious Jesus

FOUND IN: US(SE)

REFERENCES (1 citation):
- Parrish-SlaveSongsOfTheGeorgiaSeaslnds 10, pp. 71-73, "Down To de Mire" (1 text, 1 tune)

NOTES [70 words]: Parrish-SlaveSongsOfTheGeorgiaSeaslnds: "In the center of the ring, one member gets down on his knees and, with head touching the floor, rotates with the group as it moves around the circle. The different shouters, as they pass, push the head 'down to the mire.'" Parish recognizes that "shout" in this context is "a semi-religious survival of African dancing - not a vocal performance as the name implies" (p. 13). - BS

Last updated in version 4.1

File: Parr010

**Down Went McGinty**

DESCRIPTION: McGinty bet that McCann could not carry him up a wall. McGinty was right, and "Down went McGinty to the bottom of the wall And though he won the five, He was more dead than alive." McGinty's adventures lead to more falls, prison, death, etc.

AUTHOR: Joseph Flynn

EARLIEST DATE: 1889 (sheet music copyrighted)

KEYWORDS: gambling humorous injury prison children party death ghost

FOUND IN: US(MW)

REFERENCES (8 citations):
- Peters-FolkSongsOutOfWisconsin, pp. 306-307, "Dan McGinty" (1 text, 1 tune)
- Stout-FolkloreFromIowa 81, pp. 102-103, "Down Went Dan McGinty" (2 texts)
- Spaeth-ReadEmAndWeep, pp. 134-136, "Down Went McGinty" (1 text, partial tune)
- Geller-FamousSongsAndTheirStories, pp. 120-123, "Down Went McGnty" (1 text, 1 tune)
- Emerson-StephenFosterAndCo, pp. 154-156, "Down Went McGinty" (1 text)
- Gilbert-LostChords, pp. 235-237, "Down Went McGinty" (1 text)
- DT, DWNMGNTY*

ADDITIONAL: Robert A. Fremont, editor, _Favorite Songs of the Nineties_, Dover Publications, 1973, pp. 74-77, "Down Went McGinty" (1 text, 1 tune, a copy of the published sheet music)

Roud #4870

NOTES [155 words]: According to William H. A. Williams, 'Twas Only an Irishman's Dream, University of Illinois Press, 1996, p. 135, during the late nineteenth century, in American pop music, "In effect the Gaelic surnames became a sort of advertisement for comedy. Songs with titles such as 'Mike McCarthy's Wake,' 'McGonigle's Led Astray,' 'Reagan's Evening Out,' 'Let Her Go Gallagher, 'Murphy's Boarding House,' and any song featuring the name 'McGinty' carried the promise of comedy."

This is clearly a prime example of the type, and probably the one that went most strongly into tradition.

Williams, p. 146, says that the song was introduced in a program "McGinty in Town" by the Carncross minstrel troop.

The song was popular to produce numerous parodies, including the author's answer "McGinty's Wake." Indeed, there were so many of them that by 1890 someone had written a song "I'll Paralyze the Man That Says McGinty" (Williams, p. 147). - RBW

Last updated in version 5.2

File: SRw134

**Down-Trodden Maryland**

DESCRIPTION: "Down-trodden, despised see brave Maryland lie, The noblest of all states, Up and to ransom her let each one try." "From her, her Old Line has departed." The singer hopes Maryland will be able to join the Confederacy and be free of oppression

AUTHOR: unknown
Down, Down, Down

DESCRIPTION: The singer describes the conditions at the Oak Hill mine "that goes down, down, down." He was warned against the mine, but took a job anyway; now he complains of the wet, and the work, and the poor pay

AUTHOR: William Keating?

EARLIEST DATE: 1946 (Korson-PennsylvaniaSongsAndLegends)

REFERENCES: 5 citations:
- Korson-PennsylvaniaSongsAndLegends, pp. 364-366, "Down, Down, Down" (1 text, 1 tune)
- Lomax/Lomax-FolkSongUSA 56, "Down, Down, Down" (1 text, 1 tune)
- Lomax/Lomax-OurSingingCountry, pp. 273-274. "Down, Down, Down" (1 text, 1 tune)
- Botkin-TreasuryOfAmericanFolklore, pp. 867-873, "Down, Down, Down" (1 text, 1 tune)

Downey's Our Member

DESCRIPTION: Chorus: "Now Downey's our member you all understand, So beware of the boar, the bull and the ram." The government does nothing. The worthless and crooked politicians are named.

AUTHOR: Leonard Hulan

EARLIEST DATE: 1960 (Peacock)

REFERENCES: 1 citation:
- Peacock, pp. 779-780, "Downey's Our Member" (1 text, 1 tune)

RECORDINGS:
- Leonard Hulan, "Downey's Our Member" (on PeacockCDROM) [one verse only]

NOTES [1033 words]: Peacock gives no date for this song except to say that "the events described in this political ballad have long since ceased to be controversial." The animal symbolism, if that what it is, escapes me; one verse is "The next thing we heard of out here on the coast Some kind of a bull with a ring through its nose, And then a boar pig and a certified ram, And a spring fitted harrow to tear up your land." - BS

We can work out a few things. DictNewfLabrador, p. 87, has an entry of Joseph F. Downey (1852-1933), who was a member of the House of Assembly 1908-1919, 1923-1924, 1928-1932, and was Minister of Agriculture and Mines 1923-1924 and 1928-1932. He represented St. George’s. St. George is on the west coast of of Newfoundland, about half way between Port aux Basques and Corner Brook. It had a stop on the Newfoundland Railway (Kearley, back cover) -- indeed, other than by boat, that was just about its only connection to the outside world.

Reid, mentioned in the first verse, is Robert Gillespie Reid or one of his relatives (my guess would be one of Robert's sons, William Duff Reid, 1867-1924; Robert Gillespie Reid Jr., 1875-1947; or Harry Duff Reid, 1869-1929) whose company (mostly) built and ran the Newfoundland Railway (for the incredibly improbable deal that resulted in this situation, see "The Wreck of the Steamship Ethie"). The railroad never paid for itself, and after World War I, the machinery itself was in bad shape and the company too stretched to be willing to repair it. And snow was a terrible problem
inland, especially in the Gaff Topsail area (Penney, p. 101) -- a route that was chosen because it was shorter, even though there were better alternatives to going over the high, wind-swept hills (Lingard, pp. 1-2; when the Trans-Canada Route was built in Newfoundland, it mostly followed the rail path -- but Harding, p. 67, says that the Gaff Topsail area was one of the few places where the rerouted the road). According to Harding, p. 11, "the Newfoundland line had the curviest roadbed of any railroad in North America. Of its seven hundred miles of track, almost six hundred were expended in curves.... Moreover, the builders could not afford frills like tunnels and signals. There was a bridge every four miles on average and for a time there was but one signal on the whole line. On the entire length of the Bullet's track there was not a single tunnel, though steep hills were common."

And Harding adds that, given the difficulty of building and the lack of revenue source, "it is not surprising that R. G. Reid ended up building a most rudimentary sort of railway. It was a genuine accomplishment to be building anything at all. Reid had little alternative but to build the railroad piecemeal, out of the cheapest scraps available" (Harding, p. 71). Even the engines were second-hand.

All this meant that snow often shut down the line -- occasionally for the whole winter (Lingard, p. 2). Hardly surprising, when the plows usually created walls of snow twelve to fifteen feet high (Harding, p. 71). The result was to leave places like St. George cut off from St. John's. The unfortunate decision to build a narrow gauge line, which made it harder to trans-ship freight, also made the problem worse; it had been a very bad decision made in the 1880 (Kearly, p. 56). Given how little rail was built in that first venture, Newfoundland probably should have re-laid the whole narrow gauge section -- but they didn't. Hence the second verse, "For one month last winter we got no mail, The news was reported: 'A very bad rail.' But Reid showed the truth, just what he intend, Was to starve the west coast, every darn one of them." Given, however, that there had been a time in 1903 when a passenger train was stuck for seventeen straight days (Harding, p. 12), it's hard to blame Reid & Co. for being cautious.

It probably didn't help that, starting in 1919, the eastern and western halves of the line were separately administered! (Penney/Kennedy, p. 32, which says that it was almost like two separate railways).

1922 was a particularly bad year; the rail was out for the whole winter (Lingard, p. 5; according to Harding, p. 98, "during the winter of 1922, operations over the Gaff Topsails Plateau ceased altogether), and the Reid company also deliberately shut down the rail for a week in May 1922 to try to get more financial support (Kearley, p. 60; Lingard, p. 5; Harding, p. 98, says that there was no money left to meet payroll). The Reid company, which had been trying to get out of operating the rail since 1920 (Harding, p. 97) gave up the franchise in 1923 (Lingard, p. 5). Given that Downey, after some time out of the Assembly, was re-elected shortly after the shutdown, 1922/1923 may be the most likely time for the song to have been written.

It is interesting to note that a re-routing around the Topsails areas was planned in the 1920s, and begun in 1928 -- but dropped immediately after an election in that year (CuffEtAl, p. 6).

It sort of worked, too, since the Newfoundland government bought the railroad from Reid as of July 1, 1923 (Penney/Kennedy, p. 1), and laid heavier, better rails starting in 1924 (Penney/Kennedy, p. 2).

So, somehow or other, this has to do with the people on the west coast of Newfoundland electing Downey to deal with the shut down railroad. This might indirectly have something to do with the line, "And a spring fitted harrow to tear up your land"; since Downey was Minister of Agriculture and Mines, he had a lot to do with digging and farming.

Why this would cause hearers to need to "beware of the boar, the bull, and the ram" I cannot explain. Unless -- could "boar" actually be "bore," as in "boring machine," and "ram" be the engine ramming through the snow (the rotary plow Reid used required a crew of three and two engines to push it; Lingard, p. 3), and the "bull" perhaps the engine driving it? I doubt it, but I've heard stranger song explanations.

For more on Leonard Hulan, see the notes to "The Ferryland Sealer." For more on the Newfoundland Railroad in general, see the notes to "The Wreck of the Steamship Ethie," "The Bonavist Line," "The Loss of the Bruce," and "Drill, Ye Heroes, Drill!" - RBW

Bibliography

- CuffEtAl: Robert H. Cuff, Building the Railway, being #5 in Newfoundland Railroad and Coastal Steamers, Railway Coastal Museum Pictorial Booklets Series #1-#6, 2003
**Downfall of Heresy, The**

**DESCRIPTION:** Gladstone, supported by the Queen, has undone Cromwell's proclaimed Church. Salvation comes only through the true Church and not "where every man could preach" following Luther. "The Parson now must emigrate And leave his handsome dwelling place"

**AUTHOR:** unknown

**EARLIEST DATE:** 19C (broadside, Bodleian 2806 b.9(128))

**KEYWORDS:** Ireland nonballad political

**HISTORICAL REFERENCES:**
- July 26, 1869 - Irish Church Disestablishment Act

**FOUND IN:** Ireland

**REFERENCES (1 citation):**
- Zimmerman-SongsOfIrishRebellion, p. 99, "A New Song on the Downfall of Heresy" (1 fragment)
- Roud #V8272
- **BROADSIDES:**
  - Bodleian, 2806 b.9(128), "A New Song on The Downfall of Heresy" ("Good people all attention pay"), P. Brereton (Dublin), c.1867

**CROSS-REFERENCES:**
- cf. "Let Recreant Rulers Pause" (subject)

**NOTES [1309 words]:** Zimmerman-SongsOfIrishRebellion p. 99: "We find many allusions to the 'Wheel of Fortune', an image of the precariousness of things in life..... It provided the Irish ballad-writers with a refrain suggesting the idea of revolutionary changes" and Zimmermann quotes part of a chorus slightly different from the one found here. The Bodleian version is

  The lofty wheel is moving round
  The side that's up is getting down
  A rotten Creed can not be sound
  When lost is the foundation

  Zimmermann p. 99 is a fragment; broadside Bodleian 2806 b.9(128) is the basis for the description. Gladstone drafted the Irish Church Disestablishment Act and Queen Victoria intervened in its behalf. The act "ends the legal link between Church and state in Ireland, abolishes the tithe and ecclesiastical courts..... It confiscates the Church's property....." (Source: "26 July 1869 Irish Church Disestablishment Act" on the Channel4.com site) - BS

The Wheel of Fortune, "Rota Fortunae" in Latin, Thompson motif N111.3, truly was famous in the Middle Ages; it was almost an article of faith that fortune could "turn her wheel" and knock down the wealthy and powerful while raising those who were poor and weak. King Arthur was often held up as an example of fortune turning her wheel. For example, take "The Awntyrs off Arthur at the Tarne Wathelan" ("The Adventures of Arthur at the Wathelan/Wadling"), lines 264-272 (this is the numbering of Mills, p.169) or lines 265-273 (so Hahn, p. 186). Guinevere's mother, with the knowledge of those imprisoned in Hell, is speaking to Guinevere and Gawain. The text (in Mill's edition; Hahn's has several substantive differences) reads,

  'Yaure king is to covetus an his kene knyghtus;
  Thers may no strength him stir quen the quele stondus,
  Quen he is in his magesté most in his myghtus,
  Then schall he light full lau bi the see sondus.

  Thus your chiualreis kynghe chefe schall a chaunse;
  [Felle] Fortune in fyghte,
  That wonderfull quele-wryghte,
That law will make lords become light
Take witness by France!

That law will make lords become light
That wonderful wheel-wright
Take witness by France!
Chaucer made much use of the image, e.g. in "The Book of the Duchess," "The House of Fame," and "Boece," the latter being Chaucer's translation of Boethius (Rossignol, p. 139; Boethius was one of the major sources of the concept in the Middle Ages). The fickleness of fortune is the entire theme of "The Monk's Tale": "The Monk's tragedies center on the workings of the ancient Roman goddess Fortuna, whose capricious turnings of a great wheel were thought to govern the fates of men" (Chaucer/Benson, p. 930). The tale includes so many instances of fortune turning that the Knight eventually asked the Monk to leave off; it is by no means clear that Chaucer agreed with the Monk, but clearly many did.

Cambridge University MS. OO.7.32 also has a verse on fortune's wheel (Brown, #42, p. 56):
e leuedi fortune is bo e frend and fo,
Of pore che makit riche, of riche pore also,
She turne wo al into wele, and wele al into wo,
No triste no man to is wele, e whel it turnet so.
i.e.
The lady Fortune is both friend and foe;
Of poor she makes rich, of rich poor also.
She turns woe all into weal, and weal all into woe,
No man should trust to this weal, the wheel it turns so.

There is a version of this in both French and English from around the year 1325, according to Brown, p. 260, and occur in many manuscripts.
Shakespeare, too, wrote at times about the caprice of fortune (consider "King Lear"!), and at least once refers to the Wheel directly: in Henry V, Fluellen says, "Fortune is painted blind, with a muffler afore his eyes, to signify to you that Fortune is blind; and she is painted also with a wheel, to signify to you, which is the moral of it, that she is turning, and inconstant, and mutability..." (Act III, scene iv, lines 30fff.; p. 952 in ShakespeareEvans).

By 1869, Catholics no longer suffered significant legal discrimination in Ireland (they could own property, join parliament, etc.) -- except in one regard. They still paid tithes to the Anglican church. Not directly -- the Tithe War had taken care of that (see, e.g., "The Battle of Carrickshock"). But landlords were still required to come up with the money. This particular rule was still around mostly because the tithes had supported many otherwise-useless clergy members. The Disestablishment Act did its best to phase them out.

This sounds minor today. It was not minor at the time. Even if you ignore the predictable sectarian complaints, the Protestant Ascendancy was written into the Act of Union. British law has a great deal of respect for precedent; this was more like Americans amending the constitution than simply passing a law.

The irony, of course, is that the Act, as it gave greater rights to the majority of the Irish, created grievances among the Protestants. Which would cause trouble later on, since the Protestants no more wanted to be ruled by Catholics than the Catholics wanted to be ruled by Protestants.

We should note incidentally that King Victoria was not particularly fond of disestablishing the Church -- though that may be because the proposal came from Gladstone, whom she disliked and strongly disagreed with.

She of course was not the only one. For an example of the Irish Protestant reaction, see "Let Recreant Rulers Pause."

The crack about "rotten Creeds" strikes me as ironic coming from Catholics. The two most important creeds of the Western church are the Nicene Creed (which was actually finalized at the Council of Chalcedon) and the Apostles' Creed (which is not apostolic). The Nicene Creed is of course the most important of all, since it defines the relationship between the persons of the Trinity, and is thus the key to excluding the myriad heresies of Arianism, Docetism, and Monophysitism. And the Catholics have altered the Creed. As originally adopted, it read that the Holy Spirit
"proceeded" (in Latin, procedit) from the Father (Bettenson, pp. 25-26). Period. End of story. In the Catholic church, the Latin word "filoque," "and the Son," has been added, so that the Holy Spirit proceeds from the Father AND THE SON (Clifton, p. 103). This "filoque clause" is generally said to have been inserted in the creed by a council at Toledo in 589 (Christie-Murray, p. 97). Since no one really claims to know what it means for the Holy Spirit to "proceed" from the Father, or from the Father and the Son (none of this has any basis in the Bible, and the Council of Nicaea was trying to find a formula which would be somewhat vague and so avoid causing fights; Christie-Murray, p. 48), it is obviously possible to argue for either position. But the version without "filoque" was agreed by the entire church, Catholic and Orthodox both. It was the Catholics, and they alone, who changed it -- one of the myriad reasons why the Catholic and Orthodox churches cannot heal their schism, now almost a millenium old. And, of course, Catholic theology gives the Vatican the right to change the result of a church council at any time. But any external observer would have to say that it is the Catholics who had corrupted the Nicene Creed. What's more, the Anglican church adopted much Catholic credal language. On the other hand, the reference might, I suppose, be to the Book of Common Prayer, which might be considered a very long creed, which the Catholic church would not accept. - RBW

Bibliography

- Brown: Carleton Brown, editor, English Lyrics of the XIVth Century, Oxford University Press, 1924
- Chaucer/Benson: Larry D. Benson, general editor, The Riverside Chaucer, third edition, Houghton Mifflin, 1987 (based on F. N. Robinson, The Works of Geoffrey Chaucer, which is considered to be the first and second editions of this work)
- Clifton: Chas S. Clifton, Encyclopedia of Heresies and Heretics, 1992 (I use the 1998 Barnes & Noble edition)
- Hahn: Thomas Hahn, editor, Sir Gawain: Eleven Romances and Tales, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 1995

Last updated in version 5.2
File: BrdDownH

Downfall of Trade, The

DESCRIPTION: In 1793 "weaving went well." When war broke out, "our Trade it grew low." Weavers and spinners "their loyalty show" by joining the marines. "If weaving and spinning should totally stop" banks and trades will fail and "the whole Nation will instantly drop"

AUTHOR: unknown

EARLIEST DATE: 1980 (Elbourne); c.1805 (broadside, Bodleian Harding B 25(2016))

KEYWORDS: marines war commerce weaving hardtimes nonballad patriotic

FOUND IN: marines war commerce weaving hardtimes nonballad patriotic

REFERENCES (1 citation):
ADDITIONAL: Roger Elbourne, Music and Tradition in Early Industrial Lancashire 1780-1840 (Totowa, 1980), pp. 78, 139-140, "The Weavers' Garland" or "The Downfal of Trade"
Roud #V8922

BROADSIDES:

NOTES [54 words]: The broadside tells "tradesmen of Bolton you need not to fear, The strength of Tom Paine, nor great [French general] Dumourier." But Dumourier deserted the French Republican Army in April 1793 [see, for example, Thomas Clio Rickman, Life of Thomas Paine (1819) at
Downhill of Life, The

DESCRIPTION: The singer hopes for a cottage by the sea, with a porch, a pony, cow, dog and barn, food to eat and friends to share "the downhill of life." He hopes not to linger "as this worn-out stuff ... may become everlasting to-morrow."

AUTHOR: John Collins (source: notes to Bodleian Harding B 28(211))

EARLIEST DATE: "c.1805" (broadside, Harding B 11(3183)); before 1825 (broadside, Bodleian Harding B 28(211))

KEYWORDS: sea food nonballad animal horse friend

FOUND IN: Britain(England(South))

REFERENCES (3 citations):
- Williams-FolkSongsOfTheUpperThames, pp. 249-250, "The Downhill of Life" (1 text) (also Williams-Wiltshire-WSRO Gl 122)
- Williams-Wiltshire-WSRO Gl 96, "Downhill of Life" (1 fragment)
- The Quaver; or Songster's Pocket Companion (London, 1844 ("Digitized by Google")), pp. 112-113, "In the Downhill of Life" (1 text)

Roud #1308

BROADSIDES:
- Bodleian, Harding B 28(211), "To-morrow" ("In the down-hill of life, when I find I'm declining"), W. Armstrong (Liverpool), 1820-1824; also Firth b.25(182), Harding B 25(1928), "To-morrow"; Firth b.26(358), Harding B 25(545), Harding B 11(4276), Harding B 11(964), Johnson Ballads 181, Douce Ballads 4(63/64), Harding B 11(963), [The] Downhill of Life; Harding B 11(3183), Harding B 25(1577) [some words illegible], "The Prospect of Hope"

File: WT249

Downward Road, The

DESCRIPTION: "Well, brother, the downward road is crowded... with unbelieving souls." The song lists various endangered sinners and their fated condemnation. "When I was a sinner, I loved my distance well, But when I come to find myself I was hangin' over Hell."

AUTHOR: unknown

EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: religious Hell warning nonballad

FOUND IN: US

REFERENCES (2 citations):
- Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 14, "Oh, de Downward Road Is Crowded (The Downward Road Is Crowded)" (1 text, 1 tune; p. 119 in the 1901 edition)
- Lomax-FolkSongsOfNorthAmerica 256, "The Downward Road" (1 text, 1 tune)

Roud #11945

File: LoF256

Dr. Knickerbocker

DESCRIPTION: "Dr. Knickerbocker" "Got rhythm of the" hands, feet, shoulder, eyes, ooo-ooo.

AUTHOR: unknown

EARLIEST DATE: 1970 (JohnsIsland1)

KEYWORDS: playparty nonballad

FOUND IN: US(SE)

RECORDINGS:
- Mabel Hillery, Janie Hunter and her grandchildren, "Dr. Knickerbocker" (on JohnsIsland1)

File: RcDrKnic
Dr. Till of Somerset

DESCRIPTION: "We took a trip to Somerset not very long ago.... Our health it was so poorly, We thought that we would try That doctor there at Somerset For he was all the cry." Doctor Till can cure cancer without a knife; his treatments are worth a "California mine."

AUTHOR: Words: D. Adams / Music: W. Broughton
EARLIEST DATE: 1979 (Wyman); reportedly written 1907
KEYWORDS: doctor disease
FOUND IN: US(MW)
REFERENCES (1 citation):
ADDIONAL: Walker D. Wyman, _Wisconsin Folklife_, University of Wisconsin Extension (?), 1979, pp. 35-36, "Dr. Till" (1 text, 1 tune)

NOTES [180 words]: I know of no real evidence that this song was traditional, but it was written by folk for folk, and managed to be remembered after some seventy years, so I've included it. John Till, according to Wyman, was born in Austria and came to Wisconsin as a lumberjack. He apparently had only two remedies, an ointment and a plaster, which he used for everything. He did not call himself a doctor, and did not charge directly for his remedies (though he accepted donations). But enough people swore by his cures that this song was written -- and enough people called him a quack that a newspaper wrote an expose and he ended up in prison, going back to Austria in 1922 (though he came back to the United States late in life, dying in Kiel, Wisconsin in 1922). Frankly, his cures sound more frightening that death to me. But what do I know about truth -- I actually believe that facts actually mean something.

Somerset, Wisconsin is a small town not far from the Minnesota border. It's about 15 miles northeast of Stillwater, the town in which the anti-Till article was published in 1907. - RBW

File: WyWF046

Dramdrinker, The

DESCRIPTION: "Good morning, Mr. Dramdrinker. How do you do? How have you been since I parted from you? How did you come by the bruise on your head...?" The singer had family, fortune, friends; all are now lost to drink

AUTHOR: unknown
EARLIEST DATE: 1906 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: drink death family poverty abandonment
FOUND IN: US(So)
REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 470-471, "The Dramdrinker" (1 text)
Roud #7831
File: Beld470

Drap o' Cappie O, The

DESCRIPTION: Tammie Lammie's wife likes ale. She asks him to share a dram. When she reproves him for his drink he packs her in a sack and dunks her by the turning mill wheel. She fears for her life. She lives happily afterwards but never asks for another drink.

AUTHOR: unknown
EARLIEST DATE: before 1894 (Murison collection, according to Lyle, _Fairies and Folk_)
KEYWORDS: drink humorous husband wife drowning river abuse
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #177, p. 1, "The Drap o' Cappie" (1 text)
Greig/Duncan3 582, "The Drap o’ Cappie O" (3 texts, 2 tunes)
Roud #5893
ALTERNATE TITLES:
Tammie Lammie
File: GrD3582
**Draw a Bucket of Water**

DESCRIPTION: "Draw a (bucket/pail) of water For my lady's daughter; My father's a king and my mother's a queen, My two little sisters are dress'd in green... Pray thee, fine lady, come under my bush."

AUTHOR: unknown

EARLIEST DATE: 1842 (Halliwell)

KEYWORDS: playparty royalty


REFERENCES (10 citations):
- Greig/Duncan8 1610, "Buckets of Water" (1 text)
- Baring-Gould-AnnotatedMotherGoose #652, p. 259, "(Draw a pail of water)"
- Opie/Opie-TheSingingGame 109, "Draw a Bucket of Water" (2 texts, 1 tune)
- Newell-GamesAndSongsOfAmericanChildren, #28, "Draw a Bucket of Water" (2 short texts)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5, pp. 533-534, "Draw a Bucket of Water" (2 short texts, 2 tunes)
- Skean-CircleLeft-FolkPlayOfKentuckyMountains, p. 9, "Draw a Bucket of Water" (1 short text, 1 tune)
- Welsch-NebraskaPioneerLore, pp. 296-297, "Draw a Bucket of Water" (1 text, 1 tune)
- Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 114, "(Draw a bucket of water)" (2 texts)
- JournalOfAmericanFolklore, Jean Olive Heck, "Folk Poetry and Folk Criticism, as Illustrated by Cincinnati Children in Their Singing Games and Their Thoughts about These Games," Vol. XL, No. 155 (Jan 1927), #17 pp. 15-16 ("Draw buckets of water").
- "Pump, pump the water").
- "Draw a bucket of water") (3 texts)


File: BGMG652

**Draw a Snake (Tip the Finger)**

DESCRIPTION: Guessing game in which one player holds a hand behind his back, and another player touches it; the first player must guess who it was. "Draw a snake down your back, This is the way it went, North, south, east, west, Who tipped your finger?"

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty animal

FOUND IN: Britain New Zealand

REFERENCES (1 citation):
- Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 93, "(Draw a snake down your back)" (1 text)

File: SuSm093B

**Draw Level**

DESCRIPTION: "Draw level, the angel is (coming down)(3x), Draw level, the angel is coming down To the ground." "Draw (members/deacon/preacher/sister/...), Draw around the altar, Draw (members/deacon/preacher/sister/...) Draw till the break of day."

AUTHOR: unknown

EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)

KEYWORDS: nonballad religious

FOUND IN: US(SE)

REFERENCES (1 citation):
- Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 258-259, "Draw Lebel" (1 text, 1 tune)

NOTES [18 words]: The description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang but I do not repeat the dialect. - BS

Last updated in version 5.1

File: HPR258A
Dreadful Massacre of Sixmilebridge, The

DESCRIPTION: "Upon the 21st day of July, Those fine young youths were compell'd to die, In Sixmilebridge, in the County Clare, To see the elections was what brought them there." An Orange troop attacked the crowd with musket and bayonet.

AUTHOR: unknown
EARLIEST DATE: 1852 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: violence homicide Ireland lament political
HISTORICAL REFERENCES:
May 21, 1852 - "Seven people were killed in an election riot at Sixmilebridge" (source: Zimmerman-SongsOfIrishRebellion)

NOTES [15 words]: Zimmerman-SongsOfIrishRebellion: "Several soldiers were found guilty of wilful murder." - BS

Dreadful Shipwreck of the Flora Transport (Jane Cardonell)

DESCRIPTION: "Henry Welsh, a banker's foreman Courted Jane Cardonnell fair." Henry gambles, commits forgery, and is sentenced to transportation. She goes with him. He is washed away in a storm. She goes mad, murders a seaman, ends in Bedlam

AUTHOR: unknown
EARLIEST DATE: 1832 (Anderson-StoryOfAustralianFolksong)
KEYWORDS: gambling transportation wreck disaster death homicide madness

Dreadnought, The [Laws D13]

DESCRIPTION: A song describing a run on the "Dreadnaught" from Liverpool to New York. Other than a concluding wish for captain and crew, most of the song is a catalog of places the ship visits

AUTHOR: unknown
EARLIEST DATE: 1909
KEYWORDS: sea travel ship shanty sailor
HISTORICAL REFERENCES:
1853- Launch of the Dreadnought, the most famous of the transatlantic packets
1869 - Wreck of the Dreadnought

REFERENCES (22 citations):
Laws D13, "The Dreadnought"
Rickaby-BalladsAndSongsOfTheShantyBoy 42, "The Clipper Ship Dreadnought" (1 text, 1 tune)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 42, "The Clipper Ship Dreadnought" (1 text, 1 tune)
Dean-FlyingCloud, pp. 58-59, "The Clipper Ship Dreadnought" (1 text)
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 97-98, "The Dreadnought" (1 text, 1 tune, followed by several derived songs)
Huntington-FolksongsFromMarthasVineyard, pp. 27-28, "The Dreadnought" (1 text, 1 tune)
Doerflinger-SongsOfTheSailorAndLumberman, pp. 126-128, "The Dreadnought" (2 texts, 1 tune)
Colcord-SongsOfAmericanSailormen, pp. 170-171, "The Dreadnought" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 101-103, "Cruise of the Dreadnought" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 122-123, "Goodbye, Fare-Ye-Well" (1 text, version D of "Homeward Bound") [AbEd, p. 106]; pp. 464-469, "The Flash Frigate," "The Dreadnought," "The Liverpool Packet" (5 texts, 4 tunes and several fragments) [AbEd, pp. 344-348]; p. 124, "Goodbye, Fare-Ye-Well" (the "d" text is "The Dreadnought" with a "Homeward Bound" chorus) [AbEd, p. 106]
Hugill-SongsOfTheSea, pp. 150-151, "The Dreadnought" (1 text, 1 tune)
NOTES [479 words]: The Dreadnought, one of the best-known of the packets, was launched in 1853 and wrecked off Cape Horn in 1869. It should not be confused with the later battleship (launched in 1905) which started the "Dreadnaught Revolution" and a pre-World-War-I arms race. Huntington, in the notes to this song in Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople, writes, "Perhaps Laws is correct in including 'The Dreadnaught' as American; however, it derives from a broadside ballad about a British naval vessel, 'La Pique.'" That "The Dreadnaught" and "The Flash Frigate (La Pique)" share a tune is undeniable, and La Pique was the earlier ship. I'm not sure that absolutely proves that "The Flash Frigate" is older, though.

There is some confusion about the spelling of the ship's name. Laws called it the Dreadnaught, and earlier editions of the Index followed him because, well, I didn't notice. Every reference I have checked, however, gives the title of the ship involved (as well as the later battleship) as Dreadnought (with an o rather than an a).

Incidentally, Dreadnought had about as interesting a career as a ship on the Liverpool/New York run could have. Howe/Matthews, between pp. 160 and 161, reproduces two paintings of the ship. It calls her a "medium clipper" (i.e. designed with capacity as well as speed in mind), built by the Massachusetts firm of Currier & Townsend (Howe/Matthews, p. 139). She originally sailed for the Red Cross line (Howe/Matthews, p. 140). Her first captain was Samuel Samuels, who declared, "She was built for hard usage and to make a reputation for herself and me and I intended that she should do her duty, or that we both should sink" (Howe/Matthews, p. 140). Paine, p. 150, reports that his attitude caused her to be called "The Flying Dutchman" and "The Wild Boat of the Atlantic." Samuels stayed with her for nine years, despite the fact that she broke her rudder on two voyages and he himself suffered a compound leg fracture and was nearly swept away on one voyage.

She was a very profitable ship; Brinnin, p. 10, reports that she is said to have cleared $40,000. But, after a decade on the North Atlantic route, she was shifted to the San Francisco run; in 1869, she was wrecked off Tiera del Fuego (Paine, p. 40).

She was not especially fast; it generally took her nearly two weeks to cross the Atlantic eastbound, and three weeks to cross westbound, despite Captain Samuels and his tendency to keep a lot of sails up even in heavy weather. Nonetheless, Captain Samuels once challenged the famous Great Eastern to a race (Hoehling, pp. 41-42. The Great Eastern won the race -- but the Dreadnought had the last laugh; she made money, and carried plenty of passengers, whereas the Great Eastern was a white elephant that bankrupted various owners and only once managed to fill even 65% of her passenger space. - RBW
Bibliography

- Howe/Matthews: Octavius T. Howe and Frederick G. Matthews, American Clipper Ships 1833-1858 (Volume I), 1926 (I use the 1986 Dover paperback reprint).

Last updated in version 5.2
File: LD13

Dream of Dolly's Brae, A

DESCRIPTION: The singer dreams of a July 12, 1849 ambush led by Priest Morgan against "all those heretics who dare to cross the Brae." Orangemen assemble, led by William Beers, and cheer the Queen and their leaders. On meeting gunfire, the Catholics retreat.

AUTHOR: unknown
EARLIEST DATE: 1925 (Hayward-Ulster Songs And Ballads Of The Town And Country)
KEYWORDS: violence Ireland political dream clergy
HISTORICAL REFERENCES:
July 12, 1848 - Catholics occupy Dolly's Brae, County Down, and divert an Orangemen's march.
July 12, 1849 - Catholics occupy Dolly's Brae but the Orangemen would not be diverted. At least thirty Catholics are killed in the fight. No Orangemen are hit. (source: Zimmermann)
FOUND IN: Ireland
REFERENCES (1 citation):
Hayward-Ulster Songs And Ballads Of The Town And Country, pp. 124-126, "A Dream of Dolly's Brae" (1 text)
Roud #6545
CROSS-REFERENCES:
cf. "Dolly's Brae (I)" (subject) and references there
NOTES [18 words]: For background on Dolly's Brae, and other songs on party fights, see the notes to "Dolly's Brae (I)." - (RBW, BS)
File: HayU124

Dream of the Miner's Child, The

DESCRIPTION: "A miner was leaving his home for his work When he heard his little child scream." She had dreamt of his death in the mines, and begs him not to go to work that day. But he must go to work. (In some versions the song ends with a mining disaster)

AUTHOR: Andrew Jenkins?; also attributed as "Words: Robert Donnelly, music: Will Geddes" (see NOTES)
EARLIEST DATE: 1922 (Randolph); for "Don't Go Down in the Mine, Dad" the earliest date is 1910 (sheet music)
KEYWORDS: father work mining children dream disaster death
FOUND IN: US (Ap, So) Australia
REFERENCES (9 citations):
Green-Only A Miner - Recorded Coal Mining Songs, p. 113-115, "Dream of the Miner's Child" (2 texts, 1 tune, plus a text of "Don't Go Down in the Mine, Dad")
Randolph 859, "The Dream of the Miner's Child" (1 text)
Shellans-Folk Songs Of The Blue Ridge Mountains, pp. 64-65, "The Miner Child's Dream" (1 text, 1 tune)
Richardson/Spaeth-American Mountain Songs, pp. 40-41, "The Dream of the Miner's Child" (1 text, 1 tune)
Burton/Manning-East Tennessee State Collection Vol 1, pp. 21-22, "The Miner's Child" (1 text, 1 tune)
Spaeth-Weep Some More My Lady, pp. 141-142, "The Dream of the Miner's Child" (1 text, 1 tune)
Paterson/Fahey/Seal-Old Bush Songs-Centenary Edition, pp. 131-134, "The Miner" (1 text, collected as a conflation of "The Miner" and "The Dream of the Miner's Child")
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 220-221 "The Explosion in the Fairmount Mines" (1 text, slightly reworked by Blind Alfred Reed but still so close that it can be considered a version of this song)

DT, MINERCHD*

Roud #2334

RECORDINGS:
Vernon Dalhart, "The Dream of the Miner's Child" (OKeh 40498, 1925) (Columbia 15046-D [as Al Craver], 1925) (Victor 19821, 1925) (Cameo 812/Lincoln 2429, 1925; Romeo 332, 1927) (Pathe 32150/Pathe 02150/Perfect 12229, 1925) (Edison 51649 [as Vernon Dalhart & Co.], 1925) (CYL: Edison [BA] 5085 [as Vernon Dalhart & Co.], 1925) (Gennett 3197, 1926; Challenge 505, 1927; Herwin 75502, n.d.; rec. 1925) (Banner 1672/Domino 3642/Oriole 545/Paramount 33176/Regal 9978, 1926; rec. 1925) (Vocalion 5086/Vocalion 15217, 1926)
Stanley Kirkby, "Don't Go Down in the Mine, Dad" (Regal [UK] G-6460. 1910; on Protobilly)
Morris Brothers, "The Dream of the Miner's Child" (Bluebird B-8841, 1941)
Arnold Keith Storm, "The Dream of the Miner's Child" (on AKStorm01)
Keith Whitley, "Dream of a Miner's Child" (Rebel SLP-1504, 1971; on Protobilly)

CROSS-REFERENCES:
- cf. "Les Reeder" (theme)
- cf. "Blockader Mama" (theme)
NOTES [195 words]: How solid is the 1922 date from Randolph? The Vernon Dalhart recording, which became near-canonical, credited Andrew Jenkins as author, and it certainly has his style. Could he have taken bits from "Don't Go Down in the Mine, Dad" and perhaps elsewhere, then built a new song from them? - PJS
I would add that I have a copy of the original sheet music, published in 1926 by Shapiro, Bernstein & Co and copyrighted by P. C. Brockman (who also owned the copyright, e.g., of "The Death of Floyd Collins," which is surely by Jenkins). This sheet music credits the song to Jenkins (interestingly, it does not list an arranger for the piano accompaniment).
So I grant that this is a very interesting question. Randolph's text is certainly much like the standard version. The book assuredly prints a date of 1922. What's more, Randolph had two other pieces from the same informant, and both were dated 1922 also. So I cannot resolve the question.
Cohen, in discussing Reed's rewrite of Jenkins's version, says that the Jenkins text was loosely based on a 1910 song "Don't Go Down in the Mines, Dear Dad," by Robert Donnelly and Will Geddes. Maybe that explains part of it. - RBW

Last updated in version 5.1

File: R859

Dreary Black Hills, The

DESCRIPTION: The singer arrives in the Black Hills to find "loafers and bummers" filling the streets of Cheyenne -- but there is no gold to be found. He misses his home, and warns others against going there; all they are doing is making the railroad speculators rich

AUTHOR: unknown

EARLIEST DATE: c.1885 (see the comment on the ADDITIONAL Wehman reference); 1909 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: gold hardtimes railroading

HISTORICAL REFERENCES:
1875 - Announcement that gold has been found in the Black Hills

FOUND IN: US(MA,MW,NE,Ro,So)

REFERENCES (16 citations):
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 249-350, "The Dreary Black Hills" (1 text plus mention of 1 more)
- Peters-FolkSongsOutOfWisconsin, pp. 116-117, "The Dreary Black Hills" (1 text, 1 tune)
- Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 108-109, "The Dreary Black Hills" (1 text)
- Sandburg-TheAmericanSongbag, pp. 264-265, "The Dreary Black Hills" (1 text, 1 tune)
- Lomax-FolkSongsOfNorthAmerica 176, "The Dreary Black Hills" (1 text, 1 tune)
- Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 438-440, "The Dreary Black Hills" (1 text, 1 tune)
- Fife/Fife-CowboyAndWesternSongs 24, "The Dreary Black Hills" (1 text, 1 tune)
- Pound-AmericanBalladsAndSongs, 87, pp. 185-186, "The Dreary Black Hills" (1 text)
Welsch-NebraskaPioneerLore, pp. 9-10, "The Dreary Black Hills" (1 text)
Hubbard-BalladsAndSongsFromUtah, #161, "The Dreary Black Hills" (1 text plus a fragment, 1 tune)
Larkin-SingingCowboy, pp. 95-97, "Dreary Black Hills" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 480-481 "The Dreary Black Hills" (1 text plus a broadside print)
Silber/Silber-FolksingersWordbook, p. 59, "The Dreary Black Hills" (1 text)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 478, "The Dreary Black Hills" (source notes only)
DT, DREARBLK*
Roud #3604
RECORDINGS:
Bill Bender (The Happy Cowboy), "Dreary Black Hills" (Varsity 5150, n.d.; rec. 1939)
Harry Stephens, "The Dreary Black Hills" (AFS, 1940s; on LC28)
CROSS-REFERENCES:
cf. "Captain Old Blue" (tune)
SAME TUNE:
Captain Old Blue (File: PrivCOBl)
NOTE [87 words]: Regarding Wehman's Collection Norm Cohen writes, "Songbook #6 was undated, but most likely 1884-5." Each page except the first is headed Wehman's Universal Songster. The first page is undated but states, "Published Quarterly -- January, April, July and October. Norm Cohen's Finding List ... has WE29, Universal Songster as "monthly serial ...
[beginning] 1881 (Norm Cohen, A Finding List of American Secular Songsters Published Between 1860 and 1899 (Middle Tennessee State University,Murfreesboro,2002), p. 150). - BS
Last updated in version 3.8
File: San264

Dredge from Presque Isle, The

DESCRIPTION: "The night was fair, the sky was clear, No ripple on the sea, When King came into the shop...." The sailor is told that the [Alanson] Sumner will sail for Presque Isle. The singer describes the cook and the trip and says he won't sail that trip again
AUTHOR: supposedly Thomas Peckham
EARLIEST DATE: 1933 (collected from Ben Peckham by Walton)
KEYWORDS: sailor ship travel cook
FOUND IN: US(MA)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 107-109, "The Dredge from Presque Isle" (1 text)
Roud #19875
NOTES [19 words]: Although no tune is indicated for this, it looks to me as if it was meant to be sung to "The Rose of Allandale." - RBW
Last updated in version 5.0
File: WGM107

Drei Reiter Am Thor

DESCRIPTION: "Es ritten drei Reitter zum Tore hinaus, Ade! Fein's liebchen schaute zum Fenster heras, Ade!" Tune in 6/8. Translates roughly as "three riders from Tore" and seems to be an all purpose love song.
AUTHOR: unknown
EARLIEST DATE: 1935 (Baltzer's _Knurrhahn_)
KEYWORDS: foreignlanguage love horse
FOUND IN:
REFERENCES (1 citation):
Colcord-SongsOfAmericanSailormen, p. 96, "Drei Reiter Am Thor" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Saltpeter Shanty (Slav Ho)" (tune)
Drei Wochen vor Oschrdren (Three Weeks before Easter)
DESCRIPTION: German. Quatrain ballad, with most verses about love. "Drei Wochen vor Oschrdren Do geht d'r Schnee weck." "Three weeks after Easter, the snow starts to melt." The singer has been jilted by his beloved. He has property but no girl. He likes to dance.
AUTHOR: unknown
EARLIEST DATE: 1938 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: foreignlanguage dancing love abandonment
FOUND IN: US(MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 98-100, "Drei Wochen vor Oschrdren (Three Weeks before Easter)" (1 German text plus non-poetic English translation, 1 tune)
CROSS-REFERENCES:
cf. "The False Bride (The Week Before Easter; I Once Loved a Lass)" (lyrics, general feeling)
File: KPL098

Drifting and Drifting
DESCRIPTION: "Well I'm drifting and drifting just like a ship out to sea (x2), Well I ain't got nobody in this whole world who cares for me." "Nobody wants me, nobody seems to care." "Gonna pack my suitcase, gonna move on down the line."
AUTHOR: unknown
EARLIEST DATE: 1963
KEYWORDS: loneliness nonballad
FOUND IN: US
REFERENCES (1 citation):
Courlander-NegroFolkMusic, p. 132, (no title) (1 text); p. 165, (no title) (partial text)
File: CNFM132

Drihaureen O Mo Chree (Little Brother of My Heart)
DESCRIPTION: The singer's brother "is gone to the wars now proud England united with France" and is killed on the battlefield. "The dark narrow grave is the only sad refuge for me Since I lost my heart's darling, my driharin o mo croi"
AUTHOR: unknown
EARLIEST DATE: before 1856 (broadside, Bodleian Harding B 11(985))
KEYWORDS: grief loneliness war death brother
FOUND IN: Canada(Newf) Ireland
REFERENCES (3 citations):
OLochlainn-MoreIrishStreetBallads 28, "Drihaureen O Mo Chree" (1 text, 1 tune)
Tunney-WhereSongsDoThunder, pp. 148-149, "Mo Drathereen O Mo Chroi" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 170, "Draharon O Machree" (1 text)
Roud #2360
RECORDINGS:
Anita Best, "Driharin O Mo Croi" (on NFABest01)
Brigid Tunney, "Dritherearin-o-Mo-Chroidhe" (on IRITunneyFamily01)
Paddy Tunney, "Drahareen-O Mochree" (on IRPTunney02)
BROADSIDES:
Bodleian, Harding B 11(985), "Drecharian O'Machree," Wm. Wright (Birmingham), 1842-1855; also Firth b.25(126), Harding B 11(1963), "Drecharian O'Machree"; 2806 b.11(269), "Dechrarian O'Machree"; 2806 b.11(190), Firth c.26(199), "Dreearan O'Macree[i]"; 2806 b.9(264), 2806
The song is recorded on one of the CD's issued around the time of the bicentenary of the 1798 Irish Rebellion. See: Franke Harte and Donal Lunny, "Dearthairin O Mo Chroi" (on Franke Harte and Donal Lunny, "My Name is Napoleon Bonaparte," Hummingbird Records HBCD0027 (2001)) -BS

Last updated in version 6.1
File: RcDOMCLB
**Drill Ye Heroes, Drill!**

DESCRIPTION: Working on the northern railroad the, crew proceeds from Gambo in the east, westward to the Hall's Bay Line, to Codroy on the west coast of Newfoundland. The crew are named.

AUTHOR: John Devine?

EARLIEST DATE: 1952 (Peacock)

KEYWORDS: railroading work moniker

FOUND IN: Canada(Newf)

REFERENCES (1 citation):

Peacock, pp. 781-782, "Drill Ye Heroes, Drill!" (1 text, 1 tune)

Roud #4436

RECORDINGS:

Ken Peacock, "Drill Ye Heroes, Drill!" (on NFKeacock)

CROSS-REFERENCES:

cf. "Drill, Ye Tarriers, Drill" (theme, tune and references there)

ALTERNATE TITLES:

Drill ye Tarriers

NOTES [207 words]: The song follows the workers along about 400 miles of the 550 mile length of the defunct Newfoundland railroad. The passage today would be closely approximated by driving Trans-Canada 1.

Certainly derivative of "Drill, Ye Tarriers, Drill" both as to theme and tune though only a few lines are carried over. Ironically, one of the common lines is the "you're docked for the time you were in the sky" though the point is lost since the preceding explosion has been dropped. Further, the senses of hard times and of a tall tale have also been lost. - BS

Because the song says the rail to the west coast was actually built, this must refer to the second stage in the history of the Newfoundland Railway. The line through Gambo was built in the 1890s by the Reid Newfoundland Company. The earlier attempt, in the 1880s, had featured similar working conditions but never made it much beyond the Avalon Peninsula. For more on the Newfoundland Railroad in general, see the notes to "The Wreck of the Steamship Ethie," "The Bonavist Line," "Downey's Our Member," and "The Loss of the Bruce." I wonder if John Devine, said to be the author of this piece although the claim is not reported by Peacock, might not also have written "The Bonavist Line." - RBW

*Last updated in version 5.0*

File: Pea781

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**Drill, Ye Tarriers, Drill**

DESCRIPTION: Describing, in extravagant terms, the hard life of the (Irish) railroad workers -- subjected to long hours, blast, short pay (and that docked for any or no reason). And always the order comes again, "Drill, ye tarriers, drill!"

AUTHOR: words: Thomas Casey/music: Charles Connolly

EARLIEST DATE: 1888 (play, "A Brass Monkey"; sheet music published by Frank Harding of New York, seemingly without attribution)

KEYWORDS: work railroading hardtimes talltale

FOUND IN: US(MW,SE)

REFERENCES (15 citations):

Morris-FolksongsOfFlorida, #101, "Drill, Ye Terriers" (1 text, 1 tune)
Beck-TheyKnewPaulBunyan, p. 120, "Drill Ye Terriers" (1 short text, apparently localized)
Cohen-LongSteelRail, pp. 553-559, "Drill, Ye Terriers, Drill" (2 texts, 1 tune)
Geller-FamousSongsAndTheirStories, pp. 14-18, "Drill Ye Terriers, Drill!" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 217, "Drill, Ye Terriers" (1 text, 1 tune)
Arnett-IHearAmericaSinging, pp. 112-113, "Drill, Ye Terriers, Drill" (1 text, 1 tune)
Botkin/Harlow-TreasuryOfRailroadFolklore, p. 442, "Drill, Ye Terriers, Drill" (1 text, 1 tune)
Greenway-AmericanFolksongsOfProtest, pp. 43-44, "The Terriers' Song" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 329, "Drill, Ye Terriers, Drill" (1 text)
Jolly-Miller-Songster-5thEd, #165, "Drill, Ye Terriers, Drill" (1 text)
Fireside-Book-of-Folk-Songs, p. 138, "Drill, Ye Terriers, Drill!" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 130, "Drill Ye Terriers, Drill" (1 text)
DT, DRILLTAR*
ADDITIONAL: _Sing Out_ magazine, Volume 30, #3 (1984), pp. 50-51, "Drill Ye Tarriers, Drill" (1 text, 1 tune, a Canadian version reportedly collected by Tim Rogers though no informant is listed)
Roud #4401 and 4436

RECORDINGS:
George J. Gaskin, "Drill Ye Tarriers Drill" (Berliner 064-1/Berliner [Canada] 4, 1899)
Chubby Parker, "Drill Ye Tarriers Drill" (Conqueror 7893, 1931)
Dan W. Quinn, "Drill, Ye Tarriers, Drill" (Victor 3155, c. 1901)

CROSS-REFERENCES:
cf. "Drill Ye Heroes, Drill!" (tune)

NOTES [143 words]: This is believed to have originated with an Irish comedy team, (Thomas F.) Casey and (Charles) Connelly, in the 1880s. It has gone almost verbatim into oral tradition; with the exception of a few rewrites such as Beck-TheyKnewPaulBunyan's, variations in the text are very few.

Very nearly the only exception to this uniformity is the Chubby Parker recording, which is longer than the popular version, and a genuine song about railroad life rather than a humorous item. Cohen, based on this and a few hints in nineteenth century writings, wonders if there may not have been some ancestral text in existence before 1888. If so, that version has been almost completely displaced by the Casey version.

I seem to recall, in my youth, a bunch of us understanding "tarriers" as "terriers," i.e. dogs, with resulting very odd notions of what the song was about. - RBW

Last updated in version 6.0
File: LoF217

Drimindown

DESCRIPTION: "Bad luck to ye Drimon and why did you die?" I'd sooner have lost my son and hut. When I found her "I rolled and I bawled and my neighbors I called." "I thought my poor Drimindoon never would fail."

AUTHOR: unknown

EARLIEST DATE: 1956 (Creighton-MaritimeFolkSongs)

LONG DESCRIPTION: Macaronic w. Gaelic. An old man loses a cow but can't tell how; he laments that as he went to mass, he saw his cow, drimindown, sunk into (water, mire). He cries and raises the neighbors; after the cow sinks, she rises again "like a bunch of black wild berries". Ch.: "Ego so ro Drimindown ho ro ha/So ro Drimindown nealy you gra...."

KEYWORDS: death lament nonballad animal grief corpse drowning farming foreignlanguage

FOUND IN: Canada(Mar)

REFERENCES (3 citations):
Creighton-MaritimeFolkSongs, p. 176, "Drimindown" (3 texts, 1 tune)
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, p. 78, "Drimindown" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 19, "Drimmin Dubh Dheelish" (1 text)

Roud #2712

RECORDINGS:
Ernest Sellick, "Drimindown" (on MRHCreighton)

CROSS-REFERENCES:
cf. "If It Wasn't For Dicky" (lyrics)
cf. "Kisses Sweeter Than Wine" (lyrics)

NOTES [699 words]: The description is based on Creighton-MaritimeFolkSongs with help from the notes for Creighton/MacLeod 88(3) in Gaelic Songs in Nova Scotia. Creighton/MacLeod has three versions in English (two with chorus in Irish Gaelic).

Is this an allegory or really about a country-man's lament for the death of his cow? There are Jacobite songs in which a cow is named Drimin and denotes Ireland allegorically. H Halliday Sparling, in Irish Minstrelsy (1888), gives three examples of this in other songs:
"O Say, My Brown Drimin" by James Joseph Callanan, p. 309 [Also in Kathleen Hoagland, editor, One Thousand Years of Irish Poetry, pp. 183-184 -RBW];
"Drimin Dubh"--from Druim-fionn dubh dilis "dear black white-backed (cow)" by Samuel Ferguson, p. 148.
"Drimin Donn Dilis" by John Walsh, p. 203.

ibiblio site The Fiddler's Companion: DEAR BLACK COW [1] (Druimin Dubh). AKA and see "The
Black Cow." Irish, Air (3/4 time). G Dorian. Standard. AAB. The words lament the loss of a cow, comparing it to the celebrated mythological Irish cow which could never be fully milked. In Bunting's 1840 collection he gives a few verses of a political song in which "the black cow" serves as a "very whimsical metaphor, the cause of the exiled monarch." [I must admit, in reading Creighton's first version, I thought of Bonnie Prince Charlie. The more so as many residents of Nova Scotia fled there after the Jacobite rebellions. - RBW]

Other writers, notably George Petrie, Patrick Walsh, Margaret Hannegan, Seamus Cladlloon and Redfern Mason, believe "Drimin/Druimin Dubh" (or "Dhriman Dhoun Deelish" "Drimin donn Dilis" etc.) also note the title's symbolizm (sic.) with Ireland. Cazden (et al, 1982) finds that, "with sufficiently imaginative adjustment," the melody resembles the "Drimindown" tune family, which includes O'Neill's "The Sorrowful Maiden" and Cazden's own Catskill Mountain (New York) collected ballad "The Maid on the Shore."

For an exhaustive discussion of text and tune history see "Drimion Dubh(Drimindown, Irish)" on Bruce Olsen's web site. The earliest complete text he finds "is from The Universal Songster, III, p. 45, London: Jones and Co., 1828."

For another copy of "O Say, My Brown Drimin" by James Joseph Callanan (Sparling p. 309) see Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 183-184, "O Say, My Brown Drimin". This is an example of Drimin as Ireland.

Zimmermann p. 56: "the strangest allegorical name for Ireland in Irish songs of the eighteenth century is 'Druimfhionn Donn Dilis': 'dear brown cow'. Petrie gave for this rather incongruous name the explanation which has been proposed for some of the women's names applied to Ireland, namely that it might have been suggested by the title or refrain of an older popular song which furnished the tune. In political broadside ballads of the Tithe War, the cow was still accepted as the symbol of Ireland. (See song 41["The Barrymore Tithe Victory"])."

Edward Bunting, The Ancient Music of Ireland (Mineola, 2000 (reprint of 1840 Dublin edition)), p. 93, has a translation of a Jacobite text of "Druimindubh" with "the 'black-backed cow' representing ... the cause of the exiled monarch.... Ah drimindhu' deelish, my darling black cow, Say where are your folk, be they living or no? They are down in the ground 'neath the sod lying low, Expecting King James with the crown on his brow. But if I could get sight of the crown on his brow, By night and day travelling to London I'd go.... - BS

[To this compare Ruth Dudley Edwards, The Seven: The Lives and Legacies of the Founding Fathers of the Irish Republic, Oneworld Books, 2016, p. 156 n., who glosses "Druimfhionn donn dilis" as "The dear brown white-backed cow -- one of the allegorical names for Ireland." - RBW]

I believe this was the song, originally Irish, which Lead Belly adapted into "If It Wasn't For Dicky," which the Weavers in turn made into, "Kisses Sweeter than Wine." Really. - PJS


Last updated in version 4.5

File: CrMa176

Drinaun Dun, The (An Draighnean Donn, The Blackthorn Tree)

DESCRIPTION: Irish Gaelic. The singer complains of being "captivated" by a young man, whose disappearance has caused her to wander. She shelters under the blackthorn. She tells of her love, wishes she had a boat to follow him, and warns girls to marry when they can

AUTHOR: D F McCarthy (per O'Conor-OldTimeSongsAndBalladOfIreland)

EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland); probably by 1855 (Petrie Collection)

KEYWORDS: love separation foreign language

FOUND IN: Ireland

REFERENCES (4 citations):
  Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H206, p. 289, "The Drinaun D[h]un"
  (1 text, 1 tune)
  O'Conor-OldTimeSongsAndBalladOfIreland, p. 63, "Drinane Dhun" (1 text)
  OLochlainn-MoreIrishStreetBallads, pp. 263-264, "The Drynaun Dun" (1 text)
  cf. Kennedy-FolksongsOfBritainAndIreland 32, "An Draighnean Donn" (1 Irish Gaelic text plus
translation, 1 tune; it is not clear that the English version of Henry has any relation to Kennedy's Irish text)
Roud #2363
RECORDINGS:
Sean Dirrane, "An Droighnean Donn (The Blackthorn)" (on Aran1)
NOTES [87 words]: Not to be confused with "Draigheanan donn" by Robert Dwyer Joyce, a love song about a man who dreams of being home again with "her sweet loving kisses, 'neath the Drinan Donn." (source: Irish Minstrelsy by H Halliday Sparling (1888), p. 301).
Charles Gavan Duffy, editor, The Ballad Poetry of Ireland (1845), pp. 143-144, "The Drinan Dhun" seems like a different translation of the same song. There are lines that are close but if translation were not a complicating factor I would consider these to be separate songs. - BS
File: HHH206

Drink in the Morn, A
DESCRIPTION: Dan O'Reilly explains to the judge the benefits of drinking "twenty or thirty" poteen between morning, when it "is good for the sight," and night. "In winter or summer, in June or July, I'll be punching all day till I die"
AUTHOR: unknown
EARLIEST DATE: 1929 (for USBallinsloeFair, according to site irishtune.info, Irish Traditional Music Tune Index: Alan Ng's Tunography, ref. Ng #2615)
KEYWORDS: drink humorous nonballad
FOUND IN:
RECORDINGS:
Packy Dolan and The Melody Boys, "A Drink in the Morn" (on USBallinsloeFair)
File: RcADItM

Drink It Down
DESCRIPTION: "Here's success to Port, drink it down, drink it down (x2)... For it warms the heart for sport." "Here's success to sherry... makes the heart beat merry." And so forth, for whisky, cider, brandy, ale, punch, porter, water
AUTHOR: Julien Carle? (source: McNeil-SouthernMountainFolksong)
EARLIEST DATE: 1862 (The Campfire Songster, according to Silber-SongsOfTheCivilWar); 1853 (according to McNeil-SouthernMountainFolksong)
KEYWORDS: drink nonballad wordplay
FOUND IN: Australia US(So) Canada
REFERENCES (5 citations):
Silber-SongsOfTheCivilWar, pp. 189-190, "Drink It Down" (1 text, 1 tune)
McNeil-SouthernMountainFolksong, pp. 154-157, "Drink 'er Down" (1 text, 1 tune)
Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 20, page headed "Drinking Song:", "(no title)" (1 short text, a racy verse that opens "Here's to the good old brandy")
Brophy/Partridge-TommiesSongsAndSlang, pp. 41-42, "Here's to the Good Old Beer" (1 text)
Hopkins-SongsFromTheFrontAndRead, p. 20, "Here's to Good Old Beer" (1 text)
Roud #17004
SAME TUNE:
Boys In Blue, Fall In Line ("Wake up, gallant boys in blue, Fall in line! Fall in line!" (Garfield and Arthur Campaign Song Book 1880, p.23)
File: SCWF189

Drink Old England Dry
DESCRIPTION: Singer calls on his companions to drink, for the English are at war with the French (Germans, Russians). The singer vows to show the enemy "British play": "We'll fight until we die/Before that they shall come and drink old England dry."
AUTHOR: unknown
EARLIEST DATE: 1890 (Rev. J. Broadwood, "Sussex Songs")
LONG DESCRIPTION: Singer calls on his companions to drink, for the English are at war with the French (Germans, Russians). The singer vows to show the enemy "British play"; "With our swords
and with our cutlasses, We'll fight until we die/Before that they shall come and drink old England dry." A national hero (Lord Raglan, Lord Roberts, Churchill) swears he shall be true to his country and crown, and that cannons will rattle and bullets fly before they drink old England dry.

KEYWORDS: promise fight violence war drink France Germany Russia nonballad patriotic ritual

FOUND IN: Britain(England(South,North))

REFERENCES (4 citations):
- Kennedy-FolksongsOfBritainAndIreland 270, "Drink Old England Dry" (1 text, 1 tune)
- Browne-FolkSongsOfOldHampshire, pp. 43-45, "Drink Old England Dry" (1 text, 1 tune)
- Dallas-TheCruelWars-100SoldiersSongs, pp. 148-149, "Drink Old England Dry" (1 text, 1 tune)
- DT, DRNKENGL*

RECORDINGS:
- Rowland Whitehead & chorus, "Drink Old England Dry" (on FSB8)

NOTES [278 words]: Anne Gilchrist dates the original of this song to the time of the Napoleonic Wars. It was sung by a group known as The Boggens who would go around the village of Haxey (Lincolnshire) during the week preceding the day of the Hood Game, a combat ritual game. - PJS

The Napoleonic date is of course possible, but I personally think it's older. The British have, of course, fought the French for as long as both nations existed. But the reference in Kennedy-FolksongsOfBritainAndIreland's text to fighting the "Germans" "with our swords and our cutlasses" argues against such a date -- and postponing to the World Wars hardly helps.

Personally, I'd guess (very tentatively) that this dates to one of the "Succession Wars" of the eighteenth century. During the War of the Austrian Succession (1740-1748), for instance, Britain was allied with Austria against France (e.g. Battle of Dettingen, 1743), and sometimes Prussia (which started the war, then backed out, then went back in). It therefore fits the situation better than the Napoleonic era.

The War of the Spanish Succession (1701-1713) doesn't fit quite as well, since the German states were mostly on the same side as England in opposing France -- but it has the advantage of bringing in a Churchill before Winston (and note that the Kennedy text does not refer to *Winston* Churchill, merely "Churchill"): The Duke of Marlborough's name was John Churchill.

This, of course, is not to deny that the song could be adapted to later wars, as in the version collected by Cecil Sharp, which was adapted to the Crimean War by the insertion of Lord Raglan (the British commander on the Black Sea front) into the song. - RBW

Last updated in version 5.0

File: K270

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**Drink That Rot Gut**

DESCRIPTION: "Drink that rot gut (x2), Drink that red eye, boys, It don't make a damn wherever we land, We hit her up for joy." A call for drink and a celebration of its effects. The cowboys have "lived in the saddle and ridden trail"; now they will enjoy themselves.

AUTHOR: unknown

EARLIEST DATE: 1916

KEYWORDS: drink cowboy nonballad

FOUND IN: US

REFERENCES (2 citations):
- Lomax/Lomax-AmericanBalladsAndFolkSongs, p. 169, "Drink That Rot Gut" (1 tune)
- Saffel-CowboyPoetry, p. 196, "Drinking Song" (1 text)

Roud #8030

File: LxA169

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**Drink To Me Only With Thine Eyes**

DESCRIPTION: "Drink to me only with thine eyes And I will pledge with mine, Or leave a kiss within the cup And I'll not ask for wine." The singer prefers his lady's love to "Jove's nectar," and says that her breath makes even a dead wreath grow.

AUTHOR: Words: Ben Jonson

EARLIEST DATE: 1616 (as part of "To Celia," in "The Workes of Benjamin Jonson"); tune in print by 1780

KEYWORDS: love nonballad

FOUND IN: Britain
REFERENCES (8 citations):
Fireside-Book-of-Folk-Songs, p. 90, "Drink to Me Only with Thine Eyes" (1 text, 1 tune)
Henderson-VictorianStreetBallads, p. 84, "Drink To Me Only" (1 text)
Silber/Silber-FolksingersWordbook, p. 260, "Drink To Me Only With Thine Eyes" (1 text)
Heart-Songs, p. 105 "Drink To Me Only With Thine Eyes" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd. #70, "Drink to Me Only with Thine Eyes" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 202-203, "Drink To Me Only With Thine Eyes"

ADDITIONAL: Aline Waites & Robin Hunter, _The Illustrated Victorian Songbook_, Michael Joseph Ltd., 1984, pp. 204-205, "Drink To Me Only With Thine Eyes!" (1 text, 1 tune)
Roud #V3830

RECORDINGS:
Massanutten Military Quartet, "Drink To Me Only With Thine Eyes" (Columbia 15751-D, 1932)

NOTES [14 words]: According to Waites & Hunter, Jonson's text is based on a passage by Philostratus. - RBW
Last updated in version 6.0
File: FSBW260A

**Drinkin' Bad Bad Whiskey**
DESCRIPTION: Chorus: "Bad bad whiskey (3x) Made me lose my happy home." Whiskey and drinking women made him lose home, friends and money. "Never been to church... school... I was a booze drinking fool"
AUTHOR: unknown
EARLIEST DATE: 1980 (USFlorida01)
KEYWORDS: home money drink hardtimes friend
FOUND IN: US(SE)
RECORDINGS:
Emmett Murray, "Drinkin' Bad Bad Whiskey" (on USFlorida01)
File: RdDrBaWh

**Drinking and Gambling Gonna Be My Ruin**
DESCRIPTION: "Drinking and gambling gonna be my ruin (x3), Gonna be my ruin, gonna be my ruin. Drinking and gambling gonna be my ruin."
AUTHOR: unknown
EARLIEST DATE: 1973 (NorthCarolinaFolkloreJournal)
KEYWORDS: drink gambling hardtimes
FOUND IN: US(SE)
REFERENCES (1 citation):
NorthCarolinaFolkloreJournal, Charles W. Joyner, "The Repertory of Nancy Jones as a Mirror of Culture in Scotland County," Vol. XXI, No. 3 (Sep 1973), p. 95, "(Drinking and gambling gonna be my ruin)" (1 fragment)
Roud #32511
File: NCF213DG

**Drinking Gin**
DESCRIPTION: "A-drinking gin through all the day And then at night attend the play Will on a man infer a curse And find the bottom of his purse." Drinking leads to starving children and poor clothing; the singer is urged to set sail
AUTHOR: unknown
EARLIEST DATE: 1831 (DCHS archives)
KEYWORDS: warning drink sailor poverty
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 343-344, "Drinking Gin" (1 text, 1 tune)
Roud #25999
NOTES [50 words]: The final verse of this alludes to 1 Timothy 5:23, where Paul advises Timothy...
to take a little wine for his stomach's sake rather than drinking just water -- decent advice in places where the water is bad, less good where there is clean water. The whole song seems rather confused in that regard. - RBW

_last updated in version 4.2_

File: HGam343

Drinking of the Wine

DESCRIPTION: "Drinking (of the) wine, wine, wine, Ought to been there for a thousand years, drinking wine." In its full form, apparently a spiritual on the Eucharist. A prison version ends with "If my (brother/sister/etc.) comes for me, Tell her I've gone to Galilee"

AUTHOR: unknown

EARLIEST DATE: 1909 (Odum)

KEYWORDS: drink nonballad religious wine Jesus worksong

FOUND IN: US(SE)

REFERENCES (5 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 48, "Drinking Wine" (1 fragment)
Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, p. 220, "Drinking of the Wine" (1 text, 1 tune)
Parrish-SlaveSongsOfTheGeorgiaSeasIslands, pp. 250-251, "Drinking Of the Wine" (1 text)
Jackson-WakeUpDeadMan, pp. 246-248, "Drinkin' That Wine" (1 text, 1 tune)

ADDITIONAL: Howard W. Odum, Religious Folk-Songs of the Southern Negroes, (reprint from American Journal of Religious Psychology and Education, July 1909, Vol.3 pp. 265-365 "Digitized by Internet Archive"), p. 91, "If my mother ask you for me, tell her I gone to Gallerleed") (1 text)

Roud #7851

RECORDINGS:
Menhaden Fishermen, "Drinking of the Wine" (on USMenhaden01)
Walter Kegler and Crew of the Barnegat, "Drinking of the Wine" (on VaWork)
Bascom Lamar Lunsford, "Drinking of the Wine" (on BLunsford01) (Rounder LP 0065, 1957)
Northern Neck Chantey Singers, "Drinking of the Wine" (on USMenhaden02)

NOTES [148 words]: The editors of Brown, having only the chorus (and that without the reference to "holy wine" found in Lunsford's version) classified this as a drinking song. Lunsford's version makes it a spiritual of sorts. But it's the same chorus, from the same area; same song in my book. The final verses in Jackson's prison version, about the singer going to Galilee, are probably an allusion to Matthew 28:7, "He [Jesus] has been raised from the dead, and indeed is going ahead of you to Galilee; there you will see him." - RBW

Parrish-SlaveSongsOfTheGeorgiaSeasIslands writes, because of the swinging rhythm this was "a favorite with the chain gang for cutting weeds along the highway."

Odum has "Christ was there four thousand years ago," and has "four thousand" where Parrish has "ten thousand."

Menhaden01 shares the "on my way to Galilee" verse with the same group's "My Way Seems So Hard." - BS

_last updated in version 6.1_

File: Br3048

Drinking Rum and Raspberry

DESCRIPTION: "Some like gin and some like brandy, Some are keen on beer or shandy, I'll drink any drink that's handy' as long as it's strong. Drinking rum and raspberry grows hair on the chest, makes you want to sing and fight, and results in fights"

AUTHOR: unknown

EARLIEST DATE: 1957 (Ruth Park, "One a Pecker, Two a Pecker")

KEYWORDS: drink nonballad

FOUND IN: New Zealand

REFERENCES (1 citation):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 44 in the 1972 edition, "Drinking Rum and Raspberry" (1 text, 1 tune); dropped from the 2010 edition

File: Colq044
**Drinking Strong Whiskey**

DESCRIPTION: Singer "being tipsy from drinking strong whiskey ... straight to the raygions of dead men did go." He finds the souls in Hell weary and wonders "if souls who go up to heaven" ever stray among mortals; those in Hell would surely not be permitted that.

AUTHOR: unknown

EARLIEST DATE: 1952 (IRTunneyFamily01)

KEYWORDS: dream drink Hell

FOUND IN: Ireland

REFERENCES (1 citation):
* Tunney-StoneFiddle, p. 125, "Drinking Strong Whiskey" (1 text)

Roud #5293

RECORDINGS:
* Brigid Tunney and Paddy Tunney, "Drinking Good Whiskey" (on IRTunneyFamily01)

**Drive Dull Care Away**

DESCRIPTION: "Oh why should we at our lot complain or grieve at our distress? ... while we're here with our friends so dear we'll drive dull care away." Be satisfied with your state, "have a contented mind," and "make the best of life"

AUTHOR: unknown

EARLIEST DATE: 1958 (Ives-DriveDullCareAway-PrinceEdwardIsland)

KEYWORDS: nonballad friend

FOUND IN: Canada(Mar)

REFERENCES (3 citations):
* Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 81-82, 244, "Drive Dull Care Away" (1 text, 1 tune)
* Ives-21FolksongsFromPrinceEdwardIsland, pp. 46-48,79, "Drive Dull Care Away" (1 text, 1 tune)
* DT, DULLCARE*

Roud #13988

RECORDINGS:
* Charles Gorman, "Drive Dull Care Away" (on MREIves01)

NOTES [40 words]: Ives-DriveDullCareAway-PrinceEdwardIsland reproduces a note seeming to push the earliest date at least to 1775.

Ives-DriveDullCareAway-PrinceEdwardIsland and Ives-21FolksongsFromPrinceEdwardIsland are the same August 18, 1958 performance. - BS

Last updated in version 3.5

File: IvDC081

**Drive It On (I)**

DESCRIPTION: A formula song in which the singer gives the lady inches one, two, three, etc., until she is content.

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: bawdy shanty humorous sex

FOUND IN: Australia Britain(England) US(MW,So,SW)

REFERENCES (2 citations):
* Cray-EroticMuse, pp. 323-325, "Drive It On" (1 text, 1 tune)
* Randolph/Legman-RollMeInYourArms I, pp. 268-271, "Drive It On" (2 texts, 1 tune)

Roud #10223

CROSS-REFERENCES:
* cf. "She'll Be Coming Round the Mountain" (tune) and references there
* cf. "Yo Ho, Yo Ho"
* cf. "Roll Me Over"
* cf. "Put Your Shoulder Next to Mine and Pump Away"

ALTERNATE TITLES:
* I Gave Her Kisses One

Drive It Home
I Gave Her Inches One
The Inches Song
NOTES [15 words]: Descended from a pumping chanty, this formula song survives largely on college campuses. - EC
File: EM323

Drive the Cold Winter Away (In Praise of Christmas)

DESCRIPTION: "All hail to the days that merit more praise Than all of the rest of the year...." The singer bids rejoicing come in for the Christmas season. Various Christmas activities are detailed, each intended to "drive the cold winter away."

AUTHOR: unknown
EARLIEST DATE: 1719 (Pills to Purge Melancholy)
KEYWORDS: Christmas party nonballad
FOUND IN: Britain(England)
REFERENCES (6 citations):
Logan-APedlarsPack, pp. 293-297, "Drive the Cold Winter Away" (1 text)
Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 5, "The Praise of Christmas" (1 text, 1 tune)
Olson-BroadsideBalladIndex, ZN67, "All hayle to the dayes"
cf. Chappell/Wooldridge-OldEnglishPopularMusic I, p. 173, (no title, but called "Drive the cold winter away" in the notes) (1 tune)
DT, DRIVCOLD ALLHAIL*
ADDITIONAL: John Ashton, _A Century of Ballads_, Elliot Stock, London, 1887; reprinted 1968 by Singing Tree Press, pp. 341-344, 'A pleasant Countrey new Ditty: merrily shewing how To Drive the Cold Winter Away" (1 text)
ST Log293 (Full)
Roud #V9375
SAME TUNE:
O fain would I marry[Title missing] (Olson-BroadsideBalladIndex ZN2003)
I often have known/The father hath beguil'd the sonne (Olson-BroadsideBalladIndex ZN1311)
All you which lay clame/Hang Pinching (Olson-BroadsideBalladIndex ZN154)
Come, come my brave gold/Gathergood the Father and Scattergood the son [missing title from Stat. Reg. Entry, Apr. 9, 1638] (Olson-BroadsideBalladIndex ZN569)
Be merry, my hearts, and call for your quarts/A Health to all Good=Fellows (Olson-BroadsideBalladIndex ZN383)
To all my good Friends these presents I send/A New Song, called Jacke Dove's Resolution (Olson-BroadsideBalladIndex ZN2630)
When Phoebus did Rest (tune listed in the copy in Ashton)
NOTES [44 words]: The _Oxford Book of Carols_ credits the first two verses to D'Urfey. Though D'Urfey was the first to print these stanzas, the existence of the song in the Pepysian collection casts the usual doubts on these authorship claims. Playford also published the tune. - RBW
Last updated in version 5.0
File: Log293

Drive, The

DESCRIPTION: Singer describes a log drive and jam, and praises the "river rats" and "jack" who break up logjams with their peaveys.

AUTHOR: unknown
EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)
KEYWORDS: lumbering work logger nonballad
FOUND IN: US(MW)
REFERENCES (1 citation):
Beck-SongsOfTheMichiganLumberjacks 33, "The Drive" (1 text)
Roud #8854
CROSS-REFERENCES:
cf. "The Badger Drive" (theme)
File: Be033
Driven into Spaniard's Bay

DESCRIPTION: "'Twas on the very first day of March, To the ice, boys, we were bound." A storm blows up, bringing them very close to the ice while they are blinded by snow; they finally anchor in Spaniard's Bay and head out on Match 17

AUTHOR: unknown
EARLIEST DATE: 1916 (Murphy, The Seal Fishery)
KEYWORDS: storm ship
FOUND IN: REFERENCES (1 citation):
Ryan/Small-HaulinRopeAndGaff, p. 26, "Driven into Spaniard's Bay" (1 text)
Roud #V44630
File: RySm026A

Driver Boy, The [Laws G12]

DESCRIPTION: A teenage boy is too sick to drive his mule in the mines. His drunken father, thinking him lazy, beats him repeatedly. The boy dies of pneumonia; the father repents too late

AUTHOR: John A. Murphy (1900)
EARLIEST DATE:
KEYWORDS: father mining disease death
FOUND IN: US(Ap,MA)
REFERENCES (2 citations):
Laws G12, "The Driver Boy"
DT 787, DRIVRBOY
Roud #3253
NOTES [31 words]: The author of this song claims to have been an eyewitness and to have stepped in to keep the father from beating his son. It was, however, too late to save the boy from his pneumonia - RBW
File: LG12

Drivin' Steel

DESCRIPTION: "If I could drive steel like John Henry, I'd go home, baby, I'd go home." Of the troubles of a steel driver: "This old hammer killed John Henry/Bill Dooley, Can't kill me...." "I'm goin' home and tell Little Annie, No mo' trials, baby, no mo' trials."

AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: work railroading
FOUND IN: US(Ap)
REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, p. 150, "Drivin' Steel" (1 text, 1 tune)
Roud #790
CROSS-REFERENCES:
cf. "Swannanoah Tunnel" (theme, lyrics)
cf. "Take This Hammer" (theme, lyrics)
NOTES [41 words]: I suspect this piece is a variant of "Swannanoah Tunnel," but the tunes are slightly different and I have yet to find common verses, except for the floater about the hammer that killed John Henry, so for the moment I am keeping them separate. - RBW
File: San150

Driving Away at the Smoothing Iron

DESCRIPTION: The speaker admires his darling as, on successive days of the week, she does various laundry-related tasks, all the while she is ironing, which action he apparently adores.

AUTHOR: unknown
EARLIEST DATE: 1909
KEYWORDS: love clothes work nonballad
FOUND IN: Britain(England(South)) US(SW)
Driving Logs on the Cass [Laws C22]

DESCRIPTION: A crew of loggers led by Miller have hard times, caused especially by the incompetent cook, "Old Black Joe." Despite logjams, the drive is successful until the river's water falls too low. The loggers head home gratefully

AUTHOR: unknown
EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)
KEYWORDS: logger cook river lumbering
FOUND IN: US(MW)
REFERENCES (5 citations):
Laws C22, "Driving Logs on the Cass"
Beck-SongsOfTheMichiganLumberjacks 28, "Driving Logs on the Cass" (1 text)
Beck-TheyKnewPaulBunyan, pp. 38-41, "Driving Logs on the Cass" (1 text)
Beck-LoreOfTheLumberCamps 16, "Driving Logs on the Cass" (1 text)
DT 839, LOGCASS
Roud #1928
File: LC22

Driving Saw-Logs on the Plover

DESCRIPTION: A mother bids farewell to her shanty-boy son on the banks of the Plover. She blesses him, but warns him that "Driving saw-logs on the Plover, You'll never get your pay." Eventually Johnny returns, having been driven from the camp without his pay

AUTHOR: William N. Allen ("Shan T. Boy")
EARLIEST DATE: 1926 (Rickaby-BalladsAndSongsOfTheShantyBoy); reportedly composed 1873
KEYWORDS: work logger mother separation money
FOUND IN: US(MA,MW) Canada(Ont)
REFERENCES (6 citations):
Rickaby-BalladsAndSongsOfTheShantyBoy 20, "Driving Saw-Logs on the Plover" (1 text, 1 tune)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 20, "Drawing Saw-Logs on the Plover" (1 text, 1 tune)
Fowke-LumberingSongsFromTheNorthernWoods #60, "Driving Saw-Logs on the Plover" (1 text, 1 tune)
Bethke-AdirondackVoices, pp. 123-124, "Driving Saw-Logs on the Plover" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, pp. 396-397, "Driving Saw-Logs on the Plover" (1 text, 1 tune)
DT, SAWLOGPL*
Roud #2797
RECORDINGS:
Pierre La Dieu, "Driving Saw-Logs On The Plover" (Columbia 15278-D, 1928)
CROSS-REFERENCES:
ct. "The Falling of the Pine" (tune)
NOTES [19 words]: Sung to a variant of the tune "Tramps and Hawkers/Paddy West."
This song is item dC29 in Laws's Appendix II. - RBW- RBW
Last updated in version 4.3
File: San396
Droosy Chiel, The
DESCRIPTION: The singer has a sleeping problem. His wife -- "continually she's singing" -- tries vainly to wake him at "half past five" every morning. He wakes half an hour early but can never be ready before half past nine. Then he falls asleep standing at his work.
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan3)
KEYWORDS: work nonballad wife
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 659, "The Droosy Chiel" (2 texts, 1 tune)
Roud #6086
ALTERNATE TITLES:
Rise, Jock Rise!
NOTES [17 words]: Greig/Duncan3: "Sung by James Davidson, farm servant, Burnside, Carnousie, about 1870. Noted 1906." - BS
Last updated in version 2.4
File: GrD3659

Drop 'Em Down
DESCRIPTION: "Oh Maybelle, drop 'em down" (x2). "I call you, drop 'em down" (x2). "With my diamond, drop...." "I got a lifetime to drop 'em." "I'm gettin' worried." "Where's the sergeant?" "Won't you help me?" An axe song which shares many words with hammer songs
AUTHOR: unknown
EARLIEST DATE: 1965 (recorded from Matt Williams by Jackson)
KEYWORDS: work prison
FOUND IN: US(So)
REFERENCES (1 citation):
Jackson-WakeUpDeadMan, pp. 248-253, "Drop 'Em Down" (3 texts, 2 tunes, very diverse; Jackson notes that the various informants' versions were each closer to their versions of "Hammer Ring" than to each other!)
File: JDM248

Drop 'Em Down Together
DESCRIPTION: An axe song: "Drop 'em down together (x3), Whoa Lord, Make 'em sound much better (x3) When you drop 'em down together." The singer calls to his girl(s), asks for water, and talks about the act of cutting the trees
AUTHOR: unknown
EARLIEST DATE: 1965 (recorded from J. B. Smith by Jackson)
KEYWORDS: nonballad separation work
FOUND IN: US(So)
REFERENCES (1 citation):
Jackson-WakeUpDeadMan, pp. 254-255, "Drop 'Em Down Together" (1 text, 1 tune)
NOTES [52 words]: Jackson notes that this is one of the few songs he collected from J. B. Smith that did not appear to have any of Smith's own work in it; most of the material is found in other songs. It is ironic to note that there seem to be no other versions known (though, as with many prison songs, it can be hard to tell). - RBW
Last updated in version 2.4
File: JDM254

Drought, The
DESCRIPTION: The singer describes the troubles of Australia during drought, and observes, "You curse this bloomin' country for she's only fit for black." The singer notes that, if you survive until it rains, then the flies and mosquitoes will torture you instead
AUTHOR: unknown
EARLIEST DATE: 1987
**Drouthy Souters, The**

DESCRIPTION: Two drunken shoemakers lived by the Clyde. "No man could them divide." "For wives and bairns they didna care." They only cared for drink.

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan3)

KEYWORDS: drink nonballad friend river

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
- Greig/Duncan3 592, "The Drouthy Souters" (2 texts, 2 tunes)

Roud #6044

NOTES [19 words]: Greig #42: "In rustic song the Shoemaker becomes the Souter, and as such, is usually treated in humorous style." - BS

*Last updated in version 2.5*

File: GrD3592

**Drover's Dream, The**

DESCRIPTION: The drover is on watch when he dozes off. He sees "a very strange procession" -- a clothed kangaroo and a dingo, dancing birds, a bandicoot playing the flute. He is awakened by a crash as the boss asks, "Where the !!! are all the sheep?"

AUTHOR: unknown (sometimes credited to W. Tully)

EARLIEST DATE: 1953 (collected by David Campbell and Douglas Stewart)

KEYWORDS: dream animal Australia boss sheep

FOUND IN: Australia New Zealand

REFERENCES (7 citations):
- Meredith/Anderson-FolkSongsOfAustralia, pp. 202-203, "The Drover's Dream" (1 text, 1 tune)
- Fahey-Eureka-SongsThatMadeAustralia, pp. 160-161, "The Mustering Song" (1 text, 1 tune)
- Fahey-PintPotAndBilly, pp. 28-29, "The Drover's Dream" (1 text, 1 tune)
- Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 219-221, "The Drover's Dream" (1 text)
- Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 265-267, "The Drover's Dream" (1 text, 1 tune)
- Stewart/Keesing-FavoriteAustralianBallads, pp. 79-80, "The Drover's Dream" (1 text)
- Cleveland-NZ-GreatNewZealandSongbook, pp. 75-76, "The Drover's Dream" (1 text, 1 tune, somewhat localized to New Zealand but with the same plot)

Roud #5473

RECORDINGS:
- A. L. Lloyd, "The Drover's Dream" (on Lloyd2, Lloyd4)

CROSS-REFERENCES:
- cf. Rock'd in the Cradle of the Deep" (this song quotes that)

File: MA202

**Droving Song, The**

DESCRIPTION: At the end of St Patrick's day a young man fails to return home from a day with his friends. A search gang finds him frozen to death in a crack in the ice. They take him home and bury him.

AUTHOR: unknown

EARLIEST DATE: 1960 (Leach-FolkBalladsSongsOfLowerLabradorCoast)

KEYWORDS: burial death
Drowned Boy, The

DESCRIPTION: "'Twas early in the springtime, all in the month of May, A young man in deep sorrow from his home he went away." In his sorrow he jumps in the river and drowned. His body is found at evening. He awaits the Judgment Day

AUTHOR: unknown

EARLIEST DATE: 1970 (Abrahams/Riddle-ASingerAndHerSongs)

KEYWORDS: suicide drowning death river

FOUND IN: US(So)

REFERENCES (1 citation):
Abrahams/Riddle-ASingerAndHerSongs, pp. 129-130, "The Drowned Boy" (1 text, 1 tune)

Roud #3524

NOTES [22 words]: According to Abrahams/Riddle-ASingerAndHerSongs, this was written by Reverend George Poole about the suicide of Rugus Parrott. - RBW

Last updated in version 4.1

File: Abrr129

Drowned Miner, The

DESCRIPTION: "Come gentle muse assist my song, My feeble mind inspire," "This miner in his blooming years Was drowned in the deep." He has no "sartain grave"; his body is in the sea. His parents are left behind, but "He beats the air with eagle's wings" in heaven

AUTHOR: unknown

EARLIEST DATE: 1790 (Journal of the Dolphin)

KEYWORDS: death sailor mining

FOUND IN: Huntington-TheGam-MoreSongsWhalemenSang, pp. 128-130, "The Drowned Miner" (1 text, 1 tune)

Roud #25987

NOTES [28 words]: The author of this asked for the muse's help, but I don't think he got it; the result is pretty feeble even if you ignore the terrible orthography in the logbook. - RBW

Last updated in version 4.2

File: HGam128

Drowning in Tears

DESCRIPTION: "My heart stopped beating and my eyes were drowning in tears, I didn't look at nobody, I wished that you were here"

AUTHOR: unknown

EARLIEST DATE: 1962 (USChartersHeroes)

KEYWORDS: grief love separation nonballad

FOUND IN: US(SE)

RECORDINGS:
Henry Townsend, "Drowning in Tears" (on USChartersHeroes)

NOTES [28 words]: The description follows the Townsend recording. One verse, three line blues: the first line is repeated -- more or less -- and the last line completes the thought. - BS

Last updated in version 5.2

File: RcDroITe
Drowning of John Roberts, The [Laws C3]

DESCRIPTION: John Roberts tries to break up a logjam and is swept into the river. He comes to the surface three times, then disappears; his body is found three days later

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: logger death drowning

HISTORICAL REFERENCES:
1852 - John Roberts drowns on the West Branch of the Union River

FOUND IN: US(NE)

REFERENCES (3 citations):
Laws C3, "The Drowning of John Roberts"
Ives-FolksongsFromMaine 7, "John Roberts" (2 texts, 2 tunes)
DT 717, JONROBTS

Roud #2222

File: LC03

Drowning of Patrick Martin, The

DESCRIPTION: Apprentice blacksmith Patrick Martin, out swimming with a friend, drowns in Orwell Bay. His body is retrieved with difficulty and his family mourns.

AUTHOR: Brian Doherty

EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)

KEYWORDS: drowning memorial

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 69-70, "The Drowning of Patrick Martin" (1 text, 1 tune)

Roud #12464

NOTES [29 words]: Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland: "Patrick Martin was drowned circa 1907 at the age of 24 years."

Orwell is on the south coast of Queens, Prince Edward Island. - BS

File: Dib069

Drowning of Young Robinson, The

DESCRIPTION: Robinson and (Wesley) go hunting by the Bann in winter. The ice is thin, and they fall through. Wesley can swim, and escapes; Robinson vanishes. Wesley summons help, but Robinson is drowned. Family and friends mourn

AUTHOR: unknown

EARLIEST DATE: before 1869 (broadside, Bodleian Harding B 26(705))

KEYWORDS: death river drowning mourning

FOUND IN: Ireland Canada(Mar)

REFERENCES (4 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H585, p. 147, "Sloan Wellesley" (1 text, 1 tune)
Morton-FolksongsSungInUlster 9, "The Drowning of Young Robinson" (1 text, 1 tune)
Smyth/Bush/Long-OrangeLark 15, "The Drowning of Young Robinson" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, p. 104, "In the County of Innocent"; p. 105, "The Dog and the Gun" (2 texts, 2 tunes)

Roud #3600

RECORDINGS:
Robert Cinnamond, "Sloan Wellesley" (on IRRCinnamond01)

BROADSIDES:
Bodleian, Harding B 26(705), "Young Robinson" ("In the parish of Seagoe, in the county Armagh"), J. Moore (Belfast), 1852-1868; also 2806 b.10(103), "Young Robinson"

ALTERNATE TITLES:
The Dog and the Gun

NOTES [221 words]: Morton regards this as an adaption of Laws Q33, "The Lake of Cool Finn (Willie Leonard)." There are similarities, especially in the scenes of mourning at the end, but calling
the one an adaption of the other seems more than is called for. - RBW
In trying to date this ballad later than c.1830 -- suggested by one of his references -- Morton-
FolksongsSungInUlster notes that, in his text, the drowning follows "the steamboat passed down a
few days ago. The ice it was broken these boys did not know." Morton points out that steam tugs
were not used regularly on the river Bann in Seagor, County Armagh, until after 1880. That part of
his argument for late dating does not apply to the broadside version in which "a small boat passed
over a few days ago." (In one of the Creighton-MaritimeFolkSongs texts no boats are mentioned;
the other has "two boats had passed over.")
The Bodleian broadside and Morton-FolksongsSungInUlster texts end with an Orange funeral
ceremony ("Eight hundred Orangemen all stood in a ring, Where the Orange and Purple from their
left breasts did hang...."). The Creighton texts have lost the Orange references altogether though
the funerals are described with the colors worn ("green and purple" in one case and "red, white and
green" in the other) and the music played ("God Save the King/Queen"). - BS
File: HHH585

Drowsy Sleeper, The [Laws M4]

DESCRIPTION: A young man comes to his love's window and bids her ask her parents' permission
to marry him. They will refuse it; her father is prepared to kill him. Depending on the version, he
leaves, or one or the other lover (or both) commits suicide or die of grief

AUTHOR: unknown

EARLIEST DATE: before 1830 (broadside, Bodleian Harding B 17(183a))

KEYWORDS: courting father mother death suicide

FOUND IN: US(Ap,MA,MW,NE,SE,So) Canada(Mar,Newf) Britain(England(West),Scotland)

REFERENCES (48 citations):
Laws M4, "The Drowsy Sleeper"
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #49, "The Drowsy Sleeper" (1 text, 1
tune)
Sturgis/Hughes-SongsFromTheHillsOfVermont, pp. 38-39, "The Shining Dagger" (1 text, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 118-123, "Bedroom Window (The
Drowsy Sleeper)" (6 texts plus two fragments which might float, 1 tune)
Randolph 52, "The Drowsy Sleeper" (6 texts, 3 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 83-85, "The Drowsy Sleeper" (1 text, 1 tune --
Randolph's 52D)
Eddy-BalladsAndSongsFromOhio 31, "The Drowsy Sleeper" (3 texts plus a fragment, 4 tunes)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 22, "Who Is Tapping at My Bedroom
Window?" (1 text plus an excerpt and mention of 3 more, 2 tunes; some of the unprinted texts may
have "Silver Dagger" elements)
Peters-FolkSongsOutOfWisconsin, p. 214, "Wo Is That Under My Bedroom Window?" (1 text, 1
verse); pp. 159-160, "Awake, Arise, You Drowsy Sleeper" (1 text, 1 tune)
Brewster-BalladsAndSongsOfIndiana 28, "The Drowsy Sleeper" (2 texts plus a fragment and
mention of 3 more, 2 tunes)
Musick-JAF-TheOldAlbumOf-William-A-Larkin 18, "Awake Ye Drowsy Sleeper" (1 text)
Brown/Belden-Hudson-FrankCBrownCollectionNCFolklore2 71, "The Drowsy Sleeper" (2 texts plus
3 excerpts; the "B" text is a "Silver Dagger" mix; the "D" excerpt contains "Fair and Tender Ladies"
verses)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 71, "The Drowsy Sleeper" (4 excerpts, 4
verses)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 45, "Wake Up" (2 texts)
Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, p. 210, "Awake, O Awake" (1 text, 1
tune)
Joyner-FolkSongInSouthCarolina, pp. 53-54, "The Drowsy Sleeper" (1 text, 1 tune)
Morris-FolksongsOfFlorida, #193, "The Drowsy Sleeper" (1 text, 1 tune)
Hudson-FolksongsOfMississippi 46, pp. 161-162, "Willie and Mary" (1 text); also 37, pp. 151-152,
"Annie Girl" (1 text, which conflates 2 verses of "The Drowsy Sleeper" [Laws M4], 2 or 3 of "Wheel
of Fortune (Dublin City, Spanish Lady)" or "No, John, No: or similar, and 3 verses probably of
"Pretty Fair Maid (The Maiden in the Garden; The Broken Token)" [Laws N42])
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 88, "Wake Up You Drowsy Sleepers" (1 text,
1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 139-142, collectively titled "Awake! Awake!"
but with individual titles "Katy Dear, or Willie Darling," "Mollie Dear, Go Ask Your Mother," "Drowsy Sleepers," Little Willie" (4 texts; 2 tunes on p. 399)
Sulzer-TwentyFiveKentuckyFolkBallads, p. 17, "Rafter's Song" (1 fragment, 1 tune)
Doerflinger-SongsOfTheSailorAndLumberman, p. 314, "Who's That at My Bedroom Window? (The Drowsy Sleeper)" (1 text, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 24, "Drowsy Sleeper" (1 text, 1 tune)
Peacock, pp. 733-734, "Who Is At My Window Weeping?" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 30, "Who Is At My Bedroom Window?" (1 text, 1 tune)
Leach-TheBalladBook, pp. 727-730, "The Drowsy Sleeper" (2 texts)
Leach-HeritageBookOfBallads, pp. 183-184, "The Drowsy Sleeper" (1 text)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 51, "Awake, Awake, Ye Drowsy Sleepers" (2 texts, 2 tunes)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 390-391, "Drowsy Sleeper" (1 text)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 188, "Wake, O Wake, You Drowsy Sleeper" (1 text, 1 tune)
McNeil-SouthernFolkBalladsVol1, pp. 72-73, "The Drowsy Sleeper" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 57, "Awake! Awake!" (10 texts, 10 tunes)
Sharp-OneHundredEnglishFolksongs 47, "Arise, Arise" (1 text, 1 tune)
Karpeles-EightyEnglishFolkSongs 46, "Arise! Arise!" (1 text, 1 tune, from different informants)
Karpel-Bush-TheCrystalSpring 57, "Arise, Arise" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, p. 144, "Kind Miss" (1 short text, 1 tune, primarily "Wheel of Fortune" but with one verse of "The Drowsy Sleeper")
Ritchie-SingingFamilyOfTheCumberlands, pp. 200-201, "[Drowsy Sleeper]" (1 text, 1 tune)
Bush-FSofCentralWestVirginiaVol2, pp. 63-65, "Drowsy Sleepers" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 91-92, "Katie Dear, or, Awake, Awake" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H722, pp. 343-344, "The Sweet Bann Water" (1 text, 1 tune, erroneously listed in the text as Laws M34)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 73, "The Sweet Bann Water" (1 text, 1 tune)
Botkin-TreasuryOfNewEnglandFolklore, pp. 549-550, "The Shining Dagger" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 21, pp. 51-52, "The Drowsy Sleeper" (1 text, the second text is perhaps influenced by "The Silver Dagger")
Cox-FolkSongsSouth 348, "The Drowsy Sleeper" (2 texts)
Darling-NewAmericanSongster, pp. 114-115, "Awake, Awake, My Old True Lover" (1 text); also pp. 115-116, "Oh, Molly Dear" (1 text, very mixed, with verses from this song, from "East Virginia, and some floaters); also pp. 116-117, "Who's That Knocking" (1 text, even more mixed and with a "Little Sparrow" verse)
Silber-Silber-FolksingersWordbook, p. 193, "Don't Sing Love Songs" (1 text)
DT 327, SHIPORDR* SHIPORD2* SILVDAG3* SILVDAG4*
ADDITIONAL: James P. Leary, Compiler and Annotator, _Wisconsin Folklore_ University of Wisconsin Press, 2009, article "Kentucky Folksong in Northern Wisconsin" by Asher E. Treat, p. 239, "O, Mary Dear, Go Ask Your Mother" (1 text, 1 tune, sung by Pearl Jacobs Borusky)
Roud #22620 and 22621
RECORDINGS:
Dillard Chandler, "Awake, Awake" (on OldLove, DarkHoll)
Lester A. Coffee, "Awake, Arise, You Drowsy Sleeper" (AFS, 1946; on LC55)
Kelly Harrell, "O! Molly Dear Go Ask Your Mother" (Victor 20280, 1926; on KHarrell01 -- with several verses from "East Virginia" inserted in the song)
Frank Knox, "Silver Dagger" (on MUNFLA/Leach)
New Lost City Ramblers, "Little Satchel" (on NLCR17, NLCRCD2)
Oaks Family, "Wake Up You Drowsy Sleeper" Victor 23795, 1933; on TimesAint01, KMM
Ken Peacock, "Who Is At My Window Weeping?" (on NFKPeacock)
B. F. Shelton, "Oh Molly Dear" (Victor V-40107, 1929; on ConstSor1, StuffDreams2)
Wilmer Watts & the Lonely Eagles, "Sleepy Desert" (Paramount 3282, 1931; on TimesAint03)
BROADSIDES:
Bodleian, Harding B 17(183a), "The Maidens Complaint," T. Birt (London), 1828-1829; also Firth c.17(25), "Awake, Drowsy Sleeper"; Harding B 28(233), "The Drowsy Sleeper"; Harding B 25(452), "Cruel Father" or "The Maidens Complaint"
CROSS-REFERENCES:
cf. "I Will Put My Ship In Order" (plot)
cf. "Greenback Dollar" (plot)
cf. "Go From My Window (I)"
cf. "One Night As I Lay on My Bed"

ALTERNATE TITLES:
Silver Dagger
Awake, Awake

NOTES [220 words]: I put [the Silber "Don't Sing Love Songs" text] under "Drowsy Sleeper" rather than "Silver Dagger" because, although a dagger is mentioned, no one uses it. - PJS
In the absence of any other basis, this is a good criterion. The two songs have cross-fertilized heavily; drawing the line can be extremely difficult, especially for fragmentary forms. - RBW
Broadside Bodleian Harding B 28(233): she refuses bread and water; "single I will go to my grave."
Broadside Bodleian Firth c.17(25): she says she will go to Botany Bay to be with Jim and asks for her portion of 500 pounds; father gives in and says "you and your true love shall be married, And that will ease you of all your pain." - BS
Musick-JAF-TheOldAlbumOf-William-A-Larkin is the English "Drowsy Sleeper" (I) (not Laws M4 "Drowsy Sleeper" (II), nor the Scottish "I Will Put My Ship In Order"). I plan to break all this out. - BS
Steve Gardham points out that what clearly appears to be an ancestor of this appears in Ramsey's Tea-Table Miscellany, at least in the 1763 edition, where it is song XCVII. Gardham and Steve Roud both consider this to be two separate but related songs, Roud's 22620 and 22621. I see their point -- the whole family is a mess -- but for the time being am keeping them together to match with Laws references in other works. - (RBW)
Last updated in version 6.0
File: LM04

Droylsden Wakes

DESCRIPTION: Man and woman alternately brag and insult each other over their prowess at spinning.
AUTHOR: unknown
EARLIEST DATE: 1865
KEYWORDS: bragging weaving ritual dialog
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 36, "Droylsden Wakes" (1 text, 1 tune)
Roud #3290
NOTES [52 words]: "This Lancashire dialogue song was once associated with a folk ceremonial attached to the local 'wakes' or annual holiday." - A. L. Lloyd. The role of the woman was played by a man in woman's clothing; the two participants sat on a cart with a spinning-wheel spinning flax and collecting money from onlookers. - PJS
File: VWL036

Drum Major, The (The Female Drummer)

DESCRIPTION: A girl enlists "voluntarily in a regiment of foot" to follow her lover. A soldier sees her bathing; she is called before the officers. They call her lover and request that he pay the postage on a letter from his love. He pays the postage. They are married
AUTHOR: unknown
EARLIEST DATE: 1895 (Baring-Gould and Sheppard, _Garland of Country Song_, according to Palmer)
KEYWORDS: love separation disguise soldier cross-dressing trick
FOUND IN: Ireland Britain(Scotland)
REFERENCES (2 citations):
Greig/Duncan1 184, "The Drum Major" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H797, p. 327, "The Drum Major" (1 text, 1 tune)
Roud #1678

BROADSIDES:
Bodleian, Harding B 28(78), "The Female Drum Major" ("Come all you true lovers and batchelor's sweet"), unknown, n.d.; also 2806 c.17(131), 2806 c.17(130)[almost entirely illegible], "The Female Drum Major"

ALTERNATE TITLES:
cf. "The Soldier Maid" (subject)

NOTES [186 words]: The story in the Bodleian broadsides is somewhat different from Henry/Huntingdon/Herrmann-SamHenry'sSongsOfThePeople but there is enough similarity in lines to convince me that these are the same. Here is a description for the broadsides: A girl enlists "who carries the drum, In search of her true love to Flanders is gone." Besides being a drummer who "excelled them all," she distinguished herself in battle ("she fought with such courage, I mean by the sword, Until that her fame it came up to the board"). A soldier sees her bathing; she is called before the officers. They hear her story and the captain dresses her "in silks so fine, in woman's apparel." They call Jacklare, her lover. They kiss. The captain gives her "fifty pound, In reward for her service as we do hear. The King settled on her three hundred a year." They marry.
"Baring-Gould says that it dates back to the time of Marlborough" (source: Roy Palmer, ed., The Rambling Soldier (Gloucester, 1985) p. 283.) - BS

For notes on legitimate historical examples of women serving in the military in disguise, see the notes to "The Soldier Maid." - RBW

Last updated in version 2.5

File: HHH797

Drumallachie

DESCRIPTION: "'Twas on a chill November night... I overheard a fair maid... 'My love is far frae Sinnahard And fair Drumallachie." The singer asks her of her trouble, tries to convince her to marry him, then reveals he is her long-lost lover

AUTHOR: James Hepburn (source: Greig/Duncan5)

EARLIEST DATE: 1906 (Greig/Duncan5)

KEYWORDS: love courting separation marriage disguise reunion

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #22, pp. 1-2, "Drumallachie"; #23, pp. 2-3, "Drumallachie"; #25, p. 2, "Drumallachie" (1 text plus 2 fragments) Greig/Duncan5 1043, "Drumallachie" (9 texts, 4 tunes)
Ord-BothySongsAndBallads, p. 34-37, "Drummallochie" (1 text, 1 tune)

Roud #2481

CROSS-REFERENCES:
cf. "John (George) Riley (I)" [Laws N36] and references there
cf. "Fair Gallowa" (tune, per Greig/Duncan5)
cf. "High Germany (I)" (theme and likely source)

NOTES [169 words]: Of the myriad Broken Token songs, this seems among the most literary, yet it seems fairly widespread in Scottish tradition. Most of the references are clearly Biblical:
"King David had a faithful friend": This is of course Saul's son Jonathan, and their love for each other is repeatedly mentioned in 1 Samuel (e.g. 18:1, 20:41).
"When Jacob saw his long-lost son": Refers to the reunion of Jacob and Joseph (Genesis 46:19f.) Various versions also refer to a fair Queen of Scotland. In the case of Mary Stewart, this makes some sense, since she was known for her looks. One version, however, refers to Victoria. Whether this dates the song, or is just a funny error, I do not know. - RBW

Greig/Duncan5 quoting Duncan: "Another statement of Robert Chree was that the song was understood to have been an older song adapted. The reference is probably to 'The Banks of Claudiy' [Greig/Duncan5 1036], from which the idea was very likely taken. There are also reminiscences in it of [Greig/Duncan1 96] 'High Germany'." - BS

Last updated in version 2.5

File: Ord034

Drumboe Castle

DESCRIPTION: "'Twas the Eve of St. Patrick's by the dawn of the day, The hills of Tirconnel looked
sombre and grey When... Four Irish soldiers were led forth to die." They had come "to fight for the Gael," but were captured, imprisoned, and shot at Drumboe

AUTHOR: unknown
EARLIEST DATE: 1962
KEYWORDS: Ireland prison execution
HISTORICAL REFERENCES:
March 14, 1923 - Execution of Tim O'Sullivan, Charles Daly, John Larkin, and Dan Enright at Drumboe in Donegal
FOUND IN: Ireland
REFERENCES (2 citations):
Galvin-IrishSongsOfResistance, pp. 100-101, "Drumboe Castle" (1 text, 1 tune)
OLochlainn-MoreIrishStreetBallads 80, "The Woods of Drumbo" (1 text, 1 tune)
Roud #13466
NOTES [63 words]: Galvin lists this as an Irish song of rebellion, but this is rather an exaggeration; the British had no part in it.
The four men were Irishmen condemned (without trial) by Irishmen. The worst of it is, they were innocent of the crime of which they stood accused (which had been ordered by Liam Lynch while they were imprisoned), but were killed because they were convenient. - RBW

Drumdelgie

DESCRIPTION: Bothy work is described: rising early, working hard in bad weather (but with praiseworthy horses). At the end, the singer bids farewell to Drumdelgie: "Fare ye weel, Drumdelgie, I bid you all adieu, I leave ye as I got ye, A damned unceevil crew."

AUTHOR: unknown
EARLIEST DATE: 1904 (Greig/Duncan3)
KEYWORDS: farming work
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #4, p. 2, "Drumdelgie" (1 text)
Greig/Duncan3 384, Greig/Duncan8 Addenda, "Drumdelgie" (15 texts, 14 tunes)
Buchan-ABookOfScottishBallads 66, "Drumdelgie" (1 text, 1 tune in appendix)
Ord-BothySongsAndBallads, pp. 209-211, "Drumdelgie" (1 text, 1 tune)
Roud #2180
RECORDINGS:
Norman Kennedy, "Drumdelgie" (on ESFB2)
Davie Stewart, "Drumdelgie" (on FSB3)
CROSS-REFERENCES:
cf. "The Gentleman Soldier" (tune)
cf. "Harrowing Time" (tune)
cf. "The Miller of Straloch" (tune, per Greig)
cf. "The Guise o' Tough" (tune, per Greig/Duncan3)
ALTERNATE TITLES:
The Big Toon in Carnie
O Fare Ye Well, Drumdelgie
NOTES [36 words]: Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Drumdelgie (384) is at coordinate (h4,v5) on that map [roughly 38 miles NW of Aberdeen]. - BS

Drumglassa Hill

DESCRIPTION: A confusing song, in which Johnston, and probably Mrs. Johnston, sail for America, and the singer (Johnston? someone else?) hopes to return to Ireland, and there live a life of hunting and enjoying the beautiful scenery

AUTHOR: unknown
EARLIEST DATE: 1937 (Sam Henry collection)
KEYWORDS: Ireland emigration hunting homesickness
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H703, pp. 210-211, "Drumglassa Hill" (1 text, 1 tune)
NOTES [39 words]: The best explanation I can think of for this song is that the singer is leaving his hound, Bellman, in the hands of another as he goes over the sea, and is describing how he hopes to return. But even that leaves some loose ends. - RBW
File: HHH703

Drummer and the Cook, The

DESCRIPTION: A drummer is in love with a cook. He sneaks in to see her one night, she gives him a meal and he chokes on a bone. She tries to knock it out of him and wakes the house. The master comes down, chases them, the drummer falls into his drum, both get fired.

AUTHOR: unknown

EARLIEST DATE: before 1856 (broadside, Bodleian Johnson Ballads 1885)

KEYWORDS: cook shanty nightvisit humorous courting disability escape food soldier

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
Greig/Duncan2 314, "The Drummer and the Cook" (3 texts, 3 tunes)
Hugill-ShantiesFromTheSevenSeas, p. 460, "The Drummer and the Cook" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp. 56-58, "The Drummer and the Cook" (1 text, 1 tune)
DT, DRUMCOOK, DRUMCOO2*

BROADSIDES:
Bodleian, Johnson Ballads 1885, "Walking Tub of Butter" ("There was a little drummer"), J. Cadman (Manchester), 1850-1855; also 2806 b.10(163), Harding B 16(299a), "The Walking Tub of Butter"; Harding B 15(132a), "Hump-back'd Drummer, and the Cross-eyed Cook"; Firth c.14(306), "The Little Drummer"

CROSS-REFERENCES:
cf. "Sailor's Consolation" (similar chorus)
cf. "The Way to Swig It" (tune, per broadside Bodleian Firth c.14(306))

ALTERNATE TITLES:
The Drummer
The Little Drummer

NOTES [131 words]: [Regarding Hugill-ShantiesFromTheSevenSeas's 1926 date:] Hugill says this is from one of Richard Runciman Terry's books, unfortunately he didn't specify which one [It appears to be Shanty Book 2 - RBW]. Terry supposed that this was a music hall song which was taken wholesale into the shanty repertoire. He says he learned it from Cap'n John Runciman, who in turn had it from the cook of the Blyth brig Northumberland. Harry Belafonte recorded this in the 1950s. - SL

If not a music hall song, it certainly came from the popular press, as the broadsides show. - RBW

The cook "had a squinting look" ["cross-eyed" in Bodleian Harding B 15(132a)] that plays little part in the story but leads to the best known line of the song: "She had one eye in the pot, and another up the chimney." - BS

Last updated in version 5.1

File: Hugi460

Drummer Boy of Shiloh, The [Laws A15]

DESCRIPTION: "On Shiloh's dark and bloody ground The dead and wounded lay. Amid them was a drummer boy Who beat the drum that day." One of the many Federal casualties at Shiloh was a young drummer boy. He is mourned and buried by older survivors.

AUTHOR: Will S. Hays

EARLIEST DATE: 1862 (sheet music published by D. P. Faulds)

KEYWORDS: Civilwar death youth

HISTORICAL REFERENCES:
April 6-7, 1862 - Battle of Shiloh. The army of U.S. Grant is forced back but, reinforced by Buell, beats off the army of A.S. Johnston. Johnston is killed. Both sides suffer heavy casualties (Shiloh was the first battle to show how bloody the Civil War would be)
Drummer Boy of Waterloo, The [Laws J1]

DESCRIPTION: Young (Edwin) is leaving home to serve as a drummer boy at Waterloo. Though his mother is terrified for him, the lad knows no fear. But at Waterloo he is fatally wounded; he sends a dying message to his mother and is buried by moonlight on the battlefield

AUTHOR: unknown

EARLIEST DATE: before 1839 (broadside, Bodleian Harding B 11(995))

KEYWORDS: war death burial mother youth

HISTORICAL REFERENCES:

June 18, 1815 - Battle of Waterloo

FOUND IN: US(Ap,MA,MW,Ro,SE,So) Canada(Mar) Britain Ireland

REFERENCES (18 citations):

Laws J1, "The Drummer Boy of Waterloo"
Eddy-BalladsAndSongsFromOhio 58, "The Drummer Boy of Waterloo" (1 text plus 2 short fragments perhaps of this song, 3 tunes)
Musick-JAF-TheOldAlbumOf-William-A-Larkin 12, "The Drummer Boy" (1 text)
Randolph 82, "Young Edward" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 62, "The Drummer Boy of Waterloo" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 77-78, "The Drummer Boy of Waterloo" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 65-66, "The Drummer Boy of Waterloo" (1 text, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 10, "The Drummer Boy of Waterloo" (2 texts, 1 tune)
Thompson-APioneerSongster 31, "The Drummer Boy of Waterloo" (1 text)
Forget-Me-Not-Songster, p. 202, "Drummer Boy of Waterloo" (1 text)
Cox-FolkSongsSouth 82, "The Drummer Boy of Waterloo" (text)
Drums Beat to Order, The

DESCRIPTION: "The drums beat to order and the Queen she wants men And I'll go to the war, should I never return." Farewell Rhynie [Aberdeenshire]. The singer will think of the girl he left behind. When the war is over he'll return to her.

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan1)

KEYWORDS: love war separation return Scotland soldier

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan1 100, "The Drums Beat to Order" (1 text, 1 tune)

Roud #5788

NOTES [44 words]: It is interesting to ask whether the Queen in this song is Anne, in which case the wars are probably in the Low Countries, or Victoria, in which case the Wars are probably in the Crimea or Asia. But Grieg's seems to be the only version, so evidence is lacking - RBW

Last updated in version 2.4

File: GrD1100

Drunk Last Night

DESCRIPTION: "Drunk last night, drunk the night before, Gonna get drunk tonight like I've never been drunk before. For when I'm drunk I'm as happy as can be, For I am a member of the Souse family." The singer calls for beer and is glad that there are few to drink it

AUTHOR: unknown

EARLIEST DATE: 1973 (Silber)

KEYWORDS: drink nonballad

FOUND IN: Canada

REFERENCES (3 citations):

Silber/Silber-FolksingersWordbook, p. 235, "Drunk Last Night" (1 text)

Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 25, "One More Drink for the Four of Us" (1 text)
Drunk Mason, The
DESCRIPTION: A mason decides to see a drunk mason safely home at night. They see the light of a man stealing grain; the sober mason says it is Old Nick coming for the drunk who runs for safety to a tavern. He is refused, causes a commotion, and everyone else laughs.
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: drink humorous thief Devil food
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 574, "The Drunk Mason" (1 text)
Roud #6040
File: GrD3574

Drunkard and His Daughter, or Please Mr. Barkeeper
DESCRIPTION: "Please, Mr. Barkeeper, has father been here?" The bartender tells the girl her father is in jail. At the jail, she begs for his release. They tell her to go home. She refuses. Because she is so cold, they release her father. He stops drinking
AUTHOR: unknown
EARLIEST DATE: 1933 (Cambiaire)
KEYWORDS: prison father children drink promise
FOUND IN: US(Ap)
REFERENCES (1 citation):
Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 123-124, "The Drunkard and His Daughter, or Please Mr. Barkeeper" (1 text)
NOTES [59 words]: Cambiaire-EastTennesseeWestVirginiaMountainBallads claims this is a true story about a mountaineer whose pretty 13-year-old daughter begged for his release. He also claims the song remained popular for fifty years in East Tennessee. I rather wonder if Cambiaire didn't write the poem himself, no doubt thinking of the pretty young girl all the while. - RBW.
File: Camb123

Drunkard John
DESCRIPTION: "You might have lit a lamp upon The fiery nose of Drunkard John." He stays out so late that the fire goes out at home. His wife says she will lock him out if he does not reform. She fulfills her threat; he pretends to drown in the well; she relents
AUTHOR: unknown
EARLIEST DATE: 1928 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)
KEYWORDS: drink husband wife trick fight
FOUND IN: US
REFERENCES (1 citation):
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, ppp. 170-172, "Drunkard John" (1 text)
Roud #9551
File: SBar170

Drunkard Song
DESCRIPTION: "When I was young I had a fortune... And spent it al in gambling One night when I was drunk." The singer goes to India, and gets drunk. He marries and loses a wife and gets drunk. He becomes ill; the doctor blames it on drink. He warns against drink
Drunkard's Child (I), The

DESCRIPTION: "Oh, father, do not ask me why the tears roll down my cheek... It breaks my heart to think that I must be a drunkard's child." The child recalls how much better things were when mother was alive and father was sober. (S)he asks father to turn to God

AUTHOR: unknown

EARLIEST DATE: 1924 (recording, Henry Whitter)

KEYWORDS: drink orphan mother father death

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 331, "The Drunkard's Child" (1 text)
Roud #7803

RECORDINGS:
Frank J. Smith, "The Drunkard's Child" (Columbia 15137-D, 1927; rec. 1926)
Henry Whitter’s Virginia Breakdowners, "The Drunkard's Child" (OKe 40169, 1924)

CROSS-REFERENCES:
cf. "Drunkard's Lone Child" (plot)

File: R331

Drunkard's Doom (I), The

DESCRIPTION: The singer sees a man at a bar or "grog shop door". His son begs him to come home; his wife is ill and his children starving. The drunkard instead takes another drink. A year later, the singer learns the drunkard is dead

AUTHOR: unknown

EARLIEST DATE: 1905 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: drink death funeral

FOUND IN: US(Ap,MW,SE,So,SW)

REFERENCES (17 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 468-469, "The Drunkard's Doom" (1 text)
Arnold-FolkSongsofAlabama, p. 58, "Drunkard’s Song" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 142, "Temperance Song" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 21, "The Drunkard's Doom" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 21, "The Drunkard's Doom" (1 tune plus an excerpt of text)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 82, "Drunkard's Doom"; 83, "A Drunkard's Warning" (2 texts, 1 tune)
Sandburg-TheAmericanSongbag, pp. 104-105, "The Drunkard's Doom" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #109, "The Drunkard Is No More" (1 text)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 174-175, "The Drunkard's Doom" (1 text, 1 tune)
Cox-FolkSongsSouth 131, "Temperance Song" (1 text)
Cox/Hercog/Halpert/Boswell-WVirginia-B, #31A-B, pp. 203-206, "Temperance Song," "The Drunkard" (2 texts, 2 tunes)
Boette-SingaHipsyDoodle, p. 122, "The Drunkard's Doom" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, p. 84, "The Grog Shop Door" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 357-358, "The Drunkard's Doom" (1 text)
Silber/Silber-FolksingersWordbook, p. 265, "The Drunkard's Doom" (1 text)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 478, "The Drunkard's Doom" (source notes only)
ST R306 (Partial)
Roud #3113
RECORDINGS:
Ted Chestnut, "The Drunkard's Doom" (Gennett 6638 [as Ted Chesnut]/Challenge 422 [as Oliver Moore]. 1928)
Doc Watson & Fred Price, "I Saw a Man at the Close of Day" (on WatsonAshley01)
NOTES [60 words]: The Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl texts are rather complicated, not fitting exactly with any of the various drunkard songs, and not matching each other either. It may be that the second has become mixed. I file them here because they fit best and they probably aren't worth separate entries; there is too much cross-influence. - RBW
Last updated in version 4.3
File: R306

Drunkard's Dream (I), The

DESCRIPTION: The singer meets (Dermot) and expresses surprise at how healthy and prosperous he looks. Dermot explains that he had had a dream which showed him the consequences of his actions. Awakening in relief, Dermot has reformed his ways

AUTHOR: unknown

EARLIEST DATE: before 1842 (broadside, Bodleian Firth b.25(31))

KEYWORDS: dream drink love promise wife

FOUND IN: US(Ap,MW,Ro,SE,So) Canada(Newf,Ont) Britain(England(South))

REFERENCES (20 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 469-470, "The Drunkard's Dream" (1 text)
Randolph 307, "The Drunkard's Dream" (2 texts plus a fragment, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 254-256, "The Drunkard's Dream" (1 text, 1 tune -- Randolph's 307A)
Eddy-BalladsAndSongsFromOhio 101, "The Drunkard's Dream" (1 text, 1 tune)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 242-247, "The Drunkard's Dream" (2 texts, 2 tunes, plus a sheet music reprint)
Cox-FolkSongsSouth 129, "The Drunkard's Dream" (2 texts)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 22, "The Drunkar's Dream (I)" (1 text plus 2 excerpts and mention of 2 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 22, "The Drunkard's Dream (I)" (2 tunes plus textual excerpts)
Richardson/Spaeth-AmericanMountainSongs, p. 41, "The Drunkard's Dream" (1 text, 1 tune)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 71, pp, 118-118, "The Drunkard's Dream" (1 text, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 366-372, "The Drunkard's Dream" (4 texts; 3 tunes on pp. 455-456)
Hubbard-BalladsAndSongsFromUtah, #107, "The Drunkard's Dream" (1 text plus an excerpt, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 73, "The Drunkard's Dream" (1 text, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 42, "The Drunkard's Dream" (1 text, 1 tune)
Spaeth-WeepSomeMoreMyLady, p. 193, "The Drunkard's Dream" (1 text, 1 tune)
O'Connor-OldTimeSongsAndBalladsOfIreland, p. 67, "The Husband's Dream" (1 text)
Williams-Wiltshire-WSRO Mi 595, "Husband's Dream" (1 text)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 202-203, "(Samuel, You Look Healthy Now)" (1 text, based on this but modified by informant "Blind Sam" Taylor to describe his own circumstances)

DT, DRUNKDRM*

ADDITIONAL: Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), pp. 210-211, "The Drunkard's Dream" (1 text)
Roud #722
RECORDINGS:
Morgan Denmon, "Drunkard's Dream" (OKeh 45327, 1929)
Betty Garland, "Drunkards Dream" (on BGarland01)
Frank McFarland, "Drunkard's Dream" (Brunswick 203, 1928; Supertone S-2027 [as Kentucky Mountain Boys], 1930; rec. 1927)
Charlie Oaks, "The Drunkard's Dream" (Vocalion 15195, 1926)
Riley Puckett, "The Drunkard's Dream" (Columbia 15035-D, 1925)
Jim Rice, "The Drunkard's Dream" (on MUNFLA/Leach)

BROADSIDES:
Bodleian, Firth b.25(31), "The Husband's Dream", Birt (London), 1833-1841; also Harding B 11(3168), Firth c.22(81), Harding B 18(264), Harding B 18(265), Johnson Ballads 552, Harding B 11(1609), Harding B 11(1608), "The Husband's Dream"

CROSS-REFERENCES:

NOTES [246 words]: This song seems to have followed different paths on different sides of the Atlantic: In the U. S., it is "The Drunkard's Dream"; in Europe, "The Husband's Dream." But both versions are about drunken Dermot and his dream; while odds are that one version or the other was reworked in broadsides, I say they're the same song. - RBW

Is this a sequel to "The Wife's Dream" or is that, if it exists, just a prequel to "The Husband's Dream?"

In "The Wife's Dream" Mary explains her happy disposition though married to a drunkard by a dream she had: having wished her husband dead, she dreamed that he were and was happy at waking to find him alive but unreformed. She hopes "by patience I can change, my husband's wandering life" and then she'd "bless the hour that dream was sent to his neglected wife."

Bodleian, Harding B 11(3669), "The Wife's Dream", Walker (Durham), 1797-1834; also Firth b.27(135), Harding B 15(375a), Firth c.26(53), Harding B 11(4203), Harding B 11(4207), Harding B 11(4208), Harding B 11(4205), Harding B 18(745), Firth b.26(253), "The Wife's Dream"; Harding B 11(4206), "Wife's Dream!"

There is another "Answer to the 'Wife's Dream'": "The Drunkard Reformed" in which Dermot was about to murder Kathleen in a jealous drunken rage, but is saved in time by her prayer:

Bodleian, Harding B 11(3249), "The Reformed Rake", E. Hodge's (London), 1846-1854; also Firth b.26(205), Harding B 11(996), Harding B 11(997), Harding B 17(79a), "The Drunkard Reformed" - BS

Last updated in version 5.3
File: R307

Drunkard's Dream (II), The

DESCRIPTION: "The drunkard dreamed of his old retreat, Of his cozy spot in the taproom seat."
As he carouses, "Like a crash there came to the drunkard's side His angel child who that night had died." The drunkard sets down the glass; the host asks why he hesitates.

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: drink death father children
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 23, "The Drunkard's Dream (II)" (1 text)
Roud #7856
CROSS-REFERENCES:
cf. "Father, Dear Father, Come Home with Me Now" (theme) and references there

File: Br3023

Drunkard's Hell, The

DESCRIPTION: The singer, a drunkard, has a vision of the part of hell to which drinkers are sent. The vision is enough to scare him away from drink. He goes home to find his wife crying over their child's body. He says the child is in heaven, and that he will sober up

AUTHOR: unknown
EARLIEST DATE: 1910 (Lomax)
KEYWORDS: drink children death
**Drunkard's Hiccoughs (Drunken Hiccups)**

DESCRIPTION: Fiddle tune, with words often assembled from other drinking songs. The singer describes his quest for a drink, a woman, a home, directions, or perhaps the ability to stand up straight. Typical chorus: "Hiccup! O Lordy, how queasy I feel (x2)"

AUTHOR: unknown

EARLIEST DATE: 1930 (W. R. Thomas)

KEYWORDS: drink fiddle nonballad

FOUND IN: US(Ap,So)

REFERENCES (3 citations):

- Randolph 404, "The Drunkard's Hiccoughs" (3 texts, 2 tunes)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 343-344, "The Drunkard's Hiccoughs" (1 text, 1 tune -- Randolph's 404A)
- Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 54-55, "Drunken Hiccoughs" (1 text, 1 tune)

Roud #7682

File: R404

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**Drunkard's Home, The**

DESCRIPTION: "No sun shines bright, no smiling face, No loving words to cheer and bless, But only woe and deep distress, No peace, no joy or songs of love, To [???] above, But is there and woe and gloom, Within the wretched drunkard's home."

AUTHOR: unknown

EARLIEST DATE: 1939 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)

KEYWORDS: drink home

FOUND IN: US(SE)

REFERENCES (1 citation):

- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 663, "The Drunkard's Home" (1 fragment, 1 tune)

NOTES [42 words]: I wouldn't be surprised if this is a fragment of another drunkard song (perhaps a "Drunkard's Doom," not a "Drunkard's Home") -- but with less than a complete stanza in the Brown/Schinhan-FrankCBrownCollectionNCFolklore5 text, I can't identify it. - RBW

Last updated in version 4.1

File: BrS5663
Drunkard's Horse, The

DESCRIPTION: Conversation between a man and his horse. The man beats the horse; the horse tells the man to leave him alone, as the beast is just doing its job. (They continue on their round of taverns)

AUTHOR: unknown

EARLIEST DATE: 1918 (Cecil Sharp collection)

KEYWORDS: animal horse drink

FOUND IN: US(Ro,SE,So)

REFERENCES (5 citations):
Sharp-EnglishFolkSongsFromSouthernAppalachians 160, "The Horse's Complaint" (1 text, 1 tune)
Randolph 318, "The Drunkard's Horse" (2 texts plus a fragment, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 269-270, "The Drunkard's Horse" (1 text, 1 tune -- Randolph's 318A)
Hubbard-BalladsAndSongsFromUtah, #192, "The Old Gray" (1 text)
Browne-AlabamaFolkLyric 161, "The Old Gray Horse" (1 text)
Roud #2799

RECORDINGS:
Warde Ford, "Barefooted in front and no shoes on behind" (AFS 4209 B3, 1939; in AMMEM/Cowell)

NOTES [35 words]: I can't help but think that this story was influenced by the Biblical account of Baalam's Ass (Numbers 22:22-35), which also has a beast of burden talking back to its owner after the owner beat the beast. - RBW

Last updated in version 4.3

File: R318

Drunkard's Legacy, The

DESCRIPTION: A dying father has his drinking son make a deathbed promise that involves a trick: when the son has lost everything and is desperate enough to commit suicide, it will provide him the means to win back his land and convince him to stay sober.

AUTHOR: unknown

EARLIEST DATE: before 1765 (according to Percy); 1846 (Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland)

LONG DESCRIPTION: A father builds a cottage on "a waste plot" as part of a plan to save his drinking son from ruin. On his deathbed he makes his son promise that -- when he has lost all his friends, money and other land -- he will go to that cottage "to find something thy grief to end." The son loses everything, pawns his land for little price to a tavern-owner, and spends that money as well. "Then [he] thought it was high time for he his father's legacy to see." He goes to the cottage hoping to find money but finds "a gibbet and a rope" instead. He decides his father was showing him his only way out, prays God for forgiveness, puts the rope around his neck and jumps. The gibbet breaks and one thousand pounds in gold falls around him. He blesses his father and swears never to drink again. He returns to the tavern, challenges the owner who would kick him out but says, in jest, that he would return the drunkard's land for 100 pounds the next day. The drunkard insists the tavern owner put his offer in writing. The next day he returns, with a witness, pays the fee and claims his land. The tavern owner, fearing his customers will laugh at his foolishness, commits suicide. The ex-drunkard "lives sober and [does] his lands possess, and warns others against drunkenness."

KEYWORDS: money gambling drink poverty bargaining promise trick death suicide gold father

FOUND IN:

REFERENCES (3 citations):
Child 267 Appendix, "The Drunkard's Legacy (1 text)
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Ballad #21, pp. 151-159, "The Drunkard's Legacy" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 320-326, "The Drunkard's Legacy" (1 text)
Roud #V3745

CROSS-REFERENCES:
cf. "The Heir of Linne" (II) (derived from this song)

NOTES [213 words]: The only reason I have for including this song in the Index is that Percy used it as a source for completing his version of "The Heir of Linne" [see "The Heir of Linne" (II)]. Percy
described it as "a modern" ballad when he was writing in 1765. We have Dixon's text "taken from an old chap-book, without date or printer's name," and Child's slightly different text "from a Broadside among Percy's Papers" with the imprint "Printed and sold in Bow-Church-Yard, London."

Also see John Ashton, *Chap-Books of the Eighteenth Century* (Chatto and Windus: Picadilly, 1882 ("Digitized by Lyrasis"); pp. 455-457 for the heading and woodcuts from "The Drunkard's Legacy" chapbook "Printed by Dicey and Co. in Aldermary Church Yard." Unfortunately Ashton does not print the text: "As the title is so voluminous and exhaustive, it is unnecessary to reproduce any of the text." Nevertheless, it is clear from the title, that this is our song. "St Mary Aldermary is an Anglican church in Bow Lane in the City of London" [Wikipedia, "St Mary Aldermary," accessed 15 Dec 2013] and "Bow Church is the parish church of St Mary and Holy Trinity, Stratford, Bow.[1] It is located on an island site in Bow Road" [Wikipedia, "Bow Church"]; both imprints were used by the Diceys after 1736. - BS

**Drunkard's Lone Child, The**

DESCRIPTION: "Out in the gloomy night sadly I roam, No one to love me, no friends and no home, Nobody cares for me, no one would cry Even if poor little Bessie should die." Bessie is alone: "Father's a drunkard and mother is dead." She hopes father will sober up

AUTHOR: unknown

EARLIEST DATE: 1921 (Brown)

KEYWORDS: drink orphan children mother father death

FOUND IN: US(Ap,MW,Ro,SE,So)

REFERENCES (12 citations):

Randolph 309, "The Drunkard's Lone Child" (4 texts plus an excerpt, 3 tunes)

Randolph/Cohen-OzarkFolksongs-Abridged, pp. 257-259, "The Drunkard's Lone Child" (1 text, 1 tune -- Randolph's 309A)

High-OldOldFolkSongs, p. 27, "It's Spring Time on Earth" (1 text, with many key lines and the name of the child lost)

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 25, "The Drunkard's Lone Child" (1 text plus a fragment and mention of 1 more)

Brown/Schinhan-FrankCBrownCollectionNCFolklore5 25, "The Drunkard's Lone Child" (1 tune plus an excerpt of text)

Stout-FolkloreFromIowa 97, pp. 122-123, "The Drunkard's Lone Child" (1 text plus a fragment); 98, pp. 123-124, "The Drunkard's Lone Child" (2 texts)

Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 259-260, "The Drunkard's Lone Child" (1 text, 1 tune)

Hubbard-BalladsAndSongsFromUtah, #105, "The Drunkard's Child" (1 text, 1 tune); #106, "The Drunkard's Lone Child" (1 text, which is clearly not this song but which does not have enough sufficient information to identify, so we file it here based on the title until it can be identified)

Spaeth-WeepSomeMoreMyLady, pp. 191-192, "The Drunkard's Lone Child" (1 text, 1 tune)

Wolf-AmericanSongSheets, #534, p. 36, "The Drunkard's Lone Child" (1 references cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 477, "Bessie, the Drunkard's Lone Child" (source notes only)

DT, DRNKCHLD* DRNKCHL2*

Roud #723

RECORDINGS:

Dock Boggs, "Drunkard's Lone Child" (on Boggs1, BoggsCD1)

Walter Coon, "Father's a Drunkard and Mother is Dead" (Conqueror 7271, 1929)

Arthur Fields, "The Drunkard's Lone Child" (Grey Gull 4200/Radiex 4200, 1928)

CROSS-REFERENCES:

cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 477, "Bessie, the Drunkard's Lone Child" (source notes only)

ALTERNATE TITLES:

Song Ballet of a Drunkard's Child

NOTES [100 words]: Cohen, in his edition of Randolph, has extensive notes on the origin of this song; they boil down to, "Something is fishy here."
Although the earliest firm date I can give for this is Brown's, Edwin Wolf 2nd, American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870, Library Company of Philadelphia, 1963, p. 36, lists a broadside of this by De Marsan, which dates it firmly in the nineteenth century. Stout-FolkloreFromIowa lists his four texts as belonging to two different songs, and he may well be right, but the plots are identical; it would be very hard to disentangle them. - RBW

Last updated in version 5.0
File: R309

Drunkard's Ragged Wean, The

DESCRIPTION: "A wee bit ragged laddie gaes wandering through the street, Wading mong the snow Wi' his wee bit hacket feet... he's the drunkard's ragged wee ane. The poor child is poor, ill-clothed, ill-fed, and unable to play with other children. The singer urges pity

AUTHOR: unknown
EARLIEST DATE: 1927 (Cox)
KEYWORDS: drink children poverty hardtimes
FOUND IN: US(SW)
REFERENCES (1 citation):
Cox/Hercog/Halpert/Boswell-WVirginia-B, #32, pp. 207-208, "The Drunkard's Ragged Wee Ane" (1 text, 1 tune)
ST CoxIIB32 (Partial)
Roud #3112
BROADSIDES:
NLScotland, RB.m.143(212), "The Drunkard's Raggit Wean," Poet's Box (Dundee), c. 1890; same broadside as LC.Fol.70(97a); also RB.n.168(150), "The Drunkard's Raggit Wean," James Lindsay (Glasgow), 1847-1907
NOTES [70 words]: Although collected in California (apparently the only American collection), Cox's text is of Scottish origin (as the dialect shows). My guess, looking at it, was that it began life as a Scottish broadside, and the NLScotland texts seem to confirm this.
NLScotland also has a broadside sequel, NLScotland, LC.Fol.178.A.2(018), "The Reformed Drunkard, An Answer to the Raggit Wean," Robert McIntosh (Glasgow), 1849(?). - RBW

File: CoxIIB32

Drunkard's Song (I)

DESCRIPTION: "I have traveled over these foreign countries, Into a broad and distant range, I give advice to you thoughtless husbands." A drunkard works, spends his wages on drink, beats his children; his wife and children flee into the cold and die

AUTHOR: unknown
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: drink children river drowning suicide death
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, p. 123, "Drunkard's Song" (1 text)
NOTES [21 words]: Thomas's notes seem to state that this song was by Jimmie Mutters, the singer. It however appears to be a more generic song. - RBW

File: ThBa123

Drunkard's Story, The

DESCRIPTION: The singer started out a successful businessman, happily married. But then, despite his wife’s pleadings, he took to drinking. In time this used up all his money, and his family wound up in the street. Now even saloon keepers scorn the man who cannot pay

AUTHOR: unknown
EARLIEST DATE: 1940 (Randolph)
KEYWORDS: drink poverty
FOUND IN: US(So)
REFERENCES (1 citation):
Randoph 324, "The Drunkard's Story" (1 text)
**Drunkard's Wife (I), The**

DESCRIPTION: The drunkard's widow warns young girls against marrying a drunk. Her marriage has turned her old. She describes the symptoms of a drunk, and tells how her husband killed their children, then himself, and left a drunkard son.

AUTHOR: Words: M. W. Knapp/Music: L. L. Pickett

EARLIEST DATE: 1894 (songbook known to Randolph)

KEYWORDS: drink marriage husband wife children homicide

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 332, "The Drunkard's Wife" (1 text)

Roud #7804

**Drunkard's Wife (II), The**

DESCRIPTION: "Don't go out tonight, my darling. Do not leave me here alone. Stay at home with me, my darling, For I'm lonely while you're gone." The wife's pleas fail; he sets out for the bar; later, "They have brought me back my darlin, Dead he lies upon the floor!"

AUTHOR: unknown

EARLIEST DATE: 1931 (Fuson-BalladsOfTheKentuckyHighlands)

KEYWORDS: drink husband wife death

FOUND IN: US(MW,Ap)

REFERENCES (2 citations):
Fuson-BalladsOfTheKentuckyHighlands, p. 137, "The Drunkard's Wife" (1 text)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 261-262, "The Drunkard's Wife" (1 text)

ST Fus137 (Partial)

**Drunkard's Wife's Dream, The**

DESCRIPTION: "Oh, Mary, tell me how it is you always look so gay" despite having a drunkard for a husband. Mary reports that she wished her husband dead, then had a dream of him dying. This is so frightening that it causes her to act happy wharever her husband does.

AUTHOR: unknown

EARLIEST DATE: 1947 (Hubbard-BalladsAndSongsFromUtah)

KEYWORDS: dream drink family

FOUND IN: US(Ro)

REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah, #108, "The Drunkard's Wife's Dream" (1 text, tune referenced)

Roud #10918

CROSS-REFERENCES:
cf. "The Drunkard's Dream (I)" (inspiration for this song)

NOTES [15 words]: One wonders who created the propaganda department for drunks that produced this song.... - RBW

Last updated in version 3.8

File: Hubb108

**Drunken Captain (I), The**

DESCRIPTION: "A fierce stporm raged and black winds blew, The captain said, 'I'll change the crew.'" The new "sailors" "had some booklore, But never had left their home shore." Veterans warn
him to seek harbor. People jump overboard; the Captain says all are safe
AUTHOR: unknown
EARLIEST DATE: 1933 (Cambiaire)
KEYWORDS: drink ship storm
FOUND IN: US(Ap)
REFERENCES (1 citation):
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 106, "The Drunken Captain" (1 text)
Roud #12639
CROSS-REFERENCES:
cf. "Canso Straight" (subject)
NOTES [82 words]: I thought very seriously about filing this with "Canso Straight," which is also
about a drunken captain who tries to fight through a gale against the crew's advice. Cambiaire-
EastTennesseeWestVirginiaMountainBallads's text (which seems to be unique) can be sung to the
"Canso Straight" tune. I would not be surprised if they were in fact the same. But this has details
not typically found in "Canso Straight," and it lacks the crew's rebellion. So I, like Roud, very
tentatively split them. - RBW
File: Camb106

Drunken Driver
DESCRIPTION: Two little children are struck and killed by a drunken driver; he turns out to be their
absent father. Listeners are warned not to drink and drive.
AUTHOR: "Banjo Bill" Cornett
EARLIEST DATE: 1947 (recording, Molly O'Day)
LONG DESCRIPTION: Singer warns drunken drivers that they'll never know when their time will
come, says s/he has seen an accident that would teach offenders never to "drink a drop/while the
steering wheel's in your hand." The accident, on 20 May, killed two "loving children." Their mother
has died; their father has run away. They are talking when a car driven by a drunk man comes
around the curve; the driver honks his horn, saying, "Get out of the road, you two little fools." The
driver staggers from the car and recognizes the dying little boy as his son. He prays for
forgiveness; the boy opens his eyes, saying, "Daddy, you've come once more." Listeners are
warned not to drink and drive.
KEYWORDS: grief warning abandonment crime death drink crash injury father mother children
FOUND IN: US(SE)
Roud #6982
RECORDINGS:
Dillard Chandler, "Drunken Driver" (on Chandler01, DarkHoll)
New Lost City Ramblers, "The Drunken Driver" (on NLCR8)
Molly O'Day, "The Drunken Driver" (Columbia 37938, 1947)
File: RcDruDri

Drunken Maidens
DESCRIPTION: (Three/four drunken maidens) come to a tavern and go on a spree. After eating
and drinking for hours/days, they run up a tally of (40 pounds). They are forced to give up clothes
and riches (and maidenheads?)
AUTHOR: unknown
EARLIEST DATE: c. 1750 (Charming Phyllis's Garland); 1827 (Kinloch)
KEYWORDS: drink party poverty
FOUND IN: Britain(England)
REFERENCES (6 citations):
Logan-APedlarsPack, pp. 240-242, "The Four Drunken Maidens" (1 text)
Kinloch-TheBalladBook VIII, p. 30, (no title) (1 text, a 3-stanza fragment but almost certainly this
piece)
Browne-FolkSongsOfOldHampshire, pp. 108-110, "Three Drunken Maidens" (1 text, 1 tune)
DT, DRNKMAID* FRDNKMD*
ADDITIONAL: Charming Phyllis's Garland, (British Library), p. 8, "The Four Drunken Maidens" (1
text)
John McColl MSS. (National Library of Ireland), 255, "The Three English Fair Maids" (1 text)
ST Log240 (Full)
Drunken Sailor, The (Early in the Morning)

DESCRIPTION: Walkaway (stamp and go) shanty. The sailors ask, "What shall we do with the drunken sailor (x3), Early in the morning. Way, hey, and up she rises (x3), Early in the morning." Various suggestions are offered, few of them pleasant.

AUTHOR: unknown

EARLIEST DATE: 1841

KEYWORDS: shanty sailor drink punishment

FOUND IN: US(MA,MW,SE) Canada(Mar) Britain(Scotland(Aber))

REFERENCES (24 citations):
- Wolford-ThePlayPartyInIndiana, p. 85=Wolford/Richmond/Tillson-PlayPartyInIndiana, p. 233, "Sailor" (1 text, 1 tune)
- Doerflinger-SongsOfTheSailorAndLumberman, p. 48, "The Drunken Sailor, or Early in the Morning" (1 text, 1 tune)
- Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 70-71, "The Drunken Sailor" (1 text, 1 tune)
- Shay-AmericanSeaSongsAndChanteys, pp. 61-62, "Early in the Morning" (1 text)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 783, "What Shall We Do with a Drunken Sailor?" (1 short text, 1 tune)
- Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 36, "What You Going To Do With a Drunken Sailor" (1 text)
- Bone-CapstanBars, pp. 40-41, "Early in th' Morning" (1 short text, 1 tune)
- Colcord-SongsOfAmericanSailormen, p. 78, "The Drunken Sailor" (1 text, 1 tune)
- Harlow-ChantyingAboardAmericanShips, pp. 25-26, "The Drunken Sailor (Up She Rises)" (1 text, 1 tune)
- Hugill-ShantiesFromTheSevenSeas, pp. 134-135, "Drunken Sailor" (2 texts, 2 tunes) [AbEd, pp. 109-110]
- Hugill-SongsOfTheSea, p. 170, "Drunken Sailor" (1 text, 1 tune)
- Kinsey-SongsOfTheSea, pp. 76-77, "What Shall We Do with the Drunken Sailor" (1 text, 1 tune)
- Sharp-EnglishFolkChanteys, VII, p. 8, "Drunken Sailor" (1 text, 1 tune)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 257, "Up She Rises" (1 text, 1 tune, actually a playparty which shares only the chorus and a variant of the tune with "Drunken Sailor")
- Greig/Duncans 1 4, "The Drunken Sailor" (1 fragment, 1 tune)
- Terry-TheShantyBook-Part1, #14, "What shall we do with the drunken sailor?" (1 text, 1 tune)
- Opie/Opie-TheSingingGame 129, "Drunken Sailor" (1 text, 1 tune)
- Fireside-Book-of-Folk-Songs, p. 176, "The Drunken Sailor" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 92, "What Shall We Do With a Drunken Sailor" (1 text)
- Messerli-ListenToTheMockingbird, pp. 28-29, "The Drunken Sailor (What Shall We Do with a Drunken Sailor?)" (1 text)
DT, DRNKSILR
ADDITIONAL: Frederick Pease Harlow, _The Making of a Sailor, or Sea Life Aboard a Yankee Square-Rigger_, 1928; republished by Dover, 1988, p. 121, "The Drunken Sailor, or, Up She Rises" (1 text)
Roud #322
RECORDINGS:
Cadgwith Fishermen, "What Shall We Do With a Drunken Sailor?" (on LastDays)
Richard Maitland, "The Drunken Sailor" (AFS, 1936; on LC26)
Pete Seeger, "What Shall We Do with a Drunken Sailor?" (on PeteSeeger31)
CROSS-REFERENCES:
cf. "Maria"
cf. "Ten Little Indians (John Brown Had a Little Indian)" (tune, floating lyrics)
cf. "The Mustering Song" (tune & meter)
cf. "I Had a Wife" (tune)
SAME TUNE:
The Raleigh Song (File: Tawn037)
What Shall We Do for the Striking Seamen? (Greenway-AmericanFolksongsOfProtest, pp. 233-234)
What Do You Do with a Dirty Family? (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 231)
ALTERNATE TITLES:
Hooray an' Up She Rises"
Up She Rises
NOTES [138 words]: A modern verse: "Put him in charge of an Exxon tanker..." - PJS
Bone-CapstanBars says of this that it "must be of fairly recent date, for only in a comparatively large ship could there be room on deck for 'walking' a light sail aloft, the operation at which [this] was generally used. It was not a chanty often sung. I remember it chiefly as a showy accompaniment when all hands were employed on deck and there was an atmosphere of good humour with us." - RBW
Emrich has "What're ya gonna do with a drunken miner," (3x) "Early in the morning?" "Put him in a long hole till he's cooler" (3x) "Early in the morning" from Utah. (source: Duncan Emrich, "Songs of the Western Miners" in California Folklore Quarterly, Vol. I, No. 3 (Jul 1942 (available online by JSTOR)), pp.230-231, "What're Ye Gonna Do with a Drunken Miner?n). - BS
Last updated in version 5.1
File: Doe048

Drunken Tarlan' Crew, The

DESCRIPTION: "O the drunken Tarlan' crew First they drink and then they spew"
AUTHOR: unknown
EARLIEST DATE: 1916 (Greig/Duncan8)
KEYWORDS: drink
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1889, "The Drunken Tarlan' Crew" (1 fragment)
Roud #13566
NOTES [110 words]: The current description is all of the Greig/Duncan8 fragment. The Greig/Duncan8 note confuses me enough that I'll repeat most of it in hope it may help someone track down a more complete text or date what we have: ".. [Black Jock, apparently a tailor rather than the 1715 Jacobite, John Forbes, Bailie for the Earl of Mar [see. p. 417]] landed at Tarland and in some way the inhabitants took offence and gathered with threats round the inn. Black Jock took the double barrels from his gun went out and faced them and sang 'The Drunken Tarlan' Crew' till they danced with rage but feared to touch him." Tarland is about 30 miles west of Aberdeen, Scotland. - BS
Last updated in version 2.5
File: GrD81889
Dry Weather Houses

DESCRIPTION: Jamaican patois: "Dry weather houses are not worth a cent and yet we have to pay so much for rent." When it rains the roof is like a sieve. The rooms are infested by scorpions and cockroaches and are so small you have to go outside to turn around.

AUTHOR: unknown

EARLIEST DATE: 1955 (WILBennett01)

KEYWORDS: accusation commerce hardtimes humorous nonballad landlord bug

FOUND IN: West Indies(Jamaica)

RECORDINGS:
Louise Bennett, "Dry Weather Houses" (on WILBennett01)

File: RcDryWeH

Drygate Brig, The

DESCRIPTION: The singer goes to an inn and passes snuff around; "ilk ane quite forget himsel'" He leaves high without his hat. Passing Drygate Brig his wig is lost in the wind and his snuff is spilt. Now he prefers drink which has the same high but crashes quickly

AUTHOR: Alexander Rodger (1784-1846)

EARLIEST DATE: 1838 (Alexander Rodger, _Poems and Songs_) 

KEYWORDS: drink drugs humorous clothes

FOUND IN: Britain(Scotland(Aber))

REFERENCES (5 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #162, p. 2, "The Drygate Brig" (1 text)
Greig/Duncan3 575, "The Drygate Brig" (1 text)
Whitelaw-BookOfScottishSong, pp. 173-174, "The Drygate Brig" (1 text)
ADDITIONAL: Alexander Rodger, Poems and Songs (Glasgow, 1838), pp. 279-282, "The Drygate Brig"

Whistle-Binkie, (Glasgow, 1878), Vol II, pp. 246-248, "The Drygate Brig"

Roud #6039

CROSS-REFERENCES:
cf. "The Battle of Sheriffmuir" (tune, per Greig)

ALTERNATE TITLES:
Mirren Gibb's

File: GrD3575

Du Dah Day

DESCRIPTION: "Our bishop's name is Chauncey West, Du dah! Du dah day! He goes ahead and does his best, Du day! du day day! I our Lord will serve today, And our prophet Brigham will be... We'll mind what Brigham say." "If you want to ride the Mormon car...."

AUTHOR: unknown

EARLIEST DATE: 1947 (Hubbard-BalladsAndSongsFromUtah)

KEYWORDS: clergy servant

FOUND IN: US(Ro)

REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah,#237, "Du Dah Day" (1 short text)

Roud #10838

CROSS-REFERENCES:
cf. "Camptown Races" (tune) and references there

NOTES [25 words]: This is minor enough that Roud lumps it with "The Du Dah Mormon Song." This strikes me as possible, but not certain, and the Ballad Index splits...." - RBW

Last updated in version 3.8

File: Hubb237
Du Dah Mormon Song, The

DESCRIPTION: Clearly to the tune of "Camptown Races": "Seven hundred wagons are on the way, Du dah! Their cattle are many, so they say, Du dah! Du dah! Du dah day!" Uncle Same is sending a "Missouri ass" to govern Utah. The Mormons will defeat the invader Harney

AUTHOR: unknown
EARLIEST DATE: 1948 (Hubbard-BalladsAndSongsFromUtah)
KEYWORDS: derivative war
HISTORICAL REFERENCES:
1857 - Mounting of the Mormon Expedition/Mormon War/Utah War
1880-1889 - Life of William S. Harney, who was the original commander of the Mormon Expedition but was later replaced by Albert Sidney Johnston
FOUND IN: US(Ro)
REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah,#236, "The Du Dah Mormon Song" (1 text)
Roud #10838
CROSS-REFERENCES:
cf. "Camptown Races" (tune) and references there
NOTES [50 words]: The reference to General Harney as a "squaw-killed" is a reference to his victory over the Dakota Indians at the battle of Sand Hill. His mention in this song is surprising; his involvement in the Utah expedition was so brief that his Dictionary of American Biography entry doesn't even mention it. - RBW
Last updated in version 3.8
File: Hubb236

Du denkscht es dut mich reien (You Think That I Regret)

DESCRIPTION: German. "Du denkscht es dut mich reien Das du mei Schetzel warscht." "You think that I regret That you aren't my sweetheart any more." But the singer does not regret it. There are equally pretty girls everywhere

AUTHOR: unknown
EARLIEST DATE: 1937 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: love separation beauty
FOUND IN: US(MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 117-118, "Du denkscht es dut mich reien (You Think That I Regret)" (1 German text plus non-poetic English translation, 1 tune)
File: KPL117

Dubbieneuk

DESCRIPTION: "In the cauld month o' December" there is a dance at Dubbienuck. The dancers included "gardners up frae Florth," "lads frae Catchiebrae" and "lassis frae Pitblae." Ploughman Jaumie Mackie "could scarcely dance a reel" with Betty Forbes

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: dancing
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 622, "Dubbieneuk" (1 text)
Roud #6060
File: GrD3622

Dublin After the Union

DESCRIPTION: Pitt "the conjurer" is bringing the country to Dublin: turnips growing in the Royal Exchange, vermin in the Parliament House, .... "Give Pitt, and Dundas, and Jenky, a glass, Who'd ride on John Bull, and make Paddy an ass"

AUTHOR: Edward Lysaght (1763-1810) (source: Moylan-TheAgeOfRevolution-1776-1815)
The 1801 Act of Union abolished the Dublin parliament. Follow-up reforms that Pitt hoped for were not forthcoming. [The most notable of these non-reforms being the extension of the franchise to Catholics; not only did the Act of Union deprive Ireland of her parliament, but meant that her representatives in the British parliament would be Protestant. - RBW] The song sees Dublin -- its business as capital shut down -- literally going to seed.

Henry Dundas (1742-1811) - Friend and subordinate of Prime Minister William Pitt the Younger (see "Henry Dundas, 1st Viscount Melville" at the Wikipedia site). I don't know what part he played in Union.

Jenky is, apparently, Robert Banks Jenkinson (1770-1828) (see, for example, part 12 fn 19 of Byron's Poetical Works, Vol 1 by Byron at fullbooks.com site), foreign secretary (1801) and home secretary (1804-6, 1807-9) (source: Liverpool, Robert Banks Jenkinson, 2d earl of at encyclopedia.com site). I don't know what part he played in Union.

Pitt, Dundas and Jenky appear together in other songs (see for example: About the Hastings Diamond and Its Ballad at the JJKent site; "A Gentleman's Wig" in The Pearl No. 18, Dec 1880 at the immortalia.com site)

The ass as symbol of Ireland is illustrated by "The Ass's Complaint" and explained in the notes for "The Ass and the Orangeman's Daughter." - BS

We should note that the prediction here was far from true. Union didn't do much for Ireland economically, but that didn't harm Dublin much; as the major city and shipping point to Britain, it attracted most of the people who had nothing else to do with their lives.

It is true that the people of Dublin lived in utter poverty; Kee, p. 195, writes, "The poverty and squalor of much of Dublin in the early years of the twentieth century appalled all who encountered it. A government report issued in 1914 assessed that of a Dublin population of 304,000, some 194,000, or about sixty-three percent, could be reckoned 'working classes'. The majority of these working classes lived in tenement houses, almost half of them with no more than one room to each family. Thirty-seven per cent of the entire working class of Dublin lived at a density of more than six persons per room; fourteen per cent in houses declared 'unfit for human habitation.'"

Nonetheless it was the most productive place in Ireland. And it was the only part of the country where the population grew: ;Lyons, p. 101, discussing migration, says that it was "movement toward Dublin or Belfast, for apart from those two giants only a few other places (notably Londonderry) showed any remarkable or sustained growth; most of the smaller towns actually declined in numbers.". This was most clear during the famine years, though it continued until (and even after) the First World War. The population chart in Edwards, p. 233, makes this clear. It shows the percentage change in the populations of Ireland's counties between the 1841 and 1851 census tallies. The declines are often dramatic. Roscommon lost 31% of its population; Mayo, Longford, and Monaghan, 29%. Most were over 20%; the lowest figures were for Antrim, Down, and Wexford, at 11%. Except for Dublin. Ireland as a whole lost 20% of its population in this period -- but the population of the county of Dublin *rose* 9%.

The result was that the urban population of Ireland rose from one-eighth of the total population in 1851 to one-third in 1911 (Lyons, p. 101). - RBW

Bibliography

- Kee: Robert Kee, The Bold Fenian Men, being volume II of The Green Flag (covering the period from around 1848 to the Easter Rising), Penguin, 1972
Dublin Bay (Roy Neal)

DESCRIPTION: "They sailed away on that gallant ship, Roy Neal and his fair young bride." Despite this happy situation, Roy spends most of his time kissing his wife's tears away. Finally the ship strikes a rock, and Roy and his wife are lost in Dublin Bay.

AUTHOR: unknown
EARLIEST DATE: before 1860 (broadside, Bodleian Harding B 11(1015))
KEYWORDS: love death ship sea marriage
FOUND IN: Britain(England(South)) US(MW,Ro,SE,So) Ireland Canada(Mar)
REFERENCES (12 citations):
  Randolph 691, "Dublin Bay" (1 short text, 1 tune)
  Brown/Schinhan-FrankCBrownCollectionNCFolklore4 324, "Dublin Bay" (1 fragment, 1 tune)
  Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 109, "Dublin Bay" (1 text, 1 tune)
  Hubbard-BalladsAndSongsFromUtah, #113, "Dublin Bay" (1 text)
  Dean-FlyingCloud, p. 128, "Dublin Bay" (1 text)
  O'Conor-OldTimeSongsAndBalladsOfIreland, p. 156, "Dublin Bay" (1 text)
  Williams-Wiltshire-WSRO Mi 561, "Dublin Bay" (1 text)
  Creighton-MaritimeFolkSongs, p. 95, "Roy Neil and His Fair Young Bride" (1 text, 1 tune)
  Hylands-Mammoth-Hibernian-Songster, p. 29, "Dublin Bay" (1 text)
  Wolf-AmericanSongSheets, #537, p. 36, "Dublin Bay, or Roy Neil!" (1 reference)
  cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 478, "Dublin Bay" (source notes only)
  DT, SWT Dubln
  Roud #785
RECORDINGS:
  The McNulty Family, "They Sailed Away From Dublin Bay" (on IRMcNulty-Night1)
BROADSIDES:
  Bodleian, Harding B 11(1015), "Dublin Bay," A. Ryle and Co. (London), 1845-1859; also Firth c.12(369), Harding B 11(1014), "Dublin Bay"; Harding B 11(3363), "Roy Neil" or "Dublin Bay"
LOC Singing, sb10097b, "Dublin Bay," H. De Marsan (New York), 1861-1864
SAME TUNE:
  Dublin Bay (NL Scotland, L.C.1269(173b), "Dublin Bay" ("They sailed away in a gallant barque"), unknown, 1857 -- listed as to the tune of "John Grumlie" but with so many lyrics from "Dublin Bay (Roy Neal)" that it could almost be considered the same song still -- plus the long introduction asks for the pianist to play "Dublin Bay")
NOTES [93 words]: A pop Irish songbook called The Library of Irish Music (no author listed; published by Amso) lists this with words by Annie Barry Crawford and music by George Barker. Given the nature of the song, and the relatively fixed form of the lyrics, it seems likely that it is composed. But I need somewhat stronger evidence than that book to credit the song. - RBW
Last updated in version 6.1
File: R691

Dublin Jack of All Trades

DESCRIPTION: Roving Jack arrives in Dublin and becomes a porter, pastry cook, baker, coffin maker, preacher .... listing the Dublin sites for each of his many occupations. He can't keep a job but places his "chief delight in courting pretty maids"

AUTHOR: unknown
EARLIEST DATE: before 1900 (broadside, Bodleian 2806 b.9(255))
KEYWORDS: worker rake cook clergy
FOUND IN: Ireland
REFERENCES (2 citations):
  OLochlainn-IrishStreetBallads 40, "Dublin Jack of all Trades" (1 text, 1 tune)
ADDITIONAL: Frank Harte _Songs of Dublin_, second edition, Ossian, 1993, pp. 58-59, "The
Dublin Jack of All Trades" (1 text, 1 tune)
Roud #3017
BROADSIDES:
Bodleian, 2806 b.9(255), "Dublin Jack of All Trades"("I am a roving sporting black, they call me Jack of all trades"), J.F. Nugent & Co. (Dublin), 1850-1899; also 2806 c.15(234), 2806 c.15(36), 2806 c.7(15), "Dublin Jack of all Trades"

NOTES [113 words]: OLochlainn-IrishStreetBallads begins "I am a roving sporting blade" which improves an internal rhyme with "trades" but loses a play on "black Jack" and "Jack of Spades" - BS
There is an old-time country item, "Jack of All Trades," recorded by the Prairie Ramblers and by "Weary Willie" (Frank Luther) and Carson J. Robison, as well as more recently by Bob Bovee and Gail Heil. That has been credited to "Howard Johnson," though I wouldn't be surprised if Robison is largely responsible. That follows the same "gimmick" of a guy who can't keep a job, though the part about chasing girls is absent. I suspect but can't prove influence. It's definitely not the same song, though. - RBW

Duck and a Drake, A

DESCRIPTION: "A duck and a drake, and a (nice barley cake/halfpenny cake/double pancake), And a penny to pay the old baker. A hop and a scotch (in/is) another notch, Slitherum, saltherum, take her."

AUTHOR: unknown
EARLIEST DATE: 1846 (Halliwell)
KEYWORDS: playparty nonballad bird food cook
FOUND IN: Britain(England) Canada(Newf)
REFERENCES (1 citation):
Ron Young, _Dictionary of Newfoundland and Labrador_, Downhome Publishing Inc., 2006, p. 213, "Ducks and Drakes" (2 texts)

File: Yng213

Duck in the Pond, A

DESCRIPTION: "A duck in the pond, A fish in the pool, Whoever reads this Is a big April Fool."

AUTHOR: unknown
EARLIEST DATE: 1971 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty bird
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 63, "(A duck in the pond)" (1 short text)

File: SuSm063A

Duck-Foot Sue

DESCRIPTION: "I'm going to sing to you About a girl I love so true, She's chief engineer with the White Star Line, And her name is Duck-foot Sue." He details her odd looks ("teeth like bits of pipe"), her proposal "if you don't marry me I'll bust," and her appetite.

AUTHOR: unknown
EARLIEST DATE: 1968 (but found in tradition c. 1935)
KEYWORDS: courting marriage humorous
FOUND IN: Australia US(MA)
REFERENCES (3 citations):
Meredith/Anderson-FolkSongsOfAustralia, p. 227, "Duck-Foot Sue" (1 text, 1 tune)
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 129-130, "Duckfoot Sue" (1 text, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 155, "Duckfoot Sue" (1 short text)
Roud #9553
ALTERNATE TITLES:
Slufoot Sue
NOTES [94 words]: John Collins of Lansdale, Pennsylvania, sends me a version which he learned around 1935. Reportedly "a friend's father sang [this] to his dogs. It drove them batty and they 'san' along with him."
There once was a girl I knew
Her name was Slufoot Sue
She was chief engineer at a shirttail factory
Down by the riverside zoo
Her face was all she had
She had a shape like a softshell crab
Every night she had a tussle
With a patent leather bustle
GEE but she was BAAAD
I begin to think there must be a music hall origin to the song, although I haven't yet found it. - RBW
Last updated in version 4.2
File: MA227

Ducks Fly
DESCRIPTION: Singing game, in which the leader calls out "Ducks fly!” "Geese fly.” "Eagles fly.” "Robins fly.” The others are supposed to imitate a flying motion. When the leader says "Cats fly,” the children must stop flying or lose the game
AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: bird playparty animal nonballad
FOUND IN: US(MA)
REFERENCES (1 citation):
Newell-GamesAndSongsOfAmericanChildren, #52, "Ducks Fly" (description with limited text)
File: Newe052

Ducks in the Millpond
DESCRIPTION: "Ducks in the millpond, A-geese in the ocean, A-hug them pretty girls If I take a notion." Chorus: "Lord, Lord, gonna get on a rinktum" (x2). More verses about ducks in the millpond and other animals, many of which float
AUTHOR: unknown
EARLIEST DATE: 1937 (recording, Fields Ward)
KEYWORDS: bird nonballad courting floatingverses animal horse
FOUND IN: US(SE)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 59-60, "Ducks in the Millpond" (1 text, 1 tune)
Roud #11307
NOTES [37 words]: The notes to Lomax/Lomax-OurSingingCountry says that this is related to Old Dan Tucker. The verses also float into "Take a Whiff On Me," "Bile Them Cabbage Down," "Lynchburg Town," "Old Joe Clark," and probably others. - RBW
Last updated in version 3.2
File: LoSi059

Dudley Boys, The
DESCRIPTION: "In the days of good Queen Bess... Coventry outdone the rest, Ya ha boys, O boys, the brave Dudley Boys." But now the boys of Dudley and Tipton have claimed their own. Soldiers had to interfere with a riot. Lord Dudley Ward arranged peace
AUTHOR: unknown
EARLIEST DATE: 1972 (Palmer, Songs of the Midlands)
KEYWORDS: battle nobility work hardtimes labor-movement
FOUND IN: Britain(England(West))
REFERENCES (3 citations):
Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, pp. 49-51, "The Brave Dudley Boys," "The Brave Doodley" (2 texts)
Roud #1131
File: JRVI080

Duermete, Nino Lindo
DESCRIPTION: Spanish. "Duermete, nino lindo, En los brazos del amor. Mien tres que duerme y des cansa, La pena de mi dolor." The holy baby is urged to sleep while his mother grives. But the baby need not fear King Herod; his mother will guard him
AUTHOR: unknown
EARLIEST DATE: 1959 (Cray-AshGrove)
KEYWORDS: lullaby foreignlanguage Jesus homicide
FOUND IN: US(SW)
REFERENCES (2 citations):
Cray-AshGrove, p. 23, "Duermete Nino Lindo" (1 short text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 383, "Duermete, Nino Lindo" (1 text plus a singable translation)
File: CrAGr23B

Duffy's Hotel
DESCRIPTION: The singer advises those who want enjoyment to visit the hotel in Boiestown. He describes the wild parties, the fights, the mad rush to collar a diseased chicken, and the peculiar visitors. He concludes by setting out for home
AUTHOR: unknown
EARLIEST DATE: 1951 (Doerflinger-SongsOfTheSailorAndLumberman)
KEYWORDS: party fight
FOUND IN: Canada(Mar)
REFERENCES (4 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 268-269, "Duffy's Hotel" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 38, "Duffy's Hotel" (1 text, 1 tune)
Ives-FolksongsOfNewBrunswick, pp. 144-148, "Duffy's Hotel" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 12, "Duffy's Hotel" (1 text, 1 tune)
ST Doe268 (Partial)
Roud #1961
File: Doe268

Dug-Out in the True
DESCRIPTION: "I am just a poor old shearer, I am stationed on the board... But I'm happy as a clam, in this land of ewes and lams, In my tick-bound, bug-bound dugout in the true." There is wool everywhere. The dugout is ill-made and windy. He wishes he had a girl
AUTHOR: unknown
EARLIEST DATE: 1958 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)
KEYWORDS: worker sheep home loneliness
FOUND IN: New Zealand
REFERENCES (2 citations):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p, 88, Dug-Out in the True" (1 text, 1 tune) (p. 50 in the 1972 edition)
Garland-FacesInTheFirelight-NZ, p. 155, "(Dug-out in the True" (1 text)
RECORDINGS:
Bill Taylor, "Dug-Out in the True" (on NZSongYngCntry)
File: Colq050
Dugall Quin [Child 294]
DESCRIPTION: Dugall Quin comes to court Lissie. He asks her if she would love him if he were poor (she would). She asks if he would like her if she were rich (he would). Despite her parents' opposition (since they think him poor), she goes with him and is well-off.
AUTHOR: unknown
EARLIEST DATE: before 1890 (Buchan, Child)
KEYWORDS: courting poverty money
FOUND IN: Britain(Scotland)
REFERENCES (2 citations):
Child 294, "Dugall Quin" (1 text)
Greig/Duncan6 1267, "Lizzie Menzies" (2 texts)
Roud #3928
CROSS-REFERENCES:
cf. "Lizie Lindsay" [Child 226]
ALTERNATE TITLES:
Lizzie Lindsay
File: C294

Duggan's Dancing School
DESCRIPTION: Paddy Duggan, once a cattle slaughterer, opens a dancing school that exceeds the dancing halls of London and Paris. "When in this hall there is a ball they come from far and near.... in summertime it is a pretty sight" The singer wishes Duggan luck.
AUTHOR: unknown
EARLIEST DATE: 1988 (McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)
KEYWORDS: dancing party nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 22, "Duggan's Dancing School" (1 text, 1 tune)
File: McB1022

Duke of Argyle, The [Laws N1]
DESCRIPTION: A woman follows her lover Alexander to battle. He is slain on the banks of the Nile, but she continues to fight. Even though she remains in soldier's clothing, the Duke (of Argyle) comes to court her. She remains true to her slain Alexander
AUTHOR: unknown
EARLIEST DATE: 1921 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
KEYWORDS: battle death love courting cross-dressing
FOUND IN: Canada(Newf)
REFERENCES (3 citations):
Laws N1, "The Duke of Argyle"
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 39, "The Duke of Argyle" (1 text, 1 tune)
DT 811, DUKARGYL
Roud #1915
RECORDINGS:
F. Sutton, "Alexander" (on MUNFLA/Leach)
NOTES [22 words]: In the MUNFLA/Leach version Alexander is sent to "Holland and Flanders" and the lady is courted, in vain, by "Duke Wellington." - BS
Last updated in version 4.2
File: LN01

Duke of Argyle's Courtship, The
DESCRIPTION: "Did you ever hear of a loyal Scot...." He courts a girl, begging her to marry. She refuses; she has no proof he can care for her. He persists; so does she. He reveals he is Duke of
Argyle, and rejects her after she changes her mind

AUTHOR: unknown
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
KEYWORDS: love courting rejection nobility
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, pp. 197-198, "The Duke of Argyle's Courtship" (1 text)

Roud #3797
NOTES [80 words]: Ord-BothySongsAndBallads suggests "The hero of this ballad was probably John, Duke of Argyle and Greenwich, who commanded the Royal army at the Battle of Sheriffmuir." The reference is to John Campbell, Second Duke of Argyll (1678-1743), a proponent of the Act of Union in 1707, British commander in Spain from 1711, and an opponent of Jacobitism who, as Ord says, commanded the Royalist forces in Scotland. I see no real reason to consider him the hero of this song, though. - RBW

File: Ord197

Duke of Athole's Nurse, The [Child 212]

DESCRIPTION: The Duke's (?) new leman bids his nurse (and former leman) bring her love a message. The nurse gathers her (seven) brothers to kill him instead. He asks the tavern's landlady to hide him; she disguises him as a baking maid. The brothers fail to kill him

AUTHOR: unknown
EARLIEST DATE: 1803 (Skene ms.)
KEYWORDS: love abandonment brother disguise cross-dressing escape
FOUND IN: Britain(Scotland(Aber),England(North))
REFERENCES (9 citations):
Child 212, "The Duke of Athole's Nurse" (6 texts)
Bronson 212, "The Duke of Athole's Nurse" (9 versions)
Bronson-SingingTraditionOfChildsPopularBallads 212, "The Duke of Athole's Nurse" (2 versions: #4, #9)
Buchan/Moreira-TheGlenbucatBallads, pp. 158-160, "The Lord at the Bakin" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #84, pp. 1-2, "The Duke of Athole's Nurse"; #86, p. 2, "Duke o' Athole's Nurse" (2 texts plus 1 fragment)
Greig/Duncan1 160, "The Duke of Athole's Nurse" (10 texts, 6 tunes) {A=Bronson's #9, B=#4, C=#6, E=#7, F=#2}
Whitelaw-BookOfScottishBallads, pp. 105-106, "Duke of Athol's Nurse" (1 text)
Leach-TheBalladBook, pp. 566-568, "The Duke of Athole's Nurse" (1 text)
DT 212, DUKATHOL*
Roud #3393
NOTES [31 words]: The opening of this song is a bit confused. Whose love is the new leman? The Duke's? The nurse's former love? Someone else's? It hardly affects the plot, but the pronouns are confusing. - RBW

Last updated in version 4.1
File: C212

Duke of Buckingham's Hounds, The

DESCRIPTION: The (Duke of Buckingham) goes out to hunt fox with his good hounds. The names of the hounds are given. The fox cleverly crosses the water. One old hound at last catches the fox. All rejoice at its fate

AUTHOR: unknown
EARLIEST DATE: 1924 (Chappell; there is an undated broadside in the Roxburghe collection)
KEYWORDS: hunting death nobility animal dog
FOUND IN: Britain(England(West)) US(SE)
REFERENCES (6 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 218, "The Duke of Buckingham" (1 fragment)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 102, "The Bardy Train" (1 text plus a fragment, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 352-353, "A Fox Chase" (1 text)
**Duke of Gordon's Daughter, The [Child 237]**

**DESCRIPTION:** Jean, the Duke's daughter, loves Captain Ogilvie. Gordon, to stop the match, convinces the King to demote Ogilvie. Jean marries Ogilvie. They go to Gordon in poverty; he is turned away. Ogilvie inherits Northumberland; he brings home his wife and children

**AUTHOR:** unknown

**EARLIEST DATE:** 1794 (Ritson)

**KEYWORDS:** nobility rejection love courting soldier elopement children

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (9 citations):**
- Child 237, "The Duke of Gordon's Daughter" (1 text)
- Bronson 237, "The Duke of Gordon's Daughter" (14 versions+1 in addenda)
- Greig/Duncan 1099, "The Duke o' Gordon's Three Daughters" (10 texts, 9 tunes)
- Quiller-Couch-OxfordBookOfBallads 94, "The Duke of Gordon's Daughter" (1 text)
- Buchan-ABookOfScottishBallads 56, "The Duke of Gordon's Daughter" (1 text)
- DT 237, DUKGORD*

**ADDITIONAL:** James Johnson, The Scots Musical Museum (Edinburgh: Johnson & Co, 1796 ("Digitized by Internet Archive for NLS")), Vol. V, #419 pp. 431-432, "The Duke of Gordon Has Three Daughters") (1 text, 1 tune) {Bronson's #1}

**Roud #342**

**ALTERNATE TITLES:**
- The Tents o' Foundlan'

**NOTES [107 words]:** As history, this ballad has its problems. Although it was not rare for the children of the nobility to join the military (after all, the offices of knights and earls were originally largely military positions), there are no Ogilvie earls or dukes of Northumberland. The Northumberland title has been in the Percy family almost continuously since the reign of Richard II (deposed 1399), apart from a brief period in the Wars of the Roses and a temporary elevation of the Dudley family to the dukedom. Nor can I find any members of the House of Percy with first name "Ogilvie." Not that any of that really affects the story in the ballad. - RBW

**Last updated in version 5.1**

**File:** C237

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**Duke of Marlborough, The**

**DESCRIPTION:** Marlborough calls "generals and champions bold" to his deathbed. He fought in Flanders for Queen Anne and in France for Charles II. He recalls his last battle. He admonishes officers: "take no bribes, stand true to your men, and fight with courage bold"

**AUTHOR:** unknown

**EARLIEST DATE:** before 1826 (broadside, Bodleian Harding B 25(1141))

**KEYWORDS:** war death France nonballad

**HISTORICAL REFERENCES:**
- 1650-1722 - Life of John Churchill, first Duke of Marlborough
- 1701-1714 - War of the Spanish Succession, pitting France and Spain against Britain, Austria, and many smaller nations. Marlborough made a reputation by winning the battles of Blenheim (1704),
Duke William

DESCRIPTION: Duke William goes disguised to "know what usage have poor sailors." A press gang takes him at an inn. On board, he tears his trousers and asks for a tailor. Stripping for flogging his disguise is blown. He promises reforms and leaves gold for the crew.

AUTHOR: unknown

EARLIEST DATE: before 1820 (broadside, Bodleian Harding B 16(77c))

KEYWORDS: navy disguise humorous royalty sailor pressgang clothes gold

FOUND IN: Britain(England(South),Scotland(Aber))

REFERENCES (4 citations):
Greig/Duncan1 17, "Duke William" (1 fragment)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #111, "Duke William" (1 text, 1 tune)
Ashton-RealSailorSongs, #37, "Duke William's Frolic" (1 text)
Palmer-OxfordBookOfSeaSongs 67, "Duke William" (1 text, 1 tune)
Roud #1544

BROADSIDES:

NOTES [475 words]: The description follows broadsides Bodleian Harding B 11(3665) and Harding B 11(1024).
The subject is William Augustus, Duke of Cumberland, 1721-1765, according to Bodleian notes to
Ashton, *Modern Street Ballads* (1888), p. 228: "This is supposed to refer to some frolic of William IV.'s when he was Duke of Clarence, and properly belongs to last century." - BS

I'm with Ashton on this one; the Bodleian suggestion is extremely unlikely. Not that this happened to either Duke William (I grant that Cumberland and Clarence are the only candidates, since we need a Duke William during the press gang era) -- press gangs sought sailors, not royalty in disguise. But William Augustus, Duke of Cumberland, the Butcher of Culloden, was about as unlikely a victim of a press gang as one can imagine. Immensely fat, he couldn't possibly do any useful work on shipboard. Nor is there anything "naval" in his record. Nor would he have hesitated to scream bloody murder were he taken. And, last but not least, he would not show any sense of comradery with sailors.

The future William IV (1765-1837; reigned 1830-1837), who was Duke of Clarence, is a much better candidate. The third son of George III, no one expected him to become King, so he was made a midshipman at the age of 13. His talents were limited, but at least he knew his way around a ship. And he had rough manners suitable to a sailor, and he didn't go "quite" as bad, physically, as Cumberland. He would go on to become an admiral (though without a command), and even admiral of the fleet in 1811.

There is even an instance of him being sent to sea against his will, although not actually pressed. Philip Ziegler, *King William IV*, 1971 (I use the 1989 Cassell Biographies edition), pp. 65-66, tells of him taking a mistress (not his first) named Sally Winne in 1788. His father George III, who disapproved strongly of his sons' license, ordered William sent to America. "The result was that the unfortunate Prince was shanghaied as he came in sight of the Lizard after a three-week cruise and brusquely ordered to set sail for the New World. With chagrin, he obeyed, complaining to his father, 'the men are in a peculiar hard situation'.... And so, sulkily, Prince William set forth on what was to be his final posting as an active sailor."

William, however, was not yet Duke of Clarence. When his father went mad, William was called home, and eventually, in 1789, given the dukedom (Ziegler, p. 70).

To give the Duke his due, William, shortly before becoming king, actually spent a brief period in true command of the fleet. It was rather a disaster -- he gave up the post after 15 months -- but he did get the navy to buy its first steam vessel, and he tried to reform the promotion system. Also, he tried to limit flogging -- an interesting point in light of this song. - RBW

**Duke Willie**

**DESCRIPTION:** "Mony a day hae I followed Duke Willie ... [and] followed the drum ... Frae Cullen o' Buchan to Cullen Aboyne." The singer wishes his Kattie were in his arms and thinks of his wine toasts to her and the fine gown, cloak, and cap he bought her.

**AUTHOR:** unknown

**EARLIEST DATE:** 1839 (Hogg and Motherwell)

**KEYWORDS:** courting, battle, clothes, drink, Scotland, soldier

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES** (2 citations):

Greig/Duncan8 1763, "Duke Willie" (2 fragments, 2 tunes)


Roud #13011

**NOTES** [115 words]: Hogg and Motherwell: "[This is] a Jacobite ditty, for which we are indebted to Mr Buchan"; "Duke Willie" is the "Duke of Cumberland."

For some background on the Duke of Cumberland see "The Muir of Culloden." I would trust Motherwell -- it's his note -- to know "a Jacobite ditty." I expect Cumberland to be a villain in any Jacobite song. I don't see the connection here.

Buchan and Aboyne are in Aberdeenshire, Scotland. - BS

My first thought was that the Duke was not Cumberland but the Jacobite Duke of Perth, one of Bonnie Prince Charlie's Lieutenant Generals. But his name was James Drummond. James III did hand out some other empty titles of nobility; perhaps it was one of those? - RBW

*Last updated in version 2.5*

File: GrD81763
**Duke's Late Glorious Success over the Dutch, The**

**DESCRIPTION:** "One day as I was sitting still Upon the side of Dunwich Hill... By chance I saw de Ruyter's fleet" meet the fleet of Duke James [of York]. The British win even though the French fail to do their part. The singer curses Cromwell and praises the Stuarts

**AUTHOR:** unknown

**EARLIEST DATE:** 1841 (Halliwell, Early Naval Ballads of England, according to Palmer-OxfordBookOfSeaSongs)

**KEYWORDS:** sea battle royalty

**HISTORICAL REFERENCES:**
May 28, 1672 (Old Style) - Battle of Solebay between the British force under James, Duke of York (the future James VII and II) and the Dutch fleet of de Ruyter

**FOUND IN:**

**REFERENCES (1 citation):**
Palmier-OxfordBookOfSeaSongs 20, "A Song on the Duke's Late Glorious Success over the Dutch" (1 text)
File: PaSe020

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**Dulcie Jones**

**DESCRIPTION:** "Sluma [slumber], slumba, sleep by de rattle of de bones. Slumba till de mornin', I love my Dulcie Jones." "Go tell de parson, I got no time to pray, Got to make de money, To court mah gal today."

**AUTHOR:** unknown

**EARLIEST DATE:** 1950 (Arnold-FolkSongsofAlabama)

**KEYWORDS:** love courting money clergy

**FOUND IN:** US(So)

**REFERENCES (1 citation):**
Arnold-FolkSongsofAlabama, p. 146, "Dulcie Jones" (1 short text, 1 tune)
Roud #16286
File: Arno146

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**Dulcina**

**DESCRIPTION:** "As at noone Dulcina rested In a sweete and shady bower, Came a shepherd and requested In her lap to sleep an hour." The song obliquely describes what might have happened, but the singer admits ignorance of what actually happened

**AUTHOR:** unknown

**EARLIEST DATE:** 1707 (Pills to Purge Melancholy; registered 1615); a song "As at noon Dulcina Rested" was in William Thackeray's broadside catalog by 1690

**KEYWORDS:** love courting

**FOUND IN:** Britain

**REFERENCES (5 citations):**
Percy/Wheatley-ReilesOfAncientEnglishPoetry III, pp. 153-155, "Dulcina" (1 text)
Chappell/Wooldridge-OldEnglishPopularMusic I, pp. 160-161, "Dulcina" (1 tune, partial text)
Olson-BroadsideBalladIndex, ZN195, "As at noon Dulcina rested"
ADDITIONAL: Frederick J. Furnivall, _Bishop Percy's Folio Manuscript: Loose and Humorous Songs_, printed by and for the Editor, London, 1868, pp. 32-34, "Dulcina" (1 text)
ST Perc3153 (Full)
Roud #9916

**SAME TUNE:**
In the month of February/The true Lovers Good-morrow... brace of Valentines (Olson-BroadsideBalladIndex ZN1481)
Thou who art so sweet a creature/A delicate new ditty... Posie of a Ring (Olson-BroadsideBalladIndex ZN2595)
What doth aile my loue, so sadly/A pleasant new Song, betwixt a Saylor and his Loue (Olson-BroadsideBalladIndex ZN2793)
From Oberon in Fairy Land/The mad-merry prankes of Robbin Good-fellow (Olson-
Of late it was my chance to walke/A penny-worth of Good Counsell (Olson-BroadsideBalladIndex ZN2114)

In the gallant month of June/The desperate Damsell's Tragedy (Olson-BroadsideBalladIndex ZN1478)

All you Young-men who would Marry/A Prouerb old, yet nere forgot, Tis good to strike while the Irons hott (Olson-BroadsideBalladIndex ZN1551)

Jewry came to Jerusalem/Two pleasant Ditties, one of the Birth, the other of the Passion of Christ (Olson-BroadsideBalladIndex ZN160)

The golden god Hyperion/An excellent new ditty.. Dulcina complaineth for the absence of.. Coridon (Olson-BroadsideBalladIndex ZN988)

NOTES [132 words]: Hyder E. Rollins, An Analytical Index to the Ballad-Entries (1557-1709) In the Register of the Company of Stationers of London, 1924 (I use the 1967 Tradition Press reprint with a new Foreword by Leslie Shepard), p. 209, #2419. "The shepards wooing," registered March 13, 1656, is said by Rollins to be this piece, but I can't prove it.

This is probably not an actual traditional song (widespread attributions to Walter Raleigh are said to be false). It is so often cited, however, that I thought it best to include it (there are eight or nine broadsides in the Broadside Ballad Index using this tune).

Izaak Walton's Compeat Angler also refers to this tune (Chapter II). He makes it sound like a folk song -- but he lists "Phyllida Flouts Me" and other arty songs in the same context. - RBW

Last updated in version 5.3

Dumb Wife, The (Dumb, Dumb, Dumb) [Laws Q5]

DESCRIPTION: A husband's new wife is a perfect housekeeper but is mute. The man takes her to a doctor, who is able to cure her impediment -- only to have her talk all the time. The husband again appeals for help; the doctor says that nothing can silence her

AUTHOR: unknown

EARLIEST DATE: 1698 (Pills to Purge Melancholy)

KEYWORDS: doctor husband wife disability humorous

FOUND IN: US(MA,MW,Ro,SE,So) Britain(England(South),Scotland(Aber))

REFERENCES (21 citations):
Laws Q5, "The Dumb Wife (Dumb, Dumb, Dumb)"
Ford-VagabondSongsAndBalladsOfScotland, pp. 32-34, "Dumb, Dumb, Dumb" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #13, pp. 1-2, "Dumb, Dumb, Dumb" (1 text plus 1 fragment)
Greig/Duncan7 1289, "The Dumb, Dumb Maid" (6 texts, 4 tunes)
Williams-Wiltshire-WSRO Ox 194, "Country Blade and His Scolding Wife" (1 text)
Randolph 394, "The Dumb Wife Cured" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 92, "The Scolding Wife" (1 text, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 135, "The Wife Who Was Dumb" (1 text, 1 tune)
Korson-PennsylvaniaSongsAndLegends, p. 56, "Dumb, Dumb, Dumb" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 199, "The Dumb Wife" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #96, "The Dumb Maid" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 183, "The Dumb Wife" (2 texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 183, "The Dumb Wife" (2 excerpts, 2 tunes)
Morris-FolksongsOfFlorida, #204, "The Dumb Wife" (2 texts, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 106, "The Dumb Maid" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #128, "The Dumb Wife" (2 texts, 1 tune)
Wolf-AmericanSongSheets, #538, p. 36, "The Dumb Scold" (1 reference)
Olson-BroadsideBalladIndex, ZN143, "All you that pass along"

DT 519, DUMBDUMB

ADDITIONAL: John Ashton, _A Century of Ballads_, Elliot Stock, London, 1887; reprinted 1968 by Singing Tree Press, pp. 319-321, "The Dumb Maid: or The Young Galland Trapann'd" (1 text)
Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 262-263, "Dumb, Dumb, Dumb" (1 text)

Roud #434

BROADSIDES:
Bodleian, Harding B 39(145), "The Dumb Maid" or "The Young Gallant Trappan'd" ("All you that press along"), W. Onley (London), 1689-1709; also Harding B 28(80), "The Dumb Wife's Tongue Let Loose"; Harding B 11(2258), Harding B 16(325a), "[The] Dumb Wife"; Harding B 18(146), "The Dumb Scold"

LOC Singing, as103240, "The Dumb Scold", J. Andrews (New York), 1853-1859; also sb10090b, "The Dumb Scold"

CROSS-REFERENCES:
cf. "The Bonnie Lass of Fyvie" (tune, per Greig/Duncan7)
SAME TUNE:
Cruiskeen Lawn (tune [cited as "Cowskeen Lawn"] per broadsides Bodleian Harding B 18(146), LOC Singing as103240 and LOC Singing sb10090b and Wolf-AmericanSongSheets, #538, p. 36)
ALTERNATE TITLES:
The Bonnie Blade
NOTES [154 words]: There is a folktale version of this, "The Dumb Wife," printed on pp. 65-66 of volume A.2 of Katherine Briggs, A Dictionary of British Folk-Tales in the English Language, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2). The plot is effectively identical, except that it is a demon, not a doctor, who loses the woman's tongue. This allows another punchline, if it can be called that: A minor demon can allow a woman to speak, but not all the devils of hell can make her shut up.

According to Palmer, another folktale version appeared in A Hundred Merry Tales in 1526. - RBW

Broadside LOC Singing as103240, LOC Singing sb10090b and Bodleian Harding B 18(146) are triplicates.


Last updated in version 3.8

File: LQ05

Dumbarton's Bonnie Dell

DESCRIPTION: The singer says "a winsome lassock lives hard by Dumbarton's bonnie dell." He'll never be happy until Dumbarton's belle is his wife.

AUTHOR: unknown
EARLIEST DATE: 1844 (broadside, LOC Sheet sm1844 400120)
KEYWORDS: love nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1323, "Dumbarton's Bell" (1 fragment)
Roud #7145
BROADSIDES:

NL Scotland, L.C.1270(001), "Dumbarton's Bonnie Dell" ("There's ne'er a nook in a' the land"), unknown, c.1845; also L.C.Fol.178.A.2(038), "Dumbarton's Bonnie Dell"

NOTES [98 words]: Broadside LOC Sheet sm1844 400120 claims authorship for Francis Weiland but it is never clear whether "author" may not just be arranger. Greig/Duncan7 cites a Poet's Box 1857 broadside that claims authorship for Mr C M Westmacott. Since Poet's Box broadsides have no arrangement that claim may be the better one. A clue as to when it was written is the reference to "the land That William rules sae well."

Broadsides NL Scotland L.C.Fol.178.A.2(038) and Murray Mu23-y3:013 are duplicates.

Greig/Duncan7 is a fragment; broadside NL Scotland L.C.1270(001) is the basis for the description.

- BS

Last updated in version 2.5

File: GrD71323

Dumbarton's Drums

DESCRIPTION: "Dumbarton's drums, they sound so bonny When they remind me of my Johnny." The singer tells of how Johnnie, "Dumbarton's caddie," courts her. She expects that someday he will be a captain and she his lady.
Dumma Locy Locy
DESCRIPTION: Mostly nonsense: "Dummy rumma locy, dume doe doe, Dumma rumma locy, doe doe, Dumma rumma locy, doe doe doe, Never saw a new sweet 'though I sang a love song." The singer cannot see a babe/pretty girl without loving her
AUTHOR: unknown
EARLIEST DATE: 1953 (Browne-AlabamaFolkLyric)
KEYWORDS: nonsense courting
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 67, "Dumma Locy Locy" (1 text, 1 tune)
Roud #11374
File: Brne067

Dummer Sheener's Gang, The
DESCRIPTION: "I'll sing you a song of a sheener's gang, I've got 'em all taped up to a man, There's long and short and thin and fat, But every man knows just what he's at." Each man's work is listed, from Jimmy Bailey "who runs the concern" to the lowest corn-fetcher
AUTHOR: unknown
EARLIEST DATE: 1971 (Copper-ASongForEverySeason)
KEYWORDS: drink work moniker
FOUND IN: Britain(England(South))
REFERENCES (3 citations):
Copper-SongsAndSouthernBreezes, pp. 274-275, "The Dummer Sheener's Gang" (1 text, 1 tune)
Copper-ASongForEverySeason, pp. 278-279, "Old Threshing Song" (1 text, 1 tune)
Browne-FolkSongsOfOldHampshire, pp. 46-49, "The Dummer Sheener's Gang" (1 text, 1 tune)
Roud #874
NOTES [73 words]: The first version I met was in Copper-SongsAndSouthernBreezes, which is pretty clearly a moonshining song, which was my original comment on it. But, interestingly, the Copper-ASongForEverySeasons text appears to be more of a true harvest song. Presumably the moonshining version is a modification of a song about machinery at harvest. Browne explains "sheener" as short for "machiner," in other words, manager of a threshing machine. - RBW

Last updated in version 5.0
File: CoSB274

Dummy Line (I), The

DESCRIPTION: Concerning possibly the worst, slowest train in history, which comes "Across the prairie on a streak of rust." Passengers who complain are instructed to get out and walk, but point out that they are not expected until the train arrives

AUTHOR: unknown

EARLIEST DATE: 1978 (_Sing Out!_, volume 26, #4, p. 34, a version from Joe Hickerson via Michael Cooney)

KEYWORDS: humorous railroading train

FOUND IN: US

REFERENCES (3 citations):
- Pankake/Pankake-PrairieHomeCompanionFolkSongBook, pp. 254-255, "The Rummy Dummy Line" (1 text, 1 tune)
- Cohen-LongSteelRail, pp. 485-490, "On the Dummy Line" (the main text and tune are "The Dummy Line (II)." but there are selections from and discussion of this song)
- DT, DUMYLINE

Roud #15359

CROSS-REFERENCES:
cf. "On the Dummy Line (I)" (lyrics)

NOTES [118 words]: There is a song called "Riding on the Dummy," by Sam Booth & Frederick Carnes, published in 1855. It's not this song. See Norm Cohen's Long Steel Rail for a full discussion. [There is also another "Dummy Line" song; see "On the Dummy Line (II)" for discussion. - RBW]

Uncle Dave Macon's "On the Dixie Bee Line," about a Ford car, is a parody of this song. - PJS

This song may have had some historical influence. The Newfoundland Railway, which was an extremely slow line (18 miles an hour at the best of times, according to Les Harding, The Newfoundland Railway 1898-1969: A History, McFarland & Company, 2008, p. 13), was known as "the streak of rust"; also the "Bullet." Presumably a spent bullet. - RBW

Last updated in version 5.0
File: DTdumyli

Dummy Line (II), The

DESCRIPTION: "Some folks say that the dummy won't run, Now, let me tell you what the dummy done, Left Saint Louis 'bout half past one, Rolled into Memphis at the seein' of the sun." Stories of riding on the Dummy Line, possibly without a fare

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: train travel

FOUND IN: US(So)

REFERENCES (4 citations):
- Cohen-LongSteelRail, pp. 485-490, "On the Dummy Line" (1 text plus fragments of several other "Dummy Line" songs, 1 tune)
- Scarborough-OnTheTrailOfNegroFolkSongs, pp. 244-245, "De Dummy Line" (1 short text, 1 tune); p. 239, "Railroad Song" (1 fragment)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 435, "The Dummy Line" (2 short texts; "B" is a mixed text that seems to be mostly a "May Irwin's Frog Song (The Foolish Frog, Way Down Yonder)" type, with a "Some Folks Say a Nigger Won't Steal" verse)
- Coleman/Bregman-SongsOfAmericanFolks, pp. 70-71, "The Dummy Line" (1 text, 1 tune)

Roud #11776

RECORDINGS:
- Robert N. Page, "Ride and Shine on the Dummy Line" (Victor 21067, 1927)
Dun Cow, The

DESCRIPTION: "'Tis certain, that the Dun cow's milk, Clothes the prebend's wives all in silk; But this indeed is plain to me, The Dun cow herself is a shame to see.... O'er northern mountain, marsh and moor... Seven years St. Cuthbert's corpse they bore."

AUTHOR: unknown
EARLIEST DATE: 1834 (Sharp)
KEYWORDS: nonballad animal religious
FOUND IN:
REFERENCES (1 citation):
ADDITIONAL: [Cuthbert Sharp], _The Bishopric Garland, A Collection of Legends, Songs, Ballads, &c Belonging to the County of Durham_, 1834 (references are to the 1969 reprint), p. 30, "The Dun Cow" (1 short text)

NOTES [79 words]: I have no real evidence that this is a traditional song, but it it probably a traditional rhyme -- the reference to St. Cuthbert, who died in 687, makes that highly likely; he was the de facto patron saint of Northumbria. The mention of the Dun Cow is also interesting; there is a famous codex "The Book of the Dun Cow," but it is Irish and not related to St. Cuthbert. Looking at the form of the verse, I suspect that this is a by-blow of "Ewie Wi' the Crookit Horn." - RBW

Dunbar the Murderer

DESCRIPTION: "Awake, sad muse, awake and sing, And softly touch the mournful string...." "Oh brutal man... Two blooming children you have slain, A little paltry gold to gain." "The mother dear the lads did send To Dunbar's home some months to spend."

AUTHOR: unknown
EARLIEST DATE: 1855 (Supplement to the Ulster County Almanac)
KEYWORDS: homicide children money
FOUND IN: US
REFERENCES (1 citation):
Burt-AmericanMurderBallads, pp. 91-92, (no title) (1 excerpted text)
CROSS-REFERENCES:
cf. "The Children in the Wood (The Babes in the Woods)" [Laws Q34] (plot)

NOTES [39 words]: Burt-AmericanMurderBallads notes an obvious similarity to "Babes in the Woods." Since her (printed) source evidently does not link the song to any actual historical event, it may well be a song composed in imitation of that piece. - RBW

Pickard Family, "On the Dummy Line" ((Perfect 12625/Banner 0744/Conqueror 7574/Oriole 1995/Challenge 882/Jewel 5995/Pathe 32546/Regal 10049/Dome 4585/Romeo 1357/Paramount 3218, 1930; Broadway 8150 [as Pleasant Family], n.d.)

NOTES [235 words]: This is rather a conundrum, because the texts of "The Dummy Line (I)" and "The Dummy Line (II)" have similar choruses, and most are fragments, and they've mixed a lot, as well as gathering a lot of floating verses; see Cohen for a discussion. In general, though, "The Dummy Line (I) involves an extremely slow train, while this one involves a faster, but perhaps strangely-managed one.

It appears, in the original version, that the trip was from Saint Louis to Memphis -- a distance of nearly 300 miles, implying (depending on the time of the year and hence the time of sunset) a speed between 40 and 75 miles an hour, quite good for a train at the turn of the twentieth century. Scarborough's "Railroad Song" text (p. 239) is even stranger, because it has the train go from Saint Louis to Tampa in an afternoon. That's a distance of 900 miles, meaning that the train had to move at a speed of at least 125 miles per hour even at the summer solstice!

It may be that the Scarborough text confused "Saint Louis" (Saint Louie?) in the song with Saint Lucie, Florida, on the Atlantic coast almost due east of Tampa. That's a distance of about 125 miles, give or take a few river detours, implying a speed of 25-30 miles per hour. Hardly high-speed -- but not really Dummy Line numbers, either. Alternately, Saint Louis might be a variation on "St. Pete/Petersburg." In which case the speed is ridiculously slow. - RBW

Last updated in version 3.2
File: ScNS139A

File: Burt092
**Duncan and Brady [Laws I9]**

DESCRIPTION: Policeman Brady walks into Duncan's bar and attempts to arrest the latter. Duncan, unwilling to have his business ruined, shoots Brady. Neither Brady’s family nor those around Duncan seem to care much; Brady’s wife looks forward to getting his pension.

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: homicide family

FOUND IN: US(MW,SE,So)

REFERENCES (11 citations):
Laws I9, "Brady (Duncan and Brady)"
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 248, "Brady" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 248, "Brady" (1 excerpt, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 85-87, "Duncan and Brady" (3 texts; the second is incomplete and may well be a version of "Joseph Mica (Mikel) (The Wreck of the Six-Wheel Driver) (Been on the Choly So Long)" [Laws I16 with some Brady lyrics mixed in; both the second an third start with lines from "Twinkle Twinkle Little Star"]
Sandburg-TheAmericanSongbag, pp. 198-199, "Brady" (2 texts, 1 tune)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 46, pp. 80-81, "Brady, Why Didn't You Run? (Duncan and Brady)" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 333-335, "Duncan and Brady" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 375-376, "Been on the Job Too Long" (1 text)
Botkin-TreasuryMississippiRiverFolklore, p. 596, "Duncan and Brady" (1 text, 1 tune)
DT 660, DUNCBRAD

ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 74, "Duncan and Brady" (1 text, 1 tune)
Roud #4177

RECORDINGS:
Arthur "Brother-in-Law" Armstrong, "Brady" (AFS 3978 B3, 1940)
Wilmer Watts & the Lonely Eagles, "Been on the Job Too Long" (Paramount 3210, 1930; on TimesAint01)

CROSS-REFERENCES:
cf. "Casey Jones (I)" [Laws G1] (lyrics)
cf. "Twinkle Twinkle Little Star" (lyrics)
cf. "Otto Wood the Bandit" (lyrics)

NOTES [409 words]: The notes in Brown describe a history of this ballad which bears little resemblance to the song itself: Brady is not a policeman but the criminal in the piece, shot by deputy Albert Bounds around 1900. Wolfe/Boswell-FolkSongsOfMiddleTennessee repeats this, but it is noteworthy that Laws quotes none of this.

Richard Polenberg: _Hear My Sad Story: The True Tales That Inspired Stagolee, John Henry, and Other Traditional American Folk Songs_, Cornell University Press, 2015, pp. 18-27, has a completely different story. On October 6, 1890, two Black men, Luther Duncan and Bob Henderson, had a fight. A policeman, John J. Gaffney, interfered. From that point on, the witnesses disagreed completely. But Gaffney managed to get himself hurt (perhaps struck by Luther Duncan's brother Henry) and fired his pistol to summon more policemen. At least three other officers, including James Brady, responded.

The policemen followed Henry Duncan into the saloon kept by Charles Stark. In the fighting that followed, Brady was shot to death. Henry Duncan was arrested for the crime. Charged with first degree murder (even though the crime clearly was not premeditated), Duncan was tried in November, 1892, with the policemen being the the only real witnesses against him. Duncan was convicted. Appeals to the Missouri Supreme Court and the United States Supreme Court failed. Duncan was executed on July 27 (1894?).

The verdict was pretty definitely not just. Apart from the fact that Duncan was convicted on a too-serious charge, there was significant reason to think that Charles Stark, not Duncan, fired the fatal shot, and the murder weapon was not recovered; it really sounds as if there was not enough evidence for conviction. There was also significant dispute about the actions of the police. But it was a case of a Black man and a White officer (the 31-year-old Brady was married with four young children); if he hadn't been convicted, Duncan might well have been lynched. Whether he was actually guilty... Polenberg doesn't offer enough evidence to form a good opinion, and I surely don't know.
Although the circumstantial detail of the Polenberg article inclines me to think it the most likely source, the difference are also substantial -- Brady was not the first officer on the scene, and the altercation did not start in Duncan's bar; Duncan didn't even own a bar! I think we must hold the question open as to what, if anything, inspired this song. - RBW

Last updated in version 6.0

Duncan Campbell (Erin-Go-Bragh) [Laws Q20]

DESCRIPTION: Duncan Campbell, although he comes from Argyle in Scotland, is known as Erin-Go-Bragh. A policeman mistakes him for an Irishman and abuses him. Campbell returns the favor, then flees before anyone can stop him

AUTHOR: unknown

EARLIEST DATE: before 1850 (broadside, Bodleian Harding B 11(3725))

KEYWORDS: abuse police

FOUND IN: US(Ap,MW) Canada(Mar,Ont) Britain(Scotland) Ireland

REFERENCES (13 citations):

Laws Q20, "Duncan Campbell (Erin-Go-Bragh),"
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #127, p. 1, "Erin-go-Bragh"; #131, pp. 2-3, "Erin-go-Bragh" (1 texts plus 3 fragments)
Greig/Duncan2 236, "Erin-go-Bragh" (11 texts, 9 tunes)
Ford-VagabondSongsAndBalladsOfScotland, pp. 49-51, "Erin-Go-Bragh" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 319, "Erin-go-Bragh" (1 text, 1 tune)
Munnely/Deasy-TheMountCallanGarland-Tom-Lenihan 17, "Erin Go Bragh" (2 texts, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 4, "Erin Go Bragh" (1 text, 1 tune)
Ord-BothySongsAndBallads, p. 387, "Erin-Go-Bragh" (1 text)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 134, "Duncan Campbell" (1 text)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 112, "Erin-Go-Bragh (Ireland Forever)" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 197, "Clay Morgan" (1 fragment, 1 tune)
Peters-FolkSongsOutOfWisconsin, p. 50, "The Wild Irishman" (1 text, 1 tune)
DT 531, ERNGOBRA*

Roud #1627

RECORDINGS:

John Strachan, "Erin-Go-Bragh" (on FSB7)

BROADSIDES:

Bodleian, Harding B 11(3725), "Duncan Campbell," M. Stephenson (Gateshead), 1838-1850; also Firth b.25(539), 2806 c.14(79), Firth b.26(199), Harding B 11(1026), 2806 b.10(198), Harding B 20(83), "Duncan Campbell"; Firth c.26(15), "Erin Go Bragh" ("My name's Duncan Cambell, from the shire of Argyle")

Murray, Murray, Mu23-y1:068, "Duncan Cambell," James Lindsay (Glasgow), 19C; also Mu23-y1:025, "Duncan Cambell," James Lindsay Jr. (Glasgow), 19C

NLScotland, L.C.1270(003), "My Name Is Duncan Campbell," unknown, c. 1845; also L.C.Fol.70(57b), "Duncan Campbell," unknown, c. 1890

CROSS-REFERENCES:

cf. "Villikens and his Dinah" (tune) and references there

cf. "The Blaeberry Courtship" (tune, according to Greig)

cf. "Billy O'Rourke" (theme of Irishman being abused and fighting back)

cf. "The Wild Irishman in London" (theme of Irishman being abused and fighting back)

cf. "The Coat That Was Buttoned Behind (An Irishman's Coat It Is Buttoned Before)" (theme of Irishman being abused and fighting back)

SAME TUNE:


NOTES [235 words]: From the commentary to broadside NLScotland, L.C.1270(003): "This song was written in the nineteenth century, and the mention of the police puts it post-1829, when the 'Peelers' were first established." - BS

A clever but not quite certain bit of logic, since the song generally refers to "policemen," not "Peelers," and that word is older. (Also, the first Peelers served in Ireland in 1817; the concept of a
unified police force then came to Britain in 1829). - RBW
From the Greig #131 fragment: "I will tell you a guise, and I'm sure ye will smile, That Erin-go-bragh was the Duke of Argyle." Greig #127 quotes Ford's last verse: "I come from Argyle in the Highlands so braw But I ne'er take it ill when called Erin-go-bragh."
Munnelly/Deasy-TheMountCallanGarland-Tom-Leniihan 17 differs from the common version in two ways. First, instead of being Duncan Campbell from Scotland, the hero is Paddy from Ireland (Athy), which changes it from a ballad of common cause between the Scotsman and Irishman. Second, the hero is taken by the crowd as a "bold rascal that has killed our police"; usually, he escapes. - BS
The version in Peters-FolkSongsOutOfWisconsin also involves a genuine Irishman. Possibly the song family should be split into two parts -- except that there is no evidence that anyone made a deliberate change, and the versions blur together enough that it would be hard to draw a clear line. - RBW
*Last updated in version 5.1*
File: LQ20

**Duncan M'Callipin (The Tranent Wedding)**

DESCRIPTION: "It was at a wedding near Tranent, When scores an' scores on fun were bent...
'Shame tak' the hindmost,' quo' Duncan M'Callipin." A typical story of a wild wedding, the associated broose race, and the behavior of the various guests

AUTHOR: Peter Forbes?

EARLIEST DATE: 1904 (Ford)

KEYWORDS: wedding humorous talltale

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
Ford-VagabondSongsAndBalladsOfScotland, pp. 42-45, "Duncan M'Callipin" (1 text, 1 tune)
Roud #5982

CROSS-REFERENCES:
cf. "Duncan MacKallikin" (subject and form)

File: FVS042

**Duncan MacCleary**

DESCRIPTION: "Duncan MacCleary, an' Janet his wife, Duncan MacCleary, he played on the fife: Janet she danced until she cried wearie." They live a life of quiet happiness, though he is blind and hears little. When he dies, she soon follows after

AUTHOR: unknown

EARLIEST DATE: 1901 (Ford)

KEYWORDS: love death dancing home

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
Ford-VagabondSongsAndBalladsOfScotland, p. 302, "Duncan and Janet M'Cleary" (1 text)
Roud #12586

File: FVS302

**Duncan MacIntosh**

DESCRIPTION: Duncan Macintosh was a Highlander who played bagpipes for the king at Aberdeen, danced the Highland fling, and sang "It's a braw bricht meenlicht nicht ...." His whiskers were like heather. He ate potatoes, scones and pottage and enjoyed "a drap"

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan3)

KEYWORDS: dancing drink food music Scotland nonballad royalty

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan3 529, "Duncan MacIntosh" (1 text, 1 tune)
Roud #6008

File: GrD3529
Duncan MacKallikin

DESCRIPTION: "Twas for a peck o' meal ... Duncan bet on his grey mare To rin 'gainst nine or ten." One horse falls. The other horses are named as they challenge and fall back. "Duncan aye kept gallopin" and wins the bet

AUTHOR: unknown

EARLIEST DATE: 1856 (broadside, Murray Mu23-y2:010)

KEYWORDS: wager racing derivative horse gambling

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan3 495, "Duncan MacKallikin" (1 text, 1 tune)

Roud #5983

BROADSIDES:
Bodleian, Harding B 17(80b), "Duncan M'Callachan" ("It was for a peck o' meal or mair"),
Sanderson (Edinburgh), 1830-1910
Murray, Mu23-y2:010, "Duncan M'Callochan," James Lindsay (Glasgow), 1856

CROSS-REFERENCES:
cf. "There Cam a Young Man to My Daddie's Door" (tune, broadside Murray Mu23-y2:010)
cf. "Duncan M'Callipin" (subject and form)

NOTES [91 words]: Ford, re "Duncan M'Callipin" refers to this song as "a perverted version of the song ... but its coarseness damages its chance of popularity. Forbes's song ["Duncan M'Callipin"] deservedly has held the field." Reluctantly I am following Ford, Roud, and Greig/Duncan3 in considering the songs "related" rather than the same. The structure, and many lines are shared. Since Ford dates a book of Forbes's poems to 1812 it seems likely that his version is the earlier. Since the songs cannot be independent I consider this version to be derivative. - BS

Last updated in version 2.4

File: GrD3495

Dundee Jail

DESCRIPTION: "Oh, have you seen my Mary Ann?" was one time all the go, But now 'tis neither pot nor pan -- 'tis 'Dundee Jail You Know.' The singer describes the hard times in Dundee Jail -- bad food, poor drink, etc. -- and hopes he never goes there

AUTHOR: unknown

EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)

KEYWORDS: prison hardtimes warning

FOUND IN:

REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 71, "Dundee Jail" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "John Anderson, My Jo, John" (tune)

NOTES [30 words]: All of this but the first verse seem to be a standard prison song; I suspect that the broadside publisher wrote a (not very coherent) first verse to make it look "different." - RBW

Last updated in version 4.5

File: Gath071

Dundee Lassie (I), The

DESCRIPTION: "I'm a Dundee lassie you can see, And ye'll a'ways find me cheerfu' nae matter whaur I be... I'm spinner intae Baxter's Mill." Her father was killed in France; her mother died young, so she cannot be a teacher. Her friend lost her ove in Spain

AUTHOR: Mary Brooksbank (source: Gatherer-SongsAndBalladsOfDundee)

EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)

KEYWORDS: worker hardtimes

FOUND IN:

REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 37, "The Dundee Lass" (1 text, 1 tune)

Roud #21588

File: Gath037
Dundee Once More
DESCRIPTION: "In Dundee once more, It's the place that I adore, When we're in Lochee we're aye longin' tae be Back in Dundee once more." Similarly, "In the berryfields once more... When we're in Blairgowrie we're longing...." "On the whalers once more...."
AUTHOR: Mary Brooksbank (source: Gatherer-SongsAndBalladsOfDundee)
EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: home travel nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 21, "Dundee Once More" (1 text, 1 tune)
Roud #21589
File: Gath021

Dundee Weaver, The
DESCRIPTION: "Oh, I'm a Dundee weaver and I come frae bonne Dundee, I met a Glesca feller and he came courtin' me... And there the dirty wee rascal stole my thingumyjig awa'." She will tie up her corsets and wear fine clothes; no one will know her thingumyjig is gone
AUTHOR: unknown
EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: humorous sex clothes seduction
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 30, The Dundee Weaver" (1 text, 1 tune)
Roud #8108
NOTES [52 words]: Matt McGinn wrote a sort of parody/continuation of this, in which the Glasgow man receives a complaint from the weaver's husband about his activities. This is apparently popular enough to have been passed around in folk club tradition. If I read this correctly, the original is Roud #8108, the parody #7286. - RBW
Last updated in version 4.5
File: Gath030

Dundee Whaler, The
DESCRIPTION: "Come all ye brisk young whalers and listen tae me, You think that the life is saw bonnie and free," but the singer vows that, if he makes it back to Dundee, he'll never whale again. The singer describes his miserable voyage
AUTHOR: Nigel Gatherer (source: Gatherer-SongsAndBalladsOfDundee)
EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: whaler sailor hardtimes
FOUND IN:
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 23, "The Dundee Whaler" (1 text, 1 tune)
NOTES [78 words]: There is no evidence that Nigel Gatherer's song is traditional, but to set a song about whaling in Dundee is certainly fitting. In the days when whalers used only sail, they set out from everywhere, but as sail gave way to steam, Dundee gradually acquired a monopoly on the industry (for this, see the notes to "The Old Polina"), and the routine, as described in the song, was to set out from Dundee, resupply in Newfoundland, and then head north to take the whales. - RBW
Last updated in version 4.5
File: Gath023

Dundee, It's a Pretty Place
DESCRIPTION: "Dundee, it is a pretty place, Surrounded by a wall, Where brave Argyll did won the field With sword and cannon ball."
AUTHOR: unknown
EARLIEST DATE: 1634 (Hunt's Psalter)
KEYWORDS: battle
Dunderbeck

DESCRIPTION: The German Dunderbeck invents a steam-powered machine to turn any sort of meat into sausages. Thus vanish all the rats and cats of the town. When Dunderbeck's machine breaks down, he tries to fix it; his wife accidentally starts it with him inside.

AUTHOR: unknown

EARLIEST DATE: 1922 (Randolph)

KEYWORDS: technology disaster animal humorous food

FOUND IN: US(MW,So)

REFERENCES (7 citations):
Randolph 488, "Dunderbeck's Machine" (2 texts)
Stout-FolkloreFromIowa 107, pp. 135-136, "Dunderbeck" (1 text)
Spaeth-ReadEmAndWeep, p. 80, "Dunderbeck" (1 text, tune referenced)
Silber/Silber-FolksingersWordbook, p. 239, "Dunderbeck" (1 text)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 139-140, "The Sausage Meat Machine" (1 text, 1 tune)
Fuld-BookOfWorldFamousMusic, pp. 515-516, "Son of a Gun -- (Son of a Gambolier; Dunderbeck; and Rambling Wreck from Georgia Tech)"

DT, DUNDE*

Roud #4461

CROSS-REFERENCES:
cf. "The Son of a Gambolier" (tune & meter) and references there
cf. "O Where O Where Has My Little Dog Gone" (theme)

ALTERNATE TITLES:
Johnny Rebeck
Johnny Rebec
Johnny Robeck

File: R488

Dungannon Convention, The

DESCRIPTION: "The church of Dungannon is full to the door" with Volunteer warriors. In spite of "English oppression" the volunteers stood ready to protect England from a foreign fleet. At Dungannon the delegates swore "We've suffered too long, we'll suffer no more"

AUTHOR: unknown

EARLIEST DATE: 2000 (Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: England Ireland patriotic political
HISTORICAL REFERENCES:
September 8, 1783 - Irish Volunteer Society Convention in Dungannon, Co. Tyrone (Source: Moylan-TheAgeOfRevolution-1776-1815) (but see the NOTES)
FOUND IN:
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 5, "The Dungannon Convention" (1 text, 1 tune)
NOTES [474 words]: Moylan-TheAgeOfRevolution-1776-1815 p. 1: "On St Patrick's Day, 1778, the first company of Belfast Volunteers was formed in response to the danger of a possible war between Britain and France. The movement spread like wildfire and soon there were companies in all parts of Ireland. At their height they numbered 100,000 members. By the following year they had become politicized and swung their weight behind the so-called Patriot Party, those in favour of legislative independence from the British parliament and the removal of impediments to Irish commerce." - BS
According to Fry/Fry, p. 187, "In February 1782 [Henry] Grattan arranged a convention of some 250 delegates from the Volunteers, who met in the parish church of Dungannon." The result was, in effect, a declaration of parliamentary independence.
Kee, p. 32, relates that "In 1780 Grattan for the first time tried to get the Irish House of Commons to vote an Irish Declaration of Independence. He was then unsuccessful, owing to the Crown's effective control of the majority in Parliament, through the system of patronage. By the end of the following year, however, the Volunteers outside Parliament had become much stronger. They were now said to number eighty thousand men, and in 1782 a convention of democratically elected Volunteer delegates was held at Dungannon, a sort of parliament outside Parliament, backed by potential physical force for the first but by no means the last time in Irish history."
Moody/Martin/Keogh/Kiely, p. 208, describes it this way: "How did the United Irishmen hope to secure reform? Apparently at first they still trusted to persuasion, to the pressure of public opinion. Volunteer corps and political clubs passed resolutions in favour of reform, and early in 1793 Ulster reformers held a representative convention at Dungannon, the delegates pledging their support to parliamentary reform. It was hoped that later a national convention could be held at Athlone. To radicals parliamentary reform was the first step toward a just and efficient administration of Ireland. They looked forward to the abolition of tithes, a reduction in government expenditure, lower taxation, the encouragement of trade[,] and help for parliamentary education."
The pressure was enough that, later that year, the Irish parliament gave in and voted independence unanimously (Kee, p. 33). Under that pressure, the British granted the parliament most of what it asked -- repealing even the infamous Poyning's Law that said the British parliament could override the Irish. (For further details, see the notes to "Ireland's Glory.") There would be more Dungannon Conventions in 1783 and 1793, and eventually in 1905 Bulmer Bobson and Denis McCullough founded the nationalist "Dungannon clubs" (OxfordCompanion, p. 165), but the 1782 edition was the Really Big Deal. - RBW
Bibliography

- Fry/Fry: Peter and Fiona Somerset Fry, A History of Ireland, 1988 (I use the 1993 Barnes & Noble edition)
- Kee: Robert Kee, The Most Distressful Country, being volume I of The Green Flag (covering the period prior to 1848), Penguin, 1972

Last updated in version 2.5
File: Moyl005

Dungarvon Whooper (I), The

DESCRIPTION: The cook in a Dungarvon River lumber camp dies. The crew suspect the skipper murdered him. That night "fearful whoops and yells the forest fill" and are heard around "the Whooper's grave" until "God's good man" prays that they stop.

AUTHOR: Michael Whelan

EARLIEST DATE: 1912 (Manny/Wilson-SongsOfMiramichi)
**Dungarvon Whooper (II), The**

**DESCRIPTION:** The night a group of fishermen "reached Dungarvon ... the Dungarvon Whooper was the terror of the night." All the beasts fled and the fishermen "felt very sure We could beat any Whooper ... And when he saw that he was beat He was forced to run away"

**AUTHOR:** unknown

**EARLIEST DATE:** 1960 (Manny/Wilson-SongsOfMiramichi)

**KEYWORDS:** fight fishing humorous ghost

**FOUND IN:** Canada(Mar)

**REFERENCES (1 citation):**
Manny/Wilson-SongsOfMiramichi 14, "The Dungarvon Whooper (II)" (1 text, 1 tune)
ST MaWi014 (Partial)
Roud #9199

**NOTES [212 words]:** Manny/Wilson-SongsOfMiramichi: "Rev Edward Murdoch, the Roman Catholic parish priest at Renous, felt seriously enough about the matter to come up to Dungarvon and read the church service of exorcism. It is said that after this the evil spirit which was responsible for the horrible sounds was heard no more. But people still say they sometimes hear the Whooper, and they fear to visit the grave by the Whooper Spring. The Dungarvon River is a branch of the Main Renous River, which it joins above Quarryville."

"The train on the Canada Eastern Railway, between Fredericton and Newcastle, named for the Whooper, made its last run in 1936."

Manny/Wilson-SongsOfMiramichi note on authorship: Someone "says this satiric song was made up by Everett Price, Billy's brother, but Billy [the singer] himself says it was written by his grandfather, Abraham Munn." - BS

Manny and Wilson offer two explanations for the origin of the name "Whooper." One, found in their notes to "The Dungarvon Whooper (I)," link it to a mysterious death and later exorcism in the area, described above and in the notes to the other "Whooper" song.

In their notes on this version, they mention the name being associated with the train on the occasion of a run with a lot of rowdy woodsmen aboard. - RBW

**File:** MaWi014

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**Dungiven Cricket Match**

**DESCRIPTION:** The boys of Dungiven challenge the team from Derry to a cricket match. Both teams turn out, and bring crowds of supporters. The contest, naturally, is hard-fought, but Dungiven wins. The singer lists the team members

**AUTHOR:** unknown

**EARLIEST DATE:** 1936 (Sam Henry collection)

**KEYWORDS:** sports moniker

**FOUND IN:** Ireland
Dungiven Priory Church

DESCRIPTION: The singer wanders out, enjoying nature, when he comes to "the old church not far from Dungiven." He praises the artistic quality of the site, and bids nature to love him. He notes that life is fleeting, and bids farewell to the spot

AUTHOR: James Maxwell ?
EARLIEST DATE: 1927 (Sam Henry collection)
KEYWORDS: rambling burial
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H187, pp. 162-163, "Dungiven Priory Church" (1 text, 1 tune)
Roud #13463
NOTES [30 words]: Dungiven Priory is one of the most famous religious sites in Ireland, and is famous as the graveyard of the O'Cahan family. For details, see the notes to "The Banks of the Roe." - RBW
File: HHH187

Dunlap Creek

DESCRIPTION: "A friend and I went walking Along the public way. But things had changed so strangely From that of former days." The singer compares present with past. The fish are gone from Dunlap Creek, and the mill torn down. The main sight is a railroad tunnel

AUTHOR: unknown
EARLIEST DATE: 1949 (Korson)
KEYWORDS: technology railroading fishing
FOUND IN: US(MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 26-27, "Dunlap Creek" (1 text, 1 tune)
File: KPL026

Dunlap's Creek

DESCRIPTION: "Sing to the Lord, ye heavenly hosts, And thou, O lord, adore, Let death and hell through all their coasts Stand trembling at his power." God's chariots are described, and his punishments; sinners are asked what they will do at judgment

AUTHOR: Words: Isaac Watts (1674-1748)
EARLIEST DATE: 1816 (The Pittsburg Selection of Psalm Tunes, according to Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: religious nonballad warning death
FOUND IN:
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 453-454, "Dunlap's Creek" (1 text, 1 tune)
Roud #18615
File: KPL453

Dunlavin Green

DESCRIPTION: At the time of the 1798 Rebellion, Captain Saunders betrays some of his own men to execution at Dunlavin Green. Some of the martyrs are named and mourned, and Saunders is cursed.

AUTHOR: unknown
EARLIEST DATE: 1798 (Zimmerman-SongsOfIrishRebellion); 1820 (according to Moylan-
The Age of Revolution (1776-1815)

KEYWORDS: rebellion execution lie army Ireland betrayal death

HISTORICAL REFERENCES:
May 24, 1798 - "Nineteen members of the Saundersgrove corps of yeomen, and nine of the Narraghmores, imprisoned in Dunlavin as United Irish sympathisers, were led out and summarily executed." (source: Moylan-The Age of Revolution-1776-1815)

FOUND IN: Ireland

REFERENCES (5 citations):
Hodgart-Faber Book of Ballads, p. 202, "Dunlavin Green" (1 text)
Galvin-Irish Songs of Resistance, pp. 94-95, "Dunlavin Green" (1 text, 1 tune)
OLochlann-Irish Street Ballads 53, "Dunlavin Green" (1 text, 1 tune)
Zimmerman-Songs of Irish Rebellion 9, "Dunlavin Green" (2 texts, 1 tune)
Moylan-The Age of Revolution-1776-1815 55, "Dunlavin Green" (1 text, 1 tune)

Roud #3010

NOTES [203 words]: The 1798 rebellion collapsed even before it properly began, and many of the leaders were betrayed (the United Irish leaders were taken in March, and the rebellion did not take place for many months after that).

Captain Saunders led a Yeoman (Irish militia) company, and on May 22, shortly before the actual rebellion, he assembled his men and urged those who were rebels to come forward.

About twenty of the rebels, leaderless and hoping for mercy, revealed themselves. They were arrested and sent to Dunlavin.

Two days later, with rebels threatening the town, a total of 28 rebels (19 of them from Saunders's company) were summarily executed. (This seems to have been both in fear of and as an example to the rebels outside.) Such behavior was against British rules, and was condemned by many even on the English side, but as always, the atrocities were remembered longer than the regrets of the more civilized faction of the Loyalists.

The ballad is recorded on one of the CD's issued around the time of the bicentennial of the 1798 Irish Rebellion. See:
Franke Harte and Donal Lunny, "Dunlavin Green" (on Franke Harte and Donal Lunny, "1798 the First Year of Liberty," Hummingbird Records HBCD0014 (1998)) - BS

File: Hodg202

Dunya


AUTHOR: unknown

EARLIEST DATE: 1959 (Cray-AshGrove)

KEYWORDS: courting foreign language

FOUND IN:

REFERENCES (1 citation):
Cray-AshGrove, p. 21, "Dunya" (1 text, 1 tune)

NOTES [47 words]: Cray-AshGrove implies that this is a popular song in Israel brought to the United States by Sol Gold, who added two verses. But if it is popular in Israel, I can find no hint of it on the web, at least as transcribed in Cray-AshGrove (in the Roman rather than the Hebrew alphabet).

File: CraAG21

Dupree [Laws I11]

DESCRIPTION: Betty asks Dupree for a diamond ring; he promises her one. He sets out for the jewelry store and steals a ring, but shoots a policeman as he escapes. Unwilling to leave Betty and/or unable to flee, he is captured, convicted, and hanged.

AUTHOR: unknown

EARLIEST DATE: 1930 (recording, Willie Walker)

KEYWORDS: homicide robbery execution

HISTORICAL REFERENCES:
Aug 1903 - Birth of Frank DuPre
Dec 15, 1921 - Frank DuPre robs an Atlanta jewelry store
Sept. 1, 1922 - DuPre hanged

FOUND IN: US(SE)

REFERENCES (10 citations):
Laws I11, "Dupree"
Lomax/Lomax-OurSingingCountry, pp. 328-330, "Dupree" (1 text, 1 tune)
Friedman-Viking/PenguinBookOfFolkBallads, p. 396, "Dupree" (2 texts, but only the second is I11; Laws considers the first to be E24)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 315, "Dupree Blues" (1 text)
Botkin-TreasuryOfSouthernFolklore, p. 752, "Dupree" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 239-240, "Dupree" (1 text)
Silber/Silber-FolksingersWordbook, p. 73, "Betty And Dupree" (1 text, possibly modified by Brownie McGhee)

DT, BTTYDPRE

ADDITIONAL: Tom Hughes, _Hanging the Peachtree Bandit: The True Tale of Atlanta's Infamous Frank DuPre_, History Press, 2014, pp. 112-113, "(Betty Tol' DuPree)"; p. 114, "(no title)" (2 texts)
Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, pp. 398-400, "Betty and Dupree" (1 text)

Roud #4179

RECORDINGS:
Teddy Grace, "Betty and Dupree" (Decca 2602, 1939)
Art Thieme, "Betty & Dupree Blues" (on Thieme06)
Kingfish Bill Tomlin, "Dupree Blues" (Paramount 13057, 1931; rec. 1930)
Brownie McGhee, "Betty and Dupree" (on AschRec2)
Willie Walker, "Dupree Blues" (Columbia 14578-D, 1931; rec. 1930; on BefBlues1, RoughWays1, StuffDreams2)
Georgia White, "Dupree Blues" (Decca 7100, 1935)
Josh White, "Betty and Dupree" (on ClassAfrAm)

CROSS-REFERENCES:

SAME TUNE:
Georgia White, "New Dupree Blues" (Decca 7209, 1936)

NOTES [4815 words]: Not to be confused with "Frank Dupree" [Laws E24]. This one is in blues form and opens with Betty asking for a ring.

Polenberg, pp. 272-273, lists no books about the story of Betty Andrews/Anderson and Frank DuPre/Dupre; there are a few web articles, plus the files of the Atlanta Constitution. However, Hughes's book came out at about the same time as Polenberg's, telling of DuPre's adventures although it doesn't have much about the romance. (Given that it lasted less than a week, there isn't all that much to know!)

I can't help but think how star-crossed the two were: They were teenagers, they hardly knew each other, and they were nitwits. Fortunately, there was no William Shakespeare to write their story, although there was Andrew Jenkins to cough up "Frank Dupree" and perhaps indirectly inspire this song.

A few noteworthy facts from Polenberg: Frank DuPre was just 18 years old at the time of his escapade (born August 1903), and barely 19 when he was hung. The spelling "Dupree" seems to be a clear error; Hughes, p. 101, has a photo of his tombstone, which clearly says "DUPRE." DuPre's family background was unpromising. Frank (Jr.) was of two children born to Frank A. DuPre and Nannie Pearl Schroeder DuPre, the other being an older brother, Joe. The family came from Abbeville, South Carolina, but wandered around a lot because Frank Sr., a blacksmith, had trouble finding work (Hughes, pp. 18-19; there seems to be no reason to doubt that Frank Sr. was a hard worker, but it was a tough period).

DuPre's mother seems to have been emotionally disturbed; she made at least two suicide attempts, in 1916 and 1917, using laudanum the first time and disinfectant the second (Hugues, p. 19). She died in November 1918. Hughes, p. 19, hints that it was the result of the 1918 flu; Polenberg, p. 137, says it was pellegra (niacin deficiency). To develop that particular deficiency implies a truly horrendous diet (perhaps the result of the poverty caused by Frank Sr. not being able to keep a job); one wonders if Frank DuPre had suffered malnutrition as well (perhaps prenatal), which could affect his mental processes.

DuPre's education apparently ended with the eighth grade (Hughes, p. 20). He apparently was a decent worker in his first jobs after leaving school, but none of them paid well and none lasted long (Hughes, pp. 20-21). He joined the Navy in late 1920, didn't like it, and was discharged in March.
1921 as the Navy downsized. By the summer of 1921, he was based in Atlanta -- and still unemployed (Hughes, p. 21). It was a tough time in Georgia; the boll weevil had reached the state in 1915, and between 1919 and 1923, the cotton crop fell by two-thirds. Banks, farms, and merchants went out of business (Martin, p. 159). It was better in Atlanta than in rural areas, but still, there was little work for young men with little useful training or experience.

DuPre apparently committed his first crime in the fall of 1921, robbing a cousin's husband of $140 and a watch (Hughes, pp. 21-22). On December 3, 1921, he robbed a jewelry store for the first time, walking off with a couple of rings with a combined value of about $2000, which he fenced for $425 (Hughes, pp. 22-23). $17 of that went to buy his first gun, a .32 Colt automatic (Hughes, p. 24; note that this contradicts the songs that, for poetic reasons, tend to call the pistol a .44). Clearly he was now committed to a life of crime.

Despite this, he apparently didn't drink, didn't swear, was shy and didn't talk much (Hughes, p. 25). He looked like, and was, a skinny teenager who, if unarmed, probably wouldn't scare anyone. He was staying at this time at a cheap lodging, the Childs Hotel. It was in the mezzanine of this hotel that he first met the woman usually called Betty Andrews (Hughes, p. 24), properly "Betty Anderson."

If we know a fair amount about DuPre, our knowledge of Betty is limited and confusing. She was barely 18 when she met DuPre (Polenberg, p. 138), and very pretty -- although, contrary to some newspaper reports, she was not a blue-eyed blonde; Hughes, p. 42, says that she was "a brunette with large sad eyes and heavy painted pouty lips of the flapper style." This seems accurate to me based on the photos of her on p. 140 of Polenberg and p. 43 of Hughes. The photos of her make her look biracial -- which is correct; her mother was the granddaughter of Cherokee Indians (Hughes, p. 50).

There was a report that she had suffered a severe fever at a child and never recovered her mental abilities; her father allegedly said her mind "is blank at times" (Pohlenberg, p. 138). Her father denied the tale (Hughes, p. 50) -- but at her trial, the judge was told she had spent four years in the first grade; the school said she had a "positively dull mind." She certainly seems to have been emotionally unstable; in interviews before DuPre's trial she alternated between calling him insane and said she would marry him if he weren't sentenced to death (Hughes, p. 49). The stories she told were always changing. Whether she had suffered a fever or not, there really seems to have been something wrong with her -- although the descriptions don't sound like ordinary intellectual disability to me; I think there was something else going on.

She was said to have worked as a chorus girl in the touring musical "Chu Chin Chow," a loose adaption of the tale of Ali Baba and the Forty Thieves which featured a scantily-clad dancing harem (Hughes, p. 24; Pohlenberg, p. 138), which was believable given her looks. The show was a big success (there would eventually be a movie and a big revival), but Betty claimed to have decided to stay in Atlanta after it toured there (Hughes, pp. 24-25); she would later attribute this to a weak heart (Hughes, p. 42). But no one associated with the show had ever heard of her (Hughes, p. 50). She seems to have dressed beyond the means her minor income would have allowed, but she reported having "an allowance from my father," who lived in the north (Hughes, pp. 44, 50). This too was false; she came from Gainesville, Georgia, and her father was not wealthy.

Her father's name was Joseph Guest; she had gained the name "Anderson" when, at age fifteen in 1918, she had married a man almost twice her age, a barber named Joseph Anderson. That didn't last long; Anderson claimed "she has wrecked my life" and that she didn't know what love is (Hughes, p. 50) -- although he didn't actually file for divorce until the DuPre case came along (Pohlenberg, p. 140).

She also played piano, and it was as she played the piano that DuPre first saw her. He came up to her her to tell her how much he liked her playing (Polenberg, p. 137). They went on a few dates, and he bought her some clothes. But she wanted more: "Betty was clear: if Frank wished to court her, she would have to have nice things. Frank said all she would ever have to do was ask. Betty then made the immortal admission. Betty told DuPre, 'Baby, I'd love a diamond ring'" (Hughes, p. 25).

Their affair was so torrid that it apparently took them only four days to reach this stage (Polenberg, p. 138). What would have happened had Betty asked a half a year earlier, before he turned to crime, we cannot know. By December 1921, robbing a jewelry store was not new to him. Having fortified himself with alcohol, DuPre went to Nat Kaiser's jewelry and asked about wedding rings. The store staff apparently didn't trust him -- he was a handsome young man, but there must have been alcohol on his breath! Plus his clothes were somewhat mismatched; he wore a proper suit, but a "newsboy" cap (Hughes, p. 10). They showed him relatively inexpensive jewelry, but he demanded the $2500 ring in the window (3.25 carats on green gold).

That was an important enough item that the manager on duty, Nat Ullman came out -- and signaled
their security guard, a Pinkerton named Irby C. Walker. When DuPre grabbed a $2500 ring, Walker moved to stop him -- and DuPre pulled out his gun and fatally shot him (Hughes, pp. 10, 12). DuPre fled, shooting another man, Graham West, along the way (Hughes, p. 12), this time non-fatal.

Now DuPre had a problem. He had the ring -- but he also had the whole city of Atlanta after him. And that meant that he couldn't use the ring as a gift; he needed to pawn it to gain the money to cover his tracks. (If the Atlanta police department weren't so utterly inept, he probably would have been taken into custody already; for another example of the Atlanta authorities bungling their work, see the Mary Phagan/Leo Frank case as described in the notes to "Mary Phagan" [Laws F20]. The Atlanta police chief, James L. Beavers, had been appointed in 1911 and gone on a crusade against brothels, but was incompetent enough that he was deposed and resigned in 1915, then reappointed in 1917, ran for mayor in 1922 and didn't even make it to the second round, and was deposed again in 1923, only to be restored yet again 1925-1932; Garrett, pp. 574, 657, 699, 787, 794-795).

Apparently DuPre showed Betty the ring but didn't give it to her. Instead, he went looking for his fence. (Hughes, p. 26). And the fence... couldn't take it. Apart from the fact that it was very expensive, no pawnbroker in Atlanta could acquire such a hot item. If DuPre wanted to hock it, it had to be somewhere else.

DuPre couldn't even take a train; they were watched. Finally he and the fence, Jack Worth, found a taxi driver to who would take DuPre to Chattanooga, with the driver to be paid once DuPre had sold the ring (they had a particular pawnbroker in mind). They made plans for Betty to join him, telling her to meet him at the Cecil Hotel. She didn't show up; she wouldn't leave without her sister, and the sister was not available. By phone, they agreed that he would leave without her (Hughes, p. 27).

In Chattanooga, DuPre was once again disappointed by the pawnbroker. He wanted $700; the pawnbrokers, father and son Max and Abby Silverman, offered $495. Eventually they worked out a deal under which DuPre got $400 cash and a pawn ticket; if he gave up his claim to the ring, he'd get $200 more. Out of that $400 cash (which the Silvermans needed time to scrounge), he had to pay $90 for the taxi ride (Hughes, p. 30).

DuPre then went to Chattanooga Station to catch a train north. The driver, Clifford Buckley, headed back to Atlanta -- where he and his car had been missed; he was fired as soon as he got home. The police found his car -- with a gun that had been recently fired .32 Colt automatic; DuPre had left his gun. Buckley was promptly arrested as an accessory to murder (Hughes, pp. 30-31).

He proved a key source of information. Atlanta investigators went to the Silverman pawnshop in Chattanooga and verified that the ring they had taken was the one stolen from the Kaiser jewelers. That proved they were on the right track. Then... a Western Union message and a money order at the taxi company, asking Buckley to give a message and money to Betty Andrews; the message asked Betty to come to Norfolk to meet him. The taxi company collected the message -- and the police went for Betty (Hughes, p. 32).

Talking to the desk clerk at the Childs Hotel, the police learned that Betty had been with a man named Frank DuPre. A photo in Betty's room was positively identified by a witness who had been by the jewelry store. So the police now had a name to go with their description. Betty confirmed she had been dating DuPre. She called him a nice young man, claimed to be surprised at what he had done, and declared that she would not have gone with him (Hughes, p. 33).

They came close to catching DuPre at the Western Union office as he awaited an answer from Betty. But he escaped and sent her a letter about it. It was signed "Your lover, Frank." Betty rather than responding, took the letter to the police (Hughes, pp. 33-34). Although she did cry heavily when she saw him after his arrest (Hughes, p. 48).

DuPre really did have rocks in his head. Having made his way out of Georgia to (eventually) Detroit, he actually sent a letter to an Atlanta newspaper describing his side of things (text on pp. 37-38 of Hughes). He also wrote to Max Silverman, the pawnbroker, to try to get his $200 -- as if the pawnbroker would pay up on a stolen ring! DuPre asked that the wire transfer be sent to the Detroit post office. Silverman turned the message over, and the Detroit police started watching for him (Hughes, p. 39). He was promptly arrested -- and promptly confessed. He sent back to Georgia (Polenberg, p. 139).

Betty was no longer having anything to do with him; she denied having encouraged him, releasing a statement that read, in part, "He fell in love with me, but it was not my fault and I did nothing to encourage him to do so. God knows I am sorry for the boy, but I cannot make myself feel that I am in any way responsible for his crimes.... I did not love him, and knowing him only four days, I was scarcely in a position to aid him or influence him in the commission of a crime. I was with him on the streets only one time, and then we went to the theater" (Hughes, p. 42. He suggests a lawyer
had a hand in that statement, but I suspect it accurately reflects how Betty felt.)

From the time he was taken into custody, it was just a matter of things working through the courts -- and that didn't take long. According to Hughes, p. 46, "The grand jury indicted DuPre on Friday. The trial would start on Tuesday. [DuPre's lawyer Henry A.] Allen had not even met his client." Allen managed to obtain only a two day delay.

The prosecutor, John Boyken, was one of those who had prosecuted Leo Frank for the murder of Mary Phagan, although he later admitted that that had been a mistake (Hughes, p. 49). He was very much a throw-the-book-at-them law-and-order type. Throw in a megachurch leader preaching a sermon about DuPre as an example of depravity (Hughes, p. 53), and it was clear that the prosecution would go for the death penalty.

Given the talk of insanity, the prosecutor had him examined, and the doctor declared DuPre sane (Hughes, pp. 51-52, has his report). The doctor involved spent only two hours with DuPre, and his history makes it clear that he could not judge sanity anyway based on the standards we would apply a century later, but it meant that the prosecution was ready for an insanity defense.

In the end, the defense didn't use an insanity argument; they just claimed that DuPre was young and innocent and not really responsible for what he did (Hughes, p. 52), plus they tried to suggest that he thought he was defending himself when the security guard stopped him at the door. The insanity defense might have prolonged the trial, but I'm sure it would have failed; DuPre was a knucklehead, and probably had a diminished moral capacity. Plus he smoked like a chimney, which is a trait associated with several psychological disorders. It really sounds as if he had an impulse control disorder. Still, he certainly understood that murder was wrong.

There was no change of venue (Hughes, p. 57) despite what was clearly a heavily corrupted jury pool -- the case had been all over the newspapers and preached from the pulpits; it was the talk of the town.

The prosecutor offered witnesses to show that DuPre had committed the crime; the defense didn't even really try to contest this (Hughes, pp. 57-61). Witnesses said that DuPre smiled during much of the trial -- evidence I think of his foolishness or mental disorder, but it didn't help his case.

After the prosecution finished, the defense declined to call any witnesses, since they didn't have many they could call and by omitting witnesses, they would get the last word with the jury (Hughes, p. 61). That left one more stage before the final arguments: Under Georgia law, the defendant, without going on oath, was permitted to make a statement about the case. This could be of any length -- but it had to be the defendant speaking to the judge and jury, without help from his lawyer (the Supreme Court would eventually rule this unconstitutional, but not until 1961; Hughes, p. 62). DuPre's lawyers either failed to brief him for this or he forgot his instructions; given unlimited time, he spoke for only about a quarter of an hour; the newspaper transcript of the statement takes just barely more than two pages on pp. 63-65 of Hughes. DuPre briefly told the story of his life, then basically re-confessed (while saying he didn't remember the murder), and denied that Betty was involved -- meaning the defense couldn't even blame her (although they still hinted it was her fault; Pohlenberg, p. 141).

Crucially, he never apologized or said he was sorry for what he had happened (Hughes, p. 62). After that, there really wasn't much Allen and DuPre's other lawyers could do except plead for mercy. The whole thing had taken just two days (Pohlenberg, p. 142).

Under Georgia law at this time, there were only two verdicts involving someone dying: voluntary manslaughter (when there was some degree of provocation) and murder. If the verdict was murder, then the jury could recommend mercy (meaning a life sentence) or not recommend mercy (meaning the death penalty). Allen wasn't trying to get DuPre off; they were just trying to save him the death penalty (Hughes, p. 67).

The jury took an evening and part of a morning to reach a verdict; it was later reported that they needed twelve ballots. DuPre was convicted of murder, with no recommendation for mercy (Hughes, p. 68). The judge (who had no option) sentenced him to be hanged, although he allowed the defense a preliminary hearing for an attempt at a new trial.

Personally, I think the new trial was deserved; justice had been so swift that the defense had had no time to figure out what to do. The jury had clearly been tainted; several jurors were allowed to affirm that they had no prejudices, but had been heard saying that DuPre should swing (Hughes, pp. 74-75; under Georgia law, a sworn statement that one was unbiased had precedence over evidence of bias)). And, although Atlanta had seemed to be roaring for his blood before the trial, things started to change after that. The famous evangelist Billy Sunday thought DuPre should live. Other clergymen also called for clemency. And so did voices from the Ku Klux Klan -- if DuPre died, he would be the first white man executed in Georgia since 1912; it was declared that "Georgia did not hang white folk" (Hughes, pp. 70-71).

The Georgia Supreme Court took the case, and considered four issues -- but it rejected two of
them, including the jury bias claim, outright; it was split 3-3 on the other two, meaning that the result would stand (Hughes, pp. 76-77). They admitted some problems with the charge to the jury, and with juror bias, but not enough to overturn the result. Based on Polenberg's comments on p. 142, it sounds as if the crucial matter for at least some of the judges was that they didn't want to give the impression to other criminals that "they" could get off; Georgia was having a crime wave which needed to be stopped. (The crime wave part was true, but study after study has shown that retributive justice doesn't work. Given what the Georgia courts were like at that time, though, appeals to facts were unlikely to succeed!)

That left only appeals to the governor and the Georgia Prison Commission for clemency. There were public appeals for funds for this; Frank didn't have the money to pay his lawyers. Hughes declares: "Let it be clearly understood: the campaign to save Frank DuPre from a rope was driven by the reality that Georgia was about to hang a white boy" (p. 79). Nonetheless the lawyers did the work that they hadn't been able to do before, including bringing in a psychologist who reports that Frank was a "high-grade moron" (Hughes, p. 79). Had this been known before Frank's first trial, the lawyers might well have tried to get an easier verdict on the grounds of "diminished capacity." However, Hall, p. 195, says "Most states do not allow this defense." In any case, it probably needed to be brought up at trial, not on appeal -- and, of course, there was no time for that.

(I would add, as an aside, that I don't believe that Frank DuPre had intellectual disability pure and simple, at least not as we would define it today. A later psychologist gave him a standard IQ test, on which he scored 80.7. That's low, of course -- but by itself does not qualify one for an intellectual disability diagnosis, for which the approximate cutoff is 70. And besides, the IQ tests of the time were biased against many groups, including uneducated Southerners. Examiners back then were flatly incompetent, and their diagnosis means nothing, but it sounds to me as if Frank's condition was more complex -- my gut feeling, based mostly on the amount he smoked, is that he had incipient schizophrenia. But that's a wild guess. I definitely suspect that Frank and Betty hit it off so fast because of their mental disorders -- people with similar disorders are often attracted to each other.)

The campaign drew a lot of support -- more than 12,000 people signed petitions on DuPre's behalf, which is more than for any case in Georgia history except the Leo Frank case (Hughes, pp. 79-80) -- in which, of course, Frank was innocent, whereas DuPre was unquestionably guilty. Meanwhile, DuPre was joining the Episcopal Church (Hughes, pp. 80-81), although it's not clear whether this was from genuine belief of an attempt to clean up his image. It didn't help. The Prison Commission was unanimous in recommending against clemency (Hughes, p. 81), and the request went to Governor Hardwick with that (lack of) recommendation. Little wonder, then, that DuPre's request was rejected (Polenberg, p. 143). The process had gained DuPre a few more months of life, but after that, a new execution date was set. Polenberg, p. 144 shows him in prison in the month before his execution, dressed in a suit and tie and looking handsome.

Betty, even though she was in the same prison, was not allowed a final visit. The sheriff did finally allow her to send a note, in which she promised to "be good" and "lead a Christian life." It was signed, "Lovingly, Betty" (Hughes, pp. 97-98). Because the elevator went by the women's floor, he briefly saw her as he rode up to the execution chamber. He waved and told her he would see her in heaven; she sobbed and shrieked that she would be good (Hughes, p. 98; I can't help but think how much her behavior sounds like an abused child trying to save herself further punishment even though she does not know what she has done wrong). DuPre was hung in September 1922, less than a month after his nineteenth birthday. Several reporters thought he was smiling before the drop (Hughes, p. 100).

Like just about everyone involved in law enforcement in Atlanta, the hangman was incompetent; DuPre's neck was not broken, and it took him fourteen minutes to die of strangulation (Polenberg, p. 144). Various others associated with DuPre -- Worth, the fence; Buckley, the driver; others -- went on trial while DuPre's appeal were going forward (there had been hope that DuPre would testify, but Worth's attorney found a legal argument that a man condemned to death could not testify). So it was Buckley who was the state's lead witness. Worth got three years (but served only one); Buckley got one year; others got minor punishments (Hughes, pp. 72-73). Silverman, the pawnbroker who bought the big diamond ring, actually got a cut of the roughly $2000 reward money for DuPre, although he probably lost money on the deal overall (Hughes, p. 106).

Which left Betty. She was under suspicion as an accessory for a long time (Boykin declared that he would certainly prove Betty's involvement; Hughes, p. 50; and had her arrested on January 19, 1922; Pohlenberg, p. 140). Buckley didn't go through with it, though. On March 4, Buckley suggested that she would plead guilty to a "statutory offense" -- which I suspect is the charge often brought against prostitutes. Betty, when asked how she wanted to plead, refused to plead...
guilty. But her lawyer calmed her down and told the judge, in effect, that she was feeble-minded. She was given a one year suspended sentence and placed in the custody of her father (Hughes, p. 73). She apparently did make another attempt to visit DuPre. The judge considered this a violation of her parole, and told her he would never let her see her, but he decided not to arrest her because she was so ignorant -- although he warned her that another visit to Atlanta would put her in prison (Hughes, p. 75). But her father couldn't control her and she was ordered to prison. As it happened, she spent the period leading up to DuPre's execution on a different floor of the prison in Atlanta, but as we saw, they weren't permitted to see each other (Hughes, p. 77).

Polenberg isn't aware of what happened to Betty after that (Polenberg, p. 145). But she was paroled in October 1922, got in trouble again for making noise, staying out late, and walking in "unconventional attire." Taken back into custody, she was released three days later to Reverend Gasque, one of the observers of DuPre's execution. He tried to find a quiet place for her, and apparently succeeded, because little is heard of her for the next decade, until Peggy Guest (her maiden name) married Maurice Blaustein on August 2, 1932 in Hot Springs, Arkansas, a military supply officer (who was disowned by his family for marrying a non-Jew). The two apparently had no children, but took care of a boy, Robert, who was known by the name Blaustein although apparently never formally adopted (it sounds as if Betty and Robert never got along). She died on June 27, 1972, at the age of 68, being an accepted member of a Lutheran Church. Her husband survived her (Hughes, p. 108; it appears all this information came from a talk with Robert Blaustein in 2013 and her obituary in an Amarillo paper, where the Blausteins had gone on retirement). Given that she was not yet twenty at the time of the DuPre affair, meaning that there was every reason to think she might still be around in the 1960s when songs about "Dupree" (as it came to be spelled) became popular again. I'm surprised no one tried to find her. To be sure, the idea of an "old" Betty is hard to fathom....

Cohen repeats a common claim that DuPre was the last man legally hanged in Georgia. Another common statement is that it was the last public hanging -- but it wasn't public; public hangings had ended in 1893. It took place on the prison grounds (Hughes, p. 97). And there would be more (DuPre's, in fact, was the second on the prison grounds on that very day). DuPre's execution did increase the pressure to abolish the death penalty -- but not by much. It is true that Georgia decided to get an electric chair soon after; it was constructed in 1924. But there were hangings in Georgia as late as 1931 (Hughes, p. 105). Hughes even has a chapter entitled "The Last Man to Hang in Georgia (Not)."

It will tell you something about the Pinkerton Agency that they tried to deny survivor's benefits to the widow of Irby Walker, the slain Pinkerton security guard at the jeweler's (Hughes, p. 106), although it is estimated that they spent about $5000 of their own money to find his killer. This story seems to have been largely written out of Atlanta history. I checked four histories of Atlanta, including Garrett's, which is comprehensive, and Williford, which is explicitly about Peachtree Street -- and not one of them mentioned the DuPre case. Every one of them, by contrast, mentioned the Leo Frank case. I suppose the fact that, in this case, they had the right man made it less noteworthy. But it's still odd that it seems to have been so thoroughly forgotten. Anyone wishing to visit the sites behind this song will probably be disappointed. Sawyer/Matthews has no listing for the Peters Building on Peachtree Street, where Kaiser's Jewelry was located. Williford, p. 82, gives the site of the Peters Building as 1 Peachtree Street (the very center of the shopping district), says it was seven stories high, and says it was "built beside the railroad tracks upon property which had long been owned by the railroad and by [Richard] Peters' father-in-law, Dr. Joseph Thompson." Somewhat later, a viaduct was built over the tracks, which was in place by DuPre's time. Google Maps seems to confirm that there is indeed little old architecture left in the area; similarly, there is no longer a hotel on South Broad Street that might once have been the Childs Hotel where Frank and Betty first met, though there are a few buildings that look as if they might have been hotels. The Georgia State University Library site says that the old Fulton County Jail, where Frank was imprisoned and executed, and its landmark "The Tower," were demolished in 1962. - RBW

Bibliography

•  Hughes: Tom Hughes,Hanging the Peachtree Bandit: The True Tale of Atlanta's Infamous Frank DuPre, History Press, 2014
Durch Gnäd so will ich singen (Through Grace Will I Sing)

DESCRIPTION: Amish hymn in German. "Durch Gnäd so will ich singen, in Gottes Furcht heben an." "Through Grace I will sing, And raise my song in the fear of God. Love God above all things, and also your neighbor; that is the Law and the Prophets."

AUTHOR: unknown
EARLIEST DATE: 1742 (Amish Ausbund, #56, according to Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: religious nonballad foreignlanguage travel
FOUND IN: US(MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 155-156, "Durch Gnäd so will ich singen (Through Grace Will I Sing)" (1 short German text plus not-very-literal translation, 1 tune)
NOTES [91 words]: Derived from one of the accounts of Jesus's description of the Greatest Commandment and the way to eternal life, e.g. Luke 10:27, but especially the Greatest Commandment, Matt. 22-36-40: "Teacher, which of the Law's commandments is the greatest? [Jesus] answered, "You shall love the Lord your God with all your heart, and with all your soul, and with all your mind. This is the greatest and first commandment. And a second is like it, You shall love your neighbor as yourself. On these two commandments depend all the law and the prophets." - RBW

Durham Field [Child 159]

DESCRIPTION: Edward III is at war in France, so the king of Scotland invades England. In battle, he fares badly and is taken prisoner to London. Edward has returned. The Scottish king admits an English yeoman is worth a Scottish knight.

AUTHOR: unknown
EARLIEST DATE: before 1750 (Percy folio)
KEYWORDS: fight war prisoner
HISTORICAL REFERENCES:
1327-1377 - Reign of King Edward III of England
1346 - Battle of Durham. King David of Scotland defeated and taken prisoner by the English, even though their main army was fighting in France
FOUND IN:
REFERENCES (6 citations):
Child 159, "Durham Field" (1 text)
Hales/Furnival-BishopPercysFolioManuscript, volume II, pp. 190-200, "Durham ffeile" (1 text)
Quiller-Couch-OxfordBookOfBallads 126, "Durham Field" (1 text)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 147-154, "Durham Field" (1 text)
DigitalIndexOfMiddleEnglishVerse, #3249
Roud #3998
NOTES [99 words]: According to David C. Fowler, A Literary History of the Popular Ballad, Duke University Press, 1968, p. 158 n. 25, this is one of eighteen ballads in the Child collection found only in the Percy Folio.
The DigitalIndexOfMiddleEnglishVerse cross-references this with their #4861 (Brown/Robbins Index of Middle English Verse #3117), which is Laurence Minot's poem "The Battle of Neville's Cross," beginning "Sir David the Bruce was at a distance." That also exists in only one copy (London, British Library, MS. Cotton Galba E.ix), although that copy is much closer to the time of the event. - RBW

Last updated in version 5.3
File: C159

Durham Strike (Durham Lockout)
DESCRIPTION: "In our Durham County I am sorry for to say, That hunger and starvation is increasing every day." The mine is shut down; "the masters have behaved unkind." The miners face great hardship but hope to prevail if others will support them.
AUTHOR: probably Tommy Armstrong (1848-1919)
EARLIEST DATE: 1952 (Lloyd, "Come All Ye Bold Miners")
KEYWORDS: mining strike hardtimes
HISTORICAL REFERENCES:
1892 - the Durham Strike
FOUND IN: Britain(England(North))
REFERENCES (2 citations):
MacColl-ShuttleAndCage-IndustrialFolkBallads, p. 14, "The Durham Strike" (1 text, 1 tune)
DT, DURHLOCK*
NOTES [121 words]: This song refers to the great Durham Coal Strike of 1892. The company wanted to impose a pay cut of 10%. The miners -- who, naturally, were already living on next to nothing -- went on strike. But coal is easy to come by; after two months, the miners were forced to return to work -- and to take an even larger pay cut.
Tommy Armstrong seems to have devoted his energy to mining and labour poetry; the three songs by him listed in Granger's Index to Poetry are "The Oakey Street Evictions," "The Row Between the Cages," and "The Trimdon Grange Explosion."
The Digital Tradition lists this to the tune of "Tramps and Hawkers/Paddy West," but the tune in MacColl/Shuttle is not that though it looks like it might be related. - RBW
File: MacCS014

Dust an' Ashes
DESCRIPTION: Chorus: "The Lord shall bear my spirit home (x2)." Verses: "Dust and ashes fly over my grave." Jesus is crucified. Joseph takes his body and lays it in the tomb. An angel rolls the stone away. The grave can not hold him and he rises from the dead.
AUTHOR: unknown
EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: Bible religious Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 213-218, "Dust an' Ashes" (1 text, 1 tune; pp. 251-255 in the 1874 edition)
Roud #15291
NOTES [21 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses each line is repeated three times. - BS
Last updated in version 4.0
File: Dett213

Dust My Broom
DESCRIPTION: Singer will leave ("dust my broom") in the morning; a friend can have his room. He won't have a woman who "wants every downtown man she meets." He'll write a letter, telephone every town, to find his "good girl."
AUTHOR: unknown
EARLIEST DATE: 1936 (recording, Robert Johnson)
**Dusty Miller, The**

**DESCRIPTION:** "Hey the dusty miller [(x2)], Dusty was his coat, dusty was his colour, dusty was the kiss That I got frae the miller." "Hey the dusty miller, With his dusty coat, He will spend a shilling Ere he win a groat."

**AUTHOR:** adapted by Robert Burns, but the extent of his changes is not clear

**EARLIEST DATE:** 1788 (Burns)

**KEYWORDS:** miller courting

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES** (7 citations):

- Greig/Duncan3 454, "The Dusty Miller" (2 texts, 3 tunes)
- Whitelaw-BookOfScottishSong, pp. 178-179, "The Dusty Miller" (1 text)
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 351, "O the little rusty dusty miller" (2 texts)
- Montgomerie/Montgomerie-ScottishNurseryRhymes 107, "(O the dusty miller)" (1 text)
- *DT, DSTYMILR*

**ADDITIONAL:** James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford, 1969) #201, pp. 311, "Dusty Miller" (1 text, 1 tune, from 1788)

- James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume II, #144, p. 155, "Dusty Miller" (1 text, 1 tune)
- Roud #5959

**File:** MSNR107

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**Dutch Courtship**

**DESCRIPTION:** "Thar ware a time, a good old time, I ware in Dutchland far away." Hans wishes he could go back. Hailey refuses. He decides to drown himself. She calls him back. They will buy a farm and scare people away with the smell of "limbergar" cheese

**AUTHOR:** unknown

**EARLIEST DATE:** 1934 (McIntosh)

**KEYWORDS:** courting humorous death separation marriage food farming river

**FOUND IN:** US(MW)

**REFERENCES** (1 citation):

- Richard M. Dorson, _Buying the Wind: Regional Folklore in the United States_, University of Chicago Press, 1964, pp. 411-413, "Dutch Courtship" (1 text, 1 tune)
- Roud #15139

**File:** RDBW411
Dutch Volunteer, The
DESCRIPTION: "It vas in Ni Orleans city, I first heard der drimes und fif, Und I vas so full mit lager, Dot I care nix for my life," so the German volunteers for the Southern army. Part of Hood's army, he flees from battle and gives advice on how to survive
AUTHOR: Harry McCarthy (1834-1888)
EARLIEST DATE: before 1870 (source: Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra; but see note)
KEYWORDS: Civilwar soldier humorous
FOUND IN: US(MW)
REFERENCES (2 citations):
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 58, "The Deutscher Volunteer" (1 fragmented text, 1 tune)
NOTES [200 words]: Harry McCarthy was best known (exclusively known, really) for writing the words to "The Bonnie Blue Flag." As an entertainer, he was perfectly willing (like many comics of the time) to make fun of German immigrants.
The text in _Southern War Songs_ says that Harry McCarthy (spelled "Macarthy" in the book) sang this "in his Personation Concerts, 1862" -- but the song says, "My name is Yacob Schneider, Und I yust come here to-night From Hood's Army up in Georgia." John Bell Hood commanded the army that lost Atlanta to General Sherman -- but that was in 1864. To be sure, Hood had been a general since 1862, but he began his career in the Army of Northern Virginia; he didn't get transferred to the west until the Chickamauga campaign in last 1863 -- and promptly lost a leg and was out of service for a long time. There was no "Hood's army up in Georgia" until Hood succeeded Joseph E. Johnston in 1864! So either McCarthy changed his song over the years (not unlikely), or the date in _Southern War Songs_ is wrong.
It is further curious to find a German in the Southern ranks; although I have no statistics, most Germans who fought in the war are believed to have fought on the Northern side. - RBW
Last updated in version 5.0
File: RDL058

Dutchman Song, The
DESCRIPTION: "Oh, shentlemens and ladies, chust in time, Swiddy widdy winky tum fum, Come listen now unto my rhyme" of an old "Dutchman" who drinks so much that the doctor warns he'll burst. He dies and is fit only for use as rat poison. The singer warns against drink
AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: humorous drink death poison doctor husband wife marriage
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 147, "The Dutchman Song" (1 text, 1 tune)
Roud #11347
File: Brne147

Dutchman's Song
DESCRIPTION: "Amongst the pines and hemlocks ... we gathered round the table" in the Dutchmens' bunk house to play poker.
AUTHOR: unknown
EARLIEST DATE: 1932 (Creighton-NovaScotia)
KEYWORDS: lumbering cards
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-SongsAndBalladsFromNovaScotia 114, "Dutchman's Song" (1 text, 1 tune)
Roud #1820
NOTES [15 words]: The description is based on a "fragment of a lumberman's song" in Creighton-NovaScotia. - BS
Dwelling in Beulah Land

DESCRIPTION: "Far away the noise of strife upon my ear is falling, Then I know the sins of earth beset on every hand... None these shall move me from Beulah Land." The singer cites variations on the theme of God protecting the sinner from earthly troubles
AUTHOR: C. Austin Miles (1868-1946)
EARLIEST DATE: 1911 (Source: Morgan)
KEYWORDS: religious nonballad

NOTES [116 words]: As far as I know, this song has never been collected in tradition, and probably was written to recently to have much chance of becoming traditional. I include it because Helen Schneyer was fond of recording it, and many folkies will have heard it as a result, but it should not be considered a folk song.
The name "Beulah Land" derives from Isaiah 62:4, where the author draws a contrast between happy and unhappy nations. The word is not used elsewhere in the Bible; it derives from the root for "married." I suppose there might be some sort of subtext of the church as Bride of Christ in the song's usage, but the Isaiah reference appears to me to be the only Biblical allusion in the song. - RBW

Dewey-Berry Song, The

DESCRIPTION: "Way out on the plains of Kansas, Where the winds blow hot and dry" is the building "Where the Berry boys were shot." Dewey was the murderer of the two men and their father. There should be justice, "Is this the glorious country Our fathers died to save?"

Dying Aviator, The

DESCRIPTION: The aviator has crashed and is surrounded by the refuse of the wreck. He advises his comrades to gather the sundry pieces which have pierced him; "there's a lot of good parts in this wreck." He is granted admission to heaven, since the Air Force is Hell

NOTES [25 words]: The notes in Sackett/Koch-KansasFolklore say that Dewey, although many thought him guilty of murdering the three Berrys, was acquitted at trial. - RBW

NOTES [116 words]: The aviator has crashed and is surrounded by the refuse of the wreck. He advises his comrades to gather the sundry pieces which have pierced him; "there's a lot of good parts in this wreck." He is granted admission to heaven, since the Air Force is Hell
Dying Boy, The

DESCRIPTION: "On a summer day as the sun was setting... A young boy lay on a bed of fever.... I am dying, mother, I am surely dying, And Hell is my awful doom...." The young man heard God's voice, but chose to go sporting with his friends. Now he pays the price

AUTHOR: unknown
EARLIEST DATE: 1941 (Randolph)
KEYWORDS: death farewell Hell youth mother
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 597, "The Dying Boy" (1 text)
Roud #7552
CROSS-REFERENCES:
cf. "Death is a Melancholy Call" [Laws H5] (theme)
File: R597

Dying British Sergeant, The

DESCRIPTION: The British soldier recalls sailing to America to suppress the rebels. Told to expect easy duty and a swift victory, the soldiers instead find an implacable enemy; "Freedom or death! was all their cry." The singer is mortally wounded and bids farewell

AUTHOR: unknown
EARLIEST DATE: 1931
KEYWORDS: war death patriotic
FOUND IN: US(MA,NE)
REFERENCES (6 citations):
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 118-120, "The Dying Sergeant" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 10, "The British Soldier" (1 text, 1 tune)
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, pp. 64-65, "The Dying British Sergeant" (1 text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, p. 195, "Our Fleet," "Our British Troops," "American Boys" (3 fragments, first three of seven "Quatrains on the War"; the date in "Our Fleet" should of course be 1776, not 1770)
Scott-TheBalladOfAmerica, pp. 69-71, "The Dying Redcoat" (1 text, 1 tune)
DT, DYSARGE* DYSARGE2*
Roud #2801
CROSS-REFERENCES:
Dying Bushman, The

DESCRIPTION: "I've knocked around the logging camps since early boyhood days." "Now my chopping days are over." "For my slasher is all rusty and my axe handle's broke." He was once a great cutter, but that is over. He hopes to be buried suitably

AUTHOR: unknown

EARLIEST DATE: 1975 (recorded by Phil Garland on "Colonial Yesterdays")

KEYWORDS: lumbering New Zealand death

FOUND IN: New Zealand

REFERENCES (1 citation):
Garland-FacesInTheFirelight-NZ, p. 30, "(The Dying Bushman)" (1 text, a shortened compilation of at least four traditional versions)

File: PGar030

Dying Californian (I), The

DESCRIPTION: The singer tells a comrade he is dying. He confesses to a firm belief in God. He sends messages to his father and mother. He wishes his wife to know that he thought of her while dying, and bids her care for his children

AUTHOR: unknown

EARLIEST DATE: 1850

KEYWORDS: dying farewell religious

FOUND IN: Britain(Scotland(Aber)) US(Ap,MA,MW,Ro,So) Canada(Mar,Newf)

REFERENCES (19 citations):
Greig/Duncan8 1790, "Lay Up Brother Near Brother" (1 text)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 350-351, "The Dying Californian" (1 text)
Randolph 183, "The Dying Californian" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 179-182, "The Dying Californian" (1 text, 1 tune -- Randolph's 183)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 154, "The Dying Californian" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 126, "The Dying Californian" (1 text, 1 tune)
Musick-JAF-TheOldAlbumOf-William-A-Larkin 39, "The Dying Californian" (1 text)
Hudson-FolksongsOfMississippi 92, pp. 221-222, "The Dying Californian" (1 text)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 177, "Californian Brothers" (1 text)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 86, "The Dying Californian" (1 text, 1 tune)
Scott-TheBalladOfAmerica, pp. 187-189, "The Dying Californian" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 15, "The California Brothers" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 90, pp. 191-193, "The Dying Californian" (1 text)
Hubbard-BalladsAndSongsFromUtah, #117, "Dying California" (sic.) (1 text)
Cox-FolkSongsSouth 49, "The Dying Californian" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 647-650, "The Dying Californian" (1 text plus a broadside print)
Wolf-AmericanSongSheets, #541, p. 36, "The Dying Californian" (1 reference)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 478, "The Dying Californian" (source notes only)
DT, DYINGCAL
Roud #2283

BROADSIDES:
LOCSheet, sm1855 580660, "Dying Californian" or "The Brother's Request" ("Lie up nearer, brother, nearer"), Oliver Ditson (Boston), 1855 (tune)
LOCSinging, sb10096b, "The Dying Californian" ("Lie up nearer, brother, nearer, for my limbs are growing cold"), J. Andrews (New York), 1853-1859; also as103250, as10325a, "The Dying Californian"

CROSS-REFERENCES:
Dying Californian (II), The

DESCRIPTION: "Comrades come gather round me for I am dying now." He has messages for father and mother. He sends his ring back to Mary but keeps "a token, she gave it me, from which I cannot part ... I must slumber here alone on San Francisco shore"

AUTHOR: unknown

EARLIEST DATE: 1856 (Thompson-APioneerSongster)

KEYWORDS: dying request father mother wife separation

FOUND IN: Canada(Mar) US(MA,Ro)

REFERENCES (3 citations):
  Creighton-FolksongsFromSouthernNewBrunswick 58, "The Dying Californian" (1 text, 1 tune)
  Thompson-APioneerSongster 58, "The Dying Californian" (1 text)
  Hubbard-BalladsAndSongsFromUtah, #118, "The Dying Californian" (1 text)

Roud #2283

CROSS-REFERENCES:
  cf. "The Dying Californian (I)" (theme)

NOTES [43 words]: Roud does not distinguish seem to distinguish this song from the much more popular "Dying Californian (I)"; as of this check (2015), he does not index the Hubbard-BalladsAndSongsFromUtah text, and Thompson's and Creighton's are filed with the other songs. - RBW

Last updated in version 3.8

File: CrSNB058

Dying Cowboy (IV), The

DESCRIPTION: "Lying on a saddle blanket a dying cowboy lay." He says, "Cowboys don't forget your mothers, write a letter home." Tell her you'll wait to see her in Heaven. He dies and is buried.

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA/Leach)

KEYWORDS: burial death dying religious mother cowboy

FOUND IN: Canada(Newf)

RECORDINGS:
  William O'Driscoll, "Dying Cowboy" (on MUNFLA/Leach)

File: RdDyCoIV

Dying Cowboy of Rim Rock Ranch

DESCRIPTION: The dying cowboy is "Riding away... Where the sun is sinking low." He bids goodbye to all parts of the cowboy's life -- the sounds, the sunrises, the girl he loves. He bids his comrades to remember him "when you're far from the rimrock."

AUTHOR: unknown
**Dying Cowgirl, The**

DESCRIPTION: The singer goes west as a youth. Once there, he turns to a life of cattle rustling (perhaps chasing strays?). One night, in a storm, he finds a cowgirl helpless on the ground. She says she will meet the singer in heaven, and dies

AUTHOR: unknown

EARLIEST DATE: 1933 (recording, Gene Autry)

KEYWORDS: cowboy death parting love

FOUND IN: US(SE,So)

REFERENCES (2 citations):
- McNeil-SouthernFolkBalladsVol1, pp. 146-147, "The Dying Cowgirl" (1 text, 1 tune)
- DT, DYCOWGRL*

Roud #4775

RECORDINGS:
- Gene Autry, "The Dying Cowgirl" (Conqueror 8193, 1933)

NOTES [48 words]: McNeil believes -- with justice -- that the Florida text cited here (collected from Louise Sanders of Perry, Florida) is incomplete, but can find no other texts. One may speculate that the girl was fatally wounded while trying to protect her herd from the singer's band of rustlers. - RBW

File: MN1146

**Dying Crapshooter's Blues**

DESCRIPTION: Police shoot crapshooter Jessie. Friends gather at his bedside to hear his last words. He wants eight crapshooters for pall bearers and all the usual elaborate trappings. Place "a crooked card" on his hearse. Dig his grave with "the ace of spades"

AUTHOR: Blind Willie McTell

EARLIEST DATE: 1940 (USWMcTell01)

KEYWORDS: burial death drowning dying funeral gambling police

FOUND IN:
- Roud #17561

RECORDINGS:
- Blind Willie McTell, "Dying Crapshooter's Blues" (on USWMcTell01)

CROSS-REFERENCES:
- cf. "The Unfortunate Rake" (theme, floating verses) and references there
- cf. "Saint James Infirmary" (theme, floating verses)

NOTES [23 words]: McTell says he made this song, which is far from a lament. Otherwise, it fits the pattern of "The Unfortunate Rake" and all its offspring. - BS

Last updated in version 5.0

File: RcDyCrBl

**Dying Daughter, The**

DESCRIPTION: "Oh, Mother, dear, go make my bed, And let me lie in darkness, Please rub my head when you have done." The mother asks what ails the girl. Her heart is broken. Mother says there are other men. The girl calls her mother "dearest" but wants to die

AUTHOR: unknown

EARLIEST DATE: 2001 (HCargillFamily)

KEYWORDS: love death mother
Dying Drunkard, The
DESCRIPTION: "What a terrible doom I have met. My teeth are now chattering, my eyes almost dead." "Oh, terrible, terrible doom of despair, My soul, you are landing I do not know where." At first, drinking was fun. Now the singer is dying; he warns others of drink
AUTHOR: John Daniel Vass
EARLIEST DATE: 1956 (collected by Shellans-FolkSongsOfTheBlueRidgeMountains from John Daniel Vass)
KEYWORDS: drink warning death nonballad family
FOUND IN: US(SE)
REFERENCES (1 citation):
Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 56-57, "The Dying Drunkard" (1 text, 1 tune)
Roud #7321
File: Shel056

Dying Engineer, The
DESCRIPTION: "An engineer one morning Had kissed his wife goodbye, The sunlight was adorning A bright and cloudless sky." He picks a flower before learning his train is late. The train derails; as he dies, the engineer asks that his wife to remember his last kiss
AUTHOR: Bernice "Si" Coleman (1898-?) with Kyle Roop
EARLIEST DATE: 1982 (Lyle); probably written c. 1935
KEYWORDS: train wreck death flowers
FOUND IN: Roud #14018
REFERENCES (1 citation):
Lyle-ScaldedToDeathByTheSteam, p. 171, "The Dying Engineer" (1 text, 1 tune)
File: LySc171

Dying Fifer, The
DESCRIPTION: "When the battle was hot and raging Shot and shell around did fly... When I heard a piercing cry." The ship's fifer is mortally wounded. He sends dying messages to his mother and the rest of his family
AUTHOR: C. G. Wright?
EARLIEST DATE: before 1865 (broadside, Bodleian Harding B 31(29))
KEYWORDS: death battle sailor
FOUND IN: US(SE) Canada(Mar)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 227, "The Dying Fifer" (1 text)
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, pp. 94-95, "Our Fifer Boy" (1 text)
Roud #1977
BROADSIDES:
Bodleian, Harding B 31(29), "Our Fifer-Boy," H. De Marsan (New York), 1861-1864
CROSS-REFERENCES:
cf. "The Dying Californian (I)" (tune, per broadside Bodleian Harding B 31(29))
NOTES [86 words]: Broadside Bodleian Harding B 31(29) seems to be exactly the source for Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, word-for-word, including parenthesis and headnote "Composed by C.G. Wright, on board the U.S. Steam-ship Mississippi, (New Orleans.) Air: James Bird; or Dying Californian."
Broadside Bodleian Harding B 31(29): H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at...
Dying From Home and Lost (Companions, Draw Nigh)

DESCRIPTION: "Companions draw nigh, They say I must die... Only a sigh, only a tear, Only if sister or mother was here Only a hope to comfort and cheer, Only a word from the Book so dear." The dying singer seeks some sort of Christian comfort before the end

AUTHOR: S. M. Brown

EARLIEST DATE: 1892 (Songs of Zion)

KEYWORDS: death Bible religious

FOUND IN: US(SE,So)

REFERENCES (3 citations):
- Randolph 609, "Companions, Draw Nigh" (1 text plus an excerpt, 1 tune)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 429-431, "Companions, Draw Nigh" (1 text, 1 tune -- Randolph's 609A)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 61, "Dying From Home and Lost" (1 text)

Roud #7547

NOTES [76 words]: Randolph reprints a clipping that allegedly explains this song. A young man was fatally wounded in a construction accident. He asked for a hymn, or for the reading of some Bible verses; neither could be supplied (the other workers knew no relevant songs, and no Bible was at hand). The young man lamented his death away from home, family, and the comforts of church.

It should be noted that neither the date nor the name of the young man is supplied. - RBW

Dying Girl's Message, The

DESCRIPTION: "Raise the window, mother darling, For no air can harm me now." The dying girl remembers the man who falsely courted her. She bids her mother return the ring he gave her with her blessing. She sees Jesus, bids farewell (and dies)

AUTHOR: unknown

EARLIEST DATE: 1906 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: death love betrayal ring

FOUND IN: US(Ro,SE,So) Canada(Ont)

REFERENCES (7 citations):
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 217-218, "The Dying Girl's Message" (2 texts)
- Randolph 707, "The Dying Girl's Message" (1 text, 1 tune)
- Rosenbaum-FolkVisionsAndVoices, p. 178, "The Dying Girl" (1 text, 1 tune)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore4 318, "The Dying Girl's Message" (2 short texts, 2 tunes)
- Owens-TexasFolkSongs-1ed, pp. 176-177, "Dying Girl's Message" (1 text, 1 tune)
- Hubbard-BalladsAndSongsFromUtah, #34, "The Dying Message" (1 text)
- Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 35, "The Dying Girl" (1 text, 1 tune)

Roud #3530

RECORDINGS:
- Homer & Walter Callahan, "The Dying Girl's Farewell" (Vocalion 04483/Conqueror 9134, 1936) [I place this here tentatively; I haven't heard the record - PJS]
- Mabel Cawthorne, "The Dying Girl" (on FolkVisions2)
- Vernon Dalhart, "The Dying Girl's Message" (Columbia 15051-D, 1926; rec. 1925.) (Brunswick 2927, 1925/Supertone S-2010, 1930)
- Sid Harkreader, "The Dying Girl's Message" (Vocalion 15075, 1925)
- Asa Martin, "The Dying Girl's Message" (Supertone 9179, 1928)
- Ernest V. Stoneman, "The Dying Girl's Farewell" (OKeh 40384, 1925) (Victor 21129, 1927)

CROSS-REFERENCES:
- cf. "The Dying Nun" (tune, meter, floating lyrics)

NOTES [66 words]: Belden-BalladsSongsCollectedByMissourFolkloreSociety suggests a
connection between this and Tennyson's "The May Queen" -- based seemingly on the meter. This strikes me as an extreme stretch. "The May Queen" has a few incidental lyric similarities, and mentions a lover dying for love -- but the speaker is not the one dying; she is unrepentantly exultant that she is to be the Queen o' the May. - RBW

Last updated in version 5.1
File: R707

Dying Hobo, The [Laws H3]

DESCRIPTION: An old hobo lies dying as winter approaches. He speaks of the "better land... where handouts grow on bushes" that he is destined for, sends a message to his girlfriend, and dies. His partner "swiped his (coat and hat) and caught an eastbound train"

AUTHOR: unknown (attributed to John Kern in the 1912 Railroad Trainman)

EARLIEST DATE: 1912 (The Railroad Trainman)

KEYWORDS: railroading train death friend robbery

FOUND IN: US(Ap,MW,NE,Ro,SE,So,SW)

REFERENCES (16 citations):

Laws H3, "The Dying Hobo"
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 102-103, "The Dying Hobo" (1 text)
Cohen-LongSteelRail, pp. 367-372, "The Dying Hobo" (1 text plus a large collection of alternate verses, 1 tune)
Randolph 837, "The Dying Hobo" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 360, "The Dying Hobo" (2 texts plus mention of 1 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 360, "The Dying Hobo" (1 tune plus a text excerpt)

Hudson-FolksongsOfMississippi 112, pp. 251-252, "The Dying Hobo"; 113, p. 252, "The Hobo's Death" (2 texts)
Hubbard-BalladsAndSongsFromUtah, #163, "The Dying Hobo" (1 text)
Finger-FrontierBallads, pp. 106-107, "The Dying Hobo" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 219, "Around a Western Water Tank" (1 text, 1 tune)
Spaeth-WeepSomeMoreMyLady, p. 131, "The Dying Hobo" (1 text)
Cox-FolkSongsSouth 56, "The Dying Hobo" (1 text)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 30, "The Dying Hobo" (1 text)

cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 478, "The Dying Hobo" (source notes only)

DT 644, DYINHOBO LTTLSTRM

Roud #1937

RECORDINGS:

[Richard] Burnett & [Leonard] Rutherford, "Little Stream of Whiskey" (Columbia 15133-D, 1927; rec. 1926; on BurnRuth01, on KMM)
Travis B. Hale & E. J. Derry, Jr., "The Dying Hobo" (Victor 20796, 1927)
Kelly Harrell, "The Dying Hobo" (Victor 20527, 1926; on KHarrell01 -- a rather strange version combining the first verse of "The Dying Hobo" with a story, taken from "George Collins," of a girl mourning her dead lover)
Dick Justice, "One Cold December Day" (Brunswick 367, 1929 -- like the Harrell recording, this starts with a "Dying Hobo" verse, then parallels "George Collins")
George Lay, "The Dying Hobo" (AFS 12,050 A19, 1959; on LC61)
McMichen's Melody Makers, "The Dying Hobo" (Columbia 15464-D, 1929; rec. 1928)

CROSS-REFERENCES:

cf. "The Big Rock Candy Mountain" (lyrics)
cf. "The Hobo's Last Ride" (plot)
cf. "Beside the Brewery at St. Mihiel" (lyrics, theme)

NOTES [40 words]: Several sources list this as a parody of "Bingen on the Rhine." Laws, however, does not mention the connection; perhaps he knew versions with different tunes?

Thanks to Jim Dixon for pointing out the version in The Railroad Trainman. - JD, RBW

Last updated in version 4.3

File: LH03
Dying Hogger, The
DESCRIPTION: "A hogger on his deathbed lay, His life was oozing fast away...." He does not want a tombstone, merely memorials of his career. He asks to be buried in the shade of the watertank, "And put within my cold, still hand, A monkey-wrench and the old oil can."
AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: railroading train death burial lastwill
FOUND IN: US
REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, pp. 186-187, "The Dying Hogger" (1 text, 1 tune)
Roud #13615
CROSS-REFERENCES:
cf. "Beside the Brewery at St. Mihiel" (form)
File: San186

Dying Hoopmaker, The
DESCRIPTION: "A hooper lay dying 'Neath a sultry summer sky; In the green depths of a black ash swamp He had laid him down to die." A tree has fallen on him; the others cannot move it. He sends a message to his mother and dies
AUTHOR: unknown
EARLIEST DATE: 1956 (Beck-TheyKnewPaulBunyan)
KEYWORDS: death lumbering mother
FOUND IN: US(MW)
REFERENCES (1 citation):
Beck-TheyKnewPaulBunyan, pp. 176-179, "The Dying Hoopmaker" (1 text)
Roud #4072
NOTES [7 words]: This is item dC51 in Laws's Appendix II. - RBW
Last updated in version 5.0
File: BBun176

Dying Irish Boy, The
DESCRIPTION: Burt is wounded in battle at Santiago Bay, Cuba, "while Victoria shall reign." He tells his friend, Bill O'Shea, to break the news of his death to his mother and to tell O'Shea's sister Mary that he still loves her.
AUTHOR: unknown
EARLIEST DATE: 1960 (Leach-FolkBalladsSongsOfLowerLabradorCoast)
KEYWORDS: army battle death Ireland friend mother soldier
HISTORICAL REFERENCES:
Feb 15, 1898 - destruction of the U. S. S. Maine
Apr 19, 1898 - Although the Spanish have agreed to all American demands, including peace with the Cuban rebels, the U. S. issues a sort of preliminary declaration of war, listing U. S. goals
Apr 24, 1898 - Spain declares war on the U. S.; the U. S. will next day do the same, backdating it to April 21
May 19, 1898 - The Spanish fleet enters Santiago Bay
July 2, 1898 - The Spanish fleet at Santiago, acting under orders from Madrid, sails out into the teeth of the American fleet and is destroyed
July 10, 1898 - U. S. troops attack Santiago
July 17, 1898 - U. S. troops capture Santiago
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Leach-FolkBalladsSongsOfLowerLabradorCoast 44, "The Dying Irish Boy" (1 text, 1 tune)
ST LLab044 (Partial)
Roud #9988
CROSS-REFERENCES:
cf. "Farewell to Slieve Gallen" (plot, themes, setting)
NOTES [55 words]: The ballad must have originally referred to "Columbia" rather than "Victoria." - BS
Or, just possibly, "Victoria" is correct and "Santiago Bay" is wrong, meaning the song might date to some other battle in British history during the reign of Victoria; other than the first verse, there are no real time or place references. - RBW

Dying Mine Brakeman, The (The True and Trembling Brakeman) [Laws G11]

DESCRIPTION: The young mine train motorman is horrified to discover that, because he could not stop in time, he has run over his brakeman. The dying brakeman speaks to his sister and sends messages to his parents.

AUTHOR: Orville J. Jenks (?)

EARLIEST DATE: 1927 (recording, Aulton Ray)

KEYWORDS: mining death farewell family

HISTORICAL REFERENCES:
1915 - Death of the brakeman

FOUND IN: US(Ap,So)

REFERENCES (6 citations):
- Laws G11, "The Dying Mine Brakeman (The True and Trembling Brakeman)"
- Cohen-LongSteelRail, pp. 257-260, "The True and Trembling Brakeman" (1 text, 1 tune)
- Randolph 695, "The True and Trembling Brakeman" (1 text)
- Lyle-ScaldedToDeathByTheSteam, "The True and Trembling Brakeman" (1 text, 1 tune)
- Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 92, "True and Trembling Brakeman" (1 text, 1 tune)

DT 783, TREMBRAK*

Roud #8599

RECORDINGS:
- Ralph & Arthur Addington, "The Trembling Motorman" (AFS 2762, 1939)
- Alice Begley, "Just a Wild Reckless Motorman" (AFS 1457, 1937)
- Cliff Carlisle, "True and Trembling Brakeman" (Superior 2669/Champion 16295 [as the Lullaby Larkers], 1931; Champion 45029/Melotone [Canada] 45029, 1935; Montgomery Ward M-8036, 1939)
- Jess Johnson, "The Dying Brakeman" (Champion 16255, 1931)
- Carter Family, "The Reckless Motorman" (Decca 5722, 1938)
- Bradley Kincaid, "True and Trembling Brakeman" (Melotone 12184, 1931; Conqueror 8091, 1933; Vocalion 02683, 1934; Panachord [UK] 25901, 1937; Polk 9064/Panachord [Australia] P-12184, both n.d.)
- Paul Mason, "True and Trembling Brakeman" (OKeh 45479, 1930)
- New Lost City Ramblers, "True and Trembling Brakeman" (on NLCR05)
- Aulton Ray, "True and Trembling Brakeman" (Gennett 6129/Herwin 75552/Champion 15277/Challenge 269/Bell 1186 [as Carl Bunch]/Superior 385, all 1927)
- Mike Seeger, "The Reckless Motorman" (on MSeeger01)
- Mary Trusty, "The Wild and Reckless Motorman" (AFS 1395, 1937)

CROSS-REFERENCES:
- cf. "The Dying Californian (I)" (words)

ALTERNATE TITLES:
The Reckless Motorman

NOTES [66 words]: Reportedly written by Jenks in the three months following the accident in 1915. Jenks was one of those involved in taking the brakeman's body from the wreckage. Cohen observes that this may be a case where a singer took traditional materials and reworked them, but there is no clear evidence of a version of this song (as opposed to "The Dying Californian" and its relatives) predating Jenks. - RBW

Last updated in version 4.2

File: LG11

Dying Nun, The

DESCRIPTION: The dying nun asks that the window be opened so that she can feel the cool air and see the sky. She remarks that it is hard to die. She thanks Sister Martha for her care. She cherishes the ring she received from Douglas, and says she will join him soon.

AUTHOR: E. Mack (source: List-SingingAboutIt-FolkSongsInSouthernIndiana)
Dying Outlaw, The

DESCRIPTION: "Come gather around me, my comrades and friends, The sun it is setting on life's short day... Oh bury me on the lone prairie Where the hooves of the horses shall fall." The singer, killed by a "red-coated foeman," asks that his pony be buried with him.

AUTHOR: unknown

EARLIEST DATE: 1958

KEYWORDS: death burial outlaw police

HISTORICAL REFERENCES:
1873 - Establishment of the North West Mounted Police, who wore red jackets (hence the "red-coated foeman" of the song)

FOUND IN: Canada(West)

REFERENCES (2 citations):
Fowke/Mills/Blume-CanadasStoryInSong, pp. 139-141, "The Dying Outlaw (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 118, "The Dying Outlaw" (1 text, 1 tune)

Roud #10957

CROSS-REFERENCES:
cf. "The Streets of Laredo" [Laws B1] and references there

NOTES [30 words]: A Canadian member of the "Dying Cowboy/Unfortunate Rake" family. Despite the line in the refrain, it does not seem to have been influenced by "Bury Me Not on the Lone Prairie." - RBW

File: FMB139

Dying Ploughboy, The

DESCRIPTION: Singer, a ploughboy, feels a blood vessel burst in his chest; although his doctor tells him he'll be all right, he senses death is near. He bids farewell to his friends, his team of horses, and his plough

AUTHOR: Rev. R. H. Calder?

EARLIEST DATE: 1908 (Greig/Duncan3)

KEYWORDS: disease farewell death dying farming horse friend worker

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast 26, p. 2, "The Term" (1 text)
Greig/Duncan3 700, "The Term" (3 texts, 2 tunes)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 108, "The Dying Ploughboy" (1 text, 1 tune)
Ord-BothySongsAndBallads, p. 235, "The Dying Ploughboy" (1 text)
Dying Preacher, The (Hick's Farewell)

DESCRIPTION: "The time is swiftly rolling on When I must faint and die, My body to the dust returned And there forgotten lie." The dying preacher bids farewell to his wife and remembers his family fondly. He bids his fellow preachers to do their work well.

AUTHOR: probably Rev. Berryman Hicks 1778-1839

EARLIEST DATE: 1835 (Southern Harmony)

KEYWORDS: religious clergy death farewell

FOUND IN: US(Ap,SE,So)

REFERENCES (11 citations):
Randolph 617, "The Dying Preacher" (1 text, 1 tune)
Arnold-FolkSongsOfAlabama, p. 7, "Hicks' Farewell" (1 fragment, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 530, "Hicks' Farewell" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 530, "Hicks' Farewell" (1 tune plus text excerpt)
Joyner-FolkSongInSouthCarolina, p. 78, "Hicks' Farewell" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 176, "Hicks Farewell" (1 text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, pp. 73-74, "Hick's Farewell" (1 text)
Sharp-EnglishFolkSongsFromSouthernAppalachians 122, "Hicks's Farewell" (6 texts, 6 tunes)
NorthCarolinaFolkloreJournal, (Ed Cray), "Three Folksongs from North Carolina" Vol. XI, No. 1 (Jul 1963), pp. 2-3, "Hicks' Farewell" (1 text, 1 tune)
DT, DYPREACH* HCKSFRWL*

ADDITIONAL: Original Sacred Harp, 1971 Denson Revision, p. 83, "The Dying Minister" (1 text, 1 tune)

Roud #2869

RECORDINGS:
Dillard Chandler, "Hick's Farewell" (on OldLove)
Texas Gladden, "Hicks' Farewell" (on LomaxCD1702)
Doc Watson & Gaither Carlton, "Hick's Farewell" (on FOTM, WatsonAshley01)

CROSS-REFERENCES:
cf. "The Preacher's Legacy" (theme)
cf. "The Iron Mountain Baby" (tune)
cf. "Little Hillside" (first verse lyrics)

ALTERNATE TITLES:
The Minister's Last Goodbye

NOTES [267 words]: In the Sacred Harp (which has a much-shortened text), this is called "The Dying Minister" and the tune is said to have been written by E. Dumas in 1854. (Joyner-FolkSongInSouthCarolina credits it to William Walker, but Walker was almost certainly the arranger of the Southern Harmony version, not the composer.)

The attribution of this song to someone named Hicks seems strong, given the number of versions with his name in the title, but of course there were a lot of, um, hick preachers out there. The most famous Hicks in American religious history is surely Elias Hicks (1748-1830), a Quaker who eventually caused a split within that denomination. But this *really* doesn't sound like the work of a Quaker.

That leaves Berryman Hicks, whose career was researched by Jackson (White Spirituals in the Southern Uplands, pp. 203-205). He was a "noted revivalist," and a poet and violinist. Though this attribution too has its problems; he became "financially embarrassed for a large amount," and was apparently dropped from his (Baptist-affiliated) church. On the other hand, that might explain the cranky tone of the piece.

The mid-nineteenth century seems to have witnessed a number of these "Preacher's Confession" sorts of pieces. No doubt it was the usual situation of the elderly frowning on the degenerate morals of the young. - RBW
Properly speaking, this should be "Hicks's Farewell." - PJS the nitpicker
And I thought I was the only one who remembered such things! Of course, this particular error is
more that of the transcriber than the singer.... - RBW
"More sung against than singing?" - PJS
Last updated in version 6.1
File: R617

Dying Prisoner, The
DESCRIPTION: A Union soldier is a prisoner in a Confederate prison and dying. He wishes for
bread or water, and to be exchanged, or to see his mother or have a letter from home. Finally he
knows death is near. He is going home where there's "no rebel sentry"
AUTHOR: unknown
EARLIEST DATE: 1866 (Musick-JAF-TheOldAlbumOf-William-A-Larkin)
KEYWORDS: Civilwar prison dying death patriotic soldier mother
FOUND IN: US(MW)
REFERENCES (1 citation):
Musick-JAF-TheOldAlbumOf-William-A-Larkin 28, "The Dying Prisoner" (1 text)
Roud #4266
File: MuLa028

Dying Ranger, The [Laws A14]
DESCRIPTION: A cowboy/soldier tells of his sister left alone at home. His comrades promise to
treat her as their sister. The wounded man dies happy. (Other details occur in localized versions;
the verses -- and the dying hero -- vary widely)
AUTHOR: unknown
EARLIEST DATE: 1910
KEYWORDS: death family farewell
FOUND IN: US(Ap,MA,So,SE) Canada(Mar,Newf,Ont)
REFERENCES (20 citations):
Laws A14, "The Dying Ranger"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 397-398, "The Dying Cowboy" (1
text)
Randolph 188, "The Dying Cowboy" (2 texts, 2 tunes) AND 216, "The Dying Soldier" (1 text, 1
tune)
High-OldOldFolkSongs, p. 21, "Texas Ranger" (1 text, clearly this despite the title)
Abrahams/Riddle-ASingerAndHerSongs, pp. 31-33, "The Dying Ranger" (1 text, 1 tune)
Doerflinger-SongsOfTheSailorAndLumberman, pp. 274-276, "The Dying Soldier" (1 text, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 19, "The Shades of the Palmetto" (2 texts, 1
tune)
Ohrlin-HellBoundTrain 50, "Ranger's Prayer" (1 text, not recognized as a version of this song, but
with the same plot, metrical pattern, and some lyrics); 52, "The Dying Ranger" (1 text, 1 tune)
Morris-FolksongsOfFlorida, #19, "The Dying Ranger" (1 text)
Cox-FolkSongsSouth 64, "The Dying Ranger" (1 text)
Cox/Hercog/Halpert/Boswell-WVirginia-B, #10, p. 144, "The Dying Ranger" (1 fragment, 1 tune)
Finger-FrontierBallads, pp. 170-173, "The Dying Ranger" (1 text)
Huntington-SongsTheWhalemenSang, pp. 243-245, "The Dying Soldier" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 53, "The Dying Soldier" (1 text)
Cox-FolkMusicInANewfoundlandOutport, pp. 43-47, "The Dying Soldier" (1 text, 1 tune)
Ives-FolksongsOfNewBrunswick, pp. 17-20, "The Dying Soldier" (1 text, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 88, "The Soldier's Farewell" (1 text, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 202-205, "The Dying Ranger" (1
text, 1 tune)
DT 689, DYRANGR DYNGCWBY
ADDITIONAL: Powder River Jack and Kitty Lee's _Songs of the Range: Cowboy Wails of Cattle
Trails_, Chart Music, 1937, p. 42, "The Dying Ranger" (1 text, 1 tune)
Roud #628
RECORDINGS:
Arkansas Woodchopper [pseud. for Luther Ossenbrink] "The Dying Ranger" (Supertone
**Dying Rebel, The**

**DESCRIPTION:** Singer finds a wounded man dying. He asks to be given last rites. He has been deceived by the French and betrayed by a friend. His wife and brother are dead, his children alone. Unwittingly, he caused his landlord's death at pikemen's hands. He dies.

**AUTHOR:** William Ball (source: Moylan-TheAgeOfRevolution-1776-1815)

**EARLIEST DATE:** "shortly after 1798" (according to Moylan-TheAgeOfRevolution-1776-1815)

**KEYWORDS:** betrayal rebellion death France Ireland injury family

**HISTORICAL REFERENCES:**
- 1798 - Irish rebellion against British rule

**REFERENCES:**
- Moylan-TheAgeOfRevolution-1776-1815 138, "The Dying Rebel" (1 text)

**NOTES:** William Ball was a writer of humorous verse about Irish history; in this index, see "Cockledemoy (The French Invasion)," "Do as They Do in France," "The Dying Rebel," "Faithless Boney (The Croppies' Complaint)" -- though he doesn't seem to have made much impression on the wider world of literature; I have been unable to find any of his writings in any of my literary references. I wonder if this isn't an answer to something like "Betsy Gray." - RBW

**File:** Moyl138

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**Dying Seal-Hunter, The**

**DESCRIPTION:** "I can hear their sirens blowing As they steam to hunt the foe Where the young whitecoats are growing...." The dying man asks to watch as his ship sails away. He recalls the work of sealing, and bids farewell to the people and life he is leaving.

**AUTHOR:** Otto P. Kelland (1904-2004)

**EARLIEST DATE:** 1960 (Kelland, Anchor Watch, Newfoundland Stories in Verse)

**KEYWORDS:** death hunting ship

**REFERENCES:**
- Ryan/Small-HaulinRopeAndGaff, p. 149, "The Dying Seal-Hunter" (1 text)
- Roud #V44797

**NOTES:** For information about Otto Kelland, the author of this piece, see the notes to "Western Boat (Let Me Fish Off Cape St Mary's)."

**Last updated in version 5.0**

**File:** RySm149

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**Dying Soldier (I), The (Erin Far Away II) [Laws J7]**

**DESCRIPTION:** A dying soldier asks a comrade to send a lock of his hair from India to his mother in Ireland. He sends his sister and brothers word of his death in the fight against the Sepoys. He dies and is buried.

**AUTHOR:** unknown
EARLIEST DATE: 1926 (Rickaby-BalladsAndSongsOfTheShantyBoy)
KEYWORDS: war soldier death family
HISTORICAL REFERENCES:
1857-1858 - Sepoy Mutiny in India. The inhabitants of Northern India revolt against the East India Company on behalf of their ancestral customs (many of which, such as the murder of widows, were abhorrent to Western opinion)
FOUND IN: US(MW) Ireland Canada(Ont)
REFERENCES (7 citations):
Laws J7, "The Dying Soldier (Erin Far Away II)"
Rickaby-BalladsAndSongsOfTheShantyBoy 50, "The Dying Soldier" (1 text, 1 tune)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 50, "The Dying Soldier" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, p. 166, "Old Erin Far Away" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H816, p. 92, "Old Ireland Far Away" (1 text, 1 tune)
Dean-FlyingCloud, pp.. 5-6, "The Dying Soldier" (1 text)
DT 827, DYSOLDR*
Roud #893
RECORDINGS:
Jerry Carey, "Old Erin Far Away" (on ONEFowke01)
CROSS-REFERENCES:
cf. "Erin Far Away (!)" [Laws J6] (plot, theme) and references there
NOTES [43 words]: This song is frankly so close to Laws J6 that I find it impossible to tell them apart. Even the first lines in Laws's sample versions are similar. Laws does not give reasons for the distinction. One should therefore examine the references for both songs. - RBW
Last updated in version 4.3
File: LJ07

Dying Soldier to His Mother, The

DESCRIPTION: "On the field of battle, mother, All the night alone I lay; Angels watching o'er me, mother, Till the breaking of the day." The soldier thinks of his mother, sends farewells to family, wishes he could repay mother, and bids farewell
AUTHOR: Words: Thomas MacKellar/Music: William U. Butcher
EARLIEST DATE: 1863 (Dime Songster #11)
KEYWORDS: battle death soldier mother
FOUND IN: US(SE)
REFERENCES (6 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 228, "The Dying Soldier to His Mother" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 208, "The Dying Soldier to His Mother" (1 excerpt, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, pp. 108-109, "The Dying Soldier" (1 text)
Wolf-AmericanSongSheets, #551, pp. 36-37, "The Dying Soldier to His Mother" (6 references)
ST BrII228 (Partial)
Roud #6568
ALTERNATE TITLES:
On the Field of Battle, Mother
File: BrII228

Dying Soldier, (III) The

DESCRIPTION: "A youth lay on the battlefield of France's blood-stained soil ... The Red Cross nurse beside him ..." Nurse promises to send a letter, book and bible to his mother and his love to his sweetheart
AUTHOR: unknown
**Dying Tramper, The**

**DESCRIPTION:** A starving young tramper lay dying, His rucksack supporting his head. He asks that his mates "Wrap me up in my sleeping bag cover, And bury me deep down below." He asks that they carve big boots and ice axe on his grave "to show there's a tramper below"

**AUTHOR:** unknown

**EARLIEST DATE:** c. 1950 (Cleveland-NZ-GreatNewZealandSongbook)

**KEYWORDS:** death derivative clothes rambling burial

**FOUND IN:**

**REFERENCES (1 citation):**

*Cleveland-NZ-GreatNewZealandSongbook*, p. 82, "The Dying Tramper" (1 text, 1 tune)

**CROSS-REFERENCES:**

cf. "Wrap Me Up in My Tarpaulin Jacket" (tune)

**NOTES [22 words]:** This appears to be a gag parody of "The Dying Stockman" variant of "Wrap Me Up in My Tarpaulin Jacket" adapted to a modern hiker. - RBW

*Last updated in version 4.3*

**File:** Clev082

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**Dying Wisconsin Soldier, The**

**DESCRIPTION:** The sun sets on "a forest Where a dying soldier lay... Far away from his dear Wisconsin home." He recalls his life, and his beloved sister, and how he answered when his country called. He dies and is buried by the Potomac

**AUTHOR:** unknown

**EARLIEST DATE:** 1946 (Peters-FolkSongsOutOfWisconsin), with an earlier version from c. 1925

**KEYWORDS:** death soldier family farewell Civilwar derivative

**FOUND IN:** US(MW,So)

**REFERENCES (2 citations):**

*Peters-FolkSongsOutOfWisconsin*, pp. 225-226, "The Dying Wisconsin Soldier" (1 text, 1 tune)
*Moore/Moore-BalladsAndFolkSongsOfTheSouthwest* 152, "The Wisconsin Soldier Boy" (1 text, 1 tune)

Roud #628

**CROSS-REFERENCES:**

NOTES [191 words]: Roud, understandably, lumps this with "The Dying Ranger" [Laws A14]. There is no question but that this is derived from that; many lines, and even whole verses, are identical. But there are enough alterations to make it clear that this is a deliberate rewrite -- although not a very specific one; there are really no references to particular places or people in Wisconsin. Still, the soldier died by enemy fire near the Potomac. Most Wisconsin regiments in the Civil War served in the west; only a handful were sent east to join the Army of the Potomac. And only a handful of those were in service early in the war, when the front was close to the Potomac. The three major exceptions were the 2nd Wisconsin, which served as early as Bull Run, and the 6th and 7th Wisconsin, which were later combined in the famous Iron Brigade.

If we wanted to suggest an actual regiment, the 2nd Wisconsin makes sense; according to Boatner's Civil War Dictionary, p. 942, the 2nd Wisconsin had the highest percentage of soldiers killed in the entire Union army. Although we note that the 7th Wisconsin was #3 on the killed list, and the 6th wasn't far behind. - RBW

Last updated in version 3.3
File: Pet225

E-ri-e, The

DESCRIPTION: About a "terrible storm" on the Erie Canal. "Oh, the E-ri-e was a-rising And the gin was a-getting low, And I scarcely think we'll get a little drink Till we get to Buffalo." Humorous anecdotes of a highly hazardous voyage

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: canal humorous cook animal wreck

HISTORICAL REFERENCES:
- 1825 - Erie Canal opens (construction began in 1817)

FOUND IN: US(MW) Canada(Mar)

REFERENCES (12 citations):
- Creighton-MaritimeFolkSongs, p. 144, "It's Let Go Your Bowline" (1 text, 1 tune)
- Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 245-246, "(no title)" (assorted excerpts; see also "Black Rock Pork" on pp. 243-244, which includes much of this song although without a chorus); pp. 250-251, "The E-ri-e" (1 text)
- Sandburg-TheAmericanSongbag, p. 180, "The E-ri-e" (1 text, 1 tune)
- Lomax/Lomax-FolkSongUSA 45, "The E-ri-e" (1 text, 1 tune)
- Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 470-471, "The E-ri-e" (1 text, 1 tune); see also pp. 455-457, "Ballad of the Erie Canal" (1 text, composite and probably containing stanzas which belong here); pp. 459-463, "The Erie Canal Ballad" (8 texts, some fragmentary, the fourth of which appears to belong here)
- Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 103-104, "The E-ri-e" (1 text)
- Warner-FolkSongsAndBalladsOfTheEasternSeaboard, pp. 36-36, "The E-ri-e" (1 text)
- Darling-NewAmericanSongster, pp. 333-335, "The Erie Canal" (1 text)
- Arnett-IHearAmericaSinging, p. 56, "The Erie Canal" (1 text, 1 tune)
- Seeger-AmericanFavoriteBallads, p. 87, "Erie Canal" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 43, "E-ri-e" (1 text)

DT, ERICANL1 ERIECNL3*
Roud #6599

RECORDINGS:
- Pete Seeger, "Erie Canal" (on PeteSeeger07, PeteSeeger07a)

CROSS-REFERENCES:
- cf. "The Raging Canal (I)" (plot)
- cf. "A Trip on the Erie (Haul in Your Bowline)" (plot)
- cf. "A Nautical Yarn" (theme)
- cf. "The Erie Canal"
- cf. "Black Rock Pork" (plot, lyrics)
- cf. "Canalman's Farewel (Lay Me on the Horse-Bridge)" (lyrics)
- cf. "The Calabar" (theme)
- cf. "Stormy Weather Boys" (subject)
- cf. "The Farmington Canal Song" (theme)
- cf. ""The Wreck of the Mary Jane"" (theme)
- cf. "The Wreck of the Varty" (theme)
cf. "On Board the Bugaboo" (theme)
cf. "Changing Berth" (theme)
cf. "The Wreck of the Gwendoline" (theme)
cf. "The Fish and Chip Ship" (theme)
cf. "The Shipwreck on the Lagan Canal" (theme)

NOTES [222 words]: The Erie Canal, as originally constructed, was a completely flat, shallow waterway. The barges were drawn along by mules. Thus, apart from getting wet, storms posed little danger, and the only way one could run aground was to run into trash that had fallen into the canal.

As for needing a distress signal ("We h'isted (the cook) upon the pole As a signal of distress"), one could always step off onto dry land....

The Lomaxes, in American Ballad and Folk Songs, thoroughly mingled many texts of the Erie Canal songs (in fairness, some of this may have been the work of their informants -- but in any case the Lomaxes did not help the problem). One should check all the Erie Canal songs for related stanzas.

Dan Milner, in the essay "Collecting Occupational Songs" in Scott B. Spencer, editor, The Ballad Collectors of North America, Scarecrow Press, 2012, pp. 198-199, observes that it is not known whether this song derives from the Harrigan and Hart piece "Buffalo" (printed 1878) or vice versa. The song he refers to is "Oh! Dat Low Bridge!" (Finson-Edward-Harrigan-David-Braham, vol. II, #122, pp. 139-141) that begins "It's many miles to Buffalo, Oh, dat low bridge, Balky mule he travel slow, Oh, dat low bridge...." It also talks about the cook. How much inspiration flowed between that song and this I do not know. - RBW

Last updated in version 5.2
File: LxU045

E. A. Horton, The [Laws D28]

DESCRIPTION: The E. A. Horton is taken by Canadian authorities and her crew imprisoned. The captain leads his men on a daring escape; they recapture their ship and sail home

AUTHOR: unknown
EARLIEST DATE: 1932 (Creighton-NovaScotia)
KEYWORDS: sea prison escape
HISTORICAL REFERENCES:
Oct 8, 1871 - Canada seizes the E. A. Horton (then in Halifax harbor) on a charge of fishing inside Canadian territorial waters
FOUND IN: US(MW) Canada(Mar)
REFERENCES (5 citations):
Laws D28, "The E. A. Horton"
Ives-FolksongsFromMaine 11, "The E. A. Horton" (1 text, 1 tune)
Flanders/Olney-BalladsMigrantInNewEngland, pp. 239-241, "The Schooner E. A. Horton" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 144, "Seizure of the E J Horton" (1 text, 1 tune)
DT 753, EAHORTON*
Roud #1840
CROSS-REFERENCES:
NOTES [74 words]: Although this event was celebrated enough to inspire at least two songs, reading the description of what happened on p. 212 of Beck-FolkloreOfMaine makes it sound as if the Americans were more in the wrong than the Canadians. Possibly the Edward A. Horton was innocent of the charge against her, but that should have been settled by diplomacy, not international piracy. Which is what this was, although the songs don't ever use the word. - RBW
Last updated in version 3.6
File: LD28

E. P. Walker

DESCRIPTION: E. P. Walker's thresher gets caught and fails to work. Someone drops in a wrench; the engineer can't be found. Another farmer buys a different threshing machine. Cho: "E.P. Walker mounted to the separator/E.P. Walker, with his oilcan in his hand...."

AUTHOR: unknown
EARLIEST DATE: 1912 (composed)
LONG DESCRIPTION: E. P. Walker, a thresher, gets caught in the machinery, then the machine repeatedly fails to work. Someone accidentally drops in a monkey wrench; they try to stop the machine, but the engineer can't be found. Finally another farmer, not wanting to take a chance, goes and buys a different brand of threshing machine. Cho: "E.P. Walker mounted to the separator/E.P. Walker, with his oilcan in his hand...Took his farewell trip to the thresher's land"
KEYWORDS: farming harvest technology work worker
FOUND IN: Canada(West)
RECORDINGS:
Frank Hanson, "E. P. Walker" (on Saskatch01)
CROSS-REFERENCES:
cf. "Casey Jones (I)" [Laws G1] (tune, structure, a few lyrics) and references there
NOTES [96 words]: According to Barbara Cass-Beggs, "This song was composed in the fall of 1912, during the delays in threshing, by the young homesteaders who made up the threshing crew. E. P. Walker's threshing machine was the first to be brought into the newly settled district of Malvern Link.... All the names are authentic and so are the incidents.... The song was very popular and is still remembered."
A very local traditional song, but traditional nonetheless. The song was collected from Winnifred Turner of Swift Current, Sask., whose late husband was one of the farmers mentioned. - PJS
File: RcEPWalk

Eadie

DESCRIPTION: "Go way, Eadie, you dirty dog, wo, Eadie, go away" (x2). "Go away, Eadie, quit worryin' me." "Told you once and I told you twice." "Next time I tell you goin' to take yur life."
AUTHOR: unknown
EARLIEST DATE: 1934 (collected from Lightning and Dave Tippen)
KEYWORDS: nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 363-364, "Eadie" (1 text, 1 tune)
Roud #15593
File: LoSi363

Eagle Rock

DESCRIPTION: "Millionaires grow in Chicago, in mansions of marble and price, Homes grow in Eagle Rock, and friendships, true and tried." "Plutocracy thrives in proud New York... Real brotherhood grows in Eagle Rock." "Give me that dear Idaho town."
AUTHOR: unknown
EARLIEST DATE: 1939 (Idaho Lore, according to Cohen)
KEYWORDS: home nonballad
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p 588, "Eagle Rock" (1 text)
File: CAFS2588

Eagle With Her Gallant Crew, The

DESCRIPTION: In May the Eagle sails to Greenland to "chase the bear and walrus and for capturing of the whales." "I hope in health with wealth and prosperity they will return once more To their parents, wives, and loved ones on the Terra Nova shore"
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: home parting return commerce hunting sea ship work nonballad animal whale sailor
FOUND IN: Canada(Newf)
Roud #30149
RECORDINGS:
Mr. Powers, "The Eagle With Her Gallant Crew" (on MUNFLA-Leach)
NOTES [86 words]: This is probably not about the *Eagle (II)* that was the very last of Newfoundland's sealing steamers, which is discussed in "The Ice-Floes" and "The Last of the Wooden Walls"; that ship was built too late to do much whaling service in the north. I suspect that it was instead the first *Eagle*, which was also a sealing steamer; she joined the Newfoundland fleet in 1871 (Ryan, p. 150) and lasted until 1893 (Chafe, p. 99). I don't know how successful she was as a whaler, but at least she had a chance to try. - RBW

Bibliography


Last updated in version 4.4
File: ML3EwHGC

Eamon An Chnuic (Ned of the Hill)

DESCRIPTION: Gaelic. Ned of the Hill sings at Eileen's bower asking that they marry though he has no wealth. Although her castle is guarded she escapes from the tower and goes with him. He spends his life wandering Ireland seeking shelter from his outlawry

AUTHOR: unknown

EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster); see NOTES

KEYWORDS: foreignlanguage poverty elopement love exile outlaw

FOUND IN: Ireland

REFERENCES (3 citations):
- OBoyle-TheIrishSongTradition, p. 33, "Eamon an Chnoic" (1 fragment, 1 tune)
- Hylands-Mammoth-Hibernian-Songster, p. 82, "Ned of the Hill" (1 text)
- DT, NEDHILL* NEDHILL2* (NEDHILL3)

RECORDINGS:
The Clancy Brothers and Tommy Makem, "Eamon An Chnuic" (on IRClancyMakem03)

NOTES [798 words]: Sleeve notes to IRClancyMakem03: "Edmond O'Ryan, the hero of this Gaelic song, was born in Kilnamanagh, County Tipperary, before the wars of 1690. After the defeat of James II, whom he supported, he was outlawed and had his estates confiscated.... The song, in describing the outlaw driven by pain and beating on the closed door of his beloved, symbolized the lonely cause of Ireland." - BS

There seems to be confusion about (O')Ryan; the Digital Tradition notes to NEDHILL2 say he was displaced after the Boyne, but by *Cromwell*, who of course had been in his grave for more than thirty years at the time of the Boyne.

There is another O'Ryan item, in Kathleen Hoagland, *1000 Years of Irish Poetry* (1947), p. 171, "Ah! What Woes Are Mine"); it's just possible that this is another translation of "Eamon An Chnuic," but if so, it's a very different one. Hoagland also dates O'Ryan to the period after the Boyne.

A search of six different books of Irish history covering this period revealed no references to (O')Ryan. Internet searches were no more revealing; one site which discussed this song said that there was no positive evidence of his existence. This despite a large assortment of tales about him -- one version has it that he was eventually betrayed for the reward money, only to have his murderer learn that his proscription had been lifted. The form of this song varies, too; in some texts, O'Ryan is seeking his love; in others, merely shelter from the English.

A summary of the various legends is given in Daithi O hOgain, *The Lore of Ireland*, Boydell Press, 2006, pp. 398-399. It gives his full name as Eamonn an Chnoic O Maollriain, which easily shortened to O Riain, and hence to Ryan. Legend gave his birthplace as Knockmeoll Castle near Ashanboe in Tipperary.

O hOgain says that he was proclaimed outlaw in 1702 (about the time of William III's death and long after Cromwell was gone); a reward of 200 pounds was offered for his capture. His girlfriend was said to be named Mary Leahy.

O hOgain speculates that the song "Eamonn an Chnuic" actually predates the person, and gave him his name.

The rest, according to O hOgain, is legend; many of the stories are told of other heroes as well as
of Eamon An Chnuic. Clearly, whatever the historical truth, the tale has grown in the telling. My guess is that research on the topic has been limited because historians think Eamon a figure of folklore, while folklorists think him historical.

Jon W. Finson, *The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song*, Oxford University Press, 1994, p. 272, says that "Ah Who Is That, or Emunh a Cnuic, or Ned of the Hill" was published by James Hewitt in "The Music of Erin" (1807). That obviously sounds like the same song, but the text that Finson quotes cannot be sung to this tune, and doesn't really fit either of the plots I've seen in other versions (the exile from Erin or the minstrel courting above his station), so I have not listed that as the earliest date.

Note that the widely heard "Ned of the Hill" by The Pogues is not, properly, a version of this song, but rather an attack on the memory of Oliver Cromwell based loosely on the story that lies behind the song; Terry Wood was largely responsible for that one.

With all that said, I'll tell you what I think is the history of this song, based solely on the directions in which it has evolved:

1. Someone wrote an instrumental piece, for fiddle or harp (the range is large for a vocal song), called either "Eamon An Chnuic" or "Ned of the Hill," probably the former. I've heard it said that Neil Gow played this tune, but can't verify it, so I don't want to strongly suggest he was the composer.
2. This was twice given words, in either Gaelic or English:
   - Text 1: refers to the harper winning a woman above his station ("Dark is the evening and silent the hour, Who is the minstrel by yonder lone tower? His harp all so tenderly toughing with skill, Oh ho could it be but young Ned of the Hill")
   - Text 2: refers to a rebel fleeing his home ("Oh who is without that in anger they should Keep beating my bolted door? I am Ned of the Hill, long weary and chill, from long trudging over marsh and moor").

Whatever language each version was created in, it was translated into the other, possibly with some cross-fertilization.

3. The various legends arose from interpretations of this text. Thus, rather than a hypothetical Eamon O'Ryan inspiring the song, the song created an Eamon O'Ryan. Or several of them. Of the texts cited here, Hylands-Mammoth-Hibernian-Songster, DT NEDHILL, are a "Dark is the evening and silent the hour" types. DT NEDHILL2 is a Gaelic text with a translation attributed to Donal O'Sullivan which is a "Oh who is without " type. DT NEDHILL3 is the Pogues rework. - RBW

Earl Bothwell [Child 174]

**DESCRIPTION:** A tale of the woes of Scotland. David [Riccio], the Queen's servant, is murdered with twelve daggers. King and Queen quarrel over this. Bothwell takes the king and hangs him. This produces such anger that the Queen flees to England

**AUTHOR:** unknown

**EARLIEST DATE:** before 1750 (Percy folio)

**KEYWORDS:** royalty nobility homicide death exile betrayal

**HISTORICAL REFERENCES:**
- 1542 - Mary Stewart, at the age of eight days, becomes Queen of Scotland. She later becomes Queen of France by virtue of her marriage to the French King Francis III.
- 1560 - Death of Francis III. Mary eventually returns to Scotland to rule it directly for the first time
- 1566 - Murder of David Riccio (falsely called "Lord David"), secretary to Mary Stewart (rumour had it that he was her lover, but there is no evidence of this)
- 1567 - Murder of Henry, Lord Darnley, Mary's husband (he was in a house which blew up, but from the state of his body it appears that he was dead before the explosion). Mary Stewart soon after (forcibly?) married to James Hepburn, the fourth Earl of Bothwell (here called "Bodwell"). She was deposed not long after
- 1568 - Mary escapes to England
- 1578 - Death of Bothwell
- 1587 - Execution of Mary Stewart by Elizabeth I of England

**FOUND IN:**

**REFERENCES (4 citations):**
- Child 174, "Earl Bothwell" (1 text)
- Hales/Furnival-BishopPercysFolioManuscript, volume II, pp. 260-264, "Earl Bodwell" (1 text)
- Percy/Wheatley-ReliquesOfAncientEnglishPoetry II, pp. 213-218, "The Murder of the King of
NOTES [540 words]: According to Fowler p. 158 n. 25, this is one of eighteen ballads in the Child collection found only in the Percy Folio. Rollins, p. 161, speculates that his item #1843, entitled "concerning the murder of the late kinge of Scottes," registered March 24, 1579 by Thomas Gosson, is this piece. The date makes this possible, but it seems not unlikely that there were multiple items about the murder of Henry Lord Darnley, so there is no real reason to think them the same. In any case, several of the Stuart kings were murdered prior to Darnley, and were probably the subject of songs, although there would obviously be less reason to print such an item in 1579. Henry Lord Darnley was Mary Stuart's cousin (and heir if she remained childless), and after their marriage he was addressed as King (although never formally granted the crown matrimonial -- that is, if Mary died before Darnley, he would not become king in his own right; the crown would pass to her children; Lyon, pp. 190-191). Darnley is thus the "king" of this ballad and Mary the Queen. The Queen of England is, of course, Elizabeth I (reigned 1558-1603). Mary Stuart was Elizabeth's heir under strict primogeniture, although Henry VIII had barred her branch of the family in his will (Lyon, p. 177).

Darnley was Mary's second husband -- she had earlier been married to Francis II of France, who however died young (Magnusson, pp. 332-333). Mary's and Darnley's relationship seems to have started with passion -- Mary was a very passionate woman -- but cooled extremely quickly. The murder of Riccio at the hands of Darnley and his allies is believed to have been a friend by the toy king to increase his own power (Oram, pp. 255-256).

Darnley's turn came not long after. He had been ill -- it has been suggested that the cause was syphilis (Magnusson, p. 356) and had been recovering at a house called Kirk o' the Field. Mary visited him there, but after she left, the house exploded (Magnusson, p. 357). Darnley's dead body was found in the wreckage. An investigation determined that Darnley had been killed before the explosion -- there were no marks on his body (Oram, p. 256). Contrary to the song, however, it was believed he was suffocated, not hanged. The person directly responsible has never been determined (Oram, p. 257); some have blamed Mary herself. Suspicion at the time, however, pointed directly at Earl Bothwell (Magnusson, p. 358). He was actually tried -- but controlled the proceedings and was easily able to secure acquittal (Magnusson, p. 358). It was Mary's response that brought her down: For some inexplicable reason, she voluntarily married Bothwell (Magnusson, p. 359; Oram, p. 257). Things fell apart rapidly after than, and Mary, her government in tatters, soon had to flee to England, leaving her baby son James VI as king (Magnusson, pp. 360-363). She would end up in the hands of Elizabeth I, eventually to be executed for conspiring against that monarch.

It is a tragic and regrettable story -- the more so since almost all of it was the result of Mary's own mistakes. (A spelling note: The Scottish spelling of Mary's name was "Stewart." Since, however, she spent much of her youth in France, she used the French spelling "Stuart.") - RBW

Bibliography

- Lyon: Ann Lyon, Constitutional History of the United Kingdom, Cavendish, 2003

Last updated in version 5.3
File: C174
Earl Brand [Child 7]

DESCRIPTION: (Earl Brand) falls in love with a high lady against her father's will. They flee together, but are overtaken. Earl Brand slays almost all the pursuers, but is himself sorely wounded. They flee on, but at last Earl Brand must stop and dies.

AUTHOR: unknown

EARLIEST DATE: before 1750 (Percy Folio)

KEYWORDS: courting death fight

FOUND IN: Britain(England(North),Scotland) US(Ap,MA,MW,NE,SE,So) Canada(Mar,Newf)

REFERENCES (55 citations):
Child 7, "Earl Brand" (9 texts)
Bronson 7, "Earl Brand" (42 versions plus 2 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 7, "Earl Brand" (6 tunes: #1b, #3, #11, #23, #25, #37)
Percy/Wheatley-ReleticsOfAncientEnglishPoetry l, pp. 131-139, "The Child of Elle" (2 texts, one being that of the Percy Folio and the other the result of Percy's reconstruction of the text)
Hales/Furnival-BishopPercysFoliaoManuscript, volume I, pp 132-134, "The Child of Elle" (1 fragment)
Chambers-ScottishBallads, pp. 98-100, "The Douglas Tragedy" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #57, p. 1, "The Douglas Tragedy" (1 text)
Greig/Duncan2 220, "Lord Douglas" (13 texts, 8 tunes) {A=Bronson's #7, E=#8, F=#9, H=#25}
Lyle-AIeAndrew-CrawfordsCollectionVolume2 87, "Lord Thomas and Ladie Margaret" (1 text)
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 6-7, "The Brave Earl Brand" (1 text, 1 tune) {cf. Bronson's #1b)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 35-40, "The Seven Brothers" (2 texts, 2 tunes) {Bronson's #6, #28)
Randolph 3, "Rise Ye Up" (1 text, 1 tune) {Bronson's #27)
Flanders/Olney-BalladsMigrantInNewEngland, pp. 228-230, "Lord William and Lady Margaret" (1 text, 1 tune) {Bronson's #38)
Flanders-AncientBalladsTraditionallySungInNewEngland1, pp. 128-130, "Earl Brand" (1 text, 1 tune) {Bronson's #38)
Davis-TraditionalBalladsOfVirginia 4, "Earl Brand" (4 texts plus 1 of "The Bold Soldier," 2 tunes entitled "The Seven Brothers, or The Seven Sleepers";"The Seven Brothers, or Lord William"; 1 more version mentioned in Appendix A) {Bronson's #24, #40)
Davis-MoreTraditionalBalladsOfVirginia 5, pp. 26-34, "Earl Brand" (4 texts, 4 tunes; the "CC" text looks mixed)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 3, "Earl Brand" (2 texts plus 2 excerpts and mention of 3 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 3, "Earl Brand" (7 excerpts, 7 tunes)
Morris-FolksongsOfFlorida, #146, "Earl Brand" (1 text)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 5A, "Seven Sleepers"; 5B, "Lord William and Lord Douglas" (1 text plus 1 fragment, 2 tunes)
Lomax/Lomax-OurSingingCountry, pp. 154-156, "Sweet William" (1 text, 1 tune)
Hudson-FolksongsOfMississippi 2, pp. 66-68, "Earl Brand" (1 text)
Hudson-FolkTunesFromMississippi 22, "Sweet William (Earl Brand)" (1 text, 1 tune) {Bronson's #17)
Warner-TraditionalAmericanFolksongsFromAnneAndFrankWarnerColl 79, "Sweet Willie" (1 text, 1 tune)
Warner-FolksongsAndBalladsOfTheEasternSeaboard, pp. 8-9, "Sweet Willie" (1 text)
Henry-SongsSungInTheSouthernAppalachians, pp. 45-46, "Sweet Willie (Earl Brand)" (1 text)
Scarborough-ASongCatcherInTheSouthernAppalachians, pp. 115-116, "Earl Brand" (1 text, properly titled "Sweet William," plus an untitled excerpt)
Brewster-BalladsAndSongsOfIndiana 4, "Earl Brand" (1 text plus mention of 1 more, 1 tune) {Bronson's #35)
Musick-JAF-TheOldAlbumOf-William-A-Larkin 38, "Lady Margaret" (1 text)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 2, "Lord Robert" (1 text)
Karpeles-FolksongsFromNewfoundland 2, "Earl Brand" (1 text, 1 tune) {Bronson's #10)
Leach-TheBalladBook, pp. 66-71, "Earl Brand" (2 texts)
Quiller-Couch-OxfordBookOfBallads 38, "Earl Brand"; 39, "The Douglas Tragedy" (2 texts)
Friedman-Viking/PenguinBookOfFolkBallads, p. 68, "Earl Brand (The Douglas Tragedy)" (1 text+1
Ord-BothySongsAndBallads, pp. 404-406, "The Douglas Tragedy" (1 text, 1 tune)
Grigson-PenguinBookOfBallads 33, "Earl Brand"; 49, "The Douglas Tragedy" (2 texts)
Niles-BalladBookOfJohnJacobNiles 5, "Earl Brand" (3 texts, 3 tunes)
Gummere-OldEnglishBallads, pp. 206-208+349-350, "Earl Brand" (1 text)
Sharp-EnglishFolkSongsFromSouthernAppalachians 4 "Earl Brand" (12 texts, 12 tunes) {Bronson's #13, #15, #14, #12, #11, #19, #20, #39, #26, #16, #36, #18}
Sharp/Karpeles-EightyEnglishFolkSongs 3, "The Seven Sleepers" (1 text, 1 tune -- a single traditional verse filled out from other printed sources by the editor) {Bronson's #20, but Bronson has a different text}
Wells-TheBalladTree, pp. 147-148, "Sweet William and Fair Ellen" (1 text, 1 tune) {Bronson's #37}
Mackenzie-BalladsAndSeaSongsFromNovaScotia 2, "The Seven Brethren" (1 text)
Hodgart-FaberBookOfBallads, p. 29, "Earl Brand (the Douglas Tragedy)" (1 text)
Whiting-TraditionalBritishBallads 13, "The Douglas Tragedy (Earl Brand)" (1 text)
Cox-FolkSongsSouth 2, "Earl Brand" (1 text)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 8-9, "The Seven Sons" (1 text, 1 tune)
Boette-SingaHipsyDoodle, p. 17-18, "The Seven Sons" (1 text, 1 tune)
HarvardClassics-EnglishPoetryChaucerToGray, pp. 51-54, "The Douglas Tragedy" (1 text)
Abrahams/Foss-AngloAmericanFolksongStyle, pp. 7-8, "Earl Brand" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 216, "Earl Brand" (1 text)
cf. Olson-BroadsideBalladIndex, ZN2487, "There was a bold seaman, a ship he could steer" DT 7, DOUGTRAD* DOUGTRD2
Roud #23
RECORDINGS:
I. G. Greer & Mrs. I. G. Greer, "Sweet William (Earl Brand)" (AFS; on LC12) {Bronson's #34a/b}; Professor & Mrs. Greer, "Sweet William & Fair Ellen - Pts. 1 & 2" (Paramount 3236, 1930)
Henry McGregor, "The Douglas Tragedy (Earl Brand)" (on FSBBAL1)
CROSS-REFERENCES:
cf. "Erlinton" [Child 8] (plot)
cf. "The Bold Soldier [Laws M27]" (plot)
cf. "The Child of Elle (II)" (some plot elements: elopement, chase by father)
ALTERNATE TITLES:
Sweet Willie
Jolly Soldier
Lord William's Death
William and Ellen
Brandywine
The Child of Ell
Fair Ellender
Sweer William and Fair Ellen
As He Rode Up to the Old Man's Gate
Lady Margaret
NOTES [521 words]: Child admits that he has "only with much hesitation" separated this from "Erlinton" [Child 8], and many others have inclined to join them. Scott viewed "A Child of Elle" (the Percy text of this piece) as a forerunner of "Erlinton." But it should be kept in mind that Percy's text was more than 80% Percy -- and, as Hales and Furnivall comment on p. 133, "A wax-doll-maker might as well try to restore Milo's Venus." No conclusions can be drawn based on the Percy text. Two of Niles-BalladBookOfJohnJacobNiles's versions seem to be mixed texts; both relate a conversation between the knight and his horse, and end with the intertwined rose-and-briar. (This is not uncommon in American versions; Robert Shiflett, of Brown's Cove, Virginia, had a similar mixed version.) The second, "William and Ellen," consists primarily of these elements; little is left of the plot of "Earl Brand."
Quite a few people (e.g. Eddy) list "The Bold Soldier" [Laws M27] as a version of this balled, and some few of these may have slipped into the above list.
Reed, p. 139, remarks that "Various versions of the story exist in Danish [a connection of course known and cited by Child], as in English; Hidebrand and Hilde is much the same as Ribolt [und Guldborg], and involves the 'naming to death' incident which is almost entirely obscured in the
Border accounts. The superstition that speaking of a person's name will ensure his death is widespread, and perhaps remains in a vestigial form in Erlinton:
'See ye dinna change your cheer
Until ye see my body bleed'.
and in The Hunting of the Cheviot...."
Reed goes on to repeat a point raised by Wimberly, that the refusal to give one's name is "a commonplace in romances where knights encounter without knowing the names of their antagonists." This is perhaps most common in the Arthurian romances, especially around the time of Malory (where it makes some sense, because by that time armor was so elaborate that one knight might not recognize another; it is anachronistic in the time of the pseudo-historical Arthur; Saxons and Roman Britons did not have such heavy armor). This failure to know another knight reached its apex in the "Tale of Balan and Balin," the second major section of Malory's Morte Darthur, based on the French Roman de Balain (Loomis, p. 392). In that, the two brothers meet, fight, mortally wound each other, and only recognize each other when they are dying. However, that really was mostly a medieval problem; by the time this ballad was being sung, firearms had resulted in the abandonment of heavy armor.
Incidentally, there is at least one historical instance of a man fighting off six enemies but then being wounded from behind: William the Marshal, famous for his service with Kings Richard I and John, and infamous for the role he allegedly played in "Queen Eleanor's Confession" [Child 156], was part of a party that was attacked in 1168. His horse was killed under him before he had donned all his armor, but he killed the horses of six attackers before one came from behind and disabled him by spearing him in the thigh (McLynn, pp. 62-63). - RBW
Bibliography

- Loomis: Roger Sherman Loomis and Laura Hibbard Loomis, editors (and translators), Medieval Romances, 1957 (I use the undated Modern Library paperback)
- Reed: James Reed, The Border Ballads, University of London/The Athlone Press, 1975

Earl Crawford [Child 229]
DESCRIPTION: Lady Crawford marries the Earl at a young age, and soon bears a son. She thinks Crawford loves the child more than he loves her. They quarrel and separate. Both wish to reconcile, both think the other has refused to do so, both die for love
AUTHOR: unknown
EARLIEST DATE: 1828 (Buchan, Ballads of the North, according to Whitelaw-BookOfScottishBallads (Child 229B))
KEYWORDS: love separation children jealousy death
FOUND IN: Britain(Scotland)
REFERENCES (6 citations):
Child 229, "Earl Crawford" (2 texts)
Bronson 229, "Earl Crawford" (2 versions)
Bronson-SingingTraditionOfChildsPopularBallads 229, "Earl Crawford" (2 versions: #1, #2)
Leach-TheBalladBook, pp. 589-592, "Earl Crawford" (1 text)
Whitelaw-BookOfScottishBallads, pp. 147-149, "Earl Crawford" (1 text)
DT, CRAWFRD*
Roud #3880
File: C229

Earl of Aboyne, The [Child 235]
DESCRIPTION: The Earl goes to London, leaving his wife behind. She hears that he has been courting others. When he returns, she makes a fine show but disdains him. He prepares once again to depart, and says she may not go with him. She dies for love
AUTHOR: unknown
EARLIEST DATE: 1803 (Skene ms.)
**Earl of Errol, The [Child 231]**

**DESCRIPTION:** The Earl of Errol weds Kate Carnegie, perhaps for the sake of her large dowry. Kate complains that "Errol is no' a man." Errol disproves the charge by having an illegitimate child. Kate wishes to abandon him; he will not give up her dowry

**AUTHOR:** unknown

**EARLIEST DATE:** 1803 (Edinburgh Magazine)

**KEYWORDS:** marriage pregnancy infidelity

**HISTORICAL REFERENCES:**
- 1658 - Wedding of Gilbert Hay, tenth earl of Errol, to Catherine Carnegie. The marriage was childless, and apparently unhappy (there was some sort of hearing in 1659), but lasted, at least officially, until Errol's death in 1674

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (7 citations):**
- Child 231, "The Earl of Errol" (6 texts)
- Bronson 231, "The Earl of Errol" (6 versions)
- Bronson-SingingTraditionOfChildsPopularBallads 231, "The Earl of Errol" (3 tunes: #1, #4, #6)
- Buchan/Moreira-TheGlenbuchatBallads, pp. 106-108, "Lord Errol" (1 text)
- Greig/Duncan7 1366, "Errol on the Green" (5 texts, 2 tunes)
- Buchan-ABookOfScottishBallads 38, "The Earl of Errol" (1 text)
- Kinloch-TheBalladBook IX, pp. 31-36, "Earl of Errol" (1 text)

**Roud #96**

**CROSS-REFERENCES:**
- cf. "Dundee, It's a Pretty Place" (floating lyrics)

**ALTERNATE TITLES:**
- Lady Errol

**NOTES [71 words]:** Child said of this piece, "Errol is an unpleasant ballad but decidedly of the popular kind. It could not be left out. The collection is not meant for family reading. I shall strain the case against certain indecent ballads and exclude them if I can give a reason besides indecency." (See Mary Ellen Brown, *Child's Unfinished Masterpiece: The English and Scottish Popular Ballads*, University of Illinois Press, 2011, p. 137.)

**Last updated in version 4.1**

File: C231
Earl of Mar's Daughter, The [Child 270]

DESCRIPTION: The earl's daughter brings home a dove, who at night turns into a man and begets seven sons by her. When a man woos the earl's daughter, the earl decides to kill the bird and have her marry. The bird returns with an avian army and reclaims his love.

AUTHOR: unknown

EARLIEST DATE: 1828 (Buchan)

KEYWORDS: love, courting, bird, childbirth, father, marriage, rescue

FOUND IN: Britain (Scotland)

REFERENCES (7 citations):
- Child 270, "The Earl of Mar's Daughter" (1 text)
- Bronson 270, "The Earl of Mar's Daughter" (1 version)
- Leach-TheBalladBook, pp. 641-645, "The Earl of Mar's Daughter" (1 text)
- Whitelaw-BookOfScottishBallads, pp. 186-188, "The Earl of Mar's Daughter" (1 text)
- Quiller-Couch-OxfordBookOfBallads 25, "Earl Mar's Daughter" (1 text)
- DT, MARDAUGH

ADDITIONAL: Walter de la Mare, _Come Hither_, revised edition, 1928; #324, "The Earl of Mar's Daughter" (1 text)

Roud #3879

NOTES [94 words]: Joseph Jacobs, collector, _English Fairy Tales_, originally published 1890; revised edition 1898 (I use the 1967 Dover paperback reprint), comments that this is "clearly a fairy tale and not a ballad proper. The name Florentine is sufficient to prove that the tale does not belong to the Celtic area." He points out the analogy of a lover coming in the disguise of a bird is very old -- Leda and the Swan being an obvious example, but Jacobs says that the earliest "post-classic form" is the Irish "Tugall Brudne da Derga," "The Destruction of Derga's Fort." - RBW

Last updated in version 3.2

File: C270

Earl of Westmoreland, The [Child 177]

DESCRIPTION: Following the failure of his revolt, Neville of Westmoreland flees to Scotland and is taken to Hume Castle. Neville at last sails for Seville, and is given office by the queen. He fights the heathen and is victorious, and receives various rewards.

AUTHOR: unknown

EARLIEST DATE: before 1750 (Percy folio)

KEYWORDS: rebellion, exile, nobility, royalty, battle, fight

FOUND IN: Britain

REFERENCES (3 citations):
- Child 177, "The Earl of Westmoreland" (1 text)
- Hales/Furnival-BishopPercysFolioManuscript, volume I, pp. 292-312, "Earle of Westmorlande" (1 text)

Roud #4007

CROSS-REFERENCES:
- cf. "The Rising in the North" [Child 175] (subject)
- cf. "Northumberland Betrayed by Douglas" [Child 176] (subject)

NOTES [263 words]: According to David C. Fowler, _A Literary History of the Popular Ballad_, Duke University Press, 1968, p. 158 n. 25, this is one of eighteen ballads in the Child collection found only in the Percy Folio.

For the background to this song, see the notes on "The Rising in the North" [Child 175]; also "Northumberland Betrayed by Douglas" [Child 176].

The song itself is almost pure fiction; the only truth is in the introduction, in which Neville flees to Scotland, goes to Hume, and sails to the Continent. (In reality, he spend the rest of his life in exile in Flanders.)

One suspects that this story somehow got mixed up with a romance. (This would be no surprise for a piece in the Percy Folio, which contained romances as well as ballads, and in some cases cut romances down to ballad size.) I have this odd feeling the legend of Guy of Warwick is involved (though the only clear similarity between the two is that both fought pagans); Guy was not a Neville, but the most famous Earl of Warwick in English history was of the Neville family (though a cadet branch); the main Neville line was, in fact, the Nevilles of Westmoreland.
There seem to be no actual ballads about Guy of Warwick, but he did gain a place in popular mythology, as this verse about a local beverage attests:

Of Guy Earl of Warwick our country can boast,
Who in fighting and thuming ruled lord of the roast;
He with courage relentless his foes did assail,
For he strengthened his sinews with Birmingham ale.

**Earl Rothes [Child 297]**

DESCRIPTION: Lady Ann is enamored of Earl Rothes, though he is married. Her (parents?) promise to care for her well if she will forget him. She says she will stay with Earl Rothes until her child is born. Her young brother vows revenge. But she stays with the Earl.

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: love courting infidelity nobility family

FOUND IN:

REFERENCES (2 citations):
Child 297, "Earl Rothes" (1 text)
Leach-TheBalladBook, pp. 682-683, "Earl Rothes" (1 text)

Roud #4025

File: C297

**Early in the Morning (II)**

DESCRIPTION: "Early in the morning, just about the break of day, You ought to see me grab my pillow Where my good gal used to lay." The singer is going up river; he complains about his girl, his life, his failure to listen to mother, the need to travel to escape jail.

AUTHOR: unknown

EARLIEST DATE: 1944 (Wheeler)

KEYWORDS: travel separation mother prison

FOUND IN: US

REFERENCES (1 citation):
Wheeler-SteamboatinDays, pp. 104-105, "Early in the Mornin'" (1 text, 1 tune)

Roud #10038

File: MWhee104

**Early in the Morning (III)**

DESCRIPTION: "I meet (little Rosa/my mother/brother Robert/etc.) earty in the morning, and I ask her, 'How you do my (daughter)? Oh, Jerusalem, early in the morning."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: nonballad dancing

FOUND IN: US

REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 44, "Early in the Morning" (1 text, 1 tune)

Roud #12000

File: AWG044

**Early in the Morning (IV -- prison song)**

DESCRIPTION: An axe song with unfixed lyrics. "Well, it's early in the morning, hear the dingdong ring." "Well, I'm don in the bottom, on a live oak log." "Partner can't hold me, hold me no longer." "Murder on Darrington, Godamighty my lord, Who was the rider?"

AUTHOR: unknown
Early in the Morning when the Cock Begins to Crow

DESCRIPTION: "Early in the morning when the cock begins to crow, Off you work you know your father has to go, With his little nosebag a-plodding through the rain, We shout 'Good morning, father," and we go to sleep again."

AUTHOR: unknown

EARLIEST DATE: 1966 (collected from Mrs. E. M. Turner by John Fletcher, according to Raven)

KEYWORDS: work father bird

FOUND IN: Britain(England)

REFERENCES (1 citation):
Raven, "The Urban and Industrial Songs of the Black Country and Birmingham.", Broadside, 1977, p. 186, "Early in the Morning" (1 short text, 1 tune)

Roud #1135
File: JRUI186

Early in the Morning, About Eight O'Clock (The Postman's Knock)

DESCRIPTION: Skipping game and counting rhyme. "Early in the morning, about eight o'clock, Thought I heard the postman's knock. Up jumps Mary to open the door, See how many letters on the floor. One, two,..."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty wordplay

FOUND IN: Britain New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 109, ("Early one morning, about eight o'clock") (1 text)

Roud #13177
File: SuSm109A

Early Life in Dixie

DESCRIPTION: "As I was loafing on Main Street one day A comrade came to me and thus he did say," that the singer has been chosen to go to [Utah] Dixie to raise cotton and wine. Failed crops, poverty, and a wishto die await him, but they manage to make things better

AUTHOR: Samuel "Doc" Kenner, according to Hubbard-BalladsAndSongsFromUtah's informant William R. Palmer

EARLIEST DATE: 1961 (Hubbard-BalladsAndSongsFromUtah)

KEYWORDS: travel hardtimes farming poverty home

FOUND IN: US(Ro)

REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah, #231, "Early Life in Dixie" (1 text)

Roud #10907
File: Hubb231
Early Monday Morning

DESCRIPTION: "Early Monday morning the maid came at the door With her shoes and stockings in her hand and I don't know what before. I tied up her garter so neatly and so trim She threw her arms apart and I hugged her quietly in"

AUTHOR: unknown

EARLIEST DATE: 1950 (Creighton-MaritimeFolkSongs)

KEYWORDS: courting clothes

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Creighton-MaritimeFolkSongs, pp. 32-33, "Early Monday Morning" (1 text, 1 tune)

Roud #2275

CROSS-REFERENCES:
cf. "Cindy (I)" (floating verses there and many other songs)

NOTES [170 words]: Creighton-MaritimeFolkSongs: "[The singer] probably knew more verses but, being questionable, he refrained from singing them."

From Jefferson Democrat, Hillsboro, Jefferson county, Missouri, FRIDAY, 23 DECEMBER 1870 "JEFFERSON COUNTY SIXTY YEARS AGO - .... If, by chance, a young lady fell heir to a pair of shoes -- as times improved -- when she went abroad she always carried her shoes and stockings in her hand until near her journey's end, when she would stop and put them on, smooth back her hair, and all was right." (Source: rootsweb pub site) See a similar note in Early Settlers of Sangamon County -- 1876 by John Carroll Power at rootsweb site.

Note also the following from "The Maid of Ballymore": Markie Bawn's sweetheart has just told him she will marry if he gets her parents consent. "Markie Bawn he was overjoyed at hearing the good news, And to make him go the quicker, he tied on his shoes. He went straight to my mama ...." Markie may as well been trying to make a good impression, which he does. - BS

File: CrMa032

Early One Foggy Morning

DESCRIPTION: "Early one foggy morning when I knocked on your door, You had the nerve to tell poor me you didn't need me no more." Singer blames himself. "I'm getting darn tired of sleeping by myself." She's gone "and she sure won't write me"

AUTHOR: unknown

EARLIEST DATE: 1980 (USFlorida01)

KEYWORDS: love rejection parting floatingverses nonballad lover

FOUND IN: US(SE)

RECORDINGS:
Robert Dennis, "Early One Foggy Morning" (on USFlorida01)

NOTES [128 words]: The blues form of the USFlorida track is aab.
The first verse is a modification of a verse from Tampa Red "Mean Mistreater Blues" (Bluebird B5546, 1934) and Leroy Carr and Scrapper Blackwell "Mean Mistreater Mama" (Columbia C30496, 1934): "Can't you remember baby when I knocked upon your door You had the nerve to tell me that you didn't want me no more." While both Tampa Red and Carr & Blackwell have this verse as abab, Robert Dennis maintains his aab form.
The second verse shared with Blind Lemon Jefferson "Match Box Blues" ("Standing here wondering would a matchbox hold my clothes I ain't got so many matches but I got so far to go," OKeh 8455, 1927), a blues about a man leaving a woman, rather than the story of Dennis's blues where the man is leaving. - BS

Last updated in version 4.2

File: RcE0FoMo

Early One Morning

DESCRIPTION: "Early one morning, just as the sun was rising, I heard a maid sing in the valley below, Oh don't deceive me, Oh never leave me; How could you use a poor maiden so?" She laments the young maid who made promises and then betrayed her for a new girl

AUTHOR: unknown

EARLIEST DATE: 1866 (Hullah, "The Song Book")

KEYWORDS: love courting abandonment
Early One Morning in the Month of July

DESCRIPTION: "Early one morning in the month of July We finished our crops and laid them all by." The singers depart from their girls. They exhort their patriots to fight hard: "We're bound to whip the Yankees, we'll do it or die." They praise Lee and insult Butler

AUTHOR: unknown

EARLIEST DATE: 1923 (Brown)

KEYWORDS: Civil war farming separation

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 377, "Early One Morning in the Month of July" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 377, "Early One Morning in the Month of July" (1 tune plus a text excerpt)

Roud #11749

NOTES [164 words]: This is, perhaps, a reference to recruiting some (Civil War) regiment or company: Companies usually formed when an eminent person (usually a man who hoped to be an officer) signed up all the willing men in an area to form a unit.

What unit, though, cannot be told from Brown's fragment. The natural assumption is that the mention of July refers to July 1861, but this renders the reference to Lee and Butler mysterious; Lee did not assume command of the Army of Northern Virginia until 1862, and by that time Benjamin Butler was in New Orleans.

The closest Lee and Butler came to crossing swords was in the 1864 campaign, when Butler commanded the Army of the James which miserably failed to capture Petersburg by surprise. But by that time, the Confederacy had every man it could find under arms -- by means of a draft. No summer soldiering!

All that being the case, I rather suspect that this was a home front song, not one sung by soldiers in one of the major Confederate armies. - RBW

Last updated in version 5.0

File: Br3377

Early, Early in the Spring [Laws M1]

DESCRIPTION: The singer is (pressed and) sent to sea. (He writes to his true love, but her father withholds the letters.) When he returns, her father tells him she has wed another. He accuses her of unfaithfulness and swears to spend the rest of his life at sea

AUTHOR: unknown

EARLIEST DATE: 1869 (Logan-APedlarsPack; broadside version appears to date to the seventeenth century)

KEYWORDS: separation courting love poverty sailor press gang

FOUND IN: US(Ap,SE,So) Britain(England(South),Scotland(Aber)) Canada (Mar,Newf) Ireland

REFERENCES (32 citations):
Laws M1, "Early, Early in the Spring"
Logan-APedlarsPack, pp. 28-30, "The Disappointed Sailor" (1 text)
O'Shaughnessy/Grainger-TwentyOneLincolnshireFolkSongs 6, "Early One Spring" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #99, "Early, Early in the Spring" (1 text, 1 tune)
Brocklebank/Kindersley-DorsetBookOfFolkSongs, p. 6, "Single Sailor" (1 short text, 1 tune, probably this although it’s hard to be sure with just three verses)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #128, p. 1, "Early in the Spring" (1 text)
Greig/Duncan1 51, "The Sailor Deceived" (5 texts, 2 tunes)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 163-164, "Early, Early in the Spring" (2 texts)
Randolph 81, "Early, Early in the Spring" (4 texts plus an excerpt, 2 tunes)
Randolph/Cohen-ÖzarkFolksongs-Abridged, pp. 77-80, "Early, Early in the Spring" (1 text, 1 tune -- Randolph's 81D)
McNeil-SouthernFolkBalladsVol1, pp. 144-145, "The Disappointed Lover" (1 text, 1 tune)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 38, pp. 67-69"Early, Early in the Spring" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 87, "Early, Early in the Spring" (2 texts plus 1 excerpt)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 87, "Early, Early in the Spring" (3 excerpts, 3 tunes)
Hudson-FolksongsOfMississippi 41, pp. 155-156, "Early in the Spring" (1 text)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 94, "Early In One Spring" (1 text, 1 tune)
Henry-SongsSungInTheSouthernAppalachians, pp. 144-146, "Early, Early in the Spring" (1 text)
Scarborough-ASongCatcherInSouthernMountains, pp. 328-331, "Early, Early in the Spring" (3 texts, the third very short; 2 texts on p. 444)
Sharp-EnglishFolkSongsFromSouthernAppalachians 125, "Early, Early in the Spring" (5 texts, 5 tunes)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 154-155, "Early Early in the Spring" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, p. 98, "Early Early in the Spring" (1 text, 1 tune)
Peacock, pp. 549-550, "The Letters of Love" (1 text, 1 tune)
Karpeles-FolkSongsFromNewfoundland 63, "Early, Early in the Spring" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 66, "The Trail to Mexico" (5 texts, 1 tune, of which only the "C" and "D" texts go here; "A" and "B" are "The Trail to Mexico" and "E" is "Going to Leave Old Texas")
Cox-FolkSongsSouth 111, "Early in the Spring" (3 texts plus mention of 1 more)
Cox/Hercog/Halpert/Boswell-WVirginia-A, #18, pp. 79-80, "Twas Early in the Spring" (1 text, 1 tune)
Cambaire-EastTennesseeWestVirginiaMountainBallads, pp. 55-56, "Early, Early in the Spring (The Girl I Left Behind)" (1 text)
Ashton-RealSailorSongs, #56 insert, "The Sailor Deceived" (1 text)
Palmer-OxfordBookOfSeaSongs 39, "The Disappointed Sailor" (1 text, 1 tune)
Olson-BroadsideBalladIndex, ZN2863, "When I went early in the Spring"; cf. ZN1423, "In e'ry street I hear 'em sing"
DT 429, EARLYSPR
ADDITIONAL: _Sing Out_ magazine, Volume 22, #5 (1973), p. 19, "Early in the Spring" (1 text, 1 tune, ending with a suicide; the version was collected in Pennsylvania by Sam Bayard though the informant's name was not recorded)
Roud #152
RECORDINGS:
Robert Cinnamond, "Early, Early, All In the Spring" (on Voice15, IRRCinnamond03)
Nicholas Davis, "The Colour of Amber" (on MUNFLA/Leach) (see NOTES)
Margaret Dirrane, "Twas Early, Early in the Spring" (on Aran1)
Sam Hazel, "Early, Early in the Spring" (AFS 3095 A2, 3095 B1, 1939)
Leonard Hulan, "The Letters of Love" (on PeacockCDROM) [one verse only]
Roisin White, "It Was Early Early All In the Spring" (on IRRWhite01)
CROSS-REFERENCES:
NOTES [140 words]: Several texts of this song, including Belden-BalladsSongsCollectedByMissourFolkloreSociety's "B" and one found by Lomax, convert the sailor to a cowboy. It is quite likely that this is a deliberate recension, and so perhaps worthy of separate listing. But Laws does not distinguish the versions, so we don't either. But cf. "The Trail to Mexico" [Laws B13].
Wolfe notes a suggestion by Sharp and Karpeles that this is based on Vernon's 1793 West Indies expedition. This is obviously possible but not compelling, and has vanished from many versions. - RBW
The MUNFLA/Leach text begins with floater "Colour of Amber" verse, in which the singer -- usually female for the verse -- is male. The text also omits the usual "Early, Early in the Spring" verse.
Although some of the remaining lines are broken the rest of the text is surely Laws M1. - BS
Last updated in version 5.1
File: LM01
**Earsdon Sword-Dancer's Song, The**

**DESCRIPTION:** "Good people, give ear to my story, I've called in to see you by chance; Five lads I have brought blythe and merry." The company welcomes in the new year. The gentlemen are introduced: The sons of Nelson, Elliot, etc. They prepare for the sword dance

**AUTHOR:** unknown

**EARLIEST DATE:** 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)

**KEYWORDS:** dancing nonballad

**FOUND IN:** Britain(England(North))

**REFERENCES** (2 citations):

- Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 154-155, "The Earsdon Sword-Dancer's Song" (1 text, 1 tune)
- ADITIONAL: [Cuthbert Sharp], _The Bishopric Garland, A Collection of Legends, Songs, Ballads, &c Belonging to the County of Durham_, 1834 (references are to the 1969 reprint), p. 58, "(Sword Dancers)" (1 text, which appears more like this than any other sword dancing song but might be independent; 1 tune on p. 85)

**ST StoR154 (Partial)**

Roud #610

**CROSS-REFERENCES:**

cf. "Wharfdale Sword Dance Song" (theme)

cf. "Ripon Sword-Dance" (theme)

**NOTES** [277 words]: There are a number of songs of this type, which Roud generally lumps under his #610. But they are at the very least different recensions of the same source.

The first character mentioned in this song, Elliot, is George Augustus Elliot, Lord Heathfield (1717-1790), who was governor of Gibraltar from 1776 until his death; from 1779-1783, he defended The Rock during the so-called "Great Siege."

Adam Duncan (1731-1804) was the British admiral at the Battle of Camperdown (1797). The British fleet was still feeling the after-effects of the Spithead and Nore mutinies (for which see "Poor Parker"), and was desperately trying to hold back the Dutch fleet which hoped to support a French invasion of England.

Dutch commander Johann William de Winter (1750-1812) knew his fleet was weak (of the eleven ships lost by the Dutch, the British declined to take any into their navy), but he did at one point try to break out; the British managed to concentrate against him and win a bloody strategic victory, forcing the remnant of the Dutch fleet back into the Texel harbors.

If you've read this far, you doubtless know who Admiral Horatio Nelson (1758-1805) was, so I won't delay you with his story.

So too for Arthur Wellesley, Duke of Wellington (1769-1852), victor at Waterloo and designer of the Lines of Torres Vedras, the defensive positions guarding Portugal from French attack.

The final character mentioned is "the son of the Great Buonaparte" (the original Corsican spelling of Napoleon's surname). Napoleon (1769-1821) had only one legitimate son, the Duke of Reichstadt (1811-1832), though there were illegitimate offspring. Not in England, of course. - RBW

**File:** StoR154

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**East Neuk o' Fife, The**

**DESCRIPTION:** "Hey, the east neuk o' Fife! A weel-faur'd lass, and a canty wife." I'll look where there are plenty of girls: in Fife. It's long until Saturday night, and longer until Monday morning. If she doesn't fancy me I won't care, but I wont ask a Fife lass again

**AUTHOR:** unknown

**EARLIEST DATE:** 1901 (Ford)

**KEYWORDS:** courting nonballad

**FOUND IN:** Britain(Scotland)

**REFERENCES** (1 citation):

- Robert Ford, editor, Vagabond Songs and Ballads of Scotland [second series] (Paisley, 1901 ("Digitized by Google")), p. 125, "The East Neuk o' Fife"

**Roud #13097**

**NOTES** [85 words]: "Neuk": piece of land; "weel-faur'd": good looking; "canty": cheerful. Ford: "Who is not familiar with the fiddle-tune, 'The East Neuk o' Fife,' which has put life and mettle in the heels of many generations of our dance-loving Scottish people. Who? one may very reasonably ask, for I trow there are not many. Well, the above are the words which were wont to be
East of the Border

DESCRIPTION: "East of the border, over Canterbury way, there on a neighboring block To boost my tally I did stray. Nearby rifle shots told me That I must not stay, East of the border, over Canterbury way."

AUTHOR: unknown

EARLIEST DATE: 2009 (Garland-FacesInTheFirelight-NZ)

KEYWORDS: hunting New Zealand humorous

REFERENCES (1 citation):
Garland-FacesInTheFirelight-NZ, p. 291, "(East of the Border)" (1 short text)

CROSS-REFERENCES:
cf. "South of the Border" (tune)
cf. "South of the Sangro" (tune)
cf. "South of Columbo" (tune)
cf. "Dear Old New Zealand" (tune)
cf. "The Battle of the River Plate" (tune)

File: Garl291A

East Virginia (Dark Hollow)

DESCRIPTION: "I was born in (east Virginia); North Carolina I did go. There I met a pretty woman, And her name I did not know." The singer grieves that her parents would marry her to another. "I'd rather be in some dark hollow... than see you be another man's darling"

AUTHOR: unknown

EARLIEST DATE: 1917 (Cecil Sharp collection)

KEYWORDS: love courting separation grief

REFERENCES (16 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 279, "Must I Go to Old Virginia" (1 text, with a distorted first line and many floating bits; Roud lumps it with "Porto Rico")
Bronner/Eskin-FolksongAlivePart2 40, "East Virginia" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 167, "In Old Virginny" (4 texts, 4 tunes, but "C" is "Man of Constant Sorrow" and "D" is a collection of floaters)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 63-64, "I Was Born in East Virginia" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 92-93, "Virginia Blues" (1 text, 1 tune)
Dunson/Raim/Ásch-AnthologyOfAmericanFolkMusic, p. 80 "East Virginia" (1 text, 1 tune)
Ritchie-SingingFamilyOfTheCumberlands, pp. 134-135, "[Old Virginny]" (1 text, 1 tune)
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 65, "Old Virginny" (1 text, 1 tune)
Roberts-SangBranchSettlers, #29, "When I Left the Blue Ridge Mountains" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 144-145, "East Virginia" (1 text, 1 tune)
Burton-TennesseeTraditionalSingers, p. 53, "East Virginia Blues" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 27 "East Virginia Blues" (1 text, 1 tune)
Cray-AshGrove, p. 12 "East Virginia" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 115-116, "Oh, Molly Dear" (1 text, very mixed, with verses from this song, from "The Drowsy Sleeper" [Laws M4], and some floaters); pp. 275-276, "East Virginia" (1 text)
Silber/Silber-FolksingersWordbook, p. 44, "East Virginia" (1 text)

DT, EASTVIRG*

Roud #3396

RECORDINGS:
Clarence "Tom" Ashley, "Dark Holler Blues" (Columbia 15489-D, 1929; on Ashley04)
[Clarence] Ashley & [Gwen] Foster, "East Virginia Blues" (Vocalion 02576, 1933)
Carter Family, "The East Virginia Blues" (Bluebird B-5650/Montgomery Ward 4550, 1934; Victor
Eastend Rocking, The

DESCRIPTION: An Eastend party: "sic caperan and dancing ... was never seen" The partiers are named. Lots of dancing and laughing. Old Hugh's wife packed him off to bed. At parting time they all had a scone and soup and "skailit aw for hame"

AUTHOR: Neil Walker (source: Lyle-Andrew-CrawfurdsCollectionVolume2)

EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)

KEYWORDS: dancing fiddle food music party moniker

FOUND IN: Britain(Scotland(Bord))

REFERENCES (1 citation):
Lyle-Andrew-CrawfurdsCollectionVolume2 147, "The Eastend Rocking" (1 text)
Roud #15106

NOTES [16 words]: Lyle-Andrew-CrawfurdsCollectionVolume2 glossary: "rocking, n, convivial gathering of neighbours" - BS

Last updated in version 2.6

File: LyCr2147

Easter Snow

DESCRIPTION: The singer sees a beautiful girl and asks her to come home with him to "Easter Snow." He says she will see foxhunters and other exciting things. She tells him that she is pledged to another who lives far from Easter Snow

AUTHOR: unknown

EARLIEST DATE: 1925 (Sam Henry collection)

KEYWORDS: courting rejection hunting

FOUND IN: Ireland Canada(Mar)

REFERENCES (5 citations):
Kennedy-FolksongsOfBritainAndIreland 128, "Easter Snow" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H66, pp. 369-370, "Wester Snow" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, p. 43, "The Easter Snow" (1 text, 1 tune)
Tunney-StoneFiddle, pp. 29-30, "Easter Snow" (1 text, 1 tune)
**Easter Light, The** [Laws D11]

DESCRIPTION: A sailor, having spent his money on a drunken spree, ships on board the "Eastern Light," fishing on the Grand Banks. The captain drives the crew hard until they are forced to return to Gloucester.

AUTHOR: unknown

EARLIEST DATE: 1925

KEYWORDS: sea work fishing ship

FOUND IN: US(NE) Canada(Newf)

REFERENCES (7 citations):
- Laws D11, "The Eastern Light"
- Doyle-OldTimeSongsAndPoetryOfNewfoundland, "Banks of Newfoundland" (1 text, 1 tune): pp. 63-64 in the 3rd edition
- Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 117, "Song about the Fishing Banks" (1 text)
- Peacock, pp. 105-106, "The Banks of Newfoundland" (1 text, 1 tune)
- Blondahl-NewfoundlandersSing, p. 63, "The Banks of Newfoundland" (1 text, 1 tune)
- Beck-FolkloreOfMaine, pp. 214-215, "The Eastern Light" (1 text)

DT 820, EASTRNLT

Roud #2235

RECORDINGS:
- Jim Rice, "The Banks of Newfoundland" (on PeacockCDROM) [one verse only]; "Eastern Light" (on MUNFLA/Leach)

NOTES [45 words]: [According to the Digital Tradition,] the year is 1873 -- 1863 [according to] Doyle3 -- and Eastern Light was built in 1866. - BS

Peacock also says 1863, which makes me wonder a bit if there might not be an earlier version of the song not about the Eastern Light. - RBW

Last updated in version 6.0

File: LD11

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**Easy Rider**

DESCRIPTION: "Easy rider, see what you have done... Made me love you, now your man done come." The singer expresses regret about the relationship between men and women, but hopes to do better in the future.

AUTHOR: unknown

EARLIEST DATE: 1925 (recording, Ma Rainey)

KEYWORDS: love courting husband infidelity floating verses

FOUND IN: US(So)
REFERENCES (7 citations):
Sandburg-TheAmericanSongbag, pp. 246-247, "C. C. Rider" (2 short texts, 1 tune)
Lomax/Lomax-FolkSongUSA 22, "Easy Rider" (1 text, 1 tune)
Courlander-NegroFolkMusic, p. 19, "(See See Rider)" (1 tune, partial text); cf. pp. 152-153
(apparently a combination of this song with "Satisfied") (1 text, 1 tune)
Burton-TennesseeTraditionalSingers, pp. 136-137, "Easy Rider" (1 text)
Silber/Silber-FolksingersWordbook, p. 75, "Easy Rider" (1 text)

DT, EASYRIDER*
ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 89, "Easy Rider" (1 text, 1 tune)
Roud #10056
RECORDINGS:
Texas Alexander, "Easy Rider Blues" (Vocalion 02856, 1934)
Bea Booze [pseud. for Muriel Nichols], "See See Rider Blues" (Decca 8633, 1942; Decca 48055, n.d.)
Jimmie Davis, "Easy Rider Blues" (Bluebird B-5570, 1934; rec. 1933)
Scott Dunbar, Celeste Dunbar & Rosie Dunbar, "Easy Rider" (on MuSouth05)
Mississippi John Hurt, "See See Rider" (on MJHurt05)
Blind Lemon Jefferson, "Easy Rider Blues" (Paramount 12474, 1927)
Tom Johnson & John Copeland, "See See Mama" (on MuSouth05)
Sam McGee, "Easy Rider" (Vocalion 5254, c. 1929; rec. July 25 1928)
Ma Rainey, "See See Rider Blues" (Paramount 12252, 1925)
Leo Soileau, "Easy Rider Blues" (Paramount 12808, 1929)
Chuck Willis, "C. C. Rider" (Classic Wax CW-0004, rec. 1957)
CROSS-REFERENCES:
cf. "Little Birdie" (theme)
cf. "Chilly Winds" (floating lyrics)
cf. "Vesta and Mattie's Blues" (floating lyrics)
NOTES [40 words]: The Random House Historical Dictionary of American Slang's "b" definition [of "easy rider"], "a woman who is sexually promiscuous or easily seduced", is the one that applies here. (Another definition, interestingly enough, is "guitar.") - PJS
Last updated in version 4.3
File: LxU022

Easy Rider, Don't You Know My Name
DESCRIPTION: ag line for floating verses is "Easy rider don't you know my name." Verses include "Come here mama look at sis Standing on the corner trying to do the twist," "Ain't but one thing on my mind All of these women ain't none of them mine"
AUTHOR: unknown
EARLIEST DATE: 1954 (recording, Scott Dunbar and Celeste Dubnbar)
KEYWORDS: floatingverses sex nonballad lover
FOUND IN: US(SE)
RECORDINGS:
Scott Dunbar, "Easy Rider" (on USDunbarS01)
Scott Dunbar and Celeste Dunbar, "Easy Rider" (on MuSouth05)
NOTES [67 words]: The chord progression of the Dunbarg recordings follows one of the "Salty Dog" chord progression versions: VI-II-V-I. The verses are all floaters; one more is "Here comes a man with his hat in his hand Looking for a woman ain't got no man." In that regard, see Notes to "Vesta and Mattie's Blues." (Incidentally, the recording year being 1954, sis's "twist" is not the popular dance of the 1960s) - BS
Last updated in version 5.1
File: RcERDYKN

Eat Some and Leave Some
DESCRIPTION: "New rice and okra... Eat some and leave some Beat rice to bum-bum Eat some and leave some"
AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeasIslands)
Ebenezer, The

DESCRIPTION: The sailor recalls a dreadful voyage: "Ev'ry day was scrub and grease her." The first mate was "the dirtiest man you ever seen"; the second had left his former line when it "got too hot." The food was bread "as tough as any brass" and over-salted meat

AUTHOR: unknown
EARLIEST DATE: 1951
KEYWORDS: ship sailor abuse hardtimes food

REFERENCES (5 citations):
- Doerflinger-SongsOfTheSailorAndLumberman, pp. 200-201, "The Ebenezer" (1 text, 1 tune)
- Hugill-ShantiesFromTheSevenSeas, pp. 476-477, "The Ebenezer" (1 text, 1 tune) [AbEd, pp. 354-355]
- Hugill-SongsOfTheSea, p. 161, "The Ebenezer" (1 text, 1 tune)
- Kinsey-SongsOfTheSea, pp. 126-127, "The Ebenezer" (1 text, 1 tune)
- DT, EBENZER*

Roud #8237

File: Doe200

Echo Canyon

DESCRIPTION: Describes the building of a railroad through Echo Canyon; Mormons work hard and cheerfully. In the fall they will meet their women; in the future the locomotive will gather Saints from afar, bringing them to Zion (Utah) while the wicked are swept away

AUTHOR: unknown
EARLIEST DATE: 1947 (Hubbard-BalladsAndSongsFromUtah)
KEYWORDS: pride virtue train railroading technology dancing party moniker worker

HISTORICAL REFERENCES:
- 1868 - Brigham Young contracts with Union Pacific to furnish Mormon labor for the building of the transcontinental railroad

FOUND IN: US(Ro)
REFERENCES (3 citations):
- Hubbard-BalladsAndSongsFromUtah, #244, "Up Echo Canyon" (1 text plus a fragment)
- Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 599, "Echo Canyon (Mormon Railroad Song)" (1 text)
- DT, ECHOCNYN*

Roud #4749

RECORDINGS:
- L. M. Hilton, "Echo Canyon Song" (on Hilton01)

NOTES [19 words]: This almost got the "nonballad" keyword, but there's a thin thread of narrative, albeit in the present tense. - PJS

File: RecEchCa

Echo Mocks the Corncrake, The

DESCRIPTION: "The lass that I loved first of all was handsome, young, and fair." He recalls their happy life. He contrasts the complex, expensive demands of city life with the joys of rural
citizenship. He waits for the corncrake to bring back the summer weather

AUTHOR: unknown
EARLIEST DATE: 1901 (Ford)
KEYWORDS: love courting bird home
FOUND IN: Ireland Britain(Scotland(Aber))
REFERENCES (8 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 325-327, "The Corncraik Amang the Whinny Knowes" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #175, p. 1, "The Corncraik Amang the Whinny Knowes" (1 text)
Greig/Duncan 945, "The Corncraik" (2 texts, 1 tune)
Stewart/Belle-Stewart-QueenAmangTheHeather, p. 145, "The Whinny Knowes" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenry'sSongsOfThePeople H18b, p. 272, "The Whinny Knowes" (1 text, 1 tune)
Tunney-WhereSongsDoThunder, p. 182, "The Corncraik Among the Whinny Knowes" (1 text)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 14, "The Corncraik Among the Whinny Knowes" (1 text, 1 tune)

DT, CORNCRK*

NOTES [31 words]: Broadside Bodleian, 2806 c.11(39), "The Corncraik Amang the Whinny Knowes" ("Oh, the lass that I had first of a"), The Poet's Box (Glasgow), 1868 could not be downloaded and verified. - BS

Echoing Horn, The

DESCRIPTION: At the dawn of day the echoing horn calls to the foxhunt; the fox breaks, the dogs chase, the horses leap fences and stiles. When the fox is killed, the hunters take his brush, then go home and drink while their wives give great delight

AUTHOR: unknown, possibly Thomas Arne
EARLIEST DATE: 1798 (The American Musical Miscellany) (Source; Lawrence-MusicForPatriotsPoliticiansAndPresidents)
KEYWORDS: sex death hunting sports nonballad animal dog wife
FOUND IN: Britain(England(South))
REFERENCES (3 citations):
Williams-FolkSongsOfTheUpperThames, p. 60, "When Morning Stands on Tiptoe" (1 text) (also Williams-Wiltshire-WSRO Gl 67)
Kennedy-FolksongsOfBritainAndIreland 246, "The E-choin' Horn" (1 text, 1 tune)
Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 55, "The Echoing Horn" (a copy of the 1798 American Musical Miscellany text)

Roud #878

NOTES [150 words]: In some versions, including "Glittering Dewdrops," the animal being hunted is a hare. Kennedy-FolksongsOfBritainAndIreland notes a song "with the same title" being sung in Thomas Arne's operetta "Thomas and Sally," 1761, but without seeing the text I'm not willing to cite this as earliest date, although this song certainly has a composed air about it. - PJS
Kennedy, p. 579, says the Williams-FolkSongsOfTheUpperThames text of "The Morning Was Charming" is the same song as his "The E-choin' Horn." I don't see any similarity. The other text that Kennedy groups here is "The Glittering Dewdrops." Judging by the CD George Townshend, "Come Hand to Me the Glass" Musical Traditions MT CD 304 text for "The Echoing Horn"("The Glittering Dewdrops"), that could be considered the same song as Williams-FolkSongsOfTheUpperThames. The texts share lines and both seem to be about hare rather than fox. - BS
Eclipse

DESCRIPTION: In June of the jubilee year the Eclipse kills a whale beginning a poor season. For the Erik and Hope the season was worse. At season end, the haul was meager and the bonus was low. The crew will not sail again for "one and three"

AUTHOR: unknown

EARLIEST DATE: 1909 (Greig/Duncan1)

KEYWORDS: sea ship whaler money

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #86, p. 1, "The Eclipse" (1 text)
Greig/Duncan1 14, "Eclipse" (7 texts, 8 tunes)

NOTES [72 words]: Notes to Lloyd9: "In the year of Queen Victoria's jubilee, 1887, the steamer Eclipse of Stonehaven went fishing in the Arctic with her sister ships the Erik and the Hope.... Even the Eclipse, that luckiest of whalers, came home light, and with a bonus of only one-and-threepence a ton for oil. Her crew felt the trip had hardly been worth the hardship, and they marched through the streets of Peterhead to tell the owners so." - BS

Ed Hawkins

DESCRIPTION: "Come stand around me young and old And see me welcome death so bold." The singer warns others of his misdeeds, says that he is arraigned for murder and sentenced to die; he prepares for the afterlife and declares, "I do not fear to meet the grave."

AUTHOR: unknown

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: prisoner death homicide punishment

FOUND IN: US(Ap)

REFERENCES (1 citation):

Thomas-BalladMakingInMountainsOfKentucky, pp. 165-167, (no title) (1 text, 1 tune; also a fragment on p. 164 allegedly about the same event and by the same author)

NOTES [53 words]: According to Thomas's informant, "Ed [Hawkins] was promised to seven women, married four, killed seven men, and was scarce twenty-one when he died on the scaffold." Both the songs recorded by Thomas show the singer as penitent -- but neither mentions Hawkins by name; they are not the standard goodnight by any means. - RBW

Ed's Thoughts

DESCRIPTION: Recitation; the speaker and comrades try to break a logjam. The jam breaks but Ed McCoy is pinned under a small log. A big log knocks it loose. Asked what he was thinking, Ed answers, "My best girl I never thought of/I was afraid my lice would drown."

AUTHOR: Probably Marion Ellsworth

EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)

LONG DESCRIPTION: Recitation; the speaker and his comrades Ed McCoy and Bob Joy, are loggers attempting to break a logjam on the Au Sable river; the jam breaks and all head for the shore, but Ed is pinned under a small log. A big log comes along, but instead of crushing Ed, it knocks the small one away, freeing him. Asked if he thought of home, mother and his girlfriend, he answers, "My best girl I never thought of/I was afraid my lice would drown."

KEYWORDS: lumbering humorous logger work recitation escape

FOUND IN: US(MW)

REFERENCES (2 citations):
Edison Machine, The

DESCRIPTION: "Mike Murphy owned a fine saloon, He never knew grief nor care," and has an Edison phonograph. An Irish crew calls for "The Wearing of the Green"; he accidentally plays "God Save the Queen." The Irishmen riot; Murphy ends up dead

AUTHOR: unknown

EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)

KEYWORDS: technology fight drink humorous

FOUND IN: US(MA)

REFERENCES (1 citation):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 234-235, "The Edison Machine" (1 text)

Roud #6615

File: TNY234

Edward (III) (Edward Fitzgerald)

DESCRIPTION: Surrounded by "ruthless villains" as he slept, Edward wakes and stabs Swan but is seriously wounded by Ryan and SIRR. "Proclaim that Edward's blood is spill'd! By traitor's hand, by coward SIRR, Revenge! Revenge! Revenge! for Edward's kill'd."

AUTHOR: unknown

EARLIEST DATE: 1798 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: rebellion fight betrayal death Ireland patriotic

HISTORICAL REFERENCES:
June 4 1798 - Lord Edward Fitzgerald, head of the military committee of the United Irishmen dies in Newgate, Dublin after being wounded and arrested by Major Henry Charles SIRR on May 19; Wexford Rebellion begins May 26, 1798 (source: The Princess Grace Irish Library (Monaco) site entry for [Lord] Edward Fitzgerald)

FOUND IN:

REFERENCES (2 citations):
Zimmerman-SongsOfIrishRebellion 8, "Edward" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 52, "Edward" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "When Bidden to the Wake of Fair" (from William Shields' opera _Rosina_, published in 1782, according to Moylan-TheAgeOfRevolution-1776-1815) (tune)
cf. "Henry Downs" (character of Major SIRR) and references there

NOTES [593 words]: Zimmerman-SongsOfIrishRebellion 8: Fitzgerald, hiding in Dublin, is betrayed [by Francis Magan who received a reward] and wounded and captured by a raiding party. Members of the raiding party named in the ballad are Major SIRR, Major Swan and Captain Ryan. One of his captors [Ryan] is killed. Fitzgerald was taken to Newgate jail where he died. For a brief biography of Lord Edward Fitzgerald(1763-1798) see The Princess Grace Irish Library (Monaco) site entry for [Lord] Edward Fitzgerald. For more about Major SIRR see "Henry Downs," "The Major" and "The Man from God-Knows-Where." - BS

Edward Fitzgerald (1763-1798) was a younger son of the Duke of Leinster. He spent time in the British army (BartlettEtAl, p. 12), but the French Revolution turned him against monarchy. If Pakenham (pp. 38fff.) is to be believed, he was not really very bright -- but the United Irishmen still found him useful, because he was handsome and gallant, a good Man on Horseback to inspire recruiting (BartlettEtAl, p. 91, call him the "talismanic personality among the United Irishmen"). Fry/Fry, p. 202, declare, "He was not particularly clever, but young, handsome, aristocratic and brave; he had the qualities Irishmen looked for in a leader." The brains of the movement -- Thomas Addis Emmet and the like -- knew a good thing when they saw one.
Of course, they had to do something with him to keep him attached to the movement. And he was a hothead. By mid-1798, the moderates were trying to calm things down -- but all of the leaders, except Fitzgerald, were in custody by May (BartlettEtAl, p. 94). Soldiers had come to Fitzgerald's home in March and found his wife shoving incriminating papers into the fire (Golway, p. 80). Fitzgerald was still at large but unable to show himself. He and the few other free leaders decided to rebel even without the French (on whom the wiser leaders had intended to rely). On May 12, the English place a reward of a thousand pounds on Fitzgerald's head.

On May 18, Fitzgerald barely avoided capture. The next day, as he suffered from a severe cold, Major Swann and Captain Ryan arrived at his door and tried to arrest him. Fitzgerald stabbed Swann three times, then Ryan 12 or more times, but Swann was able to run for help, and Ryan grabbed Fitzgerald's legs even while dying. Major Sirr, who was commanding a guard outside, arrived and shot Fitzgerald in the shoulder. He was taken into custody, and died of his wounds and blood poisoning on June 4 (Pakenham, pp. 92fff, 235fff. Golway, pp. 81-84; BartlettEtAl, p. 96). Still, "When he died a hero's death, the United Irishmen were suffused, for a brief moment, with a romantic glow" (Fry/Fry, pp. 202-203).

There were several spies involved. In addition to Francis Magan, a member of the United Irish executive, Thomas Reynolds was to betray the organization's plans (Pakenham, pp. 43-44; BartlettEtAl, p. 94).

For the general context of the aftermath of Fitzgerald's arrest and the 1798, see the notes to "Boulavogue." Fitzgerald is also mentioned in "The Green above the Red" and "The Shan Van Voght."

There is a recent biography of Fitzgerald, Stella Tillyard, Citizen Lord: The Life of Edward Fitzgerald, Irish Revolutionary (Farrar, Straus, Giroux, 1997). It seems to have been fairly popular, but it has no footnotes, an extremely thin list of sources, and -- as I discovered upon trying to read it -- it casually assumes things it cannot possibly know. It appears to me to be more a historical novel than an genuine biography. I gave up on it after about a chapter. - RBW

Bibliography

- Fry/Fry: Peter and Fiona Somerset Fry, A History of Ireland, Barnes & Noble, 1988, 1993
- Golway: Terry Golway, For the Cause of Liberty, Simon & Schuster, 2000

Last updated in version 2.5
File: Zimm008

Edward [Child 13]

DESCRIPTION: A mother questions her son about his recent deeds and the blood on his weapon. After many evasions, he reveals that he has killed his brother. He may then leave home, perhaps in a bottomless boat

AUTHOR: unknown

EARLIEST DATE: 1765 (Percy)

KEYWORDS: homicide brother questions

FOUND IN: Britain(Scotland(Aber),England) US(Ap,MW,NE,SE,So,SW) Ireland

REFERENCES (52 citations):
Child 133, "Edward" (2 texts)
Bronson 13, "Edward" (25 versions -- of which, however, #10 is actually "Lizzie Wan" -- plus 2 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 13, "Edward" (5 versions: #2, #3.2, #8, #11, #22)
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #80, p. 265-267, "Son Davit (Edward, Child 13)" (1 text, 1 tune) {Bronson's #3.1}
Barry/Eckstorm/Smyth-BritishBalladsFromMaine p. 433, "Edward" (notes only)
Percy/Wheatley-ReliquesOfAncientEnglishPoetry I, pp. 82-84, "Edward, Edward" (1 text)
Chambers-ScottishBallads, pp. 290-291, "Edward, Edward" (1 text)
Tunney-StoneFiddle, pp. 111-112, "Edward" (1 text, 1 tune)
OBoyle-TheIrishSongTradition 25, "What Brought the Blood?" (1 text, 1 tune)
Randolph 6, "What Blood on the Point of Your Knife" (3 texts plus a fragment, 3 tunes) {A=
Bronson's #9, B = #6a, D = #23
Randolph/Cohen-Ozark Folksongs-Abridged, pp. 21-23, "What Blood on the Point of Your Knife" (1 text, 1 tune -- Randolph's 6A) (Bronson's #9)
Eddy-Ballads And Songs From Ohio 6, "Edward" (1 fragmentary text that might be this or "Lizzie Wan")
Flanders/Olney-Ballads Migrant In New England, pp. 100-101, "Edward" [listed in error as Child 12] (1 text, 1 tune) (Bronson's #2); see also "Edward Ballad" on pp. 96-100, which is closer to "The Twa Brothers"
Flanders-Ancient Ballads Traditionally Sung In New England 1, pp. 208-212, "Edward" (1 text, 1 tune) (Bronson's #2)
Davis-Traditional Ballads Of Virginia 7, "Edward" (4 texts plus a fragment; two tunes entitled "What Is That On the End of Your Sword," "Edward"; 1 more version mentioned in Appendix A) (Bronson's #19, #22)
Davis-More Traditional Ballads Of Virginia 8, pp. 60-67, "Edward" (3 texts, 2 tunes)
Brown/Belden/Hudson-Frank C Brown Collection NCFolklore 2, 7, "Edward" (3 texts)
Brown/Schinhan-Frank C Brown Collection NCFolklore 4, 7, "The Twa Sisters" (1 text plus an excerpt, 2 tunes)
Joyner-Folk Song In South Carolina, pp. 33-34, "Edward" (1 text, 1 tune)
Morris-Folksongs Of Florida, #149, "Edward" (2 texts)
Hudson-Folksongs Of Mississippi 5, pp. 70-72, "Edward" (2 texts)
Ritchie-Folk Songs Of The Southern Appalachians, pp. 6, "Edward" (1 text, 1 tune)
Scarborough-A Song Catcher In Southern Mountains, pp. 180-184, "Edward" (3 texts, with local titles "Edward," (no title), "The Murdered Brother"); 3 tunes on pp. 404-406 (Bronson's #5, [b], #3)
Moore/Moore-Ballads And Folk Songs Of The Southwest 8, "My Son Come Tell It To Me" (1 text, 1 tune)
Owens-Texas Folk Songs-1 ed, pp. 59-63, "How Come That Blood on Your Shirt Sleeve" (2 texts, 2 tunes) (Bronson's #21)
Owens-Texas Folk Songs-2 ed, pp. 11-14, "How Come That Blood on Your Shirt Sleeve" (2 texts, 2 tunes)
Cox/Hercog/Halpert/Boswell-W Virginia A, #4, pp. 16-18, "Edward" (1 text, 1 tune)
Gainer-Folk Songs From The West Virginia Hills, pp. 18-19, "The Father's Murder" (1 short text, 1 tune, probably this -- it has typical "Edward" lyrics -- but it might be "Lizzie Wan" or something else, since it ends with the singer saying he murdered his father, not his brother)
Burton/Manning-East Tennessee State Collection Vol 1, pp. 40-41, "How Come This Blood on Your Shirt Sleeve?" (1 text, 1 tune)
Leach-The Ballad Book, pp. 85-88, "Edward" (3 texts)
Leach-Heritage Book Of Ballads, pp. 7-11, "Son Davie," "Edward" (2 texts)
Quiller-Couch-Oxford Book Of Ballads 65, "Edward, Edward" (1 text)
Friedman-Viking/Penguin Book Of Folk Ballads, p. 156, "Edward" (2 texts)
Grison-Penguin Book Of Ballads 63, "Edward" (1 text)
Niles-Ballad Book Of John Jacob Niles 10, "Edward" (1 text, 1 tune)
Lomax-Folk Songs Of North America 9, "Edward" (1 text, 1 tune) (Bronson's #2)
Gummere-Old English Ballads, pp. 169-170+342, "Edward" (1 text)
Sharp-English Folk Songs From Southern Appalachians 8, "Edward" (10 texts, some of them fragmentary, 10 tunes; the "B" and "F" fragments might be "Lizzie Wan") (Bronson's #13, #20, #11, #1, #7, #14, #15, #12, #8)
Sharp/Karpeles-Eighty English Folk Songs 8, "Edward" (1 text, 1 tune) (Bronson's #1)
Wells-The Ballad Tree, pp. 103-104, "Edward" (1 text, 1 tune) (Bronson's #1)
Hodgart-Faber Book Of Ballads, p. 119, "Edward" (1 text)
MacColl/Seeger-Travellers Songs From England And Scotland 5, "Edward" (1 text, 1 tune)
Whiting-Traditional British Ballads 7, "Edward" (2 texts)
Pound-American Ballads And Songs, 9, pp. 23-24, "Edward" (1 text)
Darling-New American Songster, pp. 59-60, "How Come That Blood?" (1 text)
Harvard Classics-English Poetry Chaucer To Gray, pp. 56-58, "Edward" (1 text)
Silber/Silber-Folksingers Word Book, p. 223, "Edward" (1 text)
DT 13, EDWARD 1 * EDWARD 2
Walter de la Mare, _Come Hither_, revised edition, 1928; #421, "Edward" (1 text)
Maud Karpeles, _Folk Songs of Europe_, Oak, 1956, 1964, p. 4, prints the Danish version, "Svend
I Rosensgaard," with a loose English translation; the first few verses are quite close to the English, then turns to a list of impossible wonders

ST C013 (Full)
Roud #200

RECORDINGS:
Acie Cargill and Debra Cowan, "My Brother Edward" (on HCargillFamily)
Mary Ellen Connors, Jeannie Robertson, Thomas Moran, Angela Brasil [composite] "Edward" (on FSBBAL1) {cf. Bronson's #3.1 in addenda}
Mary Delaney, "What Put the Blood?" (on Voice17)
Charles Ingenthron, "Edward" [singer calls it, "The Little Yellow Dog," but the LC folklorists retitle it "Edward"] (AFS; on LC12) {Bronson's #6(b)}
Jean Ritchie, "Edward" (on JRitchie02)
Jeannie Robertson, Paddy Tunney, Angela Brasil [composite] "Edward" (on FSB4) {cf. Bronson's #3.1 in addenda}

Paddy Tunney, "Son, Come Tell It To Me" (on IRPTunney01); "What Put the Blood?" (on Voice03);
"What Put the Blood on Your Right Shoulder, Son" (on IRPTunney02)

Mrs. Crockett Ward, "Edward" (AFS; on LC57)

CROSS-REFERENCES:
cf. "Lizie Wan" [Child 65] (plot, lyrics)

ALTERNATE TITLES:
Son Davie, Son Davie
What's That Blood On Your Sword?
The Murdered Brother
Dear Son

NOTES [899 words]: In a longer article concerning Jeannie Robertson's renditions of "My Son Davie", Porter evolved a "conceptual performance model" to document tune and text coupled with the performance situation (and its greater context), and coupled as well with her changes over time. Porter delves into Jeannie Robertson's concept of the "story" (which concept goes far beyond the received song text), modeling how that concept changed Jeannie's delivery over time, as well as how her status as singer evolved from Traveller to "folk singer." Along with the Model is a wealth of detail about Jennie's renditions. (see: Porter, James. "Jeannie Robertson's 'My Son David': A Conceptual Performance Model." JournalOfAmericanFolklore 89 (1976), 7-26.) - DGE

This song and "Lizie Wan" have cross-fertilized so heavily (especially in the ending, where the murderous son is cross-examined) that it is often not possible to tell fragmentary versions apart. Eddy-BalladsAndSongsFromOhio's text, for instance, has only the questions and answers, and might be either song.

Bertrand Bronson, in his essay "Edward, Edward, A Scottish Ballad" (reprinted in BronsonBAS, pp. 1-17) makes the point that this song is often included in literary anthologies as one of the best examples of the ballad art. But, he observes, it is always the Percy version which gets printed -- and this has several problems. First is a point raised by Motherwell: how does a ballad of probably-Scottish origin come to have a hero named "Edward" (as in "Edward I, the Hammer of the Scots")? (p. 3 in the essay as printed in BronsonBAS). Second, the ending in which Edward concludes by accusing his mother of plotting the whole thing occurs only in the Percy version, and that this produces the absurd situation of the mother and son both knowing what is going on and hiding it -- it's Hamlet and Claudius hunting each other, not a genuine murder mystery (this is in the "footnote" on pp. 15-17). And none of the other versions show this feature. And the Percy version cannot be traced back beyond Percy's source Lord Hailes. Bronson concludes, as Archer Taylor also concluded, that the Percy text, in addition to Percy's usual practice of archaizing and fouling up the spelling, has been rewritten to be more dramatic. Bronson's argument strikes me as very compelling, particularly since we know that Percy was often guilty of such things.

The idea of a guilty person going to sea in a bottomless boat is old and widespread; "Embarkation in leaky boat" is Thompson motif Q466. See e.g. the Grimm tale of "The Three Snake-Leaves," which ends with a guilty princess and her lover being sent to sea in a box full of holes. Stewart makes a great deal of the fact that, in his text, the brothers were fighting about "a little hazel bush," observing that the hazel was the "sacred tree of Irish wisdom." Of course, this ignores the fact that, in many versions of the song, it is a holly bush, or in one instance a juniper bush, or just a bush, or sprout, of unspecified type. And most of the versions aren't Irish anyway. We could, of course, find a magic explanation for each kind of tree, but the evidence is that the species doesn't matter. The key is probably not the type of tree but the fact that it is "little" -- so, perhaps, a young girl over whom the brothers quarrel.

Stewart also sees this as a sort of sequel to "The Twa Brothers" [Child 49]. Thematically, certainly,
"Edward" is a logical follow-on to the versions of "The Twa Brothers" which involve a fight over a girl (a small subset of the whole of the latter ballad). But, of course, that does not mean that they are related. It is interesting to see that none other than Charles Dodgson (Lewis Carroll) seems to have connected them, however. One of his earliest poems, written while he was still a schoolboy, is called "The Two Brothers," and the opening is quite similar to "The Twa Brothers" [Child 49]; it begins:

There were two brothers at Twyford school,
And when they had left the place,
It was, "Will ye learn Greek and Latin?
Or will ye run me a race?
Or will ye go up to yonder bridge,
And there will we angle for dace?"

Later verses are more reminiscent of "Edward" [Child 13] or "Lizzie Wan" [Child 51]:

"Oh what bait's that upon your hook,
Dear brother, tell to me?"

"It is my younger brother," he cried,
"Oh woe and dole is me?"

[ ... ]

"And when will you come back again,
My brother, tell to me?"

"When chub is good for human food,
And that will never be!"

(for a photo of these verses, see Douglas-Fairhurst, p. 75)

Dodgson's final verse might be from "It Was A' For Our Rightful' King" or similar:

She turned herself right round about,
And her heart brake into three,
Said, "One of the two will be wet through and through,
And 'tother'll be late for his tea."

It has also been claimed that Dodgson based "Jabberwocky" on this song (so John Mackay Shaw; see Williams/Maden/Green/Crutch, p. 312), but the connection, if any, is feeble.

Dodgson wasn't the only one to rework the piece. Algernon Charles Swinburne rewrote and expanded this as "The Bloody Son." I can't see that it is an improvement in form, and the dialect is forced. Natascha Wurtzbach (in Harris, p. 187) notes a similarity to A. E. Housman's "Farewell to barn and stack and tree," which involves a murder and a man leaving home. I grant the similarity of themes, but I really doubt actual dependence. - RBW

Bibliography

- BronsonBAS: Bertrand Harris Bronson, The Ballad as Song (essays on ballads), University of California Press, 1969

Last updated in version 5.3
File: C013

Edward Boyle

DESCRIPTION: Edward Boyle, helped by friends, leaves his lover, parents and Ireland for America. The singer recalls his flute playing. She curses Columbus: many lovers mourn his follower's return. If she had gold she would give it up for one glimpse of Edward Boyle.

AUTHOR: unknown
EARLIEST DATE: 1970 (Morton-FolksongsSungInUlster)
KEYWORDS: love emigration separation America Ireland nonballad music
FOUND IN: Ireland
REFERENCES (3 citations):
Edward Hickman (Marian Parker IV)

DESCRIPTION: Hickman kidnaps Marian Parker, hoping to gain a ransom. After briefly treating her well, he kills her and flees. At last captured, he is tried and sentenced to be hanged. His mother laments his fate

AUTHOR: Andrew Jenkins

EARLIEST DATE: 1928 (recording, Andrew Jenkins)

KEYWORDS: homicide execution trial abduction mother

HISTORICAL REFERENCES:
Dec 14, 1927 - Kidnapping and murder of twelve (eleven?)-year-old Marian Parker
Dec 17, 1927 - Discovery by her father of the girl's mutilated body
Oct 19, 1928 - Execution of William Edward Hickman for the murder

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 257, "Edward Hickman" (1 text)

Roud #4106

RECORDINGS:
Blind Andy [pseud. for Andrew Jenkins], "The Fate of Edward Hickman" (OKeh 45197, 1928) [The flip side is also a Marian Parker ballad]
Edd Rice, "Fate of Edward Hickman" (Vocalion 5216, c. 1928)

CROSS-REFERENCES:
cf. "Marian Parker (I)" [Laws F33] (subject)
cf. "Marian Parker (II)" (subject)
cf. "Marian Parker (III)" (subject)

NOTES [56 words]: This is item dE49 in Laws's Appendix II. Laws lists a total of four Marian Parker ballads (the others are F33, dF56, and dF57). This, one of two by Andrew Jenkins and appearing in the Brown collection, has the opening stanza, "Oh, come all ye good people And listen while I tell The fate of Edward Hickman, A boy we all know well." - RBW

File: LdE49

Edward Jorgen (Edward Gayen)

DESCRIPTION: "Oh, Edward Jorgen/Gayan is my name, and lately I to England came." Visiting friends in Manchester, he fights the police and is captured. Tried and apparently convicted, he asks his love if she will stand by him. She wishes she were his wife

AUTHOR: unknown

EARLIEST DATE: 1905 (Vaughan Williams collection)

KEYWORDS: trial police gallows-confession love prison

FOUND IN: Britain(England(Lond))

REFERENCES (1 citation):
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #58, Edward Jorgen" (1 text, 1 tune)

Roud #1537

File: VWP058

Edward Lewis

DESCRIPTION: "Oh, we heard a different signal All up and down the Clinchfield Line Since the hand of Edward Lewis Pulls no more old 99." The singer says that those along the line will miss Lewis, an engineer, and says that he has gone on to better things.

AUTHOR: Words: Jack Hartley?

EARLIEST DATE: 1952 (Brown)

KEYWORDS: railroading death
Edward Mathews

DESCRIPTION: "Poor Edward Mathews, where is he? Sent headlong to eternity." "O! V. P. Coolidge, how could you So black a deed of murder do?" "The hay for cattle which he drove You swore within your heart to have." Coolidge murders Mathews and hopes for forgiveness

AUTHOR: unknown

EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)

KEYWORDS: homicide food

FOUND IN: US

REFERENCES (1 citation):
Burt-AmericanMurderBallads, pp. 83-87, "(Edward Mathews)" (1 excerpted text)

NOTES [54 words]: According to Burt-AmericanMurderBallads, this happened near Waterville, Maine, where V. P. Coolidge tried to steal a load of hay from Edward Mathews, failed, tricked the fellow into giving him a mortgage (!), and then killed him. But she is unable to provide a date. My histories of Maine don't mention the name of Mathews. - RBW

Last updated in version 6.1

File: Burt083

Edward Sinclair Song, The

DESCRIPTION: "When first I saw Edward Sinclair He was a grown up boy." Sinclair's life is recounted as he starts his lumber mill: "when he was defeated He would always try again." His sons carry on the firm and some key employees are named.

AUTHOR: Patrick Hurley of Cassilis "probably about 1902" (Manny/Wilson-SongsOfMiramichi)

EARLIEST DATE: 1959 (Manny/Wilson-SongsOfMiramichi)

KEYWORDS: commerce lumbering ship moniker family boss

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Manny/Wilson-SongsOfMiramichi 15, "The Edward Sinclair Song" (1 text, 1 tune)

ST MaWi015 (Partial)

Roud #9197

CROSS-REFERENCES:
cf. "The Banks of Mullen Stream" (regarding Sinclair's lumber operation)

NOTES [35 words]: Manny/Wilson-SongsOfMiramichi: "Edward Sinclair ... was a prominent Miramichi lumber operator in the 1880's and 1890's.... The locality was known as Bridgetown after the Intercolonial Railway bridge was built." - BS

File: MaWi015

Edward the Martyr

DESCRIPTION: Song(?) in Old English. In 978, King Edward is killed at Corfe. He is buried without honors. "Men murdered him, but God exalted him." He is now a saint, and people pray to him. The counsels of those who murdered him failed.

AUTHOR: unknown

EARLIEST DATE: c. 979 (Peterborough Manuscript of the Anglo-Saxon Chronicle)

KEYWORDS: homicide royalty burial MiddleEnglish

HISTORICAL REFERENCES:
c. 978 - Assassination of Edward "the Martyr"

FOUND IN: Britain(England)

REFERENCES (2 citations):
CROSS-REFERENCES:
cf. "Judas" [Child 23] (subject: The Earliest English Ballad) and references there
NOTES [1904 words]: Many attempts have been made over the years to locate the "earliest English ballad." F. J. Child's candidate was "Judas" (Child 23), which at least had the virtues of being in roughly the right form and of having a plot and of being only slightly older than other examples of the type. Gummere came up with another candidate, "Merie Sungen the Muneces Bennen Ely (Merry Sang the Monks of Ely)." Others have sort of hinted at the song of Bannockburn, "Maidens of England, Sair May Ye Mourn."
I think, though, that this instance takes the prize. CHEL1, pp. 138-139, says of a poem found in the Anglo-Saxon Chronicle, "The murder of Edward son of Edgar, at Corfesgeat, is related in a peculiarly distinctive poem, which is quite clearly in sung verse, and shows traces of strophic arrangement. Some lines, possibly, show the earliest English seven-beat verse [i.e. ballad couplets].... Probably the chronicler took a popular ballad or ballads, broke it up, and attempted to destroy its sing-song character by the addition of end verses."
CHEL1 does not identify the source of this alleged ballad-like piece, but discusses it in the context of poems transcribed into the _Anglo-Saxon Chronicle_. Most of these appear to be in alliterative lines, but this one is described in ballad terms. The description of the content makes it seem certain that, despite CHEL1's lack of a citation, the item referred to is the elegy on Edward the Martyr found under the year 979 [error for 978] in the Peterborough copy of the _Anglo-Saxon Chronicle_ (cited as "E" by Swanton).
Garmonsworthy, p. 123, gives the opening part of the "poem" as follows:
No worse deed for the English ever was done
Than this was,
Since first they came to the land of Britain.
Men murdered him, but God exalted him;
In life he was an earthly king,
But after death he is now a heavenly saint.
His earthly kinsmen would not avenge him,
Yet his Heavenly Father has amply avenged him.
The ending makes Edward's holy status clear:
They now humbly bend the knee to his dead bones.
Now can we perceive the wisdom of men,
Their deliberations and their plots,
Are as nought against God's purpose.
I would note that this can hardly be contemporary with the events in the song, since it would take at least some time for Edward's cult to arise. This is also supported, indirectly, by the fact that other versions of the Chronicle omit it; the Chronicle versions were occasionally coordinated and compared, and the fact that this poem didn't make it into the other versions hints that it was added after any comparisons among the surviving copies. (Note also that it had the year wrong!) Also, although printed as poetry, this hardly looks like a ballad to me!
I would add that Swanton, p. 123, prints the account of Edward in prose. By contrast, on p. 118 he prints an elegy on Edward the Martyr's father Edgar in poetry. Similarly, Anderson, pp. 177-178, looks at poems of history in the Chronicle and other sources, and lists the Edgar poems and others -- but not the story of Edward the Martyr. My several books of Anglo-Saxon poetry all omit it, although none of them is intended to be comprehensive.
Thus CHEL1's contention that the tale of Edward is poetry is dubious. And it is, of course, in Old English; every other song claimed as a ballad is in either Middle English or Modern English. Even if "Edward the Martyr" is indeed regarded as poetry, I doubt it can be considered the earliest ballad.
But better to put it in with warning notices than leave it out....
As for the situation in the song (?), it is complex. The Viking invasions of England of the late ninth century had been fought off by Alfred the Great (Brooke, pp. 107-111), and in the half-century after his death, Alfred's sons and grandsons had expanded the kingdom of Wessex -- the only Anglo-Saxon kingdom to survive the raids -- to cover most of what we now call England (Brooke, pp. 117-118).
Unfortunately, the descendants of Alfred proved rather short-lived -- Alfred himself had died at age fifty (Brooke, p. 116), and five kings reigned between Alfred's death in about 900 and the accession of King Edgar in 959 (see the genealogy on p. 211 of Brooke). Edgar himself reigned only from 959
to 975 -- and was only about 32 when he died suddenly (indeed, Brooke, p. 128, believes he was not yet thirty).

And he had had at least two wives, and probably three. By the first, Æthelflæd he had had a son, Edward, who was probably born in the period 959-962 (Roach, pp. 53-54), so he was probably around twelve when his father died, although this is uncertain. "What became of [Æthelflæd] is unclear; it is conceivable that Edgar dissolved the marriage if favour of a more advantageous match... however, it is equally possible that she passed away in the early 960s (Roach, pp. 43-44).

Wife #2, Wulfthryth, didn't last long in Edgar's life; he put her away quickly, if indeed he ever formally married her (Roach, p. 44). They had no sons, and Edgar put her in a convent at Wilton (making it sound good by making her abbess) but their daughter, Eadgyth/Edith, became a famous saint. (Hindley, p. 277).

In 964 (StentonEtAl, p. 372) or 965 (Swanton, p. 119) (the Chronicle says 965, but a charter says they were already married in 964; Roach, p. 48), Edgar had married as his third (?) wife Aelfthryth (called "Elfrida" by Fetherling, p. 136), whose "family was amongst the most powerful in southern England" (Roach, p. 45). Interestingly, she had had a previous husband herself -- very rare for royal spouses. All this re-marrying probably produced some doubt on the legitimacy of their children (Hindley, pp. 276-277), but Aelfthryth clearly didn't consider herself in any way inferior. From the start, she seems to have been a more important figure than Edgar's previous wives, owning land and witnessing documents; she seems to have regarded herself as a true queen, not just the wife of the king (Roach, p. 49), which was the title borne by many consorts at the time.

She apparently bore Edgar two sons, Edmund, who died in 970 (Swanton, p. 119) and Æthelred/Ethelred -- the future Ethelred II Unraed (whose nickname should be rendered something like "relessed," i.e., unadvised, un-counseled, but has been cleverly if unfairly rendered "the Unready"). Roach, p. 42, thinks Ethelred was born in 966 (meaning that Edmund must have been slightly older still). Ethelred cannot have been more than ten and may well have been only six or seven when his father Edgar died (StentonEtAl, p. 372); Roach's birth date would make him eight or nine in 975.

The designations used for the sons is interesting. On one charter, Edmund (the full brother of Ethelred who died young) signs before Edward, and Edmund is designated "legitimate son" of Edgar, while Edward is simply said to be "begotten by" Edgar (Roach, p. 54). Was Edgar trying to fiddle with the succession?

Edward -- the second English king of that name -- succeeded Edgar smoothly enough (in 973 or 975, depending on the source consulted; Roach, 61, dates it to 975 without even mentioning other dates), but it is evident that Ethelred had many supporters who felt that he ought to be King. Or at least who wanted a King who was more under their thumb (StentonEtAl, p. 372). Some had apparently argued, when Edgar died, that Ethelred had the quieter temper and should be preferred on that basis (Roach, pp. 61-62) -- though how they could know what a nine-year-old's temper would be like as an adult is beyond me. According to Hindley, p. 289, Archbishop Dunstan of Canterbury supported Edward, but the earls were divided. One might suspect that, whatever the princes' official titles at the time Edgar died, the Witan (the group of nobles who made the final decision about who would be king) chose Edward because he was old enough to perform some kingly functions and Ethelred certainly was not.

The early year of Edward's reign seem to have been unsettled, with famines and civil strife and several monasteries sacked (Swanton, p. 121), plus there was a comet that was viewed as a portent (Roach, p. 61).

On March 18, 978 (a few scholars think the year was actually 979; Roach, p. 73), King Edward came to visit his half-brother and stepmother at Corfe (StentonEtAl, p. 373; Roach, p. 73). Exactly what happened next is unclear. It is hard to believe that Ethelred had anything to do with it -- after all, he was still only twelve or so, possibly younger. Possibly his mother was in on the planning; possibly not (Fetherling, p. 136, blames it entirely on her, but he seems to be the only one who is certain). According to Hole, p. 150, the first chronicler to connect her with the murder lived some seven decades later, in the reign of William the Conqueror. Similarly, Roach, p. 74, says that all the early histories leave the conspirators anonymous; "The first to implicate the queen is the Latin Passion of Edward, written in the late eleventh century by the prolific Goscelin of St-Bertin, and this set the tone for later narratives." Roach, p. 82, points out that she had an important part in the regency over Ethelred, which he argues means that her reputation can't have been too bad at the time. What is certain is that, while at Corfe, King Edward was attacked and killed, then buried in unconsecrated ground (Brooke, p. 129).

What was alleged to be his body was later discovered because miracles were taking place there (Hole, p. 151). Because Edward had no son, his half-brother Ethelred became the new King -- but a king under a
cloud (StentonEtAl, p. 373), whose reign would see a disastrous resumption of the Danish invasions; Ethelred would be overthrown in 1013, restored in 1014, and might have been overthrown again in 1016 had he not himself died. It was later reported that St. Dunstan, who crowned Ethelred, spoke words of ill omen at the time (Hole, p. 151, although Roach, p. 6, points out that this was from a significantly later account intended to glorify Dunstan and diminish Ethered).

Edward's murderers were never punished and seem not to have been publicly identified. But Roach, p. 173, thinks Ethelred helped promote his cult -- perhaps under pressure; Edward's translation to a new grave, and the foundation of associated orders, took place around 1000, when the Viking raids were becoming extreme. Many saints were getting upgrades at the time, probably because people wanted them to intercede, and by supporting Edward's cult, Ethelred could try to deflect the blame that he faced from Edward's partisans plus he might hope for a little extra intercessions. Roach, p. 244, says that the first official reference to the cult was in 1001, in one of Ethelred's charters.

There seem to have been questions about King Edward's character before he took the throne (StentonEtAl, p. 372) -- but not after (Roach, p. 169, compares him to the Holy Innocents slaughtered by Herod: they hadn't done anything to justify sainthood, but their deaths sanctified them). Especially not when King Ethelred proved such a disaster. Soon Edward became Edward the Martyr. Miracles were reported at his tomb -- the first being reported around 990, according to Byrthferth of Ramsey (Roach, p. 169). He came to be regarded as a saint; his feast day is March 18 (DictSaints, p. 75), and the great Plantagenet kings, Edward I and his successors, were named for him. Hence, presumably the work of praise in the Anglo-Saxon Chronicle. - RBW

Bibliography

• Brooke: Christopher Brooke, The Saxon and Norman Kings, 1963 (I use the 1975 Fontana edition)
• Hindley: Geoffrey Hindley, A Brief History of the Anglo-Saxons: The Beginnings of the English Nation, Carroll & Graf, 2006
• Hole: Christina Hole, English Folk Heroes: From King Arthur to Thomas a Becket, 1948? (I use the 1992? Dorset Press reprint)
• Roach: Levi Roach: Æthelred the Unready 2016 (I use the 2017 Yale University Press paperback)

Edward, On Lough Erne Shore

DESCRIPTION: Edward has been transported for seven years. His lover, left alone on Lough Erne's shore, remembers their days together. Now she weeps all night: "my rose is fading and my hopes decay." She wishes she could go to him "like a moon o'er the ocean"

AUTHOR: unknown

EARLIEST DATE: 1991 (Tunney-WhereSongsDoThunder)

KEYWORDS: love transportation separation Ireland nonballad
Edward's Abdication
DESCRIPTION: "Come hearken good friends to this story so true... Concerning the love of this bonny young prince, The King of his own countree." Although his family is opposed, he insists on marrying the woman he loves. Finally, in disgust, he "cast off his crown."
AUTHOR: unknown
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: royalty love marriage
HISTORICAL REFERENCES:
1936 - Abdication of Edward VIII and his marriage to Wallis Simpson
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, p. 262, (no title) (1 text)
ST ThBa262A (Partial)
CROSS-REFERENCES:
cf. "King Edwards" (theme of Edward VIII)
NOTES [184 words]: Thomas does not indicate a tune for this, other than saying that it is to an English ballad; I strongly suspect it uses "The House Carpenter."
It's worth noting that Edward VIII was *not* a "young prince" when he met the (then-still-married) Mrs. Simpson. Edward's dates were 1894-1972, meaning that he married at 42. Edward, an easygoing man brought up by strict parents, had by then displayed a strong attraction to married women. In that context, it's perhaps no surprise that Bessie Wallace Warfield Simpson (1896-1986), who was on her second marriage when he met her, gained his attention above all. When George VI died early in 1936, it became increasingly important that the middle-aged prince marry, but he wanted no one except Mrs. Simpson (who was not divorced until late in that year). This posed many problems: She was not young (meaning that producing an heir might be problematic), she was divorced, she was a commoner, she was American. Edward finally abdicated at the end of 1936, married Mrs. Simpson a few days later, and assumed a career of quiet bitterness against the monarchy. - RBW
File: ThBa262A

Edwin (Edmund, Edward) in the Lowlands Low [Laws M34]
DESCRIPTION: Edwin, now rich, returns to his sweetheart after years at sea. At her advice, he goes to her father's inn in disguise. Her father murders him for his money. The girl learns the truth and turns in her father, who is executed
AUTHOR: unknown
EARLIEST DATE: before 1839 (broadside, Bodleian Harding B 11(2031))
KEYWORDS: homicide father money execution love punishment separation
FOUND IN: US(Ap,MA,MW,NE,Ro,SE,So) Canada(Mar,Newf)
Britain(England(Lond,South),Scotland(Aber)) Ireland
REFERENCES (38 citations):
Laws M34, "Edwin (Edmund, Edward) in the Lowlands Low"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 127-128, "Edwin in the Lowlands Low" (1 text)
Randolph 140, "Young Edmund Dell" (3 texts, 3 tunes)
High-OldOldFolkSongs, pp. 46-47, "Young Edward the Driver Boy" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 79, "Young Edwin in the Lowlands Low" (2 texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 79, "Young Edwin in the Lowlands Low" (2 excerpts, 2 tunes)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 36, "Amy and Edward" (1 text, 1 tune)
Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, p. 211, "Edward (Edwin in the Lowlands Low)" (1 text, 1 tune)
Morris-FolksongsOfFlorida, #185, "Edwin in the Lowlands Low" (1 text)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 69, "Young Edmondale" (1 text, 1 tune)
Brewster-BalladsAndSongsOfIndiana 35, "Young Edwin in the Lowlands Low" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 12, "He Plowed the Lowlands Low" (1 text)
Peters-FolkSongsOutOfWisconsin, p. 194, "My Father Keeps a Public House" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalacians 56, "Edwin in the Lowlands Low" (11 texts, 11 tunes)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 220-222, "Young Edmund of the Lowlands" (1 text, 1 tune)
Peacock, pp. 641-642, "Young Edmond of the Lowlands Low" (1 text, 1 tune)
Karpeles-FolkSongsFromNewfoundland 32, "Edwin in the Lowlands Low" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 106-108, "Young Edmon Bold" (1 text, 1 tune; the text, from manuscript, is slightly damaged as well as very curiously written)
Hubbard-BalladsAndSongsFromUtah, #22, "Come All Young Men and Maidens" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 27, "Young Edmund" (1 text)
Leach-TheBalladBook, pp. 703-705, "Young Edwin in the Lowlands Low" (2 texts)
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol2, p. 42, "Young Edward" (1 text, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 49, The Lowlands Low" (1 text, 1 tune)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 392-393, "Lowlands Low" (1 text)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 57, "The Ploughboy of the Lowlands" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #123, p. 1, "Young Emma" (1 text, a composite)
Greig/Duncan2 189, "Young Emma" (11 texts, 10 tunes)
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #67, p. 234-236, "Young Emslie (Edwin in the Lowlands Low (Laws M34)" (1 text, 1 tune)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, pp. 106-107, "Young Edwin in the Lowlands Low (1 text, 1 tune)
Williams-Wiltshire-WSRO Wt 441, "Down in the Lowlands Low" (1 text)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #118, "Edwin in the Lowlands Low" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H113, p. 434, "Young Edward Bold/The Lowlands Low" (1 text, 1 tune)
Morton-FolksongsSungInUlster 32, "Young Edwin in the Lowlands Low" (1 text, 1 tune)
Cox-FolkSongsSouth 106, "Young Edwin in the Lowlands Low" (1 text)
Darling-NewAmericanSongster, pp. 120-121, "Young Emily" (1 text)
DT 330, EDWRDLOW*
ADDITIONAL: James P. Leary, Compiler and Annotator, _Wisconsin Folklore_ University of Wisconsin Press, 2009, article "Kentucky Folksong in Northern Wisconsin" by Asher E. Treat, p. 238, "My Father Keeps a Public House" (1 text, 1 tune, sung by Maud Jacobs and Pearl Jacobs Borusky)
Roud #182

RECORDINGS:
Harry Cox, "Young Edmund" (on Voice17)
Ollie Gilbert, "The Diver Boy (Edwin in the Lowlands Low)" (on LomaxCD1701)
Geordie Hanna, "Young Edmund in the Lowlands Low" (on Voice03)
Mike Kent, "Young Edmund in the Lowlands" (on MUNFLA/Leach)
Louis Killen, "Young Edwin in the Lowlands" (on ESFB2)
Maggie Murphy, "Young Edmund" (on IRHardySons)
Dellie Norton, "Young Emily" (on DarkHoll)
Doug Wallin, "Young Emily" (on Wallins1) (on Chandler01)

BROADSIDES:
"Young Edwin in the Low-Lands Low"; Harding B 25(2133), Harding B 16(315b), "Young Edwin of the Lowlands Low"

CROSS-REFERENCES:
- cf. "Come All You Worthy Christians" (tune)
- cf. "Dives and Lazarus" (tune)
- cf. "The Lover's Curse (Kellswater)" (themes)

SAME TUNE:
- Bushes and Briars (per broadsides Bodleian Harding B 11(2031), Bodleian Johnson Ballads 214, Bodleian Harding B 11(1459))

ALTERNATE TITLES:
- Young Emma
- Young Amy
- Ploughman Boy

NOTES [225 words]: In Harry Cox's version on Voice17, Emma -- after singing the "shells in the ocean" verse found in "I Never Will Marry" -- then "sick and broken-hearted to Bedlam had to go, And her shrieks were of young Edmund who ploughed the lowland low." In that, and most of the rest of its text, it follows the Bodleian broadsides. Newfoundland versions -- all from the northern Avalon Peninsula -- seem based on the broadsides, keep or modify the "shells in the ocean" verse, and drop the Bedlam verse (which, I suppose, has no local meaning); see Karpeles-FolkSongsFromNewfoundland 32, Peacock, pp. 641-642 [the verse is almost unrecognizable] and "Young Edmund in the Lowlands" in Songs of Newfoundland at the "MacEdward Leach and Songs of Atlantic Canada" site. A good, but not infallible, clue that the broadside version is being followed is the opening: "Come all you feeling lovers and listen to my song, While I unfold concerning gold, that guides so many wrong." Greig also has a broadside-based version that modifies "shells in the ocean" and drops the Bedlam verse (Greig 123 p. 1, "Young Emma," Folk-Song of the North-East). BS

The version in the Warner collection is unusual in that Edmund is murdered by a robber rather than by the father, and the truth does not come out for seven years. This version also makes no mention of Edmund's money. - RBW

Last updated in version 6.1

File: LM34

Edwin and Mary

DESCRIPTION: "When the proud British foe was invading the soil, Oppressing the young men of freedom and toil, Edwin bid his fair Mary adieu." He sets out "to fight over the waves." After long absence, Mary laments him; he "rushed from his ambush" to comfort her

AUTHOR: unknown

EARLIEST DATE: 1924 (Chappell)

KEYWORDS: love separation war reunion

FOUND IN: US(MW,SE)

REFERENCES (4 citations):
- Chappell-FolkSongsOfRoanokeAndTheAlbermarle 65, "Edwin and Mary" (1 text)
- Peters-FolkSongsOutOfWisconsin, pp.142-143, "The Dark British Foes" (1 text, 1 tune)
- Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 55, "The Dark British Foes" (1 text, 1 tune)
- DT, DARKBRIT*

Roud #9070

NOTES [57 words]: Although this starts with a mention of British invaders, it continues with an account of the young man fighting on or across the ocean. Given how small the American navy was in both the Revolutionary War and the War of 1812, I have to suspect that this is a slightly patched up British song (very likely, given its ornateness, a broadside). - RBW

Last updated in version 4.3

File: ChFRA065

Eelie Bob

DESCRIPTION: The 1851 whaling ships and their captains and bad characteristics are described ("By all decent people their company is shun") "Wake up Eelie [Oily] Rob, or you're sure to be
Eence Upon a Time (Had I the Wyte)
DESCRIPTION: The singer asks "Had I the wyte?" [Was I to blame?] "She was cook aboot the hoose, And I was kitchie laddie, And aye she gae me bread and cheese To kiss 'er fan she bade me" [Hecht-Herd: "And when I could na do't again: Silly loon she ca'd me."]
AUTHOR: unknown
EARLIEST DATE: c.1803 (Hans Hecht, editor, _Songs from David Herd's Manuscripts_ (Edinburgh, 1904) 20, pp. 117, 288-289)
KEYWORDS: courting cook pregnancy food
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan7 1399, "Had I the Wyte" (2 fragments)
Roud #7253 and 3361
CROSS-REFERENCES:
 cf. "Come Kiss Wi' Me, Come Clap Wi' Me" (tune, per Hecht-Herd)
NOTES [198 words]: The current description is almost all of the Greig/Duncan7 text. The Robert Burns text (Robert Burns, The Complete Poems and Songs of Robert Burns (New Lanark,2005), pp. 429-430, "Had I the Wyte? She Bade Me") may give a better line on earlier texts: She invites him in and when he refuses and she calls him a coward he follows her; with her husband gone he kisses, hugs and bruises her ("Could I for shame refuse her?") - BS
On the other hand, Ray Fisher on the recording "The Fisher Family" sang a song, "Ainst Upon a Time," which was based on a version by Jeannie Robertson ("Eence Upon a Time" or "Eenst Upon a Time") to which Ray added some words. I don't know which words, but in that version the key chorus is, "When I was cook aboot the hoose and he was but a laddie, I gied him a' my bried and ale to by my bairnie's daddy," which gives a pretty strong hint as to what is going on. This item is listed by Roud as #3361. I am lumping them until we can find a more substantial text of "Had I the Wyte." - RBW
Jeannie Robertson ends her version with "don't think I'm mad about you; I could do with a man, but I can do without you" which adds a whole other dimension to the text. - DGE
Last updated in version 5.3
File: GrD71399

Eenie Meenie Minie Mo (Counting Rhyme)
DESCRIPTION: "Eenie meenie minie mo, Catch a (nigger/tiger) by the toe, If he hollers, let him go, Eenie meenie minie mo."
AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren); Simpson and Roud report an 1885 collection in Canada, and Opie/Opie-OxfordDictionaryOfNurseryRhymes claims that Bolton had a version in 1888
KEYWORDS: nonballad
FOUND IN: US(MW,NE) Britain(England(West)) Australia New Zealand
REFERENCES (10 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 149, "Eena, meena, mina, mo" (1 text)
Linscott-FolkSongsOfOldNewEngland, p. 5, [no title] (1 text, the second of three "counting out" rhymes)
Leather-FolkLoreOfHerefordshire, pp. 128-129, "Counting-out rhymes" (sundry short texts, not quite the same as the American versions but too close to separate)

Henry-SongsSungInTheSouthernAppalachians, p. 238, (no title) (2 variants of a short text); p. 240, (no title) (amother variant, quite distinct, with all nonsense words); p. 242 (no title) (another very strange variant, but too short to classify elsewhere)

Newell-GamesAndSongsOfAmericanChildren, #149, "Counting Rhymes" (8 texts of the "One-ery, Two-ery, Ickery, Ann" type, 4 of "Eenie Meenie Minie Mo (Counting Rhyme)", 1 of "Intery Minery Curity Corry", 1 of "Alphabet Songs", 1 of "Monday's Child", and 20 miscellaneous rhymes)

Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 87, "(Eenah Deenah Dinah Doe/Eenie Meenie Minie Moh)" (5 texts); also p 95, "Each peach pear plum" (1 text, which he claims is a "relic of "Eenah Deenah"), p. 77, "(Eeny meeny miny mo)" (1 text)

Sackett/Koch-KansasFolklore, pp. 117-118, "(Eenie, meenie, miny, mo)" (2 texts)

Dolby-OrangesAndLemons, p. 20, "Eeny, Meeny, Miny, Mo" (1 text)

ADDITIONAL: Iona and Peter Opie, _Children's Games in Street and Playground_, oxford, 1969, 1984, p. 36, "(Eeny, meeny, miney, mo)"

Gwenda Beed Davey and Graham Seal, _A Guide to Australian Folklore_, Kangaroo Press, 2003, p. 76, "(Eenee meenee macka racka)" (1 text, with the nonsense words much changed, but still a counting rhyme)

Roud #13610

CROSS-REFERENCES:

cf. "Little Bit" (lyrics)

cf. "Ena, mena, more, mi" (lyrics)

cf. "Aina Mania Mana Mike" (lyrics, sort of)

NOTES [402 words]: A child's counting-out rhyme, used e.g. for choosing who is "it" in a game of tag. The Opies declare it the most popular rhyme of this sort in both the United States and England, and certainly it is the only one I ever personally encountered. I remember, at about age ten, trying to convince other children that this was "not" random and that the counter could always pick who was "it" using this scheme. I suppose I was fortunate that they didn't listen, or I'd have been "it" every time.

More interesting is the fact that we (middle-class kids in Minnesota in about 1970) gave the second line as "Catch a tiger by the toe," compared to the seemingly-older version involving catching a "nigger." Did we modify it to "tiger" because none of us knew the meaning of the racial slur, or did our parents firmly straighten us (or our older classmates, who taught us the rhyme) out? I've no clue.

Paul Stamler, who learned the rhyme some years before I did, also learned it with "tiger" -- and says that the children he played it with liked the alliteration.

Simpson and Roud's _Dictionary of English Folklore_ (article on Counting Rhymes) suggests that the British original was "chicken" or "tinker," with "beggar" also used. This seems reasonable in context, but I've yet to encounter any of these forms in real life.

NorthCarolinaFolkloreJournal, Leonidas Betts, "Folk Speech from Kipling [North Carolina]," Vol. XIV, No. 2 (Nov. 1966), p. 40, has an interesting form beginning "Eeny, meeny, tipsy, teeny, Apple jack, John Sweeney" and proceeding for six more lines, then ending "O-U-T spells out, And out goes you"; this appears to be an unusual composite of several counting rhymes. For the "O-U-T spells out" lyric, see the references under "One Two Three Four, Mary at the Cottage Door." It may seem odd to include this in a Ballad Index; it certainly isn't a ballad -- but it is a song, and clearly of the folk variety.

Dolby-OrangesAndLemons claims the form goes back to "ancient Celtic numerals"!

Linscott-FolksSongsOfOldNewEngland lists this among three Counting Out Rhymes, with the other two being related to each other but not evidently related to this. I have not seen the others elsewhere.

Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren says that "Eenah Deenah Dinah Doe" was the most common form (at least in New Zealand) before 1900, with "Eenie Meenie Minie Moh" taking over after that. - RBW

Last updated in version 6.1

File: Lins005

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**Eensy Weensy Spider, The**

**DESCRIPTION:** "The eensy weensy spider went up the water spout, Along came the rain and washed the spider out. Along came the sun and dried up all the rain So the eensy weensy spider
climbed up the spout again."

**Effects of Love, The**

DESCRIPTION: William [W.E.] courted and promised to marry Betsy Watson [B.W.], the singer. He deserted her and her baby. She sends him a letter saying "false man adieu I drown myself for love of you." She asks that eight maidens in white escort her to her grave.

AUTHOR: unknown
EARLIEST DATE: before 1845 (broadside, Bodleian Harding B 11(1047))
KEYWORDS: grief seduction suicide nonballad baby
FOUND IN: Britain(England(Lond),Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan6 1160, "The Effects of Love" (3 texts, 2 tunes)
OShaughnessy/Grainger-TwentyOneLincolnshireFolkSongs 1, "Betsy Walton" (1 text, 1 tune)
Purslow-TheConstantLovers, pp. 85-86, "Sarah Wilson" (1 text, 1 tune)
Roud #1493
BROADSIDES:
Bodleian, Harding B 11(1047), "The Effects of Love, by a young lady who drowned herself"
**Egloshayle Ringers, The**

**DESCRIPTION:** "Come all you ringers, good and grave, Come listen to my peal, I'll tell you of five ringers brave That lived in Egloshayle." They are successful bell-ringers, Craddock, Ellery, Pollard, Cleave, and Goodfellow. The singer drinks to them

**AUTHOR:** unknown

**EARLIEST DATE:** 1966 (Gundry-CanowKernow-SongsDancesFromCornwall)

**KEYWORDS:** music nonballad drink

**FOUND IN:** Britain(England(West))

**REFERENCES (1 citation):**
Gundry-CanowKernow-SongsDancesFromCornwall, p. 22, "The Egloshayle Ringers" (1 text, 1 tune)

Roud #1163

**ALTERNATE TITLES:**
The Ringers of Egloshayle

**File:** Gund022

**Eight Bells**

**DESCRIPTION:** Forebitter shanty. "Oh me husband's a saucy foretopman, Oh a chum of the cook, don't ye know!" "Eight bells, eight bells, Rouse out the watch from below." The husband was a successful sailor; now at home, he is happy but still recalls the whales in dreams

**AUTHOR:** unknown

**EARLIEST DATE:** 1977 (Hugill-SongsOfTheSea)

**KEYWORDS:** whaler shanty home wife dream

**FOUND IN:**

**REFERENCES (1 citation):**
Hugill-SongsOfTheSea, p. 129, "Eight Bells" (1 text, 1 tune)

Roud #13268

**File:** HSoSe129

**Eight Famous Fishermen, The**

**DESCRIPTION:** Eight famous fishermen are "descendents of Adam and offsprings of Cain." The eight are named and described. Then Helen Creighton is described "a-looking for tales And all that she found was six fish without scales"

**AUTHOR:** Edward Deal

**EARLIEST DATE:** 1950 (Creighton-MaritimeFolkSongs)
KEYWORDS: fishing humorous moniker nonballad
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-MaritimeFolkSongs, pp. 192-193, "The Eight Famous Fishermen" (1 text, 1 tune)
Roud #2718
NOTES [62 words]: After murdering his brother Abel (Genesis 4:8), God "put a mark" upon Cain (4:15), the nature of which is not described (though it didn't keep him from having children -- see 4:17-24).
If one takes the Bible literally, these descendants should have been wiped out in the flood, but there are quite a few later references to Cain's offspring -- e.g. Grendel in Beowulf. - RBW

Eight Hearts
DESCRIPTION: The singer has sent the text: "Eight hearts in one you here behold And they unto each other fold ... And nothing from it you could take Unless that you a heart do break ... If you have any love at all Show it to me though it be small"
AUTHOR: unknown
EARLIEST DATE: 1909 (Greig/Duncan4)
KEYWORDS: love nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #97, p. 1, "Eight Hearts"; #101, p. 2, "Eight Hearts" (1 text plus 1 fragment)
Greig/Duncan4 920, "Eight Hearts" (2 texts)
Roud #6145
NOTES [106 words]: Greig: "Mr Milne encloses a very elegant illustration of the 'Eight Hearts' design cut out in paper. When this is spread out all the separate hearts are displayed; but the design and arrangement are such that all the hearts can be folded into one. Mr Milne says: - 'Each verse should be written on one of the paper hearts. I have been told that in the days of Auld Lang Syne they were sometimes so sent by would-be wooers to a prospective sweetheart in a half serious half jocular way, in order to try and ascertain if they would move the receiver to a favourable response, and so pave the way to a more serious and loving intimacy.'" - BS

Eight Little Cylinders
DESCRIPTION: "Eight little cylinders sitting facing heaven, One blew its head off, then there were seven. Seven little cylinders used to playing tricks, One warped its inlet valve...." And so on, till the last cylinder "gave its efforts up And ascended up to heaven"
AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: technology
FOUND IN: Australia
REFERENCES (2 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 226-227, "Eight Little Cylinders" (1 text, 1 tune)
Fahey-PintPotAndBilly, p. 10, "Eight Little Cylinders" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Ninety-Nine Bottles of Beer" (counting)
cf. "Ten Little Injuns" (counting)
File: FaE226

Eight Mile Bridge (Roger O'Hehir)
DESCRIPTION: Roger reports being brought up by honest parents. He runs off with Jane Sharkey, abandons her, and is pursued by her father. He is captured several times, escapes several times, flees to England, is taken again, and will be hanged shortly
AUTHOR: unknown
Eight Shillings a Week

DESCRIPTION: "Come all you bold Britons where'er you may be, I play give attention and listen to me. There once was good times but they're gone by complete. For a poor man lives now on eight shillings a week." Inflation makes the poor poorer. They ask twelve shillings

AUTHOR: unknown
EARLIEST DATE: 1881 (Ashton, Modern Street Ballads, according to Palmer)
KEYWORDS: poverty hardtimes money work
FOUND IN:
REFERENCES (2 citations):
  Palmer-ThePainfulPlow, #10, "Present Times, or Eight Shillings a Week" (1 text, 1 tune, with the tune apparently not related to the text)
  Henderson-VictorianStreetBallads, p. 112, "Present Times or eight shillings a week" (1 text)
Roud #27942
File: PaPa010

Eight-Pound Bass, The

DESCRIPTION: Ice-fishing for bass on the Nor'West Miramichi river. "For I did fish in vain, I tried and tried again, I walked around the hole till I was lame, Away up on Whitney's Flats, Amongst the Nor'West brats, But that eight-pound bass I longed for never came"

AUTHOR: unknown
EARLIEST DATE: 1947 (Manny/Wilson-SongsOfMiramichi)
KEYWORDS: fishing river humorous moniker derivative
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
  Manny/Wilson-SongsOfMiramichi 16, "The Eight-Pound Bass" (1 text, 1 tune)
ST MaWi016 (Partial)
Roud #9196
CROSS-REFERENCES:
  cf. "The Letter That Never Came" (tune and structure)
NOTES [69 words]: Manny/Wilson-SongsOfMiramichi: "This song was made up in the 1890's or early 1900's.... The eight-pound bass ... was the most salable size.... Sandy Ives says the Bass is a parody of The Letter That Never Came, to be found in Sigmund Spaeth's Weep Some More, My Lady, and the Bass has essentially the same tune. From another source I am told the origin of our song was The Beefsteak that I Ordered Never Came." - BS
File: MaWi016

Eileen

DESCRIPTION: "In a town by the sea by the Castle Duneen" Eileen loves "a young fisher laddie" lost in a storm the day before they were to be wed. She dies of a broken heart and is buried by the shore where they used to meet. Now his ghost is heard calling her there.

AUTHOR: unknown
EARLIEST DATE: 1959 (NFOBlondahl03)
KEYWORDS: love death mourning fishing sea storm ghost
FOUND IN:
RECORDINGS:
  Omar Blondahl, "Eileen" (on NFOBlondahl03)
NOTES [85 words]: Blondahl03 has no liner notes confirming that this song was collected in Newfoundland. Barring another report for Newfoundland I do not assume it has been found there. There is no entry for "Eileen" in Newfoundland Songs and Ballads in Print 1842-1974 A Title and First-Line Index by Paul Mercer. - BS
The legend doesn't seem to be known in Britain either; at least, I can't find a relevant reference in Peter Underwood's Gazeteer of British, Scottish & Irish Ghosts. An argument from silence, I concede. - RBW
File: RcEileen

Eileen Aroon

DESCRIPTION: The singer compares Eileen to a gem and a flower but "dearest her constancy." If she were not true her lover would never love again. But while all else changes she, like truth alone, "is a fixed star"
AUTHOR: English translation by Gerald Griffin (1803-1840) (source: Sparling)
EARLIEST DATE: 1888 (Sparling)
KEYWORDS: love lyric nonballad
FOUND IN: Ireland
REFERENCES (5 citations):
Wolf-AmericanSongSheets, #23, p. 2, "Aileen A-Roon" (2 references)
DT, EILAROON* (cf. EILAROO.NOT)
ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 117-118, "Eileen Aroon" (a translation from the Irish very unlike the usual English version); pp. 415-417, "Aileen Aroon" (the Griffin version) (2 texts)
ADDITIONAL: Maud Karpeles, _Folk Songs of Europe_, Oak, 1956, 1964, p. 64, prints the Irish Gaelic version, "Eibhlin a Ruin," with a loose English translation, "Eileen Aroon" (2 texts, 1 tune)
RECORDINGS:
The Clancy Brothers and Tommy Makem, "Eileen Aroon" (on IRClancyMakem02)
CROSS-REFERENCES:
cf. "Robin Adair" (tune)
cf. "Sadly to Mine Heart Appealing" (portions of Stephen Foster's tune)
NOTES [190 words]: There seem to be three independent English versions of this:
1. the Gerald Griffin version beginning "When, like the dawning day, Eileen Aroon, Love sends his early ray..."
2. George Sigerson's rendering, "Fain would I ride with thee, Eivlin a ruin" (this is the version on pp. 117-118 of Hoagland)
3. One which begins, "Oh! welcome my Aileen, the moment is blest, That brings thee to soothe ev'ry care of my breast."
Jon W. Finson, The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song, Oxford University Press, 1994, p. 276, reports that John Monro published a song "Ellen Aureen" around 1825. I do not know its relationship to this song, but I suspect dependence. According to William H. A. Williams, Twas Only an Irishman's Dream, University of Illinois Press, 1996, p. 34, "Aroon" is a popular word in Irish song because it comes from Irish Gaelic "a rún" "my darling." - RBW
Last updated in version 5.2
File: RcEilAro

Eileen McMahon

DESCRIPTION: "One night as I lay on my pillow, A vision came into my view, Of a ship sailin' out on the ocean." On deck is a beautiful girl "banished from Erin's green shore." She talks of her life as an exile. The singer wakes from his dream to see his mother's face
AUTHOR: unknown
EARLIEST DATE: 1953 (recording, Margaret Barry)
KEYWORDS: love exile emigration beauty courting marriage dream mother Ireland patriotic
FOUND IN: Ireland
Roud #9282

RECORDINGS:
Margaret Barry, "Eileen McMahon/Green Grow the Rushes" (on IRMBarry-Fairs)
Margaret Barry and Michael Gorman, "Eileen McMahon" (on Voice04)

CROSS-REFERENCES:
cf. "Granuaile" (theme; also the aisling format) and references there
  cf. "Caitilin Ni Uallachain (Cathaleen Ni Houlihan)" see references there and note re aislings, below.
  cf. "Fergus O'Connor and Independence" see note re aislings, below, re Sheela na Guira.
  cf. "Poor Old Granuaile" see references there and note re aislings, below, re Grace O'Malley.
  cf. "The Cailin Deas" (theme; also the aisling format)
  cf. "Erin's Green Shore" (theme)
  cf. "Granuwale" (theme)
  cf. "The Blackbird of Avondale" or "The Arrest of Parnell" (theme)

NOTES [332 words]: Frank Harte, in his notes to "Granuaile" [from Grace O'Malley] (on Franke Harte and Donal Lunny, "My Name is Napoleon Bonaparte," Hummingbird Records HBCD0027 (2001)) writes: "The older Gaelic poets when they wished to write on the wrongs that Ireland has suffered at the hands of the English since the invasion of Ireland in 1169, they often adopted the type of poem called 'The Aisling'. In the 'aisling', the poet is found reflecting on Ireland's woes .... He sometimes falls asleep, and in his sleep the vision of a most beautiful woman ... appears to him. The vision tells him that she is 'Ireland' ...."
Zimmermann, pp. 54-55, notes that "in allegorical songs, written according to the aisling form or otherwise, the personification of Ireland is often individualized and humanized enough to be called by a proper name; this helps to identify her as a real woman.... In the eighteenth century there were many other names, but it is often difficult to decide whether a song was written originally about some particular person and acquired only later an allegorical meaning, or directly to the country known as Sile Ni Ghadhra [Sheela na Guira], Caitilin Trial [Kathleen Thrail], Caitlín Ni Uallachain [Kathleen Ni Houlihan]..." Eileen McMahon seems to fit the pattern.
Fred McCormick comments on the "strange offering from Margaret Barry, Eileen McMahon, which turns out to be a recasting of the aisling, 'Erin's Green Shore'." (Musical Traditions site Voice of the People suite "Reviews - Volume 4" by Fred McCormick - 29.1.99) The only connection I see is that both are in the aisling pattern. - BS

The pattern, plus the mentions of "Erin's green shore." When listening to the song, I was instantly reminded of "Erin's Green Shore" [Laws Q27]. The tune, however, feels closer to the "Botany Bay" family.
I note that this song appears to be known only from the repertoire of Margaret Barry, though most of the themes are common.
For more on aislings, see the notes to "Granuaile." - RBW
Last updated in version 4.4
File: RcEilMcM

Eileen, The Flower of Kilkenny

DESCRIPTION: "I once loved a girl in Kilkenny and a beautiful creature was she, I loved her far better than any and I know this young damsel loved me. She's the beautiful flower of Kilkenny...." He left her, "sailed over seas," but still thinks of their sad parting.

AUTHOR: unknown
EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
KEYWORDS: love emigration parting beauty lament
FOUND IN: Canada(Newf) Ireland
REFERENCES (3 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 76, "I Once Loved a Girl in Kilkenny" (1 text)
OCrinin/Cronin-TheSongsOfElizabethCronin 159, "The Flower of Kilkenny" (1 text, 1 tune)
DT, BOYSKILK
Roud #6369
File: GrMa76
Einsmals spatziert ich (Once, As I Went Walking)

DESCRIPTION: Amish hymn in German.. "Einsmals spatziert ich hin und her, In meinen alten Tangen." "Once, as I went walking, In my old days I saw how close Death was to me... I thought... How not a day was left... And how many sins I had committed...."

AUTHOR: unknown

EARLIEST DATE: 1742 (Amish Ausbund, #48, according to Korson-PennsylvaniaSongsAndLegends)

KEYWORDS: religious nonballad foreignlanguage sin

FOUND IN: US(MA)

REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 159-160, "Einsmals spatziert ich (Once, As I Went Walking)" (1 short German text plus not-very-literal translation, 1 tune)

File: KPL159

Ej Bor Vi Sorja, Ej Bor Vi Klaga (Oh We Must Not Grieve, We Must Not Grouse)

DESCRIPTION: Swedish shanty. "We must not grieve"... either because the various tasks they have to do have been made easier somehow, or because complaining will get them into trouble. Last line of each verse is repeated for chorus.

AUTHOR: unknown

EARLIEST DATE: 1935 (Sternvall, _Sang under Segel_)

KEYWORDS: foreignlanguage shanty sailor work

FOUND IN: Sweden

REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 549-550, "Ej Bor Vi Sorja, Ej Bor Vi Klagag" (2 texts-Swedish & English, 1 tune)
Hugill-SongsOfTheSea, p. 49, "Ej Bor Vi Sorja, Ej Bor Vi Klaga" (2 short texts, Swedish & English, 1 tune)

File: Hugi549

Eki Dumah!

DESCRIPTION: Short verses in pidgin English, i.e. "Sailorman no likee bosun's mate." Chorus: "Kay, kay, kay, kay! Eki Dumah!"

AUTHOR: unknown

EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)

KEYWORDS: foreignlanguage shanty worksong

FOUND IN: West Indies

REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, pp. 488-489, "Eki Dumah!" (1 text, 1 tune) [AbEd, pp. 361-362]

ALTERNATE TITLES:
Kay, Kay, Kay

NOTES [39 words]: Hugill-ShantiesFromTheSevenSeas says that while he picked this up in the West Indies, he suspects that it originated aboard ships where the crews were predominately Lascaris from India. The words are a mix of pidgin English and Hindi. - SL

File: Hugi488

El Amor Que Te Tenia (The Love That I Had)

DESCRIPTION: Spanish. "El amore que te tenia, me bien, En uno ramo quedo." "The love that I had for you, my dear, hanging from a branch remained." The singer's great love was blown away by a wind. He is going to San Diego. He advises that she not look for him

AUTHOR: unknown

EARLIEST DATE: 1934

KEYWORDS: love separation foreignlanguage

FOUND IN: US

REFERENCES (1 citation):
Eldorado Mining Disaster, The

DESCRIPTION: "With sorrow we remember, the middle of July, When those six noble miners were all destined to die." The song describes the slow death of the trapped miners, and describes the pathetic farewell message "Poor Dawkins" wrote

AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: mining death disaster Australia
HISTORICAL REFERENCES:
July, 1895 - Collapse of the Eldorado Mine near Chiltern, Victoria, Australia
FOUND IN: Australia
REFERENCES (1 citation):
Fahey-Eureka-SongsThatMadeAustralia, pp. 206-207, "The Eldorado Mining Disaster" (1 text, 1 tune)
ALTERNATE TITLES:
Poor Dawkins

File: FaE206

Election Campaign Song

DESCRIPTION: "The people are coming, Van Buren is down, Let a loud shout of triumph be heard in our town.... Let's resolve to be ruled by Van Buren no more." "The people are coming, Oh, Matty, beware." Other Van Buren allies are warned; "Old Honesty" is coming

AUTHOR: unknown
EARLIEST DATE: 1840 (Poughkeepsie Journal, according to Nestler)
KEYWORDS: political nonballad warning
HISTORICAL REFERENCES:
Dec 2, 1840 - William Henry Harrison defeats Martin Van Buren
Mar 4, 1841 - Harrison (the first Whig to be elected President) is inaugurated. He gives a rambling inaugural address in a rainstorm and catches cold
April 4, 1841 - Harrison dies of pneumonia, making him the first president to fail to complete his term. After some hesitation, Vice President John Tyler is allowed to succeed as President
FOUND IN: US(MA)
REFERENCES (1 citation):
ADDITIONAL: Harold Nestler, "Songs from the Hudson Valley" (article in New York Folklore Quarterly, Volume V, #2, Summer 1949), pp. 107-108, "Election Campaign Song" (1 text)
CROSS-REFERENCES:
cf. "Old Tippecanoe (I)" (subject of the Harrison/van Buren election) and references there
NOTES [105 words]: It is ironic that the William Henry Harrison campaign, surely the least honest in history (at least prior to Donald Trump) proclaims the coming of "Old Honesty."
Interestingly, this does not seem to appear in the most comprehensive collection of Harrison campaign songs known to me, A. B. Norton, Songs of the People in the Log Cabin Days of Old Tippecanoe, A. B. Norton & Co., 1888 (available on Google Books). Indeed, I don't even find the words "Old Honesty" in the book.
I have seen an internet reference claiming this was sung to "The Star-Spangled Banner." The fit appears so bad that I have not cross-referenced the two. - RBW

File: Nest107

Elegy on the Death of a Mad Dog

DESCRIPTION: "In Ixlington there was a man Of whom the world might say That still he was a godly man...." The man befriends a stray dog. The dog goes mad and bites the man. All expect the man to die, but he recovers

AUTHOR: Oliver Goldsmith?
Eleven More Months and Ten More Days

DESCRIPTION: Singer is in jail; he went on a spree after seeming to find his wife unfaithful. In jail he plays baseball, meets a man who is to be hung, and has other mildly humorous adventures

AUTHOR: Arthur Fields & Fred Hall

EARLIEST DATE: 1930 (recordings, Vernon Dalhart & Lem Greene)

KEYWORDS: captivity jealousy infidelity accusation execution prison sports humorous prisoner

FOUND IN: US Britain(England(South))

Roud #13327

RECORDINGS:
Colt Bros. [pseud. for Arthur Fields & Fred Hall], "Eleven More Months and Ten More Days" (Melotone M12314/Panachord 25166, 1932)
Billy Cotton & his band, "Eleven More Months and Ten More Days" (Harmony 1416-H/Velvet Tone 2522-V, 1932)
Vernon Dalhart, "Eleven More Months and Ten More Days" (Columbia 15512-D [as Al Craver]/Harmony 1095-H [as Mack Allen]/Velvet Tone 2095-V [pseudonym unknown], 1930)
Lem Greene [possibly a pseud. for Arthur Fields] "Eleven More Months and Ten More Days" (Okeh 45418, 1930)
Lone Star Ranger [pseud. for John I. White] "Eleven More Months and Ten More Days" (Banner 0649/Conqueror 7509/Jewel 5904/Romeo 1268, 1930; Conqueror 7727, 1931; Broadway 8150/Challenge 877/Perfect 12598, n.d.)

CROSS-REFERENCES:
cf. "Four Nights Drunk" [Child 274] (lyrics)

SAME TUNE:
Jim Baird [pseud. for Bill Elliott] "Eleven More Months and Ten More Days, pt. 2" (Victor 23670, 1932)
Billy Cotton & his band "Eleven More Months and Ten More Days, pt. 2" (Harmony 1416-H/Velvet Tone 2522-V, 1932)
Frank Dudgeon, "Eleven More Months and Ten More Days #2" (Champion 16580, 1933)

NOTES [88 words]: This essentially non-traditional song is included here for one reason only: the verse describing the prisoner's wife's possible infidelity is straight out of "Four Nights Drunk." Folk process in action. - PJS

There have in fact been a couple of seemingly-traditional collections, far from the song's source, so I think it's become "folk" in a small way -- not unusual for a Dalhart song. It appears the song was first published in 1930, shortly before the first recordings, but I haven't seen a copy of the actual sheet music. - RBW

Last updated in version 5.0

File: RcEMMTMD

Eleven Slash Slash Eleven

DESCRIPTION: A song of the cowboy's life: Finding himself in jail, but released by the sheriff (a former cowboy), going to town and "mak[ing] the tenderfoot dance"; playing cards with a crooked gambler. The conclusion: "You'll find every dirty cuss exactly the same."

AUTHOR: unknown

EARLIEST DATE: 1928
Eleven to Heaven

DESCRIPTION: "I will sing you 11." 11:gate of heaven, 10:Big Ben, 9:sunshine, 8:day-break, 7:key of heaven, 6:crucifix, 5:narrow eye, 4:narrow door, 3:eternity, 2:broad heresy, 1:upon the right eye, enter over t'other eye, who can sing and dance as well as me?

AUTHOR: unknown
EARLIEST DATE: 1952 (Peacock)
KEYWORDS: cumulative nonballad religious
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, p. 785, "Eleven to Heaven" (1 text, 1 tune)
Roud #133
CROSS-REFERENCES:
cf. "Children Go Where I Send Thee" (theme and structure)
cf. "Green Grow the Rushes-O (The Twelve Apostles, Come and I Will Sing You)" (theme and structure)
NOTES [48 words]: Roud lumps this with the great "Green Grow the Rushes-O" family -- but the similarity is only in format. The references here are even less Biblical than is usual in songs like this, though the "narrow door" is doubtless suggested by the "narrow ('straight') gate" of Matt. 7:13, etc. - RBW

Eleventh Street Whores, The

DESCRIPTION: A sailor (?) rows his boat up to the Eleventh Street whores, has sex, laments contracting gonorrhea, and curses the Eleventh Street whores.

AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: bawdy disease whore sailor curse
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph/Legman-RollMeInYourArms II, pp. 600-601, "The Eleventh Street Whores" (1 partial text)
CROSS-REFERENCES:
cf. "The Fire Ship" (plot) and references there

File: RL600

Elfin Knight, The [Child 2]

DESCRIPTION: A man (sometimes an "Elfin" knight) and a woman exchange tasks. He offers to marry her if she performs his (impossible) tasks; she shows how she feels by making equally unperformable requests

AUTHOR: unknown
EARLIEST DATE: 1673 (broadside)
KEYWORDS: courting magic bargaining dialog paradox tasks
REFERENCES (65 citations):

**Child 2, "The Elfin Knight"** (13 texts)

**Bronson 2, "The Elfin Knight"** (56 versions plus 6 in addenda)

**Bronson-SingingTraditionOfChildsPopularBallads 2, "The Elfin Knight"** (9 versions: #1, #3, #6, #15, #22, #23, #31, #36, #53)

**Broadwood/Maitland-EnglishCountySongs, pp. 12-13, "Scarborough Fair"** (1 text, 1 tune)

**Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #18, "The Cambric Shirt"** (1 text, 1 tune)

{Bronson's #}

**Kidson-TraditionalTunes, pp. 42-44, 172, "Scarborough Fair"** (1 text, 2 tunes)

**Gardham-EastRidingSongster 7, 8, pp. 11-12, 44-45, "An Acre of Land"** (5 texts, 2 tunes; the first four texts are "My Father Hand an Acre of Land" but the fifth text, on p. 45, is "The Elfin Knight" [Child 2])

**Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #100, pp. 1-2, "The Elfin Knight"; #103, p. 2, "The Elfin Knight"** (3 texts plus 1 fragment)

**Greig/Duncan2 329, "The Elfin Knight"** (7 texts, 2 tunes) {A=Bronson's #1, B=50}

**Lyle-Andrew-CrawfursCollectionVolume2 84, "The Deil's Wooing"** (1 text)

**Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 3-11, "The Elfin Knight"** (4 texts plus a fragment, 2 tunes) {Bronson's #3, #23}

**Wells-TheBalladTree, pp. 171-172, "Scarborough Fair"** (1 text, 1 tune); pp. 172-173, "The Cambric Shirt" (1 text, 1 tune) {Bronson's #44, #3}

**Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 78-79, "Strawberry Lane"** (1 text, from JournalOfAmericanFolkloreL XXX, 1917)

**Flanders-AncientBalladsTraditionallySungInNewEngland1, pp. 51-78, "The Elfin Knight"** (12 texts plus 3 fragments, not all from New England; 8 tunes; the "N" text appears to be "My Father Had an Acre of Land") {A=Bronson's #47 C=Bronson's #6; F=Bronson's #45}

**Ives-FolksongsFromMaine 20, "The Cambric Shirt"** (1 text, 1 tune)

**Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 1-3, "The Elfin Knight"** (3 texts)

**Randolph 1, "The Cambric Shirt"** (2 texts, 1 tune) {Bronson's #40}

**Randolph/Cohen-OzarkFolksongs-Abridged, pp. 13-15, "The Cambric Shirt"** (1 text, 1 tune -- Randolph's 1A) {Bronson's #40}

**Eddy-BalladsAndSongsFromOhio 1, "The Elfin Knight"** (2 texts, 2 tunes) {Bronson's #39, #43}

**Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 47, "A True Lover of Mine"** (1 text, 1 tune) {Bronson's #38}

**List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 176-179, "The Two Lovers"** (1 text, 1 tune)

**Davis-MoreTraditionalBalladsOfVirginia 2, pp. 8-13, "The Elfin Knight"** (3 texts, all short, one reconstructed)

**Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 1, "The Elfin Knight"** (1 text plus an edited excerpt and a fragment)

**Brown/Schinhan-FrankCBrownCollectionNCFolklore4 1, "The Elfin Knight"** (2 excerpts, 2 tunes)

**Chappell-FolkSongsOfRoanokeAndTheAlbermarle 1, "The Cambric Shirt"** (1 fragment)

**Morris-FolksongsOfFlorida, #144, "The Elfin Knight"** (1 text, 1 tune) {Bronson's #42}

**Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 2A-C, "The Cambric Shirt"; 2D, "Rosemary and Thyme"** (3 texts plus 1 fragment, 4 tunes)

**Owens-TexasFolkSongs-2ed, pp. 4-6, "Rosemary One Time"** (1 text, 1 tune)

**Brewster-BalladsAndSongsOfIndiana 1, "The Elfin Knight"** (4 texts plus a fragment, though the "D" text is not a conversation but a series of requests from the singer to his mother; it may be a related song)

**Flanders/Ballard/Brown-Barry-NewGreenMountainSongster, pp. 8-10, "The Cambric Shirt"** (1 text, 1 tune) {Bronson's #47}

**Flanders/Brown-VermontFolkSongsAndBallads, pp. 194-196, "Scarborough Fair"** (1 text, 1 tune) {Bronson's #6}

**Linscott-FolkSongsOfOldNewEngland, pp. 169-171, "Blow, Ye Winds, Blow or The Elfin Knight"** (1 text, 1 tune) {Bronson's #2}

**Carey-MarylandFolkLegendsAndFolkSongs, p. 93, "Cambric Shirt"** (1 short text)

**Leach-TheBalladBook, pp. 51-53, "The Elfin Knight"** (2 texts)

**Peacock, pp. 6-7, "The Cambric Shirt"** (2 texts, 2 tunes)

**Friedman-Viking/PenguinBookOfFolkBallads, p. 7, "The Elfin Knight"** (2 texts)

**Fowke/Johnston-FolkSongsOfCanada, pp. 138-139, "A True Lover of Mine"** (1 text, 1 tune)

{Bronson's #32}
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 154-155, "Wittingham Fair" (1 text, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 40, "Peticoat Lane" (1 text, 1 tune)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 422-423, "The Cambric Shirt" (1 text)
Grigson-PenguinBookOfBallads 15, "The Elfin Knight" (1 text)
Sharp-EnglishFolkSongsFromSouthernAppalachians 1 "The Elfin Knight" (2 texts, 2 tunes)
{Bronson’s #30, #48}
Sharp-OneHundredEnglishFolksongs 74, "Scarborough Fair" (1 text, 1 tune) {Bronson’s #21}
Sharp/Karpeles-EightyEnglishFolkSongs1, "The Lovers’ Tasks (The Elfin Knight)" (1 slightly edited text, 1 tune) {Bronson’s #30}
Karpeles-TheCrystalSpring 12, "The Lover’s Tasks, or Scarborough Fair" (1 text, 1 tune) {Bronson’s #21}
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 4-5, "O Where Are You Going? I’m Going to Linn" (1 text, 1 tune)
Niles-BalladBookOfJohnJacobNiles 2, "The Elfin Knight" (3 texts, 3 tunes, all rather degenerate)
Lomax-FolkSongsOfNorthAmerica 7, "Strawberry Lane" (1 text, 1 tune) {Bronson’s #23, with some modifications}
Chase-AmericanFolkTalesAndSongs, pp. 112-113, "The Cambric Shirt" (1 text, 1 tune)
Hodgart-FaberBookOfBallads, p. 26, "The Elfin Knight" (1 text)
Buchan-ABookOfScottishBallads 41, "The Elfin Knight" (1 text)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 1, "The Elfin Knight" (1 text, 1 tune)
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 54-55, "Whittingham Fair" (1 text, 1 tune)
{Bronson’s #22, with key changed}
xLOchlainn-MoreIrishStreetBallads 99, "Rosemary Fair" (1 text, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 86, "Can you make me a cambirc shirt" (2 texts)
Baring-Gould-AnnnotatedMotherGoose #70, p. 79-80, "(Can you make me a cambirc shirt)"
Fireside-Book-of-Folk-Songs, p. 26, "Scarborough Fair" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 151, "Scarborough Fair" (1 text); p. 152, "Cambric Shirt" (1 text)
Olson-BroadsideBalladIndex, ZN821, "The elfin knight sits on yon hill"
DT 2, SCARFAIR* ADDITIONAL: J. Barre Toelken, "Riddles Wisely Expounded," article published 1966 in _Western Folklore_ (which, despite the title, is mostly about the riddling challengers in this song); republished on pp. 141-156 of Norm Cohen, editor, _All This for a Song_, Southern Folklife Collection, 2009
Tony Deane and Tony Shaw _The Folklore of Cornwall_, B. T. Batsford, 1975, p. 59, "(Can you plow me an acre of land)" (1 excerpt)
Walter de la Mare, _Come Hither_, revised edition, 1928; #312, "My Plaid Away" (1 excerpt)
Roud #12 RECORDINGS:
Sara Cleveland, "Every Rose Grows Merry in Time" (on SCleveland01) {Bronson’s #34.1 in addenda}
Bob & Ron Copper, "An Acre of Land" (on FSB4)
George Decker, "The Cambric Shirt" (on PeacockCDROM) [one verse only]
Liz Jeffries, "Rosemary Lane" (on Voice15, IREarlyBallads (as Elizabeth Jeffries))
Ewan MacColl and Peggy Seeger, "The Elfin Knight" (on SCMacCollSeeger01)
Thomas Moran, "Strawberry Lane (The Elfin Knight)" (on FSB4, FSBBAL1)
Lawrence Older, "Flim-A-Lim-A-Lee" (on LOlder01)
Mrs. Clara Stevens, "The Cambric Shirt" (on PeacockCDROM)
Anna Underhill, "The Elfin Knight" (on FineTimes)
Margaret Winters, "Cambric Shirt" (on JThomas01)
BROADSIDES:
EngBsdBA 32070. Pepys Misc 358, "The Wind Hath Blown my Plaid Away" or "A Discourse Between a Young Man and the Elphin-Knight" ("The Elphin Knight sits on yon hill He blows his horn both loud and shrill"), unknown, no date, accessed 09 Dec 2013. [cf. Child 2A]
CROSS-REFERENCES:
cf. "My Father Had an Acre of Land" (theme)
cf. "O’er the Hills and Far Away (I)" (floating lyrics)
NOTES [363 words]: The song "My Father Had an Acre of Land" is sometimes listed as a variant of this, but falsely. The basic point of Child #2 is the dialog making impossible demands; in "My Father Had an Acre of Land," the song simply boasts of impossible deeds.
The famous Scarborough Fair surely predates the song; according to Kellett, p. 159, the event was first given a charter by King Henry II in 1161.
The now well-known refrain "Parsley, sage, rosemary and thyme" does not appear original to the song, but has been associated with it at least since 1784, when a version appeared in Gammer Gurton's Garland.
The Opies think the song derives ultimately from a plot also found in the Gesta Romanorum, in which a king seeks a wife and wants to make sure of her competence. This is of course possible, but that version ends with the king wedding a clever but low-born girl, whereas this ballad tends to end with mutual rejection.
Although I had always assumed that the refrain of parsley (associated with women's genitalia and passions, although it also has ominous associations with death), sage (wisdom), rosemary (remembrance), and thyme (virginity or possibly frugality) was based on flower symbolism, sage, rosemary, and thyme are actually used in a recipe for spiced ale from the first half of the fifteenth century, found in the Paston papers (Castor, pp. 22-23). I have no idea if this is significant. Porter, p. 20, also lists an East Anglian claim that parsley, sage, and rosemary tended to grow best in the yards of wives who would bear girl children, so that the garden was used in an attempt at sex determination.
If the four are based on flower symbolism, they have interesting implications. Parsley and sage are both associated with women's power, according to Binney, p. 181: "A woman will dominate the house if... Parsley grows profusely, because 'Where parsley grows faster, the mistress is master.' [Or if] Rosemary flourishes in the garden, because this means 'the grey mare is the better horse.'" This is similar to the explanation given in the East Anglian folklore. Throw in sage and thyme and there is surely a message about wise virgins and dominating wives. - RBW

BIBLIOGRAPHY

• Castor: Helen Castor, Blood & Roses: The Paston Family in the Fifteenth Century, Faber & Faber, 2004
• Porter: Enid Porter, The Folklore of East Anglia, Batsford, 1974

Last updated in version 5.3
File: C002

Elisha Thomas

DESCRIPTION: "Unhappy man! I understand You are condemned to die. In a few days you must away To vast eternity." The murderer is lectured about the need to turn to God
AUTHOR: unknown
EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)
KEYWORDS: homicide religious
FOUND IN: US
REFERENCES (1 citation):
Burt-AmericanMurderBallads, p. 237, (no title) (1 excerpted text)
NOTES [50 words]: Burt-AmericanMurderBallads claims this relates to the death of one Elisha Thomas, executed on June 5, 1788 for the murder of Peter Downe. There is no evidence of this in the verses she cites, which are standard moralizing relieved only slightly by the idea that God
might have mercy on the sinner. - RBW

Eliza (I)

DESCRIPTION: The singer must cross the ocean and is afraid he won't see Eliza again. He is sure "the last throb that leaves my heart" will be a sigh for her.
AUTHOR: unknown
EARLIEST DATE: 1812 (The Ulverston New Poetical Miscellany)
KEYWORDS: love emigration separation nonballad
FOUND IN: US(MA)
REFERENCES (2 citations):
Thompson-A PioneerSongster 38, "Eliza" (1 text)
ADDITIONAL: The Ulverston New Poetical Miscellany: Containing a Selection of the Most Fashionable Songs, with Many Originals, Not Inserted in Ashburner's Vocal and Poetic Repository, G. Ashburner, Ulverston, 1812 (available on Google Books), p. 181, "Eliza" (1 text)
Roud #2818
File: TPS038

Ella Lea

DESCRIPTION: "If you will listen to me I will sing you the song Of the unfortunate Ella Lea." The singer recalls loving Ella. He wishes she would be return to him; "life without thee is lonely." But "thou hast learned to love another."
AUTHOR: unknown
EARLIEST DATE: 1909 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: love betrayal
FOUND IN: US(So)
REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 211-212, "Ella Lea" (1 text)
Roud #7949
CROSS-REFERENCES:
cf. "Thou Hast Learned to Love Another" (lyrics)
cf. "Anna Lee (The Finished Letter)"
cf. "Thou Hast Learned to Love Another" (floating lyrics)
NOTES [99 words]: This song, at least as recorded by Belden-BalladsSongsCollectedByMissourFolkloreSociety, seems badly confused. The first two lines, and the second verse, imply Ella Lea is the singer. But in the third line of the first verse, we read, "The girl that I love is handsome and fair, and I called her my sweet Ella Lea." What's more, the verse are of the form 4 long lines, 6 long lines, 4 short lines, 4 short lines. It seems clear that it's a composite -- perhaps of "Thou Hast Learned to Love Another" and "Anna Lea." But it adds other material, too. The result is a mess I can't disentangle. RBW
File: Beld211B

Ella M Rudolph, The

DESCRIPTION: Ella M Rudolph sails with a crew of eight, including Mary Jane Abbott. When the ship strikes a rock in a storm the only survivor "was hurled into the cliff." He reaches Levi Dalton's door. A rescue party finds Mary Jane's body washed ashore
AUTHOR: Hugh Sexton and others (see NOTES)
EARLIEST DATE: 1926 (Trinity Bay Trinitarian)
KEYWORDS: death sea ship storm wreck
HISTORICAL REFERENCES:
Dec 6, 1926 - Ella M. Rudolph with Captain Blackwood en route from St John's to Port Nelson with a cargo of fish was stranded in a storm at Brook Cove in Trinity Bay (Northern Shipwrecks Database)
FOUND IN: Canada(Newf)
REFERENCES (4 citations):
Cox-FolkMusicInANewfoundlandOutport, pp. 62-66, "The Ella M. Rudolph" (1 text, 1 tune)
NOTES [1239 words]: The *Ella M. Rudolph* wreck was famous enough to inspire a book, Stagg's *The Blackwood Schooner*, as well as sundry shorter articles. I find Stagg's book hard to read; he seems to think it's non-fiction, but much of it consists of conversations of people who did not live to record what they said. It has many photos of those involved in the tragedy, but a number of them appear to have been incompetently doctored (after much examination, I think they were Photoshopped out of group photos by someone who understood neither Photoshop nor human physiology).

The title of Stagg's book doesn't refer to the material of the boat; it refers to the family which owned and operated her. According to Feltham, p. 33, the *Rudolph* was a 54 ton fishing schooner, commanded by Eleazar Blackwood, with seven crew and a woman as cook.

The Blackwood family hadn't owned her long. She had been built in 1912 in Nova Scotia (Stagg, p. 14), and went through five owners in the course of thirteen years before the Blackwoods bought her in 1925 (Stagg, pp. 14-15). This was a pretty typical story by this time; Abram Kean (for whom see "Captain Abram Kean") notes that the depressed state of cod prices was ruining the Newfoundland fishing economy; the number of ships was falling, and the building industry doing even worse: "Many of the vessels were not built in this country but bought from Nova Scotia at about one-eighth of their original cost. Why? Because at the low price of fish it would never have paid to have new schooners built" (Kean, p. 108).

The "crew" was less a crew than a family -- Captain Eleazar Blackwood and his three sons, plus four others, one of whom had married Blackwood's sister as his first wife and another of whom was Eleazar Blackwood's wife's nephew. The cook, Mary Jane Abbott, became engaged to one of Blackwood's sons while on the trip; a second son also was engaged. There was apparently a story that the 18-year-old Abbott was pregnant (Stagg, p. 58). It strikes me as possibly significant that First Mate Bert Blackwood, Eleazar Blackwood's oldest son, was already a widower; his wife had died in 1923 (Stagg, pp. 20-21), so he may have been depressed. The family dynamics must have been complicated. (All of this is gleaned from Stagg, but often it's hard to cite a page because he's so vague and so full of fiction.)

Supposedly the crew, on their way to St. John's, saw an apparition of their boat coming the other way (Stagg, p. 62). Right. (Stagg tells of another ship-as-death-portent on p. 133. And he pretends his book is non-fiction. Oy.)

The tragedy could surely have been avoided. Most ships the size of the *Rudolph* would not have been sailing in December; the waters off Newfoundland were too dangerous. But apparently Eleazar Blackwood had been late in getting his fish dried due to bad weather (Stagg, p. 58), and then ended up staying in St. John's too long trying to get a good price (Stagg, p. 67). Despite the late season, he wanted to take the schooner home for winter. But the weather kept getting in the way. (In a small mercy, Eleazar Blackwood's wife and young daughter who were to sail with them decided to go home by train, and so survived; Stagg, p. 72. Another man, Jim Wicks, was left behind in their haste and also survived; Stagg, p. 75.)

When they finally set out, the wind reached gale force as they sailed. Stagg believes they waited too long to reduce their sail; by the time Captain Blackwood was finally willing to take it in, the wind was so high that they could not manage the sails (Stagg, pp. 88-91). The schooner went off course and crashed near Little Catalina. Marmaduke "Duke" Blackwood, the son of Captain Eleazar Blackwood, jumped off and survived (Feltham, p. 34); all the others died.

Duke Blackwood apparently jumped off the boat to the cliff just moments after the boat crashed (Stagg, p. 95), so we have little real information about the sinking except the location where she went down. Blackwood wandered for much of the night before finding his way to a settlement (Stagg, pp. 96-111). He was so frozen that he couldn't really explain what had happened, but eventually men set out to seek the *Rudolph*. They had to hunt for some time to follow Blackwood's trail before the eventually spotted debris at Brook Cove Beach (Stagg, p. 121). The boat had clearly gone to pieces on the rocks. There is a photo of those rocks on p. 112 of Stagg (and, unlike many of the photos, the incompetent photoshopper does not seem to have worked on it), and more starting on p. 130.

The rescuers managed to retrieve the cook's body soon after (Stagg, pp. 124-126); but it was two weeks before the second body, that of Eleazar Blackwood, was found (Stagg, pp. 146-147). Three
more corpses were found a few days later; by that time, the bodies were so disfigured as to be difficult to recognize (Stagg, p. 149). There were more discoveries after that, but two bodies were never found (Stagg, p. 152).

Marmaduke Blackwood apparently only once gave a full account of what happened, almost fifty years later (Stagg, p. 173), which of course proves that all Stagg's dialog is fictional despite being presented in a non-fiction contest. Stagg's accounts of what happened to relatives of the victims, which occupy about the last third of the book, are presumably better (no fake dialogs), but have little to do with the story of the *Rudolph*. He does tell us (p. 171) that Marmaduke Blackwood, after his mother died, left his home, eventually ending up in Toronto. (But this, of course, was common for Newfoundlanders, given how poor the island was.)

Stagg, p. 174, reports that "Captain Kean" helped organize a relief fund for the survivors; Stagg does not identify which "Captain Kean" is meant (there were quite a few!), but the fact that he doesn't see a need to identify which one makes it likely that it is the aforementioned Abram Kean. There seems to be uncertainty about just where the *Rudolph* sailed. Feltham, p. 33, says she was leaving St. John's to go to her homeport of Port Nelson, but the map on p. xiv of Stagg shows her leaving Port Nelson (I'm not sure what happened in the map, since Stagg's text says she went from St. John's to head home). They at least agree that she crashed near Little Catalina.

There is also dispute about the author(s) of the song. Lehr/Best-ComeAndIWillSingYou, p. 56, and Stagg, p. 182, agree that Hugh Sexton/Hughie Gilbert Sexton was the lead author, but Lehr/Best-ComeAndIWillSingYou claims that "Dukey" Blackwood, i.e. Marmaduke Blackwood, the sole survivor, was co-author; Stagg says the co-author was Captain Edward Blackwood (although he is unclear about whether this is Eleazar Blackwood's father or brother; I would guess, in the absence of a death date for the father, that it's the brother). Lehr/Best-ComeAndIWillSingYou says that the piece appeared in the Trinity *Trinitarian*, December 26, 1926, which seems awfully early; Stagg mentions a 1927 printing by P. J. Brady. Given Stagg's report that Marmaduke Blackwood hated to talk about the event, I think the one thing that's sure is that he was not a primary author; either Sexton wrote the whole thing or Edward Blackwood was the secondary author. No one seems to have recorded the source of the tune, but perhaps it wasn't always inspiring; Cox-FolkMusicInANewfoundlandOutport reports his informant getting booed off the stage for singing such a long song. - RBW

Bibliography


**Ella Speed (Bill Martin and Ella Speed) [Laws I6]**

DESCRIPTION: Ella Speed goes out to "have a li'l fun." Her man, Bill Martin, finds out and shoots her because she has been unfaithful to him. He is sentenced to (hanging/life imprisonment).

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: homicide punishment death trial

FOUND IN: US(So)

REFERENCES (5 citations):
- Laws I6, "Ella Speed (Bill Martin and Ella Speed)"
- Sandburg-TheAmericanSongbag, pp. 28-29, "Alice B." (1 text, 1 tune)
- Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 117-118, "Bill Martin and Ella Speed" (1 text, 1 tune)
- Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 348-349, "Ella Speed" (1 text)
- DT 658, ELLASPED*
- Roud #4175

RECORDINGS:
- Huddie Ledbetter [Lead Belly], "Ella Speed" (AFS 120 B5, 1933)

File: LI06
Ella's Grave

DESCRIPTION: "Gentle zephyrs, blow ye lightly o'er the place where sleeps the dead, Where the moonbeams shining brightly Hover 'round the narrow bed. And while love its vigil keeps, In the grave sweet Ella sleeps

AUTHOR: unknown
EARLIEST DATE: 1922 (Brown collection)
KEYWORDS: love death burial
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 319, "Ella's Grave" (1 short text, 1 tune)
ReedSmoth, pp. 27-28, "(no title)" (1 text)
Roud #6651
File: BrS4319

Ellen Brown

DESCRIPTION: The singer meets Ellen Brown down by Dublin. With her red cheeks, curly brown hair, and gown, "there's not a lady in the city could be compared with Ellen Brown." The singer is going to Donnybrook and he invites her to go with him in a cab. She agrees.

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: courting beauty clothes
FOUND IN: Canada(Newf)
Roud #5370
RECORDINGS:
Jim Molloy, "Ellen Brown" (on MUNFLA-Leach)
NOTES [17 words]: The MUNFLA-Leach singer, Jim Molloy, believes there are a few more verses but he can't remember them. - BS
Last updated in version 4.4
File: ML3ElBro

Ellen McGiggin

DESCRIPTION: Ellen McGiggin was put to the jiggin" for lifting her leg and a pudding came flying. The second verse is about "the kilties ... Comin' through the Broomielaw"

AUTHOR: unknown
EARLIEST DATE: 1985 (Opie/Opie-TheSingingGame)
KEYWORDS: dancing playparty soldier
FOUND IN: Britain(England(North),Scotland(Bord))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame 113, "Ellen McGiggin" (1 text, 1 tune)
NOTES [87 words]: Opie/Opie-TheSingingGame: "... A saw the kilties comin', Comin' through the Broomielaw' ... part of the old song calculated by those who sang it at a safe distance, to rouse the fighting spirit of the 42nds." (cf., "Wha Saw the Forty-Second", "Wha saw the Forty-Second, Wha saw them gang awa? Wha saw the Forty-Second, Marchin doon the Broomielaw?" [Robert Chambers (Edited by Norah and William Montgomery), Traditional Scottish Nursery Rhymes (1990 selected from Popular Rhymes) #102, p.63, "The Forty-Second"]).) - BS
Last updated in version 2.6
File: OpGa113

Ellen More

DESCRIPTION: "Young Henry was fair Ellen's love And Emma to her heart was dear." When Henry turns from Ellen to Emma, Ellen "o'ercome with grief she sought the steep Where Yarrow falls with sullen roar" and commits suicide.

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan6)
KEYWORDS: grief courting infidelity suicide
Ellen O'Connor

DESCRIPTION: Ellen O'Connor is leaving Ireland because the famine and eviction have reached Mayo. The singer hopes she will remember their good times and will return soon. He says "Him that sent the famine will make the cornfields smile." Better times are coming.

AUTHOR: unknown
EARLIEST DATE: 1970 (Morton-FolksongsSungInUlster)
KEYWORDS: love emigration separation hardtimes starvation Ireland dialog nonballad political

Ellen of Aberdeen

DESCRIPTION: "My earthly pleasures now are fled, My joyful days are done, Since Ellen in her grave was laid...." Orphaned at 11, the girl grew sick at 17 before she could marry the singer. He sees to her burial, and now waits to join her in heaven

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan6)
KEYWORDS: love orphan death burial

Ellen Smith [Laws F11]

DESCRIPTION: Peter Degraph claims that he has been falsely accused of murdering his sweetheart Ellen Smith. He describes his apprehension and sentence. He will be hanged, but says "My soul will be free when I stand at the bar"

AUTHOR: unknown
EARLIEST DATE: 1936 (Brown)
KEYWORDS: homicide execution
HISTORICAL REFERENCES:
1893 - Peter Degraph (sometimes spelled De Graff) is sentenced to die for the murder of Ellen Smith

FOUND IN: US(Ap,MA,MW,SE)
REFERENCES (14 citations):
Laws F11, "Ellen Smith"
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 305, (No title; in a section headed
"Ellen Smith and Peter De Graff" (1 text plus mention of 3 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 305, "Ellen Smith" (2 excerpts, 2 tunes)
Hudson-FolksongsOfMississippi 67, pp. 193-194, "The Ellen Smith Ballet" (1 text)
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 65, pp. 188-189, "Ellen Smith" (1 text)
Richardson/Spaeth-AmericanMountainSongs, pp. 32-33, "Ellen Smith" (1 text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, p. 132, "Poor Ellen Smyth" (1 defective text, too short to classify with certainty; Laws places it here though I would incline to classify it with "Poor Ellen Smith (I)")
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 6-7, "Poor Ellen Smith" (1 text, 1 tune); p. 52, "Poor Ellen Smith" (1 tune)
Carey-MarylandFolkLegendsAndFolkSongs, p. 112, "Ellen Smith" (1 text)
Roberts-SangBranchSettlers, #26, "Ellen Smith" (1 text, 1 tune, which begins with a few verses of an Ellen Smith ballad -- probably "Ellen Smith" [Laws F11] based on the tune -- and follows it with a scrap of a sweetheart-going-to-war-with her lover ballad, which I think is "Jack Monroe (Jackie Frazer; The Wars of Germany)" [Laws N7])
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 237, "The Fate of Ellen Smith" (1 text)
Darling-NewAmericanSongster, pp. 204-206, "Poor Ellen Smith" (2 text, of which the "B" text goes here and the "A" text with "Poor Ellen Smith (I)"
DT, ELLNSMT2*
ADDITIONAL: _Sing Out_ magazine, Volume 21, #2 (1772), p. 21, "Poor Ellen Smith" (1 text, 1 tune, the Mollie O'Day version. The notes make the curious observation that, soon after recording this song with a hymn tune, O'Day gave up singing secular songs and turned to singing just gospel music)
Roud #448
RECORDINGS:
Henry Whitter, "Ellen Smith" (OKeh 40237, 1924)
Mollie O'Day and the Cumberland Mountain Folks; "Poor Ellen Smith" (Columbia 20629, 1949)
CROSS-REFERENCES:
cf. "Poor Ellen Smith (I)"
SAME TUNE:
How Firm a Foundation (Bellevue) (Original Sacred Harp/Denson Revisions. 1971 edition, p. 72)
ALTERNATE TITLES:
Poor Ellen Smith
NOTES [1166 words]: To distinguish this from the other Ellen Smith ballad (which begins "Poor Ellen Smith, How was she found, Shot through the heart, Lying cold on the ground"), refer to these stanzas:
Come all kind people, my story to hear,
What happen'd to me in June of last year.
It's of poor Ellen Smith and how she was found,
A ball in her heart, lyin' cold on the ground.

... I choked back my tears, for the people all said
That Peter Deaphrag had shot Ellen Smith dead!
My love is in her grave with her hand on her breast
The bloodhound and sheriff won't give me no rest.
The crime took place near Mount Airy, North Carolina. Folklore has it that DeGraph sang this song as he awaited execution. Richardson/Spaeth-AmericanMountainSongs reports that "So great was the feeling, for and against DeGraph, that it had to be declared a misdemeanor for the song to be sung in a gathering of any size for the reason that it always fomented a riot."
Paul Stamler notes that various versions of this song end with DeGraph sentenced to prison rather than execution. This may be derived from the other ballad, "Poor Ellen Smith," which often ends before sentence is passed. The two often exchange verses.
Unlike a lot of murder ballads about actual events, this song and this murder don't seem to have generated any books or much real research. There are small sections in Casstevens (pp. 43-52) and Polenberg (pp. 75-81, and partly dependent on Casstevens), plus a few web articles.
Polenberg got most of his information from trial summaries and census records; presumably Casstevens did the same.
A column by Dan Barry in the February 1, 2009 _New York Times_ describes meetings with Peter DeGraff's grand-niece and other relatives, one of whom has a Bible DeGraff apparently took with him to the gallows. The story also gives a few details of the crime. Ellen Smith was a "poor, simple" woman, a teenager, who apparently was impregnated by Peter DeGraff (the spelling prefered by
Barry and now used by the family). The child died at birth, but Smith continued to pester DeGraff even though he rejected her. At last, he sent her a note, full of orthographic errors, telling him to meet him. She came; he shot her. He fled, but later returned to town. He claimed responsibility for the murder, but the note in his hand was on Smith's body. He was sentenced to be hanged, and finally admitted shooting her. Her last words, according to DeGraff, were "Lord, have mercy on me." Supposedly DeGraff's execution was the last public hanging in the county.

Records about Smith herself seem to be few, but an 1880 census record lists a six-year-old girl named Ellen Smith in Yadkin County (Casstevens, p. 43). She and her two younger siblings were listed as "mulattos" and hence regarded as socially inferior. It appears that the Smith children were a quarter Black; their father was white, their mother mulatto, their maternal grandmother white, so presumably the maternal grandfather was Black (Polenberg, p. 75). An 1894 newspaper drawing of Smith, reprinted on Casstevens, p. 44, does not reveal her skin color but seems to show very curly hair. Polenberg, p. 75, says she was 17 or 18 at the time of her murder, and quotes an unnamed source as saying that she was "not bad looking... Her short dark hair tended to curl and she had blue eyes and straight white teeth."

DeGraff, according to Casstevens, p. 45, was born in 1870; Polenberg, however, says he was 24 in 1892, meaning that he would have been born in 1868. The newspaper drawing of him son p. 45 of Casstevens hows a man with an extremely long, narrow, bullet-shaped head that has a sort of a backward tilt at the top; Casstevens calls it a "cartoon" view, and it is clearly a caricature, but I wonder if it isn't an indication of something unusual about his face, perhaps very narrow eyes (a phenomenon linked by some rather complex and imperfect scientific evidence to antisocial personality).

DeGraff apparently was known as a ladies' man; he perhaps met Smith at the Zinzendorf hotel where they both worked (Casstevens, p. 46). There was a rumor that she had already had a child by him, although the baby died (Polenberg, p. 77, says that the autopsy confirmed this). The body was found near the Zinzendorf hotel (Casstevens, p. 47; Polenberg, p. 76). From there, things get hazy. Apparently there is conflicting testimony about who found the body. Smith was reportedly carrying a note from DeGraff, but if it survived, the chain of custody was hazy (Polenberg, p. 77). She had been shot in the chest at close range -- one bullet, fired from a short enough distance that there was powder on her clothing. It is claimed that the murder took place at 3:00 p.m. on July 20, 1892, with the body being discovered the next morning.

Although a grand jury soon issued a warrant for DeGraff (who had not been seen since the murder), the sheriff was apparently slow to pursue him. Eventually, when a new sheriff took over, DeGraff was taken into custody (Casstevens, p. 47; Polenberg, p. 77). The charge against him, naturally, was first degree murder; the trial began August 11, 1893. According to Casstevens, p. 49, "DeGraff took the stand but did not help his case. He said that he returned to the scene of the crime because he had heard an old saying that if a person who committed a murder went back to the crime scene and spoke the right words, the victim would appear. That one statement sealed DeGraff's fate because he had been observed doing that very thing" (Polenberg, p. 79, recounts the same events). The trial took four days (Polenberg, p. 79). On August 15, 1893, after deliberating for twelve hours, the jury found DeGraff guilty. An appeal to the North Carolina Supreme Court was rejected, as was an appeal for clemency. DeGraff was sentenced to die on February 8, 1894 (Casstevens, p. 50). He continued to maintain his innocence -- so much so that some questioned his sanity.

On his gallows, DeGraff reportedly finally admitted his guilt, and perhaps said he killed Ellen while drunk (Casstevens, p. 51; Polenberg, p. 80). But the reports of his last words seem confused to me; too many of the words sound like they came from a broadside confession.

The usual tune for this song is very closely related to a common melody for the hymn "How Firm a Foundation, Ye Saints of the Lord." The hymn is older than this song; according to Julian, p. 537, the text first appeared in John Rippon's Selection of Hymns from the Best Authors of 1787, signed only "K"; Julian's investigation leads him to believe this is short for "Keen," but who "Keen" is he does not know. But that's just the text. The date of the tune is not given. There are two widely-used melodies for the hymn; one, which is "not" this melody, is dated to 1751; the other, which "is" this melody, is listed in several hymnals simply as "Early American Melody," with no date. So the origin of the tune remains unclear. These two tunes are sometimes known as "Kirkham" and "Bellevue." - RBW

Bibliography

- Julian: John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the
Ellen Taylor

DESCRIPTION: The singer waltzed with Ellen Taylor one night. She's gone to Margate for the summer. He fantasizes that, once he finishes his apprenticeship in three years, they will marry, open a shop, and they'll drive out with the children on Sundays.

AUTHOR: unknown

EARLIEST DATE: 1878 (Hindley; note that Hindley prints the text in a section of broadsides apparently printed c.1836)

KEYWORDS: courting marriage dancing humorous apprentice

FOUNDED IN: Britain(England(South))

REFERENCES (2 citations):
Williams-FolkSongsOfTheUpperThames, p. 204, "Ellen Taylor" (1 text) (also Williams-Wiltshire-WSRO Wt 380)
ADDITIONAL: Charles Hindley, The Life and Times of James Catnach, Ballad Monger (London, 1878 ("Digitized by Google")), pp. 274-275, "All Round the Room" (1 text)

Roud #1282

BROADSIDES:
Bodleian, Harding B 16(80a), "Ellen Taylor" or "All Round the Room" ("All round the room I've danced with Ellen Taylor"), unknown, no date

NOTES [78 words]: The Hindley and Bodleian text are not identical but are close enough to show that this is a stage piece mixing prose and song in dialect ("She was an hangel!"; "But if Ellen should refuse me, oh, crikey! what a pity!"). Williams-FolkSongsOfTheUpperThames only has the four verses -- no prose -- so that the details of shop ownership, riding out on Sunday, and description of Ellen are lost, but the idea of the fantasy based on three hours of dancing is preserved. - BS

Last updated in version 2.6

File: WT204

Ellen the Fair (Helen the Fair) [Laws O5]

DESCRIPTION: The narrator, a nobleman, sees and falls in love with Ellen, who is very beautiful although she is only a flower seller. He woos and wins her. The noble ladies all envy her beauty

AUTHOR: unknown

EARLIEST DATE: 1823 (broadside, Bodleian Johnson Ballads fol. 17)

KEYWORDS: nobility courting poverty beauty

FOUNDED IN: US(MA) Canada(Mar)

REFERENCES (6 citations):
Laws O5, "Ellen the Fair (Helen the Fair)"
Thompson-APioneerSongster 13, "Ellen the Fair" (1 text)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 41, "Ellen the Fair" (1 text)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 218-219, "Ellen the Fair" (1 text, 1 tune)
Forget-Me-Not-Songster, p. 141, "Ellen the Fair" (1 text)
DT 470, ELLNFAIR

Roud #359

BROADSIDES:
Bodleian, Johnson Ballads fol. 17, "Helen the Fair," J. Catnach (London), 1823 ; also Harding B 11(1060), Harding B 16(80b), Harding B 11(1682), Firth c.26(18), Harding B 11(48), Harding B 11(3327), Harding B 16(79d), "Ellen the Fair"; Harding B 11(1519), Firth b.27(332), Johnson Ballads 858, Harding B 11(237A), Harding B 22(390), Johnson Ballads fol. 33, Harding B 11(2549), "Helen the Fair"
LOCSinging, as113270, "Sweet Helen the Fair," L. Deming (Boston), n.d.

File: L005
Ellie Rhee (Ella Rhee, Ella Ree)

DESCRIPTION: The singer recalls Ella Rhee, beautiful and kind, with whom he used to live (before the war). (He wonders why he ran away; he is free but is no longer with Ella.) He wishes he were by her (grave). He laments, "Carry me back to Tennessee...."

AUTHOR: Septimus Winner?

EARLIEST DATE: 1870 (journal of the Pacific); the Winner song was copyrighted 1865

KEYWORDS: love separation death burial home slave freedom

FOUND IN: US(MW,SE,So)

REFERENCES (8 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 412, "Ella Rhee" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 412, "Ella Rhee" (notes only)
Randolph 860, "Ella Rhee" (1 fragment)
Dean-FlyingCloud, p. 96, "Ella Ree" (1 text)
Peters-FolkSongsOutOfWisconsin, pp. 119-120, "Ella Rea" (1 fragment, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, p. 302, "Ella Rhee" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 266, "Sweet Allalee" (1 text plus a sheet music cover on p. 268)
Wolf-AmericanSongSheets, #558, p. 37, "Ella Ree" (1 reference)
ST R860 (Full)
Roud #7428

RECORDINGS:
Blue Sky Boys, "Sweet Allalee" (Bluebird 6854)

NOTES [219 words]: Randolph's informant, who knew only the chorus, says this is about an Indian girl. The other texts I've seen, Brown's, Dean-FlyingCloud's, Huntington's, and that in Wharton's War Songs and Poems of the Confederacy, allow but do not require this. The version in Brown looks like more propaganda: "Don't run away; see what you'll lose?" The fragment in Peters-FolkSongsOutOfWisconsin is too short to tell us anything, although it is noteworthy for having a tune.

Septimus Winter's 1865 song "Ellie Rhee" ("Carry Me Back to Tennessee") is said by Spaeth (A History of Popular Music in America, p. 128) to be based on Ella Ree, by C. E. Steuart and James W. Porter, published 1853.

Similarly Harry Dichter and Elliott Shapiro, Early American Sheet Music: Its Lure and Its Lore, 1768-1889, R. R. Bowker, 1941, p. 141, "There was an earlier song entitled 'Ella Ree (Carry Me Back to Tennessee),'" Words by C. E. Steuart, Music by James W. Porter. Copyright 1852 by J. E. Gould & Co. Philadelphia. Both are evidently derived from the same source, but Winner's seems to be the accepted version.

Cohen amplifies: Charles E. Stewart (his spelling) and James W. Porter wrote "Ella Ree" in 1853, and Winner adapted it to a Civil War setting.

For more on Septimus Winner, see the notes to "Listen to the Mockingbird." - RBW

Last updated in version 4.2

File: R860

Ellon Fair

DESCRIPTION: "'Twas in the merry month of May... To Ellon Fair I bent my way... With hopes to find amusement." The singer hires out to a "skrankie chiel," who seems to promise good conditions but demands much work without offering good food or pay.

AUTHOR: John Ker (Carr?) (source: Greig/Duncan3 p. 626)

EARLIEST DATE: 1908 (Greig/Duncan3)

KEYWORDS: farming work money

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #26, pp. 1-2, "Ellon Fair"; #34, p. 2, "Ellon Fair" (1 text plus 1 fragment)
Greig/Duncan3 353, "Ellon Fair" (2 texts)
Ord-BothySongsAndBallads, p. 262, "Ellon Fair" (1 text)
Roud #2166

NOTES [36 words]: Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Ellon (353,354) is at coordinate (h3,v9-0) on
Ellon Market

DESCRIPTION: The singer recalls how good the work was "when I was young." "But noo the world's turned upside doon ... Some toons hae got a thrashin' mill ... the steam mill beats them a.' "When work gets less and money scarce, We winna gang sae braw."

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan3)
KEYWORDS: farming worker technology unemployment
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 354, "Ellon Market" (3 texts, 1 tune)
Roud #5902
NOTES [36 words]: Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Ellon (353,354) is at coordinate (h3,v9-0) on that map [roughly 16 miles N of Aberdeen]. - BS

Ellsworth's Avengers

DESCRIPTION: "Down where our patriotic army, near Potomac's side, Guards the glorious cause of freedom, gallant Ellsworth died." The hearers are urged to "strike" and "speed on" to destroy the traitors who killed Ellsworth

AUTHOR: unknown
EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)
KEYWORDS: death soldier punishment homicide
HISTORICAL REFERENCES:
1861 - Death of E. Elmer Ellsworth
FOUND IN:
REFERENCES (1 citation):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, p. 353, "(Ellsworth's Avengers)" (1 text)
CROSS-REFERENCES:
cf. 'Colonel Ellsworth" (subject of Elmer Ellsworth)
cf. "The Soldier's Funeral" (subject of Elmer Ellsworth)
NOTES [79 words]: Elmer Ellsworth was not the first Union soldier to die in the Civil War, but he was the first to get much newspaper attention. Invading the property of a Confederate sympathizer, he tore down a Confederate emblem -- probably an illegal act. The property owner killed Ellsworth -- and was promptly killed by one of Ellsworth's men. I'd say the "uncivilized" honors were pretty well balanced in this case. For more about Ellsworth, see the notes to "The Soldier's Funeral." - RBW

Elsie M Hart, The

DESCRIPTION: Elsie M Hart heads "for a port down in White Bay." Caught in a storm of sleet and snow they hope to spend the night near Plate Cove. With foresail split they run aground. The captain and another man go to Plate Cove and the people there help the crew.

AUTHOR: Mike Keough
EARLIEST DATE: 1976 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: rescue sea ship storm wreck
HISTORICAL REFERENCES:
Nov 18, 1935 - Elsie M. Hart wrecked near Plate Cove, Bonavista Bay. (Lehr/Best-ComeAndIWillSingYou)
Elsie Marley

DESCRIPTION: "Elsie Marley's grown so fine, She won't get up to serve the swine, But lies in bed till eight or nine." "Di' ye ken Elsie Marley, honey, The wife that sells the barley, honey?" Stanzas tell of how Elsie leads an elaborate lifestyle

AUTHOR: unknown

EARLIEST DATE: 1870 (Chambers); reportedly collected by Ritson in 1784

KEYWORDS: work clothes drink death

FOUND IN: Britain(England(Scotland))

REFERENCES (8 citations):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 70-71, "Elsie Marley" (1 text, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 152, "Elsie Marley is grown so fine" (4 texts)
Baring-Gould-AnnotatedMotherGoose #246, p. 155, "(Elsie Marley has grown so fine)"
Montgomerie/Montgomerie-ScottishNurseryRhymes 111, "(Saw you Eppie Marley, Honey)" (1 text)
Jack-PopGoesTheWeasel, p. 32, "Elsie Marley" (1 text)

DT, ELSMARLY*

ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), p. 385, ("Saw ye Eppie Marly, honey")
[Cuthbert Sharp], _The Bishopric Garland, A Collection of Legends, Songs, Ballads, &c Belonging to the County of Durham_, 1834 (references are to the 1969 reprint), p. 48, "Elsie Marley" (1 text, 1 tune on p. 85)

Roud #3065

NOTES [167 words]: According to Stokoe, Alice "Elsie" Marley was an innkeeper's wife in Pictree who, afflicted by fever, wandered from her bed and drowned in a flooded coalpit. Stokoe gives no other particulars (such as a date; the Baring-Goulds say 1768, and claim Elsie was born c. 1715), but this would explain what is otherwise a very strange song, with no real plot and an odd mix of praise and censure: Elsie is dead and being prepared for burial.
A partial argument against the Baring-Goulds' date is the claim by the Opies that the song was first printed around 1756. However, Ritson, who collected the song in 1784, also claimed that Elsie was from Picktree, and the Opies also give Alice Marley's dates as 1715-1768; they merely claim the song existed before her death. - RBW

Chambers includes two verses among "anti-Jacobite rhymes." - BS

Jack-PopGoesTheWeasel also has a version which refers to "Jacobite Charlie," in which the heroine is Eppie Marley. But there is no clear proof which version is earlier. - RBW

Last updated in version 3.3

File: StoR070

Elwina of Waterloo

DESCRIPTION: "The trumpet had sounded the signal for battle"; the soldiers say farewell to Bristol. As the soldier lies wounded, he is found by "Lovely Elwina of famed Waterloo." He brings "that sweet flower" home from Waterloo

AUTHOR: unknown

EARLIEST DATE: before 1820 (Harding B 12(24))

KEYWORDS: soldier battle injury love home

HISTORICAL REFERENCES:
June 18, 1815 - Battle of Waterloo

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Em Pom Pee

DESCRIPTION: "Em pom pee para me Para moscas,..., Acca dairy, so fairy ... Poof poof!"

AUTHOR: unknown

EARLIEST DATE: 1965 (Opie/Opie-TheSingingGame)

KEYWORDS: nonsense playparty

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Opie/Opie-TheSingingGame 142, "Em Pom Pee" (3 texts, 1 tune)

File: OpGa142

Embryo Cockatoo, The (The New Chum II)

DESCRIPTION: "I'm what you call a new chum, and you will understand, Through assisted immigration I'm here in Maoriland." He complains about the wages and conditions. But he will try to become a Cockey himself -- and then he'll do to his workers as was done to him

AUTHOR: "The Wanderer" (Mick Laracy?) (source: Bailey/Roth-ShantiesByTheWay-NZ)

EARLIEST DATE: 1907 (Temuka Leader, according to Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: worker hardtimes New Zealand boss

FOUND IN:

REFERENCES (2 citations):
Bailey/Roth-ShantiesByTheWay-NZ, p. 135, "The Embryo Cockatoo" (1 text)
Garland-FacesInTheFirelight-NZ, p. 156, "The Embryo Cockatoo/The New Chum" (1 excerpt)

File: BaRo135

Emerald Isle, The

DESCRIPTION: "Of all nations under the sun, Dear Erin does truly excel." The boys are hearty and the girls beautiful. St Patrick drove out the vermin and blessed the shamrock. We have had heroes since with Brian Boroomhe "leathered the Danes black and blue"

AUTHOR: unknown

EARLIEST DATE: before 1821 (broadside, Bodleian 2806 c.17(116))

KEYWORDS: Ireland nonballad patriotic

HISTORICAL REFERENCES:
Apr 23, 1014 - Battle of Clontarf. Brian Boru defeats a combined force of Vikings and rebels from
Emigrant (I), The

DESCRIPTION: "At dawn of the morning the ship shall be sailing That takes me away from the land of my birth ... It's nought but oppression that tears us asunder." He bids farewell to the dances, colleens, and stories.

AUTHOR: unknown

EARLIEST DATE: 1948 (Ranson-SongsOfTheWexfordCoast)

KEYWORDS: emigration farewell sea ship nonballad

FOUND IN: Ireland

REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, pp. 16-17, "The Emigrant" (1 text, 2 tunes)

Roud #7353

CROSS-REFERENCES:
- cf. "The Irish Emigrant's Lament" (plot)

NOTES [39 words]: Ranson-SongsOfTheWexfordCoast: "This song is popular all over the county." - BS

(Given how few the reports of it are, I rather suspect Ranson-SongsOfTheWexfordCoast is confusing this with one of the oh-so-many-other emigrant songs. - RBW

File: Ran016

Emigrant (II), The

DESCRIPTION: "A young aspiring Irishman ... leaving Queenstown quay in Cork" for the Yankee shore on the Teutonic in 1894; "we all gave many a wail, As we took ... one parting glimpse of lovely Inisfail." The ship safely passes icebergs and lands on Ellis Island.

AUTHOR: unknown

EARLIEST DATE: 1946 (Ranson-SongsOfTheWexfordCoast)

KEYWORDS: emigration farewell sea ship America

FOUND IN: Ireland

REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, pp. 52-53, "The Emigrant" (1 text, 1 tune)

Roud #7350

NOTES [138 words]: The liner Teutonic was put into service at Belfast in 1889, sailing from Queenstown to Sandy Hook from that year until 1907, when Queenstown was dropped in favor of service to Cherbourg. In 1911, the ship began to sail to Montreal. She was converted to a troopship during the First World War, and scrapped in 1921. (Source: Lincoln P. Paine, Ships of the World). According to John Malcolm Brinnin, The Sway of the Grand Saloon: A Social History of the North Atlantic, p. 305, the ship had one other distinction: She was armored. The ship, which sailed for the White Star line, was the first liner designed to be capable of conversion into an auxiliary cruiser. She also was among the first to truly dispense with sail-carrying masts (Brinnin, p. 306). I doubt any of this affected her performance as a liner, though. - RBW

File: Ran052
Emigrant from Newfoundland, The
DESCRIPTION: "Dear Newfoundland have I got to leave you To seek employment in a foreign land? Forced by our nation by cruel taxation...." He thinks back to good times around St John's but now must emigrate to work. He hopes the younger generation may stay at home.
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: grief emigration farewell unemployment hardtimes lament poverty
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 360-361, "The Emigrant from Newfoundland" (1 text, 1 tune)
ST Pea360 (Partial)
RECORDINGS:
Michael Murphy, "The Emigrant's Farewell" (on MUNFLA/Leach)
Andrew Nash, "The Emigrant from Newfoundland" (on PeacockCDROM)
NOTES [66 words]: The lyrics of this song remind me very much of "Farewell, Charming Nancy" [Laws K14], though only a few words are actually the same; the Dorian tune also seems related.
Michael P. Murphy, Pathways through Yesterday, edited by Gerald S. Moore, Town Crier Publishing, 1976, pp. 147-148, quotes a verse of this, attributes it to J. T. Kinsella, and says that the tune is "The Bells of Shandon." - RBW

Emigrant's Farewell (I), The
DESCRIPTION: The singer bids farewell to Ireland; he will admire his home even though he will never return. He bids his sweetheart come with him. He notes how all the best folk of Ireland are going away. He mentions the gold and alcohol available in the New World
AUTHOR: unknown
EARLIEST DATE: 1938 (Sam Henry collection)
KEYWORDS: emigration farewell poverty
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H743, pp. 200-201, "The Emigrant's Farewell" (1 text, 1 tune)
DT, GRNFLDA*
Roud #15034
CROSS-REFERENCES:
cf. "The Green Fields of America (I)" (theme)
ALTERNATE TITLES:
The Green Fields of America
File: HHH743

Emigrant's Farewell to Donegal, The
DESCRIPTION: It is 1846 and the singer is leaving Donegal. His father's five acres cannot support the family. He proposes to his sweetheart, she agrees, they marry and leave for America where "no rents or taxes we pay at all"
AUTHOR: unknown
EARLIEST DATE: c.1846 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: marriage emigration farewell hardtimes America Ireland
HISTORICAL REFERENCES:
1845-1847 - The Irish potato famines
FOUND IN:
REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 57, "A New Song Called the Emigrant's Farewell to Donegal" (1 text)
Roud #V40069
BROADSIDES:
Bodleian, 2806 b.9(81), "A New Song Call'd the Emigrants Farewell to Donegall," P. Brereton
Emigrants Return, The

DESCRIPTION: "When the wind blows from the East, it brings sweet voices, 'Tis the Siren call, you hear as plain as day That says 'come home" to every Newfoundlander." Those who left Newfoundland hear the call all over Canada. Newfoundland life and places are recalled

AUTHOR: Words: J. W. McDrath
KEYWORDS: homesickness Canada nonballad

REFERENCES (1 citation):
Roud #7295

Emigration

DESCRIPTION: "All you whose minds are bent on straying, Listen now... whilst I... relate the joys of emigration." Those who come to Australia must clear the land, fight off kangaroos, live in poverty, have little success, and "curse the place and leave disgusted"

AUTHOR: unknown
EARLIEST DATE: 1964 (Anderson-FarewellToOldEngland); Anderson estimates his broadside c. 1845
KEYWORDS: emigration hardtimes return

REFERENCES (1 citation):
Anderson-FarewellToOldEngland, pp. 171-173, "Emigration" (1 text)
Roud #V33061

Emma Been Say

DESCRIPTION: "Emma been say she go wear crippon dress." "She go make up she mind To go weed the young canes."

AUTHOR: unknown
EARLIEST DATE: 1940 (Elder-FolksongsFromTobago)
KEYWORDS: vanity marriage clothes farming nonballad wife

REFERENCES (1 citation):
Elder-FolksongsFromTobago 3, "Emma Been Say" (1 text, 1 tune)
NOTES [43 words]: Elder-FolksongsFromTobago: "... To a young female from the town the custom of women working on the land is often disdainful. To 'weed the young canes' is what she is just not prepared to do. Instead she decides to keep house wearing her 'crippon dress.'" - BS

Last updated in version 4.0
File: E1T0003
DESCRIPTION: Emma Hartsell is found with her throat cut. Two blacks, Tom [Johnson] and Joe [Kiser], are accused of the crime and hanged from a dogwood tree. Even Joe's last request for a drink of water is refused.

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: homicide execution
HISTORICAL REFERENCES:
Sep 11, 1885 - Birth of Emma Hartsell to S. J. and E. G. Hartsell (source: her tombstone as reported by NorthCarolinaFolkloreJournal, p. 86)
May 29, 1898 - Rape and murder of Emma Hartsell. (So her tombstone; other sources imply a date of May 30). Joe Kiser and Tom Johnson are arrested, but -- despite protestations of innocence -- are lynched before they can be tried.

FOUND IN: US(SE)
REFERENCES (7 citations):
Laws F34, "Emma Hartsell"
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 296, "Emma Hartsell" (1 text plus 1 excerpt and mention of 3 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 94, "Emma Hartsell" (1 excerpt, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 237-238, "Song of Emma Hartsell" (1 text)
NorthCarolinaFolkloreJournal, Jan A. Herlocker, "The Tragic Ballad of Miss Emma Hartsell," Vol. XXIII, No. 31 (Aug 1975), p. , "The Ballad of Emma Hartsell" (1 text, 1 tune; the article starts on p. 82)

DT 728. HARTSELL
Roud #2272
CROSS-REFERENCES:
cf. J. V. Johnson (tune)
NOTES [628 words]: Based on the notes in Brown, it appears that the facts in this particular case can never be known. The notes comment that racial hatred was at a high pitch due to attempts to give Blacks the vote in North Carolina. The known facts are that Hartsell was killed by having her throat cut, and the doctor believed she had been raped first. Kiser came to town to report finding the body, and was arrested. Johnson was arrested soon after, on what basis it is not clear -- possibly Kiser implicated them. It seems likely that Kiser was found by the mob that had been called up when Emma’s parents came home and found her dead body. It is possible that he was found with blood on his clothes, which explains why he was accused of the crime. That night, a mob attacked the jail, seized the prisoners, and lynched them. The cynic in me suspects that the actual murderer was probably a leader of the lynch mob. Bruce E. Baker, "North Carolina Lynching Ballads," essay in W. Fitzhugh Brundage, _Under Sentence of Death: Lynching in the South_, University of North Carolina Press, 1997, pp. 219-245, gives details that make it an even uglier story, because Emma Hartsell was only a child -- a twelve-year-old girl (p. 221).

"On May 29, 1898, the Hartsell family went to church, leaving an infant daughter at home in Emma's care. When they returned around five o'clock, they found Emma dead on the kitchen floor, 'her head nearly severed from her body.' A local doctor examined the corpse and declared that she had been raped. A search party formed to hunt down the killer, and suspicion came to rest on two black men, Tom Johnson and Joe Kizer. When the sheriff placed them in the Concord jail around seven o'clock, the search party followed him to the jail and demanded that he turn the prisoners over. The sheriff refused, and the mob assaulted the jail, knocking in the front door and seizing Johnson and Kizer. The mob took the pair down the Mt. Pleasant oad about a mile and a half out of town before finding a dogwood tree suitable for the hanging. A minister who had tried to convince the mob of two thousand people not to lynch Johnson and Kizer spoke to the prisoners, and then they were hanged. After the hanging, the mob fired several hundred rounds into the corpses. Spectators took souvenirs, including the rope, parts of the tree limbs, and various articles of clothing (but not body parts)" (pp. 221-222)

The piece is unusual in several regards. First, the meter has four feet in each line, rather than
being in standard 4-3-4-3 meter. It has several specifics, but not eyewitness specifics; Baker thinks -- and I suspect he's right -- that it is probably based on newspaper accounts, possibly one not from the local paper (pp. 225-226). And the mention of the alleged rapists' race is mentioned only at the end. It's as if the writer adapted an existing piece, then asked himself at the end, "Gee, what did I forget to mention?"
The North Carolina Folklore Journal article collects various local recollections of the event, including one from a younger member of the Hartsell family, but almost everything claimed by one source is contradicted by another, and some of the recollections may have been influenced by the song. The only things the accounts add that I haven't seen elsewhere are a copy of the text on her tombstone and the fact that Emma was beautiful and well-liked -- but, of course, that might be the typical glorification of a murdered person. In the end, the records of the case seem utterly inadequate. Didn't anyone even try to find out the truth?
Joyce C. Preslar, a cousin of the Hartsell family, tells me that Hartsell "is buried at Poplar Tent Road Cemetery off of Highway 601 through Concord, relatively near the Charlotte Motor Speedway." - RBW
Last updated in version 6.1
File: LF34

Emma You My Darlin'
DESCRIPTION: The instructions to "Emma" are followed by the players -- "You turn around dig a hole in the ground" -- mixed with commentary "you're my darling," "you're the bad girl," "you're from the country." Alternate lines: "Oh Emma Oh"
AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaIslands)
KEYWORDS: nonballad playparty
FOUND IN: US(SE)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeaIslands 16, pp. 95-96, "Emma You My Darlin'" (1 text, 1 tune)
NOTES [23 words]: Parrish-SlaveSongsOfTheGeorgiaSeaIslands illustrates the "ring-play" formation with a photograph -- illustration 30 -- opposite p. 192. - BS
Last updated in version 4.1
File: Parr016

Emmet's Death
DESCRIPTION: "He dies to-day." The judge smiles because "a demon dwelt where his heart should be." The jailer has a tear in his eye because Emmet had "spoke in so kind a way." A girl "lacked the life to speak ... despair had drank up her last wild tear."
AUTHOR: unknown
EARLIEST DATE: 1855 (Edward Hayes, The Ballads of Ireland (Boston, 1859), Vol I)
KEYWORDS: execution patriotic judge prisoner Ireland
HISTORICAL REFERENCES:
Sep 20, 1803 - Robert Emmet (1778-1803) is hanged
FOUND IN:
REFERENCES (3 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 69, "Emmet's Death" (1 text)
Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 73-74, "Emmet's Death" (1 text)
ADDITIONAL: Edward Hayes, The Ballads of Ireland (Boston, 1859), Vol i, p. 248, "Emmet's Death"
ST OCon069 (Partial)
Roud #V26601
BROADSIDES:
Bodleian, 2806 b.10(17), "Emmet's Death", unknown, n.d.
CROSS-REFERENCES:
cf. "Bold Robert Emmet" (subject) and references there
NOTES [23 words]: Hayes's text is attributed to "S.F.C." - BS
For the sad background of this typically Irish story, see the notes to "Bold Robert Emmet." - RBW
Last updated in version 5.1
Emmet's Farewell to His Sweetheart

DESCRIPTION: "Farewell, love, farewell, love, I now must leave you." Emmet declares he has never deceived her. "Oh, never in the moonlight we'll roam, love." He asks her to promise to "come to my grave when all others forsake me." He hears "the death token."

AUTHOR: unknown

EARLIEST DATE: before 1900 (broadside, Bodleian Harding B 40(3))

KEYWORDS: love farewell execution

HISTORICAL REFERENCES:
Sep 20, 1803 - Robert Emmet (1778-1803) is hanged

FOUND IN: Ireland

REFERENCES (4 citations):
O'Connor-OldTimeSongsAndBalladOfIreland, p. 109, "Emmet's Farewell to His Sweetheart" (1 text)
Moylan-TheAgeOfRevolution-1776-1815 160, "Emmet's Farewell" (1 text, 1 tune)
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 22, "Emmet's Farewell" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 102, "Emmet's Farewell to His Love" (1 text)

Roud #5224

BROADSIDES:
Bodleian, Harding B 40(3), "Emmet's Farewell To His Love", J.F. Nugent and Co.? (Dublin?), 1850-1899

CROSS-REFERENCES:
cf. "Bold Robert Emmet" (subject) and references there

ALTERNATE TITLES:
Robert Emmet's Farewell to Sarah Curran

NOTES [93 words]: For the sad background of this typically Irish story, see the notes to "Bold Robert Emmet."
Robert Kee, in The Most Distressful Country (being volume I of The Green Flag), p. 169, reports that Emmet's girlfriend was Sarah Curran, daughter of the lawyer John Philpot Curran (1750-1817). Curran had defended the 1798 conspirators at their trials, and opposed the Act of Union -- but his daughter had gone farther, writing letters to Emmet which supported rebellion. Her father disowned her.
For more on Curran, see the notes to "She is Far From the Land." - RBW

Last updated in version 6.1

File: OCon109

Empire Club, The

DESCRIPTION: The singer dreams of the election disaster to come for "Old 'Pultepee" [Scott] as the Whigs self-destruct as Greeley's two-faced efforts fail. The singer favors Pierce and King

AUTHOR: unknown

EARLIEST DATE: 1856 (Thompson-APioneerSongster)

KEYWORDS: slavery nonballad political

HISTORICAL REFERENCES:
1850 - Horace Greeley leads a breakaway group from the Whig national convention in Syracuse, New York, following the Compromise of 1850.
1852 - Presidential campaign. Franklin Pierce and William Rufus Devane King Democratic candidates for president and vice-president. The Whig candidates were Winfield Scott and William Alexander Graham. Pierce wins with 51% of the popular vote (to 44% for Scott and 5% for the Free Soil candidate) and 254 electoral votes to 42 for Scott.

FOUND IN: US(MA)

REFERENCES (1 citation):
Thompson-APioneerSongster 63, "The Empire Club" (1 text)
Roud #2834

CROSS-REFERENCES:
cf. "Oh, Susannah" (tune)

NOTES [56 words]: "Empire Club" is a reference to New York State [see the historical reference to Syracuse, above]. The pro-Pierce/King campaign song has Greeley selling Scott down the river, or,
Employment Song

DESCRIPTION: The singer has trouble finding work after writing the 'Five Boss Highway' song. He finds the manager digging in the mud. The manager says "I didn't think a poet would work in such a place." "Twas the bosses in the ditches that really made me smile."

AUTHOR: Micky Jim MacNeil (according to Bennett/Downey-JeromeJustOneMoreSong)

EARLIEST DATE: 1959 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)

KEYWORDS: work political

FOUND IN: Canada(Newf)

REFERENCES (2 citations):
Bennett/Downey-JeromeJustOneMoreSong 12, pp. 100-102, "Employment Song" (1 text
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 168-169, "Highway Song (Employment Song)" (1 text, 1 tune)

Roud #24296

RECORDINGS:
Jerome Downey, "Employment Song" (on NFJDowney01)

CROSS-REFERENCES:
cf. "Five Boss Highway" (subject)

En Roulant Ma Boule

DESCRIPTION: French: "En roulant ma boule roulant...." Typical plot: Three ducks are paddling. A prince comes to hunt. Though he aims for a black duck, he hits the white one with its diamond eyes and its golden feathers. The owner is upset

AUTHOR: unknown

EARLIEST DATE: 1865

KEYWORDS: bird hunting nonsense foreignlanguage

FOUND IN: Canada(Que) US(MA)

REFERENCES (5 citations):
Fowke/Johnston-FolkSongsOfCanada, pp. 56-57, "En Roulant Ma Boule" (1 text, 1 tune)
Fowke/Mills/Blume-CanadasStoryInSong, pp. 26-28, "En roulant ma boule" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 41, "En Roulant Ma Boule" (1 English and 1 French text, 1 tune)

ADDITIONAL: Edith Fowke and Richard Johnston, _Folk Songs of Quebec (Chansons de Quebec)_, Waterloo Music Company, 1957, pp. 64-65, "En Roulant Ma Boule" (1 French text plus English translation, 1 tune)
Grace Lee Nute, _The Voyageur_, Appleton, 1931 (reprinted 1987 Minnesota Historical Society), pp. 129-133, "En Roulant Ma Boule" (1 text plus English translation, 1 tune)

RECORDINGS:
Lawrence Older, "En Rouluante" (on LOlder01)

NOTES [70 words]: Said to have originated in the fifteenth century. Bastardized versions are common, probably due to the song's popularity. Fowke reports, "[This] is probably the most popular of French-Canadian songs. Marius Barbeau has listed ninety-two different Canadian versions which all tell much the same story but differ widely in melody and refrain." Its popularity with the voyageurs may help explain its wide distribution. - RBW

En Sjoman Alskar Havets Vag

DESCRIPTION: Swedish. Capstan shanty. "En sjoman Iskar havets veg, ja va gornas brus." The sailor loves the sound of the wave. He must leave his sweetheart. They embrace. She watches as he sets out to sea.
Ena, Mena, More, Mi

DESCRIPTION: "Ena, mena, more, mi, Piscia, lara, bora, bi, Eggs, butter, cheese, bread, Stick, stack, stone, dead. O-U-T spells out!" Perhaps a counting-out rhyme

AUTHOR: unknown
EARLIEST DATE: 1975 (Deane/Shaw)
KEYWORDS: nonballad
FOUND IN:
REFERENCES (2 citations):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 95, "(Call lummy koo") (several of the texts on this page look as if they might be remnants of this)
ADDITIONAL: Tony Deane and Tony Shaw _The Folklore of Cornwall_, B. T. Batsford, 1975, p. 52, "(Hewery, hiery, hackery, heaven)" (1 short text)
CROSS-REFERENCES:
cf. "One Two Three Four, Mary at the Cottage Door" ("O-U-T spells out" lyric) and references there
NOTES [61 words]: NorthCarolinaFolkloreJournal, Leonidas Betts, "Folk Speech from Kipling [North Carolina]," Vol. XIV, No. 2 (Nov. 1966), p. 40, has an interesting form beginning "Eeny, meeny, tipsy, teeny, Apple jack, John Sweeney" and proceeding for six more lines, then ending "O-U-T spells out, And out goes you"; this appears to be an unusual composite of several counting rhymes.

Last updated in version 6.1
File: DeSh052B

Enchanted Isle, The

DESCRIPTION: The singers recalls traveling to Rathlin, where he hears the tale of the Enchanted Isle, which rises from the seas when a mermaid sings. Home to a beautiful city, many have tried to make it stay above the waves, but it always escapes

AUTHOR: Luke Aylmer Conolly
EARLIEST DATE: 1934 (Sam Henry collection)
KEYWORDS: magic sea
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H550, pp. 176-177, "The Enchanted Isle" (1 text, 1 tune)
Roud #13537
NOTES [46 words]: Sam Henry lists several other instances of folklore of islands rising from the waves. Variations on the theme are common, and go back to antiquity; this seems to be one of the few cases of moving lands with no hostile intent (other than aggravating the spectators, anyway). - RBW

File: HHH550

End of the Earth

DESCRIPTION: "The end of the earth isn't far from here, And it's getting much darker year by year." Gum is getting harder to find, and the digger will never again see a town, or women, or his homeland -- and if he did, he'd get in trouble for punching the foreman

AUTHOR: unknown
EARLIEST DATE: 1972 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)
KEYWORDS: worker New Zealand hardtimes homesickness
End of the Yaqui Trail, The

DESCRIPTION: "Living long lives in Sonora, nestled amongst mountains high... Living by hunting and fishing, raising their Indian corn... 'twas there the Yaquis were born." But now the Europeans have come. The author hopes their God will someday come to care for them

AUTHOR: N. Howard Thorp

EARLIEST DATE: 1921 (Thorpe/Logsdon-SongsOfTheCowboys); reportedly written 1914

KEYWORDS: nonballad Indians(Am.)

FOUND IN:

REFERENCES (1 citation):
Thorpe/Logsdon-SongsOfTheCowboys, pp. 63-65, "The End of the Yaqui Trail" (1 text)

NOTES [33 words]: This is not, I think, an entirely accurate portrayal of indigenous American life, but it is amazingly sympathetic for a piece written in 1914! There is of course no hint that it is traditional. - RBW

File: ThLo063

Engine Bells

DESCRIPTION: "'Twas on the evening of the twelfth; The hour was half past seven...." "The New York Express came up the track." A husband and wife "unconscious drove their steed." The horse and buggy are destroyed despite the engineer's efforts

AUTHOR: unknown

EARLIEST DATE: 1938 (Neely/Spargo-TalesAndSongsOfSouthernIllinois)

KEYWORDS: death railroading husband wife

FOUND IN: US(MW)

REFERENCES (1 citation):
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 171-172, "Engine Bells" (1 text)

File: Neel171

Engine, Engine, Number Nine

DESCRIPTION: "Engine, Engine, Number Nine, Going down Chicago line, If the train goes off the track, Do you want your money back? O-U-T spells OUT." Or, "Engine, engine, one the line, Wasting water all the time. How many gallons does it waste...."

AUTHOR: unknown

EARLIEST DATE: 1980 (Solomon, Zickey Zan)

KEYWORDS: playparty train money

FOUND IN: US(MW,So) New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 96, "(Engine, engine, on the line)" (1 text)

Roud #19220

CROSS-REFERENCES:
cf. "One Two Three Four, Mary at the Cottage Door" ("O-U-T spells out" lyric) and references there

ALTERNATE TITLES:
Chicago Line

NOTES [26 words]: This seems to be rare, but I learned it, or at least the first two lines of it, in my youth in Minnesota, presumably in the late 1960s or early 1970s. - RBW
Engineer, The

DESCRIPTION: Singer, an old engineer, tells his friend (and fireman?) Joe about the wreck on the Elgin branch, where two locomotives collided in a storm and his daughter was killed. He looks forward to the day when his own death will reunite him with his child

AUTHOR: unknown
EARLIEST DATE: 1946 (recording, Lester Coffee -- but he says he learned it c. 1893)
KEYWORDS: age grief train death railroading work crash disaster storm wreck children
FOUND IN: US(MW)
Roud #8586
RECORDINGS:
Lester A. Coffee, "The Engineer" (AFS 8419 A, 1946; on LC61)
NOTES [16 words]: The local references place the story in northern Illinois, which was Lester Coffee's home. - PJS
File: RcThEngi

English Courage Displayed, or, Brave News from Admiral Vernon

DESCRIPTION: "Come loyal Britons all rejoice with joyful acclamations... To Admiral Vernon drink a health, likewise to each brave fellow Who... was at the taking of Porto Bello." The song details all the struggles involved in taking the port

AUTHOR: unknown
EARLIEST DATE: 1908 (Firth)
KEYWORDS: battle war
HISTORICAL REFERENCES:
1740 - Admiral Edward Vernon's capture of Porto Bello in what is now Panama
FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 38, "English Courage Displayed, or, Brave News from Admiral Vernon" (1 text, 1 tune)
Roud #V21147
BROADSIDES:
Bodleian, Firth c.12(450), "English courage display'd or Brave news from admiral Vernon," unknown, n.d.
File: PaSe038

English Miner, The (The Coolgardie Miner, Castles in the Air)

DESCRIPTION: A newly-arrived prospector sits and dreams of his home and his family left behind. "He was thinking of home, sweet home, far away o'er the restless foam...." (While he is so distracted, a native comes up and kills him)

AUTHOR: unknown
EARLIEST DATE: 1968
KEYWORDS: homesickness loneliness mining death
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, pp. 115-116, "Castles in the Air"; pp. 180-181, "The Coolgardie Miner" (2 texts, 2 tunes)
File: MA115

English Orphan, The

DESCRIPTION: "My home is in England, my home is not here, But why should I murmur when trials appear? The woman that took me, God has taken away." The child, left alone and friendless, still trusts in Jesus and asks for help to get to heaven

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: orphan religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 565, "An English Orphan" (1 text)
Roud #11887
NOTES [23 words]: No author for this seems to be known, but it's clearly composed; oral tradition
doesn't tend to preserve such hideously stupid items. - RBW
File: Br3565

Enniscorthy Fair
DESCRIPTION: A Galtee farmer sells a mare at Enniscorthy fair. The buyer clips and trims it like a
racehorse. Fooled, the farmer buys it back for double his price. His wife recognizes the mare and
calls him a fool for trimming it because it will get sick.
AUTHOR: unknown
EARLIEST DATE: 1985 (IRTravellers01)
KEYWORDS: farming humorous horse trick hair
FOUND IN: Ireland
Roud #5312
RECORDINGS:
Bill Cassidy, "Enniscorthy Fair" (on IRTravellers01)
ALTERNATE TITLES:
The Galtee Farmer
The Galtee Mare
The Rusty Mare
File: RcEnniF

Enoch Arden
DESCRIPTION: Enoch leaves his wife Annie to go to sea, but is shipwrecked for ten years. He
returns home to find that Annie, who thinks him dead, has remarried happily. He does not reveal
himself, but leaves them to live happily; he dies of loneliness and grief
AUTHOR: Original poem "Enoch Arden" by Alfred, Lord Tennyson
EARLIEST DATE: 1922 (BrownSchinhamV; the Tennyson poem was published 1864)
KEYWORDS: sailor husband wife separation reunion grief
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 684, "Enoch Arden" (1 fragment, 1 tune)
Roud #17846
NOTES [52 words]: Although the handful of traditional versions of this seem to be based on the
plot of the Tennyson poem, it appears to me that the song is not actually Tennyson's but a
separate piece based on it; none of the versions start where Tennyson starts, and the lyrice I've
checked are not part of the Tennyson poem. - RBW
Last updated in version 4.1
File: BrS5684

Ensilver Song, The
DESCRIPTION: "Now here's a good health to the bride of yon house, Grant her a solid good
cheer." The singers raise a series of toasts to the bride, then the groom, and then to the happy
couple. Chorus: "That/and may we be married next year."
AUTHOR: unknown
EARLIEST DATE: 1979 (Palmer, from Smith's Music of the Yorkshire Dales)
KEYWORDS: marriage drink husband wife clothes
FOUND IN: Britain(England)
REFERENCES (1 citation):
Palmer-EnglishCountrySongbook, #85, "The Ensilver Song" (1 text, 1 tune)
Roud #1492
Entendez-Vous
DESCRIPTION: Voyageur round. "Entendez vous sur l'or-meau, Chanter le petit ousea." "Did you hear the little bird Singing on the elm sapling?"
AUTHOR: unknown
EARLIEST DATE: 1987 (Lewis-FavoriteMichiganFolkSongs)
KEYWORDS: bird nonballad
FOUND IN:
REFERENCES (1 citation):
Lewis-FavoriteMichiganFolkSongs, p. 16, "Entendez-Vous" (1 short French text, 1 tune)
Enterprise and Boxer
DESCRIPTION: "Come all ye sons of Freedom, Come, listen unto me." American Enterprise and British Boxer fight. "Though the Enterprise is but small, soon made the Boxer tame." The Americans, upon boarding, see much British blood. The singer cheers for liberty
AUTHOR: unknown
EARLIEST DATE: 1818 (The Book of Birds, according to Gray-SongsAndBalladsOfTheMaineLumberjacks)
KEYWORDS: ship battle death nonballad
HISTORICAL REFERENCES:
Sep 5, 1813 - Battle between the _Enterprise_ and the _Boxer_
FOUND IN:
REFERENCES (1 citation):
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 148-150, "Enterprise and Boxer" (1 text)
NOTES [485 words]: There appear to be two songs titled "Enterprise and Boxer," this and another found in the Forget-Me-Not Songster: neither appears to have gone into tradition. There is also a poem by Longfellow which of course exists only as a poem.
As is almost standard in poetic accounts of battles from the War of 1812, this one ignores much of the story. Jameson, p. 221, has this to say of the Enterprise:

[A]n American brig of fourteen guns, Captain Burrows. September 5, 1813, the brig, while sailing off the Maine coast, met the British brig "Boxer," also of fourteen guns. Both vessels opened fire at the same time. The wind was light and the cannonading very destructive. The "Enterprise," crossing the bows of the "Boxer," gave such a raking that the latter surrendered. The battle lasted forty minutes. Both commanders were killed. Two days later the prize was taken into Portland harbor.

Even before this battle, Enterprise (the third navy ship of that name) had had a complex history, Paine, p. 167, notes that she was built as a schooner during the Quasi-War with France, and captured several French privateers at that time. In 1812, after being laid up for some years, she was refitted as a brig and given the armament of 14 18-pound carronades and two 9-pound long guns which she carried during the War of 1812. Paine says Boxer had only 12 guns during their engagement.

On her next major voyage, Enterprise was forced to flee a British ship, and jettisoned most of her cannon to escape. Like most of the American navy, she spent the latter part of the war stuck in harbor. Just as with the victories of the U. S. S. Constitution, Enterprise had won her battle but done nothing of significance to win the war. She was wrecked in 1823 (Paine, p. 168). The Enterprise class does not seem to have been much of a success; Heidler/Heidler, p. 169, report that two sisters, Nautilus and Vixen "had both been captured by the British and later wrecked." They add that Lt. William Burrows of the Enterprise and Capt. Samuel Blyth of the Boxer, both of whom died in the battle, were buried side by side in Portland.

The Boxer probably should have avoided battle; although the two ships were the same length, Enterprise had a larger mast (hence more sail, so she was probably faster), and heavier guns, and a much larger crew (102 men, to 66 on Boxer; Mahon, p. 127) ButBoxer had been convoying a Swedish merchantman when she ran into Enterprise (Mahon, pp. 126-127). In any case, Captain Blyth, who was the sort to nail his colors to the mast (Heidler/Heidler, p. 169), wanted to fight -- and paid for it. The Americans managed to "cross the T" and rake the British ship, and the officer who succeeded Blyth surrendered without waiting to be boarded (Mahon, p. 127). Just as well, given
that the British had suffered 21 casualties to 12 for the Americans (Heidler/Heidler, p. 169). - RBW

**Bibliography**

- **Jameson:** J. Franklin Jameson, *Dictionary of United States History 1492-1895*, Puritan Press, 1894
- **Mahon:** John K. Mahon, *The War of 1812, 1972* (I used the undated Da Capo paperback edition)

_Last updated in version 3.8_  
_File: Gray148_

**Entre le Boeuf et L'Ane Gris (Dans le Berceau, In the Manger)**

DESCRIPTION: French. Christmas carol, lullaby. "Entre le boeuf et l'ane gris / dort, dort, dort le petit fils." Between the ox and the gentle ass the little son sleeps. A thousand cherubim, a thousand seraphim hover above  
AUTHOR: unknown  
EARLIEST DATE: 1946 (Berry-FolkSongsOfOldVincennes)  
KEYWORDS: Christmas Jesus nonballad lullaby religious  
FOUND IN: US(MW) France  
REFERENCES (1 citation):  
_Berry-FolkSongsOfOldVincennes, p. 28 "Dans le berceau (In the Manger)" (1 text + translation, 1 tune)_  
NOTES [81 words]: I give the title as it's generally known. The tune given in Berry-FolkSongsOfOldVincennes is quite different from the way it's usually sung. - PJS  
Although the cherubim and seraphim above Jesus's bed are mentioned elsewhere (e.g. "In the Bleak Midwinter") and we are often told of the animals there, there is no evidence of this in the New Testament. Indeed, the word "seraph/seraphim" isn't even found in the New Testament.  
"Cherubim" is (in Hebrews 9:4), but not in the Gospels. - RBW  
_Last updated in version 2.5_  
_File: BerV028_

**Entre Paris et Saint Dennie (Between Paris and Saint Dennie)**

DESCRIPTION: French. The king's son asks a shepherdess to sing. She would sing if not for her sorrow at losing her brother and husband in the war. He asks which she regrets more. She says she will find another husband but will never have a brother.  
AUTHOR: unknown  
EARLIEST DATE: 1948 (Creighton-MaritimeFolkSongs)  
KEYWORDS: foreignlanguage grief war death music husband brother royalty  
FOUND IN: Canada(Mar)  
REFERENCES (1 citation):  
_Creighton-MaritimeFolkSongs, p. 155, "Entre Paris et Saint Dennie" (1 text, 1 tune)_  
NOTES [25 words]: The shepherdess's answer is reminiscent of Lady Margaret's plea in Child 7: "True lovers I can get many a ane, But a father I can never get mair." - BS  
_File: CrMa155_

**Entrenchment of Ross, The**

DESCRIPTION: French. Sir Maurice and Sir Walter feud. New Ross council decides to build a wall. Each day, beginning Candlemas, a different group of merchants, priests,... work on the ditch. Sunday ladies lay up stones for the wall. The defence plans are described.  
AUTHOR: Fr Michael Kyldare (1308) (translated by Mrs George Maclean, 1831) (source: Croker-PopularSongsOfIreland)  
EARLIEST DATE: 1829 (_Archaeologia_ vol xxii, according to Croker-PopularSongsOfIreland)  
KEYWORDS: foreignlanguage feud music
Ephram, Ephram

DESCRIPTION: "Ephram, Epgram, whar you been? I ain't been dar in a long time. Oh, oh, Ephram, you know you goin' to die, Oh, oh, Ephram, don't tell me no lie."

AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: death
FOUND IN: US(So)
REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 122, "Ephram, Ephram" (1 short text, 1 tune)
Roud #16296
File: Arno122A

Epitaph on Peter Wilkie

DESCRIPTION: "Here lies Peter Wilkie, a peer an harmless body He wouldna tramp upon a snail, nor yet a carle-doddie [Greig/Duncan8: stalk of ribwort]"

AUTHOR: John Tough (source: Greig/Duncan8)
EARLIEST DATE: 1916 (Greig/Duncan8)
KEYWORDS: death memorial nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1885, "Epitaph on Peter Wilkie" (1 short text)
NOTES [20 words]: The current description is all of the Greig/Duncan8 text. Greig/Duncan8 gives no indication that this was ever sung. - BS
Last updated in version 2.5
File: GrD81885
Epitaph on Wattie Cobban

DESCRIPTION: "Aneth this stane lies Wattie Cobban Wha sta' the horse fae Johnnie Lobban In Perth Penitentiary jyle He learned to gird in style"

AUTHOR: John Tough (source: Greig/Duncan8)

EARLIEST DATE: 1916 (Greig/Duncan8)

KEYWORDS: death memorial nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1886, "Epitaph on Wattie Cobban" (1 short text)

NOTES [20 words]: The current description is all of the Greig/Duncan8 text. Greig/Duncan8 gives no indication that this was ever sung. - BS

Last updated in version 2.5

File: GrD81886

Eppie Morrie [Child 223]

DESCRIPTION: Willie and his gang steal away Eppie Morrie to make her his bride. The minister refuses to marry them without her consent. Willie forces her to bed and attempts to rape her; she fends off his attempts. In the morning she demands the right to return home

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: abduction rape rejection escape sex

FOUND IN: Britain(Scotland)

REFERENCES (7 citations):
Child 223, "Eppie Morrie" (1 text)
Bronson 223, "Eppie Morrie" (1 version)
Bronson-SingingTraditionOfChildsPopularBallads 223, "Eppie Morrie" (1 version)
MacColl-PersonalChoice, pp. 9-11, "Eppie Morrie" (1 text, 1 tune) {Bronson's (#1)}
Grigson-PenguinBookOfBallads 51, "Eppie Morrie" (1 text)
Buchan-ABookOfScottishBallads 37, "Eppie Morrie" (1 text)

DT 223, EPPMORR*

Roud #2583

RECORDINGS:
Jimmy McBeath, "Eppie Morrie" [fragment] (on FSBBAL2)

CROSS-REFERENCES:
cf. "The Lady of Arngosk [Child 224]" (plot)
cf. "Walter Lesly" [Child 296] (plot)

NOTES [1209 words]: Like Willie Macintosh [Child 183; see comment there], the only known tune for this song is that given by Ewan MacColl. - (AS)

Though we note the fragment collected from Jimmy McBeath, which was not known to Bronson. MacColl, p. 67, claims to have learned the song from his father, who was dead by the time anyone was interested in documenting MacColl's repertoire. In MacColl-PersonalChoice, p. 68, MacColl claimed to have from his father William Miller and from Samuel Wylie.

To give MacColl credit, if he did shape this tune, it's a great one. But he may have speeded it up. MacColl, p. 270, says that this was one of the first four songs he ever recorded, in 1950, for release on 78s. All four songs he wanted to sing were too long for a 78, to the disgust of the recording technicians, and MacColl started singing the songs breathlessly fast.

The idea of rape as a method to secure a marriage is well-documented. Prestwich, pp. 156-157, tells of one Alice de Lacy who may actually have experienced this "twice" in the early fourteenth century:
"In 1317 she was abducted from her husband, the Earl of Lancaster, by one of [Earl] Warenne's knights, Richard de St Martin. He claimed to be her real husband, as he had slept with her before her marriage; a statement which Alice supported. In 1324 she married Eblo Lestrange in an undoubted love match and on his death took vows of chastity. Then in a dramatic scene in Bolingbroke Castle in 1336 she was again abducted, this time by Hugh de Frenes.... When she came down she was placed firmly on horseback. Only then did she realize the gravity of her situation, and she promptly fell off in an attempt to escape. She was put back, with a groom mounted behind her to hold her on, and led off to Somerton Castle. There, according to the record, Hugh raped her in breach of the king's peace. Since she was by then in her mid-fifties, it is likely that Hugh was attracted more by her vast estates than by her physical charms. As frequently
happened in medieval cases of rape, the couple soon married."
Prestwich adds that de Lacy chose to be buried by Lestrange. Although this may say less about Lestrange than about the fact that Thomas of Lancaster was a complete and utter jerk (Hicks, pp. 48-49).
(The aftermath of all this, incidentally, was the extinction of the Earldom of Lincoln, which had been the reason everyone sought to marry her: "The last man to bear this title had been Thomas, Earl of Lancaster, who had borne the title by right of his wife, Alice, the last surviving child of Henry, Earl of Lincoln. The Earl of Suffolk had seized the countess and taken her away from Lancaster, to her great delight, and so Henry of Lancaster was unable to inherit the Lincoln title.... She was forty-eight years old, and knew she would not bear an heir herself, although she was married to Sir Ebulo Lestrange, a Shropshire baron. Thus the title was bound to become extinct with her death" -- Mortmer, p. 223)
Abductions not ending in actual rape were doubtless even more frequent (consider, e.g., the ballads close to this one in Child's order, "Bonny Baby Livingston" [Child 222], "The Lady of Arngosk' [Child 224] and "Rob Roy" [Child 225]). One such abduction involved a future Queen of England. Eleanor of Aquitaine, from the moment her father died and she became Duchess, was subject to kidnapping attempts to secure her inheritance (Owen, pp. 14, 31). For background on this, see the notes to "Queen Eleanor's Confession [Child 156]"
There was also a curious inverse case, in which the a monarch was supposedly willing to rape a woman, but when she fought back, married her instead. Dockray, p. 45, gives Mancini's account of the marriage of King Edward IV and Queen Elizabeth Woodville, which tells of Edward holding a knife to her throat and her refusing to sleep with him even then, with the result that he secretly married her. The incident with the knife probably didn't happen, but it shows the sorts of rumors that surrounded their surprise marriage (which assuredly "did" happen).
There is also a fairly significant case of a woman resisting the advances of her legal husband in order to have the marriage annulled. Frances Howard was married at age 13, clearly against her will, to the Earl of Essex; the year was 1606. Willson, p. 339, has little good to say of her after this time: "The Earl went abroad and Lady Frances grew up at court, where she received but an evil education. She became proud, headstrong and violent, capable of implacable hatred and of shameless immodesty."
Eventually it came time for the Earl to consummate the marriage. She fought him off with various excuses, and by physical means, for most of the three years required to obtain an annulment (Emsley, pp. 76-78).
Thus far we parallel "Eppie Morrie." The case gets stranger after that (read on only if you care about odd politics; the rest of this entry has nothing to do with "Eppie Morrie"), since Howard apparently claimed that her husband was possessed by demons (Kishlansky, p. 94). Eventually King James VI and I convened a church court to decide whether the marriage should be dissolved (Willson, p. 340), with the King himself actively supporting Howard's cause. Unfortunately, the case was intensely political, because Howard wanted to marry a high court official (Ashton, p. 222) -- according to Kishlansky, p. 94, "The love affair between Somerset and Lady Frances Howard was the scandal of the ate. Under the tutelage of her septuagenarian uncle Northampton, Lady Frances thrust her ample charms upon the favorite [i.e. Somerset]."
Although almost everyone seems convinced that the relationship was consummated, we can at least say that Howard did not become pregnant. And that she was examined by a group of midwives, who pronounced her a virgin. But there was much doubt about the validity of the examination (Emsley, pp. 82-83)
Davies declares that "James was so infatuated with Rochester [Somerset] that he must be held responsible for the success of the suit of nullity which the countess brought." When the first commission deadlocked 5-5, James added two more members, enough that the marriage was ended by a vote of 7-5 (Willson, p. 341. Scholars do not agree on whether to call the result a "divorce" or an "annulment.")
This should have been a happy ending, but it wasn't. The Byzantine politics of the age meant that a former co-worker of Somerset's, Thomas Overbury, could perhaps damage Somerset's relationship with the (bisexual) King James. A plot was hatched by Howard and others to kill Overbury with realgar, an arsenic compound (Emsley, p. 81). When those failed, they tried a mercury compound. "After a number of failures, Overbury was successfully poisoned" (Davies, p. 19: Emsley, pp. 81-84, counts four attempts in total). A few years later, the truth came out. A number of the conspirators were hanged. Frances Howard admitted guilt and was sentenced to death; Somerset denied involvement but was convicted and sentenced to hang also. King James commuted their death sentences, but they remained in the Tower until 1621 and were under a sort of house arrest for the rest of their lives (Emsley, p. 88); it sounds as if, by this time, Howard had grown tired of
Bibliography

- Ashton: Robert Ashton, Reformation and Revolution 1558-1660, 1984 (I use the 1985 Paladin edition)
- Hicks: Michael Hicks, Who's Who in Late Medieval England (1272-1485), (being the third volume in the Who's Who in British History series), Shepheard-Walwyn, 1991
- Willson: [David] Harris Willson, King James VI and I, Holt, 1956?

Last updated in version 6.1
File: C223

Epsom Races
DESCRIPTION: A fine young man dresses and rides off to the Epsom Races. There he gambles away (ten thousand pounds). After a bad harvest, the landlord confiscates his property and his family mourns when he is confined to debtor's prison
AUTHOR: unknown
EARLIEST DATE: 1906 (OShaughnessy-Yellowbelly1)
KEYWORDS: racing gambling poverty prison family hardtimes
FOUND IN: Britain(England(Lond,North,South))
REFERENCES (5 citations):
Kennedy-FolksongsOfBritainAndIreland 318, "Epsom Races" (1 text, 1 tune)
Copper-SongsAndSouthernBreezes, pp. 208-209, "Epsom Races" (1 text, 1 tune)
Williams-FolkSongsOfTheUpperThames, pp. 87-88, "The Broken-down Gentleman" (1 text) (also Williams-Wiltshire-WSRO Bk 2)
OShaughnessy-YellowbellyBalladsPart1 9, "The Broken Down Gentlemen" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #78, "Eggleston Hall" (1 short text, 1 tune)
Roud #383
File: K318

Ere Around the Huge Oak
DESCRIPTION: The singer tells his landlord that his grandfather tilled the farm "I now hold on your honor's estate." That grandfather left his son a good name "which unsullied descended to me" and he intends it for his child, "unblemished with shame" [see notes]
AUTHOR: John O'Keeffe (source: O'Keeffe) ["music by Mr Shield"]
EARLIEST DATE: 1787 ("_The Farmer_ ...performed at the Theatre-Royal, Covent-Garden," according to O'Keeffe)
KEYWORDS: pride virtue nonballad landlord farming children family father
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Williams-FolkSongsOfTheUpperThames, p. 83, "Ere Around the Huge Oak" (1 text) (also Williams-Wiltshire-WSRO Gl 42)
ADDITIONAL: John O'Keefe, "The Farmer" in The Dramatic Works of John O'Keefe (London, 1798 ("Digitized by Google")), Vol. IV, p. 274, ("Ere around the huge oak, that o'ershadows yon mill") (1 text)
Ere You Ask a Girl to Leave Her Happy Home

DESCRIPTION: "By a dear old mother's side Stood her eldest boy, her pride... As the lad began to tell Of the girl he loved so well... The dear old mother said, My boy, ere you are wed... You must have employment... Ere you ask a girl to leave her happy home."

AUTHOR: unknown
EARLIEST DATE: 1927 (Randolph)
KEYWORDS: love marriage work unemployment mother
FOUND IN: US(So) Canada(Newf)
REFERENCES (1 citation):
Randolph 861, "Ere You Ask a Girl to Leave Her Happy Home" (1 text)

RECORDINGS:
Mr. and Mrs. M. Devereaux, "When You Asked a Girl to Leave Her Happy Home" (on MUNFLA/Leach)
Da Costa Woltz's Southern Broadcasters, "When You Ask a Girl To Leave Her Happy Home" (Gennett 6176, 2917; "Gennett Old Time Music - Classic Country Recordings 1927-1929"; JSP Records CD JSP77130D, 2010)

NOTES [53 words]: Missing from Randolph but included in MUNFLA/Leach and DaCosta Woltz is the boy's answer to mother's question, "How would you support a wife and dress her well?": "Why we could live, on the money you would give And in one of father's houses we could dwell." Mother answers, "To depend on us for home will never do." - BS

Last updated in version 4.2

Erewanna

DESCRIPTION: Barney, "from Killarney's Isle," courts "an Indian maid queen of fairies." She won't marry him until "some great race might crown you big chief." "That's easy," says he; "all my family were great runners and first in every race"

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: courting rejection Ireland humorous wordplay Indians(Am.)
FOUND IN: Canada(Newf)
Roud #18207
RECORDINGS:
Vince Ledwell, "Erewanna" (on MUNFLA/Leach)

File: RcErewan

Erie Canal, The

DESCRIPTION: "I've got a mule, her name is Sal, Fifteen miles on the Erie Canal." "Low bridge, everybody down, Low bridge, for we're going through a town...." About the long, slow trip along the
Erie Canal -- and the mule the singer works with

AUTHOR: Thomas S. Allen?

EARLIEST DATE: 1905

KEYWORDS: canal animal nonballad work

HISTORICAL REFERENCES:
1825 - Erie Canal opens (construction began in 1817)

FOUND IN: US(MA,MW)

REFERENCES (7 citations):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 249-250, "Low Bridge, Everybody Down/I've Got a Mule, Her Name Is Sal" (2 short texts)
Sandburg-TheAmericanSongbag, pp. 171-173, "The Erie Canal" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 457-458, "The Erie Canal" (1 text plus a separate verse which may or may not be part of the same song); p. 464, "Erie Canal" (2 texts, the first going here while the second is "The Raging Canal (I)"); p. 466, "(A Trip on the Erie)" (the second song files under the title "A Trip on the Erie," but is actually this piece); pp. 467-469, "Low Bridge, Everybody Down or Fifteen Years on the Erie Canal" (1 text, 1 tune)
Sphaeth-ReadEmAndWeep, pp. 102-103, "The Erie Canal" (1 text, 1 tune)
Fireside-Book-of-Folk-Songs, p. 37, "The Erie Canal" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 126, "The Erie Canal" (1 text)

DT, ERIECANL*

RECORDINGS:
Mack Allen (pseud. for Vernon Dalhart), "Low Bridge, Everybody Down" (Harmony 931-H/Velvet Tone 1831-V/Diva 2831-G, 1929 (Note: this is a different recording from the one issued on Columbia under Dalhart's own name; that was electrically recorded, whereas this was acoustically recorded.)
Vernon Dalhart, "Low Bridge Everybody Down" (Columbia 15378-D, 1929)
Edward Meeker, "Low Bridge! Everybody Down" (CYL: Edison [BA] 1761, 1913)
Billy Murray, "Low Bridge! Everybody Down!" (Victor 17250, 1913; rec. 1912)
Peerless Quartette, "Low Bridge, Everybody Down" (Columbia A1296, 1913; rec. 1912)
Pete Seeger, "Erie Canal, " (PeteSeeger31) (on PeteSeeger46)

CROSS-REFERENCES:
cf. "A Trip on the Erie (Haul in Your Bowline)"
cf. "The E-ri-e-" (plot)
cf. "The Raging Canal (I)"
cf. "Bullhead Boat" (subject)

NOTES [285 words]: The Erie Canal, as originally constructed, was a small, shallow channel which could only take barges. These vessels -- if such they could be called -- were normally hauled along by mules.
The "low bridge" call is not a joke. Bruce Catton, Michigan, A History, 1972, 1976 (I use the 1984 Norton edition), pp. 76-77, tells of the troubles passengers who went west in the boats on the Erie (which was largely responsible for opening the way to Michigan, e.g.) could expect:
"The main cabin was narrow, low-ceilinged, fuggy as the black hole of Calcutta, both sides lined with bunks, tables in the center for meals, bar and galley at the rear, tiny cabin for women passengers forward, means of ventilation grossly inadequate and shut off entirely in rainy weather. To stay alive most passengers remained on deck as much as they could, although someone had to stay alert and give the warning cry, 'Low bridge!' so that everyone could lie flat when the boat passed under a highway bridge the overhead clearance being almost nonexistent."
The Lomaxes, in American Ballad and Folk Songs, thoroughly mingled many texts of the Erie Canal songs (in fairness, some of this may have been the work of their informants -- but in any case the Lomaxes did not help the problem). One should check all the Erie Canal songs for related stanzas.
It is interesting to note that Edward Harrigan and David Braham wrote a song "Oh! Dat Low Bridge!" (Finson-Edward-Harrigan-David-Braham, vol. II, #122, pp. 139-141) that begins "It's many miles to Buffalo, Oh, dat low bridge, Balky mule he travel slow, Oh, dat low bridge...." It also talks about the cook. How much inspiration flowed between that song and this I do not know. - RBW

Last updated in version 5.0
File: San171
Erin

DESCRIPTION: "... Sons of green Erin, lament o' the time, When religion was war, and our
country a crime ... Drive the Demon of Bigotry home to his den, And where Britain made brutes now
let Erin make men. Let my sons like the leaves of the shamrock unite"

AUTHOR: William Drennan (1754-1820)
EARLIEST DATE: 1798 (broadside, Bodleian Harding B 19(24))
KEYWORDS: Ireland nonballad patriotic political

Erin A'Green

DESCRIPTION: The singer is forced by Peggy's father and brothers to leave Armathy for Canada
on the day they were to be married. "It's for loving this fair one, and that was a small crime, That I
am transported away for a time" but he will return to Erin a'green.

AUTHOR: unknown
EARLIEST DATE: 1960 (Creighton-FolksongsFromSouthernNewBrunswick)
KEYWORDS: love transportation separation Canada Ireland brother father

Erin Far Away (I) [Laws J6]

DESCRIPTION: An Irish soldier lies fatally wounded in India. He asks his brother to tell his parents
that he died nobly. He asks his brother to mark has grave so that his love can plant a shamrock on
it. He dies and is buried; the other soldiers return to Erin

AUTHOR: unknown
EARLIEST DATE: 1932 (Creighton-NovaScotia)
KEYWORDS: war death dying farewell soldier

HISTORICAL REFERENCES:
1857-1858 - Sepoy Mutiny in India. The inhabitants of Northern India revolt against the East India

NOTES [146 words]: Broadside Bodleian Harding B 19(24) imprint states "Dublin, June, 1798." - BS
Which date was, in fact, the height of the Irish rebellion. In mid-May, the English had tried to disarm
the Irish at various points. The last ten days of May saw risings in Kildare. Wexford rose starting
May 26.
But the collapse came almost as fast as the rising: On May 28, Kildare was relieved and General
Dundas took thousands of surrenders at Knockallen. On June 5, the rebels were beaten at New
Ross. Henry Joy McCracken was defeated at Antrim on June 7. (see the notes to "Henry Joy
McCracken (I)). June 13 saw Munro's rebellion crushed at Ballynahinch. Vinegar Hill was stormed
on June 21. There were further sporadic attempts at revolt, but odds are that the rebellion was
already failing by the time this item was in circulation.
William Drennan also wrote "The Wake of William Orr." - RBW

Last updated in version 5.1

File: 0Con059
Company on behalf of their ancestral customs (many of which, such as the murder of widows, were abhorrent to Western opinion)
FOUND IN: Canada(Mar,Newf,Ont) Ireland
REFERENCES (4 citations):
Laws J6, "Erin Far Away !"
Creighton-SongsAndBalladsFromNovaScotia 71, "Erin Far Away" (1 text, 1 tune)
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 84-85, "Old Erin Far Away" (1 text, 1 tune)
DT 548, ERINWAY1
Roud #1805
RECORDINGS:
Alphonse Sutton, "The Dying Soldier Boy" (on MUNFLA/Leach)
CROSS-REFERENCES:
cf. "The Soldier's Letter" (plot)
cf. "The Last Fierce Charge" [Laws A17] (plot)
cf. "I'll Be With You When the Roses Bloom Again" (plot)
cf. "The Blessed Zulu War" (plot)
NOTES [59 words]: This song is frankly so close to Laws J7 that I find it impossible to tell them apart. Even the first lines in Laws's sample versions are similar. Laws does not give reasons for the distinction. One should therefore examine the references for both songs. - RBW
MUNFLA/Leach moves the war to Europe: "a German soldier shot me down and left me in my gore." - BS
Last updated in version 4.2
File: LJ306

Erin Go Braugh! (!)
DESCRIPTION: "I'll tell you a story of a row in the town, When the green flag went up and the Crown rag went down." The Irish, though inexperienced, rebel against the English, and cause a captain to die of "lead poisoning." The leaders are hailed.
AUTHOR: Peadar Kearney (1883-1942) ?
EARLIEST DATE: 1973
KEYWORDS: rebellion death Ireland
HISTORICAL REFERENCES:
1916 - Easter Uprising
FOUND IN:
REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 321, "Erin Go Braugh!" (1 text)
DT, ERNGBRA2
NOTES [143 words]: For background on the Easter Rising, its hopelessness, and its quick fizzle, see the notes, e.g., on "The Boys from County Cork"; also "James Connolly" and "Lovely Banna Strand." It seems almost typical that this song focuses on the bravery of the rebels -- and not their complete ineptness, poor organization, bad communications, and ignominious surrender after only a week.
The fact that most Irish songs of rebellion present pictures idealized to the point of falsehood may not be coincidence; it may show why the English and Irish never understood each other.
Peadar Kearney wrote Ireland's national anthem, "The Soldier's Song," plus "Whack Fol the Diddle (God Bless England)"; it would be no surprise if he wrote this song, but I need better documentation than I have. For more on Kearney, see the notes to "Whack Fol the Diddle (God Bless England)." - RBW
Last updated in version 5.3
File: FSB321A

Erin Go Bray
DESCRIPTION: In "Jacobin" dialect the singer loves Irish whiskey and girls and meat "while Pat may go starve in his hovel."
AUTHOR: unknown
EARLIEST DATE: 2000 (Moylan-TheAgeOfRevolution-1776-1815)
Erin Is My Home (The Sea Girt Isle)

DESCRIPTION: "Oh, I have roamed in many lands And many friends I've met... But I'll confess I am content; No more I wish to roam; I'll steer my bark for the sea-girt isle, The sea-girt isle's my home." The singer recalls the happy times at home

AUTHOR: unknown
EARLIEST DATE: 1842 (journal of the Clarkson)
KEYWORDS: home return

Erin the Green (I)

DESCRIPTION: The singer dreams that Napoleon has landed in Ireland, saying, "Rise up my friend." "He was the hero we longed for to see. The bells of the chapel resounded a ditty To welcome Napoleon to Erin the Green"

AUTHOR: unknown
EARLIEST DATE: 1979 (Tunney-StoneFiddle)
KEYWORDS: dream Ireland nonballad patriotic Napoleon

Erin the Green (II)

DESCRIPTION: Counterfeiter William Hill has been sentenced for life to Van Dieman's. He hopes for pardon. "I ardently loved all mankind." With notes forged on the Bank of Scotland "the naked I clothed." "My heart shall be true [to Erin] as the needle to the pole"

AUTHOR: unknown
EARLIEST DATE: 19C (broadside, Murray Mu23-y1:113)
KEYWORDS: farewell crime transportation money Australia Ireland

File: Moyl026

File: HGam075

File: Moyl1130

File: HGam075
Bodleian, 2806 c.15(292), "Erin the Green" ("Adieu, lovely Erin, I'm going to leave you"), unknown, n.d.
Murray, Mu23-y1:113, "Erin the Green," James Lindsay (Glasgow), 19C; also Mu23-y3:038, "Erin the Green"
NOTES [11 words]: Broadside Murray Mu23-y1:113 is the basis for the description. - BS
File: BdErGre3

**Erin, My Country (The Harp of Erin)**

DESCRIPTION: "Erin, my country, although thy harp slumbers," the singer loves her still. The singer describes the beauties of Ireland. "Cold, cold must the heart be and void of emotion That loves not the music of Erin-go-bragh"
AUTHOR: William McComb ?
EARLIEST DATE: 1890 (Kennedy); 19C (Wolf)
KEYWORDS: Ireland music nonballad
FOUND IN: Britain(England(South)) Ireland
REFERENCES (5 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H478, p. 176, "Erin, My Country" (1 text, 1 tune)
Williams-Wiltshire-WSRO Mi 711, "Sons of Fingal" (1 text)
Wolf-AmericanSongSheets, #1635, p. 111, "O Erin, My Country!" (1 reference)
Roud #2683
BROADSIDES:
Bodleian, Harding B 11(2747), "O Erin! My Country," J. Harkness (Preston), n.d.; also 2806 b.10(191), 2806 c.15(290), "The Harp of Erin"
Murray, Mu23-y1:063, "The Harp of Erin," James Lindsay (Glasgow), 19C
CROSS-REFERENCES:
cf. "The Harp That Once Through Tara's Hall" (theme)
cf. "Old Erin" (lyrics)
NOTES [66 words]: The thematic connection with Moore's "The Harp That Once Through Tara's Hall" is so obvious that it need not be elaborated. I'm sure there is cross-influence. But the songs are distinct.
O. J. Abbott's "Old Erin" shares some words with this, as well as the concept, but it's only a fragment; without more text, it's hard to tell if they are the same. I have with some hesitation split them. - RBW
Last updated in version 6.1
File: HHH478

**Erin, the Tear and the Smile in Thine Eyes**

DESCRIPTION: "Erin! the tear and smile in thine eyes, Blend like the rainbow that hangs in thy skies! Shining through sorrow's stream. Saddening through pleasure's beam." The singer says her tears will never case "Till... thy various tints unite"
AUTHOR: Thomas Moore (1779-1852)
EARLIEST DATE: 1846 (Moore-IrishMelodies-1846)
KEYWORDS: Ireland political
FOUND IN:
REFERENCES (2 citations):
Moore-IrishMelodies-1846, pp. 5-6, "(Erin, the tear and the smile in thine eyes)" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 31, "Erin! The Tear and the Smile In Thine Eyes" (1 text); p. 149, "Erin! The Tear and the Smile in Thine Eyes" (1 text, 1 tune)
Roud #23967
NOTES [30 words]: The text of this never explains what it means for its "various tints" to "unite," but I assume it means an end to the conflict between Orange (Protestant) and Green (Catholic). - RBW
Last updated in version 6.1
File: HMHS031A
Erin's Flowery Vale (The Irish Girl's Lament) [Laws O29]

DESCRIPTION: The singer chances to see a young couple talking. He is about to take ship for America. She repeatedly expresses her fear that he will forget her. He promises to be true. They kiss; he departs; the singer leaves.

AUTHOR: unknown

EARLIEST DATE: 1925 (Sam Henry collection)

KEYWORDS: separation, emigration, promise, parting

FOUND IN: Canada(Mar), Ireland

REFERENCES (9 citations):
Laws O29, "Erin's Flowery Vale (The Irish Girl's Lament)"
Doerflinger-SongsOfTheSailorAndLumberman, pp. 318-319, "The Irish Girl's Lament" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H85, pp. 300-301, "Dobbins Flowery Vale" (1 text, 1 tune)
Morton-FolksongsSungInUlster 33, "Dobbins Flowery Vale" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 82, "Dobbins Flowery Vale" (1 text, 1 tune)
Tunney-WhereSongsDoThunder, pp. 85-87, "Dobbins Flowery Vale" (1 text)
OBoyle-TheIrishSongTradition 9, "Dobbins Flowery Vale" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 13, "Overn's Flowery Vale" (1 text, 1 tune)
DT 484, ERINVALE

NOTES [91 words]: For the relationship of this song to "The Irish Girl," see the notes on that song. - RBW

The location of this song is sometimes taken to be in "Dobbins Flowery Vale." Morton-FolksongsSungInUlster explains: "Dobbins Flowery Vale is part of what was the estate of Colonel Dobbin, on the edge of the City of Armagh. Colonel Dobbin was M.P. for the area in the late eighteenth century."

Also collected and sung Kevin Mitchell, "Dobbins Flowery Vale" (on Kevin and Ellen Mitchell, "Have a Drop Mair," Musical Tradition Records MTCD315-6 CD (2001)) - BS

File: LO29

Erin's Green Linnet

DESCRIPTION: Singer asks why a maid weeps. "I once had a Linnet, the pride of this nation, By the fowler he was taken." The Linnet sung throughout Ireland and "upon Tara's old hill" and "famed Mullingar," championed Emancipation in 1829. Now he is lying in Glasnevin.

AUTHOR: unknown

EARLIEST DATE: 1847 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: death, Ireland, memorial, patriotic, political, bird

FOUND IN: Ireland

REFERENCES (2 citations):
Zimmerman-SongsOfIrishRebellion 56, "Erin's Green Linnet" (1 text)
Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 92-94, "Erin's Green Linnet" (1 text)

NOTES [91 words]: For the relationship of this song to "The Irish Girl," see the notes on that song. - RBW

The location of this song is sometimes taken to be in "Dobbins Flowery Vale." Morton-FolksongsSungInUlster explains: "Dobbins Flowery Vale is part of what was the estate of Colonel Dobbin, on the edge of the City of Armagh. Colonel Dobbin was M.P. for the area in the late eighteenth century."

Also collected and sung Kevin Mitchell, "Dobbins Flowery Vale" (on Kevin and Ellen Mitchell, "Have a Drop Mair," Musical Tradition Records MTCD315-6 CD (2001)) - BS

File: L029
Erin's Green Shore [Laws Q27]

DESCRIPTION: The singer dreams of meeting a beautiful girl in a green mantle. She tells him she (is a relative of Daniel O'Connell and) has come to awaken her countrymen who sleep on Erin's shore. The singer awakens and hopes the girl finds success

AUTHOR: unknown

EARLIEST DATE: before 1835 (broadside, Bodleian Harding B 11(1085))

KEYWORDS: Ireland dream patriotic clothes

FOUND IN: US(Ap,MA,MW,Ro,So) Canada(Mar,Newf,Ont) Ireland

REFERENCES (32 citations):

Laws Q27, "Erin's Green Shore"
O'Conor-OldTimeSongsAndBalladOfIreland, p. 38, "Erin's Green Shore" (1 text)
OLochlann-MoreIrishStreetBallads, pp. 262-263, "Erin's Green Shore" (1 text, tune referenced: see OLOchlann-IrishStreetBallads 6)
Zimmerman-SongsOfIrishRebellion 27, "Erin's Green Shore" (1 text, 2 tunes)
OCroinin/Cronin-TheSongsOfElizabethCronin 56, "Erin's Green Shore" (1 text)
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 27, "Erin's Green Shore" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 19, "Erin's Green Shore" (1 text, 1 tune)
Browne-AlabamaFolkLyrical 104, "Erin's Green Shore" (1 fragment, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 282-283, "Erin's Green Shore" (1 text)
Randolph 75, "Erin's Green Shore" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 87, "Dixie's Green Shore" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #65, "Erin's Green Shore" (1 text, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 73, "Erin's Green Shores" (1 text, 1 tune)
Korson-PennsylvaniaSongsAndLegends, pp. 45-46, "Erin's Green Shore" (1 text, 1 tune)
Grimes-StoriesFromTheAnneGrimesCollection, p. 151, "Erin's Green Shore" (1 text)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 126-127, "On Erin's Green Shore" (1 text, 1 tune)
Boette-SingaHipsyDoodle, p. 158, "On Erin's Green Shore" (1 text, 1 tune)
Cox-FolkSongsSouth 151, "Erin's Green Shore" (3 texts plus mention of 1 more)
Bush-FSoCentralWestVirginiaVol3, pp. 40-42, "Erin's Green Shore" (1 text, 1 tune)
Thomas-DevilsDitties, pp. 176-178, "The Bed of Primroses" (1 text, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 69, "Erin's Green Shore" (1 text, 1 tune)
Peacock, pp. 362-365, "Erin's Green Shore" (2 texts, 2 tunes)
Creighton-SongsAndBalladsFromNovaScotia 79, "The Mantle of Green" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, pp. 164-165, "Erin's Green Shore" (1 text, 2 tunes)
Fowke-TraditionalSingersAndSongsFromOntario 35, "Erin's Green Shore" (1 text, 1 tune)
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 140-141,245, "Erin's Green Shore" (1 text, 1 tune)
DESCRIPTION: "I'm a boy from Erin's Isle just landed here today... Sure they told me England was the place Where everything was gay. Bedad, says I, if that's the case, Sure that's the spot for me." He gets seasick and swears if he gets home not to go again

AUTHOR: unknown
Erin's King (Daniel Is No More)

DESCRIPTION: A maid sings "Erin's King, brave Dan's no more." Daniel O'Connell's career is reviewed: elected for Clare but did not take the oath, brought Emancipation, defended Father Maguire, defended accused conspirators at Doneraile, led us at Tara and Mullaghmast.

AUTHOR: unknown

EARLIEST DATE: 1847 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: death Ireland memorial patriotic political lament

HISTORICAL REFERENCES:

May 15, 1847 - Daniel O'Connell dies on the way to Rome (source: Zimmerman-SongsOfIrishRebellion)

FOUND IN:

REFERENCES (2 citations):

Zimmerman-SongsOfIrishRebellion 54, "Erin's King" or "Daniel Is No More" (1 text)
Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 94-96, "Brave Dan's No More" (1 text)

Roud #9278

BROADSIDES:

Bodleian, 2806 b.10(35), "Erin's Lament for O'Connell," H. Such (London), 1849-1862; also 2806 c.15(211), 2806 b.10(39), Harding B 19(101), "Erin's King" or "Daniel Is No More"; 2806 b.10(41), 2806 b.10(33), "Erin's King" or "Brave Dan's No More"; Harding B 13(345), "Lines to the Memory of Daniel O'Connell"

CROSS-REFERENCES:

cf. "Erin's King (Daniel Is No More)" (subject: O'Connell's death)

Erin's Lament for her Davitt Asthore

DESCRIPTION: The singer dreams of Richmond prison and Erin as a woman weeps for the loss

Erin's Lament for her Davitt Asthore

DESCRIPTION: The singer dreams of Richmond prison and Erin as a woman weeps for the loss
"of her Green Linnet Davitt ashtore." She sings that he was trapped by the fowler, refused bail, and was caged nine years. The singer wakes to find the dream true.

AUTHOR: Broadside signed P. Hanley (Source: Zimmerman-SongsOfIrishRebellion and broadside Bodleian Harding B 26(229))

EARLIEST DATE: 1883 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: dream prisoner Ireland patriotic bird

REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 83, "The Green Linnet" (1 text, 1 tune)

Roud #V34516

BROADSIDES:
Bodleian, Harding B 26(229), "The Green Linnet" or "Erin's Lament for her Davitt Asthore," unknown, n.d.

CROSS-REFERENCES:
cf. "Michael Davitt" (subject of Michael Davitt) and references there
cf. "Poor Old Granuaile" (theme)
cf. "Eileen McMahon" (aisling format)
cf. "Granuaile" (aisling format) and references there
cf. "Granuwaile" (theme)
cf. "The Blackbird of Avondale" or "The Arrest of Parnell" (theme)

NOTES [108 words]: Zimmerman-SongsOfIrishRebellion: In Irish "a stoir" = my treasure. - BS

Although Michael Davitt (1846-1906) did spend many years in involuntary servitude, he never spent nine consecutive years in prison. A Fenian from 1865, he was convicted in 1870 of gun-running and sentenced to fifteen years. In 1877, he was given a ticket-of-leave, and went on to found the Land League (for which see, e.g. "The Bold Tenant Farmer"). He ended up imprisoned again for just over a year in 1881-1882.

For a discussion of this type of song as an example of the genre known as the "aisling," see the notes to "Granuaile." For more on Davitt, see "Michael Davitt." - RBW

Last updated in version 5.2

File: Zimm083

**Erin's Lovely Home (I) [Laws M6]**

DESCRIPTION: The singer, a gentleman's servant, falls in love with his employer's daughter. They plan to flee abroad. But the girl's father stops them as they board the ship; he has the young man transported for seven years. The girl promises to wait for him

AUTHOR: unknown

EARLIEST DATE: 1856 (Journal from the Catalpa; Thompson-APioneerSongster)

KEYWORDS: love elopement transportation separation

FOUND IN: US(MA,So) Canada(Mar,Newf) Britain(England(South,West),Scotland(Aber)) Ireland

REFERENCES (24 citations):
Laws M6, "Erin's Lovely Home"
O'Connor-OldTimeSongsAndBalladOfIreland, p. 25, "Erin's Lovely Home" (1 text)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 24, "Erin's Lovely Home" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 20, "Erin's Lovely Home (A)" (1 text, 1 tune)
Thompson-APioneerSongster 33, "Erin's Lovely Home" (1 text)
Randolph 89, "Erin's Lovely Home" (1 text, 1 tune)
Sharp-OneHundredEnglishFolksongs 54, "Erin's Lovely Home" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H46, pp. 438-439, "Erin's Lovely Home" (1 text, 1 tune)
O'Lochlainn-IrishStreetBallads 102, "Erin's Lovely Home" (1 text, 1 tune)
Huntington-SongsOfTheWhalemenSang, pp. 199-201, "Aran's Lovely Home" (text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #47, p. 1, "Erin's Lovely Home" (1 text)
Greig/Duncan6 1098, "Erin's Lovely Home" (12 texts, 8 tunes)
Ord-BothySongsAndBallads. pp. 106-107, "Erin's Lovely Home" (1 text)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 77, "Erin's Lovely Home" (1 text, 1 tune)
Erin's Lovely Home (II)

DESCRIPTION: The singer warns residents of Ireland of the dangers of emigration. His father's land are too little for the whole family, so some have to leave home. Disease strikes their ship. His sister dies on the trip and is buried at sea

AUTHOR: unknown

EARLIEST DATE: 2010 (Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman)

KEYWORDS: emigration home exile ship disease death sister separation

FOUND IN: Ireland

REFERENCES (1 citation):
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 21, "Erin's Lovely Home (B)" (1 text, 1 tune)
Roud #5175
File: GrHo0021

Erin's Lovely Lee

DESCRIPTION: Singer leaves Queenstown for New York with the Fenian boys March 6, 1863. They are met by Yankees who ask about the Manchester three, Wolfe Tone's body, Captain Mackey and O'Dwyer. He thinks of going home "to float a Fenian boat down Erin's lovely Lee"

AUTHOR: unknown

EARLIEST DATE: 1967 (recording, Willy Clancy)

KEYWORDS: Civilwar America Ireland patriotic

FOUND IN: Ireland

REFERENCES (2 citations):
Erin's Lovely Shore

DESCRIPTION: The singer is "an Irish exile girl." She thinks about the past at home. She dreams she returns to Ireland on an ocean liner and meets her grown sister; she cannot understand the talk because it is Gaelic. She wakes. She warns others to stay in Ireland.

AUTHOR: unknown
Erin's Whisky

DESCRIPTION: Others praise wine. "For ever shall the theme be mine To chant old whisky's praise ... And let us sing The joys of Erin's whisky"

AUTHOR: unknown

EARLIEST DATE: 1825 (Captain Rock in London, No. 42, according to Croker-PopularSongsOfIreland)

KEYWORDS: drink nonballad

FOUND IN:

REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 77-78, "Erin's Whisky" (1 text)

File: CrPS077

Erlinton [Child 8]

DESCRIPTION: (Erlinton) has a daughter, whom he confines to protect her virtue. A young man nonetheless spirits the daughter away. The lady's guards pursue; the young man slays all but one, and they escape.

AUTHOR: unknown

EARLIEST DATE: 1803 (Scott)

KEYWORDS: courting death fight escape

FOUND IN: Britain(Scotland)

REFERENCES (5 citations):
Child 8, "Erlinton" (3 texts)
Quiller-Couch-OxfordBookOfBallads 37, "Erlinton" (1 text)
Whitelaw-BookOfScottishBallads, pp. 198-199, "Erlinton" (1 text)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 42-44, "Erlinton" (1 text)
DT, ERLINTON
Roud #24

CROSS-REFERENCES:
cf. "The Bold Soldier [Laws M27]" (plot)

ALTERNATE TITLES:
Robin Hood and the Tanner's Daughter

NOTES [53 words]: Child himself admits that it is "only with much hesitation" that he has separated "Erlinton" from "Earl Brand," and if they are in fact distinct, there has clearly been cross-fertilization. The distinction may not matter much; "Earl Brand" has a lively traditional history, but "Erlinton" was pretty much a dead end. - RBW

Last updated in version 4.0

File: C008

Erthe upon Erthe (Earth upon Earth, Earth out of Earth)

DESCRIPTION: "Earth out of earth is worldly/wondrously wrought, Earth has gotten on earth a dignity from nought...." Earth out of earth would be a king; Alexander, Hector, Arthur are examples. But at the end it returns to earth, leaving only a foul stench
Boklund-Lagopolou, p. 43, believes it was not. But it was extraordinarily popular in the Middle Ages; there are at least sixteen manuscript copies of the so-called "B" version, and there are also "A" and "C" versions. And some of these manuscripts are important, notably the Richard Hill manuscript, Balliol College 354, but also the Lincoln Thornton Manuscript and Porkington 10; most of the others are less significant.

What's more, there are substantial variations between these versions. And, unlike a lot of medieval poetry, it is in a form that would at least permit singing -- four-line stanzas, typically with all four lines rhyming; my guess is that the lines are supposed to have four dactylic feet, although there is a lot of variation. (Wells, p. 387, suggests instead that the base form is "four irregular five-stress verses[=lines] on one rime," but while the syllable count is possible, the stresses don't fit).

So while I can't prove the song has been in oral tradition, I think it at least deserves to be in the Index.

Brown considers his four line fragment to be the original. It is not, however, the common version. It is from manuscript Harley 2253 (the famous "Harley Lyrics" manuscript), which is usually dated to the early fourteenth century (several authorities follow Böddeker in placing it c. 1310, since it mentions the execution of Sir Simon Fraser in 1306 and the death of Edward I in 1307, but Brook, p. 3, notes also a seeming mention of Bannockburn, which took place in 1315. Brook therefore argues for 1314-1325; I would simply say that it's from before 1350). This is the "A" version. Wells, p. 387, says that manuscripts of the piece range "from the early fourteenth to the seventeenth century. On tombstones and in mural inscriptions portions of it have been employed almost up to the present time." (The DigitalIndexOfMiddleEnglishVerse gives references for several of these inscriptions.)

Wells also says "he texts of the two later versions are in metre quite different from the earliest version, and range in length between 20 and 82 verses[=lines, i.e. 5 to 16+ verses]. The second version [i.e. "B"] is in 18 MSS ranging from 1400 to 1623.... The third version ["C"], in MS. [Cambridge University Library] li IV 9 [folio] 67 t (15th century), has 82 lines, combining parts of both the other versions."

The "earth out of earth" tag is, I think, a reference to Genesis 3:19, "you are dust, and to dust you shall return," although obviously that doesn't use the word "earth." What's more, the Latin Vulgate uses the word "pulvis" here, which definitely means "dust," not "earth." (The Greek, however, uses "earth" -- ge -- rather than "dust"; perhaps the song was written with reference to some Greek author who wrote about Genesis 3:19). Woolf, p. 84, also attributes it to Genesis, but via the Missal, "Memento homo quod cinis es et in cinterem revertis," which in the Sarum Missal becomes "Remember man that you are dust and to dust you shall return," although "cinis" is primarily "ashes," not "dust." Woolf considers the form to be a deliberate pun -- adding that, in the Middle Ages, puns were not a form of humor but of linguistic synthesis.

The list of names offered as examples in some of the long versions are interesting. The Hill manuscript, for instance, lists the Nine Worthies: Josue (Joshua), Dauyd (David), Judas Machabe (Maccabaeus), Alisander (Alexander the Great), Ector (Hector of Troy), Julius Cesar, Arthyr, king Charlis (Charlemaigne), Godfrey of Bolown (Godfrey of Boullion, leader of the First Crusade). The list then adds William the Conqueror and KIng Harry the First " at was of knyghtode flowr" (Henry I, the third son of William the Conqueror, whose two greatest accomplishments were to set aside his older brother Robert Curthose and to have about three dozen illegitimate children; he also perhaps arranged the assassination of his middle brother William II). "Seynt Powlis" I assume is Saint Paul.

In the Lincoln Thornton Manuscript (one of the versions with the "foul stench" ending, which is not universal), it appears that it was at one time Robert Thornton's intention to end the manuscript with this piece: it is not the last piece in the volume as bound, but it is the last save one in its particular quire, and the quires after it are a medical book and an herbal (Fein/Johnston, pp. 47-48) that seem to have been written before the rest of the book (Fein/Johnston, pp. 241-246). So it appears that Thornton decided to add the books of practical medicine after he had concluded the book, and added the short item after "Erthe upon Erthe" (which is just a two line herbal remedy for sciatica) at the bottom of the page to transition into the medical material. - RBW

Bibliography

- Boklund-Lagopolou: Karin Boklund-Lagopolou.I have a Yong Suster: Popular Song and Middle English Lyric, Four Courts Press, 2002
- Brook: G. L. Brook,The Harley Lyrics: The Middle English Lyrics of MS Harley 2253, Manchester University Press, 1948, 1956 (I use the 1964 third edition with updated bibliography)
- Fein/Johnston: Susanna Fein and Michael Johnson, editors,Robert Thornton and His Books:
Es sind zween Weg (Two Paths There Are)

DESCRIPTION: Amish hymn in German. "Es sind zween Weg in diset Zeit, Der ein ist schmall, der ander weitt." "There are two ways in these times. One [way] is narrow, the other wide. The one who follows the narrow road is despised by everyone."

AUTHOR: unknown

EARLIEST DATE: 1742 (Amish Ausbund, #125, according to Korson-PennsylvaniaSongsAndLegends)

KEYWORDS: religious nonballad foreignlanguage travel

FOUND IN: US(MA)

REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, p. 155, "Es sind zween Weg (Two Paths There Are)" (1 short German text plus not-very-literal translation, 1 tune)

NOTES [50 words]: A clear allusion to Matthew 7:13 (or the parallel in Luke 13:24), "Enter through the narrow gate, for the gate is wide and the road is easy that leads to destruction, and there are many who take it. For the gate is narrow and the road is hard that leads to life, and there are few who find it." - RBW

Es wolte ein Jaejerlein jaje (A Young Hunter Went A-Hunting)

DESCRIPTION: German. "Es wolte ein Jaejerlein jaje, Drei Vaddel Schtund vor Daje...." "A young hunter went hunting...." Seeking a deer, he sees a pretty girl and asks if she will hunt with him. She will not, and delays him until day, when she says she remains a virgin

AUTHOR: unknown

EARLIEST DATE: 1936 (Korson-PennsylvaniaSongsAndLegends)

KEYWORDS: hunting courting foreignlanguage

FOUND IN: US(MA)

REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 92-94, "Es wolte ein Jaejerlein jaje (A Young Hunter Went A-Hunting)" (1 German text plus non-poetic English translation, 1 tune)

CROSS-REFERENCES:
cf. "The Baffled Knight" [Child 112] (plot) and references there

ESB in Coolea, The

DESCRIPTION: "ESB with 'lectricity is landed in Coolea For to give us light by day or night with bulbs that do not blow." Cullinane "climbs the poles ... watch the sputniks glow." There are jobs digging holes, pegging lines, driving trucks." Not like fifty years ago.

AUTHOR: unknown

EARLIEST DATE: 1978 (OCanainn-SongsOfCork)

KEYWORDS: technology work nonballad

FOUND IN: Ireland

REFERENCES (1 citation):
OCanainn-SongsOfCork, pp. 36-37, "Fifty Years Ago" (1 text, 1 tune)

NOTES [110 words]: OCanainn-SongsOfCork: "It's less than twenty years since Coolea got its
electricity supply (1959) so this is a fairly modern composition." - BS
A point reinforced by the mention of "Sputniks"; Sputnik 1 of course was launched in 1957 (October 4), and it was not until some time later that satellites were large enough to be visible to most people's naked eye.
Gripes about twenty/thirty/fifty years ago, on the other hand, go back about as far as we have records.
ESB is the Electricity Supply Board, founded in 1927 largely to administer the electricity yielded by the Shannon Scheme (for which see "The Shannon Scheme" and "The Straightened Banks of Erne"). - RBW
File: 0Can036

Escape of James Stephens, The
DESCRIPTION: Stephens escapes from Richmond. Foolish statements are attributed to the Queen, the Marquis, and Lord Wodehouse. The attempt to recapture him is ridiculed: "But one thing you'll not do, That is get from 'Parley-voo', The bird that thither flew"
AUTHOR: unknown
EARLIEST DATE: before 1879 (broadside, Bodleian Harding B 18(151)); OLochlainn-MoreIrishStreetBallads 3 references to a newspaper story in 1868 in _The Irishman_.
KEYWORDS: prison escape France Ireland humorous patriotic
HISTORICAL REFERENCES:
Sep 15, 1865 - _The Irish People_ newspaper raided and leaders arrested; Stephens in hiding
Nov 11, 1865 - Stephens arrested; scheduled for trial Nov 27, 1865.
Nov 24, 1865 - Escapes Richmond prison (source: Princess Grace Irish Library (Monaco) site)
FOUND IN: Ireland
REFERENCES (2 citations):
OLochlainn-MoreIrishStreetBallads 3A, "The Escape of James Stephens" (1 text, 1 tune)
Roud #V8284
BROADSIDES:
Bodleian, Harding B 18(151), "The Escape of Stephens, the Fenian Chief," H. De Marsan (New York), 1864-1878
CROSS-REFERENCES:
cf. "James Stephens, the Gallant Fenian Boy" (subject) and references there
cf. "The Shan Van Voght" (tune)
NOTES [124 words]: The Fenians were an organization devoted to freeing Ireland. The organization was founded in 1858 by James Stephens, and quickly spread; the British government felt the need to suppress the group in 1865. Stephens and others were taken prisoner; although he escaped, it turned him cautious; he no longer had the nerve to take aggressive action. That pretty well killed the group as an active set of rebels; their attempt at an Irish rebellion failed in 1867. For more on Stephens, see the notes to "James Stephens, the Gallant Fenian Boy." - RBW
Last updated in version 5.1
File: 0LcM003A

Escape of Meagher, The
DESCRIPTION: "In the year '48 he was taken, you know, Next on board a ship he had for to go" Meagher escapes in Van Dieman's Land. The police chief refuses to track him "for you know we are Irishmen" He lands safe in New York, greeted by 16,000.
AUTHOR: unknown
EARLIEST DATE: 1852 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: transportation trial escape America Australia Ireland police
HISTORICAL REFERENCES:
Jan 1852 - Thomas Francis Meagher escapes from Tasmania to America. "[S]entenced to death after the attempted insurrection in 1848, [he] had been reprieved and transported to Tasmania." (source: Zimmerman-SongsOfIrishRebellion)
Thomas Francis Meagher (1823-1867) was one of the more amazing characters in Irish history. As a young man, he thought Daniel O'Connell's campaigns for reform too peaceful, declaring that he did not believe that "the God of Heaven withholds his sanction from the use of arms.... I look upon the sword as a sacred weapon" (Kee, p. 254; Fry/Fry, p. 225). "Abhor the sword? Stigmatize the sword? No, my lord, for at its blow, and in the quivering of its crimson light a great nation sorang up from the waters of the Atlantic, and by its redeeming magic the fettered colony became a daring, free Republic" (Craughwell, p. 27). As a result, he came to be called "Meagher of the Sword" (Laxton, p. 83).

Ironically, he put forth this view in an English (Stonyhurst) accent (Kee, p. 247). Along with John Mitchel (for whom see "John Mitchel") and William Smith O'Brien (for whom see "The Shan Van Voght (1848)"), he in 1847 split from Young Ireland to found the Irish Confederation (Golway, p. 116). Kee, p. 255, is of the opinion that no one intended the split to be permanent, but notes that, as far as the campaign for Irish rights was concerned, "[t]he damage proved irrevocable."

Meagher and friends went on to try to organize a rising. The British arrested them in March 1848 on charges of sedition (Laxton, p. 82). The juries deadlocked in the cases of Meagher and Smith O'Brien, who therefore went free (Kee, pp. 267-268). They responded by going back to their old tricks. This time they tried outright rebellion, and it was a complete disaster (for this too see the notes to "The Shan Van Voght (1848)""). Smith O'Brien and Meagher were found and arrested again; this time, with the treason laws having been strengthened (Laxton, p. 83), they were transported (Fry/Fry, pp. 237-238; Kee, p. 287); sentenced to death, they were reprieved (supposedly by Queen Victoria; Laxton, p. 86; in Meagher's case, his youth was stressed; Beller, p. 14) and sent to Tasmania. This song of course chronicles Meagher's escape, in which he reportedly had help from another Young Irelander (Kee, p. 287); if the Irish had been as good at organizing protests and revolts as they were at organizing escapes, they might have gained independence much sooner.

Craughwell, pp. 35-37, outlines what happened. Meagher was lucky: upon arriving in Tasmania, he took an oath not to try to escape (a vow he would break, note, just in case you were thinking he was a moral person) and was granted his ticket-of-leave (permission to move about freely). His fiancée dumped him while he was in Tasmania, which prompted his decision to escape (although he never went back to the girl; when he married, it was apparently to a Tasmanian girl, Catherine Bennett; Bilby, p. 135. When she died, he married Elizabeth Townsend, a wealthy American Protestant; Bilby, p. 135. Frankly, it all seems a little tawdry). His wealthy father agreed to put up the money he needed; for 600 pounds, a captain named Betts would take him to Brazil, from where he could reach the United States. This took time to arrange, but in January 1852, Meagher left the place he had been staying and was carried to Waterhouse Island by two fishermen. Betts was late, but eventually arrived; Meagher reached Pernambuco in March, then boarded the *Acorn* for New York, where he was a celebrity.

It will tell you a little about Meagher's flamboyance that, once his plans were worked out, he turned in his ticket of leave. Had the local officialdom done his job, he would have been back in prison. But they didn't crack down (Beller, p. 16).

Meagher arrived in America in 1852 (Jameson, p. 408), where he made a living by lecturing and writing. In the next decade, Meagher gradually turned less radical; when James Stephens approached him in the United States, he said it would be "unworthy" of him to support a revolution (Golway, p. 132). He didn't exactly develop a strong sense of reality, though -- when he visited the American South, he wrote, "I could see none of the horrors I had been taught to believe existed among [Southerners]... I found a people sober, intelligent, high-minded, patriotic, and kind-hearted.... I saw no poverty" (Beller, p. 20). In other words, he managed to not see slavery or the
extremely large number of Southerners who lived in absolute squalor. No doubt his handlers knew just where to lead him by the nose.
For his career in the American Civil War, see the notes to "By the Hush."
After the war, he was appointed territorial governor of Montana -- he had stumped on behalf of new President Andrew Johnson (Bilby, p. 140), who gave him a post for which he probably was not suited -- the previous governor had had to spend his own money to run the place, and here was Meagher, a Republican governor of a state that was largely Democratic; many of the residents were southern (Craughwell, p. 217). The governor, faced by a hostile legislature, apparently suffered death threats.
Meagher didn't face the threats for long -- he fell into the Missouri River after only a short time in office, dying at the age of just 44. Some have suggested suicide, but he was a Catholic, so this seems unlikely. His body was not found, but it is likely that he was drunk at the time; there were many reports at the time that he had taken to drink, and his military record was not unspotted -- quite a few people who knew him said he was often drunk (Bilby, p. 137). Although this might be anti-Irish prejudice, there is secondary evidence. At the Battle of Antietam, for instance, he fell from his horse and hurt himself, and there were rumors he was drunk, though they were not proved; Murfin, p. 255; Sears, pp. 243-244. It may be that he was just a lousy horseman; he had also fallen and gotten hurt at the First Battle of Bull Run (Bilby, p. 17), where he had shown conspicuous courage (Dutch courage?). What is certain is that his fall at Antietam left him In the hospital (Craughwell, p. 100). Interestingly, he does not always seem to have been so courageous; at Fredericksburg, he managed to sit out his men's disastrous charge (Bilby, p. 66).
In 1892, Michael Cavanagh published Memoirs of Gen. Thomas Francis Meagher (Messenger Press, Worcester, according to Colum, p. 326). Colum publishes an excerpt on pp. 326-331. If this is indicative of his later writing, he seems to have lost the vitality of expression of his youth. He is still given to strong metaphors, but he is really, really wordy. (And he had been pretty bombastic even in his early days, as the "Sword Speech" showed.) - RBW
Bibliography

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- Fry/Fry: Peter and Fiona Somerset Fry, A History of Ireland, 1988 (I use the 1993 Barnes & Noble edition)
- Golway: Terry Golway, For the Cause of Liberty, Simon & Schuster, 2000
- Kee: Robert Kee, The Most Distressful Country, being volume I of The Green Flag (covering the period prior to 1848), Penguin, 1972
- Good luck with the class and with anyone else you have to frantically reticule. :-)

Last updated in version 5.1
File: Zimm061
Escaped Prisoners, The
DESCRIPTION: "In the battered hulk that's anchored off the Waitemata shore, The Maoris used to while the time away." After escaping, they sing, "Kakino Georgy Grey, You have let us get away." They had enjoyed being fed and not working. Friendly natives helped them.
AUTHOR: Words: Charles R. Thatcher (1831-1878)
EARLIEST DATE: 1864 (Wellington New Zealand Advertiser, according to Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: ship prisoner escape New Zealand
HISTORICAL REFERENCES:
20 Nov 1863 - Battle of Rangiriri between Maoris and Europeans. 183 Maori surrender after their ammunition runs out
11 Sep 1864 - The surviving Maori escape from the prison hulk where they are kept (source: Bailey/Roth-ShantiesByTheWay-NZ)
FOUND IN:
REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, pp. 37-38, "The Escaped Prisoners" (1 text, tune referenced)
CROSS-REFERENCES:
cf. Darling Nelly Gray" (tune) and references there
cf. "Fall of Rangiriri" (fate of the Rangiriri prisoners)
NOTES [127 words]: "Kekino Georgy Grey" is George Grey, who has been Governor of New Zealand at various times starting in 1845, and was Premier in 1877-1879. He was out of power at the time of the Maori escape, but presumably his name was used in this song because he was so famous. Plus, most unusually among early New Zealand governors, he cared enough about the Maori to learn their language and study their folklore (see Gordon Ell, Kiwiosities: An A-Z of New Zealand traditions & Folklore, New Holland Publishers, 2008, p. 105).
For background on the Battle of Rangiriri, see "Fall of Rangiriri."
For brief background on Charles Thatcher's career, see the notes to "Where's Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong. - RBW
Last updated in version 5.2
File: BaRo037

Escuminac Disaster (I), The
DESCRIPTION: June 19, 1959 "around Escuminac A sudden storm did appear. Oh, wicked waves! Oh, wailing wind!" The men that went out with their nets in the afternoon were in the wrecked fishing fleet in Miramichi Bay. Though 35 were lost, heroics saved some.
AUTHOR: Bernadette Keating of Chatham (Manny/Wilson-SongsOfMiramichi)
EARLIEST DATE: 1959 (Manny/Wilson-SongsOfMiramichi)
KEYWORDS: rescue drowning fishing sea ship storm wreck
HISTORICAL REFERENCES:
June 19, 1959 - 22 salmon boats and 35 crewmen from Escuminac lost in a storm (Manny/Wilson-SongsOfMiramichi)
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Manny/Wilson-SongsOfMiramichi 17, "The Escuminac Disaster" (1 text, 1 tune)
ST MaWi017o (Partial)
Roud #9195
NOTES [102 words]: Manny/Wilson-SongsOfMiramichi: A source for information about the disaster is The Ecuminac Disaster by Roy Saunders. - BS
The Escuminac tragedy was one of those defining moments for its community. Manny/Wilson-SongsOfMiramichi report that performers sang no fewer than five songs about it at the 1959 Miramichi Folk Festival, and another in 1960 -- one, in fact, a tribute to the area by one of the drowned men. Of these six, they reported three, including this one, written by a 13-year-old schoolgirl.
It's interesting to note that Keating is probably still alive. One wonders what has become of her since. - RBW
File: MaWi017o
**Escuminac Disaster (II), The**

DESCRIPTION: This is the story of the Escuminac Bay disaster. Thirty-five were lost salmon-fishing in the storm but some were saved. "A drive for funds for the widows And for those who lost souls at sea Was organized in New Brunswick To help raise their families"

AUTHOR: Alex Milson of Chatham (Manny/Wilson-SongsOfMiramichi)

EARLIEST DATE: 1960 (Manny/Wilson-SongsOfMiramichi)

KEYWORDS: rescue drowning fishing sea ship storm wreck

HISTORICAL REFERENCES:
June 19, 1959 - 22 salmon boats and 35 crewmen from Escuminac lost in a storm (Manny/Wilson-SongsOfMiramichi)

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Manny/Wilson-SongsOfMiramichi 17a, "The Escuminac Disaster" (1 text, 1 tune)
ST MaWi017a (Partial)
Roud #9194

NOTES [79 words]: Manny/Wilson-SongsOfMiramichi: A source for information about the disaster is *The Ecuminac Disaster* by Roy Saunders. - BS

The Escuminac tragedy was one of those defining moments for its community. Manny/Wilson-SongsOfMiramichi report that performers sang no fewer than five songs about it at the 1959 Miramichi Folk Festival, and another in 1960 -- one, in fact, a tribute to the area by one of the drowned men. Of these six, they reported three, including this one. - RBW

File: MaWi017a

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**Eskimo Lullaby**

DESCRIPTION: The text literally translates as, "Hello, my little girl, my little girl. / [We have received] a gift of a little lady. / She doesn't really know anything yet."

AUTHOR: unknown

EARLIEST DATE: 1954

KEYWORDS: Eskimo lullaby

FOUND IN: Canada(Nor)

REFERENCES (1 citation):
Fowke/Johnston-FolkSongsOfCanada, p. 20, "An Eskimo Lullaby" (1 text, 1 tune)

RECORDINGS:
Omar Blondahl, "An Eskimo Lullaby" (on NFOBlondahl04)

File: FJ020

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**Eskimo Weather Chant, An**

DESCRIPTION: "Cha-yun-ga a-cin U-wan-ga a-cin Cha-yun-ga a-cin U-wan-ga na-lu-vit, Cha-yunga a-cin U-wan-ga a-cin." "Here I come again, Here I come again, Here I come again, Dost thou not know me...."

AUTHOR: unknown (English words by Alan Mills)

EARLIEST DATE: 1915

KEYWORDS: nonballad Indians(Am.) Eskimo

FOUND IN: Canada(North)

REFERENCES (1 citation):
Fowke/Mills/Blume-CanadasStoryInSong, pp. 8-9, "An Eskimo Weather Chant" (1 text, 1 tune)

File: FMB008

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**Essequibo River**

DESCRIPTION: Shanty. "Essequibo River is the king o' rivers all. Buddy tan-na wa we are somebody O! (2x) Ch: Somebody O, John, somebody O! Buddy tan-na wa we are somebody O!"

Verses are similar: Essequibo captain/boson/maidens is/are the king/queen of all.

AUTHOR: unknown

EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)

KEYWORDS: shanty worksong sailor river
NOTES [87 words]: The Essequibo River is in Guyana, and is the largest river between the Orinoco and the Amazon. It is, in fact, the most significant geographic feature of Guyana. Not too far from the Atlantic coast, at the confluence of the Essequibo, Mazaruni, and Cuyuni rivers is the Bartica, one of the few significant towns in this poor, strongly rural nation. Webster's Geographic Dictionary says that it was the point of departure to the local gold and diamond fields, which I suspect explains why it has a shanty about it. - RBW

Essie Dear
DESCRIPTION: "I am waiting in the wildwood, Essie, dear, Beside the streams that murmur sweet and low, In a nook we've known from childhood, Essie, dear, Where we often roamed in, many days ago." The singer recalls the beauty of the spot
AUTHOR: unknown
EARLIEST DATE: 1962 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: love beauty
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 685, "Essie Dear" (1 excerpt, 1 tune)

Et Nous Irons à Valapariso
DESCRIPTION: Shanty. Consists of four verses and four different choruses. Verses have general sailing themes. Choruses borrow from "Homeward Bound" and "Blow the Man Down." Mostly in French, some choruses in English.
AUTHOR: unknown
EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)
KEYWORDS: foreignlanguage shanty
FOUND IN: England France
REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, pp. 129-130, "Et Nous Irons à Valapariso" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Blow the Man Down" (partial tune)
cf. "Homeward Bound (I)" (partial tune and chorus)
ALTERNATE TITLES:
Goodbye, Farewell (French)
NOTES [75 words]: Note on French shanties with English choruses - Hugill-ShantiesFromTheSevenSeas supposes the beginnings of this practice date to the American Revolution when due to blockades in New England, many of the whaling families of that region transported themselves to Milford Haven and Dunkirk, reforming the sperm whaling industry there. This influx of New England whalers into Dunkirk would also have influenced the shanties in that part of the world. - SL
Last updated in version 5.0

Et Nous Irons a Valparaiso
DESCRIPTION: French. Capstan shanty. "Hardi! les gars virie au guindeau." The men are called to the capstan. It won't be so hot when they reach Cape Horm (on their way to Valparaiso). Not all will return, but those who do will have flags flying high. Farewell drudgery
AUTHOR: unknown
EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)
KEYWORDS: shanty foreignlanguage work
Euabalong Ball

DESCRIPTION: "Oh who hasn't heard of Euabalong Ball, Where the lads of the Lachlan... Come bent on diversion from far and from near." Description of rowdy annual party among shearers and other sheep-station workers, all get drunk and have a grand time

AUTHOR: possibly rewritten by A. L. Lloyd
EARLIEST DATE: 1956 (recorded by A. L. Lloyd)

KEYWORDS: dancing drink party worker

FOUND IN: Australia
REFERENCES (2 citations):
Manifold-PenguinAustralianSongbook, pp. 98-99, "Euabalong Ball" (1 text, 1 tune)

RECORDINGS:
A. L. Lloyd, "Euabalong Ball" (on Lloyd4, Lloyd10)

CROSS-REFERENCES:
cf. "The Wooyeo Ball"

NOTES [98 words]: According to Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, A.L.Lloyd reworked this from "The Wooyeo Ball" to make it more singable. "The Wooyeo Ball" apparently dates back to 1888, but is rare in tradition, so this song seems to justify a separate listing. According to Davey/Seal, pp. 100-101, "The Wooyeo Ball" was written by someone who called himself "Vox SIlvis." They do not list the person who rewrote the song, implying that it may not have been Lloyd. Manifold, pp. 90-91, also says that the song is a rewrite of "Wooyeo Ball," but again does not mention the name of Lloyd. - RBW

Bibliography

- Davey/Seal: Gwenda Beed Davey and Graham Seal, A Guide to Australian Folklore, Kangaroo Press, 2003

Last updated in version 5.2

File: RcEBALL

Eumerella Shore, The

DESCRIPTION: "There's a happy little valley by the Eumerella Shore Where I've lingered many happy hours away...." The singer rejoices to be free of the squatters, or even to be able to steal their cattle. He encourages his animals to enjoy their freedom

AUTHOR: unknown
EARLIEST DATE: 1905 (Paterson's _Old Bush Songs_); Stewart/Keesing-FavoriteAustralianBallads claim that there was an earlier version in the Launceston Examiner of March 7, 1861

KEYWORDS: Australia farming freedom outlaw

HISTORICAL REFERENCES:
1861 - Sir John Robertson (called Jack Robertson in the song) passes the New South Wales Free Selection Act, allowing the poorer members of the population freer access to land

FOUND IN: Australia

REFERENCES (11 citations):
Anderson-StoryOfAustralianFolksong, pp. 211-213, "The Eumarella Shore" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 106-107, "Eumerella Shore" (1 text, 1 tune)
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 272-273, "The Umeralla Shore" (1 text, 1 tune)
Eurunderee Green (Commemmoration of the Death of Lawson)

DESCRIPTION: "Above the dark shadow of old Bukaroo, On the crest of the hill with the sun smiling through.... A dark veil of shadow has covered the hill, And the she-oaks lament...." The singer recalls old friends and mates; Saint Peter will lower the top-rails


EARLIEST DATE: 1967 (Singabout, according to Meredith/Tritton-DukeOfTheOutback)

KEYWORDS: friend death

FOUND IN: Australia

REFERENCES (1 citation):
Evalina (I)

DESCRIPTION: "Evalina has a money accumulator between her legs." "I can get it any time I want it": "three times a day." She "shakes like jelly from her hips on down"

AUTHOR: unknown

EARLIEST DATE: 1935 (Hurston; see notes)

KEYWORDS: sex bawdy nonballad shanty worksong

FOUND IN: US(SE)

REFERENCES (2 citations):
Frye-TheMenAllSinging, p. 185, ("My little woman shakes like jelly all over") (1 text)
GarrityBlake-FishFactory, p. 91, ("Evalina, she's got a money 'cumulator") (1 text)
Roud #17299

RECORDINGS:
Bright Light Quartet, "Evalina" (on LomaxCD1708)
Crew of the Charles J. Colonna, ("Evalina, she's got a money 'cumulator") (on VaWork)
NOTES [81 words]: The LomaxCD1708 song is part of the "Menhaden Chanteys" track.
The VaWork song is part of the "Evalina" track. "Evalina" is a menhaden chanty. See the notes to "Help Me to Raise Them" for information about menhaden chanteys.
Hurston has one verse in her "Mule on de Mount" that belongs here: "I got a woman, she's got money 'cumulated, In de bank" (Zora Neale Hurston, Mules and Men (New York: Harper Perennial, 1990 (paperback edition of J.B. Lippincott, 1935 original)), p. 269. - BS

Last updated in version 4.2

File: FrGB185

Evans and Sontag (A Story)

DESCRIPTION: "Come all you bold detectives, a story I'll relate." Smith and Witty set out to capture Sontag and Evans. Witty is wounded and Smith flees. The outlaws flee. Many others are shot during the pursuit. Reporters are told to interview Mrs. Evans

AUTHOR: Eva Evans?

EARLIEST DATE: 1893 (Newspaper column by Ambrose Bierce)

KEYWORDS: outlaw police battle injury death prison

FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 661-662, "A Story [Evans and Sontag]" (1 text)

File: CAFS2661

Evelina

DESCRIPTION: "O, Evelina, O Evelina, Poor gal, I ain't seen her. O, Evelina, O, Evelina. She am a debil in dis town."

AUTHOR: unknown

EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)

KEYWORDS: separation nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Killion/Waller-ATreasuryOfGeorgiaFolklore, pp. 233-234, "Evelina" (1 short text)
Roud #18166

File: KiWi233E

Evelyn

DESCRIPTION: "She lived at home up on the mountain side... For many miles and miles all people knew Fair Evelyn...." A mountaineer and a rich man court her. She chooses the rich man; she and
her parents sneak to his home to avoid the mountaineer's vengeance
AUTHOR: unknown
EARLIEST DATE: 1933 (Cambiaire)
KEYWORDS: courting rejection money home family
FOUND IN: US(Ap)
REFERENCES (1 citation):
Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 41-42, "Evelyn" (1 text)
Roud #12638

NOTES [88 words]: This is thoroughly un-folk-like. Even if you ignore the fact that the rich city man,
and not the poor handsome mountaineer, gets the girl, there is the fact that the girl and her parents
agree, and the city man cares for the parents. And the poetry is lousy, and Cambiaire-
EastTennesseeWestVirginiaMountainBallads's seems to be the only version known. I rather
suspect that this was concocted to convince some love-sick girl that not *all* "old stories" end with
the girl marrying the poor fellow and living happily ever after. - RBW
File: Camb-41

Evening Sun Goes Down the West, The

DESCRIPTION: "The evening sun goes down the west, The birds sit nodding on the tree; All
nature now prepares to rest, But there's no rest prepared for me" ... "Guid nicht and joy be wi' ye a'
For this is my departing nicht"
AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan8)
KEYWORDS: emigration parting floatingverses
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1532, "The Evening Sun Goes Down the West" (1 text, 1 tune)
Roud #12955
ALTERNATE TITLES:
Guid-Nicht
NOTES [66 words]: The current description is all of the Greig/Duncan8 verse and part of the
chorus.
The chorus is the same as that of "Ye Lan's and Banks o' Bonny Montrose," which, as noted there,
is close to the usual first verse of "The Parting Glass" with lines transposed. - BS
In addition, the first verse is similar to "Farewell to Nova Scotia." I wonder if this isn't an assembly
of floating materials. - RBW
Last updated in version 2.5
File: GrD81532

Evening Train, The

DESCRIPTION: The singer hears laughter at the train depot, but he himself is crying as they put
the casket in the baggage coach. He and his child mourn the death of the child's mother
AUTHOR: Hank and Audrey Williams
EARLIEST DATE: 1949 (copyright)
KEYWORDS: death mother wife train
FOUND IN:
REFERENCES (1 citation):
Cohen-LongSteelRail, pp. 341-342, "The Evening Train" (1 text, 1 tune)
NOTES [32 words]: Even Cohen admits that this is not a traditional song; he included it mostly as a
demonstration of how old styles of song still came to be even after the hillbilly country boom was
over. - RBW
File: LSRai341

Ever of Thee

DESCRIPTION: "Ever of thee I'm fondly dreaming, Thy gentle voice my spirit can cheer." "Still in
thy heart thy form I cherish." "Ah, never till life and mem'ry perish, Can I forget how dear thou art to
me, Morn, noon, and night... Fondly I'm dreaming ever of thee."
Ever Since I Been a Man Full Grown

DESCRIPTION: "Ever since I been a man... a man full grown, I been skippin' and a-dodgin' for old Farmer Jones." The singer complains of the mules, the work, the lack of justice. He misses his woman, and tells the captain to count his men

AUTHOR: unknown
EARLIEST DATE: 1965 (recorded from J. B. Smith by Jackson)
KEYWORDS: prison work hardtimes nonballad floatingverses
FOUND IN: US(So)
REFERENCES (1 citation):
Jackson-WakeUpDeadMan, pp. 157-159, "Ever Since I Been a Man Full Grown" (1 text)
NOTES [42 words]: Jackson does not describe this as a recitation (he doesn't describe it at all), so I assume that it has a tune, though none is indicated. It seems to be a typical J. B. Smith production, with many floating verses combined with laments of his own. - RBW
Last updated in version 2.4
File: JDM157

Everett County Jail, The

DESCRIPTION: "In the prison cell we sit, Are we broken-hearted? Nyet. We're as happy and cheerful as can be." The singer tells workers to join together until "some day you'll make the laws." The singer calls upon the 65% of the population that is working class to unite

AUTHOR: Words: William Whalen
EARLIEST DATE: 1918 (IWW Songbook)
KEYWORDS: labor-movement prison
HISTORICAL REFERENCES:
Nov 5, 1916 - beginning of the armed conflict between authorities and the IWW in Everett, Washington. At least five IWW members and two deputies were killed; twenty or more were injured on each side; IWW casualties may have been higher
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 625-626, "The Everett County Jail" (1 text)
File: CAFS2625
Evergreen, The
DESCRIPTION: The singer finds an evergreen in Inishowen. "They are few and far between in
dear old Donegal." The thrush and blackbird sing there, near the river; "nothing can be seen, Like
the charming little valley that grows the evergreen"
AUTHOR: Charlie Harkin (source: McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)
EARLIEST DATE: 1987 (McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)
KEYWORDS: lyric bird Ireland
FOUND IN: Ireland
REFERENCES (1 citation):
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 23, "The Evergreen" (1 text, 1 tune)
NOTES [123 words]: This song is accurate about Donegal's trees, for good climatological reasons.
Ireland is fairly far north, but with a climate that is both wet and temperate due to the Gulf Stream --
and also rather cloudy. Evergreens are largely an adaption to dry, cold climates where there are
relatively few clouds: Their design is intended to gather maximum sun while losing relatively little
water. In a wet but cloudy climate, they are at a severe competitive disadvantage. A check of any
atlas with decent climate maps (I used Goode's World Atlas) will show that the southern and
eastern parts of the country are covered with deciduous forests. But Donegal, in the far northwest,
is dominated by heaths and moors; trees of any kind are rare. - RBW
File: McB1023

Every Day of the Week
DESCRIPTION: "I have to leave you Mama God knows I sure hate to go (x2), Had the blues so
long it made my poor heart so'." "The blues jumped the devil run the devil a solid mile (x2), Well the
devil set down and he cried like a new-born chile."
AUTHOR: Pink Anderson?
EARLIEST DATE: 1950 (recording, Pink Anderson)
KEYWORDS: separation Devil
FOUND IN: US(SE)
REFERENCES (1 citation):
Joyner-FolkSongInSouthCarolina, p. 101, "Every Day of the Week" (1 text)
Roud #21325
RECORDINGS:
Pink Anderson, "Every Day of the Week" (on Riverside RLP 12-611, 1950)
File: Joyn101

Every Good Ship
DESCRIPTION: "Every good ship has a" x, every x has y, "every young girl likes a young man"; the
fourth line hides a rhyme with y. For example: x is "poop deck", y is "bits" and the fourth line is "to
play with her"
AUTHOR: unknown
EARLIEST DATE: 1946 (Bronner/Eskin-FolksongAlivePart2)
KEYWORDS: ship sailor sex bawdy nonballad wordplay
FOUND IN: US(SW)
REFERENCES (1 citation):
Bronner/Eskin-FolksongAlivePart2 62, "Every Good Ship" (1 text, 1 tune)
Roud #23536
File: BrE2062

Every Hour in the Day
DESCRIPTION: "One cold freezing morning I lay this body down; I will pick up my cross and follow
the Lord All round my Father's throne. Every hour in the day cry holy, Cry holy, my Lord! ... Oh
show me the crime I've done." "Every hour in the night...."
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
Every Mail Day

DESCRIPTION: "Every mail day (x2) I gets a letter... O Son, come home, Lord, Lord, Son come home." "I couldn't read it... to keep from crying... to save my soul." "Oh Evaline, She got money 'cumulatin', Lord, Lord, I love that girl."

AUTHOR: unknown

EARLIEST DATE: 1933 (recording, Adie Corbin)

KEYWORDS: prison nonballad

FOUND IN: US(SE,So)

REFERENCES (2 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 173, "Mail Day" (1 text, 1 tune)


ST Wa173 (Partial)

Roud #7490

RECORDINGS:
Adie Corbin, "Every Mail Day" (AFS 178 B1, 1933)
(Elder) Sykes Jones, "Every Mail Day" (AFS 364 B, 1935)
J. B. Sutton, "Mail Day Blues" [excerpt?] (on USWarnerColl01)
Unidentified convict, Parchman Farm, Mississippi, "Every Mail Day" (AFS 1862 B, 1937)

CROSS-REFERENCES:
cf. "Goin' Home" (some verses)
cf. "Help Me to Raise Them" (some verses)

Every Night When the Sun Goes In

DESCRIPTION: "Every night when the sun goes in (x3), I hang down my head and mournful cry." The singer says she is leaving, and wishes the train would come to take her home. When her apron was low, he would follow her everywhere; now it is high, he ignores her

AUTHOR: unknown

EARLIEST DATE: 1918 (Cecil Sharp collection)

KEYWORDS: seduction suicide pregnancy betrayal

FOUND IN: US(Ap)

REFERENCES (5 citations):
Sharp-EnglishFolkSongsFromSouthernAppalachians 189, "Every Night when the Sun Goes In" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 149-150, "Every Night When the Sun Goes In" (1 text, 1 tune)
Fireside-Book-of-Folk-Songs, p. 120, "Every Night When the Sun Goes In" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 180, "Every Night When The Sun Goes In" (1 text)

DT, EVRYNITE*

Roud #3611

CROSS-REFERENCES:
cf. "Careless Love" (floating lyrics)

NOTES [27 words]: This is so close to "The Butcher Boy" that I was almost tempted to list them as one. The introductory theme of returning home, however, separates the songs. - RBW

Last updated in version 4.0

File: LxA149
**Every Time I Feel the Spirit**

DESCRIPTION: "Every time I feel the Spirit Moving in my heart, I will pray." The singer sees God speaking with fire and smoke, asks to be part of it, and is confident in God's care

AUTHOR: unknown

EARLIEST DATE: 1909 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: religious nonballad

FOUND IN: US(SE)

REFERENCES (5 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 169, "Ev'ry Time I Feel the Spirit" (1 text, 1 tune; p. 169 in the 1909 edition)
Curtis-Burlin-NegroFolkSongs-TheHamptonSeries (II), pp. 64, "O Ev're Time I Feel de Spirit" (1 text with variants, 1 tune with variants)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 257, "Every Time I Feel the Spirit" (1 text)
Warren-EveryTimeIFeelTheSpirit, p. 32, "Ev'ry Time I Feel the Spirit" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 360, "Every Time I Feel the Spirit" (1 text)

Roud #12358

RECORDINGS:
Marian Anderson, "Ev'ry Time I Feel de Spirit" [medley with "No Hiding Place"] (Victor 2032, 1940)
Birmingham Jubilee Quartet, "Every Time I Feel the Spirit" (Columbia 14176-D, 1926)
Famous Garland Jubilee Singers, "Everytime I Feel the Spirit" (Banner 32433/Romeo 5135, 1932; Conqueror 8358 [as Bryant's Jubilee Singers]; rec. 1931)
Fisk University Jubilee Singers, "Every Time I Feel the Spirit" (Columbia 562-D, 1926)
Golden Gate Jubilee Quartet, "Everytime That I Feel the Spirit" (Bluebird B-8328/Montgomery Ward M-8776, 1940; rec. 1939)
Golden Leaf Quartet, "Every Time I Feel the Spirit" (Brunswick 7050, 1929, rec. 1928)
Rev. H. B. Jackson, "Every Time I Feel the Spirit" (OKeh 8804, 1930; rec. 1929)
C. Mae Frierson Moore, "Every Time I Feel the Spirit" (Paramount 12323, 1925)
Morehouse Quartet, "Every Time I Feel the Spirit" (OKeh 40268, 1925; rec. 1923)
 Norfolk Jubilee Quartette, "Every Time I Feel the Spirit" (Paramount 12268, 1925)
Pace Jubilee Singers, "Everytime I Feel the Spirit" (Victor V-38019, 1929)
Plantation Jubilee Singers, "Everytime I Feel the Spirit" (Supertone 9300, 1929)
Richmond's Harmonizing Four, "Every Time I Feel the Spirit" (Decca 48108, rec. 1943)
James Garfield Smalls, "Singing is Good/Ebrytime I Feel de Sperit" (on USSeasIsland03)
Stalsby Family, "Every Time I Feel the Spirit" (Decca 5866, 1940)

File: FSWB360B

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**Everybody Ought To Make a Change**

DESCRIPTION: Every verse ends "Everybody, they ought to change sometime, because it's soon or late, we have to go down in that lonesome ground" See the notes for verses.

AUTHOR: unknown

EARLIEST DATE: 1938 (recording, Sleepy John Estes)

KEYWORDS: death nonballad religious

FOUND IN: US(SE)

RECORDINGS:
Eric Clapton, "Everybody Oughta Make A Change" (Warner Bros 92.9770-7, 1983)
Sleepy John Estes, "Everybody Oughta Make a Change" (Decca 7371, 1938); "Lonesome Ground" (on USChartersHeroes)
Son Lewis, "Everybody Ought To Make A Change" (on "Too Hot," Silk City CD LPD2035 (2014))
Dave Moore, "Everybody Ought To Make A Change" (on "Jukejoints & Cantinas," Red House RHR CD 06 (1992))

NOTES [102 words]: Verses on Estes's 1938 and 1962 recordings include "Change in the ocean, change in the deep blue sea, Take me back baby, find a change in me." "I changed my money, I changed my honey, I changed, babies, just to keep from being funny." and "I changed walk, I changed talk, I changed baby just to keep from being bought." The 1938 recording has "I changed home, I changed town, I changed baby, all way around" The 1962 recording ends "I changed my ways, I changed my days, I changed days just to sanctify all my ways." The late recordings I've heard made after Clapton's cover Clapton's words but not his style. - BS

Last updated in version 5.2
Everybody Wants to Know How I Died
DESCRIPTION: "Everybody wants to know, my Lord, How I died (3x), "Everybody wants to know how I died (x2)." "Carry my body (brother, ...) to the, graveyard (x3), Carry my body (brother, ...) to the graveyard. Everybody wants to know how I died"
AUTHOR: unknown
EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)
KEYWORDS: death nonballad religious burial
FOUND IN: West Indies(Bahamas)
REFERENCES (1 citation):
Edwards-BahamaSongsAndStories 15, "Ev'rybody Wants to Know" (1 text, 1 tune)
NOTES [12 words]: The description is based on the Edwards-BahamaSongsAndStories text. - BS
Last updated in version 4.2
File: Edw015

Everybody Who Is Living Has To Die
DESCRIPTION: Verse format: "(Every (body/liar/deacon) who is living's got to die, got to die)(x2)."
("The rich and the poor, the great and the small" or "The young and the old, the short and the tall")
"Everybody who is living's got to die, got to die"
AUTHOR: unknown
EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)
KEYWORDS: death nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 278-281, "Eb'rybody Who Is Libin' Got Tuh Die" (2 texts, 2 tunes)
NOTES [18 words]: The description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang but I do not repeat the dialect. - BS
Last updated in version 5.1
File: HPR279A

Everybody Works but Father
DESCRIPTION: Singer describes his father's indolence and the rest of the family's industry. Eventually his father takes a job while everyone else relaxes. Chorus: "Everybody works but Father, he hangs around all day... Everyone works around our house but my old man."
AUTHOR: (see NOTES)
EARLIEST DATE: 1905 (sheet music published by Helf & Hager)
LONG DESCRIPTION: Singer describes his father's indolence and the rest of the family's industry. Eventually his father takes a job to clean up Decatur St.; now he works while everyone else vacations. Chorus: "Everybody works but Father, he hangs around all day/Feet stretched out by the fire, smoking his pipe of clay/Mother takes in washing and so does sister Ann/Everyone works around our house but my old man"
KEYWORDS: work father family worker humorous
FOUND IN: US
REFERENCES (2 citations):
ADDITIONAL: Robert A. Fremont, editor, _Favorite Songs of the Nineties_, Dover Publications, 1973, pp. 78-81, "Everybody works but Father" (1 text, 1 tune, a copy of the published sheet music)
Peter Davison, _Songs of The British Music Hall_, Oak, 1971, pp. 208-210, "We All Go to Work But Father" (1 text, 1 tune)
Roud #4782
RECORDINGS:
Fiddlin' John Carson, "Everybody Works but Father" (OKeh 45056, 1926)
Billy Murray, "Everybody Works But Father" (Victor 4519, 1905)
Riley Puckett, "Everybody Works but Father" (Columbia 15078-D, 1926)
Bob Roberts, "Everybody Works But Father" (CYL: Edison 9100, 1905)
Unknown baritone, "Everybody Works But Father" (Busy Bee 1219, c. 1906)
Frank Wilson, "Everybody Works But Father" (Victor 4727, 1906)

SAME TUNE:
Everybody Works but Adam ("Everybody works but Adam, He sits 'round all day, Tearing up rebate checks") (NorthCarolinaFolkloreJournal, B. E. Washburn, "College Folklore at Chapel Hill in the Early 1900's," Vol. 3, No. 2 (Dec 1955), p. 29)

NOTES [49 words]: Early versions of this entry credited this song to Jean Havez, based presumably on the sheet music. Davidson, however, credits words to J. C. Heffron and music to Leslie Reed. Given the song's clear music hall connections, I incline to accept the latter attribution, but I can't prove it. - RBW

Last updated in version 6.1
File: RcEBWBF

Everybody's Gal is My Gal

DESCRIPTION: "Everybody's gal is my gal. My partner's gal is my gal too. If you ain't might keenful, I'll take 'er right away from you." "If you got a good gal, You better pin 'er to your side, 'Cause if she flags my train, I'm gonna let 'er ride."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: courting
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 438, "Everybody's Gal is My Gal" (1 short text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 438, "Everybody's Gal is My Gal" (1 tune plus text and extensive notes)

Roud #11778
File: Br3438

Everybody's Got to Be Tried

DESCRIPTION: "Now, it's everybody's got to be tried (x3), You got to go to judgment, you got to be tried." "Every sinner's got to be tried." "Now you take, every drunkard's got to be tried." "Every liar's got to be tried...."

AUTHOR: unknown
EARLIEST DATE: 1963
KEYWORDS: religious trial nonballad punishment
FOUND IN: US(SE)
Roud #5738
RECORDINGS:
Frank Proffitt, "Everybody's Got to Be Tried" (on FProffitt01)

File: RcEBGTBT

Everywhere I Go My Lord

DESCRIPTION: "Everywhere I go, Everywhere I go my Lord... Somebody's talkin' 'bout Jesus. Well my knees been acquainted with the hillside clay... And my head's been wet with the midnight dew"

AUTHOR: unknown
EARLIEST DATE: 1950 (recording, Dock Reed & Vera Hall Ward)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Courlander-NegroFolkMusic, p. 61, "(Somebody's Talking About Jesus)" (partial text); p. 247, "Everywhere I Go My Lord" (1 tune, partial text)
RECORDINGS:
Dock Reed & Vera Hall Ward, "Somebody's Talking About Jesus" (on NFMAla5) (on ReedWard01)

File: CNFM061A
Evil-Hearted Man

DESCRIPTION: "Well, I woke up this morning, I was feeling mighty bad, My baby said 'Good morning,' Hell, it made me so mad, Because I'm evil, well, evil-hearted me." He abuses the woman, not caring if she leaves, "'Cause I got forty-leven others If it comes to that."

AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: abuse abandonment
FOUND IN:
REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 77, "Evil-Hearted Man" (1 text)
DT, EVILMAN*
File: FSWB077B

Ewie Wi' the Crookit Horn

DESCRIPTION: In praise of the ewie -- "a' wha kent her could hae sworn Sic a ewie ne'er was born, Hereabouts or far awa'." All who knew the ewie (i.e. a still) loved her products -- but now she is missing or dead, (taken by revenuers)

AUTHOR: unknown
EARLIEST DATE: 1803 (_Scots Musical Museum_, #293)
KEYWORDS: drink animal separation
FOUND IN: Britain(Scotland(Aber))
REFERENCES (5 citations):
Whitelaw-BookOfScottishSong, p. 88, "The Ewie" (1 text)
Kennedy-FolksongsOfBritainAndIreland 271, "The Ewie Wi' the Crookit Horn" (1 text+1 in appendix, 1 tune)
Porter/Gower-Jeannie-Robertson-EmergentSinger TransformativeVoice #19, pp. 143-144, "Yowie Wi' the Crookit Horn" (1 text, 1 tune)
DT, CROKHORN*
ADDITIONAL: James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume III, #293, p. 302, "The Ewie wi' the Crookit Horn" (1 text, 1 tune)
Roud #2140
RECORDINGS:
Lucy Stewart, "The Ewie wi' the Crookit Horn" (on FSB10)
CROSS-REFERENCES:
cf. "Blockader's Trail" (subject)
cf. "The Moonshine Can" (subject)
cf. "The Black Stripper" (subject, theme)
ALTERNATE TITLES:
Yowie Wi' the Crookit Horn
NOTES [103 words]: This humorous song seems innocent enough, but the Rev. John Skinner found its subtle meanings sufficiently problematic that he produced a "clean" version about an actual sheep! This found its way into print before most of the versions about the illicit still, but there can be little doubt about which is older. - RBW
Porter/Gower-Jeannie-Robertson-EmergentSinger TransformativeVoice report that "Lucy Stewart ... was quite definite about the ewie's being a pot still" (p. 144), the ewe being a nickname for a still. - DGE
See John Skinner, Songs and Poems (Peterhead, 1859), pp. 67-70, "The Ewie Wi' the Crookit Horn." - BS
Last updated in version 5.3
File: K271

Ewing Brooks (Maxwell's Doom) [Laws E12]

DESCRIPTION: The singer, Ewing Brooks, departs England and assumes the name [Walter] Maxwell in America. He murders a man out of petty jealousy, then flees west, ending in New Zealand. Extradited to the U.S., he is condemned to die despite his family's plea

AUTHOR: unknown
EARLIEST DATE: 1930 (Randolph)
KEYWORDS: exile homicide execution
HISTORICAL REFERENCES:
1885 - Hugh M. Brooks, who used the name Walter Lennox Maxwell, murders Charles Arthur Preller
Aug 10, 1888 - Execution of Brooks (apprehended after fleeing to New Zealand)
FOUND IN: US(So)
REFERENCES (6 citations):
Laws E12, "Ewing Brooks (Maxwell's Doom)"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 413-415, "Maxwell's Doom" (2 texts)
Randolph 156, "Ewing Brooks" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 148-151, "Ewing Brooks" (1 text, 1 tune -- Randolph's 156)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 374, "Maxwell's DOom" (1 text)
DT 690, EWNBROK
Roud #890
CROSS-REFERENCES:
cf. "Charles Guiteau" [Laws E11] (tune & meter) and references there
File: LE12

**Excel, The**

DESCRIPTION: "Being on a Sunday morning when the wind did roar and rage There was twenty-two of the Excel crew met with a watery grave; There was men, women and children stood on her quarter deck, When a heavy sea broke over her and swept them from the wreck"

AUTHOR: unknown
EARLIEST DATE: 1977 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: death sea ship storm wreck
HISTORICAL REFERENCES:
Oct 11, 1885 - Excel is wrecked at Black Island, Labrador, "with a loss of about twenty-two men, women and children" (Lehr/Best-ComeAndIWillSingYou, Northern Shipwrecks Database)
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 34, "The Excel" (1 text, 1 tune)
Roud #26121
NOTES [78 words]: Lehr/Best-ComeAndIWillSingYou quotes a news story describing the loss - BS
According to Shannon Ryan, *The Ice Hunters: A History of Newfoundland Sealing to 1914*, Breakwater Books, 1994, p. 318, the gale of October 10-12, 1885, was ""Probably the greatest recorded disaster" in the Newfoundland fisheries; it "wrecked between 70 and 80 vessels on the Labrador coast, taking the lives of about 70 men, women and children and leaving 1,500 to 2,000 people destitute." - RBW
Last updated in version 6.1
File: LeBe034

**Exciseman in a Coal Pit, The**

DESCRIPTION: An exciseman gets drunk on smugglers' liquor. He falls into a coal pit and colliers lower him underground. He wakes and meets a collier he thinks is the Devil. He promises to reform if returned from Hell, and for a guinea is returned above-ground.

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan2)
KEYWORDS: disguise mining drink Hell humorous Devil
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan2 282, "The Exciseman in a Coal Pit" (1 text, 1 tune)
Roud #5854
NOTES [49 words]: For the theme of gauger/exciseman as fool see "The Private Still." - BS
The other theme, of impersonating the Devil to set someone straight, occurs in "Kate and Her Horns" [Laws N22]. - RBW
An exciseman is one who collects alcohol taxes and enforces the law on people who don't pay those taxes. - BS
Execution of Five Pirates for Murder

DESCRIPTION: A broadside with both text about the execution and a poem: "Is there not one spark of pity, For five poor unhappy men, Doomed, alas! in London City...." They showed no pity. Now they pay the price for their piracy on the "Flowery Land"

AUTHOR: unknown
EARLIEST DATE: 1864 (broadside, according to Frank-NewBookOfPirateSongs)
KEYWORDS: pirate execution burial
HISTORICAL REFERENCES:
Feb 22, 1864 - Execution of the five pirates at Old Bailey
FOUND IN:
REFERENCES (2 citations):
Frank-NewBookOfPirateSongs 83, "The Execution of Five Pirates" (1 text, including the broadside preface: un-numbered but on p. 107 in the first edition)
Palmer-OxfordBookOfSeaSongs 121, "Execution of Five Pirates for Murder" (1 text)
Roud #V30206

Execution of Frederick Baker, The

DESCRIPTION: "You tender mothers pray give attention To these few lines I will now relate, From a dreary cell to you I mention" how Frederick Baker met his fate. He lured Fanny Adams away and killed her. He is condemned to die; the writer wonders what he was thinking

AUTHOR: unknown
EARLIEST DATE: 1867 (Browne-FolkSongsOfOldHampshire)
KEYWORDS: homicide execution children
HISTORICAL REFERENCES:
Aug 27, 1867 -- Murder and dismemberment of eight-year-old Fanny Adams by Frederick Baker. Baker was hanged later in the year.

Execution of Michael Fagan, The

DESCRIPTION: Joe Brady and Dan Curley have been executed. Michael Fagan is to be executed at Kilmainham Jail. "That vile informer Carey ... In high renown in some foreign town" will be followed by the widow's curse. Fagan bids friends adieu and prays God for mercy

AUTHOR: unknown
EARLIEST DATE: 1887 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: execution homicide betrayal Ireland
HISTORICAL REFERENCES:
The Phoenix Park murders (source: primarily Zimmerman-SongsOfIrishRebellion, pp. 62, 63, 281-286.)
May 6, 1882 - Chief Secretary Lord Frederick Cavendish and the Under Secretary Thomas Henry Burke are murdered by a group calling themselves "The Invincible Society."
January 1883 - twenty seven men are arrested. James Carey, one of the leaders in the murders, turns Queen's evidence. Six men are condemned to death, four are executed (Joseph Brady is hanged May 14, 1883; Daniel Curley is hanged on May 18, 1883), others are "sentenced to penal servitude," and Carey is freed and goes to South Africa.
July 29, 1883 - Patrick O'Donnell kills Carey on board the "Melrose Castle" sailing from Cape Town to Durban.
Dec 1883 - Patrick O'Donnell is convicted of the murder of James Carey and executed in London
(per Leach-FolkBalladsSongsOfLowerLabradorCoast)
FOUND IN: Ireland
REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion, p. 28, "Lines Written on the Execution of Michael Fagan" (1 fragment)
Roud #V16940
BROADSIDES:
Bodleian, Harding B 26(366), "Lines Written on the Execution of Michl. Fagan" ("Thrice has the English hangman sailed thro' Dublin bay"), unknown, n.d.
CROSS-REFERENCES:
cf. "The Phoenix Park Tragedy" (subject: the Phoenix Park murders) and references there
NOTES [68 words]: Zimmerman-SongsOfIrishRebellion p. 62: "The Phoenix Park murders and their judicial sequels struck the popular imagination and were a gold-mine for ballad-writers: some thirty songs were issued on this subject, which was the last great cause to be so extensively commented upon in broadside ballads."
Zimmermann p. 28 is a fragment; broadside Bodleian Harding B 26(366) is the basis for the description. - BS
Last updated in version 5.1
File: BrdExMiF

Execution of Robert Schramle, The
DESCRIPTION: "Not a bark was heard, not a warning note, As we o'er to the calaboose hurried."
The vigilantes break into the prison, take the prisoner, hang him, and "left him alone with the devil"
AUTHOR: unknown
EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)
KEYWORDS: homicide prison execution
FOUND IN: US
REFERENCES (2 citations):
Burt-AmericanMurderBallads, p. 169, (no title) (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 592, "Lay of the Vigilantes" (1 text)
NOTES [62 words]: Burt-AmericanMurderBallads connects this with the execution in Colorado of Robert Schramle, accused of killing Henry Thiede on October 11, 1877, but there is no supporting evidence in the song that I can see. (To be fair, there is no counter-evidence, either.) If Burt-AmericanMurderBallads's connection is correct, the vigilante execution took place on December 9, 1877. - RBW
Last updated in version 2.7
File: Burt169

Exile of Erin (I), The
DESCRIPTION: "There came to the beach a poor exile of Erin." He looks across the ocean toward Erin, mourns for his lost country and remembers "friends who can meet me no more." He thinks of his family. "Erin, an exile, bequeaths thee his blessing"
AUTHOR: probably Thomas Campbell (1777-1844) (but see the note re broadside shelfmark L.C.Fol.70(118a))
EARLIEST DATE: 1805 (according to Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: homesickness exile Ireland patriotic
FOUND IN: Ireland US(MW)
REFERENCES (5 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 41, "The Exile of Erin" (1 text)
Moylan-TheAgeOfRevolution-1776-1815 126, "The Exile of Erin" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 22, "The Exile of Erin" (1 fragment, 1 tune); p. 275 (a reprint of the Alex Mayne broadside)
Dean-FlyingCloud, pp. 53-54, "Exile of Erin" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 115, "The Exile of Erin" (1 text)
Roud #4355
BROADSIDES:
Bodleian, Harding B 28(38), "The Exile of Erin", W. Armstrong (Liverpool), 1820-1824; also 2806
Exile's Farewell, The

DESCRIPTION: "Adieu! my own dear Erin, Receive my fond, my last adieu!" The singer recalls the "fields where heroes bounded," but "the Minstrels mournful story... Now drops a tear at Erin's name." The singer sends his blessing and hopes for better times

AUTHOR: unknown

EARLIEST DATE: 1964 (Anderson-FarewellToOldEngland); Anderson estimates his broadsides as c. 1800

KEYWORDS: transportation Ireland

FOUND IN:

REFERENCES (1 citation):
Anderson-FarewellToOldEngland, pp. 105-106, "The Exile's Farewell" (1 text, 1 tune)

File: AnFa105

Exiled Crofter's Lament, The

DESCRIPTION: "We're awa, we're awa frae the auld country, To a far awa land, far o'er the sea." "In the wee crofter's garden... nae crofters' families appear on the scene... They are chased ower the ocean that sportsmen may reign." The singer wishes he were home

AUTHOR: unknown

EARLIEST DATE: 1930 (Ord-BothySongsAndBallads), reportedly from a Canadian book published 1812

KEYWORDS: home separation emigration

FOUND IN:

REFERENCES (1 citation):
Ord-BothySongsAndBallads, p. 366, "The Exiled Crofter's Lament" (1 text)

Roud #4597

NOTES [20 words]: Obviously a composed item about the Highland Clearances, and probably not traditional -- but surprisingly effective. - RBW

File: Ord366

Exiled Irishman's Lament, The (The Exiles of Erin)

DESCRIPTION: "Green were the fields where my forefathers dwelt," but the lease expires and the
singer is forced to leave. His home burns though he obeys the law. "I supported old Ireland... We have numbers, and numbers do constitute pow'r -- Let us will to be free".

**AUTHOR:** George Nugent Reynolds (source: Moylan-TheAgeOfRevolution-1776-1815)

**EARLIEST DATE:** before 1804 (._Paddy's Resource_, according to Moylan-TheAgeOfRevolution-1776-1815)

**KEYWORDS:** exile Ireland patriotic home

**FOUND IN:**

**REFERENCES (2 citations):**
O'Connor-OldTimeSongsAndBalladOfIreland, p. 100, "The Exiles of Erin" (1 text)
Moylan-TheAgeOfRevolution-1776-1815 25, "The Exiled Irishman's Lamentation" (1 text, 1 tune)

**Roud #13387**

**BROADSIDES:**
Bodleian, Harding B 18(150), "Erin Go Bragh!" ("Green was the fields where my forefathers dwelt"), H. De Marsan (New York), 1864-1878 [same as LOCsinging sb10111b]

**LOCsinging, sb10111b, "Erin Go Bragh!" ("Green was the fields where my forefathers dwelt"), H. De Marsan (New York), 1864-1878 [same as Bodleian Harding B 18(150)]

**CROSS-REFERENCES:**
cf. "Slieve Gallen Braes" (theme)
cf. "Song of the Nantucket Mariner" ("dear native isle" motif)

**NOTES [38 words]:** Broadside LOCsinging sb10111b and Bodleian Harding B 18(150): H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

*Last updated in version 4.2*

**File:** OCon100

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**Exiles of New Zealand, The**

**DESCRIPTION:** "We're off to bright Australia, Far o'er the singing waves. Why should men live in Maoriland, To be forever Slaves?" New Zealand is beautiful, but why live in a land of gold "if there is naught for me?" Pirates rule the nation, so the singer is leaving

**AUTHOR:** "A. D." (possibly Arthur Desmond?)

**EARLIEST DATE:** 1890 (Auckland "New Zealand Observer," according to Bailey/Roth-ShantiesByTheWay-NZ)

**KEYWORDS:** emigration New Zealand Australia gold hardtimes

**FOUND IN:**

**REFERENCES (2 citations):**
Bailey/Roth-ShantiesByTheWay-NZ, pp. 80-81, "The Exiles of New Zealand" (1 text)
Garland-FacesInTheFirelight-NZ, pp. 278-279, "(Exiles of New Zealand)" (1 text)

**File:** BaRo080

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**Express Office, The (He Is Coming to Us Dead)**

**DESCRIPTION:** An old man enters the express office and enquires after his boy. Told that this is not the train depot, the man points out "He's coming in a casket, sir, He's coming to us dead." His mother had expected just that result "when he joined the boys in blue."

**AUTHOR:** Gussie L. Davis (1863-1899)

**EARLIEST DATE:** 1899 (copyright)

**KEYWORDS:** soldier death burial corpse train family

**FOUND IN:** US(So) Canada(Newf)

**REFERENCES (6 citations):**
Cohen-LongSteelRail, pp. 300-303, "He's Coming to Us Dead" (1 text, 1 tune)
Randolph 696, "The Express Office" (3 texts, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 458-460, "The Express Office" (1 text, 1 tune -- Randolph's 696A)
Abrahams/Riddle-ASingerAndHerSongs, pp. 18-20, "The Boys in Blue" (1 text, 1 tune)
Owens-TexasFolkSongs-ted, pp. 275-277, "The Boys in Blue" (1 text, 1 tune)

**DT, COMEDEAD* CMNGDEAD**

**Roud #3513**

**RECORDINGS:**

[G. B.] Grayson & [Henry] Whitter, "He Is Coming To Us Dead" (Victor 21139, 1927; on
GraysonWhitter01); (Gennett, unissued, 1927)
Wade Mainer, "He Is Coming To Us Dead" (King 585)
New Lost City Ramblers, "He Is Coming To Us Dead" (on NLCR14, ClassRR)
Francis O'Brien, "The Boys in Blue" (on MUNFLA/Leach)
Molly O'Day, "A Hero's Death" (Columbia 20441, 1948)

ALTERNATE TITLES:
The Boy in Blue
The Boys in Blue

NOTES [70 words]: Cohen notes that the tune sung by G. B. Grayson (which is now more or less the standard) is not the same as the original Davis tune, with a 32-bar verse and a 16-bar chorus, compared to Grayson's 8-bar tune with no chorus. He speculates that Davis may simply have been rewriting an existing piece, perhaps from the Civil War.

For brief background on composer Gussie L. Davis, see the notes to "The Baggage Coach Ahead."

- RBW

Last updated in version 4.3

File: R696

Eye-ball, Eeball

DESCRIPTION: Rhyme for counting time or selecting a person: "Eye-ball, eeball, Baldheaded, skeeball, All hid--?"

AUTHOR: unknown

EARLIEST DATE: 1948 (NorthCarolinaFolkloreJournal)

KEYWORDS: playparty food

FOUND IN: US(SE)

REFERENCES (1 citation):

Roud #21857

File: NCF1013B

Eyes of Texas, The

DESCRIPTION: "The eyes of Texas are upon you All the live-long day. The eyes of Texas are upon you, You cannot get away. Do not think you can escape them From night till early in the morn. The eyes of Texas are upon you Till Gabriel blows his horn."

AUTHOR: Words: John Lang Sinclair

EARLIEST DATE: 1918 (University of Texas Community Songbook)

KEYWORDS: parody nonballad

FOUND IN:

REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 42, "The Eyes of Texas" (1 text)
Fuld-BookOfWorldFamousMusic, p. 309, "I've Been Working on the Railroad -- (The Eyes of Texas)"

CROSS-REFERENCES:
cf. "I've Been Working on the Railroad" (tune)
SAME TUNE:
The Nose of Oklahoma Smells You (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 248)

NOTES [30 words]: Fuld reports that this text was written by Sinclair in 1903 for use in a minstrel show. The text was inspired by a remark by University of Texas President William L. Prather. - RBW

File: FSWB042B

Eyesight to the Blind

DESCRIPTION: Singer says his lover is so pretty and fine, and the way she walks ... When she "starts loving" she "brings eyesight to the blind," "the deaf and dumb begin to talk," "man in the next room dying, stopped dying and held up his head"
Eynsham Poaching Song (Southrop Poaching Song)

DESCRIPTION: "Three Eynsham/Southrop chaps went out one day" to hunt hare and pheasant. They meet other poachers and their "spaniel put up a hare." They are chased by a keeper and escape swimming over Cassington/Hathrerop Brook.

AUTHOR: unknown
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)
KEYWORDS: poaching escape hunting animal bird dog
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, p. 150, "Southrop Poaching Song" (also Williams-Wiltshire-WSRO Wt 347); Williams-FolkSongsOfTheUpperThames, p. 151, "Eynsham Poaching Song" (also Williams-Wiltshire-WSRO Ox 256) (2 texts)
Roud #1268
File: WT150

Ezekiel in the Valley

DESCRIPTION: Each verse has (the leader sing a line "Ezekiel in the valley/Ezekiel, Ezekiel/Ezekiel, won't you answer/These bones going to rise again;" a chorus moans in reply) (3x), and all sing "Time draws near"

AUTHOR: unknown
EARLIEST DATE: 1964 (USSealsIsland01)
KEYWORDS: religious Bible nonballad
FOUND IN: US(SE)
RECORDINGS:
Moving Star Hall Singers, "Ezekiel in the Valley" (on USSealsIsland01) [two versions]
CROSS-REFERENCES:
cf. "Dem Bones" (theme)
cf. "Dese Bones Gwine to Rise Again" (theme)
cf. "I Saw the Light from Heaven" ("Dry Bones" (I)) (theme)
NOTES [175 words]: The two versions use similar tunes. The "moan" in one case is a hum, and in the other "Oh." Both, either in the text or comment by the singers, refer to "head's on the neck bone." The Biblical reference is to Ezekiel 37.1-14 in which God asks Ezekiel, "can these bones live?" and Ezekiel answers "Lord God, thou knowest," and Ezekiel is told to prophesy that the bones will rise and that the Lord will "have opened your graves ... and I shall place you in your own land" [King James]. The hymn replays God's call on Ezekiel, Ezekiel's [reluctant] response and prophesy: "time draws near."

Like so many of the hymns recorded by the Carawans in the Sea Islands, "Ezekiel in the Valley" is sung in the part of the service that, among Spiritual Baptists, would be occupied by hymns like those in Sankey and Moody. "Sankeys" are missing in the book, Carawan/Carawan-AintYouGotARight, and the Folkways Recordings, BeenStorm1 and USSealsIsland01. However, in USSealsIsland02, recording part of an actual watch, Sankeys and songs from other hymn books dominate. - BS
Last updated in version 4.0
File: RcEzeIVa

Ezekiel Saw the Wheel

DESCRIPTION: "Ezekiel saw the wheel, Way up in the middle of the air... And the big wheel
(run/turn) by faith, and the little wheel (run/turn) by the grace of God. (There's) a wheel in a wheel, Way in the middle of the air."

AUTHOR: unknown

EARLIEST DATE: 1909 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: religious Bible nonballad

FOUND IN: US

REFERENCES (8 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 60-61, "Ezekiel Saw de Wheel" (1 text, 1 tune; pp. 164-165 in the 1909 edition)
Courlander-NegroFolkMusic, p. 52, (no title) (1 text, probably partial)
Sandburg-TheAmericanSongbag, pp. 488-492, "Ezekiel, You and Me" (1 heavily composite text, 1 composite tune; the first verse is "Ezekiel Saw the Wheel," the second is from "Keep A-Inchin' Along," the third is "Standing in the Need of Prayer," the fourth is "Chilly Water" [Roud #15312], the last probably derived from "Sowing on the Mountain")
Warren-EveryTimeIFeelTheSpirit, pp. 34-35, "Ezekiel Saw the Wheel" (1 text. 1 tune)
Messerli-ListenToTheMockingbird, pp. 30, "Ezekiel Wheel" (1 text)
Silber/Silber-FolksingersWordbook, p. 357, "Ezekiel Saw The Wheel" (1 text)
NorthCarolinaFolkloreJournal, Portia Naomi Crawford, "A Study of Negro Folk Songs from Greensboro, North Carolina and Surrounding Towns," Vol. XVI, No. 2 (Oct 1968), pp. 98-100, "Well, Don't You Want to Take a Ride" (1 text, 1 tune, clearly inspired by this although it may have taken on parts of another song)
Roud #12241

RECORDINGS:
Biddle University Quartet, "Ezekiel Saw de Wheel" (Pathe 22400, 1920/Perfect 11225, 1925)
Elkins-Payne Jubilee Singers, "Ezekiel Saw de Wheel" (OKeh 40250, 1925; rec. 1924)
Fisk University Jubilee Quartet, "Ezekiel Saw de Wheel" (Columbia A3370, 1921; Silvertone 3283 [as Border Male Quartet], n.d.; rec. 1920)
Hall Johnson Negro Choir, "Ezekiel Saw de Wheel" (Victor 36020, 1930)
Hampton Institute Quartette, "Exekiel Saw de Wheel" (Musicraft 232, prob. 1939)
Norfolk Jubilee Quartette, "Ezekiel Saw de Wheel" (Paramount 12217, 1924)
Pace Jubilee Singers w. Hattie Parker, "Ezekiel Saw De Wheel" (Victor 21582, 1928)
Paul Robeson & Lawrence Brown, "Ezekiel Saw de Wheel" (Victor 20604, 1927)
West Virginia Collegiate Institute Glee Club, "Ezekiel Saw de Wheel" (Brunswick 3498, 1927; Supertone S-2126 [as Harmony Glee Club], 1930)

CROSS-REFERENCES:
cf. "Rock, Chariot, I Told You to Rock"
cf. "John Done Saw That Number"
cf. "A Wheel in a Wheel" (theme)
cf. "I Wouldn't Mind Dying" (Ezekiel's wheel theme)

NOTES [138 words]: This is based on Ezekiel's vision in Ezekiel 1. The "wheel" is first mentioned in 1:15, and the "wheel in a wheel" in 1:16. As far as I know, there is no disagreement about the interpretation of the word "wheel" -- although interpreters disagree whether the wheels looked like "beryl" or "topaz."

The text of verse 16 is somewhat uncertain; NRSV reads the verse as "As for the appearance of the wheels and their construction: their appearance was like the gleaming of beryl; and the four had the same form, their construction being somewhat like a wheel within a wheel." But the original Septuagint (LXX) Greek translation omits "and their construction." Many textual critics think the Greek is original here, and the Hebrew text underlying the King James Bible wrong, but the writer of this song surely did not know that. - RBW

Last updated in version 6.1
File: CNFM052

Face on the Barroom Floor, The

DESCRIPTION: A drunk enters a bar; he tells his story in exchange for drink. He was a painter, but his girlfriend saw a portrait he was painting, and took up with the fellow, then died. The singer turned to drink; he offers to draw her face on the floor, and dies
Factor's Garland, The [Laws Q37]

DESCRIPTION: The factor shows his kindness by paying for a dead man's burial and paying the fee of a girl who would otherwise be hanged. It is eventually revealed that the girl is a king's daughter. After many complex adventures, he marries the girl; they have a son.

AUTHOR: unknown

EARLIEST DATE: 1725 (A Collection of Old Ballads Vol III)

KEYWORDS: rescue marriage money royalty

FOUND IN: Britain(Scotland(Aber)) US(NE,SE,So)

REFERENCES (10 citations):
- Laws Q37, "The Factor's Garland"
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #120, pp. 1-2, "The Factor's Garland" (1 text)
- Greig/Duncan5 1062, "The Factor's Garland" (2 texts)
- Flanders/Onley-BalladsMigrantInNewEngland, pp. 154-162, "The Factor's Song" (1 text, 1 tune)
- Flanders/Brown-VermontFolkSongsAndBallads, pp. 81-82, "The Factor's Garland" (1 text, 1 tune)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 60, "The Turkish Factor" (1 text)
- Huntington-SongsTheWhalemenSang, pp. 268-271, "The Turkey Factor in Foreign Parts" (1 text)

(source notes only)

DT 545, FACTRSNG


Roud #572

BROADSIDES:
- Bodleian, Harding B 1(61), "The Turkey Factor" ("Behold here is a ditty, 'tis true and no jest"), J. Evans (London), 1780-1812; also Harding B 1(62), "The Turkey Factor"

CROSS-REFERENCES:
- cf. "The Wand'ring Lady" (tune, per _A Collection of Old Ballads Vol III_)

ALTERNATE TITLES:
- The Factor

NOTES [73 words]: There may be a slight hint in here of the Apocryphal/Deuterocanonical book of Tobit, which is also motivated by the generosity of the hero in burying the dead. But, if so, it's come a long way. - RBW

re A Collection of Old Ballads Vol III: Ambrose Philips, whose name does not appear in the text is
Factory Girl (I), The

DESCRIPTION: The singer sees a beautiful girl, an orphan who works in a factory (linen mill). He courts her, but she must leave to go to work. He offers to marry her. She again rejects him. She eventually marries well -- perhaps to the singer, perhaps to a squire

AUTHOR: unknown

EARLIEST DATE: 1906 (Gardiner); before 1839 (broadside, Bodleian Bod11415 Harding B 11(1109))

KEYWORDS: love courting beauty marriage money orphan factory technology

FOUND IN: Ireland Britain(England(South)) Canada(Newf)

REFERENCES (10 citations):
Kennedy-FolksongsOfBritainAndIreland 221, "The Factory Girl" (1 text, 1 tune)
Williams-Wiltshire-WSRO Mi 563, "Factory Girl" (1 text)
Purslow-TheConstantLovers, p. 29, "The Factory Girl" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H127, p. 368, "The Factory Girl" (1 text, 1 tune)
Morton-FolksongsSungInUlster 19, "The Factory Girl" (1 text, 1 tune)
Morton/Maguire-ComeDayGoDayGodSendSunday 41, pp. 129-130,171-172, "The Factory Girl" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 157, "The Factory Girl" (2 texts, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 23, "The Factory Girl" (1 text, 1 tune)
DT, FACTGIRL* FACTGRL2

ADDITIONAL: Richard Hayward, Ireland Calling (Glasgow, n.d.), p. 7, "The Factory Girl" (text, music and reference to Decca F-3125 recorded Aug 12, 1932)

Roud #1659 and 30120

RECORDINGS:
Margaret Barry, "The Factory Girl" (on IRMBarry-Fairs)
Bill Cassidy, "The Factory Girl" (on IRTravellers01)
Mrs. Ghaney, "The Country Girl" (on MUNFLA-Leach)
Sarah Makem, "The Factory Girl" (on Voice10)

BROADSIDES:
Bodleian, Bod11415 Harding B 11(1109), "The Factory Girl" ("The sun was just rising one May-day morning"), J. Catnach (London), 1813-1838; also Bod6958 Harding B 20(96), Bod11475 Harding B 11(1110), Bod11485 Harding B 11(1120), Bod8446 Harding B 11(191), Bod9820 Firth c.18(222), "The Factory Girl"; Bod9819 Firth c.18(221), Bod16377 Harding B 20(206), "The Fortunate Factory Girl"

NOTES [270 words]: OCroinin/Cronin-TheSongsOfElizabethCronin does not end so well for the suitor. The factory girl tells him to "go marry a lady" and leaves him to wander "in some deep valley, where no one shall no me, I'll mourn for the sake of my factory-maid."

The date and master id (GB-4733-1) for Hayward’s record is provided by Bill Dean-Myatt, MPhil. compiler of the Scottish National Discography.

Steve Roud splits the MUNFLA-Leach "The Country Girl" text from "The Factory Girl." There is a Bodleian broadside -- Bod17337 Harding B 19(119b) "The Blooming Goddess. Or Country Girl" ("The sun was just rising on fine Monday morning") -- that may be the source for the MUNFLA-Leach text. Unfortunately, the text of that broadside is not available online. The question is whether or not that text would have been different enough from "The Factory Girl" broadsides to warrant being split from them. The "blooming goddess" phrase of its title is also in "The Factory Girl": "This blooming young goddess the factory girl."

Putting the broadside versions aside, the significant differences between MUNFLA-Leach and "The Fortunate Factory Girl" broadside, dropped lines aside, are the line:
MUNFLA/Leach: In yonder green valleys their works to begin
Bodleian Bod9819 Firth c.18(221): To yonder large village their work to begin

and the substitution of "counteree girl" for "Factory Girl," as in
MUNFLA/Leach-TheBalladBook: That bloomin' young goddess that counteree girl.
Bodleain Bod9819 Firth c.18(221): This blooming young goddess, the Factory Girl
Faded Coat of Blue

DESCRIPTION: "My brave boy sleeps in his faded coat of blue, In a lonely grave unknown lies that heart that beat so true." Dying, he bids farewell to mother. The singer is confident they will meet in heaven "Where a robe of white is given for a faded coat of blue."

AUTHOR: J. H. McNaughton

EARLIEST DATE: 1865 (sheet music published by Penn & Remington, Buffalo, NY)

KEYWORDS: Civilwar death farewell

FOUND IN: US(Ro,So) Britain(Scotland(Aber))

REFERENCES (8 citations):

Hudson-FolksongsOfMississippi 126, pp. 266-267, "The Faded Coat of Blue" (1 text)
Hubbard-BalladsAndSongsFromUtah, #152, "In His Faded Coat of Blue" (1 text, 1 tune)
Greig/Duncan1 104, "The Faded Coat of Blue" (4 texts, 4 tunes)
Silber-SongsOfTheCivilWar, pp. 161-163, "The Faded Coat of Blue" (1 text, 1 tune)
Hill-PoemsAndSongsOfTheCivilWar, pp. 227-228, "The Faded Coat of Blue" (1 text)
Heart-Songs, pp. 26-27, "The Faded Coat of Blue" (1 text, 1 tune)
Wolf-AmericanSongSheets, #587, p. 39, "The Faded Coat of Blue" (1 reference)

DT, FADECOAT*

ST HCW227 (Full)

Roud #4293

RECORDINGS:


Buell Kazee, "Faded Coat of Blue" (Brunswick 206/Brunswick 3802, 1928; Supertone S-2045, 1930)

John Thomas, "Faded Coat of Blue" (on MUNFLA/Leach)

SAME TUNE:

Thiry Cents a Day ("In a dim-lighted chamber a dying maiden lay, The tide of her pulses was ebbing fast away") (Foner, p. 162)

ALTERNATE TITLES:

The Coat of Blue

NOTES [89 words]: Written during the Civil War (or so I've heard, though I've also seen claims that it's a Spanish-American war song), this was apparently collected by A. P. Carter and recorded by the Carter Family in 1934. I know of no other collection in tradition. - RBW

[As far as the Carters' being the only collection in tradition -- doesn't Buell Kazee count? His record was issued made and issued in 1928, or six years before the Carter Family's. - PJS

And, of course, we can now add Hudson-FolksongsOfMississippi's and Grieg's versions. - RBW

Last updated in version 6.0

File: HCW227

Faded Flowers

DESCRIPTION: "I've been gathering wild flowers on the hillside To wreathe upon your brow. But so long you've kept me waiting They ate dead and faded now." When he loved her, she turned him loose; now she wants him back, but he loves another. She will remain true

AUTHOR: unknown

EARLIEST DATE: 1910 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: love abandonment return loneliness flowers

FOUND IN: US(So)

REFERENCES (1 citation):

Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 216-217, "Faded Flowers" (1 text)

Roud #6983

CROSS-REFERENCES:

cf. "Parting Words" (floating lyrics)

NOTES [51 words]: According to Edwin Wolf 2nd, American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870, Library Company of Philadelphia, 1963, p. 39, there are at least
two Civil War era broadsides with this title, with first list "The flowers I saw in the wild wood"; they do not list an author or date. - RBW

Last updated in version 3.5
File: Beld216

Fadgel Hizzy, The

DESCRIPTION: The singer sees young men busy courting: putting hair powder on their hair to court the "fadgel hizzy." Stir her up, keep her busy, hold her gown "for she's a fine fadgel hizzie"

AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)
KEYWORDS: courting
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
Lyle-Andrew-CrawfurdsCollectionVolume2 151, "The Fadgel Hizzy" (1 fragment)
Roud #15108
NOTES [301 words]: Lyle-Andrew-CrawfurdsCollectionVolume2 glossary translates "fadgel hizzy" as "fat hussy."
This appears to be what's left of a bawdy song. If so, it has been cleaned up once by Ramsay and recast by Burns as "O, Steer Her Up, and Haud Her Gaun." "In Ramsay's Miscellany, 1725, is a garbled and disconnected song of the title, which Herd copied into Scots Songs, 1769, 181. Stenhouse says 'Ramsay very properly suppressed the old song, enough of which is still known' (Illustrations, p. 441)" (source: James C Dick, The Songs of Robert Burns (London, 1903 ("Digitized by Microsoft")), p. 417).
For Ramsay's text you can see any of the following: Allan Ramsay, The Tea-Table Miscellany: or, A Collection of Choice Songs, Scots and English (London, 1833 (ninth edition) ("Digitized by Google")), p. 103, ("O steer her up, and had her gawn") (1 text); David Herd, editor, Ancient and Modern Scottish Songs, Heroic Ballads, etc. (facsimile of (Edinburgh,1776) with an "Appendix ... containing the pieces substituted in the 1791 reprint for those omitted of the 1776 edition, &c."
("Digitized by Google")), Vol II, pp. 97-98, "Steer her up and had her gawin" (1 text); broadside Bodleian, Firth b.25(569/570/571/572) Views 3-4 of 5, "Steer Her Up and Ha'd Her Gaw'n" ("O steer her up and ha'd her gaw'n"), W Macnie. (Stirling), 1825.
The idea of this song is "gin she winna tak a man ... Cast thy cares of love away; Let's our sorrows drown in drinking.... Spite of Venus and her mumpers. Drinking better is than love." Burns rewrote Ramsay's song (Scots Musical Museum, 1803, No. 504): "... That gin the lassie winna do't, Ye'll fin' anither will, jo" (source: James C Dick, The Songs of Robert Burns (London, 1903 ("Digitized by Microsoft")), #196 p. 175, "O, Steer Her Up" (1 text, 1 tune)). - BS

Last updated in version 2.6
File: LyCr2151

Faggot Cutter, The

DESCRIPTION: The faggot cutter works but "quits whene'er he please." He prefers the single life: no debts, troubles or babies, and no man to court his wife when he is away. Marrying leads to trouble whether the girl is good-looking, homely, big or small.

AUTHOR: unknown
EARLIEST DATE: 1961 (Fowke-TraditionalSingersAndSongsFromOntario)
KEYWORDS: marriage work nonballad
FOUND IN: Canada(Ont) US(MA)
REFERENCES (2 citations):
Fowke-TraditionalSingersAndSongsFromOntario 45, "The Faggot Cutter" (1 text, 1 tune)
Bethke-AdirondackVoices, "A Hobo's Life" (1 text, 1 tune)
Roud #2321
ALTERNATE TITLES:
I Mean to Lead a Single Life
NOTES [34 words]: Fowke-TraditionalSingersAndSongsFromOntario, p. 187, calls this a "lively old English drinking song," but cites only a handful of parallels. Much of her text feels quite similar to "A-Begging I Will Go." - RBW

Last updated in version 5.1
File: FowOn045
Faiche Bhrea Aerach An Cheoil
DESCRIPTION: Gaelic. Praise of Kinneigh in Cork and its scenic marvels. "In the local church the infirm are healed and the lame miraculously cured."
AUTHOR: unknown
EARLIEST DATE: 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage pride healing nonballad religious
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 57, "Faiche Bhrea Aerach An Cheoil" (3 texts, 1 tune)
RECORDINGS:
Elizabeth Cronin, "Faiche Bhrea Aerach An Cheoil" (on IRECronin01)
NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. - BS
Last updated in version 3.2
File: OCC057

Fair and Free Elections
DESCRIPTION: "While some on rights and some on wrongs Prefer their own reflections The people's rights demand our song The right of free elections." In praise of democracy and its good effects. Listeners are urged to "stand by the ballot box"
AUTHOR: unknown
EARLIEST DATE: 1960 (recording, Oscar Brand)
KEYWORDS: political nonballad
FOUND IN:
REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 284, "Fair and Free Elections" (1 text)
DT, FAIRFREE*
CROSS-REFERENCES:
cf. "Yankee Doodle" (tune) and references there
NOTES [18 words]: Wonder what the author would have thought of politics, 1990s style. - RBW Not to mention Florida, 2000? - PJS
File: FSWB284

Fair and Tender Ladies
DESCRIPTION: Lyric song, in which the narrator, a woman, laments the falseness of men. She sadly remarks, "Oh if I were some little sparrow / And had I wings so I could fly / I'd fly away to my own true lover / And when he courted, I'd deny."
AUTHOR: unknown
EARLIEST DATE: 1906 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: courting love betrayal nonballad bird lyric
FOUND IN: Britain(Scotland(Aber)) US(Ap,MW,SE,So) Ireland
REFERENCES (37 citations):
Greig/Duncan6 1156, "Consider All Ye Fair Maids" (2 texts, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 477-478, "Little Sparrow" (2 texts)
Randolph 73, "You Fair and Pretty Ladies" (3 texts, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 121-122, "You Fair and Pretty Ladies" (1 text, 1 tune -- Randolph's 73A)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 71, "The Drowsy Sleeper" (2 texts plus 3 excerpts; the "D" excerpt contains "Fair and Tender Ladies" verses)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 254, "Little Sparrow" (4 texts plus 1 excerpt and 1 fragment; the "F" text, however, is primarily "The Butcher Boy" or an "I Wish I Wish" piece of some sort)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 254, "Little Sparrow" (3 tunes plus text excerpts)
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 257, "Come All You Fair and Pretty Ladies" (1 text)
Morris-FolksongsOfFlorida, #196, "Little Sparrow" (2 texts, 1 tune)
Hudson-FolksongsOfMississippi 51, p. 167, "Young Ladies" (1 text)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 95, "Come All You Fair Maidens" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 136-137, "The Little Sparrow" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 52-53, "The Little Sparrow" (1 text, 1 tune)
Abernethy-SinginTexas, pp. 45-46, "Little Sparrow" (1 text, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 312-313, "Come All You Fair and Tender Ladies" (1 text, with local title "Come All Ye Maids and Pretty Fair Maidens"; tune on p. 440)
Brewster-BalladsAndSongsOfIndiana 80, "Little Sparrow" (1 text)
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol1, p. 55 "Little Sparrow" (1 text, 1 tune)
Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 26-27, "Constant Sorrow" (1 text, 1 tune, beginning with "Man of Constant Sorrow" but with most of "Fair and Tender Ladies" grafted on at the end)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 37, pp. 66-67, "Fair and Tender Ladies" (1 text, 1 tune)
Lomax-Lomax-FolkSongUSA 17, "Come All You Fair and Tender Ladies" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 99, "Fair and Tender Ladies" (1 text, 1 tune); see also 70, "Love is Pleasin'" (1 text, 1 tune, of four verses, one of which goes here, one belongs with "Waly Waly," and the fourth could be from several sources)
Sharp-EnglishFolkSongsFromSouthernAppalachians 118, "Come All You Fair and Tender Ladies" (18 texts, 18 tunes)
Sharp/Karpeles-EightyEnglishFolkSongs 45, "Come All You Fair and Tender Ladies" (1 text, 1 tune -- a composite version)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 61, "O, Wal, Wal" (1 text, clearly mis-titled by Cambiaire-EastTennesseeWestVirginiaMountainBallads [and misfiled by Roud on that basis], since neither the phrase "O Wal Wal" nor "The Water is Wide" are used; the lyrics are entirely consistent with this piece); p. 98, "I Wish I Was A Little Sparrow" (1 single-verse fragment)
Ritchie-SingingFamilyOfTheCumberlands, pp. 185-186, "Come All Ye Fair" (1 text, 1 tune)
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 18, "Fair and Tender Ladies" (1 text, 1 tune)
Thomas-DevilsDitties, pp. 82-83, "Little Sparrow" (1 text, 1 tune)
Abrahams/Foss-AngloAmericanFolksongStyle, pp. 88-89, "Little Sparrow" (1 text, 1 tune); p. 145, (no title) (1 tune, partial text)
McNeil-SouthernMountainFolksong, pp. 74-77, "Little Sparrow" (1 text, 1 tune)
Cox-FolkSongsSouth 140, "Young Ladies (Little Sparrow)" (2 texts, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 142-143, "Come All You Fair and Tender Ladies" (1 text, 1 tune)
Boette-SingaHipsyDoodle, p. 48, "Young Ladies (False Lover)" (1 text, 1 tune)
Tunney-WhereSongsDoThunder, p. 160, "The Little Swallow" (1 text)
Seeger-AmericanFavoriteBallads, p. 24 "Come All You Fair And Tender Ladies" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 164, "Come All You Fair And Tender Ladies" (1 text)
DT, FAIR&TEN*
ADDITIONAL: _Sing Out_ magazine, Volume 33, #2 (1988), pp, 44-45, "Come All You Maidens" (1 text, 1 tune, the Sara Cleveland version, which doesn't mention fair and tender ladies and makes the sparrow a swallow)
Roud #451

RECORDINGS:
Sheila Clark, "Come All Ye Fair Ladies" (on LegendTomDula)
Sara Cleveland, "Come All You Maidens" (on SCleveland01)
Debra Cowan, "Come All Ye Fair and Tender Ladies" (on HCargillFamily)
Martha Hall, "Young and Tender Ladies" (on MMOK, MMOKCD)
Sarah Hawkes, "Little Sparrow" (on Persis1)
Roscoe Holcomb, "Willow Tree" (on Holcomb1, HolcombCD1)
Stella Kimble & Pearl Richardson, "Come All You Fair and Tender Ladies" (on FarMtns2)
Dellie Norton, "Little Sparrow" (on OldTrad2, FarMtns4)
Pete Seeger, "Come All Fair Maids" (on PeteSeeger02, PeteSeegerCD01); "Come All You Fair and Tender Ladies" (on PeteSeeger05)

BROADSIDES:
Murray, Mu23-y1:105, "The Wheel of Fortune," James Lindsay (Glasgow), 19C [extremely mixed, with the "Wheel of Fortune" verse, a thyme stanza, a bit of "Fair and Tender Ladies," a "Queen of Heart" verse, and more]
Fair Annie [Child 62]

DESCRIPTION: (Annie's) lover is going off to fetch a bride. On his return, he orders Annie to serve his new bride. She does, but that night weeps for her lost lover. The new bride hears and visits her; they find they are sisters. The bride leaves her husband to Annie

AUTHOR: unknown

EARLIEST DATE: 1769 (Herd)

KEYWORDS: love marriage abandonment adultery sister

FOUND IN: Britain(England(North),Scotland(Aber,Bord)) US(Ap,NE,Ro,SE) Ireland

REFERENCES (32 citations):
Child 62, "Fair Annie" (10 texts)
Bronson 62, "Fair Annie" (7 versions)
Bronson-SingingTraditionOfChildsPopularBallads 62, "Fair Annie" (2 versions: #1, #3)
Chambers-ScottishBallads, pp. 166-172, "Fair Annie" (1 text)
Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 136-140, "Lady Jane" (1 text, printed parallel to blank pages)
Greig/Duncan6 1161, "Fair Annie" (5 texts, 3 tunes)
Lyle-Andrew-CrawfurdsCollectionVolume2 110, "Fair Annie" (1 text)
Sharp-EnglishFolkSongsFromSouthernAppalachians 16 "Fair Annie" (1 text, 1 tune) {Bronson's #4}
Barry/Eckstorm/Smyth-British-BritishBalladsFromMaine pp. 446-448, "Fair Annie" (1 text)
Davis-TraditionalBalladsOfVirginia 15, "Fair Annie" (1 text, 1 tune) {Bronson's #3}
Hubbard-BalladsAndSongsFromUtah, #6, "Rosanna" (1 text, 1 tune)
Leach-TheBalladBook, pp. 196-201, "Fair Annie" (2 texts)
Quiller-Couch-OxfordBookOfBallads 42, "Fair Annie" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 114, "Fair Annie" (2 texts+2 fragments)
Grigson-PenguinBookOfBallads 50, "Fair Annie" (1 text)
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 16, pp. 114-118, "Fair Annie" (1 text)
Gummere-OldEnglishBallads, pp. 247-251+355, "Fair Annie" (1 text)
Hodgart-FaberBookOfBallads, p. 44, "Fair Annie" (1 text)
Buchan-ABookOfScottishBallads 9, "Fair Annie" (1 text)
Whitelaw-BookOfScottishBallads, pp. 188-189, "Lady Jane" (1 text)
Whiting-TraditionalBritishBallads 3, "Fair Annie" (1 text)
Henry/Huntingdon/Herrmann-SamHenryssSongsOfThePeople H126, p. 510, "Fair Annie" (1 text, 1 tune)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 15-18, "Fair Annie" (1 text)
DT 62, FAIRANNI* FAIRANN2*

ADDITIONAL: Walter de la Mare, _Come Hither_, revised edition, 1928; #423, "Fair Annie" (1 text)

RELATED: versions of the romance "Lay le Friene"

Anne Laskaya and Eve Salisbury, _The Middle English Breton Lays_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2001.
Fair at Batesland, The

DESCRIPTION: The poet wanders into town on the day of the Batestown Fair. He signs up for the bronc-riding contest, drinking a bit while he waits. The poet drawn "an old brown mule," and gets
thrown. Abused by the crown, gets "a job a-herdin' sheep"

AUTHOR: Raymond Runnels
EARLIEST DATE: 1968
KEYWORDS: cowboy horse recitation
FOUND IN:
REFERENCES (1 citation):
    Ohrlin-HellBoundTrain 76, "The Fair at Batesland" (1 text)
File: 0hr076

Fair at Turloughmore, The

DESCRIPTION: "Come tell me, dearest mother, What makes my father stay, Or what can be the reason he's been so long away?" She tells how the father went to Turloughmore and was killed in an attack by the Peelers. She hopes "their souls are happy"

AUTHOR: unknown
EARLIEST DATE: 1845 (Duffy)
KEYWORDS: Ireland death police trial
HISTORICAL REFERENCES:
1843? - Police fire after an attack and kill Callaghan, Greally, and Mullen (see notes)
FOUND IN: Ireland
REFERENCES (4 citations):
    Galvin-IrishSongsOfResistance, pp. 93-94, "The Fair at Turloughmore" (1 text, 1 tune)
    OLochlainn-IrishStreetBallads 31, "The Sorrowful Lament for Callaghan, Greally and Mullen" (1 text, 1 tune, apparently derived from Duffy)
    DT, FAIRTURL*
ADDITIONAL: Charles Gavan Duffy, editor, The Ballad Poetry of Ireland (1845), pp. 196-197, "The Sorrowful Lament for Callaghan, Greally and Mullen"
Roud #3042
CROSS-REFERENCES:
NOTES [136 words]: Duffy: "The circumstance on which it is founded took place two years ago, at the fair of Darrynacloughery, held at Turloughmore. A faction fight having occurred at the fair, the arrest of some of the parties led to an attack on the police -- after the attack had abated or ceased, the police fired on the people, wounded several, and killed three men whose names stand at the head of the ballad. They were indicted for murder and pleaded the order of Mr Brew, the stipendiary magistrate, which was admitted as a justification. Brew died the day before the day appointed for his trial." - BS
The second stanza of this song, in the Galvin text, begins "Come all you tender Christians, I hope you will draw near," as in "Charles Guiteau" and its relatives. The tunes and the rest of the song, however, appear unrelated. - RBW
File: PGa093

Fair Brown

DESCRIPTION: Bluesy verses about a poor man's life: "Fair brown, O fair brown, What makes you hold your head so high?" The "Norfolk women" are planning to get money from the "poor workin' man"; they play sick; they drink. The singer says he will not marry

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: love courting poverty betrayal hardtimes
FOUND IN: US(SE)
REFERENCES (1 citation):
    Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 486, "Fair Brown" (1 text)
Roud #11760
File: Br3486

Fair Captive, The

DESCRIPTION: An infant white girl is abducted and raised by Indians. She considers herself fully
Indian, albeit with skin paled by moonlight. When the Indians and whites make peace, she's returned to her parents; betrothed to a white, she runs off on her wedding day.

AUTHOR: unknown
EARLIEST DATE: 1938 (recording, Warde Ford)
LONG DESCRIPTION: An infant white girl is abducted and raised lovingly by Indians, taken as daughter by the chief. She considers herself fully Indian, albeit with skin paled by moonlight. When the Indians and whites make peace, she's returned to her parents; betrothed to a white man, she runs off on her wedding day. (She dies of grief in the woods, mourned by the chief's son)
KEYWORDS: captivity wedding return separation abduction escape baby family Indians(Am.)
FOUND IN: US(MW)
Roud #15491
RECORDINGS:
Pat Ford, "The Fair Captive" (tr. only; in AMMEM/Cowell)
Warde Ford, "The Fair Captive" (AFS A4201 B1, 1938, tr.; in AMMEM/Cowell)
Robert Walker, "The Fair Captive" [fragment] (tr. only; in AMMEM/Cowell)
CROSS-REFERENCES:
cf. "The Aged Indian" (plot elements)
cf. "Olban (Alban) or The White Captive" [Laws H15]
cf. "The Aged Indian (Uncle Tohido)" (plot elements)
NOTES [77 words]: Ford mentions that his source, Charles E. Walker, learned it about 1900 from another singer. It's quite literary-sounding. It's not, however, the same song as, "Olban/The White Captive -- not even close.
Ford also recorded a fragment, AFS A4205 A2, which is misidentified on the on AMMEM website as "The Fair Captive." It's not -- it's "The Lady Leroy." - PJS
It's interesting to see what is almost certainly a "white" song with such sympathy for Indians. - RBW
File: RcTFC

Fair Damsel, The
DESCRIPTION: A man courts a poor girl and "gained her heart." He marries a rich old widow but goes back to his old love. "All though I am marryed I will visit you still." She tells him to "go home to your old wife" and "he cursed the hour that he marry for gold"
AUTHOR: unknown
EARLIEST DATE: 1866 (Musick-JAF-TheOldAlbumOf-William-A-Larkin)
KEYWORDS: age greed adultery courting infidelity love marriage sex rejection gold money lover mistress wife
FOUND IN: US(MW)
REFERENCES (1 citation):
Musick-JAF-TheOldAlbumOf-William-A-Larkin 25, "The Fair Damsel" (1 text)
Roud #4265
File: MuLa025

Fair Do, The
DESCRIPTION: Rosslare's Fair Do's crew leave her at Pier Head where the competition "moulded her model and measured her mast, And said, 'tween themselves, 'Let us build one as fast.'" Nevertheless, Fair Do beats Pier's Spitfire by four minutes and takes the cup.
AUTHOR: John Walsh of The Burrow, Rosslare
EARLIEST DATE: 1943 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: ship racing sports moniker
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, pp. 39-40, "The Fair Do" (1 text)
Roud #20523
CROSS-REFERENCES:
cf. "Cod Liver Oill" (tune) and references there
NOTES [22 words]: Ranson-SongsOfTheWexfordCoast notes that "The Fair Do" is "a song of the Rosslare Regata, 1940." Rosslare is on the Wexford coast. - BS
Last updated in version 5.0
File: Ran039
**Fair Eleanor (II)**

DESCRIPTION: Johnny meets Eleanor "in the middle of the night" to go "and married we will be." In the woods he tells her to strip and he "will be your butcher." She begs for mercy but he stabs her to death. He is imprisoned "in Castlebury jail" until he dies.

AUTHOR: unknown

EARLIEST DATE: 1958 (Peacock)

KEYWORDS: courting betrayal homicide prison burial

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Peacock, pp. 608-609, "Fair Eleanor" (1 text, 1 tune)

ST Pea608 (Partial)

Roud #9796

RECORDINGS:
Charlotte Decker, "Fair Eleanor" (on PeacockCDROM) [one verse only]

CROSS-REFERENCES:
cf. "Lady Isabel and the Elf Knight [Child 4]" (plot)
cf. "Pretty Polly (II)"

File: Pea608

**Fair Fanny Moore [Laws O38]**

DESCRIPTION: Fanny marries poor Henry rather than wealthy (Randall). When Henry is away, Randall appears and demands her life (or her love). (When she refuses,) he stabs her. Randall is hanged; Henry wanders distracted until he dies

AUTHOR: unknown

EARLIEST DATE: 1903 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: homicide execution marriage jealousy

FOUND IN: US(Ap,MA,MW,NE,Ro,SE,So) Canada(Mar,Newf)

REFERENCES (20 citations):
Laws O38, "Fair Fanny Moore"

Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 139-141, "Fair Fannie Moore" (2 texts)

Randolph 141, "Fair Fanny Moore" (3 texts, 2 tunes)

Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 64, "Fair Fanny Moore" (1 text, 1 tune)

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 77, "Fair Fanny Moore" (1 text)

Morris-FolksongsOfFlorida, #63, "Fair Fanny Moore" (1 text)

Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 72, "Fair Fannie Moore" (1 text, 1 tune)

Owens-TexasFolkSongs-1ed, pp. 74-75, "Fair Fanny Moore" (1 text, 1 tune)

Owens-TexasFolkSongs-2ed, pp. 75-77, "Fair Fanny Moore" (1 text, 1 tune)

Botkin-TreasuryOfSouthernFolklore, p. 720, "Fair Fanny Moore" (1 text, 1 tune)

Pound-AmericanBalladsAndSongs, 97, pp. 206-207, "Fair Fanny Moor" (1 text)

Cox-FolkSongsSouth 150, "Fair Fanny Moore" (1 text)

Flanders/Brown-VermontFolkSongsAndBallads, pp. 58-59, "Fanny More" (1 text)

Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp.233-234, "Fair Fannie More" (2 text, 1 tune)

Peacock, pp. 610-611, "Fair Fanny Moore" (1 text, 1 tune)

Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 120-122, "Fair Fanny Moore" (1 text, 1 tune)

Dean-FlyingCloud, pp. 85-86, "Fair Fanny Moore" (1 text)

Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 164-165, "Fair Fanny Moore" (1 text)

cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 479, "Fair Fanny Moore" (source notes only)

DT 337, FANMOORE FANMOOR2

Roud #1001

RECORDINGS:
Patsy Judge, "The Fair Fanny Moore" (on ITMA/CapeShoreNL)

Ken Maynard, "Fannie Moore" (Columbia, 1930; on TimesAint01)

BROADSIDES:
Bodleian, Bod9728 Firth c.18(192), "Fanny Moore" ("Do you see yon green cot so deserted and lone"), unknown, no date
Fair Flower of Northumberland, The [Child 9]

DESCRIPTION: A Scots soldier is captured and imprisoned. He captivates the gaoler's daughter, promising to marry her if she will free him. As soon as he is over the Scots border, he abandons her, saying he is already married. Her mother comforts her

AUTHOR: unknown
EARLIEST DATE: c. 1597 (see NOTES)
KEYWORDS: courting prison escape trick lie abandonment
FOUND IN: Britain(Scotland(Aber),England(North))

REFERENCES (12 citations):
Child 9, "The Fair Flower of Northumberland" (7 texts, 1 tune) {Bronson's #1}
Bronson 9, "The Fair Flower of Northumberland" (7 versions)
Bronson-SingingTraditionOfChildsPopularBallads 9, "The Fair Flower of Northumberland" (4 versions: #1, #4, #5, #6)
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 212-217, "The Ungrateful Knight and Fair Flower of Northumberland" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #111, pp. 1-2, "The Flower of Northumberland" (1 text)
Greig/Duncan6 1149, "The Fair Flower o' Northumberland" (4 texts, 1 tune)
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 94-96, "The Fair Flower of Northumberland" (1 text, 1 tune) {Bronson's #3}
Ord-BothySongsAndBallads, p. 192, "The Flower o' Northumberland" (1 text)
Leach-TheBalladBook, pp. 71-74, "The Fair Flower of Northumberland" (1 text)
Quiller-Couch-OxfordBookOfBallads 71, "The Fair Flower of Northumberland" (1 text)
Niles-BalladBookOfJohnJacobNiles 6, "The Fair Flower of Northumberland" (3 texts, 2 tunes)
DT 9, FAIRFLWR* FAIRFLR2*
Roud #25

CROSS-REFERENCES:
cf. "Young Andrew" [Child 48] (theme)

ALTERNATE TITLES:
The Deceived Girl
The Sinful Maiden
Sin's Reward

NOTES [202 words]: Chambers, p. 141, declares that Thomas Deloney (1543?-1600?) "in his Pleasant History of John Winchcomb (c. 1597) introduced a ballad of The Fair Flower of Northumberland, of which he says, 'the maidens in dulcet manner chanted out this song, two of them singing the ditty, and all the rest bearing the burden.'" [Fowler, p. 13, who prints two verses of Deloney's text but calls the boot Jack of Newbury. The text is clearly this; Fowler, p. 14, declares it the first ballad with an internl refrain.] This is the basis for Child's "A," which is similar to Ritson's 1790 text. On this basis, Boklund-Lagopolou, pp. 96-97, claims that Deloney wrote the piece -- but she admits that it was in a "popular tradition of old songs and carols," and says that the refrain sounds more traditional. It would be very interesting to know what was Deloney's source.

Niles-BalladBookOfJohnJacobNiles claims that all three of his informants used this song to draw a moral; in two instances they gave it a religious tone. This, obviously, is absent from all the Scottish versions. This is another instance where one questions the veracity of Niles's collections; there are no other American versions of this ballad known. - RBW

Bibliography

- Boklund-Lagopolou: Karin Boklund-Lagopolou, I have a yong suster: Popular song and Middle English lyric, Four Courts Press, 2002
- Chambers: E. K. Chambers, English Literature at the Close of the Middle Ages, Oxford, 1945, 1947

Last updated in version 5.0
File: C009
Fair Janet [Child 64]
DESCRIPTION: (Janet/Annet/Maisry) loves Sweet Willie, but is told by her father she must marry a French lord. She bears Willie's child and has him take it to his mother. At her wedding she hasn't strength to dance, but dances with Willie and dies. (Willie dies.)
AUTHOR: unknown
EARLIEST DATE: 1769 (Herd)
KEYWORDS: love pregnancy marriage childbirth dancing death
FOUND IN: Britain(Scotland(Aber,Bord))
REFERENCES (12 citations):
Child 64, "Fair Janet" (7 texts)
Bronson 64, "Fair Janet" (2 versions)
Bronson-SingingTraditionOfChildsPopularBallads 64, "Fair Janet" (1 version: #1)
Chambers-ScottishBallads, pp. 219-224, "Fair Janet" (1 text)
Leach-TheBalladBook, pp. 205-208, "Fair Janet" (1 text)
Greig/Duncan6 1100, "Love Willie" (1 fragment, 1 tune)
Lyle-Andrew-CrawfurdsCollectionVolume2 92, "Sweet Willie" (1 text)
Quiller-Couch-OxfordBookOfBallads 52, "Fair Janet" (1 text)
Gummere-OldEnglishBallads, pp. 213-217+351-352, "Fair Janet" (1 text)
Whiting-TraditionalBritishBallads 14, "Fair Janet" (1 text)
Thomson-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 44-47, "Fair Janet" (1 text)
DT 64, FAIRJAN
Roud #44
CROSS-REFERENCES:
cf. "The Muckin' o' Geordie's Byre" (tune, per Greig/Duncan6)
ALTERNATE TITLES:
Lived Ance Twa Luvers In Yon Dale

Fair Lady of the Plains, A (Death of a Maiden Fair) [Laws B8]
DESCRIPTION: A 'fair maiden" is notable for herding cattle, drinking liquor, and using a six shooter. She is killed by Indians while working with her husband. The cowboys ride to seek revenge.
AUTHOR: unknown
EARLIEST DATE: 1927
KEYWORDS: death cowboy revenge
FOUND IN: US(So,SE)
REFERENCES (8 citations):
Laws B8, "Fair Lady of the Plains (Death of a Maiden Fair)"
Randolph 189, "A Fair Lady of the Plains" (5 texts, 3 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 182-184, "A Fair Lady of the Plains" (1 text, 1 tune -- Randolph's 189A)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 159, "The Fair Lady of the Plains" (1 text, 1 tune)
High-OldOldFolkSongs, p. 24, "The Maiden Who Lived on the Plains" (1 text)
Larkin-SingingCowboy, pp. 148-150, "Fair Lady of the Plains" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 42, "Fair Lady of the Plains" (2 texts, 1 tune)
DT 375, LDYPLAIN
Roud #3130
RECORDINGS:
Woody Guthrie, "Ranger's Command" (on "Buffalo Skinners," Smithsonian Folkways SFW CD 40112 (1999))
File: LB08

Fair Maid in Bedlam, The
DESCRIPTION: In Moorfields a maid in Bedlam laments the absence of her lover. Her father's apprentice was sent to sea by her parents. He returns, wealthy, and hears her as he passes Bedlam. He bribes the porter and frees her. They are married in spite of her parents.
Fair Maid of Ballyagan

DESCRIPTION: The singer meets a beautiful girl in a village in Aghadowey. He courts her, but she eventually rejects him for a wealthy suitor. He departs, "Intending never to meet again," but he cannot forget her. He curses wealth and the one who has it

AUTHOR: Andrew Orr
EARLIEST DATE: 1925 (Sam Henry collection)
KEYWORDS: love courting rejection money
FOUND IN: Ireland
REFERENCES (1 citation): Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H67, p. 365, "Fair Maid of Ballyagan" (1 text, 1 tune)
Roud #6883
File: HHH067

Fair Maid of Glasgow Town

DESCRIPTION: The singer meets a pretty girl and asks if she will marry him. She points out that he is a stranger, and adds that she has a fiancee. He starts to leave. She calls him back and says she will marry him. He says he's not interested.

AUTHOR: unknown
EARLIEST DATE: 1935 (Sam Henry collection)
KEYWORDS: love courting rejection
FOUND IN: Ireland
REFERENCES (1 citation): Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H579, p. 345, "Fair Maid of Glasgow Town" (1 text, 1 tune)
Roud #5546
NOTES [33 words]: Too bad they didn't marry; they deserved each other. I doubt there has ever been a song where two people both rejected the other in the space of sixty seconds. Except on a soap opera, of course. - RBW
File: HHH579

Fair Maid of Passage, The

DESCRIPTION: The maid Dermuid loves is "plump as a sassage" and "mild as a kitten" He describes other attributes (red lips, black eyes and hair, sweet breath, moves "like a goddess") Because of her cruelty he "must die, Like a pig in a sty, Or the snuff of a candle"

AUTHOR: unknown
**Fair Margaret and Sweet William [Child 74]**

**DESCRIPTION:** Margaret learns that her lover is to be wed. After the wedding, she (or her ghost) visits the wedding chamber and asks the husband if he is happy with his wife. He says that he would prefer her. But when he calls at Margaret's home, she is dead.

**AUTHOR:** unknown

**EARLIEST DATE:** 1765 (Percy); c.1720 (broadside, Bodleian Douce Ballads 1(72a))

**KEYWORDS:** marriage, questions, death, ghost

**FOUND IN:** Britain (England, Scotland (Aber, Bord)), US (Ap, MA, MW, NE, SE, So), Canada (Mar, Newf, Ont)

**REFERENCES** (54 citations):
- Child 74, "Fair Margaret and Sweet William" (3 texts)
- Bronson 74, "Fair Margaret and Sweet William" (79 versions, 4 of which are in one or another appendix, presumably because of the commonplace title and lack of text)
- Bronson-SingingTraditionOfChildsPopularBallads 74, "Fair Margaret and Sweet William" (5 versions: #1, #11, #47, #64, #68)
- Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 228-231, "Fair Margaret and Sweet William" (1 text)
- Lyle-Andrew-CrawfurdsCollectionVolume2 93, "Lord Thomas and Ladie Margaret" (1 text)
- Chambers-ScottishBallads, pp. 246-249, "Fair Margaret and Sweit William" (sic.) (1 text)
- Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 134-139, "Fair Margaret and Sweit William" (2 texts, 1 tune) {Bronson's #31}
- Percy/Wheatley-ReliquesOfAncientEnglishPoetry III, pp. 124-127, "Fair Margaret and Sweet William" (1 text); cf. pp. 308-312, "Margaret's Ghost" (a rewritten version, possibly by the eighteenth century poet David Mallet)
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 48-52, "Fair Margaret and Sweet William" (4 texts)
- Randolph 16, "Lady Margaret" (2 texts plus 2 fragments, 3 tunes) {A=Bronson's #43, C=#20, but very possibly not this song, D=#44}
- Abrahams/Riddle-ASingerAndHerSongs, pp. 138-141, "Lady Margaret and Lord William" (1 text, 1 tune)
- Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 19A, "Fair Margaret and Sweet William"; 19B, "Sweet William and Lady Marget" (1 text plus 1 fragment, 2 tunes)
- Eddy-BalladsAndSongsFromOhio 12, "Fair Margaret and Sweet William" (2 texts, 1 tune) {Bronson's #25}
- Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 5, "Sweet William and Lady Margaret" (1 text, 1 tune) {Bronson's #58}
- Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 141-142, "William and Margaret" (1 text, 1 tune)
- Sackett/Koch-KansasFolklore, pp. 162-165, "Fair Margaret and Sweet William" (1 text, 1 tune, the latter varying greatly from verse to verse)
- Flanders/Brown-VermontFolkSongsAndBallads, pp. 213-214, "Lady Margaret and Sweet William" (1 text)
DT 74, LADYMARG LADYMAR2
ADDITIONAL: John Ashton, _A Century of Ballads_, Elliot Stock, London, 1887; reprinted 1968 by Singing Tree Press, pp. 345-347, "Fair Margaret's Misfortunes or Sweet William's Dream on his Wedding Night" (1 text)
Roud #253
RECORDINGS:
Acie Cargill, Debra Cowan, and Kristina Olsen, "Sweet William and Lady Margaret" (on HCargillFamily)
Daw Henson, "Lady Margaret and Sweet William" (AFS, 1937; on KMM)
Martin Howley, "The Old Armchair" (on IREarlyBallads)
Bascom Lamar Lunsford, "Little Marget" (on BLLunsford02) {cf. Bronson's #69}
Jean Ritchie, "Sweet William and Lady Margaret" (on JRitchie02)
Pete Seeger, "Little Margaret" (on BroonzSeeger1); Fair Margaret and Sweet William" (on PeteSeeger16)
Mrs Clara Stevens, "Fair Marjorie's Ghost" (on PeacockCDROM) [one verse only]
Art Thieme, "Fair Margaret & Sweet William" (on Thieme06)
BROADSIDES:
Bodleian, Douce Ballads 1(72a), "Fair Margaret's Misfortune" or "Sweet William's Frightful Dreams on His Wedding Night: With the Sudden Death and Burial of Those Noble Lovers," S. Bates (London), c.1720; also Douce Ballads 3(27a), "Fair Margaret's Misfortunes" or "Sweet William's Dream on his Wedding Night, With the Sudden Death and Burial of Those Noble Lovers"
CROSS-REFERENCES:
{cf. "William and Margaret" (one verse and theme: jilted lover's ghost visits ex-lover) and references there}
{cf. "Colin and Lucy" (theme)}
ALTERNATE TITLES:
Lady Margot and Sweet Willie
Lady Maggie
Lyddy Margot
'Twas at the Silent Midnight Hour
NOTES [410 words]: A fragment of this ballad is found in John Fletcher and Francis Beaumont's 1611 play "The Knight of the Burning Pestle," Act II, scene viii:
When it was grown to dark midnight
And all were fast asleep,
In came Margaret's grimly ghost
And stood at William's feet.
Child and Bronson both have cutting remarks about the history of this song, which was rewritten "in what used to be called an elegant style" by David Malloch/Mallet, while "a print of c. 1711 was probably occasioned by someone's invention of a fresh tune, not the least folkish in character." (This is the basis of Bronson's "A" group of tunes.)
Grieg/Keith see this as much the same ballad as Child #73, and Bronson sees similarities in the tunes, but concludes that the melodies, like the texts, justify separating them. (Note that "Fair Margaret" is *not* a murder ballad!) - RBW
See a parody attributed to David Mallet: broadside Bodleian, Firth b.22(f. 79), "William and Margaret" ("'Twas at the silent solemn hour"), S. Watts (London), 1785; also Harding B 5(58), "A Lamentable Ballad" or "The Tragical End of William and Margaret" ("When all was wrap'd in dark midnight"); Harding B 5(57), "William and Margaret." [This is Roud's #8225, and is found in Chambers-ScottishBallads, pp. 249-251 and elsewhere. - RBW]
Bodleian 1785 broadside Firth b.22(f. 79) which claims to be "Mallet's William and Margaret, in Dr Piercy's Collection of old Ballads" is a joke. It is in fact a line for line parody of the poem attributed to Mallet as printed by Percy (see Thomas Percy, Reliques of Ancient English Poetry (London, 1765 ("Digitized by Google")), Vol. III, Ancient Songs and Ballads, Series 3 Book 3 # 15, pp. 310-313, "Margaret's Ghost" (1 text)).
Mallet's "William and Margaret" itself was not considered a "parody" of Child 74 in any sense. Percy calls "William and Margaret" or "Margaret's Ghost", "one of the most beautiful ballads in our own or any language" and "the elegant production of David Mallet" (source: Thomas Percy, Reliques of Ancient English Poetry (London, 1765 ("Digitized by Google")), Vol. III, pp. 121, 310-313). Wheatley quotes Ritson: "It may be questioned whether any English writer has produced so fine a ballad as 'William and Margaret.'" (source: Thomas Percy, Henry B. Wheatley, editor, Reliques of Ancient English Poetry (London, 1877 ("Digitized by Google")), Vol. III, p. 309). See the ballad indexed here as "William and Margaret" for more information. - BS
Fair Margaret O' Craignaritie

DESCRIPTION: A woman dreams she has a deaf, blind daughter stolen by a raven. A wise woman warns that the raven signifies a false man. She has a daughter, Margaret, who runs off to sea with an outlaw. In a storm she regrets her choice too late. The boat sinks.

AUTHOR: unknown

EARLIEST DATE: 1824 (Sharpe)

KEYWORDS: courting death dream prophecy storm wreck mother outlaw bird

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #62, p. 1, "Fair Margaret of Craignaratie" (1 text)
- Greig/Duncan 21, "Fair Margaret O’ Craignaritie" (1 text, 1 tune)

ADDITIONAL: James Maidment, Scotish Ballads and Songs (Edinburgh, 1868 ("Digitized by Google")), pp. 188-195, "Fair Margaret of Craignargat"


Roud #5628

CROSS-REFERENCES:
- cf. "The Lost Babe" (theme)
- cf. "The Vulture (of the Alps)" (theme)

NOTES [46 words]: Maidment quotes and adds to Sharpe's speculation "that the story is founded on fact is probable." Sharpe places Craignargat as a "promontory in the Bay of Luce.... it was long in the Gallovidian race of Macdowal; and the fair Margaret was probably a daughter of that family."

Fair Mary of Wallington [Child 91]

DESCRIPTION: Of seven sisters, five have died in childbirth. The sixth would prefer not to marry, but is made to wed. She expects to die in childbirth, and does, with the child cut out of her after three days labor. The seventh sister can expect the same fate.

AUTHOR: unknown

EARLIEST DATE: 1776 (Herd)

KEYWORDS: family marriage childbirth death

FOUND IN: Britain(Scotland)

REFERENCES (8 citations):
- Child 91, "Fair Mary of Wallington" (7 texts)
- Bronson 91, comments only
- Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 227-228, "The bonny Earl of Livingston" (1 text)
- Lyle-Andrew-CrawfursCollectionVolume2 116, "Mild Marie" (1 text)
- Buchan/Moreira-TheGlenbuchatBallads, pp. 90-94, "The Lady o' Livingstone"; pp. 140-143, "Elphinston" (2 texts)
- Quiller-Couch-OxfordBookOfBallads 81, "Fair Mary of Wallington" (1 text)
- Gummere-OldEnglishBallads, pp. 236-240+354, "Fair Mary of Livingston" (1 text)
- Buchan-ABookOfScottishBallads 15, "Fair Mary of Wallington" (1 text)

Roud #59

File: C091

Fair o' Balnaminha, The (The Lass Among the Heather)

DESCRIPTION: Singer meets a shepherdess and offers to marry her. She is happy at home with her parents. He asks for a parting kiss. They "kissed and kissed again" She approves and he will ask her father (or "she's his lassie" or they marry with "bairnies").
Fair of Rosslea, The

DESCRIPTION: Monday, November 8 Frank Hynes meets Dolan at the fair of Rosslea. They agreed to match their dogs in a hunt the next Friday at Annerlaw. The hunt is described as some number of hare are killed, and the dogs are named.

AUTHOR: unknown
EARLIEST DATE: 1980 (recording, Philip McDermott)
KEYWORDS: death hunting animal dog moniker Ireland
FOUND IN: Ireland
Roud #12935
RECORDINGS:
Philip McDermott, "The Fair of Rosslea" (on Voice18)
CROSS-REFERENCES:
cf. "The Huntsman's Horn" (subject: competitive hare hunt from the huntsman's point of view)
cf. "Killafole Boasters" (subject: competitive hare hunt from the huntsman's point of view) and references there
NOTES [9 words]: Rosslea is in County Fermanagh, Northern Ireland. - BS
File: RcFaRoss

Fair Rosamond (I)

DESCRIPTION: "'I have a sister,' young Clifford said, 'A sister no man knows....' "...I would not for ten thousand worlds Have King Henery know her name." But Henry overhears, and writes a letter to her. The ending appears confused

AUTHOR: unknown
EARLIEST DATE: 1826 (Lyle-Andrew-CrawfurdsCollectionVolume1)
KEYWORDS: love royalty disguise
HISTORICAL REFERENCES:
1154-1189 - Reign of Henry II
c. 1176 - Death of Rosamund Clifford
FOUND IN: US(NE) Britain(Scotland(Bord))
REFERENCES (3 citations):
Lyle-Andrew-CrawfurdsCollectionVolume1 18, "Fair Rosanne"; Lyle-Andrew-
"Fair Rosamond" (2 texts)
Linscott-FolkSongsOfOldNewEngland, pp. 193-195, "Fair Rosamond, or Rosamond's Downfall" (1 text, 1 tune)

DT, ROSACLIF
Roud #3729

CROSS-REFERENCES:
cf. "Queen Eleanor's Confession" [Child 156] (subject)
cf. "Rosamund Clifford" (subject)
SAME TUNE:
"When as Queen Anne of Great Renown" (Edward Gregg, _Queen Anne_, 1980 (I use the 2001 Yale English Monarchs paperback edition with a new introduction by the author), p. 275)

NOTES [543 words]: Roud lumps "Fair Rosamond (I)" and "Rosamund Clifford." They are obviously about the same story, but I consider them distinct; the story was famous enough to attract many writers!

Rollins, p. 159, mentions two Rosamund ballads mentioned in the Stationer's Register: #1824, "A mournfull ditty of the Lady Rosamond," registered March 13, 1656, and #1825, "A mournfull ditty of the Lady Rosamond," March 1, 1675, but it's not absolutely clear which song is meant.

For the confusing history of Rosamund Clifford and King Henry II, see the notes to Queen Eleanor's Confession" [Child 156]; there is also a small amount of material in "Rosamund Clifford." It's interesting to note the extreme lustiness attributed to King Henry II here. This seems to be an exaggeration. Henry obviously was not a dutiful husband to Eleanor of Acquitaine, but neither did he set a record for extra-curricular activities. We do have records of illegitimate children as early as the 1150s, and he was charged with having affairs with many women -- including even Alice/Alys, the daughter of the King of France who was betrothed to Henry's son Richard. But the number of illegitimate children he acknowledged seems to have been fairly small.

According to Warren, p. 601, "the great love of his life, Rosamund Clifford, with whom he had lived openly since the great war [of 1173], died about 1176, and although Henry undoubtedly took mistresses after her death there was no one to match her in his affections or threaten to depose Eleanor as his wife." But as Tyerman, p. 218, points out, "Discernable political influence she had none, as Henry recognized by not divorcing Eleanor in 1175."

That Rosamund was the great love of Henry's life is certainly disputed, but the mere fact that it is disputed shows that Henry can't have had too many other affairs. Similarly, the affair with Alice of France was only a rumor (Gillingham, p. 105), substantiated mostly by Richard's later claim that she had slept with his father -- a claim which Richard used to get rid of her, so it is clearly suspect. I'm going to suggest that the lust of King Henry arises by confusion with his grandfather Henry I, who had on the order of fifty illegitimate children by nearly the same number of mothers.

Sadly, after Rosamund died, her body was not allowed to rest in peace. Originally buried in Godstow nunnery, once Henry was dead, Bishop Hugh of Lincoln moved from before the alter to an ordinary cemetery on the grounds that "she was a harlot" (Tyerman, p. 218). Boyd, p. 173, reports that he had it inscribed with a verse which he translates

The rose of the world lies here
But not too clean, I fear
Not perfume, but stenches
She now dispenses.

That last line may be related to "Erthe upon Erthe (Earth upon Earth, Earth out of Earth)."
Owen, p. 121, attributes the song of Rosamund Clifford/Fair Rosamund to Thomas Deloney, a sixteenth century weaver and poet, but because there probably were multiple Rosamund songs, I have not listed him as the author. Owen then goes on to devote two dozen pages (pp. 124-148) to various poems, plays, and other non-traditional works about Rosamund. She probably qualifies as the most famous mistress in English history prior to at least the Stuart dynasty. - RBW

Bibliography

Fair Town of Greenock, The

DESCRIPTION: John lives in Greenock and is called with the "Eighteenth Royal" to fight in India. Jane asks him not to leave. He is killed by a French sword. His last words are "Greenock and sweet Bannockburn," as are hers when she heard the news of his death.

AUTHOR: unknown

EARLIEST DATE: 1986 (McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)

KEYWORDS: courting army battle separation death lover soldier India

FOUND IN: Ireland

REFERENCES (1 citation):
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 27, "The Fair Town of Greenock" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "The Lad in the Scotch Brigade (The Banks of the Clyde)" (theme)
cf. "The Paisley Officer (India's Burning Sands)" [Laws N2] (theme)

NOTES [713 words]: This song reminds McBride of "The Paisley Officer." It's a similar theme but "The Lad in the Scotch Brigade" is even closer: the war is different -- Egypt [in that song as opposed to] India [in this one] -- but it does share a line ("She threw her arms around him and cried, 'Do not leave me,'") and the girl's home "on the Banks of the Clyde." The British fought the French in India in the eighteenth century (source: "Rivalries in India: AD 1748-1760" in History of the British Empire, p. 4, at http://tinyurl.com/tbdx-IndiaRivalr). - BS

This song is rather a curiosity. Greenock of course is in Scotland, and the girl lives by the Clyde, and who but a Scot would toast Bannockburn?

And yet, it's found in Ireland. And then there is the reference to the Eighteenth Royal. It happens that the Eighteenth Foot was the Royal Irish Regiment, according to Hallows, p. 319; it was disbanded in 1922 (when the Irish Free State was formed). (This unit should not be confused with the present Royal Irish Regiment, which is an Ulster unit. This is not to deny the distinction of the latter regiment; it's just not the same as the Eighteenth Foot.)

The site http://tinyurl.com/tbdx-Irish18 lists two occasions on which the Eighteenth served in India. The list of battle honours for the Eighteenth (which I found at www.regiments.org, but the link no longer works) does not appear to include any Indian campaigns, but it did fight in Afghanistan, which is surely close enough. This unit did not fight the French at this time, of course, but it did serve in Madras, which had been the site of Anglo-French quarrels a century earlier.

So how did a seemingly-Irish regiment end up in a seemingly-Scots song? Don't ask me.... I rather suspect the battle referred to is Wandiwash, in 1760. This was one of the few direct conflicts between the English and French in India. The battle took place on January 22, 1760, as Sir Eyre Coote beat the French under Count de Lally. This opened the door for Coote to capture Pondicherry (OxfordCompanion, p. 966).

Anderson, p. 418, says, "In saving his fleet, [Admiral Anne antoine comte] d'Ache doomed Lally and the French trading stations on the Coromandel Coast. The turning point actually came at the beginning of 1760 when the British military commander in the region, Lieutenant colonel Eyre Coote of the 84th Regiment, lured Lally out to do battle at Wandiwash, some forty miles northwest of Pondicherry. On January 22, Coote defeated his opponent in an open-field engagement; thereafter, Lally broke down psychologically and proved incapable of defending the outposts that protected Pondicherry. By the middle of April only the city and its immediate surroundings remained in French control. Meanwhile, a powerful British naval squadron had besieged it, allowing coote to besiege the city in August. On January 16, 1761, he would accept the sword of Pondicherry's neurasthenic commandant."

According to Spear, p. 79, "The third and final phase [of the conflict between Britain and France in India] was again an open struggle brought on by the Seven Years War. The English were first in the field but their force was diverted to Bengal. When the French forces arrived in 1758 they were crippled by jealousy and bad leadership. They failed to take Madras and were decisively defeated at Wandiwash.... Brave to the last the wayward Lally endured an agonizing siege in Pondicherry for eight months until its fall. This was the real end of the French bid for Indian power. Their
reappearance in 1782 was a passing phase only made notable by the genius of their admiral de Suffren."

It was a nice follow-up to the so-called "Year of Victories" of 1759, in which the British won Canada (Haswell, p. 52), which perhaps explains why Coote and Wandiwash get relatively little attention in the histories -- there was so much else going on....

Keegan/Wheatcroft, p. 179, note that the French commander Thomas Arthur comte de Lally (1702-1766), who was of Irish ancestry, was charged for treason on his return to France, and eventually executed -- unfairly, they think; his record was one of bad luck, not treason. Anderson, p. 418, seems to agree, for he blames most of the French problems on their fleet's failure to reinforce and supply their army. - RBW

Bibliography


Last updated in version 2.5
File: McB1027

Fair Tyrone

DESCRIPTION: The singer's thoughts turn back to Tyrone. He describes the various places in the area, and recalls the flowers' beauty and the birds' songs. His fondest memories are of Tyrone

AUTHOR: unknown
EARLIEST DATE: 1927 (Sam Henry collection)
KEYWORDS: home nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H189, pp. 173-174, "Fair Tyrone" (1 text with many variants, 1 tune)
Roud #13533
File: HHH189

Fairest Lord Jesus (Schonster Herr Jesu)

DESCRIPTION: "Fairest Lord Jesus, ruler of all (nature/nations), O thou of God and man the son, Thee will I cheris." "Fair are the meadows, fairer still the woodlands.... Jesus is fairer, Jesus is purer, Who makes the woeful heart to sing."

AUTHOR: unknown
EARLIEST DATE: 1677 (German text in Munster Gesang-Buch, according to Julian)
KEYWORDS: religious nonballad Jesus
FOUND IN:
REFERENCES (2 citations):
Fireside-Book-of-Folk-Songs, p. 289, "Fairest Lord Jesus (Crusader's Hymn)" (1 text, 1 tune)
ADDITIONAL: Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), p. 171, "Fairest Lord Jesus" (1 text, 1 tune)
NOTES [319 words]: I include this song not because it is traditional (as best I can tell, it isn't, at least in English) but because folklore would try to claim it as traditional. Its alternate name is "The Crusader's Hymn" because "In Heart Melodies, No. 51., Lond, Morgan & Chase, [no date], this is marked as 'Crusader's Hymn of the 12th cent. This air and hymn used to be sung by the German pilgrims on their way to Jerusalem" (Julian, p. 1016). But, Julian continues, "For these statements there does not seem to be the shadow of a
foundation, for the air referred to has not been traced earlier than 1842, nor the words than 1677. In the *Munster [Gesang-Buch]*, 1677, p. 576, it appears as the first of 'Three beautiful selected new Hymns' in 5 stanzas.... In the *Schlesische Volksleider*, Leipzig, 1842, p. 339, it is given with greatly altered forms of stanzas i, iii, ii, v, with a second stanza ("Schon sind die Walden") practically new. The text and the melody... are both marked as taken down from oral recitation in the district (Grafschaft) of Glaz. In 1852 there appears an edition consisting of stanzas i, iii, and this "new" stanza ii, which is the version translated into English by an unknown hand: "Mr. Richard Storrs Willis, of Detroit (U. S. A.) informs me that this translation appears in his *Church Chorals*, 1850, but that he does not know the name of the translator." There are at least two other translations, but they seem to have largely vanished. Reynolds, p. 142, notes that the same tune was used for Isaac Watts's "How Pleased and Blest Was I," and was adapted by Franz Liszt for a "Crusader's March" in the oratorio "The Legend of Saint Elizabeth." Thus is folklore maintained.... Even today, the tune is listed in some hymnals as "Crusaders' Hymn" (McKim, p. 218). Reynolds, p. 464, adds that Willis was born in Boston, Massachusetts in 1819 and died in Detroit, Michigan in 1900. - RBW

**Bibliography**


*Last updated in version 4.2*

*File: XxFaLoJe*

**Fairlop Fair**

**DESCRIPTION:** Queen Anne saw Fairlop's famous oak and moved her court there. The oak "spreads an acre of ground." The fair was started by Daniel Day who made his friends merry with drink. We dance around the tree and booze care away on the first Friday in July

**AUTHOR:** unknown

**EARLIEST DATE:** before 1830 (broadside, Bodleian Firth c.19(171))

**KEYWORDS:** dancing drink nonballad

**FOUND IN:** Britain(England(South))

**REFERENCES (4 citations):**

- *Williams-FolkSongsOfTheUpperThames*, pp. 82-83, "Fairlop Fair" (1 text) (also *Williams-Wiltshire-WSRO Ox 298*)
- *Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland*, pp. 411-412, "The Fairlop Fair Song" (1 text)

**ADDITIONAL:** Robert Bell, editor, *Ancient Poems, Ballads and Songs of the Peasantry of England* (London, 1857 ("Digitized by Google")), pp. 191-192, "Fairlop Fair Song" (1 text)

**BROADSIDES:**

- Bodleian, Firth c.19(171), "The origin of Fairlop fai[r]" ("Come, come, my boys, with a hearty glee"), T. Birt (London), 1828-1829

**NOTES [296 words]:** The source for the following note is *Fairlop and its Founder*, cited above. Daniel Day (1683-1767) had a small estate near the Fairlop Oak and every year in mid August he collected his rents there. He invited his neighbors on the occasion and served a meal of beans and bacon under the oak. "His friends were so well pleased with the rural novelty, that they one and all pledged themselves to accompany him on the same occasion every year, on the first Friday in July, during their lives. In the course of a few years, this amicable meeting greatly increased, and became known to the neighboring gentry, farmers, and yeomanry; and a vast number of them annually, on the day of Mr Day's jubilee, visited the place." By 1725 it "began to present every resemblance of a regular fair" and it became Day's "principal hobby-horse." The custom was still practiced in 1847, when *Fairlop and its Founder* was printed.

The tree stood in Hainault Forest, about ten miles from London. Around 1790 at noon its shadow
covered almost an acre and its circumference measured about 36 feet. Around 1800 the tree was fenced around and wounds were plastered to preserve them from decay. Each text I have listed mentions the plastering -- "They plastered it round to keep the tree sound" -- so that puts an earliest possible date on the song. Miscreants set the tree on fire in 1805 and high winds finished the destruction in 1820. The pulps of St Pancras Church were made from the remaining wood. Earlier, Day's coffin had been built from wood of that oak.

Aside from the history, and Daniel Day's will, Fairlop and its Founder includes the text of five poems about the fair besides the text of "Fair-lop Fair." I don't know if any of these other five poems were ever in the oral tradition. - BS

Last updated in version 2.8
File: WT082

Fairy Boy, The

DESCRIPTION: "A mother came when stars were paling," crying, calling on the fairy king to return her son. She has no answer and concedes that "In this world I have lost my joy; But in the next we ne'er shall sever, There will I find my fairy boy"

AUTHOR: Samuel Lover
EARLIEST DATE: 1840 (broadside, LOCSheet sm1840 371930)
KEYWORDS: grief death baby supernatural separation
FOUND IN:
REFERENCES (4 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 150, "The Fairy Boy" (1 partial text)
Hylands-Mammoth-Hibernian-Songster, pp. 66-67, "The Fairy Boy" (1 text)
Wolf-AmericanSongSheets, #594, p. 40, "The Fairy Boy" (1 reference)
Roud #9293
BROADSIDES:
LOCSheet, sm1840 371930, "The Fairy Boy", George Willig (Philadelphia), 1840 (tune)
LOCsinging, sb10130a, "The Fairy Boy", H. De Marsan (New York), 1864-1878; also as103670, "The Fairy Boy"
NOTES [128 words]: O'Conor-OldTimeSongsAndBalladOfIreland: "When a beautiful child pines and dies, the Irish peasant believes the healthy infant has been stolen by the fairies, and a sickly elf left in its place." This is a note taken without attribution from The Ballad Poetry of Ireland by Charles Gavin Duffy (Dublin, 1845), p. 79. [Of course, the notion of the changeling is common in British folklore. - RBW]
O'Conor sometimes omits the end of a song when it won't fit on the page and there is no space available on another page. This is one example. "Digging for Gould" is another.
Broadside LOCsinging sb10130a: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS
Last updated in version 6.1
File: OCon150

Fairy Calling Song (Come in the Stillness)

DESCRIPTION: "Come in the stillness, Come in the night; Come soon, And bring delight. Beckoning, beckoning, Left-handed and right; Come now, Ah, come tonight!" A song said to call fairies, in moonlight at a certain time of year

AUTHOR: unknown
EARLIEST DATE: 1973 (Simpson)
KEYWORDS: nonballad magic
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Jacqueline Simpson, _The Folklore of Sussex_, B. T. Batsford, 1973, p. 59, "(Come in the stillness)" (1 short text)
File: JSi059
Fairy Lullaby, The
DESCRIPTION: Irish Gaelic: Singer laments: it's a year since she was taken from her husband and brought to the fairy hill. She gives instructions for spells to release her; if she is not rescued in time, she will become queen of the fairies. She croons to her baby
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: foreign language homesickness abduction rescue death magic ritual lullaby supernatural husband
FOUND IN: Ireland
RECORDINGS: Maire O'Sullivan, "The Fairy Lullaby" (on Lomax42, LomaxCD1742)
NOTES [34 words]: In Lomax's interpretation, the woman has died shortly after marriage, and is in the last day of her year with the fairies, rocking a fairy child. If she is not rescued, she can never reassume mortal form - PJS
File: RcTFL

Fairy Palace
DESCRIPTION: "We're going south tomorrow, dear, But oh, what times and fun, We'll have en route to Portsmouth, 'Tis a grand and glorious run." The boat is "A little fairy palace." The song lists all the spots along the canal boat route they will visit
AUTHOR: Pearl R. Nye (source: Salt)
EARLIEST DATE: 1992 (Salt-BuckeyeHeritage-OhiosHistory)
KEYWORDS: river travel home canal
FOUND IN: References (1 citation):
Salt-BuckeyeHeritage-OhiosHistory, pp. 59-61, "Fairy Palace" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "On the Banks of Salee" (tune, according to Salt)
NOTES [65 words]: Based on the locations in the text, it appears this was a south-bound trip, perhaps starting at Cleveland, passing through Akron, and then south and west to the Ohio River at Portsmouth (which is due south of Columbus, Ohio, and east and a little south of Cincinnati). My assumption would be that this is the canal system which Pearl R. Nye also followed in "The Old Canal" (which see). - RBW
Last updated in version 5.3
File: Salt059

Fais Do Do, Colas
DESCRIPTION: Creole French: "Faies do do, Colas, mon petit frere, Fais do do, t'auras du gateau, Papa e aura, Et moi j'un aurai, Tout un plein panier." The little brother is urged to go to sleep, perhaps with the promise of a reward.
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: lullaby family
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 155, "Fais Do Do, Colas" (1 short text)
File: ScaNF155

Fais Do Do, Minette
DESCRIPTION: Creole French: "Faies do do, Minette, Chere pitiit cochon du laite. Fais do do, mo chere pitit, Jusqu'a trappe l'age quinze ans." Minette is urged to go to sleep for fifteen years, when she will have "the martine" for a husband
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: lullaby nonballad marriage
**Faithful Rambler, The (Jamie and Mary, Love's Parting)**

DESCRIPTION: "I am a young man delights in sport; To a strange country I mean to steer, And leave my home... Also the girl that I love dear." The girl promises to be true, but says that he will forget her. He says he will be faithful, and wishes her good fortune

AUTHOR: unknown

EARLIEST DATE: 1939 (Sam Henry collection)

KEYWORDS: love separation emigration

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenry'sSongsOfThePeople H825, pp. 299-300, "The Faithful Rambler" (1 text, 1 tune); H788, p. 300, "Love's Parting (Jamie and Mary)" (1 text, 1 tune)

Roud #6896 and 6897

CROSS-REFERENCES:
cf. "Erin's Flowery Vale (The Irish Girl's Lament)" [Laws O29] (plot) and references there

NOTES [66 words]: Neither Sam Henry nor the notes in Henry/Huntington/Herrmann hint that these two are the same song. But they have identical plots, and there are extreme lyric similarities in both the first verse (about the young man who must ramble) and the scenes where the lovers promise faithfulness. If they aren't originally one song, they have cross-fertilized to the point where they might as well be. - RBW

File: HHH825

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**Faithful Sailor Boy, The [Laws K13]**

DESCRIPTION: A sailor and his true love bid a tearful farewell on the deck of the ship as it is about to sail. He dies on the voyage; his shipmates deliver the girl a letter in which he says they will meet in heaven

AUTHOR: unknown

EARLIEST DATE: 1859

KEYWORDS: sailor separation death

FOUND IN: US(MA,NE,SE) Britain(England(South),Scotland(Aber)) Canada(Mar,Newf)

REFERENCES (17 citations):
Laws K13, "The Faithful Sailor Boy"
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #5, "The Faithful Sailor Boy" (1 text, 1 tune)
Ives-FolksongsFromMaine 14, "The Faithful Sailor Boy" (1 text, 1 tune)
Doerflinger-SongsOfTheSailorAndLumberman, p. 164, "The Sailor Boy" (1 short text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #64, pp. 1-2, "The Sailor Boy's Farewell" (1 text)
Greig/Duncan1 66, "The Faithful Sailor Boy" (8 texts, 3 tunes)
Henry/Huntingdon/Herrmann-SamHenry'sSongsOfThePeople H543, p. 103, "The Sailor Boy" (1 text, 1 tune)
Ranson-SongsOfTheWexfordCoast, pp. 32-33, "The Faithful Sailor Boy" (1 text, 1 tune)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 60, "The Sailor Boy" (1 text, 1 tune)
Hugill-SongsOfTheSea, p. 94, "Stormy Winter's Night" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 68, "The Faithful Sailor Boy" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 123-125, "The Faithful Sailor Boy" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 111, "The Faithful Sailor Boy" (1 text plus mention of 3 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 111, "The Faithful Sailor Boy" (1 excerpt, 1 tune)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 33, "Sailor Boy" (1 text)
Fuson-BalladsOfTheKentuckyHighlands, pp. 61-62, "The Soldier Boy" (1 text)
DT 559, FTHFULSL
Faithless Boney (The Croppies' Complaint)

DESCRIPTION: "Oh dear! what can the matter be Bony's so long coming here. He promised to bring us a budget of freedom" but he did not come from Calais to Dover, he deserted us "just as the crisis drew near." The loyalists laugh while he "minds his own interest"

AUTHOR: William Ball (source: Moylan-TheAgeOfRevolution-1776-1815)

EARLIEST DATE: "shortly after 1798" (according to Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: rebellion Ireland humorous nonballad Napoleon

FOUND IN:

REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 38, "Faithless Bony" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Oh, Dear, What Can the Matter Be?" (tune)

NOTES [262 words]: For another broadside on "Boney" coming to England, to the same tune, see Bodleian, Harding B 25(1115), "Little Boney A-Cockhorse ("Oh dear! little Boney's a coming"), J. Pitts (London), 1802-1819

The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See:
Barry Gleeson acc. Mick Willis, "Faithless Bony" (on "The Croppy's Complaint," Craft Recordings CRCD03 (1998); Terry Moylan notes) - BS

Like so many of the Irish complaints about France, this is rather unfair (for the context, see the notes to "The Shan Van Vogt"); France had failed utterly at Bantry Bay, but that wasn't Napoleon's fault. And he didn't promise anything to Wolfe Tone or anyone; he knew all along that an Irish invasion wouldn't pay. Had the rebellion of 1798 in fact gone off properly (meaning that the whole country had risen at one time, rather than a handful of uncoordinated local rebellions), the forces Napoleon sent (with General Humbert, Napper Tandy, and Tone; a total of about 4000 men and arms for many more) might well have allowed the Irish to win a pitched battle. But the 1798 rebellion had failed completely before the French arrived.

William Ball was a writer of humorous verse about Irish history; in this index, see "Cockledemoy (The French Invasion)," "Do as They Do in France," "The Dying Rebel," "Faithless Boney (The Croppies' Complaint)"

File: Moyl038

Faithless Husband

DESCRIPTION: "One day a faithless husband Unto a maiden said, You know, Bess, though I'm married, I hate the one I've wed." He begs the girl to marry him; she replies "If you love me, leave me But don't be untrue." She says she will wait; he should not leave his wife

AUTHOR: unknown
**Faithless Widow (I), The**

DESCRIPTION: Ben's wife promises that, if he dies, she will not marry a man or entertain one in his house. Ben dies. A courter comes to the house. The widow gives him Ben's drawers. Ben's ghost complains -- in song -- and the visitor leaves to "never come back"

AUTHOR: unknown
EARLIEST DATE: 1918 (Parsons)
KEYWORDS: courting promise death ghost husband wife
FOUND IN: West Indies(Bahamas)
REFERENCES (1 citation):
ADDITIONAL: Elsie Clews Parsons, Folk-Tales of Andros Island Bahamas (Lancaster: American Folk-Lore Society, 1918 ("Digitized by Internet Archive")), #114(I), pp. 163-164, "Faithless Widow, The (I)" (1 text, 1 tune)

**Faithless Widow (II), The**

DESCRIPTION: A dog loyal to her dead husband keeps a widow's courters away. She throws the dog in the river but it swims back. She burns the dog to ashes but the ashes attack the men. Finally she throws the ashes in the river and marries the next man at her door.

AUTHOR: unknown
EARLIEST DATE: 1918 (Parsons)
KEYWORDS: courting marriage death dog husband wife
FOUND IN: West Indies(Bahamas)
REFERENCES (1 citation):
ADDITIONAL: Elsie Clews Parsons, Folk-Tales of Andros Island Bahamas (Lancaster: American Folk-Lore Society, 1918 ("Digitized by Internet Archive")), #114(II), pp. 165-166, "The Faithless Widow (II)" (1 text, 1 tune)

NOTES [46 words]: The verse sung by each man coming to court the widow is "Miss Angeo, Miss Angeo, Please to hol' de dawg, Jim Tarro" (the dog is named Jim Tarro). Compare this with the lines from the Jamaican song, "If I Went Up To the Hill-Top": "Den madame, madame, come an' hol' dat dog." - BS

**Falcon (I), The**

DESCRIPTION: The Falcon sets out with 35 passengers. The ship is near home when the wind blows up. The engine fails and the ship runs aground. The singer recalls the dead and pities the widows and orphans

AUTHOR: unknown
EARLIEST DATE: 1925 (Sam Henry collection)
KEYWORDS: death wreck ship storm
HISTORICAL REFERENCES:
Jan 5, 1868 - Reported date of the Falcon wreck
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H95, p. 107, "The Falcon" (1 text, 1 tune)
Fall In for Pay (Pay Parade) (Bugle Call Lyric)
DESCRIPTION: "Fall in for pay, boys, Fall in for pay. You've blood well earned, boys, Your shilling a day." Or, "Swinging the lead, boys, swinging the lead. Always remember To work your head."
AUTHOR: unknown
EARLIEST DATE: 1965 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: soldier money
FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, pp. 234-235, "(no title)" (2 short texts)
File: BrPa234E

Fall in the Sea, Fall from the Deck
DESCRIPTION: "Fall in the sea, fall from the deck, Fall downstairs and break your neck, Fall from the starry heavens above, But never never fall in love."
AUTHOR: unknown
EARLIEST DATE: 1886 (autograph album of George Washington Franklin, according to Sackett/Koch-KansasFolklore)
KEYWORDS: love warning injury
FOUND IN: US(MW)
REFERENCES (1 citation):
Sackett/Koch-KansasFolklore, p. 123, "(Fall in the sea, fall from the deck)" (1 text)
NOTES [55 words]: This is one of many items Sackett/Koch-KansasFolklore extracted from the autograph album of George Washington Franklin, which he maintained 1882 to 1895 or after. Most appear to be conventional verse for this sort of book, but this one looks folky to me, so I included it -- though I can find no other reference to such a piece. - RBW
Last updated in version 4.5
File: SaKo123B

Fall of Charleston, The
DESCRIPTION: "Oh have you heard the glorious news, Is the cry from every mouth, Charleston is taken and the rebels put to rout." "The South Carolina chivalry" and General Beauregard are routed. The Union flag is brought back to Fort Sumter
AUTHOR: Words: Eugene T. Johnson
EARLIEST DATE: 1960 (Silber-SongsOfTheCivilWar); original undated broadside thought to have been published 1865
KEYWORDS: Civilwar nonballad
HISTORICAL REFERENCES:
Apr 12, 1861 - Confederate forces fire on Fort Sumter (in Charleston Harbor), opening the Civil War
Feb 17-18, 1865 - Confederate forces evacuate Charleston; Union forces recover the city (and, with it, Fort Sumter)
FOUND IN:
REFERENCES (1 citation):
Silber-SongsOfTheCivilWar, pp. 264-266, "The Fall of Charleston" (1 text, 1 tune)
File: SCWF264

Fall of Rangiriri
DESCRIPTION: "What will they say in England When the story it is told When the story it is told Of Rangiriri's bloody fight And the deeds of the brave and the bold?" The Maoris fight hard against the British before two hundred are forced to give in
AUTHOR: unknown
EARLIEST DATE: 1864 (The Auckland New Zealander, according to Bailey/Roth-
HISTORICAL REFERENCES:
20 Nov 1863 - Battle of Rangiriri between Maoris and Europeans. 183 Maori surrender after their ammunition runs out
11 Sep 1864 - The surviving Maori escape from the prison hulk where they are kept (source: Bailey/Roth-ShantiesByTheWay-NZ)

NOTES [149 words]: Gordon McLauchlan, editor-in-chief, *New Zealand Encyclopedia*, David Bateman Limited, 1984, p. 442: "RANGIRIRI, a farming area about 20 km. southeast of Mercer, in Waikato County, was the scene of a battle between General Duncan Cameron and his British and colonial troops on the one side, and the forces of the Maori King Movement on the other side, in November 1863.

"The Maoris had fallen back from Meremere and built formidable fortifications on an isthmus between the Waikato River and Lake Waikare. Cameron decided to send some of his troops by boat to the other side of the redoubt and attack from both sides at once. The Maoris were forced to surrender. They lost 36 killed and 183 prisoners, and the British losses were 38 killed and 92 wounded."

I'm not sure what this says about race relations in New Zealand, but none of the other four histories I checked even mentions the battle. - RBW

Last updated in version 5.2
File: BaRo035

**Fall Tree**

DESCRIPTION: A convict's tree-cutting song. "You better watch it, better watch it, Better watch-a my timber.... Warn you, don told you, If I hit you, don't you holler.... Timber gettin' limber. Watch-a my timber. Fall, tree.... Won't you fall, tree."

AUTHOR: unknown
EARLIEST DATE: 1965 (collected from J. B. Smith by Jackson)
KEYWORDS: prison work
FOUND IN: US(So)
REFERENCES (1 citation):
*Jackson-WakeUpDeadMan*, pp. 227-228, "Fall Tree" (1 text, 1 tune)
NOTES [38 words]: Jackson considers most of J. B. Smith's songs to be at least partly his own composition. This one, though, is so close to other convict timber songs that I wouldn't be surprised if other versions are to be found -- somewhere. - RBW

Last updated in version 2.4
File: JDM228A

**Fallen Boney**

DESCRIPTION: "The crown has Boney abdicated ... And Louis is again reinstated." When he was Consul he was successful but, crowned, became a "lawless tyrant." He replaced Josephine with Louisa. "He might been happy still in France Had he but rul'd with moderation"

AUTHOR: Hugh McWilliam (source: *Moylan-TheAgeOfRevolution-1776-1815*)
EARLIEST DATE: 1816 (McWilliam's _Poems and Songs on Various Subjects_, according to *Moylan-TheAgeOfRevolution-1776-1815*)
KEYWORDS: Napoleon wife royalty
FOUND IN:
REFERENCES (1 citation):
*Moylan-TheAgeOfRevolution-1776-1815* 202, "Fallen Boney" (1 text, 1 tune)
NOTES [136 words]: Louis is, of course, Louis XVIII (1855-1824), the younger brother of the pre-revolutionary king Louis XVI, who was brought back to the throne when Napoleon fell.

Napoleon's decision to replace his wife Josephine Beauharnais (1763-1814) was entirely practical; he did not withdraw his favor from her children (or even with her, really, since he died with her
name on his lips). But he needed an heir, and she had not given him one. So he went for another woman.
The bit about ruling with moderation is generally right; Napoleon did a fine job of creating a civil code for France; most of the Code Napoleon was retained by the restored monarchy, and much survives to this day. But Napoleon couldn't bring himself to sit still making laws for long. And, frankly, he developed that problem while he was still Consul. - RBW

File: Moyl202

**Fallin' Down**

**DESCRIPTION:** A convict's tree-cutting song: "A-well my hammer keep a-hangin', cause it's falling down (x2). "A-well, my timber getting limber, cause it's falling down." "I done a-warned you...." "My diamond striking fire...." "So soon in the morning...."

**AUTHOR:** unknown

**EARLIEST DATE:** 1964 (collected from Johnny Jackson and David Tippett by Bruce Jackson)

**KEYWORDS:** work lumbering prison nonballad

**FOUND IN:** US(So)

**REFERENCES** (1 citation):

Jackson-WakeUpDeadMan, pp. 222-226, "Fallin' Down" (2 texts, 2 tunes)

File: JDM222

**Falling Leaf**

**DESCRIPTION:** Falling Leaf (so named because she was born in autumn) is the beautiful daughter of a chief. One day she meets a "worn and weary" hunter, and falls in love with him. But he vanishes; "his fate was never known" and she spends her life alone and mourning

**AUTHOR:** F. A. M. Stuart and W. Eben Miles

**EARLIEST DATE:** 1907 (copyright)

**KEYWORDS:** love courting Indians(Am.) separation grief mourning

**FOUND IN:** US(So)

**REFERENCES** (2 citations):

Randolph 765, "Falling Leaf" (3 texts, 3 tunes; Cohen considers the "C" text separate)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 516-518, "Falling Leaf" (1 text, 1 tune -- Randolph's 765A)
Roud #7409

**RECORDINGS:**

Paul Hamblin, "Fallen Leaf" (Victor V-40280, 1930)
L. K. Reeder, "Falling Leaf" (OKeh 45026, c. 1926; rec. 1925; on MakeMe)
Sue & Rawhide, "Falling Leaf" (OKeh 45577, 1934)

File: R765

**Falling of the Pine**

**DESCRIPTION:** Speaker tells of working in lumber camps: "When daylight is a-breakin'/From our slumbers we awaken/When our breakfast we have taken/Our axes we will grind...And the woods we'll make to ring/By the falling of the pine"

**AUTHOR:** unknown

**EARLIEST DATE:** 1926 (Rickaby-BalladsAndSongsOfTheShantyBoy)

**KEYWORDS:** recitation lumbering work logger nonballad

**FOUND IN:** US(MW) Canada(Ont)

**REFERENCES** (6 citations):

Rickaby-BalladsAndSongsOfTheShantyBoy 17, "The Falling of the Pine" (1 text, 1 tune)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 17, "The Falling of the Pine" (1 text, 1 tune)
Beck-SongsOfTheMichiganLumberjacks 10, "Falling of the Pine" (1 text)
Beck-LoreOfTheLumberCamps 37, "Falling of the Pine" (1 text)
Dean-FlyingCloud, pp. 73-74, "The Falling of the Pine (Square Timber Logging)" (1 tet)
Fowke-LumberingSongsFromTheNorthernWoods #3, "The Falling of the Pine" (1 fragment, tune referenced)
False Bride, The (The Week Before Easter; I Once Loved a Lass)

DESCRIPTION: The singer reports that the woman he once loved is going to be wed to another. He mopes around in various ways -- e.g. looking for flowers out of season. His friends fail to lift his spirits. He declares his intent to die in hopes of forgetting her

AUTHOR: unknown

EARLIEST DATE: before 1675 (broadside, Bodleian Douce Ballads 1(83a)); also printed in the reign of James II (1685-1688)

LONG DESCRIPTION: The singer reports that the woman he once loved is going to be wed to another. He mopes around in various ways -- e.g. looking for flowers out of season, but goes to the wedding. His friends fail to lift his spirits. (In a toast or an aside to the groom, the singer lets the groom know that he has often lain with the bride, so that for the groom she is a pair of "old shoes.") The singer declares his intent to die in hopes of forgetting her.

KEYWORDS: love infidelity courting marriage death wedding lyric

FOUND IN: Britain(Scotland(Aber),England(South,Lond)) Ireland Canada(Newf,Ont) Australia

REFERENCES (19 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 187-188, "I Think by This Time He's Forgot Her" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 152, "The False Bride" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #24, p. 1, "The False Bride" (1 text plus 1 fragment)
Greig/Duncan6 1198, "The False Bride" (20 texts plus a single verse on p. 568, 17 tunes)
Ord-BothySongsAndBallads, p. 175, "It Wasna My Fortune to Get Her" (1 text)
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #72, p. 244-245, "She's Only My Auld Shoes (The False Bride)" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 86, "The Lambs on the Green Hills" (1 text, 1 tune)
Peacock, pp. 441-442, "The False Maiden" (1 text, 2 tunes)
Karpeles-FolkSongsFromNewfoundland 31, "The False Bride" (2 texts, 3 tunes)
Fowke-TraditionalSingersAndSongsFromOntario 44, "I Once Loved a Lass" (1 text, 1 tune, from LaRena (Mrs. Gordon) Clark, which begins with verses probably from "The False Bride (The Week Before Easter; I Once Loved a Lass," continues with stanzas from "Green Grows the Laurel (Green Grow the Lilacs)," then has a "My love is like a dewdrop" stanza often found in "Farewell He," and includes several other lyrics that might have floated in)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 37, "The False Bride" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #89, "Three Weeks Before Easter" (1 text, 1 tune)
Karpeles-TheCrystalSpring 47, "The False Bride" (1 text, 1 tune)
Williams-Wiltshire-WSRO Wt 400, "I Courted a Bonny Lass" (1 text)
OShaughnessy-YellowbellyBalladsPart1 14, "The False Bride" (1 text, 1 tune)
Copper-ASongForEverySeason, pp. 236-237, "A Week Before Easter" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #56, "A Week Before Easter" (1 text, 1 tune)
Olson-BroadsideBalladIndex, ZN2765, "A week before Easter"; ZN2766, "The week before Easter"
DT 848, FLSEBRD8 FLSEBRD0 FLSEBRD2* FLSEBRD3* FLSEBRD4 FLSEBRD5* FLSEBRD6* FLSEBRD7* FLSEBRD8
Roud #154

RECORDINGS:
Harry Burgess, "A Week Before Easter" (on Voice15)
Ollie Conway, "The Lambs In the Green Hills" (on IROConway01)
Bob Copper, "The False Bride" (on FS01)
Patsy Judge, "The Forest Was Covered In Bushes" (on ITMA/CapeShoreNL)
Ewan MacColl and Peggy Seeger, "I Loved a Lass" (on SCMacCollSeeger01)
Sarah Makem, "I Courted a Wee Girl" (on Voice01)
Patrick Rossiter, "The False Maiden" (on PeacockCDROM) [one verse only]
Lucy Stewart, "The False Bride" (on FSBFTX15)

BROADSIDES:
Bodleian, Douce Ballads 1(83a), "The Forlorn Lover" ("A week before Easter, the dayes long and clear"), F. Coles (London), 1663-1674; also Douce Ballads 3(32a), "The Forlorn Lover"
NLScotland, R.B.m.143(128), "It Was Not My Fortune To Get Her," Poet's Box (Dundee), c. 1890

CROSS-REFERENCES:
cf. "My Bonny Brown Jane"
cf. "If I Were a Fisher" (floating verses)
cf. "Drei Wochen vor Oschrdren (Three Weeks before Easter)" (lyrics, general feeling)

ALTERNATE TITLES:
The Forlorn Lover
I Ainseloved a Lass
I Loved a Lass
The Week Before Easter
Three Weeks Before Easter
Six Weeks Before Easter
The Forsaken Bridegroom
My Bonnie Bride
The Forsaken Lover

NOTES [267 words]: Some versions (for example, "I Loved A Lass" on SCMacCollSeeger01) include a verse close to Opie/Opie-OxfordDictionaryOfNurseryRhymes 318, "A man in the wilderness asked me": "A man in the wilderness asked me, How many strawberries grow in the sea? I answered him, as I thought good, As many as red herrings grow in the wood" (earliest date in Opie/Opie-OxfordDictionaryOfNurseryRhymes is 1716). [Also in Baring-Gould-AnnotatedMotherGoose #142, p. 114. - RBW]

Verses of this type do show up in folktales, however. The "strawberries/blackberries in the sea" stanza, for instance, occurs in the tale of "The Man in the Wilderness," which is found on pp. 404-405 of volume A.1 of Katherine Briggs, A Dictionary of British Folk-Tales in the English Language, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2). There are two other verses of the sort in that narrative.

The Bodleian Douce broadside appears to be the one listed in the Stationer's Register for March 1, 1675. Hyder E. Rollins, An Analytical Index to the Ballad-Entries (1557-1709) In the Register of the Company of Stationers of London, 1924 (I use the 1967 Tradition Press reprint with a new Foreword by Leslie Shepard), #907, p. 83. has this entry: "forlorene lover, The (Mch. 1, 1675, ii, 499) [Beg. 'A Week before Easter the day's long and clear,' R[oxburghe] B[allads] VI, 233." - RBW

Last updated in version 5.3
False Lover (I), The

DESCRIPTION: "When I was young, I was well beloved By all young men... When I was blooming... This false young man he deceived me." The girl tells how the false lover abandoned her, hopes for better fortune, and wants God to bring him to trial for his falsehood

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan6)

KEYWORDS: love, betrayal

FOUND IN: Britain(England(Lond,South),Scotland(Aber)) Ireland

REFERENCES (4 citations):
Greig/Duncan6 1173, "When I Was Young I Was Well Beloved" (4 texts, 2 tunes)
Williams-Wiltshire-WSRO Wt 496, "Love It Is Easing" (1 text)
Hammer-GarnersGay, p. 45, "When I Was Young" (1 short text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H790, p. 383, "The False Lover" (1 text, 1 tune)

Roud #1075

BROADSIDES:
Bodleian, Firth c.18(132), "Wheel of Fortune" ("When I was young I was much beloved"), unknown, no date

NOTES [93 words]: The notes in Henry/Huntington/Herrmann list this as a variant of "Wheel of Fortune" and "Love is Pleasing." Similarly Roud. The theme, of course, is the same as the latter (but that's commonplace). It has only a half stanza in common with "Wheel of Fortune," and less than that in common with "Love is Pleasing." It's at least as close to "Dear Companion." I firmly believe it's a separate song. - RBW

Williams-Wiltshire-WSRO includes floating verses: "love is teasing", "I left my father ... all for the sake of you" and "like a star on a winter's morning." - BS

Last updated in version 5.0

File: HHH790

False Lover Won Back, The [Child 218]

DESCRIPTION: A man saddles his horse to leave his lover (and her unborn child). She follows him from place to place, begging him to return. At each stop he buys her a gift and tells her to go home. At last he repents and buys her a wedding ring

AUTHOR: unknown

EARLIEST DATE: 1828 (Buchan)

KEYWORDS: abandonment, hardheartedness, marriage, love

FOUND IN: Britain(Scotland(Aber)) US(So)

REFERENCES (12 citations):
Child 218, "The False Lover Won Back" (2 texts)
Bronson 218, "The False Lover Won Back" (5 versions)
Bronson-SingingTraditionOfChildsPopularBallads 218, "The False Lover Won Back" (4 versions: #1, #2, #3, #5)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #93, pp. 1-3, "The False Lover Won Back" (5 texts)
Greig/Duncan5 974, "The False Lover Won Back" (8 texts plus two verses on p. 603, 4 tunes)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 78, "The False Lover Won Back" (1 text)
Leach-TheBalladBook, pp. 575-576, "The False Lover Won Back" (1 text)
Whitelaw-BookOfScottishBallads, p. 221, "The Fause Lover" (1 text)
Quiller-Couch-OxfordBookOfBallads 72, "Young John" (1 text)
DT 218, BONLOVE*


Peter Buchan, Ancient Ballads and Songs of the North of Scotland (Edinburgh, 1875 (reprint of 1828 edition ("Digitized by Google"))), Vol I, pp. 261, 313, "The Fause Lover"

Roud #201

RECORDINGS:
Ewan MacColl and Peggy Seeger, "The False Lover Won Back" (on SCMacCollSeeger01)

CROSS-REFERENCES:
False Mallie

DESCRIPTION: "Oh, did ye hear how Mall was courted... By a young sailor brisk and bold?" Jamie goes to war, and Mallie breaks her vow and marries another. When he returns and finds her false, he goes mad, and ends up in Bedlam cursing her name and her deeds

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan6)

KEYWORDS: love courting separation betrayal sailor madness

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #88, pp. 1-2, "False Mallie" (1 text)
- Greig/Duncan6 1202, "False Mallie" (7 texts, 3 tunes)
- Ord-BothySongsAndBallads, pp. 183-184, "False Mallie" (1 text)

Roud #5529

CROSS-REFERENCES:
- cf. "Lovely Annie" (theme: a man driven "mad" by a woman's infidelity)
- cf. "The Green Bushes" [Laws P2], particularly the "Nut Bushes" version (theme: a man driven "mad" by a woman's infidelity)

File: 0rd183

False Young Man, The (The False True Lover)

DESCRIPTION: The lover invites (her) old true love in; it has been most of a year since she saw him. He will not come; he has another love. She recalls how he could make her believe "the sun rose up in the west." She stays at home (with the cradle) (and curses him)

AUTHOR: unknown

EARLIEST DATE: 1918

KEYWORDS: love courting separation betrayal pregnancy curse

FOUND IN: US(Ap)

REFERENCES (4 citations):
- Sharp/Karpeles-EightyEnglishFolkSongs 42, "The False Young Man" (1 text, 1 tune)
- Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 58, "The False Young Man" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 164, "False True Love" (1 text)
- DT, FALSTTRUE

Roud #419

CROSS-REFERENCES:
- cf. "Young Hunting" [Child 68] (lyrics)
- cf. "A False-Hearted Love" (lyrics, theme)

NOTES [34 words]: This is clearly a conflate song; the first verses are from American texts of "Loving Henry"; the end is from some sort of betrayal song. - RBW

And one verse seems to be lifted from "House Carpenter." - PJS

File: SKE42

False Young Man, The (The Rose in the Garden, As I Walked Out)

DESCRIPTION: The young man greets the girl after a long separation and asks her to sit down with him. She will not; "You've given your heart to another one...." She remembers his strange oaths, and says young men will prove true when fish fly like birds.

AUTHOR: unknown
EARLIEST DATE: 1908 (collected by Olive Dame Campbell; in Sharp-EnglishFolkSongsFromSouthernAppalachians); +1876 (Christie, _Traditional Ballad Airs I_)

KEYWORDS: love courting separation infidelity lie rejection lyric

FOUND IN: Canada(Ont) Britain(England(Lond,South,West),Scotland) Ireland US(Ap,MA,SE,So)

REFERENCES (20 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 83, "As I Stepped Out Last Sunday Morning" (2 texts); 162, "The One Forsaken" (1 text, entirely of floating lyrics, but some of them, and the theme, are this song)

Korson-PennsylvaniaSongsAndLegends, p. 29, "The Cottage Door" (1 text, 1 tune)
O'Shaughnessy-YellowbellyBalladsPart2 51, "T Stands for Thomas" (1 text, 1 tune)
Ord-BothySongsAndBallads, p. 174, "The Fause Young Man" (1 text)
OLochlainn-MoreIrishStreetBallads 8, "The Verdant Braes of Skreen" (1 text, 1 tune)

McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 2, "As I Roved Out" (1 text, 1 tune)
Bush-FSofCentralWestVirginiaVol5, pp. 68-69, "The False Young Man" (1 text, 1 tune, which starts with verses typical of "Fare You Well, My Own True Love (The Storms Are on the Ocean, The False True Lover, The True Lover's Farewell, Red Rosy Bush, Turtle Dove)" and ends with the "Rocky Mountain Top/White Oak Mountain" verses of "The False Young Man (The Rose in the Garden, As I Walked Out)"
Sharp-EnglishFolkSongsFromSouthernAppalachians 94, "The False Young Man" (10 texts, 10 tunes)

Scarborough-ASongCatcherInSouthernMountains, p. 41, "Come Along, My Own True Love" (1 text, with a first verse that might have floated in from "Young Hunting" or the like); pp. 270-272, "The False Young Man" (3 short texts plus an excerpt, with local titles "Come Along, My Own True Love," "Set You Down, My Own True Love," "As I Walked Out One May Morning"); 1 tune on p. 428

Fowke-TraditionalSingersAndSongsFromOntario 15, "The False Young Man" (1 text, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 7, "The False Young Man" (1 text, 1 tune)
Fowke/Johnston-FolkSongsOfCanada, pp. 166-168, "The False Young Man" (1 text, 1 tune)
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol2, p. 50, "As I Walked Out" (1 text, 1 tune)

Owens-TexasFolkSongs-2ed, pp. 58-59, "As I Walked Out on a Fair May Morning" (1 text, 1 tune)
Williams-Wiltshire-WSRO Wt 342, "T Stands for Thomas" (1 text)
Karpel-TheCrystalSpring 143, "T Stands for Thomas" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 153, "The False Young Man" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H593, pp. 389-390, "My Love John" (1 text, 1 tune)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 41-42, "The Verdant Braes o' Skreen" (1 text)

ADDITIONAL: W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1876 (downloadable pdf by University of Edinburgh, 2007)), Vol I, pp. 198-199, "The Fause Young Man" (1 text, 1 tune)

ST FJ166 (Partial)

Roud #419

RECORDINGS:
Frank & Francis McPeake, "The False Young Man" (on FSB01)
Mary Murphy, "The False Young Man" (on FSBFTX15)

CROSS-REFERENCES:
"False, False Hae Ye Been To Me, My Love" (theme)

ALTERNATE TITLES:
Johnny's The Lad I Love
White Oak Mountain
Rocky Mountain Side

NOTES [108 words]: In America, this has become almost purely lyric (consider "White Oak Mountain":)

"I will never believe a young man any more
Let his eyes be blue, black, or brown
Save he were on the top of a high gallow tree
A-swearing he wished to come down!"

-- so much so that I originally classified the versions separately. But there are enough intermediate forms to prove identity. The song also mixes somewhat with "Foggy Mountain Top," itself a largely mixed and incoherent piece. Short lyric texts might perhaps go with either. - RBW Also see Planxty, "'P' Stands for Paddy, I Suppose" (on Planxty, "Cold Blow on the Rainy Night,"
False-Hearted Lover, A

Description: A complaint toward a false love: "There is more than one, there is more than two, There is more pretty boys than you," "You slighted me for another girl," "The loss of one is the gain of two [sweethearts]" "I wish to the Lord you had never been born."

Author: unknown
Earliest Date: 1920 (Brown)
Keywords: Love betrayal floating verses nonballad
Found in: US (SE)
References (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 141, "A False-Hearted Love" (1 text)
Roud #6574
Cross-References:
cf. "The False Young Man (The False True Lover)" (lyrics, theme)
Notes [33 words]: This is one of those lost-love items, mostly lyric, largely composed of floating elements -- the sort of song that largely defies classification. I know of no other versions of this precise mix. - RBW
File: BrII141

False, False Hae Ye Been To Me, My Love

Description: The singer laments that her love is false, ans says "I'm afraid that you're ne'er mair mine." She compares her fate to climbing a tree too high, or rowing against a stream. She says she will yet climb a still taller tree and come down to a true love

Author: unknown
Earliest Date: 1962 (collected from Christina MacAllister)
Keywords: Love betrayal floating verses
Found in: Britain (Scotland (Aber))
References (2 citations):
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 60, "False, False Hae Ye Been To Me, My Love" (2 texts, 2 tunes)
DT, FALSTOME*
Roud #8276
Cross-References:
cf. "The False Young Man (The Rose in the Garden, As I Walked Out)"
Notes [85 words]: MacColl and Seeger note that this is a member of the large class of betrayal songs combined with a demand for, or a curse of, the impossible; "The False Young Man" is another song with this sort of thing. They note that the final stanza, about climbing a higher tree, floats (though it doesn't always show up in the songs they list). But they also regard this as a separate song.
I incline to agree. While it is a typical item of this type, the lyrics are unusual enough to warrant separate classification. - RBW
File: McCST060

Fame

Description: "I do not growl as others do or wish that I was younger," for the singer had a hard childhood in a family with too many children. Sent out to make his own way, he joins the army, being offered "fun." He ends up losing a leg and warns against "glory"

Author: unknown
Earliest Date: 1971 (Boette-SingaHipsyDoodle)
Keywords: Father home soldier injury money warning
Found in: US (Ap)
References (1 citation):
Boette-SingaHipsyDoodle, pp. 30-31, "Fame" (1 text, 1 tune)
Famed Killabane

DESCRIPTION: The singer, now in the United States, recalls his youth in Killabane. He "roamed the wild mountain crest," danced "from midnight till dawn" and hunted "the wild hare." He hopes for the vindication of "long-vanquished Erin."

AUTHOR: unknown

EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: emigration hunting dancing America Ireland nonballad patriotic

FOUND IN: Ireland

REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 58, "Famed Killabane" (1 text)

Famous Duke of York, The

DESCRIPTION: The famous Duke of York "marched his men to war." They didn't reach the battlefield "because it was too far"

AUTHOR: unknown

EARLIEST DATE: 1907 (Frank Kidson and Alfred Moffat, _Eighty Singing Games_, according to Opie/Opie-TheSingingGame)

KEYWORDS: army humorous nonballad

FOUND IN:

REFERENCES (1 citation):
Opie/Opie-TheSingingGame, p. 215, ("Oh! the famous Duke of York") (1 text)

CROSS-REFERENCES:
cf. "The Noble Duke of York" (probable subject)

Famous Fight at Malago, The

DESCRIPTION: Five English frigates anchor at Malaga, destroy churches and other buildings, and destroy shipping, intending to leave "many a widow." The Spanish Armada had done no harm but five English frigates made the Spaniards taste Englishmen's valor.

AUTHOR: unknown

EARLIEST DATE: c. 1684 (Ebsworth); a song "Fight at Malago" was in William Thackeray's broadside catalog by 1690

KEYWORDS: battle navy death England Spain

HISTORICAL REFERENCES:
July 1656 - five English frigates bombard Malaga, Spain (source: Firth [see Notes])

FOUND IN: Britain(England(Lond))

REFERENCES (5 citations):
OShaughnessy-MoreFolkSongsFromLincolnshire 5, "Come All You Bold Britons" (1 text, 1 tune)
Palmer-OxfordBookOfSeaSongs 15, "The Famous Fight at Malago" (1 text, 1 tune)
Ashton-RealSailorSongs, #2, "The Famous Fight at Malago. Or, the Englishmen's Victory over the Spaniards" (1 text)
ADDITIONAL: J Woodfall Ebsworth, The Roxburghe Ballads, (Hertford, 1889 ("Digitized by Microsoft")), Vol. VI Part 2 [Part 17], pp. 411-1413, "The Famous Fight at Malago; or The Englishman s Victory over the Spaniards" ( Come all you brave sailors, that sails on the main (1 text) [specifically Roxburge II, 146; printer W O[nley], c.1684]
C.H. Firth, editor, Naval Songs and Ballads (London?:Navy Records Society, 1908 ("Digitized by Google")), pp. 47-48, "The Fight at Malago" (1 text)
Bodleian, Douce Ballads 1(72b), The famous fight at Malago: or, the Englishmens victory over the Spaniards ("Come all you brave sailors[sic] that sails on the main"), W. Onley (London), 1689-1709 EngBdsdBA 21866, Pepys 4.204, "The Famous Fight at Malago, Or, The Englishmen's Victory over the Spaniards" ("Come all you brave sailors that sails on the main"), I Clarke, 1684-1686, accessed 08 Dec 2013.

NOTES [134 words]: Ebsworth thinks the July 1600 registry of a ballad about "the report of a fight at sea in the straights of Gibraltar between certen merchantes shippes of England and fyve Spanish shippes of war, the 25 of Maie, 1600" refers to this ballad. Firth, however, writes that "the only ballad directly relating an incident in the wars of this period [the suppression of unlicensed books and pamphlets in 1649 and the act in 1657 against fiddlers and minstrels] is one which describes the bombardment of Malaga by five of Blake's frigates in July 1656, which is reprinted on p. 47 (p. xxvii).

O'Shaughnessy's text is a composite of a collected text that was "garbled and the narrative incomplete," a fragment in JFSS, and three stanzas from Roxburghe. The description above follows Ebsworth's Roxburgh text. - BS

Last updated in version 5.0
File: OSLin005

Famous Flower of Serving-Men, The [Child 106]

DESCRIPTION: Fair (Elise) has lost father, then husband. She disguises herself as a man and seeks service at the king's court, becoming chamberlain. When only an old man is about, she reveals herself in song. The old man tells the king she is female; he marries her.

AUTHOR: unknown
EARLIEST DATE: 1827 (Kinloch, from tradition); 1654-1663? (broadside, Euing 111); title found in the Stationer's Register in 1656; "Lady TUrned Serving-man" was in William Thackeray's broadside catalog by 1690

KEYWORDS: death family royalty servant disguise cross-dressing marriage

FOUND IN: Britain(England(Lond,South,West),Scotland(Aber,Bord)) US(MA,NE,So) Canada(Mar) Ireland

REFERENCES (35 citations):
Child 106, "The Famous Flower of Serving-Men" (1 text, 1 tune) {Bronson's #1}
Bronson 106, "The Famous Flower of Serving-Men" (7 versions+5 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 106, "The Famous Flower of Serving-Men" (6 versions: #1, #2, #3, #3.2, #4, #4.1)
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 274-277, "The Famous Flower of Serving-Men: or, The Lady Turned Serving-Man" (1 text)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 90-95, "Sweet William" (2 texts, 1 tune) {Bronson’s #1}
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #118, pp. 1-2, "The Cruel Stepmother" (1 text)
Greig/Duncan1 163, "The Famous Flower of Serving Men" (4 texts, 1 tune) {Bronson’s #2}
Stewart/Belle-Stewart-QueenAmangTheHeather, pp. 95-96, "Dukes and Earls" (1 fragment, 1 tune, possibly this although it is too short to be sure)
Purslow-TheConstantLovers, pp. 34-35, "The Flower Of Serving Men" (1 text, 1 tune)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 227-232, "The Famous Flower of Serving-Men" (1 traditional text plus assorted variants and a songster version)
Percy/Wheatley-ReliquesOfAncientEnglishPoetry III, pp. 86-90, "The Lady Turned Serving-Man" (1 text)
Flanders/Olney-BalladsMigrantInNewEngland, pp. 127-129, "Sweet William" (1 text, 1 tune) {Bronson’s #4}
Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 77-88, "The Famous Flower of Servingmen" (4 texts plus a fragment, the "A" text being from "The Charms of Melody" rather than tradition; 1 tune) {Bronson’s #4}
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 30, "Lament of a Border Widow" (1 text, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 13, "The Famous Flower of Serving-Men" (1 text, 1 tune) {Bronson’s #3}
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 192-193, "The Lament
of the Border Widow" (1 text)
Whitelaw-BookOfScottishBallads, p. 409, "Lament of the Border Widow" (1 text)
Quiller-Couch-OxfordBookOfBallads 153, "The Lament of the Border Widow"; 166, "The Lady Turned Serving-Man" (2 texts)
Grigson-PenguinBookOfBallads 29, "The Lament of the Border Widow" (1 text)
Olson-BroadsideBalladIndex, ZN2994, "You beauteous Ladies great and small"
DT 106, FLRSERV1* FLRSERV2* BRDRWDO*
Joseph Ritson, A Select Collection of English Songs (London: J Johnson, 1783), Vol 2, Ballad #12 pp. 244-249, "The Famous Flower of Serving-Men; or, The Lady Turn'd Serving-Man"
Jeannie Robertson, "The Famous Flower of Servingmen," School of Scottish Studies Archive SA1954.103, Tobar an Dualchais/Kist o Riches accessed 14 April 2014 from http://www.tobarandualchais.co.uk/fullrecord/38037/1
Walter de la Mare, _Come Hither_, revised edition, 1928; #425, "The Bonnie Bower (The Lament of the Border Widow)" (1 text)
Roud #199
RECORDINGS:
Mary Delaney, "My Brother Built Me a Bancy Bower" (on IRTravellers01)
Caroline Hughes, "The Famous Flower of Servantmen" (on FSBBAL1) {Bronson's #3.3 in addenda}
Jasper Smith, "The Small Birds Whistle" (on Voice11)
BROADSIDES:
Bodleian, Douce Ballads 1(83b), "The Famous Flower of Serving Men, or The Lady Turn'd serving " ("You beauteous ladies great and small"), Elizabeth Andrews (London), 1664-1666; also Wood E 25(75), "The Famous Flower of Serving-Men, or The Lady Turn'd Serving-Man; Harding B 5(112), Harding B 5(111), "The Famous Flower of Serving Men, or The Lady Turn'd Serving Man"; Harding B 5(110), "The Famous Flower of Serving-Men, or The Lady Turned Serving Man"; Douce Ballads 3(30b), "The Famous Flower of Serving-Men, or The Lady Turned to be a Serving Man"; Douce Ballads 4(26), "The Famous Flower, or The Lady Turned Serving Man"; Douce Ballads 1(83b), "The Famous Flower of Serving Men, or The Lady Turn'd serving "
EngBdsdBA 32530, HuntingtonLib Misc 289788, "The Famous Flower of Serving Men, or, The Lady Turned to Be a Serving-Man" ("You beauteous ladies great and small, I write to you one and all"), unknown, 1775?, accessed 24 Apr 2014.
NOTES [419 words]: "The Border Widow's Lament" is given in Child's introduction to "The Famous Flower of Serving-Men," and has been described as "a self-sufficient fragment" of the longer ballad. - KK, RBW

What appears to be the earliest reference to this piece is in the Stationer's Register for 1656. Hyder E. Rollins, An Analytical Index to the Ballad-Entries (1557-1709) In the Register of the Company of Stationers of London, 1924 (I use the 1967 Tradition Press reprint with a new Foreword by Leslie Shepard), #855, p. 78, gives this description of the entry:


Bronson has extensive notes about the complicated history of this ballad, where both text and tune seem to have suffered from editorial activity. James Reed, e.g., suggests (in "The Border Ballad," p. 26, printed in Edward J. Cowan, editor, The People's Past: Scottish Folk, Scottish History 1980; I use the 1993 Polygon paperback edition) that Walter Scott rewrote "The Border Widow's Lament." and I incline to agree; it's a little too orderly and neat to be the pure result of tradition. - RBW

The title of Jasper Smith's version on Voice11 is from a verse lifted from "The Croppy Boy." The notes for the ballad make it a version of "The Famous Flower of Serving-Men" [Child 106]. At best it is an abridgement and corruption of the first verse of the Percy fragment in Child's headnote to "The Famous Flower of Serving-Men" added to the lily-bower verse of Child/Border Widow [shamrock-bower here to go with "Old Ireland free"]; here is Percy: "My mother showed me a deadly spight; She sent three thieves at darksome night; They put my servants all to flight, They robbed my bower, and they slew my knight." Here is a description of Jasper Smith's "The Small Birds Whistle": A girl runs away with a man who leaves her with a baby; her father builds her a bower but "Then my father he owed me a dreadful spite. He sent nine robbers all in one night To take my baby and to do me harm" and that ends the story.

Also collected and sung by Ellen Mitchell, "Border Widow's Lament" (on Kevin and Ellen Mitchell, "Have a Drop Mair," Musical Tradition Records MTCD315-6 CD (2001))

Bodleian broadsides Douce Ballads 4(26) and Harding B5(111) are identical except for the title and imprint. Note also that Evans has a different version printed about the same period. - BS

Last updated in version 5.3

File: C106

Famous Light Brigade, The

DESCRIPTION: "Six hundred stalwart warriors, of England's pride the best" fight the Russians at Balaclava. "It was a famous story, proclaim it far and wide... When old Cardigan, the fearless, his name immortal made" -- and lost four hundred of his troops

AUTHOR: unknown

EARLIEST DATE: 1939 (Sam Henry collection)

KEYWORDS: battle disaster

HISTORICAL REFERENCES:
Oct 25, 1854 - Battle of Balaclava

FOUND IN: US(MA) Ireland

REFERENCES (4 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 276-277, "The Famous Light Brigade" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H829, p. 91, "Balaclava" (1 text, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 218-219, "Balaclava" (1 text, 1 tune)
Henderson-VictorianStreetBallads, p. 151, "Balaclava" (1 text)

Roud #1443 and 9419

NOTES [2819 words]: It would be an exaggeration to say that the final century of the existence of the Russian and Ottoman Empires was devoted to a contest between the two of them for control of the Dardanelles. But the exaggeration would be mild. The Russians made many attempts in the nineteenth century to gain control of the straights. The Crimean War came about because one of their attempts was so blatant that the British and French felt it simply had to be stopped.
The war was a disaster for both sides; both suffered heavy losses -- due to both bad logistics and bad generalship -- while reaping only minimal gains. Even in that utterly incompetent war, few results were as bad as the fate of the Light Brigade.

The charge of the Light Brigade is, of course, one of the most famous disasters in military history. It took some work to bring about the debacle, though. The first stage of the combined British/French invasion, which resulted in the Battle of Alma, went well enough if you ignore the severe casualties caused by disease (for background, see the notes to "The Heights of Alma (1)" [Laws J10]). After Alma, the allies could perhaps have tried a direct run for Sebastopol. With the defenses weak and the Russian army defeated and scattered, it might have worked (Royle, pp. 261-262, Warner, pp. 46-57).

The allies didn't try it. British commander Lord Raglan discussed it with the French, but they refused (Palmer, p. 103). So the allied army moved slowly to be prepared for a possible siege -- and thus made the siege inevitable. The allies moved to the south of the city, set up new supply bases, and generally dawdled.

The dawdling gave the Russians time to properly fortify Sebastopol (as well as to get their troops reorganized). And, with the city more defensible, it also gave the Russians troops with which to attempt offensive moves of their own (Royle, pp. 263-264). On October 25, five weeks after the Battle of Alma, with the British, French, and Turkish allies slowly tightening the encirclement of Sebastopol, the Russians counterattacked at Balaclava. With a force reported to total 25,000 men, they struck at the weak British east flank (Royle, p. 265).

This was potentially a war-winner for the Russians (Royle, p. 267); if they could take Balaclava Harbor, which was the sole British supply port (Woodham-Smith, p. 197), the British would be entirely cut off from supplies and the French potentially flanked. And the British had suffered so many losses (primarily to disease rather than battle) that they didn't have enough reserves to garrison Balaclava and maintain their other operations (Woodham-Smith, p. 207). But, of course, the Russians muffed it.

The first Russian charge was a partial success, routing part of the Turkish force (Palmer, p. 125, says that the Turks lost half their numbers; the allies still blamed them for fleeing). The attack failed only in that it had not reached Balaclava.

Still, the Russians were atop the only real road from Balaclava to the British camp -- meaning that they controlled the British supply line unless they were driven back (Woodham-Smith, p. 213). This finally convinced Raglan that he had to do something. He ordered up two divisions of infantry -- and sent Lord Lucan an order which moved the cavalry out of the way (Woodham-Smith, pp. 214-215).

The British were lucky. They had only a handful of infantry guarding the path to Balaclava itself, but that handful consisted of Highlanders under the command of Colin Campbell -- the one really top-flight officer of the war. (For more on Sir Colin, see the notes to "The Kilties in the Crimea.") Plus they were armed with rifle muskets, rather than the old smoothbores, giving them enough firepower to stop, or at least frighten off, the Russian cavalry (Royle, pp. 266-267; Woodham-Smith, p. 216).

Meanwhile, Lord Raglan, thinking that Campbell would be overwhelmed (as, by rights, he should have been) ordered the Heavy Brigade of cavalry to counterattack. Because he was far away, the Russian attack had faltered by the time the message reached the cavalry (Woodham-Smith, p. 218). Fortunately, the Heavy Brigade had a commander who, if he had little experience, had a brain and a willingness to listen to his more knowledgeable staff officers. General Scarlett, against immense odds and on terrain which favored the Russians, waited until the enemy had halted, and sent out an amazing counter-charge (Woodham-Smith, pp. 219-223).

The charge of the Heavy Brigade disorganized the Russians but was not in sufficient force to push them back completely (the heavies were outnumbered by at least two to one; Woodham-Smith seems to think the ratio was eight to one). The Russians halted their charge and pulled back to a more secure position (Royle, p. 270) -- but they still threatened the British supply line. Any additional force the British could scrounge up might tilt the balance. And there was the Light Brigade -- the other half of the cavalry division -- unengaged.

It was at this point that the deficiencies of the British command arrangements really came out. There were officers in the British army with combat experience, but most of them -- e.g. the officers of the Indian army -- were kept out of the Crimea due to snobbishness; Farwell, p. 69. The handful of other experienced officers were all very old -- e.g. commander-in-chief Lord Raglan had fought at Waterloo (where he had lost his right arm; Woodham-Smith, p. 156), and he was 65 years old at the start of the Crimean campaign (Woodham-Smith, p. 131).

The cavalry division was commanded by Lord Lucan, who had purchased his commission. The commander of the Light Brigade, Lord Cardigan, was also an officer by purchase; James, p. 337,
says that prior to the Crimea his "only previous experience of hostile fire had been when he had fought a duel fourteen years before." (Commission by purchase would not be abolished until 1871; Chandler/Beckett, p. 188).

Cardigan, in fact, had once been dismissed from regimental command for incompetence (Woodham-Smith, pp. 43-44, with the pages before that abundantly documenting why he had to go). Indeed, Cardigan in this period had shown obvious signs of mental illness; Woodham-Smith, pp. 7-8, says that in early life he had had no notion of fear, and had suffered a fall which left him subject to almost uncontrollable fits of rage (a not uncommon side effect of certain types of traumatic brain injury). But he managed, by assiduous nagging, to secure a new appointment (Woodham-Smith, p. 47). This caused such outrage that Parliament investigated -- but Parliament finally gave in when the military in effect drew a line in the sand and said, "Don't Interfere" (Woodham-Smith, p. 49).

Nor was Cardigan in position to learn on the job (even assuming he was capable of it); in the period after the Crimean landing, the horses were too broken down for him to do any scouting (Woodham-Smith, pp. 170-171). To top it all off, by the time of Balaclava, he was sleeping in his yacht in Balaclava harbor rather than among his men (Woodham-Smith, p. 201). Basically, he showed up in mid-morning, gave nonsense orders, ran down his men and horses, and left for the night to enjoy himself.

Lord Lucan was a little more concerned for his soldiers (among other things, he insisted on sharing their camp), and he at least had some field experience, unlike Cardigan, but it was slight and many decades old (Woodham-Smith, p. 132); he couldn't even learn the new manual of command (Woodham-Smith, p. 146). The entire army knew that Cardigan was an impetuous fool, and Lucan they called "Lord Look-On" for his caution (Woodham-Smith, pp. 177-178).

It might not have mattered quite so much had Lucan and Cardigan not been sworn enemies; Lucan had married (Woodham-Smith, pp. 15, 28) and abandoned (Woodham-Smith, pp. 127-128) Cardigan's sister. They should not have been in the same army, let alone in the same division. Lord Raglan tried to keep them separate (Woodham-Smith, pp. 132, 144, 148, etc.), but that just made things worse; Cardigan treated Raglan's concession as a right, and complained whenever Lucan came near him. And Lucan felt, correctly, that he had repeatedly been bypassed. Determined not to give Lord Raglan further grounds for undercutting him, Lucan responded by turning into the sort of cardboard officer who obeys every command with literal precision, regardless of whether it made sense (Woodham-Smith, p. 205).

When the Heavy Brigade counterattacked to regain the lost positions in the heights by Balaclava, the Light Brigade probably should have joined their charge (Palmer, p. 127; Royle, p. 270), but brigade commander Cardigan had been too often accused of impetuosity and decided to sit tight until orders arrived (Woodham-Smith, p. 224).

If the Russians were allowed time to rebuild their position, the whole fruit of the Heavy Brigade's work might be lost. And the infantry that was supposed to show up to take part in the battle was late (Royle, p. 272; Woodham-Smith, p. 226). When Lord Raglan -- who really should have tried to move closer to the scene of the action -- saw the Russians regrouping and preparing to haul off captured guns, he determined that something must be done. He sent an order to the Light Brigade to attack. But the order was imperfectly clear (Raglan seemed almost unable to give explicit orders; Hibbert, p. 50; Woodham-Smith, p. 177) -- and it appears that the copy received by Lucan differed from what Raglan had dictated (Woodham-Smith, p. 226). Lucan decided that the order meant he should wait until the infantry arrived.

An exasperated Raglan then sent an order for the Light Brigade to attack an overrun battery. Unfortunately, even among his roll of unclear orders, this one was singularly bad; it doesn't even give a direction or a destination (Chandler/Beckett, p. 181). Woodham-Smith has a photo of the message slip (facing p. 101); it is nearly illegible and gives no precise directions as to what he wants done; as written, it seems to say little more than "Charge!" So everything depended on the officer who carried the message.

And the messenger chosen was a bad one; Captain Edward Nolan seems to have been chosen not for his military sense but because he was an excellent horseman (Royle, p. 273). And a good horseman was needed, because Raglan was positioned so far from the front and there was much broken ground to be covered.

When Nolan reached Lord Lucan, Cardigan's division commander, he delivered the order to charge the battery. Unfortunately, from Lucan's position, the battery Raglan had been looking at was invisible (Woodham-Smith, p. 230). When Lucan angrily asked for clarification, Nolan cavalierly pointed at a visible enemy battery and said that the enemy was there (Palmer, p. 129; Royle, p. 273; Woodham-Smith, p. 231). Lucan saw no choice but to order Cardigan to charge. Apparently Lucan and Cardigan both thought the order as given was nonsense -- but they obeyed it (Royle, p.
Maybe, if they had been more willing to talk to each other, the disaster might not have happened. But they weren't willing to talk. Lucan relayed Raglan's order as he understood it, and the charge was made. It was, in a way, the perfect role for Cardigan (Woodham-Smith, p. 235); it required no brains, and his spit-and-polish drill at least meant that the men made the charge as if on the parade ground. But they were still attacking in the wrong place.

It was not, properly speaking, a charge (Warner, p. 66); a charge is a full gallop very close to the enemy. It was in fact something worse: a ride over a mile and a half, under fire the whole way. And cavalry is particularly vulnerable to artillery and rifle fire.

Little surprise, then, that the assault was crushed. Nolan -- who improperly joined the attack (Palmer, p. 127; Royle, p. 274) -- was killed at the first rush (Warner, p. 66, repeats a suggestion that he had realized his error in the moments before his death, and Chandler/Beckett, p. 183, claims he was trying to redirect the charge, but even if true, that was far too late -- and Nolan had no right to give such an order anyway).

At least 107 men were killed with him (Chandler/Beckett, p. 182; Royle, p. 274; Palmer, p. 132; and Warner, pp. 66-67, say that 113 were killed and 134 wounded). Casualties among horses were even higher; Warner, p. 67, gives the number destroyed as "nearly all"; Chandler/Beckett, p. 182, say "most"; Royle, p. 274, says that 397 were destroyed; Palmer, p. 133, gives the number as 475; Woodham-Smith, p. 249, gives the round number of 500. (My guess is that the latter two figures are derived by taking 195, the number of men still mounted at the end of the charge, from the number of men in the brigade.)

The loss of the horses was very difficult loss to make up; many horses had died on their way to the Crimea, and the British still hadn't learned how to ship them (Woodham-Smith, p. 139). Between loss of horses and loss of men, only 195 cavalrymen were fit for battle at the end of the day, out of 673 soldiers who made the charge (Palmer, p. 132; Woodham-Smith, p. 249, says that only 195 cavalrymen came back, but this appears to be a misreading of the reports).

Lord Cardigan, amazingly, survived, and even broke through the line of guns. He almost ran into a force of enemy cavalry (and Woodham-Smith, pp. 244-245, notes that they made no attempt to kill him -- apparently their commander recognized him and tried to have him captured. A silly notion; an army operating with Lord Cardigan as a general was surely a worse army than one where he was safely out of the way.) And since none of Cardigan's juniors knew where he was (he eventually made it back to where the Heavy Brigade was resting), it meant that the obviously-necessary retreat was delayed. (Of course, being who he was, he might not have let them retreat just because they were being slaughtered to no effect.)

A French officer said it best: It was "magnificent, but not war." ("C'est magnifique, mais ce n'est pas la guerre" -- Haswell, p. 98)

It was, however, the end of the battle of Balaclava -- really little more than a skirmish: The Russians were stopped less by actual fighting than by the showy charge of the Heavy Brigade, and the Light Brigade rode into oblivion and immortality, which Tennyson would commemorate three weeks later (Royle, p. 276). Perhaps Lord Raglan had might have done more had his cavalry survived. With it ruined, there was no chance (Palmer, p. 133).

The battle did leave the Russians in position to dominate the road to Balaclava, but the British managed to get supplies around the bottleneck. As a result, the whole thing is generally regarded as a draw, though the British came away with heavy casualties and the loss of ground. The only real significance of the battle was that it set the stage for the Battle of Inkerman which followed. Lucan and Cardigan were both sent home before the end of the war, mildly disgraced -- but even though Lucan was given most of the blame (Royle, pp. 275, 277), neither was forced out of the army, and both would eventually be promoted to higher posts (Royle, p. 278). I would have to say that Lucan was scapegoated -- yes, he was incompetent, and should not have held the command he did. But the real blame lay elsewhere -- with Cardigan, for refusing to admit his incompetence. With Raglan, for not dealing with the Lucan/Cardigan situation. With Raglan again, for sending an incomprehensible order by an irresponsible messenger. And with Captain Nolan, for giving a false interpretation to that incomprehensible order. Of them all, it is probably Raglan who bears the greatest blame.

Tennyson was telling nothing less than the truth when he said of the battle that "someone had blundered." In fact, several someones. But, somehow, in a portion of the population, the steadiness under fire came to be seen as more important than the useless waste, and Balaclava commemorated accordingly (Royle, p. 265. Warner, p. 67, seems to be an example of this form of folly, arguing that an army has to be disciplined enough to be that stupid). James, p. 368, reports a popular ballad, which appears to be this, praising the battle, and says that it seemed to inspire a World War I parody (p. 443).
Tennyson's account, according to Chandler/Beckett, p. 182, was inspired by W. H. Russell's report in the *Times*. The poem is said to have been based on the format of Michael Drayton's "Agincourt" -- an ironic pairing if ever there was one. Chandler/Beckett, p. 183, argues that the simple, steady rhythm that made the poem memorable is the reason Balaclava -- in truth a minor battle -- is so well remembered when so many other examples of military stupidity are largely forgotten. I suspect their conclusion is right -- and that the fame of Tennyson's poem helped both to inspire this song and keep it in tradition. - RBW

**Bibliography**

- Farwell: Byron Farwell, *Queen Victoria's Little Wars* (1972; I used the 1985 Norton edition)

_Last updated in version 4.4_

_File: Doe276_

**Fan Left on Shore**

**DESCRIPTION:** "The ship was rocking in the offing, Jack could with Fan no longer stay," but he thinks of her as he sails the Bay of Biscay. When drunk, Jack almost falls prey to temptation, but is reminded of Fan. He is happy when they are reunited

**AUTHOR:** unknown

**EARLIEST DATE:** 1891 (Ashton-RealSailorSongs)

**KEYWORDS:** love separation sailor drink

**FOUND IN:**

**REFERENCES** (1 citation):

Ashton-RealSailorSongs, #64, "Fan Left on Shore" (1 text)
ST AshS064 (Partial)
Roud #23209

**BROADSIDES:**

Bodleian, Firth c.12(203)=Harding B 16(87a)=2806 c.18(103), "Fan left on shore," J. Pitts (London), 1819-1844; also Firth c.12(201)=Harding B 12(28)=Johnson Ballads 821, J. Pitts (London), 1819-1844

_File: AshS064_

**Fan Mi Solja Man (Fan Me, Soldierman)**

**DESCRIPTION:** She says "fan mi" soldier. She takes gifts from soldiers and coolies. The singer asks what's the use of fancy shawls and lace. He asks why she is so fast and sassy? Her baby's father has gone to the army and everybody says her character is gone

**AUTHOR:** unknown

**EARLIEST DATE:** 1907 (Jekyll-JamaicanSongAndStory)

**KEYWORDS:** courting sex childbirth pregnancy clothes soldier

**FOUND IN:** West Indies(Jamaica)

**REFERENCES** (3 citations):

Murray-FolkSongsOfJamaica, pp. 51-52, "Fan Me Solja Man" (1 text, 1 tune)
Jekyll-JamaicanSongAndStory 125, ("Fan me soldierman, fan me") (1 fragment, 1 tune)

**ADDITIONAL:** Noel Dexter and Godfrey Taylor, _Mango Time: Folk Songs of Jamaica_ (Kingston:
Fan the Lads o' Tough They Ging to Fish

DESCRIPTION: "At Baldyvin far they began for to ca' up the Don man Wi their provisions they brought back an' brunt wi' Gordon John. Fan the lads o' Tough they ging to fish they sidna ging to Don They may begin at Nether Mill, ca' up to Buchan John"

AUTHOR: unknown

EARLIEST DATE: 1917 (Greig/Duncan8)

KEYWORDS: fishing

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1890, "Fan the Lads o' Tough They Ging to Fish" (1 fragment)
Roud #13567

NOTES [75 words]: The current description is all of the Greig/Duncan8 fragment.
Tough is about 30 miles west of Aberdeen.
"The burn [stream] of the Tore, or Nether mill, (the name of the place at its entrance into the sea,) ... separates the [Gamrif] parish from that of Aberdour ... and is also the boundary between the counties of Banff and Aberdeen" (source: The New Statistical Account of Scotland (Edinburgh, 1845 ("Digitized by Google")), Vol. XIII, p. 275). - BS

Last updated in version 2.5

File: GrD81890

Fan-a-winnow

DESCRIPTION: "Fan-a-winnow daisy, Fan-a-winnow e-i-oh She's away with Barney the band tier."
"A for apple, P for pear, D for dolling on the stairs All the world will never know The love I had for my lady-O" "B for Barney, C for Cross, O but I love Barney Ross"

AUTHOR: unknown

EARLIEST DATE: 1959 (sung by David Hammond on "I Am the Wee Falorie Man: Folk Songs of Ireland")

KEYWORDS: love nonballad wordplay

FOUND IN: Ireland

REFERENCES (1 citation):
Hammond-SongsOfBelfast, p. 26, "Fan-a-winnow" (1 text, 1 tune)

CROSS-REFERENCES:
NOTES [154 words]: Also collected and sung by David Hammond, "Fan-A-Winnow" (on David Hammond, "I Am the Wee Falorie Man: Folk Songs of Ireland," Tradition TCD1052 CD (1997) reissue of Tradition LP TLP 1028 (1959)) Sean O Boyle, notes to David Hammond, "I Am the Wee Falorie Man: Folk Songs of Ireland": "This is an amalgam of verses from two songs (one of them "B' for Barney") The words are set to a hymn tune common in the 19th century. The title refers to the turning of the big fan that kept the moist air circulating through the mill to save the linen yarn from becoming too dry and brittle." Also see, "B' for Barney" [which is also on Hammond's recording]. Sean O Boyle, notes to David Hammond, "I Am the Wee Falorie Man: Folk Songs of Ireland": "This is a song among Belfast weavers and spinners at the beginning of the century.... A Band-tier was the man who bundled the lengths of thread as they came from the spinning frames." - BS

File: Hamm026

Fanny Blair

DESCRIPTION: Eleven-year old Fanny Blair falsely accuses a young man of molesting her. He is tried and sentenced to death, although the community doubts his guilt. He begs to be buried at home rather than in the prison yard, and hopes God will pardon the child.

AUTHOR: unknown

EARLIEST DATE: 1830 (Lover)

KEYWORDS: accusation lie abuse rape punishment trial execution

HISTORICAL REFERENCES:
1785 - Execution of Dennis Hagan for rape (see NOTES)

FOUND IN: Britain(England) US(Ap) Ireland

REFERENCES (7 citations):
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol2, p. 103, "Fanny Blair" (1 text, 1 tune)
Butterworth/Dawney-PloughboysGlory, p. 43, "Thomas Hegan and Sally Blair" (1 text, 1 tune)
Sharp-OneHundredEnglishFolksongs 46, "Fanny Blair" (1 text, 1 tune)
Huntington-SongsTheWhalemenSang, pp. 229-231, "Fanny Blair" (1 text, 1 tune)
Forget-Me-Not-Songster, pp. 102-103, "Fanny Blair" (1 text)

DT, FANBLAIR* FANBLAI2*

ADDITIONAL: John Moulden, "Ballads and Ballad Singers: Samuel Lover's Tour of Dublin in 1830," - essay found in David Atkinson and Steve Roud, Editors, _Street Ballads in Nineteenth-Century Britain, Ireland, and North America: The Interface between Print and Oral Tradition_, Ashgate, 2014, pp. 141-145, "(Fanny Blair)" (sundry excerpts plus discussion of the song's history)

Roud #1393

NOTES [183 words]: In Sharp's version the crime is robbery, and Fanny Blair is not the victim but an accomplice who is turning king's evidence. - PJS

As Paul's note shows, details of the crime and punishment in this ballad vary, and the girl's age varies from eleven to eighteen. I suspect, however, that Sharp's version is cleaned up, by him or his informant. As John Moulden notes, it is a very touchy subject! Moulden believes the song actually originated in Ireland, and Lover's does appear to be the earliest version, with the next-earliest possibly also having been learned in Ireland. Moulden's belief is that the accused in the song was Dennis Hagan, and that one of the people to whom he appealed was was John, First Viscount O'Neill (1740-1798). Hagan, who was nineteen years old, was charged with raping a nine-year-old, with the charges formally brought by one Frances Blair. Hagan was sentenced to hang in October 1785. The collective evidence is very strong; I think Hagan was the person executed for the crime. I have no idea if he was actually guilty; Moulden has little evidence on that point. - RBW

File: WB2103

Fanny's Harbour Bawn

DESCRIPTION: The singer spies his love in the arms of another and loses the ensuing fight. He claims that "baymen," like his opponent, look harmless enough but they are good fighters. The singer refrains from courting and encourages others to do the same.

AUTHOR: Mark Walker (see notes)

EARLIEST DATE: 1912 (Murphy, Old Songs of Newfoundland)
KEYWORDS: love courting fight
FOUND IN: Canada(Newf)
REFERENCES (6 citations):
Doyle-OldTimeSongsAndPoetryOfNewfoundland, "Fanny's Harbour Bawn" (1 text, 1 tune): pp. 34-35 in the 2nd edition
Peacock, pp. 185-188, "Fanny's Harbour Bawn" (1 texts, 3 tunes)
Lefr/Best-ComeAndIWillSingYou 36, "Fanny's Harbour Bawn" (1 text, 1 tune)
Blondahl-NewfoundlandersSing, pp. 112-113, "Fanny's Harbour Bawn" (1 text, 1 tune)
ADDITIONAL: James Murphy, editor, _Old Songs of Newfoundland_, James Murphy Publishing, 1912 (PDF available on the Memorial University of Newfoundland web site), p. 3, "Fanny's Harbor Bawn" (1 text)
James Murphy, _Songs Their Fathers Sung: For Fishermen: Old Time Ditties_, James Murphy Publishing, 1923 (PDF available from the Memorial University of Newfoundland web site), p. 2, "Fanny's Harbour Bawn" (1 text)
Roud #4418
RECORDINGS:
George Decker, "Fanny's Harbour Bawn" (on PeacockCDROM) [one verse only]
NOTES [278 words]: Doyle claims that the song is an account of a real fight that happened "over half a century ago" (from 1940) in Labrador. He also explains that a "bawn" is a beach for drying fish and that the girl was said to have been from Conception Bay where, apparently, the singer is also from (Carbonera). The singer's cursing of the northern "bayman" from Bonavista is perhaps typical of the social status conflicts on the island. - SH
I note, however, that what seems to be the first publication, by James Murphy, dates the event "about forty years ago" (from 1912, implying a date about two decades before Doyle's) and does not list an author.
Mark Walker is listed as the author of several popular Newfoundland songs, "Tickle Cove Pond," "Fanny's Harbour Bawn," "The 'Antis' of Plate Cove," and "Lovely Katie-O"; a family tradition also says that he wrote "The Star of Logy Bay." See the notes to that song for discussion of the matter. - RBW
Last updated in version 6.0
File: Doy34

Far Above Cayuga's Waters

DESCRIPTION: "Far above Cayuga's waters, with its waves of blue, Stands out noble Alma Mater, glorious to view." In praise of Cornell University: "Hail to thee our Alma Mater, Hail! all hail! Cornell!"
AUTHOR: Music: H. S. Thompson. Words: Archibald C. Weeks amd Wilmot M. Smith
EARLIEST DATE: 1876
KEYWORDS: nonballad
FOUND IN: US
REFERENCES (3 citations):
Silber/Silber-FolksingersWordbook, p. 49, "Far Above Cayuga's Waters" (1 text)
Fuld-BookOfWorldFamousMusic, p. 102, "Annie Lisle -- (Far Above Cayuga's Waters)"
DT, CRNLALMA
CROSS-REFERENCES:
cf. "Far Above Cayuga's Waters (Parodies)"
SAME TUNE:
Far Above Cayuga's Waters (Parodies) [File: EM348]
Annie Lisle
NOTES [137 words]: For some reason, this seems to be the most popular of all official college songs. Of course, it is also the most parodied (see the cross-references).
The tune, "Annie Lisle," is dated by Fuld to 1858; the source of the words is uncertain, but Fuld credits them to the authors listed here. They were probably written in 1872, but first published in 1876. According to Jon W. Finson, *The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song*, Oxford University Press, 1994, p. 90, "'Annie Lisle' occupied a central place in the nineteenth-century repertory, and its melody is still so popular that it appears retexted in various school songs, most notably including 'Far Above Cayuga's Waters' or 'Hark! The Sound of Tarheel Voices.'" For such a popular song, traditional collections are extremely few. - RBW

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**Far Above Cayuga's Waters (Parodies)**

DESCRIPTION: To the theme of the Cornell anthem ("Far Above Cayuga's Waters/Alma Mater"), any of a series of parodies: "High Above a Theta's Garter," "Far above Cayuga's waters Rises such a smell," etc.

AUTHOR: unknown

EARLIEST DATE: 1955

KEYWORDS: bawdy nonballad parody virginity derivative

FOUND IN: US(MW)

REFERENCES (2 citations):
- Cray-EroticMuse, pp. 348-350, "High Above a Theta's Garter" (2 texts, 1 tune)
- cf. Fuld-BookOfWorldFamousMusic, p. 102, "Annie Lisle -- (Far Above Cayuga's Waters)"

Roud #10284

CROSS-REFERENCES:
- cf. "Far Above Cayuga's Waters"

NOTES [49 words]: The Cornell Song is perhaps the most-parodied of all college songs. One version is among the very few folk songs my father learned by genuine oral tradition (at the University of Michigan): "Far above Cayuga's waters Rises such a smell, Some say it's Cayuga's waters, We say it's Cornell." - RBW

File: EM348

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**Far Awa**

DESCRIPTION: The singer thinks of "the lad that I like best o' a' Is oure the sea and far awa." Before he left he gave her a pair of gloves that she wears "for his sake." She hopes he will return and they'll be married.

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan6)

KEYWORDS: love separation nonballad clothes

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #129, p. 2, "Far Awa" (1 text)
- Greig/Duncan6 1112, "Far Awa" (3 texts, 3 tunes)

Roud #6324

ALTERNATE TITLES:
- He's Owre the Seas

File: GrD61112

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**Far Away, Far Away**

DESCRIPTION: "Where now is that merry party I remember long ago... They have all dispersed and wandered, Far away, far away." Many are married, moved, wandering, dead. The singer points out that "nothing in this world can last... What is coming, who can say?"

AUTHOR: Words: Miss M. Lindsay / Music: Mrs. J. W. Bliss

EARLIEST DATE: 1909 (Heart Songs)

KEYWORDS: separation friend

FOUND IN: US(So)

REFERENCES (2 citations):
- Randolph 866, "Far Away, Far Away" (1 text)
Far Over the Forth

DESCRIPTION: “Far over the Forth, I look to the North,” then the singer looks to the West where her lover is. His parents were against them, but they wedded on the cairn of the mountain. Now the singer dreams happily of her love, that’s dear to both her and her child.

AUTHOR: unknown
EARLIEST DATE: 1952 (Jeannie Robertson)
LONG DESCRIPTION: “Far over the Forth, I look to the North,” then the singer looks to the West where her lover lives in foreign lands or sails foreign seas. His parents were against them, but all summer long they loved each other and wedded on the cairn of the mountain. Now the singer dreams happily of her love, that's dear to both her and her child.

KEYWORDS: courting elopement love wedding separation lover mother
FOUND IN: Britain(Scotland (Aber))
REFERENCES (1 citation):
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #71, p. 242-243, "Far Over the Forth" (1 text, 1 tune)

Far, Far at Sea

DESCRIPTION: "'Twas night, when the bell had struck twelve, And poor Susan was laid on her pillow, In her ear whispered... 'Your love now lies toss'd on a billo, Far, far at sea." Awakening in a fright, she finds no reason to believe, but still she fears it true

AUTHOR: Music: C. H. Florio
EARLIEST DATE: 1837 (The Vocal Companion), but reportedly some decades older
KEYWORDS: dream sailor death separation
FOUND IN:
REFERENCES (2 citations):
Gray-SongsAndBalladsOfTheMaineLumberjacks, p. 115, "Far, Far at Sea" (1 text)
ADDITIONAL: (no author listed), "The Vocal Companion, second edition, D'Almaine and Co., 1937 (available from Google Books), pp. 68-69, "Far, Far at Sea" (1 text, 1 tune)

NOTES [120 words]: This is a bit of a conundrum. We have testimony that a piece "Far, Far at Sea" was sung by Charles Incledon (1763-1826), and the evidence is that it is this song. There are many broadsides (some cited by Gray-SongsAndBalladsOfTheMaineLumberjacks, others found in the Roud broadside catalog), although as of 2009 I could not find a copy in any of the major online broadside catalogs. But is it a folk song? It sounds a bit like a worn-down version of "Mary o' the Dee (Mary's Dream)" [Laws K20], perhaps with an echo of "Susan Strayed on the Briny Beach" [Laws K19] being responsible for the name of the girl. It seems to have been very popular for a time, then faded completely. I include it only very tentatively. - RBW

Last updated in version 2.5

Far, Far from Ypres

DESCRIPTION: "Far, far from Ypres I long to be, Where German snipers can't snipe at me. Damp is my dugout, Cold are my feet, Waiting for whizz-bangs To send me to sleep."

AUTHOR: unknown
EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: soldier hardtimes
FOUND IN:
REFERENCES (1 citation):
Fare Thee Well, Babe

DESCRIPTION: "Fare thee well, O Babe, fare thee well (x2), I done all I could do try'n to git along with you." The singer declares he loves the woman, but "Fo' I'll be mistreated I'll kill myself an' you." He maintains he treated her well but she didn't want him

AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: love separation abandonment
FOUND IN: US
REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 204-205, "Fare Thee Well, Babe" (1 text, 1 tune)
Roud #15576
NOTES [68 words]: This is one of those songs that illustrates Laws's comments about the instability of Black balladry. This may well be a version of something else -- but between the floating lines, the repetitions, the common plot, and the fact that the Lomaxes are always fiddling with texts, I can't be sure of the original song.
It reminds me a bit of "Going Down This Road Feeling Bad," but the motivation is different. - RBW
File: LxA204

Fare Thee Well, Cold Winter

DESCRIPTION: Billy's leaves his fiancee for months or years for Nancy, but changes his mind and returns. She agrees again to marry, and they are married at last.

AUTHOR: unknown
EARLIEST DATE: 1960 (Reeves-TheEverlastingCircle)
LONG DESCRIPTION: Billy's sweetheart complains that he has been away though he had promised to marry two months or three years before. He says "I was prevented and could not come till now," but now he prefers her company to gold or silver. She complains that when he was courting Nancy and he had said he'd not return. Billy concedes he had courted Nancy, "but now I've come to you" "These words they revived" his slighted sweetheart, they marry and the wedding "long looked for's come at last"
KEYWORDS: courting infidelity wedding reunion accusation
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Reeves-TheEverlastingCircle 38, "Fare Thee Well, Cold Winter" (1 text)
Williams-Wiltshire-WSRO Gl 79, "Billy and Nancy" (1 text)
Roud #1643
ALTERNATE TITLES: Long Looked for Come at Last
File: ReCi038

Fare Thee Well, Father

DESCRIPTION: "I've seen those London lights a-burning ... but I'll go home to those that love me." The singer and her baby has been deserted by her lover and hopes to return to her family: "Altho' you've turned me from your bosom, Do not turn me from your door"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan6)
KEYWORDS: courting return nonballad baby family home
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1174, "Fare Thee Well, Father" (1 text)
Fare Thee Well, My Dearest Dear

DESCRIPTION: The singer bids farewell to his love, telling her he must go to sea to obtain riches. She replies that life without him is miserable, so she dresses as a man and accompanies him. A day out of London the ship sinks. She is drowned; he survives to mourn.

AUTHOR: unknown

EARLIEST DATE: 1904

KEYWORDS: love separation cross-dressing death ship wreck dialog

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 38, "Fare Thee Well, My Dearest Dear" (1 text, 1 tune)

Roud #1035

CROSS-REFERENCES:

cf. "Farewell, Charming Nancy"

cf. "Farewell, Sweet Mary"

cf. "The Paisley Officer (India's Burning Sands)" [Laws N2]

File: VWL038

Fare Thee Well, My Own True Love

DESCRIPTION: The singer tells his true love he's "going over the mountain." She cries; "people said she should die if I went over the mountain." Apparently he stays with her. Now he is "poverty struck," "down upon my luck," and asks for help to get over the mountain.

AUTHOR: unknown

EARLIEST DATE: 1906 (Reeves-TheEverlastingCircle)

KEYWORDS: poverty courting farewell hardtimes

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Reeves-TheEverlastingCircle 39, "Fare Thee Well, My Own True Love" (1 text)

Roud #1035

ALTERNATE TITLES:
Over the Mountain

File: ReCi039

Fare Ye Well (I'm Going Home)

DESCRIPTION: "Oh, fare you well, my brother, Fare you well by the grace of God, For I'm gwinen home; I'm gwinen home, my Lord, I'm gwinen home. Massa Jesus give me a little broom, For to sweep my heart clean; Sweep 'em clean by de grace of God, An' glory in my soul."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious home

FOUND IN: US

REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, pp. 47-48, "Fare Ye Well" (1 text. 1 tune)

Roud #12005

File: AWG047B

Fare Ye Well, Enniskillen (The Inniskillen Dragoon)

DESCRIPTION: The soldier is leaving his beautiful Enniskillen. He grieves to leave home and his fair darling, but when war arises, he has no choice. (He rejoices following his safe arrival home, and hopes never to leave again)

AUTHOR: unknown
Fare You Well, Maggie Darling, Across the Blue Sea

DESCRIPTION: Willie tells Maggie he is going to sea and they agree to be true. In some seaport he writes "a girl named Flora bore down on me Fare you well, Maggie darling, across the blue sea.... on me don't depend." She writes "Fare you well, Willie darling...."

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA/Leach)
Fare You Well, My Darling

DESCRIPTION: Fare you well, my darling, Oh fare you well my dear, Don't grieve for my long absence While I'm a volunteer." The singer urges the girl not to grieve, though he is traveling far away (to Pensacola). She says she will wait for his return

AUTHOR: unknown

EARLIEST DATE: 1909 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: love soldier separation

FOUND IN: US(SE,So)

REFERENCES (5 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 380-381, "Fare You Well, My Darling" (1 text)
Randolph 736, "Fare You Well, My Darling" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 376, "The Soldier's Farewell" (2 texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 376, "The Soldier's Farewell" (1 tune plus a text excerpt)
Lomax/Lomax-OurSingingCountry, pp. 142-143, "Fare Ye Well, My Darlin'" (1 text, 1 tune)
Roud #3582

NOTES [49 words]: The Ozark (Belden-BalladsSongsCollectedByMissourFolkloreSociety, Randolph) and North Carolina (Brown) versions of this song aren’t absolutely parallel; it’s possible that they are separate songs with a lot of parallel words. But given the thematic similarity, it seems reasonable to lump them. - RBW

Last updated in version 4.1

File: R736

Fare You Well, My Own True Love (The Storms Are on the Ocean, The False True Lover, The True Lover's Farewell, Red Rosy Bush, Turtle Dove)

DESCRIPTION: The true lover bids farewell, promising to be true. He asks, "Who will shoe your pretty little foot?" Various floating verses follow, in which the traveller may or may not return and the young woman may or may not grieve at her fate

AUTHOR: unknown

EARLIEST DATE: 1867 (Musick-JAF-TheOldAlbumOf-William-A-Larkin)

KEYWORDS: love separation lyric floatingverses

FOUND IN: Britain(England(South),Scotland(Aber)) US(Ap,MW,SE,So,SW)

REFERENCES (46 citations):
Bronson 76, "The Lass of Roch Royal" (23 versions, of which at least #17, and possibly others, e.g. #12, #13, and #19, perhaps even #8 and #23, should be placed here)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 97, "Red Rosy Bush" (1 text, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 44, "Fare You Well, My Own True Love" (1 text, 1 tune)
Musick-JAF-TheOldAlbumOf-William-A-Larkin 31, "O Fare Thee Well" (1 text)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 480-482, "The False True-Lover" (2 texts)
Davis-TraditionalBalladsOfVirginia 21, "The Lass of Roch Royal" (of the various texts in the appendices, at least some, e.g. "D," "H," and "I," belong here, as does the fourth tune, "Cold Winter's Night"); 40, "James Harris (The Daemon Lover)" (the 2 texts in the appendix seem to belong here with some "House Carpenter" verses mixed in) {#21AppA=Bronson's #8}

Davis-MoreTraditionalBalladsOfVirginia 26, pp. 199-206, "Lady Alice" (3 texts plus a fragment, 4 tunes -- but the fourth, fragmentary, text and tune could as well be this)

Friedman-Viking/PenguinBookOfFolkBallads, p. 78, "The Lass of Roch Royal" (3 texts, 1 tune, with the "C" text apparently being this ballad)

Gainer-FolkSongsFromTheWestVirginiaHills, pp. 131-132, "A Lover's Lament" (1 text, 1 tune)

Boette-SingaHipsyDoodle, p. 67, "The Turtle Dove" (1 text, 1 tune, so full of floating material that it could go almost anywhere)

Bush-FSofCentralWestVirginiaVol5, pp. 68-69, "The False Young Man" (1 text, 1 tune, which starts with verses typical of "Fare You Well, My Own True Love (The Storms Are on the Ocean, The False True Lover, The True Lover's Farewell, Red Rosy Bush, Turtle Dove)" and ends with the "Rocky Mountain Top/White Oak Mountain" verses of "The False Young Man (The Rose in the Garden, As I Walked Out)"

Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #101, "The Turtle Dove" (1 text, 1 tune)

Sharp-EnglishFolkSongsFromSouthernAppalachians 114, "The True Lover's Farewell" (9 texts, 9 tunes)

Sharp/Karpeles-EightyEnglishFolkSongs 37, "The True Lover's Farewell" (1 text, 1 tune -- a composite version)

Sharp-OneHundredEnglishFolkSongs 55, "The True Lover's Farewell" (1 text, 1 tune)

Karpeles-TheCrystalSpring 67, "The True Lover's Farewell" (1 text, 1 tune)

Reeves/Sharp-TheldiomOfThePeople 105, "The Turtle Dove" (4 texts)

Randolph 18, "Oh Who Will Shoe My Foot?" (8 texts, 5 tunes, with the "A," "D," and "E" texts probably belonging here) {A=Bronson's #12, D=E#19}

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 22, "The Lass of Roch Royal" (2 texts, which are clearly true versions of "The Lass of Roch Royal", but both have the "Storms are on the ocean" verse -- in the "B" texts, it's the chorus. Either the two songs combined to produce the North Carolina versions, or that song is the source for the Carter versions)

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 109, "Fare You Well, My Own True Love" (1 text, probably combined with another song); 258, "The False True-Lover" (5 texts); also perhaps 249, "The Turtle-Dove" (1 text, a complex mix of floating verses, some of which may belong here; compare the Lunsford recording of the same name); 264, "Storms Are on the Ocean" (2 texts, with the "Storms" chorus though both have the "Sometimes I live in the country, sometimes I live in town" verse and the "A" text also has a "Blow Gently, the Winds on the Ocean" type verse)

Brown/Schinhan-FrankCBrownCollectionNCFolklore5 109, "Fare You Well, My Own True Love" (1 tune plus a text excerpt); 249, "The Turtle-Dove" (1 tune plus a text excerpt); 258, "The False True Lover" (3 tunes plus text excerpts)

Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, pp. 14-15, "Little Turtle Dove" (1 text, 1 tune)

Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, p. 243,"Little Turtle Dove" (1 text, 1 tune, a composite of floating verses, some of which perhaps belong here)

McNeil-SouthernMountainFolksong, pp. 96-98, "Little Turtle Dove" (1 text, 1 tune, another transcription of the Lunsford version)

Morris-FolksongsOfflorida, #159, "The Lass of Roch Royal" (1 text, with the local title "The Lonesome Turtle-Dove"); #187, "The True Lover's Farewell" (1 text, 1 tune)

Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 21A, "Oh Who Will Shoe Your Bonney Feet?" (1 text, 1 tune)

Bronner/Eskin-FolksongAlivePart2 50.III, "Lonesome Dove" (1 text, 1 tune)

Lomax/Lomax-OurSingingCountry, pp. 140-141, "My Old True Love" (1 text, 1 tune)

Chappell-FolkSongsOfRoanokeAndTheAlbermarle 72, "Who Will Shoe Your Feet?" (1 text, 1 tune)

Hudson-FolksongsOfMississippi 53, p. 53, "The True Lover's Farewell" (1 text plus mention of 3 more; the printed text, amazingly, lacks the "pretty little foot")

Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 72-73, "Cold Winter Night" (1 text)

Henry-SongsSungInTheSouthernAppalachians, pp. 175-176, "The True Lover's Farewell" (1 text)

Brewster-BalladsAndFolkSongsOfIndiana 13, "The Lass of Roch Royal" (1 text plus 8 fragments; the "A" text is this; "B","I" are "Pretty Little Foot" versions)

Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 9, "A Lover's Farewell" (1 fragment, with the first verse ["Oh see that pure and lonesome dove"] probably this and the second being "go
dig my grave, go dig it deep....")
Sandburg-TheAmericanSongbag, pp. 3-7, "He's Gone Away" (1 text, 1 tune); 98-99, "Who Will Shoe Your Pretty Little Foot" (3 texts, 1 tune; of the three texts here, "B" is definitely this piece, "C" is a short fragment of Child 76; the "A" is a one-stanza "pretty little foot" text)
Lomax-FolkSongsOfNorthAmerica 108, "Winter's Night"; 109, "Who's Gonna Shoe Your Pretty Little Foot" (2 texts, 2 tunes)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 44, "The Storms Are on the Ocean" (1 text, 1 tune)
Cox-FolkSongsSouth 137, "The True Lover's Farewell" (1 text)
Greig/Duncan8 1542, "O Fare Thee Well, My Dearest Dear" (1 text)
Darling-NewAmericanSongster, p. 268, "Red Rosy Bush" (1 text); p. 270, "The True Lover's Farewell" (1 text)
Silber/Silber-FolksingersWordbook, p. 142, "The Storms Are On The Ocean" (1 text) p. 151, "He's Gone Away" (1 text); p. 153, "Turtle Dove" (1 text)
North Carolina Folklore Journal, Charles W. Joyner, "The Repertory of Nancy Jones as A Mirror of Culture in Scotland County," Vol. XXI, No. 3 (Sep 1973), p. 92-93, "Farewell, my dear true love, I'll bid you adieu" (1 text, two verses that might be "Fare You Well, My Own True Love (The Storms Are on the Ocean, The False True Lover, The True Lover's Farewell, Red Rosy Bush, Turtle Dove)" or "Rye Whiskey" or "The Wagoner's Lad" or, frankly, almost anything; there is a mention of emigration)
ADDITIONAL: W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1876 (downloadable pdf by University of Edinburgh, 2007)), Vol II, pp. 164-165, "You'll Never Mind Me More, Dear Love" (1 text, 1 tune)
HED Hammond, untitled, Journal of the Folk Song Society, Vol. III, No. 11 (1907 (Digitized by Internet Archive)), #13, "The Turtle Dove" (4 texts, 3 tunes)
Cecil J Sharp and Charles I Marson, _Folk Songs from Somerset_ (Second Series), (London, Simpkin & Co Ltd, 1911), #39 pp. 26-27, "The True Lover's Farewell" DT, REDRSOY* REJCTLVR* STRMOCAN* (TUTRLDOV) (TURTDOV2) FRWLMRNN TENTHMIL* (TURTDOV2*) (HESGONE* ?)
Roud #49
RECORDINGS:
Appalachia Vagabond (Hayes Shepherd), "Hard For to Love" (on StuffDreams2)
The Carter Family, "The Storms Are On The Ocean" (Victor 20937, 1927; Bluebird B-6176, 1935; Montgomery Ward M-7021, c. 1936); (OKeh 03160/Vocalion 03160, 1936; ARC 7-12-63/Conqueror 8806, 1937; Columbia 37756/Columbia 20333, 1947; rec. 1935)
A. P. Carter Family, "Storms are on the Ocean" (Acme 993, c. 1949)
Delmore Brothers, "The Storms Are On The Ocean" (Bluebird B-8613/Montgomery Ward M-8689, 1940)
Aunt Molly Jackson, "Ten Thousand Miles" (AFS, 1939; on LC02)
Bascom Lamar Lunsford, "Little Turtle Dove" (Brunswick 229, 1928; on BLLunsford01; a composite of all sorts of floating verses, a few of which may be from this song)
Lewis McDaniel & Gid Smith, "It's Hard to Leave You, Sweet Love" (Victor 40287, c. 1929)
Neil Morris, "The Lass of Loch Royale" (on LomaxCD1701)
New Lost City Ramblers, "It's Hard to Leave You, Sweet Love" (on NLCR16)
Jean Ritchie & Doc Watson, "Storms Are On The Ocean" (on RitchieWatson1, RitchieWatsonCD1) [Leonard] Rutherford & [John] Foster, "Storms May Rule the Ocean" (Gennett, rec. 1929; on KMM)
Ruby Vass "10,000 Miles" (on Persis1)
BROADSIDES:
Bodleian, Firth c.18(101), "The True Lover's Farewell[sic]", unknown, no date; also Harding B 25(1952), "The True-Lovers, Farewell"
CROSS-REFERENCES:
cf. "Who Will Shoe Your Pretty Little Foot" (floating lyrics) and references there
cf. "The Lass of Roch Royale" [Child 76] (floating lyrics)
cf. "Mary Anne"
cf. "Sugar Baby (Red Rocking Chair; Red Apple Juice)" (floating lyrics)
cf. "I Truly Understand You Love Another Man"
cf. "Way Down the Old Plank Road"
NOTES [433 words]: This song is officially a catch-all. The problem is, what to do with all the lost love pieces "with" some hint of a plot plus the floating element "Who will shoe your pretty little foot." After some hesitation, we decided on a four-part primary division (with some exceptions):
* "The Lass of Roch Royal" for the ballad of that title
There probably are recensional variants within this song family; it's just too big and too complex. But the particular items are such a mess that we finally gave up trying to sort them.

The Carter Family version "The Storms Are on the Ocean," which is almost certainly a version remade by A. P. Carter, was one of the six songs recorded by The Carter Family at the original "Bristol Session" in 1927; see Michael Orgill, Anchored in Love: The Carter Family Story, Fleming H. Revell, 1975, p. 102.

Barry Mazor, Ralph Peer and the Making of Popular Roots Music, Chicago Review Press, 2015, pp. 105-106, prints texts of both "The Storms Are on the Ocean" and a local version of "The True Lover's Farewell" and suggests that Ralph Peer, who ran the Bristol Sessions, told the Carters that songs with choruses tended to do better, and thus was "The Storms" born. We can't prove it now, but it makes sense; the chorus doesn't seem to exist anywhere else. And there is the interesting inconsistency that, in a song that is otherwise entirely in recent English, the chorus ends "if I prove false to thee." It reads like something hastily cooked up. - RBW

Greig/Duncan8: "Song, written by Lieutenant Hinches, as a farewell to his sweetheart."

"Assembled" may be more accurate than "written" since Greig/Duncan8 is the familiar assemblage of floating verses.

For the Reeves/Sharp-TheldiomOfThePeople "Suppose my friends will never be pleased and look with an angry eye ....": cf., "Fare You Well, My Own True Love": Greig/Duncan8 1542 "Your friends and mine, my only love, Look with an angry eye".

Regarding sources for Burns's "A Red, Red Rose," Hammond writes, "The editor [of Popular Songs and Melodies of Scotland], Farquhar Graham, there mentions a garland, supposed to have been printed about 1770, called 'The Horn Fair Garland, containing six excellent new songs,' one amongst them being a version of 'The Turtledove, or True love's farewell.' This is believed to have been in the possession of Burns, as his name, in a boyish hand, is scrawled on the margin of the last page" (p. 89). - BS

Last updated in version 6.1

File: Wa097

Fare You Well, Sister Phoebe

DESCRIPTION: "Fare you well, sister Phoebe, fare you well, For I hate to leave you, I love you so well. Oak grows tall, pine grows slim, Buy you a true love, true love... and bring it home to him."

"Fare you well, brother longnose, fare you well..."

AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: love separation farewell
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 71, "Fare You Well, Sister Phoebe" (1 fragment, 1 tune)
Roud #11372
File: Brne071

Fareweel tae the Borders

DESCRIPTION: "Home of our love -- oor father's home... The sail is flapping on the foam That bears us far from thee." The singer is crossing the western ocean "to return no more." The singer recounts the beauties of Teviotdale and declares he will not forget them.

AUTHOR: unknown
EARLIEST DATE: 1989 (McMorland/Scott-HerdLaddieOTheGlen)
KEYWORDS: emigration farewell home parting separation Scotland nonballad
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
McMorland/Scott-HerdLaddieOTheGlen, pp. 127-128, 155, "Fareweel tae the Borders" (1 text, 1 tune)
Roud #21756
File: McSc127
Farewell Address (To Their Countrymen and Friends... at the Summer Assizes for the year 1842)

DESCRIPTION: "The assizes they are over now, the judge is gone away, But many aching hearts are left within the town today." Many who are condemned to transportation turned criminal only to survive. The singer says crime would dwindle if only workers had work

AUTHOR: unknown
EARLIEST DATE: 1842 (Anderson-FarewellToOldEngland)
KEYWORDS: trial punishment transportation
FOUND IN:
REFERENCES (1 citation):
Anderson-FarewellToOldEngland, pp. 58-59, "Farewell Address" (1 text)
Roud #V26602
File: AnFa058

Farewell Ballymoney (Loving Hannah; Lovely Molly)

DESCRIPTION: "Oh, meeting is a pleasure between my love and I; I'll go down to yon low valley to meet her by and by...." The young (man) watches his love turn away from him. He laments her infidelity. (He departs from the town and goes to America)

AUTHOR: unknown
EARLIEST DATE: 1866 (Musick-JAF-TheOldAlbumOf-William-A-Larkin)
KEYWORDS: courting separation emigration
FOUND IN: Ireland Australia US(Ap,MW,SE,So) Canada(Mar,Newf) Britain(England(Lond),Scotland(Aber))
REFERENCES (19 citations):
Randolph 749, "Black-Eyed Mary" (1 text plus an excerpt, 2 tunes)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 82, "The Lover's Lament" (4 texts plus a fragment, "E," that is probably "Handsome Molly")
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 82, "The Lover's Lament" (2 excerpts, 2 tunes; the "B" excerpt is probably "Farewell Ballymoney (Loving Hannah; Lovely Molly)" while "E" is probably "Handsome Molly")
Dean-FlyingCloud, pp. 111-112, "Down In Yonder Valley" (1 text)
Musick-JAF-TheOldAlbumOf-William-A-Larkin 22, "On One Monday Morning" (1 text)
Meredith/Anderson-FolkSongsOfAustralia, p. 172, "Lovely Molly" (1 text, 1 tune)
Sharp/Karpeles-EightyEnglishFolkSongs 44, "The Irish Girl" (1 text, 1 tune, a confused and conflate mix of this song and "The Irish Girl")
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 38, "Sweet Willie" (1 text, six verses derived from at least two and probably three or four songs; the largest portion is "On Top of Old Smokey" but there is a bit of "Farewell Ballymoney (Loving Hannah; Lovely Molly)" and something from one of amorphous the "courting is a pleasure" group)
Ritchie-FolkSongsOfTheSouthernAppalachians, pp. 95-96, "Loving Hannah" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H625, pp. 342-343, "Dark-Eyed Molly"; H615, p. 343, "Farewell Ballymoney" (2 texts, 2 tunes)
Peacock, pp. 465-466, "In Courtship There Lies Pleasure" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, p. 71, "Courting Is a Pleasure" (1 text, 1 tune)
Greig/Duncan6 1192, "I'll Gang Doon Tae Yonder Valley" (1 text)
Kennedy-FolksongsOfBritainAndIreland 155, "Going to Mass Last Sunday" (1 text, 1 tune)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 37, "Going to Mass Last Sunday" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 24, "Farewell Ballymoney" (1 text, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 63, "I Went to Mass on Sunday" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 103, "Loving Hannah" (1 text, 1 tune)
DT, LOVHANNA
Roud #454
RECORDINGS:
Margaret Barry, "Going to Mass on Sunday" (fragment) (on IRMBarry-Fairs)
Mrs. Freeman Bennett, "In Courtship There Lies Pleasure" (on PeacockCDROM) [one verse only]
Gerald Campbell, "The Girl Who Slighted Me" (on ITMA/CapeShoreNL)
Robert Cinnamond, "Going to Church Last Sunday" (on IRRCinnamond02) (fragment; two verses)
Jean Ritche, "Lovin’ Hannah" (fragment) (on IRMBarry-Fairs)
Winnie Ryan, "Going To Mass Last Sunday" (on FSBFTX15)
Roisin White, "Courting Is a Pleasure" (on IRRWhite01)

CROSS-REFERENCES:
cf. "In Eighteen-Forty-Nine" (floating lyrics)
cf. "Dark and Dreary Weather" (floating lyrics)
cf. "Handsome Molly"
cf. "The Irish Girl" (floating lyrics)
cf. "The Blazing Star of Drum (Drim, Drung)" (theme)
cf. "I've Travelled This Country (Last Friday Evening)" (floating lyrics)

ALTERNATE TITLES:
"Courting is a Pleasure"

NOTES [396 words]: The setting of this song varies widely. One stanza, however, is fairly characteristic:
I went to church last Sunday, (this line may vary)
My true love passed me by;
I could see her mind was a-changing
By the rolling of her eye.
Unfortunately, this stanza also shows up in some versions of "The Irish Girl"; these two songs seem to have mixed badly
I believe the old-time country song "Handsome Molly" to be a form of this piece (and most experts agree), but it has achieved such a degree of independent circulation that it is listed in the Index as a separate song. - RBW

I think I should make clear that although I think "Handsome Molly" is indeed derived, vaguely, from "Farewell Ballymoneky," it has acquired so many extraneous verses that *don’t* duplicate "Farewell B." verses that they've crowded all the originals out except "Went to Church Last Sunday," which I think constitutes speciation, although only just.

Oh, and I've had a communication from Sandy Paton about a talk he had with Jeannie Robertson. Virtually all the versions of the song that are called "Loving Hannah," including the excellent recent one by revival singer Bill Jones, are derived from Robertson's version, and hers came from... Jean Ritchie, when she was over in Britain on a Fulbright, collecting songs that were related to her family's songs. So if it's from Britain, and called "Loving Hannah," it's "really" from Kentucky.

And just in case that isn't bad enough, it took off in another direction in Ireland. Donagh MacDonagh took the first two lines ("Going to Mass last Sunday my true love passed me by, I knew her mind was altered by the rolling of her eye") and the Lowlands of Holland tune and produced a poem about what the singer actually felt during the mass as he hoped he changed her mind; this adaption can be found in Donagh MacDonagh and Lennox Robinson, _The Oxford Book of Irish Verse_ (Oxford, 1958, 1979), pp. 261, under the title "Going to Mass Last Sunday." - RBW

The version on IRRCinnamond02 is the first two verses of Greig/Duncan6 1192, "I'll Gang Doon Tae Yonder Valley," though Cinnamond's soldier is false-hearted rather than faint-hearted.

While [Winnie] Ryan's text is cited by Kennedy as the basis for his Kennedy-FolksongsOfBritainAndIreland 155 text only a few lines are shared by the recording and the text in his book. - BS

Last updated in version 4.5
File: R749

**Farewell False-Hearted Young Man**

DESCRIPTION: A letter from a deserted girl to her lover accuses him of going back on his promise "to mak me yer ain." If she is married he will be invited to the wedding. If she dies first she thinks he will come to the burial. Now, "I've got another to think upon"

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan6)

KEYWORDS: courting nonballad baby

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #140, p. 2, "Farewell" (1 text)
Farewell He

DESCRIPTION: The singer bids "Fare thee well, cold winter, and fare thee well cold frost. Nothing have I gained, but a lover I have lost...." After seeing him with another girl, she swears off of him, "He's no lad for windy weather; let him go then; farewell he"

AUTHOR: unknown

EARLIEST DATE: 1906 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: courting farewell abandonment

FOUND IN: Britain(England(Lond,South)) US(Ap,MA,So) Ireland

REFERENCES (16 citations):
Reeves-TheEverlastingCircle 40, "Farewell He" (2 texts)
Purslow-TheConstantLovers, p. 32, "Farewell He" (1 composite text, 1 tune)
Palmer-EnglishCountrySongbook, #80, "Fare Thee Well, Cold Winter" (1 text, 1 tune)
Brocklebank/Kindersley-DorsetBookOfFolkSongs, p. 16, "Farewell He" (1 text, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 491-492, "Adieu to Cold Weather" (1 text plus mention of 2 more)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 41, "My Love Is Like a Dewdrop" (1 text, 1 tune)
Randolph 751, "Adieu to Dark Weather" (6 texts plus an excerpt, 5 tunes, all more or less related to this piece, though some are rather mixed; some of the texts reverse the male and female roles and some have a chorus)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 491-493, "Adieu to Dark Weather" (1 text, 1 tune -- Randolph's 751A)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 42, "Farewell He" (1 text); 43, "My Love Is on the Ocean" (1 text)
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 179, pp. 146-147, "To Cheer the Heart" (1 text)
Hubbard-BalladsAndSongsFromUtah, #58, "They Say He Courts Another" (1 short text, too brief to really classify, but some of the words go here)
Carey-MarylandFolkLegendsAndFolkSongs, p. 98, "My Love Is on the Ocean" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H504, p. 347, "Farewell He" (1 text, 1 tune); compare also H241, p. 346, "The Blackbird and Thrush" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 53, "My Love Is on the Ocean" (1 text, 1 tune)
Fowke-TraditionalSingersAndSongsFromOntario 44, "I Once Loved a Lass" (1 text, 1 tune, from LaRena (Mrs. Gordon) Clark, which begins with verses probably from "The False Bride (The Week Before Easter; I Once Loved a Lass," continues with stanzas from "Green Grows the Laurel (Green Grow the Lilacs)," then has a "My love is like a dewdrop" stanza often found in "Farewell He," and includes several other lyrics that might have floated in)
DT, FAREWELH* (RONDHAT5* -- a mixed version also incorporating "All Around My Hat")

Roud #803 plus 3729, 1034

CROSS-REFERENCES:
"Dark and Dreary Weather" (stanza form, floating lyrics)
"I've Two or Three Strings To My Bow" (subject)
"Love Me or No" (subject)
"The Blackbird and Thrush" (floating lyrics)
"Wounded Spirit" (subject)
"Parting Words" (subject)
"There Comes a Fellow with a Derby Hat" (subject)
"Oh, Where Is My Sweetheart?" (subject)
"Like an Owl in the Desert" (subject)
"I'll Cheer Up My Heart" (subject)
"The Days Are Awa That I Hae Seen" (subject)
"It is Not the Cold Wind" (theme)
"My Heart Is As Licht As a Feather" (theme)
"The Bonnie Boy I Loved" (theme)
Fare Thee Well Cold Winter

NOTES [236 words]: Cohen seems to think that the Ozark versions of this piece, known from Belden-BalladsSongsCollectedByMissourFolkloreSociety and Randolph, are a separate song, and it is possible that he's right and that it simply swallowed elements of "Farewell He." But since the swallowing was nearly complete, it seems better to lump them. In this, unusually, I agree with Roud.

The situation is similar with Gardner and Chickering: Their "My Love Is on the Ocean" has distinct first and last stanzas:

My love is on the ocean, O let him sink or swim,
For in how own mind he thinks he's better than I am.
He think that he can slide me as he slid two or three,
But I'll give him back the mitten since he's gone back on me.

Final verse:
Go tell it to his mother; I set her heart at ease.
I hear she is a lady that's very hard to please.
I hear that she speaks of me that's hardly ever done.
Go tell it to her, I do not want her son!

It will be evident, however, that this text fits the tune of "Farewell He," and the material in between, including the chorus, is "Farewell He." Indeed, of Gardner and Chickering's texts, the one they call "Farewell He" actually looks less like the song of that title, except that it uses that key phrase!

So, once again, I lump (this time disagreeing with Roud).

The whole family cold probably use a thorough study, including both these songs, the Ozark versions, and "Dark and Dreary Weather." - RBW

Farewell Logie

DESCRIPTION: "Oh fare thee well Logie, I bid you adieu, And sorry am I at the partin' wi' you; At the partin' wi' you, and it gives me great pain, For I may and may never return back again"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: emigration farewell Scotland
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1527, "Farewell Logie" (1 text, 1 tune)
Roud #12953
NOTES [27 words]: The current description is all of the Greig/Duncan8 text. - BS
I am strongly reminded of "A Health to the Company"and its relatives, but it's just a feeling. - RBW

Farewell My Dear Brethren

DESCRIPTION: "Farewell my dear brethren, the time is now at hand That we must be parted from this social band. Our sev'ral engagements now call us away. Our parting is needed and we must obey." The singer bids farewell to the "soldiers" going away

AUTHOR: (see NOTES)
EARLIEST DATE: 1940 (Boette-SingaHipsyDoodle); it appears in several hymnals from the nineteenth century
KEYWORDS: religious separation soldier
FOUND IN: US(Ap)
REFERENCES (1 citation):
Boette-SingaHipsyDoodle, pp. 78-79, "Farewell My Dear Brethren" (1 text, 1 tune)
Roud #16539
NOTES [90 words]: The Hymnary.org site lists this as by Thomas Cleland, seemingly based on the
Sacred Harp, but none of the other old hymnals it cites appear to credit Cleland. Those that list an author generally list Josiah Hopkins (although that might be an arranger credit). My 1871 Sacred Harp, which calls the tune "Imanda," lists no composer and says that no source lists the author of the words. Several hymnals link the song to James 5:16, or at least the words "pray for one another" in that verse. A pretty feeble connection, if you ask me. - RBW

Last updated in version 4.3
File: Boet078

Farewell My Friends (Parting Friends; I'm Bound for Canaan)

DESCRIPTION: "Farewell, my friends, I'm bound for Canaan, I'm trav'ling through the wilderness. Your company has been delightful... I go away behind to leave you, Perhaps never to meet again, But if we (n)ever have the pleasure, I hope we'll meet on Canaan's (shore)"

AUTHOR: unknown
EARLIEST DATE: 1933 (Jackson)
KEYWORDS: religious separation nonballad friend
FOUND IN: US
REFERENCES (2 citations):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 564-565, "Parting Friends" (1 text, 1 tune)
Thomas-BalladMakingInMountainsOfKentucky, p. 170, "Farewell to Carter County" (1 short text, possibly this piece though with only three stanzas it is hard to tell)
Roud #15559
NOTES [36 words]: The Sacred Harp contains a piece called "Parting Friend," and two entitled "Parting Friends." None is the same as this piece. One of them is the same as the piece indexed as "Our Cheerful Voices (Separation).". - RBW
File: LxA564

Farewell Tamintoul

DESCRIPTION: "Farewell, Tamintoul! for the hour's come at last When I can only think of thy joys in the past. For destiny bears me away from the glen." The singer departs, and hopes someday to return to the place where he found hospitality and friendship

AUTHOR: unknown
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads), with a seeming collection date of 1881
KEYWORDS: home separation
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, p. 365, "Farewell, Tamintoul" (1 text)
Roud #4594
File: Ord365

Farewell to Alvah's Woods and Braes

DESCRIPTION: The singer bids farewell to Alvah, "The place of my nativity." He recalls the happy times on Deveron's banks. But 'My ship it lies in readiness, My loving friends I'll bid goodbye." He will be buried where there is none to shed a tear -- but leaves anyway

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: home emigration
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan8 1526, "Farewell to Alvah's Woods and Braes" (1 fragment, 1 tune)
Ord-BothySongsAndBallads, p. 349, "Farewell to Alvah's Woods and Braes" (1 text)
Roud #4590
NOTES [74 words]: Ord-BothySongsAndBallads was told that people in Banff called this "The Poacher's Farewell," but the song contains no hint of transportation that I can see. What it does have is echoes of many other songs -- e.g. "The Earl of Errol" or the like ("Oh, Alvah it's a bonnie place"), "Trooper and Maid" ("He turned him right and round about"), etc. They aren't really cross-referenceable; it's just that this is built from many common phrases. - RBW
Farewell to Auld Scotland

DESCRIPTION: The singer bids farewell to Scotland and Limerick, Kinghorn and his parents. He is being sent to Van Diemen's Land "but the time will be coming when I will get free, To get back to old Scotland my Nancy to see"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: transportation parting Scotland family
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1536, "Farewell to Auld Scotland" (1 text, 1 tune)
Roud #12957
NOTES [46 words]: "Kinghorn is a coastal parish, which lies in Fife Council Area, some 3 miles (4 km) southwest of Kirkcaldy and 8 miles (12 km) south of Glenrothes in Fife and includes a small offshore island." (Source: Gazetteer for Scotland site).
Limerick, on the other hand, is in Ireland. - BS

Farewell to Bonny Galaway

DESCRIPTION: "Ae night as I lay on my bed, The thought of love came into my head." He travels "To see the bonnie lassie lived in Galaway." Her father objects; her mother said she will "have her married to a lord's son." The girl makes him welcome; they flee Galaway

AUTHOR: unknown
EARLIEST DATE: 1916 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)
KEYWORDS: love courting father mother elopement
FOUND IN: US(MW)
REFERENCES (1 citation):
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 76, "Farewell to Bonny Galaway" (1 text)
ST GC076 (Partial)
Roud #3694
CROSS-REFERENCES:
cf. "One Night As I Lay On My Bed" (lyrics, theme)
NOTES [38 words]: This is so close to "One Night As I Lay On My Bed" (with which it shares both lyrics and theme) that I thought about lumping them. But that seems to be mostly a nightvisiting song; this is a song of elopement. So I split them. - RBW

Farewell to Fintray

DESCRIPTION: "Pox upon poverty and all for want of cash Causes me and mony a bonny lad gang wintin his lass." The singer will leave tomorrow. He bids farewell to his sweetheart, family, friends, and Fintray's "beauties rare." His sweetheart chooses not to go with him.

AUTHOR: unknown
EARLIEST DATE: 1863 (Greig/Duncan8)
KEYWORDS: poverty emigration parting Scotland separation abandonment
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1533, "Farewell to Fintray" (4 texts, 2 tunes)
Roud #12956
NOTES [24 words]: Greig/Duncan8: "Learnt in Fintray fifty-five years ago. Noted December 1906."
Google maps places Fintray about 15 miles northwest of Aberdeen. - BS
Farewell to Fiunary

DESCRIPTION: "The wind is fair, the day is fine, And swiftly, swiftly runs the time... That wafts me off from (Fiunary). Eirich agus tiugainn, O!" The singer recalls all the ancient places he has visited, and bids farewell to friends and family

AUTHOR: Norman McLeod

EARLIEST DATE: 1904 (Ford)

KEYWORDS: home travel family

FOUND IN: Britain(Scotland)

REFERENCES (3 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 208-211, "Farewell to Fiunary" (1 text)
DT, FAREFUNE


Roud #2317

NOTES [23 words]: The Gaelic chorus translates as something like "Arise and come away" -- similar to the English chorus in the Digital Tradition text. - RBW

Last updated in version 3.2

File: FVS208

Farewell to Girls

DESCRIPTION: "Oh I can love Sally, and I can love long, I can love an old sweetheart till a new one comes along." "Sometimes I drink whiskey, sometimes I drink rum.' The singer courted a girl who rejects him "because I got tight." (He thinks about further adventures)

AUTHOR: unknown

EARLIEST DATE: 1947 (Hubbard-BalladsAndSongsFromUtah)

KEYWORDS: love courting drink rejection floatingverses

FOUND IN: US(Ro)

REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah, #92, "Farewell to Girls" (2 short texts, 1 tune)
Roud #10917

NOTES [59 words]: Hubbard-BalladsAndSongsFromUtah's two texts both have three verses, only one of which they have in common. I don't know if they constitute a single song, and I don't know if it can properly be separated from other songs, e.g., of the "Rye Whiskey" type. In the absence of anything better, I file the piece separately, but don't take that as guaranteed. - RBW

Last updated in version 3.8

File: Hubb092

Farewell to Greta

DESCRIPTION: "Farewell, my home in Greta, my sister Kate farewell...." Ned Kelly, with a price on his head, plans an attack on his foes. His sister points out the number of his foes, and urges him instead to take to the woods with his gang

AUTHOR: unknown

EARLIEST DATE: 1964

KEYWORDS: outlaw Australia family sister farewell

HISTORICAL REFERENCES:
1855 - Birth of Ned Kelly
1880 - Execution of Kelly. His last words are reported to have been "Such is life."

FOUND IN: Australia

REFERENCES (4 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 114-115, "Farewell to Greta" (1 text, 1 tune -- a composite version) 
Manifold-PenguinAustralianSongbook, pp. 66-67, "Ned Kelly's Farewell to Greta" (1 text, 2 tunes) 
Stewart/Keesing-FavoriteAustralianBallads, pp. 47-48, "Farewell to My Home in Greta" (1 text)
DT, NEDKELLY

CROSS-REFERENCES:
cf. "Kelly Was Their Captain" (subject) and notes and references there
NOTES [41 words]: Edward "Ned" Kelly and his gang are perhaps the most famous of all Australian bushrangers, and Greta was the family home starting in 1868. For some anecdotes of his life, plus other songs about him, see the notes to "Kelly Was Their Captain." - RBW
Last updated in version 5.2
File: FaE114

Farewell to Grog
DESCRIPTION: "Come, messmates, pass the bottle 'round. Our time is short, remember, For our grog must stop, our spirits drop." On September 1, drink will not longer be available on shipboard. The singer splices the main brace (drinks) and bids alcohol farewell
AUTHOR: Words: Caspar Schenk, USN (source: Silber-SongsOfTheCivilWar)
EARLIEST DATE: 1960 (Silber-SongsOfTheCivilWar)
KEYWORDS: drink navy Civilwar
HISTORICAL REFERENCES:
Sep 1, 1862 - the U. S. Navy eliminates the grog ration (although it does not actually ban alcohol)
FOUND IN:
REFERENCES (1 citation):
Silber-SongsOfTheCivilWar, pp. 191-192, "Farewell to Grog" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Landlord, Fill the Flowing Bowl" (tune, according to Silber-SongsOfTheCivilWar)
File: SCWF191

Farewell to Kingsbridge
DESCRIPTION: Troops land in New York in November "to meet our foes at King's Bridge." "Like lambs... they cruelly slaughtered were." Soldier's wives and babies cry for their dead husbands and fathers. "God bless our gracious King... [and] our British soldiers"
AUTHOR: unknown
EARLIEST DATE: 1860 (Reeves-TheEverlastingCircle)
KEYWORDS: army war separation America children wife
HISTORICAL REFERENCES:
Nov 16, 1776 -- Battle of Fort Washington? (see notes)
FOUND IN: Britain(England(South))
REFERENCES (3 citations):
Reeves-TheEverlastingCircle 41, "Farewell to Kingsbridge" (1 text)
ADDITIONAL: Frank Kidson, Lucy E. Broadwood, Cecil J. Sharp and Ralph Vaughan Williams, "The Ballad Sheet and Garland" in Journal of the Folk-Lore Society, Vol. II, No. 7 (December 1905 (available online by JSTOR)), #11 pp. 90-91, "The Battle of King's Bridge" or "The North Amerikay" ("Dear Molly, read those verses that I have written here") (1 text, 1 tune)
S Baring Gould and H Fleetwood Sheppard, Songs and Ballads of the West (London, 1891? ("Digitized by Google")), #55 p. 119, xxix, "Farewell to Kingsbridge" (1 text, 1 tune)
Roud #596
CROSS-REFERENCES:
cf. "North American Rebels" (shared lines and general theme)
NOTES [647 words]: There are six lines shared between the Bodleian broadsides of "North American Rebels" and the "Ballad Sheet and Garland" text of "Farewell to Kingsbridge": wives "lamenting for their husbands" and children crying "mommy"; God bless the King, soldiers on land and sea, and our army in North America.
Joyce has a tune, "The North of Amerikay", which he learned in his childhood. He has an apparently Irish verse which was set to that tune, that is similar to the first verse of Reeves-TheEverlastingCircle, but may be another song about soldiers sent to "fight the Boston rebels in the north of Amerikay." Joyce refers to "The Ballad and the Garland" for another version (source: P.W. Joyce, Old Irish Folk Music and Songs (Dublin, 1909 ("Digitized by Microsoft")), #15 pp. 10-11, "The North of Amerikay" (1 text fragment, 1 tune)).
Songs of the West has a minor rewrite of the Reeves-TheEverlastingCircle text. I have included it for the tune. Baring-Gould's source for both Reeves-TheEverlastingCircle and Songs of the West says he learned the song in 1868. He writes in 1891, "There are old men in Kingsbridge who can recall when soldiers were stationed there [presumably after the war]. The song belongs to the year 1778-80. It exists as a broadside by Such, but without naming Kingsbridge, so that probably it was
a song of the time adaptable to other places as well. A form of the same ballad, beginning 'Honour calls to arms, boys,' refers to fighting the French in North America, circ. 1759, published on broadside by Hodges. I haven't found either of these broadsides.

Reeves-TheEverlastingCircle: "This [Baring-Gould's statement] is confirmed by the Irish version in ["The Ballad Sheet and Garland"] which refers to the battle fought against the American rebels at Kingsbridge near New York in 1776."

Broadwood, in "The Ballad Sheet and the Garland" writes "The above was learned and noted in her youth by Miss Mary Oulton, who was 73 years old in the year 1892, when she sent me the tune and words here printed. She took them down from the singing of a very old Irish soldier. The ballad reflects some of the strong feeling which prevailed in Ireland against her people being drawn into England's war with America."

Broadwood in "The Ballad Sheet and Garland" has it that on September 15, 1776, British forces under General Howe captured and destroyed the fort at King's Bridge, north of New York [actually, east of the northern tip of Manhattan, across the Spuyten Duyvil Creek, in what is now the Bronx, and named for the bridge that carried the Boston Post Road across that creek], under George Washington; actually, she seems to be describing the Battle of Kip's Bay, on the East River around 34th Street in Manhattan. On the next day the American troops won the Battle of Harlem Heights, on the west side of Manhattan. Kings Bridge is much further north and east. Tieing in with the November date, common to the ballads, the battle in question is likely the November 16, 1776 Battle of Fort Washington, across the river from King's Bridge. Part of the attack was a Hessian landing from across the Harlem River [from near King's Bridge, which would explain the title "Farewell to Kingsbridge"]. See Wikipedia articles "Landing at Kip's Bay" [Sep 15, 1776], "Battle of Harlem Heights" [Sep 16, 1776], "Battle of White Plains" [Oct 28, 1776], "Battle of Fort Washington" [Nov 16, 1776] and "Kingsbridge, Bronx." The battle around Fort Washington was "often called the battle of King's Bridge" (source: Danske Dandridge, Historic Shepherdstown (The Michie Company, Charlottestown, 1910 ("Digitized by Google")), p. 316).

There was a non-battle "action" at King's Bridge on July 3, 1781 (source: "Date in History: 1781" at the National Park Service "The American Revolution," "The Revolution Day By Day" site; at that site also see the relevant dates in 1776). - BS

File: ReCi041

Farewell to Mackenzie

DESCRIPTION: "Now Willie's awa frae the field o' contention, Frae the land o' misrule and the friends o' dissension: He's gane owre the wave as an agent befittin' Our claims to support in the councils o' Britain." The people send their leader off with good hopes

AUTHOR: unknown

EARLIEST DATE: 1862 (Lindsey, "Life and Times of Wm. Lyon Mackenzie")

KEYWORDS: Canada political nonballad

HISTORICAL REFERENCES:
1828 - William Lyon Mackenzie first elected to represent Canada in the British parliament

FOUND IN:
REFERENCES (1 citation):
Fowke/Mills/Blume-CanadasStoryInSong, pp. 72-74, "Farewell to Mackenzie" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "An Anti-Rebel Song" (subject)
cf. "Un Canadien Errant" (subject)
cf. "Saint Helena (Boney on the Isle of St. Helena)"

NOTES [270 words]: Fowke and Mills say that "No tune was suggested for the verses at the time [of writing], but the lines follow the pattern of "The Bonnets of Bonnie Dundee." All I can say is, if this wasn't based on "Saint Helena (Boney on the Isle of St. Helena)," it wasn't based on anything. Following the expulsion of the American invaders in the War of 1812, the government of Canada fell increasingly into the hands of oligarchs. Mackenzie founded a paper in Upper Canada, the Colonial Advocate, dedicated to reforming the system. Thugs destroyed his press, but in 1828 Mackenzie was elected to parliament -- only to be expelled for allegedly libelling the government. The Canadians responded by re-electing him in 1832 (only to have him expelled again) and gathering 25,000 signatures on a petition to King William IV (reigned 1830-1837; the "King Willie" of the song) for redress of grievances. This was the situation at the time the poem was written, if its inscription ("Markham, April 10, 1832") is to be believed.
Kenneth McNaught, in *The Pelican History of Canada* (enlarged edition, Pelican, 1982), pp. 85-86, write that "There is no doubt that [Mackenzie] was driven to this extreme, with its inevitable connotation of independence, by the intransigent defence of privilege in Toronto and London." Sadly, the attempts at reform failed, leading the radicals to rebel in 1837. A thousand pound bounty was placed on Mackenzie's head -- but no one was willing to claim it. Still, Mackenzie and thousands of others were forced to flee to America when the rebellion failed. For the sequel, see "The Battle of the Windmill." - RBW

File: FMB072

### Farewell to Miltown Malbay

**DESCRIPTION:** Singer recalls his "bright and pleasant youth ... in Clare" He names the places he walked and danced and people he met. Church bells ring and men pray. "If e'er I find this act devout beyond the ocean foam" he'll be reminded of his last day home.

**AUTHOR:** Tomas O hAodha (Tom Hayes)(1866-1935) of Miltown Malbay (source: Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan)

**EARLIEST DATE:** c.1922 (O hAodha, _The Hills of Clare and Other Verses_, according to Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan)

**KEYWORDS:** emigration parting nonballad moniker

**FOUND IN:** Ireland

**REFERENCES** (1 citation):
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 5, "Farewell to Miltown Malbay" (1 text, 1 tune)

**RECORDINGS:**
Kitty Hayes, "Farewell to Miltown Malby" (on IRClare01)
Tom Lenihan, "Farewell to Miltown Malbay" (on IRTLlenihan01)

File: RcFtMiMa

### Farewell to Nova Scotia

**DESCRIPTION:** Even on a calm and beautiful night, the singer cannot rest. The wars force him to return to sea. He bids "Farewell to Nova Scotia, the sea-bound coast... When I am far away on the briny ocean tossed, will you ever heave a sigh and a wish for me?"

**AUTHOR:** unknown

**EARLIEST DATE:** 1950 (Creighton/Senior-TraditionalSongsOfNovaScotia)

**KEYWORDS:** sea farewell Canada

**FOUND IN:** Canada(Mar)

**REFERENCES** (5 citations):
Fowke/Johnston-FolkSongsOfCanada, pp. 44-45, "Nova Scotia Song" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 19, "Farewell to Nova Scotia" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 264-265, "Nova Scotia Song" (1 text (compilation), 1 tune)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 134-135, "Nova Scotia Song" (1 text, 1 tune)

**DT, FARWELNS**

**Roud #384**

**NOTES** [51 words]: According to I. Sheldon Posen, in an essay in Scott B. Spencer, editor, *The Ballad Collectors of North America*, Scarecrow Press, 2012, p. 139, this is the "unofficial anthem" of Nova Scotia -- which is a rather impressive measure of popularity for a song first published in the mid-twentieth century. - RBW

**Last updated in version 5.0**

File: FJ044

### Farewell to Old Bedford

**DESCRIPTION:** "Farewell to old Bedford, I'm bound for to leave you. Likewise those pretty girls I nevermore shall see." The singer has been forced away by his parents, and intends to "drown away sorrows in a bottle of wine" and ignore his troubles
Farewell to Old Bedford

DESCRIPTION: "Farewell to Old Bedford, For leavin' you my heart is loath, But oh, I cannot stay"  

NOTES [53 words]: I have to suspect that this is a worn-down, possibly reworked, version of something else (e.g. "Farewell, Charming Nancy") -- but I can't identify with any real probability what the original song was. It may well go back to the same ancestor as "Adieu to Bon County," but there has been a lot of drift in between. - RBW  

File: Wa099

Farewell to Rhynie, Keith, and Glass

DESCRIPTION: "Farewell to Rhynie, Keith, and Glass, Where sheep and oxen stray, For leavin' you my heart is loath, But oh, I cannot stay"

NOTES [84 words]: The current description is all of the Greig/Duncan8 text. "Keith is a parish, which lies in Moray Council Area, some 10 miles (15 km) northwest of Huntly in Aberdeenshire and 9 miles (15 km) south of Buckie in Moray." (Source: Gazetteer for Scotland site). Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3": Mains of Rhynie is at coordinate (h2-3,v5) on that map [roughly 31 miles WNW of Aberdeen]; Haugh of Glass is at coordinate (h4,v4) [roughly 40 miles NW of Aberdeen]. - BS  

File: GrD81524

Farewell to Slieve Gallen

DESCRIPTION: The singer writes to warn Irishmen against emigrating to America. He arrived in the U.S. strong and ready to work, but no work was to be had. Forced into the army, he was disabled and wishes he were back in Ireland  

AUTHOR: John Canavan  

HISTORICAL REFERENCES:  
Feb 15, 1898 - destruction of the U. S. S. Maine  
Apr 19, 1898 - Although the Spanish have agreed to all American demands, including peace with the Cuban rebels, the U. S. issues a sort of preliminary declaration of war, listing U. S. goals  
Apr 24, 1898 - Spain declares war on the U. S.; the U. S. will next day do the same, backdating it to April 21  
May 19, 1898 - The Spanish fleet enters Santiago Bay  
July 2, 1898 - The Spanish fleet at Santiago, acting under orders from Madrid, sails out into the teeth of the American fleet and is destroyed  
July 10, 1898 - U. S. troops attack Santiago
July 17, 1898 - U. S. troops capture Santiago

REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H795, p. 198, "Farewell to Slieve Gallèn" (1 text, 1 tune)
Morton-FolksongsSungInUlster 27, "Wild Slieve Gallion Braes" (1 text, 1 tune)

Farewell to Sweet Glenravel
DESCRIPTION: The singer bids farewell to the beauties of his childhood home in Glenravel. He admits childhood cannot linger; now "I cross the deep blue ocean to toil with busy men." He hopes to be able to return

AUTHOR: unknown
EARLIEST DATE: 1937 (Sam Henry collection)
KEYWORDS: emigration homesickness
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H727, pp. 193-194, "Farewell to Sweet Glenravel" (1 text, 1 tune)
Roud #13551

Farewell to Tarwathie
DESCRIPTION: Sailor bids farewell to Tarwathie, his girl and his friends as he sets off for the Greenland whaling grounds. He describes the harsh conditions in Greenland, saying they'll not tarry there, but head for home as soon as possible

AUTHOR: George Scroggie?
EARLIEST DATE: 1908 (Greig/Duncan1)
KEYWORDS: love farewell separation whaler
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #85, p. 1, "Farewell to Tarwathie" (1 text)
Greig/Duncan1 15, "Farewell to Tarwathie" (1 text)
DT, TARWATHI*
Roud #2562

RECORDINGS:
A. L. Lloyd, "Farewell to Tarwathie" (on Lloyd3, Lloyd9)
CROSS-REFERENCES:
Farewell to the Banks of the Roe

DESCRIPTION: The singer, dying, recalls the "land where the shamrock grows green" and "Mary with snowy white bosom." He lists all the things he enjoyed in Ireland which he cannot do in his new home. He bids farewell to all these lost joys.

AUTHOR: unknown
EARLIEST DATE: 1939 (Sam Henry collection)
KEYWORDS: homesickness death emigration
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H791, p. 218, "Farewell to the Banks of the Roe" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Scarborough Settler's Lament" (theme) and references there

Farewell to the Land (Land of Lags and Kangaroos, Land of Rocks)

DESCRIPTION: "Land of rocks and rabbits too, Rotten squatter, cockatoo, Squatter heaven, swagger hell, Land of rabbits, fare the well." Or other descriptions of bad land which the singer will leave, e.g. "Land of lags and kangaroos," "Land of rocks and rivers deep"

AUTHOR: unknown (portions perhaps by "Frank the Poet" Macnamara)
EARLIEST DATE: 2009 (Garland-FacesInTheFirelight-NZ)
KEYWORDS: hardtimes travel farewell river dog shepherd animal bird
FOUND IN: New Zealand
REFERENCES (1 citation):
Garland-FacesInTheFirelight-NZ, pp. 275-278, "(no title)" (5 or more short texts)
NOTES [21 words]: For the (uncertain) identity of "Frank the Poet," given credit for part of this song, see the notes to "Moreton Bay (I)." - RBW
Last updated in version 5.2

Farewell to the Warriors

DESCRIPTION: Ojibwe (Cheppewa): "Um be, A ni ma djag. Wa su gi di ja min, Ya wi a." "Come, It is time for you to depart. We are going on a long journey. Ya wi a." Reportedly sung as a war party started out.

AUTHOR: unknown
EARLIEST DATE: 1992 (Salr-BuckeyeHeritage)
KEYWORDS: foreignlanguage travel war
FOUND IN:
REFERENCES (1 citation):
Salt-BuckeyeHeritage-OhiosHistory, p. 14, "Farewell to the Warriors" (1 text, 1 tune)

Farewell to Whisky (Johnny My Man)

DESCRIPTION: The wife goes to the ale-house her husband so often frequents. She reminds him of his poor home and the children starving and lonely. He comes out of his stupor, recognizes his wife, and declares he will never return to the ale-house

AUTHOR: unknown
EARLIEST DATE: 1901 (Ford)
KEYWORDS: drink hardtimes virtue family
FOUND IN: Britain(Scotland(Aber)) Ireland
REFERENCES (8 citations):
**Farewell, Ballycastle**

DESCRIPTION: The singer bids farewell to Ballycastle; "From friends... I go to the land of a stranger." He promises to think of Ireland in his exile, and admits, "How often I'll sigh for the dear ones behind me, To whom, with my loves one, I now bid farewell."

AUTHOR: unknown

EARLIEST DATE: 1926 (Sam Henry collection)

KEYWORDS: emigration separation farewell

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H210, p. 188, "Farewell, Ballycastle" (1 text, 1 tune)

Roud #13544

File: HHH210

**Farewell, Charming Nancy [Laws K14]**

DESCRIPTION: The sailor bids his sweetheart farewell. She does not wish to part, and offers to go with him. He tells her that she simply is not strong enough for life at sea. They part sadly. Some texts warn girls against trusting sailors

AUTHOR: unknown

EARLIEST DATE: c. 1855 (broadside)

KEYWORDS: sailor parting

FOUND IN: US(Ap,SE) Britain(England(South,North)) Ireland Canada(Mar,Newf)

REFERENCES (18 citations):
Laws K14, "Farewell, Charming Nancy"
Sharp-OneHundredEnglishFolksongs 30, "Farewell, Nancy" (1 text, 1 tune)
Karpeles-TheCrystalSpring 75, "Farewel, my Dearest Nancy" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H755, p. 297, "Johnnie and Molly" (1 text, 1 tune)
OLochlainn-MoreIrishStreetBallads 22, "Farewell, Dearest Nancy" (1 text, 1 tune)
Turney-StoneFiddle, pp. 98-99, "Adieu Lovely Nancy" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 36, "Johnny and Molly" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #33, "Fare ye well, Lovely Nancy" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 101, "Charming Nancy" (2 texts plus mention of 2 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 101, "Charming Nancy" (2 excerpts, 2 tunes)
Scarborough-ASongCatcherInSouthernMountains, pp. 373-373, "Lovely Nancy" (1 short text; tune on p. 456)
Thomas-DevilsDitties, p. 87, "Lovely Nancy" (1 text)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 38, "Charming Nancy" (1 text, 1 tune)
Karpeles-FolkSongsFromNewfoundland 51, "Farewell Nancy" (2 texts, 2 tunes)
Creighton-MaritimeFolkSongs, p. 40, "Lovely Molly" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 44, "Jimmy and Nancy" (1 text, 1 tune)
Palmer-OxfordBookOfSeaSongs 93, "Fare ye well, lovely Nancy" (1 text, 1 tune)
DT 404, FRWLNANC*
Roud #527
RECORDINGS:
Nora Cleary, "Farewell, Lovely Mary" (on Voice12)
Frank Knox, "Molly and Johnny" (on MUNFLA/Leach)
A. L. Lloyd, "Farewell, Nancy" (on Lloyd2, Lloyd3)
Mr. Molloy, "Jimmy and Nancy" (on MUNFLA/Leach)
BROADSIDES:
Bodleian, Harding B 25(1704), "The Sailor's Farewell" ("Fare you well dearest Nancy, since now I must leave you"), unknown, n.d.
CROSS-REFERENCES:
cf. "Pleasant and Delightful" (plot, lyrics)
cf. "Farewell to Old Bedford" (meter)
cf. "Fare Thee Well, My Dearest Dear"
cf. "Adieu to Bon County" (floating lyrics)
ALTERNATE TITLES:
Farewell, Lovely Nancy
The Sailor and His True Love
NOTES [190 words]: This should not be confused with "Adieu, Sweet Lovely Nancy", which does not include most of the elements of this song. - PJS
The editors of Sam Henry do not list their version,"Johnnie and Molly," here. This is understandable, as the text lacks the characteristic first line, "Farewell, lovely Nancy, for now I must leave you." But the plots of the two songs are the same, they scan the same way, and they have many lyrics in common. Same song, sez I. - RBW
The Bodleian broadside and one of the Karpeles-FolkSongsFromNewfoundland texts lacks the ending warning to girls against trusting sailors. Creighton-FolksongsFromSouthernNewBrunswick, as much as there is of it, fits the pattern and some of the lines. Roud puts the fragment here but the note in Henry p. 304 notes that Creighton-FolksongsFromSouthernNewBrunswick 44 is "a fragment that may be a very different version." It seems close enough for me. - BS
Entirely agreed; it lacks the first two lines "Farewell, Lovely Nancy" -- but informant Angelo Dornan remembered only half of the first stanza; one suspects they were part of the version he learned. And the rest is the same. - RBW
Last updated in version 5.0
File: LK14

Farewell, Dear Rosanna [Laws M30]

DESCRIPTION: Rosanna's parents send her lover away and cause her to marry a squire. Her lover is lost at sea with all his shipmates save one, who tells Rosanna the sad news. She kills herself with a silver dagger.

AUTHOR: unknown
EARLIEST DATE: 1917 (Cecil Sharp collection)
KEYWORDS: death suicide love marriage separation
FOUND IN: US(Ap)
REFERENCES (6 citations):
Laws M30, "Farewell, Dear Rosanna"
Sharp-EnglishFolkSongsFromSouthernAppalachians 172, "Farewell Dear Rosanna" (2 texts, 2 tunes)
Farewell, Farewell, My Own True Love (Soldier's Farewell)

DESCRIPTION: "How can I bear to leave thee, One parting kiss I give thee, And then whate'er befals me, I go where honor calls me. Farewell, farewell, my own true love (x2)." He may never again see her, but he will whisper her name if he dies

AUTHOR: Johanna Kinkel (source: Heart-Songs)
EARLIEST DATE: 1909 (Heart-Songs)
KEYWORDS: soldier death separation love
FOUND IN:
REFERENCES (2 citations):
Heart-Songs, p. 221, "Soldier's Farewell" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #143, "Soldier's Farewell" (1 text)
Roud #23810
File: HeSo221

Farewell, Last Going

DESCRIPTION: The leader sings "Goodbye members," "This is the last," "We had a good time," "I hate to leave you," "I hope to see you," "This is the last," "Goodbye members." The response to each line is "Farewell, Last going, farewell."

AUTHOR: unknown
EARLIEST DATE: 1983 (McIntosh1)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
RECORDINGS:
Lawrence McKiver and the McIntosh County Shouters, "Farewell, Last Goin'" (on McIntosh1)
NOTES [27 words]: Art Rosenbaum's liner notes to McIntosh1: "... the song sung at the dawn of a new year after Watch Night ... often this was the last song of the shout" (p. 8). - BS
Last updated in version 4.1
File: RcFaLaGo

Farewell, Mother

DESCRIPTION: The soldier intends to survive: "Just before the battle, mother... when I saw the rebels marching, To the rear I quickly flew." "Farewell, mother! for you'll never See my name among the slain. For if I only can skedaddle... I'll come home again."

AUTHOR: unknown
EARLIEST DATE: 1903 (Davidson, Cullings from the Confederacy, according to Silber-SongsOfTheCivilWar)
KEYWORDS: Civil war parody humorous battle mother cowardice
FOUND IN: US
REFERENCES (3 citations):
Silber-SongsOfTheCivilWar, p. 153, "Farewell, Mother" (1 text, tune referenced)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, p. 14, "Farewell, Mother" (1 text, tune referenced)
DT, JSTBATT2*
Roud #4263
CROSS-REFERENCES:
cf. "Just Before the Battle, Mother" (tune)
File: SCW14
Farewell, My Dear Mother
DESCRIPTION: "Farewell, my dear mother (x3), Mother, mother, mother, mother." "For now I must leave you... Leave you, leave you, leave you, leave you." "I'll meet you in heaven.... Heaven, heaven, heaven, heaven"
AUTHOR: unknown
EARLIEST DATE: 1915 (Work-FolkSongOfTheAmericanNegro)
KEYWORDS: mother death religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Work-FolkSongOfTheAmericanNegro, pp. 52-53, "Farewell, My Dear Mother" (1 text)
Roud #12069
File: FSAN052

Farewell, Sweet Mary
DESCRIPTION: The singer points out to Mary that her parents disapprove of him and that he is "ruined forever / By the loving of you." He enters the army; when he returns, his love is lost. He drowns his sorrows in drink
AUTHOR: unknown
EARLIEST DATE: 1909 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: courting drink separation
FOUND IN: US(Ap,MW,So)
REFERENCES (5 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 487, "Poor Stranger a Thousand Miles from Home" (1 text, a short item which seems to combine "The Poor Stranger," "Farewell, Sweet Mary," and perhaps some floating items)
Eddy-BalladsAndSongsFromOhio 82, "Farewell, Sweet Mary" (1 text, 1 tune)
Cox-FolkSongsSouth 146, "Farewell, Sweet Mary" (1 text)
Arnold-FolkSongsofAlabama, p. 5, "Pretty Mollie" (1 short text, 1 tune, much of which floats but which has the "I am ruined forever by the loving of you" refrain, so I file it here; Roud makes it its own piece, #16313)
DT, (YONDRMTN* -- a version which is mostly "Pretty Saro" but has points of contact with this also)
Roud #414
CROSS-REFERENCES:
cf. "Oh Lily, Dear Lily" (floating lyrics)
cf. "In Eighteen-Forty-Nine" (floating lyrics)
cf. "The Wagoner's Lad" (floating lyrics)
cf. "Fare Thee Well, My Dearest Dear"
cf. "The Streams of Lovely Nancy" (floating lyrics)
File: E082

Farewell, Sweetheart (The Parting Lovers, The Slighted Sweetheart)
DESCRIPTION: "Farewell, sweetheart, so fare you well, You've slighted me, but I wish you well... I wouldn’t serve you as you've serve well." The singer claims "You are my love till I am dead," and says "I still love you, God knows I do." He prepares to die for love
AUTHOR: unknown
EARLIEST DATE: 1912 (Brown)
KEYWORDS: love betrayal nonballad death separation burial floatingverses
FOUND IN: US(Ap,SE,So)
REFERENCES (5 citations):
Randolph 756, "Farewell, Sweetheart" (1 text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, pp. 75-76, "The Parting Lovers" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 167, "My Little Dear, So Fare You Well" (3 texts plus mention of 2 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 167, "My Little Dear. So Fare You Well" (1 excerpt, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 261, "The Slighted Sweetheart" (1
Farm in the West, The

DESCRIPTION: "I've a farm out in the West, Where the farms they are the best, I've a cross-eyed mule with freckles and red hair." The singer recalls in particular his old Shanghai rooster, dead in battle with a dog; its feather keeps him from getting drunk

AUTHOR: unknown

EARLIEST DATE: 1938 (Neely/Spargo-TalesAndSongsOfSouthernIllinois)

KEYWORDS: farming bird dog death

FOUND IN: US(MW)

REFERENCES (1 citation):
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 187-188, "The Farm in the West" (1 text)
Roud #5247

File: Neel187

Farm Servant, The (Rap-Tap-Tap)

DESCRIPTION: The farm servant, is told to mind the business "as servants always do." He minds the business of his master's wife, who says he manages his equipment far better than the master. The master rewards the servant for minding the business so well

AUTHOR: unknown

EARLIEST DATE: 1905 (Gardiner manuscript)

LONG DESCRIPTION: The singer, a farm servant, is told by his master to mind the business "as servants always do." He does, including the business of his master's wife, who says the servant manages his equipment far better than the master. When the master returns, he rewards the servant for minding the business so well; the servant remarks that had the master known what he was up to, he would not have been rewarded

KEYWORDS: farming wife adultery marriage infidelity sex bawdy humorous servant

FOUND IN: Britain(England(Lond,South))

REFERENCES (3 citations):
Kennedy-FolksongsOfBritainAndIreland 211, "Rap-tap-tap" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #39, "Rap-a-tap" (1 text, 1 tune)
DT, RAPTPTAP*

Roud #792

RECORDINGS:
Harry Cox, "Rap-Tap-Tap" (on FSBFTX19)
Bob Hart, "The Farmer's Servant" (on Voice05)
A. L. Lloyd, "The Farm Servant" (on Lloyd01); "The Farmer's Servant" (on Lloyd12)

CROSS-REFERENCES:
ct. "The Cluster of Nuts" (theme: servant describes sex with the master's wife in hidden terms)
ct. "The Chandler's Wife" (theme)
ct. "The Coachman's Whip" (theme)
ct. "The Jolly Barber Lad" (theme)

NOTES [72 words]: Lloyd notes that this song had not shown up in print as of the date of recording.

-PJS

This was more a matter of suppression than rarity, however; Kennedy-FolksongsOfBritainAndIreland noted versions found in the Gardiner MS from 1905 and the
Hammond MS in 1906.
This is so close to "The Chandler's Wife" that I am sorely tempted to call them one song, but others
split them, and we are splitters. Still, it's best to see both. - RBW

Last updated in version 4.3
File: DTraptap

**Farmer (I), The**

DESCRIPTION: The singer overhears a girl singing the praise of her farmer boy. A farmer needs
no clock to awake him. He brings home money to his wife. Kings have cares, but farmers are free.
Nobles are dependent on farmers, who are always generous to strangers

AUTHOR: unknown
EARLIEST DATE: 1936 (Sam Henry collection)
KEYWORDS: farming work nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
  * Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H676, pp. 41-42, "The Farmer" (1
text, 1 tune)
Roud #13356
CROSS-REFERENCES:
  cf. "The Farmer and the Shanty Boy" (theme)
File: HHH676

**Farmer and the Shanty Boy, The**

DESCRIPTION: Two girls compare their fiancées. The farmer's sweetheart praises her love
because he is always at home. The other girl points out that the shanty boy always comes home
with his pay, while bad crops can ruin a farmer. The farmer's girl concedes the point

AUTHOR: unknown
EARLIEST DATE: 1912 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: love work dialog logger farming lumbering
FOUND IN: US(Ap,MA,MW,NE,Ro,So) Canada(Mar,Ont) Ireland
REFERENCES (19 citations):
  * Rickaby-BalladsAndSongsOfTheShantyBoy 10, "The Shanty-boy and the Farmer's Son" (2 texts, 2
tunes)
  * Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 10, "The Shanty-boy and
    the Farmer's Son" (2 texts, 2 tunes)
  * Peters-FolkSongsOutOfWisconsin, pp. 88-89, "The Shanty Boy and the Farmer" (1 text, 1 tune)
  * Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 106, "The Mossback" (1 text plus
    mention of 1 more, 1 tune)
  * Dean-FlyingCloud, pp. 51-52, "Shanty Boy" (1 text)
  * Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 33, "Shanty Boy, Farmer
    Boy" (1 text, 1 tune)
  * Thompson-BodyBootsAndBritches-NewYorkStateFolktales, p. 258, "Shanty-Girl" (1 text)
  * Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 443-445, "The Farmer and the
    Shanty Boy" (1 text, 1 tune)
  * Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H676, p. 45, "Shanty Boy" (1 text, 1
tune)
  * Fowke-LumberingSongsFromTheNorthernWoods #52, "The Farmer's Son and the Shantyboy" (1
text, 1 tune)
  * Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 23, "The Farmer's Son and the Shantyboy"
    (1 text, 1 tune)
  * Ives-FolksongsOfNewBrunswick, pp. 20-23, "The Farmer's Son and the Shantyboy" (1 text, 1 tune)
  * Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 446-447, "The Shanty-Boy and the Farmer's
    Son" (1 text, 1 tune)
  * Beck-SongsOfTheMichiganLumberjacks 42, "Trenton Town" (1 text, 1 tune)
  * Beck-TheyKnewPaulBunyan, pp. 193-197, "The Shanty Boy and the Mossback" (1 text, 1 tune)
  * Beck-LoreOfTheLumberCamps 57, "The Shanty Boy Wins" (1 text, 1 tune)
  * Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 166-169, "The Farmer and the
**Farmer Candidate, The**

DESCRIPTION: "Your cow she's calved in the byre her lane, And your mare she's taen the mortichin', And it's time that ye were thro' Aberdeen, And awa' frae the poll in the mornin'."

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan2)

KEYWORDS: nonballad political

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan2 241, "The Farmer Candidate" (1 fragment)

Roud #5845

NOTES [21 words]: Greig/Duncan2: "Farmer candidate for East Aberdeenshire. ?Hope."

The current description is all of the Greig/Duncan2 fragment. - BS

Last updated in version 2.4

File: GrD2241

**Farmer in the Dell, The**

DESCRIPTION: "The farmer in the dell (x2), Hi ho the merry-o, the farmer in the dell." "The farmer takes a wife...." And so forth through a variety of creatures and things, typically ending with "The cheese stands alone."

AUTHOR: unknown

EARLIEST DATE: 1883 (Newell-GamesAndSongsOfAmericanChildren)

KEYWORDS: animal family nonballad playparty

FOUND IN: US(MA,MW,NE,SE) Britain(Scotland(Aber)) Canada(Ont)

REFERENCES (14 citations):

Greig/Duncan8 1589, "The Farmer in the Dale" (4 texts, 3 tunes)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #152, pp. 1-2, "The Farmer in his Den" (1 text)
Linscott-FolkSongsOfOldNewEngland, pp. 7-9, "The Farmer in the Dell" (1 text, 1 tune)
Byington/Goldstein-TwoPennyBallads, p. 101, "Farmer in the Dell" (1 text, 1 tune)
Wolford-ThePlayPartyInIndiana, pp. 42-43=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 209-210, "Farmer in the Well" (1 text, 1 tune)
Opie/Opie-TheSingingGame 38, "The Farmer's in his Den" (1 text, 1 tune)
Montgomerie/Montgomerie-ScottishNurseryRhymes 83, "(The Farmer in his den)" (1 text)
Newell-GamesAndSongsOfAmericanChildren, #64, "The Farmer in the Dell" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, pp. 535-536, "Farmer in the Dell" (2 short texts, 2 tune)
Welsch-NebraskaPioneerLore, pp. 284-285, "The Farmer in the Dell" (1 text, 1 tune)
Fuld-BookOfWorldFamousMusic, p. 224, "The Farmer in the Dell"
JournalOfAmericanFolklore, Leah Rachel Clara Yoffie, "Three Generations of Children's Singing Games in St. Louis," Vol. LX, No. 235 (Jan 1947), #15 p. 23 ("The farmer in the dell, the farmer in the dell") (1 text)
**Farmer Is the Man, The**

**DESCRIPTION:** A description of the life of the farmer, "the man who feeds them all." He comes to town "with his wagon broken down" and "lives on credit till the fall." At last he comes to town with his crop -- and loses the profit to the bank

**AUTHOR:** Knowles Shaw

**EARLIEST DATE:** 1923 (recording, Fiddlin' John Carson)

**KEYWORDS:** farming work poverty commerce money

**FOUND IN:** US(Ap,MW)

**REFERENCES** (11 citations):
- *Randolph 492*, "The Farmer, He Must Feed Them All" (1 text)
- *Sandburg-TheAmericanSongbag*, pp. 282-283, "The Farmer" (1 text, 1 tune)
- *Scott-TheBalladOfAmerica*, pp. 267-269, "The Farmer is the Man" (1 text, 1 tune)
- *Lomax-FolkSongsOfNorthAmerica* 66, "The Farmer is the Man" (1 text, 1 tune)
- *Botkin-TreasuryOfAmericanFolklore*, pp. 879-880, "The Farmer Comes to Town" (1 text, 1 tune)
- *Arnett-IHearAmericaSinging*, pp. 120-121, "The Farmer Is the Man" (1 text, 1 tune)
- *Darling-NewAmericanSongster*, pp. 360-361, "The Farmer Is the Man" (1 text)
- *Seeger-AmericanFavoriteBallads*, p. 57, "The Farmer Is The Man" (1 text, 1 tune)
- *Greenway-AmericanFolksongsOfProtest*, p. 213, "The Farmer Is the Man" (1 text)
- *Silber/Silber-FolksingersWordbook*, p. 118, "The Farmer Is The Man" (1 text)

**DT, FARMERIS**

Roud #5062

**RECORDINGS:**
- Acie Cargill and Kristina Olsen, "The Farmer Feeds Us All" (on HCargillFamily)
- Fiddlin' John Carson, "The Farmer is the Man Who Feeds Them All" (Okeh 40071, 1924; rec. 1923)
- Frank Wheeler & Monroe Lamb, "The Farmer Feeds Them All" (Victor 23537, 1931; Montgomery Ward M-4334, 1933)
Farmer John

DESCRIPTION: "Farmer John was a happy man A happy man was he He rose each morning with the lark And he sang right merrily. Tra la-lal la, tra la-la Tra la la la la la."

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan8)

KEYWORDS: farming nonballad music

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan8 1767, "Farmer John" (1 short text)
Roud #13015

NOTES [10 words]: The current description is all of the Greig/Duncan8 text. - BS

Last updated in version 2.5

File: GrD81767

Farmer McGee

DESCRIPTION: "I'm old Farmer McGee, and I'm seeing the town, And I'm spending my money so free." He buys "the old lady a sparkling new gown." He has two pretty daughters. He buys a donkey. His family makes products to sell; do you want them?

AUTHOR: possibly Ben/Jack Turple

EARLIEST DATE: 1952 (recorded from Turple by Helen Creighton)

KEYWORDS: farming nonballad commerce wife clothes children

FOUND IN: Canada(Mar)

REFERENCES (1 citation):

Pottie/Ellis-FolksongsOfTheMaritimes, pp. 30-31, "Farmer McGee" (1 text, 1 tune)
Roud #31159

NOTES [100 words]: Helen Creighton collected this in 1952, and Pottie/Ellis-FolksongsOfTheMaritimes print her version, but the sources don't agree on the informant's name! The Nova Scotia Creighton archive (which lists this recording as Rec no. 2084 , Loc. no. AR 5529, AC 2313, MF no. 289.439) says that the singer was Jack Turple, but Pottie/Ellis-FolksongsOfTheMaritimes, who have it from the Creighton archive, list him as Ben Turple. They also imply that he wrote the song, but don't quite say so. Given that Creighton got several dozen songs from Jack Turple, I strongly suspect that that is the correct name. - RBW

Last updated in version 5.0

File: PoEll1030
Farmer's Alliance, The
DESCRIPTION: "Come all ye honest farmers And help to right the wrong, Come join the Farmers Union And push the cause along." The singer accuses politicians and trusts with forming a monopoly. Fifteen million farmers must unite to fight back
AUTHOR: unknown
EARLIEST DATE: 1949 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: farming labor-movement hardtimes commerce nonballad
FOUND IN: US(MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 251-252, "The Farmer's Alliance" (1 text, 1 tune)
Roud #7742
CROSS-REFERENCES:
cf. "The Farmer is the Man" (lyrics)
File: KPL251

Farmer's Boy, The [Laws Q30]
DESCRIPTION: A lost boy comes seeking a home, or at least shelter for a night, saying that he can perform all farm tasks. The farmer's wife and daughter convince the farmer to take him in. He serves so well that he marries the farmer's daughter and becomes his heir
AUTHOR: unknown
EARLIEST DATE: 1845 (Journal from the Elizabeth); a possibly-related broadside is said to date from before 1689
KEYWORDS: farming work marriage
FOUND IN: US(MA,MW,NE,SE,So) Canada(Mar,Newf,Ont) Britain(Scotland(Aber),England(All))
REFERENCES (30 citations):
Laws Q30, "The Farmer's Boy"
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 368-369, "The Farmer's Boy" (1 text)
Broadwood/Maitland-EnglishCountySongs, pp. 134-135, "The Farmer's Boy" (1 text, 2 tunes)
Williams-Wiltshire-WSRO Mi 565, "Farmer's Boy" (1 text)
Kidson-TraditionalTunes, pp. 63-66,174, "The Farmer's Boy" (3 texts, 4 tunes)
Palmer-EnglishCountrySongbook, #18, "The Farmer's Boy" (1 text, 1 tune)
Gardham-EastRidingSongster 12, p. 16, "The Farmer's Boy" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #94, "The Farmer's Boy" (1 text, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 272-273, "A Farmer's Boy" (1 text)
Randolph 118, "The Farmer's Boy" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 111-113, "The Farmer's Boy" (1 text -- Randolph's 118)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 88, "The Farmer's Boy" (1 text plus mention of 3 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 88, "The Farmer's Boy" (2 tunes plus text excerpts)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 110, "To Be a Farmer's Boy" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 37, "The Farmer's Boy" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 118-119, "The Farmer's Boy" (1 text)
Greig/Duncan5 960, "The Farmer's Boy" (6 texts, 4 tunes)
Kennedy-FolksongsOfBritainAndIreland 247, "The Farmer's Boy" (1 text, 1 tune)
Broadwood/Maitland-EnglishCountySongs, pp. 120-121, "The Farmer's Boy" (1 text, 1 tune)
Stout-FolkloreFromIowa 19, pp. 27-28, "The Farmer's Boy" (1 text plus a fragment)
Pound-AmericanBalladsAndSongs, 28, pp. 69-71, "The Farmer's Boy" (1 text)
Hubbard-BalladsAndSongsFromUtah, #104, "The Farmer's Boy" (2 texts, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, p. 158, "The Farmer's Boy" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 127-129, "The Farmer's Boy" (2 texts, 2 tunes)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 54, "The Farmer's Boy" (1 text, 1 tune)
Huntington-SongsTheWhalemenSang, pp. 216-218, "A Farmer's Boy" (1 text, 1 tune)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 479, "The Farmer's Boy" (source
Farmer's Curst Wife, The [Child 278]

DESCRIPTION: The Devil comes to claim a farmer's wife. She causes great trouble in Hell, attacking the imps with all the vigor she had once used on her family. For safety's sake, the Devil is forced to return her to her family (not necessarily to their joy)

AUTHOR: unknown

EARLIEST DATE: 1846 (Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland)

KEYWORDS: family Devil humorous Hell wife feminist

FOUND IN: US(All) Britain(England(Lond,North,South),Scotland(Aber,Bord)) Canada(Mar,Newf) Ireland

REFERENCES (82 citations):
Child 278, "The Farmer's Curst Wife" (2 texts, 1 tune) {Bronson's #41}
Bronson 278, "The Farmer's Curst Wife" (71 versions+2 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 278, "The Farmer's Curst Wife" (10 versions: #2, #7, #18, #26, #33, #42, #52, #67, #68, #69)
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Song #24, pp. 210-211, "The Farmer's Old Wife" (1 text)
Greig/Duncan2 320, "Kellyburn Braes" (2 texts, 1 tune); also p. 575 (1 fragment) {Bronson's #48}
Sharp-EnglishFolkSongsFromSouthernAppalachians 40, "The Farmer's Curst Wife" (6 texts plus 1 fragment, 7 tunes) {Bronson's #31, #54, #53, #35, #56, #66, #50}
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 326-333, "The Farmer's Cursed Wife" (4 texts plus a fragment, 1 tune) {Bronson's #61}
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 94-97, "The Farmer's Curst Wife" (2
Randolph 36, "The Old Man under the Hill" (2 texts, 1 tune) {Bronson's #63}
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 63-66, "The Old Man Under the Hill" (1 text, 1 tune -- Randolph's 36A) {Bronson's #63}
Lomax/Lomax-OurSingingCountry, pp. 152-154, "Tee Roo" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 226-228, "The Scolding Wife" (1 text, 1 tune) {Bronson's #13}
Flanders/Olney-BalladsMigrantInNewEngland, pp. 49-51, "Farmer's Curst Wife" (1 text, 1 tune) {Bronson's #60}
Flanders-AncientBalladsTraditionallySungInNewEngland4, pp. 99-135, "The Farmer's Curst Wife" (15 texts plus 5 fragments, 13 tunes) {L=Bronson's #60, M=#13}
Linscott-FolkSongsOfOldNewEngland, pp. 188-191, "The Devil and the Farmer's Wife" (1 text, 1 tune)
Davis-TraditionalBalladsOfVirginia 46, "The Farmer's Curst Wife" (13 texts, 7 tunes; 2 more versions mentioned in Appendix A) {Bronson's #37, #54, #11, #46, #24, #36, #25}
Davis-MoreTraditionalBalladsOfVirginia 40, pp. 316-327, "The Farmer's Curst Wife" (7 texts plus a fragment, 5 tunes) {BB=Bronson's #33; EE=#10}
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 45, "The Farmer's Curst Wife" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 45, "The Farmer's Curst Wife" (2 texts plus 2 excerpts, 4 tunes)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 20, "The Farmer's Curst Wife" (1 fragment)
Jones-MinstreOfTheAppalachians-Bascom-Lamar-Lunsford, p. 193, "The Old Man Lived under a Hill (The Farmer's Curst Wife)" (1 text, 1 tune) {same source as Bronson's #29, but the transcriptions are somewhat different}
Morris-FolksongsOfFlorida, #173, "The Farmer's Curst Wife" (2 texts, 1 tune) {Bronson's #9}
Hudson-FolksongsOfMississippi 24, pp. 124-125, "The Farmer's Curst Wife" (2 texts)
Moore/Moore-FolksongsOfTheSouthwest 53, "Farmer Jones's Wife" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 54-56, "The Devil's Song" (1 text, 1 tune) {Bronson's #3}
Owens-TexasFolkSongs-2ed, pp. 36-38, "The Devil's Song" (1 text, 1 tune)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 22, pp. 42-43, "The Old Farmer" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 36-37, "The Farmer's Curst Wife" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 72-73, "The Old Devil" (1 text, 1 tune)
Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 18-19, "The Evil Woman" (1 text, 1 tune)
Wells-TheBalladTree, p. 122, "The Devil and the Farmer's Wife" (1 text, 1 tune) {from the same informant, although not the same session, as Bronson's #67}
Brewster-BalladsAndSongsOfIndiana 24, "The Farmer's Curst Wife" (1 text, 1 tune) {Bronson's #65}
Beck-LoreOfTheLumberCamps 54, "The Curst Wife" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 154, "The Farmer's Curst Wife" (4 texts plus a fragment, 2 tunes) {Bronson's #27, #23}
Grimes-StoriesFromTheAnneGrimesCollection, p. 94, "The Farmer's Curst Wife" (1 text)
Carey-MarylandFolkLegendsAndFolkSongs, p. 105, "There Was an Old Man Lived Under the Hill" (1 text)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 95-99, "The Farmer's Curst Wife" (5 texts, 2 tunes) {Bronson's #4, #38}
Creighton-SongsAndBalladsFromNovaScotia 9, "Farmer's Curst Wife" (1 text, 1 tune) {Bronson's #5}
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 158-160, "The Farmer's Curst Wife" (1 text, 1 tune) {Bronson's #5}
Peacock, pp. 265-268, "The Farmer's Curst Wife" (3 texts, 3 tunes)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 15, "The Devil's Song" (1 text)
Leach-TheBalladBook, pp. 660-662, "The Farmer's Curst Wife" (2 texts)
Leach-HeritageBookOfBallads, p. 124, "The Farmer's Curst Wife" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 452, "The Farmer's Curst Wife" (1 text)
Fowke/Johnston-FolkSongsOfCanada, pp. 172-173, "The Farmer's Curst Wife" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 75, "The Farmer and the Devil" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 89, "The Devil and the Farmer's Wife" (1 text, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 137, "The Devil and the Farmer's Wife" (1 text,
1 tune) Korson-PennsylvaniaSongsAndLegends, pp. 39-42, "Old Jokey Song" (1 text, 1 tune) {Bronson's #64}
Niles-BalladBookOfJohnJacobNiles 60, "The Farmer's Curst Wife" (2 texts, 2 tunes)
Sharp/Karpeles-EightyEnglishFolkSongs 27, "The Farmer's Curst Wife" (1 text, 1 tune) {Bronson's #54}
Karpeles-TheCrystalSpring 14, "The Farmer's Curst Wife" (1 text, 1 tune) {Bronson's #18}
Williams-FolkSongsOfTheUpperThames, p. 211, "There Was an Old Farmer in Sussex Did Dwell" (1 text) (also Williams-Wiltshire-WSRO Wt 471)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, pp. 34-35, "The Devil and the Ploughman" (1 text, 1 tune) {Bronson's #1}
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #79, "The Devil and the Farmer's Wife" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 54, "The Women Are Worse Than the Men" (1 text, 1 tune) {Bronson's #7}
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 33-35, "The Ould Man of Killyburn Brae" (1 text)
Scott-TheBalladOfAmerica, pp. 152-154, "The Farmer's Curst Wife (The Devil and the Farmer)" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 92, "The Farmer's Curst Wife" (1 text, 1 tune)
Ritchie-SingingFamilyOfTheCumberlands, pp. 131-132, "[Little Devils]" (1 text, 1 tune) {cf. Bronson's #52}
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 25, "The Little Devils" (1 text, 1 tune) {Bronson's #52}
Roberts, #8, "The Devil and the Farmer's Wife" (1 text, 1 tune)
Bronner/Eskin-FolksongAlivePart1 3, "Farmer's Curst Wife"; "Old Scolding Kate" (3 texts, 3 tunes)
Hubbard-BalladsAndSongsFromUtah, #17, "The Farmer's Curst Wife" (2 texts, 1 tune) {Bronson's #44}
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 26 "Old Lady and the Devil" (1 text, 1 tune)
Beck-TheyKnewPaulBunyan, pp. 191-192, "The Curst Wife" (1 text)
Cox-FolkSongsSouth 164, "The Farmer's Curst Wife" (1 text)
Bush-FSoCentralWestVirginiaVol1, pp. 82-85, "The Devil and the Farmer's Wife" (2 texts, 2 tunes)
Gainer-FolkSongsFromWestVirginiaHills, pp. 92-93, "The Farmer's Wife and the Devil" (1 text, 1 tune)
Boette-SingaHipsyDoodle, pp. 5-7, "The Farmer's Curst Wife" (2 texts, 1 tune)
Seeger-AmericanFavoriteBallads, p. 58, "The Devil And The Farmer's Wife" (1 text, 1 tune)
Abrahams/Foss-AngloAmericanFolksongStyle, pp. 99-101, "The Devil and the Farmer's Wife" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 81-83, "The Farmer's Curst Wife"; "Randy Riley" (2 texts)
Silber/Silber-FolksingersWordbook, p. 22, "The Devil and The Farmer's Wife" (1 text)
Olson-BroadsideBalladIndex, ZN960, "Give eare, my loving countrey-men"
Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 274-275, "Killyburn Brae" (1 text)
Roud #160
RECORDINGS:
James "Iron Head" Baker, "The Rich Old Lady" (AFS 201 B1, 204 A1, 206 A1, all 1934); "The Farmer's Curst Wife" (AFS 617 A4, 1936)
Horton Barker, "The Farmer's Curst Wife" (on Barker01) {Bronson's #33}
Ollie Conway, "Lord Gregory" (on IROConway01, IREarlyBallads)
Billy Cox & Cliff Hobbs, "The Battle Axe and the Devil (Vocalion 04811/Conqueror 9220, 1939)
George Davis, "Buggerman in the Bushes" (on GeorgeDavis01)
Margaret Dunne, "There Was an Old Woman from Conner in Hell" (on IREarlyBallads)
Texas Gladden, "The Devil and the Farmer" (Disc 6082, 1940s; on USTGladden01) (AFS 9833 B,
1938; on USTGladden01)
Carrie Grover, "The Devil and the Farmer's Wife" (AFS, 1941; on LC58) {Bronson's #67}
Thomas Moran, "The Farmer's Curst Wife" (on FSB5, FSBBAL2)
Howard Morry, "The Farmer's Curst Wife" (on PeacockCDROM)
Maggie Murphy, "Killyburn Brae" (on IRHardySons)
Lawrence Older, "Randy Riley" (on LOlder01)
Bill & Belle Reed, "Old Lady and the Devil" (Columbia 15336-D, 1928; on AAFM1) {Bronson's #32}
Jean Ritchie, "Little Devils" (on JRitchie02) (cf. Bronson's #52)
Pete Seeger, "The Farmer's Curst Wife" (on PeteSeeger16) (on PeteSeeger24); "Old Woman and the Devil" (on AschRec2)
Pete Steele, "Lack Fol Diddle I Day" [fragmentary version] (AFS, 1938; on KMM)
BROADSIDES:
CROSS-REFERENCES:
cf. "The Devil Came to My Door" (plot)
cf. "The Massacre of Glencoe" (tune,according to Greig/Duncan2)
ALTERNATE TITLES:
The Old Woman and the Devil
The Farmer and the Devil
The Carle o' Killyburn Braes [Burns]
The Battle Axe and the Devil
The Farmer's Wife
NOTES [222 words]: Linscott-FolkSongsOfOldNewEngland lists this as being sung to "Liliburlero," but Bronson (who was aware of though he did not print Linscott's version; it's his "g") says it is "not so close to our pattern here." - RBW
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, like Linscott, writes "[t]he tune is 'Lilli burlero.'" Compare, for example, Bill & Belle Reed, "Old Lady and the Devil" verse 1 ("There was an old man lived the foot of the hill If he ain't moved away he's a-living there still") with Opie/Opie-OxfordDictionaryOfNurseryRhymes 541, "There was an old woman" ("There was an old woman Lived Under a hill, And if she's not gone She lives there still"). [Also in Baring-Gould-AnnotatedMotherGoose #4, p. 28. - RBW] Neither of Child's versions use this verse (earliest date in Opie/Opie-OxfordDictionaryOfNurseryRhymes is 1714). - BS
The idea of a conflict between a man's wife and the Devil goes back at least to Chaucer's Canterbury Tales; in the Prologue to the Merchant's Tale (lines 1218-1220 in the Riverside edition), the Merchant says bitterly of his wife: "I have a wyf, the worste that may be, For thogh the feend to hire ycoupelled were, She wolde hym overmacche, I dar wel swere" -- "I have the worst that may be, For though the fiend to her coupled were, She would him overmatch, I dare well swear." - RBW
Last updated in version 6.0
File: C278

Farmer's Daughter and the Gay Ploughboy, The

DESCRIPTION: Rosetta and her father's ploughboy fall in love. Her father confines her on bread and water in the cellar for fifteen months. Her father dies. Rosetta is the only heir. William and Rosetta marry

AUTHOR: unknown
EARLIEST DATE: before 1839 (broadside, Bodleian Harding B 11(1154))
KEYWORDS: love marriage death farming father
FOUND IN: Britain(England(North))
REFERENCES (3 citations):
Reeves/Sharp-TheldiomOfThePeople, pp. 236-238, "Rosetta and Her Gay Ploughboy" (1 text)
Broadwood-EnglishTraditionalSongsAndCarols, pp. 18-19, "Rosetta and Her Gay Ploughboy" (1 text, 1 tune)
Purslow-TheConstantLovers, pp. 83-84, "Rosetta and Her Gay Ploughboy" (1 text, 1 tune)
Roud #1060
BROADSIDES:
CROSS-REFERENCES:
cf. "Locks and Bolts" [Laws M13] (theme: girl locked away by father) and references there
File: ReSh236B

Farmer's Ingle, The

DESCRIPTION: "Let Turks triumph and the poets live single But my delight's at the farmer's ingle [fireplace]." Merchants have trade, seamen have ships, the miser has money "but my delight's in the farmer's ingle." "Here's a bumper to the farmer's ingle"

AUTHOR: unknown
EARLIEST DATE: 1911 (Greig/Duncan3)
KEYWORDS: home farming drink nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 543, "The Farmer's Ingle" (2 texts)
Roud #6019
BROADSIDES:
Bodleian, Firth b.27(469), "The Farmer's Ingle" ("Let fools rejoice and monarchs reign"), unknown, no date
NOTES [235 words]: Greig/Duncan3 quotes a version from National Choir beginning "Let Whigs triumph, let tyrants rage."
Bumper: [noun] "a cup or glass filled to the brim or till the liquor runs over esp. in drinking a toast"; [verb] "to fill to the brim (as a wineglass) and empty by drinking," "to toast with a bumper," "to drink bumpers of wine or other alcoholic beverages" (source: Webster's Third New International Dictionary of the English Language Unabridged, 1976). - BS
The reference to the Turks triumphing is a curious one, since it seems to imply an almost impossibly early date. The Ottoman Turks did, of course, have amazing successes starting in the thirteenth century; in 1453 they captured Constantinople and in 1526 they won the Battle of Mohacs, almost destroying the Kingdom of Hungary and opening doors for the attacks on Vienna.
But the reign of Suleiman I "the Magnificent" (1520-1566), which included the Battle of Mohacs and the sieges of Vienna, was the Ottoman high point. It would be some time before the Ottoman Empire became so weak that Napoleon would call it "the sick man of Europe," but by 1750 it was certainly no great threat to the west. The reference to the Whig triumph would also seem to imply a date either in the period 1688-1702 or 1714-1745. What are the odds of a song about the days of Turkish and Whiggish strength still being around to be printed in relatively recent time? - RBW

File: GrD3543

Farmer's Life For Me, A

DESCRIPTION: "A farmer's, a farmer's, a farmer's life for me. If ever I get married, a farmer's girl I'll/twill be. The cows in the meadow, they go moo, moo, moo, The dogs in the backyard, they go bow, bow, woo... He won the heart of his sweet Mary Jane As he played"

AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: love courting animal music marriage courting
FOUND IN: US(So)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 127, "The Dogs in the Alley" (1 fragment)
Browne-AlabamaFolkLyric 72, "A Farmer's Life for Me" (1 short text)
Roud #4968
CROSS-REFERENCES:
cf. "Soldier Boy for Me (A Railroader for Me)" (lyrics)
cf. "I Had a Little Rooster (Farmyard Song)" (theme of animal noises)
NOTES [93 words]: Browne-AlabamaFolkLyric suggests that his version is a combination of two or more songs. I think he is right, with Brown's "The Dogs in the Alley" being one of them (although that in its turn is little more than a variant on "I Had a Little Rooster (Farmyard Song)" and a second being a farming version of the chorus of "Soldier Boy for Me (A Railroader for Me)." The whole mess might benefit from further study -- but the fragments I know don't give us much to work with; I
was sorely tempted to just file Browne-AlabamaFolkLyric's piece as a conflation. - RBW
Last updated in version 4.3
File: Brne072

Farmer's Wife I'll Be, A

DESCRIPTION: The singer has just turned sixteen and declares she'll not have a city man. She loves farming and the sound of the farmer's boy whistling at the plough. If she marries it will be to a farmer
AUTHOR: unknown
EARLIEST DATE: 1952 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: marriage farming nonballad
FOUND IN: US(SE) Ireland
REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 171, "Farmer's Wife I'll Be" (1 fragment)
OCroinin/Cronin-TheSongsOfElizabethCronin 2, "A Farmer's Wife I'll Be" (1 text, 1 tune)
ADDITIONAL: Cecil Sharp MSS Folk Tunes p. 2651, William Porter, "The Farmer's Wife" (1 text, 1 tune)
Roud #16233
RECORDINGS:
NOTES [62 words]: Among the songs collected by Donagh MacDonagh [http://songbook1.tripod.com/] is a three verse text of this song ("A Farmer's Wife I'll Be" ("I am a young and laughing girl just turned sixteen"). The description combines MacDonagh's version with OCroinin/Cronin-TheSongsOfElizabethCronin.
The Cecil Sharp verse and chorus is close to MacDonagh; Roud has it as #13226. - BS
Last updated in version 3.2
File: OCC002

Farmers in the Seventeenth Century

DESCRIPTION: "The farmers saw denty, sae weel brag o' plenty, Their weel packet purses they're grown unco sma'." The singer contrasts their former wealth with their current poverty, brought about by declines in farm prices
AUTHOR: unknown
EARLIEST DATE: 1873 (sent by James Hunter to Furnival, according to Lyle)
KEYWORDS: farming hardtimes
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
ADDITIONAL: Emily Lyle, _Fairies and Folk: Approaches to the Scottish Ballad Tradition_, Wissenschaftlicher Verlag Trier, 2007, pp, 221-222, "[Farmers in the 17th Century]") (1 short text)
File: AdF17C

Farmers' Union Song

DESCRIPTION: "We're the farmers of Montana and we heard the call one day, Banding us together in the F.E.C.U. way." "It's a grand word, Cooperation, it's a lode star for us all... For the Union is sure to triumph if we all stay true." The singer urges united action
AUTHOR: Words: Ruth Bowman
EARLIEST DATE: 2008 (Cohen)
KEYWORDS: farming labor-movement nonballad
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p 567, "Farmers' Union Song" (1 text)
File: CAFS2567
Farmington Canal Song, The

DESCRIPTION: "Oh! Captain Dick's a gay old bird, Yes he is, upon my word! But that ain't no excuse For his whiskers to be filled with terbacker juice!" The crew of the ship and their voyage are described

AUTHOR: unknown

EARLIEST DATE: 1939 (Linscott-FolkSongsOfOldNewEngland)

KEYWORDS: canal ship moniker

FOUND IN: US(NE)

REFERENCES (3 citations):
Linscott-FolkSongsOfOldNewEngland, pp. 195-196, "The Farmington Canal Song" (1 text, 1 tune fitted by Linscott)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 87, "Farmington Canal Song" (1 text)
DT, FRMCANAL*

NOTES [45 words]: In the aftermath of the great success of the Erie Canal, a large number of canals were opened in the American Northeast. Few succeeded. The Farmington Canal connected New Haven, Connecticut with Northampton, Massachusetts, and was one of these short-lived connections. - RBW

Last updated in version 2.7

File: Lins195

Farmyard Song (I), The

DESCRIPTION: "When I was a farmer, a farmer's boy, I looked after my master's farm." The song cumulatively covers the animals: "A gee-back here and a whoa-back there. "Here's a baa, there's a baa baa baa baa.. baying everywhere," and so on

AUTHOR: unknown

EARLIEST DATE: 1972 (Gardham-EastRidingSongster)

KEYWORDS: cumulative animal farming

FOUND IN: Britain(England(All))

REFERENCES (3 citations):
Kennedy-FolksongsOfBritainAndIreland 310, "When I Was a Boy" (1 text, 1 tune)
Gardham-EastRidingSongster 13, pp. 17, 47, "The Farmyard Song" (2 texts, 1 tune)
Karpeles-TheCrystalSpring 92, "The Farmyard" (1 text, 1 tune)

Roud #887

CROSS-REFERENCES:
cf. "Old McDonald Had a Farm" (theme)

NOTES [66 words]: Are the pieces listed here really distinct from "Old MacDonald Had a Farm"? It's not immediately obvious. The British and American versions are often very distinct, but there are intermediate versions, e.g. in Randolph. There may well be mixture with "Old MacDonald" and maybe "The Swapping Boy" as well; indeed, early versions of the Index lumped this with "Old MacDonald." Best to check both. - RBW

Last updated in version 5.0

File: Gard013

Farther Along

DESCRIPTION: "Tempted and tried, we're oft made to wonder Why it should be thus all the day long." "Farther along we'll know all about it; Farther along we'll understand why." The singer wonders about the troubles of life, but is sure it will make sense in the end

AUTHOR: credited to W. B. Stephens & J. R. Baxter

EARLIEST DATE: 1921 (recording, Stamps Quartet)

KEYWORDS: religious nonballad

FOUND IN: US

REFERENCES (5 citations):
Abernethy-SinginTexas, p. 123, "Farther Along" (1 text, 1 tune)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 289, "Farther Along" (1 text, 1 tune)
Cray-AshGrove, pp. 40-41, "Farther Along" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 356, "Farther Along" (1 text)
**Farval, Farval, Fortjusande Mo (Farewell, Farewell Fascinating Maid)**

DESCRIPTION: Scandinavian shanty. Sailor saying farewell to his sweetheart. Several sentimental verses about pressing her hand, tender whispers and kisses, etc. Translation of chorus: "Farewell, farewell, fascinating maid, we shall soon return again."

AUTHOR: Ossian Limborg (?)

EARLIEST DATE: 1888

KEYWORDS: foreignlanguage shanty foc's'le farewell sailor

FOUND IN: Scandinavia

REFERENCES (1 citation):

Hugill-ShantiesFromTheSevenSeas, pp. 495-497, "Farval, Farval, Fortjusande Mo" (2 texts-Swedish & English, 1 tune)

ALTERNATE TITLES:

En Sjoman Alskar Havets Vag
Aland Song

NOTES [140 words]: A note from Sang under Segel says this was written down aboard the barque Chili from Gavle in 1888 by Harold Sundholm, and according to a correspondent in Svenska Dagbladent (5/20/1934) it was written by a captain named Ossian Limborg around 1870. Hugill's source told him it was a very popular song in Finnish ships, but was a forebitter, not sung for work.

- SL

This is a rather curious statement, since Finnish is not a Scandinavian or even an Indo-European language. Norwegian, Swedish, and Danish are separate languages in name only; they remain largely mutually intelligible and would almost certainly be called dialects if they weren't the languages of different countries. But Finnish is a separate thing. This song could come from Norwegian, Swedish, or Danish -- perhaps even Icelandic. But it's demonstrably not Finnish.

- RBW

File: Hugi495

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**Fast Pair of Skis, A**

DESCRIPTION: "I like to go tramping around Dawson Falls, The climate's superb and the scenery enthralls... When it's cold and you freeze, You can always keep warm with a fast pair of skis." King David, Lot, a dead man newly given wings -- all do better with skis

AUTHOR: Words: Harold William Gretton (source: Bailey/Roth-ShantiesByTheWay-NZ)

EARLIEST DATE: 1967 (Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: sports humorous

FOUND IN:

REFERENCES (2 citations):

Bailey/Roth-ShantiesByTheWay-NZ, p. 145, "A Fast Pair of Skis" (1 text, tune referenced)

Cleveland-NZ-GreatNewZealandSongbook, p. 83, "A Fast Pair of Skis" (1 text, 1 tune)

CROSS-REFERENCES:
Fat'll I Dee an My Dearie Dee

DESCRIPTION: "Fat'll I dee [do] an my dearie dee [dies]?" "I'll put on the kettle and mak' a sup tea, And comfort my hert an my dearie dee"

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan3)

KEYWORDS: love death nonballad food mourning

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan3 694, "Fat'll I Dee an My Dearie Dee" (2 texts, 1 tune)

Roud #6115

File: GrD3694

Fat'll Mak a Bonnie Lassie Blythe an' Glad?

DESCRIPTION: What makes a bonnie lassie "blythe ang glad? A lang winter's nicht an' her ain dearest lad." What makes her pale and wan? "A weel made bed and a braw young man." What makes her weary soon? A long winter night and an ill spinning wheel.

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan5)

KEYWORDS: courting pregnancy nonballad questions

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan5 932, "Fat'll Mak a Bonnie Lassie Blythe an' Glad?" (2 texts, 3 tunes)

Roud #6748

CROSS-REFERENCES:
- cf. "The White Cockade" (tune, per Greig/Duncan5)
- cf. "Sandy's the Lad That I'm Gaun Wi'" (tune, per Greig/Duncan5)
- cf. "I'll Kiss Ye Yet, and I'll Clap Ye Yet" (tune, per Greig/Duncan5)
- cf. "Yon Town, Bonnie Lassie" (tune, per Greig/Duncan5)

File: GrD5932

Fatal Glass of Beer, The

DESCRIPTION: "There was a young man and he came to New York To find himself a lucrative position befitting his talents." He finds a job, but breaks his promise to his mother to abstain from drink. He breaks a Salvation Army tambourine and dies when its owner kicks him

AUTHOR: Charlie Case (source: Spaeth)

EARLIEST DATE: 1928 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)

KEYWORDS: humorous work music death drink

FOUND IN: US

REFERENCES (3 citations):
Spaeth-ReadEmAndWeep, pp. 223-224 "The Charlie Case Songs" (1 text plus a parody, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 174-175, "Ballad of a Young Man" (1 text, 1 tune)

DT, GLASBEER

Roud #9546

NOTES [92 words]: What I presume is the original of this, in Spaeth, has a strange "tune" in which large portions are chanted to a single note. Shay's text still has recitation, but in different places, and it eliminates an accidental from the tune. It is also much more elaborate -- it looks like some other material (e.g. a slam on college graduates) has floated in. It's an amazing amount of folk processing for a piece that apparently was only once collected in the field.

The title I used here is from a short movie made by W. C. Fields in 1933 based on this plot. - RBW

Last updated in version 4.2

File: SBar174
Fatal Oak, The

DESCRIPTION: "'Tis a mournful story I relate, Of three young men who met their fate." The logging team takes their raft downriver and stops for the night. The captain says the site is bad. Come morning, an oak crashes and kills the three loggers.

AUTHOR: (Mrs.) Abigail Jane Ingraham Harness "Abbie" Payne? (1833-1921)?

EARLIEST DATE: 1926 (Rickaby-BalladsAndSongsOfTheShantyBoy)

REFERENCES (4 citations):
Rickaby-BalladsAndSongsOfTheShantyBoy 29, "The Fatal Oak" (1 text)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 29, "The Fatal Oak" (1 text)
Peters-FolkSongsOutOfWisconsin, pp. 206-207, "The Fatal Oak" (1 text)


Roud #9060

NOTES [194 words]: Rickaby-BalladsAndSongsOfTheShantyBoy's source stated that this piece was "written by Mrs. Abbie Payne." Based on Rickaby's text, I suspected that Payne was simply the transcriber -- as the song stands it reads as though the Captain deliberately condemned his men to death by not moving the campsite.

It appears, however, that Rickaby's text had suffered some damage in transmission. The Gard/Sorden text is more coherent, although it still appears the captain could have done more. Gard and Sorden attribute the poem to Abbie J. Payne, so it appears that she (?) was in fact the author.

Gard/Sorden call it a ballad, but neither they nor Rickaby nor Peters-FolkSongsOutOfWisconsin have a tune, and Gard/Sorden print it without stanza divisions; I suspect it was never more than a poem.

According to Gard/Sorden, p. 101, the "raft was sunk September 14, 1870." Peters (who has the song from a clipping in the Rickaby collection, taken from the La Farge Enterprise) say is was "apparently based on an incident that occurred on the Kickapoo River near its confluence with the Wisconsin River east of Prairie du Chien."

This is item dC39 in Laws's Appendix II. - RBW

Last updated in version 4.3

File: Rick116

Fatal Ramillies, The

DESCRIPTION: The 90-gun Ramillies, with a crew of 720, is "dashed against a rock" in a storm. "Jews, Turks & Christians would sadly lament" to hear the cries of the crew. Do a good deed "in relieving the widow and the children fatherless. O the fatal Ramillies"

AUTHOR: unknown

EARLIEST DATE: before 1839 (broadside, Bodleian Firth c.13(60))

REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, p. 144, "The Fate of the Ramillies" (1 text) (also Williams-Wiltshire-WSRO Bk 9)

Roud #1266

BROADSIDES:
Bodleian, Firth c.13(60), "The Fatal Ramillies" ("You soldiers and sailors give ear & attend") , J. Catnach (London), 1813-1838; also Harding B 11(1172), Harding B 11(2772), Firth c.12(80), Harding B 11(3907), "The Fatal Ramillies"

CROSS-REFERENCES:
cf. "The Loss of the Ramillies [Laws K1]" (subject)

File: WT144
Fatal Rose of Red
DESCRIPTION: A girl bids her uncle to wear a red rose. He will not; a red rose once shattered his life. He had a fight with his sweetheart. He bid her to wear a white rose if she forgave him; otherwise a red. A rival switched notes; he learned the truth years later
AUTHOR: unknown
EARLIEST DATE: 1928 (recording, Leo Boswell)
LONG DESCRIPTION: A girl bids her aged uncle to wear a red rose. He will not; a red rose once shattered his life. He had a fight with his sweetheart, and bid her to wear a white rose if she forgave him; otherwise a red. But a rival switched the note, and she wore a red rose. He saw it, and fled. It was not until years later that he learned the truth, after he came home and she was dead.
KEYWORDS: love courting separation trick rejection
FOUND IN: US(So)
REFERENCES (2 citations):
Randolph 808, "The Fatal Rose of Red" (1 text)
Spaeth-WeepSomeMoreMyLady, p. 141, "The Fatal Rose of Red" (1 text)
Roud #7425 and 13940
RECORDINGS:
Leo Boswell, "The Fatal Rose of Red" (Columbia 15290-D, 1928)
CROSS-REFERENCES:
cf. "Tragic Romance" (theme)
cf. "After the Ball" (theme)
File: R808

Fatal Run, The
DESCRIPTION: "Frankie's mother came to him, with his dinner under her arm." She warns her boy of all the crews killed making up for lost time. The lad says he has to take his dead father's place as an engineer. He dies on Dead Man's Curve, and the mother mourns again
AUTHOR: Cliff Carlisle
EARLIEST DATE: 1931 (recording, Cliff Carlisle)
KEYWORDS: train death mother warning
FOUND IN:
REFERENCES (2 citations):
Cohen-LongSteelRail, pp. 181-182, "The Fatal Run" (1 text, 1 tune)
Lyle-ScaldedToDeathByTheSteam, pp. 48-49, "The Fatal Run" (1 text, 1 tune)
Roud #14012
RECORDINGS:
Cliff Carlisle, "The Fatal Run" (Champion 45162=Decca 5398, 1931)
CROSS-REFERENCES:
NOTES [51 words]: Another composed song with no evidence that it has gone into tradition. Cohen notes that some lines (notably "There's many a poor man has lost his life, making up for lost time, If you will run your engine right, you'll never be behind time") are directly derived from "The Wreck on the C & O" [Laws G3]. - RBW 
Last updated in version 3.6
File: LSRai181

Fatal Snowstorm, The [Laws P20]
DESCRIPTION: The singer, out in a severe snowstorm, sees a woman with a baby. She laments the cruelty of her parents and of the child's father, who left her for money. She warns against such deceivers, kisses the frozen child's lips, and dies herself
AUTHOR: unknown
EARLIEST DATE: before 1813 (broadside, Bodleian Harding B 17(342a))
KEYWORDS: storm family baby death
FOUND IN: Britain(England(South),Scotland(Aber)) Canada(Mar,Newf) Ireland Canada(Ont) US(Ro)
REFERENCES (10 citations):
Laws P20, "The Fatal Snowstorm"
Greig/Duncan 1176, "Cruel Were My Parents" (4 texts, 4 tunes)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 71, "The Fatal Snowstorm" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 154, "The Forsaken Mother and Child" (1 text, 1 tune)
Purslow-TheConstantLovers, p. 33, "The Fatal Snowstorm" (1 text, 1 tune)
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 16, "A Wint'ry Evening" (1 text, 1 tune)
Peacock, pp. 447-448, "The Forsaken Mother and Child" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 62, "The Fatal Snowstorm" (1 text)
Hubbard-BalladsAndSongsFromUtah, #115, "Cruel Was My Father" (1 text, 1 tune)
DT, FATALSNW* Roud #175
RECORDINGS:
Mrs. Freeman Bennett, "The Forsaken Mother and Child" (on Peacock CDROM) [one verse only]
Mrs Jack [Vera] Keating, "The Wintry Winds" (on Ontario1)
Tom Lenihan, "A Wint'ry Evening" (on IRTLenihan01)
Sarah Makem, "The Forsaken Mother and Child" (on FSBFTX15)
Paddy Tunney, "The Month of January" (on Voice06)
BROADSIDES:
Bodleian, Harding B 17(342a), "Winter's Evening" or "The Deploring Damsel" ("'Twas one winter's evening when fast came down the snow"), J. Evans (London), 1780-1812; also Harding B 25(2088), "The Winter's Evening" or "Deploring Damsel"; Harding B 11(1824), "It Was One Winter's Evening"; or "Deploring Damsel"; Harding B 15(388a), Harding B 25(2087), Harding B 11(3152), Harding B 28(102), "Winter's Evening"; 2806 c.17(315), 2806 c.17(316), "Oh Cruel" or "Winter's Evening"
CROSS-REFERENCES:
cf. "Mary of the Wild Moor" [Laws P21] (theme)
ALTERNATE TITLES:
It Was On a Cold and Winter's Night
Twas a Cold and Frosty Evening
File: LP20

Fatal Wedding Morn, The
DESCRIPTION: The girl receives a letter from her fiancee, saying he will be back the next day (after a year's absence) to be married. All is made ready, but he never comes; instead, a message announces he is dead. The bride dies of grief
AUTHOR: unknown
EARLIEST DATE: 1929 (Randolph)
KEYWORDS: love death separation grief marriage
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 767, "The Fatal Wedding Morn" (1 text)
Roud #7410
NOTES [12 words]: Obviously not to be confused with the better-known "The Fatal Wedding." - RBW
File: R767

Fatal Wedding, The
DESCRIPTION: A woman comes to the church doors as a wedding begins. She is refused admittance, but at last she is granted entrance to save her freezing child. She objects to the wedding; her baby's father is the bridegroom. The baby dies; the father kills himself
AUTHOR: Words: William Windom / Music: Gussie L. Davis (1863-1899)
EARLIEST DATE: 1893 (copyright notice)
KEYWORDS: wedding infidelity baby abandonment suicide death
FOUND IN: US(Ap,MW,Ro,SE,So) Canada(Newf)
REFERENCES (16 citations):
Randolph 766, "The Fatal Wedding" (1 text, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 141-143, "The Fatal Wedding" (1
Fate of Harry Young, The

DESCRIPTION: Harry Young murders the city marshal of Randolph, Missouri and escapes. Cornered, he kills six policemen and flees to Texas. Taken at last, he is returned to Springfield, Missouri for trial

AUTHOR: Eugene Hilton

EARLIEST DATE: 1935 (Springfield Leader and Press)

KEYWORDS: police homicide escape prison trial

HISTORICAL REFERENCES:

Jan 2, 1932 - Harry and Jennings Young kill six policemen who are on Harry's trail

FOUND IN: US(So)

REFERENCES (1 citation):

Randolph 172, "The Fate of Harry Young" (1 fragment)

Roud #5488

NOTES [56 words]: The final days of Harry Young were eventful. Having killed the six policemen in a shootout at the family farmhouse, Harry and his brother Jennings fled to Texas (the home state of Harry's new bride). Captured in Houston, the brothers killed themselves (apparently on the advice of their mother, who was herself in prison in Missouri). - RBW
**Fate of John Burgoyne, The**

**DESCRIPTION:** "When Jack, the King's commander bold, Was going to his duty, He smiled and bowed... At every blooming beauty." He led his forces from Canada toward Ticonderoga and western New York, but was cut off and forced to surrender

**AUTHOR:** unknown

**EARLIEST DATE:** 1841 (Curiosities of American Literature, according to Cohen)

**KEYWORDS:** war rebellion battle humorous

**HISTORICAL REFERENCES:**
- Oct 17, 1777 - Surrender of John Burgoyne at Saratoga

**FOUND IN:** US

**REFERENCES (4 citations):**
- Scott-TheBalladOfAmerica, pp. 75-76, "The Fate of John Burgoyne" (1 text, 1 tune)
- Rabson-SongbookOfTheAmericanRevolution, pp. 24-49, "The Fate of John Burgoyne" (1 text, 1 tune)
- Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 98-99, "The Fate of John Burgoyne" (1 text)

**ADDITIONAL:** William L. Stone, _Ballads and Poems Relating to the Burgoyne Campaign_, 1893 (I use the 1970 Kennikat Press reissue), pp. 32-35, "The Fate of John Burgoyne" (1 text)

**Roud #V49765**

**CROSS-REFERENCES:**
- cf. "The White Cockade" (Rabson-SongbookOfTheAmericanRevolution's suggested tune, although there is no reason to think it authentic) and references there
- cf. "Jane McCrea" (subject: the Saratoga campaign)
- cf. "The North Campaign (Gates's Song, A Song of Saratoga)" (subject: the Saratoga campaign)
- cf. "Rifleman's Song at Bennington" (subject: the Saratoga campaign)

**NOTES [1961 words]:** In the British parliament in the early 1770s, there was much debate over how to handle the recalcitrant American colonies. Liberals generally favored concessions, conservatives the lash. (Somewhat, the idea of electing Americans to parliament didn't seem to appeal to anyone.)

There wasn't much doubt about how John Burgoyne (c. 1722-1792) felt. "Gentleman Johnny" was said to be the illegitimate song of a lord, had run off with the daughter of the Early of Derby, and had purchased a commission in the army surprisingly late, in 1756. As MP for Preston (Lancashire) in 1774, he declared that America was "our spoilt child, which we have already spoiled by too much indulgence"; he declared all conciliation "a waste of time" (Weintraub, p. 6).

After the American colonies rose in rebellion, Burgoyne would have his chance to see how his ideas worked. On the whole, the first two years of the war went the British way -- at least in the sense that they won such set piece battles as were fought -- but they couldn't seem to finish off George Washington's army. And Washington's victory at Trenton, though trivial in the grand scheme of things, encouraged rebel spirits; it seemed unlikely they would give in.

Burgoyne had had a frustrating two years as a subordinate, but returned to England in late 1776 to deal with affairs following his wife's death (Ketchum, pp. 65-66). While there, he argued for an independent command -- and came up with a plan that would justify it. The complex campaign he dreamed up for 1777 involved three converging columns. Howe, the British Commander in Chief, would lead an army north from New York. Barry St. Leger would strike from Lake Ontario into western New York with a force of about 2000 regulars supported by Indians (Marrin, p. 134; Ferguson, p. 183, claims St. Leger would lead 9000 men, but that is a ridiculously large force for a colonel and there is no way the British could have supplied them. This appears to be an error for the 9000 men commanded by Burgoyne and St. Leger combined). And Burgoyne -- rather than Guy Carleton, the respected and competent commander in Canada -- would head south from Montreal through the Champlain and Ticonderoga. The three would rendezvous near Albany.

Had it worked, it would have divided the colonies into two parts, unable to reach and reinforce each other, which could be defeated in detail (cf. Weintraub, p. 75). The problem, of course, was that the columns would have to operate completely independently, with the main continental army between them, certainly running the risk that the columns would fail to cooperate and allowing at least the possibility that the colonists would defeat them in detail. Presumably the British thought the ragtag Americans too disorganized to defeat a force of British regulars.

Burgoyne felt great confidence in his own ability; he registered a fifty guinea bet with opposition
M.P. Charles Fox that he would win an overwhelming victory by the end of 1777 (Weintraub, p. 86). The mere fact that he made such a bet probably proves that he should not have been given his command, but the British upper class didn't think that way.

The planning for the Grand Operation was not of the best. Burgoyne's preparations consisted mostly of gathering commissions to sell (Weintraub, p. 51). When the forces assembled for the push, too much space was probably devoted to cavalry and too little to supplies (and supply officers -- the British, since they still used commission by purchase, had little use for this vital but unglamorous job).

That lack, plus the inevitable defects in coordination, led to complete failure. Howe -- who had a history of passive behavior, e.g. he had refused to pursue Washington's army after routing it in New York (Weintraub, pp. 73-73) -- eventually headed off to Philadelphia (the closest thing the colonies had to a capital city -- but, as events proved, inessential to their fighting ability); Weintraub attributes this in part to lack of detailed instructions from England (p. 104). In any case, Howe did nothing to support the other two columns. Howe was hoping for a decisive battle against Washington (Weintraub, p. 108). Washington refused to be lured; after suffering a tactical defeat at Brandywine (Ferguson, p. 184), he let Howe go wherever he wanted.

Howe's move involved two-thirds of the garrison of New York (i.e. about 14,000 men) -- and he took them by sea (Weintraub, p. 107), removing them entirely from the game for six weeks (Weintraub, pp. 113-114) and leaving them in a poor position when they finally did get back on land. That left only about 7000 troops in New York under General Henry Clinton, who judged the force too small to undertake major operations (in this he was probably right). Clinton eventually set off to help Burgoyne -- but started too late and in too small a force, and in the end turned back (Marrin, p. 140). The fiasco was sufficient that Howe would resign his command soon afterward (Weintraub, p. 124), though he claimed it was due to "lack of support."

St. Leger fought a stinging but indecisive battle at Oriskany (Ferguson, p. 184. In tactical terms, the British had the victory; they killed more Americans and mortally wounded the American commander Nicolas Herkimer; Marrin, p. 136). The Indians, though, were reportedly spooked by omens, and then Benedict Arnold managed to further trick them into thinking a major American force was coming (Marrin, p. 137). They refused to go on, and St. Leger could not continue the campaign without his allies.

But it was the isolated Burgoyne who suffered the worst defeat by far. It didn't help that he had managed to provoke a quarrel with Sir Guy Carleton, who had brilliantly saved Quebec from the Americans but who now found himself bypassed by Burgoyne and criticized by London (Ketchum, p. 86; Lancaster, p. 200, says that Carleton had been "shamelessly passed over," though Stokesbury, p. 142, says that Carleton cooperated with Burgoyne despite the snub). Initially things went well; Burgoyne had an easy time moving through the Champlain, and easily forced the rebels out of Ticonderoga by placing artillery on a crest the Americans had neglected to defend (Lancaster, p. 204); somehow, it seemed as if no one could build a decent fortification at that strategic point.

Then things got complicated. As long has he had been in the Champlain, Burgoyne had been supplied by water. But now Burgoyne's supply train, which was immense (Ketchum, p. 138), had to travel overland, giving the British a very tenuous supply line. (It didn't help that they had to transport such fripperies as Burgoyne's champagne; Kraus, p. 228.) American Tories, who had been expected to turn out to support the campaign, mostly sat on their hands (Lancaster, p. 201, says only about a hundred colonials joined the colors, and the handful of Indians were too few to be effective scouts). The Americans occupied themselves building obstacles to slow the British advance, and at this they were very effective (Lancaster, p. 207).

Burgoyne's troubles mounted quickly. A raid on Bennington, which was intended to bring in supplies, instead resulted in the loss of many of his best German troops (see "Rifleman's Song at Bennington"; also Weintraub, p. 119). Neither side performed well there, but as Stokesbury remarks on pp. 155-156, "It was an absolutely stunning victory, in which all the German mistakes worked against them, and all the American mistakes worked for them." Burgoyne grumbled about how the Americans kept fighting from the woods and potshooting British officers (Kraus, p. 229), but that's how insurrections work! Between the supply troubles and the skirmishes, his progress slowed to a crawl.

Burgoyne ended up at Saratoga, with limited supplies and his men getting sick. He probably should have retreated at once, but Weintraub, p. 120, considers him "too proud." Americans were arriving on all sides, leaving him effectively surrounded. He finally tried to fight his way through the American army of Horatio Gates. It didn't work. He fought two battles at Freeman's Farm (September 19 and October 7); the British came close to victory at the latter, but Benedict Arnold rallied the Americans and saved the day (Marrin, pp. 138-141). Burgoyne was stuck at Saratoga,
and on October 18, 1777, he was forced to surrender. (For background, see e.g. Cook, pp. 275-280). To the end, Burgoyne seemed unwilling to take responsibility. As he handed over his sword, he declared that his defeat was "my fortune, sir, and not my fault" (Weintraub, p. 122).

Little wonder that Horace Walpole called Burgoyne "Pomposo" (Stokesbury, p. 145); he was bombastic and incapable of accepting blame. Henry Carey, composer of "Sally in Our Alley," dubbed him "Sir Jack Brag" and "Chrononnotonthologos"; Stone, p. 3.

The British still held Ticonderoga and points north, but the loss of Burgoyne's army left Guy Carleton with too few troops to defend his positions in the north and occupy the Champlain, so Carleton was forced to evacuate the entire area, leaving Britain with no gains at all for its efforts (Ketchum, pp. 438-439).

This was the first great Colonial victory of the war. Some five thousand British troops were taken -- a fact which other nations were quick to notice. Howe's refusal to support Burgoyne (plus, of course, Burgoyne's own short-sightedness) had led to a disaster.

Burgoyne would come out of the matter surprisingly well (Cook, pp. 300-301). The Americans would not parole the soldiers captured at Saratoga (Ketchum, pp. 435-436, notes that they finally were marched all the way to Charlottesville, Virginia; Weintraub, p. 127 says that they surrendered on conditions but the British government in effect refused to recognize an agreement with rebels), but they did parole Burgoyne and send him home. The crown refused to receive him (Weintraub, p. 149), and the government refused to give him the court-martial he desired -- but Burgoyne was still a Member of Parliament (Weintraub, p. 6, attributes his election to the influence of his late father-in-law, the Earl of Derby), and took his case there, arguing that his orders had been too rigid (debateable) and that the cabinet had not forced Howe to properly support him (undeniable).

A large segment of the press took his part (Weintraub, pp. 152-153). In popular opinion, he was considered to be vindicated, though an honest assessment would surely show that he brought many of his troubles on himself.

The government responded to his parliamentary tactics by ordering him to rejoin his troops in their American prison camps (Weintraub, p. 163). He ignored the order, claiming illness (Weintraub, p. 164), and was rehabilitated when the Whigs gained power; he served for a time in Ireland, and wrote plays nearly to the end of his comfortable life. His comedy *The Heiress* (1786) was supposedly compared favorably with *The School for Scandal*, although it has not stood the test of time as well (Kunitz/Haycraft, p. 67).

Burgoyne remained a source of scandal to the end; when his wife died, he took up with a singer, Susan Caulfield, and left it for his ex-father-in-law Lord Derby to raise the children (Kunitz/Haycraft, p. 67).

Still, he had changed history, and not for British advantage: Saratoga changed the whole course of the American revolution, and caused France to come to the aid of the colonies (Ferguson, p. 180). It would be years before this aid would be effective -- but, when it came, it would be decisive. It will tell you something about the British government of the time that when the news of Saratoga arrived, the Prime Minister, Lord North, tried to resign (not for the last time), but George III would not allow it (Weintraub, p. 129). - RBW

Bibliography

- Kraus: Michael Kraus, *The United States to 1865*, University of Michigan Press, 1959
Fate of Lee Bible, The
DESCRIPTION: "I have traveled through life and I have seen many sights That filled me with sorrow and pain, But the saddest of all is a good man to fall...." Lee Bible races at Daytona Beach, with his wife looking on. Bible crashes as a cameraman photographed the race
AUTHOR: unknown
EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)
KEYWORDS: death racing technology
HISTORICAL REFERENCES:
Mar 13, 1929 - Death of Lee Bible in a racing accident
FOUND IN: US(SE)
REFERENCES (2 citations):
Morris-FolksongsOfFlorida, #51, "Lee Bible" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 324-325, "The Death of Lee Bible" (1 text)
Roud #4144
NOTES [7 words]: This is item dG46 in Laws's Appendix II. - RBW

Fate of Talmadge Osborne, The
DESCRIPTION: Talmadge Osborn does not get out of the way of a backing train in time, has his hands cut off, and dies. The company is not liable according to the "Johnson Law." Singer warns listeners to walk carefully, lest they be killed by a train
AUTHOR: unknown, but probably Ernest Stoneman
EARLIEST DATE: Late 1920s (recording, Ernest Stoneman & Kahle Brewer)
LONG DESCRIPTION: Talmadge Osborn, a man who behaves oddly, does not get out of the way of a backing train in time, has his hands cut off, and dies. The company is not liable according to the "Johnson Law." He is taken home; people say "Many a man's been murdered by the railroad/And laid in his cold, lonesome grave." Singer warns listeners to walk carefully, lest they be killed by a train, and that their high-living ways may put them on the county road for six months
KEYWORDS: disability warning train death railroading drink injury hobo floatingverses
FOUND IN: US(SE)
REFERENCES (2 citations):
Lyle-ScaldedToDeathByTheSteam, pp. 200-201, "The Fate of Talmadge Osborne" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, p. 371, "There's Many a Man Killed on the Railroad" (1 fragment, 1 tune, with only the "There's man been killed on the railroad" stanza, which could be from this, or "The C. & O.," or others)
Roud #12188
RECORDINGS:
[Ernest Stoneman and] The Dixie Mountaineers, "The Fate of Talmadge Osborne" (Edison 52026, 1927) (CYL: Edison [BA] 5369, 1927); Ernest V. Stoneman, "The Fate of Talmadge Osborne" (OKeh 45084, 1927)(Victor 20672, 1927) (one of these is on RoughWays1, misspelled "Talmedge")
CROSS-REFERENCES:
ALTERNATE TITLES:
The Death of Talmadge Osborn
NOTES [62 words]: Stoneman, who knew Osborn(e), remembers that he used to hop freights while drunk, probably the cause of his fatal accident.
The "Many a man killed on the railroad" verse seems to have been spliced into this song as a bridge, having been collected from tradition earlier.
The "Johnson Law" absolved a railroad from liability for accidents occurring on its right-of-way. - PJS

Last updated in version 3.6
File: RcTF0T0

Fate of the Beef Steer, The

DESCRIPTION: "Hush-a-bye, Long Horn, your pards are all sleepin'; Stop your durn millin' and tossin' your head." Maybe it knows it is going to slaughter. It's a strange path it takes. All will be "made into goods but the holler," although some are used in strange ways
AUTHOR: J. W. Foley (source: Thorp/Logsdon-SongsOfTheCowboys)
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: animal death travel cowboy
FOUND IN:
REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 65-66, "The Fate of the Beef Steer" (1 text)
File: ThLo065

Fate of the Nancy Bell, The

DESCRIPTION: An old sailor recounts the aftermath of a shipwreck. 10 survivors wash up on an island and after a month, proceed to draw lots as to who will be eaten by the rest. At the end the narrator is rescued as he is finishing off the last of the others.
AUTHOR: William Schwenck Gilbert (1836-1911)
EARLIEST DATE: 1866 (_Fun_ magazine)
KEYWORDS: sailor ship wreck cannibalism humorous
FOUND IN: Britain US
REFERENCES (2 citations):
Harlow-ChantyingAboardAmericanShips, pp. 194-196, "The Fate of the Nancy Bell" (1 text)
Grigson-PenguinBookOfBallads 105, "The Yarn of the Nancy Bell" (1 text)
ST Harl194 (Partial)
Roud #V18364
NOTES [107 words]: Harlow-ChantyingAboardAmericanShips's version leaves out the first seven verses of the original. - SL
This seems to be typical; the longest version I've seen has 23 verses, but most of the printed texts I've found have fewer than 20.
Grigson claims that this piece was early set to music and gives the impression that it became traditional. That it was set to music is clear; that it was highly popular is also clear (Granger's Index to Poetry lists no fewer than 20 anthologies containing it, which is a higher total than I can recall for any folk piece). But I've seen no evidence, apart from Harlow, that it was actually traditional. - RBW

Last updated in version 5.0
File: Harl194

Fate of Will Rogers and Wiley Post, The

DESCRIPTION: "Here's the story of two brave Americans, Will Rogers and Wiley Post. They were both loved by their countrymen." They leave Fairbanks by plane. But the craft develops technical problems. After a first landing, they take off again, crash, and die
AUTHOR: probably Bob Miller
EARLIEST DATE: 1935 (recording, Bill Cox)
KEYWORDS: technology death travel
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 684-685, "The Fate of Will Rogers and Wiley Post" (1 text)
Roud #21706
RECORDINGS:
Bill Cox, "The Fate of Will Rogers and Wiley Post" (Melotome 5-11-54, 1935)
CROSS-REFERENCES:
Fateful Blow, The

DESCRIPTION: Fragment: "My partners they come after me/To go on a night's spree/Ten times I did refuse them/They wouldn't let me be/Ten times I did refuse them/To the sorrow of my heart/This caused a loving husband and darling wife to part"

AUTHOR: unknown
EARLIEST DATE: 1917 (Cecil Sharp collection)
KEYWORDS: marriage violence drink husband wife
FOUND IN: US(Ap)
REFERENCES (1 citation):
* Sharp-EnglishFolkSongsFromSouthernAppalachians 174, "The Fateful Blow" (1 text, 1 tune)
  Roud #3641
File: ShAp2174

Father Duffy's Well

DESCRIPTION: "When lured by dreams of salmon streams, And sylvan beauties rare, The tackle stowed you take the road That leads to Salmonier." The travelers all stop to drink at Father Duffy's well. The poet tells how Duffy found the well. It should be kept pristine

KEYWORDS: clergy travel
FOUND IN:
REFERENCES (1 citation):
  Roud #7296
File: Doyl14088

Father Get Ready When He Calls You

DESCRIPTION: "Father get ready when he calls you (x3) To sit on the throne with Jesus. Away up in Heaven (x2), Father get ready... To sit on the throne...." "Mother get ready when he calls you" "This world is a trouble and sorrow" "We'll all be happy in the morning"

AUTHOR: unknown
EARLIEST DATE: 1955 (Ritchie)
KEYWORDS: religious nonballad
FOUND IN: US(Ap)
REFERENCES (2 citations):
* Ritchie-SingingFamilyOfTheCumberlands, pp. 142-144, "[Father Get Ready When He Calls You]" (1 text, 1 tune)
* Ritchie-FolkSongsOfTheSouthernAppalachians, pp. 44-45, "Father Get Ready" (1 text, 1 tune)
  Roud #7406
File: JRSF142

Father Grumble [Laws Q1]

DESCRIPTION: Grumble says he can do more work in a day than his wife can do in three. She offers to exchange tasks for a day; he agrees. She gives him a long list of household chores and sets out to plow. He fails in most of his tasks and admits his wife's superiority

AUTHOR: unknown
EARLIEST DATE: 1825
KEYWORDS: contest husband wife work humorous feminist
FOUND IN: Britain(Scotland,England(Lond,North,South)) Ireland US(Ap,MW,NE,Ro,SE,So)
REFERENCES (39 citations):
* Laws Q1, "Father Grumble"
Whitelaw-BookOfScottishSong, p. 464, "John Grumlie" (1 text)
Williams-Wiltshire-WSRO GI 101, "Old Dorrington" (1 text)
Hamer-GreenGroves, pp. 54-55, "The Capable Wife" (1 text, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 225-228, "Father Grumble" (5 texts)
Randolph 74, "Father Grumble" (3 texts, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 124-126, "Father Grumble" (1 text, 1 tune -- Randolph's 74A)
Eddy-BalladsAndSongsFromOhio 43, "Father Grumble" (1 text, 1 tune)
Grimes-StoriesFromTheAnneGrimesCollection, p. 101, "Father Grumble" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 172, "Old Grumble" (1 text)
Mcintosh-FolkSongsAndSingingGamesOfIllinoisOzarks, p. 43-45, "Old Grumbler" (1 text, 1 tune)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 231-237, "Mr. Grumble" (1 text, 1 tune)
Flanders/OLney-BalladsMigrantInNewEngland, pp. 191-193, "The Wife of Auchtermuchty" (1 text)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 104-105, "John Grumlie" (1 text)
Linscott-FolkSongsOfOldNewEngland, pp. 248-250, "The Old Man Who Lived in the Wood" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 180, "Father Grumble" (2 texts -- one of them "Darby and Joan" -- plus mention of 2 more)
Hudson-FolksongsOfMississippi 59, pp. 175-176, "Father Grumble" (1 text)
Hudson-FolkTunesFromMississippi 42, "The Old Man Who Lived in the Wood (Father Grumble)" (1 fragment, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 118, "Old Crumbly Crust" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 228-229, "The Grumbler's Song" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 119-120, "There Was an Old Man That Lived on a Hill" (1 text, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 243-244, "Father Grumble" (1 text, with local title "There Was an Old Man"; tune on p. 420)
Brewster-BalladsAndSongsOfIndiana 40, "Father Grumble" (3 texts)
Sharp-EnglishFolkSongsFromSouthernAppalachians 188, "The Drummer and His Wife" (2 texts, 2 tunes)
Hubbard-BalladsAndSongsFromUtah, #126, "The Ancient Farmer" (1 text, 1 tune)
Leach-TheBalladBook, pp747-748, "Father Grumble" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 443, "Father Grumble" (1 text)
Scott-TheBalladOfAmerica, pp. 41-43, "The Old Man Who Lived in the Woods" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 10, "Father Grumble" (1 text, 1 tune)
Botkin-TreasuryOfNewEnglandFolklore, pp. 579-580, "The Old Man Who Lived in the Wood" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H702, pp. 504-505, "The Wealthy Farmer" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 36, pp. 82-84, "Father Grumble" (1 text)
Cox-FolkSongsSouth 156, "Father Grumble" (7 texts)
Bush-FSoCentralWestVirginiaVol4, pp. 86-87, "Father Grumble" (1 text, 1 tune)
Cray-AshGrove, pp. 19-20, "Phoebe" (1 text, 1 tune, a "comic stage rewrite")
Silber/Silber-FolksingersWordbook, p. 188, "Little Phoebe"; p. 189, "Old Man In The Wood" (2 texts)
Olson-BroadsideBalladIndex, ZN1410, "In Auchtermuchty lived a man" (?)
DT 343, WIFEWORK WIFEWRK2* WIFEWRK3*
Roud #281
RECORDINGS:
Margaret MacArthur, "Old Mr. Grumble" (on MMacArthur01)
Jean Ritchie, "Father Grumble" (AFS; on LC14)
Pete Seeger, "Equinoxial" (on PeteSeeger12)
SAME TUNE:
Bublin Bay (NLScotland, L.C.1269(173b), "Bublin Bay" ("They sailed away in a gallant barque"), unknown, 1857 -- listed as to the tune of "John Grumlie" but with so many lyrics from "Dublin Bay (Roy Neal)" that it could almost be considered the same song still -- plus the long introduction asks for the pianist to play "Dublin Bay")
Father Is a Butcher

DESCRIPTION: "Father is a butcher, Mother cuts the meat, (Baby's in the) cradle, Fast asleep. How many hours does she sleep?"

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty father mother baby

FOUND IN: New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 108, "(Father is a butcher)" (2 texts)
Roud #19421
File: SuSm108C

Father is Drinking Again

DESCRIPTION: "I've been wandering all day in the cold and the rain To see my poor father again. He's been gone since last night.... She sent me to find him and bring him to her... God... help the poor child Whose father is drinking again"

AUTHOR: unknown

EARLIEST DATE: 1927 (Randolph)

KEYWORDS: drink family children

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 325, "Father is Drinking Again" (1 text)
Roud #7799
File: R325

Father Murphy (I)

DESCRIPTION: Father Murphy defeats the Camolin cavalry and the Cork militia. At Tubberneering he turns the army back to Dublin "but our ranks were tattered and sorely scattered." Outnumbered by English, Scots, and Hessians, he would have won with French reinforcement.

AUTHOR: unknown

EARLIEST DATE: 1939 (OLochlainn-IrishStreetBallads)

KEYWORDS: battle rebellion Ireland clergy patriotic

HISTORICAL REFERENCES:
May 26, 1798 - Beginning of the Wexford rebellion

ALTERNATE TITLES:
John Grumlie
Equinoxial
Old Daddy Grumble

NOTES [184 words]: According to the notes in Brown, "St. John Honeywood of Massachusetts [around 1800] dressed [this] up as 'Darby and Joan,' and his version has achieved something like traditional currency; at least, a text clearly enough derived from it is one of the items in our North Carolina collection."

The names "Darby and Joan" are an interesting pairing because, according to Arnold Kellett, *The Yorkshire Dictionary of Dialect, Tradition, and Folklore*, revised edition, Smith Settle, 2002, p. 44, "Darby and Joan" is a "popular term for a devoted old couple... said to have originated in the early eighteenth century a a reference to a blacksmith and his wife at Healaugh, Tadcaster." This seems to be the basis for Fred E. Weatherly's song "Darby and Joan" (found, e.g., in Heart-Songs, pp. 124-125), which is *not* this song.

Another song on the theme of men's versus women's work is Henderson-VictorianStreetBallads, pp. 85-86, "The Labouring Woman." Based on the lyrics, I would say it is not the same song, and the man never actually does the women's work, but it might have been inspired by this song.

RBW

Last updated in version 6.0
File: LQ01
May 27, 1798 - The Wexford rebels under Father John Murphy defeat the North Cork militia at Oulart
May 28, 1798 - Murphy's rebels capture Enniscorthy
May 30, 1798 - Battle of Three Rocks, which led the loyalists to abandon Wexford to the rebels
June 4, 1798 - after a dangerous wait, the United army occupies Gorey
June 5, 1798 - The Wexford rebels attack the small garrison (about 1400 men, many militia) at New Ross, but are repelled
June 21, 1798 - The rebel stronghold a Vinegar Hill is taken, and the Wexford rebellion effectively ended

FOUND IN: Ireland
REFERENCES (3 citations):
OLochlainn-IrishStreetBallads 27, "Father Murphy" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 64, "Father Murphy" (1 text, 1 tune)
Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 66-67, "Father Murphy (2)" (1 text)
ST OLoc027 (Partial)
Roud #3020
CROSS-REFERENCES:
cf. "Boulavogue" (subject: The Wexford Rebellion and related topics)
cf. "Sweet County Wexford" (subject: The Wexford Rebellion and related topics)
cf. "Come All You Warriors" (subject of Father Murphy and the Wexford rebellion)
cf. "Some Treat of David" (subject of Father Murphy and the Wexford rebellion)
cf. "Father Murphy (II) (The Wexford Men of '98)"
cf. "Come All You Warriors" (subject of Father Murphy and the Wexford Rebellion)
cf. "The Battle of Kilcumney" (subject of Father Murphy after Vinegar Hill)
NOTES [1398 words]: This song is thought to be the original upon which P.J. McCall based his 'Boolavogue'. While the latter piece was written one hundred years after the event, this song was in circulation within a couple of years of 1798. On the other hand, see the notes to "Sweet County Wexford." The ballad is recorded on two of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See: Jerry O'Reilly, "Father Murphy" (on "The Croppy's Complaint," Craft Recordings CRCD03 (1998); Terry Moylan notes)
Franke Harte and Donal Lunny, "Father Murphy" (on Franke Harte and Donal Lunny, "1798 the First Year of Liberty," Hummingbird Records HBCD0014 (1998))
Harte's notes that: Father Murphy was among the Catholic clergy allied with the United Irishmen; "the Catholic church was fiercely opposed to the United Irishmen"; "the 1798 rebellion had its roots with the Presbyterians in the North, and it was they who put forward the basic objectives of 'Parliamentary Reform' and 'Catholic Emancipation'; even in Wexford itself, many of those who were initially involved with the united Irishmen and took part in the planning of the rebellion were Protestants."
For a different ballad on the same subject see broadside Bodleian, Harding B 19(101), "Father Murphy" or "The Wexford Men of '98" ("You Roman catholics throughout this nation"), W. Birmingham (Dublin), c.1867; also 2806 c.8(51), 2806 b.10(11), Harding B 26(188), "Father Murphy" or "The Wexford Men of '98" - BS
This other broadside is also found in Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 64-66, "Father Murphy (1) or the Wexford Men of '98."
For historical background to this piece, see the notes to "Boulavogue."
Murphy's own history is interesting. Born around 1753, in Tincurry, Ferns, in County Wexford (Boylan, p. 259), the son of a farmer, he had the sort of early education a Catholic could expect (i.e. very little) and had to go to Spain to be ordained. By 1798, he was curate of Boulavogue in Wexford. As far as is known, he was not a member of the United Irishmen. His actions seem to have been somewhat equivocal. According to Golway, pp. 77-78, when the government in 1798 was pressuring people to sign an oath promising not to join the United Irishmen. Murphy and his parishioners signed only under pressure. But according to Pakenham, pp. 147-148, it appears he initially opposed violent resistance -- he helped draw up a petition of loyalty to George III, and Pakenham and Golway both note that he encouraged his parishioners to lay down their arms.
Kee, p. 109, more neutral than either, accepts that Murphy's desire for peace was real, basing his conclusion on the reasonable grounds that, if anyone had been planning a Wexford rising, it would have been better organized. Whatever Murphy's true feelings, he didn't hesitate after word came of the massacre at Dunlavin (for which see "Dunlavin Green") and other atrocities. There were also stories -- partly true -- of the
success of rebellions in Kildare and elsewhere. On May 26, Father Murphy agreed to lead the Wexford rebels -- who, however, were by now largely disarmed. That night, though, the "Camolin cavalry" -- a small patrol led by local gentleman John Donovan and a Lt. Bookey -- came upon Murphy's rabble, called upon the Irish to disperse, and -- being outnumbered and in the dark where their firearms weren't that helpful -- were routed with some loss, including their two officers. This skirmish wasn't really a battle -- the forces involved numbered in the dozens, and neither side was planning a fight -- but it heartened the rebels. And started everybody shooting at everybody else. (Father Murphy's home and chapel were burned in the following days.) The rebels proceeded to raid the empty house of Lord Mountnorris, who was supposed to command in the district. They rounded up some other arms as well, often killing the residents of the homes holding the weapons. The battle with the North Cork militia at Oulart was equally improbable. Accounts of the conflict from various sources differ so much that I can't even recognize them as the same battle -- Pakenham, e.g., makes it a case of British military ineptitude; Golway and others stress Irish discipline. Pakenham's account, which at least relies upon verifiable military records, seems the least unreliable:

The militia, under Colonel Foote, were almost untrained, and numbered only about 125 men; many had already deserted, and some had even joined the rebels. They were outnumbered roughly ten to one by Murphy's rebels, though Murphy's troops had even less cohesion than the militia. Foote of course refused to attack uphill against those odds, and the rebels refused to come down. But when Foote's back was literally turned, his second in command Major Lombard ordered a charge. The attacking force was killed to the last man, even after the troops started to surrender and proclaimed themselves Catholic; Bartlett/Dawson/Keough, p. 111. (Not all atrocities in Ireland were committed by the British!) Foote brought one sergeant and two privates back alive from an engagement he hadn't even commanded (Bartlett/Dawson/Keough, p. 109).

On May 28, the rebels launched a surprisingly disciplined attack on Enniscorthy. The garrison retired to Wexford, but abandoned that town two days later. Then things started to go bad. The Irish started to dawdle. As Kee notes (p. 114), "The lack of almost any coherent strategic plan, or indeed of any true leadership, was to be the rebels' undoing. Their determination and bravery in the field... was to prove remarkable.... But their discipline even in battle was poor. The Reverend James Gordon wrote, 'As they were not, like regular troops, under any real command of officers, but acted spontaneously... they were watched in battle one of another, each fearing to be left behind in case of retreat, which was generally swift and sudden.' They finally arrived at New Ross -- a key stop on the road to Waterford -- on June 5. Their leader, Bagenal Harvey, devised a sort of plan of attack, but gave no detailed instructions then or later, exerted no control over the battle, and had no reserve to exploit success. The rebels broke into the town, and seemingly had the battle won -- and promptly collapsed (Bartlett/Dawson/Keough, pp. 119-120).

The next attack, on Arklow on June 9, was led by Father Murphy himself, and it too was repulsed, with heavy casualties (Bartlett/Dawson/Keough, p. 123).

After that, it was a matter of survival, and even that didn't take long. The English commander in the region, General Lake, assembled his forces and slaughtered most of the remaining rebels at Vinegar Hill on June 21.

Murphy's initial opposition to rebellion did not help him; "His fate is uncertain, but it appears that he was later captured by the yeomen and hanged" (Boylan, p. 259). According to Golway, p. 87, Murphy was tortured before his death, and refused to talk. This sounds suspiciously like the death of Jesus, though, and Golway's strange footnote system does not appear to cite a source for this. For a discussion of the matter, see the entry on "Some Treat of David," which details Murphy's death.

The statement that Murphy could have won with French help is sort of true; when small French forces did come to Ireland, they were able to fight the British garrisons on even terms, which the United Irishmen never did. The French might also have helped by supplying the rebels with a hint of tactical reality. But experience seems to indicate that the Irish would have ignored them. In any case, while Napoleon talked about invading Ireland, and even started to try to assemble the ships, he never really seemed ready to make the push. Ireland had no resources to pay his army and navy, and in 1798, with the world seemingly at his feet, Napoleon's big need was cash. In the end, the French fleet and army assembling at Toulon did not go to Ireland; it went to Egypt. Perhaps just as well for the French; by 1798, the Nore mutiny was over, and the Battle of Camperdown had shown that the English did have naval superiority. The French made it to Egypt, mostly by confusing Nelson's scouts. They could never have gotten to Ireland that way. A few ships came, too late, but Wexford was never their destination; it was considered peaceful. In any case, a
success in Wexford alone would not have freed Ireland. - RBW

Bibliography

- Golway: Terry Golway, For the Cause of Liberty, Simon & Schuster, 2000
- Kee: Robert Kee, The Most Distressful Country, being volume I of The Green Flag (covering the period prior to 1848), Penguin, 1972

Last updated in version 5.2
File: OLoc027

**Father Murphy (II) (The Wexford Men of '98)**

**DESCRIPTION:** Remember '98 when we lost Father Murphy. The victories are listed until Kilkenny. "Father Murphy was taken ... The blessed priest they burned him sore." The time is coming. "We'll be commanded by some pious teacher Like Father Murphy and his Shelmaliers."

**AUTHOR:** unknown

**EARLIEST DATE:** 1798 (Zimmerman-SongsOfIrishRebellion)

**KEYWORDS:** battle execution rebellion Ireland clergy patriotic

**HISTORICAL REFERENCES:**

- May 26, 1798 - Beginning of the Wexford rebellion
- May 27, 1798 - The Wexford rebels under Father John Murphy defeat the North Cork militia
- June 5, 1798 - The Wexford rebels attack the small garrison (about 1400 men, many militia) at New Ross, but are repelled
- June 21, 1798 - The rebel stronghold a Vinegar Hill is taken, and the Wexford rebellion effectively ended
- July 2, 1798 - Father Murphy (1753-1798) captured, executed and cremated.

**FOUND IN:**

**REFERENCES (2 citations):**

- Zimmerman-SongsOfIrishRebellion 11B, "Father Murphy" or "The Wexford Men of '98" (1 text, 1 tune)
- Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 64-66, "Father Murphy (1) or The Wexford Men of '98" (1 text)
- Roud #3020

**BROADSIDES:**

- Bodleian, 2806 b.9(238), "Father Murphy" or "The Wexford men of '98," W. Birmingham (Dublin), c.1867; also Harding B 26(188), 2806 b.10(11), 2806 c.8(51), "Father Murphy" or "The Wexford men of '98"

**CROSS-REFERENCES:**

- cf. "Father Murphy (I)" (subject of Father Murphy) and references there

**NOTES [590 words]:** One line of Zimmerman-SongsOfIrishRebellion 11B and the Bodleian broadsides seems unusual to me: "On our retreatment burned Scullabogue"; Zimmerman explains: "After the battle of Ross, about one hundred Protestant prisoners, including women and children, were burnt alive in the barn of Scullabogue used as a temporary jail by the insurgents, (5th June, 1798)." In the texts, there are no bad consequences attributed to, or justification ascribed to, this act. For example, this act is not why "we" lost;
- If we had conduct to march on forward
- And not returned back to Gorey town,
- We would have saved the lives of ten thousand heroes
- That died in Arklow God rest their souls.
- It was by their means Father Murphy was taken ...
- I expect there must be other examples of acknowledged terrible acts by the singer's "side" that have no acknowledged terrible consequences, but I don't know them. My point is not that I am surprised at an "atrocities" on the singer's "side" but that it is acknowledged. There were atrocities as well on the British side but are they recorded in songs from that side? Perhaps my quote is out of
context; the preceding part of the verse is
When reinforcement came down upon us,
Just in the evening, with fire and smoke,
We were forced to leave them, the town then blazing,
On our retreatment burned Scullabogue."

For more information see "The Scullabogue Massacre 1798" by Daniel Gahan, History Ireland, Autumn 1996, republished on the Republican Sinn Fein site.

For one of innumerable Biblical examples with weak justification and acknowledged bad consequences for the singer's "side" see Genesis 34 (Dinah and Shechem). Even Psalms 137, "Fair Babylon, you predator, a blessing on him who repays you in kind what you have inflicted on us; a blessing on him who seizes your babies and dashes them against the rocks!" is not recounting an actual event and wishes it conditional upon God's blessing after claiming justification.

- BS

This is one of those instances where feelings are so strong that genuine historical perspective is hard to come by. Pakenham, pp. 198-199, describes Scullabogue: "a ghastly scene...which was to leave a still more indelible mark on Irish history [than the Battle of New Ross]."

At least a hundred Loyalist prisoners, and perhaps as many as two hundred, were penned in a barn, jammed so tightly that they could not all sit down. The majority of those imprisoned were male Protestants, but there were some women, children, and Catholics.

Somehow a rumor started that British forces were executing captured soldiers. The officer in charge of guarding prisoners refused to engage in retaliations. But after three alleged orders came to kill the prisoners, one allegedly endorsed by a priest, the guards shot some three dozen prisoners and burned the rest in the barn where they were confined. It was pretty definitely the worst atrocity of the 1798 rebellion.

Interestingly, the pro-British Pakenham does not list any consequences either.
Kee, p. 118, devotes only a couple of sentences to Scullabogue, and in effect justifies it by the condition of the Irish peasantry. Smyth, p. 179, mentions it only in passing as a "sectarian atrocity."

My other pro-Irish histories do not seem to mention the massacre at all.

Similar uncertainty seems to surround the fate of Father Murphy himself. For this, see the notes to "Some Treat of David"; also "Father Murphy (I)" and "Boulavogue." For the general situation at New Ross, leading to Scullabogue, see "Kelly, the Boy from Killane." - RBW

Bibliography

- Kee: Robert Kee, The Most Distressful Country, being volume I of The Green Flag (covering the period prior to 1848), Penguin, 1972

Last updated in version 5.0
File: Zimm011B

Father O'Flynn

DESCRIPTION: Of all the priests, "Father O'Flynn [is] the flower of them all ... Powerfulest preacher, and Tinderest teacher, and Kindliest creature in ould Donegal." When the Bishop "looked grave" at a joke he answered "Cannot the clergy be Irishmen too?"

AUTHOR: unknown

EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland); c.1890 (broadside, NLScotland L.C.Fol.70(101b))

KEYWORDS: nonballad clergy

FOUND IN: References (2 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, pp. 29-30, "Father O'Flynn" (1 text)
Jolly-Miller-Songster-5thEd, #92, "Father O'Flynn" (1 text)

Roud #3829

BROADSIDES:
NLScotland, L.C.Fol.70(101b), "Father O'Flynn" ("Of praists we can offer a charmin' variety"), Poet's Box (Dundee), c.1890
Father of Heaven, Blessed Thou Be (Make Ye Merry for Him That Is Come)

DESCRIPTION: "Salvator mundi, Domine, Father of heaven, blessed be thee, Thou greetest a maid with one Ave, Alleluya, Alleluya." The Lord sent the Son, Jesus, who became man. Great and small, all should be merry. They give blessings.

AUTHOR: unknown
EARLIEST DATE: before 1600 (three MSS. of that era; see NOTES)
KEYWORDS: religious nonballad MiddleEnglish
FOUND IN: Britain(England)
REFERENCES (7 citations):
Greene-TheEarlyEnglishCarols, #86, pp. 54-55, "(no title)" (3 texts)
Brown/Robbins-IndexOfMiddleEnglishVerse, #3070
DigitalIndexOfMiddleEnglishVerse, #4774
ADDITIONAL: Carleton Brown, editor, English Lyrics of the XVth Century, Oxford University Press, 1939, #79, p. 117, "Make Ye Merry for Him that is Come" (1 text)
MANUSCRIPT: {MSEngPoetE1}, Oxford, Bodleian Library, MS. Eng. Poet. e.1 (Bodley 29734), folio 20
MANUSCRIPT: {MSSloane2593}, London, British Library, MS. Sloane 2593, folio 9
MANUSCRIPT: Oxford, Bodleian Library MS. Ashmole 189 (Bodleian 6777), folio 107
NOTES [186 words]: The opening words, "Salvator mundi, Domine," mean "Savior of the world, Lord."

Although no longer found in tradition, this seems to have been popular in the sixteenth century. It is found in three manuscripts from around the fifteenth century:
- Sloane MS. 2593, an important collection which contains many folk songs
- Bodleian MS. Eng. poet. e.1 (folios 17v-18v), a collection containing many carols
- Ashmole 189 (Bodleian 6777), which according to Carleton Brown, editor, English Lyrics of the XVth Century, Oxford University Press, 1939, pp. 294-295, is a composite manuscript, with English poems only in the second section, folios 70-115, with several mentions of owners who lived in Somerset early in the sixteenth century; the likelihood is that the manuscript is from Somerset, perhaps c. 1500. It contains about a dozen other poems, but none of them look particularly "folky."

For more on manuscript Sloane 2593, see the notes to "Robyn and Gandeleyn" [Child 115].
For more about the famous anthology Bodleian MS. Eng. Poet. e.1 (Bodleian 29734), see the notes to "The Golden Carol (The Three Kings)." - RBW
Last updated in version 5.3
File: MsFoHBTB

Father Took a Light

DESCRIPTION: "Our father took a light and gone to heaven, Father took a light and gone to heaven (x2), Bright angels waiting at the door." "Some bright day we shall go and see him." "The let us all try to meet and rejoice with him." Similarly mother, brother, etc.

AUTHOR: unknown
EARLIEST DATE: 1955 (Roberts-SangBranchSettlers)
KEYWORDS: religious nonballad death reunion
FOUND IN: US(Ap)
REFERENCES (1 citation):
Roberts-SangBranchSettlers, #40, "Father Took a Light" (1 text, 1 tune)
Roud #3403
File: Robe040

Father Was Killed by the Pinkerton Men

DESCRIPTION: "'Twas in a Pennsylvania town not very long ago, Men struck against reduction of their pay." The mill owner intends to starve the union into submission; in the process, "Father was killed by the Pinkerton men." The singer appeals to politicians to help

AUTHOR: William W. Delaney (Willy Wildwave)
EARLIEST DATE: 1892 (sheet music)
Father, Dear Father, Come Home with Me Now

DESCRIPTION: Each hour the child comes into the tavern, saying, "Father, dear father, come home with me now." Each hour brings worse news: Brother Benny is sick, Benny is calling for you, Benny is dead.

AUTHOR: Henry Clay Work
EARLIEST DATE: 1858 (see notes)
KEYWORDS: drink death father brother family disease
FOUND IN: US(Ap,MW,Ro,SE,So) Britain(England(South))
REFERENCES (18 citations):

Work-SongsOf-Henry-Clay-Work, pp. 53-56, "Come Home, Father" (1 text, 1 tune, a copy of the original sheet music)

Randolph 308, "Father, Dear Father, Come Home with Me Now" (1 text, 1 tune, with the chorus lost and "brother Benny" turned into "little Jenny"!)

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 24, "Father, Dear Father, Come Home with Me Now" (2 texts)

Peters-FolkSongsOutOfWisconsin, pp. 260-261, "Father, Dear Father, Come Home With Me Now" (1 text, 1 tune)

Fuson-BalladsOfTheKentuckyHighlands, p. 144, "The Drunkard Father" (1 text)

Hubbard-BalladsAndSongsFromUtah, #97, "Father, Come Home" (1 text, 1 tune, which matches the original text almost verbatim except that "Benny" is sometime "baby")

Williams-Wiltshire-WSRO Ox 275, "Father, Dear Father, Come Home" (1 text)

Spaeth-ReadEmAndWeep, pp. 56-58, "Come Home, Father" (1 text, 1 tune)

Wolf-AmericanSongSheets, #353, p. 24, "Come Home, Father" (1 reference)

Darling-NewAmericanSongster, pp. 356-357, "Father, Dear Father, Come Home With Me Now" (1 text)

Emerson-StephenFosterAndCo, pp. 78-79, "Come Home, Father" (1 text)

Heart-Songs, pp. 230-232, "Come Home, Father" (1 text, 1 tune)

Silber/Silber-FolksingersWordbook, p. 263, "Father, Dear Father, Come Home With Me Now" (1 text)

cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 478, "Come Home, Father" (source notes only)

DT, COMEHOME*

ADDITIONAL: Aline Waites & Robin Hunter, _The Illustrated Victorian Songbook_, Michael Joseph Ltd., 1984, pp. 34-36, "Come Home, Father" (1 text, 1 tune)


Margaret Bradford Boni, editor, _Songs of the Gilded Age_, with piano arrangements by Norman Lloyd and illustrations by Lucille Corcos, Golden Press, 1960, pp. 131-132, "Come Home, Father" (1 text, 1 tune)

Roud #839

RECORDINGS:

The Blue Sky Boys, "Father, Dear Father, Come Home" (Bluebird B-8522/Montgomery Ward M-8415, 1940)

James Scott & Claude Boone, "Father Dear Father Come Home" (Decca 5566, 1938)

Peerless Quartet, "Father, Dear Father, Come Home With Me Now" (Victor 19716, 1925)

BROADSIDES:

Bodleian, Harding B 11(2156), "Come Home Father," unknown, n.d.; same broadside as 2806 c.16(156)

CROSS-REFERENCES:

cf. "The Drunkard's Dream (II)" (theme)

cf. "The Drunkard's Lone Child" (theme)

SAME TUNE:

Father's Come Home ("Yes, Mary, my Mary, your father's come home") (Wolf-AmericanSongSheets p. 41)

NOTES [187 words]: Work's title for this piece was "Come Home, Father." Said title seems to be dead in tradition.

According to Waites and Hunter, this was first performed in 1858 as part of "Ten Nights In A Bar Room," which they call a "temperance melodrama." The first sheet music, however, seems to have been published by Root & Cady in 1864. Interestingly, the version by S. Brainerd's Sons in Work-SongsOf-Henry-Clay-Work does not give an exact date; it's dated "A. D. 1866" -- with a blank space after the 6 to fill in the exact year. (To be sure, the copyright is said on the sheet to be held by Root & Cady, not Brainard's Sons).

According to Jon W. Finson, _The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song_, Oxford University Press, 1994, pp. 56-57, the Women's Christian Temperance Union would eventually adopt this song as its anthem. Finson on p. 59 quotes one George Birdseye as writing in 1879 that this became the forerunner of many temperance song, some of them blatant imitations. - RBW

In the words of W. C. Fields, "Father, dear father, come home with me now...and bring a jug with you." - PJS
Father's Advice

DESCRIPTION: "My old feyther used to seh ta me, Here's a piece o' good advice I'd like to give to thee." The foolish child will be in trouble when the father dies, unless he takes the advice to "tak all" and "gie nowt" and "look after number one"

AUTHOR: unknown
EARLIEST DATE: 1973 (Hamer-GreenGroves)
KEYWORDS: father warning greed
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Hamer-GreenGroves, pp. 66-67, "Father's Advice" (1 text, 1 tune)
Roud #1152
NOTES [23 words]: Not quite as extreme an example of selfishness as "The Miller's Will (The Miller's Three Sons)" [Laws Q21], but tending that way.... - RBW

Father's Whiskers

DESCRIPTION: "We have a dear old daddy For whom we daily pray, He's got a set of whiskers, They're always in the way." The whiskers are so extensive that they are put to a variety of absurd uses: Straining gas, feeding cattle, serving as camouflage in war

AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: father family humorous nonballad hair
FOUND IN:
REFERENCES (3 citations):
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, pp. 262-263, "My Pappy's Whiskers" (1 text)
Silber/Silber-FolksingersWordbook, p. 241, "Father's Whiskers" (1 text)
DT, FATHWISK
Roud #13619
File: FSWB241A

Fathom the Bowl

DESCRIPTION: In praise of drink, perhaps linked with a complaint about one's wife or a reminiscence of one's dead father. Each verse ends with the cry, "Bring (me/in) the punch ladle, (and) (I'll/we'll) fathom the bowl."

AUTHOR: unknown
EARLIEST DATE: 1889 (Baring Gould)
KEYWORDS: drink nonballad
FOUND IN: Britain(England(South,Lond))
REFERENCES (5 citations):
Williams-FolkSongsOfTheUpperThames, p. 88, "Fathom the Bowl" (1 text) (also Williams-Wiltshire-WSRO Wt 335)
Kennedy-FolksongsOfBritainAndIreland 268, "Bring in the Punch Ladle" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #119, "The Punch Ladle" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #95, "Fathom the Bold" (1 text, 1 tune)
DT, FATHOMBL*
Roud #880
File: K268

Faughan Side, The

DESCRIPTION: The singer describes the beauty of the streams and plants of Faughan. "But still I
had the notion Of going to Amerikay." He bids farewell to friends, admits he will miss home -- and miss his girl ten times more. He hopes to return and wed her

**AUTHOR:** unknown  
**EARLIEST DATE:** 1935 (Sam Henry collection)  
**KEYWORDS:** emigration separation home  
**FOUND IN:** Ireland  
**REFERENCES (1 citation):**  
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H621, pp. 191-192, "The Faughan Side" (1 text, 1 tune)  
Roud #2292  
File: HHH621

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**Faughanvale (I)**

**DESCRIPTION:** The singer thinks of Faughanvale as he rambles. He asks the listener to show him a spot equal to it. He praises the people and fields and festivals. He tells where he has rambled, claiming none can compare. He wishes he were a poet to praise it better  
**AUTHOR:** Thomas Young (Killwill)  
**EARLIEST DATE:** 1939 (Sam Henry collection)  
**KEYWORDS:** home rambling  
**FOUND IN:** Ireland  
**REFERENCES (1 citation):**  
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H796, pp. 163-164, "Faughanvale" (1 text, 1 tune)  
Roud #13461  
File: HHH796

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**Faughhill Shearing, The**

**DESCRIPTION:** When harvest time approaches the farmer must find "shearers" from among tailors, barnmen, and ploughmen. They complain of the hard and painful work. When the corn is in "they drink and rant" happily and return to their usual work until next harvest  
**AUTHOR:** unknown  
**EARLIEST DATE:** 1827 (Lyle-Andrew-CrawfurdsCollectionVolume1)  
**KEYWORDS:** farming work nonballad  
**FOUND IN:** Britain(Scotland(Aber,Bord))  
**REFERENCES (3 citations):**  
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #98, p. 2, "The Harvest Song" (1 text)  
Greig/Duncan3 405, "The Harvest Song" (1 text)  
Lyle-Andrew-CrawfurdsCollectionVolume1 51, "The Faughhill Shearing" (1 text)  
Roud #3873  
CROSS-REFERENCES:  
cf. "The Rock and the Wee Pickle Tow" (tune, per Lyle-Andrew-CrawfurdsCollectionVolume2, p. ix)  
File: GrD3405

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**Fault Is in Me**

**DESCRIPTION:** In every verse "Jonah cried out, "O Lord, The fault's in me." Jonah is sent because "The people in the church They didn't do right." Jonah went to sea, was cast overboard, and swallowed by a whale that spewed him out on Ninevah shore.  
**AUTHOR:** unknown  
**EARLIEST DATE:** 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)  
**KEYWORDS:** travel sea ship shore religious whale  
**FOUND IN:** US(SE)  
**REFERENCES (1 citation):**  
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 294-295, "Fault Een Me" (1 text, 1 tune)  
Notes [156 words]: The description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang but I do not repeat the dialect. - BS
For Jonah and the fish that was emphatically not a whale, see the notes to "God's Radiophone." That's hardly the biggest error in this piece, though; Jonah is sent to Nineveh (Jonah 1:2), not Jews or Christians, and the people of Nineveh would not be in churches. And while Jonah admits to his shipmates that the storm that threatens them is because of him (Jonah 1:12), he does not admit it to God -- he spends most of the book arguing with God that he (Jonah) is right and God is doing the wrong thing (see, e.g., Jonah 4:9, where Jonah has a hissy fit because God was making a point about how cranky Jonah was). The word "fault" never even occurs in the King James Version text of Jonah. It seems pretty clear that the author of this song had heard about the story of Jonah but did not have access to the Biblical text. - RBW

Last updated in version 5.1
File: HPR294F

Fause Foodrage [Child 89]

DESCRIPTION: A lady courted by three kings weds one who is then slain (by one of the rivals/a rebel). Her not-yet-born child will be spared if female. She bears a boy, switches him with a baby girl. When grown the boy is told his heritage and avenges his father.

AUTHOR: unknown
EARLIEST DATE: 1802 (Scott)
KEYWORDS: royalty death homicide children trick revenge
FOUND IN: Britain(Scotland(Aber))
REFERENCES (10 citations):
Child 89, "Fause Foodrage" (3 texts, 1 tune)
Bronson 89, "Fause Foodrage" (3 versions)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 132-133, "East Muir King" (2 fragments, 1 tune) {Bronson's #1}
Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 220-223, "Fa'se Footrage" (1 text)
Greig/Duncan8 1930, "Tak Ye My Lad" (1 fragment)
Quiller-Couch-OxfordBookOfBallads 70, "Fause Foodrage" (1 text)
Buchan-ABookOfScottishBallads 14, "Fause Foodrage" (1 text)
Whitelaw-BookOfScottishBallads, pp. 46-49, "Fause Foodrage" (1 text)
DT 89, KINGLUVE
ADDITIONAL: W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1876 (downloadable pdf by University of Edinburgh, 2007)), Vol I, pp. 172-173, "Fause Foodrage" (1 tune)
Roud #57
CROSS-REFERENCES:
cf. "Jellon Grame" [Child 90] (theme)
NOTES [315 words]: Some texts of this ballad share a verse with Elizabeth Halket Wardlaw's "Hardeknute" (for which see Volume II of Percy's Reliques; at that time, the authorship of Wardlaw (1677-1727) had not been established). This caused Scott to wonder about the authenticity of the piece, but Child thought the informant might have taken the verse from the "tiresome and affected Hardyknute, so much esteemed in her day." David C. Fowler, A Literary History of the Popular Ballad, Duke University Press, 1968, pp. 322-323, thought this ballad was made up by Anna Gordon Brown under the influence of "Hardeknute."
I personally doubt it; I doubt someone as skilled as Anna Brown could have roped in so many traditional motifs and made such a hash of the result. The son who avenges his father goes back at least to the story of Agamemnon, Clytemnestra, and Orestes; the hidden king living as a commoner is found in Herodotus's folktale of Cyrus the Great's overthrow of his grandfather Astyges; slaying the boy-children but leaving the girls goes to the story of the Exodus and the Birth of Moses; the queen courted by many has parallels in both history and folklore; the list could easily be extended- RBW

Greig/Duncan8 quotes a Greig letter to the effect that his informant, Bell Robertson, did not know "False Foodrage" but told her mother's story "which Bell thinks must have been the same. She gives an outline of it bringing in a couple of ballad lines when the lady says to the gardener's wife "Tak ye my lad, gie me your lass, Or else they'll gar 'im dee." Only Child 89A, and others that follow Scott's text (for example, Christie), have corresponding lines, "To change your lass for this lad-bairn King Honor left me wi." Both Greig/Duncan8 and Roud consider the fragment at least "closely associated" with Child 89 and I cannot justify making a separate entry of this two-line fragment. - BS
Fause Knight Upon the Road, The [Child 3]

DESCRIPTION: A grown man (knight, churl, demon) meets a schoolboy on the road. The schoolboy matches wits with the man, finding a defense or matching insult for each thrust, and so survives

AUTHOR: unknown

EARLIEST DATE: 1827 (Motherwell, _Minstrelsy: Ancient and Modern_)

KEYWORDS: contest Devil virtue questions

FOUND IN: Britain(Scotland) US(Ap,NE,SE,So) Canada(Mar) Ireland

REFERENCES (30 citations):
Child 3, "The Fause Knight Upon the Road" (3 texts, 1 tune) {Bronson's #8}
Bronson 3, "The Fause Knight Upon the Road" (10 versions plus 2 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 3, "The Fause Knight upon the Road" (4 versions: #1, #5, #7, #8)
Lyle-Andrew-CrawfurdsCollectionVolume1 31, "The Fause Knight" (1 text)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 11-14, "The False Knight Upon the Road" (1 text)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 4, "The False Knight Upon the Road" (1 text)
Flanders/Olney-BalladsMigrantInNewEngland, pp. 46-47, "The False Knight on the Road" (1 text) {Bronson's #10}
Flanders-AncientBalladsTraditionallySungInNewEngland1, pp. 79-81, "The False Knight Upon the Road" (1 text, 1 tune) {Bronson's #10}
McNeil-SouthernFolkBalladsVol2, pp. 119-121, "The False Knight Upon the Road" (1 text, 1 tune)
Davis-TraditionalBalladsOfVirginia 2, "The Fause Knight Upon the Road" (1 text, 1 tune) {Bronson's #4}
Davis-MoreTraditionalBalladsOfVirginia 3, pp. 14-15, "The Fause Knight Upon the Road" (1 fragmentary text)
Brewster-BalladsAndSongsOfIndiana 2, "The False Knight Upon the Road" (1 text, 1 tune) {Bronson's #3}
Creighton-Senior-TraditionalSongsOfNovaScotia, p. 1, "The False Knight upon the Road" (1 text plus 1 excerpt, 1 tune) {Bronson's #2}
Creighton-SongsAndBalladsFromNovaScotia 1, "False Knight Upon the Road" (1 text, 1 tune) {Bronson's #9}
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 137-139, "False Knight Upon the Road" (1 text, 1 tune) {Bronson's #9}
Manny/Wilson-SongsOfMiramichi 51, "The False Knight Upon the Road" (1 text, 1 tune)
Grigson-PenguinBookOfBallads 13, "Harpkin"; 14, "The False Knight Upon the Road" (2 texts)
Niles-BalladBookOfJohnJacobNiles 3 "The False Knight Upon the Road" (1 text, 1 tune)
Roberts-SangBranchSettlers, #1, "The Devil and the School Child" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 2 "The False Knight Upon the Road" (2 texts, 2 tunes) {Bronson's #5, #6}
Sharp/Karpeles-EightyEnglishFolkSongs 2, "The False Knight Upon the Road" (1 text, 1 tune) {Bronson's #5}
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 3, "The Fause Knicht on the Road" (1 text)
Wells-TheBalladTree, pp. 174-175, "The False Knight Upon the Road" (1 text, 1 tune) {Bronson's #5}
OBoyle-TheIrishSongTradition 13, "The Knight On the Road" (1 text, 1 tune)
Montgomerie/Montgomerie-ScottishNurseryRhymes 197, "(O, where are you going?)" (1 text)
Whiting-TraditionalBritishBallads 31, "The False Knight upon the Road" (1 text)
Pound-AmericanBalladsAndSongs, 20, p. 48, "The False Knight" (1 text)
Walter de la Mare, _Come Hither_., revised edition, 1928; #344, "The False Knight Upon the Road" (1 text) cf. the notes to #343, with "Meet-on-the-Road," evidently a literary rewrite
Roud #20
RECORDINGS:
Edmund Henneberry [and Kenneth Faulkner], "The False Knight Upon the Road" (on NovaScotia1)
{Bronson's #9}
Duncan McPhee, "The False Knight Upon the Road" (on FSBBAL1)
Frank Quinn, "The False Knight [Up]on the Road" (on FSB4, FSBBAL1)

ALTERNATE TITLES:
The Devil and the Schoolchild
The False Knight
The Smart Schoolboy
The Knight on the Road

NOTES [221 words]: One of Child's three texts is "Harpkin," which he places in an appendix. The two types are distinct in plot ("Harpkin" is apparently a contest between two rivals; "The Fause Knight" involves an innocent youth), but the form of the two is so similar that they cannot be reliably distinguished.

Bertrand Bronson discusses the original form of this ballad in "The Interdependence of Ballad Tunes and Texts" (first printed in the California Folklore Quarterly, II, 1944; see now MacEdward Leach and Tristram P. Coffin, eds, The Critics and the Ballad or Bertrand Harris The Ballad as Song (essays on ballads), University of California Press, 1969. The relevant discussion is on pages 80-82 of Leach/Coffin).

American versions of this piece can be quite degenerate. Pound's text, for instance, sounds very much like a schoolyard quarrel, except that one of the disputants is "false knight Munro." But he sounds just like a bully: "Give your lunch to my dog or I'll throw you down the well." The boy responds by throwing Munro down the well first.

In the "strange footnotes" department, this has to be one of the few ballads to have been turned into a comic book by a famous Hollywood writer. Sing Out!, volume 40, #4 (1996) contains an illustrated version "The False Knight on the Road" by Neil Gaiman and Charles Vess. - RBW

File: C003

Fayette Brown, The

DESCRIPTION: When sailors go on strike, the owner of the lake schooner Fayette Brown hires a crew of non-union Blacks; their failings are described. The singer drinks a health to owners and captains, but "bad luck attend any dirty scut that sails the Fayette Brown"

AUTHOR: unknown

EARLIEST DATE: before 1952 (Walton collection)

LONG DESCRIPTION: When sailors go on strike, the owner of the lake schooner Fayette Brown hires a crew of non-union Blacks; their failings are described, and it's said they'd wish themselves elsewhere when the snowflakes began flying. The singer drinks a health to ship-owners and captains, and "every lofty schooner that carries a union crew", but "bad luck attend any dirty scut that sails the Fayette Brown"

KEYWORDS: curse strike labor-movement ship work sailor scab worker Black(s)

HISTORICAL REFERENCES:
1868 - Fayette Brown built at Cleveland
late 1870s - Sailors strike for union recognition
1891 - Fayette Brown sinks after collision

FOUND IN: Canada(Ont) US(MA,MW)

REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 112-114, "The Fayette Brown" (1 composite text)
Roud #4623

RECORDINGS:
Stanley Baby, "The 'Fayette Brown'" [fragment] (GreatLakes1)

NOTES [97 words]: According to Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, the Chicago Seamen's Benevolent Union was formed in 1878 and the lockout which inspired this song took place in 1879. The notes in Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors call it "one of the nastiest songs to survive the schooner era."

It seems to have been very well-known, though: the Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors text includes material from eight informants, and Stanley Baby makes nine people who knew the song. This makes it one of the best-know of all Great Lakes
Faythe Fishing Craft, The
DESCRIPTION: In a sudden night-time storm "each coast-boat to shore quickly flew. Not so with us Wexfordmen." One of two skiffs was sunk "by a huge mountain wave" killing five men. The other skiff was driven on shore near Curracloe. The five lost are named.
AUTHOR: Mr. Twomey
EARLIEST DATE: 1946 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: drowning sea ship storm wreck fishing
HISTORICAL REFERENCES:
Dec 12, 1833: the Faythe fishing craft was capsized by a gale (source: Ranson-SongsOfTheWexfordCoast; Bourke in _Shipwrecks of the Irish Coast_ v1, p. 52)
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, pp. 12-14, "The Faythe Fishing Craft" (1 text, 1 tune)
Roud #7345
NOTES [9 words]: Curracloe and Blackwater are on the Wexford coast - BS
File: Ran012

Featherin' Oot and In
DESCRIPTION: Singer has a "fine gyang featherin' out and out and ae/Featinerin' oot and addie." Men buy her fine things because of it, and they want her to go to bed for it. Her mother is an 'auld bitch'; so is her granny, but both do well because they also have it
AUTHOR: unknown
EARLIEST DATE: 1962 (collected from Maggie McPhee)
KEYWORDS: sex clothes bawdy humorous whore
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 39, "Featherin' Oot and In" (1 text, 1 tune)
Roud #2519
File: McCST039

Feckless Lover, The
DESCRIPTION: The singer hears Johnny knock on the door. Her mother overhears and drives Johnny away. Now Johnny turns away in fear every time he sees the singer. She refuses to lament; a young man "scared of an auld woman's tongue" does not deserve her
AUTHOR: unknown
EARLIEST DATE: 1927 (San Henry collection)
KEYWORDS: courting mother abandonment humorous
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H216, p. 265, "The Feckless Lover" (1 text, 1 tune)
Roud #6920
File: HHH216

Fee and Flannigan
DESCRIPTION: Joseph Fee's gallows-confession from Armagh County Jail. He murdered John Flanagan "for the greed of money." After nine months the murder was discovered, Fee was arrested, tried and condemned. "The bolt was drew, and Fee soon flew on to Eternity"
AUTHOR: unknown
EARLIEST DATE: 1973 (Morton/Maguire-ComeDayGoDayGodSendSunday)
**Feering Time (I), The**

**DESCRIPTION:** "A frien' and I struck frae Mulguy" for Glasgow; they meet a girl on her way to feeing day. The singer lures her into a pub, and they drink the day away. She says she has lost her fee; he promises to wed her, and she is "glad she lost the feeing time."

**AUTHOR:** unknown

**EARLIEST DATE:** 1901 (Ford)

**KEYWORDS:** love courting drink work marriage

**FOUND IN:** Britain(Scotland(Aber)) Ireland

**REFERENCES (2 citations):**

Ford-VagabondSongsAndBalladsOfScotland, pp. 323-325, "The Feeing Time" (1 text, 1 tune)

Ord-BothySongsAndBallads, pp. 82-83, "The Feeing Time" (1 text)

**Roud #2516**

**RECORDINGS:**

Michael Gallagher, "The Hiring Time" (on IRTunneyFamily01)

**BROADSIDES:**

Murray, Mu23-y1:036, "The Feeing Time," James Lindsay Jr. (Glasgow), 19C; also Murray, Mu23-y1:037, "The Feeing Time," James Lindsay Jr. (Glasgow), 19C [not the same as the preceding]

Murray, Mu23-y3:023, "The Feeing Time," James Lindsay (Glasgow), 19C [also distinct]


**CROSS-REFERENCES:**

cf. "The Hiring Fair" (plot)

**SAME TUNE:**

Craigmaddie Muir (per broadsides Murray, Mu23-y1:036, Mu23-y3:023, NLScotland, L.C.Fol.178.A.2(067))

**NOTES [67 words]:** Not to be confused with "The Feein' Time (II)," which is a complaint about work similar to "The Barnyards o' Delgaty." The song is also very similar to the Irish song "The Hiring Fair," with which it even shares some lyrics. I have split them only very tentatively; it's possible that some versions may be mixed or misfiled.

To earn one's fee was to go to a hiring fair and be taken on for a position. - RBW

File: Ord082

**Feering Time (II), The**

**DESCRIPTION:** Singer goes to Glasgow seeking a job, and is hired by a farmer. He describes the bad working conditions: the servant-maids give food to the dog instead of to the workers; the horses won't work. He'll bundle up his "auld bit rags and gang the road I cam"

**AUTHOR:** unknown

**EARLIEST DATE:** 1969 (collected from John MacDonald)

**KEYWORDS:** farming work nonballad horse worker rambling travel

**FOUND IN:** Britain(Scotland(Bord))

**REFERENCES (4 citations):**

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #26, p. 1, "The Feeing Time" (1 text)

Greig/Duncan8 883, "Milguy," Greig/Duncan8 Addenda, "Milguy" (13 texts, 12 tunes)

MacColl/Seeger-TravellersSongsFromEnglandAndScotland 104, "The Feein' Time" (1 text, 1 tune)
DT, FEETIME*
Roud #2516
CROSS-REFERENCES:
cf. "I Walk the Road Again" (lyrics)
cf. "The Barnyards o' Delgaty" (theme)
cf. "Copshawholm Fair" (subject)
ALTERNATE TITLES:
The Baker o' Milngavie
The Glasgow Feein' Time
The Glasgow Fair
Feeing Day
The Baker Lad
NOTES [120 words]: Somehow, the last verse of "I Walk the Road Again" seems to have made it across the Atlantic and gotten translated into Scots. - PJS
Not to be confused with "The Feeing Time (I)," which is a song about a courtship.
To earn one's fee was to go to a hiring fair and be taken on for a position. - RBW
Greig/Duncan4: "Milguy" is a pronunciation spelling of 'Milngavie.'
Greig/Duncan4 quoting Duncan: "Mrs Gillespie says it is widely known that the persons referred to in [this song] were Alexander Carse who lived in Glasgow, and flourished as a baker, [and his wife]."
Also collected and sung by Ellen Mitchell, "Feein Day" (on Kevin and Ellen Mitchell, "Have a Drop Mair," Musical Tradition Records MTCD315-6 CD (2001)) - BS
Last updated in version 5.0
File: McCST104

Felix the Soldier
DESCRIPTION: Felix reports, "They took away my brogues... And a soldier of me made...." "But the Injuns they were sly, and the Frenchies they were coy, so they shot off the left leg of this poor Irish boy." Back home, his family grieves but Felix is glad to be safe
AUTHOR: unknown
EARLIEST DATE: 1940 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)
KEYWORDS: soldier war injury
HISTORICAL REFERENCES:
1754-1763 - French and Indian War (the hottest phase of the colonial conflict between France and England)
FOUND IN: US(Ap,NE)
REFERENCES (4 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 50, "Felix the Soldier" (1 text, 1 tune)
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, pp. 61-62, "Felix the Soldier" (1 text)
Lomax-FolkSongsOfNorthAmerica 18, "Felix the Soldier" (1 text, 1 tune)
DT, FELXSOLD*
Roud #2805
CROSS-REFERENCES:
cf. "Mrs. McGrath" (theme)
File: Wa050

Fellow that Looks Like Me, The [Laws H21]
DESCRIPTION: The singer is stopped and made to pay a bill he never incurred, then beaten up for wronging a girl he does not know, and finally arrested and convicted for a crime he didn't commit. Only when the police find "the fellow that looks like me" is he freed
AUTHOR: J. F. Poole
EARLIEST DATE: 1867 (copyright)
KEYWORDS: humorous reprieve courting infidelity accusation trial police prisoner
FOUND IN: US(Ro,SE,So) Canada(Mar)
REFERENCES (8 citations):
Laws H21, "The Fellow that Looks Like Me"
Randolph 463, "The Fellow that Looks Like Me" (1 text)
Hubbard-BalladsAndSongsFromUtah, #175, "The Fellow that Looks Like Me" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 145, "The Fellow That Looks Like Me" (1 text)
Wolf-AmericanSongSheets, #623, p. 41, "The Fellow That Looks Like Me" (1 reference)
New-Comic-Songster, pp. 38-39, "The Fellow That Looks Like Me" (1 text, 1 tune)
Me" (source notes only)
DT 707, LOOKSME
Roud #2187
RECORDINGS:
Al Hopkins & his Buckle Busters, "The Feller That Looks Like Me" (Brunswick 184, 1927)
Asa Martin, "The Fellow That Looks Like Me" (Supertone 9642, 1930)
Charlie Newman, "The Fellow That's Just Like Me" (OKeh 45116, 1927)
Cyril O'Brien, "The Fellow That Looked Like Me" (on MUNFLA/Leach)
CROSS-REFERENCES:
cf. "Looking Like My Brother" [Laws H21] (theme of a man who gets in trouble for his double's acts)
File: LH21

Felton Lonnin (Pelton Lonnin') (I, II, III)
DESCRIPTION: Pipe tune, with assorted incidental lyrics: "The kye's come hame but aw see not
ma hinny, The key's come hame but aw see not ma bairn." Or "There's three fames horses frae
Felton Lonnin." Or "The swine cam jumpin' down Pelton Lonnin'."  
AUTHOR: unknown  
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland), who attribute one
set of words to 1793  
KEYWORDS: music animal love separation beauty
Female Highwayman, The [Laws N21]

DESCRIPTION: (Sylvie) decides to test her love's faithfulness. Dressed as a (male) robber, she stops him on the road. He gives her his watch and gold, but refuses to hand over his diamond ring. She lets him go, satisfied of his faithfulness, and later reveals herself.

AUTHOR: unknown

EARLIEST DATE: before 1845 (broadside, Bodleian Harding B 25(1877))

KEYWORDS: outlaw cross-dressing disguise love

FOUND IN: US(MA,NE,Ro) Canada(Mar,Newf,Ont) Britain(England(South)) Australia Ireland

REFERENCES (14 citations):
Laws N21, "The Female Highwayman"
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 58, "Pretty Sylvia" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 133-134, "The Female Highwayman" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #40, "Silvia Rode Out One Day" (1 text, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 27, "Wexford City" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 25, "Silvy" (1 text, 1 tune)
Peacock, pp. 342-343, "Gold Watch and Chain" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 129, "Zillah" (1 text), "The Diamond Ring" (1 text)
Manny/Wilson-SongsOfMiramichi 52, "The Female Highwayman (Nelly Ray)" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 334, "Sylvia" (1 text, 1 tune)
Williams-Wiltshire-WSRO Ox 305, "Buxom Blade" (1 text)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #134, "The Female Highwayman" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H35, pp. 327-328, "The Female Highwayman" (1 text, 1 tune)
DT 451; FEMHWAY* SOVAY*
Roud #7

RECORDINGS:
Freeman Bennett, "Gold Watch and Chain" (on PeacockCDROM) [one verse only]
A. L. Lloyd, "Sovay, the Female Highwayman" (on Lloyd2, Lloyd3)
Mrs. Bride Power, "The Broken Token" (on MUNFLA/Leach)
Tim Walsh, "Sylvia" (on FSB7)

BROADSIDES:
Bodleian, Harding B 25(1877), "Sylvia's Request, and William's Denial" ("Fair Sylvia on a certain day, Drest herself in man's array"), J. Pitts (London), 1819-1844; also 2806 c.16(131), Harding B 11(4362), Firth c.17(26), Harding B 11(3723), Harding B 15(326b), Harding B 15(327a), "Sylvia's Request, and William's Denial"

ALTERNATE TITLES:
Sovay, Sovay
Sophie
Sylvia's Request and William's Denial

Cecilia

NOTES [224 words]: According to Patrcik Pringle, *Stand and Deliver: Highwaymen from Robin Hood to Dick Turpin*, chapter 7, "Wicked Ladies," there were a few known instances of female highwaymen during their great era in the seventeenth and early eighteenth centuries. He mentions specifically Mary Frith ("Molly Cutpurse"), though she was first and foremost a fence rather than a high(wo)man (to be a highwayman, one had to have a horse, and a pistol generally helped, too). She supposed was the subject of Dekker and Middleton's 1611 play "The Roaring Girls" but her death is dated 1659.

Pringle does not mention a case similar to that in this song.

Jerome S. Epstein, who transcribed the Warner version of Lena Bourne Fish, noted the peculiar tonal peregrination of the tune -- it appears to be in the key of C, but uses all of the following tones (ascending the scale): B C D E F F# G A Bb C. He comments that this sort of modal modulation is very rare in folk song -- but in fact the result, except for that one stray Bb and the ending on C, is pretty close to the Dorian version of "Sovay" I have heard. It sounds to me as if it's a Dorian tune partly and imperfectly moved to Ionian.

Mackenzie-BalladsAndSeaSongsFromNovaScotia's peculiar name for the girl, Zillah, recalls Lamech's wife in Genesis 4:19-23, but I don't know if that is significant. - RBW

Last updated in version 4.2

File: LN21

Female Rambling Sailor

DESCRIPTION: "Come all you people far and near And listen to my ditty" of a girl who disguises herself and goes to sea after her impressed lover is drowned. She proves a brave sailor, but at last is killed and her sex discovered. The singer wishes her well in death

AUTHOR: unknown

EARLIEST DATE: before 1900 (Broadside NLScotland L.C.Fol.70(147))

KEYWORDS: love separation pressgang death sailor cross-dressing

FOUND IN:

REFERENCES (2 citations):

Huntington-TheGam-MoreSongsWhalemenSang, pp. 176-178, "The Female Sailor" (1 text, 2 tunes)

DT, RMBSAIL3

Roud #17784

BROADSIDES:

Murray, Mu23-y4:042, "Female Rambling Sailor," unknown, 19C

NLScotland, L.C.Fol.70(147), "Female Rambling Sailor," unknown, c. 1870

NOTES [190 words]: For notes on legitimate historical examples of women serving in the military in disguise, see the notes to "The Soldier Maid."

Although there are many instances of women serving in the military before the twentieth century, it was generally illegal, and the songs about them fictional. This one is not.

According to David Cordingly, *Women Sailors and Sailors' Women*, Random House, 2001 (I use the undated, but later, paperback edition), p. 63, "The sex of a female sailor named Rebecca Young was revealed in a tragic accident that arose because she was too confident of her ability to go aloft." She spent two years working on a boat in the Thames, using the name Billy Bridle. In June 1833, she apparently challenged a male sailor to a race up the rigging. Both made it to the top, but when she came down, she hurried, tried to slide down a halyard, burned her hands, let go -- and fell to the deck and died. The inquest at Gravesend declared it an accident.

Cordingly quotes *Bell's Weekly Messenger*, #1941, June 16, 1833 as the source of this information. Ironic that this song, although true, is very rare outside of broadsides. - RBW

Last updated in version 4.2

File: DTmbsl3

Female Robber, The

DESCRIPTION: A young woman dresses as a man and goes "upon the pad." Her exploits as a highwayman are listed. Finally she holds up one or more padders. He/each draws a rapier, chase and catch her, discover she is a woman, rape her but let her keep her money.

AUTHOR: unknown
**EARLIEST DATE:** c.1690 (according to Ebsworth)
**KEYWORDS:** rape robbery cross-dressing outlaw
**FOUND IN:** Britain(England(South))

**REFERENCES** (3 citations):
- Logan-APedlarsPack pp. 123-126, "The Female Robber" (1 text)
- Williams-FolkSongsOfTheUpperThames, pp. 267-268, "The Female Robber" (1 text) (also Williams-Wiltshire-WSRO Wt 382)

**ADDITIONAL:** J Woodfall Ebsworth, The Roxburghe Ballads, (Hertford, 1896 ("Digitized by Google")), Vol. VIII Part 2 [Part 24], pp. viii-x, "The Female Highway Hector" (1 text)

**ST WT267** (Partial)

**Roud #1315**

**BROADSIDES:**
- Bodleian, Firth c.17(10), "The Female Robber" ("You females of every station, give ear to my frollicksome song") unknown, no date
- EngBdsdBA 21260, Pepys 3.246, "The Female Frollick" ("You gallants of every station, give ear to a frollicksome song"), C. Bates (West Smithfield), no date, accessed 08 Dec 2013.

**CROSS-REFERENCES:**
- cf. "The Rant" (tune, per Ebsworth and broadside EngBdsdBA Pepys 3.246)

**NOTES** [165 words]:
Ebsworth: "'Padder' was the usual name for a highway plunderer, supposed to be on horseback, in contradistinction to a foot-pad. There was also the phrase 'to pad the hoof,' to make one's self scarce ...."

The English Broadside Ballad Archive text, with one exception -- "pockets" or "breeches" being searched -- and a few punctuation differences, is the same as Ebsworth's transcription though the title is different.

Broadside Bodleian Firth c.17(10) is very close to Ebsworth but has the final encounter with several, rather than one, highwaymen who "with her did what they pleased And gave her the money again"; in this regard, Williams-FolkSongsOfTheUpperThames is like this broadside, meeting three highwaymen, but the resolution is cleaned up: "For they gave her back her money and freedom, And sent her a-robbing again." Logan-APedlarsPack is similar to Ebsworth but has some different encounters and ends with a confrontation with four robbers who rape her before releasing her.

- BS

*Last updated in version 3.2*

**File:** WT267

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**Female Sailor Bold [Laws N3]**

**DESCRIPTION:** (Jane Thornton) dresses as a sailor to seek her lover, a captain. When she reaches New York, she learns that he is dead. She serves at sea for several years before returning to London. There her sex, and eventually her story, are revealed

**AUTHOR:** unknown

**EARLIEST DATE:** 1932 (Creighton-NovaScotia)

**KEYWORDS:** cross-dressing sea love

**FOUND IN:** Canada(Mar)

**REFERENCES** (5 citations):
- Laws N3, "Female Sailor Bold"
- Creighton-SongsAndBalladsFromNovaScotia 34, "Female Sailor Bold" (1 text, 1 tune)
- Pottie/Ellis-FolksongsOfTheMaritimes, pp. 26-28, "A Female Sailor Bold" (1 text, 1 tune)
- Forget-Me-Not-Songster, pp. 104-106, "Gallant Female Sailor" (1 text); pp. 161-163, "The Female Sailor" (1 text)
- DT 591, FSAILBLD

**Roud #1699**

**NOTES** [44 words]: Roud files the second Forget-Me-Not-Songster text, "The Female Sailor," with his #1061, which in the Ballad Index is "The Wealthy Farmer's Son." I can see why, since the first lines are similar and some of the themes are shared, but I think the text goes here.

- RBW

*Last updated in version 6.0*

**File:** LN03

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**Female Smuggler, The**

**DESCRIPTION:** The smuggler's daughter dresses in men's clothes to serve her father. She fights

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Female Transport, The

DESCRIPTION: "Come all young girls, both far and near." Sarah Collins tells her sad story. She lost her mother when she was young. She is transported to Van Dieman's Land for fourteen years. She tells of her hard labors, and of being chained and beaten

AUTHOR: unknown
EARLIEST DATE: 1839 (Fraser's Magazine for Town and Country, Vol. XIX, Jan-Jun, 1839)
KEYWORDS: orphan transportation hardtimes
FOUND IN:
REFERENCES (4 citations):
Anderson-FarewellToOldEngland, pp. 54-55, "The Female Transport" (1 text); pp. 142-143, "The Female Convict" (1 text, 1 tune)
Stewart/Keesing-FavoriteAustralianBallads, pp. 5-6, "The Female Transport" (1 text)
ADDITIONAL: Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, pp. 131-132, "Female Transport" (1 text)
Henderson-VictorianStreetBallads, pp. 36-37, "Female Transport" (1 text)
Roud #V1284

BROADSIDES:
Bodleian, Harding B 11(2238), "The Female Transport," J. Pitts (London), 1819-1844; also Harding B 11(1265), "Female Transport," E. M. A. Hodges (London), 1846-1854; also Firth c.17(42), "The Female Transport"; Harding B 11(1193); Johnson Ballads 506, 3 different issues by H. Such (London) 1863-1885; also Harding B 16(94b), unknown, n.d.
NOTES [56 words]: Many of the songs in Raven's collection are not traditional, and this is from a
broadside rather than a field collection, but it sounds so true that I decided to include it despite the lack of a pedigree. It's interesting to see Anderson-FarewellToOldEngland print it twice, once with the woman named Sarah Collins, once Sarah O'Brien. - RBW

Last updated in version 5.2
File: JRUI131

Female Warrior, The (Pretty Polly) [Laws N4]

DESCRIPTION: A girl boards ship to learn the sailor's craft. After some years in service, her ship encounters a pirate/raider. The captain is quickly slain, and the girl assumes command. She overcomes the enemy. In some texts she goes to London to be rewarded

AUTHOR: unknown
EARLIEST DATE: 1830
KEYWORDS: cross-dressing battle pirate death ship drink
FOUND IN: US(MW) Canada(Mar,Newf,Ont) Britain(England(Lond),Scotland) Ireland
REFERENCES (15 citations):
Laws N4, "The Female Warrior (Pretty Polly)"
Greig/Duncan1 180, "Sweet William" (3 texts, 2 tunes)
Williams-FolkSongsOfTheUpperThames, p. 261, "Aboard the Resolution" (1 text) (also Williams-Wiltshire-WRO Wt 433)
Kidson-TraditionalTunes, pp. 99-100, "As We Were A-Sailing" (1 text, 1 tune)
OShaughnessy-YellowbellyBalladsPart2 39, "The Rainbow" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #109, "The Gallant Rainbow" (1 text, 1 tune, probably with some floating verses)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #4, "The Rainbow" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 47, "The Female Warrior" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 85, "Pretty Polly" (1 text)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 84, "As We Were A-Sailing" (1 text)
Doerflinger-SongsOfTheSailorAndLumberman, pp. 143-144, "The Female Warrior" (1 text, 1 tune)
Ranson-SongsOfTheWexfordCoast, pp. 124-125, "The Beauty of Baltimore" (1 text)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 83, "The Rainbow" (1 text, 1 tune, perhaps this piece; see note)
Frank-NewBookOfPirateSongs 32, "The Female Warrior (I)" (1 text; #28 in the first edition); 33, "As We Were A-Sailing" (1 text, 1 tune, #29 in the first edition); 34, "The Female Warrior (II)" (1 text, 1 tune, from Doerflinger-SongsOfTheSailorAndLumberman; #30 in the first edition)
Olson-BroadsideBalladIndex, ZN1749, "Margaret my sweetest, Margaret I must go" (listed as Laws N4 though the description sounds more like N8)
Roud #492

RECORDINGS:
Bob Hart, "A Broadside" (on Voice08)
Cyril Poacher, "A Broadside" (on Voice02)
unidentified, "The Straight Foreign Shore" (on MUNFLA/Leach)

BROADSIDES:
Bodleian, Harding B 16(93a), "Female Captain," unknown, n.d.; Bodleian, Firth c.13(255), "Down by the Spanish Shore", W. Harris (Birmingham), n.d.

CROSS-REFERENCES:
cf. "Mary Ambree" (plot: lover becomes officer)
cf. "On the First of November" (plot: lover becomes officer)

NOTES [318 words]: The song "The Rainbow" collected by MacColl and Seeger from Nelson Ridley in 1974 has lyrics from this song, and their notes make it clear they identify it with this piece. Ridley's text is hopelessly confused, with no plot and some repetition of lyrics; Paul Stamler notes that it "almost [sounds] like the 'maid' being referred to is actually the ship." - PJS, RBW

Yates, Musical Traditions site Voice of the People suite "Notes - Volume 2" - 11.9.02: "Frank Kidson noted a Yorkshire set of this song and comments that as it concerns a sea battle between the English and the Spanish, it must be of some considerable age. (Traditional Tunes 1891, pp. 99-100).... Kidson also notes the connection between the ship 'The Rainbow' and one of the same name that is to be found in the ballad of 'Captain Ward'...." [ Kidson's text ends "Good health unto this damsel who fought all on the main, And here's to the royal gallant ship called Rainbow by name."] - BS

Yates, Musical Traditions site Voice of the People suite "Notes - Volume 2" - 11.9.02: "Frank Kidson noted a Yorkshire set of this song and comments that as it concerns a sea battle between the English and the Spanish, it must be of some considerable age. (Traditional Tunes 1891, pp. 99-100).... Kidson also notes the connection between the ship 'The Rainbow' and one of the same name that is to be found in the ballad of 'Captain Ward'...." [ Kidson's text ends "Good health unto this damsel who fought all on the main, And here's to the royal gallant ship called Rainbow by name."] - BS
Apart from the pirate, incidentally, this song bears some resemblance to an actual happening -- though the song was first recorded before the event. In 1856, the clipper Neptune's Car was to sail from New York to San Francisco under Captain Joshua Adams Patten -- but which ended up being navigated by his wife; for background, see the notes to "Bound Down to Newfoundland" [Laws D22].

The ending isn't very happy; Joshua Patten, who was barely 30, died in mid-1857, and Mary Ann Patten, not yet 25, had contracted his tuberculosis and died in 1861. But she "had" successfully brought the Neptune's Car around Cape Horn. Possibly the story -- which was widely reported, and which brought Mary Ann Patten a thousand dollar reward from the company insuring the Neptune's Car -- could have helped make this song popular. - RBW

Last updated in version 4.3

File: LN04

Fenian Song (I), A

DESCRIPTION: "The Queen's Own Regiment was their name, From fair Toronto town they came, To put thie Irish all to shame, The Queen and Colonel Booker." But the loyalist forces are routed: "See how they run from their Irish foe, The Queen's and Colonel Booker!"

AUTHOR: unknown

EARLIEST DATE: 1958

KEYWORDS: Canada battle political

HISTORICAL REFERENCES:

May 31, 1866 - Some 1200 Fenians under General O'Neill invade the Niagara area

June 2, 1866 - The Fenian's victory at Lime Ridge near Ridgeway

FOUND IN: Canada(Ont)

REFERENCES (3 citations):

Fowke/Mills/Blume-CanadasStoryInSong, pp. 100-101, ""A Fenian Song (1 text, 1 tune)

Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 1, "A Fenian Song" (1 text, 1 tune)

DT, FENIANSG*

Roud #4531

RECORDINGS:

Stanley Baby, "A Fenian Song" (on ONEFowke01)

CROSS-REFERENCES:

cf. "An Anti-Fenian Song" (subject)

cf. "The Fenian Song (II)" (theme)

NOTES [810 words]: Many Irish immigrants in America retained their hatred for Britain. The Fenians were an organization devoted to freeing Ireland. The organization was founded in 1858 by James Stephens (who had been active in the revolution of 1848 and survived partly because he was reported dead; for his story, see "James Stephens, the Gallant Fenian Boy"), and quickly spread; the British government felt the need to suppress the group in 1865. Stephens and others were taken prisoner; although he escaped, it turned him cautious; he no longer had the nerve to take aggressive action. That pretty well killed the group as an active set of rebels; their attempt at an Irish rebellion would fail in 1867.

But the Fenian movement did not die; individuals kept trying things, though none of their tricks amounted to much. This song chronicles an early example. In the United States, John O'Mahoney became the "moving spirit" (Jameson, p. 232). Mahoney (1816-1877) had come to America in 1854, and founded the American Fenians in 1860 (Jameson, p. 471).

In the aftermath of the Civil War, when the U.S. and Britain were not on the best of terms over the Alabama Claims and the like, American Fenians conceived the idea of invading Canada and holding it hostage for Ireland's freedom. They thought that the American government would go along.

Unfortunately, they were not united; according Golway, pp. 143, by 1866 the American Fenians were split into two groups, one led by O'Mahony, the other by the more radical Thomas Sweeney (1820-1892) -- a man with military experience in the Mexican and Civil Wars, but little political sense.

Mahony, the more rational and established leader, nonetheless let himself be goaded into action, staging a sort of demonstration against Canada: "Members of his decimated Fenian Brotherhood began converging on the town of Eastport in Maine.... The small army went into action on April 15, invading Indian Island, a small chunk of Canada... Washington sent troops and warships to Eastport, and O'Mahony's Fenians immediately withdrew" (Golway, pp. 143-144).
That didn't deter the Sweeney faction. On May 31, 1866, the Fenian General John O'Neill led 1200 men from Buffalo into the Niagara area. Bourrie quotes their manifesto on pp. 128-130, it states, among other things, that "We are here as the Irish army of liberation, the friends of liberty against aristocracy, of people against their oppressors.... Our war is with the armed powers of England, not with the people, not with these provinces." Funny that it never occurred to the Fenians to think that people would resent being held hostage for other's crimes.

The proclamation was signed by Sweeney, but, interestingly, he failed to make the crossing. The Canadian government mustered various forces to deal with them. One of these was the Queen's Own Rifles, at that time hardly better than a militia regiment; Bourrie, p. 130, says it was made up of residents of Toronto, many of them University students. "In all, about 880 very inexperienced Canadian part-time soldiers, under the command of inept officers... arrived... in the early hours of June 2." Rather than wait for the rest of the Loyalist forces, the detachment under Lt. Colonel Alfred Booker attacked the Fenians.

The result was a complete rout of the Loyalists, though with relatively slight losses (listed by Bourrie, p. 131, as ten Canadians dead). It did the Fenians no good, however. Within days the Canadian forces had assembled, and they were much larger, better equipped, and better trained than the Fenians. And the Americans moved to block any Fenian reinforcements from crossing the Niagara river. O'Neill retreated back to the United States (where his men were set free), and the Fenians never amounted to much thereafter. Eventually the U.S. government put a stop to their border raids.

For the aftermath of this story, see "An Anti-Fenian Song."

The Fenians, of course, eventually evolved into other independence organizations. A member of one of those organizations perhaps summed up why they failed so often: They just weren't single-minded enough. Coogan, p. 116, reports a quote from Vinnie Byrne, a member of one of those later organizations: "Collins was a marvel. If he hadn't done the work he did, we'd still be under Britain. Informers and drink would have taken care of us."

That is perhaps too strong; there were other determined leaders in the 1916-1920 period. But the Fenians didn't have a one of those other leaders, let alone a Collins. So they wasted their energy on schemes like this.

For information on the founding of the Fenians, see "James Stephens, the Gallant Fenian Boy." For their one major success in one of their gimmicks, see "The Fenian's Escape (The Catalpa)." For other examples of the Fenians' ineffectiveness, see "The British Man-of-War" and "The Smashing of the Van (I)." - RBW

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- Bourrie: Mark Bourrie, Many a Midnight Ship: True Stories of Great Lakes Shipwrecks, University of Michigan Press, 2005
- Coogan: Tim Pat Coogan, Michael Collins. 1992, (I used the 1996 Roberts Rinehart edition)
- Golway: Terry Golway, For the Cause of Liberty, Simon & Schuster, 2000

Last updated in version 2.6
File: FMB100

Fenian Song (II), The
DESCRIPTION: If you happen to walk out Someone in your ears are humming, And they'll ask if you know When the Fenians are a coming.... They dare not 'vade our soil, Nor try to work us wrongful"
AUTHOR: unknown
EARLIEST DATE: 1928 (Mackenzie-BalladsAndSeaSongsFromNovaScotia)
KEYWORDS: violence nonballad patriotic
HISTORICAL REFERENCES:
May 31, 1866 - Some 1200 Fenians under General O'Neill invade the Niagara area
June 2, 1866 - The Fenian's victory at Lime Ridge near Ridgeway
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Mackenzie-BalladsAndSeaSongsFromNovaScotia 149, "The Fenian Song" (1 text)
CROSS-REFERENCES:
cf. "An Anti-Fenian Song" (theme)
cf. "A Fenian Song (I)" (subject)

NOTES [111 words]: Mackenzie-BalladsAndSeaSongsFromNovaScotia: "The so-called Fenian Brotherhood was formed in New York in 1857. Its main purpose, apparently, was to 'set Ireland free,' but among its subsidiary projects was an invasion of Canada from the United States. In Canada there was for a time a good deal of excitement accompanied by the drafting and training of young men for the purpose of sweeping back the threatening tide." Mackenzie thinks this fragment was "probably a Canadian recruiting song." - BS
For additional background to the Fenian invasion of Canada, see "A Fenian Song (I)." For the organization's founding, see "James Stephens, the Gallant Fenian Boy." - RBW

File: Mack149

Fenian's Escape, The (The Catalpa)

DESCRIPTION: The Catalpa, an American whaler, wanders by Perth on regatta day. (Six) Fenians, having spent years in chains, flee for the ship. Although the Georgette tries to interfere with the escape, the Irishmen get aboard and are taken to America

AUTHOR: unknown
EARLIEST DATE: 1957 (Paterson/Stewart/Keeting, Old Bush Songs)
KEYWORDS: rebellion prisoner escape ship whaler

HISTORICAL REFERENCES:
1876 - The Catalpa Rescue
FOUND IN: Australia Ireland
REFERENCES (10 citations):
O'Connor-OldTimeSongsAndBalladOfIreland, p. 55, "The Fenian's Escape" (1 text)
O'Lochlainn-MoreIrishStreetBallads 48, "The Fenians' Escape" (1 text, 1 tune)
Fahey-Eureka-SongsThatMadeAustralia, pp. 56-57, "The Catalpa" (1 text, 1 tune)
Fahey-PintPotAndBilly, pp. 50-51, "The Catalpa" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 20-21, "The Catalpa" (1 text, 1 tune)
Stewart/Keesing-FavoriteAustralianBallads, pp.9-10, "The Catalpa" (1 text)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 341-342, "The Noble Ship Catalpa" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 101, "The Fenian's Escape" (1 text)
DT, FENESCAP*
Roud #5480

CROSS-REFERENCES:
cf. "Here's Adieu to All Judges and Juries" (tune)

NOTES [318 words]: This is one of the more successful of the various crazy Fenian exploits. To start with the prisoners: Thomas Darragh, Martin Hogan, Michael Harrington, Thomas Hassett, Robert Cranston, and James Wilson had been transported for life in 1866 for their role in the United Irish Brotherhood's planned uprising -- not really a fair sentence, given that nothing much actually happened, but the British didn't want any more interference in Ireland. The Catalpa (a three-masted bark built 1844) alternated between merchant service and whaling until 1874, when she was purchased by John T. Richardson. In that year, under the command of George S. Anthony (Richardson's son-in-law), the ship set out on what was ostensibly a whaling trip. By this time, the six Fenians had earned their tickets-of-leave (i.e. the right to work on their own), and had been contacted by four rescuers. On April 17, 1876, the ten boarded a rowboat sent out (and commanded) by Anthony. It took them 28 hours to reach the Catalpa, pursued by the mail steamer Georgette, but they made it. The Georgette later overhauled the Catalpa, and threatened to stop her, but Anthony claimed the protection of the American flag, and actually got away with it. The ship made it to New York on August 19, 1876, and was given a hero's welcome at New Bedford a few days later. Ironically, Anthony ended up in a certain amount of trouble because he hadn't done enough whaling on the trip to cover expenses.

effect: "The propaganda value in Ireland and America ensued that Clan na Gael rather than the Fenian Brotherhood was henceforward seen as the voice of Irish America, although "Fenian" remained the catch-all term to describe militant separatists. - RBW

Last updated in version 6.1
File: FaE056

Fergus O'Connor and Independence

DESCRIPTION: Remember O'Connell's victory over Vesey in '29. Don't vote now for "those tithe-eating gentry." "Be advised by the clergy our Lord sent to guide you, And vote for brave Fergus and Sheela na Guira." Send Fergus to London. Repeal the Union.

AUTHOR: unknown

EARLIEST DATE: 1832 (Zimmerman-SongsOffrishRebellion)

KEYWORDS: Ireland nonballad political

HISTORICAL REFERENCES:
1794-1855 - life of Fergus (Feargus) O'Connor

FOUND IN:
REFERENCES (1 citation):
Zimmerman-SongsOffrishRebellion 43, "A New Song in Praise of Fergus O'Connor and Independence" (1 text, 1 tune)
Roud #V39070

CROSS-REFERENCES:
cf. "The Battle of Carrickshock" (subject: The Tithe War) and references there
cf. "Daniel O'Connell (II)" (subject: Daniel O'Connell) and references there
cf. "Saint Patrick's Day" (subject of Fergus O'Connor"

NOTES [680 words]: The context is "The Tithe War": O'Connell's Catholic Association was formed in 1823 to resist the requirement that Irish Catholics pay tithes to the Anglican Church of Ireland. The "war" was passive for most of the period 1823-1836, though there were violent incidents in 1831 (source: The Irish Tithe War 1831 at the OnWar.com site)

Zimmerman-SongsOffrishRebellion: "Fergus O'Connor, before becoming the most prominent spokesman of the Chartist movement in England, was elected M.P. for Cork in 1832 and 1835." The reference to 1829 and Vesey has to do with the July 1828 election in which Daniel O'Connell defeated Vessey Fitzgerald as Westminster MP from County Clare (see "The Shan Van Voght (1828)"").

The last line of each verse is a variation of "Vote for brave Fergus and Sheela na Guira" or "Repeal the Union for Sheela na Guira." Zimmermann's tune is "Sighile Ni Ghadra." The following note is from Andrew Kuntz's "The Fiddler's Companion" site: "'Sheela Nee Guira' was one of the numerous allegorical names of Ireland; and this song['Sighile Ni Gadhra'] was a patriotic one, though it could be sung with safety in the time of the Penal Laws, as it was in the guise of a love song." - BS

When England pushed Ireland into the Parliamentary Union after the 1798 rebellion, William Pitt had wanted to make a great concession: He wanted to permit Catholics to vote. Parliament rejected this out of hand, meaning that the Members for Ireland ended up being all Protestant. Even had a Catholic been elected, he could not in good conscience take the membership oath, which reviled Catholicism (Golway, p. 100).

But there was nothing in the law which prevented Catholics from running. In 1828, at the height of his popularity, O'Connell decided to do just that. William Vesey Fitzgerald, a Member for Clare, had taken a government position, and so had to contest a by-election for his seat.

The irony is. Vesey Fitzgerald was "an emancipationist [i.e. he stood for giving Catholics voting rights], a kind and popular landlord... and the son of a Patriot in Grattan's parliament." Moody/Martin/Keogh/Kiely, pp. 219-220, say that "He had been a sitting member for the last ten years. He was a resident landlord, with, apparently, a good reputation among his tenants. He was himself friendly to Catholic emancipation."

In other words, the sort of man Ireland needed. But his was the seat that was available. Attempts to find a Protestant to run against him failed (Moody/Martin/Keogh/Kiely, p. 220). Eventually O'Connell decided to run against him -- he couldn't take the seat, but he could campaign for it -- and won by 2057 votes to 982. (Fry/Fry, pp. 220-221; Moody/Martin/Keogh/Kiely, p. 221). In 1829, the British Parliament gave in and passed the Catholic Emancipation Act, opening all but the very highest offices to Catholics (though another act raised the property requirement for voting, meaning that most Catholics were still excluded).
Fergus (or Feargus) O'Connor (1794-1855) was one of the first to take advantage of the new conditions. Ellis, pp. 41-42, says that he was a 'Chartist leader [who] was every Englishman's idea of an Irishman. He liked to claim descent from the Kings of Connaught, and he looked the part, with his brawny figure and his red locks hanging over the tail of his coat. He had the gift of the gab, and more than a touch of the blarney." He also had excellent timing.

In 1832, he was elected to Parliament from County Cork on the Repeal platform (calling for the repeal of the Union of Ireland and Great Britain). He was expelled in 1835 for being too poor, leading him to found a newspaper, the Northern Star, in 1837 (Ellis, p. 42). He is said to have gone insane around 1850 (Ellis, p. 43). Incidentally, O'Connell would later say that the zeal of men like O'Connor actually hurt the cause of Repeal; they pushed him to bring it up in the British parliament too soon, causing the measure to go down in flames in 1834 (Kee, pp. 190-191).

For a song more obliquely talking about the events of this period, see "The Ass's Complaint." - RBW

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- Golway: Terry Golway, For the Cause of Liberty, Simon & Schuster, 2000
- Kee: Robert Kee, The Most Distressful Country, being volume I of The Green Flag (covering the period prior to 1848), Penguin, 1972

Last updated in version 5.0

File: Zimm043

Ferryland Sealer, The

DESCRIPTION: "Oh, our schooner and our sloop in Ferryland they do lie, They are already rigged to be bound for the ice...." The singer describes the provisioning of the ship, the path she follows, the work of sealing. He rejoices as they return home

AUTHOR: unknown

EARLIEST DATE: 1960 (collected from Leonard Hulan)

KEYWORDS: hunting ship travel

FOUND IN: Canada (Newf)

REFERENCES (4 citations):
- Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 16, "The Ferryland Sealer" (1 text, 1 tune)
- Peacock, pp. 120-121, "Ferryland Sealer" (1 text, 1 tune)
- Ryan/Small-HaulinRopeAndGaff, pp. 22-23, "Ferryland Sealer" (1 text, 1 tune)
- DT, FERRSEAL
- Roud #4533

RECORDINGS:
- Leonard Hulan, "Ferryland Sealer" (on Peacock CDROM)

CROSS-REFERENCES:
- cf. "A Noble Fleet of Sealers"

NOTES [1931 words]: Although this song has been published in several books, it appears likely that the only source is Leonard Hulan. It has some slight similarities to "A Noble Fleet of Sealers," but seems to be a separate piece. - RBW

Peacock also has his version from Leonard Hulan. However, he claims a similar "variant" of "this fine old sealing song... was noted from George Decker in Rocky Harbour." Of course, Decker may have learned his version from Hulan who lives about 85 miles as the crow flies up the west coast from Decker. - BS

Hulan was locally known as a songwriter as well as a singer, although the only song credited to him in the Index is "Downey's Our Member." Kearley, p. 16, says that he was still remembered near his home some thirty years after his death: "Leonard Hulan is a legend on this part of the Island. The Hulans, of Jersey descent, were one of the first resident families on the West Coast.
Leonard lived in Jeffreys and was renowned for his ability to strike up songs, a capella, about local people, places and events. Like many, he farmed and fished. Unlike many, he kept oxen. Ruby Gillam remembers him as a good-humoured man. He made frequent household visits on both sides of Crabbes and was always ready to sing.

Although Hulan was known as a songwriter, there is no reason to think he was responsible for this song. For starters, it's about a town on the east coast of Newfoundland, not the west, so Hulan had no connection with the town of Ferryland. Plus, although it was not collected until 1960, there is good reason to believe that this song is at least a century older than that, making it one of the oldest surviving sealing songs. There are several reasons for thinking this.

The most basic is the simple fact that the sealer comes from Ferryland. Not Fairyland, we should note -- Ferryland is a small town on the eastern coast of Newfoundland, about halfway down the Avalon Peninsula. By the late nineteenth century, there would have been no sealers sailing from there, because there was no way for the small towns to finance the expeditions: "Marine-resource depletion was especially evident in the seal hunt.... By the 1860s, the old schooner hunt of the outports had given way to larger... steam-driven vessels which could penetrate deep into the ice packs in pursuit of the remaining herds. Such steamers required capital beyond the means of most outport employers, and the ownership of the industry transferred from the outports to St. John's" (Cadigan, pp. 137-138). "The two major sealing firms in the colony -- Ridleys and Munns -- had invested so heavily in sailing craft that they could not shift to steam very easily. In St. John's, on the other hand, merchants were not so hampered" (Ryan, p. 202), so the small towns lost their fleets. The change didn't happen instantly -- for a while, a few steamers sailed from ports like Harbor Grace, but they soon gave it up. "By 1896, the entire steam fleet [of sealers] was based in St. John's" (Candow, p. 43). Even before that, Ferryland and the outports on the Avalon Peninsula were out of the business.

This change also reduced the number of ships. In the early days, there were hundreds of small craft sealing -- peaking in 1857 at about 400 (Busch, p. 48). By 1900, only about twenty ships, all large steamers, would go out each year. (There were still people who would go out and take seals on the ice near their homes -- the "land-based" hunt -- but this clearly is not the case in this song.) The fact that the sealing ships in the songs are a schooner and a sloop affirms the early-to-mid-nineteenth-century dating -- the ships were sailing vessels, and so preceded the steam sealers. Indeed, they probably preceded the sailing brigs that had taken over the bulk of the trade by about 1860 (Busch, p. 52). As early as 1820, schooners were being replaced by square-rigged ships that, although less maneuverable, were faster and so could do a better job of pushing through the ice (Ryan, p. 125).

Ferryland certainly could not have supplied enough sealers to crew a steamer. Even a brig might have been difficult, given that by 1900 the town had a population of just 535 (O'Flaherty, p. 211). Additionally, no steamer named either William or Nancy ever went to the ice (Chafe, p. 105). There were lots of sailing ships with those names in the early nineteenth century, although I've yet to find one from Ferryland. There was a ship named Nancy, lost in 1829 (Ryan, p. 285), but she was out of St. John's. In 1834, Thomas Ryan commanded a 56 ton Nancy (note spelling) with a complement of 14 out of St. John's (Ryan, p. 472). A Nancy under Captain Cole sailed from somewhere in Conception Bay in 1835 (84 tons, 21 men; Ryan, p. 476); so did one under Captain Kelly (75 tons, 20 men; Ryan, p. 473). I assume this is the same Nancy as that which sailed from Harbour Grace in 1836 under Patrick Kelly, since she was also 75 tons (although she had 23 men in that year; Ryan, p. 480). Harbour Grace also sent out a 94 ton Nancy under Matthew Hudson in that year; she carried 24 men (Ryan, p. 480). In 1838, St. John's hosted a Nancy under G. Hudson (56 tons, 16 men; Ryan, p. 482). In 1853, there was a sealer Nancy supplied by L. O'Brien & Co.; her captain was named Moore, and she had 30 men; she was a small ship of 74 tons (Ryan, p. 459). On April 13, 1847, a sealer William was caught in ice, but she too appears to have been out of St. Johns (Ryan, p. 140). Perhaps the same William (?) took in 5000 seals in 1852 in the "Spring of the Wadhams" (FelthamNortheast, p. 53); it appears this ship, under Captain Withicomb, was 116 tons and had a crew of 43 (Ryan, p. 459). A William of 133 tons, with 68 men, sailed from Brigus under S. Whelan in 1869 (Ryan, p. 490), and one of 105 tons under Captain Stone sailed from Catalina in that year with 60 men (Ryan, p. 490).

Conception Bay had several sealers named William in 1833; Captain Power commanded one of 57 tons with 18 men and Captain Green one of 123 tons with 27 aboard (Ryan, p. 474). Harbour Grace had a sealer named William in 1853, with 91 tons and 36 men, commanded by someone named Bransfield, and a second William, of 85 tons and 33 men commanded by Murphy. Conception Bay in 1835 had a 73 ton William, with 21 men, under Captain Snow. Presumably the same William (73 tons, 26 men, under Edward Snow) sailed from Brigus in 1838.

This ignores several listings of a ship William (sic.) in Ryan (e.g. one such sailed from Carbonear in...
1869; Ryan, p. 489, although perhaps they should count too. And I've omitted ships with names like William the King.
Also, one of the last sailing brigs to go to the seal fishery was named William; Ryan, pp. 163-164, prints a newspaper report from 1883 which read, "The brig William, Capt. Stephen Whelan arrived at this port from the Northern icefield about noon yesterday with between six and seven hundred old seals.... The steamers took the lead and kept it all spring, and as they passed through the different patches of hoods and harps everything in the shape of a seal was picked up. Verily, the days of our sailing fleet are numbered." I'm guessing this refers to the Brigantine William acquired by Bowring's in the 1870s (Keir, p. 133), but she wasn't a schooner or sloop.
As early as 1832, the sealers of Ferryland were selling their seals in St. John's (Ryan, p. 127), although that certainly isn't proof that the song dates from pre-1832.
The mentions of Cape Spear (outside St. John's) and Cape Broyle (just north of Ferryland) affirm that the voyage was from Ferryland, not St. John's.
Steering a course "east northeast" from Ferryland is a bit odd, since the "Front" (the main sealing patch) was north of Newfound and the secondary "Gulf" patch was west, but probably the ship was heading out to sea and would then turn north.
The line "some more they were firing and a-missing of their loads" also would make more sense at an early date. Gunners initially were paid more than other sealers (Chafe, p. 25), but there were fewer of them as time passed. Shooting seals in the water didn't work; they sank. Even if shot on ice, they might try to escape into the water -- and sink (Busch, p. 47). It was easier to go after the young -- but it took some time for the sealers to make that standard policy. Use of guns was generally a fall-back, used only if the hunt for young seals failed to bring in enough pelts (Candow, pp. 35-36). And the fact that the shooters in the song were missing their targets implies the early date when they used long muzzle-loaders to hunt (Busch, p. 47); better weapons became available starting around the 1850s.
Finally, the boast of "nine hundred fine scalps (properly "sculps"; a "sculp" was the standard name for skin plus fat) in the hold" clearly indicates a small-scale hunt. By the 1880s, a haul of less than a thousand seal was a pure and simple disaster. Even a brig with a crew of less than fifty could take in five thousand sculps (Busch, p. 54), and the steamers needed more than that to make the trip worthwhile. Taking some samples from FelthamSteamers: The Commodore averaged 15,486 seals per year from 1871 to 1883 (p. 31); the Diana, despite a disastrous year in which she managed just 476 seals, averaged 10,904 per year from 1892-1921 (p. 41); the Eagle averaged 15,816 per year from 1905-1949 (p. 47); the Imogene fully 35,643 in 1929-1940 (p. 70); the Neptune, over an astounding career from 1873-1941, pulled in an average of 18,647 per year; even the Ranger, one of the earliest and smallest, averaged 12,932 seals per year from 1872-1941 (pp. 115-116). This song is a tale of retail rather than wholesale sealing.
If the William was the one commanded by Murphy, it may have inspired more than just this song. Chafe, p. 35, tells this story:
"A celebrated old character was John Murphy an Irishman who not only couldn't read or write but couldn't speak English except a few words. Still by hard work and perseverance he was successful and commanded his own vessel the 'William,' about one hundred tons, at the seal fishery. He couldn't remember the names of the ropes, so he had rags tied on them -- 'Pull the Red Rag', 'Let go the Rag' was his orders to his men.
"It was the custom as many of us remember to have every flag flying and the crew firing 'feue de joy' as the ship came up the Harbor.
"As she came into Harbor Grace -- He called to the gunners -- 'Shoot the (R. C.) Chapel.' Then as he passed the Point of Beach -- 'Shoot Ridley,' his suppliers, and his next order as they were passing his own house -- 'Shoot my Wife.'" (According to Keir, pp. 124-125, "shoot" was Murphy's mispronunciation of "salute.")
Believe as much of that as you want.
The word "Southern" in the first verse is often italicized, as if it were a ship name. I can find no reference to a sealer by that name, although there were so many small sealing schooners in the 1840s and 1850s that that means very little. But I suspect it should not be italicized. Rather, "Southern" is, I think, short for "Southern Shore" -- i.e. the east coast of the Avalon Peninsula. Ferryland is right in the middle of that region.
A few specialized terms:
"A rally" is "a run after seals on the ice by a group of sealers" (Young, p. 142).
"The jam" is the ice-pack, where the young seals rested, so-called (I believe) because the ships could find the ice jamming against their sides.
A "bat" is "a club with an iron hook and spike used to kill and take seals" (Young, p. 30). Compare a "gaff." - RBW
Festive Lumber-jack

DESCRIPTION: "I've been around the world a bit, an' seen beasts great an' small... He leaves the woods with his bristles raised... He's known by men of science as the festive lumberjack." The lumberjack's exploits end when his drink money runs out

AUTHOR: Ed Springstad and "a negro called Bill"?

EARLIEST DATE: 1926 (Rickaby-BalladsAndSongsOfTheShantyBoy)

KEYWORDS: logger humorous drink money bragging

FOUND IN: US(MW)

REFERENCES (2 citations):
Rickaby-BalladsAndSongsOfTheShantyBoy 23, "The Festive Lumber-jack" (1 text, 1 tune)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 23, "The Festive Lumber-jack" (1 text, 1 tune)

ST Rick095 (Partial)
Roud #8894

NOTES [46 words]: According to Rickaby's informant, Ed Springstąd, this song was composed in Crystal, North Dakota around 1900. From the sound of it, most of the real work of composition was by "Bill." Rickaby also says the song was well-known in Minnesota. I know of no supporting evidence. - RBW

Last updated in version 4.3

File: Rick095

Fethard Life-Boat Crew (I), The

DESCRIPTION: The Mexico, from America to Liverpool, is "dashed to pieces along the beach of Burrow's lonely shore." The Fethard Lifeboat crew "launched their boat at Fethard Quay ... to save the shipwrecked sailors." The lifeboat itself is wrecked.

AUTHOR: James Mahony of Bride St, Wexford

EARLIEST DATE: 1948 (Ranson-SongsOfTheWexfordCoast)

KEYWORDS: drowning sea ship storm wreck sailor rescue

HISTORICAL REFERENCES:
Feb 20-21, 1914 - The Mexico wreck
Fethard Life-Boat Crew (II), The
DESCRIPTION: Schooner Mexico strikes Keeragh Rock. Nine of the life-boat crew are lost but Kelly reaches Mexico and gets a line to those that reach the rocks. Mexico crew is hauled to shore. One dies "from cold and exposure" before they are rescued three days later.
AUTHOR: Matthew Barden
EARLIEST DATE: 1943 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: drowning sea ship storm wreck sailor rescue
HISTORICAL REFERENCES:
Feb 20-21, 1914 - The Mexico wreck
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, pp. 58-59, "The Fethard Life-Boat Crew" (1 text)
Roud #20556
CROSS-REFERENCES:
cf. "The Mexico" (subject) and references there
NOTES [87 words]: February 20, 1914: "Nine members of the Fethard lifeboat were drowned when going to the assistance of the Norwegian steamer Mexico.... Eight of the Mexico's crew were saved by the five lifeboat survivors. All but one of the stranded survivors were saved with great difficulty the next day." (source: Bourke in Shipwrecks of the Irish Coast v1, pp. 52-53) - BS
We note that at least four poems were written about this disaster (see the cross-references); one suspects a campaign to raise money for someone's family. - RBW
Last updated in version 5.0
File: Ran058

Fethard Life-Boat Crew (III), The
DESCRIPTION: Mexico and its rescuers in the Fethard life-boat are wrecked in a storm on Keeragh Rock on the Wexford coast. "The crew of the gallant Mexico, though terror-stricken, too, They rendered all assistance to the drowning life-boat crew"; 9 rescuers drown
AUTHOR: unknown
EARLIEST DATE: 1948 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: wreck rescue disaster
HISTORICAL REFERENCES:
Feb 20-21, 1914 - The Mexico wreck
FOUND IN:
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, p. 122, "The Fethard Life-Boat Crew" (1 text)
Roud #20558
CROSS-REFERENCES:
cf. "The Mexico" (subject) and references there
NOTES [87 words]: February 20, 1914: "Nine members of the Fethard lifeboat were drowned when going to the assistance of the Norwegian steamer Mexico.... Eight of the Mexico's crew were saved
by the five lifeboat survivors. All but one of the stranded survivors were saved with great difficulty
the next day." (source: Bourke in Shipwrecks of the Irish Coast v1, pp. 52-53) - BS
We note that at least four poems were written about this disaster (see the cross-references); one
suspects a campaign to raise money for someone's family. - RBW
Last updated in version 5.0
File: Ran122

Few Days
DESCRIPTION: "Well, I pitched my tent on this campground, Few days, few days, And I give old
Satan another round, And I am going home. I can't stay in these diggings, few days, few days, I
can't stay in these diggings And I am going home." 
AUTHOR: unknown
EARLIEST DATE: 1854 (sheet music published by Miller & Beacham of Baltimore)
KEYWORDS: religious nonballad mining
FOUND IN: US(SE)
REFERENCES (4 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 644, "Tree in Paradise" (3 short texts; the "A" version combines "Few Days" with a "Tree in Paradise" text; "B" is too short to classify easily; "C" seems to be mostly "All My Trials"; there may also be influence from "Is Your Lamps Gone Out" or the like)
Lomax/Lomax-AmericanBalladsAndFolkSongs, p. 566, "Few Days" (1 text, 1 tune)
Richardson/Spaeth-AmericanMountainSongs, p. 72, "There Was an Ole Fish" (1 text, 1 tune, probably a conflation -- Roud files it with #7786, "Hide Away (Jonah and the Whale)," but the form is "Few Days")
DT, (FEWDAYS -- the mining parody)
Roud #15561
CROSS-REFERENCES:
cf. "Zaccheus Climbed the Sycamore Tree" (lyrics)
cf. "Indian Camp-Meeting Song"
SAME TUNE:
Come, Brothers, Drive Dull Care Away (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, pp. 98-99)
Ode ton Neoteron (="Song/Ode of the Young Men") (by H. R. Waite, [class of 18]68) (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 18. The text and the song name is in Greek)
My College Course Must Have an End (by F. Browning, [class of 18]61) (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, pp. 46-47)
Rally, Boys, for Greenbacks ("The workingmen are growing strong, For greenbacks, for greenbacks") (Foner, p. 139)
NOTES [104 words]: This originated as a hymn, and later was adapted by miners to describe their lives. Since, however, the miners' version took over the hymn in its entirety, simply tacking new verses on the end, we really can't separate the pieces.
According to Harry Dichter and Elliott Shapiro, Early American Sheet Music: Its Lure and Its Lore, 1768-1889, R. R. Bowker, 1941, the 1854 sheet music laimed "Music arranged and adapted by Albert Holland," but they note that "Henry McCaffrey also issued an edition by J. H. Hewitt, but the Miller & Beacham version is found in so many volumes that it must have been the accepted version." - RBW
Last updated in version 5.0
File: LxA566

Few More Marchings Weary, A
DESCRIPTION: Chorus: "O'er time's rapid river, Soon we'll rest forever, No more marchings weary, when we gather home." Verses: In a short while "with Christ we'll wear a crown ... And then away to Canaan's land"
AUTHOR: Words: Frances Jane (Fanny) (Crosby) Van Alstyne / Music: William Howard Doane
EARLIEST DATE: 1882 (according to Townsend)
KEYWORDS: ritual nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (2 citations):
ADDITIONAL: Ira D. Sankey, Sacred Songs and Solos Twelve Hundred Hymns (London: Collins, n.d.), #512, "A few more marchings weary" (1 text)
RECORDINGS:
Rosa and Joseph Murray, "A Few More Days" (on USSealIsland03)
NOTES [426 words]: Alternate lines in the verses are "Then we'll gather home."
The description follows Townsend. The Murrays have this song as a hymn sung at a funeral service in the graveyard; they sing only one verse, not in Townsend's text: It's a few more days setting of the sun And then we'll soon gather home, A few more days rising of the sun And then we'll soon gather home. - BS
According to Julian, pp. 1203-1204, and Reynolds, p. 291, Fanny Crosby, born 1823 in New York, lost her sight when she was less than two months old when a doctor overheated her inflamed eyes; she attended a school for the blind, and then taught there. In 1858, she married a blind musician, Alexander van Alstyne. She had her first poem published in 1831, and her first book of poetry in 1844. In all she is estimated to have written two thousand poems. A number of her verses were set to music by George F. Root (who also taught at her school at this time), although (as of this writing) the only one of these to be in the Index is "Rosalie the Prairie Flower," and that only because it was the basis for a widespread parody.
As early as 1851, George F. Root had asked her to write the libretto for his first cantata, "The Flower Queen" -- the story of a gathering of flowers to choose a queen (Root, p. 12)
In 1864, she published her first hymn, "We are going, we are going." Her big hit is probably "Near the Cross" ("Jesus, keep me near the cross"); also "Blessed Assurance." Her most popular secular piece (at least based on the list of her works cited in Granger's Index to Poetry) is probably "There's Music in the Air," Another once-popular piece is "Safe in the Arms of Jesus," which she wrote at the request of William Howard Doane, who set both that song and this.
She became something of a hack writer, at one time banging out three texts per week, and using, according to Reynolds, more than two hundred pseudonyms.
Root, p. 12, says that "After the Civil War she became nationally famous for her books of poetry and her hymns; she is reputed to have written about 6,000 hymn texts, including the well-known 'Safe in the Arms of Jesus.'"
Julian comments of her output that, despite their wide circulation, "they are, with few exceptions, very weak and poor, their simplicity and earnestness being their redeeming features. Their popularity is largely due to the melodies to which they are wedded." Certainly I don't find much in her work that is inspiring. But the Baptist Hymnal includes a dozen of her texts. I don't know if that says more about her or about Baptists. - RBW
Bibliography

- Julian: John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes)

Last updated in version 5.2
File: RcAFMMWe

Few More Months, A
DESCRIPTION: "A few more months, a few more years, A few more prayers, a few more tears. It won't be long; a few more years will hush my song... When they shall lay me in the valley." "A little pain, a little joy... Some mingling yet with earth's alloy."
AUTHOR: unknown
EARLIEST DATE: 1975 (Gainer-FolkSongsFromTheWestVirginiaHills)
**Fhear a Bhata (Fhir a Bhata: I Climb the Mountains)**

**DESCRIPTION:** Song of longing with a Gaelic chorus. The singer asks where is her lover, the boatman. When will she see him? Her friends/other boatmen say he is unfaithful. She waits long, and looks far for word of her lover, fearing she has been forgotten.

**AUTHOR:** Jane Finlayson (late 18th century)

**EARLIEST DATE:** 1925 (McLean, Literature of the Highlands, pp. 235-236)

**KEYWORDS:** love separation sailor foreignlanguage

**FOUND IN:** Britain(Scotland) Ireland Canada(Newf)

**REFERENCES (6 citations):**
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H834, pp. 289-290, "The Boatman/Fear a Bhata" (1 text, 1 tune)
- Peacock, pp. 786-787, "Fhir a Bhata" (1 text, 1 tune)
- DT, FBHATA* THEBOATM*
- **ADDITIONAL:** Bell/O Conchubhair, Traditional Songs of the North of Ireland, pp. 26-28, "Fear an Bhata" ("The Boatman") [Gaelic and English]
- Notes [354 words]: The Lesley Nelson-Burns site Folk Music of England Scotland Ireland, Wales & America collection is the source for the translation -- by Lachlan MacBean -- used as the basis for the DESCRIPTION, as well as for the attribution. That site's entry for the song credits Craig Cockburn with the data and includes other important information. However, MacBean's translation, apparently copied from _The Minstrelsy of the Scottish Highlands_ edited by Alfred Moffat (Bayley & Ferguson, Glasgow), pp. 18-19 in the soft-cover edition printed ca 1960, pp. 26-27 in the hardcover edition printed ca 1908, is written to be sung to the original music and so may not exactly carry the sense of the Gaelic. The translation of the chorus is from a note sent by George Seto whose site includes, among other subjects, Cape Breton Music and -- more to the point here -- an index of published Gaelic songs.

"Fhir a bhata, na horo-eile, Gu ma slan dut,
's gach ait an teid thu"

meaning

"O my boatman, na horo eile, Wishing health to you, And [at] each place, will you come (return) [to me]?

includes untranslated phrases such as "na horo eile," Creighton and MacLeod, _Gaelic Songs in Nova Scotia_ (National Museums of Canada 1979) refers to these phrases as "Gaelic vocables" (e.g., p 181). My take on this is that they are untranslatable in the same sense that the yodel of a Jimmy Rodgers blue yodel is transcribable into French but not translatable. [Indeed, Jackson, p. 339, declares the phrase "a meaningless refrain" - RBW.]

Peacock notes that this "is called a milling song ... used to accompany the work of shrinking wool homespun. The wet cloth is alternately kneaded and pounded on a large table by several people either seated or standing. A leader sings the verses, and everyone comes in on the chorus."

"Milling wool" and "waulking tweed" is the same process. For a note on the process and the songs see "Waulking" by Craig Cockburn at the Silicon Glen site- BS

In a way, this isn't really a single song, because the translated version has circulated on its own. But it seemed better to lump to prevent confusion. - RBW

*Last updated in version 3.2*
Fiddler's Bitch, The
DESCRIPTION: In this cante-fable, a captain wagers his ship against a fiddler's violin, betting that he can bed the fiddler's virtuous wife. The captain wins.
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: bawdy fiddle wife seduction humorous infidelity wager
FOUND IN: US(So)
REFERENCES (2 citations):
Randolph/Legman-RollMeInYourArms I, pp. 346-347, "The Fiddler's Bitch" (3 texts, 1 tune)
Olson-BroadsideBalladIndex, ZN1521, "It was a Rich Merchant man"
CROSS-REFERENCES:
cf. "Polly Wolly Doodle" (tune)
cf. "Redesdale and Wise William" [Child 246] (plot)
cf. "The Twa Knights" (plot)
NOTES [90 words]: The unidentified melody in Randolph/Legman-RollMeInYourArms I is the blackface minstrel song "Polly-Wolly-Doodle." - EC
This plot, of course, occurs repeatedly in folklore and mythology (some versions of the account of the love affair of Aphrodite and Ares, first narrated in the Odyssey VIII.266ff., are similar) -- but one may doubt whether this bawdy version has any classical roots. - RBW
WBO reports, on the basis of the British broadside "The Merchant and the Fidlers wife," that "Legman's cante-fable designation is nonsense." - WBO,R BW
File: RL346

Fiddler's Green
DESCRIPTION: "As I roved by the dockside one evening so rare... I heard an old fisherman singing this song. Oh, take me away, boys, my time is not long... And I'll see you someday in Fiddler's Green." The singer describes the joys the sailor will find there
AUTHOR: John Connolly
KEYWORDS: sailor death home
FOUND IN: Canada(Newf)
REFERENCES (2 citations):
Palmer-OxfordBookOfSeaSongs 157, "Fiddler's Green" (1 text, 1 tune)
DT, FIDGREN*
Roud #26370
File: PaSe157

Field Calls
DESCRIPTION: "Field Call" is a term for a musical segment sung by field workers. Many had lyrics, and some sort of communicative purpose. Others were wordless laments, and are listed here
AUTHOR: unknown
EARLIEST DATE: (undatable)
KEYWORDS: nonballad
FOUND IN: US
REFERENCES (1 citation):
Courlander-NegroFolkMusic, pp. 83-84, (no title) (3 texts, 3 tunes)
NOTES [12 words]: It should be evident that this list of field calls is very incomplete. - RBW
File: CNFM083

Field of Monterey, The
DESCRIPTION: "A bugle horn is chanting now, A chorus far and free, And ev'rything rejoices For the glorious victory." The Americans have won a signal victory, but the singer grieves because her love has been slain in the bloody battle
AUTHOR: Marion Dix Sullivan ? (Heart-Songs)
EARLIEST DATE: 1909 (Heart-Songs; a ballad with this title, by Sullivan, was published 1846)
KEYWORDS: battle war Mexico death separation grief
HISTORICAL REFERENCES:
Sept 20-24, 1846 - Battle of Monterrey (part of the Mexican War). General Zachary Taylor captures the city, but the fight is bloody
FOUND IN: US(So)
REFERENCES (3 citations):
Randolph 665, "The Field of Monterey" (1 text, 1 tune)
Heart-Songs, pp. 318-319, "The Field of Monterey" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Maid of Monterrey" (subject)
NOTES [1310 words]: The sadness of this song is appropriate. The battle of Monterrey was one of the more important contests of the Mexican War -- but also one of the bloodier.
One of the chief goals of President James K. Polk was to annex Texas to the United States -- it was the issue that had won him the presidency (Siegenthaler, pp. 8-9), although the actual annexation was completed a few days before Polk assumed office. But Polk wanted more -- he wanted California as well (Siegenthaler, p. 104).
Mexico wasn't willing to sell. Mexico didn't even agree with the borders of Texas claimed by the Americans, and although the country was in perpetual chaos (there was a coup even as Polk was trying to negotiate with them; Siegenthaler, p. 126), they certainly weren't interested in giving up half their country. And Polk "possessed many attributes, but patience was not one of them" (Wheelan, p. 6). Polk had promised to serve only one term as president, and if he wanted California, he had to get it fast. The only practical means, as he saw it, was war.
And so he sent Zachary Taylor, known as "Old Rough and Ready" because of his dislike for uniforms and his readiness to do battle (Eisenhower, p. 28), to the Nueces River in Texas, with a goal of provoking a fight.
Without going into too much detail, a fight is what Taylor eventually got, and he ended up invading Mexico. His force was small and far from American bases, but the Mexican troops were even worse -- unpaid, ill-disciplined, and poorly led. Taylor was almost certainly out-gunned at the battles of Palo Alto and Resaca de la Palma, but he won. He then crossed the Rio Grande and occupied Matamoros (meaning that, no matter whose definition of the Texas boundary one accepted, he was now in Mexican territory) without resistance from the troops of General Mariano Arista (Eisenhower, p. 53-54). Pausing only briefly, he picked out six thousand men (the most he thought he could supply; Eisenhower, pp. 56-57) and kept heading south.
Then he got to Monterrey. This was the first strong position to block his way, and Mexicans under Pedro de Ampudia intended to bar his way (Eisenhower, p. 58). The local commander, General Francisco Mejia, had been working to fortify the place (Wheelan, p. 184).
At first glance, the engineers had done well. The town was well-suited to defence, and to the west was a ridge known as Independence Hill and a supporting height, Federation Hill, which covered Ampudia's supply line and also guarded the flank of the town. Taylor had to somehow deal with the defenders of the hill (Eisenhower, p. 59). There was also a defensive work known as the "Black Fort" which appeared formidable. And the defenders were thought to have ten thousand men, or nearly twice Taylor's force (Grant, p. 108).
Taylor did have one advantage: The hill, the fort, and the town were not mutually supporting. Collectively strong, they could be individually attacked, and Ampudia didn't consider his forces to be strong enough to man the gaps (Wheelan, p. 184). Taylor, assuming that General Ampudia would not take the offensive, decided to attack the separate positions. Taylor would demonstrate against the town and send a large force on a long outflanking drive to attack the hill from the rear (Eisenhower, pp. 59-60).
The combatants faced each other for five days (September 20-24), with the fighting occupying September 21-23 (Eisenhower, p. 60). And, as often happens when executing such a complicated set of orders, things went rather wrong. The generals who were supposed to demonstrate against the town instead became heavily engaged and suffered severe casualties on the first day (Eisenhower, p. 60). Taylor himself had been in the thick of things (DeVoto, p. 284), but this merely meant that he had no direct control of the action.
Fortunately, his flanking column under William J. Worth, which consisted mostly of regular army troops, had done its job and had taken the key positions on the hills (Eisenhower, p. 80), starting with Federation Hill (Wheelan, p. 188). Taylor was ready to make another push into the town itself. He wouldn't have to, as it turned out. Wheelan, p. 185, declares that General Ampudia was
"powerfully built and mustachioed, with an erect martial bearing," adding that he "appeared to be the perfect parade-ground general. In actuality, he was a political opportunist and a cruel bully who was feared and disliked by his men. But, worst of all in the present situation, Ampudia was indecisive." Wheelan also considered Ampudia a coward; reportedly the general spent the whole battle holed up at his headquarters in Monterrey's Cathedral -- and was in a hurry to give up because the Cathedral was an ammunition dump which might be exploded by American artillery! (Wheelan, p. 200).

On September 24, Ampudia ran up a flag of truce. One of Taylor's commissioners in the negotiations which followed was Colonel Jefferson Davis (Wheelan, p. 198), who had commanded troops attacking the town. Ampudia agreed to give up the town if Taylor would let him leave unmolested and grant an eight week truce. Taylor agreed -- perhaps fortunately, because, according to Eisenhower, p. 61, "The brawny Mexican troops looked neither exhausted nor beaten. Ampudia may have been defeated, but these tough soldiers had not."

Still, it was "the first serious battle of the Mexican War" (Bennett, p. 24, citing Brooks Simpson). Taylor's earlier triumphs had been more the result of the maneuver than of fighting. This time, he came to grips with the enemy. He did not win a decisive victory -- indeed, the Mexicans said that they had won! (Wheelan, p. 199), but he had gained a useful position and helped establish the reputation of the American troops.

As this song implies, the cost had been high. Mexican casualties reportedly included 700 killed (Wheelan, p. 201). American losses were proportionally high as well; overall, about a fifth of the soldiers had been killed or wounded (DeVoto, p. 286). One regiment, the Fourth Infantry, lost a third of its men in one charge (Bunting, p. 24), in which a young lieutenant named Ulysses S. Grant first tested his horsemanship under enemy fire, carrying a request for additional ammunition for the troops. Grant came to consider it an unjust war (Bunting, p. 39), and early on regretted enlisting (Grant, p. 91), but when the battle came, he went to the front to fight even though his duties should have kept him behind the lines (Grant, pp. 110-112).

Polk was furious with Taylor (whom he disliked anyway as a Whig), and wanted Taylor's truce ended -- but by the time the order arrived, it was expiring anyway (Eisenhower, p. 61). Taylor headed off to his next battle -- at Buena Vista, which is also found a place in traditional song (see "On Buena Vista's Battlefield"). After further consideration, however, Polk decided to hold Taylor in place; he did not want the general to improve his reputation and perhaps strengthen his resume for the 1848 elections (Wheelan, pp. 202-203). The irony, of course, is that Taylor won the Presidency anyway.

Polk, meanwhile, finally unleashed General Winfield Scott, the overall commander of the U. S. Army, whom he had until then kept in Washington because he didn't trust the general's Whig opinions. Scott commanded the Veracruz campaign which eventually captured Mexico City and won the war (Bunting, p. 25).

In Monterrey, the Americans brought in a circus to entertain the locals (Wheelan, p. 201), but out-of-control soldiers also caused much damage, as well as murdering, raping, and robbing the locals (Wheelan, pp. 201-202). Despite the victory, Americans had perhaps little cause to be proud. Note that the name of the battle was "Monterrey," but the song seems to get titled "Monterey." There was also a skirmish of sorts at Monterey, California (one "r" this time), but that was minor.

RBW

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Last updated in version 6.0
File: R665
DESCRIPTION: "In eighteen hundred eighty, in October, the sixteenth day, The Alpena met her doom." The great ship is lost while crossing Lake Michigan in an unexpected storm. The lifeboats cannot be lowered because of the weather; all are lost.

AUTHOR: unknown

EARLIEST DATE: 1932 (collected from Manus J. Bonner by Walton)

KEYWORDS: ship wreck disaster

HISTORICAL REFERENCES:
Oct 16, 1880 - Sinking of the Alpena and other ships in a Lake Michigan storm

FOUND IN: US(MW)

REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 211-213, "The Fierce Alpena Blow" (1 text, 1 tune)
Roud #19872

NOTES [524 words]: Ratigan on pp. 68-69 gives a list of the 13 worst Great Lakes shipping disasters. The loss of the Alpena is #11 on his list. (As a data point, only three of the thirteen seem to be commemorated in traditional song: #2 the Lady Elgin, #8 the Asia, and the Alpena. And none of these songs have a strong hold on tradition.) Ratigan lists the losses as "60 to 101 lives." Although Ritchie, p. 3, also states that 101 lives were lost, that estimate may be high; if there was a passenger list, it was lost in the wreck. Shelak, p. 124, says that there were between 80 and 101 passengers. Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors list about 120 lost in the "Alpena Blow," but only "about half" (i.e. about sixty) from the Alpena herself. Berman, p. 233, says that when the Alpena sank, "all lives (60) [were] lost." Thompson, p. 23, says that 22 crew and 35 passengers were aboard. Ratigan, p. 70, apparently thinks the other casualties were people who signed up as passengers at the last minute. Presumably they were attracted by the fine weather on October 15, 1880. Thompson, p. 23, reports that the weather that day was "gorgeous."

Certainly the Captain, Nelson Napier (mentioned in the song), seems to have been affected by it: The wind was changing (Ratigan, p. 70), and the barometer falling (Shelak, p. 124), but his course was straight across Lake Michigan, 108 miles from Grand Haven (and/or Muskegon, according to Ritchie, p. 3) to Chicago. Napier decided to risk it. The Alpena itself was 13 years old, so it had faced much bad weather, although it had been rebuilt after just one year in service (being lengthened by five feet; Shelak, p. 127).

Around midnight, the great storm began. The Alpena must have gone down either on October 16 or 17, because the first wrecklage was found on October 18 (Thompson, p. 23). The first bodies were found a few days later. It appears the ship must have sunk at night (either the 15/16 or the 16/17), because "most of the bodies were wearing nightclothes" (Thompson, p. 24). The ship probably broke apart (Ritchie says it must have been "virtually shredded"), because there was a lot of debris, mostly small pieces. The immediate cause of the wreck may have been the shifting of the boat's cargo (Shelak, p. 126). A note was eventually found saying that "the steamer is breaking up fast" (Ratigan, p. 71; Thompson, p. 23). It does not name the Alpena, but says the ship was going from Grand Haven to Chicago. The signature was so water-soaked as to be minimally legible; it began "George Conn...." It is the only record (if such it can be called) of the wreck, though debris was eventually found along 70 miles of beach (Ratigan, p. 71).

The Alpena was not the only casualty of the storm, though it was apparently the worst loss. Thompson, p. 24, says that no fewer than ninety vessels were damaged. Shelak, p. 37, says that the storm also sank the Perry Hannah, Josephine Lawrence, Ebenezer, Reciprocity, and Two Friends, but on p. 126 says that ninety boats were wrecked (presumably this is a misunderstanding of the statement that ninety were damaged. - RBW

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• Shelak: Benjamin J. Shelak, Shipwrecks of Lake Michigan, Trails Books, 2003
• Thompson: Mark L. Thompson, Graveyards of the Lakes, Wayne State University Press, 2000
Fiery Clock Fyece, The

DESCRIPTION: "O Dick, what's kept ye a' this time?... O hinny, Dolly, sit thee doon.... The Newcassel folks hes catch'd a moon An' myed it a bonny clock-fyece." The singer tells of the lighted clock a St. Nicolas's church, and how people were amazed

AUTHOR: Robert Nunn
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland); Nunn died 1853
KEYWORDS: nonballad technology
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 82-83, "The Fiery Clock Fyece" (1 text, 1 tune)
Roud #3144
File: StoR082

Fifteen Ships on Georges' Banks [Laws D3]

DESCRIPTION: A great storm strikes Georges' Banks in February, 1862. Fifteen ships from Gloucester are caught in the storm; all ships are lost and most if not all of the crews. The sad fate of the families of the lost is mentioned

AUTHOR: unknown
EARLIEST DATE: 1921 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
KEYWORDS: storm disaster ship sea death
HISTORICAL REFERENCES:
Feb 24, 1862 - The great storm of George's Banks. Fifteen ships are lost; thirteen of them go down with all hands
FOUND IN: US(NE) Canada(Mar,Newf)
REFERENCES (8 citations):
Laws D3, "Fifteen Ships on Georges' Banks"
Beck-FolkloreOfMaine, pp. 210-212, "Fifteen Ships on George's Bank" (1 text)
Ives-FolksongsFromMaine 10, "Fifteen Ships on Georges' Banks" (1 text, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 129, "George's Bank" (1 text)
Leach-TheBalladBook, pp. 781-783, "Fifteen Ships on George's Banks" (1 text)
Leach-HeritageBookOfBallads, pp. 159-161, "Fifteen Ships on George's Banks" (1 text)
Darling-NewAmericanSongster, pp. 182-183, "Fifteen Ships of Georges' Banks" (1 text)
DT 610, GEORGES
Roud #2229
File: LD03

Fifteen Years Ago

DESCRIPTION: I'm thinking of the place Tom, where oft we used to roam, The little cot beneath the trees we called our forest home." The schoolhouse is gone, the mill wheel quiet. The people we knew are in the graveyard, and we will follow soon.

AUTHOR: unknown
EARLIEST DATE: 1952 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)
KEYWORDS: age grief home courting death derivative
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 130-132, "Fifteen Years Ago" (1 text, 1 tune)
Roud #24938
NOTES [162 words]: Guigné-ForgottenSongsOfTheNewfoundlandOutports's text is a rewrite, possibly localized, of the song indexed here as "Twenty Years Ago (Forty Years Ago)"); while the theme and structure are the same only the first and last lines are really close. "Courting" is one of the keywords for "Twenty Years Ago (Forty Years Ago)": "Down by the spring, upon an elm, you
know I cut your name; Your sweetheart is just beneath it, Tom -- and you did mine the same; Some heartless wretch has peel'd the bark .... I thought of her I loved so well ... I visited the old churchyard ...." There is no reference to courting in "Fifteen Years Ago." Otherwise the kinds of change are the same but the changes themselves are different: in one case "the old school-house is altered some" while in the other "the schoolhouse was not on the hill." Death of old friends is an important theme in both songs but dominates "Fifteen Years Ago," while the other song has more to do with other changes. - BS

Last updated in version 4.2
File: Guig130

Fifteenth Psalm

DESCRIPTION: "Within Thy tabernacle, Lord, Who shall abide with thee? And in Thy high and holy hill, Who shall a dweller be?" Each verse is slightly modified in order to rhyme.

AUTHOR: unknown
EARLIEST DATE: 1812 (Brown)
KEYWORDS: Bible nonballad religious
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan3 687, "Fifteenth Psalm" (1 fragment, 1 tune)
ADDITIONAL: John Brown, The Psalms of David (? , 1812 ("Digitized by Google")), pp. 43-44, "Psalms XV" [The title page is missing]
John Brown, The Psalms of David (Berwick, 1825 ("Digitized by Google")), pp. 30-31, "Psalms XV"
Roud #6110
NOTES [149 words]: Greig/Duncan3 is a slight expansion of Psalms 15.1 ["Lord, who shall abide in thy tabernacle? who shall dwell in thy holy hill?"]. The rest of that psalm [15.2-15.5] answers the questions., viz., "he that walketh upright...."
The John Brown texts restate all five verses of the Psalm. - BS
This is fairly typical. Metrical paraphrases of the psalms -- indeed, of the whole Bible -- go back to at least the early Christian era, and I seem to recall reading that there was a poetic Scottish paraphrase as early as the fourteenth century. Isaac Watts got away with writing hymns by claiming they were Psalm paraphrases.
(A numbering note for those who use the Greek Bible: What is called Psalm 15 in the Hebrew and English Bibles is Psalm 14 in the LXX Greek. It is ironic to note that, although it is among the most popular of the Psalms, there is little agreement on its origin or purpose. - RBW)

Last updated in version 5.0
File: GrD3687

Fifth of November, The (Guy Fawkes Song)

DESCRIPTION: "Please to remember The fifth of November, Gunpowder treason and plot. I know no reason Why gunpowder treason Should ever be forgot."

AUTHOR: unknown
EARLIEST DATE: 1844 (Halliwell)
KEYWORDS: royalty technology homicide
HISTORICAL REFERENCES:
1605 - The botched "Gunpowder Plot"
FOUND IN: Britain New Zealand
REFERENCES (7 citations):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, pp. 61-62, "(Please to remember the fifth of November)" (1 text, plus another fragment that might be from another Guy Fawkes game and a partial reque of "Christmas Is Coming, The Goose Is Getting Fat")
Baring-Gould-AnnotatedMotherGoose #409, p. 194, "(Please to remember)"
Jack-PopGoesTheWeasel, p. 172, "Remember, Remember the Fifth of November" (1 text, with more verses than the usual)
Dolby-OrangesAndLemons, p. 48, "Remember, Remember, the Fifth of November" (1 text)
ADDITIONAL: Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #151, "(Please to remember)" (1 text, which has a tag which appears related to "Christmas Is Coming")
Enid Porter, _The Folklore of East Anglia_, Batsford, 1974, p. 71, "(no title)" (1 text plus a Guy Fawkes begging song)
Fifty Thousand Lumberjacks

DESCRIPTION: "Fifty thousand lumberjacks, Goin' out to work, Fifty thousand men That never loaf or shirk... Get nothin' but a cussin' From the pushes and the brains." The singer complains of the food and smells and sounds of the camps and vows not to accept it

AUTHOR: unknown

EARLIEST DATE: 1942 (California Foklore Quarterly); reportedly collected 1917

KEYWORDS: work hardtimes strike

FOUND IN:

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp 586-587, "Fifty Thousand Lumberjacks" (1 text)

File: CAFS2586

Figgerty Gutter

DESCRIPTION: "Figgerty Gutter, come home to supper, Some lean, some fat, Some comes under the butcher's hat" (or) "That's fat, that's lean, That's yellow, that's lean, That's good for the butcher's end."

AUTHOR: unknown

EARLIEST DATE: 1974 (Porter); reportedly sung in the 1880s

KEYWORDS: food nonballad home playparty

FOUND IN: Britain(England(Lond))

REFERENCES (1 citation):
ADDITIONAL: Enid Porter, _The Folklore of East Anglia_, Batsford, 1974, p. 58, "(no title)" (2 short texts)

File: EniPo058

Fightin' Booze Fighter, The

DESCRIPTION: The singer reports, "I'm a howler from the prairies of the west; If you want to die with terror, look at me..." and goes on to describe how terrible he is. The chorus replies "He's a killer and a hater! He's the great annihilator!" and so forth

AUTHOR: unknown

EARLIEST DATE: 1933

KEYWORDS: cowboy fight

FOUND IN: US

REFERENCES (1 citation):
Fife/Fife-CowboyAndWesternSongs 35, "Cowboy Boasters" (5 texts, 2 tunes; this is the "A" text)

File: FCW035A

Fightin' Mad

DESCRIPTION: "I've swum the Colorado where she runs down close to hell" and otherwise been involved in dangerous, ugly situations "But I never lost my temper till right now." "I never was... really downright fightin' mad Till you ups and hands me that damn ginger ale"
Fighting 43rd, The

DESCRIPTION: "Have you heard, have you heard, Of the fighting 43rd? As our limbers go rolling along," "Hi-yi-ye, the Field Artillery, Shout out your number loud and clear, 43rd!" "Over hill, over dale, Till we hit that dusty trail, As our limbers go rolling along."

AUTHOR: unknown
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)
KEYWORDS: war derivative
FOUND IN: Canada
REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, p. 40, "The Fighting 43rd" (1 text, 1 tune)
Roud #29396
CROSS-REFERENCES:
cf. "The Caissons Go Rolling Along (Caisson Song, Field Artillery Song)" (tune)
File: Hopk040

Filer, The

DESCRIPTION: Recitation. On a spree, Jim McCloud tells his foreman to cut off his leg, as it's loose. The foreman offers to cut Jim's head (his "weakest part") off instead. Jim answers that a foreman doesn't need to use his head, but a filer does, so he'll keep it.

AUTHOR: Probably Marion Ellsworth
EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)
LONG DESCRIPTION: Recitation; Jim McCloud is a filer of saws in a lumber-camp; a drinker, he's sometime gone for a week at a time. After one of these sprees, he tells his foreman to cut off his leg, as it's loose. The foreman says that's too hard a job for him, and offers to cut Jim's head off instead, "as that is your weakest part." Jim replies that while a foreman doesn't need to use his head, a filer does, so he'll keep it.
KEYWORDS: lumbering work drink humorous recitation
FOUND IN: US(MW)
REFERENCES (1 citation):
Beck-SongsOfTheMichiganLumberjacks 99, "The Filer" (1 text)
Roud #8878
NOTES [18 words]: This, like the other pieces probably written by Ellsworth, does not seem to have entered oral tradition. - PJS
File: Be099

Filipino Hombre, A

DESCRIPTION: "There was once a Filipino hombre Who ate rice pescado y legumbre. His trousers were wide, and his shirt hung outside, And this, I may say, was costumbre." In mixed English and pidgin Spanish, the singer demeaningly describes the Filipino's family.

AUTHOR: Captain Lyman A. Cotten
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: political family death
HISTORICAL REFERENCES:
1898 - The U.S. captures the Philippines from Spain. The Americans were unwilling to grant the islands independence, so many soldiers had to be sent to garrison the islands. Neither side had much regard for the other.
FOUND IN:
REFERENCES (1 citation):
Fill a Glass of Sherry

DESCRIPTION: "Follow me, my jovial boys, let us now be merry, Run a pace and do not stay until that thou be weary, And cry, "Ho, boys! fill a glass of sherry."

AUTHOR: unknown
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)
KEYWORDS: drink nonballad
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, p. 306, "Fill a Glass of Sherry" (1 text) (also Williams-Wiltshire-WSRO Mi 570)
Roud #1344
CROSS-REFERENCES:
cf. "Landlord, Fill the Flowing Bowl" (theme: drink and good fellowship)) and references there
NOTES [13 words]: The current description is all of the Williams-FolkSongsOfTheUpperThames text. - BS
Last updated in version 2.6
File: WT306C

Fill a Pot, Fill a Pan

DESCRIPTION: Fill a pot, fill a pan, fill a blind man's han'; them that hinna canna gie; stane blin' may they be" [or "will hae a cripple family"]

AUTHOR: unknown
EARLIEST DATE: 1901 (Maclagan)
KEYWORDS: poverty begging nonballad playparty
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan8 1630, "Fill a Reesil, Fill a Pan" (1 text)
ADDITIONAL: Robert Craig Maclagan, The Games and Diversions of Argyleshire (London, 1901 ("Digitized by Google")), pp. 43-44, ("Fill a pot, fill a pan")
Roud #13070
NOTES [62 words]: The current description is all of the Maclagan text. The bracketed alternative reading is from Greig/Duncan8.
Maclagan, in his section on "Blindfold Games": "This amusement consists in one of the company shutting his or her eyes and stretching out the hand, palm upwards, half open, saying [text].... The whole fun consisted in the absurdity of the articles given...." - BS
Last updated in version 2.5
File: GrD81630

Fill, Bowl, Fill

DESCRIPTION: A servant outwits a king, beds the queen, and marries the princess in this cante-fable. When the king orders the servant to fill a bowl with song, the servant cleverly retells the story of his triumph, until the king relents.

AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: bawdy humorous seduction servant royalty
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph/Legman-RollMeInYourArms I, pp. 348-350, "Fill, Bowl, Fill" (2 texts, 2 tunes)
NOTES [36 words]: For folktale references, see Vance Randolph, Who Blowed Up the Churchhouse (NY: Columbia University Press, 1952), pp. 185-186; and his Pissing in the Snow (Urbana: University of Illinois Press, 1976), pp. 47-50. - EC
File: RL348
**Fille de la Garnison, La (The Garrison Girl)**

DESCRIPTION: French. A soldier's mistress dresses as a boy to follow him without losing her honor. At an inn, the hostess said "I can tell... that you are a camp follower." When she claims to be a boy the hostess challenges "him" to make love with her.

AUTHOR: unknown

EARLIEST DATE: 1959 (Peacock)

KEYWORDS: foreignlanguage courting love army cross-dressing mistress soldier

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Peacock, pp. 335-336, "La Fille de la Garnison" (1 text, 1 tune)

RECORDINGS:
Mme. Gale, "La Fille de la Garnison" (on PeacockCDROM)

File: Pea335

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**Fille Soldat de Montcontour, La (The Girl Soldier of Montcontour)**

DESCRIPTION: French. A girl dresses as a boy and joins her lover's regiment. She asks him why he is crying. He has a letter from his mom that his mistress left home seven years ago. She reveals that she is his mistress. They marry with great regimental ceremony.

AUTHOR: unknown

EARLIEST DATE: 1960 (Peacock)

KEYWORDS: foreignlanguage courting marriage army war cross-dressing mistress soldier

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Peacock, pp. 338-339, "La Fille Soldat de Montcontour" (1 text, 1 tune)

NOTES [22 words]: For notes on legitimate historical examples of women serving in the military in disguise, see the notes to "The Soldier Maid." - RBW

_Last updated in version 2.5_

File: Pea338

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**Filles de La Rochelle, Les**

DESCRIPTION: French. Forebitter shanty. "Sont les filles de la Rochelle." The ships are "the daughters of La Rochelle." They are made of ivory, diamond, lace, gold, silver, redwood. The crew is 15-year-old girls. A girl aloft cries because she has lost her white rose

AUTHOR: unknown

EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)

KEYWORDS: ship shanty flowers separation

FOUND IN: Hugill-SongsOfTheSea, p. 156, "Les Filles de la Rochelle" (2 texts, French & English, 1 tune)

File: HSoSe156

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**Fillin' o' the Punchbowl Wearies Me, The**

DESCRIPTION: "The fillan o' the punch bowl, That wearies me; The fillan o't up, an' the drinkan' o't doon, An' the kissan o' a bonnie lass, That cheeries me."

AUTHOR: unknown

EARLIEST DATE: 1898 (Gomme)

KEYWORDS: courting drink nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan3 599, "The Fillin' o' the Punchbowl Wearies Me" (1 fragment, 1 tune)
Roud #6049

CROSS-REFERENCES:
cf. "He's a Bonnie, Bonnie Laddie That I'm Gaun Wi" (tune, per Greig/Duncan3)

NOTES [12 words]: The current description is from Gomme 2.84 re the "Punch Bowl" game. - BS

_Last updated in version 2.5_
Fin We Gang Up tae London
DESCRIPTION: "London city it is fine ... winna that be fine, When we gang up to London?" "The ladies in London say, How do you do? Quite well I thank you; how are you?" "And when dinner it is o'er The carriage is drawn to the door ... to drive us on thro' London"
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan3)
KEYWORDS: travel nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 501, "Fin We Gang Up tae London" (1 text, 1 tune)
Roud #5986
File: GrD3501

Final Trawl, The
DESCRIPTION: "It's three long years since we made her pay"; with fishing poor and subsidies low, the fishermen can't make a living. The ship is making her last trawl. The owner will beach her on a skerry rather than let her be broken up.
AUTHOR: Archie Fisher
EARLIEST DATE: 1979 (date of composition, according to Palmer-OxfordBookOfSeaSongs, and recordings began to appear very soon after)
KEYWORDS: fishing hardtimes wreck ship
FOUND IN:
REFERENCES (2 citations):
Palmer-OxfordBookOfSeaSongs 159, "The Final Trawl" (1 text, 1 tune)
DT, FINTRAWL*
File: PaSe159

Finch Horse Trade, A
DESCRIPTION: "Of sturdy pioneers one hears so much," but not all are honest. A farmer one morning finds his best horse missing. He goes to Black Earth to find another. He sees a very similar horse, but without a stripe. He buys it, then finds the stripe growing back
AUTHOR: unknown
EARLIEST DATE: 1962 (Gard/Sorden)
KEYWORDS: horse trick disguise thief
FOUND IN: US(MW)
REFERENCES (1 citation):
ADDITIONAL: Robert E. Gard and L. G. Sorden, _Wisconsin Lore: Antics and Anecdotes of Wisconsin People and Places_, Wisconsin House, 1962, p. 162, "A Finch Horse Trade" (1 text, presumably from Wisconsin although no source is listed)
NOTES [127 words]: According to Gard/Sorden, the Finch family came to Wisconsin during the Black Hawk War. They were active in the vicinity of Jefferson and Fort Atkinson, Wisconsin (imagine a line between Madison and Milwaukee. It's somewhat south of the halfway point on that line). They often staged "Indian" raids, and hid in swamps. One of their tricks was to steal horses and disguise them with paint. Black Earth, where this event supposedly occurred, is a bit out of their range; it is west of Madison. The song does not mention the Finches, but they were apparently regarded as being responsible.
Gard/Sorden's text appears to be unique, and they give no evidence of a tune, so this may be a poem rather than a song, but I thought it better to include it just in case. - RBW
Last updated in version 2.5
File: GaSor162

Finding of Moses, The
DESCRIPTION: "In Agypt's land, contaygious to the Nile, Old Pharo's daughter ... saw a smiling
babby in a wad of straw ...'Tare-an-ages, girls, which o' yees owns the child?"

AUTHOR: probably Michael J. Moran (Zozimus)

EARLIEST DATE: 1871 (Gulielmus Dubliniensis Humoriensis)

KEYWORDS: Bible humorous baby

FOUND IN: Ireland

REFERENCES (4 citations):

- OL ochlainn-IrishStreetBallads, p. 230, "The Finding of Moses" (1 fragment)
- Halliday Sparling, Irish Minstrelsy (London, 1888), pp. 514, in a note to "Night Before Larry Was Stretched"
- ADDITIONAL: Frank Harte _Songs of Dublin_, second edition, Ossian, 1993, pp. 26-27, "The Finding of Moses" (1 text, 1 tune)

CROSS-REFERENCES:

- cf. "Little Moses" (plot)
- NOTES [735 words]: OL ochlainn-IrishStreetBallads:"...Zozimus, who was in life Michael Moran, born ... Dublin, about the year 1794 ... composed a notable ballad on The Finding of Moses in the Bulrushes, which begins On Egypt's plains where flows the ancient Nile, Where Ibix stalks and swims the Crockadile.... It underwent many changes ... and a number of versions are extant. A fragment of one [is presented here]."
- Sparling's text, exactly as complete or incomplete as OL ochlainn, is in not quite as broad a slang. Sparling also attributes it to "the celebrated blind 'Zozimus' who sang his own songs." A more complete version is Frank Harte's _Songs of Dublin_: Moses' mother is picked up, by coincidence, to be his nurse.
- "Memoir of the Great Original Zozimus (Michael Moran)" has two versions; the first "would appear to be all his own composition" and the second "appears to have been an early effort [by Moran]." In the first, which has two verses, King Pharoah's daughter "tuk it [Moses] to Pharo', who madly wild, Said, 'You foolish girl have you got with child?"; in spite of the efforts of one of the daughter's entourage to dissuade Pharoah he says he'll "search every hole and nook" for the father "and likely I'll find him at Donnybrook." The second, rescued "from the uncertainty of tradition," is much longer (26 rhymed couplets), has no statements at all by Pharoah, and ends with a moral drawn from the life of the boy "which rescued from their bondage the Israel of God": "A conquered nation, though down-trod, it still is never crushed, A Liberator always comes when Freedom's voice is hushed; And so our own dear land, in time we all shall see The Saxon rulers gone - Old Ireland shall be free!" - BS

According to Frank Harte, Moran/Zozimus went blind at the age of two weeks, forcing him into a career in entertainment. He took his stage name from an abbot Zozimus who lived in Egypt. This Zosimus (note the variant spelling) was rather obscure, but there was also a Pope Zozimus, who was involved in the Pelagian Controversy (Chadwick, pp. 230-231. Zozimus was pontiff from 417 to the end of 418 or the beginning of 419, and seems to have been a Greek, possibly of Jewish origin; Kelly, p. 38), as well as a pagan historian Zosimus (Johnson, pp. 97, 112). There was also a fairly well-known alchemist or mystic or something named Zosimus who may have lived around 300 C.E. -- Emsley (p. 4) calls him an alchemist, but Crosland (p. 13) declares that "It is hard to believe... that the visions related by Zosimos (c. 300 A.D.) have any direct relevance to practical chemistry. Accounts of such visions may be more practically studied by a psychologist than a chemist." But Zosimus was also one of the first to mention the Philosopher's Stone, which he called the "stone which is not a stone" (Crosland, p. 22). Charlesworth, pp. 223-228, discusses the history of the work of Zosimus, reaching few firm conclusions -- its origin may be Jewish in the first centuries of the Common Era, but it has been much elaborated. The best guess is that the version known in the Middle Ages was probably from about the sixth century. The tale came to be known in Greek, Syriac (late Aramaic), Ethiopic, and probably other languages. The book was probably rewritten at least once and probably several times, and the parts almost certainly were not all written at the same time. Although the original may have been Jewish, the redactions were probably Christian.

Boylan, p. 255, gives a brief biography of Moran, which gives his birth date as 1794, and agrees with OL ochlainn that it was in Dublin and that he lost his sight in his first month of life. "More of a reciter than a singer, he had no ear for music and depended on his eccentricity to make his name." He derived the name "Zozimus" from a story he recited about Zozimus, who found St. Mary of Egypt in the desert; it was written by one Dr. Coyle. Moran died in 1846; in 1988, they put up a monument to him by his grave in Dublin.
The story of Moses being abandoned by his parents (who had to hide him to prevent him from being killed) is told in Exodus 2:1-10. The choosing of his mother to be his nurse, in the Bible, is no coincidence. His sister (presumably Miriam, but the girl is not named at this time) has followed the baby along the Nile, and when the time comes, offers to find a nurse for the baby. Naturally she chose Moses's own mother (Exodus 2:7-8). - RBW

Bibliography

- Chadwick: Henry Chadwick, The Early Church (being volume I of The Pelican History of the Church), Pelican, 1967

Last updated in version 5.3
File: 0L0c230

Fine Broom Besoms (When I Was wi' Barney)

DESCRIPTION: After singing the besom-selling chorus, the singer recalls wandering far from the home where "my mother's spinnin', Barney at the loom." She dreams of her youth when she danced with Barney. "Now the summer's over... I am tired at last."

AUTHOR: unknown
EARLIEST DATE: 1924 (Sam Henry collection)
KEYWORDS: work home separation
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H17a, p. 60, "Fine Broom Besoms" (1 text, 1 tune)
Roud #1623
CROSS-REFERENCES:
cf. "The Besom Maker" (chorus)
cf. "Buy Broom Besoms (I Maun Hae a Wife)" (chorus)
NOTES [121 words]: The besom-seller's cry, "Buy broom besoms, wha will buy them noo? (Fine heather ringers), better never grew" is obviously very old, and inspired Burns in 1796 to write "Wha will buy my troggin."

The street call isn't really a song, though, and it evidently invited completion, as I am aware of at least three texts with this burden:
* I Maun Hae a Wife, probably Scottish, in which the old besom-maker desperately seeks a companion.
* The Sam Henry text "Fine Broom Besoms," in which the singer misses Barney. This looks to me to be a composite of two pieces; I wish we could isolate the Barney text. It looks very beautiful in the nostalgic Irish sort of way.
* The Besom Maker, a song of seduction, printed as a broadside. - RBW

File: HHH017a

Fine Fat Saucy Chinaman, The

DESCRIPTION: "I'll sing a little ditty, which I trust you'll not think flat, Of a fine fat saucy Chinaman Who lives on Ballarat." He digs in ground others say has no gold, and finds enough to live. Others complain. He must pay a tax for being Chinese. He needs a wife

AUTHOR: Charles R. Thatcher (1831-1878)?
EARLIEST DATE: 1869 (Thatcher-ColonialMinstrel-Songsters)
Fine Old English Labourer, The

DESCRIPTION: "Come, lads, and listen to my song, a song of honest toil, It's of the English labourer, the tiller of the soil." Having long been abused, the worker is standing up for his rights and better pay. The Union makes him immune to threats of being fired

AUTHOR: Howard Evans (source: Palmer)

EARLIEST DATE: 1972 (Palmer); the tune is from 1905 and the text apparently from the nineteenth century

KEYWORDS: work hardtimes labor-movement

REFERENCES (1 citation):

Palmer-ThePainfulPlow, #16, "The fine old English labourer" (1 text, 1 tune)

CROSS-REFERENCES:

cf. "Old English Gentleman" (tune) and references there

NOTES [29 words]: For brief background on Charles Thatcher's career, see the notes to "Where's Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong.

- RBW

Last updated in version 5.0

File: PaPa016

Fine Ould Irish Gentleman, The

DESCRIPTION: "I'll sing you a fine ould song made by a fine old Paddy's pate." He lives in a "mighty curious," not especially fancy home. He goes on a spree, and gets so drunk that they think he is dead. But he smells the whiskey at the wake and comes to life

AUTHOR: unknown

EARLIEST DATE: 1870 (New-Comic-Songster)

KEYWORDS: derivative drink death humorous

REFERENCES (1 citation):

New-Comic-Songster, p. 60, "The Fine Ould Irish Gentleman" (1 text, 1 tune)

Roud #23518

CROSS-REFERENCES:

cf. "The Old English Gentleman" (lyrics, theme)

cf. "Finegan's Wake" [Laws Q17] (theme of a man who seems dead until the wake)

NOTES [36 words]: The song "The Old English Gentleman" is clearly intimately related to this one (Roud lumps them), but since one is clearly a rewrite of the other (the Irish song probably being the parody), I keep them separate. - RBW

Last updated in version 5.3

File: NCSFOIGe

Fine Times in Camp Number Three

DESCRIPTION: The singer calls his listener to hear two verses about lumberjacks (and then sings ten verses!). He levels some snide comments at dishonest workers, then lists all the workers on the crew (without naming names)
Fineen the Rover

DESCRIPTION: "An old castle tower o'er the billow / That thunders by Cleena's green land, / And there dwelt as gallant a rover / As ever grasped hilt by the hand. / "Then, ho! for Fineen the Rover!" / The English harried him, but he never gives in until he is killed.

AUTHOR: Words: Robert Dwyer Joyce (1830-1883) (source: Frank-NewBookOfPirateSongs)
EARLIEST DATE: 1884 (Universal Irish Songster)
KEYWORDS: sailor battle ship freedom death
FOUND IN:
REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 61, "Fineen the Rover" (1 text, 2 tunes, neither tune being the original)
Roud #V30652
File: FrPi061

Finest Waitress, The

DESCRIPTION: "The finest waitress I ever did see / Is the handsome girl that waits on me... / Polite she is to young and old, I'm sure she has a heart of gold." / He praises her work, and concludes / "May unseen angels ever be near the fair blonde girl who waits on me."

AUTHOR: Edgar Hamm?
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: nonballad food servant
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 250-251, (no title) (1 text)
NOTES [28 words]: Thomas comments on this piece, "Many a mountain lad thinks on verse." On the evidence, this particular mountain lad didn't think at all -- at least with his brain. - RBW
File: ThBa250

Fingers and Thumbs

DESCRIPTION: In an optional introduction the "characters" say they stand or sit together. "Two thumbs keep moving" "Two thumbs, four fingers keep moving" "Two thumbs, four fingers, one head"

AUTHOR: unknown
EARLIEST DATE: 1867 (Smith)
KEYWORDS: cumulative nonballad
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Williams-FolkSongsOfTheUpperThames, p. 79, "Three Jolly Bachelors" (1 text) (also Williams-Wiltshire-WSRO Wt 506)
**ADDITIONAL:** Caroline Smith ("Aunt Carrie"), Popular Pastimes for Field and Fireside (Springfield, 1867 ("Digitized by Google")), pp. 236-237, "Fingers and Thumbs" (1 text, 1 tune)

Roud #1249

**ALTERNATE TITLES:**
The Jolly Miller
Keep Moving

**NOTES** [45 words]: Smith writes that the cumulative line part in this game "must be sung on one note, as in chants [one breath?]..."
The person selected to commence this game must arrange all the players in a circle .... Each must follow the motions of the leader, and join him in singing." - BS

*Last updated in version 2.6*

**File:** WT079

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### Finikin Lass (Finnigan Lasses)

**DESCRIPTION:** The singer marries a boarding school bred lady who does nothing but read novels. One day he catches her in the cellar "paying the rent." "I'd rather marry the devil than wed with a boarding school lass." "So beware of the Finnegan lasses"

**AUTHOR:** unknown

**EARLIEST DATE:** before 1839 (broadside, Bodleian Harding B 11(1205))

**KEYWORDS:** shrewishness infidelity marriage beauty clothes humorous scatological wife

**FOUND IN:** Canada(Newf)

**REFERENCES** (1 citation):
*Peacock, pp. 269-271, "Finnigan Lasses" (1 text, 1 tune)*

Roud #2382

**RECORDINGS:**
*Freeman Bennett, "The Finnigan Lasses" (on PeacockCDROM) [one verse only]*

**BROADSIDES:**

**NOTES** [41 words]: For a definition of "finikin," specifically "precise in trifles, idly busy," see TheFreeDictionary site. The word is like current "finicky."

There is also a parody at Bodleian, Harding B 11(1206), "The Finiken Man," J. Pitts (London), 1819-1844 - BS

*Last updated in version 2.6*

**File:** Pea269

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### Finn Waterside

**DESCRIPTION:** The singer wanders out and hears his true love call him to Finn waterside. Her(?) parents are sending/exiling her(?) to America. She says she loves only him. He (or she) bids farewell to the local beauties

**AUTHOR:** unknown

**EARLIEST DATE:** 1928 (Sam Henry collection)

**KEYWORDS:** emigration

**FOUND IN:** Ireland

**REFERENCES** (1 citation):
*Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H240, p. 192, "Finn Waterside" (1 text, 1 tune)*

Roud #13548

**NOTES** [56 words]: This song, at least in the Henry version, is very confusing: with no indication of speakers, it is not clear whether the girl or the boy is being exiled (let alone for what reason), nor whether the final scene is a parting by the one being exiled or a promise by the other to come along, accompanied by a farewell to the old home. - RBW

**File:** HHH240
**Finnegan's Wake [Laws Q17]**

DESCRIPTION: Tim Finnegan, never entirely sober, falls from a ladder and cracks his head. Taken home unconscious, his wife holds a wake that soon gets out of control. Splashed with whiskey, Tim awakens and resents being thought dead.

AUTHOR: unknown

EARLIEST DATE: before 1861 (broadside, LOCSinging sb40523b)

KEYWORDS: injury drink fight party

FOUND IN: US(MW, Ro) Canada(Mar, New, Ontf) Ireland

REFERENCES (15 citations):

-Laws Q17, "Tim Finnegan's Wake" [Laws Q17]
Eddy-BalladsAndSongsFromOhio 146, "Tim Finnegan's Wake" (1 fragment, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 169, "Finnegan's Wake" (1 text)
Hubbard-BalladsAndSongsFromUtah, #167, "Tim Finnegan's Wake" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 86, "Tim Finnigan's Wake" (1 text, 1 tune)
Vikár/Panaqapka-SongsNorthWoodsSungByOJAbbott 65, "Finnigan's Wake" (1 text, 1 tune)
O'Connor-OldTimeSongsAndBalladOfIreland, p. 136, "Tim Finigan's Wake" (1 text)
OLochlann-IrishStreetBallads 91, "Finnegan's Wake" (1 text, 1 tune)
Hodgart-FaberBookOfBallads, p. 219, "Finnegan's Wake" (1 text)
Wolf-AmericanSongSheets, #2335, p. 157, "Tim Finigan's Wake" (3 references)
Gilbert-LostChords, p. 120, "Finnegan's Wake" (1 partial text)
Behan-IrelandSings, #30, "Finnegan's Wake" (1 text, 1 tune, modified)
Silber-Silber-FolksingersWordbook, p. 232, "Finnegan's Wake" (1 text)
DT 528, FINNWAKE*

ADDITIONAL: Frank Harte _Songs of Dublin_, second edition, Ossian, 1993, pp. 28-29, "Finnegan's Wake" (1 text, 1 tune)

Roud #1009

RECORDINGS:

-The Clancy Brothers and Tommy Makem, "Finnigan's Wake" (on IRClyancyMakem01)
Warde Ford, "Finnegan's Wake" [incomplete] (AFS 4212 A3, 1939; in AMMEM/Cowell)
Jack Swain, "Finnigan's Wake I" (on NFMLaech); "Finnegan's Wake (Version 1)" (on MUNFLA/Leach)
John Terrell, "Tim Finnegan's Wake" (Berliner 1869, 1898)

BROADSIDES:

-Bodleian, Firth b.25(254), "Finnigan's Wake," W.S. Fortey (London), 1858-1885; also Harding B 11(3620), Harding B 11(3619), Firth c.26(209), Harding B 11(1207), "Finnigan's Wake"
-LOCSinging, sb40523b, "Tim Finigan's wake," H. De Marsan (New York), 1859-1860

CROSS-REFERENCES:

-cf. "The Irish Wake" [Laws Q18]
-cf. "The Bullockies' Ball" (theme)
-cf. "Doherty's Wake" (subject)
-cf. "Finnegan's Wake" [Laws Q17]
-cf. "The Fine Ould Irish Gentleman" (theme of a man who seems dead until the wake)

SAME TUNE:

-The French Musician (per broadside LOCSinging sb40523b)
-Rafferty's Party (Wolf-AmericanSongSheets p. 131)

NOTES [103 words]: William H. A. Williams, _Twas Only an Irishman's Dream_, University of Illinois Press, 1996, p. 74, proposes that the popular song "The Fine Ould Irish Gentlemen," popularized and possibly written by John Brougham, is the precursor of this song. Given that the "Gentleman" appeared in 1845 (Williams, p. 72), this is barely possible, but we would have to allow the possibility that the dependence is the other way. - RBW

Broadside LOCSinging sb40523b: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

Last updated in version 5.2

File: LQ17

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**Finvola, the Gem of the Roe**

DESCRIPTION: "In the land of O'Cahan... Deep sunk in a valley a wild flower did grow, And her name was Finvola, the gem of the Roe." A young man in tartan comes and falls in love with her.
Now she is dead (?); the locals grieve

AUTHOR: unknown
EARLIEST DATE: 1938 (Sam Henry collection)
KEYWORDS: death love
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H786, pp. 139-140, "Finvola, the Gem of the Roe" (1 text, 1 tune)
Roud #2291
NOTES [31 words]: Yes, this song (or at least the Henry text) is as confusing as the description implies. It’s not clear what the young man is introduced for, nor even if Finvola dies or is stolen away. - RBW
File: HHH786

Fire Down Below

DESCRIPTION: "There is fire in the lower hold, There's fire down below, Fire in the main well, The captain didn't know." All places where fire has arisen (or might arise), from mast to keel, are listed. It perhaps started in the galley, and "The cook he didn't know"

AUTHOR: unknown
EARLIEST DATE: 1890 (JournalOfAmericanFolklore, Bolton)
KEYWORDS: fire ship
FOUND IN: Canada(Mar) West Indies(Nevis) Bermuda
REFERENCES (11 citations):
Colcord-SongsOfAmericanSailormen, p. 117, "Fire Down Below" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 123-125 "Fire Down Below" (2 texts, 2 tunes)
Hugill-ShantiesFromTheSevenSeas, pp. 519-522, "Fire Down Below" (5 texts, 5 tunes) [AbEd, pp. 378-381]
Sharp-EnglishFolkChanteys, XXIV, p. 27, "Fire! Fire!" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp. 112-113, "Fire Down Below" (1 text, 1 tune)
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 39, "Fire in the Foretop" (1 text)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 148-149, "Fire in the Foretop" (1 short text, 1 tune)
Abrahams-DeepTheWaterShallowTheShore, pp. 47-49, "Fire Down Below" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 83, "Fire Down Below" (1 text)
DT, FIREBELO
Roud #813
File: FSWB083A

Fire of Frendraught, The [Child 196]

DESCRIPTION: Brothers Lord John and Rothiemay are enticed by Lady Frendraught to stay at Castle Frendraught to end their feud. Their room is set afire by night. Lord John's servant offers to catch him out the window, but it is too late. Lord John's wife is heartbroken

AUTHOR: unknown
EARLIEST DATE: 1794 (Ritson)
LONG DESCRIPTION: The brothers Lord John and Rothiemay are enticed by Lady Frendraught to stay at Castle Frendraught to seal a compact between their feuding families. Their room is set afire by night. Lady Frendraught expresses mild regret for killing Lord John, but none for Rothiemay. Lord John's servant offers to catch him (but not poor Rothiemay) out the window, but it is too late. When Lord John's wife hears the news, her heart is broken.
KEYWORDS: fire feud betrayal brother family trick
HISTORICAL REFERENCES:
October 8/9, 1630 - The Frendraught Fire
FOUND IN: Britain(Scotland(Aber))
REFERENCES (11 citations):
Child 196, "The Fire of Frendraught" (6 texts)
Bronson 196, "The Fire of Frendraught" (4 versions)
Fire on the Mountain, Run, Run, Run

DESCRIPTION: Singing game (or fiddle tune), with text "Fire on the mountain, run, run, run." Occasional local verses: "Two little Indians sittin' on a log, Looking at a hog in Arkansas." "Oh my little Indian, don't drink whiskey"

AUTHOR: unknown

EARLIEST DATE: c.1825 (_Mother Goose's Quarto_, according to Opie/Opie-TheSingingGame)

KEYWORDS: playparty nonballad floatingverses Indians(Am.)

FOUND IN: US(MW,So) Canada(Mar) New Zealand

REFERENCES (6 citations):
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 260, "Fire on the Mountain, Run, Run, Run" (1 extremely short text)
Opie/Opie-TheSingingGame 77, "Fire on the Mountains" (4 texts, 1 tune)
Abernethy-SinginTexas, p. 64, "Fire on the Mountain" (1 text, 1 tune)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 41, "Fire on the Mountains" (1 short text)
XXXII, No. 126 (Oct 1919), #16 p. 493 "Fire On the Mountain" (1 text)
Roud #4618
NOTES [168 words]: Piper has a two-line fragment, "Cat in the creamer, run, boys, run, Fire on the mountains, fun, boys, fun," with the chorus of "Jim Along Josie" (source: Edwin F. Piper, "Some Play-Party Games of the Middle West" in The Journal of American Folklore, Vol. XXVIII, No. 109 (Jul 1915 (available online by JSTOR)), #6.B p. 268 "Hi, Come Along! "). Van Doren's first verse is "Fire on the mountain, run, boys, run!" (3x) "Hey, jim along, jim along Josie!"
Ford's text to "King Henry" is "King Henry, King Henry, Run, boys, run; You with the red coat, Follow with the drum." (source: Robert Ford, Children's Rhymes, Children's Games, Children's Songs, Children's Stories (Paisley, 1904 (2nd edition, "Digitized by Google")), p. 77, "King Henry"; see also, Robert Craig Maclagan, The Games and Diversions of Argyleshire (London, 1901 ("Digitized by Google")), pp. 216-217, "King Henry"). - BS
Roud in fact lumps this with "Jim Along Josie." I suspect, however, that this should be considered a floating verse. - RBW
Last updated in version 6.1
File: CrSe260

Fire Ship, The
DESCRIPTION: In naval euphemisms, a sailor meets a whore, takes her in tow, and empties his shot locker. She steals his money and clothes, and he discovers she has given him "fire down below."
AUTHOR: unknown
EARLIEST DATE: 1612 (London broadside, "Watten's Town End")
KEYWORDS: bawdy sailor sex warning whore disease
FOUND IN: Britain(England) US(NW,So,SW)
REFERENCES (10 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 171-172, "The Fire Ship" (1 text, 1 tune) [AbEd, pp. 138-139]
Cray-EroticMuse, pp. 68-71, "The Fire Ship" (2 texts, 1 tune)
Randolph/Legman-RollMelnYourArms l, pp. 237-239, "The Fire Ship" (1 text, 1 tune)
Shay-AmericanSeaSongsAndChanteys, pp. 205-206, "The Fire Ship" (1 text, 1 tune)
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 152-155, "Fire Ship" (1 text, 1 tune)
Palmer-OxfordBookOfSeaSongs 101, "The Fire Ship" (1 text, 1 tune)
Kinsey-SongsOfTheSea, p. 128, "The Fire Ship" (1 text, 1 tune)
Johnson-BawdyBalladsAndLustyLyrics, p. 61, "The Fire Ship" (1 text)
Silber/Silber-FolksingersWordbook, p. 26, "The Fireship" (1 text)
DT, FIRSHIP
Roud #4841
RECORDINGS:
Guy Mitchell, "The Fire Ship" (Columbia 78-39067, 1950 -- a cleaned-up version, needless to say)
The Weavers, "The Roving Kind" (Decca 27332, 1950; on WeaversCD1 -- another cleaned-up version)
CROSS-REFERENCES:
cf. "Firelock Stile" (plot)
cf. "The Sewing Machine" (plot)
cf. "The Wayward Boy" (plot)
cf. "While Hanging Around Town" (plot)
cf. "A-Rovin'" (plot)
cf. "Ball of Yarn" (plot)
cf. "Boring for Oil" (plot)
cf. "Eleventh Street Whores" (plot)
cf. "Footprints on the Dashboard" (plot)
cf. "The Gay Caballero" (plot)
cf. "Root, Hog, or Die (VI -- Cowboy Bawdy variant)" (theme)
cf. "Hot Engagement Between a French Privateer and an English Fireship, (An Excellent New Song Entitled A... )" (theme)
ALTERNATE TITLES:
She Had a Dark and a Rovin' Eye
A Dark and a Rolling Eye

NOTES [65 words]: Legman has extensive notes on this ballad in Randolph/Legman-RollMeInYourArms I. - EC
A "fireship," as the term was usually used, was a small craft set on fire and floated into a larger vessel (or fleet) to set it afire or at least force it off-course. Hence the analogy to a prostitute who spreads disease.
Most printed and recorded versions of this have been cleaned up to some extent. - RBW
Last updated in version 5.2
File: EM068

Fire, Maringo

DESCRIPTION: Shanty. "Lift him up and carry him along, Fire maringo, fire away. Put him down where he belongs, Fire maringo, fire away"

AUTHOR: unknown

EARLIEST DATE: 1846 (Erskine-TwentyYearsBeforeTheMast)

KEYWORDS: shanty worksong

FOUND IN: US

REFERENCES (5 citations):
Hugill-ShantiesFromTheSevenSeas, p. 16. "Fire, Maringo" (1 text, quoting Nordhoff's _The Merchant Vessel_) Erskine-TwentyYearsBeforeTheMast, pp. 297-298, "(Lift him up and carry him along)" (1 text) DT, FIRMRING

ADDITIONAL: Charles Nordhoff, _The Merchant Vessel: A Sailor Boy's Voyages To See the World_ (Cincinnati: Moore, Wilstach, Keys & Co., 1856 ("Digitized by Internet Archive")), p. 42, "(Lift him up and carry him along)" (1 text)
Philip Henry Gosse, _Letters From Alabama_ (London: Morgan and Chase, 1859 ("Digitized by Google")), pp. 305-306, "(I think I hear the black cook say)" (1 text)

ALTERNATE TITLES:
Fire, Marengo

NOTES [743 words]: Some dispute on the origin; Hugill-ShantiesFromTheSevenSeas says that Doerflinger-SongsOfTheSailorAndLumberman mentions this as being of Negro origin (but I couldn't find any mention of it in Shantymen and Shantyboys [nor could I - RBW]); however, Hugill himself thinks it is Irish, citing the use of the word "maringo" which he says is found is many Irish folk-songs. - SL
Both Nordhoff and Erskine heard this chantey in the 1840s from sailors acting as winter stevedores using cotton jack-screws to stow bales into waiting holds in New Orleans and Mobile. Joe Stead writes that the "him" of the song probably refers to the bale of cotton being stored in the hold. Here are some of Erskine's verses, in addition to those in the description, that make Stead's case: "Ease him down and let him lay... Screw him, and there he'll stay," "Stow him in his hold below... Stay he must and then he'll go."
It's not clear when Gosse heard his version in Mobile since he hides the year of his letters, but the time was early winter. Gosse's response lines are "Fire the ringo, fire away!" which, if Gosse heard correctly, evades Hugill's need to find an Irish source for "maringo." Gosse's text also removes the bale as the subject and makes a Black -- or a stage "minstrel" -- source reasonable. His verses are "I think I hear the black cook say... They shot so hard, I could not stay," "So I spread my wings and flew away... All the way to Canaday."

Another theme shared by the Gosse and Erskine texts is the Battle of New Orleans: "In New Orleans they say... That General Jackson's gained the day."
For both of Gosse's themes, "Fire..." in the chorus would have to do with shooting.
While we haven't found the Doerflinger-SongsOfTheSailorAndLumberman speculation on a Black origin for this chantey there is an argument that cotton-screwing chanteys originated with Black stevedores on the New Orleans and Mobile Bay docks.
One of Hugill's "Roll the Cotton Down" texts has "Was ye ever in Mobile Bay, Screwin' cotton by the day," "Oh, a black man's pay is rather low, To stow the cotton we must go" and "Oh, a white man's pay is rather high, Rock an' shake 'er is the cry" (Hugill, p. 124) is a witness to that. However, the references by Erskine, Nordhoff, and Gosse, as well as by Whidden and Barra, are all about white screw-gangs in the 1840s and 1850s. Whidden writes, "In the winter months, all
along the levees at New Orleans lay tiers of shipping of all nationalities, loading cotton for the northern ports of the United States, as well as the various ports of Europe. The songs or 'Chanties' from hundreds of these gangs of cotton-screwers could be heard all along the river front, day after day, making the levees of New Orleans a lively spot. As the business of cotton-screwing was dull during the summer months, the majority of the gangs, all being good sailors, shipped on some vessel that was bound to some port in Europe to pass the heated term and escape the 'yellow Jack,' which was prevalent at that season. When they returned in the fall they could command high wages at cotton-screwing on shipboard. Some would go to northern ports, but generally the autumn found them all back, ready for their winter's work" (Whidden, pp. 96-98). Nordhoff's crews are "mostly English and Irish sailors" (Nordhoff, p. 43), and Erskine's were "a good set of sailors, and nearly all Bostonians" (Erskine, p. 296). Barra has the "most of the sailors that sailed in the Liverpool packets during the summer months" preferring to winter on the New Orleans and Mobile cotton screw gangs (Barra p. 54). Blacks had been stevedores on American docks at least since about 1800 (Southern, p. 148); however, by the 1840s The Negro Seaman Acts in various Southern states made it illegal for free Blacks to work on the docks, and stealing made it dangerous where it was legal (Bolster, pp. 199-201, 206, 209). So, while the call-and-response form of cotton-screwing chanteys make a good argument for Black origin, Black stevedores and sailors are no longer on the job when the chanteys are recorded. Finally, cotton screw gangs have been given credit for the first use of terms "chantey" and "chantey-man" (Schreffler-Reenvisioning, p. 9; Nordhoff, p. 40). See Schreffler's work for an argument for recognizing -- again now as in the 19th century -- the Black origin of the chantey form on the docks and deep-water (Schreffler-Choices, Schreffler-Reenvisioning). - BS

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Last updated in version 4.1
File: Hugi016

Fireball MacNamara's Address to his Pistols

DESCRIPTION: MacNamara talks to his pistols on the morning of a battle. He tells how he will kill foes. He fought at Vinegar Hill. Steel, not words, will "drive foreign foes from the land" "One eloquent blow ... Would gain you more glory than ages of speech"
**Firelock Stile**

DESCRIPTION: A woman is crossing Firelock Stile, she catches her clothes on a nail. A man is dazzled by the sight; she says if he'd like to play, the price is 20 guineas. Six weeks later "she gave him some fire to keep him from cold." He curses her and warns others.

AUTHOR: unknown
EARLIEST DATE: 1953 (recorded by Harry Cox)
LONG DESCRIPTION: As a woman is crossing Firelock Stile, a nail catches hold of her clothes, and various private parts are exposed. A young man is dazzled at the sight; she tells him she's amazed at his gaze, but if he'd like to play, the price is 20 guineas. He would, he pays, they do, and six weeks later "she gave him some fire to keep him from cold." The young man curses her and warns others. Chorus: "On her rump-a-tump tooral tooral laddie-dy/Rump-a-tump tooral tooral day"

KEYWORDS: disease sex warning commerce bawdy whore
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
  - *Kennedy-FolksongsOfBritainAndIreland* 173, "Firelock Stile" (1 text, 1 tune)
  - *DT, FIRELOK*
Roud #1780
RECORDINGS:
  - Harry Cox, "Firelock Stile" (on FSB2CD)
CROSS-REFERENCES:
  - cf. "The Fire Ship" (plot) and references there
NOTES [49 words]: A stile was a wooden "stepping-over" place used for crossing fences; per *Kennedy-FolksongsOfBritainAndIreland*, it afforded prostitutes a chance to display their charms without being arrested for indecent exposure. "Firelock," of course, refers to the effect of the clap the young man catches. - PJS
File: K173

**First Arrival -- "Aurora" and "Walrus" Full**

DESCRIPTION: "The first arrival from the ice Has just come in today; The good old ship Aurora And her colors waving gay." The ship arrives full of seals on Saint Patrick's Day. Captain Kean is celebrated. The Walrus is the next to arrive

AUTHOR: unknown
EARLIEST DATE: 1904 (Old Home Week Songster)
KEYWORDS: hunting ship
FOUND IN:
REFERENCES (1 citation):
  - *Ryan/Small-HaulinRopeAndGaff*, p. 72, "First Arrival -- 'Aurora' and 'Walrus" Full" (1 text)
Roud #V44602
CROSS-REFERENCES:
  - cf. "Arrival of the 'Grand Banks' and 'Virginia Lake' With Bumper Trips" (theme, ships)
  - cf. "Arrival of 'Aurora,' 'Diana,' 'Virginia Lake' and 'Vanguard,' Loaded" (theme, ships)
  - cf. "The Sealer's Song (II)" (ships)
NOTES [1886 words]: The *Walrus* was a very old steamer, going back to the 1860s, which had
begun her service running between St. John's and the outports (O'Neill, p. 508). She belonged to the small firm of Stewart's, which closed down in 1893 (Feltham, p. 77 n. 47. It appears she was rebuilt in that year -- Evans, p. 45 -- presumably because of the transfer of ownership). She went to the ice a total of 38 times (Chafe, p. 105); the only year she missed between 1870 and her loss in 1908 was 1892 (Ryan/Drake, p. 14). Badly damaged in 1880, she had to sail home early in that season, but strange weather brought the ice so close to Newfoundland that, barely patched up, she was able to go out and secure a big crop (Greene, p. 12). She came even closer to destruction in 1897, and the crew wanted to abandon her, but Captain Alpheus Barbour refused; she took no seals, but was saved and repaired. There is a photo of her on p. 14 of Ryan/Drake.

For the family of her "Captain Winsor" see "First Arrival from the Sea Fishery S. S. Fogota, 1912." It's not immediately evident which "Captain Winsor" is meant here; William Winsor Sr. commanded the Walrus in 1898, and S. R. Winsor 1904-1906; Jacob Winsor took charge in 1907, and lost her the next year (Chafe, p. 96).

The sealer Aurora had a long and complex history. She was built in Dundee in 1874, and was a sealer (and whaler) from the start (Ryan/Drake, p. 27) -- but, until 1894, she was based in Britain (Feltham, p. 22). According to Lubbock, p. 406, "In 1876, Messrs. Alexander Stephen & Sons [of Dundee] launched another fine auxiliary, the Aurora, of 580 tons gross, 376 tons net, with 98 h.p. engines, for their own use. Her dimensions were: Length 165 feet 2 inches, breadth 30 feet 6 inches, depth 18 feet 9 inches. She had a raised quarter-deck of 32 inches." Lubbock notes that this made her much shorter than her near-contemporary the Arctic.

Rycroft, p. 53, quotes a Dundee newspaper from December 30, 1876: "On Saturday an addition was made to the Dundee seal and whale fishing fleet by the launch of a fine vessel from the shipbuilding yard of Messrs Alexander Stephen & Son. The builders are the owners, and the new whaler has been built as a sister ship to the Arctic, which was launched by the same firm on 8th March 1875.... The ship which was named the Aurora, is barque-rigged, and is 530 tons gross register. Her dimensions are:- Length 195 feet; breadth of beam, 30 feet; and depth of hold 18 feet 9 inches.... Her propeller, brackets, &c., have been made of malleable cast iron, and can be taken on deck when there is the slightest danger to be apprehended from coming in contact with the ice. The engines are to be surface condensing, on the compound principle, and can be wrought at a high rate of speed with small consumption of coal. They are 98-horse power nominal, or 500 indicated. The Aurora is to be commanded by Captain Bannerman."

Watson, pp. 7-8, gives an amazing catalog of her adventures: her "action-packed calling saw her icebound in 1882, rescue American explorers in 1884, be twice given up for lost in 1886, feature in a 'scurvy' court case, lose seven whaleboats in a storm, and search for lost Swedish explorers, all in 1893, spend a month in pack ice in 1895, collide with another Dundee whaler in 1908 and be reported sunk with the loss of 187 men after hitting an iceberg in 1910. Yet the Aurora turned up again and again. In 1911 she steamed 30,000 miles in southern oceans on Douglas Mawson's expedition and was then battered in a long imprisonment by ice during Shackleton's heroic Antarctic adventure in 1914-1916. She was last seen in 1917 somewhere between Australia and Chile...."

She would briefly gain fame in the 1880s when she was one of the ships involved in rescuing the Greely expedition to Ellesmere Island (Guttridge, p. 270), for which see the notes to "Hurrah for Baffin's Bay."

Rycroft, p. 75, summarizes the events of 1886 (while adding that Captain Fairweather recalled them as happening in 1885): "They left Dundee in February in the face of a south-east wind.... T]he helmsman got thrown over the wheel and was laid up for the rest of the passage with a broken rib. Shortly after, three men were hurt when a heavy sea was shipped, one sustaining a broken leg. Water got down below resulting in the stoke-hole plates being washed up and the loose coal choked the pumps...."

"They had to fight ever mile of the passage to St. John's against westerly winds.... They had to work hard to be ready to sail with the sealing fleet the following day [March 10]; that same night the engine broke down and the ship was helpless amongst the pack ice.... In a crippled state they managed to secure just over 3000 seals [a pitiful number] but were then beset. They then struck an iceberg and all hands were ordered on the ice. When the Captain realised that the berg was aground... and therefore stationary, the ship was safe for the moment but the pack ice had broken most of the starboard bulwark. he crew was ordered on board again." Many, however, could not get back to the ship, which was floating away fasted than they could move on the ice. Sixty men were missing when the roll was called, although all but one apparently survived. The ship's propeller was also bent; she had to give up for the year (Rycroft, p. 76).

She had rather mixed results during her years sailing from Britain. She had a few good years, but wasn't noteworthy for her successes when sailing from the British Isles (Feltham, p. 24). In 1894,
she was taken over by Bowring's, the Newfoundland shipping company, and started using local crews -- which much improved her results. Her first commander after that was Arthur Jackman (not to be confused with another famous captain, William Jackman; for Arthur Jackman, see also "Sealer's Song (I)," and for his work in the *Aurora*, see also "The Old Polina"). After she was hit by a severe illness in 1897 (four killed and more than a hundred sick; Winsor, p. 31), the famous Abram Kean (for whom see "Captain Abram Kean") commanded from 1898 to 1904 (Feltham, p. 24), and averaged about twice as many seals per year as during her Dundee period. In 1904, he brought in an amazing 34,000 seals.

Which is not to say that she always had good luck sailing from Newfoundland. In 1886, a run-in with an iceberg caused her crew to abandon her for a few hours, and some never came back (they reported her missing, and a rescue mission was being mounted when she showed up, leaking and barely seaworthy; Archibald, p. 126). In 1893, Captain Harry McKay was fined for not issuing the proper lemon juice ration, resulting in one of his sailors suffering from scurvy (Archibald, p. 127).

On November 15, 1895, when she was carrying a load of gunpowder and ammunition, she caught fire, and only prompt action by the firemen of St. John's prevented an explosion (O'Neill, p. 637). She also suffered ice damage in 1905 and 1908 (Archibald, p. 127).

From 1906 to 1911, *Aurora* was commanded by Captain D. Green, and although she didn't succeed as well as under Kean, she did average about 11,000 seals per year (Feltham, p. 28). 1908 (after this piece was written) was a bad year for the *Aurora*, which was damaged during the seal hunt, but (as we saw above) a worse one for the *Walrus*, which was sunk when her bow was stove in (Ryan, p. 191), although with light casualties (O'Neill, p. 972). Most of her crew was taken off by the *Neptune*, although many later transferred to other ships (Winsor, p. 69).

After 1911, the *Aurora* was converted to an Antarctic exploring vessel (apparently because she was considered one of the inferior ships in the fleet; Ryan, p. 195; according to Watson, p. 178, they looked at the *Terra Nova*, for which see "The Terra Nova," but she was too expensive), at first under Sir Douglas Mawson (Keir, p. 204); Mawson took her because she was available for a mere £6000 (FitzSimons, p. 295). He had her re-rigged as a barkentine (FitzSimons, p. 203), which probably improved her sailing but perhaps lessened her speed. She spent almost a year stuck in the ice starting in 1915 (Feltham, p. 29), suffering much damage but surviving the weather that doomed Shackleton's *Endurance* (Watson, pp. 177-178). This trip is reportedly described in Richard McElrea and David Harrowfield's book *Polar Castaways*, which I have not seen. After that, Shackleton bought her from Mawson for just £3200 (Rycroft, p. 89); after working with Mawson, she was sold to an American company.

On June 26, 1917, she left Newcastle, Australia, for a commercial voyage carrying coal -- and vanished (Tarver, p. 15; Archibald, p. 127, says the only trace of her was a buoy with her name on it that washed ashore in Australia; Feltham, p. 29, says it was another trip to Antarctica; Rycroft, p. 89, says she was bound for Chile and had about 22 sailors aboard). At least some thought the Germans responsible (Tarver, p. 16), but she wasn't big enough to be a noteworthy target and she was in the South Pacific anyway; there weren't any Germans there after 1914!

Douglas Mawson named a rise in Antarctica "Aurora Peak" after the ship (FitzSimons, p. 532), although it's small enough that my National Geographic Atlas doesn't show it, and while you can look it up on Google Maps, the actual map display shows a blank there.

In addition to this piece, the *Aurora* is mentioned in "Arrival of 'Aurora,' 'Diana,' 'Virginia Lake,' and 'Vanguard,' Loaded," "The Old Polina," and "The Sealer's Song (II)." The *Walrus* is also mentioned in the latter. The *Aurora* is also the subject of "The Spring of '97" although she is not named in the song.

Another book about her is David Moore Lindsay's *A Voyage to the Arctic in the Whaler 'Aurora'* (1911); I haven't seen that, but it is now available in cheap reprints. It's about her whaling work, though, not her sealing work, so it's only marginally relevant to this song.

There is a picture of the *Aurora* unloading in St. John's on p. 172 of Feltham and a different photo on p. 27 of Ryan/Drake; there is also one facing p. 1 of Kean. Winsor, p. 31, has a very poor photo which appears to show her in the ice. FitzSimons has one of her in Antarctica in his photos section. Rycroft, p. 54, has a painting of her from 1884 and a photo on p. 55.

To date this song, we must seek a year in which Abram Kean commanded *Aurora* and a Captain Winsor commanded *Walrus*. That gives only two possibilities: 1898 and 1904, with William Winsor Sr. commanding *Walrus* in 1898 and S. R. Winsor in 1904. Both years were good: *Aurora* took 25633 seals in 1898, and 34849 in 1904 (Chafe, p. 92); *Walrus* had 14702 in 1898 and 16720 in 1904. But the *Aurora*’s 1904 total matches the "four and thirty thousand seals" mentioned in the song, and the *Walrus*’s matches the "sixteen thousand prime young harps." Checking first returns, *Aurora* and *Walrus* were first in 1904 (Chafe, p. 71); they were relatively late in 1898. Thus 1904 appears to be the year. There is one minor complication: In 1904, the *Aurora* sailed from
Wesleyville, but the Walrus from St. John's (Chafe, p. 71), reversing what is implied in the song, but this is likely just a minor reversal. Every other indication fits the year 1904, which was also the year the song was published. - RBW

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First Arrival from the Sea Fishery S. S. Fogota, 1912

DESCRIPTION: "The first arrival from the front is just come in today; The little ship Fogota With her colors waving gay." The Fogota had set out early and taken a fine load of seal. Now they return to cheers. The singer wishes captain and crew well
AUTHOR: apparently Johnny Burke (1851-1930)
EARLIEST DATE: 1912 (Burke's Ballads)
KEYWORDS: ship travel hunting return
FOUND IN:
REFERENCES (1 citation):
Ryan/Small-HaulinRopeAndGaff, p. 82, "First Arrival from Sea Fishery S. S. Fogota, 1912" (1 text)
Roud #V44581
NOTES [2139 words]: Although Ryan/Small-HaulinRopeAndGaff got this from "Burke's Ballads," it is not in the collection of Burke's poems published in 1981 by William J. Kirwin. For a brief biography of Johnny Burke, see the notes to "The Kelligrew's Soiree,"
The *Fogota* was not one of the better-known sealers; this song is the only one to mention her. Probably this is because she made only four trips to the ice, in 1912, 1914, 1918, and 1919 (Chafe, p. 98). She was owned by Crosbie & Co., who had only a relatively small fleet (the list is in Chafe, p. 26); she was one of their first purchases (Ryan-Ice, p. 195). The song is right to call her a "little ship"; Ryan-Ice lists her at 238 tons, which made her one of the smallest ships in the fleet; Crosbie’s other ship, *Sagona*, was almost twice as large. (For more on the *Sagona*, see the notes to "Greedy Harbour.")

For some reason, the *Fogota* had a very low number of sealers aboard in 1912 -- just 85, compared to the usual crew of 200 or more. Ryan-Ice, p. 195, speculates that this was because she couldn't find all the men she needed at an iced-in port, but her small size is another likely factor, and the fact that she was new played might have played a role as well. Also, based on the photo on p. 43 of Winsor, in addition to being small, she looked small, and was clearly a steamer only, with no masts on which to set sails; she looks like a nice steam yacht, but maybe the men didn't trust a ship that couldn't move without her engine. She didn't take a lot of seals, but with such a small crew, the men aboard her came in second in the fleet in per-capita pay. But the small total perhaps explains why she wasn't sent out in 1913 (she instead had been contracted to run mail); Winsor, p. 43, says that it took only about 9000 seals to fill her, which is a surprisingly low total for a serious sealer.

I have never seen an explanation for the name *Fogota*, but her owners Crosbie & Co. used her "in the Fogo mail service" (Penney/Kennedy, p. 96), so I would guess she was named for the island she served.

The *Fogota*, according to Greene, p. 279, was later sold to a Greek owner as the *Ellenes*, then came back to the North Atlantic as the *Chedabucto*, but sailed from Halifax, not Newfoundland. The *Fogota*'s skipper "Captain Winsor" (i.e. Jesse Winsor; Winsor, p. 43; there is a photo of him on p. 75 of Winsor) is more familiar than his ship; many of the most famous sealing captains were parts of dynasties, such as the Kean’s (for which see "Captain Abram Kean"), the Barbours, the Knees, and the Winsors. Busch, p. 77, says there were seven sealing Winsors; if anything, that number is low.

Several of these Winsors mentioned in sealing songs are mysterious. The full list of Winsors, as found on Chafe, p. 96, is James (commanded 1867-1868), William Sr. (1881-1906), Jacob (1893), John (1896), William Jr. (1893-1949), S. R. (1904-1920; born 1872), Jesse (1906-1914), and Jacob (1907-1911). I would guess that "Sam Winsor" is S. R. Winsor, and "Gate" might be a mis-hearing of "Jake," i.e. "Jacob," but I cannot guess as to "Bob" -- except that, based on the ship he commanded, it’s probably another name for S. R. Winsor, who was apparently known as "Sam-Bob" (see "The Sealer’s Song (II)").

The patriarch of the clan was William Winsor (Sr.) (c. 1846-1907), but I find no clear mentions of him in the songs in Ryan/Small-HaulinRopeAndGaff. It appears it is his son William (Jr.), or William C. Winsor (1876-1964), who is mentioned in "Capt. Frederick Harris and the Grates Cove Seal Killers of 1915" (since William Sr., whose first command was the *Vanguard* in 1881, ended his service in 1906). Similarly, William Jr. must be the captain in "Arrival of the 'Grand Lake' and 'Virginia Lake' With Bumper Trips"; William Jr. commanded the *Virginia Lake* 1903-1904. William Winsor Jr. is also mentioned as "Bill Windsor" (note the incorrect "d") in "The Sealer's Song (II)."

There is a small picture of William C. Winsor, and a larger photo of his Wesleyville home, on p. 78 of Ryan/Drake; Winsor has a photo of him on p. 76. "The Sealer’s Song (II)" correctly identifies the family home as Wesleyville. Ryan/Drake add that he continued to work the seal fishery until 1949, and joined the Newfoundland legislature in 1908-1909 before being defeated by William Coaker, the labour organizer (for whom see "Coaker’s Dream"). Winsor was elected again 1924, became Minister of Fisheries and Marine, was voted out in 1928, then voted in again in 1932, shortly before Newfoundland lost its legislature (DictNewfLabrador, p. 364). Apparently he missed one year on the ice because the government wouldn’t let him both serve in government and be a sealing skipper.

In the final Newfoundland government before the dominion went bankrupt and was taken over by the Commission of Government, Winsor was appointed Minister of Posts and Telegraphs (Lotto, p. 23). It doesn’t sound as if this was based on any particular experience he had in managing the mail; what they wanted most was his drive and desire for discipline (Lotto, p. 240). This doesn’t mean everyone liked him. In 1913, William Winsor’s *Beothic* had collided with the *Bonaventure* and missed the sealing season (O’Neill, p. 984), making him very cautious in leaving port in 1914 (and causing him to be lampooned by James Murphy in a verse printed on p. 198 of Ryan-Ice), and later that season, after the *Newfoundland* disaster and when loss of the *Southern Cross* was starting to be suspected, he hurried the *Beothic* home to gain the honor of being the “first arrival” of 1914; “his insensitivity was remarked by all” (Ryan-Ice, p. 199).
One of the men who sailed under him, Roland Batten, declared "Billy Winsor was a rough man who swore a lot. Now, Billy Winsor was also a great captain, a darn good captain" (Ryan-Last, p. 136). There seems to be the general consensus that he was great at finding seals but not always easy to serve under; Jacob Best said, "Billy Winsor would cuss on you, 'Oh you bloods of bitches!' And he would swear all the time" (Ryan-Last, p. 139). One man, Thomas Best, even describes him as giving order to shoot strikers (Ryan-Last, p. 143). Arthur Maddox declared "I'd say he was the worst that was out there," and Arthur Maddox said, "As long as he got the seals, he didn't care what the men did" (Ryan-Last, p. 421). Recollections of him occupy pp. 419-423 of Ryan-Last, with others scattered throughout the book; other than Abram Kean, no other sealing captain had anything close to the number of mentions of Winsor.

Nine different Winsors have entries in DictNewfLabrador, including also Naboth Winsor, the author of the book cited as Winsor who became one of the top officers of Newfoundland's United Church, and Robert George Winsor (1876-1929), the son of William Winsor, who would become famous as the first sealing captain to join William Coaker's Fisherman's Protective Union (see "Coaker's Dream"), and eventually became manager of a store in the Wesleyville area (DictNewfLabrador, p. 363).

"The Sealer's Song (II)" also mentions Bob Winsor and Jessie Winsor (sic.) -- Jesse being the son of William Winsor Sr. (Chafe, p. 32), and, as we saw, the Captain Winsor of this song. Jesse Winsor (1874-1933) commanded the Panther 1906-1908 (losing the ship in the latter year), the Newfoundland in 1909, the Fogota in 1912, and the Bloodhound in 1913-1914. Given that he never took more than 9097 seals in a year, and averaged less than 6000 in his seven years as a captain, it's perhaps not surprising that that was the end of his career. He had more success, or at least more notoriety, as a fisherman, going on to be a big deal in the United Fishermen's Union in 1923-1924 (DictNewfLabrador, p. 363). He became "the leader or at least main spokesman" of the United Fishermen when it tried to hold out for better prices for dried cod (O'Flaherty, pp. 312-313) -- but that was a decade after the events in this song. And the attempt failed (O'Flaherty, p. 313). Jesse later quit because he felt the union was too political (DictNewfLabrador, p. 363).

We find two other Winsors, "Sam Windsor" and "Gate Windsor," in "Captains and Ships." "First Arrival -- 'Aurora' and 'Walrus' Full" mentions another captain Winsor, exact identity not listed in the song (but probably S. R. Winsor).

The third verse of the song should not be read as saying that Fogota killed 30,000 prime harps (which was how I first read it) when they hit the main patch; observe that the words are "thirty hundred." The Fogota took only 9097 seals in 1912, and averaged less than 7000 per year in her four years. Which might explain why she was dropped from the fleet.... Does "thirty hundred" harps mean three thousand? Or perhaps thirty hundredweight? (A standard measure of seal fat; a hundredweight, or quintal, was 112 pounds). If you combine either of those figures with the three thousand or so she's listed as taken on other days, it adds up to less than 9000, but not too far off in the former case, so that's perhaps the intent.

There is another possibility, and it comes from all those confusing Winsors. The ship that took the most seals in 1912 was not the Fogota; it was the Beothic (Ryan-Ice, p. 195), which took home 34561 seals -- and was commanded by William C. Winsor (Chafe, p. 96) -- and "Billy" Winsor was the most famous Winsor of all. In other words, if we confuse the 9,000 seals taken by Jesse Winsor in the Fogota with the 30,000 taken by Billy Winsor in the Beothic, we could get the third verse. The other ship mentioned in the song, the Ranger, is much better known than the Fogota, although more for longevity than anything else. Built in Dundee in 1871, she was rather underpowered even by the standards of the day (a joke went that her skipper should not blow her steam-powered foghorn; she had so little power that "if you blow the foghorn... you'll take two knots off her speed"; Ryan-Last, p. 56). "The SS Ranger was undoubtedly the Methuselah of the sailing fleet. She made her first voyage to the ice fields in 1872 and her last in 1942, from which she failed to return" (Feltham, p. 115). She went out every year in that time except 1915 (Feltham, pp. 115-116; Winsor, p. 59) -- seventy trips in all. That long service meant that she had the second-highest career total of seals taken (Ryan/Drake, p. 25), even though she rarely turned in a truly outstanding year.

The men didn't like her much, either, because she was old and very tired and didn't take enough seals to pay off much. Thomas Bragg, for instance, said that "the worst [sealer] was the old Ranger" (Ryan-Last, p.366). Indeed, by the end, she was literally lousy; there are several accounts, including one on p. 129 of Ryan-Last, of the men having to fight the lice which infested her.

In connection with the name Ranger it is interesting to note that, in Newfoundland, "ranger" could mean "the common seal... esp[ecially] in its third year" (StoryKirwinWiddowson, pp. 405-406). The Ranger had many problems over the years; her engine broke down and she was "nipped" in 1908; she lost a propeller in 1932 (Winsor, p. 59), and she came very close to sinking in a storm in
1939, but with the help of the Imogene and others, she survived (Feltham, pp. 123-124). On April 11, 1942, her engine was damaged and her crew left her shortly before she went aground (Feltham, pp. 124-125) off Baccalieu (Ryan-Last, pp 351-352); many of the men went to the Terra Nova (for which see "The Terra Nova"), another of the very last of the old sealers. According to Feltham, only four ships went to the ice in the year the Ranger was lost (the Ranger, the Terra Nova, the Neptune, and the Eagle, the latter three of which are discussed in "The Terra Nova," "Neptune, Ruler of the Sea," and "The Ice-Floes"), and obviously only three returned. The "Captain Knee" listed as commanding the Ranger, according to Chafe, p. 93, 103, was Kenneth Knee, who was new to command; he skippered the Ranger 1912-1914, then never held another command despite coming from a famous sealing family. Perhaps not surprising; he had a decent year in 1912, but had disastrously poor harvests the next two years (2729 and 1585 seals, respectively; a good sealer could take 15,000 or more). There is a photo of him on p. 75 of Winsor. There is a 1935 photo of the Ranger (in a form very unlike her early appearance) on p. 25 of Ryan/Drake; Andrieux has a photo on p. 118; Winsor shows her on p. 59. "Sheelah's Day," mentioned in the third verse, is March 18, the day after St. Patrick's Day; Sheelah/Sheila/Sheelagh was regarded as Patrick's wife or housekeeper or other associate, and Sheelah's brush was a major storm which occurred on or about her day (StoryKirwinWiddowson, pp. 469-470). - RBW

Bibliography

- Feltham: John Feltham, Sealing Steamers, Harry Cuff Publications, 1995
- Greene: William Howe Greene, The Wooden Walls among the Ice Floes: Telling the Romance of the Newfoundland Seal Fishery, Hutchinson & Co, London (PDF available on the Memorial University of Newfoundland web site)
- Letto: Doug Letto, Newfoundland's Last Prime Minister: Frederick Alderdice and the Death of a Nation, Boulder Publications, 2014
- O'Flaherty: Patrick O'Flaherty, Lost Country: The Rise and Fall of Newfoundland 1843-1933, Long Beach Press, 2005

Last updated in version 5.3
File: RySm082
First Carol

DESCRIPTION: "Rejoice, the promised Savior's come, And shall the blind behold; The deaf shall hear and the dumb his wondrous works be told. His wondrous works be told, His wondrous works be told."

AUTHOR: unknown

EARLIEST DATE: 1898 (Hill, Wiltshire Folk Songs and Carols)

KEYWORDS: religious nonballad

FOUND IN: Britain(England(West))

REFERENCES (1 citation):
Cologne/Morrison-WiltshireFolkSongs, p. 14 [continued on p. 23], "First Carol" (1 short text, 1 tune)

Roud #1159

NOTES [58 words]: Presumably a reference to Matthew 11:4-5 or Luke 7:22-23. Jesus is asked by John's disciples if his the one "who is to come," or not. Jesus responds, "Go and tell John what you hear and see: the blind receive their sight, the lame walk, lepers are cleansed and the deaf hear, and the dead are raised, and the poor have good news preached to them." - RBW

Last updated in version 4.2

File: CoMo014

First Day of Yule.

DESCRIPTION: "Make we mirth For Christ's birth." "The first day of Yule have we in mind How God was man, born of our kind." "The second day we sing of Stephen." "The third day (be)longeth to Saint John." And so on through the church year.

AUTHOR: unknown

EARLIEST DATE: c. 1430 (British Museum -- Sloane MS. 2593)

KEYWORDS: Christmas cumulative MiddleEnglish

FOUND IN: Britain(England)

REFERENCES (8 citations):
Greene-TheEarlyEnglishCarols, #8, pp. 7-8, "(The fyrst day of Yole haue we in mynd)" (1 text with variants)
Rickert-AncientEnglishChristmasCarols, pp. 223-224,"Make we merry for Christ's birth" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #3343
DigitalIndexOfMiddleEnglishVerse, #5271

Edward Bliss Reed, editor, _Christmas Carols Printed in the Sixteenth Century: Including Kele's Cristmas carolles newly Inprynted_, Harvard University Press, 1932, pp. xxx-xxxii, "(no title)" (1 text)

MANUSCRIPT: {MSSloane2593}, London, British Library, MS. Sloane 2593, folio 33
MANUSCRIPT: {MSEngPoetE1}, Oxford, Bodleian Library, MS. Eng. Poet. e.1 (Bodley 29734), folio 22

CROSS-REFERENCES:
cf. "The Twelve Days of Christmas" (form)

NOTES [150 words]: Although no longer found in tradition, it is found in two important manuscripts from around the fifteenth century:
- Sloane MS. 2593, an important collection which contains many folk songs
- Bodleian MS. Eng. poet. e.1, a collection containing many carols

This is not exactly like the Twelve Days of Christmas in its style; although the first few stanzas count the first, second, third day, it eventually starts leaping through the year to various church holidays. Greene, p. 187, suggests that the trick "was probably educational as well as rhetorical in intention"; it was intended to remind singers of the catalog of church holy days. This makes a lot of sense to me.

For more on manuscript Sloane 2593, see the notes to "Robyn and Gandeleyn" [Child 115].
For more about the famous anthology Bodleian MS. Eng. Poet. e.1 (Bodleian 29734), see the notes to "The Golden Carol (The Three Kings)." - RBW

Last updated in version 5.3

File: MSBR3343
First Families of Fall River
DESCRIPTION: "Old Roger Corey, old Doctor Turner, old Frank Brayton, old Hannah Leighton, old Mary Carter, old Squire Brightman, Buck Ben Durfee, and old Oliver Read! ... Long Gesh, short Gesh, corner Gesh, and Gesham's Gesh..."
AUTHOR: unknown
EARLIEST DATE: 1939 (Linscott-FolkSongsOfOldNewEngland)
KEYWORDS: nonballad moniker
FOUND IN: US(NE)
REFERENCES (1 citation):
Linscott-FolkSongsOfOldNewEngland, pp. 198-199, "First Families of Fall River" (1 text, 1 tune)
Roud #3732
NOTES [28 words]: The ultimate moniker song (i.e. list of people associated with a particular place or occupation): This doesn't even really say who they are; it just lists their names. - RBW
File: Lins198

First Night's Courtship, The
DESCRIPTION: "When I was a big boy, wi' the thoughts o' the joy," the youth meets Maggie at the fair. After some persuasion, they return to her barn. Her father comes out raging, but they have locked the barn. They flee when he seeks another entrance
AUTHOR: unknown
EARLIEST DATE: 1935 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)
KEYWORDS: courting sex father children home
FOUND IN: US(MW)
REFERENCES (1 citation):
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 167, "The First Night's Courting" (1 text, 1 tune)
ST GC168 (Partial)
Roud #3706
NOTES [28 words]: Though seemingly known only from the Michigan collection, this song originated in Scotland and still retains its Scots feeling. I'm surprised it isn't more widespread. - RBW
File: GC168

First Noel, The
DESCRIPTION: "The first Noel the angels did say Was to certain poor shepherds in fields as they lay." The shepherds and the Wise Men see signs and come to see and pay homage to the King (Jesus)
AUTHOR: unknown
EARLIEST DATE: 1823 (Gilbert, "Some Ancient Christmas Carols")
KEYWORDS: Jesus Christmas religious
FOUND IN: Britain(England(West)) US(MW)
REFERENCES (12 citations):
Karpeles-TheCrystalSpring 101, "Nowell, Nowell" (1 text, 1 tune, which never uses the words "First Noel" but which is otherwise this)
Peters-FolkSongsOutOfWisconsin, p. 72, "Oh Well, Oh Well" (1 short text, 1 tune)
Rickert-AncientEnglishChristmasCarols, pp. 55-57 (1 text, which the editor regards as old but which she took from Sandys)
Jolly-Miller-Songster-5thEd, #217, "The First Nowell" (1 text)
Fireside-Book-of-Folk-Songs, p. 256, "The First Nowell" (1 text, 1 tune)
Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 27, "The First Nowell" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 376, "The First Noel" (1 text)
Heart-Songs, p. 292, "The First Noel" (1 text, 1 tune)
DT, FRSTNOEL*
ADDITIONAL: Ian Bradley, _The Penguin Book of Carols_ (1999), #77, "The First Nowell" (1 text)
Pete Seeger, "The First Noel" (on PeteSeeger37, PeteSeeger42)

SAME TUNE:
No L (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 203)

NOTES: Allegedly based on a Cornish carol found in manuscript in 1817, and perhaps printed in eighteenth century broadsides.

Marilyn Kay Stulken, Hymnal Companion to the Lutheran Book of Worship, Fortress Press, 1981, p. 159, observes that "some feel [this song] is no older than the seventeenth century; others believe that the fanciful treatment of the Star motif suggests an earlier date."

The tune reportedly occurs in Sandys (1833). Stulken reports some hypotheses about its origin, including hypotheses that it originated as a harmonization or descant to another tune. According to William Reynolds, Companion to Baptist Hymnal, Broadman Press, 1976, p. 212, this tune was Jeremiah Clark's "An Hymn for Christmas Day."

The word "nowell" or "noel" is known in English carols at least from the fifteenth century; Richard Greene, editor, A Selection of English Carols, Clarendon Medieval and Tudor Series, Oxford/Clarendon Press, 1962, p. 64, prints a carol from Bodleian Library MS. Selden B.26 (which also contains the famous Agincourt Carol; scans currently available at https://digital.bodleian.ox.ac.uk/inquire/p/11d9f36c-2e48-47d3-b7a3-a9dec76fd28) which begins "Owt of your slepe aryse and wake" and has a "Nowel, nowel, nowel" chorus. The word itself is of course French, and ultimately from Latin.

Cornish tradition seems to have a rather peculiar version of this song, in which the "Noel" of the chorus is replaced by "O Well!!" This usage is reported in Dunstan's 1929 Cornish Song Book, and apparently was preserved by informant John Persons, who was responsible for several carols derived from Cornwall which appear in Peters-FolkSongsOutOfWisconsin. - RBW

First of May, The (Garland Day)

DESCRIPTION: "The first of May is Garland Day, so please remember the Garland, We only come but once a year, So please remember the garland."

AUTHOR: unknown

EARLIEST DATE: 1974 (Porter)

KEYWORDS: nonballad

FOUND IN: Britain(England(Lond))

REFERENCES (1 citation):
ADDITIONAL: Enid Porter, _The Folklore of East Anglia_, Batsford, 1974, p. 62, "(no title)" (1 text)

NOTES: Roud lumps this with the May Day Carol. The only thing they have in common is being sung on the first of May. Not enough reason for me. - RBW

First of the Emigrants, The

DESCRIPTION: The singer is leaving England for Australia. He describes how the voyage began, and the difficult passage itself. Now settled in Australia, and prosperous, he prepares to go back to England in far better style than he left

AUTHOR: unknown

EARLIEST DATE: 1951 (Doerflinger-SongsOfTheSailorAndLumberman)

KEYWORDS: emigration travel ship money return

FOUND IN: US(MA)

REFERENCES (4 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 149-151, "The First of the Emigrants" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 523-525, "Bound to Australia" (1 text, 1 tune) [AbEd, pp. 383-384]
Palmer-OxfordBookOfSeaSongs 110, "The First of the Emigrants" (1 text, 1 tune)

DT, FRSTEMIG*
First Old Gent (Square Dance Calls; Lady Round the Lady; Round Up Eight)

DESCRIPTION: Square dance text. "Circle eight till you all get straight, Ladies in the lead and gents follow up.... Swing the complete circé, Meet your partner and promenade, Take her out to an easy chair, Where you take her I don't care."

AUTHOR: unknown

EARLIEST DATE: 1952 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)

KEYWORDS: dancing nonballad

FOUND IN: US(MW)

REFERENCES (1 citation):
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 80, "First Old Gent" (1 text)

File: McIn080

First Thing They Asked For, The

DESCRIPTION: "The first thing they asked for, they asked for some beer, Gallons and gallons of beautiful beer, And if we have one beer, may we also have ten? ... said the airmen, 'Amen.' They ask for girls, pay, planes, and curse officers

AUTHOR: unknown

EARLIEST DATE: 1959 (Tawney-GreyFunnelLines-RoyalNavy)

KEYWORDS: soldier drink war money hardtimes

FOUND IN: Canada Britain(England)

REFERENCES (3 citations):
Hopkins-SongsFromTheFrontAndRead, pp. 94-95, "The First Thing They Asked For" (1 text, 1 tune)
Tawney-GreyFunnelLines-RoyalNavy, pp. 125-126, "A Matelot and a Pongo" (1 text, with tune on p. 152)
cf. Kennedy-FolksongsOfBritainAndIreland 239, "The Soldier and the Sailor" (1 text, 1 tune)
Roud #350

CROSS-REFERENCES:
cf. "The Soldier and the Sailor" (lyrics, some versions)
cf. "Girls of the King's Navy" (lyrics, form)

NOTES [89 words]: Roud lumps this with "The Soldier and the Sailor," and it is true that some versions of that, such as Kennedy-FolksongsOfBritainAndIreland 's, are so close that they could go with either song (and, in fact, I've filed it in both places). But the Hopkins-SongsFromTheFrontAndRead version of this is so distinct from the standard "The Soldier and the Sailor" that I think they should be kept separate. This consists solely of requests for a good time plus (in Hopkins's version) a curse on officers "stealing the beer from the old AC2." - RBW

Last updated in version 5.1

File: Hopk094

First Time I Met Her, The (Down in the Valley, Down in the Dark Alley)

DESCRIPTION: "The first time I met her, she was all dressed in white, All in white (x2), She gave me such a fright, Down in the (valley/dark alley) where nobody goes." Each time we see her, she is in a different color, telling stages of her baby's birth and death

AUTHOR: unknown

EARLIEST DATE: 1966 (Palmer)

KEYWORDS: colors clothes baby death

FOUND IN: Britain(England(West))

REFERENCES (1 citation):
ADDITIONAL: Roy Palmer, _The Folklore of Warwickshire_, Rowman and Littlefield, 1976, pp. 151-153, "The First Time I Met her" (1 text, 1 tune)
Roud #10123
First Time that I Saw My Love, The

DESCRIPTION: The first time the singer saw his love was in a storm. The next time she smiled and passed him by. They marry but despite her efforts they have no sex. She prepares to leave. They have sex. She says, "I've seen a misty morning Turn out a bonnie day"

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan7)

KEYWORDS: marriage sex husband wife

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
  Greig/Duncan7 1369, "The First Time that I Saw My Love" (2 texts, 1 tune)

Roud #7241

NOTES [48 words]: The last line is very close to the usual last line of "The Dark-Eyed Sailor" (specifically, "For a cloudy morning brings forth a shining day"). Is this the musical inspiration for Ewan MacColl's "The First Time Ever I Saw Your Face"? The tune of Greig/Duncan7 1369a is not like MacColl's. - BS

Last updated in version 2.5

File: GrD71369

Fischerlied

DESCRIPTION: German (Pomeranian). Forebitter shanty. "Ein armer Fischer bin ich zwar." The singer is a poor fisherman living a dangerous life, but he is encouraged to work because of his love for his sweetheart. When May comes and the fishing is over, he will see her

AUTHOR: unknown

EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)

KEYWORDS: foreign language shanty fishing work love

FOUND IN:

REFERENCES (1 citation):
  Hugill-SongsOfTheSea, p. 119, "Fischerlied" (2 texts, German & English, 1 tune)

File: HSoSe119

Fish and Brewis

DESCRIPTION: In summer we fish and jig squid. In spring we log and "make just enough to have fish and brewis. If the cutting is bad then we'll go in the hole, there's no other redemption but live on the dole"

AUTHOR: unknown

EARLIEST DATE: 1960 (Peacock)

KEYWORDS: fishing lumbering hardtimes nonballad food

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
  Peacock, pp. 123-124, "Fish and Brewis" (1 text, 1 tune)

Roud #9962

RECORDINGS:
  Gordon Rice, "Fish and Brewis" (on PeacockCDROM)

NOTES [136 words]: Peacock: "Brewis (pronounced 'brews' in Newfoundland) is hard-tack soaked
overnight in water, boiled up with cod-fish the following morning, and garnished with 'scruncheons' (bits of fried pork fat). Fish and brewis is supposed to be the traditional Sunday breakfast in some parts of Newfoundland. I [Peacock] personally find it virtually indigestible at any time of the day. It is one of those national dishes like the Scotch haggis which mercifully has passed from popular usage so that its peculiar attributes may be more fully appreciated at infrequent ceremonial meals."

- BS

Of course, un-soaked hardtack was also nearly inedible (especially to those with poor teeth); its only virtue was that it didn't decay. Something had to be done to make it swallowable, even if the result tasted like, well, wet flour. - RBW

Last updated in version 2.6
File: Pea122

Fish and Chip Ship, The

DESCRIPTION: A fresh-water crew sets out "on a four-wheeled craft ... with a cargo of fried fish" The ship hits a Christmas tree. The wind blows off the skipper's wooden leg. The crew gets drunk on engine oil. The ship sinks but the crew escapes and saves the cargo.

AUTHOR: unknown
EARLIEST DATE: 1977 (recording, Bob Roberts)
KEYWORDS: commerce ship wreck humorous talltale sailor
FOUND IN: Britain(England(South))
Roud #1854
RECORDINGS:
  Bob Roberts, "The Fish and Chip Ship" (on Voice02)
CROSS-REFERENCES:
cf. "The E-ri-e" (theme) and references there
File: RcTFaCSh

Fish and Chips (Down by the Liffey Side)

DESCRIPTION: John and Mary stop at Rabiotti's for fish and chips. They walk down George's Street. Mary plays Rule Britannia on her melodeon, then "The Soldier's Song." Sunday they plan to marry "with the whole afternoon for our honeymoon Down by the Liffey's side"

AUTHOR: Peadar Kearney (1883-1942)
EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)
KEYWORDS: courting wedding river food music Ireland humorous river
FOUND IN: Ireland
REFERENCES (3 citations):
  OLochlainn-MoreIrishStreetBallads, pp. 249-250, "Fish and Chips" (1 text, tune referenced)
  DT, LIFFSIDE*
  ADDITIONAL: Frank Harte _Songs of Dublin_, second edition, Ossian, 1993, p. 13, "Down by the Liffey Side" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Tan-Yard Side" (tune) [OLochlainn-IrishStreetBallads 41]
NOTES [135 words]: The Liffey River runs about 80 miles from County Wicklow through Dublin to Dublin Bay. - BS

Peadar Kearny wrote, among other things, the Irish national anthem "The Soldier's Song" and "Whack Fol the Diddle (God Bless England)." For more on him, see the notes to "Whack Fol the Diddle (God Bless England)."

There is an interesting note in Harte, saying that most people "have a verse or two" of this, but not the whole song. And, indeed, Ben's description of the song (which I augmented) misses much of the text as given by Harte, including Mary's shift from playing "Rule Britannia" to playing "The Soldier's Song." Kearney's original text (with its not-so-subtle reference to his own most famous piece) is thus rather political, but it appears that the song as it has gone into tradition is much less so. - RBW

Last updated in version 5.3
File: OLCm249
Fisher Lad of Whitby, The
DESCRIPTION: "My love he was a fisher lad and when he came on shore," he always comes to
see her. He proposed to her while in his boat. The pressgang took him that day. Her family tries to
console her, but she fears he'll never return and wishes she were dead with him
AUTHOR: unknown
EARLIEST DATE: 1892 (Forshaw)
KEYWORDS: love courting ship separation pressgang death
FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 68, "The Fisher Lad of Whitby" (1 text, which never mentions
Whitby)
Roud #V35024
File: PaSe068

Fisher Who Died in His Bed, The
DESCRIPTION: "Old Jim Jones the fisher, the trapper, the trawler, ... the fish-killin' banker ... died
in his bed." Song tells about his trawling, trapping, catching cod, salting, tobacco chewing, sailing,
"his fishing days ended...."
AUTHOR: unknown
EARLIEST DATE: 1961 (Peacock)
KEYWORDS: death fishing sea ship memorial nonballad
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 127-128, "The Fisher Who Died in His Bed" (1 text, 1 tune)
Roud #4551
RECORDINGS:
Patrick Rossiter, "The Fisher Who Died in His Bed" (on PeacockCDROM)
File: Pea127

Fisherman at Glen Cove, The
DESCRIPTION: A fishing boat leaves Renews for Cape Allerd Banks and is caught in an October
"violent gale." They head for safety at Glen Cove. Foreshipman Tom Dorsey would guide them
through breakers but they are wrecked. "Glen Cove saved our lives"
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: rescue fishing sea ship shore work ordeal wreck
FOUND IN: Canada(Newf)
Roud #18208
RECORDINGS:
Pat Murphy, "The Fisherman at Glen Cove" (on MUNFLA/Leach)
NOTES [24 words]: Renews was a fishing village on the southeast coast of the Avalon Peninsula,
Newfoundland. I do not know where Cape Allerd is, nor Glen Cove. - BS
Last updated in version 4.2
File: RcFaGlCo

Fisherman Hanged the Monkey, The
DESCRIPTION: "There was a ship came on the coast, And a' the crew o' her was lost, Except the
monkey climbed the mast, She ran ashore sae funky O ... The fishermen hanged the monkey O."
AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan1)
KEYWORDS: death wreck animal
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan1 26, "The Fisherman Hanged the Monkey" (2 fragments, 2 tunes)
Roud #5806
Fisherman of Wexford, The
DESCRIPTION: The rule that none fish Wexford Bay St Martin's Eve was broken once: "upon that holy day Came a wondrous shoal of herring." Against women's cries the men went out to "sweep the Bay"; only two boats are saved when "a human shape" waves them back to shore.
AUTHOR: John Boyle O'Reilly
EARLIEST DATE: 1948 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: drowning sea ship storm wreck fishing supernatural recitation
HISTORICAL REFERENCES:
Nov 10, 1762: 70 are lost in Wexford Bay fishing disasters (source: Ranson-SongsOfTheWexfordCoast; Bourke in _Shipwrecks of the Irish Coast_ v1, p. 52)
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, pp. 21-23, "The Fisherman of Wexford" (1 text)
Roud #20527
NOTES [62 words]: Ranson-SongsOfTheWexfordCoast: The ballad states that "Upon St Martin's Eve no net shall be let down ... within the scope of Wexford Bay." No one knows when or how the rule was established. "Down to recent years no fisherman would dare put to sea on St Martin's Eve. This ballad is very popular on the Wexford coast. I have never heard it sung, but it is often recited." - BS
Last updated in version 5.0
File: Ran021

Fisherman Peter
DESCRIPTION: "Fisherman Peter on the sea, Peter cache your net boy and follow me." "Some come crippled some come lame some come calling on in Jesus name, Peter cache your net boy and follow me."
AUTHOR: unknown
EARLIEST DATE: 2014 (USSealIsland03)
KEYWORDS: floating verses nonballad religious
FOUND IN: US(SE)
RECORDINGS:
James Garfield Smalls, "Fishaman Peter" (on USSealIsland03)
CROSS-REFERENCES:
cf. "We Are Almost Down to the Shore" ("Peter on the sea" theme) and notes there
 cf. "Who Did Swallow Jonah?" ("Peter on the sea" theme)
NOTES [49 words]: In Mark 1:16-17 Jesus sees Peter and his brother Andrew fishing on the Sea of Galilee and calls them to come "fish for people"; similarly in Matthew 4:17-20. The account in Luke 5:1-10 is rather different, and involves James and John the sons of Zebedee as well, but the effect is the same. - RBW
Last updated in version 4.1
File: RcFisPet

Fisherman Yankee Brown, The
DESCRIPTION: "My boys, if you will listen, I'll sing you a little song... He is a well-known fisherman... He's a very noted lawyer, and his name is Yankee Brown." From New York, he came to Beaver Island in [18]79. His exploits catchin huge fish and being a preacher
AUTHOR: possibly Frank McCauley
EARLIEST DATE: 1938 (collected from Pat and Dan Bonner by Walton)
KEYWORDS: tall tale fishing
FOUND IN: US(MW)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 187-189, "The Fisherman Yankee Brown" (1 text, 1 tune)
Roud #19859
Fisherman's Alphabet, The

DESCRIPTION: "'A' for abundance, this we all need ..." boats, caplin, dawn... zephyr. Chorus: "So merry... are we No mortals on earth are like fishers at sea; Blow high or blow low we're jogging along. Give us a fair cull and there's nothing goes wrong."

AUTHOR: Words: Chris Cobb
EARLIEST DATE: 1952 (Peacock)
KEYWORDS: nonballad wordplay fishing
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 125-126, "The Fisherman's Alphabet" (1 text, 1 tune)
Roud #21108
CROSS-REFERENCES:
cf. "The Lumberman's Alphabet" (Theme and structure)
NOTES [5 words]: To "cull" is to grade fish. - BS
Last updated in version 5.2
File: Pea125

Fisherman's Boy, The [Laws Q29]

DESCRIPTION: A poor boy, cast adrift, wanders alone, crying that his mother died and his father was lost at sea. At last a kind woman takes him in and has her father find him work. The boy serves well until he grows up

AUTHOR: unknown
EARLIEST DATE: before 1856 (broadside, Bodleian Harding B 11(1211))
KEYWORDS: orphan family servant
FOUND IN: US(MW,So) Canada(Newf) Britain(England(South),Scotland(Aber)) Ireland
REFERENCES (7 citations):
Laws Q29, "The Fisherman's Boy"
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #52, p. 2, "The Fisherman Boy" (1 text)
Greig/Duncan5 961, "The Fisherman Boy" (7 texts, 10 tunes)
Williams-Wiltshire-WSRO Mi 672, "Poor Fisherboy" (1 text)
Eddy-BalladsAndSongsFromOhio 67, "The Fisherman's Boy" (1 text)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 99, "The Poor Fisherman's Boy" (1 text)
DT 537, FISHBOY
Roud #912
RECORDINGS:
Micho Russell, "Poor Little Fisherboy" (on Voice02)
BROADSIDES:
Bodleian, Harding B 11(1211), "Fisherman's Boy," W. Jackson and Son (Birmingham), 1842-1855
CROSS-REFERENCES:
cf. "The Soldier's Poor Little Boy" [Laws Q28] (plot)
cf. "The Fisherman's Girl" (plot)
cf. "The Poor Smuggler's Boy" (plot)
File: LQ29
Fisherman's Daughter (I), The

DESCRIPTION: "I've been caught in a net by a dear little pet... She's a fisherman's daughter, lives over the water, She's going to be married next Sunday to me." He describes her beauty, her cheeriness, her singing. He looks forward to the wedding

AUTHOR: unknown
EARLIEST DATE: 1940 (Randolph)
KEYWORDS: love courting marriage fishing
FOUND IN: US(So)
REFERENCES (1 citation):
  Randolph 786, "The Fisherman's Daughter" (1 text)
Roud #7417
NOTES [9 words]: I somehow doubt this song originated in the Ozarks. - RBW
File: R786

Fisherman's Girl, The

DESCRIPTION: A poor girl is crying out in the street. She has lost parents and friends, and is left alone. As she passes a fine house, the owner calls her in. It proves to be her brother, and she is allowed to live happily there

AUTHOR: unknown
EARLIEST DATE: before 1845 (broadside, Bodleian Johnson Ballads fol. 119); 1847 (Journal of the Cortes)
KEYWORDS: brother mercy orphan poverty
FOUND IN: US(MW,Ro,So) Britain(Scotland(Aber))
REFERENCES (9 citations):
  Eddy-BalladsAndSongsFromOhio 66, "The Fisherman's Girl" (1 text)
  Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 144, "The Fisherman's Girl" (1 text, 1 tune)
  Hubbard-BalladsAndSongsFromUtah, #100, "The Fisherman's Girl" (1 text)
  Browne-AlabamaFolkLyric 108, "The Fisherman's Girl" (1 text, 1 tune, with the first verse being from "All Around My Hat (I)" and the rest being "The Fisherman's Girl")
  Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #54, p. 2, ("Down in the lowlands a poor girl did wander") (1 text)
  Greig/Duncan5 1077, "The Fisherman's Girl" (1 text)
  Huntington-TheGam-MoreSongsWhalemenSang, pp. 241-242, "A Fisherman's Girl" (1 text, 1 tune)
  Wolf-AmericanSongSheets, #1900, p. 128, "The Poor Little Fisherman's Girl" (1 reference)
  cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 479, "The Fisherman's Girl" (source notes only)
ST E066 (Full)
Roud #2809
BROADSIDES:
  Bodleian, Johnson Ballads fol. 119, "The Poor Little Fisherman's Girl" ("It was down in the country a poor girl was weeping"), J. Pitts (London), 1819-1844; also Harding B 16(208c), Firth c.12(328), Firth c.12(328). "The Poor Little Fisherman's Girl"; Firth c.12(447), "The Fisherman's Girl"
  NLScotland, APS.4.86.5, "The Fisherman's Girl" ("Down in the Country A poor girl did wander"), unknown, c.1830
CROSS-REFERENCES:
  cf. "The Soldier's Poor Little Boy" [Laws Q28] (plot)
  cf. "The Fisherman's Boy" [Laws Q29] (plot and some lines)
  cf. "The Poor Smuggler's Boy" (plot)
  cf. "The Orphan" (theme)
File: E066

Fisherman's Son to the Ice Has Gone, The

DESCRIPTION: "The fisherman's son to the ice has gone, On the quarter deck you'll find him; His belt and sheathe he has girded on...." The singer tells of finding and taking the seals, then returning to "Fair Terra Nova's daughters"
Fishermen's Song (We'll Go to Sea No More)

DESCRIPTION: "O blithely shines the bonnie sun Upon the Isle of May, And blithely rolls the morning tide Into St. Andrew's Bay." "When haddocks leave the Firth of Forth, And mussels leave the shore, When oysters climb up Berwick Law, We'll go to sea no more."

AUTHOR: unknown
EARLIEST DATE: 1964 (Montgomerie)
KEYWORDS: fishing food
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Montgomerie/Montgomerie-ScottishNurseryRhymes 184, "(O blithely shines the bonnie sun)" (1 short text)

NOTES [124 words]: This occurs in several anthologies of fishing poems, and I'm pretty sure I met is somewhere in the dim and misty past. I can't find any folk collections, other than the perhaps dubious one in Montgomery, but on the other hand, no one seems to know who wrote this. So I am, very hesitantly, indexing it.
It is ironic to note that this is largely coming true: Pollution and overfishing have nearly destroyed the fish stocks around the British Isles, and the small fishing vessels are nearly as extinct as the fish.
The Isle of May is a speck of land just about halfway between the north and south shores of the Firth of Forth, right at the spot where the Firth opens into the North Sea. It is thus the gateway from the Firth into the open ocean. - RBW

File: MSNR184

Fishing Blues

DESCRIPTION: Singer describes pleasures of fishing, boasting, "I'm going fishing, you're going fishing. You can bet your life, your (lovely/ugly/loving) wife I'll catch more fish than you...."

AUTHOR: Probably Henry Thomas, but based on a 1911 song by Chris Smith.
EARLIEST DATE: 1928 (recording, Henry "Ragtime Texas" Thomas)
KEYWORDS: fishing
FOUND IN: US(So)
REFERENCES (1 citation):
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 106, "Fishing Blues" (1 text, 1 tune)

RECORDINGS: Henry Thomas, "Fishing Blues" (Vocalion 1249, 1928; on AAFM3)

NOTES [174 words]: The song is not in blues form; Henry Thomas was more of an African-American "songster" than a blues singer, tracing his musical style back to pre-blues traditions, including playing a rack of quills.
Elijah Wald traces this to "Fishing," which he describes as a "feminist ragtime cheating song from 1911" composed by Chris Smith and popular on the African-American vaudeville circuit. The theme of "Fishing" is that the singer is playing around, but his wife is too, with more success. When Henry "Ragtime Texas" Thomas recorded the song in 1928, he (or someone else) stripped away the layers of metaphor, taking the literal words about fishing as the essence of the song. Wald makes a convincing case for "Fishing" as the progenitor of "Fishing Blues", but Thomas's bowdlerized
version is so different in theme that I think it's become a separate song, so our EARLIEST DATE of
1928 stands - it's Thomas's version that became hugely popular among revival singers, due to its
presence on the Harry Smith "Anthology of American Folk Music". -PJS

Last updated in version 4.2
File: ADR106

Fishing on the Labrador

DESCRIPTION: The A&J Humby lands two fishermen at Goose Cove and heads for Labrador to
hunt seals and trap cod. The crew are all named. They had a good summer. "We're a crowd of bold
sharemen."

AUTHOR: Moses Harris
EARLIEST DATE: 1976 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: fishing hunting sea ship moniker
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 37, "Fishing on the Labrador" (1 text, 1 tune)
Roud #30712
NOTES [28 words]: The one line refrain is shared with "A Crowd of Bold Sharemen," an entirely
different ballad about a summer of conflict. A shareman shares in expenses and profits. - BS
File: LeBe037

Fishy, Fishy in the Brook

DESCRIPTION: "Fishy, fishy in the brook, Daddy catch him on a hook, Mommy fry him in a pan,
Johnny eat him like a man."

AUTHOR: unknown
EARLIEST DATE: 1962 (Baring-Gould-AnnotatedMotherGoose)
KEYWORDS: fishing food
FOUND IN:
REFERENCES (1 citation):
Baring-Gould-AnnotatedMotherGoose #876, p. 326, "(Fishy, fishy in the brook)"
Roud #16338
File: MGMG876

Fit's Come Owre Me Noo, The

DESCRIPTION: Daughter and mother discuss the pros and cons of marriage and spinsterhood.
Daughter has been courted by many and finally Willie comes and marries her.

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan7)
LONG DESCRIPTION: Daughter: "The miller and the mautman And Jack that holds the ploo'" are
after me. Mother: You don't know the trouble of marriage and children. Daughter: I am tired of
working for you. Mother: You have not worked hard yet; when you marry you will have to do
whatever your husband says. Daughter: He can't ask more than I can do; "I mean to have a man";
don't you remember our old aunt who lived in a garret with just a cat and parrot. Willie takes her to
church and they marry.

KEYWORDS: courting marriage wedding dialog mother
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #176, p. 2, "The Fits"; #179, p. 2, "The Fits" (1
text plus 1 fragment)
Greig/Duncan7 1336, "The Fit's Come Owre Me Noo" (4 texts, 2 tunes)
Roud #441
NOTES [29 words]: It's tempting to lump Greig/Duncan7 with "I Must And Will Get Married (The
Fit)" based on its theme and structure. However, it shares no non-chorus lines with that song. - BS
Last updated in version 2.5
File: GrD71336
**Fitch-Austin Feud, The**

DESCRIPTION: "Oh, come and listen to my story Concerning that fierce, bloody fight Between the Fitch and Austin families." The Austins set out, armed, to repair a telephone pole; the Fitches, unarmed, resist. Several are killed. The singer warns against feuding.

AUTHOR: unknown
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: feud death technology
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 23-24, (no title) (1 text)
NOTES [35 words]: It seems most unlikely that this piece had any circulation in tradition; it's not good poetry, and quite confusing (at least if you don't know the participants). But with no source indicated, here it files. - RBW
File: ThBa023

**Five and a Zack**

DESCRIPTION: "I've been a few miles, I've crossed a few stiles, I've been round the world, there and back." He recalls is the place where the sanctimonious timekeeper "stung me for five and a zack." He expects to go to hell, with his complaint written on his tombstone

AUTHOR: unknown
EARLIEST DATE: 1964
KEYWORDS: money boss death Hell burial
FOUND IN: Australia
REFERENCES (1 citation):
Manifold-PenguinAustralianSongbook, p. 96, "Five and a Zack" (1 text, 1 tune)
NOTES [4 words]: A "zack" is a sixpence. - RBW
File: PASB096

**Five Bob to Four**

DESCRIPTION: The singer complains of MacRose, "a little podgy," who lowered the daily rate for threshers from five bob to four. The singer curses him: "I hope his cows the measles take, his hens refuse to lay...."

AUTHOR: unknown
EARLIEST DATE: 1955
KEYWORDS: money work curse
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, pp. 59-60, "Five Bob to Four" (1 text, 1 tune)
NOTES [30 words]: Measles is not a cattle disease, but rinderpest, which is closely related to measles, is, and is likely what is meant here; see the notes to "Old Cow Died of Whooping Cough." - RBW
Last updated in version 5.2
File: MA059

**Five Boss Highway**

DESCRIPTION: Hard times in the fall making local roads. The job is run by five incompetent bosses who considered themselves gentlemen, above involvement in the job, even when workers are injured. "No bloomin' wonder our government's broke"

AUTHOR: Micky Jim MacNeil (according to Bennett/Downey-JeromeJustOneMoreSong)
EARLIEST DATE: 1959 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)
KEYWORDS: work injury political
FOUND IN: Canada(Newf)
REFERENCES (2 citations):
Bennett/Downey-JeromeJustOneMoreSong 11, pp. 94-99, "Five Boss Highway" (1 text)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 133-135, "Fîve-Boss Highway" (1 text, 1
**Five Constipated Men (in the Bible)**

**DESCRIPTION:** "There were five, five, constipated men, In the Bible, in the Bible, There were five... in the five books of Moses": "Cain... who wasn't Abel"; Balaam, who couldn't "move his ass," Moses, who took two tablets, Samson, who brought the house down, etc.

**AUTHOR:** unknown

**EARLIEST DATE:** 1977 (Sing Out! Volume 26)

**KEYWORDS:** humorous scatological Bible

**FOUND IN:** US

**REFERENCES (1 citation):**

*DT, FIVECMEN*

**CROSS-REFERENCES:**

cf. "Power in the Blood" (tune)

**NOTES:** Although this does not seem to have been printed anywhere, and I know no field collections, it seems to be fairly well known in, shall we say, certain circles. Rather surprising, given that it's relatively clean.

What it is not is accurate. Of the five (or six) men mentioned, only three are in fact characters in the Five Books of Moses (Genesis, Exodus, Leviticus, Numbers, Deuteronomy):

* Cain and Abel are described in the first part of Genesis 4.
* Balaam is the primary subject of Numbers 22-24; his journey with his donkey (the word used in most modern translations), in which the donkey stopped moving to avoid an angel invisible to Balaam, causing that prophet much (temporary) anger, is in 22:21-35
* Moses is of course mentioned throughout the Bible; the cutting of the two tablets of stone is first mentioned in Exodus 24:12 (although the King James Bible uses the word "tables" there, not "tablets"; the KJV never calls the carved stones of the commandments "tablets")
* Samson's story is in Judges, not the Five Books of Moses; he is the subject of Judges 13-16, with his destruction of the Philistine banqueting hall being told at the end of chapter 16
* Solomon again is not mentioned in the Books of Moses; his story occupies much of 1 Kings (almost all of chapters 3-11, and a big chunk of chapters 1 and 2 as well). It is retold in the early chapters of 2 Chronicles. The reference to him "sitting" for forty years is unclear -- he reigned for forty years (1 Kings 11:42), but that's not sitting. Although it should be admitted that he didn't do much except raise taxes and chase women.

* Some versions apparently add a sixth constipated man, Titus. This isn't even Old Testament, let alone from the Books of Moses. Titus is mentioned by Paul about nine times in 2 Corinthians (in chapters 2, 7, 8, and 12), and twice in Galatians 2; also in 2 Timothy 4:10, and he is the supposed recipient of the letter to Titus (although mentioned only in 1:4). Acts 18:7 also refers to a "Titius Justus," but the manuscripts disagree here (the two best read "Titius," several others read "Titus"; most late manuscripts omit the name; the King James Bible follows those which omit it). Thanks to Jack Horntip for pointing out the mention of this in Sing Out! from 1977. It does not supply a text (the snippet on Google Books appears to be of a Song Finder column), but there is no question but that it refers to this song. - RBW

Last updated in version 4.2

File: DT5cmen

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**Five Cripples**

**DESCRIPTION:** Five London men with various disabilities, so well fitted that it appears their limbs are perfect, stop at a rural inn. They run up a huge tab. They remove their prostheses, are taken to be devils and persuaded to leave without paying the tab.
LONG DESCRIPTION: Five London men with various disabilities -- glass eye, false teeth, club feet, wooden leg -- so well fitted that it appears their limbs are perfect, stop at a rural inn. They run up a huge tab and retire to a bedroom where they have the waiter help them remove their prostheses. He had never seen such before -- "they're pulling off legs and arms like fun" -- and takes them to be devils. A parson is called to pray them away, without effect. Finally a soldier, not affected by the display, offers to get rid of the devils if the innkeeper will give him a sovereign and forgive the guests their tab. "They laugh'd to think they'd nought to pay So they scre'd on their limbs & limped away"

AUTHOR: unknown
EARLIEST DATE: 1863 (broadside, Bodleian Harding B 11(3544))
KEYWORDS: trick ritual clergy injury
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Reeves/Sharp-TheIdiomOfThePeople 101, "The Three Cripples" (1 text)
Roud #2422
BROADSIDES:
Bodleian, Harding B 11(3544), "The Five Cripples" ("Five cripples in London for a spree"), H. Such (London), 1849-1862; also Johnson Ballads 2501, "The Five Cripples"

File: ReSh101

Five Fingers In the Boll

DESCRIPTION: A recurring line is "Won't get my hundred [pounds] all day." "Way down in the bottom the cotton boll's rotten," "before I get beaten or cheated I'll leave five fingers in the boll," "black man beat me -- white man cheat me"

AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaIslands)
KEYWORDS: farming work nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeaIslands 60, pp. 247-248, "Five Fingers In the Boll" (1 text, 1 tune)
NOTES [47 words]: The current description is based on the Parrish-SlaveSongsOfTheGeorgiaSeaIslands text. Parrish writes that "'fingers' are the compartments [at the bottom of a cotton boll] holding the white fiber. The song has reference to the [cotton] variety that contains five in a boll...." - BS"

Last updated in version 4.1

File: Parr060

Five in the Bed

DESCRIPTION: "Two at the foot, Two at the head, And one in the middle Makes five in the bed."

AUTHOR: unknown
EARLIEST DATE: 1931 (Fuson-BalladsOfTheKentuckyHighlands)
KEYWORDS: nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Fuson-BalladsOfTheKentuckyHighlands, p. 158, "Five in the Bed" (sixth of 12 single-stanza jigs) (1 text, probably just a floating verse)
Roud #16413
File: Fus158B

Five Long Years

DESCRIPTION: Singer says if you've been mistreated you understand his story. For five years he worked in a steel mill, gave his pay to his wife, and "she had the nerve to turn me out" Next woman he marries, "she's got to work and bring me the dough"

AUTHOR: Eddie Boyd
EARLIEST DATE: 1952 (recording, Eddie Boyd)
Five to My Five

DESCRIPTION: "Five to my five is twenty-five, Six to my five is thirty, Seven to my five's thirty-five, Eight to m' five is forty." "Nine to my five is forty-five, Ten to my five is fifty, Eleven to my five is fifty-five, Twelve to my five is sixty."

AUTHOR: unknown

EARLIEST DATE: 1980 (Rosenbaum-FolkVisionsAndVoices)
KEYWORDS: nonballad playparty

REFERENCES (1 citation):
Rosenbaum-FolkVisionsAndVoices, p. 230, "Five to my five" (1 short text, 1 tune)

Roud #16811

CROSS-REFERENCES:
cf. "Multiplication Table Song" (subject of multiplication)

NOTES [109 words]: The notes in Rosenbaum-FolkVisionsAndVoices describe this as a playparty, but I wonder if it didn't begin life as a teaching song covering the multiples of five. Although Rosenbaum's version (from Howard Finster) has only two verses, covering the numbers from five times five to twelve times five, one has to suspect there was originally a verse telling us something like "One to my five is still just five, Two to my five makes ten. Three to my five it is fifteen, Four to my five is twenty."

Roud lumps this with the various songs I've lumped as "Multiplication Table Song," but the purpose is (just barely) different enough that I've split them. - RBW

Last updated in version 5.3

File: Rose230

Five-and-Twenty Masons

DESCRIPTION: "Five-and-twenty masons went to build a house." They built windows but no door. When they reached the ceiling they stopped [no roof?]

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan8)

KEYWORDS: work humorous nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1697, "Five-and-Twenty Masons" (1 text, 1 tune)

Roud #13038

File: GrD81697

Five, Ten, Fifteen, Twenty, Nobody Leaves the Rope Empty

DESCRIPTION: Rope-skipping rhyme/game. "Five, ten, fifteen, twenty, Nobody leaves the rope empty, If they do, they shall suffer, Take and end and be a duffer."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty

FOUND IN: New Zealand

REFERENCES (1 citation):
Fix Me Jesus

DESCRIPTION: Alternate lines are a chorus, "Fix me so I can stand." The hymn leader sings "Fix me Jesus fix me right." "Fix me so I can stand." "My tongue tired and I can't speak plain." "Fix my feet on solid rock." "Fix my family... right." "Fix my neighbor... right"

AUTHOR: unknown
EARLIEST DATE: 1966 (Carawan/Carawan-AintYouGotARight)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Carawan/Carawan-AintYouGotARight, p. 81, "Fix Me Jesus" (1 text, 1 tune)
Roud #17638
NOTES [75 words]: The current description is based on the Carawan/Carawan-AintYouGotARight text.
The line "fix me Jesus, fix me right" is also in the hymn "I'm Goin' T' Wear that Starry Crown Over There" [parodied in the Index as "Chased Old Satan Through The Door"] (Newman I. White, American Negro Folk-Songs (Hatboro: Folklore Associates, 1965), #20 pp. 79-80). - BS
It should perhaps be noted that "fix" in this context means not "repair" but "affix, firmly fix." - RBW
Last updated in version 4.0
File: CarCa081

Fixin' to Die

DESCRIPTION: "I'm looking funny in my eyes, and I b'lieve I'm fixin' to die, b'lieve I'm fixin' to die." The singer is "born to die, but I hate to leave m children crying." He bids goodbye to the children's mother and looks to "the buryin' ground."

AUTHOR: Booker T. Washington "Bukka" White
EARLIEST DATE: 1940 (recording, Booker T. Washington "Bukka" White)
KEYWORDS: death burial mother farewell
FOUND IN:
REFERENCES (1 citation):
Burton-TennesseeTraditionalSingers, pp. 183-184, "Fixin' to Die" (1 text, 1 tune)
RECORDINGS:
Bukka White, "Fixin' to Die Blues" (Vocalion 05588, 1940)
File: BTN183

Fizzy Gow's Tea Party

DESCRIPTION: "Kind freens I'm here again, I've just come out afore ye... THe sang I'm gaun to sing to you is Fizzy Gow's Tea Party." At the drunken party, "Fizzy's cuddy" is killed; several wind up in prison as a result of the altercation.

AUTHOR: unknown
EARLIEST DATE: 1934 (Martin, Dundee Worthies, according to Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: party drink animal death prison
FOUND IN:
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 49, "Fizzy Gow's Tea Party" (1 text)
File: Gath649

Flag of Newfoundland, The

DESCRIPTION: "The pink rose of England shows, The green St. Patrick's emblem bright, While in between the spotless sheen of Andrew's cross displays the white." The singer hopes the pink, green, and white flag will long wave over Newfoundland
Flag of the Free

DESCRIPTION: "Could we desert you now, Flag of the free, When we a solemn vow, Flag of the free, You from all harm to save, Made when we crossed the wave, And you a welcome gave...."

The Irish immigrants promise to support the American flag against tyrants

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: Civilwar freedom patriotic nonballad

FOUND IN: US

REFERENCES (1 citation):

Scott-TheBalladOfAmerica, pp. 224-225, "Flag of the Free" (1 text, 1 tune)

CROSS-REFERENCES:

cf. "Eileen Aroon" (tune)

cf. "Robin Adair" (tune)

File: SBoA224

Flambeau d'Amour (Torch of Love)

DESCRIPTION: French. A father puts his daughter in a tower to keep her from her lover. She lights a torch to signal him to come to her. He tries but drowns in a storm. She finds his body. She cuts her vein to mix their blood and bring him back to life. She dies.

AUTHOR: unknown

EARLIEST DATE: 1960 (Peacock)

KEYWORDS: foreignlanguage courting drowning suicide sea storm father lover

FOUND IN: Canada(Newf)

REFERENCES (1 citation):

Peacock, pp. 671-672, "Flambeau d'Amour" (1 text, 1 tune)

NOTES [83 words]: The belief that blood not only sustains but "is" life is ancient; the Bible, e.g.,
says so in Leviticus 17:11, 14. And, of course, in Christian belief, the shedding of Jesus's blood brought life to those otherwise doomed. There is also the interesting point that to mingle blood is often to make a covenant -- the girl's sacrifice might also be a pledge of fidelity. Other folk beliefs might also be involved, e.g. the belief that the blood of virgins could cure various diseases, such as leprosy. - RBW

Flanders Shore, The

DESCRIPTION: A plowman loves his employer's daughter. He tells the farmer who "lock'd her up in a room so high." The plowman sails to Flanders, always thinking of her. He returns. Her father says, "My daughter is dead ... all for sake of loving thee"

AUTHOR: unknown
EARLIEST DATE: 1683-1696 (Pepys 4.72 dating estimated by Malcolm Douglas; see note below)
LONG DESCRIPTION: A plowman works for a farmer seven years. All that time he loved his employer's daughter. He tells the farmer who "lock'd her up in a room so high" The plowman went "to my love's chamber door where oft-times I had been before" and tells her he is sailing away. The plowman "sailed for fair Flander's shore" [to war?] always thinking of her. Eventually he returns to England. He meets her father who tells him, "My daughter is dead ... all for sake of loving thee." An incomplete (?) warning follows to "all young men who a courting go who never made the bells to ring, Go no more into shady groves for to hear the sweet nightingale sing."

KEYWORDS: love parting return separation travel death father
HISTORICAL REFERENCES:
1688-1697 - War of the League of Augsburg (source: "Nine Years' War" in Wikipedia); for a Flanders reference see 1693 "Battle of Landen" (source: "Battle of Landen" in Wikipedia)
FOUND IN: Britain(Scotland(Bord))
REFERENCES (2 citations):

BROADSIDES:
EngBdsdBA 21738, Pepys 4.72, "The Unnatural Mother" or "The Two Loyal Lovers' Fatal Overthrow" [many words illegible but see note below] ("When first of all I began for to Wooe I loved a Bonny Lass as my Life"), Philip Brooksby (London), no date, accessed 08 Dec 2013. [see note below]
CROSS-REFERENCES:
cf. "Locks and Bolts" [Laws M13] (theme: girl locked away by father) and references there
NOTES [1563 words]: The description follows Lyle-Andrew-CrawfurdsCollectionVolume2 pp. 187-189, "The Ploughman's Love to the Farmer's Daughter," from an undated[?] chapbook. In Lyle-Andrew-CrawfurdsCollectionVolume2 the ending is no warning but a graveside statement by the girl's ghost that "ye'r nocht to answer for my death My father did me slay." Lyle-Andrew-CrawfurdsCollectionVolume2, p. xxi: "The Flanders Shore' ... is a modernization of an earlier song. The related story which appears on a blackletter broadside in the Pepys Collection with the title 'The Unnatural Mother: or, The two Loyal Lovers Fatal Overthrow' apparently dates from the time of the war with Flanders in 1693."
In the other "girl locked away by father" ballads noted above -- excluding Andrew Lammie -- the ending is happy. In Andrew Lammie, where "her father locked the door at nicht, Laid up the keys fu canny" -- it's not clear that Annie is a prisoner. For other unclear examples, in "Bonnie Glasgow Green" [Greig/Duncan6 1130B], the girl's "mammy ... [ineffectively] locks the door and keeps the key"; in "The Shepherd Lad o' Rhynie" the girl's father "kept her under guard" or "under ground."
The "girl locked away by father" theme in Laws M10 is often missing and doesn't effect the plot. If included at all it is usually one line (broadside Bodleian 2806 b.11(51) and Greig/Duncan6 1097A): "The lady was taken and in her chamber bound."
Note the Jacob-Rachel-Laban (Genesis 29.16-20) theme at the beginning of the ballad [(H317.1,
Seven years of service imposed on suitor), Motif-Index of Folk-Literature revised and enlarged by Stith Thompson, (Bloomington, 1955). Thompson points out that the theme may occur in "Hind Horn," Child 17.D and 17.F, and "The Whummil Bore," Child 27. In those cases, just as in "The Flanders Shore," all we know is that the suitor was in service to the father for seven years and the daughter was his objective; there is no explicit contract, as in Jacob-Rachel-Leah. Child points out that the "Hind Horn" connection may have resulted from the importation of "The Whummil Bore" lines, which otherwise seem out of place.

[There are explicit references to the Jacob-Rachel-Leah-Laban situation in "The Beggar-Laddie" [Child 280], "Foolish and Young," and "The Maid of Croaghmore," See also "The Hireman Chiel." - RBW]

Also see the example of Greig-Duncan2 197A: the page-boy version of "The White Fisher" [Child 264].

Another Thompson H317.1 connection with English literature is to the 15th century romance of "The Squyr of Lowe Degre" in which the lady sets the term of seven years but the father gives another suitor permission to capture the squire if he tries to enter the lady's chamber [though speaking outside her chamber is allowed]. The squire salls off to foreign wars and returns. This story has some points of agreement with "The Flanders Shore," but ends happily [see John Edwin Wells, A Manual of the Writings in Middle English 1050-1400 (New Haven, 1926), #104 pp. 149-150; Walter Hoyt French and Charles Brockway Hale, editors, Middle English Metrical Romances (New York, 1930), pp. 719-755, "The Squire of Low Degree," especially ll. 5-6, 11-22, 91-266, 413-454].

[The standard text of the "Squire" remains William Edward Mead, The Squyr of Lowe Degre: A Middle English Metrical Romance, Ginn & Company, 1904, which prints both the full version of the romance and the short Percy Folio version. However, it is a complicated tale, in which, e.g., the girl keeps the head of the lover she thinks dead. I would think any kinship merely thematic rather than genetic. - RBW]

[The following] comparison looks at five texts I have seen for "The Flanders Shore." The texts are in rough chronological order and, as it happens, each text has more lines than the text that follows. I don't take that at all to mean that a shorter, "later," text is necessarily derived from an older one of these five texts, though "Unnatural Mother" -- dating so closely to the time of William III in Flanders -- seems a good starting point for all the other texts.

-- "Unnatural Mother" (c.1690): (Pepys 4.72) which Malcolm Douglas estimates was printed 1683-1696 by Brooksby. We have another broadside printed by Brooksby dated 1671-1704 (see "The Farmer's Son of Devonshire" for another [War of the League of Augsburg] reference)


-- Sharp (1906): JFSS above as additional, collected 1906 by Cecil Sharp. (For a close version which adds Hammond's verse 1 as verse 3, see Bob Bray, "The Flanders Shore" on "Songs from the Golden Fleece: A Song Tradition Today," Musical Traditions MTCD335-6.)


The Hammond (1906) text is from Dorset and the Sharp (1906) text is from Somerton, both in the South.

-- "Unnatural Mother" (c.1690) has 72 lines. It shares 17 lines with "Ploughman's Love" (1802), [40 lines] 12 with Lyle (1827) [32 lines] and Sharp (1906) [22 lines, not counting 11 repetitions] and 5 with Hammond (1906) [15 lines, not counting 5 repetitions]. The description is close enough to the long description above, taken from "Ploughman's Love" (1802) but includes sections not found at all in the other texts: before her parents discover their love the singer says "she gave me her hand, with her heart and all"; after the mother locks her up he serenades his sweetheart at her window; then mother, "Her innocent Daughter she took straightway and bound her with Chains in a Dungeon deep"; after the singer arrives in Flanders he sees "youthful young lasses" who remind him of the girl he left behind; he returns to England [after the battle] "in order to see my true Love again"; after hearing of his sweetheart's death he "beat my Breast and tore my Hair," questions why her "unnatural Parents ... have Murder'd your Darling," and bids "Farewel to the World ... I'll lye down in the Grave with thee." "Unnatural Mother" differs from later texts in that the active parent is the mother. It has one set of lines carried into all other versions that seems to have caught listeners' fancy without explanation: in Flanders the singer shoots a bullet toward England and his true love.

-- "Ploughman's Love" (1802) has 23 of 40 lines not shared with "Unnatural Mother" (c.1690). Of
those 23 lines 4 are shared with Lyle (1827) and 8 each with Sharp (1906) and Hammond (1906).
In the lines carried forward, but not in "Unnatural Mother" (c.1690): the singer goes to his
imprisoned sweetheart's door and tells her he is going to Flanders; after her death [but see Sharp
(1906) and Hammond (1906)] he goes to her door where "sprung a light from my love's clothes just
like the morning sun when rose." A warning, unique to "Ploughman's Love," is that young men who
court but have not yet married, should avoid going to shady groves "to hear the sweet nightingale
sing."

-- Lyle (1827) replaces the England of the other texts with Scotland. It has 16 unique lines, half of
which are scattered throughout the text and don't change the story; in the remaining eight the
singer goes to his sweetheart's grave and thinks he hears her absolve him of any guilt: "My father
did me sly."

-- Hammond (1906) has a line not found in the other texts: the singer tells his sweetheart he will go
to Flanders "never to return more" [and, as far as this story goes, never does return]. Sharp notes
that "my version consists of four verses, the last two of which are more of less the same as the
[Hammond (1906)] Dorset verses." The line about telling the sweetheart that he is going to
Flanders is the main plot difference between the two texts.

-- Hammond (1906) and Sharp (1906) share one line not found in the other three texts: he meets
the father "as I was walking on Flanders' shore." The description of Sharp (1906): the singer courts
his sweetheart but her father discovers the courtship and locks his daughter "in a room so high"; he
goes to her door and sees a light springing from her clothes; in Flanders he meets her father who
tells that his daughter "has broke her heart all for the love of thee" and died; the singer shoots a
bullet towards England "just where I thought my own true lover lay."

Hammond (1906) and Sharp (1906) are titled "The Flandyke (?) Shore," and Hammond says of his
text, "The title Flandyke Shore which Mrs Notley gave, is doubtless a corruption of 'Flanders
Shore,' and both Hammond's and Sharp's transcriptions use "Flanders" rather than "Flandyke";
Jones, copying Hammond (1906), restores "Flandyke" and Bray following Sharp (1906) uses
"Flanders."
There is a superficial resemblance between ballads with the "girl locked away" theme and
international tale type ATU 310, "The Maiden in the Tower" (e.g., Rapunzel) [see Hans-Jorg Uther,
The Types of International Folktales, Suomalainen Tiedeakatemia, 2004]. In the tale the maiden is
magically born and secluded to prevent discovery by any potential lover. In the ballads there is no
magic and the lovers meet before the girl is secluded. - BS

Last updated in version 5.1
File: LyCr2090

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Flash Colonial Barman, The

DESCRIPTION: "Since I've been in this colony I've written many a song" about the characters who
inhabit it. Now it's time to sing of the barman. He is a Yankee who dresses up and thinks highly of
himself. The "shine" has come off him, but he hopes to regain it
AUTHOR: Charles R. Thatcher (1831-1878)? (source: AndersonStory)
EARLIEST DATE: 1970 (AndersonStory)
KEYWORDS: drink emigration Australia
FOUND IN:
REFERENCES (1 citation): Anderson-StoryOfAustralianFolksong, pp. 49-51, "The Flash Colonial Barman" (1 text, 1 tune)
NOTES [29 words]: For brief background on Charles Thatcher's career, see the notes to "Where's
Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong.
- RBW

Last updated in version 4.1
File: AnSto049

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Flash Cows of the City

DESCRIPTION: "One night, very late, through the Dockyard I wandered, When I met me a
messmate all staggering and drunk." He dies the next day; they bury the "matelot cut down in his
primw"; on his grave he states "Flash cows of the city brought me to my grave"
AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: death navy sailor derivative
Flash Frigate, The (La Pique)

DESCRIPTION: "I sing of a frigate, (a frigate of fame/La Pique was her name/do not mention her name), And in the West Indies she bore a great name," but she is a horrible place to serve; the crew is worked hard and punished severely. Listeners are urged to avoid her

AUTHOR: unknown
EARLIEST DATE: 1891 (Ashton-RealSailorSongs)
KEYWORDS: sailor hardtimes ship punishment

NOTES [292 words]: Many versions of this song, including Shay's and Ashton's, do not give the ship's name -- some, indeed, explicitly say the name is secret. But Shay says, without hesitation, that the song describes H. M. S. La Pique, described as a "blood ship" for its hard discipline. Palmer agrees with this assessment, and cites (without naming them) Hugill's versions that name the ship the La Pique (and the name is indeed used in the first line of Hugill-SongsOfTheSea). The ship had a long career in the West Indies. According to Terrence Grocott's Shipwrecks of the Revolutionary & Napoleonic Wars, in 1798 she was captained by David Milne and helped capture La Seine but ran aground in the process. Milne would later undergo a court-martial for losing La Seine (which ship he had been given after the loss of his own), but was acquitted. Milne's discipline may nonetheless have had some effect; he was in the vicinity of Portsmouth at the time of the Spithead mutiny, and in fact became a hostage of the delegates, but La Pique is not listed as one of the mutinous ships in Appendix III of James Dugan's The Great Mutiny (G. P. Putnam's Sons, 1965), though on p. 190 Dugan quotes a letter saying there was a mutiny aboard. For a seemingly fictional account of another "blood ship," plus information about the horrid case of the Hermione, see the notes to "Captain James (The Captain's Apprentice)."

A new British Pique, a 40-gun frigate captured by Charles Ross, was in service by 1805. The final complaint, that working the ship leaves sailors invalids, is quite true; sailors' work was hard at the best of times, and often left men crippled; on a ship which ignored the human needs of the men, such injuries were naturally more common. - RBW

Last updated in version 5.1
File: ShaSS178

Flash Jack from Gundagai

DESCRIPTION: The singer describes all the places he has sheared -- and some of the problems
he's faced. He declares, "They know me round the country as Flash Jack from Gundagai." When possible, he prefers "Shearing for old Tom Patterson on the One Tree Plain."

AUTHOR: unknown
EARLIEST DATE: 1905 (Paterson's _Old Bush Songs_)
KEYWORDS: sheep work rambling Australia
FOUND IN: Australia
REFERENCES (5 citations):
- Fahey-Eureka-SongsThatMadeAustralia, pp. 146, "Flash Jack from Gundagai" (1 text, 1 tune)
- Manifold-PenguinAustralianSongbook, pp. 134-135, "Flash Jack from Gundagai" (1 text, 1 tune)
- Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 243-245, "Flash Jack from Gundagai" (1 text)
- Stewart/Keesing-FavoriteAustralianBallads, pp. 59-60, "Flash Jack from Gundagai" (1 text)
Roud #24704
RECORDINGS:
- A. L. Lloyd, "Flash Jack from Gundagai" (on Lloyd3, Lloyd10) (Lloyd4, Lloyd08)
NOTES [56 words]: According to Gwenda Beed Davey and Graham Seal, _A Guide to Australian Folklore_, Kangaroo Press, 2003, p. 112, "The 'One-Tree Plain' referred to in the song was part of Tom Patterson's Ulong station on the Riverina" -- the Riverina being, very roughly, the watershed of the Murray and Murrumbidgee in New South Wales and Victoria. - RBW

File: FaE146

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**Flash Packet Worts, The**

DESCRIPTION: Apparently derived from "The Dreadnought," and describing a Great Lakes ship. "We're in a flash packet, a packet of fame, She hails from Oswego, and the Worts is her name." Apparently the voyage is up-Lakes, since they pass through the Welland Canal

AUTHOR: unknown
EARLIEST DATE: 2002 (Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors)
KEYWORDS: sailor ship
FOUND IN: US
REFERENCES (1 citation):
- Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 100-101, "The Flash Packet Worts" (1 fragment)
Roud #19876
File: WGM100

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**Flash Stockman, The**

DESCRIPTION: "I'm a stockman by me trade, And me name is Ugly Dave, I'm old and grey and I've only got one eye...." The stockman boasts of his amazing skill at his trade -- so great that "You can cut me fair in two, For I'm much too bloody good to be in one."

AUTHOR: unknown
EARLIEST DATE: 1933
KEYWORDS: bragging horse work Australia
FOUND IN: Australia
REFERENCES (4 citations):
- Fahey-Eureka-SongsThatMadeAustralia, pp. 166-167, "The Flash Stockman" (1 text, 1 tune)
- Scott-ACollectorsNotebook-31TraditionalSongs, p. 14, "The Flash Stockman" (1 text, 1 tune)
- Ward-PenguinBookOfAustralianBallads, pp. 129-130, "The Flash Stockman" (1 text)
Roud #22616
File: FaE166
Flash Sydney Shearers, The
DESCRIPTION: "You've heard of the flash Sydney shearers, They're the flashiest of men out of town." The singer tells of how they boast and fail to perform: "He'll whip anything in creation, And ends up whipping the cat." Returning to town, they go on the dole
AUTHOR: unknown
EARLIEST DATE: 1996 (Patterson/Fahey/Seal)
KEYWORDS: work hardtimes sheep
FOUND IN: Australia
REFERENCES (1 citation):
CROSS-REFERENCES:
cf. "Springtime It Brings on the Shearing, The (On the Wallaby Track)" (form)
File: PFS183

Flatrock Hills
DESCRIPTION: Singer recalls his youth in (Bowrings) and around St. John's (Flat Rock, Windgap, Big River). Newfoundland sons and daughters leave but their hearts are left behind. He regrets leaving and hopes to return.
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: homesickness emigration return nonballad logger
FOUND IN: Canada(Newf)
Roud #18209
RECORDINGS:
Bernard Houlihan, "Flatrock Hills" (on MUNFLA/Leach)
CROSS-REFERENCES:
cf. "Old Newfoundland" (theme: Home sickness for the hills around St John's, Newfoundland)
cf. "Towering Heights of Newfoundland" (theme: Home sickness for the hills around St John's, Newfoundland)
File: RcFlatHi

Flaunting Flag of Liberty, The
DESCRIPTION: May the French flag never be seen in Britain. "The only flag that freedom rears Her emblem on the sea [is the British flag] that's braved a thousand years The battle and the breeze"
AUTHOR: unknown
EARLIEST DATE: 1856 (Thompson-APioneerSongster)
KEYWORDS: war England France nonballad patriotic
FOUND IN: US(MA)
REFERENCES (1 citation):
Thompson-APioneerSongster 32, "The Flaunting Flag of Liberty" (1 text)
Roud #2815
File: TPS032

Flee Fly Flo
DESCRIPTION: "'Flee/Flee," then Flee fly," is chanted and echoed. "Flee fly flo" is chanted and echoed. "Vesta"/"Vista' is chanted and echoed. Then the process seems to fall into random gibberish.
AUTHOR: unknown
EARLIEST DATE: 1970 (Opie/Opie-TheSingingGame)
KEYWORDS: nonsense playparty
FOUND IN: Britain(England(North,West)) US(MW)
REFERENCES (2 citations):
Opie/Opie-TheSingingGame 115, "Flee Fly Flo" (2 texts, 1 tune)
Flemings of Torbay, The [Laws D23]

DESCRIPTION: Two "fine young men" of Torbay are cast adrift for six days. They are unconscious by the time they are rescued by the coal ship "Jessie Maurice." Cared for by the captain, they are taken to Quebec.

AUTHOR: Johnny Burke (1851-1930)

EARLIEST DATE: 1920 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: sea rescue fishing

HISTORICAL REFERENCES:
- May, 1888 - Rescue of the two Torbay sailors

FOUND IN: Canada(Mar,Newf)

REFERENCES (9 citations):
- Laws D23, "The Flemings of Torbay"
- Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 141, "The Fishermen of Newfoundland" (1 text, 1 tune)
- Peacock, pp. 912-915, "The Flemings of Torbay" (2 texts, 2 tunes)
- Leach-FolkBalladsSongsOfLowerLabradorCoast 76, "Flemings of Torbay" (1 text, 1 tune)
- Creighton-SongsAndBalladsFromNovaScotia 115, "The Flemings of Torbay" (1 text, 1 tune)
- Creighton-MaritimeFolkSongs, pp. 202-203, "The Flemings of Torbay" (1 text, 1 tune)
- Doyle-OldTimeSongsAndPoetryOfNewfoundland, "The Fishermen of Newfoundland; or, the Good Ship Jubilee" (1 text, 1 tune): pp. 50-31 in the 2nd edition

ADDITIONAL: James Murphy, _Songs Their Fathers Sung: For Fishermen: Old Time Ditties_, James Murphy Publishing, 1923 (PDF available from the Memorial University of Newfoundland web site), p. 4, "The Flemings of Torbay" (1 text)

Roud #1821

RECORDINGS:
- Charles Dawe, "The Flemings of Torbay" (on MUNFLA/Leach)
- Cyril O'Brien, "The Flemings of Torbay" (on MUNFLA/Leach)

NOTES [173 words]: Schooners left manned dories in different strategic places to fish. Getting lost from the schooner was almost a constant hazard. - SH

According to the notes in Creighton-Nova Scotia, the end of this story was not quite as happy as the song might imply; the two brothers both had their legs amputated. This was also reported by Murphy. Creighton's informant said that Queen Victoria herself paid for artificial legs, but Creighton could not verify this; the Flemming brothers were dead and Johnny Burke no longer remembered the details.

This sort of thing happened on a much larger scale on occasion; see especially the notes on "The Newfoundland Disaster (I)."

Although most sources attribute this to Burke, it is not in his most extensive collection, Johnny Burke (William J. Kirwin, editor), _John White's Collection of Johnny Burke Songs_, Harry Cuff Publications, St. John's, 1981. Nor did James Murphy, who worked with Burke, credit the song to him. For a brief biography of Johnny Burke, see the notes to "The Kelligrew's Soiree." - RBW

Last updated in version 6.0

File: LD23

Flies Are On the Tummits, The

DESCRIPTION: Singer has been farming all his life but "the only thing that flourishes is the
damnation weeds." Flies are on his turnips... his live stock "eat me up and never turn out right." "No
matters what I sell is cheap, but what I buy is dear"

AUTHOR: unknown

EARLIEST DATE: 1976 (recording, Ted Laurence)

KEYWORDS: farming hardtimes nonballad animal bug chickens horse sheep

FOUND IN: Britain(England(Lond))

REFERENCES (1 citation):
Scott-ACollectorsNotebook-31TraditionalSongs, p. 39, "(no title)" (1 fragment, with lyrics typical of
this song although it might be from any of the related songs)

Ted Laurence, "The Flies Are On the Tummits" (on Voice20)

CROSS-REFERENCES:
cf. "Seven Cent Cotton and Forty Cent Meat" (theme of poor living for farmers)
cf. "The Turnip-Hoer" (them of a turnip farmer's life)

NOTES [69 words]: Roud lumps this with "The Turnip-Hoer," with which it shares some lyrics, but
Ben Schwartz and I both consider the general plots distinct enough to split them. "The Turnip-
Hoer" is about the singer's employment history; "The Flies Are On the Tummits" about the hard life
of a farmer.

Widespread growing of turnips, incidentally, was a relatively recent practice; for details, see the
notes to "The Turnip-Hoer." - RBW

Last updated in version 4.5

Flirring Away

DESCRIPTION: "I am longing so sadly... For the flowers that have blossomed and fled, For the
hopes that about me were thronging, That at last area all withered and dead.... Flitting, flitting
away, All that we cherish most dear." Everything is rapidly passing away

AUTHOR: unknown

EARLIEST DATE: 1939 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)

KEYWORDS: death nonballad flowers mourning

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 688, "Flitting Away" (1 text, 1 tune)

Flirty Love

DESCRIPTION: "Two young girls are going around... in this town" flirting. When the fellas they re
going with are gone they "go flirt with some other that comes their way." Miss Flossie Whittle and
Miss Aggie Penney are flirts, and other girls as well.

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA-Leach)

KEYWORDS: courting infidelity nonballad

FOUND IN: Canada(Newf)

Roud #30126

RECORDINGS:
Jack C. Molloy, "Flirty Love" (on MUNFLA-Leach)

Floating Home, A

DESCRIPTION: "Huzza huzza for a floating home, A good ship tight and free, There is naught like
being waterborne On this the home for me." "There's music in the freshening gale." "Land, land, in
sight my native land... Home of the brave and free."

AUTHOR: unknown

EARLIEST DATE: 1843 (Journal of the Uncus)

KEYWORDS: ship sailor return home
Flodden Field [Child 168]

DESCRIPTION: King James vows to fight his way to London. Queen Margaret tries to prevent him, and Lord Thomas Howard supports her. James vows to punish them when he returns -- but he never returns; the English slay him and twelve thousand men at Flodden

AUTHOR: unknown (see NOTES)

EARLIEST DATE: c. 1597 (see NOTES); the text in Child's Appendix is from the Percy Folio and elsewhere

KEYWORDS: war royalty family promise death

HISTORICAL REFERENCES:
Sep 9, 1513 - Battle of Flodden. James IV and the pride of Scotland's chivalry die in battle with the Earl of Surrey's English army

FOUND IN: Britain

REFERENCES (9 citations):
Child 168, "Flodden Field" (1 text plus long appendix)
Hales/Furnival-BishopPercysFolioManuscript, volume I, pp. 313-340, "Fflodden Ffeilde" (1 text)
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 208-212, "Floddon Field" (1 text)

ADDITIONAL: Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), pp. 67-68, "Flodden Field" (1 text)

APPENDIX: "Now Let Us Talk of Mount of Flodden"

DigitalIndexOfMiddleEnglishVerse #3779


MANUSCRIPT: London, British Library, MS. Harley 293, folio 55

MANUSCRIPT: London, British Library, Ms. Harley 367, folio 120

Roud #2862

CROSS-REFERENCES:
cf. "The Flowers o' the Forest" (subject)

NOTES [424 words]: Child's only text of this is from Thomas Deloney's _Pleasant History of John Winchcomb_ (the other versions, including the Percy Folio version, are of the appendix text). Ritson credits the piece to Deloney (1543?-1600?). E. K. Chambers, _English Literature at the Close of the Middle Ages_, Oxford, 1945, 1947, observes that Deloney may well have printed the text with some "improvements." It would be very interesting to know what was Deloney's source -- it might well have been nearly contemporary with the actual battle of Flodden.

King James IV was unusually long-lived for a Stewart king; he lived all the way to forty (1473-1513). But it wasn't for lack of trying; he twice went to war with England. The first attempt, in support of Perkin Warbeck, was in 1502, and accomplished nothing.

To cement the post-1502 peace, James IV married Margaret Tudor, the elder daughter of England's King Henry VII. (This was the marriage that eventually brought the Stewarts to the throne of England.) But that didn't prevent his warmongering. In 1513, the new English king Henry VIII was away in a sort of a mock campaign against France. James decided to go to war. Unfortunately for James, the defense of the border was in the hands of Thomas Howard, then Earl of Surrey (1443-1524). Surrey was the son of John Howard, Richard III's Duke of Norfolk, and had fought for Richard III at Bosworth. But with Richard dead, Howard was given a partial pardon (being given the Surrey earldom though not the Norfolk dukedom). This may have been because, with Richard and the elder Howard dead, Surrey was the best soldier in England.

Surrey wanted to go to France with Henry (according to Garrett Mattingly, _Catherine of Aragon_, 1941 (I use the 1990 Book-of-the-Month club edition), p. 155, he was "choking with rage and grief" at not being allowed to join the invasion). But he ended up getting his chance to fight.... It was Surrey who led the army which intercepted the invading Scots.

The English and Scottish forces are believed to have been about equal in size, but Surrey outmaneuvered the Scots and inflicted a crushing defeat, killing James, the cream of his army, and about a third of his troops -- a defeat which came to be commemorated in the popular lament "The Flowers o' the Forest." Surrey lost perhaps 5%-10% of his own men.
Scotland -- as always when a new monarch came to the throne -- was plunged into chaos. The border was safe for many years. Surrey received the Norfolk dukedom, which has remained in the Howard family ever since. - RBW

Last updated in version 5.3

File: C168

Flood Comes Creeping

DESCRIPTION: Chorus: "(Do my Lord)(3x) (Don't she rain) (x3)." When the flood comes to Noah's door God tells Noah to take the children and go. The children came tapping on the telegraph wire. Singer has a sister in the Promised Land.

AUTHOR: unknown

EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)

KEYWORDS: flood nonballad religious

FOUND IN: US(SE)

REFERENCES (1 citation):
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 314-315, "Flood Come uh-Creepin'" (1 text, 1 tune)

NOTES: The description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang but I do not repeat the dialect. - BS

Last updated in version 5.1

File: HPR314F

Flora MacDonald's Lament

DESCRIPTION: "Over hill and lofty mountains Where the valleys were covered with snow... There poor Flora sat lamenting... Crying, 'Charlie, constant Charlie, My kind, constant Charlie, dear.'" She hopes to meet him again, and repeats her refrain

AUTHOR: unknown

EARLIEST DATE: 1779 (The True Loyalist; or, Chevalier's Favourite, according to Greig/Duncan)

KEYWORDS: Jacobites love separation beauty royalty

HISTORICAL REFERENCES:
1720-1788 - Life of Charles Edward Stuart, "Bonnie Prince Charlie"
1722-1790 - Life of Flora MacDonald
1745-1746 - '45 Jacobite rebellion led by Bonnie Prince Charlie
Apr 16, 1746 - Battle of Culloden. The Jacobite rebellion is crushed, most of the Highlanders slain, and Charlie forced to flee for his life.
Jun 28-29, 1746 - Aided by Flora MacDonald, and dressed as her maidservant, Charles flees from North Uist to Skye in the Hebrides.
1774-1779 - period of Flora MacDonald's residence in North America

FOUND IN: US(SE) Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig/Duncan 132, "Flora MacDonald" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 368, "Flora MacDonald's Lament" (1 text)

Roud #5776

BROADSIDES:
Bodleian, Johnson Ballads fol. 29, "Lovely Charly," J. Catnach (London), 1821

CROSS-REFERENCES:
cf. "Twa Bonnie Maidens" (subject)
cf. "Skye Boat Song (Over the Sea to Skye)" (subject)
cf. "Flora's Lament for her Charlie" (theme)
cf. "So Dear Is My Charlie to Me (Prince Charlie)" (theme)

NOTES: This is one of those ironic little songs because it's so false-to-life. It is apparently not the same as James Hogg's poem of the same title, and the editors of Brown seem to think it was inspired by Flora MacDonald's brief and unhappy visit to what was in the process of becoming the United States.

The problems with this song include the fact that Bonnie Prince Charlie never showed any actual evidence of involvement with Flora MacDonald (1722-1790). The love of his life, if he had one, was
Clementina Walkinshaw, who bore him his only child, Charlotte the shadow Duchess of Albany. Charles and Clementina had met in early 1746, before Charles met Flora (Wilkinson, p. 157) His later marriage (in 1772) was a political match, and produced no children -- indeed, Charles apparently beat his wife as much as he slept with her. Charles also ended up having a brutal quarrel with Clementina, so Flora was probably lucky that there was no relationship. "The charges against both Jenny [Cameron] and Flora were so preposterous that they could not have been believed by the most gullible enemy, but nonetheless the country was polluted by them during the '45 and after" (Douglas, p. 4).

By the time Charles and Flora met, the Battle of Culloden had been lost and the Forty-Five was over. (For background on the whole Forty-Five, see the notes to "Culloden Moor.") Culloden had taken place on April 16. It was on June 21, while on the island of South Uist, that Charles and a handful of companions arrived at the home of 24-year-old Flora MacDonald. According to Kybett, p. 227, she was unusually accomplished for a herdsgirl, having studied Latin and French as well as Gaelic and English. (But then, she was the stepdaughter of Clanranald; Brumwell/Speck, p. 233.) Her residence in South Uist was temporary, and she wished to return to Skye.

McLynn, p. 280, reports that "Miss MacDonald was at first taken aback by the audacity of the scheme and declined to be involved. The prince won her around. Though the best efforts of romantic novelists have not been able to work up anything remotely sexual between Charles and Flora, it is clear that [Charles's] famous magnetism once again did its work.... Flora already had a passport to go to Skye and she was known to be returning within days. The authorities would certainly become suspicious if she asked for a passport for a manservant to accompany her, but would not jib at a female attendant."

Charles, for a brief time would become "Betty Burke," and with the help of Flora -- and a lot of luck, for the first patrol to stop them was headed by Flora's stepfather (McLynn, p. 280) -- he managed to stay out of British hands. Charles and Flora were together for ten days "although she had barely spent that many hours in his company" (Kybett, p. 236).

"Flora MacDonald was arrested ten days later.... Flora was transported by ship to London and imprisoned.... As it happened, her fortitude and calm demeanor under questioning in London won her much respect and admiration, so that by the time she was released under the general amnesty a year later, Flora MacDonald had become a heroine" (Kybett, p. 237). Nonetheless she had spent six months in custody (Magnusson, p. 626).

When they parted, '[Charles] bade a courtly farewell to his savior Flora, 'For all that has happened, I hope, Madam, we shall meet in St James's yet.' But they were not destined to meet again, in London or any other place" (McLynn, p. 287).

Flora certainly did not spend her whole life mourning; in 1750 married another MacDonald (the son of MacDonald of Kingsburgh; Magnusson, p. 626); they went to America in 1774. During the Revolutionary War, her husband was (ahem) a British loyalist, and was commissioned a brigadier. He was captured by the rebels in 1776. Flora, reduced to poverty and reportedly with two of her children dead (although Powell, pp. 439-440, says that this is false and the bodies cannot be those of her children), sold most of her valuables and returned to England in 1779, where she died in 1790; her husband was released and followed in 1781. Her son Hugh died in North Carolina in 1780 (Kybett, p. 137).

The song also reports that "Flora's beauty is surprising, like bright Venus in the morning"; this too seems to be a bit of romanticism. There is a portrait in Jacobite costume by Allan Ramsay (the son of the author of the Tea Table Miscellany) which is now in the Bodleian Library (reproduced, e.g., facing page 216 of Wilkinson, in the photo insert in Kybett, and on p. 180 of MacLean -- though that copy is too small and dark to be useful), and another by Richard Wilson (Brumwell/Speck, p. 233) -- which, not being in Jacobite attire, seems never to get reproduced. While she was not ugly, I doubt she would win a beauty contest. I do have to note the irony of Ramsay, who became King's Painter in 1760 (Brumwell/Speck, p. 320), having painted the Jacobite heroine.

Nonetheless Flora's memory came to be venerated. Magnusson, p. 626, reports that every bit of her burial stone in Skye was taken off by pilgrims; a new stone had to be put up in 1955. More surprisingly, she is well remembered in North Carolina. From 1915 to 1958, there was a Flora MacDonald College at Red Springs, North Carolina (Powell, p. 439). There was also a major historical controversy about where she lived in North Carolina, and some dubious artifacts, including the bodies of the two children that were said to be hers, associated with her presence in America (Powell, pp. 439-440). - RBW

Bibliography

- Brumwell/Speck: Stephen Brumwell and W. A. Speck, Cassell's Companion to Eighteenth-
Flora's Lament for her Charlie

DESCRIPTION: Flora and Charlie go "out for to gaze, On the bonny, bonny banks of Benlomond." Both are leaving and they will never meet again. She describes him. "My true love was taken by the arrows of death, And now Flora does lament for her Charlie"

AUTHOR: unknown

EARLIEST DATE: c.1849 (broadside, NLScotland RB.m.168(178))

KEYWORDS: love separation Scotland nonballad Jacobites

FOUND IN: Ireland

Roud #V12024

BROADSIDES:
Murray, Mu23-y3:013, "Flora's Lament For Her Charlie," R. McIntosh (Glasgow), 19C.
NLScotland, RB.m.168(178), "Flora's Lament for her Charlie," R. McIntosh (Glasgow), c.1849

CROSS-REFERENCES:
cf. "So Dear Is My Charlie to Me (Prince Charlie)" (subject)
cf. "Loch Lomond" (verses) and references there

cf. "Flora MacDonald's Lament" (theme)

NOTES [149 words]: Broadside NLScotland RB.m.168(178) is the basis for the description. The first two verses are very close to "Loch Lomond," as described in the notes to that song. The commentary to broadside NLScotland, RB.m.168(178) notes that, after her involvement in Charles's escape, Flora "was tracked and was imprisoned by the Hanoverians and she spent a year in the tower of London. She was eventually released in 1747 and died in 1790." Charlie is Charles Edward (1720-1788), grandson of James II. - BS

There are several of these "Flora's Lament" type songs, some of which may in fact be the same. (This looks rather like "Flora MacDonald's Lament with a "Loch Lomond" preface tacked on.) This one gets one thing mostly right: Charles Stuart and Flora MacDonald never did meet again. But it was hardly along-sundered love; Flora married as early as 1750. For details, see "Flora MacDonald's Lament;"- RBW

Last updated in version 5.1

File: BdFLfhC

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Florence C. McGee, The

DESCRIPTION: The singer calls hearers to learn of the Florence C. McGee. The ship sets out from Tampa in 1894, heading up the Atlantic coast, when a storm strikes. She runs aground and is wrecked. The owners come to observe their loss

AUTHOR: Llewelyn Murphy?

EARLIEST DATE: 1919 (Brown)

KEYWORDS: ship storm wreck

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 286, "The Florence C. McGee" (1 text)
Florida Storm

DESCRIPTION: Chorus: "The people cried mercy in the storm (x2), The colored and the white stay'd awake all night, Crying Lord have mercy in the storm." September 18, 1926 "crying was in vain," "they lost all they had," "many buildings down," Doctors and Red Cross come

AUTHOR: Judge Jackson (source: Dyen, Boyd; see notes)

EARLIEST DATE: 1934 (Jackson, _The Colored Sacred Harp_ according to Dyen; see notes)

KEYWORDS: disaster storm religious

HISTORICAL REFERENCES:
Sep 18, 1926 - The "Great Miami Hurricane" (Source: Wikipedia article _1926 Miami Hurricane_, accessed Dec 18, 2016)

FOUND IN: US(SE)

RECORDINGS:
Southeast Alabama and Florida Union Sacred Harp Singing Convention, "Florida Storm" (on USFlorida01)
Wiregrass Sacred Harp Singers, "Florida Storm" (on "The Colored Sacred Harp," New World Records 80433-2 CD (1993))


We have other disaster ballads sung as church music (see, for example, Bessie Jones et al, "The Titanic" (Indexed as "Titanic (III), The ('God Moves on the Water') (Titanic #3)"") but I don't know of other Sacred Harp disaster ballads.

Dyen: "This song was written by Judge Jackson, the black composer and compiler of the 1934 tunebook, The Colored Sacred Harp. According to folklorist Joe Dan Boyd, Jackson used a preexisting broadside text describing the first of two major hurricanes that hit Florida in the mid-1920s" (Doris J. Dyen, "Looking Back/Looking Forward: Sacred Group-Singing Traditions," USFlorida01 liner notes, p. 186).

Boyd: "...[W]hen Jackson's survivors and I rummaged through his memorabilia in 1969, we found an old but undated broadside sheet headlined 'subject: The Florida Storm' that carried the additional notation 'Composed by Frank Spencer, Ph.D.'" Spencer's long broadside contained no music, though one section was designated as the 'chorus,' and it carried a ten-cent price tag. Examination indicates that Jackson selected five stanzas that appealed to him and rewrote them slightly to conform to his tune's metrical requirements" (Joe dan Boyd, "Judge Jackson: Black Giant of White Spirituals" in The Journal of American Folklore, Vol. 83, No. 330 (Oct-Dec 1970 (available online by JSTOR)), p. 448).

The Wiregrass Sacred Harp Singers drops the last of Jackson's verses. Boyd apparently counted the chorus as one of Jackson's five verses. - BS

Last updated in version 4.2

File: RcFlorSt

Flour of England

DESCRIPTION: "Flour of England, fruit of Spain, Met together in a shower of rain, Put in a bag and tied with a string, If you tell me this riddle, I'll give you a ring."

AUTHOR: unknown

EARLIEST DATE: 1844 (Halliwell)

KEYWORDS: food riddle ring nonballad

FOUND IN:
REFERENCES (3 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 153, "Flour of England, fruit of Spain" (2 texts)
Baring-Gould-AnnotatedMotherGoose #691, p. 273, "(Flour of England, fruit of Spain)"
Jack-PopGoesTheWeasel, p. 34, "Flour of England" (1 text)

Roud #20572
Flow Gently Sweet Afton

DESCRIPTION: "Flow gently, sweet Afton, among thy green braes, Flow gently, I'll sing thee a song in thy praise. My Mary's asleep by thy murmuring stream." The singer praises the river, and bids it not to disturb Mary's sleep

AUTHOR: Words: Robert Burns

EARLIEST DATE: 1793 (The Scots Musical Museum)

KEYWORDS: river love

FLOW AFTN

CROSS-REFERENCES:

Noteworthy this does not belong in the Index at all, since it is not folk song. Its inclusion is based on a curious mistake by Jean Ritchie. She and her family grew up singing "Good King Wenceslas," presumably for its tune. She wanted to include it in her songbook. But she had read the critique of J. M. Neale's "Wenceslas" text (see the notes to that song; I for one would consider them dead-on). So, instead of including "Wenceslas" in her book, which at least had the virtue of being traditional in her family, she included this text from the Oxford Book of Carols. The irony is that the "Spring Has Now Unwrapped the Flowers" is no more original than "Good King Wenceslas" (since it's a translation), and it's also quite feeble -- and, apparently, it is even more recent than Wenceslas!
Just like "Good King Wenceslas," however, the tune (one of many great tunes from the Piae Cantiones) has carried "The Flower Carol" far: checking my collection of pre-1960 hymnals (which covers most although not all major denominations), none contain it, but it seems to be, um, popping up in many newer hymnals.

The text of this has very little of the Bible in it; flowers are not a common subject in either the Old or New Testament the word "flower" is used only 32 times in the King James Bible, very many of them in descriptions of cultic furnishings (in Exodus, chapters 25, 37, where in every case the New Revised Standard version renders "petals" rather than "flowers"; 1 Kings chapter 6). The only passage which reminds me even vaguely of this is Song of Songs 2:12, where "the flowers appear on the earth; the time of singing has come. But the Song of Songs is a love poem (or, rather, probably an anthology of them), not a song of praise. - RBW

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**Flower of Benbrada, The**

DESCRIPTION: "One evening fair, to take the air, By Curraghlan I chanced to stray." He sees a beautiful woman, comparing her to goddesses. "This lovely fair beyond compare, She now intends to go away." He will not tell her name, but hopes he has praised her truly

AUTHOR: Francey Heaney

EARLIEST DATE: 1934 (Sam Henry collection)

KEYWORDS: beauty emigration

FOUND IN: Ireland

REFERENCES (1 citation):

*Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H537, p. 239-240, "The Flower of Benbrada" (1 text, 1 tune)*

Roud #9476

NOTES [111 words]: Although the author refuses to give the name of the emigrating beauty, Sam Henry says she was one Lizzie Donarghy, who went to America at an uncertain date. The references to the classic goddesses in this song are unusual. The reference to Flora, who makes things blossom, is not rare, but I don't recall ever seeing a song referring to Hebe, the daughter of Zeus and Hera who symbolized youth and was a cup-bearer to the Olympians. I can't remember mention of Proserpine, either. The mix of names is itself interesting -- Flora was a Roman goddess with no Greek counterpart; Hebe is a Greek name (Latin Juventas); Proserpina is the Latin name of Greek Persephone. - RBW

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**Flower of Breakshill, The**

DESCRIPTION: "Some sing o' the maidens sa blythsom and free" but the singer praises "the flower of Breakshill." He praises her modesty and virtue, "her sweet smiling face Where roses and lilies are rivalled in grace"

AUTHOR: unknown

EARLIEST DATE: before 1914 (Greig/Duncan4)

KEYWORDS: virtue beauty nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

*Greig/Duncan4 721, "The Flower of Breakshill" (1 text)*

Roud #6158

NOTES [19 words]: Greig/Duncan4 seems to be a fragment.

Greig/Duncan4: "Brakeshill is a farm to the north of Mintlaw near Old Deer." - BS

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**Flower of Corby Mill, The**

DESCRIPTION: The singer sets out to praise the Flower of Corby Mill. He describes meeting her on his was to Butler's Fair. At the fair, he and his friends drink deep and toast the girl. He refuses to
name her lest her parents be angry, but she is a mill worker.

AUTHOR: William Brownlee (source: Tunney-WhereSongsDoThunder)
EARLIEST DATE: 1935 (Sam Henry collection)
KEYWORDS: beauty drink
FOUND IN: Ireland
REFERENCES (4 citations):
  Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H612, pp. 242-243, "The Flower of Corby Mill" (1 text, 1 tune)
  Tunney-WhereSongsDoThunder, pp. 176-178, "The Flower of Corby Mill" (1 text)
  McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 30, "The Flower of Corby's Mill" (1 text, 1 tune)
  Morton/Maguire-ComeDayGoDayGodSendSunday 26, pp. 67-68,114,167, "The Maid of Colehill" (1 text, 1 tune)

Roud #2928
CROSS-REFERENCES:
  cf. "The Charming Sweet Girl That I Love" (theme: hidden name)
NOTES [118 words]: Tunney-WhereSongsDoThunder: "Corby Mill was almost certainly situated on the Clough River and was built in 1789 by Ben Shaw." While the place names are changed Morton/Maguire-ComeDayGoDayGodSendSunday notes "this song is obviously a close relation to that given the title of 'The Flower of Corby Mill.'" In the last verse of Morton/Maguire-ComeDayGoDayGodSendSunday "she says herself she'll marry me." Other hidden name songs include "The Flower of Benbrada," "The Lovely Banks of Mourne," "The Santa Fe Trail," "Ar Eirinn Ni Neosfainn Ce hi (For Ireland I Will Not Tell Whom She Is)," "The Pride of Kilkee," "Drihaureen O Mo Chree (Little Brother of My Heart)," [and] "The Charming Sweet Girl That I Love." - BS

Last updated in version 3.2
File: HHH612

Flower of Finae, The

DESCRIPTION: "Bright red is the sun on the waves of Lough Sheelin, A cool gentle breeze from the mountain is stealing," but the Flower of Finae is fairer than any of them. Ferfus O'Farrell, who courts her, is fleeter than deer. He dies at Ramilles; she becomes a nun

AUTHOR: unknown
EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster)
KEYWORDS: love soldier death beauty
HISTORICAL REFERENCES:
  1706 - Battle of Ramillies. Forces of the Grand Alliance under Marlborough heavily defeat the French
FOUND IN:
REFERENCES (1 citation):
  Hylands-Mammoth-Hibernian-Songster, pp. 163-164, "The Flower of Finae" (1 text)
Roud #25067
File: HMHS163B

Flower of France and England, O, The

DESCRIPTION: "As I was on my rambles, I came from Dover to Carlisle..." The singer goes to "The Grapes" to lodge. One of the serving girls is very pretty -- "the flower of France and England,O," they are much attracted to each other and before long are married

AUTHOR: unknown
EARLIEST DATE: 1876 (Christie)
KEYWORDS: beauty courting marriage travel
FOUND IN: Britain(Scotland)
REFERENCES (4 citations):
  Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #134, p. 1, "The Flower of France and England O" (1 text plus 1 fragment, the complete text being from Christie)
  Greig/Duncan4 719, "The Flower of France and England" (2 texts)
  Ord-BothySongsAndBallads, pp. 188-190, "The Flower of France and England, O" (1 text)
ADDITIONAL: W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1881 (downloadable pdf by
Flower of Glenleary, The

DESCRIPTION: "Oh, Crossgar's sunny hills are bespangled with flowers," but the singer yearns for Mary, the flower of Glenleary. He describes her beauty, and asks, "Fair maid of my dreams, did we meet here to sever?" He prays that she will be his

AUTHOR: unknown
EARLIEST DATE: 1924 (Sam Henry collection)
KEYWORDS: love courting rejection
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H22a, pp. 232-233, "The Flower of Glenleary" (1 text, 1 tune)
Roud #7986
CROSS-REFERENCES:
cf. "The Braes of Balquhidder" (tune)

Flower of Gortade, The

DESCRIPTION: The singer calls upon the muses to describe the Flower of Gortade. He compares her to many classical queens and beauties. The girl, Margaret O'Kane, must leave for America, and hopes Ireland will someday welcome her back

AUTHOR: unknown
EARLIEST DATE: 1927 (Sam Henry collection)
KEYWORDS: beauty emigration
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H178, pp. 233-234, "The Flower of Gortade" (1 text, 1 tune)
Tunney-StoneFiddle, pp. 120-121, "The Flower of Gortade" (1 text, 1 tune)
Roud #2740
NOTES [183 words]: This is a strange piece in many ways. Sam Henry credits it to "$[the] local blind poet Kane, in honor of his sister," but his text seems composite: four eight-line stanzas of classical allusions in praise of the woman, and then two first-person stanzas in which she prepares to depart.
In addition, the classical allusions are rather a mess. Homer is called a great poet, but one who "sang of Athenians and Spartans so bold." Spartans are certainly mentioned in the Iliad -- Helen of Troy was properly Helen of Sparta, and Menelaus became King of Sparta was her husband. Mentions of the Athenians and Athens are few, however. Menestheus King of Athens brought fifty ships to Troy, but was so obscure a figure that the Greeks couldn't even agree if he died there. In the next few lines, the poet commits the common abomination of referring to Greek goddesses by their Latin names. Hector is described as having "consorts" (plural), but he had only one wife, Andromache.
The story then shifts to the story of Susanna, which is Biblical/Apocryhal (one of the Additions to Daniel). And so it goes. - RBW
File: HHH178

Flower of Magherally, The

DESCRIPTION: "'Twas on a summer's morning, The flowers were a-blooming-0, Nature all adoning... I met my love near Banbridge town, My charming blue-eyed Sally-o." The singer describes her beauty, wishes he could offer her wealth, and hopes to marry her even without it
AUTHOR: unknown
EARLIEST DATE: 1928 (Sam Henry collection)
KEYWORDS: love courting beauty
FOUND IN: Ireland
REFERENCES (3 citations):
Henry/Huntingdon/Herrmann-SamHenry'sSongsOfThePeople H220, pp. 243-244, "The Flower of Magherally, O!" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 59, "The Flowers of Magherally" (1 text, 1 tune)
OBoyle-TheIrishSongTradition 11, "The Flower of Magherally" (1 text, 1 tune)
Roud #3009
NOTES [31 words]: This instantly made me think of "Sally in Our Alley." The metrical form is quite close, and there are a few similar phrases in the tune, but there really doesn't appear to be kinship.
- RBW
File: HHH220

Flower of Sweet Dunmull, The

DESCRIPTION: The singer says he dwells in Ireland, and describes the beautiful scenes from the hill of Dunmull. From there he can see the ship to take him away. He could survive leaving it all, but how can he part from Nancy? He hopes someday to return
AUTHOR: unknown
EARLIEST DATE: 1923 (Sam Henry collection)
KEYWORDS: emigration separation farewell home
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenry'sSongsOfThePeople H1, p. 191, "The Flower of Sweet Dunmull" (1 text, 1 tune)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 31, "The Flower of Dunaff Hill" (1 text, 1 tune)
Roud #2744
File: HHH001

Flower of Sweet Erin the Green, The

DESCRIPTION: Singer supposes her true love is "far from sweet Erin the green." He "vowed to be constant and true." She denied him and now blames herself for their separation. She warns maids "never your true love despise." She sees no peace but "yon dark silent grave"
AUTHOR: unknown
EARLIEST DATE: 1970 (Morton-FolksongsSungInUlster)
KEYWORDS: love sex separation Ireland nonballad
FOUND IN: Ireland
REFERENCES (3 citations):
Tunney-WhereSongsDoThunder, pp. 144-145, "The Flower of Sweet Erin the Green" (1 text)
Morton-FolksongsSungInUlster 22, "Erin the Green" (1 text, 1 tune)
Morton/Maguire-ComeDayGoDayGodSendSunday 42, pp. 131-132,172, "Erin the Green" (1 text, 1 tune)
Roud #2790
File: TST144
Flower of Sweet Strabane, The

DESCRIPTION: (The singer recalls meeting "Martha, the Flower of Sweet Strabane.") If he were King of Ireland, he would wish nothing better than her hand; she is the fairest girl he has seen. But she rejects him; he sails to America to start a new life

AUTHOR: unknown

EARLIEST DATE: 1911 (Grieg); the notes in IRMBarry-Fairs says it was published in a Derry newspaper in 1909

KEYWORDS: love courting rejection emigration beauty

FOUND IN: Ireland Britain(Scotland(Aber))

REFERENCES (7 citations):

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #87, pp. 1-2, "Sweet Straeban" (1 text)
Greig/Duncan 4 722, "The Flower of Sweet Straeban" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H224a, pp. 390-391, "The Flower of Sweet Strabane" (1 text, 1 tune)
Tunney-WhereSongsDoThunder, pp. 58-59, "Martha, the Flower of Sweet Strabane" (1 text)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 32, "The Flower of Street Strabane" (1 text, 1 tune)

ADDITIONAL: Richard Hayward, Ireland Calling (Glasgow,n.d.), p. 9, "The Flower of Sweet Strabane" (text, music and reference to Decca F-3374 recorded Dec 31, 1932)

Roud #2745

RECORDINGS:

Margaret Barry, "The Flower of Sweet Strabane" (on IRMBarry-Fairs)
The McNulty Family, "The Flower of Sweet Strabane" (private tape collection, likely on Copley Records after 1943)

Mrs. Stamp, "Flower of Sweet Stravan" (on MUNFLA/Leach)
Paddy Tunney, "The Flower of Sweet Strabane" (on IRPTunney03)

NOTES [116 words]: According to Sam Henry, this was composed in the 1840s -- it could hardly be much earlier given its current contents. Henry was of the opinion that it fell into two families, the first including the introductory verse about meeting Martha, the second beginning with the stanza about being King of Ireland. - RBW

McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen: "[John] McGettigan would have been responsible for its popularity as he recorded it on a record and was therefore taken back from America by returned emigrants in the 1930's and 40's."

The date and master id (GB-5416-1/2) for Hayward's record is provided by Bill Dean-Myatt, MPhil. compiler of the Scottish National Discography. - BS

Last updated in version 4.4

File: HHH224a

Flowering Trade, The

DESCRIPTION: "Oh, I hear that the flowering has become a good trade, The girls in this country their fortune is made, When they rise in the morning their spirits are low, And the very first race to the tay-pot they go." Fortified by Tay, they look forward to marriage

AUTHOR: unknown

EARLIEST DATE: 2010 (Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman; the broadside is dated c. 1850)

KEYWORDS: work drink clothes

FOUND IN: Ireland

REFERENCES (1 citation):

Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 26, "The Flowering Trade" (1 short text, 1 tune); p. 276, "A New Song Called The Flowering Trade" (a reprint of the Alex Mayne broadside)

Roud #22781

NOTES [44 words]: Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman explains that "flowering" is embroidery. I find myself wondering if this song might not be composite; it's mostly about drink and marriage, with "flowering" mentioned only in the first verse of the broadside. - RBW

Last updated in version 3.5

File: GrHo026
**Flowers o' the Forest, The**

DESCRIPTION: Based on a pipe tune lamenting the battle of Flodden: "I've heard them lilting, At the yowes milking, Lasses a-lilting... Noo they are moanin On ilka green loaning. The flowers o' the forest are a' weede away." The song grieves for the men lost

AUTHOR: Words: Jane [Jean] Elliot (1727-1805)/Music: Traditional

EARLIEST DATE: 1803 (tune probably dates to the sixteenth century)

KEYWORDS: battle death mourning separation Scotland

HISTORICAL REFERENCES:
Sep 9, 1513 - Battle of Flodden. James IV and the pride of Scotland's chivalry die in battle with the Earl of Surrey's English army

FOUND IN:
REFERENCES (5 citations):
DT, FLWRSFOR*

ADDITIONAL: _Sing Out_ magazine, Volume 22, #3 (1973), p, 1, "The Flowers of the Forest" (1 text, 1 tune, the Norman Kennedy version, supplied with extremely inaccurate notes)


Walter de la Mare, _Come Hither_, revised edition, 1928; #197, "The Flowers of the Forest" (1 text)

Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), pp. 70-71, "The Flowers of the Forest" (1 text, 1 tune)

Roud #3812

RECORDINGS:
Helen Blain, "Flowers o' the Forest" (Pathe 20017, 1916)

CROSS-REFERENCES:
 cf. "Flodden Field [Child 168]" (subject)

ALTERNATE TITLES:
Lament for Flodden

NOTES [34 words]: According to Isobel E. Williams, *Scottish Folklore*, W. & R. Chambers, 1991, p. 52, there is a legend that playing this song always results in a death, so some performers will play it only at funerals. - RBW

Last updated in version 3.3

File: BdFlOTF

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**Flowers of Edinburgh (I), The**

DESCRIPTION: The singer mourns the loss of her bonny lad, driven away by her parents and "rival foes." She will board a ship "to that distant shore, To meet my lovely darling swain." "The bells shall ring and sweet birds sing, To grace and crown our nuptial day"

AUTHOR: unknown

EARLIEST DATE: before 1804 (Scots Musical Museum, according to Greig/Duncan4 830)

KEYWORDS: love separation sea ship nonballad father mother

FOUND IN:
Roud #8480

BROADSIDES:
Bodleian, Harding B 28(7), "The Flowers of Edinburgh" ("My love was once a bonny lad"), unknown, no date

CROSS-REFERENCES:
 cf. "A Bonnie Laddie, But Far Awa (theme: parents drive lover away)

NOTES [67 words]: As in the case of "The Flowers of Edinburgh" (II), reported by Greig, "The song appears to have been written as words for the well known dance tune 'The Flowers of Edinburgh'; the name of the song is not in the text."

Apparently broadside Bodleian, 2806 c.11(195), "Flowers of Edinburgh" ("My love was once a bonny boy"), H. Such (London), 1863-1885 is this song but I could not download and verify it. - BS

Last updated in version 5.1

File: BrdTFlEd
Flowers of Edinburgh (II), The

DESCRIPTION: "In by Clatt" Colin meets Felex singing "Flowers o' Edinburgh." He falls in love, takes her in his arms, but is rejected. She says "it's liberty I crave." He says "nought but her favour can yield my heart delight" She relents. They marry.

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan4)
KEYWORDS: love marriage rejection music
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #73, p. 1, "The Flowers of Edinrurgh"[sic] (1 text)
Greig/Duncan4 830, "The Flowers of Edinburgh" (4 texts)

CROSS-REFERENCES:
cf. "The Flowers of Edinburgh" (I) (tune, per Greig)

ALTERNATE TITLES:
As I Cam in by Clett
NOTES [31 words]: Greig: "The song appears to have been written as words for the well known dance tune 'The Flowers of Edinburgh'."
Greig/Duncan4: Clatt is northwest of Alford on the road to Huntly." - BS

Last updated in version 2.5
File: GrD4830

Flowers of Fochabers, The

DESCRIPTION: "It was on the bonnie banks o' Spey To muse I sat me down." The singer sees a beautiful girl, the flower of Fochabers. He asks her to take pity on him. She turns him down. He declares that, when he dies, it will be for Petty Clapperton

AUTHOR: unknown
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
KEYWORDS: beauty love rejection
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, p. 204, "The Flower of Fochabers" (1 text)

Roud #5538
File: Ord204A

Flowers of the Valley

DESCRIPTION: Fragment. A widow's daughter has nine brave boy children. "Three of them were seamen so brave... Three of them were soldiers so bold...."

AUTHOR: unknown
EARLIEST DATE: 1960 (Reeves-TheEverlastingCircle)
KEYWORDS: childbirth death sailor soldier
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Reeves-TheEverlastingCircle, p. 285, "Flowers of the Valley" (1 fragment)

NOTES [34 words]: Reeves-TheEverlastingCircle chorus is "O the red, the green and the yellow, The harp, the lute, the fife, the flute and the cymbal, Sweet goes the treble violin, The flowers that were in the valley." - BS

Last updated in version 2.7
File: ReCi285

Flowery Nolan

DESCRIPTION: At seventy one, Flowery Nolan, "a terror to all men," decides to marry. He marries the only acceptable candidate. When he tells his wife they would not sleep together -- "you are only but my serving maid" -- she goes home to her father's house.
Floyd Collins [Laws G22]
DESCRIPTION: Floyd Collins is trapped in a cave from which a rescue party cannot free him. He tells his parents that he had dreamt this would happen. At last, still trapped, he dies
AUTHOR: Words: Andrew Jenkins
EARLIEST DATE: 1925 (copyright)
KEYWORDS: disaster dream death family
HISTORICAL REFERENCES:
Jan 30, 1925 - Floyd Collins is trapped in a "sandhole" cave near Mammoth Cave, Kentucky, where he is caught by a landslide. He is discovered by his brother the next day, but attempts to rescue him fail
Feb 16, 1925 - Collins is found to be dead
FOUND IN: US(Ap,MA,MW,Ro,SE)
REFERENCES (12 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 212, "Floyd Collins" (1 text plus 2 excerpts)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 125, "Floyd Collins" (2 texts)
Carey-MarylandFolkloreAndFolklife, pp. 55-56, "Floyd Collins" (1 text)
Henry-SongsSungInTheSouthernAppalachians, pp. 82-83, "Floyd Collins" (1 text)
Thomas-BalladMakingInMountainsOfKentucky, pp. 110-111, "The Doom of Floyd Collins" (1 text)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 8-9, "The Fate of Floyd Collins" (1 text, 1 tune); pp. 76-78, "The Death of Floyd Collins" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 261-262, "Floyd Collins" (1 text)
Darling-NewAmericanSongster, pp. 223-224, "Floyd Collins" (1 text)
DT 769, FLOYDCOL
Roud #1940
RECORDINGS:
Fiddlin' John Carson, "The Death of Floyd Collins" (Okeh 40363, 1925)
Vernon Dalhart, "Death of Floyd Collins" (Victor 19821, 1925) (Columbia 15031-D [as Al Craver or Dalhart Texas Panhandlers], 1925) (Banner 1613, 1925; Conqueror 7068, 1928) (Edison 51609 [as Vernon Dalhart & Co.], 1925) (Gennett 3197Champion 15048, 1926; Challenge 160/Challenge 315, 1927; rec. 1925) (Bell 364, 1925) (CYL: Edison [BA] 5049 [as Vernon Dalhart & Co.], prob. 1925) (Regal 9916, 1925)
Vernon Dalhart, "Floyd Collins Waltz" (Victor 19997, 1926) [a bizarre recasting of 'Death of Floyd Collins' in waltz time, with truncated verses]
Charlie Oaks, "The Death of Floyd Collins" (Vocalion 15099, 1925; Vocalion 5069, c. 1927)
SAME TUNE:
Chief Aderholt (File: Burt186)

NOTES [5135 words]: As the dates of the recordings show, this is by origin a popular song -- Murray/Brucker, p. 248, report that the Dalhart recording sold three million copies, exceeding even the "Wreck of the Old 97/Prisoner's Song" disc (which I doubt). There were also substantial player piano sales. But the number of versions collected show that it did become a folk song.

There are various claims about the authorship of this song. (This might be because there were a lot of other Floyd Collins poems, mostly deadly; Murray/Brucker print an example on p. 251). Brown quotes Thomas to the effect that it was written by one Adam Crisp. The attribution to Jenkins seems certain, however. Paul Stamler cites the statement of OKeh records A&R man Polk Brockman, who commissioned the song from Jenkins. Laws, following Wilgus, also accepts the attribution to Andrew Jenkins, who wrote other songs which became traditional.

The 1925 sheet music (published by Shapiro Bernstein & Co and copyrighted by P. C. Brockman) credits the words to Rev. Andrew Jenkins and the music to Mrs. Irene Spain. Irene Spain was Jenkins's daughter. I would suspect that Jenkins fit the tune himself but put her name on it so the copyright could be held longer.

KentuckyEncyclopedia pp. 215-216, gives a brief biography of William Floyd Collins, who was born April 20, 1887, to Leonidas Collins and Martha Burnett Collins. He grew up working on the family farm, apparently exploring caves for fun. He named one of his discoveries "Crystal Cave," and the family promoted it as a tourist attraction. But there was no good way for tourists to reach the entrance he had found, so he tried to find another. (Collins lived in the Mammoth Cave area of Kentucky, which had a bedrock of limestone -- the "Central Kentucky Karst." The whole area is riddled with limestone tunnels and caves; Murray/Brucker, pp. 26-27. The caves had been the basis for tourism since the late 1830s; Murray/Brucker, pp. 28-29. Indeed, the competition between caves was so fierce that on one occasion a gang of thugs beat up Collins to try to get him to agree to something; Collins/Lehrberger, pp. 102-103).

Floyd was the third of eight children of his parents, and the second-oldest of those who lived to adulthood. The family farm (200 acres) was not especially fertile and the home a cramped single-story dwelling. The large family cooperated to run the farm, which meant that they were able to produce more than they needed (Murray/Brucker, pp. 40-41), but it was a tough life; little wonder that the Collinses sought other sources of income. But only Floyd became a caving fanatic.

Caving was not a safe job; explorers found several bodies of Indians in the Mammoth Cave complex, and the first European to die in the local caves was one Pike Chapman, in 1897; he had been well-known to the Collins family (Collins/Lehrberger, p. 18). Collins reportedly also once found a recently-dead man in one of his underground observations -- and did nothing about it, never returning to that cave (Collins/Lehrberger, pp 40-41). But Chapman, and that unknown dead man, didn't have an Andrew Jenkins to tell his story. Despite the risks, there was a wild rush in the early 1900s to try to find more caves and latch on to a share of the caving tourism business (Murray/Brucker, pp. 30-36). Floyd Collins was just one of those who tried to cash in, largely abandoning farming to hunt for attractive caves.

He seems to have been a rather strange man -- and we know there was mental illness in the family. His little sister had just come back from a long stay in an institution at the time Collins died (Murray/Brucker, p. 54). His father was also a very odd character (Murray/Brucker, p. 157, and repeatedly elsewhere) although that may just have been age).

Halliday, p. 5, calls Floyd "barely literate and wildly superstitious" (in one of his underground inscriptions, he spelled his name "Floid"; Halliday has a photo on p. 31 although I find it illegible.) He took excessive risks, had peculiar emotions, and engaged in magical thinking -- he thought he could read magnetic directions with his body, although a test showed he was wrong (Halliday, p. 10). And he had difficult relations with his father, even though he was still living among his family when he reached his thirties (Murray/Brucker, pp. 42-43; p. 49 explains how he and his father got into a major business dispute, which caused them to plan to break their partnership even though Floyd was still living at home even after most of his younger siblings had moved out). He seems to have had a secondary obsession with Native American artifacts (Collins/Lehrberger, pp. 22-25), and did much of his caving to search for them (Collins/Lehrberger, pp. 30-33), often walking off with them in ways that would not be allowed today. He seems to have liked playing with dynamite, too (see, e.g. Collins/Lehrberger, pp. 41-43). He was sloppy about his preparations, sometimes going exploring without properly maintaining his light (Collins/Lehrberger, pp. 86-87). He "was not much interested in women" (Collins/Lehrberger, pp. 46-48) and his father said he "was simply not interested in the fairer sex (Murray/Brucker, p. 159). (There is no sign that he was interested in men; lack of interest in sex occurs in some people with autism and personality disorders.) He was
"a loner" (Collins/Lehrberger, p. 57) who was "thought curious by the neighbors" (Collins/Lehrberger, p. 115) and considered "shiftless"; except among his few friends, he seemed "taciturn and slow-witted" (Halliday, p. 10). When learning to drive, he insisted on taking the wheel alone before he was competent -- and proceeded to crash the car (Collins/Lehrberger, p. 89). It seems pretty clear that if he lived today, he would qualify for a psychological diagnosis (my wild guess is schizotypal personality disorder, but obviously I'm getting my information at many degrees of removal!).

But above all, and from a very young age, he was obsessed with caves. He was allegedly called "The Cave Hound" and "The Human Groundhog" (Halliday, p. 6). It wasn't really a bad idea to try to find new caves; that part of Kentucky was already known as cave country, and there were many "cave tourists." Operators even hired "cappers" -- people in pseudo-police uniforms to direct traffic to their caves (Halliday, p. 9, with a photo of one on page 8). In 1917, he had made his first big discovery, known as "Crystal Cave" because of the beautiful crystals in one of the galleries. (After his death, it became "Floyd Collins Crystal Cave; Collins/Lehrberger, p. 81). With beautiful rock formations and a large chamber that came to be known as "The Grand Canyon" (photo on p. 12 of Halliday), it might well have been a good commercial attraction; In 1917, he had made his first big discovery, known as "Crystal Cave" because of the beautiful crystals in one of the galleries. (After his death, it became "Floyd Collins Crystal Cave; Collins/Lehrberger, p. 81). With beautiful rock formations and a large chamber that came to be known as "The Grand Canyon" (photo on p. 12 of Halliday), it might well have been a good commercial attraction, p. 13, calls it a "world's wonder." Problem was, the Crystal Cave site was undeveloped and too far away from the main cave sites. There was no usable road, only a wagon trail. The family set out to build a gravel road; this proved to be very difficult, and Floyd wasn't the only one whose car came to grief on the road (Collins/Lehrberger, p. 88). Allegedly people from other caving outfits kept blocking the road, too (Collins/Lehrberger, p. 101). His fight with his father came in part because of their disagreement over how to manage Crystal Cave (the fact that two counties were trying to tax the land didn't help). Floyd really wanted to find a new opening that would get him better road access to one of the caves under his control.

It's hard to believe that the final opening he explored -- which came to be known as "Sand Cave" -- was worth the effort. But it was at a spot that would easily draw traffic, so Collins worked out an arrangement with three local landowners to split the profits (Murray/Brucker, p. 49). The cave Collins found -- the entrance of which was on the land of Beesley "Bee" Doyle -- was narrow but very deep; behind a forty foot entry ledge, there was a passage which went down 55 feet over the course of a 115 foot run (Murray/Brucker, p. 23) -- very steep, and with five major curves if the drawing on p. 18 of Murray/Brucker is to be believed (according to Collins/Lehrberger, p. 132, it took twenty minutes to reach the blockage where Collins was working). There wasn't much of interest in that first part of the run, but the passage continued beyond; it's just that it was too narrow for Collins. So he blasted and cleared it (KentuckyEncyclopedia). In January, during an extraordinarily long work spell, he told Bee Doyle (the owner of the property where Collins had been working) that the next day should let him enter the next part of the tunnel (Collins/Lehrberger, pp. 130-131). On January 30, 1925, he went down to see just what he had found.

Exactly what happened next is uncertain -- Collins himself may not have known, since his lamp had gone out (Collins/Lehrberger, pp. 134-135) -- but there was some sort of rock fall. Collins ended up being pinned and trapped underground. Bee Doyle discovered the next day that Collins had not made it home, checked with the other locals to find that he hadn't gone there, and went to the cave, where the found Floyd's coat hanging on a rock (Murray/Brucker, pp. 52-53). Clearly Collins was still down there, leaving the searchers to try to find him. They didn't have Collins's skills as a caver. Only one of them, Jewell Estes, a slender 17-year-old, made it close enough even to hear Collins calling. He couldn't get close enough to reach Collins, but he did learn he was stuck (Murray/Brucker, p. 53).

Floyd's younger brother Homer, more at home in caves and with more motivation, eventually went in and got close to Floyd -- and discovered what proved to be the real problem for any rescue: the tunnel was so narrow that there was no way to turn around. If a man went down head-first, he could dig at the rubble that held Floyd, but could not return upward; if he went down feet-first, he could reach Floyd but had no way to get his hands in position to dig Floyd out (Murray/Brucker, p. 57). Homer pulled out a lot of stones, but more fell to replace them. Unless another way could be found to get at the rocks that held Floyd, there was no way to free him.

Apart from being trapped and without supplies, Collins was poorly dressed for the low temperatures in a cave -- and water was running down on him because of rain and melting snow from above (Murray/Brucker, pp. 58-59). Floyd was threatened with more than just hunger and thirst; if the water kept flowing, he was likely to die of hypothermia. After two and a half days,
Floyd's mind seemed to be failing -- clearly a sign of his failing physical condition (Murray/Brucker, p. 67).

Well before that, a large crowd had gathering outside the cave -- although they weren't doing anything to help with the rescue; they were just gawkers who got in the way (and brought the police, who promptly confiscated the liquor that Floyd had requested and Home had managed to find; Murray/Brucker, p. 62). Homer went down with one companion; they managed to free Floyd's hands, but they were badly hurt; Floyd still couldn't do much (Murray/Brucker, pp. 62-63).

It sounds as if Homer at this point had largely given up hope and was simply trying to comfort the delirious Floyd as he died. But then the newspapers got their hands on the story, plus a Louisville fireman, Lieutenant Robert Burdon, came to Sand Cave looking for a cheap chance for promotion -- and became obsessed with rescuing Floyd (Murray/Brucker, pp. 75-77). Eventually, dozens of reporters showed up; the case even earned coverage in England. There was so much demand for telephone capacity that eventually several temporary radio stations and a Western Union branch were established (Murray/Brucker, p. 154). There was even a film crew trying to make a movie about it (Murray/Brucker, p. 156).

The first attempt to rescue Collins involved harnessing up his upper body and trying to pull him out. This caused Collins so much pain that it had to be abandoned without moving him at all (Collins/Lehrberger, p. 160; Murray/Brucker, pp. 79-80. There was talk of amputating Collin's foot, but there was no way to perform the operation in the tight conditions, and no way to carry him out if Collins could not move himself, so that idea went nowhere; Collins/Lehrberger, p. 169).

An experienced caver named Johnnie Gerald, whom Collins had requested from the first, eventually showed up, and made much better progress at clearing Floyd out than anyone before him. (Note: Murray/Brucker and Halliday call him "Gerald," But Collins/Lehrberger, p. 121, etc. give his last name as "Geralds." Murray/Brucker, p. 233, explains that different members of the family used different spellings; Johnnie Gerald's uncle J. T. Gerals would eventually be the undertaker who handled Floyd Collins's corpse).

Gerald was probably the best caver available, but it was slow and exhausting work in the limited space, and eventually Gerald had to go up and take a break (Murray/Brucker, pp. 85-87). Had there been several Geralds to do the work, Floyd might have been rescued fairly quickly. But Gerald was having to do all the work, and he was exhausted and could not work fast enough (Murray/Brucker, pp. 92-93).

The newspapers were increasingly interested, although the stories were often garbled (Murray/Brucker, pp. 89-91; p. 91 says that the story was on the cover of the New York Times for two straight weeks starting on February 3). Rescuing Collins became a sensation -- one of the reporters, "Skeets" Miller, who himself helped in the rescue and talked to Floyd Collins underground, would get a Pulitzer for his coverage (Collins/Lehrberger, p. 9; there is a photo of him on p. 16 of Halliday). Murray/Brucker, p. 85, claims that some 150 people hung around the cave entrance at times, mostly getting drunk rather than helping, and that someone actually set up a concession stand! (A photo of a five cent hamburger stand at the site occurs on p. 167 of Collins/Lehrberger and p. 19 of Halliday.) Toward the end of the saga, it is estimated that there were more than ten thousand gawkers in the area (Murray/Brucker, p. 170). All they were doing was getting in the way -- and their movements might cause more collapses.

To make things worse everyone had a different idea for what to do -- most of them being ideas that Gerald, the expert on the scene, thought hopeless. One of the largest projects -- and one of the few genuinely organized attempts at a rescue -- was planned by the Kentucky Rock Asphalt Company (Kyroc), whose manager, Henry T. Carmichael, planned to dig a shaft down to Collins. It might have worked had they started at once. But Homer Collins, at least, thought the shaft absurd (Murray/Brucker. pp. 94-95). So the Kyroc people instead worked on the existing opening. They were, at least, the hardest workers to take part in the project to this time, taking on the task in shifts.

While that was going on, someone managed to rig a generator and get some lights down into the cave (Murray/Brucker, pp. 98-99) -- until then, people had had constant problems with lamps and flashlights. Human chains of up to eleven men started working to clear the tunnels at this time; the newspaper reporter Skeets Miller was one of these, and got his award-winning interviews while down in the tunnel (Murray/Brucker, pp. 100-101). They were making progress, but Collins's foot was still trapped. Crews kept bringing down tools and trying new tricks to level the stone off his foot, but none of the people who went down the tunnel was a toolmaker, and nothing ever seemed to work (Murray/Brucker, pp. 104-106). And Johnnie Gerald observed that all the work that was being done was wearing at the tunnel, and raising the humidity and temperature. The tunnel might turn unstable; already cracks were developing and debris falling (Murray/Brucker, p. 115). This surely shouldn't have surprised anyone; after all, the reason Collins was trapped was that there
had already been a rock fall! Gerald was right. Four and a half days after the initial collapse, while people were actually working in the tunnel, there was a further collapse; only Gerald's prompt warning prevented more men from being trapped. But Collins was now more thoroughly buried than before (Murray/Brucker, pp. 116-117). Only then did anyone have the bright idea of running a field telephone and a feeding tube down the tunnel. But they couldn't get to Collins, of course (Murray/Brucker, p. 120). It would have been comic if it hadn't been so stupid and tragic. At this point, some potential rescuers quit (Murray/Brucker, p. 121)

The whole thing was turning into a competition (Murray/Brucker, pp. 108-109), with no one in charge. Odds are, had there been one person (perhaps Gerald) to manage the whole thing, Collins would have been rescued. But there hadn't been any such person. After the second collapse, Gerald finally took charge, with a small crew digging and the Kyroc people shoring up what they could (Murray/Brucker, pp. 122-123). It was too late. After some attempts to re-open the tunnel, late on Wednesday, February 4, Gerald found rocks falling on him, some of them hurting him badly. The whole thing was collapsing. At 11:45 p.m., Gerald came out and said he would not -- could not, really -- go back (Murray/Brucker, p. 126). A few others tried to go down the tunnel; they too gave up (Murray/Brucker, p. 127).

The government had been keeping track of this since February 1, but only on February 4 did a tiny contingent of the National Guard arrive -- too small to really control the crowds. Governor Fields then ordered a larger force to come in from Bowling Green (Murray/Brucker, p. 129). The governor put Lieutenant Governor Henry H. Denhardt, who was also a National Guard brigadier, in charge -- not necessarily a smart move, since Denhart, although decisive, was not very thoughtful or perhaps even very bright (Murray/Brucker, p. 130; Halliday, p. 22, calls him "bombastic" and says "Truly he as not the person for quick, delicate intercultural actions [between locals and outside engineers] that still might have saved Floyd Collins" -- later in life, he allegedly murdered his fiancee and was murdered in turn by her relatives). Among other things, he barred Gerald from the area (Collins/Lehrberger, p. 177). But at least his presence meant that, by February 5, there was someone in charge. A number of other engineering experts arrived at around the same time. They quickly learned that no one had done an engineering survey of the Collins cave during the five previous days of the rescue effort (Murray/Brucker, p. 131). They gathered what data they had and calculated where Collins must be stuck.

Then the question was what to do. The suggestion that Denhardt adopted was to have the Kyroc people dig a shaft down to where Collins lay. So everyone had to figure out where to drive the shaft. This took some hours, then the site had to be cleared, and then they had to figure out how to dig it! (Murray/Brucker, pp. 132-133). A big crew and a lot of machinery then set to work -- but Murray/Brucker, p. 134, calculate that Collins had been underground for 144 hours by the time they started, and without food or water for more than 36. They needed to dig at several feet per hour if they were to have any chance of saving him. It was a pace they could not manage, especially as the weather turned and mud got into everything (Murray/Brucker, pp. 140-141), meaning they also had to shore everything up. Carmichael, the man in charge, said it was "like digging in a sack of peanuts" (Halliday, p. 21) -- the more rock they pulled out, the more fell in. Nor was the planning very good; on more than one occasion they had to go in and rebuild the shaft (Murray/Brucker, pp. 200-201). It flooded whenever it rained, too (Murray/Brucker, p. 202). It might have been better had it been wider, too -- "Skeets" Miller, the newsman who had been down in Sand Cave to talk to Floyd, said going down the shaft was five times more scary than going down the cave! (Murray/Brucker, p. 202).

It sounds like a bad engineering job, even allowing for the fact that it was backwoods Kentucky in 1925. And, despite all the machinery, most of the digging was by men with picks and shovels (Murray/Brucker, p. 167). And the locals, who didn't like this interference, we mostly non-cooperative (Murray/Brucker, p. 141) -- indeed, it got to the point where Denhardt had his troops holding them back by force (Murray/Brucker, pp. 146-147).

All of this was of course beyond the means of the Collins family. (Eventually it was estimated that the whole business -- National Guard, engineering work, news coverage -- was about $200,000; Murray/Brucker, p. 223.) A fund was started to help them, then the local Red Cross stepped in to feed all the hangers-on around his cave. This proved so expensive that they went broke and the national Red Cross stepped in (Murray/Brucker, p. 139).

The whole thing brought Cave City, the local town, a lot of tourism revenue -- and a lot of wear and tear and crime, plus the locals ran out of almost everything (Collins/Lehrberger., p. 167; Murray/Brucker, p. 153). And eventually crazy rumors started -- that the whole thing was a hoax, that Collins had been murdered, that Collins was alive and coming out a back entrance at night then going back to his tunnel, and so forth (Collins/Lehrberger, p. 182, Murray/Brucker, pp. 175-
years; Bee Doyle also tried to make money showing off Sand Cave (there is a photo of Doyle, Crystal Cave was not one of the original acquisitions. It was commercially exploited for many sites and shut them down (Murray/Brucker, pp. 238-239).

meant that the park didn't want competition from other caves. So it set out to buy up other cave after. It was also understood that Mammoth Cave would bring in money from guided tours -- which weren't given any choice!). The park became official just before World War II, and opened just when it could be bought at Depression prices (a cause of real resentment to the owners who use eminent domain to acquire land. That became a lot easier to condemn the land in the 1930s, be donated. A park association managed this, helped by a Kentucky law that gave it the power to authorized -- although with little money allocated for it; the understanding was that the land was to be donated. A park association managed this, helped by a Kentucky law that gave it the power to use eminent domain to acquire land. That became a lot easier to condemn the land in the 1930s, when it could be bought at Depression prices (a cause of real resentment to the owners who weren't given any choice!). The park became official just before World War II, and opened just after. It was also understood that Mammoth Cave would bring in money from guided tours -- which meant that the park didn't want competition from other caves. So it set out to buy up other cave sites and shut them down (Murray/Brucker, pp. 238-239).

Crystal Cave was not one of the original acquisitions. It was commercially exploited for many years; Bee Doyle also tried to make money showing off Sand Cave (there is a photo of Doyle,
beneath his sign advertising the cave, on p. 203 of Collins/Lehrberger and one of the sign on p. 28 of Halliday), although he didn't make much. Floyd's coffin stayed in Crystal Cave until 1989, even though the National Park Service had purchased and closed the cave in 1961 (KentuckyEncyclopedia; Murray/Brucker, p. 243, says that Great Onyx Cave, the other remaining holdout, was also acquired and closed at this time). Meanwhile, explorers were gradually finding links between all these caves.

You can see maps and photos of the area by looking up "Sand Cave, KY" in Google Maps. There is a trail close to the cave, but the cave itself is closed, and based on the comments of visitors, it appears very little is said about Collins and the rescue attempt. Collin's other discovery can be found at "Crystal Cave, KY." That cave is open, and there are photos of it available. There are at least five books and a pamphlet about the event:
-- Murray/Brucker, cited here
-- Homer Collins (Floyd's brother), Floyd Collins in Sand Cave: America's Greatest Rescue Story (1958; this and Murray/Brucker are the only sources KentuckyEncyclopedia thinks worth citing; it appears to have been republished as The Life and Death of Floyd Collins by Homer Collins and John Lehrberger, also cited here; according to Murray/Brucker, there were three manuscripts of Homer's tale, which don't all agree -- probably the two editions worked from different manuscripts) -- the pamphlet is "Floyd Collins of Sand Cave; A Photographic Memorial" by William R. Halliday, cited here; scattered among its 33 pages (in large type) are 35 photos, drawings, and illustrations -- Arcadia Press also has two items called "The Floyd Collins Tragedy at Sand Cave," but one is a postcard collection

-- the three other books are roughly contemporary with the events, but they were loosely based on the inaccurate newspaper accounts of the time, with no additional material of their own; they have no value except as examples of the Collins hysteria. In that they resemble this song, really; a lot of it is generic "Young people take warning" material, and the rest is also more fluff than fact -- e.g. the song mentions Floyd's father and mother but never uses their names (and Floyd's mother was dead!).

There were also later dramatic presentations. Murray/Brucker, pp. 253-254, says that the 1950 movie "Ace in the Hole" or "The Big Carnival" took some inspiration from the Floyd case, although it wasn't actually based on it. In 1951, the "Philco Television Playhouse" produced "Rescue," which was a Collins retelling, although televisionized.... They brought in Skeets Miller and Homer Collins to consult, and had them talk briefly at the end (Murray/Brucker, p. 254). Later in the 1950s, several magazine articles appeared. In 1957 came another television show, "Robert Montgomery Presents" offering the "Tragedy at Sand Cave." This was much less accurate, and Homer wasn't involved -- and so he finally decided to tell his story, resulting ultimately in Collins/Lehrberger (Murray/Brucker, p. 255). But it seems as if his memory had slipped a bit by then; Murray/Brucker, p. 256, note several errors in Homer's story. Robert Penn Warren's 1959 book The Cave was also inspired by Collins, although with many changes in emphasis as well as names. And on and on the dramatizations went. - RBW

Bibliography

- Collins/Lehrberger: Homer Collins, as told to John Lehrberger, The Life and Death of Floyd Collins, Cave Books, 2001 (from a manuscript made by Lehrberger in 1955. There seems to have been a 1958 edition also, but it is so obscure that I have not been able to find publication data)

Last updated in version 6.1
File: LG22

Floyd Frazier (Ellen Flannery) [Laws F19]

DESCRIPTION: Floyd Frazier kills Ellen Flannery and hides her body. A search is started after her orphaned children are found crying. Her body is discovered, and Floyd is arrested. He confesses to the crime; the singer hopes he will be hanged
Flunky Jim (Gopher Tails)

DESCRIPTION: Jim, the son and "flunky" of the farm, has shabby clothes, but intends to get a new ones with money from gopher tails. His father says his clothes are too small, but he has almost enough tails to buy new clothes, after which he will hand down his old ones

AUTHOR: Words: Dan Ferguson
EARLIEST DATE: 1963 (recording, Mel Bowker)
KEYWORDS: poverty clothes farming hunting hardtimes family father animal
FOUND IN: Canada
Roud #4555
RECORDINGS:
Mel Bowker, "Flunky Jim", also listed as "I Am the Flunky of the Yard (Gopher Tails)" (on Saskatch01)
CROSS-REFERENCES:
cf. "The Wearing of the Green (I)" (tune) and references there
NOTES [32 words]: During the Depression of the 1930s, the Canadian government offered a bounty on gopher tails to encourage trapping them. Mel Bowker, who recorded this song, was the grandson of Dan Ferguson. - PJS
File: RcFluJim

Flute Song

DESCRIPTION: "Flummerly la lup, flu flu, Flu lup, flu lup, flu lup, Flummerly la lup, flu flu, Flu lup, flu"

AUTHOR: unknown
EARLIEST DATE: 1923 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: nonsense nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Fly and the Bumblebee, The (Fiddle-Dee-Dee)

DESCRIPTION: "Fiddle-dee-dee, fiddle-dee-dee, The fly has married the bumblebee, Says the fly, says he, 'Will you marry me, and live with me, sweet Bumblebee?'" The fly promises not to sting the larger insect. Parson Beetle marries the two. All ends happily

AUTHOR: unknown

EARLIEST DATE: 1740 (Wiltshire MS, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: bug marriage clergy courting

FOUND IN: US(NE)

REFERENCES (3 citations):
- Linscott-FolkSongsOfOldNewEngland, pp. 196-198, "Fiddle Dee Dee" (1 text, 1 tune)
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 88, "A cat came fiddling out of a barn" (2 texts); 168, "Fiddle-dee-dee, fiddle-dee-dee" (2 texts)
- Baring-Gould-AnnotatedMotherGoose #179, pp. 128-129, "(A cat came fiddling out of a barn)"; #276, p. 164, "(Fiddle-dee-dee, fiddle-dee-dee)"
- Roud #3731

CROSS-REFERENCES:
- cf. "Frog Went A-Courting" (theme)

NOTES [56 words]: In the Mother Goose "cat came fiddling" texts, it is not a fly but a mouse that marries the bumblebee. It's not clear which combination is more original -- the wedding of two insects is less utterly illogical, so it might be an improvement, but the mouse might also come in by way of confusion with "Frog Went A-Courting" or the like. - RBW

Fly Around, My Pretty Little Miss

DESCRIPTION: Dance tune: "Fly around my pretty little miss/Fly around my daisy/Fly around my pretty little miss/You almost drive me crazy." Floating verses: "The higher up the cherry tree/The riper grow the cherries..." "Going to get some weevily wheat..."

AUTHOR: unknown

EARLIEST DATE: 1917 (collected by Cecil Sharp, but some of the floating verses also show up in Sharp-EnglishFolkSongsFromSouthernAppalachians 88, "Betty Anne," which he collected in 1916)

KEYWORDS: love dancing nonballad floatingverses dancetune

FOUND IN: US(Ap,SE,So)

REFERENCES (11 citations):
- Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 66, "Fly Around, My Pretty Little Miss" (1 text, 1 tune)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 286, "Fly Around, My Blue-Eyed Girl" (4 texts, but the "D" text is mostly "Shady Grove"); also 78, "Coffee Grows on White Oak Trees" (7 texts plus 1 excerpt and mention of 1 more, but almost all mixed -- all except "H" have the "Coffee grows" stanza, but "A" also has verses from "Fly Around, My Pretty Little Miss"; "and "C" through "H" are mostly "Little Pink"; "B" is mixed with "Raccoon" or some such)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 286, "Fly Around, My Blue-Eyed Girl" (4 tunes plus text excerpts)
- Hudson-FolksongsOfMississippi 145, p. 293, [no title] (1 fragment, the single stanza "The higher up the cherry tree")
- Sharp-EnglishFolkSongsFromSouthernAppalachians 268, "The Higher Up the Cherry Tree" (1 text, 1 tune); also 88, "Betty Anne" (1 text, 1 tune, with lyrics from "Shady Grove," "Fly Around, My Pretty Little Miss" and "Going Across the Sea")
- Roberts-SangBranchSettlers, #72, "Blue-Eyed Girl" (1 text, 1 tune)
- Owens-TexasFolkSongs-1ed, pp. 197-198, "My Pretty Little Pink" (1 text, 1 tune)
- Killion/Waller-ATreasuryOfGeorgiaFolklore,p. 227, "Higher Up the Cherry Tree" (1 fragment,
**Fly Not Yet**

**DESCRIPTION:** "Fly not yet, 'tis just the hour, When pleasure, like the midnight flow'r, That scorns the eye of vulgar light, Begins to bloom for sons of night." The singer begs the night to stay, wondering why he must "find such beaming eyes awake"

**AUTHOR:** unknown

**EARLIEST DATE:** 1846 (Moore-IrishMelodies-1846)

**KEYWORDS:** nonballad

**FOUND IN:**

**REFERENCES (2 citations):**
- Moore-IrishMelodies-1846, pp. 11-12, "Fly not yet" (1 text)
- Hylands-Mammoth-Hibernian-Songster, p. 194, "Fly Not Yet" (1 text)

**Roud #31439**

**BROADSIDES:**
- Bodleian, Harding B 11(4274), "Fly Not Yet," J. Pltts (London), 1819-1844; also Harding B 16(96d) (Pitts, but barely legible); also Harding B 36(24), "Fly Not Yet," H. Wardman (Bradford), n.d. (link broken); also Harding B 36(21), "Fly Not Yet," T. Wilkinson (Manchester), n.d. (link broken)
**Flying Cloud, The [Laws K28]**

**DESCRIPTION:** Singer Edward (Hollohan) abandons the cooper's trade to be a sailor. At length he falls in with Captain Moore, a brutal slaver. Moore later turns pirate. When his ship is finally taken, the remaining sailors are sentenced to death

**AUTHOR:** unknown

**EARLIEST DATE:** 1894 (Wehman)

**KEYWORDS:** sailor slavery pirate execution gallows-confession

**FOUND IN:** US(MA,MW,NE,So) Canada(Mar,Newf,Ont) Britain(Scotland(Aber))

**REFERENCES (38 citations):**
- Laws K28, "The Flying Cloud"
- Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 116-123, "The Flying Cloud" (2 texts)
- Huntington-FolksongsFromMarthasVineyard, pp. 35-37, "The Flying Cloud" (1 text, 1 tune)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #118, p. 1, "William Hollander" (1 text)
- Greig/Duncan1 44, "William Hollander" (2 texts, 1 tune)
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 128-131, "The Flying Cloud" (1 text, 1 tune)
- Doerflinger-SongsOfTheSailorAndLumberman, pp. 135-139, "The Flying Cloud" (2 texts, 2 tunes)
- Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 173, "The Flying Cloud" (1 text, 1 tune)
- Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 223-225, "The Flying Cloud" (1 text plus 1 fragment)
- Creighton-SongsAndBalladsFromNovaScotia 62, "Flying Cloud" (1 text, 1 tune)
- Peacock, pp. 842-845, "The Flying Cloud" (1 text, 2 tunes)
- Leach-FolkBalladsSongsOfLowerLabradorCoast 58, "The Flying Cloud" (1 text, 1 tune)
- Mackenzie-BalladsAndSeaSongsFromNovaScotia 111, "The Flying Cloud" (1 text)
- Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 223-226.245, "The Flying Cloud" (1 text, 1 tune)
- Beck-FolkloreOfMaine, pp. 247-251, "The Flying Cloud" (1 text, 1 tune)
- Colcord-SongsOfAmericanSailormen, pp. 145-147, "The Flying Cloud" (1 text, 1 tune)
- Hugill-ShantiesFromTheSevenSeas, p. 586, "The Flying Cloud" (1 tune, included in Hugill's entry on "Dixie Brown"); he states that it has been used for several forebitters, "Arthur Hollander" [i.e. "The Flying Cloud"], "Girls of Cape Horn" ["Rounding the Horn"], "The Sailor's Way," and "Go To Sea Once More" ["Dixie Brown"]
- Hugill-SongsOfTheSea, p. 158, "The Flying Cloud" (1 text, 1 tune)
- Kinsey-SongsOfTheSea, pp. 129-130, "The Flying Cloud" (1 text, 1 tune)
- Rickaby-BalladsAndSongsOfTheShantyBoy 41, "The Flying Cloud" (1 text, 1 tune)
- Rickaby/Dykstra/Leary-PinyerBoy-SongsSongcatchingInLumberjackEra 41, "The Flying Cloud" (1 text, 1 tune)
- Dean-FlyingCloud, pp. 1-2, "The Flying Cloud" (1 text)
- Leach-TheBalladBook, pp. 778-781, "The Flying Cloud" (1 text)
- Leach-HeritageBookOfBallads, pp. 154-158, "The Flying Cloud" (1 text)
- Friedman-Viking/PenguinBookOfFolkBallads, p. 411, "The Flying Cloud" (1 text, 1 tune)
- Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 2, "The Flying Cloud" (1 text, 1 tune)
- Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 115, "The 'Flying Cloud'' (1 text, 1 tune)
- Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 39-41, "The Flying Cloud" (1 text)
- Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 9, "The Flying Cloud" (1 text, 1 tune)
- Shay-AmericanSeaSongsAndChanteys, pp. 183-186, "The Flying Cloud" (1 text, 1 tune)
- Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp 210-211, "The Flying Cloud" (1 text, 1 tune)
- Finger-FrontierBallads, pp. 84-87, "The 'Flying Cloud'' (1 text, 1 tune)
- Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 504-507, "The Flying Cloud" (1 text, 1 tune)
- Palmer-OxfordBookOfSeaSongs 86, "The Flying Cloud" (1 text, 1 tune)
- Frank-NewBookOfPirateSongs 19, "The Flying Cloud" (1 text, 1 tune; composite; #19 in the first edition)
- Botkin-TreasuryOfAmericanFolklore, pp. 845-847, "The Flying Cloud" (1 text, 1 tune)
- Darling-NewAmericanSongster, pp. 98-100, "The Flying Cloud" (1 text)

**DT 409, FLYCLOUD**
Roud #1802

RECORDINGS:
- Gerald Aylward, "Flying Cloud" (on MUNFLA/Leach)
- Warde Ford, "The Flying cloud" [fragment] (AFS 4202 B1, 1938; tr.; in AMMEM/Cowell)
- Mrs. Mary Ann Galpin, "The Flying Cloud" (on PeacockCDROM) [one verse only]
- Alexander March, "The Flying Cloud" (on MUNFLA/Leach)
- John Molloy, "Flying Cloud" (on MUNFLA/Leach)
- Clifford Wedge, "The Flying Cloud" (on MREIves01)

CROSS-REFERENCES:
cf. "Charles Gibbs" (plot and piracy theme)

NOTES [705 words]: Doerflinger-SongsOfTheSailorAndLumberman notes that there is no pirate ship known to have carried the name "The Flying Cloud." He suggests that the story is based on the book The Dying Declaration of Nicholas Fernandez, based loosely on the life of one of Benito de Soto's pirate crew (Fernandez was executed in 1829). Doerflinger-SongsOfTheSailorAndLumberman shows the title page of the book on p. 336.

Laws and others, though, note that most of these elements are commonplace.

Belden-BalladsSongsCollectedByMissourFolkloreSociety lists various other ships called by the name, but they were all legitimate vessels, including the clipper mentioned below that set the record, anchor to anchor, sailing from New York to San Francisco.

Beck-FolkloreOfMaine, who thinks the song might be a combination of a song about piracy with one about slavery, notes on pp. 246-247 that guild records from Waterford do not reveal a cooper with the name William Brown in the years after 1812 (the only years for which records survive). I wonder if the pirate's name "Moore" might have been inspired by the Moors, since the Barbary pirates were sometimes called (not very correctly) Moors.

The song feels fairly old, but the impression may be false. Most of the earliest references seem to be from about 1890, as if the song were composed in the 1880s or so.

Jonathan Lighter speculated, "My impression is that the song very possibly originated in the 1880s or a bit earlier, perhaps in a dime novel as no early broadside has ever been discovered. The evocative name 'Flying Cloud' may have been chosen because the fame of the real ship had long been forgotten by the general public."

If so, then the ship name was inspired by the clipper Flying Cloud, built 1851 (Howe/Matthews, p. 190), which twice set records for the New York-to-San Francisco run in the 1850s (Howe/Matthews, p. 192, notes that the record set on her fourth voyage still stood [as of 1926], and she also had a record on the Hong Kong crossing). Though to call a slaver by that name hardly seems a fitting tribute.

(Horace Beck explains this by positing that the slaving verses are not integral to the piece; he speculates that the whole thing is a composite of two songs. I agree that many versions include some verses, such as the description of the ship, which are somewhat odd and interfere with the thrust of the song. But this doesn't help much, because we're still left with the Flying Cloud as a pirate.)

There is another possibility, though. Chapellen devotes a long chapter to slavers and privateers (combining the two because they had similar characteristics). He notes on p. 130, "The great American deity, 'Speed,' had no more devout worshipers than the designers and builders of privateers and of the small slaving craft that followed them.... [T]he ability to sail fast was the prime requirement of both privateers and slavers." In this context, it's interesting to note that the ship of this song was both a slaver and a pirate -- and pirates, of course, were essentially privateers minus a letter of marque.

The reason slavers needed speed was that they were illegal in both the United States and Britain. Britain of course bad banned slavery by the early nineteenth century, and while the United States did not, it did ban importing slaves from Africa. On page 154, Chapelle explains, "In the development not fast-sailing craft, the slave-trade did not have any effect until after the War of 1812... The period of the specially designed slaver can be placed as between 1820 and 1855."

Again, on page 161, "The necessity of speed in a slaver was obvious, once the cruisers [appointed to stop the trade] became active. There was also the very high mortality among the slaves from over-crowding during a long voyage, and so speed and profits went hand in hand."

Thus, if the song does date from the post-Civil War period, a likely reason for using the name Flying Cloud for the ship is that it would invoke the speed of the famous clipper.

If the song is slightly later still, and was first written only shortly before the Wehman broadside, I would note that a famous Great Lakes ship called the Flying Cloud had been wrecked in 1890 (Shelak, p. 118). - RBW

Bibliography
Flying Colonel, The

DESCRIPTION: "With a shit-eating grin on his face," the terrified pilot of a stricken bomber brings his plane home while other crew members bail out.

AUTHOR: unknown
EARLIEST DATE: Probably World War II vintage
KEYWORDS: bawdy war desertion technology flying
FOUND IN: US
REFERENCES (1 citation):
Cray-EroticMuse, pp. 404-406, "The Flying Colonel" (1 text, 1 tune)
Roud #10401
CROSS-REFERENCES:
cf. "The Ship that Never Returned" [Laws D27] (tune & meter) and references there
NOTES [36 words]: Internal references would date this to the WW II saturation bombing campaign upon Germany. This seems to be one of the few air force songs to have achieved oral currency apart from mimeographed or Xeroxed songbooks. - EC

Flying Dutchman, The (Vanderdecken) [Laws K23]

DESCRIPTION: The crew has just escaped a harsh wind on a dark night when the Flying Dutchman appears. The fearful captain orders the crew to take in the sail. The Dutchman fails, as always, in its attempt to enter Table Bay. The sailors pity doomed Vanderdecken

AUTHOR: unknown
EARLIEST DATE: 1881
KEYWORDS: storm ghost ship supernatural
FOUND IN: US(MA) Ireland
REFERENCES (7 citations):
Laws K23, "The Flying Dutchman (Vanderdecken)"
Doerflinger-SongsOfTheSailorAndLumberman, pp. 148-149, "The Flying Dutchman" (1 text, 1 tune)
Ranson-SongsOfTheWexfordCoast, p. 45, "The Flying Dutchman" (1 text)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 180-181, "The Flying Dutchman" (1 text, 2 tunes)
Hugill-SongsOfTheSea, p. 183, "The Flying Dutchman" (1 text, 1 tune)
Palmer-OxfordBookOfSeaSongs 106, "The Flying Dutchman" (1 text, 1 tune)
DT 406, FLYDUTCH*
Roud #1897
BROADSIDES:
Bodleian, Firth c.13(92), "The Flying Dutchman", H. Such (London), 1863-1885; Harding B 11(963) [last verse illegible], "The Flying Dutchman"; Firth c.26(130), "The Flying Dutchman!"

Flying Fortresses

DESCRIPTION: "The Yanks were flying Fortresses at 20,000 feet, (x3) With bags of ammunition and a tweensy-weensy bomb." "The RAF were flying Lancasters at zero-zero feet, With fuck-all ammunition and a bloody great bomb."

AUTHOR: unknown
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)
The song is a comparison of two heavy (4-engine) bombers used in the European Theater of World War II, the British Avro Lancaster and the American B-17 "Flying Fortress."

In essence, the argument of the song is that the Flying Fortresses, because they had so many defensive guns, couldn't carry a very large bomb load. The Lancaster, with less defensive weaponry, had a much larger bomb capacity. What's more, it suggests that the Americans flew very high (meaning they couldn't aim their bombs very well) and the Lancasters very close to the ground (so they had better aim).

The second claim is pretty marginal. The Lancasters occasionally flew low -- they had to, on some occasions such as the great Dambusters raid in which they took out several important German hydro power plants (Tubbs, pp. 83-95). And when they dropped mine into the sea, they had to drop them from a height that would not destroy the mines (Dunmore/Carter, p. 250). They also started flying low during the work-up to the Normandy invasion, when they were used to knock out precise targets like transport hubs (Dunmore/Carter, pp. 236-238, etc.). But mostly the Lancasters, like the B-17s, flew high -- they were engaged in nighttime bombing, which meant that they had to fly high lest they crash into something! Plus it took longer for a fighter that started on the ground to reach interception height if they were flying high. Only at the end of the war, when the Germans had almost run out of fighters and the Allies had developed the P-51 Mustang fighter which had enough range to fly to Berlin, did the Lancasters start flying over Germany primarily in daylight (Tubbs, p. 128) and so were in position to fly low. (The advent of the P-51 was so shocking that Marshall Göring bawled out the subordinate who first reported fighters over Berlin; Dunmore/Carter, p. 271.)

It is true, though, that the British and the Americans had different philosophies, despite all the incentives to cooperate; Ira Eaker, commander of the American 8th United States Army Air Force, preferred daylight bombing and Arthur Harris, the British officer in charge of RAF bombers, had them fly at night. The disagreement was papered over with the description "round-the-clock bombing" (Dunmore/Carter, pp. 83-85), but it doesn't change the fact that it reduced bombing effectiveness. And it didn't always reduce casualties; if a plane was attacked by a fighter during the day, the crew usually had warning and was likely to be able to bail out and survive as prisoners; planes shot down at night tended to crash quickly and kill their airmen (Bercuson, p. 89).

The first claim, though, is basically true. The Lancaster carried a lot more ordinance. The Lancaster from very early was able to carry 14,000 pounds of bombs (Munson, p. 28); it eventually was modified to carry bombs up to 22,000 pounds. The Flying Fortress was generally limited to a bomb load of about 6000 pounds. Some of this is just because the B-17 was the slightly older plane. More of it is philosophy. At the time both aircraft were designed, there was no possibility whatsoever that a fighter could accompany a bomber from England all the way to Germany. If bombers were to hold off enemy fighters, it had to be with their own defensive armament. Most bombers had at least some defensive weaponry. But the Fortress had more than any other bomber of it time -- and so it weighed more, and had to carry more crew, and that limited its bomb load.

Tubbs, p. 8, summarizes the Lancaster thus: "The Avro 683 Lancaster was the last of the RAF's four-engined bombers to enter war service, and the best. Air Marshall Sir Arthur Harris, Commander in Chief, Bomber Command, called it greatest single factor in winning the Second World War. Hyperbole, perhaps, but the big Avro bred hyperbole as lesser designs breed criticism...." Harris would later write, "The Lancaster far surpassed all other types of heavy bombers. Not only were there fewer accidents with this than with other types [i.e. it was easier to fly]; throughout the war the casualty rate of Lancasters was consistently below that of other types." The basic Lancaster frame had begun as a two-engine bomber, the Manchester, which was a flop; the engines were just too unreliable (Munson, p. 172). So someone decided to turn a two-engine bomber into a four-engine machine, with reliable Merlin engines replacing the cranky Rolls Royce Vultures (Munson, p. 26). This required the wings to be lengthened, but the resulting plane, the first version of which flew on January 9, 1941, was so successful that it went into production almost at once; the first production versions were reaching combat units at the beginning of 1942. And once in service, every squadron wanted them; I can't cite all the pages, but there were constant complaints that this unit or that unit wasn't getting its due share Lancasters (e.g. Dunmore/Carter, p. 144). Hard to blame them; the Lancaster had a much higher service ceiling than the other
contemporary bombers, and so could fly too high to be hit by anti-aircraft guns (Dunmore/Carter pp. 179-180). By 1943, it had essentially forced one British heavy bomber, the Short Stirling, out of the bomb ing role (Gunston, p. 465) and caused the British to cut back production of their other heavy bomber, the Handley-Page Halifax, except at facilities which could not produce other planes (Dunmore/Carter, p. 144).

Not that the B-17 lacks for fans -- at least nowadays. There seem to be more books about the B-17 than any type of World War II aircraft I've checked except maybe the Spitfire. Birdsall/Freeman, p. 7, call it "the most famous United States military aircraft of all time."

The original 1934 specification for which the B-17 was designed called for a top speed of 200 miles per hour, a range of 1020 miles, and a bomb load of 2000 pounds (Patterson/Perkins, p. 10) -- figures which would have been ridiculously inadequate had such a bomber been used in World War II. Boeing decided to go above and beyond, producing a four-engine design rather than the two-engine models offered by competitors. The name "Flying Fortress" may have come from newspaper coverage (Patterson/Perkins, p. 11). The initial model could carry 8000 pounds of bombs but had only five guns. By the time the first real production model, the B-17C, came out, there were more guns -- but the bomb load had been reduced to just 4000 pounds (Patterson/Perkins, p. 12). And the final versions required a large crew of ten (pilot, co-pilot, radio operator, engineer, bombardier, navigator, and four gunners; Patterson/Perkins, pp. 15-19).

Fortunately, the bomb load would increase a little in the later versions.

Ironically, it was the British who first flew the B-17 in combat -- not entirely voluntarily. In 1940, the British (who had not yet developed the Lancaster and were finding many of their aircraft quite inferior) came to the Americans to see what they could buy. American engineers reportedly didn't think the plane was ready yet, and the British generals didn't think any plane could serve in the role the American cheerleaders envisioned for the plane -- but Churchill wanted to get some plane (almost any plane, really) because it would imply American support for Britain, and Roosevelt wanted to justify producing more planes, so the politicians forced the planes on the RAF (Birdsall/Freeman, p. 11). As it turned out, it wouldn't take long to show that the American engineers had been right -- the plane wasn't ready. It was unstable and vulnerable to attack from the rear. It wasn't until the B-17E model came out that it gained a tail turret and was given a modified tail design to fix the stability problems; this was the first true mass-produced model and the first one to really fight in the European theater (Patterson/Perkins, pp. 12-13; the B-17D had been used in defense of the Philippines from the Japanese, with little success). The last two models, the B-17F and the B-17G, improved the defensive armament and the range (Patterson/Perkins, p. 13), but the result still had limited lift ability and was still vulnerable to fighters.

It should be noted that the B-17 wasn't even the most important American heavy bomber; that was the later B-24 Liberator, which had similar speed and a not-too-different weapons load (8000 pounds of bombs, 10 defensive guns of a heavier caliber than the B-17), and was harder to fly, but had greater range (Gunston, pp. 362-363), and so became the most common American heavy bomber. (The Lancaster also had good range, although not as good as the Liberator; Carter/Dunmore, p. 306, observes that, with a standard load, a Lancaster could make a flight of 1850 miles; its main British competitor, the Halifax III, could only carry the same load 1300 miles.) Even Birdsall/Freeman, p. 7, ultimately admit that the B-17 "became legendary despite the fact that other contemporary warplanes contributed more to victory." Among which, as the song says, was the Lancaster.

To summarize the basic abilities of the two planes, the primary models would have had these characteristics:

**TOP SPEED:** Both were in the 275-290 mile per hour range.

**BOMB LOAD:** B-17: 6000 lbs. Lancaster: 14000 lbs.

**DEFENSIVE ARMS:** B-17: 13. Lancaster: 8.

**CREW SIZE:** B-17: 10. Lancaster: 7.

Thus to deliver, in round numbers, 12000 lbs of bombs took one Lancaster and seven men; it took 2 B-17s and 20 men -- in other words, to deliver the same bomb load took twice as many B-17s as Lancasters, and three times as many highly trained men. Yes, the B-17s had "bags of ammunition" -- but all her defensive guns didn't actually shoot down all that many more enemy fighters than the Lancaster's; the truth is, the defensive guns on both planes (and every other heavy bomber) were too light and too hard to aim.

For another song about the Lancaster, see Hopkins-SongsFromTheFrontAndRead's "Bless 'Em All -- Lancasters" verse under "Bless 'Em All." - RBW

Bibliography
• Bercuson: David J. Bercuson, Maple Leaf Against the Axis: Canada’s Second World War, 1995 (I use the 2004 Red Deer Press edition)
• Birdsall/Freeman: Steve Birdsall and Roger A. Freeman, Claims to Fame: The B-17 Flying Fortress, Arms and Armour, 1994
• Dunmore/Carter: Sencer Dunmore and William Carter, Ph.D., Reap the Whirlwind: The Untold Story of 6 Group, Canada’s Bomber Force of World War II, 1991 (I use the 1992 McClelland & Stewart paperback)
• Munson: Kenneth Munson, Aircraft of World War II, second edition, Doubleday, 1972
• Patterson/Perkins: Dan Patterson, photographer; Paul Perkins, text, The Lady: Boeing B-17 Flying Fortress, Howell Press, 1993
• Tubbs: D. B. Tubbs, Lancaster Bomber, Ballantine Books, 1972

Last updated in version 5.0
File: Hopk061

Flying Squirrel
DESCRIPTION: "Sixteen years a-courting and twenty more to come; I am o nearer married than when I first begun. Goodbye, little one, flying squirrel (x3), Almost fly away."
AUTHOR: unknown
EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)
KEYWORDS: playparty nonballad courting animal
FOUND IN: US(SE)
REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #133, "Flying Squirrel" (1 short text)
Roud #5042
File: Morr133

Flying Trapeze, The
DESCRIPTION: "Once I was happy, but now I'm forlorn, Like an old coat that is tatter'd and torn."
The singer's young girlfriend has left him for a trapeze artist. This man, who "flies through the air with the greatest of ease," induced her to run away and join his act
AUTHOR: George Leybourne and/or Alfred Lee
EARLIEST DATE: 1868 (sheet music published by Compton & Doan, St. Louis, and C. H. Ditson & Co, New York)
KEYWORDS: love abandonment sports betrayal
FOUND IN: US(MA,MW,So)
REFERENCES (10 citations):
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 69-72, "The Flying Trapeze" (1 text, 1 tune)
Randolph 748, "Once I Was Happy" (1 text plus a fragment, 1 tune)
Peters-FolkSongsOutOfWisconsin, pp. 137-138, "The Flying Trapeze" (1 text, 1 tune)
Spaeth-ReadEmAndWeep, pp. 63-65, "The Man on the Flying Trapeze" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 338-340, "The Man on the Flying Trapeze" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 270, "The Man On The Flying Trapeze" (1 text)
New-Comic-Songster, p. 6, "Flying Trapeze" (1 text, 1 tune)
DT, FLYTRAP2* (FLYTRAPZ*)
Roud #5286
RECORDINGS: Aaron Campbell's Mountaineers, "Man on the Flying Trapeze" (Chamption 45038, 91935)
Harry "Mac" McClintock, "The Man on the Flying Trapeze" (Victor 21567, 1928)
Walter O'Keefe, "The Man on the Flying Trapeze" (Victor 24172, 1932)
**Fod**

DESCRIPTION: "As I went down to the mowin' field Hu-ri tu-ri fod-a-link-a-di-do, As I went down... Fod! As I went down... A big black snake got me by the heel." The injured singer sits down and watches a woodchuck fight a skunk (and complains about the smell)

AUTHOR: unknown

EARLIEST DATE: 1941 (recording, Henry King & family)

KEYWORDS: animal nonsense humorous injury dancing fight

FOUND IN: US(So,SW)

REFERENCES (4 citations):
- Warner-FolkSongsAndBalladsOfTheEasternSeaboard, pp. 44-45, "Fod" (1 text)
- Lomax-FolkSongsOfNorthAmerica 213, "Fod" (1 text, 1 tune)
- Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 222, "Fod" (1 text, 1 tune)
- Fuson-BalladsOfTheKentuckyHighlands, p. 159, "A Mighty Maulin'" (twelfth of 12 single-stanza jigs) (1 text, perhaps from this though it's just a loose verse)

ST LoF213 (Full)

Roud #431

RECORDINGS:
- Henry King, "Fod!" (AAFS 8)
- Henry King & family, "Fod" (AFS 5141 B2, 1941; on LC02)

CROSS-REFERENCES:
- cf. "(I Can't Be) Satisfied" (words)
- cf. "Springfield Mountain" (words)

NOTES [96 words]: Roud catalogs this as a version of Springfield Mountain. Oy. (Admittedly Warner-FolkSongsAndBalladsOfTheEasternSeaboard thinks it's a lost ending of "Springfield Mountain.")

I stuck Fuson-BalladsOfTheKentuckyHighlands's single stanza ("As I went down to my old field, I heard a mighty maulin'; The seed-ticks was a-splittin' rails, The chiggers was a-haulin'") here because it sounds like it might be a loose verse of something similar, and because there is nothing else much like it. Roud gives it its own number, 16395, but it's probably a floating verse from something. - RBW

Last updated in version 4.2

File: LoF213

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**Fog-bound Vessel, The**

DESCRIPTION: On payday Molly meets her boyfriend Villiam. He leads her away, kills her, and sails away. Her ghost wakes him and brings a fog that stopps his ship. The captain thinks Vill is the cause. Avenged, Molly disappears. Moral: girls, leave your money home

AUTHOR: W.H.C. West (source: Greig/Duncan2 citing Fowler)

EARLIEST DATE: before 1886 (broadside, Bodleian Harding B 11(2474))

KEYWORDS: courting homicide money burial sea ship humorous ghost sailor derivative

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
- Greig/Duncan2 202, "Vill, the Ship's Carpenter" (1 text, 1 tune)

Roud #15.3

BROADSIDES:
- Bodleian, Harding B 11(2474), "Molly the Betray'd" or "The Fog-bound Vessel" ("In a kitchen in Portsmouth, a fair maid did dwell," W.S. Fortey (London), 1858-1885; also Firth b.27(226), "Molly the Betrayed" or "The Fog Bound Vessel"; Firth c.13(207), "Molly the Betrayed"
CROSS-REFERENCES:

cf. "The Cruel Ship's Carpenter (The Gosport Tragedy; Pretty Polly)" [Laws P36A/B] (subject of parody) and references there

NOTES [265 words]: Broadside Bodleian Harding B 11 (2474) is the basis for the description. Greig/Duncan2: "This is a parody of [The Gosport Tragedy] which appeared on broadsides."

As expected in a parody this ballad almost shares some lines with the original. For example, "...he led her o'er hills and down walleys so deep, At length this fair damsel began for to veep" and "...ve've no time to stand, And he took a sharp knife into his right hand; He pierced her best gown, till the blood it did flow, And into the grave her fair body did throw."
The "Young Villiam walked with her" "dialect" is found in other "comical" parodies. See, for example, "All Around My Hat" - which refers to a pre-1834 broadside with the line "All around my hat, I veers a green villow" (the singer, selling vegetables from his cart, tells how his "hangelog" was sent over for seven years for thievery) - and "Vilikens and his Dinah (William and Dinah) [Laws M31A/B]"

(Dinah's suicide follows a threat by her father to marry or lose her inheritance). What dialect is this taken to be? In some cases, at least, it is Jewish: see, for example, broadside Bodleian Firth b.28(10a/b) View 5 of 8, "The Vindow Man" ("You'll guess my line of pizness by the things upon my back"), R. March and Co. (London), 1877-1884, which includes the line "I couldn't speak a plessed word of anything but Yiddish." [Note that Yiddish, being a German dialect, shares the German trait of pronouncing "w" as "v" - RBW] Maybe the dialect should generally be taken to indicate any Germanic-speaker, but money plays a central part in each of these songs. - BS

Last updated in version 2.4
File: FrD2202

Fogan MacAleer

DESCRIPTION: "There lived in bonny Scotland a man named MacAleer ... he had the queerest notions ... don't you know what I mean?" He asks the blacksmith's help to buy Lauchlan Ban's mare. The blacksmith tricks MacAleer so that he marries Ban's daughter Mary instead.

AUTHOR: Lawrence Doyle
EARLIEST DATE: 1965 (Ives-DriveDullCareAway-PrinceEdwardIsland)
KEYWORDS: marriage bargaining trick humorous horse father derivative
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 156-159, 245, "Fogan MacAleer" (1 text, 1 tune)
Roud #13989
RECORDINGS:
Joseph Walsh, "Fogan MacAleer" (on MR1ves01)
CROSS-REFERENCES:
cf. "The Jolly Barber Lad" (see Notes)
NOTES [65 words]: Ives-DriveDullCareAway-PrinceEdwardIsland refers to "the Scottish custom of having a go-between approach the prospective bride's father to arrange for a marriage." Ives finds a manuscript of "a song called 'The Jolly Barber' which was clearly Doyle's model for this song."
The key fragment here is "don't you know what I mean?"; the song is apparently indexed here as "The Jolly Barber Lad."- BS
File: IvDC156

Foggy Dew (!), The (The Bugaboo) [Laws O3]

DESCRIPTION: The singer courts the girl and takes her to bed "to keep her from the foggy dew."
In the morning they go their separate ways. In due time the girl bears a son. The further course of the song varies; in some texts he marries her, in some she dies

AUTHOR: unknown
EARLIEST DATE: 1689 (broadside, EngBsdBA Pepys 5.250)
KEYWORDS: courting seduction weaving pregnancy bastard
FOUND IN: US(Ap,MA,MW,Ro,SE,So,SW) Britain(England(Lond),Scotland(Aber))
Canada(Newf,Ont) Australia
REFERENCES (33 citations):
Laws O3, "The Foggy Dew (The Bugaboo)"
Greig/Duncan7 1495, "The Foggy Dew" (7 texts, 7 tunes; excludes 1495d)
Reeves/Sharp-TheldiomyOfThePeople 33, "The Foggy Dew" (8 texts)
Karpeles-TheCrystalSpring 61, "The Foggy Dew" (1 text, 1 tune)
Kidson-TraditionalTunes, p. 167, "The Foggy Dew" (1 fragment)
Palmer-EnglishCountrySongbook, #93, "The Foggy Dew" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #44, "The Foggy Dew" (1 text, 1 tune)
Randolph 105, "The Foggy Dew" (4 texts plus a fragment, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 99-101, "The Foggy Dew" (1 text, 1 tune -- Randolph's 105A)
Randolph/Legman-RollMeInYourArms I, pp. 257-263, "The Foggy Foggy Dew" (1 text, 1 tune)
Cray-EroticMuse, pp. 61-64, "The Foggy Foggy Dew" (1 text, 1 tune)
Logsdon-WhorehouseBellsWereRinging 38, pp. 203-206, "The Boogaboo" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 137, "The Foggy Dew" (1 text, 1 tune)
Morris-FolksongsOfFlorida, #84, "The Bugaboo" (1 text, 1 tune)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 57-58, "A Gentleman's Meeting (Down by Yon Riverside)" (1 text, which starts out as "Pretty Little Miss" [Laws P18] but ends with The Foggy Dew (The Bugaboo)) [Laws O3]; Roud lists it as a version of Laws P18, but it appears that the larger part of the text is O3 -- though the material in the middle could be from either)
Sandburg-TheAmericanSongbag, pp. 14-15, "Foggy, Foggy Dew"; 460-461, "The Weaver" (2 texts, 2 tunes)
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 107, pp. 183-184, "The Bugaboo" (1 text)
Hubbard-BalladsAndSonsFromUtah, #53, "Fear of the Buggerboo" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 174, "The Foggy Foggy Dew" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 43, "The Foggy Dew-I"; 44, "The Foggy Dew-II" (2 texts, 2 tunes)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 421-422, "The Bugger Boo" (1 text)
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 123-125, "The Foggy Dew" (1 text, 1 tune)
Peacock, pp. 518-519, "Foggy Dew" (1 text, 1 tune)
Fowke-TraditionalSingersAndSongsFromOntario 43, "The Foggy Dew" (1 text, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOAbbott 60, "The Foggy Dew" (1 fragment, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 26, "The Foggy, Foggy Dew" (1 text)
Arnett-IHearAmericaSinging, pp. 37-38, "Foggy, Foggy Dew" (1 text, 1 tune)
Grigson-PenguinBookOfBallads 83, "The Foggy Dew" (1 text)
Darling-NewAmericanSongster, pp. 126-137, "The Foggy Dew" (1 text)
Fireside-Book-of-Folk-Songs, p. 32, "The Foggy, Foggy Dew" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 159, "The Foggy, Foggy Dew" (1 text)
Olson-BroadsideBalladIndex, ZN2840, "When first I began to court" (?)
DT 333, FOGGYDEW* FOGGDREW2 FOGGDREW5 BOGLEBO*
Roud #558

RECORDINGS:
Bob Atcher, "Foggy, Foggy Dew" (Columbia 20538, 1949)
Mrs Freeman Bennett and Mr Everett Bennett, "Foggy Dew" (on PeacockCDROM) [one verse only]
Phil Hammond, "The Foggy Dew" (on FSB02, FSB2CD)
Bradley Kincaid, "The Foggy Dew" (Decca 12024, n.d.)
A. L. Lloyd, "The Foggy Dew" (on Lloyd3, Lloyd5, Lloyd12)
Peter Seeger, "Foggy Dew" (on PeteSeeger32)
Don Tate, "Bugerboo" (on OldTrad1, FarMtns1)
Doug Wallin, "The Foggy Dew" (on Wallins1)

BROADSIDES:
EngBdsdBA 22085, Pepys 5.250, "The Fright'ned York-shire Damosel" or "Fears Dispers'd by Pleasure" ("When first I began to court"), I. Millet (Little-Brittain), 1689, accessed 08 Dec 2013.

CROSS-REFERENCES:
cf. "Sligo Town" (theme, floating lyrics)
cf. "Boodie Bo" (theme and many lines)

NOTES [416 words]: This ballad should be [called] "The Foggy, Foggy Dew" to distinguish it from the Irish lyric love song "The Foggy Dew."
The original of this ballad is traced to a broadside ballad dating to 1815 in the collection of the antiquarian bookseller John Bell of Newcastle now in the King's College Library. See A.L. Lloyd, Folk Song in England (London, 1967). - EC
It will be observed, however, that the item ZN2840 in the Broadside Index dates to 1689. I have not been able to verify whether this is actually "The Foggy, Foggy Dew" itself or something similar. -
In the very closely related "Boodie Bo" the singer has Boodie Bo dress in white (like a ghost) to frighten the girl he had courted unsuccessfully. When they go to bed and she starts to leave Boodie Bo returns and frightens the girl again. The story continues from there.

Reeves/Sharp-TheldiomOfThePeople #33 is a composite of four texts; the remaining six texts are in the discussion of the ballad on pp. 45-57. Page 45 has a text from Folk Songs from Somerset for which Sharp and Marson note, "Mr Marson has re-written the words, retaining as many lines of Mrs Hooper's song as were desirable." Reeves/Sharp-TheldiomOfThePeople: "In fact no more than six of the twenty-seven lines are more or less as dictated by the two sisters ...." and prints the original. The Pepys [broadside] entry resolves item ZN2840 in the Broadside Index. This is "The Foggy Dew." The girl is afraid because "on the stairs she saw a sprite it was the Bogulmaroo." The usual sexual encounter follows -- "we lay abed next day till ten" -- but they marry the next day "and did her pleasures renew ... ev'ry time she smiles on me I think of Bogulmaroo." The "Boodie Boo" is closer to Pepys than is Laws O3. One feature that both Pepys and "Boodoe Bo" lack is the common "Foggy Dew" verse "All through the first part of the night We did sport and play And through the latter part of that night She in my arms did lay." - BS

Ruth Binney, Nature's Way: lore, legend, fact and fiction, David and Charles, 2006, pp. 244-245, briefly sums up the legends about boggarts and bugaboos: "The bug-a-boo, also called the bodach or bugbear, will, it's said, kidnap naughty children. It comes down the chimney with no warning. Like the boggart, it probably gets its name from the Middle English word bogge, meaning 'terror.'" Yet boggarts are also reported at times to be helpful. That perhaps applies here: The bugaboo got the girl in trouble but the ending is happy. - RBW

Last updated in version 5.1

Foggy Dew (II), The

DESCRIPTION: The singer goes out one morning and spies a beautiful girl. He asks her to marry. At first she hints of another lover, but when he approaches her again, she agrees to marry "if I know that you'll be true."

AUTHOR: unknown

EARLIEST DATE: 1910

KEYWORDS: love courting

FOUND IN: US(MA) Canada(Newf)

REFERENCES (3 citations):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 76, "The Foggy Dew" (1 text, 1 tune)
Peacock, pp. 520-521, "Foggy Dew" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 147, "The Foggy Dew" (1 text)
ST FSC76 (Partial)
Roud #973
CROSS-REFERENCES:
cf."The Foggy Dew (III)" (tune)

NOTES [24 words]: Although there are occasional similarities of both text and tune, this piece is not to be confused with Laws O3, "The Foggy Dew (The Bugaboo)." - RBW

File: FSC76

Foggy Dew (III), The

DESCRIPTION: "As down the glen one Easter morn" the singer is passed by a silent army who raise the green flag over Dublin. The Irishmen who died fighting for others had better died fighting for Ireland. "But the bravest fell ... who died at Eastertide"

AUTHOR: Canon Charles O'Neill (1919) (source: "The Foggy Dew" in _Wars & Conflict 1916 Easter Rising Rebel Songs_ by Franke Harte on the BBC site)

EARLIEST DATE: 1959 (IRClancyMakem03)

KEYWORDS: battle rebellion Easter Ireland patriotic derivative

HISTORICAL REFERENCES:
Apr 24, 1916 (Easter Monday) - beginning of the Easter Rebellion

FOUND IN: Ireland

REFERENCES (2 citations):
DT, FOGGDEW4*
ADDITIONAL: Frank Harte _Songs of Dublin_, second edition, Ossian, 1993, pp. 70-71, "The Foggy Dew" (1 text, 1 tune)
Roud #973
RECORDINGS:
The Clancy Brothers and Tommy Makem, "The Foggy Dew" (on IRClancyMakem03)
Liam Clancy, "The Foggy Dew" (on IRLClancy01)
CROSS-REFERENCES:
cf. "The Foggy Dew" (II) (tune)
cf. "The Boys from County Cork" (subject)
NOTES [812 words]: By the time of World War I, most of the people of Ireland were basically loyal to the British crown; they wanted Home Rule, but as part of the British Empire (see, e.g., "Home Rule for Ireland"). Very many of them volunteered for the British army, and very many of them died in the trenches of Flanders.
A relative handful of the Irish wanted complete independence; naturally none of them volunteered. A handful of that handful, led by Padraig Pearse, planned rebellion (see the notes, e.g., to "The Boys from County Cork").
On Easter Monday, April 24, 1916, a small force (probably between a thousand and 1500 men) attacked Dublin. The center of the rebellion was the General Post Office, where Pearse read the proclamation of independence (which, since he read it in Irish, was mostly ignored by the Anglophone population). Over the building rose two flags: One, the harp on a green background, the traditional Irish flag; the other was the new tricolor whose orange and green bands stood ironically for a united Ireland.
The whole thing was a fiasco. The rebels surrendered April 29. At first, the people cursed and spat at them -- after all, they had ruined Dublin and killed about 250 civilians. Had the British left bad enough alone, imprisoning the rebels but no more, all might have been well. But they started court-martialling the commanders on the spot; three leaders including Pearce were executed May 3, and twelve more in the next nine days. Gradually public opinion began to change: the fool rebels became martyrs for Ireland, and when the next rising came, after the war, Britain could not brush it aside.
It says something about Irish politics that this song is allowed to be a slur on the memory of the Irishmen who fought for Britain in World War I. Unlike the Dublin rebels, the loyalist Irish killed no civilians -- certainly no Irish civilians! Their casualty rates during the war were higher (the Easter Rebellion saw 64 rebels killed and 12 executed, meaning the casualties were somewhere between 4% and 8%; roughly 11% of the soldiers in the British Army died during World War I), and the wounds more frightful. And the loyalists spent years in trenches and mud, and died of gas and shrapnel and hanging on barbed wire rather than clean deaths by bullet. The British loyalists did not intrigue with the authoritarian regime of Wilhelm II. This is clearly the song of a man who had not been a soldier and had never been to Flanders.
Which just shows how hard it is to be objective. As an American, I can't see that it would have mattered whether Ireland was independent or the Irish still part of Great Britain, as long as they enjoyed the same rights as British citizens. (Which, admittedly, they never had.) They would probably have been better off economically, too.
The Irish however *do* see a difference. But Harte writes, "At this present time one hears the revisionists of Irish history express doubts as to whether the Easter Rising was really necessary or whether the men who fought and died might not have done so for the highest motives[] this song tolerates no ambivalence but gives the full praise due to those men who gave their lives for our freedom." This of course does not change the fact that the song is unfair -- but it shows how important the Rising and related events are to Ireland.
(To give Harte his due, in the notes to the next song in his book, the un-traditional "When Margaret Was Eleven," he says, "There was a certain sadness about the soldiers of the 1914-1918 war[,] they never quite got the glory they felt they deserved for their exploits on behalf of the crown. Their glory was overshadowed by the action of the men who stayed at home and fought for the freedom of their own country.")
The two men mentioned in the song are, of course, Padraig Pearse, the organizer of the rebellion, and Eamon de Valera, a lesser leader who survived because he was an American citizen; he would eventually become the primary leader of the hard-line anti-English faction, helping lead Ireland to its Civil War but also guiding its destiny for many decades thereafter. For the stories of both men, see again the notes to "The Boys from County Cork."
Some versions also mention Cathal Brugha, who was one of the most extreme nationalists. Since the song was written in 1919, Canon O'Neill could hardly know that Brugha would eventually die in rebellion against Ireland's freely elected government -- but he did; see the notes to "The Death of
According to Robert Gogan, *130 Great Irish Ballads* (third edition, Music Ireland, 2004), p. 46, Canon O'Neill wrote this after attending the meeting of the first Irish Dail (parliament) and noting how many members were in British custody. Though it should be noted that this was a Sinn Fein assembly, with Unionist MPs instead going to London. It was a difficult time. - RBW

**Foggy Dew (IV), The**

**DESCRIPTION:** The singer, a shepherd, asks Jenny if he can carry her milking pail. She says he should not pity her. He proposes, she agrees, "and straight to church we went" and are happily married.

**AUTHOR:** unknown

**EARLIEST DATE:** before 1867 (broadside, Bodleian Firth b.25(415))

**KEYWORDS:** courting marriage shepherd

**FOUND IN:** Britain(England(North))

**REFERENCES (2 citations):**

- Greig/Duncan 1495d, "The Foggy Dew" (1 fragment, 1 tune)
- Kidson-Traditional Tunes, pp. 165-166, "The Foggy Dew" (1 text, 1 tune)

**Roud #1118**

**BROADSIDES:**

- Bodleian, Firth b.25(415), "The Foggy Dew" ("What shepherd was like me so blest"), J. Harkness (Preston), 1840-1866; also Firth b.34(212) [only the first verse and 3 lines of second verse], "The Foggy Dew"

**File:** KiTu165

**Foggy Foggy Banks, The**

**DESCRIPTION:** "Out on the foggy foggy banks, We pitch and toss about, And blow our frozen fingers When we hear our skipper shout." The singer ran away from home and school to find work on a trawler. He declares there is no "plain sailing"

**AUTHOR:** unknown

**EARLIEST DATE:** 1972 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)

**KEYWORDS:** sailor work hardtimes travel

**FOUND IN:**

**REFERENCES (2 citations):**

- Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 86, "The Foggy Foggy Banks" (1 text, 1 reconstructed tune) (p. 48 in the 1972 edition)
- Garland-FacesInTheFirelight-NZ, p. 296, "(no title)" (1 text)

**NOTES [29 words]:** Garland says that one version of this has a tune related to a 1950s pop song "The Blackboard of My Heart." recorded by Hank Thomas. But this isn't the tune Colquhoun used. - RBW

**Last updated in version 4.4**

**File:** Colq048

**Foggy Mountain Top**

**DESCRIPTION:** Floating fragments: "If I was on some foggy mountain top/I'd sail away to the west...." "If I'd listened to what my mama said/I would not have been here today/Lying around this old jail cell/Just a-weeping my poor life away"

**AUTHOR:** unknown

**EARLIEST DATE:** 1916 (Cecil Sharp collection)

**KEYWORDS:** love prison floating verses nonballad

**FOUND IN:** US(Ap,SE)

**REFERENCES (6 citations):**

- [Randolph 799, "If I Was On Some Foggy Mountain Top" -- deleted in the second printing]
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 365, "The Foggy Mountain Top" (1 text)
Folkestone Murder, The

DESCRIPTION: (Switzerland John) asks Caroline to walk with him. Her mother tells her she should take her sister Maria along. He stabs both girls and cuts their names into the turf. The murderer is taken and sentenced to death; in the last verse he bids farewell.

AUTHOR: unknown

EARLIEST DATE: 1905 (Gardiner ms.)

LONG DESCRIPTION: (Switzerland John) asks Caroline of Dover to walk with him to Shorncliffe Camp; she agrees, but her mother tells her it’s not fit for them to walk alone, and that she should take her sister Maria along. They go, but before they reach Folkestone he stabs both girls to death despite their entreaties for mercy and cuts their names into the turf. Their parents grieve; the murderer is taken and sentenced to death; in the last verse he bids farewell, tells others to take warning, and hopes to meet Caroline in heaven.

KEYWORDS: grief courting violence warning crime execution homicide punishment death gallows-confession family

HISTORICAL REFERENCES:
- August 3, 1856 - Caroline and Maria Beck murdered in Folkestone
- January 1, 1857 - Tedea (Dedea?) Redanies hanged for the crime

FOUND IN: Britain(England(South)) Canada(Newf)

REFERENCES (3 citations):
- Kennedy-FolksongsOfBritainAndIreland 320, "The Folkestone Murder" (1 text, 1 tune)
- Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 61, "Maria and Caroline" (1 text)
- Leach-FolkBalladsSongsOfLowerLabradorCoast 11, "Mary and Sweet Caroline" (1 text, 1 tune)

Roud #897

NOTES [29 words]: Although the song is not properly a gallows-confession, the last verse is (it seems tacked on, and is similar to the warnings found at the end of many songs of this type). - PJS

File: K320

Folks on t'Other Side the Wave, The

DESCRIPTION: "The folks on t'other side the wave Have beef as well as you, sirs." The listener (clearly England) is reminded that the Americans are much like them, but will resist attacks on them -- and can hold off the English simply by running away.

AUTHOR: unknown

EARLIEST DATE: 1776

KEYWORDS: political warning rebellion

FOUND IN: Britain(England)

REFERENCES (1 citation):
- Scott-TheBalladOfAmerica, pp. 62-63, "The Folks on t'Other Side the Wave" (1 text, 1 tune)
Published as a broadside in 1777, this piece was a highly accurate portrayal of the situation in the American Revolutionary War. Most of the colonists were actually loyal to Britain, but would fight if their rights were threatened. What is more, the colonists could win the war simply by not giving up. This latter assessment was a good prediction of the way the war was fought. The British won the majority of the battles of the war -- but the fact that they were fighting thousands of miles from their bases meant that the Americans needed to win only ONE decisive battle. It took the colonials six years, but they finally did win such a battle -- at Yorktown. - RBW

**Follom Brown-Red, The**

**DESCRIPTION:** "Oh it's of a noted brown-red cock in Follom he did walk." Tom Kelly takes his cock to Lurgan to fight. It wins. The owners and trainers are named.
**AUTHOR:** unknown
**EARLIEST DATE:** 1973 (Morton/Maguire-ComeDayGoDayGodSendSunday)
**KEYWORDS:** fight gambling moniker chickens
**FOUND IN:** Ireland
**REFERENCES (1 citation):**
Morton/Maguire-ComeDayGoDayGodSendSunday 11, pp. 25-26,104,159-160, "The Follom Brown-Red" (1 text, 1 tune)
Roud #2922
**CROSS-REFERENCES:**
- cf. "The Cock-Fight" (theme)
- cf. "The Kidallan Brown Red" (theme)
**File:** MoMa011

**Follow Me**

**DESCRIPTION:** "Come, follow, follow, follow, follow, Follow, follow me. Whither shall I follow, follow, Follow, follow thee? To the greenwood, greenwood, greenwood; To the greenwood tree."
**AUTHOR:** unknown
**EARLIEST DATE:** 1923 (Williams-FolkSongsOfTheUpperThames)
**KEYWORDS:** nonballad
**FOUND IN:** Britain(England(South))
**REFERENCES (1 citation):**
Williams-FolkSongsOfTheUpperThames, p. 298, "Follow Me" (1 text) (also Williams-Wiltshire-WSRO Gl 128; Williams-Wiltshire-WSRO Mi 573)
Roud #1324
**NOTES [142 words]:** Wildridge notes that the two Williams-Wiltshire-WSRO texts are identical. The current description is all of the Williams-FolkSongsOfTheUpperThames text. I have seen two texts that seem related:
- Gomme 1.306 lists the following with a tune for the game "Kiss in the Ring": "Down by the greenwood, Down by the greenwood, Down by the greenwood tree, One can follow, one can follow, One can follow me. Where must I follow? where must I follow? Follow, follow me. Where must I follow? where must I follow? Follow, follow me."
- There is a canon, for three voices, attributed to Dr. Hayes, and for which he "gained a prize medal" in 1765. It begins, "Come, follow me To the greenwood tree, and goes on to describe a stag hunt (source: Thomas Ludford Bellamy, *Lyric Poetry of Glees, Madrigals, Catches, Rounds, Canons and Duets* (London, 1840), p. 71). - BS
**Last updated in version 2.6**
**File:** WT298

**Follow Me Down, to the Waters I'm Bound (Baptizing Hymn)**

**DESCRIPTION:** "Oh follow me down, to the waters I'm bound. Believing in Jesus, what I friend I have found. Singing haalelujah (x4)." "Christ Jesus by name from Galilee came, Be baptizd in Jordan and he was not ashamed." "Then John grew a man, baptizing began"
**AUTHOR:** unknown
Follow Me Up to Carlow

DESCRIPTION: "Lift, Mac Cahir Oge, your face... Curse and swear, Lord Kildare! Feagh will do what Feagh will dare -- Now, FitzWilliam, have a care...." The singer hails the Irish rebels and their victory over FitzWilliam.

AUTHOR: Words: P. J. McCall (1861-1919)
EARLIEST DATE: 1962
KEYWORDS: Ireland rebellion battle bragging
HISTORICAL REFERENCES:
1569-1573 - First "Desmond Rebellion"
1579-1583 - Second "Desmond Rebellion"
1580 - Feagh MacHugh defeats Lord Grey of Wilton at Glen Malure

NOTES [323 words]: The rebellions of the sixteenth century occurred at a time when English rule in Ireland was still very weak and incomplete, and began not as battles between Irish and English but as civil wars between Irish chieftains. The English, to preserve their power, often interfered with these quarrels.

An example was the conflict between the Earl of Ormond and the Earl of Desmond. Both were summoned to London, but Ormond was soon freed, while Desmond (Gerald Fitzgerald) and his cousin, James FitzMaurice Fitzgerald, spent time in English prisons.

The flashpoint came in 1569, when the Englishman Sir Peter Carew claimed certain of the holdings of Fitzgeralds and the Butlers in Carlow. The problem was made worse when, in 1570, the Pope excommunicated Elizabeth of England. FitzMaurice started a rebellion (quashed in 1573), though Desmond himself, crippled and irresolute, took no part.

Desmond spent some time in a sort of protective custody, but eventually escaped and was briefly frightened from his lethargy. He tried to create a strong position, and Elizabeth's new deputy, William FitzWilliam, did not at that time have the strength to oppose him.

FitzMaurice fled Ireland in 1575, having been set aside by his cousin Desmond. But he returned in 1579 with foreign aid (though only about 300 soldiers reached Ireland; the remaining 3000 men he had been promised had been frittered away before FitzMaurice set sail). FitzMaurice was soon killed, but the Europeans continued to meddle, and new forces landed. Desmond was finally forced into rebellion, and the English forced to send reinforcements, but the rebellion was put down by 1583.

The battle of Glen Malure was an extremely minor by-blow of the second rebellion, and led to nothing. It was, however, one of the few Irish triumphs of the campaign. The story is that the tune was composed on the spot; whether true or not, P. J. McCall added the words to commemorate the event. - RBW
Fond of Chewing Gum

DESCRIPTION: The singer "fell in love with a pretty little girl" who was "fond of chewing gum." He describes their courting, always recalling the gum. When they are to be wed, she cannot say "I do" because her mouth was full of gum. Now he avoids gum-chewers

AUTHOR: unknown

EARLIEST DATE: 1915 (Pound)

KEYWORDS: courting love marriage separation food humorous

FOUND IN: US(Ap,SE,So)

REFERENCES (6 citations):
- Randolph 368, "Fond of Chewing Gum" (2 texts, 2 tunes)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 297-299, "Fond of Chewing Gum" (1 text, 1 tune -- Randolph's 368A)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 670, "Chewing Gum Song" (1 tune plus a text excerpt)
- Wolfe/Boswell-FolkSongsOfMiddleTennessee 87, pp. 138-139, "Chewing Gum" (1 text, 1 tune)
- Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 158, "Chewing Gum" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 239, "Chewing Gum" (1 text)

Roud #3714

RECORDINGS:
- Carter Family, "Chewing Gum" (Victor 21517, 1928; Montgomery Ward M-7019, 1936)
- Richard Cox, "Chewing Chawin' Gum" (Champion S-166931933; Champion 45040, 1935; rec. 1932)
- Lake Howard, "Chewing Chewing Gum" (Perfect 13128/Melotone M-13355/Oriole 8449, 1935; on CrowTold02)
- New Lost City Ramblers, "Chewing Gum" (on NLCR10) (on NLCR12)

CROSS-REFERENCES:
- cf. "A Railroader for Me (Soldier Boy for Me)" (floating verses)

NOTES [63 words]: The Carter Family version of this song includes a number of floating verses ("I wouldn't have a lawyer/Now here's the reason why/Every time he opens his mouth/He tells a great big lie"); "Mama don't 'low me to whistle/Papa don't 'low me to sing/They don't want me to marry/I'll marry just the same"). Their absence in the Randolph text implies that they are intrusions. - RBW, (PJS)

Last updated in version 4.3

File: R368

Foolish and Young

DESCRIPTION: Foolish and young, the singer "courted for sport and married for fun." His wife nags and beats him. He won't cry if she dies and won't marry again. Women made fools of Samson, Solomon, Adam and Jacob. Beat her before you marry and she may be a good wife

AUTHOR: unknown

EARLIEST DATE: before 1832 (broadside, Bodleian Harding B 25(670))
KEYWORDS: shrewishness marriage warning violence Bible humorous nonballad wife  FOUND IN: Britain(Scotland(Aber))  REFERENCES (2 citations):  Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #77, p. 2, "Foolish and Young" (1 text)  Greig/Duncan7 1299, "Foolish and Young" (2 texts, 1 tune)  Roud #7197  BROADSIDES:  Bodleian, Harding B 25(670), "Foolish and Young" ("Ye sons of Mars, that fought at the wars"), J. Marshall (Newcastle), 1810-1831  NOTES [374 words]: As the song states, women repeatedly made a fool of Samson; first there was the Philistine girl from Timnah, whom he sought in marriage; he ended up killing off most of her clan (Judges 14:1-15:7). Then he hooked up with a prostitute in Gaza, and would have been trapped in the city if he hadn't broken down the gates (Judges 16:1-3). And then there was Delilah, who learned the secret of his strength and betrayed him (Judges 16:4-23). Solomon "loved many foreign women" (1 Kings 11:1). He clearly married them for diplomatic reasons (after all, his harem was larger than any reasonable man would want or need -- 1 Kings 11:3 says 700 wives and 300 concubines!). But, naturally, the foreign wives were allowed to maintain their own religions, and according to 1 Kings 11:4, these wives "turned [Solomon's] heart after other gods." The author of Kings blames the breakup of the Davidic Empire on this idolatry (1 Kings 11:11) -- although Solomon's excessive taxes, useless building projects, and bloated but inefficient military, plus the King's own inattention to the needs of good government surely played a greater part.  Adam of course was induced by Eve to eat the fruit of the tree of knowledge of good and evil (Genesis 3:1-13).  It's less clear how women made a fool of Jacob. He did end up with two wives, Leah and Rachel, and two concubines, Bilhah and Zilpah -- and those complicated domestic arrangements did produce some family rivalries (see especially Genesis 30). But Jacob didn't really bring that on himself; he wanted only Rachel, and the rest followed from trickery by his father-in-law Laban and rivalry between the sisters Leah and Rachel (see Genesis 29). From what we can tell, people just kept shoving girls into his bed -- and he didn't argue too hard.  It is ironic to note that one of the most extreme Biblical cases of making a mistake over a girl isn't mentioned: David's adultery with Bathsheba. This is told in 2 Samuel 11-12, but most of the rest of that book is devoted to working out the disastrous consequences -- and the whole problem of Solomon is a direct result, since Solomon (who was clearly a worse king than the Bible wants to admit) was the son of David and Bathsheba. Like father, like son.... - RBW  Last updated in version 2.6  File: GrD71299

Fools of Forty-Nine, The  DESCRIPTION: Crowds head for California and the gold fields. En route they suffer poverty, hunger, and disaster -- and few find gold. "Then they thought of what they had been told, When they started after gold: That they never, in this world, would make their pile."  AUTHOR: unknown  EARLIEST DATE: 1855 (Put's Original California Songster)  KEYWORDS: poverty hardtimes gold mining  FOUND IN: US(SW)  REFERENCES (3 citations):  Sandburg-TheAmericanSongbag, p. 107, "(The Fools of '49)" (1 text found under "Sweet Betsy from Pike")  Scott-TheBalladOfAmerica, pp. 184-185, "The Fools of Forty-Nine" (1 text, 1 tune)  DT, FOOLS49  Roud #8058  CROSS-REFERENCES:  cf. "That Is Even So" (plot)  File: San107A

Foondry Lane  DESCRIPTION: "'There's a Juter and a Battener Sailing up the Tay, And a' the wives in Foondry..."
Lane Are singing blithe the ay, There'll be pennies for the bairnies, A pint for Jock and Tam." The singer tells how they will celebrate

AUTHOR: Mary Brooksbank
EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: ship money home
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 19, "Foondry Lane" (1 text, 1 tune)
Roud #21590
File: Gath019

Foot and Mouth Disease, The

DESCRIPTION: An Englishman plunders a girl's father's land, leaving only the sheep he thinks have "foot and mouth" disease. If the singer marries her they can "save the herds and my father's life." The diseases "from England Were the cloven hoof and the dirty tongue"

AUTHOR: Joseph Plunkett (1887-1916) (per OLochlainn-IrishStreetBallads)
EARLIEST DATE: 1939 (OLochlainn-IrishStreetBallads)
KEYWORDS: marriage farming hardtimes England Ireland patriotic sheep father disease
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-IrishStreetBallads 8A, "The Foot and Mouth Disease" (1 text, 1 tune)
Roud #3069
CROSS-REFERENCES:
cf. "Youghal Harbour" (tune)
NOTES [88 words]: O Lochlainn does not explicitly identify the Joseph Plunkett who wrote this, but it appears that it was the Irish revolutionary who was one of the leaders of the 1916 Rising.
According to Ruth Dudley Edwards, The Seven: The Lives and Legacies of the Founding Fathers of the Irish Republic, Oneworld Books, 2016, p. 173, he was a poet, if not a very successful one, and obviously he had a very low opinion of English rule! And p. 186 says he was a fiddler, so it would be no surprise to find him setting his poems to music. - RBW

Foot of the Mountain Brow, The (The Maid of the Mountain Brow) [Laws P7]

DESCRIPTION: Jimmy woos Polly with a promise to work hard. He offers her crops, horses, and servants. She says he spends too much time and money at the inn. He observes that the money is his and he will do with it as he will. He leaves her; she regrets her words

AUTHOR: unknown
EARLIEST DATE: 1913 (OLochlainn-IrishStreetBallads); c.1867 (broadside, Bodleian 2806 b.9(179))
KEYWORDS: courting money rejection
FOUND IN: US(MA,MW) Canada(Mar,Newf,Ont) Ireland
REFERENCES (16 citations):
Laws P7, "The Foot of the Mountain Brow (The Maid of the Mountain Brow)"
Dean-FlyingCloud, pp. 83-84, "The Maid of the Logan Bough" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 39, "The Foot of the Mountain Bow" (1 text)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 27, "The Maid on the Mountain Brow" (1 text, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 74, "At the Foot of the Mountain Brow" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 45, "Maid of the Mountain Brow" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 256-259, "The Maid of the Mountain Brow (At the Foot of the Mountain Brow)" (3 texts, 2 tunes)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 42, "The Maid of the Mountain Brow" (1 text)
Ives-21FolksongsFromPrinceEdwardIsland, pp. 70-72,81, "The Maid of the Mountain Brow" (1 text, 1 tune)
Fowke-TraditionalSingersAndSongsFromOntario 36, "The Maid of the Mountain Brow" (1 text, 1
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H84+H688, p. 364, "The Maid of the Sweet Brown Knowe" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 19, "The Maid of the Sweet Brown Knowe" (1 text, 1 tune)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 85-86, "The Maid of the Sweet Brown Knowe" (1 text)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 52, "The Maid of the Sweet Brown Knowe" (1 text, 1 tune)

ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 282-283, "The Maid of the Sweet Brown Knowe" (1 text)
Roud #562
RECORDINGS:
The Clancy Brothers and Tommy Makem, "The Maid of the Sweet Brown Knowe" (on IRClancyMakem01)
Ned Martin, "Maid of the Mountain Brow" (on MUNFLA/Leach)

BROADSIDES:
Bodleian, 2806 b.9(179), "The Maid of the Sweet Brown Howe," P. Brereton (Dublin), c.1867; also 2806 c.8(236), 2806 c.8(294), "The Maid of Sweet Brown Howe"

CROSS-REFERENCES:
cf. "The Largy Line" (tune)
cf. "Roll Me From the Wall" (tune)
SAME TUNE:
The Largy Line (File: HHH781)

NOTES [19 words]: One of Guigné-ForgottenSongsOfTheNewfoundlandOutports's texts is the final verse from Dean-FlyingCloud, pp. 83-84.- BS
Last updated in version 4.2
File: LP07

Football Crazy

DESCRIPTION: The singer has a (brother), (Paul), who is "Football crazy, he's football mad, The football it has taken away The little bit of sense he had." Cleaning his clothing is almost impossible. The teams have almost no equipment -- but they still play
AUTHOR: James Curran? (source: Mudcat.org thread)
EARLIEST DATE: 1962 (MacColl-PersonalChoice)
KEYWORDS: sports clothes humorous
FOUND IN: Ireland
REFERENCES (1 citation):
MacColl-PersonalChoice, p. 60, "Fitba' crazy" (1 text, 1 tune)
Roud #6858
ALTERNATE TITLES:
Gaelic Football
File: McPCFiCr

Football Match, The

DESCRIPTION: Six "rippling lads" in hats and ribbons play football on Salisbury Plain. William sticks Jackson in the thigh with a penknife. William misses kicking the ball "and right through the goal he went." They win the prize.
AUTHOR: unknown
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)
KEYWORDS: game sports
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, p. 223, "The Football Match" (1 text) (also Williams-Wiltshire-WSRO Gl 104)
Roud #1291
NOTES [15 words]: It is not clear that only six were playing, or whether or not they were on the same team. - BS
Footboy, The

DESCRIPTION: A father learns his daughter loves a servant. He dismisses the servant, plants a ring on him, and has him arrested for robbery and hanged. The daughter climbs onto the gallows with him, stabs herself, and asks that they be buried in the same grave.

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA/Leach)

KEYWORDS: love ring robbery execution death betrayal trick suicide servant

FOUND IN: Canada (Ont)

REFERENCES (1 citation):
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 80, "The Footboy" (1 text, 1 tune)

Roud #3580

RECORDINGS:
Nicholas Davis, "The Dartmouth Tragedy" (on MUNFLA/Leach)
Tom Findlay, "The Coach Boy" (on MUNFLA/Leach)

CROSS-REFERENCES:
cf. "Mary Acklin (The Squire's Young Daughter) [Laws M16]" (ring plot)
cf. "Jock Scott" (plot)

NOTES [102 words]: [A] similar story line to "William Riley," "Henry Connors," and "Mary Acklin" except that in none of those songs is the young man executed or does the girl kill herself. According to Fowke/MacMillan-PenguinBookOfCanadianFolkSongs, [this] song uses a metre and type of repetition more often found in older ballads. The fact that the servant is hanged suggests that it dates from an earlier periods than those in which the man is transported. The term "footboy" for a young manservant has a medieval flavour: it was in common use at the time of Shakespeare but had largely disappeared by the nineteenth century. - SL

Footprints in the Snow

DESCRIPTION: Singer goes to visit his girlfriend, but she's gone out for a walk. He follows her footprints in the snow, finds her, and proposes. She accepts, and he says he'll never "forget the day/When Mary (Lily) lost her way/I found her footprints in the snow"

AUTHOR: unknown

EARLIEST DATE: 1876 (sheet music -- probably not the original)

KEYWORDS: courting love marriage

FOUND IN: Britain (England (South)) US (MW)

REFERENCES (2 citations):
Williams-Wiltshire-WSRO Ox 251, "I Traced Her Little Footprints in the Snow" (1 text)

DT, FTPRINTS

Roud #2660

RECORDINGS:
Big Slim Aliff, "Footprints in the Snow" (Decca 5316, 1937; rec. 1936)
Buckley & Skidmore "Footprints in the Snow" (Continental 8030, n.d.)
Cliff Carlisle, "Footprints in the Snow" (Decca 5720, n.d.; Decca 46105, 1947; rec. 1939)
Dusty Ellison & his Saddle Dusters, "Footprints in the Snow" (4-Star 1155, n.d. but post-World War II)
Rambling Red Foley, "I Traced Her Little Footprints in the Snow" (Conqueror 8304, 1934)
Bogue Ford, "Footprints in the snow" (AFS 4209 B1, 1939; in AMMEM/Cowell)
Clint Howard et al, "Footprints in the Snow" (on Ashley02, WatsonAshley01)
Bradley Kincaid, "Footprints in the Snow" (Varsity 8038, 1939) (Majestic 6011, 1947)
Bill Monroe and his Bluegrass Boys, "Footprints in the Snow" (Columbia 37151 1946; Columbia 20080, n.d.; rec. 1945) (Decca 28416, 1952)

BROADSIDES:
Bodleian, Johnson Ballads 2837, "Footprints in the Snow" ("Some lovers like the summer time,
when they can stroll about"), unknown, n.d.; also Harding B 11(1660), Harding B 11(1661), "I Traced Her Little Footmarks in the Snow"

NOTES [346 words]: This has become a bluegrass standard, and I suspect it was composed by one of the "brother acts" of the 1930s, possibly the Monroe Bros.? - PJS

Touched up, perhaps. But it's older, as the sundry recordings show (and that's not a complete list -- Vernon Dalhart also recorded the piece). - RBW

Broadside Bodleian Harding B 11(1660) states "This song is the sole Copyright of Mr. Geo. Lewis....29,Quay Street, Manchester.

Country Music Sources by Guthrie T Meade Jr with Dick Spottswood and Douglas S. Meade (Chapel Hill, 2002), p. 214 states "Harry Wright, w&m[words and music],1880s/Geo. Russell Jackson, wds, C.W.Bennett,m,1886; Ref: (1)WCS[Wehman's Collection of Songs(NYC:Henry J. Wehman,1884-94),42 issues](July, 1891);....."

Steve Roud, in a BALLAD-L note: "A copy of the sheet music obviously came up on Amazon at some point in the past.... in fact it's there twice, as 1876 and 1878 [for Harry Wright]." In fact it's there [link no longer active] three times: as "I traced her little footmarks in the snow. [Song, begins: 'Some lovers like.']" in 1876, and as "Footmarks in the Snow ... for the Pianoforte" and as "I traced her little footmarks in the snow. [Song.]" in 1878.

Incidentally, the 1931 record by Bernice (Si) Coleman and the West Virginia Ramblers ("Footprints in the Snow" on West Virginia Hills Old Homestead OHCS-141) uses words much closer to the broadsides than those on the later records I have heard by Bill Monroe (and, consequently, by Flatt and Scruggs). - BS

As noted above, the sheet music link is dead, and I have not found another. Searching the American Memory site failed to turn up another copy of the sheet music. It did, however, give a link to an item in the Duke University collection called "Footprints ON the Snow" (currently found at http://tinyurl.com/tbdx-FootOnSnow). The words are by J. B. Murphy, music and piano arrangement by J. Henry Whittemore (who also published the piece), from 1866. It clearly is not the same song, but there are occasional similarities. I wonder if it didn't inspire Wright to produce his song. - RBW

Last updated in version 2.6

File: DTftprin

Footprints on the Dashboard

DESCRIPTION: A father asks if the singer was the one who did the pushin', and left footprints on the dashboard upside down. The singer replies it was he, and now he has trouble passing water, "so I guess we're even all around."

AUTHOR: unknown (music by Antonin Dvorak)

EARLIEST DATE: 1964 (music published 1894)

KEYWORDS: bawdy humorous disease sex

FOUND IN: Australia US(MA,So,SW)

REFERENCES (3 citations):
Cray-EroticMuse, pp. 239-240, "Footprints on the Dashboard" (1 text, tune cited)
Randolph/Legman-RollMeInYourArms II, pp. 702-703, "Footprints on the Dashboard" (4 texts)
DT, HUMORESQ*
Roud #27847
CROSS-REFERENCES:
cf. "The Fire Ship" (plot) and references there

NOTES [18 words]: This is sometimes incorporated bodily into "Humoresque." - EC (As see, e.g., the Digital Tradition version - RBW)

Last updated in version 5.0

File: EM239

For A' That and A' That (I)

DESCRIPTION: "Be gude to me as lang's I'm here, I'll maybe win away' yet, He's bonnie coming o'er the hills That will tak' me frae ye a' yet, For a' that and a' that, And thrice as muckle's a' that...." She describes her love, and hopes he will make her well-to-do

AUTHOR: unknown

EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
For He'll Plough the Furrows Deep

DESCRIPTION: "For he'll plough the furrows deep And he'll ramble up and doon Wi' his tearin' scythein' order For to mow yer meadows down"

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan6)

KEYWORDS: farming nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan6 1087, "For He'll Plough the Furrows Deep" (1 fragment, 1 tune)
Roud #6775

NOTES [11 words]: The current description is all of the Greig/Duncan6 fragment. - BS

Last updated in version 2.5

File: GrD61087

For He's a Jolly Good Fellow

DESCRIPTION: "For he's a jolly good fellow (x3), Which nobody can deny." (Other verses, if any, come from the other versions of this song)

AUTHOR: unknown

EARLIEST DATE: 1870 (tune dates to 1783 or earlier)

KEYWORDS: drink nonballad floatingverses

FOUND IN: US

REFERENCES (4 citations):
Silber/Silber-FolksingersWordbook, p. 250, "For He's a Jolly Good Fellow" (1 text, with verses from all parts of the "Malbrouck" family)
Fuld-BookOfWorldFamousMusic, pp. 231-233, "For He's a Jolly Good Fellow -- (Malbrouk -- We Won't Go Home till Morning! -- The Bear Went over the Mountain)
cf. List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 146-151, "We'll All Go Down to Rowsers" (1 text, 1 tune, plus sheet music reprints of "Malbrouck" and "For He's a Jolly Good Fellow")
DT, JOLLGOOD*

CROSS-REFERENCES:
cf. "We Won't Go Home Until Morning" (tune) and references there

NOTES [14 words]: For the history of this tune, see the entry on "We Won't Go Home Until Morning." - RBW

Last updated in version 5.3

File: FSWB250

For I'm Nae Awa' to Bide Awa'

DESCRIPTION: The singer says he's not going to stay away. "Your laddie with the tartan plaid He'll come again to see you"

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan8)
**For Me and My Gal**

DESCRIPTION: "Ding dong... Do you hear the bells go ding dong... The bells are ringing For me and my gal, The birds are singing For me and my gal... The parson's waiting for me and my gal... And someday we'll build a little house For two or three or four or more"


EARLIEST DATE: 1917 (various recordings)

KEYWORDS: love marriage music home

FOUND IN:

REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, pp. 220-221, "(no title)" (1 text)

Roud #25594

NOTES [31 words]: This was the theme song of a 1942 movie starring Judy Garland and Gene Kelly; their recording was apparently a big hit. But it had already been a hit with multiple artists in 1917. - RBW

Last updated in version 4.5

File: BrPa220C

**For My Lord**

DESCRIPTION: "I'm working on a building (x3), I'm working for my Lord, Just as soon as I finish up working on this building, Going home to Jesus, Get my reward." "I'm praying on a building ..., Just as soon as I finish up working on this building ...."

AUTHOR: unknown

EARLIEST DATE: 2014 (USSealIsland03)

KEYWORDS: nonballad religious Jesus

FOUND IN: US(SE)

RECORDINGS:
Minnie Gracie Gadson, "For My Lawd" (on USSealIsland03)

CROSS-REFERENCES:
cf. "I'm Working On a Building" (some words and "working on a building" theme)

File: RcFoMyLo

**For Our Lang Biding Here (A South Sea Song)**

DESCRIPTION: "First when we came to London town, We dream'd of gowd in gowpings here," but as the South Sea Bubble burst, the singers grow increasingly desperate. Now "The lave will fare the war in truth, For our lang biding here."

AUTHOR: Allan Ramsay

EARLIEST DATE: 1724 (Tea Table Miscellany)

KEYWORDS: money hardtimes Scotland

FOUND IN:

REFERENCES (2 citations):
The South Sea Bubble probably qualifies as the first great financial (as opposed to economic) meltdown. The bubble was the direct fault of the government, and arose out of the extreme demands of the War of the Spanish Succession (which occupied almost the entire reign of Queen Anne, who ruled 1702-1714). According to Hatton, p. 248, in 1714 the British government had debts totaling 54 million pounds, as compared to 1 million pounds in 1688 when William III had taken the throne. What's more, the interest on most of the debt was 7% or higher. This meant that simply servicing the debt required some 3 million pounds per year -- at a time when the government's ordinary revenue totalled only 10 million pounds per year!

It was in 1711 that Robert Harley, first earl of Oxford, took charge of the Exchequer. He at once raised several million in loans to meet immediate needs (Biddle, p. 188). But his greater need was to find a long-term way of managing the debt. Biddle, p. 189, describes his expedient: "In May of 1711 he proposed that a newly incorporated joint-stock company, invested with a monopoly of the South American trage, take over the unsecured L9,000,000. The government's creditors would become shareholders in the South Sea Company; in return the government would pay the Company annual interest and management fees until 1716, thus allowing a small dividend to be returned to the stockholders. Beyond this the Company's profits would come from its trading monopoly."

Similarly Marshall, pp. 122-123: "When George I became king [in 1714] there were three great financial corporations in the City -- the Bank of England, the East India Company, and the South Sea Company.... Of these companies the youngest was the South Sea Company which had only received its charter in 1711.... In 1711, Harley needed allies if he was to carry through his peace negotiations with France, and the foundation of the South Sea Company was his answer to the support the Bank of England had given to his political opponents. By it, the holders of L9,000,000 of unfunded government debts were forced to exchange their securities for stock at par in the new company. Its commercial basis was to be monopoly rights of trade in the South Seas, to be wrung from Spain on the conclusion of peace. Though the offer was made more attractive by this provision its promoters were never genuinely interested in its commercial activities. The transaction of 1711 was essentially a conversion loan and the South Sea Company a financial corporation."
The government had arrangements to pay for some of its debt, but that nine million pounds of unsecured debt was just that: unsecured -- the term used was "floating" -- with no real payment mechanism (Balen, p. 30). This was the debt that was originally handed off to the South Sea Company. This was particularly sharp dealing, because the only way there could be South Sea trade was if the Spanish lifted their monopoly -- and, in 1711, the War of the Spanish Succession was still going on and there was no guarantee that it would be lifted. Indeed, when the peace treaty finally came, the monopoly was eased but not eliminated entirely (Balen, p. 34).

We can thus cite historical parallels to the creation of the South Sea Company; it was essentially a way for the government to write down its debts without admitting bankruptcy. The problem was not the idea, it was the enthusiastic way the shares were received. The general public did not realize that this "trading company" was essentially intended as a bank -- Harley, a Tory, couldn't get money from the Whig-dominated Bank of England or East India Company, so he created a Tory financial institution.

But the population saw it as a genuine corporation: "The newly created South Sea Company -- Harley's Tory rival to the Whig Bank of England -- was given what amounted to a license to print money, for the barbarous [South American] slave trade was believed to be immensely profitable" (Kishlansky, p. 334; Balen, p. 35, notes that the trade in fact was unprofitable due to high fees charged by the Spanish). Even so, to set up the scheme, Harley had to arrange for the creation of a half-dozen new peers to get it through the House of Lords (Balen, p. 33). Joint stock companies were not new. The East India Company was itself an example of one. What was relatively new was stock trading. At this early stage, there wasn't even a stock exchange as such. Stock traders -- or "stock jobbers," as they were known at the time -- met in the coffeehouses of Exchange Alley in London, near the meeting of Cornhill and Lombard Streets (Balen, p. 4). And, for some reason, everyone wanted to get into the stock-trading game.

So strong was this urge that everyone felt the Company could raise additional capital on the open market -- and, with it, hand the government an additional three million pounds, as well as offering
the government a low interest on the nine million debt (Marshall, p. 123). The stock sale proceeded accordingly.

The South Sea Company came into existence on September 10, 1711. Balen, p. 32, notes the ominous fact that nine of the thirty directors were political appointees -- and none of them had any experience in South Seas trading. Nor would they do much better in European trading (Balen, p. 35); it seems as if none of the directors had the slightest business sense. In fact, Balen, p. 40, notes that a number of them had experience in a corporation called the Sword Blade company, which despite its name engaged mostly in financial manipulation.

Adam Smith, in section V.i.e of *The Wealth of Nations* (Smith, pp. 744-745), has a fair amount to say about the South Sea Company: it "never had any forts or garrison to maintain, and therefore was entirely exempted from one great expense, to which other joint stock companies for foreign trade are subject. But they had an immense capital divided among an immense number of proprietors. It was naturally to be expected, therefore, that folly, negligence, and profusion should prevail in the whole management of their affairs. The knavery and extravagance of their stock-jobbing projects are sufficiently known.... Their mercantile projects were not much better conducted."

Harley had his investment gimmick, but it did very little to sustain his ministry. He was fired shortly before the death of Anne -- Balen, pp. 35-36, blames drink; Biddle, p. 273 (with much discussion on the preceding pages) thinks that he had wanted to go for some years but had not been granted release until his enemy Bolingbroke allowed it.

In 1715, the company did the government another favor, declining the interest due to it in return for the right to sell more shares on the open market. It did this again in 1719, converting government debt into stock shares (Balen, p. 40). This meant that it had many more shareholders than the Bank of England or the East India Company, but it had fewer assets, and many of those non-negotiable. It was already something of a hollow shell even before it began its real trade ventures! When the War of the Spanish Succession ended, the Spanish did indeed give the British trade concessions starting in 1715 (and with promises at least through 1743), although not quite so generous as what had been hoped; "The gains of the slave trade, even when taking into account the semi-legal smuggling trade in British manufactured goods which sheltered under the umbrella of the 'annual ship' [that the British were allowed to send to Spanish lands], hadn't come up to highly pitched expectations. Yet hope sprang eternal where the South Seas were concerned" (Hatton, p. 249).

The key portions of the agreement are printed on pp. 288-298 of Symcox, who notes (p. 288) that Britain "could not supply enough slaves to meet its quota, and the privilege of limited trade with the Spanish colonies proved of small value." And there was a large duty on the slaves -- 32 and a third pieces of eight on each able-bodied man, according to Symcox, which Marshall, p. 177, calculates as 34,000 pounds on the first 4,000 slaves.

The company had bigger problems than its obligations to its shareholders. A great deal of stock had been used, in effect, for bribes and to enrich the nobility, in no small part to get them to approve the deal (Balen, p. 76). Members of the cabinet received in excess of a hundred thousand pounds worth of stock, and the mistresses of George I got a cut measured in the tens of thousands (Hatton, p. 251). George I eventually became a director of the company, not because he was suited to the role but because it gave him another excuse to snub the son he so despised (Balen, p. 43). But this, of course, meant that the crown had its reputation on the line when disaster struck. Still, the idea of a combination bank and trading company seemed to be a great success; France's Mississippi Company appeared to be playing a major role in pulling that country, economically ruined by the wars of Louis XIV, out of its depression (Balen, pp. 53-54). The price of scarce commodities fell dramatically (Balen, p. 60). Stock-jobbing was all the rage (Balen, p. 61); the Mississippi Company was letting investors make fortunes overnight.

It also produced a mess that the British could have learned from, because France definitely found itself in the grip of a bubble -- people wanted Mississippi Company stock not because the company produced anything but because it was a speculative investment. John Law, the British exile who had dreamed all this up, was forced into more and more extreme expedients to keep things going. Having already created paper money, he was now herding prisoners off to Louisiana after pushing them into on-the-spot marriages.

The Earl of Stair, one of George I's most important ministers, commented nastily of Law, who had converted to the Roman faith in order to pull off his scheme, "There can be no doubt of Law's catholicity since he has established the Inquisition after having first proved transubstantiation by changing paper into money" (Balen, p. 66).

This even as Britain was drowning in debt. George I in 1719 was desperately asking parliament for help, even though taxes were so high that it was clearly damaging the economy (Balen, p. 69).
Balen, p. 41, notes that by 1719 the South Sea company had a capital in excess of twelve million pounds, which he calls "financially absurd." Yet it was able to move into a fine building on Threadneedle Street, which came to be called "South Sea House." It was just down the street from the Bank of England.

Then things started to go bad. Lyon, p. 282, declares, "The South Sea company was founded by Harley in 1711, ostensibly to exploit the trading rights which his government expected to gain from the Spanish Empire, but in reality to profit from the National Debt and to counter-balance the Whig-dominated Bank of England and East India Company. Initially, it was highly successful, and in the period 1717-1720, it negotiated with the government to take over L31 million of the National Debt, then in the hand of private investors who were being repaid by the government via high interest annuities."

Balen, pp. 72-73, notes that the 31 million pound figure is only an estimate; the government's finances were such a tangle that the debt could not even be calculated. But the agreement was to reckon it at 31 million pounds, and sell it off on that basis. Which meant that the South Seas Company had a theoretical capital larger than the Bank of England! (Balen, p. 74).

The result was strong opposition from the Bank -- and hence from its supporters in parliament. According to Balen, p. 79, "so sharp was the division between them that the central question -- whether it was actually a good idea to sell off the national debt in this way -- went unanswered." The result was an absurd bidding war to see whether the Bank or the South Sea Company could take on more debt (Balen, pp. 80-81). This started a stock roller coaster all by itself (Balen, p. 82). But the South Sea Company had fewer restrictions on the stock it could sell, so it "won." As Balen says on p. 74, "Logically, it was absurd to sell shares in a concern whose sole business consisted of servicing the national debt, but by making the debt the responsibility of the South Seas Company [Director John] Blunt was wiping the Treasury slate clean -- which was irresistible to the ruling classes -- while investors, lured by the rising share prices that he came to engineer, were drawn, moth-like, to the flames."

Marshall, p. 124, declares, "From this point the story of the Bubble becomes fantastic. The directors could only hope to make a profit and cover the large bribes which, in the form of fictitious holdings, had been given to prominent politicians and courtiers... by driving up the price of the shares. To do this Sir John Blunt, the most influential of the directors, contrived a series of pump priming operations." In other words, he created a Ponzi scheme -- according to Balen, p. 105, his whole plan was to ensure that the share price went up forever. A stock sale drove the price of the old shares to 325 pounds.

The directors didn't stop there. Stocks were sold in what amounted to installments. A commission was appointed to look into fraudulent stock sales. Balen, p. 106, thinks the leader was bribed -- he had a history of corrupt dealings. No matter; this fellow John Hungerford was given the appointment to investigate -- and announced that there were problems with stock-jobbing, but that the South Sea Company was clean. Legislation was passed limiting the ability to create new companies, but Blunt was allowed to continue his dealings.

Meanwhile, rumors were everywhere claiming significant prospects for the Company. There was no actual evidence for any of this -- but the stock kept rising anyway (Balen, p. 88). And Blunt produced leveraging trick after leveraging trick to put more shares on the market and earn money despite having no actual income (Balen, p. 89). This also let the company pay the kickbacks it had promised.

By mid-summer 1720, the bubble was exploding. In one week in June, the price went from 508 to 830! (Balen, pp. 106-107). Blunt had, in effect, created an alternate currency, and kept pumping out more by allowing people to buy on credit; naturally the price went through the roof. It became so over-inflated that the stock, originally valued at 100 pounds a share, was selling for 1050 pounds a share by mid-summer (Marshall, p. 125; Lyon, p. 282).

So well did this all seem to be working that Blunt was knighted (Balen, p. 107). To be sure, the South Sea Company wasn't the only source of speculation. With stock jobbing seeming to offer endless profit, new companies were formed at the drop of a hat -- less to meet the demands of society than to put shares on the market; many of the companies were insurance firms (Balen, pp. 89-90), and many of these were surely under-capitalized badly. There were also quite a few companies founded to promote various inventions -- some of them good ideas, most of them silly (Balen, p. 97).

This was great news for Blunt -- the more the market rose, the fewer shares he would have to give to allocate to the debt and the more he could use to line his pockets (Balen, p. 99). As fiscal policy, it was ludicrous; as a Ponzi scheme, it was working very well indeed. When the South Sea company finally bought the national debt, it used a share price of 375 pounds per share (Balen, p. 102; this compares to an initial value of $100). This of course meant that they had to use only a
fraction of the number of shares investors might originally have anticipated -- something parliament could have prevented but didn't (Balen, p. 103).

By this time, some investors were starting to cash out -- including the members of the government. One of those doing so was the Chancellor of the Exchequer (Balen, p. 108). Some people -- Isaac Newton was one -- had made money. But Newton had gotten out early, having commented that he could predict the motions of the heavens but not the madness of people (Balen, pp. 86-87). The King, unfortunately, was not one who cashed out (Hatton, pp. 251-252); in April 1720 he had made a show of depositing a hundred thousand pounds (although it appears that not all the money was actually deposited; Balen, p. 83), and when advised to take his money and run, he insisted on reinvesting most of his profits (Balen, pp. 109,112).

The South Sea Company by this time was a hollow shell, existing solely on the income from its stocks. Once again it offered up stock on easy terms, and induced many to subscribe (Balen, p. 111), including about half the members of parliament (Balen, p. 113). But the income from that was all being taken from Peter to pay Paul -- or, in many cases, to pay Peter. When the stock price reached 1100 pounds a share, the theoretical value of the company was 300 million pounds -- or roughly ten times its one "asset," the national debt (Balen, p. 114). The shareholders owed the company some 60 million pounds to pay off their loans -- which may have been more than the entire amount of actual specie in the country (Balen, p. 116).

The problem actually started with other firms, in the aftermath of the government crackdown on joint stock companies. Share prices in insurance companies fell by more than three-quarters (Balen, p. 116). Suddenly, paper assets were just that: Paper. And the French boom had already collapsed, showing what could happen (Balen, pp. 119-131). Soon, it would be the South Sea Company's turn. Indeed, Blunt was pulling out his own money even as he prepared for a fourth round of stock offerings (Balen, p. 134).

In an attempt to postpone the inevitable, Blunt declared a particularly large dividend -- a clear attempt to bring in more investors to prop up his scheme (Balen, p. 135). He seems to have gone too far. Investors, realizing that such a high payout could not be sustainable, began to sell out. By September 1, the stock was down to 770 (Balen, p. 135). At that point, the bubble burst. Dramatically. Lyon, p. 282, calls it a "freefall." By the third week of September, the stock was down to 300 (Hatton, p. 252). Indeed, Balen, p. 136, cites the weekly Journal for the week of September 10 as quoting the price on Saturday as 370 -- and the price on the following Thursday as 180!

On September 19, the Company had to admit defeat and open talks with its rival the Bank of England (Balen, p. 138), which it had so outrageously flouted in the previous year. The Bank briefly agreed to take up shares at 400 pounds each (Balen, p. 140) -- four times the initial price, but a third of the peak value. It was too late. The Sword Bank, which had been responsible for the initial venture, failed, and the market continued to fall. In any case, the Bank would back out after making only partial payments (Balen, pp. 161-162).

On September 29, the South Sea Company agreed to adjust the terms with shareholders, so that those who had purchased, on credit, at a thousand pounds a share would now owe only 400 pounds per share -- but, since this was still far more than the shares were worth, that helped very little (Balen, p. 154).

There was, predictably, a rush for gold and precious metals -- Britain and France had both, in effect, tried paper money and abandoned it -- and the result was an evaporation of credit and a severe economic downturn (Balen, p. 156). The Bank of England itself was for a time threatened (Balen, p. 161), partly because the South Seas shares it was supposed to redeem continued to fall and partly because of a run on its own assets.

The losses were immense. Justus Beck -- who, ironically, was a director of the Bank of England -- was said to have lost 374,000 pounds. The Duke of Chandos lost 300,000. The Duke of Portland also lost hundreds of thousands, and the Duke of Montrose was among the Scottish peers badly hurt (Balen, pp. 142-143). A number of banks failed, which of course worsened the downturn as people were laid off and building projects had to be halted (Balen, p. 143). Many treasures went up for sale as formerly-rich men tried to clear their debts; the bottom fell out of the market for luxuries such as jewelry and coaches (Balen, p. 144).

The situation was so bad that there weren't even enough executives to manage all the paper that was flying around as people tried to reckon things up: a number of the newly-poor seem to have tried to escape their troubles simply by hiding their various certificates (Balen, p. 145). A number of victims committed suicide -- including even Blunt's own nephew (Balen, p. 146).

In the aftermath, the government fell and Robert Walpole, who had warned against the business from the start, took control of the situation -- a control he would not relinquish for a generation. There is dispute over whether Walpole made money out of the bubble. Marshall, p. 126, says he lost heavily (he had put money in when the Company offered especially good terms; Balen, p.
Walpole was not overly scrupulous; according to Balen, p. 163, he waited longer than he had to start working on a rescue scheme in order to assure that he would gain and keep the power he wanted. Also, he wanted revenge for an earlier imprisonment (Balen, p. 165).

The Bank of England had by then backed off its earlier deal (Balen, p. 164). Walpole "persuaded the Bank of England and the East India Company each to take over L9 million of South Sea stock, bringing the freefall to an end, and worked out a scheme for compensating investors" (Lyon, p. 282). The South Seas investors did not receive cash, but they did get shares in stronger companies to go with their South Seas shares (Balen, pp. 164-165).

Parliament had not been summoned during the early part of the crisis; George I was out of the country -- and the government was teetering anyway (Balen, p. 165). When they finally came back, even though Walpole tried to keep things quiet (Balen, p. 168). Parliament got busy investigating -- a significant step toward Parliament becoming independent of the monarchy (Balen, p. 170).

Parliament refused even to pass the ordinary agenda items, such as the mutiny bill, until the matter was resolved. The arguments were so bitter that at one point there came a demand for a duel (Balen, p. 174). The Commons inquiry was so diligent that they worked fourteen hours a day, six days a week! (Balen, p. 176). The Lords also staged an inquiry, although this accomplished little except to muddy the waters of the Commons investigation.

According to Balen, p. 171, Robert Knight, the company cashier, was already rewriting the books to cover up how much corruption had been involved. But when Parliament came calling, he answered a few questions (Balen, p. 178) -- then fled the country rather than face more (Marshall, p. 128). He clearly had planned this, since he had moved money overseas and transferred other assets to family members, making it impossible to seize them (Balen, p. 179). And, while the British government officially wanted him back, George I made it unofficially clear that he was not to be extradited (Hatton, p. 255). This was also Walpole's desire (Balen, p. 189), and Knight in effect cooperated by avoiding countries with extradition treaties with Britain.

In the aftermath of Knight's flight, a number of company officials were placed under guard, not always fairly, and government officials began to be pushed out. Not too surprisingly, John Aislabie, the Chancellor of the Exchequer, was the first to go (Balen, p. 181). Sir Charles Joye, the Deputy Governor of the company, decided to talk freely (Balen, p. 182). And Sir John Blunt, whose ideas were largely responsible for the Bubble, decided to put his cards on the table, first showing reluctance then offering to cut a deal. He ended up talking freely (Balen, p. 183).

The parliamentary audit showed more than a half a million pounds' worth of stock was missing and unaccounted for (Balen, p. 203). Presumably this had been used mostly for bribes. There were even places in the company books where stock assignments had simply been left blank -- and directors had signed off on them anyway (Balen, p. 206).

Balen, p. 171, claims that Walpole authorized a major cover-up to hide the corruption. It didn't work; Blunt named too many names, and pointed out that there had been about a million pounds of bribes paid (Balen, p. 183). This had the ironic effect of helping to protect Blunt, because he had given his testimony mostly secretly, allowing him to protest against what amounted to double jeopardy rather than offer open testimony before the Lords (Balen, p. 184).

Knight was eventually captured, by a low-level diplomat who didn't understand what the government wanted (Balen, p. 190). But Austria, which had him in custody, moved slowly (Balen, pp. 192-193). Supposedly they even moved the prisoner and kept up a subterfuge that he was still in his old cell! (Balen, p. 196). The government had to covertly but explicitly beg Austria to set him free (Balen, p. 197), and he was eventually dropped in Luxembourg, with the soldiers who had "allowed" him to "escape" being quietly reassigned and promoted (Balen, p. 198).

Knight was forced to stay in exile for decades, until Walpole fell, then finally was allowed to purchase a pardon (for 10,000 pounds!) from George II (Balen, p. 224). Blunt spent the last dozen years of his life trying to regain favor, but when he died in 1733, he was still regarded with contempt (Balen, p. 225).

The chaos was so great that there was fear of a new Jacobite invasion (Balen, p. 201). And, of course, the national debt, which the Company was supposed to have taken over, was back (Balen, p. 202), now estimated at 14 million pounds.

Several high officials were put on trial by parliament in proceedings so poisonous that they amounted to attempts to attain rather than convict them. But, somehow, Walpole managed to work things out so that Treasury Secretary Stanhope was acquitted 180-177 (Balen, pp. 207-209). Because "someone" had to be sacrificed, John Aislabie, the Chancellor of the Exchequer, was
unanimously found guilty of corruption and expelled from the House of Commons (Balen, p. 209, who however notes that the evidence against Aislabie was relatively weak). Several officials of the bank also were punished (Balen, p. 210). More interesting was the case of the Earl of Sunderland, who was Walpole’s rival for power. Balen suggests that Walpole needed his support for the government but wanted him knocked down a notch so that he could not be a rival. Sunderland had to give up his ministry but stayed in parliament (Balen, p. 212). When attention turned to postmaster general Craggs, he committed suicide rather than face the heat (Balen, p. 212; Marshall, p. 128). Walpole, as the only man still standing, naturally ended up in charge of the government -- which he promptly filled with his friends and cronies. The senior officials of the company were put under the microscope; their properties were examined in detail and most were forced into heavy losses to pay back defrauded investors (Balen, p. 217). The extent to which they were punished varied; most were left with something. But the losses could be great; Blunt was left with only 5,000 pounds out of the 185,000 pounds he had before (Balen, pp. 219-220). Walpole took relatively mild revenge on those who had invested in the bubble, trying to assure that everyone had at least some property left (Balen, p. 220); his goal seems to have been to maintain the strength and stability of the government (Marshall, p. 129). The government gave up its claim to 7.5 million pounds from the South Seas Company (Balen, p. 221), and the company was made to write off about 11 million pounds owed to it by subscribers. He also let a number of investors cap their payments in return for giving up their shares. Balen estimates that, as a result of these moves, the average investor lost half of his investment. Walpole also suppressed the public report of the parliamentary committees (Balen, p. 223), which would doubtless have reopened the wounds and led to more conflict. Walpole eventually managed to stabilize South Sea stock, which in August 1721 rose back to 400 pounds per share (Hatton, p. 256). It is ironic to note that the company went into whaling in the Arctic (Balen, p. 225). This let it survive for more than a century, although it never again would shine so brightly. Balen, p. 142, reports that the Bubble helped inspire Swift's *Gulliver’s Travels*; note that one of the destinations in that book is the South Seas. According to Balen, p. 232, the Scots were minimally involved in the South Sea Bubble. It is perhaps rather a surprise to see a Scottish song about it. Perhaps it is being conflated with the Darien Scheme, which had happened a few years earlier and had been an even worse disaster. - RBW Bibliography


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**For Seven Long Years I've Been Married**

DESCRIPTION: "For seven long years I've been married, I wish I had lived an old maid... My husband won't work at his trade." She complains about how hard her life is; her husband has broken his promises and wasted her wealth on drink

AUTHOR: unknown

EARLIEST DATE: 1916 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)
For the Beauty of the Earth

DESCRIPTION: "For the beauty of the earth ...of each hour ... the joy of ear and eye ... of human love ... thy church ... thy self ... Lord of all to thee we raise this our hymn of grateful praise"

AUTHOR: Words: Folliott S. Pierpont (1835-1917), Music: Conrad Kocher, "abridged" by William Henry Monk (source: McKim)

EARLIEST DATE: 1864 (Orby Shipley, _Lyra Eucharistica_, second edition, according to McKim)

KEYWORDS: nonballad religious beauty

FOUND IN: US(SE)

REFERENCES (1 citation):
GarrityBlake-FishFactory, p. 68, ("For the joy of ear and eye") (1 text)

NOTES [149 words]: GarrityBlake-FishFactory, p. 68: "hymn sung at Reedville's 'Blessing of the [menhaden] Fleet'". - BS

According to McKim, Folliott S. Pierpont was born at Bath, England and earned a degree from Queen's College, Cambridge. He taught for a few years, then inherited enough money to travel and write. This is his best-known piece, written as a communion hymn. When it was published in 1864, it was called "The Sacrifice of Praise," which was the text used in the final line: "Christ, our God, to thee we raise This our sacrifice of praise." Pierpont wrote it to enliven otherwise joyless worship services.

Rudin, p. 58, says t was written for "Flower Services" as well as communion.

Rudin, p. 59, says common tune for this, "Dix," predates the text; it gained its name because it was used for William Dix's "As With Gladness Men of Old," but had been written in 1838 by Conrad
For the Dear Old Flag I Die!

DESCRIPTION: "For the dear old flag I die, said the wounded drummer boy, Mother, press your lips to mine, O, they bring me peace and joy, 'Tis the last time on earth." After that maudlin opening, the boy tells his mother not to grieve because he died in a good cause.

AUTHOR: Words; George Cooper / Music: Stephen C. Foster

EARLIEST DATE: 1863 (sheet music)

KEYWORDS: Civilwar mother death

HISTORICAL REFERENCES:
Jul 1-3, 1863 - Battle of Gettysburg

FOUND IN:
REFERENCES (2 citations):
Saunders/Root-MusicOfStephenCFoster-Vol2, pp. 321-324+449, "For the Dear Old Flag I Die!" (1 text, 1 tune)
Silber-SongsOfTheCivilWar, pp. 27-29, "For the Dear Old Flag I Die" (1 text, 1 tune)

NOTES [255 words]: The subtitle on this piece is "The last words of a brave little drummer boy who was fatally wounded at the battle of Gettysburg." This (like a lot of the Cooper/Foster collaborations, which consisted of Cooper scribbling out some words and Foster writing out a tune without even playing it on piano or guitar) was very fast work; the Battle of Gettysburg took place in early July 1863, and although we don't know just when the sheet music was published, Saunders/Root report that the song was advertised on October 5, 1863.

There is no sign that this ever went into tradition, and thankfully so. If you want a decent drummer boy song, try Will S. Hays's "The Drummer Boy of Shiloh." Frankly, I suspect that that song, not a report from Gettysburg, inspired Cooper to write this lyric.

Although it's interesting to note that Cooper himself just missed the Battle of Gettysburg; according to Harold Vincent Milligan, Stephen Collins Foster: A Biography of America's Folk-Song Composer, 1920 (I use the 2004 University of Hawaii reprint), p. 105, he was a member of the 22nd New York regiment, a unit raised in 1861 (although Cooper, according to Milligan, did not join until 1862) and mustered out upon expiration of its two year term of service on June 19, 1863 -- just two weeks before Gettysburg. Cooper was very lucky to get out when he did; the 22nd New York had been part of the union First Corps, which was slaughtered on the first day at Gettysburg, being hit so hard that it was organized out of existence the next year. - RBW

Last updated in version 5.0
File: SCWF027

For the Fish We Must Prepare

DESCRIPTION: Summer is near. "For the fish we must prepare." Fix traps, trawls, lines, clothes, yoke goats and fix fences so goats don't eat the catch, spay hens, catch and freeze bait, get government seed for the garden.

AUTHOR: Chris Cobb

EARLIEST DATE: 1952 (Peacock)

KEYWORDS: fishing nonballad work gardening animal

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Peacock, pp. 130-131, "For the Fish We Must Prepare" (1 text, 1 tune)

Roud #9963
File: Pea130
For the Orange and Blue
DESCRIPTION: "I was into a cat with laquer And I didna min on you Or I never wad forsake you For the orange and blue ... She's changed the green and yellow For the orange and blue"
AUTHOR: unknown
EARLIEST DATE: 1909 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
KEYWORDS: courting rejection
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #72, p. 2, ("For the orange and blue") (1 fragment)
Greig/Duncan8 1838, "For the Orange and Blue" (1 fragment)
Roud #13607
CROSS-REFERENCES:
 cf. "Stone and Lime" ("change the green and yellow for the orange and blue") and references there
File: GrD81838

For Want of a Nail
DESCRIPTION: "For want of a nail the shoe was lost, For want of a shoe the horse was lost, For want of a horse the rider was lost, For want of a rider the battle was lost, For want of a battle the kingdom was lost, And all for the want of a horseshoe nail."
AUTHOR: unknown
EARLIEST DATE: 1640 (first three lines in Herbert's Outlandish Proverbs, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: clothes horse battle
FOUND IN:
REFERENCES (4 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 370, "For Want of a Nail" (1 text)
Baring-Gould-AnnotatedMotherGoose #786, p. 291, "(For want of a nail the shoe was lost)"
Jack-PopGoesTheWeasel, p. 36, "For Want of a Nail" (1 text)
Dolby-OrangesAndLemons, p. 169, "For Want of a Nail" (1 text)
Roud #19527
File: 002370

For Your Diversion I'll Sing a Sang
DESCRIPTION: "For your diversion I'll sing a sang, For my diversion it'll no be lang For your diversion my song's begun And for my diversion my song is done"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: humorous nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1651, "For Your Diversion I'll Sing a Sang" (1 text)
Roud #13055
NOTES [10 words]: The current description is all of the Greig/Duncan8 text. - BS
Last updated in version 2.5
File: GrD81651

Ford
DESCRIPTION: "I have a F-O-R-D-, Ford, Made out of C-A-R-D-board. And I will T-A-K-E-, take you For a R-I-D-E, ride, Into the P-A-R-K, park...." Eventually they will "K-I-S-S-, kiss... All the T-I-M-E, time."
AUTHOR: unknown
EARLIEST DATE: 1975 (List-SingingAboutIt-FolkSongsInSouthernIndiana)
KEYWORDS: playparty wordplay courting nonballad
FOUND IN: US(MW)
**Foreign Lander**

DESCRIPTION: "I've been a foreign lander full seven long years and more...." The singer has "conquered all my enemies," but is defeated by his love's beauty. He offers illustrations of how faithful he is, and would give anything to marry her

AUTHOR: unknown

EARLIEST DATE: 1955 (Ritchie)

KEYWORDS: love courting separation travel soldier

FOUND IN: US(Ap)

REFERENCES (1 citation):

Ritchie-SingingFamilyOfTheCumberlands, pp. 64-66, "[I've Been a Foreign Lander]" (1 text, 1 tune)

Roud #5711

RECORDINGS:

Martha Hall, "Foreign Lander" (on MMOK, MMOKCD)

NOTES [54 words]: The Ritchie versions of this song mention a "Queen Ellen." England never had a "Queen Ellen"; in fact, I know of no Queen Ellen of any nation. England did, however, have three Queens Eleanor: Eleanor of Aquitaine (wife of Henry II), Eleanor of Provence (wife of Henry III), and Eleanor of Castile (first wife of Edward I). - RBW

File: JRSF064

**Forester Song, The**

DESCRIPTION: Newfoundland lumbermen are called "to cross the briny ocean to crush the German foe." They come from all over the Avalon Peninsula "on a liner bound for England" with "a sharp lookout for German ships." Their six month tour is to cut firs in Scotland

AUTHOR: "composed by James and Pat Carew," according to the song

EARLIEST DATE: 1951 (MUNFLA/Leach)

KEYWORDS: request war return travel lumbering sea ship

FOUND IN: Canada(Newf)

Roud #18210

RECORDINGS:

Madonna Walsh, "The Forester Song" (on MUNFLA/Leach)

File: RcTForSo

**Forfar Sodger, The**

DESCRIPTION: The singer grows up in Forfar, where he is rather a cut-up. After many adventures, he joins the army. He loses a leg in the Peninsular War, but it does not bother him; "Snug in Forfar now I sit, And thrive upon a pension."

AUTHOR: David Shaw

EARLIEST DATE: 1897 (Reid); author Shaw died 1856

KEYWORDS: soldier injury money

FOUND IN: Britain(Scotland)

REFERENCES (6 citations):

Ford-VagabondSongsAndBalladsOfScotland, pp. 163-166, "The Farfar Soldier" (1 text, 1 tune); cf. pp. 166-168, "The Perthshire Pensioner" (1 text, a Crimean War item adapted from the above and probably not a folk song in its own right)

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #74, pp. 1-2, "The Forfar Sodger" (2 texts)

Greig/Duncan1 69, "The Forfar Sodger" (15 texts, 13 tunes)

Dallas-TheCruelWars-100SoldiersSongs, pp. 162-164, "The Forfar Sodger" (1 text, 1 tune)

DT. FORFARSL*


Roud #2857
SAME TUNE:
The Perthshire Pensioner (Ford-VagabondSongsAndBalladsOfScotland, pp. 166-168)
ALTERNATE TITLES:
The Forfar Soldier
The Forfarshire Sodger
The Sodger
In Forfar I Was Born and Bred
NOTES [171 words]: It will be obvious that the author of this song did not in fact have to live off the sort of pension paid by the British government in the early nineteenth century.... Reid gives a few brief reminiscences of Shaw, who was a weaver who had almost no education. Among other things, the book reports that he was born c. 1786, died in 1856, and published two collections of songs. He is said to have had at least two daughters; no sons are mentioned. (Thanks to Jim Dixon for pointing this out to me.) At least some versions of the song mention the singer being taught the "rule of three." This is a statement about proportions -- in effect, "if a is to b as c is to d, what is d?" (an equation in three known and one unknown term, hence the name). In modern fractional notation, we would say that a/b=c/d, and that the rule tells us that d=bc/a. A trivial calculation today, but it let minimally educated people calculate such things as the price of a fraction of a pound of an item when the price for a whole pound was known. - RBW
Last updated in version 4.4
File: FVS163

Forget the East
DESCRIPTION: "Oh, ome en ride the Western range along with blue en me, Forget your cares and worries -- jest play you're young en free," Those who come see many beautiful places and historic sites. "Forget set rules and schedules with a good horse between your knees"
AUTHOR: N. Howard Thorp
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: travel nonballad
FOUND IN:
REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 67-68, "Forget the East" (1 text)
File: ThLo067

Forget Thee No!
DESCRIPTION: "Forget thee -- no! how could I ever? Forget the one my heart admires? No by my soul I'll swear I'll never Forget thee until life expires"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: courting nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1835, "Forget Thee No!" (1 short text)
Roud #13602
NOTES [20 words]: The current description is all of the Greig/Duncan8 text. Greig/Duncan8: apparently a verse for a valentine or album. - BS
Last updated in version 2.5
File: GrD1835

Forget You I Never May
DESCRIPTION: "Fare thee well, for once I loved you Even more than tongue can tell, Little did I think you'd leave me, Now I bid you all farewell," The singer tells how (s)he loved him, asks why he is unkind, and ends, "I'll forgive you, But forget you I never may."
AUTHOR: Ned Straight? (Browne-AlabamaFolkLyric)
EARLIEST DATE: 1880 (so Burnett's Pacific Pearl Songster, according to Browne-AlabamaFolkLyric)
**Forglen (Forglen You Know, Strichen's Plantins)**

**DESCRIPTION:** The singer comes across young lovers who are preparing to part. The man wishes he did not have to go, but he has no choice. He praises her in many lyric ways, some not obviously complimentary: "Your love is like the moon That wanders up and down."

**AUTHOR:** unknown

**EARLIEST DATE:** 1905 (Greig/Duncan8)

**KEYWORDS:** love separation parting

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES:**
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #158, p. 1, "Brigtown's Plantins"; #2, pp. 1-2, "Strichen's Plantins"; #4, p. 3, "Strichen's Plantins"; "Folk-Song in Buchan," pp. 64-66, "In Strichen You Know" (3 texts plus 2 fragments, 1 tune)
- Greig/Duncan8 1547, "Strichen's Plantins" (30 texts, 19 tunes)
- Ord-BothySongsAndBallads, pp. 79-80, "Forglen You Know" (1 text)

**ADDITIONAL:** W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1876 (downloadable pdf by University of Edinburgh, 2007)), Vol II, pp. 228-229, "As One Day I Chanc'd to Rove" (1 text, 1 tune)

**Roud #6286**

**CROSS-REFERENCES:**
- cf. "The Curragh of Kildare" (lyrics, form)

**ALTERNATE TITLES:**
- Forglen's Plantins
- Forglen's Woods
- In Strichen You Know
- In Brigtown You Know

**NOTES [113 words]:** Versions of this take whole stanzas from the "Curragh of Kildare/Winter It Is Past" family; whether there is dependence I don't know.

The reference to David and his family being banished probably refers to 1 Samuel 22:3-4; although David himself had fled Saul three chapters earlier, this is the first reference to his family going into exile (in Moab).

The reference to Lazarus appears to be the Lazarus of Luke (16:19-31), not the Lazarus of John, even though Luke's Lazarus is simply the subject of a parable, not a real person; this is not the only instance in traditional song of this Lazarus being treated as real. - RBW

The second text in Greig #158 is Christie's text. - BS
Forgotten Wife, The (The Black Bull of Norroway; The Red Bull of Norroway; The Brown Bear of Norway)

DESCRIPTION: A woman tries to wake the lover who has forgotten her. She sings about her ordeals (following him, acting as servant, washing bloody shirts, climbing a glassy hill) or that they were married and had three babies. She names him and says "turn to me"

AUTHOR: unknown

EARLIEST DATE: 1812 (Campbell); mentioned in 1801 (J. Leyden, see notes)

KEYWORDS: love marriage request parting reunion travel shape-changing magic ordeal animal lover wife royalty

FOUND IN: US(SE) Ireland Britain(England(Lond),Scotland(Aber,Bord,West)) West Indies(Jamaica)

REFERENCES (16 citations):
JournalOfAmericanFolklore, Isabel Gordon Carter, "Mountain White Folk-Lore: Tales from the Southern Blue Ridge," Vol. XXXVIII, No. 149 (Jul-Sep 1925), #9 pp. 357-359 "Whiteberry Whittington" (1 text)
ADDITIONAL: Martha W Beckwith, "The English Ballad in Jamaica: a Note Upon the Origin of the Ballad Form" in _Publications of the Modern Language Association_ [PMLA], Vol. XXXXI, No. 2 (Jun 1924 (available online by JSTOR)), p. 464, "Bull-of-All-the-Land" (1 fragment)
Martha Warren Beckwith and Helen Roberts, Jamaica Anansi Stories (New York: American Folklore Society, 1924 ("Digitized by Internet Archive")) #101, pp. 130-131, 280-281, "Bull-of-all-the-Land" (1 text, 1 tune)
Andrew Lang, The Blue Fairy Book (London: Longmans Green and Co, 1889 ("Digitized by Google")), pp. 380-384, "The Black Bull of Norroway" (1 text) [From Chambers]
Andrew Lang, The Lilac Fairy Book (London: Longmans Green and Co, 1910 ("Digitized by Internet Archive")), pp. 118-131, "The Brown Bear of Norway" (1 text) [according to Lang, from "West Highland Tales"; actually from Kennedy with changes for punctuation and grammar]
Joseph Jacobs, More English Fairy Tales (London: David Nutt, 1894 ("Digitized by Internet Archive")), pp. 20-25,222, "The Black Bull of Norroway" (1 text) [From Chambers, "much Anglisized in language, but otherwise unaltered"]
J.F. Campbell, Popular Tales of the West Highlands (Edinburgh: Edmonston and Douglas, 1862), Vol. 4, pp. 292-296, "An t urisgeal aig na righre, Righ na thuirabhinn agus righ nan Ailp" (1 text)
Leland L Duncan, "Folk-Lore Gleanings from County Leitrim" in Folklore, Vol. 4, No. 2 (Jun 1893 (available online by JSTOR)), pp. 190-194, "The Glass Mountain" (1 text)
Mabel Peacock, "The Glass Mountain: A Note on Folk-Lore Gleanings from County Leitrim" in Folklore, Vol. 4, No. 3 (Sep 1893 (available online by JSTOR)), pp. 322-327 (1 text)
Stanley Robertson, "The Red Bull o Norway", School of Scottish Studies Archive SA1982.079, Tobar an Dualchais/Kist o Riches accessed 15 August 2015 from http://www.tobarandualchais.co.uk/fullrecord/58051/1
Norah & William Montgomerie, _The Well at the World's End: Folk Tales of Scotland_, 1956 (references are to the 1985 Canongate edition), "The Black Bull of Norroway" (1 text, said simply to be from the "Lowlands" but clearly anglicized; probably derived from one of the above sources)
The fabulous Brown Bear of Norway. Nightly, she is transported to his hall. They marry and he

"The Brown Bear of Norway," from Ireland, as told by Kennedy: A princess says she would marry

doesn't hear her song. When he finally avoids the sleeping potion and hears the song in which she

acquired three magic gifts to be used only in dire circumstances. When she reaches him, she finds

castle but disappears before the wedding. She goes out in the world to find him. On the way she

A princess says she would marry the fearsome Red Bull of Norway. The bull comes to claim her,

"The Red Bull of Norroway," from England [but Robertson has it in Scotland], as told by Chambers:

hears the song, and recognizes or remembers her.

Setting Campbell's story aside, there are three main story lines.

This song has most often been collected when sung or recounted at the end of one of the set of

stories named for some bull or bear of Norway (usually classified as international tale type ATU

425A, "The Animal as Bridegroom" [see Hans-Jorg Uther, The Types of International Folktales,

Suomalainen Tiedeakatemia, 2004, Part 1, pp. 248-250]). However, the oldest version listed

above, from Campbell, is in a different story of a closely related type (Campbell, writing before the

ATU classification was established, says his story is close to "Cupid and Psyche," which is ATU

425B, "Son of the Witch", Uther pp. 250-252.)

[Thompson classifies "Venus jealous of Cupid and Psyche's love as W181.6; "Animal husband" as

C36ff.; "Bear abducts girl, makes her his wife" as B610.1.1, R13.1.6; "Bear in human form" as

B651.7; "Bear keeps human wife captive in care" as R45.3.1; "Bull transformed to person" as

D333.1. no doubt there are other relevant entries. And we shouldn't forget the "tasks" motif that

occurs not only in "Cupid and Psyche" but also "East of the Sun and West of the Moon" and many

other tales. - RBW]

Although Campbell translates his song from Gaelic, the English fits exactly -- line for line -- with the

English-language versions of the song. I only have tunes for the Jamaican songs but in the only

texts I have heard, Macpherson and Robertson recite or describe the song. The situation in the tale

when the song is sung is that the singer has finally come to her husband or lover, who -- because

some taboo has been broken -- does not recognize her. He only hears her song after avoiding a

sleeping potion, foisted upon him by a witch, and his hearing the song leads to the spell being

broken. All but the witch live happily ever after.

The Jacobs and Lang books were very popular so it is worth while keeping their publication dates

in mind since the texts in the books may have made their way back into the oral tradition; even

though Stanley Robertson's retellings were learned after the Second World War from "old

grannies" among the Travellers, the old grannies themselves may have been influenced by printed

versions. Jacobs's notes also included leads to the Duncan and Peacock versions, as well as his

speculations on early printed texts.

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other tales. - RBW]
explains that his shape changing is caused by a witch who is avenging his desertion of her daughter; the spell can be broken if the princess stays married to him for five years, in spite of fearful trials. They live together four years and have three babies, each of which is stolen magically. She is convinced -- by the witch in the guise of an old wise woman -- that the cure for her troubles is to burn his bear clothing. When she does that he leaves her and, by spell, forgets her after giving her half of his wedding ring as a token. She follows him, finding her babies and, when she reaches him, finds him in thrall to the witch and her daughter. The princess uses magic gifts she has acquired along the way to be with him at night, but he has been given a sleeping potion so that he doesn't hear her song. When he finally avoids the sleeping potion and hears the song, he does not recall her or that he was the Brown Bear until the halves of his wedding ring are united.

There are elements that cross from one story line to the other. For example, in Chambers's English "Red Bull," the princess says she would marry the fearsome Red Bull of Norroway. As in the Brown Bear version, simply calling him by name is the first step in breaking his spell and joining the couple. The main story line that does *not* have the creature called by name to marry is the Black Bull. That is reflected in the songs: all but the Black Bull songs call to the sleeper by name or creature.

The Duncan and Peacock versions refer to the bull as "the bonny bull of oranges" and "the bare bull of Orange"; Duncan is from County Leitrim (near the Protestant "Orange" north), and Peacock suspects that her text comes originally from Ireland. Kennedy has the other Irish text, and that is the Brown Bear. Duncan and Peacock are closer to Kennedy than to either of the Chambers tales, and Peacock's "bare bull" seems to try to include Kennedy's "bear". The most significant difference in song and tale is that, in these three stories, the couple are married and have three children. (Only Kennedy has the broken ring motif.)

Of the Jamaica versions, Trowbridge is the closer to the Kennedy and Campbell stories; the most significant points are that the couple have three children and the singer names the sleeper in the song. There are other elements that point the other way; for example, burning the creature's clothes is a feature of Beckwith-Roberts and Kennedy. Trowbridge's story lacks shape-changing altogether.

Isabel Gordon Carter's story has no metamorphosis at all, though the witch and song remains. Whittington, loved by a king's daughter, loves one of the king's hired girls. He sets a contest between them to see who can wash out a bloody shirt ["Black Bull"]. The hired girl succeeds, they are married and have three children ["Brown Bear"]. The king's daughter then tells Whittington that she herself washed out the bloody shirt and, honor bound, he leaves his wife and children to go off with her. The hired girl sets out to find him, trading each child for a gift that will help her gain back her husband ["Red Bull"].

The end is the standard for all three versions: the king's daughter trades a night with Whittington for one of the gifts, but drugs him before he goes so that nothing happens and he doesn't even hear his wife's song. On the third night he avoids the drug and his wife tells how he has been deceived and how she had struggled to reach him. The song is typical: "I've clumb the glassy hills and waded the bloody seas, My three little babes I've give for thee, Turn over to me, Whitberry Whittington." "So he went back to the king's daughter and says, 'You jest lied me and I'm goin' back with my wife, kill the old witches and git my children.'"

I have omitted the following from the discussion because they do not mention the song:

Jeremiah Curtin, *Myths and Folk-Lore of Ireland* (London: Sampson Low, Marston, Searle, and Rivington, 1890), pp. 50-63, "The Three Daughters of King O'Hara." The creature is a white dog, called by name ["the best white dog in the world"], and the couple have three babies. So far this fits the other Irish story patterns. However, instead of singing the sleeper a song she leaves him a letter on the third night.

Mary Hallock Foote, *The Last Assembly Ball and The Fate of a Voice* (Boston: Houghton Mifflin and Co, 1889), pp. 75-79, tells part of an Irish story about the "Roan Bull of Orange." Once again, the bull is invoked by name by the princess. Foote's interest in telling the story is to show how the king tried to avoid having his favorite daughter married to the bull, and how the daughter defeated her father's plan: "she took the Bull by the horns, as it were, and off she went." She carries the story no further, but it seems likely to have followed the Brown Bear Irish pattern.

Betsy Whyte, "A girl finds her fortune with a prince enchanted as a bull". School of Scottish Studies Archive SA1981.062.Tobar an Dualchais/Kist o Riches accessed 15 August 2015 from http://www.tobarandualchais.co.uk/fullrecord/80600/1. The story is the Black Bull, but the teller cannot recall how the princess wins the prince in the end, and so, never mentions the song. - BS

Last updated in version 5.3
Forsaken (I)
DESCRIPTION: The singer's lover went away and is now "blest with a partner whom you love" but cannot love him more than the singer. "May she prosper in your arms." "I hope my dear you'll try and shun The road that leads to hell" but God's judgement is coming soon.
AUTHOR: unknown
EARLIEST DATE: 1909 (Greig/Duncan6)
KEYWORDS: infidelity love parting nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1178, "Forsaken" (1 text)
Roud #6812
CROSS-REFERENCES:
 cf. "A Forsaken Lover" (II) (theme and one verse)
NOTES [41 words]: The verse shared by "Forsaken" and "A Forsaken Lover" (II) seems an unlikely floater: "I little thought when we did part That you would prove unkind But distance does [indifference know/a difference make] [That/Since] you have changed your mind" - BS

Last updated in version 2.5
File: GrD61178

Forsaken Folk Maun Live
DESCRIPTION: In the chorus the singer says "forsaken folk" may live in woe and pain and she is "one of them." She refuses the gardner's choice of flowers. But the future may be better.
AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan6)
KEYWORDS: love flowers gardening nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1182, "Forsaken Folk Maun Live" (1 text, 1 tune)
Roud #6806
NOTES [77 words]: Greig/Duncan6 has two verses splintered from floating verses of "Seeds of Love" ("The gardner o this garden He gae me choices three The violet, garland, the primrose But I refused the three"), "The Dark-Eyed Sailor" ("Perhaps a misty morning Will grow a bonnie day") and, with a stretch, "The Cuckoo" (admittedly, "If I am forsaken, I'll not be forsworn" is not "Although I be cast down Yet they cast me not away"); the chorus does not seem to have floated here. - BS

Last updated in version 2.5
File: GrD61182

Forsaken Lover (II), A
DESCRIPTION: A letter to a lover who proved untrue after going away: "Another maid has filled your arms The place that once was mine." "But I'll not try to buy your love... Since all is false you've said to me It is best for us to part."
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan6)
KEYWORDS: infidelity love parting nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1179, "A Forsaken Lover" (1 text)
Roud #6813
CROSS-REFERENCES:
 cf. "Forsaken" (theme and one verse)
NOTES [41 words]: The verse shared by "Forsaken" and "A Forsaken Lover" (II) seems an unlikely floater: "I little thought when we did part That you would prove unkind But distance does [indifference know/a difference make] [That/Since] you have changed your mind" - BS
**Fortune My Foe (Aim Not Too High)**

**DESCRIPTION:** "Fortune my foe, why dost thou frown on me? And will thy favour never better be?"
The singer laments the sad fortune that has stolen his love away, and hopes for ease. Notable primarily for the tune, often cited under the title "Aim Not Too High"

**AUTHOR:** unknown

**EARLIEST DATE:** 1610 (W. Corkine’s Instruction Book for the Lute)

**KEYWORDS:** love separation nonballad

**FOUND IN:** Britain

**REFERENCES (3 citations):**
Chappell/Wooldridge-OldEnglishPopularMusic I, pp. 76-79, "Fortune" (1 tune, with partial texts of "Fortune My Foe" and "Aim Not Too High")

Olson-BroadsideBalladIndex ZN912, "Fortune my foe, why dost thou frown on me"

**SAME TUNE:**
A Caveat for Young-men/Give ear to me you young men whilst I write (Olson-BroadsideBalladIndex ZN963)
The Great Assize../Here is presented to the eye (Olson-BroadsideBalladIndex ZN1135)
The Disturbed Ghost/Good Christain people all pray lend an ear (Olson-BroadsideBalladIndex ZN992)
A Looking- Glass for Traytors [executed Dec. 3, 1678]/Let all bold Traytors here come take a view (Olson-BroadsideBalladIndex ZN1614)
The true manner of the Kings Tryal/King Charles was once a Prince of great state (Olson-BroadsideBalladIndex ZN1578)
A Pill against Popery/Kind countrymen give ear unto these lines (Olson-BroadsideBalladIndex ZN1565)
A Godly Guide of Directions/Good people all I pray you understand (Olson-BroadsideBalladIndex ZN1034)
Newes from Hereford..Earthquake [Oct. 1, 1661]/Old England of thy sins in time repent (Olson-BroadsideBalladIndex ZN2135)
The Godly Mans Instruction/Good people all I pray hear what I read (Olson-BroadsideBalladIndex ZN1031)
Sad News from Salisbury. Dreadful Frost and Snow.. 23d. of December, 1684/Good Christians all that live both far & near (Olson-BroadsideBalladIndex ZN999)
Dying Tears [death of Henry, son of K. Chas. I, 13 Sept., 1660]/Great are the wonders that our God has done (Olson-BroadsideBalladIndex ZN1072)
The Bloody-minded Husband... John Chamber/Good people all I pray attend, and mind (Olson-BroadsideBalladIndex ZN1025)
The Bloody Murtherer. James Selbee/All you that come to see my fatal end (Olson-BroadsideBalladIndex ZN115)
The Gunpowder Plot/True Protestants I pray you to draw near (Olson-BroadsideBalladIndex ZN2674) [cf. in this Index "Guy Fawkes"]
The Downfall of Pride/In London liv’d a wealthy merchants wife (Olson-BroadsideBalladIndex ZN1439)
The Distressed Gentlewoman/Good people all, I pray you now draw near (Olson-BroadsideBalladIndex ZN1032)
The Royal Court in Mourning.. Death.. King William/England, thy Sun have shined many years (Olson-BroadsideBalladIndex ZN828)
The Young-Mans A. B. C./Accept dear Love, these shadows of my grief (Olson-BroadsideBalladIndex ZN6)
..Strange and Wonderful Storm of Hail.. 18th of May 1680../Good Christians all attend unto my ditty (Olson-BroadsideBalladIndex ZN997)
Criminals Crueltly.. Tho. Wise.. murdered Elizabeth Fairbank.. executed.. Oct. 1684/Oh! this would make a stout heart lament (Olson-BroadsideBalladIndex ZN2048)
Englands Miseries..preserving ..Royal Brother.. last horrid Plot/Old England now rise up with one accord (Olson-BroadsideBalladIndex ZN2134)
Looking-glass for a Christian Family/All you that fear the Lord that rules the sky (Olson-BroadsideBalladIndex ZN133)
Looking-Glass for all true Christians/O hark, O hark, methinks I hear a voice (Olson-BroadsideBalladIndex ZN2012)
The Despairing Lover/Break heart and dye, I can no longer live (Olson-BroadsideBalladIndex ZN449)
The Young Man's Counsellor/All you that to begin the world intend (Olson-BroadsideBalladIndex ZN149)
[Title lost. Naval Warfare of 1692]/To God alone, let us all Glory give (Olson-BroadsideBalladIndex ZN2641); C. H. Firth, _Publications of the Navy Records Society_ , 1907 (available on Google Books), p. 114
The Kentish Wonder/You faithful Christians, whereso'er you be (Olson-BroadsideBalladIndex ZN3008)
The Young Man's Repentance/You that have spent your time in wickedness (Olson-BroadsideBalladIndex ZN3127)
Dying Christians friendly Advice/You mortal men who vainly spend your youth (Olson-BroadsideBalladIndex ZN3073)
Truth brought to Light/Amongst those wonders which on earth are shown (Olson-BroadsideBalladIndex ZN178)
A Lamentable List.. Prodigious signs.. 1618.. 1638/You who would be inform'd of forraine news (Olson-BroadsideBalladIndex ZN3147)
A Warning for Swearers/All you that do desire to hear and know (Olson-BroadsideBalladIndex ZN124)
A True Relation of the Great Floods/Oh, England, England! 'tis high time to repent (Olson-BroadsideBalladIndex ZN2002)
[missing title, Fire on London bridge]/It grieves my heart to write such heavy news (Olson-BroadsideBalladIndex ZN1510)
The Hartford-shires Murder/All melting hearts come here and.. (Olson-BroadsideBalladIndex ZN93)
A wonderfull wonder/Look downe, O Lord, upon this sinful land (Olson-BroadsideBalladIndex ZN1715)
Death's loud Allarum/Lament your sinnes, good people all, lament (Olson-BroadsideBalladIndex ZN1599)
You that the Lord have blessed with riches (Olson-BroadsideBalladIndex ZN3134)
Now to discourse of man I take in hand/A discourse of Man's life (Olson-BroadsideBalladIndex ZN1982)
What woeful times we have now in our land/A Looking- Glass for all true Protestants (Olson-BroadsideBalladIndex ZN2812)
Behold, O Lord, a Sinner in distresse/A Godly Song, entitled, A Farewell to the world (Olson-BroadsideBalladIndex ZN400)
Give thanks, rejoice all, you that are secure/A Sad and True Relation of a great fire or two (Olson-BroadsideBalladIndex ZN972)
Brave Windham late/Iohn Flodder and his Wife,... burning Town of Windham. .xi day of June 1615 (Olson-BroadsideBalladIndex ZN448)
Who please to heare such news as are most true/The lamentable burning..Corke..1621 (Olson-BroadsideBalladIndex ZN2912)
All Christian men give ear a while to me/The Judgement of God..John Faustus (Olson-BroadsideBalladIndex ZN59)
Aim not to high in things above thy reach/An excellent song..consolation for a troubled mind (Olson-BroadsideBalladIndex ZN37)
As I lay slumbering in my bed one night/St. Bernard's Vision (Olson-BroadsideBalladIndex ZN224)
Ay me, vile wretch, that ever I was born/complaint and lamentation of Mistresse Arden of Feuversham in Kent (Olson-BroadsideBalladIndex ZN69); John Ashton, _A Century of Ballads_, Elliot Stock, London, 1887; reprinted 1968 by Singing Tree Press, pp. 291-297)
Listen a while dear friends I do you pray/sad judgement..Dorothy Mattley.. 1660 (Olson-BroadsideBalladIndex ZN1698)
You disobedient children mark my fall/Save a Thief from the Gallows (Olson-BroadsideBalladIndex ZN3006)
Kind countreymen, and our acquaintances all/The lamentation of Edward Bruton [Mar. 18, 1633] (Olson-BroadsideBalladIndex ZN1563)
Now, like the swan, before my death I sing/. lamentation of..John Stevens..[executed Mar. 7, 1632 (old style)] (Olson-BroadsideBalladIndex ZN1933)
England, give prayse unto the Lord thy God/A joyfull new ballad..Victory obtained by my Lord Mount-joy.. 2 of December last [1601] to [Jan. 9, 1602] (Olson-BroadsideBalladIndex ZN825)
I pray give ear unto my tale of woe..cruel murder.. upon..Abraham Gearsy (Olson-BroadsideBalladIndex ZN1320; John Ashton, _A Century of Ballads_, Elliot Stock, London, 1887; reprinted 1968 by Singing Tree Press, pp. 298-301)
Great God that sees all things that here are don/Anne Wallens Lamentation..murthering ..husband...22 June 1616 (Olson-BroadsideBalladIndex ZN1077)
Vnhappy she whom fortune hath forlorne/Lamentation ..Master Pages Wife of Plymouth [1609?] (Olson-BroadsideBalladIndex ZN2697)
Titus Andronicus's Complaint/You noble minds, and famous martial wights (Percy/Wheately I, pp. 224-229; Olson-BroadsideBalladIndex ZN3085)
The Midnight Messenger, or A Sudden Call from an Earthly Glory to the Cold Grave (File: DixP004)
NOTES [93 words]: As a song, this is of no particular note, but the tune was immensely popular, and sustained numbers of broadsides (see the Same Tune list; these more often list the tune as "Aim Not Too High," but many give both titles; in any case, it's the same melody). This popularity, rather than the not-demonstrably-traditional and quite banal text, explain the song's inclusion here. Chappell claims that Shakespeare alludes to this song in The Merry Wives of Windsor, Act II, Scene iii. I can't find anything that strikes *me* as an allusion to the song, though. - RBW
Last updated in version 3.1
File: ChWI076

Forty Years Ago (II)
DESCRIPTION: Singer strolls down to Bowrings wharf in St. John's harbour and thinks about John, whom he has known these forty years past. He recalls their sailing adventures and stormy times on Florizel, Marguerite, and Rainbow. But, "we can't always be young"
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: age commerce fishing sea ship ordeal nonballad
FOUND IN: Canada(Newf)
RECORDINGS:
  Jack Houlihan, "Forty Years Ago" (on MUNFLA/Leach)
File: Rc40YrAg

Forty-Four Blues (I)
DESCRIPTION: My baby heard the 44 whistle blow like it won't blow no more. I walked all night with my 44 and found my baby with another man. I wore my 44 so long my shoulder was sore. My cabin address is 44 and the wolf is at my door every day.
AUTHOR: Roosevelt Sykes? (see Notes)
EARLIEST DATE: 1929 (recording, Roosevelt Sykes)
KEYWORDS: courting infidelity love rejection sex violence train nonballad lover
FOUND IN: US(SE)
REFERENCES (1 citation):
RECORDINGS:
  Scott Dunbar, "Forty-Four" (on MySouth05)(on USDunbarS01)
  Memphis Slim, "Forty-Four Blues" (1961, on "Memphis Slim's Tribute to Big Bill Broonzy, Leroy Carr, Cow Cow Davenport, Curis Jones, Jazz Gillum," Candid CJM 8023)
  Roosevelt Sykes, "44 Blues" (OKeh 8702, 1929)
  Sonny Terry, "44 Whistle Blues" (OKeh 05684, 1940)
  James "Son Ford" Thomas, "44 Blues" (on USMississippi01)
  James Wiggins (with Blind Leroy GArnett-IHearAmericaSinging, piano), "Forty-Four Blues" (Paramount 12860, 1929)
NOTES [217 words]: From David Evans's liner notes to USMississippi01: "'44 Blues' [is] a song widely known on both sides of the Mississippi River ... popularized in a 1929 recording by blues pianist Roosevelt Sykes of Helena, Arkansas, and by other recording artists." What is 44? Roosevelt Sykes's piano evocation of a steam locomotive goes with his verse in which the "forty-four" whistle blows. James "Son Ford" Thomas brings Syskes's train to his guitar
accompaniment. The rest of their version is about the singer's 44 caliber gun, but the railroad accompaniment continues. Sykes, Thomas, Wiggins and Memphis Slim sing about 44 as the address of their cabin/shanty.

From Paul Oliver (pp. 10-5-106) "I wrote the words myself, it was my own words, so this is how I done it. This is the way they played the blues in nineteen and twenty-six and twenty-nine,' explained Sykes. His 1929 recording had ... verses ... which played on the differing interpretations of the phrase 'forty-fours' - the train number 44, the '44 caliber revolver and the 'little cabin' on which was the number 44, presumably a prison cell." The Paul Oliver reference is to his "The Forty-Fours" in Paul Oliver, Screening the Blues (New York: De Capo Press, 1968). For more of his comments on the "Forty-Fours" see the notes to "Vicksburg Blues." - BS

Forty-Four Blues (II)

DESCRIPTION: My baby heard the 44 whistle blow like it won't blow no more. Don't think you're better than the lover I had before. Before long you'll look for me and I'll be gone. I'm going to get my lover to drive my blues away.

AUTHOR: unknown

EARLIEST DATE: 1929 (recording, Lee Green)

KEYWORDS: parting train nonballad lover

FOUND IN:

RECORDINGS:

Mae Glover, "Forty-Four Blues" (Champion 16351, 1931) (also released as: Mae Muff, "Big Gun Blues" (Varsity, 1931))

Lee Green, "Number Forty-Four Blues" (1993, on "Leothus Lee Green Vol. 1 1929-1930," Document DOCD-5187)

NOTES [250 words]: Ironically, Mae Glover's "Forty Four Blues" was also issued as "Big Gun Blues" but her 44 is only a train. The gun is only in "Forty-Four Blues (I)."

Paul Oliver (p. 100), noting that the early players and singers of the "Forty-Fours" complex of blues were from the Vicksburg area, writes that "Train Number 44 was running on the Illinois Central line whose old Yazoo and Mississippi Valley track from Memphis and Clarksdale ran by the levee at Vicksburg south to Louisiana. In common with many blues the instrumental may have been named after the train although, unlike so many others, it does not imitate the train rhythms to any marked degree."

Mae Glover sings, "I got blues will last me nine months from today, I'm going to get my sweet man to drive my blues away." Lee Green's version is, "I got blues will last me nine months from today, I'm going to get my sweet woman to drive my blues away." Oliver (p. 108) comments, "Why has she nine-months' blues? Presumably because she is pregnant as her man leaves her. The blues has no particular impact as sung by Lee Green but has immediate significance when sung by a woman. It suggests that this is in fact, a woman's blues and that Mae Glover's was the blues in its original form, transposed with no special regard for the sense by Green."

The Paul Oliver references are to his "The Forty-Fours" in Paul Oliver, Screening the Blues (New York: De Capo Press, 1968). For more of his comments on the "Forty-Fours" see the notes to "Vicksburg Blues." - BS

Last updated in version 5.1

File: Rc44Bl2

Fossicker Michael O'Flynn

DESCRIPTION: "The system of fossicker Michael O'Flynn Got very much out of repair," so he travels to town to see a doctor. The doctor tells him to stop drinking and eat "nothing but animal food." When O'Flynn returns, he has lost even more weight; he cannot eat grass

AUTHOR: Words: Cornelius O'Regan (source: Cleveland-NZ-GreatNewZealandSongbook)

EARLIEST DATE: 1896 (Christie, Poems of Cornelius O'Regan, according to Cleveland-NZ-GreatNewZealandSongbook)

KEYWORDS: New Zealand humorous doctor food disease

FOUND IN:

REFERENCES (1 citation):
Fossicking Fool, The

DESCRIPTION: "I used to think if I sought for gold I'd have a life of fun." "The life in fact appeared to be a never-ending grind." After much hard work, he finds only three ounces of gold, which barely paid his expenses. It's only fun AFTER you strike it rich

AUTHOR: Words: J. R. Sinclair
EARLIEST DATE: 1959 (Cleveland-NZ-GreatNewZealandSongbook)
KEYWORDS: mining gold hardtimes food
FOUND IN: New Zealand
REFERENCES (1 citation):
Cleveland-NZ-GreatNewZealandSongbook, pp. 48-49, "The Fossicking Fool" (1 text, 1 tune)

NOTES [72 words]: According to Elizabeth and Harry Orsman, The New Zealand Dictionary, 1994; second edition 1995 (I use the 2003 New House Publishers paperback), p. 101, the primary meaning of the verb "fossick" comes from gold mining: "Also fossick about. To search unsystematically for small amounts of alluvial gold. b. Also fossick about, fossick around. To search about, to rummage for something other than alluvial gold; to potter about." - RBW

Last updated in version 5.2

Found a Peanut

DESCRIPTION: "Found a peanut, found a peanut, found a peanut on the ground" (x2). "Cracked it open, cracked it open, cracked it open, just now." "It was rotten." "Ate it anyway." The singer may then call the doctor, die, go to heaven, get thrown out, start over....

AUTHOR: unknown
EARLIEST DATE: 1973 (NorthCarolinaFolkloreJournal)
KEYWORDS: food death humorous derivative
FOUND IN: US(SE)
REFERENCES (2 citations):
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, pp. 28-29, "Found a Peanut" (1 text, tune referenced)
NorthCarolinaFolkloreJournal, Gloria Dickens, "Childhood Songs from North Carolina" Vol. XXI, No. 1 (Apr 1973), p. 6, "(Found a peanut, found a peanut)" (1 text)

Roud #12779
CROSS-REFERENCES:
cf. "Clementine" (tune)

Founding of the Famous C. P. R., The

DESCRIPTION: "In the valley of Ontario you started, With heroic purpose crossing ranges far, You pioneers of Canada... You founders of the famous C. P. R." "Oh, remember... What the C. P. R. had done for you." The singer tells of history and landmarks by the railroad

AUTHOR: Powder River Jack Lee
EARLIEST DATE: 1937 (Powder River Jack Lee Songbook)
KEYWORDS: train Canada
FOUND IN:
REFERENCES (1 citation):
ADDITIONAL: Powder River Jack and Kitty Lee's _Songs of the Range: Cowboy Wails of Cattle Trails_, Chart Music, 1937, pp. 48-49, "The Founding of the Famous C. P. R." (1 text, 1 tune)
NOTES [35 words]: Clearly not a traditional song; indeed, I suspect it was a commissioned item. But I indexed everything else Powder River Jack Lee put in his songbook, so I thought I might as well index the whole thing.... - RBW

Last updated in version 2.7
Four and Four are Twenty-Four

DESCRIPTION: "Four and four are twenty-four, Kick the teacher out the door, If she squeals, bring her in, Hang her on a safety pin"

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty

FOUND IN: New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, pp. 63-64, "(Four and four are twenty-four)" (1 short text)

NOTES [35 words]: My very strong suspicion is that the original text of this began "Four and four are FORTY-four," but I can't prove it, so I'm using the number in Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren. - RBW

Last updated in version 4.4

File: SuSm063F

Four and Twenty Fiddlers

DESCRIPTION: "Four and twenty fiddlers all in a row ... [nonsense]. It is my lady's holiday therefore let us be merry." Four and twenty drummers, trumpeters, coblers, ... Quakers: "Abraham begat Isaac and Isaac begat Jacob ... [nonsense] It is my lady's holiday ...."

AUTHOR: Thomas D'Urfey (1653-1723) (see NOTES)

EARLIEST DATE: 1719 (_Wit and Mirth ..._ or _Songs Compleat ..._)

KEYWORDS: work music cumulative nonballad nonsense Bible

FOUND IN: Britain(England(South))

REFERENCES (3 citations):
Reeves-TheEverlastingCircle 45, "Four and Twenty Fiddlers" (1 text)

ADDITIONAL: [Thomas d'Urfey,] Wit and Mirth, or, Pills to Purge Melancholy (London, 1719), Vol III, pp. 61-62, A Song ("Four and twenty Fidlers all in a Row") (1 text, 1 tune); also as d'Urfey, Songs Compleat, Pleasant and Divertive Set to Musick (London, 1719), Vol III, pp. 61-62, A Song ("Four and twenty Fidlers all in a Row") (1 text, 1 tune)

The Vocal Library: Being the Largest Collection of English, Scottish and Irish Songs Ever Printed in a Single Volume, (London, 1822 [according to Google] ("Digitized by Google")), p. 399, "Four and Twenty Fiddlers" (1 text)

Roud #20211

BROADSIDES:

Bodleian, Harding B 25(679) [some words illegible; for a clearer copy see _The Vocal Library_], "Four and Twenty Fiddlers" ("Four and twenty fidlers all of a row"), J. Pitts (London), 1802-1819

NOTES [996 words]: In France the ballet was popular at the courts of Henri IV, Louis XIII, and Louis XIV. That popularity led, under Louis XIII, to the formation of the "band of 24 violins of the King's chamber." "Their functions were to play for the dancing at all the court-balls, as well as to perform airs, minuets, and rigadoons, in the King's antechamber, during his lever and public dinner, on New Year's Day, May 1, the King's fete-day, and on his return from the war, or from Fontainebleau. [The band] continued to exist till 1761, when Louis XV dissolved it" (Crouquet, p. 279).

Charles II, in exile at the court of France, "became enamoured of French manners and French music." When he returned to England, in imitation of Louis XIV, he established his own band of violins (Hawkins, p. 703). This is supposedly the innovation that inspired D'Urfey's "Four and twenty fiddlers all in a row" (Walcott, p. 46). Before that time "the fiddle was not allowed to be a concert instrument" in England (P.T.W., p. 210).

D'Urfey's song "used to be performed between the acts or between the play and farce, by some man of humour at benefits" (P.T.W., p. 210). The idea that D'Urfey intended to satirize the King's band persisted long afterwards (e.g., van der Straeten, p. 845). Walcott writes (p. 46) that the effect of D'Urfey's song was that the king withdrew his new music.

Rimbault (p. 282) has a different view: "Mr Walcott tells the reader that Tom D'Urfey made his song, beginning 'Four-and-twenty fiddlers,' on the occasion of the introduction of this instrumental band into the Chapel Royal! Now, I venture to say that the writer never read the song in question.
He could not have done so, or he would not have made so rash a statement. D'Urfey's song had nothing whatever to do with the royal band except in name. It is a mere tissue of absurd nonsense, without the slightest wit or fun. It contains no sting of any kind: the opening lines alone mentions fiddlers, the rest of the song relates to cobblers, tailors, tinkers, and a variety of trades. He tells us that the royal band was withdrawn from the chapel in consequence of this song! Never was a statement more unfortunate. We have evidence to show that Purcell and Blow continued to write their anthems with instrumental accompaniments, and that they were performed in the Chapel Royal down to the end of the king's reign, and even far on into that of his successor."

In 1660, when Charles's reign began, Charles was 30 and d'Urfey was 7 years old. We have d'Urfey's text printed in 1719, 34 years after Charles's reign ended. Was the "sting", if there ever was one, removed from that text? Someone may find something meaningful in what I consider "nonsense" in the description by examining the final cumulative verse. Each [occupation to be found in a row] is followed by the description attributed to that occupation. Since I have texts from d'Urfey in 1719, The Vocal Library in 1822, and Reeves-TheEverlastingCircle in 1906 it may also be useful to see how the text changed.

-- d'Urfey (1719):
[Dutchmen] a list of Dutch names: "Alter Malter Van tor Dyken Skapen Kopen de Hogue, Van Rottyck, ...

[Parliament men] Loyalty and Reason without a word of Treason

[ventners] Claret and white, I ne'er drunk worse in mky life, and excellent good Canary drawn off the lees of sherry if you do not like it

[lawyers] Omne quod exit in um damno sed plus damno decorum ...

[Fencing masters] this and that, and down to the legs clap, sir, [singing men] fa la la la ...

[women] tittle tattle, and twice prattle prattle

[tabors and pipers] whif and dub

[drummers] and there was tan tarra rama, tan, tan, tan tarra rama

[Four and twenty Fidlers all in a Row] fiddle fiddle, and twice fiddle fiddle, Cause twas my Lady's Birthday, Therefore we kept Holiday And all went to be merry"

-- The Vocal Library (1822):
"Four and twenty Quakers all on a row, there was Abraham begat Isaac and Isaac begat Jacob, and Jacob peopled the twelve tribes of Israel

[barbers] with bag wigs, short bobs, toupees, long queues, shave for a penny; O curs'd hard times, two ruffles and never a shirt

[tailors] one caught a louse, another let it loose, and another cried knock him down with a goose

[parsons] Lord have mercy upon us

[captains] O curse him kick him down stairs

[fencing masters] push carte, and tierce down at heel, cut him across

[coblers] stab awl and cobler, and cobler stab awl

[trumpeters] tantara rara tantara rara

[drummers] hey rub a dub, ho rub a dub

[fiddlers] fiddle faddle fiddle, and my damme semi quibble down below. It is my lady's holiday, there fore be merry"

-- Reeves-TheEverlastingCircle (1906):
"Four and twenty apostles all of a row, Abram begot Isaac, Isaac begot Jacob, Jacob begot the twelve tribes of Israel

[barbers] devilish hard time, shave twice for one penny

[priesties] two ruffles to every shirt

[pensioners] push dirk cut a-cross

[tailors] one caught a louse, t'other let him loose, t'other cried 'knock him down with a goose'

[cobblers] cobbler, cobbler, stab awl, tantarerio, tantarerio

[tinkers] hoo rub-a-dub! hey rub-a-dub!

[fiddlers] fiddle fiddle faddle, semi semi quaver, down below, it is my lady's holiday so let us be merry."

Only the fiddlers are in all three lists, while fencing masters, drummers, barbers, cobblers and tailors are on two of the lists.

Incidentally, as in "A Bundle of Truths" "A tailor's goose will never fly": a "tailor's goose" is a flat iron with a twisted wrought iron grip. And, as for the relation between tailor and louse see the notes to "Tailor and Louse."

Roud lists D'Urfey and Kinloch twice, as Roud #20211 and Roud #1036, and seems to have somehow confounded "Four and Twenty Tailors" with this song. Other than "Four and Twenty [something]," I don't see a connection. - BS
The story of Abraham begetting Isaac is in Genesis 20-21, the tale of Isaac begetting Jacob and Esau is in Genesis 25, and the children of Jacob are born in Genesis 29 and following. - RBW

Bibliography

- van der Straeten: E. van der Straeten, "The Haslemere Festival" in The Musical Times, 1931 (available online by JSTOR), Vol. LXXII, No. 1063, Sep 1, 1931.
- Walcott: Mackenzie E.C. Walcott, Westminster: Memorials of the City, Saint Peter's College, the Parish Churches, Palaces, Streets, and Worthies, Joseph Masters, 1849 ("Digitized by Google").

Last updated in version 2.7
File: ReCi045

Four and Twenty Lawyers

DESCRIPTION: Chorus: "Four and twenty lawyers All in a line (x2)." The leader calls dance instructions such as "turn that lady," "turn her loose," "up and down"; the response to each line is "lawyer's suit."

AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaIslands)
KEYWORDS: dancing nonballad lawyer
FOUND IN: US(SE)
REFERENCES (1 citation):
  Parrish-SlaveSongsOfTheGeorgiaSeaIslands, pp. 104-105, "Four and Twenty Lawyers" (1 text)
NOTES [96 words]: The current description is based on the Parrish-SlaveSongsOfTheGeorgiaSeaIslands text. The chorus is derived from "Four and Twenty Fiddlers"; here's a verse: "Four and twenty Lawyers all in a row, And there was Omne quod exit in um damno sed Plus Damno Decorum, and there was this and that, 'Cause 'twas my Lady's Birth-day, Therefore we kept Holiday, And all went to be merry" (Thomas D'Urfey, Songs Compleat, Pleasant and Divertive; Set to Musick (London: J. Tonson, 1719 ("Digitized by Internet Archive")), Vol. 3, pp. 61-62, "(Four and twenty Fidlers all in a Row)"). - BS

Last updated in version 4.1
File: Parrp105

Four and Twenty Tailors

DESCRIPTION: Four-and-twenty tailors chase a snail (ending in defeat); depending on the version, four-and-twenty others (blind men, young maids, auld wives) have equally unlikely adventures

AUTHOR: unknown
EARLIEST DATE: 1784 (Gammar Gurton's Garland, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: humorous talltale fight animal
FOUND IN: Britain(Scotland(Aber))
REFERENCES (10 citations):
  Kinloch-TheBalladBook XIII, pp. 48-49, (no title) (1 text)
  Ford-VagabondSongsAndBalladsOfScotland, pp. 271-272, "Neerie Norrie" (1 text)
  Greig/Duncan8 1699, "Quo the Man to the Jo" (8 texts, 5 tunes)
  Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #14, p. 2, "The Man to the Green Joe" (2 texts); "Folk-Song in Buchan," p. 23, "The Man to the Green Joe";
Four Brave Commanders

DESCRIPTION: "Four brave commanders, Brave as Alexander, Lost all the battles that they fought last year, So rise upon your feet, And greet the first you meet, For there are many roaming 'round your chair."

AUTHOR: unknown

EARLIEST DATE: 1920 (JournalOfAmericanFolklore, volume 33, according to Lewis-FavoriteMichiganFolkSongs)

KEYWORDS: battle playparty

FOUND IN: US(MW)

REFERENCES (1 citation):
Lewis-FavoriteMichiganFolkSongs, p, 35, "Four Brave Commanders" (1 text, 1 tune)
Roud #8067
File: LeMi035

Four Horses

DESCRIPTION: "There was a young fellow who first drove a team" of four horses, which he kept well. He drove them to a fair, paid his bills. He and his team had a good reputation. He drove them home and left them to rest, thinking "Straight way is the best"

AUTHOR: unknown

EARLIEST DATE: 1962 (recording, Hockey Feltwell)

KEYWORDS: work virtue horse

FOUND IN: Britain(England(Lond))

Roud #12929

RECORDINGS:
Hockey Feltwell, "Four Horses" (on Voice05)

CROSS-REFERENCES:
cf. "Vilikens and his Dinah (William and Dinah)" [Laws M31A/B] (tune) and references there
File: Rc4Horse
Four Little Johnny Cakes

DESCRIPTION: "Hurrah for the Lachlan, come join me in my cheer, For that' the place to make a cheque At the end of every year." When not working as a shearer, the singer enjoys "Camping in the bend" with the cakes he has cooked and the books and such he has "shook"

AUTHOR: unknown
EARLIEST DATE: 1905 (Paterson's _Old Bush Songs_)
KEYWORDS: sheep food work
FOUND IN: Australia
REFERENCES (6 citations):
  Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 276-279, "Four Little Johnny Cakes" (1 text)
  Fahey-PintPotAndBilly, pp. 58-59, "Four Little Johnny Cakes" (1 text, 1 tune)
  DT, FOURJOHN*
ADDITIONAL: Bill Wannan, _The Australians: Yarns, ballads and legends of the Australian tradition_, 1954 (page references are to the 1988 Penguin edition), pp. 73-74, "My Four Little Johnny-Cakes" (1 text)
Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), p. 287, "My Four Little Johnny Cakes" (1 text)

ALTERTATE TITLES:
Camping in the Bend
The Shearer's Song

NOTES [102 words]: Edward E. Morris, _A Dictionary of Austral English_, 1898 (I use the 1972 Sydney University Press with a new foreword but no new content), p. 223, gives this definition: "Johnny-cake. n. The name is of American origin, originally given by the negroes to a cake made of Indian corn (maize). In Australia it is a cake baked on the ashes or cooked in a frying-pan.... The name is used in the United States for a slightly different cake, viz. made with Indian mean and toasted before a fire." The earliest citation of the Australian usage is 1861 and reads "The dough-cakes fried in fat, called 'Johnny-cakes.'" - RBW

Last updated in version 5.2
File: PFS276

Four Nights Drunk [Child 274]

DESCRIPTION: Our goodman comes home drunk for several nights. Each night he observes an oddity -- another man's horse, boots, sword, etc. Each time his wife says it is something else. Finally he sees a man's head; she explains that, too -- but the head has a beard

AUTHOR: unknown
EARLIEST DATE: 1776 [Herd]
KEYWORDS: humorous trick adultery drink bawdy dialog disguise husband wife
FOUND IN: Australia Canada(Ont,Mar) Britain(England(Lond,South,West),Scotland(Aber,Bord)) Ireland US(All) West Indies(Bahamas)
REFERENCES (77 citations):
  Child 274, "Our Goodman" (3 texts)
  Bronson 274, "Our Goodman" (58 versions)
  Bronson-SingingTraditionOfChildsPopularBallads 274, "Our Goodman" (6 versions: #3, #14, #20, #35, #41, #54)
  Whitelaw-BookOfScottishSong, pp. 46-47, "Our Gudeman Cam' Hame" (1 text)
  Greig/Duncan7 1460, "Our Gudeman" (5 texts, 2 tunes) {A=Bronson's #3, B=#20)
  Lyle-Andrew-CrawfurdsCollectionVolume2 193, "Hame Came Our Gudeman" (1 text)
  Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Song #25, pp. 211-214, "Old Wichet and his Wife" (1 text)
  Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 426-428, "Old Wichet and His Wife" (1 text)
  Williams-FolkSongsOfTheUpperThames, pp. 188-190, "The Old Farmer and His Young Wife" (1 text) (also Williams-Wiltshire-WSRO Wt 461)
  Williams-Wiltshire-WSRO Wt 324, "Milking Pail" (1 text)
  Palmer-EnglishCountrySongbook, #103, "Coming Home Late" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #85, "Our Goodman" (1 text, 1 tune)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 315-317, "Our Goodman" (2 texts, 1 tune)
{Bronson's #5}
Linscott-FolkSongsOfOldNewEngland, pp. 259-262, "Our Goodman" (1 text, 1 tune)
Flanders-AncientBalladsTraditionallySungInNewEngland4, pp. 63-71, "Our Goodman" (5 texts plus 2 fragments)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 89-91, "Our Goodman" (1 fragment)
Randolph, "I Went Home One Night" (2 texts, 2 tunes) (Bronson's #19, #46)
Randolph/OzarkFolksongs-Abridged, pp. 60-63, "I Went Home One Night" (1 text, 1 tune -- Randolph's 33B) {Bronson's #46}
Randolph/ Legman-RollMeInYourArms I, pp. 53-57, "Four Nights Drunk" (5 texts, 1 tune)
Eddy-BalladsAndSongsFromOhio 25, "Our Goodman" (1 text)
Grimes-StoriesFromTheAnneGrimesCollection, p. 74, "Our Goodman" (1 short text, from Bob Gibson rather than tradition)
Brewster-BalladsAndSongsOfIndiana 22, "Our Goodman" (1 fragment)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 202-207, "John Came Home" (1 text, 1 tune)
Stout-FolkloreFromIowa 7, pp. 13-14, "Our Goodman" (1 fragment)
Peters-FolkSongsOutOfWisconsin, p. 168, "The Old Man Came Home Again" (1 text, 1 tune)
Davis-TraditionalBalladsOfVirginia 43, "Our Goodman" (6 text, one of which is in an appendix because of dialect; 5 tunes entitled "Hobble and Bobble," "The Old Man," "Home Comes the Old Man," "Down Came the Old Man") {Bronson's #8, #39, #6, #7, #56}
Davis-MoreTraditionalBalladsOfVirginia 38, pp. 299-304, "Our Goodman" (2 texts, 2 tunes)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 42, "Our Goodman" (2 texts plus mention of 2 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 42, "Our Goodman" (10 excerpts, 10 tunes)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 19, "Our Goodman" (1 text)
Smith-SouthCarolinaBallads, #XIV, pp. 159-161, "Our Goodman" (1 text, 1 tune) {Bronson's #45}
Jovner-FolksongInSouthCarolina, p. 50, "An Old Man Came Tumbling Home" (1 short text)
Morris-FolksongsOfflorida, #170, "Our Goodman" (1 text, 1 tune) {Bronson's #28}
Henry-SongsSungInTheSouthernAppalachians, pp. 14-16, "Four Nights (Our Goodman)" (1 text)
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 11-12, "This Old Man" (1 text, 1 tune); pp. 65-66, "Six Nights Drunk" (1 text, 1 tune)
Hudson-FolksongsOfMississippi 22, pp. 122-123, "Our Goodman" (1 short text)
Moore/Moore-BalladsOfTexasAndFolkSongsOfTheSouthwest 50, "The Drunken Fool" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 65-66, "The Drunkard's Song" (1 text, 1 tune) {Bronson's #17}
Owens-TexasFolkSongs-2ed, pp. 33-34, "The Drunkard's Song" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #15, "Our Goodman" (3 texts plus a mention of one with "unprintable" lyrics, 1 tune) {Bronson's #24}
Bronner/Eskin-FolksongAlivePart2 69, "Our Goodman" (1 text, 1 tune)
Rosenbaum-FolkVisionsAndVoices, p. 98, "Three Nights' Experience" (1 text, 1 tune, mislabelled "Child 247")
Scarborough-ASongCatcherInSouthernMountains, pp. 231-236, "Our Goodman" (4 texts, with local titles "Three Nights of Experience," "Three Nights of Experience," "I Called To My Loving Wife," "Parson Jones"; 3 tunes on pp. 417-418) {Bronson's #29, #54, #50}
Carey-MarylandFolkLegendsAndFolkSongs, p. 109, "Our Goodman" (1 text)
Lomax/Lomax-OurSingingCountry, pp. 300-301, "Three Nights Drunk" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 91-92, "Our Goodman" (1 text) {Bronson's #44}
Leach-TheBalladBook, pp. 653-657, "Our Goodman" (1 text)
Leach-HeritageBookOfBallads, pp. 28-32, "Our Goodman" (1 text)
McNeil-SouthernFolkBalladsVol2, pp. 35-39, "Four Night Drunk or The Cabbage Head Song" ; "Ole Lady" (2 texts, 2 tunes)
Friedman-Viking/PenguinBookOfFolkBallads, p. 445, "Our Goodman" (2 texts)
Cray-EroticMuse, pp. 11-23, "Four Nights Drunk" (4 texts, 3 tunes)
Niles-BalladBookOfJohnJacobNiles 57, "Our Goodman" (1 text, 1 tune)
Reeves/Sharp-TheldiomOfThePeople 72, "Our Goodman" (1 text)
Sharp-EnglishFolkSongsFromSouthernAppalachians 38, "Our Goodman" (4 texts plus 1 fragment, 5 tunes) {Bronson's #55, #53, #15, #58, #30}
Sharp/Karpeles-EightyEnglishFolkSongs 26, "Our Goodman" (1 text, 1 tune -- a composite version) {Bronson's #30}
Hamer-GarnersGay, p. 24, "As I Came Home So Late Last Night" (1 text, 1 tune)
Roberts-SangBranchSettlers, #7, Drunkard Blues" (1 text, 1 tune)
Chase-AmericanFolkTalesAndSongs, pp. 118-119, "Home Came the Old Man" (1 text, 1 tune)
Buchan-ABookOfScottishBallads 61, "Our Goodman" (1 text)
Cox-FolkSongsSouth 28, "Our Goodman" (3 texts)
Bush-FSofCentralWestVirginiaVol4, pp. 91-96, "Four Nights Drunk" (2 texts, 2 tunes)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 86-87, "The Drunk Husband" (1 text, 1 tune)
Boette-SingaHipsyDoodle, p. 14, "Our Goodman" (1 text, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 195-197, "The Drunken Fool (Our Goodman)" (1 text, 2 tunes)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H21ab, p. 508, "The Blin' Auld Man/The Covered Cavalier" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 115, "Our Good Man" (1 text)
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 255-258, "Shickered As he Could Be" (1 text, told in the third person ("This bloke I know") rather than first person)
Finger-FrontierBallads, pp. 161-162, "Our Goodman" (1 text)
Whiting-TraditionalBritishBallads 38, "Our Goodman" (1 text, 1 tune)
Abrahams/Foss-AngloAmericanFolksongStyle, pp. 108-110, "Our Goodman" (1 text, 1 tune) {Bronson's #36}
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 124-127, "Our Gude-Man"; p. 178, "The Sailor's Return" (2 texts)
Darling-NewAmericanSongster, pp. 78-80, "Three Nights Drunk"; "Our Goodman" (2 texts)
Seeger-AmericanFavoriteBallads, p. 22, "Four Nights Drunk" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 233, "Four Nights Drunk" (1 text)
DT 274, DRUNK5NT GOODMAN2* GOODMAN3
ADDITIONAL: Elsie Clews Parsons, Folk-Tales of Andros Island Bahamas (Lancaster: American Folk-Lore Society, 1918 ("Digitized by Internet Archive")), #113, pp. 162-163, "Man of Travel" (2 texts, 1 tune) [the second text is all narrative]
Harold Nestler, "Songs from the Hudson Valley" (article in _New York Folklore Quarterly, Volume V, #2, Summer 1949_), pp. 102,103 "(no title)" (1 text, the garbled remains of this song, no longer a song but rather the fragments of a tale, but still with some recognizable lyrics)
Roud #114
RECORDINGS:
Jo Jo Adams, "Cabbage Head, Parts 1 & 2" (Aristocrat 803, rec. 1948)
Anonymous singer, "The Merry Cuckold" (on Unexp1)
Thomas C[larence] Ashley, "Four Night's Experience" (Gennett 6404, 1928; Challenge 405 [as Tom Hutchinson], c. 1928)
Emmett Bankston & Red Henderson, "Six Nights Drunk, pt. 1/pt. 2" (OKeh 45292, 1929; rec. 1928) {Bronson's #32}
Blue Ridge Buddies w. E. C. & Orna Ball, "Three Nights Drunk (Our Goodman)" (on CloseHomeMS)
Harry Cox, Mary Connors, Colin Keane [composite] "The Cuckold's Song (Our Goodman)" (on FSBS, FSBBAL2)
Jack Elliott, "The Blind Fool" (on Elliotts01)
John B. Evans, "Three Nights Experience" (Brunswick 237, 1928)
Blind Lemon Jefferson, "Laboring Man Away from Home" (Paramount, unissued, rec. 1927)
Earl Johnson & his Dixie Entertainers, "Three Nights Experience" (OKeh 45092, 1929) {Bronson's #32}
Coley Jones, "Drunkard's Special" (Columbia 14489, 1929; on AAFM1, BefBlues3) {Bronson's #33}
Colon Keel, "The Three Nights Experience" (AFS 2709 B1, 1939)
Lena & Sylvester Kimbrough, "Cabbage Head Blues" (Meritt 2201, 1926)
A. L. Lloyd, "Shickered As He Could Be" (on Lloyd2)
J. E. Mainer & Band, "Three Nights Drunk" (on LomaxCD1701) {Bronson's #38}
Wade Mainer, "Three Nights in a Barroom" (Blue Ridge 109, n.d.)
Mustard and Gravy, "Five Nights' Experience" (Bluebird B-7905, 1938)
Chris Powell & the Five Blue Flames, "Last Saturday Night" (Columbia 30162, 1949)
Orrin Rice, "Our Goodman" (AFS; on LC12) {Bronson's #31}
Pete Seeger, "My Good Man" (on PeteSeeger24)
George Spicer, "Coming Home Late" (on Voice13)
Will Starks, "Our Good Man" (AFS 6652 A1, 1942)
Gid Tanner & his Skillet Lickers, "Three Nights Drunk" (Bluebird B-5748, 1934)
Gordon Tanner & Smokey Joe Miller, "Four Nights' Experience" (on DownYonder)
Tony Wales, "Our Goodman" (on TWales1)
Sonny Boy Williamson [pseud. for Rice Miller] "Wake Up Baby" (Checker 894, 1958)

CROSS-REFERENCES:
cf. "Eleven More Months and Ten More Day" (lyrics)
SAME TUNE:
Mrs Mitchell (by Kate Skates) (Les Cleveland, The Great New Zealand Songbook, p. 79)

ALTERNATE TITLES:
Five Nights Drunk
Seven Nights Drunk
Home (Hame) Drunk Came I
The Jealous Hearted Husband
The Old Man Came Home One Night
When I Came Home Last Saturday Night
The Good Old Man
Arrow Goodman
Kind Wife
Parson Jones

NOTES [380 words]: According to Joseph Hickerson, archivist at the Archive of American Folk Culture, Library of Congress, who has studied the ballad, this is the most commonly recovered Child ballad, surpassing even "Barbara Allen" (Child 84). - EC
I have to note that alcohol consumption inhibits sexual performance (even while making men think they are capable of more than they are). Maybe, if Our Goodman came home sober more often, he wouldn't have to worry so much about what his wife was doing while he was in his cups. - RBW
Williams-FolkSongsOfTheUpperThames is very close to Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland. The farmer finds three horses in the stable, three hats, coats, and whips hanging in the kitchen, three pair of boots beneath the table, and three strange men in bed with his wife, these last being "three dairymaids my granny sent to me" [of course, "dairymaids with beards on! the like was never seen"]. - BS
There are at least a few versions, including but not limited to the Australian versions, in which the man comes home not "drunk as I could be" but "shickered as I could be" -- a fascinating reading, because "shiker or "shikker" is the Hebrew word for a drunk (see Gene Bluestein, Angloish/Yinglish, Yiddish in American Life and Literature, second edition, University of Nebraska Press, 1989, 1998, p. 88) so "shikkered" is an English verb from a Yiddish noun. According to Eric Partridge, A Dictionary of Slang and Unconventional English (combined fifth edition with dictionary and supplement), Macmillan, 1961, p. 765, the word probably came into the use in the late 1890s, and is most common in Australia, but isn't considered particularly respectable even there. One wonders how it got into the song. - RBW
As Child notes (V, 89), "Our Goodman" was translated into German and distributed on broadsheets throughout German speaking regions around 1790; from there (or directly from the English) the translated song spread across Europe. That translation did not include the motif of being drunk, but some German versions, at least, added the motif of the husband beating his wife, although "such loving kisses" (as he had put it) she never saw before. Was this shift because his sobriety made her deception less convincing to the audience? - DGE
Last updated in version 6.0
File: C274

Four O'Clock
DESCRIPTION: "Baby, I can't sleep, and neither can I eat; Round your bedside I'm gwine to creep. Four o'clock, baby, four o'clock, I'll make it in about four o'clock."
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: courting nightvisit
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 274, "Four O'Clock" (1 short text, 1 tune)
NOTES [17 words]: A "creeper" song -- that, according to Scarborough, being the southern name for a night visitor. - RBW
File: ScNF274A
Four O'Clock Blues

DESCRIPTION: It's four o'clock in the morning, just before day, and the singer is going to go upstairs and lie in bed.
AUTHOR: unknown
EARLIEST DATE: 1963 (MJHurt05)
KEYWORDS: nonballad
FOUND IN:
RECORDINGS:
Mississippi John Hurt, "Four O'Clock Blues" (on MJHurt05)
NOTES [23 words]: This is not the same as any of the songs recorded under the same title by Skip James, Son House, Sonny Terry, or Jimmy and Mama Yancey. - BS
Last updated in version 4.0
File: Rc40CB1

Four Old Whores

DESCRIPTION: Two, three, or four whores, sometimes from Baltimore, Winnipeg, or Mexico, compare the size of their vaginas with extravagant boasts.
AUTHOR: unknown
EARLIEST DATE: 1939
KEYWORDS: bawdy bragging contest humorous lie nonballad whore
FOUND IN: Australia Canada Britain(England,Scotland) US(MA,MW,NE,NW,So,SE,SW)
REFERENCES (6 citations):
Cray-EroticMuse, pp. 6-11, "Four Old Whores" (2 texts, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 121-123, "Four Old Whores" (3 texts, 1 tune)
Logsdon-WhorehouseBellsWereRinging 28, pp. 167-168, "All Night Long" (1 text, 1 tune)
Kinsey-SongsOfTheSea, p. 182, "You're a Liar" (1 text, 1 tune)
Brand-BawdySeaSong 1, "You're a Liar" (1 text)
DT, OLDWHORE OLDWHOR2*
Roud #5666
CROSS-REFERENCES:
cf. "The Sailors' Wives" (theme of comparison of body parts)
ALTERNATE TITLES:
Three Old Whores
Three Old Whores from Mexico
Three Old Whores from Winnipeg
NOTES [83 words]: Technically, this is not a ballad in that it tells no story. The women merely top each other's boast. - EC
Legman, in The Horn Book (pp. 414-415) connects this with "A Talk of Ten Wives on their Husbands' Ware," which occurs in the Porkington manuscript of about 1460 and was published by Furnivall in 1871. On this basis he regards this as "the oldest surviving erotic folksong in English." But the only verse Legman quotes is clearly modern, so the identification must be considered unproved. - RBW
Last updated in version 6.1
File: EM006

Four Pence a Day

DESCRIPTION: "The ore is waiting in the tubs, the snow's upon the fell." The washer lads must be at work early in the day. The singer's poor parents could not send him to school, so he must work for four pence a day. He hopes his boss will develop a conscience
AUTHOR: unknown
EARLIEST DATE: 1951 (recording, Ewan MacColl)
KEYWORDS: work worker poverty boss hardtimes mining
FOUND IN: Britain(England(North))
REFERENCES (5 citations):
MacColl-ShuttleAndCage-IndustrialFolkBallads, p. 6, "Fourpence a Day" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 130, "Four Pence a Day" (1 text)
DT, FOURPENC*
Four Seasons of the Year, The

DESCRIPTION: "The spring is the quarter, the first that I'll mention, The fields and the meadows are covered with green." The singer catalogs the seasons: Spring (and Valentine's day), the busy summer, the hunting season of autumn, the chill winter, and repeat

AUTHOR: unknown

EARLIEST DATE: before 1845 (broadside, Bodleian Harding B 11(1253))

KEYWORDS: nonballad

FOUND IN: Britain(England(South,West))

REFERENCES (3 citations):
Williams-FolkSongsOfTheUpperThames, pp. 125-126, "The Four Seasons" (1 text) (also Williams-Wiltshire-WSRO GI 73)
Leather-FolkLoreOfHerefordshire, pp. 207-208, "Four Seasons of the Year" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #128, "The Seasons" (1 text, 1 tune)

ST Leath207 (Partial)

Roud #1180

BROADSIDES:
Bodleian, Harding B 11(1253), "Four Seasons of the Year" ("Come all you lads and lasses awhile give attention"), J. Pitts (London), 1819-1844; also Harding B 16(98c), Firth b.34(113), "The Four Seasons"

NOTES [274 words]: Several versions of this, including Palmer's, say that the birds pair off on Valentine's Day. This motif goes back at least to Chaucer's "The Parliament of Fowls." According to Chaucer/Benson, p. 383, "No one knows how 14 February became one of love's 'halydayes,' for which Chaucer wrote 'many an ympne' (Pro[logue to the Legend of Good Women] 422). There is no basis for the old theory that he drew on some folk tradition, no association of love with Saint Valentine's Day in previous literature, and little in the saint's legend to suggest such an association."

Chaucer/Lynch, p. 105 note 8 (on line 309 of "The Parliament of Fowls") says, "Chaucer is often credited with having created Valentine's Day (the Oxford English Dictionary lists this line in the Parliament as the first reference. Various saints have been proposed as the honoree of this holiday, and it has been associated with both February 14, when it is currently celebrated, or alternatively with early May due to another reference to Valentine's Day in the Prologue to Chaucer's [unfinished] Legend of Good Women (145-146). The tradition that birds choose their mates on Valentine's Day is shared with the Legend of Good Women and a poem by Chaucer's contemporary Oton de Grandson...."

Chaucer/Brewer, p. 131, describes Oton de Grandson's [his spelling] Le Songe Saint Valentin, which also involves birds courting on Saint Valentine's Day, but it cannot be shown which poem came first, although Chaucer would eventually borrow from de Grandson for The Complaynt of Venus. Even if de Grandson is Chaucer's source, that doesn't push the idea appreciably earlier. - RBW

Bibliography

- Chaucer/Benson: Larry D. Benson, general editor, The Riverside Chaucer, third edition, Houghton Mifflin, 1987 (based on F. N. Robinson, The Works of Geoffrey Chaucer, which is considered to be the first and second editions of this work)
Four Stiff-Standers
DESCRIPTION: Riddle: "Four stiff-standers, Four dilly-danders, Two lookers/look-abouts, Two crookers/crook-abouts, (One switch-about, Four down-hangres), (And a wig-wag)." Answer: a cow
AUTHOR: unknown
EARLIEST DATE: 1820 (Royal Riddle Book, according to Opie/Opie- OxfordDictionaryOfNurseryRhymes)
KEYWORDS: riddles nonballad animal
FOUND IN: US(SE)
REFERENCES (3 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 488, "Four Stiff-Standers" (1 text)
Baring-Gould-AnnotatedMotherGoose #735, p. 280, "(Four Stiff-Standers"
NorthCarolinaFolkloreJournal, (Peggy Cole and Sally Poole, informants), "Riddles," Vol. 1, No. 1 (Jun 1948), p. 28, "(Two Look-Abouts)" (1 text)
Roud #20212
File: NCF1028C

Four-Leaved Shamrock, The
DESCRIPTION: "I'll seek a four-leaved shamrock In all the fairy dells" and use its magic to cure the world of tears and aching hearts, mend estrangement between friends and see that "vanished dreams of love" return.
AUTHOR: Samuel Lover
EARLIEST DATE: before 1846 (broadside, Bodleian 2806 c.16(203))
KEYWORDS: magic healing nonballad
FOUND IN: 
REFERENCES (3 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, pp. 137-138, "The Four-Leaved Shamrock" (1 text)
Hylands-Mammoth-Hibernian-Songster, pp. 127-128, "The Four-Leaved Shamrock" (1 text)
Wolf-AmericanSongSheets, #670, p. 45, "The Four Leaved Shamrock" (2 references)
Roud #V5560
BROADSIDES:
LOCsinging, sb10120b, "The Four-Leaved Shamrock", H. De Marsan (New York), 1864-1878; also as104540, as104080, as201070, "[The] Four-Leaved Shamrock"
NLScotland, RB.m.143(139), "The Four-Leaved Shamrock", Poet's Box (Glasgow), c.1880
NOTES [94 words]: Broadside NLScotland RB.m.143(139), "The Four-Leaved Shamrock", Poet's Box (Glasgow), c.1880
This is supposed to be one of Shields' productions." The commentary states "It is not clear who Shields is, but this piece was in fact written by the Irish songwriter, painter and novelist, Samuel Lover (1797-1868)." That agrees with the O'Conor-OldTimeSongsAndBalladOfIreland attribution. Broadside LOCsinging sb10130a: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS
Last updated in version 6.1
File: OCon137

Four-Loom Weaver, The
DESCRIPTION: Singer, a weaver, laments hard times -- his clothes are worn out, his furniture repossessed, his family starved and keeping alive by eating boiled nettles. His wife states that if she had clothes to wear she would go to London and confront the wealthy
AUTHOR: Joseph Lees (source: Elbourne)
EARLIEST DATE: before 1867 (broadside, Bodleian Firth b.27(270))
KEYWORDS: poverty unemployment weaving hardtimes starvation wife worker
FOUND IN: Britain(England(North))
REFERENCES (4 citations):
MacColl-ShuttleAndCage-IndustrialFolkBallads, pp. 4-5, "The Four Loom Weaver" (1 text, 1 tune)
DT, FOURLOOM*
ADDITIONAL: Roger Elbourne, Music and Tradition in Early Industrial Lancashire 1780-1840
(Totowa, 1980), pp. 79-83, 141-142, "Jone o' Grinfield"
ADDITIONAL: Jon Raven, _Victoria's Inferno: Songs of the Old Mills, Mines, Manufactures,
Canals, and Railways_, Roadside Press, 1978, pp.128-131, "The Four Loom Weaver" (1 text, 1 tune)
Roud #937
RECORDINGS:
A. L. Lloyd, "The Poor Cotton Wayver" (on IronMuse1)
Ewan MacColl, "The Four Loom Weaver" (on Lomax41, LomaxCD1700, LomaxCD1741) (on
IronMuse2)
BROADSIDES:
Bodleian, Firth b.27(270), "Joan o' Grinfield!" ("I'm a poor cotton weaver, as many a one knows"),
J. Harkness (Preston), 1840-1866; also Harding B 11(1878), Harding B 20(80), "Joan
O'Grinfield[]"; Firth c.26(2), Firth c.26(177)[some words illegible], "Jone o' Grinfield"; 2806
c.17(197), "Joan o' Greenfield and Bailiffs"
CROSS-REFERENCES:
cf. "Tammy Traddlefeet" (subject)
ALTERNATE TITLES:
John o' Grinfelt
NOTES [413 words]: The period 1819-1820, following the Napoleonic Wars, brought
unemployment and starvation to much of the English working class. - PJS
"Some years were better than others, but contemporaries unanimously agreed that weavers were
worse off than any other group of workers. The years 1807-8, 1811-12, and 1816-21 were
particularly severe, and in 1826 there were reports of near famine." (source: Roger Elbourne,
Music and Tradition in Early Industrial Lancashire 1780-1840 (Totowa, 1980), p. 7.) - BS
According to MacColl-ShuttleAndCage-IndustrialFolkBallads, this is attributed to "John o'
Greenfield." - RBW
Elbourne quotes Bamford, writing about "Jone o' Grinfield" in 1849. Elbourne discusses the
candidates for author ("apparently Jone never existed") but it's never clear to me which broadside
he is discussing since he also mentions another broadside (see Bodleian, 2806 c.16(70), "Jone o'
Grinfillt" ("Says Jone to his wife on a wot summer's day"), J. Wheeler (Manchester), 1827-1847;
also Harding B 25(1008), "Jone o'Greenfield's Ramble"; 2806 c.17(201), "Jone's Ramble"; Harding
B 25(1007), "Jone's Ramble From Grenfelt to Owdham").
Bamford's informant, Joseph Coupe, a neighbor and possible co-creator of the "Joan O'Grinfillt" and
his wife Margaret characters, said there were thirteen songs, the first of which was written early in
the 19th century. See, for example, broadsides:
Bodleian, 2806 c.17(198), "Joan a' Gre'nfield's Journey to See the King" ("Says Joan o' Gre'nfield
I'll tell you what, sirs"), G. Thompson (Liverpool), 1789-1820;
Bodleian, Harding B 16(118b), "Joan o' Grinfillt's Visit to Lunnun, to See What the State Doctor
Intends to do for the Nation" ("Sed Joan eawt o' Grinfillt I've news for to tell "), unknown, no date;
Bodleian, Harding B 16(118c), "Joan o' Grinfillt's Visit to Mr. Fielden, with a Petition to the Queen to
Fill Every Hungry Belly" ("Ses Joan o' Grinfillt I'll tell yo what Nan")], unknown, no date [but
reference to "euwr young queen" makes the date no earlier than 1837];
Bodleian, Harding B 16(118a), "Jon o' Grinfield Turned Tee-totaler ("Says Joan out of Grinfield I
feel very loam"), unknown, no date [but reference to Queen Victoria makes the date no earlier than
1837];
Bodleian, 2806 c.17(200), "Jone o' Greenfield Turned Stone Craker" ("Sez Jone eawt o' Grinfillt au
tell thee what Nan"), Swindells (Manchester), 1796-1853; also 2806 c.17(199), "Jone o'
Greenfield's Lamentation" or "The Unfortunate Poverty Knockers"
- BS
Last updated in version 3.1
File: DTfourlo
Fourth of July at a Country Fair (Home Sweet Home to Me)

DESCRIPTION: "On the Fourth of July at a country fair, A man went up in a balloon." The balloon leaks; as he comes down hard, he says, "Any old place that I hang my hat Will be home sweet home to me." A condemned man declares that any limb they hang him on is home

AUTHOR: unknown

EARLIEST DATE: 1927 (recording, Georgia Yellow Hammers)

KEYWORDS: humorous home technology execution escape

FOUND IN: US(So)

REFERENCES (1 citation):
Browne-AlabamaFolkLyric 144, "Home Sweet Home to Me" (1 text, 1 tune)

RECORDINGS:
Bill Chitwood & His Georgia Mountaineers, "Fourth of July at the County Fair" (Okeh 45100, 1927?)
Georgia Yellow Hammers, "Fourth of July at a County Fair" (Victor 20549, 1927)

Fowles in the Frith

DESCRIPTION: "Foweles in e frith e fisses in te flod, And I mon ware wod Mulch sorwe I walke with for beste of bon and blod." "Fowl in the forest, The fish in the flood, And I must wax mad (or "on tree"?) Much sorrow I walk with For the best of bone and blood"

AUTHOR: unknown

EARLIEST DATE: Late XIII (Bodleian Library MS. Douce 139)

KEYWORDS: religious nonballad bird animal MiddleEnglish

FOUND IN:

REFERENCES (11 citations):
Stevick-OneHundredMiddleEnglishLyrics 17, "(Foweles in the frith)" (1 text)
Sidgwick/Chambers-EarlyEnglishLyrics III, p. 5 (no title) (1 text)
Hirsh-MedievalLyric-MiddleEnglishLyricsBalladsCarols #21, "(Foweles in the frith) (1 text, with a much-reduced photograph of the manuscript on page 78)
Brown/Robbins-IndexOfMiddleEnglishVerse, #864
DigitalIndexOfMiddleEnglishVerse #1442
ADDITIONAL: Bruce Dickins & R. M. Wilson, editors, _Early Middle English Texts_, 1951; revised edition 1952, #XXVI, p. 119, "Sorrow" (1 text)
R. T. Davies, editor, _Medieval English Lyrics: A Critical Anthology_, 1963, #4, p. 52, "I Live in Great Sorrow" (1 text)

Maxwell S. Luria & Richard Hoffman, _Middle English Lyrics_, a Norton Critical Edition, Norton, 1974, p. 7, #6 (no title) (1 text); p. 8 has a photograph of the music and a modernized transcription
Carleton Brown, editor, _English Lyrics of the XIIIth Century_, Oxford University Press, 1932, p. 14, "I Walk With Sorrow" (1 text)

MANUSCRIPT: Oxford, Bodleian Library, Douce MS 139 (Bodleian 21713), folio 5 (with music)

NOTES [162 words]: The only surviving copy of this has music, so it is certainly a song, but there is no evidence that it is a folk song. Indeed, D. W. Robertson declared that "the melody is not popular in character" (although he was a literature expert, not a music expert). On the other hand, it has provoked so much scholarly discussion of it that it perhaps belongs here. For starters, is it a secular or a religious song? If it is secular, then "wud" in line three presumably means "madness," and "the best" in the last line is the singer's best-beloved. But if it is religious, then "wud" means "wood," i.e. the cross of Jesus, and "the best" is Jesus, the best of all humans. I see no way to resolve the question. The manuscript of this was assembled from several shorter manuscripts, all of about the same period. Most authorities date the manuscripts to the late thirteenth century; some go so far as to specify c. 1270 as the date for the portion containing this piece. - RBW

Last updated in version 5.3

File: MSFowFri
Fox and Hare (They've All Got a Mate But Me)

DESCRIPTION: The singer laments, "Six wives I've had and they're all dead," noting "Oh, the fox and the hare, the badger and the bear And the birds in the greenwood tree And the pretty little rabbits engaging in their habits Have all got a mate but me."

AUTHOR: unknown
EARLIEST DATE: 1918 (Cecil Sharp collection)
KEYWORDS: animal love wife shrewishness marriage fight
FOUND IN: US(NE,SE) Australia Britain(England(Lond))
REFERENCES (7 citations):
Hamer-GreenGroves, pp. 10-11, "The Fox and the Hare" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, p. 121, "Fox and Hare" (1 fragment, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 205, "Dey All Got a Mate But Me" (1 fragment, 1 tune, probably this though it consists of little more than the "they've all got a mate but me" lines)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 172, "The Weasel and the Rat" (1 fragment, so similar in form that I file it here though it omits the mention of a mate: "Weasel and the rat, Mosquito and the cat, Chicken and the bumble-bee; The old baboon, the fuzzy little coon; They all went wild but me.")
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 172, "The Weasel and the Rat" (1 tune plus a text excerpt)
Sharp-EnglishFolkSongsFromSouthernAppalachians 239, "The Tottenham Toad" (1 text, 1 tune)
Ward-PenguinBookOfAustralianBallads, p. 87, "They've All Got a Mate But Me" (1 short text, heavily adapted for Australia)
ST FiBr121 (Full)
Roud #1140 and 3624

NOTES [65 words]: Flanders and Brown claim this is from the romance of Reynard the Fox. If so, it's evolved a bit in the course of half a millennium. The versions in fact are very diverse, and probably include material inherited from multiple sources. The key line is the one about "They all have a wife/mate but me." Mentions of six wives or six weeks of quarrelling with a single wife are also common. - RBW

File: FlBr121

Fox and the Grapes, The

DESCRIPTION: "A hungry fox one day did spy Some rich ripe grapes that hung so high And to him they seemed to say, 'If you can get us down, you may.'" After an hour of trying, the fox admits failure, "Then he went away, and he swore that the grapes were sour."

AUTHOR: unknown
EARLIEST DATE: 1931 (Flanders/Brown-VermontFolkSongsAndBallads)
KEYWORDS: food animal
FOUND IN: US(NE) Canada(Ont,West)
REFERENCES (2 citations):
Flanders/Brown-VermontFolkSongsAndBallads, p. 247, "The Fox and the Grapes" (1 text)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 479, "The Fox and the Grapes" (source notes only)
ST GC479a (Full)
Roud #3713

RECORDINGS: Wellington Thompson, "A Hungry Fox" (on Saskatchewan01)

NOTES [57 words]: This is, of course, a retelling of Aesop's fable, "The Fox and the Grapes"; Cass-Beggs also refers to Maria Edgeworth's 1833 book of instructive stories for children, although she isn't clear about whether this story is there. She notes that [Wellington] Thompson reported learning the song as a small boy in Ontario (he was born in 1866). - PJS

File: GC479a

Fox and the Lawyer, The

DESCRIPTION: "The fox and the lawyer was different in kind... The lawyer loved done meat because it was easy to chaw, The fox... would take his blood raw." The fox goes out to take a hen.
Pursued to his den, he says the fight is not fair; the hunter doesn't care

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: animal lawyer hunting
FOUND IN: US
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 70, (no title) (1 text)
ST ScaNF070 (Partial)
NOTES [39 words]: Scarborough's informant claimed this was sung by slaves. This strikes me as unlikely; while they often told stories about foxes and chickens, the first verse about lawyers strikes me as a graft -- and why would slaves preserve it? - RBW
File: ScaNF070

Fox Chase (I), The

DESCRIPTION: "'I hollered, 'Whooo, Take me to his hole, lightning hound.'" A fox comes to take chickens. They chase it with dogs. The song describes the hunt and the dogs' antics. The fox escapes to its hole and taunts the dogs. Partly sung, partly recited
AUTHOR: unknown
EARLIEST DATE: 1955 (Roberts-SangBranchSettlers)
KEYWORDS: animal chickens dog hunting escape
FOUND IN: US(Ap)
REFERENCES (1 citation):
Roberts-SangBranchSettlers, #96, "The Fox Chase" (1 text, 1 tune)
Roud #3443
CROSS-REFERENCES:
cf. "The Bear Chase" (theme, form)
NOTES [50 words]: This is so similar to "The Bear Chase" (a hunt told as a recitation with instrumental interludes, with the dogs being the major characters) that I seriously thought about lumping them. The details are just different enough that I hesitated, and when I'm not sure, I split. But I'm still not sure. - RBW
Last updated in version 4.2
File: Robe096

Fox Is About, The

DESCRIPTION: "The fox is about, come, shut the door, My darling little geese." But one goose declares, "I'm sure there's nothing to fear," so when all the others are asleep, it wanders out; the fox "hunted and gobbled the dear little goose, Who never came home to die"
AUTHOR: unknown
EARLIEST DATE: 1927 (Brown-MyGrandmothersSongbook)
KEYWORDS: animal bird warning food death
FOUND IN: US
REFERENCES (1 citation):
Brown-MyGrandmothersSongbook 3, "The Fox Is About" (1 text, 1 tune)
Roud #22140
File: BrGr003

Fox Loves the Valley, The

DESCRIPTION: "The fox loves the valley, the deer loves the hill, The boys love the girls And I guess they always will."
AUTHOR: unknown
EARLIEST DATE: 1970 (Sackett/Koch-KansasFolklore)
KEYWORDS: animal love
FOUND IN: US(MW)
REFERENCES (1 citation):
Sackett/Koch-KansasFolklore, p. 136, "(The fox loves the valley)" (1 text)
CROSS-REFERENCES:
Notes [72 words]: The Sackett/Koch-KansasFolklore version of this is from an autograph book kept by Elsie Conway, probably (based on the other items in that part of Sackett/Koch-KansasFolklore) from the 1890s. I can find no other trace of this exact version. But the first part is so similar to "The Herring Loves the Moonlight (The Dreg Song)," and the second half so commonplace, that I suspect it is traditional. I am indexing it on that basis. - RBW
Last updated in version 4.5
File: SaKo136

Fox River Line, The (The Rock Island Line) [Laws C28]

Description: The singer (and men of many nations) work in George Allan's camp without earning any money. He decides to get another job
Author: unknown
Earliest Date: 1932 (Creighton-NovaScotia)
Keywords: logger poverty boss work
Found In: US(MA) Canada(Mar,Ont,Que)
References (8 citations):
Laws C28, "The Fox River Line (The Rock Island Line)"
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 93, "The Rock Island Line" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 116, "Fox River Line" (1 text, 1 tune)
Fowke-LumberingSongsFromTheNorthernWoods #11, "The Rock Island Line" (2 texts, tune referenced)
Ives-FolksongsOfNewBrunswick, pp. 119-123, "The Scantling Line" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 41, "The Scantaling Line" (1 text, 1 tune)
Beck-TheyKnewPaulBunyan, "The East Jordan Line" (1 text)
DT 655, ROCKISL
Roud #643
Cross-References:
cf. "The New Limit Line" (tune)
Alternate Titles:
The Margineau Line
The Keith and Hiles Line
Notes [114 words]: Manny/Wilson-SongsOfMiramichi: "Mr Brown [the singer] credits this song to Larry Gorman, but Sandy Ives, who should know, says he does not believe Larry wrote it. Still it seems to have some Gorman touches. Similar songs are sung in all parts of the Northeast, with names altered to suit." - BS
Gorman could, of course, have localized the song, or someone might have added some Gorman lyrics to an existing song. Some versions, such as Beck's, are so heavily adapted that it's hard to know whether they are truly versions or merely reminiscences; Roud lumps them, but Laws makes no reference to Beck's version.
Not to be confused with "The Rock Island Line" as sung by Lead Belly. - RBW
Last updated in version 5.0
File: LC28

Fox, The

Description: Fox goes hunting on a (chilly) night. It goes to the farmer's yard and takes a goose. The farmer and wife are aroused; the farmer sets out after the fox. Fox escapes home with its kill; the fox family celebrates with a fine dinner
Author: unknown
Earliest Date: 1810 (Gammer Gurton's Garland); the version in British Library MS. Royal 19.B.v is thought to cage from c. 1500
Keywords: animal food hunting
Found In: US(Ap,MA,MW,NE,NW,Ro,SE,So) Britain(England(Lond,South,West),Scotland(Aber)) Ireland Canada(Mar,Newf) West Indies(St Vincent)
References (54 citations):
Randolph 103, "The Fox Walked Out" (4 texts, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 135-137, "The Fox Walked Out" (1 text, 1 tune -- Randolph's 103A)
1952, p. 43, "The Fox and the Goode (1 text, the same as Sisam’s but with a different transcription); compare pp. 44-45, "The False Fox," which appears to be an expanded rewriting of the text

Joseph Ritson, Gammer Gurton’s Garland (London: Harding and Wright, 1810 ("Digitized by Google")), p. 41, "Dame Widdle Waddle" (1 text)

Tom Nash and Twilo Scofield, _The Well-Travelled Casket: Oregon Folklore_, Meadowlark Press, 1999, pp. 89-90, "Old Mr. Fox" (1 text, 1 tune)

MANUSCRIPT: London, British Library, MS. Royal 19.B.iv, folio 97 ("It fell ageyns the next nyght, The fox yede"; IMEV #1622)

MANUSCRIPT: Cambridge, University Library MS. Ee.1.12 [The James Ryman manuscript, 1492], folio 80 ("The fals fox came vnto oure croft"; IMEV #3328)

ST R103 (Full)

Roud #131

RECORDINGS:
Blue Ridge Highballers, "Darneo" (Columbia 15132-D, 1927)
Harry Burgess, "The Hungry Fox" (on Voice18)
Cyril Biddick with chorus, "Old Daddy Fox" (on Lomax41, LomaxCD1741)
Pete Seeger, "The Fox" (on PeteSeeger09, PeteSeegerCD02) (on PeteSeeger18)
Mrs. Clara Stevens, "The Fox and the Goose" (on PeacockCDROM) [one verse only]

ALTERNATE TITLES:
Daddy Fox
Old Mother Hippletoe
The Fox and the Grey Goose
Up, John, Get Up, John

NOTES [312 words]: The earliest version of this piece appears to have been a Middle English poem found in British Museum MS. Royal 19.B.iv, and is thought to date from the fifteenth century; this is the version cited, e.g., by Sisam and Robbins. About as old is a strange version in Cambridge MS. Ee.1.12 (the James Ryman manuscript) with an extended prologue about the fox’s raids but with lyrics closer to most modern versions; this is the second Robbins version. It is reasonable to assume that this, and perhaps even the British Museum text, are rewritings of documents still older.

Robbins, p. 242, says that in the second version, the fox hears confession from the hens and grants them absolution. But this is only a small part of the expansion.

Wells, pp. 184-185, says this of "The False Fox," "it was evidently intended to be sung. It is in MS. C[ambridge] Univ. Libr. Ee I 12 (15th century), associated with a version of the Psalms... said in the MS. to be of 1342. The poem consists of 18 five-stress couplets each with a couplet refrain, the first line of which has six, the second seven, stresses. In crude song, it tells with much humor of the visits of the fox to croft, sty, yard, hall, and coop, stealing 'our geese'; of the good wife stoning him, and the good man beating him; of the fox's escape; of his merry feast; and of his purposed visit next week to carry off hen and chick."

This specific piece is Brown/Robbins-IndexOfMiddleEnglishVerse, #3328, "The fals fox came vnto oure croft."

It should perhaps be noted that foxes are asocial animals; the males do not take part in raising the young. So the "fox and his wife" would not meet to care for their children.

According to Rafeliff, pp. 57-58, this was the tune J. R. R. Tolkien intended to be used with his poem "The Stone Troll," which is found in _The Lord of the Rings_ and _The Adventures of Tom Bombadil_. - RBW

Bibliography

- Robbins: Rossell Hope Robbins, _Secular Lyrics of the XIVth and XVth Century_, Oxford University Press, 1952
- Wells: John Edwin Wells, _A Manual of the Writings in Middle English_ 1050-1400, 1916 (references are to the 1930 fifth printing with three supplements)

_Last updated in version 5.3_

File: R103
Foxy Davy
DESCRIPTION: Apparent dialog: Davy: I first met Kitty McHugh going for water. Kitty: Foxy Davy won't you marry me? Davy: I won't. She fixes a meal of milk and cold potatoes. Kitty: "Won't you marry me and carry me home?"
AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: courting rejection farming food dialog nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 60, "Foxy Davy" (3 texts)
Roud #16237
File: 0CC060

Frae the Martimas Term
DESCRIPTION: "Frae the Martimas term in the year ...twa Till Whitsunday's wind blew a half year awa."
AUTHOR: John Ker (Carr?) (source: Greig/Duncan3)
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: farming work
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 365, "Frae the Martimas Term" (1 fragment)
Roud #5908
NOTES [68 words]: Candlemas [February 2], Whitsunday [May 15], Lammas [August 1] and Martinmas [November 11] were the four "Old Scottish term days" "on which servants were hired, and rents and rates were due." (Source: Wikipedia article Quarter days). [With, of course, the non-trivial footnote that Whitsun was a movable holiday that rarely fell May 15. - RBW]
The current description is all of the Greig/Duncan3 fragment. - BS
Last updated in version 2.4
File: GrD3365

Frank and Ruby
DESCRIPTION: "Frank and Ruby bide in Banff And Kelbie is their name"; the Stewarts stay with them when traveling. They buy a car; Sheila drives it (without having a license). They drink and have fun. They will return on Hogmanay
AUTHOR: Belle Stewart (1906-1997)
EARLIEST DATE: 2006 (Stewart/Belle-Stewart-QueenAmangTheHeather)
KEYWORDS: travel home technology drink
FOUND IN:
REFERENCES (1 citation):
Stewart/Belle-Stewart-QueenAmangTheHeather, pp. 52-53, "Frank and Ruby" (1 text)
Roud #16565
File: StQue052

Frank Dupree [Laws E24]
DESCRIPTION: Frank Dupree, the singer, gets in trouble when he steals a diamond from an Atlanta jewelry store. As he leaves, he shoots a policeman and drives off. He is arrested and sentenced to death when he returns to his sweetheart Betty
AUTHOR: Probably Andrew Jenkins
EARLIEST DATE: 1925 (recording, Blind Andy [Jenkins], Rosa Lee Carson)
KEYWORDS: robbery homicide love prison execution
HISTORICAL REFERENCES:
Dec 15, 1921 - Frank DuPre robs an Atlanta jewelry store, killing two people in the process
Sept. 1, 1922 - DuPre hanged
FOUND IN: US(SE)
REFERENCES (7 citations):
Laws E24, "Frank Dupree"
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 247, "Frank Dupree" (1 text)
Killion/Waller-ATreasuryOfGeorgiaFolklore, pp. 259-260, "Frank Dupree" (1 text)
Morris-FolksongsOfflorida, #39, "Frank Dupree" (2 texts)
Friedman-Viking/PenguinBookOfFolkBallads, p. 396, "Dupree" (2 texts, but only the first is E24; Laws considers the second to be I11)
DT 794, DUPREE1 DUPREE2
ADDITIONAL: Tom Hughes, _Hanging the Peachtree Bandit: The True Tale of Atlanta's Infamous Frank DuPre_, History Press, 2014, pp. 111-112, "(no title)" (1 text)
Roud #2253
RECORDINGS:
Blind Andy [Jenkins], "Frank Dupree" (OKeh 40446, 1925)
Rosa Lee Carson, "Frank Du Pree" (OKeh 40446, 1925)
Vernon Dalhart, "Frank Dupree" (Columbia 15042-D, 1925)
CROSS-REFERENCES:
NOTES [14 words]: For background on the story of Frank DuPre, see the notes to "Dupree" [Laws I11]. - RBW
Last updated in version 6.0
File: LE24

Frank Farrow
DESCRIPTION: "I am a lad that's seen trouble and sorrow, Many accidents occurred; I will sing you the latest." Frank Farrow leaves his home in May and goes to a lumber camp. He and his brother are cutting a tree when it falls on Frank. He is buried near the camp
AUTHOR: unknown
EARLIEST DATE: 1939 (Thompson)
KEYWORDS: lumbering death brother burial
FOUND IN: US(MA)
REFERENCES (2 citations):
Korson-PennsylvaniaSongsAndLegends, pp. 348-349, "Death of Frank Farrel" (1 text)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, p. 275, "(Frank Farrow)" (1 text)
Roud #4059
NOTES [10 words]: As "Frank Farrow," this is item dC38 in Laws's Appendix II. - RBW
Last updated in version 4.0
File: KPL349

Frank Fidd
DESCRIPTION: Frank Fidd was as gallant a tar As ever took reef in a sail ... One night off the Cape of Good Hope" a rope catches Frank by the heels and his head is bashed. His dying words are "Safe moored in Felicity Bay I'll ride by the Cape of Delight"
AUTHOR: unknown
EARLIEST DATE: 1928 (Mackenzie-BalladsAndSeaSongsFromNovaScotia)
KEYWORDS: death sailor injury
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Mackenzie-BalladsAndSeaSongsFromNovaScotia 94, "Frank Fidd" (1 text, 1 tune)
Roud #3281
CROSS-REFERENCES:
cf. "Tom Bowling" (theme)
NOTES [73 words]: Mackenzie-BalladsAndSeaSongsFromNovaScotia: "The same phraseological method that is employed [in the song of Tom Bowling] is used in narrating 'The Life and Death of Frank Fidd.'" Mackenzie includes Frank Fidd among "that brave group of sailors" including Tom Bowling. You can see and hear "Tom Bowling" by Charles Dibdin (1745-1814) at the Lesley Nelson-Burns site Folk Music of England Scotland Ireland, Wales & America collection site. - BS
File: Mack094
Frank Gardiner

DESCRIPTION: "Frank Gardiner he is caught at last; he lies in Sydney jail...." The song details the deeds of this daring bushranger, then tells how he was taken after the death of fellow bushrangers Ben Hall and Gilbert

AUTHOR: unknown

EARLIEST DATE: 1954 (collected by Meredith from Ina Popplewell); fragments are reportedly found in Bradshaw's _The Only True Account of Frank Gardiner, Ben Hall and Gang_ from before 1900

KEYWORDS: outlaw prison

HISTORICAL REFERENCES:
1830 - Birth of Francis Christie in New South Wales. He later took the name Frank Gardiner, and was known as "the Darkie" for his part-Aborigine ancestry

FOUND IN: Australia

REFERENCES (7 citations):
Meredith/Anderson-FolkSongsOfAustralia, p. 30, "Frank Gardiner" (1 text, 1 tune, with a confused ending)
Anderson-StoryOfAustralianFolksong, pp. 126-127, "Frank Gardiner" (1 text, 1 tune)
Fahey-Eureka-SongsThatMadeAustralia, pp. 86-87, "Frank Gardiner" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 58-59, "Frank Gardiner" (1 text, 1 tune)
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 84-86, "Frank Gardiner He Is Caught at Last" (1 text)
Stewart/Keesing-FavoriteAustralianBallads, pp. 27-28, "Frank Gardiner He Is Caught at Last" (1 text)

DT,FRNKGARD*
Roud #9117

CROSS-REFERENCES:
cf. "The Morning of the Fray" (subject of Frank Gardiner)

NOTES [750 words]: According to Nunn, p.113, Frankie Gardiner was "the illegitimate son of a Scottish free settler and an Irish-Aboriginal servant girl, Born Frank Christie at Goulburn in 1830, he was befriended by an old man from whom he took the name Gardiner." He turned to crime in his teens, was caught, was sentenced to five year in Pentridge in 1850, escaped, was caught again, and was sentenced to seven years of hard labor. According to Boxall, p. 193, he served half the sentence, was given a ticket-of-leave, and once again fled.

Manifold, pp. 47-48: "Frank Clark or Frank Christie, known as Frank Gardiner [was] also known as The Darkie and as The King of the Roads. Bradshaw, who claims to have known him personally, says, 'As for Frank Gardiner, I have not much to say in his favour. He was a dirty terror to poor travelles, and the King Gee villian who led astray all the other good Australian lads who might have been a credit to their country if Gardiner was never born.'" On p. 48, he mentions Gardiner's "double handicap, socially, of illegitimacy and aboriginal blood." Supposedly he went to the bush at the age of ten! It took him a few years to drift into crime, but eventually joined a gang of horse-stealers, was caught and sentenced to five years, escaped, was caught again and sentenced to seven years. Eventually released, he started robbing gold miners. He was joined by "John Gilbert, a handsome Canadian-born scallywag," plus one John Piesley, whose name doesn't seem to have appealed to the makers of folk songs.

In 1861, a price was put on his head (and Piesley's; Manifold, p. 49). He apparently became involved with a married woman, Kitty (Walsh) Brown. He also impersonated a clergyman in Adelaide.

Davey/Seal, p. 134, say that in 1862 "at Eugowra Rocks he masterminded Australia's most spectacular robbery of the nineteenth century. With eleven others (one of whom was probably Ben Hall), Gardner robbed the Forbes Gold Escort of [4000 pounds] in cash, over 200 ounces of gold and the royal mail. Most of the loot was recovered fairly soon after the robbery and in 1864 Gardner was captured in Queensland, where he was living under an assumed identity. According to Fahey, he also claimed higher morals than most bushrangers; an 1862 newspaper published a letter in which he claimed never to have taken the last of a poor man's money, and to have discharged those from his gang who did such things! The letter was signed, Fearing nothing, I remain, Prince of Tobymen, Francis Gardiner, The Highwayman. (Boxall, p. 201, prints the whole letter and notes the misspelling of Gardiner's name but believes it an error made by the paper.)

Manifold, p 50, dates the Eugowra Rocks robbery to June 15, 1862, describes the inadequate
protection of the coach (no outriders; the guards were inside), and says that the total value taken,
in gold and notes, was £14,000, although some of this was later recaptured. The incompetent Sir
Frederick Pottinger (for whom see also "Ben Hall") "then made arrests far and wide of every man
known ever to have spoken to Gardiner." He also tried to ambush Gardiner at Kitty Brown's home,
but Gardiner evaded capture until they gave up, then took Kitty off to Queensland, where he lived
with her as his wife (although apparently they did not actually marry) and resumed the name of
"Christie." He apparently went straight, being a partner in a grocery store for two years (Manifold, p.
51).

Somehow, Gardiner was betrayed (Manifold, pp. 51-52), and ended up being sentenced to 32
years (Manifold, p. 52).

Ben Hall (d. 1865; for whom see "The Death of Ben Hall" and "Ben Hall"), who also disdained
violence, was associated with the Gardiner gang. Other members included Johnny Dunn (d. 1866),
Johnny O’Meally (d. 1863), and John Gilbert (d. 1866). These were among the leaders of the gang
that the Eugowra Rocks robbery.

Despite the implication in some versions of the song that Gardiner would be executed, he was
condemned to prison. (The confusion may arise from the fact that many versions are reconstructed
from fragments.) Having served 10 years of a 32 year sentence, he was released in 1874 (known
as the "year of clemency"; Nunn, p. 117; Manifold, p. 52, credits pressure from his family and
others for inducing the judge to give in). He went into voluntary exile in America (he is said to have
opened a saloon in San Francisco).

Gardiner himself was much longer-lived than most of his gang; legend says that he died in a poker
game in Colorado in 1903. - RBW

Bibliography

• Boxall: George Boxall, The Story of the Australian Bushrangers, Swan Sonnenschein & Co,
1899 (I use the 1974 Penguin facsimile edition)
• Davey/Seal: Gwenda Beed Davey and Graham Seal, A Guide to Australian Folklore,
Kangaroo Press, 2003
• Manifold: John S. Manifold, Who Wrote the Ballads? Notes on Australian Folksong,
Australasian Book Society, 1964
• Nunn: Harry Nunn, Bushrangers: A Pictorial History, Ure Smith Press, 1979, 1992

Last updated in version 5.2
File: MA030

Frankie and Albert [Laws I3]

DESCRIPTION: Frankie discovers her husband (Albert/Johnnie) involved with another woman.
She shoots him. Depending on the version, she may be imprisoned or allowed to go free
AUTHOR: unknown
EARLIEST DATE: 1904 (Copyright as "He Done Me Wrong" by Hughie Cannon)
KEYWORDS: infidelity homicide bawdy betrayal execution jealousy judge prison trial
FOUND IN: US(Ap, MA, MW, SE, So, SW) Australia
REFERENCES (43 citations):
Laws I3, "Frankie and Albert"
Belden-BalladsSongsToCollectedByMissouriFolkloreSociety, pp. 330-333, "Frankie and Albert" (1
text, composite)
Randolph 159, "Frankie and Johnny" (6 texts, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 166-170, "Frankie and Johnny" (1 text, 1 tune --
Randolph's 159A)
Randolph/Legman-RollMeInYourArms I, pp. 477-484, "Frankie and Johnny" (5 texts, 1 tune)
Eddy-BalladsAndSongsFromOhio 108, "Maggie Was a Lady" (3 texts, 3 tunes)
Morris-FolksongsOfFlorida, #61, "Frankie and Johnny" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 251, "Frankie and Albert" (3 texts plus
2 excerpts and mention of 4 more; 4 of these were called "Frankie Baker" by the informants, but
none of the texts appear to use that name in the body of the song)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 251, "Frankie and Albert" (3 excerpts, 3
tunes)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 111, "Frankie and Johnny" (1 text, 1 tune)
Hudson-FolksongsOfMississippi 65, pp. 189-191, "Frankie" (1 text)
Versions of "Leaving Home," the Charlie Poole song:
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 144-145, "Leaving Home" (1 text, 1 tune)
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 72, "Leaving Home" (1 text)
DT 316. FRANJON3*
Roud #254
RECORDINGS:
Arkansas Woodchopper [pseud. for Luther Ossenbrink], "Frankie and Johnnie" (Gennett 7036/Supertone 9569/Champion 15852 [as West Virginia Rail Splitter], 1930; Superior 2590 [as James Burke], 1931; Champion 45038. C. 1935; Champion 33064, n.d.) (Conqueror 7879, 1931)
Gene Autry, "Frankie and Johnny" (Velvet Tone 7063-V/Diva 6037-G/OKeh 45417 [as Johnny Dodds]/Clarion 5026-C, 1930; Parlophone [Australia] A3061 [as Johnny Dodds], n.d.; rec. 1929)
Dykes' Magic City Trio, "Frankie" (Brunswick 127/Vocalion 5102, 1927; on RoughWays1)
Louise Foreacre, "Frankie was a Good Girl" (on Stonemans01)
Emry Arthur, "Frankie Baker, pts. 1 & 2" (Vocalion 5340, 1929)
Al Bernard, "Frankie and Johnny" (Brunswick 2107, 1921)
Big Bill Broonzy, "Frankie and Johnny" (on ClassAfrAm)
James Burke, "Frankie and Johnnie" (Superior 2590, 1931)
Frank Crumit, "Frankie and Johnnie" (Victor 20715, 1927)
[Tom] Darby & [Jimmy] Tarlton, "Frankie Dean" (Columbia 15701-D, c. 1931; rec. 1930)
Slim Dusty, "Frankie and Johnny" (Regal Zonophone [Australia] G25403, n.d.)
Mississippi John Hurt, "Frankie" (OKeh 8560, 1928; on AAFM1, RoughWays2); "Frankie and Albert" (on MJHurt04); "Frankie No. 2" on MJHurt05)
Billy James, "Frankie and Johnny" (Edison 52284, 1928)
Frankie Marvin, "Frankie and Johnny" (Brunswick 400/Crown 3076, 1930)
McMichen's Melody Men, "Frankie and Johnny" (Decca 5418, 1937)
Various theories have been proposed to explain the origin of this ballad. One theory connects it with the story of Frankie Silvers [Laws E13]. Another links it to the murder of Allen Britt ("Al Britt"= "Albert") by Frankie Baker in St. Louis, MO, on Oct. 15, 1899 (she was jealous of his relationship with Alice Pryor). (This murder was documented in the October 19, 1899 edition of the St. Louis Post-Dispatch.) Versions have shown a tendency to take on local color and even be connected with local events. - RBW, EC

Legman offers extensive documentation for the ballad in Randolph/Legman-RollMeInYourArms I. - EC

Researcher Rusty David, of St. Louis, suggests that while the details of the current ballad support the Frankie Baker/Allen Britt story, in fact the ballad predates this murder, and describes a killing that took place in the same red-light district of St. Louis sometime around 1865-70. When the Baker/Britt killing took place, according to David, the earlier ballad was modified to fit the new events. He bases this suggestion on having found traces of the ballad before 1899. -PJS

Belden-BalladsSongsCollectedByMissourFolkloreSociety catalogs scholars who date the origins of the song before 1899, listing:
* Thomas Beer (who offers a date before 1863, and cites a date in the 1840s for the original murder). Belden finds no authority for these claims
* Sandburg-TheAmericanSongbag (claims widespread currency by 1888)
* Niles (claims it predates 1830, but without evidence)
* Orrick Johns (early 1890s)
* Tyrrel Williams (pre-Civil War), but Cohen says his evidence for this is "very weak"
* George Milburn ("long before 1899," using names other than Frankie and Albert)

Fuld, however, lists the first occurrence of the tune as 1904 (with documentation), and notes that the "Frankie and Johnny were lovers" version first appears in 1925.

The song "Leaving Home," recorded by Charlie Poole and others (and properly called "Frankie and Johnny"), is not actually a "Frankie and Johnny" text; it was written by the Leighton Brothers and Ren Shields and copyrighted in 1912. If it entered oral tradition, it is as a result of the Poole recording or some such similar source. It is, however, included under this entry because it is based on "Frankie and Johnnie" and often treated as a variant of that song.

Adding all this up, the verifiable facts appear to be as follows:
Whatever the earlier history, it seems certain that a canonical "Frankie and Albert" emerged from the Frankie Baker (1876-1952) and Al Britt (1882/3-1899) affair. The Leighton/Shields song supplied the names "Frankie and Johnny," which are now well-established. It is possible that "The Boll Weevil," or one of its musical relatives, contributed a tune at some point; not all "Frankie and Albert" texts are to this melody, but the usual "Frankie" tune sung today is close to "Boll Weevil." (Thanks to Paul J. Stamler for pointing this out.)

Frankie Baker, in her trial, claimed that Al Britt threatened her with a knife, and she shot him in self-defense. She was acquitted, but later left the area to try to find peace, and worked odd jobs for the rest of her life. She eventually sued Hollywood because of their treatments of the Frankie legend. - RBW

Last updated in version 5.1
File: LI03

Frankie and Johnny (II - Army Version)
DESCRIPTION: "Frankie and Johnnie were lovers, They were both making the way." He is an aviator, he works for the Red Cross, and they don't trust each other. A Colonel proposes to Frankie; Johnnie shoots the Colonel. He is imprisoned; she finds another pilot
AUTHOR: unknown
EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)
KEYWORDS: love courting army war infidelity homicide prison derivative
FOUND IN:
REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 169-173, "Frankie and Johnnie" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Frankie and Albert [Laws I3] (lyrics, theme)
File: NiMo169

Frankie and Johnny (III - Day Bomber's Lament)
DESCRIPTION: "Frankie and Johnnie were bombers, Oh, my God, how they could bomb"; both had won medals. But they flew a bad plane. The Heines attack; first a bullet kills Johnnie, then Frankie dies. Frankie and Johnnie are in "the boneyard And they ain't comin' back."
AUTHOR: unknown
EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)
KEYWORDS: technology war death derivative
FOUND IN:
REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 173-174, "(Frankie and Johnnie)" (1 text, tune referenced)
File: NiMo173

Frankie Silvers [Laws E13]
DESCRIPTION: The singer, Frankie Silvers, has been condemned to die for murdering her husband. She describes the deed and its consequences with horror: "This dreadful, dark, and dismal day Has swept all my glories away." "But oh! that dreadful judge I fear...."
AUTHOR: unknown
EARLIEST DATE: 1886 (Lenoir Topic, quoting the "Morganton paper")
KEYWORDS: homicide husband wife punishment execution
HISTORICAL REFERENCES:
Dec 22, 1831 - Frances "Frankie" Silve(s)r kills her husband Charles Silver in North Carolina
Jan 9, 1832 - Frankie Silver arrested
March 30, 1832 - Frankie Silver convicted of murder and sentenced to death. Appeals and complications mean that the execution will be postponed for more than a year
May 18, 1832 - Frankie Silver escapes prison, but is recaptured on May 26
July 12, 1833 - Frankie Silver is hanged without making a gallows confession although apparently there was some sort of testament (source: Young)
FOUND IN: US(Ap,SE,So)
REFERENCES (11 citations):
Laws E13, "Frankie Silvers"
Randolph 158, "Frankie Silver" (1 short text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 301, "Frankie Silver" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 301, "Frankie Silver" (3 excerpts, 3 tunes)
Henry-SongsSungInTheSouthernAppalachians, pp. 48-50, "Frances Silvers" (1 text)
Burt-AmericanMurtherBallads, pp. 17-18, (no title) (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 234, "Frankie Silvers" (1 text)
DT 776, FRANSILV
ADDITIONAL: Perry Deane Young, _The Untold Story of Frankie Silver: Was She Unjustly Hanged_, Down Home Press, 1998, pp. 108-110, "Francis [sic.] Silvers's Confession" (1 text, from the Morganton Star); there are excerpts of other versions on the following pages
Roud #783
RECORDINGS:
Clarence Ashley & Tex Isley, "Frankie Silvers" (on Ashley01)
Byrd Moore & his Hot Shots, "Frankie Silvers" (Columbia 15536-D, 1930; rec. Oct 23, 1929; on Ashley04); "Frankie Silver's Confession" (Gennett, unissued, 1930)
New Lost City Ramblers, "Frankie Silver" (on NLCR04)
NOTES [2122 words]: This incident has frequently been reported as the inspiration for "Frankie and Albert" also; see the notes to that song.
Brown has extensive background notes on this murder, without clear conclusions as to why Frankie Silvers (the name the book uses uses) murdered her husband, noting that the jury apparently believed the motive was jealousy.
In Brown's and Randolph's texts, the judge who convicted Frankie Silvers is called "Judge Daniels," but Randolph reports that he was actually named John R. Donnell.
Note that the young woman's surname seems to have been "Silver," not "Silvers." We might note, though, that most members of the Silver and Stewart families were illiterate, and records about them are few; it is quite possible that some of them used the name "Silver" and others called themselves "Silvers."
Young's more recent book puts the whole thing in a rather different light. Lyle Lofgren brought the book to my attention and gave me my original summary.
Frances Stewart married Charles Silver in 1829, when both were 17; they lived near Toe River (in an area now known as Kona -- a name derived from the chemical constituents of feldspar, K/potassium, O/oxygen, and Na/Sodium), North Carolina. They had a daughter Nancy in 1830. Charlie apparently was fond of drink and other women. On December 22, 1831, they quarreled. Charlie went for a gun; Frankie killed him with an ax.
Had Frankie simply notified the authorities at that point, all might have been well. But she burned his body and hid the remains, claiming that he had gone hunting and never come back. When the physical evidence was found, she was charged with murder. Having denied the crime, she couldn't plead self-defense, and her request for clemency were denied. She was executed on the date listed.
Powell, p. 1036, also reports the claim about her being unable to plead self-defense, although he sounds dubious about it. He quotes a contemporary account that says she was a "bright-eyed very pretty little woman," and says she is believed to have been the first white woman executed in North Carolina. (Young, p. 19, however says that at least one white woman had been hung before her just in Morganton. But that one woman was hung with her husband. So I suppose you could argue that Frankie was the first white woman hung in Morganton for her own solo crime. Which isn't much of a distinction, to be sure.)
Supposedly ten thousand people came to see her hung. There were hopes that she would confess, but it is claimed that her father, Isaiah Stewart, called to her, "Die with it in you, Frankie" -- and she did (Powell, p. 1036).
Additional details about the case, derived mostly from Young:
Charles Silver was one of thirteen children of Jacob Silver (born 1793), but the only child Jacob had by his first wife, whose name is uncertain and who likely died in childbirth. The family moved from Maryland into the Toe River area of North Carolina some time after 1802 -- family tradition
said 1806 (Young, p. 28). Jacob Silver is said to have been a Baptist preacher, but he is also described as illiterate (Young, p. 29).

One of Charles's half-brothers described him as "strong and healthy, good looking and agreeable. He had lots of friends. Everybody liked him. He was a favorite at all the parties for he could make merry by talking, laughing, and playing musical instruments. I think he was the best fifer I ever heard" (Young, p. 30).

Frances Stewart/Stuart's parents were Isaiah and Barbara Stewart. Both were apparently illiterate. It appears she was one of seven children (born c. 1810), and the only girl. The family came from Anson County, North Carolina to the Toe River area in the mid 1820s (Young, p. 31). The same brother who gave the description of Charles said that Frankie Stewart was "a mighty likely little woman. She had fair hair, bright eyes, and was counted very pretty. She had charms. I never saw a smarter little woman. She could card and spin her three yards of cotton a day on a big wheel" (Young, p. 30).

There is no formal record of the marriage of Charles Silver and Frankie Stewart, but it appears to have taken place in 1829 or 1830, when they were both 17 or 18 years old. They settled on land given to them by his father; apparently Charles built a one-room cabin on the site (Young, p. 33). It was not good farm land; it is likely that much of their living was made from hunting and harvesting wild products.

Their only child, Nancy Silver, was born on November 3, 1830, so she was just a toddler when she lost her parents (Young, p. 33). Given her date of birth, and the date of her parents' (undocumented) wedding, one wonders a bit about a shotgun marriage. Apparently portions of the body of Charles Silver was found burned in the fireplace, so we don't know how he died. Young, pp. 34-35, supplies some of the stories people told, but they are beyond verification.

It's important to keep in mind that, at that time and in that place, women were basically the property of their husbands. Spousal abuse was expected, and if a wife killed her husband in self-defense, she could be expected to be convicted of murder (Young, pp. 36-37, gives examples). Even today, reports Hall, p. 223, "There is no 'battered women's defense,'" but at least abuse is taken into account. Not in the 1830s! But there were several witnesses who testified that Frankie killed Charles in self-defense. One claimed that he was actually preparing to shoot her when she hit him with an ax -- and hurt him so badly that she finished him off to put him out of his misery (Young, p. 38).

Whatever Frankie's reasons, once Charles was dead, she could expect extreme punishment if she were accused of his murder. So she apparently thought her only option was to conceal the crime. She apparently tried to do this by cutting up the body and burning the pieces, possibly with her family's help (Young, p. 41). She had some time; Charles was reportedly murdered on December 22, 1831, and the warrant for Frankie's arrest was not issued until January 9, 1832 (Young, p. 131, has the record of this warrant, which was apparently copied into a small corner of a judicial document and is so poorly written that I doubt a court would accept it today).

For the first few days after the murder, she apparently went to the household of her in-laws each day, asking about Charles. Soon, the Silver family started looking for the missing man (Young, p. 42). Eventually they found burnt bone in Frankie's fireplace, and blood spots under the floor; Young suggests they also found a skull, since there was a report on the wound to his head (Young, p. 43).

It all added up to an attempt to dispose of a body, and pretty clear evidence of homicide. Frankie, her father, her mother, and her brother were all taken into custody -- although the charge against the father was quickly dropped. Isaiah Stewart was apparently able to get his wife and son out of jail by posting bond, but Frankie was not allowed to go free. (Young, p. 44).

When the grand jury met in 1832, Frankie was formally charged with killing Charles; charges of aiding and abetting were considered against her mother and brother Blackstone, but no true bill was returned on the latter charges (Young, pp. 47-48). When the charge was read to Frankie, she immediately pled not guilty, and the trial quickly followed (Young, p. 48). Young says that the judge in the case was John Robert Donnell (1789-1864; often distorted to "Daniel" in folklore); the prosecutor was William Julius Alexander (born 1797); Frankie was defended by Thomas Worth Wilson (1792-1863, who was a close relative by marriage of Alexander). (Young, pp. 49-51).

We have only fragmentary records of the trial, but there are good reasons to think it would be
considered problematic today. Under the laws of the time, which said that the accused could not testify in their own defense, Frankie never got to state her side. The trial lasted only two days. The case itself took only one to go to the jury. It seems that Frankie's lawyer, rather than argue self-defense, argued for her absolute innocence (her father may have been behind this). The jury was apparently nine to three in favor of innocence, but wanted additional evidence from the witnesses, and with no good way for the defense to answer this, they went back and rendered a unanimous guilty verdict (Young, pp. 52-55).

That was on Friday, March 30, 1832. The following Monday, the judge ordered Frankie be hanged on July 27.

It is perhaps of note that it was not until 1932 that the Supreme Court "ruled that defendants in state capital cases were entitled to legal assistance." (Hall, p. 171.) Frankie had counsel, but it was what she could afford. Perhaps it's no surprise that she didn't have a great lawyer.

The defense of course wanted an appeal. But under the laws of the time, it was the judge, not Frankie's lawyer, who decided the issues for the appeal (Young, p. 55). And appeals at that time were limited in scope -- having a lousy lawyer wasn't a defense, because the defendants hired the lawyers! (It wasn't until 1984 that the Supreme Court finally established that a defendant could appeal for relief due to bad counsel; Hall, p. 172). So, basically, Frankie was stuck unless the judge decided to accept her side's grounds for appeal. He didn't. The appeal went to the North Carolina Supreme Court, which basically said that there was no failure in procedure, so the verdict would stand (Young, pp. 56-57). It went back to the lower courts so Frankie could be re-sentenced to death. Because the judges were rotating in and out at the time, this took a while (Young, p. 57), but the result was inevitable. In March 1833, she was sentenced to die on June 28, 1833 (Young, p. 69).

Interestingly, after the first result came down, people seemed to realize that Frankie had suffered spousal abuse, and a lot of people started to sympathize with her. There was a campaign to get her a pardon from two different governors (Young, pp. 58-59, 66-67, and elsewhere). This worked up quite a head of steam, helped no doubt by the delays in her execution, but nothing came of it. With little else to hope for, on May 18, Frankie cut her hair, dressed as a man -- and escaped from jail (Young, p. 69). One wonders if the jailer helped her out -- he was one of those who had signed petitions for her pardon (Young, p. 70). Alternately, might it have been her relatives, which would explain why they were afraid that she might confess? (Young, p. 71). It did no good; she was recaptured before the end of the month. She supposedly made a confession after that (Young, p. 72), but it has not survived and it is not known who heard it, although it apparently figured in discussions about her fate.

As with everything else in the case, records about Frankie's execution are few (Young, p. 78), but there seems no doubt that it happened.

Frankie's daughter Nancy Silver was apparently taken in by Frankie's relatives under an indenture (Young, p. 86), and the 1860 census shows her married to one David Parker, with four children; they eventually had two more (Young, p. 87). Her husband was a soldier in the Civil War, suffering three wounds and dying of the third in 1865 (Young, p. 87). Nancy remarried and had one more child in the 1870s (Young, p. 88). Thus Frankie probably has many descendants today (Young, pp. 171-190, traces some of them all the way to the end of the twentieth century), though apparently there was a legend that the family was "cursed" (Young, pp. 92-95).

Looking it all over, I can't help but think that we will never really know the story of Frankie Silver, but it certainly sounds as if she was more sinned against than sinning.

There was apparently a documentary video called "The Ballad of Frankie Silver." The special North Carolina Folklore issue (XLVII.1) is devoted to this documentary. It has some material about the song and the history, but most of it has to do with the documentary instead. The Young book is probably a better source. There is also Daniel W. Patterson, A Tree Accurst: Bobby McMillon and the Stories of Frankie Silver, from 2000. And Sharyn McCrumb, who seems to make a habit of writing worthless historical novels about folk songs, contributed The Ballad of Frankie Silver in 1998. - RBW

Bibliography

- Young: Perry Deane Young,The Untold Story of Frankie Silver: Was She Unjustly Hanged, Down Home Press, 1998
Franklin D. Roosevelt

DESCRIPTION: "Franklin Roosevelt took his seat About one year ago; He cannot please the world, That we all well know." "I esteem our worthy President." "He has given work to laboring men." "We're on the verge of better times." The singer encourages unions, religion

AUTHOR: James W. Day ("Jilson Setters")

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: political nonballad

HISTORICAL REFERENCES:
1929-1933 - Presidency of Herbert Hoover
1933-1945 - Presidency of Franklin D. Roosevelt

FOUND IN: US(Ap)

REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 245-246, (no title) (1 text)

NOTES [19 words]: This is presumably the song recorded by Setters on Library of Congress recording 1010B1, but I haven't heard it. - RBW

Franklin D. Roosevelt's Back Again

DESCRIPTION: "Just hand me my old Martin, for soon I will be startin... Since Roosevelt's been re-elected, we'll not be neglected." Singer praises Roosevelt's re-election, celebrates legal liquor and the end of moonshine, and returning prosperity.

AUTHOR: Bill Cox

EARLIEST DATE: 1936 (recording, Bill Cox and Cliff Hobbs)

KEYWORDS: drink hardtimes nonballad political

HISTORICAL REFERENCES:
1933-1945 - Presidency of Franklin D. Roosevelt

FOUND IN:

REFERENCES (3 citations):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 230-231, "Franklin D. Roosevelt's Back Again" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 287, "Franklin D. Roosevelt's Back Again" (1 text)
DT, FDRBACK*

RECORDINGS:
Bill Cox, "Franklin D. Roosevelt's Back Again" (Conqueror 8771, c. 1936; ARC 07-02-61, 1937; OKeh 05896 [as Bill Cox & Cliff Hobbs], 1940; rec. 1936)
New Lost City Ramblers, "Franklin Roosevelt's Back Again" (on NCLR09, AmHist2, NLCRCD1)

CROSS-REFERENCES:
cf. "The Democratic Donkey is Back In His Stall" (subject matter)

ALTERNATE TITLES:
We've Got Franklin Delano Roosevelt Back Again

NOTES [72 words]: Franklin Delano Roosevelt, an anti-Prohibition Democrat, was elected to his second of four terms in 1936, carrying all but two states. - PJS

As poetry, this is about as bad as a song can get. But as a reflection of the attitude of its time, it is obviously highly accurate. - RBW

"As poetry, this is about as bad as a song can get." Oh yeah? Ever listen to "MacArthur Park"? - PJS

No, I haven't. Sounds like I should be glad.... - RBW

Fraserburgh Meal Riot, The

DESCRIPTION: Charlie is warned to run because the fisher wives are shouting. It will be a bloody morning. Charlie runs away from town across the dyke. We have to fight so "the meal will be doon
in the mornin''

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan2)
KEYWORDS: violence commerce food
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #147, p. 1, ("Charlie, Charlie, rise and rin"); #149, p. 2, "Meal Riots" (2 fragments)
Greig/Duncan2 240, "The Fraserburgh Meal Riot" (2 fragments)
Roud #5844
NOTES [92 words]: Greig/Duncan2: "The song probably relates to the riot that took place on 6 March 1813. A mob, in which a fisherwoman played a prominent part, turned back a cart carrying grain belonging to Charles and George Simpson, grain dealers in Fraserburgh, which was being taken to the harbour to be shipped on board the sloop Resolution at a time when popular feeling demanded that it should be kept for the local market. When Charles Simpson made a move to continue the attempt to ship the grain, he was pelted with mud and stones and pursued by the mob." - BS
Last updated in version 2.4
File: GrD2240

Fray of Suport, The

DESCRIPTION: "Sleep'ry Sim of the Lamb-hill, And snoring Jock of Suport-mill, Ye are baith right het and fou'." They led a raid on this singer, whose gear's a' gane" because they came when the house was nearly empty. The song lists those who might raid in return
AUTHOR: unknown
EARLIEST DATE: 1806 (Scott)
KEYWORDS: borderballad animal feud
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
ADDITIONAL: James Reed, _The Border Ballads_, University of London/The Athlone Press, 1975, pp. 95-98, "(The Fray of Suport)" (1 text)
Roud #8190
NOTES [35 words]: The only known text of this is Walter Scott's, which might tempt us to think he composed it, but I very much doubt it; Scott's text is too irregular. I doubt he even indulged in many of his "improvements." - RBW
Last updated in version 6.0
File: Reed095

Fred K Karno's Army

DESCRIPTION: "We are Fred Karno's army [or air force, etc.], Fred Karno's infantry, We cannot fight, we cannot shoot, So what damn good re we? But what damn good are we?" But it will all work out when they get to Berlin. The song has many stories of army inefficiency
AUTHOR: unknown
EARLIEST DATE: 1956 (Nettel); reportedly first published 1917
KEYWORDS: soldier hardtimes humorous
FOUND IN: Britain(England)
REFERENCES (4 citations):
Brophy/Partridge-TommiesSongsAndSlang, p. 33, "Fred Karno's Army" (1 text)
Cleveland-NZ-GreatNewZealandSongbook, p. 92, "Fred Karno's Army" (2 short texts, 1 tune; in the New Zealand version, Fred Karno is replaced by Bill Massey)
Tawney-GreyFunnelLines-RoyalNavy, p. 137, "10th MTB Flotilla Song" (1 text, tune referenced; a Navy version particularized to the 10th MTB squadron)
ADDITIONAL: Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, p. 222, "(Fred Karno's Army)" (1 partial text)
Roud #10533
CROSS-REFERENCES:
cf. "The Church's One Foundation" (tune)
NOTES [34 words]: Fred K Karno (1866-1941) was a comedian of the First World War era --
according to Wikipedia, he popularized the pie-in-the-face gag -- whose performances sometimes
burlesqued army life. Hence this song. - RBW
Last updated in version 5.1
File: NeFrKaAr

Fred Sargent's Shanty Song
DESCRIPTION: "In eighteen hundred and seventy-one, To swamp for a go-devil I begun, 'Twas on
the banks of the Eau Claire, We landed there when the ground was bare. Tra-la-la-la...." The
loggers get up, get dressed, go to work; the singer toasts the boss
AUTHOR: unknown
EARLIEST DATE: 1926 (Rickaby-BalladsAndSongsOfTheShantyBoy)
KEYWORDS: logger work drink
FOUND IN: US(MW)
REFERENCES (1 citation):
Rickaby-BalladsAndSongsOfTheShantyBoy 21, "Fred Sargent's Shanty Song" (1 text, 1 tune)
ST Rick092 (Partial)
Roud #8895
NOTES [49 words]: This is probably a particularization of some other shanty song. But with only
three verses (the introductory formula, the verse about getting up in the morning, and the
conclusion toasting Fred Sargent), what remains is almost all the particularized parts, and so
cannot really be identified. - RBW
Last updated in version 5.0
File: Rick092

Freddy Watson
DESCRIPTION: Freddy Watson, on the dole, leaves St Mary's for St John's. There he meets "Billy
Walsh the member," gets some clothing and underwear for himself, a blanket for a sail for Pete,
and a dress for Stell. He gets a ride home from Ryan. He plans to go again
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: poverty travel clothes hardtimes political
FOUND IN: Canada(Newf)
Roud #26417
RECORDINGS:
John Molloy, "The Watson Song" (on MUNFLA-Leach)
NOTES [173 words]: The MUNFLA-Leach first line and tune of, at least, the first verse, agrees with
"Big Rock Candy Mountain": "One evening as the sun went down, the jungle fires were burning." The
resemblance ends there, except for whatever connection was made between an honest hobo
and someone on the dole. - BS
William J. Walsh (1880-1948) was a member of the Newfoundland legislature 1913-1934 (i.e. until
the legislature was discontinued in the latter year), and was Minister of Agriculture and Mines (a job
with significant patronage opportunities) 1919, 1924-1928, 1932-1934. What's more, he
represented St. Mary's 1913-1928 (he represented Placentia West thereafter). (Source: (Robert H.
Cuff, managing editor), Dictionary of Newfoundland and Labrador Biography, Harry Cuff
Publications, 1990, p. 351). Thus this would appear to be a topical song about an actual Member of
the House of Assembly helping out one of his constituents.
St. Mary's is on the southwest side of the Avalon Peninsula of Newfoundland, on the shores of St.
Mary's Bay. - RBW
Last updated in version 4.4
File: ML3FreWa

Free America
DESCRIPTION: "The seat of science, Athens, And earth's proud mistress Rome, Where now are
all their glories?" The writer advises Americans to "guard their rights" and fight back against
European tyranny.
AUTHOR: words: Joseph Warren? (source: Eggleston)
Free and Easy (I)

DESCRIPTION: The singer, "a simple country clown," is unconcerned by what others think of him, whether kings, puppies, or fools, or whether the ladies are civil or saucy. "Still I'd be free and easy."

AUTHOR: unknown

EARLIEST DATE: before 1855 (broadside, Bodleian Harding B 11(1307))

KEYWORDS: nonballad

FOUND IN: Britain(England(Lond,South))

REFERENCES (3 citations):
- OShaughnessy-YellowbellyBalladsPart1 15, "Free and Easy" (1 text, 1 tune)
- Henderson-VictorianStreetBallads, p. 111, "Free & Easy" (1 text)

Roud #1084

RECORDINGS:
- Broadside, "Free and Easy" (on "The Moon Shone Bright," Topic Records 12TS228 LP (1973))

BROADSIDES:
- Bodleian, Harding B 11(1307), "Free and easy" ("I'm the lad that's free and easy"), E.M.A. Hodges (London), 1846-1854; also Johnson Ballads 2592, "Free and easy"

File: OSY1015

Free and Easy (II)

DESCRIPTION: The singer thinks that "troubles are but bubbles." He doesn't yearn for wealth or greatness: "the great have cares... merit's seldom made a show of." "Why waste your time in fretting?"

AUTHOR: unknown

EARLIEST DATE: before 1860 (broadside, LOC Singing as104110 and NLScotland, L.C.Fol.178.A.2(053))

KEYWORDS: nonballad money

FOUND IN:

REFERENCES (2 citations):
- Wolf-AmericanSongSheets, #679, p. 45, "Free & Easy Still" (1 reference)

Roud #1084

BROADSIDES:
- Bodleian, 2806 c.16(212), "Free and Easy" ("I'm the lad that's free and easy"), H. Such (London), 1863-1885; also Harding B 11(820), Harding B 25(686), Firth b.25(321). "Free and Easy LOC Singing, as104110, "Free and Easy Still" ("I'm the lad that's free and easy"), J. Andrews (New York), 1853-1859; also as20108, "Free and Easy Still"
- NLScotland, L.C.Fol.178.A.2(053), "Free and Easy" ("I'm the lad that's free and easy"), James Lindsay (Glasgow), 1852-1859

NOTES [26 words]: Baring-Gould writes that his text is from a Such broadside. It is close to Bodleian 2806 c.16(212), changing a few words, and lacking Such's last stanza. - BS
Free and Easy To Jog Along

DESCRIPTION: The singer rambles in Ireland and Scotland, always "free and easy to jog along." He meets a girl and takes her to an inn, where she asks if he would "pledge heart and hand." He says no because a married man is no longer "free and easy to jog along".

AUTHOR: unknown
EARLIEST DATE: 1971 (Hutchison)
KEYWORDS: courting rejection rambling drink
FOUND IN: Ireland

REFERENCES:
- Hutchison, Jimmy, "Free and Easy," School of Scottish Studies Archive
  SA1971.030, Tobar an Dualchais/Kist o Riches accessed 4 January 2013 from http://www.tobarandualchais.co.uk/fullrecord/100505/1
- Roud #1084

RECORDINGS:
- Roisin White, "Free and Easy To Jog Along" (on IRRWhite01)

Free At Last

DESCRIPTION: "Free at last! Free at last! Thank God a'mighty, I'm free at last!" "One of these mornings bright and fair, I'm gonna put on my wings and try the air." "Old Satan's mad because we're glad...." "I wonder what old Satan's grumblin' bout...."

AUTHOR: unknown
EARLIEST DATE: 1922 (Brown)
KEYWORDS: religious freedom nonballad floating verses Devil
FOUND IN: US(SE,So)

REFERENCES:
- Brown/Belden/Hudson-Frank, "Old Satan's Mad" (5 text, of which the short "A" text is probably "Free at Last"; "B" is a variation on "Down By the Riverside (Study War No More)"); "C" has the "Old Satan's Mad" stanza but a "climbing Zion's walls" chorus; "D" is an unidentifiable fragment perhaps related to "I Belong to that Band; and "E" is also a fragment, perhaps of "Free At Last")
- Brown/Schinhan-Frank, "Old Satan's Mad" (3 tunes plus text excerpts, with the "A" tune being this and the others uncertain)
- Randolph 302, "The Devil's Mad and I Am Glad" (1 fragment, possibly this one)
- Work-FolkSongOfTheAmericanNegro, p. 46, "Free at Last" (1 short text)
- Silber-SongsOfTheCivilWar, pp. 297-298, "Free at Last" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 368, "Free At Last" (1 text)
- Roud #10974

RECORDINGS:
- Dock Reed & Vera Hall Ward, "Free At Last" (on NFMAla2) (on Babylon)

NOTES [36 words]: The versions of this all seem rather fragmentary, and some may be floating bits of other songs. The line "Satan is mad and I am glad" seems to be about as characteristic of this song as anything, but it also floats. - RBW

Last updated in version 6.0
File: FSWB368A

Free Gardener, The

DESCRIPTION: "Old Adam was the gardener ... A fig-leaved apron he sewed and put on ... who would na wish a free gardener to be?" Eve asked to be a gardener. He said "no woman on earth my secrets should gain." "She made him leave the garden a ploughboy to be"
**Free Go Lily (Three Gold Lilies)**

DESCRIPTION: "Free, go lily, sometime, Come skippin' through the window, sometime, Gonna h'ist my window, sometime, Come skippin' through the window, sometime."

AUTHOR: unknown

EARLIEST DATE: 1980 (Rosenbaum-FolkVisionsAndVoices)

KEYWORDS: flowers nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
- Rosenbaum-FolkVisionsAndVoices, p. 54, "Free, Go Lily" (1 short text)

Roud #16095

NOTES [26 words]: The "Three Gold Lilies" text makes me wonder if this song has some sort of tie with the French monarchy. But if it has, it has wandered a *long* way.... - RBW

Last updated in version 2.6

File: Rose054

**Free Little Bird**

DESCRIPTION: "I'm as free little bird as I can be (x2), I'm as free at my age as a bird in a cage, I'm as free little bird...." "Take me home, little birdie, take me home...." "Oh, I won't build my nest on the ground...."

AUTHOR: unknown

EARLIEST DATE: 1927 (recording, Dykes' Magic City Trio)

KEYWORDS: nonballad courting bird home

FOUND IN: US(Ap,SE)

REFERENCES (7 citations):
- Fuson-BalladsOfTheKentuckyHighlands, p. 130, "Free Little Bird" (1 text)
- Shellans-FolkSongsOfTheBlueRidgeMountains, p. 24, "Pretty Little Bird" (1 text, 1 tune)
- Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, p. 238, "Free Little Bird" (1 text, 1 tune)
- darling-NewAmericanSongster, pp. 268-269, "Free a Little Bird" (1 text)
- Silber/Silber-FolksingersWordbook, p. 391, "Free Little Bird" (1 text)
- McNeil-SouthernMountainFolksong, pp. 81-86, "Free Little Bird" (2 texts, 1 tune plus a text and tune of I Wish I Was a Little Bird (Nobody Cares for Me))
- NorthCarolinaFolkloreJournal, John Allen Davidson, Jr., "The Songs of Caleb Mashburn," Vol. XX, No. 1 (Feb 1972), pp. 60-61, "(I'm as free a little bird as I can be" (1 text, 1 tune)

Roud #7690

RECORDINGS:
- Allen Brothers, "Free a Little Bird" (Victor V-40266, 1930; Bluebird B-5668, 1934; rec. 1928)
- Clarence Ashley, Clint Howard et al: "Free Little Bird" (on Ashley03, WatsonAshley01)
- Cousin Emmy [Cynthia May Carver], "Free Little Bird" (Decca 24216, 1947)
Free Mason Song
DESCRIPTION: "Come all ye free masons ... And wear a badge of innocence." Noah's ark, the binding of Isaac, Moses on Mt Zion are recounted. St Peter keeps heaven's door "and there's no one to enter in exceptin' they are pure"
AUTHOR: unknown
EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(29))
KEYWORDS: nonballad religious
FOUND IN: Canada(Newf)
REFERENCES (3 citations):
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 262-263, "The Masonic Hymn" (1 text)
Leach-FolkBalladsSongsOfLowerLabradorCoast 63, "Free Mason Song" (1 text, 1 tune)
ST LLab063 (Partial)
Roud #1179
BROADSIDES:
Bodleian, Harding B 28(29), "Freemason's Song" ("Come all you Freemasons that dwell around the globe"), W. Armstrong (Liverpool), 1820-1824; also Harding B 11(1116), Harding B 25(1232), "A Mason's Song"; Harding B 28(270), Firth b.26(469), "[The] Masonic Hymn"; Harding B 28(139), Harding B 28(10), "A Celebrated Masonic Hymn"; Harding B 11(1638), Harding B 11(563), "The Celebrated Masonic Hymn"; Harding B 25(689), "The Freemason's Hymn"; Harding B 28(240), "The Free Masons Song"; Firth b.25(81), "Free-Mason's Anthem"; Harding B 17(99a), "Freemasons"; Harding B 11(3590), Firth c21(35)[some illegible words], 2806 c.16(253), Johnson Ballads 2512, Johnson Ballads 2022, 2806 c.17(137), Harding B 15(113b), "Freemason's Song"; Firth b.27(495), "Freemasons' Song"; Harding B 25(1038)[mostly illegible], "Knights Templars of Malta"
CROSS-REFERENCES:
cf. "The Bible Story" (themes, lyrics)
cf. "Freemason's Song (II)" (subject, themes)
NOTES [51 words]: The story of Noah's flood is found in Genesis 6-8; Abraham's near-sacrifice of Isaac is in Genesis 22:1-14. Moses never climbed Mount Zion, which is of course *inside* Israel; the reference is to Deuteronomy 34:1-5, where Moses went up Mount Nebo, saw the which the Israelites would possess, and died. - RBW
Last updated in version 2.8
File: LLab063

Free Salvation (The Resurrection)
DESCRIPTION: The expulsion from Eden is briefly told: "Man at his first creation / In Eden God did place... But by the subtle serpent / Beguiled he was and fell / And by his disobedience / Was
doomed to death and Hell." The rest of the song tells of Jesus's passion.

**Author:** unknown  
**Earliest Date:** 1842 (Wesleyan Psalmist)  
**Keywords:** Bible religious Jesus death  
**Found In:** US(MA)  
**References:** (1 citation):  
*Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills* 79, "The Resurrection" (1 text plus an excerpt from the Wesleyan Psalmist version, 1 tune)  
ST FSC079 (Partial)  
Roud #4608  
**Notes:** Most of this song is paraphrased directly from the Bible:  
* "The "subtle serpent": Gen. 3:1  
* "by his disobedience was doomed": Rom. 5:19  
* "was doomed to death": cf. Gen. 2:17, 3:2  
* "rugged thorns": Mark 15:17, etc., John 19:1  
* "sepulchre, as being near at hand": John 19:41-42  
* "to Mary he appeared": John 20:11f. (the other gospels are less explicit)  
* "go tell them I am risen... I'm going to my Father's": John 20:17 (in Mark 16:6-7 it is an angel that announces Jesus's resurrection; Jesus never appears on stage)  
* "Go preach to all the nations": Matt. 28:19  
* "Begin this in Jerusalem": Luke 24:47  
* "I will be with you...": Matt. 28:20 - RBW  
**File:** FSC079

**Free Selector, The**

**Description:** "Ye sons of industry, to you I belong, And to you I would dedicate a verse or a song, Rejoicing over the victory John Robertson has won, Now the Land Bill has passed...." The singer rejoices that he will be able to settle down and work rather than travel  
**Author:** unknown  
**Earliest Date:** 1954 (Wannan)  
**Keywords:** home Australia farming  
**Historical References:**  
1861 - Sir John Robertson passes the New South Wales Free Selection Act, allowing the poorer members of the population freer access to land  
**Found In:** Australia  
**References:** (3 citations):  
*Ward-PenguinBookOfAustralianBallads*, p. 87, "The Free Selector's Song - 1861" (1 text)  
*Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), p. 281, "The Free Selector" (1 text)  
**Notes:** Wannan calls this "A song of 1861," which it clearly is, but gives no reference to the source except "traditional." Yet Ward-PenguinBookOfAustralianBallads's version is significantly different, so there does seem to have been some change by tradition (or something). - RBW  
**Last Updated in version 4.5**  
**File:** Wanna178

**Free Silver**

**Description:** "Laboring men please all attend While I relate my history, Money it is very scarce...." "The farmer is the cornerstone, though he is cruelly treated. Bryan is the poor man's friend...." "We'll arise, defend free silver's cause...."  
**Author:** James W. Day ("Jilson Setters") ?  
**Earliest Date:** 1939 (Thomas)  
**Keywords:** money political nonballad  
**Historical References:**  
July 7, 1896 - William Jennings Bryan gives his "Cross of Gold" speech calling for a silver currency
1896, 1900, 1908 - Bryan's three runs for the presidency
FOUND IN: US(Ap)
REFERENCES (2 citations):
  - Thomas-BalladMakingInMountainsOfKentucky, pp. 191-192, (no title) (1 text)
  - Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 283, "Free Silver" (1 text, plus a 1939
    WPA transcription on p. 284)
CROSS-REFERENCES:
  cf. "Wait for the Wagon (Free Silver version)" (subject of Free Silver and the 1896 election)
  cf. "There'll Be a Hot Time in the Old Town Tonight (Bryan Version)" (subject of the 1896 election)
  cf. "Bryan Campaign Song" (subject of the 1896 election)
  cf. "Don't You Know (Way Over in Williamson)" (subject of the 1896 election)
  cf. "We Want None of Thee" (subject of the 1896 election)
  cf. "The Patchs on My Pants" (subject of the 1896 election)
  cf. "Bye, Old Grover" (subject of the 1896 election?)
NOTES [542 words]: William Jennings Bryan (1860-1925) was a curious mix of genius and fool. A
genuine peacemaker and friend of the poor, and a brilliant speaker, he had neither economic nor
scientific sense (as he demonstrated by serving as prosecutor in the Scopes trial as well as by his
support of "free silver").

By the 1890s, farmers oppressed by debt were begging for a loosening of the money supply, and
their proposed solution was free coinage of silver. That they needed relief is beyond question; that
free silver was the answer is unlikely. Even Jameson, p. 480, writing "during" the Panic of 1893,
recorded that "The crisis of 1893 seems to have been rather due to financial legislation than to an
unsound condition of the business of the country." More recent experts have generally agreed: The
imbalance caused by silver and gold being arbitrarily linked at an unnatural exchange rate led to an
unstable monetary supply and led to disaster. The Sherman Silver Purchase Act of 1890 had
called for purchase of a limited amount of silver for use as currency -- at a 16:1 ratio to gold by
weight (Graff, pp. 101, 103).

It should be noted that silver had been legal tender from 1792 (Jameson, p. 600). The problem with
free silver was not silver-as-currency, it was with the notion of an irrational, non-floating exchange
rate between silver and gold. The imbalance, at times, was substantial. Phillips, p. 50,
demonstrates how fast the "exchange rate" fluctuated in the 1870s after western silver mines made
the metal much more abundant: In 1873, the amount of silver in a silver dollar was worth one dollar
in gold, but only 99 cents in 1874, 96 cents in 1875, and 89 cents in 1876! Thus there was more
than a 10% premium on gold over silver. Little wonder that the economy suffered -- in effect,
people used silver to buy gold, and then hoarded the gold. Capital dried up -- and so, separately,
did government finances, resulting not only in the Panic of 1893 but also in a near-government
bankruptcy in that year that forced President Cleveland to borrow gold at high rates of interest
(Graff, pp. 114-115). So the government attempted to free itself of the silver requirement.

But Bryan adopted the cause of free silver, and his famous "Cross of gold" speech ("you shall not
press down upon the brown of labor this crown of thorns, you shall not crucify mankind upon a
cross of gold") swept the 1896 Democratic convention and made Bryan the youngest serious
presidential candidate in history.

It was great oratory. As a fiscal policy, it was nonsense. As was much else Bryan spouted. As
journalist Oswald Garrison Vilard sais, "Of all the men I have seen at close range in thirty-one
years of newspaper service, Mr. Bryan seemed to me the most ignorant" (Chace, p. 85).

While Bryan inspired fervent devotion in certain circles, the country was basically conservative, and
he lost in 1896 -- and by wider margins in 1900 and 1908.

Several other songs in the Index also refer to the election of 1896, although there is little evidence
that any of them truly went into tradition; see "Don't You Know," "The Patches on My Pants," "That
Prosperity Wave," and "We Want None of Thee." For the second Bryan/McKinley election, in 1900,
see "Bryan Campaign Song." - RBW
Bibliography

  - Chace: James Chace,1912: Wilson, Roosevelt, Taft & Debs -- the Election That Changed
    the Country, Simon & Schuster, 2004
  - Graff: Henry F. Graff, Grover Cleveland [a volume in the American Presidents series edited
  - Jameson: J. Franklin Jameson's Dictionary of United States History 1492-1895, Puritan
    Press, 1894
  - Phillips: Kevin Phillips, William McKinley [a volume in the American Presidents series edited
Free Slave, The

DESCRIPTION: "I stand as a free man beside the northern banks Of old Erie, the freshwater sea, And it cheers my very soul to behold the billows roll And to think, like the waves, I am free." The slave recalls the abuse he suffered, but he is safe under British laws

AUTHOR: unknown

EARLIEST DATE: 1931 (recording, E. R. Nance Singers)

KEYWORDS: slavery freedom

HISTORICAL REFERENCES:
1793 - Sale of slaves outlawed in Canada
1833 - Slavery abolished in the British Empire

FOUND IN: Canada

REFERENCES (1 citation):
Fowke/Mills/Blume-CanadasStoryInSong, pp. 96-98, "The Free Slave" (1 text, 1 tune)

Roud #4520

RECORDINGS:
E. R. Nance Singers [or Traphill Twins], "Sweet Freedom" (Brunswick 565/Supertone S-2813, 1931)

CROSS-REFERENCES:
cf. "O Freedom"

NOTES [34 words]: This may be a version of "O Freedom"; at least, Ed Trickett sings a version of "O Freedom" with many of the same words. But this text is highly detailed, whereas "O Freedom" is usually rather vague. - RBW

Free Thinkers Reasons for Refusing to Preach

DESCRIPTION: "I am plagued with my friends and neighbors to boot, To know what religion my conscience would fit... I'll love mankind better and take a good drink." The singer lists the religions suggested for him. He studies all, wishes all well... and keeps drinking

AUTHOR: unknown

EARLIEST DATE: 1794 (Journal of the Polly)

KEYWORDS: humorous drink religious

FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 317-318, "Free Thinkers Reasons for Refusing to Preach" (1 text, 1 tune)

Roud #27501

Free, Free My Lord (I)

DESCRIPTION: Chorus: "Free, free my Lord (3x), To march the heaven's highway." The singer cries for pardon; "the Lord did give me ease." His mother turned his soul from hell, "King Jesus set me free." The Father redeemed his soul, the Son set him free.

AUTHOR: unknown

EARLIEST DATE: 1909 (Odum)

KEYWORDS: nonballad religious Jesus

FOUND IN: US(SE)


NOTES [37 words]: Odum writes that this is the song as it was current around 1909. He had earlier collected a verse, indexed here as "King Jesus Will Be Mine," which was sung as part of this song but apparently had a separate existence. - BS
Freebooter, The

DESCRIPTION: "How merry is the life of the Freebooter bold, His pouch is filled with the glittering gold; His hear gay and light is devoted to love and his own lady bright, His drink is red wine.... With... their gla(i)ves and their gold, How merry is the life of...."

AUTHOR: Music: John Jolly (1794-1838) (source: Frank-NewBookOfPirateSongs)
EARLIEST DATE: 1841 (sheet music, according to Frank-NewBookOfPirateSongs)
KEYWORDS: pirate love drink

Freedom Are Come Oh

DESCRIPTION: The singer says freedom has come. He gives his "bill ... hoe" to King George and says he is going. He asks "who been are say dat freedom no are come"

AUTHOR: unknown
EARLIEST DATE: 1954 (Elder-FolksongsFromTobago)
KEYWORDS: parting farming freedom slavery nonballad
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
Elder-FolksongsFromTobago 19, "Freedom Are Come Oh" (1 text, 1 tune)

Freedom Is a Constant Struggle

DESCRIPTION: "They say that freedom is a constant struggle (x3) Oh Lord, we've struggled so long, We must be free, we must be free." Similarly, "They say that freedom is a constant crying..." "constant sorrow..." "constant moaning..." "constant dying..."

AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: freedom nonballad
FOUND IN: US
REFERENCES (1 citation):
Silber/Silber-FolksingersWordbook, p. 298, "Freedom Is a Constant Struggle" (1 text)

Freedom on the Wallaby

DESCRIPTION: The singer sees freedom in the Australian outback, and recalls how Australia was settled by freedom-loving British citizens. Having built homes, they find the government trying to control them. He calls on citizens to rebel

AUTHOR: Words: Henry Lawson (1867-1922)
EARLIEST DATE: 1891 (Magoffin)
KEYWORDS: Australia political freedom
FOUND IN: Australia
REFERENCES (4 citations):
Manifold-PenguinAustralianSongbook, pp. 166-167, "Freedom on the Wallaby" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Australia's on the Wallaby"

NOTES [230 words]: Magoffin, pp. 44-46, describes this as coming out of the shearers' strike of 1891, which turned violent when the government treated it as outright insurrection, Magoffin says on p. 46 that it made Lawson notorious. O'Keeffe, p. 126, says it was debated in the Queensland parliament, with Lawson branded a "dangerous subversive." O'Keeffe goes on to claim that the lines "She's goin' to light another fire and boil another billy" helped inspire the swagman's billy of "Waltzing Matilda."

While this piece is assuredly by Henry Lawson, it is not clear whether it is an adaption or a forerunner of "Australia's on the Wallaby." Davey/Seal, p. 129, say that there are multiple versions of the text, which is sung to several tunes, but the "Australia's on the Wallaby" tune is widely used. Manifold, p. 137, says, "'Freedom on the Wallaby' is another Lawson poem that has got itself sung. The first tune I met was reported to have come from Townsville. Another, perhaps a long-range ariant of the former, was tape-recorded by the Folklore Society in Victoria. The words have an affinity to those of an anonymous bush poe printed by 'Bill Bowyang' [i.e. presumably 'Australia's on the Wallaby'], and the tune or tunes may have been transferred directly from one set of words to the other."

According to MacDougall, p. 343, the poem made "blood on the wattle" an Australian byword. - RBW

Bibliography

- Davey/Seal: Gwenda Beed Davey and Graham Seal, A Guide to Australian Folklore, Kangaroo Press, 2003

Last updated in version 5.2
File: PAS167

Freedom Triumphant

DESCRIPTION: When the Bastille fell French soldiers joined in the battle for freedom. "From France now see LIBERTY's TREE Its branches wide extending" and the "swine ... unite, and swear they'll bite Their unrelenting drivers"

AUTHOR: Zimmerman-SongsOfIrishRebellion: "Madden ascribed this song to a United Irishman named Thomas Storey"

EARLIEST DATE: 1796 (Zimmerman-SongsOfIrishRebellion's text is from _Paddy's Resource_, Belfast, 1796, published by United Irishmen)

KEYWORDS: rebellion France political

FOUND IN:

REFERENCES (2 citations):
Zimmerman-SongsOfIrishRebellion 4, "Freedom Triumphant" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 14, "Freedom Triumphant" (1 text, 1 tune)

NOTES [312 words]: Zimmerman-SongsOfIrishRebellion: "The word 'swine' is used affectionately ... perhaps an allusion to the 'swinish multitude' denounced by Edmund Burke (Reflections on the French Revolution) and vindicated by Tom Paine (The Rights of Man)." A United Irishmen song, "The Swinish Multitude," was "sung by them as they marched to the Battle of Antrim Killen." (source: a review of The Decade of the United Irishmen--Contemporary Accounts 1791-1801 by John Killen; the review is by John Russell on the Irish Republican News site for December 18, 1997). See broadside Bodleian, Harding B 5(97), "Edmund Burke, to the Swinish Multitude" ("Ye base swinish herd, in the stye of taxation"), unknown, n.d.

Zimmermann points out that lines, including the first four, "were borrowed from the famous Orange ballad "The Battle of the Boyne"
"The Battle of the Boyne" begins
July the first, in Oldbridge town,  
There was a grievous battle,  
Where many a man lay on the ground,  
By cannons that did rattle  
"Freedom Triumphant" begins  
The fourteenth of July, in Paris town,  
There was a glorious battle,  
Where many a tyrant lay on the ground  
By cannons that did rattle  
Zimmermann's tune is "Boyne Water." - BS

The sad irony is, of course, that this song was obsolete by the time it was published. By 1796, France had been through the Reign of Terror (1793-1794) and the Directory of 1795 was already losing public support; in 1796, a young fellow by the name of Napoleon was named to his first major command in Italy.

Ireland in that year would see the first of the fiascos that clustered around the 1798 rebellion; this was the year of the Bantry Bay invasion (for which see especially the notes to "The Shan Van Voght").

A song called "Greedom Triumphant" was published in the United States in 1796, to the tune of "To Anacreon in Heaven." I do not know its relationship to this song. - RBW

Last updated in version 2.6
File: Zimm004

Freehold on the Plain, The
DESCRIPTION: The singer reports that he is now a "broken-down old squatter, my cash it is all gone." He once had a fine holding, a mansion, and a good wife -- but he turned to speculation, and now "I've lost that little freehold on the plain."

AUTHOR: unknown
EARLIEST DATE: 1905 (Paterson's _Old Bush Songs_)
KEYWORDS: commerce poverty rambling Australia
FOUND IN: Australia
REFERENCES (3 citations):
Anderson-StoryOfAustralianFolksong, pp. 145-146, "The Freehold on the Plain" (1 text, 1 tune)
Fahey-Eureka-SongsThatMadeAustralia, pp. 174-175, "The Freehold on the Plain" (1 text, 1 tune)
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 166-167, "Freehold on the Plain" (1 text)
Roud #27776
CROSS-REFERENCES:
cf. "Little Joe the Wrangler" [Laws B5] (tune) and references there
File: FaE174

Freemason's Song (I), The
DESCRIPTION: "In the year of eighteen hundred and three I took a notion a Freemason to be." For his initiation he has to ride a goat, sit on a chair and "they threw me a sign from the nose to the chin saying This is our sign since Freemasons begin."

AUTHOR: unknown
EARLIEST DATE: 1862 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
KEYWORDS: ritual humorous
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 114, "The Freemason's Song" (1 text)
Roud #17746
NOTES [42 words]: Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland notes that "When a man was initiated into the Freemasons he was supposed to ride a goat for five hundred miles, they said"; "This is a variant of 'The Freemason' popular on stage in the sixties." - BS
File: GrMa114
Freemason's Song (II)
DESCRIPTION: Freemasonry began in the garden where Adam's fig leaf was his mason's apron. King David and Noah were freemasons. "Now come over the mountain you maidens all, bring a square and rule along" because a freemason "will secure you on a cold winter's night"
AUTHOR: unknown
EARLIEST DATE: 1951 (Creighton-MaritimeFolkSongs)
KEYWORDS: nonballad religious
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-MaritimeFolkSongs, p. 175, "Freemason's Song" (1 text, 1 tune)
Roud #1179
CROSS-REFERENCES:
cf. "Free Mason Song" (subject, themes)
NOTES [34 words]: This and the "Free Mason Song" are very similar, recounting Biblical events and connecting them to masonry. Roud lumps them. As there are no exact parallels, we split them -- but it's a close thing. - RBW
File: CrMa175

Freemasons' Song
DESCRIPTION: Freemasons meet in a Lodge. "Our secrets to none but ourselves shall be known." The singer praises buildings: they "will always proclaim What honour is due to a Freemason's name." Others deride us; "let every true brother these vermin despise"
AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan3)
KEYWORDS: work nonballad ritual
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #156, p. 1, "Freemasons' Song" (1 text)
Greig/Duncan3 466, "Freemasons' Song" (1 text)
Roud #5964
NOTES [82 words]: It is technically true that the Masons had secrets -- rituals, handshakes, and even a so-called secret code of a very simple sort, based on a tic-tac-toe grid and an x, so that, e.g., the letter "o" was "l-l"; the letter "i" was "l-"; and the letter "w" was "\%/" (for details, and clearer drawings -- the above are not quite right -- see Fred B. Wrixon, Codes, Ciphers, & Other Cryptic & Clandestine Communications, Barnes & Noble, 1998). But few of these secrets were really very secret. - RBW
Last updated in version 2.4
File: GrD3466

Freight Train
DESCRIPTION: "Freight train, freight train, run so fast/Please don't tell what train I'm on/So they won't know where I've gone." Rest of song gives singer's wishes for her burial "at the foot of old Chestnut Street."
AUTHOR: Elizabeth Cotten
EARLIEST DATE: 1952 (composed c. 1905?)
KEYWORDS: train burial death nonballad
FOUND IN: US(SE)
REFERENCES (4 citations):
Cohen-LongSteelRail, pp. 521-523, "Freight Train" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 120, "Freight Train" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 63, "Freight Train" (1 text)
DT, FRGHTRN
RECORDINGS:
Elizabeth Cotten, "Freight Train" (on Cotten01, ClassRR) (on Cotten03)
Pete Seeger, "Freight Train" (on PeteSeeger34)
NOTES [107 words]: Though not folk in origin, it was so widely recorded in the Sixties that it did seem briefly to go into oral tradition, though I suspect it's nearly dead as a folk song by now.
The popularity of the song seems to have been due partly to its use as a fingerpicking exercise. It is ironic to note that Elizabeth Cotten herself was left-handed, but instead of playing a left-handed guitar, she played a right-handed guitar flipped 180 degrees (i.e. she had her left hand on the fretboard, but with the bass strings on top and the treble on the bottom). So effectively none of the people imitating her style are actually imitating her technique. - RBW

Last updated in version 3.5

File: CSW120

**Freight Train Blues (I)**

DESCRIPTION: "I hate to hear that engine blow, boo-hoo (x2), Every time I hear it blowin' I feel like ridin' too." The singer wants to travel to forget her man. She asks to ride the blinds; the brakeman says no. She compares how men and women get the blues

AUTHOR: Thomas Dorsey and Everett Murphy

EARLIEST DATE: 1924 (copyright); also recordings by Trixie Smith and Clara Smith

KEYWORDS: train separation

FOUND IN:

REFERENCES (1 citation):
*Cohen-LongSteelRail, pp. 446-449, "Freight Train Blues (I)"* (1 text, 1 tune)

File: LSRa1446

**Freight Train Blues (II)**

DESCRIPTION: "I was born in Dixie in a boomer's shack, Just a little shanty by the railroad track...." "I got the freight train blues... When the whistle blows, I got to go...." The singer tells of how the rails have always ruled his life; he cannot outgrow them

AUTHOR: John Lair

EARLIEST DATE: 1930 (recording, Billy Brooks)

KEYWORDS: railroading rambling love

FOUND IN: US(MA)

REFERENCES (2 citations):
*Cohen-LongSteelRail, pp. 524-527, "Freight Train Blues (II)"* (1 text, 1 tune)

**ADDITIONAL:** *Sing Out* magazine, Volume 22, #2 (1973), p, 19, "Freight Train Blues" (1 text, 1 tune, apparently learned from tradition by Derroll Adams)

Roud #16393

RECORDINGS:
Roy Acuff, "Freight Train Blues" (Vocalion 04466/OKeh 04466/Conqueror 9121 [as Roy Acuff & his Smoky Mountain Boys], 1938; Columbia 37008, 1946 [vocal may be by Sam Hatcher]; Columbia 20034/Columbia 37598, c. 1947 [vocal apparently by Acuff, but may be Hatcher]; rec. 1936) [It appears that some releases of this song, including Columbia 20034 and 37008, used the same record number for the Hatcher and Acuff masters]

Billy Brooks, "Freight Train Blues" (Columbia 15614-D, c. 1931; rec. 1930) [Note I'm guessing this is the same song; I have not heard it. - PJS]

Pete Cassell, "Freight Train Blues" (Decca 5954,1941; Decca 46084/Decca 46103, 1947)

Homer & Walter Callahan, "Freight Train Blues" (ARC 6-09-53/Conqueror 6831/Okeh 03171/Vocalion 03171, 1936; Columbia 37613/Columbia 20200, 1947)

Richard O. Hamilton, "Freight Train Blues" (on USWarnerColl01)

File: LSRa1524

**Freighting from Wilcox to Globe**

DESCRIPTION: "Come all you jolly freighters who travel upon the rooad That ever hauled a load of coke from Wilcox to Globe!" A tale of a bad trip, with everything overpriced, and having a mule stolen. The singer hopes to go into business and treat them as they did him

AUTHOR: unknown

EARLIEST DATE: 1949 (recorded from Abrabam John Busby, according to Cohen)

KEYWORDS: work travel hardtimes commerce

FOUND IN: US(SW)

REFERENCES (2 citations):
French Privateer, The

DESCRIPTION: The Irish ship goes to sea, and after four days overtakes a Spanish ship, which they defeat. They prepare to pursue the defeated ship, but a French privateer come in sight. They sink the French ship, but the Spaniard escapes

AUTHOR: unknown

EARLIEST DATE: 1934 (Sam Henry collection)

KEYWORDS: ship sea battle escape pirate

FOUND IN: Ireland

REFERENCES (2 citations):

Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H560, pp. 112-113, "The French Privateer" (1 text, 1 tune)

Ranson-SongsOfTheWexfordCoast, pp. 33-34, "The Spanish Privateer" (1 text)

Roud #690

RECORDINGS:

Robert Cinnamond, "The American and Irish Privateer" (on IRRCinnamond03)

CROSS-REFERENCES:

cf. "Warlike Seamen (The Irish Captain)" (plot, lyrics) and references there

cf. "The Terrible Privateer" (plot)

cf. "Captain Coulston" (plot)

cf. "The Dolphin" (plot)

NOTES [399 words]: On the face of it, the fact that Sam Henry's version of this song involves battles with both French and Spanish would seem to date the piece. It doesn't; the English were at war with both on several occasions. Even if one ignores the Spanish Armada era (when France wasn't formally at war), the British faced a Franco-Spanish coalition during parts of the War of the Spanish Succession, the War of the Austrian Succession, and the early stages of the Napoleonic Wars (the fleet which fought Nelson at Trafalgar had both French and Spanish ships, e.g.). Huntington notes several similar songs which may be related. He seems to have missed the most famous, the Copper Family song "Warlike Seamen," which Roud lumps with this (and with others such as "The Dolphin"). Much of that piece is identical to the second half of this song, though this appears to be a sort of cross-fertilization, since they have distinct openings. It would appear that this sort of patriotic song was common, and they mixed heavily. - RBW

The Ranson-SongsOfTheWexfordCoast ballad is only slightly different from Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H560. An American, rather than French, ship interferes. Eventually the American ship flees but the Spanish prize is lost.

In Cinnamond's version "our ship the Amazon") is defeated but "then bespoke our captain boys, We'll make them mind the time Neither Yankee, French nor Spaniard could fight our Irish boys." Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople ("neither French nor Spanish can fight our Irish boys") and Ranson ("neither Yankee, Dutch nor Spaniard can match our Irish play"), each with a different result for our privateer, end with the same tag line.

Cinnamond's version makes the name of the ship Amazon and, as I hear it, the captain's name "Colvin." Maybe there is a real-life connection to this report of a Co Antrim wreck near Bangor by Bourke in Shipwrecks of the Irish Coast v2, p. 8: "The privateer Amazon was wrecked in Ballyholme bay near Bangor on 25-2-1780. Some of her cannon were recovered and one stands at Bangor where Captain Colvill is buried. The 14 gun Amazon had fought a battle with a Spanish brig off Bangor." In this connection you can read Captain George Colvill's headstone at Bangor Abbey, Co Down, or by referring to Memorial M1231 at the National Maritime Museum (UK) site; it refers to the wreck. - BS

Last updated in version 2.5

File: HHH560

Frenchmen, The

DESCRIPTION: The singer says the French and General Humbert were "too late again" at Killala
Bay. He fights at Castlebar, where 700 Frenchmen help chase Lord Roden's cavalry, and when Cornwallis drives the French out, leaving Tone and Teeling to be martyred.

AUTHOR: Pete St John (source: Moylan-TheAgeOfRevolution-1776-1815)
EARLIEST DATE: 2000 (Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: army battle rebellion France Ireland

HISTORICAL REFERENCES:
December 1796 - The French fleet is driven from Bantry Bay by "near-hurricane weather"
August 22, 1798 - A French force of 1070 French troops, under General Jean-Joseph-Amable Humbert lands at Killala Bay and defeats a garrison at Kilalla, County Mayo.
August 27, 1798 - The French and rebels route the British, "notably the Fraser Fencibles and Roden's Dragoons," at Castlebar, County Mayo.
September 8, 1798 - With Cornwallis guarding Dublin and under attack by General Lake at Ballinamuck, County Longford, the greatly outnumbered Humbert surrenders. The French prisoners were sent to Dublin and then repatriated. The Irish officers, including Teeling [and Matthew Tone], were hanged as traitors.

(source: "In the Footsteps of General Humbert: The French Invasion of Ireland, 1798" by Bill Peterson in _The Napoleonic Wargaming Club Newsletter_, Sep 2001, at the Wargames Club site)

FOUND IN:
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 116, "The Frenchmen" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Men of the West" (subject: The landing of General Humbert) and references there
cf. "Henry Munroe" (character of Bartholomew Teeling)
NOTES [38 words]: Moylan-TheAgeOfRevolution-1776-1815: The song was written in the 1980s. - BS
For the story of General Humbert's invasion, see the notes to "The Men of the West." For the overall strategic situation, see "The Shan Van Voght." - RBW
File: Moyl1116

Frere Jacques (Are You Sleeping; Brother John)

DESCRIPTION: French: "Frere Jacques (x2), Dormez-vous (x2), Sonnez les matines (x2), Din din don (x2)." English: "Are you sleeping (x2), Brother John? (x2), Morning bells are ringing (x2), Ding ding dong (x2)."

AUTHOR: unknown
EARLIEST DATE: 1811 (melody in "Le Clw du Caveau...")
KEYWORDS: nonballad
FOUND IN: US France
REFERENCES (6 citations):
Silber/Silber-FolksingersWordbook, p. 412, "Frere Jacques (Brother John)" (1 English and 1 French text)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 268, "Brother John" (1 text, tune referenced)
Jack-PopGoesTheWeasel, p. 38, "Frere Jacques" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 237-238
DT, FRERJACQ*
ADDITIONAL: Edith Fowke and Richard Johnston, _Folk Songs of Quebec (Chansons de Quebec)_ , Waterloo Music Company, 1957, p. 11, "Frere Jacques (Brother John)" (1 French text plus English translation, 1 tune)
SAME TUNE:
Turkey Dinner (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 21)
Next Thanksgiving (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 21)
Perfect Posture (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 74)
NOTES [82 words]: Fuld reports that a manuscript copy of this tune was made c. 1780 (under another title); the melody was published in 1811. Words and music were first published together in 1860.
Jack-PopGoesTheWeasel lists several monks of friars who might be the subject of this song, including notably Jacques de Molay, the last Grand Master of the Knights Templar (for whose death see the notes to "King Henry Fifth's Conquest of France" [Child 164]) -- but even he
Fresh Peanuts!

DESCRIPTION: Extended street cry: "Fresh peanuts! Is the best of all, They's raised in the summer and dug in the fall. I got fresh peanuts! The singer boasts of their quality, his work in preparing them, and his prices.

AUTHOR: unknown

EARLIEST DATE: 1940 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)

KEYWORDS: commerce food nonballad

FOUND IN: US(SE)

REFERENCES (2 citations):
- Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 184, "Fresh Peanuts" (1 text)
- Warner-FolkSongsAndBalladsOfTheEasternSeaboard, pp. 14-15, "Fresh Peanuts" (1 text, 1 tune)

NOTES: Perhaps this is a token of how times have changed since the Warners collected this in 1940. The singer doesn't have sales, nor bulk discounts; he declares:

I'll sell a whole five cents worth for just one nickel,
I'll sell a whole ten cents worth for one little dime.
A whole twenty-five cents worth for a quarter of a dollar. - RBW

Friar in the Well, The [Child 276]

DESCRIPTION: A friar solicits a girl; she is afraid of hell. The friar points out that he can pray her out. That promise, plus cash in advance, wins her consent, but she -- claiming her father is coming -- causes him to fall into a well, dampening his ardor.

AUTHOR: unknown

EARLIEST DATE: 1719 (Pills; tune in "The Dancing Master," 1651); a song "Fryer in the Well" was in William Thackeray's broadside catalog by 1690

KEYWORDS: humorous trick

FOUND IN: Britain(England(South))

REFERENCES (7 citations):
- Child 276, "The Friar in the Well" (2 texts)
- Bronson 276, "The Friar in the Well" (3 versions)
- Bronson-SingingTraditionOfChildsPopularBallads 276, "The Friar in the Well" (2 versions: #1, #2)
- Chappell/Wooldridge-OldEnglishPopularMusic I, pp. 296-297, "The Maid Peeped out at the Window, or, The Friar in the Well" (1 tune) (Bronson's #1)
- Kinloch-TheBalladBook VII, pp. 24-29, "The Friar" (1 text)
- Olson-BroadsideBalladIndex, ZN219, "As I lay musing all alone"
- DT 276, FRIARWEL* FRIARWL2*

Roud #116

RECORDINGS:
- A. L. Lloyd, "The Parson and the Maid" (on Lloyd12)

CROSS-REFERENCES:
- cf. "Harry the Tailor" (plot)

File: C276

Friendly Road (A Meeting; He Came from Maoriland)

DESCRIPTION: "He wasn't very clever, and he wasn't very good... But I hailed him as a brother, for -- he came from Maoriland." The speaker didn't really like other fellow, a shearer sailing away.

But he drinks the other's health "for the sake of... dear old Maoriland"

AUTHOR: "Taiwai" (source: Bailey/Roth-ShantiesByTheWay-NZ)

EARLIEST DATE: 1894 (Auckland "Weekly Standard," according to Bailey/Roth-
Friends and Neighbors (Virginia's Alders)

DESCRIPTION: The singer reports, "Friends and neighbors, I am now going to leave you..." He says that, despite what people think, it is not for any wrongdoing. He simply wants to go home to "the handsome young girl I left behind" among Virginia's alders

AUTHOR: unknown

EARLIEST DATE: 1982 (Cazden, Haufrecht, Studer)

KEYWORDS: love separation rambling farewell

FOUND IN: US(MA)

REFERENCES (1 citation):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 35, "Friends and Neighbors" (1 text, 1 tune)

ST FSC035 (Partial)

Roud #4603

ALTERNATE TITLES:
Virginia's Alders

NOTES [53 words]: This song is sung to the shape note hymn "Nettleton" (one of several settings for "Come Thou Fount of Every Blessing"). Cazden et al report that it has only been collected twice: From their informant George Edwards, and from a recording of another Catskills singer, Frank Edwards, who may have been related to George. - RBW

File: FSC035

Friends of Temperance

DESCRIPTION: "Friends of temperance, lift your banners, Wave them in the air, Sing ye now your glad hosannahs, Sing them loud and clear. Lo, the hour of victory cometh, See the dawning day. Rouse ye, drunkards, break your bondage, Dash your cups away!"

AUTHOR: Arthur Bittenger?

EARLIEST DATE: 1875 (printing known to Randolph)

KEYWORDS: drink

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 326, "Friends of Temperance" (1 text)

Roud #7800

File: R326

Frigging Fusileers, The

DESCRIPTION: A mock boast in which the singer(s), "the heroes of the night," brag they are ever eager for beer and women.

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: bawdy sex drink

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph/Legman-RollMeInYourArms I, pp. 518-522, "The Frigging Fusileers" (2 texts, 2 tunes)

ALTERNATE TITLES:
The Foreskin Fusileers
The Fucking [Foreskin] Fusileers

File: RL518
Frijole Beans

DESCRIPTION: "I've cooked you in he strongest gypsum water, I've boiled you up in water made of sow"; the singer owes his life to frijole beans. Yes, they cause digestive problems, but people eat them anyway. He will finish his portion and hit the pike.

AUTHOR: N. Howard Thorp
EARLIEST DATE: 1919 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: food travel cowboy
FOUND IN:
REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 68-69, "Frijole Beans" (1 text)
File: ThLo068

Frisch Auf, Alle Mann an Deck (Lively There, All Hands on Deck)

DESCRIPTION: German shanty. Sentimental song about a ship facing a storm. Describes efforts to make the ship fast, sounds and images of the storm, thoughts of loved ones, and how hard the sailor's lot is compared to those on shore. Ch: "Holla-hi, holla-he, holla-ho!"

AUTHOR: unknown
EARLIEST DATE: 1935 (Baltzer's _Knurrhahn_) 
KEYWORDS: foreignlanguage shanty ship storm
FOUND IN: Germany
REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 535-537, "Frisch Auf, Alle Mann an Deck" (2 texts, German & English, 1 tune)
Hugill-SongsOfTheSea, pp. 140-141, "Firsch Auf Mit Alle Mann an Deck" (2 texts, German & English, 1 tune)
File: Hug535

Fritz Truan, a Great Cowboy

DESCRIPTION: "Over the divide a great cowboy did go, To ride broncs in heaven at the big rodeo. I've watched him ride since I was fifteen, Up till the day he became a marine." Truan's skill is remembered; the poet "bet[s] Fritz got a hundred before they got him."

AUTHOR: Larry Finley
EARLIEST DATE: 1973
KEYWORDS: cowboy horse soldier death recitation
HISTORICAL REFERENCES:
1945 - Death of Fritz Truan during the battle for Iwo Jima
FOUND IN:
REFERENCES (1 citation):
Ohrlin-HellBoundTrain 35, "Fritz Truan, a Great Cowboy" (1 text)
NOTES [24 words]: According to Ohrlin, Truan won sundry world championship events in 1939 and 1940, but joined the Marines during World War II and perished. - RBW
File: Ohr035

Frog and the Crow, The

DESCRIPTION: "A (funny/jolly) fat frog lived in the river," and a crow suggests it come ashore. The frog says it will bite him. The crow replies that there is sweet music and a dance. The frog leaves the river and, just before it is eaten, asks where the dance is.

AUTHOR: unknown
EARLIEST DATE: 1851 (Notes & Querries, as "The Frog and the Crow of Ennow")
KEYWORDS: animal bird food trick
FOUND IN: US(Ap)
REFERENCES (1 citation):
Boette-SingaHipsyDoodle, p. 95, "Frog and Crow" (1 text, 1 tune)
Roud #7520
ALTERNATE TITLES:
The Frog and the Crow of Ennow

NOTES [26 words]: Chaunticleer, meet Fox. This is very much like Chaucer's Nun's Priest's Tale, except without the happy ending. As written, it sounds like a beast fable. - RBW

Last updated in version 4.3
File: Boet095

Frog in the Middle

DESCRIPTION: Children's game: "Frog in the middle And can't get out. Take a stick And punch him out." (Or "Frog in the meadow, Can't get him out; Take a little stick And stir him about.")

AUTHOR: unknown
EARLIEST DATE: c. 1921 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5); 1925 (Scarborough)
KEYWORDS: play party animal
FOUND IN: US(Ap,MW,SE)
REFERENCES (5 citations):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 130, (no title) (1 short text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, p. 535, "Frog in the Middle" (1 short text, 1 tune)
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 81-82, "Froggie's in the Meadow" (1 short text, 1 tune)
Skean-CircleLeft-FolkPlayOfKentuckyMountains, p. 8, "Froggie's in the Meadow" (1 short text, 1 tune)
Roud #14047 and 21632
ALTERNATE TITLES:
Frog in the Meadow

NOTES [122 words]: I suspect that there is a good deal more to this game than Scarborough describes. But until we find another version, we're left guessing, e.g., as to how one becomes the "frog" (whom she describes as a child in the middle of a circle, and poked out into the ring). The Brown/Schinhan-FrankCBrownCollectionNCFolklore5 version is no help; it's just a few words and a tune, with no description. McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks is only a little better; he had a short description, and an informant claimed the game had a moral: "You will be punished if you steal."

Roud seems to split this in two based on whether the frog is in the MIDDLE or in the MILL POND. But the rest is the same, so I regard them as the same. - RBW

Last updated in version 6.1
File: ScaNF130

Frog Went A-Courting

DESCRIPTION: Frog rides to ask Miss Mouse to marry him. She is willing but must ask permission of Uncle Rat. Rat's permission received, the two work out details of the wedding. (Some versions end with a cat or other creature devouring the participants)

AUTHOR: unknown
EARLIEST DATE: perhaps 1549 (Wedderburn's "Complaynt of Scotland"); there is a reference in the Stationer's Register of 1580 to "A Moste Strange Weddinge of the Frogge and the Movse"; Ravenscroft's 1611 _Melismata_ has "The Marriage of the Frogge and the Movse" which is certainly this
KEYWORDS: animal courting love marriage request
FOUND IN: US(All) Canada(Mar,Newf) Britain(England(All),Scotland(Aber)) Ireland
REFERENCES (88 citations):
Leather-FolkLoreOfHerefordshire, pp. 209-210, "The Frog and the Mouse" (2 texts)
Williams-FolkSongsOfTheUpperThames, pp. 133-134, "Froggy Would a-Wooing Go" (2 texts) (also Williams-Wiltshire-WSRO Wt 310) [These texts are very close to the Bodleian broadside "Frog in a Cock'd Hat" texts]
Reeves-TheEverlastingCircle 46, "The Frog and Mouse" (1 text)
OShaughnessy-YellowbellyBalladsPart1 16, "Froggy Would a-Wooing Go" (1 text, 1 tune)
Gundry-CanowKernow-SongsDancesFromCornwall, p. 47, "The Frog and the Mouse" (1 text, 1
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #108, "The Frog and the Mouse" (1 text, 1 tune)
Scott-EnglishSongBook, pp. 54-55, "A Frog He Would A-Wooing Go" (1 text, 1 tune)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, p. 175, "Hech, Hey, Lowrie lay" (1 fragment, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 190, "Uncle Rat" (3 texts, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 494-499, "The Frog's Courtship" (7 texts in 3 groups, 2 tunes; several of the texts are short, and IB at least appears to be "Kemo Kimo")
Randolph 108, "The Frog's Courtship" (5 texts plus 5 excerpts, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 139-141, "The Frog's Courtship" (1 text, 1 tune -- Randolph's 108A)
Abrahams/Riddle-ASingerAndHerSongs, pp. 44-47, "Froggie Went A-Courting" (1 text, 1 tune)
Arnold-FolkSongsofAlabama, pp. 12-13, "Frog Went A-Courting" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 120, "The Frog's Courtship" (7 texts plus 13 excerpts, 2 fragments, and mention of 5 more; "Kemo Kimo" in appendix)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 120, "The Frog's Courtship" (11 tunes, 3 of them from the "Kemo Kimo" appendices, plus text excerpts)
Morris-FolksongsOfFlorida, #216, "The Frog's Courtship" (7 texts, 3 tunes)
Hudson-FolksongsOfMississippi 136, pp. 282-283, "The Frog's Courting" (1 text plus mention of 9 more)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 120, "Froggy Went a-Courting" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 255-256, "Frog Went A-Courting" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 136-139, "Frog Went A-Courting" (2 texts, 2 tunes)
Abernethy-SinginTexas, p. 19, "Froggie Went A-Courting" (1 text, 1 tune)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 19, pp. 34-37, "Mister Frog Went A-Courting" (1 very long text, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 244-248, "The Frog He Went A-Courting" (3 texts, the first two, with local titles "Frog Went A-Courting" and "Frog Went Courting" and tune on p. 420, are this song; the third item, "The Gentleman Frog," is separate, probably part of the "Kemo Kimo"/"Frog in the Well" family)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 46-48, "Frog Went A-Courting"; p. 48, (no title); pp. 48-50, "Mister Frog" (3 texts, 1 tune)
Sulzer-TwentyFiveKentuckyFolkBallads, p. 14, "Froggie Went a-courting" (1 text, 1 tune)
Brewster-BalladsAndSongsOfIndiana 42, "The Frog Went A-Courting" (5 texts plus an excerpt and mention of 4 more, 3 tunes -- one of them of the "Kitty Alone" type)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 215-216, "The Frog Went A-Courting" (1 text, 1 tune, plus a reprint from "Melismata")
Eddy-BalladsAndSongsFromOhio 44, "The Frog and the Mouse" (5 texts, 2 tunes)
Stout-FolkloreFromIowa 22, pp. 30-31, "The Frog and the Mouse" (1 text plus a fragment, the text being a "Frog Went A-Courting" version with a "kemo kimo" chorus, the fragment being simply a "Kemo Kimo" chorus that might be anything including this song)
Grimes-StoriesFromTheAnneGrimesCollection, p. 99, "Froggie Went A'Courting" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 189, "The Frog's Courtship" (2 texts plus an excerpt and mention of 5 more, 3 tunes)
Peters-FolkSongsOutOfWisconsin, pp. 272-273, "Froggie Went to Take a Ride," "Froggie Would A-Wooing Go" (2 texts, 2 tunes, collectively filed as "The Frog Song")
McIntosh-FolkSongsAndSingingGamesOfIllinoisOzarks, pp. 49-51, "Frog Went A-Courting" (1 text, 1 tune)
Carey-MarylandFolkLegendsAndFolkSongs, p. 113, "Froggie Went A-Courting" (1 text)
Wells-TheBalladTree, pp. 165-166, "The Frog's Wedding" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #203, "The Frog in the Well" (3 texts, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 40, "The First Come in it was a Rat" (1 text)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 250-254, "The Frog and the Mouse" (3 texts plus 4 fragments, 2 tunes)
Creighton-SongsAndBalladsFromNovaScotia 89, "It Was a Mouse" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 83, "The Frog and the Mouse" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 155, "A Frog He Would a Wooing Go" (1 text, 1 tune)
tune)
Flanders/Olney-BalladsMigrantInNewEngland, pp. 11-13, "Gentleman Froggie" (1 text, 1 tune)
Linscott-FolkSongsOfOldNewEngland, pp. 199-202, "A Frog He Would A-Wooing Go" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 294, "The Frog and the Mouse" (1 text, 1 tune)
Greig/Duncan8 1669, "Ki-Ma-Dearie" (5 texts, 5 tunes)
McNeil-SouthernFolkBalladsVol2, pp. 41-43, "Frog Went A-Courting" (1 text, 1 tune)
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol1, p. 25, "Frog Went A-Courting" (1 text, 1 tune)
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol2, p. 86, "The Toad's Courtship" (1 text, 1 tune)
Richardson/Spaeth-AmericanMountainSongs, pp. 78-79 "Frog Went A-Courtin'" (1 text, 1 tune)
Fowke/Johnston-FolkSongsOfCanada, pp. 170-171, "A Frog He Would A-Wooing Go" (1 text, 1 tune)
Huntington-FolksongsFromMarthasVineyard, pp. 11-12, "(There was a frog lived in a well)" (1 text, with a complete 'Frog Went A-Courting" text but a "Kemo Kimo" chorus)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 142, "Missie Mouse" (1 text, 1 tune)
Korson-PennsylvaniaSongsAndLegends, pp. 461-462, "The Mouse's Courting Song" (1 text, 1 tune, in which the main characters are Mickey and Minnie Mouse, but still clearly this song)
Roberts-SangBranchSettlers, #97, "Froggy Went A-Courting" (1 text, 1 tune)
Thomas-DevilsDitties, pp. 154-155, "Frog Went A-Courtin" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 220, "A Frog He Went A-courtin" (11 texts, 11 tunes)
Sharp/Karpeles-EightyEnglishFolkSongs 75, "The Frog and the Mouse" (1 text, 1 tune -- a composite version)
Sandburg-TheAmericanSongbag, p. 143, "Mister Frog Went A-Courting" (1 text, 1 tune)
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, p. 47, "A Frog Went A-Courting" (1 text)
Scott-TheBalladOfAmerica, pp. 339-341, "The Mouse's Courting Song" (1 text, 1 tune)
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 32 "King Kong Kitchie Kitchie Ki-Me-O" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 310-313, "Frog Went A-Courting" (1 text, 1 tune)
Botkin-TreasuryOfNewEnglandFolklore, pp. 571-572, "The Frog in the Spring" (1 text, 1 tune)
Botkin-TreasuryOfSouthernFolklore, p. 722, "Frog Went A-Courting" (1 text, 1 tune)
Seeeger-AmericanFavoriteBallads, p. 56, "Froggie Went A-Courting" (1 text, 1 tune)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, pp. 48-49, "Froggie Went A-Courting" (1 text)
Cox-FolkSongsSouth 162, "The Frog and the Mouse" (3 texts plus mention of two more including some excerpts, 1 tune)
Bush-FSofCentralWestVirginiaVol3, pp. 74-75, "Froggie"; pp. 76-77, "Froggy Went A-Courting" (2 texts, 2 tunes; the third text, p. 78, "There Was a Toad," is more "Kemo Kimo" than "Frog Went A-Courting")
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 162-163, "Mr. Frog Went A-Courting" (1 text, 1 tune)
Boette-SingaHipsyDoodle, pp. 91-93, "A Frog A-Courting"; "Frog He Would A-Wooing Go" (2 texts, 1 tune)
Coleman/Bregman-SongsOfAmericanFolks, pp. 20-22, "The Frog and the Mouse" (1 text, 1 tune, apparently from Cox)
Leach-HeritageBookOfBallads, pp. 179-180, "Mr. Frog Went A-Courting" (1 text, 1 tune on p. 207)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 175, "A frog he would a-wooning go" (3 texts)
Baring-Gould-AnnotatedMotherGoose #69, pp. 77-79, "(There was a frog liv'd in a well)" (a complex composite with a short version of "Frog Went A-Courting" plus enough auxiliary verses to make an almost complete "Kemo Kimo" text)
Montgomery/Montgomery-ScottishNurseryRhymes 193, "(There dwelt a puddy in a well)" (1 text, very long, containing a full "Frog Went A-Courting" version plus sundry "Kemo Kimo" type verses)
Chappell/Wooldridge-OldEnglishPopularMusic I, pp. 142-143, "The Wedding of the Frog and Mouse" (1 text, 1 tune)
Jack-PopGoesTheWeasel, p. 40, "A Frog He Would A-Wooing Go" (1 text)
Silber/Silber-FolksingersWordbook, p. 403, "Frog Went A-Courting" (1 text)
Olson-BroadsideBalladIndex, ZN3249, "It was a frog in a well" (2001), pp. 69-70, 75-",(no collective title)" (1 core text plus 11 fragments and excerpts, the main text beginning "A frog went a-courtin', he did ride A coon, a coon")
DT 306, FRGCORT2* PUDDYL2
ADDITIONAL: Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II, p. 194 (1931), "A Frog Went Courting" (1 text)
Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), pp. 55-57, "The Frog and Mouse" (2 texts)
Robert Chambers (Edited by Norah and William Montgomerie), Traditional Scottish Nursery Rhymes (1990 selected from Popular Rhymes) #237, pp. 138-142, "Puddy He'd a-Wooin Ride"
ST R108 (Full)
Roud #16
RECORDINGS:
Albert Beale, "A Frog He Would a-Wooing Go" (on FSB10)
Anne, Judy, & Zeke Canova, "Frog Went A-Courting" (Brunswick 264, 1928; on CrowTold02)
Elizabeth Cronin, "Uncle Rat Went Out to Ride" (on FSB10); "Uncle Rat" (on IRECronin01)
Drusilla Davis, "Frog Went A-Courting" (AFS 347 B, 1935)
Otis High & Flarrie Griffin, "Froggie Went A-Courting" (on HandMeDown1)
Bradley Kincaid, "Froggie Went A Courting" (Champion 15466 [as Dan Hughey]/Silvertone 5188/Silvertone 8219/Supertone 9209, 1928)
Adolphus Le Ruez, "The Frog and the Mouse" (on FSB10)
Pleaz Mobley, "Froggie Went A-Courting" (AFS; on LC12)
Chubby Parker, "King Kong Kitchie Kitchie Ki-Me-O" (Columbia 15296D, 1928; on AAFM1, CrowTold01) (Supertone 9731, 1930) (Conqueror 7889, 1931)
Annie Paterson, "The Frog and the Mouse" (on FSB10)
Uncle Don, "Frog Went A'Courtin'" (Conqueror 9013, 1938)
Unknown artist(s), "A Frog He Would A-Wooing Go" (Harper-Columbia 1162, c. 1919)
Warner Williams, "Mouse on the Hill" (on ClassAfrAm)
BROADSIDES:
Bodleian, Firth b.26(3) [some words illegible], "The Frog in the Cock'd Hat" ("A frog he would a wooing go"), J. Pitts (London), 1802-1819; also Harding B 11(991), "The Frog in the Cock'd Hat"; Johnson Ballads 506 [last line cut], Harding B 11(1265), "Frog in a Cock'd Hat"
CROSS-REFERENCES:
cf. "Kemo Kimo" (occasional floating lyrics)
cf. "I Ask That Gal" (tune)
cf. "The Bear in the Hill" (plot)
cf. "The Fly and the Bumblebee (Fiddle-Dee-Dee)" (theme)
ALTERNATE TITLES:
There Was a Puggie in a Well
There Lived a Puddie in the Well
The Frog's Wooing
Kaimee, Dearie
Y Broga Bach (Welsh)
NOTES [384 words]: The _Complaynt of Scotland_ refers to a song "The frog cam to the myl door" (James A. H. Murray, editor, _The Complaynt of Scotland_, volume I (Introduction plus Chapters I-XIII), Early English Text Society, 1872 (I use the 1906 reprint; the _Complaynt_ was published in 1549), p. lxxii; also E. K. Chambers, _English Literature at the Close of the Middle Ages_, Oxford, 1945, 1947, p. 181); this is widely thought to be this song, but of course this cannot be proved. The notes on this song in Cazden et al (pp. 524-532) constitute probably the best succinct summary available on variants of this piece.
Spaeth has that the original version of this was supposed to refer to the Duke of Anjou's wooing of Elizabeth I of England. If the second known version (1611, in Melismata, reprinted in Chappell) were the oldest, this might be possible -- there are seeming political references to "Gib, our cat" and "Dick, our Drake." But the Wedderburn _Complaynt of Scotland_ text, which at least anticipates the song, predates the reign of Queen Elizabeth by nine years, and Queen Mary Tudor
by four. If it refers to any queen at all, it would have to be Mary Stuart. Those who want a version of this piece which does not involve inter-species hanky-panky are advised to try J. A. Scott's version (or other American texts); in this, both creatures are mice. Of course, it does end with the cat interfering with the festivities.

In addition to "pure" texts of this song, some there exist versions which have gotten mixed with "Martin Said to His Man." The versions I've seen are often titled "Kitty Alone"; the first such text seems to have been in *Gammer Gurton's Garland* (1784), which has clearly a "Frog" plot but the form (and some of the exaggerations) of "Martin." - RBW

The second of Chambers's (1870) texts is a from a 1630 copy of the 1580 text of "a ballad of a most strange wedding of the frogge and the mouse." - BS


### Frog-Pond

**DESCRIPTION**: Singing game in which a duck chases all the frogs (other children). "Come, neighbors, the moon is up. It's pleasant here out on the bank.... And let us, before we sup, go kough, kough, kough." "Hush, yonder is the waddling duck... I don't mean to stay."

**AUTHOR**: unknown

**EARLIEST DATE**: 1903 (Newell-GamesAndSongsOfAmericanChildren)

**KEYWORDS**: playparty hunting bird animal

**FOUND IN**: US(SE)

**REFERENCES** (1 citation):
Newell-GamesAndSongsOfAmericanChildren, #49, "Frog-Pond" (1 text, 1 tune)

**File**: Newe049

### Frog, The (Fisherman's Luck)

**DESCRIPTION**: Swagman Paddy, out of food, decides to catch a fish. The only possible bait is a frog -- but a snake swallows the frog before Paddy can catch it. Paddy gets the snake drunk and retrieves the frog. The snake, wanting another drink, brings another frog

**AUTHOR**: unknown

**EARLIEST DATE**: c. 1938 (recording, Dixon Brothers)

**KEYWORDS**: food animal humorous hardtimes recitation

**FOUND IN**: Australia US(SE)

**REFERENCES** (1 citation):
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 279-281, "The Frog" (1 text)

**RECORDINGS**:
Dixon Brothers "Fisherman's Luck" (on Montgomery Ward M-7855, c. 1938)
Mike Seeger, "Fisherman's Luck" (on MSeeger01)

**File**: MCB279

### Frolicksome Farmer, The

**DESCRIPTION**: The farmer pays his dairy maid to wait up for him on market days. One night his wife sends Betsey to her room and waits in the dark kitchen for her husband. The husband gives her money for sex. The wife dismisses Betsey and kicks her husband out.

**AUTHOR**: unknown

**EARLIEST DATE**: 1904 (Reeves/Sharp-TheIdiomOfThePeople)

**LONG DESCRIPTION**: The farmer has Betsey the dairy maid wait for him when he comes home late on market days, and pays her half-a-crown for sex. One night his wife sends Betsey to her room and waits in the dark kitchen for her husband. Her husband does all the talking -- promising to buy a new gown -- and gives her the half-crown for sex. The next morning the wife gives Betsey the half-crown, tells her she has a gown coming from her husband, dismisses her, and kicks her husband out. Moral: "So all you cunning husbands that stay out late at night, Be
always sure when you come home to choose candle light"
KEYWORDS: adultery sex farming money warning
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Reeves/Sharp-TheldiomOfThePeople 55, "Lancashire Lass" (1 text)
DT, LANCLASS
Roud #4738
BROADSIDES:
Bodleian, Johnson Ballads 189, "The Frolicksome Farmer" ("'Tis of a brisk young farmer, in ---shire
did dwel[i]'"), J. Catnach (London), 1813-1838; also Harding B 11(4384), Harding B 17(101a), "The
Frolicksome Farmer"
CROSS-REFERENCES:
cf. "Crockery Ware" (theme: the hazards of sex in the dark)
cf. "The Butcher's Daughter" (theme: the hazards of sex in the dark)
cf. "Kiss Me in the Dark" (theme: the hazards of sex in the dark)
NOTES [107 words]: Reeves/Sharp-TheIdiomOfThePeople would separate his "Lancashire Lass"
text from "The Frolicksome Farmer" broadsides: "I have discovered no [other] text of this song, so
that the obviously defective lines cannot be supplied. 'The Frolicksome Farmer,' a broadside ...,relates
the same story in a fuller and rather more refined form." The "obvious defective lines"
comment about "Lancashire Lass" refers to irregular rhyming and verses with missing lines. While
almost no lines are shared between "Lancashire Lass" and the broadsides the story lines are so
close that the former seems to me to be a badly remembered version of the broadsides. - BS
Last updated in version 2.6
File: ReSh055

From Hillsborough Town the First of May
DESCRIPTION: "From Hillsborough town the first of May Marched those murdering traitors. They
went to oppose the honest men That were called Regulators." Hamilton leads the regulators to raid
the town
AUTHOR: unknown
EARLIEST DATE: 1927 (Brown)
KEYWORDS: political rescue
HISTORICAL REFERENCES:
Apr 30, 1768 - Arrest of Regulator leaders Harmon Husband and William Butler
May 3, 1768 - Rescue of the arrested leaders
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 278, "From Hillsborough Town the
First of May" (1 text)
CROSS-REFERENCES:
cf. "When Fanning First to Orange Came" (subject)
cf. "Said Frohock to Fanning" (subject)
cf. "Who Would Have Tho't Harmon" (subject)
NOTES [120 words]: One of four "regulator" songs in Brown. The regulators were a group of
protesters against high taxes and fees, found mostly in North Carolina though some also were
active in South Carolina. For more on the Regulators, see the notes to "When Fanning First to
Orange Came."
The notes in Brown relate this song to the 1768 raid on Hillsborough town: The authorities seized
assorted items for back taxes, Regulators went to retake the items, Husband and Harmon were
arrested, and Ninian Bell Hamilton led a raid to rescue the leaders. This is almost certainly the true
setting -- but we note that Husband and Harmon aren't mentioned in the extent text of the song; the
only people named are Hamilton and Edmund Fanning. - RBW
Last updated in version 2.5
File: BrII278

From Ogemaw
DESCRIPTION: The song, in its entirety: "I'm a ramblin' wreck of poverty/From Ogemaw I came/My
poverty compels me/To split wood in the rain/But in all kinds of weather/Be it wet or dry/I'm bound
to gain an honest living/Or lay me down and die"

AUTHOR: unknown
EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)
KEYWORDS: poverty lumbering work logger nonballad
FOUND IN: US(MW)
REFERENCES (2 citations):
Beck-SongsOfTheMichiganLumberjacks 24, "From Ogemaw" (1 text)
Beck-LoreOfTheLumberCamps 18, "From Ogemaw" (1 short text)
Roud #8860
CROSS-REFERENCES:
cf. "I Walk the Road Again"
NOTES [47 words]: This fragment may be part of another song, but it's impossible to tell. - PJS
Looks to me more like an agglomeration of common lines, e.g. from "Son of a Gambolier" or one of
its offspring and "I Walk the Road Again" (though it might be a much-worn-down version of the
latter) - RBW
Last updated in version 5.2
File: Be024

From Rocks and Sands and Barren Lands
DESCRIPTION: The singer asks to be saved "from rocks and sands and barren lands" and "big
guns and women's tongues"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: humorous nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1653, "From Rocks and Sands and Barren Lands" (1 text)
Roud #13049
NOTES [20 words]: Presumably a a fragment of a soldier's song. A colonial war seems the most
likely setting -- perhaps the Boer War? - RBW
Last updated in version 2.5
File: GrD81653

From Surabaya to Pasoeroean
DESCRIPTION: Javanese sea shanty. "Sum go coolie ah-e-ah ang, sor Sourabaya, Hoo-e la-e-la-e-la-
e-la." Used as a capstan shanty, Harlow-ChantyingAboardAmericanShips says he took it down
from the coolies singing and can't vouch for the correctness of the words.
AUTHOR: unknown
EARLIEST DATE: 1928 (Harlow-ChantyingAboardAmericanShips)
KEYWORDS: shanty foreignlanguage
FOUND IN: Indonesia
REFERENCES (2 citations):
Harlow-ChantyingAboardAmericanShips, p. 114, "From Surabaya to Pasoeroean" (1 text, 1 tune)
ADDITIONAL: Frederick Pease Harlow, _The Making of a Sailor, or Sea Life Aboard a Yankee
Square-Rigger_, 1928; republished by Dover, 1988, p. 334, "From Sourabaya to Pasuruan" (1 text,
1 tune)
File: Harl1114

From the Brow of the Hill
DESCRIPTION: The singer returns to the old, now deserted, house he grew up in. He recalls the
gate he "could run to, returning from school", the casement that "marks the spot where I slumbered
in infancy's rest." "But silent forever the lips that blessed me!"
AUTHOR: unknown
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)
KEYWORDS: home return death nonballad
FOUND IN: Britain(England(South))
From Ver Mount

DESCRIPTION: "I'm fresh from the mountains, just from Ver Mount, My visit to Boston I new recount, Some notions of trade were my intention," so he goes to "the great convention" -- only to find everyone staring "Just because I was from Ver Mount"

AUTHOR: unknown
EARLIEST DATE: 1949 (Nestler)
KEYWORDS: home travel commerce humorous
FOUND IN: US(MA)

REFERENCES (1 citation):
Harold Nestler, "Songs from the Hudson Valley" (article in _New York Folklore Quarterly_, Volume V, #2, Summer 1949), p. 111, "From Ver Mount" (1 text)

Frostit Corn, The

DESCRIPTION: "Oh I am a young farmer hard set by the frost ... like to ruin us a'." Maybe that hardship was intended "for to humble oor pride" If the singer marries he won't be able to pay the laird but "If I should hae naething else I will aye hae a wife"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: poverty marriage ordeal work farming landlord
FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan3 436, "The Frostit Corn" (1 text)

Frowns That She Gave Me, The

DESCRIPTION: "When first to this country a stranger I came, I placed my affection on a beautiful dame." "Oh Susan... Won't you leave your old parents?" "Oh William, that never would do." "Take warning by me, Never place your affections on a green growing tree"

AUTHOR: unknown
EARLIEST DATE: 1934 (Randolph)
KEYWORDS: love courting family floatingverses
FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 752, "The Frowns That She Gave Me" (1 text)
Frozen Logger, The

DESCRIPTION: The singer meets a waitress. She recognizes him as a logger, and tells him the sad tale of her amazing logger lover. One night he forgot his Mackinaw, and at last, "at a thousand degrees below zero, it froze my logger love."

AUTHOR: James Stevens (1892-1971)
EARLIEST DATE: 1951
KEYWORDS: love logger death talltale

REFERENCES (5 citations):
Lomax-FolkSongsOfNorthAmerica 61, "The Frozen Logger" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 30, "The Frozen Logger" (1 text)
DT, FROZLOGR
ADDITIONAL: Walker D. Wyman, _Wisconsin Folklore_, University of Wisconsin Extension (?), 1979, pp. 35-36, has a version, quite different from the Weavers text, which he apparently thinks is traditional folklore
Roud #5470

CROSS-REFERENCES:
cf. "Grizzly Hogan" (theme of the logger breaking his girlfriend's jaw when kissing her)
cf. "The Logger's Sweetheart" (tune, ideas)

NOTES [564 words]: There is a good deal of uncertainty about the author of this. Not that there is any question that the author's name was pronounced "James Stevens"; all seem to agree on this. But different sources have spelled it "Stevens" or "Stephens."

Research by Abby Sale and others supports the theory that the author was the James Stevens whose dates are cited above; he also wrote the classic book _Paul Bunyan_ in 1925. The "Stephens" spelling may possibly be by confusion with the Irish author James Stephens.

Also, Nash/Scofield, p. 65, report that Stevens was not the sole author. Supposedly Steward Holbrook, H. L. Davis, and Stevens met at a writers' conference at Corvallis, Oregon, and "decided there were no Northwest loggers' songs that could be sung in mixed company." This was the result. According to Sing Out!, Volume 37, #3 (1993), p. 72, Stevens based this on an actual lumberjack tall tale. But, of course, Stevens also claimed his Paul Bunyan stories come from that source -- and many of them clearly came out of his head. On the other hand, the following verse occurs in the song "Grizzly Hogan":

Once I had a sweetheart,
But I don't have her now.
I kissed her when I left her,
And it broke her lower jaw.

On the other hand, we can't prove that "Grizzly Hogan" predates "The Frozen Logger."

It may be questioned whether this is a folk song. I would not so count it, despite its inclusion in Lomax. Nonetheless, the versions have been folk processed to a certain extent -- notably in the first verse, where the original version read "A six foot seven waitress." Somebody (the Weavers?) converted this to the unremarkable "A forty year old waitress," and of course this has been common since, even though the line is banal and does nothing to enhance the tall tale aspects of the song.

The song at least became well enough known to inspire a widespread parody, "The Logger's Sweetheart," printed by Nash/Scofield from the singing on Bob Beers.

There is some interesting science (or, perhaps, lack of science) here. There is, of course, no such temperature as a thousand degrees below zero, in either the Fahrenheit or Celsius scales; Absolute zero is at -459.7 degrees Fahrenheit -- and anything not made of helium (which is everything more complex than a single atom) will have frozen rock-solid far warmer than that. But it is in fact not unlikely that the logger was hard to freeze. Assume the logger's girl was, in fact, 79 inches tall. This would make her at least 15 inches taller than the average woman of Stevens's time. That's 23% taller. Presumably her lover is also about 23% taller than average. (For the time, that makes him an inch or two above seven feet.).

And that brings in what is called the "square-cube law" or "the law of squares and cubes": That the surface area of an shape increases as the square of its linear dimension, but the volume increases as the cube of its linear dimension. In simpler terms, as something gets bigger, its surface area gets smaller relative to its volume. By a lot.

Which is significant, because the heat generated by a body is roughly proportional to its volume,
but heat loss is roughly proportional to surface area. The fact that the logger was very big did make him significantly less vulnerable to cold (though more vulnerable to heat). So while this is a tall tale, it's a little less tall than it might have been.- RBW

Last updated in version 5.3
File: LoF061

**Fucking Machine, The**

**DESCRIPTION:** A sailor/airman/engineer marries a sexually insatiable woman, and builds a machine to service her. He cannot stop the machine, which continues to function until the woman is killed and the machine destroys itself.

**AUTHOR:** unknown

**EARLIEST DATE:** 1979 (Hopkins-SongsFromTheFrontAndRead)

**KEYWORDS:** bawdy sex wife husband death technology

**FOUND IN:** Australia Canada Britain(England) US(MW,SW) New Zealand

**REFERENCES (9 citations):**
- Cray-EroticMuse, pp. 392-394, "The Fucking Machine" (1 text, 1 tune)
- Hopkins-SongsFromTheFrontAndRead, "The Great Wheel" (1 text, 1 tune)
- DT, GRTWHEEL*
- Roud #10237

**ALTERNATE TITLES:**
- The Bloody Wheel
- The Bloody Great Wheel
- The Great Bloody Wheel

**NOTES [10 words]:** Most often set to the familiar hymn tune "Old Hundred." - EC

Last updated in version 5.0
File: EM392

**Fugitive's Lament, The**

**DESCRIPTION:** Singer longs for home, sweetheart, family. He is a fugitive because he committed a murder. Distinguished by the chorus: "I'm riding along out on the lone prairie/The rangers are searching for me/I'm riding away from my home in Texas/A fugitive ever to be"

**AUTHOR:** unknown

**EARLIEST DATE:** c. 1935 (recording, Delmore Bros.)

**KEYWORDS:** homesickness loneliness violence rambling separation travel crime homicide manhunt death police cowboy

**FOUND IN:** US

**RECORDINGS:**
- Delmore Brothers, "The Fugitive's Lament" (on Montgomery Ward 4752, c. 1935; on WhenIWas2)

**CROSS-REFERENCES:**

File: RcTFugLa

**Full Loads to the Sealers**

**DESCRIPTION:** "And here's grand success to the sealers, The pride of our city and town, Who face the doghood on the ocean, And with bat like heroes knock down." The singer bids success to the sealers and hopes they have happy reunions at home

**AUTHOR:** Johnny Burke (1851-1930)

**EARLIEST DATE:** 1960 (Burke's Ballads)

**KEYWORDS:** hunting reunion

**FOUND IN:**

**REFERENCES (3 citations):**
- Ryan/Small-HaulinRopeAndGaff, p. 122, "Full Loads to the Sealers" (1 text)
- ADDITIONAL: Johnny Burke (John White, Editor), _Burke's Ballads_, no printer listed, n.d. (PDF available on Memorial University of Newfoundland web site), p. 28, "Full Loads to the Sealers" (1 text)
- Johnny Burke (William J. Kirwin, editor), _John White's Collection of Johnny Burke Songs_, Harry
NOTES [193 words]: Most of Johnny Burke's songs are intended to be sung to a traditional tune. This particular text fits many melodies, and doesn't have the hints of parody found in many Burke pieces. It fits "Rosin the Beau," for instance. But I have this feeling it's sung to "The Badger Drive" (which, admittedly, is close to "Rosin").

The piece refers to "you sons of bold Neptune." Is this Neptune the god of the sea, or the sealing ship Neptune? I would have guessed the former, but the Burke/Kirwin text italicizes the name, which implies the ship. If so, you can find more about the ship in the entry on "Neptune, Ruler of the Sea."

For a brief biography of Johnny Burke, see the notes to "The Kelligrew's Soiree."

The "doghood" (dog hood) is the male hooded seal, one of the two Newfoundland seal species. "Hoods," unlike the harp seal, were hard to hunt; they were much heavier than men, and they defended themselves and their young, whereas the harp seals were smaller, more timid, and did not protect their pups. Generally speaking, sealers only hunted "hoods." when they had failed to catch enough "harp"s and their "whitecoat" pups to make a trip profitable.

Full Merrily Sings the Cuckoo

DESCRIPTION: "Full merrily sings the cuckoo, Upon the beechen tree, Your wives you well should look to, If you take advice of me." Nine of ten men can expect to be cuckolded. The singer lists times and places where it might happen. He tells men to hide their horns

AUTHOR: unknown

EARLIEST DATE: 1877 (Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland); Bell claims it can be traced back to 1566

KEYWORDS: love courting husband wife infidelity humorous nonballad

FOUND IN:

REFERENCES (1 citation):
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 464-465, "Full Merrily Sings the Cuckoo" (1 text)
ST BeCo464 (Partial)
File: BeCo464

Fuller and Warren [Laws F16]

DESCRIPTION: [Amasa] Fuller has become engaged to a woman, who however chooses to abandon him for [Paul] Warren. Fuller accuses Warren of saying that he (Fuller) was already married, and shoots him. He is sentenced to hang

AUTHOR: sometimes attributed to Moses Whitecotton

EARLIEST DATE: 1866 (Musick-JAF-TheOldAlbumOf-William-A-Larkin)

KEYWORDS: homicide trial execution

HISTORICAL REFERENCES:
Jan 10, 1820 - Amasa Fuller shoots Paul (Palmer?) Warren in Lawrenceburg, Indiana. Fuller was later hanged.

FOUND IN: US(MW,NE, Ro,So,SW) Canada(Mar,Newf)

REFERENCES (20 citations):
Laws F16, "Fuller and Warren"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 302-307, "Fuller and Warren" (3 texts plus a fragment, 1 tune)
Randolph 143, "Fuller and Warren" (1 text plus 2 excerpts, 1 tune)
Hudson-FolksongsOfMississippi 66, pp. 191-193. "Fuller and Warren" (1 text)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 175, "Ye Sons of Columbia" (1 text, 1 tune)
Bronner/Eskin-FolksongAlivePart1 24, "Fuller and Warren" (1 text, 1 tune)
Musick-JAF-TheOldAlbumOf-William-A-Larkin 17, "Fullers Confession" (1 text)
Brewster-BalladsAndSongsOfIndiana 100, "Fuller and Warren" (2 texts plus an excerpt and mention of 4 more)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 336-343, "The Indiana Hero," "Fuller and Warren" (2 texts, 2 tune)
Funeral Hymn, The

DESCRIPTION: "Oh, carry me away to the graveyard After a long time suffering, Where every day will be Sunday, by and by, By and by, by and by, Where every day will be Sunday, by and by." "So fare you well, dear (father/mother/brothers/etc.), I am going home to glory."

AUTHOR: unknown

EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)

KEYWORDS: religious death nonballad

FOUND IN: US(Ap) West Indies(Bahamas)

REFERENCES (2 citations):
Fuson-BalladsOfTheKentuckyHighlands, p. 207, "A Funeral Hymn" (1 text)
Edwards-BahamaSongsAndStories 16, "Ev'ry Day Be Sunday" (1 text, 1 tune)

ST Fus207 (Partial)

Roud #16370

File: Fus207

Funeral Train, The

DESCRIPTION: "The funeral train is coming, I know it's going to slack, For the passengers are all crying and the train is creped in black." "You belong on that funeral train... Oh, sinner, why don't you pray." The singer looks forward to taking the train to heaven

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: religious death train nonballad

FOUND IN: US

REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 262, "The Funeral Train" (1 text)

File: ScaNF262

Funky Butt (Buddy Bolden's Blues)

DESCRIPTION: "I thought I heard somebody say, funky butt, funky butt, take it away, I don't like it
no how." Girls in red and blue dresses "got the funky butt ... I don't like it no how."

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: sex nonballad scatological

FOUND IN: US

RECORDINGS:
Mississippi John Hurt, "Funky Butt" (on MJHurt04)

NOTES [101 words]: In his version on the MP3 album "Complete Recordings of Mississippi John Hurt" (John Hurt, 2012) Hurt quotes "Buddy Bolden's Blues": "I ... Buddy Bolden shout, Open the window let the funk go out" (compare Jelly Roll Morton). So, is this the same song? Hurt's tune is not Morton's but it's not so far off that it's not recognizable. For most cases that are this close I consider the songs to be the same.

According to at the Doctor Jazz site http://www.doctorjazz.co.uk/page15.html "Jelly Roll Morton Recordings and Discography," Jelly Roll Morton recorded "Buddy Bolden's Blues" in 1939 on General 4003-A. - BS

Last updated in version 4.0
File: RcFunkBu

Funniest is the Frog

DESCRIPTION: "Funniest is the frog (x2), Funniest thing that goes about, Funniest is the frog." "Sit on a log... before he gets half way down, Then he goes ka-chug." "Funniest is... Sploshin' through the rain and mud, But he loves the sun the best."

AUTHOR: unknown

EARLIEST DATE: 1955 (Roberts-SangBranchSettlers)

KEYWORDS: animal floatingverses

FOUND IN: US(Ap)

REFERENCES (1 citation):
Roberts-SangBranchSettlers, #98, "Funniest is the Frog" (1 text, 1 tune)
Roud #3444

CROSS-REFERENCES:
cf. "Lynchburg Town" (lyrics, tune)

NOTES [75 words]: The version of this in Roberts-SangBranchSettlers uses the tune of "Lynchburg Town," and ends with two verses about "Goin' down to Linburg town." On this basis, Roberts and Roud lump them. But I would suggest that "Funniest is the Frog" is a separate piece (although possibly written to be sung to the tune of "Lynchburg Town"), and have split them. I suspect that the use of the tune by "Funniest Is the Frog" attracted the "Lynchburg Town" verses. - RBW

Last updated in version 4.2
File: Robe098

Furze Field, The

DESCRIPTION: The singer advises her lover how to hunt pheasant in her furze field (loaded gun), fish in her fishpond (rod, hooks, and angles "down to the bottom") and rabbits in her warren (ferret ... down to the bottom).

AUTHOR: unknown

EARLIEST DATE: 1907 (Reeves-TheEverlastingCircle)

KEYWORDS: sex hunting bawdy nonballad animal dog

FOUND IN: Britain(England(South))

REFERENCES (2 citations):
Reeves-TheEverlastingCircle 47, "The Furze Field" (1 text)
Roud #1037

ADDITIONAL: Roger deV. Renwick, _Recentering Anglo/American Folksong: Sea Crabs and Wicked Youths_, University Press of Mississippi, 2001, p. 68, "The Furze Field" (1 text)

NOTES [29 words]: Reeves-TheEverlastingCircle: "This comprehensive invitation to a sexual encounter, expressed in sporting metaphor, must originally have been intended "to be sung by a woman." - BS

Last updated in version 4.1
Fust Banjo, De (The Banjo Song; The Possum and the Banjo; Old Noah)

DESCRIPTION: Noah sets out to build the ark, despite the scorn of his neighbors. "Ham... couldn't stand the racket... soon he had a banjo made, the first that was invented." He took the hair of the possum's tail to string it; the possum remains bare-tailed to this day

AUTHOR: Irwin Russell? (as part of Russell's dialect poem "Christmas Night in the Quarters," according to Hubbard-BalladsAndSongsFromUtah)

EARLIEST DATE: 1878 (Christmas Night in the Quarters)

KEYWORDS: flood ship animal music Bible

REFERENCES (4 citations):
- Randolph 253, "The Banjo Song" (2 texts, 2 tunes)
- Cox-FolkSongsSouth 181, "Old Noah" (1 text)
- Hubbard-BalladsAndSongsFromUtah, #182, "The First Banjo" (1 text, 1 tune)
- Smith-SouthCarolinaBallads, pp. 43-44, "De Fust Banjo"; "Old Noah" (2 texts)

NOTES: The versions of this display extreme variation, and may even be separate songs. Reports are few enough, however, that I decided to lump the things just because there wasn't enough evidence to split them cleanly.

The attribution to Irwin Russell is from Felleman's The Best Loved Poems of the American People, which sometimes has some very strange attributions (although Randolph also mentions it). Her version seems to come straight out of a minstrel show; the question then is whether it is the original or if Russell worked from an earlier song. - RBW

Last updated in version 4.0

File: R253

Future Mrs. 'Awkins, The

DESCRIPTION: "I know a little doner, I'm about to own 'er, She's a-goin' to marry me." "Be Missis 'Awkins, Missis 'En'ry 'Awkins." "If you die an old maid you'll 'ave only yerself to blame." The singer recalls first meeting Liza, and tells how she agreed to marry

AUTHOR: Albert Chevalier

EARLIEST DATE: 1892 (source: Gammond); Chevalier started his music hall career in 1877, according to Davison

KEYWORDS: love courting marriage

REFERENCES (3 citations):
- Peters-FolkSongsOutOfWisconsin, p. 176, "Liza" (1 fragment, 1 tune -- a de-cocknified version of the chorus)

ADDITIONAL: Peter Davison, _Songs of The British Music Hall_, Oak, 1971, pp. 182-183, "The Future Mrs. 'Awkins" (1 text, 1 tune)
- Peter Gammond, _Best Music Hall and Variety Songs_, WOLfe Publicatins Ltd., 1972, pp. 18-19, "The Future Mrs. 'Awkins" (1 text, 1 tune)

Roud #15686

File: Pet176A

Future Plans (The G-Man)

DESCRIPTION: "When I grow up, I think I'll be A G-Man brave and bold, Or maybe a fearful pirate, And bury lots of gold." The singer lists other job possibilities: sailor, diver, jockey, doctor, apple-cart-pusher. Finally he says, "I just think I'll wait and see."

AUTHOR: Billie Menshouse?

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: work nonballad youth

FOUND IN: US(Ap)

REFERENCES (1 citation):
**Fy, Fy, Margaret (The Threatened Invasion)**

DESCRIPTION: "Fy, fy, Margaret, Woman, are ye in? I nae sooner heard it, than fast did I rin, Doon the gte to tell ye (x3) We'll no be left our skin." The French and Spanish are coming. The singer must tell others. Margaret replies that they will deal with it

AUTHOR: unknown
EARLIEST DATE: 1829 (Chambers-ScottishBallads)
KEYWORDS: battle dialog
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Chambers-ScottishBallads, pp. 86-88, "The Threatened Invasion" (1 text)
Roud #8172
File: ChaBa086

**Fyah Bun (Fire Burn)**

DESCRIPTION: Jamaican patois: Singer says Nancy built her house on sand and the wind blew it down, built her house out of wood and the fire burnt it down.

AUTHOR: unknown
EARLIEST DATE: 1951 (Murray-FolkSongsOfJamaica)
KEYWORDS: fire ordeal home
FOUND IN: West Indies(Jamaica)
REFERENCES (1 citation):
Murray-FolkSongsOfJamaica, p. 57, "Fyah Bun" (1 text, 1 tune)
RECORDINGS:
Edric Connor with the Caribbeans and Earl Inkman, "Fyah Bun" (on WIEConnor01)
CROSS-REFERENCES:
cf. "Hosannah! Mi Bui' Mi House (Hosannah! I Built My House)" (theme of destroyed house)
NOTES [9 words]: Compare this song to "Hosannah! Mi Bui' Mi House." - BS
Last updated in version 3.7
File: JaMu057

**Fye, Stick the Minister**

DESCRIPTION: The singer saw "a bonny lass coortin' wi' the minister." The minister, says the singer, will kiss any lass he meets as fine as any man. But when the singer's married he can ignore the minister and "kiss an' coort as lang's we like"

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan7)
KEYWORDS: courting nonballad clergy
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1350, "Fye, Stick the Minister" (1 fragment, 1 tune)
Roud #7230
File: GrD71350

**Fylemore**

DESCRIPTION: "Fylemore you're the place for merry sport and singing and the chief amongst them all is the charming beagle hunting" The singer describes the draghunt route and its "swift horses and fine riders." The riders are named. At hunt end all retire to the pubs.

AUTHOR: unknown
EARLIEST DATE: 1978 (OCanainn-SongsOfCork)
KEYWORDS: sports drink moniker dog horse hunting
FOUND IN: Ireland
REFERENCES (1 citation):
Fylingdale Fox Hunt, The

DESCRIPTION: The singer tells about a fox-hunt on February 14 1811 in Fylingdale parish.

AUTHOR: unknown

EARLIEST DATE: 1891 (Kidson-TraditionalTunes)

KEYWORDS: hunting, animal

FOUND IN: Britain(England(North))

REFERENCES (1 citation):
Kidson-TraditionalTunes, pp. 137-138, "The Fylingdale Fox Hunt" (1 fragment, 1 tune)
Roud #1109
File: KiTu137

Fyvie Ploughmen, The

DESCRIPTION: The singer, not a ploughman, sings the ploughmen's praise. They whistle and sing in all weather. They should not cheat "the bonnie lassie." They are poor but if farmers don't pay them well enough "there is emigration to tak' them o'er the sea"

AUTHOR: unknown

EARLIEST DATE: 1904 (Greig/Duncan3)

KEYWORDS: infidelity, emigration, farming, money, nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #16, p. 2, ("Come listen, all ye ploughman lads") (1 text)
Greig/Duncan3 420, "The Fyvie Ploughmen" (5 texts, 2 tunes)
Roud #5939

CROSS-REFERENCES:
cf. "The Plains of Waterloo" (tune, per Greig)
cf. "Harrowing Time" (subject: ploughing match)
cf. "The Plooin' Match" (subject: ploughing match)

ALTERNATE TITLES:
The Ploughman Lad
The Ploughmen o' Fyvie

File: GrD3420

Gabby Fabbly

DESCRIPTION: "Gabby blaby [blabby?] fabbly, Gabby blaby fabbly."

AUTHOR: unknown

EARLIEST DATE: 1955 (List-SingingAboutIt-FolkSongsInSouthernIndiana)

KEYWORDS: nonballad, nonsense

FOUND IN: US(MW)

REFERENCES (1 citation):
List-SingingAboutIt-FolkSongsInSouthernIndiana, p. 87, "Gabby Fabbly" (1 short text, 1 tune)
File: List087C
Gaberlunzie Man, The [Child 279A]

DESCRIPTION: A beggar comes to a lady's door and begs lodging. That night, he lures her daughter away with him. Later he returns to the lady's door and again begs lodging. The lady says she will never lodge a beggar again. He reveals her daughter, rich and happy

AUTHOR: unknown

EARLIEST DATE: 1724 (Tea-Table Miscellany)

KEYWORDS: begging courting escape money elopement mother children disguise

FOUND IN: Britain(England(North),Scotland) Ireland Canada(Mar) US(NE)

REFERENCES (19 citations):
Child 279 Appendix, "The Gaberlunyie-Man" (sic) (1 text)
Bronson (279 Appendix), "(The Jolly Beggar/The Gaberlunzie Man)" (49 versions)
Bronson-SingingTraditionOfChildsPopularBallads (279 Appendix), "The Gaberlunyie-Man"
( versions: #1, #13,#15, #36, #24; #36 is also accidentally copied under Child 251, "Lang Johnny More")
Whitelaw-BookOfScottishSong, p. 96, "The Gaberlunzie Man" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #30, pp. 1-2, "The Gaberlunzie Man"; #38, pp. 2-3, "The Gaberlunzie Man" (2 texts)
Greig/Duncan2 275, "The Beggar Man" (22 texts, 20 tunes) {A=Bronson's #24, C=#9, D=#17, E=#19, F=#18?, G=#23, H=#25, I=#14, J=#13, K=#22, L=#10, M=#15, P=#8, R=#18, S=#12, T=#7; several other tunes cannot be identified with their sources}
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #22, pp. 149-150, "The Beggar Man" (1 text, 1 tune) {Bronson's #41}
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 333-336, "The Gaberlunzie Man" (1 text plus an extensive quotation from Petrie, 1 tune) {Bronson's #32}
Percy/Wheatley-ReliquesOfAncientEnglishPoetry II, pp. 67-71, "The Gaberlunzie Man" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H810, p. 269, "A Beggarman Cam' ower the Lea" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 5, "The Beggarman" (1 text, 1 tune)
Ord-BothySongsAndBallads, pp.375-377, "The Beggar Man" (1 text, 1 tune) {Bronson's #33}
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 19, "The Gaberlunzie Man" (1 text, 1 tune)
Davis-MoreTraditionalBalladsOfVirginia 42, pp. 333-338, "The Gaberlunzie-Man" (1 text, which though collected in Virginia comes from a man born in Scotland and is in Braid Scots)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 54, "The Jolly Beggar" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 99-101, "The Gaberlunzie Man" (1 text, 1 tune) {Bronson's #11}
James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume III, #226, pp. 234-235, "The Gaberlunzie-man" (1 text, 1 tune) {Bronson’s #2}
Roud #119

RECORDINGS:
Maggie & Sarah Chambers, "The Beggarman (The Gaberlunzie Man)" (on FSB5 [as "The Auld Beggarman"], FSBBAL2) {Bronson's #46}
Liam Clancy, "Hi For the Beggarman" (on IRLClancy01)
Togo Crawford, "The Beggarman (The Gaberlunzie Man)" (on FSBBAL2)
Lizzie Higgins, "A Beggar Man" (on Voice17)
Ewan MacColl, "The Beggar Man" (ESFB1, ESFB2)
Maggie Murphy, "Clinking O' er the Lea" (on Voice07)
John Strachan, "The Beggarman (The Gaberlunzie Man)" (on FSBBAL2) {Bronson's #38}

BROADSIDES:
NLScotland, RB.m.143(126), "The Beggar Man" ("There was an old man cam' o' er the lea"), Poet's Box (Dundee), c.1890

CROSS-REFERENCES:
cf. "The Jolly Beggar" [Child 279] and references there
cf. "The Beggar-Laddie" [Child 280]
cf. "A Great Big Sea Hove in Long Beach" (tune & meter)

ALTERNATE TITLES:
The Beggar's Bride
The Auld Gaberlunzie

NOTES [537 words]: Although this ballad is associated in tradition with James V of Scotland, there is no evidence that he ever sought a woman in this fashion. James V in fact married a noble foreign lady, Mary of Guise-Lorraine.

There actually is a sort-of-similar situation in British history; when the future King George II, in seeking a wife, "raised the possibility of marrying Caroline [of Ansbach], his father insisted his son should meet her first, and suggested that he do so in disguise, so that he could make an honest assessment of her person and character. In 1705, George obediently travelled to Ansbach, where he was presented to an unsuspecting Caroline as a Hanoverian nobleman. He was smitten at their very first meeting. As intemperate in passion as in so much else, George insisted for the rest of his life that he had fallen in love with Caroline the moment he was her" (Janice Hadlow, A Royal Experiment: The Private Life of King George III, Henry Holt, 2014 (published in Britain by William Collins as The Strangest Family), p. 30). However, the ending is somewhat different: "Without declaring himself, [George] hurried back to Hanover, and urged his father to open negotiations for her hand." The two soon married and had eight children.

However, it is hard to believe that that was the inspiration for this song, since the earliest versions of "The Gaberlunzie Man" date from no later than 1724, before George II even came to the throne. Wheatley explains "Gaberlynzey" as a compound of "gaber," a wallet, and "lunyie," the loins, i.e. a Gaberlynzie man is one who carries a wallet by his side. The fact that the title vacillates between "Gaberlynzie" and "Gaberlunzie" implies that most singers were less aware of this than the average scholar.... For the relationship between this song and "The Jolly Beggar," see the notes to that song. Due to the degree of cross-fertilization of these ballads, one should be sure to check both songs to find all versions.- RBW

Greig #38 is only the "return of" Gaberlunzie as a standalone text. Since Greig #30 ends when the daughter leaves, Greig sees the texts as distinct ballads with Greig #38 as the sequel.

The following broadsides almost certainly belong here but I could not download them: Bodleian, 2806 c.18(171), "The Beggar Man" ("There was an old man cam o'er the lea"), unknown, n.d.; also Firth c.26(57), "The Beggar Man."

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re A Collection of Old Ballads Vol III: Ambrose Philips, whose name does not appear in the Google Books copy is, according to Google Books, the editor. The New York Public Library catalog says "Compilation usually attributed to Ambrose Philips." - BS

William Bernard McCarthy, in the article "'Barbara Allen' and 'The Gypsy Laddie': Single-Rhyme Ballads in the Child Corpus," printed on pp. 143-154 of Thomas A. McKean, editor, The Flowering Thorn: International Ballad Studies, Utah State University Press, 2003, makes the interesting observation that there are only two ballads in the Child collection -- "The Jolly Beggar" [Child 279]/"The Gaberlunzie Man" [Child 279A] and "The Beggar-Laddie" [Child 280], which are known to cross-fertilize, which normally use the rhyme scheme aaab, with the same b rhyme in all the verses. - RBW

Last updated in version 5.3

File: C279A

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Gabriel of High Degree

DESCRIPTION: "Gabriel of high degree. He came down from the Trinity, From Nazareth to Galilee, ut nova." "He met a maiden in a place"; "he said, 'Hail, Mary, full of grace.'" She will bear a child. In six months, her cousin Elizabeth will bear.

AUTHOR: unknown

EARLIEST DATE: before 1537 (Richard Hill MS., Balliol Coll. Oxf. 354, folio 165b)

KEYWORDS: religious childbirth MiddleEnglish

FOUND IN: Britain(England)

REFERENCES (10 citations):

Greene-TheEarlyEnglishCarols, #238, pp. 170-171, "(Gabriell of hygh degre)" (2 texts)
Rickert-AncientEnglishChristmasCarols, pp. 30-33, "Nova, nova: Ave fit ex Eva" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #889
DigitalIndexOfMiddleEnglishVerse #1485

ADDITIONAL: Roman Dyboski, _Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book_, Kegan Paul, 1907 (there are now multiple print-on-demand reprints), #9, pp. 5-6, "Nova, nova: Aue fitt ex Eva" (1 text)

Rossell Hope Robbins, editor, _Early English Christmas Carols_, Columbia University Press, 1961,
Gabriel That Angel Bright

DESCRIPTION: "Gabriel, that angel bright, Brighter than the sun is light," comes to Mary in Nazareth and tells her to rejoice. Mary is afraid. She is told to rejoice ("Regina celi, letare"). The Holy Ghost will come upon her to save those who were lost

AUTHOR: unknown

EARLIEST DATE: before 1537 (Hill MS., Balliol Coll. Oxf. 354)

KEYWORDS: religious children mother MiddleEnglish

FOUND IN:

REFERENCES (7 citations):
- Greene-TheEarlyEnglishCarols, #237, pp. 169-170, "(no title)" (2 texts)
- Rickert-AncientEnglishChristmasCarols, pp. 35-36 "Regina celi, letare" (1 text)
- Brown/Robbins-IndexOfMiddleEnglishVerse , #890
- DigitalIndexOfMiddleEnglishVerse #1486

ADDITIONAL: Roman Dyboski, _Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book_, Kegan Paul, 1907 (there are now multiple print-on-demand reprints), #17, p. 10, "]Now syng we, syng we: Regina celi, letare!" (1 text)

MANUSCRIPT: {MSEngPoetE1}, Oxford, Bodleian Library, MS. Eng. Poet. e.1 (Bodley 29734), folio 26

Gabriel's Trumpet (Baptist Numbered in God)

DESCRIPTION: "Baptist, Baptist is my name, I hope to live and die the same, Oh Baptist numbered in God." "Gabriel's trumpet is the voice of God, to wake up the members in the old Church Yard." The singer regrets his (sister's) death and looks forward to the afterlife

AUTHOR: unknown

EARLIEST DATE: 1944 (Wheeler)

KEYWORDS: religious nonballad

FOUND IN: US(SE)

REFERENCES (3 citations):

Wheeler-SteamboatinDays, pp. 71-72, "Gabriel's Trumpet" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 555, "Baptist, Baptist Is My Name" (1 fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 555, "Baptist, Baptist Is My Name" (1 tune plus a text excerpt)

Roud #11881 and 10022

File: MWhee071

Gae Flit the Coo

DESCRIPTION: A wife comes in after moving the cow. Her husband insists she move it. She says "it is already done." He tells her again and "obedience is the woman's part." She complains that he is sour and sulky. He insists "obedience by nicht and day": move the cow!

AUTHOR: Alexander Smart (1798-1866) (source: Whistle-Binkie) but see Greig-FolkSongInBuchan-FolkSongOfTheNorthEast's note

EARLIEST DATE: 1842 (Whistle-Binkie)

KEYWORDS: dialog nonballad animal husband wife

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #71, p. 2, "Gae Flit the Coo" (1 text)
Greig/Duncan7 1306, "Gae Flit the Coo" (2 texts, 1 tune)
Whitelaw-BookOfScottishSong, p. 376, "The Flittin' o' the Cow" (1 text)


Roud #6274

CROSS-REFERENCES:

cf. "Tak' Your Auld Cloak About Ye" (tune, per Whistle-Binkie)

NOTES [54 words]: Greig, April 13, 1909: "We referred to this song a week or two ago as composed by Alexander Smart (1798-1866) and appearing originally in Whistle-Binkie, but as being now pretty much a traditional ditty." Greig's copy differs from Smart's in Whistle-Binkie only in some spelling ("coo" instead of "cow," for example). - BS
Gaffer Gray

DESCRIPTION: "Ho! Why dost thou shiver and shake, Gaffer Gray? And why does thy nose look so blue?" Gray's clothes are old, he is old, and the weather is bad. The priest, the lawyer, the squire will not help. But other poor men will share what little they have

AUTHOR: unknown
EARLIEST DATE: 1870 (New-Comic-Songster)
KEYWORDS: hardtimes poverty clothes drink
FOUND IN:
REFERENCES (1 citation):
New-Comic-Songster, p. 5, "Gaffer Gray" (1 text, 1 tune)
Roud #16599
File: NCSGafGr

Gairdner and the Plooman, The

DESCRIPTION: A gardner has long courted the girl, "But the blythe blink o the plooman lad Has stown my hairt frae me, me, Has stown my hairt frae me." The singer first saw her love singing "under a bush o' rue." She finally turns to the plooman

AUTHOR: unknown
EARLIEST DATE: 1925 (Grieg)
KEYWORDS: love courting farming
FOUND IN: Britain(Scotland)
REFERENCES (2 citations):
Bronson 219, "The Gardener" (9 versions+3 in addenda, but #1 at least is "The Gairdner and the Plooman")
Ord-BothySongsAndBallads, p. 94, "The Gairdner and the Ploughman" (1 text)
Roud #339

NOTES [101 words]: This song sometimes is listed as a version of "The Gardener" [Child #219], including by Bronson, who counts one of Grieg's versions there. This is understandable, as the song is very diverse (Bronson himself says that "The Gardener" "rests uneasily in Child's collection. It is both too little of a ballad... and too sophisticated"). Nonetheless, I think they should be separated. "The Gardener" seems to have at its root a dialog involving flowers and courting. This piece mentions a gardener, but he isn't wandering around waving flowers in the girl's face, really, and she has a separate love interest. - RBW

File: Ord094

Gal, You Wan' Fe' Come Kill Me? (Tek Akee, Mek Soup) (Woman, Do You Want to Kill Me?) (Take Akee, Make Soup)

DESCRIPTION: Jamaican patois: The singer marries a nice girl, but she can't cook. Send her back to her mother. Instructions on making soup: boil akee, add anotta. It's easy to poison someone. He asks, sometimes laughing, do you want to kill me?

AUTHOR: unknown
EARLIEST DATE: 1907 (Jekyll-JamaicanSongAndStory)
KEYWORDS: marriage cook food mother separation rejection poison Caribbean
FOUND IN: West Indies
REFERENCES (2 citations):
Jekyll-JamaicanSongAndStory 126, ("Manny Clark a you da man!") (1 fragment, 1 tune)
JournalOfAmericanFolklore, Helen H. Roberts, "A Study of Folk Song Variants Based on Field Work in Jamaica," Vol. XXXVIII, No. 148 (Apr-Jun 1925), #57-62 pp. 184-190 "Akee Song No. 2" (6 texts, 6 tunes)
RECORDINGS:
Margaret Wright and Edna Wright, "Oh, Send She Back" (on WITrinidadVillage01)
NOTES [83 words]: See "Linstead Market" for a discussion of the poisonous potential of akee. Helen Roberts's local titles are "Janan Chamberlain," "Akee Song," "Tek Akee, Mek Soup," "Akee" (2), and "Gal, You Wan' Fe Come Kill Me?" Roberts points out that "anotta [I assume this is actually the natural colorant known as annatto, which is orange-yellow - RBW] is used to color the soup yellow, but would not be if it were green, is also significant.... The seeds are frequently used in soups by native cooks ...." - BS
**Gale of August '27, The**

**DESCRIPTION:** 87 fishermen set out in April for the Sable Island fishing grounds. When a storm blows up, their vessels sink and all are lost. A memorial service in Lunenburg draws 5000. The singer hopes they will meet again in Heaven

**AUTHOR:** George Swinamer

**EARLIEST DATE:** 1951

**KEYWORDS:** sailor sea fishing storm wreck funeral death religious

**HISTORICAL REFERENCES:**

Aug 25, 1927 - The _Joyce M. Smith_, _Uda F. Corkum_, _Mahala_, and _Clayton W. Walters_, all of Lunenburg, are lost with all hands off the Sable Island shoal

**FOUND IN:** US(MA) Canada(Mar)

**REFERENCES (1 citation):**

*Doerflinger-SongsOfTheSailorAndLumberman*, pp. 184-185, "The Gale of August '27" (1 text, 1 tune)

Roud #9431

**CROSS-REFERENCES:**

cf. "The August Gale (I)" (subject) (describes the consequences of this storm in Newfoundland)

cf. "The August Gale (II)" (subject?)

**NOTES [728 words]:**

Lunenburg is a town (and county) in Nova Scotia; the town is on the coast about 60 kilometers south and west of Halifax. Sable Island, the "graveyard of the Atlantic," is a long, low island about 250 km. due south of the eastern tip of Nova Scotia. C. H. J. Snider wrote in *The Canadian Magazine* in 1928 that "until an earthquake sinks Sable Island a thousand fathoms deep, the price of Atlantic fish will be the lives of men" (quoted in Gerald Hallowell, *The August Gales: The Tragic Loss of Fishing Schooners in the North Atlantic, 1926 and 1927*, Nimbus Publishing, 2013, p. 91). At least one author published a poem at the time describing the "evil" island; Hallowell quotes a large part of it on pp. 105-106. The gale was very likely a hurricane; there had been reports of severe storms moving up the North American coast for several days before it hit the Maritimes (Hallowell, pp. 91-94). The forecast issued in Nova Scotia was for windy weather. But none of the fishing schooners had radios, so they had no way to know this (Hallowell, pp. 94-95).

On land, nine people were killed, and damage was estimated to exceed a million dollars (Hallowell, pp. 95-96). Ships were destroyed all around Nova Scotia; supposedly sixteen sank just in Louisbourg harbour (Hallowell, p. 97). And roads, rails, and phone and telegraph lines were down throughout the province. More than fifty people were thought to have died in Newfoundland when the storm hit there the next day (Hallowell, p. 98). Hallowell says that there was concern about dozens of ships when the storm hit, but most eventually came back to port. The ships described in this song of course did not come back. The _Uda R. Corkum_ (Hallowell's name) had been built in 1918 by Captain Freeman Corkum, and named for his daughter (Hallowell, p. 4); she was listed as 90.7 tonnes (Hallowell, p. 116). She had left Burin, Newfoundland about a week before the storm (Hallowell, p. 102), and wreckage was finally found on September 27 by the _Arras_ and identified by Freeman Corkum (Hallowell, p. 103). Uda Corkum herself would eventually drop a wreath in the sea to commemorate her family's ship (Hallowell, p. 4). Hallowell, p. 118, has a list of the 19 men lost on the _Corkum_, including her captain Wilfred A. Andrews and two of his brothers.

The _Joyce M. Smith_ had been built in 1920; her captain, Henry Maxner, was 55 years old and one of the owners of the 102.5 tonne ship (Hallowell, p. 109). She sailed from Lunenberg, but most of her crew was from Newfoundland (Hallowell, pp. 153-154). Hallowell, p. 157, lists the 23 men who were lost with her; pp. 154-155 have photos of Maxner and a few of the others.

The _Clayton W. Walters_ had been built in 1916 for Captain Stannage Walters. She was a bit smaller -- 72.5 tonnes (Hallowell, p. 110). Marsden "Mars" Selig had taken charge of her in 1926. He was 33 when he sailed in 1927, and his wife was pregnant with his second child, whom he had never seen. Two other members of the Selig family, plus his wife's brother, would also die with the _Walters_; Hallowell, pp. 110-111, has photos of Mars Selig and several of the others. Hallowell, p. 112, lists the 22 sailors lost on the _Walters_.

The _Mahala_ was almost new at the time of her loss, having been launched in 1925. She was listed at 88.9 tonnes (Hallowell, pp. 114-115). Her captain, Warren Knickle, was just 28 years old. The
crew of 21 included two of the captain's brothers, his brother-in-law, and (it appears) five cousins; among the other crew was a set of three brothers and a father and son; it would appear that several families were all but wiped out by her loss (the list of those lose is on p. 116 of Hallowell; pp. 114-117 give photos of several of the dead).

In addition to the men lost with their ships, some ships which survived suffered casualties, e.g. Manus Hemeon was swept out to sea from the Julie Opp II (Hallowell, p. 113). It's interesting to see that this song has been collected primarily in Newfoundland even though the ships are from Nova Scotia. To be sure, the storm also hit Newfoundland. As early as August 27, the Halifax Herald reported three dead and much damage in the island (Hallowell, p. 125). The August 27 gale is very likely the subject of "The August Gale (II)" as well, although Lehr/Best-ComeAndIWillSingYou assign it to a 1935 storm.- RBW

Last updated in version 4.4

File: Doe185

Gallant Brigantine, The [Laws D25]

DESCRIPTION: A sailor and a girl meet. She gives him her address, saying her husband would be glad to meet them. He mentions his wife and newborn son. They go off to her farm hand in hand; sailor, woman, and husband spend dinner and a pleasant afternoon together

AUTHOR: unknown

EARLIEST DATE: 1931 (Flanders/Ballard/Brown/Barry-NewGreenMountainSongster)

KEYWORDS: courting husband wife

FOUND IN: US(MA,MW,NE) Canada(Mar,Newf)

REFERENCES (11 citations):
Laws D25, "The Gallant Brigantine"
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 127, "The Islands of Jamaica" (1 text, 1 tune)
Peacock, pp. 218-223, "My Gallant Brigantine" (3 texts, 3 tunes)
Leach-FolkBalladsSongsOfLowerLabradorCoast 88, "Jamaica Girl" (1 text, 1 tune)
Lehr/Best-ComeAndIWillSingYou 39, "The Gallant Brigantine" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 36, "Gallant Brigantine" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, pp. 142-143, "The Gallant Brigantine" (2 texts, 1 tune)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 27-29, "Henry Orrison" (1 text, 1 tune)
Ives-FolksongsOfNewBrunswick, pp. 46-49, "The Gallant Brigantine" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 69, "The Gallant Brigantine" (1 text, 1 tune)
DT 670, GALLBRIG
Roud #648

RECORDINGS:
Mrs. Edward Gallagher, "My Gallant Brigantine" (on MRHCreighton)
Frank Knox, "Captain Howley" (on MUNFLA/Leach)
Patrick Rossiter, "My Gallant Brigantine" (on PeacockCDROM) [one verse only]

ALTERNATE TITLES:
Henry Orrison

NOTES [111 words]: For this they wrote a ballad? - PJS

Even more amazing, the thing seems to have been fairly popular. Laws remarks, "This tongue-in-cheek narrative achieves its effect by repeatedly disappointing the listener's anticipation of stock situations of broadside balladry." - RBW

In Mrs. Gallagher's version, the last line is a teaser, leading you to expect that the sailor discovers his wife has run off with another man, but in fact she has had a baby son. - PJS

Ives-FolksongsOfNewBrunswick: The final verse changes the tone entirely: "... the girl I loved so dear was the wife of another man, And I really thought my heart would break as I sailed for a foreign land." - BS

Last updated in version 4.2

File: LD25

Gallant Farmer's Farewell to Ireland, The

DESCRIPTION: Michael Hayes claims he shot the land agent when he went to pay his rent and he has been running since. He describes the manhunt across Ireland and on ships at port. They go to America: "The paper said they had him caught" but he was not.
Gallant Forty-Twa, The

DESCRIPTION: Weaver Willie Brown enlists. The first sergeant fears he'll "make an awfu' mess o' the gallant forty-twa." Willie is always "first man at the table." When he goes home on furlough he'll teach his comrades to handle a gun and show them he's a corporal.

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan1); 19C (broadside, NLScotland L.C.Fol.70(25a))

KEYWORDS: army Scotland humorous nonballad soldier

FOUND IN: Ireland Britain(Scotland(Aber))

REFERENCES (3 citations):

Greig/Duncan1 70, "The Gallant Forty-Twa" (1 text, 1 tune)

Hammond-SongsOfBelfast, pp. 36-37, "The Gallant Forty-Twa" (1 text, 1 tune)
DT, GALNT42*
Roud #1877

**BROADSIDES:**

*NLScotland, L.C.Fol.70(25a), "The Gallant Forty-Twa," Poet's Box (Dundee), c.1890*

**CROSS-REFERENCES:**

cf. "The Bonnets o' Blue" (subject: 42nd Highlanders or Black Watch)
cf. "McCaffery (McCassery)" (subject: 42nd Highlanders or Black Watch)
cf. "Wha Saw the Forty-Second" (subject: 42nd Highlanders or Black Watch)
cf. "Here's to the Black Watch" (subject: 42nd Highlanders or Black Watch)
cf. "Old Recruiting Soldier (Twa Recruiting Sergeants)" (subject: 42nd Highlanders or Black Watch)
cf. "The Bonnets o' Blue" (subject: 42nd Highlanders or Black Watch)
cf. "Young Munro" (subject: 42nd Highlanders or Black Watch)

**NOTES [228 words]:** *NLScotland commentary to L.C.Fol.70(25a): "The 'forty-twa' is the 42nd Highland Regiment, more commonly known as the Black Watch." [For the record of this regiment, see "Wha Saw the Forty-Second." - RBW]*

Hammond-SongsOfBelfast attributes one verse and chorus to Oiny Boak and other verses to Hugh Quinn (1884-1956). Oiny Boak's verse ("You may talk about your Lancers or your Irish Fusiliers, Your Aberdeen Militia or the Dublin Volunteers; Or any other regiment that's lying far awa', But give to me the tartan of the gallant forty twa") is the chorus of the broadside. His chorus ("Strolling through the green fields on a summer's day, Watching all the country girls forking up the hay, I really was delighted till he stole my heart awa', Then left me for the tartan of the gallant forty-twa") and Quinn's verses (the female singer recalls the day her lover marched away to war, and then when he returned) have no broadside counterpart. If the Hammond-SongsOfBelfast version is sung in Ireland, the broadside version is sung in Scotland (see Greig/Duncan 1 70, which omits the chorus).

The source for the description is broadside NLScotland L.C.Fol.70(25a).

Also collected and sung by David Hammond, "The Gallant Forty-Twa" (on David Hammond, "I Am the Wee Falorie Man: Folk Songs of Ireland," Tradition TCD1052 CD (1997) reissue of Tradition LP TLP 1028 (1959)) - BS

**Last updated in version 2.5**

File: Hamm036

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**Gallant Grahams, The**

**DESCRIPTION:** "As I was crossing ower Boyne Water... For the killin' o' an English lord My gude braid sword they've ta'en frae me." The singer complains of being abandoned by the Grahams. He escapes and flees from his home in Carrickfergus

**AUTHOR:** unknown

**EARLIEST DATE:** 1870 (Chambers)

**KEYWORDS:** homicide home exile prison escape

**FOUND IN:** Britain(Scotland)

**REFERENCES (3 citations):**

Ord-BothySongsAndBallads, pp. 441-442, "The Gallant Grahams" (1 text)
Greig/Duncan² 245, "The Gallant Grahams" (1 fragment)

**ADDITIONAL:** Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), p. 312, "The Gallant Grahams"

Roud #5618

**CROSS-REFERENCES:**

cf. "Hughie Grame [Child 191]" (lyrics)

**NOTES [179 words]:** This is clearly related to "Hughie Grame"; about half the material in Ord-BothySongsAndBallads's text, for instance, is standard in "Hughie." The perspective is different, though: The setting seems to be Ulster (where many Scots emigrated, both before and after Culloden). Only one girl would laments the hero's fate, and she makes no attempt to save him. The hero lives. And it is told in first person throughout.

Clearly the relation between the two songs needs more study (though that may be difficult unless additional texts turn up). In the absence of that, I follow standard Ballad Index policy and split the two. But my initial inclination was to lump; they have that much in common. - RBW

Chambers's fragment is the chorus quoted by Ord. Chambers cites as his source Finlay's "Old Ballads." - BS

There is another song called "The Gallant Grahams," about the Marquis of Montrose, which begins
"Now fare thee well, sweet Ennerdale/Endrickdale." This appears in Scott's "Minstrelsy," and in Maidment and Whitelaw, but does not appear to have been found in tradition. - RBW

Last updated in version 3.2
File: Ord441

**Gallant Hussar, The (A Damsel Possessed of Great Beauty)**

**DESCRIPTION:** The beautiful damsel waits at her father's gate for the hussars to pass by. At last she sees her lover. She reports that her parents kept her confined for a whole year, but she is all the more determined to follow and marry him.

**AUTHOR:** unknown

**EARLIEST DATE:** before 1866 (see Note)

**KEYWORDS:** elopement love separation soldier

**FOUND IN:** US(MW, Ro) Ireland Britain(England(South, West), Scotland(Aber))

**REFERENCES (12 citations):**
- *Ford-Vagabond Songs And Ballads Of Scotland*, pp. 254-256, "The Gallant Hussar" (1 text, 1 tune)
- *Greig- Folk Song In Buchan- Folk Song Of The North East* #150, p. 1, "The Gallant Hussar" (1 text)
- *Greig/Duncan 982*, "The Gallant Hussar" (4 texts, 3 tunes)
- *Williams-Wiltshire-WSRO GL 135*, "Gallant Hussar" (1 text)
- *Hamer-Green Groves*, pp. 42-43, "The Gallant Hussar" (1 text, 1 tune)
- *Henry/Huntingdon/Herrmann- Sam Henry’s Songs Of The People H243a*, pp. 473-474, "Young Edward the Gallant Hussar" (1 text, 1 tune)
- *Graham-Joe-Holmes- Songs Music Traditions Of An Ulsterman 27*, "The Gallant Hussar" (1 text, 1 tune)
- *Musick-JAF-The Old Album Of William A Larkin 16*, "The Gallant Hussars" [sic] (1 text)
- *Eddy-Ballads And Songs From Ohio 147*, "A Damsel Possessed of Great Beauty" (1 fragment, 1 tune)
- *Hubbard-Ballads And Songs From Utah, #70*, "The Gallant Hussars" (1 text)
- *Dallas-The Cruel Wars-100 Soldiers Songs, pp. 89-91*, "Young Edward the Gallant Hussar" (1 text, 1 tune)
- *Wolf-American Song Sheets, #703, p. 46*, "The Gallant Hussar" (2 references)

**ST E147 (Full)**

**Broadside:**
- Bodleian, Harding B 16(100b), "Gallant hussar" ("A damsel, possess'd of great beauty"), Swindells (Manchester), 1706-1853; also Harding B 18(633), "The gailand hussar," De Marsan (New York), c. 1750; 2806 c.13(257) (unknown, n.d.)
- NLScotland, L.C.Fol.70(84b), "The Gallant Hussar," Poet's Box (Dundee), c. 1890

**CROSS-REFERENCES:**
- cf. "The Gallant Soldier (Mary/Peggy and the Soldier)" (plot)
- cf. "Fare Ye Well, Enniskillen (The Inniskillen Dragoon)"
- cf. "Caroline and Her Young Sailor Bold" (tune, per Greig/Duncan 5)

**SAME TUNE:**
- Answer to the Gallant Hussar (Bodleian, Harding B 11(4391), "It is of a nobleman's daughter")

**NOTES [185 words]:** Regarding the date: Kun Davis writes, "I came across your website when I was transcribing a diary written by my great great grandfather. He kept a journal during his civil war service, mostly a collection of songs that he wrote and some that he probably didn't. One of those songs is called "The Gallant Hussar" in his journal, and I found the lyrics on your website, which match almost identically.... The reason I am writing is because in the notes at the beginning you indicate that the earliest date for the song is 1904. The journal was written between 1863 and 1865 based on the dates in the journal itself. It does not look like it was jotted down later, and in any case my gg grandfather died in 1903. I believe that it must have been a song contemporaneous to the civil war, and wanted to pass that information along." - RBW

Last updated in version 5.0
File: E147
**Gallant Ninety-Twa, The**

**DESCRIPTION:** "Brave Ninety-Twa, I've read your story, A valour tale of fadeless glory." "Reared 'mong these glens 'mid which I stand, The brave, heroic Gordons grand." The singer lists places visited by the Ninety-Second, and hopes it will retain its fame

**AUTHOR:** unknown

**EARLIEST DATE:** 1930 (Ord-BothySongsAndBallads)

**KEYWORDS:** soldier war

**HISTORICAL REFERENCES:**
- June 18, 1815 - Battle of Waterloo
- Feb 26, 1881 - Battle of Majuba Hill

**FOUND IN:** Britain(Scotland)

**REFERENCES (1 citation):**
- Ord-BothySongsAndBallads, p. 289-291, "The Gallant Ninety-Twa" (1 text)

**Roud #3776**

**CROSS-REFERENCES:**
- cf. "Aberdonians Fare Ye Weel" (subject: 92nd Highlanders or Gordon's Highlanders)
- cf. "The Battle of Barossa" (subject: 92nd Highlanders or Gordon's Highlanders) and notes there
- cf. "The Muir of Culloden" (subject: 92nd Highlanders or Gordon's Highlanders) and notes there

**NOTES [287 words]:** Raised in 1794 as the 100th Foot, this regiment (the Gordon Highlanders) was renumbered the 92nd in 1798; under that number, it served in and was granted battle honours for the Peninsular War, the Hundred Days, and the Second Afghan War; it managed to miss the Crimea.

In 1881, the 92nd was consolidated with the 75th Highland Regiment as the Gordon Highlanders. The consolidated unit fought in the Sudan, in the Boer War, and on into the World Wars. The 92nd does deserve a good deal of credit for Waterloo, incidentally. The first phase of the main battle consisted of the attack by d'Erlon's French corps on Wellington's center. This broke the British line, but Picton's division and others counterattacked and restored the situation. The 92nd was in the forefront of this fight, which was arguably the key to the battle -- had d'Erlon broken through, Napoleon would have won Waterloo; once the assault failed, Napoleon had almost no chance of beating Wellington completely before Blucher arrived with reinforcements.

The dating of the song is a bit of a conundrum. The last event mentioned seems to be Majuba Hill, part of the first (1880-1881) Boer war, in which a scratch force led by Major General Pomeroy-Colley attacked a larger and entrenched Boer force, with predictable results: The British lost about 20% of their force, including Pomeroy-Colley, killed in the field without achieving anything. The 92nd was not engaged as a whole in this battle (and was given no battle honours), but portions were engaged, so it is fair to mention it. And yet, later that year, the 92nd lost its independent identity. Could the song, perhaps, have been written in response to the consolidation, or the threat of the same? - RBW

*Last updated in version 2.5*

File: Ord289

**Gallant Shearers, The**

**DESCRIPTION:** As autumn brings on the shearing, the singer asks, "Bonnie lassie, will ye gang... To join yon band of shearers?" He promises to work hard for her -- e.g. if it is dry, he will still love her; if it is hot, he will still work, and she will remain his

**AUTHOR:** unknown

**EARLIEST DATE:** 1930 (Ord-BothySongsAndBallads)

**KEYWORDS:** love courting work sheep

**FOUND IN:** Britain(Scotland)

**REFERENCES (1 citation):**
- Ord-BothySongsAndBallads, p. 267, "The Gallant Shearers" (1 text)

**Roud #5593**

**CROSS-REFERENCES:**
- cf. "The Band o' Shearers" (chorus)

**NOTES [42 words]:** This song and "The Band o Shearers" share a chorus and a theme, and are undoubtedly connected, though it's not clear which is older. But the feel of the verses is different enough that I follow Ord-BothySongsAndBallads in splitting them, as does Roud. - RBW

File: Ord267
Gallant Shoemaker, The

DESCRIPTION: A girl is courted by a wealthy farmer, but loves a shoemaker. Her father confines her to make her change her mind. She sends a letter to her love. He rides by and carries her away. They live happily, "For she had gotten her shoemaker."

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan5)

KEYWORDS: love courting escape

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
- Ord-BothySongsAndBallads, pp. 102-103, "The Gallant Shoemaker" (1 text)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #42, p. 1, "The Gallant Shoemaker" (1 text)
- Greig/Duncan3 480, "My Lovie Was a Shoemaker" (1 fragment, 1 tune)
- Greig/Duncan5 993, "The Gallant Shoemaker" (8 texts plus a single verse on p. 608, 4 tunes)

Roud #3950

CROSS-REFERENCES:
cf. "Locks and Bolts" [Laws M13] (theme: girl locked away by father) and references there

NOTES [71 words]: Greig/Duncan5 notes that Greig's version is a composite. - BS

The Greig/Duncan3 fragment reads "A shoemaker neat and fine, My lovie was a shoemaker, Shoemaker neat and fine, My love's a gallant shoemaker." In the notes, Greig declares, "The words are stated to be a chorus, but the music for the verses is the same." Roud lists this fragment as #5974, but I'm guessing it's the same as Ord-BothySongsAndBallads's song. - RBW, (BS)

Last updated in version 2.5

File: 0rd102

Gallant Sixty-Ninth, The

DESCRIPTION: "We are privates in the Sixty-Ninth, We follow the fife and drum; We can't forget our comrades, And their glory at Bull Run... Our boys helped gain the day." "We march behind the band, true sons of Paddy's land." They remember Ireland, fight for the Union

AUTHOR: Words: Edward Harrigan / Music: David Braham

EARLIEST DATE: 1875 ("Down Broadway, or, From Central Park to the Battery")

KEYWORDS: soldier war patriotic Ireland

HISTORICAL REFERENCES:
July 21, 1861 - First Battle of Bull Run/Manassas. Confederates under Beauregard and Johnston rout an inexperienced Federal force under McDowell.
Aug 29-30, 1862 - Second Battle of Bull Run/Manassas. Lee's army takes Pope's force in flank and rolls it up.

FOUND IN:

REFERENCES (3 citations):
- Finson-Edward-Harrigan-David-Braham, vol. I, #5, pp. 20-22, "The Gallant '69th" (1 text, 1 tune)
- Spaeth-WeepSomeMoreMyLady, pp. 175-176, "The Gallant 69th" (1 text, 1 tune)
- ADDITIONAL: Richard Moody, Ned Harrigan: From Corlear's Hook to Herald Square , Nelson Hall, 1980, photo inset following p. 54 has a copy of the sheet music (interestingly, the outer cover calls it "The Gallant Sixty-Ninth," the interior "The Gallant '69th.")
- Roud #V41521

CROSS-REFERENCES:
cf. "The Battle of Bull Run" [Laws A9] (subject: the battle of Bull Run) and notes and references there

NOTES [854 words]: For background on Harrigan and Braham, see the notes to "The Babies on Our Block."
The humor of this song may be lost on modern audiences, because the song claims that "our boys helped gain the day" at Bull Run. But the Union did not gain the day at either First Bull Run or Second Bull Run; the Union forces were swept from the field in both cases. (For background, see the notes to "The Battle of Bull Run" [Laws A9]).

There were actually two "Irish Sixty-Ninth" regiments, the Pennsylvania 69th and the New York 69th. "The Irish Sixty-Ninth" is about the former; this is about the latter. In a sense, even the New York 69th was two regiments; there was the militia regiment, which fought at Bull Run under Colonel Michael Corcoran (who was wounded and captured; the 69th militia suffered 28 killed, 59 wounded, and 95 missing; McDonald, p. 192). The survivors were then mostly re-enrolled in the "true" 69 NY (a three-year regiment rather than 90 day militia) and the other units of the Irish
Brigade (Bilby, p. 50), a unit which suffered very heavily in the war; see the notes to "By the Hush." We can be confident that the song's reference is to the militia Irish 69th because the unit fought at First Bull Run -- the three-year unit was not involved in Second Bull Run (Bilby, p. 50; Boatner, p. 594).

For all the humor of the claim to have won the day, the Irish Brigade was certainly "Gallant," as the horrendous casualties testified (again, see the notes to "By the Hush"). "The gallantry of the real 'fighting 69th' at Gettysburg, at the Second Battle of Bull Run, at Antietam, Fredericksburg, and Chancellorsville was well know" (Moody, p. 61 -- although, as we saw, the reference should be to First Bull Run or not at all). "It was, many said, the best brigade in the Army of the Potomac. Some said it was the best belfiage in the whole Union army and perhaps the best brigade on either side in the American Civil War" (Bilby, p. ix). Few objective observers would go so far as to call it the best brigade of the war (if they named a Top Brigade, it would be either the Iron Brigade of the West or Hood's Texas Brigade, depending perhaps on whether they were northern or southern, e.g. Gottfried, p. 39 calls the Iron Brigade "Arguably the finest fighting unit in the Army of the Potomac" and on p. 436 says that the Texans were "the best in Lee' army") -- but there is no question but that the Irishmen were famous, and they earned their fame with blood: "The II Corps' First Division lost more men killed in action than any other Federal division, and the Irish Brigade lost more men than any other brigade in that division" (Bilby, p. ix).

Franceschina, pp. 86-87, says that this is not from a full Harrigan and Braham drama but from an 1875 sketch, "Down Broadway, or, From Central Park to the Battery." "Featuring an exact replication of the 69th Regiment uniforms [which can be seen in the sheet music cover reproduced by Franceschina], the routine starred Kitty O'Neil as the colonel of the regiment and Edward Harrigan as a rube who is dumfounded by the sight of the statue of George Washington in Union Square. The marching song designed for the boys impersonating the 69th Regiment was titled 'The Gallant "69th"' and composed in imitation of 'The Mulligan Guard, complete with introductory military cadence, and the extended parade music after the chorus."

Moody, p. 52, shows just how much of a rube Harrigan played: his character is "overwhelmed by Washington's statue in Union Square: 'That's the man -- when he was a boy said to his father, 'Take back the meat ax I can't tell a lie I broke the window with a brick.'""

Kahn, pp. 184-185, describes the original sketch and the tour in which it was presented: "[Tour manager Martin] Hanley was shepherd of a company of thirty-seven, which included a chorus of fifteen teen-age boys known as 'Harrigan and Hart's Original Miniature Sixty-ninth Regiment.' This was made up of fourteen white boys and a colored target carrier. They did one number, 'The Gallant Sixty-ninth,' in which Hart played the regimental commander and Harrigan a doddering old man who kept trying to enlist in its youthful ranks. The diminutive soldiers had been well drilled for the stage.... Offstage, however, they constituted something of a disciplinary problem as they moved from town to town. 'The regiment got me down and rolled and washed me with snow,' Harrigan wrote to New York from one wintry stop. Two of them were so unmanageable that they had to be shipped home soon after the jaunt got under way. The survivors proved to be of great promotional value. They would participate nimbly in any parade that any community they passed through was putting on, and every Sunday Hanley would march them en masse, and in uniform, to church, where they caused quite a stir."

The sheet music of this song was dedicated to "Col. Cavanah and the Officers and Men of the 69th Regt. N.G.S.N.T." (Spaeth, p. 183; Finson-Edward-Harrigan-David-Braham, reads this as "N.C.S.N.T.", which is nonsense) -- which means the post-war militia/National Guard regiment, not the Civil War unit. - RBW

Bibliography

- Boatner: Mark M. Boatner III,The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover)
- McDonald, JoAnna M. McDonald,We Shall Meet Again: The First Battle of Manassas (Bull Run) July 18-21, 1861, Oxford, 1999
Gallant Soldier (I), The

DESCRIPTION: A soldier, passing through Ayr, asks a girl to leave home and he'd give her towers, castles and gold. She agrees. In Dundee he buys her a gown. At Inverness he meets a prettier girl. The first asks for her towers, etc. He has none and gives her no gold.

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan1)

KEYWORDS: seduction infidelity gold promise soldier beauty clothes

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan1 88, "The Gallant Soldier" (1 text, 1 tune)
Roud #5792

CROSS-REFERENCES:

cf. "The Plains of Waterloo" (tune)

Gallant Soldier, The (Mary/Peggy and the Soldier)

DESCRIPTION: (Peggy) comes out and sees the soldiers marching by. She falls in love with one and offers to marry him. He warns her of the problems of travel and separation. She offers to come with him; she has money to care for herself. He agrees to marry her

AUTHOR: unknown

EARLIEST DATE: before 1846 (broadside, Bodleian Harding B 11(1627))

KEYWORDS: love courting soldier travel marriage money

FOUND IN: Ireland Britain(Scotland)

REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #154, p. 2, ("Mary she went out one day"); #152, p. 3, ("For the walk so neat, and the dress so gay") (1 text plus 1 fragment)
Greig/Duncan1 91, "Highland Soldier" (5 texts, 2 tunes)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H782, p. 473, "The Gallant Soldier" (1 text, 1 tune)
Roud #2496

BROADSIDES:

NLScotland, L.C.Fol.70(19a), "The Highland Soldier," Poet's Box (Dundee), c. 1890

CROSS-REFERENCES:

cf. "The Gallant Hussar (A Damsel Possessed of Great Beauty)" (plot)
cf. "Rambling Sailor" (tune, per broadsides Bodleian Harding B 11(1627), Harding B 11(1628) and Harding B 11(1548))

ALTERNATE TITLES:
The Lovely Maiden

NOTES [88 words]: All three versions of this song known to me (the Sam Henry version and the Paul Brady version in the Digital Tradition, plus a version sung by Connie Dover on "If Ever I Return") contain the line, "But O how cruel my parents (can/must) be, To banish my darling so far from me." But at that stage in the song, the man is "already" a soldier, and the parents probably don't know what Mary/Peggy is up to anyway. The conclusion would seem to be that this song picked up elements of some song involving banishment of a true love. - RBW
Gallant Tommy Boyle, The

DESCRIPTION: "Come all you Beaver Island boys, I hope you will draw near To hear my lamentation." The singer tells of Tommy Boyle, drowned in Lake Michigan. His father mourns him. The priest praises him. He was proper and tall. All wish him rest in "that blessed land"

AUTHOR: Dan Malloy

EARLIEST DATE: 1940 (collected from Mike O'Donnel by Walton)

KEYWORDS: sailor death father

FOUND IN: US(MW)

REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 175-176, 'The Gallant Tommy Boyle" (1 text, 1 tune)

Roud #19832

RECORDINGS:
Pat MacDonough, "The Gallant Tommy Boyle" (1938; on WaltonSailors; the text is different in many particulars from the text in Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors even though it is from the same primary informant)

CROSS-REFERENCES:
cf. "Lost on Lake Michigan" (subject)

File: WGM175

Gallowa Hills

DESCRIPTION: "I will tak my plaidie, contented to be, A wee bit kiltie abune my knee...." "For the Gallowa Hills are covered wi' broom... And we'll gang oot ower ths hills tae Gallowa." The girl will leave/sell all (distaff, reel, spinning wheel) to join her lad

AUTHOR: loosely derived from "The Braes of Galloway" by William Nicholson (source: Chris Wright)

EARLIEST DATE: 1953 (recording, Jeannie Robertson)

KEYWORDS: love travel nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #33, pp. 171-172, "The Gallowa' Hills" (1 text, 1 tune)

DT, GALLWA

ADDITIONAL: _Sing Out_ magazine, Volume 37, #2 (1992), p, 49, "Gallowa Hills" (1 text, 1 tune, Ray Fisher's version based on the singing of Jeannie Robertson)

Chris Wright, "Forgotten Broadsides and the Song Tradition of the Scots Travellers" -- essay found in David Atkinson and Steve Roud, Editors, _Street Ballads in Nineteenth-Century Britain, Ireland, and North America: The Interface between Print and Oral Tradition_, Ashgate, 2014, pp. 91-92, "The Braes of Galloway" (full text of the original poem); "The Gallowa Hills" (1 text, from Jeannie Robertson, with three verses to Nicholson's seven); "(Gallowa Hills)" (1 text, from a broadside, which Wright suggests is the intermediate form)

Roud #3358

NOTES [54 words]: "Rock and reel": a rock is a distaff or spindle for gathering unspunn wool or flax for spinning; "reel" is a larger, turning frame device for winding spun thread. The standard combination of "rock and reel" means roughly "everything." The implication here is that she'd do anything for him in order to share his adventures. - DGE

Last updated in version 5.3

File: DTGallwa

Gallows [Laws L11]

DESCRIPTION: A young man is to be hanged. His family and a clergyman contrive a few minutes delay by each asking for a last word. Just before the boy is to be hanged, his true love arrives with a royal pardon and he is saved

AUTHOR: unknown

EARLIEST DATE: 1929 (Barry, Ecksotm, Smyth)

KEYWORDS: execution reprieve

FOUND IN: US(NE,So) Canada(Mar,Newf) Ireland
REFERENCES (12 citations):
Laws L11, "Gallows"
Bronson 95, "The Maid Freed from the Gallows" (68 versions, but the last four, given in an appendix, are this song)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 389-393, 483, "The Gallows Tree" (2 texts plus a fragment, 2 tunes); p. 483 (1 tune) {Bronson's #67, #68; the tune in the addenda is Bronson's #66}
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 79, "Lover Freed from the Gallows" (1 text, 1 tune)
Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 15-41, "The Maid Freed from the Gallows" (8 texts plus a fragment, 8 tunes, but of the texts, only "A," "B1," and "B2" are "The Maid Freed" [Child 95]; the remaining six are "Gallows") {G=Bronson's #65}
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 117-118, "The Gallows Tree" (1 fragment, 1 tune, which might be this or Child 95 or Laws L11 but feels slightly more like the latter) {Bronson's #65}
Kennedy-FolksongsOfBritainAndIreland 316, "Derry Gaol" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H705, p. 132, "The Dreary Gallows" (1 text, 2 tunes)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 109-112, "Gallows" (3 texts plus 1 fragment, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 27, "Sweet Ann O'Neill" (1 text, 1 tune)
DT 571, HANGMAN4
ADDITIONAL: Eleanor R. Long, ""Derry Gaol,"" article published 1966 in _Jahrbuch fur Volksleidfordchung_; republished (with translations of the non-English analogs) on pp. 175-203 of Norm Cohen, editor, _All This for a Song_, Southern Folklife Collection, 2009
Roud #896
CROSS-REFERENCES:
cf. "The Maid Freed from the Gallows" (Child 95)
ALTERNATE TITLES:
Streets of Derry
NOTES [163 words]: Kennedy-FolksongsOfBritainAndIreland, following Barry, speculates that this was based on an incident during the 1798 Irish rebellion. The only real supporting evidence is a reference to King George (which, for all it directly proves, could date it to the 1916 rebellion; in any case, Britain had a King named George every year from 1714 to 1839), and in any case the reference to King George in not found in many versions, where it is the Queen who offers the pardon.
Barry et al. state unequivocally that the song is Irish. This is likely enough, but there are a handful of Irish collections (Sam Henry's, and Sarah Makem sang it); the rest are all North American. It's just possible that the song originated in North America and crossed back.
All agree that this was inspired by "The Maid Freed from the Gallows," but the form clearly makes it a separate ballad.
Peter Kennedy lists the Sam Henry version of this piece as from 1924, but it was not published until 1937. - RBW
Last updated in version 3.3
File: LL11

Gals O' Dublin Town, The
DESCRIPTION: Capstan shanty (also listed as a forebitter) Chorus: "Hurrah, hurrah, for the gals o' Dublintown. Hurrah for the bonnie green flag and the harp without the crown."
AUTHOR: unknown
EARLIEST DATE: 1938 (Colcord-SongsOfAmericanSailormen)
LONG DESCRIPTION: Capstan shanty (also listed as a forebitter) Chorus: "Hurrah, hurrah, for the gals o' Dublintown. Hurrah for the bonnie green flag and the harp without the crown." There are two versions of this, one describes the ship, flags and captain; the other is more along general sailing themes, i.e. weather and complaints.
KEYWORDS: shanty sailor ship
FOUND IN: US
REFERENCES (2 citations):
Colcord-SongsOfAmericanSailormen, p. 175, "The Shenandoah" (1 text)
Hugill-ShantiesFromTheSevenSeas, pp. 140-142, "The Gals o' Dublin Town" (2 texts & a fragment, 2 tunes) [AbEd, pp. 112-113]
ST Hugi140 (Partial)
Roud #7989
ALTERNATE TITLES:
The Harp without the Crown
Heave Her and Bust Her
NOTES [116 words]: The "Shenandoah" was an American clipper which sailed out of New York under the command of Captain Jim Murphy. The references to the "harp without the crown" refer to Murphy's custom of flying the Irish flag under the American one. - SL
This seems likely enough (though Ireland of course did not have an official flag at this time; the golden harp on a green field went back to Hugh O'Neill, but the orange, green, and white tricolor was also in use by the middle of the nineteenth century). But I sort of suspect that the song may be a modification of a piece about the C.S.S. raider Shenandoah. This is because both texts and tune look as if they were influenced by "The Bonnie Blue Flag." - RBW
Last updated in version 5.2
File: Hugi140

Galveston Rose, The
DESCRIPTION: The singer left his Galveston Rose out of misplaced jealousy. Years later, now lonely, he writes to her. His letter is answered with a letter saying she has died; enclosed is her curl and note that she is waiting for him in heaven.
AUTHOR: unknown
EARLIEST DATE: 1942 (recording, Hank Snow); in tradition, 1951 (MUNFLA-Leach)
KEYWORDS: jealousy loneliness courting love parting death
FOUND IN: Canada(Newf)
RECORDINGS:
Cyril O'Brien, "The Galveston Rose" (on MUNFLA-Leach)
Hank Snow, "The Galveston Rose" (Bluebird B-4733, 1942)
File: ML3GalRo

Galveston Storm, The
DESCRIPTION: "The sun was brightly shining down in good old Texas state... The children played upon the streets Without a single care" when the skies grow dark. The storm hits, and many are left grieving. "In Galveston alone, 6000 felt the hand of death"
AUTHOR: unknown
EARLIEST DATE: 1994 (Abernethy)
KEYWORDS: death disaster flood
HISTORICAL REFERENCES:
Sep 8, 1900 - Galveston hurricane and flood. Some 6000 die
FOUND IN: US
REFERENCES (1 citation):
Abernethy-SinginTexas, pp. 170-171, "The Galveston Storm" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Wasn't That a Mighty Time (Galveston Flood)" (subject, floating lyrics)
cf. "Mighty Day (Wasn't That a Mighty Storm)" (subject)
File: Aber171

Galway Bay
DESCRIPTION: "If you ever go across the sea to Ireland," then perhaps you can see Galway Bay. It's a land of beautiful women and children in the fields. They still speak a language the English don't know. The singer hopes to return there after death
AUTHOR: unknown
EARLIEST DATE: before 1958 (Margaret Barry parody)
KEYWORDS: home Ireland travel
FOUND IN: Ireland
REFERENCES (1 citation):
*DT, GLWAYBAY*
Roud #9306
SAME TUNE:
Galway Bay Parody (sung by Margaret Barry on Voice14)
Galway Bay (2) (DT, GLWYBAY2)
The Emigrants Return (File: Doyl4013)
NOTES [128 words]: The Digital Tradition lists this as by Arthur Colahan. Its popularity is probably demonstrated by the supply of parodies. Ben Schwartz gave this description of Margaret Barry's (Roud #12926):
"Singer considers going back to Ireland; 'it may be when I hear she's passed away/' She had a mouth as big as Galway Bay and she'd live, swim and die in it if it were Guinness. The rest of the song is a complaint about everyone singing Galway Bay."
Ben adds, "Among the references in the song are Topic Records and 'The Bedford Arms,' where the performance was recorded."
The other parody, in the Digital Tradition, is apparently from Tommy Makem. It could perhaps be considered the same parody -- it also talks about Galway Bay full of drink. But the ending is different. - RBW
Last updated in version 4.1
File: RcGalBay

Galway Races, The
DESCRIPTION: On August 17 "half a million" gather at Galway for the horse races. The multitudes and occupations are described in great variety. "There was yet no animosity, no matter what persuasion"
AUTHOR: unknown
EARLIEST DATE: 1939 (OLochlainn-IrishStreetBallads); 19C (broadside, LOCSinging as113080)
KEYWORDS: racing dancing food music Ireland political horse
FOUND IN: Ireland
REFERENCES (2 citations):
OLochlainn-IrishStreetBallads 10, "The Sporting Races of Galway" (1 text, 1 tune)
DT, [abbreviation unknown, but it's in there]
Roud #3031
RECORDINGS:
Liam Clancy, "Galway Races" (on IRLClancy01)
BROADSIDES:
LOCSinging, as113080, "The Sporting Races of Galway," unknown [Brereton (Dublin)?], 19C
NOTES [149 words]: I could not see the following broadside in detail though it almost certainly refers to the same ballad:
Bodleian, Harding B 26(621), "The Sporting Races of Galway" ("As I roved out through Galway town to n ek for recreation"). P. Brereton (Dublin), c.1867. There are the usual Brereton spelling errors -- in this case in the first line -- as well as the imprint (so far as could be made out) that make me believe this is the same broadside as LOCSinging as113080. - BS
Although the "proper" title of this seems to be "The Sporting Races of Galway," I called it "The Galway Races" because that title (from the Clancy Brothers and Tommy Makem) seems to be what most people know these days.
Robert Gogan, 130 Great Irish Ballads (third edition, Music Ireland, 2004), p. 44, notes that the Races were such a Big Deal that many people went there without ever seeing, or wishing to see, a horse! - RBW
File: OLoc010

Galway Shawl, The
DESCRIPTION: The singer walks out in May and sees a beautiful girl in a Galway shawl. He comes to her home and meets her parents. She sings beautifully to his musical accompaniment. He leaves the next morning, but cannot stop thinking of her.
AUTHOR: unknown
EARLIEST DATE: 1936 (Sam Henry collection)
KEYWORDS: courting beauty father mother music separation
Gambler (I), The

DESCRIPTION: "My moments are lonesome, no pleasure I find, My true love is a gambler, It troubles my mind." Her love is gone. Gambling has put him in prison; it made him threaten to shoot her. She warns other girls of those who love cards more than wives

AUTHOR: unknown
EARLIEST DATE: 1908?
KEYWORDS: gambling abuse hardtimes poverty separation
FOUND IN: US(Ap)
REFERENCES (1 citation):
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 184, p. 190, "The Gambler" (1 text)
Roud #4302
CROSS-REFERENCES:
cf. "The Wagoner's Lad" (floating lyrics)
cf. "The Gambler's Sweetheart" (plot)
NOTES [38 words]: From its structure and certain floating lyrics, as well as the subject matter, this seems likely to be a derivative or relative of "The Roving Gambler." However, it has enough detail of its own to deserve a separate listing. - RBW

File: CW190

Gambler (II), The

DESCRIPTION: "Good morning, Mister Railroad Man, What time do your trains roll by? At nine-sixteen and two-forty-four And twenty-five minutes till five." The gambler watches trains, wanders, and thinks about the woman who left him.

AUTHOR: unknown
EARLIEST DATE: 1953
KEYWORDS: train gambling hobo separation
FOUND IN: US
REFERENCES (3 citations):
Botkin/Harlow-TreasuryOfRailroadFolklore, p. 459, "The Gambler" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 62, "The Gambler" (1 text)
DT, GAMBLR
RECORDINGS:
Dixon Brothers, "Rambling Gambler" (Bluebird 6809, 1937; on TimesAint04)
ALTERNATE TITLES:
Good Morning Mister Railroadman
NOTES [31 words]: I place the Dixon Brothers' recording here rather than in "Roving Gambler" mostly because of the tune; verses float freely between the two songs, so distinguishing them is difficult. - PJS

File: BRaF459
Gambler's Sweetheart, The

DESCRIPTION: "Forever remember your dark-eyed girl Whose love was ever true, Who has waited for your coming...." She accuses him of gambling while leaving her alone at home. She warns him that some day he'll find her dead.

AUTHOR: unknown
EARLIEST DATE: 1934 (Randolph)
KEYWORDS: love gambling betrayal death
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 809, "The Gambler's Sweetheart" (2 texts)
Roud #7426
CROSS-REFERENCES:
cf. "The Gambler" (plot)
NOTES [36 words]: There are, obviously, many songs on this theme, and I suspect this may be a derivative of one of the others. But the lyrics have no obvious connection with any of the others, so I classify this piece separately. - RBW
File: R809

Gambling on the Sabbath Day [Laws E14]

DESCRIPTION: A young man murders his comrade and is condemned to die. His family's pleas for him are in vain; despite repenting, he is hanged. His downfall is blamed on his habit of gambling on the sabbath day

AUTHOR: unknown
EARLIEST DATE: 1925 (recording, George Reneau)
KEYWORDS: gambling homicide execution
FOUND IN: US(Ap,So)
REFERENCES (5 citations):
Laws E14, "Gambling on the Sabbath Day"
Henry-SongsSungInTheSouthernAppalachians, pp. 105-106, "Gambling on the Sabbath Day" (1 text)
Randolph 137, "Gambling on the Sabbath Day" (3 texts plus 2 excerpts, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 170-173, "Gambling on the Sabbath Day" (1 text, 1 tune -- Randolph's 137A)
DT 624. CMBLSBTH (?! -- if this doesn't work, try GMBLSBTH)
Roud #3544
RECORDINGS:
William Hanson, "Gambling on the Sabbath Day" (OKeh 45529, 1931; rec. 1930)
George Reneau, "Gambling on the Sabbath Day" (Vocalion 15149, 1925)
NOTES [29 words]: Ozark lore attributes this song to one Bill Walker, executed May 10, 1889. Since some people believe they learned the song before this time, the attribution is doubtful. - RBW
File: LE14

Game of Cards (I), The

DESCRIPTION: A young man meets a girl by the highway. They walk together; she would play a game. He wants her to learn "the game of all fours." When the "cards" are "dealt," she takes his "jack." If he will return, she offers to "play the game over and over again."

AUTHOR: unknown
EARLIEST DATE: before 1830 (broadside, Bodleian Harding B 11(540))
KEYWORDS: cards sex bawdy seduction game
FOUND IN: Britain(England(South,Lond))
REFERENCES (5 citations):
Kennedy-FolksongsOfBritainAndIreland 175, "The Game of Cards" (1 text, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 36, "All Fours" (2 texts, 2 tunes)
Reeves-TheEverlastingCircle 2, "All Fours" (1 text)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #24, "The Game of Gards" (1 text, 1 tune)
DT, GAMECARD
Roud #232

RECORDINGS:
Sam Larner, "All Fours" (on SLarner02)
Levi Smith, "The Game of Cards" (on Voice11)

BROADSIDES:
Bodleian, Harding B 11(540), "The Cards" ("As I walked out one midsummer morning"), T. Birt (London), 1828-1829; also Harding B 11(1855), Firth b.27(418), "The Cards"; Firth b.34(281), "Game of All Fours"; Firth b.34(120), "Game of All Fours," unknown, n.d.

ALTERNATE TITLES:
One-Two-and-Three
The Game of All Fours
As I Walked Out

NOTES [144 words]: The actual card-game of "All Fours" is also known, in the USA, as "Seven-Up," "Old Sledge," "High-Low-Jack," and "Pitch" -- but the use of the game as a sexual metaphor did not make it across the ocean. - PJS

W. C. Hazlitt A Dictionary of Faiths & Folklore, entry on "All Fours," notes that the common amusement of having an adult get down on arms and knees and have a child ride on his back is also known as "all fours," which obviously has high potential for sexual undercurrents.
There are other songs entitled "The Game of Cards" -- e.g. Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 81-83. Some may have distant dependence on this, but most are probably distinct. - RBW

Yates, Musical Traditions site Voice of the People suite "Notes - Volume 11" - 11.9.02: "it should be stressed that this song has nothing, whatsoever, to do with the card game." - BS

Last updated in version 4.1

File: K175

Game of Cards (II), The

DESCRIPTION: Cahill, Napoleon, D’Esterre and O’Connell, Castlereagh and Pitt are presented as players of all-fours or twenty-five representing Erin, France and John Bull. In 1798, "’Twas easy to beat drunken men." Now we’re sober. "Nearly ready to finish the game"

AUTHOR: unknown

EARLIEST DATE: 1966 (Zimmermann)

KEYWORDS: game cards England France Ireland nonballad patriotic political

FOUND IN:

REFERENCES (2 citations):
Moylan-TheAgeOfRevolution-1776-1815 127, "The Game of Cards" (1 text)
Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 81-83, "The Game of Cards" (1 text)

Roud #V4231

BROADSIDES:
Bodleian, 2806 b.9(35), "The Game of Cards" ("You true sons of Erin draw near me"), P. Brereton (Dublin), c.1867; also 2806 c.8(7), 2806 b.9(231), 2806 b.11(12), Johnson Ballads 3062, "The Game of Cards"; Harding B 26(283), "The Irish Volunteers of 1860"

CROSS-REFERENCES:
cf. "The Shan Van Voght (1848)" for references to the "stealing" of Grattan's Parliament
cf. "The Wheels of the World" for references to the "stealing" of Grattan's Parliament

NOTES [385 words]: There is no "overall game" nor even a "game" in this broadside, just a set of disconnected plays in what seem to be two different card games.
Dr Daniel William Cahill [1796-1864] deals "the five fingers to France, The stout Knave of Clubs to America." Cahill argued against the government and the Established Church of Ireland (source: "Daniel William Cahill" in The Catholic Encyclopedia at the New Advent site).
Napoleon deals all-fours next.
"D’Esterre went to play O’Connell ... with a trigger the cards he did shuffle." Daniel O’Connell killed challenger D’Esterre in an 1815 duel over a disparaging speech by O’Connell about the Dublin Corporation (source: "Daniel O’Connell" in The Catholic Encyclopedia at the New Advent site).
The 1798 defeat at Tara is referred to as all-fours but seems to mix in the twenty-five rules.
"Castlereagh and old Pitt were gamesters ... Our Parliament they stole away." Castlereagh and William Pitt championed the Act of Union of Ireland and England in 1800, but both resigned with Cornwallis in 1801 when George III refused to allow Irish Emancipation (source: "Robert Stewart, Viscount Castlereagh" in The Age of George III at the site of A Web of English History).
For another attribution of the 1798 loss to Irish drunkenness see "The Boys of Wexford." For discussions of the card games of "All Fours" (Old Sledge, Auction Pitch, High-Low-Jack) and "Twenty-Five" (Spoil Five, Five Fingers) see the Card Games site and The United States Playing Card Company site. - BS

It would be hard to claim that alcohol ruined the 1798 rebellion; that was wrecked by lack of planning and the fact that the United Irish leadership was informant-riddled. But the Fenians of the nineteenth century did often fall prey to drink. A still later rebel, Vinnie Byrne, claims it nearly cost them even after the 1916 rebellion: "[Michael] Collins was a marvel. If he hadn't done the work he did, we'd still be under Britain. Informers and drink would have taken care of us." (See Tim Pat Coogan, Michael Collins, p. 116.)

The references to the stealing of Parliament remind me very much of "The Wheels of the World," though which came first is not clear. There is a similar reference in "The Shan Van Voght (1848)." For additional background, see the notes to those two songs.- RBW

Last updated in version 5.1
File: BrdTGoC2

**Game Warden Song**

**DESCRIPTION:** The game warden catches the singers netting salmon. He takes the nets but agrees, for a ride, not to turn them in. But he sends a letter to the magistrate. They are met by the judge with a summons. The warden gets half the $10 fine.

**AUTHOR:** unknown

**EARLIEST DATE:** 1960 (Leach-FolkBalladsSongsOfLowerLabradorCoast)

**KEYWORDS:** trial trick fishing judge punishment

**FOUND IN:** Canada(Newf)

**REFERENCES** (1 citation):
Leach-FolkBalladsSongsOfLowerLabradorCoast 82, "Game Warden Song" (1 text, 1 tune)
ST LLab082 (Partial)
Roud #9978

**NOTES** [119 words]: Newfoundland and Labrador had (and have) only one major town, St. John's; no other settlement had even 10,000 people in the period when folk songs were being written and collected. Very many people lived in mere villages of a few houses. The result was that the "townies" of St. John's had a low opinion of other Newfoundlanders, and vice versa. But, because St. John's had a very large fraction of the population and was where the legislature met and government operated, the country was governed by what one might call "St. John's Rules." It's not just Newfoundlanders who mistrust their own elected governments, of course, but it was unusually common there. I have a feeling this song is a reflection of that. - RBW

Last updated in version 4.4
File: LLab082

**Gamekeepers Lie Sleeping**

**DESCRIPTION:** "I keep my dogs and my ferrets too, O I have them in my keepin' To catch good hares all in the night While the gamekeeper lies sleeping." The singer goes out one night and poaches a female rabbit. Her cries bring the keepers, but he escapes and sells her

**AUTHOR:** unknown

**EARLIEST DATE:** 1891 (Kidson-TraditionalTunes)

**KEYWORDS:** poaching hunting dog animal commerce

**FOUND IN:** Britain(England(Lond,North,South))

**REFERENCES** (8 citations):
Kennedy-FolksongsOfBritainAndIreland 249, "Gamekeepers Lie Sleeping" (1 text, 1 tune)
Copper-SongsAndSouthernBreezes, pp. 266-267, "Dogs and Ferrets" (1 text, 1 tune)
Copper-ASongForEverySeason, p. 288, "Dogs and Ferrets" (1 text, 1 tune)
Williams-FolkSongsOfTheUpperThames, p. 110, "I Keep My Dogs and Ferrets, Too" (1 text) (also Williams-Wiltshire-WSRO Bk 23)
Kidson-TraditionalTunes, pp. 133-135, "Hares in the Old Plantation" (1 fragment, 1 tune)
Palmer-EnglishCountrySongbook, #53, "Hares in the Old Plantation" (1 text, 1 tune)
Browne-FolkSongsOfOldHampshire, pp. 111-113, "Whilst the Gamekeepers Lie Sleeping" (1 text, 1 tune)

**ADDITIONAL:** Tim Coghlan, Now Shoon the Romano Gillie, (Cardiff,2001), pp. 444-445, ("My
master turned me out of doors"") [English text from singing of New Forest Gypsies reported by Gillington, _Songs of the Open Road_ (1911)] [see additional references in NOTES]
Roud #363
RECORDINGS:
Wiggy Smith, "Hares in the Old Plantation" (on Voice18)
Tom Willett, "While Gamekeepers Lie Sleeping" (on TWillett01, HiddenE)
CROSS-REFERENCES:
cf. "While Gamekeepers Were Sleeping" (lyrics)
ALTERNATE TITLES:
I Keep My Dogs
Hares in the Old Plantations
The Sleeping Gamekeeper
I Keep My Dogs and Ferrets Too
While Gamekeepers Lie Sleeping
NOTES [101 words]: See Tim Coughlan, _Now Shoon the Romano Gillie_, (Cardiff,2001), for five texts:
Coughlan #167, pp. 442-446, "I Have a Juk" [Romani-English text reported by Yates].
Coughlan #168, p. 446, "I Have a Dog" [Romani-English text from BBC Radio (1987)].
Coughlan #169, p. 446, "Mandy Had a Juk" [Romani-English fragment reported by Kennedy (1975)].
Coughlan #170, p. 446, "I Have a Juk" [Romani-English fragment reported by Richardson (1976-1977)].
Coughlan #171, p. 447, "Mandi Has a Jukkel" [Romani-English text reported by Stanley and Burke (1986)].
Jasper Smith is the source for #167, #168 and #171. - BS
_Last updated in version 5.0_
File: K249

**Gammable Brigg, En**

There is an old, ill-equipped brig in Parmerent, Holland. She goes to sea anyway. Her keel is bent.
Fortunately the crew realizes it soon enough to make it back to land
AUTHOR: unknown
EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)
KEYWORDS: ship disaster return shanty foreignlanguage
FOUND IN:
REFERENCES (1 citation):
_Hugill-SongsOfTheSea, p. 160, "En Gammable Brigg" (2 texts, Norwegian & English, 1 tune)_
File: HSoSe160

**Gan to the Kye Wi' Me**

DESCRIPTION: "Gan to the kye wi' me, my love, Gan to the kye wi' me; Over the moor and thro' the grove, I'll sing ditties to thee." The girl's cattle were stolen after he was killed in battle, but the singer hopes the kine are enough to support them
AUTHOR: unknown
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)
KEYWORDS: father death courting animal
FOUND IN: Britain(England(Scotland))
REFERENCES (1 citation):
_Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 138-139, "Gan to the Kye Wi' Me" (1 text, 1 tune)_
ST StoR138 (Full)
Roud #3162
File: StoR138
Ganging Through the Howe, Geordie

DESCRIPTION: Geordie goes to be with the girls spinning. He's no longer welcome there. He once "had Susan at your will" but thinks he has lost her also. The singer advises him to call on her again before his term ends "an ye'll get a kiss And maybe something mair"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan8)

KEYWORDS: courting rejection nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1864, "Ganging Through the Howe, Geordie" (1 text)

Roud #13585

NOTES [27 words]: Seasonal hiring of servants and farm workers usually was for six months, beginning May and November, and the term day marked the end of the employment period. - BS

Last updated in version 2.5

File: GrD81864

Gangspilliedje

DESCRIPTION: Dutch. Capstan shanty. "Ons stuurmanheeft er een vrounttje getrouwd.... Fal-de-ral-de-ri, Fal-de-ral-de-ra, Houra, houra, houra!" The mate has taken a wife, and regrets it; she can't sew or cook. The men ask him to give them a drink from his bottle.

AUTHOR: unknown

EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)

KEYWORDS: shanty sailor wife drink hardtimes foreignlanguage

FOUND IN:

REFERENCES (1 citation):
Hugill-SongsOfTheSea, p. 85, "Gangspilliedje (Gangway Song)" (2 texts, Dutch and English, 1 tune)

File: HSoSe085

Gaol Song, The

DESCRIPTION: The singer describes the hard life in prison, abused by the guards, granted only the poorest food, and forced to work the treadmill and engage in other backbreaking labour. The singer, once free, vows to leave all such things behind

AUTHOR: unknown

EARLIEST DATE: 1906

KEYWORDS: work prison punishment captivity worksong

FOUND IN: Britain(England(South))

REFERENCES (4 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 22-23, "The Gaol Song" (1 text, 1 tune)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 39, "Gaol Song" (1 text, 1 tune)
Brocklebank/Kindersley-DorsetBookOfFolkSongs, p. 11, "Gaol Song" (1 text, 1 tune)
DT, GAOLSONG*

Roud #1077

CROSS-REFERENCES:
cf. "The County Gaol"
cf. "Durham Gaol"

ALTERNATE TITLES:
Treadmill Song

NOTES [77 words]: The treadmill was a rotating cylinder that drove machinery such as a mill or a pump. It was a set of steps on a circular gear, which meant that, once started, the convict had no way to stop it; he had to keep walking the treads until relieved. Prisoners often collapsed in agony on such machines, first installed in Sydney in 1823. - RBW

While Lloyd does not mention [this] as a work song, it certainly has the cadence of one, so I have assigned that keyword. -PJS

Last updated in version 5.1

File: FaE022
Garden Gate, The

DESCRIPTION: Mary and William have planned a secret meeting. She arrives at the garden gate at eight; William is not there. Nine comes; she searches, then vows to forsake him. He finally arrives at ten; he had been shopping for a ring. She forgives him


EARLIEST DATE: 1846 (Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland); before 1830 (broadside, Bodleian Harding B 25(709))

KEYWORDS: courting nightvisit separation marriage

FOUND IN: Britain(England(South,West),Scotland(Aber)) US(MW) Ireland

REFERENCES (14 citations):
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Song #32, pp. 226-227, "The Garden Gate" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 441-443, "The Garden-Gate" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #124, p. 2, "The Garden Gate" (1 text)
Greig/Duncan5 981, "The Garden Gate" (9 texts, 4 tunes)
Broadwood/Maitland-EnglishCountySongs, pp. 72-73, "The Garden Gate" (1 text, 1 tune)
Williams-Wiltshire-WSRO Mi 577, "Garden Gate" (1 text)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #20, "The Old Garden Gate" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #25, "The Garden Gate" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H770, p. 485, "The Garden Gate" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 78, "The Garden Gate" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 319, "The Garden Gate" (1 fragment, in which the girl tells her mother she is going to the garden gate; it may be a separate song, but with only four lines, we cannot tell)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 319, "The Garden Gate" (1 tune plus the short text)
Forget-Me-Not-Songster, p. 139, "Garden Gate" (1 text), plus the "answer to Garden Gate" on p. 140
Wolf-AmericanSongSheets, #715, p. 47, "The Garden Gate" (1 text, 1 tune)

ST E078 (Partial)

BROADSIDES:
Bodleian, Harding B 25(709), "The Garden Gate" ("The day was spent, the moon shone bright"), T. Birt (London), 1828-1829; also Harding B 17(105b), Harding B 11(87), Harding B 18(190), Firth c.14(180), Firth b.26(368), Firth b.25(187), Harding B 11(1292), Harding B 11(3454), Firth b.25(272), "The Garden Gate"
LOCSheet, sm1885 01480, "The Garden Gate," Geo. D Newhall (Cincinnati), 1885 (tune) ["composed by Jerome Hill"]
LOCSinging, sb20158b, "The Garden Gate" ("The day was clos'd, the moon shone bright"), H. De Marsan (New York), 1859-1878; also as104220, "The Garden Gate" ("The day was spent, the moon shone bright")

NOTES [117 words]: See also Bodleian, Harding B 11(87), "Answer to The Garden Gate" ("One wintry eve the moon it shone"), J. Pitts (London), 1819-1844; also Harding B 25(71)[some words illegible], Firth b.26(368), Harding B 11(1292), "Answer to The Garden Gate." [In the "Answer," Mary hides when William arrives, to test whether he is true. It's not really an answer; rather, the two pieces tell the story from different perspectives. - RBW]


Broadsides LOCSinging sb20158b and Bodleian Harding B 18(190) are duplicates. - BS

Last updated in version 6.0

File: E078

Garden Hymn, The

DESCRIPTION: "The Lord into his garden comes, the flowers yield a rich perfume." The hymn
describes how God's presence brings life to the garden. Jesus will "conquer all his foes And make his people one."

AUTHOR: unknown
EARLIEST DATE: 1800 (published by Jeremiah Ingalls)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Chase-AmericanFolkTalesAndSongs, pp. 158-159, "The Garden Hymn" (1 text, 1 tune)
Roud #11502
RECORDINGS:
Singers from Stewart's Chapel, Houston, MS, "Nashville" (on Fasola1)
NOTES [225 words]: The authorship of this piece is somewhat dubious. It's usually credited to Jeremiah Ingalls, but sometimes to William Campbell. In the 1971 Sacred Harp Campbell is given credit as "Translator," whatever that means in the context of an English-language hymn. Sacred Harp gives Alexander Johnson as composer of the tune, but Amelia Ramsey, in her notes to the Stewart's Chapel recording, credits Ingalls for the tune as well. - PJS
Which mostly proves how confused the data in the Sacred Harp can be. John Martin writes to note that many of the Sacred Harp editions lack this piece, and others give different attributions. Martin adds that he has searched the works of Ingalls, and finds the poem there, in a form rather different from the Sacred Harp version (e.g. it lacks the part about Jesus conquering his foes). Ingalls, Martin writes, "describes the words as 'att. John Stocker, 1777.'"
John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), p. 1712, adds that it "Appeared anonymously in J. Leavitt's Christian Lyre, 1839, Pt. i., No. 22, and subsequently in several collections, including the American Baptist Hymnal, 1903."
I finally gave up and decided to eliminate all author references for the piece. In any case, chances are that any version you hear is composite. - RBW
Last updated in version 3.7
File: Cha158

Garden Where the Praties Grow

DESCRIPTION: "'Have you ever been in love, me boys, Oh! have you felt the pain? I'd rather be in jail, I would, than be in love again.... I'd have you all to know That I met her in the garden where the praties grow.' The two marry and live happily ever after
AUTHOR: Johnny Patterson
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: love courting marriage
FOUND IN: US(MW)
REFERENCES (3 citations):
Sandburg-TheAmericanSongbag, p. 463, "I Met Her in the Garden Where the Praties Grow" (1 short text, 1 tune, with an additional verse on p. xiv)
Hylands-Mammoth-Hibernian-Songster, p. 97, "Garden Where the Praties Grow" (1 text)
DT, PRATIGRO*
Roud #4803
RECORDINGS:
Dr. Smith & his Champion Hoss Hair Pullers, "In the Garden Where the Irish Potatoes Grow" (Victor 21711, 1928)
CROSS-REFERENCES:
cf. "Why Paddy's Not at Work Today" (tune)
cf. "The Time o Year for Dippin Sheep" (tune)
SAME TUNE:
The Time o Year for Dippin Sheep (File: McSc090)
File: San463

Gardener, The [Child 219]

DESCRIPTION: A "gardener" comes to a lady, offering many flowers if she will marry him. She is not interested.
AUTHOR: unknown
EARLIEST DATE: 1766 (Reeves-TheEverlastingCircle)
KEYWORDS: courting flowers rejection gardening
FOUND IN: Britain(Scotland(Aber))
REFERENCES (12 citations):
Child 219, "The Gardener" (3 texts)
Bronson 219, "The Gardener" (9 versions+3 in addenda, but #1 at least is "The Gairdner and the Plooman")
Bronson-SingingTraditionOfChildsPopularBallads 219, "The Gardener" (2 versions: #3, #5)
Greig/Duncan4 840, "The Gardener" (5 texts, 4 tunes)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #42, pp. 1-2, "The Gardener Lad" (1 text)
Leach-TheBalladBook, p. 577, "The Gardener" (1 text)
Quiller-Couch-OxfordBookOfBallads 159, "The Gardener" (1 text)
Buchan-ABookOfScottishBallads 55, "The Gardener" (1 text)
Reeves-TheEverlastingCircle 116 note, "The Gardener" (1 text)
Whitelaw-BookOfScottishBallads, p. 68, "The Gardener" (1 text)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 50-51, "The Gardener" (1 text)
DT 219, GRDNRCHD*
Roud #339
RECORDINGS:
Ewan MacColl and Peggy Seeger, "The Gairdener Chyld" (on SCMacCollSeeger01) {cf. Bronson's #6}
ALTERNATE TITLES:
The Gairdener Chylde
The Gardener's Wooing
NOTES [155 words]: One can only suspect that this piece was made up to get in as many flower symbols as possible; at least, there seems little point to most of the imagery. For a catalog of some of the sundry flower symbols, see the notes to "The Broken-Hearted Gardener."
Child prints a text (additions and corrections to "The Gardener", p. 258 in Volume V of the Dover edition) which conflates this with "In My Garden Grew Plenty of Thyme" or something similar. The song is also sometimes confused with "The Gairdner and the Plooman" (which see).
Although most mentions of flower symbolism in the ballads seem to go back to the Elizabethan-era symbols, it is perhaps worth noting that in the Victorian era there arose a form of flower arrangement known as Tussy Mussy, which was intended to convey meaning. The Chinese and Japanese also had art forms in which flower arrangements had meaning, but these surely did not affect British ballads! - RBW
Last updated in version 4.1
File: C219

Gardener's Delight, The

DESCRIPTION: "The gardener delights in his jolly flowers ... But my delight's in a bonny young lass." Adam, "lord and king o' the nation," needed "a young lass to lie near him" to complete his bliss. The singer is poor but "the rich and grand" have no more than he.

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan7)
KEYWORDS: sex Bible nonballad wife gardening flowers
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1270, "The Gardener's Delight" (2 texts, 1 tune)
Roud #7186
NOTES [85 words]: The tale of the creation of the woman from the rib of the man is told in Genesis 2:21-22 (with the description of her as his partner continuing until 2:24, and the statement that none of the animals was a partner fit for him in 3:20). The other account of the creation, in Genesis 1:27, strongly implies that men and women were created at the same time (implying, obviously, a different sort of partnership).
We might add that Genesis 2:15 has God putting Adam in the Garden of Eden "to till and keep it." - RBW
Last updated in version 2.5
File: GrD71270
Gardner and the Ploughman, The

DESCRIPTION: The singer is courted by a gardner, tailor, and sailor but prefers her ploughman [his breath is sweetest] but he has "misshapen" her gown He overhears her, proposes and says she can fix the gown. She accepts. They marry.

AUTHOR: unknown
EARLIEST DATE: 1885 (Greig/Duncan6)
KEYWORDS: courting love marriage sex worker
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #126, p. 1, "The Gairdener and the Plooman";
#128, pp. 1-2, "The Gairdener and the Plooman" (2 texts)
Greig/Duncan6 1125, "The Gardner and the Ploughman" (8 texts, 5 tunes)
Roud #6845
ALTERNATE TITLES:
The Gairner Lad, a Frien' o' Mine
The Plooman Lad
NOTES [84 words]: Greig notes that his text in #128 is a composite: the last two verses are from another version from Bell Robertson. Greig/Duncan6 separates the texts as 1125F and 1125H. If that's the case the Greig text is rearranged a bit and omits two lines in 1125F. This is not really like the songs is which a woman rejects lovers because of their occupations (see "Yon Bonnie Lad" and its references). Here the tailor's occupation is compared unfavourably to the sailor's, but the sailor himself is second best. - BS
Last updated in version 2.5
File: GrD61125

Garfield

DESCRIPTION: "Oh, Garfield, Killed a man, killed a man, killed a man, Little Garfield." "Big Garfield" smoked a $200 cigar, "Little Garfield" a $50 smoke, Little Garfield shoots Big Garfield. One says, "Don't let my loving wife know."

AUTHOR: unknown
EARLIEST DATE: 1981 (Rosenbaum-FolkVisionsAndVoices)
KEYWORDS: homicide drugs grief death wife
FOUND IN: US(SE)
REFERENCES (1 citation):
Rosenbaum-FolkVisionsAndVoices, pp. 80-81, "Garfield" (1 text, 1 tune)
Roud #9138
CROSS-REFERENCES:
cf. "Mister Garfield" (form)
NOTES [49 words]: Rosenbaum-FolkVisionsAndVoices believes this to be the same song as "Mister Garfield," and admittedly both are story-songs, both involve a murder, and both involve "Garfield" -- but Rosenbaum's version has "two" Garfields, and no obvious Presidents. Roud lumps them, but I have split them. - RBW
Last updated in version 2.6
File: Rose081

Garland of Love, The

DESCRIPTION: The singer says she'll weave her love a garland of lilies and roses, though they're not as sweet as he. She recalls his charms and easing his sighs. She hopes to marry him but "if he proves false ... For me to seek pleasure it would be in vain"

AUTHOR: Theodore Edward Hook (source: notes to Bodleian Harding B 17(107a))
EARLIEST DATE: before 1813 (broadside, Bodleian Harding B 17(107a))
KEYWORDS: love sex flowers nonballad
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Williams-FolkSongsOfTheUpperThames, p. 72, "I'll Weave Him a Garland" (1 text) (also Williams-Wiltshire-WSRO Òx 306)
ADDITIONAL: The Pocket Encyclopedia of Scottish, English, and Irish Songs (Glasgow, 1816
Garners Gay (Rue; The Sprig of Thyme)

DESCRIPTION: Of a girl who has lost her thyme and her love. She uses other symbols to describe her sad state: With her thyme gone, her life is "spread all over with rue"; a woman is a "branching tree"; a man, a wind blowing through the branches and taking what he can

AUTHOR: unknown

EARLIEST DATE: 1891 (Kidson-TraditionalTunes)

KEYWORDS: loneliness seduction virginity

FOUND IN: Britain(England(All)) US(Ap)

REFERENCES (13 citations):
- Silber/Silber-FolksingersWordbook, p. 163, "Rue" (1 text)
- Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 80-81, "The Willow Tree, or, Rue and Thyme" (1 text, 1 tune)
- Broadwood/Maitland-EnglishCountySongs, pp. 58-59, "The Sprig of Thyme" (1 text, 1 tune)
- Reeves-TheEverlastingCircle 116A, "Sprig of Thyme" (1 text)
- Kidson-TraditionalTunes, p. 69, "The Sprig of Thyme" (1 text, 1 tune)
- OShaughnessy/Grainger-TwentyOneLincolnshireFolkSongs 21, "The Sprig of Thyme" (1 text, 1 tune)
- Cologne/Morrison-WiltshireFolkSongs, pp. 34-35, "The Sprig of Thyme" (1 text, 1 tune)
- Hamer-GarnersGay, pp. 4-5, "Come All You Garners Gay" (1 text, 1 tune)
- Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #53, "The Sprig of Thyme" (1 text, 1 tune)
- Browne-FolkSongsOfOldHampshire, pp. 101-103, "Sprig of Thyme" (1 text, 1 tune)
- Ritchie-FolkSongsOfTheSouthernAppalachians, p. 56, "Keep Your Garden Clean" (1 text, 1 tune)
- Thomas-DevilsDitties, pp. 102-103, "Keep Your Garden Clean" (1 text, 1 tune)
- DT, THYMSPRG* THYMTHY

RECORDINGS:
- Sara Cleveland, "The Maiden's Lament" (on SCleveland01)
- Debra Cowan, "Keep Your Garden Clean" (on HCargillFamily)

BROADSIDES:
- Murray, Mu23-y1:104, "The Wheel of Fortune," James Lindsay (Glasgow), 19C [an incredible mixture, with the "Wheel of Fortune" verse, though the rest seems an amalgam of thyme songs -- here spelled "time"; I file it here in desperation]; also Mu23-y1:105, "The Wheel of Fortune," James Lindsay (Glasgow), 19C [even more mixed, with the "Wheel of Fortune" verse, a thyme stanza, a bit of "Fair and Tender Ladies," a "Queen of Heart" verse, and more]

CROSS-REFERENCES:
- cf. "The Rue and the Thyme (The Rose and the Thyme)" (theme, symbols, lyrics)

NOTES [307 words]: In flower symbolism, thyme stood for virginity. For a catalog of some of the sundry flower symbols, see the notes to "The Broken-Hearted Gardener." Thyme songs are almost impossible to tell apart, because of course the plot (someone seduces the girl) and the burden (let no man steal your thyme) are always identical. For the same reasons, verses float freely between them. So fragmentary versions are almost impossible to classify. Steve Roud seems to lump all of them.

The Digital Tradition has a version, "Rue and Thyme" (not to be confused with the Ballad Index
entry with that title) which seems to have almost all the common elements. Whether it is the ancestor of the various thyme songs, or a gathering together of separate pieces, is not clear to me. This is one of the more lyric versions of the piece, usually with almost no information about the actual seduction. The mention of multiple herbs, especially rue, seems characteristic.

To show how difficult this is, Randolph and Ritchie have texts of this called "Keep Your Garden Clean" which are pretty much the same except for the first verse. On the basis of that distinction, I filed Randolph' with "In My Garden Grew Plenty of Thyme" and Ritchie's with "Garners Gay (Rue; The Sprig of Thyme)."

Jean Ritchie calls this a version of "The Seeds of Love," and Randolph calls his a "Seeds of Love" variant also, and Roud's classification seems to agree. I don't, though I rather wish I could, given the difficulty of distinguishing.

The Hattie Mae Tyler Cargill version uses this first verse, and a few other odds and ends, but the middle seems to have been created out of whole cloth. It's much more explicit than most versions (and I'd call it less effective as a result), but while it is arguably a distinct song, I'm filing it here until and unless I find other versions. - RBW

Last updated in version 5.3
File: FSWB163

Garnish

DESCRIPTION: The singer recalls "the days of my youth [when] I roamed down to the seashore, With my golden-haired Kathleen to Garnish white strand" In all his travels since none can compare with her. He wishes he might return. He knows she is waiting.

AUTHOR: unknown
EARLIEST DATE: 1978 (OCanainn-SongsOfCork)
KEYWORDS: homesickness love emigration separation
FOUND IN: Ireland
REFERENCES (1 citation):
OCanainn-SongsOfCork, p. 57, "Garnish" (1 text, 1 tune)
NOTES [9 words]: Garnish is an island in Bantry Bay in County Cork. - BS
File: 0Can057

Garrawilla (The Shearer's Life)

DESCRIPTION: "I sing of Garrawilla, a station of the glen...." Though the singer says, "A shearer's life is jolly," he also complains of the bad conditions and the demands for fast and accurate work. But he concludes, "Heaven's sheep are shorn by Garrawilla men"

AUTHOR: unknown
EARLIEST DATE: 1968
KEYWORDS: Australia sheep work
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, pp. 128-129, "Garrawilla" (1 text, 1 tune)
NOTES [60 words]: Meredith and Anderson's informant, Jack Wright, claims that this was made up by a co-worker of his father's at Garrawilla. I find it interesting that only the first and last verses refer to this station. I wonder if the middle is not a generic song about shearing (which should perhaps be titled "The Shearer's Life"), onto which these two verses were tacked. - RBW
File: MA128

Garryowen (I)

DESCRIPTION: "Garryowen's gone to rack, We'll win her olden glories back." Sarsfield "tramp'd the English banner down ... And we will take our father's place And scowl into the Saxon face" "Draw your swords for Garryowen and swear upon the Treaty stone"

AUTHOR: unknown
EARLIEST DATE: c.1867? (broadside, Johnson Ballads 2111a)
KEYWORDS: rebellion nonballad patriotic
FOUND IN:
REFERENCES (1 citation):
DESCRIPTION: "Let Bacchus’s sons be not dismayed"; "booze and sing"; "take delight in smashing the Limerick lamps" and fighting in the streets. Doctors can fix our bruises. Break windows and doors. Beat bailiffs. "Where’er we go they dread the name Of Garryowen"

AUTHOR: unknown

EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)

KEYWORDS: bragging violence drink nonballad doctor

REFERENCES (6 citations):
Croker-PopularSongsOfIreland, pp. 230-237, "Garryowen" (1 text)
Winstock-SongsAndMusicOfTheRedcoats, pp. 103-105, "Garryowen" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 144, "Garryowen" (1 text)

ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), p. 264, "Garryowen"
Thomas J. Craughwell, _The Greatest Brigade: How the Irish Brigade Cleared the Way to Victory in the American Civil War_, 2011 (I use the 2013 Crestline illustrated paperback), p. 85, "(Garryowen)"

NOTES [297 words]: Croker-PopularSongsOfIreland: "Garryowen, in English, 'Owen's Garden,' is a suburb of Limerick."

Digital Tradition: "Official marching tune of Custer's Seventh Cavalry."

Croker-PopularSongsOfIreland quoting a letter of 1833: Two of the characters in the song [Johnny Connell and Darby O’Brien] "were two squireens in Limerick, and about the time the song was written, between the years 1770 and 1780, devil-may-care sort of fellows, who defied all authority."

The Digital Tradition version omits four of the seven verses from Croker, and adds none, and the verses mentioning Connell and O’Brien are among the missing: Connell went to Cork and O’Brien leapt over the dock, apparently at sentencing.

Croker-PopularSongsOfIreland: "Speaking of the enjoyments of the people of Limerick at fair time or on festival days, Fitzgerald and MacGregor notice in their history, a fondness for music of the fiddle or bagpipe. 'Amongst the airs selected upon these occasions, 'Patrick's Day,' and 'Garryowen,' always hold a distinguished place."

The only obvious connection between "Garryowen (I)" and "Garryowen (II)" is the last line of the chorus: "From Garryowen in glory!!"/"For Garryowen na glora" - BS

Regarding the Seventh Cavalry, Thomas J. Craughwell, _The Greatest Brigade: How the Irish Brigade Cleared the Way to Victory in the American Civil War_, 2011 (I use the 2013 Crestline illustrated paperback), p. 85, reports that Colonel Custer heard an Irish soldier sing "Garryowen" and adopted it for the Seventh Cavalry, and that it was said to have played at the battle of the Little Bighorn -- but I don't trust the sources on that. More definite is the statement on p. 84 of Craughwell that it was the marching song of the Irish Brigade of the Army of the Potomac in the
Garryowen, The

DESCRIPTION: Fragment: "She was accompanied by two vessels more, When to her misfortune on the Patch she bore. There was calico, check and some velveteen ... The likes of this vessel you never had known: The American trader called the Garryowen"

AUTHOR: unknown
EARLIEST DATE: 1945 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: sea ship wreck commerce
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, p. 126, "The Garryowen" (1 fragment)
Roud #20538
NOTES [33 words]: no date: "The 'Garryowen' was wrecked on the Patch, a sandbank off Balinoulart" (source: Ranson-SongsOfTheWexfordCoast may be the source for Bourke in Shipwrecks of the Irish Coast v1, p. 52) - BS
Last updated in version 5.0
File: Ran126

Garvagh Town

DESCRIPTION: The singer meets the "star of Garvagh town." She refuses his advances because he is a Roman Catholic. She remarks favorably on the "twenty-two religions held up in Garvagh town." They share a drink, discuss their differences further, shake hands and part

AUTHOR: unknown
EARLIEST DATE: 1988 (McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)
KEYWORDS: courting religious rejection drink beauty
FOUND IN: Ireland
REFERENCES (1 citation):
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 34, "Garvagh Town" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Protestant Maid" (subject: religious conversion) and references there
NOTES [60 words]: See "The Banks of Dunmore" for a song in which a Protestant suitor meets and is converted by a Roman Catholic farmer's daughter; after his conversion they marry. - BS Garvagh is in County Derry, and in 1813 was the site of an incident of religious violence (see the notes to "March of the Men of Garvagh"), so it is a logical site for a meeting of religions. - RBW
File: McB1034

Gas Lights

DESCRIPTION: "Belfast and the new fashioned gas ... can from all darkness deliver." Business men, "jolly commanders," are named. People "from Scotland and England from Holland and Flanders" meet. Tradesmen are busy. Saturday nights are lively, well lit and safe.

AUTHOR: unknown
EARLIEST DATE: 1823 (according to Leyden-BelfastCityOfSong)
KEYWORDS: commerce technology nonballad
FOUND IN:
REFERENCES (1 citation):
Leyden-BelfastCityOfSong 6, "Gas Lights" (1 text)
File: Leyd006

Gates of Londonderry, The

DESCRIPTION: King James and all his Host" attack Derry "but vain were all their Popish arts, The Gates were shut by gallant hearts ... The 'Prentice Boys" "Red war, with fiery breath Cast pestilence and death" until "the gallant ship Mountjoy" broke the seige.
Gatesville Cannonball, The

DESCRIPTION: A boastful youth meets a girl at a dance, takes her to her mother's bedside and seduces her.

AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: bawdy seduction sex
FOUND IN: US(So)
REFERENCES (1 citation):
Cray-EroticMuse, pp. 79-81, "The Gatesville Cannonball" (1 text, 1 tune)
Roud #10407
CROSS-REFERENCES:
cf. "Rosemary Lane" [Laws K43]
cf. "When I Was Young (Don't Never Trust a Sailor)"
cf. "The Wabash Cannonball" (tune)
File: EM079

Gathering Mushrooms

DESCRIPTION: The singer meets a maid in the fields and asked what she is doing out so early. She is gathering mushrooms to make her mommy catsup. "Her panting breast on mine she pressed ... And her lips on mine did gently join And we both sat down together"

AUTHOR: unknown
EARLIEST DATE: 1955 (IRRCinnamond02)
KEYWORDS: courting food
FOUND IN: Ireland
ST RcTGMus (Full)
Roud #7001
RECORDINGS:
Robert Cinnamond, "The Maid Gathering Mushrooms" (on IRRCinnamond02)
NOTES [78 words]: I thought "catsup" - however it's spelled - was always made from tomatoes. However, it is "a seasoned sauce of puree consistency the principal ingredient of which is usu. tomatoes but sometimes another foodstuff (as mushrooms or walnuts)" (source: Webster's Third New International Dictionary of the English Language Unabridged, 1976)
The description is based on John Moulden's transcription from IRRCinnamond02 included in the Traditional Ballad Index Supplement. - BS
File: RcTGMus

Gathering Nuts in May

DESCRIPTION: "Here we go gathering nuts in May, nuts in May, nuts in May, Here we go gathering... On a bright and pretty day." "Who will you have for your nuts in May?" "We'll have (a boy) for the nuts in May." A girl will "pull him across." Repeat for each player
Gathering Rushes

DESCRIPTION: The singer meets a maid with rushes she'd been gathering. She goes with him to a shady grove. See asks him not to tease her nor break her rushes. They have sex. She says her mother will chide her and, if she has a baby, the world will "scoff and frown"

AUTHOR: unknown
EARLIEST DATE: before 1813 (broadside, Bodleian Harding B 17(42a))
KEYWORDS: courting sex promise betrayal foreignlanguage seduction mother baby
FOUND IN: Ireland Canada(Mar) Britain(England(South))
REFERENCES (6 citations):
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 64, "The Bonny Bunch of Rushes Green" (1 text, 1 tune)
**Gathering Rushes in the Month of May (Underneath Her Apron)**

**DESCRIPTION:** Girl gathers rushes and bears a child, wrapping it in her apron. The baby cries; her father asks who the father was and where it was conceived, vowing to burn the place. The father was a sailor; she conceived "by yonder spring, where the small birds sing"

**AUTHOR:** unknown

**EARLIEST DATE:** before 1860 (broadside, Bodleian Harding B 11(401))

**KEYWORDS:** pride sex accusation questions childbirth pregnancy baby father lover sailor clothes

**FOUND IN:** Britain(England(North,South))

**REFERENCES (4 citations):**
- Reeves/Sharp-TheIdiomOfThePeople 103, "Three Maids a Rushing" (1 text)
- Reeves-TheEverlastingCircle 132, "Three Maids a Rushing" (1 text)
- Gardham-EastRidingSongster 23, pp. 30-31, "Underneath Her Apron" (1 text, 1 tune)

Last updated in version 6.0

File: RcABl1t1b
Gatton Tragedy, The

DESCRIPTION: "The night was dark and the moon in clouds; the stars they studded the sky, And gazing down on this fatal earth to see three innocents die" near Gatton. A mother waits for her children. At last word comes that they are dead; she faints

AUTHOR: unknown

EARLIEST DATE: 1957 (Scott-ACollectorsNotebook-31TraditionalSongs)

KEYWORDS: death mother children homicide

HISTORICAL REFERENCES:
Dec. 31, 1898 - Norah, Ellen, and Michael Murphy are murdered near Gatton, Australia

FOUND IN: Australia

REFERENCES (1 citation):
Scott-ACollectorsNotebook-31TraditionalSongs, p. 10, "The Gatton Tragedy" (1 text, 1 tune)

Roud #22592

NOTES [75 words]: As poetry, this strikes me as incredibly bad, and as a narrative, it is very unclear. Who died? Why? Who did it? If it was a mystery (which Scott's notes say it was), why doesn't the song say so? Collector Alan Scott says that many of the pieces he collected were fragmentary, and he filled them out. Usually he used other versions, but this piece seems to be unique. Possibly the defects are because there is just a little too much Scott in it. - RBW

Last updated in version 4.5

File: ScCol010

Gauger, The

DESCRIPTION: "There was a captain of the fleet, A bonnie lassie he did entreat (x2) For to wed wi' him a sailor." She says her mother will not approve, and advises him to dress as a gauger. He fails to find any gin in the house, and says he will take the lass instead

AUTHOR: unknown

EARLIEST DATE: before 1894 (Murison collection, according to Lyle, _Fairies and Folk_)

KEYWORDS: courting trick disguise drink marriage

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #89, pp. 2-3, "The Gauger" (1 text)
Greig/Duncan5 1015, "The Gauger" (7 texts, 5 tunes)
Ord-BothySongsAndBallads, pp. 126-127, "The Gauger" (1 text)

DT, NWCGAUG*

Roud #2343

ALTERNATE TITLES:
The Newcombe Gauger
The Rovin' Sailor

NOTES [28 words]: It appears, in this case, that "gauger" is used in its sense of "revenue officer," though the secondary sense of one who is very aware of his own interests also fits. - RBW
Gay Caballero, The

DESCRIPTION: The gay caballero meets a gay senorita who gives him "exceedingly painful clapito" that results in a doctor cutting off the end of his "latraballee" and one of his "latraballeros." (In another version, her husband arrives, with predictable results)

AUTHOR: unknown
EARLIEST DATE: 1927
KEYWORDS: bawdy humorous disease
FOUND IN: Australia Britain(England) US(So,SW)
REFERENCES (4 citations):
Cray-EroticMuse, pp. 231-235, "The Gay Caballero" (2 texts, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 492-493, "The Gay Caballero" (1 text, 1 tune)
Logsdon-WhorehouseBellsWereRinging 29, pp. 169-172, "The Gay Caballero" (2 texts, 1 tune)
DT, GAYCAB
Roud #10095
RECORDINGS:
Frank Crumit, "The Gay Caballero" (Victor 21735, 1928) [a cleaned-up version, needless to say]
Lazy Larry, "The Gay Caballero" (Cameo 9019, 1929) [presumably a cleaned-up version]
CROSS-REFERENCES:
cf. "The Fire Ship" (plot) and references there
cf. "Root, Hog, or Die (VI -- Cowboy Bawdy variant)" (theme of disease destroying sexual organs)
cf. "Cielito Lindo" (tune) and references there
NOTES [90 words]: Logsdon-WhorehouseBellsWereRinging's two texts, both from Riley Neal, have no words in common except "gay caballero"; one is a song about acquiring a venereal disease; in the other, the woman's husband shows up. Based solely on the texts, they are different songs. But Neal used the same tune, and both are in limerick form. I thought seriously about splitting them. But the "B" text, about the husband, is relatively clean. I suspect it might be a version for semi-polite company. So I'm lumping them, tentatively, until more data appears. - RBW

Gay Girl Marie [Laws M23]

DESCRIPTION: The singer sends a love letter to his "gay girl Marie." The courier, however, delivers it to her father, who is outraged, and sends her into exile. The singer searches at great length, and is almost in despair when he hears a girl weeping and it is Marie

AUTHOR: unknown
EARLIEST DATE: before 1841 (broadside, Bodleian Harding B 25(768))
KEYWORDS: courting exile father reunion
FOUND IN: US(NE,So) Australia Ireland Canada(Mar,Newf)
REFERENCES (7 citations):
Laws M23, "Gay Girl Marie"
Randolph 124, "Gay Girl Marie" (1 text)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 34-36, "Sweet Gramachree" (1 text, 1 tune)
Meredith/Anderson-FolkSongsOfAustralia, p. 194, "Gargal Machree" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 135, "Grogal McCree" (1 text, 1 tune)
Lehr/Best-ComeAndIWillSingYou 45, "Gra Geal Mo Chroi" (1 text, 1 tune)
DT 583, GAYGIRLM
Roud #1020
BROADSIDES:
Bodleian, Harding B 25(768)[illegible lines], "Gragerel Macgre" ("I am a fond lover that sorely opprest"), J. Jennings (London), 1790-1840; also Harding B 17(117a), "Grageral Macgree"
NOTES [167 words]: Samuel P. Bayard conjectures that "Gay Girl Marie" is a corruption of Gaelic "mo gradh geal mo chroidhe," "bright heart's love." Meredith and Anderson make the same conjecture about their title, "Gargal Machree."
Sam Henry's has a title "Gragalmachree" which makes this certain, but it's not certain that it's the same song. Both obviously are built around the same Gaelic phrase, but they may be independent.
That other song is indexed as "Gra Geal Mo Chroi (II -- Down by the Fair River)"; see the notes there. But note also that that song has many floating verses, one could easily confuse short versions. The editors of the Sam Henry collection, e.g., lumped a version of that song with this, and I followed that in early versions of the Index. Credit goes to Ben Schwartz for spotting the distinction.

Two other songs built on the phrase are in Hylands-Mammoth-Hibernian-Songster: p. 77, "My Gra Gal Machree" and p. 83, "Gra Gal Machree," but I have no evidence that either is traditional. - RBW

Last updated in version 6.1
File: LM23

Gay Goshawk, The [Child 96]

DESCRIPTION: An English lass is forbidden to marry the Scot she loves. He sends a message by his goshawk. She asks to be buried in Scotland should she die. This granted, she feigns death. Her coffin is taken to where her lover waits; they are reunited

AUTHOR: unknown

EARLIEST DATE: 1783/1799 (Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland)

KEYWORDS: love separation death burial trick reunion

FOUND IN: Britain(Scotland) Ireland

REFERENCES (14 citations):

Child 96, "The Gay Goshawk" (8 texts)
Bronson 96, "The Gay Goshawk" (2 versions, though the second, from Christie, is described by Bronson as "padded out with a second strain.")
Chambers-ScottishBallads, pp. 180-186, "The Gay Goss Hawk" (1 text)
Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 120-127, "The gay gos hawk" (2 parallel texts plus a photo of the badly-transcribed tune; also a reconstructed tune on p. 268)
Buchan/Moreira-TheGlenbuchatBallads, pp. 212-217, "The Goss Hawk" (1 text)
Leach-TheBalladBook, pp. 300-303, "The Gay Goshawk" (1 text)
Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 43-44, "The Gay Goshawk" (1 fragment, with lyrics typical of this piece but too short identify with certainty)
Quiller-Couch-OxfordBookOfBallads 60, "The Gay Goshawk" (1 text)
Grigson-PenguinBookOfBallads 43, "The Gay Goshawk" (1 text)
Gummere-OldEnglishBallads, pp. 265-269+358, "The Gay Goshawk" (1 text)
Buchan-ABookOfScottishBallads 17, "The Gay Goshawk" (1 text, 1 tune in appendix) (Bronson's #1)
Whitelaw-BookOfScottishBallads, pp. 5-7, "The Gay Goss-Hawk"; pp. 7-9, "The Jolly Goss-Hawk" (2 texts)
HarvardClassics-EnglishPoetryChaucerToGray, pp. 69-73, "The Gay Goss-hawk" (1 text)

Roud #61

File: C096

Gay Muttonbirder, The

DESCRIPTION: "I am a gay muttonbirder, Come from old Colac and further, I went o'er the sea in the S. S. Wetere...." "We catch all our birds in the torching," then they slaughter in the night. When the season end, they drink and feast until they're broke

AUTHOR: unknown

EARLIEST DATE: 1958 (collected from Haldy Ryan, according to Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: hunting work hardtimes drink food

FOUND IN: New Zealand

REFERENCES (1 citation):

Bailey/Roth-ShantiesByTheWay-NZ, p. 136, "The Gay Muttonbirder" (1 text)

NOTES [68 words]: According to Elizabeth and Harry Orsman, _The New Zealand Dictionary_, 1994; second edition 1995 (I use the 2003 New House Publishers paperback), p. 176, a muttonbirder is "One who takes the young of muttonbirds for food or sale." A muttonbird is not a particular species;
rather, it is any bird whose young is harvested for food. The birds most often molested in this way were shearwaters and petrels. - RBW

**Gay Oul' Hag, The**

DESCRIPTION: At a house on our street "the red-haired one is mine ... she's a gay old hag." We sat on the bed and with the last kiss I drove her crazy. I have money "from the Newross girl" but I'll not forsake my my "darlin' little wife ... she's a gay old hag"

AUTHOR: unknown

EARLIEST DATE: 1979 (Tunney-StoneFiddle)

KEYWORDS: nonballad rake whore wife

FOUND IN: Ireland

REFERENCES (1 citation):

*Tunney-StoneFiddle*, pp. 107-108, "The Gay Oul' Hag" (1 text, 1 tune)

Roud #5167

File: TSF107

**Gay Ploughboy, The**

DESCRIPTION: A rich farmer's daughter meets and falls in love with her father's ploughboy. He warns that her father will oppose them. She gives him twelve hundred pounds and they elope from Belfast for North America.

AUTHOR: unknown

EARLIEST DATE: 1973 (Morton/Maguire-ComeDayGoDayGodSendSunday)

KEYWORDS: courting elopement emigration farming father

FOUND IN: Ireland

REFERENCES (1 citation):

*Morton/Maguire-ComeDayGoDayGodSendSunday* 38, pp. 126-127,171, "The Gay Ploughboy" (1 text, 1 tune)

Roud #2938

File: MoMa038

**Gay Spanish Maid, A [Laws K16]**

DESCRIPTION: The girl bids her lover farewell as he prepares to sail. A storm sinks the ship soon after it starts on its way; the entire crew is killed except her lover, who clings to a plank. She hears that the ship is lost and dies before her lover reaches her

AUTHOR: unknown

EARLIEST DATE: 1917 (Cox)

KEYWORDS: ship storm death separation love drowning

FOUND IN: US(Ap,MW,NE,So) Canada(Mar, Newf)

REFERENCES (12 citations):

*Laws K16*, "A Gay Spanish Maid"

Randolph 125, "Gay Spanish Mary" (1 text)

Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 40, "A Spanish Maid" (1 text plus an excerpt, 2 tunes)

Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 84-86, "A Gay Spanish Maid" (2 texts, 1 tune)

Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 87, pp. 134-135, "The Spanish Maid" (1 text)

*Cox-FolkSongsSouth* 115, "A Gay Spanish Maid" (1 text)

Leach-FolkBalladsSongsOfLowerLabradorCoast 17, "Gay Spanish Maid" (2 texts, 2 tunes)

Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 139-141, "The Gay Spanish Maid" (1 text, 1 tune)

Creighton-SongsAndBalladsFromNovaScotia 35, "The Gay Spanish Maid" (1 text, 1 tune)

Mackenzie-BalladsAndSeaSongsFromNovaScotia 33, "The Gay Spanish Maid" (1 text)

Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, p. 79, "Gay Spanish Maid" (1 text, 1 tune)
Geaftai Bhaile Atha Bui (The Gates of Ballaghbuoy)

DESCRIPTION: Gaelic. Singer leads Mary astray but falls asleep, leaving her a virgin. His heart "is coal-black ... And for nine days I've wrestled with very death itself." Advice: "women are all guile; ... sleep the more soundly without them"

AUTHOR: unknown
EARLIEST DATE: 1991 (Tunney-WhereSongsDoThunder)
KEYWORDS: foreignlanguage seduction sex virginity rejection
FOUND IN: Ireland
REFERENCES (2 citations):
  Tunney-WhereSongsDoThunder, pp. 35-37, "Geaftai Bhaile Atha Bui" (1 text)
ADDITIONAL: Bell/O Conchubhair, Traditional Songs of the North of Ireland, pp. 73-74, "Geaftai Bhaile Ath Bui" ("The Gates of Athboy") [Gaelic and English]
CROSS-REFERENCES:
  cf. "The Broomfield Hill" [Child 43] (plot) and references there
NOTES [21 words]: The translations in Tunney-WhereSongsDoThunder and Bell/O Conchubhair are very close and are the basis for the description. - BS

Gee, But I Want to Go Home

DESCRIPTION: A soldier complains about the coffee ("It's good for cuts and bruises And it tastes like iodine), food, clothes, work, and girls at the service club. Chorus: "I don't want no more of army life. Gee, but I want to go home"

AUTHOR: unknown
EARLIEST DATE: 1947
KEYWORDS: soldier army hardtimes home
FOUND IN: US Canada
REFERENCES (6 citations):
  Lomax/Lomax-FolkSongUSA 39, "Gee, But I Want to Go Home" (1 text, 1 tune)
  Silber/Silber-FolksingersWordbook, p. 276, "Gee, But I Want To Go Home" (1 text)
  Hopkins-SongsFromTheFrontAndRead, pp. 76-77, "I Don't Want No More of Navy Life" (1 text with additional verses for other services, 1 tune)
  DT, GOHOME*
  Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 66, "Army Life" (1 text)
  Roud #10053 and 11686
RECORDINGS:
  Pete Seeger, "Gee, But I Want to Go Home" (on PeteSeeger31)
CROSS-REFERENCES:
  cf. "I Wanta Go Home" (theme, some lyrics)
NOTES [442 words]: Why do I suspect that Oscar Brand had a hand in this song? - PJS
  The song is older than that, although I wouldn't be surprised if Brand did some rewriting. The major question is the date. Jerry Silverman files it among songs of World War I. He offers no proof. Since at least some versions of the song refer to dollars, we can operate on the assumption that it is American -- but it's not clear that the original is American; it has definitely travelled.
  The song must be post-Civil War, since it says, "They give you fifty dollars [in pay] and take back 49." But Civil War privates were paid only $13 per month for most of the war; it was raised to $16 in 1864, but never to $50 (Boatner, p. 624). Indeed, this argues for a post-World-War-I date, since privates in that war were paid a dollar a day.
  There had been an income tax as early as the Civil War, but it was very small, and one in which
the tax was paid after it was earned -- there was no withholding. Withholding did not begin until 1943 (Schlesinger, p. 493). Of course, soldiers had certain amounts withheld for expenses. But extreme form of withholding sounds twentieth century -- probably late twentieth century. Perhaps the extreme numbers come from the British version in Shepard, which makes the version read "They give you thirty shillings and take back 29." That number might indeed fit the World War I era.

Emsley, p. 197, says that iodine was discovered in 1811; on p. 196, says that it first came to be used as a disinfectant (to use a modern term) in the mid-nineteenth century. But HTICivilWar, p. 484, does not list it among the contents of a Civil War doctor's medicine kit -- and the high rate of infected wounds, often resulting in death, offers strong evidence that iodine was not used as a disinfectant. Nor is it likely that ordinary soldiers would have known its taste in the 1860s. The song also refers to "service clubs." I've never heard of such a thing in the Civil War era, when even the nurses were mostly male. There were a few more in World War I, but even then, they mostly stayed at home. In World War II, however, women were everywhere -- and the fighting was often at or near the home front. Soldiers saw more women -- but, it is true, they rarely saw the young and healthy women, who very often worked the civilian jobs the young men had given up. Thus, it seems nearly impossible that this song originated in the Civil War, or any other nineteenth century war. Much of it seems specific to World War II. But, given that it seems to have been known as early as 1940, the best bet may be that it originated in World War I and was heavily elaborated. - RBW

Bibliography

- Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover)

Last updated in version 5.0
File: LxU039

Gee, Hallo, Hallo, Blackie Cap (Bird Scarer's Cry)

DESCRIPTION: "Gee, hallo, hallo, blackie cap, Let us lie down and take a nap. Suppose our master chance to come? You must fly and I must run. Gee hallo, hallo hallo! Gee hallo, hallo, hallo!"

AUTHOR: unknown
EARLIEST DATE: 1935 (Dacombe, according to Palmer)
KEYWORDS: bird nonballad food
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
   Palmer-ThePainfulPlow, #1, Song II, "(no title)" (1 text, 1 tune)
File: PPai01IV

Geese in the Millpond

DESCRIPTION: "Geese in the millpond, Pickin' out moss, Devil on the hillside, Runnin' like a hoss."

AUTHOR: unknown
EARLIEST DATE: 1968 (NorthCarolinaFolkloreJournal)
KEYWORDS: bird devil
FOUND IN: US(SE)
REFERENCES (1 citation):
   NorthCarolinaFolkloreJournal, John Foster West, "Folklore of a Mountain Childhood," Vol. XVI, No. 3 (Nov 1968), p. 166, "(Geese in the Millpond)" (1 text); article reprinted (with text reset) in Vol. LII, No. 3 (Nov 1968), p. 8
File: NCG163GI
Gelobt sey Gott im hochsten Thron (Praised Be God in the Highest Throne)

DESCRIPTION: Amish hymn in German. "Gelobt sey Gott im hochsten Thron, Der uns hat auserkohrsen, Hat uns enin schonen Rock anthon, Dass wir wey neu gebohren." "Praes be God in the highest throne, He who has chosen us... So that we are born again."

AUTHOR: unknown
EARLIEST DATE: 1742 (Amish Ausbund, #122, according to Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: religious nonballad foreignlanguage
FOUND IN: US(MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 160-161, "Gelobt sey Gott im hochsten Thron (Praised Be God in the Highest Throne)" (1 short German text plus not-very-literal translation, 1 tune)

NOTES [83 words]: The reference to being "born again" is an allusion to Jesus's conversation with Nicodemus in John 3, although the translation "born again/born anew" is almost certainly wrong; it should be "born from above." The Greek word Jesus uses in John 3:3, 7, "anothen,: means both "again" and "from above," with the latter being the primary meaning according to Liddell and Scott's lexicon, and John's style in using irony makes it extremely likely that the meaning he intended was "from above." - RBW

Last updated in version 5.0
File: KPL160

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Gelvin Burn

DESCRIPTION: The singer bids farewell to his old home, detailing all the historic and beautiful places nearby, "For I must go far from the Roe, my fortune to pursue." He promises to remember, and hopes that he will meet old friends again

AUTHOR: unknown
EARLIEST DATE: 1936 (Sam Henry collection)
KEYWORDS: emigration
HISTORICAL REFERENCES:
1385 - Death of "Cooey-na-Gal" O'Cahan
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H667, pp. 192-193, "Gelvin Burn" (1 text, 1 tune)

Roud #13549
CROSS-REFERENCES:
cf. "The Banks of the Roe" (for Cooey-na-Gal) and references there
NOTES [15 words]: For "Cooey-na-Gal" O'Cahan, and the other O'Cahans, see the notes on "The Banks of the Roe"

File: HHH667

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General Armstrong

DESCRIPTION: "Come all you sons of liberty that to the seas belong"; the singer will describe the fight made by the privateer General Armstrong against John Bull. Captain Champlin fights hard but at last the ship is so damaged that it cannot continue

AUTHOR: unknown
EARLIEST DATE: c. 1847 (Forget-Me-Not-Songster)
KEYWORDS: ship sea battle death
HISTORICAL REFERENCES:
Sep 26, 1814 - The General Armstrong fight
FOUND IN:
REFERENCES (1 citation):
Forget-Me-Not-Songster, pp. 11-13, "General Armstrong" (1 text)

Roud #16893
NOTES [643 words]: Although no tune is indicated for this, it looks a lot like "Warlike Seamen (The Irish Captain)" -- almost an answer to that song or one of its relatives.
The ship the *General Armstrong* was real, and something like this song happened to her. The *Armstrong* was a privateer with nine guns and a crew of about ninety (Heidler/Heidler, p. 445). Having taken a reported million dollars of British property (Mahon, p. 255), she was in port in the Azores on September 26, 1814 when the British *Plantagenet* (74 guns), *Rota* (38 guns), and the *Carnation* (18 guns) entered the harbor.

The Azores were Portuguese, and neutral; the British should not have threatened the Americans. But four boats set out from the *Carnation* toward the American ship. Fearing boarders, the Americans opened fire and drove them off (Heidler/Heidler, p. 445).

The governor of the islands warned the British against further hostilities -- but the crew of the *Armstrong* hastily moved to a safer position and shifted their guns so that all could fire on British attackers. It didn't stop the British, who sent another boarding party, estimated at some 400 men. According to Mahon, p. 256, the British had 36 killed and 84 wounded; Heidler/Heidler, p. 445, make the casualties even higher -- about half of the assaulting force, against two Americans killed and seven wounded (plus one killed and one wounded in the first assault).

The British commander, Commodore Lloyd, also told the Portuguese that he would take the *Armstrong* even if he had to destroy the port. (His justification was that the Americans had fired first; Mahon, p. 256. It's true, I suppose -- but the British had been preparing to board!)

The Americans knew they had no chance, and prepared to evacuate the ship and scuttle. While this was going on, the *Carnation* started to approach. "A 42-pounder 'Long Tom' gun in the *General Armstrong* put holes in the hull of the enemy ship, tore up its rigging, and shot off its foremost top before the *Carnation* moved out of range" (Heidler/Heidler, p. 445). The crew then scuttled the *General Armstrong*. As she was sinking, the British boarded, took off a few supplies, and set the ship afire. No doubt Lloyd wanted to claim he had sunk her.

The outcome was inevitable and a defeat for the Americans, but in another sense, it was an exceptional demonstration of prowess: "Ultimately the privateer was abandoned by her crew, but the British had suffered close to 200 casualties compared to only nine for the United States. 'The Americans,' said an English observer, 'fought with great firmness, but more like bloodthirsty savages than anything else.' British officials were so embarrassed by their losses that they refused to allow any mail on the vessels that carried their wounded back to England" (Hickey, p. 219).

What's more, the fight caused Lloyd to delay in the Azores for ten days. He was supposed to go to New Orleans for the assault on that city, and he didn't make it in time. Would it have mattered? Given how badly the British bungled the New Orleans campaign, perhaps not -- and, in any case, the war was over by then. But, still, the presence of Lloyd's force couldn't have hurt. In return for sinking one American privateer, he gave his own country two black eyes.

Much about the fight is accurately described in this song. There is, however, one major difference: The captain of the *Armstrong* was not "Champlin" but Samuel Chester Reid (1783-1861). He had one other important role in American history: He was the one who suggested that the American flag be standardized at thirteen stripes (Heidler/Heidler, p. 446). However, Guy R. Champlin had commanded the *Armstrong* in an earlier action, and had ordered the ship blown up instead of having her surrender (Mahon, p. 125). Thus there seems to be a conflation of two actions here. - RBW

Bibliography

- Mahon: John K. Mahon, The War of 1812, 1972 (I used the undated Da Capo paperback edition)

Last updated in version 6.0

File: FMNS011

**General Dickson, Le (The Dickson Song; Eulogy of Cuthbert Grant)**

DESCRIPTION: Canadian French. "C'est a la Rivier Rouge, Nouvelles sone arrivees." News comes to the Red River of a "general" recruiting Metis to help him take over Mexico. "General" Dickson promises them honor in Mexico, but they all "desert" him

AUTHOR: Pierre Falcon (source: MacLeod-SongsOfOldManitoba)

EARLIEST DATE: 1959 (MacLeod-SongsOfOldManitoba)
General Florido

DESCRIPTION: French: "Oh General Florido! C'est vrai ye pas capab' pren moin!" "Oh, General Florido, It is true, you can't capture me." "There is a ship on the ocean, It is true, you can't capture me."

AUTHOR: unknown

EARLIEST DATE: 1963

KEYWORDS: foreignlanguage prisoner escape

FOUND IN: US

REFERENCES (2 citations):
Courlander-NegroFolkMusic, pp. 169-170, (no title) (1 text plus translation, 1 tune)
ADDITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, p. 559, "(no title)" (1 short text plus translation, 1 tune)

NOTES [40 words]: Curiously, for a song of (what Courlander reports to be) an escaping Spanish prisoner/slave, the song is in French.
I have not been able to locate a historical "General Florido"; I suspect it may simply be derived from the name "Florida." - RBW

Last updated in version 3.5

File: CNFM169

General Fox Chase, The

DESCRIPTION: "I am a bold undaunted fox" who has always paid his rent and taxes. The land agent evicts him, "I stole away his ducks and geese, and murdered all his drakes." The "fox" becomes the target of a manhunt across Ireland and escapes to "the land of liberty"

AUTHOR: unknown

EARLIEST DATE: 1862 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: emigration crime manhunt escape farming Ireland animal

FOUND IN: Ireland

REFERENCES (3 citations):
Zimmerman-SongsOfIrishRebellion 68A, "The General Fox Chase" (1 text)
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 19, "Farmer Michael Hayes" (1 text, 1 tune)
DT, FARMHAYS
Roud #5226

RECORDINGS:
Tom Lenihan, "Farmer Michael Hayes" (on IRTLenihan01)

BROADSIDES:
Bodleian, 2806 b.10(136), "Gallant Michael Hayes" ("I am a bold undaunted fox, that never was before on tramp"), H. Such (London), 1863-1885; also 2806 c.8(103), 2806 b.10(100), "The General Fox Chase"

CROSS-REFERENCES:
cf. "The Gallant Farmer's Farewell to Ireland" (character of Michael Hayes)

NOTES [242 words]: Zimmerman-SongsOfIrishRebellion: "This ballad shows how a probably hateful character could become a gallant hero in the eyes of the oppressed peasants. Michael Hayes had been for many years the ruthless bailiff of a land agent, for whom he was said to have evicted more than one thousand people in one parish alone.... When he grew too old for this job he was allowed to stay on the land as a farmer, but a notice to quit was finally served on him too. He
shot the agent in a hotel in Tipperary, (30th July, 1862)." In spite of a manhunt he was never caught.
Neither Zimmermann nor the Bodleian "The General Fox Chase" broadsides mention Michael Hayes by name; the slightly longer Bodleian "Gallant Michael Hayes" broadside mentions his name in only one line (I have reformatted the lines to emphasize what weak rhyme scheme there may be):

They searched the cellars underground,
The lime kilns, and each dwelling house,
And packet steamers there was found
To cross the raging sea,
But not meeting any chance,
They took another trip to France,
But still were baulked in their tramp,
They never met Gallant Michael Hayes.

Once these lines disappeared the remaining lines could be taken to apply to any fugitive.
Zimmermann: "In 1865, a ballad singer was arrested in South Great George Street Dublin, for singing 'The General Fox Chase', which was then supposed to refer to the vain pursuit of Fenian fugitives. (The Nation, 4th November, 1865.)" - BS

File: Zimm068A

General Guinness

DESCRIPTION: General Guinness "is a soldier strong and 'stout,' Found on every 'bottle-front'" "He always finds a corkscrew far more handy than a sword." He "kept our spirits up in the midst of all the wars." "All over Bonnie Scotland too the General is seen"

AUTHOR: unknown
EARLIEST DATE: 1970 (Morton-FolksongsSungInUlster)
KEYWORDS: drink humorous nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Morton-FolksongsSungInUlster 47, "General Guinness" (1 text, 1 tune)
Roud #2914

NOTES [32 words]: Morton-FolksongsSungInUlster: "General Guiness has been winning battles for a brave few years now. Arthur Guiness bought the small and ill-equipped brewery at James' Gate, Dublin in 1759." - BS
File: MorU047

General Lee's Wooing

DESCRIPTION: "My Maryland, my Maryland, I bring thee presents fine, A dazzling sword with jewelled hilt...." (The Confederates "woo" the border state, but the end is bloody): "My Maryland, my Maryland, alas the ruthless day... Proud gentlemen... whose bones lie stark"

AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: Civilwar battle death derivative
HISTORICAL REFERENCES:
Sept 17, 1862 - Battle of Antietam (Sharpsburg). Robert E. Lee's invasion of Maryland meets a bloody check at the hands of McClellan
FOUND IN: US
REFERENCES (1 citation):
Scott-TheBalladOfAmerica, pp. 233-235, "General Lee's Wooing" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "O Tannenbaum (Oh Christmas Tree)" (tune) and references there
cf. "The Battle of Antietam Creek" (subject)

NOTES [941 words]: The Confederates always wanted Maryland to secede from the Union and join them. Local sentiment in the state probably did not favor them, however (outside a few rebellious hot spots such as Baltimore), and in any case the federal government could hardly allow the secession of the state in which Washington was located. In the early days of the rebellion, urgent steps were taken to keep Maryland in the Union, including having soldiers fire on a secessionist rabble in Baltimore (Catton, pp. 345-346) and exerting strongarm tactics on
secessionists -- including those in the state legislature (Catton, pp. 354-357). Mere suspicion of rebel sympathies could be grounds for arrest (Catton, p. 358). As a result, if Maryland was to join the "Southrons," the South had to pursue a forceful "wooing." In 1862, having won the Seven Days' Battles and Second Bull Run, Robert E. Lee took the Army of Northern Virginia into Maryland (Harpers, p. 393). Apart from taking the fight to the enemy, and making an attempt to capture Maryland, it also meant that the southern forces, which had eaten northern Virginia bare, would be able to enjoy some of the fruits of the northern harvests. The invasion didn't go well. It was hoped that Marylanders would flock to the colors, but few recruits came in (Harpers, p. 393). On September 7, Lee wrote to Jefferson Davis, "I do not anticipate any general rising of the people on our behalf" and conceded that he wouldn't be able to recruit many Marylanders. Best guess is that fewer than 200 men joined the colors. (Sears, p. 85). That certainly wasn't enough to make up for losses along the way. Many of his Lee's own soldiers refused to cross the Potomac; more were debilitated by lack of shoes or a diet of green corn which disagreed with their stomachs -- a side effect of the poor logistics Lee suffered from (McPherson, p. 100). It is estimated that 20-25% of Lee's troops fell by the wayside, leaving him with only about 40,000 effectives. Add the fact that Union General George McClellan captured a copy of Lee's orders (Boatner, p. 17), and it was almost a miracle that the Confederate commander was able to assemble his army at Sharpsburg to fight McClellan. McClellan had at least a two to one edge on Lee -- he had six full corps, meaning probably at least 90,000 men, at his disposal. And yet, as McPherson observes on p. 100, he never put more than 20,000 into action at any given time, and at least 20,000 were never engaged at all -- a failure which allowed the Confederates to survive the battle fought around Antietam Creek, if just barely.

The Battle of Antietam/Sharpsburg was hardly a victory for anyone. It produced the highest casualties of any single day of battle in the war (Boatner, p. 21). By the time it was over, every regiment in Lee's army was worn out, and he may have had fewer than 25,000 effective soldiers left. McClellan still had unused troops, but he refused to commit them; his losses had also been immense. Murfin, p. 375, gives McClellan's losses at Antietam as 12,469, with another 2700 lost in preliminary skirmishes at South Mountain and Shepherdstown (this apart from some 12,000 captured by the Confederates at Harper's Ferry). Confederate records are never as reliable about such things, and are even worse than usual for Antietam, but Murfin, p. 377, estimates Lee's losses in the Maryland campaign as 10,292 -- out of probably not more than 40,000 who went north into Maryland. Boatner quotes even more extreme numbers from Livermore: 12,410 Federals, 13,724 Confederates. (The latter number, I must say, seems high; I suspect it includes men who did not cross the Potomac but came back to the colors after Lee went south.)

After the battle, Lee headed back across the Potomac. The wooing of Maryland was over. According to Scott, an unknown Union soldier wrote this song to commemorate the fiasco. The Confederates had learned a lesson. Lee would invade the North again, leading ultimately to the Battle of Gettysburg, but that was not an attempt to bring in recruits or occupy northern territory; he was just trying to take the pressure off Virginia and try to defeat the Federals. Murfin, pp. 302-305, notes how, after Antietam, southerners would curse any band which played "Maryland, My Maryland," which until then had been regarded as an invitation for Marylanders to join the southern cause.

Amazingly, even some of the southern papers got the idea; Murfin, p. 307, cites this from the Petersburg Express: "We think that General Lee has very wisely withdrawn his army from Maryland, the co-operation of whose people in his plans and purposes was indispensable for success. They have failed to respond to his noble appeal, and the victories (sic.) of Sharpsburg and Boonsborough, South Mountain, purchased with the torrents of blood, have been rendered improfitable in a material point of view."

Despite Northern failure to finish off the battle, the outcome indirectly led to the South losing the war, since Lee's retreat ended, at least for the time, the possibility of foreign intervention. The one good result of Antietam was that it was enough of a Union victory -- barely -- to allow Lincoln to issue the preliminary Emancipation Proclamation. And that ended the possibility of intervention for all time. As Murfin writes on p. 311, "In a few strokes of the pen, with this thin thread of 'victory' at Sharpsburg as his guide, Lincoln changed the Civil War from a war of economics and politics to a war for the abolition of slavery, and automatically made Lee's Maryland campaign and the Battle of Antietam one of the most decisive of the war." - RBW

Bibliography

• Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover)
General Michael Collins

DESCRIPTION: A memorial to Michael Collins. His part in the Easter rising is recalled as well as other activities before the Treaty. "De Valera and his Die-hards they forced Civil War And Mick Collins was ambushed ... brother on brother they never should turn"

AUTHOR: unknown

EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)

KEYWORDS: Civilwar rebellion homicide England Ireland memorial patriotic political

HISTORICAL REFERENCES:
Aug 22, 1922 - The head of the Provisional Government of Ireland, General Michael Collins shot and killed in an ambush by Anti-Treaty republicans (source: _Michael Collins (Irish Leader)_ and _Irish Civil War_ at the Wikipedia site)

FOUND IN: Ireland

REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads, pp. 264-265, "General Michael Collins" (1 text, tune referenced)

CROSS-REFERENCES:
cf. "Lovely Willie" [OLochlainn-IrishStreetBallads 55] (tune)

NOTES [1756 words]: The song mentions Eamon de Valera. The Anglo-Irish Treaty of December 6, 1921 established the Irish Free State. The Civil War that followed was between the pro-treaty and anti-treaty factions. De Valera led the anti-treaty faction. (source: Irish Civil War at the Wikipedia site) - BS

Michael Collins (1890-1922) and Eamon de Valera (1882-1975) were indeed probably the two most important figures of the Irish Civil War. De Valera came to prominence first; the highest-ranking officer to have been spared the executions following the Easter Rising of 1916, he was regarded as the head of the Irish rebel government. But in the struggle that followed, Collins, the "Big Fellow," had done more to make Irish independence real than the slight de Valera, who looked like (and was) a mathematics teacher -- and not even Irish by birth; he was born in the United States (a fact which saved his life in 1916; OxfordComp, p. 377). When it came time to form an actual Irish state, Collins became its de facto leader; de Valera, by his opposition to the Treaty with England which allows the formation of the Irish Free State, was for a time pushed out of government.

Collins was the son of a surprisingly well-educated farmer, Michael John Collins, who died when Collins was six (Coogan, p. 6. Collins senior was about sixty when he married Marianne O'Brien, then aged about 23, and Michael junior was the youngest child. His mother too died when he was fairly young).

Collins, ironically, worked in London from 1906 to 1915 (Coogan, pp. 15fff.), when he returned to Ireland to take part in the struggle for independence. He was involved in the Easter Rising, being imprisoned for his part in the attack on the General Post Office, but he was not at that time a leader. Eventually released, he became an important Irish Republican Army organizer. Elected to parliament in 1918, he joined the other members of Sinn Fein in withdrawing and forming the separatist Dail Eireann.

In the provisional government that the Dail formed, he became first the Minister of Home Affairs,
then took the desperately difficult job of Minister of Finance (Coogan, p. 106). All the while he was continuing the battle against the British, becoming probably the most renowned fighter in Ireland. Eventually, he was appointed, against his will, to the committee appointed to negotiate with England.

There were five Irish commissioners, plus a secretary (Fry/Fry, p. 313): Collins, Arthur Griffith (the founder of Sinn Fein), and secretary Erskine Childers were the most prominent. De Valera carefully stayed home -- and even from there, did his best not to become involved. After difficult negotiations, Collins, Griffith, and two other commissioners agreed to a treaty which gave Ireland home rule (in effect, dominion status) in return for continued paper allegiance to the King; it also separated Ulster from the rest of Ireland, with a boundary supposedly to be adjusted based on a religious census; this of course never happened; indeed, Kee, p. 160, says that Lloyd George had offered irreconcilable boundary promises to the Irish delegation and to Ulster leader James Craig, and adds on p. 172 that when the time came to appoint the commissioners, Ulster simply refused to take part. (For notes on sources, see the Bibliography at the end of this article.) A vague attempt was finally made at a survey, but no changes came about; in effect, the decision was that the boundary would remain unchanged and Britain would forgive a bunch of financial claims against Ireland; Kee, p. 173.

Collins apparently felt that Ireland had to have peace; the IRA was too close to exhaustion (Fry/Fry, p. 313). Coogan, p. 274, quotes Robert Barton, one of Collins's fellow commissioners. Collins was in anguish: "Collins rose looking as though he were going to shoot himself...." But "[Collins] knew that physical resistance, if resumed, would collapse, and he was not going to be the leader of a forlorn hope."

There were other reasons for signing. Collins had earned most of his successes by having a better intelligence system than the British, and there was evidence that the British were catching up; see Coogan, p. 76, 83, etc. where instances are listed of the British firing the informers in their midst. In addition, the Irish commissioners had been pressured and bluffed by the much more politically astute Lloyd George (Dangerfield, pp. 334-339). To say they were tricked would be a little strong, but they were certainly manipulated.

On the other hand, rationally speaking, it was a good deal for Ireland; see the notes to "The Irish Free State."

When he signed the agreement in December of 1921, Collins is reported to have said "I have signed my own death warrant" (Wallace, p. 131; Fry/Fry, p. 317; Dangerfield, p. 339; Coogan, p. 276, notes that Lord Birkenhead had commented that in approving the Treaty that he might have signed his political death warrant; to which Collins replied "I may have signed my actual death-warrant").

Collins did not consider the Treaty final; he described it as "not the ultimate freedom that all nations aspire... to, but the freedom to achieve it" (Fry/Fry p. 314; Coogan, p. 301).

Ireland still wasn't satisfied; the Dail barely approved the treaty by a vote of 64-57. It is ironic to note that when Collins cast his vote in favor of the treaty -- the first vote of the roll call to favor it -- he cast it as member from Armagh, which would not be part of Ireland under the treaty. De Valera, who had authorized the commission to England without outlining clear terms, proceeded to denounce the treaty and quit his own government (Fry/Fry, p. 315). *This* was what ultimately doomed Collins. What followed was civil war.

A provisional government was formed early in 1922, and after de Valera failed to earn re-appointment as head of the Dail, the office went to Griffith. But Collins was the heart and soul of the provisional government, and its provisional president. An election in that year overwhelmingly supported treaty candidates (Golway, p. 276; Fry/Fry, pp. 315-316; Younger, pp. 313-314, states that "pro-Treaty panel candidates gained 239,193 votes of a total of 620,283 votes cast [39%]; anti-Treaty panel candidates... polled 133,864 [22%]; and Labour, Independents and Farmers [most of whom would have accepted the Treaty] won between them 247,226 votes [40%]").

De Valera and the hardliners were so dissatisfied that they went to war against their own allies. (This was rather typical of de Valera, whose grip on reality was sometimes rather weak; even Younger, who is sufficiently pro-Irish that he consistently calls terrorists "freedom fighters," says on p. 90 that "odd decisions" "were... almost habitual with de Valera"). (To be fair, there are many historians who, instead of seeing de Valera as too hardline and inconsistent, see him as brilliant and subtle -- perhaps too subtle for the opposition to understand. E.g, Kee, p. 149, says, "It was indeed because de Valera knew there must be compromise that he remained in Ireland, but not in his own self-interest"); it is Kee's view that he was "allowing compromise while keeping the hard-liners on his side. The problem with this theory, of course, is that he kept the hard-liners, but didn't support the compromise, and the result was the Civil War.) In the struggle that followed, Collins ironically had the backing of Britain. But an exhausted Griffith
died in early August 1922, and Collins was slain from ambush within a fortnight (Fry/Fry, p. 317; Dangerfield, p. 294). There was already war, of course, but that pretty well guaranteed that the war would continue for generations, at least in Ulster. Collins seemingly hoped for peace with "the North-East corner" (Coogan, p. 301), but few others went along.

The assassination of Collins was in some ways interesting. He travelled with an armed and armored party, but the party had difficulty finding its way in the area of the "Mouth of Flowers." Several ambushes were set up; one managed to catch him despite being outgunned. Collins, hotheaded that he was, actually left his car to fight the assassins -- and was killed.

Collins was the only member of his party to die, though others were injured. Other details are fuzzy. According to Coogan (p. 420), Sonny O'Neill, who probably fired the fatal shot, died without telling his side of the story. And De Valera would eventually cause the government to destroy -- not seal, "destroy" -- its records (p. 418).

It will tell you how horrid the situation was at the time of the Civil War that even Younger, who approved of Irish terrorism, admits that the anti-Treaty faction of de Valera "made no effort to rule in any positive way. What they were setting out to do was to prevent the Dail government and its interwoven Provisional Government from ruling either." (p. 268). Nor did they seek to learn the will of the people: "The plain fact was that de Valera and his adherents did not want an election which they knew they could not win" (p. 269).

"To many of his compatriots, Collins was the real architect of Ireland's freedom, and some said he was the greatest Irish hero since Brian Boru" (Fry/Fry, p. 317). That statement is surely too strong, but it obviously explains such songs as this one.

A good analogy might be to Abraham Lincoln: Both Lincoln and Collins had fought great wars that defined their nations, and with the war ending, were responsible for reconstruction and healing. Both were assassinated before reconstruction really began. Many historians think that Lincoln would have moderated reconstruction had he lived, as they think Collins might have held down the Irish Civil War had he lived. In neither case can we know, and Collins, since he died earlier in the process, probably had even less chance than Lincoln. But he was surely the only man who had any chance.

Apparently there was eventually a movie about Collins, entitled "Michael Collins" (how original), by Neil Jordan, starring Liam Neeson and Julia Roberts. All I know about this is what I read in Michael Padden and Robert Sullivan, May the Road Rise to Meet You, pp. 157-161, which is anything but a scholarly account. Apparently this tried to lay the blame for Collins's death at the feet of de Valera -- which caused Coogan, who had been hired as a consultant to the film, to blow up, noting that, if such a thing had been shown to be true, it would have signed de Valera's own death warrant. Whatever the film was like, it proved to be rather a flop. - RBW

Bibliography

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- Dangerfield: George Dangerfield, The Damnable Question: One Hundred and Twenty Years of Anglo-Irish Conflict (Atlantic Little Brown, 1976). Despite its title, the book is devoted primarily to the problems of Ireland's Protestant/Catholic relations and the unsolved Ulster question, but this of course means it devotes significant space to the issue of Partition.
- Fry/Fry: Peter and Fiona Somerset Fry, A History of Ireland (1988; I used the 1993 Barnes & Noble edition). A general history, not overly long, but it seems fairly reliable and is quite easy to read.
- Golway: Terry Golway, For the Cause of Liberty: A Thousand Years of Ireland's Heroes. (Simon & Schuster, 2000) This has a strange tendency to skip around, missing some incidents and devoting much ink to character details, but as such it contains some information not in the standard histories.
- Kee: Robert Kee, Ourselves Alone, being volume III of The Green Flag (combined edition published 1972; I used the 1987 Quartet edition of volume III), is probably the most balanced work on Irish history I have read, and it concentrates heavily on the period leading up to final Irish independence.
- OxfordComp: S. J. Connolly, editor, The Oxford Companion to Irish History, Oxford, 1998. I've used this mostly for dates and quick facts, so there are few direct citations.
This is a very difficult book, at least for me, because it considers terrorism justifiable. It is a very detailed reference if you can stomach a guy who thinks murder counts as political leadership.

Last updated in version 2.5
File: OLCM264

General Monroe

DESCRIPTION: At Ballynahinch Monro and his men fight until night. Monro pays a woman not to tell where he is hiding. She calls the army. They takes him home to Lisburn. He is hanged, beheaded and his head put on a spear. Monro's sister swears to avenge his death.

AUTHOR: unknown
EARLIEST DATE: 1798 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: betrayal, execution, rebellion, Ireland
HISTORICAL REFERENCES:
- 1798 - Irish rebellion
FOUND IN: Canada(Newf) Ireland
REFERENCES (7 citations):
  - Peacock, pp. 998-999, "General Munro" (1 text, 1 tune)
  - OLochlainn-IrishStreetBallads 65, "General Munro" (1 text, 1 tune)
  - Zimmerman-SongsOfIrishRebellion 16, "General Munroe" (2 texts, 1 tune)
  - Moylan-TheAgeOfRevolution-1776-1815 84, "General Munroe" (1 text, 1 tune)
  - OBoyle-TheIrishSongTradition 12, "General Monroe" (1 text, 1 tune)
  - Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 60-61, "General Munroe (2)" (1 text); pp. 58-59, "General Munroe (1)" is a come-all-ye which appears to be a different song but which shares some verses
  - DT, GENMUNRO*
ST Pea998 (Partial)
Roud #1166
RECORDINGS:
  - Freeman Bennett, "General Munro" (on PeacockCDROM) [one verse only]
BROADSIDES:
  - Bodleian, Johnson Ballads 614, "General Munroe," E.M.A. Hodges (London), 1846-1854; also 2806 b.10(8), 2806 b.9(267), Firth b.26(204), Harding B 11(3562), Harding B 19(9), Firth b.25(315) [some illegible words], 2806 c.15(185), Harding B 11(1297), Harding B 11(1298), "General Munroe"; 2806 c.14(70) [partly illegible], "General Monro"; 2806 b.10(9), "General Munro"
  - Murray, Mu23-y1:024, "General Monro," James Lindsay Jr. (Glasgow), 19C
CROSS-REFERENCES:
  - cf. "Henry Munroe" (subject)
  - cf. "Betsy Gray" (subject: Battle of Ballynahinch)
NOTES [566 words]: In the 1798 Irish Rebellion shopkeeper Henry Monroe (1768-1798) led a force of the United Irishmen in a losing battle at Ballynahinch -- about 12 miles from Belfast. Monroe was captured and was hanged three days later, on June 16, 1798. Source BBC History site The 1798 Irish Rebellion by Professor Thomas Bartlett. - BS
Monroe (also spelled Munroe, Munro, and Monro) was, ironically, not even Irish; he was a draper, of a Scottish family -- and, like Wolfe Tone among others, a Protestant (Stewart, p. 206; that page gives his birth date as 1758, not 1768 as in Bartlett). He was not a member of the United army, and had had no expectations of being appointed a general. But he ended up in command of rebel forces (or, rather, the rebel mob; it hardly qualified as an army) in Down. According to Stewart, pp. 64-65, the local committee of the United Irish had seen their commander, Simms, announce his resignation on June 1, 1798, when dragoons rode through the town. There was no obvious successor. The committee proposed three possible replacements, including Monroe, "a linen draper from Lisburn." Apparently the committee decided to appoint whichever one of the three they found first, and that proved to be Monroe.
Their commander was about as well equipped to be a general as his troops were to be an army; he had no military training and wasn't even particularly well educated. Nor did he have time to do anything about his troops' inadequacy even had he known what to do; Kee, p. 129 reports that he took command in the county only one day before the scheduled beginning of the rising; his predecessor had been arrested.
Discipline the troops certainly did not have; when Monroe pressed for an attack, Catholics in particular held back (one source says they were afraid of Monroe's Presbyterianism). In a sense, they were right to be hesitant, because the troops simply weren't ready to fight. (Bartlett/Dawson/Keough, p. 128, observes that "very few of the United Irishmen in either Antrim or Down had really been prepared for combat in 1798 -- principally, it would seem, because the United Irish military plan had centered on Dublin"). Then the Loyal troops appeared.

The sight of opposing forces caused many of Monroe's troops to desert. Monroe sent most of his best pikemen into Ballynahinch, since only in the town could they avoid the British guns. But a loyal force equipped with two cannon destroyed the rebel camp, and Major General George Nugent, commanding loyal forces in Ulster, then attacked the town. The remaining rebels were quickly routed (Pakenham, pp. 229-231). It was, for all intents and purposes, the end of the 1798 rebellion in Ulster.

Monroe, who was betrayed soon after the battle by a farmer named William Holmes (who lodged him in a pig house then gave him away; Stewart, p. 250), was hung a few days later -- outside his own front door, according to Bartlett/Dawson/Keough, p. 127. According to Stewart, p. 250,"Munro had behaved with great dignity during the trial and had impressed the army officers present. His last words were 'Tell my country I have deserved better of her.'" - RBW

The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See:

Franke Harte and Donal Lunny, "General Munro" (on Franke Harte and Donal Lunny, "1798 the First Year of Liberty," Hummingbird Records HBCD0014 (1998)) - BS

Bibliography

- Kee: Robert Kee, The Most Distressful Country, being volume I of The Green Flag (covering the period prior to 1848), Penguin, 1972

Last updated in version 2.6
File: Pea998

**General Owen Roe**

DESCRIPTION: Battle-weary Owen Roe finds a place to sleep. He pays a woman not to tell where he is hiding. She calls the cavalry. They capture him. He leaves his land to his family and his bridle and saddle to his son. His sister swears to avenge his death.

AUTHOR: Joseph Maguire

EARLIEST DATE: 1938 (sung by Joseph Maguire on Decca 12137, according to Spottswood)

KEYWORDS: betrayal execution rebellion Ireland

FOUND IN: Ireland

REFERENCES (1 citation):

McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 35, "General Owen Roe" (1 text, 1 tune)

Roud #5284

NOTES [886 words]: According to *Ethnic Music on Records: a Discography of Ethnic Recordings Produced in the United States, 1893 to 1942* by Richard K Spottswood (Urbana, c1990), Joseph Maguire wrote and recorded "General Owen Roe": Decca 12137, recorded January 13, 1938 (matrix number 63147-A). - BS

McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen: "It tells of the bravery of ... Owen Roe O'Neill who returned from the continent to fight for the cause of his country in 1640.... This song tells of his bravery during an incident when he was betrayed while weary and tired from the throes of battle. [The singer] learned this song from a 78 r.p.m. record - he thinks it was a McGettigan record that came from the U.S. in the thirties. It seems possible that McGettigan wrote this version based on a similar song 'General Munroe' ...." The songs are more than similar. Whole verses are lifted, though the names are changed. Even the verse about Roe's/Munroe's sister is the same.

Owen Roe O'Neill was born in Co. Tyrone in either 1595 or 1597. He returned from the continent in
1642 and was appointed commander of the Northern Army of the Confederation of Kilkenny. His death was nothing like what is portrayed in this ballad. He became sick and died, probably of tetanus, on November 6, 1649 (source: "Owen Roe O'Neill - The Cavan Connection" by Jim Hannon at the Cornafean Online site). It had been thought that he was poisoned (see, for example, "Lament for Owen Roe O'Neill" by Thomas Davis:

"Did they dare, did they dare, to slay Owen Roe O'Neill!"

"Yes they slew with poison him they feared to meet with steel."

"May God wither up their hearts! May their blood cease to flow!
May they walk in living death, who poisoned Owen Roe!

Edward Hayes, The Ballads of Ireland (Boston, 1859 (reprint of 1855 London edition)), Vol I, p. 204.) - BS

Owen Roe O'Neill (Eoghan Rua O'Neill) is one of those slightly ambiguous figures so common in Irish history. The date of his birth is perhaps even more uncertain than the above might imply -- Golway, p. 26, gives the year of his birth as around 1580; O hOgain, p. 399, says 1582, and Foster, p. 80 plumps for 1590. Whenever he was born, Owen was the nephew of Hugh O'Neill, Earl of Tyrone (for whom see "O'Donnell Aboo"); see Golway, p. 26. He left Ireland around the time of the "Flight of the Earls," and had spent thirty-odd years fighting for Spain in the hope that they would rescue Ireland. Finally, during the Civil War of the 1640s, he came home. Foster, p. 90, says of him, "Subtle, aristocratic, a great figure in the Spanish army, O'Neill was deeply imbued with Continental Catholic zeal... While he was capable of fervent Royalist rhetoric [at a time when Charles I was at war with his own parliament], it was suspected that he harboured the characteristic O'Neill ambitions on his own account." Unfortunately, after so long away, he didn't understand either Irish or English politics.

According to Wallace, p. 48, he claimed to be fighting on the order of the embattled Charles I -- which was only partly true; the Irish "thought" Charles would support them, but in fact they fought without his encouragement (Foster, p. 88). Still, their claims helped splinter the Irish. O'Neill became one of the chief leaders of Irish forces, but there was no overall commander to coordinate strategy.

O'Neill won a medium-sized battle against Munroe at Benburb in 1646 (according to Fry/Fry, p. 153, he left 3000 English and Scots dead on the field); it was the greatest single victory of Irish forces in the period (Foster, p. 80). He could perhaps have marched on Dublin at this point, or moved to clean out the remainder of the Parliamentary army of Scots who occupied Ulster, but did neither, wasting his advantage as he tried to strengthen Catholic control over Ireland rather than win the final battle over the English that would have let the Irish decide things on their own (Foster, p. 98)...

Soon after, the always-fragile unity of the Irish forces crumbled completely -- the moderate leader the Earl of Ormond wanted to make terms; the Papal nuncio, supported by O'Neill, tried to hold out for absolute Catholic supremacy. And then Cromwell came. His dreadful work is described under "The Wexford Massacre." Ireland was left a conquered, ruined country.

O'Neill didn't see much of this; he died in 1649. Golway, p. 27, claims he "died under mysterious circumstances," though Wallace, p. 50, asserts he had been sick for some time; Foster, p. 102, splits the difference and says he died of a "mysterious illness." O hOgain, p. 400, claims it was cancer, and afflicted his knee. Edwards, p. 151 n., says that he died "probably of an old wound. Romantice like Thomas Davis thought otherwise... 'Yes, they slew with poison him they feared to meet with steel.'" But apparently the worst fits of pain came while negotiating with the British, leading to charges of poisoning. O hOgain, in fact, relates a tale that a dance was organized in his honor, and he was given poisoned boots! As O hOgain says, "His death was one of the most momentous losses in Irish history, and the people refused to believe it had come from natural causes."

Ultimately, I fear he did Ireland more harm than good; by holding out so long, he made compromise impossible and opened the door for Cromwell. - RBW

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• Golway: Terry Golway, For the Cause of Liberty, Simon & Schuster, 2000
• O hOgain: Daithi O hOgain, The Lore of Ireland, Boydell Press, 2006
General Patterson

DESCRIPTION: "We fought them at Manasses, We fought them at their will, The next time, boys, we fight them, It will be on Richmond Hill." "Show me the man That whipped General Patterson." The singer is a Yankee prisoner but expects Confederate victory

AUTHOR: unknown
EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)
KEYWORDS: battle Civilwar prison

HISTORICAL REFERENCES:
- July 21, 1861 - First battle of Bull Run/Manasses fought between the Union army of McDowell and the Confederates under Johnston and Beauregard. (There was a second Bull Run battle a year later.)
- May 31-Jun 1, 1862: Battle of Fair Oaks/Seven Pines

FOUND IN: US(SE)
REFERENCES (1 citation):
- Morris-FolksongsOfFlorida, #4, "General Patterson" (1 text)
  Roud #5021
CROSS-REFERENCES:
cf. "The Battle of Bull Run" [Laws A9] (subject: the battle of Bull Run) and notes and references there

NOTES [522 words]: This song is rather a curiosity, in that it is found in Florida but is about events in Virginia. There are a handful of references that supply context: The mention of Manassas, the mention of General Patterson, and references to Longstreet, Magruder, and Jackson. The mention of Magruder (John Bankhead Magruder, commander of the Department of the Peninsula) shows that the song cannot be talking about the (first) Battle of Manassas, because Magruder wasn't there; he was in the Peninsula between the James and York Rivers (where he had earlier won the battle of Big Bethel).

But the reference to beating Union General Patterson shows that the soldier must have served in the Shenandoah Valley in 1861. At the time of First Bull Run, Patterson's job was to keep Joseph E. Johnston's four Confederate brigades occupied in the Shenandoah Valley. "He was... ordered, in mid-July, to prevent Johnson from reinforcing Beauregard at Bull Run while McDowell advanced. He failed to engage the enemy in battle, explaining that he had not received orders to attack. Much criticized for this, he was mustered out 27 July '61" (Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover), p. 623). Johnston was able to join Beauregard, and their united forces fought off the grass-green Union forces and won the battle of Manassas. Thus no one can be said to have "whipped" Patterson, but Johnston clearly outsmarted him. So the reference to the man who whipped him is surely to Johnston.

And that, plus the mentions of Richmond Hill, Longstreet, Magruder, and Jackson, gives us our setting: The Battle of Fair Oaks/Seven Pines in 1862. General McClellan was advancing his large Union army toward Richmond, and was very close to the city's suburbs (hence "Richmond Hill"). But his forces were divided by a river. General Joseph E. Johnston, commanding the Confederates, tried to attack the forces on one side of the river and defeat them in detail. Among his division commanders were generals Longstreet and Magruder; General Jackson was "in the rear" because he was in command of Johnston's old department of the Shenandoah Valley, where he was conducting the Shenandoah Valley campaign that drove the Union government crazy and became a military classic.

The Battle of Fair Oaks/Seven Pines was not the end of McClellan's Peninsular Campaign -- but it was the end of Johnston's service in the east; he was wounded in the battle (Boatner, pp. 273, 441). Robert E. Lee took charge thereafter. Thus the combination of references points us to a time just before the Battle of Fair Oaks.

This does not explain how the song ended up in Florida. According to the order of battle in JoAnna M. McDonald, We Shall Meet Again: The First Battle of Manassas (Bull Run) July 18-21, 1861, Oxford, 1999, pp. 186-191, there were no Florida infantry units in Johnston's valley army, or even
in Beauregard's larger army at Manassas, although there may have been a few odd Floridians around.
For more about Patteron and Bull Run, see the notes to "The Battle of Bull Run" [Laws A9]. - RBW
Last updated in version 5.2
File: Morr004

General Rawlinson, The

DESCRIPTION: General Rawlinson leaves Marystown and docks at New Harbour. In a gale "the vessel struck the rocks" and sinks but the crew get to shore. They spend three weeks on meager rations waiting to be taken home.
AUTHOR: Ben Doucey
EARLIEST DATE: 1977 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: sea ship storm wreck
HISTORICAL REFERENCES:
Jan 7, 1922 - General Rawlinson, docked at Oporto, Portugal, collides with the dock fin anchor and sinks. (Lehr/Best-ComeAndIWillSingYou, Northern Shipwrecks Database)
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 40, "The General Rawlinson" (1 text, 1 tune)
Roud #26430
NOTES [57 words]: I assume New Harbour, on the return trip, is in Portugal rather than the New Harbour not far from St John's. - BS
I assume the General Rawlinson was named for Henry Seymour Rawlinson (1864-1925), commander of the British Fourth Army in World War I. This presumably makes it a fairly new ship in 1922; perhaps the crew was inexperienced? - RBW
Last updated in version 6.1
File: LdBe040

General Scott and the Veteran

DESCRIPTION: "An old and crippled veteran to the War Department came" to volunteer his services in the Civil War: "I'm not so weak but I can strike, and I've got a good old gun...." "We will plant our sacred banner in each rebellious town...."
AUTHOR: Bayard Taylor?
EARLIEST DATE: 1922 (Dean-FlyingCloud); said to have been written May 13, 1861
KEYWORDS: Civilwar patriotic soldier
HISTORICAL REFERENCES:
July 25, 1814 - Battle of Lundy's Lane (Bridgewater), at which the veteran is alleged to have fought. Winfield Scott was a brigadier at Lundy's Lane
1861-1865 - American Civil War. General Winfield Scott (1786-1866), who had been one of the leading generals in the Mexican war, was brevet Lieutenant General and commander in chief of Union forces until age forced him to retire in November 1861
FOUND IN: US(MA,MW)
REFERENCES (3 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 13, "General Scott and the Veteran" (1 text, 1 tune)
Dean-FlyingCloud, pp.128-129, "Billie Johnson of Lundy's Lane" (1 text)
Wolf-AmericanSongSheets, #728, p. 48, "General Scott and Corporal Johnson" (5 references)
ST Wa013 (Full)
Roud #9583
NOTES [717 words]: Wolf, p. 48, lists five Civil War-era broadside prints of this song. It appears all were titled "General Scott and Corporal Johnson."
For details on the Battle of Lundy's Lane, see "The Battle of Bridgewater."
The reference to "Pickens" is to Fort Pickens, the *other* southern fort (besides Fort Sumter) in Federal hands when the Confederacy seceded. Fort Pickens was in Pensacola Bay, and a handful of federal troops under Lt. Adam J. Slemmer occupied in on January 10, 1861 (Boatner, pp. 641, 764-765; Catton, pp. 276-280).
This part of the story is quite similar to that of Fort Sumter -- as is the sequel: The Confederates demanded the surrender of Pickens several times in early April. But the Federals reinforced
Pickens as they did not reinforce Sumter. Some 400 reinforcements arrived on April 12, and Colonel Harvey Brown took charge on April 18. The Federals held Pensacola for the entire war, depriving the Confederates of an excellent if rather out-of-the-way harbor.

The veteran’s disparagement of the "mini" (minie) ball demonstrates both his crustiness and his uselessness -- the rifle musket and minie ball were the first (relatively) rapid-fire rifle type in the world (McPherson, pp. 474-475) -- about four times as fast as previous rifles. The veteran had used either smoothbore muskets (which couldn't hit a brick wall at fifty paces) or the older rifles (which took roughly two minutes to load and fire). In neither case was he as effective as he thought.

"Arnold" is, of course, the traitor Benedict Arnold (for whom see "Major Andre's Capture" [Laws A2]). It is ironic to note that the song ends with the general (nowhere explicitly mentioned as Winfield Scott, but the description fits) turning down the veteran. By the end of the war, the Federals had formed an Invalid Corps of such tired and crippled old men. They needed every body they could get.

Several other high Union officers had experience in the War of 1812 (information from Boatner). John Wool (1879-1869), who commanded the key Union position of Fort Monroe in late 1861, had raised a company of New York soldiers in 1812 and fought on the Canadian border. Robert Patterson (1792-1881) had served with the Pennsylvania militia in 1812-1813, and at the start of the Civil War, he was in charge of forces in the Shenandoah Valley. His performance was poor enough that he was mustered out of the service on July 27, 1861 (for more on him, see "General Patterson"). Neither of these two would have been at the War Department in 1861, however, and -- unlike Winfield Scott -- neither had performed noteworthy service at Lundy's Lane.

There is one fairly well documented instance of a War of 1812 veteran fighting (as opposed to manning a desk) in the Civil War: John Burns of Gettysburg allegedly came out and fought with Union soldiers after Confederates chased off his cows. He is said to have been wounded three times and captured. No one, however, seems to have been able to verify his previous war service (Sears, p. 204, declares that he had been a non-combatant) -- and, in any case, he was not a proper soldier, just sort of a one-man posse (Sears says he was "regarded by his fellow citizens as cantankerous and something of a town character). Jameson, p. 94, says that he fought at Plattsburg, Queenstown, and Lundy's Lane, but offers no evidence. He did earn mention in the report of General Abner Doubleday for his deeds at Gettysburg, and even met President Lincoln (Sears, p. 204).

In addition, Tucker, p. 115, reports that one Reuben Wilder had led a cavalry company in the War of 1812, and when the Civil War came and his son John T. Wilder became a colonel in the western armies and eventually led a cavalry brigade, Reuben Wilder, who was 69 years old in 1862, volunteered to serve on his son's staff. Tucker does not say if the younger Wilder accepted his father's offer.

I don't know if this song was inspired by an actual incident, but it could have been. According to Woodworth, p. 6, at the start of the Civil War, a veteran of Lundy's Lane organized a company of men in their forties and fifties, and offered it to the State of Illinois -- only to be turned down because the men were too old. It's easy to imagine a songwriter turning a general incident into one about a particular soldier. - RBW

Bibliography

- Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover)
- Jameson: J. Franklin Jameson, Dictionary of United States History 1492-1895, Puritan Press, 1894
- Tucker: Glenn Tucker, Chickamauga: Bloody Battle in the West, Konecky & Konecky, 1961
- Woodworth: Steven E. Woodworth, Nothing But Victory: The Army of the Tennessee 1861-1865, Vintage Civil War Library, 2005
General Wolfe

DESCRIPTION: "Oh, General Wolfe to his men did say, 'Come, come my boys, To yon blue mountain that stands so high....' "The very first volley the French fired at us, They wounded our general on his left breast." The dying Wolfe recalls his exploits

AUTHOR: unknown

EARLIEST DATE: 1898 (Hill, Wiltshire Folk Songs and Carols)

KEYWORDS: battle death Canada soldier

HISTORICAL REFERENCES:
Sept 13, 1759 - Battle of Quebec. Wolfe and Montcalm killed.

FOUND IN: Britain(England(South)) Canada(Ont)

REFERENCES (6 citations):
Williams-FolkSongsOfTheUpperThames, pp. 162-163, "Bold General Wolfe" (1 text) (also Williams-Wiltshire-WSRO Ox 193, "Bold General Wolff")
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #4, "General Wolfe" (1 text, 1 tune)
Fowke/Mills/Blume-CanadasStoryInSong, pp. 50-51, "General Wolfe" (1 text, 1 tune)
Cologne/Morrison-WiltshireFolkSongs, pp. 6-7, "The Taking of Quebec" (1 text, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 120-122, "Bold General Wolfe" (1 text, 1 tune)

DT, BRAVWLF3*
Roud #624

RECORDINGS:
Margaret Ralph, "General Wolfe" (on Ontario1)

BROADSIDES:
Bodleian, Harding B 11(2156), "Death of General Wolfe," unknown, n.d.; same broadside as 2806 c.16(156)

CROSS-REFERENCES:
cf. "Brave Wolfe" (subject)

NOTES [129 words]: This ballad veers curiously between truth and fancy. Wolfe did not lead his men up a mountain -- but he *did* lead them up a high cliff to the Plains of Abraham, where the Battle of Quebec was fought. The bullet which mortally wounded him was not fired in the first volley (since he had already taken two other wounds), but it did hit him in the breast. And he had indeed been in the army for 16 years when he died at the age of 32.

For full historical notes, see "Brave Wolfe."

Spaeth mentions a song, "The Death of General Wolfe" (not the same as "Brave Wolfe") published in 1775 -- but I don't know if that is the same as this song. - RBW

Fowke describes "The Death of the Brave General Wolfe" as an alternate title for "Brave Wolfe" [Laws A1] rather than this song. - PJS

Last updated in version 4.2

File: FMB050

General Wonder

DESCRIPTION: "General wonder in our land ... As General Hoche appeared; General woe fled through our land ... General gale our fears dispersed ... General joy each heart has swelled, As General Hoche has fled... General of the skies That sent us general gale"

AUTHOR: unknown

EARLIEST DATE: 2000 (Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: navy war sea ship storm France Ireland patriotic

HISTORICAL REFERENCES:
December 1796 - A gale disrupts the French Fleet of 43 ships and 15000 men under General Hoche in Bantry Bay; only one ship was sunk and drove several ashore, and the rest returned to Brest. (source: "Rackets and Tea": The Life and Writings of William Hazlitt (1778-1830)" in _Biographies_ on the Blupete site)

FOUND IN:

REFERENCES (2 citations):
Moylan-TheAgeOfRevolution-1776-1815 29, "General Wonder!" (1 text)

NOTES [201 words]: As this song implies, the French invasion commanded by General Hoche was probably the closest Ireland ever came to being liberated by foreign forces. General Hoche was one of the brightest young stars of the French Republic (Napoleon being the other), and he had a sufficient force to cause the British great discomfort at least. (It might have been more than discomfort, given how bad most of the senior British officers were.)

But the wind caused disaster twice. First it scattered and damaged the French fleet. Most ships made it to Bantry Bay, but bad weather made it difficult to land. And the wind had also blown Hoche and naval commander de Galles away from the rest of the fleet. With no assertive officer to force the remaining ships to get something down, the French fleet essentially sat still in Bantry Bay from December 22 to December 25, then sailed for home. The Royal Navy was severely (and rightly) criticized for its complete failure to do anything, but the British had lucked out even so. Hoche would die soon afterward, and no one else in France was willing to devote significant resources to Ireland.

For more context on Hoche's expedition, see the notes to "The Shan Van Voght." - RBW

File: Moyl029

Generous Farmer and the Poor Soldier, The

DESCRIPTION: A farmer stops a lame soldier. He invites him in for food and beer. The soldier eats, drinks, and tells how his comrades were lost in battle. The farmer says, "This brave fellow shall ne'er want a morsel of bread For he's one that has guarded our land"

AUTHOR: unknown

EARLIEST DATE: before 1832 (broadside, Bodleian 2806 c.17(196))

KEYWORDS: virtue poverty war help farming drink food hardtimes injury patriotic soldier

FOUND IN: Britain(England(South))

REFERENCES (2 citations):
Williams-FolkSongsOfTheUpperThames, pp. 239-240, "The Poor Wounded Soldier" (1 text) (also Williams-Wiltshire-WSRO Wt 379)

ADDITIONAL: The Universal Songster or Museum of Mirth (London, 1834 ("Digitized by Google")), Vol III, pp. 229-230, "He's One Who Has Guarded Our Land" ("A jolly old farmer once soaking his clay") (1 text)

Roud #1305

BROADSIDES:
Bodleian, 2806 c.17(196), "Jolly Old Farmer" ("A jolly old farmer sat soaking [sic] his clay"), W. Wright (Birmingham), 1820-1831; also Firth b.25(479), "Jolly Old Farmer"; 2806 c.16(267), 2806 c.16(317), 2806 c.16(267), "The Generous Farmer", Johnson Ballads 832, Harding B 11(237A), "The Generous Farmer" or "Poor Soldier"; Harding B 25(720), "The Generous Farmer and the Poor Soldier"; Firth b.26(325), Harding B 11(3970), Harding B 15(153a), Harding B 15(153a), "Jolly Old Farmer Smoking His Clay"

File: WT239A

Gentle Annie

DESCRIPTION: The singer reports that it is harvest time, and soon he will be traveling on. He bids farewell to "gentle Annie," the daughter of the farm. He offers her various warnings

AUTHOR: Stephen C. Foster

EARLIEST DATE: 1856 (sheet music)

KEYWORDS: love separation farewell farming warning

FOUND IN: US(So) Australia Britain(England(South))

REFERENCES (8 citations):
Williams-Wiltshire-WSRO Wt 518, "Gentle Annie" (1 text)
Randolph 701, "Gentle Annie" (1 fragment, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, p. 301, "Gentle Annie" (1 text, 1 tune)
Saunders/Root-MusicOfStephenCFoster-Vo12, pp. 7-10+417, "Gentle Annie" (1 text, 1 tune); pp. 18-21+419, "Gentle Annie for the Guitar" (1 text, 1 tune)
Emerson-StephenFosterAndCo, p. 54, "Gentle Annie" (1 text)
Heart-Songs, pp. 354-355, 'Gentle Annie" (1 text, 1 tune)
DT, GENTLANN
ST R701 (Full)
Roud #2656

RECORDINGS:
Apollo Quartet of Boston, "Gentle Annie" (CYL: Edison [BA] 3289, n.d.)
Asa Martin, "Gentle Annie" (Champion 16568, 1933; rec. 1931; on KMM)
Ernest V. Stoneman, "When the Springtime Comes Again" (on Stonemans01)

BROADSIDES:
NLScotland, L.C.Fol.178.A.2(060), "Gentle Annie," James Lindsay (Glasgow), 1852-1859

SAME TUNE:
My Heart Is Sad for Thee, Annie (Wolf-AmericanSongSheets p. 103)

NOTES [454 words]:
Stephen Foster's original version is said to be based on Annie Laurie, and is mostly a lyric (a lament for a dead girl: "Thou wilt come no more, Gentle Annie, Like a flower thy spirit did depart; Though art gone, alas! like the many That have bloomed in the summer of my heart"). It's been said that it was inspired by his grandmother, Annie Pratt McGinnis Hart. The song, however, has evolved heavily, presumably because the tune is strong but the lyrics banal. The Australian version (the one you may know from the singing of Ed Trickett), in particular, is heavily localized, and has become a near-ballad of a migrant worker bidding farewell to the (young?) daughter of the household. Properly, the two should be split, but given the limited circulation of each in tradition, I decided not to bother.

This was almost the last success Foster had before his death, but it wasn't enough to rescue him financially. This was the only song he published in 1856, according to Howard, p. 253; his muse had effectively failed.

According to TaylorEtAl, p. 127, "Morrison Foster, Stephen's brother, said that Gentle Annie was inspired by an actual incident which occurred in Stephen's neighbourhood. In his biography of Stephen, Morrison wrote:
"Once on a stormy night a little girl, sent on an errand, was run over by a dray and killed. She had her head and face covered by a shawl to keep off the peltings of the storm, and in crossing the street she ran under the horse's feet. Stephen was dressed and about to go to an evening party when he learned of the tragedy. He went immediately to the little girl's father, who was a poor working man and a neighbour he esteemed. He... remained all night with the dead child and her afflicted parents, endeavoring to afford the latter what comfort he could.

According to Briggs, p. 185, "Gentle Annie, or Annie [was] The weather spirit responsible for the southwesterly gales on the Firth of Cromarty.... [She had] a bad reputation for treachery." I doubt, however, that Foster had so much as heard of this Gentle Annie.

More likely to be derived from Foster's song are six different New Zealand usages, which make it effectively certain it was known there even though it has not been collected. According to Ell, p. 98, "Any Gentle Annie usually means a big, steep climb.... A popular washing machine once appropriated Gentle Annie's reputation." NewZealandEncyclopedia, p. 218, lists a creek, a road, and two hills, one quite large but rather out of the way, named "Gentle Annie." NewZealandDictionary, p. 105, similarly says "Gentle Annie[.] A name often given to various hills or slopes (some, ironically, steep) on bridle-tracks and coach-roads, and remaining as loval names." - RBW

Bibliography

• Briggs: Katherine Briggs, An Encyclopedia of Fairies: Hobgoblins, Brownies, Bogies, and Other Supernatural Creatures, 1976 (I use the 1977 Pantheon paperback)
• Howard: John Tasker Howard, Stephen Foster, America's Troubadour, 1934 (I use the 1939 Tudor Publishing edition)
• TaylorEtAl: Deems Taylor et al, A Treasury of Stephen Foster, Random House, 1946
Gentle Boy, The (Why Don't Father's Ship Come In)

DESCRIPTION: "As I roved out one evening As I sat down to rest, I saw a boy scarce four years old Sleep on his mother's breast." They tell about his father who sailed away and was lost in a hurricane. "They cast their eyes to heaven and son and mother died."

AUTHOR: unknown

EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: grief parting death sea disaster storm wreck baby mother father separation sailor

FOUND IN: Canada(Newf) US(MA)

REFERENCES (5 citations):
- Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 113, "The Gentle Boy" (1 text)
- Peacock, pp. 795-796, "The Ship That Never Came" (1 text, 1 tune)
- Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 330-331, "The Ship That Never Came (The Gentle Boy)" (1 text, 1 tune)
- Lehr/Best-ComeAndIWillSingYou 120, "Why Don't Father's Ship Come In?" (1 text, 1 tune)
- Bethke-AdirondackVoices, p. 117, "The Gentle Boy" (1 text, 1 tune)

RECORDINGS:
- John James, "My Daddy's Ship" (on MUNFLA/Leach)

CROSS-REFERENCES:

File: R701

Gentle John

DESCRIPTION: "A virgin goes a maying" gathering flowers "growing in my lady's garden." A misstep and "Gentle John will make you cry" or "Give you a kiss" [counting in a player who selects a mate] The mate "is none of ours," is in the player's power: make a wedding.

AUTHOR: unknown

EARLIEST DATE: 1842 (Halliwell)

KEYWORDS: courting playparty

FOUND IN:

REFERENCES (3 citations):
- Opie/Opie-TheSingingGame 28, "Gentle John" (2 texts)

ADDITIONAL: James Orchard Halliwell, The Nursery Rhymes of England (London, 1842 ("Digitized by Google")), #219 pp. 123-124, ("Ring me (1), ring me (2), ring me rary(3)"") (1 text)
- James Orchard Halliwell, The Nursery Rhymes of England (London, 1843 ("Digitized by Google")), #244 p. 151, ("Ring me (1), ring me (2), ring me rary(3)"); #245 p. 152, ("As I go round ring by ring") (2 texts)

Roud #21146

NOTES [34 words]: One of the Opie/Opie-TheSingingGame texts, though beginning "All around the mulberry bush, Boys and girls together," does belong here: "if by chance your foot should slip, Uncle Joe will give you a kiss." - BS

File: OpGa028

Gentleman of Exeter, A (The Perjured Maid) [Laws P32]

DESCRIPTION: A girl and a captain fall in love and vow to be true. After he sails away, though, she turns to another man. When the captain returns, she scorns him. He dies on the day of her wedding. That night he appears as a ghost and carries her away with him

AUTHOR: unknown

EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)

KEYWORDS: courting infidelity marriage death ghost

FOUND IN: Britain(England(South),Scotland(Bord)) US(Ap,NE) Canada(Mar)

REFERENCES (8 citations):
Gentleman Soldier, The

DESCRIPTION: Soldier brings woman into his sentry-box. They have sex; he prepares to leave. She asks him to marry her; he says he can't, as he's already married -- and "two wives are allowed in the army, but one's too many for me!" Nine months later she has a child.  
AUTHOR: unknown  
EARLIEST DATE: 1905 (Reeves/Sharp-TheldiomOffThePeople)  
KEYWORDS: adultery seduction sex abandonment pregnancy bawdy humorous soldier  
FOUND IN: Britain(England(South),Scotland(Aber))  
REFERENCES (5 citations):  
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, pp. 40-41, "The Gentleman Soldier" (1 text, 1 tune)  
Greig/Duncan7 1471, "The Sentry" (4 texts plus a single verse on p. 507, 3 tunes)  
Reeves/Sharp-TheldiomOffThePeople 92, "The Sentry" (1 text)  
Purslow-TheConstantLovers, p. 88, "The Sentry Box" (1 composite text, 1 tune)  
Dallas-TheCruelWars-100SoldiersSongs, pp. 66-67, "The Gentleman Soldier" (1 text, 1 tune)  
Roud #178  
CROSS-REFERENCES:  
cf. "Drumdelgie" (tune)  
cf. "One Morning in May (To Hear the Nightingale Sing)" [Laws P14] (plot)  
File: VWL040  

Gently Does the Trick

DESCRIPTION: "Come all and hear me sing A song both good and wise" warning of various absurd conditions. Haste can be dangerous, "Gently does the trick," e.g. when dismounting an unbroken bronco or stealing a woman's jewelry  
AUTHOR: Original music hall version by Punche Browne and sung by Arthur Corney; perhaps modified by Carson J. Robison  
EARLIEST DATE: 1927 (Finger-FrontierBallads)  
KEYWORDS: humorous trick thief cowboy  
FOUND IN: US  
REFERENCES (1 citation):  
Finger-FrontierBallads, pp. 114-115, "Gently Does the Trick" (1 text, 1 tune)  
Roud #8870  
NOTES [99 words]: From what I can piece together from Internet sources, this was originated by Punche Browne; it describes stealing women's lockets, being blown up by a boiler, going to church and stealing from a collection plate, and being put in prison. Finger-FrontierBallads's version is identical in form but completely different in content; it's about how cowboys get in trouble. However, it appears to be traditional, while the original Browne version does not. Clearly someone adapted the song; it may have been Carson J. Robison; I don't know. In any case, I see no point in separating the versions. - RBW
Gently Down the Stream of Time

DESCRIPTION: "Gently down the stream of time Floats our bark toward the sea." "Friends have gone, and ties are broken." A reflection on time and death: "We shall come to them at last... When the day of life is past, And our weary work is done."

AUTHOR: Words: "Major Barton" / Music: H. M. Higgins (source: (sheet music by Lyon & Healy and distributed by O. Ditson)

EARLIEST DATE: 1871 (sheet music by Lyon & Healy and distributed by O. Ditson); there was apparently another edition from 1870

KEYWORDS: nonballad death

REFERENCES (1 citation):
(not in DT, but lyrics can be found on Mudcat.org)

NOTES [178 words]: This is not a traditional song, and frankly doesn't deserve to be, but some visitors will know it from the recording by Ed Trickett. I include it in the index only to note that this idea of a river of time, although said to be ancient, seems to have been relatively popular in the nineteenth century when this song was written. A Congregational hymnwriter named Thomas Raffles (1788-1863) seems to have written at least two poems on the theme, "What is life? A rapid stream" in 1838 and "Rapid flows the stream of time" in 1861 (see John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), pp. 948-949.

And then there is the dedicatory poem to Alice Liddell in Lewis Carroll's Through the Looking Glass, published in 1871 but almost certainly composed earlier. The last six lines of that also suggest the same theme:
In a Wonderland they lie,
Dreaming as the days go by,
Dreaming as the summers die:
Ever drifting down the stream --
Linger ing in the golden gleam --
Life, what is it but a dream?
- RBW

Gently Lead me

DESCRIPTION: "Gently lead me lest I stray, O my savior, day by day, Sadely lead till life is past, Till I reach the fold at last." "Lead me, O my savior, Lead and guide me, Lead me gently on...." The singer hopes to hear Jesus's call at the end of life

AUTHOR: unknown

EARLIEST DATE: before 1960 (recording, The A. P. Carter Family)

KEYWORDS: religious nonballad

FOUND IN: US

Roud #18033

RECORDINGS:
A. P. Carter Family, "Gently Lead Me" (Acme 998)

NOTES [84 words]: The line "Savior Like a Shepherd Lead Us" is part of a poem of the same name by Dorothea Ann Thrupp (for whom see "A Little Ship Was on the Sea"). The most common tune is apparently by William B. Bradbury; it has also been sung, according to the CyberHymnal site, to "Pleasant Pastures" and "Wallhead." In H. S. Perkins's 1893 (?) hymnal The Climax is a tune credited to H. H. Johnson. However, that is not the same poem as this piece, although I suspect the imagery of the Thrupp poem inspired this. - RBW

Last updated in version 4.3

File: Md6DTSOT

Last updated in version 4.3

File: RcGenLea
**Gently, Johnny, My Jingalo**

DESCRIPTION: The speaker successively places his hands on various portions of his love's anatomy, all of them respectable. She tells him, "Come to me, quietly, do not do me injury/Gently, Johnny, my jingalo". They marry.

AUTHOR: To all intents and purposes, Cecil Sharp

EARLIEST DATE: 1907 (Greig/Duncan7)

KEYWORDS: courting marriage sex derivative

FOUND IN: Britain(England(South),Scotland(Aber))

REFERENCES (5 citations):
- Greig/Duncan7 1412, "Johnny Jiggamy" (2 texts, 3 tunes)
- Sharp-OneHundredEnglishFolksongs 65, "Gently, Johnny, My Jingalo" (1 text, 1 tune)
- Reeves/Sharp-TheIdiomOfThePeople 34, "Gently Johnny My Jingalo" (1 text)
- Silber/Silber-FolksingersWordbook, p. 158, "Gently Johnny, My Jingalo" (1 text)

DT, JJINGLO*

Roud #5586

CROSS-REFERENCES:
- cf. "A-Rovin'" (plot, theme)
- cf. "Yo Ho, Yo Ho" (theme, floating lyrics)
- cf. "Tickle My Toe" (theme)

NOTES [125 words]: [Sharp writes,] "The words were rather coarse, but I have, I think, managed to re-write the first and third lines of each verse without sacrificing the character of the original song." The second and fourth lines constitute a refrain, of course. With this in mind, I call this essentially a new song, written by CJS. Otherwise, it could well be listed under "A-Rovin'." -PJS

Ed Cray, following Reeves, notes that "Gently" was rewritten from "Yo Ho, Yo Ho," which follows the exact form of "A-Rovin'" although with even more explicit lyrics. Roud lumps the result with "Yo Ho." I say the amount of rewriting is so great to make them separate songs. It is fascinating to find Greig/Duncan having something similar before Sharp did his bowdlerizing. -RBW

Last updated in version 2.6

File: ShH65

**Geordie [Child 209]**

DESCRIPTION: Geordie is taken (for killing a man or the king's deer). When word comes to his lady, she sets out to do all possible to save his life. In most accounts she raises his ransom, though in others Geordie is executed

AUTHOR: unknown

EARLIEST DATE: 1792 (Scots Musical Museum)

KEYWORDS: execution hunting punishment rescue wife

FOUND IN: Britain(Scotland(Aber,Bord),England(All)) US(Ap,MA,MW,NE,NW,SE,So) Canada(Mar,Newf)

REFERENCES (52 citations):
- Child 209, "Geordie" (15 texts)
- Bronson 209, "Geordie" (58 versions)
- Bronson-SingingTraditionOfChildsPopularBallads 209, "Geordie" (5 versions: #1, #4, #11, #40, #50)
- Buchan/Moreira-TheGlenbuchatBallads, pp. 180-182, "The Lady O Gight" (1 text)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #75, p. 1, "Gight's Lady" (1 text)
- Greig/Duncan2 249, "Gightie's Lady" (11 texts, 6 tunes) {A=Bronson's #3, C=#37?, D=#34}
- Lyle-Andrew-CrawfurdsCollectionVolume2 197, "The Stealing of the King's Deer" (1 text)
- Kidson-TraditionalTunes, pp. 24-26, "Geordie" (1 text, 1 tune)
- Reeves-TheEverlastingCircle 49, "Georgie" (2 texts)
- Broadwood-EnglishTraditionalSongsAndCarols, pp. 32-33, "Georgie or Banstead Downs" (1 text, 1 tune)
- Palmer-EnglishCountrySongbook, #42, "Spare Me the Life of Georgie" (1 text, 1 tune)
- OShaughnessy/Grainger-TwentyOneLincolnshireFolkSongs 8, "Georgie" (1 text, 1 tune)
- Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #136, "Geordie" (1 text, 1 tune)
- Barry/Eckstorm-Smyth-BritishBalladsFromMaine p. 475, "Geordie" (notes only)
- Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 231-235, "Geordie" (2 texts, 1 tune)
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 76-78, "Geordie" (3 texts)
Randolph 28, "The Life of Georgie" (3 texts plus 1 excerpt, 2 tunes) {Randolph's A=Bronson's #36, D=#40}
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 52-53, "The Life of Georgie" (1 text, 1 tune -- Randolph's 28D) {Bronson's #40}
Davis-TraditionalBalladsOfVirginia 39, "Geordie" (3 texts plus a fragment, 1 tune entitled "Georgie") {Bronson's #30}
Davis-MoreTraditionalBalladsOfVirginia 34, pp. 262-266, "Geordie" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 38, "Geordie" (1 text, in which the condemned man is "Georgia")
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 38, "Geordie" (2 texts plus 3 excerpts, 5 tunes)
Scarborough-ASongCatcherInSouthernMountains, pp. 213-215, "Geordie" (1 text, with local title "Georgy-O," plus an excerpt from Christie; 1 tune on p.411) {Bronson's #5}
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 17, "Johnny Wedlock" (1 text, 1 tune) {Bronson's #49}
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 40, "Georgie" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 241-242, "Charley's Escape" (1 text from the Green Mountain Songster)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 17, "Lovely Georgie" (1 text)
Creighton-MaritimeFolkSongs, p. 27, "Geordie" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 73-75, "Geordie" (2 texts plus 1 fragment, 1 tune) {Bronson's #23}
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 52-53, "Geordie" (1 text, 1 tune) {Bronson's #23}
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 128, "Georgie" (1 fragment)
Musick-JAF-TheOldAlbumOf-William-A-Larkin 41, "Georgia" (1 text)
Leach-TheBalladBook, pp. 554-559, "Geordie" (3 texts)
Sharp-OneHundredEnglishFolksongs 9, "Geordie" (1 text, 1 tune)
Karpeles-TheCrystalSpring 3, "Geordie" (1 text, 1 tune) {Bronson's #18}
Niles-BalladBookOfJohnJacobNiles 53, "Geordie" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 34, "Geordie" (4 short texts plus 2 fragments, 6 tunes) {Bronson's #50, #31, #51, #30, #55, #41}
Sharp/Karpeles-EightyEnglishFolkSongs 24, "Georgie" (1 text, 1 tune -- a composite version) {Bronson's #30}
Wells-TheBalladTree, pp. 118-119, "Georgie" (1 text, 1 tune)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, pp. 42-43, "Geordie" (1 text, 1 tune) {Bronson's #27}
Hodgart-FaberBookOfBallads, p. 135, "Geordie" (1 text)
Cox-FolkSongsSouth 23, "Geordie" (1 text)
Bush-FSoCentralWestVirginiaVol2, pp. 94-95, "Georgie" (1 text, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 75-76, "Georgie and Sally" (1 text, 1 tune)
Ord-BothySongsAndBallads, pp. 408-410, "Gight's Ladye"; pp. 456-457, "My Georgie, O, My Georgie O" (2 texts, 1 tune) {Bronson's #4}
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 16, "Geordie" (2 texts, 2 tunes)
Whitelaw-BookOfScottishBallads, pp. 567-568, "Geordie" (2 texts)
Silber/Silber-FolksingersWordbook, p. 220, "Geordie" (1 text)
Olson-BroadsideBalladIndex, ZN279, "As I went over London Bridge"
DT 209, GEORDI GEORDI2* GEORDI4*
ADDITIONAL: James Johnson, The Scots Musical Museum (Edinburgh: Johnson & Co, 1792 ("Digitized by Internet Archive for NLS")), Vol. IV, #346 (second text) pp. 356-357, "Geordie - An Old Ballad") (1 text, 1 tune [of "A Country Life"]) {Bronson's #1}
Roud #90
RECORDINGS:
Harry Cox, "Georgie (Geordie)" (on FSB5, FSBBAL2) {Bronson's #24}
Paul Joines, "The Hanging of Georgie" (on Persis1)
Ewan MacColl and Peggy Seeger, "Georgie" (on ENMacCollSeeger02)
Levi Smith, "Georgie" (on Voice11)
BROADSIDES:
Bodleian, Harding B 11(1797), "The Life of Georgey," H. Such (London), 1849-1862; also Harding B 25(488), "Death of Georgy", W. Armstrong (Liverpool), 1820-1824; also Firth c.21(20), Harding B
**11(2297), "Maid's Lamentation for her Georgy"

**CROSS-REFERENCES:**
cf. "The Prisoner at the Bar (The Judge and Jury)" (plot)
cf. "Young Johnson" (theme of ransoming condemned prisoner)
cf. "George of Oxford" (theme and some lines) and source/stemmatic discussion there
cf. "The Death of George Stoole" (theme and some lines)

**ALTERNATE TITLES:**
The Death of Geordie
The Bog o' Gight
The Braes o' Gight
The Lady o' Gight

**NOTES [354 words]:** The historical antecedents of this ballad are disputed. Some suggest that it is based on the life of George Gordon (1512-1562), Fourth Earl of Huntley, the son of Margaret Stewart, she being an illegitimate daughter of James IV. A blackletter ballad cited by Lloyd names Geordie as George Stoole of Northumberland, executed in 1610, but Lloyd suggests the ballad itself predates the 17th century. - PJS, RBW

To the above list of possibilities, I'm going to add one other possibility, though it is later than Lloyd's broadside. But it might have caused the song to be reshaped. According to Susan Maclean Kybett, Bonnie Prince Charlie, Dodd Mead, 1988, pp. 16-17, after the 1715 Jacobite rebellion, several peers (including, e.g., Lord Derwentwater) were condemned to death. One of them was William Maxwell of Nithsdale. His wife Winifred begged before George I for his life. Her request was refused, but she was granted a last visit -- and managed to help him escape.

I must admit to sometimes wondering if this is really a single ballad. In most texts, of course, Geordie is charged with murder. But in a few texts, such as Child's "H" and Ord's version "Gight's Ladye," the charge is poaching, and the whole feeling of the song (as well as the lyrics) is different. Coffin's notes in Flanders-AncientBalladsTraditionallySungInNewEngland3 observes that there are two endings, one with Geordie ransomed, one with him executed, and that these seem to form distinct family groups. I wouldn't be surprised if two separate songs were mixed.

On this point, see now Ben Schwartz's note below and, especially, his analysis filed under "George of Oxford." - RBW

Kidson-TraditionalTunes prints eleven of the Johnson Scot's Museum fourteen verse text (Child 209A). I believe only the Scottish ballad should be classified as Child 209 and that all others, English and North American, and Bodleian broadsides, are versions of "George of Oxford." I think the argument is futile because "George of Oxford" and its descendants are widely -- though not universally -- accepted as Child 209. See the discussion at "George of Oxford." - BS

Last updated in version 6.0

File: C209

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**Geordie Cunningham**

**DESCRIPTION:** Geordie would have sex with his sister. She rejects him "for there's a day o judgement." He says "there is nae heaven abune us Nor ony hell beneath." He is stricken down by God immediately. There's nothing ahead "but death I plainlie see"

**AUTHOR:** unknown

**EARLIEST DATE:** before 1675 (broadside, Bodleian Douce Ballads 2(258a))

**KEYWORDS:** incest seduction rejection punishment brother sister fire

**FOUND IN:** Britain(Scotland(Bord))

**REFERENCES (2 citations):**
Lyle-Andrew-CrawfurdsCollectionVolume2 83, "Geordie Cunningham" (1 text)
ADDITIONAL: John Ashton, _A Century of Ballads_, Elliot Stock, London, 1887; reprinted 1968 by Singing Tree Press, pp. 94-100, "A Wonderful Example of God's Justice shewed upon one Jasper Conningham...." (1 text)

Roud #15528

**BROADSIDES:**
Bodleian, Douce Ballads 2(258a), "A Wonderful Example of Gods Justice, Shewed upon Jasper Conningham" ("It was a Scotch man, a Scotch man lewd of life"), F. Coles (London), 1663-1674

**NOTES [407 words]:** The first part of the Bodleian broadside and Lyle-Andrew-CrawfurdsCollectionVolume2 are close, with the broadside adding details: the brother, Jasper Cunningham, "long had lived unlawful from his wife" and the sister was "worshipfully wedded unto a worthy knight." The brother considers his sister's "Godly Christian talk" to be no more credible
than "a tale of Robin Hood." When the brother is struck down it is by fire. The second part of the broadside, almost entirely missing from Lyle-Andrew-CrawfursCollectionVolume2 83, describes the brother's suffering for the two hours it takes him to die. Then "his carkase stunk more fit then any carrion beast." It ends with a warning for all blasphemers also missing from Lyle-Andrew-CrawfursCollectionVolume2. - BS

The Bible offers a number of prohibitions on incest (although the King James Bible never uses that word); in Leviticus 18 we read, e.g., "None of you shall approach anyone near of kin to uncover nakedness" (18:6; to "uncover nakedness" means to have sexual relations). There are more than a dozen such prohibitions in Leviticus 18:6-20 (all directed at men), forbidding e.g. couplings with one's mother, stepmother, sister, half-sister, and aunt. (Nieces are not explicitly mentioned, which would be important in New Testament times; several of the Herodian kings married nieces). These are reinforced in Leviticus 20:17-21.

Thus it is rather ironic to note that the accounts in Genesis tell of multiple incests. Abraham and his wife Sarah were supposedly half-siblings (Genesis 20:12); Isaac and Rebekkah were first cousins once removed (Genesis 14:15), and Jacob/Israel was at once the first cousin (Genesis 29:10, etc.) and the second cousin once removed of his wives Rachel and Leah. (Perhaps it's little wonder that both the Abraham/Sarah marriage and the Isaac/Rebekkah pairing proved almost sterile. One wonders how many miscarriages the two women went through that the Bible does not record....) Of course, all that was before the Law was given to Moses. There is an incident of incest after that -- the ugly rape of Tamar by her half-brother Amnon, told in 2 Samuel 13. Amnon ended up dead, but not at once, and not as the result of direct divine action. And the whole thing is blamed on David's adultery with Bathsheba anyway. So this particular story perhaps goes a little beyond what the Bible warrants. On the other hand, it's certainly smart in genetic terms.... - RBW

Last updated in version 3.1
File: LyCr2083

Geordie Davidson

DESCRIPTION: The singer and Geordie, who follows the plough, are in love. He has a farm, horses, cattle, "a house in guid order and everything fine." He has promised to marry in the summer and she will bid farewell to her other sweethearts.

AUTHOR: William Lillie (source: Greig/Duncan4)
EARLIEST DATE: 1914 (Greig/Duncan4)
KEYWORDS: love marriage farming nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 759, "Geordie Davidson" (1 text)
Roud #6181
NOTES [34 words]: Greig/Duncan4 quoting Greig: "Lines by William Lillie, on George Davidson, Burnmill, St Fergus. - The heroine was Mrs Hay, a daughter of the author. (This is a copy in pencil by D Scott about 1860)." - BS
Last updated in version 2.5
File: GrD4759

Geordie Downie

DESCRIPTION: "Hae ye heard o' a widow in rich attire... She's followed a tinker frae Dee-side, His name was Geordie Downie." She rejoices to follow tinker Geordie rather than her former husband. But he gets drunk, kills her, and falls off his horse and dies

AUTHOR: unknown
EARLIEST DATE: 1904 (Greig/Duncan2)
KEYWORDS: tinker Gypsy courting abandonment homicide death horse
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan2 279, "Geordie Downie" (2 texts, 1 tune)
Greig/Duncan7 1349, "My Bonny Love Geordie Gordon" (1 fragment)
Ord-BothySongsAndBallads, p. 461, "Geordie Downie" (1 text)
Roud #3930
NOTES [43 words]: Ord-BothySongsAndBallads discusses this in connection with the "glamour" cast by the Gypsy Laddie over women, implying that this is a sort of sequel of that song. This
Geordie Gill

DESCRIPTION: "Of aw the lads I see or ken, There's yen I like abuin the rest; He's neycer in his warday duds Than others donn'd in aw their best." The singer recalls all the held she has had from Geordie. She admits that her heart is in his keeping

AUTHOR: Words: Robert Anderson (1770-1833), according to Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams
EARLIEST DATE: 1808 (Anderson)
KEYWORDS: love courting
FOUND IN: Britain(England(North))
REFERENCES (2 citations):
  Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 110-111, "Geordie Gill" (1 text, 1 tune)
  Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #10, "Geordie Gill" (1 text, 1 tune)
ST StoR110 (Partial)
Roud #1536
CROSS-REFERENCES:
cf. "Andro wi' His Cutty Gun" (tune)

Geordie Moir

DESCRIPTION: The singer says that lassies that "wishes to keep a guid name" stay way from Schoolhill when "stockin' merchant." Geordie is home. Now "my bonnie hosein' laddie" is in Holland and "I win'er gin he minds on me"

AUTHOR: Baillie Livingstone (source: Greig/Duncan6)
EARLIEST DATE: 1907 (Greig/Duncan6)
KEYWORDS: courting travel nonballad rake
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
  Greig/Duncan6 1081, "Geordie Moir" (1 text, 1 tune)
Roud #6772

Geordie Sits In Charlie's Chair

DESCRIPTION: "Geordie sits in Charlie's chair ... Charlie yet shall mount the throne." "Weary fa' the Lawland loon, Whae took frae him the British crown" whom the clans fought at Prestonpans. Cumberland's adventures in hell are recounted.

AUTHOR: unknown
EARLIEST DATE: 1821 (Hogg-JacobiteRelicsOfScotlandVol2)
KEYWORDS: Hell nonballad political Jacobites
FOUND IN: Britain(Scotland)
REFERENCES (2 citations):
  Hogg-JacobiteRelicsOfScotlandVol2 105, "Geordie Sits In Charlie's Chair" (1 text, 1 tune)
  Greig/Duncan1 131, "Highland Laddie" (1 text, 1 tune)
Roud #3808
CROSS-REFERENCES:
cf. "Hieland Laddie" (tune and structure)
NOTES [227 words]: The alternate lines are "[My] bonny laddie, Highland laddie."
Hogg-JacobiteRelicsOfScotlandVol2: "I have been told the song was originally composed by an itinerant ballad-singer, a man of great renown in that profession, ycleped 'mussel-mou'ed Charlie' and that the original had only two verses about Cumberland in hell, viz., "Ken ye the news I hae to tell, Cumberland's awa to hell, The deil sat girnin in the neuk, Riving sticks to roast the Duke,"
"They pat him neist upon a spit, And roasted him baith head and feet, But a' the whigs maun gang to hell, That sang Charlie made himsel""
For more about Cumberland see the notes to "The Muir of Culloden." - BS
Mussel-mou'ed Charlie is a fairly well-documented figure of the eighteenth century (dates supposedly 1687-1792), whose real name was Charles Lesly; there is a short biography at the beginning of Kinloch's *Ballad Book*, along with a drawing of the singer. Kinloch, p. iv, says that he resided in Aberdeen in his later years, so it is reasonable to find his songs there.
Kinloch quotes this song on p. vi, though with different verses from those cited above.
Incidentally, at the time this song was presumably written, the throne of England upon which Geordie sat was *not* Charles's even under Jacobite reckoning; the titular James III and VIII, Bonnie Prince Charlie's father, lived until 1766. - RBW

Last updated in version 2.4
File: GrD1131

Geordie Williamson

DESCRIPTION: At Aikey Fair the singer hires to Geordie Williamson. The cattleman, mistress, Ned the gardner, Jean the cook, and Jim the bailie [cattleman] are described. The food is bread and cheese. The cook is ugly but "she thocht she wis an awful swell"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: farming work moniker
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 379, "Geordie Williamson" (1 text)
Roud #5916
CROSS-REFERENCES:
cf. "The Guise o' Tough" (some verses are shared)
NOTES [20 words]: Ord translates "bailie" as cattleman on p. 261.
This is a short version of "The Guise o' Tough" with all names changed. - BS
Last updated in version 2.4
File: GrD3379

Geordie's Courtship (I Wad Rather a Garret)

DESCRIPTION: "A maid of vain glory, with grandeur and pride Was asked by a ploughman for to be his bride." She rejects him, saying she would prefer to be hanged. He lists his assets. She still scorns him. He concludes, "I swear you shall never get me for a man."

AUTHOR: probably John Milne (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #129 quoting John Ord)
EARLIEST DATE: 1871 (Milne's Selection of Songs and Poems)
KEYWORDS: courting rejection curse
FOUND IN: Britain(Scotland)
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #120, pp. 2-3, "Plooman Geordie" (1 text)
Greig/Duncan4 827, "I Wad Rather a Garret" (3 texts, 3 tunes)
Ord-BothySongsAndBallads, pp. 204-205, "Geordie Asking Miss Tiptoe in Marriage" (1 text)
Roud #5067
CROSS-REFERENCES:
cf. "The Courting Case" (plot)
cf. "The Lass o' Glenshee" (tune, per Greig)
cf. "The Hills o' Glenorchy" (tune, per Greig)
ALTERNATE TITLES:
Plooman Geordie
Sandy's Courtship
NOTES [74 words]: That this is a composed song is beyond doubt. My only hesitation in attributing it to Milne is the diversity of the forms found in tradition; nearly every collection has a different title and even some difference in form. It's hard to imagine that much variation arising in the few decades between Milne's publication and the early collections.
I wouldn't be at all surprised if this were inspired by "The Courting Case" or something similar. -
**Geordie's Frank and Geordie's Free**

**DESCRIPTION:** "Geordie's frank and Geordie's free The lasses like Geordie but Geordie likes me; What would the lasses o' Buchan gie For the favour o' my bonnie Geordie?"

**AUTHOR:** unknown

**EARLIEST DATE:** 1906 (Greig/Duncan7)

**KEYWORDS:** courting

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (1 citation):**

*Greig/Duncan7* 1348, "Geordie's Frank and Geordie's Free" (2 fragments)

Roud #7229

**NOTES [11 words]:** The current description is all of the Greig/Duncan7 fragment. - BS

**Last updated in version 2.5**

File: GrD71348

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**Geordie's Lost His Penker**

**DESCRIPTION:** Geordie has lost his penker (largest marble) in a cundy (drain-grate). The singer rams a clothes prop up the cundy, but can't retrieve the penker. He ties on a terrier, but fails; finally he blows up the drain -- as Geordie finds the penker in his pocket

**AUTHOR:** unknown

**EARLIEST DATE:** 1961 (recorded by Len Elliott)

**KEYWORDS:** game humorous

**FOUND IN:** Britain(England(North)) Ireland

**REFERENCES (1 citation):**

*DR, GORDPENK*

Roud #8244

**RECORDINGS:**

Len Elliott, "Geordie's Lost His Penker" (on Elliotts01)

**ALTERNATE TITLES:**

Wee Willie's Lost His Marley

**NOTES [30 words]:** Anyone who thinks everything in this song is simple and straightforward hasn't heard Louis Killen sing it, or seen the look in his eye as he sings, "He rammed it up the cundy...." - PJS

**File:** RcGLHP

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**Geordie's Wig**

**DESCRIPTION:** "I wad sing a sang to you, Gin ye waur not a whig" about Geordie's burnt wig. "Fan he saw the wig was sung" he "flang't to the fire"

**AUTHOR:** unknown

**EARLIEST DATE:** 1908 (Greig/Duncan1)

**KEYWORDS:** clothes humorous nonballad political royalty hair

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (1 citation):**

*Greig/Duncan1* 122, "Geordie's Wig" (1 text)

Roud #5815

**NOTES [87 words]:** Greig/Duncan1: "[The singer's] mother used to sing the following -- a sort of nursery-song. She wonders if [it] be a bit of a Jacobite song. Sir Walter Scott makes someone say that Geordie flung his periwig into the fire when he heard of the Porteous Riot." - BS

I might speculate, instead, that it might be about George I's relationship with his wife. She was unfaithful to him, and he divorced and imprisoned her. (For background on this, see the notes to "Came Ye O'er Frae France.") But this is wild speculation. - RBW

**Last updated in version 2.4**

File: GrD1122
George Alfred Beckett

DESCRIPTION: Beckett leaves Perlican for the coal fields of Cape Breton. At Glace Bay, he beats a taximan to death with an iron bar, intending to rob him. He escapes back to Newfoundland but is caught and returned to stand trial in Cape Breton

AUTHOR: unknown
EARLIEST DATE: 1976 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: execution homicide trial gallows-confession
HISTORICAL REFERENCES:
Apr 20, 1931 - George Alfred Beckett, convicted of murdering Nicolas Marthos, hanged in Sydney, Nova Scotia. (Lehr/Best-ComeAndIWillSingYou)

FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 41, "George Alfred Beckett" (1 text, 1 tune)
Roud #26431

RECORDINGS:
Mrs. Peter Mushrow, "George Alfred Beckett" (on MUNFLA/Leach)

NOTES [78 words]: [Lehr/Best-ComeAndIWillSingYou's] version starts with the usual references to honest parents who raised him tenderly. Lehr/Best-ComeAndIWillSingYou discusses a version collected in Nova Scotia that adds the features expected at the end: don't do what I have done or you'll end on the gallows and, for my part, "may the Lord have mercy on my soul." Cape Breton, Sydney, and Glace Bay are eastern Nova Scotia. Perlican is on the Avalon Peninsula, not far from St John's. - BS
Last updated in version 4.2
File: LeBe041

George Barnwell (I)

DESCRIPTION: George Barnwell is seduced by prostitute Sarah Millwood. He steals from his master and, robs and kills his wealthy uncle. When the money is exhausted Sarah would turn him in. He runs but writes a letter resulting in her hanging. He hangs as well.

AUTHOR: unknown
EARLIEST DATE: before 1708 (broadside, Bodleian Douce Ballads 3(40a))
LONG DESCRIPTION: George Barnwell, the singer of most of the tale, tells his story. George, apprentice to a London merchant, is seduced by prostitute Sarah Millwood. He steals his master's money to spend on her and, when he is in danger of imprisonment for embezzlement she threatens to turn him in. When he tells her he has rich relatives from whom he can filch funds she relents. He robs and murders his rich uncle and Sarah and George stay together to spend this money down. When that money is gone she threatens to turn him in as a thief and murderer. "To the constable she sent, To have him apprehended" George escapes to sea but, for "fear and sting of conscience," he writes a letter to the lord mayor admitting "his own and Sarah's fault" Sarah is arrested in Ludlow, "judg'd, condemn'd, and hang'd, For murder incontinent... For murder in Polonia, Was Barnwell hang'd in chains"

KEYWORDS: seduction betrayal crime execution homicide robbery theft gallows-confession whore apprentice
FOUND IN:
REFERENCES (3 citations):
Percy/Wheatley-ReliquesOfAncientEnglishPoetry III, pp. 240-252, "George Barnwell" (1 text)
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 283-297, "George Barnwell" (1 text)

ADDITIONAL: Thomas Percy, Reliques of Ancient English Poetry (London, 1765 ("Digitized by Google")), Vol. III, Book 3 #2 pp. 225-240, "George Barnwell" (1 text) [note that this copy has two p. 225, one with "St George and the Dragon"; the index refers to "George Barnwell"]
Roud #546

BROADSIDES:
Bodleian, Douce Ballads 3(40a)[some words illegible; see Harding B 1(17) for a clear copy], " An Excellent Ballad of George Barnwell" ("All youths of fair England") , C. Brown (London), 1682-1707; also Harding B 1(17), Harding B 1(18), "An Excellent Ballad of George Barnwell"
NOTES [189 words]: Percy (1765): "The subject of this ballad is sufficiently popular from the modern play which is founded upon it. This was written by George Lillo, a jeweller of London, and first acted about 1730. As for the ballad, it was printed at least as early as the middle of the last
George Barnwell (II)

DESCRIPTION: "Vicked woman of the town", Mary Millwood seduces George Barnwell, apprentice to a London merchant. She convinces him to kill his uncle but he finds no money to rob. Millwood "peach'd him" He is hanged. Many, including the merchant's daughter, lament

AUTHOR: unknown
EARLIEST DATE: before 1828 (broadside, Johnson Ballads 3071)
KEYWORDS: seduction betrayal crime execution homicide robbery whore apprentice
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Williams-FolkSongsOfTheUpperThames, pp. 232-233, "Georgie Barnwell" (1 text) (also Williams-Wiltshire-WSRO Wt 355)
Williams-Wiltshire-WSRO Mi 578, "Georgie Barnwell"
Roud #546
BROADSIDES:
Bodleian, Johnson Ballads 3071 View 3 of 3, "Georgy Barnwell" ("In Cheapside there liv'd a merchant"), T. Batchelar (London), 1817-1828; also Harding B 11(1307), Firth c.17(59), Harding B 11(4333), "Georgy Barnwell"; Harding B 11(1306), "Georgey Barnwell"; Firth b.25(503), Firth c.17(72), "George Barnwell"
NOTES [578 words]: Williams-Wiltshire-WSRO Mi 578 adds a nonsense chorus [to] the Williams-FolkSongsOfTheUpperThames text. See the Bodleian broadsides for a similar nonsense chorus. There are no lines shared between "George Barnwell"(I) and "George Barnwell" (II).
Percy (1765): "The subject of this ballad ["George Barnwell" (I)] is sufficiently popular from the modern play which is founded upon it. This was written by George Lillo, a jeweller of London, and first acted about 1730. As for the ballad, it was printed at least as early as the middle of the last century.... This tragical narrative seems to relate a real fact; but when it happened I have not been able to discover." For an edition of Lillo's play with a "modern" introduction and biography of Lillo [d.1739], see George Lillo (,Adolphus Ward, editor), The London Merchant, or The History of George Barnwell and Fatal Curiosity (Boston, 1906 ("Digitized by Google")). The introduction notes that, "in anticipation of the performance, the old Ballad of George Barnwell ... was reprinted ... many thousands are said to have been sold in a single day." The play had a successful first run of twenty days and was put on again at least in 1742, 1751, 1789, 1796 and 1817. Ward says, "The printed editions of this play are extremely numerous; not less than 22 are to be found in the British Museum...."
Ward writes that "there is a general agreement between ballad ["George Barnwell" (I)] and play, the play introduces some features. Of these, two, discussed below, are in the later ballad, "George Barnwell" (II).

Supposedly, according to a "memoir" quoted by Ward, "Barnwell was tried at the Kingston assizes on October 18, 1706 ... [and] sentenced to be hung in chains on Kennington Common....."
The description follows Bodleian broadside Harding B 11(1306); Williams-FolkSongsOfTheUpperThames follows this text but ends with the robbery. The broadside, but not Williams-FolkSongsOfTheUpperThames, is written in dialect: "vos" for "was," "cos" for "because," "wouldn't," "vicked," "arter" for "after," and slang like "dicky-bird" for no-good, "let loose his tripes" for murder (Williams-FolkSongsOfTheUpperThames makes this "let loose his Uncle Tripes"), and "peach'd him" for turned him in. The reference to the merchant's daughter is from the play and does not appear in the "George Barnwell" (I); in the play the daughter's name is "Maria" and, as far...
George Bunker

DESCRIPTION: George Bunker goes fishing but sees Nellie on the shore. He takes her for a "walk" and promises to marry her. He is already married. He sails away for fish intending to return to Nellie.

AUTHOR: unknown
EARLIEST DATE: 1958 (Peacock)
KEYWORDS: adultery seduction lie promise fishing sea ship infidelity
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 192-193, "George Bunker" (1 text, 1 tune)
RECORDINGS:
Arthur Nicolle, "George Bunker" (on PeacockCDROM) [one verse only]

George Jones [Laws D20]

DESCRIPTION: George Jones, of County Clare, tells the account of the Saladin mutiny. The mutineers kill the Captain and others of the crew, then are shipwrecked. Jones bids farewell and awaits execution.

AUTHOR: unknown
EARLIEST DATE: 1928 (Mackenzie-BalladsAndSeaSongsFromNovaScotia)
KEYWORDS: ship mutiny execution farewell
HISTORICAL REFERENCES:
1844 - the former pirate Fielding convinces part of the crew of the "Saladin" to mutiny against the harsh Captain Mackenzie. The conspirators then turn against Fielding; they are taken and executed after the ship is wrecked off Halifax
FOUND IN: Canada(Mar)
REFERENCES (7 citations):
Laws D20, "George Jones"
Peacock, pp. 887-888, "The Saladin Mutiny" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 110, "George Jones" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 113, "George Jones" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 112, "George Jones" (1 text)
Palmer-OxfordBookOfSeaSongs 104, "George Jones" (1 text, 1 tune)
DT 353, SLDNMTNY*
Roud #1817
RECORDINGS:
Mrs. Mary Ann Galpin, "The Saladin Mutiny" (on PeacockCDROM) [one verse only]
CROSS-REFERENCES:
cf. "Charles Augustus (or Gustavus) Anderson" [Laws D19] (subject)
cf. "Saladin's Crew" (subject)
NOTES [51 words]: For details on the Saladin Mutiny, see the notes to "Charles Augustus (or Gustavus) Anderson" [Laws D19]. - RBW
[Regarding the version in Creighton-FolksongsFromSouthernNewBrunswick]: Roud makes this "Charles Augustus (or Gustavus) Anderson" [Laws D19] but only the first verse belongs to that ballad. - BS

**Last updated in version 4.4**

**File: LD20**

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**George Kelly**

DESCRIPTION: Kelly and his crew prepare a logging camp for the rest of the men. He then hires "the cheapest you'll find." He sends the cook away. He "lost his whole crew" when they find the cook is gone. "Farewell to George Kelly, we'll ne'er see him more."

AUTHOR: John Hafford? (probable, per Ives-FolksongsFromMaine)

EARLIEST DATE: 1964 (Ives-FolksongsFromMaine)

KEYWORDS: lumbering food moniker logger

FOUND IN: US(NE)

REFERENCES (1 citation):

Ives-FolksongsFromMaine 3, "George Kelly" (1 text, 1 tune)

File: IveMa03

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**George Mann**

DESCRIPTION: Charles Mann recalls his quiet youth. He describes murdering John Whatmaugh along with Gustave Ohr (blaming the deed on Ohr). They fly but are captured. He grieves for his father, come to see him die. He warns young men against his crime

AUTHOR: unknown

EARLIEST DATE: 1939 (Eddy-BalladsAndSongsFromOhio)

KEYWORDS: execution gallows-confession homicide

HISTORICAL REFERENCES:

1879 - George Mann and Gustave Ohr attack, rob, and beat to death John Whatmaugh. They are condemned to death later in the year

FOUND IN: US(MW)

REFERENCES (2 citations):

Eddy-BalladsAndSongsFromOhio 122, "Story of George Mann" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 403, "Story of George Mann" (1 text)

ST E122 (Full)

Roud #4096

CROSS-REFERENCES:

cf. "Charles Guiteau" [Laws E11] (tune & meter) and references there
cf. "Gustave Ohr" (meter, subject)

NOTES [13 words]: As "The Story of George Mann," this song is item dE38 in Laws's Appendix II. - RBW

**Last updated in version 2.7**

**File: E122**

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**George of Oxford**

DESCRIPTION: Lady Gray asks the judge to spare George's life but George is condemned to be hanged. A rake that had taken ladies' rings and jewels, he apparently is condemned for stealing and selling the king's steeds. He is hung "in silken string"

AUTHOR: unknown

EARLIEST DATE: before 1700 (Ebsworth dates the Pepys broadside to 1671-1692: "probably this was reprinted from an earlier and lost broadside ... circa 1612")

LONG DESCRIPTION: Crossing London Bridge, the singer meets Lady Gray lamenting for Georgy. She has her horse saddled and rides to New-Castle, to ask the judge to save his life. The judge says Georgy must be hanged. Her offer of her gold and lands does not avail. George says, "many a mad prank I have played ... but now they've overthrown me"; his heart will "burst in three, To die like a dog!" He had cut a figure with the ladies: "their rings and jewels would I take to keep them for a token." "I ne'er stole Horse nor Mare .. But once, Sir, of the King's white steeds, and sold them in Bohemia." "Georgy he went up the hill, and after followed many, Georgy was hanged in
silken string...."  
KEYWORDS:  captivity crime execution punishment theft trial horse thief  
FOUND IN:  
REFERENCES (2 citations):  
Child 209 Appendix, "The Life and Death of George of Oxford" (1 text)  
ADDITIONAL:  J Woodfall Ebsworth, The Roxburghne Ballads, (Hertford, 1891 ("Digitized by Microsoft")), Vol. VII Part 1 [Part 20], pp. 67-73, "George of Oxford" (1 text) [also includes Child 209A and "... the Death of ... George Stoole...."]  
BROADSIDES:  
EngBdsdBA 20768, Pepys 2.150, "The Life and Death of George of Oxford" ("As I went over London Bridge all in a misty morning"), Philip Brooksby (London), no date, accessed 08 Dec 2013.  
CROSS-REFERENCES:  
cf. "Geordie" [Child 209] (theme) and references there  
cf. "The Death of George Stoole" (theme and some lines)  
cf. "Poor Georgy" (tune, per broadside, EngBdsdBA Pepys 2.150)  
NOTES [3720 words]: Ebsworth has "Geordie" [Child 209] as a derivative of "George of Oxford" which is itself related to "... the death of ... George Stoole". "Scotland shows a fantastic and inexplicable modesty, a disparagement of her own resources and native manufacture, insomuch as she actually appropriates to herself several of our English freebooters .... And she has even tried to naturalize 'Georgy' as Geordie.' ... Kinloch thought that it ['Geordie'] 'originated in the factions of the Huntley family, during the reign of Queen Mary' [Ord, p. 457, writes that "The hero of this ballad was George, fourth Earl of Huntly, who was afterwards slain at the battle of Corrichrie on 28th October, 1562"] ... [Joseph Ritson prints] 'A lamentable new Ditty, made on the Death of a worthy Gentleman, named George Stoole ... with his penitent end' .... Date guessed circa 1610-1612. There is certainly a connection between this sorry 'Ditty' ... and our 'George of Oxford.' They probably refer to the same man, by name Skelton, alias Stowell.... Motherwell erred in declaring the George Stoole ballad 'evidently imitated from the Scottish song.' It was antecedent. He knew not our 'George of Oxford.' The 'Merchant's-man of Gowrie' [in 'George Stoole'] becomes [in 'George of Oxford'] some horse-purchaser for Bohemia (not improbably the Palgrave Frederick, husband of James I.'s daughter, the admired Princess Elizabeth), which helps to mark the early date, circa 1610.... The boast about 'never stolen horse or mare in my life' resembles George Stoole's 'I never stole no Oxe,' etc."  
Child, who relegated both Georges to his "Geordie" entry, was aware of Ebsworth's comments. "Whether the writers of these English ballads knew of the Scottish 'Geordie,' I would not undertake to affirm or deny; it is clear that some far-back reciter of the Scottish ballad had knowledge of the later English broadside ['George of Oxford']."  
At this point Child explains why he does not consider "Geordie" to be the same ballad as the George broadsides: "The English ballads, however, are mere 'goodnights.' The Scottish ballads have a proper story, with a beginning, middle, and end, and (save one late copy [Child 209J the Geordie character is freed but kills his lady in an argument and escapes]), a good end, and they are most certainly original and substantially independent of the English. The Scottish Geordie is no thief, nor even a Johnie Armstrong. There are certain passages in certain versions which give that impression, it is true, but these are incongruous with the story, and have been adopted from some copy of the broadside, the later ['George of Oxford'] rather than the earlier ['George Stoole']. These are ... where we have the king's horses stolen and sold in Bohemia, almost exactly as in the ballad of 'George of Oxford' .... That is to say, we have the very familiar case of the introduction (generally accidental and often infelicitous) of a portion of one ballad into another...."  
Nevertheless, most texts I have seen, assigned by various editors to Child 209 but collected outside of Scotland, are a version of "George of Oxford." In the following discussion only the 14 Child references are considered "Geordie" and 11 Greig/Duncan2 #249 references are examined but used only to add information to the "ch" table entries; "Georgie" is 13 texts: Broadwood, English Traditional Songs and Carols (London, 1908), pp32-33 (1 text); Bodleian broadsides Harding B 11(1797), Bodleian Harding B 25(488), Bodleian Harding B11(2297) (3 texts); Davis-TraditionalBalladsOfVirginia 39 A-D (4 texts); Randolph/Cohen-OzarkFolksongs-Abridged, pp. 52-53 (1 text); H.M. Belden, Old-Country Ballads in Missouri, 'Geordie' in The Journal of American Folklore, Vol. XX, No. 79 (Oct-Dec 1907 (available online by JSTOR)), pp. 319-320 (1 text); Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 73-75 A-C (three texts). "George of Oxford" is shown as "Oxford" and "George Stoole" is shown as "Stoole." For all texts cited the verse is indicated [for example, v10 is verse 10] to help keep the sequence of the text in mind. Separating the elements shared among "George Stoole," "George of Oxford," versions of Child 209, and later versions of what I consider "Georgie" is not quite so straightforward.
As I went over London-Bridge, all in a misty morning,
There I did see one weep and mourn, lamenting for her Georgy.

is close to the introduction to Broadwood v1, all three Bodleian broadsides v1, all four Davis
texts v1, Randolph/Cohen-OzarkFolksongs-Abridged v1 and Belden v1; that's all of the "Georgie"
texts examined here.

"George of Oxford is my name, and few there's but have known me,
Many a mad prank have I play'd, but now they've overthrown me"
is close to Child Fv1

"Geordie Lukely is my name, And many a one doth ken me; O
Many an ill deed I hae done, But now death will owrecome me, O.

He write a Letter with his owne hand, he thought he write it bravely;
He sent it to New-castle Towne, to his beloved Lady.
is close to Child Av2 and lv6, skipping Oxford.

Gight has written a broad letter, And seald it soon and ready,
And sent it on to Gight's own yates, For to acquaint his lady.

"Go, saddle me my milk-white Steed, go saddle me my bonny,
That I may to New-Castle speed, to save the life of Georgy"
is close to all of the "Georgie" texts but one Bodleian broadside, one Davis text and one
Creighton/Senior-TraditionalSongsOfNovaScotia text, specifically: Broadwood v3, Harding
B11(1797)v3, Harding B11(2297)v2, Davis-TraditionalBalladsOfVirginia Av2, Bv2 and Cv2, Randolph/Cohen-OzarkFolksongs-Abridged
v2, Belden v2 and Creighton/Senior-TraditionalSongsOfNovaScotia Bv3 ["Oh sad
will be my milk white steed"] and Cv1.

Some Child ballads are close to both lines: Child Fv7, Hv8 and Jv8,
while others

"Go, saddle me my milk-white Steed, go saddle me my bonny,
That I may to New-Castle speed, to save the life of Georgy"

"... Ere I ride down to Edinburgh town Wi a lang side sark to Geordy."

"... Ere I ride down to Edinburgh town Wi a lang side sark to Geordy."

But when she came the Judge before, full low her knee she bended,
For Georgy's life she she did implore, that she might be befriended
becomes for Broadwood v4, Harding B11(1797)v4 and Harding B 11(2297)v2

And when she came to the good Lord Judge She fell down upon her knees already,
Saying "My good Lord Judge, come pity me, Grant me the life of my Georgie"

* 5mod) For Child A v8, alone among the Child ballads,
O she's down on her bended knee, I wat she's pale and weary:
"O pardon, pardon, noble king, and give me back my dearie!"

* 6 - his+condemnation) Oxford v6

Content your self, as well you may, for Georgy must be hanged
changes

* 6mod) in Broadwood v4, Bodleian Harding B 25(488)v4, and Creighton/Senior-
TraditionalSongsOfNovaScotia Av3, Bv5 and Cv2 to

"My pretty fair maid, you are come too late, For he is condemned already" or in Harding B 11(1797)v5
He said, "My dear you must begone, For there is no pardon granted"
or in Harding B11(2297)v3
The Judge he looked over his left shoulder Saying "Lady pray now be easy,
Georgy hath confess'd and die he must." "The Lord have mercy on my Georgy."
or in Belden v6

Says the La[w]yers unto Georgia Lord I feel so sorry for you
But your own confession has condemned you to die May the Lord have mercy on you.

She offer'd gold, she offer'd Lands, to save the life of Georgy
I have land into the north, And I have white rigs many,
And I could gie them a' to you To save the life of Geordie
* 7gH) Harding B 11(2297) v3
I have got sheep I have got cows, Oxen I have plenty
And you shall call it all your own, Spare me the life of Georj.
* 8 - her+children) Child Av9
"I hae born seven sons to me Geordie dear, The seventh neer saw his daddie;
O pardon, pardon, noble king, Pity a waefu lady!"
* 8mod) Child Bv17 Cv8, Dv15, Kv1 and Nv1
"I hae ele'en bairns i the wast, I wait the're a' to Geordie;
I'd see them a' streekit afore mine eyes Afore I lose my Geordie"

or
"... And I could bear them a' over again For to win the life o Geordie."

is close to Bodleian Harding B11(1797)v7 and Bodleian Harding B25(488)v5
It's six pretty babies I have got, and the seventh lies in my body.
I'd freely part with them every one, If you'd spare the life of Georgy.

* 8 - hill+fight) Stoole v13
"I would I were on yonder Hill, where I have beene full merry;
My sword and buckler by my side, to fight till I be weary" [spoken by Stoole]
is close to Broadwood v7, Harding B 11(1797)v10, Harding B 25(488)v7, Harding B11(2297)v5,
Randolph/Cohen-OzarkFolksongs-Abridged v8, Belden v9 and Creighton/Senior-
TraditionalSongsOfNovaScotia Bv8.
"I wish I was on yonder hill, Where times I have been many,
With a sword and buckler by my side I would fight for the life of my Georgie" [spoken by his
lady]
* 9 - hill+fight) Stoole v13

"I never stole nor Oxe nor Cow, nor never murdered any;
But fifty Horse I did receive of a Merchant's Man of Gory"
is close to Oxford v15
"I ne'r stole Horse nor Mare in my life, nor Cloven-foot or any,
But once, Sir, of the King's white steeds, and sold them to Bohemia."
which is close to Child Fv2, Gv7, Hv7, lv13, Jv19,
"I neither murdered nor yet have I slain, I never murdered any;
But I stole fifteen of the king's bay horse, And I sold them in Bohemia."

and Broadwood v2, Harding B11(1797)v6, Harding B25(488)v8, Harding B 11(2297)v1,
Randolph/Cohen-OzarkFolksongs-Abridged v5, Belden v5 and Creighton/Senior-
TraditionalSongsOfNovaScotia Bv2.
Saying "Georgie never stood on the King's highway No never robbed money,
But he stole fifteen of the King's fat deer And sent them to Lord Navey."
Creighton/Senior-TraditionalSongsOfNovaScotia Av4 has
"Has my Georgie been robbing all along, Or has he wounded any?"
"Oh no, but he stole three of the king's gold rings And sold them in Virginy."

* 11 - his+farewell) Stoole v6
As Georgie went up to the Gate, he took his leave of many
He took his leave of his Lards wife, whom he lov'd best of any.
is close to Davis-TraditionalBalladsOfVirginia Av7, Cv4 and Dv2, and Belden v8, skipping Oxford.
As George was walking up the streets, He bid farewell to many;
He bid farewell to his own true love, Which grieved him worse than any.
* 12 - his+planned+decapitation/hanging) In Child the likely tool of execution is the axe
[Child Av6,10, Bv14, Cv7, Dv12, Hv14, lv23 and Jv20;
* 12chF) hanging is the method only in Child Fv15; but 209F, which begins "'Geordie Lukely is
my name" [see 2 - his+name], has clearly been "corrupted" by Oxford. Greig/Duncan2 B, G, H and
I expect him to be hanged and those are all versions that have him taken for poaching and that
include the usual mitigation text (i.e., that are likely affected by Oxford). Of the hanging
texts in Child and Greig/Duncan2, only Greig/Duncan2 lv9 is consistent in that the men lusting
after the lady wish Geordie had been hanged rather than wish he had been decapitated.
* 13 - his+hanging) Stoole does not discuss the manner of execution but Oxford v6 "must be
"Georgy was hanged in silken string, the like was never any"

is close to Broadwood Av6 and Davis Bv3;
* 14mod) the "silken string/rope" changes to "chains of gold/golden cord" in Harding
B11(1797)v9, Harding B25(488)v8, Harding B11(2297)v6, Davis-TraditionalBalladsOfVirginia Av8
and Cv6, Randolph/Cohen-OzarkFolksongs-Abridged v7, Belden v7 and Creighton/Senior-TraditionalSongsOfNovaScotia Av5 and Cv3; he is to be buried in a "marble tomb" in
Creighton/Senior-TraditionalSongsOfNovaScotia Av6 and Bv7.
* 14chF) Child Fv14, the Child version closest to Oxford, must not have an execution but retains the silk

As she came up the Gallowes Wynd, The people was standing many;
The psalms was sung, and the bells was rung, And silks and cords hung bonnie
US+additions) Davis, in Davis-TraditionalBalladsOfVirginia 39, points out verses that seem limited
to the United States: "... when all possible identifications have been made, there is a goodly residuum ...
to be found in no black-letter piece, which must be identified with the traditional ballad of
'Geordie' [or, as I would have it, 'Georgie']."
* 4gUS) Davis Av3, Cv3; Belden v3:
She rode all day, she rode all night, till she came wet and weary,
A-combing back her long yellow locks, A-pleading for the life of Georgie.
* 5gUS) Davis Av4; Randolph/Cohen-OzarkFolksongs-Abridged v4; Belden v4:
It's out of her pocket she drew a purse of gold, the like I never saw any:
"Here, lawyers, come fee yourselves, And spare me the life of Georgie."
* 6gUS) Davis Av6, Cv5; Randolph/Cohen-OzarkFolksongs-Abridged v6; Belden v6:
The oldest lawyer was a-standing at the bar, Saying, "George, I'm sorry for you,
That your own confession has condemned you to hang; May the Lord have mercy on you"
Of course, as in all but the Child 209 ballads, Georgie is hanged.

[ ch - If he is to be taken for poaching or cuckolding:
She refuses to go with him from River Spey to Gight
[Greig/Duncan2 A,D,G,H,
but see Child Hv17-18];
or she does go with him
but not as his wife [Iv3,Jv4]

[ ch - Geordie blamed for killing Charlie Hay in battle;
or taken prisoner in battle
[Greig/Duncan2 E];
or taken for poaching deer;
or taken in revenge by cuckolded husband [Iv4,Jv4]]

[st - he is betrayed by friends, mourned by ladies, dies bravely]

1 - her+lament
2 - his+name
3 - his+letter

[st - he admits folly, trusts God, would have her be true but not grieve]
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<th>Event</th>
<th>Time</th>
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<td>1</td>
<td>[ch - she reads his letter]</td>
<td>3ch</td>
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<td>2</td>
<td>[st - he curses betrayers, minimizes his crime]</td>
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<td>3</td>
<td>4 - her+ride</td>
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<td>[ch - she has her horse swim when the ferry is not available]</td>
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<td>5</td>
<td>[ch - she would have people pray for him]</td>
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<td>[ch - she sees block and Geordie]</td>
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<td>5 - her+plea</td>
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<td>5mod 5gUS</td>
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<td>[ch - king would hasten execution]</td>
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<td>6 - his+condemnation</td>
<td>6</td>
<td>6mod 6gUS</td>
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<td>10</td>
<td>[ch - she rejects men's advances]</td>
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<td>7 - her+unsuccessful+offer</td>
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<td>[ch - ransom proposed and collected]</td>
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<td>[ox - he admits cheating women he'd courted]</td>
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<td>15</td>
<td>8 - her+children</td>
<td>8</td>
<td>8mod</td>
</tr>
<tr>
<td>16</td>
<td>9 - hill+fight</td>
<td>9</td>
<td>9mod</td>
</tr>
<tr>
<td>17</td>
<td>[st - he'd rather die fighting]</td>
<td>9st</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>[st - he says only Christ save him; he would have her pray]</td>
<td>st</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>[st - he gives her gold for her babies]</td>
<td>st</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>10 - his+mitigation</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>21</td>
<td>11 - his+farewell</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>12 - his+planned+decapitation or hanging</td>
<td>12chF 12chF</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>13 - his+hanging</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>14 - in+silk or marble or gold</td>
<td>14</td>
<td>14mod</td>
</tr>
</tbody>
</table>
[st - he dies bravely [again]]
[gHa - she hopes to meet him in heaven]
[chJ - king, to avoid conflict, releases, recondemns, and, faced with Lord Huntly's offer to fight for Geordie, proposes a ransom]
[ch - she raises the ransom]
[ch - the ransom is accepted]
[ch - he is freed]
[ch - they ride off together]
[ch - she would have a ballad written about "a' this I've done for Geordie"]
[ch - they declare their love for each other, or ...]
[chJ - he still prefers his other mistress; she would stay with him anyway; they argue; he kills her; he escapes; her old friends mourn for seven years]

George Ridler's Oven
DESCRIPTION: Bald George Ridler built an oven; his three sons sing. "My Dog and I" verses that don't mention George or his sons. The singer's mother warns him that strong beer will prove his overthrow. The singer complains that he is only welcome when he has money.
AUTHOR: unknown
EARLIEST DATE: 1802 (Fosbroke, _Abstracts of the Records and MSS respecting the County of Gloster_, according to Baring-Gould); 1803 (Ruff) [but see note below re Bell's analysis); 1776 (according to Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland)
LONG DESCRIPTION: Bald George Ridler built an oven from Bleakney quarry stone; his three sons sing: Dick sings treble, Jack the mean, George the bass. Verses shared with "My Dog and I" that don't mention George or his sons: the singer loves his hostess's maid Nell because she loves "my dog and I"; his dog can catch a hen; his dog has a trick to cure sick maidens. The singer's mother warns him that strong beer will prove his overthrow. The singer complains that he is only welcome when he has money.
KEYWORDS: poverty sex theft drink nonballad dog children mother money
FOUND IN: Britain(England(South))
REFERENCES (5 citations):
Williams-FolkSongsOfTheUpperThames, pp. 291-292, "George Ridler's Oven" (1 text) (also
Williams-Wiltshire-WSRO Gi 171)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 419-422, "George
Ridler's Ower" (1 text)
ADDITIONAL: H. Ruff, editor, The History of Cheltenham and its Environs (Cheltenham, 1803
("Digitized by Google")), pp. 334-202, "George Ridler's Oven" (1 text)
Robert Bell, editor, Ancient Poems, Ballads and Songs of the Peasantry of England (London, 1857
("Digitized by Google")), pp. 199-202, "George Ridler's Oven" (1 text)
S. Baring-Gould, English Minstrelsy (Edinburgh, 1896 ("Digitized by Google")), Vol. VI, pp. 100-101, x, "George Ridler's Oven" (1 text, 1 tune)
ST WT291 (Partial)
Roud #1319
CROSS-REFERENCES:
 cf. "Todlin Hame" (one verse) and references there
 cf. "My Dog and I" (some verses) and references there
NOTES [790 words]: Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland has
notes explaining this piece as a sort of allegory of the time of Charles I. Certainly his text, in an
affected dialect, makes little sense as it stands. I'm not sure the alleged explanation is much better,
though. - RBW
Ruff: "The following song is considered as the great provincial song of [Glocestershire]....."
Bell: "This ancient Gloucestershire song has been sung at the annual dinners of the
Gloucestershire Society, from the earliest period of the existence of that institution; and in 1776
there was an Harmonic Society at Cirencester, which always opened its meetings with 'George
Ridler's Oven' in full chorus."
At this point Bell introduces a controversy: "The substance of the following key to this very curious
song is furnished by Mr H Gingell, who extracts it from the Annual Report of the Gloucestershire
Society for 1835..... The words have a secret meaning, well known to the members of the
Gloucestershire Society, which was founded in 1657, three years before the Restoration of Charles
II. The Society consisted of Royalists, who combined together for the purpose of restoring the
Stuarts. The Cavalier party was supported by all the old Roman Catholic families of the kingdom;
and some of the Dissenters, who were disgusted with Cromwell, occasionally lent them a kind of
passive aid."
Bell decodes the secret meaning of each verse. For example, "First Verse. ["The stwons that built
George Ridler's oven, And thouy keam vrom the Bleakney quaar, And George he wur a jolly old
mon, And his yead it grow'd above his yare."] -- By 'George Ridler' is meant King Charles I. The
oven was built by the Cavalier party. The 'stwons' that 'built the oven,' and that 'came out of the
Bleakney quaar,' were the immediate followers of the Marquis of Worcester, who held out long and
steadfastly for the Royal cause at Raglan Castle, which was not surrendered till 1646, and was in
fact the last stronghold retained for the King. 'His head did grow above his hair,' is an allusion to the
crown, the head of the State, which the King wore 'above his hair."
"The verse about the singing
sons refers to King, Lords and Commons. Bell's book is available online and you can read the rest
of his decoding there.
Baring-Gould states that "Dixon gives this song in 'Ballads of the Peasantry of England' ...'
afterwards republished by Robert Bell; he says that it is an old Gloucestershire song....." and
Baring-Gould goes on to recount the theory of secret meanings. His conclusion is that "all this is
absurd. What seems clear enough is, that it is a simple folk-song relative to a certain George
Ridler, who built an oven of Blakeney stone from the Forest of Dean. There is a comical touch in
making the eldest son take the bass because he is the first born. The entire ballad consists of eight
stanzas, of which three consist of the song sung in accordance with George Ridler's boast. This
song is the well-known old "My dog and I .... There is [also] ... a verse that has a certain similarity
to the Scotch song ['Todlin Hame'] but it does not in the smallest degree follow that in George
Ridler there is any reminiscence of a Scotch song, but that both derive from an original common
throughout England and the Lowlands of Scotland."
One assertion by Baring-Gould should be corrected. "George Ridler's Oven" is not in Dixon's book;
it is one of the songs and notes that Bell (1857) did not crib from Dixon (1846). Apparently, this
secret meaning is the result of Bell's own research.
What is the "secret meaning" of the verses shared with "My Dog and I", a song concerned with sex,
petty thievery, and a passing reference to the defeat of Charles I (see that entry)? The reference to
the maid who loved "my dog and I" is decoded as the Queen's Roman Catholic church's attachment to a leader -- "we must suppose" -- of the party and the dog, "a companion or faithful official of the Society." The dog, "good to catch a hen," is able "to enlist as members of the Society any who were affected to the Royal cause." And so on.

What about the verse shared with "Todlin Hame," a song about the joys of drink (see that entry): "When I have dree zixpences under my thumb, O then I be welcome wherever I come; But when I have none, O, then I pass by, 'Tis poverty pearts good companie" is explained as an allusion "to those unfaithful supporters of the Royal cause, who 'welcomed' the members of the Society when it appeared to be prospering, but 'parted' from them in adversity."

A final problem for Bell would be the Williams-FolkSongsOfTheUpperThames text that adds two "my dog and I," verses not in Ramsay, putting down "vools" who travel from "merry owld England."

- BS

Last updated in version 3.0

File: WT291

George Washington Never Told a Lie

DESCRIPTION: "George Washington never told a lie, He went 'round and stole a cherry pie. How many Cherries was in that pie? One, to three...."

AUTHOR: unknown

EARLIEST DATE: 1970 (Carey)

KEYWORDS: play party food

FOUND IN: US(MA)

REFERENCES (1 citation):

Carey-MarylandFolkloreAndFolklife, p. 80, "(no title)" (1 short text)

Roud #19550

File: CarMF80C

George's Bank (II)

DESCRIPTION: A captain's wife and three babes wait for the ship sunk on George's Bank. "Now many's brave fishermen sacrificed yearly Out on the ocean where danger do rise But God is father and lover of these children. Help and pity us poor fisherman's wives"

AUTHOR: unknown

EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: grief death fishing sea ship wreck children wife

FOUND IN: Canada(Newf)

REFERENCES (1 citation):

Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 130, "George's Bank" (1 text, 1 tune)

Roud #16964

RECORDINGS:

Frank Knox, "George's Banks" (on MUNFLA-Leach)

NOTES [64 words]: The Northern Shipwrecks Database 2002 lists well over 200 ships by name lost on George's Bank between 1822 and 1995. A July 2002 note by Wilfred Allan at Nova-Scotia Seafarers-L Archives site states "Georges Bank is at the edge of the Atlantic continental shelf between Cape Cod and Nova Scotia. Thus it straddles both the U.S and Canadian borders... about 250 km by 150 km in area." - BS

Last updated in version 4.4

File: GrMa130

George's Quay

DESCRIPTION: Johnny Doyle sails for China leaving Mary pregnant. Years later Mary's son grows up. She dresses as a sailor and ships aboard a pirate to find Johnny. Their ships meet. Johnny is a captain. They return home, marry and she becomes pregnant again.

AUTHOR: Jimmy Montgomery (source: OLochlann-MoreIrishStreetBallads)

EARLIEST DATE: 1965 (OLochlann-MoreIrishStreetBallads)

KEYWORDS: courting marriage reunion separation cross-dressing pregnancy sea ship baby sailor pirate
Incidentally, the song says that "In China... they're very wise and drown at birth their surplus daughters." This is historically true (though it's even more common in India), and there is evidence that elimination of baby girls continues in China due to the "one child" policy (though they now use abortion rather than infanticide). Ridley, p. 122, notes "The Chinese, deprived of the chance to have more than one child, killed more than 250,000 girls after birth between 1979 and 1984. In some age groups in China, there are 122 boys for every 100 girls. In one recent study of clinics in Bombay, of 8,000 abortions, 7,997 were of female fetuses."

Forbes, p. 184, gives even starker numbers: "[I]n societies with a tradition of female infanticide, the surplus of males over females rises sharply. Guangdong and Hainan provinces in rural China, for example, showed ratios of 130 and 135 males to 100 females in the 2000 census, and similar numbers of males to females were reported from rural Indian states in the mid-1990s."

Eberhard, p. 61, shows how deeply ingrained this is. "Implicitly if not explicitly, for the Chinese, 'children' means... 'sons.' Before 1949 only a male heir could inherit the parental estate...."

Jolly, p. 121, has an even more extreme version of this statistic: In Bombay, 7999 out of 8000 aborted fetuses were female, and the parents of the single exception allegedly sued because they had been falsely informed that the fetus was female. Her note claims that this data came from UNICEF. This strikes me as too extreme to be possible. But the very fact that no one seems to question the statistic indicates that the bias against girls is extreme.

However, this is by no means wise if the goal is to leave descendants. The policy obviously produces a surplus of males -- who end up leaving with no descendants because they cannot marry. According to Jones, p. 37, the effects of this were felt as early as the nineteenth century, in the province of Huai-Pei. Many girls were killed during a famine. "As their brothers grew up, they found nobody to marry. Great gangs of disaffected youths grew into a horde of a hundred thousand rebels -- the Nian. They almost overthrew the dynasty before they were crushed." Jones observes that, in modern times, this has resulted in an epidemic of kidnapping women to serve as wives for unmarried sons, or simply to serve as prostitutes. Jones on pp. 33-36 adds myriad examples of female-killing in India.

A recent book, which I have not seen, is Mara Hvistendahl, Unnatural Selection. This notes that modern sex selection techniques have caused major gender imbalances in large parts of Asia. And she also observes that crime rates increase in direct correlation to the number of excess males. If anyone is tempted to say that the West has not made progress in the direction of women's equality, consider this: According to Jones, p. 38, families in developed countries tend to stop having children as soon as they have at least one girl and at least one boy. And, on p. 39, in discussing a machine which can dramatically bias the sex ratios of children born by artificial insemination, he observes that three-fourths of the clients of the company doing the work ask for a daughter, not a son. - RBW

Bibliography

- Jolly: Alison Jolly, Lucy's Legacy: Sex and Intelligence in Human Evolution, Harvard University Press, 1999

Last updated in version 2.6
File: OLcM089

Georgia Buck

DESCRIPTION: "Oh, my name is Georgia Buck, and I never had much luck." Various verses about Georgia's troubles and his wife, typically ending "Georgia Buck is dead, the last thing he said Was,
'Don't ever let a woman have her way" (or "Dig me a hole in the ground.")

AUTHOR: unknown
EARLIEST DATE: 1913 (Brown)
KEYWORDS: marriage death
FOUND IN: US(Ap,SE,So)
REFERENCES (4 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 500, "Georgia Buck" (2 short texts plus a fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 500, "Georgia Buck" (3 tunes plus text excerpts)
Browne-AlabamaFolkLyric 159, "George Buck" (1 text, 1 tune)
Roberts-SangBranchSettlers, #73, "Georgia Buck" (1 text, 1 tune)
Roud #3428
RECORDINGS:
Elizabeth Cotten, "Georgia Buck" (on ClassBanj)
Al Hopkins and his Buckle Busters, "Georgia Buck" (Brunswick 183/Vocalion 5182 [as the Hill Billies], 1927)
NOTES [27 words]: Roud lumps this with "The Southern Soldier Boy (Barbro Buck)," or at least some versions of it. That seems to be based solely on the word "Buck" in the title. - RBW
Last updated in version 4.3
File: Br3500

Georgia Creek
DESCRIPTION: "Georgia's creek where I forsake, To the red stone hills I came; I fell in love with a pretty little girl...." The two ride together to Charleston, but pray to escape the town. They look forward to returning to the hills where she will keep bees
AUTHOR: unknown
EARLIEST DATE: 1929 (Henry, collected from Austin Harmon)
KEYWORDS: courting travel return bug
FOUND IN: US(Ap)
REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, pp. 35-36, "Georgia Creek" (1 text)
File: MHAp035

Georgia Land
DESCRIPTION: "My gal don't wear button-up shoes, Her feet too big for gaiters, All she's fit for [is] a dip of snuff...." "My dog died of whooping cough." The singer talks of his work. At the end, the singer requests to be taken back to Georgia Land
AUTHOR: unknown
EARLIEST DATE: 1936 (collected from Jim Owens/Goens)
KEYWORDS: work clothes hardtimes home
FOUND IN: US(SE)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 284-285, "Georgia Land" (1 text, 1 tune)
Roud #15655
File: LoSi284

Georgia Lullabye
DESCRIPTION: "De little stars am blinkin', Cuase dey wants to go to sleep, Bye, oh mah baby, hush-a-bye." The stars need to watch, but baby can sleep. Mother is the sheep, baby is the lamb, and the mother loves the baby
AUTHOR: unknown
EARLIEST DATE: 1932 (Henry)
KEYWORDS: lullaby nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Georgie Best, Superstar

DESCRIPTION: Rhymes about George Best rhyming with "superstar." For example, "How many knickers have you wore so far?"

AUTHOR: unknown

EARLIEST DATE: 1976 (Opie/Opie-TheSingingGame)

KEYWORDS: sports playparty

FOUND IN: Britain(England(North,West))

REFERENCES (2 citations):
- Opie/Opie-TheSingingGame, p. 479, ("Georgie Best, Superstar") (1 text)
- Elizabeth Bartsch-Parker, Roibeard O'Maoilalaigh and Stephen Burger, Lonely Planet British Phrasebook (1999 (copyrighted material limited preview "Digitized by Google")) p. 132, ("Georgie Best Superstar") (2 text fragments).

CROSS-REFERENCES:
- cf. "Jesus Christ Superstar" (tune, per Opie/Opie-TheSingingGame)

NOTES [80 words]: George Best "was a Northern Irish football player best known for his years with Manchester United.... He was one of the first celebrity footballers, but his extravagant lifestyle led to problems with alcoholism...." (source: Wikipedia article George Best).

Bartsch-Parker, et al: "Manchester United fans used to sing ... How many goals have you scored so far? The fans from any team playing against Manchester United used to sing ... Wears frilly knickers and a Playtex bra." - BS

Last updated in version 2.6

Georgie Porgie

DESCRIPTION: "Georgie Porgie [or Rowley Poley], pudding and pie, Kissed the girls and made them cry, When the boys came out to play, Georgie Porgie ran away."

AUTHOR: unknown

EARLIEST DATE: 1844 (Halliwell)

KEYWORDS: courting escape food

FOUND IN:

REFERENCES (4 citations):
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 181, "Georgie Porgie, pudding and pie" (1 text)
- Baring-Gould-AnnotatedMotherGoose #294, p. 170, "(Rowley Powley, pudding and pie)"
- Jack-PopGoesTheWeasel, p. 44, "Georgie Porgie" (1 text)
- Dolby-OrangesAndLemons, p. 67, "Georgie Porgie, Pudding and Pie" (1 text)

CROSS-REFERENCES:
- cf. "Charley Barley" (lyrics)

ALTERNATE TITLES:
- Rowley Poley

NOTES [204 words]: Well-known in the twentieth century, but poorly attested historically -- the first version is Halliwell’s, and it mentions "Rowley Powley," not "Georgie Porgie." This makes it interesting that many attempts have been made to link it to an historical George. The suggestions I have seen made for identifying George include:
- George Villiers, Duke of Buckingham (for whom see the notes to "A Horse Named Bill"), the favorite and perhaps the lover of James VI and I; despite his relationship with James I, he was heterosexual and did pursue women; the flight, in that case, might refer to the attempts to curb his influence, or to his 1627 expedition with James’s son Charles I that ended disastrously.
- Charles II, who had many mistresses but obviously wasn’t named either "George" or "Rowley" - George I, King of England 1702-1727, who put away his wife and had some of the ugliest mistresses known to the British court
- George IV, King of England 1820-1830 and Prince Regent before that, who also had a complicated sex life but is considered something of a coward.

If I absolutely had to pick one, I think I’d go for Buckingham, since he’s the only George who was actually attractive to women, but I’m far from sure. - RBW

Last updated in version 3.5
**Georgina, The**

**DESCRIPTION:** "On the seventeenth of March, my boys, good people you all may know" Georgina leaves Liverpool "all bound for Pernambuco in South America" [fragment; first verse only]

**AUTHOR:** unknown

**EARLIEST DATE:** 1947 (Ranson-SongsOfTheWexfordCoast)

**KEYWORDS:** drowning sea ship storm wreck sailor

**HISTORICAL REFERENCES:**
- Mar 17, 1844 - Georgina wrecked on Blackwater Bank; twelve of the crew of fourteen are lost (source: Ranson-SongsOfTheWexfordCoast; Bourke in _Shipwrecks of the Irish Coast_ v1, p. 44)

**FOUND IN:** Ireland

**REFERENCES (1 citation):**
- Ranson-SongsOfTheWexfordCoast, p. 109, "The Georgina" (1 text, 1 tune)

**CROSS-REFERENCES:**
- cf. "The Pomona (II)" (subject)

**SAME TUNE:**
- cf. "Thomas Murphy" (tune)

**NOTES [11 words]:** Ranson-SongsOfTheWexfordCoast: Tune is "Thomas Murphy" on p. 98. - BS

**File:** Ran109A

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**Georgy, Me Neck-a-Broke**

**DESCRIPTION:** The shantyman sings "Georgy, me neck-a-broke" or "... I got no neck-a-broke." The chorus is "Hold 'em George, I damn near neck a broke ... I damn near are too broke ... I got no neck-a-broke."

**AUTHOR:** unknown

**EARLIEST DATE:** 1967 (Abrahams-DeepTheWaterShallowTheShore)

**KEYWORDS:** work shanty injury

**FOUND IN:** West Indies (Nevis)

**REFERENCES (1 citation):**
- Abrahams-DeepTheWaterShallowTheShore, pp. 44-45, "Georgy, Me Neck-a-Broke" (1 text, 1 tune)

**NOTES [13 words]:** Abrahams has this as a Nevis shanty "concerned with lifting and shoving...." - BS

**Last updated in version 4.0**

**File:** AwIS044

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**German Clockwinder, The**

**DESCRIPTION:** A German (clockwinder/musician) comes to town, offering to "(mend/wind) (clocks/pianos)" by day or night. A lady takes his offer. Her husband finds them at work. He beats the German, who vows never again "to wind up the clock of another man's wife."

**AUTHOR:** unknown

**EARLIEST DATE:** 1954

**KEYWORDS:** technology bawdy sex foreigner

**FOUND IN:** Britain (England (South, Lond)) Ireland

**REFERENCES (2 citations):**
- Kennedy-FolksongsOfBritainAndIreland 201, "The German Musicianer" (1 text, 1 tune)
- DT, CLOKWIND*

**Roud #241**

**RECORDINGS:**
- Harry Cox, "The Old German Musicianer" (on Hcox01); "German Musicianer" (on FSBFTX19)

**CROSS-REFERENCES:**
- cf. "Green Grows the Laurel (Green Grow the Lilacs)" (alternate tune)

**ALTERNATE TITLES:**
- The German Clockmaker
- The Wonderful German Musician
German Girls, The
DESCRIPTION: "I once fell deep in love, sir, In a true colonial way, With a German girl who played and sung in the 'Union' Bar all day." New to Australia, he is beguiled and wastes much money in the bar. She changes workplaces; he follows her until his cash runs out
AUTHOR: "Coxon" (source: AndersonStory)
EARLIEST DATE: 1970 (AndersonStory)
KEYWORDS: music money immigration foreigner courting travel rejection Australia
FOUND IN:
REFERENCES (1 citation):
Anderson-StoryOfAustralianFolksong, pp. 66-68, "The German Girls" (1 text, 1 tune)
Roud #9105
CROSS-REFERENCES:
cf. "My Only Love" (theme of following a woman for her music)

Gest of Robyn Hode, A [Child 117] --- Part 01
DESCRIPTION: 456 stanzas about Robin Hood, his men, his travels, his robberies, his courtesy, his victims, his relations with the king, his piety, his betrayal and death, etc. Much of the ballad deals with Little John, the Sheriff, and their relations with Robin
AUTHOR: unknown
EARLIEST DATE: before 1534 (Wynkyn de Worde's edition of A Little Geste of Robyn Hoode was probably printed c. 1505)
LONG DESCRIPTION: A narrative in eight fits, set after Robin has become an outlaw.
In fit one, Robin sends out his men to seek a guest for dinner. They find a knight, who, however, has gone deeply in debt to ransom his son.
In the second fit, the knight (who has been lent the money to pay his debt by Robin) appeals to his lenders to have pity on him. They demand payment instead, and hope to have his lands. The knight pays his debts using Robin's money.
In the third fit, Little John takes part in an archery contest, wins, is invited to the Sheriff's house, has a fight with the Sheriff's cook, and induces the cook to join Robin's band.
In the fourth fit, Robin again seeks a dinner guest; they find a servant of the abbey to whom the knight owed money. They take his purse; it amounts to 800 pounds (twice what they lent the knight).
In the fifth fit, Robin and his men join an archery contest, but are discovered and must take shelter in the knight's castle.
In the sixth fit, the sheriff goes to London to appeal to the King; Robin and his men escape. The Sheriff captures the knight instead. Robin rescues him and kills the sheriff.
In the seventh fit, the King comes to deal with Robin Hood. He disguises himself and meets Robin's band. He pardons them and takes him into his service. This extends into the eighth fit. At the end of the eighth fit, Robin grows tired of servitude and returns to the greenwood. Eventually he is killed by the prioress of Kirklees.
KEYWORDS: Robinhood outlaw knight royalty MiddleEnglish
HISTORICAL REFERENCES:
1272-1307 - Reign of Edward I
1307-1327 - Reign of Edward II
1327-1377 - Reign of Edward III
FOUND IN: Britain(England) Ireland
REFERENCES (29 citations):
Child 117, "A Gest of Robyn Hode" (1 text)
Bronson 117, "Robin Hood" (6 versions of tunes about Robin Hood, though none has a substantial text and only one shows any words at all; Bronson, with reason, questions their validity and does not attempt to link them to particular ballads); cf. Chappell/Wooldridge-OldEnglishPopularMusic I, pp. 273, "Robin Hood (2 tunes, partial text) {Bronson's #2a}
Ritson-RobinHood, pp. 1-59, "A Lytell Geste of Robyn Hode" (1 text, based on Child's "b" text with some influence from "f")
Quiller-Couch-OxfordBookOfBallads 115, "A Little Geste of Robin Hood and his Meiny" (1 text,
probably from Child with modernizations)
Gummere-OldEnglishBallads, pp. 1-67+313-320, "A Gest of Robin Hode" (1 text, supposedly based on Child's 'a' print but in fact somewhat closer to Child's "b" text and occasional corrections from 'f' and 'g', which are manifest corruptions)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 154-200, "A Gest of Robin Hood" (1 text)
HarvardClassics-EnglishPoetryChaucerToGray, pp. 128-186, "A Gest of Robyn Hode" (1 text, which appears to follow Gummere-OldEnglishBallads exactly)
Brown/Robbins-IndexOfMiddleEnglishVerse, #1915
DigitalIndexOfMiddleEnglishVerse, #3129
Stephen Knight and Thomas Ohlgren, editors, _Robin Hood and Other Outlaw Tales_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2000, pp. 80-168, "A Gest of Robyn Hode" (1 text, newly edited from the sources)
William Hall Clawson, _The Gest of Robin Hood_, University of Toronto Press, 1909 (and now available in several low-quality print-on-demand reprints)
John Bellamy, _Robin Hood: An Historical Enquiry_, Indiana University Press, 1985 (which, despite its general title, is specifically about the "Gest")
BIBLIOGRAPHIC NOTE: There are eight known fragments of the Gest. With Child's sigla:

a = Edinburgh, Advocates Library, H.30.a. The "Lettersnijder" edition. Printer unknown. This is the version from the Chepman and Myllar Prints edition cited above, but it is not from their press. Copied from the Pynson edition. Slightly less than half the total text, from stanzas 1-349.
b = Cambridge, University Library Selden 5.18. The Wynkyn de Worde edition. Earliest complete copy, ancestor of f and g. STC, p. 304, #13689
c = Oxford, Bodleian Library, Douce e.12. Fragment, portions of stanzas 26-60. From a binding. Printer (despite claims to the contrary, e.g. STC attributes to Wynken de Worde) unknown. STC, p. 304, #13687
d = Oxford, Bodleian Library, Douce f.1. Fragment, portions of stanzas 280-350. From a binding, with edges trimmed resulting in loss of text. Printer (despite claims to the contrary) unknown.
e = Oxford, Bodleian Library, Douce f.51(3) . Fragment, portions of stanzas 435-450, often trimmed. Another text from a binding. From the same copy as p and q. Printed by Richard Pynson. This or an allied Pynson text is the ancestor of a
f = British Library C.21.c. The William Copeland edition, which must date between 1548 and 1570 and is probably from c. 1560. Printed from b or a similar de Worde edition. STC, p. 304, #13691
h = Fragments from the same edition as e. P, the Penrose fragment, now in the Folger Shakespeare Library; q is in the Cambridge University Library. Both are from book bindings.
q=STC, p. 304, #13688
N.B. The Copeland edition f should probably have appeared in the Stationer's Register, and the White edition g certainly should have, but neither does, according to Rollins. However, Rollins', #2307, p. 199, is "A ballet of Robyn Hod," printed 1562-1563 by John Alde. Rollins suspects this is another edition of the Gest, which, unless a portion survives in c or d, is now entirely lost. As John
Alday he signed the charter of the Stationer's Company in 1557 (as did William Copeland), and he apparently printed a lot of ballads, but the works of his press are said to have been inferior, and he was several times fined for reprinting other printers' copy, which suggests to me that Alde might have reprinted the Copland "Gest" (which on other grounds we think is a few years older) So it is most unlikely that his print is "c" or "d"

Roud #70
NOTES [556 words]: This is the longest ballad by far in Child's collection -- so long, indeed, that is should properly be called a romance, not a ballad. It is also the single most important source for the legend of Robin Hood. That makes it a logical location for an introduction to the whole Robin Hood corpus. In addition, there are many questions about its text and meaning. These notes represent an earlier version of a book I have now published on the "Gest." Please note that they contain many typos and are incomplete. I suggest you try to get the full book if you really want the full notes.

My text and translation of the "Gest" are in "The Gest of Robyn Hode," available from Loomis House Books. You can find the full, revised version of these notes at http://www.mnheritagesongbook.net; look for "Other Books by Robert B. Waltz."

Given the length of the "Gest," this results in a very long set of notes -- although, I hope, also one of the most comprehensive discussions ever compiled of this piece. But, because it is so long, it has to be broken up into separate parts, contained in separate Ballad Index entries. Roughly speaking, the Notes divide into an introduction to the Robin Hood corpus, a discussion of the historical problems of the "Gest" in particular, a detailed commentary on the "Gest," and a discussion of the text of the "Gest."

The Contents below describes the outline of these various entries.

*** Included in this entry:
* Full References for the song
* Bibliography

(Note: In the Bibliography, items shown in ALL CAPS I would consider primary references Robin Hood scholars should acquire. Items marked with a ++ represent items primarily about Robin Hood -- some of which, however, I consider to be unimportant enough that I have not marked them as primary sources).

*** Included in the Entry "Gest of Robyn Hode, A" --- Part 02 (File Number Link C117A):*
* Introduction
* The Early Ballads
* The Text of the Gest
* The Date of the Gest

*** Included in the Entry "Gest of Robyn Hode, A" --- Part 03 (File Number Link C117B):*
* The Gest: A Romance and its Sources
* What the Gest Represents
* Historical and Literary Sources for the History of Robin Hood

*** Included in the Entry "Gest of Robyn Hode, A" --- Part 04 (File Number Link C117C):*
* The Common Elements of the Early Ballads
* The Later Robin Hood Ballads
* Outlaw or Not?
* Dating the Legend

*** Included in the Entry "Gest of Robyn Hode, A" --- Part 05 (File Number Link C117D):*
* Sidelights on the Legend
* The Redating of the Legend: Robin Hood and Richard I
* Who Made Maid Marion, and other Late Additions
* The Presumed History of Robin Hood

*** Included in the Entry "Gest of Robyn Hode, A" --- Part 06 (File Number Link C117E):*
* Notes on the Content of the "Gest" -- Fit I (Stanzas 1-50)

*** Included in the Entry "Gest of Robyn Hode, A" --- Part 07 (File Number Link C117F):*
* Notes on the Content of the "Gest" -- Fit I (Stanz 51)-Fit II

*** Included in the Entry "Gest of Robyn Hode, A" --- Part 08 (File Number Link C117G):*
* Notes on the Content of the "Gest" -- Fits III-V

*** Included in the Entry "Gest of Robyn Hode, A" --- Part 09 (File Number Link C117H):*
* Notes on the Content of the "Gest" -- Fits VI-VIII

*** Included in the Entry "Gest of Robyn Hode, A" --- Part 10 (File Number Link C117I):*
* Notes on the Text of the "Gest"

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INTRODUCTION

It is a rare man that can make a name for himself that lasts across the years. It is still rarer for a name to make a man. Yet that is what happened with Robin Hood.

Dobson/Taylor, p. ix, sneer a little at the ballad scholars who have worked on this story, lumping them with "local enthusiast[s]" and "writer[s] of children's stories." Pollard, p. ix, notes that in recent years there has been an upsurge in Robin Hood scholarship, but most of it sociological -- a study of popular protest. Pollard wishes "to reclaim some of the ground for the historian." And this note -- exceptionally long as it is -- is an attempt to reclaim a bit of it for the folklorist also.

It appears that by 1250 at the latest, the name "Robin Hood," or some close variant ("Robehod," "Rabunhod") was commonly used as a name for un-apprehended prisoners. Knight/Ohlgren, p. 21, mentions a Robert Hod in 1226 who was a fugitive and whose property was given to St. Peter's of York. Baldwin, p. 51, tells of a Robert Hood of Cirencester who committed murder no later than 1216. Holt2, p. 188, lists William Lefevre of Berkshire, who was active 1261-1262, and who came to be known as "William Robehod." Baldwin, p. 52, probably following Holt2, p. 187, says there was a "distinct concentration" of people with the surname "Robinhood" in southeast England in the late thirteenth century. Child notes many more people with the name during the fourteenth century. There is no reason to think these Robin Hoods were anything but common criminals, or that their name meant anything. As Pollard says on p. 187, "That there was an outlaw persona, possibly based on a person or persons who had once existed, called Robehod or variations of that name, known fairly widely by the 1260s, is not in doubt. But we do not know when or by whom stories about this persona were created, let alone when and by whom some of them were brought together as a narrative recognizably set in the early fourteenth century." What is certain is that, over the next two centuries, "Robehod" became "Robin Hood," the forest outlaw who defied the law and still managed to remain free for many years.

The legend has taken many twists over the years. Presumably it started with those robbers named Robehod. But it came to stand for more. The legend seems to have been at its best in the period from perhaps 1400 to 1500, when the "Gest" and other early ballads were written. It took a severe turn for the worse when Anthony Munday wrote a series of Robin Hood plays, and in the process converted Robin to a banished nobleman, gave him a wife, and otherwise bastardized what until then had been an excellent piece of folklore.

We cannot hope to find the "real" Robin Hood. Many scholars have tried to find an Original Robin over the years; none of their attempts has gained wide support, and most have convinced no one but the scholar himself. Many would agree with Mortimer's statement (p. 23) that "The Robin Hood of later legend was not a historical figure, but there were plenty of robbers and outlaws who were genuine enough." Yes, there are plenty of things named after Robin -- for instance, Wilson, p. 138, thinks the earliest significant record of Robin is the 1322 mention in the Monk Bretton Chartulary of "The stone of Robin Hode," in Skelbrooke in the West Riding of Yorkshire, near a site which later boasted a Robin Hood's Well. But the earlier records of outlaws named Robin Hood show that this stone is not a memorial of an early robber; it is a relic of a legend. Or, as Holt1, p. 106, declares, "the Robin Hood place names illustrate the spread of the legend, not the doings of the outlaw." Holt1 (pp. 53-61) summarizes attempts to locate the original Robin; all have problems. Although all can be made to fit some part of the legend, they require ignoring other parts. Given the vast amount of effort expended, it seems clear that the surviving records are not sufficient to find "the" Robin Hood. Either the records are incomplete (to show how poor our sources are for the pre-Tudor period, consider that we don't even know the names of two of King Edward I's children; Prestwich1, p. 126) or there was no man behind the legend. The summary in Baldwin, p. 42, is probably best: "It is clearly impractical to regard the ballads as even a semi-fictionalized biography of Robin and his followers."

The one thing that seems possible is that there was some early storyteller who created the first cycles of Robin Hood tales. The "Gest" as we have it can hardly be his work, but since it is composite, it may well incorporate portions of his account. Some of the other early ballads may also be close to this early myth-making. But for this, the "Gest" is the single most important source -- being as it is far longer than any truly traditional British ballad on record (it will probably be evident that, in this case, "gest" means "geste" ("song of deeds"), or perhaps "jest," not "guest"). Robin's situation in some ways resembles that of that other great name in British legend, King
Arthur. There seems to have been an historical Arthur, although all we know is that he probably fought a battle against the Saxons at Mount Badon. The Welsh made him into the subject of folklore -- but it was Geoffrey of Monmouth whose largely fictional work created the Arthur legend. (For details on this, see "King Arthur and King Cornwall" [Child 30]).

Most of what follows is, of course, based heavily on the work of others, such as Holt and Keen and Knight/Ohlgren. I have tried to summarize the more important suggestions of these scholars, even when I disagree with them. Nonetheless, there seems to be much that is yet to be mined from the "Gest" and the other Robin Hood ballads.

THE EARLY BALLADS

The "Gest" is considered by Holt (Holt 1, pp. 15-34.), following Child and others, to be one of only five fundamental pieces of the Robin Hood corpus, the others being "Robin Hood and Guy of Gisborne" [Child 118], "Robin Hood and the Monk" [Child 119], "Robin Hood and the Potter" [Child 121], and "Robin Hood's Death" [Child 120]. There are only a few variants on this list, mostly involving the "Death" -- my guess would be that this is because the Percy version is a mess and all the other copies are late. Holt 1, pp. 27-28, do not even acknowledge any of the recent traditional versions of the "Death," and Knight/Ohlgren look at the 1786 English Archer version (Child's B) only where the Percy text fails (Knight/Ohlgren, p. 599) -- even though there are other traditional texts, including Davis's version, which appears to be a slightly damaged and mixed version of a very good original. Fortunately, since the "Death" overlaps the "Gest," its antiquity is not a major concern.

Keen's list of Robin Hood ballads of "proven early origin" (pp. 116-117) is the "Gest," the "Story of Robin Hood and the Potter," "Robin Hood and Guy of Gisborne," and "Robin Hood and the Monk"; he excludes the "Death" even though its plot is part of the "Gest" and so clearly ancient. (On page 123, Keen in effect appends "Robin and Gandelyn" [Child 115] to his list (while adding that it is only the skeleton of a ballad; in his view, it is a sort of proto-Robin tale). He also points out the much-mentioned connection of the Robin Hood corpus to "Adam Bell, Clim of the Clough, and William of Cloudesly." Ohlgren, p. 217, lists only the "Gest," the "Monk," and the "Potter" as early, seemingly based solely on external evidence: These three, and only these three, can be shown to predate 1525. "Robin Hood and the Monk" seems to be the earliest, coming from a manuscript of about 1450 (Percy/Wheatley-ReliquesOfAncientEnglishPoetry I, p. 105, calls it "possibly as old as the reign of Edward II," but offers no reason for this incredibly early date. Thomas Wright also suggested this date, but Dobson/Taylor, p. 123n1, are openly contemptuous of this date). The manuscript, while well-written, is much-stained and hard to read (Knight/Ohlgren, p. 31); there may be a few textual uncertainties as a result.

The manuscript of the "Potter" is dated c. 1500 by Child and Ohlgren (and Copland in his late sixteenth century edition of the "Gest" also printed a play which seems to have drawn on the same tradition; Dobson/Taylor, p. 208). In fact there is very strong evidence that it is somewhat older, since it was the property of Richard Calle of Norfolk, who was active in the period 1455-1475 (see the notes to the "Potter"). But it is safe to add "Guy of Gisborne" to the list of early ballads, because, while the ballad itself is from the Percy folio, there is a fragment of a play on the same plot from c. 1475.

The list in Knight/Ohlgren, not surprisingly, is similar to that in Ohlgren; they file under "Early Ballads and Tales" the "Monk," the "Potter," the "Gest," "Guy of Gisborne" -- and tack on "The Tale of Gamelyn," "Robyn and Gandelyn," and "Adam Bell, Clim of the Clough, and William of Cloudesly." EncycLiterature, p. 957, lists the Gest, the Potter, the Monk, and Guy of Gisborne as the "core" of the legend.

Chambers, pp. 132-134, after a nod to "Robyn and Gandeleyn" (which on p. 131 he calls the earliest tale of Robin Hood, never mentioning that it does not use the name "Robin Hood") lists as early ballads Guy of Gisborne, the Monk, and the Potter, plus perhaps the Gest, but not the Death; instead he offers "Robin Hood and Friar Tuck," i.e. "Robin Hood and the Curtal Friar" [Child 123]. The dating of the "Curtal Friar" is a vexing question. The language of our surviving versions of the ballad is rather modern, but that is not an indication of date of origin. The tale as it stands features absurdly many fighters and dogs, but that may be the result of the inflation common in tradition. The first apparent linking of the Friar and Robin Hood dates from the fragmentary play of "Robin Hood and the Sheriff" (Dobson/Taylor, p. 203), based on the same story as "Guy of Gisborne"; it has a reference to, and perhaps even a part for, "ffrere Tuke." Even more explicit is the play printed by Copland around 1560, often called "Robin Hood and the Friar," which has three characters: Robin, Little John, and Fryer Tucke (see the versions on pp. 286-290 of Knight/Ohlgren or pp. 210-214 of Dobson/Taylor). Both of these plays predate the earliest version of the ballad of the Friar
From about the same time as "Robin Hood and the Sheriff" comes the so-called Tollet Window -- a panel window of the Morris Dances and May games, reproduced in Gutch, p. 349, and Riverside Shakespeare, p. 1478, and alluded to on Dobson/Taylor, p. 62. It was thought by Gutch, p. 338, to have been painted in the time of Henry VIII but based on originals from the time of Edward IV.

The window shows in its bottom three panels an unknown man, a lady (presumed to be Maid Marian), and a friar (presumed to be Friar Tuck). There is no overwhelming reason to think the first figure is Robin -- but neither is there any other obvious candidate. However, Riverside Shakespeare, p. 1478, believes that Robin is not the man to Marian’s left but the hobby-horse above her. Obviously the presence of Robin in this context is debatable -- and, hence, so is this early connection with Friar Tuck. In any case, we note that this is a century after Langland's reference to Robin, and more than half a century after the Staffordshire Friar Tuck.

Logic says that the Friar is not integral to the legend -- if there had been a genuine cleric in Robin's band, for instance, why is he not mentioned when Robin dies? And why do we see Robin going to mass in Nottingham in the Monk?. We do meet Friar Tuck in the play version of "Guy of Gisborne" (Baldwin, pp. 68-69; Cawthorne, p. 188), but this might be the source of, rather than inspired by, the "Curtal Friar."

There isn't even absolute proof that the "Tuck" of later legend is the same as the Curtal Friar of the ballad. We are forced to admit that the data is not sufficient to reach a certain conclusion about Tuck. I personally think him a later addition; in any case, I will not base arguments on the "Curtal Friar."

In sifting through these materials, Keen sounds a useful warning:"we must remember that we are not dealing with a host of different stories, but with a host of versions of the same story, and that what is significant is the similarity of tone, the forest setting, the animus against the law and its officers, the callous indifference to bloodshed, and not the differences of detail. At the same time we must remember that we are not dealing with a series of individual characters, but with a type-hero, the outlaw, who, though he may appear under more than one alias, remains essentially the same, and what is significant about him is not his name or his individual acts, but his conventional attitudes" (pp. 126-127). Although, just to show how confusing these things are, Pollard, p. 12, says that "We are not dealing with one Robin Hood character: we are dealing with several."

THE TEXT OF THE GEST

Chances are that we do not have the text of the "Gest" in anything like its original form. The place names it mentions make it almost certain that it was written by a Yorkshireman (see the note on Stanza 3) -- and a Yorkshireman who rarely travelled beyond his home county.

Yet the text as we have it is in fairly generic Middle English, with almost no signs of northern dialect (Brandl, according to Clawson, p. 7-8, detected what he considered "Northern rhymes" in certain sections, but Clawson notes that such rhymes are in fact found throughout, and are in any case found in other parts of the country. There is nothing distinctly northern about the poem). Chaucer could almost have written it; certainly he would have understood it with little difficulty. There are some Robin Hood ballads in northern dialect, such as "Robin Hood and the Bride," a variant of "Robin Hood and Allen a Dale" [Child 138] found in the Forresters manuscript, but the "Gest" in its printed forms is not one of them.

And yet, this is the period when regional dialects of English were at their strongest and most distinct, and because English was only slowly regaining its role as an official language, "authors in the twelfth, thirteenth, and fourteenth centuries generally wrote the English that they spoke -- whether in London, Hereford, Peterborough, or York" (Burrow/Turville-Petre, p. 5). Admittedly the "Gest" is more likely from the fifteenth century. But the expectation would still be that it would contain local linguistic forms.

The fact that it is so free of Northernisms strongly argues that there was a recensitional stage when these characteristics were purged. What's more, because the surviving prints are all in essentially the same dialect, all our surviving copies must derive from this de-Northernized copy of the text. This needs to be kept in mind in evaluating our surviving witnesses. Dobson/Taylor, p. 6, suggest that "the next move in the investigation of the Robin Hood legend would seem to lie with linguistic scholars." But this challenge was not taken up until Ohlgren suggested it to Lister M. Matheson, and even Matheson's work is very preliminary.

Matheson, on p. 210 of Ohlgren/Matheson, declares that the printed editions of Pynson, de Worde, Goes, and Notary have all adapted the text to fit their preferred dialects, but adds that "a number of Northern spelling and forms survived this process.... Their appearance suggests strongly that the original author was indeed a Northerner and possibly a Yorkshireman." I must confess that I do not
see how his methodology can support such a strong conclusion; his method is to compares the
prints against the suggested regional dialects -- but not to compare the prints against each other in
a meaningful way. Only by this means could he determine the residual dialect before the various
changes.

Matheson does suggest, based on his analysis, that the source for the Pynson and de Worde
editions was not a lost print by Caxton, because in that case the spellings would have been more
standard. This conclusion is probably strong enough to stand. It does not mean that there was no
Caxton print, but that it was not the common source. Pynson or de Worde might have used a
Caxton original, but not both.

Like most of the Robin Hood ballads (and, of course, like the romances), we have no field
collections of the "Gest" -- it is likely that it never existed in tradition. What we have are printed
editions. Child's text is based on seven of these, which he calls a, b, c, d, e, f, and g -- a system
usuallybut not always followed by the later scholars. The prints may be briefly described as follows:

a. "A Gest of Robyn Hode," is in the National Library of Scotland. The call number in Advocates
Library H.30.a. Often referred to as the "Lettersnijder edition," based on the font used. A photo of
the front graphic can be found in the photo section preceding p. 223 of Ohlgren, and a photo of the
whole first page is on p. 107 of Ohlgren/Matheson. Isaac's plates 92-93 show the layout of two
interior pages. Contains all or parts of Child's stanzas 1-83, 118-208, 314-349 -- just under half the
total. It is Dobson and Taylor's A.

b. "A Lytell Geste of Robyne Hode," printed by Wynken de Worde. The surviving copy is in the
library of the University of Cambridge, Selden 5.18. Photos of the frontispiece can be found in
Ohlgren (again, in the section preceding p. 223), on p. 113 of Ohlgren/Matheson, and in Holt, p. 14.

Dobson and Taylor cited it as B.

c. Bodleian, Douce e.12 (called Fragment #16 by Child). Duff-Biblio #361. Two leaves. Portions of
stanzas 26-60 only, said by Duff-Bibliog, p. 100, to have been taken from a binding and to be the
central leaves of a quire. A photo is on p. 121 of Ohlgren/Matheson. Dobson/Taylor refer to Child's
c and d under the siglum D.

d. Bodleian, Douce f.1 (called Fragment #17 by Child). Portions of stanzas 280-350 only. A photo
is on p. 125 of Ohlgren/Matheson. Dobson/Taylor refer to Child's c and d under the siglum D. The
pages were placed in binding strips and have been trimmed; this has resulted in the loss of text at
the beginning of lines as well as at the top and bottom of pages. Unusually, this edition indents
alternate lines, so that some lines are more defective than others.

e. Bodleian, Douce f.51(3) (called Fragment #16 by Child). Portions of stanzas 435-450 only; from
stanza 443 on, only the ends of the lines survive. A photo, showing the extent of the damage, is on
p. 100 of Ohlgren/Matheson. It is reported to have been extracted from the binding of a book
(Oates, p. 3). Dobson/Taylor collectively cite e, p, and q under the symbol P.

it is from 1548 or later although before 1570. Since Copland registered a Robin Hood play in 1560,
and Copland's print contains two dramas as well as the "Gest" (Dobson/Taylor, p. 208), it is likely
that 1560 is the year of printing -- although Dobson/Taylor suggest that Copland had printed the
plays in an earlier separate form, in which case the date must be after 1560. A photo is on p. 129
of Ohlgren/Matheson. Dobson and Taylor made the unfortunate decision to ignore Child's sigla and
cite this as C. A single leaf of another Copland edition is Oxford, Cordington Libraray, All Souls
college, k.4.19. It has been hypothesized that this is a later edition; I do not know if this has been
proved.

active well into the seventeenth century (e.g. Wikipedia reports that he printed the 1611 third
quarto of Shakespeare's "Titus Andronicus." He or a relative was also among the first to license
"Greensleeves") He may well have known Anthony Munday, of whom more below. Gutch, p. 141,
suggests on the basis of a Stationer's Register entry that this copy was printed in 1594.

Since Child's time, two more small fragments have been discovered. For reasons to be seen, I am
labelling them p and q rather than h and i. These were studied in detail by Oates, and the
descriptions are from his paper.

p. The "Penrose fragment," formerly owned by Boies Penrose but now in the Folger Shakespeare
Library. A full leaf and a portion of a second, recovered from a book binding. Stanzas 227.4-235.2,
243.2-250.4, 312.4-319.3, 327.3-335.1. Dobson/Taylor collectively cite e, p, and q under the
symbol P.

q. The University of Cambridge fragment. Found in a book binding and presented to Cambridge
University in 1917. Contains 220.1-227.3, 319.4-327.2. Dobson/Taylor collectively cite e, p, and q
under the symbol P.
Thus far is fact. Beyond that we must rely on inference. What follows summarizes information we derive from the contents of the prints (typefaces, etc.)

The type of a (Lettersnijder) is Lettersnijder 98 -- that is, 20 lines are 98 millimeters tall, making the type 13.9 point (in the modern usage of 72 points=1 inch.) The orthography is very peculiar. The first page is set entirely as prose -- Oates, p. 9, makes the reasonable suggestion that it was originally intended to be set as poetry, but then it was decided to include the woodcut of the mounted archer at the top, and the text had to be reset and dramatically compressed to make room for it.

Based on the samples in Isaac (plates 92, 93), the spaces between words are very small -- in a lot of cases, there are no spaces at all. The only punctuation marks are points which are placed almost at random (certainly not where we would place periods; some hardly even qualify as comma breaks) and a handful of section marks, some of which indicate line breaks. It also lacks stanza breaks.

The first letters of lines are capitalized, but in Isaac's first sample, almost nothing else (e.g. in lines 50.2-58.1, we find the following: "lancaster," "seynt mari abbey," "criste" (christ), and four instances of "robyn" -- balanced by one instance of "Robyn," as well as "Caluere." If you can see a pattern in that, you're smarter than I am.) In the second sample, proper names are regularly capitalized ("Robyn," "John," "Scarlok," although not "wylluam" or "much"), as is the pronoun "I." This second section also typically spells "The(e)" with a y and a superscripted e -- a usage not found in the first sample.

I rather suspect, based on the usage, that there were two typesetters, one more familiar with English orthography than the other.

Gutch1, pp. 80, 142, contends that Lettersnijder was issued by Myllar and Chepman in 1508, and Holt1, p. 122, also refers to it as among "the Chapman (sic.) and Myllar Prints of 1508." This is understandable but a mistake. Chepman and Myllar were authorized to print mass books and other materials in Scotland in 1507, and published for about twenty years (Isaac, introduction to Myllar and Chepman).

The largest single collection of works from their press is Advocates H.30. This book contains in one binding no fewer than eleven quarto books. The first nine of these are typographically similar, and seven of the nine contain a colophon or other markings associating them with Myllar and Chepman. The three with dates are all from 1508: Porteus of Noblenes, Chaucer's The Maying, and the Knightly Tale of Gologros and Gawaine. (For the full list of contents, see Isaac or p. 144 of Gutch1)

The natural assumption is that the last two items in the volume are also from Myllar and Chepman, especially since item #10, The Twa marrt wemen and the wedo, is attributed to the Scottish poet Dunbar. But it is notable that every one of the properly attributed Myllar and Chepman prints, according to Isaac, is in a Textura face. The Avocates copy of the "Gest" is not in Textura; it is, of course, in Lettersnijder.

The link to Myllar and Chepman appears dubious on other grounds. The small catalog of their known works includes two by Dunbar, one by Henryson, and Blind Harry's Wallace. Their other works, if not as obviously Scots by authorship, are strongly Scottish in style -- Hahn's edition of Golagras and Gawain," based on the Myllar/Chempan edition, is so broadly Scots that it is not until line 76 that he can go a whole line without a gloss! Whereas at least 80% of the lines in the "Gest" make perfectly good English sense as printed, without need for explanation. And, as Clawson says on p. 2 (cf. Isaac), the incipit to the Advocates text of the "Gest" reads "Here begynneth" (English), not "Here begynnis" (Scots), a reading which would surely have been "Scotticised" even if nothing else had been.

Thus the strong weight of evidence is that Chepman and Myllar did not print the "Gest." There is, indeed, no reason to think that the printer was Scottish.

Beyond that we can say little, because the Lettersnijder font was common around the beginning of the sixteenth century. Most printers who used Lettersnijder were Dutch, and there are a few instances of errors which make sense in Dutch (e.g. "mijn" for "mine"; 200.3), so it is highly probable that it was the product of a Dutch press. Knight/Ohlgren, p. 80, and Olgren/Matheson, p. 101, mention an attribution to Jan van Doesborch of Antwerp, but this is speculation; the only real support for the belief is the fact that van Doesborch printed books for the English market. But Isaac, notes to Laurence Andrew,e, mentions a belief that van Doesborch published only books associated with Andrew, and there is no reason to think the "Gest" should be so associated.

Because we do not know the printer, the the date is uncertain; the period 1510-1520 is often suggested, but it might be a decade or two earlier. Holt1, p. 15, merely suggests that it was published in Antwerp between 1510 and 1515.

It is clear that compositor did not know English very well, he also shows signs of inexperience in
his craft. In particular, he seems to have had trouble with inverted letters, such as n/u and, once or twice, m/w. There may also be a few instances of mistaking the letter thorn for a d when it should have been transcribed th. (See the note on Stanza 179. This may indicate that the common ancestor of a and b still used eth and/or thorn. I have not spotted any instances which might arise from confusion caused by a yogh.)

(Incidentally, although a has the most problems with inversions, b also has a few, in 299.1, 305.3, 363.2. This leads me to wonder if there wasn't a printed version which preceded both a and b with many inversions, most but not all of which b corrected.)

Child, p. 40, offered a handful of instances which made him believe a more primitive than b, and this opinion has been repeated many times. I did not consider Child's short list of examples sufficient to be decisive, and Ohlgren/Matheson, p. 101, also admits doubts.

Wynken de Worde's b text is without doubt the earliest of the complete copies. De Worde (the successor of England's first printer Caxton) worked from 1492 to 1534, although the piece has no internal dating. The colophon says that b was "Enprented at London: In fletestrete at the sygne of the sone" (Ohlgren/Matheson, p. 98). And de Worde did not move to Fleet Street until 1500. Thus the earliest possible date is actually in that year.

However, de Worde -- although his typography was always behind the times (Binns, p. 110, says that "most of his printing was of indifferent quality and some of it was thoroughly bad") -- gradually changed his fonts and his collection of clip art (he started using pure Textura-style blackletter but eventually acquired Roman and Italic and even Greek type; as Moran points out on pp. 26-38 -- although the Greek is perhaps the most unreadable font I have ever seen in my life). Binns, p. 109, suggests that the "Gest" was printed around 1498-1500, when de Worde was busily printing other romances -- "Bevis of Hampton," "Sir Egiamour," and "Guy of Warwick." (E.g. Duff-Hand-List, p. 2, lists as his only four books certainly dated to 1498 the "Description of Britain," the "Morte d'Arthur," the "Canterbury Tales," and the "Legenda Aurea.") This makes excellent sense but suffers from the fact that a date before 1500 is ruled out by the colophon.

Based on the facsimiles, it appears de Worde published the "Gest" using his Textura 95 font (Duff's #8; facsimiles in Isaac, figures 2, 3, 7, 8 and Duff-Bibliog, plate XIV, where it is called #4). The number "95" refers to the size of the type -- it means that 20 lines of type were 95 mm. tall. In other words, 20 lines equalled 270 points, meaning that it was about 13 point type (as we would describe it today).

Isaac, facing figure 1, says that Textura 95 was "the most frequently found of all de Worde's types in the sixteenth century"; he used it for his entire career. Duff-Bibliog, pp. 127-129, lists 103 books believe to have been printed by de Worde before 1500; 82 of these use at least some Textura 95, and 26 appear to use it exclusively. However, it did evolve somewhat; in this period, there were multiple forms of the letters a, d, h, s, v, w, and y (Isaac, figure 1). The heading line of de Worde's edition of the "Gest" uses four of these letters, in states a-1, d-1, h-1, and y-2. The y is datable: de Worde was using y-1 in 1502, but by 1506 had shifted to y-2 (Isaac, notes to plates 2 and 3).

So the date almost has to be after 1503. But on other grounds, the earlier, the better. The illustration at the head of the print, which shows a woman, a man carrying a sword backwards, and a man who appears to be a herald. The artwork has no relevance at all to the "Gest," and de Worde gave up a large portion of his clip art (as well as some fonts of type) when he made the move; much of the material, in fact, ended up in the hands of another printer, Julian Notary (Duff-Printers p. 131). Had de Worde printed the "Gest" before his move, or long after, he could probably have used better art.

Another argument for a not-too-late date is the fact that, in around 1507, de Worde his rival Richard Pynson began a policy of cooperation (Isaac, notes on Pynson). This ended a strong rivalry that had existed between the two. Given that de Worde and Pynson both seem to have produced editions of the "Gest," this is an argument that the de Worde edition was printed before their agreement.

This is strong evidence for Ferguson's date of around 1506, (Oates, p. 7); this date is also found in the Short Title Catalogue of Book Printed in England, Scotland & Ireland, 1475-1640 (Ohlgren/Matheson, p. 112). My own date, based on examination of the facsimiles independent of the above, was c. 1505.

All that being said, someone really needs to examine the actual printed copy, not just facsimiles (which may not be the exact size of the original), checking all the letters; my suspicion is that, using Isaac's data, we could offer a much more exact date.

Of all the copies of the "Gest," de Worde's appears to have been the most used. No fewer than three readers but their names in it (Ohlgren/Matheson, p. 117). One called himself "George Poll" (Powell) and urged readers to kiss his "briche and buttocks." A second simply says "By me John"; this is perhaps John Cony, who signed that name to two other books which were bound with the
From the lineation, it will be evident that the two p and q fragments are from the same edition. It is from a good or a bad source. We will cover its affinities below.

White's g text rarely gets much attention, simply because it is so much later than the others. It is part of the gap.

You, in 1520 (and even 1530), and never ceased to regard himself as Catholic. But it might explain Catholic. This does not account for the whole gap, because Henry was still quite Catholic, thank copies ceased to be printed because Henry VIII turned Protestant and Robin Hood was very early editions of the "Gest," but that production then slacked off. Ohlgren/Matheson, p. 186, notes the somewhat curious fact that there seem to have been many lacunae in the poem? And we find other mentions of rose garlands in the Robin Hood literature; difficulty with this is, if Copland had been rewriting the "Gest," why didn't he fill in the several archery contest of stanza 398 may have been an interpolation by Copland. The obvious earlier printing -- indeed, it is possible that Robert Copland worked on b. (Ohlgren seems to think it

Thus it is very likely that William Copland would have worked from a copy of de Worde's own earlier printing -- indeed, it is possible that Robert Copland worked on b. (Ohlgren thinks to seem it more than possible; on p. 114-115 of Ohlgren/Matheson, he suggests that the "rose garland" used in the archery contest of stanza 398 may have been an interpolation by Copland. The obvious difficulty with this is, if Copland had been rewriting the "Gest," why didn't he fill in the several lacunae in the poem? And we find other mentions of rose garlands in the Robin Hood literature; see, e.g, Knight, p. 7).

Ohlgren/Matheson, p. 186, notes the somewhat curious fact that there seem to have been many early editions of the "Gest," but that production then slacked off. Ohlgren thinks there was a 45 year gap between the Notary and Copland editions. Since his date for Notary's print is conjectural, the gap may not have been that long -- but it was probably substantial. Ohlgren's suggestion is that copies ceased to be printed because Henry VIII turned Protestant and Robin Hood was very Catholic. This does not account for the whole gap, because Henry was still quite Catholic, thank you, in 1520 (and even 1530), and never ceased to regard himself as Catholic. But it might explain part of the gap.

White's g text rarely gets much attention, simply because it is so much later than the others. It is instantly clear that the text has been much modernized, although this does not prove whether it is from a good or a bad source. We will cover its affinities below.

From the lineation, it will be evident that the two p and q fragments are from the same edition. It is
also generally accepted that e is part of the same print (although not necessarily part of the same copy of that print). It is also clear from the fact that the first verses of q come before the first verses of p, but the last verses of p come before the last verses of q, that the two were not properly bound in a single quire. Oates, pp. 5-6, is convinced that they were mis-collated -- that is, the edition had its pages out of order.

This raises an interesting point. The epq text is widely attributed to Richard Pynson. The suggestion seems to go back to Duff-Biblio, p. 100, based on a single leaf of q (even though he admits that the "collation [is] not known), and is accepted by Isaac (preface to images 92 and 93 of the "Gest"), and was accepted without question by Oates (p. 4), Dobson/Taylor (pp. 71-72), and Ohlgren (Ohlgren/Matheson, p. 98). In terms of the type, this fits -- epq seems to be in the Textura 95 that Isaac (in the notes preceding plate 13) says was Pynson's standard type.

But almost everyone had a Textura 95: de Words (Isaac, before plate 1), Pynson (Isaac, figures 13, 14, 15, 19 -- indeed, based on figure 19, Pynson's collection of ornaments includes several which appear to me to be exactly the same as those de Worde used in the "Gest."). Hugo Goes (Isaac, before plate 35; Goesacquired his Textura from de Worde), Robert Copland (Isaac, before plate 45), John Scolar (Isaac, plate 47; he and his successor Charles Kyroth, like Goes, had their Textura from de Worde), John Skot (Isaac, before plate 50), Thomas Berthelet (Isaac, introduction to Berthelet, says that this is another instance where that printer acquired it from de Worde), John Bydell (yet another had worked for de Worde and may have gotten some of his type; Isaac, introduction to Bydell), John Herford (Isaac, introduction to Herford).

Plus Julian Notary had a Textura 92 (Isaac, before plate 26), as did Ursin Mylner (Isaac, before plate 44). There were Textura 93s in the library of John Rastell (Isaac, before plate 36), Henry Pepwell (Isaac, before plate 48), Peter Treveris (Isaac, before plate 53), and Richard Bankes (Isaac, before plate 55). Even Chepman and Myllar, in Scotland, used a Textura 93 similar to de Worde's Textura 95 (Isaac, introduction to Chepman and Myllar).

This list could easily be extended, especially given how freely de Worde spread his favorite font around. And, as Duff-Biblio points out on p. ix, "it is clear that almost all early English printers well understood what is now called 'leading', that is, producing a greater space between the lines by inserting slips of metal, so that we find the same type often with two, sometimes with three, different measurements." Thus simply measuring the height of the type is not sufficient to determine which font it is.

Ohlgren says on p. 101 of Ohlgren/Matheson that epq uses the forms of w and s found in Pynson's Textura 95. This appears to be correct based on the samples in Isaac, but the sample is too small. The fact that epq seems to be in Pynson's type is not quite proof.

Matheson, on p. 203 of Ohlgren/Matheson, affirms that the orthography of epq matches Pynson's. This too is strong evidence at a time when printers followed very different standards. But it appears from the footnote on p. 249 that Matheson used only a small collection of facsimiles, meaning he didn't have much material to work with.

According to Binns, pp. 110-111, Pynson was a Norman; he perhaps began as a bookseller rather than a printer. he probably learned the printing trade from Guillaume Le Talleur of Rouen, and in 1490 took over the printing business of William de Machlinia of Belgium. He moved to Fleet Street in 1500, began to work on government documents in 1503, became Royal Printer in 1508, introduced Roman type into England in 1509, and retired in 1528, dying two years later. According to Binns, p. 512, his listed output consists of law books, official publications, and missals.

Steinberg/Trevitt, p. 48, declare that Pynson "obtained a virtual monopoly of law codes and legal handbooks."

And note the description of Pynson's work. Steinberg/Trevitt, p. 48: "Pynson published some 400 books, technically and typographically the best of the English incunabula." Or Binns, p. 112, "Pynson was without doubt the finest printer of his day. He had a fine range of types and used them well. His press-work was superior to that of his contemporaries. He used illustration more sparingly and more effectively than de Worde, and was much more successful with his decorative initials and borders." And yet he decided to print something completely different in the "Gest," and when he did so, he got the pages in the wrong order?

The matter is trivial; we are less concerned with the printer of epq than its text, but I do think caution is indicated. The one important result of Ohlgren's examination is that, if epq is indeed by Pynson (and I think it likely, just not certain), then it almost certainly dates from 1505 or earlier, when Pynson adopted a different form of w.

Ohlgren manages to assign printers to every edition except a (Ohlgren/Matheson, p 98). In addition to Pynson for epq, de Worde for b, Copland for f, and White for g, he argues that c is the work of Hugo Goes of York, while d comes from the press of Julian Notary.

I wouldn't consider either attribution to be very strong. The connection of c with Goes is also found
in the *Short Title Catalog*, but the font (as noted above) proves relatively little. Since Goes, de Worde, John Scolar, and Thomas Berthelet all had copies of de Worde’s Textura 95, and Pynson had something quite close, any of them could have been responsible -- indeed, the way the text is printed looks to me a bit more like the sample of Scolar in Isaac than the sample of Goes. The *Short Title Catalog* suggests 1506-1509 as the date, but with a question mark.

Our knowledge of Goes is very limited; according to Isaac, we have three addresses for him (London, Beverley, and York), but the two former addresses were taken from materials now lost; our only datable book was printed at "York, in the Street called Steengate" in 1509 (Isaac). We have records of only three books by him (Binns, p. 129), and only one -- the *Directorium Sacerdotum* -- still survives.

We certainly cannot rule out the possibility that Hugo Goes printed the "Gest" -- a work which would likely be popular in Yorkshire. On the other hand, we note that his one known book was in Latin, and the other two also sound like they were intended for clerical use and were in Latin. From such works to the "Gest" is rather a stretch. And while the survival of early books is rather a matter of chance, the fact that we have so many surviving books by de Worde, and so few by Goes, is at least a slight argument against Goes as the printer.

Ohlgren does not absolutely deny the possibility that de Worde published c. On p. 122 of Ohlgren/Matheson, he says that if it is by de Worde, it must be earlier than b -- a statement which he does not justify. But he goes on to mention the point made above, that b and c have significant differences, which he considers strong evidence that c is not by de Worde. This is true but not decisive; I think we must consider the printer of c uncertain. What the differences do prove is that c can be treated as an independent witness.

Ohlgren does point out on p. 123 a suggestion that the Goes edition might have encouraged people to name all sorts of places in Yorkshire after Robin. This is possible but beyond proof. The attribution of d to Notary is based on the use of Textura 92 (Ohlgren/Matheson, p. 126), but the difference between Textura 92 and Textura 93 (or even Textura 95) is really only a difference in leading. Plus Notary wasn't the only printer using a Textura 92. Ohlgren says he was the only "major London printer" to use Textura 92, but offers no reason to think d came from a London printer. The *Short Title Catalog* dated it "c. 1515?" -- but this was apparently only a guess.

There is another argument against the attribution to Notary, and that is the list of materials Notary printed. The list on p. 129 of Duff-Biblog lists seven items. Six are in Latin and appear to be church books. The only exception is a print of Chaucer's "Mars and Venus." Notary seems to have been aiming for a rather highbrow market; the "Gest" hardly fits!

There is agreement that all these prints have a recent common source, possibly a lost printed copy but more probably (given the dates of Pynson and de Worde) a manuscript, and clearly not the original, since all copies share certain defects. Further evidence for a recent source is shown by the fact that all the copies are quite closely similar. I do not think any reasonable scholar would dispute this point.

What, then, is the relationship between these prints? Dobson/Taylor, p. 8, suggest that a is "apparently a cheap reprint of a previous and now lost edition by Richard Pynson," i.e. of epq. This follows from a comparison made on p. 9 of Oates, who compared the 70 lines for which epq and a both survive. Oates found several significant differences between a and epq, but six times as many cases where the two agree with each other against b. It is clear that they represent a single phase of the text, and it is likely that one is a copy of the other.

Oates is convinced that a is a copy of epq. And his evidence extends beyond the textual. The woodcut at the head of the Lettersnijder edition is a copy of one used by Pynson in his edition of the Canterbury Tales. But (contrary to, e.g., Holt1, p. 122) it is emphatically a copy -- the images can be seen side by side on pp. 104-105 of Ohlgren/Matheson, and the Canterbury version differs in the face, the spurs, the ribbons on the horse, and other details from the Lettersnijder version; in addition, Lettersnijder is cropped more closely. Oates believes -- and I think it almost certain he is correct -- that Pynson used that same illustration in his edition of the "Gest," and the Lettersnijder printer then copied it (and, as mentioned, forgot to leave room for it!).

Matheson seems to confirm this, declaring on pp. 200, 203 of Ohlgren/Matheson that the spelling of a closely matches epq. He does not a few variants in a which are valid English alternatives rather than errors, and suggests that this might mean that a native English speaker was involved in the typesetting of a. It strikes me as at least as possible that the copy of epq used to create a had a few corrections written into it -- but it might also be that these variants are from the typesetter who knew English, as opposed to the one (responsible for the majority of the remaining text) who did not.

There is a secondary point: If the Lettersnijder edition is derived from Pynson, it must be post-
It is at this point that the fact that the text we have is not northern becomes important. The common variants), but if we convert it to an inline collation, it was easy to see the two groups mentioned seems almost designed to obfuscate (particularly since he was inconsistent in how he recorded Even before reading Ohlgren's comments, I didn't buy Child's argument. Child's collation method has been given pride of place in various critical editions, even though it is in an incomplete state. It has even supplanted the almost-complete Wynkyn de Worde edition \[b\]." This even though, as Ohlgren continues, "Lettersnijder is not only a decidedly poorer version of the text but also an establishment. My feeling is that c and d are closer to the b group than to a, but not as close to b as are. This conflicts with the opinion of Ohlgren, p. 122, who thinks (on the basis of spelling rather than text) that it is another copy of Pynson. But if that is the case, why is it so distinct from a? I don't think Ohlgren's opinion can be sustained. The best guess is that it is independent. Where the fragments are extant, they can give us some help. But the two combined include less than a quarter of the "Gest." For the largest part of the poem, we are stuck choosing between a and b -- or, indeed, between b and conjectural emendation. Although we cannot prove whether eqp/a or b is the older text, Child (p. 40), Dobson/Taylor, and Knight/Ohlgren (p. 80) all consider a to be the more primitive -- but Child's evidence is summarized in a single note on p. 40 listing about a dozen variants. The primary evidence, really, is that a was incompetently typeset (note that there is a homoioteleuton error as early as the second stanza), meaning that the typesetter wasn't fiddling with it. Child in particular takes a as his copy text insofar as it is extant; he uses other readings only where it appears badly corrupt. Both Child and Knight/Ohlgren follow their copy text so closely to alternate between spelling Little John's name "Lytel" where b is the copy text and "Litell" where a is extant -- an obvious absurdity. As Ohlgren/Matheson states on p. 101, "Since 1899... all of the poem's editors have repeated Child's assertion that the Lettersnijder edition \[a\]... is the earliest surviving edition... and hence it has been given pride of place in various critical editions, even though it is in an incomplete state. It has even supplanted the almost-complete Wynkyn de Worde edition \[b\]." This even though, as Ohlgren continues, "Lettersnijder is not only a decidedly poorer version of the text but also an almost incompetent copy of an earlier version by Richard Pynson, which now must be recognised as the earliest surviving edition of the poem."
doesn't really make it much closer to the original. Hence I think Child's extreme preference for an exaggerated. True, it has older grammatical forms. But recall that it is probably Dutch, typeset by a Dutch compositor. Many of its errors are pure and simple goofs -- e.g. in 6.4, "vnkoutg" for "vnkouth"; 15.4 "mynge" for "mynde." Clearly the compositor of a simply transcribed the original mechanically. Wynken de Worde, although born in the Low Countries, was thoroughly familiar with English, and his work was designed to make English audiences comfortable -- and, indeed, to standardize the language. His press made a habit of updating grammatical forms (Steinberg/Trevitt, p. 58). His text of the "Gest" has surely been touched up, so if the question is solely one of grammatical form, a is generally to be preferred. But there is no hint that de Worde made substantial revisions. Where the difference is one of fundamental meaning, as opposed to grammatical form, it seems to me that b has as much authority as a, and the poem should be re-edited on that basis. The fact that Pynson and de Worde and (apparently) three other printers all issued versions of the "Gest" around the beginning of the fifteenth century is obviously a testimony to its popularity. But the fact that Pynson and de Worde have noticeably different texts is also noteworthy. If two printers, who sometimes worked together and were for very long based on the same street, produced substantially different versions, this clearly implies that one is not dependent on the other, although it is likely they are based on a common recent source. Bottom line: The text of the "Gest" needs to be re-edited eclectically, based on the Pynson and de Worde types, with c and d consulted where extant and conjectural emendation sometimes necessary, especially in the places where Pynson is lost.

Fortunately very few of the differences between the texts are substantial -- the main reason why the texts are considered to go back to a single fairly recent original. But at least one variant, in stanza 53, is potentially significant; see the note on that verse. If we were to grade the condition of the text, we would probably list it as "fair." There is no real doubt as to the general course of the narrative, meaning that the text of the "Gest" is in better shape than, say, the text of the "Death." But the amount of minor damage is extensive. As a result, I have included a textual commentary following the commentary on the content of the "Gest." Based on the close similarity between the surviving texts, the archetype of the surviving versions (that is, their most recent common ancestor) probably dates from the reign of Henry VI or Edward IV (i.e. between 1422 and 1483), with the latter reign more likely than the former; this is obviously the latest possible date of composition But it is nearly certain that there were several generations of copies between the poet's autograph manuscript and the last common ancestor of our surviving copies. The various common errors, such as the lost first line of stanza 7, demonstrate this.

THE DATE OF THE GEST

If the "Gest" is not contemporary with the events it describes, when was it in fact written? The dating of the poem remains a matter of controversy. GutchI, p. 81, claimed a date from the time of Chaucer, or the reign of Richard II (1377-1399) or Henry IV (1399-1413), which is not quite the same thing, but close. Chambers, p. 134, thinks he can detect signs of fourteenth century language in the "Gest." Child rejected this but left room for a date c. 1400. Knight/Ohlgren, p. 81, reject even this -- but their argument that the poem cannot have had a long life in manuscript is not logically sound.

Even if we allow for the possibility of rewrites to modernize the language, the "Gest" is unlikely to be earlier than the fourteenth century, simply because the saga of Robin Hood seems to be exclusively English. Unlike, say, the story of King Arthur, the Robin Hood tradition seems to be solely the possession of the English and English-speaking Scots (Holt1, p. 114). Given that the poem is clearly the work of a professional composer (see the section on the "Gest" as a romance), this requires a date after English was reasserting itself as a language of the middle and upper classes, which can hardly be before 1300. Clawson, pp. 5-6, goes over Child's text and counts instances of inflexional -e and -es, counting 252 in all, or about one every other stanza. He argues for these as instances of fourteenth century usage (repeating the claim on p. 128), but this is far from decisive. These endings certainly were still used by Chaucer, and were gone by the time of Malory, but there are a few still in Charles of Orleans, and a provincial dialect might have preserved them longer than London did. Holt, p. 192, mentions Clawson's observation that the poem throughout preserves Middle English inflexional endings (and of a type, it appears, more typical of the regions outside London), but also points out that no study of the language has been made since Clawson's 1909 work -- unfortunate, since knowledge of Middle English dialects has greatly increased since them. And inflexional -e alone can't prove much.

Vocabulary isn't really much help. There are a few strange words in the "Gest," some of which will be mentioned in the notes, but they are no hint to date because we don't know their meaning! Nor
are there many words which changed their usage between the fourteenth and fifteenth centuries. We do note that there is no mention of the office of Ranger, an office probably instituted in the early fourteenth century and known to have been in existence in 1341 (Young, p. 163) -- but there is no mention of the older office of forester, either, so that's no help. Ohlgren, p. 217, argues that the original was made in the reign of Henry V (1413-1422) or the first reign of Henry VI (1422-1461), but advanced no direct evidence. Ohlgren argues that the poem, although written in Lancastrian times, was set in the reign of Edward III, perhaps on the basis of Laurence Minot [c. 1300-1352? (see note on Stanza 353). That the poet tried to set the poem in the reign of Edward III is certainly not inherently impossible, but it is not compelling. Minot seems to have been a northerner (Kunitz/Haycraft, p. 358), but his poems apparently survive in only a single manuscript, so there is little reason to think he was popular outside court circles. Nor can I detect any other allusions to his work (e.g. he often referred to Edward III as a boar -- Sisam, p. 254 -- and there is no hint of that in the "Gest").

Keep in mind that Edward III, once a hero-king, "outlived his own generation and his own usefulness, and became a considerable liability to the throne during his last years" (Ormrod, p. 35). Also, Edward III relied on parliament far more than earlier kings, and while he was anything but a constitutional monarch, that did mean that he had to redress grievances. And this was remembered. Why would a Robin Hood have arisen in this time? A date in the reign of Edward III is tempting to us now because (as we shall see) Langland's 1377 mention of Robin Hood is the earliest datable reference. But the elements of the poem suggest several different dates. We shall deal with these below.

In this connection we might note that Henry V (reigned 1413-1422) kept very tight reign on criminals, but his son Henry VI did not (1422-1461 plus 1470-1471), and his government was riven by faction (Wolffe, pp. 116-117). There was also much disorder in the reign of Henry IV (1399-1413), as that king tried to hold the throne he had usurped from Richard II. Might the disorder of the times have given rise to an alternate source of order? Holt2, p. 10, observes that "Robin... was the product of a society where the threshold which separated lawful behavior from self-help by force of arms was indistinct and easily crossed." This, of course, was true for most of the middle ages. On the other hand, it was probably never more true than in the 1450s, at the beginning of the Wars of the Roses (see, e.g., Wagner, pp. 186-187, regarding the Percy-Neville feud).

Ohlgren, in his later writings, seems to have reconsidered his original dating. On p. 185 of Ohlgren/Matheson, he strongly urges a date toward the end of the Yorkist period, choosing 1483 as a somewhat arbitrary approximation. This, I think, is impossibly late, given that Ohlgren is arguing that Pynson's first printing was from around 1495. Although the primary texts of the "Gest," by de Worde and Pynson, are similar enough to have a recent common ancestor, they are also defective enough that it is hard to believe the original could be only twelve years old at the time Pynson printed it!

I think we are forced to admit that we don't know the date of the final editing of the "Gest," although it is probably fifteenth century; my personal date would be in the second quarter of the century -- but with older components. If it were much older than that, given the northern base of the legends, it would probably be much harder to understand.

Keen, followed by Holt1, pp. 35-36, does note that the three shorter early ballads have very different "feel": The "Potter" is humorous, with little real violence but a lot of tricks. Pollard, p. 12, in fact calls Robin a "trickster" in this tale -- although, in the "Gest," it really appears that Little John, not Robin, is the trickster. Nor is that the only instance -- e.g. in "Robin Hood and Allen a Dale" [Child 138], John is impressed into the role of Bishop, and rather than asking three times whether there are objections to the marriage, he asks seven times.

By contrast, The "Monk" and "Guy," especially the latter, are very bloody; in describing the latter, Pollard (p. 12) calls Robin a "cold-blooded killer." Pollard, p. 96, counts "nine homicides in the early ballads," although on p. 97 he grants that this is far fewer than the hundreds slain in "Adam Bell" and admits that the outlaws rarely inflict injury on the victims they rob. Compare this to Fulk FitzWarin, who kills fourteen of King John's knights on their first meeting (Ohlgren, p. xix), and more thereafter.

Pollard's suggestion, on pp. 98-99, is that Robin is appropriating forms of violence allowed by the rules of chivalry -- although, it should be noted, he has to take several of the ballads collectively to make this argument.

The "Death," if it be granted as ancient, is of course more a tale of treachery than anything else. If the diverse nature of these ballads tells us anything, it is that the material of the legend is old enough that several different poets worked on it, each taking it in a different direction. We note that the "Gest," although composite, does not use any elements of the "Monk," the "Potter," or "Guy,"
and merely uses the content, not the lyrics, of the "Death." This implies a very large amount of material, of which the "Gest" takes only a small subset.

I will admit that I have held very different opinions over the date of the "Gest." Any suggestion must be extremely tentative. Right at the moment, however, I would be inclined to a date around the early 1450s, although based on materials from the earlier fifteenth and perhaps even the late fourteenth centuries. And the historical framework, if there was one, probably dates from the early fourteenth (which may, indeed, be the period when the name "Robin Hood" ceased to be that of simply a successful outlaw and became that of a courteous outlaw concerned with justice and propriety). It also seems likely that there was a revision of sorts, cleaning up the northern dialect although not changing the plot. Ohlgren's suggestion that this took place in Yorkist times is plausible, although I would prefer the period prior to 1475 to give more time for divergences to crop up.

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File: C117A

Gest of Robyn Hode, A [Child 117] --- Part 03

DESCRIPTION: Continuation of the notes to "A Gest of Robyn Hode" [Child 117]. Entry continues in "A Gest of Robyn Hode" [Child 117] --- Part 04 (File Number C117C)

Last updated in version 2.6
NOTES [19466 words]: THE GEST: A ROMANCE AND ITS SOURCES
Child included the "Gest" among the ballads. As a result, it tends to be discussed among the ballads. But this is really a mistake. The "Gest" is not a ballad. It is a romance.

Of course, this mostly a matter of definition. But the similarities of the "Gest" to the romances are strong and its similarity to the common ballads slight. Dobson/Taylor, p. 8, say it is "not strictly a ballad in any conventional sense" and add on p. 10 that 'the 'curteyse outlaw' of the Gest has many of the attributes of the well-born chivalric hero of medieval tradition. In other words the contents as well as the form of the early Robin Hood ballads reveal the strong influence upon them of the conventions of late medieval English romance."

Wilgus, p. 36, declares explicitly, "the Robin Hood ballads [combine] the features of the chanson de geste and the literary romance." CHEL1, p. 300, says, "Of Robin Hood [presumably the "Gest"] and Adam Bell and many more, it is hard to say whether they are to be ranked with ballads or with romances." Clawson, p. 49, looks at the first 15 stanzas of the "Gest," which provide a thumbnail description of Robin and declares, "The combination of a direct opening with characteristic description is not a ballad, but an epic construction."

And yet, these scholars do not take the next step and move the "Gest" to the romance category. They probably should have. For this, a comparison of the "romance" of Gamelyn and the so-called "ballad" we call the "Gest" is instructive.

If you see "Gamelyn" and the "Gest" on a printed page, they may at first glance appear rather different (see, e.g. the version of Gamelyn on p. 194 of Knight/Ohgren, or that on p. 156 of Sands) -- but this is because "Gamelyn" is printed in long lines, with each pair of lines rhyming, and is not divided into stanzas. The "Gest" is usually written in short lines and with stanza division. But the choice between long and short lines is arbitrary, and the stanza division found in Child does not derive from the sources -- b, c, d, epq, and f all print it without stanza divisions, and a not only lacks stanza divisions, it doesn't even have line breaks in the first portion.

The similarities are many -- the first long line of the "Gest" is "Lythe and listin, gentilmen That be of frebore blode"; the first line of "Gamelyn" is "Listeth and lestneth and herkneth aright." Some copies of "Gamelyn" are divided into Fitts, like the "Gest" (so the edition of Knight/Ohlgren although not the edition of Sands). And the "Gest" as printed by Knight/Ohlgren has 1824 short lines = 912 long lines; "Gamelyn" has 902 long lines in Sands, 898 long lines in Knight/Ohlgren -- in other words, it is almost exactly the same length as the "Gest."

And it is the "Gest," not "Gamelyn," which does not fit its alleged category -- the "Gest" is five times longer than the longest non-Robin Hood ballads in Child's collection. But if we look at the dozen romances in Sands (whose collection includes most of the best of the English romances), we find that their lengths are 1542 lines (King Horn), 3001 lines (Havelok the Dane), 810 lines (Athelston), 902 lines (Gamelyn), 580 lines (Sir Orfeo), 1044 lines (Sir Launfal), 408 lines (Lay Le Friene), 1131 lines (The Squire of Low Degree), 1083 lines (Floris and Blancheflour), 234 lines (The Tournament of Tottenham), 855 lines (The Wedding of Sir Gawain and Dame Ragnall, although this is damaged and must have been much longer), 660 lines (Sir Gawain and the Carl of Carlisle). The median
length of these dozen romances is 879 lines -- just less than the length of the "Gest." The mean (average) is 1020 lines, or just more than the "Gest."

The fact that the length of the "Gest" is typical of romance does not make it a romance, of course. But the style of the Gest is the style of the romance: Sands, p. 1, says "Very generally, one can say that the Middle English romance is usually metrical, and the most favored prosodic convention is the iambic tetrameter couplet. The narrative concerns a series of incidents often very loosely strung together" -- a description which, except for the length of the lines, perfectly fits the "Gest."

Baugh also says, p. 141, that "the weakest point in medieval romance is characterization." The characters in romance are mostly stock -- gallant knights, hostile giants, beautiful princesses. The "Gest" succeeds in giving us new types, but mostly they are just sketched out. We have some insight into the behavior of Robin, John, the knight, perhaps the Sheriff, and the King, but very little of Scarlock or Much, and none at all into the others -- we don't know why the Prioress of Kirkless did what she did, for instance.

Hahn, p. 10, lists as characteristics of the contents of romances "chivalry, Arhturian legend, prowess in combat, personal love, intrigue, encounters with the marvelous, and the decisive resolution of every real or personal conflict." Of these seven, the "Gest" has at least four and arguably as many as six.

Some, to be sure, demand that a romance be "concerned with love" (so Hollister, p. 275). And the "Gest" certainly does not have a love interest. On the other hand, Robin's love of the Virgin Mary particularly suffuses the tale of Robin, the knight, and the abbot.

This is not to say that the "Gest" is a typical romance. It assuredly is not. A typical romance is a courtly tale, usually about knights, stressing certain themes such as physical prowess and loyalty to one's superiors and duties (Baugh, pp. 123). Mortimer, p. 27, observes that "The fine sentiments of loyalty were what the aristocracy liked to hear about and be told they possessed" -- in other words, loyalty tales were what they wanted in their romances. Little wonder, then, that they enjoyed tales like "Floris and Blancheflour," of a couple who were loyal even when threatened with death, or "Sir Gawain and Dame Ragnall," where Gawain marries a hag out of loyalty to Arthur -- and is rewarded for it.

Ohlgren declares on p. 136 of Ohlgren/Matheson that "the creators of the early Robin Hood poems deliberately cloaked them in courtly ideology, not because of 'ideology lag' but because the poems themselves marked a stage in the dialectical process of transforming the knightly adventurer to merchant adventurer." This whole chapter of Ohlgren/Matheson -- the longest in the book -- is an argument that Robin should be seen as "the 'marchaunt' of Sherwood" and the target audience is the guilds. He offers many cases of actions taken by Robin which fit with guild practice -- although almost all of them have other significance as well, and many of them were forced on him by his outlaw status. There is nothing in Ohlgren's list which forces us to consider Robin a guildsman. I truly don't think it's as simple as any of the suggestions above -- but it is certainly true that the "Gest" is not like other romances. As Holt1, p. 66, declares, "The ballads are not bred in simple fashion from the romances. Mutation has intervened."

The "Gest" takes all the standard romance themes and diverts them from the gentry to the yeomanry -- perhaps because more minstrels were being forced to cater to the common people rather than the nobility (Loomis, p. ix, suggests that this is because the nobility was becoming literate -- all Kings of England from at least Edward III on could read and write -- so minstrels had to find someone still illiterate to hear their tales). Robin is not the greatest knight; he is the greatest archer. He is not loyal to his superiors; he is loyal to his fellows, as when he rescues Sir Richard from the Sheriff, or refuses to abandon Little John to be killed.

To accomplish this change of type, the "Gest" naturally must include new themes and perhaps some unusual materials, and at times the result is rather clumsy (as witness the fact that the "Gest" never figures out whether Robin is based in Barnsdale or near Nottingham). But overall it does a good job of reinventing the romance form.

As an aside, we might note that this was an early step in what became a general trend. In 1957, Northrup Frye wrote The Anatomy of Criticism, in which he classified literature into "myth" (a very poor term; he means supernatural tales, not ancient traditions which explain something), "romance" (which I would summarize tales of extraordinary but not fully divine creatures) "high mimesis (tales of exceptional men)," "low mimesis (the typical mode of modern fiction about rather ordinary people)," and "irony." (Summarized on pp. 33-34 of Frye.) Shippey, p. 211, points out perhaps the most important fact of Frye's analysis -- that fiction has tended to move down the scale over the centuries.

Shippey wanted to make the point that J. R. R. Tolkien was bucking the trend (which he assuredly was), but his discussion helped me to see that the "Gest" is like Chaucer in accelerating the trend. As Chaucer took the format of the "Decameron" and changed it to a tale of ordinary people, the
author of the "Gest" took the romances (most of which fit Frye's "romance" genre) and -- while retaining the form -- converted it to a tale of high mimesis. Robin is a great archer, and an honest judge -- but there is no magic in the tale (by contrast, e.g., to Hereward, whose magical power was so great that they hired a witch against him; Alexander, p. 130), no Gawain whose courtesy overcomes all, no Roland so mighty that he can die only by blowing a horn so hard that he causes himself to suffer internal injuries!

(To be sure, Wimberly, p. 216, is convinced that there is a witch active in the Percy version of the "Death." But this is beyond proof -- the old woman is banning Robin, but we have no evidence that anyone thought she actually was a witch or had the power to make curses stick. And this element in any case is missing in the "Gest." This seems to be the only reference in all of Wimberly of magic in the Robin Hood ballads. All the magical elements we hear about today -- hobgoblins and the like -- seem to be modern inventions.)

The "Gest" in fact turns a common romance trope upside-down. In romance, a knight often goes hunting in the forest (this is the opening action of many of the Gawain romances, e.g.; Hahn, p. 169, and occurs even in some of the Welsh romances, such as the tale of Pwyll; Ford, p. 35). In the "Gest," a knight is hunted in the forest!

This is in many ways a dramatic improvement in the romance genre; CHEL1, p. 319, complains of their general trend: "Sated with the sight of knights and ladies, giants and Saracens, one longs to meet an honest specimen of the citizen class, but such relief is never granted." Never granted, that is, as long as one defines the romances as containing only knights, ladies, giants, and Saracens, but not Robin Hood.

It is noteworthy that Frye, p. 34, says that the hero of a tale of high mimesis is "a leader" -- of an outlaw band, say. Frye also suggests, pp. 36-37, that many tales of myth, romance, and high mimesis end with the death of the hero -- and that, in the first two, the death seems to imply the coming of a new, but probably inferior, age. This is what is called "thinning" in fantasy circles. Clute/Grant mention on p. 942 the most famous example of this: "The passing away of a higher and more intense REALITY provides a constant leitmotif in the immensely detailed mythology created by J. R. R. TOLKIEN. The Lord of the Rings (1954-1955) comes at the end of aeons of slow loss." What's more, it ends with the departure and loss of much that came before: The destruction of the Rings of Power brings the end of Sauron -- but also the devastation of the power that created Rivendell and Lorien, and the passing of the Elves; it hastens the decline of the Ents and the fading of the dwarves.

Even the word "romance" ceases to refer to a tale of honor and wonder and becomes simply a word for a love affair.

The Norse gods fail, and fall, at Ragnarok. Brien Boru wins at Clontarf, but dies in the battle. The death of Beowulf ends the heroic age of the Geats and leaves them exposed to outside attack. The death of Arthur means the end of Celtic Britain. The books about them end in elegy.

The tale of Robin ends in death and elegy, but the world is not changed. Not only did the prioress kill him -- the final triumph of the organized church over its tormenter -- but, according to the "Death," she is not even slain in her turn. In the long run, Robin has made little difference.

The romances most often connected with the tales in the "Gest" are the aforementioned romance of Gamelyn, plus those of Hereward the Wake, Fulk FitzWarin, and Eustache the Monk. Hereward "the Wake" lived around the time of the Norman Conquest, although "Nothing certain is known of [his] background or of his early life" (Linklater, p. 238). Supposedly he was rebellious from his youth, and was an outlaw even before the Normans came (Cawthorne, p. 136) -- advantageous from the standpoint of the tale, because he was untainted by the conquest (Ohlgren, p. 17). In 1070 he apparently joined a Danish invasion in an attempt to regain lands he thought were his.

When the Danish invasion failed, he based himself on the easily-defended island of Ely until the monks of the island betrayed him (Baldwin, p. 35; Ohlgren, p. 13). He reportedly escaped, but is not heard from again in sober history (Linklater, p. 239, although Ohlgren, p. 13, mentions some reports that he was eventually reconciled with William the Conqueror). As Douglas, p. 222, puts it, "Hereward, having escaped with difficulty, passed out of history into legend.'

StentonEtAl, p. 106, notes that "Hereward and a few companions cut their way out to further adventures, in which Normans and English came before long to find a common interest." But we cannot really tell which of these are based on actual events and which are pure fiction; the Gesta is very bad history at its best (e.g. it never mentions the Danes who helped Hereward establish his base at Ely; Ohlgren, p. 15), and mixed with that bad history are many items which, flatly, are not history at all -- if the exploits described in Cawthorne, pp. 137-145, were even partly true, we would have learned of it from the chronicles!

In addition to his Gesta, which claims to be based partly on materials left by his priest Leofric
(Ohlgren, p. 14; Wilson, pp. 124-125 says that it does appear that there were two sources used),
the fourteenth century Croyland Chronicle says that women mentioned Hereward in their songs
and dances (Chambers, p. 73). Knight/Ohlgren, p. 633, quote Charles Plummer's 1889 quip that
Hereward had a brief life in history and a long one in romance. Indeed, Charles Kingsley wrote
about him in the nineteenth century (Benet, p. 498). It is possible that he was eventually reconciled
with William (Ohlgren, p. 13), but clear proof is lacking; the hypothesis is based on a short
reference in Gaimar plus some references to Herewards (not necessarily the same Hereward) in
Domesday Book (e.g. a Hereward held property in Marston Jabbett in Warwickshire at the time of
Domesday, and held it in the reign of Edward the Confessor also; Domesday, p. 658; there was
also a Hereward with land in Lincolnshire; Holt1, p. 63).
His saga contains two extremely close parallels to Robin Hood tales, one in which he disguised
himself as a potter, as in the "Potter," and one in which he fought with a cook, as Little John fights
the Sheriff's cook in the "Gest" (Baldwin, p. 36). Hereward also quarrels with an abbot, although
Ohlgren, p. 16, notes that in this saga abbots are not all wicked; foreign abbots are distinguished
from native. We also see an instance where he finds himself in trouble when his sword breaks
(Cawthorne, p. 148), which resembles what happens to Robin in the "Monk."
It's possible that we see even older folklore in the story of Hereward: Hereward, we are told, was
holding out on the island of Ely, and William the Conqueror built a causeway out to the island to
attack him (Cawthorne, p. 134). This is reminiscent of the well-known story of how Alexander the
Great took Tyre fourteen centuries earlier.
Ohlgren, p. 17, observes that the saga of Hereward is too early to really partake of the greenwood
legend, but some of its elements may have contributed to the eventual formation of that legend.
The story of Hereward survives in only one copy (Ohlgren, p. 13).
Although the story of Eustace the Monk is often compared to that of Robin Hood, its parallels in the
"Gest" are often to the story of Little John taking service with the Sheriff of Nottingham in Fit 3.
Eustace, like John, quarrelled with his master (in this case, the Count of Bolougne) and turned
outlaw, taking particular care to hunt the Count (Cawthorne, p. 120). In this, he was noteworthy for
his use of disguise, as well as for playing the "Truth of Consequences" game with those he robbed
(Cawthorne, p. 125).
In addition, Eustace eventually went to sea as a pirate. I wonder if this part of his story didn't inspire
an equivalent story about Robin, which became "The Noble Fisherman, or, Robin Hood's
Preferment" [Child 148]. He was in fact a servant for a time of King John, "and well known in the
streets of Winchelsea" (Powicke, p. 10). But he then went to serve the French, and was a vital
Ironically, the man who is said to have tricked so many opponents finally succumbed to a trick; at a
sea battle in 1217, an English ship seemed to be falling behind their fleet, and the lords Eustace
was carrying in a last bid to retrieve the English position in France insisted on attacking it. The
English threw powdered lime into the wind and incapacitated the French. Eustace's ship was
captured. Although the nobles aboard were ransomed, Eustace was executed on the spot
(Powicke, pp. 12-13).
Although Eustace's robberies are somewhat like Robin's, the differences in his story are very great.
Whereas Robin served only himself, Eustace's services as a mercenary were available to the
highest bidder (DictPirates, p. 115). His success is attributed to necromancy (Ohlgren, p. xviii),
which Robin of course never would have considered. He was executed as a pirate in about 1217
(Cawthorne, p. 122). And he felt no qualms about exposing innocent bystanders to questioning and
even beatings by the authorities (Cawthorne, p. 127). Plus his use of disguise was far more
complete -- he even disguised himself as a woman and lured a man with sex (Cawthorne, pp. 128-
129).
It strikes me as highly ironic that the story of Robin, who detested monks and abbots, would be
based on the story of Eustace, who was a Benedictine monk (Cawthorne, p. 121), although one
who had little use for his vows.
There is only one copy of the story of Eustace, and that is in Old French (Ohlgren, p. 61).
Fulk FitzWarin (sometimes FitzWarrene or Fitz Waryn) was the name of three post-conquest
barons. The romance of "Fouke le Fitz Waryn" (found in translation in Knight/Ohlgren and Ohlgren)
is about the third of these, and conflates the careers of the first two (Cawthorne, pp. 96-97). Fulk
the third was a rebel against King John, and became the subject of a romance similar in theme to
the tale of Robin's forgiveness by the King -- although with many unrelated elements (such as a
tale that Fulk and John grew up together, but quarrelled over a game of chess, causing John to
hate Fulk; this is possible, since it fits John's youthful temper and we know little of the prince's
childhood, but completely unverifiable; Warren-John, pp. 96-97).
Interestingly, Fulk, like Robin, has a giant sidekick -- in this case, his brother Alan (Cawthorne, p.
Keen hints that the tale of Robin, which probably started as a story of one of the Edwards, was attracted to the Richard I/John period by the similarity to the plot of Fulk. On the other hand, Fulk's tale is full of supernatural elements (Keen, p. 39; Ohlgren, p. xix points out conflicts with giants, serpents, and dragons); Robin's tale has none. Fulk's tale also has a number of elements which are historically impossible (e.g. the great battle with King John described on p. 106 of Cawthorne). Either the compiler of the "Gest" knew a version of Fulk's tale which omits all the falderol, or he ruthlessly cut it out. Although any conclusion must be tentative because we know so little of the historical Fulk, I would be more inclined to see Fulk's tale as deriving from the same elements as Robin's but elaborated in a different direction -- especially since (as Keen admits on p. 50) Fulk was a nobleman seeking noble position; Robin was a yeoman trying to survive a justice system which did not respect him.

As Cawthorne says on p. 120, "Certainly Robin of Locksley, the dispossessed earl of Huntington, bears a closer similarity to Fulk FitzWarren than he does to the Robin Hood of the ballads."

Like the tales of Hereward and Eustace, there is only one copy (British Library, Royal MS. 12.C.XII) of the romance of Fulk (Knight/Ohlgren, p. 687), which is in Anglo-Norman although we have a partial summary of a Middle English version (Ohlgren, p. 106). The manuscript, which is clearly not the original was written in the first half of the thirteenth century, making it clearly older than the "Gest."

We've already mentioned the romance of Gamelyn, which is perhaps from around 1350 (Holt1, p. 71). Pollard, pp. 13-14, suggests that the Tale of Gamelyn is a sort of a link between the Robin Hood tales and the aristocratic romances; CHEL1, p. 298, offers it as an example of native English romance without French influence and calls it "As You Like It" without Rosalind or Celia, adding that Thomas Lodge used it as the basis of a novel.

Gamelyn was the youngest of three brothers. When his father died, the oldest brother seeks to dispossess Gamelyn, who is still a minor. Gamelyn rebels and flees to the greenwood with the sheriff in pursuit. His brother then becomes sheriff, and Gamelyn submits but is condemned along with the middle brother. Gamelyn and his outlaws then free the middle brother, kill the eldest, and are pardoned by the King, who appoints Gamelyn a royal official (Baldwin, p. 178). "Gamelyn" helped inspire, at several removes, Shakespeare's "As You Like It."

The parallels to the Robin Hood story are obvious; Gamely kills the sheriff (in this case, his brother), and he is pardoned by the King -- but "Gamelyn" is largely about family dynamics (a topic of intense interest to the aristocracy), not outlawry. Plus the tale of Gamelyn is extremely violent -- at least as violent as the "Monk" or "Guy of Gisborne," and over a longer period; it is much more bloody than the "Gest," where Robin only uses actual violence when attacked by the sheriff.

There are textual similarities between the "Gest" and "Gamelyn"; both are in rhymed couplets (although Gamelyn has shorter lines; it almost seems to hint at Anglo-Saxon alliterative verse) and they open with similar stereotyped invocations (see the first line in Sands, p. 156).

It is far from clear how popular "Gamelyn" actually was; it owes its survival to an odd chance. In the Canterbury Tales, the Cook's Tale is only a stub; either Chaucer never finished it (the more likely explanation) or his intended tale has been lost. Some scribe, sensing a need, plugged in the Tale of Gamelyn (Chaucer/Benson, p. 1125, although Sands, p. 154, and CHEL1, p. 298, mention with approval Skeat's suggestion that Chaucer might have planned to convert it into a tale for the Yeoman; perhaps it was among his papers). This means we have dozens of copies of Gamelyn, but odds are that every copy derives from the original manuscript copied into the Canterbury Tales.

In "Robin Hood Newly Revived" [Child 128], Robin welcomes Young Gamwell into his band; Sands, p. 155, suggests that Gamwell is Gandelyn.

These four romances -- Hereward, Fulk, Eustace, and Gandelyn -- are the tales most often linked to the "Gest." But these are not the only romances which share elements with the "Gest." We should also note several links between the "Gest" and the Gawain legend. Child's "A" version of the late ballad "Robin Hood and Queen Katherine" [Child 145] goes so far as to state that Sir Richard Lee comes from "Gawin's blood" (stanza 22; cf. Holt1, p. 164), but this is too late to have any value.

The list of common elements is long, although none of the parallels are close. Robin's refusal to eat dinner before something interesting happens (Stanzas 6-7) is also found in "Sir Gawain and the Green Knight." Gawain, like Robin, has a strong reliance on the Virgin Mary (Tolkien/Gordon, p. xxii) The fragmentary romance of "The Turk and Gawain" hints at a hitting game such as the "pluck-buffet" of Stanza 424. And Hahn, p. 26, notes that more than half his Gawain tales "begin
with a forest episode." Hahn suggests that these were interludes to, in effect, let the audience settle into their seats -- but it would be no great stretch to create a romance which never left the greenwood.

Hall, pp. 12-13, observes that, although the Gawain tales seem mostly to have been committed to writing in the fifteenth century, the equipment they describe is mostly fourteenth century -- the era of the three Edwards, and hence the presumed era of the "Gest."

In referring to the Gawain romances, Hall, p. 10, says that four of his seven romances are in Scottish dialect, and five of seven are set in Inglewood or Carlisle. Hahn, whose definition of a "Gawain romance" is distinctly broader, notes on p. 4 n. 6 that seven of his Gawain works are set in Carlisle but that only five other Middle English romances, all with some Arthurian links, even mention Carlisle! And Gawain was said to be the son of the King of Orkney, who was also Lord of Lothian near the Anglo-Scottish border (Hahn, p. 4). Was Gawain some sort of local hero in Cumbria or Northumbria? Obviously this is close to Robin Hood's haunts.

Child called Robin Hood "a popular Gawain" because of his courtesy (a remark which seems to have been noticed only by Gummere, p. 314), but he did not pursue the matter. Still, courtesy is a key component of both the Gawain cycle and of the "Gest" (see the note on Stanza 2). It seems reasonable to assume that the author of the "Gest" was familiar with the various Gawain stories floating around the north of England, and that they influenced his writing.

Clawson, in fact, compares the compiler of the "Gest" to the Gawain/Pearl poet (Clawson, p. 128). This is about like comparing Spike Jones to Stephen Foster -- too absurd even for consideration. But it is another token of the similarities in genre.

The "Greenwood Legend" is such a broad term that is can hardly be considered a source; it is more a theme. But English tales of a forest as a refuge go back at least to "Beowulf," where we find people using it to hide from the dragon (Young, 2). Young (p. 164) firmly declares that the Robin Hood legends can only be understood in the light of the forest laws -- although he also says on p. 170 that the conflicts over the forest were between the King and the nobles, not the upper and lower classes.

The "King in Disguise" is a commonplace now best known from the (later) tale of the Scottish King James V, but which also occurred in a late Middle Scots romance, "The Taill of Rauf Coilyear," which is probably from about the same time as the "Gest" (Sands, p. 2).

Knight/Ohlgren, pp. 2-3, and Ohlgren, p. 316 n. 12, point out that the "truth or consequences" game of outlaws asking travellers how much they have, and being robbed only if they lie, is also found in the tales of Eustac(h)e the Monk (where the Abbot of Jumieges claims to have four marks but turns out to have 30; Baldwin, p. 38; Cawthorne, p. 126) and Fulk FitzWarren.

The reconciliation with the king motif is found in the tales of Fulk and of Hereward the Wake. The Outlaw in Disguise, used especially in the "Potter" and in "Guy" but also implicit in Robin's and Little John's dealings with the Sheriff (cf. Holt1, p. 35), is found, in much fuller form, in the tales of Eustace, Fulk, and Hereward.

Several sources even compare Robin to William Wallace, especially as portrayed after the fact by Blind Harry, who makes Wallace a great archer (Baldwin, pp. 39-40; Keen, pp. 75-76). But Blind Harry is more recent than the earliest reports of Robin Hood.

Less often mentioned as a possible source, but with real parallels to the story of Robin and the King, are the stories of "King Edward and the Hermit" and "King Edward and the Shepherd," with the former being particularly interesting. It exists in only one copy, in Codex Ashmole 61, and that is defective at the end (Shuffleton, paragraph 1). Ashmole 61 is of the fifteenth century (Sisam, p. 13), meaning that it was probably written within a few decades of the composition of the "Gest." And the manuscript's contents are very intriguing; it also has copies of "Sir Orfeo" and other romances such as "Sir Isumbras" and "Sir Cleges," plus several dozen other miscellaneous items. We also note that a copy of "King Edward and the Shepherd" is found in the same manuscript as "Robin Hood and the Monk" [Child 119] (Dobson/Taylor, p. 9), MS. Cambridge Ff. 5.48 (a fact that Child curiously failed to mention).

"King Edward and the Hermit" is summarized on pp. 418-423 of Briggs-Dictionary. In the story, the king is on a hunting party (in Sherwood no less), and gets lost, and meets a hermit who does not recognize him and eventually treats him to a meal of the King's own deer. In the end, presumably, the hermit goes to the court and the king is revealed (Shuffleton, paragraphs 2-3).

Child prints relatives of this tale under the title "King Edward the Fourth and a Tanner of Tamworth" [Child 173], but the Ashmole version, in which the King is an anonymous Edward, seems to me to fall closer to the "Gest" in feel as well as in date, and is long enough to count as a romance rather than a ballad -- Shuffleton prints it in twelve-line stanzas (although the aabcbddeffe rhyme scheme is far more complex than the "Gest"), and it is 520 lines long, implying a total length of probably about 600-700 lines. My guess is that "King Edward and the Hermit" and "King Edward
the Fourth and a Tanner of Tamworth" are a romance-and-ballad pair, similar to "Sir Orfeo" and "King Orfeo" or "King Horn" and "Hind Horn." So the compiler of the "Gest" very possibly knew this other romance of a King Edward.

There is also a version of this, known as "John the Reeve," found in the Percy Folio; according to Clawson, pp. 107-108, Edward I is the hero of this version. But the plot is generic to tales of this type and could apply to any king. Clawson, pp. 109-111, cites several other tales of the type, but most of these are either too late to be relevant or are tales unlikely to have been known in northern England (e.g. one is about Charlemagne).

Ohlgren/Matheson, pp. 148-149, classes all of these as "Tke King and the Subject," a genre name going back to Child, and observes that the king of "King Edward and the Shepherd" is clearly Edward III, while the "Tanner of Tamworth" is of course referred to the reign of Edward IV. The lineage of these poems may be one of the reasons why the "Gest" sets itself in the reign of a King Edward. But, treated collectively, the "King and Subject" tales are an amalgam of many reigns -- and many Edwards.

We might hypothesize that there was a romance, now lost, of Ranulf Earl of Chester which also contributed to the "Gest." This would make sense in the light of Langland's link between Robin and Ranulf (discussed extensively below), but unless it should somehow come to light, this remains pure speculation. Still, one story of Ranulf sounds a little like a part of the story of Robin and the knight: Ranulf was leading an army into Wales, but in the face of superior forces had to take refuge in Rothelan castle. He was rescued by a crowd of locals, supposedly led by minstrels (Wilson, pp. 128-129). We have this tale only from a rather fictional-sounding chronicle (Dugdale's Baronage); perhaps there is a more Robin Hood-like version in the original source.

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Some of the aspects of the "outlaw tale" may predate the Norman Conquest and go back to Old Norse elements. IcelandicFaulkesJohnston, p. xxv, says that "there are some similarities between the outlaw sagas of Iceland and English outlaws like Robin Hood." If these actually go back to common roots, they would almost have to stem from the period of the Danish invasions of the late tenth and early eleventh centuries.

IcelandicFaulkesJohnston, p. xxv, makes the interesting observation that "Although Gisli spends his outlawry in solitude or being sheltered by his wife, and Grettir on remote heathland or island with an occasional male companion, and they only occasionally attract other outlaws, Hord gathers together a band of outlaws and lives with his wife and children in a community with a hierarchy resembling that of society in general. Both Gisli and Grettir employ tricks to escape their enemies, often disguising themselves or impersonating other people, and Grettir, like Robin Hood, attends assemblies of his people in disguise, obtaining safe-conduct from them, and competing in games (which he of course wins). Grettir, again like Robin Hood, manages to get on good terms with the king (of Norway), though he fails to become integrated back into society."

The analogies between Robin and the Biblical King David perhaps don't get enough attention from folklorists. Like Robin, David was regarded as a mannered outlaw -- according to the Bible, he never raided Israel, but only Geshurites and Girzites and Amalekites and other non Hebrews (1 Samuel 27:8-10, although few Biblical scholars actually believe this). He remained loyal to his king, having refrained from killing Saul when he had the chance (there are two versions of this, in 1 Samuel 24 and 26). Like Robin, David was famous for piety. Even the story of Nabal, Abigail, and David (1 Samuel 25) has some parallels to the tale in the "Potter," although the differences are too great for them to be truly considered related.

We should remember that, although literacy was becoming more widespread in the time the "Gest" was written, for many centuries the only people who could read and write were clergy, and what they read was mostly the (Latin Vulgate) Bible. The authors who wrote this tale would certainly have a lot of Biblical stories and quotations stored up in their heads.

The other religious element underlying the "Gest" is the form known as the "Miracles of the Virgin." The best-known English example of this is Chaucer's Prioress's Tale (Burrow/Turville-Petre, p. 306). In this, a young boy neglects his other studies to give all his attention to learning a song of the Virgin Mary, which he is able to sing beautifully. A group of Jews, despising the singing, cut his throat and throw his body away. But -- here is the miracle -- even having taken a death wound, the boy continues to sing the Virgin's song. As a result, he is found, the Jews are punished, and the boy finally given release and taken to heaven.

It is sometimes claimed that "Brown Robyn's Confession" [Child 57] is a Miracle of the Virgin (Wimberly, p. 381), but it would better be described as a song offering the possibility of such a miracle than one in which it actually happens.

Ohlgren/Matheson, pp. 152-153, and Clawson, p. 31, offer a parallel to this tale from the Vernon MS. (Bodleian MS. Eng. poet.a.1), "The Merchant's Surety," in which one Theodorus seeks a loan from a Jew, Abraham, offering the Virgin Mary as guarantee. An image of Mary reveals gold hidden
by Abraham from Theodorus. (For more on this, see the note on Stanza 65.) Clawson, pp. 35-36, also points to the German tale of "Schimpf und Ernst," which is much like the story of Robin, the Knight, and the Monk, but is not a Miracle of the Virgin; again, see the note on Stanza 65. Clawson, pp. 25-30, notes a number of tales in which making a loan to a man with poor security is rewarded supernaturally, although not all of these are Miracles of the Virgin. One of these, described on p. 26, describes an instance, similar to the "Gest," in which the creditor is paid back twice, once rather miraculously -- but it is an Arabic tale that surely is not a source of the "Gest." His next two examples are Arabic and Russian. The only one of his examples which might be an actual source is a variant of "The Merchant's Surety."

Chaucer/Benson, p. 913, notes that Miracles of the Virgin were often violently anti-Semitic (like the tale in Chaucer). Yet, here again, our poet has transformed the type. We still see a conflict between religious groups -- but the conflict is not between Christians and Jews, it is between true Catholics and the wealthy church hierarchy.

The "Gest" may also have some elements derived from stories of actual historical outlaws. There is a genuine tale of a man who gave support to a King of England while based in the woods. Early in the reign of the boy king Henry III, the French were occupying much of southeast England. Most of the barons who opposed the invasion were of course in the north and west -- but in the heart of the French-occupied territory was the great forest of the Weald. William of Kensham, a local bailiff, organized resistance to the French in the forest, and came to be known as "Williken of the Weald" (Powicke, p. 10). He played a significant part in the expulsion of the French, and I wonder if this might not have vaguely influenced the tale of Robin.

Baldwin, pp. 104-106, mention a band of criminals, the Coterels, who lived in the early to mid fourteenth century; they were active during the reign of Edward III, and according to Bellamy "poached, ambushed, had a spy in Nottingham, ill-treated clerics, were pursued by bounty hunters and the sheriff, operated in Sherwood, entered royal service, had as an ally a member of the gentry who had lost his inheritance [Sir William Aune], and were pardoned by the King" (quoted by Baldwin, p. 111; see also Dobson/Taylor, p. 27).

On the other hand, Cawthorne, p. 196, says that Sir Richard Ingram, sheriff of Nottinghamshire and Derbyshire, was in league with them, which doesn't sound much like Robin Hood!

Dobson/Taylor, pp. 27-28, although mentioning the Folvilles and the Coterels, think a closer parallel to Robin Hood is the band which William Beckwith led in Knaresborough forest in Lancashire in the period 1387-1392. Bellamy had much to say about this group, but of course their date is very late -- after Langland's first mention of Robin Hood.

Dobson/Taylor, p. 28, add that there is one very strong difference between the Robin Hood cycle and the actual outlaws: "the early Robin Hood ballads lack the theme of feuding between neighbours which seem to have been such a dominant element in the exploits of fourteenth-century gangs."

Keen, p. 101, regards the "Gest" as a combination of elements from four other ballads or tales, which he titles "Robin Hood and the Knight," "Robin Hood, Little John and the Sheriff," "Robin Hood and the King," and "Robin Hood's Death." He derives this list from Child (page 42), slightly changing the name of the first. Except for the last, they do not correspond to any extant ballads, although some of them were imitated in the later legends. Keen also notes that, for all its length, the "Gest" opens with Robin already in the greenwood; he simply appears there, almost like a wood sprite. There is no early legend of where Robin came from.

Pollard's list of components of the "Gest," on p. xvi, is "Robin Hood and the Knight," "Robin Hood and the Sheriff," "Little John and the Sheriff" (a tale which he suggests is for comic relief; p. 6) "Robin Hood and the King," and "The Death of Robin Hood."

Brandl sees three different components, consisting (according to Clawson, p. 7 n. 4) of fits I+II+IV, V+VI, and III+VII+VIII -- which we might perhaps call "Robin and the Knight," "Robin and the Archery Contest," and "Little John, the Sheriff, Robin, and the King."

Holt, pp. 24-25, suggests that the "Gest" is based on at least two cycles, one being the account of the indebted knight and the other being the rest -- although Lord, p. 206, reminds us that even the creators of modern epics often produce tales which are episodic, with stories of the same hero all being jumbled together. He cites as an early English example the case of "Beowulf," with the episodes of Grendal and the Dragon. On p. 13, Lord explicitly contrasts the performers of epics with those of folk singers (although, we should note, an epic is not precisely the same as a romance -- and Lord was not speaking of actual folk singers anyway but of professionals who called themselves "folk" performers.)

Clawson digs even deeper than the other scholars, seeking to identify individual ballads which became components of the "Gest." His analysis strikes me as too detailed -- he assumes too many ballads which have the same form as the "Gest." But some of them may be real:
A ballad of Robin Hood and the Knight, in which Robin, upon learning of the Knight's difficulties, pays his debts (Clawson, p. 24, 41), which forms the primary basis of the first fit.

A possible tale of the knight going to Calvary and/or repaying the Abbot (Clawson, p. 42), which is the main element of the second fit, although Clawson was not certain this was in ballad form. He does suggest that there was, at minimum, a ballad about a knight on crusade (Clawson, p. 44). He says on p. 125 that the compiler treated it very freely, and compares it to "The Heir of Linne" [Child 267].

A ballad about a wrestling (Clawson, p. 47), which underlies the wrestling at the end of the second fit. This may be somehow related to the tale of Gamelyn (Clawson, p. 48).

A ballad about someone infiltrating an enemy's household, which underlies the tale of Little John becoming a servant of the Sheriff and then convincing the cook to desert at the beginning of the third fit (Clawson, pp. 63-64).

A ballad about a robber in disguise tricking a high official into the forest and then robbing him, which underlies the tale of Little John tricking the sheriff with the tale of the green hart at the end of the third fit (Clawson, p. 75). He also suggests a "Robin Hood Meets His Match" ballad was used here (Clawson, p. 126).

A ballad of Robin Hood robbing two monks, which in the "Gest" is turned into a tale of Robin robbing the High Cellarer (Clawson, pp. 19-20), which is the primary source of the fourth fit (Clawson, pp. 23-24, 41).

A ballad of Robin Hood and his men participating in a shooting contest in Nottingham, being recognized, and fighting their way out (Clawson, p. 80), which provided the bulk of the fifth fit. He compares this not only to the tale of Fulk but of William Wallave.

A ballad of Robin Hood organizing a rescue and killing the Sheriff, which occupies most of the sixth fit from stanza 329 on (Clawson, p. 86). Clawson, pp. 86-87, notes that many of the elements of this are similar to "Robin Hood Rescuing Three Squires [Child 140]," although that song contains many details not found in the "Gest." Clawson also notes on p. 89 a similarity to the story of Wulric the Heron, an ally of Hereward the Wake, as well as of Gamelyn's rescue of his brother Óte. These are, however, parallels of theme only, with no detailed similarities.

A ballad in which the Sheriff places a price on Robin's head (Clawson, p. 96). Clawson does not attribute any portion of the "Gest" to this ballad but hypothesizes it to explain the enmity between the two. That there was such a tradition seems likely; there is no evidence that it was in ballad form.

Some sort of ballad about Robin and the King (Clawson, p. 119), probably built around a visit to the royal court (Clawson, p. 127).

The tale of Robin Hood's Death, which he merely excerpts to provide the last half-dozen verses (Clawson, pp. 123-124).

In addition, Clawson posits elements which he does not claim existed in ballad form: The tale of a miraculous repayment of a loan (Clawson, p. 36), an exemplum about the Virgin Mary (Clawson, p. 38).

All of these sections have at least some stanzas by the compiler of the "Gest." In all, he attributes all or parts of stanzas 1-16, 44-61, 69-78, 80-85, 126-134, 143, 144, 150-153, 205-207, 253-254, 266-269, 276-280, 281, 309-328, 354-364 (see list on pp. 125-127 of Clawson). But Clawson, p. 86, suggests that only one major section -- stanzas 309-328, in which the Knight takes Robin Hood into his castle, thus setting up the confrontation with the King -- is a really independent part of the "Gest" supplied by the compiler.

There are two problems with Clawson's view. One is primarily a matter of terminology: The sections he claims are from "ballads" often include stanzas with highly irregular meter. These can hardly be from ballads as we would understand the term, although they could well be from metrical romances, where the metrical rules are looser. The other problem is that his hypothesis simply requires too many sources. Holt2, p. 200 n. 11, says cautiously, "Clawson may have been a little to ready to multiply the number of separate components which must have underlain the Gest and to assume that those components already took the form of ballads." I would go farther: To postulate as many different ballads as he does is possible but too complicated to be convincing.

(In Clawson's defence, he was simply following in a venerable tradition that goes all the way back to the great Karl Lachmann's analysis of Homer, which also split that epic into smaller oral pieces; Lord, p. 10. Lachmann was a great textual critic, perhaps the greatest innovator in that field. As a folklorist... eh....)

Personally, I agree with Keen: there are at least four different parts, which (with the exception of the story which became "Robin Hood's Death") survive largely intact in the "Gest" but with a little glue to hold them together. This is not necessarily incompatible with Holt's two-source hypothesis, because the five component stories could have been gathered into smaller cycles. The one thing...
that we must keep in mind is that any particular feature we find might come from the source or the compiler or from some other stage in this complex history.

If it be objected that this scheme is incredibly complex and that this use of sources is more than a composer could normally juggle, it is worth noting that the *Odyssey* -- universally acclaimed as one of the greatest of epic poems -- is generally considered to be just such as composite, combining multiple sources in a continuous narrative (Finley, p. 35). The difference lies not in the nature of the combination but in the skill with which the elements were combined.

**WHAT THE GEST REPRESENTS**

Comparisons of Robin to other figures of folklore can be tricky. Robbers are just robbers -- but Keen, p. 128, suggests that the Robin Hood of legend, from the very start, was completely unlike an outlaw such as Dick Turpin or Jesse James: Robin "was the enemy of the existing order, not a parasite on it." Similarly, Cawthorne, p. 71, says that he represented anarchy in the May Games -- "a rebel against the normal order of things." On this basis he allegedly acted as a control on social unrest. (Although we should note that Pollard, p. 109, declares that Robin uses "righteous violence to maintain true justice precisely when the officers of the law have failed." Pollard, pp. 157-158, follows Hobbsawm in seeing Robin as the "Noble Robber." It is hard to deny that this is what the Robin Hood tale became, but it is far less clear in the ballads than in modern folklore.)

Perhaps it would be clearer to say that Robin stood outside the existing order than that he was its enemy, but he was certainly something unusual. Jones-Larousse, p. 371 goes so far as to maintain that "it seems likely that he is an entirely fictitious character, in whom was embodied the rebellious disquiet during the turbulent years from the end of the 12th century, which culminated in the Peasants' Revolt of 1381." Keen, in his chapter "The Outlaw Ballad as an Expression of Peasant Discontent," also invokes (pp. 166-167) Wat Tyler's 1381 rebellion, although he does not mention Robin Hood in this immediate context, and on p. 173 denies a direct connection.

Ohlgren/Matheson, p. 144, even compares him with the later rebel Jack Cade. Holt objected to the connection on the grounds that Robin was a northern hero, with no connection with the southern rebels, and Dobson/Taylor, p. 30, agree. In any case, we know from Langland that the legend was already in existence in some form. We might even speculate that later poets wanted to explicitly deny a connection between Robin and Wat Tyler -- Tyler, after all, failed to accomplish anything.

Ashley, p. 86, believes Robin represents a different sort of protest: "Robin Hood of Sherwood Forest was to become a popular hero because he defied the forest laws."

But to create a legend needs more than a feeling of discontent. John Ball, who actually preached the sort of message that Jones-Larousse describes (Ball's catch phrase was "When Adam delved and Eve span, who then was the gentleman?") is barely remembered -- and, as Dobson/Taylor point out on p. 32, "The strong sense of Christian fraternity expressed in the mysterious letters (possibly written by ohn Ball)... has left little imprint on the outlaw ballads." Similarly, the Lollards, who represented many of these same ideals and who were as much against wealthy clerics as was Robin, never had any great success.

Some moderns have even more extreme speculations -- to then, Robin became a wood spirit: "Robin Hood, whom modern criticism has transformed from a forester into a forest elf, a kinsman of Herne the Hunter. It can hardly be considered a dry or destructive criticism which thus metamorphoses Robin Hood and Maid Marian into Oberon and Titania!" (GArnett-IHearAmericaSinging/Gosse, p. 305). Child (p. 47) mentions a scholar who claimed he was a manifestation of Woden, the Anglo-Germanic chief god, and CHEL1, p. 218, says explicitly that in the period around 1200 "the ancient figure of Woden was being slowly metamorphosed into the attractive Robin Hood." Pollard, p. 78, mentions scholars who have equated him with figures of legend such as the Green Man, or even Robin Goodfellow! Frye, p. 196, proposes that "The characters who elude the moral antithesis of heroism and villainy generally are or suggest spirits of nature....Kipling's Mowgli is the best known of the wild boys; a green man lurked in the forests of medieval England, appearing as Robin Hood and the knight of Gawain's adventure."

If you think that's bad, consider this: Wilgus, p. 315, mentions a whole movement -- the "Cambridge School" -- which make the claim that Robin was "the grand master of a witch coven and therefore the survival of a pagan god."

Happily, Child declared (p. 48) that he could not 'admit... even the shadow of a case" for any such interpretation. Similarly Anderson, pp. 147-148: "Efforts to attach Robin Hood to the tradition of the Huntington family or of the family of Ralph [sic.] of Chester, as well as efforts to give him a purely mythological kinship with Woden, come to nothing." As a result, this sort of silliness has largely faded.

Much more likely is W. E. Simone's conclusion, quoted on p. 316 of Wilgus: "A historic figure may be at the matrix, and he may wear the tatters of a god, but certainly the legend has been built,
ballad by ballad, overwhelmingly, if not exclusively, by the ballad maker. His imagination wove a rich diversity into the ballads which, surprisingly enough, will support almost any theory for the origin of the great English outlaw.

As Wilgus summarizes on pp. 316-317, "Simone has restored Robin Hood to his rightful place in a pattern, not of ritual myth, but of the outlaw from before Hereward the Saxon to Jesse James and beyond -- "a story that has been created before and will undoubtedly be created again." Pringle, p. 14, is even more succinct: "The psychology of Robin Hood is very plain. There was no Robin Hood, so it was necessary to invent one."

(It appears, in fact, that one recounting of the Jesse James story actually borrowed from the "Gest." It was told by Homer Croy in 1949, and is found on pp. 79-81 of Dellinger. The James Gang came upon a woman who was about to lose her land. They give her the money to redeem the property, tell her to get the receipt, then as the mortgage agent leaves her land, rob him and take the $800. Note that this not only is the basic plot of the story of Robin, the Knight, and the Monk in the "Gest," but the sum of money involved even matches, in a different currency, that stolen from the Monk!) The audience of the tales has been much debated. The very first line of the "Gest" calls on "gentilmen" to listen to it (pointed out by Pollard, p. 173), yet follows that up by speaking of those of freeborne blood -- much more likely to be a reference of yeomen and guildsmen than the aristocracy or gentry. And CHEL1, p. 276, observes that our surviving medieval epics gradually become more popular: "Beowulf was composed for persons of quality, Havelok [the Dane] for the common people."

Dobson/Taylor, p. 10, declare that "'yeoman minstrelsy' remains the most appropriate description for the "Gest" as well as the two other earliest poems, the "Monk" and the "Potter" -- but they hardly explain the term; as Holt1, p. 110, declares, "the words leave much to be defined."

Dobson/Taylor add on p. 32 that "An unprejudiced reading of the "Gest" leads one to the inescapable conclusion that the outlaw leader's famous acts of liberality derive less from any notion of social distribution of wealth than from the aristocratic virtues of largesse and display," which seems to imply an audience of people trying to climb the social ladder. But they go on to add on p. 33 that "in the last resort it is the differences between Robin Hood and his counterparts [such as Hereward the Wake and Fulk] rather than their similarities which deserve most attention." Robin, they point out, shows no desire to take a high place in the legitimate social hierarchy. This even though, we should note, he is described as having enough money and followers to be a baron (see the notes on stanzas 49 and 229).

Holt1, p. 128, believes the legend as a whole was addressed to the various clerks and other officials of feudal households, many of whom would have borne the title "yeoman." Yet he also notes that Robin Hood plays were at least known to, and very likely performed before, the Pastons (Holt1, p. 142) -- who were of the gentry, and fairly substantial even by the standards of that class. He also has a throwaway comment, on p. 157, that the tales were targeted to "young men without responsibility" (this on the basis of the lack of women in the early stories).

Ohlgren suggests, p. 220, that the target audience of the "Gest" was the rising class of merchants and guildsmen. Ohlgren/Matheson, p. 25, claims that "another ideological subtext promotes the interests of the London guilds by portraying Robin as a cloth merchant. The poem, I believe, was originally commissioned in the mid-to-late fifteenth century... [for use] at the election dinner of one of London's major cloth guilds."

The logic strikes me as a stretch -- yes, there are some points of contact between Robin's acts and the behavior of the guilds. But Robin is too much the critic of society for him to be a close fit with the guilds. The lack of business-like language in the "Gest" is no proof, since most of the modern terms such as "profit" did not come into English until quite late (Shippey, p. 85) -- but Robin doesn't "think" like a merchant, as his refusal to make a profit on his dealings with the Knight show. The contacts Ohlgren sees arise, I think, because the "Gest" poet came from a mercantile background, not because they were his audience.

Ohlgren/Matheson, pp. 26-27, also mentions a widespread belief that Robin Hood plays and legends were an "outlet valve" created by the upper classes to keep the lower classes from getting out of hand. This strikes me as even more improbable -- for one thing, the many ballads in which a lord marries a commoner seem to imply that the primary goal of the lower classes was to move up the social scale, not overthrow it. And would even the stupidest lord be tempted to give his villeins encouragement to run off? I strongly doubt it.

Pollard, although pointing out on p. 29 that the "Potter" is clearly written for a yeoman audience, on p. xi, suggests that from a very early time the legend "appealed to both gentry and the commons. There are elements of both chivalric romance and lewd ribaldries" in the extant materials. He suggests on pp. 8-9 that the "Potter," the "Monk," and "Guy of Gisborne" were addressed to common people, but that different portions of the "Gest" were addressed to gentle and humble
audiences.
Anderson, p. 148, says that "Robin Hood is, in his prime, a fine archer and woodsman; he is something of a socialist, even a communist; he is an outlaw, but a beloved outlaw who represents the commoner's itch for opportunity at the expense of his feudal masters. He is decent, self-respecting, and chivalrous (though not chivalric); he is God-fearing, devout, but carefree; he has, in short, all the middle-class virtues." This obviously would seem to imply a middle-class (yeoman) audience.

Ohlgren, on p. 112 of Ohlgren/Matheson, suggests that the "Gest" has a "pro-Yorkist bias" and so would have appealed to the Yorkist exiles in France and Burgundy in the period after Richard III was overthrown in 1485. There were Yorkist exiles, of course, and it is not impossible that the Lettersnijder edition was produced for them -- but I'm somewhat pro-Yorkist myself, and I completely fail to see evidence of a "Yorkist bias" in the "Gest." And, if the Tudors had seen even a hint of such a thing, how could so many printers working under the Tudors (Pynson, de Word, Copland, and -- if Ohlgren is right -- Goes and Notary) have produced editions?

It is obvious that printers of the period thought the tale would appeal to an educated audience; were it not so, the "Gest" would not have been printed. The fact that it was printed, and repeatedly, proves that either the business classes or the aristocracy read it. The initial invocation also sounds rather like that in a lot of the romances, hinting at an attempt to appeal to the same audience. Still, it seems likely that it originated with the people. It seems even more likely, as Knight/Ohlgren observe on p. 82, that the ultimate audience was mixed.

HISTORICAL AND LITERARY SOURCES FOR THE HISTORY OF ROBIN HOOD
Other than the ballads, the first literary reference to Robin Hood -- and the first source to explicitly treat him as a figure of legend -- is in Langland's Piers Plowman. In the "B" text, Passus V, lines 395-396, we read:

I kan [ken, know] nought parfitly my Paternoster as the preest it syngeth,
But I kan [ken] rymes of Robyn Hood and Randolf Erl [Earl] of Chestre

(so Langland/Schmidt, p. 82, but there are no major variants in these lines -- although the numbering varies; Dobson/Taylor on p. 1. n. 1 call these lines 401-402). It is believed that this was written around 1377, at the very end of the reign of Edward III or early in the reign of Richard II, implying that by that date the Robin Hood legend had already entered the ballad tradition. In the C text, according to Dobson/Taylor, p. 1, the reference is found in passus VIII, line 11.)

There is no particular reason to think that Langland means that Robin and Ranulf of Chester were contemporary with each other. We do find a statement in the Forresters manuscript text of "Robin Hood's Progress to Nottingham" [Child 139] that "Randolph kept Robin fifteen winters" (Knight, p. xvii, with the actual text on p. 2), but there is no reason to think that that Randolph is the Earl of Chester (a point even Knight admits on p. 2). Even if it were, it isn't much help. Several Earls of Chester were named Ranulf, with the second and the sixth being probably the most important (Child, in his note on p. 40, seems to refer to the sixth earl).

The first Ranulf became Earl of Chester in 1121 when his uncle died in the famous sinking of the White Ship (Tyerman, p. 146). His son, the second Ranulf, succeeded to the Earldom in 1129 (Tyerman, p. 146) but did not become heavily involved in politics until the time of King Stephen (reigned 1135-1154). Bradbury, p. 144, calls him the fourth earl of Chester, and notes on p. 175 that he died in 1153.

Warren-Henry, p. 25, says of him: "In the extent of lands he held and the number of his vassals, Earl Ranulf de Gernons eclipsed all the other barons of the realm. The marcher lordship of Cheshire was only one element, and not the most important, in an honor which embraced wide estates throughout the midlands, major holdings in Yorkshire and Lincolnshire, and manors scattered over most of the southern counties. In addition he held important lordships and hereditary fiefs which made him a dominating influence in western Normandy as far as the confines of Brittany."

According to Bradbury, p. 37, "Ranulf de Gernons (the mustachioed) was a vitriolic individual." During the civil war between Stephen and the rightful queen Matilda, he had reason to dislike Stephen, but generally stayed neutral -- until Stephen made an attack on his position. Ranulf called on the forces of the Empress Matilda and her half-brother Robert of Gloucester. The combined armies routed and captured Stephen (Warren-Henry, p. 26); had Matilda's behavior been even slightly more reasonable, she might have been able to assume the throne. When she failed, Ranulf went back to Stephen's side -- only to be arrested by that King (Bradbury, p. 137). This forced Ranulf back into rebellion, and prolonged the civil war -- which, until that moment, Stephen had been winning.

There is an interesting sidelights on this Ranulf. First, we know that he had an ongoing quarrel with the constable of Nottingham, William Peverel, whom he accused of poisoning him (Bradbury, p.
A later Ranulf of Chester -- the "third Randle" of Child, p. 40 -- became earl in 1181 and held the
dignity for half a century. He thus was active at the end of the reign of King John. He seems to be
the standard nominee for Langland's earl.; Ohlgren/Matheson, p. 50, notes several other recent
scholars who have accepted this link. And he does have a link of sorts with the tale of Robin Hood,
since this Ranulf is mentioned in the story of Fulk FitzWarren (Knight, p. 2; Cawthorne, p. 114),
which is considered a source of the "Gest." For once this is historically possible, since Ranulf was
alive in the reign of King John.

Baldwin, p. 28, says that "The only thirteenth-century Randolf (more usually Ranulf), Earl of
Chester, was Ranulf 'de Blundeville' (i.e. of Oswestry), who died in 1232" -- although he is honest
even to add that "it is unclear if he was associated with Robin in some way." Nor, of course, can
we arbitrarily assume that Robin lived in the thirteenth century, although this is Baldwin's position.
Powicke, p. 2, observes that when the barons wished to make the Earl Marshal regent over the
new King Henry III in 1216, who was still a young boy, "The marshal was reluctant. In any case he
felt that they should await the coming of Ranulf de Blundevill, earl of Chester, the greatest baron of
the realm." Only when Ranulf arrived did the marshal finally accept the office of protector --
although, interestingly, when an attempt was made to bring him into the Marshal's government in
1217, the barons rejected it (Jolliffe, p. 267). Eventually they drove Ranulf to the brink of rebellion
(Jolliffe, p. 268; Powicke, pp. 24-25 has a confusing story of him beseiging foreigners in the Tower
of London)-- which makes a certain amount of sense for an associate of Robin.

Langland/Schmidt, p. 427, thinks this is the Ranulf that Langland meant, since his note on the
verse refers to the Earl who lived from 1172-1232. Langland/Goodridge, p. 274, says "The Earl of
Chester may be the one who married Constance [of Brittany], the widow of Geoffrey Plantagenet
and mother of Prince Arthur (Earl from 1181 to 1231). Though his exploits are known, no ballads
about him have survived."

Although the ballads are lost, Wilson, p. 128, says that Dugdale's Baronage has a "long
unhistorical story, ascribed to an 'old mon of Peterborough,'" of the deposition of King John, with
Ranulf of Chester defeating a French invasion and crowning Henry III -- obviously something that
sounds a lot like a romance.

His career was certainly ballad-worthy. How often, for instance, do you hear of a man kidnapping
his own wife? Yet Ranulf did so (Gillingham, p. 260). When in 1199 the throne of England
became vacant, he had to decide whether to support John or Ranulf's own stepson Arthur of
Brittany as the new King of England -- and he chose John. Arthur's mother, Constance of Brittany,
who was now his wife, obviously wasn't happy with that. She preferred to be separated from him,
and to live in Brittany, while Ranulf preferred England, so he had to capture her to assert control
over her (Cawthorne, p. 32; according to Tyerman, p. 333, the marriage was finally dissolved in
1199).

Late in his life, according to Tyerman, p. 334, Ranulf was a participant in the Fifth Crusade (the one
that attacked Egypt). And crusaders always tended to attract romantic tales.

Apart from the mention of "rhymes of Robin Hood," there are two other comments in Langland that
may have some very tangential interest to the Robin Hood legend (cf. Holt1, p. 156). In the A-text,
V.234 (Langland/KnottFowler, p. 82), we read

Roberd the robbour on Reddite [making restitution] lokide.

In the B-text, V.462 (Langland/Schmidt, p. 85), this becomes

Roberd the robbere on Reddite loked.

Despite the disagreement on the spelling of "robber," (and the fact that the C-text changes
"robbers" to "ryfeler"; Mustanoja, p. 62), there is no question but that Langland's Robert was one.
And Robin is the diminutive of Robert. It may be coincidence -- Piers the Plowman is alliterative,
and Langland may have simply wanted a name beginning with "R" -- but it is of note that this
robber has the same name as Our Hero. Indeed, one manuscript actually reads "Robyn" for
"Roberd" (MS. W, according to Mustanoja, p. 61; this is at Trinity College, Cambridge, MS.
B.15.17, according to Langland/Schmidt, p. liv., which James, volume 1, p. 480, dates to the
fourteenth century; the binding contains fifteenth century materials)

In addition, Langland mentions "Folvyles Laws" (Passus XIX, line 248 in Langland/Schmidt). According to Baldwin, pp. 107-108, and Holt1, p. 155, this is a reference to the Folville Gang, a
band of robbers active in the reigns of Edward II and Edward III who in 1332 robbed a justice of the
King's Bench (Baldwin, p. 106). Baldwin, p. 105, says that they eventually made peace with the
authorities (perhaps because they were willing to fight for Edward III in France), and says on page
107 that they were admired in certain quarters. Despite Langland's reference, which seems to
imply that "Folville Laws" were instances of "might makes right," the account of their deeds and
their pardon could have influenced the Robin Hood legend.
John Ball, the hedge priest who helped incite Wat Tyler's 1381 rebellion, told his listeners to bid "Piers Plowman go to his work and chastise wel Hobbe the Robbere" (for full text of the remark, from John Ball's Letter to the Peasants of Essex, 1381, see Sisam, pp. 160-161). Since there is at least one instance of a man being called both "Hobbehod" and "Robehod," Cawthorne, p. 40, thinks this might be a reference to Robin. It is interesting to note that the letter's salutation says it is from "Iohan Schef, som tym Seynte Marie prest of (Y)ork" -- the very religious house with which the knight of the "Gest" was involved. But Sisam's extensive notes on this verse do not link it Robin Hood; the one historical figure he cites is Robert Hales, the Treasurer of England who was killed in 1381 -- although Sisam thinks even that link unlikely. Sisam also notes that "lawless men" were called "Robert's men" starting in the fourteenth century.

Curiously, from about the same time as Langland and John Ball comes a mention of a yeoman archer, clad in much the same forest costume we see in most Robin Hood stories: lines 101, 103-105, 108 of the prologue to the *Canterbury Tales* read as follows (Chaucer/Benson, p. 25):

> A YEMAN [yeoman] hadde he and servantz namo...
> And he was clad in cote and hood of grene.
> And he was clad in cote and hood of grene.
> A sheef of pecok arwes, bright and kene,
> Under his belt he bar ful thriftily....
> And in his hand he baar a myghty bowe....

In line 118, Chaucer goes on to call the yeoman a "forster" = forester.
For the peacock feathers, see the note on stanza 132 of the "Gest." For foresters, see the note on stanza 1. On this basis, Dobson/Taylor, p. 35, suggest that "this may have been Chaucer's own portrait of Robin Hood," and Pollard seems convinced (pp. 47-48) that Chaucer's yeoman is patterned on Robin, although we of course have no proof that Robin was called a forester, or even was considered to live in the forest, at this time.

Keen also mentions a line in *Troilus and Criseyde* which reads "From haselwode, there joly Robin pleyde" (V.1174 in Chaucer/Benson), which Keen -- without manuscript support that I can see -- converts to "hazellwood there Jolly Robin plaide."

Keen thinks this passage a reference to Robin Hood, and Knight/Ohlgren, p. 1, call it "probably a glimpse of the outlaw at a distance." Chaucer/Benson, p. 1054, mentions the possibility but regards it as improbable, noting that "Joly Robin was a common name for a shepherd or rustic." Mustanoja, p. 64, appears to think it a reference to the French Robin-and-Marion traditions. Cawthorne, p. 31, seems to accept it as a reference to Robin, and Baldwin, p. 28, mentions it without even quoting the doubts. Chaucer/Mills, p. 274, states that it refers to the shepherd hero of "Robin and Marion" type romances. Chaucer/Warrington's notes don't even mention Robin Hood. Chaucer/Benson and Chaucer/Warrington both think the hazelwood is a place divorced from contact with society -- an otherworld -- rather than part of the greenwood.

What is certain is that Chaucer never mentioned Robin Hood by name, though the Miller and several others in the *Canterbury Tales* are named Robin. However, some manuscripts *do* mention Robin. In a piece called *The Reply of Friar Daw Topias* (Wilson, p. 139; Chambers, p. 130) we read

> And many men speken of Robyn Hood,
> And shutte nevere in his bowe.

Cawthorne, p. 40, also notes this proverb in an edition of *Dives and Pauper*, which he cites as being a few years older than *Friar Daw Topias*. Dobson/Taylor, p. 2, observe that *Dives* was published by Pynson in 1493, but never really critically edited; it refers elsewhere to Robin Hood as a figure of song.

What Wilson believes to be a variant this proverb, minus the name of Robin, is found in *Troilus and Criseyde*, iii.859-861 (actually ii.861). And two manuscripts of Chaucer, H4 and Ph, make the line to refer to Robin (although neither manuscript is considered very good; Chaucer/Benson, pp. 1161-1162. Holt1, p. 141, also thinks this a de-Robinized version of the proverb).

For full discussion of this proverb, see Dobson/Taylor, p. 289. This is their section on proverbs of Robin Hood, but this appears the only true proverb of the bunch. Robin occurs in several chronicles, but they place him in very diverse contexts. At one time it was believed he was mentioned by Fordun c. 1386 (Benet, p. 934), but Fordun's Chronicle was continued by Bower, and it is now accepted that Bower interpolated the reference to Robin (Keen, p. 177). Bower himself (c. 1445, according to Holt1, p. 40) called Robin a "famous murderer" and links him to Little John; he dates them to 1266 (reign of Henry III; Holt speculates that this might make him one of the defeated followers of Simon de Montfort; compare Keen, p. 177; Chambers, p. 130; Dobson/Taylor, p. 16; Cawthorne, p. 36).

Pollard, p. 3, makes the interesting observation that Bower's tale of Robin is not attested elsewhere. There is a Latin text in a footnote on p. 41 of Child, and a translation on p. 26 of Knight/
Ohlgren. It involves Robin being trapped while hearing mass and managing to escape. Bower thus is in the odd situation of calling Robin a murderer and saying he was saved because of his religious devotion!

Baldwin, in fact, makes Bowyer's dating the basis for his whole book. He thinks Robin is based on Roger Godberd and Little John on Walter Devyas. Godberd was a rather rambunctious member of the yeomanry who fought for de Montfort, and Devyas was his ally (their biography occupies pp, 153-166 of Baldwin). The knight of the "Gest" is Sir Richard Foliot (Baldwin, p. 169), one of whose castles resembled the description of Sir Richard's in the "Gest" (Baldwin, p. 170), and who did shelter Godberd for a time (Holt1, p. 99).

The parallels to the story of Robin, the Knight, and the Abbott are impressive enough that Holt allows the possibility that Godberd's story was a source for the "Gest." Baldwin, p. 172, compares several of their actions to the events in the "Monk." They even operated in Sherwood Forest (Baldwin, p. 182).

There are difficulties, however. Even Baldwin admits, p. 168, that Roger Godberd was not known as an archer -- and, surely, if there is one thing Robin Hood must be, it is an archer! Nor was Godberd notably pious, and he had a wife and children (Baldwin, p. 174). Plus he was taken into custody in 1272 (Cawthorne, p. 152), and stayed there long enough to plead a case (Baldwin, pp. 183-184, 187). And Holt1, p. 98, observes that the association of Godberd with Sherwood was a misreading of the source manuscript; it actually reads "Charnwood."

Plus the story of Gilbert de Middleton has parallels to the story of the Knight which are about as close as those of Roger Godberd (see note on Stanza 292) -- and allow us a more consistent chronological framework. And, if the story of Roger Godberd is so carefully preserved that even the description of the Knight's castle is accurate, why does the "Gest" not tell more of the early parts of Roger Godberd's story?

I observe that Powicke's immense history of the thirteenth century never mentions Godberd. If he really did anything important enough to inspire the Robin Hood legend, that would seem unlikely. And Baldwin, p. 172, quotes a section in Bower about Robert Hood, who was one of the rebels against Henry III -- but in a context separate from his mention of Robin Hood. Bower's information about Robert Hood may be from a historical source, but his information about Robin Hood is from legend, and there is no reason to equate the two.

Admittedly, some secondary support for Bower's date in the reign of Henry III comes from the fact that Henry, in his 1251 Assize of Arms, includes bowmen for the first time: men with property of 40 to 100 shillings were to bear a sword, dagger, and bow (Featherstone, p. 26; in the first assize, of 1181, a freeman with land worth 16 marks was supposed to have a hauberk, helmet, shield, and lance, according to Mortimer, p. 54). Thus this is the period when the longbow was first coming to prominence.

It is true that Gerald of Wales refers to what sounds like a longbow in 1188 (Baldwin, p. 46). But we are referring to English, not Welsh, use of the longbow. Even Henry III's son Edward I still took mostly spearmen when he fought in Wales in the 1280s, and archers do not seem to have been important at the great battles of Lewes and Evesham in the 1260s (Chandler/Beckett, p. 9). In any case, Lewes and Evesham were battles between the barons and Henry III; it doesn't make much sense for Robin to be a follower of Earl Simon unless he was at least of the gentry.

This does not mean that Roger Godberd's exploits could not have contributed to the general outlaw legend; they might well have. But that does not make him the Original Robin, or even a direct source.

Chandler/Beckett, p. 9, claims that it was "not until the 1330s that [longbowmen]'s full value began to be recognized." This is a strong argument that Robin should be dated between about 1251 (when bows were becoming common) and 1330 (when they were all but universal).

The Scotsman Andrew de Wynton/Wyntoun (c. 1415, according to Holt1, p. 40; Knight/Ohlgren, p. 24, dates him c. 1420; EncycLiterature, p. 1218 gives his dates as c. 1350-c.1423) mentions Robin and John; see the note on Stanza 3. Wyntoun -- who was an old man at the time he wrote his octosyllabic chronicle, and so would probably have known had the legend arisen in recent decades (Baldwin, p. 59) dates Robin to 1283-1285 (reign of Edward I), and places him in "Ynglewode and Bernysdale" or "Inglwode and Bernesdale" ("Inglewood and Barnsdale"). Keen, p. 176, thinks the mention of Inglewood, not normally associated with Robin, may be by confusion with "Adam Bell" -- although we there is no evidence that Adam's tale existed at this time. It is interesting to note that Young, p. 118, shows a chart of forest receipts for Inglewood in the 1300s, and it reveals a decline in the 1320s, hitting bottom in 1323, followed by a sharp spike in 1324 and rising to a peak in 1328 before declining again. In the chronology below, the low point corresponds exactly to the time when Robin was most active in the greenwood, and the ascent begins the year below. Of course, the most likely explanation is that all this has to do with Edward
II's wars with Scotland and the Duke of Lancaster, not with Robin Hood. Alternately, Knight/Ohlgren, p. 24, suggest that the linkage of Inglewood and Barnsdale derives from the Barnsdale in Rutland, associated with the Earls of Huntingdon, who were Kings of Scotland. Except that the Scots king had lost the Huntingdon earldom a century before Wynton's time.

From about the same time is a scrap of poetry beginning Robyn Hod in Scherewod stod, Hodud & hathud, hosut & schoth.... (Wilson, p. 140. cf. Ohlgren/Matheson, p. 18).

The fragment is only four lines, with no details, and the date of the handwriting is only a guess Baldwin, p. 28, would place it around 1410; but Wilson says only that the most likely date is early fifteenth century. Ohlgren/Matheson place in c. 1425 based on the fact that it uses linguistic forms which were just coming into use.

Dobson/Taylor, p. 18, go so far as to call it "the very first poem on the subject of Robin Hood," but it tells us nothing. Its main significance, apart from being a very early bit "ryme of Robyn Hodd," lies in the fact that it places him in Sherwood (a name which is not mentioned even in the Nottingham portions of the "Gest") rather than Barnsdale. On the other hand, the mention of Sherwood is the only reason to assume the Robin Hood of this poem is the legendary outlaw.

Balancing that reference is a 1429 mention (supposedly as a legal maxim!) "Robin Hode en Bernesdale stode" (Dobson/Taylor, p. 18). Given the uncertainty of the date of the Sherwood reference, we really cannot say whether the Sherwood or Barnsdale reference is earlier.

Dobson/Taylor, p. 23, point to a chartulary of (probably) 1422 which mentions a Robin Hood's Stone; it seems to be on the same site as one of the places now known as Robin Hood's Well (in Barnsdale, on the Great North Road about four miles south of Sayles and Wentbridge).

A 1439 petition to parliament compares a certain Piers Venables to "Robyn-hode and his meyne" (Dobson/Taylor, p. 4Chambers, p. 130). The next year, we find a gang making some sort of demonstration and declaring that they were "Robynhodesmen" (Baldwin, p. 28).

A ship Robyn Hude was at Aberdeen in 1438 (Chambers, p. 131, Dobson/Taylor, p 40), although we don’t know why it was so named. Perhaps vaguely linked to this is a report of an "early fifteenth century sermon" which mentions prophecies of "Thomas of Asildowne [Thomas of Ercildoune, i.e. Thomas the Rhymer] and Robyn Hode" (Pollard, p. 163. This seems to be the only early mention of a supernatural side to Robin -- and, at that , it might not by prophecies by, but rather prophecies about, Robin. It would appear that this is the sermon mentioned by Ohlgren/Matheson, pp. 50-51, which was preached to parliament by Chancellor Robert Stafford in 1433.).

Our next mention of Robin probably comes from the ballads themselves; the earliest Robin Hood ballad manuscript is "Robin Hood and the Monk" [Child 119], which occurs in ms. Cambridge Ff. 5.48 of about 1450. Soon after, we find a dramatic fragment of the story of "Robin Hood and Guy of Gisborne" [Child 118] scribbled on the back of a slip of financial receipts dated 1475/6 C.E. (Note, incidentally, that Guy is "not" "Sir Guy": he is a yeoman, not a knight.) This is not the ballad itself, but it is clearly the same story. The Complaynt of Scotland (1549), which mentions many ballads, also mentions shepherds' tales of "Robene Hode and litil ihone" (Chambers, p. 165).

A note in the margin of a reference work, Higden's Polychronicon, mentions Robin Hood as a robber. The Polychronicon was written by Ranulf (or Ralph) Higden (or Hyden, or Hygden), about whom little is known except that he probably died n 1364. It was a seven-book history of the world, popular enough to exist in about a hundred copies. In its original form, it seems to have ended with the year 1327, although there were continuations, including a common one taking the history to the year 1342 (Kunitz/Haycraft, p. 269). As a history, it is of slight significance, and it does not itself mention Robin Hood. But because it was so common, it would easily pick up glosses about other historical events. That seems to be the case with this particular note.

The note is not contemporary with the text; it is believed to have been written in about 1460. It gives no date and few other details, but it is written in a part of the Polychronicon dealing with the late period of Edward I's reign (implying a date for Robin c. 1295). Although the newspapers at the time made a lot of noise about the discovery of this note (Baldwin, pp. 60-61), the uncertainty about its date dramatically reduces its value. Its interest lies in the fact that it is in a history copied in England (Baldwin, p. 62). Every previous mention is either Scottish (Bower, Wyntoun, Major; see Holt1, p. 51) or literary rather than historical (Langland). (Indeed, Pollard, p. 64, makes the curious comment that, although the Robin Hood legend is clearly northern, the references to it in historical sources are all from southern England.)

During the Wars of the Roses, a certain Robin, surname unknown, led a gang in Yorkshire which supported the Earl of Warwick in 1468 (Ross-Edward, p. 119). One Robin of Redesdale raised a rebellion against Edward IV in 1469. This fellow also called himself "Robin Mend-Al" (Ross-Edward, p. 126). The name is patently a disguise (Warkworth's Chronicle declares that Robin was
really Sir William Conyers; Dockray, p. 69), and he was commissioned by the Earl of Warwick and other rebels, but Scott/Duncan, p. 531, calls him an "avatar" of Robin Hood, and I agree that the name seems a clear attempt to invoke Robin's legend. This marks an interesting change; in the early 1400s, rebels called themselves "Jack" -- in 1450, it was Jack Cade, and a rebel of the 1430s called himself Jack Sharp (Wolffe, p. 66).

On the other hand, another rebel of the period was called Robin of Holderness, and although Holt1, p. 58, links both Robin of Redesdale and Robin of Holderness with Robin Hood, the rebel of Holderness had few Robin Hood characteristics; it seems much more likely that "Robin" was just a common name for "ordinary folks." Note, however, the fact that Little John in stanza 149 of the "Gest" claims to be from Holderness.

It is fascinating to note that Robin of Redesdale's rebellion prompted Edward IV to come north to try to suppress him (Ross-Edward, p. 129), just as the king in the "Gest" came north to deal with Robin Hood. Edward, in fact, seems to have based himself at Nottingham for a time (Ross-Edward, p. 131). And, somewhat later, Edward formally pardoned Conyers/Robin (Ross-Edward, p. 144). Edward IV's attempt to deal directly with Robin of Redesdale was, however, a complete flop; Redesdale was an open rebel, and Edward's attempt to suppress him never got off the ground; Edward in fact was captured soon after by the Earl of Warwick and temporarily removed from power (Ross-Edward, p. 133). And Redesdale beat forces sent by Edward to deal with him at the battle of Edgecote (Dockray, p. 65)

At least, that is the best reconstruction we can give today. Our historical sources for this period are extremely poor (Ross-Edward, pp. 130-131). Ross-Edward devotes an appendix to the sources for the various Robin-the-rebels (pp. 439-440), noting that they are so confused that different scholars have proposed four different explanations:
1. That there was a single rebellion, by Robin of Redesdale;
2. That there was a single rebellion, by Robin of Holderness (or "Robert Hulderne");
3. That there were two rebellions, one by Redesdale and one by Holderness;
4. (and this is the one that Ross tentatively follows) That there were three rebellions, by Redesdale, by Holderness, and a revived rebellion by Redesdale. Reid, pp. 431-432, has a variant on this in which Robin of Holderness came first, then Robin of Redesdale, who was "suppressed" but then revived his rebellion.

About all we can say for certain is that one of the rebellions seemed to invoke Robin Hood.

At almost this same time, Child notes a mention of Robin Hood in the Paston Letters (1473) -- the legend inspired one or more Paston servants (the stableboy W. Wood, according to Ohlgren/Matheson, p. 57; Holt1, p. 142, mentions a "Kothye Platting") to run off to Barnsdale! It may be that the servant was inspired by that play of Guy of Gisborne; it has been suggested that the play came from the Paston correspondence (Dobson/Taylor, p. 204; Pollard, pp. 12, 164), and the glue on the back of the paper seems to imply that it was extracted from a larger collection of materials (Cawthorne, p. 68). Dobson/Taylor, p. 18, suggest that Paston's reference to Barnsdale is a joke, but it still links Robin with Barnsdale.

(It is interesting to note that the two earliest Robin Hood manuscripts, Cambridge MS. Ff.5.48 containing "Robin Hood and the Monk" [Child 119] and Cambridge MS. E.e.4.35 containing "Robin Hood and the Potter" [Child 121], was owned by someone who gave the Latin version of his name as Ricardo Calle, whom Ohlgren believes was Richard Call, a servant of the Pastons of Norfolk (Ohlgren/Matheson, p. 21). Thus we have four substantial Paston links to Robin Hood: The "Monk," the "Potter," the play of Guy, and the servant who ran away. It seems Robin was very well known in the Paston area of Norfolk by the 1460s.)

The Tollet Window, mentioned above in connection with Friar Tuck, is only one of many pieces of evidence showing that, by the late fifteenth century, Robin Hood was a character in the May games -- Holt2, p. 194, thinks that this was how most people knew him around 1500. And most scholars, including Dobson/Taylor, p. 41 and Holt1, p. 160, think this is how he came to be associated with Maid Marian.

The first known instance of Robin in the games comes from Exeter in 1427 (Keen, p. 228). But, except that he was a bowman associated with Little John, little can be learned from these early games. Although we do read that Robin collected tolls for the games, which might link to the notion of robbery (so Holt2, pp. 195-196). Supposedly playing the role of Robin Hood was very popular, and men had to wait years for the chance, at least in the town of Yeovil (Cawthorne, p. 70).

Pollard, p. 91, seems to suggest that the revival of the forest laws under Henry VII Tudor (reigned 1485-1509) would have renewed interest in that most noteworthy of poachers, Robin Hood -- which might be why the "Gest" was printed at least twice around this time. But the number of mentions of Robin in the century before 1485 rather reduces the force of this argument.

The Scotsman Gavin Douglas in 1501 mentions "Roene Hude, and Gilbert with the quhite hand"
Dobson/Taylor, p. 5) -- the first mention of Gilbert. Dobson/Taylor think this an allusion to the "Gest," but this seems unlikely -- why link Robin to such an obscure character? Supposedly Henry VIII played around at being an outlaw in 1510 -- "he made a carefully prepared invasion of Queen Catherine's chamber one morning, with a dozen companions, all in short coats of Kentish Kendal with hoods on their heads, each with his bow and arrows, sword, and buckler, 'like outlaws, or Robin Hood's men, whereof the Queen, the ladies, and all others there were abashed.'" Only after dancing did the men reveal their identity (Williams, pp. 46-47).

Ohlgren/Matheson, p. 186, suggests that this was associated with the 1515 publication of Julian Notary's edition of the "Gest," but since we cannot prove either that Notary produced an edition or that he did it in 1515, this is obviously speculation. Dancing with women, of course, is utterly unlike the early legend, but the gear is Robin Hood-like. Indeed, our source Edward Hall compares them to Robin Hood's men (Cawthorne, p. 72; Dobson/Taylor, p. 42; the text of Hall's report is in Ohlgren/Matheson, pp. 127-128) -- but he was writing a third of a century later and is not a very reliable author. Ohlgren suggests on p. 128 of Ohlgren/Matheson that there is some sort of link between Hall's account and the events of the last two fits of the "Gest."

Kendal Green was a color associated with outlaws, see the note on stanza 422. We shouldn't make too much of Henry's games; Mattingly, p. 129, says of this event, "Once when the court was at Greenwich, a party of masked invaders, all in Kendal Green, burst into the Queen's apartments, conveniently followed by a band of music." It was obviously evident at once that this was Henry VIII -- and the fact that he chose outlaws is not unusual, because he and his fellow revelers did this sort of thing regularly, invading the Queen's apartments in the guise of "Turks or Moors or Germans."

Later, in 1515, Henry saw a Robin Hood pageant (Knight/Ohlgren, p. 9; Williams, p. 47; Cawthorne, pp. 72-73), although we have few details; it seems to have involved a longbow exhibition. This is perhaps most significant because Anthony Munday (of whom more below) used this as a framing device for his plays: The opening phase of "The Downfall of Robert, Earle of Huntington" features actors playing Henry's courtiers presenting a play before King Henry, with the courtiers then taking the roles of Robin and colleagues, making it a "play within a play" (Dobson/Taylor, p. 221; Knight/Ohlgren, p. 298, plus the cast of characters on p. 303, etc.).

In 1521, John Major (according to Holt1, p. 41) dated Robin to 1193/4 (reign of Richard I), although he called this an "estimate" (Keen, p. 177; Knight/Ohlgren, p. 27, quotes him as saying that Robin lived "About this time... as I conceive"). Major confirms that tales -- and songs -- of Robin were widespread (Dobson/Taylor, p. 5), that he defended women, that he robbed abbots, and that he had a large band of a hundred men (compare Stanza 229, where Robin is credited with seven score followers). Major condemned his acts but called him the "humanest" of robbers. Baldwin, p. 29, points out that Major credited Robin with helping rather than robbing the poor. Major also calls Robin the "dux" of robbers, which Knight/Ohlgren render as "chief." Cawthorne, p. 38, points out that "dux" was also the root of the English word "duke," and suggests that this was the first attempt to link Robin to the nobility -- which is perhaps possible, but the context seems to imply merely that Robin was the foremost robber. And to call Robin a shadow duke, rather than a shadow earl, is impossible in Major's context -- the first English Dukes were not created until the reign of Edward III (Oxford Companion, p. 557; Barber, p. 20), and it was not until some time later that England saw its first non-royal duke.

In any case, Major published his work "after the "Gest" was published", and probably long after it was written, so we have no reason to believe that the author of the "Gest" had even heard of a date in the era of Richard and John.

Major's date was followed by John Leland (fl. 1530) and later by Richard Grafton (fl. 1550), who claims to have found records of Robin in the exchequer rolls -- records which, however, cannot now be found. Grafton, who seems to have published in 1569 (Knight/Ohlgren, p. 27) also claimed an "ancient pamphlet" (but what are the odds that he would have an unprinted pamphlet? And if it was printed, then it wasn't very ancient.) Ohlgren/Matheson, p. 187, suggests that the pamphlet was a copy of the "Gest," but if this were so, why would Grafton have dated Robin to the reign of Richard I?

Grafton's claims of documentation seem to have given his claims extra weight (Knight/Ohlgren, p. 28), but there is every reason to think the claims were false. For more on Grafton, see the notes to Stanzas 451, 454.

Baldwin, p. 30, observes that Grafton claimed Earl Robin was outlawed for debt -- and points out that this is extremely unlikely. Earls certainly went bankrupt from time to time, but they didn't get outlawed, they just had to forfeit properties.

William Tyndale, the first man to translate the Bible from Greek into English, in 1528 denounced
Robin Hood stories as "ribabldries" (Pollard, p. 10).

Around 1550, Bishop Hugh Latimer mentions "Robin Hood's Day" in a sermon to Edward VI (reigned 1547-1553), and gripes that he cannot find people to preach to on this day (Dobson/Taylor, p. 39), this is probably a reference to the May Games (Hazlitt, p. 519).

The Scottish parliament, in the course of the reformation, banned the May Games and Robin's role in 1555 (Cawthorne, p. 73).

The Stationer's Register for 1557-1558 contains a mention of the "ballett of Wakefylde and a grene" (Dobson/Taylor, p. 47). If, as seems likely, this is an early printed version of "The Jolly Pinder of Wakefield," that would make it perhaps the first Robin Hood piece printed after the "Gest," and the first true broadside print. There was also a "ballet of Robyn Hod" entered in 1562-1563, but this we cannot identify at present. Dobson/Taylor, p. 48, observe that Robin Hood broadsides are commonly registered starting in 1624; a handful of these survive today.

In 1560, William Copeland registered a Robin Hood play in the Stationer's Register (Cawthorne, p. 77). One of these plays includes the unlikely stage direction "Enter Robin Hood in Lady Faukenberg's nightgown, a turban on his head" (Cawthorne, p. 80).

But these are only mentions; we do not have the scripts of the plays themselves, and cannot know what state of the legend they reveal. Knight/Ohlgren think Robin is used in them to raise money for community projects. On p. 6 they suggest that the surname "Robinhood," mentioned also by Holt, arose because it became hereditary in some families for someone to play Robin in village pageants. Knight/Ohlgren, p. 7, suggest that the plays may have preceded and given rise to the ballads. Chronologically this is certainly possible -- but the difficulty is that it is much easier for a ballad to spread than a play. The first play might have preceded the first ballad -- but in general, it seems likely that the ballads preceded the legend and the plays followed.

The London stage had certainly seen Robin in drama by 1593, when George Peele's *Edward the First, sirnamed Edward Longshanks* was published (Dobson/Taylor, pp. 43-44). We do not know the exact date when Anthony Munday started working on Robin Hood plays, but we know that he was paid five pounds for one in February 1598 (Knight/Ohlgren, p. 296).

Munday died in 1633; he born 1553 according to his tombstone, although there are indications that he was younger, according Kunitz/Haycraft, pp. 370-371; Boyce, p. 453, gives his birth date as "c. 1560."

Munday had apparently been a printer and an unsuccessful actor before turning his limited talents to writing. Kunitz/Haycraft, p. 371, give an amazing summary of his early career: "First he imitated the *Mirror for Magistrates* in two gloomy poems, *The Mirror of Mutability* and *The Pain of Pleasure*. Then he imitated Lyly's *Eupheues* in his prose romance *Zelauto*. Next, he turned informer against his Catholic friends and was instrumental in having several of them executed. In 1581-82 he wrote several anti-Catholic pamphlets and *The English-Roman Life*...." It was apparently around 1585 that he turned his talents to drama.

His two dramatic works on the Robin Hood theme were *The Downfall of Robert, Earle of Huntington* and *The Death of Robert, Earle of Huntington.* Knight/Ohlgren suggest that this was originally intended to be one play, but was too long, Henry Chettle was called upon to break it into two items (making it one of the small handful of items we still have from Chettle's pen; Kunitz/Haycraft, pp. 104-105), although Dobson/Taylor, p. 221, think the plays are substantially as Munday wrote them.

The pair of plays seem to have been produced in 1599, although Kunitz/Haycraft, p. 371, date them to 1601 (the date they were printed) and Boyce, p. 453, to 1598 (apparently on the basis that Philip Henslowe commissioned "antony monday" to write a Robin Hood play in that year; Dobson/Taylor, p. 221).

Whether one play or two, monograph or collaboration, a primary source seems to have been Michael Drayton's 1594 poem *Matilda, the Fair and Chaste Daughter of Lord. R. Fitzwater* (Dobson/Taylor, p. 222) -- a long work now almost impossible to find. But Monday used his sources with "a freedom which occasionally bordered on violence" (Dobson/Taylor, p. 222, quoting the
It has been suggested (Knight/Ohlgren, p. 296) that the Robin Hood plays inspired Shakespeare to write "As You Like it." However, of the four Shakespeare references I checked, only one even mentioned the possibility, and only as a possibility. Perhaps the Munday plays suggested a play in the greenwood -- but Shakespeare also used the greenwood in "A Midsummer Night's Dream" without evident external prompting. Such vague thematic links as exist probably derive from the fact that Shakespeare's source for "As You Like It" used "The Tale of Gamelyn" for his plot.

There is an actual link between Munday and Shakespeare (as well as Chettle), but it is quite indirect: Munday seems to have been the primary scribe, as well as the primary author (perhaps with Chettle), of the play "Sir Thomas More," which Shakespeare (and three or four others) were called upon to rewrite because it was so lousy (RiversideShakespeare, p. 1683).

Although he had a modest success as a translator of French and Spanish romances, Munday seems to have been a hack; only one other of his unquestioned plays survives ("John a Kent and John a Cumber," written in 1594 according to Craig, p. 187), although Kunitz/Haycraft, p. 371, also credit him with "Fidele and Fortunio" (1585) and "Sir John Oldcastle" (1600).

Few of these products is regarded as memorable; Craig, p. 109, is the most charitable, and praises the Robin Hood plays and the poem "I serve a mistress whiter than the snow" (which does absolutely nothing for me), yet even Craig admits that Munday was "not a great author." FordEtAl, p. 126, quotes an early source which calls him a "dismal draper of misplaced literary ambitions" (a wisecrack that is widely quoted but somehow never attributed). He would be almost completely forgotten were it not for his work on the Robin Hood plays and "Sir Thomas More."

It is an interesting comment on the power of Elizabethan theater that such a lousy work as Munday's plays could have so much influence on tradition. Admittedly Shakespeare's so-called "history" plays, which have about as much history in them as Hitler had friendship for Jews, have distorted people's understanding of the Plantagenets for centuries -- but that's Shakespeare.

Knight/Ohlgren, p. 10, describe Munday's works as the best of the "gentrified" stories of Robin Hood, but grant that the Munday version "lacks an inner thematic and political tension," resulting in the enfeebling of the tradition.

Dobson/Taylor, p. 44, point out ironically that another alleged Munday play, "Metropolis Coronata, The Triumphes of Ancient Drapery," completely changes the scenario and makes Robin the son-in-law not of Lord Fitzwater but o Henry Fitz-Aylwin, the first Lord Mayor of London. However there seems to be significant doubt about whether Munday wrote the 1615 pageant. In any case, it had far less influence than his earlier work. For Ohlgren's suggestions about this piece, see the notes to Stanza 310.

Dobson/Taylor's conclusion about Munday is that "No English writer has ever handled the Robin Hood legend in a more high-handed and cavalier fashion" (p. 45) -- which does not alter the fact that he completely altered the shape of the story.

From around the same time as Munday is the biography of Robin found in British Library MS. Sloane 780. This seems to agree with Munday in making Robin a nobleman (Holt1, p. 42, although damage to the manuscript at the key point, and the fact that it is generally quite hard to read, make this unsure).

In 1632, Martin Parker published "The True Tale of Robin Hood," which lists Robin's death date as December 4, 1198, very late in the reign of Richard I (Holt1, p. 41). The first of the garlands was published in 1663 (and, according to Dobson/Taylor, p. 52, it cannot have been the first); it is the primary basis for many of Child's texts. Another garland followed in 1670. It has been suggested that the Forresters Manuscript was intended as the copy text for a garland. Eventually the garlands ran 80-100 pages and included 16-27 ballads (Dobson/Taylor, p. 51), although hardly what we would consider the best of them. We might note the comment of Dobson/Taylor (p. 50) that "generally, the Robin of the broadsides [and hence the garlands] is a much less tragic, less heroic and in his last resort less mature figure than his medieval predecessor." This was the Robin Hood of the middle seventeenth and eighteenth century.

The Percy Manuscript, the earliest source for, among others, "Robin Hood and Guy of Gisborne," "Robin Hood's Death," "Robin Hood and the Butcher," "Robin Hood and the Curtal Friar," "The Jolly Pinder of Wakefield," "Robin Hood Rescuing Three Squires," and "Little John A Begging," is thought to date from the mid-seventeenth century; so is the Forresters manuscript, discovered in 1993, with texts, often edited or expanded, of 22 Robin Hood ballads (Knight/Ohlgren, p. 13).

Knight, p. xviii, suggests that it might have been compiled as the basis for a new and improved garland.
In 1661, the town of Nottingham was publishing a play, "Robin Hood and His Crew of Souldiers" (Dobson/Taylor, p. 237). This obviously implies that Robin was well known by then -- and that Nottingham thought him worth claiming, even though the tale heavily rewrites the legend and is really quite poor.

The papers of Thomas Gale (d. 1702) say that the inscription on Robin's alleged tombstone dated his death to 24 Kalends of December 1247 (this is not a legitimate Roman date, but may mean December 24; in any case the language of the inscription is far too modern for 1247 and Keen, p. 180, notes clear evidence of fakery: "Neither [English] spelling nor its pronunciation were ever so hideously mauled as here." (This was, of course, written before the days of Nigerian scams and sex sites pretending to be by illiterate Asians.) Those wishing to see the absurd thing for themselves may see Percy-Wheatley I, pp.103-104, or -- with a different spelling which is doubtless revealing -- Holt2, p. 42. Cawthorne, p. 44, does point out that Gale had the education to know better than to use a date of 24 Kalends. Ritson accepted this death date (Cawthorne, p. 45), even though it forced him to make Robin 87 years old at the time!

Other sources report a grave at Kirklees, with the inscription "Here lie Robert Hude, William Goldburgh, Thomas" (names not otherwise found in Robin Hood lore, unless William Goldburgh was the real name of the man known in tradition as William Scarlock/Scathelock/Scarlett. We do find the names in Grafton; see the notes on Stanzas 451, 454. It has been suggested that the stone's inscription was taken from Grafton rather than the reverse). This was copied by Johnston in 1665, but was no longer legible in the time of Gough (1786), apparently because people had been chipping off portions as souvenirs or maybe even relics with curative powers (Cawthorne, p. 45; Balswin, p. 75), although Gough reprinted Johnson's version.

Today the grave slab can no longer be found -- presumably because the artifact-hunters and seekers of toothache cures kept pounding on it -- and Keen, pp. 180-182, notes conflicts in our sources regarding it. Goud did report that the ground under the slab was undisturbed, meaning that the slab was either a trick or had been moved (Holot1, p. 44). Holt1, p. 41, is convinced that the slab was real, because so many witnesses reported it, but while the actual stone might have given us some useful information, the stories about it don't.

There are many other alleged relics. We know of a "Robin Hood's stone" in Barnesdale, which apparently was seen by Henry VII in 1486 (Pollard, p. 70; Baldwin, p. 79, observes that this is the first spot which can be documented to have been named for Robin), "Robin Hood's Well," mentioned in 1622 (in fact, there are at least two Robin Hood's Wells, according to Baldwin, p. 78, one near Nottingham and the other near Barnsdale; Betts, Legends, p. 17, says they are near Doncaster and Fountains Abbey); etc.

Bett, pp. 16-17 in the "Legends" volume, gives a catalog of (mostly unlikely) sites and objects associated with Robin, such as Robin Hood's Penistone, a great rock which he is said to have kicked from the next town; a Robin Hood's Tower at Richmond Castle in Yorkshire; Robin Hood's Picking Rods in Derbyshire; and even Robin Hood's Bog in Northumberland.

Some may have been named for him long ago, but they are simply too widely scattered to have been originally associated with his legend. Indeed, Dobson/Taylor, pp. 295-311, give a catalog of artifacts and places traditionally associated with Robin Hood, and while the great majority are in Derbyshire, Nottinghamshire, and Yorkshire -- but there are items in some two dozen counties, scattered from Kent to Essex to to Shropshire to Cumberland to Northumberland to Norfolk. In addition to Robin's alleged gravestones, Keen, p. 182, notes "three" graves for Little John, one English (plates 7 and 36 in Baldwin offer a photo and an enhanced sketch of the English gravestone, which is in Derby), one Scottish, one Irish (where one legend says he was executed; Cawthorne, p. 80, who also notes a piece of wood at Barnsley alleged to have been John's bow). Will Scarlet's grave is said to be at Biddsworth in Nottinghamshire (Carthorne, pp. 80-81). But all such relics are either lost or too-recent inventions. And, of course, some could refer to other people named Robert Hood.

Percy's Reliques was published in 1765, which published "Guy of Gisborne" -- the first publication of one of the older ballads since the White edition of the "Gest." Plus, of course, it sparked the "ballad mania" which eventually let to much more serious scholarship (Dobson/Taylor, p. 53). In 1795, Joseph Ritson published his "Robin Hood." It is to him that Dobson/Taylor, p. 54, give credit for the "rehabilitation" of Robin -- and in one sense his is invaluable, as it contains a vast amount of Robin Hood material not accessible elsewhere (note how many of the Child references are to Ritson; Dobson/Taylor, p. 54, note that he published versions of all the major ballads except the "Monk'"). On p. 55, they mention some evidence that Ritson's work actually influenced the later tradition.

Ritson also marked an important change -- for the first time, we see analysis of tradition. Kunitz/Haycraft, p. 437,.. say of him "Ritson was the first 'scientific' editor of such material, and he
was savagely critical of editors who (like Percy) 'improved' their originals or (like Pinkerton) wrote spurious folk poetry."

Unfortunately, his skills did not match his ambitions; his editions of Robin Hood material retail a lot of late rubbish, making little attempt to separate early from late. Ritson, e.g., says that Robin was born in 1160, in the reign of Henry II (Holt1, p. 45), providing what seemed like a basis for the Gilberts and Reads who "retold" the legend.

It was Ritson, too, who is largely responsible for the notion of "robbing the rich to give to the poor"; Major in 1521 had hints of it (Holt1, p. 154), but it is not mentioned in the ballads. (Although Holt2, p. 194, thinks it not unlikely: The poor weren't worth robbing, and by helping them even a little, Robin would build a support system). Dobson/Taylor, p. 55, suggest that this is a consequence of Ritson's radicalism -- he was one of the few British supported of the French Revolution, and was a follower of Tom Paine.

It is hard to imagine how such an idea could have arisen out of history. Almost all historical highway robbers were in it exclusively for the money. Sharpe, pp. 49-50, notes the case of James Hind, or "Captain" Hind, who lived in the time of the English Civil War and boasted that "most of the robberies he committed had parliamentarians as their victim" (making him a curious parallel to the oh-so-loyal-to-the-monarch Robin Hood) -- but the main reason that Hind was so noteworthy was that a robber with a political agenda was such a rare thing.

Interestingly, Hind was eventually to be credited to refusing to rob the poor (Sharpe, p. 54). It may well be that he was credited with this trait before Robin Hood was.

The lack of the theme of giving to the poor, so vital to the legend today, raises an interesting question: Why the Robin Hood legend became so widespread? If it wasn't due to transferring wealth from rich to poor, then why was he remembered? Perhaps for being free when few were? But this would not explain his survival after the reign of Edward III. It is yet another point on which we have no clear answer.

Sir Walter Scott was apparently the first to suggest that Robin was a Saxon opposed to the Norman Conquest. In 1820, he made Robin an opponent of the "Norman" dynasty of Henry II, Richard I, and John (Holt1, p. 183). But as Holt observes, the Saxon/Norman dichotomy was false by 1189 -- and to place Robin in, or before, the actual Norman period (which ended in 1154) is absurd; prior to William the Conqueror, there were no forest laws (Keen, p. 26).

Knight/Ohlgren, p. 164, mention that forests were in the law codes of Ine, Alfred, and Cnut, but these rules were not onerous; Young, p. 7, says that the Norman creation of royal forest and forest law "provoked more negative comments from chroniclers than any of their other acts") and the longbow was not in use. It is true that Cawthorne, p. 134, sees an antagonism between "the Saxon peasantry and the Norman gentry" in the Robin Hood tales -- but there is absolutely no sign in the "Gest" of a distinction between Saxons and Normans, or even between those who speak England and those who speak French.

Robin's place as a Saxon rebel seems to be a confusion with the tale of Hereward the Wake (itself mostly legend) -- a suspicion strengthened by the parallels between "Robin Hood and the Potter" and a similar tale of Hereward's disguise, as well as by the fact that Hereward, like Robin, is said to have eventually reconciled with the King, Keen, p. 21, calls Hereward the "lineal ancestor of Robin Hood." But, although the link is obvious, Hereward was a political rebel, Robin an economic rebel. Robin has no quarrel with the King, only with the King's laws.

The forest laws offer additional evidence against an eleventh or early twelfth century date. There is no evidence that either Barnsdale or Sherwood was royal forest in Norman times. Young, p. 10, says "there is no mention of Sherwood forest [in Norman times], and its condition in the eleventh century can only be a matter of speculation." On p. 9, Young shows a map of known Norman forest sites. There are many along the Welsh border, and in the New Forest area in Hampshire and Suffolk. There are scattered sites in south-central and east-central England. There are none in Nottinghamshire or Yorkshire.

By the thirteenth century, we know that Sherwood was a royal forest (see map on pp. 62-63 of Young). So were Inglewood and Allerdale in Lancashire, plus Farndale, Pickering, and Galtres in Yorkshire and vicinity -- but not Barnsdale. In the early years of Edward III's reign, Sherwood, Inglewood, Galtres, and and Pickering were still forest, and Farndale had transformed into Spaunton. There is still no report of Barnsdale as a forest -- although Knaresborough in Yorkshire, which is very close to Barnsdale (according to Holt1, p. 86, it was the closest royal forest to Barnsdale), is now on the list.

A noteworthy point about the forests and forest law is how much the enforcement fell off during the Edwardian period. After all Edward I's attempts to take advantage of the forest, things slipped under Edward II and Edward III. Young, p. 154, notes an extreme decline in forest eyres in the fourteenth century, with typically only a few counties visited year by year. He notes that "Only
Yorkshire had as many as four eyres in the fourteenth century (1334, 1336, 1337, and 1339). It is fascinating to note that this would be the period when Robin Hood might have been lurking in Barnsdale after fleeing Edward II's court, if the "Gest" is treated as an historical source. The one thing that comes out clearly in looking at the early chroniclers is how much they "disagree". Clearly they have no more reliable data than we do. Holt, p. 185, compares the accretions of Scott and Ritson to an ivy strangling the old oak of the Robin Hood legend. This is partly false -- in many ways the modern version is in better shape than when the seventeenth century broadsides made Robin a buffoon. But Scott and Ritson made permanent the false image of Robin the nobleman of the time of Richard; we can dismiss it and pass on to more useful speculation as we seek the date. For example, Robin Hood is Catholic, so we can obviously eliminate the period of Henry VIII and all later kings; the official religion in the legend is clearly Catholicism.

Last updated in version 2.6
File: C117B

Gest of Robyn Hode, A [Child 117] --- Part 04

DESCRIPTION: Continuation of the notes to "A Gest of Robyn Hode" [Child 117]. Entry continues in "A Gest of Robyn Hode" [Child 117] --- Part 05 (File Number C117D)

Last updated in version 2.6
NOTES [9284 words]: THE COMMON ELEMENTS OF THE EARLY BALLADS
If the chronicles are useless, we can only turn back to the early ballads, especially the "Gest". These give us a surprisingly limited picture. Robin is an outlawed yeoman (see notes on stanzas 1 and 2), attended by a band of unknown size (see the notes on stanzas 4, 17, 229). Little John is certainly one of this band, but the others (Much the Miller's Son and Will Scarlock/Scadlock/Scarlett/whatever) are not really characters, just names. They live in the north of England, in Yorkshire or Nottinghamshire or possible Lancaster or Cumbria. Holt, p. 86, makes the interesting note that Robin's band may not even have lived in the greenwood; there is, for instance, little or no mention of the King's Deer in the early sources -- but see the notes on stanzas 32-33, 357-358, 377. In the end, the King meets Robin because he's angry about the lack of deer in Plumpton Park.

The forest laws, according to Young, p. 4, protected "the red deer, fallow deer, roe deer, and the wild boar until a judicial decision in 1339 [reign of Edward III] removed the roe from the list," and points out on p. 5 that the purpose of the law was not just to protect the animals but their habitat. This was the reason, e.g., why people were forbidden to cut down trees in royal forests. But Holt does make an important point: We don't see foresters in the "Gest." It is not clear why. As far as his character goes, Robin is genuinely religious, clearly Catholic (and devoted to the Virgin Mary; see note on Stanza 10) -- but no friend of high church officials such as abbots and bishops (see note on Stanza 19), whom he happily robs. Note too that it was a prioress who murdered him! (Stanza 451, etc.) He is willing to rescue those in need, but he does not seem to go out of his way to do so. He very likely eventually meets the King, who is coming to investigate troubles in the North (Stanzas 357-358, etc.)

What is absent from these accounts is notable. Holt1, pp. 35-38, catalogs what is missing: Maid Marian, Richard the Lion-Hearted (recall that Gest's king is Edward; Stanza 353), Robin's birth as Robin of Lockesly and/or Earl of Huntingdon (in the early legend, Robin is clearly a yeoman; stanza 1), and the theme of robbing the rich to give to the poor. Pollard, p. 188, offers a similar list of famous elements of the modern telling which are absent from the early stories: robbing the rich to give to the poor, Robin the Anglo-Saxon earl fighting the Normans, the Sheriff as agent of "Prince" John who is attempting to overthrow King Richard, and the tale of Maid Marion. (Pollard attributes all these changes to the rise of class consciousness, which I must say I find a stretch.) Can we possibly add more details from the later ballads?

THE LATER ROBIN HOOD BALLADS
If we look at the ballads with true traditional attestation, the list is longer than the list of early ballads, but still rather thin. It appears that we can list only about fifteen songs, or fewer than half the pieces printed by Child, and only about four of these have a strong hold in tradition:

* Willie and Earl Richard's Daughter [Child 102] (traditional in US, but possibly from print)
* Robin Hood's Death [Child 120] (traditional in US)
* The Jolly Pinder of Wakefield [Child 124] (traditional attestation somewhat dubious)
* Robin Hood and Little John [Child 125] (traditional in Scotland, Canada, US)
* Robin Hood and the Tanner [Child 126] (traditional in England, US)
* Robin Hood and the Prince of Aragon [Child 129] (traditional in US, although much damaged; the tune may have come from a non-traditional source)
* Robin Hood and the Ranger [Child 131] (traditional in England)
* The Bold Pedlar and Robin Hood [Child 132] (traditional in England, Scotland, US, Canada; probably the most popular Robin Hood ballad in tradition)
* Robin Hood and the Beggar (II) [Child 134] (traditional in Scotland)
* Robin Hood and Allen a Dale [Child 138] (traditional in Scotland)
* Robin Hood's Progress to Nottingham [Child 139] (traditional in Canada)
* Robin Hood Rescuing Three Squires [Child 140] (traditional in England, Scotland, US; probably second only to #132 in popularity)
* Robin Hood Rescuing Will Stutly [Child 141] (traditional in US)
* Robin Hood and the Bishop of Hereford [Child 144] (traditional in England)
* Robin Hood Was a Forester Bold (traditional in US)

These add little useful information to the sources we already identified. Most of them are clearly late poor imitations of the basic handful -- as Keen notes (pp. 99-100), "Most, at least in the form in which we have them, are compositions of the sixteenth and seventeenth centuries, when Robin Hood's traditional world already belonged to a half-forgotten past. The cruel forest laws have fallen into desuetude; archery was no longer a national exercise; the abbeys whose monks the outlaws had robbed had been dissolved. Robin Hood's legend belonged, in fact, to a world so far away in time that almost anything could be believed of it, and as a result his story was sometimes changed out of recognition." In seeking the source of the legend, therefore, we must work mostly with the small collection of early ballads. The only one late text to which we will pay much attention is the "Bishop of Hereford."

Having catalogued our sources (such as they are), we can attempt to wring some meaning from them.

**OUTLAW OR NOT?**

Both Munday and the late ballad "Robin Hood's Progress to Nottingham" [Child 139] offer explanations for how Robin was driven to the greenwood. Holt1, p. 44, also notes a tale transmitted by Roger Dodsworth, in which Roger Locksley killed his stepfather and was forced into the wood; in this version, it is apparently Little John who was the disgraced nobleman.

These stories are all different -- and all late. There is no clue in the early materials how Robin came to be outlawed (Holt1, p. 9). Pollard, p. 13, points out the parallel in the tale of Gamelyn, in which Gamelyn is dispossessed by his brothers, but there is no sign of this in the "Gest" or other early ballads. In fact, we don't even know that Robin *was* outlawed, at least initially; he may simply have been forced off his land, or perhaps away from his employment. Kings and lords of this period were good at that.

Since we will have to deal in time with the claim that Richard I was Robin's king, we should note Richard was particularly rapacious, because of the financial demands of his crusade -- and later of his ransom, which resulted in an almost unendurable 25% tax, according to Gillingham, p. 230. Many people must have been forced off their lands to pay for their lion-hearted, pea-brained king. But would Robin then side with Richard? I think not. If Robin were simply dispossessed, as opposed to outlawed, a date in the reign of one of the Edwards would seem more likely even if the "Gest" didn't refer to King Edward. And if Robin's ancestors were in fact squatters (which is perfectly possible), then there is a high likelihood that they took over the land in the lawless period after the Norman Conquest, and the sooner after the Conquest they did so, the more time for them to think the land was theirs.

Even Edward I, often held up as a lawgiver, was a land-grabber in his personal capacity as king, and Prestwich1, p. 105, comments that "The methods he used did him little credit: he was devious and grasping." For more on his methods, see the discussion on stanza 47.

Edward I's queen was even worse about grabbing land (Prestwich1, pp. 124-125; on p. 124 and again on p. 262, he quotes a fragment of what sounds like a folk rhyme, although apparently it was taken down in Latin: "The king he wants to get our gold, The queen would like our lands to hold"). And if other kings weren't as concerned with updating the statute books, they certainly were just as eager to latch onto any cash they could.

Around 1298, Edward I had had a major dispute with local residents about the boundaries of the royal forests (Prestwich1, p. 518), which had been at their greatest in the reign of Henry II and since steadily been reduced (Young, p. 19). Many locals tried to encroach upon the forests, leading to the conflict with the King (Prestwich1, p. 527; Young, p. 139).

Edward I being Edward I, this might well have caused him to punish harshly anyone whom he could lay his hands on. Edward, under pressure, reduced the total area of the royal forest -- but in
1305 "laid down that those people who had been placed outside the Forest boundaries would no longer be allowed to exercise any rights of common within them." In 1306, he reneged and took back some of that forest land (Prestwich1, p. 548). This raises an interesting possibility, that the reason we never see Robin go to the greenwood is that he never did -- he was there all along. He lived in the wood on what he thought was his personal land, until the king reclaimed it. There is a tradition (found e.g. in "Robin Hood's Birth, Breeding, Valor, and Marriage" [Child 149], although this is a very poor source) that Robin's father was a forester. This raises the possibility that Robin was a yeoman forester, and was displaced as a result of someone eventually enforcing the 1306 law.

Prestwich1, p. 286, adds that, in Edward I's time, due to some legal changes which made legal penalties stiffer but convictions harder to obtain, "Fairs and markets were the scene of a good many crimes, as when a royal bailiff was assaulted by Thomas de Aston and his two brothers, pursued, and beaten up publicly in the market at Stafford." Several similarities to "Robin Hood and the Potter" [Child 121] will surely be evident.

Another possibility relating to the forest laws has to do with the way they treated guilt. Young, p. 107, describes the "climate of fear" they generated: If someone was found near the dead body of a deer, that person was often punished -- severely -- for its death. It was difficult to establish innocence. So Robin might simply have been in the wrong place at the wrong time. Although it is usually assumed that Robin was an ordinary yeoman, it may be that Robin might have been a "royal" yeoman, in service to the king (Holt1, p. 120, argues strongly for this). In that case, it is not unlikely that he was cast out of the royal service during a purge of the household Edward I conducted in 1300 (Prestwich1, p. 159). On the other hand, there is little sign that Robin knows about courtly manners. 1300 also seems a little early for him to be active based on him still being the active head of his band in 1322 (if we can trust the one genuine chronological peg we have in the "Gest").

"Robin Hood's Birth" also has the tradition that "his mother was niece to the Coventry knight Which Warwickshire men call sir Guy." This presumably is a reference to Guy of Warwick, a famous saga hero who indeed was credited with killing a great boar although one who is claimed to have lived in the reign of Athelstan (Simpson/Roud, p. 158, Pickering, p. 128. Don't ask me what someone named "Guy" was doing in tenth century England...).

The period of the Wars of the Roses (roughly 1455-1485) were also tough on landowners. Since the crown changed hands so many times, there was a real danger that one might be attainted if one supported the wrong side. We don't know of any great lords turning outlaw, but a yeoman might. There are, however, two problems with a date this late: First, the "Gest" was probably already in existence, and second, of the two kings who reigned for most of this period, Henry VI was not active enough for the role given him in the "Gest" and wasn't named Edward anyway, and Edward IV, while obviously named "Edward," hardly had enough time as King. If we had to make a wild guess about how Robin came to be outlawed, Pollard's suggestion that he had been a yeoman of the forest (pp. 41-43; see also the note on Stanza 222) does make a certain amount of sense. Perhaps he -- or, more likely, his father -- had been yeoman of the forest displaced during Edward I's reign, and he stayed in the forest to maintain his claim to what he considered his home and occupation. But while reasonable, this is clearly beyond proof. The bottom line is, we simply don't know why Robin was outlawed (or, rather, why the earliest hearers of the tradition though he was outlawed). But the circumstances of the Edwardian period certainly offer many opportunities.

Dobson/Taylor, p. 29, make the interesting comment that "the royal courts of medieval England degraded the severity of sentences of outlawry by its over-use. During the course of the fourteenth century the application of the process of outlawry to cases of misdemeanor and even civil offenses lessened its deterrent effect still further." Outlawry, intended to be a hideous sentence which drove the victim away from home or forced him to appear in court, became more like having a pile of outstanding traffic tickets -- something which might even be considered a virtue to some. Perhaps we should just conclude, with Shippey, p. 233, "in romance it is a good rule that not everything should be explained." If we truly "knew" why Robin went to the greenwood, it would probably detract from the legend: If he committed a true crime and was outlawed, it makes him less of a good man, but if he was simply went broke, that is far too mundane. The best answer, from a dramatic standpoint, is doubtless the one adopted by modern retellers: That he was driven from his land by unjust superiors. But even this runs the risk of reducing his motives to petty jealousy....

**DATING THE LEGEND**

In trying to date the Robin Hood legend, we must recall that we are dealing with multiple sources -- half a dozen different ballads, the most important of which, the "Gest," is itself compiled from multiple sources. Dobson/Taylor, p. 14. point out that the legend changed in the sixteenth century,
and on p. 37 point out that there were at least two major periods of alteration of the story, the
sixteenth century change coming at the hands of Elizabethan and Jacobean playwrights and a later
alteration by early nineteenth century romantics.
Pollard, p. x, points out that, since Robin's story changed completely in the sixteenth century, we
cannot discount the possibility that it also changed completely between 1377 and 1450 -- and he
notes on page 2 that all our extant early sources date from the fifteenth century. Thus any pattern
we perceive in the various sources might be just the coincidental agreement of independent
sources, or a side effect of the evolution of the legend.
I do not deny this point, but the more I looked at the scattered hints, the more I have become
convincited that the intended setting of the "Gest" is a particular period: The reign of Edward II. This
section tries both to present that case and to offer the evidence for other periods.
To show how confusing it all is, the "Gest" says the King is "Edward." Knight, p. xx, says that in the
Forresters manuscript, three pieces name the king "Richard" (presumably Richard I). Two call him
"Henry" (presumably Henry II, although Henry III is not an unreasonable possibility), and Knight
thinks that one other Forresters piece also points to a King Henry -- although in this case either
Henry V or Henry VIII, since his queen is Catherine.
As Baldwin points out on p. 48, we have conflicting evidence, some "suggesting an earlier date of
composition [probably in the reign of Henry III or Edward I], the other later [probably the reign of
Edward III]." On p. 84, Baldwin stoutly maintains that there were five kings in "what may loosely be
called the Robin Hood era," referring to Richard I through Edward II. In fact, the evidence of names
found by Holt shows there is every reason to think that the legend originated before Edward II. The
content of the later ballads seems to indicate a date in the reign of Edward III or later. This by itself
is modest support for the reign of Edward II as the meeting point, so to speak, of the two groups of
evidence.
The references to Robin's skills with the bow really do seem to imply that he was a bowman from
the start -- which by itself is a dating hint. The mention of the longbow requires, at the earliest, a
post-conquest date for Robin; it also gives a latest possible date before the time of Henry VIII --
probably well before. Keen, p. 138, dates the decline of the longbow to the Battle of Castillon in
1453. This is accurate, in a way, although the English continued to use bows for many decades
(e.g. they were a key weapon in the Wars of the Roses).
But Robin the Legendary Archer must have lived long before Castillon. Edward III, more than a
century before that, commanded regular competitions with the bow (see the note on Stanzas 145-
146) -- something often seen in the Robin Hood tales. And yet, once these competitions were well-
established, it would be almost impossible for a band of outlaws, gathered at random, to all
become master bowmen. For the longbow requires great skill (contrary to what is implied by Keen,
p. 138). Longbows required more pull than short bows, but even the strongest muscles could not
compete with a crossbow in power and range. To compete with crossbows, longbowmen had to
aim in an arc far above their targets. This took long practice; archers, for the most part, had to be
brought up to the bow, and stay with it throughout their lives -- even in the reign of Edward III, we
find the king complaining that the common people weren't spending enough time with the bow
(Chandler/Beckett, p. 10).
That was the main reason no one other than the English and Welsh took to the longbow.; it was too
tricky. But the longbow won battles for the English at Halidon Hill (1333) and Crecy (1347) during
the reign of Edward III. Featherstone in fact (p. 31) claims that archers from Sherwood Forest were
given conditional pardon to serve the King at this time. It is true that Edward III gave pardons to
outlaws wiling to fight in France (Ormrod, p. 57), but Ormrod says nothing of archers from
Sherwood. Ormrod does tell us that this was new; no earlier King had offered such pardons
(although Prestwich1, p. 561, says that Edward I pardoned soldiers who served in his campaigns.
For the conditions attached to such pardons, see the notes on Stanza 439).
Hewitt, p. 30, observes that Edward III offered at least 850 pardons to those willing to serve in his
wars in 1339-1340, several hundred more in 1346-1347, 140 in 1356, and 250+ in 1360-1361 --
and that very many of these were for murders. He believes that as many as an eighth of the
soldiers in some English armies may have been pardoned criminals, and observes that some -- Sir
Robert Knowles and Sir Hugh Calvely being obvious examples -- held quite senior commands.
We known that, as early as the reign of Edward I, longbow training was required of ordinary folk
(Seward, p. 53), just as it would be in the time of Edward III.
In other words, by 1333, the longbow was a universal weapon, and the odds of Robin's men being
exceptional is slight. This is evidence for a date before 1333.
It has been argued that, since the longbow was already common as early as the time of Edward I
(reigned 1272-1307), we are forced to a date in the reigns of Henry II (1154-1189), Richard I
(1189-1199), John (1199-1216), or Henry III (1216-1272).
This is not compelling; although Edward I had encouraged the use of the bow at times in his reign, he was not consistent. For his preparations for the invasion of Wales in 1277, Edward I ordered cartloads of crossbow bolts (Prestwich1, p. 179), leaving little if any room for arrows. Edward II (1307-1327) largely turned his back on the use of the bow. This was a major reason he lost at Bannockburn in 1314 (Phillips, pp. 236-237), who notes that a military revolution was going on at the time; both at Bannockburn and at Courtrai in 1302, mounted knights had lost to infantry, forcing a reassessment of tactics. The English learned the lesson after 1314, and Edward III began to depend on longbows; the French would need another century to learn.

Still, the use of the bow means that the only serious candidates for the Kings in the Robin Hood legend are Henry II (reigned 1154-1189), his son Richard I (1189-1199), his brother John (1199-1216), his son Henry III (1216-1272), his son Edward I (1272-1307), his son Edward II (1307-1327), and his son Edward III (1327-1377). Many would restrict the period even more -- e.g. McLynn, p. 244, would examine only the period 1215-1381.

Our single strongest clue, as repeatedly mentioned, is the fact that stanzas 353, 384, 450 of the "Gest" give the name of the king of England as Edward. At first glance, since we are not told which Edward, we might think this was Edward I. In many ways Edward I fits the content of the legend better than Henry II (his great-grandfather), Richard (his grand-uncle), or John (his grandfather), notably since the longbow was not used in the time of the early kings, at least outside Wales. The flip side is, there is nothing in the "Gest" which sounds specific to this reign.

Hunter, as mentioned in the notes to Stanzas 357-358, pointed out that Edward II had made a trip to the north in 1322-1323 which fits the ballad. The real problem with his reconstruction is that he then goes on to try to ring in a Robin Hood who was active around Wakefield at the time, and who was a follower of the Lancastrian rebels (Cawthorne, p. 49). This badly weakens his case, because the "Gest" implies that Robin was always loyal to the King. Hunter's full reconstruction cannot stand up, and many have rejected all of it on that basis -- but the evidence he found for the 1322-1323 visit to the north stands up. If (and this is a substantial if!) the "Gest" is supposed to be based on actual events, 1323 is an extremely strong candidate for the King's visit to Robin. Nonetheless, Holt2, p. 192, affirms that fits 7-8 of the "Gest" must be based on Edward II's northern trip, and I agree.

The 1322-1323 dating is suitable on other grounds. We know that Edward II was very concerned with forests and forest management at this time (Young, p. 145). And the context fits. There was a major famine and economic downturn in 1315-1317 (Prestwich3, p. 92; Phillips, p. 238, blames it on excessive rain beginning in 1314, adding on pp. 252-253, that the years 1315 and 1316 were unusually cold, that 1317 brought only a brief respite, and that 1318-1321 also saw bad weather and poor harvests). The problems were especially bad in the north; according to Wilkinson, p. 124, the bad harvest of 1315 was "followed by famine 'such as our age has never seen.'"

Kelly.J, p. 14, notes that worldwide conditions were so bad that some think they may have started the chain of events which led to the Black Death thirty years later. Kelly.J, p. 56, observes that large tracts of land were left unpopulated -- sometimes because they were simply no longer productive in the poor climate. On pp. 58-59, he notes that some parts of Yorkshire had all their topsoil eroded away. The rain was so heavy that in Yorkshire and Nottingham some farm fields became lakes -- he calls them "inland seas." The problem was so bad that there were widespread reports of cannibalism (p. 60).

Satin, pp. 106-107, mentions estimates that one tenth of the population of Europe died of famine in this period. J.Kelly, p. 62, thinks it may have exceeded 15% in some areas. Tenants everywhere were driven from their lands. If the knight was truly trying to repay a loan at this time, it is understandable that he failed -- it was the worst time in memory for raising money. This would surely raise the irony of the abbott serving rich food at this time, too.

To add to the misery of northerners, in the aftermath of Bannockburn, the Scots raided freely throughout the north of England. They had raided the north before, it is true, but these were larger raids, better organized, which penetrated much farther south (Phillips, p. 248). They could not capture fortified cities or castles, but they destroyed the holdings of peasants and forced them to flee (McNamee, pp. 72-74). And, of course, the lords rarely gave their tenants any sort of help if they had been raided -- if anything, their exactions increased as they gathered up food to feed their garrisons (McNamee, pp. 144-145).

As McNamee says on p. 147, "Altogether the North of England's castles ought to have been its salvation from the Scottish raids. The failure of the crown to pay and provision garrisons adequately, and to exercise control over castellans, left them to prey on those they were supposed to defend."

The Scots were relatively quiet in 1316 and 1317, but were back in 1318, when their raids reached
as far south as Yorkshire (McNamee, pp. 84-86). There must have been very many refugees in the latter year -- and indeed as early as 1314, when McNamee, p. 134, says Northumberland was "descending into chaos." Plus we have reports of outbreaks of sheep murrain in 1315-1319 (McNamee, p. 107), which of course damaged the wool clip, meaning that the chief source of non-farm income for the northern provinces was much reduced. Other northern leaders were paying the Scots not to raid them, placing another demand ultimately on the peasants (McNamee, pp. 129-140).

These were the circumstances in which villeins slipped away from their lands and formed gangs. We know that the unsettled conditions of Edward II's reign weakened feudal bonds and created uncertainties for freeholders (Prestwich3, p. 109). It was the ideal situation for bands like Robin's -- which probably combined a few yeomen, such as Robin himself, with villeins -- to form. There was actually a special word for the bands of robbers who arose in the wake of the Scottish incursions around the time of Bannockburn -- they were called schavaldores. They may well have robbed clergy; at least, a bishop told Edward II that he couldn't send tax money because of them (McNamee, p. 55). Nor was it easy to fight them, because the conditions made it hard to feed and supply a large force (McNamee, p. 81). And if a gang formed in 1316-1317, and grew larger in 1318-1319, it would allow enough time for the band to become well-known by the time Edward came north in 1322, and to make a significant dent in the deer population.

Edward II wasn't the only monarch whose reign saw near-anarchy in some parts of England. Three other kings -- Stephen (reigned 1135-1154), Henry III (1216-1272), and Henry VI (1422-1461, plus a brief restoration in 1470-1471) -- lived in times when government largely broke down. But Stephen was too early to visit the forests of the north. Henry VI is far too late, and was a "useful political vegetable" in his later years (so Ross-War, p. 52; Ross-War, p. 118, notes that Henry VI was take prisoner "three times" during the Wars of the Roses). If anarchy is a criterion for dating Robin, then by far the most likely reigns are those of Henry III and Edward II. The intervening reign, of Edward I, is also possible simply because his taxes caused so much unrest.

We see in the notes to stanza 93 that we cannot identify the official or office the "Gest" means when it refers to a "justice." But the Edwardian period was one of extreme rapaciousness. Note during Edward II's reign the Earl of Lancaster, who held four earldoms after 1311 (McNamee, p. 51) and was chief counselor after 1316; and the Despensers, who largely ran the government when not in exile. The younger Despenser -- the ally of Robert Baldock the extortionist chancellor (for whom, again, see notes on Stanza 93) -- used just the sorts of methods described in the "Gest" to obtain lands formerly held by the Earl of Gloucester, killed at Bannockburn (Hutchison, p. 104). Recall also the case of the Bishop of Durham being robbed by outlaws led by Gilbert de Middleton in the reign of Edward II (see notes on stanza 292 of the "Gest").

Edward II, as mentioned in the notes on Stanza 357, was the one king who seems to have made a hunting trip similar to that in Fit 7 of the Gest. It is interesting to note that Edward II was the first king to request that his retainers recruit infantry as well as cavalry (Chandler/Beckett, p. 19). Every previous army of course included infantry, but they were incidental. It makes sense to imagine Edward II trying to hire a group of top bowmen. It makes far less sense to try to imagine the haughty Richard I or the foolish Henry III trying it.

Note also that the King talks to the outlaws with no hint of a translator (see note on Stanza 379). This is an argument for one of the Edwards, although it is little clue to which. It is interesting to note that Robin and his men spend most of their time on foot, but that in Stanza 152 the Sheriff offers Little John a horse. This hints at a date after 1330, when Edward III mounted his archers. This was a major change -- it made archers (and hence armies) more mobile, but the greater need for horses also meant that armies were smaller. The fact that mounted archers aren't common probably argues for a date before the middle of the reign of Edward III, but probably not too much earlier, since the idea of mounting archers was obviously in the air.

There is nothing unusual about common folk who respect the King but reject lesser authorities. Campaigns to rid a King of his "evil councilors" were almost routine, and were the main excuse for the revolts against Edward II (e.g. Prestwich3, pp. 82-84). Somewhat later, in Wat Tyler's rebellion, the rebels respected Richard II but wanted the heads of many others (Saul, p. 68). They actually killed Archbishop Sudbury of Canterbury (Saul, p. 69). Pollard, p. 216, notes that campaigns against "evil councilors" waere common for centuries -- Jack Cade's 1450 rebellion was loyal to Henry VI, as were barons who began the Wars of the Roses, and even the sixteenth century Pilgrimage of Grace were theoretically loyal to Henry VIII -- just not to his religion.

By the end of his reign, Edward II seemed to have been very unpopular in the south of England, but was perhaps not so unpopular in the north. Phillips, pp. 532-533, gives a partial list of those who supported his deposition. They include many southern bishops and barons, but relatively few
northerners. Henry of Lancaster supported the move, but he was a special case -- and apparently the only earl with major lands north of the Humber to support the deposition. The bishops of Coventry and of Lincoln supported the move, but the Archbishop of York signally did not, nor did the Bishop of Carlisle (Phillips, p. 536), and the Bishop of Durham is also missing from the list. The opinions of northern lords may not reflect those of commoners, of course, but it is reasonable to assume that northerners were more sympathetic to this otherwise-disliked King.

"Robin Hood and the Monk" [Child 119] offers us little in the way of datable evidence, but we note that the king in the song is extremely foolish. Since the manuscript is from c. 1450, this might be a veiled allusion to the King at that time (Henry VI, who was never very clever and eventually went mad), but if we assume the song is older, then we must look for an easily-fooled King. The best candidates for this arer Henry III or Edward II, with Edward being the better bet.

To be sure, John also had a very bad reputation, and in his earlier days was prone to bad mistakes. Warren-John, pp. 46-47, admits that John "stood in 1194 as a traitor and a fool. Such a reputation long clung to him, and in some quarters was perhaps never entirely displaced; but, in fact, the real John had not yet emerged.... As a king he was to show a grasp of political realities that had eluded the young Henry [John's oldest brother], a more fierce determination than even Geoffrey could boast of, as sure a strategic sense as Richard displayed and a knowledge of government to which the heroic crusader never even aspired. Only the Old King himself [Henry II] is comparable to the later John in his powers of organization...."

This is probably too kind to John. Tyerman, p. 296, is probably more balanced when he says John was "the most notorious English king, one of the most unfairly maligned but also one of the least successful. The legend of his awfulness as a person as well as a ruler dates from his own lifetime. Even now, when his positive qualities as a conscientious judge, a careful administrator, a man of culture and a ruler of energy are widely recognized, his personality and style leave a nasty taste in the mouth." John was simply too sneaky to be on the list of possible Kings for the "Monk."

If we try to bring in Richard I, we have a timing problem.. Gillingham, p. 242, observes that Richard I did visit Sherwood Forest -- for one day, in 1194. He spent it hunting; clearly, in Richard's time, the forest had not been hunted out. Gillingham notes, however, that this was "the nearest [Richard] ever came to... Robin Hood," and that he promptly headed back to Nottingham to get some work done.

That visit to England lasted two months. Richard would never again return (Baldwin, p. 86). Richard I might qualify as a fool -- he was a *terrible* king, despite his legend (as Warren-John says on p. 38, "Everything was sacrificed to raising money for [the Third Crusade], even good government." On p. 41, he adds that "Richard was no judge of men," so friendship with Robin Hood would have been no compliment to Robin anyway. Jolliffe, p. 227, notes that "With the accession of Richard we come to a new phase... in which the community begins to realize the potentialities of bureaucracy for oppression."

Runciman3, p. 75, compares his performance at home and on crusade and says "He was a bad son, a bad husband and a bad king, but a gallant and splendid soldier"). But Richard spent only about six months of his reign in England (Gillingham, p. 5). As Baldwin says on p. 84, "Richard I is unique among English monarchs in that he was a figure of European standing yet played only a small part in the affairs of his own kingdom." Thus it might be possible to fit him into the "Gest" (though even that is a squeeze), but not into the "Monk."

One very minor support for the reign of Henry II or Richard I is that the "Gest" never mentions a coroner -- an office created by Richard I (Lyon, pp. 43-44). But this is at best quite indirect testimony; although coroners were royal officials responsible for looking into deaths and retaining suspects, there is no incident in the "Gest" which directly requires a coroner to be present. The versions of the story which place Robin in the reigns of Richard and John have other problems. These tales often involve an incredible anachronism, as they refer to "Prince John." But John never held the feudal title "prince" -- indeed, England did not *have* princes until Edward I created the title of Prince of Wales a century after the reign of Richard I. John's feudal title was Count of Mortain. He was Count John, not Prince John.

What's more, the common picture of Richard as a fine king and John as a grasping tyrant are simply untrue. John fought with his barons, and one of the points of conflict was the forest law (Young, p. 60), but "how far [John] was a tyrant to common men is doubtful. At least he knew where Angevin government pressed them, and in 1212... he bid high for the support of the counties and boroughs, restoring the forest custom of his father" (Jolliffe, p. 247). On p. 248, Jolliffe adds that John investigated some of the worse abuses of sheriffs, and for the first time made them serve at pleasure rather than at farm (Jolliffe, pp. 269-270), which eliminated the main incentive to extort the locals.

Jolliffe adds that when the barons rose against John, the towns and the people generally stood
with the king. What's more, John consulted with the locals about forest laws (Jolliffe, p. 307), which none of his predecessors had done.

Richard would never have done any of those things -- he *needed* to farm out sheriff's duties so as to raise the cash for his wars. Richard might, perhaps, have pardoned Robin in return for money, but only John would have pardoned him for right.

Also, if the reign were that of Richard I and John, would we not hear of the much-reviled chief forester Hugh de Neville (Young, p. 49), or of John's forester of Nottingham and Derby, Brian de Lisle (Young, p. 51). It has been claimed that, in this period, the four chief officials of England were the justiciar, chancellor, treasurer, and chief forester (Young, p. 49). The first and last would decline in importance in the reigns of Henry III and after; it is hard to imagine the a forest outlaw being able to ignore the chief forester in the early Angevin period.

On the other hand, a date in the reign of Henry II, Richard I, John, Henry III, or even Edward I has the advantage that it give time for tales to grow around Robin. This is more problematic if we accept a date in the reign of Edward II or Edwawrd III. Could a Robin Hood who was active in 1323 or later have become a legendary figure as early as the time Langland wrote in 1377?

This may not be quite as unlikely as it sounds. A similar situation occurs in the great Spanish epic The Poem of the Cid. This in fact has many similarities to the Robin Hood legend. Northup, p. 47, tells us that "The poet interpreted history imaginatively, but his imagination is restrained. Magic does not appear.... We lack completely the exaggeration so common in the French epic, where, as in the Chanson de Roland, whole armies fall in a faint. The Cid's personal exploits are no greater than those recorded of many knights...." This is the same mode of "high mimesis" as in the "Gest". Robin is an exceptional but not superhuman character.

The general feel of the "Cid" resembles the "Gest" in other ways: "There is no element of romantic love.... The poet is interested neither in in his hero's youth nor in his death. The Cid is presented in his prime, engaged in his greatest achievements" (Northup, p. 47). "The Cid figures as a loyal vassal ever seeking a reconciliation with his lord" (Northup, p. 44), and eventually he gains this reconciliation. The Cid is an outlaw, and his first act in the extant portion of the poem is to commit a robbery (Cid/Simpson, p. v). The Cid is "pious... loyal to his companions and even to his King... and... endowed with a saving peasant humor" (Cid/Simpson, p. vi). There is even a similarity in meter: The "Gest" is metrically irregular, and the "Cid" has so many different line formations that scholars, according to Northup, p. 48, cannot agree whether it is intended to be in ballad meter (eight syllables in four feet, then a caesura, then six syllables in three feet) or in Alexandrines (sixteen syllables with a caesura in the middle).

And when was the "Cid" written? Many authorities believe it was c. 1140 (Cid/Simpson, p. vii; Northup, p. 42). That date has been questioned in more recent times, but the sole extant manuscript seems to have been taken from an exemplar, not the original, which was written in 1207 (Cid/Michael, p. 16). Therefore the story must date from the twelfth century. The Cid died in 1099. It is likely that the time gap between the life and the tale of the Cid is no greater than that between Edward II and Langland. And the "Cid," although grounded in reality, contains a fair amount of non-historical material; it is proof that legends can quickly gather about a sufficiently extraordinary figure.

And Robin Hood wasn't even real -- anything could be added to his legend! The question is not what could be said about him, but what could be said about his context. There is nothing in the "Gest" that cannot be made to fit reasonably well in the context of the Edwardian period.

Another objection to a date in the reign of Edward II is that that king was deposed and murdered in 1327; is it possible that the legend would take no notice of this? (To be sure, the "Gest" says that Robin left the King's service after only a year; see the note on stanza 435. This would have allowed him to avoid Edward's debacle. But would it not be mentioned?) And why no mention of the war between Edward and Robert Bruce of Scotland, which was the main business of Edward's northern visit? (And in which Edward's forces suffered defeats at the hands of Bruce's raiders; Hutchison, p. 119.)

Keen, p. 186, suggests that Edward's unpopularity would argue against him being the good King of the "Gest." This would certainly be true if the audience of the poem was aristocratic; it is less of an objection in the case of the common people. Wilkinson, p. 132, observes that "after Edward's death it was the manner of his dying rather than his ruling which tended to be remembered. It was his cruel death and not his foolish life which made his tomb at Gloucester the centre of a cult." Being an ally of Edward II might be considered a failing in 1325; twenty years later, it might be a reason to make Robin a hero, for supporting Edward II when few others would.

Keen, p. 140, thinks that the frequent mentions of Robin as a yeoman implies a late date (p. 140), presumably after Edward III, since this was the period when villeine were becoming free yeomen. Keen, pp. 141-142, adds that the lack of offences against "vert" (the plants of the forest) dates
Robin to the time of Edward III or later -- but poaching was a worse offence than three-cutting. Young, p. 108. The typical forest eyre adjudicated far more offenses against "vert" than venison, although the penalties for the latter were higher -- despite which, Pollard, p. 85, says that even poaching was little punished in the fifteenth century. It was not until very late, when the English navy needed every tall tree it could find for ship's masts, that tree-cutting became a serious crime. In any case, it was often difficult to prosecute offenses against "vert" -- Henry VI, for example, granted so many exceptions that the laws became simply unenforceable (Wolffe, p. 111). It was only under Henry VII, whose goal was to bring the entire nation under his thumb, that the forest laws really revived (Pollard, p. 86).

To be sure, Ohlgren, p. 220, argues that Robin "imitates knightly behavior by giving liveries and fees to his retained men" (e.g. he notes on p. 317 that Robin's men wore a uniform of scarlet, not green, although later, they give the King green cloth; Ohlgren, p. 319 n.35) -- behavior typical of what is now called "bastard feudalism," which was largely a product of the Hundred Years' War (OxfordComp, p. 84). But Robin was not a king that he would be able to give out lands and titles; his behavior was quite typical of what a local Lord of the Manor would have done even in the height of the feudal era. It was in 1296 that Edward I made a decision which completely changed the nature of military service in England. In that year, he conducted a census seeking men wealthy enough to perform knight service. In the past, such a demand had been made only of knights. After 1296, the qualification was simply wealth (Prestwich, p. 406). The barriers had fallen; a rich yeoman or an esquire could now do the work of a knight. This would obviously make it easier for a former yeoman such as Robin to enter royal service. Looking at the case for other monarchs, we see that the main evidence for the reigns of Richard I and John comes from a strong mass of later legend, supported by late songs such as "The King's Disguise, and Friendship with Robin Hood" [Child 151], which explicitly gives the king the name "Richard." However, this ballad is probably an eighteenth century rewrite of the last two fits of the "Gest," and is certainly a hack job; it has no independent value. There are no hints in the early ballads which directly support a date in the period 1189-1216, except for the suggestion that Sir Richard at Lee might be going on crusade (see note on Stanza 56-57), and this is neither a clear reference nor a decisive link to Richard I. Nor is there any sign, in the "Gest," of the difficult relations between Richard and John which so affected England in the mid-1190s (Warren-John, pp. 40-45) -- there isn't even a hint that the King had a brother. If Robin and Richard I actually met, it is almost inevitable that the Gest would have mentioned his troublesome brother. We might add that, although Richard became a hero of folklore, he does not seem to have been popular in his own time. According to Warren-John, p. 31, the only son of Henry II to be popular with his contemporaries was Henry the Young King, who died before his father and never exercised power.

The "Gest," and several other song of Robin, show the outlaw, although a devoted Catholic, as opposed to the clerical establishment -- he happily robs bishops and abbots. Such a man would be unlikely to approve of Richard I, who financed his crusade largely by selling lands and rents to the bishops (Kelly.A, p. 252). Many of the abuses which Robin fought against were actually the result of Richard's actions. He might well have gotten along with Edward I, however, who went so far as to appeal to the Pope for the ouster of Archbishop Winchelsea of Canterbury (which he obtained; Prestwich, p. 541. It was yet another phase in Edward's attacks on the church). Edward II also had trouble with his bishops, notably Orleton of Hereford (more on this below), but Orleton wasn't the only one.

I can't help but note an irony: One folkloric account of the death of Richard I has the Greek Fates cut off his life. Why? Because he introduced the crossbow into France (Gillingham, p. 12). Not the longbow, note, the "crossbow". For the evidence that Robin's weapon was the true longbow, which came later, see the note on Stanza 132.

The best argument for the reign of Henry III is that this is the period when the longbow was first becoming a respected weapon in the royal muster. The rebellion of Simon de Montfort could tie in with the traditions of conflict in the legends. Plus it was a long reign, giving lots of opportunities for potential Robins. And, for the very little it's worth, it ties in with Langland's reference to Ranulf of Chester, since one of the Ranulf of Chester was active early in the reign. And the reign of Henry III of course saw the activities of Roger Godberd, Baldwin's original Robin Hood.

I should probably mention that Keen sees links between the legend of Robin Hood and the stories told of William Wallace in the centuries after Wallace's death (Keen, pp. 75-76). Wallace was executed by Edward I in 1305, shortly before Edward II took the throne. So there is a theoretical possibility that the links to Edward II arise because the Wallace legend arose in Edward I's time, and that the Wallace legend was then converted to the Robin Hood legend. I really don't think this
likely, however; first, the legend of Wallace (as opposed to Wallace the man) seems more recent than the Robin legend, and second, the Wallace legend and the Robin legend are dependent on very different monarchical situations, and I see no hint of Wallace’s situation in Robin’s legend or vice versa.

Holt seems to argue (Holt1, p. 115) that the fourteenth century feel in the legends is because Robin Hood is an English vernacular hero, and that it was only in the fourteenth century that the English vernacular again became common. In effect, he’s arguing that Robin Hood must be from the fourteenth century because the fourteenth century allowed great men like Chaucer. This oversimplifies. First, French was still the language of the upper class in the early fourteenth century. Second, there was plenty of English vernacular writing prior to 1300 (e.g. Layamon’s "Brut," "King Horn," "Havelock the Dane," "The Owl and the Nightingale"). None of this compares to Chaucer in quality -- but neither was there any quality Anglo-French literature in this period, and the fifteenth century produced no great English literature either. Chaucer was Chaucer because he was a genius, not because he lived in the fourteenth century! And Chaucer’s contemporary Gower wrote as fluently in French and Latin as English.

Holt in his first edition made much of the links to the era of Edward II. His discovery of many "Robinhoods" in a period prior to that, already alluded to, caused him to back away from this in his second edition (Holt2, p. 189). This causes him to bring up a Robert Hod/Hobbehod, who seemingly was in trouble in two different shires in 1225-1226. He suggests, very vaguely, that this man might have been active in the 1190s, an outlaw in 1225, and dead in 1247 -- a version of the legend owing much to Ritson. This places him in the reigns of Richard I, John, and Henry III. But Holt is not convinced. Indeed, he thinks the first Robin Hood may have been earlier still.

Benet, p. 934, offers a similar speculation: "It is doubtful whether [Robin] ever lived -- the truth probably being that the stories associated with his name crystallized gradually around the personality of some popular local hero of the early 13th century."

Several scholars have strongly suggested that the "Gest" is targeted at the reign of Edward III. These include Ohlgren, who treats a date in the reign of Edward III as established fact, and Pollard. The chief evidence in Knight/Ohlgren seems to be the reference in the "Gest" to the "comely King," which title we know was used of Edward III (see note on Stanza 353). Pollard (pp. 202-204) bolsters the argument that Edward III must be meant with the claim that Edward III restored justice after a period when it was lacking, or at least was considered to have done so. This is true but a poor argument -- note that the single most substantial element in the "Gest" is built around an injustice which Robin has to correct because royal justice cannot.

Remember too that Edward II was proposed for sainthood by Richard II (Phillips, pp. 600-606). True, Edward did not deserve it, but the idea was obviously "in the air" about the time the elements of the "Gest" were coalescing. And saints were generally considered just but unworldly -- a perfect fit for the King in the "Gest," who has a weak grip on what is going on but tries for justice once he finds out.

Yet even Holt2, p. 192, thinks that Edward II's trip north was a key component in the legend. I tend to agree.

Can we make something out of all this conflicting data? If we sit down and list all our various points of evidence, and fit which kings they match, we get this list (in alphabetical order by trait):

* King during a crusading period: Henry II, Richard I, John, Henry III, Edward I, Edward II
* King who used distraint of knighthood: Henry III, Edward I, Edward II
* King during whose reign high clerical officials were known to have been robbed by outlaws: Edward II
* King during whose reign longbows were a common weapon: Henry III, Edward I, Edward II, Edward III, Richard II, Henry IV, Henry V, Henry VI, Edward IV
* King during whose reign longbows were used but not widely encouraged: Henry III, Edward II
* King during whose reign social unrest would encourage outlawry: Henry III, Edward I, Edward II, Henry IV, Henry VI
* King during whose reign there could be a connection between Robin and Ranulf of Chester: Henry III, Edward I
* King named Edward: Edward I, Edward II, Edward III, Edward IV
* King went to the north of England and was concerned with deer herds: Edward II
* King who lived during the period of problems with livery: Edward I, Edward II, Edward III, Richard II, Edward IV
* King who was clearly not up to the job, but who was regularly in England, fitting the situation in "Robin Hood and the Monk": Henry III, Edward II
* King who would be relatively likely to personally deal with ordinary outlaws: John, Edward II, Edward IV
Kings whose reigns were early enough that Robin might be legendary by 1377: Henry II, Richard I, John, Henry III, Edward I, Edward II

Kings in whose reign a sheriff would be powerful but not a noble: Henry III, Edward I, Edward II

Kings in which coins were available for the counting of money: Henry III (briefly), Edward I, Edward II, Edward III (after 1344), Richard II, Henry IV, Henry V, Henry VI

Kings who used a gold coinage: Henry III (briefly), Edward III, Richard II, Henry IV, Henry V, Henry VI, Edward IV


Kings who reigned more than 22 years: Henry II, Henry III, Edward I, Edward III, Henry VI

The archetype of the legend need not fit all these traits, but certainly should fit most of them. Note that Edward II fits probably 15 of the 18, and the only three he doesn't fit (a gold coinage, a reign of 22 years, and a tie to Ranulf of Chester) are the weakest on the list. Richard I fits only "two" of the traits.

Second place after Edward II is Edward I, who fits twelve traits (I will admit that I am sorely tempted to link Robin to the disorder and breakdown of law at the end of Edward I's reign. But the visit of the King implies a still-strong monarch. By 1290, when things started to come unglued, Edward I was too old). Henry III had eleven or (briefly) twelve traits. Edward III had seven; no one else had more than six.

For the reign of Henry II (three traits) there is no direct evidence except a sort of historical reconstructionism: "If Robin was around during the short reign of Richard I, he must have been around in the long reign of Henry II." But given Robin's problems with bishops, could he possibly have lived in the time of Henry II without mention of Becket? Or of Becket's rival for the Archbishopric of Canterbury, Gilbert Foliot -- who just happened at the time of Becket's election to have been Bishop of Hereford? (Dahmus, p. 160).

Adding to the case for Edward II is the fact that he seems to have been unusually pious. This is not to say that the other Plantagenets were not (with the likely exception of John, who was very possibly a freethinker). But Edward II was particularly fond of religious observance and religious men, according to Phillips, p. 66. What's more, when Edward was in danger after Bannockburn, he is said to have vowed to the Virgin Mary to found a college if he were spared (Phillips, p. 68). Edward II was also devoted to (St.) Edward the Confessor -- but when he upgraded the chapel of St. Edward at Windsor, he set it up to say two masses a day, one for his father Edward I and one for the Virgin (Phillips, p. 69). Edward's devotion to Mary probably did not match Robin's -- but it was evidently stronger than most.

Thus the clear preponderance of evidence points to the reign of Edward II as the period in which the "Gest" is set. Almost everything fits, and no other reign fits as well. I emphasize that this is not proof -- the "Gest" is clearly an assembly from older materials, and those older materials might have come from diverse reigns. But "if" there was some chronological setting used as backdrop for those early legends, it is likely that the context was the reign of Edward II -- or possibly spanned the reigns of Edward I and Edward II (since Edward I also fits at several points), or Edward II and Edward III. It is morally certain that it did not arise out of the reign of Richard I.

Holt's conclusion, on p. 190, is that "The answer then to the question 'Who was Robin Hood?', must be 'There was more than one.'" This suggestion is, I think, undeniable. But the legend, if not the man, was born in the reign of Edward II.

Last updated in version 2.6

File: C117C

Gest of Robyn Hode, A [Child 117] --- Part 05

DESCRIPTION: Continuation of the notes to "A Gest of Robyn Hode" [Child 117]. Entry continues in "A Gest of Robyn Hode" [Child 117] --- Part 06 (File Number C117E)

Last updated in version 2.6

NOTES [11199 words]: SIDELIGHTS ON THE LEGEND

If we accept as an hypothesis that many of the early Robin Hood tales were associated with Edward II, it can potentially explain other features of the legend.

One of our most difficult questions is the place where Robin lived. Although we think of him as haunting Sherwood Forest (and indeed, 17 of the ballads place Robin in Sherwood or Nottingham), the "Gest" never actually names Sherwood, and early sources usually place him in Barnsdale.

Dobson/Taylor catalog these on pp.; 18-19: The "Gest" and "Guy of Gisborne" have explicit
references to the Barnsdale area, and the "Potter" mentions Wentberg, which is probably near Wentbridge in Barnsdale. On the other hand, there is the "Robyn Hod in Scherewod stod" verse, and the "Monk" places itself in "mery Scherewode" in stanza 16.

The reference to Barnsdale is not necessarily to Barndsale Forest, merely to some place called Barnsdale. Barnsdale the place is not a forest; Child, p. 50, calls it a "woodland region," and Dobson/Taylor, p. 21, say of it, "A magnesian limestone area, probably not much more heavily wooded in the later middle ages than today, Barnsdale does not appear to have ever been a forest in either the literal or legal sense." It is in west Yorkshire, somewhat east of Leeds and Wakefield, more than ten leagues to the north of Sherwood (see map in p. 101 of Holt2). Barnsdale, note, is outside the "beat" of the Sheriff of Nottingham.

Although some (e.g. Baldwin, p. 44) claim that Robin could have lived in both Barnsdale and Sherwood, the two are so far apart that an outlaw could not reasonably occupy both simultaneously. (As of 2004, in fact, this has become an issue in the British parliament, with Nottinghamshire posting signs saying "Robin Hood Country" and Yorkshire wanting them taken down.) A man could travel from one to the other in a day, but would not have time to do anything upon arriving.

It is interesting to note that the three Edwards regularly hunted in Sherwood (Baldwin, p. 44). But this doesn't help us explain the events in the "Gest," because the King there complained about lack of deer at Plumpton Park, and that assuredly is not in Sherwood.

Additional minor evidence for why Barnsdale is a more likely home for the legend comes from the fact that arrows had iron warheads. In the Middle Ages, only five counties in England were important iron-producing areas. One was Yorkshire (Hewitt, p. 70). Nottingham was not one of them. Thus it would have been easier for Robin to liberate arrows in Barnsdale than Sherwood.

We should probably demonstrate why the claim that Robin Hood was earl of Huntingdon (the correct spelling) is impossible, and the claim that he was any sort of noble is almost as bad. The last Saxon Earl of Huntingdon was Walthoef, who was a young man at the time of the Norman Conquest. Our information on this period is scanty, but he was executed for some sort of treasonous activity in 1076 (Barlow-Rufus, p. 31) -- perhaps for complicity in Malcolm Canmore's invasion of the north in that year (Douglas, pp. 232-233).

Apparently Walthoeif had no male heir, but according to Tyerman, p. 21, "his heirs were not harried," so the Huntingdon earldom was allowed to pass to his daughter Matilda/Maud and her husband Simon of Senlis (St. Liz), a soldier who served William the Conqueror well; she married him probably around 1090 (in the time of, and probably at the command of, William II; Bartow, pp. 93, 172-173).

After Simon's death, Matilda (who by now was around 40) married the future King David I of Scotland (Magnusson, p. 73, says this took place in 1114; Oram, p. 65, says in 1113), meaning that David was the first of several Kings of Scotland who also were Earls of Huntingdon. Matilda had earlier children (Oram, p. 65), but it was decided that her children by David would be the heirs of Huntingdon. There was only one child, a boy Henry, who ended up as David's only son, since the king never remarried after Matilda died in 1130 (Oram, p. 73). Thus Henry of Huntingdon became both Earl of Huntingdon and ancestor of the royal line of Scotland.

For the moment, however, he was perhaps more English than Scottish. Henry in fact became a member of the English King Stephen's court (Bradbury, p. 33), and Henry's son Malcolm "the Maiden" campaigned in France with Stephen's successor Henry II as his vassal (Magnusson, p. 80).

King David before his death passed the earldom to his son Henry (it was common practice for kings to give their heirs some sort of property to manage), and this was confirmed by King Stephen in 1139 (Bradbury, p. 36, although he notes that Ranulf of Chester wanted to take Carlisle from Henry of Huntingdon. Stephen ignored this -- one reason Ranulf turned against him -- although Stephen did split off part of the Huntingdon earldom to form the earldom of Northampton; Bradbury, p. 37. Thus a person with Northampton ancestry might also claim the Huntingdon earldom -- but as far as I know, no one ever linked Robin with Northampton.).

Henry of Huntingdon however died a year before his father, so he never became king of Scotland. Henry's older sons became kings, so the third son, David, eventually was given the earldom (Bradbury, p. 177). The honor passed to David's son John in 1219. John also inherited the earldom of Chester, but died childless in 1237 (Oram, p. 90). The Earldom of Chester went back to the English crown, but the Huntingdon earldom, although Mortimer, p. 78, declares it extinct, went to the Bruces of Anandale, since they were descended from Earl David's second daughter Isabel (see genealogy on p. 301 of Oram). Isabel's son Robert Bruce, the future competitor for the throne of Scotland and grandfather of King Robert I, fought with Henry III at the Battle of Lewes and was taken captive (Powicke, p. 190), and his son Robert fought with Edward I in Wales (Prestwich1, p.
Indeed, an earlier Bruce had fought with the English army that defeated the Scots at the Battle of the Standard in 1138! (Young/Adair, p. 24).

It would probably have been very difficult in this period to take the Huntingdon earldom from the heirs of Waltheof, since the dead earl was by this time being informally venerated as a saint (Tyerman, p. 21).

Members of the Scots royal family thus held the Huntingdon earldom from the reign of Henry I until the reign of Edward I -- Robert Bruce #2 (the son of the competitor and the father of the future king) held to his English allegiance until his death in 1306, very probably so that he would not lose his English title. The Bruces, like their ancestors, were at least as English as Scottish -- they had a home in London at this time (Oram, p. 117), and one of Robert Bruce's brothers bore that quintessentially English name, Edward -- an especially noteworthy point since he was born in the reign of Edward I. Another brother, Alexander, graduated from Cambridge in 1303 (Oram, p. 118).

Still, Robert Bruce, Earl of Huntingdon, was regarded by all as a Scot, not an Englishman. This brings us to the curious part. Remember Langland's link between Robin Hood and Ranulf of Chester? The last Earl Ranulf of Chester died in 1232 without a direct heir (Mortimer, p. 78, who adds that his lands were divided). The next person in line for the Chester earldom was "John the Scot," the son of David of Huntingdon (Powicke, p. 197 n.). Once he died, the English crown reclaimed the Chester earldom (Mortimer, p. 78).

Even though the English King took back the Chester earldom, if you assume that Robin really was Earl of Huntingdon, then he almost had to be Scottish, and he also had the claim to being Earl of Chester. In other words, if Robin really was an earl, then Langland's link of Ranulf and of Robin would be of cousins (probably first cousins once removed), with Robin being Ranulf's heir!

No, I don't buy a word of it either. Apart from all the assumptions we have to accept, the Scots never took to the longbow -- one of the main reasons why the English won most of the battles with the Scots from 1300 to 1513. The one major Scottish win, at Bannockburn, came about because Edward II ignored his archers -- a lesson his son was quick to learn. And yet, if we continue the speculation, we do find in "Robin Hood and the Scotchman" [Child 130] the interesting fact that Robin is willing to accept Scots into his band. But this ballad is late, and the surviving versions show no indications of actual Scottishness. I almost wonder if this isn't some sort of strange attempt to show James I or some other Stuart king that Robin was an equal opportunity outlaw.

One last observation: Martin Parker's feeble "A True Tale of Robin Hood" [Child 154], which in stanza 3 makes Robin Earl of Huntingdon in the reign of Richard I, in stanza 83 has Robin's men flee to "the Scottish King," but not Robin himself. Parker seems to have made up much of his tale, but some might be from now-lost tradition. His tale suits nicely in the reign of Richard I; Richard lived before the formation of the Auld Alliance between Scotland and France. Scotland and England were often friendly in this period. Outlaws who fled to Scotland might be turned over to the English king. It was only after Bannockburn in 1314 that Scotland would be a safe and secure refuge.

None of that is really relevant, except to prove the following: The only way that Robin Hood could have been shadow Earl of Huntingdon is if he has been a child of Matilda daughter of Waltheof by her first marriage to Simon of Senlis. But that would mean that he was born in 1107 at the latest, and probably a few years earlier. This would mean that he would have been active in the reigns of Henry I (reigned 1100-1135) and Stephen (1135-1154). And that's just plain too early.

There is one other question: If the legend early on made Robin a shadow earl (perhaps under the influence of the Tale of Gamelyn or some such), why Earl of Huntingdon? We can't really answer this, but it leads to interesting speculations.

The office of Earl was established before the Norman Conquest. In Saxon times, the number and boundaries of the earldoms were not at all fixed (e.g. E. A. Freeman, as reproduced on p. 362 of Barlow-Edward, pp. 362-363, shows eight earldoms in 1045, but only six plus a sub-earldom in 1065-1066). Our knowledge of the earldoms at the time is very limited (Walker, p. 231), but they did not correspond at all to the modern counties; indeed, counties were often swapped from earl to earl during the reign of Edward the Confessor (Walker, pp. 2333-234, tabulates the little we know about these changes).

But several earldoms always existed in the late Saxon period, based in large part on the ancient kingdoms of Britain: The earldoms of Wessex, Mercia, and Northumberland, plus apparently the smaller earldom of East Anglia. The three major earldoms had belonged to three great families under King Cnut: Godwine of Wessex, Leofric of Mercia, and Siward of Northumbria (the father of the above-mentionedWaltheof). All of them were dead before 1060, but the later earls were selected from their descendants.

Without bothering with the details of how it ended up so, in 1066 King Harold II son of Godwine retained his old Earldom of Wessex as well as being king. His brother Gyth was Earl of East
Anglia, and his brother Leofwine held an Earldom in the southeast that doesn't seem to have had a name (Barlow-Edward, p. 197). Edwin the grandson of Leofric held Mercia, and his brother Morkere/Morcar had recently been granted Northumbria (Barlow-Edward, p. 238). Walthoef, the only living son of Seward, had been very young when his father died, but around 1065 was given land in Huntingdon and Northamptonshire (Barlow-Edward, p. 194 n. 3; Walker, p. 234). It is not clear what this earldom was called at the time, but after the Conquest, it was labelled the earldom of Huntingdon.

Here is what is interesting. After the Conquest, William the Conqueror broke up the great Earldoms -- indeed, it is Douglas's opinion (pp. 295-297) that William completely redefined the office of Earl, from an administrative post to a military one -- most of his earls held marcher counties. He immediately dissolved Harold's earldom of Wessex, and when a few years later he got rid of Edwin and Morkere, he dissolved Mercia and chopped Northumbria down to the county of Northumberland (Linklater, pp. 263-264). East Anglia was divided into Norfolk and Suffolk. Leofwine's southeastern earldom also was dissolved.

Thus Waltheof's earldom of Huntingdon, although small compared to the other Saxon earldoms, was the only one to survive essentially intact. Was whoever invented the Huntingdon claim anticipating Scott's idea of Robin the Saxon survivor? No idea. However, had Robin not been claimed as shadow earl of some other county, it is not unlikely that Scott, or an earlier author, would have converted him to Earl of Huntingdon just because it was such a historically interesting title.

But if Robin Hood was not Earl of Huntingdon, which he wasn't, then he surely did not live in the Barnsdale in Rutland. So we're still trying to decide between Sherwood and the Barnsdale in Yorkshire.

Or maybe someplace to the west. Much of the material in the "Gest" parallels portions of "Adam Bell, Clim of the Clough, and William of Cloudesly" [Child 116], first published in 1536. Those three outlaws were based in Inglewood in Cumbria and Lancashire, not Barnsdale or Sherwood (though, we might note, Wynton places Robin in Inglewood). An attempt to combine the two legends produced the monstrosity that is "Robin Hood's Birth, Breeding, Valor, and Marriage" [Child 149]. Some have tried to claim "Adam Bell" as an ancestor of the Robin Hood legend. But there is in fact no reason to think the dependency does not go the other way; Chambers, p. 159, calls it "almost a burlesque of Robin Hood."

More reasonably, the reference to Inglewood might come out of Edward II's wars with Scotland. McNamee, p. 47, notes that people in southwest Scotland were hiding their cattle in Inglewood due to English raids. (We see a similar situation in England in 1345, when English herders took their cattle to Knaresborough and Galtres forests in Yorkshire due to Scottish raids; Hewitt, p. 103.) Talk about an opportunity for outlaws! -- maybe Robin made a business trip. Another possibility is that Robin originally set up in Barnsdale, but during the period of the Scots raids, pickings grew so slim in Yorkshire that he moved south, perhaps temporarily, to Sherwood in Nottinghamshire, which was south of the area devastated by the Scots.

Young, p. 99, has an interesting table calculating up the average rate of offenses against venison at several forests in the late thirteenth century. The lowest rate is two per year at Melksham in Wiltshire. Ten of the other twelve forests for which statistics were available, all in southern or central England, averaged four or five offenses per year. Only two exceeded five offences per year: Sherwood, with seven, and Inglewood, with eight. (Barnsdale is not in the list.) It would seem that both were well-known as outlaw haunts.

"Guy of Gisborne" hints at a location somewhat south of Inglewood, in Lancashire -- but close enough that Robin could be in both. Gisburn is a small town, due north of modern Burnley, relatively close to the west coast of Britain, on the Ribble river in Lancashire; it is 30 or 40 miles west and somewhat north of Barnsdale -- although, interestingly, it is directly between Barnsdale and Sir Richard's presumed home in Wyresdale. If Guy lived in Robin's locality, Robin might well have lived in Bowland Forest east of the Wyre river, roughly in the center of a triangle with vertices at Preston, the city of Lancaster, and Gisburn. The chances of anyone from Sherwood, or even Barnsdale, casually showing up in the Gisburn area are slight.

Holt1, p. 105, makes the interesting observation that, although references to Lancashire locations are relatively few, they are scattered across the several parts of the poem -- the killing of the knight of Lancaster is in fit 1, the mention of Verysdale (Wyresdale?) is in fit 2, and King Edward is near the passes of Lancashire and Plumpton Park in fit 7. Holt suggests that the Lancashire references were all added after the story was nearly finished; the other possibility, of course, is that they are very ancient and precede localization to Sherwood and Barnsdale.

Vague additional support for a Lancashire setting comes from stanza 53 of the "Gest," which says that the Knight's son slew a knight of Lancaster/Lancashire. Obviously Lancashire knights were
most common in Lancashire -- but on the other hand, who would identify a knight as being "of Lancashire" if the setting were Lancashire?

And then there is the alternate reading "Lancaster." Although a geographic designation, it is also a political one -- could the boy have slain a knight who was a vassal of the Earl (or Duke) of Lancaster? If so, it might even explain why Robin befriended Sir Richard, since the Earl of Lancaster, as we shall see, was Edward II's strongest adversary. And Lancastrians still existed and "were unreconciled" after the earl's execution (Wilkinson, p. 128). Alternately, "Lancaster" might be an anachronism -- a supporter of the House of Lancaster in the Wars of the Roses, which began after the "Gest" was written (probably, anyway) but before the "Gest" was printed.

This is one of the most important variants in the "Gest," and I disagree with Child on purely textual grounds -- although it would be very helpful if someone could do a more serious critical analysis. But if my analysis of the text is correct, then the reading "Lancashire" is an argument, although a weak one, against placing the Robin in Lancashire.

If the "Curtal Friar" be regarded as solid evidence, the Friar is from Fountains Abbey. The abbey dates from the twelfth century (founded 1132, according to Tatton-Brown/Crook, p. 112, by the Cistercians; Kerr, pp. 193-194, says the founders wanted to adopt a stricter rule and so broke away from the Benedictines -- although Tyerman, p. 116, says that this worked only moderately well), so it is no help with dating -- but it is in west Yorkshire, near Barnsdale, not in Nottinghamshire. It was raided by the Scots in 1318 or 1319 (McNamee, p. 88) -- which might perhaps explain why the Friar was active so far from his base: the Abbey residents were scattered. (The other possibility is that he was herding sheep; Kerr, p. 195, says that the abbey at one time had 15,000 sheep!)

I do note that Fountains eventually came to start paying significant sums to visiting minstrels (Holt1, p. 137); might Fountains Abbey have come to be part of the tradition because some visiting performer zipped its name into one of his Robin Hood songs?

For the interesting relationship between Richard of Fountains and the Abbot of St. Mary's, see the notes to Stanza 88.

Minor additional support for Barnsdale comes from the fact that several Scottish chroniclers knew of Robin; they would have been more likely to know of a Yorkshire robber than one from Nottinghamshire or probably Lancashire.

Almost all the sites named after Robin Hood are much later than the earliest references to the outlaw. The one partial exception, according to Holt1, p. 107, is a Robin Hood marker in Barnsdale attested from 1422. The first known Nottingham is dated to 1485 (Holt1, p. 408).

If we allow the dubious possibility that Edward IV was the "Gest's" king, this tends to support the Sherwood hypothesis. Edward I, Edward II, and Edward III all visited the north mostly for their wars. Edward IV, since he was not born to be king (he was the son of Richard Duke of York, and gained the throne by conquest), spent much time in the north when he was young, but after winning the Battle of Towton at the very beginning of his reign, tended to stay in the south. What is interesting is that Ross-Edward, p. 271, lists several visits he made around the country in the 1470s (his last trips outside southern England). One did go as far north as York, but in most, the King visited Nottingham and then returned south. He in fact rebuilt Nottingham castle to be a more comfortable residence (Ross-Edward, p. 272). Thus he was far more often in the vicinity of Sherwood than Barnsdale.

Edward's interest in Nottingham is in sharp contrast to his predecessor Henry VI, who visited Nottinham only once in the long period from his accession in 1422 until 1450 (Wolffe, p. 94). The map on pp. 96-97 of Wolffe, however, does show Henry VI visiting Blythe and Doncaster.

If we have three Robin Hood centers, in Yorkshire, Lancashire, and Nottinghamshire, it makes slightly better sense to assume the legend originated in Yorkshire. In that case, the legend spread out from the central county. Otherwise, we have to assume that it spread from Nottinghamshire to Yorkshire to Lancashire, or vice versa, without being picked up in other counties. This could have happened -- but in general we should prefer the "middle" variant.

On the other hand, the earlier we date Robin, the more likely a Lancashire origin becomes. Of the three counties, Lancashire is the closest to Wales, where the longbow originated. Yorkshire is the most remote of the three. If we assume Robin took up the bow on his own, rather than under royal encouragement, then Lancashire makes the best sense.

Holt1, p. 53, notes that the description of Barnsdale in the "Gest" is more detailed and accurate (mentioning, e.g., Watling Street) than that of Sherwood (see the note on Stanza 3). On p. 88, he amplifies this, saying that "Barnsdale seems real. Sherwood is somewhat like the 'wood near Athens' of Shakespeare's "A Midsummer Night's Dream." The details of Barnsdale might, however, be from the poet rather than the legend.

Kirklees, where Robin died according to both the "Gest" and the "Death," is much closer to Barnsdale than Sherwood -- a sick man would hardly want to make the two-day journey from
Sherwood to Kirklees. But from Barnsdale it is about twenty miles -- perhaps less. It is also fairly close to Lancashire. Nottinghamshire, Yorkshire, and Lancashire all fit the account of King Edward's northern visit; Edward II visited all these places. Of the three places (Nottinghamshire, west Yorkshire, Lancashire), Lancashire would be the least likely haunt for robbers; it was a rather poor area and is far from the main routes north from London. Barnsdale and Sherwood are both near the Great North Road/Watling Street (see map on p. 82 of Holt1).

Prestwich3, p. 68, makes the fascinating note that, when Edward I was preparing to campaign against Scotland, his army consisted of knights, men-at-arms, archers -- and "slingers" from Sherwood Forest. It was apparently not unusual for the King to call on foresters to recruit forces for his wars (in fact, Edward II called out levies from the forests south of Trent in 1322 for a campaign against Scotland; Young, p. 165) -- but this is the only instance I can think of of slingers in an English army. Could this be another reason for the transfer of Robin from Barnsdale to Sherwood? My guess is that Barnsdale was Robin's original home, and that locals in other areas adopted him, and that Sherwood and Nottinghamshire won out because Nottinghamshire and Sherwood are larger and better known (Dobson/Taylor, p. 20; most modern maps don't even show Barnsdale). The connection with the unscrupulous Sheriff John of Oxford may have helped. So might the memory of Roger Godberd, that particularly busy robber who was active in Nottinghamshire in the reign of Henry III (Holt1, pp. 97-99) who was Baldwin's candidate for the Original Robin Hood. Several scholars have suggested that the current legend is a fusion of two cycles, one based in Barnsdale and one involving the Sheriff of Nottingham which attracted Robin of Barnsdale (Dobson/Taylor, p. 14). Holt1, p. 97, seems to accept a possibility that the Godberd tale, which involved the constable of Nottingham, might have attracted the Robin Hood legend to Sherwood. But the possibility that the attraction went the other way cannot be ruled out; since Barnsdale was known as a den of robbers by 1306 (Holt1, p. 52; Dobson/Taylor, p. 24, following Hunter), a robber in Sherwood might have been relocated to Barnsdale (perhaps also helped by the link to the Hood family of Wakefield). Once the memory of Barnsdale as a haunt of robbers faded, the Sherwood legend might re-emerge.

I'll admit that I've had some pretty strange thoughts about this. For example, the fact that there seemed to be Robin Hood legends in three places -- Barnsdale, Sherwood, and Inglewood -- gave rise to the thought that Robin invented the idea of "franchising." The image is of a guy who sleeps and eats at home, then goes to his day job of Robinbooding. Robin set up his first outlaw band in Barnsdale. Then he granted a license for the name to someone (Young Gamwell, perhaps?) in Sherwood. Then he opened a third franchise in Inglewood -- perhaps selling the rights there to Adam Bell, Clim of the Clough, and William of Cloudesley. Robin, after all, must have employed a very good bowyer, and Robin's fletcher must also have been good. They, and perhaps other specialists in his band, could potentially serve several outlaw bands.

It is interesting to note that two of the ballads describe Robin as robbing the Bishop of Hereford: "Robin Hood and the Bishop of Hereford" [Child 144] and "Robin Hood and Queen Katherine" [Child 145]. The former is of course all about the robbery. The latter mentions it only in passing (stanza 23 of Child's "A" refers to Hereford, as does line 177 of the Knight/Ohlgren text based on the Forrester's manuscript; see also Knight, p. 39, second stanza; Knight, p. 58). "Robin Hood and Queen Katherine" is partly based on the "Gest," and may also have influence from one of the various tales of Robin robbing bishops. In any case, "Queen Katherine" cannot be an early legend -- England did not have a Queen Katherine from the time of William the Conqueror until Henry V married Catherine of Valois in 1420.

"Robin Hood and the Bishop of Hereford" is another matter. The plot comes from Eustace the Monk, and it is so similar in concept to "Robin Hood and the Bishop" [Child 143] that Knight/Ohlgren do not seem even to distinguish them. But while copies of "The Bishop of Hereford" are fairly recent, it is noteworthy among the late ballads in placing Robin in Barnsdale, not Sherwood -- a strong hint a token of older content. And Child considers it superior to most of the later ballads, plus it is fairly well attested in tradition.

Admittedly the action in "Hereford" is probably a doublet of the robbing of the abbot in the "Gest," or the monk in the "Monk." But why the Bishop of Hereford? Hereford is nowhere near any of Robin's known haunts. Nor, we note, is it a rich bishopric. Barlow-Rufus, p. 262, has a table of the values of sundry bishoprics. The list is not complete. but Hereford, with a farm of 270 pounds per year in the time of Henry II, is the poorest see listed except for Chichester. Even allowing for inflation (there reportedly was heavy inflation in the early 1200s; Mortimer, p. 51), it's hard to see how a Bishop of Hereford could have 300 pounds in cash to haul around. Almost all of these problems are solved if we assume that the Bishop involved is Adam Orleton,
Bishop of Hereford at the end of the reign of Edward II. Although he was only Bishop of Hereford at that time, he soon after was translated to Worcester (in 1327), and then to Winchester (in 1333); according to Hicks, p. 60, he was among the very first bishops to be translated (moved from one bishopric to another), a practice which had been frowned on in the early church. Winchester was the richest diocese in England (with a farm of 1440 pounds per year in Henry II's time, or more than five times the value of Hereford, according to Barlow-Rufus, and on the order of 4000 pounds per year by the time of Henry III, according to Mortimer, p. 81), and was still considered "the richest of English sees" (Wolffe, p. 67) and a "lucrative" bishopric in the time of Henry VI (Wolffe, p. 56).

And, if we assume that Robin was a supporter of Edward II, then he had a particular reason to go after Orleton -- and to call him Bishop of Hereford even after his translation. Doherty describes Orleton (p. 86) as "ruffianly," while Hutchison, p. 128, calls him "unamiable and self-serving." Even the less pro-Edward Harvey declares (p. 160) that he was one of several bishops who "counted treason as nothing."

The most positive assessment I can find of him is in Hicks, p. 61, who thinks the Pope liked and promoted Orleton because Orleton -- a man of "exceptionally obscure" origins -- believed in a strongly hierarchical church (a church, thus, which might promote men like Orleton!). Hicks also notes that he seems to have made genuine efforts to manage his diocese well, and says that his reputation has suffered because of the works of one particular chronicler. This argument does not seem to have been convincing; few other historians have anything better to say of Orleton than Ormrod, p. 28, who merely calls him a "political prelate" (although, interestingly, he would later play a role in claiming the kingdom of France for Edward III) and Barber, who on p. 14 calls him "far from incompetent."

Orleton was unusual in that he was not the monarch's pick for his see. Edward II had opposed Orleton's appointment in the first place (Prestwich3, p. 105; Hicks, p. 61). Phillips, p. 450, says that Edward II had sent him on a mission to Avignon in 1317, and that Orleton managed to obtain the Bishopric of Hereford while there, presumably by intrigue. Edward tried to have the Pope set him aside. Orleton would more than have his revenge:

Edward II had trouble with several of his bishops at one time or another, but Phillips, pp. 453-454, says that Orleton was the one bishop with whom he was never reconciled -- he was actually called before judges in 1324 (Phillips, p. 453). Doherty, p. 86, declares that Orleton of Hereford was a friend of Roger Mortimer (who became Isabella's lover and later led the rebellion against Edward II) and helped Mortimer escape from the Tower. Edward, not surprisingly, took away his temporalities (Hutchison, p. 130). Later, Orleton would preach against Edward II's favorites the Despensers (Doherty, p. 91), and Hutchison, p. 135, declares that he "preached treason" at Oxford.

"The bishop of Hereford declared in the parliament of 1326 that if Isabella rejoined her husband [Edward II] she would suffer death at his hands. Soon after, we find the Bishop of Hereford allied with Queen Isabella against the King; he was one of those who joined her party in France."

(Prestwich3, p. 97; although Phillips, p. 504, says that Orleton joined the rebels after they landed in England. Doherty also supposes the claim that Orleton saved Isabella from being reunited from her husband, allowing her to stick with her lover Mortimer).

Phillips, p. 98, says that Orleton was the first to openly declare Edward II a sodomite -- although it must have been whispered earlier; he also called Edward a tyrant (Phillips, p. 523, who notes however that Orleton later claimed -- once the political tide had turned -- that he was using the words about Hugh Despenser the Younger rather than Edward. Phillips, pp. 523-524, n. 22, does add that the charge of sodomy was widely reported on the continent but occurs rarely in English chronicles).

Once the anti-Edward rebellion succeeded, Isabella and Mortimer had to figure out what to do with Edward. They finally decided on trying to get him to publicly give up his throne -- and Orleton was one of those sent to talk him into it (Doherty, p. 110. Edward of course refused to go along). Orleton did manage to retrieve the Privy Seal (Hutchison, p. 137). When Parliament met, Orleton presented most of the arguments for Edward's deposition (Doherty, pp. 110-111; Hutchison, p. 138, says that on January 13, 1327, he preached on the theme "A foolish king shall ruin his people"). In Hutchison's view, in the period immediately after Edward's deposition, three people ran the country: "the adulteress Isabella, her paramour Mortimer and the execrable Orleton" (p. 140).

Orleton would later, once Edward III was firmly in control, be accused of ordering the death of Edward II. He was able to prove his innocence -- he was both out of favor and out of the country at the time of the murder (Doherty, pp. 130-131) -- but surely friends of the king would be those most likely to listen to such rumors.

We know Orleton ended up with a reputation for sneakiness. A late source, demonstrably false, told of him sending a message to Edward II's guards, "Edwardum occidere nolite timere bonum
est" (Doherty, p. 130). If punctuated with a comma after timere, this becomes "Do not be afraid to kill Edward; it is good"; if punctuated with a comma before timere, it is "Do not kill Edward; it is good to be afraid." We know it's not true because, first, Orleton wasn't in the country to send the message, and second, the story was originally told of someone else (Hutchison, p. 142; Doherty, pp. 130-131). But it is probably a valid example of how Orleton was seen at the time.

Thus, while Robin Hood disliked bishops in general, if he lived c. 1327, the bishop he would surely hate above all would be Orleton of Hereford.

The most likely time for the robbery might be the period in 1327-1328, when memories of Orleton's part in the deposition of Edward II were fresh and Orleton was Lord Treasurer and hence would be dealing with large sums of money. Toward the end of the latter year, Orleton lost his post of Treasurer because he disagreed with the forced regency of Roger Mortimer (Ormrod, p. 15). So while it would be unlikely that a bishop would carry 300 pounds, let along the 800 pounds allegedly taken from the cellarer of the "Gest," Orleton, if taken after 1333, or during his time as treasurer, would be good for the sum. And Robin and his men might call him "Bishop of Hereford" even after he was translated, because the translations took place under a regime they disapproved of. And Orleton lived until 1345, so there was plenty of time to rob him after his translations. It is perhaps slightly ironic to note that it has been suggested that the compiler of the tale of Fulk FitzWarin was a member of Orleton's clerical family (Ohlgren, p. 106).

The redating of the legend: Robin Hood and Richard I

Holt1, p. 36, declares, "Nothing has so confused the story of Robin so much as the imposition of modern anachronism on the medieval legend." The observations above and below surely show how true this is. If the original stories of Robin Hood are so clearly linked to the period of the Edwards, how did the later Robin Hood come to be so associated with the time of Richard I? As Dobson/Taylor point out on p. 16, "there is no evidence whatsoever" that Robin lived in the time of Richard and John, adding in note 3, "The only serious scholar to accept a twelfth-century date for Robin Hood in recent years was Professor W. Entwistle."

So why Richard I?

Some of it may have been the curious similarity between the story in the "Gest" of Robin and the Knight and that of Saint Robert of Knaresborough (see note on Stanza 91). Also, there was a tale, in Roger of Wendover's chronicle (1232?) which Briggs-Folktales prints on pp. 219-220, called "King Richard and the Penitent Knight," about a knight condemned for killing deer. This has some similarities to the tale in the "Gest," and might have caused the two to become attracted. Probably a bigger part of it is just the wild guesses of the earlier chroniclers. It is interesting that many of the early reports about Robin are Scottish; Pollard, p. 190, suggests that the Scots chroniclers might have transferred Robin from the reign of the Edwards, who oppressed Scotland, to Richard, who granted Scotland independence. And Munday, and later Walter Scott, strengthened the suggestion.

But those early guesses -- which, after all, are probably based in part on materials we no longer have -- could also have been influenced by the many similarities (some trivial, some quite significant) between Edward II and Richard I:

* Both have been charged with homosexuality (although Edward managed to father children, which Richard did not. Edward was not openly accused of homosexuality until Tudor times; Philippis, pp. 25-26. But Edward's obsession with Piers Gaveston was a major issue even before Edward took the throne; Hutchison, p. 30). To be sure, Richard's homosexuality is disputed (see the notes to "Richie Story" [Child 232]). But the only other seemingly-homosexual pre-Tudor English king was William Rufus, who never married and apparently dressed his courtiers in effeminate styles (Barlow-Rufus, pp. 102-104). No one wanted to imitate Rufus, who was not admired. (Although, interestingly, he, like Richard, died of an arrow shot probably by a vassal.) In any case, Rufus was known for his poor relations with the church (Barlow-Rufus, p. 110) and his appropriation of funds from bishoprics he refused to fill (Barlow-Rufus, p. 181); although Barlow-Rufus on p. 113 denies that Rufus was actually non-Christian, the pious Robin probably would not have liked him.

* Both Richard and Edward were younger sons of overbearing fathers who did not initially expect to succeed to the throne (Edward II's older brother Alfonso was heir at the time Edward was born; Alfonso did not die until 1284, when he was 11 years old; Hutchison, pp. 5-6. Richard's brother was Henry the Young King, who died in 1183, when Richard was already 25 or 26).

* Both suffered severe financial difficulties (not that that is unusual for an English King).

* Neither held true to his word (Hutchison, p. 69, notes Edward's repeated flouting of the Ordinances to which he agreed; one of the reasons Richard fought his father was that neither could be trusted).

* Both were considered to have inherited the overlordship of Scotland from their fathers, and both
lost it (Richard sold it to finance his crusade, Edward forfeited it at Bannockburn).

* Both died violently when rather young -- around 43. Richard was still on the throne when he died, whereas Edward II had been deposed earlier in the year, but Richard had sown a wind which would be reaped by his brother John, and which brought John to the brink of deposition. Plus, Richard I is often said (somewhat exaggeratedly) to have been in conflict with his younger brother and successor John. This is a particularly common theme in the Robin Hood stories. And Edward II had been in conflict with his nobles long before his deposition -- notably with his cousin Henry of Lancaster.

Lancaster wasn't Edward II's brother -- but Edward II had no living full brothers, and his two half-brothers were young, and his only male heirs in 1318 were two boys under the age of seven. Apart from those boys, Henry of Lancaster was the heir in male line of Edward II; both were grandsons in male line of King Henry III. Close enough to a brother for ballad purposes (Wilkinson, p. 119, calls him the "first lord of the royal blood"); had Edward II died accidentally around 1315, the temptation would have been strong to give the throne to Lancaster.

Indeed, when Edward was deposed, Henry of Lancaster (the brother of the executed Thomas of Lancaster) became the nominal head of the government as regent for the young Edward III (Hutchison, p. 140). Plus, when Edward II was overthrown, Henry of Lancaster was part of the force which turned against him. And the Scots seem to have addressed a letter to Lancaster in which they called him "King Arthur" (Phillips, p. 406, although of course Arthur was not his name.) In the end, even his real brother would betray Edward II: in the final rebellion which overthrew the king, Edward's half-brother the Earl of Norfolk gave support to the invaders led by Edward's wife, although he was not a leader (Hutchison, p. 134; Phillips, p. 504). The sons of Edward I all seem to have been pretty useless. Edward II never managed peace with his barons. His half-brother Edmund of Woodstock, earl of Kent, was disastrously defeated in Gascony; Hutchison, p. 125. And the other half-brother, Thomas of Brotherton, Earl of Norfolk, was a non-entity until the rebellion of 1326).

I also note that Richard at the Lee in the "Gest" and Richard I in the later legend are alleged to have been held up, then released, by Robin. Might confusion of names have somehow contributed to the assignment of Robin to the reign of Richard I? Particularly with the legend of Fulk FitzWarren also attracting Robin to the reigns of Richard and John? Keen, pp. 46-48, seems convinced that the story of Fulk lies at the roots of most of the "Gest." I would be more inclined to say that the same motifs went into both -- indeed, the fact that Fulk (who is historical) was firmly dated to the reign of Richard and John would be a reason to date Robin to the same period.

It must have been tempting to dissociate Robin Hood the hero from Edward II the disaster. Richard I was a failure as a king, but he was a glorious failure -- a crusader, a figure of romance, a fighter to the end. But "No other English king has received such unanimous disapproval as Edward II," according to Hutchison, p. 145. I'm not sure that's true -- Henry VI was pure disaster -- but certainly Edward II was the worst in the century before Langland wrote "Piers Plowman," and retains a poor reputation to this day.

Suppose, then, that there was a tale of an outlaw who met with and supported Edward II. Perhaps he was one of those who conspired to restore Edward II after his deposition. Would not the temptation be to transfer his exploits to another time -- perhaps a time when there was a romantic king otherwise similar to Edward? After all, "More than any other King of England[,] Richard the Lionhearted belongs, not to the sober world of history, but to the magic realm of legend and romance. The picture we have of him is still shaped by the images of a child's view of the Middle Ages" (Gillingham, p. 4. He adds on pp. 5-6 that "Once we look a little more closely at some of the stories about Richard it soon becomes obvious that the coat of legendary paint which conceals him is a very thick coat indeed").

There might be another reason for the transfer. Richard I, after he went on crusade, was captured by Leopold of Austria, and was in captivity for more than a year. Since he had been out of the country for about four years in all, there were sporadic rebellions on his return. Most of these collapsed quickly. The very last town to hold out was Nottingham (Gillingham, p. 241). Since the sheriff of Nottingham was Robin's foe, and the town of Nottingham opposed Richard, mightn't that have helped attract Robin to Richard's time? Or, perhaps, explain a transfer from Barnsdale to Sherwood in Nottinghamshire.

WHO MADE MAID MARION, AND OTHER LATE ADDITIONS

In the earliest stage of the legend, Robin's band seems to have consisted of Robin himself, Little John, Scarlet, and Much (see the note on Stanza 4). Others -- Allen a Dale, Will Stutely, perhaps Friar Tuck -- came from one-off ballads. But no one is more closely associated with the late legend than Maid Marian.

The link between Robin and Marion/Marian perhaps comes from French romances --
Simpson/Roud, p. 223, note that Robin and Marion were stock lovers in French tradition starting in the thirteenth century, and Holt1, p. 160, observes that Gower knew this tradition circa 1380. Dobson/Taylor, p. 42, declare that it is "virtually certain that by origin was the shepherdess Marion of the medieval French pastourelles, where she was partnered by the shepherd Robin." Mustanoja, p. 53, suggests that equivalent native English lovers would be Jankin and Malkin, citing e.g. the thirteenth century "Lutel Soth Sermun." They are, he suggests on p. 54, the names of "any frivolous young man' and 'any flighty girl." (It is perhaps of interest to note that "Malkin" is connected by different scholars variously to the name Mary=Marion and Matilda, both of which are alleged as the true name of Maid Marion; Mustanoja, p. 55.) He also notes on p. 53 an English tradition linking men named Robin with women named Gill. If the link derived from English folktales, we almost certainly would not see Robin and Marian together. Marian's link to Robin Hood may have been cemented by the May Games, where Marian was queen (and supposedly very lusty indeed, according to Dobson/Taylor, p. 42 -- a strong contrast to the aristocratic, chaste Marian of the Munday plays). This would also explain why there is no Scottish tradition about them (Chambers, p. 121).

In light of their role in the Games, it is interesting to note that Marian was often said to be as good a fighter as Robin himself (see "Robin Hood and Maid Marian" [Child 150]), and in the May Games she was usually played by a man (Benet, p. 675) or boy (Dobson/Taylor, p. 42). Child says categorically that she should be linked sexually with Friar Tuck, not Robin (p. 218, in the notes to Child 150).

The data for this is somewhat ambiguous. The first mention of Robin and Marian in the same immediate context, made by Barclay around 1508, seems to contrast them, not link them: "Yet would I gladly hear some merry fytte Of Maid Marian, or else of Robin Hood" (Cawthorne, p. 181; Dobson/Taylor, p. 41). Henry Mackyn in his description of the May Games says that after the play of Saint George and the dragon, and various dances, there appears "Robyn Hode and lytull John, and Maid Marian and frere Tuke" (Dobson/Taylor, p. 40).

Observe that "Robin Hood and Maid Marian" is the only ballad that is really about her; two others mention her, but in a context such that she might be associated with any of Robin's band, or none. Knight/Ohlgren note on p. 58 (compare Pollard, pp. 26-27) the almost complete absence of women in the early ballads (if you exclude the Virgin Mary). There is the prioress of Kirkless in the "Death," and we briefly see the Knight's wife in the "Gest," but the only woman who is at all a character is the Sheriff's wife in the "Potter," who gives hints of being interested in Robin. Pollard, p. 27, comments that she seems to be drawn from the same sources as the Wife of Bath and Noah's wife (who, in the plays of this period, was usually a shrew).

Pollard, pp. 14-15, suggests that, after the Reformation, Robin's devotion to Mary (which of course is idolatry to Protestants) was diverted to Marian instead.

It is worth noting that in Robin's death scene (in both the "Death" and the "Gest"), Robin makes no mention of a wife, and certainly none of children. There is no early hint that he was married. (To be sure, Munday had Marian die, poisoned by an agent of King John, shortly after Robin's death; Knight/Ohlgren, pp. 426-428. But this is entirely out of Munday's head.)

The many ballads in the Forresters Manuscript mention Marion only once, and not in a love context (Knight, p. xx). This implies that, even as late as the seventeenth century, Robin and Marion were not strongly linked.

Munday's plays invented a love triangle between Robin, Marian, and Prince John (Simpson/Roud, p. 299). This gives me the mad image of Robin courting Marian in English and John in Norman French, but this is patently an accretion. It is true that Robert FitzWalter, who in legend was the mother of Matilda=Marion (Holt, p. 162), was a genuine enemy of King John (Tyerman, p. 307), and that "There is a story of Robert arriving at the trial of his son-in-law for murder with five hundred armed men, a reflection if not of the truth then of his reputation for violence and wealth" (Tyerman, p. 312). That would need a lot of twisting to turn into the Robin and Marian legend, though.

Holt1, p. 162, gives Munday much of the blame for fixing the notion of a date in the reign of Richard I as well as for ennobling Robin -- but it probably comes ultimately from the fact that Fulk FitzWarrene married a woman, Matilda, whom John had sought after (Keen, p. 51; the plot as summarized by Cawthorne, p. 103, is almost identical to the Munday tale). The story of Marian is, to me, the clearest indication of the Robin legend borrowing from the Fulk legend (or, rather, of Munday using the Fulk tale) -- but Marian's entry into the Robin Hood corpus did not occur until both traditions were past their prime.

The case of Friar Tuck is more mysterious. Both as the Curtal Friar and as Friar Tuck (if, indeed, these two are the same), he seems to be a native English figure. But is he truly a part of the Robin Hood saga? Dobson/Taylor on p. 41 point out the complications of this legend: "Many ingenious
attempts to trace the origins of the Friar Tuck of the Robin Hood legend seem to have foundered on a failure to appreciate that he was the product of a fusion between two very different friars. They add that he did not become a key part of the Robin Hood legend until Scott reshaped him in Ivanhoe.

We should keep in mind that public opinion of friars waxed and waned dramatically. One of the main topics of "Pierce the Ploughman's Crede" is the corrupted state of various friars (Barr, p. 6), but in early Lancastrian times friars were given exclusive rights to preach in some settings. Edward I seems to have approved of them, and his queen liked them a lot (Prestwich1, pp. 112-113). But the ballad of the Curtail Friar is not clear enough to tell us whether the friars were "in" or "out" in Robin's time.

Simpson/Roud, p. 135, cautiously declare, "Tuck may have been an independent comic figure based on the medieval stereotype of a disreputable friar -- fond of fighting, hunting, and wenching." Copland's play seems to indicate that Tuck was lusty indeed; Dobson/Taylor, p. 209, observes that Child cut a dozen extremely bawdy lines from the end. Based on one of these lines, it appears that he wore an artificial phallus (Cawthorne, p. 75). Certainly Robin offers him "a lady free" as part of his fee (line 111 on p. 289 of Knight/Ohlgren). This does not, however, eliminate the likelihood that the outlaw of 1417 was the first "Friar Tuck."

Robin Hood's friar may not be a version of this particular figure of fun, but that Tuck originated separately seems very likely -- indeed, Holt1, pp. 58-59, described an actual outlaw of 1417 who called himself Friar Tuck. According to Baldwin, p. 68, he actually was in holy orders; his name was Robert Stafford, and he was chaplain of Linfield in Sussex. Stafford was like Robin in at least one regard: He was good at evading capture. He avoided the authorities for more than a dozen years (Pollard, p. 95).

Dobson/Taylor, p. 4, suggest that Stafford took the name "Friar Tuck" in imitation of Robin Hood's association, and Holt seems to think (p. 16) that Robin and the Friar were connected from the start. On the other hand, Alexander, p. 99, notes Tuck's strong history outside the Robin Hood legend: "In the May Day entertainments Friar Tuck took on the role of the Fool while at Christmas he became the Abbot of Misrule in charge of the celebrations."

On this evidence, whatever the age of the ballad of the Curtail Friar, it draws upon tales not integral to the Robin Hood legend. The friar, like Maid Marian, may have come to be associated with Robin via the May Games.

Keen, p. 134, suggests that Marian and Tuck have no analogies in the early ballads because they were "inappropriate" to the natural situation of an outlaw. Knight/Ohlgren, p. 10, suggest that Marian was made a major character by Munday because he made Robin a nobleman, and a nobleman needs a wife so that he can have heirs. McLynn, p. 243, offers the wild suggestion that "Maid Marian underlies the link to fertility cults!"

If Munday helped establish Maid Marian, and retained Friar Tuck, he is even more important in the establishment of Robin as a nobleman. It is little surprise to see this sort of "promotion"; it happened with Hereward the Wake as well. The claim that Robin was well-born was made by Grafton, and was supported by the Gale inscription, paraphrased by Parker in 1598. Dr. William Stukeley, in 1746, combined inaccurate records of the peerage with a good deal of imagination (such as a "marriage" which took place after one of the participants was dead; Cawthorne, p. 47) to convert Robin into "Robert fitz Ooth" (an unattested name; read perhaps Fitzhugh?), third earl of Huntingdon, giving his death date as 1274, just after the accession of Edward I (Holt1, pp. 42-43). This even though the Huntingdon earldom was then in the hand of the Bruce family.

The ballad "Willie and Earl Richard's Daughter" [Child 102] makes Robin the (bastard) grandson of an Earl -- but Child declares the piece to be no part of the Robin Hood legend, and Bronson calls it a rehash of Child 101. It is a late ballad, plus Child's "A" text does not say which earldom Richard held ("B," which makes him Earl of Huntingdon, is patently literary). What's more, the mention of Robin Hood looks like a paraphrase of the proverb of Robin's bow in "Friar Daw Topias." Besides, the bastard descendant of an earl had no claim to nobility in English law. The Bruce claim to the Huntingdon earldom was valid, and Robin's claim, if he made one, would not have been upheld. Since we don't know how Robin came to be outlawed, we certainly can't say where he was born!

The common story that he was from Locksley (presumably to be near Sheffield, and thus a bit north and a bit west of Nottingham but well south and west of Barnsdale and south and east of Lacashire) is found in "Robin Hood and Queen Katherine" [Child 145] and in one manuscript biography probably based on the ballads (Cawthorne, pp. 42-43), but it is probably best known because Scott used the name in Ivanhoe.

THE PRESUMED HISTORY OF ROBIN HOOD

Suggestions for the "original" Robin Hood are many. Baldwin, as we've mentioned several times, liked Roger Godberd. Hunter famously held out for the Robert Hood of Wakefield who lived in the
reign of Edward II. Owen in 1936 found an outlaw named Robert Hood who was pursued by the Sheriff of Yorkshire in 1230 (Dobson/Taylor, p. 16; Holt1, pp. 53-54). But, for all that scholars try to make these characters fit the legend, they simply cannot be the same person as the hero of the "Gest." To try to flesh out the legendary Robin, we must look to the tales, not the chronicles. Cawthorne, p. 46, offers a "shadowy biography" of Robin based on the combined legends: Born in Locksley around 1160, active as a robber around 1193-1194, outlawed again 1225, died 1247. Cawthorne claims this conforms to the 22 years Robin spent away from the court in the "Gest," although I fail to see how Robin could go to the greenwood for fear of King Edward when the King from 1216 to 1272 was Henry III.

Nor is this the only such reconstructed biography; Cawthorne, p. 46, goes on to describe a biography suggested by Dodsworth in the seventeenth century. In this, Locksley was apparently Robin's surname. He had to flee after wounding his stepfather with a plow, met Little John in Derbyshire -- and suggested that John, not Robin, was the nobleman!

Most of these reconstructions fall down under their own weight, which should perhaps be a warning to me and other modern reconstructors. As Holt1, p. 61, says, "no one ever put a name to the abbot or the sheriff or... even to the prioress of Kirklees. They are lay figures. They contributed to the legend as types, not as individuals." But these attempts try to reconstruct based on the whole tradition -- as if all of it had equal value. This is clearly hopeless; many of the ballads are just made-up add-ons.

By restricting our aim, we can perhaps produce better results. As Holt1 says on p. 40, even though Robin Hood is essentially fiction, "From the first he was believed to be a real historical person." Dobson/Taylor, p. 11, make the even stronger statement that "the geographical allusions in the Early Robin Hood ballads, and especially in the Gest, are sufficiently specific to suggest the exploits of a real Barnsdale outlaw lay behind the later Robin Hood saga."

I think this statement is too strong; Holt's belief that there was no single source of the legend is clearly correct. But Holt's suggestion that Robin was "believed" to be historical is the more important point. This means that anyone writing about him would try to create a real world setting. I think there could be a historical framework underlying the "Gest" -- even though its hero is not himself historical. If I had to guess, I would guess that the first elements of the legend started to coalesce in the reign of Henry III -- but that the legend came to be set in other periods. Probably in different periods in the various early ballads. We know that, by the time the "Gest" was written, chroniclers were already producing conflicting dates (see the information above on Wyntoun and Bower and such).

But this means that anyone writing a tale of Robin had what amounted to free rein to choose a time. So we should not ask when Robin Hood lived, but "when the author of the "Gest" believed he lived." There is, of course, an assumption here, which is that there is a chronology imposed on the materials -- which in turn assumes that Clawson is wrong and the "Gest" is made of only three or four component elements, not from dozens of ballads. This assumption is very weak, but it is stronger than Clawson's alternative.

We can, on this basis, create a "biography" of Robin Hood -- the biography used in the "Gest" (and only in the "Gest," note). Again, keep in mind that I do not claim that what follows is the story of an actual outlaw. I do not believe it is. I am not even sure that the author of the "Gest" worked from a chronological framework -- very likely he did not. But most authors, when they write novels, compile mental histories of their major characters. "If" the author of the "Gest" had such a framework -- a tremendous "if"! -- then this is my reconstruction of what the author of the "Gest" thought was Robin's story.

Robin Hood was born in the reign of Edward I, perhaps between 1290 and 1295. He was the son of a yeoman, perhaps in eastern Lancashire, the property of that "rapacious, grasping and cruel landlord," the Earl of Lancaster (Hutchison, p. 115), although we cannot rule out the possibility that he was born in Yorkshire -- perhaps in the area of Pontefract, which is near Barnsdale; Lancaster's wife, Alice de Lacy, held the honor of Pontefract from her father (Holt1, p. 53), and inherited it from her father in 1311 (Hutchison, p. 66) -- although Alice walked out on her husband in 1317! (Hutchison, p. 92).

It was a very unsettled period -- Edward I and his barons had been on the brink of civil war when the Scottish situation forced them to cooperate (Prestwich1, pp. 424-427). At this time, common men were expected to practice the longbow, and Robin took up this weapon at an early age. But Edward took fewer infantry on his later campaigns in Scotland (Prestwich1, p. 513, who argues that this was one reason the campaigns failed), and after the death of Edward I in 1307, the laws about the bow were relaxed. Some gave up the bow; Robin, the best of the local boys, continued to practice, and became better still as he grew older.

The reign of Edward II was a time of unrest. Probably sometime between 1310 and 1315, Robin
found himself in trouble with the authorities in Lancashire. Perhaps it was in 1311, when the Earl of Lancaster succeeded to the de Lacy holding of Pontefract (as well as to lands around Wyresdale). Perhaps Robin supported Edward II against the Earl of Lancaster -- dangerous in Lancashire even in normal times, a county where the Earl had palatinate powers even in peacetime. And Lancaster's power increased during the Scots Wars, since he became regional commander after Bannockburn (Phillips, p. 250). The possibility that Robin was one of the rebels against Lancaster is discussed in the notes to Stanza 412.

Another possibility is that the depression that had started in the 1290s forced him off his lands. Maybe it was an effect of the inflation of the period, caused by the appearance of cheap coins designed to look like English pennies but with rather less silver content; Edward I had been unable to prevent the import of these coins -- and later did a reminting allowing him to pick up cash but at the cost of jacking up prices for others (Prestwich, p. 531-532). Maybe it was an after-effect of Edward I's forest laws. Or perhaps it was the result of the 1315 famine, which would explain why his band was so small at the beginning of the "Gest" (see the notes to stanzas 4 and 17). We don't have enough detail to know.

Whatever the reason, Robin fled (over the border) to Yorkshire. Perhaps he went directly to the greenwood; perhaps, given the poor economy of the time, he sought work and only fled society when he could not find it. But by 1316 -- perhaps much earlier -- he was in Barnsdale. He likely joined an existing band of outlaws -- and rose to the top because of his superior leadership skills and ability with the bow. The early events of the "Gest," such as the encounter with Sir Richard atte Lee, happened in the period between 1313 and 1322 -- probably toward the middle of the period, when Edward II still wanted to go on crusade, with 1316-1317 the most likely dating.

In 1322/1323, Edward II visited Robin during his northern trip. He gave Robin a (probably conditional) pardon -- very possibly because Robin had supported Edward against the Earl of Lancaster. But Robin -- a yeoman born and bred -- did not enjoy court life, and especially court life in the corrupt court of Edward II. He returned to the north, and to the greenwood. Possibly he spent some time in Sherwood at this time -- and possibly suffered enough pressure from the Nottinghamshire authorities that he returned to Barnsdale.

If the robbery of the Bishop of Hereford was part of the legend from the beginning, it probably took place in the years after 1327, when Orleton of Hereford had helped depose Edward II. Perhaps some of Robin's exploits in archery contests took place around 1330, when Edward III was starting to revive the practice but before Robin grew too old.

In 1345, Robin -- now well into his fifties -- grew ill. Although he had lived in Yorkshire for most of the last thirty years, his family was in Lancashire or on the border between Lancashire and Yorkshire. He therefore went to Kirklees, near that border, to be treated. But three decades had weakened the family ties, and there he was tricked and died. Many of his men, now leaderless, took the pardon of Edward III (Hewitt, p. 30, says that hundreds of outlaws were pardoned around 1346); some very likely served at Crecy (we cannot prove this either way, because none of the indentures for soldiers at Crecy has survived; Hewitt, p. 35).

There are a few other historic events which might tie in with this (call this the "hints for the historical novelist" section). For instance, if Robin joined Edward II's court in 1323, then he probably left it in 1324. It is interesting to note that this was a period when Robert Baldock and the Despensers were passing a series of changes in the government. Most of these were good reforms (Hutchison, p. 122), but Robin might not have trusted a change made by Baldock, given his (possible) involvement in the Richard atte Lee situation (see the note on Stanza 93). Or perhaps, with the Despensers sucking up all the available grants, there were no properties left for Robin (see the note on stanza 435).

When Edward II was taken into custody, the Earl of Lancaster (the brother of the man Edward had executed) originally had custody of him, but eventually turned him over to others. Was this because of the conspiracy in early 1327 which arose to free Edward (Doherty, p. 115)?

Given the timing and location, Robin and his band might have been part of the conspiracy. Doherty, p. 121, speaks of a "Dunheved gang," said to be "irrepressible," which tried to rescue Edward. Might this be Robin and his men? It is true that two of their raids were in Berkeley and Cirencester, far from Robin's home, and that Dunheved (or Dunhead) was said to be from the vicinity of Kenilworth in Warwickshire (Phillips, p. 542), but another Dunheved raid was in Chester, which wasn't too far away from Yorkshire (Doherty, p. 122). The counter-argument is that most of the raiders were allegedly captured (Doherty, pp. 124-125) and killed with torture (Hutchison, p. 141). It does appear that Edward was briefly loose, but not long enough to make any difference. Neither that nor even Edward II's death stopped the rescue attempts, however -- supposedly a "demon-raising friar" said Edward was still alive (Doherty, pp. 147-150). An Italian priest claimed to have talked to Edward II as late as 1340 (Doherty, p. 185). And, if people could believe a dead king
alive, they could certainly believe he could be rescued..... (Doherty, p. 217, thinks there is an actual possibility that Edward II escaped. But this section of Doherty is so fantastic that I came away with the idea that maybe, after escaping, Edward II would have gone on to join Robin Hood's band -- maybe, given his height, he was the original version of Little John. And no, I am *not* advancing this hypothesis; I use it to demonstrate how far-fetched Doherty's hypothesis is.) What is certain is that the cause of Edward II inspired great passion -- so much of it that there was a serious attempt to have him canonized (Phillips, pp. 600-604).

We also note that the new Earl of Lancaster died in 1345 (Ormrod, p. 27). Might this have freed Robin to visit his family in Lancaster -- and resulted in his fatal willingness to go to Kirklees? It is a sad tale. Not only did Robin die by violence, but he failed in his goals. Holt, p. 10, declares that the tale of Robin is "all very satisfying," since Robin brings proper justice -- as well as being true to his word (unlike the sheriff), devout (unlike, seemingly, the established clergy), generous (unlike the abbot), courteous (unlike the cellarer). Holt sees Robin as winning the fight with oppression.

But the actual record is depressing. Edward II ended up deposed and murdered. The church would have to wait two more centuries for reform of the monasteries and the episcopal system -- and, when Henry VIII did all that, he left the episcopal system largely intact and did away with the practice of extreme reverence for Mary shown by Robin. Yeomen did gain in rights after his time -- but that was due to the Black Death, not to the work of outlaws. Robin's story is one of a long, slow defeat. But that was the way of the Middle Ages. If he could not change the world, at least he "dyde pore men moch god."

Last updated in version 2.6

File: C117D

Gest of Robyn Hode, A [Child 117] --- Part 06

DESCRIPTION: Continuation of the notes to "A Gest of Robyn Hode" [Child 117]. Entry continues in "A Gest of Robyn Hode" [Child 117] --- Part 07 (File Number C117F)

Last updated in version 2.6

NOTES [15453 words]: NOTES ON THE CONTENT OF THE "GEST"

With the above as background, let us look at the "Gest" itself, looking in detail at the contents. What follows is a sort of "Annotated Gest"; I have noted passages which might help us discover its history, or which need explanation. The notes are assembled under Child's stanza numbers; I have also supplied Knight/Ohlgren's line numbers.

This is not a commentary on the text, although I sometimes have had to make reference to textual issues. The textual commentary follows this section.

I have tried to note instances where the text of the "Gest" makes sense in historical context -- that is, where an event or statement in the "Gest" could be a reference to something which actually happened in history. Let me stress that I do not think that the "Gest" is history. But it is surely based at least in part on historical memories.

The majority of the links are to events in the reign of Edward II. This is perhaps slightly artificial -- once I had enough parallels to the reign of Edward II, I was forced to research Edward II in detail, causing me to find far more parallels. Also, I became convinced that the poem "targets" the reign of Edward II -- that is, that the poet was setting his poem in that reign. The number of Edward II references is, frankly, rather overwhelming. Most of these are probably coincidence. But I include them all because, while most of the details are coincidence, there is no way of knowing *which* of them are coincidence. And I have tried to include links to other reigns as well.

** Stanza 1/Line 1 ** The opening formula, "Lythe and listin, gentilmen..." occurs thrice more, in Stanza 144 (beginning of the third fit), Stanza 282 (second stanza of the fifth fit), and Stanza 317 (beginning of the sixth fit). The latter three mark major transitions in the poem. The break at the start of the third fit is a transition from the story of Robin Hood and the knight to the story of Little John and the sheriff; the break in stanza 282 indicates the start of the archery contest in Nottingham; the break at the start of the sixth fit marks the start of the episodes of the sheriff and King seeking to apprehend Robin.

It is interesting to ask whether these formulae were in the originals combined by the author of the "Gest," or whether he added them himself. They do not represent the most logical break points; on the other hand, those in stanzas 144 and 317 do represent roughly a third of the work. If we assume a typical recitation speed of five verses per minute, that would mean that each break comes after about half an hour. It would not be a surprise for a minstrel to take a halt after that
period of time. The use in stanza 282 may have been imported from one of the sources, or an alternate break point.

As an alternative to the idea of the singer taking a break, Ohlgren/Matheson, p. 162, seems to suggest that the breaks built into the "Gest" are for phases of a feast. Ohlgren says that there "is a major meal in every fytte except fytte 6." This leads to the idea, suggested by Dean A. Hoffman (Ohlgren/Matheson, p. 163) that the meals in the "Gest" might correspond to the serving of additional courses. But the meal in fit 3 is merely a hastily-grabbed snack, and several of the other references are short. And I doubt the minstrel and the cooks could coordinate that closely. I think it far more likely that the performances were organized around the "Lythe and listin" formula than about the meals.

The use of such an introductory formula is common, though of course not universal, in minstrelsye. Old English even had a word, "Hwaet," which we might infomally translate as "Listen up and listen good!" It is the first word of "Beowulf" and "The Dream of the Rood" and doubtless much other Anglo-Saxon literature. In much later folk song, we still find opening formula along the lines of "Come all ye bold (something-or-others) and listen to my song." Even the Slavic epics, which surely have no genetic relationship to any in English, have formulaic openings (Lord, p. 45).

It is interesting to note the alliteration of "lythe" (probably the imperative of "lythen," glossed by Knight/Ohlgren as "attend," hence "pay attention"; cf. Langland/KnottFowler, p. 279) and "listen," as well as the relatively strong L sound of "gentilmen." "Lythe" and "listen," although distinct words, are almost redundant; it would have been easy to use another word instead of "lythe" -- except for the alliteration. Although the poem was probably compiled after the peak of the alliterative revival which gave us "Piers Plowman" and "Sir Gawain and the Green Knight," Benson/Foster, p. 5, notes that the "Stanzaic Morte Arthur" still delighted in alliteration, and this formula may derive from some source which does so also. There are a few other alliterative formulae in the Gest, e.g. Gummere, p. 315, points out "wordes fayre and fre" in stanza 31. Burrow/Turville-Petre, p. 59, note that in the Middle English period "Rhymed verse frequently uses alliteration as an ornament of style."

Observe that the word "lythe" as a verb for "pay attention" does not appear to have been used by Chaucer (based on Chaucer/Benson, p. 1265), who rejected alliteration, but is found in "Piers Plowman" (see p. 279 in Langland/KnottFowler; p. 532 in Langland/Schmidt) and in "Sir Gawain and the Green Knight" (Tolkien/Gordon, p. 196), both alliterative. The word is from Old English hlytha, listen, and appears to have been fairly common in early Middle English, but by the fourteenth century it seems to have been almost completely confined to alliterative works.

This introductory formula survives in some of the later ballads; "Robin Hood and the Beggar, I" [Child 133] opens "Come light and listen, you gentlemen all"; "Robin Hood and the Beggar, II" [Child 134] preserves the form "Lyth and listen, gentlemen." Compare also the Romance of Gamelyn, which opens "Listeth and lestneth and hearkneth ariight" (Sands, p. 156).

The outlaw ballad of "Adam Bell, Clim of the Clough, and William of Cloudesly" [Child 116] has the lines "Now lith and lysten, gentylmen, And that of myrthes loveth to here" at the beginning of stanza 5.

"The Wedding of Sir Gawain and Dame Ragnelle" opens "Lythe and listenythe the lif of a lord riche" (Hahn, p. 47; cf. Sands, p. 326, who uses a slightly different orthography).

The invocation of "gentlemen" would seem to imply an aristocratic audienc. On the other hand, the formula might simply have been imported from some other romance targeting the upper class. ** Stanza 1/Line 3 ** Right from the start we are told that Robin was a "gode yeman," i.e. a "good yeoman." This has inspired some debate. The term "yeoman" is perhaps derived from "yongman," "young man," a usage actually found in stanzas 187-288 (Pollard, p. 33, Knight/Ohlgren, p. 149); this implies the sense "low fellow on the totem pole," and hence the meaning "royal servant." The word had two meanings in the period around 1400 -- a small freeholder or a household officer. To some extent, this influences the dating of the poem. Keen, p. 140, thinks that the frequent mentions of Robin as a yeoman implies a late date (p. 140), presumably after Edward III, since this was the period when villeins were becoming free yeomen.

There is logic to this. Robin seems to have a significant band (see note on stanza 229) -- and, if the poem really would have us believe that they are all yeomen, that effectively requires that the date be after 1400.

But there were always yeomen in England. It's just that the number increased after the Black Death. Robin and John and a few of the others could be yeomen, with the rest villeins. Indeed, it makes better sense to assume that most of them were villeins, and fled to the greenwood for lack of another choice (a free man could always seek work elsewhere). In the period from Henry II to Edward II, villeins -- peasants -- were bound to the land (there are cases of them being sold; Stenton, pp. 142-143).
The Black Death of 1349 (which took place about halfway through the reign of Edward III) changed that by producing a shortage of workers (Ormrod, p. 29). The nobility tried to halt the exodus of the peasants (Wat Tyler's rebellion of 1381 was largely against these restrictions; Wilkinson, pp. 158-164; Ormrod, p. 30), but more and more peasants were becoming free in the reign of Edward III, and almost all were free by the early fifteenth century. Wilkinson, p. 187, after a catalog of restrictive laws, concludes that "Nothing, in the end, could resist a movement toward greater emancipation of the peasant" -- indeed, the fact that, by the reign of Edward III, they all carried longbows made it difficult for the nobility to suppress them!

Pollard, p. 34, points out the the "Statute of Additions of 1413," which required legal documents to state the class and occupation of those entering into a deal. This in effect made "yeoman" an official legal term. This is minor evidence for the belief that the "Gest" was written after that date. Holt, however, is convinced that "The legend is... not [about] the yeoman freeholder, but the yeoman servant of the feudal household" (p. 4). This, in a sense, gives us another link to the story of David and Saul, in 1 Samuel 25:10, Nabul complains about David, saying "There are many servants today who are breaking away from their masters."

Some support for Holt's contention comes from the "Monk," where the King makes John and Much yeomen of the crown for bringing the letter about Robin Hood (cf. Holt, p. 29).

Pollard, p. 41, also notes the interesting title of "Yeoman of the Forest," a title for foresters. On p. 43 Pollard notes that both Little John and Robin refer to Robin by the title "yeoman of the forest" (see, e.g., stanza 222). And we do find Robin called a forester's son in stanza 3 of "Robin Hood's Birth, Breeding, Valor and Marriage," as well as in "Robin Hood Was a Forester Bold," which is not included in the Child canon.

But there is no hint in the "Gest" of Robin having ever held the title officially. What's more, a typical forest had only about half a dozen active foresters, according to Pollard, p. 44. If Robin's band truly numbered in the scores, it had to be something different. And foresters had various duties, such as managing the trees, e.g. by trimming, pruning, and cutting, to make the forest yield particular types of wood (Kerr, pp. 148-149). There is no evidence that Robin's men did any of these things.

In stanza 14, Robin orders his men to spare yeomen who walk the greenwood. Pollard, p. 45, suggests that this means Robin intends his men to leave the foresters alone. If I were a forester, I probably wouldn't want to be my life on that, but it's an interesting point. Pollard, pp. 46-47, argues that Robin sees himself as a sort of King of the Foresters, even to the point of trying to employ Little John as his bowbearer (the aid to the Keeper of the Forests) in the "Monk" (stanza 9: This strikes me as a little strong; Robin is simply saying, as he often does, that he needs only Little John as a companion. In any case, this theme does not appear in the "Gest.")

Pollard also argues, p. 50, that Robin's men are fully aware of the terminology of forestry and hunting, but the examples he cites are vague enough that they might have come from the poet, or from second-hand knowledge of forestry.

By the late fifteenth century, a yeoman could be quite well-to-do; at least some earned in excess of the 40 shillings per year required to be permitted to vote for members of parliament (Pollard, p. 35; Lyon, p. 152). It is noteworthy that 40 shillings is far less than the twenty marks which were banded about as wages at several times in the "Gest" (Stanzas 150, 170-171). The frequent mentions of yeomen in the "Gest" may be intended to appeal to a yeoman audience (which would be much larger in the late fourteenth or early fifteenth century, when the poem was probably compiled) -- but this does not mean that it is about a time when yeomen were common.

** Stanza 2/Line 5 ** In addition to being a yeoman, Robin is a "prude (proud) outlaw." This does not mean he was a convicted criminal -- or not exactly. "Outlaw" was a technical term for one who failed to answer a summons for trial (Knight/Ohlgren, p. 149). Robin and his men are several times called outlaws (this being the first time; his men being called outlaws for the last time in stanza 447, when Robin returns to them after his time at King Edward's court; Robin himself is called a "good outlaw" in the very last verse (stanza 456), ironically immediately before he is said to have done much good for poor men.

It is noteworthy that nowhere are we told what Robin's original crime was. One thing that is worth remembering is that "outlaw" was, at this time, primarily a local term. The King might, of course, send out a warrant to watch for a particular criminal, but most judgments were passed in one particular area. As Pollard notes on p. 105, "Men were frequently hounded for outlawry when they had no knowledge that they had in fact been outlawed, often in another county." It is at least possible that we see a hint of this in Stanzas 331-332 of the "Gest," in the arrest of the knight while hawking.

It is true that the "Monk" calls Robin the "kynggis felon" (stanza 21), and in the "Gest" we will eventually see King Edward intervene in the case. But the King's interest was more in rebellion than in what we would consider ordinary crime.
Robin, we are told, is a "curteyse" -- that is, a courteous -- outlaw. The very fact that this word is used shows that Robin is not a Saxon rebel; Shippey, p. 129, notes that the word is "post-Anglo-Saxon."

Courtesy in the Plantagenet period is more than manners; it is the specific rules of polite society -- and is one of the most basic elements in the description of a hero. Sir Gawain, the subject of so many romances, "achieved a reputation as the most courteous of Arthur's knights. After the late thirteenth century, courtesy became the hallmark of knighthood" (Hall, p. 4). Chaucer's Knight "loved chivalrie, Trouthe and honouyr, fredom and curteisie" (Prologue, lines 45-46; Chaucer/Benson, p. 24). Of king in "Sir Orfeo" we are told that "Large and curteis was he" (line 4; Sands, p. 187). Examples could be repeated indefinitely. The theme of courtesy will recur many times in the "Gest," as Robin is called "courteous" (implying that he is as good as a knight or member of the gentry), while those of higher station fail of their courtesy. (Observe, e.g., the abbot's treatment of the knight in stanza 103.)

Other examples: In stanza 24, we learn that Little John is courteous. In stanza 29, Robin courteously takes off his hood. In stanza 108, the knight begs the justice for courtesy (and is turned down). In stanzas 115 and 121, the knight calls the abbot uncourteous. In 151, Little John calls the knight (or maybe Robin) courteous. The sheriff's butler is uncourteous in stanza 159. John greets the sheriff courteously in 182. Robin is courteous to the monk in 226; the monk is not so courteous in return. In 256 the monk calls Robin uncourteous. The knight greets Robin courteously in 263, and offers a courtesy gift in 270. In 295, the prize arrow is accepted courteously by Robin. In 312, the knight recalls Robin's courtesy. In 383 Robin addresses the disguised king courteously.

This theme of courtesy gives a fascinating link to the Gawain romances. Robin, as Child said, was a "popular Gawain." And Gawain was the epitome of courtesy -- as Hahn notes on p. 2, even Chaucer's oh-so-particular Squire refers to Gawain as the pinnacle of courtesy (V.95, or F.85; p. 170 in Chaucer/Benson).

in the Gawain legend, courtesy and chivalry have important effects. Hahn, p. 25, declares that "Repeatedly, Gawain exhibits a willing restraint of available force or a refusal of the authority of position, which separates him from non-chivalrous opponents and also from the arbitrary bullying or domineering impertinence of Sir Kay." The result is to maintain and strengthen the social order. Compare Robin's treatment of his victims in the "Truth or Consequences" game -- and also the contrast between the courteous Robin and the uncourteous monk in Stanza 226. Robin's courtesy, like Gawain's, allows him to sometimes restrain the force he could otherwise use. Which probably allows him to survive longer than he otherwise would, and to bring about better justice. Robin is an exceptional outlaw just as Gawain (in the British tradition) is an exceptional knight.

** Stanza 2/Line 7 ** "Robyn stode in Bernesdale." In the "Gest," there is uncertainty over whether Robin was based in Barnsdale (Yorkshire) or in Nottinghamshire (the "Gest" does not mention Sherwood in Nottinghamshire, but it was the great forest of that county; if Robin indeed worked in Nottinghamshire, Sherwood would surely have been his base). This is a complicated question discussed in the introduction; it is worth remembering that the early ballads tend to say Barnsdale. In the "Gest," the Richard at Lee portions are set in Barnsdale, the rest mostly in Nottingham (Holt1, p. 24); presumably the author combined tales without cleaning up the inconsistencies. It has also been suggested (Baldwin, p. 44) that "Barnsdale" should be Bryunsdale in Nottinghamshire (near Basford). This would obviously solve many of the problems, but it is a small and obscure place; it seems much more likely that "Bernesdale" means Barnsdale.

There is even some dispute over whether Barnsdale is in Yorkshire or Rutland. (Knight/Ohlgren, pp. 149-150, based on the research of Knight. Rutland, and the town of Huntington which is also associated with Robin in some of the late tales, are in east-central England south of the Wash. The one thing going for Rutland is that, according to McLynn, p. 241, and Knight/Ohlgren, p. 40, etc., Rutland's Barnsdale was in the domain of the Earl of Huntingdon, which would make sense if Robin were shadow earl of Huntingdon -- but not otherwise, since Rutland is in the wrong direction from Nottingham (to the southeast). There are some alleged Robin Hood relics in Rutland (Cawthorne, p. 34), but as usual there is no reason to think they are authentic.

The place names in the "Gest" are informative. The following list shows (I believe) every place named in the Gest, with the stanzas where it is mentioned:

Barnsdale: 3, 21, 82, 83, 134, 213, 262, 440, 442
Blyth: 27, 259
Calvary: 57
Doncaster: 27, 259 / In connection with Roger of Doncaster: 452, 455
Holderness: 149
Kirkesly, i.e. presumably Kirkles: 454 / In connection with the Prioress of Kyrkesly: 451
Lancaster or Lancashire: 53, 357
London: 253
Nottingham: 178, 205, 289, 325, 332, 337, 344, 354, 365, 369, 370, 380, 384. The Sheriff of
Nottingham is given that full title in 15, 146, 282, 313, 317, 329, 422, 423
Plumpton Park: 357
Saylis: 18, 20, 209, 212
St. Mary’s Abbey: 55, 84, 233
Verysdale: 126
Watling Street: 18, 209
York: 84
In addition, there may be an allusion to "Wentbridge" in 135.
Calvary and London are, of course, not local cities and so do not reflect on the site of the action.
Watling Street passes through many counties: Of the other names listed:
- In Yorkshire are: Doncaster, Holderness, Kirklees (near the Lancashire border), St. Mary’s Abbey,
Saylis, York (plus Wentbridge if that reading is accepted).
- In Yorkshire or Rutland are: Barnsdale
- In Yorkshire or Lancashire are: Plumpton Park
- In Lancashire are: Lancaster, Wryesdale (Verysdale)
- In Nottinghamshire are: Blythe (near the Yorkshire border), Nottingham
Thus we have five sites that are certainly in Yorkshire, and two more that probably are. Two,
perhaps three, are in Lancashire. Other than Nottingham itself, the only place name mentioned in
Nottinghamshire is Blythe, and it is just across the border from Yorkshire.
Thus we have no *specific* references to places in Nottinghamshire. All references to specific
places are found in the Barnsdale section, and all are in or near Yorkshire. The detailed data in the
"Gest" all points to Robin being based in Barnsdale, and specifically the Barnsdale in Yorkshire.
Holt says that Barnsdale was known as a haunt of robbers as early as 1306. This hints that there
were outlaws on the scene before Robin's arrival.
Holt, pp. 73-75, does make the fascinating observation that, if we break up the material in the
"Gest" into Nottingham and Barnsdale portions, the Nottingham parts are all parallels of earlier
materials from the legends of Fulk and Hereward and such, while the Barnsdale portions (the tale
of the knight, plus the death) are mostly original: "the nearer Robin gets to Nottingham the less
authentic he becomes." This may be the best argument for a Barnsdale setting: It looks as if the
Sherwood stories took older materials and just inserted Robin's name. But note that this still means
that the adaption of these materials to refer to Robin must predate the "Gest" -- and must have had
time to travel to Yorkshire to be combined with the Barnsdale stories.
** Stanza 3/Lines 11-12 ** Like Robin Hood, Little John is called a yeoman at the very first mention
of his name. This is the only information we have about his origin in the "Gest" (unless we count his
story to the sheriff, where he calls himself Robin Greenleaf of Holderness; see the notes on stanza
149). Unlike most of the other outlaws, Robin and John seem to have been connected almost from
the start; Wyntoun, the very first chronicler to mention Robin, wrote
Lyttill Ihon and Robyne Hode
Waythemen were commendyd gude
(so Chambers, p. 131; Knight/Öhlgren, p. 24, and Dobson/Taylor, p. 4, have very different
orthographies. The version in Holt1, p. 40, is even more distinct, reading "Waichmen" for
"Waythemen." This is not as absurd as it sounds; "i" and "y" were interchangeable at this time, and
"c" and "t" looked almost identical in scripts of the time -- a problem which also afflicts the
manuscript of "Judas" [Child 23]).
Little John has his own folklore -- that he was so-called because he was huge, or because his birth
name was John Little (Baldwin, p. 64); another account give his name as John Nailor. The story
that he was a giant is the one which has survived. There is, however, little evidence of this in the
"Gest," where he often serves as a trickster.
Given that there does not seem to be an early story of his origin, is it possible that, instead of being
a giant, he was in fact originally regarded as small, like many jesters? Note that, in stanzas 147-
152 of the Gest, there is no hint that Little John is in any way unusual -- surely, if he were really a
giant, the Sheriff would have asked more questions! And in Stanza 307, Much carries Little John
for a mile -- hard to do if he were exceptionally large. Pollard, p. 13, calls John the "master of
disguise," which also seems unlikely for a giant.
What is more, in Stanza 42, we see John counting money in a style perhaps reminiscent of the
practices of the Exchequer, as if he were a clerk.
One might speculate that the idea of Little John as a giant derives from the romance of "Bevis of
Hampton." In this as in many romances, the hero fights a giant -- but it features the interesting twist
that Bevis, after defeating the giant, takes him on as a servant (Baugh, pp. 131-132), just as Robin
at one time would have John be his bow-bearer. This, obviously, is a romance idea which was not followed by the author of the "Gest."

** Stanza 4/Line 13 ** Since "Will Scarlet," or some such name, came to be one of the standard members of Robin Hood's band, it is perhaps worth mentioning that he is not here called "William" or "Will," but just by his surname (Scarlock is mentioned in 11 stanzas of the "Gest." In stanza 208, he is "Wyllym Scarlock." Other than that, it's just "Scarlock."). There is a variant in the spelling; see the textual note.

That some such man was early associated with Robin Hood follows from the fact that "Guy of Gisborne," stanza 13, refers to "Scarlett," the "Monk" has "Wyll Scathlock" in stanza 63, and the Percy text of the "Death" has "Will Scarlett" in stanza 2. In addition, there is a parliamentary roll for Winchester in 1432 which some joke decided to pad out with the names of outlaws. In addition to the genuine citizens, it adds the names of "Adam, Belle, Clyme, Oclaw, Willyam Cloudesle, Robyn, hode, Inne, Grenewode, Stode, Godeman, was, hee, lytel Joon, Muchette Millerson, Scathelock, Reynold" -- that is, "Adam Bell, Clym o' [the] Clough, William [of] Cloudesly," then a clear line from a Robin Hood ballad, "Robin Hood in the greenwood stood, A Goodman was he," then a list of his followers, Muchette the miller's son, Scathelock, Reynold (Holt1, p. 69, with a photo on p. 70; cf. Cawthorne, p. 58).

There is also an instance in the Forresters book where a later hand has corrected "Will Stutley" to "Will Scathlock" (Knight, p. xxvi), but the manuscript also has "Scarlett" and (once) "Scarett." Anthony Munday, who did so much damage to the tradition, made Scathelock and Scarlet into separate characters (see, e.g., the Cast of Characters on p. 303 of Knight/Ohlgren). Obviously both names were known in his time -- but there is no reason to think that they were originally anything but one person.

"Scarlock" and "Scathelock" both imply a man who is good at getting past locks. He is the only one of Robin's band whom we might accuse of an actual crime: The name implies that he was a burglar. (At least, that's the general view; Alexander, p. 266, declares that the "'Scatheloke' version of his name suggests that he was red-haired.") It also makes it likely that "Scarlet" was a correction to make him less an obvious criminal.

But there is no obvious reason to prefer either "Scarlock" or "Scathelok." I will generally use "Scarlock" because Child does. For more detail, see the textual note.

** Stanza 4/Line 14 ** Much the Miller's Son, like Scarlock, is found in several of the early ballads; in stanza 8 of the "Monk" we encounter "Moche (th)e mylner sun," who joins Little John in robbing and killing the Monk; and he occasionally turns up in the later ballads. As a personal name, "Much" has not been found elsewhere; it has been suggested that it is a nickname, although from what source is not clear (unless it's the Muchette of the Winchester parliamentary return, but that's not a common name either).

In "Robin Hood and the Curtal Friar" [Child 123], he becomes "Midge" (stanza 4 in Child's B text) or "Mitch" in the version in the Forresters manuscript (Knight, p. 72, line14).

In stanza 73, we find Much complaining that Little John is measuring cloth too generously. As a wild speculation, could he have been called some nickname such as "Not So Much," because he was tight-fisted, and could this then have been shortened to "Much"? This also makes sense in light of the famous rapacity of millers expressed in songs such as "The Miller's Will (The Miller's Three Sons)" [Laws Q21].

Much is not named in the plays of Robin Hood prior to Munday's works (see pp. 275-296 of Knight/Ohlgren), but there are parts for unnamed outlaws. Many of plays of this era used had a few types of characters who went under different names but always played much the same part -- as we see clowns in Shakespeare's plays, e.g. I wonder if Much might not have originated in such a play as a penny-pinching cheapskate who became an object of fun. It is noteworthy that Munday made him a clown (Knight/Ohlgren, p. 303).

In this first instance of his name, there is variation in the prints on whose son Much was; see the textual note.

It is interesting to note that Much is called "little Much" on several occasions (stanza 69 in some of the prints; stanza 73; stanza 77). The significance of this is unclear. It is distinctly odd that a tends to spell the word "lytell" wien applied to Much, "Litell" when applied to John. But perhaps the description "Little Much" explains the designation "Midge" used in the "Curtal Friar" -- perhaps it is used because it means a small person.

The next line says that every inch of Much's body was worth a "grome." Is this an indication that Much was short but capable? "Grome" is a difficult word; Knight/Ohlgren in this place gloss it as "man," and Gummere, p. 314, interprets the line as meaning that every inch of him was worth an ordinary man. But grome is also used in stanza 224, and there it might mean "groom" (and is so glossed in Knight/Ohlgren). The word has several meanings in Middle English. One is anger
(Emerson, p. 377; "gromful" is "fierce," according to Dickins/Wilson, p. 273). Sands, p. 384, lists "grom" as meaning "man," perhaps derived from "growan," "grow."; and Langland/KnottFowler, p. 272, list "man" as the meaning of "grome"; Langland/Schmidt, p. 526, gives "fellows" as the meaning of "gromes." Turville-Petre, p. 233, suggests "servant, attendant" as a meaning for "grom" (perhaps from "groom"?). The exact meaning thus eludes us; I might suggest that the idea is that every one of Much's (relatively few) inches was worth a (taller but) lesser man -- or, alternately, that Much, being a free man, is worth more than any number of servants. Or just possibly we should emend "grome" to "grote," "groat."

It is interesting to note that, other than Robin and John, plus sundry saints, only seven people are given personal names in the "Gest" (many others, such as the Sheriff of Nottingham, the Abbot of St. Mary's, and the Prioress of Kirklees, have titles -- but no names; they are just placeholders) The list of people with names is as follows:

(King) Edward: Stanzas 353, 384, 450
Gilbert (of the White Hand): Stanzas 292, 401, 404
Much (the Miller's Son): Stanzas 4, 17, 61, 69, 73, 77, 83, 208, 214, 223, 293, 307
Reynold: Stanzas 293 (also adopted as an alias by Little John in stanzas 149, 150, 157, 183, 189, but stanza 293 is the only mention of Reynold as a member of Robin's band)
(Sir) Richard at Lee: Stanzas 310, 331, 360, 410, 431
Roger (of Doncaster): Stanzas 452, 455
Scarlock/Scathelock: Stanzas 4, 17, 61, 68, 74, 77, 83, 208, 293, 402, 435

Note that Much is mentioned 12 times, and Scarlock in 11 -- and nine of the mentions of Much's name (including the first eight) are all in immediate context of the mention of Scarlock, and similarly the first nine mentions of Scarlock are in the context of Much. The only exceptions are in stanza 214-223, where Much helps John take the sheriff; stanza 307, where Robin and Much refuse to leave Little John in the hands of the Sheriff; stanza 402, where Scarlock but not Much is involved in the archery contest before the King, and stanza 435, where Scarlock stays with Robin in the King's service when everyone else except Little John abandons him. It would appear that Scarlock was found in the tale of Robin and the King, but Much was not. The rest of the time, it is almost as if they are a comedy team -- e.g. in stanza 73 Much complains about John's generosity with cloth, and Scarlock replies (in effect) "Why not? It didn't cost *us* anything."

It is interesting to note that, although Robin is said to have seven score men (stanza 229), only five of them have speaking roles, and the role of Gilbert is trivial. At this stage, we might speculate, Robin's band is quite small -- perhaps just the four we see here (Robin, John, Scarlock, and Much), or these four plus a few cooks and wives and craftsmen. See also the note on Stanza 17.

** Stanzas 6-7/Lines 21-28 ** Robin will not eat until he entertains a guest. Not much of a hint as to dating, but we know that this idea of not eating until something notable happens is common in romances, particularly Arthurian romances. We see it also in the ballad of "The Boy and the Mantle" [Child 29]; Child's notes to that piece list several parallels, although many are French or Latin rather than English.

One romance which contains the idea is, of course, "Sir Gawain and the Green Knight." The theme is far too common to suggest literary dependence (although see the note on Stanza 185), but it is worth noting that the manuscript of "Sir Gawain" is generally dated to c. 1400 (Tolkien/Gordon, p. xxv), with the poem probably composed not too many decades before that. More interestingly, it is generally accepted, based on the language, that "Sir Gawain" comes from somewhere in the north or north-west of England, quite possibly in Lancashire (Tolkien/Gordon, p. xiii), right in the area where Robin Hood was allegedly active.

The romance of "The Turk and Gawain," which also features the pluck-buffet contest (see stanza 424) at another point sees the Turk ordering Gawain to fast (lines 48-59, 83-88 on pp. 341-343 of Hahn). This romance is also considered northern, although it is probably later than the Green Knight.

Thus we know that this motif was in circulation in the area where Robin supposedly lived, in the time when his legend was coming into being. See the section on "Sources" in the introduction. The author of the "Gest" would probably not like the comparison, but it is noteworthy that King Saul, who could not save Israel and was overthrown by the Philistines, also had a tendency to fast and even to order his men to fast; see in particular 1 Samuel 13.

Robin will again wait for a guest in stanza 143.

** Stanza 7/Line 25 ** The line that begins Stanza 7 is lacking in all texts; see the textual note.
** Stanza 7/Line 28 ** "That dwelleth here bi west." If this line is correct, it can hardly refer to Nottingham; perhaps West Yorkshire or Lancashire is meant. Perhaps we should understand it as "from the west" -- which might (might!) refer to a follower of the Earl of Lancashire, the enemy of Edward II, and hence possibly of Robin himself.
According to this stanza, Robin heard "thre messis," i.e. three masses, before meals. This is the first indication of Robin's intense religious devotion. The next is in stanza 10, where we hear that he loved "Our dere Lady" above all others.

It is worth asking who officiated at the masses, however. In "Robin Hood and the Monk," we find Robin deciding to go to Nottingham because he has not heard mass for two weeks (Holt1, p. 28). Did Robin at some point acquire a priest? How, and who was it? Or does the reference in the "Monk" refer to a high mass (Missa solemnis, featuring deacon and subdeacon and others singing and performing ancilliary tasks), whereas the "Gest" refers to a low mass, requiring only an officiating priest? (Davies, p. 364).

I do note the curious fact that Henry VIII heard three masses a day when he went hunting, and sometimes as many as five on other days (Williams, p. 40). Since Henry VIII did not take the throne until 1509, we know the "Gest" cannot refer to him -- but since Henry played at Robin Hood, could he have been influenced by it?

For love of "Our dear Lady," i.e. the Virgin Mary, Robin will never hurt a woman. We also see this paralleled in the "Monk" (in stanza 34, Little John says that Robin has "servyd Oure Lady many a day" and expects that she will protect him; cf. Holt, p. 29) and "Guy" (stanza 39; Robin, who has tripped, calls on the "deere Lady" and is saved; cf. Holt, p. 32). There is an even fuller parallel in the "Death"; in stanza 25 of Child's "A" text, from the Percy folio, Robin declares that he will not hurt any widow at his end; in stanzas 15-16 we read, even more explicitly, "I never hurt woman in all my life, Nor men in woman's Company.... I never hurt fair maid in all my time, Nor at mine end shall it be."

The protection of women was a common theme in the period; Mortimer, p. 23, notes that "Those accused of murdering women were noticeably less likely to be acquitted than those accused of killing men -- there seems to have been a strong disapproval of violence by and against women, while that among men was normal."

Reverence of Mary was also frequent; the Virgin was often loved with a desperate, sometimes surprisingly erotic, love. The well-known poem "I Sing of a Maiden That Is Makeless" (Luria/Hoffman, p. 170) is a typical example. Mary is makeless -- both matchess and without a mate (Steven Manning, in Luria/Hoffman, p. 331). There is a strong sense of physical intimacy (Thomas Jemielity, in Luria/Hoffman, p. 326), even if the intimacy is with God. Other poems of this period have lines such as "Upon a lade my love is lente" (Luria/Hoffman, p. 177) and "With all my lif I love that may" (Luria/Hoffman, p. 183). Idolatrous, and even perverted, as the idea seems to Protestants, it was (and is) deeply ingrained in many Catholics.

Robin's devotion to the Virgin is even more explicit and significant in "Guy of Gisborne": in stanza 38, Guy succeeds in wounding Robin in the side, and seems to have won their battle. But in stanza 39, Robin invokesthe "deere Lady" who is "both mother and may" -- and goes on to win the fight. This "mother and maid" theme is quite common in Middle English poetry; it occurs explicitly in "I Sing of a Maiden (last stanza) and implicitly in much of the vast quantity of Marian poetry (see pp. 170-189 of Luria/Hoffman).

There is, of course, no basis in the Bible for Mariolatry such as Robin exhibits, and it developed in the Catholic Church only slowly (and was ruthlessly pruned out of most Protestant sects). We see some hints of it in Irenaeus at the end of the second century (WalkerEtAl, p. 192), but the creeds barely mention the Virgin Mary -- both the Apostles' and the Nicene Creeds mention her only as the mother of Jesus, and both starting only in about the fifth century (in the case of the Nicene Creed, Mary was introduced when the Council of Chalcedon rewrote it; in the case of the Apostles' Creed, the creed only dates from about the fifth century. See Bettenson, pp. 21-26).

But it was not until the time of Duns Scotus, who died in 1308, that we see Mariology become clearly defined (McGrath, p. 52). This brought about a debate over whether Mary was a co-redemptrix along with Jesus -- a view with absolutely no scriptural basis, but which Robin seems to share.

This was typical of Scotus's views; Scotus, in his opposition to Thomist Aquinas, came to a position of extreme doubt toward the power of thinking; "he according enlarges the number of doctrines already recognised as capable of being apprehended by faith alone" (CHEL1, p. 211). Mariolatreia, for which there was no evidence even in the Thomist sense (and a modern empiricist finds even Aquinas far removed from rational thought, with Scotus being pretty close to incomprehensible), was a typical Scotist doctrine.

Once the cult took off, though, it took off like wildfire. To give a semi-random example, Hewitt, pp. 182-186, gives a list of the ships impressed by the British government to take an expedition to France in 1345. In all, 148 ships participated -- and 23 of them were named Seynt Marie or some variant!

Thus, the later the "Gest," the better the fit for Robin's extreme devotion to the Virgin. Still, the
"Gest" shows no hint of (e.g.) the Immaculate Conception, another non-Biblical belief which was popularized by Duns Scotus but which did not become official Catholic doctrine until 1854 (McGrath, pp. 46-47; WalkerEtAl, p. 351). So we cannot absolutely rule out an early date; we can only say that Robin's views are more typical of a late date than an early. It is interesting to note that there are several sites in Yorkshire with strong Marian associations. St. Mary's Abbey is the most obvious, but Kerr, p. 185, notes a bridge chapel of St. Mary's at Wakefield -- a place which Robin must surely have been tempted to haunt! It was built and consecrated in the reign of Edward III, however.

Ohlgren, who is convinced that the "Gest" has ties to the English guild system, notes that four important guilds chose Mary as their patron saint (Ohlgren/Matheson, p. 151; the guilds were drapers, clothworkers, mercers, skinners). And we see John as a draper in stanza 73, and Robin offering up cloth in stanzas 70fff. and in 418. Interesting, but I don't find it as compelling as Ohlgren. For more on Robin's piety, see the note on stanza 8. For a further example of Robin's devotion to the Virgin, see the note on stanza 65.

** Stanzae 11-12/Lines 41-48 ** In these stanzas, Little John asks instructions on how to live his life -- an oddity for someone who presumably has been part of Robin's band for some time. The whole business reminds me a bit of the way the disciples questions Jesus in the New Testament (see, e.g., the way in which they ask how to pray in Luke 11:1), but this is probably just a coincidence, the result of people who have heard Catholic preachers read the same lessons over and over again.

** Stanza 14/Line 49 ** Robin disclaims force here, but he will certainly use it, e.g., against the Sheriff; see Stanza 348.

** Stanza 14/Line 56 ** Robin's instructions say not to bother knights or squires who would be "a gode felawe." "Felawe"/"Fellow" is a word which occurs relatively rarely in the "Gest," but, as Pollard points out on p. 144, is extremely common in the "Potter." Pollard, pp. 134-142, extensively discusses Middle English uses of the word "fellow," but his conclusion boils down to the fact that it was even more ambiguous then than it is now. It might mean a servant or low-born person (compare the usage in some texts of the "Edward/Lizie Wan" type in which the mother fears that the son has done "some fallow's deed"), or even a member of a gang of robbers, but typically it means something like a comrade or equal.

On p. 142, Pollard points out the common equation between a fellowship and a meine/meyne, a band of followers -- a word of course used in the title of the "Gest" in some of the prints.
"Felawe" occurs in stanzas 14, 171, and "felaushyp" in 229. "Meyne" is in 31, 95, 97, 262, 419. Pollard, p. 143, appears to suggest that "fellow" refers to someone willing to join Robin's band, but it seems to me that Robin's actual followers are his "meyne," and his "fellows" are allies but not close followers.

** Stanza 15/Line 59 ** It is in this stanza that we first meet the Sheriff of Nottingham, who eventually became the primary bad guy of the cycle. There is no explanation offered for why the sheriff is Robin's enemy (Holt1, p. 9), unless it's just the fact that he is a sheriff. This hardly seems sufficient in a Barnsdale context -- perhaps the Sheriff of Yorkshire, or the Sheriff of Lancashire, might be Robin's enemy, but why Nottingham? Clawson, pp. 90-96, discusses some possibilities, most of which center around the events of fits III, V, and VI, including the Sheriff's breaking of his oath to be Robin's friend (see notes on stanzae 202, 204, 287). But these events, in the context of the "Gest," took place after this speech. Pollard, p. 106, comments that "[W]e are never told why Robin Hood was outlawed. It is implied that he is the victim of malicious litigation by others for personal gain, in which the sheriff has colluded." This certainly would explain the hostility, but I must confess that I fail to see where this is implied.

Alternately, if we accept the idea that Robin was a forester or descendant of foresters, found in some of the late ballads although not the early, it might be that the hostility derives from the conflict between forest and non-forest officialdom. When a murder was committed in the forest, it led to problems between sheriff and forester, and disagreements over authority also arose when it was unclear whether a lesser crime had been committed inside or outside the forest (Young, p 93). Perhaps we might envision the sheriff stepping on Robin's family's perceived rights one too many times.

Holt mentions that Robin might have been outlawed by a group of false jurors, which would have been assembled by the Sheriff. This closely resembles a key element of "The Outlaw's Song of Trailbaston," a piece written c. 1305 and surviving in a unique copy of c. 1341 (Ohlgren, p. 99), copied perhaps in response to Edward III's attempt to use Trailbaston as a source of revenue for his wars (Ohlgren, p. 102).
It is written in French, and is the complaint of a many who claims to have served under the King (presumably Edward I), but who was hauled before the judges allegedly for hitting his servant a few times (Prestwich1, p. 286). Edward I's trailbaston law, promulgated in 1305 (Powicke, pp. 345-346), was designed to control thugs who went around beating and intimidating people (a "baston" is a club), so the idea of trailbaston courts was good (apparently this sort of thing was extremely common in 1304, and the trailbaston courts did a good job of cleaning it up, according to Prestwich1, pp. 285-286) -- but, in the Outlaw's Song, the singer declares that anyone is subject to fine or imprisonment by the courts. Being an archer, he faced a forty shilling fine or imprisonment (Prestwich1, p. 287), and so was forced to the woods instead. He recorded his complaint in writing and tossed it onto a highway so that the wider world might hear it.

The similarity to the conception of Robin Hood is obvious: An archer, probably a yeoman, forced into outlawry without cause, who flees to the woods. (Although he does threaten to kill his judges in stanza 10 -- Ohlgren, p. 103 -- which doesn't exactly make him sound like the image of meekness). Alternately, the hostility might be a side effect of the tale of Gamelyn, where Gamelyn's older brother becomes sheriff and uses his authority against Gamelyn (Baldwin, p. 178).

Or maybe it's just the idea that a hero must have a worthy adversary (cf. Ohlgren, p. 109). In the early ballads, Robin has only two real adversaries: The sheriff, and Guy of Gisborne. Guy, while a valiant fighter, is only a yeoman, meaning that he belongs to Robin's social class. Plus he winds up dead. The sheriff winds up dead, too, but since he doesn't have a name, he is replaceable. And he is also probably of the gentry or higher. So he becomes Robin's most available opponent -- even if he is in the wrong county!

The office of Sheriff (Shire-Reeve) went back to Saxon times, and gained in importance under the Normans -- "Norman kings, like Anglo-Saxon rulers, needed a link between the central power and local authorities... It was upon the sheriff, so similar to the Norman vicecomes on the continent, that the mantle of local power fell.... Usually the strong central authorities appointed outstanding feudal barons in the shires as sheriffs" (Smith, p. 73). Bradbury, p. 128, notes a case in the reign of King Stephen, during which Geoffrey de Mandeville, Earl of Essex, was sheriff of Essex, Hampshire, London, and Middlesex! In the time of William II, many counties did not have a baron or earl; it was the sheriff who ran the county (Barlow-Rufus, p. 160).

At their peak, they were without the most important royal officials. Barlow-Rufus, p. 72, believes that in the near-civil-war between William II and his older brother Robert Curthose, it was the support of the sheriffs that allowed William to keep his throne. On p. 190, Barlow-Rufus describes them as responsible for "Revenue, justice, defence and the execution of many administrative orders.'

After Norman times, the office declined. By the fifteenth century, the rewards were so small that it became a post to be avoided at all costs. The clipping of its powers began with the creation of the Justices of the Peace -- figures who do not appear in the early ballads in any form (Dobson/Taylor, p. 14). First created in the early fourteenth century, they were given broad powers by parliament in 1361 (Prestwich3, p. 234; Lyon, p. 154). Sheriffs began to be locally appointed in 1338, and in 1371 Edward III finally gave in to pressure and accepted that sheriffs should be appointed annually (Ormrod, p. 146). There was some backsliding on this (Richard II started appointing his own sheriffs in 1397; Saul, pp. 383-384), but there was no going back to the days of the over-powerful Sheriff.

Smith, p. 75, says that "the golden age of the sheriff was in the early part of the twelfth century. The thirteenth century saw many of his duties distributed among other men or abolished entirely. In still later times, especially under the Tudor monarchs (1485-1603), the lords lieutenant of the counties and the justices of the peace... assumed the main burdens of local government. The once proud sheriffs found that their stepping stones to power were cracked and crumbled by the new forces and new men." Similarly Pollard, p. 103: "By the fifteenth century the sheriff's remit was much reduced from earlier times. The great era of sheriff as the king's viceroy had been the twelfth and thirteenth centuries.'

Pollard, p. 104, does however note that, even in the fifteenth century, the sheriff's office was important enough that corrupt sheriffs could be a real problem -- this was one of the complaints during Jack Cade's rebellion. But Pollard cannot accept Robin's sheriff as a fifteenth century official: "He is, anachronistically, the king's viceroy, occupying the office at the King's pleasure, and in regular communication with him. He resides, it seems permanently, not as a fifteenth-century sheriff would, but in the royal castle of Nottingham. He displays many of the characteristics of a great lord. He keeps a great household, under the direction of his steward and butler. He retains on a grand scale..." (Pollard, p. 106). Pollard, who wishes to place every attribute of the "Gest" in the fifteenth century, simply rejects the description of the sheriff -- but what he really proves is that the portrayal looks back to an earlier time.
The fact that the sheriff of Nottingham is a powerful official is, therefore, an argument that Robin must date from the reign of Edward III or earlier. However, there is a secondary argument against Robin living in the time of Richard and John or earlier. He could not have lived in Norman times -- if he had, the sheriff of Nottingham would have been called by his feudal title, not "sheriff." Smith, p. 73, implicitly notes that the barons were still sheriffs in the era of the earlier Plantagenets, but that "in John's reign (1199-1216) considerable confusion in the counties resulted when no strong man would take the office of sheriff. After all, many barons in John's day were among the king's enemies."

Another change began in 1236, when the various counties were carefully surveyed and re-valued. This allowed Henry III to force the sheriffs to operate on what we would now call a "percentage basis" -- instead of paying the king a flat fee and then being allowed to collect whatever they could make the county yield, they had to pay the king a fraction of the revenue (Mortimer, p. 43). It took some time for this to become permanent, but this once again made the office of sheriff less popular with the nobility.

Holt, p. 25, notes that we meet the sheriff twice, in fits 3 and 5, and his character seems to change dramatically: "The sheriff of fytte five is menacing and villainous. The sheriff of fytte three is a laughing stock." This might just be an indication of different sources, but it might be an indication of the high turnover of sheriffs which often happened in periods of unrest -- although we should also note that Robin seems to treat the sheriff as the same man (see the notes on stanzas 204 and 287).

Hence the role of the Sheriff, as seen in the "Gest" and elsewhere, argues for a date in the reign of Henry III, Edward I, or Edward II; prior to the reign of Henry III, the sheriff was a noble, and after Edward III, the sheriff simply didn't have the power to act as the sheriff does in the "Gest" and elsewhere.

The fact that the sheriff is, supposedly, a bad official is no argument as to date. Edward I had at one time made a top-to-bottom survey of his officials. We have only partial results, but they are indicative. Prestwich1, p. 95: "The Lincolnshire returns are particularly full. In the wapentake (the local equivalent of the hundred) of Aswardhurn the jurors listed eleven recent sheriffs and eighteen lesser royal officials, along with five seigneurial officials, and accused them of a range of offenses." Prestwich1, pp. 95-96, notes that much of the official misbehavior came as a result of government revaluing of the land to increase revenue (since land worth more was supposed to bring in more tax).

At least some of them were creative. According to Prestwich1, p, 95, one thieving sheriff claimed that he had confiscated chickens to prevent them being used to drop incendiaries on London! As time passed, the sheriffs became more closely tied to the court. Wolfe, pp. 98, notes that "in 1448 alone fourteen of the thirty-six counties of England had household men as sheriffs." This might explain why the sheriff of Nottingham, in the latter part of the "Gest" and in the "Monk," has such access to the King: Perhaps, after getting rid of the sheriff of the early part of the "Gest" and of the "Potter," the King replaced him with a man who was closer to him.

It is worth noting that, in the year after Bannockburn, King Edward II replaced no fewer than thirty sheriffs -- although, surprisingly, the sheriffs he chose often were not closely tied to him; in 1326-1327, when Isabella and Mortimer were trying to clear out Edward's adherents, they saw need to replace only nine of 24 sheriffs (Phillips, p. 446).

Baldwin, p. 70, says that during some of the period in which we are interested, there was no actual sheriff of Nottingham (compare Pollard, p. 106, who declares that the title should have been "sheriff of Nottingham and Derby"), but on pp. 70-71 he lists a number of officials who might have been treated as the sheriff: Philip Mark, sheriff of Nottingham and Derbyshire 1209-1224, Brian de Lisle, chief forester of those shires 1209-1217 and with other posts of importance (including sheriff of Yorkshire) until 1241 (these first two were first suggested by Holt; Holt1, p. 60); Eustace of Lowdham, sherrif or under-sheriff of Yorkshire 1225-1226 and of Nottingham and Derby 1232-1233; Robert of Ingram, of Nottingham and Derby intermittently from 1322-1334 and occasional mayor of Nottingham (cf. Dobson/Taylor, p. 15); and Henry de Fauconberg, to whom we shall return.

On the other hand, Holt found few Sheriffs of Nottingham with any responsibility for forests (Dobson/Taylor, p. 15).

Of course, the title "sheriff of Nottingham" might be a disguise. I note that, in the second reign of Edward IV, Lord Hastings became Constable of Nottingham Castle and steward and keeper of Sherwood Forest. Close enough to a sheriff for a ballad. And Hastings was also Edward IV's chamberlain -- meaning that he controlled who had access to the king. It is possible that Robin might have been a Lancastrian outlaw -- perhaps even Robin of Redesdale or Robin of Holderness -- whom Edward IV tried to suppress and then offered a pardon. Possible -- but highly unlikely;
there just aren't enough specifics in the "Gest" to suggest that the poet was writing about current political controversies.

"A strong argument has linked the fictional sheriff of Nottingham in the Robin Hood stories with the real holder of that office in the 1330s [reign of Edward III], John of Oxford. He was guilty of a long catalogue of acts of arbitrary imprisonment, extortion, fraud and other offenses" (Prestwich 3, p. 232). Baldwin, p. 72, refers to him, under the name "John de Oxenford." Holt1, p. 60, also mentions this identification (first made by Maddicott, who thinks the "Gest" referred to events of 1334-1338) with some approval (while expressing strong doubts about Maddicott's other identifications), and Pollard alludes to it on p. 185, although without enthusiasm. Hicks, p. 83, declares that "John Oxenford's 'eccentric and yet typical career' so vividly illustrates the scope for corruption in local government that he has been proposed as the model for the sheriff of Nottingham in the ballads of Robin Hood."

Hicks, p. 84, lists among his offences accepting a bribe to set a prisoner free, extortion of various types (charging more than the accepted rate for receipt of writs, collecting fees twice, etc.), and having himself fraudulently elected to parliament. Despite this, he seems to have died in poverty and obscurity (Hicks, p. 85). Hicks, p. 85, concludes, "His origins and fate are thus unusual, but his misconduct in office was exceptional only in scale and fully explains why 'men still had a justifiable distrust' of sheriffs.

I am inclined to think, however, that memories of the vile Oxenford are more likely to have caused the Robin Hood legend to be transplanted to Nottinghamshire and Sherwood Forest, where it was not native, than to have originated the legend.

If John of Oxenford is the actual sheriff of the source story, then Thomas de Multon was perhaps the Abbot of St. Mary's and Geoffrey Scrope the justice (Baldwin, p. 73; Pollard, p. 185-186, who observes that Ohlgren and Aytoun also thought these events contributed to the legend; Holt1, p. 60). But I suspect that this is being too specific, and Holt agrees, particularly with respect to Scrope; had the author of the "Gest" known all these details, he would have used them. John of Oxford may have been the model of the sheriff, but it is unlikely that he actually was the sheriff. Pollard, p. 107, proposes that the fifteenth century model for the sheriff might be Ralph, Lord Cromwell of Tattershall, who in 1434 became Constable of Nottingham Castle and Steward of Sherwood Forest. A veteran of Agincourt, he also was Chancellor in 1433 (Kerr, p. 131). This again strikes me as highly unlikely. Cromwell would have been mostly an absentee landlord; he was for many years treasurer of England (Wolffe, p. 73), and had to deal with the financial disasters of Henry VI's reign. And he had lands far outside Nottinghamshire -- Tattershall is in Lincoln, he built a fine manor at Wingfield in Derbyshire (Kerr, p. 131), and his manors of Wressle and Burwell were in Yorkshire and Lincolnshire (Gillingham-Wars, p. 77). It is true that Wolfe, p. 274, calls him acquisitive, which fits, and Wolfe, pp. 121-123, shows how badly justice was distorted in the reign of Henry VI -- but Cromwell lived until 1456, and his death was natural (Wolffe, p. 357). And he would have been a contemporary of the author of the "Gest" -- yet the author of the "Gest" gives us almost no personal details about him. It is, I suppose, possible that the author wanted to slander him and be safe from persecution, but it just doesn't fit.

If we assume that the actual sheriff involved is the man who was sheriff of Nottingham and Derbyshire in 1323 when Edward II came north, that seems to have been Sir Henry de Faucumberg/Fauconberg, Sheriff of Nottinghamshire and Derbyshire in 1318-1319 and 1323-1325, and sheriff of Yorkshire 1325-1327, 1328-1330 (Cawthorne, p. 198). Cawthorne speculates that Faucumberg was actually transferred from Nottinghamshire to Yorkshire when Robin left court, in order to keep track of the outlaw. But, of course, he didn't end up dead while fighting Robin. He does appear, based on Cawthorne, p. 199, to have had sticky fingers, and to have been sustained by Edward II because he had fought against Thomas of Lancaster. This, theoretically, might have made him Robin's ally if we think (as I do) that Robin was an enemy of Lancaster. But this isn't really the right sheriff. It appears to me that we want the sheriff of 1317 and 1322, not 1318 and 1323.

It is interesting to learn that Faucumberg came from Holderness (see the note on Stanza 149). But the bottom like is, I really don't think we should seek too hard for the historical sheriff. Unlike the King, there were few chronicle stories about sheriffs that our poet could use as a reference! The Sheriff probably derives primarily from the poet's imagination.

** Stanza 17/Line 68 ** "And no man abide with me." Robin has just ordered out Little John, Much the Miller's Son, and Scarlock. Does sending forth these three indeed leave him with no other men? Or has Robin sent all the others elsewhere? In Stanza 61, we also find references to Robin, John, Much, and Scarlock as if they are the only ones present. We cannot tell, but this is another indication that Robin's band may at this time have been small; see also the note on Stanza 4/Line 14.
**Stanza 18/Lines 69-70** "Saylis" and "Watling Street." "Saylis" is presumed to be Sayles, near Pontrefract, in the Barnsdale area, a holding listed by Baldwin, p. 43, as a tenth of a knight's fee. This identification was first made by Hunter (Dobson/Taylor, p. 22). Other than localizing Robin to Barnsdale rather than Sherwood, it has no evident significance, but Baldwin does say that "its value as a look-out position over the Road is apparent, even today." In particular, it overlooks the bottleneck at Wentbridge (Holt1, p. 83). According to Dobson/Taylor, p. 22 n. 4, it is fully 120 feet above the plain, making it not only a good place to watch Watling Street but anyone who would approach Barnsdale from the north or east.

It is interesting that in every use (stanzas 18, 20, 209, 212) it is "the Saylis," not "Saylis." This sounds like it refers to a residence, not a village -- which would make sense if it were someone's holding. And, indeed, Dobson/Taylor, p. 22, note that the spot is still known as "Sayle's Plantation." Watling Street was the single most important Roman Road in England, running from London to the north. Its mention is no help as to location, since it runs through both Nottinghamshire and Yorkshire. Holt1, pp. 84-85, observes that Watling Street changed route in the thirteenth and fourteenth centuries, and the "Gest" seems to match the situation in the latter. This is more evidence for an Edwardian date, although it might come from the poet rather than the legend.

Knight/Ohlgren, p. 151, object that this section of the Great North Road -- now the A1 -- was properly called Ermine Street. and that Watling Street in fact runs to Chester (a point first noted by Ritson), but Dobson/Taylor, p. 22, point out that the name was used for many Roman roads -- and was used for the road toward Pontrefract in Yorkshire was referred to as "Watling Street" from at least the thirteenth century. The key is probably that it was the Roman Road running from London to Yorkshire.

The use of the name is a minor dating hint; Weinreb/Hibbert, p. 934, say that the name "Watling Street" is first attested in 1230 for the road that in Anglo-Saxon times was known as Athelyngestrate. The road of course is older than this, but the use of the name "Watling Street" is strong evidence that the poem cannot be earlier than the reign of Henry III. Of course, the internal evidence in any case makes it much more recent than that.

Robin's men are again ordered to Sayles and Watling Street in stanza 209, and they reach Sayles in 212.

**Stanza 19/Lines 73-74** "Erle or ani baron, Abbot, or ani knyght." It may be coincidence, but the list of titles (Earl, Baron, Knight) is interesting. The titles "Earl," "baron," and "knight" went back to Norman times (although it took some time to establish fixed duties and titles). Note the absence of what became the two highest titles of the nobility, Duke and Marquis.

Edward III created the first dukes, beginning with his son the Black Prince (Barber, p. 20) and notably including Henry of Grosmont, the nephew of the enemy of Edward II, who became the first Duke of Lancaster -- significant because he had power in the region near Barnsdale and was given palatinate powers (OxfordCompanion, p. 557). York also became a dukedom at an early date; Edward III's fourth son Edmund was Duke of York. Richard II created the title of marquis in 1385 for the de Vere Earl of Oxford (OxfordCompanion, p. 621).

The failure to mention the titles of duke and marquis does not require us to accept a date prior to the reign of Edward III -- dukes were not common, and marquises were very rare. But the lack of those titles is at least a minor support for a date before Edward III.

It is interesting to note that we don't actually "see" any Earls in the "Gest." The title exists, but they aren't coming out of the woodwork they way they are in the twenty-first century. It is perhaps worth noting that the number of earls declined significantly in the reign of Henry III (Jolliffe, p. 283) -- and that neither Nottinghamshire nor Yorkshire had an earl at the end of that reign, nor generally in the next few decades; York became an earldom in the late Edwardian period.

Turning to abbots, we observe in the Tale of Gamelyn a scene where Gamelyn, who is pretending to be a prisoner, is ignored by a number of clergymen. Gamelyn then curses all abbots and priors (Cawthorne, p. 171). Could that passage have influenced this?

It's also interesting to note that secular law generally did not apply to clergy in the middle ages -- except, by special agreement with the Pope, forest law "did" apply (Young, p. 24). This is significant in light of the fact that Robin made his own version of forest law apply to high-ranked monks.

Clawson, p. 17, claims that "Hostility to wealthy and powerful churchmen was a natural attribute of the mediaeval English outlaw," but as evidence he cites only the fight of Hereward the Wake against a Norman abbot, plus the tale of Gamelyn and the later Robin Hood ballads. Other than the case of Hereward, which was political and far too early, he seems to have no historical examples. There is an interesting footnote in the forest laws: "Every archbishop, bishop, earl, or baron travelling through the forest may take one or two beasts by view of the foresters or he may blow a horn to give notice if they are not present" (Young, p. 68). Thus one might argue that the higher...
clergy and nobility were given the right, first, to interfere with Robin's livelihood, and second, that they used his patented horn calls. One wonders if Robin's use of the horn (in the Gest, found in stanzas 229, 389, 447 -- and far more common in the "Robin Meets His Match" class of ballads) might not have been inspired by this.

The fact that Robin so dislikes the higher clergy is perhaps another slight argument against the king of the "Gest" being Edward IV. Bishops in the middle ages were political figures, and often appointed from noble families -- e.g. the Bishop of York in 1470 was John Neville, the son of the late Earl of Salisbury and the brother of the Earl of Warwick (Wagner, p. 174) and the Archbishop of Canterbury was Thomas Bourchier, brother of the Earl of Essex and half-brother of the late Duke of Buckingham (Wagner, p. 35). But both these two were made bishops before Edward IV came to the throne (George Neville became Bishop of Exeter at the age of 23!). According to Ross-Edward, p. 320, the bishops appointed by Edward were, almost without exception, highly educated, and from gentle rather than noble families. This does not mean that they were saints, but certainly they set a much higher standard than the bishops of previous reigns.

Given Robin's hostility to the clergy, we should perhaps also note that the Catholic church was in rather bad shape in this period. The reigns of Edwrd II and Edward III almost exactly overlapped the so-called "Babylonian Captivity" (1305-1377), when the Popes, instead of being based in Rome, were living at Avignon, and hence unduly influenced by France. (This was in some ways better than being influenced by the Italian mobs, but to an Englishman, the French would presumably be The Enemy, and Rome just some faraway place.) There was also a papal schism in the 1180s, and various schisms in the fourteenth and fifteenth centuries. It is easy to imagine an outlaw, who could not possibly know which Pope was actually canonically elected (especially since, in this period, the elections were often anything but honest), thinking something like "a plague on both your episcopal hierarchies."

It is perhaps worth adding that the Black Death decimated the clergy to a greater extent even than the population as a whole (Ormrod, p. 116; Kelly. J., p. 191), dealing a severe blow to monasticism in England and even weakening the bishops. The strong disdain of the higher clergy shown in the "Gest" appears to make more sense in the half century before the Black Death than in the period immediately after (although the hierarchy of course went back to its bad old ways thereafter).

** Stanza 20/Lines 77-80 ** Note the precise parallel in stanza 21. The parallel continues through the first line of stanza 21 and stanza 213, except for a textual variant; see the note on stanza 213.

** Stanza 21/Line 82 ** John and his companions know a "derne" (hidden) street -- an indication that they know the forest well. This is a curious contrast to Stanzas 11-12, where Robin gives his men their instructions as if for the first time.

Pollard, pp. 58-59, objects that this makes little sense, because the forests of England in the Middle Ages were relatively tame places, often filled with little towns and farms, and easy to travel. This is, of course, true, but that is little help to a traveler who does not live in the forest and know these side paths.

In the parallel in stanza 213, John and his men look down the highway, i.e. Watling Street. Does the difference matter? Perhaps; the knight, who is alone, can travel a path, but the monk of stanza 213, who has a large company, needs to follow the road.

** Stanza 24/Line 94 ** For courtesy see the note on Stanza 2.

** Stanza 27/Line 108 ** "Blith or Doncaster" -- towns along Watling Street/the Great North Road, now typically spelled "Blythe" and "Doncaster." We will meet Roger of Doncaster at the end of the "Gest," when he is involved in Robin's murder. The two towns are between Nottingham and Yorkshire (Doncaster is now a fairly major town, Blythe a hamlet somewhat to its south), so they are no help on the question of whether Robin is based in Barnsdale or Sherwood -- although, if the knight is truly planning to go on crusade (see the notes on Stanzas 56-57), he would presumably head south to London to start. If he is indeed headed south, that is additional support for Robin being in Barnsdale, not Sherwood.

We will meet these two places again in Stanza 259, where the implication of a setting in Barnsdale is even stronger.

The mention of Doncaster supplies some vague evidence against the contention (highly unlikely on other grounds) that the King Edward of the song is Edward IV. During the 1470 conflict that led to his temporary deposition, the Marquis of Montague was moving to attack Edward IV at Doncaster when Edward fled the country (Wagner, p. 179). This being Edward's strongest connection to Doncaster, and surely well-known at the time, could a contemporary author have failed to note it were Edward IV the hero of the Gest?

** Stanza 28/Line 151 ** Robin orders Little John to search the knight's baggage. This is a standard stage of the "truth or consequences" game, and will happen again in Stanza 246 (searching the Cellarer of Saint Mary's); oddly, we do not see the King searched in stanza 382.
Ohlgren on p. 158 of Ohlgren/Matheson says that guilds had the right of search of their members, and -- given his strenuous efforts to prove that the "Gest" is targeted at the guilds -- claims this as evidence of origin. But, as noted above, the source tales of Hereward and Eustace involve searches of prisoners, and we also see it (e.g.) in the later tales of Dick Turpin. An outlaw who did not search his victims would not be very successful!

** Stanza 29/Line 113 ** Robin and his men are here described as having a "lodge." Pollard thinks this is the same place as the trystel tree (for which see the note on Stanza 176), which is possible but by no means automatic; indeed, it would make sense for outlaws to have several meeting places in the forest and not bring outsiders to their man base. The existence of a lodge does indicate that Robin and his men have been here for a while (again making stanzas 11-12 seem odd), and also argues against the claim (for which see Stanza 176) that it is always summer at his camp -- a lodge is far more important in winter than summer.

Note also the sheriff's statement in stanza 198 that the life of the outlaws is harder than the requirements of "any" order of anchorites or friars. If it is always summer, it's not a very comfortable summer.

A faint possibility is that the Barnsdale/Sherwood confusion is caused by seasonal change -- Robin lives in one in the summer and the other in winter (probably Barnsdale in summer and Sherwood in winter, since Nottinghamshire would have better weather, and more travellers, in winter). But the much higher likelihood is that the confusion is just that: Confusion.

If the lodge is an actual building, its construction is probably another violation of the forest laws; Young, p. 109, says that the usual penalty in the early medieval period was twelve pence (still a large fine for a villein) but that in some cases the building might be razed.

** Stanza 29/Line 115 ** Note that, although Our Hero is called Robyn Hode/Robin Hood, this is very nearly the only reference to him wearing a hood. Hood is, of course, an English surname, and Hoods did live in the north country in Edwardian times; Hunter located records of several, and even tried to contend that one was "the" Robin Hood (Holt1, pp. 45-46). We really have no evidence whether the author of the "Gest" thought "Hode" a surname, or a name given for Robin's apparel -- or whether he even considered the question. Here, the hood is simply used as a demonstration of manners: Robin is courteous enough to take off his hood. (For "courtesy" see the note on Stanza 2. We will again see Robin doff his hood to a guest in Stanza 225.

** Stanza 32/Line 125 ** Knight/Ohlgren, pp. 76, 152, suggest that the act of Robin and the knight washing together (paralleled in stanza 231, and also the "Potter," Stanza 41), is a demonstration of "civilized" or courtly behavior: People eating at a communal meal were expected to have clean hands. They add that the custom became increasingly common in the fourteenth century -- in other words, it is a custom from the reign of Edward II or later. It should be kept in mind, however, that washing of hands is a custom which goes back to pre-Christian times -- although one which Jesus declared not necessary from a religious standpoint (see, e.g., the first part of chapter 7 of the Gospel of Mark).

** Stanzas 32-33/Lines 127-132 ** Although outlaws are usually said to poach deer, and indeed the state of the king's deer park becomes an issue in Stanzas 357-358, and Robin admits in 377 to living by the King's deer, note that the menu here consists of bread, wine, "noumbles" of the deer (i.e. probably organ meat), swan, pheasant, and other birds (probably including duck). Mortimer, p. 19, says of the Plantagenet period that "Wild birds were an important component of the diet; the number of species and quantity of bones found archaeologically in medieval contexts is considerably greater than in any earlier period since the advent of farming. Species excavated or known to have been sold include swans, cranes, rooks, pipits, larks, crows, jackdaws and plovers, as well as wild ducks and, of course, quantities of blackbirds which were presumably baked in a pie."

On the evidence, the outlaws were not particularly reliant upon deer. It is interesting to note that the no plant matter of any kind is mentioned except bread and wine -- both of which can be stored for long periods (at least, flour and wine can). It sounds like a scurvy-inducing diet (assuming the deer organs are cooked, anyway), and makes me wonder if the meeting really took place in summer (see note to Stanza 176). This is winter food.

We also note that rabbit is not mentioned in this extensive catalog of animals which could be caught in a forest. This is not proof of anything, but rabbits were not brought to England until the thirteenth century. Had they been mentioned, it would have been a strong hint of a late date.

** Stanza 37/Lines 145-148 ** Robin, to be blunt, shakes down the knight, on the grounds that a yeoman should not pay for a knight's meal. (Ironic, since, of course, tenant farmers raised the food that the gentry and nobility ate every day.) In Robin's case, this becomes a "truth or consequences" game -- those who admit their wealth are not robbed. (Of course, as Holt points out on p. 11, only the rich had any reason to lie about their wealth, so the social justice aspect of this can be
exaggerated.)

Child, p. 53, notes that in the tale of Eustace the Monk, Eustace too asked, more directly, how much money his victims had. He then searched them, and confiscated everything above the amount they confessed to (e.g. the Abbot of Jumieges claimed to have four marks but turned out to have 30; Baldwin, p. 38). A summary of Eustace's methods is found on Cawthorne, p. 125. The parallel to the tale of Eustac(h)e is also mentioned on Knight/Ohlgren, pp. 2-3, and Ohlgren, p. 316 n. 12, plus they note something parallel in the tale of Fulk FitzWarren.

We shall see Robin ask this question again in Stanza 243; in that case, he will receive a false answer.

** Stanza 42/Lines 165-166 ** Little John will also spread out his mantle and count in Stanza 247. Might this be an indication that John is the most educated of the band? We don't really have any evidence either way, but it is interesting that he seems to be in charge of calculations.

What's more, the use of his mantle for counting seems to relate to the practice of the Exchequer (which presumably would have been used by others doing counting). According to Mortimer, p. 66, the Exchequer was so-called because its offers sat at a table with a checked cloth when they examined the accounts of sheriffs and other officers.

Mortimer, p. 67, adds, "The calculations were performed by using the columns of the checked cloth to represent pence, shillings, pounds and so on; little heaps of coins representing the sum due were piled on one row of squares, and others representing sums actually paid put in the row below.... This means of calculation had the advantage of easing the problem of easing the problems of doing elementary arithmetic in roman numerals, by introducing what amounted to a zero."

** Stanza 43/Line 172 ** To the factually correct statement here that the knight is "trewe inowe," compare the ironic statement in stanza 248 that the monk is "trewe ynowe" not because the monk told the truth but because he has brought twice the payment Robin Hood expected from the knight.

** Stanza 45/Line 179 ** In this verse, Robin, trying to understand why the knight is so poor, remarks, "I trowe thou warte made a knyght of force" -- in other words, that the knight was compelled to become a knight.

This is clearly a reference to the phenomenon called "distraint of knighthood" (cf. Child, p. 45), under which the King forced a man with sufficient income to become a knight. (Realize that the picture of a knight from King Arthur television shows bears little relation to reality -- a knight was not a chivalrous soldier; a knight was a person with certain clearly-defined duties within the state.)

This was primarily a revenue-raising measure -- during a war, the King could demand feudal service of a knight, or payment in lieu of it. Urban, p. 38, puts the situation bluntly: The duty of a knight to the king "was first to pay the fees that accompanied the ceremony [of knighthood], and second to pay scutage [the fee in lieu of service]. Whether they ever appeared in person, equipped for battle, hardly mattered."

According to OxfordCompanion, p. 298, it was Henry III who first used the procedure, demanding that those with income of twenty pounds per year become knights (cf. Ohlgren, p. 316 n. 13). The standard soon became 40 pounds (Prestwich3, p. 138; Ormrod, p. 151, says that land valued at 40 pounds was the standard in the reign of Edward III), which better suited the genuine demands of knighthood.

Even as late as 1471-1472, in the reign of Edward IV, an examination of the tax rolls showed that the annual cost of a knight's household was 100 pounds, a baron's 500 pounds, and a viscount's 1000 pounds (Ross-Edward, p. 262). Magna Carta had fixed the "relief" owed to the crown for a knight's fee at five pounds (Mortimer, p. 46. The "relief" was the amount a new possessor had to pay the monarch to enter his estate -- in effect, an inheritance tax). A baron, by contrast, owed 100 pounds. This is further evidence that a knight's normal income was in the range of a few tens of pounds.

But it was Edward I, not Henry III, who really made distraint of knighthood common, starting in 1278 (Ohlgren, pp. 316-317, n.13). This was part of a massive housecleaning campaign which Edward embarked upon to regularize the government and improve his revenue; he also replaced almost all the sheriffs (Prestwich1, p. 278) so that he could more easily enforce the changes -- and also better learn who had the money to become a knight.

Dobson/Taylor, following Child and an article by Holt, argue that distraint of knighthood points to the reigns of Henry III or Edward I. But in 1316, Edward II followed in his father's footsteps: "On 28 February every landholder with land worth [fifty pounds] or more was ordered to take up knighthood" (Phillips, p. 268).

Thus Robin's remark is clear evidence for the reign of Henry III or later -- and probably the reign of Edward I or later. In fact, it is a pretty strong argument for the reigns of Edward I or Edward II, because Edward III didn't bother with making many knights. The evidence of the campaigns in the
Hundred Years' War is that the number of knights fell dramatically in his reign (Prestwich3, p. 139; Reid, p. 219, argues that there were 870 knights on Edward III's expedition of 1359, but this seems to be too many knights compared to the number of archers).

**Stanza 47/Line 187** The knight's statement that his family had held his land for "a n hundred wynter" is significant in the context of land tenure (and, perhaps, Robin's outlawry). At first glance, this requires only that the year be 1166 or after (since effectively no Englishmen continued their land tenure after the Norman Conquest; it all was given to Frenchmen). This means the date could be as early as the reign of Henry II. And, indeed, we see proclamations at the beginning of Henry II's reign saying, in effect, that tenants had to prove that they had held their land at the end of Henry I's reign in 1135; changes in the two decades since were illegitimate (Mortimer, p. 7).

However, William the Conqueror's writ ran only weakly in northern England -- indeed, Cumbria and Northumberland were considered part of Scotland in this period. William just didn't have enough followers to control the area (Barlow-Rufus, p. 297). A few Normans were established in Lancashire and Yorkshire, but the English kings did not really begin to assert control until the reign of William Rufus beginning in 1087. And Henry II died in 1189. Thus, while not impossible, it is highly unlikely that a knight from Lancashire or Yorkshire could have claimed a century's tenure in the reign of Henry II.

But the hundred year tenure becomes dramatically significant if we assume that the time is that of Edward I or after. Even as Edward I was making new knights, he was also doing his best to regain land for the crown. Edward clawed back land using something called "Quo Warranto" proceedings (Prestwich1 has many pages on this, e.g. p. 347). This required landholders either to show a valid deed "or" to show actual possession of the land for the period from 1189 to 1290 (when the proceedings took place). Theoretically this was an advance in law -- Hollister, p. 260, observes that Edward was converting England from government by custom to government by written law and record -- but the conversion was difficult.

Edward also made changes to something called "novel disseissin" (Prestwich1, p. 271). Combining what Prestwich1 says with what Smith says on p. 167, it appears that the changes made it easier to update an old writ -- and, hence, use out-of-date charges to dispossess a landowner. Since a deed might have been lost in the interim, the re-issuing of the writ, and the convening of a jury, would make it easier to evict the tenant.

Thus, for the knight to claim a hundred years' possession was to say that he had met the requirements of Edward I's land tenure requirements. An owner might speak with pride of a century's possession before Edward I came along -- but after Edward I's time, he was making a "legal" claim of right.

Edward I's laws were very hard on smallholders. To an illiterate peasant, the papers would easily be lost, and a century of possession was hard to prove. Many tenants must have lost their land. (This apart from the fact that many lineages failed to produce male heirs. I read somewhere that there were five thousand tenured knights mentioned in the Domesday Book, and that not one of those lineages is still in tenure. To maintain a line for a hundred years -- probably four generations -- was not insignificant.)

Corrupt officials made the problem of maintaining tenure worse; Edward I eventually tried to clean this up in 1298 (Prestwich1, pp. 431-432), but the bad precedent would continue for the rest of his reign and into the next. The victim of this fast dealing might not be a criminal -- but with no land, he had no livelihood. We have no information on how Robin Hood came to be displaced from his property -- but it is quite possible that he lost it due to one of Edward I's land-grabbing tricks.

Kelly.J, p. 56, notes a substantial decrease in the area of land being cultivated starting around 1300; land laws and bad weather were driving tenants away.

**Stanza 48/Lines 189-190** In effect, the knight declares that he is poor because "time and chance happen to them all" (Ecclesiastes 9:11). There is nothing at all unusual about this view of fate; this was the standard pre-modern attitude. It is the whole theme of the Book of Job; who was a "blameless and upright man... who feared God and turned away from evil" (Job 1:1).

What is noteworthy is not the knight's attitude but the fact that Robin does not say something to the effect that it happened to him, too. This is additional clear evidence, were it needed, that Robin in the "Gest" is not a fallen nobleman. The result also differs from the Book of Job, where Job's three friends start out trying to comfort him and then turn on him when he persists in declaring himself innocent (in 16:20 Job openly declares that "my friends scorn me"). Robin asks pointed questions to get to the heart of the matter -- but, having been satisfied with the answers (as Job's friends were not), he resolves to help the knight.

**Stanza 49/Line 195** "Four hundred pound of gode money."

We see large sums of money at several points in the "Gest" -- in stanza 247, the monk carries eight hundred pounds. In stanza 120, we see that the knight and Little John between them could carry...
"Four hundred pound" (stanza 120). In stanza 176, John and the cook carry off three hundred pounds plus plate.
But no horse can be expected to carry 800 pounds of silver, even taking into account the fact that the pound sterling is only three-quarters of a pound Avoirdupois. For the weight and volume of a sum of 400 pounds, see the note on Stanza 120.
And, even though the knight in Stanza 121 tells the abbot "have here thi golde," money almost had to be kept in the form of silver. Prior to the reign of Edward III, the only coinage in England was the silver penny (Mortimer, p. 68), which went back all the way to King Offa in around 770 (Brooke, p. 59). There had been a brief attempt to introduce gold coins in the reign of Henry III, but it was withdrawn due to being undervalued (OxfordComp, p. 224). But to carry value equivalent to 800 pounds would seem to require gold coinage (the exchange rate of silver and gold varied, but it is safe to say that 800 pounds sterling of silver would be no more than 50 pounds avoirdupois of gold).
There is also the problem of counting 400 pounds, or even more extremely, 800 pounds. 800 pounds at 240 silver pence to the pound is 192,000 pennies. Even 20 marks, the amount the monk claimed in stanza 243, is 3200 pence. (Could Little John count that high? If he could, is this the reason why he is always the one who counts the cash?)
The number 400 pounds does have a peculiar significance. Tyerman, p. 245, shows a diagram of the checkered tablecloth used by exchequer clerks to count money. Based on this layout, the maximum that could be counted was 400 pounds (properly, 439 pounds and some change, but 400 pounds in round numbers). It was the largest amount that could be counted in one sitting.
It is true that, early in the reign of Edward IV, we hear of travellers being robbed of 200 pounds, 300 pounds -- even, in two unusual cases, of 700 pounds and 1000 pounds (Pollard, p. 92). But even if these reports are accurate, this is almost a century after the death of Edward III, and a century and a half after the reign of Edward II. Given inflation, those amounts appear to be less than is being bandied about here. Plus, by then, there were gold coins. Odds are that the figures bandied about are simply exaggeration and that most of the money the knight used was actually letters of credit or something equivalent. Otherwise, it would be hard even to find that much coin. Prestwich1, p. 408, estimates that the total currency in "all of England" at only about a million pounds in the 1290s. No one but the crown and a few of the very richest earls could have hundreds of pounds -- even the King had only about 25,000 pounds of revenue in the twelfth century (Barlow-Rufus, p. 224).
But we need only assume the monk was carrying a substantial amount of money (even the 20 marks, or 13 and a third pounds, he claimed at the outset) for this to be a dating hint. Smith, p. 126, says that "coined money had become more widely available in the twelfth century," leading to more use of coinage in the reigns of Richard and John, but the first real reform of the coinage came under Edward I in 1279-1280, who introduced the farthing and groat and regularized other coinage (OxfordComp, p. 224). And coinage was carried out only periodically, meaning that there was often shortage of coin. This was true for much of Henry III's reign, and late in Edward I's reign because of the high taxation for his wars (Prestwich1, p. 405). And Edward I hit the church particularly hard, because that is where the money was (Prestwich1, p. 418). Prestwich3, p. 236, and Ormrod, p. 156, also note currency crises in the early reign of Edward III. Thus, if there really was money being used in Robin Hood's time, the reign of Edward II is a very good bet.
On the other hand, it wasn't a bad rule of thumb to assume that the value of land was ten times the income -- in other words, if the knight had 400 pounds of land, then he would have income of forty pounds a year. Which matches the 40 pounds of income eventually expected of a knight. The knight may even have had a little more than 400 pounds of land, since the abbott (based on his behavior) very likely wanted securities worth more than the amount he was lending.
To put this in perspective, Mortimer, p. 80, says that in the reign of Henry II, "few lords" earned as much as 500 pounds per year. Tyerman, p. 305, estimates the average baron's income in the reign of John as 200 pounds. According to Ormrod, p. 141, a knight bachelor in Edward III's armies in the Hundred Years' War was paid 4 shillings a day (about 70 pounds per year), and a knight bachelor 2 shillings a day (35 pounds per year). Seward, p. 269, gives figures for expected incomes in 1436: 865 pounds for a baron, 208 pounds for a "well-to-do knight," 60 pounds for a lesser knight, 24 pounds for an esquire. Prices had of course inflated substantially in the period since the reign of Edward III; it is safe to assume that these values would have been at least a third less in 1345.
Which makes it curious to see the monk in stanza 92 declares the knight's lands to be worth 400 pounds per year. As the above numbers show, that is the income of a baron (if a rather impoverished one), not a knight. It is probably an error -- either by the monk or the poet. 
Last updated in version 2.6
Gest of Robyn Hode, A [Child 117] --- Part 07

DESCRIPTION: Continuation of the notes to "A Gest of Robyn Hode" [Child 117]. Entry continues in "A Gest of Robyn Hode" [Child 117] --- Part 08 (File Number C117G). This entry contains notes on Stanza 51-Fit II of the "Gest."

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NOTES [14211 words]: ** Stanza 52/Lines 205-206 ** Compare the Parable of the Prodigal Son in Luke 15:11-32, although the Prodigal Son, unlike the knight's son, was not his heir. It is curious to note that, although the story of the knight is the fullest episode in the "Gest," we never find out the youth's fate. Did he flee the country, leaving his father on the hook for his bail?

** Stanzas 52-53/Lines 208-210 ** It is possible that there is a dating hint in stanza 52-53, describing how the knight's son killed a knight and a squire. Stanza 52, line four, states that this took place "In felde wolde iust full fayre." Ohlgren, p. 223, takes this to mean that the boy killed them in a tournament, reading "iust" as "joust" (the interpretation given also by Dobson/Taylor, p. 82, and Knight/Ohlgren, p. 96). This certainly makes better sense than reading it as "just."

We should note however that in stanza 116 the word "jousts" is printed "ioustes." Of course, consistency of spelling is rare in "Gest." But this may be one of the reasons why some have rejected this interpretation. Also, while the youth might have killed one man in an organized tournament, what are the odds that he killed two?

Still, if it does refer to an organized joust, it is a hint of a date in the reign of Edward I or Edward II. The first jousts, reported from the twelfth century, consisted of a man taking a spot of ground (say, the entrance to a bridge) and defending it from attackers (Reid, p. 33). They had no resemblance to the organized tilting of Malory; they were just mad scrambles. If more than two were involved, they were often called "melees." To see one man kill two in a joust is an oddity -- although killing two in a melee tournament is not impossible.

It is also possible that there is a political subtext here, since jousts were sometimes used as an excuse to raise private armies (Barber, p. 18).

Tournaments were disliked by the Church because they promoted fighting and sometimes killed people. Edward I, as a favor to the Church, banned them (Prestwich3, p. 37). This did not prevent people from organizing them, of course; they were too popular. But the fact that they were illegal made it murder to kill someone at one. That ended in the reign of Edward III, who "was a great patron of tournaments" (Prestwich3, p. 205), and indeed a highly successful competitor. So if the knight's son was accused of murder for killing people in a tournament, it implies a date in the reign of Edward I or Edward II.

See also the note on Stanza 116.

** Stanza 53/Line 209 ** Child's text, in line 53.1, says "He slewe a knyght of Lancaster;" so too Dobson/Taylor and Knight/Ohlgren. This is one of the most important variants in the "Gest," with various witnesses reading "Lancaster," "Lancashire," "Lancasesshyre," and "Lancastshyre ," which is much more likely to be the original reading than "Lancaster" (see the textual note). The distinction is potentially significant. "Lancashire" is without question a place designation. "Lancaster" might be -- but it is more likely a political designation, referring to a follower of the earl or duke of Lancaster.

** Stanza 54/Line 216 ** Gummere, p. 315, explains the odd form "Saynt Mari Abbey" as a genitive, "Mari" meaning "Mary's." There are few other such inflected forms in the "Gest"; perhaps most of the rest have been modernized. This may be one of the reasons why some scholars have suggested early dates for the "Gest."

St. Mary's Abbey was in York. It was founded by Alan the Red, a close companion of William the Conqueror, who was one of the chief rulers of the north of England (Barlow-Rufus, p. 313). William Rufus, the Conqueror's son, seems to have been present at the turf-cutting, presumably as part of his campaign to secure the throne he had just taken (Lack, p. 43). Henry I would also endow it (Barlow-Rufus, p. 432), so it was well-established and well-endowed by Plantagenet times. After the Reformation, it naturally failed, and the buildings are in ruins; what is left can be seen in the gardens of the York Museum (Kerr, p. 187).

According to Pollard, p. 123, St. Mary's wasn't particularly popular with the local people: "There had been bitter and much publicised conflict between the abbeys of Bury St Edmunds, St Albans and St Mary's and the townspeople on their doorstep in the thirteenth and fourteenth centuries." Pollard in fact reports that the conflict between St. Mary's and York, about who controlled certain lands,
was at its height in 1326-1327, at the very end of Edward II's reign. On p. 128, Pollard adds that "St. Mary's would appear to have been one of the most active of the great Benedictine monasteries in the land and money market in the early fourteenth century." This wasn't the only time in the reign of Edward II that St. Mary's was "in the headlines." It came to particular prominence when the King's favorite Piers Gaveston was to be housed there in 1312 while the peers decided what to do with him (Phillips, p. 188). People in the north of England would likely have been aware of this, but since no one except Edward liked Gaveston, I'm not sure what significance, if any, the fact might have had.

In addition, St. Mary's was supposed to have been the original home of the "hedge priest,' John Ball, the prophet of Wat Tyler's Rebellion of 1381 (Hicks, p. 153). Again, I'm not sure how this might relate, but perhaps it inspired our author to think of St. Mary's as producing populist outcasts. For the act of borrowing based on land as collateral, and for St. Mary's right to acquire lands whom most abbeys were barred, see the next note.

** Stanza 55/Lines 219-220 ** The knight borrowed 400 pounds from the Abbott of Saint Mary, offering his land and holdings as collateral. The deal the knight struck with the Abbott is typical for the period. In 1093, for instance, we read of an abbott's son-in-law charged with some sort of financial crime. The abbott and others put up sureties worth 500 marks -- and lost them when the fellow fled to Flanders (Barlow-Rufus, p. 252).

Holt1, p. 75, calls the idea of the church gaining the knight's land the one original theme of the "Gest," not found in any other early romance. He observes that this violates the law of mortmain, passed by Edward I in 1279, which largely forbade the turning over of secular land to monastic organizations. He argues that, because of mortmain, the thirteenth century is a better date for the events of the "Gest" than some later time.

This need not follow. Edward I seems to have proposed mortmain as a curb on Archbishop Pecham of Canterbury (Prestwich1, p. 251). After Edward's time, kings allowed so many exceptions to mortmain that it was almost a dead letter (Powicke, p. 325). According to Smith, p. 186, "The intent of the Statute of Mortmain soon came to be widely evaded. For political and other powerful reasons, kings sometimes granted licences permitting the alienation of lands to the church." Smith also mentions a system known as "uses," where the land was handed over to a secular entity but the church enjoyed its use -- i.e. its income. The law was not rewritten to prevent this until 1391, in the reign of Richard II (Smith, pp. 186-187), and uses were not entirely stamped out until 1535, when Henry VIII imposed the Statute of Uses (Lyon, p. 170).

Pollard, p. 126, seems to suggest that the transfer of land was in fact illegal due to mortmain and that Robin was upholding the actual law. I can see no hint of this in the "Gest," and find it hard to believe that the crafty abbot would not have covered his bases.

One suspects that most kings would allow the handover -- provided they got their cut. We know that that was what was required in the 1450s, e.g., when John Fastolf was denied the right to found a chapel after refusing to pay off Henry VI's government (Castor, pp. 118-119) And a clever lawyer might have gotten around even that. Holt's real objection is that the Abbott shows no signs, in the song, of trying to evade mortmain -- but there is another point, and an astounding one: the abbot of St. Mary's Abbey -- founded in 1086, according to Tatton-Brown/Crook, p. 61, and upgraded by William Rufus in 1089 -- had unusual privileges, he was allowed to wear a mitre and had a seat in parliament like a bishop (Tatton-Brown/Crook, pp. 61-62). And he had the right to administer secular justice on his own lands (Tatton-Brown/Crook, p. 62). This made him so unpopular that the abbey had to be fortified in 1318.

(In the department of Really Strange Footnotes, I can't help but mention that I have dated the incident of Robin Hood and the Knight to 1316-1317 -- and Saint Mary's was fortified in that year. Could the abbey have been fortified to guard against Robin? Of course, the tenants -- and the Scots -- were the real reason.)

And St. Mary's had another amazing privilege: It had been given a special exemption to mortmain. Starting in 1301, they were allowed to take up to 200 pounds per year in property (Pollard, p. 128; Baldwin, p. 47). This privilege continued through most of the reign of Edward II, and we have records of the Abbot in the 1330s making loans. To be sure, the knight's lands were worth 400 pounds, which is more than 200 -- but remember that the loan was made in one year and paid in another. Given the legal nature of loans at the time (which were more like corporations pooling property), a good lawyer could certainly write the deed so that half the land was acquired when the loan was made and half when it failed to be paid.

We should also note that, in 1311, Edward II was forced to submit to the Ordinances -- a series of acts meant to control the government (and get the finances in better order). In effect, a committee of overseers -- the Ordainers -- was appointed. One of the Ordinances required "that no gifts of land, revenue, franchises, or wardship and marriages were to be made without the approval of the
Ordinances" (Phillips, p. 172). The Ordinances never really worked; they contained some good ideas, but no functional enforcement mechanism (Phillips, pp. 179-180). But in the north of England, where the Earl of Lancaster (a chief sponsor of the Ordinances) had great influence, no doubt the form of the ordinances had to be followed closely.

These laws very likely explain why the "justice" was present: He was to write a transfer which met the requirements of mortmain -- or, perhaps, he would be the one granted the "use" of the land. He might also have been present to grant Ordainer approval.

The passage of mortmain was a part of a war between church hierarchy and king that was characteristic of the reign of Edward I (Prestwich1, p. 253; on p. 256, he lists the clergy's grievances). This fits rather well with the attitude of Robin Hood, who was a friend of the church and of the King but who despised bishops. But this doesn't help with dating. King John had such bad relations with the church that the Pope interdicted England (an argument, in a way, against placing Robin in John's reign -- Robin would largely have agreed with the anti-episcopal John).

Henry II's reign saw the murder of Becket, whom Henry had nominated Archbishop because of his trouble with other clergymen. Stephen not only arrested several bishops, he actually tried starving them (Matthew, p. 91). Conflicts between King and bishops were so common that they tell us very little.

** Stanzas 56-57/Lines 223-226 ** There is a hint in these verses that the knight is going on crusade -- he will go "ouer the salte sea And se where Criste was quyke and dede" ("over the salty sea and see where Christ lived and died"). Although Ohlgren, p. 317 n. 18, makes the unlikely suggestion that Sir Richard was going to participate in the Hundred Years' War (see the note on Stanzas 88-89), and even suggests in n. 23 that he was getting money from the crown, the text clearly implies a visit to Palestine (stanza 57 says that the knight is going to "Caluere" =Calvary). Can we use this as a date peg? Not with certainty -- after all, people had been going on pilgrimage as early as the Empress Helena, mother of Constantine the Great (Runciman1, p. 39), and by the tenth century, pilgrimages were common and were sometimes given as penances (Runciman1, pp.43-44). But Stanzas 88-89 hint that the knight will not just travel to Jerusalem but fight there. If the knight were going as part of a larger English expedition, this would at first glance seem to point to either the Third Crusade, led by Richard I (hence c. 1190; this is the implication of Holt2, p. 193) or Prince Edward's crusade (c. 1270). Those were the only two occasions on which English royalty went to the Holy Land.

This is not conclusive, however; there were other times when an Englishman might reasonably expect to go crusading There weren't many English involved in the First Crusade, but one of the major leaders was Robert Duke of Normandy (Lack, p. 75), the son of William the Conqueror who arguably should have become King of England in 1087 when the Conqueror died, and who certainly should have become King in 1100 when William Rufus died The Second Crusade, almost purely a French affair, was a washout, but the Third, the Crusade of Kings, was a very large affair. Several other Crusades followed; all were flops, but all attracted at least a few zealous followers. Although Edward I's Crusade has the advantage of being relatively late, which makes it a better fit than the First and Third Crusades, it isn't really a good candidate. It was a very small expedition. Prestwich1, p. 71, thinks Edward took fewer than 1000 soldiers, and many of those were paid at least partly by the French. Since most of those men were retainers, not knights, the number of knights involved must have been counted only in the hundreds. This out of perhaps 15,000 knights in England at the time. And Prince Edward was not yet Edward I when he set out; Henry III died while Edward was still on his way home (after a valiant but futile trip; the French crusade had bogged down outside Tunis -- Prestwich1, pp. 73-74 -- and while Edward went on to Acre, he had too few men to accomplish anything except rebuild a tower and manage a few raids.)

But although Edward I was the last serious English crusader, that was not the final end of the Crusading impulse; "The crusade was preached again and again" (Powicke, p. 232). Edward I himself took the cross a second time in 1287 (Prestwich3, p. 23), but first the fall of the last Crusader cities, Acre and its dependencies, in 1291 (Runciman3, pp. 412-423) and then internal troubles kept him from fulfilling the vow. Edward managed to send a few soldiers, according to Runciman3, p. 413, but they were too few to make a difference and the King was too occupied to come himself.

Nonetheless, toward the end of the reign of Edward I, Clement V -- who was a Gascon and hence a subject of Edward I -- became Pope, and one of his chief goals was to restart the Crusades. Clement worked very hard to heal the problems between England and France in hopes of enabling the Crusade (Phillips, p. 108). Clement in fact appointed Anthony Bek, the Bishop of Durham at the beginning of Edward II's reign, titular Catholic patriarch of Jerusalem in 1306 (Phillips, p. 51), a title he held until his death in 1311 (Phillips, p. 174). If anyone had an interest in restarting the crusade, it was obviously him! And Durham (just south of Newcastle) was a northern Bishopric,
and one with palatinate powers. As a wild hypothesis, what the knight might have meant is that he would have joined the retinue of Bishop Bek (or, more likely, his successor) with the eventual expectation of joining Clement's proposed crusade -- which however never got off the ground. Edward II was at least theoretically supportive of Clement's attempts; Edward and his father-in-law Philip IV of France took the cross in 1313, as did Edward's wife and Philip's daughter Isabella (Phillips, p. 210; this actually became the subject of a manuscript illustration reproduced as plate 11 in Phillips). Nothing came of this, partly because of tensions between the two and partly because of Bannockburn, but the knight might have been expecting more. Runciman3, p. 434, in fact suggests that Philip's sole purpose in taking the cross was to get his hands on the money that would have gone into the Crusade -- and certainly his plundering of the Templars in this decade (Phillips, p. 211) had been for purposes of getting his hands on their money (Runciman3, pp. 434-438). But Edward was likely sincere.

(I have to note a very folkloric touch here: Philip IV eventually had the Grand Master of the Templars, Jacques de Molay, burned at the stake, since the Templars were being accused of being heretics. From the flames, de Molay was said to have called Philip IV and Pope Clement V to meet him at God's tribunal, and to have cursed Philip's line; Doherty, p. 58. And, indeed, Philip and Clement both died within a year -- and Philip's three sons all died without male heirs, and there is evidence that they were cuckolded anyway; Phillips, p. 222. Thus the Capetian line died out, except for Isabella the wife of Edward II. The Valois inherited the Kingdom of France -- and as a result had to fight the Hundred Years' War against Edward II's and Isabella's son Edward III and his heirs. This, as I shall argue below, was the backdoor of the latter part of Robin's legend.) Edward II was formally committed to the crusade from 1313 to 1316. In the latter year, with his reign having been blighted by Bannockburn and crop failures and fights with his barons, he formally asked the Pope to let him put off his crusade (Phillips, p. 284); the postponement was granted in early 1317 (Phillips, p. 287). So the most likely period for a knight to consider crusading was 1313-1317.

Even this is not the last possible date. As late as the reign of Edward III, the King of England talked about going on crusade with the King of France (Perroy, p. 88; Seward, p. 28). Even after that, there were still Crusades; they just didn't go to Palestine. So, for instance, in 1385, Bishop Despenser of Norwich was allowed to use money from crusading indulgences to pay for a cross-channel expedition in Flanders; this war on fellow Catholics was called a crusade because there were two different popes at the time (Saul, pp. 105-106). Again, when Henry of Bolingbroke (the future Henry IV) was exiled by Richard II, he went to fight pagans in northeastern Europe, and was considered to have gone on crusade.

To be sure, there is no hint that the knight is joining a larger expedition. It sounds as if he plans to go on his own. This suggests the possibility that the knight, instead of going on crusade, meant to join one of the crusading orders -- the Templars or the Hospitalars. But the Templars, as noted above, were suppressed during the reign of Edward II -- and Edward II promised to take the cross to fill the void left by their destruction (Doherty, p. 56). The Hospitalars lasted much longer, but after 1291, they had no place in Palestine. Thus the Knight could not reach Calvary by joining the orders -- and besides, the members of the orders were supposed to be unmarried, and we know the knight has a wife.

The most logical guess, adding all this up: The Knight was considering joining an organized crusade (probably Edward II's), but was prepared to go even if there was no crusade.

** Stanza 59/Line 233 ** "Where be thy frendes?" The language here is again vaguely reminiscents of the Parable of the Prodigal Son, Luke 15:11-32, where "no one gave [the prodigal] anything." It is probably not an allusion but just one of those things people heard repeated. Compare also Wisdom of Sirach 12:8-9: "A friend is not known (i.e. shown to be true) in prosperity, nor is an enemy hidden in adversity. One's enemies are friendly when one prospers, but in adversity even a friend disappears."

Finally, Sirach 29:10 advises, "Lose your silver for the sake of a brother or a friend" -- advice which only Robin follows.

It is significantly of note that Robin never asks the knight about his feudal overlord, who would in the Norman and early Plantagenet periods have been the person to whom anyone would naturally apply. I cannot see, anywhere in the "Gest," any sign of feudal relations. Feudalism was never dismantled; it just slowly faded, and was replaced by "bastard feudalism" -- in which affinities, or personal and contract relationships, took the place of the former relationships based on tenure and social order (Wagner, pp. 19-20). By asking about friends, the text strongly implies a date in the era of bastard feudalism.

The change from feudalism to bastard feudalism was gradual, but the dividing line is usually placed in the reign of Henry III (Jolliffe, p. 331). Thus this comment fits well in the era of the three Edwards.
-- and fits not at all with the time of Henry II, Richard I, and John.

** Stanza 61/Lines 241-244 ** Note that only four outlaws are mentioned as hearing the Knight's story: Robin, John, Much, and Scarlock. For the possibility that these are the only members of the band, see the note to Stanza 17.

** Stanza 62/Line 248 ** Although we usually say that Jesus died on the cross, the New Testament contains a number of places where he is said to have died on a tree (Greek xylon, which means both "tree" and "wood"): Acts 5:30, 10:39, 13:29, 1 Peter 2:24.

** Stanza 63/Line 252 ** Robin's refusal to accept Peter, Paul, or John as a guarantor of a loan is rather ironic, although probably not intentionally so. There isn't much mention of commerce or moneylending in the New Testament, but what there is mostly involved with Peter and Paul. Paul, when the slave Onesimus ran away from his owner Philemon, tried to induce Philemon to free Onesimus voluntarily on the grounds that Philemon owed him for bringing salvation, but if Philemon refused, Paul promised, "I will repay it" (Philemon 19).

The case of Peter is not so explicit, but when the question of the Temple Tax came up, Jesus told Peter to take a hook and catch a fish, which would contain the money to pay the tax (Matthew 17:24-27). And when Ananias and Sapphira tried to cheat the church, it was Peter who called them out, resulting in their deaths (Acts 5:1-11). Thus Peter and Paul, whom Robin disdains, are the primary New Testament examples of financial integrity. Mary -- who as a woman would have had no control over money -- is never mentioned in a financial context.

** Stanza 65/Line 259 ** Having admitted that he has no other securities (a strange statement, since if he could pay his debt to St. Mary's Abbey, he would have his land back, and the land would be security), the Knight offers "Our dear Lady," i.e. the Virgin Mary, as security -- a guarantee which Robin at once accepts. Knight/Ohlgren, p. 82, declare that this must be based on the common motif of Miracles of the Virgin, for which see the introduction, although a precise parallel to this particular tale has not been found. Knight/Ohlgren, p. 153, mention a tale, "The Merchant's Surety," which similar themes although the plot details are rather different.

Similar in another way is the German tale of "Schimpf und Ernst," described on pp. 35-36 of Clawson, in which a man is captured, then released to raise his ransom based on a promise held by "got den herren" -- "God the Lord." The man cannot raise the funds, but his captor meets a monk who says God is his Lord. The captor robs the monk and takes what he finds as the ransom. The similarity in plot to the tale of Robin and the monk in Fit Four is obvious, but the transfer from God as guarantor to Mary as guarantor significantly reshapes the story.

For more on Robin's devotion to the Virgin, see the note on Stanza 10.

It is just possible that this Miracle of the Virgin is a dating hint. As noted in the section on sources, Miracles of the Virgin were often anti-Semitic. But that theme does not show up here at all -- the "Gest" is anti-church hierarchy, not anti-Jews. This makes sense, because Edward I had expelled the Jews from England in 1290. (For this, see the notes to "Sir Hugh, or, The Jew's Daughter" [Child 155], or Powicke, p. 322, or Prestwich1, p. 346). The absence of Jews in the tale may be because the author lived in a time after the Jews were expelled, but it might also be because the original tale came from a time after the Jews were expelled.

There is also the matter that, at this time, very few people other than clerics and some merchants and nobles were literate. What knowledge of Christianity most people had came partly from sermons and partly from performances such as the mystery plays. This definitely could cause people to develop peculiar notions. And Robin, as an outlaw, might not have much access to the regular clergy (despite the "three masses" of Stanza 8), but probably could see the Mystery Plays. I mention this because the Mystery Plays seem to have been particularly popular in Yorkshire.

Happe, p. 10, notes that we have four cycles of mystery plays plus odds and ends. Two of the cycles are from Yorkshire: The York cycle itself, and the so-called Towneley cycle, which is from Wakefield (a well-known Robin Hood site); this is the cycle which contains the famous Second Shepherd's Play. A third cycle is from Chester, not too far from Robin's haunts (the source of the fourth is uncertain). So Robin might have derived much of his knowledge of theology from this limited source -- one in which the Virgin Mary is one of the few female players to come off well. (It should probably be noted, however, that we have no evidence of the use of mystery plays before about 1375; Happe, p. 13. Indeed, the plays were associated with the feast of Corpus Christi, and that was not promulgated until 1311 and did not become common in Britain until 1318, according to p. 19 of Happe. Thus the "real" Robin is unlikely to have learned anything from the mystery plays -- but the author of the "Gest" might well have.)

** Stanza 67/Line 268 ** The "modernization" of the "Gest" by Maud Isabel Ebbutt, quoted on p. 176 of Mersey, interprets the phrase "well tolde it be" to mean "well counted, with no false or clipped coins therein." This obviously assumes coinage (see the note on Stanza 49). And coin clipping certainly happened in Edwardian times (there were actually pennies that were designed to
be cut into quarters!), and there were poor imported coins with less silver content than English pennies. But all Robin says is that John is to be sure the knight gets the right amount.

** Stanzas 70-72/Lines 276-286 ** Little John points declares to Robin that they must give the threadbare knight "a lyueray" (livery), suggesting scarlet and green. Robin gives him three yards of "eury colour." Despite this, Knight/Ohlgren, p. 281, suggest that the original reading should be "scarlet in graine," i.e. "scarlet dyed in the grain," a high grade scarlet cloth. There seems little point to this emendation.

A better explanation may come from Finlay, p. 147, who says of scarlet that "A fashion statement in medieval Europe was to wear clothes made of a new cloth, imported from central Asia. The new cloth was called 'scarlet'... vastly popular... but... extremely expensive -- at least four times the price of ordinary cloth. But the curious thing is, scarlet was not always red. Sometimes it was blue or green or occasionally black, and the reason that in English 'scarlet' means 'red' and not 'chic-textile-that-only-socialites-can-afford-but-we-all-aspire-to' is because of kermes [a red dye made from insects]." So perhaps the best explanation is that John suggests scarlet-type cloth dyed green, and Robin says scarlet-type cloth in all colors.

Green cloth will appear as Robin's color in Stanza 422. The reference to scarlet is more interesting, since the standard red dye of this period was kermes,"a red coloring obtained from insects living on evergreen oak trees in lands bordering the Mediterranean," according to Backhouse, p. 32; it is related to carmine and cochineal, and is said to be the origin of the word "crimson." It was expensive even in southern Europe, since harvesting it was labour-intensive, and very expensive in places such as England where it had to be imported. If scarlet is genuinely meant, as opposed to a poorer grade of red, this is an indication that Robin is giving gifts like a nobleman, and perhaps taking the role of a liege lord.

Knight, p. xix, makes the interesting observation that no fewer than nine of the ballads in the Forresters Manuscript refer to Robin's men wearing green; two also refer to Robin himself wearing scarlet.

We might note as a sidelight that we find the Paston family also debating the use of a red dye in their livery (Castor, p. 75).

The gift of cloth hints at the granting of livery (although we note that the knight is not given a livery badge, just cloth). It is interesting to note that, when the knight comes to return Robin's money, he wears white and red (stanza 133). The red might be Robin's color, but the white seemingly is not. Is this a dating hint? Keen (pp. 137-138), referring to the general Greenwood legend, strenuously argues that it must date from the fourteenth or fifteenth century, because of references such as this (as well as in some of the other early ballads) to livery and its misuse. As documentation of the problem he points, e.g., to certain sections in "Richard the Redeless" on this theme. There is no question but that this was a much-discussed issue; Barr, pp. 19-20, says that "Richard the Redeless" goes so far as to identify various characters by their livery badges. Saul, pp. 200-201, says that the commons regularly petitioned about this in the reign of Richard II -- this even though Richard at one time withdrew the use of his own livery (Lyon, p. 116). One petition asked that "all liveries called badges, whether given by the king or the lords, of which use has begun since the first year of King Edward III (1327), and all lesser liveries, such as hoods, shall henceforth not be given or worn but shall be abolished upon the pain specified in this document." The attempt at a fix did not work; parliament would still be bugging the crown about abuses of livery in the reign of Edward IV (Ross-Edward, p. 349).

The nature of the petition to Richard II implies that the problem was not believe to go back more than a reign or two. And Robin was legendary by 1377. Thus Keen's argument agrees with the "Gest" in dating Robin to the reign of one of the Edwards -- with Edward II and Edward III being the best bets. Livery was simply not an issue in the reign of Henry III, let alone the earlier kings.

The green and red cloth have another dating significance: They are another argument against the reign of Richard I. That king so despised common people that he restricted those of lower classes to gray clothing; colors were reserved to the upper (Finlay, p. 365). Thus if this incident took place in the reign of Richard I, giving the knight colored cloth might be making him guilty of a crime. And Richard, if he came to see Robin, would probably refuse to see a man clothed in Lincoln Green.

Robin also acts as a cloth merchant in stanza 418, and Ohlgren thinks this ties him to one of the cloth guilds; see the note on Stanza 10.

** Stanza 71/Lines 283-284 ** John declares that no merchant in England is as rich as Robin. This screams for an early date, before "bastard feudalism" and the rise of the merchant princes. An obvious example is the de la Pole family of Hull. William de la Pole's birth was so obscure that we don't even know his father's name (Hicks, p. 93), but his wealth was great enough that he became...
a major financier of Edward III's campaigns in the Hundred Years' War (Oxford Companion, p. 758) and still had enough left over to found major memorial institutions at his death while leaving his family well-off (Kerr, p. 159); it eventually allowed his son to become Earl of Suffolk in the reign of Richard II (Saul, p. 117) -- although he was chased from the country just two years later (Reid, p. 506).

By 1386, Michael de la Pole was earning more than 400 marks per year (Maxfield/Gillespie, p. 229), and while some of this was from lands Richard had granted him, much was from his merchant activity. The de la Poles were not the only merchants to (in effect) buy their way into the gentry (although Hicks, p. 94, does say that they were "the only great noble family based on trade in the later middle ages"); if John is right and no merchant can compare with Robin, this strongly implies a date before the time of Edward III.

Ohlgren/Mathison, p. 25, claims that the reference to merchants is evidence that the poem was created for one of the merchant guilds. But how would the guild have reacted to Robin being richer than they?

** Stanza 72/Lines 287-288 ** For the use of a "bowe-tree" as a measure, see also the end of the Percy version of "Robin Hood's Death": "Lay my yew bowe by my side, My met-yard [measuring rod] wi..." (Stanza 27 of the A text).

** Stanza 73/Lines 291-292 ** For a (just barely possible) explanation of Much the Miller's Son's complaint about Little John's generosity, see the note to Stanza 4 about Much.

Ohlgren, p. 24, suggests that reference to John as a "drapar" -- i.e. a draper -- is another indication that the "Gest" was intended for an audience of a guild, perhaps the guild of drapers. I would be more inclined to think the line is a joke.

** Stanzas 75-77/Lines 297-308 ** It is interesting to see Robin keeping horses -- fine horses, in fact -- in the greenwood. This may be an indication of date; it was not until the reign of Edward III that it became customary to mount archers. But how could the outlaws keep them fit while living in a forest?

Also, where could Robin have come across such fine beasts as these were said to be (in stanza 100, the porter praises the animals highly)? At this time, even horses were divided into yeoman's horses and gentleman's horses (Pollard, p. 36). One suspects that the animals had recently been taken from some relatively high-ranked person, and that Robin was willing to give them away because he had no good way to keep them. Note that he gives the knight both a courser and a palfrey. To oversimplify, the courser or destrier was a fighting horse and the palfrey a riding horse (often a woman's riding horse, but a knight when not expecting battle might well ride a palfrey to avoid overburdening his warhorse). We may see this palfrey again in stanza 263.

The fact that the knight apparently lacks a good horse may possibly be an indication of just how hard he has been squeezed by his creditors. Mortimer, p. 26, notes that "When a knight's creditors foreclosed on him and his belongings were sold, he was to be left a horse -- unless he was a fighting knight... in which case he was to be left his armour and several horses."

A quality horse, incidentally, was a significant addition to Robin's gifts. In the reign of Edward III, horses which were taken to France for the war were assessed before being shipped, and the minimum assessment was eight marks and the maximum ten pounds (Hewitt, p. 87) -- vastly more than the annual income of a plowman, e.g. Given that the horse is said to be extremely fine, it presumably is worth at least ten pounds.

** Stanza 80/Lines 317-320 ** Robin offers Little John as a servant on the grounds that a good knight should have one. This is fair enough -- but why pick his right-hand man, who (if he is indeed a giant) is highly recognizable, a very good fighter, and the man who counts the money? Is it possible that Robin chose John to watch over the knight and make sure he wasn't pulling a fast one? This might explain the curious events of stanzas 151-152.

Clawson, p. 56, suggests that the purpose of having Robin appoints John to the post so that John would be in better position to insinuate himself into the Sheriff's entourage. But given how little emphasis there is in the third fit on the knight being John's master, this hardly seems necessary.

** Stanza 84/Line 334 ** Clawson, p 45, makes the interesting observation that, although Little John has been made the Knight's servant, this is the last time John is mentioned in the second fit. The Knight rins an entourage to come with him as he repays his loan (see the note on stanza 97), but there is no indication that John is part of the group. (And the comic potential of having John present are obvious.) Clawson therefore suggests that most of the scene between the Knight and the abbot is based on the tale of a crusading knight rather than a Robin Hood story. Clawson also suggests on pp. 45-46 a comparison to "The Heir of Linne" [Child 267]. In the latter, the Heir is rescued from his profligacy by a gift from his forethoughtful father; there isn't much real similarity except that a surprise legacy allows the Heir to pay off debts otherwise beyond his ability
to pay.

**Stanza 88/Line 349** Ritson, cited by Gummere, p. 88, notes that the prior of an abbey was the most senior official after the abbot, and hence the one in best position to cross the abbot -- which would explain the abbot's complaint in stanza 91 that the prior is always in his beard.

I do make one interesting note: Tyerman, p. 116, observes that the founder of Fountains Abbey (the supposed home of Friar Tuck), Richard of Fountains, was prior of Saint Mary's Abbey before breaking away. In the second fit of the "Gest," the Abbot is against the Knight, the Prior approves of him. Could the tale in the "Gest" be a faint echo of the conflict between the two which took place in 1132, and could this explain how a friar of Fountains came to be friendly with Robin Hood?

**Stanzas 88-89/Lines 351-356** The last two lines of stanza 88 make nonsense and are likely corrupt; Knight/Ohlgren, p. 154, suggest that the Prior means "If it were me, I would rather pay the hundred pounds right away." But this must be taken in the light of the next stanza. The knight, according to the Prior, has been beyond the sea -- another hint at a crusade. Or might the Prior -- the one sympathetic person at St. Mary's -- have known that the knight was considering going on crusade? But one of the rules of the crusades was that the Crusader's lands and debts were to be safe while he was on Crusade -- even if he was delayed. So the Prior might be saying, "We have to wait." Alternately, perhaps, "Better to take a hundred pounds than get nothing" -- which might be what happened if the Abbot forced the knight on crusade and he died there.

There is one other interesting possibility: The church generally forbade usurious mortgages -- but was likely to allow them for Crusaders, because it was the only way Crusaders could raise cash quickly (Barlow-Rufus, p. 363, who points out that William the Conqueror's son Robert of Normandy was one so victimized.) Could it be that the knight claimed he was going on crusade in order to get the loan he had to have, on usurious terms, since he could not raise the money any other way? And then, when he failed to earn the money he needed to pay off the load, did he consider going crusading anyway?

The second line of stanza 89 is also probably troubled, and has caused several editors to emend the text (see textual note). Surprisingly, given the uncertainty of the text, scholars have tried to hang large conclusions on the meaning of this line.

The reading "In Englonde is his ryght," if original, is probably to be understood "fighting for England's cause" (although Pollard, p. 250, thinks it refers to the knight's English estates) This is the one piece of supporting evidence for Ohldgren's claim (for which see Stanzas 56-57) that the knight had been fighting in the Hundred Years' War -- a battle in France was far more a battle on behalf of England than a battle in the Holy Land. And a knight could hardly hope to go to Palestine and back in a year, whereas it was at least possible to make a one year trip to France. But, first, the Knight is in fact in England, not France or Palestine; second, the knight never mentions any fighting in France; third, while a man might bet his land on the proceeds of war (which often had a large payoff in booty), he would never risk a one year loan; there was too much risk that he could not get back in time. Ohlgren's explanation is not quite impossible, but this one conjectured line is not a sufficient basis for an understanding which causes so many difficulties.

Clawson, p. 43, considers there to be a contradiction here: He argues that the original source had the knight actually going on crusade, which of course is impossible in light of his meeting with Robin in the first fit. Clawson suggests that this has floated in from some lost ballad. However, the simplest explanation would appear to be simply that the knight in the first fit had talked about crusading, and that the prior (who presumably had heard of the knight's plans from some other source "before* the knight met Robin) thought he had actually made the trip.

**Stanza 91/Line 362** The abbott swears by "Saint Richard" (see textual note). Ohlgren, p. 224, expands this to refer to "Saint Richard of Cichester," described in a note as Richard de Wych, 1197-1253.

The only real support for suggestion is the fact that there is no important saint named Richard (see p. 977 of the list of saints in Benet or pp. 211-212 of DictSaints; Gummere, p. 316, observes that Ritson managed to find three Saints Richard, but all are quite obscure. There was a Saint Richardis who lived in the ninth century, according to DictSaints, p. 211, but she had no obvious English connections.).

Richard of Chichester is the only Saint Richard likely to have been known in England. He was canonized in 1262 (OxfordCompanion, p. 806; Dobson/Taylor, p. 85). Obviously the use of such an oath implies a date after 1262 (late in the reign of Henry III). This is more evidence for a date in the reign of one of the Edwards. But I have no idea why the abbott would swear by Saint Richard -- he was not a Northern saint, being associated (naturally) with Chichester and Sussex. Maybe it's just that "Richard" is a Southern (indeed, a French) name, and the poet wanted to suggest that the Abbot wasn't a local?

Alternately, perhaps it's supposed to be ironic, since Richard of Chichester spent time in poverty,
and "denounced nepotism and simony, insisted on strict clerical discipline, and was most at home in the company of the poor and needy" (DictSaints, p. 211).

If Richard of Chichester is indeed meant, then we might guess that the visit to St. Mary's took place on April 3, Richard's feast day. And there is no other significant saint associated with that day (DictSaints, p. 290).

Two other possibilities occurs to me. One is Richard, Archbishop of Canterbury following Becket. Warren-Henry, p. 536, declares that "Richard of Dover was no time-server, and was to be one of the leaders in a remarkable efflorescence of interest in the development of canon law in England... he gave first place to the reform of the clergy."

Johnson, p. 211, declares that he "gave first place to the reform of the clergy and cooperation with the State." He of course was not canonized -- but canonization was rarely formal at this time (Richard of Chichester was noteworthy mostly because a real pope canonized him). People were called saints who never made it into the calendar of the church. Richard of Dover seems to have been a reasonably good man -- and it strikes me that the compiler of the "Gest" might have been subtly ironic to have the very unholy Abbott of Saint Mary's swear by a reforming bishop.

Tyerman, p. 231, says that he was an "unlikely choice as Becket's successor. A previously obscure mediocrity, he nonetheless demonstrated, to the dismay of the Becketeers, that effective cooperation with the king was possible," and adds on p. 232 that "it was Richard's policies, not Becket's, which charted the relationship between the English church and state for the rest of the Middle Ages."

The other is a radical emendation -- from "Saint Richard" to "Saint Robert." Robert of Knaresborough (in Yorkshire!) lived in the forest with a fugitive knight (Young, p. 59), and according to web sources, he died in 1218. The resemblance to the situation in the "Gest" is obvious. Indeed, I wonder if his situation might not have been one of the things that attracted the Robin Hood tale to the era of Richard I and John. If the Abbot did swear by Robert of Knaresborough, the irony would be exquisite.

Whoever the abbot is swearing by, it is interesting to see a churchman utter so many oaths (in stanza 91, he swears by God and Saint R...; in 92, by God that bought him dear, in 110, by God that died on a tree). The form of the oaths is pious, but the way the abbot omits them comes close to blasphemy.

** Stanza 92/Line 368 ** "Four hundred pounde by yere." Usually understood as "four hundred pounds per year," i.e. land yielding an income of 400 pounds annually. This is likely an error, perhaps for 40 pounds annually, perhaps for 400 pounds total value of the land. See note on stanza 49.

** Stanza 93/Line 369 ** The "hy selerer," or "high cellarer," was responsible for provisioning the abbey, and for bringing in supplies from outside. This position would vary in importance -- some abbeys raised most of their own food. But, clearly, the abbot of St. Mary's is fond of fine food, meaning that the cellarer would be responsible for getting him what he wants. This doubtless means that he is responsible for a large budget as well. We will meet the cellarer of St. Mary's again in Stanza 233, in very interesting circumstances.

** Stanza 93/Line 371 ** Child's text reads "The [hye] iustice of Englonde"; the better text is probably to omit "hye," making it the "iustice of Englonde." This is one of the more significant textual problems of the "Gest" (see the textual note), because neither reading makes good sense. (Clawson, p. 52, who thinks that this scene was adopted from an existing ballad by the compiler of the "Gest," suggests that the justice was an insertion by the compiler, which might help explain the confusing reference.) In this case, we probably need to consider possible meanings of both readings.

If we omit "high," this fails to explain why this man is called THE "justice of England." To be sure, Knight/Ohlgren, p. 155 (note on line 416) explain that the title "justice," without a descriptive, refers simply to a "professional lawyer... the agent of a powerful lord -- the abbot in this case," and note that justices had many functions in local courts. This would also explain why the justice has taken "clothe and fee," i.e. livery, from the abbot (stanza 107) -- the chief justice would never wear another's livery. But that still leaves us with the problem of "the justice of England."

We might speculate that the line is meant to be understood that the abbot had control of justice in England, but this doesn't wash because we see in stanzas 94, 96, etc. that this justice was an actual person.

But "the high justice of England" is no better. There was no such office. The number of courts and jurisdictions was extremely high in the early Plantagenet period -- a side effect of the fact that, until the reign of Edward I, legislation was essentially ad hoc. Edward I finally settled on the statute as a method of imposing laws, but even he had no standard legal format; some statutes were in Latin, some in French (Prestwich1, p. 268. English did not become the standard language of law until the
Although we begin to see a professional class of judges starting around 1200 (Mortimer, p. 73), the title Lord Chief Justice did not evolve until later. There was a court coram rege ("with the king") from an early date (Mortimer, p. 53), which became the King's Bench came in 1268, but did not operate independently of the king until the time of Edward III (OxfordComp, p. 548). What's more, in the reign of Edward IV, the Chief Justice of the King's Bench was paid 215 pounds in a year (Ross-Edward, p. 329). Even allowing for inflation, could the Abbot have taken a big enough cut from the profit of the knight's land to make it worthwhile to bribe such an official? This seems unlikely.

To be sure, the Chief Justice of the King's Bench would have been in the north frequently during the Scottish wars of Edward I and Edward II, so perhaps the Abbot could have borrowed him. But, since the Justice followed the King, the Abbot couldn't count on that. He might give the Justice a fee, but livery?

The other major early court was the Court of Common Pleas, but it was permanently based at Westminster (Mortimer, p. 61); a justice of Common Pleas would have had no actual jurisdiction in Yorkshire. By the time, in the fifteenth century, that there were special judges with particular jurisdictions, the expectation would have been that they also had to be addressed with some particular ceremonial which is absent here (Lyon, p. 155).

There was the justiciar in the early Plantagenet period (the office seems to have been made prominent by Henry I, although it may have been established earlier; Barlow-Rufus, p. 202. Barlow-Rufus, p. 204, adds that "the post of chief justiciar... hardly ever acquired a certain title," which is interesting). According to Jolliffe, p. 298, the barons felt the justiciar was "to amend according to the law the wrongs done by all other justices and bailiffs and earls and barons," in short, to be the guardian of common right. Obviously it would make sense to call a person in this office the "high justice," but only if the correct title had been forgotten.

Not all justiciars were honest (Richard I, for instance, immediately after taking the throne deposed Henry II's justiciar Ranulf de Glanville for dishonesty; Gillingham, p. 129; Tyerman, p. 237, adds that he was fined an incredible 15,000 pounds). But Henry III left the office of justiciar vacant after 1234, revived it only under pressure decades later, then let it lapse, never to be revived (Prestwich1, p. 25). There was never a justiciar under a King Edward (even when Edward II appointed his favorite Piers Gaveston as regent, he called him "custos regni" rather than justiciar; Phillips, p. 133), and since in earlier years the purpose of the office was mostly to serve as a viceroy, the justiciar is not likely to have been involved in a legal dispute.

(Edward I did appoint a justiciar of North Wales after he conquered the territory; Prestwich1, p. 206. But the post was specific to Wales; in England, the Welsh justiciar -- initially Otto de Grandson -- seems still to have been known by his English titles. Certainly the justiciars carried none of their Welsh authority in England.)

Pollard, p. 102, thinks the justice might be the chief justice of the forests north of the Trent. (This seems to be a variation on a suggestion by Valentine Harris that John de Segrave, Justice of the Forests North of Trent and Constable of Nottingham Castle in the time of Edward II, was the original Sheriff of Nottingham; Dobson/Taylor, p. 15.) This produces a title which fits -- but why would the Abbot need to buy his support? The Abbot is not trying to dispossess Robin Hood, who lives in the greenwood; he is going after the Knight.

In earlier times, there had been a single chief justice of the forest (Young, p. 74), but from 1239 onward, and at certain times before, the office was divided and there were two chief justices, one for north and one south of the Trent. This, from 1239, even if "justice" means "justice of the forest," he could not be the justice of all England. (Unless we emend "Englonde" to "the forest" or some such.) In addition, from 1311 until 1397, the forest officials were formally known as "gardiens," not "justices" (although it would be no surprise if people still called them justices). They were certainly not all honest; in the reign of Henry III, a chief forester ended up paying a thousand marks to the King as a punishment for misdeeds (Young, p. 77), and John de Neville, son of John's chief forester, was known to have abused his office (Young, p. 112).

It is fascinating to note that, toward the end of the reign of Edward II, Edward's much-favored councilor Hugh Despenser the Elder was Justice of the forests south of Trent (Young, p. 146). The Despensers were hated by almost everyone else (see the notes to "Hugh Spencer's Feats in France" [Child 158]), and many contemporaries regarded them as Edward's evil geniuses. As justices south of Trent, they probably wouldn't affect Robin, but the fact that Despenser had been a forest justice might influence how he is regarded.

In the period between the decline of the justiciar and the independence of the King's Bench, the Lord Chancellor (an officer which came into existence no later than 1069; Douglas, p. 293, although the Chancery did not really become separate from the King until the reign of Edward I;
Lyon, p. 69) was generally in charge of justice.

And some Chancellors were pretty sleazy. Mortimer, p. 65, notes that "The beneficiary had to pay for charters and writs; the chancellor had ample opportunity to feather his nest." Powicke, pp. 335-339, generally praises Edward I's chancellors, but Prestwich1, p. 110, says that one of them, Robert Burnell, was sustained by Edward despite charges of corruption. (Edward, in fact, proposed Burnell for Archbishop of Canterbury in 1278 -- and the Pope turned it down flat; Prestwich1, p. 249; Hicks, p. 10. Edward later tried to have Burnell made Bishop of Winchester; that too was shot down; Prestwich, p. 255.) Burnell died in 1292, according to Prestwich1, p. 293, so if he is the corrupt official involved, the Richard at Lee episode would have to have taken place by about 1290.

To give him his due, Powicke, p. 338, thinks Burnell played a major role in shaping Edward's legislation and softening the king's justice. Hicks, p. 10, declares that Burnell was not a reformer (which is why the Pope didn't want to make him archbishop), but "he probably was not guilty of the immorality, homicide, usury, or simony with which he was charged." And he seems to have been generally accessible; Prestwich, p. 234, sums him up as "affable, but slippery." In any case, Hicks, p. 9, says that he was rarely separated from the King.

If our criterion is simply a corrupt senior judge, we do see an instance in the reign of Edward I when a justice of the King's Bench, William Bereford, was accused of corruption (Prestwich1, p. 167). Bereford nonetheless continued to serve in various posts until 1326 -- almost the end of the reign of Edward II. That might imply he was honest -- but more likely implies that he knew which side of his bread was buttered. If the Justice of the "Gest" is to be identified with an actual person (a position I would not wish to defend), Bereford is a good candidate. Not the only one, however....

Another possibility in the reign of Edward I was Walter Langton, Keeper of the Wardrobe after 1290. The Wardrobe was responsible for paying for Edward's wars, so it had both financial and judicial responsibilities, and Prestwich1, pp. 139-140, says that Langton was "a man of great ability and little principle" -- a man who, in fact, was accused of killing his mistress's husband with his own hands. Phillips, p. 3, says that he fell "spectacularly" as soon as Edward I was dead, and was accused of "murder, adultery, simony, pluralism, and intercourse with the devil."

As a wild speculation, Langton, in addition to his office of Keeper of the Wardrobe, was Bishop of Coventry and Lichfield. Obviously the Archbishop of York had jurisdiction over Barnsdale and the Yorkshire area, but Coventry isn't that far south of Nottingham (it's closer to it than is Barnsdale!).

Could it have been Langton who forced Robin off his lands? There is absolutely no evidence for this, but it would explain why Robin so disliked high church officials, and why he would approve of Edward II who got rid of Langton.

Not even Edward I could stomach Thomas de Weyland, his chief justice of Common Pleas, who covered up for two murderers (Prestwich1, p. 339). Or what about Ralph Hengham of the King's Bench? Edward deposed him in 1289 and fined him heavily (Prestwich1, p. 293).

Perhaps Edward I's problem was that he didn't pay his officers much, according to Prestwich1, p. 154, so they had to gather money in other ways.

Prestwich1, p. 561, points out that the reign of Edward I saw "the virtual demise of the system of judicial eyres under an ever increasing weight of business, but there was no really effective replacement for them ever devised.... [I]t is clear that the pressures of war from the mid-1290s aggravated an already difficult situation. Few criminals were brought to book, and of those who were, many received pardons for good service on the king's campaigns." (For more on these pardons, see the note on Stanza 439.) This situation continued in the reign of Edward II, and was the perfect situation for abusive justice such as we see in the Richard at Lee story.

Prestwich1 states (p. 294) that starting around 1290 "[t]here was a change coming over the character of the judicial benches." Until that time, most of the judges and judicial officials had been clerics. But "[t]here was an increased secularization of the judicial profession evident by the end if Edward [I]'s reign." In other words, professional clerics -- who would generally have some other income, and no official family to support (although many of course had mistresses) -- were giving way to professional lawyers, who had no other source of income and who did have families. The latter would naturally be more aggressive in trying to crank up their income, often by inflicting harsher punishments. Which increases the odds of a man losing his land.

There is a tale of Edward II's chancellor Robert Baldock that sounds very much like the "Gest."

"One favorite technique of the Despensers and their allies the Earl of Arundel and Robert Baldock was to compel men to acknowledge large fictitious debts to them.... William de Boghan lost some lands when payment was demanded after he acknowledged a debt of [4000 pounds]" (Prestwich3, pp. 94-95). There are records of them actually imprisoning Edward II's niece to extort her to give up lands! (Phillips, pp. 446-447, who reports that "the appearance of legality hid the reality of fraud, threats of violence and abuse of legal process").

(When Edward fell, in fact, Baldock was taken and tried along with the Despensers. Only the fact
that he was a clergyman saved his life -- and even so, he ended up in prison and died soon after; Phillips, p. 516.)

A polemic of the time of Edward II was very upset about the conditions; "The church, from popes and cardinals to parish priest, is corrupt. Money rules in the ecclesiastical courts, the parson has a mistress, abbots and priors ride to hounds, friars fight for the corpses of the rich and leave the poor unburied. Chivalry is in decay; instead of going on crusade, earls, baron and knights war among themselves. Justices, sheriffs, and those who raise taxes for the king are all bribable" (from the "Poem on the Evil Times of Edward II," quoted on pp. 17-18 of Phillips).

J. R. Maddicott proposed (Holt1, p. 59) that the justice involved is Geoffrey le Scrope, Chief Justice of the King's Bench at the end of Edward II's reign and the beginning of Edward III's, whom Prestwich3 (p. 232) called "a remarkable political survivor" and who has the advantage, from our standpoint, of being one of the Scropes of Bolton, a family based in Yorkshire (Ormrod, pp. 99-100). Much Internet searching, however, seems to reveal that Scrope was -- by the standards of the time -- relatively honest.

Another interesting point, made by Prestwich3, p. 105, was that there was an extremely high rate of official turnover in the reign of Edward II -- in twenty years, he had fifteen treasurers and ten keepers of the privy seal. This might explain why the official involved is so vaguely titled -- no one remembered who played what role in Edward II's reign. Alternately, by the fifteenth century, the Signet was used as a third seal (Lyon, p. 151), so by the time the "Gest" was written, there might have been some confusion of terminology.

In the end, none of this is decisive. Jolliffe, p. 236, suggests that in general the Angevin legal system broke down whenever the King wasn't actively keeping it in line. But this fits a great many reigns: Richard I, especially early in his reign (because he wasn't around), John (because he just had too many plates to juggle), Henry III (first because he was a minor and then because he was incompetent), Edward II (incompetent), Henry IV (weak on his throne and so unable to assert himself), and Henry VI (incompetent).

** Stanza 97/Lines 387-388 ** Somehow, the knight has acquired a group of followers (meyne) whom he instructs to dress in the clothes they wore over the sea. This hints at a company going on a crusade (Clawson, pp. 42-44, suggests that this has floated in from some sort of crusading ballad), but there are several problems:First, how could an impoverished knight maintain a company, and second, when did he have time to go overseas? Plus the meinie is ignored in the next several verses. This looks as if it floated in from somewhere else (but see stanza 125). Perhaps the text is defective; see the note on the text of stanza 98.

** Stanza 99/Line 396 ** The irony of this line is obvious. The abbott evidently told his friends what he was up to, but not the porter. Thus not all monastics are evil -- it is the leaders who are under fire.

** Stanza 100/Line 399 ** For the surprising quality of the horse Robin gave the knight, see the note on Stanzas 75-77. The word "coresed" is unattested; some glossaries suggest that it means something like "dressed" (perhaps "corseted"), but the more likely meaning is that it is well-built -- i.e. thoroughly capable of running a course; so e.g. Dobson/Taylor, p. 86.

** Stanza 102/Line 405 (and many stanzas following) ** The abbot is at meat. As we shall learn in stanza 122, it is "royal fare." Note that, in Stanza 103, the abbot does not ask the knight to join them, or even greet him; he just asks for his money.

This is not a direct Biblical allusion, but it is reminiscent of a scandal in Corinth that drew a rebuke from Paul (1 Corinthians 11:20-21): "When you gather, it is not really to eat the Lord's supper. For when the time comes to eat, each one goes ahead with his own supper, and one is hungry and another one is drunk." Of course communal meals had ceased to be part of the church's practice long before Robin's time (the mass was something completely different), but the lack of hospitality is blatant.

** Stanza 103/Lines 411-412 ** Note the abbot's complete lack of courtesy: He says no words of welcome or bring the knight into the feast. For courtesy see the note on Stanza 2; also the knight's request for courtesy in stanza 108, and the note on 102 for the theological implications of this.

** Stanzas 106-109/Lines 423-436 ** This scene makes me think a little of the Parable of the Good Samaritan (Luke 10:26-36). In the parable, the man falls in among thieves; so too the knight is in the presence of a thief (the abbot). The man in the parable appeals, mutely, for the help of a priest and Levite, who are responsible for helping the people. Similarly, the knight appears first to the justice and then to the sheriff, who are supposed to uphold justice. A second appeal to the abbot also fails. It is Robin, the outlaw, who supplies justice, just as the Samaritan -- a foreigner despised by Jews -- who helped out the Jew betrayed by those who should have rescued him.

For the knight's actions, compare also Proverbs 6:1-3: "My son, if you have stood surety for your friend/neighbour... go, hasten, and importune your neighbour.'
** Stanza 107/Lines 425-426 ** Child, p. 52, notes that the justice is bound to the abbott "with cloth and fee," i.e. by livery and payment, and that to hire someone to help deprive another of property was defined as conspiracy in the reign of Edward I. However, we have no indication that the justice was hired solely for this purpose, so this does not preclude a date after Edward passed his statute. Indeed, we find an instance late in Edward I's reign where one Margaret of Hardeshull appealing to the chancellor not to turn her case over to Ralph Hengham because Hengham was in the pay of her opponent in the case (Prestwich3, pp. 22-23).

The one firm date we have regarding this issue is that in the reign of Edward III judges were forced to take an oath not to accept livery (Pollard, p. 194). Thus a date before 1346 is strongly indicated -- but it is also possible that the arrangement is illegal, or that the justice in fact was a lawyer or otherwise not bound by the laws preventing judicial corruption. In light of the uncertainty about who the justice really was, this probably cannot be used as a dating hint.

For the whole issue of corrupt judges, see also the note on stanza 93.

** Stanza 108/Line 430 ** For courtesy see the note on Stanza 2.

** Stanza 109/Lines 433-436 ** Here the knight promises to "trewely serue" the abbot until his debt is paid. This is a tall order. Recall from the note on Stanza 49 that a knight bachelor was paid 35 pounds per year in the reign of Edward III, meaning that it would take 12 years to pay off the debt as a servant being paid a knight's wages. Given the inflation in that era, we can probably assume it would have taken at least 15 years to pay off the Abbot based on wages in the reign of Edward I or Edward II -- and that's if the Abbot accepts the knight's service at the full military rate, which is, obviously, unlikely. Odds are that the knight (who, after all, has an adult son) would be dead by the time he could pay off the debt. Our tentative conclusion must be that the knight is not offering his personal service but his feudal loyalty -- he is offering to be the Abbot's vassal.

** Stanza 112/Lines 447-448 ** "For it is good to assay a frende Or that a man have need." Compare Wisdom of Sirach 6:4: "Gold is tested in the firre, and acceptable men in the furnace of humiliation." Sirach 9:10 adds a warning not to trade old and trusted friends for new. Sirach is, of course, one of the apocryphal/deuterocanonical books, but this would not matter to a Catholic.

** Stanza 114/Line 455 ** To the statement here that the knight was never a "false knyght," compare the statement in Stanza 320 that he is "a trewe knyght."

** Stanza 115/Line 460 ** For courtesy see the note on Stanza 2.

** Stanza 116/Lines 461 ** "In ioustes and in tournement." Tournaments, in the sense of mock battles, were quite old, and are not a dating hint. The joust -- the formalized passage of arms -- is altogether another matter. Of course it was well-known by the time the "Gest" was published (imagine Malory without jousts!), and in its more French form "juste" it occurs in Chaucer (Chaucer/Benson, p. 1260) and Langland (Langland/Schmidt, p. 528). But the idea was rare before the reign of Edward III, and the highly organized tournament we think of as a joust flatly did not exist in the early Plantagenet era. If not an anachronism, this is another hint of an Edwardian date, and the later the better.

See also the note on Stanzas 52-53, about the knight's son killing a knight and a squire, perhaps in a tournament.

** Stanzas 117-119/Lines 465-476 ** Although, theoretically, the abbot should own the land if the knight cannot repay, the justice apparently advises him to give the knight some consideration to induce the knight to sign away the land -- or, perhaps, to have him openly sell it to the abbot, since this would make the issue of ownership more certain. (This, at least, is the obvious interpretation of the lines; Mersey, p. 181, thinks that the justice is trying to extort a higher fee from the abbott. But this would not address the danger of the knight being willing to attack his dispossessor.) The abbot, nettled, offers a hundred pounds; the justice suggests 200 -- a sum which would actually leave the knight fairly well off. Presumably the purpose is to keep the knight from turning outlaw and preying upon the new legal owners of the land (so, implicitly, the last line of stanza 117). But the knight refuses any such offer outright (stanza 119). This is, in one sense, standard knightly defiance. But what would he have done had he not had 400 pounds available to pay off the loan?

The justice's warning is probably wise. Note that, in stanzas 360-361, the King gives away the Knight's land, and in Stanzas 362-363, a counselor warns that no one will be able to enjoy the land while Robin is alive.

** Stanza 120/Lines 479-480 ** Here the knight repays the abbott by shaking four hundred pounds out of a bag. Difficult, if the money is in the form of silver; we are told that 100 pounds sterling of silver pennies filled a barrel (Barlow-Rufus, p. 365, and see note on Stanza 49). It would probably be a small barrel -- 100 pounds sterling is roughly 35 kilograms, and the density of silver is 10.5 kilograms per litre, so 100 pounds sterling takes up a bit more than three litres, and 400 pounds sterling is just about 13 litres. If melted down, that's a cube about 23 centimeters on a side. But if
supplied in the form of coin, it will be much bulkier -- coins cannot be stacked perfectly. My rough calculation is that, in the form of coin, 400 pounds sterling would take up about 17 litres (possibly more, if the pile contains coins of different sizes and thicknesses, such as farthings and groats as well as silver pennies).

In all, you're looking at 300 pounds/135 kilograms, and a cube 26 centimeters (just over 1 foot) on a side. The man who shakes that out of a bag isn't a middle-aged knight with an adult son, it's the Incredible Hulk. And even if the man could carry such a sack, what sort of cloth made in the Middle Ages could bear the strain?

And isn't it odd that no one counts the coin?

But give the Justice and Sheriff credit: Once the loan is repaid, they follow the law.

**Stanza 120/Line 481** “Have here thi golde, sir abbot.” Here the poet resolves the problem of the incredible quantity of silver by telling us the knight gave gold. It solves the problem of weight; it leaves the problem of either coming up with enough gold coin (if we are in the late reign of Edward III) or of testing the weight and purity of the gold (if the knight gives raw metal).

The most likely explanation is anachronism: The poet simply did not realize that there were no gold coins prior to the reign of Edward III (see the note on Stanza 49), and that it was not until roughly the Lancastrian Era that there were enough of them in circulation for a scene like this to be possible. This is strong evidence for dating the composition of the poem relatively late.

**Stanza 121/Lines 483-484** The knight declares that, had the abbot been courteous, he would have been rewarded. For the concept of courtesy, see the note on stanza 2. The rest of the verse reflects the church's attitude toward lending, interest, and usury. Exodus 22:25 explicitly forbids the people of Israel to lend at interest to each other. Leviticus 25:36-37 forbids interest and taking advantage of another's poverty. Deuteronomy 23:20 grants that "on loans to a foreigner you may charge interest," but 23:19 forbids charging interest to Israelites.

The church therefore forbid lending at interest. Since lending is sometimes necessary, Thomas Aquinas developed a doctrine of mutual risk, in which both the borrower and the lender were considered to be involved in whatever activity required the loan. It wasn't until the Protestant Reformation that this attitude began to shift (Bainton, pp. 237-249).

For one who truly needed a loan, this left only two choices. One was to borrow from the Jews, who were allowed to lend to Christians at interest. But Edward I had passed a strict anti-usury law in 1275, and -- having wrung every cent out of the Jews that he could -- expelled them from England in 1290 (Powicke, p. 322; Prestwich, pp. 343-346; Stenton, p. 197). This might be an indication of date: the knight probably could not have borrowed from Jews after 1275, and certainly not after 1290.

After 1290, that left only the possibility of borrowing from Christians. All such borrowing followed informal rules. Officially, the lender simply gave the borrower the money, expecting to be paid back, without interest, at the end of the loan period. Unofficially, it was understood that the lender would receive the money -- and also a gift from the borrower. In law, it was two separate transactions. In practice, the gift was the interest on the loan. In this case, the knight says that he will not pay the gift because of the abbot's vile behavior -- and, under the law, he had every right to do so. Hence his statement in stanza 124 that "shall I haue my londe agayne."

It is not clear how much interest would have been expected. Child, p. 52, points out that in stanza 270 the knight repays Robin with a gift of 20 marks on a 400 pound loan. Since 400 pounds is 600 marks, this is one part in thirty, which out to three and a third percent interest (with no compounding, of course). But the knight also gave the gift of bows and arrows (see notes on Stanzas 131 and 132).

**Stanza 122/Lines 485-486** For the abbot and his fine meal see the note on Stanza 102.

**Stanza 123/Lines 489-492** The Abbot, having failed to gain the knight's land, demands that the justice repay the fee mentioned in stanza 107. However, the fee is not a contract as we would understand it -- the justice is the Abbot's man, but owes only certain duties. He has done these (presumably by showing up and witnessing the transaction), and sees no need to repay the fee. Perhaps a more honest man might return the fee -- but a more honest man would never have taken it in the first place. It is ironic that the Abbot, who tried to hold to the letter of the law, himself requested more than the letter of the law when the tables turned.

**Stanza 124/Line 495** On the knight's right to reclaim his land see the note on Stanza 121.

**Stanza 125/Lines 499-500** The knight puts on his good clothing, referring back presumably to the "symple wedes" of stanza 97, although that stanza and this seem to be the only references to what amounts to a disguise. (Could this be a reference to one of the sources? The tales of Fulk and Eustace and such are much taken with disguise, an element largely downplayed in the "Gest.") Note that the fact that he left his poor clothing behind when he changes into his richer attire is a strong argument that the "symple wedes" are not crusading garments.
** Stanza 126/Line 504 ** The knight's home is listed as "Verysdale." Ritson declared that there was a Lancashire forest named "Wierysdale" (Gummere, p. 336), and Mersey, p. 181, offers "Utarysdale" (a reading supported by several online sources but with no attestation in the prints and not found on any map I've seen). I'm somewhat tempted by "Weardale," the region along the Wear in Durham -- after all, a knight coming from Weardale would have to pass along the Great North Road to reach London or York (the problem being that a man going from Weardale to York would never get as far south as Doncaster).

These problems have led most scholars to believe that the name "Verysdale" refers to Lee in Wyresdale; (Holt2, photo 15 facing p. 97; Ohlgren, p. 316 n. 9). The Wyre river is in Lancashire, somewhat north of the Ribble; Lee is not far from the town of Lancaster, being somewhat to the south and east at the crossing of the Wyre.

This fits with the statement in stanza 53 that the knight's son slew a Lancashire/Lancaster knight; presumably the boy killed someone close to home. Holt1, p. 103, notes that the lands around Wyresdale were divided among the Earls of Lancaster and the de Lacys of Lincoln -- but that all of them came into the Earl of Lancaster's hands when the last de Lacy earl died in 1311. Thus, if Wyresdale is meant and the period is, as I contend, the reign of Edward II, there is an intimate connection between Wyresdale and the Earl of Lancaster.

It should be noted, however, we also find the knight, in Stanza 310, having a castle somewhere between Nottingham and Robin's home. This may be the result of the "Gest" blending together two different accounts.

I must admit that I am tempted, instead of reading "Verysdale," to read "Ayredale." The river Aire, which naturally passes through the Airedale, flows east into the Ouse between York and Doncaster. Indeed, Ferrybridge over the Aire is on the Great North Road. In other words, it is right on the knight's path. This would fit well with the situation in stanza 310.

Another fat possibility is the valley of the river Ure, which however is not nearly as well known; I've never found a reference to "Uredale."

As a further interesting footnote, we observe that, in the time of Edward IV, there was an outlaw called "Robin of Redesdale," also known as "Robin Mend-All." As we shall see, he seems to have tried to invoke the spirit of Robin Hood -- and "Redesdale" is rather similar to "Wyresdale."

Although the significance of the name "Mend-All" is rather uncertain -- one of the names Jack Cade had used in his 1450 rebellion was "Jack Amendalle" -- "Jack Amend-all" (Wagner, p. 133) -- or perhaps "John Amend-All" (Hicks, p. 279; the latter name seems also to have been used by a Norfolk rebel a few years later; Castor, p. 88).

** Stanza 131/Line 521 ** A hundred bows. It's worth noting that the best bows were made of yew, with the best yew coming from the Iberian peninsula. The knight, who is a legal citizen, could acquire imported yew bowstaves; Robin, as an outlaw, very possibly could not.

This may also be a dating hint. The Hundred Years' War led to a much-increased demand for munitions -- every archer in France needed a bow and several sheafs of arrows. During periods of heavy campaigning, this led to significant supply bottlenecks; in 1356, for instance, it was reported that no arrows at all were available in England (Hewitt, p. 66). This does not preclude a date in the reign of Edward III, since there were truce years and years of light campaigning during the War, but it is an argument against the years of the major battles.

** Stanza 132/Lines 525-526 ** The knight gives Robin arrows which are "an elle long." The ell, or "cloth yard" (hence the famous "clothyard arrow") was 45 inches long, or about 1.15 meters. Holt and others think that Robin's weapon could have been a short bow, and it is true that few of the ballads mention the longbow specifically. Holt1, p. 79, even denies that there is a distinction. Similarly, Bradbury, p. 35, argues that longbows were used at the Battle of the Standard in 1138 -- but by "longbows" he means "non-crossbows." But a short bow could be fired facing forward, while a longbow was fired from the side, with the head over the shoulder and, for a long range shot, the left hand above the head. Some short bows, it's true, were longer than some longbows; the difference is one of technique.

But Robin's exploits imply a weapon of superior range and accuracy (see also Stanza 398). This clearly requires the longbow. What's more, a short bow would not require a clothyard arrow -- and most short bows were too short to be very effective with such a long arrow. The reference to these arrows strongly implies a longbow. And, indeed, the Lettersnijder edition of the "Gest" is illustrated with a picture of a longbowman, although this is canned clip art -- it had in fact been used earlier to illustrate an edition of Chaucer! (Baldwin, plate 40 facing p. 160; the image is also in Ohlgren, plate 21 after p. 222 and precedes p. 1 in Dobson/Taylor).

We are also told that the arrows were fletched with peacock feathers. Chaucer's yeoman archer also had arrows with peacock feathers (Prologue, line 104; , or see the section quoted above). This is one of several indications that Robin must date after the time of Richard I and John.
Chandler/Beckett, pp. 20-21, note that Richard and John's archers were crossbowmen. Indeed, according to Gillingham, p. 276, Richard suffered his fatal wound because he himself decided to take a turn shooting at the defenders of Chalus-Chabrol -- with a crossbow. This surely comes close to proof positive that Richard and Robin did not know each other -- Richard was too good a soldier to be fiddling around with crossbows if longbows had been available.

**Stanza 132/Line 527** The arrows had silver on them -- somewhere (see textual note). It hardly matters where, in practice; the point is, they were fancy and expensive.

**Stanza 133/Line 529** An escort of "a hundred men." This sounds similar to the indenturing of soldiers, used particularly during the Hundred Years' War. This again implies a date during or after the reign of Edward I, with Edward III using indentures most heavily of all. A force of a hundred men is, we should note, very substantial at the time; it is hard to determine the actual size of armies in this period, but this is quite a few for a mere knight (at the great battle of Crecy, for instance, the ratio of knights to ordinary soldiers seems to have been less than 20:1). This is another hint that our knight had more resources than most.

**Stanza 133/Line 432** The knight returns to Robin wearing colors of red and white -- not green (and the red might not be the scarlet of Stanzas 70-72; we cannot tell). Thus he does not seem to be wearing Robin's colors.

**Stanza 135-142/Lines 537-570** The story of the "wrestling." Holt1, p. 23, considers the incident of the wrestling an incidental insertion, arguing that it is not necessary to the plot. Certainly it seems to interrupt the action. But he offers no reason for the insertion; it seems more likely that such an oddity would be original than that it would be added later on.

Wrestling was considered a rather low-class sport at this time (Knight/Ohlgren, p. 157, note that Chaucer's Miller was a successful wrestler, and that his prize was a ram). The amazingly large prize in stanzas 136-137 (a white bull, a saddled courser with gold trimming, gloves, a gold ring, and a pipe of wine) suggests a special contest -- and yet, there seems to be no one to enforce the rules, forcing the knight to step in. This causes a delay, which is useful in terms of the plot because it allows time for Robin Hood's men to rob the monk of St. Mary's. Perhaps this strange wrestling was included in the Miracle of the Virgin tale that underlies this plot segment.

Alternately, we see Robin himself engaged in wrestling in some of the later ballads, including the very first ballad of the Forrester's manuscript, where Robin fights the crowd that drives him to turn outlaw (Knight, p. 1). He also wrestles in the play of c. 1475 which parallels "Guy of Gisborn" (Holt1, p. 33).

Another possibility is that this is some sort of side effect of the Tale of Gamelyn, which shares some elements with the "Gest." Gamelyn's story includes a tale of Gamelyn wrestling with a local champion -- a tale which occupies about a hundred lines (Clawson, p. 48).

I am also vaguely reminded of the romance of "The Tournament at Tottenham," one copy of which happens to be included in the same manuscript (Cambridge Ff. 5.48) as the sole witness to Robin Hood and the Monk" (Dobson/Taylor, p. 9). This is the farcical tale of a potter named Perkin who wishes to win a bailiff's daughter, and is told to take part in a tournament to earn her hand. He proceeds to win the tournament but nearly loses the girl when another entrant proceeds to make off with her (Sands, pp. 313-314). It does not appear parallel to this story, but several motifs are the same: A competition featuring low-born men rather than gentry, a richer-than-usual prize for such an event, and an attempt to cheat the winner.

If we accept the conjectural reading "Ayredale" for the location of the knight's castle (see note to Stanza 126), then it is reasonable to assume that the wrestling took place a Ferrybridge on the Aire, a convenient meeting point.

**Stanza 138/Line 551** A yeoman, apparently not a local, wins the wrestling match, and this causes a disturbance. The reason is not clear (see textual note). The likely meaning is something like "And he was far from home and friendless," but the line may be corrupt.

**Stanza 142/Line 565** Five marks: As we shall see in Stanza 150, twenty marks per year is an extremely generous allowance for a yeoman. Five marks thus represent at least a 25% bonus on a man's yearly pay, and probably more.

**Stanza 143/Lines 571-572** For Robin waiting to dine until a guest arrives, see the note on Stanzas 6-7.

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File: C117F

Gest of Robyn Hode, A [Child 117] --- Part 08

NOTE [12026 words]: ** Stanza 144/Lines 573-574 ** Observe the parallel to the first stanza, which also begins "Lyth and listin, gentilmen," and to stanzas 282 and stanza 317. For notes on this introductory formula, see the notes to stanza 1.

This whole fit is about Little John as servant of the Sheriff. Pollard, p. 172, suggests that it is, in a way, a parody of The Book of Nurture, which trains a masterless young man in how to be a proper servant. Little John completely overturns the conventions. The curiosity in that case is that the Sheriff hires John after John competes well at archery. Why would he hire an archer as a domestic servant?

Clawson, p. 58, points out that this fit is chronologically out of order; the proper place for it is somewhere in the second fit (he suggests stanza 130). But he suggests that it is more effective when placed here.

Clawson, p. 61, notes that the basic theme of this section -- of the hero, or his servant, taking a position in the household of his enemy -- is found also in the stories of Hereward the Wake and Eustace the Monk. But the details of both accounts differ substantially from the "Gest." Neither tale can be considered a direct source, although they may have inspired some intermediate stage.

** Stanzas 145-146/ Lines 577-584 ** This archery contest, seen by the Sheriff of Nottingham, is the first of several in the "Gest" (see stanzas 282-283, 397). An archery contest is also a key element of the "Potter," where it gains Robin access to the sheriff (Holt1, p. 34). These contests could have taken place at any time, but it is noteworthy that Edward III, to improve the quality of the archers who would be fighting in France, commanded regular competitions with the bow (Keen, p. 139).

** Stanza 146/Line 582 ** The "bullseye" type target for archery practice is a modern invention. Later in the "Gest" (stanza 398) we read of a rose garland on a pole (wand). Here we find Little John splitting the wand on which the target rests. This is of course an exceptional -- indeed, a well-nigh impossible -- feat. John surely must have used his own bow and arrows, and they must have been exceptionally well made, although we are given no information about the source of his equipment.

** Stanza 149/Line 593 ** "Holdernes"=Holderness. A small town in eastern Yorkshire, almost on the seacoast, not far north of the Humber. It is so small that it doesn't appear even on my 1 cm.=4 km. map of northern England, but it was well enough remembered that Conan Doyle had a fictitious "Duke of Holderness" in "The Adventure of the Priory School." The nearest significant town, Patrington, lies just to the west. (At least, so the maps I've checked online. Cawthorne, p. 164, says that it adjoins Beverly, north of Kingston-upon-Hull. In either case, it is in eastern Yorkshire north of the Humber, and both locations are far from any of the places associated with Robin Hood-- although closer to Barnsdale than Sherwood or Nottingham, even if you ignore the need to cross the Humber).

Holderness was probably better known in the fourteenth and fifteenth centuries than now; in the fourteenth century, one of the most beautiful major churches in the country was built there: Patrington Church, called "The Queen of Holderness" (Kerr, pp. 180-181). Might the pious John have claimed to be from there because of its great church?

John's mention of Holderness has at least two points of interest to Robin Hood scholars. The first is because it was the alleged home of "Robin of Holderness," who led one of many small rebellions against King Edward IV. Second, Henry de Fauclumberg, the Sheriff of Nottinghamshire and Derbyshire in 1318-1319 and 1323-1325, came from a family which had an estate in Holderness (Cawthorne, p. 199). Would John have listed his home as Holderness had he known the Sheriff came from there? Surely not.

Of course, all of this is moot if the Sheriff is not based on a real person -- and he almost certainly is not; see the note on Stanza 15.

And yet, there is another interesting point: In the early stages of the Hundred Years' War, the English feared French raids, and set up local defence systems. The local sheriffs were responsible for this (Hewitt, p. 5). Most of the sites places under defence were on the English south coast (Hewitt, p. 6) or East Anglia (Hewitt, p. 3). But there was also a warning issued in Holderness (Hewitt, p. 6). Could some side effect of this have been what caused Robin or John to turn against the sheriff?

I do have to mention one minor conceit of my own. It is well-documented that one of the seminal visions which led J.R.R. Tolkien to produce The Lord of the Rings and his other works. In a glade in Roos, he saw his wife dancing, and it gave him the vision of the tale of Beren and Luthien
(Shippey, p. 244; Pearce, p. 205, quotes Tolkien's own description of the event), the most beloved of all the tales of Middle-Earth to its author. Roos happens to be very close to Holderness. Is it possible that this spot inspired two of the three greatest myth-cycles of English history? (Those of Robin Hood and Tolkien's Middle-Earth; obviously the origin of Arthur was elsewhere.)

** Stanza 149/Line 595 ** "Reynold Greenleaf." Later on, in stanza 293, we meet a Reynold who is a member of Robin's band. Why, then, does Little John borrow his name? This is never explained. My personal conjecture is that some lost list said that Reynold was part of Robin's band (Child prints an item from Ravenscroft which might somehow be related), but no tale existed of him, so the creators of two of the component poems of the "Gest" included him in the band in difference guises, and the compiler of the "Gest" never straightened it out. But this is only conjecture. Knight/Ohlgren suggest on p. 182 that there was a ballad of Reynold serving the sheriff, which the compiler of the "Gest" took over and, presumably, transferred to Little John, leaving a few inconsistencies such as this one. Clawson, p. 64, attributes this suggestion to Fricke and thinks this may not have been a Robin Hood ballad but just a ballad of someone infiltrating the household of an enemy.

Cawthorne, p. 163, offers a third suggestion, which is quite interesting: That "Reynold Greenleaf" was rhyming cant for "thief." But has rhyming cant been shown to exist in the North at this time? Pollard, p. 175, notes the fascinating fact that a man named "Greneleff" was accused of acting like Robin Hood in 1503. Knight/Matheson, p. 188, mentions the same fellow, although dating it to 1502 (and reprinting the relevant chronicle entry). But this is surely too late to have influenced the "Gest" -- perhaps Greenleaf took his name based on the same forgotten legend as the one which the Gest's author was using? Dobson and Taylor, in fact, suggest on p. 4 that he took the name from the "Gest," and Ohlgren is open to the possibility.

** Stanza 149/Line 596 ** "When I am at home." This is one of the few instances of a line where we might see northern dialect influence: "dame" in the second line should rhyme with "hame," not "home."

The verse reminds me a little of "The Great Silkie of Sule Skerry" [Child 113], which involves, in a sense, another example of a man incognito, but that song is probably much more recent than the "Gest."

** Stanza 150/Line 600 ** The Sheriff of Nottingham offers Little John "Twenty marke (20 marks) to thy fee." A mark is two-thirds of a pound, so this is thirteen and a third pounds per year. Recall that, in the reign of Edward III, a knight's fee was forty pounds, or sixty marks, a year! (See note on Stanza 45.)

Holt1, p. 122, cites an instance of a household yeoman (valet) earning two pounds a year. Hunter said that valets at the court of Edward II received three pence a day (Child, p. 55; cf. Holt1, pp. 122-123); this was also the wage of a foot archer in Edward III's wars (Hewitt, p. 36). This is 1095 pence per year, or not quite seven pounds. Seward, p. 269, says that "minor gentry, merchants, yeomen, and important artisans" could expect to earn from 15 to 20 pounds in 1436; a plowman made only 4 pounds per year. But this is after substantial inflation, plus a major increase in wages for the lower classes following the Black Death (a plowman before the plague earned between 10 shillings and a pound per year).

Hence to offer a servant twenty marks, in the period before 1350, was to offer a fee far above the prevailing rate (and, of course, is even more absurd if we go back to the period of Richard and John). Wages rose dramatically, and rents fell, after the Black Death (Pollard, p. 20; Kelly.J, pp. 205-206), but the amount still seems excessive even by post-plague standards. (Unless, by some wild chance, the source of this is Scottish, and the reference is to Scottish marks, which were only a fraction of English. But then the amount seems too small.)

The likeliest explanation is an anachronism; at some time in the history of the poem, the pay was adjusted to a fifteenth century rate. But if we assume the reading is old, we note that twenty marks is roughly what a man-at-arms was paid to serve in the foreign armies of Edward III (Ormrod, p. 141, states a man-at-arms as earning a shilling a day; Hewitt, p. 34, says that a man-at-arms earned 6 pence a day -- which happens to work out to almost exactly 20 marks in a year). Could the Sheriff of Nottingham be recruiting soldiers? If so, nothing comes of it, since John's brief service is all served in England. Bottom line: such a large fee would imply a date after the reign of Edward I -- ideally, one after the Black Death, when wages rose.

** Stanzas 151-1522/Lines 601-606 ** "The sherif gate Litell John Twelue monethes of the knight." Could it really be that simple? Would the sheriff, who presumably was the sheriff who was present when the knight and Little John repaid the abbot, not have seen what was going on? Would he hire John under those circumstances -- and would the knight be in position to consent so freely? On the face of it, we might suspect that a stanza or two is missing here.
Of course, there is another possibility, if we assume that Little John was in fact the knight's watchdog (see the note to Stanza 80). The knight might have desired to be rid of his shadow -- or John might have been satisfied that the knight was honest, and they could have agreed that he could go on to other activities.

For "courtesy" see the note on Stanza 2.

** Stanza 152/Line 608 ** The Sheriff gives John a "gode hors." Edward III began to use mounted archers in 1330 (Chandler/Beckett, p. 19), and used them regularly on his campaigns in France -- this was one of the secrets of his success: He mounted not only the knights but the soldiers who would fight as infantry. This let his army move much faster than one which combined horsemen and infantry. If in fact the Sheriff is recruiting John for an expedition (see note on Stanza 150), he would indeed need a horse.

** Stanza 155/Line 618 ** The sheriff goes hunting -- seemingly in the forest, and seemingly for a hart (see note on Stanza 185). This is curious, since on its face this appears to be a violation of the forest laws against taking venison. It is true that the King sometimes granted exceptions -- but these were very limited. Young, p. 133, reports that in the final ten years of Henry III's reign (i.e. 1262-1272), that king granted rights in Sherwood Forest to take ten harts and three hinds of red deer and 61 bucks and 12 does of fallow deer. The restrictions under Edward I were even stiffer; from 1272-1287 he granted only one hart, 61 bucks, and 43 does. Does this mean that the sheriff was violating the law with his hunt?

** Stanza 156/Line 624 ** There is uncertainty about the text here (see textual note), but no question that a cranky Little John demands to be fed. This demand begins the quarrel which eventually causes Little John to fight, and then recruit, the cook.

** Stanza 159/Line 633 ** For courtesy, which the butler does not show, see the note on Stanza 2.

** Stanza 163/Line 650 ** Clawson, pp. 69-70. speculates on why the cook (as opposed to the butler or other household servant) becomes the hero in this part of the saga. He mentions a parallel to the story of Hereward, and also that there were other tales of heroic cooks, although he cites no examples that seem likely to be well-known to English audiences. Cooks are commonly mentioned in folk song and lore (because sailors and cowboys and such were so dependent on their skills), but these mentions are generally much more recent than the "Gest."

** Stanza 164/Line 654 ** It is not certain whether the last word of this line should be "hyne" or "hynde"; see the textual note. Knight/Ohlgren gloss "shrewed hynde" as "cursed servant" and do not even note the variant.

There is the faint possibility that "hynde/hinde" should be read as "hind," the female red deer, but this is extremely unlikely. The word intended is probably hyne/hine, a Middle English word not found in Chaucer but fairly common in other thirteenth and fourteenth century texts. It goes back probably to Old English hine, from hiwan, household, or higa, member of the household. The exact sense varies slightly; Sisam interprets it as servant/laborer; Emerson, p. 384, offers servant/domestic; Turville-Petre, p. 236, servant/farm-worker; Sands, p. 385, servant; Langland/KnottFowler, p. 274, peasant/servant; Langland/Schmidt, servant/thing of low worth. Thus the sense might be of a peasant who wasn't up to his job.

Every one of these sources spells it "hyne" or "hine," without a d, but Emerson notes that "hynde" was a dialect version of the word. Thus the usage might tell us a little about the point of origin of the various texts, but this is far from sure.

** Stanza 168/ Lines 669-672 ** Little John and the cook fight for as long as it takes to walk two miles (probably about 40 minutes, although it might be anything between half an hour and an hour depending on the burdens the walkers carried), then "maintained" the fight for an hour. This is a quite exceptional period to be actually engaged in swordplay -- most medieval battles lasted only a couple of hours, usually with pauses. Supposedly the Battle of Evesham in 1265, which Baldwin would have us believe involved Robin, lasted two hours (Burne, p. 170). The Battle of Crecy in 1347, the greatest of Edward III's battles, technically lasted about six hours (Seward, p. 66), but it involved almost no hand-to-hand contact. Ross-War, pp. 123-125, says that the battle of Barnet in 1471, which began at sunrise, was over before the morning mist burned off, and many of the soldiers were not engaged for large parts of the battle. Thus for two men to fight hand-to-hand for nearly two hours is an astounding feat. It is surprising that we do not hear more of the cook in the rest of the "Gest," given his prowess. It seems evident that this scene floated in from another tale, which presumably ended with the cook joining the band; there was nothing more to say about him.

Clawson, p. 66, does point out that many of the "Robin Hood meets his match" type ballads involve extended fights of this type -- another indication that this tale came from an earlier source.

** Stanzas 170-171/Lines 679-682 ** "Two times in the yere thy clothing chaunged shuld be; And eyer yeare.. Twenty merke to thy fe." In other words, Little John offers the cook, whom he has
been battling, twenty marks a year and two changes of livery. For the high fee of twenty marks, see the note on stanza 150; for the idea of livery, the note on stanzas 70-72. In stanza 420, we see Robin expecting to have two changes of clothing per year from the King.

** Stanza 174/ Line 695 ** The comment that the locks were of "good steel" is likely to be misunderstood by moderns. Carbon steels were known at this time, and sometimes someone would turn up an iron deposit with enough nickel or cobalt in it to make a fairly good steel -- but generally medieval steels were not as strong (or as corrosion-resistant) as modern steels. Plus, locks were generally rather primitive. Yes, they had keys, but the keys were not very fancy. Much of the security of medieval locks came from all the leaves and decoration which made it hard to even operate the things. These often produced weak points. It was a lot easier to smash even the best medieval lock than the modern equivalents.

** Stanza 176/Lines 704, 706 ** There is an interesting textual variant here (see textual note), but the correct reading is almost certainly that Little John and the cook took "Three hundred pounde and more" to Robin Hood "Under the grene wode hore," that is, "under the green wood hoar."

"Hore," modern "hoar," is the root word of "hoarfrost," and refers to a grey or white color. Hence, by implication, it means "old." Gummere, p. 317, claims it was a common word for a forest. Did Robin meet the sheriff under an old tree or under a grey tree? If the latter, it implies that the tree is without leaves, which in turn implies that the season is winter, or at least that it is early enough in spring that the leaves have not budded.

This despite the fact that Pollard, p. 57, says that the "Gest" takes place in "perpetual early summer"; Baldwin, p. 33, agrees, and speculates that the band must have scattered in winter. I would not consider this decisive (see the notes to Stanza 29 and 32-33; also the faint hint in Stanza 91 that it might be April) -- but it is hard to believe that the sheriff would go so far afield in winter. So the word probably means "old" in this context. There are living trees associated with Robin Hood (e.g. Holt prints a photo of the "Major Oak" in Sherwood), but any tree ancient enough to be considered old at the time of the composition of the "Gest" is almost certainly dead by now. Although Robin's tree is probably gone, there does seem to have been a "trystel tree," mentioned in stanzas 274, 286, 298, 387, 412, in the "Monk" (Stanza 37) and "Guy of Gisborne" and also, apparently, in Henry VIII's 1515 pageant (Pollard, pp. 52-53). Pollard on p. 53 claims that this requires that Robin be understood as an outlawed forester, but this strikes me as going beyond the data -- surely any band of outlaws will have a series of recognized meeting places!

There is the interesting question of just what "trystel" means. fg changed "trystel-tre" to "trustey tree," which is banal but perhaps possible. The word itself is rare, and (given the lack of Middle English spelling conventions) could be from several roots. Is it from "traist," "confidence" (Emerson, p. 450, compare Turville-Petre, p. 257, "traistis," "trust"); "trist," "appointed place, rendezvous" (Emerson, p. 451), whence our "tryst" (a word which we often think of as having sexual connotations, but which simply means a meeting place where secret things happen); or "tryste," "trust" (Emerson, p. 452)="truste," "trust" or "loyalty" (Dickins/Wilson, p. 315)? The essential meaning, however, is clear: A safe place to meet.

** Stanza 181/Line 361 ** Although the third fit is all about Little John and the sheriff, Clawson, p. 70, points out that it has two parts (which we might call "Little John in the Sheriff's Household" and "Little John Traps the Sheriff or some such), and that these two are not directly linked in any way. Clawson considers these two originally to have been independent stories, and this the dividing point (the latter being almost incontestible of the former assertion is true).

** Stanza 185/Lines 737-738 ** "a ryght fayre harte, His coloure is of grene." A green hart? And the sheriff bought this tale? (And from a deserter?) The problem was sufficient that Allingham, without manuscript evidence, proposed emending "of grene" to "full shene" (cf. Gummere, p. 317). But, of course, John is referring obliquely to Robin Hood, while trying to lure the Sheriff with the sight of a wonder; the "sixty... tyndes" -- that is, sixty tines, or forks in the antlers -- of the next verse are also intended to make the beast seem wondrous.

Might the green hart be a hint of another link to "Sir Gawain and the Green Knight?" (Again, probably not; Tolkien/Gordon, p. x, believe the green knight came from the legend of the green man, whereas here, based on stanza 188, Robin is the green hart. Still, it's interesting to see this use of the color green.)

Child, p. 53, notes that a disguised Fulk FitzWarren lured King John into a trap using a tale of a long-horned stag. Clawson, p. 74, points out other similarities to this tale, e.g. Fulk brings in his men to trap the king. Evidently Little John wanted to go that tale one better. There is a difference in the tales, however, as we see from Cawthorne, p. 113. In the Fulk version, Fulk disguises himself as a peasant -- a charcoal-burner (itself an illegal occupation within the bounds of a forest unless one had a warrant from the king; Young, p. 110). In the "Gest," John is incognito but does not use a new disguise.
The great hart -- that is, a buck with very large antlers -- was always the most desired trophy for a hunter; Pollard, p. 63, notes that they were becoming hard to find in the Middle Ages. (This, in fact, has happened again in the United States. In the Midwest, white-tailed deer ar so common as to be pests -- but because the rules favor hunting bucks over does, the population never goes down -- yet there are almost no large-antlered bucks left. The old males have been killed off, and the young ones are fathering the children.)

Clawson, p. 72, observes that we do find, in "Robin Hood and the Butcher" [Child 122], Robin himself, in disguise, offering to take the Sheriff to see his horned animals, which turn out to be deer. But the parallels are not close; in the "Gest," it is John, not Robin, who undertakes the deception, and John promises deer, not cattle. And the "Butcher" is widely felt to be a variation on the "Potter" andway, and is more recent than the "Gest."

See also the note on stanza 155 about the sheriff's right to hunt in the forest.

Stanzas 187-188/Lines 741-746 ** Little John professes to be afraid of the deer in the wood, and the sheriff insists on seeing them. Note that the sheriff, whatever the reasons for his dispute with Robin (reasons which we are never told), does not lack courage.

Stanzas 188-189/Lines 751-756 ** The capture of the sheriff. Note that Robin also captures the Sheriff in the "Potter" (Holt1, p. 34)

Stanza 191/Lines 762-764 ** Knight, p. 23, points out that the trick of having the Sheriff eat from his own silver also occurs in the Forresters version of "Robin Hood and the Sheriff," i.e. "Robin Hood and the Golden Arrow" [Child 152].

Stanza 192/Line 767 ** Robin grants the Sheriff his life "for the love of Little John." This is an interesting change from Stanza 15, where Robin gives specific orders against the Sheriff and John seemingly makes no objection. Could this be a different sheriff? This would likely be an indication of a late date, after it became the norm to change sheriffs regularly.

We see a similar situation in the "Potter," where again the sheriff is captured but spared. There, however, Robin spares the sheriff for the sake of his wife (Holt1, p. 34) rather than for the sake of Little John.

Stanza 202/Lines 805-806 ** Robin makes the Sheriff swear by his "bright brand," i.e. sword. Swearing by the sword is a well-attested phenomenon; known e.g. from Malory (e.g. when Lancelot defeats three knights who are attacking Sir Kay, he makes them swear on their swords to submit to the judgment of the court; Book VI, chapter xi; Malory/Rhys, p. 169).

Some have suggested that the oath on the sword goes back all the way to the time when great men had swords with names and histories. Pickering, p. 281, claims that "an oath made on a sword was once considered as binding as one made on a Bible." Normally, of course, we would expect a devout Christian like Robin to prefer an oath on the Bible -- but remember that Robin lived in a Catholic England in the era before printing. Even if Robin was literate (unlikely), Bibles were rare, and a complete New Testament (which required hundred of sheets of expensive parchment and months of scribal labor) would generally cost more than a sword. And Bibles were rarely seen outside religious foundations; even if they had been cheap, the Catholic Church didn't like lay people to read the Bible, or to see it translated into the vernacular. So a sword was surely his best bet for an oath.

Gummere, p. 317, observes that an oath upon the sword was still common lore in Shakespeare's day; see Hamlet, Act I, scene v, (lines 147-150 in RiversideShakespeare). Wimberly, p. 94, mentions three instances of swearing by or on swords in versions of other ballads: "Queen Eleanor's Confession" [Child 156], "The Bonnie House o Airlie" [Child 199], and "The Gypsy Laddie" [Child 200], although the motif is not present in all versions of any of those ballads. Note that when Robin kills the sheriff, it is with this same bright brand (Stanza 348). Robin then calls him untrue (Stanza 349). In stanza 305, however, Little John calls it a "browne swerde." In the final line of the stanza, Robin declares that the Sheriff shall swear not to harm him "by water ne by lande." Is this a hint that Robin is also a pirate? If so, the hint is not picked up -- although there was a Scottish ship Robin Hood. It's conceivable that this wandered in from the legend of Eustace the Monk, who was a pirate, or some other such story. Odds are, however, that this is simply an oath that rhymes well.

Stanza 204/Line 813 ** The sheriff swears an oath of friendship -- considered a very strong vow, at least unless one was a a king engaging in international diplomacy. (Some things never change....) For a possible consequence of this oath, see the note on Stanza 287.

Stanza 204/Lines 815-186 ** The text says that the sheriff was "as full of grene wode As ever was hepe of stone" -- he was as full of (fed up with) the Greenwood as was a "hepe" of stone. Knight/Ohlgren interpret "hepe" as "hip," a fruit, so the sheriff was as full as a fruit is with its seed (a suggestion going back to Ritson; cf. Dobson/Taylor, p. 93). But the ordinary meaning of "hepe" is "heap," just as you would expect, with a secondary meaning of "crowd, group, host." The more
likely reading is that the sheriff was as full of the greenwood as a heap is full of stones.

**Stanza 205/Line 819** **Althouth we tend to think of Robin leading "merry men," there aren't many references to the merry men in the "Gest"; they are usually young men, yeomen, or Robin's meine. We do see "mery men" again in Stanzas 281, 316, 382, and the a text of 340; also his "mery meyne" in Stanza 262, and "mery yonge men" in 287.

**Stanza 206/Lines 823-824** **Robin fears that the Virgin is "wrothe with me, For she sent me nat my pay"** (or so most editors; see the textual note).

Knight/Ohlgren, p. 159, say that "commercial interests" are invading Robin and his band, but this does not follow. Robin accepted the Virgin as surety on his loan to the knight; her failure to pay is thus a theological, not a monetary, issue. Robin uses the identical words in Stanza 235. Of course, all will turn out well....

Given the emphasis on the Virgin Mary in this section, I am tempted to suggest that Robin's meeting with the knight, and the repayment, might both have happened on one of the Mariological feast days. Davies, p. 349, lists these as:

- 2 February -- the Purification of the Blessed Virgin (Candlemass)
- 25 March -- the Annunciation
- 8 September -- the Birthday of the Blessed Virgin ("a very old feast," although the reason for the date is not known)

Of these, 8 September seems the most logical, since the weather in the day would still be fine, but it would be getting chilly at night, explaining the sheriff's uncomfortable night in stanza 200. It would also help explain Robin's three masses in Stanza 8.

I emphasize that this is purest speculation. There are no indications in the text that the events took place on a feast day.

**Stanza 207/Lines 825-828** **For the running account of Mary sending Robin his payment via the monk of St. Mary's Abbey, see the note on stanza 214.**

**Stanza 208 (and following) / Lines 209 (and following)** **Clawson, pp. 9-13, prints parallel texts of (most of) stanzas 17-44 with stanzas 208-251. The similarities between the two are too significant to be regarded as coincidence; clearly the poet designed them to be parallel. The more noteworthy similarities will be pointed up in the notes below.**

Clawson, p. 15, follows Fricke in suggesting that one of these tales was originally an independent ballad, which was taken over by the author of the "Gest" and then duplicated. But on p. 16, he allows the possibility of two source ballads. As supporting evidence, Clawson points out on p. 16 that the story of Eustace the Monk has two versions of the tale of Eustace taking a traveller, one in which the victim tells the truth and is spared, while in the other, the man Eustace captures lies and is robbed. But, as Clawson points out, these incidents are told in very different ways; they cannot be seen as the direct inspiration of the "Gest's" account.

Clawson's considered suggestion, on p. 17, is that the tale of Robin and the Knight originally existed in a short (ballad?) version in which Robin captured the knight and then, being generous, paid off the Knight's debt. The difficulty with this suggestion is that we have no evidence, in any extant source prior to Ritson, of this theme of Robin giving to the poor.

**Stanza 209/Lines 832-833** **"Sayles"and "Watlynge-Street." See note on stanza 18.**

**Stanza 212/Lines 845-848** **Note the precise parallel in stanza 20 to the language about seeking a victim. The parallel extends to the first line of stanza 213 (but see the next note)**

**Stanza 213/Line 850** **In the parallel in stanza 21, instead of observing the highway, John and his men observe a "derne [secret] strete." See the note on stanza 21. See also the tale of "Schimpf und Ernst," about the robbing of a monk to pay another man's debt; this is summarized in the notes to stanza 65.**

**Stanza 213/Line 852** **Here again we see men riding palfreys, as in Stanzas 75-77. Of course, monks were not fighters, so it is less surprising to see them riding a type of horse usually associated with a woman.**

**Stanza 213/Line 851** **Child, p. 53, notes that the "black monks" are Benedictines -- possibly significant, because the Benedictines were "the richest and most worldly" order of monks (Pollard, p. 131). And, yes, St. Mary's was a Benedictine house (Pollard, p. 124). I note in addition that Edward I, his wife Eleanor of Castile, and Edward II had Dominican confessors; Phillips, p. 65. On p. 73 Phillips tells of a Dominican priory founded by Edward. Phillips, p. 507, notes that the London Dominicans were so close to Edward II that, when London turned against the King, the monks felt it necessary to flee. After Edward's deposition, many Dominicans seem to have been involved in trying to bring him back (Phillips, p. 545). So it's possible that the Dominicans were the pro-Edward friars, which might make the Benedictines the allies of the anti-Edward party. But this is an
extremely long stretch. The Benedictines were well established in Yorkshire -- the first Benedictine monasteries in England may well have been those founded at Ripon and Hexham, by Wilfred of York in the late seventh century (Oxford Companion, p. 95).

It is ironic to note that Eustace the Monk, considered to be a source of the "Gest," was a Benedictine (Cawthorne, p. 121), meaning that Robin was attacking a member of the order to which the hero of one of the source legends belonged.

It probably isn't very significant in the way Robin treats these monks, but I will note that Duns Scotus, the pioneer of extreme Mariolatry (see the note on Stanza 10) was associated with the Franciscans (WalkerEtAl, p. 349).

Ohlgren/Matheson, p. 166, notes as an apparent inconsistency the fact that we see two monks here, but after this, only one monk is mentioned. Of course, the junior monk might have fled with the guards, but we have no indication of this. Clawson, p. 19, cites several instances of the number shifting, and thinks(pp. 19024) the references to two monks represents a survival of an older ballad: In this ballad, Robin had robbed two monks; the compiler of the "Gest" took this ballad and mixed it up with elements taken from the tale of Robin and the Knight, producing a confused amalgam. It is a noteworthy point, particularly given other signs that the "Gest" is composite, but beyond proof.

** Stanza 214/Lines 853-856 ** This stanza is the first clear part of a running gag which occupies most of the fourth fit: That this monk of St. Mary's Abbey (stanza 233) has brought the payment of the loan for which the knight offered the Virgin Mary as guarantor. The monk of course would not see it this way, but in in stanza 207, John had told Robin he was sure the knight would pay; in this stanza, John suggests that the monk is bringing it; in stanza 236, John firmly states that "this monke it hath brought"; in 242 Robin agrees that the monk has brought it; and in 248 John counts the monk's money and finds that it is twice what the knight owes; "Our Lady hath doubled your cast." This causes Robin to affirm, in 249-250, that Mary is the truest woman and best security he has found. In 271, the knight shows up to pay the debt, and Robin refuses the gift, because Our Lady brought the payment.

** Stanza 215/Line 858 ** In Child's text, Little John tells his subordinates to "frese your bowes of ewe (yew)." There are several possible variants, but this is the most likely reading. What it means is another question; see the discussion in the textual notes.

** Stanza 216/Lines 861-862 ** The monk's company has seven "somers" -- i.e. sumpters, pack horses. Sumpters generally were not fast but could carry large burdens for a long time. At least two and probably three would be required to carry the eight hundred pounds of silver (stanza 247). That leaves four to carry the baggage of the company -- which would be substantial for a company of 52 guards, two monks, and two servants. This presumably would be mostly food, plus perhaps some spare arrows or such; the soldiers would carry their own clothing and weapons. Unless the company has carts (which are not mentioned), this means that they carried food for only about three days -- evidence that they would need money to buy food along the way.

** Stanza 219/Line 873 ** John orders, "Abyde, chorle monke." This is less an insult than it sounds today -- "churl" derives from Old English "ceorl," who was simply a peasant farmer. In Chaucer, e.g., it means both "common man"and "boor," but the former meaning is more common, in the opinion of Chaucer/Benson, p. 1228 (under "cherl"). But one thing is certain: it means a person at the bottom of the social scale. Many monks, especially senior monks, were in fact younger sons of aristocrats whose families had purchased them a comfortable position. By calling the lead monk a churl, John (who is said in Stanza 3 to be a yeoman) appears at minimum to be asserting superior social status. A modern equivalent might be something like, "Hold it right there, low--life." John will use "chorle" again, with stronger force, in Stanza 227.

** Stanza 222/Line 887 ** Note that Little John here calls Robin a "Yeoman of the Forest." This might, of course, mean simply "a yeoman who lives in the forest." But it was also an office in the Edwardian period; see the note on Stanza 1.

** Stanza 223/Line 889 ** Child's text says that Much had a"bolte" ready. There is a variant here (see the textual note); probably because the usage is imprecise; Ritson noted that a "bolte" from a bow was usually used to shoot birds (Gummere, p. 318); also, of course, crossbows fired bolts and longbows arrows. The text is probably correct, however, since an arrow could casually be called a bolt.

** Stanza 224/Line 895 ** The word "grome" appears twice in the "Gest," here and in Stanza 4. The meaning in stanza 4 is uncertain; here, it clearly means "groom." "Groom" was the lowest of three levels of servants in noble households in the late fifteenth century, the two above it being squire and yeomen (Dobson/Taylor, pp. 34-35; Pollard, p. 37; observe that "groom" was the only one which was never an independent social rank).

** Stanza 226/Lines 901-904 ** For Robin Hood and his hood, see the note to Stanza 29. Here, as
there, the hood is simply used as a demonstration of courtesy (for which see Stanza 2): Robin is mannered enough to take off his hood. But in contrast to the well-mannered knight of Stanza 29, the monk has not the courtesy to remove his hood in response to Robin's gesture. He will call Robin uncourteous in stanza 256.

** Stanza 227/Line 905 ** For John's use of the word "chorle," see the note on stanza 219.

** Stanza 229/Line 915 ** Could Robin really have fed and supplied seven score men in Barnsdale? This is an astonishing number of outlaws -- but the poet will give this number several times (stanzas 288, 342, 389, 416, 448, and by implication in 342, where the reference is to seven score of bows, implying a similar number of bowmen). Possibly the number is derived from the tale of Gamelyn, where Gamelyn encounters seven score men in the forest when he and his brother's steward Adam flee there (Cawthorne, p. 171).

Ohlgren, on p. 154 of Ohlgren/Matheson, suggests instead that 140 is the approximate number of members of a guild at the time. This fits his suggestion that the poem is aimed at the guilds. Pollard, pp. 93-94, discusses outlaw bands in the fifteenth century and notes that large bands did not hold together -- men would join and leave in short order. Probably it is just a matter of the poet exaggerating again. But if we take it seriously, the time is obvious: The Scots wars of Edward II, when raiders and robbers were everywhere. At minimum, it must be before the Black Death; if it were after, there would be enough land available that there would be no need for hundreds of men to go off and be outlaws.

It is interesting that none of the references to this large band are in the section of the "Gest" devoted to Robin, the Knight, and St. Mary's abbey; all might derive from the other tales used by the author of the "Gest." In the take of Robin and the Knight, there are hints that Robin's only followers are Little John, Scarlock, and Much (see the notes on Stanzas 4 and 17).

** Stanza 230/Line 918 ** There is disagreement as to the meaning of "raye." Ritson suggested undyed cloth; Gummere, p. 318, prefers Halliwell's explanation "striped cloth," which is also accepted by Knight/Ohlgren. We might also consider the possibility of emending to something like "scarlet and rych arraye."

** Stanza 231/Line 921 ** For Robin's custom of washing before dinner, see the note on Stanza 32.

** Stanza 233/Line 932 ** The "Hye Selerer," or High Cellarer, was present when the knight went to St. Mary's (see the note to Stanza 93). This makes Stanza 239 particularly interesting.

** Stanza 235/Lines 939-940 ** These lines are the same as those at the end of Stanza 206; see the note there.

** Stanza 236/Lines 943-944 ** For the running account of Mary sending Robin his payment via the monk of St. Mary's Abbey, see the note on stanza 214.

** Stanza 237/Line 947 ** "A lytell money" -- clearly a joke; 400 pounds was a lot of money. See the note on Stanza 49.

** Stanza 239/Lines 955-956 ** The cellarer denies having heard of Robin's loan guaranteed by the Virgin Mary. Formally and legally, he is absolutely correct; he was not a witness to the meeting between Robin and the knight. But we know from Stanza 93 that the cellarer of St. Mary's was present when the knight paid the abbot. Unless a new cellarer has been appointed in the last year (possible, but unlikely, particularly in a story as well-worked-out as this), he should know about the loan to the knight. To give him his due, he might have no particular reason to recall that that little fiasco happened exactly a year before. But recall that Little John was serving as the knight's yeoman in Fit 2. Might not the cellarer have recognized him? (At least in fiction.)

** Stanza 240/Lines 959-960 ** "For Gode is holde a ryghtwys man" -- perhaps an echo of the Nicene Crede ("one Lord Jesus Christ, who for us men and for our salvation came down from the heavens and was made flesh of the Holy Spirit and the Virgin Mary, and became man") or even John 1:14 ("and the word became flesh and dwelt among us"). The righteousness of God is a very common theme in Paul (see, e.g. Romans 3:25-26). The righteousness of Mary ("his dame") is not explicitly stated in the New Testament, but is vaguely hinted at in the creeds.

The text of these lines is rather messed up; see the textual note.

** Stanza 242/Lines 965-966 ** For the running account of Mary sending Robin his payment via the monk of St. Mary's Abbey, see the note on stanza 214.

** Stanza 243/Line 969 ** As in Stanza 37, Robin asks his guest to tell how much money he is carrying; see the note on that stanza.

** Stanza 243/Line 971 ** The monk claims, falsely, to have only "twenty marke" -- 20 marks, or 13 and a third pounds sterling, or 3200 pence. This is, by interesting coincidence, the amount the Sheriff offered Little John in Stanza 150, and which Little John offered the cook (stanza 171). It is a significant sum, which would surely have been enough to take the Monk to London had he travelled with a small company.

But the monk had 52 men in his company (stanza 216), and he did not have enough horses to
supply their needs for more than a few days (stanza 216 again). If we assume he is paying each
one three pence a day (a suitable rate, and one which would allow them to buy their own food),
that's 156 pence per day for the whole company. Even if we assume no expenses other than
paying the company, that means that the entire 20 marks would be used up in 21 days. In practice,
he would presumably have other expenses -- if nothing else, his own food and lodging, which we
can assume would cost more than the guards'. Even if we assume that the monk was very cheap
about such things (which would explain why most of the men abandoned him so easily), in practice
20 marks probably would not maintain the company for more than about ten days. To bring so
many from Yorkshire to London (stanza 253) really calls for a budget of more than 20 marks; he
just doesn't have enough reserve. So he stands convicted by implication from the start.

** Stanza 247/lines 985-986 ** Little John spreads his mantle "As he had done before" -- in stanza
42, when he counted the knight's money.

** Stanza 247/Line 988 ** The monk allegedly carried "eyght [hondred] pounde" -- 800 pounds. For
this extremely high total, see the note on stanza 49. See also the textual note.

** Stanza 248/Lines 991-992 ** For the running account of Mary sending Robin his payment via
the monk of St. Mary's Abbey, see the note on stanza 214. Here John jokes that the monk is true --
true not in his statement (Stanza 243) that he had twenty marks, but true in his delivery of Robin's
pay.

Compare this to the factually accurate statement in Stanza 43 that the knight is "trewe inowre"
because he had only the handful of change that he said he had.

Although I doubt that the poet was thinking of this, there is an interesting analogy to the account
of Joseph in Egypt in Genesis 40. In that tale, Pharaoh's baker and butler are imprisoned for having
displeased Pharaoh, and Joseph interprets their dreams, telling both that Pharaoh will "lift up your
head." As John says the knight is true because he is true and the monk is true in a completely
different sense, so Joseph tells the butler that Pharaoh will lift up his head and restore him
(Genesis 40:13), but he will lift up the baker's head and hang him (Genesis 40:19).

In the final line of the stanza, b says the Virgin Mary has doubled Robin's "cast," fg read "cost."
This probably doesn't really mean "cost," since such usage is primarily modern, but even if it did,
the reading of b is preferable -- Robin gambled on the knight's honesty (or on the Virgin's, if you
will), as he might gamble on dice -- and he has been repaid double, as he might in gambling on
dice.

** Stanza 251/Lines 1003-1004 ** Robin here promises to be "a friend" to the Virgin "yf she haue
nede." Arguably she calls in this promise in stanza 336, where the knight's wife asks Robin for help
"For Our dere Ladyes sake."

** Stanza 252/Line 1005 ** Note that here Robin says that he will provide silver, but not gold, if the
Virgin needs it. See the note on Stanza 49; it is somewhat curious to see silver promised here but
gold paid out there.

** Stanza 253/Lines 1009-1012 ** Apparently the monk is being sent to London to try to get the
King to deal with the Knight and give his lands to the abbot. (Something that formally should be
done by Parliament with a bill of Pains and Penalties, but that's too complicated to put in a ballad.)
This is obviously similar to a portion of the plot of the "Monk," which also involves St. Mary's. Here,
as there, the monk is intercepted -- in each case, by John and Much. But here there is no rescue,
just a preemptive strike.

That the monk's action is a legal one is proved by the word "mote" in the second line of the stanza.
"Mote," or "moot" as we would usually spell it (think of "Entmoot," Tolkien fans), is a term
"constantly associated with law," according to Gummere, p. 318.

Clawson, pp. 21-22, thinks that stanzas 253-254 contradict each other somewhat, and are out of
place after stanza 252. He would move 253-257 to a location around stanza 232. Clawson's
arrangement makes sense, and could possibly have arisen if the common ancestor of our prints
had an arrangement of five stanza per page and became disarranged, but I do not think the
disorder enough to justify such a drastic change.

** Stanza 256/Line 1021 ** The text of this line is troublesome and probably damaged (see textual
note); the sense is probably that Robin asks what, or how much money, the monk is carrying on
another horse.

** Stanza 256/Line 1024 ** "That were no curteysye." For the importance of courtesy, see the note
on Stanza 2; for Robin's courtesy to the Monk, see Stanza 226.

** Stanza 257/Lines 1026-1027 ** Could Shakespeare have known this little bit of casuistry?
Compare Falstaff's justification of his less-than-honourable ways: "Why, Hal, 'tis my vocation, Hal,
'tis no sin for a man to labor in his vocation" (1 Henry IV, I.ii, lines 104-105 in
RiversideShakespeare).

** Stanzas 259-260/Lines 1035-1040 ** The monk has enough self-possession enough to try a little
irony:, saying in effect, "The food is cheaper in Blythe and Doncaster." Robin, not to be outdone, in effect praises the abbot for sending such a profitable victim.

** Stanza 259/Line 1036 ** "Blith or...Dankestre", i.e. Blythe or Doncaster, for which see the note to Stanza 28. In this case, since we are absolutely certain the monk is going to London (stanza 253), this is strong evidence that the scene is Barnsdale, not Sherwood. This reinforces the sense that the knight was heading south in stanza 28.

** Stanza 263/Line 1049 ** Is this the palfrey Robin gave the knight in Stanza 77? We cannot say.

** Stanza 263/Line 1051 ** For courtesy see the note on Stanza 2. The knight again shows courtesy in 270.

** Stanza 265/Lines 1059-1060 ** Robin, having pretended that the monk was bringing the knight's money, perhaps continues the pretense here -- since Robin has been paid, the knight has no necessary reason to show up.

** Stanza 266/Line 1063 ** For the difficult problem of the "hye iustice" see the note on Stanza 93. Here, however, there is no textual variant.

** Stanza 268/Line 1069 ** There are very many problems with the text of this verse; several lines are probably missing. See the textual mote. Kittredge suggests that "a grefe" should be read as "a-grefe," in other words, don't take a grievance, don't hold a grudge.

** Stanza 270/Line 1079 ** Twenty marks of interest. See note on stanza 121.

** Stanza 271/Lines 1081-1084 ** For the story of Mary's repayment of the knight's loan, see the note on Stanza 214. This particular passage is reminiscent of the story of Joseph and his brothers in Genesis 42-44. Josph's brothers, jealous of the fact that he was his father's favorite, sold him into Egypt. There Joseph became the vizier. When famine hit Canaan, the brothers had to go down to Egypt for food. They brought money, but Joseph (who knew them although they did not recognize him) played a trick on them, causing the money to be placed in their sacks of grain. The famine was long, and eventually they were forced to come to Egypt again. When they came, they tried to explain, and Joseph declared (Genesis 43:23) "your God and the God of your father must have put treasure in your sacks for you; I received your money." (After some additional testing of his brothers, Joseph finally concluded that they had reformed, and all lived happily every after, but that has no parallel in this tale).

** Stanza 272/Lines 1085-1086 ** Note that Robin, in these lines, refuses to commit usury by accepting more than what he is owed. Admittedly he took the payment from the wrong source -- but he does not collect more than his due. It is a peculiar form of honesty, but considering the behavior of modern bankers (with their careful scheduling of payments to generate overdraft fees, and their concealment of loan terms), perhaps we ought not criticise.

** Stanza 274/Line 1096 ** For Robin's "trystel tre(e)" see the note on Stanza 176.

** Stanza 275/Lines 1102 ** There is a variant here, probably caused by the fact that "tresure" does not appear to rhyme with "me." " But "treasure" is doubtless to be pronounced "treasury."

** Stanzas 280-281/Lines 1117-1124 ** Although the copies all place the end of the fourth fit after stanza 280, internal evidence clearly indicates that the fits should be divided after stanza 281 (observe the use of the "lifth and listen" formula at the beginning of 282). Of course, it is a genuine question whether the fits are authorial or editorial. The latter strikes me as more probable, in which case the fits have no authority anyway. My guess would be that the fits were marked by the editor who produced the first printed edition, and all the later printers followed that first edition -- and the editor marked "Fifth Fytte" in the margin of the source manuscript alongside stanza 281, meaning it to follow 281, but the compositor set it before.

** Stanza 282/Lines 1125-1126 ** Observe the parallel to the first stanza, which also begins "Lyth and listin, gentilmen," and to stanzas 144 and 317. For notes on this introductory formula, see the notes to stanza 1.

** Stanza 282/Lines 1125-1128 ** In Fit 5, as in Fit 3, the Sheriff of Nottingham is Robin's chief opponent, and there is no indication that a new sheriff has been appointed. But the Sheriff of Fit 3 is a relatively incompetent figure of fun. The Sheriff of Fit 5 comes close to destroying Robin (Holt1, p. 25). In Stanza 15, Robin had warned against the Sheriff; one suspects the warning was against the Sheriff of Fit 5, not the one of Fit 3. For more about the status of sheriffs, and why the new sheriff might have been closer to the king than the old, see the notes on Stanza 15. This is the second archery contest of the "Gest"; for the first, see the note to Stanzas 145-146. Robin and his men will stage their own in stanza 397. But this one is different; it is supposed to bring in all the best archers of the North. Given that Robin's men in Stanza 301 almost fall victim to an ambush, this raises the possibility that the contest was intended to lure Robin into a trap. We see this made explicit in the Forrester's version of "Robin Hood and the Golden Arrow" [Child 152] (Knight, p. 23).

** Stanza 285/Lines 1137-1140 ** The golden arrow as a prize for an archery contest. This strikes
me as a rather strange prize; in a time when life was relatively short and people were poor, mementos like this were not popular; in the absence of another prize, the winner would probably have to melt it down. Nor would it be an effective arrow, since the gold would blunt and the silver break. Nonetheless the idea seems to have inspired "Robin Hood and the Golden Arrow" [Child 152].

Estimating the value of the arrow is difficult, because we don't have its dimensions. It probably wasn't a full "cloth yard." A reasonable assumption is that it would be the length of a war arrow -- about 28 inches (Featherstone, p. 65), or 70 centimeters. The shaft, by implication, had a diameter of about .3 inches, or .75 cm. The point would be a pyramid 2 inches (Featherstone, p. 66), or 5 cm., long and with sides about 75 cm. So the golden arrowhead would have a volume of about 1 cubic centimeter. Add perhaps 50% for the golden feathers and we get 1.5 cc. The density of gold is 19 grams per cubic centimeter. So the weight of gold is 28.5 grams -- a hair over one ounce; the difference is well within our margin of error, which is on the order of 50% even assuming we've guessed the right kind of point for the arrow.

The volume of silver is a little more than 30 cubic centimeters. The density of silver is 10.5 grams per cubic centimeter. So the total mass of silver is about 325 grams, or 11.5 ounces. So the total value, in silver equivalent, is about 30 oz. of silver. That's about 2.5 pounds sterling. It's a substantial sum to a yeoman, but one a royal official could probably afford. This makes rather more financial sense than many of the figures in the "Gest."

Stanzas 287-288/Lines 1145, 1151 ** "Yonge men" may be an archaism, the root form of "yeomen." (Or not; the point is disputed.) For yeomen note on Stanza 1. **

Stanza 287/Lines 1147-1148 ** Robin decides to participate in the Nottingham archery contest, declaring he "wyll wete [test] the shryues fayth, Trewe and yf he be." Ohlgren, p. 282, interprets this to mean that Robin will test whether the sheriff is true to the oath he swore in stanza 204 to be Robin's friend. This raises questions -- for starters, after that embarrassment, would the Sheriff still be sheriff?

But there is another point. The spelling in this line is not "sherif," as in (for instance) stanzas 204 and 205, nor "sheryfe," as in stanza 282. Terminal e in middle English was often an optional syllable, for rhyme or meter, and i and y were really the same letter, so "sherif" and "sheryfe" were genuine variants. But "shryues"? That's about as close to "shrewere," "rogue" (Dickins/Wilson, p. 306) as to "sherif"; also consider "shryn," "shrine" -- perhaps Robin made a pilgrimage and made some sort of conditional vow and wanted to see the effects?

It's just a feeling, but I suspect textual corruption here. Even if "shryues" means "sherif," there is the possibility that Robin is not testing the Sheriff's oath of friendship but his promise to give the prize to the best archer no matter who it be -- that is, will he give the award to one of Robin's men? As it turns out, he will not -- a hint, it seems to me, that in fact it is a new sheriff.

Note however that in stanzas 296-298, Robin complains that the sheriff is untrue. These lines give us another, very vague, parallel to the story of David and Saul., this time to 1 Samuel 20. By this time Saul is so jealous of David that he wants David dead. He had tried to have David killed by demanding that he kill a hundred Philistines as a bride-price for his daughter Michal -- but David, instead of dying, produced the hundred Philistine foreskins (the Hebrew text of 1 Samuel 18:27 in fact says that David killed two hundred, although the Greek says only one hundred). In 1 Samuel 19, Saul tries to take David in his bed, but David escapes.

In 1 Samuel 20, David and his friend Jonathan, Saul's son, agree to test Saul. David will be absent from Saul's monthly banquet. Saul will ask where he is. Jonathan will explain that he has gone to a family sacrifice, and has asked Jonathan for permission to do so. If Saul accepts the explanation, then David and Jonathan will know that David is safe; if Saul does not accept the explanation, then David must flee.

As it turns out, in 1 Samuel 20:30, Saul refuses Jonathan's explanation and even reviles Jonathan's mother, Saul's own wife. Thus David tested Saul just as Robin tests the Sheriff, and just as Saul failed the test, so too does the Sheriff. And, in the end, Saul's lack of faith probably cost him his life (although it is not David who kills him), and certainly the Sheriff's lack of faith results in Robin killing him.

** Stanza 298/Line 1151 ** For Robin's seven score followers, see the note on Stanza 229.

** Stanza 292/Line 1166 ** There is a variant here, over which outlaws hit the target, and whether they sliced or clave it; see the textual note. Knight/Ohlgren suggest, p. 161, that stanza 292 refers to a sort of "tiebreak" between Robin and Gilbert, the winners of the preliminary round, but the description of the contest is too brief for us to really assess what happened.

** Stanza 292/Lines 1167-1168 ** "Gylberte With the whyte hande." Until this point, the only outlaws given any real mention are Little John, Much the Miller's Son, and Scarlock, and John is...
the only one who has done much of anything. We have no background on Gilbert of the White Hand. (We do note that fg call him Gilbert of the "lylly white" hand.) As mentioned above, there was a 1501 mention of Gilbert by Gavin Douglas, but it tells us nothing except that he was associated with Robin by that year.

Is there any possibility that the name "Gilbert" was traditionally used for foresters? Young, p. 49, mentions a case in the time of Henry II when four knights were tried for killing a group of men including Gilbert the forester. But I know of no other foresters named Gilbert.

It is probably coincidence, but we find an instance in the reign Edward II of the bishop-elect of Durham and two cardinals being robbed by outlaws in the north of England (Hutchison, p. 88) -- a situation quite similar to "Robin Hood and the Bishop of Hereford" [Child 144] as well as to portions of the "Gest." Prestwich3, p. 103, and McNamee, p. 84, say that the crime was committed by Gilbert de Middleton in 1317 -- exactly halfway into the reign of Edward II (and, astonishingly, exactly the time we would have expected Robin to have robbed the Monk if the knight had been talking of going on crusade in 1316). Phillips, p. 299, says that Middleton was one of Edward's household knights, as was one of his fellow robbers, Sir John de Liburn.

Apparently all of this involved a local resident, John d'Eure, acknowledged a debt of 100 marks to John de Sapy, the keeper of the temporalities of Durham, an agreement overseen by the Prior of Durham. This debt was only supposed to be paid if Louis de Beaumont was consecrated as Bishop of Durham (Philips, p. 300). It's not the story of Robin, the Knight, and the Abbot, but it's surprisingly close.

According to Phillips, p. 299, the two cardinals were quickly released, but Bishop Louis of Durham, along with his brother Henry de Beaumont, were held for more than a month. The result was a political crisis, with Edward and the Earl of Lancaster each suspecting the other.

All this causes us to ask, Could "Gilbert de Middleton" have become "Gilbert of the White Hand"? To be sure, Gilbert de Middleton's story does not end happily. He was captured in 1318, taken to London, tried, and executed (Phillips, p. 302).

As a really, *really* wild additional stretch, I'm going to mention the existence of a royal yeoman listed as "Robert le Ewer." The description on p. 437 of Phillips is astonishing: "One chronicler even described him as 'the prince of thieves'.... He appears to have served in the Scottish campaign but in September 1322 left the king secretly without permission and headed for his home county of Hampshire, where he allegedly acted like a Robin Hood, distributing the good of executed contrairants to the poor as alms for their souls."

As an alternate explanation for the name "white hand," Baldwin, p. 66, notes that Robert Earl of Leicester (1168-1190) was known as "Blanchemains," French for "White Hand." There is no reason to think Gilbert related to the Beaumonts of Leicester, however. Baldwin suggests that the name may have arisen because Earl Robert had vitiligo, which causes a sort of localized albinism. But if we are getting speculative, we can wonder if there might not be a reason why Gilbert did not have a tan on his hands -- perhaps he had been a clerk or some such.

Some versions of the Tristam legend refer to "Isuelt of the White Hand" (CHEL1, p. 310), but I strongly doubt this is related.

** Stanza 293/Line 1170 ** Reynold. For Little John's use of the name Reynold Greenleaf, see the notes to Stanza 149. This is the only time in the "Gest" that Reynold is mentioned as an archer separate from Little John. (Although we do find Reynold listed among Robin's men in the list in the Winchester parliamentary roll of 1432; see the note on Stanza 4/Line 14). Scholars often treat this as a sign of inconsistency, and it surely is, but I wonder if, in the source, Little John did not compete under the name Reynold, and the compiler of the "Gest" failed to notice this.

** Stanza 295/Line 1179 ** For courtesy see the note on Stanza 2.

** Stanzas 296-298/Lines 1181-1192 ** For Robin's decision to test the value of the Sheriff's oath, see the note on Stanza 287. For the oath itself, see Stanza 204.

The first line of stanza 296, "They cried out on Robyn Hode," is interesting. Who is doing the crying? The townsfolk of Nottingham? This is the suggestion of Knight/Ohlgren, p. 162, which obviously implies that Robin was not as popular with the townsfolk as some would have us think. It would also explain their fear of Robin and his men in Stanza 428. If it does mean the townsfolk, of course, it relieves the Sheriff of some of his guilt. But see the note on Stanza 301.

** Stanza 298/Line 1190 ** For Robin's "trystel tre(e)" see the note on Stanza 176.

** Stanza 301/Line 1201 ** The fact that an ambush has been laid in would seem to imply that the whole shooting contest was a trap -- not a legitimate contest but a way of luring Robin from the greenwood (see also the note on Stanza 282). This would seem to contradict the passage in stanza 296 implying that the townsfolk, not the sheriff, initiated the attack on Robin.

** Stanza 302/Lines 1205-1206 ** Little John's injury in the knee is similar to an event in the tale of Fulk FitzWarren, where Fulk is wounded in the leg (Baldwin, p. 37); also similar is the fact that both
find shelter with a friendly knight. Note however that in the tale of Fulk it is the hero himself, not his chief lieutenant, who is wounded. There is also a somewhat similar instance where Fulk's brother is wounded (Cawthorne, p. 115). Clawson, pp. 81-83, also notes a parallel in the story of William Wallace -- in which Wallace in fact executes the man, but another where Wallace rescues a man by carrying him on his back.

** Stanzas 303-305/Lines 1209-1220 ** The instances of an injured man pleading not to fall into the hands of an enemy are of course very old. Child, p. 54, has an eastern analogy involving one Giptakis, but completely ignores the 3000 year old appeal of Saul of Israel, wounded by the Philistines on Gilboa, that his armor-bearer kill him rather than letting the Philistines capture him. This tale is told in 1 Samuel 31 -- the immediate follow-up to the raid on Ziklag., for which see Stanzas 338-339. There is, of course, the difference that there was no one to rescue Saul, who (when his armor-bearer could not bring himself to do the dead) fell on his own sword.

** Stanza 305/Lines1217-1220 ** Little John, if taken by the sheriff, would be tried and surely convicted -- and sentenced to death by torture. Very likely drawing and quartering -- castration, half-hanging, and evisceration, with his dead body cut into parts which would be displayed outside the gates of local towns. Given the sheriff's reasons to dislike John, we can hardly doubt that the punishment would be even more severe than usual. Little wonder that he begged for a quick, clean death!

It is interesting to see John call Robin's blade a "browne swerde"; elsewhere (Stanzas 202, 348) it is a "bright bronde."

** Stanza 309/Lines 1233-1236 ** Robin and his men come to a castle, which we learn in the next stanza belongs to Sir Richard at the Lee. This stanza describes it as a "fair castle, a little within the wood," walled, and with a double ditch.

This isn't much of a description -- after the Norman Conquest, the Normans studded England with what were called motte-and-bailey castles (Douglas, p. 216, who notes that this was one of the chief methods by which the Normans beat the English), which consisted of a ditch enclosing a palisade (wall), with the dirt used in digging the ditch carried inside to build a hill. Later, many of these had the palisade walls rebuilt in stone, but still, it would be hard to find a castle that didn't have a wall and ditch, and the addition of a second ditch was a cheap additional precaution.

Nonetheless Baldwin, p. 170, makes this description one of the keys to his identification of Sir Richard in the ballad with the historical Richard Foliot and his castle of Fenwick. Clawson, p. 84, notes that the Sheriff probably could not expect to have enough men to overwhelm Robin and his seven score men, which is probably true. On this bases, Clawson (who regards this fit as an expansion of a ballad of Robin escaping the Sheriff) thinks the business with the castle an expansion. On the other hand, there is no guarantee that the original of this story assumed that Robin had so many followers.

** Stanza 310/Line 1238 ** "Syr Rychard at the Lee," or Sir Richard at Lee, as it is usually modernized. Note that, although Sir Richard is linked with the knight of the first four fits, this is the first time he is named -- an indication, presumably, of the composite nature of the "Gest." The poet has combined two tales, and claimed the knight of one is the knight of the other. Nonetheless the tale hints that they are distinct -- Sir Richard is close at hand when Robin and his men flee the Sheriff of Nottingham, which implies that he lived near Barnsdale or Sherwood. But the knight of stanza 126 lives in Verysdale, believed to be in Lancashire.

This is not as strong an objection as it sounds. We know from stanza 49 that the knight has land worth 400 pounds. The value of an ordinary manor would be measured in the tens of pounds in the fourteenth century. The knight almost certainly has at least three manors, and six to ten is a better bet. So there is no reason why he should not have manors in both Lancashire and south Yorkshire -- or, if we accept "Ayredale" for "Verysdale" in stanza 126, then he could have manors in north and south Yorkshire.

The real issue is the use of the name "Richard at Lee." One suggestion is that the name is derived from a Lord Mayor of London in Edward IV's time, Richard Lee (Öhlgren/Matheson, p. 134). This possibility cannot be ruled out, but neither is there really anything to commend it.

Clawson's hypothesis (p. 101) regarding the origin of the "Gest" involves a very large number of sources, and he suggests that the compiler inserted the name here from a portion of one of the sources he used later on. But why, then, not introduce it in the first fit as well?

It is interesting to note that, in "The Noble Fisherman, or, Robin Hood's Preferment" [Child 148], Robin takes service with a fisherman under the name "Simon over the Lee" (stanza 7 in Child's text) -- the name "Simon" likely being suggested by the fact that Simon Peter was a fisherman, and became a fisher of men (Matthew 4:18-19 and parallels). It is even more interesting to observe that, in the Forresters Manuscript version of this ballad, which in this case seems to preserve an earlier form, Robin becomes "Simon of the Lee," (Knight, p. xvi), exactly paralleling the form in the
"g" print of the "Gest." This late ballad would seem to imply that Robin was taking the knight's title. Ohlgren/Matheson, p. 167, has a rather far-out suggestion for the use of the name at this point, based on the existence of the "other" Munday Robin Hood play, "Metropolis Coronata, The Triumphes of Ancient Drapery." Ohlgren mentions this piece and dates it to 1615. Then Ohlgren makes one of his flying leaps into quicksand. On p. 168, Ohlgren makes the observation that the fact that the "Metropolis Coronata" was written for a Lord Mayor means that the Robin Hood story was thus freely adapted to the situations of specific persons. Because this happened once, Ohlgren, p. 169, speculates that the "Gest" might have been written for the London Mayor Sir Richard Lee, made Lord Mayor in 1460 and 1469 -- although not knighted until 1471. This would make a lot more sense if Sir Richard's name had been used throughout, rather than only in the latter half of the "Gest," and if the name had been "Richard Lee," not "Richard at the Lee," and if he had been a knight at the time Ohlgren would have us believe the "Gest" was performed. Ohlgren, p. 169, explains the concealment of the Knight's name by analogy to Sir Gawain and the Green Knight, where Sir Bertilak is not named until the end. This hypothesis of course suffers from the substantial problem that Gawain could not be allowed to know that Bertilak is the Green Knight, whereas there is no reason to hide the Knight's name.

** Stanza 312/Line 1246 ** For courtesy see the note on Stanza 2. ** Stanza 313/Line 1251 ** For Child's reading "proud[e]" see the note on Stanza 282. ** Stanza 315/Lines 1258-1259 ** Saint Quentin was an early martyr, slain in Gaul. His dates are unknown, but it was early enough that he was in conflict with Roman authorities (DictSaints, p. 206). He was not well-known in England; his cult was centered in France. He was not the patron saint of anything in particular. It is curious to find Sir Richard invoking him, unless he was a family saint dating back to the time before the Conquest. This is a strong argument against the idea that Robin Hood was a pro-Saxon rebel; he would not in that case be friends with a guy swearing by Norman saints. Knight/Ohlgren, p. 162, suggest that Sir Richard swears by Saint Quentin because he is promising to spare Robin from Quentin's fate. Alternately, we might suggest that the day is October 31, Quentin's feast day. The "forty days" of the next line (in Child's text; see the textual note) was the traditional annual period of feudal military service. It might also be an allusion to something such as the forty days and forty nights of rain during Noah's Flood in Genesis 7:4, etc., or the forty days Moses was on the mountain in Exodus 24:18, or the forty days Jesus fasted in the wilderness in Matt. 4:2, etc. The most likely explanation, however, is to the traditional right of sanctuary in a church: a wrongdoer was allowed protection there for forty days before being expelled into exile or civil custody (Lyon, p. 160). Hence the knight would seem to be offering Robin the same sanctuary that he would get from a church. If the correct reading is, as I believe, "twelve days," there is no obvious source for the reading. Perhaps the twelve days of Christmas/Epiphany? But there is no hint of this in the text. ** Stanza 316/Line 1261 ** Gummere, p. 318, interprets "Bordes were layde" to mean that tables were set up by laying boards on trestles, although one might also understand this as meaning that the sideboards were filled (laden).

Last updated in version 2.6
File: C117G

Gest of Robyn Hode, A [Child 117] --- Part 09

DESCRIPTION: Continuation of the notes to "A Gest of Robyn Hode" [Child 117]. Entry continues in "A Gest of Robyn Hode" [Child 117] --- Part 10 (File Number C117I). This entry contains notes on Fits VI-VIII of the "Gest."

Last updated in version 2.6

NOTES [16105 words]: ** Stanza 317-318/Lines 1265-1272 ** Here again we have the "Lyth and listin, gentilmen" formula of stanzas 1, 144, and 282. For notes on this introductory formula, see the notes to stanza 1. These stanzas, however, contain several additional curious readings (see the textual notes). As they currently stand, Stanza 317 ends in mid-sentence. This is unusual although not entirely unknown in the "Gest." Observe also that, as it is written, we learn that the "proude shyref... full cam to the hye shyref." This on its face implies TWO sheriffs. Possibly the poet is simply using "hye" to refer to any senior
This might be an appeal to Robin's known love for the Virgin -- but it also recalls his promise in Stanza 336/Line 1343. Note that knight's wife invokes the Virgin Mary in asking Robin for help. The Knight just didn't think the Sheriff would watch him that closely.

Compiler has shifted sources. However, this does not really fit his source-critical analysis. Probably goes hawking in public when he knew the Sheriff would be after him. He thinks this indicates that the Sheriff's decision to bind him hand and foot (stanza 333) is certainly improper behavior toward a member of the gentry who, as far as we can tell, has not been outlawed. Although the King had said in stanza 325 that he would take Robin Hood, that is not by itself a jury finding -- and Magna Carta had guaranteed the right to trial by jury long before Edward I took the throne.

The intent of the last line of 331 is not entirely clear (due in part to a textual variant), but if we are to understand that the sheriff let the hawk(s) fly loose, it means that he has done the knight monetary damage in addition to arresting him.

Clawson, p. 89, points out an inconsistency here: That the knight should have known better than to go hawking in public when he knew the Sheriff would be after him. He thinks this indicates that the compiler has shifted sources. However, this does not really fit his source-critical analysis. Probably the Knight just didn't think the Sheriff would watch him that closely.

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Stanza 336/Line 1343 ** Note that knight's wife invoke the Virgin Mary in asking Robin for help. This might be an appeal to Robin's known love for the Virgin -- but it also recalls his promise in
Stanza 251: the if Mary has "nede to Robyn Hode," he will be her friend.

**Stanzas 338-339/Lines 1352-1353** These lines are missing in all the early prints, making this one of the most important defects in the "Gest"; see the textual notes.

There is a hint at the career of David here. David, after Saul tried to murder him, entered the service of the Philistines. The Philistines were preparing the climax campaign against Saul which ended in the Battle of Mount Gilboa (for which see the note to Stanzas 303-305). David and his company (supposedly 600 men) were preparing to serve on the Philistine side against Israel. But a majority of the Philistine leaders did not want an Israelite serving in their army at the great battle; they feared he would turn on them. They sent David to his home in Ziklag (1 Samuel 29).

When David got home, he found that Amelekites had raided Ziklag, and taken the wives, children, and relatives of David's soldiers prisoner (1 Samuel 30:1-2). David, frightened of his own men (who were brigands, after all), asked an oracle whether he should pursue them, and was told "Pursue, for you shall surely overtake and shall surely rescue" (1 Samuel 30:9). And, indeed, even as Saul was being killed at Gilboa (very conveniently for David), David overtook the raiders and rescued his wives and his followers' families.

**Stanza 342/Line 1366** For Robin's seven score followers, see the note on Stanza 229.

**Stanza 345/Lines 1379-1380** Note that Robin here asks the Sheriff for tidings of the king. This is perhaps an indication that Robin, despite being an outlaw, is still devoted to the King. We will see many more such indications in the seventh fit, where Robin honors the monk who comes from the king.

**Stanza 346/Lines 1381-1382** Robin says that he has not moved this fast on foot in seven years. Probably this is just a conventional statement -- but it is interesting that it was seven years from 1316, which for various reasons seems to be roughly the time the knight went into debt, to 1323 when Edward II made his trip to the north.

**Stanzas 347-348/Lines 1385-1392** Why did not Robin's arrow kill the sheriff itself? Although improvements in plate armor meant that a longbow could no longer piece armor at long range by the mid-1400s (Reid, p. 353), the two were within speaking range, and an arrow fired at that range could still pierce armor. Probably the sheriff was dead and Robin simply made sure. But there is also a symbolic element: in Stanza 202, the sheriff swore on Robin's "bright brand"; since he broke the oath, the bright brand is used to execute him.

Pollard, pp. 107-108, sees a symbolic element to the whole episode of the sheriff: Killing the corrupt official is one half of restoring true justice (the other half being the receipt of the King's pardon). He adds that there was an "inextricable link between violence and the law in fifteenth century society." This is unquestionably true -- one of the major causes and side effects of the Wars of the Roses was that nobles settled their differences in battle rather than in the courts -- but it was hardly held up as ideal. And fifteenth century, which opened with the overthrow of Richard II and also saw the overthrows of Henry VI (twice), Edward IV (temporarily), and Richard III, was a period when the king's power to grant pardon and justice was hardly taken seriously -- a man pardoned by one king could expect to be subject to severe persecution by the next. In any case, Pollard's case is based on a fifteenth century date.

The cutting off of the head really sounds more like the Robin Hood of "Guy of Gisborne" than the Robin of the rest of the "Gest," however -- and surely he would not have been so crude to a man who supposedly was the husband of the Sheriff's wife of the Potter. Note that Robin accuses the sheriff's body of falsehood in the next stanza.

Child gives the last line of stanza 348 as "With his bright[e] bronde." "Brighte" is the reading of bdfg; a has "bright." In stanza 202, both a and b read "bright." We must at least allow for the possibility that the copyist of a assimilated this verse to that. "Brighte" is also better metrically. Although Knight/Ohlgren, p. 163, prefer to read "bright," the case for "brighte" appears slightly better.

Note that this isn't the only time in the early ballads that Robin kills the Sheriff. He does so also in "Guy of Gisborn" (cf. Holt1, pp. 32-33). Does this mean that there were several traditions of how Robin killed the sheriff, or that there were none and that different sources came up with different means? We cannot really say.

**Stanza 351/Line 1402** In this stanza Robin cuts... something... in two to free the knight. It may have been his "hoode" or his bonds; see the textual note. Perhaps the the guards could have tied the knight's hood over his eyes to prevent him from seeing. Also, "hode" sometimes seems to be used to refer to the head, or the contents of the hood, but this hardly helps. In practical terms, of course, it does not matter; what counts is that Robin cut the knight free.

If the original reading was "hoode," it is interesting to see that it is spelled with a double o, while Robin's name is spelled "Hode," with only one o.
**Stanza 352/Lines 1405-1406** Robin bids the knight to abandon his horse (the horse Robin gave him?) and run with the outlaws. For residents of an actual forest, this is always good advice -- but it makes less sense if Robin inhabits open land that is only nominally forest (which was the case for much of Barnsdale).

This may be a dating hint, since it was not until the reign of Edward III that archers were mounted. So it makes sense, if we are in the reign of Edward II or earlier, for archers to be unmounted. On the other hand, this seems to contradict the situation in Stanza 152, where the Sheriff offers John a horse.

**Stanza 353/Line 1411** For this "appeal to Caesar," see the note on stanza 321. Clawson, p. 113, makes an interesting point here: unlike almost all stories of penitents being helped by the King, Robin does not make a direct appeal, even though Robin in this verse strongly implies that he is seeking pardon. Robin will not leave the greenwood, which he loves, to go to the King. So the King must come to Robin. Clawson implies that a large part of this section is rewriting designed to turn a story of a normal appeal to the King into a case of the King coming to the suppliant.

**Stanza 353/Line 1412** "Edwarde, our comly kynge." Although there have been references to the King before this (stanzas 319, 321, 322, 325, 326, 345), this is the first one which gives him a name -- and it isn't William, Henry, Richard, or John; it's Edward.

There were six Kings Edward in English history before the first certain reference to Robin Hood as a figure of folklore: Edward the Elder (reigned c. 899-925), Edward the Martyr (c. 973-978), Edward the Confessor (1042-1066), Edward I (1272-1307), Edward II (1307-1327), and Edward III (1327-1377). There was another Edward, Edward IV (reigned 1461-1470 and 1461-1483) who lived before the "Gest" was published, and in some ways he fits the ballad -- but the piece would almost certainly have had to have been rewritten to refer to him, and this would likely have taken place in Tudor times. Not likely when Henry VII was trying to make a claim that he was the legitimate King (which he simply wasn't).

We can instantly reject the first three Edwards (the Elder, the Martyr, and the Confessor), because they lived before the Norman Conquest. The very fact that Our Hero is named "Robin" -- diminutive of "Robert" -- proves that he must be post-Conquest. "Robert" is Franko-Norman; William the Conqueror's father was named Robert, as was his eldest son. Checking multiple histories, I can find *no* pre-Conquest Englishmen named Robert; the index in Swanton lists 16 men named Robert -- and only one lived in England pre-conquest, and he was Robert Archbishop of Canterbury, and seems to have been an import from France (this was the period when Edward the Confessor was favoring Normans over Englishmen). Barlow-Rufus, p. 164, notes that Robert was, after William, the most common name among post-Conquest Norman office-holders.

The introduction discusses the matter of which Edward is meant. The only help we have in this verse is the fact that this Edward is called "comely." (A description also used for the king in line 331 of the "Monk," although this does not necessarily imply dependence; it was probably conventional). Keen, p. 143, reminds us that Edward IV (reigned 1461-1470 and 1471-1483) was, in his prime, considered the handsomest man in Europe (cf. Ohlgren/Matheson, p. 150, which attributes the observation to Knight, not Keen). Knight/Ohlgren, p. 163, and Pollard, p. 200, point out that Edward III was called "our cumly King" in Laurence Minot's Poem IV; Ohlgren is convinced (and Pollard, p. 201, seems to accept the argument) that this means the "Gest" is about Edward III. This even though Ohlgren admits (Ohlgren/Matheson, p. 147) that there is "no direct evidence" that the author of the "Gest" knew Minot. Nor was Minot popular; only one copy of his works survived (British Library, MS. Cotton Galba IX, according to CHEL1, p. 356). Although the author of the "Gest" would have had access to Minot if anyone did; Minot's verse shows signs of northern dialect and he seems to have known a lot about Yorkshire (CHEL1, p. 357).

Ohlgren then goes on (Ohlgren/Matheson, p. 148) to suggest that the allusions, originally to Edward III, were then adapted to Edward IV.

The argument is however neutral; Edward I, Edward II, and Edward III were all tall and majestic, if not quite so handsome as Edward IV. The chronicles call Edward II "Fair of body and great of strength" and "Of a well proportioned and handsome person" (Doherty, p. 35). The anonymous author of the Life of Edward II, in speaking of the new King Edward III, hoped that he would have the traits of his ancestors: The energy of Henry II, the bravery of Richard I, the long life and reign of Henry III, the wisdom of Edward I -- and the good looks of Edward II (Ormrod, p. 47). In any case the phrase "comely king" is probably just a customary description.

There is another problem with making Edward IV the King of the "Gest," and that is that there is no hint in the "Gest" of the context of the Wars of the Roses. This even though the greatest of the battles in the Wars (indeed, believed to be the biggest battle ever fought in Britain) was the 1461 Battle of Towton (Reid, pp. 410-412). The preliminaries included two fights at Ferrybridge (Wagner,
p. 272), which is right in the middle of Robin Hood country and might even be where the Knight saw the wrestling (see note on Stanza 126). The Towton battlefield itself is just a little north of there, between Ferrybridge and Tadcaster on the river Cock (see map on p. 428 of Reid). There was also a battle at Wakefield (see the map on p. 317 of Wagner). And, in 1469, Edward IV planned to gather his armies at Doncaster, although he never made it there (Castor, p. 203). The conclusion is inevitable: If Robin Hood lived in Barnsdale in the reign of Edward IV, there would surely be some mention of these events. (To be sure, it's different if Robin lived in Sherwood.)

Plus, before we can say that the "Gest" refers to Edward IV, we have to prove that its current form comes from the reign of Edward IV. This has been asserted but not demonstrated.

** Stanza 354/Lines 1413-1414 ** It is extremely unlikely that the King would come all the way to Nottingham simply to deal with an outlaw band and a disobedient knight. Edward I, it is true, spent some time chasing after William Wallace, but that is almost the only instance. Presumably he had other business. Unfortunately, Nottingham was a place English kings visited fairly often -- it was roughly the northern limit of their usual circuit. So this by itself is not a dating hint -- although there are several hints in the following stanzas.

** Stanzas 357-358/Lines 1425-1427 ** "Lancasshyre... Plomton Parke... He fauled many of his dere." In other words, the King went to a hunting reserve in Lancashire, called Plompton Park, but was upset to find it almost devoid of deer. (A common problem, apparently; by the fifteenth century, red deer were nearly gone throughout the south and midlands, according to Pollard, p. 60, and presumably even the fallow deer were badly threatened in some places.) It is interesting to note that Plompton Park is also mentioned in "King Edward the Fourth and a Tanner of Tamworth," stanza 38 -- Child's version of the family of ballads referred to above as "King Edward and the Hermit." Knight/Ohlgren, p. 164, point out that Plompton/Plumpton is also mentioned in The Noble Fisherman, or, Robin Hood's Preferment" [Child 148] (stanza 13) -- Simon in that song wishes he were hunting deer in the park. It is not clear whether there is literary dependence.

Several locations have been proposed for "Plumpton Park"; Holt lists them on p. 101. His own preference is for Plompton Wood in Lancashire, near the forest of Myrescough. Child, pp. 54-55, mentions a couple of possibilities, listing first Camden's suggestion of a location on the bank of the Petterel in Cumbria east of Inglewood; this was also Ritson's preferred site (Knight/Ohlgren, p. 164). Dobson/Taylor, p. 105, prefer Hunter's suggestion of Plompton Park near Knaresborough in Yorkshire (about halfway between York and Harrowgate), a choice also mentioned, rather disapprovingly, by Child, and with strong approval by Baldwin, p. 23. I note that the Plumpton family was still based in the West Riding of Yorkshire in the reign of Edward IV (Ross-Edward, p. 200). Knight/Ohlgren, p. 164 are convinced it is in Inglewood Forest, where there was a Plumpton Hay. But it hardly matters which one is meant. It is a northern forest which has been hunted out, and Robin Hood is thought to be to blame.

Holt1, p. 156 quotes a document describing "great destruction of the game" in the lands which had formerly belonged to Thomas of Lancaster, which is extremely interesting in connection to Edward II's northern trip of 1322-1323, although it does ot tell us which Plompton is involved. It is certain that there was a Plompton Park in existence from a very early date; we know that Geoffrey de Neville in 1279-1281 was repairing a paling and hiring men to guard a park and lawn within in (Young, p. 115). This Plompton was in Inglewood (Young, p. 116). There is a summary of the forest laws in Knight/Ohlgren, pp. 164-165, and much detail (naturally) in Young, who notes on p. 3. that "the royal forest of first of all an area in which a special kind of law --the forest law -- applied." On pp. 28-29, Young lists twelve major points of the laws as enforced by Henry II. Several of these are of great significance to the Robin Hood legend, including #2, that no one should have bows, arrows, or dogs in the royal forest; #3, that wood could not be taken from the forests; #4-#7, assuring that foresters guarded the forest; #7, charging the foresters with guarding venison (game) and vert (trees and habitat); and #8, that a forester was responsible for any unexplained destruction in the forest (making the forester responsible for suppressing people like Robin)

The forest laws before the Norman Conquest were relatively mild, but William the Conqueror started putting lands into royal forests, eventually including about a quarter of England (Young, p. 5), meaning that much "forest" was not woodland but merely land designated for the King's purposes. The primary purpose of the laws was to preserve trees and game where they existed. They also brought in some revenue from the farming out of the office of forester (Young, p. 14; on p. 52, Young mentions a case of a man paying 900 marks=600 pounds to become forester of
Cumbria!), so Robin's band might be costing the King money as well as game. The punishments for violating the laws varied over time, at least in practice if not officially; item #30 or so in the lengthy list of proofs that Richard I was not Robin's king comes in the fact that Richard ordered poachers of the deer to be blinded and castrated. Only in the period of the Magna Carta were these penalties relaxed --the forest charter of 1217 declared that no one would be executed or mutilated for violation of the forest laws (Young, p. 67).

Even before that, fines were a more typical punishment, and even those were often forgiven (Young, p. 30) -- but even a fine could destroy a serf. And the fines could be huge -- one year, forest eyres brought in 12,000 pounds, although between 1000 and 2000 was more typical (Young, p. 39). Even these often were kept on the books for decades because they went unpaid (Young, p. 40). A man who failed to pay could, under the later forest laws, be imprisoned for a year and a day and then exiled (Young, p. 68).

There is another footnote: "Park," like "Forest," was an officially designated area. The forest laws applied, but with some modifications (Young, p. 45). The custodians of a park were not foresters but, logically, parkers. A park was fenced to keep the game within (or without), and one of the tasks of the parker was to maintain the fence -- a park could be seized by the king if the enclosure was not tight (Young, p. 96). I gain the impression that parks were much more closely controlled than forests, so for Robin to be raiding a park was a significant accomplishment.

This hunting episode is by far the strongest dating hint in the "Gest." Almost all kings of England hunted deer, but they rarely went as far as Lancashire to do it; it was too long a trip, and the north of England too unsettled and uncomfortable.

As it turns out, all three Edwards spent time in the north of England -- but Edward I and Edward III were fighting the Scots, not hunting. Of the kings of England in this period, we know that Richard I liked hunting -- indeed, we know that his one approach to Sherwood Forest was to hunt there (Gillingham, p. 242). John's son Henry III was "indifferent to hunting" (Baldwin, p. 114).

In 1852, Joseph Hunter (probably the first quality Robin Hood scholar, and the one who, according to Holt1, p. 179, restored the "Gest" to its rightful place in the legend) showed that the only King Edward who made a progress to northern England which resembled that of the "Gest" was Edward II, who visited Lancashire, Yorkshire, and Nottingham in 1323 (Holt1, p. 45). This was in the aftermath of one of the myriad baronial conflicts of Edward II's reign. He had finally managed to defeat and execute his long-time enemy the Earl of Lancaster (Hutchison, p. 114), and spent a period of months in the north of England trying to deal with the aftermath of the baronial conflict and with Scotland. While this was going on, he naturally spent time hunting and otherwise amusing himself.

Phillips, p. 73, says that Edward II had only an "occasional" interest in hunting, but most of his other biographers seem to think he was very keen for the hunt; his huntsman wrote the first English hunting manual (Hutchison, p. 10), and Edward himself spent great sums upon related activities, importing horses from Lombardy and buying a dead earl's entire stud and delighting in hounds (Doherty, p. 28). We also know that, in a conflict over forest laws, he gave in but reserved the right to hunt in the lands which he allowed to be disafforested (Young, p. 144). Even his wife Isabella is said to have engaged in hunting (Doherty, p. 176). Whereas Prestwich1, p. 115, thinks that Edward I was more interested in falconry (compare Powicke, p. 228).

In any case, even if Edward himself did not hunt, he would need a steady supply of meat for his table --and for the pet lion he kept (Phillips, p. 93). So he would be concerned if a forest had been hunted out even if he did not intend to hunt it himself. Plus parks reportedly brought in income as well as game (Young, p. 96; Barber, p. 39 notes that in the reign of Edward III, bad park management resulted in a shortfall of no less than a thousand pounds), so a hunted-out park might cost the treasury much-needed income.

To be sure, Child, p. 55, tartly comments, "Hunter, who could have identified Pigromitus and Quinapallus, if he had given his mind to it, sees in this passage, and in what precedes it of King Edward's trip to Nottingham, a plausible semblence of historical reality. Edward II, as may be shown from Rymer's Foedera, made a progress in the counties of York, Lancaster, and Nottingham, in the latter part of the year 1323. He was in Yorkshire in August and September, in Lancashire in October, at Nottingham November 9-23." (He also visited Nottingham in March/April, Baldwin, p. 57. Baldwin, like Child, does not think Edward's visit the source of the legend, but notes that many were made outlaws in Edward II's time, and thinks the visit might have led to tales of outlawry which contributed to the legend; Baldwin, pp. 58-59.) Child is surely correct in thinking that Hunter wrang much more out of the historical data than is justified -- as Holt1, p. 47, points out, Hunter's argument was circular in that he started with the "Gest," found some people who might just possibly have been those mentioned in the "Gest," and
then used the "Gest" to try to prove what he had assumed. But Holt1, p. 56, concedes that Child did "less than justice to Hunter's case" -- and I agree. "If" the "Gest" is to be linked to any actual historical events, this is the key date. The King Edward of these stanzas is Edward II. Our only hesitation about this conclusion is that the "Gest" is composite, or not intended to be based on history. This could be an isolated fragment associated with Edward II, with other parts of the piece deriving from other contexts.

** Stanza 359/Lines 1433-1434 ** Wild rages were characteristic of all the Plantagenets (except the feeble-minded Henry VI and the forgiving Edward IV and Richard III), and are no key to dating. On p. 94 of McLynn, for instance, we find reports of both Henry II and John biting their fingers when in a rage. Edward I was supposed to have once torn out his son's hair in anger (Phillips, p. 120, who doubts that it actually happened. More significant is the fact that people were willing to believe that it happened.)

There are hints, too, that Edward II's rages grew worse after his triumph over Lancaster in 1322. In 1323, he ordered the execution of Andrew de Harclay, who had won the Battle of Boroughbridge in 1322 which gave Edward the win over Lancaster. After Boroughbridge, Edward made Harclay Earl of Carlisle. When word came that Harclay was negotiating with the Scots -- something fairly necessary in his position, although Harclay did go a little far in proposing a draft treaty -- Edward not only had him executed but also degraded from both earldom and knighthood (Phillips, pp. 432-433). A few weeks later, he sent a councilor to prison for disagreeing with him (Phillips, p. 435). The picture we get, in the 1323 period, is of a man who had lost all patience with opposition, even friendly opposition.

But we note that, although Edward vows a particular punishment (confiscation of lands) for the knight, he does not promise anything in particular for Robin. No doubt the implication was clear: Robin would suffer a traitor's death. This of course did not happen. But note the blow the king inflicts upon Robin in stanza 408. If called out to fulfill a vow to punish Robin, the King could say he had done so -- with his own hand!

** Stanza 363/Lines 1449-1452 ** The king is warned that no one will be able to safely occupy the Knight's land because of Robin Hood. This is similar to the situation in Stanza 117 in which the Justice warns the Abbot of the danger of simply confiscating the Knight's lands.

** Stanza 364/Lines 1453-1454 ** The warning to the king continues: The person who occupies the knight's land will lose "the best ball in his hode." Knight/Ohlgren, p. 165, suggest that this is a reference to ancient games which use a human head as a ball. I personally doubt this. It is true that there are many accounts of warriors collecting heads as trophies, and the Grimm Brothers story "The Boy Who Set Out to Learn What Fear Was" has a tale of spirits playing ninepins using skulls for balls, and there are various accounts of men being executed after losing some sort of game -- but I do not know of any real uses in British history of a head or skull for a ball. Neither would suit the purpose at all well; the human head is neither round enough to roll well nor consistent enough in its components to bounce well.

I note that Wimberly, who has much discussion of heads and bones in ballad folklore, never mentions this idea. Gummere, p. 319, explains the phrase as "a jocose expression of old standing" -- but offers no evidence or parallel citation.

I'm reminded a bit of the drawing of lots by pulling colored balls from a hood. But I can see no reason why that would apply here.

The line is in any case over-long. Perhaps we should emend to something like "At honde of Robyn Hode" or similar.

** Stanza 365/Lines 1457-1458 ** These lines line reports that the King's stay specifically in Nottingham lasted half a year. This doesn't fit any of the Edwards -- although Edward II was in Nottingham in early 1323 (March or April), and again from November 9-23 (Baldwin, pp. 55, 57), which makes about half a year from the time he first arrived to the time he finally left the area. He never stayed in one place for any length of time, however In any case, the King couldn't visit Plumpoton Park if he never left Nottingham.

The king's base in Nottingham may be genuine history (Edward II did spend time there), or the author may have placed him there because the story is associated with Sherwood -- but it is interesting to note that Nottingham, until the time of Edward I's northern wars, was generally as far north as a Plantagenet king would go on his regular travels (Mortimer, p. 17).

If we absolutely have to find a fit for spending a long spell continuously in Nottingham, it was probably Richard III in the period shortly before his death. With his wife and his son dead, and Henry Tudor about to invade, Richard chose Nottingham as the "castle of his care," and stayed there for much of 1485 until Henry Tudor finally landed.

** Stanza 367/Line 1465 ** A forester suggests the king's next act. If had been is a forester in
Barnsdale or Sherwood, he might well know Robin (recall that in Stanza 14, Robin told John, Much, and Scarlock not to harm a yeoman who walked “the grene wode shawe,” which probably means a forester). Could the whole situation be a set-up?

** Stanza 368/Line 1470 **"Gete you monkes wede," i.e. "disguise yourself as a monk." The motif of a king in disguise is rather common in folklore; we find it in "King Estmere" [Child 60] and in "King William and the Keeper," and in the Robin Hood cycle it occurs also in "The King’s Disguise, and Friendship with Robin Hood" [Child 151], plus there were many later tales of James V of Scotland doing this sort of thing. In "Queen Eleanor's Confession" [Child 156], we even find the King and a companion disguised as clergymen, although for a rather different purpose. Indeed, Pollard, p. 201, reminds us that Shakespeare used the gimmick in "Measure for Measure." Clawson, p. 107, points out evidence gathered by Kittredge that people in the late fourteenth century believed that Edward III had visited people in disguise.

It didn't happen often in reality -- certainly there is no hint that the haughty Edward III went incognito. Interestingly, we do find Richard I trying to disguise himself to cross central Europe on his way home from the Crusade (Gillingham, p. 223). But this did not happen in England, or any land the Plantagenets ruled -- and the disguise was a failure anyway; Richard was taken prisoner and was not released until he had paid a huge ransom. Like most of Richard’s ideas that didn’t involve fighting, it was a really dumb thing to do. Bonnie Prince Charlie also disguised himself, on his voyage to Skye, but that was long after the "Gest."

One account of the life of Henry VI says that he often dressed as a "townsman" or a "farmer" (Wolffe, p. 10), and it is certain that he was often in disguise in the early 1460s when he had been overthrown and was trying to avoid capture. But the 1460s are a late date for the composition of the "Geste," and in any case Henry at this time had no power, and would not date reveal himself so openly -- and was not forceful enough to play the role of the king in the "Gest."

There is an account of Edward II in disguise reported from about the 1360s, which cannot be true but which might have fostered the idea of the concealed King: In about 1305, when Edward II and his father Edward I were quarrelling, Edward I was supposedly riding along a muddy, dangerous road in winter -- and Edward II, in disguise, came out and led his father's horse through the mud, so that his father did not fall (Phillips, p. 603).

Plus Edward II reportedly liked hanging around with monks and friars (Philipps, p. 602). The idea of dressing as a monk would probably appeal to him.

The idea of adopting a cleric's disguise would be particularly good in 1323, because Edward II had ordered them to gather, separately from parliament, early in that year. He summoned them to Lincoln to discuss a war subsidy (Phillips, p. 432). Thus Robin and his men, in that year, might have been keeping a particularly close watch for high church officials.

Also, there were several tales of Edward II having escaped his execution in 1327 and wandering around Europe. The probability of this is exceptionally low, but the stories usually describe him in the guise of a hermit of some sort (Phillips, pp. 582-592, 612, who doesn't believe it; Doherty, pp. 185-215, who takes one version seriously without being absolutely convinced). The story is in fact extremely implausible -- but it might have influenced the idea of Edward II disguising himself as a monk.

There is also an interesting tale from 1234, in the reign of Henry III: The King was going to visit Windsor Forest, and an outlaw named Richard Siward was attacking travellers in the area. If I understand the tale told on p. 105 of Young, it seems that only the King's presence kept Siward from attacking his party. Siward was not pardoned, however; attempts were made to take him as he moved toward Wales.

** Stanza 368-369/Lines 1471-1476 ** The King is told to go from an abbey to Nottingham. This is pretty typical of what happened when Kings stayed in the north. They often stayed in abbeys, which were usually much wealthier than anything else in the vicinity and used to taking in guests. Also, the King could not stay in one place for very long; no place in the north had food and other supplies enough to provide for the king and all his entourage for more than a few days.

The idea that the King wandered about in the north fits far better with the history of Edward II (see Stanza 365) than the idea of him staying in one place for all that time.

** Stanza 369/Line 1473 ** The forester offers to be the king's ledes-man, i.e. guide, leader, but emendations to this line have been proposed; see the textual note.

** Stanza 373/Line 1490 ** "Forsooth as I you say," This phrase occurs here, in Stanza 375, in and in stanza 424, but nowhere before this (although there are a few other uses of "forsooth"). This is a curious pattern of occurrences which may indicate the use of a source.

** Stanza 373/Line 1491 ** The king is said to have sung as he rode. Sadly, this is not much help with identification. There was a famous early story about Richard I making himself known to his minstrel Blondel by a song he sang (Gillingham, p. 224, although he notes that it can hardly be
true). As late as the reign of Richard III, probably the last king to die before the "Gest" was printed, we find bishops complaining that the King was too interested in music and dance (Ross-Richard, pp. 141-142). But we know that Edward II was interested enough in music to send a courtier to the Welsh marches to learn the crwth (Phillips, p. 37), and Hutchison, p. 10, reports that "he was to be a keen patron of musicians and minstrels." Given that he was also fond of "theatricals," it would be no surprise to find him a singer as well as a hearer of music.

** Stanza 373/Line 1492 ** Since the "monks" wear grey, not black, they are not portraying themselves as Benedictines -- incidentally meaning that they are not from St. Mary's. Nor are they Cisterians, the white monks.

** Stanza 375/Line 1500 ** "For this line see the note on stanza 373.

** Stanza 377/Lines 1505-1507 ** Here Robin in effect admits to living by poaching, despite claiming to be a yeoman of the forest. But see the note on Stanzas 32-33.

** Stanza 378/Line 1512 ** There is a textual variant in the spelling of the word "saynt"; it is possible that this is a difference between the meanint "saint" and "saintly," but we really cannot tell. There is no well-known saint named "Charity"; the idea here seems to be "for holy charity."

** Stanza 379/Lines 1501-1504, etc. ** Note that the King and Robin speak to each other, seemingly in English, certainly without a translator. This implies a King who speaks English. William the Conqueror could not, nor could most of the kings between William I and Henry III. Richard I certainly could not (OxfordCompanion, p. 802. As Gillingham points out on p. 24, Richard had almost no English blood -- only one of his great-grandparents, Edith the wife of Henry I, could be considered English. The rest were all Normans or French or other "foreigners," Gillingham, p. 33, says Richard could write songs in Norman French and Provençal, and crack jokes in Latin -- but never mentions English. Markale declares on p. 57 that "never has an English king been so French").

The situation changed in the century after that. It is universally agreed that English was the first language of all kings from Henry VI (ascended 1422) on. Henry IV (1399-1413) is often said to be the earliest English King whose first language was English (Burrow/Turville-Petre, p. 17), Richard II (1377-1399) was clearly also fluent, having been able to casually converse with Wat Tyler's rebels while still in his early teens (Saul, p. 68ff.). Edward III certainly knew English, and Edward I spoke it as a second language (Prestwich1, p. 6); so it is not unreasonable to assume Edward II did also; Hutchison, p. 9, thinks he did. So does Phillips, p. 60, although he finds no English documents at all among Edward II's letters; over 90% were in French, with the rest in Latin.

** Stanza 380/Lines 1517-1518 ** A subtle and artful statement, this: It gives the strong impression of being a statement by a clergyman, and yet it is basically the truth: The King has been in Nottingham in the company of the king. He is the head of the King's company, but he has been with it.... And a good King should not lie.

** Stanza 381/Line 1524 ** The text here is uncertain (see textual note). Child's text "I wolde vouch it safe on the" means that, if the king/abbot had a hundred pounds, he would trust it to Robin Hood. The reading of b is, however, "I vouch it half on the," that is, he would turn half over to Robin if his budget were in better shape.

** Stanza 382/Lines 1525-1528 ** This should be Robin's cue to search the King's party (see the note on Stanza 28), yet he fails to do so. Is this another hint that this is a set-up?

** Stanza 384/Lines 1533-1536 ** "The greteth Edwarde." For King Edward see note to stanza 353. Actual instances of a King inviting an outlaw to meet him are not unknown -- it happen a lot in Scotland -- but many monarchs could not be trusted to keep their safe conduct. The royal seal was of course the means of validating official documents -- many of the early Norman and Plantagenet kings could not read or sign their names, and even if they could, the commoners could not read it. Thus developed the custom of sealing official documents. The King might have as many as three seals, and always had two, the Great Seal and the Privy Seal. The Great Seal was generally kept by the Chancellor, who from the time of Edward I was housed at Chancery, often away from the court (Lyon, p. 69). Hence the Privy Seal, kept by the keeper of the Privy Seal, but which tended to move with the King (unless, as was common, he used a third seal to move the privy seal). A complication in the case of Edward II was that he had lost the privy seal at Bannockburn (Phillips, pp. 233-234) -- and, astonishingly, managed to misplace it again a decade later, during his time in the north (although, that time, it was found after a few days; Phillips, p. 320).

The song of course does not make it clear whether the seal was the great or the privy seal. Given the situation, the privy seal seems more likely. But we cannot be sure; the usage of the seals varied (Jolliffe, p. 278); indeed, if we knew which seal was involved, it would be a dating hint. We also see the use of the King's seal in the "Monk" (Holt, p. 29), although there it is not addressed to the outlaws.
Knight/Ohlgren, p. 166, claims that the seal itself was revered. Too much weight probably should not be given to this; the English monarchy had not yet developed, for instance, the Tudor habit of calling the monarch "Your Majesty." The King was not a near-divine being -- as witness the fact that Edward II, and later his great-grandson Richard II, would be deposed....

**Stanza 385/Lines 1537-1540** This is a crux (see the textual note). The last word of 385.1 may be "tarpe" or "targe" or possibly "seale" -- the latter the easiest word, but then the other readings would not have arisen. The actual text of b says that the king showed his broad "tarpe." There seems to be no such word in Middle English. Child's suggestion is "targe." The normal meaning of "targe" is "shield." A shield would not bear a seal. A shield might well show the King's colors, to help identify him in battle, but in that case he would not give it to a monk.

Knight/Ohlgren, p. 166, note that the OED lists "targe" as a word for the privy seal in the Edwardian period, based perhaps on the use of a shield in the seal at the time; and Dobson/Taylor, p. 107, also gloss "targe" as "seal."

This raises two difficulties. First, the seals of the Edwards did *not* contain shields -- all were quite similar, with the King mounted and wearing armor on one side, and enthroned on the other. The exchequer seal did have a shield -- but the exchequer seal isn't going to cause anyone to get all excited. Plus the use of "targe" for "seal" was obscure even at that time, and probably effectively vanished by the time the "Gest" was written. The only justification for assuming the targe is a seal, rather than a shield, is that Robin refers to the seal in the next stanza.

Robin for "curtesy" then gets down on one knee at the sight of whatever-it-is. This, if nothing else, demonstrates his respect for the king.

**Stanza 387/Line 1548** For Robin's "trystel tre(e)" see the note on Stanza 176.

**Stanza 389/Line 1555** For Robin's seven score followers, see the note on Stanza 229.

**Stanza 390/Line 1560** "Saynt Austyn." This is usually stated to be Augustine of Canterbury, who converted Britain to Catholicism, not the more famous Augustine of Hippo. I am not absolutely convinced, however. The Dominicans (who first came to England in 1221; Powicke, p. 24) followed the rule of Augustine of Hippo (Oxford Companion, p. 301). And Edward II seems to have been fond of the Dominicans (see note to Stanza 213). Might he have picked up this oath from his Dominican confessor? In any case, this cannot he be regarded as an indication of date. Augustine was sent to Kent by Pope Gregory the Great in 597 (Benet, p. 967).

There is a passage in one of Gower's French works (Mirour de l'omme) mentioning Saint Augustine and an unknown "Robyn" in consecutive lines (20886-20887, as given in Mustanoja, p. 64). I doubt that this is significant, however.

**Stanza 391/Lines 1563-1564** The king observes that Robin's men are "more at his byddynge" than are the King's own. This again hints at a date in the reign of Edward II. Nobody crossed Edward I -- at least not for long! Edward III had more trouble with his subordinates, especially about taxes, but his soldiers were quite obedient. Whereas orrders from Edward II were quite regularly ignored.

Discipline was not a widely-stressed virtue at this time. Reid, p. 32, notes that we have absolutely no records of soldiers training as a body. They learned their weapons, of course, but they do not seem to have practiced unit maneuvers -- certainly not at a scale larger than the company. So if Robin had his men firmly in hand, he really did have unusual control over his forces.

**Stanza 397-398/Lines 1585-1589** About an archery contest in which Robin's men shoot at garlands at great distance. This is another indication that Robin's weapon must be the longbow, not a short bow. For another indication, and supporting evidence, see stanza 132.

**Stanza 402/Lines 1606, 1608** The rhyme here, in all the prints, is spare... sore. It seems likely that the poet intended the rhymes to be pronounces "spare... sair." This is perhaps a hint of northern origin -- and of editing by a non-northern typesetter.

**Stanza 405/Lines 1619-1620** Robin has had each man who loses pay off to his master -- presumably, for others in the competition, another archer who wins a head-to-head contest. But here he treats the king/abbot as his master, for no obvious reason. Is this another hint that Robin actually already knew it was the King?

**Stanza 406/Lines 1621-1622** Many religious orders rejected shedding blood, with the interesting effect that we see fighting churchmen inventing weapons such as the mace and the war hammer so they could kill without letting blood. Probably most would not absolutely reject the striking of blows. It's a good bit of disguise, though.

**Stanza 408/Lines 1629-1630** The strength of the disguised king falls Robin. All three Edwards were tall and strong (as was Edward IV later on), but Edward II in particular seems to have had a reputation for exception physical strength. Barbour, the author of the Bruce -- obviously no fan of Edward -- wrote that he was "the strongest man of any that you could find in any country" (Phillips, p. 83), although this was written half a century after Edward's reign. When he was overtaken by the
enemy at Bannockburn, every blow he struck was said to have felled its victim (Phillips, p. 233); his strength was regarded as being responsible for his escape. We also read in "Adam Davy's Dreams about Edward II (written probably early in that king's reign) that Edward was a "kni(3)t of mychel mi(3)ht" (Emerson, p. 227, although CHEL1, p. 356, says that we do not know why Davy wrote; there might be an element of flattery).

The king in stanzas 359-360 had been very angry with Robin Hood, without, it seems promising him any particular punishment (he said he would take the knight's lands, but merely wished to see Robin). If he vowed punishment for Robin, he could at least technically use this blow as a basis for saying he had fulfilled the vow. Fulfilled it with his own hand, in fact.

** Stanza 411/Lines 1643-1644 ** "Now I know you well" -- somehow, Robin and Sir Richard recognize the King. Possibly Sir Richard had met him -- but Robin? Was it just by the strength of the King's arm (this is the explanation of Baldwin, p. 24, but is surely inadequate) Or by his face on his seal? Robin saw the seal, but seals are not very detailed. The only likely way for ordinary people to know the king (unless he wore a crown or the like) was coin portraits. This argues for one of the Edwards rather than an earlier King (see note on Stanza 49), and the later the better; it argues very strongly indeed against Richard I and John, who made so little change to the old molds that their coins still used the name of Henry II (OxfordCompanion, p. 224).

** Stanza 412/Lines 1645-1648 ** Note that Child had two versions of the first two lines of this stanza (see the textual note). In his original edition, he printed 'Mercy then, Robyn,' sayd our kynge, 'Vnder your trystyll-tre,' In a correction (volume V., p. 297 in the Dover edition) he amended this to following: 'Mercy,' then said Robyn to our kynge, 'Vnder this trystyll-tre.' The former reading, however, is very much to be preferred. Does the reading really mean what it says? Did the King expect that Robin would attack him if he became known? It sounds like it. Hunter hypothesized that Robin was one of Lancaster's rebels against Edward II. But here we again see evidence that Robin was not a rebel against a king, but an outlaw of some other sort. Under what context might we find a man who does not consider himself a rebel, but who is regarded as a rebel by the King? It is reasonable to assume that Robin was opposed to one of the King's retainers -- or, in the case of Edward II, one of that king's traitorous vassals. I find myself wondering if Robin might have been one of the followers of Adam Banaster, one of Lancaster's vassals who rebelled against his lord. (Prestwich3, p. 92; Prestwich3, p. 96 refers to a period of "virtual civil war" in Lancashire).

Hicks, p. 48, is even more harsh, declaring, 'Lancaster's misuse of his power reflects 'the repulsive nature of the man. A generous almsgiver and pious benefactor, perhaps more than conventionally devout', he was also sexually immoral, quarrelsome, selfish and vindictive. He was rapacious to his tenants, maintained his retainers beyond the legitimate bounds of lordship, and seized what he wanted in defiance of right and the law. He readily resorted to brutality, violence, in his Thorpe Waterville dispute with Pembroke, his suppression of Adam Banaster's rebellion, his feud with Warenne, Sir Gilbert Middleton's kidnapping of two cardinals, and when wasting Damory's lands." What would "you" do if he had been your overlord?

There is in fact a printed item (I hesitate to call it a song, or even a poem; it makes most doggerel look good) called "Robin Hood and the Duke of Lancaster: A Ballad," set to the tune of "The Abbot of Canterbury," which purports to treat of a quarrel between Robin and the Duke of Lancaster. It is printed in Dobson/Taylor (pp. 191-194), and there are several copies in the Bodleian collection (Douce Prints a.49(1), G. Pamph. 1665(8), Johnson c.74; reprinted on p. 398 of GutchII). It apparently was printed in 1727 (GutchII, p. 397). But it is almost beyond belief that it represents an actual tradition; it claims to have taken place in the year 1202, when John was King -- but there was no Duke of Lancaster in 1202; there were no Dukes in England at all (Edward III created the first English dukes, beginning by making his son Edward the Duke of Cornwall in 1337; Barber, p. 20). So you don't have to look up that piece. And, believe me, you don't want to. Gutch suggests that it is a satire about a courtier who wanted a job as a royal forester, presumably in the reign of George I or George II; Dobson/Taylor, p. 192, are even more specific, declaring it to refer to Lord Lechmere, Chancellor of the Duchy of Lancaster in the reign of George I.

** Stanza 412-Line 1646 ** For Robin's "trystel tre(e)" see the note on Stanza 176.

** Stanza 413/Lines 1651-1652 ** Here Robin formally asks the King's pardon, for himself and his men -- yet we still do not learn what his crime was!

It is interesting to note that, although Edward II seems rarely to have given out pardons as King, when Isabella and her rebels seemed to be in danger of taking over the country, Edward is
reported to have given pardon to more than a hundred outlaws if they would join his forces (Phillips, p. 505 n. 307). This did not take place during Edward's northern excursion, but it might have figured into the legend somehow.

** Stanza 414/Lines 1654-1655 ** The king here tells a truth, although an ironic one: He intended to have Robin and his men leave the woods by taking them prisoner; instead he chooses to induce them to leave the woods by pardoning them.

For the effects of the offer of pardon and a place at the court, see the note to Stanza 435. For conditional pardons, see the note on Stanza 439.

** Stanza 416/Lines 1661-1664 ** Robin promises to come to court to be the King's servant (parallel, in a small way, to John and Much becoming yeomen of the crown in the "Monk"; cf. Holt1, p. 29). But he also promises to bring at least some of his men. To me, this seems to imply either that Robin wants pardon for all his men, or that he is promising to bring them all to be the King's soldiers (or bodyguards? If the year is 1323, Edward II might well have wanted a loyal bodyguard). Knight/Ohlgren, p. 166, say however that "The idea of Robin holding an alternative lordship, with his own retinue, is clear." What is not clear is what is meant by an "alternative lordship." Certainly Robin, if were gentrified, would want to keep a retinue, but there is no hint whatsoever that he is being offered any sort of title -- merely a position.

For Robin's seven score followers, see the note on Stanza 229. In this verse we see Robin with "seven score and three" followers. Probably this is just poetry, but it might be that the three are Little John, Scarlock, and Much, and the seven score are all the other unnamed archers who exist mostly to supply "alarums and excursions."

** Stanza 417/Lines 1665-1668 ** Baldwin, p. 41, follows Pollard in pointing out that no outlaw could dictate the conditions of his own pardon. This is true in the sense that it was up to the King to grant the pardon and set the conditions. On the other hand, outlaws could decide whether to take the pardon -- and so could negotiate what it would take for them to give up their rebellion. I would consider this to be a warning by Robin to the King -- and, as it turns out, it was a warning Edward would have been wise to heed.

** Stanza 421/Lines 1681-1684 Knight/Ohlgren, p. 167, says that the King's wearing green livery "acknowledges forest values." It also gets the king out of dirty (sweaty? flea-infested?) garments, so he might simply have wanted to change clothes. Nonetheless it does seem symbolic -- a symbol much more likely from Edward II than either his father or son; see the note on Stanza 424.

** Stanza 422/Line 1685 ** "Lyncolne grene," or Lincoln Green, and Kendall Green, were famous colours in the middle ages -- probably because greens were hard to make (Finlay, p. 275). There were few good dyes at the time -- and none at all that allowed cloth to be dyed green in one step. Paintings typically used copper compounds for greens -- but these were not good dyes. Green cloth was made by mixing the blue of woad (indigo, or modern FD&C blue dye #2) with any of several organic yellows. Supposedly Lincoln Green used a yellow dye called "weld" (Finlay, p. 276) -- usually applying the dyes serially. Incidentally, weld fades faster than indigo, so if by chance you come across a piece of green cloth from that era, it will now appear blue (Finlay, p. 276). Why Lincoln Green? Gummere, p. 319, quotes someone (Ritson?) as explaining that it was good at letting the outlaws hide from the deer. Neither Ritson nor Gummere could know it, but this is rather unlikely. Deer do not see as we do. Human vision is trichromatic -- red, green, and blue. But trichromatic vision, among non-marsupial mammals, is exclusive to primates (Dawkins, pp. 146-150). Deer, and all the other mammals of English forests, have dichromatic vision -- green and blue
sensors only. We do know that dichromats can see through various forms of camouflage which fool trichromats (Dawkins, p. 151), and there are certainly concealment schemes which will fool a dichromat and not a trichromat. Without knowing the exact shade of green, we can’t say just how a deer or rabbit would perceive a man in Lincoln Green, but based on the way it was made, I don’t think it would be ideal camouflage. Brown or black would be better.

Others argue that Lincon Green was camouflage against human intruders. This makes some sense. Lincoln Green is a little too olive to be ideal forest coloration -- but there was no good leaf green available.

Finlay, p. 276, suggests instead that Robin dressed his men Lincoln Green "to show off," because green cloth was expensive due to the need for multiple dying steps. However, the evidence is that Lincoln Green was not that expensive -- certainly not when compared with, say, scarlet red based on kermes. The Welsh soldiers in Edward III's wars, for instance, were clothed in white and green (Hewitt, p. 39) -- and it is certain that no one would have spent much on clothing the Welsh!

Nonetheless, Kendall Green is a good symbolic color for outlaws, because Kent was famously considered a rebellious county (Cawthorne, p. 78) -- e.g. most of Wat Tyler's rebels came from there. This is probably somewhat exaggerated; Kentish rebels tended to be noticed more often in London because rebels in Kent could reach the city far more easily than those in, say, Lincolnshire. But Kent did have fewer villeins and more free men (OxfordComp, p. 959), so the people probably were somewhat more rowdy.

Wimberly, p. 178, says that green "is a fairy color and of ill omen," but points out that it is one of the most common colors of clothing in the ballads. Despite all those attempts to link Robin with the Green Man or the like, I doubt that the color has any mystical significance.

For more on cloth offered by Robin, see the notes on Stanzas 70-72.

** Stanza 424/Line 1694 ** "For this line see the note on stanza 373.

** Stanza 424/Line 1695 ** The plucke-buffet, believed to be a contest in which the players exchange blows as forfeits, is attested in many forms. The extreme form is the beheading game of "Sir Gawain and the Green Knight." It also occurs in the tale of "The Turk and Gawain," found in the Percy folio, although we cannot tell the exact details because the folio is so damaged at this point (Tolkien/Gordon, p. xix). It also features in two other Gawain romances, the related "Syre Gawene and the Carle of Carlyle" and "The Carle off Carlile" (Lacy, p 154), although the latter of these is almost certainly later than the "Gest" and the former may be.

As a sport, it is sometimes known as an "Irish Stand-Down." Child, in his notes on this stanza (page 55) mentions a romance in which Richard the Lion-Hearted himself engaged in this game, but this is one of those stories (like Richard killing a lion with his bare hands by tearing out its heart -- and then eating it raw; Gillingham, pp. 7-8) which is demonstrably false.

Knight/Ohlgren, p. 167, seem to think that the contest between Robin and the King was also more serious than some casual shooting with the bow, followed by a blow to the loser, but they offer no reason for this hypothesis.

More interesting is the question of whether any English king would engage in such a contest with his subjects.

Holt1, p. 61, argues that the legend of the King being reconciled with Robin is derived from Fulk, or Hereward, or maybe (who knows?) Alfred and the Cakes (an idea going back at least to Clawson, p. 104, who on p. 105 mentions a similar story told of Henry II), all involving an incognito king. This is of course a common theme of folklore (see the note on stanza 368) but the fact that the motif is legendary does not preclude a reconciliation between King and outlaws -- several rebellions ended that way, because it was easier for the King to befriend the rebel than run him down!

This motif does however argue against a date in the reigns of Richard I or Edward I -- they were strong grudge-holders. Prestwich1, p. 202, says explicitly, "Clemency towards his enemy was not in Edward [I]'s character." What's more, Edward I had a strong streak of violence when crossed (Prestwich1, p. 3); he just wasn't the sort to go off and negotiate with rebels.

There is an actual recorded instance of Edward I accidentally ending up in single combat with an enemy because a ditch cut Edward off from his supporters, and Edward did formally forgive the other man -- "but there is no evidence that he was ever regarded with any special favor" (Prestwich1, p. 56, although Baldwin, p. 146, says that "There is nothing to substantiate Nicholas Trivet's story" of this encounter, and Pollard, p. 196, flatly declares it fiction. Clawson, pp. 107-108, points to the tale of John the Reeve, in the Percy Folio, in which Edward I is separated from his followers, but this is not the same tale).

Baldwin, p. 95, has a good summary when he says that "Edward [I] was respected b his barons, but he was a man of violent temper far removed from the jovial and understanding 'King Edward' of the ballads."

Richard I was, if anything, worse; he was aloof and generally lacked the common touch; according
to Kelly.A, p. 173, "Richard was less affable in crowds than Henry [II], more selective in his friendships, and less accessible to general company. He lacked the charm that attracted a large personal following... He often ruffled his peers with an overweening brusqueness."

He was such a snob that, when he heard a hawk shriek in a commoner's house, he went in and attacked the owners (even though they were not his subjects) -- and was forced to take to his heels when they fought back (McLynn, p. 144). During the conquest of Cyprus, he insulted the island's inhabitants by shaving off the men's beards just because they were ruled by his enemy (McLynn, p. 157). At Acre, he demeaned the Duke of Austria so badly that he left the crusade -- and Leopold of Austria was a "duke", almost as high on the social scale as Richard himself. Richard didn't have subjects; he had two kinds of slaves, the chained and the unchained. The notion of him even talking to a commoner, other than one of his soldiers, is absurd.

Henry II had a way with common people, and was relatively accessible to them -- Dahmus, pp. 148-150 -- but even if we can accept such an early date for Robin, Henry was another grudge-holder.

Henry III, according to Baldwin, p. 118, "was often tempermental but he did not bear grudges."

By contrast, Edward II had a strange interest in common tasks and men, according to Hutchison, pp. 148-149 -- he liked woodworking and metalwork, kept company with craftsmen, and worked at thatching. A story tells of him engaged in hedging and ditching when he might have been at mass (Prestwich3, p. 80), and there are records of him ordering plaster so that he might build walls (Prestwich3, p. 81). Phillips, p. 13, quotes his best contemporary biographer as saying, "If he had practiced the use of arms, he would have exceeded the prowess of King Richard. Physically this would have been inevitable, for he was tall and strong, a handsome man with a fine figure.... If only he had given to arms the attention that he expended on rustic pursuits...." After Bannockburn, a member of his household declared that the king could not win battles if he "appl[ied] himself to making ditches and digging and other improper occupations" (Phillips, p. 15).

Even Hutchison, almost his only defender, admits on p. 2 his "rather odd personality." Although most instances of him engaging in a form of common labor are attested by only one source, Phillips, p. 72, mentions four source attesting his love for ordinary men's work, and the reports of him spending time rowing are well-attested. Phillips goes on to note that Edward II "enjoyed the near-presence of the low-born," and mentions an instance in 1325 of sailors and carpenters eating in the royal chamber.

What's more, Edward II liked games, including gambling games, and did not insist upon winning (Phillips, p. 75). This fits the stanza's indication that Robin out-shot the king and so was entitled to beat up his monarch. (Possibly the King felt this to be safer than to have his half dozen men fight all of Robin's band.) The wonder is that the King decided to participate, having seen Robin's prowess. He was probably a good archer with a hunting bow, but a longbow was a different matter. And where Edward I, for instance, tended to look down his nose even at the higher nobility, Edward II displayed very little snobbishness. In Edward I's last years, there was a quarrel between the King and his son over the size and expense of the Prince's household. According to Phillips, p. 99 and note 131, there were four men the Prince really wanted to keep around him. Two were of gentle blood -- Piers Gaveston and Gilbert de Clare -- but the other two were yeomen. Jolliffe, pp. 369-370, declares that "like several of our more incompetent kings, Edward II was inclined to advance popular principles" -- meaning, in this case, the principles of ordinary people rather than the high nobility; Edward increased the role of the commons in parliament (presumably to reduce the power of the barons).

It is true that Edward II was a man who never changed his mind, and he certainly held grudges. His best early biographer wrote in the Life of Edward II that, in 1322 when Edward finally seemed to have defeated his enemies, "the earl of Lancaster once cut off Piers Gaveston's head, and now by the king's command the earl of Lancaster had lost his head" (quoted by Phillips, p. 409). But Edward's grudges were very specific and pointed. A man who had not directly offended him or joined his enemies was forgivable. (To be sure, Hunter thought that the original Robin Hood served the Earl of Lancaster, and that this was why he needed the King's pardon. But the subtle hints in the "Gest" all point to an outlaw who was loyal to the King all along, as several mentions in the "Gest" demonstrate; Mark Ormrod also apparently pointed this out in an unpublished paper; Pollard, p. 253 n. 58.)

If ever there had been a king likely to meet with outlaws, it was Edward II. Doherty, pp. 23-24, explains this oddity based on the way his father neglected him: "Left to his own devices, bereft of a father and a mother-figure, the young Edward naturally looked for friendship from others, whether they were ditchers, rowers, sailors or boatmen." Doherty, p. 26, also thinks that Edward II had "a desperate yearning to be liked."

Edward's willingness to hang around with common people became so proverbial that, according to
pp. 60-61 of Doherty, a pretender actually showed up during this reign claiming to be the real King Edward; he had been swapped with a peasant boy after a nurse had allowed him to be injured and was afraid to reveal the truth. The "proof" of this was that Edward showed tastes such as only a peasant would have, and thus must be an imposter. Naturally this pretender was executed (as was his cat, which obviously was innocent), but the whole story shows what Edward's reputation was like.

The only other Plantagenet I can imagine hanging around with common folks was John. However, we have already read, in stanzas 403-409, tells of an Irish stand-down between Robin and the King, in which the King gives Robin a blow which floors him. The Plantagenets were mostly very tall -- Edward I was called "Longshanks," and when his skeleton was measured, he was found to have been 6'2" (Prestwich, p. 567). Edward III is said to have been 6'3". Richard is said to have been tall, well-built, and with unusually long arms and legs (McLynn, p. 24). The only exceptions were Henry II, who was of average height, and John, who at 5'5" was perhaps the shortest Plantagenet known to us (Warren-John, p. 31). Henry II was strong despite his height. But John does not seem to have been a mighty man.

To be sure, the last King Edward to live before the publication of the "Gest," Edward IV, was so open to commoners that he became the hero of "King Edward the Fourth and a Tanner of Tamworth" [Child 273]. Edward IV's brother Richard III seems to have tried -- seemingly for the first time -- to actually build a government out of men who were not members of the nobility; Cheetham, pp. 161-162. But both of these are almost certainly too late. In connection with the King's fist-fight with Robin, see the note on Stanzas 429-430 regarding Edward II's fondness for horseplay and practical jokes.

** Stanza 428/Lines 1709-1712 ** Upon seeing what appears to be a mass invasion by Robin Hood's men, the people of Nottingham are very afraid (though without reason, as it turns out). This may very well connect with their hostility to him in Stanzas 296.

** Stanzas 429-430/Lines 1713-1717 ** The king laughs at the rout of the townsfolk, as people try by any means possible to flee the coming of Robin Hood. This too fits well with what we know of Edward II, who seems to have been fond of practical jokes and rough humor (Doherty, pp. 50-51). One can imagine him staging this little scene to see how the folk of Nottingham would respond; indeed. Mersey, p. 188, calls this "a jest on the king's part." For another instance of his fondness for low games and roughhousing, see the note on Stanzas 429-430.

Knight/Ohlgren, p. 167, compare this to the story of "Robin Hood's Progress to Nottingham" [Child139], in which the people of Nottingham also fear and attack the outlaw. They see this as a contrast between "forest and urban values," but "Robin Hood's Progress to Nottingham" is a later writing and not a source for the "Gest." And while there doubtless is a contrast between town and outlaw morals, the fear of the people of Nottingham more likely derives from the fact that Robin has already had two conflicts with them, one at the time of the archery contest when they attacked him and once when Robin attacked and killed the sheriff.

** Stanza 433/Line 1731 ** It is interesting to observe that Robin, who in Stanza 68 had been able to lend 400 pounds, apparently has only 100 pounds at his disposal here. (For more on the value of this money, see the notes to Stanzas 49 and 120). In stanza 150 we see the sheriff offer Little John 20 marks per year; in Stanzas 170-171, Little John offers the cook 20 marks per year to join Robin's band. Since 100 pounds is 150 marks, Robin's 100 pounds would pay only seven men for a full year at their old wage. If he truly had seven score men (Stanza 416), he could have paid them only one mark each -- or enough for three weeks at their old rate. See also the note on Stanza 435.

The implication, obviously, is that either Robin left much of his money behind, or that he had lost it in the interval between his intervention on the knight's behalf and the time he met the king. (Or, of course, that this section is from another source with more reasonable ideas of what money was worth.) It seems more likely that Robin's fortune would have declined; traffic would have learned to avoid Barnsdale if Robin became a truly successful robber (note the fear of him shown by the people of Nottingham in Stanza 428), plus his band probably grew in that time, meaning that he had to pay more in wages.

One wonders if Robin might not have accepted the King's offer because he was going broke. Holt, p. 118, makes the interesting observation that, by the time the "Gest" was probably written, "local society fell, in descending order, into knights, squires, gentlemen, yeomen and husbandmen.... Only the first two, knight and squire, had distinguishing qualifications. The gentleman, particularly, was sometimes simply he who claimed to be a gentleman, or lives like a gentleman, perhaps especially one who got into debt like a gentleman." That certainly sounds like Robin's behavior.

** Stanza 434/Lines 1733-1736 ** Gummere, commenting on Robin's prodigality, says on p. 319,
"This liberal expenditure was the proper thing for knights and men of rank...." But his chief expense was likely just paying his men. In stanza 52, we perhaps saw a hint of the Tale of the Prodigal Son. This too may have been influenced by that tale (in chapter 15 of Luke); the Prodigal takes his inheritance, spends it on loose living, and then has to go home in disgrace.

It is interesting, although perhaps not very relevant, to note that Grafton declared that Robin went to the greenwood because of excess generosity (Knight, p. 1; Knight/Ohlgren, p. 28).

**Stanza 435/Line 1737** After a year at the King's court (literally fifteen months, but the author is always adding threes to things), Robin has used up his resources. This is not really unusual. The King's senior officers often did not enjoy actual payment for their work; rather, the King granted them some sort of compensation. A cleric would get a certain number of "livings"; a secular lord would be given an office or the rent from sundry manors. We note that the King's offer of a place at his court (stanzas 414-415) contained no such offer. Perhaps Robin assumed one would be forthcoming (see stanza 420, where he seems to accept the King's livery); perhaps he did not realize the need for such a grant; perhaps the King simply did not live up to his promise. This would fit well with either Edward I, who was notably stingy with pay for his officials, or with Edward II after his victories of 1322-1323 -- Phillips, p. 421, reports that in this period "Like the archetypal miser Edward [II] not only gathered every penny he could but was remarkably loath to spend any more than he had to." One almost wonders if he mightn't have brought Robin to court to try to get a hand on Robin's treasure.

As mentioned in the notes on Stanza 433, Robin's 100 pounds would pay only seven men for a full year at their old wage -- little wonder they deserted. Even if he paid only the three pence a day expected by valets (see the note on Stanza 150), that would allow him to maintain only about twenty men for a year.

**Stanza 436/Line 1742** There is a variant here which perhaps affects Robin's feelings about watching the archers; see the textual note.

**Stanza 437/Lines 1745-1748** Robin, in the King's service, recalls being a successful archer. Clearly he is not spending much time practicing with his bow at this time. This, it seems to me, is exceptionally strong evidence that this is not happening during the reign of Edward III. That king won his victories with the bow, and would not put the best Bowman in England out to pasture! One wonders if Robin might not have been disappointed with the court in other ways. This was the period when Edward's favorites the Elder and Younger Hugh Despensers were dominating -- and corrupting -- the government. (For more on them, see the notes on Stanza 93, or on "Hugh Spencer's Feats in France" [Child 158].) It was a period when no one's money or land was safe if the Despensers wanted it. Phillips, p. 448, notes that Edward II was deeply if indirectly involved in their extortion -- it couldn't have happened without his consent. But the attitude at this time seems always to have been "It's not the King, it's his evil counselors." Robin could have been -- would have been! -- disgusted by the Despensers, and might not have blamed the King. But he would doubtless wish to get away.

**Stanza 439/Lines 1753-1756** Robin determines to leave the King's service. This is an interesting decision if he had taken the King's pardon, because most pardons in the Edwardian period were conditional: "Though a few pardons were granted in advance, for the great majority of men indicted of murder or other serious felonies, charters of pardon were withheld till the [military] services had been performed and attested by the leaders in whose companies the men had served. Even then the pardons were frequently subject to further conditions" (Hewitt, p. 29). For a man hired as a soldier, Hewitt (p. 30) lists four typical conditions of a pardon, of which Robin arguably violates three: He must put up surety for his behavior (which Robin, one he is broke, can no longer do); that he be available for service to the King for up to a year at a time (Robin initially fulfills this, then violates it -- and since most of his men deserted him before he himself quit the court [Stanzas 433-435], they would have violated it immediately upon desertion), and that he stay in the King's service while still in the vicinity of the conflict (which, if the King is Edward II and the conflict is that resulting in Edward's overthrow, he failed to do). Thus Robin, in all likelihood, violates the conditions of his pardon.

Pollard, p. 206, sees this as a sort of analogy: He believes that the King is Edward III, considered responsible for restoring justice -- but even this ideal king could not restore justice enough to satisfy Robin.

The difficulties with this hypothesis are myriad: First is the internal inconsistency -- if Pollard is going to claim that the "Gest" is set in the reign of Edward III because Edward III is a paragon of justice, then he can't really have it both ways. Nor is there any hint of this sort of analogy anywhere else in the "Gest." Plus Robin doesn't complain of injustice; he complains of being broke and of not being used as an archer.

In any case, Robin had to leave the King's service. Since the "Gest" and the "Death" tell the same
general story, the story of Robin's death almost certainly existed before the "Gest" was composed. So Robin had to be in the greenwood in order to die. That means he had to leave the court.  
**Stanza 440/Line 1759** Robin (claims to have) founded a chapel to Mary Magdalene. Given his piety, his ill management of his money, and his magnanimity, it seems not unlikely that Robin would have endowed a chapel -- it was a common thing to do in this period, when the prayers of the faithful were thought to shorten one's time in purgatory. The dedication to St. Mary Magdalene is interesting -- the first genuinely appropriate mention of a saint in the "Gest." Robin would naturally have wanted a female saint, and Mary Magdalene was the saint of penitents (Benet, p. 975). We have another faint parallel to the story of David here, although in the case of David and Saul, David was already in trouble with the King, whereas Robin is merely dissatisfied. David (thought Jonathan) tells Saul that he must go home for a family religious celebration. Having left the court, he flees and becomes an outlaw. The core of this story is in 1 Samuel, chapter 20.  
**Stanza 442/Line 1767** "Barefote and wolwarde" -- i.e. barefoot and with wool next to the skin. Walking barefoot was the standard token of a pilgrimage or penitent -- e.g. when Raymond of Toulouse set out to lead the Christian army on the last stage of the journey to Jerusalem in the First Crusade, he walked barefoot (Runciman1, p. 261). When Jane Shore was forced to do penance for her adultery with Edward IV, "on a Sunday, wearing nothing but her kirtle, she was led barefoot through the streets, a taper in her hand" (Jenkins, p. 166). Wearing wool next to the skin -- i.e. presumably a hair shirt -- is an even stronger sign of penitence; a hair shirt irritated the skin, and also held lice, so it was painful -- and it could be worn under other garments so that one could suffer a penance without parading one's piety before men. Becket, for instance, was said to have been wearing a hairshirt when he died (Oxford Companion, p. 90).  
Gummere, p. 120, notes a similar reference in Piers Plowman (B.xviii.1 in Skeat's edition): "Wooleward and weet-shoed went I forth after," which Langland/Schmidt, p. 306 (which spells the third word "weetshoed"), glosses as "With my skin toward the wool [i.e. with no shirt toward my cloak] and with wet feet [with feet shod with wet rather than with wet shoes]." Gummere also finds such a penance in v. 3512f. of "The Pricke of Conscience" by Hampole (that is, Richard Rolle, died 1349, known as the "Hermit of Hampole"); Benet, p. 941 -- although, according to Sisam, pp. 36-37, his authorship of "The Pricke of Conscience" has been strongly questioned. NewCentury, p. 940, calls the "Pricke" the most popular poem of the fourteenth century but notes that there is no evidence that Rolle wrote it).  
As Knight/Ohlgren emphasize on p. 168, this is a sign of penance, not poverty.  
**Stanza 445/Lines 1777-1780** As Robin arrives in the greenwood "on a merry morning," he hears the birds singing. Pollard, p. 72, notes this as an invocation of the legend of the merry greenwood. It does seem to indicate that Robin returned to the forest in late spring or summer.  
**Stanza 448/Line 1791** For Robin's seven score followers, see the note on Stanza 229.  
**Stanza 450/Line 1798** Robin spent "Twenty yere and two" in the greenwood after leaving the King. This would seem as if it might be a dating hint -- but it isn't much of one. Edward I reigned 35 years (1272-1307), Edward III reigned for fifty (give or take a few months; his official reign was 1327-1377), and Edward IV, from first to last, reigned just about exactly 22 (1461-1483, although with a hiatus in 1470-1471). Only Edward II fell short of this total -- he reigned twenty years, 1307-1327.  
Thus Edward I or Edward III might be meant, or the number might be a later adjustment to the reign of Edward IV. But there is another intriguing possibility, which gives us a prefect chronological dovetail.  
The "Gest" says that Robin served the King for about fifteen months, then returned to the greenwood for 22 years before being killed by the prieress at Kirklees. In that time he presumably assembled a new band, who on his death would need a new leader or job. If the King is Edward II, and the year he met Robin is 1322/1323, then one year plus 22 years later is in the period 1345-1346 -- just in time for Robin's excellent archers to win the Battle of Crecy in 1346! The problem, of course, is that Robin stayed in the greenwood all that time "For all drede of Edwarde our Kinge." If this is read as meaning Edward was king for 22 years and more, Edward II cannot be meant. On the gripping hand, if the 1346 date be accepted, would it not make sense for Edward III to pardon the underlings if their leader was now dead?  
**Stanzas 451-455/Lines 1801-1820** These five stanzas summarize, or rather hint at, the tale of betrayal which is the theme of "Robin Hood's Death" [Child 120]. Dependence on the same legend (although not on the same actual text) seems sure. Is this an indication of how the author of the "Gest" used his other materials? Probably not; it seems likely that he made fuller use of earlier sources for the cycle of the knight and the abbott, e.g.  
The tale of Robin's end as told in the fuller versions of the "Death" has one more parallel to the tale of Fulk FitzWarin, in that Fulk, in one of his innumerable conflicts with King John, finds himself in a
fight. Sir Ber[n]ard de Blois attacks him from behind; Fulk spins around and kills him -- nearly cuts him in half, in fact (Cawthorne, p. 145). This is much like what happens with Red Roger in the "Death." But Fulk, unlike Robin, survives (although so severely wounded that he falls into a coma and has to be taken from the field; Cawthorne, p. 146).

It does appear that Munday, in rewriting the legend, knew some relative of the story in the "Gest" but not the full tale in the "Death." Robin is poisoned, not bled to death, by his uncle, the prior of York, and a "Sir Doncaster" (Cawthorne, p. 80; and see the Cast of Characters on p. 303 of Knight/Ohlgren).

Although the "Gest" does not tell the tale of the last arrow found in the "Death," that account is another indication of a date in the reign of Henry III or later. Robin, in his weakness, needs help to fire the last shot. But if his bow were a crossbow, as it would have been in the time of Richard I, then one person could crank it for him and even a dying man could aim and fire it. The last arrow can only have come from a longbow.

Child in his notes on the "Death" suggests a parallel to "Sheath and Knife" [Child 16], where the girl asks her brother to shoot her and bury her at a spot she chooses. It seems to me, however, that this in fact reverses the motifs. In "Sheathe and Knife," she chooses the spot, and the bow is relatively incidental (perhaps he uses the arrow so that he does not have to slay her with his own hand). In the "Death," the bow and arrow is essential and the spot trivial. If anything, the analogy is to something such as "John Henry" [Laws I1], who dies with his hammer in his hand.

** Stanzas 451, 454/Lines 1803, 1815 ** The place where Robin Hood was killed is somewhat uncertain. Child prints "Kyrkesly" in stana 451, "Kyrke[s]ly" in 454; for the evidence, see the textual note. In the "A" (Percy folio) text of the "Death," it is "Churchles" or "Churchleeles" ("church Lees" A.1.3, "Churchleeles" A.11.3, "Churchlee" A.11.4, "church lees" A.12.1 Churchlee A.24.4), aligning "Church-Lee" with the more northern words for the same thing, "Kirk-Lee." The broadside versions of the "Death" (Child's "B") give "Kirkly" or "Kirkly-Hall" ("Kirkly-hall" broadside title, "Kirkly" B.3.1, "Kirkly-hall" B.4.1, "Kirkly" B.12.1, "Kirkly-hall" B.12.3, "Kirkly-hall" B.14.3, "Kirkleyeys" B.19.4; also "Kirkleys" and "Kirkley Monastery" in the end matter to B.b), which is also the reading of the Davis text from Virginia. The retelling of this tale in "Robin Hood and the Valiant Knight" [Child 153] has a tail note which reads "Birkslay," perhaps derived from the reading "Bircklies" of Grafton (for which see below).

The region of Kirklees on modern maps is south and somewhat west of Leeds, northeast of Manchester, and west of Wakefield. Knight/Ohlgren, p. 168, following Child, point specifically to the priory of Kirklees in west Yorkshire. According to Holt, pp. 87-88, it is twenty miles west of Barnsdale (far enough west that some might even have thought it to be in Lancashire, which has also been suggested as its location). Or, perhaps, it really is a generic name, "the Lee of the [unnamed] Kirk."

There is also a Kirkby not far north of modern Liverpool (one of quite a few Kirbys scattered about England), but it is rather far west of Robin Hood's usual haunts. The "Gest" merely says that the prioress of Kirklees "nye was of hys kinne," i.e. a close relative, but stanza 10 of Child's "A" text of the "Death" calls him his aunt's daughter, i.e. first cousin, and in the "B" text of the "Death" he refers to her as his cousin in stanza 2, and she calls him cousin in stanza 5. Davis's text of the death also has him murdered by his cousin, although it is not said that she is the prioress.

In Grafton's Chronicle of 1569, which we met in the introduction, we find the first dated mention of the claim that Robin was bled to death (Knight/Ohlgren, p. 29). Grafton lists the place as "Bircklies," which I do not find on any map of England (there is a "Birtley" in the Newcastle area, but that's pretty far from Robin's haunts). Knight/Ohlgren suggest that "Bircklies" is a misreading of "Kircklies," which seems likely. Grafton's account does seem to confirm the antiquity of the details in the "Death," although he adds the curious statement that the prioress of the place set up a memorial stone for Robin, "wherein the names of Robert Hood, William of Goldesborough and others were graven" (Knight/Ohlgren, p. 29).

Grafton's explanation for why she set up the stone was so that travellers would no longer fear being robbed by Robin (Baldwin, pp. 74-75). Of course, were that the actual reason, she might well have set up the stone withouthe possessing Robin's actual body.

Drayton also knew the story that Robin died at Kirkley (Gummere, p. 322). Hunter suggested that the Prioress of Kirklees was one Elizabeth Staynton, possibly related to the Hoods of Wakefield (Cawthorne, p. 49). But the few details we have about Staynton do not really support the legend of Robin -- e.g. Baldwin, p. 74, says that she was indeed a nun at Kirklees in 1344 (which fits brilliantly with the reconstruction we gave above), but there is no evidence that she was the prioress.

Pollard, p. 120, suggests that the fact Robin is killed by a prioress is significant -- that it is the last
token of the conflict between Robin and the church; he compares on p. 121 Chaucer's monk who
"loved venerye." And we certainly are told in stanza 452 that the prioress loved Sir Roger, implying
unchastity, and in 455 that he lay by her. This is not quite proof that she betrayed her vows (they
might have been friends, and she might have allowed him to stay in hiding at the nunnery), but it is
a strong indication.
The caution is that the parallel in the "Death" does not show the theme infidelity at all clearly. The
prioress's unchastity might be in the missing sections of the Percy version, but Robin's anti-
clericalism is not evident. That the Catholic hierarchy was corrupt in the fourteenth and fifteenth
centuries is obvious -- Chaucer's Pardoner is even better proof than his Monk, and "Pierce the
Ploughman's Crede" has much to say about the degraded nature of various friars (Barr, p. 6). But
condemnation of the Church does not seem to be an essential part of the Robin Hood legend
although it is a major theme of the "Gest."
** Stanza 452/Line 1806 ** "Donkesley" is the reading of the prints, but two stanzas later we read
"Doncaster," which is a real place; Knight/Ohlgren, p. 168, suggest that Donkesly is a mistaken
conflation of "Kirklees" and "Doncaster."
It is interesting to note that that, of the nine characters in the "Gest" to be given a personal name
(Robin Hood, Little John, King Edward, Scarlock/Scathelock, Much the Miller's Son, Gilbert of the
White Hand, Reynold, Sir Richard, and Roger of Doncaster), only Roger of Doncaster is Robin's
enemy. All his other enemies -- the Sheriff, the Abbot of St. Mary's and his associates, the Prioress
of Kirklees -- are given titles only. Unfortunately, the name doesn't help, since we have too few
details about Roger of Doncaster to offer a secure identification.
Cawthorne, pp. 202-204, mentions several Rogers who are possibilities. There was a Roger of
Doncaster at Wakefield in service to the earl Warenne, although this is rather early. There is a
Roger son of William of Doncaster who was given eight acres of land at Crigglestone (now a parish
in Wakefield) in 1327. Cawthorne on p. 203 sums up the case for one Roger of Doncaster
(identified by Hunter) who fits well in the reign of Edward II: "In 1306, he was sent by the
Archbishop of York to be priest at the church in Ruddington near Nottingham. According to the
records, he was still the parish priest there in 1328.... What's more, Roger the chaplain also seems
to have been a knight -- and a knight with a chequered sexual history. In June 1309, a 'Sir Roger
de Doncastria' was charged with adultery with Agnes, the wife of Philip de Pavely."
Throw in the fact that, as a chaplain, Roger would have easier access than most to a nunery, and
the fact that there were "scandalous" rumours that the nuns of Kirklees in Yorkshire in 1315
(Cawthorne, p. 203), and we have a surprisingly good fit.
But it is by no means clear that all these mentions in fact describe one man; Holt, p. 61, declares
that they in fact refer to at least two distinct Rogers.
** Stanza 454/Lines 1809-1812 ** This verse raises the question, Why was it the concern of the
Prioress and Sir Roger of Doncaster to kill Robin? Why not the authorities? One possibility is that
there was a reward, another is that Sir Roger was a local under-sheriff or the like. Or maybe he
had been robbed by Robin. But I suspect it is a theme we also see in the Jesse James story: "He
said there was no man with the law in his hand Who could take Jesse James when alive." Or catch
Robin Hood while alive -- note that we saw this in Stanza 365, etc., that no outsider could catch
Robin Hood.
** Stanza 455/Line 1818 ** This is the most explicit indication of the prioress's unchastity; see the
note on Stanza 452. It is, however, just possible that the statement that Sir Roger lay by the
prioress means that he lay in wait.
** Stanza 456/Lines 1823-1824 ** "For he was a good outlawe, And dyde pore men moch god."
Pollard, pp. 192-193, compares this with the final stanzas of "The Outlaw's Song of Trailbaston,"
for which see the note on stanza 15.
The last line of the next-to-last stanza of the "Outlaw's Song" is rendered "Nor a thief out of malice
to do people harm" on p. 10 of Ohlgren, and "Nor was I wicked robber to do people harm" on p.
192 of Pollard; this is the line Pollard thinks parallels the "Gest." It seems clear, however, that there
is no literary dependence between the two.
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Gest of Robyn Hode, A [Child 117] --- Part 10

DESCRIPTION: This concludes the notes to "A Gest of Robyn Hode" [Child 117]. This contains
the textual notes.
NOTES [10037 words]: As mentioned in the Introduction, there are very many variants among the prints of the "Gest," and some places where the text has been entirely lost. Many scholars have worked on the text, but none of the editions can be considered the last word. Indeed, I think a great deal of additional work needs to be done. This section summarizes most of the major variants, with occasional commentary on why one reading or another might be preferred. I have of course added my own observations where relevant.

The prints are referred to by Child's sigla, a b c d e f g (plus pq for the two fragments found since his time). For discussion of these copies, see the section "The Text of the Gest." As in the notes on the content of the "Gest," references are to Child's stanza numbers and Knight/Ohlgren's line numbers.

** Stanza 4/Line 13 ** "Scarlock." There is a variant in the spelling; the a text calls him "Scarlock," while b and f use "Scathelock," which g simplifies to "Scathlock." The fragment d has "Scathelocke" in stanza 293, which is perhaps as close as we can come to a "tiebreaker." We find other names in the later ballads, e.g. the first line of "Robin Hood and the Prince of Aragon" [Child 129] calls him "Will Scadlock."

"Guy of Gisborne," stanza 13, refers to "Scarlett"; the "Monk" has "Wyll Scathloke" in stanza 63, and the Percy text of the "Death" has "Will Scarlett" in stanza 2. The parliamentary roll for Winchester in 1432 has the gag line "Robyn, hode, Inne, Grenewode, Stode, Godeman, was, hee, lytel Joon, Muchette Millerson, Scathelock, Reynoldn" (Holt1, p. 69; cf. Cawthorne, p. 58).

The Forresters manuscript version of "Robin Hood's Delight" [Child 136] corrects the "Scarlock" of the broadsides to "Scathlock," which Knight, p. xvii, declares the more traditional form. There is also an instance in the Forresters book where a later hand has corrected "Will Stutley" to "Will Scathlock" in the title of the ballad "Robin Hood Rescuing Will Stutly" [Child 141] (Knight, pp. xxvi, 92), but the manuscript also has "Scarlett" and (once) "Scarett."

There is no obvious reason, based on internal evidence, to prefer either "Scarlock" or "Scathelock." Neither of the latter two, we should point out, appears to be attested as an earlier form of the word scarlet. If one has to choose a reading, "Scarlock" is perhaps the best, since this is the middle reading; both "Scarlet" and "Scathelock" can be derived from it by a single phoneme change. But this is a weak basis for a decision.

The modern preference for "Scarlet" may be the result of Shakespeare, that great distorter of history, who in 2 Henry IV, V.iii, line 103 in Riverside Shakespeare, has Silence sing "And Robin Hood, Scarlet, and John." (This is one of three instances of Shakespeare mentioning Robin Hood, according to Cawthorne, pp. 80-81; none of the mentions are substantial enough to tell us anything.)

** Stanza 4/Line 14 ** "Much the Miller's Son." In this first instance of his name, there is variation in the prints on whose son Much was; a calls him a "milser's" son, f and g a "mylner's" son. The first is obviously an error (recall that the typesetter of a didn't have much English, and in Textura fonts, an s looked like an f or even an l); the second might refer to a milliner, but obviously millers were far more common than milliners -- although note Much complaining about John's willingness to give away extra cloth in stanza 73. Still, "miller" seems to be the usual reading in the other instances; it is probably safe to print "miller" here.

** Stanza 7/Line 25 ** The line that begins Stanza 7 is lacking in all texts; Child prints it as a lacuna. Knight/Ohlgren offer as their line 25 the conjecture "Here shal come a lord or sire." They claim that this is similar to lines in other early ballads. The only merit that I can see to the line is that it rhymes with the third line of the stanza -- but the first and third lines do not normally rhyme in the "Gest."

Dobson and Taylor's conjecture is "Till that I have som bolde baron," which is rather better but doesn't seem to fit Robin's preoccupations. I doubt we can conjecture the original, but my thought (arrived at without seeing Dobson/Taylor) is, "We shall wait (i.e. await) som bold abbot."**

** Stanza 7/Line 27 ** Child emended the third line of the stanza to read "Or som knyght or [som] squyer," a reading not attested in this form in any of the manuscripts; a omits "som" before "squyer," while bfg read "some." Knight/Ohlgren omit the word.

** Stanza 39 (also 41, 42)/Lines 155, 163, 168 ** There is a textual variant here regarding the number of shillings. Child in 39.3 and 42.3=Knight/Ohlgren line 155, 163 read "ten." The reading of a is xx, i.e. "twenty": bc have x., i.e. "ten" in both places. Obviously either reading is an easy error for the other. Child, followed by Knight/Ohlgren, read "ten shillings" on the basis of Stanza 42, where the knight is found to have wealth totalling half a pound. The reading "ten" also scans better. But I could make a case for "twenty"; it would be easy to understand the knight claiming to have twenty shillings; even in his poverty, he would want to round things up....

** Stanza 49/Lines 194, 196 ** Child's text follows the prints in reading the final word of the line as...
"knowe.") This does not rhyme with "spende" in the final line of the stanza, and Knight/Ohlgren (without adding a note or explanation) emend the text to read "wende." This is a possible emendation, but not sure; we might as well emend the final line of the stanza to end (for instance) "goe." However, it is much more likely that the correction should be to a form of the verb "to ken," i.e. to know. Probably it should be "kende," although "kent" or "kennit" are also reasonable.

** Stanza 50/Lines 198-199 ** The second line of this stanza does not rhyme with the fourth, and the third line does. This defect occurs in all extant copies of the verse (abcfg). Child's conjecture is that we should swap the second and third lines, although it is possible that we should rewrite the final line to end in a word that rhymes with "wife" (e.g. "lyfe").

** Stanza 53/Line 209 ** Child's text, in line 53.1, says "He slewe a knyght of Lancaster;" so too Knight/Ohlgren. "Lancaster" is the reading of a. In bf we find "Lancastshire," which g cleans up as "Lancashire." c has "Lancaseshshire." Child followed a presumably on the grounds that he always followed a. But the reading which best explains the others is surely "Lancastshire," as in b; anyone confronted with this reading would either convert it to "Lancashire" (as g did, and as c did indirectly) or simplify it to "Lancaster."

** Stanzas 53-54/Lines 212-213 ** Child prints these lines as "My godes both sette and solde / My londes both sette to wede, Robyn." In these lines, a reads both...both; b reads both... both; c reads bothe...bothe; f reads both...both, g reads both... be. Knight/Ohlgren, p. 153, argue that "both" makes no sense in the second instance, and so adopt "beth" ("be" or "will be") -- and then proceed to emend the first instance to read "beth" also, without manuscript support. But, as any ballad student knows, it is not uncommon for short words to be included in a text for reasons of smoothness. "Both" should surely be allowed in stanza 53, and is the better (although not certain) reading in 54 as well.

** Stanza 62/Lines 245, 246 ** There is a single/plural difference in both these lines; a has frende...borowe, bf(g) have frendes...borowes. Since the change happens in both lines, it is unlikely to be an accidental omission/deletion; one simply must decide between a and b. Similarly with wolde/wyll in the second line of the stanza (and also dyed on/dyed on a in the fourth line. This stanza shows clear evidence of recensional work, although it is not obvious in which direction it went). The only clue I can think of is that "none" in the third line is a considered to be singular and might have attracted the rest to it. This is extremely weak.

** Stanza 68/Lines 271-272 ** The counting out of the loan. Child's text reads that John counted it "by eight and twenty score," Knight/Ohlgren offer "by eightene and two score." None of the prints actually expresses it this way; a reads xxviii score, i.e. 28 score; bfg read with variants "eighteen and twenty score." "Twenty score" of pounds is of course 400 pounds, but then why the 8/18? Gummere, p. 315, suggests that John was paying out "20 score and more," and indeed he showed such generosity with cloth in stanzas 72-73. But a 40% overpayment? Hard to believe -- and not stated at all clearly; even saying "twenty score and eight" would make the surplus more obvious. It is worth noting that 400 pounds is 600 marks, or 30 score of marks; possibly the 28 was supposed to refer to marks rather than pounds. But the best explanation is probably to start from b, accepting the Knight/Ohlgren emendation but reading it as eighteen-and-two score, i.e. twenty score. Or perhaps emend the line to read something like "by counting twenty score." And don't ask why the poet put it in such a confusing way!

** Stanza 69/Line 273 ** Text a reads "sayde Much," but b has "sayde lytell Much," followed by f and g (which uses the modern spelling "little"). We find "little Much" in stanzas 73 and 77 without variant. The meter works better with "little" than without. Child included "lytell" in [square brackets] as dubious; Knight/Ohlgren print it without indication of doubt although they mention the variant in their notes. Given that short words are more typically dropped than added by scribes, "lytell Much" seems the better reading. See also the note on Stanza 4.

** Stanza 70/Line 277 ** a and b both read "To helpe his body therin." This reading is difficult enough that Child conjectured that the original should be "lappe," i.e. wrap (a reading found in fg); the noun "lappe" is found in Chaucer (e.g.) for a fold or hem or pocket (Chaucer/Benson, p. 1262), and the verb lappyn, fold, enclose, cover, swath occurs in several of the poems in Turville-Petre (cf. p. 238). Whether the emendation is solid enough to go against the testimony of both a and b must be left for the reader; all the recent editions have followed Child.

** Stanza 75/Line 298 ** The text of a has Little John speak "To gentill Robyn Hode"; bfg have John direct his speech "All unto Robyn Hode." Since Robin was not, at the time the "Gest" was written, considered to be of the gentry, we must suspect that "gentill" is the original text and bfg corrected what appeared to be an error of meaning.

** Stanza 76/Line 304 ** All the editions follow Child in reading "God graunt that he [the knight] be true." But b has "leve" for "graunt." "Leve" is shorthand for "believe," i.e. "trust." This is difficult enough that fg emend it to "lende." But, while difficult, it is not impossible. It is easy to see how
"leve" could be replaced by "graunt," difficult to see how the reverse could come about. "Leve" appears the better reading. I might also conjecture that the original was "give," which would be the middle reading if attested. ** Stanza 78/Line 310 ** The a and b texts both have Little John suggest giving the knight a "clere" pair of spurs. Child and Knight/Ohlgren both change this to "clene" on the basis of f and g. But this surely is an emendation by f. Either we should let the reading stand or we should emend to something more meaningful -- perhaps "dere," i.e. costly. Or, perhaps, "clere" means something like "free and clear."

** Stanza 87/Line 345 ** All the extant texts (bfg) omit the first line of this stanza. Child suggested duplicating it from the previous stanza, on the ground that it might have fallen out because the two lines have the same ending (homoioteleuton). This reasonable emendation is adopted by the more recent editors but is beyond proof. ** Stanza 88/Lines 351-352 ** The last two lines of stanza 88 make nonsense and are likely corrupt, but the prints generally agree on the nonsense text (apart from a minor correction in g, "lay it downe" for "lay downe" in 88.4, a reading followed by Gummere), and no good emendation has been suggested; the best I can think of is "he will come anon."

** Stanza 89/Line 354 ** Corruption is probable in stanza 88; it is almost certain in the second line of 89 (the two problems are most likely related). b reads "In Englunde he is ryght." Child and Dobson/Taylor both follow fg in reading instead "In Englunde is his ryght." This is, however, an utterly obvious conjecture with no real claim to originality. Knight/Ohlgren emend by omitting the words and reading the line "In Englunde ryght" and then use this for a complex argument. I am not convinced by either emendation, and doubt we can draw any sure conclusion based on the line. ** Stanza 91/Line 362 ** The abbott swears by "Saint Richard." Knight/Ohlgren emend this to "Saint Rychere" for purposes of maintaining the rhyme (Knight/Ohlgren, p. 155), a saint's name also used in "Gamelyn" but not otherwise known. There is little justification for the emendation; there are many instances of bad rhymes in the "Gest," and to replace an unlikely saint with a non-existent saint is not an improvement. A second possibility is to emend the text more thoroughly, possibly to "Saint Cuthbert," who was a famous Northumbrian saint (the Venerable Bede wrote a life of him, and Douglas, p. 219, calls all England north of the Tees "St. Cuthbert's Land") and whose name rhymes fairly well (particularly if it were written, say, "Saint Cuthbere"). Chaucer, in the Reeve's Tale, has northerners still swearing by "Seynt Cutberd" (Chaucer/Benson, p. 81, line 4127; Pollard, p. 69). I also note that the previous line has a reference to the Abbot's beard, which rhymes well with "Saint Richard"; perhaps what we have is two stanzas badly shortened down to one. One other possibility (and I emphasize that all of these are just speculations) is that the original was some variant (probably anglicized) on "Saint Roch," or "St. Rochur" (the Latin form of the name, which is obviously very similar in sound to "Richard"), which a copyist converted to "Saint Richard" because Roch is such an un-English name. Roch, or Rocco, or Roque (c. 1295-1327) was a Frenchman famous for his ability to treat the plague and the patron saint of invalids (DictSaints, p. 213). He was also famous for an association with dogs because, in one tale, a dog fed him while he himself suffered plague (Benet, p. 977), Could the abbot, like Friar Tuck in a later form of the Robin Hood legend, have been a keeper of dogs? Alternately, could the day of the knight's visit have been August 16, Saint Roch's day? It is true that Roch was not canonized until after the death of Edward II, and hence after the likely date of this incident, but Roch was well known during the plague years of the fourteenth and fifteenth centuries (and largely forgotten after that); it would be a much more likely name at the time the "Gest" was written than at any time before or since. I also am tempted by "Saint Robert," referring to Saint Robert of Knaresborough; see the explanatory note. In the end, though, the reading "Saint Richard" is not nonsensical enough to justify emendation. I am sore tempted by "Saint Rochur," but am content to leave it in the margin. ** Stanza 93/Line 371 ** Child's text reads "The [hye] iustye of Englonde"; Dobson/Taylor and Knight/Ohlgren omit "hye" (the former without so much as a footnote), making it the "iustice of Englonde." This is one of the more significant textual problems of the "Gest." The only witnesses are bfg. b omits the word "hye", which is found in f (g modernizes the spelling to "high"). Ordinarily, of course, a reading supported only by fg would not be considered. Presumably Child includes the word because it makes no sense to refer to one man as "the justice of England"; also, the phrase "hye iustice" is found without variants in stanza 266. Possibly "high" is just a word the poet uses to fill a syllable before an office? In Stanza 318, he refers to the "hye shyref," and that office doesn't exist either. But why "high"? Probably we should follow b and read "justice," not "high justice."
Another possibility, which I have not seen elsewhere, is to emend "Englonde" rather than "iustice." All our problems would disappear if the text read something like "the iustice of the foreste" -- we know exactly what office that was!

** Stanza 98/Line 389 ** A line is missing here in all three extant witnesses (bfg). Child conjectured the text "They put on their symple wedes" based on the third line of the previous stanza. Child's emendation is probably the best we can do, but the probability is high that more than one line is damaged; the previous stanza does not fit with what has gone before. Instead of inserting a line here, an alternate proposal might be to omit the last three lines of stanza 97 and combine it with the last three lines of 98, or something similar. So possible readings would be something like

Than bespake that gentyll knyght
And with him Lytell Johnn,
The porter was redy hymselfe,
And welcomed them euerychone.
(emending the second line), or

Than arrived that gentyll knyght
They came to the gates anone;
The porter was redy hymselfe,
And welcomed them euerychone.
(emending the first line).

** Stanza 113/Line 450 ** Child and Knight/Ohlgren print this line as "And vylaynesly hym gan call." This is Child's conjecture to rhyme with the last word of the stanza ("hall"); acde are all defective here, fg omit the line, and b -- which is thus our only witness -- reads "And vylaynesly hym gan loke." The word "loke" is probably an error repeated from the previous line, meaning that Child's conjecture is reasonable, but it would be possible to emend the last line, "Spede the out of my hall!" -- if we could find an acceptable substitute for "hall" that rhymes with "loke."

** Stanza 128/Line 511 ** Child reads "Ne had be his kyndeness" following a; bfg read "had not be." Dobson/Taylor, p. 88, read "he" for "be," without showing any indication that this is not the reading of a. Although both readings make sense, this is perhaps a typesetting error.

** Stanza 132/Line 527 ** The arrows had silver on them -- somewhere. b reads "I nocked all with whyte silver," that is "Nocked all with white silver"; fg read "And nocked the(y) were with whyte silver" -- but a has "Worksed all with whyte silver." The nock was a groove in the back of an arrow into which the bowstring was placed. This was a weak point of an arrow, and a truly well-made arrow might have a metal cap there.

The reading of bfg implies that this cap was made of silver, which, as Knight/Ohlgren confess on p. 156, was "unusually lavish." So lavish as to be silly, since silver was not as structurally strong as iron. The arrows could just as well have been "worked" with silver, as in a, which might mean that the shaft or the point had silver tracings. Child and Knight/Ohlgren, who usually follow a slavishly, here adopt the reading of b (except for reading Inocked, one word, instead of I nocked, two words), but certainly a strong case could be made for "worked" -- the reading accepted by Dobson/Taylor, p. 88. A silver nock, after all, will not be very visible under the feathers!

** Stanza 133/Line 529** An escort of "a hundred men": so bfg; a is defective for the number.

** Stanza 135/Line 537 ** This line is surely corrupt. Child gives it in full as "But as he went at a brydge ther was a wrastelyng," which is too long and rather nonsensical. This is the reading of b; a is defective, and f and g appear to be attempts to correct the reading of b. Child suggests "at Wentbrydge" as an emendation for "Went at a brydge"; Knight/Ohlgren accept this into the text. This seems logical, since the place near Barnsdale where Watling Street crosses the Went is called, unsurprisingly, "Wentbridge." And Wentbridge ("Went-breg") is mentioned in stanza 6 of the "Potter." But there is no actual textual support for Child's emendation.

Dobson/Taylor, p. 88, do not print "Wentbridge," adopting the reading of b but suggesting it is a play on or allusion to "Wentbridge" -- although they admit on p. 21 that the allusion is vague. My personal suspicion is that what we have is a case of three lines being lost. The text "But as he went at a brydge ther was a wrastelyng" is actually two lines, with the final two lines of that stanza, and the first line of the next stanza, missing.

** Stanza 138/Line 551 ** This line is disturbed, although the reason for the disturbance is not clear. a reads "And for he was ferre and frembde bested," followed by Child and the other editions; there are a few variants in the other copies, of which the only significant one is that b(fg) read "frend" for "frembde." This hardly helps. The likely meaning is something like "And he was far from home and friendless," but the line may be corrupt.

** Stanza 140/Line 558 ** A hundred men followed the knight. But how? bfg say they followed him (in) fear; a simply says they followed him. Neither of these readings rhymes with "companye" at the end of the stanza. Child emended to read that they followed him "free," and most editors have
followed this. It is a good emendation, although it is just possibly that we should emend the final line, e.g. change "companye" to something like "knyght dere."

** Stanza 147/Line 588 ** There is much uncertainty in the prints; a reads "That ever yet saw I," which (since the line is to rhyme with "tre(e)") is possible only if "I" is pronounced "ee." b reads "That yet saw I me," which is a proper rhyme but is short a syllable. fg read "That yet I did see," which both scans and rhymes, but is a rather modern formation.

Child proposes to emend the line to "That ever yet saw I me," a rather otiose reflexive but one which also occurs in stanzas 100 and 184 (Knight/Ohlgren, p. 157). This is probably the best emendation, given the existence of the parallels, but it should be emphasized that this is a conjecture. Another conjecture would be to read "That ever saw I me," or we perhaps "That ever yet saw my ee" (eye).

And it is possible that a's reading is original. Unlikely as it seems, Child has to make the very same emendation in stanza 169, where he gives the last line as "That eyer yit saw I me," to rhyme with "lewte." The fact that the same emendation has to be made twice is an indication that perhaps the text is correct in both cases (which perhaps means that we should indeed read "I" as "ee." Could this be the result of a residual northernism?)

** Stanza 156/Line 624 ** A rough line for a rough demand: a reads "Give me my dinner, said Little John," while b offers "Give me to dine, said Little John" (fg have "Give me meat" for "Give me to dine"). Knight/Ohlgren mention the smoother emendation "Give me my dinner soon," which is also better poetry, but admit that there is no reason to question the text.

** Stanza 157/Line 628 ** Child follows a in reading "My dyner gif me." bfg read, with spelling variations, "My dyner gif thou me." Knight/Ohlgren accept the longer version on metrical grounds, but we could just as well emend to "My dyner gif to me."

** Stanza 160/Lines 637-640 ** The number of variants in the texts of this verse is astonishing. Such variation is often an indication of a damaged and conjecturally restored text, although there is no particular reason to reject Child's text. The most serious variant is in the first line of the stanza, where a says that Little John gave the butler a "tap" while bfg says John gave him a "rap." There is really no grounds for preferring either reading. Similarly, in the third line, a says that the butler would not feel such a blow in a hundred years, while bfg have a hundred winter(s). Interestingly, these two variants occur at the end of the two longest lines of the stanza. Could it be that the manuscript which was the last common ancestor of a and b was damaged for the right-hand edge of this verse?

** Stanza 163/Line 650 ** Child gives the line as "The while that he wolde," rhyming with "bolde" at the end of the stanza. But a reads "The while that he wol be," and b has "The while he wolde." Child's reading is from fg. Knight/Ohlgren label Child's reading an emendation, which it is not, quite, but this line is quite uncertain and it and the final line of the stanza must both be considered doubtful. Dobson/Taylor, p. 91, follow a.

** Stanza 164/Line 654 ** Both a and b read this line as "Thou arte a shrewede hynde," which would usually be decisive, but fg read the last word as "hyne," and Child thinks this may be correct.

** Stanza 165/Line 659 ** Child gives the text of this line as "'I make myn auowe to God,' sayde Lytell John," on the basis of a (except that a, in one of its frequent typographical inversions, reads "anowe" for "avowe"). bfg, however, omit "to God," and Gummere also leaves out the words. Gummere's text is frequently erratic, but there is much to be said for the short reading in this case; the words "to God" might have floated in from the many uses of the phrase "auowe to God" (158.3, 164.1, 187.1, 190.1, 343.1, 346.1). The shorter text is also an easier read.

** Stanza 169/Line 675 ** Child gives the text as "That euer yit sawe I [me]." to rhyme with "lewte" (loyalty) two lines earlier. But a reads "That euer yit saw I." For discussion of the emendation "saw I me," see the note on Stanza 147, where Child made the same emendation. Here, however, "saw I me" is supported by bfg, which have divergent readings in stanza 147. Dobson/Taylor, p. 91, follow a in part but split "sawe" into two words and omit I, yielding "ever yit sa we" -- clever, but an emendation at a place where bfg have a perfectly good reading.

** Stanza 176/Line 701 ** Child reads "Also [they] toke the gode pens" (=pence). "They" is omitted by a; bfg include it. Knight/Ohlgren, p. 158, call the word "not grammatically essential" but follow Child's lead. Given the ineptitude of a, I would incline to include the word; a probably dropped it accidentally.

** Stanza 176/Lines 704, 706 ** The variant here is complex. a says that Little John and the cook took "Three hundred pounde and more" to Robin Hood "Under the grene wode hore," that is, "under the green wood hoar." fg have a different rhyme: The robbers took "Three hundred pounds and three" to Robin "under the green wood tree," b has the unlikely reading "three hundred pounde and more... under the green wode tre."
Ordinarily, we might prefer the reading of b as best explaining the others: a corrected "tree" to "hore," and fg corrected "more" to "three." In this case, however, it is pretty clear that b mistakenly printed "green wode tre" (a common catchphrase) for "green wode hore" (rather obscure), and that f desperately emended the second line to make it match the fourth. Although it is interesting that, in stanza 179, we are told that John and the cook did in fact bring three hundred pounds and three.

** Stanza 179/Line 714 ** Child emends the line to "And sendeth the here by me" and offers as a conjecture "sent the" for "sendeth the," citing stanza 384 as a place where the text uses the form "sent." ab read "sende the"; f gives the line as "And he hath send the here by me," which g modernizes as "sent thee..." Child's emendation was intended to make the verb tense match the preceding line. Knight/Ohlgren reject the emendation as unneeded. It should be noted that, although the issue in the prints is whether there reading should be "th" or "thth," in the original manuscript it might have been a single or double letter thorn. Copying two copies of a letter as one, or vice versa, is a very common error.

** Stanza 183/Line 731 ** Knight/Ohlgren emend Child's "shryef," of uncertain meaning but found in all texts, to "shyref," sheriff.

** Stanzas 186/Line 741 ** Child reads "Their tyndes" (antlers, from the root for "tine"), with af; b reads "His tynde." Child's reading points to the antlers of the entire herd of deer John is describing; b's refers presumably to the green hart (i.e. Robin Hood) at their head. Knight/Ohlgren follow Child without even adding a note. It is awkward to see the antlers referred to in the singular, but if they were spoken of as singular, it would invite correction. There is much to be said for the "b" reading.

** Stanzas 187/Line 763 ** Child's text says the Sheriff was served "well." This is the reading of a: bfg omit. Knight/Ohlgren follow Child, but the meter is better with "well" than without; it is perhaps an addition for smoothness.

** Stanzas 192/Line 768 ** According to a, Robin says that "I graunt" the sheriff his life; in bfg, the verb is a passive, "is graunted." Is a passive more likely to be converted to an active or vice versa? I'd think the former.

** Stanzas 193/Line 771 ** Child's text says Roin "commaunde[d]" Little John. a reads "commaunde"; b has "commanded"; f "commaunded," g "commanded." Knight/Ohlgren follow Child in using the past tense "commaunded," but the present tense is surely the more difficult reading; the text of a is probably preferable.

** Stanzas 194/Line 775 ** Child gives the line as "And to[ke] hym a grene mantel." "Toke" is the reading of bf (g has "tooke"); a has "to." Knight/Ohlgren accept the reading of bfg, but it is hard to imagine why anyone would have changed "toke" to "to," while the reverse change is quite plausible. The shorter reading is probably to be preferred.

** Stanzas 201/Line 803 ** Child prints the last three words of this line as "the best[e] frende." a reads "thy best frende"; bfg read "the best frende." "Beste" improves the meter, but probably not enough to justify the emendation (although someone reading the line aloud might well say "beste"). Knight/Ohlgren follow a and read "thy best"; I would follow b and read "the best." Admittedly the reading of a is less smooth, but this is just the sort of error that is typical of a, and any poet good enough to compile the "Gest" could see that "the" would sound better than "thy."

** Stanzas 203/Line 810 ** Child has "By nyght or [by] day"; Knight/Ohlgren omit the second occurrence of "by." "By day" is the reading of bf; g has "else by day"; a has simply "day" without "by." The reading of a gives us an extremely short line; the reading of b is still short and gives us two unstressed syllables. I would follow Child and include "by" on the grounds that no editor would add just that one word; someone playing with the text would add two syllables, as did.

** Stanzas 206/Lines 823-824 ** Robin fears that the Virgin is "wrothe with me, For she sent me nat my pay." For "pay" a reads "pray," but no editor has accepted this -- although it would be interesting to read it as "prey," meaning that Robin has not had enough victims to rob. But "pay" makes better sense in light of what follows.

** Stanzas 209/Line 835 ** Child's text reads "And wayte after some vnketh (unknown) gest." Child's reading is a conjecture; b reads "And wayte after such vnketh gest," while fg have minor variants on "And looke for some strange gest." Knight/Ohlgren, p. 159, reject Child's emendation on the grounds that the reading of b makes sense, if rather forced sense; Dobson/Taylor, p. 94, also accept the reading of b. An alternate emendation would be "And wayte after such an vnketh gest." See also the next note; this section shows the signs of having been very corrupt and badly corrected.

** Stanzas 210/Lines 838-840 ** The a text is defective here, and b does not rhyme (it gives the verse as "Whether he be messengere, Or a man that myrthes can, Or yf he be a pore man, Of my gode he shall haue some"). Child reverses the last two lines, omitting the "or" before "yf he be." This is a reasonable conjecture, but there may be deeper damage -- if we could emend the second line of the stanza to rhyme with "some," the structure would be more logical. Possibly emend the
second line to something like "a man of myrthe and song" -- a weak rhyme, but it produces an orderly stanza. Knight/Ohlgren accept Child's conjecture; Dobson/Taylor do not.

** Stanza 213/Line 849 ** The text of bf reads "But as he loked in Bernysdale." For "he" g reads "they," which is also the reading of the parallel in stanza 21, and Child accepts this emendation, printing [t]he[y]. The plural accords with the plurals in stanza 212 and in the third line of this stanza, and Knight/Ohlgren accept it. But g is derived from bf; the change is clearly editorial. The reading "he" is clearly the earliest preserved, and probably should be preferred.

** Stanza 214/Line 856 ** Child prints the line "That [these] monkes haue brought our pay." The reading of b is "That monkes haue brought our pay." Child's reading follows fg. Knight/Ohlgren, p. 159, propose instead that the scribe of the ancestor of b misread the text; they emend to "The monkes." Another possible emendation would be to read "These monkes" without "That." Another possibility is to read "That the monk" (singular). The problem is, all of these conjectures are reasonable, but none is significantly better than the others. In all likelihood one of them is correct, but it might be best to follow b simply because we don't know which one.

** Stanza 215/Line 858 ** In Child's text, Little John tells his subordinates to "fresse your bowes of ewe (yew)." "Fresse" is the verb of b, although it says "our bowes" rather than "your bowes." fg reads "bend we our" -- almost certainly indicating that their exemplar read "fresse our" and they did not understand it. Child suggests as emendations "dress" (i.e. "prepare") or "leese" (i.e. "loose.") Dobson/Taylor, p. 94, suggest but do not adopt the emendation "free," i.e. "prepare." Knight/Ohlgren accept the emendation "dress" (spelling it "drese"). Either emendation is possible; neither strikes me as very compelling.

"Fresse" could be either of two Middle English words: the verb to freeze (freseth, from Old English freosan; Dickens/Wilson, p. 270; also Sisam under "fresse") or the noun "fresse/fresse," "danger" (so Sisam under "fresse") or "harm" (Turville-Petre, p. 231). Obviously a verb is required. And "fresse" in Middle English would not carry the modern sense "hold still" conveyed by the command "Freeze!" I would be inclined to print "fresse" with a notation that the text is corrupt, inviting a better conjecture than those proposed so far. Perhaps we should read "fresse" as a noun (with the sense "You're in trouble!") and add a verb, along the lines of "And fresse! See our bowes of ewe...." Gummere, Dobson/Taylor, and Knight/Ohlgren are agreed in reading "our bowes" for Child's emendation "your bowes."

** Stanza 216/Line 861 ** In Child's text, the monk had 52 men, with [men] in brackets as questionable. b omits 'men' (and writes 53 as lii); the word "men" is found in f, while g has "man." a is defective here. Knight/Ohlgren think "men" can be omitted, and I incline to agree.

** Stanza 218/Line 870 ** In b, John tells his companions (Much and Scarlock) to make "all you prese to stonde" -- that is, to make the approaching press (crowd) to halt. In f(g), John orders "you yonder preste to stonde." "Preste" means "priest" (and is so spelled in g). In the variant "you" versus "you yonder," Child emends to "yon," which is logical. The more significant variant is between "press" and "priest" -- a change of only one letter. All editors appear to read "prese" with b, which is of course the best text, but either reading is possible.

** Stanza 223/Line 888 ** The text of b says that Much had a "bolte" ready. Probably because crossbows fired bolts and longbows arrows, f (followed, of course, by g) amends the line to read "bowe," but since an arrow could casually be called a bolt; there is no need to emend.

** Stanza 240/Lines 959-960 ** For "rightwys man," i.e. "righteous man." b reads "ryghtwyysman," i.e. perhaps "right wise man"; f in fact reads "ryght wise man." The reading "dame" is a conjecture based on fg; b reads either "name" (so Child) or "ame" (so Knight/Ohlgren. This disagreement is not as large as it sounds, since an overbar could sometimes indicate a letter n).

** Stanza 247/Line 988 ** The monk allegedly carried "eyght [hondred] pounde" -- 800 pounds. So Child's text, anyway: b omits the word "hundred"; f and g read "hundreth." But since Robin and John claim that the monk paid back twice the 400 pounds borrowed by the knight, the meaning is hardly in doubt.

** Stanza 249/Line 994 ** Child's text is "Monke, what tolde I the," parsed as a question, "Monk, what told I thee?" This is the reading of b. However, fgp read "that" instead of "what." If parsed as a declarative statement, "Monk, that told I thee" -- Robin is declaring to the monk that he told the monk how true Mary is. Given that it is supported by p, and that it is probably the slightly more difficult reading, "that" should probably be preferred to "what."

** Stanza 256/Line 1021 ** The text of b, "How moch is in yonder other corser?" sayd Robyn," has caused problems since the time of f, which amends Robin's quote to read, "And what is on the other corser?" g goes beyond even that and produces "And what is in the other coffer?" Kittredge suggested emending "corser" to "forcer," another word for "coffer," and Clawson, p. 22, approves of the emendation.

I am not convinced. The line is certainly too long, and far from clear, but, so far, no convincing
emendation has been proposed; perhaps we should mark it as having a primitive error. In performance, we should probably give the line as something like "How much is on the other courser?" (omitting "said Robin," which is not needed).

I do wonder a little about Robin referring to a baggage horse as a "courser." Perhaps it was a particularly poor-looking nag (used perhaps for disguise?), and Robin was being ironic?

** Stanza 262/Line 1048 ** According to Knight/Ohlgren, p. 160, the text of bfg reads "And all they mery meyne," although Child's text prints "And all his mery meyne," and none of his collations show a variant here. The meyne is clearly Robin's, based on the previous line, so Child's emendation (?) "his" makes sense -- but Knight/Ohlgren suggest that "they" ("thy?") is an error for "the." Knight/Ohlgren's argument is reasonable, but the reading of the prints should probably be checked.

** Stanza 268/Line 1069 ** "But take not a grefe,' sayde the knyght, 'That I haue been so longe..."

This is the text printed by Child, on the evidence of b. f prints it as two lines --both of them metrically correct -- making up the line count by combining the last two lines of 270. The line as given by b is patently too long, as the compositor of f recognized. Knight/Ohlgren seek to emend by taking out "sayde the knyght." That emendation is required is clear, but this leaves a line still too long, and there is no reason for this. I very strongly suspect that what we have is not a case of one line that is too long but of three missing lines. We may also see evidence of this in the first line of 270, which like the first line of 268 is badly overburdened. The original reading was perhaps something like this:

268. 'But take not a grefe,' sayde the knyght,
That I have been so long.
For as I came to grene wode
I stopped to rite a wrong. (Or "I met a yeman strong", or some such).

268A. "For as I passed Wyresbridg
I came by wrastelyng...."

And so forth. We of course cannot recreate the missing lines, and so perhaps it is best to retain Child's version, but we should certainly mark this as corrupt.

** Stanza 271/Line 1083 ** Child has the line refer to the "[hye] selerer," b omits the word "hye"; it is found in f (which spells it "high") and g ("hie"). Knight/Ohlgren omit, and I agree. Child perhaps adds the word under the influence of stanza 233.

** Stanza 275/Line 1102 ** The text of b here reads "And go to my treasure," which is to rhyme to "me." This confused the publishers of fg, who could not see how "treasure" rhymed with "me." They therefore changed it to the feeble "My wyll done that it be." But "treasure" is doubtless to be pronounced "treasury."

** Stanza 282/Line 1127 ** This marks the first of several instances (also stanza 291/line 1163, stanza 300/line 1199, stanza 313/line 1251) where Child prints a text which refers to the "proude sheryf." In each case, the primary text (b) prints "proud" rather than "proude." Both "proud" and "proude" are found in the "Gest" -- but, in Middle English, both forms are correct, and interchangeable; the one which is metrically better is perhaps to be preferred. This is certainly "proude sheriff," since otherwise we have back-to-back stressed syllables. On the other hand, all the instances cited are the third line of a stanza, which is probably the part of the text where the meter is least important. Someone reading the text might well pronounce the word "proude," but it is an open question what we should print.

** Stanza 283/Line 1131 ** Child prints the line "And [he] that shoteth allther best." Of the prints, fg read "they" instead of "he" (and read the verb as "shote"/"shoote" and have "all ther" for "allther"); b has no pronoun. Knight/Ohlgren would follow b. It is likely that the line is corrupt.

** Stanza 289/Line 1158 ** Child makes the last word of the line "hevede," i.e. "heve," to rhyme with "desceyued," "deceived," at the end of the stanza. The text of b, however, is simply "hede." The form "heve" is based on a legitimate early English form, but does not occur, e.g., in the "Gest." While there may be corruption in this verse (note the number of variants in this and the next two stanzas), Knight/Ohlgren are probably right to follow b.

** Stanza 291/Line 1163 ** For Child's reading "proude[e]" see the textual note on Stanza 282.

** Stanza 291/Line 1164 ** Child gives the last line of the stanza as "All by the but [as] he stode." The word "as" is found in d but omitted by b. Both meanings are sensible; the reading without "as" is better metrically. It is unfortunate that d is so short that we cannot firmly assess its text. Short words like "as" are easily lost, and I can see no reason to add it, since the longer reading damages the meter. Knight/Ohlgren omit "as." I incline to think Child was right to include it.

** Stanza 292/Line 1166 ** Child makes the text to read that, during the archery contest, "alway he [Robin] slist the wnd," meaning that his arrows always touched the wand holding the target. However, instead of "he," b reads "they," as does d, which however reads "clyft" (cleft) for "slist"
(sliced, slit); f has "he' but changes "slist" to "clefte"; g reads "he claue" (="clave"). Presumably the b text means that either all Robin's archers sliced the wand or, more likely, all his arrows did so. This is unclear enough that fg changed it, and Child for some reason went along.

** Stanza 300/Line 1199 ** For Child's reading "proud[e]" see the textual note on Stanza 282.

** Stanza 303/Line 1210 ** Child gives the second line of the stanza as "If euer thou loue[dst] me," but bd gives the verb as "louest." f reads "loues," g reads "loued." The reading of f is impossible; that of g a clear correction. Knight/Ohlgren think, and I agree, that we should read "louest"; the syntax here is complex enough that we need not expect exact verb concord.

** Stanza 305/Line 1220 ** For "No lyfe on me be lefte," the reading of b (d?), fg read, with minor variants "That after I eate no bread." This is so obviously feeble that it is clear their archetype worked from a copy where the last line of the stanza is illegible or has been torn away. We see another instance of this in stanza 400, where two lines were illegible.

** Stanza 310/Line 1238 ** For "Syr Rychard at the Lee," or Sir Richard at Lee, as it is usually modernized, g reads "Sir Richard of the Lee."

** Stanza 312/Line 1245 ** Child's reading is "And moche [I] thank the of thy confort." b omits "I"; f rephrases as "And moche I do the thankes (sic.; g reads "thanke") for thy confort." Knight/Ohlgren, p. 162, accepts Child's emendation, although we note that none of the prints contains Child's reading.

** Stanza 315/Lines 1259 ** Child reads "forty" days based on the reading xl of a, but b reads "twelue," and fg also support the reading "twelve" although they rewrite other parts of the line. d is defective. I personally incline to prefer the reading "twelve"; there are just too many Biblical uses of the phrase "forty days," plus forty days was the standard period of sanctuary in a church (Lyon, p. 166). A scribe might naturally think of forty days when thinking of the knight giving sanctuary. And the two are easily confused in a lot of scripts, since forty is "xl" and twelve is "xii."

** Stanza 317-318/Lines 1265-1272 ** There are several curious textual features in these verses. Stanza 317 ends in mid-sentence. This is unusual although not entirely unknown in the "Gest." The next few lines imply the existence of two sheriffs. There is no evidence of textual corruption in the prints; abd all agree on the essential words. fg make a minor change to 317, but it does not resolve the problem. Emendation seems required.

To make 317 end on a full sentence, several emendations are possible. The simplest would be to change "Howe" at the beginning of the third line to "Of" or similar. Alternately, the first word of the fourth line could be emended from "And" to "Called" or "Brought."

In 318, the simplest emendation would be to omit "to" from the first line; in that case, "hye shyref" becomes simply a synonym for "proude shyref."

** Stanza 330/Lines 1317 ** The text of Child, following ad, says that Robin wishes to see and take (i.e. capture) the Sheriff. But bfg say that Robin wishes to see and take (i.e. rescue) the knight. Both readings have substantial merit. Since there is no real reason to prefer one over the other, we should probably follow ad over b.

** Stanza 338/Line 1392 ** Child gives this line as "With his bright[e] bronde." "Brighte" is the reading of bdfg; a has "bright." In stanza 202, both a and b read "bright." We must at least allow for the possibility that the copyist of a assimilated this verse to that. "Brighte" is also better metrically. Although Knight/Ohlgren, p. 163, prefer to read "bright," the case for "brighte" appears slightly better.

** Stanza 349/Line 1395 ** The a text, which had several lacunae prior to this point, ends after the third line of this stanza and is lacking for the rest of the poem. The d text, which began with stanza 280, ends with stanza 350. Thus for stanza 351 to the end of the poem, except for the few dozen lines of e, we have essentially only one witness, the b text and its inferior relatives fg.

** Stanza 351/Line 1402 ** In this stanza Robin cuts... something... in two to free the knight. What
was it? b says his "hoode," which is accepted by Dobson/Taylor, p. 104. Child emends this to "bonde," which certainly Robin must have cut at some point and is in any case a better rhyme. The reading "bonde" is accepted by Knight/Ohlgren; they note on p. 163 that in stanza 332 the knight was merely bound hand and foot, not hooded. Nonetheless the b reading could have been correct; the guards could have tied the knight's hood over his eyes to prevent him from seeing.

** Stanza 357/Line 1425 ** Child's text reads "All the passe of Lancashire," on the basis of b. Gummere, p. 319, explains "passe" as meaning limits, bounds, extant -- i.e. the whole region. This is not the usual meaning of "passe," however. The most suitable meaning in Chaucer, according to Chaucer/Benson p. 1276, is "pace," which is also the meaning that Sisam gives for "pas." Turville-Petrie, p. 245, might suggest "road" as a meaning. None of the noun forms is common, although "pas(s)(e)" is a common verb.

For "passe" fg read "compasse," which Knight/Ohlgren, p. 164, accept; they argue that "passe" makes no sense and suggest that "compasse" is original because of its complexity. But a reading of fg is really no more than a conjecture. We might just as well conjecture "parke" (or "parkes"), which fits the context.

For that matter, Lancashire is surrounded by the Pennines to the east and by other hills to the north and south. These are not high hills, but they are rough enough that travellers tended to use the passes between the peaks (it was considered an amazing accomplishment when William the Conqueror managed to take an army through the Pennines in winter; Douglas, p. 221). Or it might be a mis-reading of "pathes." I would incline to leave the reading alone and let it suggest *all* these meanings, but if we are going to emend, we should emend to "parke."

** Stanza 361/Line 1442 ** Child says that the King offers a charter which he seals "[with] my honde"; the word "with" is omitted by b although found in fg. Knight/Ohlgren, p. 165, argue that it can be omitted in accord with Middle English usage. An instrumental without a preposition is a very early form, and would tend to push the poem's date earlier, plus the line scans better with "with." Short words are easily lost by scribes. On purely internal grounds, the reading with "with" might be better, but the external evidence is so strong that we might probably omit the word.

** Stanza 369/Line 1473 ** The forester offers to be the king's ledes-man, i.e. guide, leader, in bf (g spells it "lodesman"), but Knight/Ohlgren emend this to "bedesman" (a "beads-man," hence "one who prays" or uses the rosary; Langland/Schmidt, p. 516.) Knight/Ohlgen, p. 137, would extend it to mean "one who leads in prayer." They argue (p. 165) that "ledesman" is an assimilation to the previous stanza and that "bedesman" heightens the sense of disguise. It is a clever emendation, and is certainly possible, but "bedesman" is a rare word and the line as given makes sense and emendation is not required.

** Stanza 371/Line 1481 ** Child reads the line "hastely" on the basis of f (g has "hastily"), but b reads "hastily." which Knight/Ohlgren consider to be correct.

** Stanza 371/Line 1484 ** Child has this line read "And hasted them thyder blyve," i.e. "hastened them there swiftly." but b has "blyth," not "blyve," and f and g also have "blythe," although with different spellings. It might be argued that hasted...blyve is a more reasonable combination (although it is also redundant) -- but the reading of b is perfectly sensible. Although Knight/Ohlgren and Dobson/Taylor follow this emendation without comment, I really don't think there are sufficient grounds for changing the text.

** Stanza 377/Line 1508 ** The line Child prints here, "Other shyft haue not wee," is lacking in b; he takes it from fg. b instead repeats the text of the second line of the stanza, "Vnder the grene-wode tre." Knight/Ohlgren, p. 166, accept that the poet meant to repeat the line, but this seems highly dubious -- he could surely have produced some sort of variant. The fourth line is probably lost forever; we must either conjecture it or accept the fg reading (which is itself probably a conjecture because the composer of f, unlike Knight/Ohlgren, felt a different line was needed). An alternate emendation might be something like "My mynie and me" or "My mery men and me."

** Stanza 378/Line 1512 ** Child emends b's reading "saynt charity" to "saynte charyte"; Knight/Ohlgren accept the reading of b. Child's reading perhaps makes it more clear that the reference is not to a particular saint -- the "Gest" seems to prefer the spelling "Saynt" for a saint (stanzas 84, 91, 315, 390).

** Stanza 381/Line 1524 ** Child's text is "I wolde vouch it safe on the." The reading of b is, however, "I vouch it half on the." This confused f enough that it converted it to "I would give it to thee." Knight/Ohlgren, p. 166, argues that the text of b is sensible enough to be retained. The reading of b is indeed strange and possibly corrupt, but Child's emendation does not explain how it came to be corrupt; it is probably better to retain the reading of b until someone proposes a better reading.
**Stanza 385/Lines 1537-1540** The reading of the first line is a crux. The text of b says that the king showed his broad "tarpe." There seems to be no such word in Middle English. Certainly it confused the compositors of fg, who change it to "seale." Child, who was more facile with an emendation, instead proposed "targe," followed by most modern editors -- but this is not a great help. A reading such as "charter" or "letter" would fit better, but it is harder to explain the error of b in that case. A possible suggestion would be to emend the second line of 385, replacing "sone" with "seale." Then the "targe" becomes a letter showing the king's shield (so it can be seen at a distance) and sealed with his seal (for detailed examination). This would explain a lot -- if only it weren't pure conjecture.

**Stanza 400/Lines 1597-1598** For Child's text, in which Robin tells outlaws who miss the rose garden that, in addition to losing their gear, "And bere a buffet on his hede, I-wys right all bare,'" f and g read "A good buffet on his head bare, For that shal be his fine," which does not even rhyme with the last word of the stanza. Here again it is clear that the copy used by the compositor of f was defective, and he made up two lines, and g followed. We see a similar instance of a lost line in stanza 305.

**Stanza 401/Line 1604** The text of b reads "the good whyte hande'; fg have "lilly" for "good." Child however prints simply "the whyte hande" -- a reading which is metrical if one pronounces "whyte" as two syllables but which might well be an assimilation to stanza 292. Dobson/Taylor follow b, but both Knight/Ohlgren and Gummere accept Child's emendation -- Knight/Ohlgren don't even comment on it!

**Stanza 409/Lines 1635-1636** Child reads these lines "Thus our kynge and Robyn Hode, Togeder gan they mete," the latter to rhyme with "shete." This is a sufficiently incompetent line that I rather suspect corruption in the prints.

**Stanza 412/Lines 1645-1646** Note that Child had two versions of these two lines. In his original edition, he follows b and printed 'Mercy then, Robyn,' sayd our kynge, 'Vnder your trystyll-tre,' In a correction (volume V., p. 297 in the Dover edition) he amended this to follow fg: 'Mercy,' then said Robyn to our kynge, 'Vnder this trystyll-tre.' If the reading of fg were in a, we might perhaps consider it. But a reading of fg against b has no value -- clearly the transcriber of f was bothered by this reading, presumably because it made the King show fear, and corrected it to an easier reading, in order to make it appear that Robin, not the King, is asking mercy. Child was right the first time, and Dobson/Taylor and Knight/Ohlgren both follow the text of b.

**Stanzas 412-414/Lines 1645-1656** It appears that the exemplar used by f was very badly damaged for stanzas 412-414; about half the text of these stanzas is rewritten, usually very badly, as is typical of f when it cannot read its exemplar. And, as usual, g follows f with some stylistic improvements. The most noteworthy change is that described in the previous note, but there are some other smaller alterations.

**Stanza 417/Line 1666** In the second line of the stanza, Child prints the text as "I wyll come agayne full soone," but b omits "wyll" (found in fg). Knight/Ohlgren point out that the verb "will" is not needed; we should probably omit.

**Stanza 421/Lines 1683-1684** The last two lines of this verse have invited many emendations. The text of b is And euyry knyght had so, yyws Another had full sone. Child emends "had so, yyws" to "also, i-wys,' meaning that, like the king, each of the knights soon was wearing a green garment. Knight/Ohlgren, p. 167, suggest instead replacing "Another had" in the final line with "Another hode" -- in other words, saying that the knights soon had new hoods. Both emendations are clever, and both eliminate the problem of the redundant use of "had." Neither reading is compelling, however. Child's reading implies less change of meaning; Knight/Ohlgren's requires a smaller change in the text. But an even smaller change would be to alter the second "had" to "hat." All one can really do is pick one, or even leave the text alone, and perhaps mark a primitive error.

**Stanza 423/Line 1689** The text of b here is "Theyr bowes bente, and forth they went." Child emends this to "They bente theyr bowes, and forth they went," on the basis of (f)(g). Perhaps he objected to the internal rhyme, which does have the air of floating in from somewhere else. Dobson/Taylor and Knight/Ohlgren prefer the b reading, and indeed there appears to be no real reason to emend; sometimes internal rhymes just happen.

**Stanza 433/Line 1731** There is some textual uncertainty in this line; Child and Knight/Ohlgren
both print it as "That he had spend an hondred pounde" on the basis of fg, but b omits "had." I am not convinced that the emendation of fg is correct. Mightn't Robin have incurred debts that came due that day, or some such? Possibly there is an error here, but we have no assurance that the reading of fg is the correct alternative.

** Stanza 436/Line 1742 ** Robin sees young men shooting "full fayre upon a day" according to Child; this is the reading of e (which begins with this stanza) and f (g reads "faire"); b has "ferre," i.e. probably "far." Knight/Ohlgren prefer the reading of b, reading it to mean that the archers are shooting a distant targets rather than that they are a sight worth seeing. There is no strong reason to prefer either variant; it probably comes down to our assessment of the relative values of b and e.

** Stanza 437/Line 1747 ** Editors have generally emended the third line of the verse. b says Robin was "commytted" the best archer in England, and e has comitted. fg, confused by the b reading, have one of their typical monstrosities, "commended for." Child and Knight/Ohlgren are both sure that the word should have been a Middle English form of "counted"; Child emends to "comped." Knight/Ohlgren to "comted." The latter seems more likely, although there are many other possibilities, along the lines of "command to" or "committed to be."

** Stanza 444/Line 775 ** Child's text of this line says that Robin took his leave "full courteysly." Knight/Ohlgren omits the word "full," without explanation or support in the prints.

** Stanzas 451, 454/Lines 1803, 1815 ** The place where Robin Hood was killed is somewhat uncertain. Child prints "Kyrkesly" in stana 451, "Kyrke[s]ly" in 454; bfg all read Kyrkesly in the first and Kyrkesly in the second. Knight/Ohlgren are convinced (p. 168) that Child is wrong and both should read "Kyrkely." See also the variants mentioned in the commentary on the text.

Last updated in version 2.6
File: C117U

Get a Bit of Pork

DESCRIPTION: "Get a bit of pork, And stick it on a fork, And give it to The Jew boy, Jew."
AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty Jew food discrimination
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 128, "(Get a bit of pork)"
(1 text)
File: SuSm128B

Get Along, Little Dogies

DESCRIPTION: Characterized by the chorus, "Whoopee ti yi yo, get along, little dogies, It's your misfortune and none of my own. Whoopee ti yi yo, get along, little dogies,You know Wyoming will be your new home." Tells of herding cattle down the trail for slaughter
AUTHOR: unknown
EARLIEST DATE: 1893 (journal of Owen Wister)
KEYWORDS: cowboy animal work
FOUND IN: US(MW,SE,So)
REFERENCES (25 citations):
Randolph 178, "Little Doogie" (sic) (1 fragment, 1 tune)
Sandburg-TheAmericanSongbag, pp. 268-270 "Whoopee, Ti Yi Yo, Git Along, Little Dogies" (1 text, 1 tune)
Thorp/Logsdon-SongsOfTheCowboys, pp. 70-71, "Get Along, Little Dogies" (1 text)
Fife/Fife-CowboyAndWesternSongs 76, "Git Along Little Dogies" (1 text, 1 tune)
Neely/Spargo-TalesAndSongsOfSoutherllinois, pp. 184-185, "Whoopee, Ti Yi Yo" (1 text)
Lomax/Lomax-FolkSongUSA 58, "Git Along Little Dogies" (1 text plus addenda, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 385-389, "Git Along, Little Dogies" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 242-244, "Run Along, Little Dogies" (1 text, 1 tune, mostly "Get Along, Little Dogies" but with lyrics imported from "Rocking the Cradle (and the Child Not His Own)"
Lomax-FolkSongsOfNorthAmerica 189, "Go On, You Little Dogies"; 190, "Run Along, You Little Dogies" (2 texts, 2 tunes, both of which appear to be mixtures of this song with something else; the
Get Hold of This (When There Isn't a Girl About)

DESCRIPTION: "Little Miss Muffet sat on a tuffet... There came a spider, sat down beside her, Whipped his old bazooka out," and begs, "Get hold of this... When there isn't a girl you feel so lonely..." Various tales of how men satisfy themselves without women

AUTHOR: unknown

EARLIEST DATE: 1979 (Hopins)

KEYWORDS: soldier sex bawdy nonballad derivative
Get Me Down My Petticoat

DESCRIPTION: "Get me down my petticoat, get me down my shawl, Get me down my buttoned boots, for I'm off to Linen Hall." The singer goes to seek her love, who may have enlisted to fight the Boers. She asks the British to hold the Dubliners back.

AUTHOR: unknown

EARLIEST DATE: 1960 (MacColl & Seeger, _Singing Island_)

KEYWORDS: soldier separation love clothes

HISTORICAL REFERENCES:
1899-1902 - Boer War

FOUND IN: Ireland

REFERENCES (2 citations):
DT, PETICOAT*
ADDITIONAL: Frank Harte _Songs of Dublin_, second edition, Ossian, 1993, pp. 64-65, Get Me Down My Petticoat"" (1 text, 1 tune)
Roud #2565

ALTERNATE TITLES:
Hand Me Down My Petticoat

NOTES [20 words]: For background on the Boer War and the Irish soldiers there, see "John McBride's Brigade"; also "Marching to Pretoria." - RBW

File: Hart065

Get On Board, Little Children

DESCRIPTION: "The gospel train is coming, I hear it just at hand... Get on board, little children (x3), There's room for many a more." The train will carry all who wish to board, and "the fare is cheap."

AUTHOR: possibly John Chamberlain

EARLIEST DATE: 1866 (The Jubilee Harp, Advent Christian Publication Society, p. 366, #638)

KEYWORDS: religious nonballad train

FOUND IN: US(SE) West Indies(Bahamas) Canada(Mar)

REFERENCES (10 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 131, "Git on Board, Little Children" (1 text, 1 tune; p. 134 in the 1901 edition)
Cohen-LongSteelRail, pp. 619-624, "The Gospel Train Is Coming" (2 text plus a text of "The Gospel Train (IV)"; 1 tune for each of the two songs)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 529, "The Gospel Train" (2 texts plus a fragment; the "C" fragment is this piece; "A" and "B" are "The Gospel Train (II) and (III)""))
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 529, "The Gospel Train" (1 tune plus a text excerpt)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 16-17, "The Gospel Grail" (1 text, 1 tune)
Edwards-BahamaSongsAndStories 5, "Git On Board" (1 text, 1 tune)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 82, "Get On Board, Little Children" (1 text, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 254-255, "De Gospel Train Am Leabin" (1 short text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 361, "Get On Board, Little Children" (1 text)
JournalOfAmericanFolklore, Elsie Clews Parsons, "Spirituals and Other Folklore from the Bahamas," Vol. 41, No. 162 (Oct-Dec 1928), Anthems: Cat Island #11 p. 460, ("I got a daughter name' Nancy") (1 text)
Roud #13948
RECORDINGS:
Alphabetical Four, "Get On Board Little Children" (Decca 7594, 1939; rec. 1938; on AlphabFour01)
Sam Block, "Freedom Train" (on VoicesCiv)
Harry C. Brown, "De Gospel Train Am Comin'" (Columbia A-2255, 1917; rec. 1916)
Rev. Clayborn, Guitar Evangelist, "The Gospel Trains Coming" (Vocalion 1082, 1927; rec. 1926)
Rev. Mose Doolittle, "Get On Board" (Victor 20295, 1926)
Dunham Jubilee Singers, "Get On Board" (Columbia 14676-D, 1933; rec. 1931)
Fannie Lou Hamer, Bob Moses, "Get On Board" (onSingFreeCD)
Kanawha Singers, "The Gospel Train" (Brunswick 365, 1929)
Moore Spiritual Singers, "Get On Board" (Bluebird B-8095, 1939)
Norfolk Jubilee Quartette, "Get On Board, Little Children, Get On Board" (Paramount Oriole Male Quartette, "Get On Board Little Children" (Oriole 893, 1927)
Willie Peacock, "Get On Board, Children" (on VoicesCiv)
Clara Smith, "Get On Board" (Columbia 14183-D, 1927; rec. 1926; also issued as E8938, n.d.)
Sons of Israel, "Gospel Train" (Kingsport 901, n.d.)
Southern Plantation Singers, "Get On Board Little Children" (Vocalion 1414, 1929; rec. 1928)
Tuskegee Institute Singers, "Get On Board" (Victor 18446, 1918; rec. 1916)
12268, 1925; Herwin 92009 [as Southland Jubilee Singers], 1926)
T-Bone Walker, "Get On Board, Little Children" (Capitol 133, 1943; rec. 1942)
Williams Jubilee Singers, "Gospel Train is Coming" (Columbia 14457-D, 1929)

CROSS-REFERENCES:
cf. "Cindy (I)" (tune)
cf. "My Station's Gonna Be Changed" (lyrics)
cf. "I Want To See Jesus" (lyrics)

NOTES [109 words]: Gail Greenwood points out that a number of sources credit this (as "The Gospel Train") to John Chamberlain (1821-1893). This includes an old (but undated) printed "ballet." It is not clear whether he was responsible for the music. Cohen mentions this attribution but without comment on its value.
The title in the ballet is "Rail Road Hymn."
Thanks to Jim Dixon for pointing out the 1868 printing in The Jubilee Harp, which lacks the "little children" phrase but is clearly the same song. - RBW
The civil rights versions of this song have been altered so little from the original spiritual that, in my judgment, they don't warrant a "SAME TUNE" tag. -PJS

CROSS-REFERENCES:
cf. "Cindy (I)" (tune)
cf. "My Station's Gonna Be Changed" (lyrics)
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The title in the ballet is "Rail Road Hymn."
Thanks to Jim Dixon for pointing out the 1868 printing in The Jubilee Harp, which lacks the "little children" phrase but is clearly the same song. - RBW
The civil rights versions of this song have been altered so little from the original spiritual that, in my judgment, they don't warrant a "SAME TUNE" tag. -PJS

Last updated in version 5.3

File: FSWB361A

Get Out of Bed! (Bugle Call Lyric)

DESCRIPTION: World War I lyric set to the tune of the infantry reveille: "Get out of bed! Get out of bed! You lay bastards. I feel sorry for you I do."

AUTHOR: unknown

EARLIEST DATE: 1965 (Brophy/Partridge-TommiesSongsAndSlang)

KEYWORDS: soldier nonballad

FOUND IN:

REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 232, "(no title)" (1 short text)

File: BrPa232A

Get Out, Yellowskins, Get Out

DESCRIPTION: "The Yellowskins here in these hills Now know how it appears To have their gold by others stole As we have suffered for years. Get out, Yellowskins, get out (x2), We'll do it again if you don't go. Get out, Yellowskins, get out!"

AUTHOR: unknown

EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)

KEYWORDS: China gold homicide

FOUND IN: US

REFERENCES (1 citation):
Burt-AmericanMurderBallads, p. 157, (no title) (1 short text, 1 tune)

NOTES [225 words]: Reportedly based on an incident of July 1885, in which eight white men shot
up a camp where 32 Chinese were digging for gold. None of the murderers were ever punished. I must say, though, that Burt-AmericanMurderBallads's finding a song about the incident seems awfully convenient. The flip side being, of course, that the song seems to accurately reflect the vicious and irrational anti-Chinese prejudice of the era.

J. Franklin Jameson, *Dictionary of United States History 1492-1895*, Puritan Press, 1894, p. 131. says of this event, "In 1885, twenty-eight Chinamen were murdered by miners in Wyoming and $147,000 of property was destroyed."

A period of extreme restrictions on Chinese immigration followed. A series of treaties in 1844, 1858, and 1868 had opened the doors for immigrants from the far east; 105,000 Chinese were identified in the 1880 census. An attempt to restrict immigration was passed by congress in 1879 but vetoed by President Hayes. In 1880, an agreement was reached with China to limit immigration. This also made it harder for those who left the United States for China to return. In 1888, immigration was stopped entirely. In 1892, laws were passed permitting expulsion of the Chinese. The limits were clearly unfair, since Europeans were still permitted to enter the country in large numbers, but what else is new? - RBW

Last updated in version 2.5

File: Burt157

Get That Boat

DESCRIPTION: "Get that boat! my lucky little driver, Get that boat, get that boat, I say." The singer orders the crew to overtake the boat ahead of them, even if it means skinning them alive, or crashing into the other vessel if it won't get out of the way

AUTHOR: possibly Pearl R. Nye

EARLIEST DATE: 1971 (OHS)

KEYWORDS: ship racing river

FOUND IN: US(MW)

REFERENCES (1 citation):

ADDITIONAL: [no author listed], *Scenes & Songs of the Ohio-Erie Canal*, Ohio Historical Society, 1971, "Get That Boat" (1 text, 1 tune, from Pearl R. Nye)

NOTES [76 words]: According to the notes in the Ohio Historical Society booklet, the Ohio-Erie Canal (not to be confused with the Erie Canal; it ran from Cleveland on Lake Erie to Columbus, Ohio and on down to the Ohio River at Portsmouth) often suffered from traffic jams around towns, where they had to check in with canal officials. This led to intense competitions to move ahead in the line -- and hence to boat races (or maybe we should say battles) like this one. - RBW

Last updated in version 2.5

File: OHSGBoa

Get Up and Bar the Door [Child 275]

DESCRIPTION: Old man and old wife must bar the door; neither wants to. They agree that whoever speaks first shall bar the door. Thieves enter the house, and play tricks on the couple. At last the old (man) cries out; the (wife) orders him orders him to bar the door

AUTHOR: unknown

EARLIEST DATE: 1769 (Herd)

KEYWORDS: humorous robbery bargaining contest

FOUND IN: Britain(England(South),Scotland(Aber)) US(Ap,MW,NE,SE,So) Canada(Mar,Newf)

REFERENCES (32 citations):

Child 275, "Get Up and Bar the Door" (3 texts)

Bronson 275, "Get Up and Bar the Door" (20 versions)

Bronson-SingingTraditionOfChildsPopularBallads 275, "Get Up and Bar the Door" (2 versions: #1, #12)

Whitelaw-BookOfScottishSong, p. 92, "The Barring o' the Door" (1 text)

Greig/Duncan 321, "The Barrin' o' the Door" (4 texts, 3 tunes) {A=Bronson's #16, B=#11, C=#12}

Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 318-321, "Get Up and Bar the Door" (2 texts, 2 tunes) {Bronson's #17, #10}

Flanders-AncientBalladsTraditionallySungInNewEngland4, pp. 72-75, "Get Up and Bar the Door" (1 text, 1 tune)

Ford-VagabondSongsAndBalladsOfScotland, pp. 148-150, "The Barrin' o' the Door" (1 text, 1 tune)

Randolph 34, "Get Up and Shut the Door" (2 fragments, 1 tune) {Bronson's #20}
Get Up Early in the Morning

DESCRIPTION: "Get up early in the morning, Go and bait your trawl, You scarce had time to light your pipe, When over your dories go. And make three runs a day, No matter how hard she blows, And the devil is in the merchant, boys, He just keeps us alive."

AUTHOR: unknown

EARLIEST DATE: 1998 (Andersen, Voyage to the Grand Banks, according to Hallowell)

KEYWORDS: fishing hardtimes commerce

FOUND IN: Canada(Newf)

REFERENCES (1 citation):

File: C275

Get Up Early in the Morning

DESCRIPTION: "Get up early in the morning, Go and bait your trawl, You scarce had time to light your pipe, When over your dories go. And make three runs a day, No matter how hard she blows, And the devil is in the merchant, boys, He just keeps us alive."

AUTHOR: unknown

EARLIEST DATE: 1998 (Andersen, Voyage to the Grand Banks, according to Hallowell)

KEYWORDS: fishing hardtimes commerce

FOUND IN: Canada(Newf)

REFERENCES (1 citation):

File: C275
Get Up Goodwife and Shake Your Feathers

DESCRIPTION: "Here comes in a guid new year" The singers come to the back of the house.
"Rise up, goodwife and shake your feathers . gie us oor hogmanay. ... Up stocks, doun steils,
Dinna think that we're feils" We're cold. "Gie's a piece an' lat's rin"

AUTHOR: unknown
EARLIEST DATE: 1822 (Blackwood's)
KEYWORDS: request begging ritual nonballad
FOUND IN: Britain(England(North),Scotland(Aber,Bord)) New Zealand
REFERENCES (9 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast 5, p. 1, ("Get up gudewife and shak' your
feathers") (1 fragment)
Greig/Duncan3 639, "Get Up Gudewife" (1 text)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 61, "(Git up, good wives,
and shake your feathers") (1 text)
74 ("Rise up, good wife, and shake your feathers")ADDITIONAL: K. M'Gonigle, "Scraps of English
Folklore, XI: Northumberland (Ellingham Women's Institute)" in Folklore, Vol. XXXVI, No. 3 (Sep
1925 (available online by JSTOR)), pp. 250-251 ("Get up, auld wife, and shake your feathers") (1
text)
with The Calendar (London, 1832 ("Digitized by Google")), Vol. II, p. 788, ("Get up, goodwife, and
shake your feathers")
J. Christie in John Bulloch, editor, Scottish Notes and Queries (Aberdeen, 1888 ("Digitized by
guid new year") (1 text with 5 verses, 1 tune)
John Muir, "Notes on Ayrshire Folk-Lore" in John Bulloch, editor, Scottish Notes and Queries
(Aberdeen, 1895 ("Digitized by Google")), Vol. VIII, No. 3, August 1894, p. 39, ("Get up, Guidwife,
and shake your feathers")
"Hogmanay and New-Year's Day" in Blackwood's Edinburgh Magazine (Edinburgh, 1822
("Digitized by Google")), Vol. XI, January 1822, p. 31, ("Rise up, gudewife, and shake your
feathers")
R.C. MacLagan, "Additions to 'The Games of Argyleshire' (Continued)" in Folklore, Vol. XVI, No. 2
(Jun 1905 (available online by JSTOR)), pp. 215-216 ("This night is called Hogmanay") (1 text: four
verse epilogue to "The New-Year Mummer's Tale of Golishan" "'as it used to be said, sung, and
acted all over Scotland, from Cheviot to Cape Wraith,... as communicated to the _Scotsman_ of
31st Dec, 1902.")
Roud #5887
CROSS-REFERENCES:
cf. "Ye Gae But to Your Beef-Stan'" (subject)
cf. "Our Feet's Cauld" (one verse, at least in Christie's version)
NOTES [231 words]; "Hogmanay" is the Scottish New Year's Eve celebration.
Greig:. ". on the last day of the year we used to sally forth to serenade the neighboring houses
with [this song]."
Muir, Chambers, M'Gonigle, Blackwood's, and Greig/Duncan3 639 have only one verse.
Chambers's version is "Get up, goodwife, and shake your feathers, And dinna think that we are
beggars; For we are bairns come out to play, Get up and gie's oour hogmany." Christie's text is the
basis of the description. Christie's last verse is the Greig/Duncan 640 fragment; most reporters that
I have found separate the two and I have kept "Our Feet's Cauld" separate.
Christie's fourth verse - "Up stocks, doun steils, Dinna think that we're feils, For we're but bairnies
come to play, Rise up an' gie 's oor hogmanay" - is also combined with the "shake your feathers"
verse by Fraser as "Up sticks! Down stools! Don't think that we are fools."
MacLagan's example combines "shake your feathers" and "our feet's cauld" in a different way than
Christie's text. The first verse is an introduction to the holiday and a "bless the master" verse. Then
comes another "get up, guid wife" ("get up, guid wife, and binna sweir") that is usually reported as a
separate rhyme; it concludes with "shake your feathers" and "our feet's cauld." Possibly, the
formality of the mummer's play made combining usually independent verses attractive. - BS
Last updated in version 4.4
File: GrD3639
Get Up, Jack! John, Sit Down!

DESCRIPTION: A song of the eternal tasks of the sailor, repeated from generation to generation. The sailors all enjoy their rum, find girls in the towns, get drunk, spend their money, and have to return to sea, as their fathers did before him.

AUTHOR: Words: Edward Harrigan / Music: David Braham

EARLIEST DATE: 1885 (expanded version of the play "Old Lavender")

KEYWORDS: sailor work drink

FOUND IN: US(MA,NE) Britain(England(North))

REFERENCES (8 citations):
- Kidson-TraditionalTunes, pp. 106-108, "Outward Bound" (1 text, 1 tune)
- Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 71, "The Jolly Roving Tar" (1 text, 1 tune)
- Lomax-FolkSongsOfNorthAmerica 33, "Get Up, Jack" (1 text, 1 tune)
- Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 493-494, "Get Up, Jack! John, Sit Down!" (1 text)


DT, GETUPJCK JACKJOHN

Roud #2807

RECORDINGS:
- Stanley Baby, "Homeward Bound" (on GreatLakes1)
- Lena Bourne Fish, "Jolly Roving Tar" (on USWarnerColl01)
- Mick Moloney, "Get Up Jack John Sit down" (on HarriganBrahamMaloney)

CROSS-REFERENCES:
- cf. "Outward and Homeward Bound"

ALTERNATE TITLES:
- Outward Bound

NOTES [713 words]: Written by Edward Harrigan and his father-in-law David Braham for the play "Old Lavender," which is listed as premiering September 1, 1885. (Information supplied by Philip Harrigan Sheedy.) "Old Lavender" actually premiered September 3, 1877 (Moody, p. 260), but Harrigan expanded it for the 1885 show, and this song was added. The song has since entered oral tradition, as known versions exhibit significant variations. - DGE, RBW

The song has cross-fertilized with "Outward and Homeward Bound"; it may be that that was the inspiration for this song -- although Edward Harrigan's father was a sailor (born of Irish parents in Carbonear, Newfoundland; Moody, p. 7), and Harrigan himself had been a ship's caulker (Moody, pp. 15-19), so Harrigan had plenty of background on a sailor's life. Nonetheless the handful of versions in oral tradition, although typically shortened than the Harrigan/Braham original, clearly retain large parts of the original. It's a rather odd piece in the Harrigan/Braham repertoire; Ned Harrigan, despite his nautical background, rarely wrote about the sea in his plays.

The song was from the play "Old Lavender," one that Harrigan worked on for many years (the first version his company performed was one of the few Harrigan shows that didn't do well, but he eventually got it right): "Harrigan toyed with Old Lavender most of his life. In 1885 he added more songs: "Poverty's Tears Ebb and Flow"; "Please to Put That Down"; a tribute to liquor, "When sorrow sits down on your brow, / and sadness peeps out of your eye, / don't stop to think but take a drink"; and one of the swingiest Braham-Harrigan tunes, "Get Up, Jack, John, Sit Down" (Moody, p. 81).

Apparently the original version of the drama, "Old Lavender Water, or, Around the Docks" did not feature any music (Franceschina, p. 107), because it came out before Harrigan's association with composer David Braham was firm; the addition of the music no doubt helps to explain the success of the revived version.

Old Lavender was a character Harrigan played himself (there is a photo of Harrigan in the role in the photo insert following p. 54 of Moody); according to Moody, pp. 78-79, "The seedy and lovable reprobate, Old Lavender, copied after an eccentric who had achieved celebrity on Corlear's Hook, was one of Harrigan's finest portraits. His counterpart might be found among the soggy inhabitants of any waterfront saloon, but few devout drunks could match Lavender's astonishing resistance to
Inebriation and to the deprivations of poverty. His elegant circumlocutions emerged in greater profusion with each dash of lubrication, and his natural dignity was unimpaired by his damaged top hat, his ragged frock coat, and his fingerless gloves. Harrigan had spotted the costume on an old man on lower Broadway.

In the play, Lavender is disowned by his brother Philip for drunkenness. Philip's wife runs off with a fellow named Paul Cassin -- who proceeds to dump her, literally: he throws her in a river. She is saved by Rat, a friend of Lavender (Franceschina, p. 174), "Lavender's Sancho Panza," played by Tony Hart (Moody, p. 79). Lavender himself is afraid of water after a flood in a gold mine he discovered, hence his drinking (Moody, p. 80). But it all ends in reconciliations.

Harrigan said of him, "I think Old Lavender fits more of my own individuality in stage characterization than any other part I ever played. I never could see his rags. He was the sort of fellow who could be welcomed anywhere, and was man enough to set off a little from the rest of the crowd. With his conversational powers he could hold his audience. He drank not for drink's self [sic.], but for sociability -- and I've seen many Lavenders" (Moody, p. 81). In the last two years of Harrigan's life, when he was ill and no longer able to perform, his family and old colleagues such as his leading lady Annie Yeamans would visit him and perform parts of his plays. What he requested most often was something from "Old Lavender" (Kahn, p. 300).

This song is sung by Lavender himself; as presented, it "is a jaunty sea chantey with a busy hornpipe accompaniment and a vigorous 'manly' chorus" (Franceschina, p. 174).

For background on Harrigan and Braham, see the notes to "The Babies on Our Block." - RBW

Bibliography


Last updated in version 6.1
File: Wa071

Getting Married (Hog and Hominy)

DESCRIPTION: Singing game. "Here stands a loving couple, Join heart and hand, One wants a wife, And the other wants a man." They hope to agree to marry and have hog and harmony. Once married, the man goes to war. After the war, he joyfully returns home.

AUTHOR: unknown
EARLIEST DATE: 1916 (Wolford-ThePlayPartyInIndiana)
KEYWORDS: playparty love courting war separation reunion
FOUND IN: US(MW)
REFERENCES (3 citations):
Wolford-ThePlayPartyInIndiana, pp. 43-44=Wolford/Richmond/Tillson-PlayPartyInIndiana, p. 174, "Getting Married" (1 text)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, p. 203, "Hog and Hominy" (1 text)
Newell-GamesAndSongsOfAmericanChildren, #10, "Marriage" (2 texts)
Roud #7894
File: Neel203

Getting Upstairs

DESCRIPTION: "First young gent with the right hand round, Back to the left and swing clear around, Swing her to the center and we'll all join hands, Such I getting upstairs I never did see, Such a getting upstairs, it don't suit me." Continues with more dance steps

AUTHOR: unknown
EARLIEST DATE: 1916 (Wolford-ThePlayPartyInIndiana)
KEYWORDS: playparty nonballad
FOUND IN: US(MW,SE)
REFERENCES (2 citations):
Ghaist o' Fernden, The

DESCRIPTION: A farmer's wife needs a midwife but the men won't fetch one for fear of meeting "the ghaist o' Fern-den." The ghost himself fetches the midwife and, leaving her at the farmer's door, reveals his identity and promises to take her home at midnight.

AUTHOR: unknown

EARLIEST DATE: 1853 (Jervise, _The History and Traditions of the Land of the Lindsays in Angus and Mearns_, according to Greig/Duncan2)

KEYWORDS: childbirth ghost

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
- Greig/Duncan2 342, "The Ghaist o' Fernden" (2 texts)
- Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 162-164, "The Ghaist o' Fern Den" (1 text)

Roud #5872

ALTERNATE TITLES:
The Brownie of Fernden

NOTES [21 words]: The sense of "ghost" here seems to be spirit but not of a particular person. One text in Greig/Duncan2 refers to a "brownie." - BS

Last updated in version 4.2

File: GrD2342

Ghost Army of Korea

DESCRIPTION: "Just below the Manchurian border, Korea is the spot, We're due to spend time here In the land that God forgot." The soldiers endure bad weather and nasty creatures, have no comforts, and are forgotten and ignored by those safe at home

AUTHOR: unknown

EARLIEST DATE: 1972 (Dallas-TheCruelWars-100SoldiersSongs); said to have been collected 1956

KEYWORDS: soldier hardtimes war

FOUND IN: Britain(England)

REFERENCES (1 citation):
- Dallas-TheCruelWars-100SoldiersSongs, pp. 180-181, "Ghost Army of Korea" (1 text, 1 tune)

Roud #2567

File: DalC180

Ghost in the Cellar

DESCRIPTION: Game. "Mother, I see a ghost." The mother responds, "IT was only your father's coat hanging up." The ghost appears and catches someone who becomes the next ghost.

AUTHOR: unknown

EARLIEST DATE: 1903 (Newll)

KEYWORDS: playparty nonballad mother ghost

FOUND IN:

REFERENCES (1 citation):
- Newell-GamesAndSongsOfAmericanChildren, #158, "Ghost in the Cellar" (1 text)

File: Newe158

Ghost of Polly Rock and Her Two Bantlings, The

DESCRIPTION: "When I was but a tiny boy, And sailed on board a privateer, Three dreadful
ghosts did me annoy": a woman and her two children, betrayed by the ship's Captain Rock. He tells her where to find the captain. The captain meets them but concludes he is drunk

AUTHOR: unknown

EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)

KEYWORDS: husband wife betrayal children ghost humorous

FOUND IN:

REFERENCES (1 citation):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 210-211, "The Ghost of Polly Rock and Her Two Banglings" (1 text)

Roud #V1060

File: TNY210

Ghost of the Peanut Stand, The

DESCRIPTION: Biddie Magee owns a Jersey City peanut stand. She loves Connie O'Ryan who joins the army. Biddy takes to bed and dies, "the peanut-stand went up the spout," Connie is drummed out. Her house is haunted by the ghosts of Biddy, Connie, and the peanut stand

AUTHOR: unknown

EARLIEST DATE: before 1879 (broadside, LOCSinging sb30417a)

KEYWORDS: courting army Civilwar separation death humorous ghost

FOUND IN: Canada(Mar)

REFERENCES (2 citations):
Creighton-FolksongsFromSouthernNewBrunswick 70, "The Ghost of the Peanut Stand" (2 fragments, 1 tune)
Wolf-AmericanSongSheets, #1861, p. 125, "The Peanut-Gal's Ghost" (1 reference); #1862, p. 125, "The Peanut Stand" (4 references)

Roud #2762

BROADSIDES:
LOCSinging, sb30417a, "The Peanut Stand," H. De Marsan (New York), 1864-1878

CROSS-REFERENCES:
cf. "Joe Bowers" (tune, per broadside Bodleian Harding B 26(690))

NOTES [331 words]: The De Marsan text is more complete than the Creighton-FolksongsFromSouthernNewBrunswick fragment, and is the basis for the description. If nothing else, the De Marsan text dates itself to the Civil War: Connie "got in with a parcel of Jersey roughs; they led him around like a toy; So, he joined the New-York Fire-Zoo-Zoos, and he went for a soger-boy."

The Union 11th [New York] Regiment Infantry "1st New York Fire Zouaves" were mustered in May 7, 1861 and mustered out June 2, 1862. (source: The Civil War Archive site); see also "Abraham's Daughter" for a reference to "the fire Zou-Zous." - BS

As the dates above show, the 11th New York was not long in service (a lucky bunch; they enlisted for two years but served only one); its only real battle was First Bull Run, though it was also involved in the early part of the Peninsular campaign. It was called the "Fire Zouaves" because many of the members were New York firemen -- skills which they put to good use in fighting a fire that threatened to consume part of Washington, D.C. Otherwise, its service was noteworthy mostly for the rowdy conduct of the troops.

The regiment was also famous for its first colonel, E. Elmer Ellsworth (1837-1861), who in 1862 led the regiment into Alexandria, Virginia, and proceeded to tear down the Confederate flag flying over the Marshall House hotel. The owner, James T. Jackson, proceeded to murder Ellsworth (and was killed in return by one of Ellsworth's soldiers), making the young soldier an instant martyr.

It will be observed that the odds of an Irish peanut vendor joining that particular regiment were pretty small -- but, of course, the unit was unusually well-known and hence a likely subject for songs.

For more about Ellsworth, see the notes to "The Soldier's Funeral." - RBW

Broadside LOCSinging sb30417a: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

Last updated in version 3.5

File: CrSNB070
**Ghost's Bride, The**

DESCRIPTION: John Gordon comes to court Mary, saying her lover, his brother, is long dead. She agrees to marry him. She hears the dead brother speak, saying John stole his land, wife, and life. When John Gordon awakes, Mary is gone, her bones by the brother's grave

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: love courting brother death homicide betrayal marriage abandonment reunion

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 58, "The Ghost's Bride" (1 text)
ST BrII058 (Full)

Roud #6567

CROSS-REFERENCES:


cf. "Susannah Clargy" [Laws P33] (plot)

cf. "Alonzo the Brave and Fair Imogene" (plot)

NOTES: This song, "A Gentleman of Exeter," and "Susannah Clargy" are all essentially the same story, and looking at the titles in the Broadside Index, I wonder if they haven't cross-fertilized -- or aren't retellings of some epic original. (Note that the story is almost "Hamlet.") The notes in Brown describe this as the best of the lot, and it is certainly vividly told. If there is any complaint against it, it is that it is a little *too* perfect, and the Brown copy seems to be the only collection. Perhaps it was composed in the family of the informant? - RBW

File: BrII058

**Ghostly Crew, The [Laws D16]**

DESCRIPTION: A sailor has endured much without fear -- until the night twelve ghosts board his ship and take stations "as if [they] had a right." They disappear as the ship passes a lighthouse. The singer is sure they are sailors drowned in a collision with his ship

AUTHOR: words: Harry L. Marcy

EARLIEST DATE: 1874 ("Fisherman's Ballads and Songs of the Sea")

KEYWORDS: sea ship ghost

FOUND IN: US(NE) Canada(Mar,Newf)

REFERENCES (13 citations):

Laws D16, "The Ghostly Crew"

Doerflinger-SongsOfTheSailorAndLumberman, pp. 180-182, "The Ghostly Crew" (2 texts, 1 tune)

Beck-FolkloreOfMaine, pp. 204-205, "The Ghostly Fishermen" (1 text, 1 tune)

Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 115, "The Spirit Song of George's Bank" (1 text, 1 tune)

Peacock, pp. 873-874, "The Ghostly Sailors" (1 text, 2 tunes)

Leach-FolkBalladsSongsOfLowerLabradorCoast 96, "Ghostly Fishermen" (1 text, 1 tune)

Leach-HeritageBookOfBallads, pp. 158-159, "The Spirit Song of George's Bank (The Ghostly Seamen)" (1 text, 1 tune on p. 204)

Creighton-SongsAndBalladsFromNovaScotia 117, "The Ghostly Sailors" (1 text, 1 tune)

Creighton-FolksongsFromSouthernNewBrunswick 114, "The Ghostly Sailors" (1 text, 1 tune)

Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, pp. 96-99, "The Ghostly Sailors" (1 text)

Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 79-80, 245-246, "The Ghostly Fishermen" (1 text, 1 tune)

Ives-21FolksongsFromPrinceEdwardIsland, pp. 25-28,79, "The Ghostly Fisherman" (1 text, 1 tune)

DT 701, GHOSCREW GHOSCRE2

Roud #1822

RECORDINGS:

Pat Crich, "The Spirit Song on St. George's" (on MUNFLA/Leach)

Mrs. T. Ghaney, "Spirit Song on George's" (on MUNFLA/Leach)

Morris Houlihan, "The Ghostly Fisherman" (on NFMLeach); "Twelve Ghostly Fishermen" (on MUNFLA/Leach)

Pat Murphy, "The Ghostly Fisherman" (on MUNFLA/Leach)

CROSS-REFERENCES:
cf. "The Glen Alone" (theme)

ALTERNATE TITLES:
The Ghostly Seamen

NOTES [433 words]: Gordon Bok reports, "The story I heard was that the schooner Haskell, out of Gloucester, was anchored near George's [Bank] when a sudden gale parted her ground tackle and she went charging, bare-poled, down through the fleet. She cut the schooner Johnston almost in two, killing all her men. On every voyage thereafter, a crew would appear on her deck at night and go through the motions of fishing. After a few trips, no crew would even sign on her, and she rotted at the wharf."

Creighton-FolksongsFromSouthernNewBrunswick adds more details: On March 7, 1866, the new Charles Haskell rammed the Andrew Jackson, inspiring this song; the Haskell later became known as "the ghost ship."

Some of this may be folklore; after all, we hear a lot of ghost stories about ships sunk by ramming. For example, a story very much like this took place twenty years after Marcy's text was published: On June 22, 1893, HMS Camperdown, in a confused practice maneuver involving an admiral showing off, rammed HMS Victoria, causing the latter to sink with the loss of 358 men including the admiral. Camperdown survived, but was put into reserve roles not long after, and was broken up in 1911 although she was only 22 years old.

And there is a ghost associated with the story: According to Peter Underwood's Gazetteer of British, Scottish & Irish Ghosts, p. 135, shortly after the Victoria sank, the ghost of the admiral aboard, George Tryon, was seen at the home of Lady Tryon in London.

Nonetheless, although the ghosts on the Haskell have not been verified, Beck-FolkloreOfMaine, p. 203, assures us that the beginning and end are true: The Haskell did sink another ship, and she rotted at the pier because no one would serve on her. On p. 205, Beck compares the story to that of the North Star, a sealer out of Saint John's. This, however, seems to be simply a tale of another unlucky ship, not a true parallel.

Another ship-related ghost story from Newfoundland is found on pp. 35-36 of Captain Joseph Prim and Mike McCarthy, The Angry Seas: Shipwrecks on the Coast of Labrador, Jesperson Publishing, 1999. A ship Antelope had sunk in a great storm in 1878. Many men died and were buried in Conception Bay; others were to go home on the Abeoya. The captain of the latter took a boat to where the dead were buried and called out repeatedly, "Is there anybody here who wants to go home?" Supposedly the boat tipped eighteen times, as if men had come over the side, and when they returned to the Abeoya, the rope over the side moved eighteen times as if men were climbing her. - RBW

Last updated in version 4.4
File: LD16

Gliddy Giddy Gout
DESCRIPTION: Teasing game. "Giddy giddy gout, You're shirt's hanging out. Five miles in, And ten miles out."
AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty clothes
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 125, "(Giddy giddy gout)"
(1 text)
File: SuSM125

Giein' the Nowte Their Fother
DESCRIPTION: "As I rode in by yon bonnie waterside... there I spied a wee-faur'd maid. She was gien the nowte their fodder." He asks her to fancy him; she replies that she has no dowry. Next summer, he returns and asks again, and makes her a rich lady
AUTHOR: unknown
EARLIEST DATE: 1876 (Christie)
KEYWORDS: courting marriage money
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Gigantic, The

DESCRIPTION: The schooner Gigantic, with a crew of six, leaves Newfoundland for Portugal and has a difficult crossing from October 22 until November 13. They land their cargo of fish and take on salt for the trip home.

AUTHOR: William Best (written 1917)
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: commerce sea ship ordeal
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 42, "The Gigantic" (1 text, 1 tune)
Roud #30127
RECORDINGS:
John James, "Gigantic" (on MUNFLA/Leach)

Gil Brenton [Child 5]

DESCRIPTION: A lord is preparing to wed. His bride seeks to conceal the fact that she is not a virgin, but the truth -- that she had once slept with a lord in a wood -- comes out. It is then revealed that the man she slept with was her husband-to-be.

AUTHOR: unknown
EARLIEST DATE: 1783/1799 (Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland)
KEYWORDS: marriage seduction trick disguise
FOUND IN: Britain(Scotland)
REFERENCES (11 citations):
Child 5, "Gil Brenton" (8 texts)
Bronson 5, "Gil Brenton" (3 versions)
Bronson-SingingTraditionOfChildsPopularBallads 5, "Gil Brenton" (3 versions: #1, #2, #3)
Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 186-193, "Gil Brenton/Chil Brenton" (2 parallel texts plus a photo of the badly-transcribed tune; also a reconstructed tune on p. 284)
Lyle-Andrew-CrawfurdsCollectionVolume1 1, "Lord Bangwell's Adventure" (1 text, 1 tune)
Randolph 13, "The Little Page Boy" (1 fragmentary text, 1 tune, which Randolph places with "Child Waters" though it also has lines from the "Cospatrick" version of "Gil Brenton" and is so short it might go with something else)
Leach-TheBalladBook, pp. 59-63, "Gil Brenton" (1 text)
Quiller-Couch-OxfordBookOfBallads 5, "Cospatrick" (1 text)
Grigson-PenguinBookOfBallads 42, "Gil Brenton" (1 text)
Buchan-ABookOfScottishBallads 1, "Gil Brenton" (1 text, 1 tune in appendix) {Bronson's #1}
DT, GILBRENT*
Roud #22
CROSS-REFERENCES:
cf. "Willie's Lady" [Child 6] (lyrics)
NOTES [924 words]: The description above is that of the fullest versions of this ballad; often large parts of the plot have been lost, even in the longest text (e.g. Mrs. Brown's 74 verse version lacks the preliminary seduction).
Sir Walter Scott's version of this (Child's B) names the hero "Cospatrick," which Scott lists as the
name of the Earl of Dunbar around the time of Edward I of England. The name was still used in Child's time for members of the Dunbar line. The name, however, is older; there were at least two significant figures named Cospatrick (the spelling of Mitchison, p. 16, Oram, p. 58) or Gospatrick (so Barlow-Edward, p. 137, etc.; Barlow-Rufus, p. 295; Swanton, pp. 202-203) around the time of the Norman Conquest. The first Cospatrick seems to have been an Anglo-Saxon thegn (thane); he was killed at the court of Edward the Confessor in 1064, although probably not at that king's command (Barlow-Edward, p. 235). According to StentonEtAl, p. 578, he was "the heir of the native earls of Bernicia" -- although Bernicia was never an earldom, but rather a kingdom that became part of Northumbria; apparently there was speculation that Edward's queen had arranged the murder to create opportunities for her brothers. But this seems unlikely, since her brother Tosti(g) was already Earl of Northumbria (and was overthrown soon after). The other Cospatricks were northern Earls; it's not clear how many of them there were. According to Barlow-Edward, p. 235n., an Earl Utrecht of "Northumbria" was murdered in 1016, leaving several sons, Cospatrick being the third. Barlow doubts that this is the same as the preceding, although it is just chronologically possible. It seems more likely the 1016 earl was an ancestor of the one from 1064. The same note mentions another Cospatrick who was with Tostig, the brother of the future King Harold II Godwinson, when Tostig visited Rome in 1061. There was also a Cospatrick who was Lord of Allerdale and Dalston in the time of Edward the Confessor (Barlow-Edward, p. 137n.). Barlow speculates that this might have been the Cospatrick who was murdered at Edward's court. Finally, in 1067-1068, the Anglo-Saxon Chronicle mentions a Jarl (Earl) Gospatrick who was active in the north of England (Swanton, pp. 202, 204). But, theoretically, the earl of Northumbria at this time was supposed to be Morcar (Morkere), who had been appointed late in the reign of Edward the Confessor. Douglas, p. 218, lists Gospatrick among those rebelling against William the Conqueror in 1069, but details seem uncertain. Northumbria and Cumbria and Lothian were at this time rather debatable properties (England in the aftermath of the Norman Conquest had largely lost control of the north, because William the Conqueror didn't have enough Normans to colonize and control the north; Barlow-William, p. 297). Both Malcolm III King of Scots and the king of England had some claims to these territories (Douglas, pp. 225-226. The simplest explanation being that Malcolm was their direct overlord but held them as a vassal of the King of England. But Malcolm, who was always fighting the English, probably would not have seen it that way). Mitchison, p. 16, says that a Cospatrick was apparently a Saxon claimant to one or another northern English earldom in 1069, and whose son held Cumberland until William II of England conquered it in 1092. It was presumably this Cospatrick whose daughter Octreda married Duncan (II), the oldest son of Malcolm III of Scotland (Barlow-Rufus, p. 295; Oram, p. 58). When Malcolm died, he was succeeded by his brother Donald Ban. Duncan in 1094 invaded Scotland and took the throne, but was killed later that year; Octreda and her son William fled to England (Oram, p. 58), where William and descendants later put in an unsuccessful claim to the Scottish throne (the "FitzWilliam" claim). If this Earl Gospatrick was the same as the preceding, he should perhaps be regarded as Earl of Cumbria rather than Northumberland. Or maybe he was Malcolm's earl, or maybe he ruled the area north of the Tweed. Douglas's suggestion is that Malcolm and Swein King of Denmark were looking to carve out a state in northern England which would be ruled by Edgar the Atheling, the man who (by ancestry) should have been King of England rather than William of Normandy. But why, then, would Gospatrick support a man who was taking this earldom? And how would Malcolm and Swein decide who was Edgar's overlord? Obviously it is all pretty vague. It seems unlikely that any of this has a genuine connection to the ballad; I mention it mostly to demonstrate the point that there really were a lot of Cospatricks/Gospatricks. It is interesting to note, however, that Gospatrick is said in Child B brought his wife from over the sea. Might this be a sign of the Saxon earl marrying a Norman wife? Of course, the "Cospatrick" text is Walter Scott's, and seems to be almost unknown in other forms of the ballad. Might this have been Scott's insertion to memorialize a famous local lord? Again, several instances of the ballad mention violence by the groom against the bride on their wedding night; this sounds much like the Thousand and One Nights, but there is unlikely to be a direct connection. Bronson-Song, p. 43, studying the text and tune of this, suggests that the tune collected from Mrs. Brown must have had an internal refrain, the text of which was not taken down. This apparently was a habit of the transcriber; he omitted the internal refrains of "Clerk Colvill," "Gil Brenton," and "Willie's Lady." - RBW
Gila Monster Route, The

DESCRIPTION: A hobo is left behind by the train. The poem recalls his history: He and his pal, given a handout, used it for wine rather than food, got drunk, and were arrested. Set free, the hobo wanders until he catches another train

AUTHOR: L. F. Post and Glenn Norton

EARLIEST DATE: 1934

KEYWORDS: hobo travel prison drink

FOUND IN:

REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 24-26, "The Gila Monster Route" (1 text)
Roud #9924

NOTES [42 words]: This is not even a song (let alone a traditional song); it is a poem published in Railroad Man's Magazine. I cannot for the life of me tell why the Lomaxes reprinted it; apart from a liberal use of railroad slang, it has very little to commend it. - RBW

Gilderoy

DESCRIPTION: "Gilderoy was as bonny a boy as e'er cam tae the glen." The singer describes his charms and how lovingly he once cared for her. He taken as an outlaw. He is convicted (falsely, in her mind) and hanged because the laws were so strict

AUTHOR: unknown

EARLIEST DATE: 1725 (an isolated stanza appears in "Westminster Drollery," 1671)

KEYWORDS: love outlaw trial execution

HISTORICAL REFERENCES:
1636? - execution of "Gilderoy," aka Patrick McGregour, in Edinburgh

FOUND IN: US(So) Britain(England(South),Scotland) Canada(Newf)

REFERENCES (11 citations):
Percy/Wheatley-ReliquesOfAncientEnglishPoetry I, pp. 318-323, "Gilderoy" (1 text)
Ford-VagabondSongsAndBalladsOfScotland, pp. 27-31, "Gilderoy" (1 text, 1 tune)
Whitelaw-BookOfScottishSong, pp. 560-562, "Gilderoy" (1 text)
Williams-Wiltshire-WSRO Wt 482, "Gilderoy" (1 text)
Palmer-EnglishCountrySongbook, #43, "Gilderoy" (1 text, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 63, "Gilderoy" (1 fragment, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 40-41, "Gilderoy" (1 fragmentary text, 1 tune, connected with the Scottish ballad more by the tune than the text)
Olson-BroadsideBalladIndex, ZN955, "Gilderoy was a bonny boy"; ZN1821, "My love he was as
brave a man"
DT, GILDROY
Walter de la Mare, _Come Hither_, revised edition, 1928; #87, "My Handsome Gilderoy" (1 text)
Roud #1486
BROADSIDES:
_NL Scotland, S.302b.2(020), "Gilderoy," unknown, after 1700
CROSS-REFERENCES:
cf. "Salisbury Plain" (theme)
SAME TUNE:
The People's Song ("We long to see the season come When we can vote for Harrison") (Harrison campaign song) (A. B. Norton, _Songs of the People in the Log Cabin Days of Old Tippecanoe_, A. B. Norton & Co., 1888 (available on Google Books), p. 50)
ALTERNATE TITLES:
I Blowed Her with My Horn
NOTES [455 words]: Claude Simpson, _The British Broadside Ballad and Its Music_, pp. 252 ff., [notes that Gilderoy] seems to have been so glorified that he appears in historical legends not long after [his execution]. Simpson cites a broadside ballad printed "in the 1690s..." "probably written much earlier," entitled "The Scotch Lover's Lamentation: or, Gilderoy's Last Farewell... To an excellent new Tune, much in request." That ballad begins, "Gilderoy was a bonny boy." It is to be found in Pepys, Craford, Bagford and A Collection of Old Ballads, 1723-1725. - EC
William Rose Benet's _Reader's Encyclopedia_ has this to say:
"Gilderoy. A famous cattle-stealer and highwayman of Perthshire, who is said to have robbed Cardinal Richelieu [died 1642] in the presence of the King, picked Oliver Cromwell's pocket [Cromwell, however, was not of any note in 1636, and had not yet led his armies into Scotland], and hanged a judge. He was hanged in 1636.... Some authorities say there were two robbers by this name."
David Brandon's _Stand and Deliver: A History of Highway Robbery_ (p. 76) gives another version of this, but with a twist: the robber is named "Gilders Roy." Brandon reports that "when he stopped a judge... his gang stripped his two footmen, tied them up and threw them into a pond, whereupon they drowned. Roy himself smashed the judge's carriage, shot the horses, and then hanged his hapless victim." Right. Shoot valuable horses?
Much of this seems to be derived from Percy, but Wheatley adds a much less flattering commentary: "The subject of this ballad was a ruffian totally unworthy of the poetic honours given him.... [H]e was betrayed by his mistress Peg Cunningham, and captured after killing eight of the men sent against him, and stabbing the woman...
"He was one of the proscribed Clan Gregor, and a notorious lifter of cattle in the Highlands of Pethshire for some time before 1636. In February of that year seven of his accomplices were taken, tried, condemned, and executed at Edinburgh.... [I]n July, 1636, [he] was hanged with five accomplices at the Gallowlee."
The National Library of Scotland site, however, lists his death year as 1638. Ford lists certain others of his exploits; he too is cautious about their veracity.
Sam Hinton notes the most likely source for the robber's name (cf. Ford): "Gilderoy" could be a corruption of Gaelic "Gionna Ruadh" ("Gillie Roy") -- "red-haired boy."
There is another piece called "Gilderoy" in the _Scots Musical Museum_ (#66); this is probably a rewrite based on the traditional tune. I strongly doubt it ever went into tradition itself; it begins "Ah! Chloris, cou’d I now but sit As unconcern’d as when Your infant beauty could beget No happiness, nor pain!" - RBW
_Last updated in version 4.4_
_File: RL040_

**Giles Corey**

DESCRIPTION: "Come all New England men And hearken unto me And I will tell what did befalle Upon the Gallows tree." "In Salem village was the place." "This Goody Corey was a witch." Wife and husband are accused; he is pressed to death and she is hung
AUTHOR: unknown
EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)
Giles Scroggins

DESCRIPTION: "Giles Scroggins courted Molly Brown... If you love me as I love you, No knife can cut our love in two." "But scissors cut as well as knives... For just as they were going to wed, Fate's scissors cut poor Giles's thread." She refuses his ghost in a dream

AUTHOR: unknown

EARLIEST DATE: 1848 (Davidson's Universal Melodist)

KEYWORDS: love courting death ghost humorous

FOUND IN: US(SE)

REFERENCES (2 citations):
- Scott-EnglishSongBook, pp. 66-67, "Giles Scroggins" (1 text, 1 tune)
- Davis-TraditionalBalladsOfVirginia 25, "[Appendix to] Lady Alice" (1 text)

Roud #1620

NOTES [91 words]: Davis thinks this piece "evidently a burlesque of 'Giles Collins,',' and this is certainly possible. But it is so broad, and the plot so commonplace, that it could easily have arisen independently.

Davis also has notes on the authorship and various places it has appeared, mostly in broadside or songster form. He admits that the attributions are all uncertain. It's not clear if the song ever really went into tradition, but it certainly was printed frequently.

Scott's comment is that it is "A clown song; undoubtedly in Grimaldi's repertory." - RBW

Last updated in version 3.2

File: DavB025

Gilhooly's Dinner Party

DESCRIPTION: "Gilhooly gave a party to his friends a week ago, There were guests from County Sligo and Galway and Mayo." The many sorts of food are described. People eat in strange and messy ways. Eventually Gilhooly charges the diners ten dollars each

AUTHOR: unknown

EARLIEST DATE: 1927 (Finger-FrontierBallads)

KEYWORDS: party humorous food courting money

FOUND IN:

REFERENCES (1 citation):
- Finger-FrontierBallads, pp. 151-152, "Gilhooly's Dinner Party" (1 text)

Roud #8836

CROSS-REFERENCES:
cf. "The Irish Jubilee" (theme) and references there

File: Fing151

Gill Stoup, The

DESCRIPTION: "What a mischief whisky's done ... Brings muckle grief at hame." Jake gets drunk and sets out "owre the ragin' main." Soldier Tam draws his pay but he and Soldier John drink it all. A husband buys meal at the mill but sells the sack to buy whisky.

AUTHOR: unknown
**Gimme de Banjo**

DESCRIPTION: Shanty. Characteristic line: "Dance, gal, gimme de banjo!" The singer "was sent to school fer to be a scholar," but had no success and left his books to others. (Now he is at sea picking the banjo)

AUTHOR: unknown

EARLIEST DATE: 1951

KEYWORDS: shanty, sailor, music

FOUND IN: US (MA)

REFERENCES (2 citations):
- Doerflinger, *Songs Of The Sailor and Lumberman*, p. 45, "Gimme de Banjo" (1 text, 1 tune)
- Hugill, *Shanties From The Seven Seas*, p. 341, "Gimme de Banjo" (2 texts, 1 tune) [AbEd, pp. 256-257]

ST Doe045 (Partial)

Roud #9437

File: Doe045

**Gimme Oil in My Lamp**

DESCRIPTION: "Gimme oil in my lamp, keep shinin' and look down. Gimme oil in my lamp; I will pray every day. Gimme oil in my lamp, keep shinin' and look down, Until the break of day." "Sing hosanna (x3) to the king of kings." "Give me (joy/love/faith) in my heart."

AUTHOR: A. Sevison (source: hymnals cited by Hymnary.org)

EARLIEST DATE: 1939 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)

KEYWORDS: religious, nonballad

FOUND IN: US (SE)

REFERENCES (1 citation):
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 758, "Gimme Oil in My Lamp" (1 short text, 1 tune)

File: BrS5758

**Gin and Coconut Water**

DESCRIPTION: The singer, from the West Indies, now in U.S., complains that he has "lost my strength and my energy" because he cannot get gin and coconut water in America. He goes to a doctor who says, "Take this advice fom me ... go back to the West Indies"

AUTHOR: Wilmoth Houdini

EARLIEST DATE: 1946 (Houdini)

KEYWORDS: emigration, drink, America, nonballad, doctor

FOUND IN: West Indies (Bahamas)

REFERENCES (1 citation):
182-185, "Gin and Coconut Water" (Honey come and go with me, Back to the West Indie) (1 tune)

**RECORDINGS:**
- Blind Blake Higgs, "Gin and Coconut Water" (on WIHIGGS01)
- Wilmoth Houdini and his Royal Calypso Orchestra, "Gin and Cocoanut Water" (1946, on Decca 23543 A)

**NOTES [29 words]:** Higgs keeps Houdini's name in the song. The doctor's prescription according to both Higgs and Houdini is "Take this advice from me Houdini and go back to the West Indies" - BS

Last updated in version 5.2
File: RcGiCoWa

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**Gin Ye See My Lad Kiss Him and Clap Him**

**DESCRIPTION:** "Gin ye see my lad kiss him and clap him, And tell him that I was bookit [registered as betrothed in the session records] the streen."

**AUTHOR:** unknown

**EARLIEST DATE:** 1914 (Greig/Duncan7)

**KEYWORDS:** courting nonballad marriage

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (1 citation):**
- Greig/Duncan7 1344, "Gin Ye See My Lad Kiss Him and Clap Him" (1 text, 1 tune)
- Roud #7225

**NOTES [16 words]:** The current description is based on the Greig/Duncan7 fragment and the Greig/Duncan7 [gloss]. - BS

Last updated in version 2.5
File: GrD71344

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**Gin Ye Wed a Bonnie Wife**

**DESCRIPTION:** "Gin ye wed a bonnie wife Little sleep will sair [Greig/Duncan8: serve] ye"

**AUTHOR:** unknown

**EARLIEST DATE:** 1914 (Greig/Duncan8)

**KEYWORDS:** marriage wife

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (1 citation):**
- Greig/Duncan8 1920, "Gin Ye Wed a Bonnie Wife" (1 fragment)
- Roud #15120

**NOTES [38 words]:** The current description is all of the Greig/Duncan8 fragment.

Scottish proverb: "He that has a bonnie wife needs mair than twa een" (source: Andrew Henderson, *Scottish Proverbs* (London, 1876 ("Digitized by Google")), p. 61). - BS

Last updated in version 2.5
File: GrD81920

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**Ginger Blue**

**DESCRIPTION:** Walky, talky, Ginger Blue, White man run, but the nigger he flew. Wakin' talkin' Ginger Blue, I can tell you might true, I'm just from the Tennessee mountains. Take a drink of beer as sweet as water That flows from the Tennessee fountains."

**AUTHOR:** unknown

**EARLIEST DATE:** 1926 (Randolph), but apparently in existence in the nineteenth century

**KEYWORDS:** nonballad

**FOUND IN:** US(So)

**REFERENCES (3 citations):**
- Randolph 298, "Ginger Blue" (1 fragmentary text)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 496, "Jinger Blue" (1 fragmentary text)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 496, "Jinger Blue" (1 tune plus a text excerpt)
- Roud #11762

**RECORDINGS:**
- Charlie Oaks, "Ginger Blue" (Vocalion 15344, 1926)
Arthur Tanner, "Dr. Ginger Blue" (Columbia 15479-D, 1929)

SAME TUNE:
Sherman's March ("Now, listen to my song," by Michael Fee) (Wolf-AmericanSongSheets p. 141)

NOTES [117 words]: The notes in Brown suggest that his text (the "Jinger Blue" version) might be derived from "Walkin' in the Parlor" as well as the nineteenth century pop song "Ginger Blue."
Possible -- but with only a fragment, it's beyond proof.

Edward Harrigan, in his performance piece "The London Comic Singers," featured an African-American military unit, the "Ginger Blues" (an imitation of Harrigan's "Skidmore Guard" from the "Mulligan Guard" plays). The Ginger Blues had a song, which isn't this (it can be found in Finson-Edward-Harrigan-David-Braham, vol. I, #11, pp. 37-40), but it's possible that one of the songs influenced the other. For background on Harrigan, see the notes to "Babies on Our Block." - RBW

Last updated in version 5.2
File: R298

Ginny's Gone to Ohio

DESCRIPTION: "Ginny's gone to Ohio, Ginny's gone away, Ginny's gone to Ohio, Ginny's gone away." "Ginny's a pretty gal, don't you know," "Ginny's gone, an' I'm goin' too, " Ginny's dressed in strings and rags"

AUTHOR: unknown
EARLIEST DATE: 1967 (NorthCarolinaFolkloreJournal)
KEYWORDS: travel nonballad clothes beauty
FOUND IN: US(SE)
REFERENCES (2 citations):
DT, GINNYGON*
Roud #481

CROSS-REFERENCES:
cf. "Riley" (lyrics)

NOTES [153 words]: Although the Golden Ring recording calls this traditional, I wonder a little. The only actual printed version seems to be the NorthCarolinaFolkloreJournal from Carlie Tart and family, which makes me wonder if it isn't a version of "Riley" somewhat adapted.
The NorthCarolinaFolkloreJournal article connects it with a piece found in the 1830s journal of Fanny Kemble:
Jenny shake her toe at me,
Jenny gone away.
Jenny shake her toe at me,
Jenny gone away.
Hurrah! Miss Susy, oh!
Jenny gone away.
Hurrah! Miss Susy, oh!
Jenny gone away.
Allowing that "Jennie" could easily turn to "Ginnie/Ginny," I don't really see much connection in the rest of this song.
Roud files it in with versions of "Tommy's Gone to Hilo," but if so, the genders have changed and other changes have been made. At minimum, it is a deliberate rewrite. Ultimately, unless we find more versions, I don't think we can say much about the origin. - RBW

Last updated in version 6.1
File: DTginnyg

Ginseng Blues

DESCRIPTION: Chorus: "You can't read my mind. When you think I'm loving you I'm quitting you all the time." Singer has a girl in Georgia, one in Dixie, his home's in Carolina but he's got two children in Georgia.

AUTHOR: unknown
EARLIEST DATE: 1930 (StuffDreams1)
KEYWORDS: infidelity sex bragging rambling nonballad lover children
**Kentucky Ramblers, "Ginseng Blues" (on StuffDreams1)**

NOTES [38 words]: The Kentucky Ramblers' track follows each chorus with a yodel. The title is from the first verse: "I ain't going to dig no ginseng, I ain't going to hunt no crow, Ain't going to do a doggone thing but love my dear sweet mama." - BS

*Last updated in version 5.2*

**Gipsies' Glee, The**

**DESCRIPTION:** "A merry, merry life we gipsies lead" in the forest. We pitch our tents by day, listen to song birds, sit under a tree and drink ale. We pitch our tents by night and drink a tankard.

**AUTHOR:** unknown

**EARLIEST DATE:** 1923 (Williams-FolkSongsOfTheUpperThames)

**KEYWORDS:** drink nonballad Gypsy

**FOUND IN:** Britain(England(South))

**REFERENCES (1 citation):**

*Williams-FolkSongsOfTheUpperThames, p. 68, "The Gipsies' Glee" (1 text) (also Williams-Wiltshire-WSRO Ox 299)*

**Roud #1244**

**File:** WT068

**Gipsy King, The**

**DESCRIPTION:** The singer says he is the Gipsy King but he has no crown, courtiers, or ministers. His subjects are his equal and they share their table and drink. "They don't grudge me the largest glass, Nor ... the prettiest lass ... Ne'er a king do I envy"

**AUTHOR:** unknown

**EARLIEST DATE:** 1826 (_Janus_)

**KEYWORDS:** drink food nonballad royalty Gypsy

**FOUND IN:** Britain(England(South))

**REFERENCES (3 citations):**

*Williams-FolkSongsOfTheUpperThames, pp. 127-128, "The Gipsy King" (1 text) (also Williams-Wiltshire-WSRO Gl 43)*

*Wolf-AmericanSongSheets, #743, p. 49, "The Gipsy King" (2 references)*

*ADDITIONAL: Janus, or, The Edinburgh Literary Almanack (1826 ("Digitized by Google")), pp. 315-316, "Song of the Gipsy King" (1 text)*

**Roud #1259**

**BROADSIDES:**

*Bodleian, Johnson Ballads fol. 146, "The Gipsey King" ("Tis I'm the gipsey king"), J. Pitts (London), 1819-1844; also Harding B 20(58), Harding B 11(1319), "The Gipsey King"*

*NLScotland, L.C.1269(181b), "The Gipsey King" ("Tis I'm the gipsey king"), J. Scott (Edinburgh), 1843-1855*

**NOTES [8 words]: The Janus text is headed "from the German." - BS**

*Last updated in version 3.5*

**File:** WT127

**Giraffe, The**

**DESCRIPTION:** "It's hard to make a living now, in country or in town, The rich man's great ambition is to pull the poor man down." The squatters bring in guards "to protect the long Giraffe" from shearsers who demand better conditions. The shearsers eventually succeed

**AUTHOR:** unknown

**EARLIEST DATE:** 1970 (AndersonStory)

**KEYWORDS:** sheep work labor-movement Australia

**FOUND IN:**

**REFERENCES (1 citation):**
**Girl from Clahandine**

DESCRIPTION: Before the singer leaves for America he bids his friends adieu and tearfully leaves his girl. He finds no one in America as true or kind as the girl he left behind. When he has enough gold he'll return to marry her and settle in a cottage in Clahandine.

AUTHOR: Tom Flanagan (source: notes to IRClare01)

EARLIEST DATE: 1974 (IRClare01)

KEYWORDS: poverty love parting America Ireland emigration

FOUND IN: Ireland

Roud #18474

RECORDINGS:

*Michael Flanagan, "Girl from Clahandine" (on IRClare01)*

NOTES [66 words]: Notes to IRClare01: "...it has obviously been re-written from the popular 'The Girl I Left Behind' to place its location around North Clare. Saint Bridget's Well [he was born near there] is at Liscannor a few miles south of Luogh."

The verse structure, final line of two verses, and a few other lines follow Laws P1A but the story line does not follow any "The Girl I Left Behind" that I know. - BS

File: RcGiFCla

**Girl from Turfahun, The**

DESCRIPTION: "Ye bards may sing your sweetest lays In praise of beauty's grace...." The singer went to Ballycastle fair, where he sees a beautiful girl. They meet again at a dance, and during a pause, he asks her name. He learns she is married. He laments

AUTHOR: unknown

EARLIEST DATE: 1933 (Sam Henry collection)

KEYWORDS: love courting beauty husband wife

FOUND IN: Ireland

REFERENCES (1 citation):

*Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople* H521, p. 372, "The Girl from Turfahun" (1 text, 1 tune)

Roud #6887

File: HHH521

**Girl I Left Behind (I), The [Laws P1A/B]**

DESCRIPTION: Two lovers promise to be faithful. He then sets out on a voyage. Before they can be reunited, one or the other proves unfaithful. (In Laws's "A" texts, the man marries a Scottish girl and his love dies of a broken heart; in "B" texts, the girl is untrue)

AUTHOR: unknown

EARLIEST DATE: c. 1847 (Forget-Me-Not Songster)

KEYWORDS: courting promise infidelity separation

FOUND IN: US(Ap,MA,MW,Ro,SE,So) Canada(Mar,Newf) Britain(Scotland(Aber)) Ireland Australia

REFERENCES (53 citations):

*Laws P1A/B "The Girl I Left Behind"

*Greig-FolkSongInBuchan-FolkSongOfTheNorthEast* #83, p. 1, "The Girl I Left Behind"; #157, p. 2, "The Girl I Left Behind Me"; #88, p. 2, ("I'll stay with her and think no more On the girl I left behind") (1 text plus 2 fragments)

*Greig/Duncan5* 1059, "The Girl I Left Behind" (12 texts, 8 tunes)

*Belden-BalladsSongsCollectedByMissourFolkloreSociety*, pp. 198-200, "Peggy Walker" (3 texts)

*Randolph 283, "The Girl I Left Behind"* (4 texts, 1 tune. Laws assigns Randolph's A text to P1A and B, C, and D to P1B)

*Randolph/Cohen-OzarkFolksongs-Abridged*, pp. 101-104, "The Girl I Left Behind" (1 text, 1 tune -- Randolph's 64A)

*Randolph/Legman-RollMeInYourArms I*, pp. 434-440, "The Girl I Left Behind" (5 texts, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 145, "The Girl I Left Behind Me" (5 texts plus 1 excerpt and mention of 1 more. Laws lists the "A" and B" texts as P1A and "C," "D," "F," and "G" as P1B)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 145, "The Girl I Left Behind" (1 excerpt, 1 tune)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 79, "My Parents Rearing Me Tenderly" (1 text)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 92, "The Rambling Cowboy" (1 text, 1 tune)
Thorp/Logsdon-SongsOfTheCowboys, pp. 134-135, "The Rambling Cowboy" (1 text)
Owens-TexasFolkSongs-2ed, pp. 153-154, "The Girl I Left Behind" (1 text, 1 tune)
Reynolds/Folk-SongsAlivePart2 44, "Girl I Left Behind Me" (1 text, 1 tune)
Doerflinger-SongsOfTheSailorAndLumberman, pp. 305-206, "The Maid I Left Behind" (1 text, 1 tune)
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol1, p. 76, "Peggy Walker" (1 text, 1 tune)
Czaden/Haufrecht/Studer-FolkSongsOfTheCatskills 39, "The Girl I Left Behind" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 96, "My Parents Treated Me Tenderly" (6 texts, 6 tunes)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 47-49, "The Girl I Left on New River" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H188, p. 401, "The Girl I Left Behind" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 148, "My Parents Raised Me Tenderly" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 28, "The Girl I Left Behind" (1 text plus mention of 1 more, 1 tune)
Dean-FlyingCloud, p. 10, "The Girl I Left Behind" (1 text)
Peters-FolkSongsOutOfWisconsin, p.115, "There Was a Rich Old Farmer" (1 text, 1 tune, rather worn-down)
Stout-FolkloreFromIowa 33, pp. 48-49, "The Girl I Left Behind Me" (1 text, mostly lyric but probably derived from this)
McIntosh-FolkSongsAndSingingGamesOfIllinoisOzarks, pp. 17-18, "Across the Plains of Illinois" (1 text, 1 tune, so heavily localized that it might well be considered a separate song)
Peacock, pp. 449-452, "The Girl I Left Behind" (2 texts, 2 tunes)
Creighton-MaritimeFolkSongs, pp. 76-77, "The Girl I Left Behind" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 134, "Jennie Ferguson" (1 text, 1 tune); 138, "The Girl I Left Behind" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 70, "the Girl I Left Behind (Janey Ferguson)" (1 text, 1 tune)
Ryan/Small-HaulinRopeAndGaff, p. 134, "The Girl I Left Behind Me" (1 text, a single stanza probably of a version rewritten for seal-hunting, but with only four lines, it can hardly be separated from the main song)
McNeil-SouthernFolkBalladsVol1, pp. 106-109, "The Broken-hearted Boy" (1 text, 1 tune)
Meredith/Anderson-FolkSongsOfAustralia, p. 50, "The Rich Old Farmer" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 165, "The Girl I Left Behind" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 38, "The Girl I Left Behind" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 62, "The Girl I Left Behind Me" (2 texts, 1 tune, with the "A" text, although mixed and westernized, probably belonging here and the "B" text being the lyric piece); 63, "My Parents Raised Me Tenderly" (1 text, 1 tune)
Tinsley-HeWasSinginThisSong, pp. 200-203, "The Girl I Left Behind Me" (1 text, 1 tune, a cowboy adaption)
Ohrlin-HellBoundTrain 84, "The Girl I Left in Missouri" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 59-6-, "Maggie Walker, the Girl I Left Behind" (1 text, 1 tune)
Ord-BothySongsAndBallads, pp. 45-47, "I'll Ne'er Forget the Parting" (1 text, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 65, "The Girl I Left Behind" (1 text, 1 tune)
Shay-AmericanSeaSongsAndChanteys, pp. 202-203, "The Girl I Left Behind Me" (1 text, 1 tune)
Spaeth-ReadEmAndWeep, pp. 16-17, "The Girl I Left Behind Me" (1 text, 1 tune)
Wolf-AmericanSongSheets, #747, p. 49, "The Girl I Left Behind Me" (4 references)
Forget-Me-Not-Songster, pp. 220-221, "The Maid I Left Behind" (1 text, 1 tune, which despite the title often refers to "The girl I left behind me"; it looks as if the title was changed to avoid confusion with the more lyric "The Girl I Left Behind Me" on p. 218)
Heart-Songs, pp. 66-67, "The Girl I Left Behind Me" (1 text, 1 tune, beginning "The dames of France are fond and free")
Hylands-Mammoth-Hibernian-Songster, p. 117, "The Girl I've Left Behind Me" (1 text)
Silber/Silber-FolksingersWordbook, p. 114, "The Girl I Left Behind Me" (1 text)
Winstock-SongsAndMusicOfTheRedcoats, p. 68, "The girl I left behind me" (1 tune)
DT 338, GIRLEFT (GIRLEFT2* -- perhaps a mixed version, with the text of Laws P1 and the tune of the playparty?) GIRLLFT6*
Roud #262 and 23929

RECORDINGS:
Jules [Verne] Allen, "The Gal I Left Behind" (Victor V-40022, 1929; on WhenIWas2)
Clint Howard et al, "Maggie Walker Blues" (on Ashley02, WatsonAshley01)
Dock Boggs, "Peggy Walker" (on Boggs3, BoggsCD1)
Texas Gladden, "Always Been A Rambler" (on USTGladden01 -- a tiny fragment that might be this or almost anything)
[G. B.] Grayson & [Henry] Whitter, "I've Always Been a Rambler" (Gennett, unissued, 1928) (Victor V-40324, 1928; on GraysonWhitter01, LostProv1, ConstSor1)
Harry Jackson, "The Gal I Left Behind" (on HJackson1)
Billie Maxwell, "The Arizona Girl I Left Behind" (Victor V-40188, 1930; on MakeMe)
Pleaz Mobley, "My Parents Raised Me Tenderly" (AFS; on LC12)
Spencer Moore, "The Girl I Left Behind" (on LomaxCD1700, LomaxCD1702)
New Lost City Ramblers, "I've Always Been A Rambler" (on NLCR13, NLCRCD2)
Mrs. Clara Stevens, "The Girl I Left Behind" (on PeacockCDROM) [one verse only]

BROADSIDES:
Bodleian, Firth b.26(187), "Margaret Walker" ("My parents raised me tenderly having no child but me"), S. Russell (Birmingham), 1840-1851; also Firth b.25(478), "Margaret Walker"; Firth c.26(280), "Girl I Left Behind"; Harding B 11(2237), Firth c.14(210), "The Lover's Lament" or "The Girl I Left Behind Me"
Murray, Mu23-y1:050, "The Girl I Left Behind Me," James Lindsay (Glasgow), 19C, with the unhappy ending left off
NLScotland, L.C.1270(015), "The Girl I Left Behind Me" ("Now for America I am bound, Against my inclination"), unknown, c. 1880, with the unhappy ending left off
CROSS-REFERENCES:
cf. "The Girl I Left Behind Me (III)" (tune)

SAME TUNE:
Old England Forty Years Ago (File: TPS048)
Well I Couldn't Care Less (File: Tawn032)
The Girl I Left Behind Me (by Thomas Davis) (Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 471-472)
A New Song on the Causes -- beginnings, events -- end -- and consequences of the late war with Great Britain ("Old England forty years ago, When we were young and tender") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 217)
The Girl I Left Behind Me (square dance calls) (Welsch-NebraskaPioneerLore, pp. 99-100)
The Sealer's Song (I) (File: Doyl3052)
The Girl I Left Behind Me ("I'll go to the ice and I'll catch some seals") (ADDITIONAL: James Murphy, editor, _Songs Sung by Old-Tlme Sealers of Many Years Ago_, James Murphy Publishing, 1925 (PDF available from Memorial University of Newfoundland web site), p. 19)

NOTES [89 words]: In addition to this ballad form, there is a song with this title (indexed as "The Girl I Left Behind Me (lyric)"). As the two have cross-fertilized (often, e.g., sharing the latter's tune "Brighton Camp"), the reader is advised to check both songs for completeness. The texts entitled "The Rambling Cowboy" are fairly distinct, being about the daughter of a rich old rancher who wins a cowboy's heart, but the song is still recognizable this. Presumably it was reworked by someone -- Thorp mentions an attribution to a "K. Tolliver." - RBW

Last updated in version 6.1
File: LP01
Girl I Left Behind Me (II), The (lyric)

DESCRIPTION: The singer recalls the girl he left behind, and now plans to return to her, even if it involves losing his job. He reminisces: "Oh, that girl, that sweet little girl, The girl I left behind me, With rosy cheeks and curly hair, The girl I left behind me."

AUTHOR: unknown

EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(66)); (tune "Brighton Camp" dated by Chappell to 1758)

KEYWORDS: separation love return nonballad playparty

FOUND IN: US(Ap,MW,NE,So)

REFERENCES (21 citations):
Randolph 546, "The Girl I Left Behind Me" (3 texts, 1 tune)
Hudson-FolksongsOfMississippi 98, pp. 229-230, "The Girl I Left Behind Me" (1 text)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 173-174, "The Girl I Left Behind Me" (1 text, 1 tune, short enough that it's not really clear if it's this or a very defective version of "The Girl I Left Behind Me (I)"
Welsch-NebraskaPioneerLore, pp. 10-11, "The Gal I Left Behind Me" (1 text)
Wolford-ThePlayPartyInIndiana, pp. 46-47=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 155-156, "The Girl I Left Behind Me" (1 text, 1 tune)
McIntosh-FolkSongsAndSingingGamesOfIllinoisOzarks, pp. 76-77, "The Girl I Left Behind Me" (1 text, 1 tune)
Abernethy-SinginTexas, pp. 107-108, "The Gal I Left Behind Me" (1 text, 1 tune, unusually long but still a nonballad)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 280-282, "The Gal I Left Behind Me," "That Pretty Little Gal" (3 texts, 1 tune)
Fife/Fife-CowboyAndWesternSongs 62, "The Girl I Left Behind Me" (2 texts, 1 tune, with the "B" text belonging here and the "A" text being a Westernized form of Laws P1)
Thorp/Logsdon-SongsOfTheCowboys, pp. 69-70, "The Gal I Left Behind Me" (1 text)
Finger-FrontierBallads, p. 63, "The Gal I Left Behind Me" (1 short text, filed here because it is Western and short)
Dallas-TheCruelWars-100SoldiersSongs, pp. 48-49, "The Girl I Left Behind Me" (1 text, 1 tune)
Chappell/Wooldridge-OldEnglishPopularMusic II, pp. 187-189, "Brighton Camp, or, The Girl I've Left Behind Me" (1 tune, partial text)
Scott-EnglishSongBook, pp. 8-9, "Brighton Camp" (1 text, 1 tune)
Linscott-FolkSongsOfOldNewEngland, pp. 79-80, "The Girl I Left Behind Me" (1 tune plus dance instructions)
Hill-PoemsAndSongsOfTheCivilWar, pp. 226-227, "The Girl I Left Behind Me" (1 text, a Civil War adaption)
Forget-Me-Not-Songster, p.218, "The Girl I Left Behind Me" (1 text, possibly rewritten, which does not seem to include the chorus; pp. 220-221 have "The Maid I Left Behind Me," which is the ballad version of the song, Laws P1)
Jolly-Miller-Songster-5thEd, #141, "The Girl I Left Behind Me" (1 text)
Silber/Silber-FolksingersWordbook, p. 281, "The Girl I Left Behind Me" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 242-244, "The Girl I Left Behind Me"

DT, GIRLFLT4* GIRLFLT5* GRLBHNDZ

Roud #4497 and 7680 and 23929

RECORDINGS:
Anonymous singer, "The Girl I Left Behind Me" (on Unexp1)
Bull Mountain Moonshiners, "Johnny Goodwin" (Victor 21141, 1927; on TimesAint05)
Vernon Dalhart, "The Girl I Left Behind Me" (Columbia 437-D, 1925)
Uncle Dave Macon, "The Girl I Left Behind Me" (Vocalion 15034, 1925)
Pete Seeger, "Girl I Left Behind" (on PeteSeeger24) (on PeteSeeger40)
Gid Tanner & his Skillet Lickers, "The Girl I Left Behind Me" (Columbia 15170-D, 1927)

BROADSIDES:
Bodleian, Harding B 28(66), "The Girl I Left Behind Me" ("I am lonesome since I cross'd the hills"), W. Armstrong (Liverpool), 1820-1824; also Harding B 16(330b), Harding B 18(570), Harding B 11(1322), Harding B 26(214), ["The] Girl I Left Behind Me"; Harding B 11(455), Firth c.20(167) [many illegible words], "Brighton Camp" or "The Girl I Left Behind Me"
LOCSinging, cw102000, "The Girl I Left Behind Me" ("I'm lonesome since I cross'd the hills"), J. Andrews (New York), 1853-1859; also cw102010, as201170, sb20156a, as104460, as107220, as10446a, "The Girl I Left Behind Me"
CROSS-REFERENCES:
  cf. "Brighton Camp" (tune)
  cf. "The Wayward Boy" (tune)
  cf. "The Battle of the Windmill" (tune)
  cf. "The Waxies' Dargle" (tune)
  cf. "When I Look Back to Bonny Aberdeen" (tune)
  cf. "Anti-Confederation Song (II)" (tune)

NOTES [222 words]: The tune "Brighton Camp," suitable for playparties, dances, and all sorts of fun occasions, seems to have sustained a variety of texts which then became intermixed. Some may even have cross-fertilized with the ballad "The Girl I Left Behind" [Laws P1]. The reader is advised to check all these sources to get a complete cross-section.

W. Bruce Olson contributed extensive notes to the Digital Tradition regarding the origin of the tune, arguing against Chappell's date. The Folksinger's Wordbook credits this piece to Samuel Lover, who did indeed publish a set of lyrics in 1855. Jolly-Miller-Songster-5thEd also attributes its version to Lover. But it seems likely he just touched up an existing piece, as the tune and the title are older.

This song seems to have given rise to a singing game/playparty of the same title, exemplified e.g. by the versions of Wolford-ThePlayPartyInIndiana and McIntosh-FolkSongsAndSingingGamesOfIllinoisOzarks. Roud seems to number the playparty versions as #7680 and the non-playparties as #4497. I think. But unless a version is labelled a playparty, it's next to impossible to tell them apart. - RBW


Last updated in version 6.0
File: R546

Girl I Left Behind Me (III), The

DESCRIPTION: The singer is bound for Baltimore but still thinks about "the girl I left behind me. My friends they sent me off for fear I'd wed a steam-loom weaver ... Sweet Helen, dear, tho' far from thee,Our hearts will ne'er be parted." He returns to Glasgow.

AUTHOR: unknown
EARLIEST DATE: 19C (broadside, Murray Mu23-y1:050)
KEYWORDS: love emigration separation America
FOUND IN:
BROADSIDES:
  Bodleian, Harding 2806 c.15(254), "Girl I Left Behind Me" ("Now for America I'm bound"),"
  unknown, n.d.; also Harding B 26(215), "Girl I Left Behind Me"; Harding B 19(86), also "The Girl I Left Behind Me" ("Now I am bound for a foreign land"), W. Birmingham (Dublin), c.1867; also 2806 b.10(65), "The Girl I Left Behind Me" ("Now I am bound for a foreign land")
  Murray, Mu23-y1:050, "The Girl I Left Behind Me" ("Now for America I'm bound"), James Lindsay (Glasgow), 19C
  NLS: Scotland, L.C.1270(015), "The Girl I Left Behind Me" ("Now for America I'm bound"), unknown, c.1880
CROSS-REFERENCES:
  cf. "The Girl I Left Behind Me" (tune, per broadside Bodleian Harding B 26(215))

NOTES [53 words]: The "Now I am bound for a foreign land" broadsides have the singer leave Bantry [Clonmel in Anderson, Farewell to Judges & Juries] rather than Glasgow, head for Sydney instead of Baltimore, and spend his exile in Van Diemen's Land, rather than America. Broadside NLS: Scotland L.C.1270(015) lacks the happy ending. - BS
Last updated in version 2.5
File: BrT6ILB3

Girl I Left Behind Me (V), The

DESCRIPTION: The war with France is over and, after ten years, the sailors "now return to embrace The partners of their bosoms." The singer plans to "spend my life to live and love The Girl I left behind me." When their lives are over they'll be together in heaven.

AUTHOR: unknown
EARLIEST DATE: before 1839 (broadside, Bodleian Firth b.25(83))
KEYWORDS: love war reunion nonballad sailor
FOUND IN:
BROADSIDES:
Bodleian, Firth b.25(83), "The Girl I Left Behind Me" ("The wars are o'er, and gentle peace"), J. Catnach (London), 1813-1838; also Firth c.13(244), Firth b.25(36), Harding B 11(2738), "The Girl I Left Behind Me"; Harding B 11(2068), Harding B 15(168a), "The Lass I Left Behind Me"
File: BdGILB5

Girl I Left Behind Me (VI), The
DESCRIPTION: Singer bids farewell to his beloved and departs for the war. He shares "the glory of that fight." He swears that if he does not return, "Dishonor's breath shall never stain/The name I leave behind me." The girl may tell how she will miss him if he dies
AUTHOR: unknown
EARLIEST DATE: 1927 (recording, Lloyd & Howard Massey)
LONG DESCRIPTION: Singer bids farewell to his beloved -- "I breathed the vows that bind me" -- and departs for the war. He shares "the glory of that fight." He looks forward to the day of victory and to being reunited with his love, but swears that if he does not return, "Dishonor's breath shall never stain/The name I leave behind me." In one version the voice then shifts to the girl: "He don't come it'll break my heart/And a-almost run me crazy"
KEYWORDS: virtue love marriage promise army battle Civil war farewell parting return reunion separation lover wife soldier
FOUND IN: US(SE)
REFERENCES (2 citations):
Silber-SongsOfTheCivilWar, p. 327, "The Girl I Left Behind Me" (1 text, tune referenced)
DT, GIRLLFT7
RECORDINGS:
Dr. Lloyd & Howard Maxey [Massey], "The Girl I Left Behind Me" (OKeh 45150, 1927)
NOTES [115 words]: The Digital Tradition entry assigns a keyword of "Irish" to this, but they also state that it's from "Songs of the Seventh Cavalry" (published by the Bismarck Tribune); it certainly has the ring of an American Civil War piece to my ears. As the DT entry is undated, I use the Masseys' recording for Earliest Date. - PJS
There are of course two other famous girls left behind: the lyric based on the tune "Brighton Camp," and the ballad Laws P1, which he confusingly gives this title ("I've Always Been a Rambler" might have been a better title). The simple presence of this key line seems to cause some interchange of lyrics; best to check them all if you're looking for all instances. - RBW
Last updated in version 3.2
File: DtGLFT7

Girl I Left in Sunny Tennessee, The
DESCRIPTION: The singer is happily returning home to see the girl he left behind. He recalls the joyful times in Tennessee. Finally the train pulls into his hometown, and he sees his relatives but not Mary. His mother tells him that Mary is dead and in her grave
AUTHOR: Harry Braisted and Stanley Carter
EARLIEST DATE: 1899 (copyright; first recording by Byron Harlan)
KEYWORDS: love separation return death
FOUND IN: US(Ap,MW,SE,So) Canada(Newf)
REFERENCES (7 citations):
Dean-FlyingCloud, pp. 86-86. "The Girl I Loved in Sunny Tennessee" (1 text)
Randolph 810, "The Girl I Loved in Sunny Tennessee" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 725, "Sunny Tennessee" (1 short text, 1 tune)
Browne-AlabamaFolkLyric 98, "The Girl I Loved in Sunny Tennessee" (3 texts plus mention of 1 more, 2 tunes)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 67, pp. 110-111, "Girl in Sunny Tennessee" (1 text, 1 tune)
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 69, "The Girl I Left in Sunny Tennessee" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 272-273, "The Girl I Loved in Sunny Tennessee" (1 text plus a sheet music cover)
Roud #4290
RECORDINGS:
S. H. Dudley & Harry Macdonough, "The Girl I Loved in Sunny Tennessee" (Zon-O-Phone 506, rec. c. 1901; on Protobilly)
Morgan Denmon, "Girl I Loved in Sunny Tennessee" (OKeah 45105, 1927)
Floyd County Ramblers, "Sunny Tennessee" (Victor V-40307, 1930; on Protobilly)
[Byron] Harlan & [Frank] Stanley, "The Girl I Loved in Sunny Tennessee" (Columbia 257, 1901)
Byron G. Harlan, "The Girl I Loved in Sunny Tennessee" (Cyl: Edison 5716, c. 1899)
John James, "Sunny Tennessee" (on MUNFLA/Leach)
Wade Mainer, "The Girl I Left In Sunny Tennessee" (King 1093, 1952)
Asa Martin & James Roberts, "Sunny Tennessee" (Banner 32306, 1931; Conqueror 7935, 1932; rec. 1931)
Peerless Quartet, "The Girl I Loved in Sunny Tennessee" (Victor 19390, 1924)
Charlie Poole and the North Carolina Ramblers, "The Girl I Left in Sunny Tennessee" (Columbia 15043-D, 1925; on CPoole04)
Red Fox Chasers, "The Girl I Loved in Sunny Tennessee" (Gennett 6930/Supertone 9497, 1929)
Walter Scanlan, "The Girl I Loved in Sunny Tennessee" (Edison 51893, 1927)
Ernest V. Stoneman "The Girl I Left in Sunny Tennessee" (Challenge 151, 1927); "The Girl I Left Behind in Sunny Tennessee" (Challenge 151/Gennett 3368/Herwin 75529, 1926)
Sweet & Zimmerman, "The Girl I Loved in Sunny Tennessee" (Cyl: Edison 7414, 1900)
CROSS-REFERENCES:
cf. "Bull Dog Down in Tennessee" (tune, subject of parody)
cf. "Down on the Farm (II)" (theme)
cf. "I'll Be There, Mary Dear" (theme)
SAME TUNE:
Bull Dog Down in Tennessee (File: RcBDDITe)
File: R810

Girl in Portland Street, The

DESCRIPTION: Sailor meets a girl and they go about courting/seducing each other. Refrain of "Fal-de-lol-day" throughout. This has some of the anatomical progression verses of "Yo Ho, Yo Ho." Harlow's version ends with the sailor discovering the girl has a cork leg.
AUTHOR: unknown
EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)
KEYWORDS: shanty bawdy humorous
FOUND IN: US Britain
REFERENCES (3 citations):
Hugill-ChantyingAboardAmericanShips, pp. 70-71, "A Fal-De-Lal-Day" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 54-55, "The Girl In Portland Street" (1 text, 1 tune) [AbEd, pp. 50-51]
ADDITIONAL: Frederick Pease Harlow, _The Making of a Sailor, or Sea Life Aboard a Yankee Square-Rigger_, 1928; republished by Dover, 1988, pp. 263-264, "A Fal-De-Lal-Day" (1 text, 1 tune)
Roud #9162
CROSS-REFERENCES:
cf. "A-Rovin'" (theme of moving down the body) and references there
ALTERNATE TITLES:
Fol-de-lol-day
NOTES [18 words]: Harlow-ChantyingAboardAmericanShips says that the first refrain of this was often whistled rather than sung. - SL
Last updated in version 3.3
File: Hug1054

Girl of Constant Sorrow

DESCRIPTION: Singer tells of leaving her mother (now dead) and her home in Kentucky so that her children could be fed. She then describes the coal miners' poor food, homes and clothing; she
is sure "if there's a heaven/That the miners will be there"
AUTHOR: Words: Sara Ogan Gunning / tune "Man of Constant Sorrow" (Emry Arthur?)
EARLIEST DATE: before 1950 (recording by author)
KEYWORDS: separation mining hardtimes poverty family worker derivative
FOUND IN: US(Ap)
REFERENCES (3 citations):
Greenway-AmericanFolksongsOfProtest, pp. 1168-169, "I Am a Girl of Constant Sorrow" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 128, "Girl of Constant Sorrow" (1 text)
DT, CONSTSR2*
Roud #499
CROSS-REFERENCES:
cf. "Man of Constant Sorrow" (structure, tune)
NOTES [25 words]: Although the source lists a copyright date of 1965, I'm certain [this] was recorded on a Library of Congress field recording in the 1930s or 1940s. - PJS
File: FSWB128B

Girl of Killy Kranky, The
DESCRIPTION: The singer was once such a "smart chap" that "the Prince of Wales he wanted me to go and join the army." Now he is "old an' frail like a dog without a tail" For that he blames his wife, Jane McLean the lass from Killie Kranky." She assails him
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: shrewishness marriage abuse humorous husband wife soldier
FOUND IN: Canada(Newf)
Roud #2572
RECORDINGS:
Cyril O'Brien, "The Girl of Killy Kranky" (on MUNFLA-Leach)
CROSS-REFERENCES:
cf. "Killy Kranky" (another song turning the name "Killiecrankie" to another use)
File: ML3GoKiK

Girl on the Greenbrier Shore, The
DESCRIPTION: Singer leaves his home, despite his brokenhearted mother's warnings, for the girl on the greenbrier shore. The girl leaves him, and he remembers his mother's words -- "Never trust a girl on the greenbrier shore."
AUTHOR: unknown
EARLIEST DATE: 1941 (recording, Carter Family)
KEYWORDS: love warning abandonment
FOUND IN: US(SE)
REFERENCES (3 citations):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 54-55, "The Girl on the Greenbrier Shore" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 165, "The Girl On The Greenbrier Shore" (1 text)
DT, GRNBRIR3*
Roud #17338
RECORDINGS:
The Carter Family, "The Girl On The Greenbrier Shore" (Bluebird B-8947, 1941)
NOTES [28 words]: For the (fragile) relationship between this piece and "The New River Shore (The Green Brier Shore; The Red River Shore)" [Laws M26], see the notes on the latter piece. - RBW
Last updated in version 5.0
File: CSW054

Girl that Wore a Waterfall, The [Laws H26]
DESCRIPTION: The singer sees a pretty girl who "wore a waterfall." Eventually he walks her
home, where he encounters her husband. The singer is beaten black and blue and relieved of watch and money. He says he will no longer approach girls with waterfalls!

AUTHOR: unknown
EARLIEST DATE: 1928 (Randolph)
KEYWORDS: courting hair punishment fight
FOUND IN: US(Ap,MW,SE,So)
REFERENCES (8 citations):
Laws H26, "The Girl That Wore a Waterfall"
Randolph 389, "The Girl with the Waterfall" (1 text, 1 tune)
McNeil-SouthernFolkBalladsVol2, pp. 44-46, "The Girl That Wore a Waterfall" (1 text, 1 tune)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 70, pp. 114-115, "The Girl Who Wore the Waterfall" (1 text, 1 tune)
Peters-FolkSongsOutOfWisconsin, p. 304, "The Girl with the Waterfall" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 64, "The Girl That Wore a Waterfall" (1 text, 1 tune)
Browne-AlabamaFolkLyric 58, "The Waterfall" (1 fragment, 1 tune, plus a citation of a songster version)
DT, WATERFL2
Roud #2189
NOTES [68 words]: The "waterfall" as a hair style came into vogue in 1845, and continued to be used until shortly after the Civil War. Randolph describes it as "a mass of artificially curled hair, worn at the back of the head, arranged about a nucleus of false hair known as a 'rat.'" The word can also refer to a neck scarf.

The popularity of the song is evidenced by a reference to it in the Canadian song "Hogan's Lake." - RBW

Girl Volunteer, The (The Cruel War Is Raging) [Laws O33]

DESCRIPTION: (Johnny) has been ordered off to war. His sweetheart begs to go with him. He refuses her; military service would fade her beauty. She offers to buy his release; this too fails. (In some versions Johnny relents and allows her to come.)

AUTHOR: unknown
EARLIEST DATE: 1914 (Brown)
KEYWORDS: war soldier separation love cross-dressing
FOUND IN: US(Ap,SE,So)
REFERENCES (15 citations):
Laws O33, "The Girl Volunteer"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 177-180, "Lisbon" (3 texts, of which this is the third, to which Belden-BalladsSongsCollectedByMissourFolkloreSociety does not assign a letter; the first two are "William and Nancy (I) (Lisbon; Men's Clothing I'll Put On I)" [Laws N8])
Randolph 44, "Johnny Must Fight" (2 texts, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 94-95, "Johnny Must Fight" (1 text, 1 tune -- Randolph's 44B)
Arnold-FolkSongsofAlabama, pp. 6-7, "Oh, Johnny" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 100, "The Girl Volunteer" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 100, "The Girl Volunteer" (2 excerpts, 2 tunes)
Burton/Manning-EastTennesseeStateCollectionVol2, p. 10, "Poor Johnny" (1 text, 1 tune, which the editors file here although the text appears to have many floating verses); p. 50, "Johnny, Oh, Johnny" (1 text)
Owens-TexasFolkSongs-2ed, pp. 77-78, "I Was Standing on Pickets" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 113, "The Warfare is Raging" (2 texts, 2 tunes)
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 109, pp. 178-179, "I'm Going to Join the Army" (1 text)
Fuson-BalladsOfTheKentuckyHighlands, p. 104, "Johnny" (1 text)
Silber/Silber-FolksingersWordbook, p. 272, "The Cruel War Is Raging" (1 text)
Darling-NewAmericanSongster, pp. 131-132, "May I Go With You, Johnny?" (1 text)
DT 487, CRUELWAR* CRUELWR2*
Roud #401
RECORDINGS:
Louise Foreacre, "The War Is A-Raging" (on Stonemans01)
Aunt Polly Joines, "The Warfare is A-Raging" (on Persis1)
Pete Steele, "The War Is A-Ragin' For Johnny" (on PSteele01)

CROSS-REFERENCES:
cf. "The Manchester Angel"
cf. "William and Nancy (I) (Lisbon; Men's Clothing I'll Put On I)" [Laws N8]
cf. "The Banks of the Nile (Men's Clothing I'll Put On II)" [Laws N9]
cf. "High Germany (I)"
cf. "Oh! No, No" (theme: sweetheart tries to convince soldier to let her accompany him)
SAME TUNE:
The Panther Pack is Prowling (RECORDING, Chip Dockery, in "Panther Pack Medley" on InCountry)

ALTERNATE TITLES:
The Cruel War

NOTES [37 words]: The Combs version of this song contains a reference to Pensacola -- the port from which many American troops set out for Cuba during the Spanish-American war (1898). The song is clearly much older than that, however. - RBW
Last updated in version 5.1
File: LO33

Girl Who Was Drowned at Onslow, The

DESCRIPTION: What mournful news that we did hear." A girl is drowned in an icy stream. After a three day search her body is found. Her true love and parents mourn.

AUTHOR: unknown

EARLIEST DATE: 1928 (Mackenzie-BalladsAndSeaSongsFromNovaScotia)

KEYWORDS: drowning mourning family river

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Mackenzie-BalladsAndSeaSongsFromNovaScotia 154, "The Girl Who Was Drowned at Onslow" (1 text)

Roud #3287

NOTES [39 words]: Mackenzie-BalladsAndSeaSongsFromNovaScotia says this "true song" is about an accident in the farming community of Onslow "at the head of Cobequid Bay in Colchester County" Nova Scotia.
This song is item dG42 in Laws's Appendix II. - BS

File: Mack154

Girl with the Flowing Hair, The

DESCRIPTION: "My heart went pitty pitty patty As she passed me by so beautiful and fair. Oh, she winked at me with her soft blue eye, The girl with the flowing hair."

AUTHOR: unknown

EARLIEST DATE: 1968

KEYWORDS: hair beauty

FOUND IN: Australia

REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, pp. 175-176, "The Girl with the Flowing Hair" (1 tune, fragment of text)
File: MA175

Girl with the Striped Stockings On, The

DESCRIPTION: "One rainy day I'll ne'er forget, The prettiest girl I ever met, When she raised her skirts to the wet, I saw she had striped stockings on." He sees her often, with her stockings showing. They walk together. She steals his watch and chain
Girleen Don't Be Idle

DESCRIPTION: Macaronic. "Girleen don't be idle, gather your ducks and mind 'em"

AUTHOR: unknown
EARLIEST DATE: 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: farming nonballad bird
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 62, "Girleen Don't Be Idle" (1 text)
Roud #16244
RECORDINGS:
Elizabeth Cronin, "Girleen Don't Be Idle" (on IRECronin01)
NOTES [19 words]: The current description is quoted from the English part of the OCroinin/Cronin-TheSongsOfElizabethCronin jingle. - BS
Last updated in version 3.2
File: OCC062

Girls Lover, A

DESCRIPTION: "My love is like a little bird that flies From tree unto tree, And when you are with a fairer maid Do you ever think of me? Must I go bound and you go free? Must I love a man that won't love me, And would I act a childish part, Marry a man that would...."

AUTHOR: unknown
EARLIEST DATE: 1952 (High-OldOldFolkSongs)
KEYWORDS: love courting rejection bird marriage floatingverses
FOUND IN: US(Ap)
REFERENCES (1 citation):
High-OldOldFolkSongs, p. 10, "A.. Single Life She Choosed" (1 short text)
File: High010

Girls o' Aiberdeen, The

DESCRIPTION: "I'll sing the flowers o' Don and Dee, The charming girls o' Aiberdeen." The Scottish lasses are better than the fair girls of England, but the girls of Aiberdeen are "far aboon them a'." "I loe the lasses a' and a'," but Aiberdeen girls best of all.

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan3)
KEYWORDS: beauty nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #70, p. 1, "The Girls o' Aiberdeen" (1 text)
Greig/Duncan3 519, "The Girls o' Aiberdeen" (1 text)
Roud #6003
NOTES [30 words]: The Dee and Don are rivers that flow into the North Sea at Aberdeen. Greig #68 has the contributor say "he used to sing ["The Girls o' Aiberdeen"] in New Zealand in early days." - BS
Last updated in version 2.4
Girls of Coleraine, The

DESCRIPTION: The singer talks of "a sweet little spot in the county of Derry." He says there is no such town in all Ireland. He warns against girls of the city, or places like Killarney. But girls and boys of Coleraine never change. He blesses the town

AUTHOR: unknown
EARLIEST DATE: 1925 (Sam Henry collection)
KEYWORDS: home nonballad
FOUND IN: Ireland
REFERENCES (2 citations):
  Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H64, pp. 161-162, "The Girls from [of] Coleraine" (1 text, 1 tune)
  ADDITIONAL: Richard Hayward, Ireland Calling (Glasgow,n.d.), p. 20, "The Girls of Coleraine" (text, music and reference to Decca F-2603 recorded Oct 4, 1931)

Roud #13460
CROSS-REFERENCES:
  cf. "Teddy O'Neill" (tune)

NOTES [24 words]: The date and master id (GB-3357-1) for Hayward's record is provided by Bill Dean-Myatt, MPhil. compiler of the Scottish National Discography. - BS

File: HHH064

Girls of Newfoundland, The

DESCRIPTION: The singer sailed from "a hot and sunny clime" for Harbour Grace thinking about "those girls from Newfoundland." Now the crew are home and "drink a health to all seamen bold" and enjoy the girls.

AUTHOR: unknown
EARLIEST DATE: 1958 (Peacock)
KEYWORDS: homesickness sex sea ship drink sailor
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
  Peacock, pp. 875-876, "The Girls of Newfoundland" (1 text, 1 tune)

Roud #9804
RECORDINGS:
  Arthur Nicolle, "The Girls of Newfoundland" (on PeacockCDROM) [one verse only]

NOTES [34 words]: The first line of this in Peacock is given as "We weighed our anchors in Harley Buck," which is all the sense he can make of the town name. I would suggest that this is a mis-hearing of "Corner Brook." - RBW

Last updated in version 5.0
File: Pea875

Girls of the King's Navy

DESCRIPTION: "The first thing we'll ask for, we'll ask for some men, And may we have one more for every good WREN," Or maybe ten men. The women also want more pay. And more dates. The XO offers them what they want -- and much more

AUTHOR: unknown
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)
KEYWORDS: soldier courting nonballad
FOUND IN: Canada
REFERENCES (1 citation):
  Hopkins-SongsFromTheFrontAndRead, pp. 144-145, "Girls of the King's Navy" (1 text, 1 tune)

Roud #350
CROSS-REFERENCES:
  cf. "The First Thing They Asked For" (lyrics, form)

NOTES [54 words]: This appears to me, based on the chorus, to be based on the Sailor's Alphabet or one of its relatives, but it is not itself an alphabet song. Roud lumps it with "The Soldier and the
Girls of the Shamrock Shore

DESCRIPTION: "It being in the spring when the small birds sing And the lambs do sport and play, I entered as a passenger To New South Wales sailed o'er...." Sentenced to transportation for fourteen years, the singer bids farewell to the girls of the Shamrock Shore

AUTHOR: unknown
EARLIEST DATE: 1968
KEYWORDS: transportation separation parting
FOUND IN: Australia
REFERENCES (3 citations):
Meredith/Anderson-FolkSongsOfAustralia, p. 171, "The Girls of the Shamrock Shore" (1 text, 1 tune)
Fahey-Eureka-SongsThatMadeAustralia, pp. 40-41, "The Girls of the Shamrock Shore" (1 text, 1 tune)
DT, GIRLSHAM*
Roud #3365
CROSS-REFERENCES:
cf. "Van Dieman's Land (II -- Young Henry's Downfall)" (floating lyrics)
cf. cf. "Scarborough Settler's Lament" (theme) and references there
cf. "The Shamrock Shore (The Maid of Mullaghamore)" (theme of separation -- not transportation -- and one verse)

Girls of Ulan, The

DESCRIPTION: "The girls from Ulan need no schoolin' For blucher boots are all the go. And how their hobnail boots they rattle On that hard and slippery floor, Like a mob of Queensland cattle On the rush at four...."

AUTHOR: unknown
EARLIEST DATE: 1968
KEYWORDS: clothes
FOUND IN: Australia
REFERENCES (2 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 213-214, "The Girls of Ulan" (1 text)
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, p. 291, "Ulan Girls" (1 text, 1 tune)
Roud #22663

NOTES: It's not entirely clear whether these two songs are the same -- particularly since both are fragmentary. The first insults the Ulan girls, and has no tune; the second praises them. One may be a parody, or they may be complimentary fragments. For the moment, pending fuller versions, I'm lumping them together on the principle that they're about the same subject. - RBW

Give Me a Blighty Girl

DESCRIPTION: "Give me a Blighty girl, a Blighty girl for me. I've been across the sea, I know what's good for me. French girls are very nice For Frenchmen I can see, But when I get back to Blighty, a Blighty girl for me."

AUTHOR: unknown
EARLIEST DATE: 1965 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: love home
FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 220, "(no title)" (1 short text)
Give Me a Hut

DESCRIPTION: "Oh, give me a hut in my own native land... I don't care how far in the bush it may be, if there's one faithful heart that will share it with me." The singer praises Australia and the life there, and hopes that someone will be willing to share said life
AUTHOR: unknown
EARLIEST DATE: 1924 (Paterson's _Old Bush Songs_)
KEYWORDS: Australia marriage loneliness
FOUND IN: Australia
REFERENCES (6 citations):
Meredith/Anderson-FolkSongsOfAustralia, p. 137, "Native Mate" (1 text, 1 tune)
Anderson-StoryOfAustralianFolksong, pp. 140-141, "Native Mate" (1 text, 1 tune)
Fahey-Eureka-SongsThatMadeAustralia, pp. 118-119, "Oh, Give Me a Hut" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, p. 103, "Oh, Give Me a Hut" (1 text, 1 tune)
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 255-256, "Australia for Me" (1 text, probably deliberately modified. 1 tune)
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 155-157, "Oh, Give Me a Hut in My Own Native Land" (1 text)
CROSS-REFERENCES:
cf. "My Gumtree Canoe" (tune)
NOTES [66 words]: Edward E. Morris, A Dictionary of Austral English, 1898 (I use the 1972 Sydney University Press with a new foreword but no new content), p. 207, defines "Hut" as follows: "a cottage of a shepherd or a miner. The word is English but is especially common in Australia, and does not there connote squalor or meanness. The "Men's Hut' on a station is the building occupied by the male employees." - RBW
Last updated in version 5.2

Give Me a Prein

DESCRIPTION: Gie's a preen [pin] to stick i' my thoom, To carry my lady to London toon. Oh London toon's a bonnie braw place; It's a' covered over wi' gold an' lace
AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)
KEYWORDS: playparty injury
FOUND IN: Britain(Scotland(Bord))
REFERENCES (2 citations):
Lyle-Andrew-CrawfurdsCollectionVolume2 176, "Give Me a Prein" (1 text)
ADDITIONAL: James Inglis, Oor Ain Folk (Edinburgh, 1894 (second edition) ("Digitized by Google")), p. 100, ("Gie's a preen to stick i' my thoom") (1 text)
Roud #15525
CROSS-REFERENCES:
cf. "Carry My Lady to London" (first two lines (see Gomme 1.59))
NOTES [9 words]: The current description is all of the Inglis text. - BS
Last updated in version 2.6

Give Me Him

DESCRIPTION: Chorus: "Gimme Him gimme Him Aw sho Gimme Him Gimme Him until I die (x2)."
Verses: Jesus died a happy death for sin that was not his own. "He died on the Roman cross That we might live"
AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeasIslands)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Give Me Jesus

DESCRIPTION: "Oh, when I come to die (x3), Give me Jesus (x3), You may have all this world, Give me Jesus." "I heard my mother say (x3), Give me Jesus." "Dark midnight was my cry...." "In the morning when I rse...." "I heard the mourner say...."

AUTHOR: unknown
EARLIEST DATE: 1997 (Warren-EveryTimeIFeelTheSpirit)
KEYWORDS: religious nonballad Jesus floating verses
FOUND IN: US (MA)
REFERENCES (2 citations):
Warren-EveryTimeIFeelTheSpirit, pp. 36-37, "Give Me Jesus" (1 text, 1 tune)
Parrish-SlaveSongsOfTheGeorgiaSeaIslands 59, pp. 240-242, "Oh When I Come To Die" (1 text, 1 tune)
Roud #12360

Give Me the Roses While I Live

DESCRIPTION: "Wonderful things of men are said, When they have passed away, Roses adorn the narrow bed, Over the sleeping clay. Give me the roses while I live... Useless are flowers that you give After the soul is gone." Encouraging companionship while still alive

AUTHOR: unknown
EARLIEST DATE: 1933 (recording, Carter Family)
KEYWORDS: friend flowers religious nonballad death
FOUND IN: US
REFERENCES (1 citation):
DT, GIVEROSE*
Roud #17339
RECORDINGS:
The Carter Family, "Give Me Roses While I Live" (Victor Vi-23821, 1933; Montgomery Ward M-7356, c. 1937)
CROSS-REFERENCES:
 cf. "When I Leave These Earthly Shores" (theme of giving roses)
 cf. "Love Me Now" (theme of love while one is still alive)
NOTES [16 words]: In the Sacred Harp, this is given the tune-name Odem, after a friend of editor Thomas Denson. - RBW
Last updated in version 5.0

Give Me Your Heart (I Have a Sweetheart)

DESCRIPTION: "I have a little sweetheart, And you can't guess his name, Or the town he lives in; He lives there just the same. He won't let me kiss him, But I can call him dear." She asks him, "Give me your heart, and let it be true." He is willing to agree

AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: love courting nonballad
FOUND IN: US (So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 12, "I Have a Sweetheart" (1 text plus an excerpt, 1 tune)
Roud #7505

Give the Dutch Room

DESCRIPTION: "Stand back, boys, and give the Dutch room." The singer describes how the Dutch
fight hard in the campaign which culminates in the capture of Fort Smith.

AUTHOR: unknown

EARLIEST DATE: 1916 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: Civil war

HISTORICAL REFERENCES:
December 1862 - first campaign against Fort Smith, including the battles of Cane Hill (Nov. 28) and Prairie Grove (Dec. 7). The Union troops, though they occupied Fort Smith, could not hold it; they gained control of the town "for keeps" on Sept. 1, 1863

FOUND IN: US(So)

REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 373-374, "Give the Dutch Room" (1 text)
Roud #7762

CROSS-REFERENCES:
cf. "Prairie Grove" (subject)

NOTES [270 words]: This is a strange, and perhaps confused, little song. The first verse refers to a battle at "Cahound." Belden-BalladsSongsCollectedByMissourFolkloreSociety suggests that this is the Battle of Cane Hill (which he misdates to Dec. 5), and I have no better suggestion. Belden's notes also suggest that the "Lane" of the song was James H. Lane. This seems a little dubious. There were two James H. Lanes in the war: A Unionist Senator from Kansas (1814-1866) and a Confederate brigadier (1833-1907). The latter served only in the east, however, and the former, although he had fought for "bleeding Kansas," is not listed as a Civil War general.

My own guess is that Lane is Walter P. Lane (1817-1892), a Confederate officer who served in the west throughout the war, though he didn't earn his brigadier's star until March 1865.

The other curiosity is the use of the word "Dutch." The "Dutch" were actually Germans, and the name was used in a derogatory way by non-Germans. But here they are praised. So who wrote the piece?

The purpose may have been somewhat political, to encourage the German soldiers. Their record in the war was not particularly good overall, though through no fault of their own.

At Wilson's Creek, Sigel's "Dutch" brigade had been routed. Troops under Sigel had suffered badly at the hands of Stonewall Jackson in the Shenandoah Valley. And those same troops, now the XI Corps, had been outflanked and routed at Chancellorsville and Gettysburg. At no point had the soldiers done wrong; it was the officers' fault. But they had a terrible reputation. This might have been an attempt to perk them up.

- RBW

File: Beld373

Give the World a Smile

DESCRIPTION: "Are you giving to the world a smile, sunny smile, Helping lessen someone's dreary mile, dreary mile? ... Give the world a bright smile each day, Helping someone on life's dreary way." The singer can make the world better with joy, smiles, a song

AUTHOR: Words: Otis Deaton / Music: M. L. Yandell (source: Abernethy)

EARLIEST DATE: 1929 (recording, th Corley Family)

KEYWORDS: religious nonballad music

FOUND IN: US(So)

REFERENCES (1 citation):
Abernethy-SinginTexas, pp. 120-121, "Great God, Attend" (1 text, 1 tune, a copy of a shape note version)

Roud #29160

RECORDINGS:
McDonald Quartet, "Give the World a Smile" (Gennett 6581) (Royal 91519)

File: Aber120

Give Up the World

DESCRIPTION: "The sun give a light in the heaven all round (x3), Why don't you give up the world?" "My brother, don't you give up the world? (x3) We must leave the world behind."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad
Give Up the World and Come On, Sun Going Down

DESCRIPTION: "Give up the world and come on, Sun going down (x4)"
AUTHOR: unknown
EARLIEST DATE: 2014 (USSeasland03)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
RECORDINGS:
Minnie Gracie Gadson, "Give Up de Word and Come On (Sun Going Down)" (on USSeasland03)
CROSS-REFERENCES:
cf. "Give Up the World" (theme)
File: RcGUWC0S

Give Us a Flag

DESCRIPTION: "Oh, Fremont he told them when the war it first begun How to save the Union and the way it should be done, But... Old Abe he had his fears Till ev'ry hope was lost but the colored volunteers." The war went badly until Black troops were used
AUTHOR: unknown
EARLIEST DATE: 1864 (Moore, Songs of the Soldiers, according to Silber-SongsOfTheCivilWar)
KEYWORDS: Civilwar Black(s) battle soldier
FOUND IN:
REFERENCES (2 citations):
Silber-SongsOfTheCivilWar, pp. 293-295, "Give Us a Flag" (1 text, 1 tune)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 64-65, "Give Us a Flag" (1 text, 1 tune)
Roud #11631
CROSS-REFERENCES:
cf. "Hoist Up the Flag" (tune, according to Silber-SongsOfTheCivilWar)
NOTES [321 words]: The Union first began enlisting black troops (informally) in 1862. By the end of that year, four regiments were raised, only to have Lincoln shut them down. After the issuance of the Emancipation Proclamation, however, Lincoln allowed the formation of (segregated) "colored" regiments.
In the end, over a hundred and fifty such regiments were raised. Their performance was mixed -- but this was probably the fault of the (white) officers rather than the black troops. A large fraction of the officers in the "colored" regiments were soldiers who had given up on promotion in the white army, and shifted to the "Colored" troops to get ahead.
The "colored" troops had other reasons for bad morale; their pay was much lower than their white counterparts, and their equipment less good. And soldiers from both sides looked down on them.
Among the references in this song are:
"Frémont he told them when the war was just begun" -- General John C. Frémont was the first theatre commander west of the Mississippi. He was a bad general but a good Free Soiler, and proposed the raising of Black regiments.
"McClellan went to Richmond with two hundred thousand brave" -- refers to McClellan's Peninsular Campaign of 1862. McClellan was a conservative Democrat, and did not want the war to interfere with slavery. The song exaggerates his forces (he had about 120,000 men in the Peninsula), but correctly notes that his campaign failed.
"The 54th" presumably refers to the 54th Massachusetts, perhaps the most distinguished of the "colored" regiments. It fought in the unsuccessful assault on Fort Wagner (outside Charleston; July 18, 1863), and suffered roughly 40% casualties.
The phrase "Give Us a Flag" is a request for a regimental standard. All ordinary regiments had flags, which were proudly carried and zealously defended from enemy attack; to give the Black
Give Us a Song

DESCRIPTION: "'Give us a song,' the soldier cried, the outer trenches guarding." On the eve of an attack against the Russian forts the soldiers sing 'Annie Laurie' and think about Irish Norah or English Mary. The soldier is killed by mortar fire.

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan1)
KEYWORDS: love battle death music Russia
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan1 108, "Give Us a Song" (1 text)
Roud #5786
NOTES [91 words]: Greig/Duncan1: "The song seems most likely to refer to the unsuccessful assault of 18 June 1855 but it could apply to the attack later that year on 8 September immediately before the Russians abandoned Sebastopol." - BS
I would hesitate to attribute it to any particular event; there were so many small clashes in the siege of Sebastopol that the "candidate" attacks must number in the dozens. But it is patently a Crimean War song: Even if you ignore the mentions of the Russians, the description of fortifications and mortars assures that. - RBW

Glad Tidings Good People

DESCRIPTION: "Glad tidings good people, we are here for to tell, This morning in Bethlehem lies a baby just born." It is Jesus. Think about his life. "Sympathize with Mary, his mother so mild."
Spread the news; "we found our savior on this Christmas day"

AUTHOR: Words: Harrison Bryant (source: Cox-FolkMusicInANewfoundlandOutport)
EARLIEST DATE: 1974 (Cox-FolkMusicInANewfoundlandOutport)
KEYWORDS: religious baby Jesus
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Cox-FolkMusicInANewfoundlandOutport, p. 112, "Glad Tidings" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "A Virgin Most Pure" (tune)

Gladys Kincaid (I)

DESCRIPTION: "Little Gladys Kincaid" is talking with a friend. Her brother finds her body, and instantly concludes that Brodus Miller killed her. A reward is offered. The community is outraged that a "Negro beast" could do such a thing causes him to be hunted down

AUTHOR: unknown
EARLIEST DATE: 1932 (Henry, collected from Hazel Winters)
KEYWORDS: abduction rape homicide death punishment
FOUND IN: US(Ap)
REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, pp. 57-58, "Gladys Kincaid" (1 text)
NOTES [186 words]: To tell this song from Gladys Kincaid (II), consider this opening stanza:
Little Gladys Kincaid,
A girl we all knew well,
She started back to her home
To where her mother dwell
And on on her way she met a girl
And stopped her for a talk
And while they was a-standing there
Up Brodus Miller walked.
It sounds to me as if this version is based on "The Knoxville Girl" or something like it. Henry's
version -- the only one extant -- seems to have lost at least one crucial verse describing her
abduction, and presumably her rape. The racism of the text is palpable; in the song, it appears that
the only evidence against Brodus Miller was that he was Black.
Although this murder inspired two ballads (this one and one in Brown, neither widespread), the
editors of Brown were unable to determine anything about the story behind the ballad.
A correspondent who signs herself "Amanda" tells me the murder took place in Morganton, North
Carolina. Her grandmother apparently knew Gladys Kincaid, and sang one of the songs (probably
Gladys Kincaid II).
This is item dF41 in Laws's Appendix II (Gladys Kinkaid II is dF42). - RBW
File: MHAp057

Gladys Kincaid (II)
DESCRIPTION: Gladys is on her way home from work in the hosiery mill when "the negro... did
this awful deed Too horrible to tell" (i.e. rape and murder). Miller, the alleged perpetrator, is hunted
down and shot; his body is displayed
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: abduction rape homicide death punishment
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 297, "Gladys Kincaid" (1 text)
ST BrII297 (Full)
Roud #4114
CROSS-REFERENCES:
cf. "Gladys Kincaid (I)" (subject)
NOTES [106 words]: To tell this song from Gladys Kincaid (I), consider this opening stanza:
Come all of you good people
And listen if you will
Of the fate of Gladys Kincaid
Who worked in the hosiery mill.
Although this murder inspired two ballads (this one and one in Henry, neither widespread), the
editors of Brown were unable to determine anything about the story behind the ballad.
A correspondent who signs herself "Amanda" tells me the murder took place in Morganton, North
Carolina. Her grandmother apparently knew Gladys Kincaid, and sang one of the songs (probably
this one).
This is item dF42 in Laws's Appendix II (Gladys Kinkaid I is dF41). - RBW
File: BrII297

Glasgerion [Child 67]
DESCRIPTION: The king's daughter declares her love for Glasgerion and invites him to her bed.
He tells his servant of the tryst. The boy sneaks in in his stead. When the lady learns this, she kills
herself. Glasgerion kills the lad, (then himself)
AUTHOR: unknown
EARLIEST DATE: before 1750 (Percy Folio)
KEYWORDS: nightvisit love sex betrayal death suicide homicide trick
FOUND IN: Britain(Scotland,Wales)
REFERENCES (13 citations):
Child 67, "Glasgerion" (3 texts)
Bronson 67, "Glenkindie" (1 version)
Hales/Furnival-BishopPercysFolioManuscript, volume I, pp. 246-252, "Glasgerion" (1 text)
Percy/Wheatley-ReliquesOfAncientEnglishPoetry III, pp. 45-49, "Glasgerion" (1 text)
Leach-TheBalladBook, pp. 222-229, "Glasgerion" (2 texts plus one "analogy")
Quiller-Couch-OxfordBookOfBallads 40, "Glasgerion" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 71, "Glasgerion" (1 text, 1 fragment)
Whitelaw-BookOfScottishBallads, pp. 216-218, "Glenkindie" (1 text)
"Glasgerion" was famous enough to be mentioned in line 1208 of Chaucer's "House of Fame" in the context of Orpheus and other great musicians:

There herde I pleyen on an harpe
That snowned bothe wel and sharpe,
Orpheus ful craftely,
And on his syde, faste by,
Sat the harper Orion, [=Arion]
And Eacides Chiron, [i.e. the centaur Chiron]
And other harpers many oon,
And the Bret Glascurion;

[Lines 1201-1208 as given in Chaucer/Benson. The text as given on p. 85 of Chaucer/Havely is almost the same, apart from spelling variants, except that it reads "And on the syde" for "And on his syde" in line 1204. There are five sources for the "House of Fame," three manuscripts (F, B, P, of which F is the earliest and best) and two early printings, by Caxton (Cx) and Thynne (Th). In the key liine 1208, there are three variants. One, "As" for "And," is pretty definitely an error in the manuscript (P) which has it. "Bret" is the reading of B; F has the obvious error "Gret"; P has something like "Bretur," but corrected it; Cx Th read "Bryton." "Glascurion" is the spelling of F B; P Cx Th read "Glaskyrion." Despite all these differences, the essential meaning seems secure.] "Glasgerion" is widely stated to be an anglicisation of "Glas Keraint," a legendary Welsh harper said to be able to harp "a fish out o' saut water Or water out o' a stane." Chaucer/Benson, p. 986, says there is a legend that he was a bard to Alfred the Great of England. Glas Keraint is often stated to have been historical (though Chaucer/Benson, p. 986, notes that there are no truly contemporary mentions), in that there are chronicle mentions of him, but the stories are not very circumstantial. In fact, I couldn't find out anything about him except the Chaucer references. But no one knows how Chaucer heard of him. And there are some who disagree with the identification of Glasgerion with Glas Keraint. Chaucer/Havely, p. 197, reports, "Breeze suggests... that the real identity of Chaucer's Glascurion is 'to be found in Gwydion ... the famous otherworld magician, craftsman, storyteller, and bard' (*Glasgwydion). Meecham-Jones... argues that Chaucer is unlikely to have had access to the texts dealing with Gwydion (Bk 4 of the Mabinogi) and proposes two possible identifications: an anonymous Welsh exile and Merlin. His third suggestion (*Glastyrion) lacks support" (as it is based on a misreading of manuscript B). Gwydion shows up in more places than just the fourth tale of the Mabinogi [i.e. the tale of Math son of Mathonwy], Bromwich, pp. 392-393, says "there are a number of allusions to Gwydion in poems belonging to Hanes Taliesin [the history/tale of Taliesin], and in the main, these characterize Gwydion in a manner similar to that in Mabinogi Math. Here Gwydion is a powerful magician, who can make horses and hounds out of toadstools, shoes out of seaweed..., a woman out of flowers, and who can produce the illusion of a sea filled with hostile vessels." This would give Chaucer more chances to read of Gwydion, but it's still hard to see how he would have heard of him in London, and if he did hear of Gwydion, it would probably be as a magician and trickster, not a musician!

All agree that, whoever Glascurion was, he is the same as the Glasgerion of this ballad. - RBW Bibliography

• Bromwich: Rachel Bromwich, editor,Trioedd Ynys Prydein: The Triads of the Island of
Glasgow Barber, The

DESCRIPTION: Pat from Belfast stops at a Glasgow barbershop for a Mayo haircut but is given a Scottish haircut instead. When Pat refuses to pay the barber calls two bobbies. Pat takes down bobbies and barbers with his stick. Enough of Scottish barbers and haircuts.

AUTHOR: unknown

EARLIEST DATE: 1970 (Morton-FolksongsSungInUlster)

KEYWORDS: fight Ireland Scotland humorous police hair

FOUND IN: Ireland

REFERENCES (2 citations):
Morton-FolksongsSungInUlster 30, "The Glasgow Barber" (1 text, 1 tune)
Morton/Maguire-ComeDayGoDayGodSendSunday 29, pp. 71-72,116,168, "The Glasgow Barber" (1 text, 1 tune)
Roud #2908

NOTES [82 words]: Anthony Columbanus O'Cadhla points out a clarification to the description: "it should be pointed out that 'Pat' actually hails from County Mayo in the West of Ireland -- on the Atlantic seaboard -- which the song's lyrics clearly indicate. In order to travel from Mayo to Glasgow, it is first necessary to make one's way to Belfast, a port city on the Irish sea, which lies on the east coast of Ireland. and from there take passage on a ferry to Glasgow, also a port city on the Irish sea." -(RBW)

Last updated in version 4.3

File: MorU030

Glasgow Doctor, The

DESCRIPTION: A short Glasgow doctor married a tall woman who did "scratch and tear his eyes." When she caught cold he "gave her such a dose" she died. At the feast "in honour o' her death" he choked on too much gin and was buried with his wife in one coffin.

AUTHOR: unknown

EARLIEST DATE: 1856 (broadside, Murray Mu23-y2:014)

KEYWORDS: shrewishness marriage homicide funeral medicine drink party humorous husband wife doctor

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan7 1504, "The Glasgow Doctor" (3 texts, 2 tunes)
Roud #7166

BROADSIDES:
Murray, Mu23-y2:014, "Glasgow Doctor," Poet's Box (Glasgow), 1856

ALTERNATE TITLES:
The Short Doctor

NOTES [38 words]: The type of humor is illustrated by a typical verse: "The people came baith far and near To try the doctor's skill And those he knew not how to cure He well knew how to kill." - BS
For which punch line, see also "Kill or Cure." - RBW

Last updated in version 2.5

File: GrD71504
Glasgow Fair On the Banks of Clyde

DESCRIPTION: The singer, from Ireland, meets a girl in Glasgow. She says it was well known that he was to be married in Ireland. He seduces her anyway. When she recalls his promise to marry, "I promised to meet her there again, But I forgot and cross'd the Clyde."

AUTHOR: unknown
EARLIEST DATE: before 1853 (broadside, Bodleian Firth b.26(194))
KEYWORDS: seduction promise parting Ireland Scotland
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1402, "Glasgow Fair on the Banks o' Clyde" (2 texts, 1 tune)
Roud #7256
BROADSIDES:
Bodleian, Firth b.26(194), "Banks of the Clyde" ("When I was young and youth did bloom"), John Ross (Newcastle), 1847-1852
NLScotland, L.C.Fol.70(126a), "Glasgow Fair On the Banks of Clyde" ("When I was young and youth did bloom"), Poet's Box (Glasgow), 1869; also L.C.Fol.178.A.2(347), "Banks of Clyde"

Glasgow Lassie, The

DESCRIPTION: The singer meets his Glasgow lassie at a fair. She rejectts his offer to go to Edinburgh because she is already engaged. He offers barns, etc. She says her love was poor but he'd work. She goes with the singer to the tavern for drink and is seduced.

AUTHOR: unknown
EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(33))
KEYWORDS: seduction drink
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1320, "The Glasgow Lassie" (1 text)
Roud #7144
BROADSIDES:
Bodleian, Harding B 28(33), "Glasgow Lassie" ("The first time that I saw my Glasgow lassie"), W. Armstrong (Liverpool), 1820-1824

NOTES [38 words]: The description follows Greig/Duncan7. In the Bodleian broadside the male pursuer does not convince the Glasgow Lassie to go with him and decides that "now my courtship is all in vain. I'll go quickly unto yon tavern" [alone]. - BS
Last updated in version 2.5
File: GrD71402

Glasgow Merchant, The

DESCRIPTION: "There was a wealthy merchant In Glasgow town did dwell; He had a lovely shopboy And his mistress loved him well"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: husband wife servant
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1443, "The Glasgow Merchant" (1 fragment, 1 tune)
Roud #7274
NOTES [14 words]: The current description is all of the Greig/Duncan7 fragment excluding the chorus. - BS
Last updated in version 2.5
File: GrD71443

Glasgow Peggy [Child 228]

DESCRIPTION: A Highland man comes to Glasgow and falls in love with Peggy. Her parents
declare themselves against his suit; they will guard her more than all their other property. But she
chooses to go with him, and he reveals that he is a rich nobleman

AUTHOR: unknown
EARLIEST DATE: 1827 (Kinloch)
KEYWORDS: courting disguise
FOUND IN: Britain(Scotland(Aber,Bord))
REFERENCES (9 citations):
Child 228, "Glasgow Peggy" (7 texts, 1 tune)
Bronson 228, "Glasgow Peggy" (14 versions+1 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 228, "Glasgow Peggy" (3 versions: #3, #12, #13)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #44, p. 1, "Glasgow Peggy" (1 text)
Greig/Duncan4 850, "Glasgow Peggy" (12 texts, 8 tunes)
Leach-TheBalladBook, pp. 588-589, "Glasgow Peggy" (1 text)
Whitelaw-BookOfScottishBallads, pp. 34-35, "Glasgow Peggy" (1 text)
Montgomerie/Montgomerie-ScottishNurseryRhymes 160, "(Oh Sandy is a Highland lad)" (1 short text)
DT 228, GLASGPEG*
Roud #95
RECORDINGS:
Ewan MacColl and Peggy Seeger, "Glasgow Peggy" (on SCMacCollSeeger01) {cf. Bronson's #2, taken from a different recording and with a few lyric variations but mostly the same}
CROSS-REFERENCES:
cf. "Bonny Lizie Baillie" [Child 227] (theme)
cf. "MacDonald of the Isles" (tune and general plot)
ALTERNATE TITLES:
The Hieland Laddie
Hielan' Lads Are Brisk and Braw
NOTES [31 words]: Roud lumps this with "MacDonald of the Isles." That there is some sort of
interdependence is clear. But they seem to be distinct songs; see the notes to "MacDonald of the
Isles." - (BS, RBW)
Last updated in version 4.1
File: C228

Glasgow Ships

DESCRIPTION: "Glasgow ships come sailing in On a fine summer morning." If "she" steps on
board John/George will kiss her. Send butter and bread to the Captain's daughter. Her lover's
dead. She turns her back, washes her face, wears a ring

AUTHOR: unknown
EARLIEST DATE: 1901 (Maclagan)
KEYWORDS: ring ship food death nonballad
FOUND IN: Britain(Scotland(Aber,High))
REFERENCES (5 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #159, p. 2, "A Glasgow Ship" (1 text)
Greig/Duncan8 1581, "Glasgow Ships Come Sailing In" (2 texts)
Opie/Opie-TheSingingGame 29, "Glasgow Ships" (3 texts, 1 tune)
ADDITIONAL: Robert Craig Maclagan, The Games and Diversions of Argyleshire (London, 1901
("Digitized by Google")), pp. 81-82, "Glasgow Ships" (1 text, 1 tune)
Robert Ford, Children's Rhymes, Children's Games, Children's Songs, Children's Stories (Paisley, 1904 (2nd edition, "Digitized by Google")), pp. 81-82, "Glasgow Ships"
Roud #12971
CROSS-REFERENCES:
cf. "I Saw Three Ships" (some lines, but not the tune)
cf. "Sheriffmuir" (tune, per Opie/Opie-TheSingingGame)
cf. "The Blacksmith" (one verse) and references there
NOTES [73 words]: Ford's version of the game includes the verse, familiar -- for example -- from
"The Blacksmith" and "Brave Wolfe": "Braw news is come to town, Braw news is carried; Braw
news is come to town, [so-and-so's] married." This is also a verse -- one of two -- for Robert
Chambers (Edited by Norah and William Montgomerie), Traditional Scottish Nursery Rhymes (1990
Glasgow, The

DESCRIPTION: John Williams is banished from Coot-hill. "They tore me from the arms of my charming Sally Greer." His friends take him to Liverpool and pay his passage to New York on Glasgow. The mate lets the ship run aground. Twenty-five men are lost.

AUTHOR: unknown

EARLIEST DATE: 1937 (Ranson-SongsOfTheWexfordCoast)

KEYWORDS: drowning sea ship wreck sailor emigration separation lover

FOUND IN: Ireland

REFERENCES (1 citation): 
Ranson-SongsOfTheWexfordCoast, pp. 110-111, "The Glasgow" (1 text, 1 tune)
Roud #7346

CROSS-REFERENCES: 
 cf. "Sally Greer" (theme, plus the girl's name)

NOTES [191 words]: February 14, 1837: "... sunk after striking the Barrells .... lost her rudder and drove over the rocks.... Altogether 82 were rescued by the Alacia [under Captain Walsh] at considerable risk" (source: Bourke in Shipwrecks of the Irish Coast v1, p. 44)

Is this "Coot-hill" or Courtown? From Last Name Meanings site re "Coote: (origin: Local) Welsh ,Coed, a wood; Cor. Br., Coit and Cut. Coot-hill or Coit-hayle, the wood on the river." For more on "coot-hill" see notes for "The Champion of Coute Hill."- BS

An even more interesting question is the relationship of this song to "Sally Greer." Both are songs involving an emigrant who is aboard a wrecked ship, and both involve a girl named Sally Greer who is left behind.

On the other hand, the ship is different (Glasgow versus Monatch of Aberdeen), the motivations are slightly different, "Sally Greer" never mentions Liverpool, and this song describes a lesser disaster (in "Sally Greer," over 90% of the people on the ship are lost).

My best guess is that one is a rework of the other, with "Sally Greer" perhaps slightly more likely to be the original, since it's more widespread. - RBW

File: R110

Glashen-Glora

DESCRIPTION: The singer describes the mountain stream and thinks of happier days. Wherever he travels he will think about this stream. "Thy course and mine alike have been Both restless, rocky, seldom green"

AUTHOR: unknown

EARLIEST DATE: 1824 (_Cork Constitution_., according to Croker-PopularSongsOfIreland)

KEYWORDS: lyric river

FOUND IN:

REFERENCES (2 citations): 
Croker-PopularSongsOfIreland, pp. 189-191, "Glashen-Glora" (1 text)
ADDITIONAL: Edward Hayes, The Ballads of Ireland (Boston, 1859 (reprint of 1855 London edition)), Vol I, pp. 51-52, "Glashen-Glora"

NOTES [63 words]: Croker-PopularSongsOfIreland: "This lyric originally appeared with the signature W------. 'Glashen-glora,' adds the author, 'is a mountain torrent, which finds its way into the Atlantic Ocean through Glengariff, in the west of this count (Cork).' The Editor may add that the name, literally translated, signifies 'the noisy green water:' glas, green; en, water; glorach, noisy." - BS

File: CrPS189

Glass Market, The

DESCRIPTION: "There's been mony a feein' [hiring] market On this side o' the Dee But the like o' the last Glass Market I never chanced to see."

AUTHOR: unknown
Glass of Whisky, The

DESCRIPTION: Murrough O'Monaghan, home from the wars minus a leg, begs along a road. He wishes he had been a marine that had retired with a full pay pension. Good whisky gives him strength to face illness and weather. He wishes Merry Christmas and whisky for all.

AUTHOR: William Paulet Carey (source: Croker-PopularSongsOfIreland)

EARLIEST DATE: 1793 (_The Sentimental and Masonic Magazine_, according to Croker-PopularSongsOfIreland)

KEYWORDS: drink begging injury disability soldier

FOUND IN: Ireland

REFERENCES (1 citation):

*Croker-PopularSongsOfIreland*, pp. 80-82, "The Glass of Whisky" (1 text)

CROSS-REFERENCES:

cf. "When I Was a Young Man in Sweet Tipperary" (tune, according to Croker-PopularSongsOfIreland)

NOTES [114 words]: Croker-PopularSongsOfIreland details Carey's background, including his turn as witness for the Crown. "Considering the political apostasy of the author -- a crime seldom forgotten or forgiven in Ireland -- it is singular that any song known to have been of his writing should have become popular, which Murrough O'Monaghan's aspiration respecting a glass of whisky certainly did; and it has continued to be so to the present time -- upwards of forty years. This, however, has been accounted for to the Editor by the statement that the character of Murrough O'Monaghan was a sketch from life" of a well known character said "to have been a faithful emissary of the United Irishmen." - BS

File: CrPS080

Glead, The

DESCRIPTION: A young glead is abandoned but rescued and well raised by a man. In his greed he ignores the tenth commandment, drives poor women from their farms, and tries to buy the town of Mains. The singer wishes "muckle toil and pains For a' your gread and pains"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan3)

KEYWORDS: greed farming bird

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

*Greig/Duncan3* 679, "The Glead" (1 text)

Roud #6102

CROSS-REFERENCES:

cf. "The Greedy Gled o' Mains" (subject?)

NOTES [70 words]: Greig/Duncan3 glossary p. xlii: "gled,glead" is translated as "kite,hawk," "The Greedy Gled o' Mains" begins "There lives a farmer in this place His name ye nead na
speire." Greig/Duncan3 says nothing to solve the mystery for that song or for "The Glead." It seems likely to me that both songs are about the same person.

Exodus 20.17: the tenth commandment is "thou shalt not covet ... anything that is thy neighbor's." - BS

Last updated in version 2.4
File: GrD3679

**Gleanntan Araglain Aobhinn (Happy Glen of Araglin)**

DESCRIPTION: Gaelic. The singer bids farewell, across the waves, to the Glen of Araglin. He recalls the wine and beer, baying hounds, magic music, plough-teams, horses, cattle, birds, deer, "and the beautiful fair-breasted maiden"

AUTHOR: unknown

EARLIEST DATE: 1971 (OCanainn-SongsOfCork)

KEYWORDS: foreignlanguage farewell lyric nonballad animal

FOUND IN: Ireland

REFERENCES (1 citation):

*OCanainn-SongsOfCork, pp. 82-83, "Gleanntan Araglain Aobhinn" (1 text, 1 tune)*

NOTES [19 words]: The description is from O Canainn's translation.

OCanainn-SongsOfCork: "The Araglin is a river in County Cork." - BS

File: OCan082

**Glen Alone, The**

DESCRIPTION: The crew lowers a boat to investigate "an ugly form" in the moonlit. It's the Glen Alone, "rugged yards and splintered spars, her mainmast and mizzen gone," six skeletons and a note that food is gone. We row away: "her deck seemed swarmed with shadows"

AUTHOR: unknown

EARLIEST DATE: 1983 (Lehr/Best-ComeAndIWillSingYou)

KEYWORDS: death sea ship sailor ghost food starvation wreck

FOUND IN: Canada(Newf)

REFERENCES (1 citation):

*Lehr/Best-ComeAndIWillSingYou 43, "The Glen Alone" (1 text, 1 tune)*

Roud #1965

CROSS-REFERENCES:


NOTES [15 words]: See "The Ghostly Crew" [Laws D16] for another Newfoundland ballad of haunting at sea. - BS

Last updated in version 5.0

File: LeBe043

**Glen Isla**

DESCRIPTION: "Keen blaws the wind roond the nooks o the shielin, His auld mallin promise are covered wi sna. Hoo changed fae the times since we went up Glen Isla." THe singer recalls the hard times on the journey away from Blair. She misses her mother

AUTHOR: Belle Stewart (1906-1997)

EARLIEST DATE: 2006 (Stewart/Belle-Stewart-QueenAmangTheHeather)

KEYWORDS: travel hardtimes mother

FOUND IN:

REFERENCES (1 citation):

*Stewart/Belle-Stewart-QueenAmangTheHeather, p. 43, "Glen Isla" (1 text)*

Roud #21436

File: StQue043

**Glen O'Lee**

DESCRIPTION: The exile recalls leaving Donegal. He tells of leaving his friends. He mentions all the things he can no longer do: Play the fiddle at balls, dance the jig with the girls, etc. From ten
thousand miles away, he wishes peace and contentment to his old home
AUTHOR: unknown
EARLIEST DATE: 1936 (Sam Henry collection)
KEYWORDS: homesickness emigration
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H672, p. 212, "Glen O'Lee" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Scarborough Settler's Lament" (theme) and references there
File: HHH672

Glenariffe
DESCRIPTION: The singer praises his home in Glenariffe, saying, "The beauty of our lovely glen is straight from God's own hand." He describes the local waterfall, the heights, the hallowed ground at Kilmore. He blesses his home
AUTHOR: unknown
EARLIEST DATE: 1939 (Sam Henry collection)
KEYWORDS: home nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H801, pp. 164-165, "Glenariffe" (1 text, 1 tune)
Roud #13474
File: HHH801

Glenarm Bay
DESCRIPTION: The singer sees a pretty girl along Glenarm Bay. He asks what she is doing. She answers, in effect, "Looking for boys. What else would I be doing up so early." He asks her if she will marry. Being assured he is serious and will be faithful, she consents
AUTHOR: unknown
EARLIEST DATE: 1925 (Sam Henry collection)
KEYWORDS: love courting marriage beauty
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H102, p. 464, "Glenarm Bay" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 28, "Glenarm Bay" (1 text, 1 tune)
Roud #3575
File: HHH102

Glendronach
DESCRIPTION: "O potent ally Glendronach, Thou Prince of the barley bree."
AUTHOR: Rev. James Simmie (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
EARLIEST DATE: 1909 (Greig/Duncan3)
KEYWORDS: drink nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #62, pp. 2-3, ("O potent ally Glendronach") (1 fragment)
Greig/Duncan3 570, "Glendronach" (1 fragment)
Roud #5896
NOTES [83 words]: The current description is all of the Greig/Duncan3/Greig fragment. Greig: The correspondent says this is written by Rv James Simmie, "minister of Rothiemay in the early part of last century, composed on the Glendronach Distillery. She can recall only a part of the refrain."
Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Glendronach (570) is at coordinate (h4-5,v6) on that map [roughly 31 miles NW of Aberdeen]. - BS

Last updated in version 2.4
File: GrD3570

Glendy Burk, The

DESCRIPTION: The singer complains, "I can't stay here 'cause they work too hard; I'm bound to leave this town; I'll take my duds and tote 'em on my back when the Glendy Burk comes down." He describes the "funny" boat and promises to take his girl to Louisiana

AUTHOR: Stephen C. Foster
EARLIEST DATE: 1860 (sheet music)
KEYWORDS: ship work hardtimes travel
FOUND IN: US(MW) Australia
REFERENCES (5 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 109-110, "When the New York Boat Comes Down" (1 text, 1 tune -- a heavily localized version sung to the tune of "Year of Jubilo"; also fragments of another version)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 62, "The Selkirk" (1 fragment, 1 tune, clearly this although the boat's name is changed to the "Selkirk")
Saunders/Root-MusicOfStephenCFoster-Vol2, pp. 93-96+427, "The Glendy Burk" (1 text, 1 tune)
Emerson-StephenFosterAndCo, pp. 19-20, "The Glendy Burk" (1 text)
DT, GLNDYBRK*
ST MA109 (Full)
Roud #29373

NOTES [542 words]: This song, for some reason, seems to have done particularly well in Australia, with several localized versions ("The New York Boat," "The Bundaberg") known. These versions on their faces often bear little resemblance to Foster's song -- but in almost all cases (as the titles show), the errors are simple errors of hearing. In the case of Rickaby's "The Selkirk," it is clear that the song was deliberately rewritten, but Rickaby had only one verse and a chorus, and the only change in those eight lines is the name of the boat; unless a version shows up with a full text, I'm going to continue lumping it here.

It's also worth noting that the tune I learned for this song (from Debby McClatchy) is not the same as Foster's sheet music. Thus this text has acquired at least two new tunes over the years. Highly unusual, given that Foster is credited with more tunes than texts, and that very many of his texts are in fact quite poor.

I have to suspect, in fact, that this song sat on a shelf somewhere for several years. Note that Saunders/Root firmly date the sheet music to 1860. And yet, there was a real ship, the Glendy Burke which went into service on the Ohio and the lower Mississippi in 1851 (according to scattered Internet sources). But Berman, p. 245, says that this Glendy Burke was snagged and sunk at Cairo, Illinois in 1855. I find no record of a replacement built in the period after that. The logical conclusion -- though it is obviously not certain -- is that Foster wrote this song prior to the boat's sinking, or at least five years before the song was published.

According to Emerson, p. 255, "The steamboat Glendy Burke (never a sure speller, Foster dropped the "e") had been built in Jefferson, Indiana, in 1851, and named for a New Orleans banker, merchant, and legislator, Glenn D. Burke, with whom Morrison Foster had done business back in 1843.... [T]he Glendy Burke was no longer even afloat. In 1855, the 435-ton side wheel packet hit a snag and broke up near Cairo. Its wreckage damaged other vessels for decades. Foster's 'mighty fast boat' was nothing but a navigational hazard."

This probably needs a minor correction. Steven S. Lohmeyer points out to me that Jefferson, Indiana is not on a river (and probably is too small to have supported a major boat-builder anyway); the reference should be to "Jeffersonville, Indiana," home of the Howard Steamboat Yard, which *is* on the Ohio River, across from Louisville, Kentucky.

Morneweck, pp. 273, has more information on this topic, some of it perhaps from her father, none other than Morrison Foster, Stephen's older brother:

"Morrison was traveling regularly on the river now [1843]. His next trip in 1843 was to New Orleans in November, and straight back again; he arrived home on the steamboat Allegheny on December 10. This winter journey resulted in a $14,400 order placed with Burke, Watt and Company, commission merchants of Carondelet Street, whose chief officer was the notable Glendy Burke.
The famous steamboat, later immortalized in song by Stephen, named for Glendy Burke, was not launched, however, until 1851. Her first captain was J. M. White. Morrison’s impression was that Mr. Burke’s name originally was Glen D. Burke, not Glendy....” - RBW

Bibliography

- Morneweck: Evelyn Foster Morneweck (Stephen Foster’s niece), Chronicles of Stephen Foster’s Family, University of Pittsburgh Press, 1944

Last updated in version 5.1
File: MA109

Glenelly

DESCRIPTION: "There is no other spot in the land of the Gael Where my young heart the full strains of pleasure could feel." The singer recalls his poor but happy home, his friends, his dreams. He prays that he may return to Glenelly before he dies

AUTHOR: unknown
EARLIEST DATE: 1937 (Sam Henry collection)
KEYWORDS: home rambling
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H720, p. 165, "Glenelly" (1 text, 1 tune)
Roud #13475
File: HHH720

Glenlogie, or, Jean o Bethelnie [Child 238]

DESCRIPTION: Jean o Bethelnie is enraptured with handsome Glenlogie; he wants someone richer. Jean takes to her bed; her father's chaplain appeals to Glenlogie. Glenlogie changes his mind and marries Jean

AUTHOR: unknown
EARLIEST DATE: 1768 (Percy collection)
KEYWORDS: love rejection marriage
FOUND IN: Britain(Scotland(Aber))
REFERENCES (13 citations):
Child 238, "Glenlogie, or, Jean o Bethelnie" (9 texts)
Bronson 238, "Glenlogie, or, Jean o Bethelnie" (21 versions+1 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 238, "Glenlogie, or, Jean o Bethelnie" (1 version: #10)
Chambers-ScottishBallads, pp. 305-306, "Glenlogie" (1 text)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 46-49, "Glenlogie/There war Aucht an ’forty nobles" (2 texts)
Buchan/Moreira-TheGlenbuchatBallads, pp. 144-145, "Glenlogie" (1 text)
Ord-BothySongsAndBallads, pp. 412-415, "Bonnie Jean o' Bethelnie" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #58, pp. 1-2, "Glenlogie or Jean o' Bethelnie";
"Folk-Song in Buchan," p. 21, ("Bethelnie, O Bethelnie") (1 text plus 1 fragment)
Greig/Duncan5 973, "Glenlogie" (15 texts plus two fragments on pp. 601-602, 18 tunes)
Whitelaw-BookOfScottishBallads, pp. 57-58, "Glenlogie" (2 texts)
Quiller-Couch-OxfordBookOfBallads 85, "Glenlogie" (1 text)
DT 238, GLENLOG GLENLOG2*
ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), pp. 308-309, "Glenlogie"
Roud #101
RECORDINGS:
John Strachan, "Glenlogie" [fragment] (on Lomax43, LomaxCD1743); "Glenlogie (Jean o'
Bethelnie" (on FSB5, FSBBAL2)

CROSS-REFERENCES:
cf. "A Rich Irish Lady (The Fair Damsel from London; Sally and Billy; The Sailor from Dover; Pretty Sally; etc.)" [Laws P9] (lyrics in some texts)

ALTERNATE TITLES:
Bonnie Jeannie o Bethelnie

NOTES [124 words]: Reported to be the story of Jean Meldrum and Sir George Gordon of Glenlogie. Meldrum became a servant of Mary Stewart in 1562. Some versions of the song follow the details of the story very closely, implying either that the song is of broadside origin or that the alleged history is just that: Alleged.
(For details, see the notes in Ord-BothySongsAndBallads, which quote an article by Dr. Shearer in the Huntly Express of January 24, 1882). - RBW

Grafted onto the end of Greig/Duncan 973A and 973B is the "ye shine where ye stand" fill-in-the-name verse found in such songs as "Bonny Portmore" (see references there). In this case, "Bethelnie, O Bethelnie, Ye shine where ye stand, May the heather bells around you Shine o'er Fyvie's land." - BS

Last updated in version 4.2
File: C238

Glenora, The

DESCRIPTION: Tom Warren is captain of Glenora out of Burgeo. This day Warren stays on shore and Glenora runs into a gale which the crew rides out. After the wind dies Warren came out in a motor boat and gives loud and obvious orders before going to sleep.

AUTHOR: unknown

EARLIEST DATE: 1977 (Lehr/Best-ComeAndIWillSingYou)

KEYWORDS: sea ship storm

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 44, "The Glenora" (1 text, 1 tune)
Roud #31208

NOTES [63 words]: Burgeo is on the south coast of Newfoundland, about 70 miles east of Port-aux-Basques by sea. - BS

Frank Galgay and Michael McCarthy, Shipwrecks of Newfoundland and Labrador, Volume III, Creative Publishers, 1995, p. 157, mention a schooner named Glennara, Captain Jacobs, wrecked at Strawberry, Labrador in 1876. I have no idea if this is the same ship as the Glenora. - RBW

Last updated in version 5.0
File: LeBe044

Glenorchy Maid, The

DESCRIPTION: "When spring spread her green velvet claes on the common, When summer wi' flow'r's decks the heather braes," even then, there is nothing "more inviting, to me more delighting" than the Glenorchy maid. The singer expects to live with her in bliss

AUTHOR: unknown

EARLIEST DATE: 1899 (Ford)

KEYWORDS: love beauty nonballad

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
Ford-VagabondSongsAndBalladsOfScotland, pp. 135-137, "The Glenorchy Maid" (1 text, 1 tune)
Roud #13115

File: FVS135

Glenshesk Waterside, The

DESCRIPTION: The singer recalls wandering along the Glenshesk water, but now he must sadly depart. He wishes he were still there, "But fate proposes I must go, in foreign lands abide." He describes all the things he won't see again

AUTHOR: P. C. J. McAuley (?)
**Glenwhorple Highlanders**

**DESCRIPTION:** "There's a braw fine regiment as ilka mon should ken, They are deevies at the fechtin', they hae clured a sicht o' men." The singer boasts of the deeds of Scots going back to MacAdam, the very first man, who dwelt in Glen Eden, up to today's drinkers

**AUTHOR:** unknown

**EARLIEST DATE:** 1979 (Hopkins-SongsFromTheFrontAndRead)

**KEYWORDS:** soldier humorous drink bragging

**FOUND IN:** Canada

**REFERENCES (1 citation):**

Hopkins-SongsFromTheFrontAndRead, pp. 64-65, "Glenwhorple Highlanders" (1 text, 1 tune)

Roud #29411

File: Hopk064

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**Gloamin' Fa'**

**DESCRIPTION:** The singer asks her husband to sit by her on their fiftieth wedding anniversary. She recalls their life together. Their children now are grown, except one "oor Father didna spare ... Thank God the others hae been right." She hopes they'll die together.

**AUTHOR:** unknown

**EARLIEST DATE:** 1909 (Greig/Duncan4)

**KEYWORDS:** age love marriage nonballad children husband wife death

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (1 citation):**

Greig/Duncan4 928, "Gloamin' Fa" (1 text)

Roud #6239

File: GrD4928

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**Gloamin' Star at E'en, The**

**DESCRIPTION:** The singer tells of his hard work all day, but is happy when it's through: "But I maun haste awa' Where the tryst was set yestreen To meet my bonnie lassie Neath the gloamin' star at e'en." He blesses the star, and cares not for riches when he has her.

**AUTHOR:** unknown

**EARLIEST DATE:** 1905 (Greig/Duncan4)

**KEYWORDS:** love courting work

**FOUND IN:** Britain(Scotland)

**REFERENCES (4 citations):**

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #82, p. 1, "The Gloamin' Star" (1 text)

Greig/Duncan4 880, "The Gloamin' Star" (6 texts, 8 tunes)

Ord-BothySongsAndBallads, pp. 66-67, "Neath the Gloamin' Star at E'en" (1 text)

DT, GLOAMSTR

Roud #5569

**NOTES [21 words]:** Quite a few versions of this open with a reference to Phoebus (Apollo); I have to think it started as a broadside somewhere. - RBW

Last updated in version 2.5

File: Ord066
Glorious Beer

DESCRIPTION: "I won't sing of sherbet and water, For sherbet with beer will not rhyme... I look to that great institution... Beer, beer, glorious beer, Fill yourselves right up to here; Drink a great deal of it, Make a good meal of it." It beats other "lubricants"

AUTHOR: Words: Will Godwin / Music: Steve Leggett
EARLIEST DATE: 1899 (recorded by Dan W. Quinn); reportedly written 1896
KEYWORDS: drink humorous nonballad
FOUND IN: Australia
REFERENCES (1 citation):
Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 22, page headed "this item was obviously...."], "(no title)" (1 fragment)
Roud #V4214
RECORDINGS:
Dan W. Quinn, "Glorious Beer" (CYL: Columbia 5063, 1899)
File: FaWGloBe

Glorious Exertion of Man, The

DESCRIPTION: "Gallia burst her vile shackles on this glorious day, And we dare to applaud the great deed." "Columbia ... was cleared ... Chains disappeared." "Mong our neighbors, now, Liberty dwells ... On the rock of Man's Rights she a fortress has planned."

AUTHOR: unknown
EARLIEST DATE: 1796 (_Paddy's Resource_(Philadelphia), according to Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: America France nonballad patriotic freedom
HISTORICAL REFERENCES:
July 14, 1789 - The Bastille is taken, marking the beginning of the French Revolution
1791-1792 - Thomas Paine publishes _The Rights of Man_

FOUND IN:
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 15, "The Glorious Exertion of Man" (1 text)
CROSS-REFERENCES:
cf. "Man is Free by Nature" (subject of the French Revolution)

Glorious Meeting of Dublin, The

DESCRIPTION: October 10, 1869 many thousands gather, without disturbance, "to use all legal means to set these brave men free," Butt and Moor speak. "Five hundred thousand did stand" across Ireland in support. "No separation do we want we only seek our rights"

AUTHOR: unknown
EARLIEST DATE: c.1867 [after October 1869] (broadside, Bodleian Harding B 26(219))
KEYWORDS: prisoner Ireland political
HISTORICAL REFERENCES:

FOUND IN:
Roud #V8269
BROADSIDES:
Bodleian, Harding B 26(219), "The Glorious Meeting of Dublin Held in Cabra ," P. Brereton (Dublin), c.1867
NOTES [243 words]: October 2, 1869 at Youghall a petition for amnesty for Fenian prisoners held for sedition was presented by the Town Commissioners to John-Poyntz Earl Spencer, Lord Lieutenant General and General Governor of Ireland, without response. The meeting at Dublin followed and drew up a petition to Gladstone. Mr Butt presided and other speakers included Mr Moore M.P., Rev Mr Leverett, Mr Russell and Mr O'Donnell President of the Trade Association. (sources: The Times Oct 4, 1869, pg. 9, col. C, Issue 26559. The Times Oct 11, 1869, pg. 5, col. D, Issue 26565. Copyright 2002 The Gale Group)
The following year Isaac Butt founded the Home Government Association, which was soon replaced by the more aggressive Home Rule League. (source: "Home Rule" on the Irelandseye site).

January 5, 1871 - "33 Fenian prisoners, including Devoy, Rossa, O'Leary and Luby, are released by the British in a general amnesty" (source: Irish Culture and Customs site)

See "Rossa's Farewell to Erin" for another example about the Amnesty Movement: Rossa is one of the prisoners mentioned in the Bodleian broadside and freed January 5, 1871. Others are General Thomas F. Burke (as "Burk"); see "Thomas F. Burke" in Speeches from the Dock, Part I at the FullBooks site [also Burke's Dream" [Laws J16] - RBW]), McSweeney (who also appears in Brereton's broadside "Exile's Return" in Hugh Anderson, Farewell to Judges & Juries, pp. 396-397) and a difficult to read name beginning "O'Ne." - BS

Glorious Repeal Meeting Held at Tara Hill

DESCRIPTION: Dan and Steele at the Tara meeting say they won't yield without repeal of the Union. "God bless our Queen ... But in spite of all the tory clan We will repeal the Union." "In spite of Wellington and Peel We'll gain our liberation"

AUTHOR: unknown

EARLIEST DATE: 1843 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: Ireland freedom royalty political

HISTORICAL REFERENCES:

Aug 15, 1843 - Repeal meeting at Tara (source: Zimmerman-SongsOfIrishRebellion)

FOUND IN:

REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 50A, "Glorious Repeal Meeting Held at Tara Hill" (1 text)
Roud #V4968

CROSS-REFERENCES:

cf. "The Meeting of Tara" (subject)

cf. "Daniel O'Connell (I)" (subject: Daniel O'Connell) and references there

NOTES [303 words]: Daniel O'Connell founded National Association of Ireland for full and prompt Justice and Repeal April 1840 (In January the Association was renamed the Loyal National Repeal Association). O'Connell argued that the Union Act of 1801 was invalid. In October Young Ireland established The Nation which supported Repeal. In 1843 O'Connell spoke to "monster" meetings attended by 100,000 or more supporters in favor of Repeal. The June meeting at Mallow was followed in August by the meeting at Tara and, in September, by a meeting at Mullaghmast. Finally, on October 7 [my sources all say October 4 - RBW], the government prohibited the meeting scheduled at Clontarf the following day. O'Connell issued a notice that the meeting was "abandoned." That ended the Repeal meetings. (source: The Princess Grace Irish Library (Monaco) site entry for Daniel O'Connell; O'Connell's notice for the Clontarff meeting can be read at 1169 and Counting site)

Zimmerman-SongsOfIrishRebellion 50: "Thomas Steele, although a protestant landlord, was one of O'Connell's lieutenants."

The commentary for broadside NLScotland L.C.Fol.178.A.2(065) states "The meeting at Tara, Co. Meath in the summer of 1843, is now estimated to have been attended by 750,000 people." - BS

A number which should inspire some skepticism -- 750,000 people was a tenth of the population of Ireland! Robert Kee (p. 208 of The Most Distressful Country, which is volume I of The Green Flag) mentions this estimate, but notes that it was from The Nation, which was pro-Irish. O'Connell's estimate was an even more absurd million and a half. A more realistic estimate is a quarter of a million (from Cecil Woodham-Smith, The Great Hunger, p. 11).

For additional information on the context, and the failure of Repeal, see the notes on "The Meeting of Tara." - RBW

Glorious Things of Thee are Spoken

DESCRIPTION: "Glorious thing of thee are spoken, Zion, city of our God. He whose word cannot
be broken, Formed thee for his own abode." Hearers are reminded that God is an unshakable foundation, the source of living water, seen in cloud and fire

AUTHOR: Words; John Newton (1725-1807) / Music: Franz Joseph Haydn (1732-1809)
EARLIEST DATE: 1779 (see Notes)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (2 citations):
ADDITIONAL: Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), p. 51, "Glorious Things of Thee Are Spoken" (1 text, 1 tune)
Robert J. Morgan, _Then Sings My Soul, Book 2: 150 of the World's Greatest Hymn Stories_, Nelson, 2004, pp. 50-51, "Glorious Things of Thee Are Spoken" (1 text, 1 tune)
Roud #7112
NOTES [307 words]: For background on John Newton, see the notes to "Amazing Grace." Morgan, p. 51, observes that Haydn's tune for this came to be used first at the Austrian and then as the German national anthem.

John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), p. 427, has much to say of this text:
[First] published in the Olney Hymns, 1779, Book i., No. 60, in 5 stanzas of 8 lines, and entitled, "Zion, or the City of God," Isa. xxxiii.20, 21. It has attained great popularity in all English-speaking countries, and ranks with the first hymns in the language. It is used, however, in various forms as follows:

[I summarize the next section: 1. The original text. 2. An 1819 version based on stanzas i, ii, and v. 3. An 1852 version, rarely used, derived from stanzas i, iii, v. 4. An 1853 version based on stanzas i and ii, with an added doxology not by Newton; 5. A minor version rewritten in four line stanzas with the doxology of #4 and a new verse by I. G. Smith, producer of the whole mess; 6. A rewrite by J. Keble which used the doxology of #4 plus new words by Keble. 7. A version consisting of stanzas i, ii, iv, v. 8. A version consisting of stanzas i-iv with slight alteration.]

In the American collections the same diversity of use prevails as in Great Britain. Sometimes the hymn is broken into two parts, with part ii beginning, "Blest inhabitants of Zion." ... Stanzas i., ii., v., have been rendered into Latin by the Rev. R. Bingham, and included in his Hymno. Christ. Latina, 1871, "Dicta de te sunt miranda."

According to LindaJo H. McKim, Presbyterian Hymnal Companion, Westminster/John Knox Press, 1993, pp. 286, 447, Haydn's tune is known as "Austrian Hymn" because it was written for the Habsburg (Austrian) Emperor's birthday in 1797. - RBW

Glorious Wedding, A

DESCRIPTION: "I will sing you a song of a comical style... It's all about a wedding, a glorious affair; As I was the bridegroom, I happened to be there." The singer reports all the wild events at the wedding, and all the peculiar guests who were present

AUTHOR: unknown
EARLIEST DATE: 1925 (Cox)
KEYWORDS: marriage humorous wedding drink
FOUND IN:
REFERENCES (1 citation):
Cox-FolkSongsSouth 182, "A Glorious Wedding" (1 text)
ST JHCox182 (Full)
Roud #5158
CROSS-REFERENCES:
cf. "The Blythesome Bridal" (theme)
NOTES [36 words]: This seems to be sort of an American version of "The Blythesome Bridal" -- not the same song, but the same idea, of a wild party. The wedding is not really part of the plot; it's just the occasion for the party. - RBW

Glory to His Name

DESCRIPTION: Chorus: "Glory to his name (2x), There to my heart was the blood applied, Glory to
His name." Verses: At the cross the singer was cleansed from sin by Jesus's blood. The singer is glad to have entered "the fountain that saves from sin"

AUTHOR: WORDS: E. A. Hoffman /MUSIC: J. H. Stockton (source: Date)
EARLIEST DATE: 1898 (Date)
KEYWORDS: ritual religious nonballad Jesus
FOUND IN: US
REFERENCES (1 citation):
ADDITIONAL: Henry Date, Pentecostal Hymns Nos. 1 and 2 Combined (Chicago: Hope Publishing Company, 1898 ("Digitized by Internet Archive"), #41 p. 41, "Glory to His Name" (1 text, 1 tune)
RECORDINGS: Mississippi John Hurt, "Glory to His Name" (on MJHurt05)
NOTES [10 words]: The last line of the four-line verse is "Glory be His name." - BS
Last updated in version 4.0
File: RcGlTHNa

Glory Trail, The (High Chin Bob)

DESCRIPTION: 'Way high up the Mogollons... A lion cleaned a yearlin's bones." High-Chin Bob, who wants to ride the "glory trail," ropes the lion. But the lion is healthy, and keeps fighting. Even today, Bob's ghost(?) and the lion continue their struggle

AUTHOR: Words: Charles Badger Clark
EARLIEST DATE: 1919
KEYWORDS: cowboy talltale fight animal
FOUND IN: US(SW)
REFERENCES (8 citations):
Fife/Fife-CowboyAndWesternSongs 124, "The Glory Trail" (1 text, 1 tune)
Thorp/Logsdon-SongsOfTheCowboys, pp. 81-83, "Hlgh-Chin Bob" (1 text, 1 tune)
Ohrlin-HellBoundTrain 49, "High Chin Bob" (1 text, 1 tune)
Tinsley-HeWasSinginThisSong, pp. 148-151, "High Chin Bob" (1 text, 1 tune)
Coleman/Bregman-SongsOfAmericanFolks, pp. 48-50, "The Glory Trail" (1 text, 1 tune)
Saffel-CowboyPoetry, p. 155-157, "The Glory Trail" (1 text)
DT, HIGHLCHIN*
ADDITIONAL: John I. White, _Git Along, Little Dogies: Songs and Songmakers of the American West_, 1975 (page references are to the 1989 University of Illinois Press edition), pp. 126-136, "Badger Clark, Poet of Yesterday's West" (1 text plus discussion and a short biography of Clark)
Roud #12499
RECORDINGS:
Glenn Ohrlin, "High Chin Bob" (on Ohrlin01)
NOTES [22 words]: Charles Badger Clark's original title for this is "The Glory Trail," although "High Chin Bob" seems to be more common in tradition. - RBW
Last updated in version 5.3
File: FCW124

Gloucestershire Wassailers' Song

DESCRIPTION: "Wassail! wassail! all over the town, Our (pledge/toast) it is white, our ale it is brown." Health to the master's (animal's) body parts that he be sent a good present. Butler, "bring us a bowl of the best" else "down fall butler, and bowl and all"

AUTHOR: unknown
EARLIEST DATE: 1822 (_Time's Telescope for 1814_)
KEYWORDS: request drink nonballad wassail animal horse sheep
FOUND IN: Britain(England(South,West))
REFERENCES (9 citations):
Williams-FolkSongsOfTheUpperThames, pp. 116-117, "Thames Head Wassailers' Song" (1 text) (also Williams-Wiltshire-WSRO WT 367, "Cricklade Wassailers' Song"; Williams-Wiltshire-WSRO Wt 367, "Thames Head Wassailers' Song")
Williams-Wiltshire-WSRO Mi 755.2, "Thames Head Wassailers' Song" (1 text)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #51, "Wassail Song" (1 text, 1 tune)
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Song #18, pp. 199-200, "Gloucestershire Wassailers' Song" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 403-404, "Gloucestershire Wassailers' Song" (2 text)
Rickert-AncientEnglishChristmasCarols, 55. 251-253, "'Wassail, Wassail, all over the Town" (1 text)
ADDITIONAL: Time's Telescope for 1814 (London, 1822 (3rd edition, "Digitized by Google")), p. 3, ("Wassail! wassail! all over the town") (1 text)
Ian Bradley, _The Penguin Book of Carols_ (1999), #92, "Wassail, Wassail, All Over the Town [The Gloucester Wassail]" (1 composite text)
ADDITIONAL: Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, pp. 23-25, 
(no title) (3 short texts, which could be souling or wassailing songs or something else)
Roud #209
RECORDINGS:
Billy Buckingham, "The Waysailing Bowl" (on Voice16)
CROSS-REFERENCES:
cf. "Somerset Wassail" (subject, one verse) and references there
NOTES [373 words]: The opening verse seems common to "Somerset Wassail" and "Gloucestershire Wassailers' Song." The rest of the text seems distinct enough to warrant splitting the two.
The Billy Buckingham version on Voice16 includes verses of which this is a typical example:
Now here's a health to my master and to his right eye.
Pray God send our master a good Xmas pies,
And a good Xmas pie that we may all see.
To my wassailing bowl I'll bring unto thee.
The "right eye" is replaced by "right ear," "right arm," "right hip" and "right leg" with gifts of "happy New Year," "good crop of corn," "good flock of sheep" and "a good fatted pig."
Dixon's "Gloucestershire Wassailers' Song" ("Wassail! wassail! all over the town"), which was copied by Bell, is like Buckingham's except that the body parts belong to named animals rather than "master." For example, "Here's to our mare, and to her right eye, God send our mistress a good Christmas pie." Bell's footnote 46: "the name of the horse is generally inserted by the singer [for 'our mare']; and 'Filpail' is often substituted for 'the cow' in a subsequent verse." (source: Robert Bell, editor, [The Project Gutenberg EBook (1996) of] Ancient Poems, Ballads and Songs of the Peasantry of England (1857)).
Bell 1857, as is so often the case, takes his text from Dixon 1846 without attribution. In this case, Note 46 is Bell's own.
From Time's Telescope for 1814: "In Gloucestershire [on New Year's Eve], the wassailers still carry about a great bowl, dressed up with garlands and ribbons, and sing the following verses: ...."

Williams-FolkSongsOfTheUpperThames: "I have named this the 'Thames Head Wassailers' Song' because I have not heard it except around the Thames source. It has been called 'The Gloucestershire Wassailing Song,' though it seems to have been quite as popular in North Wilts as in Gloucestershire...."
Williams-Wiltshire-WSRO "manuscript Wt 367 includes two songs, one identified as the 'Thames Head Wassailers Song', is in Williams' own hand. The second is a typescript which uses the same number but is identified as the 'Cricklade Wassail Song'. The Thames Head version lacks Verse 9 in the published edition on pages 116, 117 while the Cricklade version lacks Verse 5." - BS

File: RcGlWasS

Glow-Worm (Gluhwurrmchen)
DESCRIPTION: Obnoxious little piece beginning, in English, "Glow little glow-worm, glimmer, glimmer." The rest is equally pointless.
AUTHOR: Music: Paul Linke (German words by Bolten-Backers0
EARLIEST DATE: 1902
KEYWORDS: animal nonballad
FOUND IN:
REFERENCES (1 citation):
Fuld-BookOfWorldFamousMusic, p. 246, "Glow-Worm"
SAME TUNE:
Down by the Seashore (I) (Pankake/Pankake-PrairieHome CompanionFolkSongBook, p. 149)
Go 'Way From Mah Window

DESCRIPTION: Woodchopping song: "Go 'way from mah window, Go 'way from mah door, Go 'way from mah bedtime, Don't you tease me no mo'." "Go 'way in de springtime, Come back in de fall, Bring you back mo' money Dan we bofe can haul."

AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: work separation
FOUND IN: US(Ap,SE,So)
REFERENCES (4 citations):
  Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 439, "Go 'Way from My Window" (1 text)
  Sandburg-TheAmericanSongbag, p. 377, "Go 'Way F'om Mah Window" (1 short text, 1 tune)
  Lomax/Lomax-AmericanBalladsAndFolkSongs, p. 198, "Go Way f'om Mah Window" (1 text, 1 tune)
  Wolfe/Boswell-FolkSongsOfMiddleTennessee 91, pp. 143-144, "Go Away from My WIndow" (1 short text, 1 tune)
Roud #11017
File: San377

Go A Sparking

DESCRIPTION: A man goes sparking but the girls are "mad and their heads not combed"; they can't make bread; he has to saw the meat they cook. Their father comes gunning for him. At church they wear an old lint sack and "leather bonnet with a hole in the crown"

AUTHOR: unknown
EARLIEST DATE: 1938 (Owens-TexasFolkSongs-2ed)
KEYWORDS: courting clothes hair humorous nonballad father youth
FOUND IN: US(So)
REFERENCES (4 citations):
  Owens-TexasFolkSongs-1ed, pp. 222-223, "I Went Out A-Sparkin'" (1 text, 1 tune)
  Owens-TexasFolkSongs-2ed, pp. 112-113, "Went Out A-Sparkin'" (1 text, 1 tune)
  Randolph 466, "The Old Leather Bonnet" (1 text, 1 tune)
ADDITIONAL: Fred High, "Go A Sparkin'," Max Hunter Folk Song Collection, Cat #0369 (MFH #222), accessed 6 September 2014 from http://maxhunter.missouristate.edu/songinformation.aspx?ID=369
Roud #6359
CROSS-REFERENCES:
cf. "Come All You Virginia Girls (Arkansas Boys; Texian Boys; Cousin Emmy's Blues; etc.)" (theme, structure, tune)
NOTES [63 words]: This seems, in text and form, the man's answer to "Come All You Virginia Girls." - BS
I originally filed Randolph's "Old Leather Bonnet" under "Come All You Virginia Girls" on the grounds that it might be a version of that song that had lost its first verse. But the Owens texts make it likely that this is indeed an independent song, so (at Ben's suggestion) we file it here. - RBW
Last updated in version 3.5
File: 0w2E112
Go And Dig My Grave

DESCRIPTION: "Go and dig my grave both long and narrow, Make my coffin neat and strong... Two, two to my head, two, two to my feet, Two to carry me, Lord, when I die." "My soul's gonna shine like a star... I'm bound for heaven when I die."

AUTHOR: unknown
EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)
KEYWORDS: religious nonballad
FOUND IN: West Indies (Bahamas)
REFERENCES (4 citations):
Edwards-BahamaSongsAndStories 18, "Dig My Grave Long and Narrow" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 90-93, "Dig My Grave" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 350, "Dig My Grave" (1 text)
DT, GO&DIG
Roud #15633

RECORDINGS:
Unidentified men from Andros Island, "Dig My Grave" (AAFS 502 B1, 1935; on LomaxCD1822-2)
David Pryor, Henry Lundy et al, "Dig My Grave" (AFS, 1935; on LC05)
John Roberts & group, "Dig My Grave Both Long and Narrow" (on MuBahamas2)
Pete Seeger, "Dig My Grave" (on PeteSeeger04)

CROSS-REFERENCES:
cf. "The Little Beggar Boy" (floating verses)
NOTES [60 words]: Fred W. Allsopp, in Folklore of Romantic Arkansas, Volume II, p. 159, reports an item in Harper's Magazine in 1878 with the chorus
Soul shall shine lak a star in de mornin',
Soul shall shine lak a star in de mornin';
Oh, my little soul's gwine to rise an' shine,
Oh, my little soul's gwine to rise an' shine.
Whether that is related to this I do not know. - RBW
Last updated in version 4.2
File: FSWB350B

Go Away From Me, Willie

DESCRIPTION: "Go away from me, Willie, and leave me alone, For I'm a poor stranger,..." "The boys they won't have me, as I understand; They want a freeholder...." "The leaves they will wither,..." "I'll build me a castle on the mountain so high...."

AUTHOR: unknown
EARLIEST DATE: 1954 (collected from Charlie Hatcher by Boswell)
KEYWORDS: love rejection floatingverses
FOUND IN: US(Ap)
REFERENCES (1 citation):
Wolfe/Boswell-FolkSongsOfMiddleTennessee 98, pp. 151-152, "Go Away From Me, Willie" (1 text, 1 tune)
Roud #417

CROSS-REFERENCES:
cf. "Pretty Saro" (lyrics)
cf. "On Top of Old Smokey" (lyrics)
cf. "The Poor Stranger (Two Strangers in the Mountains Alone)" (lyrics)
NOTES [60 words]: This song is extremely composite, with two verses from "Pretty Saro," three from "On Top of Old Smokey" or one of its relatives, and three that are floaters. Roud tossed it one of his catchall numbers. I finally decided that it was so confolate that it needed its own number. But, no matter how you look at it, it's really a bunch of songs mashed together. - RBW
Last updated in version 2.6
File: BoWo098

Go Away Sister Nancy

DESCRIPTION: "Go 'way! Sister Nancy, go 'way! I don't want you to hold me. Got sugar and lasses in my soul, And I want brother Honeycutt to hold me!"
Go Down Emmanuel Road

DESCRIPTION: "Go down Emanuel Road, go for broke rock stone," "knock out" or "broke them" or "rock them" or "out come" or "count down" one by one ... eight by eight or "mash your finger" "finger mash no cry" "member to play with a play"

AUTHOR: unknown
EARLIEST DATE: 1907 (Jekyll-JamaicanSongAndStory)
KEYWORDS: game nonballad worksong
FOUND IN: West Indies (Bahamas, Jamaica) Belize
REFERENCES (4 citations):
Jekyll-JamaicanSongAndStory 98, ("Me go da Galloway road, Gal an' boy them broke rock stone") (1 fragment, 1 tune)
Jim Morse, _Folk Songs of the Caribbean_ (New York: Bantam Books, 1958), pp. 104-106, "Manuel Ground" (1 text fragment, 1 tune) [source: Bennett Folkways recording]
Ervin Beck, "Belizean Creole Folk Songs" in _Caribbean Quarterly_, Vol. 29, No. 1 (March 1983 (made available online by JSTOR)), pp. 44-45, "Kellyman Town" (1 text, 1 tune) (recorded 1956-57).
RECORDINGS:
Louise Bennett, "Manuel Ground" (1957, on "Childrens' Jamaican Songs and Games," Folkways FC 7250)
Blind Blake Higgs, "Go Down Emmanuel Road" (on WIHIGGS01)
Lord Fly and Dan Williams Orchestra, "Medley of Jamaican Mento-Calypsos(Linstead Market; Hol' him Joe; Dog war a mattuse lane; Manuel Road)" (1951, on Motta MRS 02A, 2006, as "Medley: Linstead Market/Hold 'Im Joe/Doh War A Matches Lane/Emanuel Road" on "Take Me to Jamaica," Pressure Sounds CD PSCD 51)

NOTES [539 words]: The Gaylads version is a ska recording that is close to an abbreviated Bennett version. The third, and longest verse is "[Go down a Manuel Road, gal and boy, /Fe go bruk rock stone (gal and boy)][2x], Bruk them one by one (gal and boy)/ ... /Bruk them four by four (gal and boy) /Finger mash you no cry (gal and boy)/Member to play wid a play (gal and boy)/Finger mash you no cry (gal and boy)."
The instructions are usually (see Jekyll, Lewin and Bennett, Lord Composer) aimed at "gal and boy" but Higgs has "jolly boys" and Lord Fly has "Jolly Boy." Lewin (p. 43) has "gal" and "boy" "commonly used in the Jamaican context" of song.

Lewin, p. 80: "In 'Manuel Road', the most popular [Jamaican stone] game, six or more players kneel in a circle, each tapping a fairly large stone on the ground in time to the song. The speed thus established, the game begins in earnest. Players pass the stones to the right. If the movement coincides with the accents of the song (indicating the passing of the stones) all is well. If not, a finger can be crushed as a stone lands on it heavily."

Bennett liner notes p. 2, and Morse, pp. 105-106, give a different description of the game, without

REFERENCES:
Scarborough-ASongCatcherInSouthernMountains, p. 74, "(Go Away Sister Nancy)" (1 short text; tune on p. 386)
Roud #8811
NOTES [53 words]: Reportedly the cry of an ecstatic in church. In Pentecostal sorts of denominations, shouting during a service is common, and in this denomination, it was usual for a neighbor to hold onto the shouter. Reportedly this woman wanted the handsome Brother Honeycutt to assume that duty rather than the female Sister Nancy. - RBW
literal stones, in which "anyone who drops out is the 'mashed finger.'"
The title of Bennett's track is "Manuel Ground" but she sings "Go down a Manuel Road," album liner notes and Morse's transcription notwithstanding.
Jekyll has "Galloway road", "where there is a quarry."
The label on Lord Composer's 78 MRS DMS 31 has its two songs as "Jamaican digging songs."
While the references I have make "Go Down Emmanuel Road" a ring game, Lewin has this to say about "Hill an' Gully": "Most Jamaicans know 'Hill an' Gully Rider' as a work song. It, however, started life as a rather athletic game played by men and boys in western Maroon towns" [Lewin, p. 82]. The label is at least partly justified, but see the following note as further justification for marking "Go Down Emmanuel Road" a worksong.
The following description of Jamaican women's work songs -- commenting specifically on "Hill an' Gully" and "Manuel Road" -- reminds me of Gaelic songs for milling wool (waulking tweed) (see, for example, the Index entries for "Oran Na Caillich," "Brughaidhean Ghlinn-Braon, "Fhear a Bhata" and "O A lu, Nach Till Thu Dhomnaill"): "Manual labour was such an all-pervading feature in the life of black Jamaicans that music from other areas of activity was borrowed to accompany it. For example, the Maroon game 'Hill an' Gully' ... is now known and used in field and on stage as a work song. Work movements and rhythms also inspired play activities, such as stone passing games. I remember women in my childhood, sitting facing piles of stones, breaking them for covering dusty or water-pocked roads. They worked rhythmically, whether singly or in groups, to let the 'music carry the work' and make it easier for them. The same rhythm was transferred to games such as 'Manuel Road'...." [Lewin, p. 101].

Ervin: "Although one Belizean informant associated 'Kellyman Town' with Kelly Street in Belize City, the word 'Kellman' probably should be regarded as a Belizean transmutation of the 'Galloway road' (site of a stone quarry) in Jekyll's version." - BS

Go Down Moses, Hold the Key
DESCRIPTION: "Go down Moses, Hold the key, Don't let the wind blow on the righteous." "Come a fish by the name of whale, Swallowed brother Jonah by the head and tail" "Want to go to Heaven when you die, Just stop your tongue from telling lies"
AUTHOR: unknown
EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)
KEYWORDS: nonballad religious Bible
FOUND IN: West Indies(Bahamas)
REFERENCES (1 citation):
Edwards-BahamaSongsAndStories 8, "Go Down, Moses" (1 text, 1 tune)
NOTES [160 words]: The description is based on the Edwards-BahamaSongsAndStories text. The tag line for each couplet is "Hey! hey! my soul."
What is the key and wind about in the first verse? The wind, at least, may refer to Exodus 14:21 -- "and the Lord caused the sea to go back by a strong east wind ... and the waters were divided" - or, more likely, the Exodus song at 15, and specifically at 15:10 - "Thou didst blow with thy wind, the sea covered them [the Egyptians]: they sank as lead in the mighty waters" - in hope that the wind of judgment not be turned against the singers (citations from King James Bible). - BS
Given that the second verse mentions Jonah, one might speculate that the wind is the storm which pursued Jonah at sea and forced the sailors on his ship to throw him overboard.
Note also that the song says "whale"; the Hebrew Bible unambiguously says "fish" and never mentions a mammal (for more about this, see the notes to "God's Radiophone"). - RBW
Last updated in version 4.2
File: Edwa008

Go Down, Moses
DESCRIPTION: Moses is commissioned to free the Israelites: "Go down, Moses, Way down in Egypt's land. Tell old Pharaoh to let my people go." The firstborn of Egypt are specifically threatened; the rest is more general
AUTHOR: unknown
EARLIEST DATE: 1861 (sheet music published under title "The Song of the Contrabands 'O Let
My People Go"

KEYWORDS: religious Bible freedom escape death

FOUND IN: US(Ap,SE)

REFERENCES (18 citations):
Curtis-Burlin-NegroFolkSongs-TheHamptonSeries (I), pp. 13-21, "Go Down, Moses" (1 text with variants, 1 tune with variants)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 570, "Go Down, Moses" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 570, "Go Down, Moses" (1 tune plus a text excerpt)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 213-215, "Go Down, Moses" (1 text, 1 tune)
Silber-SongsOfTheCivilWar, pp. 276-277, "Go Down, Moses" (1 text, 1 tune)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 26-27, "Go Down, Moses" (1 text, 1 tune)
Lomax/Lomax-FolkSongUSA 109, "Go Down, Moses" (1 text, 1 tune)
Courlander-NegroFolkMusic, p. 42, "Go Down, Moses" (partial text)
Lawrence-MusicForPatriotsPoliticiansAndPresidents, pp. 366-367, "The Song of the 'Contrabands.' 'O Let my people go'" (1 text, a copy of a version rewritten by Rev. L. C. Lockwood)
Darling-NewAmericanSongster, pp. 354-355, "O! Let My People Go" (1 text -- an excerpt)
Warren-EveryTimeIFeelTheSpirit, pp. 40-42, "Go Down, Moses" (1 text, 1 tune)
Fireside-Book-of-Folk-Songs, p. 316, "Go Down, Moses" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 294, "Go Down Moses" (1 text)
Messerli-ListenToTheMockingbird, pp. 31-34, "Go Down, Moses" (1 text)
Fuld-BookOfWorldFamousMusic, p. 247, "Go Down, Moses"
DT, GOMOSES* GOMOSES2*
Roud #5434

RECORDINGS:
Marian Anderson, "Go Down Moses" (Victor 19370, 1924) (Victor 1799, 1937)
Bentley Ball, "Go Down Moses" (Columbia A3085, 1920)
Big Bethel Choir, "Go Down Moses" (Victor 20498, 1927)
Chariooteers, "Go Down Moses" (Columbia 35718, 1940; rec. 1939)
Cotton Belt Quartet, "Go Down Moses" (Vocalion 1024, 1926)
Ebony Three, "Go Down Moses" (Decca 7527, 1938)
Rev. Fullbosom, "Moses Go Down into Pharoahlnd" (Paramount 13078, 1931 -- possibly a recorded song/sermon)
Hampton Institute Quartette, "Go Down Moses" (RCA 27472, 1941)
Harmonizing Four, "Go Down Moses" (Vee Jay 864, rec. 1958)
Roland Hayes, "Go Down Moses" (Vocalion 1073, 1927; Vocalion 21002, n.d.; Supertone S-2238, 1931)
Rev. H. B. Jackson, "Go Down Moses" (OKeh 8804, 1930; rec. 1929)
Reed Miller, "Go Down, Moses" (CYL: Edison [BA] 3574, n.d.)
Pete Seeger, "Go Down Moses" (on PeteSeeger31)
Noble Sissle & his Southland Singers, "Go Down Moses" (Pathe 20488, 1921)
Southern Sons, "Go Down Moses" (Bluebird B-8808, 1941)
Edna Thomas, "Go Down, Moses" (Columbia 1606-D, 1928)
Tuskegee Institute Singers, "Go Down Moses" (Victor 17688, 1915; rec. 1914)
Tuskegee Quartet, "Go Down Moses" (Victor 20518, 1927; rec. 1926)
University of North Carolina Club, "Go Down, Moses" (Brunswick 3161, 1926)
University Singers, "Go Down Moses" (Cameo 530, 1924)
Virginia Female [Jubilee] Singers, "Go Down Moses in Egyptland" (OKeh 4437, 1921)
Wheat Street Female Quartet, "Go Down Moses" (Columbia 14067-D, 1925)

ALTERNATE TITLES:
The Song of the Contrabands

NOTES [86 words]: Rev. L. C. Lockwood, described as "Chaplain of the 'Contrabands' at Fortress Munroe," [sic. -- the fort's name was Fort Monroe - RBW] collected the song, reporting that "This Song has been sung for about nine years by the Slaves of Virginia." The original has 11 verses, only a few of which seem to have made it into tradition. - PJS
Moses's specific threat against the firstborn of Egypt is made in Exodus 11:4f. and is carried out in 12:29f. The rest of this song is based loosely on the background in Exodus. - RBW

Go Down, Old Hannah

DESCRIPTION: "Go down, old Hannah, well, well, well! Don't you rise no mo'. If you rise in the mornin', Bring Judgment Day." The singer describes the dreadful conditions in the Brazos River prisons, and hopes for release in any form

AUTHOR: unknown
EARLIEST DATE: 1933 (recording, unknown artists, AFS CYL-7-1)
KEYWORDS: prison hardtimes work worksong
FOUND IN: US(So)

REFERENCES (8 citations):
Lomax/Lomax-OurSingingCountry, "Go Down, Ol' Hannah" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 286, "Go Down, Old Hannah" (1 text, 1 tune)
Botkin-TreasuryOfSouthernFolklore, p. 745, "Go Down, Old Hannah" (1 text, 1 tune)
Courlander-NegroFolkMusic, p. 142, "Go Down Old Hannah" (1 text, 1 tune)
Jackson-WakeUpDeadMan, pp. 77-75, "Should A Been on the River in 1910" (1 text, 1 tune; the first verse, about driving women and men alive, is from this song or "Ain't No More Cane on this Brazos", but the remainder is a separate piece); pp. 111-118, "Go Down Old Hannah" (4 texts, 2 tunes)
Silber/Silber-FolksingersWordbook, p. 71, "Old Hannah" (1 text)
DT, OLDHANN2*

ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 50, "Go Down Old Hannah" (1 text, 1 tune)
Roud #6710

RECORDINGS:
James "Iron Head" Baker, Will Crosby, R. D. Allen & Mose "Clear Rock" Platt, "Go Down Old Hannah" (AFS 195 A2, 1933; on LC08) [note: the AFS reissue identified this as 196 A2; this listing comes from Dixon/Godrich/Rye] (AFS 617 A3, 685 A2, 696 A1, 717 B, all 1936)
Mose "Clear Rock" Platt, "Go Down Old Hannah" (AFS 2643 A1, 1939)
Dock Reese, "Go Down, Old Hannah" (on AschRec2)
Texas state farm prisoners, "Go Down, Old Hannah" (on NPCWork)
Unknown artists, "Go Down Old Hannah" (AFS CYL-7-1, 1933)

CROSS-REFERENCES:
cf. "Ain't No More Cane on this Brazos"

NOTES [103 words]: The amount of common material in this song and "Ain't No More Cane on this Brazos" makes it certain they have cross-fertilized. They may be descendants of a common ancestor. But the stanzaic forms are different, so I list them separately.

The name "Hannah" refers to the sun. Jackson notes that, in some prisons, if a prisoner died or fainted in his row, he would be given no help, so the prisoners literally had to work until they dropped. On a day when it was particularly bright and hot, death in the fields was a real possibility -- hence the appeal, in some versions, "Wake up, dead man, Help me carry my row." - RBW
Go Easy, Mabel

DESCRIPTION: Percy dates Mabel Fitch, who thought "he was rich and didn't have to work." He begs her "If you can't go easy, Mabel, go as easy as you can." They marry; she becomes pregnant. When he learns she expects four children, he again begs for restraining

AUTHOR: Words: Ben Shields, Will D. Cobb & Ed Moran / Music: Fred Helf

EARLIEST DATE: 1909 (recording, Edward Meeker)

LONG DESCRIPTION: Ribbon clerk Percy is on a date with Mabel Fitch, who thought "he was rich and didn't have to work." He hears her ordering extravagantly and pleads with her to restrain herself, asking "If you can't go easy, Mabel, go as easy as you can." She expresses astonishment at "a millionaire that's broke." They marry, and after a year she is pregnant. The doctor and nurse arrive; the nurse holds up fingers signifying the number of babies about to arrive; when she shows four fingers young Percy reacts -- "PDQ he pleaded through the keyhole in the door," "Go easy, Mabel; Mabel if you love your Percy, cease, oh goodness gracious mercy" and again, "Mabel if you can't go easy, go as easy as you can."

KEYWORDS: courting marriage food humorous pregnancy childbirth baby children husband wife

FOUND IN: US

RECORDINGS:
Delmore Bros., "Go Easy Mabel" (Bluebird B-8204, 1939; on Protobilly)
Edward Meeker, "Go Easy Mabel" (CYL: Edison 10173, 1909; on Protobilly)

CROSS-REFERENCES:
cf. "Bill Morgan and His Gal" (theme: the date that eats and drinks unbelievable quantities) and references there

Go From My Window (I)

DESCRIPTION: Characterized by the line "Go (away) from my window, my love, (go/do)." Rain or other difficulties may trouble the swain, but he usually gains admittance in the end: "Come up to my window, love... The wind nor rain shall not trouble thee again...."

AUTHOR: unknown

EARLIEST DATE: 1611 (The Knight of the Burning Pestle); but see notes for evidence of 16th century versions

KEYWORDS: courting rejection nightvisit nightvisit

FOUND IN: Britain(England)

REFERENCES (9 citations):
Reeves-TheEverlastingCircle 50, "Go From My Window" (1 text)
Chappell/Wooldridge-OldEnglishPopularMusic I, pp. 146-147, "Go From My Window" (3 fragments of text, 1 tune)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, p. 159, "Gentle Johnnie Ogilvie the knicht o’ Inverwharity" (1 fragment which may be this)

DT, GOWINDOW*

ADDITIONAL: F. W. Moorman, editor, _The Knight of the Burning Pestle: A Play Written by Francis Beaumont and John Fletcher_ (J.M. Dent, London, 1898 ("Digitized by Google")), "The Knight of the Burning Pestle", Act III, Sc. 5, ll. 32-36, 54-58, pp. 94-95, ("Go from my window, love go") (1 text: two verses); a 1613 edition has the song in Act IV (Beaumont/Fletcher).


Charles Read Baskerville, _English Songs on the Night Visit_ in Publications of the Modern Language Association of America, Vol. XXXVI, No. 1 (March 1921 ("Digitized by Google")), Art. xxvii, pp. 589-590, ("The Coal-Pit is Tomorrow") ("The wind is in the west")

Peter Buchan, _Ancient Ballads and Songs of the North of Scotland_ (W&D Laing, and J Stevenson, Edinburgh, 1828), Vol. II, pp. 221-222, 337, "The Cuckold Sailor" (1 text)

Roud #966

CROSS-REFERENCES:
cf. "One Night As I Lay on My Bed"

NOTES [956 words]: This piece was obviously very popular in the sixteenth and early seventeenth centuries (Chappell reports eight sources from that period, though presumably most of these are the tune). The earliest dated text (partial, of course) appears to be that in John Fletcher and Francis Beaumont's 1611 play "The Knight of the Burning Pestle," Act III, scene v:

Go from my window, love, go;
Go from my window, my dear;
The wind and rain
Will drive you back again:
You cannot be lodged here. - RBW

"Go From My Window (I)" is Baskerville's prime example in English of "the intrigue ballad of the night visit":

"An extension of the song on the night visit is found in a ballad of an intrigue type very widely spread among European folk. Several traditional forms collected in England and Scotland show, by reason of similar lines, a very close connection to the old comic song of the London stage. In this ballad a youth visits by agreement an old sweetheart who has married and borne a child, and the wife as she sings to the child warns the lover that her husband has unexpectedly remained at home" (Baskerville, p. 587).

This story is frequently told in the form of a cante fable. Two examples are "The Coal-Pit is Tomorrow" [the collier husband has stayed home from work and the wife has difficulty making her lover understand that "the cuckoo's in his nest And the coal-pit is tomorrow"] (Baskerville, pp. 589-590) and ("Begone, begone, my Willy, my Billy"). The lover keeps tapping at the window, refusing to understand the problem, the husband keeps asking what is causing the noise at the window, and the singer keeps hiding her answer to the lover in a lullaby to the baby until, exasperated, "she sprang out of bed, threw open the casement, and sang:- 'Begone, begone, my Willy, you silly; Begone, you fool, yet my dear. O the devil's in the man, And he can not understan' That he cannot have a lodging here" (Baring-Gould, p. 205).

Buchan tells the same story for "The Cuckold Sailor":

"Sailor's wives, in general, are not the most faithful to their husband's beds, when they are plowing the watery main.... [In this song] [t]he sailor's wife had made an appointment with her gallant to admit him unto her embraces that night, upon the usual private signal or watch-word being given, which he was to make at her window, at the time appointed; but as fate would have it, the sailor unexpectedly arrives, and to his astonishment hears a whistling at the window. He asks her the cause, when she informs him it was nothing but a bird called a cuckold, whistling, and requests him to be quiet and she would sing him a song, and begins with an address to her paramour, as given in the first verse; but he not perceiving its meaning, and her suitor continuing still at the window, the sailor questions her again and again on its meaning, but still receives evasive answers, and continues to sing to the satisfaction of all parties, the disappointed lover excepted, who was obliged, in the end, to go away dissatisfied" (Buchan, p. 337).

The Reeves-TheEverlastingCircle line "the cuckoo's in his nest" -- referring to the singer's husband -- must at one time have been "the cuckold's in his nest." The point of "cuckolding" is that cuckoos don't have nests of their own but lay their eggs to be hatched and raised in other birds' nests by the cuckolded nester. Buchan has "the cockle's in his nest." (Buchan, p. 221).

The song without the story, and without the cuckold line, appears in The Knight of the Burning Pestle.

Ebsworth quotes "another verse of the original" from John Fletcher's "Monsieur Thomas" (Ebsworth p. 200, footnote). In the context of the play Fletcher may have been adapting the song rather than repeating a traditional verse: Maid sings, "My man Thomas did me promise He would visit me this night"; Thomas sings, "I am here Love, tell me dear Love, How may I obtain thy sight"; Maid replies in song, "Come up to my window love, come, come, come, Come to my window my dear, The wind, nor the rain shall trouble thee again, But thou shalt be lodged here" (Waller, "Monsieur Thomas" Act 3, scene 3, pp. 137 l. 32-138 l. 1) [Wikipedia dates the play to 1610-1616.]

For a 1638 stage song based on "Go From My Window" but with no cuckold see Heywood, pp. 256-257, ("Arise, arise, my Juggie, my Puggie") [a song, according to Heywood, "added by the stranger that lately acted Valerius."] Willie calls on Juggie to let him in because "the weather is cold, it blowes, it snowes"; Juggie answers that "the weather is warme, 'twill do thee no harm ... thou canst not be lodged here"; when Willie prepares to leave Juggie relents: "the weather doth change ... thou shalt be lodged here."

Baring-Gould has a 1588 entry: "John Wolfe obtained leave to print three ballads; one was, 'Goe from my window, goe'" (Baring-Gould, p. 203). That is not the only evidence that the song was
popular in the 16th century. Gilchrist makes the case that "Go From My Window" was well enough known in 1578 that it served as the basis for a "sacred parody" published in The Gude and Godlie Ballates (Gilchrist, pp. 161-164). The parody begins with the Lord saying "Quho is at my windo? quho, quho? Go from my windo, go, go! Quho callis thair, sa lyke a strangair? Go from my windo, go!" The petitioner pleads, "Lord, I am heir, ane wretchit mortall, That for thy mercy dois cry and call" (Gude&Godlie, p. 116). After rejections and further pleas, a final plea, "O gracious Lord celestiall, As thow art Lord and King eternall, Grant us grace, that we may enter all, And in at thy dure for to go," is answered, "Quho is at my windo? quho? Go from my windo, go! Cry na mair thair, lyke ane stranger, Bot in at my dure thou go" (Gude&Godlie, p. 119). - BS

Bibliography

- Beaumont/Fletcher: Francis Beaumont and John Fletcher, The Knight of the Burning Pestle (Walter Barre, London, 1613 ("Digitized by Google"))
- Gude&Godlie: The Gude and Godlie Ballates (W Paterson, Edinburgh, 1868 reprint of 1578 edition ( Digitized by Google"))

Last updated in version 4.2
File: ChWI146

Go Get the Ax
DESCRIPTION: "Peepin' through the knot-hole Of grandpa's wooden leg, Who'll wind the clock when I am gone? Go get the ax, There's a fly in Lizzie's ear, For a boy's best friend is his mother." The remainder of the song is equally farfetched
AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: nonsense nonballad
FOUND IN: US(MW)
REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, p. 332, "Go Get the Ax" (1 text, 1 tune)
Roud #20046
NOTES [29 words]: According to Sandburg-TheAmericanSongbag, this was collected from a girl who was forced to sing it to be initiated into a sorority. One hopes it was nothing worse than that. - RBW
Last updated in version 5.0
File: San332

Go Hearty
DESCRIPTION: "Go hearty, fearty, hally go lum, (An old man/fox) went out to have some fun, He got some fun and (hurt/tore) his (skin/shin), Ho hearty, fearty, hally go in."
AUTHOR: unknown
EARLIEST DATE: 1890 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: nonsense injury playparty
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, pp. 90-91, "(Go hearty, fearty, hally go lum)", "(Go heerty, feerty, hally go lum)" (2 texts)
File: SuSm090C
Go In and Out the Window

DESCRIPTION: "Go in and out the window (x3) As we have done before (or: "For we have gained the day"). "Go round and round the levee..." "Go forth and face your lover..." "I kneel because I love you..." "One kiss before I leave you..."

AUTHOR: unknown

EARLIEST DATE: 1898 (Gomme)

KEYWORDS: playparty courting nonballad

FOUND IN: US(Ap,MA,MW,NE,SE,So) Britain(England(All),Scotland(Aber)) Ireland West Indies(Jamaica) New Zealand

REFERENCES (26 citations):
- Randolph 538, "Round and Round the Levee" (3 texts plus an excerpt, 1 tune)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 76, "In and Out the Window" (1 text)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore576, "In and Out the Window" (1 tune plus a text excerpt); also p. 524, "Marching Round the Levee" (1 short text, 1 tune)
- Hudson-FolksongsOfMississippi 140, pp. 287-288, "Marching Round the Levee" (1 text)
- Hudson-FolkTunesFromMississippi 35, "Marching Round the Levee" (1 short text, 1 tune)
- Cambiare-EastTennesseeWestVirginiaMountainBallads, p. 136, "Susie Brown" (1 text, a mixed text which has two verses typical of "Cuckoo Waltz" or something like it and two from "Go In and Out the Window"); p. 131, "I Measure My Love to Show You" (1 text, with unusual verses but the "For we have gained the day" chorus)
- Henry-SongsSungInTheSouthernAppalachians, p. 243, (no title) (1 fragment, probably this)
- Bush-FSoICentralWestVirginiaVol4, pp. 22-23, "In And Out the Window" (1 text, 1 tune)
- Spurgeon-WaltzTheHall-AmericanPlayParty, p. 105, "Go In and Out the Window"; pp. 209-210, "We're Marching 'Round the Levee" (2 texts, 2 tunes)
- Rosenbaum-FolkVisionsAndVoices, p. 52, "We're Marching Round the Level" (1 text, 1 tune)
- Killion/Waller-ATreasuryOfGeorgiaFolklore, pp. 220-222, "Marching 'Round the Level" (1 text, 1 tune)
- Byington/Goldstein-TwoPennyBallads, p. 103, "Go Round and Round the Village" (1 text, 1 tune)
- Linscott-FolkSongsOfOldNewEngland, pp. 9-10, "Go In and Out the Windows" (1 text, 1 tune)
- Fuson-BalladsOfTheKentuckyHighlands, p. 175, "Go Out and Meet Your Lover" (1 text)
- Wolford-ThePlayPartyInIndiana, pp. 47-48, "Go In and Out the Windows" (1 text, 1 tune)=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 171-172, "Go In and Out the Window" (1 text, 1 tune)
- Sackett/Koch-KansasFolklore, pp. 216-217, "Marching 'Round the Levee" (1 text, 1 tune)
- Abernethy-SinginTexas, pp. 92-93, "Marching Round the Levee" (1 text, 1 tune)
- Neely/Spargo-TalesAndSongsOfSouthernIllinois, p. 204, "Marching Round the Levee" (1 text)
- Chase-AmericanFolkTalesAndSongs, pp. 191-193, "We're Marchin' Round the Levee" (1 text, 1 tune)
- Leyden-BelfastCityOfSong 22, "Round About the Ladies" (1 text, 1 tune)
- Gardham-EastRidingSongster 6, pp. 10, 43, "Mr. Noah" (4 texts, 1 tune, all to the tune of "Go In and Out the Window"); the first text, on p. 10, has an "Old Uncle Noah" first verse and a "Go In and Out the Window" second verse but is given its own Roud number, #1405. the (A) text on p. 43, "Marry's Grandma," is a fragment that does not seem to occur elsewhere; (B) on p. 43 mixes verses about a lunatic asylum with "in and out the window" lines and is also unique; its Roud number is #1410. The final lyric on p. 43, (C), is a fairly normal "Go In and Out the Window" variant
- Greig/Duncan8 1615, "Out and In at the Windows" (2 texts, 1 tune)
- Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 34, "(In and out the windows)," "(Walking round the village)," "(In and out the windows)" (3 texts)

ADDITIONAL: Olive Lewin, "Rock It Come Over" - The Folk Music of Jamaica (Barbados: The University of the West Indies Press, 2000), p. 69, "In an' Out the Windah" (1 text, 1 tune)

ST R538 (Full)
Roud #4320

RECORDINGS:
- Kelly Harrell, "Cave Love Has Gained the Day" (Victor 23649, 1929; on KHarrell02)
- Louise Massey & the Westerners, "Go In and Out the Window" (Vocalion 05361, 1939)
- Pete Seeger, "Go In and Out the Window" (on PeteSeeger21)

SAME TUNE:
Yes! And We Can Do It! (File: BrPa035)

ALTERNATE TITLES:
Go Round and Round the Valley
Round and Round the Village
Marching Round the Valley

NOTES [127 words]: Chase-AmericanFolkTalesAndSongs explains, "'Levee' here has no connection with flood control! It must mean a morning party or reception. (See Webster.) Such levees were held during the War Between the States to celebrate victories... 'For we have gained the day.'"

Maybe this explains why I've never heard the "levee" verses in the north. But the notes in Brown claim "Levee" is an error for "Valley."

Harrell's recording gained its odd name by studio incompetence. He sang the chorus as "Caze [= 'Cause] love has gained the day." The studio people couldn't figure out "Caze," and interpreted it as "Cave"!

It appears that the "Go In and Out the Window" title is rare in tradition. But that's the first verse of the song as I learned it in my youth, so there. - RBW

Last updated in version 6.0
File: R538

Go in the Wilderness

DESCRIPTION: "If you want to go to heaven/go in the wilderness (3x)/...and wait upon the Lord."
"If you want to see Jesus..." "Lord, my feet looked new when I come out the wilderness..." [secular playparty version:] "First little lady go in the wilderness..."

AUTHOR: unknown

EARLIEST DATE: 1867 (W. F. Allen, Slave Songs of the United States)

KEYWORDS: nonballad religious playparty Jesus

FOUND IN: US(SE,So) West Indies(Bahamas)

REFERENCES (4 citations):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 14, "Go in the Wilderness" (1 text, 1 tune)
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 208-209, "Leanin' on de Lord (Ef You Want To See Jesus)" (1 text, 1 tune; pp. 184-185 in the 1874 edition)
Edwards-BahamaSongsAndStories 23, "Come Out the Wilderness" (1 text, 1 tune)


Roud #11846

RECORDINGS:
Famous Blue Jay Singers, "I'm Leaning on the Lord" (Paramount 13119/Crown 3329, 1932; Champion 50056, c. 1935; Decca 7446, 1938; on Babylon)
Edwards' Luling Dixie Singers, "How Did You Feel When You Came Out of the Wilderness" (1999, on "Field Recordings Vol. 14 Texas, Alabama, Tennessee, Georgia, Kentucky (1934-c.1950),"
Document DOCD-5630)
Gullah Kinfolk, "Cum Out De Weederness" (on USSeaIsland04)
James Garfield Smalls, "Pitch It Right/Go in de Wilderness" (on USSeaIsland03)
Providence Missionary Baptist Church, "How Did You Feel When You Come Out of the Wilderness" (on USMississippi01)

CROSS-REFERENCES:
cf. "The Old Gray Mare (I) (The Old Gray Horse; The Little Black Bull)" (tune, structure)

ALTERNATE TITLES:
I Wait Upon the Lord
How Did You Feel When You Came Out of the Wilderness?
Ain't I Glad I Got Out of the Wilderness

NOTES [74 words]: This is the song which is ancestral to "The Old Gray Mare (I) (The Old Gray Horse; The Little Black Bull)" and its kin. - PJS

Or. at least. an early member of the family. The editors suggest that the earliest version known, that of Allen/Ware/Garrison-SlaveSongsUnitedStates, might be descended from "Ain't I Glad I Got Out of the Wilderness," which they call a Methodist hymn (though it seems to have long since gone
Go In, You Big Bumblebee

DESCRIPTION: "Go in, you big bumblebee, You couldn't catch a flea."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty bug

FOUND IN: New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 131, "(Go in, you big bumble bee)" (1 text)

File: SuSM138D

Go Mary and Toll the Bell

DESCRIPTION: Chorus: "Go Mary and toll the bell, Come John and call the roll, I thank God."
Verses: "Who is that coming dressed in white (red, blue, black), They must be the children of the Israelite (Moses led, coming through), mourners turning back), I thank God."

AUTHOR: unknown

EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: nonballad religious floatingverses

FOUND IN: US(SE)

REFERENCES (2 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 153, "Go, Mary, an' Toll de Bell" (1 text, 1 tune; p. 113 in the 1901 edition)

ADDITIONAL: Howard W. Odum, Religious Folk-Songs of the Southern Negroes, (reprint from American Journal of Religious Psychology and Education, July 1909, Vol.3 pp. 265-365 "Digitized by Internet Archive"), p. 95, ("Go, Mary, an' ring de bell") (1 fragment)

Roud #15231

CROSS-REFERENCES:
cf. "Go Tell It on the Mountain (I -- Christmas)" (lyrics, some versions)

File: Dett153

Go On Deacon and Get Your Crown

DESCRIPTION: "Go on, deacon, and get your crown (x3), The house of the Lord I'm bound for. My soul is bound for glory, yes, Lord, glory (x2), That's what Satan is a-grumbling about."

AUTHOR: unknown

EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)

KEYWORDS: religious nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 248, "Go On Deacon and Get Your Crown" (1 short text)

Roud #18165

File: KiWa238G

Go Over to Ireland

DESCRIPTION: "Go over to Ireland, and there you may see, How all dirty and ragged the Irish they be. A two-legged stool, and a table to match, And a string on the door, to lift the latch." The singer describes the dirt and vermin that infest the typical Irish home

AUTHOR: unknown

EARLIEST DATE: 1949 (Nestler)

KEYWORDS: Ireland bug hardtimes
Go Personate Some Noble Lord

DESCRIPTION: A woman tells her lover to "personate some noble lord." He plays cards with the father and the daughter tips her lover to her father's cards. The father loses everything and the lover offers to trade his winnings for the daughter. The lord smiles.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan5)

KEYWORDS: courting disguise trick gambling cards father

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan5 1017, "Go Personate Some Noble Lord" (1 text)

Roud #6721

CROSS-REFERENCES:
cf. "South Coast" (plot elements)

File: GrD1017

Go Preach My Gospel

DESCRIPTION: "Go preach my gospel, saith the Lord, Bid the whole world my grace receive, Ye shall be saved to trust my way and ye condemn who won't believe, Teach all the nations my commands, I'm with you till the world shall end."

AUTHOR: unknown

EARLIEST DATE: 1968 (NorthCarolinaFolkloreJournal)

KEYWORDS: religious nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):

Roud #10962

NOTES [8 words]: An abbreviated paraphrase of Matthew 28:19-20. - RBW

Last updated in version 6.1

File: NCF162GP

Go Round the Mountain

DESCRIPTION: "Go round this mountain, two by two (x3), Rise up, sugar, rise."

AUTHOR: unknown

EARLIEST DATE: 1962 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)

KEYWORDS: playparty nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, pp. 530-531, "Go Round the Mountain" (1 short text, 1 tune)

Roud #21191

NOTES [15 words]: The description is based on the Brown/Schinhan-FrankCBrownCollectionNCFolklore5 fragmet. - RBW

Last updated in version 4.1

File: BrS5530
Go Slow, Boys (Banjo Pickin')

DESCRIPTION: "Go slow, boys, don't make no noise, For old Massa's sleepin'. Go down to the barnyard an' wake up the boys, An' let's have a little banjo pickin'. For oh, it's almost mornin', Don't you hear the old cock crowin'?" The slaves (?) sneak off to a dance

AUTHOR: unknown
EARLIEST DATE: 1928
KEYWORDS: music slavery
FOUND IN: US(SE,So)
REFERENCES (3 citations):
  Randolph 278, "Go Slow, Boys" (1 text, 1 tune)
  Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 427, "Have a Little Banjo Beating" (1 text); also probably 118, "Hush, Honey, Hush" (1 fragment)
  Brown/Schinhan-FrankCBrownCollectionNCFolklore5 427, "Have a Little Banjo Beatin" (1 tune plus a text excerpt)
  Roud #7783
ALTERNATE TITLES:
The Banjo Picking
File: R278

Go Tell Aunt Rhody

DESCRIPTION: "Go tell Aunt (Rhody) (x3) The old gray goose is dead. The one she'd been saving (x3) to make a feather bed." The cause of death varies; "a pain in the head"; "somebody... knocked it on the head"; "from standing on its head"

AUTHOR: unknown
EARLIEST DATE: 1918 (Cecil Sharp collection); +1913 (JAFL26)
KEYWORDS: bird death mourning
FOUND IN: US(MW,NE,SE,So)
REFERENCES (24 citations):
  Randolph 270, "Go Tell Aunt Rhody" (2 texts plus 2 excerpts, 1 tune)
  Randolph/Cohen-OzarkFolksongs-Abridged, pp. 230-231, "Go Tell Aunt Rhody" (1 text, 1 tune -- Randolph's 270A)
  Abrahams/Riddle-ASingerAndHerSongs, pp. 118-120, "Go Tell Aunt Nancy" (1 text, 1 tune, with an "Aunt Rhody" opening but an ending that might be from The Grey Goose)
  Owens-TexasFolkSongs-1ed, pp. 262-263, "Old Gray Goose" (1 text, 1 tune)
  Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 128, "Go Tell Aunt Patsy" (1 text)
  Brown/Schinhan-FrankCBrownCollectionNCFolklore5 128, "Go Tell Aunt Patsy" (1 text, 1 tune)
  Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 256, "Aunt Tabby" (1 text)
  Scarborough-OnTheTrailOfNegroFolkSongs, p. 8, (no title, but the goose's owner is Aunt Patsy) (1 text); pp. 195-196, "Go Tell Aunt Tabby" (1 text, 1 tune)
  Sharp-EnglishFolkSongsFromSouthernAppalachians 236, "The Old Grey Goose" (1 text, 1 tune)
  Burton/Manning-EastTennesseeStateCollectionVol1, pp. 87-88, "Aunt Rhody" (1 text, 1 tune)
  Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 193, "Aunt Tabbie" (1 text plus an excerpt)
  List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 56-58, "Go Tell Aunt Rhody" (1 text, 1 tune, plus a shape note reprint of a hymn with part of the same melody)
  Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 257, "The Old Grey Goose" (1 text, 1 tune)
  Linscott-FolkSongsOfOldNewEngland, p. 207, "Go Tell Aunt Rhody" (1 text, 1 tune)
  Trent-Johns-PlaySongsOfTheDeepSouth, pp. 30-31, "Run, Tell Aunt Nancy" (1 text, 1 tune)
  Lomax/Lomax-FolkSongUSA 3, "Go Tell Aunt Nancy" (1 text, 1 tune)
  Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 305-306, "The Old Gray Goose" (1 text, 1 tune)
  Warner-FolkSongsAndBalladsOfTheEasternSeaboard, p. 46, "Go Tell Aunt Rhody" (1 text)
  Arnett-IHearAmericaSinging, p. 39, "Go Tell Aunt Rhody" (1 text, 1 tune)
  Chase-AmericanFolkTalesAndSongs, pp. 176-177, "The Old Gray Goose is Dead" (1 text, 2 tunes)
  Seeger-AmericanFavoriteBallads, p. 45, "Go Tell Aunt Rhody" (1 text, 1 tune)
  Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 275, "Go Tell Aunt Rhody" (1 text)
  Silber/Silber-FolkSingersWordbook, p. 404, "Aunt Rhody" (1 text)

DT, AUNTRODY
Roud #3346
RECORDINGS:
Go Tell It on the Mountain (I -- Christmas)

DESCRIPTION: "Go tell it on the mountain, Over the hills and everywhere, Go tell it on the mountain That Jesus Christ is born." The singer describes the revelation of Jesus's birth to the shepherds and notes how God "made me a watchman"

AUTHOR: unknown (the version found in most hymnals was rewritten by John Weley Work II)

EARLIEST DATE: 1907 (Fisk Jubilee Singers repertoire)

KEYWORDS: religious Christmas Jesus

FOUND IN: US

REFERENCES (6 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 78, App.III, "Go Tell It on de Mountain" (2 texts, 2 tunes; p. 174 in the 1909 edition)
Warren-EveryTimeIFeelTheSpirit, pp. 43-44, "Go, Tell It on the Mountain" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 381, "Go Tell It On The Mountain" (1 text)
DT, GOTEMLT*

ADDITIONAL: Ian Bradley, _The Penguin Book of Carols_ (1999), #25, "Go, Tell It on the Mountain" (1 text)

RECORDINGS:
Elizabeth Bivens, "Go Tell It On The Mountain" (on HandMeDown2)

CROSS-REFERENCES:
Go Tell It on the Mountain (II -- Freedom)

DESCRIPTION: "Go tell it on the mountain, Over the hills and everywhere, Go tell it on the mountain To let my people go." The singer describes the people, clothed in various colors, coming out of bondage

AUTHOR: unknown (but the new lyrics have been attributed to Fannie Lou Hamer)

EARLIEST DATE: 1963 (recorded by Fannie Lou Hamer)

KEYWORDS: religious freedom nonballad travel

FOUND IN: US West Indies (Jamaica)

REFERENCES (1 citation):
DT, GOTELMT2

RECORDINGS:
Fannie Lou Hamer, "Go Tell It on the Mountain" (on Voices Civ)

CROSS-REFERENCES:
cf. "Go Tell It on the Mountain (I -- Christmas)"
cf. "Jesus Setta Me Free" (lyrics)

NOTES [79 words]: The "freedom" adaptation of "Go Tell It on the Mountain" came out of the civil rights movement of the early 1960s. I list "Jamaica" as a location in the "FOUND IN" field because ta variant ("set my people free") of this version was recorded by Bob Marley long before he became an internationally-known star, when reggae was still arguably an indigenous folk style. Does this qualify within the "folk tradition"? Eyes of the beholder, perhaps, but I wanted the fact noted. - PJS

Last updated in version 5.0

File: DTgotelm

Go to Berwick, Johnny

DESCRIPTION: "Go, go, go, Go to Berwick, Johnny, You shall have the horse, I shall have the pony."

AUTHOR: unknown

EARLIEST DATE: 1794 (Ritson, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: animal travel

FOUND IN: Britain (Scotland (Aber))

REFERENCES (4 citations):
Greig/Duncan8 1689, "Busk and Go to Berwick, Johnnie" (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 281, "Ride Away, Ride Away, Johnny Shall Ride" (3 texts)
Whitelaw-BookOfScottishSong, p. 571, "Go to Berwick Johnnie" (2 texts)
Montgomerie/Montgomerie-ScottishNurseryRhymes 9, "(Go, go, go)" (1 fragment)

Roud #8693

NOTES [141 words]: Opie/Opie-OxfordDictionaryOfNurseryRhymes: "Denham (1858) says that the Scottish version [of ("Ride away, ride, away, Johnny shall ride")], in which Johnny rides to Berwick, is a fragment of the 'good old border song "Go to Berwick, Johnny"'. ("Ride away, ride, away, Johnny shall ride") is a nursery rhyme version.

Whitelaw: "The old tune of 'Go to Berwick, Johnnie,' is usually sung to a nursery doggerel [sic] beginning "Go, go, go...." Then he prints two verses from Johnson's Museum "said to have been partly written by John Hamilton" about a raid across the border to bring back an English "bonnie lassie." The Greig/Duncan8 text, and one of the Opie/Opie-OxfordDictionaryOfNurseryRhymes texts seem somewhere between "nursery doggerel" and border raid song. I can't decide how to split the texts so I am lumping everything together here. - BS

Last updated in version 3.2

File: MSNR009
Go to Helen Hunt for It

DESCRIPTION: "Miss Helen Hunt knows all the spooks, And calls them out of dusty nooks." In case of uncertainty or loss, one is advised to turn to Miss Hunt. The song concludes when "Spain wanted money very bad." Spain had to "go to hell and hunt for it."

AUTHOR: Harry Connor?
EARLIEST DATE: 1898? (Copyright listed on undated sheet music)
KEYWORDS: political magic war
HISTORICAL REFERENCES:
1898 -- Spanish-American War
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 502, "Go to Helen Hunt for It" (1 text)
Roud #7641
NOTES [80 words]: The final verse of this song, which reveals the true reading of the name "Helen Hunt," refers clearly to the Spanish-American War. Spain, faced with insurrection in Cuba, tried to get international support, and failed. Isolated, Spain could not give in to American demands fast enough, and the U.S. went to war -- with disastrous results for Spain. Meanwhile, the American press has utterly besmirched the Spanish reputation, leading to scornful remarks such as those found here. - RBW

File: R502

Go To Saint Pether

DESCRIPTION: The singer orders that news be carried to "Saint Pether" (i.e. the Papacy) of the troubles facing the Catholic cause. The Pope is distressed to hear that his armies are defeated. Mary of Hungary calls for "liquor to temper me pain."

AUTHOR: unknown
EARLIEST DATE: 1939 (Eddy-BalladsAndSongsFromOhio)
KEYWORDS: battle religious
FOUND IN: US(MW)
REFERENCES (1 citation):
Eddy-BalladsAndSongsFromOhio 149, "Go to Saint Pether" (1 text, 1 tune)
ST E149 (Full)
Roud #5346
NOTES [234 words]: This is truly a difficult song to figure out, because so few details survive in the text. The one seemingly-identifiable figure is Mary of Hungary. The most notable woman of that name and title is Mary of Hungary and Bohemia (1505-1558), the sister of the Holy Roman Emperor Charles V and the wife of Louis II of Hungary.
In 1531, Mary was appointed regent of the Low Countries by Charles V. Charles was becoming involved in his great wars against Protestantism (this is, of course, shortly after Luther began his revolt, and the period in which Calvin was forming his opinions). That being the case, Mary of Hungary was involved in the persecution of Protestants. But they were Dutch Protestants, and for the most part she kept them under control. Thus it is hard to see how this song, presumably of English or Irish origin, could refer to her.
Another possibility occurring to me is that this song describes the Catholic distress after the defeat at the Battle of the Boyne (July 11, 1690). Catholics supported the former King James II (reigned 1685-1688/9) against the protestant William III of Orange, but were defeated. It may be that "Mary of Hungary" is Mary of Modena, James II's second wife, who bore him his son James the Old Pretender (it was the birth of this child that led to the Glorious Revolution of 1688; the nobility was not prepared to allow James to raise his son as a Catholic). - RBW

File: E149

Go to Sleep, My Little Pickaninny

DESCRIPTION: The "little Alabama coon" is told, "Go to sleep, my little pickaninny, Brother Fox will catch you if you don't...." Fuller forms may describe the child's life and ambitions for when he grows up.

AUTHOR: unknown
EARLIEST DATE: 1927 (Brown)
Go Wash in That Beautiful Pool

DESCRIPTION: "Go wash in that beautiful pool (x2). The rivers of life flow freely for all. Go wash in that beautiful pool." "My father passed over the river, Is now in the kingdom above. He's safe where the angels all dwell, Go wash...." "My mother passed over...."

AUTHOR: unknown
EARLIEST DATE: 1979 (McNeil-SouthernMountainFolksong)
KEYWORDS: religious father mother death nonballad
FOUND IN: US(SE,So)
REFERENCES (2 citations):
Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, p. 224, "Go Wash in That Beautiful Pool" (1 text, 1 tune)
McNeil-SouthernMountainFolksong, pp. 109-111, "Go Wash in That Beautiful Pool" (1 text, 1 tune)
Roud #7875
NOTES [50 words]: Roud lumps this with "Go Wash in that Beautiful Stream," but I really don't see it. "Beautiful Stream" is about Naaman the Syrian in the Hebrew Bible. The Beautiful Pool, if it refers to anything, is from the New Testament. The forms of the text are similar, but there is nothing unusual about that! - RBW
Last updated in version 4.2
File: JoLun224

Go Wash in the Beautiful Stream

DESCRIPTION: "Go wash in the beautiful stream, Go wash in the beautiful stream, Oh, Naaman, oh, Naaman, Go down and wash, Go wash in the beautiful stream."

AUTHOR: unknown
EARLIEST DATE: 1928 (Chappell)
KEYWORDS: religious Bible river
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 575, "Go Wash in the Beautiful Stream" (1 fragment)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 97, "O Naaman" (1 fragment, 1 tune)
Roud #7875
NOTES [119 words]: An allusion to 2 King 5. Naaman, a soldier of Damascus, comes to Israel seeking a cure for his leprosy. He is eventually referred to the prophet Elisha. Elisha tells him to wash himself in the Jordan. Naaman argues, asking why he can't wash in the rivers of Damascus, but eventually does as he's told and is cured.
Naaman did have something of a point: The Jordan valley is not "beautiful"; it is drab, dusty, and very, very hot.
Roud lumps this with "Go Wash in that Beautiful Pool," but I really don't see it. This is about Naaman the Syrian in the Hebrew Bible. The Beautiful Pool, if it refers to anything, is from the New Testament. The forms of the text are similar, but there is nothing unusual about that! - RBW
Last updated in version 4.0
File: Br3575
Go Your Bond

DESCRIPTION: "You gonna need somebody on your bond (x2), When your room gets darn and death comes creepin' down, You gonna need somebody...." "Well, I got somebody on my bond (x2), When your room gets dark...."

AUTHOR: unknown
EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)
KEYWORDS: nonballad religious death
FOUND IN: US(SE,So)
REFERENCES (2 citations):
Arnold-FolkSongsOfAlabama, p. 175, "Go Your Bond" (1 short text, 1 tune)
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 254-255, "Wan' King Jedus Stan' My Bon'" (1 text, 1 tune)
Roud #16306
File: Arno175

Go-d'ling

DESCRIPTION: "Go-d'ling, go'dling ... link-i-bum .... Link-i-bum and a merry go too ... There are no more than thirty-two"

AUTHOR: unknown
EARLIEST DATE: 1964 (Moore/Moore-BalladsAndFolkSongsOfTheSouthwest)
KEYWORDS: nonballad nonsense riddle
FOUND IN: US(So)
REFERENCES (1 citation):
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 194, "Go-d'ling" (1 text, 1 tune)
Roud #17754
NOTES [33 words]: Moore/Moore-BalladsAndFolkSongsOfTheSouthwest: "I.N. Taber... sang this riddle.... '... When she [Aunt Mary Daves] completed the song, I had thirty-two counts. And that's the answer to the riddle.'" - BS
Last updated in version 3.3
File: MooSW194

Goat's Will, The

DESCRIPTION: "Concerning a battle.. Between Larry's black goat and brave Mary McCloy." The goat, tethered outside its proper territory, will die to make amends. It makes its will (e.g. giving its teeth to a man who has none), curses McCloy, and bids farewell

AUTHOR: Hugh McCann (1869?)
EARLIEST DATE: 1926 (Sam Henry collection)
KEYWORDS: animal death lastwill
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H119, p. 21, "The Goat's Will" (1 text, 1 tune)
Roud #13343
File: HHH119

Goathland Fox Hunt, The

DESCRIPTION: The singer invites "all you brave sportsmen ... for a day of hunting ... In Goathland parish." Some huntsmen are named.

AUTHOR: unknown
EARLIEST DATE: 1891 (Kidson-TraditionalTunes)
KEYWORDS: hunting animal moniker
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Kidson-TraditionalTunes, p. 138, "The Goathland Fox Hunt" (1 fragment, 1 tune)
File: KiTu138
God Be With You

DESCRIPTION: "Till we meet (x3) At Jesus' feet, Till we meet." "Till we meet (x2), God be with you till we meet again."

AUTHOR: J. E. Rankin / Music: W. G. Tomer (source: Date; Heart-Songs)

EARLIEST DATE: 1898 (Date)

KEYWORDS: nonballad religious

FOUND IN: US(SE)

REFERENCES (2 citations):
Heart-Songs, p. 507, "God Be With You" (1 text, 1 tune)
ADDITIONAL: Henry Date, Pentecostal Hymns Nos. 1 and 2 Combined (Chicago: Hope Publishing Company, 1898 (“Digitized by Internet Archive”)), #304 p. 220, "God Be With You" (1 text, 1 tune)

RECORDINGS:
Rosa and Joseph Murray, "Till We Meet Again" (on USSealsIsland03)

NOTES [86 words]: According to Rosa and Joseph Murray, "God Be With You" closes the prayer service. - BS

According to John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), pp. 951-952, Jeremiah Eames Rankin (1828-1904) in 1878 edited the Gospel Temperance Hymnal; a later book was Gospel Bells. Some poems had appeared earlier, in Songs of New Life (1869). He is said to have been best known for "Labouring and Heavy Laden" and "Rest, Rest, Brother, Rest." - RBW

Last updated in version 6.0
File: RcGBeWYu

God Be With You Davy

DESCRIPTION: Singer says "God be with you Davy. I had you for Christmas and I had you for Easter. And now I haven't your ould breeches thrown up in the tayster."

AUTHOR: unknown

EARLIEST DATE: 1946 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: nonballad clothes

FOUND IN: Ireland

REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 63, "God Be With You Davy" (1 text)

Roud #16245

NOTES [14 words]: The current description is all the OCroinin/Cronin-TheSongsOfElizabethCronin text. - BS

Last updated in version 3.2
File: OCC063

God Bless the Master of this House

DESCRIPTION: "God bless the master of this house with a gold chain round his neck, O where his body sleeps or wakes, Lord send his soul to rest." The listener is reminded of Christ's crucifixion, death, and redeeming blood. (A New Year's blessing is given.)

AUTHOR: unknown

EARLIEST DATE: 1955 (recording, Frank Bond)

KEYWORDS: religious Jesus nonballad

FOUND IN: Britain(England(South))

REFERENCES (2 citations):
Copper-SongsAndSouthernBreezes, pp. 272-273, "God Bless the Master of this House" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #35, "God Bless the Master" (1 text, 1 tune)

Roud #1066

RECORDINGS:
Frank Bond, "God Bless the Master Of this House" (on Voice16)

CROSS-REFERENCES:
cf. "The Bellman's Song (The Moon Shone Bright)" (lyrics)

NOTES [37 words]: This piece shares many of its words with "The Moon Shone Bright," and the
general sense of the piece is very similar. But the tune and stanza form are different, so -- barring a "missing link" -- I list them separately. - RBW

Last updated in version 4.2

God Dawg My Lousy Soul

DESCRIPTION: "God dawg my lousy soul (x2), I'm goin' down the river And I couldn't git cross, God dawg..." Bluesy song; only the third and fourth lines change, e.g. "She put me in the bed And she covered up my head," "I'm goin' to Missouri To git me another dame"

AUTHOR: unknown
EARLIEST DATE: 1944 (Wheeler)
KEYWORDS: work love nonballad
FOUND IN: US
REFERENCES (1 citation):
Wheeler-SteamboatinDays, p. 25-26, "God Dawg My Lousy Soul" (1 text, 1 tune)
Roud #10002

NOTES [39 words]: Yes, you know and I know what the title of the song should really be. But it's not clear whether Wheeler or her informant (Uncle Tom Wall) cleaned it up. If the latter, it's possible that it circulated in tradition in this form. - RBW

God Don't Like It

DESCRIPTION: A warning against drink: "Well, God don't like it, no, no!... It's a-scandalous and a shame!" "Some people stay in the churches... They drinkin' beer and whisky, And they say that they don't care."

AUTHOR: unknown
EARLIEST DATE: 1937 (Pearson Funeral Home Choir, according to Lomax/Lomax-OurSingingCountry)
KEYWORDS: religious drink nonballad
FOUND IN: US(SE)
REFERENCES (3 citations):
Lomax/Lomax-OurSingingCountry, pp. 28-30, "God Don't Like It" (1 text, 1 tune)
Courlander-NegroFolkMusic, pp. 73-74, "(God Don't Like It)" (1 text)
ADDITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, pp. 338-339, "(God Don't Like It)" (1 text)
Roud #15642

God Got Plenty o' Room

DESCRIPTION: "God got plenty o' room, got plenty o' room. 'Way in the kingdom, God got plenty o' room my Jesus say." "So many weeks and days have passed, Since we met together last."
"Daniel's wisdom I may know." "We soon shall lay our school-books by."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 106, "God Got Plenty o' Room" (1 text, 1 tune)
Roud #12062

NOTES [119 words]: This song has more scriptural references than almost anything in Allen/Ware/Garrison-SlaveSongsUnitedStates, though the references are often rather loose. The reference to God having "room" is clearly to John 14:2, "In my father's house are many mansions (KJV) or "In my Father's mansion are many rooms" (variously rendered in the modern versions).
Jacob's Ladder is in Genesis 28:12, and though Jacob is not said to have prayed there, he did make a vow there in Genesis 28:20.
"Daniel's wisdom" -- there are several references to this; perhaps the most explicit is in Daniel 2,
where Daniel is lumped with the Wise Men of Babylon, and perhaps 5:11-12. Stepehn's faith and spirit are described in Acts 7:55-60. 
- RBW

*Last updated in version 2.4*

**File:** AWG106

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**God Help Kaiser Bill**

**DESCRIPTION:** "Uncle Sammy, he's got the artillery, He's got the cavalry, He'd got the infantry., But when, by God, we all get to Germany, God help Kaiser Bill." Rest of song is variations on these lines

**AUTHOR:** unknown

**EARLIEST DATE:** 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)

**KEYWORDS:** war soldier travel nonballad royalty

**FOUND IN:**

**REFERENCES (1 citation):**

*Niles/Moore-SongsMyMotherNeverTaughtMe*, p. 167, "(no title)" (1 text, tune referenced)

**CROSS-REFERENCES:**

cf. "The Ki-Wi Song" (tune, lyrics)

**File:** NiMo167

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**God Is at de Pulpit**

**DESCRIPTION:** "God is at de pulpit, God is at de do', GOd is always over me, While He is in de middle of de flo'. God is a God, GÔd don't neber change, 'Cause He always will be king."

**AUTHOR:** unknown

**EARLIEST DATE:** 1952 (Brown)

**KEYWORDS:** religious nonballad

**FOUND IN:** US(SE)

**REFERENCES (1 citation):**

*Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 568, "God Is at de Pulpit" (1 short text)*

Roud #11888

**File:** Br3568

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**God Moves in a Mysterious Way**

**DESCRIPTION:** "God moves in a mysterious way, His wonders to perform, He plants his footsteps on the sea (x2), And rides upon the storm (x3)." "Ye fearful saints fresh courage take. "Judge not the Lord by feeble sense." "Blind unbelief is sure to err."

**AUTHOR:** Words: William Cowper (1731-1800)

**EARLIEST DATE:** 1774 (Newton, Twenty-four Letters on Mysterious Subjects)

**KEYWORDS:** religious nonballad storm

**FOUND IN:** US(MW)

**REFERENCES (1 citation):**

*Grimes-StoriesFromTheAnneGrimesCollection*, p. 101, "God Moves in a Mysterious Way" (1 text)

**NOTES [403 words]:** According to John Julian, editor, A *Dictionary of Hymnology*, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), p. 265, "The leading events in the life of Cowper are: b[orn] in his father's rectory, Berkhampstead, Nov. 26, 1731; educated at Westminster; called to the Bar, 1754; madness, 1763; residence at Huntingdon, 1765; removal to Olney, 1768; to Weston, 1786; to East Dereham, 1795; death there, April 25, 1800."

It was a life marked by wild changes in mood. The "madness" mentioned above included three suicide attempts, "with laudanum, knife, and cord," and he developed an extreme belief in his guilt before God. It was in the aftermath of this that he met John Newton, the hymnwriter based at Olney. But in 1773, he suffered another bout of depression. He recovered again, and was able to work with Newton to publish Olney Hymns in 1779 and also Poems by William Cowper in 1782. Cowper clearly suffered from either major depressive disorder or bipolar II disorder; on the whole, I suspect the latter. Nor am I alone in this; after I wrote the above, I found on p. 64 of Kay Redfield Jamison, *Touched with Fire: Manic-Depressive Illness and the Artistic Temperament*, 1993 (I use the 1994 Free Press paperback edition) a table marking him as one of many great eighteenth
century poets with bipolar disorder; her summary of his case is "Recurrent psychotic melancholia and repeated suicide attempts. Delusions and hallucinations. First signs of mental instability while in his twenties, confined to asylum in his early thirties. Family history of melancholia."

Julian, p. 433, reports of this song. "The commonly accepted history of this hymn is that it was composed by Cowper in 1773, after an attempt to commit suicide in the Ouse at Olney." But after sifting the evidence, Julian concludes, "To our mind it is evident that Cowper must have written this hymn, either early in 1773, before his insanity became so intense as to lead him to attempt suicide in October of that year, or else in April of 1774, when "he used to compose lines descriptive of his own unhappy state.' Of these date the latter is the more probable of the two."

The *Olney Hymns* is regarded as one of the greatest hymn collections; in this collection, Cowper is responsible for "God Moves in a Mysterious Way" and "There Is a Fountain Filled with Blood"; he also wrote "Oh! for a closer walk with God." - RBW

**God Rest You Merry, Gentlemen**

**DESCRIPTION:** "God rest you merry, gentlemen. Let nothing you dismay, Remember Christ our savior Was born on Christmas day... Oh tidings of comfort and joy." The birth of Jesus is recounted and listeners urged to sing praise and rejoice in the new year

**AUTHOR:** unknown

**EARLIEST DATE:** 1820 ("A Political Christmas Carol" is an undeniable parody of this piece)

**KEYWORDS:** religious carol Christmas Jesus nonballad

**FOUND IN:** Britain(England(Lond,South)) Canada(Newf)

**REFERENCES** (11 citations):
- Williams-Wiltshire-WSRO Mi 581, "God Rest You, Merry Gentlemen" (1 text)
- Karpeles-TheCrystalSpring 106, "God Bless you Merry Gentlement" (1 text, 1 tune)
- Rickert-AncientEnglishChristmasCarols, pp. 105-107, "God Rest You Merry, Gentlemen" (1 text)
- Cox-FolkMusicInANewfoundlandOutport, pp. 92-93, "God Bless You Merry Gentlemen" (1 text, 1 tune)
- Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 11, "God Rest You Merry"; 12, "God Rest You Merry" (2 texts, 2 tunes)
- Jolly-Miller-Songster-5thEd, #219, "God Rest You Merry, Gentlemen" (1 text)
- Fireside-Book-of-Folk-Songs, p. 260, "God Rest You Merry, Gentlemen" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 378, "God Rest You Merry Gentlemen" (1 text)
- Fuld-BookOfWorldFamousMusic, p. 249, "God Rest You Merry, Gentlemen"
- DT, GODREST*

**ADDITIONAL:** Ian Bradley, *The Penguin Book of Carols* (1999), #26, "God Rest You Merry, Gentlemen" (1 text)

**Roud #394**

**CROSS-REFERENCES:**
- cf. "Somerset Carol"

**SAME TUNE:**


**NOTES** [214 words]: Although this song is often sung in America as if punctuated, "God rest you, merry gentlemen" (and, indeed, at least one of my old hymnals, *The Parish School Hymnal* of 1926, writes it that way), there is agreement that the correct reading is "God rest you merry, gentlemen." The gentlemen are being wished merriment, not being called merry.

Bradley in the *Penguin Book of Carols* notes several other problems with the song: sexist language, non-Biblical details (common in traditional carols, of course), and the bad theology that "this holy tide of Christmas all others doth deface." I'm not sure I buy that last one -- yes, the essence of the Christian message is the Atonement, which is celebrated in Good Friday and Easter. But Christmas celebrates the "beginning" of the Incarnation, so surely it would be more important than any day in the calendar except Good Friday, Easter, and maybe Ascension Sunday. So Christmas would seem to deface at least 99% of other days. Good enough for ordinary engineering purposes.

Bradley notes that this song seems to have been sung to several tunes in its early years. The common tune (the so-called "London Tune") was collected by Rimbault in 1846 and seemingly first printed in connection with these words by Bramley and Stainer in 1871. - RBW
God Save Ireland

DESCRIPTION: "High upon the gallows tree swung the noble-hearted three, By the vengeful tyrants stricken in their bloom." The three declare, "God Save Ireland" as they prepare to die, and say that their deaths don't matter. Listeners are encouraged to remember

AUTHOR: Timothy Daniel Sullivan (1827-1914)

EARLIEST DATE: 1867 (_The Nation_ Dec 7, 1867, according to Zimmerman-SongsOfIrishRebellion)

KEYWORDS: Ireland rebellion execution

HISTORICAL REFERENCES:
1867 - Imprisonment of the Fenian leaders Kelly and Deasy, and the bungled rescue

FOUND IN: Ireland

REFERENCES (7 citations):
Galvin-IrishSongsOfResistance, pp. 83-84, "God Save Ireland" (1 text, 1 tune)
Zimmerman-SongsOfIrishRebellion 74, "God Save Ireland" (1 text, 1 tune)
Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 137-138, "God Save Ireland" (1 text)
Hylands-Mammoth-Hibernian-Songster, pp. 144-145, "God Save Ireland" (1 text)
DT, GSAVILD*

ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 522-523, "God Save Ireland" (1 text)
H. Halliday Sparling, Irish Minstrelsy (London, 1888), pp. 9-10, 508, "God Save Ireland"

CROSS-REFERENCES:
cf. "Tramp! Tramp! Tramp!" (tune) and reference there
cf. "The Smashing of the Van (I)" (subject: The Manchester Martyrs)
cf. "Allen, Larkin and O'Brien" (subject: The Manchester Martyrs)
cf. "The Manchester Martyrs" (subject: The Manchester Martyrs)

NOTES [83 words]: Edward Condon was one of five men tried in 1867 for the death of Charles Brett. (For this incident and the story of the "Manchester Martyrs," see the notes to The Smashing of the Van.) One of those on trial was not connected to the crime. Three others were sentenced to death. Condon was allowed to live.

At the end of his trial, Condon cried out "God save Ireland." It became a Fenian slogan.

Sullivan is the author of a number of Irish patriotic poems, of which this is probably the best-known.

- RBW

God Save the King (God Save the Queen, etc.)

DESCRIPTION: Good wishes for the King of England: "God save (our Lord, or any monarch's name) the King, Long live our noble king, God save the King. Send him victorious, Happy and glorious, Long to reign over us, God save the King." Other verses equally insipid

AUTHOR: unknown

EARLIEST DATE: c. 1744 ("Harmonia Anglicana")

KEYWORDS: royalty political nonballad

FOUND IN: Britain(England)

REFERENCES (6 citations):
Chappell/Wooldridge-OldEnglishPopularMusic II, pp. 194-200, "God Save the King" (1 tune plus variants, 1 partial text)
Jack-PopGoesTheWeasel, p. 244, "God Save the Queen" (1 text)
Fireside-Book-of-Folk-Songs, p. 208, "God Save the King" (1 text, 1 tune)
Fuld-BookOfWorldFamousMusic, pp. 249-251+, "God Save the King"
Jolly-Miller-Songster-5thEd, #18, "God Save the King" (1 text)
DT, GODSAVE*

CROSS-REFERENCES:
cf. "America (My Country 'Tis of Thee)" (tune) and Same Tune references there for versions based on that text rather than this

SAME TUNE:
Heil Dir in Siegerkranz
America (My Country 'Tis of Thee) (File: RJ19006)
South Carolina, A Patriotic Ode (File: CAFS1298)
My Country (Greenway-AmericanFolksongsOfProtest, pp. 88-89)
God Save the King (The King He Had a Date) (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 115)
My Country's Tired of Me (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 159)
Can Opener, 'Tis of Thee (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 159)
Our Land Is Free (celebrating the end of transportation to Van Diemen's Land) (Robert Hughes, _The Fatal Shore_, p. 572)
God Save the Rights of Man (1798 Irish revolutionary song) (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 128; mentioned in Thomas Pakenham, _The Year of Liberty_, p. 193)
God Save America (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 78)
His Excellency George Washington ("From the Americ shore, The vast Atlantic o'er, Shout -- 'Washington!'") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 92)
(Washington songs) ("Americans rejoice, While songs employ each voice" and "Hail Godlike Washington! Fair Freedom's chosen son") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 96); Ode to be sung on the Arrival of the President of the United States ("Hail thou auspicious day! Far let America Thy praise resound") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 117)
Ode ("Now let rich Musick sound And all the Region round With Rapture fill") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 97)
Ode for the Fourth of July ("Come all ye sons of song, Pour the full sound along") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 128; Rabson-SongbookOfTheAmericanRevolution, pp. 74-75)
Closing Ode ("Patrons, with dignity, The basic industry") (by A. P. Knapp) (Albert P. Knapp, _Grange Songster_, 1915, p. 3)

NOTES [584 words]: This, obviously, has never been a true popular or traditional tune. But, given the number of songs derived from it, as well as the parodies (e.g. "The King he had a date, He stayed out very late, He was the King. The Queen she paced the floor, She paced till half past four, She met him at the door, God save the King"), it seems to me that it belongs here.

Fuld tells an interesting anecdote showing that this was once a political song. As first printed, the opening line read "God save our Lord the King." When Bonnie Prince Charlie landed in 1745, this was hastily amended to "God Save great GEORGE our King" -- with "George" printed in large type. Nettel, p. 136, says it was taken up at that time by companies at Drury Lane and Covent Garden, and hence became popular with the public.

Prior to its adoption in Georgian times, the English used "The Roast Beef of Old England" as their anthem.

Julian devotes more than three large pages of small type to the origin of the song: "The origin and authorship of the English national anthem have given rise to much controversy, and many theories respecting them have been advanced, often demonstrating little save the writers' misapprehension of the points really at issue" (p. 437). In the appendix on p. 1566, he prints many stanzas of verses which were written as the song evolved toward its current form(s), with first lines like "God bless our native land."

Julian lists no fewer than seven claims to the authorship of the tune. 1. A certain Richard Clark attributed it to one Dr. John Bull, who played it for James VI and I in 1607; Julian notes that Clark's book is highly inaccurate. 2. It is derived from Thomas Ravenscroft's "Remember O Thou Man" (the resemblance, sez I, is faint indeed). 3. It is based on a sonata by Purcell (Julian says this resemblance is even fainter). 4. It is said to have been sung for James II c. 1688, but with no source mentioned. 5. It is claimed as a Jacobite composition of some later date. 6. The origin is a French piece made for Louis XIV -- an hypothesis which is highly unlikely, since the French words appear translated from the English. 7. Hen Carey is credited with both words and tune (this is the only hypothesis that is even slightly plausible, but proof is lacking; the song is not found in Carey's collected works, and the claim that he sung it in 1740 was not published until 1796.) Since none of these suggestions is tenable, it appears we must consider the composer to be unknown.

Julian adds that the text found in Harmonia Anglicana, the earliest verifiable version (undated but thought to be from 1743 or 1744) 'is headed 'For two voices,' the air differs slightly from the modern version, and the words consist of two stanzas only.' This was quickly adapted the the "Great GEORGE" version described above, in a score by Arne (Julian, p. 438). Many other modifications and parodies followed.
The phrase "God Save the King" is officially listed as Biblical (1 Sam. 10:24, 1 Kings 1:25, 34, 39, 2 Kings 11:12, 2 Ch. 23:11, etc.). One has to note that this is an inaccurate translation in the King James version, leading to the speculation that the acclamation actually predates the KJV (the navy may have used it around 1545, and the Agincourt Carol, which is more than a century older than that, has a line "Now gracious God he save our kynge"). The Hebrew phrase correctly translates as "let the King live," and so is rendered "Long live the King" in almost all modern Bible translations. - RBW

Bibliography

- Julian: John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes)
- Nettel: Reginald Nettel, Seven Centuries of Popular Song, Phoenix House, 1956

Last updated in version 6.0
File: ChWII194

God Speed the Plough

DESCRIPTION: "Here's a health to the farmer and God speed the plough, Send him in his fields a good crop for to grow. "For the farmer indeed is a capital man." They fill the barn with food for the nation. All rejoice, for the "farmer enjoys his life more than a king"

AUTHOR: unknown

EARLIEST DATE: 1888 (Sumner)

KEYWORDS: farming food

FOUND IN: Britain(England)

REFERENCES (10 citations):
Palmer-EnglishCountrySongbook, #22, "God Speed the Plough" (1 text, 1 tune)
RELATED: (versions of the song "I-blessed be Christs sonde"/"God Spede the Plowe All Day"/"The merthe of alle this londe")
Sidgwick/Chambers-EarlyEnglishLyrics CXLII, pp. 241-242, "(no title)" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #1405.5
DigitalIndexOfMiddleEnglishVerse #2339
Rossell Hope Robbins, _Historical Poems of the XIVth and XVth Century_, Columbia University Press, 1959, #37 pp. 97-98, "God Speed the Plough" (1 text)
E. K. Chambers, _English Literature at the Close of the Middle Ages_, Oxford, 1945, 1947, pp. 95-96 (no title)
MANUSCRIPT: {MSArchSeldenB26}, Oxford, Bodleian Library Arch. Selden B.26, folio 19 (with music)

NOTES [61 words]: The refrain "God Speed the Plough" is very old; the manuscript Bodleian Arch. Selden B.26 is from the fifteenth century. There probably isn't a genetic relationship between that song and this, which is why I don't index the Bodleian piece, but one suspects it achieved proverbial status. Many of the references cited for the Bodleian poem will list other citations. - RBW

Last updated in version 5.3
File: PECS022

God's A-Gwine Ter Move All de Troubles Away

DESCRIPTION: "God's a-gwine ter move all de troubles away (x3), See 'm no more till de comi' day." "Genesis, you understand, Methuselah was the olde's man." "Dere was a man of de Pharisee, His name was Nicodemus and he wouldn't believe."

AUTHOR: unknown

EARLIEST DATE: 1919 (Curtis-Burlin-NegroFolkSongs-TheHamptonSeries)

KEYWORDS: religious death age

FOUND IN: US
REFERENCES (1 citation):
Curtis-Burlin-NegroFolkSongs-TheHamptonSeries (II), pp. 69-81, "God's A-Gwine Ter Move All de Troubles Away" (1 text with variants, 1 tune with variants)
Roud #17443
CROSS-REFERENCES:
cf. "Samson and Delilah" (lyrics and theme of the Samson story)
NOTES [181 words]: Methuselah is not explicitly said to be the oldest man in the Bible, but in Genesis 5:27, he is listed in the Hebrew text as living to be 969, which is in fact the greatest age listed for any patriarch. We should note, however, that the ancient Samaritan version says 720. The account of Jesus and Nicodemus is from John 3:1-21. This song follows the mistranslation of the King James Bible, which quotes Jesus as saying people should be "born again" when the clear intent of the Greek is to say they must be "born from above."
The story of Samson is in Judges 13-16, with the story of Samson and Delilah taking up chapter 16. The Biblical account does not say how many he killed -- 14:19 says he killed 30 in Ascalon, in 15:8 he commits a "great slaughter," 15:15-16 says he killed a thousand (exactly?), and at the end of chapter 16 he supposedly killed more than in his entire career up to then, but obviously there is no way to add that up to a particular total except that it must be greater than 2062 (which is twice 1000+3+1), assuming you take all those round numbers seriously. - RBW
Last updated in version 5.0
File: CuBu069

God's Own Country
DESCRIPTION: "Give me, give me God's own country (from a spieler's point of view)." The singer lists all the beautiful places of New Zealand -- and how wonderful they are IF you have cash. The country has been leased out to absentee
AUTHOR: unknown
EARLIEST DATE: 1892 (Auckland Star, according to Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: beauty money New Zealand landlord
FOUND IN:
REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, pp. 82-83, "God's Own Country" (1 text, 1 tune)
File: BaRo082

God's Radiophone
DESCRIPTION: "One day Nebuchadnezzar constructed an image of gold" and ordered all to worship it, but the Hebrew Children refused, "For they had a connection with heaven on God's wonderful radiophone." The examples of Daniel, Elijah, and Jonah are also cited
AUTHOR: Charles C. Mourer ?
EARLIEST DATE: 1966 (Burton/Manning-EastTennesseeStateCollectionVol1); there was apparently a copyright claim for a song of this name in 1924
KEYWORDS: technology religious rescue
FOUND IN: US(Ap)
REFERENCES (1 citation):
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 13-14, "God's Radiophone" (1 text, 1 tune)
Roud #7118
RECORDINGS:
Wade Mainer, "God's Radio Phone" (King 975)
NOTES [293 words]: The story of Shadrach, Meshach, and Abednego in Nebuchadnezzar's fiery furnace is told in chapter 3 of the book of Daniel. Interestingly, there is no hint whatsoever that they received any vision or prophetic knowledge before their ordeal; Daniel was a prophet, but the three young men were not.
The story of Daniel in the Lion's Den is in Daniel 6, with the mention of him praying three times a day being in 6:10. Fascinatingly, although Daniel was a prophet, he didn't have any notice about his fate, either. In the Book of Daniel, apparently, you only hear a voice from God when you don't actually need to hear it!
The story of Jonah and the Fish (not in the version recorded by Norman and Nancy Blake) is the subject of the whole book of Jonah. And the Hebrew Bible says explicitly fish, "not" "whale";
"whale" is the interpretation of the Greek Bible. Nor does God speak to Jonah while Jonah is inside the sea creature; in Jonah 1:17, God "provides" a fish to swallow Jonah, but doesn't comment on it; Jonah, Chapter 2, consists of Jonah talking to God; in 2:10, God spoke "to the fish", not to Jonah, and told it to spit the prophet out.

The story of Elijah and the Contest on Mount Carmel (not in the Burton/Manning version) is told in 1 Kings 18, and his opponents were not "professors and fakers"; they were priests of Baal. (A word which happens to mean "Lord," so if properly translated, the contest is between Elijah, a prophet of the Lord, and 400 priests of the Lord. Hm). Elijah didn't get any explicit messages from God at that precise moment, but I'll grant that he had been told to go to King Ahab of Israel, who ended up sponsoring the miracle described in the song. Still, I can't say I'm much impressed with the thinking in this song. - RBW

Last updated in version 5.1

File: BuMa013

Godalmighty Drag

DESCRIPTION: "Mama and papa, O lawdy, Mama and papa, O my Lord, Done told me a lie...." "Done told me they'd pardon me... by next July." "July and August... done come and gone." "Left me here rolling... On this ole farm." "Gonna write to the Governor...."

AUTHOR: unknown
EARIEST DATE: 1934 (Lomax/Lomax-OurSingingCountry)
KEYWORDS: prison family lie pardon worksong
FOUND IN: US
REFERENCES (3 citations):
Lomax/Lomax-OurSingingCountry, pp. 398-399, "Godalmighty Drag" (1 text, 1 tune)
Scott-TheBalladOfAmerica, pp. 309-311, "Godalmighty Drag" (1 text, 1 tune)
Jackson-WakeUpDeadMan, pp. 130-132, "No More Cane on the Brazos/Godamighty" (1 text, 1 tune, a mixture of this with another song Jackson calls "Godamighty" though it has almost no lyric elements in common with "Godalmighty Drag"); pp. 261-267, "Godamighty" (3 texts, 2 tunes; possibly once again separate songs but so fluid that it isn't worth separating them out)
CROSS-REFERENCES:
cf. "Please Have Mercy on a Longtime Man" (lyrics)
cf. "Texarkana Mary" (lyrics)

File: SBoA309

Goin' Cross the Mountain

DESCRIPTION: "Goin' 'cross the mountain, Oh, fare thee well, Goin' 'cross the mountain, Hear my banjo tell." The singer has his kit ready, and is going to join the Union army "to give Jeff's men a little taste of my rifle ball." He promises to return at the war's end

AUTHOR: unknown
EARIEST DATE: 1959 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)
KEYWORDS: Civilwar fight parting
FOUND IN: US(SE)
REFERENCES (1 citation):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 121, "Goin' Cross the Mountain" (1 text, 1 tune)

ST Wa121 (Partial)
Roud #4624

NOTES [60 words]: Although large parts of the Appalachians were in Confederate territory, the rough terrain did not encourage slaveholding, and most of the residents remained loyal to the Union. Kentucky stayed with the North, West Virginia seceded from Virginia, and eastern Tennessee welcomed Federal occupying troops. One suspects this song came from one of those regions. - RBW

File: Wa121

Goin' from the Cotton Fields

DESCRIPTION: "I'm goin' from the cotton fields, I'm goin' from the cane, I'm goin' from the old log
"hut That stands in the lane." Hard times force the singer to move north even though Dinah fears the cold. He regrets home and the old master's grave, but must go

AUTHOR: unknown

EARLIEST DATE: 1931 (Fuson-BalladsOfTheKentuckyHighlands), from a manuscript apparently dated before 1895

KEYWORDS: hardtimes home emigration slave travel

FOUND IN: US(Ap,So)

REFERENCES (2 citations):
Fuson-BalladsOfTheKentuckyHighlands, pp. 121-122, "Goin' from the Cotton Fields" (1 text)
Arnold-FolkSongsOfAlabama, p. 115, "I'm Gwine from the Cotton Fields" (1 text, 1 tune)

ST Fus121 (Partial)

NOTES [56 words]: This has something of a minstrel feel, given that the singer talks about the "little patch of ground That good old master give me 'Fore the Yankee troops come down," as well as the former slave caring for Master's grave. And yet, the overall feel is quite authentic: Hard times and a hard migration. I've no idea what to make of it. - RBW

Last updated in version 4.2

File: Fus121

Goin' Home

DESCRIPTION: Sung to the swinging of a pick. "Ev'rywhere I look (hanh!), Where I look this mornin'... Look like rain." The singer describes his prowess wit the pick, tells how his girl wants him home, and hopes he can win a pardon from the governor

AUTHOR: unknown

EARLIEST DATE: 1934

LONG DESCRIPTION: As a menhaden chantey: The singer will work "a few days longer" and go home. When he left his woman she cried and asked him not to go. He gets a letter from her every mail day asking him to come home. Looks like rain.

KEYWORDS: prisoner chaingang work separation pardon love home parting return reunion nonballad shanty worksong

FOUND IN: US(So)

REFERENCES (5 citations):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 84-86, Goin' Home" (1 text, 1 tune)
Frye-TheMenAllSinging, p. 184, ("I Left my baby standin' in the back door cryin"); p. 185, ("We're goin' home but got no ready made money") (2 texts)
GarrityBlake-FishFactory, p. 87, ("If I just had me one more dollar and a quarter"); GarrityBlake-FishFactory, p. 88, ("Do you see that dark cloud rising over yonder"); GarrityBlake-FishFactory, p. 99, ("I left my baby standing in the back door crying") (3 fragments)


Roud #15035

RECORDINGS:
Bright Light Quartet, ("Cap'n don't you see that dark cloud risin' over yonder") (on LomaxCD1708)
Menhaden Fishermen, "I'm Gonna Roll Here" (on USMenshaden01)
Northern Neck Chantey Singers, "Every Mail Day" (on USMenshaden02)
William Thompson and Group, "Every Mail Day" (on VaWork)

CROSS-REFERENCES:

NOTES [783 words]: The LomaxCD1708 song is part of the "Menhaden Chanteys" track.
VaWork "Every Mail Day" includes the "Hiking Jerry" verse, at least, from "Mule on the Mountain." These recordings on VaWork are by two different groups.
For more about Hurston's "Mule On de Mount" see "Mule on the Mountain."
"Goin' Home" is a menhaden chanty (as well as a prisoner work song). See the notes to "Help Me
to Raise Them" for information about menhaden chanteys. As noted there, there is a general
format and tune that seems especially suited for menhaden chanteys shared by "Biting Spider,"
"My Ways Do Seem So Hard," "Poor Lazarus" and "Section Gang Song." In the following
discussion, lower case is the precentor chanteyman lining out the verse; upper case is the crew;
"(chatter)" is directions called out by the crew about hauling.
There is a *rough* analogy between the phrase structures of these menhaden chanteys and 12-bar
blues.
To make my point clearer, here is the second verse of Richard "Rabbit" Brown's "James Alley
Blues" (Victor 20578-A, 1927):
I done seen better days (phrase break) but I'm putting up with these
(instrumental response)
I done seen better days (phrase break) but I'm putting up with these
(instrumental response)
I'd have a much better time (phrase break) but these girls now are so hard to please
(instrumental response)
The (instrumental response) in twelve bar blues may vary from a brief pause to an interlude longer
than the line that calls it. The (phrase break) may just be a breath.
Here is the second verse of USMenhaden01 version of "Goin' Home":
I left my baby (O LORD) STANDING IN THE BACK DOOR CRYING
(chatter)
I left my baby (O LORD) STANDING IN THE BACK DOOR CRYING
(chatter)
Saying daddy don't you go (O LORD LORD LORD) DADDY DON'T YOU GO
(chatter)
The phrase breaks in menhaden chanteys may be an exclamation -- (O LORD) or (O LORD LORD LORD) -- or just a breath (as in "My Way Seems So Hard"). The (chatter) is often omitted from
recordings.
In both blues and chantey the first line begins a thought without resolution, the second line repeats
that to heighten the tension, and the third line resolves the thought. For the chantey the words to a
particular verse may vary from crew to crew and perhaps from performance to performance. "Goin'
Home" -- without repetition, breaks, chatter, or change of case -- illustrates the variation. (I've
included the Hurston and Lomax/Lomax-AmericanBalladsAndFolkSongs versions as well).
Going home:
I'm gonna roll/row here a few days longer ... I'm going home (Frye, USMenhaden01, VaWork)
If I can make June July and August ... I'll go back home (USMenhaden02, Hurston)
If I can make June July and August ... I'll be a man (GarrityBlake-FishFactory, LomaxCD1708)
Gonna make/If I had me one more dollar and a quarter ... Then I'm going/I'd go back home (Frye,
GarrityBlake-FishFactory)
Ready-made money:
How can I stay home I got no ready-made money ... Get around (USMenhaden01)
I can't go home I got no ready-made money ... To pay my way/fare (GarrityBlake-FishFactory,
USMenhaden02)
How can I get there ain't got no ready-made money ... To pay my way (VaWork)
I'd go home but I ain't got no money ... To pay my way (Frye)
I ain't got no ready-made money ... I cain' go home (Lomax/Lomax-
AmericanBalladsAndFolkSongs)
The letter (also see indexed prison song "Every Mail Day" which includes Warner #173):
Every mail day I get a letter ... Saying daddy come home (USMenhaden01, USMenhaden02)
Every mail day I git a letter ... My son come home (Lomax/Lomax-AmericanBalladsAndFolkSongs,
Warner)
Every pay day I gits a letter ... Son come home (Hurston)
Money-making country:
North Carolina is a money-making country ... And that's my home (USMenhaden01)
Chesapeake Bay ain't no money making country ... How do you know, By self experience
(Anderson)
Looks like rain:
O captain don't you see that dark cloud rising over yonder ... Looks like rain (USMenhaden01)
O captain don't you see that dark cloud rising over yonder ... First sign of rain (LomaxCD1708)
Everywhere I look this morning ... Sign of rain (Anderson)
Everywhere I look this mornin' ... Looks like rain (Lomax/Lomax-AmericanBalladsAndFolkSongs)
For the "going home" set, Lomax/Lomax-OurSingingCountry has "I'm go'n' make these few days I started, Then I'm goin' home" (John A Lomax and Alan Lomax, Our Singing Country (New York: The Macmaillan Company, 1949)), pp. 380-381, "Take This Hammer").
For a lined out prison song with the same phrasing but without chatter except for the "huh" after the verse hear "On a Monday" on VaWork. - BS

Last updated in version 4.2
File: LxA084

Goin' to Have a Talk with the Chief of Police
DESCRIPTION: The singer goes to talk with the police chief, apparently with regard to his "good girl" who has been avoiding him. He looks for her on boats and trains, hopes she will come to love him, and wishes she were not in trouble
AUTHOR: unknown
EARLIEST DATE: 1950 (recording, Peelee Hatchee)
KEYWORDS: police love separation
FOUND IN: US(SE)
REFERENCES (1 citation):
Courlander-NegroFolkMusic, p. 98, "Goin' to Have a Talk With the Chief of Police" (1 text); pp. 271-272, "I'm Going Uptown" (1 tune, partial text)
Roud #10993
RECORDINGS:
Peelee Hatchee [pseud. for Emanuel Jones], "Talk with the Chief of Police" (on NFMAla6)
NOTES [23 words]: This song is so confused that I suspect it is composite. Some of it is reminiscent of "Corinna, Corinna" -- but some of it, well, isn't. - RBW
File: CNFM098

Going Across the Sea
DESCRIPTION: Floating lyrics, bound by the chorus, "Going (across the sea/to Italy) before long (x3) To see that gal of mine." Sample verses: "Yonder comes a pretty little girl, How do you reckon I know..."; "Finger ring, finger ring, shines like glittering gold..."
AUTHOR: unknown
EARLIEST DATE: 1926 (recording, Uncle Dave Macon), but some of the floating verses show up in Sharp-EnglishFolkSongsFromSouthernAppalachians 88, "Betty Anne", which was collected in 1916.
LONG DESCRIPTION: Floating lyrics, held together by the chorus, "(across the sea/to Italy) (x3) To see that gal of mine." Sample verses: "Yonder comes a pretty little girl, How do you reckon I know..."; "Finger ring, finger ring, shines like glittering gold..."; "I asked that gal to marry me... She said she wouldn't marry me If all the rest was dead."
KEYWORDS: floatingverses courting travel love nonballad
FOUND IN: US(SE)
REFERENCES (5 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 111, "Wish I Had a Needle and Thread" (7 text, of which only 'E' is really substantial; it is certainly the "Italy" version of "Going Across the Sea." The other fragments contain verses typical of "Shady Grove," "Old Joe Clark," and others)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 111, "Wish I Had a Needle and Threat" (2 tunes plus text excerpts)
Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, pp. 44-45, "Italy" (1 text, 1 tune)
Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, pp. 229-230, "Italy" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 88, "Betty Anne" (1 text, 1 tune, with lyrics from "Shady Grove," "Fly Around, My Pretty Little Miss" and "Going Across the Sea")
Roud #11516
RECORDINGS:
Henry L. Bandy, "Going Across the Sea" (Gennett test pressing GEx14360, 1928; unissued; on KMM)
R. D. Burnett & Lynn Woodard, "Going Across the Sea" (recorded for Gennett 1929, but unissued; on BurnRuth01)
Crook Brothers String Band, "Going Across the Sea" (Victor V-40099, 1929)
Going Around the World (Banjo Pickin' Girl, Baby Mine)

DESCRIPTION: "I'm going across the ocean (friends of mine/baby mine) (x3) If I don't change my notion." "I'm going across the sea... Say you'll love no one but me." "I'm going around the world... (with/I'm) a banjo-pickin' girl." Verses usually about courting
AUTHOR: Words: Charles Mackay, Music: Archibald Johnston
EARLIEST DATE: 1859 (antecedent song "Baby Mine" published)
KEYWORDS: courting love nonballad travel music money rambling
FOUND IN: US
REFERENCES (3 citations):
McNeil-SouthernMountainFolksong, pp. 58-66, "Banjo Pickin' Girl" (5 texts, 2 tunes; the texts with tunes are titled "Baby Mine" and "Banjo Pickin' Girl")
Silber/Silber-FolksingersWordbook, p. 54, "Baby Mine" (1 text)
Heart-Songs, pp. 356-357, "Baby Mine" (1 text, 1 tune)
Roud #11519
RECORDINGS:
R. D. Burnett & Lynn Woodard, "Going Around the World" (recorded for Gennett 1929, but unissued; on BurnRuth01)
Coon Creek Girls, "Banjo-Pickin' Girl" (Vocalion 04413/OKe 04413, 1938; on GoingDown)
Leslie Keith & the Blue Sky Boys. "Going Around This World" (on Protobilly)
Elizabeth Spencer, "Baby Mine" (CYL: Edison 2383, 1911)
Pete Steele, "Goin' Around This World, Baby Mine" (on PSteele01)
CROSS-REFERENCES:
cf. "Crawdad" (floating lyrics)
cf. "New River Train" (floating lyrics)
NOTES [80 words]: Old-time singers in the Revival era tend to sing this as "Banjo Pickin' Girl," with a much more feminist feel than the earliest version known to me (sung by Burnett and Woodard). I have to suspect that someone (presumably one of the all-girl groups) touched the song up slightly. It is still clearly the same song, however. - RBW
Last updated in version 6.0
File: RCGAtW

Going Back to Weldon

DESCRIPTION: "Going back to Weldon, Get a job in the Weldon yard." "Captain's got a Luger, Mate's got a forty-five." "If you fire me You got to fire all my buddies too" "I don't want no woman Got hair like a horse's mane" "The house is on fire And all goes burning..."
AUTHOR: unknown
EARLIEST DATE: 1990 (USMenhaden01)
KEYWORDS: work floatingverses nonballad shanty worksong
FOUND IN: US(SE)
REFERENCES (2 citations):

RECORDINGS:
Menhaden Fishermen, "Going Back to Weldon" (on USMenhaden01)
NOTES [222 words]: "Going Back to Weldon" is a menhaden chantey. See the notes to "Help Me to Raise Them" for information about menhaden chanteys. It follows the general format and tune that seems especially suited for many menhaden chanteys. The verse structure is illustrated and discussed in the notes to "Goin' Home."
The "Captain's got a Luger" verse has floated from prison work songs and has become tamer because the relationship between menhaden captain and workers is voluntary. The notes to "They Don't Allow Me To Beat Them" illustrate a couple of prison versions: "Cap'n got a 44 an' he try to play bad, Take it dis mornin' ef he make me mad" and "Captain got a luger [sic] Tryin' to play bad, I'm goin' to take it in the mornin' If he makes me mad." The menhaden versions are "Captain's got a Luger, And the mate's got a forty five" and "Captain's got a new girl, And the mate's got his eyes on her."
Compare the menhaden verse "I don't want no woman Got hair like a horse's mane" with "She's got eyes like diamonds, her teeth shine just the same, She got sweet ruby lips and hair like a horse's mane" (Jimmie Rodgers, "Blue Yodel No. 3 (Evening Sun Yodel)" (Victor 21-0177, 1928)).
Another Weldon verse is "We will catch a load And get back to Weldon on the road." Weldon may be the site of the railroad yard at Weldon, North Carolina. - BS

Last updated in version 4.2
File: GaBl061

Going Down the Railroad
DESCRIPTION: "Going down the railroad, Do do do. Oh, Sally, won't you marry? Do do do. Ole Miss Kiser goin' to turn all around (x2), Do do do."
AUTHOR: unknown
EARLIEST DATE: 1962 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: playparty nonballad marriage
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, p. 537, "Going Down the Railroad" (1 short text, 1 tune)
File: BrS5537

Going Down the River
DESCRIPTION: Floating verses: "Hey, little girl, if you don't give me dinner/I'll buy me a boat and sail down the river/"'Coon Creek's up, Coon Creek's muddy/I'm so drunk I can't stand steady"
"Goodbye wife, goodbye baby/Goodbye biscuits sopped in gravy"
AUTHOR: unknown
EARLIEST DATE: 1928 (recording, Dr. Smith's Champion Hoss Hair Pullers)
KEYWORDS: marriage food river dancetune floatingverses nonballad
FOUND IN:
REFERENCES (1 citation):
DT, DOWNRIVE
RECORDINGS:
Dr. Smith's Champion Hoss Hair Pullers, "Going Down the River" (Victor 21711, 1928)
New Lost City Ramblers, "Going Down the River" (NLCR13)
NOTES [13 words]: This shouldn't be confused with any of the other "Down the River" songs. - PJS
File: RcGDtRy1
Going Down This Road Feeling Bad

DESCRIPTION: A series of complaints, all ending "And I ain't gonna be treated this a-way."
Examples: "I'm going down this road feeling bad." "I'm going where the climate suits my clothes." 
"I'm tired of lying in this jail." "They feed me on cornbread and beans."

AUTHOR: Unknown, although the credits for Whitter's first recording read "Austin-Mills"
EARLIEST DATE: 1923 (recording, Henry Whitter)
KEYWORDS: prison hardtimes rambling
FOUND IN: US(SE)

REFERENCES (10 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 441, "I'm Going Down This Road Feeling Bad" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 441, "I'm Going Down the Road Feeling Bad" (1 tune plus a text excerpt)
Rosenbaum-FolkVisionsAndVoices, p. 176, "Goin' Down This Road Feelin' Bad" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, p. 22, "I'm Goin' Down the Road Feelin' Bad" (1 text, 1 tune)
Lomax/Lomax-FolkSongUSA 72, "Goin' Down the Road Feelin' Bad" (1 text, 1 tune)
Scott-TheBalladOfAmerica, pp. 346-347, "Goin' Down the Road" (1 text, 1 tune)
Botkin-TreasuryOfAmericanFolklore, pp. 876-877, "I'm A-Goin' down This Road Feelin' Bad" (1 text, 1 tune)
Greenway-AmericanFolksongsOfProtest, pp. 206-207, "Goin' Down the Road Feelin' Bad" (1 text)
Silber/Silber-FolksingersWordbook, p. 60, "I'm Going Down This Road Feeling Bad" (1 text)

RECORDINGS:
H. M. Barnes & his Blue Ridge Ramblers, "Goin' Down the Road Feelin' Bad" (Brunswick 327, 1929)
James Barton, "I'm Going Where The Climate Fits My Clothes" (OKeh 40136, 1924)
Big Bill Broonzy, "Goin' Down the Road" (on Broonzy01)
Samantha Bumgarner, "The Worried Blues/Georgia Blues" (Columbia 166-D, 1924; Harmony 5111-H [as Luella Gardner, "Worried Blues"], n.d.) [Both songs are versions of "Going Down This Road Feeling Bad"]
Jack Burchett, "Chilly Winds (Lonesome Road Blues" (on WatsonAshley01)
Cliff Carlisle, "Goin' Down the Road Feelin' Bad" (Banner 32842/Melotone M12821/Oriole 8276/Perfect 12949/Romeo 5276/Conqueror 8201, 1933)
Fiddlin' John Carson & his Virginia Reelers, "Goin' Where the Climate Suits My Clothes" (OKeh 45498, 1930)
Dillard Chandler, "Going Down the Road Feeling Bad" (on Chandler01)
Cherokee Ramblers, "Goin' Down the Road Feelin' Bad" (Decca 5138, 1935)
George Childers, "Goin' Down This Road Feelin' Bad" (on FolkVisions2)
Elizabeth Cotten, "Going Down the Road Feeling Bad" (on Cotten01)
Cousin Emmy [Cynthia May Carver], "Lonesome Road Blues" (Decca 24215, 1941)
Crazy Hillbillies Band, "Going Down the Road Feeling Bad" (OKeh 45579, 1934)
Ollie Crownover & group "Goin' Down the Road Feelin' Bad" (AAFS 3562 B2)
Warde Ford, "I'm going down this road feelin' bad / I ain't gonna be treated this a-way / Goin' down that road feelin' bad" (AAFS 4206 A2, 1938; tr.; in AMMEM/Cowell)
Woody Guthrie, "Blowin' Down This Road" (Victor 26619, 1940); "I'm Goin' Down That Road Feelin' Bad" (AAFS 3418 A1)
Roy Hall's Cohutta Mountain Boys, "Going Down the Road Feeling Bad" (Fortune 170)
Rex & James Hardie, "Goin' Down the Road Feelin' Bad" (AAFS 3566 A1)
Sid Harkreader, "Way Down In Jail On My Knees" (Broadway 8115, c. 1930)
The Hillbillies, "Goin' Down the Road Feeling Bad" (Vocalion 5021, c. 1926)
Theophilus G. Hoskins "Goin' Down the Road Feelin' Bad" (AAFS 1519 A3)
David, Bill & Bully Ray Johnson, "Going Down the Road Feeling Bad" (on ClassOT)
Bascom Lamar Lunsford, "Goin' Down the Road Feelin' Bad" (AAFS 1805 B1)
Ray Melton, "Goin' Down the Road Feelin' Bad" (AAFS 1347 A2)
David Miller, "Way Down in Jail On My Knees" (Perfect 12697 [as Blind Soldier]/Conqueror 7709, 1931)
John D. Mounce et al, "I'm a-Goin' Down This Road Feelin' Bad" (on MusOzarks01)
J. J. Nesse, J. C. Sutphin & Vernon Sutphin, "Lonesome Road Blues" [instrumental version] (on
Stonemans01
Pie Plant Pete [pseud. for Claude Moye], "Goin' Down the Road" (Decca 5030, 1934)
Joe Rakestraw, "Leavin' Here, Don't Know Where I'm Goin'" (on FolkVisions2)
George Reneau, "Lonesome Road Blues" (Vocalion 5029, c. 1926)
Robert Ricker, "Goin' Down This Road Feelin' Bad" (AAFS 3903 B5)
Roe Bros. & Morrell, "Goin' Down the Road Feelin' Bad" (Columbia 15199-D, 1927)
Smith & Irvine, "Lonesome Road Blues" [instrumental version] (Champion 16518, 1932; on StuffDreams1)
Soco Gap Band, "Lonesome Road Blues" (AAFS 3256 B3)
Gussie Ward Stine, "Goin' Down the Road Feelin' Bad" (AAFS 4103 B1)
Ernest Stoneman, "Lonesome Road Blues" (OKeh 45094, 1927; on TimesAint02, StuffDreams2)
Gordon Tanner, Smokey Joe Miller & Uncle John Patterson, "Goin' Down the Road Feelin' Bad" (on DownYonder)
Henry Whitter's Virginia Breakdowners, "Lonesome Road Blues" (OKeh 40015, 1924, rec. 1923); "Goin' Down the Road Feelin' Bad" (OKeh 40169, 1924)
Williamson Bros. & Curry, "Lonesome Road Blues" (OKeh 45146, 1927)
CROSS-REFERENCES:
cf. "Leavin' Here, Don't Know Where I'm Goin'" ("water tastes like wine" lyric)
ALTERNATE TITLES:
Goin' Down this Old Dusty Road
NOTES [143 words]: Botkin credits the words of this piece to Woody Guthrie, and certainly Woody sang the song. But there is every reason to believe it predates him. - RBW
Indeed it does; the Skillet Lickers included it in their skit "A Corn Likker Still in Georgia" in about 1930, and it may have been present in Black tradition before then.
Confusingly, [Warde] Ford's version is listed in the song catalog as, "I ain't gonna be treated this a-way," although the page is headed "I'm going down this road feelin' bad." He credits learning it from "Kaintucks" in Wisconsin.
Both "Worried Blues" and "Georgia Blues," as recorded by Samantha Bumgarner & Eva Davis, incorporate enough elements of "Goin' Down This Road Feeling Bad" that I classify them here. I place the Barton record here tentatively, as I have not heard it. The title, however, is far too suggestive to ignore. - PJS
Last updated in version 5.2
File: LxU072

Going for a Pardon
DESCRIPTION: The pretty little girl on the train has no ticket. Her father is in prison and going blind; she is going for a pardon. The conductor lets her stay on the train. She meets the governor and is granted a pardon for her father
AUTHOR: Words: James Thornton and Clara Hauenschild / Music: James Thornton
EARLIEST DATE: 1896 (copyright)
KEYWORDS: prison father disability pardon family children train
FOUND IN: US(So)
REFERENCES (4 citations):
Cohen-LongSteelRail, pp. 316-320, "Going for a Pardon/The Eastbound Train" (2 texts, 1 tune)
Randolph 721, "Going for a Pardon" (2 texts)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 256-257, "The Eastbound Train" (1 text, 2 tunes)
Huntington-FolksongsFromMarthasVineyard, pp. 46-48, "The Eastbound Train" (1 text, 1 tune)
Roud #7390
RECORDINGS:
Blue Sky Boys, "The East Bound Train" (Bluebird B-8552, Montgomery Ward M-8670, 1940)
Asa Martin, "East Bound Train" (Gennett 6621, Supertone 9176 [as Emmett Davenport], 1928)
Asa Martin & Fiddlin' Doc Roberts, "East Bound Train" (Champion 15585 [as Jesse Coat & John Bishop], Champion 33045, 1928)
Asa Martin & James Roberts "East Bound Train" (Banner 32178, Oriole 8065, Perfect 12711, Romeo 5065, Conqueror 7837, 1931; Broadway 4086, 1932)
Lester McFarland & Robert Gardner [Mac & Bob], "The Lightning Express" (Brunswick 200, 1928; Brunswick 326, 1929; rec. 1927)
Nelstone's Hawaiians, "North Bound Train" (Victor V-40065, 1929)
Riley Puckett, "East Bound Train" (Columbia 15747-D, 1931)
Ernest V. Stoneman, "East Bound Train" (Edison 52299, 1928) (CYL: Edison [BA] 5548, 1928)
"Dock" Walsh, "The East Bound Train" (Columbia 15047-D, 1927)

CROSS-REFERENCES:
cf. "Please, Mister Conductor (The Lightning Express)" (plot)

NOTES [57 words]: According to Sigmund Spaeth, A History of Popular Music in America, pp. 255-256, James Thornton was a very popular songwriter from about 1892 to 1898, producing such songs as "My Sweetheart's the Man in the Moon," "Don't Give Up the Old Love for the New," "She May Have Seen Better Days," and (especially) "When You Were Sweet Sixteen." - RBW

Last updated in version 5.2
File: R721

Going Over in the Heavenly Land

DESCRIPTION: Chorus: "The heavenly land (2x), Just going over in the heavenly land." Verse, for example: "Sinner joins the church and he runs pretty well, Just going..., Before six weeks he's on his road to hell, Just going...."

AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious floatingverses
FOUND IN: US(SE)
REFERENCES (1 citation):
Barton-OldPlantationHymns, p. 42, "Jes' Gwine Ober in de Heavenly Lan'" (1 text, 1 tune)
NOTES [28 words]: Barton-OldPlantationHymns also includes floating verses such as "You can hinder me here, but you can't do it there, For He sits in the heavens and he answers prayer." - BS

Last updated in version 4.0
File: Bart042

Going to Boston

DESCRIPTION: Playparty: "Goodbye girls, I'm going to Boston, (x3) Early in the morning." "Rights and lefts and play the better." "Won't you look pretty in the ballroom." The verses may describe the girls following the boys, or may just be about dancing

AUTHOR: unknown
EARLIEST DATE: 1907 (JAFL 20)
KEYWORDS: playparty dancing travel
FOUND IN: US(Ap,MW,So)
REFERENCES (11 citations):
Wolford-ThePlayPartyInIndiana, p. 49=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 200-201, "Go to Boston" (1 text, 1 tune)
Randolph 526, "We'll All Go to Boston" (2 texts, 1 tune)
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 163-164, "Roll for Boston"; pp. 205-206, "We'll All Go to Boston" (2 texts, 2 tunes)
Owens-TexasFolkSongs-2ed, p. 154, "Going to Boston" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 297-298, "Going to Boston" (1 text, 1 tune)
Sharp/Karpeles-EightyEnglishFolkSongs 67, "Going to Boston" (1 text, 1 tune)
Ritchie-SingingFamilyOfTheCumberlands, pp. 62-64, "[Goin' to Boston]" (1 text, 1 tune)
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 19, "Goin' to Boston" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 261, "Going to Boston" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 391, "Going To Boston" (1 text)
DT, GOINBSTN
Roud #3595
RECORDINGS:
Pete Seeger, "Going to Boston" (on PeteSeeger21)
Art Thieme, "Going to Cairo" (on Thieme05)

CROSS-REFERENCES:
cf. "The Paw-Paw Patch" (lyrics)

File: SKE67
Going to Chelsea to Buy a Bun

DESCRIPTION: The singer meets a girl and introduces himself as Harmless James. When she asks to be left alone and refuses his invitation to the Bun House he follows her through the fields until she yields. They marry the next day and she has a fine son.

AUTHOR: unknown
EARLIEST DATE: before 1829 (broadside, Bodleian Harding B 25(753))
KEYWORDS: courting seduction wedding childbirth
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1352, "The Fair Maid of Chelsea" (1 fragment, 1 tune)
Roud #946
BROADSIDES:
Bodleian, Harding B 25(753), "Going to Chelsea to Buy a Bun" ("As I was going to Chelsea one day"), T. Birt (London), 1828-1829; also 2806 c.19(12), "Going to Chelsea to Buy a Bun"
ALTERNATE TITLES:
Leave Me Alone
NOTES [28 words]: Greig/Duncan7 is a fragment; broadside Bodleian Harding B 25(753) is the basis for the description. - BS
So was the guy buying a bun, or looking to put one in the oven?
Last updated in version 2.5
File: GrD71352

Going to Clonakilty the Other Day

DESCRIPTION: The singer "was going to Clonakilty" and met "Dan and Miley ... and Gerry Connors and his hair." They step into a pub: "we'll fix it here." At the end the singer still has a fiver and claims someone should not brag, having been "born in the wagon"

AUTHOR: unknown
EARLIEST DATE: 1985 (IRTravellers01)
KEYWORDS: drink money hair
FOUND IN: Ireland
Roud #16694
RECORDINGS:
Mary Delaney, "Going to Clonakilty the Other Day" (on IRTravellers01)
NOTES [49 words]: Jim Carroll's notes to IRTravellers01: "One of numerous pieces made up by Travellers concerning a small incident among themselves ... the details of which are probably long forgotten, leaving only a handful of verses."
I assume "being born in the wagon" is equivalent to being a Traveller. - BS
File: RcGtCtOD

Going to German

DESCRIPTION: Chorus: "I'm going to German', I'll be back some old day (x3)." "Tell me, mama, what more can I do? I been around the world, can't get along with you." The singer says he has paid the girl's fine, but they still didn't get along. He now has a new girl

AUTHOR: unknown
EARLIEST DATE: 1929 (recording, [Gus] Cannon's Jug Stompers)
KEYWORDS: travel love abandonment
FOUND IN: US
Roud #29273
RECORDINGS:
[Gus] Cannon's Jug Stompers, "Going to Germany" (Victor 38585, 1929; Victor 21351, Bluebird B5413, 1930s)
NOTES [57 words]: Jerry Silverman thinks this is a First World War song, but there is absolutely no hint in the song that the singer is a soldier, no mention of fighting, no mention of the Kaiser. Bob Bovee notes that, although Gus Cannon (who seems to be the ultimate source) called the song "Going to Germany," everyone sings the song "Going to German." - RBW
Last updated in version 5.0
File: RcGoToG
**Going to Kentucky**

*DESCRIPTION:* We're going to Kentucky" or "the tatty ... "going to the fair, To see the senorita" or "Cinderella" "with flowers in her hair." Instructions to twist, or shimmy, or turn around.

*AUTHOR:* unknown

*EARLIEST DATE:* 1969 (Opie/Opie-TheSingingGame)

*KEYWORDS:* playparty

*FOUND IN:* Britain(England(Lond)) Canada(Ont) South Africa

*REFERENCES (1 citation):*
- Opie/Opie-TheSingingGame 122, "Going to Kentucky" (3 texts, 1 tune)

*Roud #19158*

*File:* OpGa122

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**Going to Leave Old Texas (Old Texas, Texas Song, The Cowman's Lament)**

*DESCRIPTION:* "I'm going to leave old Texas now, They've got no use for the longhorn cow...."
The singer departs to "make his home on the wide wide range." When he dies, he will "take [his] chance on the holy one."

*AUTHOR:* unknown

*EARLIEST DATE:* 1966

*KEYWORDS:* cowboy travel death

*FOUND IN:* US

*REFERENCES (3 citations):*
- Fife/Fife-CowboyAndWesternSongs 66, "The Trail to Mexico" (5 texts, 1 tune, of which only the "E" text goes here; "A" and "B" are "The Trail to Mexico" and "C" and "D" are "Early, Early in the Spring")
- Tinsley-HeWasSinginThisSong, pp. 224-227, "I'm Going to Leave Old Texas Now" (1 text, 1 tune)
- DT, OLDTEXAS

*Roud #12711*

*RECORDINGS:*
- Harry Jackson, "I'm Gonna Leave Old Texas Now" (on HJackson1)

*CROSS-REFERENCES:*
- cf. "Bury Me Not on the Lone Prairie" (tune)

*NOTES [21 words]:* Often sung to the tune of "Bury Me Not on the Lone Prairie," but Gordon Bok's family tradition includes a different tune. - RBW

*Last updated in version 3.1*

*File:* FCW066E

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**Going to Live Humble to the Lord**

*DESCRIPTION:* Chorus: "Humble, humble, humble yourselves, Going to live humble to the Lord"(2x). Verse: The singer, who has "my trials," was "walking along... elements opened... love came down." If you aim for the sky, don't lie.

*AUTHOR:* unknown

*EARLIEST DATE:* 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

*KEYWORDS:* nonballad religious floatingverses

*FOUND IN:* US(SE)

*REFERENCES (2 citations):*
- Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 6-7, "Gwine to Live Humble to de Lord" (1 text, 1 tune; p. 135 in the 1901 edition)
- Work-FolkSongOfTheAmericanNegro, p. 54, "Live a Humble"; p. 74, "Live a Humble" (2 copies of the same text)

*Roud #11952*

*CROSS-REFERENCES:*
- cf. "Hide Away (Jonah and the Whale)" (chorus: "Live humble ....")

*NOTES [115 words]:* Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses include the floater, "If you get there before I do, Tell all my friends I'm coming too." The second and fourth line of each verse is "Going to live humble to the Lord." - BS

*Work's version is quite different, with chorus, "Live a humble, humble, humble yourself, the bells
done rung" (repeated. There is no internal refrain in the verses. I was very tempted to split them. But it's very hard to define this sort of plot-less, idea-less, song that almost certainly originated among illiterate slaves or ex-slaves. Roud lumps the two, so I do too, because there isn't much actual point in splitting them. - RBW

Last updated in version 6.0
File: Dett006

**Going to Rest from All My Labor**

**DESCRIPTION:** Verse format: First line ending "when I'm dead" is repeated, followed by "In the morning O Lord, My soul's so happy now, O Lord when I'm dead." First lines include "I'm going to rest from all my labor," "Going to rally with the angel Gabriel"

**AUTHOR:** unknown

**EARLIEST DATE:** 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)

**KEYWORDS:** death nonballad religious Jesus

**FOUND IN:** US(SE)

**REFERENCES (1 citation):**
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 244-245, "Gwine T' Res from All My Labuh" (1 text, 1 tune)

**NOTES** [18 words]: The description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang but I do not repeat the dialect. - BS

Last updated in version 5.1
File: HPR244A

**Going to Ride in the Chariot in the Morning**

**DESCRIPTION:** Chorus: "Swing low, Going to ride the chariot in the morning, Elijah, going to ride the chariot in the morning." Verses: "Swing low chariot in the East (West, North, South), Let God's people have some peace (some rest, a talk, a shout)"

**AUTHOR:** unknown

**EARLIEST DATE:** 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro- HamptonInstitute)

**KEYWORDS:** Bible nonballad religious

**FOUND IN:** US(SE)

**REFERENCES (1 citation):**
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 100, "Swing Low, Chariot" (1 text, 1 tune; p. 125 in the 1901 edition)

Roud #5435

File: Dett100

**Going To Ride On the Cross**

**DESCRIPTION:** "My Jesus, Going to ride on the cross (3x), In heaven forever more." "Jesus, says he's better than gold (3x), In heaven forever more"

**AUTHOR:** unknown

**EARLIEST DATE:** 1893 (Edwards-BahamaSongsAndStories)

**KEYWORDS:** nonballad religious Jesus

**FOUND IN:** West Indies(Bahamas)

**REFERENCES (1 citation):**
Edwards-BahamaSongsAndStories 34, "Goin' To Ride On de Cross" (1 text, 1 tune)

**NOTES** [12 words]: The description is based on the Edwards-BahamaSongsAndStories text. - BS

Last updated in version 4.2
File: Edwa034

**Going to See My True Love (Jenny Get Around)**

**DESCRIPTION:** "The days are long and lonesome, The nights are gettin' cold, I'm goin' to see my true love 'Fore I get too old. O get around, Jenny, get around, O get around I say... long summer's day." Mostly floating verses, mostly about courting
AUTHOR: unknown
EARLIEST DATE: 1937 (collected from James Mullins, according to Lomax/Lomax-OurSingingCountry)
KEYWORDS: love courting dancing floatingverses
FOUND IN: US(Ap)
REFERENCES (2 citations):
Ritchie-SingingFamilyOfTheCumberlands, pp. 192-193, "[Goin' to See My True Love]" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 63-64, "Jinny Get Around" (1 text, 1 tune)
Roud #9175
NOTES [111 words]: This is one of those Great Floating Verse collections; every line of this song (as printed by Jean Ritchie) can be found somewhere else: "The days are long and lonesome, The nights are gettin' cold, I'm goin' to see my true love 'Fore I get too old." "I went up on the mountain, Give my horn a blow, Thought I heard that pretty girl say Yonder comes my beau!" "Asked that girl to marry me, Tell you what she did, Picked her up a knotty pine stick And like to broke my head." And so forth.
The result reminds me most of "Train on the Island (June Apple)," but the tune is utterly different. Jean Ritchie mentions a comparison to "Napoleon Crossing the Rockies." - RBW
Last updated in version 3.2
File: JRSF192

Going Up
DESCRIPTION: Chorus: "I'm going up, going up, Going all the way, Lord, Going up, going up, To see the heavenly land" (x2). Verses: The singer will keep climbing to see the angels, and likes best the shouting Methodists who drive the devil away.
AUTHOR: unknown
EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: nonballad religious Devil
FOUND IN: US(SE)
REFERENCES (2 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 34-35, "Gwine Up (Oh Yes, I'm Gwine Up)" (1 text, 1 tune; pp. 216-217 in the 1874 edition)
Work-FolkSongOfTheAmericanNegro, p. 66, "Oh, Yes, I'm Going Up" (1 text)
Roud #12080 and 12356
File: Dett034

Going Up (Golden Slippers II)
DESCRIPTION: "What kind of shoes are you going to wear? Golden slippers (x2) Golden slippers, I'm a-going away... To live with the Lord. Goin' up (x13) to live with the Lord." "What kind of robes are you going to wear? Long white robes." Etc.
AUTHOR: unknown
EARLIEST DATE: 1909 (recording, Fisk Univ. Jubilee Quartet)
KEYWORDS: religious nonballad clothes
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 571, "Golden Slippers" (1 text)
Roud #11835
RECORDINGS:
Fisk University Jubilee Quartet, "Golden Slippers" (Victor 16453, 1910; rec. 1909)
CROSS-REFERENCES:
cf. "What Kind of Crowns Do the Angels Wear?" (floating verses)
NOTES [40 words]: Although the editors of Brown seem to think this is the same as the standard "Golden Slippers," it clearly is something else again, though perhaps inspired by memories of the other.
The tune given in BrownV is the usual "Golden Slippers." - RBW
Last updated in version 4.1
File: Br3571
Going Up Camborne Hill, Coming Down
DESCRIPTION: "Going up Camborne Hill, coming down (x2), The horses stood still, the wheels turned around, Going up Camborne Hill, coming down." "White stockings she wore (x6), Going up Camborne Hill, coming down."
AUTHOR: unknown
EARLIEST DATE: 1956 (Gundry-CanowKernow-SongsDancesFromCornwall)
KEYWORDS: clothes railroading horse
FOUND IN: Britain(England(West))
REFERENCES (1 citation):
Gundry-CanowKernow-SongsDancesFromCornwall, p. 53, "Going Up Camborne Hill, Coming Down" (1 text, 1 tune)
Roud #3102
File: Gund053A

Going West
DESCRIPTION: "I'm going out west before long (x2), I'm going out west where times are best." "My boy, he's gone west... and he'll never come back." "Little girlie, don't cry when I tell you goodbye." "You promised you'd marry me." "Lay your hand in mine...."
AUTHOR: unknown
EARLIEST DATE: 1966
KEYWORDS: love courting separation travel
FOUND IN: US
REFERENCES (2 citations):
Fife/Fife-CowboyAndWesternSongs 53, "Going West" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 296, "Going Back West 'fore Long" (1 fragment, too short to classify but it might well be this piece)
Roud #5113
NOTES [31 words]: Roud lumps this with "I Am Going to the West." That song, however, is a parting song, with the singer leaving because his land is ruined. The only common element is the migration theme. - RBW
File: FCW053

Gol-Darned Wheel, The
DESCRIPTION: The cowboy boasts of his skill with horses. But a tenderfoot brings in a "gol-darned wheel" (bicycle). The cowboys get the singer to ride it, but it won't stop when he pulls on the handles. He crashes, but is glad that the "wheel" is even more damaged
AUTHOR: James B. Adams
EARLIEST DATE: 1898 (Recreation magazine; see NOTES)
KEYWORDS: humorous cowboy technology injury
FOUND IN: US(SW)
REFERENCES (6 citations):
Ohrlin-HellBoundTrain 16, "The Gol-Darned Wheel" (1 text, 1 tune)
Thorp/Logsdon-SongsOfTheCowboys, pp. 71-74, "The Gol-Darned Wheel" (1 text)
DT, GDWHEEL*
Roud #4043
RECORDINGS:
Glenn Ohrlin, "Gol Darn Wheel" (on Ohrlin01)
The Westerners (Massey Family) "Gol-Darn Wheel" (ARC 6-01-54(C 843-1) Chicago, IL, Wednesday 14, 1934 (Curt Massey f, Larry Wellington, ac, Allen Massey v/g, Milt Mabie, sb. Tony Russell, p. 610.)
Marc Williams, "The Gol-Durned Wheel" (on BackSaddle)
NOTES [173 words]: This song is item dB38 in Laws's Appendix II.
Gary Stanton has done research on this song, and sent me the following: [- RBW]
This past spring [2014], I using the Library of Congress "Chronicling Historic America" site, I brought up the front page of the St. John's Herald (Apache County, Arizona Territory) 14 March 1896, [which printed] the stanzas to "The Cowboy and the Wheel." But the tag line was "Gol Darned Wheel." Just below the title was a bracketed source "[Recreation]" but no author. Well, Recreation was the name of a sporting magazine published by G. O. Shields, as the publication of the American Canoist's Association. In the February 1896 issue he published, "The Cowboy and the Wheel," by James B. Adams. James Barton Adams was a newspaper man in Denver and published Breezy Western Verse in 1899, but this poem was not included. What this information lacks is identifying who first put the tune to the verses but it must have been relatively soon after being composed. It is very well distributed across the West.

Last updated in version 5.3
File: 0hr016

Gold
DESCRIPTION: "When the gold fever ranged I was doing well," but nonetheless the singer sets out (for California). He meets hard times, and misses his wife and family. He imagines himself at home, but wakes to find it was a dream. He returns to his miserable mining
AUTHOR: Enuel Davis?
EARLIEST DATE: 1912 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: hardtimes family loneliness dream gold warning
FOUND IN: US(So)
REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 346-347, "Gold" (1 text)
Roud #7774
NOTES [48 words]: Belden-BalladsSongsCollectedByMissourFolkloreSociety mentions that this was written "by Enuel Davis," who contributed other complaints about the trail to California, and sung to the tune of "Lily Dale." But in context, it appears possible that Davis was the transcriber or publisher. - RBW
File: Beld346

Gold Band, The
DESCRIPTION: "Goin' to march away in the gold band, in the army, bye and bye (x2) Sinner, what you gonna on that day (x2), When the fire's a-rolling behind you, In the army, bye and bye." "Sister Mary's goin' to hand down the robe... the robe and the gold band"
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious army
FOUND IN:
REFERENCES (3 citations):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 85, "The Gold Band" (1 text, 1 tune)
Silber-SongsOfTheCivilWar, pp. 289-290, "The Gold Band" (1 text, 1 tune)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, p. 74, "The Gold Band" (1 text, 1 tune)
Roud #11632
File: SCw74

Gold Dust Fire, The
DESCRIPTION: "Ain't that a pity, oh Lord (x3), Ain't that a pity 'bout the Gold Dust men. Some got scalded, some got drowned, Some got burnt up in the Gold Dust fire"
AUTHOR: unknown
EARLIEST DATE: 1944 (Wheeler)
KEYWORDS: river ship disaster fire
HISTORICAL REFERENCES:
Aug 7, 1882 - Explosion of the packet Gold Dust, killing 17 and wounding 47
FOUND IN: US
REFERENCES (1 citation):
Gold Is the Great Friend of the Masses

DESCRIPTION: "Gold is the great friend of the masses, The mainstay of the classes, The great aim of thelasses, And the ruin of the asses."

AUTHOR: Charles Thatcher? (source: Garland-FacesInTheFirelight-NZ)

EARLIEST DATE: 1967 (Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: gold nonballad

FOUND IN: New Zealand

REFERENCES (2 citations):
- Bailey/Roth-ShantiesByTheWay-NZ, p. 55, "(Gold Is the Great Friend of the Masses)" (1 short text)
- Garland-FacesInTheFirelight-NZ, p. 273, "(Gold is the great friend of the masses)" (1 short text)

NOTES [29 words]: For brief background on Charles Thatcher's career, see the notes to "Where's Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong.

Gold Spoons vs. Hard Cider

DESCRIPTION: "In a cabin made of logs, By the river side, There the Honest Farmer lives, Free from sloth and pride." This contrasts to the "Tinsell'd finery" of Martin (van Buren). "The farmer" eats crackers, cheese, cider. Martin's lackeys block the farmer's way

AUTHOR: unknown

EARLIEST DATE: 1840 (Poughkeepsie Journal, according to Nestler)

KEYWORDS: political nonballad food farming

HISTORICAL REFERENCES:
- Dec 2, 1840 - William Henry Harrison defeats Martin Van Buren
- Mar 4, 1841 - Harrison (the first Whig to be elected President) is inaugurated. He gives a rambling inaugural address in a rainstorm and catches cold
- April 4, 1841 - Harrison dies of pneumonia, making him the first president to fail to complete his term. After some hesitation, Vice President John Tyler is allowed to succeed as President

FOUND IN: US(MA)

REFERENCES (2 citations):
- Harold Nestler, "Songs from the Hudson Valley" (article in _New York Folklore Quarterly_, Volume V, #2, Summer 1949), pp. 106-107, "Gold Spoons vs. Hard Cider" (1 text)

CROSS-REFERENCES:
cf. "Old Tippecanoe (I)" (subject of the Harrison/van Buren election) and references there

NOTES [41 words]: Lest we think that Donald Trump is the only President who had no acquaintance with the truth, this song is, for all practical purposes, pure lies. Martin van Buren grew up fairly poor, and William Henry Harrison was not a poor but honest farmer. - RBW

Gold Strike

DESCRIPTION: "There's gold in the hills, gold in the streams, I'm goin' down to Dahlonega, honey lamb, The great gold rush is on." The first gold was found by Benjamin Parks in 1828. People are still panning for gold. Local industries stamp out the gold

AUTHOR: Ray Knight

EARLIEST DATE: 1982 (Rosenbaum-FolkVisionsAndVoices)

KEYWORDS: gold nonballad

FOUND IN:

REFERENCES (1 citation):
Gold Watch [Laws K41]

DESCRIPTION: A sailor sees a girl and asks her to sleep with him. After an initial show of reluctance, she agrees to a fee of five guineas. They go to supper and then to bed. When he awakens, the girl is gone -- as are his money and his gold watch.

AUTHOR: unknown

EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: sex seduction robbery whore humorous

FOUND IN: Canada(Newf)

REFERENCES (3 citations):
Laws K41, "Gold Watch"
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 52, "Gold Watch" (1 text, 1 tune)
DT 417, RMBSAIL2*

Roud #1901

CROSS-REFERENCES:
cf. "Maggie May" (plot)
cf. "Can't You Dance the Polka (New York Girls)" (plot)
cf. "The Poor Chronic Man" (plot)
cf. "The Winnipeg Whore" (plot)
cf. "The Red Plaid Shawl" (plot)
cf. "The Rookery" (plot)
cf. "The Young Man Badly Walked" (plot)
cf. "Roving Jack the Baker" (plot, with sex roles reversed)

File: LK41

Gold Watch and Chain (I)

DESCRIPTION: Singer tells girl that he would pawn his gold watch and chain, his ring, and his heart if she would love him again. He demands that she give back the gifts he's given her, including a lock of hair and a picture, and laments her unfaithfulness.

AUTHOR: unknown

EARLIEST DATE: 1929 (recording, Ephraim Woodie & The Henpecked Husbands)

KEYWORDS: love betrayal floatingverses gift

FOUND IN: US(Ap)

REFERENCES (1 citation):
DT, GOLDWTCH

Roud #16993

RECORDINGS:
Carter Family, "Gold Watch and Chain" (Victor 23821, 1933; Montgomery Ward M-7354, c. 1937)
New Lost City Ramblers, "Gold Watch and Chain" (on NLCR13, NLCREP2)
Ephraim Woodie & The Henpecked Husbands, "Last Gold Dollar" (Columbia 15564-D, 1930; rec. 1929; on LostProv1)

File: DTgoldwt

Gold Watch, The

DESCRIPTION: A con man allows a farmer to embarass him into making a foolish bet: that his fancy gold watch chain is not attached to a watch. Other farmers take part of the bet. The con man wins by revealing a hidden watch.

AUTHOR: unknown

EARLIEST DATE: before 1886 (broadside, Bodleian Harding B 11(4308))

LONG DESCRIPTION: A well dressed out-of-town con man walked into an inn parlor and feigned sleeping. A farmer found that the stranger's gold watch chain was attached to a piece of wood in
his watch pocket, rather than to a watch. The farmer bet the stranger that he had no watch attached to the chain [which, I assume, would be an embarrassment to the stranger], and other farmers joined in the bet. The con man opened the piece of wood, revealed a gold watch hidden inside, and won the bets.

KEYWORDS: wager trick
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, pp. 257-258, "The Gold Watch" (1 text) (also Williams-Wiltshire-WSRO Ox 234)
Roud #1311
BROADSIDES:
Bodleian, Harding B 11(4308), "The Wooden Watch" ("A stranger once in Worcestershire") , W.S Fortey. (London), 1858-1885
File: WT257

**Gold's a Wonderful Thing**

DESCRIPTION: "Gold's a wonderful thing, what a change it can make, 'Tis the great civiliser... It peoples the country; wherever it's found, There's certain to be a great rush to the ground." The song lists some who grew rich, and the gold-seekers and girls who follow

AUTHOR: Charles R. Thatcher (1831-1878)
EARLIEST DATE: 1972 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)

KEYWORDS: gold humorous travel

FOUND IN:

REFERENCES (3 citations):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 56, "Gold's a Wonderful Thing" (1 text, 1 tune) (p. 34 in the 1972 edition)
Garland-FacesInTheFirelight-NZ, p. 95, "(Olden Days of Lake Wakatipu)" (1 short text)
Hoskins-GoldfieldBalladeer-LifeAndTimes-Charles-R-Thatcher, p. 57, "(Olden Days of Lake Wakatipu)" (1 excerpt); pp. 180-182, "Gold"; compare pp. 169-171, "Olden Days at Lake Wakatipu" (1 text)

NOTES [136 words]: For brief background on Charles Thatcher's career, see the notes to "Where's Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong. This song poses a bit of a conundrum, because Charles Thatcher wrote at least two items beginning "Gold's a Wonderful Thing." Given the likelihood of cross-fertilization, and the lack of evidence that either one is traditional, I've lumped them -- and used the title Gold's a Wonderful Thing" because it's clearly more memorable than Thatcher's titles. What appears to be the more common text was originally titled "Olden Days of Lake Wakatipu," with the tune is listed as "St. Giles and St. James's"; the other one, which Hoskins-GoldfieldBalladeer-LifeAndTimes-Charles-R-Thatcher just calls "Gold," is to the tune of the Irish Washerwoman. - RBW

**Golden Axe, The**

DESCRIPTION: "Join that happy band." "Crawled to the chicken coup on my knees, Thought I heard a chicken sneeze...." "Hawk's a-setting on the railroad tack Picking his teeth with a carpet tack... hit him on the head with the golden axe."

AUTHOR: unknown
EARLIEST DATE: 1922 (Randolph)

KEYWORDS: violence nonsense floatingverses humorous parody nonballad animal chickens

FOUND IN: US(So)

REFERENCES (2 citations):
Randolph 284, "The Golden Axe" (1 fragment, 1 tune)
Owens-TexasFolkSongs-2ed, p. 177-178, "Oh Hear That Trumpet Sound" (1 text, 1 tune)
Roud #7765

CROSS-REFERENCES:
cf. "Henhouse Door (Who Broke the Lock?)" (floating verse)
cf. "Polly Wolly Doodle" (floating verse)
cf. "Mourner, You Shall Be Free (Moanish Lady)" (gospel parody)
NOTES [82 words]: The "join that happy band" chorus is "Oh hear that trumpet sound Stand up and don't set down If you don't join that happy band What you gonna do when they chop you on the head with the golden axe" marks this as a gospel parody.
The "chicken sneeze" verse is a floater; see, for the whole verse, the entry for "Henhouse Door (Who Broke the Lock?)" The carpet tacker verse can also be found in "Polly Wolly Doodle" (see, for example, Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 462). - BS

Last updated in version 3.5
File: R284

Golden Carol, The (The Three Kings)

DESCRIPTION: "Now is Christmas y-come, Father and Son together in one, Holy Ghost us be on...." The song announces Christmas, then tells the story of the "three kings" who came, visited Herod, saw Jesus, offered their gifts, and went home another way

AUTHOR: unknown
EARLIEST DATE: c. 1475 (Oxford, Bodleian ms. Eng. Poet. e. 1)
KEYWORDS: Jesus Bible Christmas carol religious MiddleEnglish
FOUND IN: Britain(England)
REFERENCES (10 citations):
Greene-TheEarlyEnglishCarols, #125, pp. 82-86, "(no title)" (3 texts plus variant readings)
Rickert-AncientEnglishChristmasCarols, pp. 110-112, "Now is Christmas Ycome" (1 text); pp.112-115, "Reges de Saba venient/Now is the Twelfth Day ycome" (a sort of parallel/sequel to the preceding)
Quiller-Couch-OxfordBookOfBallads 107, "The Three Kings" (1 text)
Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 173, "The Golden Carol" (1 text plus a tune by Vaughan Williams)
Brown/Robbins-IndexOfMiddleEnglishVerse, #2333; an Epiphany version is #2339
DigitalIndexOfMiddleEnglishVerse #3763 and #3769
MANUSCRIPT: {MSCambridgeS54}, Cambridge, St. John's College MS. S.54 (Cambridge University 259), folio 7 [IMEV #2339]
MANUSCRIPT: {MSEngPoetE1}, Oxford, Bodleian Library, MS. Eng. Poet. e.1 (Bodley 29734), folio 31 [IMEV #2339]
MANUSCRIPT: {MSHarley541}, London, British Library, MS. Harley 541, folio 214 [IMEV #2333]
ST OBB107 (Partial)
CROSS-REFERENCES:
cf. "We Three Kings (Kings of Orient)" (subject)
cf. "Be mery all that be present, Omnes de Saba venient" (lyric on Herod and the wise men, from Richard Hill's manuscript; see Roman Dyboski, _Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book_, #1, p. 1) (lyrics)
NOTES [1509 words]: This is essentially the story told in Matt. 2:1-12. It should be noted, however, that
1. There is no reason to believe that there were three visitors from the east. All we know is that they gave three gifts -- and although one of the gifts was gold, it certainly wasn't enough to make Jesus's family rich.
2. They may not even have been from the east (the orient); it was the *star* which was in the east if anything was (Albright/Mann, p. 12, suggest that Greek , "anatole," should be rendered "rising" -- i.e. the reading is that the visitors saw the star "in/at the rising." Both the major Greek lexicons -- Liddell & Scott for classical Greek and Baur for Koine Greek -- agree with this interpretation, although there are some New Testament uses where "east," or the direction of dawn, clearly seems indicated. Beare, p. 77, says that the use of a plural in verse 1 and a singular in verse 2 means that the word in verse 2 must mean rising). The only real indication that the visitors were from the east is the fact that magi were mostly Babylonian.
3. The visitors were not kings and were not wise men. They were "magi" -- Babylonian mystics and perhaps astrologers. Jews would generally consider magi to be evil sorcerers (the Greek word , "magos," apart from the uses in Matt. 2:1, 7, 16, is used only in Acts 13:6, 8 of Elymias, clearly an evil magician. Simon Magus, a magician who claimed to be "the great power of God," worked , "magia," in Acts 8, although he isn't called a "Magos" explicitly in Acts; he was only called by the title "magus" in post-canonical works). Albright/Mann are among the many commentators who explicitly translate as "magi," not "wise men" as in the King James Version; the New English Bible's
"astrologers" is better but still a little deceiving. Fenton, p. 46, demonstrates that it was understood as "magician" or "diviner" in the early church; Ignatius of Antioch, in the early second century, says that the appearance of the star signaled the fading of the power of magic.

Beare, p. 77, declares that "the magoi from the east are undoubtedly introduced in the character of astrologers, perhaps from Iran, but more likely from Arabia, the source of gold, frankincense, and myrrh, at least according to Hebrew poetic convention (Isa. 60:6; Cant. 3:6...). The early iconographic tradition represents them uniformly as Persians. 'But attempts to determine the country intended are guesses' (McNeile)."

According to James, p. xxvii, "It is not before the sixth century that [the Magi are]... described [as kings], at least commonly, though Kerhrer quotes a passage from Tertullian (adv. Marc. III.13) which is capable of being interpreted in that sense."

What's more, the Latin Vulgate -- the official Bible of the Catholic Church at the time this was written, when few in the West knew Greek -- correctly renders the word in Matthew 2:1 as "magi," not kings or wise men.

I wouldn't bet more than I can afford on their other gifts being frankincense and myrrh, either (there is no question about the meaning of the word "gold"). The word , "libanos," "frankincense," is found in the New Testament only here and in Rev. 18:13 -- and it is also the name of the Lebanon mountain range, so it might mean "the thing from Lebanon." (Although the word tus, the word used in the Latin Vulgate translation which was "the Bible" of England at the time this was written, unquestionably means "incense.")

"Myrrh" is even more interesting. It's also a rare word ( , "smyrna") which occurs only here and in John 19:39. And it too can be a place name, Smyrna (which also occurs a couple of times in the New Testament), so it could be "the thing from Smyrna." Also, two very important manuscripts, D and W* (both from probably the fifth century, making them two of the six oldest copies of this passage) read , "zmyrna." This is probably just an orthographic variant -- Greek, like English, was a bit inconsistent in its use of "s" and "z" -- but still, there is variation in the manuscripts. Here again, though, the Vulgate is clear: it reads "myrrh." Thus the carol is unquestionably right about what the Vulgate reads; it's just that the Greek is slightly more doubtful.

Albright/Mann, p. 13, make the interesting comment that "Myrrh was certainly suitable for a king, and was used at his anointing (cf. Ps[alm] xlv 8). But the gifts were also part of the common stock-in-trade of magi, and magical charms were written with myrrh-ink..... Regarded as the tools of a trade, offerings of the magi would not be gifts of homage, but a declaration of dissociation from former practice."

Greene-Earliest, p. 377, says that only one of the four copies of this appears as "a true carol with a burden," and that the burden does not metrically match the text, although he also notes a discontinuity in another copy, meaning it might have had a (more suitable) burden. But the "probability is that the original form of the piece was that of a song without a burden, particularly as the 'bob-and-wheel' type of stanza is not frequently combined with a burden." All this is true and argues against this song being traditional. But we can certainly say that it was popular.

The Oxford Book of Carols cites this as from Bodleian MS. Eng. Poet. e.1 (Bodleian 29734), a famous anthology of about 75 poems (Chambers, p. 96, says 75, 63 of them in English, 28 four elsewhere). Notably, if I count correctly, 17 of the 75 pieces in the Bodleian manuscript are also found in Oxford, Balliol Library 354, the Richard Hill manuscript (although Greene-Selection, p. 179, says there are only thirteen -- either way, a very high number; that's almost a quarter of the total!) I don't have an explanation for this link, but it strikes me as probably significant.

There are also, according to Greene-Selection, eight pieces shared with Sloane 2593 (Chambers, p. 96, says just six), the famous Sloane Lyrics; for more on manuscript Sloane 2593, see the notes to "Robyn and Gandeleyn" [Child 115].

Greene-Selection, p. 169, dates the Bodleian manuscript to the late fifteenth century, and is of the opinion that it is from the Beverly Minster in Yorkshire (a suggestion tentatively accepted also by Julia Boffey on p. 224 of FeinEtAl); Boffey considers it a choir songbook (Boklund-Lagopolou, p. 207). Greene suspects an interest in St. John the Evangelist, based on the presence of two carols to St. John. Greene-Selection declares that "No other MS. except Balliol 354 has correspondences with so many of the known carol manuscripts." On p. 180 he concludes that it was used both before and after the Reformation, because it includes pieces on Thomas Becket which were defaced. A few pieces have music, although most do not.

Bodleian MS. Eng. Poet. e.1 includes the following songs which are in the Index:

- Assay Thy Friend Ere Thou Hast Need (Brown/Robbins #3820; also in Balliol 354)
- Bring Us Good Ale (Brown/Robbins #549)
- The First Day of Yule (Brown/Robbins #3343; also in Sloane 2593)
- Gabriel of High Degree (Brown/Robbins #889; also in Balliol 354)
Gabriel That Angel Bright (Brown/Robbins #890; also in Balliol 354)
The Golden Carol (The Three Kings) (Brown/Robbins #2333)
The Gossips' Meeting (Brown/Robbins #1362; also in Balliol 354)
In Bethlehem, that Fair City (Brown/Robbins #1471; also in Balliol 354)
Mary for the Love of Thee (Brown/Robbins #2098; also in Balliol 354)
O Mary Mother (Brown/Robbins #1219/2211; also in Balliol 354 and Sloane 2593)
Of a Rose, a Lovely Rose (Brown/Robbins #1914; also in Balliol 354)
Pray for Us, Thou Prince of Peace (Brown/Robbins #3776; also in Balliol 354)
Some Be Merry and Some Be Sad (Women, Women, Love of Women) (Brown/Robbins #3171; also in Balliol 354)
The Salutation Carol (Brown/Robbins #3736; also in Balliol 354)
This Endris Night (Brown/Robbins #3627; also in Balliol 354 and Sloane 2593)
Tyrle, Tyrlo (Tyrley, Tyrlow) (Brown/Robbins #112; also in Balliol 354)

The manuscript also shares with Balliol 354 something very similar to "Things Impossible"; see the notes to that song. It also has "Holly and Ivy Made a Great Party" (Brown/Robbins #1225; for this see the notes on "The Holly and the Ivy"), "Timor Mortis Conturbat Me" (Brown/Robbins #375), a boar's head song (although not the usual "Boar's Head Carol"; it begins "At the beginynng of the mete"; Brown/Robbins #436), another Gabriel song, "Gabriel that angell bryght," shared with the Hill manuscript (Brown/Robbins #890); and other secular poems on religious themes. However, the Index of Middle English Verse says that the version with the Oxford Book's first line is from British Library MS Harley 541, folio 214a. One may suspect the Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols version of being conflated.
The text is also found in the small booklet Cambridge, St. John's College MS. S.54, which has been suspected of being a traveling musician's notebook. For more about this manuscript, see the notes to "Mary for the Love of Thee (Ay, Ay, Ay, Ay)." - RBW

Bibliography

- Albright/Mann: William F. Albright and C. S. Mann, Matthew (The Anchor Bible 26), Doubleday, 1971
- Boklund-Lagopolou: Karin Boklund-Lagopolou, I have a yong suster: Popular song and Middle English lyric, Four Courts Press, 2002
- Chambers: E. K. Chambers, English Literature at the Close of the Middle Ages, Oxford, 1945, 1947
- FeinEtAl: Susanna Fein, editor, My Wyl and My Wrytyng: Essays on John the Blind Audelay, Medieval Institute Publications, 2009

Golden Chain

DESCRIPTION: "Now the golden chain is broken, And you are forever free, I have not one tie or token That I've kept (to?) remember thee." "Take them as a vow I send you: You to me (are) forever dead." "You have wrecked a heart that loved you." And you'll be sorry, too

AUTHOR: unknown

EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)

KEYWORDS: love betrayal separation

FOUND IN: US(So)

REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 53, "Golden Chain" (1 text, 1 tune)
Golden Gate Firmly Locked

DESCRIPTION: "Fellow countrymen, four hundred million strong," the Chinese are often skilled. They want to come to America, "but are barred." The singer wishes for wings to fly past the barbarians

AUTHOR: unknown
EARLIEST DATE: 1911 (Jinshan ge ji, according to Cohen)
KEYWORDS: emigration discrimination China

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 666, "[Golden Gate Firmly Locked]" (1 text)

NOTES [19 words]: For some background on Chinese immigration and the Chinese Exclusion Act, see the notes to "The Heathen Chinese." - RBW

Last updated in version 2.7

Golden Glove, The (Dog and Gun) [Laws N20]

DESCRIPTION: A lady is to be married, but finds she prefers the farmer who is to give her away. She pleads illness and calls off the wedding. She claims she has lost a glove (which she placed on the farmer's land) and will marry whoever finds it. The rest is obvious

AUTHOR: unknown
EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(181))
KEYWORDS: clothes courting marriage trick

REFERENCES (44 citations):
Laws N20, "The Golden Glove (Dog and Gun)"
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 290-292, "The Golden Glove, or The Squire of Tamworth" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #95, p. 2, "The Golden Glove" (1 text)
Greig/Duncan1 166, "The Golden Glove" (7 texts, 3 tunes)
Williams-Wiltshire-WSRO Mi 583, "Golden Glove" (1 text)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #17, "The Golden Glove" (1 text, 1 tune)
Cologne/Morrison-WiltshireFolkSongs, pp. 58-59, "The Golden Glove" (1 text, 1 tune)
Kidsen-TraditionalTunes, pp. 49-51,173, "The Golden Glove" (2 texts, 3 tunes)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #26, "Golden Glove" (1 text, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 229-231, "Dog and Gun (The Golden Glove)" (1 text plus 2 extracts and fragments of 2 more, 1 tune)
Randolph 71, "With Her Dog and Gun" (2 texts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 95-97, "With Her Dog and Gun" (1 text, 1 tune -- Randolph's 71A)
Eddy-BalladsAndSongsFromOhio 64, "Dog and Gun" (2 texts)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 73, "The Dog and the Gun" (1 text plus an excerpt and mention of 1 more, 1 tune)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 183-187, "The Farmer and the Damsel" (1 text, 1 tune)
Musick-JAF-TheOldAlbumOf-William-A-Larkin 24, "The Dog and the Gun" (1 text)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 117-118, "The Dog and Gun" (1 text, 1 tune)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 29-31, "Dog and Gun" (2 texts, 1 tune)
Thompson-APioneerSongster 26, "The Dog and the Gun" (1 text)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 416-417, "The Lost Glove" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 197, "Dog and Gun" (1 text plus
mention of 1 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 197, "Dog and Gun" (2 excerpts, 2 tunes)
Chappell-FolksongsOfRoanokeAndTheAlbermarle 60, "The Golden Glove" (1 text, 1 tune)
Moore/Moore-BalladsAndFolksongsOfTheSouthwest 80, "The Jolly Farmer" (1 text, 1 tune)
Hudson-FolksongsOfMississippi 43, pp. 158-159, "The Golden Glove" (1 text, lacking the
beginning explaining the reason for the lady's behavior)
Hudson-FolkTunesFromMississippi 24, "Dog and Gun (The Golden Glove)" (1 text, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 227-230, "The Golden Glove" (1 text plus a
fragment, with local titles "Lady Lost Her Glove," "The Dog and Gun"; 2 tunes on pp. 416-417)
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol1, p. 49, "The Lady and the Glove" (1
text, 1 tune)
Thomas-DevilsDitties, pp. 170-171, "The Dog and Gun" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 145, "The Golden Glove
(or, The Dog and the Gun)" (1 text, 1 tune)
Lady Gay." - BS
I'll bet that lasted about a week.... Many of the versions I've seen omit that. - RBW

Last updated in version 6.0
File: LN20

Golden Gullies of the Palmer, The

DESCRIPTION: "Then roll the swag and blanket up, and let us haste away To the Golden Palmer, boys, where everyone they say Can get his ounce of gold, or it may be more, a day...." A cheerful call to set out for the gold fields of the Palmer River

AUTHOR: unknown
EARLIEST DATE: 1984
KEYWORDS: river gold
HISTORICAL REFERENCES:
1875 - Discovery of gold in the Palmer River in Queensland. The influx of people from all over the world meant that few grew rich -- and many starved in the inhospitable terrain
FOUND IN: Australia
REFERENCES (2 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 100-101, "The Golden Gullies of the Palmer" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Marching Through Georgia" (tune & meter)
File: FaE100

Golden Hind, The

DESCRIPTION: Jim Harding ships on board the Golden Hind bound for Bahia. On the return trip with a cargo from Barbados the Golden Hind runs into a snow storm off Cape Race. Harding dies in the storm as the Golden Hind makes St John's.

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: grief death sea ship storm sailor
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 922-924, "The Golden Hind" (1 text, 1 tune)
Roud #9938
RECORDINGS:
Jim Rice, "The Golden Hind" (on MUNFLA/Leach)
NOTES [115 words]: Obviously not Francis Drake's Golden Hind. Bahia is on the coast of Brazil. - BS
Although Francis Drake is not part of Newfoundland history, a ship named the Golden Hind was. Humphrey Gilbert, who is considered to have founded Newfoundland as a colony (although his expedition was a disaster in which Gilbert himself died), sailed in a convoy of five ships, one of which was a 40 to vessel called the Golden Hind, which survived the voyage (see Paul O'Neill, _The Oldest City: The Story of St. John's, Newfoundland_, Press Procepic, 1975, pp. 38-39). That obviously isn't the Golden Hind of this song, either, but I would suspect there were later Newfoundland ships named for her. - RBW

Last updated in version 5.0
File: Pea922

Golden Ring Around My Susan Girl

DESCRIPTION: "Golden ring around (the/my) Susan Girl (x3), All the way around the Susan girl." "Take a little girl and give her a whirl...." "Round and around, Susan girl...." "Do-si-do left, Susan Girl...." "All run away with the Susan girl...."

AUTHOR: unknown
Golden Slippers (I)

DESCRIPTION: "Oh. my golden slippers am laid away, Kase I don't 'spect to wear 'em till my weddin' day... O 'dem golden slippers... Golden slippers Ise gwine to wear To walk de golden street." The singer reflects on things he cannot have now but will have in heaven

AUTHOR: James A. Bland

EARLIEST DATE: 1879 (sheet music published by John F. Perry & Co. of Boston); text copied into the log of the Andrew Hicks in that same year

KEYWORDS: clothes religious nonballad

FOUND IN: US(MW)

REFERENCES (13 citations):
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 144-147, "Oh, dem Golden Slippers!" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 571, "Golden Slippers" (1 tune pus a text excerpt, unrelated to the text in Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3)
Wolford-ThePlayPartyInIndiana, pp. 38-39=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 226-227, "Dem Golden Slippers" (1 text, 1 tune)
Scarbrough-OnTheTrailOfNegroFolkSongs, p. 172, "Raccoon Up in de 'Simmon Tree" (1 text, 1 tune, with the chorus of "Golden Slippers (I)" though the sole verse is "Raccoon up in de 'simmon tree, Possum on de ground...."); this is followed by two more versions of the 'simmon tree verse
Huntington-TheGam-MoreSongsWhalemenSang, pp. 255-256, "Golden Slippers" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 250, "Golden Slippers" (1 text)
Emerson-StephenFosterAndCo, pp. 41-42, "Oh, Dem Golden Slippers!" (1 text)
Messerli-ListenToTheMockingbird, pp. 184-186, "Oh, Dem Golden Slippers" (1 text)
Jolly-Miller-Songster-5thEd, #130, "Oh! Dem Golden Slippers" (1 text)
Fuld-BookOfWorldFamousMusic, p. 399, "Oh dem Golden Slippers"

DT, GOLDSLIP*

Aline Waites & Robin Hunter, _The Illustrated Victorian Songbook_, Michael Joseph Ltd., 1984, pp. 87-89, "Oh Dem Golden Slippers" (1 text, 1 tune, plus a plate of part of the color cover of the sheet music version)

ST RJ19144 (Full)

Roud #13941

RECORDINGS:
Wolfe Ballard & Claude Samuels, "Golden Slippers" (Broadway 8036, late 1920s)
H. M. Barnes & his Blue Ridge Ramblers, "Golden Slippers" (Brunswick 313, 1929)
Al Bernard, "Oh, Dem Golden Slippers" (Grey Gull 4209/Radiex 4209/Van Dyke 74209 [as Buddy Moore], 1928)
Harry C. Browne w. the Knickerbocker Male Quartet, "Oh! Dem Golden Slippers" (Columbia A-2116, 1916)
Vernon Dalhart, "Golden Slippers" (Durium [UK] 9-4, 1933)
Vernon Dalhart & Co. "O Dem Golden Slippers" (Edison 52174, 1928)
Dykes' Magic City Trio, "Golden Slippers" (Brunswick 128, 1927)
Edgewater Sabbath Singers, "Golden Slippers" (Paramount 3000, 1927)
Roy Harvey & the North Carolina Ramblers, "Oh Dem Golden Slippers" (Champion 45017, 1931)
Kanawha Singers, "Them Golden Slippers" (Brunswick 189/Vocalion 5173, 1927)
Minster Singers, "Oh! Dem Golden Slippers" (Gramophone Co. [UK] GC-4466, n.d.)
Chubby Parker, "Oh Dem Golden Slippers" (Silvertone 25102, c. 1927)
[John Wallace "Babe") Spangler & [Dave] Pearson, "Golden Slippers" (OKe, unissued, 1929)
West Virginia Ramblers, "Golden Slippers" (Champion 45017, 1935)

SAME TUNE:
Golden City (Wheeler-SteamboatinDays, pp. 51-52)

NOTES [24 words]: James A. Bland also composed "Carry Me Back to Old Virginny" and "In the Evening by the Moonlight"; for more about him, see those entries. - RBW
Last updated in version 6.0
File: RJ19144

Golden Vanity, The [Child 286]

DESCRIPTION: A ship is threatened by a foreign galley. The ship's cabin boy, promised gold and the captain's daughter as wife, sinks the galley. He comes back to his ship; the captain will not take him from the water. (The ending is variable)

AUTHOR: unknown
EARLIEST DATE: c. 1685 (broadside)
KEYWORDS: sea battle death promise lie abandonment betrayal trick
HISTORICAL REFERENCES:
c. 1552-1618 - Life of Sir Walter Raleigh (one of whose ships was named "The Sweet Trinity")
FOUND IN: Britain(England(All),Scotland(Aber,Bord)) Ireland US(All) Canada(Mar,Newf,Ont)
REFERENCES (105 citations):
Child 286, "The Sweet Trinity (The Golden Vanity)" (3 texts, 2 tunes) {Bronson's #52, #55}
Bronson 286, "The Sweet Trinity (The Golden Vanity)" (111 versions+1 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 286, "The Golden Vanity" (7 versions: #2, #27, #43, #71, #74, #94, #102)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #116, p. 1, "The Lowlands O"; #119, p. 2, "The Lowlands Low" (2 texts)
Greig/Duncan1 37, "The Golden Vanity" (5 texts, 4 tunes) {D=Bronson's #13}
Ord-BothySongsAndBallads, pp. 450-451, "The Lowlands Low" (1 text)
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #30, pp. 165-166, "The Golden Victory" (1 text, 1 tune)
Broadwood/Maitland-EnglishCountySongs, pp. 182-183, "The Golden Vanity" (1 text, 1 tune)
Williams-FolkSongsOfTheUpperThames, pp. 199-200, "The Golden Vanity" (1 text, 1 tune)
Williams-Wiltshire-WSRO Wt 444
Reeves-TheEverlastingCircle 51, "The Golden Vanity" (1 text)
Purslow-TheConstantLovers, pp. 37-38, "The Golden Vanity" (1 text, 2 tunes)
Hamers-GarnersGay, pp. 78-79, "The Golden Vanity" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #9, "The Golden Vanity" (1 text, 1 tune)
OShaughnessy-MoreFolkSongsFromLincolnshire 7, "The Golden Vanity" (1 text, 1 tune)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 339-347, "The Golden Vanity" (4 texts plus 2 fragments, 2 tunes) {Bronson's #108, #66}
Flanders-AncientBalladsTraditionallySungInNewEngland4, pp. 188-263 "The Sweet Trinity or the Golden Vanity" (39 texts plus 11 fragments, 18 tunes) {E=Bronson's #71, HH=#64}
Ford-VagabondSongsAndBalladsOfScotland, pp. 103-106, "The Goulden Vanitee" (1 text, 1 tune)
{Bronson's #53}
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 97-100, "The Golden Vanity" (3 texts)
Randolph 38, "The Lowlands Low" (4 texts plus a fragment, 3 tunes) {A=Bronson's #69, D=#48, E=#51}
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 56-59, "The Lowlands Low" (1 text, 1 tune -- Randolph's 38A) {Bronson's #69}
Abrahams/Riddle-ASingerAndHerSongs, pp. 142-146, "The Golden Willow Tree" (1 text, 1 tune, plus some excerpts)
Davis-TraditionalBalladsOfVirginia 47, "The Sweet Trinity (The Golden Vanity)" (4 texts plus 2 fragments, 1 tune entitled "The Turkish-Rogherlee and the Yellow Golden Tree, or Lowlands Low") {Bronson's #109}
Davis-MoreTraditionalBalladsOfVirginia 43, pp. 339-343, "The Sweet Trinity (The Golden Vanity)"
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 47, "The Sweet Trinity (The Golden Vanity)" (3 texts plus mention of 2 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 47, "The Sweet Trinity (The Golden Vanity)" (6 excerpts, 6 tunes)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 21, "The Green Willow Tree" (2 texts, 1 tune) {Bronson's #50}
Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, pp. 196-197, "Merrie Golden Tree" (1 text, 1 tune)
Richardson/Spaeth-AmericanMountainSongs, pp. 28-29, "The Mary Golden Tree" (1 text, 1 tune) {Bronson's #97}
Morris-FolksongsOfFlorida, #174, "The Sweet Trinity (The Golden Vanity)" (2 texts)
Hudson-FolksongsOfMississippi 25, pp. 125-127, "The Sweet Trinity (The Golden Vanity)" (1 text)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 56, "There Was a Little Ship" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 38-40, "The Merry Golden Tree" (1 text, 1 tune)
Bronner/Eskin-FolksongAlivePart1 5, "Golden Willow Tree" (1 text, 1 tune)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 20, pp. 37-39, "There Was a Ship Sailing" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 37-38, "The Golden Willow Tree, or The Turkish Rebille" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 86-87, "The Golden Willow Tree" (1 text, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 184-189, "The Sweet Trinity; The Golden Vanity" (2 texts; the first, with no title, is from Randolph; the second has local title "The Golden Willow Tree"; 1 tune on pp. 406-407) {Bronson's #107}
Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 62-63, "The Lonesome Sea Ballad" (1 text, 1 tune)
Rosenbaum-FolkVisionsAndVoices, p. 10, "The Little Ship" (1 text, 1 tune)
Brewster-BalladsAndSongsOfIndiana 25, "The Sweet Trinity (The Golden Vanity)" (3 texts, 1 tune) {Bronson's #68}
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 291-294, "The Lowland Sea" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 82, "The Lowlands Low" (1 text, 1 tune) {Bronson's #110, related to "The Arkansas Traveller"}
Sackett/Koch-KansasFolklore, pp. 165-168, "The Sweet Trinity (The Golden Vanity)" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 230-231, "The Green Willow Trees" (1 text)
Linscott-FolkSongsOfOldNewEngland, pp. 136-137, "The Gallant Victory or Lowlands Low" (1 short text, with no hint of the Captain's refusal to save the boy; he is hauled aboard and dies, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 101-106, "The Sweet Trinity, or The Golden Vanity" (3 texts plus 2 fragments, 4 tunes) {Bronson's #44, #17, #19, #18}
Creighton-SongsAndBalladsFromNovaScotia 10, "Sweet Trinity; or The Golden Vanity" (1 text, called "Golden Vallady" by the singer, 1 tune) {Bronson's #21}
Creighton-FolksongsFromSouthernNewBrunswick 6, "The Golden Vanity" (2 texts, 2 tunes)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 19, "The Golden Vanity" (2 fragments)
Vičár/Panagapka-SongsNorthWoodsSungByOJAbbott 64, "The Golden Vanity" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, pp. 154-156, "The Golden Vanity" (1 text, 1 tune) {Bronson's #45}
Harlow-ChantingAboardAmericanShips, pp. 35-36, "Golden Vanitee" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp. 153-154, "The Golden Vanity" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 62-64, "Lowlands Low" (3 texts, 3 tunes) [AbEd, pp. 58-60]
Logan-APedlarsPack, pp. 42-46, "The Goulden Vanitye (Golden Vanity, or the Low Lands Low)" (2 texts)
Leach-TheBalladBook, pp. 667-670, "The Sweet Trinity or The Golden Vanity" (3 texts)
Leach-HeritageBookOfBallads, pp. 89-90, "The Golden Vanity" (1 text)
Leach-FolkBalladsSongsOfLowerLabradorCoast 8, "The Golden Vanity" (1 text, 1 tune)
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol1, p. 72, "The Mary Golden Tree, or The Lonesome Low" (1 text, 1 tune) {Bronson's #37}
Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 93-94, "The Merry Golden Tree" (1
Ritchie-FolkSongsOfTheSouthernAppalachians, pp. 74-75, "Lonesome Sea" (1 text, 1 tune) {cf. Bronson’s #41, which is also by Jean Ritchie and uses the same tune but a different title and slightly different words}

McNeil-SouthernFolkBalladsVol1, pp. 34-36, "The Green Willow Tree" (1 text, 1 tune)

Frank-NewBookOfPirateSongs 7, "Sir Walter Raleigh Sailing in the Lowlands" (1 text; #7 in the first edition); also 8, "The Sweet Trinity" (2 texts, 1 tune, with texts and tunes from different sources; #4 in the first edition)

Friedman-Viking/PenguinBookOfFolkBallads, p. 409, "The Golden Vanity" (1 text)

Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 67, "The Bold Trellitee" (1 text, 1 tune)

Quiller-Couch-OxfordBookOfBallads 132, "The ‘Golden Vanity’" (1 text)

Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 104, "Lowland Low (or, The Golden Willow Tree)" (1 text, 1 tune)

Warner-FolkSongsAndBalladsOfTheEasternSeaboard, p. 51-52, "The Golden Vanity" (1 text)

Peters-FolkSongsOutOfWisconsin, pp. 108-109, "A Ship Set Sail for North America" (1 text, 1 tune) {Bronson’s #85}

Sharp-EnglishFolkSongsFromSouthernAppalachians 41, "The Golden Vanity" (7 texts plus 3 fragments, 11 tunes) {Bronson’s #94, #93, #88, #104, #43, #46, #78, #90, #99, #39, #106}

Sharp-OneHundredEnglishFolksongs 14, "The Golden Vanity" (1 text, 1 tune) {Bronson’s #1}

Karpeles-TheCrystalSpring 27, "The Golden Vanity" (1 text, 1 tune) {Bronson’s #1}

Niles-BalladBookOfJohnJacobNiles 61, "The Sweet Trinity (The Golden Vanity)" (1 text, 1 tune)

Sharp/Karpeles-EightyEnglishFolkSongs 28, "The Weeping Willow Tree (The Golden Vanity)" (1 text, 1 tune) {Bronson’s #94}

VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, pp. 46-47, "The Golden Vanity" (1 text, 1 tune) {Bronson’s #35}

Scott-TheBalladOfAmerica, pp. 138-139, "The Golden Vanity" (1 text, 1 tune)

Fowke/Mills/Blume-CanadasStoryInSong, pp. 38-40, "The Golden Vanity" (1 text, 1 tune)

Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 82, "The ‘Green Willow Tree’" (1 text, 1 tune)

Karpeles-FolkSongsFromNewfoundland 23, "The Golden Vanity" (1 text fragment, 1 tune)

Fowke-TraditionalSingersAndSongsFromOntario 4, "The Golden Vanity"; Fowke-TraditionalSingersAndSongsFromOntario 61, "The Green Willow Tree" (2 texts, 2 tunes)

Lomax/Lomax-OurSingingCountry, pp. 210-212, "The Low-Down, Lonesome Low" (1 text, 1 tune)

Lomax-FolkSongsOfNorthAmerica 95, "The Golden Vanity" (1 text, 1 tune) {should be Bronson’s #73, but heavily reworked}

Chase-AmericanFolkTalesAndSongs, pp. 120-121, "The Merry Golden Tree" (1 text, 1 tune) {Bronson’s #74}

Abrahams/Foss-AngloAmericanFolksongStyle, pp. 79-80, "Golden Willow Tree" (1 text, 1 tune)

Pound-AmericanBalladsAndSongs, 10, pp. 24-26, "The Lowlands Low" (1 text)

Cox-FolkSongsSouth 32, "The Sweet Trinity (The Golden Vanity)" (2 texts plus a fragment)


Bush-FSofCentralWestVirginiaVol1, pp. 88-90, "The Green Willow Tree" (1 text, 1 tune)

Gainer-FolkSongsFromTheWestVirginiaHills, pp. 96-97, "The Golden Willow Tree" (1 text, 1 tune)

Coleman/Bregman-SongsOfAmericanFolks, pp. 16-17, "The Golden Willow Tree" (1 text, 1 tune)

Hubbard-BalladsAndSongsFromUtah, #18, "The Golden Vanity" (2 texts, 1 tune)

Ashton-RealSailorSongs, #75, "Sir Walter Raleigh Sailing in the Low-lands" (1 text)

Palmer-OxfordBookOfSeaSongs 22, "Sir Walter Raleigh Sailing in the Lowlands" (1 text)

Scott-ACollectorsNotebook-31TraditionalSongs, p. 22, "The Golden Vanity" (1 text, 1 tune, much-rearranged)

Darling-NewAmericanSongster, pp. 64-66, "The Sweet Trinity"; "The Golden Willow Tree" (1 text plus a fragment)

Fireside-Book-of-Folk-Songs, p. 172, "The Golden Vanity" (1 text, 1 tune)

Silber/Silber-FolksingersWordbook, p. 213, "The Golden Vanity" (1 text)


Olson-BroadsideBalladIndex, ZN2370, "Sir Walter Raleigh ha’s built a Ship"
DT 286, VANTYGL1* VANTIGL2* VANTIGL3* VANTIGL4* (VANTYGL9)
James P. Leary, Compiler and Annotator, _Wisconsin Folklore_ University of Wisconsin Press, 2009, article "Kentucky Folksong in Northern Wisconsin" by Asher E. Treat, pp. 229-230, "A Ship Set Sail for North America" (1 text, 1 tune, sung by Mrs. M. G. Jacobs, Maud Jacobs, Pearl Jacobs Borusky) {Bronson's #85}
Walter de la Mare, _Come Hither_, revised edition, 1928; #411, "The Golden Vanity" (1 text)
Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 58, "Lowlands" (a two-verse fragment, on of which is from "The Golden Vanity" and the other about "Pompey" although it’s too short to know which Pompey song is meant)
ST C286 (Full)
Roud #122
RECORDINGS:
Almanac Singers, "The Golden Vanity" (General 5016B, 1941; on Almanac02, Almanac03, AlmanacCD1)
Horton Barker, "The Turkish Rebilee" (on Barker01) {Bronson's #74}
Justus Begley, "Golden Willow Tree" (AFS, 1937; on KMM)
Bill Cameron, "The Golden Vanity" (on FS5) {Bronson's #10}
The Carter Family, "Sinking In The Lonesome Sea" (Conqueror 8644/Okeh 03160, 1936; Columbia 37756) {Bronson's #73}
Dodie Chalmers, "The Golden Victory (The Golden Vanity) (on FSBBAL2) {Bronson's #33}
Johnny Doughty, "The Golden Vanity" (on JDoughty01, HiddenE)
Warde Ford, "The Lowlands Low" [fragment] (AFS 4194 A2, 1938; in AMMEM/Cowell) {Bronson's #20}
Sam Hazel, "The Golden Willow Tree" (AFS 2095 B2, 3096 A, 3096 B1, 1939)
[Mrs.?] Ollie Jacobs, "A Ship Set Sail for North America" (AFS, 1941; on LC58) {Bronson's #86}
Paul Joines, "Green Willow Tree" (on Persis1)
Joe Kelly, "The Golden Vanity" (on Ontario1)
Bascom Lamar Lunford, "The Merry Golden Tree" (Riverside RLP 12-645, 1956)
James Maher, "The Golden Vanity" (on MUNFLA/Leach)
Paralee McCloud, "The Little Ship" (on FolkVisions1)
Jimmy Morris, "The Golden Willow Tree" (AFS, 1937; on LC58) {Bronson's #105}
New Lost City Ramblers, "Sinking in the Lonesome Sea" (on NLCR06, NLCR11)
Frank Proffitt, "Lowlands Low" [excerpt] (on USWarnerColl01)
Almeda Riddle, "Merry Golden Tree" (on LomaxCD1707)
Jean Ritchie, "The Merry Golden Tree" (on JRitchie01) {Bronson's #41}
Pete Seeger, "The Golden Vanity" (on PeteSeeger16) (Commodore 3006, n.d. -- but this may be the same recording as the General disc by the Almanac Singers)
Rob Walker, "The Lowlands Low" [fragment] (AFS 4194 A3, 1938; in AMMEM/Cowell) {Bronson's #49}
Doug Wallin, "The Golden Vanity" (on Wallins1)
BROADSIDES:
NLScotland, L.C.Fol.70(122a), "Lowlands Low," Poet's Box (Glasgow), 1877; also L.C.Fol.70(103b), "Lowlands Low"
CROSS-REFERENCES:
cf. "Louisiana Lowlands" (lyrics)
SAME TUNE:
Sinking of the Great Ship (Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2, #287, pp. 662-663, the "A" text)
ALTERNATE TITLES:
The Lonesome Low
The Merry Golden Tree
The Sweet Kumadee
The Weep-Willow Tree
The Turkish Revoloo
Cabin Boy
Lowland Sea
Ye Gowden Vanitie
NOTES [339 words]: Connecting this song with actual events is impossible even if one accepts Sir Walter Raleigh as the murderous captain. The following dates may, however, provide some guidelines:
1453 - Fall of Constantinople gives the Turks good access to the Mediterranean (Lowland) Sea.
1571 - Battle of Lepanto cripples the Turkish navy.
1588 - Voyage of the Spanish Armada. Spanish navy crippled.

As far as I know, every version lists the enemy as Spanish, Turkish, or French. It should be noted, however, that the Barbary pirates were often called "Turks," since the Ottoman Empire had (often nominal) sovereignty over them.
Incidentally, while this song does not have a historical setting, the plot has historical antecedents; Bowers, p. 24 and note, mentions a 1605 pamphlet, "Two most unnatural and bloodie Murthers: The one by Maister Cauerly... the other by mistris Browne and her servant Peter." Apparently Peter, a servant, had been promised land and the girl's hand; when her father reneged, the young couple turned to murder.
The sinking of a ship by a youth is also apparently attested: Rodger, p. 46, says that a Saracen vessel threatened the fleet of Richard I on his way to the Third Crusade, but that one report claims it was sunk by a boy with an auger. Unfortunately, Rodger does not cite any primary sources for this account, and I don't believe sinking a ship with an auger is actually possible (by that time, ships had pumps and carpenters to plug leaks). I suspect that one of Rodger's sources actually heard a distorted version of this song.
Somewhat later, at the Battle of Sluys in 1340, the English fleet of Edward III "even [had] divers who tried to sink the enemy ships by boring holes in their hulls below water," according to Seward, p. 44. Sluys was a great English victory, but if the divers accomplished anything, I haven't heard of it. - RBW

In Fowke-TraditionalSingersAndSongsFromOntario 4 the drowned cabin boy returns as a ghost and -- never having said he would not sink it -- sinks the captain's ship. - BS
Bibliography

- Bowers: Fredson Bowers, Elizabethan Revenge Tragedy, 1940 (I use the 1977 Princeton paperback edition)
- Seward: Desmond Seward, The Hundred Years War: The English in France, 1337-1453, 1978 (I used the 1982 Atheneum paperback)

Last updated in version 6.1
File: C286

Golden Voyage, The
DESCRIPTION: "Listen awhile and I here will unfold What seemeth to promise promotion." A treasure had been lost at sea for 43 years. The "James and Mary" goes to the sight; working in harsh conditions far from shore for six weeks, they bring up the gold
AUTHOR: unknown
EARLIEST DATE: 1908 (Flrth)
KEYWORDS: ship wreck money
FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 24, "The Golden Voyage; or, the prosperous Arrival of the James and Mary" (1 text, 1 tune)
Roud #V40809
File: PaSe024

Golden West
DESCRIPTION: "Many a miner searching for riches, Many a man gone to his last long rest, Surely virgin gold bewitches, Out under the sky of the golden west."
AUTHOR: unknown
 Gone Long Ago

DESCRIPTION: "Where are the friends that to me were so dear? Gone long ago... Hopes that I cherished are fled from me now, I am degraded for rum was my foe, Gone long ago, long ago." The singer looks back on what drink has cost him: His wife, his youth, his virtue

AUTHOR: (based on "Long, Long Ago by Thomas H. Bayly)

EARLIEST DATE: 1938 (Randolph)

KEYWORDS: drink warning parody

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 315, "Gone Long Ago" (1 text, 1 tune)
Roud #7791

CROSS-REFERENCES:
cf. "Long, Long Ago!" (tune)

File: R315

Gonna Buy Me a Horse and Buggy

DESCRIPTION: "Gonna buy me a horse and buggy For to ride my gal about. Let her take the fresh morning air. Feed her on bananas, And she'll never get the gout. Tie a yaller ribbon in her hair."

AUTHOR: unknown

EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)

KEYWORDS: horse courting travel food hair clothes

FOUND IN: US(SE)

REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #103, "Gonna Buy Me a Horse and Buggy" (1 short text, 1 tune)
Roud #5003

File: Morr103

Gonna Tie My Pecker to My Leg

DESCRIPTION: Usually short fragments of "The Chisholm Trail" distinguished by the unique chorus which gives this variant its title.

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: bawdy

FOUND IN: US(Ap,MW,So)

REFERENCES (4 citations):
Cray-EroticMuse, pp. 192-194, "Gonna Tie My Pecker to My Leg" (3 texts)
Randolph/Legman-RollMeInYourArms I, pp. 203-204, "The Old Chisholm Trail"
Logsdon-WhorehouseBellsWereRinging 9, pp. 60-69, "Jimmie Tucker" (2 texts, 1 tune, both of which are really "The Old Chisholm Trail (II)," but in his notes are excerpts from "Gonna Tie My Pecker to My Leg")
DT, (CHISHLM)
Roud #3438

CROSS-REFERENCES:
cf. "The Chisholm Trail (II)"

NOTES [16 words]: Versions are lumped with the similar "Old Chisholm Trail" in
Randolph/Legman-RollMeInYourArms I. - EC

File: EM192
Goo Bye Me Lover

DESCRIPTION: "Goo'bye me lover, goo'bye me dear oh." "Charles a-go down ah he new courtin'-gal oh." "Bo Riley oh Boom-a-lay."

AUTHOR: unknown

EARLIEST DATE: 1951 (Elder-FolksongsFromTobago)

KEYWORDS: grief courting infidelity love magic nonballad lover

FOUND IN: West Indies(Tobago)

REFERENCES (1 citation):
Elder-FolksongsFromTobago 31, "Goo Bye Me Lover" (1 text, 1 tune)

NOTES [57 words]: Elder-FolksongsFromTobago: "... the grief is over a human lover who deserts his woman for a new 'courting gal'.... [T]he reference in the chorus to Bo Riley, the great obeahman [shaman] .... One drummer spoke about the custom of women to employ the services of the powerful obeahmen to 'bring back' errant lovers to their home and children." - BS

Last updated in version 4.0

File: ElTo031

Goober Peas

DESCRIPTION: "Sitting by the roadside, on a summer's day... Lying in the shadows underneath the trees, Goodness how delicious, Eating goober peas." The southern soldier complains about army life, the battles, and the poor equipment; goober peas are his chief comfort

AUTHOR: unknown

EARLIEST DATE: 1866

KEYWORDS: food Civilwar nonballad

FOUND IN: US(SE,So)

REFERENCES (11 citations):
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 73-75, "Goober Peas" (1 text, 1 tune)
Arnold-FolkSongsOfAlabama, p. 100, "Goober Peas" (1 short text, 1 tune)
Silber-SongsOfTheCivilWar, pp. 184-186, "Goober Peas" (1 text, 1 tune)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 54-55, "Goober Peas" (1 text, 1 tune)
Arnett-IHearAmericaSinging, p. 82, "Goober Peas" (1 text, 1 tune)
Botkin-TreasuryOfSouthernFolklore, p. 715, "Eating Goober Peas" (1 text, 1 tune)
Messerli-ListenToTheMockingbird, pp. 158-160, "Goober Peas" (1 text)
Darling-NewAmericanSongster, p. 351, "Goober Peas" (1 text)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 10, "Goober Peas" (1 text)
Silber/Silber-FolksingersWordbook, p. 276, "Goober Peas" (1 text)

DT, GOOBPEAS

ST RJ19073 (Full)

Roud #11628

RECORDINGS:
New Lost City Ramblers, "Goober Peas" (on NLCREP4)

NOTES [200 words]: First published in 1866 (with words credited to A. Pindar and music to "P. Nutt"!), we know from outside references that this song was popular with southern soldiers in the Civil War. It is particularly accurate as a description of the last few years of the war, when the complete breakdown of Confederate industry left the soldier ragged, and the loss of farmland and rail lines left them starving. Peanuts -- "goober peas" -- often served as an emergency ration for soldiers in Georgia and other parts of the south.
The phrase in the song, "Mister, here's your mule" is usually treated as a joke about the fancy horses ridden by some officers, but E. Lawrence Abel, Singing the New Nation: How Music Shaped the Confederacy, 1861-1865, Stackpole, 2000, pp. 162-163, has another explanation. A sutler (called "Pies" of all things) worked near Jackson, Tennessee, and had a mule which drew his wagon. On one occasion, the soldiers hid the mule, then pretended to search for it, occasionally shouting out, "Mister, here's your mule." Supposedly they eventually returned it, and the phrase went into the soldiers' lexicon. Possible, of course, but it really sounds like an explanation after the fact. - RBW

Last updated in version 4.3

File: RJ19073
**Good Ale (I)**

DESCRIPTION: "Oh, good ale, thou art my darling, Thou art my joy both night and morning." Drink encourages the singer to work, to dream, to enjoy. But also "It is you that makes my friends my foes, It is you that makes me (wear old/pawn my) clothes...."

AUTHOR: unknown

EARLIEST DATE: 1790 (The Banquet of Thalia)

KEYWORDS: drink hardtimes poverty

FOUND IN: Britain(England(South),Scotland(Aber))

REFERENCES (7 citations):
- Greig/Duncan3 590, "The Braw Black Jug" (2 texts, 1 tune)
- Kennedy-FolksongsOfBritainAndIreland 273, "Good Ale" (1 text, 1 tune)
- Williams-FolkSongsOfTheUpperThames, p. 91, "Old Brown Ale" (1 text) (also Williams-Wiltshire-WSRO Ox 263)
- Copper-ASongForEverySeason, pp. 276-277, "O, Good Ale" (1 text, 1 tune)
- Chappell/Wooldridge-OldEnglishPopularMusic II, p. 179, "Good Ale, Thou Art My Darling" (1 text, 1 tune)

ADDITIONAL: Frederick Atkinson, The Banquet of Thalia, Or, The Fashionable Songsters Pocket Memorial (York, 1790 ("Digitized by Google")), pp. 84-85, "O Good Ale! Thou Art My Darling" ("The landlord he looks very big") (1 text)

Roud #203

BROADSIDES:
- Bodleian, Harding B 11(2212), "O Good Ale Thou Art My Darling ("Long time I have been seeking thee"), H. Such (London), 1863-1885; also Harding B 25(1393), Harding B 15(225b), "O Good Ale! Thou Art My Darling"
- LOCSinging, as112320, "O! Dear Grog Thou Art My Darling," L. Deming (Boston), no date

ALTERNATE TITLES:
- Aul' Black Jug

NOTES [49 words]: Greig/Duncan3: "Learnt at Kinaldie about 1855.... Noted 19th December 1906."

As Duncan writes, in the same note, his version has "some affinity in words" with "O Good Ale Thou Art My Darling." Some verses agree and the chorus is close enough that I don't think Greig/Duncan3 should be split. - BS

Last updated in version 4.0

File: K273

**Good Ale (II)**

DESCRIPTION: "Good ale gars me sell my hose ... and pawn my sheen." The singer had six oxen in a plough but sold them all for "good ale." His children are ragged and might have been hanged but he has had them jailed instead.

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan3)

KEYWORDS: poverty drink nonballad children prison animal clothes

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
- Greig/Duncan3 593, "Good Ale" (2 texts, 2 tunes)

Roud #6045

NOTES [17 words]: Greig/Duncan3: "Learnt from a farmservant fully twenty-six years ago. Noted 13th September 1907." - BS

Last updated in version 2.4

File: GrD3593

**Good Boy, The**

DESCRIPTION: "I have led a good life, full of peace and quiet. I shall have an old age, full of rum and riot. I have been a good boy, wed to work and study. I shall be an old man, ribald, coarse, and bloody." The once-good boy describes what he will now do

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
NOTES [85 words]: Various authors have claimed this piece (the Digital Tradition lists Lemuel F. Parton, though Sandburg-TheAmericanSongbag merely describes him as a source; Shay-BarroomBallads/PiousFriendsDrunkenCompanions also lists Lemuel F. Parton, and calls him a New York newspaperman. Spaeth offers Malcolm Ross and Ralph Albertson). Since versions differ dramatically in character, with only the first line or two being constant, one suspects that all these alleged "authors" are in fact customizing a generic piece. - RBW

Last updated in version 4.2
File: San203

Good bye Mursheen Durkin

DESCRIPTION: Molly Durkin marries Tim O'Shea. Cooney, "to keep my heart from breakin', I sailed to Americay." He finds no work in New York. He goes to San Francisco, finds gold and heads back to Ireland where "I'll marry Miss O'Kelly, Molly Durkin for to spite"

AUTHOR: unknown

EARLIEST DATE: 1929 (for USBallinsloeFair, according to site irishtune.info, Irish Traditional Music Tune Index: Alan Ng's Tunography, ref. Ng #1331)

KEYWORDS: travel gold work drink America Ireland humorous rake emigration betrayal return

FOUND IN: Ireland

REFERENCES (2 citations):
OLochlainn-MoreIrishStreetBallads 36, "Good bye Mursheen Durkin" (1 text, 1 tune)
DT, MRSHDRK
Roud #9753

RECORDINGS:
Murty Rabbett, "Molly Durkin" (on USBallinsloeFair)

ALTERNATE TITLES:
Muirton Durkin

NOTES [355 words]: O Lochlainn says "I learnt the last verse in childhood and 'invented' the other two finding nothing else but a fragment 'And now to end my story, I'll marry Queen Victorey'." What O Lochlainn remembers as the last verse appears to be the chorus. That fragment ending beats "I'll marry Miss O'Kelly" but otherwise "Molly Durkin" (on USBallinsloeFair) seems more authoritative.

In any case the description I used is from USBallinsloeFair. Here though is the description for O Lochlainn's version: Corney tires of courting and drinking locally. He goes off to roam the world. Then he tires "of all this pleasure" in Ireland and heads for New York. Now "good-bye Mursheen Durkin, Sure, I'm sick and tired of workin'" and heads for gold in California.

In Murty Rabbett's version the singer "landed in Castle Garden" in New York. That may be useful in bracketing the dates on that version. Castle Garden, before and again "Castle Clinton" at The Battery in New York, was the entry point for immigrants between 1845 and 1890 [see, for example, "Castle Garden, New York" transcribed from The Illustrated American of March 1, 1890 at Norway-Heritage site]. One problem with using "Castle Garden" for dating is that the name may have remained synonymous with "entry point for New York" long after the building became the New York Aquarium. In my own family I heard about "Kesselgarten" sixty years after it closed, although my grandfather arrived in New York thirteen years after that building became home to captive fish.

For a similar Castle Garden(s) reference see the notes to "Castle Gardens (I)." - BS

Although O Lochlainn's text seems to be the source for almost every version known today, it seems to have been pretty heavily folk processed by revival singers. And I'm not talking about the zillion ways of spelling "Mursheen/Muirsheen."

According to Soodlum's Irish Ballad Book, the tune is "Cailini Deas Muigheo" ("The Beautiful Girls of Mayo").

I seem to recall reading somewhere that "Muirsheen Durkin" is another name for Ireland. Of course, if you read enough Irish books, *everything* is a disguised name for Ireland. - RBW
**Good Company**

DESCRIPTION: "When I sit by myself," the singer cannot see into the future "but I feel I'm in very good company." Similarly, when he sits with a friend "to fight some great battle of wisdom or mirth," or considers "the meanings and mysteries" of love with his darling

AUTHOR: Charles Mackay (1814-1889) (source: Mackay)

EARLIEST DATE: 1859 (Mackay's _The Collected Songs of Charles Mackay_)

KEYWORDS: love nonballad

FOUND IN: Britain(England(South))

REFERENCES (2 citations):
- Williams-FolkSongsOfTheUpperThames, p. 41, "Good Company" (1 text) (also Williams-Wiltshire-WSRO GI 81)
- ADDITIONAL: Charles Mackay, _The Collected Songs of Charles Mackay_ (London, 1859 ("Digitized by Google")), p. 308, "Good Company" (1 text)

Roud #1228

NOTES [18 words]: Williams-FolkSongsOfTheUpperThames: "I am told it was the favourite of the morris dancers in times past." - BS

Last updated in version 2.6

File: WT041

**Good English Ale**

DESCRIPTION: "When I was a little 'un my father did say, 'Whenever the sun shines that's time to make hay,' and when it's haying time, it's time for good ale. The singer pities those who don't drink. He wants drink and good food. He jokes of M.P.s who sleep on the job

AUTHOR: unknown

EARLIEST DATE: 1964 (Palmer-EnglishCountrySongbook)

KEYWORDS: drink work farming political

FOUND IN: Britain(England(Lond))

REFERENCES (1 citation):
- Palmer-EnglishCountrySongbook, #120, "Good English Ale" (1 text, 1 tune)

Roud #1512

File: PECS120

**Good for a Rush or a Rally**

DESCRIPTION: "They are good for a rush or a rally, But they have no bottom to stay. But when I go out for a tally, I shear two hundred a day."

AUTHOR: unknown

EARLIEST DATE: 1968

KEYWORDS: work Australia sheep

FOUND IN: Australia

REFERENCES (1 citation):
- Meredith/Anderson-FolkSongsOfAustralia, p. 276, "Good for a Rush or a Rally" (1 text, 1 tune)

NOTES [38 words]: For comparison: A "gun" shearer was one who could consistently shear a "century" -- 100 sheep. The all-time record, which will likely never be broken, is held by Jackie Howe, who once sheared 328 sheep in an eight hour day. - RBW

File: MA276

**Good King Wenceslas**

DESCRIPTION: On St. Stephen's Day, Wenceslas sees a poor man gathering wood, and decides to help the peasant. Wenceslas and his servant go out in the bad weather. Returning home, the servant suffers from the cold but Wenceslas miraculously keeps him warm

AUTHOR: Words: J. M. Neale (1818-1866) / Music: unknown

EARLIEST DATE: 1853 (tune from Piae Cantiones, 1582)

KEYWORDS: religious royalty
Good Lord, Shall I Ever Be the One

DESCRIPTION: Chorus: "Good Lord, shall I ever be the one (3x), To get over in the Promised Land." Verses: "About the cool of day ... (God) call for old Adam" who tried to run away (in one verse) and said "hear me" (in another)

AUTHOR: unknown

EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: Bible nonballad religious

FOUND IN: US(SE)

REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 32, "Good Lord, Shall I Ever Be de One" (1 text, 1 tune; p. 123 in the 1901 edition)

Roud #15284

NOTES [53 words]: Genesis 3.8-12: "And they heard the voice of the Lord God walking in the garden in the cool of the day: and Adam and his wife hid themselves from the presence of the Lord God amongst the trees of the garden, And the Lord God called unto Adam, and said unto him, Where art thou? ... And the man said ...." (King James). - BS

Last updated in version 4.0

File: Dett032
Good Lord, When I Die

DESCRIPTION: "Good Lord, when I die (x3), shout one, Good Lord, when I die." I want to go to heaven when I die (x3)., Good Lord, when I die" "I want to see my Jesus, when I die (x3), Good Lord, when I die."

AUTHOR: unknown
EARLIEST DATE: 1915 (Work-FolkSongOfTheAmericanNegro)
KEYWORDS: religious nonballad death
FOUND IN: US
REFERENCES (1 citation):
Work-FolkSongOfTheAmericanNegro, p. 63, "Good Lord, When I Die" (1 text)
Roud #12070
File: FSAN063A

Good Mornin', Blues

DESCRIPTION: "I woke up this morning' with the blues all around my bed... Went to eat my breakfast, had the blues all in my bread." The singer describes how the loss of his girl has left him lonely, in pain, and otherwise miserable

AUTHOR: unknown
EARLIEST DATE: 1931 (recording, Ashley & Foster)
KEYWORDS: loneliness separation
FOUND IN: US
REFERENCES (3 citations):
Lomax-FolkSongsOfNorthAmerica 311, "Good Mornin', Blues" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 75, "Good Morning Blues" (1 text)
ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962,p. 64, "Good Morning Blues" (1 text, 1 tune)
Roud #11687
RECORDINGS:
Clarence Ashley & Gwen Foster, "Drunk Man Blues" (Oriole 8183, rec. 1931; on Ashley04)
NOTES [29 words]: Another Alan Lomax special; I don't know what fraction of it is traditional. - RBW
Well, Lead Belly sang it with those words. - PJS
OK, so it's a Lomax/Lead Belly special. - RBW
Last updated in version 5.3
File: LoF311

Good Morning Miss Carrie

DESCRIPTION: The singer thought Carrie was his girl but she will marry someone else. "Had a mighty good cry"

AUTHOR: unknown
EARLIEST DATE: 1963 (MJHurt05)
KEYWORDS: courting marriage rejection nonballad
FOUND IN:
RECORDINGS:
Mississippi John Hurt, "Good Morning Miss Carrie" (on MJHurt05)
File: RcGeMoMC

Good Morning, Ladies All (I)

DESCRIPTION: Capstan shanty. Title from second chorus: "Ah-ha, me yaller gals, Good mornin', ladies all." A packet heads out "bound to hell," the crew is mostly wiped out by "Yaller Jack" (yellow fever) and take on some monkeys as a crew.

AUTHOR: unknown
EARLIEST DATE: 1914 (Sharp-EnglishFolkChanteys)
KEYWORDS: shanty ship disease animal
FOUND IN: Britain West Indies
REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas pp. 349-351, "Good Morning, Ladies All" (2 texts, 2 tunes; the "a" text is this piece, while "b" is "Good Morning, Ladies All (II)") [AbEd, p. 262]
Sharp-EnglishFolkChanteys, XVII, p. 20, "Good Morning, Ladies All" (1 text, 1 tune)
Roud #8284

NOTES [103 words]: Hugill-ShantiesFromTheSevenSeas claims that any shanty including the phrase "Good morning, ladies all" would be of Negro origin, and had collected this from Tobago Smith, a West Indian shantyman. He also speculates that this may be a rumored but as yet undocumented shanty which tells the story of a crew of monkeys taking charge of a ship, but the three verses he had weren't enough to be sure. Sharp's verses don't even get that far, but the tune is pretty much the same. Sharp says this has some affinity with "Heave Away, Me Johnnies," though I couldn't see it, except for a couple notes in the tune of the chorus. - SL

File: Hugi349a

Good Morning, Ladies All (II)

DESCRIPTION: Pump or halyard shanty. "We are outward bound for Mobile Town, with a heave-o, haul! An' we'll heave the ol' wheel round an' round, Good mornin' ladies all!" Rest of verses on going home, spending money, women, and general good times themes.

AUTHOR: unknown
EARLIEST DATE: 1921 (Richard Runciman Terry's _The Shanty Book_, Pt.1)
KEYWORDS: shanty home dancing
FOUND IN: Britain West Indies
REFERENCES (3 citations):
Hugill-ShantiesFromTheSevenSeas pp. 349-351, "Good Morning, Ladies All" (2 texts, 2 tunes; the "b" text is this piece, while "a" is "Good Morning, Ladies All (I)") [AbEd, p. 263]
Terry-TheShantyBook-Part1, #18, "Good morning, ladies all" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp. 91-92, "Good Morning, Ladies All" (1 text, 1 tune)
Roud #8290
CROSS-REFERENCES:
cf. "Outward and Homeward Bound" (shared verses)
File: Hugi350

Good Morning, Merry Sunshine

DESCRIPTION: "Good morning, merry sunshine, How did you wake so soon? You frightened all the stars away And shined away the moon." "I do not go to sleep, dear child, I just go round to see The little children of the east Who rise and watch for me."

AUTHOR: unknown
EARLIEST DATE: 1926 (Randolph)
KEYWORDS: nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 879, "Good Morning, Merry Sunshine" (1 fragment, 1 tune)
Roud #7544
File: R879

Good News

DESCRIPTION: "Good news, chariot's coming (x3), And I don't want to be left behind." "There's a long white robe in Heaven I know." The song catalogs all the things to be found in heaven; the singer hopes to achieve all

AUTHOR: unknown
EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (7 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 90-91,
"Good News, de Chariot's Comin'" (1 text, 1 tune; pp. 224-225 in the 1874 edition)
Curtis-Burlin-NegroFolkSongs-TheHamptonSeries (I), pp. 32-38, "Good News, Chariot's Comin'" (1 text with variants, 1 tune with variants)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 572, "Good News -- Chariot's Comin'" (1 fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 572, "Good News -- Chariot's Comin'" (1 tune plus a text excerpt)
Work-FolkSongOfTheAmericanNegro, p. 49, "Good News, the Chariot's Coming" (1 text)
Silber/Silber-FolksingersWordbook, p. 370, "Good News" (1 text)
DT, GOODNEWS
Roud #11891
RECORDINGS:
Bobby Jean Chauteau & group "Good News, Chariot is Coming" (New Light 101, n.d.)
Dixie Jubilee Quintet, "Good News" (Brunswick 3150, 1926)
Fisk Jubilee Quartet, "Good News" (Victor 16856, 1911)
Fisk University Jubilee Singers, "Good News, the Chariot's Coming" (Columbia A2072, 1916)
Hall Johnson Negro Choir, "Good News" (Victor 36020, 1930)
Master Spiritual Singers, "Good News, the Chariot is Coming" (Hub 3018, n.d.)
Southern Four, "Good News, Chariot's Comin'! and O Mary, Doan You Weep" (Edison 50885, 1921)
Tuskegee Institute Singers, "Good News" (Victor 17663, 1914)
File: FSWB370B

Good News Coming from Canaan
DESCRIPTION: "I thought I heard my mother say, Good news coming from Canaan. I want to hear my children pray, Good news coming from Canaan."
AUTHOR: unknown
EARLIEST DATE: 1922 (Brown)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 574, "Good News Coming from Canaan" (1 fragment)
Roud #11893
File: Br3574

Good News In the Kingdom
DESCRIPTION: "Good news in the kingdom and I won't die no more, my leader, Good news in the kingdom, Lord, and I won't die no more." Verses include "A Roman soldier pierced my Lord ... They pierced him to his tender side" and floaters
AUTHOR: unknown
EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)
KEYWORDS: floating verses nonballad religious Bible Jesus
FOUND IN: West Indies(Bahamas)
REFERENCES (1 citation):
Edwards-BahamaSongsAndStories 17, "Good News In the Kingdom" (1 text, 1 tune)
NOTES [95 words]: The description is based on the Edwards-BahamaSongsAndStories text. The verse is call and response, with "And I won't die no more" the response to each verse line. Floating verses include "I saw King Peter on the sea ... He left his net and followed me," "I do believe without a doubt ... The Christians have a right to shout," and "Come on Moses don't get doubt ... Stretch your rod and come across."
The "Roman soldier" verse refers to John 19:34, "But one of the soldiers with a spear pierced his side, and forthwith came there out blood and water" [King James]. - BS
Last updated in version 4.2
File: Edwa017
**Good News, Member**

DESCRIPTION: "Good news, member, good news, member, Don't you mind what Satan say. Good news, member, good news, And I heard from heaven today." "My brother have a seal and I so glad." "Mr. Hawley have a home in paradise." "Archangel bring baptizing down."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad

FOUND IN: US

REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, pp. 97-98, "Good News, Member" (1 text, 1 tune)

Roud #12054

File: AWG097B

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**Good news, the Chariot's Coming (II)**

DESCRIPTION: Chorus: "Good news the chariot's coming (x3), I don't want it to leave me behind."

Verses: "Going to get up in the chariot." "There's a long white robe (golden crown, golden harp, silver slippers) in heaven I know"

AUTHOR: unknown

EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: nonballad religious

FOUND IN: US(SE)

REFERENCES (2 citations):

Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 101, "Swing Low, Sweet Chariot" (1 text, 1 tune; p. 179 in the 1874 edition)


Roud #5435

NOTES [89 words]: The description is based on the Raichelson text. Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute has "swing low sweet chariot" instead of "good news." Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses are "the good old chariot swings so low" and "the good old chariot will take us home." Both Raichelson and Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute repeat the verse line three times, followed by "I don't want it to leave me behind." - BS

Last updated in version 4.0

File: Dett101

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**Good Night Molly Darling Good Night**

DESCRIPTION: The singer, outside Molly's window, standing in the snow, sees her light is on and leaves a message. When she looks out of her window she'll see his footprints. He wraps himself in his cloak and goes home.

AUTHOR: unknown

EARLIEST DATE: 1952 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: courting love nightvisit nonballad

FOUND IN: Ireland

REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 64, "Good Night Molly Darling Good Night" (1 text, 1 tune)

Roud #9310

CROSS-REFERENCES:
cf. "Are Ye Sleeping Maggie?" (theme)

File: OCC064
Good Night, Bye-Bye, Forever
DESCRIPTION: "This night we part forever, You are nothing more to me... Not a tear would I shed for thee." "Good night, bye, bye, forever." "Take back the ring you gave me." "Go break the heart of another." The singer blesses the man and hopes he won't harm another
AUTHOR: unknown
EARLIEST DATE: 1938 (Neely/Spargo-TalesAndSongsOfSouthernIllinois)
KEYWORDS: love betrayal separation ring
FOUND IN: US(MW)
REFERENCES (1 citation):
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 234-235, "Good Night, Bye-Bye, Forever" (1 text)
Roud #4329
CROSS-REFERENCES:
cf. "Dear Companion (The Broken Heart; Go and Leave Me If You Wish To, Fond Affection)"
(theme, some lyrics)
File: Neel234

Good Night, Sleep Tight
DESCRIPTION: "Good night, sleep tight, Don't let the bedbugs bite." Perhaps continues, "If they do, don't squall; Take a spoon and eat them all."
AUTHOR: unknown
EARLIEST DATE: 1947 (Opei & Opie, I Saw Esau, first edition)
KEYWORDS: bug nonballad
FOUND IN: US(MW)
REFERENCES (3 citations):
Sackett/Koch-KansasFolklore, p. 122, "(Good night)" (1 short text)
Baring-Gould-AnnotatedMotherGoose #595, p. 208 note 48, "(Good night, sleep tight)"
ADDITIONAL: Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #168, "(Good night, sleep tight)" (1 text)
Roud #19322
NOTES [50 words]: The Baring-Goulds claim this as a parody of something that runs "Good night, Sleep tight, Wake up bright In the morning light To do what's right With all your might." All I can say is, I've heard the "bed bugs bite" version but never this alleged original, which sounds too feeble to be traditional. - RBW
Last updated in version 4.5
File: SaKo122G

Good Old Bailing Wire
DESCRIPTION: "Things keep breaking every day at some place on the farm... But some one makes the loss all right and pulls us from the mire By mending things almost at sight by using bailing wire." Bailing wire repairs all things. Perhaps it holds the universe together
AUTHOR: unknown
EARLIEST DATE: 1952 (High-OldOldFolkSongs)
KEYWORDS: humorous nonballad farming technology
FOUND IN: US(So)
REFERENCES (1 citation):
High-OldOldFolkSongs, pp. 36-37, "Good Old Bailing Wire" (1 text)
ST High036 (Partial)
File: High036

Good Old Days of Adam and Eve, The
DESCRIPTION: "I sing, I sing of days grown older... Sing high, sing ho, I grieve, I grieve For the good old days of Adam and Eve." In the good old days, the town was smaller, the people bolder, etc.
AUTHOR: unknown
Good Old Dollar Bill, the

DESCRIPTION: "They are telling of old Glory Now in pictures songs and stories.... Sing the praises of Old Glory, But I've been through the mill And a real star spangled banner Is a good old dollar bill." The singer tells how money produces popularity

AUTHOR: unknown

EARLIEST DATE: before 1950 (article "The Wanigan Song Book" by Isabel J. Ebert)

KEYWORDS: money nonballad America

FOUND IN: US(MW)

REFERENCES (1 citation):
ADDITIONAL: James P. Leary, Compiler and Annotator, _Wisconsin Folklore_ University of Wisconsin Press, 2009, article "The Wanigan Songbook" by Isabel J. Ebert, p. 217, "The Good Old Dollar Bill" (1 text, sung by Emory DeNoyer)

Roud #30389

NOTES [82 words]: I originally wrote of this piece, "Emory DeNoyer, who sang this song, was blind
and had a maimed left arm. He cannot have had much money. I rather suspect he wrote this. But Isabel Ebert, who collected it from him, did not say so. We will never know. Nor will we know the tune; it appears the song never went into tradition, and DeNoyer's melody was not recorded." It turns out this is not true; another version seems to have been found in New York. But the song is clearly quite rare. - RBW

Good Old Egg-Head

DESCRIPTION: "Did you go to the henhouse? Yes, ma'am! Did you get any eggs? Yes, ma'am. Did you put them in the bread...." And so forth, as the bread is baked. Similarly, and more bitterly, for going to a lynching, or for going to a wedding

AUTHOR: unknown

EARLIEST DATE: 1917 (RIng Games of American Children, according to Coffin & Cohen)

KEYWORDS: play party food wedding execution

FOUND IN: US(SE)

REFERENCES (1 citation):
ADDITIONAL: Tristram P. Coffin and Hennig Cohen, _Folklore in America: Tales, Songs, Superstitions, Proverbs, Riddles, Games, Folk Drama and Folk Festivals_, Doubleday, 1966, pp. 181-182, "Good Old Egg-Bread" (1 text, probably of three different games)

CROSS-REFERENCES:
cf. "Yes Ma'am" (form) and references there

File: CoCo181

Good Old Mountain Dew

DESCRIPTION: "Beside a hill there is a still Where the smoke runs up to the sky." The smell reveals that "the liquor boys are nigh." The making of the dew is described, and it is said to have been praised by scholars. The singer calls for more dew.

AUTHOR: unknown

EARLIEST DATE: 1916 (OLochlainn-IrishStreetBallads)

KEYWORDS: drink nonballad

FOUND IN: US(MA,SE) Canada(Ont) Ireland

REFERENCES (8 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 41, "The Hidden Still" (1 fragment, probably this piece)
Brown/Schinhan-FrankCBrownCollectionNCFolklore541, "The Hidden Still" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 64, "The Real Old Mountain Dew" (1 text, 1 tune)
Morton/Maguire-ComeDayGoDayGodSendSunday 23, pp. 53-54,112,166, "The Mountain Dew" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 180-182, "Good Old Mountain Dew' (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 288-289, "Real Old Mountain Dew" (1 text, filed with "Old Mountain Dew")
Silber/Silber-FolksingersWordbook, p. 229, "Real Old Mountain Dew" (1 text)

DT, MTDEW2*

Roud #938

RECORDINGS:
O. J. Abbott, "The Real Old Mountain Dew" (on Abbott1)
The Clancy Brothers and Tommy Makem, "The Real Old Mountain Dew" (on IRClancyMakem01)
John Griffin and Ed Geoghegan?, "The Real Old Mountain Dew" (on Voice13)

CROSS-REFERENCES:
cf. "Are You There Moriarity" (tune, per OLochlainn)

ALTERNATE TITLES:
Let the Grasses Grow

NOTES [80 words]: OLochlainn-IrishStreetBallads: "I am told it was written by Phil O Neill of Kinsale." - BS

Robert Gogan, _130 Great Irish Ballads_ (third edition, Music Ireland, 2004), p. 37, on the other hand, attributes it to Samuel Lover. But I should observe that few of his song notes seem to find support
in reputable sources. And, of course, it's possible that Lover published a version without actually writing it. Not to be confused with Bascom Lamar Lunsford's "Old Mountain Dew." - RBW

Last updated in version 4.1
File: LxA180

**Good Old Rebel, The (The Song of the Rebel Soldier)**

**DESCRIPTION:** "I'm a good old Rebel soldier, and that's just what I am, And for this Yankee nation I do not give a damn!" The rebel tells of his history in the Confederate army. He scorns the Reconstruction governments, and proclaims, "I won't be reconstructed!"

**AUTHOR:** unknown

**EARLIEST DATE:** 1866?

**KEYWORDS:** Civilwar soldier political

**HISTORICAL REFERENCES:**
July 21, 1861 - First Battle of Bull Run/Manassas. Confederates under Beauregard and Johnston rout an inexperienced Federal force under McDowell.
Aug 29-30, 1862 - Second Battle of Bull Run/Manassas. Lee's army takes Pope's force in flank and rolls it up.
Apr 7 and Sept 8, 1863 - Federal attempts to retake Fort Sumter and Charleston Harbor. Both failed.
May 1-4, 1863 - Battle of Chancellorsville (which would appear to be the "Battle of the Wilderness" referred to in some texts, since Stonewall Jackson is mentioned in the immediate context). Lee defeats Hooker, but Jackson is killed.
May 5-7, 1864 - Battle of the Wilderness. Lee's army mauls the Federal force under Grant and Meade, but the Federals refuse to retreat.
May 11, 1864 - Battle of Yellow Tavern. Confederate cavalry commander J.E.B. Stuart mortally wounded (he died May 12).

1865-1872 - The era of the Freedmen's Bureau. Its purpose was to help former slaves to make the transition to freedom, and to give them as many opportunities as possible. Most Southerners fought it tooth and nail, and finally the Radical Republicans abandoned it in 1872

**FOUND IN:** US(Ap,SE,So)

**REFERENCES (24 citations):**
Randolph 231, "I'm a Good Old Rebel" (3 texts, 3 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 216-217, "I'm a Good Old Rebel" (1 text, 1 tune -- Randolph's 231C)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 193, "The Song of the Rebel Soldier"; 194, "An Old Unreconstructed" (2 traditional texts plus assorted floating stanzas and a copy of a printed text plus mention of 6(?) more, 1 tune)
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, pp. 70-71, "The Old Rebel Soldier" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 391, "The Good Old Rebel" (2 texts plus a fragment and mention of 1 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 391, "The Good Old Rebel" (2 tunes plus text excerpts)
Hudson-FolksongsOfMississippi 118, pp. 259-260, "I'm a Good Old Rebel" (1 text)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 57, pp. 95-96, "I'm a Good Old Rebel" (1 text, 1 tune)
Cox-FolkSongsSouth 77, "I'm a Good Old Rebel" (1 text)
Smith-SouthCarolinaBallads, pp. 45-47, "The Good Old Rebel"; "For I'm a Good Old Rebel" (2 texts)
Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 437, "O I'm a Good Old Rebel" (1 text); also a sheet music cover on p. 443
Silber-SongsOfTheCivilWar, pp. 356-357, "Oh, I'm a Good Old Rebel" (1 text, 1 tune)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 88-89, "Oh, I'm a Good Old Rebel" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 535-540, "Good Old Rebel" (2 texts, 2 tunes)
Lomax-FolkSongsOfNorthAmerica 133, "The Good Old Rebel" (1 text, 1 tune)
Botkin-TreasuryOfSouthernFolklore, p. 716, "I'm a Good Old Rebel" (1 text, 1 tune)
Colonial-Dames-AmericanWarSongs, pp. 134-135, "I'm a Good Old Rebel" (1 text)
Wolf-AmericanSongSheets, #C122, p. 192, "Oh, I'm a Good Old Rebel" (1 reference)
Good Old State of Maine, The

DESCRIPTION: The singer tells how lumbering woods are "different from the good old State of Maine." The woods have "alieners and foreigners" and low wages, deep snow, harsh regulations and bad food. "I'll mend my ways and spend my days in the good old State of Maine."
Good Old Way (I), The

DESCRIPTION: "The good old way, the good old way, I am travelling in the good old way, And no matter where I be nor what people thinks of me...." "The Baptists in their glee may turn their back on me...." The singer condemns sinners and vows to stick with God

AUTHOR: unknown
EARLIEST DATE: 1938 (Chappell)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 93, "The Good Old Way" (1 text, 1 tune)
Roud #16937
CROSS-REFERENCES:
cf. "O I Shall Have Wings" (lyrics)
File: ChFRA093

Good Old Way (II), The

DESCRIPTION: "As I went down in the valley to pray, Studying about that good old way When you shall wear the starry crown, Good Lord, show me the way. Oh (mourner/sister/member), let's go down, let's go down... down in the valley to play." "%

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 84, "The Good Old Way" (1 text, 1 tune)
Roud #12041
CROSS-REFERENCES:
cf. "Down in the Valley to Pray" (lyrics)
NOTES [27 words]: This shares a lot of lines with "Down in the Valley to Pray," and some would perhaps lump them. But the overall form is different enough that I have split them. - RBW
Last updated in version 2.4
File: AwG084A

Good Religion

DESCRIPTION: Format is ((phrase, "I got good religion") (3x) "My feet been taken out the miry clay"). Phrases include "I'm so glad," "In my heart," "Day was Monday/Tuesday/..." May be other
Good Roarin' Fire, A

DESCRIPTION: "Wi' the day's work done," these things make the singer happy to come home: "a
good roarin' fire," "your childer lep an' run," a "wife is kind an' happy," "a clean-sweep' stone."

AUTHOR: unknown
EARLIEST DATE: 1911 (Greig/Duncan5)
KEYWORDS: home work fire nonballad children wife
FOUND IN: Britain(Scotland(Aber)) Ireland Canada(Newf)
REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #167, p. 2, "When a Chap Comes Hame" (1
text)
Greig/Duncan5 1070, "When a Chap Comes Hame" (2 texts, 1 tune)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, p. 32, "A Good Roarin' Fire" (1 text)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 38-41, "The Big Roaring Fire (A Good
Roaring Fire; A Tidy Smilin' Wifey)" (1 text, 1 tune)
Roud #6301
RECORDINGS:
Angus McDonald, "Home From the War" (on MUNFLA/Leach)
Jim Rice, "Roarin' Fire" (on MUNFLA/Leach)
File: HayU032

Good Scow Alice Strong, The

DESCRIPTION: "When running down for Cleveland On the good scow Alice Strong, The Captain's
eyes grew weary." He orders the mate to take charge. "The mate was but a farmer Who'd seen
service with a plow": He steers the ship on a straight course -- into another boat!

AUTHOR: unknown
EARLIEST DATE: 1933 (Collected from John S. Parsons by Walton)
KEYWORDS: ship farming wreck humorous
FOUND IN: US(MA)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 165-166, "The Good Scow Alice
Strong" (1 text)
Roud #19887
File: WGM165

Good Ship Kangaroo, The

DESCRIPTION: The singer goes to sea on the Kangaroo. His sweetheart gives him a token to
remember her by. On his return home, he learns the she has run off with another man. He vows to
go to a foreign shore and "throw [him]self away" on a foreign girl

AUTHOR: Harry Clifton (source: Greig/Duncan6)
EARLIEST DATE: before 1884 (broadside, Bodleian Firth c.22(95))
KEYWORDS: love separation sailor return infidelity
FOUND IN: Britain(Scotland(Aber)) Ireland Australia
REFERENCES (5 citations):
Greig/Duncan6 1211, "On Board of the Kangaroo" (5 texts, 3 tunes)
OCroinin/Cronin-TheSongsOfElizabethCronin 109, "On Board the Kangaroo" (1 text, 1 tune)
Good Ship Venus, The

DESCRIPTION: A quatrain ballad, this song describes the interminable sexual misadventures of the crew of the Good Ship Venus, whose mast is a rampant penis.

AUTHOR: unknown

EARLIEST DATE: Vance Randolph firmly dates the three versions in his "Unprintable" Collection from the Ozarks to 1890.

KEYWORDS: bawdy sex humorous ship

FOUND IN: Australia Canada Britain(England) US(NE,MW,So,SW) New Zealand

REFERENCES (6 citations):
Cray-EroticMuse, pp. 315-318, "The Good Ship Venus" (2 texts, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 500-501, "Frigging in the Rigging" (1 text, 1 tune)
Hopkins-SongsFromTheFrontAndRead, pp. 58-59, "Good Ship Venus" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp 177-178, "There's Nothing Else to Do" (1 text, 1 tune)
Brand-BawdySeaSong 2, "The Good Ship Venus"; 12, "Frigging in the Rigging" (2 texts)

DT, FRGGING SHPVENUS

Roud #4836 and 8350

CROSS-REFERENCES:
ct. "Christopher Columbo" (lyrics)

NOTES [69 words]: The limerick-form stanzas with the internal rhyme in the third line of "Good Ship" frequently migrate to "Christopher Columbo." - EC

Roud splits off Kinsey-SongsOfTheSea's "There's Nothing Else to Do" as a separate song, #8350, presumably because it never mentions the ship "Venus." But it has the "Frigging in the Rigging" chorus, and it's a quatrain ballad about sexual escapades; I think they can be lumped. - RBW

Last updated in version 6.1

File: EM315

Good Shot, Never Miss

DESCRIPTION: "Good shot, never miss, When you've got a girl to kiss."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
**Good Time in Georgia**

DESCRIPTION: "Dere ain't no good times in Georgia, Like I used to have. Dere ain't no good times in Georgea, Like I used to have. I'm going back to Alabama and git my good gal back."

AUTHOR: unknown

EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)

KEYWORDS: love separation travel hardtimes

FOUND IN: US(SE)

REFERENCES (1 citation):
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 237, "Good Time in Georgia" (1 short text)

Roud #18158

File: KiWa237G

**Good-bye (Goodbye My Brother)**

DESCRIPTION: "Goodbye, my brother, goodbye, Hallelujah! Goodbye, sister Sally, goodbye, Hallelujah! Going home, Hallelujah! Jesus call me, Hallelujah! Linger no longer, Hallelujah! Tarry no longer, Hallelujah"

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad

FOUND IN: US

REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 52, "Good-bye" (1 text, 1 tune)

Roud #12011

File: AWG052A

**Good-Bye Everybody**

DESCRIPTION: "Good-bye everybody, Good-bye, sing Hallelujah." The singer is leaving. Jesus is at the Sacrement Table, "handing bread and wine to the members." Good-bye "all you deacons (preachers, false pretenders)"

AUTHOR: unknown

EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaIslands)

KEYWORDS: farewell nonballad religious Jesus

FOUND IN: US(SE)

REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeaIslands 15, pp. 90-92, "Good-Bye Everybody" (1 text, 1 tune)

RECORDINGS:
Joe Armstrong and the Georgia Sea Island Singers, "Goodbye, Everybody" (on LomaxCD1712, recorded 1959)

NOTES [30 words]: The current description is based on the Parrish-SlaveSongsOfTheGeorgiaSeaIslands text. Parrish says this was a favorite St. Simons farewell song at the end of an evening service. - BS

Last updated in version 4.1

File: Parr015

**Good-bye, My Honey, I'm Gone**

DESCRIPTION: Singer had a girl, Isabella, who ran off with another fella. He has bad luck with girls, and often "hollered for a copper But he said he couldn't stop her." Cho: "Good-bye my honey I'm gone (x2)," last two lines of verse, then "Good-bye my honey I'm gone"
Good-Looking Widow, The

DESCRIPTION: The singer, a good-looking widow, has had three husbands and is looking for a fourth. Her husbands were a tailor who was a swell, a baker who was a loafer, and another who "was some fond o' me, but mair fond o' a dram"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: marriage drink death
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1302, "The Good-Looking Widow" (4 texts, 2 tunes)
Roud #7199
NOTES [31 words]: Sounds like a Scottish rewrite of the Wife of Bath's Prologue. It might be interesting to sing it with "The Marriage of Sir Gawain" [Child 31], which is essentially the Wife's tale. - RBW
Last updated in version 2.5
File: GrD71302

Goodbye Eliza Jane

DESCRIPTION: "Lookey here 'Liza, listen to me, you ain't the girl you promised to be."
Disappointed that Liza "went riding with Mr. Brown," the singer declares, "Goodbye, Miss Liza, I'm going to leave you." He demands his gifts back; Mr. Brown can replace them
AUTHOR: Words: Andrew B. Sterling / Music: Harry Von Tilzer
EARLIEST DATE: 1903
KEYWORDS: courting separation betrayal
FOUND IN: US
REFERENCES (2 citations):
Spaeth-ReadEmAndWeep, p. 211, "Good-bye, Eliza Jane" (partial text and tune)
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 93, "Good-bye Sweet Liza Jane" (1 text)
Roud #12403
RECORDINGS:
Peerless Quartet, "Minstrels Part 4, Goodbye Eliza Jane" (Little Wonder 343, 1916)
Charlie Poole and the North Carolina Ramblers, "Good-bye Sweet Liza Jane" (Columbia 15601-D, 1930; on CPoole03 as "Goodbye Liza Jane")
NOTES [34 words]: I couldn't believe this was a Harry von Tilzer song either. Amazing what a little Charlie Poole influence can do.
For some background on Harry von Tilzer, see the notes to "A Bird in a Gilded Cage." - RBW
Last updated in version 4.3
File: SRw211
Goodbye I Am Going
DESCRIPTION: "Goodbye I am going."
AUTHOR: unknown
EARLIEST DATE: 1994 (Elder-FolksongsFromTobago)
KEYWORDS: ritual nonballad religious
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
Elder-FolksongsFromTobago 43, "Goodbye I Am Going" (1 short text, 1 tune)
NOTES [29 words]: Elder-FolksongsFromTobago describes the ritual that accompanies this "mournful 'song of dispatch' heard at the baptismal ceremony of the Spiritual Baptist (Shouters) church." - BS
Last updated in version 4.0
File: ElTo043

Goodbye Jeff
DESCRIPTION: "Their soldiers reconnoiter like the mischief, Jeff, And appropriate our cattle and our corn." The Union soldiers have taken half the slaves and will free the rest. The war is failing. The Confederate concludes, "I think we'd better give it up and run."
AUTHOR: unknown
EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)
KEYWORDS: Civilwar slave humorous soldier desertion
FOUND IN:
REFERENCES (1 citation):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, p. 360, "(no title)" (1 text)
Roud #6614
File: TNY360A

Goodbye John
DESCRIPTION: "Twas on a Friday morning I bid London Town adieu." "Goodbye, John, Don't stay long, But come back home to your own chickiebiddie, My heart bears so to see you go, Don't forget your darling"
AUTHOR: unknown
EARLIEST DATE: 1868 (broadside, Bodleian Bod8412 Firth c.12(385))
LONG DESCRIPTION: John loved sweet Nancy, a big lass (15 stone=210 pounds, face the size of a dinner plate) who ran a sweets shop. He dreamt, while sailing, that she came to him looking "just like a mermaid." In the morning, as they approached land, Nancy came to meet him in a boat which capsized and sent her to the bottom, In a spoken interlude John explains that as a British sailor he cannot stand by to "see a British female in distress"; to save her as she was going down a third time, he grabbed her hair; to his surprise it was a wig that came off and she went to the bottom of the Thames.
KEYWORDS: love separation travel request beauty hair death drowning river sea ship shore dream England humorous sailor
FOUND IN: US(SE) Canada(Newf)
REFERENCES (2 citations):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 690, "Goodbye John" (1 short text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 149-151, "Goodbye John, But Don't Stop Long" (1 text, 1 tune)
Roud #24344
RECORDINGS:
Everett Bennett, "Goodbye John, But Don't Stop Long" (on NFAGuigné01)
BROADSIDES:
Bodleian, Bod8412 Firth c.12(385), "Goodbye John" ("Twas on Friday morning I bade London town goodbye"), Poet's Box (Glasgow), 1868
NOTES [94 words]: The above description is based mostly on Brown/Schinhan-FrankCBrownCollectionNCFolklore5 plus a stray line. I assume there is more to the song, but I don't have any way to test it. - RBW
The description "Goodbye, ... darling," is the chorus; the long description is based on Guigné-
ForgottenSongsOfTheNewfoundlandOutports's text for Bennett's recording. The Poet's Box broadside has more details of John's sailing to exotic ports, keeps the tragic end, but lacks the spoken patter.

Guigné has this as a music hall number which she found in a Tony Pastor song book. - BS

Last updated in version 4.2

File: BrS5690

Goodbye Liza Jane (I)

DESCRIPTION: "Our horse fell down the well around behind the stable (x2). Well he didn't fall clear down but he fell, fell... As far as he was able. Oh, it's goodbye Liza Jane." Similarly "My gal crossed a bridge... but the bridge it wasn't built yet." Etc.

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: nonsense humorous

FOUND IN: US(MW)

REFERENCES (1 citation):

Sandburg-TheAmericanSongbag, p. 51, "Good-by Liza Jane" (1 text, 1 tune)

ST San051 (Full)

RECORDINGS:

Pete Seeger, "Goodbye Liza Jane" (on PeteSeeger22)

CROSS-REFERENCES:

cf. "Black Them Boots (Goin' Down to Cairo)"

File: San051

Goodbye Mama, Goodbye Dada

DESCRIPTION: "Goodbye mama, goodbye dada, Goodbye to all the rest, Goodbye mama, goodbye dada, For I love dolly best." "Past 8 o'clock and it's bedtime for dolly, Past 8 o'clock and it's bedtime for me. Dolly must sleep... Dolly and I are quite sure to agree."

AUTHOR: unknown


KEYWORDS: nonballad mother father

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #2, p. 112, "Goodbye Mama, Goodbye Dada" (1 text, 1 tune)

NOTES [252 words]: The first verse of this ("Goodbye mama.... For I love dolly best") is the entire text recalled by Jeannie Robertson, and there seem to be no other clear collections from tradition. And yet, I seemed to recall the lyric when I saw it. Hunting around on the Internet didn't produce much, but on the King Laoghaire Irish site someone supplied a text that supplies the "Past 8 o'clock and it's bedtime for dolly" verse, with chorus

Good night Mama, good night Papa,
Good night to all the rest,
Good night Mama, good night Papa,
For I love dolly best.

and a second verse

Ma turn the lights out for I am so sleepy,
Papa good night, love and give me a kiss,
Dolly good night I will see you tomorrow,
Dolly and I are quite sure to agree.

Several others claimed to recall the song. Another poster claimed that this was a song about a Topsy doll (aka a Topsy-Turvy doll) -- that is, a doll with two heads and upper bodies joined at the waist, so that by flipping over the skirt, you could show either head. Typically one head was black and one white. These dolls were apparently in existence by the 1890s if not earlier, and still made into the 1950s. There was a song about the Topsy dolls in which the girl washes her doll but can't make it white. Obviously racist, but it has several lyrics that look like they are related to the Robertson fragment. So my guess is that Jeannie Robertson heard the Topsy Doll song in her youth, and (consciously or unconsciously) kept the least offensive part, which became this song. - RBW
Goodbye to My Stepstone

DESCRIPTION: The singer has stayed at home among loved ones for a long time, but now is leaving: "Goodbye to my stepstone, goodbye to my home, God bless the ones that I leave with a sigh; I'll cherish dear memory while I am away; Goodbye, dear old stepstone, goodbye."

AUTHOR: probably J. O. Webster

EARLIEST DATE: 1904 (collected from Lela Ammons by Bascom Lamar Lunsford. Source: _Sing Out_, volume 35, #4 [1991], p. 8); J. O. Webster published his piece "Old Doorstep," the likely ancestor, in 1880

KEYWORDS: travel home farewell rambling

FOUND IN: US(SE,So)

REFERENCES (4 citations):
- Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, "Old Stepstone" (1 text, 1 tune)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 713, "The Old Stepstone" (1 short text, 1 tune)
- Randolph 853, "The Old Stepstone" (1 texts plus 2 fragments)
- DT, STEPSTON*
  - Roud #7453
  - RECORDINGS: Daphne Burns, "Goodbye To My Stepstones" (Paramount 3032, 1927)
  - Floyd County Ramblers, "Step Stone" (Victor V-40331, 1930; Bluebird B-5107, 1933; on TimesAint05)
  - Bascom Lamar Lunsford, "Stepstones" (Brunswick 231, 1928; Brunswick 314, 1929; on BLLunsford01) (Rounder LP 0065, 1957)
  - Peg Moreland, "The Old Step Stone" (Victor V-40008, 1929)
  - E. R. Nance Singers, "Goodbye to My Stepstone" (Champion 16316, 1931)
  - Three Muskateers, "Goodbye to the Step Stones" (Bluebird B-6525, 1936)
  - Ernest V. Stoneman and His Dixie Mountaineers, "Goodbye Dear Old Stepstone" (Edison 52489, 1929; Ernest Stoneman and Eddie Stoneman, "Good-bye Dear Old Stepstone" (ARC, unissued, 1934)

ALTERNATE TITLES:
- The Old Doorstep

NOTES [27 words]: I've seen this attributed to Woody Guthrie, but the texts in Randolph, and his references to 1890s songbooks, make it clear that the basic song predated him. - RBW

Goodbye to the Old Pick and Shovel

DESCRIPTION: "farewell to my old pick and shovel... The bulldozer now has took over To tear down the mountains of stone." The 'dozer mechanic has skills the old road-builder doesn't, but couldn't survive the life the old man once led. The world is changed, not better

AUTHOR: Words: Dennis Hogan (source: Bailey/Roth-ShantiesByTheWay-NZ)

EARLIEST DATE: 1962 (Fern Fire, according to Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: worker technology hardtimes

FOUND IN:

REFERENCES (1 citation):
- Bailey/Roth-ShantiesByTheWay-NZ, p. 137, "Goodbye to the Old Pick and Shovel" (1 text)

NOTES [20 words]: Bailey/Roth-ShantiesByTheWay-NZ list this as being sung to "Red River Valley." It sort of fits, but it's hard work.... - RBW

Goodbye-ee

DESCRIPTION: "Goodbye-ee, Don't sigh-11! Wipe the tear, baby dear, From your eye-ee. Though
Goodbye, Brother

DESCRIPTION: "Goodbye, brother (x2), If I don't see you more; Now God bless you (x2), If I don't see you more." "We part in the body, but we meet in the spirit, If I don't see you more; We'll meet in the heaven, in the blessed kingdom, If I don't see you more."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad parting separation
FOUND IN: US
REFERENCES (2 citations):
Sandburg-TheAmericanSongbag, p. 477, "Good-bye, Brother" (1 text, 1 tune)
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 47, "Good-bye Brother" (1 text, 1 tune)
Roud #12004
File: San477

Goodbye, Fare You Well (I)

DESCRIPTION: "Fare you well, Julianna, you know, Hoo row, row, row, my boys, To the westward we roll and we now coming home, Goodbye, fare you well, goodbye, fare you well." The sailors bid farewell to the whales and look forward to arriving home

AUTHOR: unknown
EARLIEST DATE: 1971
KEYWORDS: whaler home nonballad sailor whale
FOUND IN:
REFERENCES (2 citations):
Darling-NewAmericanSongster, pp. 321-322, "Goodbye, Fare You Well" (1 text)
DT, FARWJUL
NOTES [18 words]: A great tune; I'm surprised it's not more widely collected. But hardly a good sentiment in these days. - RBW
Last updated in version 4.3
File: DarNS321

Goodbye, Little Girl, Goodbye

DESCRIPTION: "The sound of the bugle is calling, Fare thee well, fare thee well." The soldier boy sets out: "Goodbye, little girl, goodbye... In my (Virginia/blue) uniform, I'll return to you." In the din of battle, he sends a (dying?) message to the girl

AUTHOR: Words: Will D. Cobb / Music: Gus Edwards
EARLIEST DATE: 1904 (copyright date on sheet music)
KEYWORDS: soldier separation love
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 271, "Goodbye, Little Girl, Goodbye" (1 text)
Roud #15745
NOTES [73 words]: The Brown text appears confused. It starts simply enough, with a soldier bidding goodbye to his girl. But when the battle comes, it's not clear whether the lover dies, or the lover lives and goes home, or someone else asks him to send a message.
Lyricist Will D. Cobb was also responsible for "Dolly Grey." He and Gus Edwards seem to have specialized in rather silly love songs, based on the back cover of the sheet music to this piece. - RBW

Last updated in version 2.7
File: Br3271

Goodbye, Mother
DESCRIPTION: "Goodbye, Mother, goodbye, Your voice I shall hear it no mo', Death done flamished yo' body...." The singer hears mother calling from the grave, wishes she were still alive, and hopes to go to heaven where there is no trouble
AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: death mother burial religious
FOUND IN: US
REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 592-593, "Good-by Mother" (1 text, 1 tune)
Roud #15566
File: LxA592

Goodbye, My Blue Bell
DESCRIPTION: "Goodbye, my Blue Bell, Farewell to you. One last fond look into your eyes so blue. 'Mid campfires gleaming, Through shot and shell, I will be dreaming Of my sweet Blue Bell." "Blue Bell, my heart is breaking... Blue bell, my tears have started."
AUTHOR: Words: Edward Madden / Music: Theodore Morse
EARLIEST DATE: 1904 (Recording, Harry Macdonough & the Haydn Quartet)
KEYWORDS: soldier separation
FOUND IN: US(SE)
REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 395, "Goodbye, My Blue Bell" (1 fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 395, "Goodbye, My Blue Bell" (1 tune plus a text excerpt)
Browne-AlabamaFolkLyric 48, "Blue Belle" (1 short text)
Roud #11331
RECORDINGS:
Eddie Adcock, "Virginia Bluebell" (Patuxent CD-300, 1963; on Protobilly)
Richard Brooks & Reuben Puckett, "Good Bye, My Blue Bell" (Victor 20542, 1927)
Harry Macdonough & the Haydn Quartet, "Blue Bell" (CYL: Columbia 32515-2, 1904; on Protobilly)
Merle Travis, "Blue Bell" (Capitol transcription, 1945; on Protobilly)
NOTES [22 words]: Brown's informant thought this came from the Spanish-American War. Possible, but probably beyond proof. The timing is about right. - RBW
Last updated in version 5.1
File: Br3395

Goodbye, My Love, Goodbye
DESCRIPTION: Hauling shanty, probably Negro in origin. "I'm bound away to leave you, Goodbye, my love, goodbye. I never will deceive you, Goodbye, my love, goodbye." Given verses are all variations on the 'goodbye, farewell, we're bound away' theme.
AUTHOR: unknown
EARLIEST DATE: 1887 (Davis/Tozer _Sailor Songs or Chanties_)
KEYWORDS: shanty farewell separation
FOUND IN: Britain US West Indies
REFERENCES (2 citations):
Colcord-SongsOfAmericanSailormen, p. 62, "Goodbye, My Love, Goodbye" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 118-119, "Goodbye, My Love, Goodbye" (1 text, 1 tune)
[AbEd, p. 102]
Goodbye, My Lover, Goodbye

DESCRIPTION: A riverman, departing for New Orleans, bids his sweetheart farewell: "I'm going away to New Orleans, Goodbye, my lover, goodbye...." "She's on her way to New Orleans... She's bound to pass the Robert E. Lee...." "I'll make this trip and make no more...."

AUTHOR: T. H. Allen?

EARLIEST DATE: 1882 (copyright, according to College Songs)

KEYWORDS: river farewell work separation floating verses

FOUND IN: US(Ap,MW,SE,So)

REFERENCES (9 citations):
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 274, "Goodbye, My Lover, Goodbye" (1 text plus a fragment)
- Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 46-47, "Good-bye, My Lover, Good-Bye" (1 text, 1 tune)
- Jackson-WakeUpDeadMan, pp. 97-99, "Goodbye, My Lover, Goodbye" (1 text, 1 tune)
- Henry-SongsSungInTheSouthernAppalachians, p. 160, "Goodbye, My Lover, Goodbye" (1 text)
- Roberts-SangBranchSettlers, #65, "Good-bye, My Lover" (1 text, 1 tune)
- Botkin-TreasuryMississippiRiverFolklore, p. 591, "Let Her Go By" (1 text)
- Jolly-Miller-Songster-5thEd, #140, "Good-bye, My Lover, Good-bye!" (1 text)
- Silber/Silber-FolksingersWordbook, p. 152, "Goodbye, My Lover, Goodbye" (1 text)


Roud #15381

RECORDINGS:
- Emry Arthur, "Goodbye, My Lover, Goodbye" (Vocalion 5209, 1928)
- Kanawha Singers, "Goodbye My Lover Goodbye" (Brunswick 242, 1928)
- Bill Mooney & his Cactus Twisters, "Goodbye, My Lover, Goodbye" (Imperial 1150, n.d.)

CROSS-REFERENCES:
- cf. "Goodbye, My Love, Goodbye" (chorus form)
- cf. "Sunflower Chorus on Micanopy People" (tune)

SAME TUNE:
- Sunflower Chorus on Micanopy People (File: Morr012)

NOTES [408 words]: The description above is based on the most coherent version I could find -- although neither the Robert E. Lee nor New Orleans are mentioned in the College Songs texts. Brown's texts, however, have nothing of either plot; both have a verse "See the train go 'round the bend... Loaded down with (railroad/Chapel Hill) men," with the other stanzas floating. Jackson's version is similar: the train comes round the bend filled with CONVICT men. It appears that the simple tune was used for all sorts of floating verse songs.

The Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors version seems to have been particularized for Great Lakes sailors; it begins "A farmer boy stands on the deck" and complains about all the things he doesn't know (e.g. he can't tell various types of sail apart). This may have been influenced by "Goodbye, My Love, Goodbye," which is also a sailor song, but that is a separation song, and the Walton version is a taunt, so I don't think they are the same. This has been attributed to T. H. Allen (so College Songs, and cf. Brown), but I don't know the reliability of the citation.

This song was apparently popular enough in the late 1800s to have played a minor but odd role in
politics. The chief issue in the presidential campaign of 1896 was the issue of free silver. The larger part of the Republican party was in favor of the gold standard, but a substantial minority was pro-silver. This became a major issue at the presidential nominating convention, when the Silver Republicans tried to put their position into the platform.

According to Arthur M. Schlesinger, Jr., Fred L. Israel, and William P. Hansen, editors, History of American Presidential Elections, Volume II (1848-1896), Chelsea House, 1971, p. 1803, when the gold standard plank was introduced as an amendment to the Republican platform, the Silver Republicans made it clear that they would leave the party if their position was adopted. This threat was greeted with jeers, including "Go to Chicago!" (site of the Democratic convention), "Put him out," and "Goodbye, my lover, goodbye." - RBW

There is a parody version ["See the Steamer Go 'round the Bend"]: "See the steamer go 'round the bend, goodbye, my lover, goodbye/They're taking old Sammy away to the pen...And why are they taking old Sam to the pen?...He hit a policeman and hit him again/goodbye, my lover, goodbye." Sam Hinton credits this to his father, who liked to improvise. - PJS

**Goodbye, Old Paint**

DESCRIPTION: "Goodbye, old Paint, I'm a-leavin' Cheyenne." The impatient cowboy is off for Montana. He bids farewell to the girl and starts his horses on their way

AUTHOR: unknown

EARLIEST DATE: 1928 (recording, Harry "Haywire Mac" McClintock)

KEYWORDS: horse cowboy rambling

FOUND IN: US(Ro,So)

REFERENCES (14 citations):

Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 184, "Old Paint" (1 text, 1 tune)

Larkin-SingingCowboy, pp. 169-170, "Goodbye, Old Paint" (1 text, 1 tune)

Lomax/Lomax-FolkSongUSA 63(A), "Old Paint" (1 text, 1 tune)

Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 383-385, "Good-by, Old Paint" (1 text, 1 tune)

Lomax-FolkSongsOfNorthAmerica 195, "I'm A-Leavin' Cheyenne" (1 text, 1 tune)

Scott-TheBalladOfAmerica, p. 263, "Goodbye, Old Paint" (1 text, 1 tune)

Thorp/Logsdon-SongsOfTheCowboys, pp. 118-119, "Old Paint" (1 text)

Fife/Fife-CowboyAndWesternSongs 83, "Old Paint" (3 texts, 1 tune, although the "C" text appears to be "The Wagoner's Lad")

Welsch-NebraskaPioneerLore, pp. 24-25, "Old Paint" (1 text)

Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 572, "Goodbye, Old Paint" (1 text)

Tinsley-HewasSinginThisSong, pp. 122-125, "Goodbye Old Paint" (1 text, 1 tune)

Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 275, "Goodbye, Old Paint" (1 text)

Silber/Silber-FolksingersWordbook, p. 106, "Goodbye Old Paint" (1 text)

DT, OLDPAINT*

Roud #915

RECORDINGS:

Arkansas Charlie [pseud. for Charlie Craver], "Goodbye Old Paint" (Vocalion 5270, rec. 1928)

Emmett Brand, "Riding My Buggy, My Whip in My Hand" (on MuSouth06)

Sloan Matthews, "Goodbye, Old Paint (II)" (AFS, 1940s; on LC28)

Harry "Haywire Mac" McClintock, "Goodbye Old Paint" (Victor 21761, 1928; on WhenIWas1)

Patsy Montana, "Ridin' Old Paint" (Conqueror 8575, 1935)

Jess Morris, "Goodbye, Old Paint (I)" (AFS, 1942; on LC28, LCTreas)

Tex Ritter, "A-Ridin' Old Paint" (Conqueror 8144, 1933;Perfect 12984, 1934; on BackSaddle);

"Goodbye Old Paint" (Vocalion 5493, c. 1931; Conqueror 8073, 1932; Vocalion 04911, 1939)

Pete Seeger, "Old Paint" (on PeteSeeger09, PeteSeegerCD02)

CROSS-REFERENCES:

cf. "The Wagoner's Lad" (floating lyrics)

cf. "I Ride an Old Paint"

NOTES [42 words]: I classify Emmett Brand's recording here because it has to go somewhere, but it also includes material from "Rye Whiskey (Jack of Diamonds)" and "Wagoner's Lad," and a tune the collector found reminiscent of "One Morning in May." Ah, the folk process! - PJS

Last updated in version 5.3

File: LxU063A
**Goodbye, Pretty Mama**

DESCRIPTION: "I'm gonna take those shoes I bought you, Put yo' feet on de groun' (x2)." "I'm gonna leave you jes' like I foun' you, All out an' down (x2)." "I ain' gonna buy you nothin' else, When I go to town (x2)."

AUTHOR: unknown

EARLIEST DATE: 1934

KEYWORDS: separation clothes

FOUND IN: US

REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, p. 20, "Good-by, Pretty Mama" (1 text, 1 tune)
Roud #15522

NOTES [33 words]: The Lomaxes call this a "variant of the Tie-Tamping Chant." They offer no supporting evidence, however, and the forms of the two songs are different. So I separate them (though Roud lumps them). - RBW

File: LxA020

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**Goodbye, Susan Jane**

DESCRIPTION: Susan Jane tells the singer that she is in love with Rufus Andrew Jackson Payne. He asks "give me back my love again." She says "I cannot love [you] again." She is "so deceiving" he "threatened twice to leave her" and now he must. Now he thinks her ugly.

AUTHOR: Will S Hayes

EARLIEST DATE: 1874 (broadside, LOCSheet sm1874 03345)

KEYWORDS: love infidelity rejection humorous playparty

FOUND IN: Canada(Ont) US(So)

REFERENCES (5 citations):
Fowke-TraditionalSingersAndSongsFromOntario 62, "Goodbye, Susan Jane" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 241-243. "Miss Susan Jane" (1 text, 1 tune)
Randolph 435, "Liza Jane" (2 texts plus a fragment, 1 tune; the "B" text is this, "A" is "Liza Jane," and "C" is too short to clearly identify)
Browne-AlabamaFolkLyric 86, "Good-bye, Susan Jane" (1 text, 1 tune)

BROADSIDES:
LOCSheet, sm1874 03345, "Susan Jane" ("I went to see my Susan"), J.L. Peters (New York), 1874 (1 text, 1 tune)

NOTES [116 words]: Fowke-TraditionalSingersAndSongsFromOntario: Vance Randolph reports it from Missouri, giving it as a variant of 'Liza Jane,' but textually it seems to be a separate song.

See Mrs L D Ames, "The Missouri Play-Party" in The Journal of American Folklore, Vol. XXIV, No. 93 (Jul-Sep 1911 (available online by JSTOR)), pp. 299-300 "Oh, Ain't I Gone" (1 text, 1 tune) for a song that shares only one line in its chorus - "So good-by, Susan Jane! - with this song but is otherwise a collection of floating verses not in Fowke-TraditionalSingersAndSongsFromOntario or Hamilton. - BS

I suspect that this began as some sort of popular comic song, but I will admit that I haven't found the original. - RBW

Last updated in version 5.3

File: FowOn062

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**Goodbye, Sweetheart, Goodbye**

DESCRIPTION: "The bright stars fade, the morn is breaking, The dewdrops pearl each bud and leaf." The singer must leave, and bids, "Goodbye, sweetheart, goodbye." "The sun is up, the lark is soaring," but despite saying goodbye, he cannot bring himself to leave

AUTHOR: J. L. Hatton (source: Heart-Songs)

EARLIEST DATE: before 1855 (broadside Bodleian Harding B 11(2784))

KEYWORDS: love separation nonballad

FOUND IN:

REFERENCES (1 citation):
Heart-Songs, pp. 160-161, "Goodbye, Sweetheart, Goodbye" (1 text, 1 tune)
Roud #13897
BROADSIDES:
File: HeSo160

Goodman's Song, The

DESCRIPTION: The singer threatens to retaliate for thin or lumpy porridge by making the oxen run or leave the land unploughed. "Wine wine wine awa', Halkie's [cow] ane and humlie's [hornless cow] twa, Wine wine wine awa"
AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan3)
KEYWORDS: farming work food nonballad drink
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 395, "The Goodman's Song" (1 text)
Roud #5928
File: GrD3395

Goodnight Irene

DESCRIPTION: The singer describes how he courted Irene. Now he and his wife are parted. "And if Irene turns her back on me, gonna take morphine and die." Chorus: "Irene, goodnight, Irene, goodnight; Goodnight, Irene, goodnight, Irene, I'll (get/see) you in my dreams."
AUTHOR: popular version by Huddie Ledbetter ("Lead Belly")
EARLIEST DATE: 1933 (recordings, Huddie Ledbetter [Lead Belly])
KEYWORDS: love courting separation drugs suicide loneliness floatingverses
FOUND IN: US
REFERENCES (5 citations):
Lomax-FolkSongsOfNorthAmerica 315, "Irene" (1 text, 1 tune)
Seeger-AmericanFavoriteBallads, p. 48, "Irene, Goodnight" (1 text, 1 tune)
Fuld-BookOfWorldFamousMusic, pp. 307-308, "Irene (Goodnight, Irene)"
DT, IRENGDNT
ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 93, "Irene" (1 text, 1 tune)
Roud #11681
RECORDINGS:
Scott Dunbar, "Goodnight Irene" (on USDunbarS01)
Gordon Jenkins & The Weavers, "Goodnight Irene" (Decca 27077, 1950; on Weavers01)
Huddie Ledbetter [Lead Belly], "Irene" (AFS 120 A1, 1933) (AFS 120 A6, 1933) (AFS 120 A7, 1933) (Atlantic 917, 1950)
Pete Seeger, "Goodnight, Irene" (on PeteSeeger24) (on PeteSeeger43)
CROSS-REFERENCES:
cf. "Dark and Dreary Weather" (floating lyrics)
cf. "Willy, Poor Boy" (floating lyrics)
cf. "Sometimes I'm in This Country" (floating lyrics)
cf. "Late Last Night When Willie Came Home (Way Downtown)" (floating lyrics)
cf. "Rambling Round" (approximate tune)
cf. "Roll On, Columbia" (tune)
NOTES [161 words]: Fuld quotes the Lomaxes to the effect that Lead Belly learned the chorus of this song from his uncle. Many of the verses can also be shown to be older. To what extent Lead Belly created this song, as opposed to reshaping the materials, cannot now be determined.
The 1888 song "Irene, Goodnight," sung by the Haverly Minstrels and credited by Spaeth to "Davis" (but dated 1892), is a separate piece. - RBW
The "Davis" cited by Spaeth is Gussie L. Davis, and according to Guy Logsdon & Jeff Place the date is 1887, not 1888. They note some melodic similarity to the song sung by Lead Belly. According to Seeger, Lead Belly said Irene was a sixteen-year-old girl he knew, who took up with a rambler. - PJS
Jon W. Finson, The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song, Oxford University Press, 1994, p. 142, refers to Davis's composition of "Irene, Good Night" in a way that implies he thinks it is the same. But he offers no evidence. - RBW

**Goodnight Ladies**
DESCRIPTION: "Goodnight ladies (x3), We're going to leave you now." "Merrily we roll along, Roll along, roll along, Merrily we roll along Over the deep blue sea." "Farewell ladies, (x3), We're going to leave you now." "Sweet dreams, ladies, We're going to leave...."
AUTHOR: unknown
EARLIEST DATE: 1847 (sheet music)
KEYWORDS: nonballad farewell
FOUND IN: US
REFERENCES (6 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 179-180, "Goodnight, Ladies" (1 text, 1 tune)
Heart-Songs, p. 145, "Good-night" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #138, "Good-night, Ladies" (1 text)
Silber/Silber-FolksingersWordbook, p. 258, "Goodnight Ladies" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 255-256, "Goodnight Ladies"

ADDITIONAL: Henry Randall Waite, Carmina Collegensia: A Complete Collection of the Songs of the American Colleges first edition 1868, expanded edition, Oliver Ditson, 1876, p. 28, "Good Night" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Mary Had a Little Lamb" (partial tune)
NOTES [87 words]: The notes in Fuld indicate a complex history for this song. "Farewell Ladies," containing the first verse of the piece, was printed in 1847 and credited to E. P. Christy. It seems likely enough that the Christy Minstrels used it to close programs.
The complete text, with the "Merrily We Roll Along verse" (which shares a melody with "Mary Had a Little Lamb") was published in 1867.
Fuld says that the melody is that of "I've Been Working on the Railroad," but if so, there has been a lot of embellishment along the way. 0 RBW

**Goorianawa**
DESCRIPTION: "I've been many years a shearer, and fancied I could shear... But, oh my! I never saw before The way we had to knuckle down at Goorianawa." The shearer describes the many places he has worked, then complains how Goorianawa broke his spirits
AUTHOR: unknown
EARLIEST DATE: 1912 (short version in "The Lone Hand")
KEYWORDS: work sheep Australia
FOUND IN: Australia
REFERENCES (6 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 268-269, "Goorianawa" (1 text, 1 tune)
Meredith/Tritton-DukeOfTheOutback, p. 96, "Goorianawa" (1 text, 1 tune)
Anderson-StoryOfAustralianFolksong, pp. 192-194, "Goor9anawa" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 126-127, "Goorianawa" (1 text, 1 tune)
Paterson/Fahey-Seal-OldBushSongs-CentenaryEdition, pp. 186-189, "Goorianawa" (1 text)
Stewart/Keesing-Seal-OldBushSongs-CentenaryEdition, pp. 60-61, "Goorianawa" (1 text)
Roud #9114
NOTES [41 words]: According to Patterson/Fahey/Seal, Goorianawa was known among shearers
as a hard station to work -- bad conditions and low pay. "Banjo" Paterson had heard of this song at the time he assembled *Old Bush Songs*, but was unable to locate a text. - RBW

Last updated in version 5.2
File: MA268

**Goose and the Gander, The**

DESCRIPTION: "Goose and gander walked over the green." Goose walked barefoot afraid of being seen. "I had a black hen" with a white foot and she laid an egg in a willow tree root.

AUTHOR: unknown

EARLIEST DATE: 1891 (Kidson-TraditionalTunes)

KEYWORDS: humorous nonballad nonsense bird

FOUND IN: Britain(England(North))

REFERENCES (2 citations):

*Kidson-TraditionalTunes*, pp. 71-72, "The Goose and the Gander" (1 text, 1 tune)

*Hamer-GreenGroves*, pp. 62-63, "The Grey Gooise And Gander" (1 text, 1 tune)

Roud #1094

NOTES [38 words]: Kidson-TraditionalTunes (1891): "Many years ago this used to be a favorite song round about Leeds... common in the kitchens of quiet publichouses, and were in general the exclusive copyright of old fogies who gathered there." - BS

Last updated in version 5.0
File: KiTu071

**Goose Hangs High, The**

DESCRIPTION: "Im June of '63, I suppose you all know, General Lee he had a plan into Washington to go." Stuart loses a battle, but Lee invades Pennsylvania; Meade replaces Hooker; the Union wins: "You cannot whip the Yankee boys while the goose hangs high"

AUTHOR: G. P. Hardwick? (see NOTES)

EARLIEST DATE: before 1863 (see NOTES)

KEYWORDS: Civilwar battle

HISTORICAL REFERENCES:

June 9, 1863 - Battle of Brandy Station. Union cavalry attack Stuart's rebel horse, but are driven off

July 1-3, 1863 - Battle of Gettysburg. George Gordon Meade's Army of the Potomac holds off Robert E. Lee's Army of Northern Virginia

FOUND IN: US(So)

REFERENCES (2 citations):

*Belden-BalladsSongsCollectedByMissourFolkloreSociety*, pp. 372-373, "The Goose Hangs High" (1 text plus mention of 1 more)

*Wolf-AmericanSongSheets*, #794, p. 53, "The Goose Hangs High" (1 reference); also #795, "The Goose Hangs High #2," and #796, "The Goose Hangs High #3," plus perhaps #797, "Der Goose Hangs High"

Roud #7763

NOTES [630 words]: Belden-BalladsSongsCollectedByMissourFolkloreSociety admits that this song may not have been traditional; both texts were copies sold as pamphlets, probably by the same blind man, Jasper Kinder. There was, however, some sort of transmission involved. Page 8 of Edwin Wolf 2nd, *American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870*, Library Company of Philadelphia, 1963, has as its item 100 a broadside entitled "The Battle of Gettysburg," which has as its first line "In June of '63, I suppose you all know." It is listed as by G. P. Hardwick, who also published it; it is said to have seven verses, and to use the tune "Where everything is lovely and the Goose hangs high." A copy of such a broadside was sold on eBay in 2019; it appears to have been printed in red ink, and had an 1863 copyright. There is another copy in the Duke University digital collections, item bsvg301446. Presumably that is this song, and it implies an even earlier "Goose hangs high" song. This seems to be listed on p. 53 of Wolf, which has a #794 "The Goose Hangs High" ("7 verses, beginning 'Now good folks I will sing you a song," said to be "Composed and Sung by Mat. Gebler with unbounded applause"), which inspired "The Goose Hangs High No. 2" ("Come, listen to my rhyming, and I'll not detain you long"), and "No. 3" ("The sights, in New-York City, you'll find, are strange and queer"), and even "Der Goose Hangs High" ("Come, all yer gallus fellers, and listen unter me").

I cannot for the life of my guess what the significance of a goose hanging high might be. I would
note that a "Goose Hangs High Songster" was published in 1866 -- but I haven't seen it. Joe Offer at mudcat.org commented that geese FLY high when the weather is good, so it is his believe that the "goose hanging high" means that all is well. But another poster said that it meant to let dead game hang until it starts to get "high," i.e. aged.

After the Battle of Chancellorsville, northern Virginia was largely denuded of supplies, which made it hard for Lee to provision his army (a fact mentioned in the text). In addition, the North's Army of the Potomac was, for nearly the only time in the war, shrinking; a number of regiments had volunteered in early 1861 for two years, and now were mustering out. With the Union forces weak and defeated, it seemed like time to invade the North.

The Union had a bit of a surprise waiting: Until this time, Jeb Stuart's cavalry had been much superior to the Federal forces. But Joe Hooker, the Union commander, had reorganized the union horse as a single corps (as opposed to un-unified brigades and divisions). For the first time in the war, they came looking for Stuart at Brandy Station -- and fought on fairly even terms.

In the end, contrary to the song, the Union troopers were driven off, and took more casualties than the Confederates. But they had shown they could stand up to the Confederates -- which would stand them in good stead at Gettysburg, where they beat off an attack by Stuart. Plus they had learned a lot about Rebel movements.

As the Rebel forces moved north, Lincoln and his cabinet became more and more worried about Joe Hooker, the loser of Chancellorsville, who was still in command. Finally, on June 28, they induced Hooker to resign, replacing him with George Gordon Meade (1815-1872). It was Meade who held off Lee's attack at Gettysburg. The song is again too optimistic about the aftermath, though; while Lee failed to drive Meade off his position, Lee was not routed, and Meade pursued very slowly, inflicting very little additional damage on Lee's forces.

The day after the end of the Battle of Gettysburg, July 4, 1863, Grant captured the city of Vicksburg. It was the single best week for Union arms in the entire war. - RBW

Gooseberry Grows on an Angry Tree, The

DESCRIPTION: "The gooseberry grows on an angry Tree ... Others are merry as well as we ... Some are sad and some are glad, Thorns flourish not on every Tree ... About ye merry maids all"

AUTHOR: unknown

EARLIEST DATE: 1798 (James Hook, _Christmas Box_, according to Opie/Opie-TheSingingGame)

KEYWORDS: playparty

FOUND IN:

REFERENCES (1 citation):
Opie/Opie-TheSingingGame, p. 289, ("The gooseberry grows on an angry Tree") (1 fragment)

Goosey, Goosey, Gander

DESCRIPTION: "Goosey, goosey, gander, Whither shall I wander, Upstairs and downstairs And in my lady's chamber." The ending varies

AUTHOR: unknown

EARLIEST DATE: 1784 (Gammer Gurton's Garland)

KEYWORDS: bird

FOUND IN:

REFERENCES (4 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 190, "Goosey, goosey gander" (1 text)
Baring-Gould-AnnotatedMotherGoose #89, p. 86, "(Goose-a-goose-a, gander)"
Jack-PopGoesTheWeasel, p. 50, "Goosie, Goosie Gander" (1 text)
Dolby-OrangesAndLemons, p. 98, "Goosey, Goosey Gander" (1 text)

NOTES [204 words]: This is another Mother Goose rhyme I seem to vaguely recall hearing sung rather than recited, so I'm including it on that basis, though I'm anything but sure about this. The early version, in Gammer Gurton's Garland, ends with instructions that the listener will find provisions in the lady's chamber; in the common version, it houses "an old man Who would not say his prayers" -- which the Baring-Goulds note is a relic of another nursery rhyme, "Old Father Long
Katherine Elwes Thomas, of the ever fertile imagination (and we know what was used as the original fertilizer) believes this refers to the militantly anti-Protestant Cardinal (David) Beaton, who in fact was thrown downstairs and killed in 1546. To be fair, it should be noted that he might be found in a lady's chamber; he was far from celibate. Jack-PopGoesTheWeasel offers instead that it comes from the reign of Elizabeth I and the Papist Purges, with the ganders being priests, since all Catholic priests were male. (The problem with this, of course, is that all Protestant priests were male at that time, too.) The Opies suggest that the modern version might be combined from several late eighteenth century rhymes, but do not list their origin. - RBW

Last updated in version 3.3
File: BGMG089

Gordon o' Newton's Marriage

DESCRIPTION: The singer describes "this night our Gordon has brought home a young and blooming bride." The house and tenants "wi' harmless mirth welcome our lady home" and drink her health. "Wi' Gordon's plaid the Forbes maid does now herself adorn"

AUTHOR: Alexander Moir (source: Greig/Duncan3)
EARLIEST DATE: 1906 (Greig/Duncan3)
KEYWORDS: marriage drink
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 615, "Gordon o' Newton's Marriage" (1 text, 1 tune)
Roud #6056
NOTES [81 words]: Greig/Duncan3, citing Bulloch, The House of Gordon: "The song celebrates the marriage of Alexander Gordon of Newton, b. 1804, and Sarah, eldest daughter of Alexander Forbes, which took place on 20 February 1844."
Greig/Duncan3: "It was sung at the tenants' dinner."
Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Newton (615) is at coordinate (h3,v6-7) on that map [roughly 23 miles NW of Aberdeen]. - BS
Last updated in version 2.4
File: GrD3615

Gorion-Og

DESCRIPTION: Fragment: "I found the track of the wind in the trees...but never a trace of baby o." Similarly "...mist on the hill..." and "swan on the lake."

AUTHOR: unknown
EARLIEST DATE: 1963 (recording, Margaret MacArthur)
KEYWORDS: baby family lullaby
FOUND IN: US(NE)
RECORDINGS:
Margaret MacArthur, "Gorion-Og" (on MMacArthur01)
NOTES [67 words]: This sounds like a fragment or degenerated form of a child-disappearance ballad. In the hope that the rest of it may surface some day, and because there's a thread of narrative buried in what sounds like a nursery rhyme, I include it. - PJS
I must admit that this explanation never occurred to me (the song just sounds like a lullaby) -- but it's a beautiful melody; I too hope we can find more of it. - RBW
File: RcGorion

Gospel Cannonball

DESCRIPTION: "On the great and holy Bibble, on the pages I do find, How God came down from heaven to redeem this soul of mine." The singer notes the popularity of the Bible and urges listeners to heed so they too can go to God on the Gospel Cannonball

AUTHOR: unknown
EARLIEST DATE: 1939 (recording, Wade Mainer and the Sons of the Mountaineers)
KEYWORDS: train religious nonballad derivative
FOUND IN:
REFERENCES (1 citation):
Cohen-LongSteelRail, pp. 636-637, "The Gospel Cannonball" (1 text, 1 tune)
Roud #18559
RECORDINGS:
Delmore Brothers, "Gospel Canon Ball" (Decca 5970/46049, 1941)
Wade Mainer and the Sons of the Mountaineers, "The Gospel Cannonball" (Bluebird B-8349/Montgomery Ward M-8448, 1939)
CROSS-REFERENCES:
cf. "The Wabash Cannonball" (lyrics)
NOTES [61 words]: Cohen considers this derived from the "Wabash Cannonball," while admitting that none of the recorded versions use that popular tune. Certainly some of the lyrics are closely parallel. The source is unknown. It is interesting to note that, though the song talks a lot about the Bible, it never actually cites it, and the theology is, to say the least, simplified. - RBW
File: LSRai636

Gospel Pool, The
DESCRIPTION: "Brother, how did you feel that day, When you lost your guilt and burden? I felt like the Lord God freed my soul, And the healing waters move." The healed man says that he could run (or his hands looked new), and "the green trees bowed."
AUTHOR: unknown
EARLIEST DATE: 1919 (Brown)
KEYWORDS: religious healing
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 521, "The Gospel Pool" (2 short texts)
Roud #11816
NOTES [47 words]: This seems to be based, very loosely, on the healing in John 5:2-9, where a crippled man hopes to enter the healing waters of Bethzatha. But the parallel is not very close -- and the part about the healing effects of the waters is largely absent in the best manuscripts of John. - RBW
File: Br3521

Gospel Ship (I), The
DESCRIPTION: "The Gospel Ship is sailing by, The Ark of Safety now is nigh; On sinners, unto Jesus fly... Oh, there'll be glory... when we the Lord embrace." Fathers and brothers are invited to come along; the end of the world is described
AUTHOR: unknown
EARLIEST DATE: 1843 (Thompson-APioneerSongster, from a manuscript dated 1843); Flanders/Brown-VermontFolkSongsAndBallads cite a manuscript seemingly from 1831
KEYWORDS: religious nonballad
FOUND IN: US(MA,NE)
REFERENCES (2 citations):
Thompson-APioneerSongster 71, "The Gospel Ship" (1 text)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 75-77, "The Gospel Ship" (1 text)
ST FiBr075 (Partial)
Roud #2838
CROSS-REFERENCES:
cf. "Shout, Shout, We're Gaining Ground" (lyrics)
NOTES [119 words]: Although the title of this is clearly reminiscent of "The Old Gospel Ship," the kinship consists at most of a few stray lines. It's a bit closer to Randolph's fragments, "Shout, Shout, We're Gaining Ground," which may be a free-floating chorus of this verse. The piece itself is clearly inspired by the New Testament Apocalypse, but the language itself has almost no resemblance to the Bible (e.g. the name "Jehovah," which isn't what the Hebrews called their God anyway [see the notes on "Guide Me, Oh Thou Great Jehovah"], is not used in the New Testament, which uses the Greek word "Lord"; nor did YHWH the Father open the sealed book; it was the Lamb, i.e. God the Son, who opened the scroll; see Rev. 6.1ff.) - RBW
Gospel Train (II), The
DESCRIPTION: "Select de proper train (x3), When de bridegroom comes." "Git on board de train (x3) When de bridegroom comes." "Gwine to travel wid my Savior." "Gwine to travel home to glory." 
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: religious nonballad train
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 529, "The Gospel Train" (2 texts plus a fragment; this is the "A" text; "B" is "The Gospel Train (III)"; "C" is a fragment of "Get On Board, Little Children")
File: Br3529A

Gospel Train (III), The
DESCRIPTION: "Oh, don't you hear that whistle blowin' (x3), Get on board, get on board." "Oh, it ain't no harm to trust in Jesus (x3), Get on board, get on board." "Jesus is the conductor." "Oh! have you got your ticket ready?"
AUTHOR: unknown
EARLIEST DATE: 1919 (Brown)
KEYWORDS: religious nonballad train
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 529, "The Gospel Train" (2 texts plus a fragment; this is the "B" text; "A" is "The Gospel Train (II)"; "C" is a fragment of "Get On Board, Little Children")
File: Br3529B

Gospel Train Am Leaving (I)
DESCRIPTION: "De gospel train am leaving For my father's mansions, De gospel train am leaving, And we all be left behind." "Oh, run, Mary, run, De gospel train am leaving, Oh, run, Mary, run, I want to get to heaben today." 
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: religious train nonballad
FOUND IN: US
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 255, (no title) (1 short text)
File: ScaNF255

Gospel Train is Coming (I), The (Gospel Train IV)
DESCRIPTION: "The gospel train is coming, don't you want to go (x3), Yes, I want to go." "Jesus is the engineer, don't you want to go? (x3). Yes, I want to go." "Can't you hear the bell ring...." "Can't you hear the wheel hum...." "She's comin' round the curve...." 
AUTHOR: unknown
EARLIEST DATE: c. 1926 (recording, Rev. Edward W. Clayborn)
KEYWORDS: train religious nonballad
FOUND IN: 
REFERENCES (2 citations):
Cohen-LongSteelRail, pp. 619-624, "The Gospel Train Is Coming" (1 text plus 2 texts of "Get On
Board, Little Children”; 1 tune for each of the two songs)
Brown/Schinhart-FrankCBrownCollectionNCFolklore5 770, "Way Back in Heaven" (1 short text, 1 tune, with the form of this song although the surviving stanza does not mention the gospel train)
RECORDINGS:
Rev. Edward W. Clayborn (Clayburn, Clayton, Claiborn), "The Gospel Train is Coming" (Vocalion 1082/Melotone M12546, c.1927)
File: LSRai619

Gosport
DESCRIPTION: "I sing not of Naples, of Venice, of Rome... But will sing of a seaport, and Gosport's the town." They don't know what mops are at the inns; there are no more than 10,000 "lasses of pleasure"; justice is drowned in beer. The singer bids the town farewell
AUTHOR: Words: Henry Man / Music: Richard Leveridge (source: Browne-FolkSongsOfOldHampshire)
EARLIEST DATE: 1765 (broadside, according to Browne-FolkSongsOfOldHampshire)
KEYWORDS: humorous home sailor whore nonballad
FOUND IN:
REFERENCES (1 citation):
Browne-FolkSongsOfOldHampshire, pp. 57-59, "Gosport" (1 text, 1 tune)
File: BrHa057

Gosport Beach (The Undutiful Daughter)
DESCRIPTION: "On Gosport beach I landed, that place of noted fame." The sailor meets a beautiful whose merchant parents threw her out. He offers to marry her, breaks a ring, and goes on his voyage. Three months later, he returns and marries her
AUTHOR: unknown
EARLIEST DATE: before 1835 (broadside, Bodleian Firth c.12(383))
KEYWORDS: sailor love clothes brokentoken wedding marriage
FOUND IN: Britain(England(South))
REFERENCES (3 citations):
Huntington-SongsTheWhalemenSang, pp. 127-129, "The Undutiful Daughter" ( text)
Reeves-TheEverlastingCircle 53, "Gosport Beach" (1 text)
Henderson-VictorianStreetBallads, p. 143, "Gosport Beach" (1 text)
Roud #1038
BROADSIDES:
Bodleian, Firth c.12(383), "Gosport Beach" ("On Gosport beach I landed"), B.W. Dickinson (York), 1823-1834; also Harding B 11(1383), Harding B 11(1380), Harding B 11(1381), Harding B 11(1382), Firth c.12(379), Harding B 16(105d), Harding B 11(1936), 2806 c.17(153)[some words illegible], Firth c.13(12), 2806 c.17(484v), "Gosport Beach"
File: SWMS127

Gosport Nancy
DESCRIPTION: "Gosport Nancy she's my fancy, She's the girl to make good sport, How she'll greet you when she meets you When your ship gets into port." The singer tells how Gosport women are good to sailors -- but Nancy's establishment is best of all
AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: sailor navy beauty sex whore
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, pp. 54-55, "Gosport Nancy" (1 text, with tune on p. 150)
File: Tawn040

Gossip Joan (Neighbor Jones)
DESCRIPTION: "Good morrow, Gossip Joan, Where have you been a-walking? I have for you, for
you for you, for you for you... a budget full of wonders." The wonders are listed: A cow with a calf that cannot eat hay, a duck which died from eating a snail

AUTHOR: unknown

EARLIEST DATE: 1720 (Pills to Purge Melancholy)

KEYWORDS: talltale animal

FOUND IN: Britain(England) US(SE)

REFERENCES (7 citations):
Chappell/Wooldridge-OldEnglishPopularMusic II, p. 98, "Good Morrow, Gossip Joan" (1 text, 1 tune)
Reeves/Sharp-TheIdiomOfThePeople 37, "Gossip Joan" (2 texts)
Reeves-TheEverlastingCircle 54, "Gossip Joan" (1 text)
Williams-FolkSongsOfTheUpperThames, pp. 41-42, "Gossip Joan" (1 text) (also Williams-Wiltshire-WSRO OX 262)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 144, "Neighbour Jones" (1 text)
Scott-EnglishSongBook, pp. 38-39, "Good Morrow, Gossip Joan" (1 short text, 1 tune; the text may not be original)
ADDITIONAL: Wit and Mirth, or, Pills to Purge Melancholy (London, 1720 ("Digitized by Google")), Vol VI, pp. 315-316, "The Woman's Complaint to Her Neighbor" (1 text, 1 tune)
Roud #1039
CROSS-REFERENCES:

NOTES [20 words]: Williams-Wiltshire-WSRO has one verse not in Williams-FolkSongsOfTheUpperThames ("My duck has swallowed a snail ...."). - BS

Last updated in version 3.2

File: Br3144

Gossips' Meeting, The

DESCRIPTION: "I shall you tell of a full good sport, How gossips gather them on a sort." Seven or more gather to drink and talk. Men who strike their women will feel wrath in return. A harper plays. Once a week they will gather and drink, and then go home

AUTHOR: unknown

EARLIEST DATE: c. 1475 (Oxford, Bodleian ms. Eng. Poet. e. 1)

KEYWORDS: drink travel home money abuse music MiddleEnglish

FOUND IN:

REFERENCES (10 citations):
Greene-TheEarlyEnglishCarols, #419, pp. 280-284, "(no title)" (2 texts plus variant readings)
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 117-120, "Lytyll Thanke" (1 text) [DIMEV #3795]
Brown/Robbins-IndexOfMiddleEnglishVerse, #1362
DigitalIndexOfMiddleEnglishVerse #2274 (6-line version) and #3795 (quatrain)
ADDITIONAL: Roman Dyboski, _Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book_, Kegan Paul, 1907 (there are now multiple print-on-demand reprints), #90, pp. 106-108, "[Hoow, gossip myne, gossip myn]" (1 text, with an additional text on pp. 187-188; the main version is DIMEV #2274, the one in the note #3795)
MANUSCRIPT: {MSEngPoetE1}, Oxford, Bodleian Library, MS. Eng. Poet. e.1 (Bodley 29734), folio 57 [DIMEV #2274]
MANUSCRIPT: London, British Library, MS. Cotton Vitellius D.XI, folio 43 [DIMEV #3795]
MANUSCRIPT: London, British Library, MS Cotton Titus A.XXVI, folio 161 [DIMEV #3795]
ST MSGosMee (Partial)

NOTES [265 words]: I had some difficulty deciding what to do with this piece. Its strong attestation argues for its inclusion in the Index: four manuscripts, including the Richard Hill manuscript and Bodleian MS. Eng. Poet. e.1, both of which have contributed many songs to the Index. The relatively mundane, even vulgar, sentiment also argues for popular origin.

On the other hand is the fact that it exists in two forms (one in quatrains, Greene's "B" text, although this text is missing much text due to manuscript defects; not in IMEV, but #2358.5 in the
IMEV supplement; DIMEV #3795) and one in six-line stanzas rhymed aaabbc (IMEV #1362, DIMEV #2274). What's more, it is the six-line form -- the less folk-like stanza form -- which is found in the Richard Hill and Eng. Poet. e.1 copies. The two manuscripts with the quatrain version are not major folk manuscripts. The piece is the only poem in Cotton Vitellius D.XI; Cotton Titus A.XXXVI has about ten poetic items, but except for "Erthe upon Erthe (Earth upon Earth, Earth out of Earth)," they are either long literary pieces or short proverbial scribbles. It seems clear that one form of this is a rewrite of the other, but it's not clear which is which. It is possible that the article by Rossell Hope Robbins "Good Gossips Reunited," British Museum Quarterly 27 (1963): 12-15: 12-13, clarifies the matter, but I haven't seen it. In the end, I decided to index the piece and let you make up your own minds. For more about the famous anthology Bodleian MS. Eng. Poet. e.1 (Bodleian 29734), see the notes to "The Golden Carol (The Three Kings)." - RBW

Got Dem Blues

DESCRIPTION: "Got dem blues, but I'm too mean, lordy, I'm too damned mean to cry. I got dem blues, Got dem blues, but I'm too damned mean to cry. Yes, I got dem dirty blues, But I'm too damned mean to cry, Yes! mean to cry, Sweet daddy! Uh-huh! Turn me down! Uh-huh!

AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: nonballad floatingverses
FOUND IN: US
REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, pp. 232-233, "Got Dem Blues" (1 short text, 1 tune)
Roud #29317
File: San232

Got the Blues That Can't Be Satisfied

DESCRIPTION: Singer's "got the blues and can't be satisfied," but someday he'll catch a train and ride. Meanwhile, he wants a quart because whiskey will keep the blues away. He buys his girl a diamond ring, finds her with another man, whom he kills.

AUTHOR: unknown
EARLIEST DATE: 1963 (MJHurt04)
KEYWORDS: courting infidelity sex train travel homicide death drink lover
FOUND IN:
RECORDINGS:
Mississippi John Hurt, "Got the Blues That Can't Be Satisfied" (on MJHurt04)
File: RcGBTCBS

Got the Farm Land Blues

DESCRIPTION: Farmer laments that thieves have gotten his chickens, corn, beans and the tires from his car, while the boll weevils have eaten his cotton and a storm has torn down his corn. He plans to sell his farm and move to town.

AUTHOR: probably Clarence "Tom" Ashley of the Carolina Tar Heels
EARLIEST DATE: 1930 (recording, Carolina Tar Heels)
KEYWORDS: theft farming storm bug
FOUND IN: US(SE)
REFERENCES (1 citation):
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 68, "Got the Farm Land Blues" (1 text, 1 tune)
Roud #17630
RECORDINGS:
Carolina Tar Heels, "Got the Farm Land Blues" (Victor 23611A, 1930; on AAFM1, HardTimes2)
NOTES [8 words]: The song is in the form of a "white blues." -PJS
Last updated in version 5.5
Got the Jake Leg Too

DESCRIPTION: Singer wakes up in the middle of the night with "jake leg"; he can't get out of bed and feels nearly dead. His Aunt Dinah has it; a preacher drinks and gets it too. Singer warns against drinking "Jamaica ginger"; he will pray for his fellow jake-leggers

AUTHOR: unknown

EARLIEST DATE: 1930 (recording, Ray Brothers)

KEYWORDS: disease warning drink

HISTORICAL REFERENCES:
1919 - The Volstead Act establishes prohibition of "intoxicating liquors" to carry out the 18th amendment to the U.S. Constitution.
1930 - With Jamaica ginger ("jake") having become a popular way to get illegal alcohol, contaminated "jake" causes an outbreak of neurological symptoms in the United States
1933 - The 21st amendment to the U.S. Constitution ends prohibition.

FOUND IN:

REFERENCES (1 citation):
NorthCarolinaFolkloreJournal, Roger Whitener, "Selections from 'Folk-Ways and Folk-Speech,'" Vol. XXIX, No. 1 (Spring/Summer 1981), pp. 63-63, "(I can't eat, I can't talk)" "(I went to bed last night, feelin' mighty fine)" (2 excerpts, not necessarily of the same song)

Roud #17562

RECORDINGS:
Ray Brothers, "Got the Jake Leg Too" (Victor 23508, 1930; on RoughWays1)

CROSS-REFERENCES:
cf. "Jake Limber Leg Blues" (topic of jake)
cf. "Alcohol and Jake Blues" (Tommy Johnson) (topic of jake)
cf. "Old Rub Alcohol Blues" (topic of dangerous prohibition alcohol substitutes)
cf. "Clarksdale Moan" (Son House) (topic of dangerous prohibition alcohol substitutes)
cf. "Canned Heat Blues" (Tommy Johnson) (topic of dangerous prohibition alcohol substitutes)
cf. "If I Call You Mama" (topic of dangerous prohibition alcohol substitutes)

NOTES [1920 words]: In 1929-1930 public health authorities in the USA became aware of an epidemic of neurological disease, "jake leg," characterized by irregular, halting gait and muscular palsy, caused by impurities contained in bootleg liquor, most notably "Jamaica ginger." Jake leg inspired numerous tunes and songs among country and blues artists. - PJS

Not all Jamaica ginger was dangerous -- but one batch was very bad. MacInnis, pp. 42-43, has this report:
"Ginger Jake [was]... a popular substitute for liquor during Prohibition in the United States. This was an alcoholic extract of Jamaica ginger, and legally listed in the U. S. Pharmacopoeia as a cure for assorted ailments. It tasted so horrible that the authorities thought it would surely be safe enough to sell, but the poor bought it anyway to satisfy their need for a buzz. Sadly, in 1930 one batch was accidentally adulterated with poisonous tri-orthocresyl phosphate (TOCP). Victims' symptoms beginning with cramps and sore calf muscles but developing into a form of leg paralysis known and celebrated in song as Jake Leg." (NorthCarolinaFolkloreJournal, p. 64, says it was also sometimes called "Jake Foot.")

The account in Timbrell, pp. 259-263, is similar. The disease, when first noticed, was called "1930-type of polynuertis," and received a good deal of newspaper attention. "Foot drop" was the most common symptom (because the sufferer's foot would droop if lifted into the air), but "wrist drop" was also known. It was found mostly in the states in a band from Texas to Ohio -- supposedly Cincinnati General Hospital dealt with 400 cases in one half-year period in 1930.

Baum, p. 311, observes that one of the first to spot the problem was a doctor named Ephraim Goldfain, The first case he was was of "a man whose name is lost to history [who] staggered in off the street. The patient's feet dangled like a marionette's, so that walking involved swinging them forward and slapping them onto the floor..... He wasn't in any pain, he said, but he could barely get around." The disease didn't appear to be polio, but tests for lead poisoning came back negative. And there weren't any other obvious candidates. A new disease had been found.

Baum, p. 315, mentions another consequence not cited in most of the other articles: Jake Leg caused impotence. This was apparently one of the main side effects; one of Baum's contacts suggests that this was the real reason the condition became the subject of so many songs.
"Jake" was apparently a widely-used remedy for all sorts of minor pains -- presumably because it
was almost pure alcohol. Theoretically "jake" really was undrinkable in pure form -- the usual method of consumption was to dilute it with water or soft drinks. It was still pretty bad when taken with water, but Coca-Cola made it palatable. And it was cheaper than going to a speakeasy. Although the FDA regulated and tested "jake," the tests were not very effective. The test, according to Satin, p. 177, consisted of heating it to 250 degrees Fahrenheit for three hours. This boiled off all alcohol and water. The test consisted of weighing what was left over. If it weighed enough, the jake was considered legitimate. But in fact it could contain any adulterant that didn't boil off at 250 degrees. Since Jamaica Ginger was somewhat expensive, many recipes had only a little ginger and used something else, such as castor oil, to make up the rest of the non-volatile material (Satin, p. 179). After all, no one cared about the ginger -- they were buying it for the alcohol.

Unlike a modern pharmaceutical, there was no one standard source; several different manufacturers made jake, which made it easier for one batch to become contaminated without others being affected.

One of the manufacturers of cheap "jake" was a fellow by the name of Harry Gross. But, in 1929, he had a problem: castor oil was getting expensive. He needed a substitute (Satin, p. 179). He started looking around for a chemical he could get at industrial rates. And -- because he did all the mixing himself in a secret work room -- no one really knew what he was doing (Satin, p. 181). To make things even more complicated, although the "jake" was all manufactured in Gross's secret operation, it was sold under a variety of labels -- Gross used half a dozen names, and had agreements to share others (Satin, p. 182; Baum, p. 318, sees this as a sinister attempt to evade regulations, adding that his license to handle alcohol during Prohibition had been revoked some years earlier).

As a replacement for castor oil, Gross eventually settled on a chemical called Lindol, which, as we have seen, was properly tri-ortho-cresyl phosphate, or TOCP (Satin, p. 180) -- a lacquer solvent! Blum, p. 204, explains that it combined "carbon, hydrogen, and oxygen into a ring-shaped structure called a cresol (also found in creosote), and phosphorus hangs onto the ring like an exhausted swimmer gripping a life preserver." It passed the boiling test, and it was colorless, tasteless, odorless, and mixed easily with the other components of "jake."

Apparently no one realized it was dangerous -- products were not properly tested for toxicity at this time (Timbrell, p. 261; Baum, pp. 316-317, says that it had been found non-toxic in dogs and monkeys, although it later proved to be dangerous to rabbits and calves). Lindol made up about 2% of the mix produced by Gross, and exposure to it was quickly found to produce "jake leg" type symptoms in animals (Timbrell, p. 260).

Blum, p. 204, suggests that the TOCP actually made the "jake" pack more punch -- the neurotoxic effect of the TOCP gave the consumer more of a buzz. The flip side is, most drinkers of "jake" were already alcoholic; what they wanted was the alcohol more than the high.

It generally took between seven and sixteen days for symptoms to develop (TOCP operates by killing off nerves, and it took time for the damage to accumulate; Timbrell, p. 261; Blum, p. 206, says that some of the byproducts actually resemble nerve gases such as sarin). This is one reason why it took some time to diagnose the problem. A newspaper broke the story on March 7, 1930 (Satin, p. 182).

The contaminated samples were eventually traced to Hub Products, Harry Gross's company; the FDA visited him on March 17. He was minimally cooperative, but stopped shipping "jake" on March 18; he shut down his business a few weeks later (Satin, p. 184).

Gross, his brother-in-law Max Reisman, and a distributor were charged with violations of the Prohibition and Food and Drug acts (i.e. selling illicit alcohol and an adulterated substance. Satin, p. 185, is indignant that no charges were brought for their poisoning of thousands of people). The case went to trial in March 1931. Gross and Reisman eventually (and separately) pleaded guilty to relatively minor charges, and were given suspended sentences and fines (Satin, p. 184). Because they remained relatively uncooperative, they eventually were sent to prison to serve their time (so Satin, p. 185; Baum, p. 319, says Gross went to jail but Reisman did not).

There was talk of a suit against the Celluloid Corporation, maker of the TOCP (Baum, p. 319), but that went nowhere -- properly, it seems to me, since they had no idea how their product was used. Estimates of those who suffered from "Jake Leg" reportedly ranged from 35,000 (Timbrell, p. 261) to 50,000 (MacInnis, p. 42), some of whom took the Jake for legitimate medical reasons rather than because they were drunks -- but there was little sympathy for the sufferers, since most of them were alcoholics. This helps to explain why no compensation was paid to the victims. Also, it appears that Gross and Reisman were bankrupt; they never paid their lawyers, let alone any settlements (Satin, p. 185).

North Carolina Folklore Journal, p. 64, says that there were some local concentrations where the number of Jake Leg sufferers was particularly high, including in Kentucky and Tennessee, which
may help explain the old-time "Jake" songs.

Timbrell, p. 262, mentions several more recent incidents of outbreaks of TOCP poisoning around the world, but apparently not on the same scale as the Ginger Jake disaster. And (as far as I know) none has inspired a song, at least in English.

Timbrell, p. 262, cites a little bit of the Ray Brothers recording of this song, and says that there were at least ten other blues songs about Jake Leg. Satin, p. 183, says that four had been released by May 1930, and on p. 186 quotes one by the Allen Brothers. If any went into tradition, I am not aware of it, but see "Alcohol and Jake Blues."

Jamaica ginger, and contaminated jake, were not the only bad alcohol substitutes used during Prohibition; methyl alcohol/methanol (and the derived "methylated spirits"), rubbing alcohol (isopropyl alcohol), and others were used, as the songs in the cross-references show. Rubbing alcohol is usually isopropyl alcohol (isopropynol), C3H8O or CH3CHOHCH3; it differs from propyl alcohol in that the hydroxyl group -OH comes off the middle carbon, not one of the carbons on the end. Like most alcohols other than ethyl alcohol, it gives a brief buzz but is deadly if metabolized; indeed, it is a skin irritant. It was not widely available until after World War I, so somebody must have tried it out as an ethanol substitute quite quickly.

Rubbing alcohol is mentioned as an alcohol substitute in "Old Rub Alcohol Blues" and "Clarksdale Moan," and in "Canned Heat Blues" in the formulation known as "alcorub."

Methyl alcohol gives the drinker the impression of consuming "regular" alcohol, but methyl alcohol is in fact a poison (Emsley, p. 110, says that methylated spirit is more poisonous than bleach). Plus its buzz didn't last very long (Blum, p. 161), tempting the drinker to consume more sooner, adding to the danger of overdose.

But methyl alcohol is cheap (Blum, p. 40) -- and was commonly used as an adulterant during Prohibition in the United States. Nor was it just during Prohibition. In June 2020, I saw reports of methyl alcohol (also known as methanol) being used in place of ethyl alcohol (ethanol) in hand sanitizer.

Ironically, the more ethyl alcohol, the less poisonous the methyl alcohol; the ethyl alcohol soaks up the enzyme which otherwise converts the methyl alcohol into lethal formic acid (Timbrell, pp. 196-197). The main effect of methyl alcohol in small doses is to make hangovers far worse, but it can also damage the kidneys and eyes, and if consumption reaches about 70 ml, death will generally follow.

Methanol sometimes would show up even in un-adulterated alcoholic beverages; some of the "kick" in bad moonshine was from methanol, and certain fruit-based brandies, such as slivovic, could contain quite a lot (Timbrell, p. 196) -- I would guess that some of this came from the pits of the fruit being processed.

The signs of wood alcohol poisoning, according to Blum, p. 41, are "weakness, severe abdominal pain and vomiting, blindness, a slip into unconsciousness, heart failure." We now know that this is because the enzyme that deals with ethyl alcohol transform methyl alcohol into poisonous formic acid.

Methanol is also known as wood alcohol or methanol, and as we saw, is a component of methylated spirits. Another name for a mix of methyl and ethyl alcohol is "denatured alcohol," a component in the heating fluid Sterno. Under one name or another, methanol is mentioned in songs including "The Man that Waters the Workers' Beer" and "Canned Heat Blues." - RBW

Bibliography

- Baum: Dan Baum, "'Jake Leg: How the blues diagnosed a medical mystery,'" article published 2003 in The New Yorker; republished on pp. 310-320 of Norm Cohen, editor, All This for a Song, Southern Folklife Collection, 2009. Page references are to the Cohen reprint
- MacInnis: Peter MacInnis, Poisons (originally published as The Killer Bean of Calabar and Other Stories), 2004 (I use the 2005 Arcade paperback)
Gotta Travel On
DESCRIPTION: Singer says he's "Done laid around, done stayed around/This old town too long" and he wants to travel on. He says the police are after him, but "There's a lonesome freight at 6:08" and he'll be on it.
AUTHOR: Nominally Paul Clayton, but it's clear that the song is derived from "Yonder Comes the High Sheriff," first recorded in 1927
EARLIEST DATE: 1958 (recording, Pete Seeger)
KEYWORDS: police hobo train travel
FOUND IN:
CROSS-REFERENCES:
cf. "Yonder Comes the High Sheriff" (tune, words, structure)  
SAME TUNE:
Done Played Around and Stayed Around Viet Nam Too Long (RECORDING, Chuck Rosenberg, Saul Broudy, Bull Durham, Tom Price & Robin Thomas, on InCountry)

Gougane Barra
DESCRIPTION: There is a green island in lone Gougane Barra." What better place for a bard? The singer thinks about past bards there, "far from the Saxon's dark bondage and slaughter." When Ireland is free some minstrel will come here a lay a wreath on his grave.
AUTHOR: James Joseph Callanan (1795-1829) (source: Croker-PopularSongsOfIreland)
EARLIEST DATE: 1830 (_The Recluse of Inchidony_, written 1826, according to Croker-PopularSongsOfIreland)
KEYWORDS: Ireland lyric nonballad patriotic
FOUND IN:
REFERENCES (5 citations):
Croker-PopularSongsOfIreland, pp. 191-195, "Gougane Barra" (1 text)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 107, "Gougane Barra" (1 text)
ADDITIONAL: Charles Gavan Duffy, editor, The Ballad Poetry of Ireland (1845), pp. 192-194, "Gougaune Barra"
Edward Hayes, The Ballads of Ireland (Boston, 1859 (reprint of 1855 London edition)), Vol I, pp. 47-49,"Gougaune Barra"
NOTES [172 words]: Croker-PopularSongsOfIreland: The origin of the river Lee is the lake of Gougane Barra, "about two miles in circumference," with one small island which, "in times of trouble, [was] sought as an asylum." The lake is formed "by numerous streams descending from the mountains that divide the counties of Cork and Kerry." Croker points out that Callanan is not buried at Gougane Barra, but in Portugal. - BS
There is a certain amount of confusion about this author. Most sources list his name as James Joseph Callanan, but he is also sometimes listed under the name "Jeremiah" (and, yes, it is known that it is the same guy). Most sources agree that he was born in 1795, but his death date seemingly varies; Hoagland and MacDonagh/Robinson give 1829. He wrote some poetry of his own, but is probably best known for his translations from Gaelic. Works of his found in this index include "The Convict of Clonmel," "The Outlaw of Loch Lene," "Sweet Avondu," "The Virgin Mary's Bank," "Gougane Barra," and a translation of "Drimindown." - RBW

Governor Al Smith
DESCRIPTION: "Cal in the White House preparing for his rest, Al and his buddies are doing their best, He'll win, Al will win." Hoover will be "hard to beat," but with booze "hard to drink," Smith will win because he opposes Prohibition.
AUTHOR: unknown
EARLIEST DATE: 1928 (recording, Carolina Night Hawks)
Gowans are Gay, The

DESCRIPTION: The singer walks out in May and meets a "proper lass." He asks what she is doing; she replies, "Gathering the dew; what need you ask?" He asks her to marry; she says it is not her task to give him her maidenhead. He returns home wondering who she was

AUTHOR: unknown
EARLIEST DATE: 1924
KEYWORDS: courting virginity virtue loneliness
FOUND IN: US(Ap)
REFERENCES (1 citation):
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 140, pp. 142-143, "The Gowans are Gay" (1 text)
Roud #4295
CROSS-REFERENCES:
cf. "The Seeds of Love"
cf. "Thyme, It Is a Precious Thing"
cf. "In My Garden Grew Plenty of Thyme"
NOTES [43 words]: I suspect that this is a reversal of one of the "Thyme" songs (probably a "Garners Gay" version of "Thyme (It Is a Precious Thing)"). There are many similarities. But even if it is such, the changes are enough that we have to list it as a separate song. - RBW
File: CW142

Gown of Green (I), The

DESCRIPTION: Polly agrees "to wear the gown of green" The singer leaves "to fight our relations in North America." Many are killed. Some men foolishly buy their sweethearts toys, rings and posies; "give her the gown of green to wear, and she will follow you"

AUTHOR: unknown
EARLIEST DATE: 1818 (_The Vocal Library_, according to Kidson) [but note the 18C "answer" and rhe several broadsides from before 1813]
KEYWORDS: courting sex war separation death America lover soldier
FOUND IN: Britain(England(Lond,North),Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan4 907, "The Gown o' Green" (4 texts plus a single verse on p. 575, 4 tunes)
Kidson-TraditionalTunes, pp. 61-63, "The Gown of Green" (1 text, 1 tune)
OShaughnessy-YellowbellyBalladsPart1 19, "The Gown of Green" (1 text, 1 tune)
Roud #1085
BROADSIDES:
Bodleian, Harding B 16(106a), "The Gown of Green" ("As my love and I was walking to view the meadows round"), J. Evans (London), 1780-1812; also Harding B 25(766), Harding B 17(116b), Firth c.14(198), Harding B 11(1098), Harding B 11(2104), Harding B 25(766), "The Gown of Green"
CROSS-REFERENCES:
cf. "Erin's Lovely Home" (tune, per Greig/Duncan4)
NOTES [575 words]: The description follows broadside Bodleian Harding B 11(1098).
Greig/Duncan4 quoting Duncan: "Leartnt fifty to sixty years ago in Kinardine. Noted 26th November 1908."
Greig/Duncan4 versions share only the first two verses with the broadsides. The description is from
the broadsides but Greig/Duncan4 versions omit the narrative dealing with separation and North America and goes right to commentary on the fickleness of young women." One verse of Greig/Duncan4 907B seems not connected to the tradition but is suggested by "the fickleness of young women" theme: "When Adam was created, and none on earth but he, And Eve she was his only bride, and full of modesty, No bed of down, I'm sure they had, but on a flowery plain, No wonder that her daughters love to wear the goons o' green."

There are broadsides answering "The Gown of Green"; see, for example, Bodleian, Harding B 25(767), "The Answer to The Gown of Green" ("As a soldier was walking all on the highway"), J. Grundy (Worcester), 18C; also Harding B 25(766), "Answer to The Gown of Green"; 2806 c.18(132), "Sequel to The Gown of Green" - BS

Roud assigns the same number to "The Gown of Green" (I) and (II). The two are obviously related though there is no overlap in story or evidence that they are fragments of some longer ballad; in fact, the wars are not the same. - BS

(In fact it's just possible that they are the same, though not likely. During the American Revolutionary War, Spain was fighting against Britain; if the hero was a sailor, or simply a soldier being transported in a warship, it's just possible that he could have been in a fight with a Spaniard. Alternately, if we reverse the place where he lost the limb, Our Hero could have fought in Wellington's Peninsular Campaign in Spain, then been shipped to America to fight in the War of 1812. That happened to several regiments. - RBW)

The expression "Gown of Green" predates this song. See, for example, J Woodfall Ebsworth, The Roxburghe Ballads, (Hertford: The Ballad Society, 1897 ("Digitized by Microsoft")), Vol. VIII Part 3 [Part 25], pp. 689-690, "The Shepherd's Ingenuity; or The Praise of the Green-Gown" ("Amongst the pleasant shady Bowers, as I was passing on"), printed c.1682, and which ends "Now, all you little pretty maids, that covets to go brave, Frequent the meadows, groves and shade, where you those girls may have, When Flora's coverlid she spreads, then Bridget, Kate, and Jane, May change their silly maiden-heads for curious Gowns of Green."

Also, [Thomas d'Urfey,] Wit and Mirth, or, Pills to Purge Melancholy (London: J Tonson, 1719 ("Digitized by Google")), Vol V, pp. 17-14, "Jockey's Escape from Dundee and the Parsons Daughter whom he had Mow'd" ("Where gott'st thou the Haver-Mill bonack") (1 text, 1 tune), which includes the following verse: "All Scotland ne'er afforded a lass, So bonny and blith as Jenny my dear; Ise gave her a Gown of Green on the Grass But now Ise no longer must tarry here."

According to James Henry Dixon, Scottish Traditional Versions of Ancient Ballads (London: The Percy Society, 1845 ("Digitized by Google")), p. 89, "Got on the gown o' green.] A young female who has acted indiscretely, is, in Scotland, said to have put on 'the gown of green.' The expression is not confined to Scotland, but prevails in the north of England." - BS

For that matter, "Greensleeves" is sometimes taken to refer to green clothing with, shall we say, suggestive overtones. - RBW

Last updated in version 3.0

File: RcTGoGr1

Gown of Green (II), The

DESCRIPTION: Harry meets a woman and baby. He claims to know her. He reminds her of the day "you wore the gown of green." He has returned from Portugal and Spain with gold and a pension, though he has lost a limb "saving my commander's life." He proposes.

AUTHOR: unknown

EARLIEST DATE: 18C (broadside, Bodleian Harding B 25(767))

KEYWORDS: love marriage war reunion Spain baby lover sailor soldier

FOUND IN: Britain(England(Lond))

Roud #1085

RECORDINGS:

Jack Norris, "The Gown of Green" (on Voice01)

BROADSIDES:

Bodleian, Harding B 25(767), "The Answer to The Gown of Green" ("As a soldier was walking all on the highway"), J. Grundy (Worcester), 18C; also Harding B 25(766), "Answer to The Gown of Green" ("A sailor was walking upon the high way"); Harding B 17(278b), "Sequel to The Gown of Green" ("As a soldier was walking all on the highway"); Harding B 25(522), "The Disconsolate Maiden"

NOTES [134 words]: The opening line makes Harry either a soldier or a sailor.

Roud assigns the same number to "The Gown of Green" (I) and (II). The two seem related though
there is no overlap in story or evidence that they are fragments of some longer ballad; in fact, the wars are not the same. - BS
(In fact it's just possible that they are the same, though not likely. During the American Revolutionary War, Spain was fighting against Britain; if the hero was a sailor, or just a soldier being transported in a warship, it's just possible that he could have been in a fight with a Spaniard. Alternately, if we reverse the place where he lost the limb, Our Hero could have fought in Wellington's Peninsular Campaign in Spain, then been shipped to America to fight in the War of 1812. That happened to several regiments. - RBW)
File: RcTGoGr2

Gra Geal Mo Chroi (II -- Down By the Fair River)

DESCRIPTION: The singer hears a woman wishing her lover were here. Her lover passes. The singer remarks on her beauty "like a sheet of white paper her neck and breast." He or she promises to prove true to his or her own love.

AUTHOR: unknown

EARLIEST DATE: 1875 (OLochlainn-IrishStreetBallads citing P W Joyce's _Old Irish Folk Music and Songs_.)

KEYWORDS: love beauty lover promise

FOUND IN: Canada(Mar,Ont) Ireland

REFERENCES (6 citations):
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 150-151, "Down by the Fair River" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, p. 69, "Down By the Fair River" (1 text, 1 tune)
Fowke-TraditionalSingersAndSongsFromOntario 27, "Groyle Machree" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H582, pp. 238-239, "Gragalmachree" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 13, "Gra Geal Mo Chroi" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 30, "Gra mo Chroi" (1 text, 1 tune)

RECORDINGS:
Mikeen McCarthy, "One Fine Summer's Morning" (on IRTravellers01)

BROADSIDES:
Bodleian, 2806 b.11(148), "Lovely Young Johnny" or "Gra Gal Ma Cree"," H. Such (London), 1863-1885

CROSS-REFERENCES:
cf. "Stone and Lime" (lyics)

ALTERNATE TITLES:
Newry Mountain

NOTES [336 words]: Is this Laws M23 ["Gay Girl Marie"]? I don't believe so. There is no letter from the lover, and none of the consequences of that letter (some versions of this ballad have a line "Like a sheet of white paper her neck and breast" that may hint at a letter).

The coded name as "Grey Gram o'Chree" (Creighton-MaritimeFolkSongs) or "Gra geal mo chroi" (O Lochlainn) is mentioned ("And her name in plain Irish is ....") once or twice, but is not the end of almost every verse as it is in Laws M23. This ballad is about a girl thinking about her lover; it is a collection of floating verses -- connected to that theme -- that I don't find in Laws M23. For example,
The moon it may darken and show us no light
The bright stars of heaven fall down from their height
The rocks may all melt, and the mountains remove
The ships of the ocean may go without sails
The smallest of fishes turn into great whales
In the middle of the ocean there will grow an apple tree
For good measure, Creighton-MaritimeFolkSongs adds "Come all ... Never build your nest on a green hollow tree...." lines and "I lost my own darling by courting too shy."
One point I missed in earlier contrast of this song with "Gay Girl Marie" [Laws M23] is that Laws M23 has a male protagonist ["I am a bold rover ..."] while this song is a woman's story ["If I were an empress ..."] - BS

In earlier editions of the Index, with the improbable title to guide us, however, we did lump them. See additional notes under "Gay Girl Marie" [Laws M23].
It is unfortunate that, apart from Creighton/Senior-TraditionalSongsOfNovaScotia, almost none of the versions of this were available to Laws. But Laws does not list the Creighton/Senior-TraditionalSongsOfNovaScotia text here. So we have now split the songs. According to William H. A. Williams, "Twas Only an Irishman's Dream, University of Illinois Press, 1996, p. 34, "machree" (used in some of the alternate titles) is a popular word in Irish song because it comes from Irish Gaelic "mo chroí," "my heart." - RBW

Last updated in version 5.2
File: CrMa069

Gra Mo Chleibh

DESCRIPTION: Gaelic. The singer meets a beautiful woman. OCroinin/Cronin-TheSongsOfElizabethCronin appears to have verses missing. The last verse implies that the singer "was obliged to run for his life from the girl's father."

AUTHOR: unknown

EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: foreignlanguage courting beauty father

FOUND IN: Ireland

REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 65, "Gra Mo Chleibh" (1 text)

NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. - BS

Last updated in version 3.2
File: OCC065

Gra-mo-chroi. I'd Like to See Old Ireland Free Once More

DESCRIPTION: "Last night I had a happy dream ... I thought again brave Irishmen Had set old Ireland free." Some modern heroes are named and Father Murphy and the Wexford men of ninety-eight. "It's Gra-mo-chroi, I'd like to see old Ireland free once more"

AUTHOR: unknown

EARLIEST DATE: 1912 (OLochlainn-IrishStreetBallads)

KEYWORDS: rebellion dream Ireland nonballad patriotic

HISTORICAL REFERENCES:
1775-1847 - Life of Daniel O'Connell
1778 - Birth of Robert Emmet
1796 - A French fleet (carrying, among others, Wolfe Tone) sets out for Ireland
May 26, 1798 - Beginning of the Wexford rebellion
May 27, 1798 - The Wexford rebels under Father John Murphy defeat the North Cork militia
June 5, 1798 - The Wexford rebels attack the small garrison (about 1400 men, many militia) at New Ross, but are repelled
June 21, 1798 - The rebel stronghold a Vinegar Hill is taken, and the Wexford rebellion effectively ended
1803 - Robert Emmet attempts a new rebellion. The revolt is quickly crushed, and Emmet eventually hanged
Nov 24, 1867 - Hanging of the Manchester Martyrs; this year also marked the failed Fenian rising

FOUND IN: Ireland

REFERENCES (1 citation):
OLochlainn-IrishStreetBallads 63, "Gra-mo-chroi. I'd Like to See Old Ireland Free Once More" (1 text, 1 tune)

ST OLoc063 (Partial)

Roud #5204

BROADSIDES:
Margaret Barry, "Gra Machree" (on IRMBarry-Fairs)

CRÖSS-REFERENCES:
cf. "Daniel O'Connell (I)" (subject: Daniel O'Connell) and references there

NOTES [242 words]: This song mentions many heroes of Irish freedom, most of whom are the heroes of other songs:

For (Daniel) O'Connell, see "Daniel O'Connell (I)" and "Daniel O'Connell (II)."

For Lord Edward (Fitzgerald), the sort-of-leader of the 1798 United Irishmen, see the notes to "The
Green Above the Red.
For Wolfe Tone, the Irish Protestant who helped organize the failed invasion of 1796, see especially "The Shan Van Voght."
For Robert Emmet, the rebel against the post-1798 Union, see among others "Bold Robert Emmet, "Emmet's Death," "Emmet's Farewell to His Sweetheart," and "My Emmet's No More."
For Father Murphy and his role in the 1798 rebellion, plus the Battle of Vinegar Hill, see the notes to "Father Murphy (I)" and the references there; also "Sweet County Wexford."
"Allen, Larkin, and O'Brien" were the "Manchester Martyrs," for whom see especially "The Smashing of the Van (I)."
If the song dates from the time of the Manchester Martyrs, I would note the existence of a roughly contemporary song, "Slave's Dream," beginning, "I had a dream, a happy dream, I dreamed that I was free" (Wolf-AmericanSongSheets, pp.142-143). I know of no connection, but the use a lot of common words.
According to William H. A. Williams, 'Twas Only an Irishman's Dream, University of Illinois Press, 1996, p. 34, "machree" (used in some of the alternate song titles) is a popular word in Irish song because it comes from Irish Gaelic "mo chroí," "my heart." - RBW
Last updated in version 5.2
File: OLoc063

Grace Before Meat at Hampton
DESCRIPTION: "Thou art great and Thou art good, And we thank Thee for this food; By Thy hand we must be fed, Give us, Lord, our daily bread. Amen"
AUTHOR: unknown
EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 179, "Grace Before Meat at Hampton" (1 text, 1 tune; p. 143 in the 1901 edition)
Roud #15285
File: Dett179

Grace Brown and Chester Gillette [Laws F7]
DESCRIPTION: Gillette is awaiting execution for drowning his sweetheart on a boating excursion. The singer mentions the grief of the mothers
AUTHOR: unknown
EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)
KEYWORDS: homicide execution grief
HISTORICAL REFERENCES:
July 11, 1906 - Murder of Grace Brown
FOUND IN: US(MA)
REFERENCES (5 citations):
Laws F7, "Grace Brown and Chester Gillette"
Burt-AmericanMurderBallads, pp. 32-34, "The Murder of Grace Brown" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 119-121, "The Ballad of Grace Brown and Chester Gillette" (1 text)
DT 809, GRACBRWN
Roud #2256
NOTES [76 words]: This murder also provided the model for Theodore Dreiser's "An American Tragedy." The movie "A Place in the Sun" is also reported to be based on it. There is a related book, The Prison Diary and Letters of Chester Gillette : September 18, 1907 through March 30 1908, by Craig Brandon and Jack Sherman. I have not seen it. There is also a novel, Joseph W Brownell, Adirondack Tragedy: The Gillette Murder Case of 1906. I haven't even tried to see that. - RBW
Last updated in version 6.1
**Grace Darling (I) (The Longstone Lighthouse)**

**DESCRIPTION:** "Twas on the Longstone lighthouse there dwelt an Irish maid," Grace Darling. At dawn she saw "a storm tossed crew ... to the rocks were clinging." With her father's reluctant help, she launched a boat, rowed out, and "boldly saved that crew."

**AUTHOR:** unknown

**EARLIEST DATE:** 1946 (Ranson-SongsOfTheWexfordCoast); 19C (broadside, Bodleian Harding B 13(240))

**KEYWORDS:** drowning sea ship storm wreck sailor rescue

**HISTORICAL REFERENCES:**

Sep 7, 1838 - Grace Darling and her father rescue nine of the crew of Forfarshire (source: Ranson-SongsOfTheWexfordCoast)

**FOUND IN:** Ireland

**REFERENCES (2 citations):**

*Ranson-SongsOfTheWexfordCoast*, pp. 86-87, "The Longstone Lighthouse" (1 text, 1 tune)

*Palmer-OxfordBookOfSeaSongs* 100, "Grace Darling" (1 text, 1 tune)

Roud #1441

**BROADSIDES:**

*Bodleian, Harding B 13(240), "Grace Darling" ("Twas at the Longstone lighthouse"), unknown, no date; also Harding B 11(4158), "Grace Darling"

**CROSS-REFERENCES:**

cf. "Grace Darling (II)" (subject)

cf. "Grace Darling (III)" (subject)

**NOTES [678 words]:** Ranson-SongsOfTheWexfordCoast: "Grace Darling was the daughter of the light-house keeper on one of the Farne Islands (a group of Islands, also called The Staples, seventeen in number) two miles off the N.E. coast of Northumberland.... The song has evidently been adapted for Irish audiences." - BS

According to Paine, p. 188, the Forfarshire was a steamer which carried cargo fro Hull and Dundee. Built in 1834, her last trip began on September 5, 1838, from Hull. She suffered boiler problems the next day, and the engines eventually went out completely in a storm. Her pumps also were struggling (Cordingly, p. 218.) Captain Humble nonetheless decided to continue with sails only rather than seek shelter -- even though her unpowered paddlewheels would make her far less maneuverable. She was wrecked on the Farnes shoals a little before 4:00 a.m. on September 7 (Paine, p. 188).

No one seems quite sure how many were aboard; Hudson/Nicolls, p. 90, suggests a crew of 25, with 40 passengers. They say the boat broke in two on the rocks, with the stern section (with the captain and almost all of the passengers but only part of the crew) was swept out to sea, with no survivors. Cordingly, p. 218, suggests that she carried 55 passengers and crew in addition to Captain Humble and his wife. He says on p. 219 that the twelve who were on the forward section included a women, two children, a handful of other passengers, and carpenter John Tulloch, who managed to bring the survivors to a rock. They had no food and no shelter, and were soaking wet and in danger of hypothermia. And they were about a mile from the lighthouse.

The Longstone Lighthouse was built in 1826 to replace an earlier lighthouse which had been ineffective in preventing wrecks. The Darling family had long kept the lighthouse; William Darling had succeeded his father as keeper of the old lighthouse in 1815, and then had moved to the Longstone light when it was finished (Cordingly, p. 216).

William and his wife Thomasina (who apparently was considerably older than her husband) had nine children, but only two -- Grace and one boy -- were still at home in 1838, and the boy happened to be away on the night of the storm. The Forfarshire wreck was not the only time William Darling went on a rescue mission; Cordingly, p. 217, tells how he and his sons had rescued a man from the Autumn in 1834. By 1838, however, most of the boys had moved out. Grace Darling was apparently the first to see the wrecked Forfarshire. Because it took at least two to handle their lifeboat (a 21-foot-long coble, according to Cordingly, p. 219), William Darling had to have Grace to help him go out on his rescue mission. The gale was still blowing, and their boat was open, so this was genuinely dangerous (Cordingly, p. xii).

Three of the survivors -- a clergyman and the two children -- had died before the Darlings could reach them (Cordingly, p. 220). It took two trips, but the nine passengers still living were all brought back to Longstone (Cordingly, p. 221. Several of them helped with the rowing during the rescue).
Although William and Grace both took part in the rescue, it was Grace who became famous for her part (as Cordingly says on p. 215, "For a woman to row out to a shipwreck in a storm was unheard of, and the story received even more attention for the fact that the woman was twenty-two years old, had a pleasant face and modest manner, and had a name that might have come straight from the pages of a Victorian novel). A subscription brought her about 750 pounds in gifts, and she became a popular subject of poetry and at least four books. The lighthouse became the site of a perverse sort of pilgrimages; the myriad visitors made it hard for the Darlings even to tend the lighthouse (Cordingly, p. 222).

According to Benet, p. 275, Grace Horsley Darling was born in 1815, making her 22 years old (and hence rather a spinster) at the time of the Forfarshire wreck. She died in 1842, still a heroine, of a cough she picked up not too long after the rescue (Cordingly, p. 223).

Bibliography

- Benet: William Rose Benet, editor, The Reader's Encyclopedia, first edition, 1948 (I use the four-volume Crowell edition but usually check it against the single volume fourth edition edited by Bruce Murphy and published 1996 by Harper-Collins. The entry on Grace Darling, however, was deleted from the fourth edition)
- Cordingly: David Cordingly, Women Sailors and Sailors' Women, Random House, 2001 (I use the undated, but later, paperback edition)

Last updated in version 4.3
File: Ran086

Grace Darling (II)

DESCRIPTION: Grace tells her father to launch the lifeboat in the storm to rescue "the shipwreck'd wanderers from the grave." He answers "twere worse than madness." At daybreak she calls on him again to launch the boat. They launch the boat and save the crew.

AUTHOR: unknown
EARLIEST DATE: before 1861 (broadside, LOCSinging sb20150a)
KEYWORDS: drowning sea ship storm wreck sailor rescue
HISTORICAL REFERENCES:
Sep 7, 1838 - Grace Darling and her father rescue nine of the crew of _Forfarshire_. (source: Ranson-SongsOfTheWexfordCoast, p. 87)
FOUND IN:
REFERENCES (1 citation):
Wolf-AmericanSongSheets, #798, p. 53, "Grace Darling" (2 references, which appear to be this song)
Roud #V3152
BROADSIDES:
Bodleian, Firth b.28(3a/b) View 8 of 8, "Parody. Grace Darling" ("Oh! dearest dad, the winds are blowing"), G. Ingram and Co. (London), no date
LOCSinging, sb20150a, "Grace Darling" ("Oh! father loved! the storm is raging"), H. De Marsan (New York), 1859-1860
CROSS-REFERENCES:
cf. "Grace Darling (I) (The Longstone Lighthouse)" (subject) and notes there
cf. "Grace Darling (II)" (subject)
NOTES [83 words]: The description is based on broadside LOCSinging sb20150a. Broadside LOCSinging sb20150a: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. While broadside Bodleian, Firth b.28(3a/b) View 8 of 8 is labelled "parody" it is not comical. Instead it seems a mild paraphrase. - BS
For background on Grace Horsley Darling, see the notes to "Grace Darling (I) (The Longstone Lighthouse)." - RBW
Last updated in version 5.0
File: BdGrDa02
Grace Darling (III)

DESCRIPTION: At night in a heavy sea the "Forfarshire" steamer strikes a rock on Longstone Island. "To pieces she flew." Grace Horsley Darling hears the cries and asks her father to go to the rescue. They launch a boat and save nine of sixty.

AUTHOR: unknown

EARLIEST DATE: 1858 (broadside, Bodleian Firth c.12(126))

KEYWORDS: rescue drowning sea ship wreck father

HISTORICAL REFERENCES:

Sep 7, 1838 - Grace Darling and her father rescue nine of the crew of Forfarshire (source: Ranson-SongsOfTheWexfordCoast)

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #168, p. 1, "Grace Darling" (1 text)

Greig/Duncan1 30, "Grace Darling Our Langoleen" (1 text)

Roud #3811

BROADSIDES:

Bodleian, Firth c.12(126), "Grace Darling" ("I pray give attention to what I will mention"), The Poet's Box (Glasgow), 1858; also Harding B 15(118a), Firth c.12(125), 2806 c.14(25), "Grace Darling"

CROSS-REFERENCES:

cf. "Grace Darling (I) (The Longstone Lighthouse)" (subject) and references there

cf. "Grace Darling (II)" (subject)

NOTES [110 words]: "Langoleen" is not in the Greig/Greig/Duncan1 text. It is not in the Greig #168 article. Greig/Duncan1 neither explains it nor says the song title is "editorial." Finally, I don't know what the word means. - BS

Partridge's Dictionary of Slang and Unconventional English defines "langolee" (no terminal n) as a nineteenth century term for "the male member"; maybe this is the reason for the lack of a definition in most of the textbooks. If we assume "langoleen" is the feminine form, then perhaps it's "beloved." Or perhaps I'm speculating out of turn.

For background on Grace Horsley Darling, see the notes to "Grace Darling (I) (The Longstone Lighthouse)." - RBW

Last updated in version 2.4

File: GrD1030

Grace, Grace, Dressed in Lace

DESCRIPTION: Skipping/counting game. "Grace, grace, dressed in lace, Went upstairs to powder her face. How many boxes did she use? One, two three...." (Or "five, ten, twenty....").

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: clothes playparty

FOUND IN: US(SE)

REFERENCES (2 citations):

Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 109, "(Grace, Grace, dressed in lace)" (1 text)


Roud #19323

File: SuSm109B

Gracie M Parker

DESCRIPTION: Gracie Parker leaves Alberton for Saint Pierre "heavily lumber-laden." In a heavy gale "she struck a sunken rock ... And all on board were drowned." Two bodies wash up on the beach. The drowned crew are named

AUTHOR: unknown

EARLIEST DATE: 1965 (Ives-DriveDullCareAway-PrinceEdwardIsland)

KEYWORDS: drowning sea ship storm wreck sailor moniker

HISTORICAL REFERENCES:

Dec 16, 1893 - Schooner Gracie M Parker from Alberton, PEI stranded and wrecked in a storm in
St Pierre Harbour under Captain Farrell (Northern Shipwrecks Database) (Note that the ballad has the schooner put to sea on November 15, 1893 so someone is wrong by a month)

FOUND IN: Canada(Mar)

REFERENCES (2 citations):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 49-50, "Gracie M Parker" (1 text, 1 tune)
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 136-137,254-255, "The Schooner Gracie Parker" (1 text, 1 tune)

Roud #12469

RECORDINGS:
Mrs. Benjamin Smith, "The Schooner Gracie Parker" (on MRElves01)

NOTES [25 words]: Alberton is on the north west coast of Prince, Prince Edward Island. St Pierre Harbour is on St-Pierre, a French island southwest of Newfoundland. - BS

File: Dib049

Grafted into the Army

DESCRIPTION: "Our Jimmy has gone for to live in a tent, They have grafted him into the army... I told them the child was too young, alas! At the Captain's forequarters they said he would pass...." The mother talks of her little boy in the army; she hopes he comes back

AUTHOR: Henry Clay Work

EARLIEST DATE: 1862 (sheet music published by Root & Cady, according to Silber-SongsOfTheCivilWar; the version in Work-SongsOf-Henry-Clay-Work just says "186_.")

KEYWORDS: soldier mother youth humorous

FOUND IN: US(MA)

REFERENCES (9 citations):
Work-SongsOf-Henry-Clay-Work, pp.137-140, "Grafted Into The Army" (1 text, 1 tune, a copy of the original sheet music)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 361-362, "(no title)" (1 text)
Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 371, "Grafted Into the Army" (1 text, a copy of a Johnson & Co. broadside)
Wolf-AmericanSongSheets, #799, p. 53, "Grafted Into the Army" (13 references)
Silber-CivWarFull, pp. 311-313, "Grafted into the Army" (1 text, 1 tune)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 68-69, "Grafted into the Army" (1 text, 1 tune)
Colonial-Dames-AmericanWarSongs, p. 93, 'Grafted' into the Army" (1 text)
Messerli-ListenToTheMockingbird, pp. 113-115, "Grafted into the Army" (1 text)

DT, GRFTRMY*

Roud #6596

NOTES [58 words]: Various authors note that Henry Clay Work's verb "grafted" is a multi-layered pun. It is, on its face, a mis-statement of "drafted"; it is a form of "grafting," as in combining the branches of different trees -- and it reminds us of graft, as in financial illegalities, which were common among military suppliers and recruiters in this period. - RBW

Last updated in version 6.1

File: SCw68

Gramachree

DESCRIPTION: The singer hears the birds singing and courting as he wanders by the banks of Banna. He thinks longingly of Molly, who once said she loved him but now hates him. He says that he will be true for as long as he lives

AUTHOR: George Ogle (1739-1814)? (source: Croker-PopularSongsOfIreland)

EARLIEST DATE: 1787 (Scots Musical Museum)

KEYWORDS: love betrayal

FOUND IN: Ireland Britain(Scotland) Canada(Newf)

REFERENCES (5 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H204, pp. 388-389, "Gramachree" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 122, "Molly, Asthore" (1 text); pp. 158-159, "Gramachree Molly" (1 text)
Croker-PopularSongsOfIreland, pp. 133-136, "Banna's Banks" (1 text)
Grampound Wassail. The

DESCRIPTION: "Wassail, wassail, wassail, wassail And joy come to our jolly wassail. Now here at this house we first will be seen, To drink the king's health such a custom has been." The singers salute the house and ask gifts; they offer good wishes

AUTHOR: unknown

EARLIEST DATE: 1979 (Palmer, but apparently collected in the nineteenth century)

KEYWORDS: request ritual drink food begging nonballad wassail royalty

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Palmer-EnglishCountrySongbook, #144, "The Grampound Wassail" (1 text, 1 tune)

Roud #209

CROSS-REFERENCES:

cf. "Somerset Wassail" (subject) and references there

NOTES [39 words]: Roud lumps this with the many other wassail songs, but the form is very different, and it's much longer than most wassails -- as given in Palmer, almost a script for how everyone behaves. I have no hesitation in splitting them.. - RBW

Last updated in version 3.7

File: PECS144

Grand Conversation on Brave Nelson, The

DESCRIPTION: Heroes discuss Nelson and his victories at Copenhagen and the Nile. He is wounded and dies in the victory at Trafalgar and is returned to be buried in England. A memorial statue is erected in renamed Trafalgar Square at Charing Cross.

AUTHOR: unknown

EARLIEST DATE: before 1867 (broadside, Bodleian Harding B 20(61))

KEYWORDS: battle commerce England memorial political
HISTORICAL REFERENCES:
Aug 2, 1798 - Battle of the Nile at Aboukir Bay
Apr 2, 1801 - Battle of Copenhagen
Oct 21, 1805 - Battle of Trafalgar
1843 - Nelson's Column is erected in Trafalgar Square

FOUND IN:
Roud #V714

BROADSIDES:
Bodleian, Harding B 20(61), "Grand Conversation on Nelson Arose" ("As some heroes bold, I will unfold, together were conversing"), J. Harkness (Preston), 1840-1866; also Firth c.12(49), Harding B 11(1387), Johnson Ballads 2534, "Grand Conversation on Brave Nelson"

CROSS-REFERENCES:
cf. "The Grand Conversation on Napoleon" (structure)
cf. "The Grand Conversation Under the Rose" (structure, theme)
cf. "Nelson's Victory at Trafalgar (Brave Nelson)" [Laws J17] and references there (subject)

NOTES [163 words]: The theme of commerce benefiting from war gets passing notice in "The Grand Conversation on Napoleon" and is the main theme of "The Grand Conversation Under the Rose." In this broadside it has one verse between the victories at Copenhagen and the Nile, and the final victory and death at Trafalgar:

Many a gallant youth, I'll tell the truth, in action have been wounded
Some left their friends and lovers in despair upon their native shore.
Others never have returned again, but died upon the raging main,
Causing many a mother to cry, my son, and widows to deplore.

When war was raging, it is said, men for their labour were well paid
Commerce and trade was flourishing, but now it ebbs and flows,
And poverty it does increase, tho' Britons say they live in peace,
This grand conversation on brave Nelson arose.

The reference to Trafalgar Square and Nelson's Column assures that "The Grand Conversation on Brave Nelson" was written after "The Grand Conversation of Napoleon." - BS

Last updated in version 5.0
File: BrdGCoBN

Grand Conversation on Napoleon, The

DESCRIPTION: Consider Napoleon's imprisonment on St Helena. Better to have died at Waterloo than be condemned by England to this "the dreary spot." His defeat at Moscow and betrayal at Waterloo are recounted. We will speak again of him when again we face the foe.

AUTHOR: unknown
EARLIEST DATE: before 1839 (broadside, Bodleian Harding B 11(1389))
KEYWORDS: battle exile betrayal death commerce France memorial political prisoner Napoleon

HISTORICAL REFERENCES:
June 18, 1815 - Battle of Waterloo

FOUND IN: Ireland

REFERENCES (4 citations):
Zimmerman-SongsOfIrishRebellion, p. 192, "The Grand Conversation of Napoleon" (1 fragment)
Moylan-TheAgeOfRevolution-1776-1815 196, "The Grand Conversation on Napoleon" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 162, "The Grand Conversation on Napoleon" (2 texts (1 Irish Gaelic), 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 128-131, "The Grand Conversation on Napoleon" (1 text, 1 tune)
Roud #1189

RECORDINGS:
Tom Costello, "A Grand Conversation on Napoleon" (on Voice08)

BROADSIDES:
Bodleian, Harding B 11(1389), "The Grand Conversation on Napoleon ("It was over that wild beaten track a friend of bold Buonapart"), J. Catnach (London), 1813-1838; also Harding B 19(107), 2806 c.15(104)[some words illegible], "Grand Conversation on the Remains of Napoleon"; also Firth b.34(196), Firth c.16(92), Harding B 11(4086), Firth c.16(91), Harding B 11(1508), Harding B 11(253), "[The] Grand Conversation on Napoleon"; also Harding B 11(1390), "The
Grand Conversation on Napoleon Arose"; Harding B 11(254), "The Grand Conversation of Napoleon"

NOTES [1122 words]: Zimmerman-SongsOfIrishRebellion p. 192 is a fragment; broadside Bodleian Harding B 11(254) is the basis for the description.

Easily missed in passing is a one-line reference to the benefit commerce has from war: "He caus'd the money to fly wherever he did go." This theme is expanded in "The Grand Conversation on Brave Nelson" and is the main theme of "The Grand Conversation Under the Rose."

The allusion to England is as reference to the "bunch of roses" (Zimmermann p. 192). An unspoken reference is to Ireland as the "we" in "may our shipping float again to face the daring foes ... we'll boldly mount the wooden walls."

The ballad is recorded on one of the CD's issued around the time of the bicentennial of the 1798 Irish Rebellion. See:

Franke Harte and Donal Lunny, "The Grand Conversation on Napoleon" (on Franke Harte and Donal Lunny, "My Name is Napoleon Bonaparte," Hummingbird Records HBCD0027 (2001))

Harte speculates that the last line of each verse ("And the grand conversation on Napoleon arose") is a corruption of the last line of each verse of "The Grand Conversation Under the Rose" ("This grand conversation was under the rose"); that is to say, the conversation was sub rosa=secret.

BS

There seems to be a tendency in broadsides to blame Napoleon's failure at Waterloo on betrayal. "Napoleon Bonaparte (III)" blames Marshal Grouchy. This song prefers to blame Marshal Ney (1769-1815).

There is some justification for this (as there is for blaming Grouchy, who didn't march to the sound of the guns at Waterloo). Ney's performance in the Waterloo campaign was utterly pitiful. Napoleon should have known better. Ney had performed brilliantly in the 1813 retreat from Moscow; his rearguard action had saved all that could be saved (Glover, p. 181). Napoleon had long before called him "the bravest of the brave" (Chandler, p. 830) But he was not the smartest of the smart. He had hardly any education at all, and "never made much pretense at being able to express himself in a very civil manner, or even of possessing the thinnest veneer of culture" (Schom, p. 31). Napoleon himself had said that it would be dangerous to give Ney a significant independent command.

But when Napoleon returned from France to Elba, Ney led a body of troops against him -- and then changed his mind and joined his old commander (Schom, p. 32). Maybe Napoleon felt he owed him something. Or maybe Napoleon really had lost it. Whatever the explanation, it was a major mistake.

Once Europe became aware that Napoleon was back, they hastened to gather their armies -- but it took time for many of the forces, which could move no faster than a marching man, to reach the front (Chandler/Beckett, p. 154). The first to reach the French border were the Anglo-Dutch under Wellington and the Prussians under Blucher. Napoleon had only about 200,000 men to guard all of France (Keegan, p. 121), while the Prussians alone were bringing 100,000, and the Anglo-Dutch about 70,000 (Keegan, p. 123, although many of these were unreliable), and Austria and Russia would eventually bring at least 300,000 more. If he let them all gather, Napoleon would be swamped.

But only the Anglo-Dutch and the Prussians were in place in June 1815. Napoleon's plan was to interpose between them and defeat them in detail (Keegan, p. 122). To do this, he divided the army into three wings of roughly two corps each. Grouchy commanded the right, Napoleon the central reserve (which could reinforce either wing). The left was eventually assigned to Ney.

Appointed to command the left wing less than a week before Waterloo (Chandler, p. 1029), Ney's first task was to defeat a British rearguard while Napoleon and Grouchy fought the Prussians at Ligny. But Ney, given the chance to gobble up a few British brigades, instead stopped moving and muffed the Battle of Quatre Bras (June 16, 1815; Schom, pp. 258-259, 267-268). If he had won, it would have chewed up Wellington's army before Waterloo, making the latter battle easier for the French.

And in muffling Quatre Bras, he also contradicted Napoleon's orders to I Corps commander Jean-Baptiste Drouet Comte d'Erlon. As a result, d'Erlon didn't fight at Quatre Bras -- and didn't fight with Napoleon at the simultaneous battle at Ligny (Chandler, pp. 1034-1057, especially pp. 1051-1053; also Schom, pp. 271-272, detailing how d'Erlon was bounced around the countryside by Napoleon and Ney. At one point, he was on the brink of attacking at Ligny -- and actually turned around and marched away!). D'Erlon's presence at Ligny would probably have turned Ligny, which was a tactical win for the French despite dreadful weather, into a complete strategic victory (Chandler/Beckett, pp. 155-156). Instead, the Prussian losers -- whom Napoleon expected to retreat toward Prussia (Glover, p. 213) -- were able to regroup and show up to support Wellington.
at Waterloo.
Ney's disastrous performance continued at Waterloo itself, where the Marshal had tactical control of the battlefield. (Keegan, p. 126. Napoleon was feeling unwell and played very little role; Glover, p. 216.) Ney started late (see map on pp. 124-125 of Keegan), and did little except put in frontal attack after frontal attack (Glover, p. 216) -- and no one understood defensive warfare better than Wellington. If Blucher hadn't shown up, it's possible that Ney's bull-in-a-stainless-steel-plateware-shop style might have worked -- but Blucher's arrival (with Grouchy, who was supposed to watch him with 30,000 men -- Chandler, pp. 1060-1062 -- nowhere to be found; Chandler, p. 1069) doomed Napoleon.

Still, the ultimate fault is Napoleon's. He knew that Ney had all the imagination of a pithed frog; the man was simply not fit for independent command. (If you want to get a picture of Ney, think George W. Bush: Charming, aggressive, and unable to adapt to new data,) And Napoleon knew it, and he had much better commanders (notably Davout, whom he had made War Minister) available. Napoleon chose the wrong officers, and didn't exercise close control over them, and paid the inevitable price.

As for the idea that Ney sold out Napoleon -- this is a pitiful joke. When Napoleon returned from Elba, Ney led the first substantial body of troops to oppose him. He could have stopped Napoleon on the spot -- but instead rallied to his standard. And, after Napoleon fell, Ney was tried for treason and shot in December 1815 (Schom, p. 318, who notes that he actually commanded the firing squad himself). By the time of Waterloo, his only hope was for Napoleon to win. Ney's only "betrayal" lay in accepting a command he wasn't fit to exercise. And that's a crime quite a few others, including many Presidents and Prime Ministers, have been guilty of. - RBW

Bibliography

- Schom: Alan Schom, One Hundred Days: Napoleon's Road to Waterloo, Atheneum, 1992

*Last updated in version 4.2*

File: BrdGCoNa

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Grand Conversation on O'Connell Arose

**DESCRIPTION:** Dan O'Connell is dead. His career is reviewed: MP for 18 years, supported the Reform Bill, "left our church and clergy free," opposed slavery, killed Lestaire in a duel. He would have supported Irish unity when the British were fighting in the Crimea.

**AUTHOR:** unknown

**EARLIEST DATE:** before 1862 (broadside, Bodleian Firth c.26(87))

**KEYWORDS:** death Ireland memorial patriotic political

**HISTORICAL REFERENCES:**
- 1775-1847 - Life of Daniel O'Connell
- Feb 1, 1815 - Kills D'Esterre in a duel over a political comment made by O'Connell
- 1823 - O'Connell's Catholic Association formed to resist the requirement that Irish Catholics pay tithes to the Anglican Church of Ireland.
- July 1828 - Daniel O'Connell elected MP.
- 1829 - Catholic "emancipation," allowing them every political right open to Protestants of equivalent position
- 1840-1843 - O'Connell led the movement to repeal the act that joined Ireland and Great Britain as the United Kingdom
- May 15, 1847 - O'Connell dies
- 1854-1856 - Crimean War

**FOUND IN:**
- Roud #V716

**BROADSIDES:**
- Bodleian, Firth c.26(87)[final lines illegible], "Grand Conversation on O'Connell Arose" ("Come all you sons of Erin's land and mourn the loss of noble Dan"), J.O. Bebbington (Manchester), 1858-
1861; also 2806 b.10(20) [some lines illegible], 2806 b.10(36), "Grand Conversation on O'Connell Arose"

CROSS-REFERENCES:
- cf. "The Grand Conversation on Napoleon" (structure)
- cf. "The Grand Conversation on Brave Nelson" (structure)
- cf. "Daniel O'Connell (I)" (subject: Daniel O'Connell) and references there
- cf. "Ould Father Dan" (subject)

NOTES [233 words]: O'Connell on slavery: "With respect to the principles of President Tyler on the subject of negro slavery, I am as abhorrent of them as ever I was; indeed, if it was possible to increase my contempt of slave-owners and the advocates of slavery, my sentiments are more intense now than ever they were, and I will avail myself of the first practical opportunity of giving utterance to them, especially in connection with the horrible project of annexing Texas to the United States." (source: "Letter to James Haughton, February 4, 1845" at Study of Slavery, Resistance, and Abolition, Yale Center for International and Area Studies site.

Except for the line and rhyme structure and the use of the title in the last line of each verse this ballad seems unrelated to the earlier "Grand Conversation" broadsides. - BS

This item shows O'Connell as more of a visionary than usual: President Polk (the successor to Tyler) would annex Texas under the pretext of the Mexican War, and that annexation did indeed provoke the American Civil War, because it led to the collapse of the Missouri Compromise and led to the increasingly frantic attempts at conciliation which eventually failed and caused the Union to come apart.

It also shows the higher plane on which O'Connell lived: The Irish leaders of the next generation generally had no qualms against slavery; John Mitchel, indeed, actively advocated it. - RBW

Last updated in version 5.0
File: BrdGC00A

Grand Conversation on Sebastopol Arose (I)

DESCRIPTION: The British defeat the Russians at Alma, Balaclava, Inkerman and Sebastopol. British generals and units are named. Incidentally, there was some help by "6,000 sons of France"

AUTHOR: unknown

EARLIEST DATE: 1966 (Zimmermann)

KEYWORDS: war battle patriotic

HISTORICAL REFERENCES:
- Sept 20, 1854 - Battle of Alma
- Oct 25, 1854 - Battle of Balaclava
- Nov 5, 1854 - Battle of Inkerman
- Sep 9, 1855 - Fall of Sevastopol following an 11 month siege

FOUND IN:
- Roud #V715

BROADSIDES:
- Bodleian, Firth c.14(71), "Grand Conversation on Sebastopol Arose" ("You Britons all, both old and young, attend unto my song"), unknown, no date

CROSS-REFERENCES:
- cf. "The Grand Conversation on Napoleon" (structure)
- cf. "The Grand Conversation on Brave Nelson" (structure)
- cf. "Grand Conversation on Sebastopol Arose (II)" (subject)

NOTES [72 words]: Except for the line and rhyme structure and the use of the title in the last line of each verse this ballad seems unrelated to the earlier "Grand Conversation" broadsides. - BS

For background on the Crimean War, and the rather inaccurate numbers in this piece, see the notes to "The Heights of Alma (I)" [Laws J10].

Roud lumps the two "Grand Conversation on Sebastopol Arose" types, but the forms imply that they are different. - RBW

Last updated in version 5.0
File: BrdGCSA1

Grand Conversation on Sebastopol Arose (II)

DESCRIPTION: The British and French join Omar Pasha "to seize upon Sebastopol and set poor
Turkey free." They defeat the Russians at Alma when Lord Raglan leads the battle with "legions of France by the side of old Britain" and Colin Campbell leads the Highlanders.

AUTHOR: unknown
EARLIEST DATE: 1966 (Zimmermann)
KEYWORDS: war battle patriotic
HISTORICAL REFERENCES:
Sept 20, 1854 - Battle of Alma
FOUND IN:
REFERENCES (1 citation):
Dallas-TheCruelWars-100SoldiersSongs, pp. 207-210, "The Grand Conversation on Sebastopol Arose" (1 text, 1 tune)
Roud #V715
BROADSIDES:
Bodleian, Harding B 26(224), "Grand Conversation on Sebastopol Arose" ("As the Western powers of Europe, united all together"), unknown, no date
CROSS-REFERENCES:
cf. "The Heights of Alma (I) [Laws J10]" (subject) and references there
cf. "The Kilties in the Crimea" (subject)
cf. "The Grand Conversation on Napoleon" (structure)
cf. "The Grand Conversation on Brave Nelson" (structure)
cf. "Grand Conversation on Sebastopol Arose (I)" (subject)
NOTES [336 words]: Except for the line and rhyme structure and the use of the title in the last line of each verse this ballad seems unrelated to the earlier "Grand Conversation" broadsides. - BS
Roud lumps the two "Grand Conversation on Sebastopol Arose" types, but the forms imply that they are different.

The Crimean War was hardly fought to "set Turkey free." The Ottoman Empire was a despotism, and remained one -- but it was considered a useful one by the Western powers, since it kept Russia from controlling Constantinople and the straights. Hence the Crimean War.

Omar Pasha (or Omer Pasha; that being the spelling used in Kinross, p. 493) is described by Kinross as an "impatient general"; he was certainly quite a character. Born in 1806 in Croatia, with the name Michael Lattas, he had been an Austrian army cadet, but then deserted to the Ottomans (Palmer, p. 55). In October 1853, he had opened the fighting against Russia (Royle, p. 81). In early 1854, though, he hesitated, leaving Silistria (the first major object of the Russian invasion) to its fate. It was the Russians who finally gave up their siege. According to Kinross, p. 498, he had only limited involvement in the siege of Sebastopol, fighting instead in the defence of Eupatoria. This may be in part because the British and French had so little use for the Turks.

He ended up being disgraced for his conduct at Kars in 1855, was rehabilitated in 1861, and died in 1870.

Lord Raglan, a veteran of the Napoleonic Wars, was the original Allied commander in the Crimea; for his story, see the notes to "The Heights of Alma" [Laws J10].

Sir Colin Campbell (1792-1863) was a far better general, but socially inferior; he too fought in the Napoleonic Wars, as a junior officer of brilliant talent, but it took him more than twenty years to gain command of a regiment. The commander of the Highland Brigade, he and it gained fame together in the Crimea. He ended his career by suppressing the Indian Mutiny. For more about him, see "The Kilties in the Crimea." - RBW

Bibliography

• Kinross: Lord Kinross, The Ottoman Centuries: The Rise and Fall of the Turkist Empire, 1977 (I use the 1979 Perennial paperback edition)
• Palmer: Alan Palmer, The Crimean War (originally published as The Banner of Battle), Dorset, 1987
• Royle: Trevor Royle, Crimea: The Great Crimean War 1854-1856 (Abacus, 1999)

Last updated in version 5.0
File: BrdGCSA2

Grand Conversation Under the Rose, The

DESCRIPTION: Mars and Minerva sit under the rose, considering the rusting implements of war. British peace has followed the war of independence in the States and the defeat of Napoleon in
France. "Come stir up the wars, and our trade will be flourishing"

AUTHOR: unknown
EARLIEST DATE: before 1821 (broadside, Bodleian 2806 c.17(449))
KEYWORDS: war commerce America England nonballad political gods Napoleon
FOUND IN: Ireland Britain(England(South))
REFERENCES (4 citations):
Zimmerman-SongsOfIrishRebellion, p. 33, "The Grand Conversation Under the Rose" (1 fragment)
Moylan-TheAgeOfRevolution-1776-1815 197, "The Grand Conversation Under the Rose" (1 text, 1 tune)
Williams-Wiltshire-WSRO Mi 584, "Grand Conversation Under the Rose" (1 text)
Dallas-TheCruelWars-100SoldiersSongs, pp. 125-127, "Under the Rose" (1 text, 1 tune)
Roud #21272

BROADSIDES:
Bodleian, 2806 c.17(449), "Grand Conversation Under the Rose," G. Thompson (Liverpool), 1789-1820; also Firth b.25(353), Johnson Ballads 848, Harding B 11(1391). Harding B 11(1392), Harding B 11(1393), Harding B 11(2479), Harding B 16(106d), Johnson Ballads fol. 27[some words illegible], Firth b.25(84), Johnson Ballads 194, Harding B 17(117b), "The Grand Conversation Under the Rose"; Firth c.16(95), "The Grand Conversation Held Under the Rose"

CROSS-REFERENCES:
cf. "The Land of Liberty" (tune, per broadside Firth c.16(95))

NOTES [322 words]: Zimmerman-SongsOfIrishRebellion p. 33 is a fragment; broadside Bodleian 2806 c.17(449) is the basis for the description. Zimmermann's reference underscores the reliance of commerce on war; after all, the broadside notes, "Napoleon did make the money fly about" [a line shared with "The Grand Conversation on Napoleon"]. The rose may be a symbol for England (cf. "The Bonny Bunch of Roses" [Laws J5]) - BS

The effect of Napoleon on commerce is, at best, a debatable point. War production certainly helped some economies at some time (look what it did for the United States in World War II). But the Napoleonic Wars seem to have caused not growth but recession, or at least loss of personal wealth due to inflation, in Britain (see the versions of "Ye Parliaments of England" which blame economic woes on Napoleon). Napoleon's "continental system" was an embargo on British trade which might have proved fatal had it not been so widely flouted; the British government's massive spending on its military sucked capital out of the economy and damaged internal trade. Plus the army and navy required so many men that farming and industrial production suffered; it was the desperate British need to round up sailors for the navy that caused the impressment crisis and led to the War of 1812 with the United States.

Napoleon helped make the munitions makers rich (and that may be the reference here); historian Arthur Herman, whose outlook never manages to make it much beyond the deck of a navy ship, claims that in the period of the Continental System, "Britain's economy was booming. The wheels of the Industrial Revolution were humming... War had given Britain the biggest economy... in the world" (To Rule the Waves, p. 413; compare p. 406). Possibly, if you just count total output. But ordinary people suffered.

For more background on the Continental System and its economic effects, see the notes to "The Ports Are Open." - RBW

Last updated in version 5.0
File: BrdGCUtR

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**Grand Coureur, Le**

DESCRIPTION: French shanty. Verses tell of the Corsair, which sets out from L'Orient to hunt the English. She runs into bad weather, bad Englishmen, bad food. Finally sinks and the crew save themselves by floating on various unfloatable objects (guns, anchors, etc)

AUTHOR: unknown
EARLIEST DATE: 1927 (Hayet _Chansons de bord_)
LONG DESCRIPTION: French shanty. Verses tell of the Corsair, which sets out from L'Orient to hunt the English. She runs into bad weather, bad Englishmen, bad food. Finally sinks and the crew save themselves by floating on various unfloatable objects (guns, anchors, etc). Chorus: "Allons le gars, gai, gai! Allons les gars gaiment! / Let's go, lads, cheerily, cheerily, Let's go lads, so gaily!"
KEYWORDS: foreignlanguage shanty ship wreck
FOUND IN: France
REFERENCES (2 citations):
Grand Dissolving Views (I), The

DESCRIPTION: Singer, by a fireside, sees "a Grand Dissolving View" of poverty on one hand and of famous business men, authors, and monarchs. He hopes in the future rich may see the poor as brothers, and workhouses and prisons will be few.

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: poverty death England nonballad political

FOUND IN:
Roud #V41824

BROADSIDES:
Bodleian, Harding B 11(1394), "The Grand Dissolving Views ("While thinking of some past events at home the other night"), unknown, n.d.

CROSS-REFERENCES:
cf. "The Grand Dissolving Views (II)" (subject and form)

NOTES [133 words]: The first verses of "The Grand Dissolving Views" (I) and (II) are identical [causing Roud to lump them - RBW]; the second verses are almost identical in their portrayal of a poor family and they share one more verse comparing the fates of a swindler and poor thief. The question is "which is the original and which the derivative?" For a date, an 1875 broadside for another song lists "Grand Dissolving Views" as one of the newest songs (NLScotland, RB.m.143(144), "The Harp That Once Through Tara's Halls," The Poet's Box (Glasgow), 1875). The famous people cited include London investment banker George Peabody (1795-1869), writers Charles Dickens (1812-1870) and Robert Burns (1759-1796), heiress and philanthropist Angela Georgina Burdett-Coutts (1814-1906), and Queen Victoria (1819-1901) - BS

Last updated in version 5.1

File: BrdGDV1

Grand Dissolving Views (II), The

DESCRIPTION: Singer, by a fireside, sees "a Grand Dissolving View" of past events as -- a poor worker and his starving family, a swindler going free while a starving orphan goes to jail -- and Irish heroes who "died for love of country; it was an honourable crime"

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: poverty death Ireland nonballad patriotic

FOUND IN:

REFERENCES (1 citation):
Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 30-32, "The Grand Dissolving views" (1 text)
Roud #V41824

BROADSIDES:
Bodleian, Harding B 19(35), "The Grand Dissolving Views" ("While thinking of some past events at home the other night"), unknown, n.d.

CROSS-REFERENCES:
cf. "By Memory Inspired" (subject and references there)

NOTES [307 words]: The first verses of "The Grand Dissolving Views" (I) and (II) are identical [causing Roud to lump them - RBW]; the second verses are almost identical in their portrayal of a poor family and they share one more verse comparing the fates of a swindler and poor thief. The question is "which is the original and which the derivative?" For a date, an 1875 broadside for another song lists "Grand Dissolving Views" as one of the newest songs (NLScotland, RB.m.143(144), "The Harp That Once Through Tara's Halls," The Poet's Box (Glasgow), 1875). The heroes cited often each have ballads of their own: executed Father Murphy ["Come All You Warriors," "Father Murphy (I)," "Some Treat of David," "Father Murphy (II) (The Wexford Men of '98)," "Boulavogue"], Robert Emmett ["Emmett's Grave"], Lord Edward ["Edward (III)"], Allen Larkin and O'Brien ["Allen, Larkin and O'Brien"], O'Connell ["Daniel O'Connell (I)," "Erin's King (Daniel Is
No More)\), "Kerry Eagle\) and General Meagher \["The Escape of Meagher\]; I have found no song yet for United Irshmen John and Henry Sheares [see now "The Brothers John and Henry Sheares" - RBW], or 18th century orator and member of the Irish parliament Henry Grattan [as "Henry Grattin"] (source: "Henry Grattan" and "Shears Brothers" in 1798 Rebellion at the Rathregan National School site). - BS

Several histories I've read have notes about how Irish folklore magnifies some heroes, such as Wolfe Tone and Fater Murphy, and ignores the Sheares brothers. The latter are at least mentioned in "The Tree of Liberty," plus the probably-not-traditional "The Brothers John and Henry Sheares." Gratton earns a brief comment in "Ireland's Liberty Tree," which is mostly about the parliament he built up.

I do think "The Grand Dissolving Views (I)" is the original; (II) looks very much like a local adaption.

- RBW

Last updated in version 5.1

File: BrdGDV2

Grand Falls Tragedy, The

DESCRIPTION: At 3 A.M. a flat-car, loaded with rocks, falls down an incline and crushes three workmen below. The dead workmen are named and their home told.

AUTHOR: unknown
EARLIEST DATE: 1975 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: death worker railroading
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 46, "The Grand Falls Tragedy" (1 text, 1 tune)
Roud #30701
NOTES [97 words]: Grand Falls is on TC-1, south of Notre Dame Bay, along the old route of Newfoundland's trans-insular railway. - BS

There was a famous accident in 1907 known as "The Grand Falls Tragedy" which took place as a dam was being built. Despite the name, this song clearly refers to a separate incident (both the number and the names of the dead are different). Note that the song has no date and does not in fact mention Grand Falls. So all we have to go on is the name of the dead, and one of those is thought to be wrong! So far, I have not been able to identify the date and situation. - RBW

Last updated in version 6.1

File: LeBe046

Grand Hotel, The

DESCRIPTION: "There's a place in Vancouver the loggers know well, It's a place where they keep rotgut whiskey to sell. They also keep boarders and keep them like hell, And the name of that place is the Grand Hotel."

AUTHOR: unknown
EARLIEST DATE: 1949
KEYWORDS: logger drink
FOUND IN: Canada(West)
REFERENCES (2 citations):
Fowke/Johnston-FolkSongsOfCanada, pp. 180-181, "The Grand Hotel" (1 text, 1 tune)
DT, GRNDHOTL*
Roud #30932
RECORDINGS:
Stanley G. Triggs, "The Grand Hotel" (on Triggs1)
CROSS-REFERENCES:
cf. "Vilikens and his Dinah (William and Dinah) [Laws M31A/B]" (tune & meter) and references there
cf. "Farewell to Tarwathie" (tune)
NOTES [49 words]: The ship "Cassiar" (referred to in the third verse) was a coastal steamer whose special duty was to carry loggers back and forth from the camps to Vancouver for sprees. The Digital Tradition lists this as having "Farewell to Tarwathie" as its tune. Most others list "Sweet Betsy." Both fit. - RBW

Last updated in version 5.2
Grand Idaho

DESCRIPTION: "Kind providence our lot may case, And yet we have to choose at last, If you're inquiring where to go, Come down to southern Idaho." The trees yield abundantly. The rains come constantly. Workers are urged to supply brawn; they will be welcome

AUTHOR: unknown

EARLIEST DATE: 1965 (Western Folklore 24, according to Cohen)

KEYWORDS: derivative home work farming emigration

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp 582-583, "Grand Idaho" (1 text)
Roud #19475

CROSS-REFERENCES: cf. "Beulah Land" (tune) and references there

File: CAFS2582

Grand Mystic Order, The

DESCRIPTION: The singer dreams of his initiation into the Orange Institution. He must answer that Joshua took the Israelites unto the Promised Land. His conductor knocks in code on a door. The path through the door is dangerous and he passes other tests.

AUTHOR: unknown

EARLIEST DATE: mid-19C (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: dream ritual religious

REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 97, "The Grand Mystic Order" (1 text, 1 tune)

CROSS-REFERENCES:
 cf. "The Brilliant Light" (subject and some phrases)
 cf. "The Knight Templar's Dream" (subject)
 cf. "The Grand Templar's Song" (subject and some phrases)
 cf. "The Blackman's Dream" (subject)

NOTES [855 words]: "The Loyal Orange Institution was founded after the Battle of the Diamond [at Diamond Crossroads] on September 21, 1795. The 'skirmish' was between the Roman Catholic Defenders and the Protestants of the area.... At the beginning the membership was of the labouring and artisan classes.... In the Rebellion of 1798, the Orangemen were on the side of the Crown and had much to do with the defeat of the United Irishmen.... With the rebellion at an end the lodges were to be less fighting societies, and more political and fraternal clubs.... From 1815, the Institution had been seriously affected, by internal disputes. Many of them were about lodge ritual and the attempts to form higher orders." (source: The Orange Institution - The Early Years at Grand Orange Lodge of Ireland site.)

Zimmerman-SongsOfIrishRebellion p. 302: The initiation songs "evoke Moses' rod, the crossing of the Red Sea or the Jordan, and strange wanderings in darkness, barefooted, among terrifying noises, to final illumination." - BS

For the Battle of the Diamond, see the notes to "The Battle of the Diamond," "Bold McDermott Roe," and "The Boys of Wexford." Songs about the Orange Order are too numerous to list.

The statement that the Orangemen were on the side of the British in 1798 is far too simplistic; most of the rebel leadership in 1798 was Protestant -- including Henry Munro (for whom see "General Monroe") and the Presbyterian Henry Joy McCracken (for whom see "Henry Joy McCracken (I)"), who ended up in command of the Ulster rising.

What is true is that the Protestants in Ulster generally did not rise in 1798. Kee, pp. 130-131, discusses at length the reasons for this. Probably most important was the fact that they had largely been disarmed in 1797, and they didn't have any remaining organization. And they had been led to expect French intervention, and had so far been disappointed.

Plus they had reason to fear their Catholic colleagues. The United Irishmen, with their Protestant leaders, had tried to "paper over" the split, but the Wexford rebellion, which was more spontaneous, had shown extremely sharp sectarian divisions (note especially the much-discussed atrocity at Scullabogue, for which see e.g. "Kelly, the Boy from Killane"). Had the Ulster Protestants
still had a military organization, they might have joined the Catholics -- but they couldn't really take part as individual rebels. So they fell back on particularism and groups like the Orange Order. Hence this song. Joshua was, of course, the leader of the Israelites after the death of Moses, who was responsible for the conquest of Palestine. Joshua also brought a new religion. He is an obvious symbol for any religious minority with militant intentions.

It's not really an accurate picture, we should point out. The Bible seems to portray Joshua as leading a small army to defeat much larger local forces (note, e.g., the reports of the spies of the great population of Palestine in Numbers 13:28-29, and the claim in Deuteronomy 7:1 that the nations of Canaan are "mightier and more numerous" than the Israelites)-- but if the census figures in Numbers are correct, the Israelites probably outnumbered the whole population of Palestine at the time. Numbers 26:51 says that the population of fighting men shortly prior to the entry into Canaan was 601,730 (implying that there were two million or more Israelites counting women and children). Such an army could defeat any local city-state foolish enough to send out a force to fight it.

At least three explanations for this discrepancy have been offered. One is that the Hebrew word for "thousand" is in fact used with a different meaning here -- that it should mean something like "squad," of perhaps a dozen men. So, e.g. the figure in Numbers 26, instead of being read 601,730, should be something like "six hundred (or perhaps "sixty") squads, one thousand seven hundred thirty men." This explains everything, but there is no evidence for it.

Another possibility is that the Exodus was not a single event: That either there were multiple invasions of Palestine, each by a smaller group, or that there was only one, but that several local tribes eventually came to be adopted as "Jewish." The simplest form of this hypothesis is that Joshua -- who was an Ephraemite -- led the "Joseph Tribes" of Ephraem and Mannasseh into central Palestine and gradually influenced the tribes around it (Cornfeld, pp. 73-74; Wright, pp. 77-78).

A more nuanced version is that Canaan was captured in small bits and pieces over many years, with relatively small armies involved in each conquest but a roll of all those who participated over the centuries giving rise to a very high total. This fits the archaeological record: Ai was destroyed around 2400, long before the Israelites came on the scene, and never reoccupied (Wright, p. 80), Jericho around 1400 and perhaps not reoccupied until much later (Kenyon, p. 189), other cities destroyed in the period up to 1200. Joshua could hardly have lived through this entire period, but wherever and whenever he was active, he may indeed have fought against the odds. - RBW

Bibliography

- Kee: Robert Kee, The Most Distressful Country, being volume I of The Green Flag (covering the period prior to 1848), Penguin, 1972
- Kenyon: Sir Frederic Kenyon, The Bible and Archaeology, Harper & Brothers, no date but after November 1940

Last updated in version 2.5
File: Zimm097

Grand Saint Pierre, Ouvre Ta Porte (Great Saint Peter, Open Your Door)

DESCRIPTION: French. A Scottish sailor is at heaven's door. St Peter refuses him: sailors belong in Hell with the rest of the demons. If I let you in you will ruin paradise. The sailor says a Scottish sailor would wipe out the devils in Hell. St Peter lets him in.  

AUTHOR: unknown
EARLIEST DATE: 1959 (Peacock)
KEYWORDS: foreignlanguage humorous religious talltale sailor Devil Hell
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, p. 878, "Grand Saint Pierre, Ouvre Ta Porte" (1 text, 1 tune)
RECORDINGS: 
Joseph Lemoine, "Grand Saint Pierre, Ouvre Ta Porte" (on PeacockCDROM)
File: Pea878
Grand Templar's Song, The

DESCRIPTION: Grand Templars will be led by Moses's staff and Aaron's rod "to the promised land of God." Moses saw the Burning Bush and became a pilgrim. Noah loved the Free Masons and built the first ship. The singer sees lights and the serpent and finds "the Secret"

AUTHOR: unknown

EARLIEST DATE: 1979 (Tunney-StoneFiddle)

KEYWORDS: religious ritual

FOUND IN: Ireland

REFERENCES (1 citation):
Tunney-StoneFiddle, p. 130, "The Grand Templar's Song" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "The Grand Mystic Order" (subject and some phrases)
cf. "The Knight Templar's Dream" (subject)
cf. "The Brilliant Light" (subject)
cf. "Orange and Blue" (Masonic symbolism)

NOTES [191 words]: The images in Tunney-StoneFiddle seem confused but become clearer when compared with other Masonic songs. For example, the line "The serpent passed me by, I bent unto the ground" are, in "The Brilliant Light" dream sequence: "I cast it [Aaron's rod] on the ground and a serpent it became When he ordered me right courteously to lift it up again. I stooped and it spit fire ... I done as those words commanded and took it by the tail." The burning bush and travels of Moses are themes shared with "The Grand Mystic Order." These images are also in "The Knight Templar's Dream." What seems to have been lost in Tunney-StoneFiddle is a first verse explaining that the images are part of a dream and an indication that Masonic rituals are being described. - BS

The story of Aaron's staff that became a serpent is told in Exodus 7:8fff., I wonder, though, if the reference here isn't to Numbers 21:6fff., where God sends serpents ("fiery serpents," in the King James Bible, though the translation is somewhat uncertain). The Burning Bush is in Exodus 3. The story of Noah is in Genesis 6:9-9:29; nowhere does it state that Noah built the first ship. - RBW

File: TSF130

Grandawill

DESCRIPTION: Grandawill is doing a chore (churning butter/washing the floor). A man (sailor/soldier) makes a pass. He takes her by the middle and lays her on the floor/grass. Something noteworthy happens (e.g., the wind of her arse blows open the door)

AUTHOR: unknown

EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)

KEYWORDS: sex bawdy nonballad

FOUND IN: Britain(Scotland(Bord))

REFERENCES (1 citation):
Lyle-Andrew-CrawfurdsCollectionVolume2 183, "Grandawill" (1 text)

Roud #15529

NOTES [120 words]: Lyle-Andrew-CrawfurdsCollectionVolume2: "... 'The Witty Shepherd' (Madden 21.281) ... contains the lines: 'He laid the maiden down on the barn floor, / And the wind of her a..e blew open the door.' Lyle may be referring to a version of broadside Bodleian, Harding B 25(2094), "Witty Shepherd" ("A shepherd kept sheep on a hill so high"), T. Birt (London), 1828-1829, which has the lines "Then he set this fair maid down on the green ground, / And he made her believe the world it went round." In any case, the broadside plot -- the shepherd, in disguise, meets the pregnant girl again and claims he never heard of her lover (he had given her a false name) -- does not fit Lyle-Andrew-CrawfurdsCollectionVolume2 183. - BS

Last updated in version 2.6

File: LyCr2183

Grandfather Bryan

DESCRIPTION: Grandfather Bryan dies on St Patrick's day. The singer lists the worthless items he inherits: cloth-leather britches, broomstick with the head of a rake, blanket of cloth patches, a key with no lock .... "I'm fixed in grand style for the winter."

AUTHOR: unknown
**Grandfather's Clock**

**DESCRIPTION:** A description of the relations between grandfather and clock. The clock ran for the entire length of the old man's life, celebrating happy occasions and never complaining. "But it stopp'd -- short -- never to go again When the old man died."

**AUTHOR:** Henry Clay Work

**EARLIEST DATE:** 1876 (sheet music published by C. M. Cady of New York)

**KEYWORDS:** technology family nonballad

**FOUND IN:** US(MW)

**REFERENCES** (11 citations):
- Work-SongsOf-Henry-Clay-Work, pp. 177-180, "Grandfather's Clock" (1 text, 1 tune, a copy of the original sheet music)
- Stout-FolkloreFromIowa 72, pp. 94-96, "Grandfather's Clock" (2 texts plus 2 fragments)
- Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 219-220, "Grandfather's Clock" (2 texts)
- Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 76-79, "Grandfather's Clock" (1 text, 1 tune)
- Scott-EnglishSongBook, pp. 124-125, "My Grandfather's Clock" (1 fragment, 1 tune)
- Emerson-StephenFosterAndCo, pp. 67-68, "Grandfather's Clock" (1 text)
- Messerli-ListenToTheMockingbird, pp. 176-179, "Grandfather's Clock" (1 text)
- Jolly-Miller-Songster-5thEd, #116, "Grandfather's Clock" (1 text)
- Silber/Silber-FolksingersWordbook, p. 251, "Grandfather's Clock" (1 text)
- DT, GRANCLOK*

**ADDITIONAL:** Martin Gardner, editor, _Famous Poems from Bygone Days_, Dover, 1995, pp. 168-169, "Grandfather's Clock" (1 text)

**ST:** RJ19076 (Full)

**Roud #4326**

**RECORDINGS:**
- Carolina Buddys, "Grandfather's Clock" (Decca 5142, 1935)
- [?] Clark & [Walter] Scanlan, "Grandfather's Clock" (Edison 50979, 1922)
- Frank Crumit, "Grandfather's Clock" (Victor 19945, 1926)
- Edison Male Quartette, "Grandfather's Clock" (CYL: Edison 8967, 1905)
- Chubby Parker, "Grandfather's Clock" (Supertone 9732, 1930)
- Tom & Roy, "Grandfather's Clock, Part 1/Part 2" (Montgomery Ward M-4242, 1933)

**SAME TUNE:**
- cf. "His Grandfather's Hat" (tune, form)
NOTES [850 words]: Soon after the Civil War, Henry Clay Work retired from songwriting (presumably because of the poor pay). In 1871, however, the Chicago fire burned down the offices of Root and Cady (the publishing firm). George F. Root wrote of this, "Our presses had been at work all summer, and great piles of books filled the basement of the main building, ready for the fall trade. They would all be gone in a few weeks, so we did not take out a special insurance upon them, but assumed the risk for that short time ourselves" (Root, pp. 152-153). Most of Root & Cady's printing plates, and their account books, survived (Root, p. 155). But all the stock was destroyed, and even though Root & Cady sold off the plates and copyrights (the sheet music and copyrights going to S. Brainerd's Sons, Cleveland), it wasn't enough; Root & Cady was through, and "Mr. Cady left the city" (Root, p. 157), while Root's own family formed "Geo. F. Root & Sons" in connection with John Church & Co. (which had bought other copyrights).

With his catalogue gone and Root, his internal source of music, having gone his own way, Chauncy M. Cady asked his friend Work to write some songs to help him re-establish his business. One of the songs Work turned in was "Grandfather's Clock," which had been gathering dust in his files for some years. The song sold some 800,000 copies, and earned Work about $4,000 in royalties (at that time, easily enough to retire on). He dedicated it "To my Sister Lizzie."

Folklore has it that, until this song was published, floor clocks were just "floor clocks" or "tall clocks." Since then, they have been known as "Grandfather clocks." This strikes me as more reasonable than many folk derivations, but I cannot verify this from any of my linguistic sources. Partridge, p. 116, says only that the term is from the late nineteenth or early twentieth century. Incidentally, there are famous instances of something rather like this actually happening, though I doubt it inspired Work's song. One story is of the famous Captain Cook and his final voyage of exploration. One of the reasons Cook was such a great explorer was that he was among the first officers to actually be able to tell longitude; in recent decades, enough astronomical data had been gathered to make it possible to navigate by the stars -- plus the chronometer (the first timepieces accurate enough to tell time while at sea) had been invented.

True chronometers were still very rare in Cook's time, since they had to be hand-made with incredible accuracy. John Harrison (1693-1776) had invented the device and built a handful; Larcum Kendall had made a handful in imitation of Harrison. Kendall's first machine, known as K-1, was used by Cook on his voyages. And, according to Sobel, p. 151, "Almost at the instant the captain died in 1779, according to an account kept at the time, K-1 also stopped ticking."

Opie/Tatem, p. 84, tells a tale of the clock at the House of Lords, which should have been wound up, stopping when George III died. They also mention a comment in Notes & Queries, 1864, in which nurses said it was a common occurrence for a clock to stop when someone died. Opie/Tatem have several more references to this type of thing, but all are more recent than the song. - RBW

Parodies of this piece have been common. Paul Stamler tells us of "His Grandfather's Hat," which likely will not make it into this collection: "'His Grandfather's Hat' is a parody of 'Grandfather's Clock,' referring to candidate Benjamin Harrison [elected in 1888, but defeated in 1892], grandson of President William Henry Harrison: 'His grandfather's hat is too big for his head/But Ben puts it on just the same.'" - PJS, RBW

Not all the parodies were political; Finson, pp. 132-133, reports, "Work's vision of the clock as a human servant generated parodies numbering 'upwards of twoscore,' according to Birdseye, who exaggerated little in this case. Alice Dale and George W. Morgan copied Work's song immediately in 'Grandmother's Clock' (1876) which also provides companionship (she talks to the machine throughout) and dies with its owner. B. M. McWilliams came very close to plagiarism in 'The Clock That Struck When Grandpa Died' (1880). And Work himself tried to capitalize on his success with 'Sequel to "Grandfather's Clock"' (1878), in which a relative returns to the old man's house and watches the useless machine chopped up for kindling."

Finson, p. 126, notes that there had been a number of earlier clock songs, often lamenting aging and the passage of time, which (like this song) imitated clock noises. So Work was imitating a popular genre -- but transformed and totally transcended it; those other songs all seem forgotten. Finson, p. 215, says that the song was popularized by Sam Lucas; "Lucas (1848-1916), born of former slaves in Fayette County, Virginia, enjoyed one of the most distinguished careers on stage of any nineteenth-century entertainer, at first as a member of the Original Georgia Minstrels (an all-black troupe which also include [James] Bland) and later in reviews, plays, and vaudeville." - RBW

Bibliography

- Opie/Tatem: Iona Opie and Moira Tatem, editors, A Dictionary of Superstitions, 1989 (I use the 1999 Barnes & Noble edition)
Grandfather's Story
DESCRIPTION: When children ask for a story, grandfather tells the sad tale of James Tenny and Nancy Foes, who grow up and fall in love in the woods. He goes out hunting, and is long delayed. She goes out to seek him, and dies in the snow. He finds her on his return
AUTHOR: unknown
EARLIEST DATE: 1923 (Peters-FolkSongsOutOfWisconsin)
KEYWORDS: love death separation hunting
FOUND IN: US(MW)
REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, pp. 217-219, "Grandfather's Story" (1 text, 1 tune)
Roud #9059
CROSS-REFERENCES:
cf. "After the Ball" (theme)
NOTES [22 words]: The mechanism of this reminds me rather strongly of "After the Ball." I wonder if it wasn't written in imitation of that song. - RBW

Grandma's Advice
DESCRIPTION: The girl is cautioned by her grandmother to be cautious of boys. "They will flatter you and cunningly deceive." But the girl, courted by Johnny Green and Ellis Grove, thinks "If the girls... had been afraid / Grandma herself would have been an old maid"
AUTHOR: unknown
EARLIEST DATE: 1840 (The Lover's Harmony); supposedly also The [Winchester] Virginia Sentinel and Gazette, March 2, 1795
KEYWORDS: courting youth
FOUND IN: Britain(England(Lond,North,South)) Canada(Mar) US(Ap,MA,MW,NE,Ro,SE,So) Ireland
REFERENCES (30 citations):
Williams-FolkSongsOfTheUpperThames, p. 74, "Grandma's Advice" (1 text) (also Williams-Wiltshire-WSRO Ox 173)
Hamer-GreenGroves, pp. 56-57, "Granny's Advice" (1 text, 1 tune)
Randolph 101, "Grandmaw's Advice" (2 texts, 1 tune)
Eddy-BalladsAndSongsFromOhio 138, "Little Johnny Green" (1 text, 1 tune)
Peters-FolkSongsOutOfWisconsin, p. 157, "My Grandmother Lived on Yonder Green" (1 text, 1 tune)
Stout-FolkloreFromIowa 13, pp. 21-22, "Little Johnnie Green" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 194, "Grandma's Advice" (1 text plus a fragment and mention of 3 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 194, "Grandma's Advice" (3 excerpts, 3 tunes)
Morris-FolksongsOfFlorida, #194, "Little Johnny Green" (2 short texts)
Hubbard-BalladsAndSongsFromUtah, #83, "Grandma Would Have Died an Old Maid" (1 text, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 374-375, "Die an Old Maid" (2 texts, with local titles "My Grandmother Lived on Yonder Little Green," (no title); 1 tune on p. 457)
Grandmother's Chair

DESCRIPTION: After the singer's grandmother died, her will was found to grant large sums to several siblings, but to the singer, only granny's old armchair. He is far from content, but takes the chair home -- and eventually discovers a fortune hidden inside

AUTHOR: Probably Eliza Cook (words) and Henry Russell (tune) (see NOTES)

EARLIEST DATE: 1880 (broadside, LOCSheet, sm1880 02996)

KEYWORDS: money death hiding

FOUND IN: Britain(England(South),Scotland(Aber)) US(MW,NE,SE,So) Canada(Mar)

REFERENCES (10 citations):

Greig/Duncan3 705, "Grandmother's Chair" (1 text, 1 tune)
Williams-Wiltshire-WSRO Mi 658, "Old Armchair" (1 text)
Randolph 467, "Granny's Old Arm Chair" (2 texts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 360-362, "Granny's Old Armchair" (1 text, 1 tune -- Randolph's 467A)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 668, "The Old Armchair" (1 short text (an excerpt?), 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 100, "My Grandmother's Chair" (1 text, 1 tune)
Huntington-FolksongsFromMarthasVineyard, pp. 72-75, "Granny's Old Arm Chair" (1 text, 1 tune)
Scarborough-A SongCatcherInSouthernMountains, pp. 373-374, "Grandmother's Old Armchair" (1 text; tune on p. 457)
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 123-125,252, "The Old Arm Chair" (1 text, 1 tune)
Spaeth-WeepSomeMoreMyLady, pp. 204-206, "The Arm Chair" (1 text, 1 tune)
ST R467 (Partial)
Roud #1195
RECORDINGS:
[Clarence] Ashley & [Gwen] Foster, "The Old Arm Chair" (Vocalion 02647, 1934)
Daisy Chapman, "My Grannie's Old Armchair" (on SCDChapman01)
Crockett's Kentucky Mountaineers, "Granny's Old Arm Chair" (Crown 3188 [as Johnny Crockett & Trio]/Montgomery Ward M-3026 [as Harlan Miners Fiddlers]/Paramount 3277/ Varsity 5078, all c. 1931)
Frank Crumit, "Granny's Old Arm-Chair" (HMV [UK] B-4059, 1932)
Pete Daley's Arkansas Fiddlers, "Granny's Old Armchair" (Varsity 5078, n.d.)
Charlie Parker & Mack Woolbright, "The Old Arm Chair" (Columbia 15694-D, 1931; rec. 1927)
Williamson Bros. & Curry, "The Old Arm Chair" (OKeh 45146, 1927)
BROADSIDES:
Bodleian, Firth b.28(4a/b) View 3 of 8, "Grandmother's Chair" ("My grandmother she at the age eighty-three"), R. March and Co. (London), 1877-1884; also Harding B 20(62), "Grandmother's Old Arm-chair"
LOCSheet, sm1880 02996, "Granda's Old Arm-chair", White, Smith & Co (Boston), 1880 (tune)
ALTERNATE TITLES:
The Old Arm Chair
NOTES [559 words]: Warner notes that this piece was printed twice in 1880 -- once, under the title "Grandmother's Chair," credited to John Read, and the other, "Grandma's/Granny's Old Arm Chair," attributed to Frank B. Carr. No definitive information about the author has been forthcoming. Cohen, however, notes sheet music from 1841, credited to Eliza Cook (words) and William Clifton (music), but cites Spaeth to the effect that it was composed by Henry Russell (credited with singing it in the Cook/Clifton printing) in 1840. The attribution to Cook and Russell is also found in Jon W. Finson, The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song, Oxford University Press, 1994, p. 113. I should add that it makes sense, because Eliza Cook was a fairly well-known poet and Russell a popular composer. Of Cook, Finson says, "Cook (1818-1889) was a British poet of no small reputation. Daughter of a tradesman, she taught herself letters, and she wrote for the Weekly Dispatch and the New Monthly for years." Scarborough claims that it is of "British origin," but cites no evidence -- but of course the description would fit Eliza Cook.
For background on Henry Russell, see "Cheer, Boys, Cheer (II)."
Since John H. Warland and T. Bissell published "A Reply to the Old Arm Chair" around 1841 (Finson, p. 115), I think the attribution to Cook and Russell fairly sound. - RBW
See one version of "Grandma's Old Arm-Chair" [Sheet Music: digital id sm1880 02996], published in Boston in 1880, attributed to Frank B Carr, at the Library of Congress American Memory site. There are three versions of an entirely different song as "The Old Arm Chair" beginning "I love it, I love it, and who shall dare, To chide me for loving that old arm chair." This is probably the Cohen reference since the words are attributed to Eliza Cook in two cases and the music is attributed to William Clifton and sung by Henry Russell ((Sheet Music: digital id sm1841 380380), published in New York in 1841), music attributed to Henry Russell ((Sheet Music: digital id sm1840 370920), published in Boston in 1840) and with no music attribution ((Sheet Music: digital id sm1842 381990), published in Baltimore in 1842); all three are at the Library of Congress American Memory site. This is also the song in three "[The] Old Arm[-]/]Chair" broadsides [America Singing: digital id as110050/sb30397a/as110060] at the Library of Congress American Memory site. [I concur with Ben in this; "The Old Armchair" can also be found in Scott-EnglishSongBook, pp. 90-91, and is a different song.]
As to Frank B Carr, here is a note from John Hill in the DigiTrad discussion of "Fields of Athenry": "Finding the published song isn't always the end of the story. Someone recently asked if I could find the words to 'Granny's old arm chair'. I found them in the collection of the Library of Congress. Written by Frank B. Carr 'America's Motto vocalist' (whatever that was) published in 1880 in Boston. Then about 3 weeks later (by accident) I found the same song in the same collection written by John Reid. pub 1881 Boston. There were other songs by John Reid but no other by
Frank B. Carr. So was the later Publication the real writer and maybe the earlier one only the performer (Although he claimed to be the writer) What was odd was they were both published in the same town... " - BS

Last updated in version 5.2
File: R467

Grandy Needles
DESCRIPTION: "Grandy Needles, Grandy Needles, set, bump set! Through the long lobby we go, we go." Thread grandmother's needle. Open the gates for King George and his lady. It is too dark to see how to thread grandmother's needle.
AUTHOR: unknown
EARLIEST DATE: 1912 (Partridge)
KEYWORDS: playparty royalty
FOUND IN: Britain(England(North,South)) West Indies(Jamaica)
REFERENCES (5 citations):
Opie/Opie-TheSingingGame 2, "Grandy Needles" (1 text)
ADDITIONAL: J.B. Partridge, "The Game of 'Thread the Needle' and Custom of Church Clipping" in Folklore, Vol. XXIII, No. 2 (Jun 1912 (available online by JSTOR)), p. 200 ("Grandy needles, thread your needles - set! set! set!") (1 text)
J.B. Partridge, "Cotswold Place-Lore and Customs (Continued)" in Folklore, Vol. XXIII, No. 4 (Dec 1912 (available online by JSTOR)), p. 446 ("Thread the needle to begin") (1 text, 1 tune)
Martha Warren Beckwith and Helen Roberts, _Folk-Games of Jamaica_ (Poughkeepsie: Vassar College, 1922 ("Digitized by Internet Archive")) #31 pp. 38-39, "Thread the Needle" (4 texts, 3 tunes)
CROSS-REFERENCES:
cf. "Thread the Needle" (game) and references there
NOTES [28 words]: The "Grandy needles, thread your needles ..." text from Partridge is associated with a "Thread the Needle" game played until about 1860 in Cumbria on Easter Tuesday. - BS

Last updated in version 4.2
File: OpGa002

Granemore Hare, The
DESCRIPTION: The boys from Maydown hunt a hare. The hare sings about the the strategy of the chase and how she has been trapped by the dogs. Dying, she blames McMahon for bringing Coyle and his dogs, changing the way the hunt had been carried out all these years.
AUTHOR: unknown
EARLIEST DATE: 1970 (Morton-FolksongsSungInUlster)
KEYWORDS: death hunting animal dog
FOUND IN: Ireland
REFERENCES (1 citation):
Morton-FolksongsSungInUlster 42, "The Granemore Hare" (1 text, 1 tune)
Roud #2883
RECORDINGS:
Patsy Flynn, "The Grangemore Hare" (on IRHardySons)
CROSS-REFERENCES:
cf. "The Hare of Kilgrain" (theme: fatal hare hunt)
cf. "The Innocent Hare" (theme: fatal hare hunt)
cf. "The White Hare" (theme: fatal hare hunt)
NOTES [8 words]: Granemore and Maytown are in County Armagh. - BS
File: MorU042

Granfa' Grig Had a Pig
DESCRIPTION: "Granfa' Grig Had a pit In a field of clover; Pittie died, Granfa' cried, And all the fun was over."
Granger

DESCRIPTION: "I wish I was a granger, and with the granger band, With a haystack on my shoulder And a pitchfork in my hand." Chorus is dance instructions. Similarly, "I wish I was a cowboy." "I want to be a preacher." "I want to be a farmer." "I want to be a rich man"

AUTHOR: unknown
EARLIEST DATE: 1937 (Botkin, The American Play-Party Song)
KEYWORDS: playparty farming work nonballad
FOUND IN: US(SW)
REFERENCES (1 citation):
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 106-108, "Granger" (1 text, 1 tune)
Roud #7913
File: Spurg106

Granite Mill Fire, The

DESCRIPTION: "May God, the great Creator With wisdom me provide, Guide and direct my pencil, These few lines to inscribe." The singer tells the tragic scenes of the fire, such as workers leaping to their deaths. He tells others to plan their work better

AUTHOR: A. W. Harmon (according to the broadside)
EARLIEST DATE: 1966 (New Green Mountain Songster); probably published c. 1874
KEYWORDS: fire death disaster
HISTORICAL REFERENCES:
Sept 19, 1874 - Burning of the Granite Mill in Fall River, Massachusetts. The tragedy, in which 20 died, three disappeared, and 36 were injured, was aggravated by the failure to sound a fire alarm for twenty minutes
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsAREgionalEncyclopedia1, pp. 57-58, "The Granite Mill Fire" (1 text plus a print of a broadside)
CROSS-REFERENCES:
NOTES [16 words]: A. W. Harmon is also credited with "The Capture of William Wood by the Blackfoot Indians." - RBW
Last updated in version 2.7
File: CAFS1057

Grannie Gair

DESCRIPTION: "Lang lang syne I lo'ed a lassie, Lo'ed a lassie young and fair; Then her name was Jeannie Cassie, Noo she's kent as Grannie Gair"

AUTHOR: J Imray (source: Greig/Duncan4)
EARLIEST DATE: 1914 (Greig/Duncan4)
KEYWORDS: age love
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 740, "Grannie Gair" (1 text, 1 tune)
Roud #6172
Granny Will Your Dog Bite?

DESCRIPTION: "Chicken in the bread tray, Scratching out the dough, (Granny/Auntie) will your dog bite? No, chile, no." Other verses may also be about chickens or involve questions: "Auntie, will your oven bake?"

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: bird chickens food nonballad

FOUND IN: US(SE)

REFERENCES (6 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 158, "Chicken in the Bread Tray" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 158, "Chicken in the Bread Tray" (1 tune plus a text excerpt)
Browne-AlabamaFolkLyric 181, "Chicken in the Bread Trough" (1 text, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 194, (no title) (1 short text)
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 226, "Children's Quatrains" ("Chicken in de' bread tray") (1 short text)
NorthCarolinaFolkloreJournal, Joseph D. Clarke, "Burke Davis as Folklorist," Vol. XIX, No. 2 (Mar 1971), p. 63, "(Folk Song)" (5 stanzas, probably representing multiple songs, beginning "Mamma pass the corn bread," "Chicken in the bread tray," "Oh, Nellie had a pair of shoes," "Ye living men come view the ground," "Eat the meat, gnaw the bone;", the second is from "Granny Will Your Dog Bite?"; we file the first as "Mama Pass the Corn Bread" and the third as "Barefoot Nellie"; the last two are too short to file)

Roud #6389

RECORDINGS:
Floyd County Ramblers, "Granny, Will Your Dog Bite?" (Victor V-23759, 1930/Timely Tunes 1561)

File: Br3158

Granua's Lament for the Loss of her Blackbird Mitchell the Irish Patriot

DESCRIPTION: Granua sings "My Blackbird's banished to a foreign isle ... John Mitchel brave is my Blackbird's name," tried with Reilly and Meagher and sentenced by Baron Lefroy to be transported for 14 years. O'Connell died in '47. Mitchel was transported in '48

AUTHOR: unknown

EARLIEST DATE: 1848 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: transportation trial Ireland patriotic bird lament

HISTORICAL REFERENCES:
May 27, 1848 - Judge Thomas Lefroy sentences John Mitchel (source: Zimmerman-SongsOfIrishRebellion)

FOUND IN:

REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 60, "Granua's Lament for the Loss of her Blackbird Mitchell the Irish Patriot" (1 text)

Roud #V4933

BROADSIDES:
Bodleian, Harding B 11(389), "The Blackbird" ("Come all you Irishmen both great and small"), H. Such (London), 1863-1885; also 2806 b.10(56), "The Blackbird"

CROSS-REFERENCES:
cf. "John Mitchel" (subject: John Mitchel)

NOTES [67 words]: From National Library of Scotland commentary on broadside NLScotland RB.m.143(013), "Shiel's Rights of Man": "Granua (also spelt Grainne). The daughter of the mythical Irish warrior and folk hero, Finn McCool, Granua is also used as a symbol for Ireland - much like the figure of Britannia is employed as a symbol for Great Britain." - BS

For background on Mitchel, see the notes to "John Mitchel." - RBW

Last updated in version 5.1
Granuaile

DESCRIPTION: "Poor Old Granuaile," bound in chains, in deep distress, mourns the loss of the old heroes and avengers. Dan O'Connell says "I have got the bill to fulfil your wishes.... Her voice so clear fell on my ear"

AUTHOR: unknown

EARLIEST DATE: 1939 (OLochlainn-IrishStreetBallads)

KEYWORDS: Ireland patriotic

FOUND IN: Ireland

REFERENCES (2 citations):
OLochlainn-IrishStreetBallads 3, "Granuaile" (1 text, 1 tune)
Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 33-34, "A New Song Called Granuaile" (1 text, probably this though printed without stanza divisions)
Roud #3034

CROSS-REFERENCES:
cf. "Granuwaile" (theme)
cf. "Old Granny Wales (Granny O'Whale, Granua Weal)" (subject of Granuaile)
cf. "Sheila Nee Iyer" (aisling format)
cf. "Ar Eirinn Ni Neosfainn Ce hi (For Ireland I Will Not Tell Whom She Is)" (aisling format)
cf. "Eileen McMahon" (aisling format)
cf. "Erin's Lament for her Davitt Asthore" (aisling format)
cf. "Poor Old Granuaile" (aisling format)
cf. "The Rights of Man" (aisling format)
cf. "The Cailin Deas" (theme; also the aisling format)
cf. "The Blackbird of Avondale" or "The Arrest of Parnell" (theme)
cf. "Daniel O'Connell ()" (subject: Daniel O'Connell) and references there

NOTES [785 words]: Two similar but different broadsides:
Bodleian, Harding B 19(25), "Granauile" ("One morning fair to take the air and recreate my mind"), J.F. Nugent & Co. (Dublin), 1850-1899
Bodleian, Johnson Ballads 507A, "Granawai" ("[Come] all you Irish hero's that's craving for liberty"), E. Hodges (London), 1855-1861

"Granuaile O'Malley (Or Grace O'Malley, or Gráinne Ni Mhaille or Gráinne Uaile) is among the most illustrious of O'Malley ancestors. She was a 'Sea Queen' and pirate in the 16th century." (Source: The Official Web Site of The O'Malley Clan Association)
The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See:
Franke Harte and Donal Lunny, "Granuaile" (on Franke Harte and Donal Lunny, "My Name is Napoleon Bonaparte," Hummingbird Records HBCD0027 (2001))
Harte: "The older Gaelic poets when they wished to write on the wrongs that Ireland has suffered at the hands of the English since the invasion of Ireland in 1169, they often adopted the type of poem called 'The Aisling.' He goes on to describe the 'aisling' and shows that Granuaile is typical of the pattern. - BS
Power associates the aisling in particular with Aodhagan O Rathaille (c. 1670-c. 1730), and notes on p. 97 that "If any form of verse can be described as typically 18th century, then the aisling deserves this title. Essentially, the aisling means vision and the poetry... known as 'aislings' are essentially vision poems. The first poems of this kind appeared during the end of the 16th century."

By the eighteenth century, he adds, a formula had been fixed: "The poet goes out walking and meets a beautiful lady. He then describes her dress and appearance and asks her who she is. She is generally the personification of Ireland and she promises early deliverance from the foreign yoke and the return of the Stuarts to the English throne.... Aisling-poetry was always closely connected with the Jacobite movement and is mainly escapist in mode. It often abounds in classical allusions."

Power would technically deny this song Aisling-hood, since the "last aislings were written in the early 19th century and even still referred to the Stuart prince." The references to Daniel O'Connell obviously changes the picture, but the form fits -- this might be called a neo-aisling. Especially since it's in English.

Granuaile seems to have inspired a whole family of these neo-aislings, in fact -- enough that it
might be called a sub-genre at least. See "The Rights of Man" and "Poor Old Granuaile," ; compare also "Erin's Green Shore" [Laws Q27] and "Erin's Lament for her Davitt Asthore."

For more on aislings, see Ben Schwartz's note to "Eileen McMahon."

Oxford Companion, p. 410, gives Granuaile O'Malley's dates as c. 1530-c. 1603 (making her an almost exact contemporary of Elizabeth I), observes that she was married twice and imprisoned 1577-1579 -- and notes that, on the whole, she strove for peaceful relations with the English. In 1593, when in England, she supposedly met Queen Elizabeth, although no details of this meeting survive (Chambers, pp. 142-143).

Boylan, pp. 302-303, listing for Grace O'Malley, gives her dates as c. 1530-c. 1600 and says she was "Called Gráinne Umhaill or 'Granuaile' from her family's territories. (The popular form 'Gráinne Mhaol', with its meaning of 'bald' or 'cropped', is erroneous." Boylan gives a few other details, e.g. of her capture by Sir Richard Bingham and her release on payment by her son-in-law Richard Burke, but admits that most of what is recorded about her comes from tradition rather than valid history.

Her name seems to have been unusually popular in Newfoundland. StoryKirwinWiddowson, supplement, p. 695, has this entry: "gruanuail n also granua uile, graunyer whale. For a summary discussion of the allusion to Grace O'Malley (1530?-16--?), queen of the O'Malleys of Connaught whose proper name in Irish was Grainne Ni Mhaille, Grania Uaile in the popular form, and the shirt to the later personification, see G. M. Story, 'A Tune beyond Us as We Are," N[fewfoundland] Studies iv, p. 134-5, and for further oral variant granny whale, cp George Borrow, Wild Wales (1862), Ch. 25. In ballad usage: Ireland, Hibernia, freq old graunuail." They offer citations back to 1835.

Daniel O'Connell (1775-1847) was an Irish patriot who worked vigorously for Catholic freedom. He did not take part in the 1798 rebellion, but promoted Irish and Catholic rights for many years, and in 1829 saw Britain lift the ban on Catholics in parliament. One of the greatest of the peaceful Irish leaders, his tragedy is that eventually neither side trusted him. For more about his history, see the various songs named for him. - RBW

Bibliography

- Power: Patrick C. Power, A Literary History of Ireland, Mercier Press, 1969

Last updated in version 5.3
File: OLoc003

Granuwale

DESCRIPTION: Granuale "the distress of Erin she sorely lamented." Irish men had fought for old England but England, in turn, "oppressed poor old Granuale." She hopes for help in "some strange nation" but mourns the loss of the green Linnet banished to St Helena

AUTHOR: unknown
EARLIEST DATE: first half 19C (Zimmerman-SongsOffIrishRebellion)
KEYWORDS: Ireland patriotic Napoleon
HISTORICAL REFERENCES:
June 18, 1815 - Battle of Waterloo, after which Napoleon seeks sanctuary with the British and ends up exiled on St. Helena

FOUND IN:
REFERENCES (2 citations):
Zimmerman-SongsOffIrishRebellion 29, "The New Granuwale" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 204, "The New Granuwale" (1 text)
CROSS-REFERENCES:
Grass of Uncle Sam, The

DESCRIPTION: "Come, people of the Eastern towns, It's little that you know About the Western prairies" where beef is grown and horses run wild "on the grass of Uncle Sam." The singer describes cowboy life, both when on the range and when in town

AUTHOR: unknown

EARLIEST DATE: 1891 (Miles City, Montana Stock Growers' Journal, credited to "M.C.")

KEYWORDS: cowboy travel

FOUND IN: US

REFERENCES (1 citation):
ADDITIONAL: John I. White, _Git Along, Little Dogies: Songs and Songmakers of the American West_, 1975 (page references are to the 1989 University of Illinois Press edition), pp. 101-105, "The Grass of Uncle Sam" (2 texts, 1 tune, plus various excerpts and a history of the song)

Roud #11313

File: JIWGA101

Grasshopper and a Fly, A

DESCRIPTION: A grasshopper and a fly argue about priority. The fly claims a royal father. Grasshopper responds, "But your mother was a Turd." "Rebel Jemmy Scot, That did to Empire soar, His Father might be the Lord knows what But his mother we knew was a whore"

AUTHOR: unknown

EARLIEST DATE: 1719 (_Pills to Purge Melancholy_)

KEYWORDS: nonballad political bastard royalty bug

FOUND IN: Britain(England(South))

REFERENCES (3 citations):
Williams-FolkSongsOfTheUpperThames, p. 304, "The Fly and the Grasshopper" (1 text) (also Williams-Wiltshire-WSRO Wt 369)
ADDITIONAL: Wit and Mirth, or, Pills to Purge Melancholy (London, 1719 ("Digitized by Google")), Vol II, pp. 275-277, "An Allegory" ("A grasshopper, and a Fly") (1 text, 1 tune)
John Stephen Farmer, editor, Merry Songs and Ballads, Prior to the Year 1800 (1897 ("Digitized by Microsoft")), Vol III, pp. 212-213, "A Grasshopper and a Fly" (1 text)

Roud #1326

NOTES [254 words]: According to WitandMirth:"set to Musick by Mr Henry Purcell [c.1659-1695]." The Williams-FolkSongsOfTheUpperThames text is complete enough to not be considered a fragment but it cleans up the text ("And, let thy father be what he will, Thy mother was never a king [sic]" instead of "Your Father might be of high Degree, But your Mother was but a Turd") and altogether omits the chorus referring to "Rebel Jemmy Scot." In the Williams-FolkSongsOfTheUpperThames text the political symbols are changed, if they survive at all, and the fly returns the grasshopper's insult by saying, "And let thy mother be what she will, Thy father sprang from a frog"; there is no such comeback in the older text and it is not clear whom the grasshopper is meant to represent.

This is apparently about James, Duke of Monmouth (1649-1685), contender for the crown, whose mother was Lucy Walter, mistress of Charles II. Fraser writes, "Lucy Walter was not a whore. But she did belong to that restless and inevitably light-moralled generations of young ladies who grew..."
up in the untralled times of the Civil War.... Charles himself never questioned Monmouth's parentage. He assumed responsibility for the child from his birth and was inclined rather to remove him from his unsuitable mother's care than to consign him to a limbo of doubtful bastardy" (source: Antonia Fraser, *Royal Charles: Charles II and the Restoration* (New York, 1979), p. 64-65). - BS

For a bit more about Monmouth, see the notes on "The Battle of the Boyne (I)." - RBW

_Last updated in version 2.6_

File: WT304A

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**Grassy Islands**

**DESCRIPTION:** "I'm gwine away to leave you, O-o-o-o-o! I'm gwine away to the grassy islands, O-o-o-o-o-o!"

**AUTHOR:** unknown

**EARLIEST DATE:** 1925 (Scarborough)

**KEYWORDS:** travel separation

**FOUND IN:** US

**REFERENCES** (1 citation):

*Scarborough-OnTheTrailOfNegroFolkSongs*, p. 207, "Grassy Islands" (1 fragment, 1 tune)

File: ScNF207A

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**Grat for Gruel**

**DESCRIPTION:** "There was a weaver o' the north, And O but he was cruel; The very first nicht that he was wed, He sat and grat for gruel." The wife explains that gruel cannot be had; he will have it if she must cook it in the wash-pot and he must eat it with a trowel

**AUTHOR:** unknown

**EARLIEST DATE:** 1951 (recording, Jimmy McBeath)

**KEYWORDS:** humorous food marriage

**FOUND IN:** Britain(Scotland)

**REFERENCES** (2 citations):

*Kennedy-FolksongsOfBritainAndIreland* 202, "Grat for Gruel" (1 text, 1 tune)

File: K202

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**Grave of the Section Hand, The**

**DESCRIPTION:** "They laid him away on the brow of the hill, Outside of the right-of-way." The section hand's many years of service are recalled. His grave will guard the track. The place of the burial is briefly described.

**AUTHOR:** unknown

**EARLIEST DATE:** 1922 (Dean-FlyingCloud)

**KEYWORDS:** death railroading burial

**FOUND IN:** US(MW)

**REFERENCES** (1 citation):

*Dean-FlyingCloud*, p. 129, "The Grave of the Section Hand" (1 text)

File: Dean129
Grave of Wolfe Tone, The

DESCRIPTION: "In Bodenstown churchyard there is a green grave ... Once I lay on that sod -- it lies over Wolfe Tone." He wakes to the sound of students and peasants who come to the grave to raise a simple monument "fit for the simple and true"

AUTHOR: Thomas Davis (source: Moylan-TheAgeOfRevolution-1776-1815)

EARLIEST DATE: 1845 (_The Nation_, according to Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: patriotic political Ireland burial

HISTORICAL REFERENCES:

Nov 10, 1798 - Wolfe Tone (1763-1798) condemned to execution; he cuts his own throat to avoid hanging as a criminal (his request to face a firing squad had been denied)

FOUND IN: Ireland

REFERENCES (5 citations):

O'Connor-OldTimeSongsAndBalladOfIreland, p. 39, "The Grave of Wolfe Tone" (1 text)

OLochlainn-MoreIrishStreetBallads 32, "The Grave of Wolfe Tone" (1 text, 1 tune)

Moylan-TheAgeOfRevolution-1776-1815 121, "The Grave of Wolfe Tone" (1 text)

ADDITIONAL: Edward Hayes, The Ballads of Ireland (Boston, 1859), Vol I, p. 244, "Tone's Grave"

Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 481-482, "Tone's Grave" (1 text)

Roud #9313

RECORDINGS:

Liam Clancy, "In Bodenstown's Churchyard" (on IRLClancy01)

BROADSIDES:

Bodleian, Harding B 26(690), "Wolfe Tone's Grave!", Haly (Cork), 19C

CROSS-REFERENCES:

cf. "Emmett's Grave" (tune, broadside Bodleian Harding B 26(690))

NOTES [78 words]: Given Ireland's recent history, it's ironic to note that Wolfe Tone was a Protestant. For the history of the events that led to his execution, see the notes to "The Shan Van Voght." - RBW

The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See:

Franke Harte and Donal Lunny, "Bodenstown Churchyard" (on Franke Harte and Donal Lunny, "1798 the First Year of Liberty," Hummingbird Records HBCD0014 (1998)) - BS

File: OCon039

Grave Sinking Down

DESCRIPTION: "(It was sad when the grave was sinking down)(x2) That awful time, People keep awake all night, It was sad when the grave was sinking down"

AUTHOR: unknown

EARLIEST DATE: 1931 (Hutson/ Pinckney/ Rutledge- Some Songs The Negro Sang)

KEYWORDS: death funeral mourning derivative nonballad religious

FOUND IN: US(SE)

REFERENCES (1 citation):

Hutson/ Pinckney/ Rutledge- Some Songs The Negro Sang, pp. 296-297, "Grave Sinkin' Down" (1 text, 1 tune)

CROSS-REFERENCES:

cf. "Titanic (I), The ("It Was Sad When That Great Ship Went Down") [Laws D24] (Titanic #1)" (form)

NOTES [27 words]: The description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang but I do not repeat the dialect. This seems a one verse adaptation of a "Titanic" song. - BS

Last updated in version 5.1

File: HPR296G

Graveyard, The

DESCRIPTION: "Who gwine to lay this body, Member, O shout glory, And who gwine to lay this body, O ring Jerusalem." "O call all the members to the graveyard." "O graveyard, ought to know me." "O, grass grow in the graveyard."
Gray Cat on the Tennessee Farm

DESCRIPTION: About life on a Tennessee farm. All the singer wants is a "baby in the cradle and a pretty girl to rock it," plus meat in the sack, sugar in the gourd, a tub of lard. Ch: "Big cat spit in the little kitten's eye/Little cat, little cat, don't you cry...."

AUTHOR: Uncle Dave Macon, more or less

EARLIEST DATE: 1927 (recording, Uncle Dave Macon)

LONG DESCRIPTION: Disjointed verses about life on a small farm in the Tennessee Hills. Singer says all he wants is a "baby in the cradle and a pretty girl to rock it," along with meat in the sack, sugar in the gourd, and a big tub of lard. Chorus: "Big cat spit in the little kitten's eye/Little cat, little cat, don't you cry/I do love liquor and I will take a dram/I'm gonna tell you, pretty Polly Ann"

KEYWORDS: farming drink nonballad baby family animal

FOUND IN: US(Ap)

RECORDINGS:
Uncle Dave Macon, "The Gray Cat on the Tennessee Farm" (Vocalion 5152, 1927)
New Lost City Ramblers, "Grey Cat on the Tennessee Farm" (on NLCR06)

CROSS-REFERENCES:
cf. "One Fine Day" (floating lyrics)
cf. "Mary, She Did Dream a Dream" (lyrics)

File: RcGcotTF

Gray Mare, The [Laws P8]

DESCRIPTION: The miller gains Kate's love and is offered a large dowry. He also demands her father's gray mare. The father turns him out of the house for asking too much. When he later meets Kate, she tells him she wants no part of the man who preferred a mare to her

AUTHOR: unknown

EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(45))

KEYWORDS: courting dowry marriage

FOUND IN: US(Ap,MW,NE,Ro) Canada(Mar,Newf) Britain(Scotland,England(North,West),Wales) Ireland

REFERENCES (23 citations):
Laws P8, "The Gray Mare"
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #67, p. 2, ("Rodger the miller came a-courting of late") (1 fragment)
Greig/Duncan4 761, "Roger the Miller" (2 texts)
Kidson-TraditionalTunes, pp. 79-81, "The Grey Mare" (2 texts, 1 tune)
Bush-FSofCentralWestVirginiaVol2, pp. 59-62, "Young Jimmy, the Miller" (1 text, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 235-236, "The Gray Mare" (1 text plus mention of 1 more)
Eddy-BalladsAndSongsFromOhio 63, "Young Rogers, The Miller" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 160, "My Father's Gray Mare" (1 text)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 230-231, "John Roger, the Miller" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #49, "Courting My Father's Gray Mare" (1 text, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 26, "Rogers the Miller" (1 text)
Peacock, pp. 278-279, "The Gray Mare" (1 text, 1 tune)
Ives-FolksongsOfNewBrunswick, pp. 53-56, "Roger the Miller" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 79, "Roger the Miller" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 89, "Roger the Miller" (1 text, 1 tune)
Botkin-TreasuryOfSouthernFolklore, p. 718, "Young Rogers the Miller" (1 text, 1 tune)
**Grazier Tribe, The**

**DESCRIPTION:** "Oh, ye toilers of this nation, I hope you will draw near... My pen I take to hand To try to describe a grazier tribe That now infests this land." The singer laments the British controls on Irish production and the corruption of the system.

**AUTHOR:** unknown

**EARLIEST DATE:** 1939 (OLochlainn-IrishStreetBallads)

**KEYWORDS:** Ireland poverty hardtimes crime

**FOUND IN:** Ireland

**REFERENCES** (2 citations):

Galvin-IrishSongsOfResistance, pp. 21-22, "The Grazier Tribe" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 78, "The Grazier Tribe" (1 text, 1 tune)

Roud #2998

**RECORDINGS:**

Straighty Flanagan, "The Grazier Tribe" (on Voice05)

**NOTES** [223 words]: It appears that this song refers to the period of time around the famines, when many Irish smallholders were displaced and their properties converted into large estates to graze animals rather than grow crops. The "grazers" are, of course, the members of the English government who were devouring Ireland's subsistence. It should be noted that, economically, this made sense. Ireland is not good country for growing crops; there isn't enough sun. It is excellent country for pastoral industries. The problem is, there were too many Irish to be supported by herding. They needed to wring every calorie they could out of the soil. The charges in this song are technically correct; England heavily restricted Irish commerce and instituted a system of officialdom that severely restricted Irish freedom. It should be noted, however, that this was the way all of Europe treated its colonies (including the British colonies in North America). The real problem was not the economic policies (though these did produce much poverty); rather, it was the sullen relationship between the Irish and their
masters, as well as the strained relations between Catholics and Protestants -- a problem worsened by the English anti-Catholic statutes. Understanding and compassion could have made a bad situation much better -- but that was sadly lacking. - RBW

File: PGa021

Grazier's Dochter, The

DESCRIPTION: A squire secretly weds a servant maid. She becomes pregnant. His parents threaten them with ruin; he leaves her and marries another. His first wife dies of grief. Her ghost finds him in bed with his bride, kills him, and writes of the story on the corpse

AUTHOR: unknown
EARLIEST DATE: 1767 (dated Harvard College Library chapbooks 57(iii):10, according to Lyle-Andrew-Crawfurd'sCollectionVolume1)
KEYWORDS: grief infidelity love marriage abandonment revenge corpse death pregnancy father servant ghost
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
Lyle-Andrew-Crawfurd'sCollectionVolume1 8, "The Grazier's Dochter"; Lyle-Andrew-Crawfurd'sCollectionVolume1, pp. 229-234, "The Unfortunate Grazier's Daughter" (2 texts)

File: LyCr108

Greaser Joe's Place

DESCRIPTION: "You kin brag of city caffeys and their trout from streams and lake... But the grub at Greaser Joe's is the finest ever dealt. Come, hombre, and just tuck a bowl of chili 'neath your belt." Further extravagant praise of Joe's food follows

AUTHOR: unknown
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: food nonballad
FOUND IN:
REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 74-75, "Greaser Joe's Place" (1 text)
NOTES [32 words]: Thorp says he had this from the Denver Republican, so presumably Greaser Joe's was a restaurant there. Why Thorp thought this a cowboy song, rather than a silly advertisement, I don't know. - RBW

Last updated in version 5.3

File: ThLo074

Greasy Cook, The (Butter and Cheese and All, The Cook's Choice)

DESCRIPTION: The singer keeps company with a cook. One day she is about to send him off with cheese and butter when the master comes in. He hides in the chimney; the fire melts cheese and butter and sets them afire. The master douses him; he flees to a chorus of jeers

AUTHOR: unknown
EARLIEST DATE: before 1845 (broadside, Bodleian Harding B 11(692))
KEYWORDS: cook courting food humorous
FOUND IN: Britain(England(South,Lond),Scotland(Aber)) Ireland Canada(Newf) US(Ro)
REFERENCES (8 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 108, "Butter and Cheese and All" (1 text)
Peacock, pp. 251-252, "Butter and Cheese" (1 text, 1 tune)
Greig/Duncan4 914, "A Cook I Went a-Courtin'" (1 fragment, 1 tune)
Williams-FolkSongsOfTheUpperThames, pp. 108-109, "Butter and Cheese and All" (1 text) (also Williams-Wiltshire-WSRO Ox 304 with vocal rendition)
Copper-SongsAndSouthernBreezes, pp. 236-237, "The Cook's Choice" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #64, "Butter and Cheese and All" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 129, "The Greasy Cook" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #85, "Butter and Cheese" (2 texts, 1 tune)
Roud #510

RECORDINGS:
Harry Cox, "The Greasy Cook" (on HCox01) (on FSBFTX13)
Sam Larner, "Butter and Cheese" (on SLarner02)
Alexander March, "Butter and Cheese" (on MUNFLA/Leach)
Mrs Clara Stevens, "Butter and Cheese" (on PeacockCDROM) [one verse only]

BROADSIDES:
Bodleian, Harding B 11(692), "Cookey's Courtship", "Cupboard Love" or "Butter, Cheese, and All" ("Tis a pity you should teaze me so"), J. Pitts (London), 1819-1844; also Firth c.18(274), "Butter and Cheese"

CROSS-REFERENCES:
cf. "The Boatsman and the Chest" [Laws Q8] (plot) and references there
NOTES [43 words]: This and similar songs are sometimes traced back to a story in Boccaccio (seventh day, second story: Gianella, Peronella, and her husband). But the story is really one of the basic themes of folktale, and doubtless predates Boccaccio as well as these songs. - RBW

File: CoSB236

Greasy Grimy Gopher Guts
DESCRIPTION: "Great (big) gobs of greasy, grimy gopher guts...." The singer lists a variety of available non-delicacies, and laments, "And me without a spoon."
AUTHOR: unknown
EARLIEST DATE: 1973 (NorthCarolinaFolkloreJournal)
KEYWORDS: food parody
FOUND IN: US(SE)
REFERENCES (3 citations):
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 133, "Greasy Grimy Gopher Guts" (1 text, tune referenced)
DT, GOPHRGTS
CROSS-REFERENCES:
cf. "The Old Gray Mare (I) (The Old Gray Horse; The Little Black Bull)" (tune)
NOTES [14 words]: People swear this is a folk song. I haven't heard it, but I can't prove them wrong. - RBW

Last updated in version 6.1
File: PHCFSS133

Great A Little A
DESCRIPTION: "Great A, little A, Bouncing B, The cat's in the cupboard And she can't see me."
AUTHOR: unknown
EARLIEST DATE: c. 1744 (Tom Thumb's Pretty Song Book, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: animal playparty nonballad wordplay
FOUND IN: US(MA)
REFERENCES (3 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 51, "Great A, little a" (1 text plus a possible variant)
Baring-Gould-AnnotatedMotherGoose #607, p. 240, "(Great A, little a)"
Byington/Goldstein-TwoPennyBallads, p. 116, "(no title; filed under "Rope Jumping")" (1 short text)

File: ByGo116a

Great American Bum, The (Three Jolly Bums)
DESCRIPTION: "Come all you jolly jokers if you want to have some fun And listen while I relate the tale of a great American bum." The singer rejoices getting maximum results from minimum work: "I
am a bum, a jolly old bum, and I live like a royal Turk...."

**AUTHOR:** Harry "Haywire Mac" McClintock

**EARLIEST DATE:** 1927 (Sandburg-TheAmericanSongbag)

**KEYWORDS:** rambling begging work

**FOUND IN:** US Australia

**REFERENCES (5 citations):**
- Fahey-Eureka-SongsThatMadeAustralia, pp. 192-193, "The Two Professional Hums" (sic; see note) (1 text, 1 tune)
- Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 293-295, "Two Professional Hums" (1 text)
- Sandburg-TheAmericanSongbag, p. 183, "Shovellin' Iron Ore"; 192, "We Are Four Bums" (1 text plus a fragment, 2 tunes)
- Gilbert-LostChords, pp. 184-185, "The Great American Bum" (1 text)
- Silber/Silber-FolksingersWordbook, p. 50, "The Great American Bum" (1 text)

Roud #9833

**RECORDINGS:**
- Vernon Dalhart, "The Bum Song" (Columbia 1488-D, 1928)
- Dick Holmes, "The Bum Song" (Oriole 1324, 1928)
- Eddie Kirk, "Bum Song" (Edison 52384, 1928)
- Frank Luther, "The Bum Song" (Brunswick 254/Brunswick 4029, 1928)
- Frank Marvin, "The Bum Song" (Romeo 719/Cameo 8296 [as Lazy Larry], 1928)
- Harry "Mac" McClintock, "The Bum Song" (Victor 21343, c. 1928) (Decca 5640, 1939)
- "Weary Willie", "The Bum Song" (Perfect 12461/Pathe 32382, 1928; this is, surprisingly, not the same recording as the one by "Lazy Larry")
- Pete Wiggins, "The Bum Song" (OKeh 41092, 1928)

**SAME TUNE:**
- Jerry Ellis [pseud. for Jack Golding] "Bum Song #2" (Champion 15646, 1928; Supertone 9342 [as Weary Willie], 1929)
- Harry "Mac" McClintock, "The Bum Song, No. 2" (Victor 21704, 1928) (Decca 5689, 1939)
- Carson Robison Trio, "Bum Song No. 5" (Pathe 32477, 1929; Perfect 12571, 1930)

**ALTERNATE TITLES:**
- The Bum Song

**NOTES [52 words]:** "Hum" is Australian slang for "bum"; the Australian version abounds in such localizations.

Something like the "gimmick" of this song seems to go back about four centuries According to T. A. Shippey on p. 33, there is a 1622 citation, "I might haue been a scholler, learn'd my Grammer, But I haue lost all...." - RBW

_Last updated in version 4.2_

File: FaE192

**Great American Flood Disaster, The**

**DESCRIPTION:** "A terrible disaster Has come upon our land, Down where the Mississippi flows On her way so grand." People are enjoying life along the Mississippi when a great storm and floods come to bring ruin

**AUTHOR:** unknown

**EARLIEST DATE:** 1987

**KEYWORDS:** flood river disaster

**HISTORICAL REFERENCES:**
- 1927 - Mississippi River floods, devastating the Delta region and leaving thousands homeless

**FOUND IN:** Australia

**REFERENCES (1 citation):**
- Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 120-121, "The Great American Flood Disaster" (1 text, 1 tune)

**CROSS-REFERENCES:**
- cf. "Backwater Blues" (subject)
Great Big Dog

DESCRIPTION: "Great big dog come a-runnin' down de river, Shook his tail an' jarred de meadow. Go 'way, ole dog, go 'way, ole dog. You shan't have my baby. Mother loves you, Father loves you, Ev'ybody loves Baby. Mother loves you...."

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: lullaby dog animal
FOUND IN: US(SE)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 157-158, "Great Big Dog" (1 short text, 1 tune)

File: ScNF157C

Great Big Sea Hove in Long Beach, A

DESCRIPTION: "A great big sea hove in Long Beach... And Granny Snooks she lost her speech." "Me boot is broke, me frock is tore... But George Snooks I do adore." "Oh, fish is low and flour is high... So Georgie Snooks he can't have I."

AUTHOR: unknown
EARLIEST DATE: 1940 (Doyle-OldTimeSongsAndPoetryOfNewfoundland, 2nd edition)
KEYWORDS: humorous nonballad sea hardtimes
FOUND IN: Canada(Newf)
REFERENCES (6 citations):
Blondahl-NewfoundlandersSing, p. 11, "Great Big Sea Hove in" (1 text, 1 tune)
Fowke/Johnston-FolkSongsOfCanada, pp. 176-177, "A Great Big Sea Hove in Long Beach" (1 text, 1 tune)
Doyle-OldTimeSongsAndPoetryOfNewfoundland, "A Great Big Sea Hove in Long Beach" (1 text, 1 tune): p. 27 in the 2nd edition; p. 25 in the 3rd; p. 25 in the 4th; p. 13 in the 5th
Mills-FavoriteSongsOfNewfoundland, pp. 42-43, "A Great Big Sea Hove in Long Beach" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 77, "A Great Big Sea" (1 text, 1 tune)
England-HistoricNewfoundlandAndLabrador, p. 51, "A Great Big Sea Hove in Long Beach" (1 text, 1 tune)

Roud #4426
CROSS-REFERENCES:
cf. "The Gaberlunzie Man" (tune & meter)
cf. "Kate's Big Shirt" (tune)
NOTES [34 words]: Fowke suggests this song dates from the 1930s, when Newfoundland sailors received poor pay for their fish but had to pay high prices for flour. Long Beach is a town on the east coast of Newfoundland. - RBW

Last updated in version 6.0

File: FJ176

Great Big Taters in Sandy Land

DESCRIPTION: "Big yam taters in de sandy lan', Sandy bottom, sandy lan'." "Sift your meal an' save de bran, Mighty good livin' in de sandy lan'." The singer describes farming and courting in "de sandy lan'," and describes some of the local characters

AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: farming nonballad
FOUND IN: US(S0)
REFERENCES (2 citations):
Abernethy-SinginTexas, pp. 69-70, "Raise Big Taters in Sandy Land" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 236-237, "Sandy Lan’" (1 text, 1 tune)
Great Booby, The

DESCRIPTION: This great booby fails at his ABC's and at plowing, and is a country clown in town. He falls out of a boat. "To go and see the circus [playhouse] sir to me is most inviting." He may become an entertainer.

AUTHOR: unknown

EARLIEST DATE: before 1681 (broadside, Bodleian Douce Ballads 1(92a))

LONG DESCRIPTION: Through the centuries of broadsides the story outline stays the same and some verses remain, but the details change as the signs of the country bumpkin change. In all the versions, after his father turns the whip on him when he can't make the ox or horse plow, he goes to town to escape school and see the fashions and, for his trouble, is called a country clown and great booby. Once in town, whether London or Boston, his tour depends upon the times, but he is always ridiculed for his manners and naivety. In 17C London he goes to St Paul's steeple, Westminster Abbey, Pye-corner [orders roast meat he cannot pay for], Smithfield [loses his purse to a woman pick-pocket after she runs up a wine bill], the Exchange and Paris Garden, making a fool of himself at every stop. In 19C London or Boston or "town" the tour is much briefer but no less disastrous. And there's always the tumble from the boat. He may end as an entertainer: a bear-baiter in 17C London or a singer or clown later. And, depending on the site, the 19C broadsides may say he has heard that the French or British are coming, but only a booby would believe that Napoleon or John Bull is really coming.

KEYWORDS: travel ordeal farming humorous

FOUND IN: US(MA)

REFERENCES (3 citations):
Thompson-APioneerSongster 87, "The County Clown" (1 text)
ADDITIONAL: John Payne Collier, A Book of Roxburghe Ballads (London, 1847 ("Digitized by Microsoft")), pp.221-226, "The Great Boobee" ("My friend if you will understand my fortunes what they are") (1 text)

Roud #12618

BROADSIDES:
Bodleian, Douce Ballads 1(92a), "The Great Boobee" ("My friends if you will understand"), F. Coles (London), 1624-1680; also Douce Ballads 3(35a), Vet. A3 b.43(9), "The Great Boobee" Bodleian, Harding B 16(283b), "The Great Booby" ("My feyther he put me to school"), A. Carvalho (London), 19C; also Harding B 17(119a), "The Great Booby"
LOCSinging, as104880, "The Great Booby" ("My feyther put me to the school"), L. Deming (Boston), no date
VonWalthour,CDDrive>g>g(118),"Great Booby" ("My feyther put me to the school"), unknown, no date

CROSS-REFERENCES:
cf. "Sellingers Round" (tune)

NOTES [135 words]: Broadsides LOCSinging as104880 and VonWalthour,CDDrive>g>g(118) appear to be the same edition. Collier p. 221, referring to "The Great Boobee": "a remarkable and very droll ballad, relating to old manners and amusements: by various allusions in it we may assign it to the reign of James I." The Collier and Bodleian Douce Ballads version shares some verses with Thompson-APioneerSongster, VonWalthour and Bodleian Harding but includes many more examples and does not end with the circus. Chappell has a list of "Ballads Printed For and Sold By William Thackeray at the Angel in Duck-Lane, London" that includes "Great Booby." Chappell: "The above list of Thackeray’s is probably
one of his latest, seeming to have been issued about the year 1689." Wm Chappell, *The Roxburghe Ballads* (London, 1871), p. xxvii. - BS

**Great Day**

DESCRIPTION: "Great day! Great day, the righteous marching, Great day! God's going to build up Zion's walls." "Chariot rode on the mountain top... My God spoke and the chariot did stop." "This is the day of jubilee." "We want no cowards in our band."

AUTHOR: unknown

EARLIEST DATE: 1940 (Work)

KEYWORDS: religious nonballad soldier

FOUND IN: US(So)

REFERENCES (1 citation):

_Warren-EveryTimeIFeelTheSpirit_, pp. 46-47, "Great Day! Great Day!" (1 text, 1 tune)

Roud #12224

File: WarSp046

**Great Day Since I Was Born**

DESCRIPTION: "It's a great day since I was born." "Things I used to do Will do them no more." "Places I used to go I don't go there now." "The people I used to see I don't see 'em now"

AUTHOR: unknown

EARLIEST DATE: 1925 (White)

KEYWORDS: nonballad religious

FOUND IN: US(SE) West Indies(Tobago)

REFERENCES (2 citations):

_Elder-FolksongsFromTobago_ 41, "Great Day Since I Was Born" (1 text, 1 tune)

ADDITIONAL: Newman I. White, _American Negro Folk Songs_ (Hatboro: Folklore Associates Inc, 1965 (reprint of Harvard University Press, 1928) #ii.66 pp. 116-117, ("Been a great change since I been born") (1 text)

RECORDINGS:

Blind Gary Davis, "Great Change Since I Been Born" (1992, on "Harlem Street Singer," Prestige Bluesville CD OBCCD-547-2(BV-1015); recorded 1960)

NOTES [33 words]: "'Great Change Since I Been Born' tells of [the singer's] own conversion to the church and the change that this new 'birth' brought to his life" (Larry Cohn, liner notes for _Harlem Street Singer_). - BS

Last updated in version 4.0

File: ElTo041

**Great Elopement to America, The**

DESCRIPTION: Mick courts Nancy Keays, "a rich farmer's daughter." Her father will not agree to the marriage. With her 500 pounds they elope. Her father searches through Ireland without success and posts a reward for their arrest, but they are safe in America.

AUTHOR: unknown

EARLIEST DATE: 19C (broadside, Bodleian 2806 c.8(158))

KEYWORDS: courting elopement emigration manhunt escape America Ireland father

FOUND IN:

Roud #V4359

BROADSIDES:

_Bodleian, 2806 c.8(158), "The Great Elopement to America" ("Farewell to old Ireland the land of my fathers)," Haly (Cork), 19C

CROSS-REFERENCES:

cf. "M'Kenna's Dream" (tune, broadside Bodleian Harding B 26(201))

cf. "The Gallant Farmers' Farewell to Ireland" (words, and references there)

cf. "William and Phillis" (plot)

File: BrTGETA
Great Fight Between Tom Sayers and Bob Brettle, The

DESCRIPTION: Sayers's fights, from his first, with Aby Crooch in 1842, to his most recent, with Tommy Burns, are listed. Then he fights Brettle who yields after being injured by a fall. Sayers is "the champion of proud England, and the conqueror of all."

AUTHOR: unknown
EARLIEST DATE: 1859-1860 (see NOTES)
KEYWORDS: fight injury moniker
HISTORICAL REFERENCES:
Sep 9, 1859 - Boxing match between Bob Brettle and Tom Sayers
FOUND IN:
Roud #V9717
BROADSIDES:
Bodleian, Harding B 13(13), "Lines on the Great Fight Between Tom Sayers Champion of Britain and Bob Brettle of Birmingham" ("You lovers of the pugelistic [sic] ring, attend with mirth and cheers"), unknown, 1859-1860
CROSS-REFERENCES:
cf. "Heenan and Sayers" (subject) and references there
NOTES [64 words]: Sayers's next fight, with John C. Heenan, on April 17, 1860, was much more notable than his fight with Brettle. So, with an early printing date of the fight between Sayers and Brettle, it seems reasonable to make the late date the fight between Sayers and Heenan [see Laws H20]. Brettle, who lost this fight with Sayers when his shoulder was dislocated, retired after this fight. - BS
Last updated in version 5.1
File: BdGFBTSB

Great God A'mighty

DESCRIPTION: A chopping song with story. "He's a-choppin de new ground (x3), Great God a'mighty." The singer describes his axe blade, boasts of his ability, and discusses arguments with the captain

AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: prisoner chaingang work
FOUND IN: US(So)
REFERENCES (1 citation): Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 79-82, "Great God A'mighty" (1 text, 1 tune)
Roud #15571
RECORDINGS:
Texas state farm prisoners, "Chopping in the New Ground" (on NPCWork)
CROSS-REFERENCES:
cf. "Choppin' Charlie" (lyrics)
NOTES [34 words]: This shares many of its verses, and its setting, with "Choppin' Charlie." But "Choppin' Charlie" has a plot of sorts, and "Great God A'mighty" is just a chopping song, so I very tentatively split them. - RBW
File: LxA079

Great God, I'm Feelin' Bad

DESCRIPTION: "Great God, I'm feelin' bad, I ain't got the man I thought I had."

AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: separation nonballad
FOUND IN: US(So)
REFERENCES (1 citation): Sandburg-TheAmericanSongbag, p. 238, "Great Gawd, I'm Feelin' Bad" (1 short text, 1 tune)
Roud #29308
File: San238
Great Grand-dad

DESCRIPTION: "Great grand-dad when the West was young, Barred his door with a wagon tongue." He raised 21 boys without any trouble -- but now there’s a great-grandson, and of course youth being what it is, "that" one gives trouble

AUTHOR: Lowell Otus Reese

EARLIEST DATE: 1925 (Saturday Evening Post)

KEYWORDS: father children family

FOUND IN: US(SE,So)

REFERENCES (6 citations):
Randolph 482, "Great Grand-dad" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 266, "Great Granddad" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 266, "Great Granddad" (1 excerpt, 1 tune)
Larkin-SingingCowboy, pp. 83-85, "Great Grand-dad" (1 text, 1 tune)
Coleman/Bregman-SongsOfAmericanFolks, pp. 24-25, "Great-Granddad" (1 text, 1 tune, apparently the version sung by Tex Ritter)

ADDITIONAL: John I. White, _Git Along, Little Dogies: Songs and Songmakers of the American West_, 1975 (page references are to the 1989 University of Illinois Press edition), pp. 176-182, "Great Grandad" (1 text, 1 tune, plus a history of the song)

Roud #4446

RECORDINGS:
John White, "Great Grand Dad" (Domino 4440, c. 1929; on MakeMe)

CROSS-REFERENCES:
cf. "Old Grandma"

NOTES [16 words]: You mean it isn't just the current generation of old people who complain about the young? -) - RBW

Last updated in version 3.2

File: R483

Great Judgment Morning, The

DESCRIPTION: "I dreamt that the great judgment morning Had dawned and the trumpet had blown...." The singer describes the scene before God's throne "as the lost was told of their fate" and the poor, widows, and orphans rewarded. The rich man's money does not save him

AUTHOR: Words: Bertram H. Shadduck / Music: Lycurgus L. Pickett

EARLIEST DATE: 1894 (reported date of composition); first field collection 1925 (Randolph)

KEYWORDS: religious death Hell

FOUND IN: US(NE,So)

REFERENCES (2 citations):
Randolph 618, "The Great Judgment" (2 texts, 2 tunes)
Beck-FolkloreOfMaine, pp. 270-271, "Great Judgment Morning" (1 text)

Roud #4731

File: R618

Great Northern Line, The

DESCRIPTION: "My love he is a teamster, a handsome man is he... With his little team of bullocks on the Great Northern Line." The singer describes her handsome, hard-driving, hard-swearing, flirting, madly inventive teamster love

AUTHOR: unknown

EARLIEST DATE: 1968 (Meredith/Anderson-FolkSongsOfAustralia)

KEYWORDS: work Australia

FOUND IN: Australia

REFERENCES (2 citations):
Meredith/Anderson-FolkSongsOfAustralia, p. 273, "The Great Northern Line" (1 text)
Meredith/Tritton-DukeOfTheOutback, pp. 85-86, "The Great Northern Line" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "The Knickerbocker Line" (tune & meter)

File: MA273
Great Ship Went Down, The (Titanic #16)

DESCRIPTION: "Titanic was a ship... Oh, it was a pleasure trip." "Titanic was her name, Atlantic was her fame, she sank about five hundred miles from shore, 1600 were at sea... went down an angry wave to rise no more." 1600 die in the "angry wave."

AUTHOR: unknown
EARLIEST DATE: 1927 (recording, Cofer Brothers)
KEYWORDS: sea wreck family disaster death
FOUND IN: US
REFERENCES (1 citation):
ADDITIONAL: Cowboy Loye and Just Plain John, Old Time Ballads & Cowboy Songs (no date but internal evidence dates it after 1932), pp 43-44, "Titanic"
RECORDINGS:
Cofer Brothers, "The Great Ship Went Down" (OKeh 45137, 1927)
NOTES [111 words]: The Cofer Brothers version of this is so generic that it might almost be a rewrite of one of the other songs, but the Cowboy Loye version has the interesting feature of mentioning Mr. and Mrs. Isidore Strauss -- the second richest couple on the ship after John Jacob Astor. I haven't met this in any other Titanic song. It is also unusual in that it doesn't shove a moral down your throat.
Thanks to John Garst for help with the Loye text.
For an extensive history of the Titanic, with detailed examination of the truth (or lack thereof) of quotes in the Titanic songs, see the notes to "The Titanic (XV)" ("On the tenth day of April 1912") (Titanic #15) - RBW
File: RcGSWD

Great Silkie of Sule Skerry, The [Child 113]

DESCRIPTION: A lady mourns that she knows not her son's father. He appears at her bedside, revealing that he is a silkie. He prophesies that she shall marry a "gunner," who will shoot both him and her son.

AUTHOR: unknown
EARLIEST DATE: 1852
KEYWORDS: selkie seduction
FOUND IN: Britain(Scotland(Hebr))
REFERENCES (11 citations):
Child 113, "The Great Silkie of Sule Skerry" (1 text)
Bronson 113, "The Great Silkie of Sule Skerry" (1 version, though only the fifth stanza is proper to the tune)
Bronson-SingingTraditionOfChildsPopularBallads 113, "The Great Silkie of Sule Skerry" (1 version)
Leach-TheBalladBook, pp. 321-323, "The Great Silkie of Sule Skerry" (2 texts)
Leach-HeritageBookOfBallads, pp. 59-60, "The Great Selchie of Shool Skerrie" (1 text)
Quiller-Couch-OxfordBookOfBallads 31, "The Great Silkie of Sule Skerry" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 27, "The Great Silkie of Sule Skerry" (2 texts, 1 tune) (Bronson's (#1))
Grigson-PenguinBookOfBallads 74, "The Great Silkie of Sule Skerry"; 75, "Sealchie Song" (1 text)
Hodgart-FaberBookOfBallads, p. 69, "The Great Silkie of Sule Skerry" (1 text)
Silber/Silber-FolksingersWordbook, p. 219, "The Great Silkie" (1 text)
DT 113, SILKIE1* SILKIE2*
Roud #197
RECORDINGS:
Art Thieme, "The Great Silkie of Sule Skerry" (on Thieme06)
NOTES [456 words]: The tune to which this ballad is most often sung nowadays was composed by James Waters in the late 1950s. It was also used by Pete Seeger as the melody for his setting of Nazim Hikmet's poem about Hiroshima, "I Come and Stand at Every Door." -PJS
The fullest collection of texts and tunes for this piece is probably that of Alan Bruford, who in "The Grey Silkie" (originally published in Scottish Studies 18, 1974; also available in E. B. Lyle, ed., Ballad Studies) prints, in tolerably incomprehensible form, eight texts or fragments and two tunes. Bruford also discusses the relationship of the song to "The Play o de Lathie Odivere" (best known now perhaps in Gordon Bok's adaption "The Play of the Lady Odivere"), having much to say, and little of it good, about this piece first published by Walter Traill Dennison in The Scottish Antiquary in 1894. Bruford doesn't quite say so, but it appears that he believes Dennison's piece to be a
forgery built upon a small core of traditional material.

According to Jack Zipes, *The Great Fairy Tale Tradition*, a Norton Critical Edition, Norton, 2001, p. 51, "The motif of a young hero who is compelled to wear an animal skin is an ancient one and made its first literary appearance in Sanskrit in the *Pancatantra*, a collection if Indian didactic fables and stories, about 300 C.E. In 'The Enchanted Brahmin's Son,' a father burns the snakeskin of his son to preserve his humanity. This particular motif is found in numerous folktales. Generally speaking, however, it is a young woman or her parents who burn the animal skin to set a young man free." Zipes goes on to list many more "Beastly Born Heroes," although his list does not appear to include the seal folk.

I had one thought about this song that doesn't seem to have been covered by anyone else. This refers to the fact that the selkie is killed by a "good gunner." Seals were hunted by guns, but it wasn't common -- if a seal is hit in the water, it sinks, so there is no point in shooting it unless it's on land (and, even then, it will head for the water if it is merely wounded). Inuit seal hunters, for instance, don't seem to have taken to firearms even when available. Guns were used in the Newfoundland seal hunt, but they were phased out over time, partly to conserve the species but partly because they were so pointless.

Which leads to the observation that shooting seals was both a temporary and a local phenomenon. Norwegians and Newfoundlanders hunted seals as a commercial operation; so did Scots, especially from Dundee. There wasn't much Irish sealing. This raises the thought that, somewhere deep down, this isn't just a competition between seal and human but between peoples from two different lands. - RBW

*Great Speckled Bird, The*

**DESCRIPTION:** "What a beautiful thought I am thinking Conerning the great speckled bird." The bird, though attacked by other birds, "is one with the great church of God." The bird's success is promised when God comes on the bird's wings

**AUTHOR:** unknown

**EARLIEST DATE:** 1936 (Aurora Advertiser)

**KEYWORDS:** religious Bible bird

**FOUND IN:** US(So)

**REFERENCES (5 citations):**

Abernethy-SinginTexas, p. 126, "The Great Speckled Bird" (1 text, 1 tune)

Randolph 621, "The Great Speckled Bird" (1 texts plus a fragment, 1 tune)

Randolph/Cohen-OzarkFolksongs-Abridged, pp. 435-437, "The Great Speckled Bird" (1 text, 1 tune -- Randolph's 621A)

Silber/Silber-FolksingersWordbook, p. 368, "The Great Speckled Bird" (1 text)

**DT, GRTSPCKL* GRTSOCK2**

Roud #7444

**RECORDINGS:**

Roy Acuff & his Crazy Tennesseans, "Great Speckle Bird" (Vocalion 04252/OKehe 04252/Conqueror 8740, 1936; ARC 7-01-59, 1937; Columbia 37005, c 1946; Columbia 20031, c. 1947; Columbia [Canada]C-1139, 1948; rec. 1936)

Hall Brothers, "The Great Speckled Boatman" (Bluebird, unissued, 1938)

Holiness Church congregation, "Great Speckled Bird" (on MMOKCD)

Jack & Leslie, "The Great Speckled Bird" (Decca 5555, 1938)

Charlie Monroe's Boys, "The Great Speckled Bird" (Bluebird B-7862, 1938)

Morris Brothers, "The Great Speckled Bird" (Bluebird B-7903, 1938)

**CROSS-REFERENCES:**

cf. "Broken Ties (I'm Thinking Tonight of My Blue Eyes)" (tune)

**SAME TUNE:**

Great Speckle Bird No. 2 (RECORDING: Roy Acuff & his Smoky Mountain Boys, ARC 07-06-54/Conqueror 8877, 1937; Vocalion 04374/OKehe 04374, 1938; Columbia 37007, 1946; Columbia 20003, c. 1948; rec. 1937; Columbia 20032, c. 1945)

Answer to Great Speckled Bird (RECORDING: Roy Hall & his Blue Ridge Entertainers, OKeh 4771, prob. 1939; recorded 1938; listed as Vocalion 04771/Conqueror 9184 in Lornell, _Virginia's Blues, Country & Gospel Records 1902-1943_.)

**NOTES [237 words]:** Usually credited to Roy Acuff (who certainly popularized it); however, a 1936
printing in the Aurora, Missouri *Adviser* precedes Acuff's 1937 copyright, and there is a claim that it was written around 1934 by Guy "Uncle George" Smith. And some of Randolph's informants would date the song much earlier.

There is a significant similarity to the Carter Family's version of "Broken Ties (I'm Thinking Tonight of My Blue Eyes)," which may have inspired this as well as several later important country songs. The image of the "great speckled bird" comes from Jeremiah 12:9 in the King James Bible ("Mine heritage is unto me as a speckled bird, the birds round about are against her"). This is not, however, a very apt translation of a difficult Hebrew original (which mentions, seemingly as a single subject, a hyena and a bird of prey; the ancient Greek version reads "My inheritance is a hyena's cave"; a few Greek manuscripts also mention bandits; the KJV translation is probably derived from the Latin "avis discolor," a multicolored bird, which looks like a wild guess by the Latin translator). Most modern versions render the verse in a way not parallel to the KJV, although John Bright in the Anchor Bible offers "speckled bird of prey." The Jewish Tanakh tries to have it both ways: "Like a bird of prey [or] a hyena," while admitting the meaning is uncertain; the brackets around "[or]" are in the Tanakh text. - RBW

*Last updated in version 6.1*

File: R621

**Great Storm Pass Over, A**

**DESCRIPTION:** A hurricane passes over Andros Island; for three days the sun is blotted out. The singer fixes his heart on Jesus; while many are crippled, wounded, or killed, he is spared. He tells sinners that the time of judgement is coming; they had better pray

**AUTHOR:** "Tappy Toe" (nickname, real name unknown; Andros Island sponger)

**EARLIEST DATE:** 1935 (recording, men from Andros Island)

**KEYWORDS:** warning death disaster storm Caribbean Jesus

**HISTORICAL REFERENCES:**
1929 - The Bahamas are devastated by a hurricane with little or no advance warning. Many deaths and much damage results

FOUND IN: West Indies(Bahamas)

Roud #15622

**RECORDINGS:**

*Unidentified men from Andros Island, "A Great Storm Pass Over" (AAFS 504 A, 1935; on LomaxCD1822-2)*

**CROSS-REFERENCES:**

cf. "Run Come See" (subject)

**NOTES [17 words]:** While the storm described is the same one described in "Run Come See," this is an independent song. - PJS

File: RcAGSP0

**Great, High Wind that Blew the Low Post Down, The**

**DESCRIPTION:** "It blew in the valley and it blew on the hill, And it blew till the sun and the moon stood still... It's the great, high wind that blew the low post down." It's so strong it blows "the whiskers off the rye," "buttons off the sky," and stirs chicken soup

**AUTHOR:** unknown

**EARLIEST DATE:** 1964 (Bush-FSofCentralWestVirginiaVol2)

**KEYWORDS:** humorous nonballad storm

**FOUND IN:** US(Ap)

**REFERENCES (1 citation):**
*Bush-FSofCentralWestVirginiaVol2, pp. 12-14, "The Great, High Wind that Blew the Low Post Down" (1 text, 1 tune)*

Roud #7025

File: BwV2013

**Grecian Bend, The**

**DESCRIPTION:** "I'm the wretchedest man that e'er was seen, For badly swindled I have been." He meets a girl with a Grecian Bend. She is very pretty, and he ends up paying her (expensive) rent.
Then she goes off with another man. He warns against such girls

AUTHOR: Tony Pastor (source: New-Comic-Songster)
EARLIEST DATE: 1870 (New-Comic-Songster)
KEYWORDS: love courting clothes warning recitation

Greedy Gled o' Mains, The

DESCRIPTION: "There lives a farmer in this place" known for his greed. In all weather he greedily drives his crew. He is too smart for "poor silly folk" round about. "Grab a' ye can is aye the plan Wi' the greedy gled o' Mains."

AUTHOR: unknown
EARLIEST DATE: 1901 (Greig/Duncan3)
KEYWORDS: greed commerce farming nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 358, "The Greedy Gled o' Mains" (1 text)
Roud #5903
CROSS-REFERENCES:
cf. "The Glead" (subject?)

NOTES [115 words]: Greig/Duncan3 glossary p. xlii: "gled,glead" is translated as "kite,hawk"
Greig/Duncan3: "John Milne published this song in 1901 (Milne, p. 9) and commented: '[This song] was popular in the first thirty years of the [nineteenth century].''
This song begins "There lives a farmer in this place His name ye nead na speire." Greig/Duncan3 says nothing to solve the mystery for this song or for "The Glead." It seems likely to me that both songs are about the same person.

Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Mains of Pitfour (358) is at coordinate (h5,v0) on that map [roughly 28 miles N of Aberdeen] - BS

Last updated in version 2.4
File: GrD3356

Greedy Harbour

DESCRIPTION: "Down in Greedy Harbour we went one time; We shipped on board with old man Ryme; The skipper and I could not combine, With him I spent a very short time." The singer buys and loses a punt, dresses a cow in silks, and drinks turpentine thinking it wine

AUTHOR: unknown
EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
KEYWORDS: humorous nonballad talltale
FOUND IN: Canada(Newf)
REFERENCES (2 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 127, "Greedy Harbour" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 114, "Grady's Harbour" (1 text, 1 tune)
Roud #6344
NOTES [525 words]: The Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland version of this claims that it was written by Jack Maher and Stephen Mullins of the Sagona. On the other hand, Leach's informants thought the song local to Labrador. There are several hints in the Leach text that it is indeed the more original (e.g. the reference to "Grady's Harbour," a real place, rather than "Greedy Harbour," which does not exist; the use of Ryan as the Captain's name rather than "Ryme" -- but, of course, these could be localizations).
What we can say is that the S. S. Sagona was a real ship. She was built in 1912 for Crosbie & Co.,
later being sold to the Reid company and the Newfoundland Railroad, which in addition to running trains also ran the coastal steamers (Hanrahan, p. 201). Ryan/Drake, p. 40, list her as being a steel steamer, 420 net tons, 98 horsepower -- surprisingly small for a steel steamer, although about typical for the wooden wall steamers of the period. Connors, p. 39, quotes a newspaper report from 1912 which describes her as "a vessel of 807 gross tons, 420 net, length 175 feet, breadth 28 feet, depth 20 ft. 3 ins. Her accommodation for the sealers 'tween decks is fine. She has a fine saloon amidships and steerage aft, with smoking rooms and ladies' cabn. The ship can take 50 saloon and 40 steerage passengers, can steam 14 knots."

As the newspaper account says, she was designed to carry passengers (which again makes it surprising that she was so small). But she did serve on the Newfoundland/Labrador run for a time, so men who served on her could have written a Newfoundland song.

In addition to ferry service, she spent some time as a sealer, starting in 1912-1914 under S. R. Winsor, then taking the war period off and resuming service in 1921 under Job Knee (Chafe, p. 104). In 1923, she and the other ships belonging to the Newfoundland Railroad reverted to the ownership of the Newfoundland government when the Reid Newfoundland Company gave up its assets in Newfoundland (Connors, p. 48). Ryan/Drake, p. 40, says that her last year as a sealer was 1938, and she was sold in the 1940s. (She was one of the few steel sealers to still be active in that period; all the other steel steamers were sold off, mostly to Russia, during World War I.)

I don't have a complete list of captains of the *Sagona*, but Winsor, p. 60, lists her commanders for all but two years of them, and there are no Ryans or Rymes among them. If "Old Captain Ryan" is a real person, I would suspect he is the nineteenth century sealing captain William Ryan, for whom see "Captain Bill Ryan Left Terry Behind."

Ryan/Drake, p. 40, and Connors, p. 40 have photos of the *Sagona*. (Yes, they have their photos on the same page. It's the same photo, too). There is also a picture on p. 60 of Winsor which seems to confirm that she was more of a liner than s sealer, she looks quite fine and is steaming fast enough to create quite a wave. The *Sagona* is also mentioned in "Arrival of 'Aurora', 'Diana', 'Virginia Lake,' and 'Vanguard,' Loaded," "First Arrival from the Sea Fishery S. S. Fogota, 1912," and "To the Memory of the Late Captain Kennedy." - RBW

Bibliography

- Connors: William Connors, *By the Next Boat: A Photo History of Newfoundland Coastal Boats*, Johnson Family Foundation, 2002

Last updated in version 4.5
File: GrMa127

**Green Above the Red, The**

DESCRIPTION: When the English red has been above the Irish green our fathers rose to set the green above the red. Heroes are named. Irish green is banned now but "we vow our blood to shed, Once and forever more to raise the green above the red"

AUTHOR: unknown

EARLIEST DATE: before 1886 (broadside, Bodleian 2806 b.10(118))

KEYWORDS: Ireland nonballad patriotic political rebellion

FOUND IN:

REFERENCES (3 citations):
- O'Conor-OldTimeSongsAndBalladOfIreland, p. 58, "The Green Above the Red" (1 text)
- Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 125-126, "The Green Above the Red" (1 text)
- Hylands-Mammoth-Hibernian-Songster, p. 86, "The Green Above the Red" (1 text)

ST OCon058 (Partial)
Green Banks of Banna, The

DESCRIPTION: "By the green banks of Banna I wander alone Where the river runs softly by sweet Portglenone." The singer recalls the day her lover said he must leave her. She laments his long absence. She will be happy once he returns.

AUTHOR: Maud Houston?

EARLIEST DATE: 1928 (Sam Henry collection)

KEYWORDS: love, separation

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H233, pp. 287-288, "The Green Banks of Banna" (1 text, 1 tune)

Roud #3818

NOTES [28 words]: Sam Henry attributed this to Maud Houston, but only in one of his copies. In any case, it's the sort of thing anyone might scrap together from traditional pieces. - RBW

File: HHH233

Green Brier Shore (II), The

DESCRIPTION: "Oh, then I can court little and I can court long, and I'll court an old sweetheart till the new one comes along. I'll kiss them and court them...." Nancy and Willie declare their love and lamenting her rich parents' disapproval of Willie.

AUTHOR: unknown

EARLIEST DATE: 1962 (Fowke/MacMillan-PenguinBookOfCanadianFolkSongs)

KEYWORDS: love, courting, floating verses

FOUND IN: Canada (Ont)

REFERENCES (2 citations):
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 68, "Green Brier Shore, The" (1 text, 1 tune)
DT 329, GRNBRIR2*

Roud #549

RECORDINGS:
Orlo Brandon, "The Green Briar Shore" (on ONEFowke01)

CROSS-REFERENCES:
cf. "Way Down the Ohio" (lyrics)

NOTES [151 words]: Though it has the same title, it does not have the story line of the Laws M26, "Green Brier (Red River or New River) Shore" [though Roud lumps them, and I'm almost tempted to do the same until and unless more versions of this form show up - RBW]. In fact there is precious
little story line at all, the verses all describe Nancy and Willie declaring their love for each other and lamenting her rich parents disapproval of Willie.

Has a completely unrelated and lighthearted first verse which could also function as a chorus, "Oh, then I can court little and I can court long, and I'll court an old sweetheart till the new one comes along. I'll kiss them and court them -- keep their mind at ease. But when their back is turning I'll court who I please."

Fowke states that it seems to be a composite, borrowing verses from several other songs, including the other "Green Brier Shore" and "Lovely Willie." - SL

Last updated in version 2.6
File: FowM068

Green Broom

DESCRIPTION: Old broom-cutter tells his lazy son to get to work cutting broom. The boy does, then takes it to market to sell. A lady hears him, and has him brought in, where she proposes marriage to him. They wed, as the lady sings his praises.

AUTHOR: unknown

EARLIEST DATE: 1720 (Pills to Purge Melancholy, under the title "The Jolly Broom-Man: Or the unhappy BOY turn'd Thrifty")

KEYWORDS: love marriage work worker courting

FOUND IN: Britain(England(All),Scotland(Aber)) Ireland Canada(Newf)

REFERENCES (19 citations):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 104-105, "Broom, Green Broom" (1 text, 1 tune)
Broadwood/Maitland-EnglishCountySongs, pp. 88-89, "Green Broom" (1 text, 1 tune)
Williams-Wiltshire-WSRO Gl 93, "Broom Dasher"; Williams-Wiltshire-WSRO Bk 10, "Jack and His Brooms" (2 texts)
Williams-FolkSongsOfTheUpperThames, pp. 152-153, "The Green Broom" (1 text) (also Williams-Wiltshire-WSRO Wt 422)
Reeves-TheEverlastingCircle 56, "Green Broom" (1 text)
Karpeles-TheCrystalSpring 65, "Green Broom" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #96, "Green Brooms" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #122, p. 2, "The Broom-Cutter"; #124, pp. 2-3, "The Broom-Cutter" (1 text plus 1 fragment)
Greig/Duncan5 950, "The Broom-Cutter" (3 texts, 2 tunes)
Sharpe-OneHundredEnglishFolksongs 49, "Green Broom" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 223, "Green Brooms" (1 text, 1 tune)
Karpeles-FolksongsFromNewfoundland 76, "Green Broom" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H147, p. 474, "Green Broom" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 82, "Little Girleen With the Curling Poll Would You Buy Brooms" (1 text)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 32, "Green Broome" (1 text, 1 tune)
Baring-Gould-AnnotatedMotherGoose #120, pp. 98-99, "(There was an old man, and he liv'd in a wood)" (first half of the song only)
Montgomerie/Montgomerie-ScottishNurseryRhymes 166, "(There was an old man)" (1 fragment)
DT, GRBROOM* GRNBROM2*
ADDITIONAL: Walter de la Mare, _Come Hither_, revised edition, 1928; #139, "Green Broome" (1 text)
Roud #379

RECORDINGS:
Sam Larner, "Green Broom" (on SLarner02)
Sean McDonagh, "Green Brooms" (on FSB3)

BROADSIDES:
Bodleian, 2806 c.17(156), "The Green Broom," W. Armstrong (Liverpool), 1820-1824; also Harding B 16(108a), Firth b.26(294), Firth b.25(38), Firth c.18(205), "Green Brooms"; Harding B 28(93), "Jack and His Brooms"

ALTERNATE TITLES:
Jack and His Brooms

NOTES [85 words]: Found in Gammer Gurton’s Garland, according to Sharp, and also in Pills to
Purge Melancholy. -PJS
Williams-Wiltshire-WSRO Gl 93 is listed twice: as "Broom Dasher" and "Twas of a Broom Dasher." The "Twas of a Broom Dasher" entry says, "The words are incomplete in the manuscript." The notes to "Broom Dasher" -- with a slightly different text -- says, "It is obvious that these are but fragments." - BS
Not to be confused with "The Broomfield Hill," also sometimes found under the title "Green Broom." - RBW
Last updated in version 5.0
File: ShH49

Green Bushes, The [Laws P2]

DESCRIPTION: The singer courts a girl he meets by chance, offering her fine clothes if she will marry him. Although clothes do not interest her, she is willing to marry, even though she is already pledged. Her former love arrives and comments bitterly on her falseness

AUTHOR: unknown

EARLIEST DATE: 1845 (in the play "The Green Bushes" by Buckstone); before 1839 (broadside, Bodleian Johnson Ballads fol. 30)

KEYWORDS: courting love clothes infidelity

FOUND IN: US(NE,SE) Canada(Mar,Newf) Britain(Scotland,England(Lond,North,South)) Ireland

REFERENCES (30 citations):
Laws P2, "The Green Bushes"
Kidson-TraditionalTunes, pp. 47-48, "Green Bushes" (1 text, 1 tune)
Hamer-GarnersGay, pp. 42-43, "Green Bushes" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #45, "Green Bushes" (1 text, 1 tune)
Sharp-OneHundredEnglishFolksongs 40, "Green Bushes" (1 text, 1 tune)
Meredith/Anderson-FolkSongsOfAustralia, pp. 173-174, "Green Bushes" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 126, "Green Bushes" (1 text, 1 tune)
Sharp/Karpeles-EightyEnglishFolkSongs 48, "Green Bushes" (1 text, 1 tune -- a composite version)
Karpeles-TheCrystalSpring 38, "Green Bushes" (1 text, 1 tune)
Copper-SongsAndSouthernBreezes, pp. 240-241, "Down by the Green Bushes" (1 text, 1 tune)
Williams-Wiltshire-WSRO Wt 397, "Green Bushes" (1 text)
Reeves-TheEverlastingCircle 57, "The Green Bushes" (1 text)

Butterworth/Dawney-PloughboysGlory, p. 16, "Green Bushes" (1 text, 1 tune)
Broadwood/Maitland-EnglishCountySongs, pp. 170-171, "The Green Bushes" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 156, "Green Bushes" (1 text, 1 tune)
OShaughnessy-YellowbellyBalladsPart1 20, "Green Bushes" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #64, "Green Bushes" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H143, p. 395, "The Green Bushes" (1 text, 1 tune)
Ord-BothySongsAndBallads, p. 147, "Green Bushes" (1 text)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 30, "The Green Bushes" (1 text, 1 tune)

Karpeles-FolkSongsFromNewfoundland 84, "Green Bushes" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 19, "Green Bushes" (1 text, 1 tune)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 120-121, "Green Bushes" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 246-247, "Way Down by the Green Bushes" (1 text)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 66, "Green Bushes" (2 texts, 2 tunes)

Forget-Me-Not-Songster, p. 246, "Green Bushes" (1 text)

Hylands-Mammoth-Hibernian-Songster, p. 195, "Green Bushes" (1 text)
Wolf-AmericanSongSheets, #822, p. 55, "The Green Bushes" (1 reference)
Darling-NewAmericanSongster, pp. 134-135, "The Green Bushes" (1 text)
DT 491, GREEBUS*
Roud #1040

RECORDINGS:
Geoff Ling, "The Green Bushes" (on Voice01)
Thomas Moran, "Green Bushes" (on FSBFTX15)

BROADSIDES:
Green Carpet

DESCRIPTION: "On the green carpet here we stand, Take your true love by the hand, Take the one whom you profess To be the one whom you love best." "Oh what a beautiful choice you've made... Give her a kiss, and send her away, And tell her she can no longer stay."

AUTHOR: unknown

EARLIEST DATE: 1903 (Newell)

KEYWORDS: playparty marriage love nonballad

FOUND IN: US(NE)

REFERENCES (1 citation):
Green Cockade (II), The

DESCRIPTION: In 1782 the Volunteers "won for Ireland full free trade" in return for Irish aid. In 1789 the Volunteers surrounded King William's statue "proclaiming Ireland should be free." But "the Irish divided, the English gained And Ireland once again was chained"

AUTHOR: unknown

EARLIEST DATE: 1887 (Madden's _Literary Remains of the United Irishmen of 1798_, according to Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: England Ireland patriotic political

FOUND IN:

REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 4, "The Green Cockade" (1 text, 1 tune)
Roud #V37861

BROADSIDES:
Bodleian, 2806 b.9(266), "The Green Cockade," unknown, n.d.

CROSS-REFERENCES:
cf. "The Shamrock Cockade" (subject of the 1782 Volunteers)
cf. "The Song of the Volunteers" (subject of the 1782 Volunteers)
cf. "The Dungannon Convention" (for that event)

NOTES [313 words]: Moylan-TheAgeOfRevolution-1776-1815 p. 1: "On St Patrick's Day, 1778, the first company of Belfast Volunteers was formed in response to the danger of a possible war between Britain and France. [According to Peter and Fiona Somerset Fry, _A History of Ireland_, p. 186, the year was 1777, though few other companies formed until 1778.] The movement spread like wildfire and soon there were companies in all parts of Ireland. At their height they numbered 100,000 members. By the following year they had become politicized and swung their weight behind the so-called Patriot Party, those in favour of legislative independence from the British parliament and the removal of impediments to Irish commerce."

[Moynan lists the following] Irish Volunteer Society protests
February 15, 1782 - Volunteer Convention in Dungannon, Co. Tyrone
September 8, 1783 - Volunteer Convention in Dungannon, Co. Tyrone
November 4, 1779 - Volunteers parade at "the site, at the time, of an equestrian statue of King William. They had signs fixed to their cannon which read 'Free Trade or This.'" - BS

For more on the Volunteers and their effect on Anglo-Irish relations, see the notes to "The Song of the Volunteers." The references to Irish unity accomplishing much are quite accurate; even before Grattan's Parliament (for which see "Ireland's Glory") gave Ireland a measure of independence, the Irish had shown that they could sometimes act on their own -- Mike Cronin, _A History of Ireland_, p. 94 writes that the Irish "could, when they operated as a single block, defeat the will of the British Parliament": he notes on pp. 93-98 several instances of this in the period 1750-1780. But he also notes that they were usually not united, and when not united, the British could almost always manipulate the results to their own ends. And then, of course, came 1798, and the whole thing fell down. - RBW

Last updated in version 5.1

File: Moyl004

Green Erin

DESCRIPTION: The singer recalls happy times in Erin with Norah and their child. Years later he has returned. "But dark is my home and wild wild its trees wave For my wife and my baby are dust in the grave"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan6)

KEYWORDS: love return death Ireland nonballad baby wife

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan6 1241, "Green Erin" (1 text)
Roud #6782
**Green Eyes, Greedy Eyes**

DESCRIPTION: "Green eyes, greedy eyes, Brown eyes, pick the pies, Blue eyes tell lies."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty colors

FOUND IN: New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 126, "(Green eyes, greedy eyes)" (1 text); p. 130, "(Green eyes, greedy eyes)" (the same text)

Roud #19925?

**Green Fields of America (I), The**

DESCRIPTION: The singer bids farewell to Ireland. His parents weep to leave but he wants a trouble-free life in America with no taxes or tithes. We must follow "our manufacturies" across the Atlantic. "The landlords and bailiffs" have driven us from home.

AUTHOR: unknown

EARLIEST DATE: before 1863 (broadside, Bodleian Harding 2806 b.10(70))

KEYWORDS: emigration farewell poverty America

FOUND IN: Ireland

REFERENCES (2 citations):
Tunney-StoneFiddle, pp. 156-158, "The Green Fields of Canada" (1 text, 1 tune)

DT, GRNFLDA3* GRNCANAD

Roud #2290

RECORDINGS:
Paddy Tunney, "The Green Fields of Amerikay" (on IRPTunney01); "The Green Fields of Canada" (on Voice04); "Green Fields of Canada" (on IRPTunney02)

BROADSIDES:
Bodleian, 2806 b.10(70), "Green Fields of America" ("Farewell to the land of Shillelagh and shamrock"), H. Such (London), 1849-1862; also Harding B 11(1413), Harding B 11(3626), Harding B 11(2600), "Green Fields of America"

CROSS-REFERENCES:

cf. "The Emigrant's Farewell" (theme)

NOTES [85 words]: Many versions of this song note that there are "no taxes or tithes to devour up our wages" in America. While this obviously is not true (America always had at least some taxes, even if only on the sale of taxable items), the freedom from the tithe was very important. For many years, Irish Catholics were charged a tithe which went to the (Anglican) Church of Ireland. Ireland was not entirely freed of the tithe until the mid-nineteenth century, though after 1838 it was up to the landlords to administer it. - RBW

**Green Fields of America (III), The**

DESCRIPTION: Gaelic. "The poet asks for bread and soup and lots of it."

AUTHOR: unknown

EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: foreignlanguage food

FOUND IN: Ireland

REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 163, "Green Fields of America, The" (1 text)

NOTES [39 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin.

OCroinin/Cronin-TheSongsOfElizabethCronin: "Our text has the look of a chorus.... The usual words... bear no relation to our text." - BS

Last updated in version 3.2
Green Fields Round Ferbane, The

DESCRIPTION: "I curse the day that I sailed away From my dear little Isle so green." The singer recalls his youth and some friends he'll see no more. "The lust for gold it soon grows cold." "I'll turn my face from this awful place" and go home to stay.

AUTHOR: John Mary Doyle (1896-1969) (source: notes to IRHardySons)
EARLIEST DATE: 1980 (IRHardySons)
KEYWORDS: homesickness emigration return Ireland gold
FOUND IN: Ireland
Roud #17891
RECORDINGS:
Big John Maguire, "The Green Fields of Ferbane" (on IRHardySons)

Green Flag of Erin

DESCRIPTION: An song favoring "De Valera" over Colonel Lynch and his supporters, who "our country have sold" for the East Clare MP seat. The rest of the song is about "the banner of freedom, The Green White and Gold," the flag of the "republic we'll have"

AUTHOR: unknown
EARLIEST DATE: 1974 (IRClare01)
KEYWORDS: Ireland nonballad patriotic political
HISTORICAL REFERENCES:
1917 - Eamon De Valera defeats Patrick Lynch in the East Clare MP bi-election
FOUND IN: Ireland
Roud #18469
RECORDINGS:
Michael Flanagan, "Green Flag of Erin" (on IRClare01)

Green Flag, The

DESCRIPTION: "Hibernia's sons, the patriot band" are united, patriotic, and hope the time will come to punish the English "landlords, absentee, and knaves" "Hibernia then will raise her head, The green flag wide extending ... Justice then begins her reign"

AUTHOR: unknown
EARLIEST DATE: 1796 (_Paddy's Resource_(Philadelphia), according to Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: England Ireland nonballad patriotic
FOUND IN:
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 10, "The Green Flag" (1 text, 1 tune)
Green Flowers O
DESCRIPTION: Anna Lee wonders whether "God forgot in his creating hours" to create flowers "with petals tinged of green." She finds one. The singer has never seen another.
AUTHOR: unknown
EARLIEST DATE: 1959 (NFOBlondahl03)
KEYWORDS: flowers religious
FOUND IN:
RECORDINGS:
Omar Blondahl, "Green Flowers O" (on NFOBlondahl03)
NOTES [101 words]: Blondahl03 has no liner notes confirming that this song was collected in Newfoundland. Barring another report for Newfoundland I do not assume it has been found there. There is no entry for "Green Flowers O" in Newfoundland Songs and Ballads in Print 1842-1974 A Title and First-Line Index by Paul Mercer. - BS
There is a biological reason why flowers aren't green: Most pollinators (bees, hummingbirds, etc.) are programmed to seek non-green colors when looking for nectar. A green flower would attract little attention -- and so the mutation, even if successful in other regards, would likely die out. - RBW
File: RcGrFlo0

Green Grass (I)
DESCRIPTION: "A dis, a dis, a green grass, A dis, a dis, a dis, Come all you pretty fair maids, And dance along with us." The singer goes a-roving, takes a girl by the hand, and promises her a prince. If the prince dies, she shall have another. All clap hands.
AUTHOR: unknown
EARLIEST DATE: 1842 (Robert Chambers, _Popular Rhymes of Scotland_, according to Opie/Opie-TheSingingGame)
KEYWORDS: playparty courting dancing nonballad
FOUND IN: Britain(England)
REFERENCES (8 citations):
Broadwood/Maitland-EnglishCountySongs, pp. 106-107, "Tripping Up the Green Grass" (1 text, 1 tune)
Opie/Opie-TheSingingGame 17, "Green Grass" (5 texts, 1 tune)
Baring-Gould-AnnotatedMotherGoose #645, p. 256, "(A dis, a dis, a green grass)"
Montgomerie/Montgomerie-ScottishNurseryRhymes 62, "(A dis, a dis, a green grass)" (1 text)
Newell-GamesAndSongsOfAmericanChildren, #3, "Here Comes a Duke" (4 texts, three of them being "Three Dukes," the last being this); #4, "Tread, Tread the Green Grass" (1 text); #161, "Tread the Green Grass" (1 text, 1 tune)
ADDITIONAL: James Orchard Halliwell, The Nursery Rhymes of England (London, 1844 ("Digitized by Google")), #271 p. 154, ("Trip trap over the grass")
Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1847 ("Digitized by Google")), p. 375, "A Dis, A Dis, A Green Grass" (1 text)
Walter de la Mare, _Come Hither_, revised edition, 1928; #215, "Green Grass" (1 text)
Roud #1381
CROSS-REFERENCES:
cf. "Walking on the Green Grass"
NOTES [25 words]: Roud lumps this with "Walking on the Green Grass," apparently on the basis that they're both playparties about green grass. They look distinct to me. - RBW
Last updated in version 3.3
File: BGMG645

Green Grass (II)
DESCRIPTION: "Green grass, green grass, Growing up so high, For you are the one that I love best, And (Susie) come up to me." If she says no, "You naughty girl, you sassy girl, You ought to be ashamed, For you are the one that I live best, And Susie come up again"
AUTHOR: unknown
EARLIEST DATE: 1965 (Byington/Goldstein-TwoPennyBallads)
KEYWORDS: playparty courting
Green Grassy Slopes, The

DESCRIPTION: "I'm going to speak ... of the deeds that were done by King William, On the green grassy slopes of the Boyne." "Praise God for sending us King William." "If ever our service is needed" we "will join, And fight, like valiant King William"

AUTHOR: unknown

EARLIEST DATE: c.1895 (Graham-TheOrangeSongster)

KEYWORDS: Ireland nonballad patriotic

REFERENCES (2 citations):
Smyth/Bush/Long-OrangeLark 3, "The Green Grassy Slopes" (1 text, 1 tune)
Graham-TheOrangeSongster, p. 22, "The Green Grassy Slopes of the Boyne" (1 text, 1 tune)

NOTES [21 words]: For the Battle of the Boyne, see "The Battle of the Boyne (I)"; for the political background, see also "The Vicar of Bray." - RBW

File: OrLa003

Green Gravel

DESCRIPTION: "Green gravel, green gravel, Your (bank/grass) is so green; The fairest young damsel I ever have seen." Usually a short lyric of praise for a girl, then a report that the girl's love is dead

AUTHOR: unknown

EARLIEST DATE: 1894 (Gomme); c.1835 (Opie/Opie-TheSingingGame)

KEYWORDS: courting death river playparty

REFERENCES (22 citations):
Broadwood/Maitland-EnglishCountySongs, pp. 26-27, "Green Gravel"; Broadwood/Maitland-EnglishCountySongs, p. 27, "Around the Green Gravel" (3 texts, 2 tunes)
Randolph 532, "Green Gravel" (2 short texts plus an excerpt, 1 tune)
Spurgeon-WaltzTheHall-AmericanPlayParty, p. 109, "Green Gravel"; p. 110, "Green Gravel" (2 texts, 2 tunes)
Arnold-FolkSongsofAlabama, p. 129, "Green Gravel" (1 short text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, p. 510, "Green Gravel" (1 short text, 1 tune)
Morris-FolksongsOfFlorida, #130, "Green Gravel" (1 text, 1 tune)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 75-78, "Green Gravel" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeopleH48b, p. 10, "Green Gravel" (1 text, 1 tune)
Hammond-SongsOfBelfast, p. 10, "Green Gravel" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, p. 188, "Green Gravel" (1 text)
Linscott-FolkSongsOfOldNewEngland, pp. 10-11, "Green Gravel" (1 text, 1 tune)
Opie/Opie-TheSingingGame 54, "Green Gravel" (6 texts, 1 tune)
Newell-GamesAndSongsOfAmericanChildren, #15, "Green Gravel" (1 short text, 1 tune); #172, "Green Gravel" (1 text)
Welsch-NebraskaPioneerLore, pp. 289-290, "Green Gravel" (1 text, 1 tune)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 26, "(Green gravels, green gravels)" (1 text)
Green Grow the Leaves

DESCRIPTION: "O green grow the leaves on the (hawthorn) tree, Some grow high and some grow low; With this wrangling and this jangling We never shall agree, And the tenor of our song goes merrily."

AUTHOR: unknown

EARLIEST DATE: 1912 (Leather-FolkLoreOfHerefordshire)

KEYWORDS: nonballad playparty

FOUND IN: Britain(England(West))
Green Grow the Rashes, O

DESCRIPTION: "There's naught but care on ev'ry han' In ev'ry hour that passes, O." In praise of women and love: "Green grow the rashes, O... The sweetest hours that e'er are spent Are spent amang the lasses, O." Other texts may be more explicitly bawdy

AUTHOR: Words: Robert Burns

EARLIEST DATE: 1794

KEYWORDS: love courting nonballad seduction bawdy

FOUND IN: Britain(Scotland(Aber)) Canada(Mar)

REFERENCES (10 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #121, p. 2, ("Green grows the rashes O"); "Folk-Song in Buchan," pp. 14-15, ("Green grows the rashes, O") (2 fragments)
Greig/Duncan7 1297, "Green Grows the Rashes O" (1 text)
OCroinin/Cronin-TheSongsOfElizabethCronin 66, "Green Grows the Rushes-O" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 98, "Green Grow the Rashes O" (1 fragment consisting of the chorus, 1 tune)
Wolf-AmericanSongSheets, #825, p. 55, "Green Grow the Rushes, O!" (2 references)
Scott-TheBalladOfAmerica, pp. 97-99, "Green Grow the Rushes O" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 160, "Green Grow The Rashes, O" (1 text)
DT, GRRASH* (the standard version) GRRASH1* (bawdy)
ADDITIONAL: James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford, 1969) #45, pp. 43-44, "Green grow the Rashes. A Fragment" (1 text, 1 tune, from 1784/1785); cf. #124, "A fragment" (1 text, with the "Green grow the Rashes" chorus but different lyrics)
James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume I, #77, p. 78, "Green grows the Rashes" (1 text, 1 tune)

ST SBoA097 (Full)
Roud #2772

BROADSIDES:
Bodleian, Johnson Ballads fol. 25, "Green Grow the Rashes," J. Catnach (London), 1813-1838
NLScotland, RB.m.168(207), "Green Grow the Rashes," J. Pitts (London), 1820-1844

NOTES [381 words]: Not to be confused with the ritual/religious "Green Grow the Rashes, O." - RBW

Broadside NLScotland, RB.m.168(207): the imprint "Pitts, Printer, Wholesale Toy and Marble Warehouse, 6, Great St. Andrew Street, Seven Dials" is dated "between 1819 and 1844" at Bodleian Library site Ballads Catalogue; date shown is NLScotland "probable period of publication."

OCroinin/Cronin-TheSongsOfElizabethCronin is from Delaney's Scottish Song Book. The title of the song is in Cronin's song list.

Creighton-FolksongsFromSouthernNewBrunswick is from the chorus as in the description above. A description for Greig/Duncan7: The world's troubles are caused by women. Samson slew a thousand but a woman "his great strength subdued." King David paid dearly "when fair Bathsheba caught his eye." The first verse ends "the sourest hours the wardle saw Sprang frae the wives and lasses O." - BS

Samson, in fact, had enough woman trouble to be a twenty-first century sports star. In Judges 14:1-15:8, he becomes enamored of a Philistine woman, and engages in terrorism against the Philistines when the marriage plans don't work out. In 16:1-3, he hired a prostitute in Gaza and was trapped in the city, but escaped by tearing down the city gate. And only then, in Judges 16:4-31, did he become involved with Delilah, to whom the Greig/Duncan song clearly refers, since she was able to trick him into revealing the secret of his strength, allowing the Philistines to capture and blind him.
David's interest in Bathsheba is told in 2 Samuel 11 -- David spies Bathsheba, Uriah's wife, and sleeps with her. Then, to cover his crime, he has Uriah killed. Most of the rest of 2 Samuel is devoted to working out the consequences of this: Bathsheba's first child by David dies soon after birth (2 Samuel 12:15-25), David's heir Amnon rapes his half-sister Tamar (2 Samuel 13:1-22), Amnon's half-brother Absalom kills Amnon (2 Samuel 13:23-38), Absalom rebells and deposes David, then is killed in his turn (2 Samuel 15-18).

Jim Dixon points out to me that a song which is marked as being to the tune of "Green Grow the Rushes O" and with the same meter as the Burns song, is found in _The History of Pudica, a Lady of N-r-f-lk_ by Richard Gardiner (London,: M. Cooper, 1754; available on Google Books), p. 96. - RBW

Last updated in version 3.5
File: SBoA097

Green Grow the Rushes (World War II version)

DESCRIPTION: "I'll sing you one-oh, Green grow the rushes, oh. What is your one-oh.... Number one is the old C.O. And ever more shall be so." Similarly for Two, the second in command, on up no nine, the boys in the firing line and ten for the C.O.'s rover

AUTHOR: unknown
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)
KEYWORDS: cumulative soldier war derivative
FOUND IN: Canada
REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, pp. 55-57, "Green Grow the Rushes" (1 text, 1 tune)
Roud #133
CROSS-REFERENCES:
ct. "Green Grow the Rushes-O (The Twelve Apostles, Come and I Will Sing You)" (theme and structure)
NOTES [41 words]: Roud lumps this with the "straight" "Green Grow the Rushes-O (The Twelve Apostles, Come and I Will Sing You)," from which it is patently derived, but although the form is familiar, the text is completely rewritten, so I have separated them. - RBW

Last updated in version 5.0
File: Hopk066

Green Grow the Rushes-O (The Twelve Apostles, Come and I Will Sing You)

DESCRIPTION: Cumulative song with religious themes e.g., "I'll sing you three-o/Green grow the rushes-o/What is your three-o/Three for the Hebrew children/Two, two, the lily-white babes/clothed all in green-o/One is one and all alone and evermore shall be so."

AUTHOR: unknown
EARLIEST DATE: 1823 (Sandys, _Christmas Carols--Ancient and Modern_) KEYWORDS: ritual cumulative religious nonballad
FOUND IN: Britain(England,Scotland),US(Ap,MA,MW,NE,Ro,SE,So) Canada(Mar,Newf)
REFERENCES (30 citations):
Sharp-EnglishFolkSongsFromSouthernAppalachians 207, "The Ten Commandments" (5 texts, 3 tunes)
Sharp-OneHundredEnglishFolksongs 97, "The Ten Commandments" (1 text, 1 tune)
Randolph 605, "The Twelve Apostles" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 425-429, "The Twelve Apostles" (1 text, 1 tune -- Randolph's 605)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 50, "The Dilly Song" (2 texts; the first starts with the number 5!)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 50, "The Dilly Song" (2 excerpts, 2 tunes)
Cox/Hercog/Halpert/Boswell-WVirginia-B, #17, pp. 159-162, "The Twelve Apostles" (1 text, 1 tune, somewhat conjectural)
Roberts-SangBranchSettlers, #37, "The Twelve Apostles" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 83-85, "The Twelve Apostles" (2 texts, 2 tunes)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 150, "The Twelve Apostles" (1 text)
Fuson-BalladsOfTheKentuckyHighlands, p. 187, "Scripture in the Nursery" (1 text)
This page contains a collection of references to various sources of folk songs, with a focus on a particular song cluster known as "The Carol of the Twelve Numbers" or "The Dilly Song." This song cluster is said to have connections with Jewish Passover services, but the exact origins and development are unclear. The references include publications by scholars such as Robert Chambers, Enid Porter, Walter de la Mare, and Bob Stewart.

The song has various titles, including "Holy Babe," "Singing the Ten Commandments," and "Come and I Will Sing You." It is often sung during Passover and is related to other songs such as "Children Go Where I Send Thee." The song has been recorded by Patrick Gaffney and other performers.

Chambers cites a large manuscript collection of Scottish songs, while Botkin prints a text of the American piece "Children Go Where I Send Thee." Newell links it to the Passover chant "Echod Mi Yodea," a connection supported by Cohen. Archer Taylor tried to link it to Sanskrit roots.

This song cluster is frequently confused with other songs with similar names, such as Burns's "Green Grow the Rashes-O." The Cornish words printed by Kennedy are by Talek and Ylewyth; they are translated from an English version, though Kennedy lists versions in other languages. Some people consider this to be a variation of "Children Go Where I Send Thee."
Bob Stewart, Where Is Saint George? Pagan Imagery in English Folksong, revised edition, Blandford, 1988, p. 74, claims that "The 'Dilly Song' is surely the best known and most popular of all true folksongs." As with most Stewart comments, he offers neither data nor description of just what he was drinking when he came up with this idea. Probably he is another who lumps it with a wide variety of other songs. The version he prints, from the Barton Hill Mummers' Play (Bristol), appears rather untypical of tradition -- although very suitable for the rather strange interpretations he will use.

He suggests that the imagery comes from the Qabalah and ideas of the tree of life. (And Palmer actually finds this convincing.) I will agree only in the sense that, although the sense of the song is religious, many of the references are in no sense Biblical. The following annotated version will demonstrate the point, with observations on Biblical links (where there are any) plus what Stewart thinks each number stands for:

I'll sing you one, O
Green grow the rushes, O
What is your one, O

One is one and all alone and evermore shall be so. -- Refers to God or Jesus or both. Clearly it is a reference to the essential unity of God. (Even Stewart, p. 77, agrees with this, which tells you how certain it is -- although he makes a great deal more out of a basic Hebrew formula than the evidence is worth.)

Two, two, lily-white boys, clothed all in green, O -- Non-biblical. Stewart, p. 78, suggests that it links to "The Twa Brothers" [Child 49]! Baring-Gould suggested astrological Gemini twins Castor and Pollux. If we do look for Biblical twins, we have Jacob and Esau, and Judah's sons Perez and Zerah, but the latter pair are not personalities, and there is no hint that the former brothers were ever clothed all in green -- and then never got along.

Three, three, the rivals -- Who knows what this refers to? Not explicitly Biblical. The "three" may be the Trinity. although Stewart denies this; he offers a rather incoherent but Gnostic-sounding explanation

Four for the gospel makers -- Matthew, Mark, Luke John. Stewart, pp. 82-84, goes off on a long discussion of the four beasts associated with the Evangelists (man, eagle, lion, and bull), which he ties into what sound like Gnostic ideas. Here his information is so patently incomplete as to be absurd -- he ignores the use of the symbols in very early Gospel manuscripts, when the sort of heretical ideas he discusses were abhorrent to the Church.

Five for the symbols at your door -- ritual, not Biblical. (Though five could represent the five books of Moses). Stewart, pp. 84-85, connects this with the points of the pentagram, or with the sphere of Mars in the Tree of Life.

Six for the six proud walkers -- Got me (Brown A has "Firemen in the boat." Which doesn't help. Brown B has "ferrymen in the boat," which sounds rather like Charon). Stewart, p. 85, suggests that it is the Saint George whom he claims drowns in his longboat in the "Padstow May Song," whom he in turn links to the murderer in "Edward" [Child 13]. He suggests that the six proud walkers come from "The Joys of Mary."

Seven for the seven stars in the sky -- I'd blame this on J.R.R. Tolkien if it weren't so old. :-) (These would be the Pleiades, important to agricultural peoples as a sign of spring and planting season. - PJS.) Stewart, p. 86 also mentions the Pleiades, but again rings in the Tree of Life as well, and the crown of heaven, and druidic legend.

Eight for the April rainers -- Another ritual oddity (Brown: Eight archangels. Most traditions say there are "seven" archangels, though the Bible doesn't name them all and the Koran gives a different list. The figure eight might be the seven plus an unknown "head of the order")

Nine for the nine bright shiners -- Ditto (Brown: Nine is the night that the star shone bright!). Stewart, np. 87, notes versions which mention pale moonshine, and notes taht Luna, the Moon, was associated with fertility.

Ten for the Ten Commandments -- Ex. 20:2-17; Deut. 5:6-21. Stewart has a reference to the Qabalistic tenth sphere. I could imagine an obscure reference of this sort being corrected to a reference to the Commandments, but Stewart appears to have no actual basis for his tie-in except the number ten.

Eleven for the eleven who went to heaven -- The Twelve Disciples (Matt. 10:2-4; Mark 3:16-19; Luke 10:14-16; Acts 1:13), less Judas Iscariot. Despite this obvious Biblical reference, Stewart links this to the abyss separating the Qabalistic spheres..

Twelve for the twelve Apostles -- same as the above, with either Judas or Matthias (Acts 1:23-26) added. Stewart, p. 88, rings in the twelve signs of the Zodiac as well.

In the Department of Strange Footnotes, this song helped inspire a minor moment in Lloyd Alexander's well-known "Chronicles of Prydain," although not a very happy one. According to
Michael O. Tunnell, *The Prydain Companion: A Reference Guide to Lloyd Alexander's Prydain Chronicles*, 1989 (I use the 2003 Henry Holt hardcover), pp. 211-212, "Alexander discovered the Proud Walkers when reading about a Celtic archaeological find.... 'In rituals and ceremonies... (ancient, barbaric customs) indeed there were people walking around on stilts. I saw the term Proud Walkers, and it suddenly connected in my mind with that old folk songs, "Green Grow the Rushes-o'" (Alexander, 1986b). Alexander goes on to explain that one line of the song speaks of the Proud Walkers. From these sources were born the Proud Walkers in *The Book of Three.*" - RBW

Last updated in version 5.0
File: ShH97

**Green Grow The Rushes, Oh! (II -- Singing Game)**

DESCRIPTION: "Green grow the rushes, oh! (x2), Kiss her quick and let her go, Never mind the weather if the wind don't blow." "Though she wears a checkered gown, He and she must both kneel down...." "Give her a kiss and send her away."

AUTHOR: unknown

EARLIEST DATE: 1929 (Linscott-FolkSongsOfOldNewEngland)

KEYWORDS: playparty courting nonballad

FOUND IN: US(NE)

REFERENCES (2 citations):
- Linscott-FolkSongsOfOldNewEngland, pp. 11-13, "Green Grow the Rushes, Oh!" (1 text, 1 tune)
- Newell-GamesAndSongsOfAmericanChildren, #7, "Green Grow the Rushes, O!" (1 short text, probably this)

Roud #12979

CROSS-REFERENCES:
- cf. "Little Crooked Ring" (lyrics)

NOTES [89 words]: Linscott-FolkSongsOfOldNewEngland describes this as a kissing game, and seems to link it to the "Green Grows the Laurel" family. In fact it seems to partake of many other songs ("Green Grow the Rushes," "Hop High Ladies," etc.), and the mix is complex enough that I gave it its own entry. Newell-GamesAndSongsOfAmericanChildren's text is some sort of ring game, much shorter, but since it's a singing game with a "Green grow the rushes" line, it seemed best to file it here. Roud seems to have a different set of song divisions. - RBW

Last updated in version 5.0
File: Lins011

**Green Grows the Laurel (Green Grow the Lilacs)**

DESCRIPTION: The singer laments, "I once had a sweetheart but now I have none." (S)he wrote him a letter; the reply says to stop writing. (His/her) very looks are full of venom. (S)he wonders why men and women love each other

AUTHOR: unknown

EARLIEST DATE: 1846 (in U.S., according to Studwell); before 1886 (broadside, Bodleian Firth c.18(245))

KEYWORDS: love rejection parting colors ring floating verses

FOUND IN: US(Ap,MA,MW,NE,Ro,SE,So) Ireland

Britain(Scotland(Aber,Bord),England(Lond,North)) Canada(Mar,Newf,Ont)

REFERENCES (36 citations):
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 490-491, "Green Grows the Laurel" (2 texts plus mention of 1 more)
- Randolph 61, "The Orange and Blue" (3 texts plus a fragment, 1 tune)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 118-121, "The Orange and Blue" (1 text, 1 tune -- Randolph's 61A)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 280, "Red, White, and Blue" (3 texts with an interesting assortment of green-growing flowers); also probably 282, "I Sent My Love a Letter" (3 texts, of which "B" is clearly this; "A" is "Down in the Valley" and "C" is a mess with some "Down in the Valley" verses and others about Lulu; it's not clear which Lulu)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 280, "Red, White, and Blue" (2 tunes plus text excerpts)
- Chappell-FolkSongsOfRoanokeAndTheAlbermarle 77, "Green Frows the Laurel" (1 text)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 91A, "Green Grows the Laurel"; 91B, "Green Grow the Lilacs" (2 texts, 2 tunes)
Abernethy-SinginTexas, pp. 163-164, "Green Grow the Lilacs" (1 text, 1 tune)
Scarborough-ASongTexasInSouthernMountains, pp. 331-332, "The Orange and the Blue" (3 texts, all short, with local titles "Red, White and Blue," "Green Grows the Laurel," "Green Grows the Laurel"; 2 tunes on pp. 445-446)
Sharp-EnglishFolkSongsFromSouthernAppalachians 156, "Green Grows the Laurel" (1 text, 1 tune)
Bush-FSofCentralWestVirginiaVol4, pp. 63-64, "Green Grow the Lilacs" (1 text, 1 tune)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, "Green Laurel" (1 text plus an excerpt)
Williams-FolkSongsOfTheUpperThames, pp. 286-288, "The One O" (1 text) (also Williams-Wiltshire-WSRO Bk 20)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #52, "Orange and Blue" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 158, "Green Grows the Laurel" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #46, "Green Grow the Laurels" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H165a+b, p. 260, "Green Grow the Rashes (Green Grows the Laurel)" (2 texts, 2 tunes, though both are strongly mixed with something like "If I Were a Fisher"); also H624, p. 349, "I Am a Wee Laddie, Hard, Hard Is My Fate" (1 text, 1 tune, also probably a composite of this and something else)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 29, "Green Grows the Laurel" (2 texts; the "A" text is probably mixed with some other lost love song)
Peacock, pp. 454-455, "Green Grows the Laurel" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 20, "I Wrote My Love a Letter" (1 text, 1 tune)
Ives-FolksongsOfNewBrunswick, pp. 29-30, "Green Grows the Laurel" (1 text, 1 tune)
Fowke-TraditionalSingersAndSongsFromOntario 44, "I Once Loved a Lass" (1 text, 1 tune, from LaRena (Mrs. Gordon) Clark, which begins with verses probably from "The False Bride (The Week Before Easter; I Once Loved a Lass," continues with stanzas from "Green Grow the Laurel (Green Grow the Lilacs)," then has a "My love is like a dewdrop" stanza often found in "Farewell He," and includes several other lyrics that might have floated in)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 113-114, "Green Grows the Laurel" (1 text, 1 tune)
Greig/Duncan6 1138, "Green Grows the Laurels" (5 texts, 3 tunes)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #70, p. 2, "Green Grows the Laurel"; #153, p. 3, ("Come all ye roving young men") (1 text plus 1 fragment)
Ord-BothySongsAndBallads, p. 182, "Green Grows the Laurel" (1 text); also p. 187, "The Rose and the Thyme" (1 text, mostly "I Wonder What Is Keeping My True Love Tonight" but with several verses which probably belong here)
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #64, p. 229-230, "Green Grow the Laurels" (1 text, 1 tune, with the first three verses being "Green Grow the Laurels"; the stanza form then shifts, with a few lines typical of "Wheel of Fortune (Dublin City, Spanish Lady)," and a broken token conclusion too short to identify)
McMorland/Scott-HerdLaddieOTheGlen, pp. 66-67, 151, "Green Grows the Laurels" (1 text, 1 tune)
Stewart/Belle-Stewart-QueenAmangTheHeather, pp. 94-95, "Green Grows the Laurel" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 130, "Sweet William and Nancy" (1 text, mostly "William and Nancy (II) (Courting Too Slow)" [Laws P5] but mixed with this song and other material)
Lomax-FolkSongsOfNorthAmerica 170, "Green Grows the Laurel" (1 text, 1 tune)
Cox-FolkSongsSouth 139, "The Green Laurels" (2 texts)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 62, "Green Grows the Laurel" (2 texts, 2 tunes)
Fireside-Book-of-Folk-Songs, p. 174, "Green Grow the Lilacs" (1 text, 1 tune)
Silber/Silber-FolkSingersWordbook, p. 165, "Green Grow the Lilacs" (1 text)
DT, "GREENGRO* GRENGRO2* WEELADDY* (the last being the mixed Sam Henry version)
Roud #279
RECORDINGS:
Daisy Chapman, "Green Grow the Laurels" (on SCDChapman01)
Robert Cinnamond, "Green Grows the Laurel" (on FSBFTX15)
Mary Delaney, "Green Grows the Laurel" (on IRTravellers01)
Louie Fuller, "Green Grow the Laurels" (on Voice15)
Marie Hare, "Green Grows the Laurel" (on MRMHare01)
Mike Kent, "The Nightengale" (on NFMLeach); "Nightingale Laurels" (on MUNFLA/Leach)
Tex Ritter & his Texans, "Green Grow the Lilacs" (Capitol 206, 1945)
Jeannie Robertson, "Green Grow the Laurels" (on FSB01)
Mrs. Clara Stevens, "Green Grows the Laurel" (on PeacockCDROM) [one verse only]

BROADSIDES:
Bodleian, Firth c.18(245), "I Changed the Green Willow for the Orange and Blue", W.S. Fortey (London), 1858-1885

CROSS-REFERENCES:
cf. "Will Ye Gang, Love"
cf. "The German Clockwinder" (tune)
cf. "The Ploughboy (I)" (lyrics)
cf. "The Blackbird and Thrush" (lyrics)
cf. "If I Were a Fisher" (floating lyrics)
cf. "I Wonder What Is Keeping My True Love Tonight (Green Grass It Grows Bonny)" (lyrics)
cf. "The Yellow Handkerchief (Flash Company)" (floating lyrics)
cf. "I've Travelled This Country (Last Friday Evening)" (floating lyrics)
cf. "The Rue and the Thyme (The Rose and the Thyme)" (floating lyrics)
cf. "A Warning to Girls" (floating lyrics)
cf. "Loved by a Man" (floating lyrics)
NOTES [1254 words]: A legend has it that Mexicans call Americans "Gringos" because, during the Mexican War, the yanquis sang "Green Grow the Lilacs" so often. The term "gringo" is much older than this, however. - RBW
Tristram Coffin [JournalOfAmericanFolklore 65 (1952), p. 342 ff.] and Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice (228) make the point that the colors referred to in the various versions indeed differ, but they point out that the colors refer to plants and their traditional attributes: "green" laurel as a symbol of virginity and faithful love, rue as a symbol of abstinence and therefore faithfulness ("rue" later often changed to dew"), while "origin" refers to "origin blue -- blue bastard marjoram-thyme," with both marjoram and thyme "closely related to fertility and virility" (Coffin 343). So, writes Coffin, it would make sense after a long period of separation to exchange the "green laurel's" virginity for the "blue" of fertility in marriage. As regards to "origin," John Greenway notes "Herbs of the genus Origanum, often called 'origane' and 'origin,' being closely related to herbs of the genus Marjorana, are frequently called 'bastard marjoram'" (Cited in Coffin, p. 343). Thus it could well be that the significance of the colors is far more "herbal" "and "social" than "historical-political." While this is can be true generally, we cannot say for sure whether any one specific singer on either side of the Atlantic actively knew of these relationships. Tristram Coffin follows two strains of the tradition. "Group A", the British (probably original) emphasizes that in spite of the lovers having parted (or sent letters), the singer trusts that they will soon "renew" or consummate their relationship. "Group B", the Scottish and often American, emphasizes that the singer, even after an acrimonious exchange of letters, "hopes" that at their next meeting their "joy will renew" -- in other words a much more tenuous outcome. Both groups often have stanzas wondering how men can love maids, or maids men, when "they" are so deceitful. (Coffin, "A Tentative Study of a Typical Folk Lyric: 'Green Grows the Laurel,'" JournalOfAmericanFolklore 65 (1952), pp. 341-351.)

Jeannie Robertson's version from the Traveller tradition in the northeast of Scotland goes in a different direction: after they have parted and letters are rejected, a stranger appears to the singer, offers the singer castle, gold and silver if she would sleep with him the night. She cares nothing for all that, wishing her Willie were with her that night. He produces the broken token ring, reveals himself to be Willie, come back to marry her. Stated more abstractly, these Northeast variants combine the theme of separated lovers coming to a resolution (positive or negative), plus, in a relatively small subset, the theme of the "false-true lover" producing the broken token. Given, that all the hundreds of various narrative variants in this complex are so embedded in lyric and floating verses, it is probably better to "lump" them rather than try to "split" them. - DGE
Leach does not explain why the title of this cut on NFMLeach is "The Nightengale."
"Cupid's Garden" (I) includes the following lines: "For I mean to live a virgin, And still the Laurel wear" (see, for example, Bodleian broadside Harding B 20(119)). In the language of flowers laurel stands for "perfidy"; the spurge laurel stands for "coquetry"

In Louie Fuller's Voice15 version each verse lists another seducer: the singer, a sailor and a pageboy.

Mary Delaney's version on IRTravellers01 adds verses I haven't seen before: "Now me mamma she blames me For courting too young, She may blame my small beauty And my flattering old tongue. She may blame my small beauty And my dark rolling eye, If my love is not for me And sorry am I." and "Oh then, thank God, agraghy, The case could be worse, I got money in my pocket
And gold in my purse, When my baby is born I can pay for a nurse, And I'll pass as a maiden In a strange countery."

William E Studwell, *The American Song Reader* (New York, 1997), on page 101 traces "red, white, and blue" from a Jacobite line "We'll change the green laurel to the bonnet so blue": "Irish-American soldiers in the Mexican War of 1846-1848 sang a version containing their homeland colors at the time, "orange and blue." (The song was published in the United States in 1846, while the war was still going on.) In time, the colors changed to the American national colors "red, white, and blue" and the plant changed from laurel to lilacs, with the ending line becoming "And change the green lilacs to the Red, White and Blue."

The "green laurel" line seems to be from this song, though I haven't seen any other connection to the Jacobite cause. The "blue bonnet" -- often a reference to the Black Watch -- may be a Jacobite reference (see the Hogg-JacobiteRelicsOfScotlandVol2 reference to "Cock Your Beaver"), though I don't even find that to be clear. Was the Orange Order flag -- blue or purple star on an orange background -- or any other flag with Williamite colors -- widely used in 19th century Ireland? [But see "The Protestant Boys": "... loyal Protestants ... Orange and Blue, ever faithful and true, Our King shall support and sedition affright"; also see the Orange Order song "Orange and Blue."] In spite of my reservations, what interests me here is the idea of Irish soldiers singing about "homeland [Orange] colors."

Roy Palmer, in *Folk Songs Colected by Ralph Vaughan Williams* says "There is a somewhat implausible theory that the song might have had a covert political meaning in Ireland, where green stands for republicanism (though united with orange and white in the tricolour) and the orange and blue for Ulster separatism."

Greig #153 begins "Come all ye roving young men, And listen to me; And never lay your love On the top of a tree." For a parody of this verse see "Come All You Young Men." This is the typical "green grows the laurel" verse with the sexes reversed (at least on the first line). On the other hand (that is: "orange and blue") are just colors: in eleven Greig/Duncan6 1198 versions of "The Nobleman's Wedding" the bridegroom says, after his lover's death, "First I'll put on is a coat of red [or blue, or green] velvet, And I will wear it for one month or two, Next I'll put on is the green and the yellow, And aye, aye after the orange and blue"; in three more "the green and the yellow" are replaced by "the red and the yellow." I have only seen these colored mourning suits in versions from Scotland (Greig-Duncan, including Greig, and Ord). The Irish versions (Kennedy, McBride and Henry) and North American versions (Sharp, Creighton/Senior-TraditionalSongsOfNovaScotia, Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland, Peacock, Karpeles and Darling) may mention willow, but no suits. In fact, Creighton/Senior-TraditionalSongsOfNovaScotia has the suit verse but substitutes green willow for the suits. Kennedy's notes have (p. 383) a verse with "suits of deep mourning" -- but no colors -- from Donegal, and with the colored suits from North-East Scotland.

The verse "at our next meeting Our love we'll renew, And we'll change the green and yellow To the orange and blue" also floats to "Stone and Lime," where it has nothing to do with mourning suits. So far we only have "Stone and Lime" from Scotland.

The Mike Kent recordings seem mislabelled. There is no "nightingale" in the texts which do have "Green grows the laurels and soft falls the dew." - BS

Last updated in version 6.0
File: R061

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**Green Grows the Willow Tree**

DESCRIPTION: "Green grows the willow-tree (x3), Up steps a lady with a rose in her hand."

"Bargain, bargain, you young man; You promised to marry me a long time ago. You promised to marry me -- you sha'n't say no."

AUTHOR: unknown

EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)

KEYWORDS: playparty flowers courting promise

FOUND IN: US(MA)


Roud #7918

File: Newe169
Green Hills of Antrim, The

DESCRIPTION: "Oh, dark was the day when I sailed from Cushleake And crossed the wild ocean, my fortune to seek." The singer's new land has beautiful birds and high mountains, but he misses home and Mary Machree "where the green hills of Antrim sweep down to the sea"

AUTHOR: Words: Canon Barnes

EARLIEST DATE: 1935 (Sam Henry collection)

KEYWORDS: homesickness emigration separation derivative

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon-Herrmann-SamHenrysSongsOfThePeople H606, p. 208, "The Green Hills of Antrim" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "The Mountains of Mourne" (tune, lyrics)

File: HHH606

Green Hills of Islay, The

DESCRIPTION: "The green hills of Islay (or New Bay), they're far far away" The singer thinks of the glens and hills of home. His mother prays for him and longs for his return. A sweetheart may change an old love for new but the love of a mother is always the same.

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA-Leach)

KEYWORDS: homesickness home return separation nonballad mother

FOUND IN: Canada(Newf) Britain(Scotland(Aber))

REFERENCES (1 citation):

Roud #24801 and 30128

RECORDINGS:
Theresa Butler, "The Green Hills of New Bay" (on MUNFLA-Leach)

NOTES [31 words]: The MUNFLA/Leach text is a localized version of the Argyllshire text. Islay is an island of the Inner Hebrides; New Bay is on the north coast of Newfoundland. Steve Roud splits the two. - BS

Last updated in version 4.4
File: ML3GHiIs

Green Leaf

DESCRIPTION: "On to the next and circle four, Green leaf so green, Right hand crossed, The left hand back, You know very well what I mean. Swing her by the left, Swing her by the right, Green leaf... Balance all and swing her about, You know very well what I mean."

AUTHOR: unknown

EARLIEST DATE: 1916 (Wolford-ThePlayPartyInTheIndiana)

KEYWORDS: playparty nonballad

FOUND IN: US(MW)

REFERENCES (1 citation):
Wolford-ThePlayPartyInTheIndiana, pp. 49-50=Wolford/Richmond/Tillson-PlayPartyInTheIndiana, p. 158, "Green-leaf" (1 text, 1 tune)

Roud #7892

NOTES [18 words]: Roud lumps this with "Green Leaves," but they don't have much in common except the leaves. I split them. - RBW

Last updated in version 4.1
File: Wolf049

Green Leaves

DESCRIPTION: "Green leaves, green leaves, that grow on a vine, Go choose your partner as I've
chosen mine, Honey in the gum so sweet, so sweet, (Joy/Love) is bound to be." Or, "...So choose a partner, the prettiest you can find."

AUTHOR: unknown

EARLIEST DATE: 1921 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)

KEYWORDS: love courting playparty

FOUND IN: US(SE,So)

REFERENCES (3 citations):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, pp. 525-527, "Green Leaves" (3 short texts, 3 tunes)
Spurgeon-WaltzTheHall-AmericanPlayParty, p. 111, "Green Leaves" (1 text, 1 tune)
NorthCarolinaFolkloreJournal, Charles W. Joyner, "The Repertory of Nancy Jones as a Mirror of Culture in Scotland County," Vol. XXI, No. 3 (Sep 1973), p. 91, "The green leaves, the green leaves that grow on the vine" (1 text)

Roud #7892

NOTES [23 words]: Roud lumps this with Wolford-ThePlayPartyInIndiana's "Green Leaf," but they don't have much in common except the leaves. I split them. - RBW

Last updated in version 6.1

File: BrS5525

Green Linnet, The

DESCRIPTION: "Curiosity bore a young native of Erin To view the gay banks of the Rhine" where he sees a "young empress" looking for her "green linnet." She recounts his exploits and says she will search until she finds him

AUTHOR: unknown

EARLIEST DATE: before 1839 (broadside, Bodleian Johnson Ballads 227); c.1830 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: Napoleon love separation bird

HISTORICAL REFERENCES:
1769 - Birth of Napoleon Bonaparte
1798 - Napoleon's Egyptian campaign. When his fleet is destroyed at the Battle of the Nile, he is forced to abandon the troops there
1809 - Napoleon divorces his first wife Josephine; he marries Maria Louisa of Austria in 1810
1814 - Napoleon exiled to Elba
June 18, 1815 - Battle of Waterloo
1821 - Death of Napoleon on Saint Helena

FOUND IN: Canada(Newf,Ont) Ireland

REFERENCES (10 citations):
Huntington-SongsTheWhalemenSang, pp. 211-214, "The Green Linnet" (1 text, 1 tune)
Peacock, pp. 458-460, "The Green Linnet" (1 text, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 45, "The Green Linnet" (1 text, 1 tune)
O'Connor-OldTimeSongsAndBalladOfIrland, pp. 10-11, "The Green Linnet" (1 text)
Zimmerman-SongsOfIrishRebellion 30, "The Green Linnet" (2 texts, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 201, "The Green Linnet" (1 text, 1 tune)
O'Cronin/Cronin-TheSongsOfElizabethCronin 140, "Sweet Boney Will I E'er See You More" (4 texts, 1 tune)

Roud #1619

RECORDINGS:
O. J. Abbott, "The Green Linnet" (on Abbott1)
Elizabeth Cronin, "Sweet Boney Will I E'er See You More" (on IRECronin01)

BROADSIDES:
Bodleian, Johnson Ballads 227, "Maria Louisa Lamentation. The Green Linnet," J. Catnach (London), 1813-1838; also Harding B 11(2326), Harding B 11(2327)[some illegible words], Harding B 11(3877), "Maria Louisas Lamentation"; Harding B 11(934), "Maria Louisa's Lamentation for the Green Linnet"; Harding B 25(1217)[largely illegible], "Maria Louisa's Lamentation"; Harding B 11(1421), 2806 b.11(72), 2806 c.17(158), 2806 c.18(134), "The Green Linnet" ("Curiosity bore a young native of Erin")
The Green Linnet


CROSS-REFERENCES:
cf. "The Royal Eagle" (theme: Napoleon)

NOTES [315 words]: This song is curiously confused. The speaker seems to be Maria Louisa of Austria, Napoleon's second wife (it can hardly be his first wife Josephine; she died before Waterloo) -- but surely she would know her husband's career better than she seems to.

This apart from the fact that theirs was a political marriage, and neither party seems to have had any real affection for the other. (Napoleon died with the name of his first wife Josephine on his lips, and Maria Louisa, once Napoleon was exiled, quickly became involved with other men.)

The green linnet as a symbol for Irish nationalism occurs in "The Green Linnet" (where it may refer to Napoleon, or perhaps his son) and "Erin's Green Linnet" (where Daniel O'Connell seems to be the subject). The reason for this is not obvious, unless it has something to do with the linnet's reputation as a fine singer. - RBW

The ballad is recorded on one of the CD's issued around the time of the bicentennial of the 1798 Irish Rebellion. See:
Franke Harte and Donal Lunny, "The Green Linnet" (on Franke Harte and Donal Lunny, "My Name is Napoleon Bonaparte," Hummingbird Records HBCD0027 (2001))

Harte on the bird theme here: "The Irish have throughout history attributed the names of animals, and of birds in particular, to their various leaders... During the Jacobite period the Stuart Pretender was known as the 'Royal Blackbird' [a symbol of course shared by the Scots - RBW], Dan O'Connell was known as the 'Kerry Eagle,' and Charles Stewart Parnell was known as the 'Blackbird of Avondale,' so that it would not be strange for an Irish singer to find Napoleon Bonaparte referred to as the 'Royal Eagle,' or as in this song, the 'Green Linnet.'"


Last updated in version 6.1

File: SwMS211

Green Mossy Banks of the Lea, The [Laws O15]

DESCRIPTION: The young man, driven by "curiosity," roams the world. In Ireland he falls in love with a girl at first sight. He gains her father's approval by saying that he is rich. The two are married, and the American lad settles down on the banks of the Lea

AUTHOR: unknown

EARLIEST DATE: before 1835 (broadside, Bodleian Firth b.26(498))

KEYWORDS: rambling love courting marriage

FOUND IN: US(MA,MW,Ro) Canada(Mar,Newf) Britain(England(West)) Ireland

REFERENCES (17 citations):
Laws O15, "The Green Mossy Banks of the Lea"
Butterworth/Dawney-PloughboysGlory, pp. 18-19, "Green Mossy Banks of the Lea" (1 text, 1 tune)
Williams-Wiltshire-WSRO Mi 585, "American Stranger" (1 text)
Cologne/Morrison-WiltshireFolkSongs, pp. 18-19, "The Green Mossy Banks of the Lea" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #27, "Green Mossy Banks of the Lea" (1 text, 1 tune)
OLochlainn-MoreIrishStreetBallads 98, "The Green Mossy Banks of the Lee" (1 text, 1 tune)
OCroinin-Cronin-TheSongsOfElizabethCronin 164, "The Green Mossy Banks of the Lee" (2 texts)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 31, "The Green Mossy Banks of the Lea" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 70, "The Green Mossy Banks of the Lea" (1 text, 1 tune, short and full of odd distortions, e.g. the girl is "beautified" rather than "beautiful")
Hubbard-BalladsAndSongsFromUtah, #39, "The Green Mossy Banks of the Lea" (1 text, 1 tune)
Peacock, pp. 523-524, "The Green Mossy Banks of the Lea" (1 text, 1 tune); p. 600, "The Sweet Mossy Banks of the Wey" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 24, "American Stranger" (1 text, 1 tune)
Lehr/Best-ComeAndIWillSingYou 47, "The Green Mossy Banks of the Lea" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 47, "Green Mossy Banks of the Lea" (1 text, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 221-223, "On the Green Mossy Banks of the
Lea" (2 texts, 1 tune)

Hylands-Mammoth-Hibernian-Songster, p. 205, "The Green Mossy Banks of the Lee" (1 text)
DT 477, MOSSYLEA MOSSYLE2

Roud #987

RECORDINGS:
Jim Keeping, "The Sweet Mossy Banks of the Wey" (on PeacockCDROM) [one verse only]
Anita Best and Pamela Morgan, "The Green Mossy Banks of the Lee" (on NFABestPMorgan01)
Pat Maloney, "The Green Mossy Banks of the Lea" (on PeacockCDROM) [one verse only]
Tony Wales, "The Green Mossy Banks of the Lea" (on TWales1)

BROADSIDES:
also Harding B 11(2224), Firth c.18(95), Harding B 11(1426), Firth c.18(86), Firth b.27(321),
Johnson Ballads 1227, Johnson Ballads 1400, Harding B 11(1423), Harding B 11(1424), Harding B 11(1427),
Harding B 11(1429), Harding B 11(1425), Harding B 11(1640), Firth b.26(65), Harding B 11(4030),
Harding B 11(1430), Firth b.25(300), Johnson Ballads 341, "The Green Mossy Banks of the Lea";
Harding B 26(232), Harding B 26(231), "The Green Mossy Banks of the Lee"

CROSS-REFERENCES:
cf. "Miss Green" (tune)

File: LO15

Green New Chum, The

DESCRIPTION: "Come all of you assembled here, Just listen for a while... you can see with half an
eye That I'm a green new chum." The singer went mining, had many troubles and little luck -- and
now, with experience, looks and laughs at the next green new chum

AUTHOR: probably Charles R. Thatcher (1831-1878)

EARLIEST DATE: 1970 (AndersonStory)

KEYWORDS: mining hardtimes humorous

FOUND IN:
Anderson-StoryOfAustralianFolksong, pp. 27-28, "Green New Chum" (1 text, 1 tune)
Anderson-GoldrushSongster, pp. 76-77, "The Green New Chum" (1 text, 1 tune)
Anderson/Thatcher-GoldDiggersSongbook, pp. 9-10, "The Green New Chum" (1 text, 1 tune)

NOTES [29 words]: For brief background on Charles Thatcher's career, see the notes to "Where's
Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong.

- RBW

Last updated in version 5.3

File: AnSt027

Green Peas and Barley

DESCRIPTION: "Green [hot] peas and barley O On a Sunday [Christmas] morning." "This is the
way the teacher [gentleman] stands, Fold your arms and clap your hands"

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan8)

KEYWORDS: food nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig/Duncan8 1603, "Hot Peas and Barley Rock" (1 text, 1 tune)
Opie/Opie-TheSingingGame 73, "Green Peas and Barley" (1 text, 1 tune)

Roud #12977

File: GrD81603

Green Peas, Mutton Pies

DESCRIPTION: "Green peas, mutton pies, Tell me where my Jeannie lies, And I'll be with her ere
she rise, And cudle her to my bosom." "I love Jeannie over and over, I love Jeannie among the
clover; I love Jeannie and Jeannie loves me; That's the lass that I'll go wi."

AUTHOR: unknown
Green Plaid, The

DESCRIPTION: Lord Lennox's Edinburgh regiment marches through Dumfries. One man would roll a lass in his green plaid. He says they have orders "each man to have a wife." She says her mamma would not approve. They leave for Minorca. She wishes she had gone with them.

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan1)

KEYWORDS: courting parting army clothes Scotland mother soldier

FOUND IN: Britain (Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan1 90, "The Green Plaid" (3 texts, 3 tunes)
Roud #5793

ALTERNATE TITLES:
Lord Lennox' Men
Minorca

NOTES [47 words]: Greig/Duncan1: "The 25th Regiment of Foot (The Edinburgh Regiment), under the command of Lord George Henry Lennox, was based in Dumfries, Annan, and Kirkcudbright from the middle of 1767 until February 1768. In the latter year it embarked for Minorca where it served until 1775." - BS

Last updated in version 2.4

File: GrD090

Green Shores of Fogo, The

DESCRIPTION: "Our barque leaves this harbour tomorrow." The singer is leaving Fogo and Katie "my fortune I'm after seeking In a far distant land o'er the sea"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan8)

KEYWORDS: grief love parting nonballad lyric emigration

FOUND IN: Canada (Newf) Britain (Scotland(Aber))

REFERENCES (3 citations):
Greig/Duncan8 1537, "The Green Hills of Erin" (1 text)
Peacock, p. 522, "The Green Shores of Fogo" (1 text, 1 tune)
DT, SHORFOGO

Roud #6335

RECORDINGS:
Ken Peacock, "Green Shores of Fogo" (on NFKPeacock)

CROSS-REFERENCES:
cf. "The Blooming Bright Star of Belle Isle" [Laws H29] (tune)

NOTES [200 words]: Peacock states "This native love lyric is patterned on a much older Irish song entitled The County I'm Leaving Behind." I considered marking this derivative but I have not seen the base text. - BS

Roud does lump them, but Joe Hickerson, in his notes to "Drive Dull Care Away, Volume 1," says
merely that it "seems to be based on" the Irish song. That's separate enough for me. - RBW
If Greig/Duncan8 is Peacock's "much older Irish song" then I agree with Roud in lumping them. The Newfoundland song in both Peacock and Digital Tradition has "green shores of Fogo" instead of "green hills of Erin" and leaves out a few verses. Peacock says, "I strongly suspect that she herself [the singer] is the Katie in the song," but the Katie verses are also in Greig/Duncan8. - BS
As additional data, Philip Hiscock's notes to this song in Eric West, Sing Around This One: Songs of Newfoundland & Labrador Vol. 2, Vinland Music, 1997, p. 54, say that local tradition in Fogo says that the girl's name was Kate Miller; the woman Peacock collected it from was "Mrs. John Fogarty," whose own first name is not given. Hiscock affirms that this is related to an IRISH folk song but is native to Newfoundland. - RBW

Last updated in version 4.4
File: Pea522

Green Trees Bending
DESCRIPTION: "Green trees bending, green trees bending, green trees bending, Hold to the side and swing to the back; If you catch a pretty boy, back right back."
AUTHOR: unknown
EARLIEST DATE: 1927 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: playparty courting
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, pp. 513-514, "Green Trees Bending" (1 short text, 1 tune)
NOTES [21 words]: Brown/Schinhan-FrankCBrownCollectionNCFolklore5 connects this with Newell's "Green Grows the Willow-Tree." I don't see it. - RBW

Last updated in version 4.1
File: BrS5513

Green Upon the Cape
DESCRIPTION: "I'm a lad that's forced an exile From my own native land... I'm a poor distressed croppy For the green upon my cape." The boy goes to Belfast, bids farewell to his parents, and sets out by ship for Paris. He hopes to return to a free Ireland
AUTHOR: William Michael Watson (source: Greig/Duncan1)
EARLIEST DATE: before 1879 (broadside, LOCsinging as10165a); c.1800 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: Ireland soldier exile
FOUND IN: Ireland Britain(Scotland(Aber))
REFERENCES (7 citations):
Galvin-IrishSongsOfResistance, pp. 91-93, "Green Upon the Cape" (1 text, 1 tune)
Zimmerman-SongsOfIrishRebellion 21A, "Green On My Cape" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 32, "Green Upon the Cape" (1 text)
Greig/Duncan1 143, "The Wearing of the Green" (1 text)
Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 126-127, "(A Much Admired Song Called) Green on the Cape" (1 text)
Wolf-AmericanSongSheets, #2527, p. 171, "Wearing of the Green" (1 reference)
ADDITIONAL: H. Halliday Sparling, Irish Minstrelsy (London, 1888), pp. 15-17, 511-512, "Green Upon the Cape"
Roud #5773
BROADSIDES:
Bodleian, 2806 c.8(47), "Green on the Cape," unknown, n.d.
LOCsinging, as10165a, "Wearing of the Green," H. De Marsan (New York), 1864-1878; also as101650, as10165a, "Green on the Cape"
CROSS-REFERENCES:
cf. "The Wearing of the Green (I)"
NOTES [217 words]: Galvin lists this as a "Northern variant of 'The Wearing of the Green,'" but the sheet music makes it obvious that this is forced; there aren't enough notes in the melody for the lyrics.
Clearly the singer is one of the "Wild Geese" who fled Ireland. The Wild Geese often formed "Irish
Brigades" in foreign countries; this seems to be the case here. The first migration of the Wild Geese came after the Boyne and the succeeding battles (roughly 1691-1700), but this song, despite its reference to Cromwell, probably refers to the second migration, as the young man left via Belfast. - RBW

It's not certain that broadside LOCSinging as10165a predates the other LOCSinging entries; it is the only one I can come close to dating. Its text seems corrupt. All three LOCSinging entries have Bonaparte promising to send a fleet "to pull the orange down," but only the De Marsan text has him promise as well to "guillotine their leaders, As well as 'King and Queen.'" In the broadside Bodleian 2806 c.8(47) the exile goes to New York and meets "Meagher, Walsh and Kelly" who promise to "send a convoy with you."

Broadside LOCSinging as10165a: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

Last updated in version 3.5
File: PGa091

Green Willow, The

DESCRIPTION: Phoebe accuses William. "She said he had deceived her" Usual "All Around My Hat" complaints. She fears dying a maiden. William claims his deception "was only to try if you were true" They marry and live happily as an example for young lovers.

AUTHOR: unknown
EARLIEST DATE: 1953 (Creighton-MaritimeFolkSongs)
KEYWORDS: love marriage lie
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-MaritimeFolkSongs, p. 81, "All Around My Hat" (1 text, 1 tune)
Roud #567

BROADSIDES:
Bodleian, Harding B 11(1432), "The Green Willow," J. Catnach (London), 1813-1838; also Firth c.18(133), Harding B 11(1433), "The Green Willow"

CROSS-REFERENCES:
cf. "All Around My Hat" ("All around my hat" lyrics)

NOTES [96 words]: Creighton-MaritimeFolkSongs pp. 80-81 words fit "All Around My Hat" but the tune is not the standard tune. On the other hand, Creighton-MaritimeFolkSongs p. 81 has the standard "All Around My Hat" tune but, what seems to me to be, a different theme. Broadside Harding B 11(1432) matches Creighton-MaritimeFolkSongs p. 81 but replaces the line "But since it is my fortune that I must Marry an old man" with "But since 'tis my misfortune that I must die a maiden." The description for "The Green Willow" is from a more complete but undated broadside Bodleian Firth c.18(133). - BS

File: CrMa081

Green Woods o' Airlie, The

DESCRIPTION: "The bonniest lass in a' the countryside Has fa'en in love wi' the plooman laddie But little did she think her heart was betrayed At the fit o' the green woods o' Airlie." After some laments over him, he comes back to her and they are married

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan4)
KEYWORDS: love courting marriage
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #66, p. 1, "The Green Woods o' Airlie" (1 text)
Greig/Duncan4 846, "The Green Woods o' Airlie" (4 texts, 1 tune)
Ord-BothySongsAndBallads, pp. 111-112, "The Green Woods o' Airlie" (1 text)
Roud #3324

ALTERNATE TITLES:
My Bonny Plooman Lad

File: Ord112
Green, Green, You're the Best Ever Seen
DESCRIPTION: "Green, green, You're the best ever seen. Red, red, You don't go to bed. Yellow, yellow, You dirty fellow. Black and white, You dirty skite."
AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty colors
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 134, "(Green, green)" (1 text)
File: SuSm134E

Greenback (I)
DESCRIPTION: "If I had a scoldin' wife, I tell you what I'd do... Ho yo that greenback, greenback, hi yo today, Hi yo that greenback, they're done courting me." Other verses from floating themes: Someone steals the singer's overcoat; he warns others away from his wife
AUTHOR: unknown
EARLIEST DATE: 1950 (collected from Dave Macon by Boswell)
KEYWORDS: money floating verses wife
FOUND IN: US(Ap)
REFERENCES (1 citation):
Wolfe/Boswell-FolkSongsOfMiddleTennessee 92, pp. 144-145, "Greenback" (1 text, 1 tune)
Roud #11022
File: BoWo092

Greenback Dollar
DESCRIPTION: Categorized by a lost love theme ("Don't forget me, little darling") and the line(s) "I don't want your greenback dollar; I don't want your watch and chain." Many versions say that the couple cannot marry because of parental opposition
AUTHOR: unknown
EARLIEST DATE: 1928 (recording, Weems String Band)
KEYWORDS: love separation family floating verses
FOUND IN: US(Ap,So)
REFERENCES (4 citations):
Randolph 733, "Don't Forget Me, Little Darling" (4 texts, 2 tunes, but only "A" and "B" are this song; "D" is "Don't Forget Me, Little Darling"; "C" is probably composite)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 504-505, "Don't Forget Me, Little Darling" (1 text, 1 tune -- Randolph's 733A)
Roberts-SangBranchSettlers, #60, "Greenback Dollar" (1 text, 1 tune)
DT, GBDOLLAR*
Roud #3420
RECORDINGS:
[Clarence] Ashley & [Gwen] Foster, "Greenback Dollar" (OKeh 02554/Vocalion 02554/Conqueror 9112, 1933; on Ashley04)
Hommer & Walter Callahan, "Greenback Dollar" (ARC 6-07-52/OKeh 03108/Vocalion 03108/Conqueror 8682, 1936; Columbia 37608/Columbia 20207, 1947)
Davis & Nelson, "I Don't Want Your Greenback Dollar" (Paramount 3188/Broadway 8243/QRS R-9014, 1930)
J. E. Mainer's Mountaineers, "Greenback Dollar" (Bluebird B-6090 [as Daddy John Love?], 1935)
Weems String Band, "Greenback Dollar" (Columbia 15300-D, 1928) [see notes]
CROSS-REFERENCES:
cf. "Rye Whiskey"
cf. "I Don't Want Your Millions, Mister" (tune)
cf. "Don't Forget Me, Little Darling (I)" (plot, floating lyrics)
SAME TUNE:
Roy Acuff, "New Greenback Dollar" (Vocalion 03235/OKeh 03235, 1936; Conqueror 9122/ARC 8-03-59, 1938; Conqueror 9781, 1941; Columbia 37614, 1947; Columbia 20213. 1948. Rec. 1936)
Dixon Brothers, "Greenback Dollar - Part 2" (Bluebird B-6462, 1936)
J. E. Mainer's Mountaineers, "Answer to 'Greenback Dollar'" (Bluebird B-7151/Montgomery Ward M-7301, 1937)
Wiley, Zeke & Homer, "Greenback Dollar - Part 3" (Bluebird B-7426, 1938)

NOTES [342 words]: Most versions of this appear to be pastiches of floating verses -- or at least floating themes. The mention of the "greenback dollar" is so characteristic, however, that I decided to classify this as a separate song. - RBW
This should not be confused with the fiddle tune of the same name, nor the folk-revival song with the chorus "I don't give a damn about a greenback dollar/Spend it as fast as I can"; the former is a popular fiddle tune, while the latter was composed by Hoyt Axton. Neither is any relation to this song. - PJS
We might note that the line "I don't want your greenback dollar" might have originated in a context not related to a rejected lover: The first "greenbacks" -- i.e. paper money unbacked by gold -- were issued during the Civil War, and they did depreciate significantly, with an average exchange rate of about three greenbacks for two gold dollars, but it sometimes fell to about two to one when Union forces seemed to be in particular trouble.
George Lineberry, the husband of the grand-niece of "Uncle Dick" Weems and "Uncle Frank" Weems, offers what is probably the final word on the matter:
"The Weems String Band (Perry County, TN) traveled to Memphis, TN in 1928 where Columbia was recording groups for the potential '1928 version American Idol.' (NOT).
"[Their] musical numbers were instrumental -- not vocal arrangements. However, Columbia wanted lyrics, i.e. no lyrics -- no record. So the Weems String Band went back to the hotel, created some lyrics (kind of) for their two songs: 'Greenback Dollar' and 'Davy' (sometimes referred to as 'Davy, Davy'). The lyrics met the minimum requirement, but both songs remained basically instrumentals. The next day they returned to Columbia's 'studio' and recorded both songs, resulting in their only record."
In the case of "Greenback Dollar," it appears that other hillbilly musicians (presumably operating under the same "get some words or get lost" imperative) proceeded to supply their own lyric grafts to produce the confusion of words found in the recording list. - RBW

Last updated in version 5.3
File: R733

Greenfields (How Tedian and Tasteless the Hours)
DESCRIPTION: "How tedious and tasteless the hours When Jesus no longer I see; Sweet prospects, sweet birds, and sweet flowers Have all lost their sweetness to me. The midsummer sun shines but dim, The fields strive in vain to look gay...."
AUTHOR: Words: almost certainly John Newton (1725-1807)?
EARLIEST DATE: 1779? (published with tune in 1808 in the Missouri Harmony)
KEYWORDS: religious Bible nonballad
FOUND IN: US(So)
REFERENCES (3 citations):
Randolph 625, "How Tedian and Tasteless the Hours" (1 text, 1 tune)
Abrahams/Riddle-ASingerAndHerSongs, pp. 112-114, "How Tedian and Tasteless the Hours" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, p. 154, "Greenfields" (1 text, 1 tune)
Roud #3385
RECORDINGS:
Old Harp Singers of Eastern Tennessee, "Greenfields" (on OldHarp01)
CROSS-REFERENCES:
cf. "Delights in Christ (tune)"
cf. "Edgefield" (same words, different tune)
NOTES [170 words]: The uncertainty about the authorship of this hymn derives from the fact that many early sources do not credit it. The earliest record seems to be The Original Sacred Harp, which credits John Newton in his book Olney Hymns, 1779. The tune is "Delights in Christ." - PJS, (RBW)
(The Missouri Harmony version, to the tune "Greenfields," precedes the Sacred Harp publication, but with no author listed. Note that there is another tune, "Greenfield," in the Missouri Harmony; it's
not the same. The Missouri Harmony also sets the words to the tune "Harpeth.")
Moderns, of course, will know it (if at all) to the tune "Greenfields." The Sacred Harp also sets this
song to the tune "Edgefield," by J. T. White, but that version seems less popular.
Since the song does in fact appear in the Olney Hymns, which is mostly John Newton's work, the
attribution to Newton seems pretty strong. But Newton rarely documented his writing process, so
we can't say much more. For background on Newton, see the notes to "Amazing Grace." - RBW

File: San154

Greenhorn, The

DESCRIPTION: Recitation; a greenhorn arrives in the lumber camp and makes friends with
everyone except Joe Bonreau, the camp bully. The greenhorn doesn't respond until Joe talks about
the greenhorn's girlfriend, after which he proceeds to wipe the floor with Joe

AUTHOR: Probably Marion Ellsworth
EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)
LONG DESCRIPTION: Recitation; a greenhorn arrives in the lumber camp, and although he's quiet
and doesn't smoke, drink or chew tobacco, he makes friends with everyone except Joe Bonreau,
the camp bully, who teases him without mercy. The greenhorn doesn't respond until Joe makes
remarks about the greenhorn's girlfriend, after which the greenhorn proceeds to wipe the floor with
him. All approve, and Joe shakes his hand, saying to the speaker, "I guess, Jack, you was
right/When I start in to rile that kid/I was fool with dynamite."

KEYWORDS: lumbering fight logger recitation
FOUND IN: US(MW)
REFERENCES (2 citations):
Beck-SongsOfTheMichiganLumberjacks 103, "The Greenhorn" (1 text)
Beck-LoreOfTheLumberCamps 29, "The Greenhorn" (1 text)

Roud #8882
NOTES [18 words]: This, like the other pieces probably written by Ellsworth, does not seem to
have entered oral tradition. - PJS
Last updated in version 5.2
File: Be103

Greenland (The Whaler's Song, Once More for Greenland We Are Bound)

DESCRIPTION: "Again for Greenland we are bound To leave you all behind." The singer describes
the trip to the Greenland whaling grounds -- and the return, where they "see our sweethearts and
our wives All waiting on the pier." The singer will return next year

AUTHOR: unknown
EARLIEST DATE: 1903 (Greig/Duncan1)
KEYWORDS: whaler travel return reunion sailor
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #85, p. 1, "The Whaler's Song"; #65, p. 2,
("Once more to Greenland we are bound"); "Folk-Song in Buchan," pp. 69-70, "The Whaler's Song"
(2 texts plus 1 fragment, 1 tune)
Greig/Duncan1 10, "Greenland" (7 texts, 8 tunes)
Ord-BothySongsAndBallads, pp. 317-318, "The Whaler's Song" (1 text, 1 tune)
DT, GRNLNDBD GRNLNDB2
Roud #970
RECORDINGS:
A. L. Lloyd, "Greenland Bound" (on Lloyd9)
ALTERNATE TITLES:
Once More for Greenland
File: Ord317

Greenland Disaster (I), The

DESCRIPTION: A sealing expedition leaves St. John's for the ice fields and all is well. When the
men reached the ice, a storm comes up and freezes them. There are 25 dead and 23 missing. The singer concludes by hoping his audience will pray with him.

AUTHOR: Mrs. John Walsh

EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: storm disaster death hunting

HISTORICAL REFERENCES:
Mar 21, 1898 - Greenland disaster

FOUND IN: Canada(Newf)

REFERENCES (4 citations):

Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 146, "The Greenland Disaster" (1 text, 1 tune)
Blondahl-NewfoundlandersSing, p. 79. "The Greenland Disaster" (1 text, 1 tune)
Ryan/Small-HaulinRopeAndGaff, pp. 46-51, "The Greenland Disaster (1)," "The Greenland Disaster (2)" (2 texts, 2 tunes)

ST Doy40 (Partial)
Roud #4080

CROSS-REFERENCES:
cf. "The Greenland Disaster (II -- Sad Comes the News)" (subject)
cf. "The Greenland Disaster (III -- Miscellaneous)" (subject)


England's account really covers only three events, and even those only superficially. All three resulted in pieces cited in the Index: The Greenland Disaster of 1898, discussed here; the Newfoundland Disaster of 1914, for which see "The Newfoundland Disaster (I)," and the disappearance of the Southern Cross, for which see "The Southern Cross (I)."

This song is item dD34 in Laws's Appendix II. Laws knew only the version in Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland; obviously it is more popular than he thought.

The versions of this song are very diverse; Blondahl-NewfoundlandersSing's, e.g., tells the story of the disaster in detail, while Doyle's is a bit briefer on that account but spends many stanzas detailing the names of the dead. Some of this may be caused by the vast numbers of Greenland Disaster poems floating about; Ryan/Small-HaulinRopeAndGaff have four probably non-traditional versions (lumped in the Index as "The Greenland Disaster (III -- Miscellaneous)") in addition to the two traditional forms (this and "The Greenland Disaster (II)").

Of all the tragedies great and small in the history of the Newfoundland sealing industry (and they were many, for sealing was hard and dangerous work), none seems to have embedded itself as deeply into the island's consciousness as this. Even if we ignore all the pieces about the disaster printed in Ryan/Small-HaulinRopeAndGaff, the story of the Greenland seems to be the event that most often turns up in ordinary histories. Feltham, p. 58, says, "the Greenland, even in my youth, almost a half-century after the disaster that bears her name, conjured up mental pictures of raging blizzards and dead and dying men." Greene, pp. 63-64, wrote "Many of the survivors were shipmates with the author four years afterwards, and their stories of suffering and of madness, of self-sacrifice, and of a wonderful endurance, were heart-rending in their relation."

As late as 1956, people were still collecting stories of the Greenland Disaster; Winsor, pp. 85-87, is an account by Nathan House, who was then 84 years old, and so was 26 at the time of the disaster.

The Greenland was built in Aberdeen, Scotland in 1871 -- and although she had a steam engine, it had only 75 horsepower (Feltham, p. 59), so her sails still played a vital part in her work; she could not go far or fast on her engines alone, and could do little to batter her way through ice. Despite this significant drawback, she went to the ice for the first time in 1872, and returned there every year until 1907, serving three different owners and ten different captains, including members of the famous Kean, Dawe, Barbour, and Winsor families (Feltham, p. 59).

From a very early date, she seems to have been regarded as unlucky -- e.g. in 1884, just two years after she was transferred to Newfoundland, she burned to the waterline and sank at her moorings, but was rebuilt (Galgay/McCarthy, p. 37).

By 1898, seals were getting harder to find than in the early 1800s, and the ships were getting more expensive. Ships couldn't afford to just harvest seals in one spot near the ship. So the habit had evolved of having "watches" of sealers -- usually four watches, i.e. gangs of dozens of men, per ship -- which would leave the ship to go hunting. (According to Nathan House, one of the "Master
The song lists the names of two of the dead -- in the Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland version, Mike Hennessey of St. Brenden and William Heaton of Harbour Grace. Ryan's list of casualties does not include a William Heaton, but there was a William Heath of Harbour Grace. The name of the other man is less certain. The song is correct in saying that the *Greenland* was commanded by Captain Barbour. The *Greenland's* captain in 1898, the year of the disaster, was George Barbour (1858-1928); one of eight sons of Benjamin Barbour, five of whom -- George, James, Joseph, Thomas, and William -- became sealing captains, although George is the only one of the brothers to get much mention in poetry. He was born at Cobbler's Island near Newtown in Bonavista Bay; Ryan, p. 498, and first commanded a sealer in 1893; DictNewfLabrador, p. 12). His wife, Lucretia Oakley of Greenspond, was the first teacher at the school in Flowers Island (Kean, p. 23), so the family did much for Newfoundland.

The *Greenland* left port on March 10, 1898 (Feltham, p. 59), with 207 men aboard (Galgay/McCarthy, p. 38; Winsor, p. 83, says there were 208. The difference may be that one counted the captain and the other didn't). It was a year and a voyage marked by rotten luck from the beginning; the *Greenland* had harvested a good haul of seals, but before they could load them, the carcasses were supposedly stolen by other crews (Feltham, pp. 59-60). According to Cadigan, p. 185, it may have been the notorious Abram Kean who was responsible. (For Kean, see "Captain Abram Kean.") At least, Kean's *Aurora* was the only ship in the vicinity when Barbour came back to find his seals missing (Collins, p. 192. For the *Aurora*, see "First Arrival -- 'Aurora' and 'Walrus' Full"). Barbour chased the *Aurora* to try to get his pelts back, and had a screaming brawl with Kean, but Kean (who frankly strikes me as a psychopath, based both on his history and on his autobiography) refused to give Barbour any satisfaction (Collins, pp. 192-193). Kean also made a vigorous defense of his conduct in the papers (Ryan, p. 306).

The need to make up for the lost seals explains why Greenleaf's text refers to a "saving" voyage; with much of his harvest lost, Barbour had to at least try to break even; a "saving trip" was a "moderately profitable voyage" or one determined to make enough to get by (StoryKirwinWiddowson, p. 436).

Hoping to make up the loss, four of the *Greenland*'s watches of sealers had been let out at different points when a large storm blew up on March 21 (Winsor, p. 83). Captain Barbour had gone back to where he had left off the first watch, and picked them up -- but then was jammed by the ice and had no way to reach the other three watches as the storm closed in; all he could do was sound his whistle and hope they could find him (Galgay/McCarthy, p. 40. Unfortunately, this was a lesson not learned; in 1914, the Newfoundland Disaster -- subject of "The Newfoundland Disaster (I)" -- would likely have been prevented if Westbury Kean, the captain of the *Newfoundland*, had been willing to sound his whistle). The whistle was no help; a lake developed on the ice between the ship and the men, giving them no good path to get home even though they knew where to go (Ryan, p. 306). All they could do was try to huddle together and set up "pinnacles" of ice to guard against the wind. Six died that night; others seem to have fallen into the sea due to snow- and wind-blindness (Winsor, p. 83). Some men managed to light a fire and kill and eat a seal pup, but conditions were so bad that even men close to them could not join them to get warm by the fire and contribute equipment that could be burned (Winsor, pp. 83-84)

At daylight the next day, Captain Barbour sent out as many men as he could to find the lost sailors. They found six men "barely alive and 24 frozen corpses." Another body was found the next day, and the *Diana* and *Iceland*, which came to help with the rescue, found one more survivor and fourteen more bodies the next day. (Feltham, p. 61; Galgay/McCarthy, p. 41. For the *Diana*, see "Arrival of 'Aurora,' 'Diana,' 'Virginia Lake,' and 'Vanguard,' Loaded"). In all, 48 men died, and only 25 of their bodies were found (Feltham, p. 62; there is a list of all the victims on p. 63; Winsor, p. 84, also has a list, plus a list of where funeral services were held; Ryan, p. 324 n. 153 has another list showing where different accounts gave different names; Galgay/McCarthy, p. 38, has a copy of Barbour's first message to the owners at Baine Johnston and Company summarizing the disaster and asking where to go, and also gives a list of the dead on pp. 69-70). In addition to the dead, several others ended up needing limbs amputated (Ryan, p. 306). Greene, p. 63, says that "65 of those that had been saved were badly frostbitten."

The song lists the names of two of the dead -- in the Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland version, Mike Hennessey of St. Brenden and William Heaton of Harbour Grace. Ryan's list of casualties does not include a William Heaton, but there was a William Heath of Harbour Grace. The name of the other man is less certain. The *Evening Herald* listed a Michael Hennessey of St. Brendan's, but the *Evening Telegram* called him "Nicholas Hennessey" and the *Evening Herald* called him "M. Hennebury." A local consulted by Ryan says that Michael Hennessey was the correct name. In any case, it's clear that both the
references in the song were to actual casualties of the disaster. The Greenland’s bad luck wasn’t over; she grounded on the way home and barely survived (Feltham, p. 61; Winsor, p. 86). She had tried to bring the injured to her home port of Harbour Grace, but there was no hospital there, so the ship (once she was re-floated) had to move on to St. John’s (Winsor, p. 86).

Interestingly, George Barbour continued to be given commands (he would command sealers for 35 years, starting in the Walrus and ending with the exceptionally modern Beothic II in 1928; Ryan, p. 498), and seemingly had little trouble finding sealers; “Captain Barbour was respected by his men because he always tried to consider their wealth and safety, despite the considerable blot on his career.... [I]t was generally felt there was absolutely nothing he could have done to have averted the disaster. The sudden unheralded storm came within an inch of destroying his vessel" (Feltham, p. 86 n. 58). Indeed, his career total of 752,563 seal pelts was second all-time for any captain (Ryan/Drake, p. 75; the all-time record was by the aforementioned Abram Kean,). There is a photo of Barbour on p. 75 of Ryan/Drake; p. 25 of Winsor has an 1899 photo of him alongside other famous sealing captains such as Abram Kean plus a portrait of him on p. 71, Arthur Jackman, and Alphaeus Barbour. Winsor, p. 45, has a (very grainy) photo of the Greenland entering St. John’s Harbour after the disaster.

Cadigan, p. 184, says that some reforms followed the disaster, but not enough to prevent future tragedies such as that described in "The Newfoundland Disaster (I)," which was even more costly than the Greenland story but was similar in many ways. Despite this horrid history, the Greenland continued to go to the ice until 1907. In late March of that year, while commanded by Captain Dan Bragg (mentioned as captain of the Greenland in "The Sealer's Song (II)"), she broke her main shaft and soon began to go down (Feltham, pp. 65-66), though it took long enough that there was no great loss of life that time time (Winsor, p. 45).

In addition to the three songs on the Greenland Disaster, the Greenland is also the subject of "The Sealing Trip of the S. S. Greenland 1891." There is a picture of the Greenland as she appeared in 1888 on p. 17 of Ryan/Drake. - RBW

Bibliography

- Cadigan: Sean T. Cadigan, Newfoundland and Labrador: A History, University of Toronto Press, 2009
- Feltham: John Feltham, Sealing Steamers, Harry Cuff Publications, 1995
- Galgay/McCarthy: Frank Galgay and Michael McCarthy, Shipwrecks of Newfoundland and Labrador, [Volume I], Harry Cuff Publishing, 1987
- Greene: William Howe Greene, The Wooden Walls among the Ice Floes: Telling the Romance of the Newfoundland Seal Fishery, Hutchinson & Co, London (PDF available on the Memorial University of Newfoundland web site)
- Kean: Abram Kean, with a foreword by Sir Wilfred Grenfell, Old and Young Ahead, 1935; I use the 2000 Flanker Press edition edited and with a new Introduction (and new photographs) by Shannon Ryan

Last updated in version 6.0

File: Doy40
**Greenland Disaster (II -- Sad Comes the News), The**

DESCRIPTION: "Sad comes the news from over the sea...." The Greenland sails for the ice in March, and soon finds seals. At the end of March, a blinding snowstorm begins. The men on the ice freeze, and many are never found.

AUTHOR: unknown

EARLIEST DATE: 1951 (Peacock; MUNFLA/Leach)

KEYWORDS: storm disaster death hunting

HISTORICAL REFERENCES:

Mar 21, 1898 - Greenland disaster

FOUND IN: Canada(Newf)

REFERENCES (2 citations):

*Peacock*, pp. 926-927, "The Greenland Disaster" (1 text, 1 tune)
*RySm050* (Partial)

Roud #6465

RECORDINGS:

Jim Rice, "The Greenland Disaster" (on PeacockCDROM) (on MUNFLA/Leach)

CROSS-REFERENCES:

cf. "The Greenland Disaster (I)" (subject)

cf. "The Greenland Disaster (III -- Miscellaneous)" (subject)

NOTES [120 words]: The Greenland incident produced several poems; Ryan and Small have no fewer than seven items on the tragedy, though their first two are both versions of "The Greenland Disaster (I)" and the last four appear to be non-traditional. Based on Peacock's text, this can be distinguished from the more-common "Greenland Disaster (I)" partly by being in triple time, partly by the first line quoted, and also by an inaccurate date (March 31 rather than March 21).

Peacock's note on this song is incorrect; the *Greenland* was not lost in the 1898 disaster; rather, she had dozens of sealers killed by ice conditions, but the ship herself came home safe. For background on this, see the notes to "The Greenland Disaster (I)." - RBW

*Last updated in version 5.0*

File: RySm050

**Greenland Disaster (III -- Miscellaneous), The**

DESCRIPTION: Catchall entry, for all poems about the Greenland Tragedy not covered by the other pieces on the subject. The Greenland goes to the ice, and 48 men are frozen or lost as a heavy storm traps them away from the ship

AUTHOR: various, some unknown

EARLIEST DATE: 1898 (various poems in the Harbour Grace Standard)

KEYWORDS: storm disaster death hunting

HISTORICAL REFERENCES:

Mar 21, 1898 - Greenland disaster

FOUND IN:

REFERENCES (2 citations):


ADDITIONAL: John Feltham, _Sealing Steamers_, Harry Cuff Publications, 1995, pp. 64-65, "(no titles)" (2 excerpts from the March 28, 1898 _Evening Telegram_, neither of them the same as any of the preceding)

Roud #V44707

CROSS-REFERENCES:

cf. "The Greenland Disaster (I)" (subject)

cf. "The Greenland Disaster (II -- Sad Comes the News)" (subject)

NOTES [49 words]: The poems cited here are not one piece, but I've lumped them because there are so many of them, none traditional. These pieces are to be strongly distinguished from The Greenland Disaster (I) and (II), which *are* traditional.

For background, see the notes to "The Greenland Disaster (I)." - RBW

*Last updated in version 5.0*
Greenland Men, The
DESCRIPTION: "On board the noble Ann, 27th of March, from Shields to Greenland we set sail." They fall in with a French privateer. Poorly armed, their ship is taken and they suffer until ransomed. Back home, an attempt is made to press them to sea. They hope for peace
AUTHOR: unknown
EARLIEST DATE: 1908 (Firth)
KEYWORDS: ship sailor pirate freedom pressgang money prison trick
FOUND IN: REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 063, "The Greenland Men" (1 text)
Roud #V29830
File: PaSe063

Greenland Voyage, The, or, The Whale Fisher's Delight
DESCRIPTION: "Why stay we at home now the season is come? Jolly lads, let us liquor our throats." The singer urges others to prepare the ship for the voyage. The spot a whale; the singer cheers as they kill it, and congratulated them on their work
AUTHOR: unknown
EARLIEST DATE: 1986 (Palmer-OxfordBookOfSeaSongs)
KEYWORDS: ship whaler drink
FOUND IN: REFERENCES (1 citation):
Roud #V37548
File: PaSe036

Greenland Whale Fishery, The [Laws K21]
DESCRIPTION: The singer and his companions (are forced by poverty to) sign on a whaler. They spot a whale. The whale is harpooned, but sinks the boat and escapes. Five crewmen are killed. The captain regrets the loss of whale and/or crew. At last they leave Greenland
AUTHOR: unknown
EARLIEST DATE: 1820 (_The Mavis_, according to Greig-FolkSongInBuchan-FolkSongOfTheNorthEast); before 1825 (broadside, Bodleian 2806 c.17(160))
KEYWORDS: ship whale whaler death
FOUND IN: US(MA,MW,NE) Britain(England(Lond,South),Scotland(Aber)) West Indies(Bahamas) Canada(Newf)
REFERENCES (31 citations):
Laws K21, "The Greenland Whale Fishery"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 104-105, "The Greenland Whale Fishery" (1 text)
Huntington-SongsTheWhalemenSang, pp. 9-10, "The Whalefish Song" (1 text, 1 tune, without reference to the drowned men); pp. 11-12
Huntington-TheGam-MoreSongsWhalemenSang, pp. 18-19, "Brave Boys (The Greenland Whale)" (1 text, 2 tunes)
Huntington-FolksongsFromMarthasVineyard, pp. 29-30, "Brave Boys" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, pp. 151-152, "Greenland Fishery" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 223-227, "The Whale," "The Greenland Whale" (2 texts, 2 tunes)
Kinsey-SongsOfTheSea, pp. 147-148, "The Whale" (1 text, 1 tune)
Leach-TheBalladBook, pp. 707-708, "The Greenland Whale Fishery" (1 text)
Peacock, pp. 147-148, "Whaling Song" (1 text, 1 tune)
Karpeles-FolkSongsFromNewfoundland 42, "The Greenland Fishery" (1 text, 1 tune)
Friedman-Viking/PenguinBookOfFolkBallads, p. 401, "The Greenland Whale Fishery" (1 text, 1
tune)
Quiller-Couch-OxfordBookOfBallads 169, "The Greenland Fishery" (1 text)
Cazden/Hautrecht/Studer-FolkSongsOfTheCatskills 95, "Bound for the Stormy Main" (1 text, 1 tune)
Grigson-PenguinBookOfBallads 81, "The Greenland Whale" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #85, pp. 2-3, "The Greenland Fishery"; #87, p.
2, "The Greenland Fishery"; #135, p. 2, "The Greenland Fishery" (1 text plus 2 fragments)
Greig/Duncan1 9, "The Greenland Fishery" (10 texts, 8 tunes)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, pp. 50-51, "The Greenland Whale Fishery" (1 text, 1 tune)
Williams-Wiltshire-WSRO Ox 200, "Whale Fishers" (1 text)
Reeves-TheEverlastingCircle 58, "The Greenland Whale Fishery" (1 text)
Karpeles-TheCrystalSpring 83, "The Greenland Fishery" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #11, "The Greenland Whale Fishery" (1 text, 1 tune)
Shay-AmericanSeaSongsAndChanteys, pp. 122-123, "The Whale" (1 text, 1 tune, plus a fragment
from _Moby Dick_ which may well be derived from this song)
Lomax/Lomax-OurSingingCountry, p. 89, 'When de Whale Get Strike" (1 short text, 1 tune); , pp.
214-215, "Greenland Whale Fishery" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 32, "The Greenland Whale Fishery" (1 text, 1 tune)
Scott-TheBalladOfAmerica, pp. 142-144, "The Greenland Whale Fishery" (1 text, 1 tune)
Botkin-TreasuryOfAmericanFolklore, pp. 832-833, "Greenland Fishery" (1 text, 1 tune)
Ashton-RealSailorSongs, #83 insert, "The Greenland Whale Fishery" (1 text)
Palmer-OxfordBookOfSeaSongs, p. 72, "The Greenland Whale Fishery" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 94, "Greenland Fisheries" (1 text)
DT 321, GREENLAN* GRENLAN2* GRNFISH* GRENFIS4*
Roud #347
RECORDINGS:
Almanac Singers, "Greenland Fishing" (Rec. 1941, unissued at the time; on AlmanacCD1)
A. L. Lloyd, "The Greenland Whale Fishery" (on Lloyd9)
David Pryor: "When the Whale Get Strike" [fragment] (AAFS 512 A1, 1935; on LomaxCD1822-2)
Pete Seeger, "The Greenland Whalers" (on PeteSeeger10)

BROADSIDES:
Bodleian, 2806 c.17(160), "Greenland Whale Fishery" ("In eighteen-hundred and twenty-three"),
W. Armstrong (Liverpool), 1820-1824; also Firth c.13(67), Firth c.13(68), Firth c.13(69), Firth
c.13(71), Harding B 11(90), Harding B 11(3307), Harding B 11(958), Harding B 25(778),
"Greenland Whale Fishery"

CROSS-REFERENCES:
cf. "The Barrack's Song" (form)

ALTERNATE TITLES:
Greenland Whale-Fishing

NOTES [750 words]: [Lloyd cites a blackletter printing of this piece from before 1725.]
In 1830, the English whaling fleet moved from the right-whale grounds off Greenland to Baffin Bay,
and thence to the grounds off Hawaii and Peru. The whalers' songs nonetheless continued to refer
to the Greenland grounds. - PJS
It is true that there was a decrease in whalers going to the Greenland in 1830, but the Davis Strait
and Baffin Bay were close enough that sailors might refer to the latter as "Greenland." More
noteworthy was the decline Arctic whalers overall, because 1830 was "the most disastrous year in
the whole history of British whaling. Out of 91 ships in Davis Straits (sic.), 19 were lost and 21
returned clean [i.e. without taking a whale]" (Lubbock, p. 278). 1835 was also very bad: "The
disastrous years of 1835 and 1836 played havoc with British whaling, and the only fleet that could
be said to be in a flourishing condition in 1837 was that of Peterhead, and this mainly because
Peterhead captains made such a success of the sealing" (Lubbock, p. 342). One of those lost in
1835 was the famous whaler and exploration ship _Isabella_ (Lubbock, p. 299). So there just weren't
as many ships to go to the Arctic.
Plus, of course, whales were getting fished out: in 1838, one of the most successful whalers, the
_Eclipse_, caught nothing but juveniles (Lubbock, p. 343).
Nonetheless, there were still whalers in the Arctic for many years. The aforementioned _Isabella_
rescued John Ross in 1833 (see "Bold Adventures of Captain Ross"); the last ship to see the
Franklin Expedition in the 1840s was a whaler (see "Lady Franklin's Lament (The Sailor's Dream)"
Nonetheless it must be said that by 1843 "a large fleet of ships in Davis Straits was now a thing of the past" (Lubbock, p. 344). Watson, p. 4, says, "The toll of such losses and paucity of whales acted as a turning-point in British Arctic whaling. From a peak of over 160 vessels in 1815, barely 30 sailed in 1830. Yields dropped, companies failed, boiling yards closed and men were paid off. London abandoned whaling in 1835 and Leith in 1840. The once-mighty Aberdeen fleet was cut to three vessels by 1839."

But that wasn't the end -- because of steam -- observe, for instance, that the ships of "The Old Polina" were steam whalers of the 1880s. "Just when it looked as if the trade... faced extinction, a timely restoration of fortunes returned to the port [of Dundee] through the innovative decision to introduce steam power to the fleet..... It provided speed to the fleet, ice-breaking capabilities in the whaling grounds, and safety in being able to press forward and cautiously retreat.... These factors... acted to motivate owners to construct bigger and better vessels to stalk the Right whale." It wasn't until 1885-1886 that the Greenland/Baffin Bay fishery went into terminal decline (Watson, p. 93), with a few whalers continuing in service until World War I.

Whalers also continued to sail from New England -- in fact, "Of an estimated nine hundred whaleships of all nations engaged in whaling in the late 1840s, more than seven hundred were American (Allen, p. 82) -- and this song is known in America as well as Britain, so maybe the American whalers kept the "Greenland" references alive.

In addition, although we don't use the term today, Spitsbergen (Svalbard) was sometimes known as "Old Greenland," so the song might refer to that.

Of course, the whales eventually failed, and the whaling steamers either went to Newfoundland to hunt seals or were sold off or scrapped. Arctic whaling was truly done by World War I.

Also, the skills needed for whaling in the Arctic differed from those needed in the Pacific: "the [arctic] bowhead, having no teeth, was forced to defend himself with his flukes; and it is probable that as many whale-boats have been smashed up and as many men killed or maimed by a Greenland or right whale's flukes [as in this song] as by a sperm whale's teeth. The chachalot or sperm whale was constantly killed by one lone boat, but it usually required three or four boats to kill a Greenland whale" (Lubbock, p. 5).

Interestingly, this song was well enough known to show up in Irish stage musicals, or at least in books inspired by them. Ned Harrigan (for whom see "Babies On Our Block") on p. 281 quoted the opening line as "'Twas in the good ship Nancy" and on pp. 281, 282, 286, 287, 288, 431 gave the conclusion "An' they niver cot that whale, brave boys! An' they niver cot that whale!" - RBW

Bibliography

- HarriganMulligans: Edward Harrigan, The Mulligans, G. W. Dillingham, 1901
- Lubbock: Basil Lubbock, The Arctic Whalers, Brown, Son, & Ferguson, 1937 (I use the 1955 reprint)

Last updated in version 5.2
File: LK21

Greenmount Smiling Ann

DESCRIPTION: The singer sees a beautiful girl, "Greenmount smiling Ann." He sees a young man in green approach her. They go off together; the birds sing and the swans glide along with them. He is assured they are "joined in Hymen's ban."

AUTHOR: unknown

EARLIEST DATE: 1927 (Sam Henry collection)

KEYWORDS: love husband wife bird marriage beauty

FOUND IN: Ireland

REFERENCES (1 citation):
  Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H182, pp. 464-465, "Greenmount Smiling Ann" (1 text, 1 tune)
  Roud #4457

File: HHH182
Greenock Railway, The
DESCRIPTION: Paddy pays a fare on the Greenock Railway to Glasgow. He enters a box and fights an upper-class man who says he is in the wrong fare class. He fights and escapes to work the harvest and return to Ireland, or is taken by a peeler and serves three months.
AUTHOR: unknown
EARLIEST DATE: before 1879 (broadside, LOCSinging sb30407a)
KEYWORDS: violence travel escape technology Scotland humorous police railroading
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan2 290, "The Greenock Railway" (2 texts, 2 tunes)
Wolf-AmericanSongSheets, #1821, p. 123, "Paddy on the Railway" (` reference)
Roud #5833
BROADSIDES:
Bodleian, Harding B 11(823), "Paddy on the Railway" ("A paddy once in Greenock town"), H. Such (London), 1863-1885; also 2806 c.15(276),"Paddy on the Railway"; Harding B 11(2925), 2806 b.11(250). Harding B 11(2924), "Paddy on the Railway" ("Paddy one day from Greenock town")
LOCSinging, sb30407a, "Paddy on the Railway," H. De Marsan (New York), 1864-1878
NLScotland, L.C.Fol.178.A.2(086), "Paddy on the Railway," unknown, c.1870; also SSSSSS, "X"
CROSS-REFERENCES:
cf. "The Iron Horse (I)" (theme: country folk ride the railroad)
NOTES [129 words]: If the description has not made it clear, this is another song about the country man confused by "wonders" of "civilization" for "never one in the county of Clare, Ever saw or heard of a Railway."
Sir Robert Peel established the Royal Irish Constabulary in 1812 and its success led, in 1829, to the Metropolitan Police Act for London. Originally the term "Peeler" applied to the London constabulary. (source: Sir Robert "Bobby" Peel (1788-1850) at Historic UK site.)
Greig/Duncan2 texts are fragments; broadside Bodleian Harding B 11(823) is the basis for the description.
Broadside LOCSinging sb30407a: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS
Last updated in version 3.5
File: GrD2290

Greens
DESCRIPTION: "Greens, greens, good old (collard/culluhed) greens, I eats 'em in the mornin', I eats 'em in the night, I eats 'em all the time; They make me feel just right."
AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: food nonballad
FOUND IN: US
REFERENCES (2 citations):
Sandburg-TheAmericanSongbag, p. 347, "Greens" (1 fragment, 1 tune)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 8, "Collard Greens" (1 text, tune referenced)
Roud #4491
CROSS-REFERENCES:
cf. "Turnip Greens" (theme)
NOTES [50 words]: It's not clear whether the Sandburg and Pankake songs are the same (about all they have in common are the phrase "good old collard greens") -- but both are fragments; it seems pointless to separate them.
The Pankakes have another song, "Turnip Greens," which may spring from the same, er, roots. - RBW
File: San347

Greense's Bonny Lass
DESCRIPTION: The singer, with "a wee drap spirits," pays a night visit to his love who had left the
window ajar and the door bar greased. "Wi' hasty feet and lovin' arms I catched my lovey in the dark." He is ecstatic. She was "blithe to bid me come again"

**AUTHOR:** William Scott of Fetterangus (source: Greig/Duncan4)

**EARLIEST DATE:** 1832 (Scott, _Poems, Chiefly in the Buchan Dialect_, according to Greig/Duncan4)

**KEYWORDS:** courting sex nightvisit

**FOUND IN:** Britain(Scotland(Âber))

**REFERENCES** (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #30, p. 2, ("My neiper Jock wis fast asleep") (1 fragment)
Greig/Duncan4 786, "Greense's Bonny Lass" (2 texts, 1 tune)

**CROSS-REFERENCES:**
cf. "Blythe, Blythe and Merry Was She" (half the chorus and the sense of the chorus)

**File:** GrD4786

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**Greenside Wakes Song, The**

**DESCRIPTION:** "'Tis Greenside wakes, we've come to the town, To show you some sport of great renown." The singer calls for a spinning contest: "Tread the wheel (x2), dan don dell O." The singer boasts, and hopes to entertain again next year

**AUTHOR:** unknown

**EARLIEST DATE:** 1877 (Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland)

**KEYWORDS:** work contest

**FOUND IN:** Britain(England)

**REFERENCES** (1 citation):
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 407-408, "The Greenside Wakes Song" (1 text)

**ST BeCo407**

**File:** BeCo407

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**Greensleeves**

**DESCRIPTION:** A song of a man rejected by "Lady Greensleeves," whom he describes as "all my joy" and "my delight." He offers various gifts and honors if she will return to him and complains about what he has already spent upon her.

**AUTHOR:** unknown

**EARLIEST DATE:** 1580 (Stationer's Register; the first surviving printing is from _A Handful of Pleasant Delights_, 1584, and we first find the tune in 1652)

**KEYWORDS:** love courting rejection

**FOUND IN:** Britain

**REFERENCES** (7 citations):
Leather-FolkLoreOfHerefordshire, p. 137, "Handkerchief Dance [Greensleeves]" (1 tune, with dance instructions but no text)
Chappell/Wooldridge-OldEnglishPopularMusic I, pp. 239-242, "Green Sleeves" (1 text, 1 tune)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 170-174, "Lady Greensleeves" (1 text)
Silber/Silber-FolksingersWordbook, p. 140, "Greensleeves" (1 text)
Fuld-BookOfWorldFamousMusic, p. 259, "Greensleeves"

**ST CHW1239**

**File:** GRNSLV3*

**RECORDINGS:**
Pete Seeger, "Greensleeves" [probably instrumental] (on PeteSeeger47)

**CROSS-REFERENCES:**
cf. "O Shepherd, O Shepherd" (tune)
cf. "What Child Is This?" (tune)
SAME TUNE:
Allan o Maut (II) (How Mault Deals With Every Man) (File: WhBA0M2)
At Rome there is a most fearful rout/New Song of Lulla By (Olson-BroadsideBalladIndex ZN331; Bodleian Wood E 25(110); Bodleian Harding B 39(131))
You traitors all that doo deuise, to hurt our Queen in trewcherous wise/A warning to all false Traitors.. [execution of 14 traitors, Aug. 1588] (Olson-BroadsideBalladIndex ZN3138)
Good Lord what a wicked world is this/A most excellent godly new Ballad (Olson-BroadsideBalladIndex ZN1009)
Come listen a while both young and old/Which nobody can deny (Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, p. 109; it is not a good fit for the tune)
NOTES [569 words]: I have heard that green sleeves betokened a prostitute, and that this song is about a young man who yearned for a woman he could not marry because of her occupation. Kelly Eberhard informs me of a contrary legend, that green sleeves betokened English royalty. (I wonder, in all seriousness, if green sleeves did not betoken a "queen," which means of course both the female member of the ruling family and a prostitute.)
Also, Briggs, volume A.1, p. 296, has a tale of "Green Sleeves," in which Green Sleeves is a robber and magical being to whom the hero must appeal for answers; the tale reminds me a bit of the Loathly Women/"What Do Women Want" story (for which see the notes to "The Marriage of Sir Gawain" [Child 31].
The song has sometimes been credited to Henry VIII. There is nothing inherently impossible about this; Henry was a reasonably skilled musical performer, and he did fool around with composing -- and he was not the first English king to be a composer; the early fifteenth century "Old Hall Manuscript" (British Library Add. M.S. 57.950) contains two pieces credited to "Roy Henry" -- King Henry -- which must mean either Henry IV or Henry V, although we can't be sure which (Given-Wilson, p. 386. Personally, I'd guess it was Henry IV, who seems to have been a good musician before becoming king; Kirby, p. 254). But there is little sign that Henry VIII had the skill to write such a tune. The actual origin of this tune is unknown -- but it became popular almost instantly after its registration. Shakespeare mentions it twice in "The Merry Wives of Windsor" (II.i.57 and V.v.18); Chappell lists many other mentions from before 1600. Ault notes that the title was registered to Richard Jones (who would later print the _Handful of Pleasant Delights_ version) on Sept. 3, 1580 (cf. the Stationer's Register entry "A newe northen (sic.) Dittye of ye Ladye Grene Sleves, Rollins, #1892, p. 165) -- and, that, on the same day, another printer (Edward White, according to Rollins, #1390, p. 120) registered "The Ladie Greene Sleeves Answere to Donkyn her frende," implying that the piece was already well enough known to draw knock-offs. Examples of the latter include: Rollins #1049, p. 94, "Greene Sleves and Countenaunce in Countenaunce is Greene Sleves" (Edward White, September 18, 1580)
Rollins #1050, p. 94, "Greene Sleves is worse awaie, Yellow Sleeves Comme to decaie, Black Sleeves I holde in despite, But White Sleeve is my delight" (Edward White, September 18, 1580; apparently White wanted to corner the market on lousy imitations)
Rollins #1742, p. 151, "a merry newe Northen songe of Greenesleves begynninge the boniest lasse in all the land" (Richard Jones, December 14, 1580)
Rollins #2276, p. 197, "A Reprehension against Greene Sleves by William Elderton" (Richard Jones, February 13, 1581)
There is also this inimitable 1580 item (Rollins, #1051, p. 94): "Greene Sleves moralised to the scripture Declaringe the manifold benefites and blessinges of God bestowed on sinful manne (Sept. 15, 1580, II, 378, Henry Carr)."
Whether the piece ever really took a place in the traditional repertoire is another matter. - RBW
The words perhaps [did] not [become traditional], but the tune certainly did, being found in various forms as a morris dance, a country dance ("Green Sleeves and Yellow Lace") and two carols ("What Child Is This," of course, and "Dame Get Up and Bake You Pies"). -PJS
Bibliography

- Ault: Norman Ault, _Elizabethan Lyrics_, 1949 (I use the 1960 Capricorn Books edition)
- Briggs: Katherine Briggs, _A Dictionary of British Folk-Tales in the English Language_, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2)
- Rollins: Hyder E. Rollins, _An Analytical Index to the Ballad-Entries (1557-1709)_ In the Register of the Company of Stationers of London, 1924 (I use the 1967 Tradition Press
Greenwich Pensioner, The
DESCRIPTION: "'Twas in the good ship Rover I sail'd the world around, And for three years and over, I ne'er touched British ground." The singer survives a storm off Portugal, but loses a limb in a battle. Now he is in Greenwich. He blesses the King but cannot sail
AUTHOR: probably Charles Dibdin (1745-1814)
EARLIEST DATE: 1891 (Ashton-RealSailorSongs)
KEYWORDS: sailor injury home
FOUND IN:
REFERENCES (1 citation):
Ashton-RealSailorSongs, #52 insert, "The Greenwich Pensioner" (1 text)
ST AshS052i (Partial)
Roud #17509
BROADSIDES:
File: AshS052i

Greenwood Laddie, The
DESCRIPTION: Singer describes the beauty of her greenwood laddie. Her parents oppose the match because he has no riches, but she says "the more that they slight you, the more I'll invite you". She would still cherish him if she had the gold of the Indies or of Africa.
AUTHOR: unknown
EARLIEST DATE: 1952 (recorded from Charles Boyle)
KEYWORDS: love beauty gold money lyric nonballad lover father mother
FOUND IN: Ireland
REFERENCES (2 citations):
Kennedy-FolksongsOfBritainAndIreland 130, "The Greenwood Laddie" (1 text, 1 tune)
Tunney-StoneFiddle, p. 137, "The Greenwood Laddie" (1 text, 1 tune)
Roud #2123
RECORDINGS:
Charles Boyle, "Greenwood Laddie" (on FSBFTX13)
Robert Cinnamond, "The Greenwood Laddie" (on IRRCinnamond02)
Paddy Tunney, "Greenwood Laddie" (on IRPTunney01)
CROSS-REFERENCES:
NOTES [83 words]: In 1909 Joyce collected "The Greenwood Lad," but only the tune, and without seeing it I won't cite it as Earliest Date. This is similar in tone to "Banks of the Bann," and even shares a verse, but it's otherwise different enough that I split them without question. - PJS
Kennedy-FolksongsOfBritainAndIreland speculates that this might be somehow connected with a Gaelic song, and that the youth's "green-ness" might have political significance. Which strikes me as a rather forced interpretation. - RBW
File: K130

Greer's Grove
DESCRIPTION: Johnny intends to spend the night with Nancy but her cronies beat him and take his money. Next day his mother and neighbors comment on his appearance. He denies being beaten. Fellows, beware of Nancy.
AUTHOR: unknown
EARLIEST DATE: 1955 (IRRCinnamond02)
Greetings to the Sergeant

DESCRIPTION: "You've got a kind face, you old bastard, You ought to be bloody well shot: You ought to be tied to a gun-wheel, And there to bloody well rot."

AUTHOR: unknown

EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)

KEYWORDS: soldier punishment

FOUND IN:
Brophy/Partridge-TommiesSongsAndSlang, p. 67, "Greetings to the Sergeant" (1 text)
Roud #10540
File: BrPa067

Gregorio Cortez

DESCRIPTION: Spanish. "In the country of the Carmen... The sheriff mayor died." An investigation points to Gregorio Cortez. When he is found, he pleads self-defense. Authorities pursue him. Eventually he gives up. The singer clearly sympathizes with Cortez

AUTHOR: unknown

EARLIEST DATE: 1929 (recording, Pedro Rocha and Lupe Martinez, according to Cohen)

KEYWORDS: foreignlanguage police homicide punishment escape

FOUND IN: US

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 526-527, "Gregorio Cortez" (1 Spanish text plus a literal English translation)
File: CAFS2526

Gresford Disaster, The

DESCRIPTION: 242 miners and three rescuers died in the Gresford mine explosion. The management is accused of destroying the fireman's records to cover criminal negligence. "Down there in the dark they are lying; they died for nine shillings a day"

AUTHOR: unknown

EARLIEST DATE: 1952

KEYWORDS: disaster death mining

HISTORICAL REFERENCES:
Sept 22, 1934 - explosion of the Gresford pit mine (in Denbyshire) kills 265 miners and three rescuers

FOUND IN: Britain

REFERENCES (3 citations):
MacColl-ShuttleAndCage-IndustrialFolkBallads, pp. 11-12, "The Gresford Disaster" (1 text, 1 tune)
Grigson-PenguinBookOfBallads 116, "The Gresford Disaster" (1 text)
DT, GRESFORD
Roud #3089

RECORDINGS:
Mrs. A. Cosgrave, "The Gresford Disaster" (on FSB3)
File: PBB116
Grey Cat Kittled in Charlie's Wig, The
DESCRIPTION: "The grey cat's kittled in Charlie's wig (x2), There's one of them living and two of them dead, The grey cat's kittled in Charlie's wig"
AUTHOR: unknown
EARLIEST DATE: 1826 (Chambers)
KEYWORDS: animal childbirth
FOUND IN: Britain(Scotland)
REFERENCES (5 citations):
Montgomerie/Montgomerie-ScottishNurseryRhymes 40, "(The grey cat's kittled in Charlie's wig)" (1 short text)
Greig/Duncan8 1675, "The Grey Cat's Kittled in Charlie's Wig" (4 texts, 2 tunes)
ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1826 ("Digitized by Google")), p. 143, ("The cats hae kittled in Charlie's Wig")
Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), p. 385, ("The cat has kittled in Charlie's Wig")
Robert Chambers (Edited by Norah and William Montgomerie), Traditional Scottish Nursery Rhymes (1990 selected from Popular Rhymes) #43, p. 33, "The Grey Cat"
Roud #13024
CROSS-REFERENCES:
cf. "Jock Robb" (tune, per Greig/Duncan8)
NOTES [14 words]: Chambers (1826) includes this and a Lillibulero verse as "Whig rhymes after 1745." - BS
Last updated in version 2.5
File: MSNR040

Grey Cock, The, or, Saw You My Father [Child 248]
DESCRIPTION: Man bids his love to let him in. After some hours of lovemaking, he tells her he must depart when the cock crows (or before). She hopes the cock will not crow soon, but it crows early. She learns that her lover is a ghost, and may never return
AUTHOR: unknown
EARLIEST DATE: 1769 (Herd)
LONG DESCRIPTION: Man comes to his lover's window, bidding her open and let him in. They spend the night in lovemaking; toward dawn, he tells her he must leave when the cock crows for day. She prays the cock not to crow too soon, but the cock in fact crows early. She remarks her lover's cold lips and skin, realizing he has returned to her dead. As he leaves, she asks when she will see him again; he replies with impossibilities ("When the fish they fly, love, and the sea runs dry, love/And the rocks they melt in the heat of the sun") -- i.e., at the Judgment Day.
KEYWORDS: love sex farewell death dialog nightvisit paradox supernatural lover ghost
FOUND IN: Britain(England(South,West),Scotland) US(Ap,SE,So) Canada(Mar,Newf) Ireland
REFERENCES (19 citations):
Child 248, "The Grey Cock, or, Saw You My Father" (1 text)
Bronson 248, "The Grey Cock, or, Saw You My Father" (16 versions)
Bronson-SingingTraditionOfChildsPopularBallads 248, "The Grey Cock, or, Saw You My Father?" (5 versions: #:1, #5, #8, #9, #12)
Whitelaw-BookOfScottishSong, p. 427, "O Saw Ye My Father" (1 text)
Sharp-EnglishFolkSongsFromSouthernAppalachians 36, "The Grey Cock" (1 text, 1 tune)
{Bronson's #6}
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 310-313, "The Grey Cock" (1 text plus Joyce's version of "The Lover's Ghost")
Leach-TheBalladBook, pp. 611-612, "The Grey Cock" (2 texts)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 90, "Pretty Crowin' Chicken" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 78-79, "Pretty Crowin' Chicken" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 47, "Saw You My True Love John?" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 83-85, "The Grey Cock" (2 texts, 2 tunes)
{Bronson's #11, #13}
Karpeles-FolkSongsFromNewfoundland 21, "The Lover's Ghost" (2 texts, 2 tunes)
Hugh Shields wrote an article, "The Grey Cock: Dawn Song or Revenant Ballad?" (reprinted in E. B. Lyle, Ballad Studies, pp. 67-92) which argues that, in its original form, this was an "alba" or "dawn song" rather than a revenant ballad.

The problem with the hypothesis, as even Shields grudgingly admits, is that this type of song is literally unknown in English (it's associated primarily with the Iberian peninsula, though James J. Wilhelm, Medieval Song, p. 107, claims that the oldest Dawn Song is the Provençal "En un vergier sotz folha s'albespi," and Wilhelm prints several other dawn songs from France, and even a few from Germany).

Shields never ever really defines the form, giving only a few footnotes, one pointing to a German article on Chaucer's Troilus. Looking at the examples in Wilhelm (there are several more found among the Provençal songs), it appears that the characteristic of the form is two young people, forbidden to meet, still coming together at night and having to part before dawn. Though there are also "religious" alba songs, presumably in praise of the light, and a few other things. All of them, however, are art or minstrel songs, not folk songs.

The former type of alba song, obviously, resembles "The Grey Cock" -- but the motivations are entirely different, and so, generally, is the outcome; in the alba songs, the light simply threatens to reveal the lovers, while it threatens the ghost's very existence in the English ballad. I incline to think the similarity, if there is one, is coincidental -- i.e. "The Grey Cock" may be an alba song, but it is not from the tradition of alba songs.

I should probably note, though, that the Provençal examples cited come mostly from the twelfth and thirteenth centuries -- i.e. some of them come from the time when England ruled large parts of Provence. Henry II had Provençal troubadours in his entourage (perhaps the most famous of all, Bertran de Born, c. 1140-1214, had a part in the quarrels between Henry and his son Henry the Young King, and wrote a lament for the latter). So the form could have been introduced into England at the time -- if you believe that it could have survived the conversion into English and then have lasted until modern times.

There is a nursery rhyme verse which is probably related to this, though it might also have been influenced by "Lady Isabel and the Elf-Knight" or something similar:

Oh, my pretty cock, oh, my handsome cock,
I pray you, do not crow before day,
And your comb shall be made of the very beaten gold,
And your wings of the silver so gray. (Baring-Gould-AnnotatedMotherGoose #852, p. 320.) - RBW

The nine-verse Costello version [VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs] of "The Grey Cock" begins with five verses often found in "Rise Up Quickly and Let Me In (The Ghostly Lover)," including the distinguishing lines
Saying, "I'll be guided without a stumble...."
"....Disturbing me from my long night's rest?"
"It is your own true love, pray don't discover..."
"....For I am wet after my long night's journey,
Besides I'm wet love unto the skin."
followed by the "where is the blushes" verse from "Willy O!", two bribery and betrayal verses from Child 248, and ends with the "when the fish they fly" verse from "I Will Put My Ship In Order"; Ewan MacColl's version of the Costello text adds one more verse from "Willy O!"

Perhaps a revenant "The Grey Cock" was closer to the P.W. Joyce version and the two closely related Karpeles-FolkSongsFromNewfoundland texts; that ballad also concludes with the "when the fish they fly" verse. There the distinguishing lines include
"And where is your bed, my dearest love," he said,
"And where are your white Holland sheets?
And where are the maids, oh my darling dear," he said,
"That wait upon you whilst you are asleep?"
"The clay it is me bed, my dearest dear," she said,
"The shroud is my white Holland sheet.
And the worms and creeping things are me servants, dear," she said,
"That wait upon me whilst I am asleep."
(Joyce's text, unlike Karpeles's, reverses the sex of the parties.) Or maybe that is another independent set of ballads.

Child's notes to "The Grey Cock, or, Saw You My Father?" refer to a ballad without a ghost theme ended prematurely by a crowing cock: "The cock is remiss or unfaithful, again, in a little ballad picked up by Burns in Nithsdale, 'A Waukrife Minnie,' Cromek, Select Scottish Songs. You can read the text of the 1789 poem at Burns Country site.

Robert Cinnamond's version on IRRCinnamond02, like Child, Johnson, Henry/Huntingdon/Herrmann-SamHenry'sSongsOfThePeople and Barry/Eckstorm/Smyth-BritishBalladsFromMaine, have no ghostly elements. At the end, as in Henry/Huntingdon/Herrmann-SamHenry'sSongsOfThePeople, the woman is deserted by a man who would just rather not be married. My own inclination, without getting into the "alba" controversy, is to believe that the ghostly versions, like Costello, VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs and MacColl, have imported the ghost from entirely different ballads.

Ford says of Burns's report of "The Waukrife Minnie" (lovers interrupted by early crowing with no ghost involved) that he had it "from the singing of a country girl in Nithsdale." Ford's comment is in connection with his own text of "My Rolling Eye" [Seventeen Come Sunday [Laws O17]] (Robert Ford, editor, Vagabond Songs and Ballads of Scotland [first series] (Paisley,1899), pp. 102-105) which includes the following verses, again about the interruption of two non-ghostly lovers by an early-crowning cock:
It's waery fa' the waukrife cock
May the foumart lay his crawing,
He wauken'd the auld wife frae her sleep,
A wee blink ere the dawning.
She gaed to the fire to blaw the coal,
To see if she would ken me,
But I dang the auld runt in the fire,
And bade my heels defend me.

Finally having read the Shields article cited above, I see that it analyzes the Costello version on pp. 71-77. Once the chimeric nature of that and other texts is demonstrated I find it difficult to understand the grounds for considering "The Grey Cock" to be a revenant ballad.

See R. H. Cromek, Remains of Nithsdale and Galloway Song, (London, 1810), pp. 72-75, "The Gray Cock," which Child describes as 'a song by Allan Cunningham, impudently put forward as 'the precious relique of the original.'" Cromek writes, "This copy was communicated by Mr. Allan Cunningham. He had it from his father...."; Cunningham's "forgery" has nothing of the revenant theme which, I assume, he would have incorporated if he had thought it appropriate to the ballad
he was faking.
Fowke-TraditionalSingersAndSongsFromOntario [1965], p. 185, also looks at the Costello version: "Of her ten stanzas, the first five parallel almost line for line the corresponding stanzas sung by Mrs. Clark [of 'Rise Up Quickly and Let Me In']." Shields, in footnote 14, acknowledges Fowke's analysis. Since Fowke considers her text a version of "The Grey Cock," she may think of the Costello text as a "more complete" version of Child 248 of which her own text is a fragment. The other way of looking at the two texts is to consider Costello a composite with the Fowke text as one of its elements.
Whether or not they are "dawn songs," the Index includes a number of non-revenant night visits besides Child 248 that are ended early by premature cock crow. See, for example, the discussion of "My Restless Eye" and "A Waukrife Minnie," indexed as "Seventeen Come Sunday [Laws O17]." Another example is the song indexed as "The Light of the Moon." See "Rise Up Quickly and Let Me In (The Ghostly Lover)" for the note beginning, "Summing up: this is not a ghost song at all"; in this case the visit is ended by cock crow, though not prematurely.
For a discussion of "dawn songs", with and without ghosts, see Charles Read Baskervill, "English Songs on the Night Visit" in Publications of the Modern Language Association of America, Vol. XXXVI, No. 4 (December 1921 ("Digitized by Google")), pp. 565-614. I would use this article as the starting point for any study of the subject.
Piling it on -- against the revenant -- is the Joe Holmes and Len Graham recording which ends "There was once I thought my love was as constant unto me As the stones that lie under yon ground, But now since I do find he's altered his mind I would rather live single as be bound." - BS

Last updated in version 5.1

File: C248

Grey Goose, The

DESCRIPTION: "Last Monday morning, Lord, Lord, Lord... My daddy went a-hunting... for de grey goose." The goose is found and killed; it takes six weeks to fall, and six weeks to pluck, and six weeks to cook... It cannot be cut, and comes back to life and flies away

AUTHOR: unknown

EARLIEST DATE: 1933 (recording, Washington "Lightnin")

KEYWORDS: talltale bird cook hunting

FOUND IN: US(So)

REFERENCES (10 citations):
Lomax/Lomax-FolkSongUSA 5, "The Grey Goose" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 242-243, "De Grey Goose" (1 text, 1 tune)
Jackson-WakeUpDeadMan, pp. 95-97, "Grey Goose" (1 text, 1 tune)
Botkin-TreasuryOfAmericanFolklore, pp. 907-908, "The Grey Goose" (1 text, 1 tune)
Abrahams/Riddle-ASingerAndHerSongs, pp. 118-120, "Go Tell Aunt Nancy" (1 text, 1 tune, with an "Aunt Rhody" opening but an ending that might be from The Grey Goose)
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, pp. 16-17, "The Gray Goose" (1 text, 1 tune)
Greenway-AmericanFolksongsOfProtest, pp. 109-110, "Grey Goose" (1 text)
Silber/Silber-FolksingersWordbook, p. 403, "The Gray Goose" (1 text)

DT, GRAYGOOS

ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 88, "Grey Goose" (1 text, 1 tune)
Roud #11684

RECORDINGS:
James "Iron Head" Baker, "The Grey Goose" (AFS 207B, 1933) (AFS 205 A3, 1934; on LC03)
Augustus "Track Horse" Haggerty & group, "The Grey Goose" (AFS 223 A2, 1933)
Lead Belly, "The Grey Goose" (on GrowOn2)
Pete Seeger, "Gray Goose" (on PeteSeeger05); "Grey Goose" (on PeteSeeger08, PeteSeegerCD02)
Washington "Lightnin;", "The Gray Goose" (AFS 182 A, 1933)

CROSS-REFERENCES:
cf. "The Derby Ram" (theme)
cf. "The Sucking Pig" (theme)
cf. "The Wonderful Crocodile" (theme)
cf. "T'Owd Yowe wi' One Horn" (theme)
cf. "Home, Happy Home"
NOTES [71 words]: Paul Stamler writes, "[This song and 'Home, Happy Home'] are so close that it might be better to call [the latter] an Alternate Title." I have no knowledge of "Home, Happy Home." Anyone know more? - RBW
"Home, Happy Home" was collected, almost certainly from white informants, by Garry Harrison in southern Illinois, probably in the 1970s. - PJS
John Greenway sees this as similar to "Cutty Wren." Once again, I don't see it. - RBW

Grey North Sea, The
DESCRIPTION: "And oh, we peppered them hot, sir, And yelled aloud with glee, Till the enemy staggered back to port In the grey North Sea."
AUTHOR: unknown
EARLIEST DATE: 1984 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: navy fight
HISTORICAL REFERENCES:
May 31-Jun 1, 1916 - Battle of Jutland. The Royal Navy suffers more losses than the German fleet but forces the Germans to flee back to port
FOUND IN: Britain
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 144, "The Grey North Sea" (1 fragment)
NOTES [282 words]: Roy Palmer, who gave this to Tawney, thought it was about the Battle of Jutland. Tawney's text is too short to be sure, but it seems likely. The Royal Navy didn't fight many battles, particularly large-scale battles, in the North Sea. The Germans claimed victory in the battle. As Nigel Steel and Peter Hart, Jutland 1916: Death in the Grey Wastes, Cassell, 2003 (I use the 2004 paperback edition), pp. 424-425, say, "Any superficial analysis of ships lost and of casualties sustained shows that the Germans did indeed have a case for celebrating a victory.... In all, the British lost three battlecruisers, three armoured cruisers and eight destroyers. The Germans lost one battlecruiser, one pre-dreadnought, four light cruisers and five destroyers.... In the battle some 6,094 British sailors lost their lives as opposed to 2,551 Germans."
But they Steel/Hart go on to add on p. 425, "Whatever specious claims can be constructed from an analysis of losses or casualties it remains a fact that the British won the Battle of Jutland. In the end the material successes of the High Seas Fleet fade into complete insignificance in comparison to the crushing strategic success the Royal Navy secured for the British Empire." They had chased the Germans back into port, from which they never emerged again in the war. And they did it in just the way the song describes: they "peppered them hot." The British lost more ships -- but many German ships barely made it back to port due to the damage they had sustained; they frankly fled with their tails between their legs. So the song is a good fit for Jutland. The newspapers argued about who won. But the sailors on the British ships knew. - RBW

Grief Is a Knot
DESCRIPTION: Willie leaves Mary for another girl. Mary goes to her deathbed and sends for Willie who promises to take care of their baby. The baby dies too and is buried with Mary.
AUTHOR: unknown
EARLIEST DATE: 1924-1925 (see notes); 1952 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)
KEYWORDS: infidelity sex burial death baby lover
FOUND IN: Canada(Newf)
REFERENCES (2 citations):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 153-155, "Grief Is a Knot (False Willie)" (1 text, 1 tune)
Peacock, pp. 673-674, "Grief Is a Knot" (1 text, 1 tune)
Roud #9803
RECORDINGS:
Grigor's Ghost

DESCRIPTION: Grigor loves his rich cousin Katie. Her father arranges for Grigor's impressment. He is killed near Fort Niagara; the finger with her ring is cut off. His ghost appears to Katie without the finger. She dies. The father is left "bereft of all joys."

AUTHOR: unknown

EARLIEST DATE: 1825 (Buchan, _Gleanings of Scotch, English, and Irish Scarce Old Ballads_, according to Greig/Duncan2)

KEYWORDS: grief love ring army battle parting death America Scotland father servant soldier ghost

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan2 340, "Grigor's Ghost" (2 texts, 1 tune)
Roud #4600

CROSS-REFERENCES:
cf. "On One Thursday's Evening" (tune, according to Greig/Duncan2)

NOTES [731 words]: This is a long ballad and many elements were left out of the description. Among them: Grigor, whose father had been exiled, was taken in and poorly used as a servant by his uncle MacFarlane; Katie is courted by wealthy suitors; her mother overhears their meeting and reports it to MacFarlane; when Grigor and Katie part she asks to be allowed to accompany him in the army but Grigor refuses and she gives him a ring; after Katie dies of grief the mother dies the same night.

According to the ballad, Grigor is killed near Fort Niagara July 30, 1759, four days after the battle there. - BS

The battle of Fort Niagara was part of William Pitt's grand strategy of 1758-1759 for the French and Indian War, in which he attacked the French in Canada on many fronts. The most notable of these campaigns was that of James Wolfe against Quebec, for which see "Brave Wolfe" [Laws A1]. The Niagara campaign took place some weeks before that, and in some ways was even more decisive (because the French had no real chance to reverse the result; they could have retaken Quebec). The British had already accomplished one of the objectives for which they had started the war: They had taken the fort at the confluence of the Allegheny and Monongahela rivers, the site of the future Pittsburg (see Walter R. Borneman, _The French and Indian War_, Harper-Collins, 2006, pp. 187-192). This allowed British resettlement of much of western Pennsylvania, from which they had been driven after Braddock's Defeat (for which see the song of the same name). But if the British could capture Fort Niagara, they could cut off Quebec (and, hence, European France) from the trans-Appalachian areas.

John Prideaux, newly appointed brigadier general, was given 3000 troops and sent up the Mohawk River to take the fort. (Borneman, p. 193). He was joined by about a thousand Iroquois at Oswego (see Fred Anderson, _Crucible of War: The Seven Years' War and the Fate of Empire in British North America_, 2000; I use the 2001 Vintage Books edition; pp. 330-331). This was significant for the British, because the Iroquois had been fairly quiet until then, and most other tribes supported the French. Prideaux therefore left a thousand British and American troops at Oswego to guard his communications and rebuilt the fort there, and rowed the rest of the troops to a point near the mouth of the Niagara River (Borneman, p. 194).

Fort Niagara, built in 1725 near the mouth of the Niagara and much improved in the years since, was well-built and well-situated for most purposes, with water on three sides and a strong wall on the fourth. But it was undermanned; the officer in charge thought that the threat was over for the year, and had sent most of his garrison off to other duties (Anderson, p. 355). His reasons were valid, but the conclusions were wrong; when the British showed up, the fort was manned by only about 500 men (fewer than 200 French regulars and about 300 locals). Plus it was vulnerable to artillery fire from a high point nearby (Borneman, p. 195). Prideaux put his troops there on July 7, 1759 and began a siege.
On July 20, Prideaux was killed by his own artillery (Anderson, p. 336, Borneman, p. 196). On July 23, before the English command could properly be reorganized, the French troops that had earlier left the fort returned. But, disregarding advice from the locals, the 1500 or so men marched right into an ambush and were slaughtered on July 24 (Borneman, p. 198; Anderson, p. 337, says that the Indians in the relief column pulled out, so it was perhaps only 600 Frenchmen who went to their doom. Either way, the relief expedition failed). With no further hope of rescue, Fort Niagara surrendered on July 25 (Anderson, p. 337; Borneman, p. 199).

The battle broke the back of the French position west of the Appalachians. For the moment, New France (what we now would call Quebec) still stood, but it had no real supply line to the southwestern forts. French settlements in places like Michigan and Illinois were cut off from contact with the French government. Few were actually attacked, but they could be taken any time the British wanted them.

The last sputter of the Niagara campaign came as the French attacked Oswego on the supply line to Fort Niagara (Borneman, pp. 202-203). This was a complete fiasco for the French, but perhaps this was the attack in which Grigor was killed. - RBW

Last updated in version 2.4
File: GrD2340

Grimsby Lads, The

DESCRIPTION: "Here's to the Grimsby lads out at the trawling," working all night on the sea. "They sail in the cold and the grey of the morning," heading to the cold waters of the North Sea, where they work eighteen hours a day. In ten days they will return

AUTHOR: John Conolly and Bill Meek
EARLIEST DATE: 1986 (Palmer-OxfordBookOfSeaSongs)
KEYWORDS: sailor fishing home hardtimes
FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 156, "The Grimsby Lads" (1 text, 1 tune)
NOTES [35 words]: There is of course no hint at all that this is traditional. John Conolly is also responsible for "Fiddler's Green," which arguably has become traditional -- at least, people do learn it from oral tradition. - RBW
Last updated in version 4.4
File: PaSe156

Grizzly Bear (Grizzely Bear)

DESCRIPTION: "Oh that grizzely, grizzely, grizzely bear, Tell me who was that grizzely bear. Oh Jack o' Diamonds was that grizzely bear." The singer describes the grizzely bear (and how his family tries to avoid and/or hunt it)

AUTHOR: unknown
EARLIEST DATE: 1951 (sung by convicts of Negro Prison Camp Work-SongsOf-Henry-Clay-Work)
KEYWORDS: nonballad hunting animal
FOUND IN: US(So)
REFERENCES (4 citations):
Courlander-NegroFolkMusic, p. 106, "Grizzly Bear" (1 text)
Jackson-WakeUpDeadMan, pp.184-192, "Grizzly Bear" (4 texts, 2 tunes)
Silber/Silber-FolksingersWordbook, p. 402, "Grizzly Bear" (1 text)
ADDITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, p. 411, "Grizzley Bear" (1 text)
Roud #16673
RECORDINGS:
Texas state farm prisoners, "Grizzly Bear" (on NPCWork, FMUSA) [Jackson believes the lead singer here is Joseph "Chinaman" Johnson] 
NOTES [129 words]: Courlander suggests the "Grizzly Bear" was a convict whose appearance was so wild that he resembled a bear. As most if not all versions seem to come from prisoners, this is at least possible. But several of the prisoners Jackson spoke to thought it was a warden, Carl Luther McAdams, considered very strict but fair and sometimes known as "the Bear." Still others mentioned a Joe Oliver who predated McAdams. Jackson notes that some scholars consider "the bear" to be a homosexual convict, but observes
that the prisoners he talked to rejected that interpretation completely.
Jackson’s versions of the song vary widely; the two sung by Benny Richardson actually have plots
of sorts, and Jackson calls them ballads -- though they're pretty vague, just a sort of travelogue.

-- RBW

Last updated in version 3.5
File: CNFM106A

Grizzly Hogan

DESCRIPTION: "Oh, there's a road to Seattle As plain as can be, And if you want to see a wreck,
Just take a look at me." The police are afraid to deal with the singer, "Grizzly Hogan," when he gets
drunk. He kissed his girl and broke her jaw. No one can match him

AUTHOR: unknown
EARLIEST DATE: 1956 (Beck-TheyKnewPaulBunyan)
KEYWORDS: lumbering talltale injury drink
FOUND IN: US(MW,NW)
REFERENCES (1 citation):
Beck-TheyKnewPaulBunyan, pp. 53-55, "Grizzly Hogan" (1 text, 1 tune)
Roud #6518
CROSS-REFERENCES:
cf. "The Frozen Logger" (theme of the logger breaking his girlfriend's jaw when kissing her)
NOTES [34 words]: The verse about the logger breaking his girlfriend's jaw by kissing her occurs
also in "The Frozen Logger." For what little we can say about the relationship between the two, see
the notes to that song. - RBW

Last updated in version 5.0
File: BBun053

Grog Tent We Got Tipsy In, The

DESCRIPTION: "The grog tent we got tipsy in, in old Bendigo, Was certainly the queerest place it's
been my lot to know." The text is small and primitive but the landlady was pretty; all the miners
got there. But with the landlady having married, it's all gone now

AUTHOR: Words: "Coxon"? / Music: N. J. Sporle
EARLIEST DATE: 1970 (AndersonStory)
KEYWORDS: drink mining marriage
FOUND IN:
REFERENCES (1 citation):
Anderson-StoryOfAustralianFolksong, pp. 88-90, "The Grog Tent We Got Tipsy In" (1 text, 1 tune)
File: AnSt088

Grog Time of Day (Fine Time of Day)

DESCRIPTION: Chorus: "Hurrah! my jolly boys, grog time o' day." "The captain's gone ashore, but
the mate is aboard." "Captain locked the door and took away the key." I assume they get grog
anyway.

AUTHOR: unknown
EARLIEST DATE: 1814 (_Landsman Hay_ per Wikipedia; see NOTES)
LONG DESCRIPTION: Chorus: "Fine time o' day." We're rowing To St Thomas. There are fine girls
-- Nancy Gibbs and Betsy Braid -- there. "Massa" [our passenger] is a rich, handsome man from
London and he loves pretty girls: "him lub 'em much, him lub 'em true." He chases them around the
guava bush and catches them in the sugar cane....

KEYWORDS: drink shanty seduction sex
FOUND IN: West Indies
REFERENCES (2 citations):
Abrahams-DeepTheWaterShallowTheShore, pp. 11,16, "Grog Time a Day"; Abrahams-
DeepTheWaterShallowTheShore, pp. 18-19, "Fine Time 'o Day" (1 text plus 3 fragments, 1 tune)
DT, FINETIME

cites four references for this song: "The song, the tune of which is now lost, was sung by:

The "Fine Time o' Day" text is quoted by Abrahams from Trelawney Wentworth, *The West India Sketch Book* (London: Whitaker & Co, 1834 ("Digitized by Google")), vol. 1 pp. 239-242 [Abrahams mis-cites this as vol. 2]. The Digital Tradition citing follows Wentworth but "cleans up" the grammar. That text was apparently put to a commonly-sung shanty to meet particular occasions. Wentworth writes that the singers are rowing from Tortola to St Thomas in a boat "pulling six oars, furnished with two lugger sails.... The subject matter of the song was as discursive and lengthy as Chevy Chase; and it showed an aptitude at invention on the part of the leader, as well as a tolerable acquaintance with the weak side of human nature, on the score of flattery: a small portion of it will suffice." Abrahams comments that "The song is obviously directed as a song of derision at the white man transcribing the song."

The long description follows Wentworth and Digital Tradition. Abrahams writes that "the refrain is still sung [1974] throughout the West Indies." - BS

**Last updated in version 4.0**

File: WIS011A

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**Grouchy Bill**

**DESCRIPTION:** "Yes, I know Bill was grouchy, I know he was sometimes tough, Still... He had p'ints what was good enough." When the crew is called to break a logjam on the Brule, a young man is caught out on the river. Bill sets out to rescue him; both die

**AUTHOR:** unknown

**EARLIEST DATE:** 1943 (Menominee Herald-Leader, according to Beck-TheyKnewPaulBunyan)

**KEYWORDS:** logger rescue death river

**FOUND IN:** US(MW)

**REFERENCES (2 citations):**

- Beck-TheyKnewPaulBunyan, pp. 156-161, "Grouchy Bill" (1 text)
- Beck-LoreOfTheLumberCamps 86, "Grouchy Bill" (1 text)

**Roud #6511**

**CROSS-REFERENCES:**

- cf. "Jim Bludsoe" (theme of a dead rescuer)

**NOTES** [23 words]: Beck doesn't say so, but this feels to me like it was inspired by "Jim Bludsoe," although it sounds as if it was based on a real event. - RBW

**Last updated in version 5.2**

File: BBun156

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**Ground for the Floor (I)**

**DESCRIPTION:** At day's end, the singer (a shepherd) makes his way home, where he sits content. He praises the cottage, though he has "nothing but ground for my floor." He sleeps well, rising cheerfully to his work and playing his pipe; he has no high ambitions

**AUTHOR:** unknown

**EARLIEST DATE:** before 1813 (broadside, Bodleian Harding B 11(2066))

**KEYWORDS:** home farming work music nonballad sheep shepherd worker

**FOUND IN:** Britain(England(Lond,South))

**REFERENCES (2 citations):**

- Williams-FolkSongsOfTheUpperThames, p. 153, "Ground for the Floor" (1 text) (also Williams-Wiltshire-WSRO Wt 423)
- Kennedy-FolksongsOfBritainAndIreland 250, "Ground for the Floor" (1 text, 1 tune)

**Roud #1269**

**RECORDINGS:**

- George Maynard, "The Sun Being Set" (on Maynard1); "Ground for the Floor" (on Voice20)
Ground for the Floor (II)

DESCRIPTION: The singer has "a neat little cottage with ground for the floor" surrounded by brambles and thorns. He is happy with his dog and gun, a three-legged stool, a fire on the ground, bed of straw, and one guinea in the pocket of his only suit.

AUTHOR: unknown

EARLIEST DATE: before 1813 (broadside, Bodleian Harding B 11(3660))

KEYWORDS: home nonballad

FOUND IN: Britain(England(Lond))

REFERENCES (1 citation):
Broadwood/Maitland-EnglishCountySongs, pp. 96-97, "Ground for the Floor" (1 text, 1 tune)
Roud #1269

NOTES [43 words]: The description is from broadside Bodleian Harding B 11(3660). Roud assigns the same number to this and "Ground for the Floor" ("The sun being set"); while they are about the same general subject and share a single phrase, I don't see how they are related. - BS

Ground Hog

DESCRIPTION: A family goes ground hog hunting, catches one, cooks and eats it with great enjoyment. Almost anything can happen in the process as verses float in and out.

AUTHOR: unknown (credited on the Norris recording to Harold Gray)

EARLIEST DATE: 1911

KEYWORDS: hunting food humorous animal family

FOUND IN: US(Ap,SE,So)

REFERENCES (23 citations):
Randolph 413, "The Ground-Hog Song" (2 texts, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 221, "The Ground Hog" (3 texts plus a fragment and indirect mention of 2 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 221, "Ground Hog" (5 tunes plus text excerpts)
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol1, p. 30, "The Ground Hog" (1 text, 1 tune)
Richardson/Spaeth-AmericanMountainSongs, pp. 92-93, "Groun' Hawg" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 123, "Groundhog" (1 text, 1 tune)
Lomax/Lomax-FolkSongUSA 8, "Ground Hog" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 131, "Groundhog" (1 text, 1 tune)
Lomax-Lomax-AmericanBalladsAndFolkSongs, pp. 271-274, "Groun' Hog" (1 text, 1 tune)
Botkin-TreasuryOfAmericanFolklore, pp. 893-895, "Groun' Hog" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 231, "The Ground Hog" (1 text, 1 tune)
Henry-SongsSungInTheSouthernAppalachians, pp. 5-6, "Ground Hog" (1 text)
Cox-FolkSongsSouth 176, "Ground Hog Song" (1 text)
**Grounding of the Cabot Strait, The**

DESCRIPTION: Cabot Strait leaves Sydney for Port aux Basques and runs aground off Cape Ray. Local people "row out in their dories through the bitter wind and snow" and rescue the passengers and crew. The Cabot Strait is "out" and awaiting repairs.

AUTHOR: Martha Osmond (source: Guigné-ForgottenSongsOfTheNewfoundlandOutports and Osmond recording)

EARLIEST DATE: 1960 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)

KEYWORDS: rescue sea ship shore storm wreck

HISTORICAL REFERENCES:

Jan 17, 1957 - The ferry Cabot Strait ran aground during a blinding snowstorm at Grand Bay near Port Aux Basques, Newfoundland (per Guigné, UP dispatch "52 [12 passengers and 39 crew [??]] Taken Safely Off Grounded Ferry" in The Niagara Falls Gazette (Niagara Falls, Jan 18, 1957), p. 11).

FOUND IN: Canada(Newf)

REFERENCES (1 citation):

Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 156-157, "The Grounding of the Cabot Strait" (1 text, 1 tune)

Roud #25335

RECORDINGS:

Martha Osmond, "The Grounding of the Cabot" (on NFAGuigné01)

File: Guig156

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**Grouse, Grouse, Grouse**

DESCRIPTION: "Oh, the Army and the Aviation section Is all shot to Hell, so they say." The soldier complains of his officers, and notes that they do the same, "'Cause they think the only thing we do is grouse." But at least they fight; generals stay safe in the rear

AUTHOR: unknown

EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)

KEYWORDS: war food

FOUND IN:
Groves of Blackpool, The

DESCRIPTION: "Now de war, dearest Nancy, is ended." The Cork City Militia return home to a grand reception and local brew. Their band plays "Boyne Water" and "Croppies Lie Down." It's good to be back among the tanners and glue-boilers "in de Groves of de Pool"

AUTHOR: Richard Alfred Milliken (1767-1816) (source: Moylan-TheAgeOfRevolution-1776-1815)

EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)

KEYWORDS: rebellion drink music soldier home

NOTES [227 words]: The text mimics the local accent by replacing "th" by "d" with occasional other translations ("because" becomes "bekase," "pretty" becomes "purty," "murder" becomes "murther," "educated" becomes "educated," ....).

Moylan-TheAgeOfRevolution-1776-1815: "A song from the loyalist side ... commemorates the activities of the North Cork Militia who became notorious, during the period when Wexford was under martial law, for the enthusiasm and brutality with which they carried out their duties." Moylan quotes Sparling's caracterization (from Irish Minstrelsy p. 504): "In 1798 Milliken was unenviably notorious for 'zeal and efficiency' as a yeoman."

Croker-PopularSongsOfIreland: "The Cork Militia were especially Orange. They suffered severely in the Rebellion of 1798...."

Croker believes the last verse - a toast to the tanners and glue-boilers "in de Groves of de Pool" - is the work of John Lander rather than "honest Dick Millikin." - BS

According to the brief biography in Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), p. 791, Milliken (or Millikin, as she spells it) lived and died in Cork; she gives his death date as 1815. He is known almost exclusively for his poem "The Groves of Blarney," which if nothing else had quite a vogue in the broadside press; see its entry. In this index, see also "The River Lee." - RBW

File: Moy1061

Groves of Blarney

DESCRIPTION: "The groves of Blarney they are so charming." The flowers, "grand walks," "the stone" and statues are described. No commander can compare with Lady Jeffers. If the singer were a poet like Homer "in every feature that I'd make it shine"

AUTHOR: probably Richard Alfred Milliken (1767-1816) (see Notes)

EARLIEST DATE: 1800 (1798-1799 probable date written, printed copies in Cork by 1800, according to Croker-PopularSongsOfIreland)

KEYWORDS: nonballad lyric

NOTES [227 words]: The text mimics the local accent by replacing "th" by "d" with occasional other translations ("because" becomes "bekase," "pretty" becomes "purty," "murder" becomes "murther," "educated" becomes "educated," ....).

Moylan-TheAgeOfRevolution-1776-1815: "A song from the loyalist side ... commemorates the activities of the North Cork Militia who became notorious, during the period when Wexford was under martial law, for the enthusiasm and brutality with which they carried out their duties." Moylan quotes Sparling's caracterization (from Irish Minstrelsy p. 504): "In 1798 Milliken was unenviably notorious for 'zeal and efficiency' as a yeoman."

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File: Moy1061

Roud #V668

BROADSIDES:
Bodleian, Harding B 11(4035), "Groves of Blarney" ("The groves of Blarney, they are so charming") , J.O. Bebbington (Manchester), 1855-1858; also Harding B 11(2095), 2806 b.11(161), Harding B 18(223), "Groves of Blarney"

LOCSinging, sb10145b, "The Groves of Blarney", H. De Marsan (New York), 1864-1878

CROSS-REFERENCES:
cf. "The Last Rose of Summer" (tune, per Hoagland)
cf. "Castle Hyde" (tune and theme, per Hoagland)
cf. "The Plains of Drishane" (theme: extravagant praise of Cork)
cf. "Castle Hyde" (theme: extravagant praise of Cork)
cf. "The Groves of Glanmire" (theme: extravagant praise of Cork)

SAME TUNE:
Our Ulysses ("A new Song of this great Ulysses," by John Ross Dix) (Wolf-AmericanSongSheets, pp. 121-122)

NOTES [353 words]: H. Halliday Sparling's _Irish Minstrelsy_ (London, 1888), pp. 437-438, 505, "The Groves of Blarney" makes the attribution to Milliken. [Granger's Index to Poetry accepts this identification, but notes at least one version with an additional stanza by Francis Sylvester Mahony, for whom see "Bells of Shandon"; the attribution in Granger's appears to be based on Hoagland. She adds that "Millikin at a party declared he could write a piece of absurdity which would surpass 'Castle Hyde....' The Groves of Blarney was the result...." Other poems by Millikin in this index include "The Groves of Blackpool" and "The River Lee." - RBW].

See Yorke p. 60 for Father Prout's "There is a stone there ..." verse 6.

Croker-PopularSongsOfIreland, quoting the memoir prefixed to Poetical Fragments of the late Richard Alfred Millikin[1823]: "During the Rebellion, several verses were, in the heat of party [Croker: an electioneering dinner], added to this song, particularly those alluding to the mean descent of a certain noble lord [Croker: Lord Domoughmore (then Lord Hutchinson)]; but they were not the production of the original author, who, incapable of scurrility or personal enmity to those with whom he differed in opinion, scorned such puerile malice." Croker makes the added verse "'Tis there's the kitchen hangs many a flitch in ... All blood relations to my Lord Donoughmore"; Croker notes that, in The Reliques of Father Prout [Rev Francis Sylvester Mahony (1804-1866)] that verse is replaced by "There is a stone there, that whoever kisses .... "may clamber to a lady's chamber, Or become a member of parliament....

The Jeffrey/Jeffers/Jeffares family were Protestants granted lands previously owned by Catholic Irish. In County Cork they took over Blarney Castle (source: The Jeffrey Family site). Kissing the Blarney Stone, on the top story of the castle tower, is supposed to give the gift of eloquence.

Broadside LOCSinging sb10145b: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

_Last updated in version 6.1_

File: OCon033

**Groves of Glanmire, The**

DESCRIPTION: The singer "come to this country a stranger" and, in his travels, has found "none to equal Glanmire." He lists the fine groves, the Bride Valley, the salmon fishing, hare hunting, "the finest of oak, lime and larch" and working mills.

AUTHOR: unknown

EARLIEST DATE: 1978 (OCanainn-SongsOfCork)

KEYWORDS: travel commerce fishing hunting nonballad lyric

FOUND IN: Ireland

REFERENCES (1 citation):
OCanainn-SongsOfCork, pp. 90-91, "The Groves of Glanmire" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "The Groves of Blarney" (theme: extravagant praise of Cork) and references there

NOTES [131 words]: This is more moderate in praise of local places than "Castle Hyde" and "Dear Mallow, Adieu," and fairly close in spirit to "The Town of Passage" (!). On the other hand it is just one more of the family of songs that has spawned so many parodies around Cork. See, for
example, "The Groves of Blarney," "The Plains of Drishane," "Darling Neddeen," "The Town of Passage" (II and III) and "The Praise of Kinsale." Or maybe this is just too subtle a parody for me to understand; it does end with a strange line that of all the mills working "there is one making silverspring starch." Silverspring Starch Company is/was in Glanmire (according to an entry on the Limerick City Council site 2/13/2006).

OCanainn-SongsOfCork: "Glanmire [is] some four miles from Cork city, on the Dublin Road." - BS

File: 0Can090

Gruig Hill

DESCRIPTION: The singer goes out to take the air, and sees a beautiful girl who lives near Gruig Hill. He describes her beauty at length. They go to her home; her family greets him kindly. He sets out for his home, hoping to marry her

AUTHOR: unknown

EARLIEST DATE: 1935 (Sam Henry collection)

KEYWORDS: love beauty drink

FOUND IN: Ireland

REFERENCES (1 citation):
    Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H626, p. 465, "Gruig Hill" (1 text, 1 tune)
    Roud #18996
    File: HHH626

Gruver Meadows

DESCRIPTION: "My name is Gruver Meadows, my name I'll never deny, I've done a cruel murder and in prison I must die." Meadows has murdered his wife and Standon Dean. A claim of insanity is no help. He kisses his children and prepares to die

AUTHOR: unknown (perhaps influenced by Andrew Jenkins)

EARLIEST DATE: 1927 (recording, Andrew Jenkins)

KEYWORDS: husband wife homicide execution farewell

FOUND IN: US

REFERENCES (1 citation):
    Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 210-211, "Gruver Meadows" (1 text)
    Roud #22283

RECORDINGS:
    Andrew Jenkins (as "Gooby Jenkins"), "Gruver Meadows" (Okeh 45115, 1927)

CROSS-REFERENCES:
    cf. "Charles Guiteau" [Laws E11] (tune & meter) and references there

File: CAFS1210

Gude Wallace [Child 157]

DESCRIPTION: Wallace meets a woman washing at a well. She says 15 Englishmen who seek him are at the inn. He says he'd go there if he had any money; she gives him some. He goes, disguised, vanquishes the 15, calls for food, is set upon by 15 more and defeats them too.

AUTHOR: unknown

EARLIEST DATE: 1768?

KEYWORDS: fight outlaw money food disguise

HISTORICAL REFERENCES:
    1286 - Death of Alexander III of Scotland
    1290 - Death of his granddaughter Margaret "Maid of Norway"
    1292 - Edward I of England declares John Balliol king of Scotland
    1296 - Edward deposes John Balliol
    1297 - William Wallace, the Guardian of Scotland, defeats the English at Stirling Bridge
    1298 - Edward defeats Wallace at Falkirk. Wallace forced into hiding
    1305 - Capture and execution of Wallace (August 23)
    1306 - Robert Bruce declares himself king of Scotland
    1307 - Death of Edward I
1314 - Battle of Bannockburn. Robert Bruce defeats Edward II of England and regains Scottish independence
FOUND IN: Britain(Scotland)
REFERENCES (10 citations):
Child 157, "Gude Wallace" (9 texts, 1 tune) {Bronson's #2}
Bronson 157, "Gude Wallace" (2 versions)
Bronson-SingingTraditionOfChildsPopularBallads 157, "Gude Wallace" (2 versions: #1, #2)
Lyle-Andrew-CrawfurdsCollectionVolume2 96, "A Sang o Gude Wallace" (1 text)
Chambers-ScottishBallads, pp. 8-12, "The Gude Wallace" (1 text)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 465-466, "Gude Wallace" (notes plus part of Child G and a fragment of Child A)
Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 133-134, "Gude Wallace" (1 fragment, which mentions Wallace but otherwise has little resemblance to the Child ballad; it may be unrelated)
Leach-TheBalladBook, pp. 433-435, "Gude Wallace" (1 text)
Whitelaw-BookOfScottishBallads, pp. 233-237, "The Gude Wallace" (2 texts)
DT, GUDWALL*

Roud #75
NOTES [2570 words]: Chambers, a composite of Buchan's "Ballads of the North of Scotland" and "Gleanings of Scarce Old Ballads" and a text in Johnson's Museum is the source for Whitelaw-BookOfScottishBallads [Robert Chambers, The Scottish Ballads (Edinburgh: William Tait, 1829 ("Digitized by Microsoft")), footnote p. 12]. The first half of Chambers/Whitelaw-BookOfScottishBallads is the Buchan text at Child 157H. - BS

William Wallace is one of the most famous figures in Scottish history, but surprisingly little is known of him. Prior to the reign of John Balliol, he was invisible; we don't even know his birth date, though many think he was born around 1272 (Magnusson, p. 133). And, ironically for a man known for being a Scottish patriot, his name means "William the Welshman," and being from Lanark, he probably was of Welsh descent (CraigieEtAl, p. 103).

As Keen puts it on pp. 66-67, "Considering the impact which his career made on the imagination of his countrymen, we know remarkably little historical detail of the life of William Wallace. The date of his birth is unknown. He came of a family of small landowners whose estates were in Ayrshire, and who seem to have been of Welsh origin. Nothing certain is known of him until after the outbreak of war between England and Scotland in 1296. In 1297... he slew the sheriff of Lanark, according to tradition to avenge the death of his beloved, Marion Bradfute, the heiress of Lamington, who had been executed by the English for sheltering her outlawed lover. This deed made him immediately a hero in the eyes of the common people.... He soon found himself at the head of a powerful irregular force. It was his genius that converted this undisciplined horde into an army of foot soldiers."

King Alexander III of Scotland had died in 1286, with his only heir being his granddaughter, Margaret Maid of Norway. But she in turn died in 1290 -- without heirs, not surprisingly, since she was only eight years old. (For background on this, see the notes to "Sir Patrick Spens" [Child 58]). There was no other obvious heir -- not only had Alexander III had no other children, but his father Alexander II had no other descendants, nor his grandfather William the Lion. Thus the heir would presumably be sought among the descendants of William's younger brother David Earl of Huntingon, or among William's and David's sisters, meaning that, if they were in the same generation as Alexander III, they would be third cousins of the dead king. (There is a convenient genealogy of this on page 301 of Oram, although it has an error in the genealogy of William the Lion's older brother Malcolm the Maiden.)

Alexander had been on good terms with Edward I, the King of England at the time, and Edward had already been interfering in Scottish affairs even before Margaret died (Prestwich, pp. 359-364). With her dead, Scotland faced a real succession crisis as perhaps as many as sixteen claimants came forward (Oram, p. 113). Most of them could be set aside, but the claims of John Balliol and Robert Bruce the Competitor (the grandfather of King Robert I Bruce) were strong -- Balliol was the grandson of David of Huntington's eldest daughter, and Bruce the son of the second daughter. Edward was given the right to determine the heir to the Scottish throne. He conducted a long investigation and decided (correctly, by modern reckoning) that Balliol deserved the throne (Prestwich, pp. 366-368). But Edward also decided that Balliol was his vassal, and answered to Edward, and would do just what Edward told him. From the moment Balliol took the crown, Edward insisted on hearing legal cases over his head (Prestwich, pp. 370-371).

Prestwich notes on p. 371 that Balliol -- his father's fourth son -- had not expected to be a great magnate, let alone a king; he had no training for the role he had entered into. He probably wasn't as ineffective as he came to be portrayed (Oram, p. 112); Scots chroniclers portrayed him in the
worst possible light because they wanted to glorify Robert Bruce, and English looked down on him because he failed to defeat Edward I. But he certainly wasn't imperious enough to face Edward I in a contest of self-importance.

There is a genuine debate over just how much homage the King of Scots owed the King of England. Warren, pp. 177-179, studied what records there are and suggests that the most reasonable opinion is that the Scottish kings owed homage for Lothian (plus their lands in England), but nothing else in Scotland. Of course, this was before Henry II took forced homage from William the Lion -- and then Richard I sold back the claim. For a ridiculously low price, too -- 10,000 marks, or 6,667 pounds (McLynn, p. 122). Scotland was poor, but that still was only a year or so of Scottish revenue. Only a monomaniac would have sold Scotland so cheaply. But Richard did it. Richard's sale, it seems to me (as to most Scots) should have freed Scotland from any obligation at all (although Prestwich, p. 374, thinks Edward had a claim). But even Prestwich agrees that Edward's demands were too extreme.

The Scots called Balliol the "Toom Tabard" (empty coat) because he wouldn't stand up to Edward -- but even Balliol eventually suffered more abuse than he could take and went into what Edward regarded as rebellion (this came when Edward demanded that Balliol perform feudal service in France; Prestwich, p. 372). The Scots, unwilling to comply and needing help, concluded what would come to be known as the "Auld Alliance" with France. Edward deposed Balliol and declared himself in charge (Oram, pp. 114-115). This was typical Edward; Balliol reportedly had been willing to turn over his kingship to Edward in return for an English earldom, but Edward the Inflexible turned that down flat (Prestwich, p. 473), and even went so far as to publicly tear the coat of arms from Balliol's clothes (Prestwich, pp. 473-474 -- another reason for the "Toom Tabard" name). Balliol ended up living on his estates in France, hoping for French help which never came (Oram, p. 115) -- although his son would later claim the Scottish throne, ironically with the support of the English King Edward III. It's not even absolutely sure when Balliol died; it was probably 1313.

Edward's attempt at a takeover was so complete, he even set up a new administration in Berwick, abandoning Edinburgh (Prestwich, p. 474). He gave control of the country to Earl Warrene, who as it turned out did not want to do the job (Prestwich, p. 477).

It was in 1296 that Balliol was deposed. A sort of conspiracy by the nobility of Scotland collapsed instantly as Edward overran the country. Edward thought he had won (Prestwich, p. 476). It didn't take long to prove him wrong. In a sort of People's Revolt, Wallace rose to defend Scotland from Edward's attempts to take over the country. His rebellion apparently started quietly enough: He got into a brawl with some of Edward's soldiers who were at Lanark, and had to flee. A woman (possibly his wife) who helped him escape was tortured and killed; Wallace responded by killing a local English officer (Fry/Fry; p. 78; MacLean, p. 37).

In other times, Wallace might have been called simply an outlaw. But with Scotland an occupied nation, he could call himself a freedom fighter. He declared himself a supporter of John Balliol and raised a rebellion.

The higher nobility of Scotland was almost universally indifferent. They weren't happy with Edward I, but they had made terms with him, even if at sword point, and weren't willing to risk more fighting. (The fact that a lot of them had estates in England was a major factor in this.) But Wallace was able to gather a band of small landowners and minor knights. And he picked a good time: The French had recently declared that Edward I's province of Gascony was forfeited to them, so Edward was spending his time in Flanders and other places trying to get Gascony back. He wasn't paying attention to Scotland -- except to try to extract money from it, which obviously made him even less popular (Prestwich, p. 476).

In 1297, Wallace's troops met an English army at Stirling Bridge, the last place it was possible to cross the Forth without boats. The English under the Earl of Surrey started to cross the bridge in the presence of Wallace's army (Magnusson, pp. 135-138), and of course he destroyed the portion across the bridge and won a major victory -- Cook, p. 91, says the bridge broke under the fleeing English, though Magnusson, p. 139, makes the more reasonable suggestion that Surrey ordered it destroyed to protect his remaining troops.

It was not a complete victory for the Scots; Wallace's chief lieutenant Andrew de Moray was mortally wounded in the battle (Magnusson, p. 139), and many English garrisons held out. But the Scots had shown they could still fight -- an immense psychological boost. As a result, Wallace became a Guardian of Scotland, and obviously respectable (Mitchison, p. 43). People even called him "William the Conqueror" (McNamee, p. 22).

But Stirling Bridge had been fought while Edward I was away campaigning against France. He came rushing back, assembled an army, and himself led it -- the first time he had actually led an army in battle in more than thirty years (Prestwich, p. 479).

Edward's campaign was not really very well-organized; he had supply problems (Prestwich, pp.
Wallace in Scotland. This ballad seems to be another example of that; Child notes that the incident just as Robin Hood in England gathered wells and churches and trees named after him, so did notes how many alleged Wallace relics there are around Scotland -- most notably a Wallace Oak, little better. Scotland's National Wallace Museum has an artifact called (almost certainly falsely) ells tall, or 83 inches=6'11" or 2.1 meters (Magnusson, p. 133). The other late Scottish sources are Blind Harry also makes Wallace larger than life -- literally; Harry says that he was two and a quarter such as are found in this ballad.

The fictional Wallace described by Blind Harry is the sort of person who would have adventures bunch of Robin Hood-like adventures (Keen, p. 74, who notes the utter improbability of it all -- since Robin was a genuine outlaw but Wallace was a royal servant). The most that can be said is that accuracy is even slighter," while noting that it is very long) is largely hagiographic, giving Wallace a Blind Harry's poem (of which Keen says on p. 69, "Its literary merit is slight, and its historical contains "no attempt to picture the historic Wallace." Kunitz/Haycraft, pp. 259-260, hint that Blind Harry didn't even write "Wallace," since it contains Latin allusions a blind man would be unlikely to know. They suggest that John Ramsey, who copied the only manuscript in 1488, may have had a hand in the composition. They declare that it Wallace betrayed and captured in 1305 (by Scots, no less; Prestwich, p. 503), subjected to a kangaroo trial in England (the charge was treason, even though he had never taken an oath to Edward I, and the trial, according to Magnusson, p. 155, consisted simply of a recitation of the charges followed by conviction and sentence; Edward I, that alleged paragon of justice, did not so much as allow a statement by the defence), and executed with torture (Fry/Fry, p. 79). Edward's justification for drawing and quartering Wallace was that the Scot hadn't fought according to the rules of chivalry (Prestwich, p. 503). Portions of his body were gibbeted at various sites around England Wallace's brother John Wallace was apparently captured the next year (Prestwich, p. 510). That much is (probably) fact -- and it's about all the fact we have. Edward I had used black propaganda about Wallace, circulating horror stories about his behavior (Prestwich, p. 512). Once he was in custody, Edward tried to blot out Wallace's memory and leave no relics (hence the treason indictment and the destruction of Wallace's body, according to Magnusson, pp. 157-158), and even the histories sponsored by the Bruces and the Stuarts tried to ignore him (Magnusson, pp. 162-163), just as they tried to blacken John Balliol (Oram, p. 112). Wallace, after all, made Robert Bruce look inconsistent; Bruce's ancestors had competed against John Balliol, and Bruce himself had worked with the English as recently as 1301 (Prestwich, p. 496) -- as Earl of Huntingdon, he was one of those guys with estates on both sides of the border. It was only later that Wallace became a true national hero, meaning that his legend was created after the facts were almost completely lost -- e.g. it is believed that Blind Harry wrote his "Wallace" in the reign of James IV, almost two centuries after Wallace's death (Keen, p. 69). Kunitz/Haycraft, pp. 259-260, hint that Blind Harry didn't even write "Wallace," since it contains Latin allusions a blind man would be unlikely to know. They suggest that John Ramsey, who copied the only manuscript in 1488, may have had a hand in the composition. They declare that it contains "no attempt to picture the historic Wallace.

Blind Harry's poem (of which Keen says on p. 69, "Its literary merit is slight, and its historical accuracy is even slighter," while noting that it is very long) is largely hagiographic, giving Wallace a bunch of Robin Hood-like adventures (Keen, p. 74, who notes the utter improbability of it all -- since Robin was a genuine outlaw but Wallace was a royal servant). The most that can be said is that the fictional Wallace described by Blind Harry is the sort of person who would have adventures such as are found in this ballad. Blind Harry also makes Wallace larger than life -- literally; Harry says that he was two and a quarter ells tall, or 83 inches=6'11" or 2.1 meters (Magnusson, p. 133). The other late Scottish sources are little better. Scotland's National Wallace Museum has an artifact called (almost certainly falsely) Wallace's Sword; it is 1.7 meters long, or 5'7" (Magnusson, p. 126). Magnusson, pp. 146-147 also notes how many alleged Wallace relics there are around Scotland -- most notably a Wallace Oak, but just as Robin Hood in England gathered wells and churches and trees named after him, so did Wallace in Scotland. This ballad seems to be another example of that; Child notes that the incident
is found in Blind Harry, though I suspect the ultimate inspiration was the tale of Wallace's wife and how her treatment caused him to become an outlaw. Wallace's influence is still being felt today; Magnusson, p. 159, notes that when a referendum was held to re-create a Scottish parliament in the late twentieth century, the date chosen for the referendum was September 11, 1997 -- the seven hundredth anniversary of the Battle of Stirling Bridge. - RBW

Bibliography

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- Fry/Fry: Peter and Fiona Somerset Fry, The History of Scotland, 1982 (I use the 1995 Barnes & Noble edition)
- Kunitz/Haycraft: Stanley J. Kunitz and Howard Haycraft, Editors, British Authors Before 1800: A Biographical Dictionary, H. W. Wilson, 1952 (I use the fourth printing of 1965)
- MacLean: Fitzroy Maclean, A Concise History of Scotland, Beekman House, 1970

Last updated in version 4.1
File: C157

Gudeman, Ye're a Drunken Carle

DESCRIPTION: Dialog in which the husband and wife continue a twenty year fight about his drinking. She concedes she'll take a drink for a cure. They agree to end the fight and share the pitcher from now on.

AUTHOR: Alexander Boswell (1775-1822) (source: Ford)
EARLIEST DATE: 1803 (Boswell)

LONG DESCRIPTION: She: you're a drunk, confused, ne'er-do-weel. He: You're a scold and a cow that would be a bull. She: I spin to clothe you and you waste it on drink. He: You like a drink yourself. She: Perhaps only to cure the cholic. He: You don't hesitate to take a cholic when it brings a drink; but we've fought for twenty years so let's stop now. She: I'm wrong; we're too feeble to fight longer. He: You're right; from now on we'll share the pitcher between us.

KEYWORDS: accusation drink dialog humorous husband wife bargaining

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
Greig/Duncan8 1870, "Hech, Goodman, You're a Drunken Carle" (1 fragment, 1 tune)
ADDITIONAL: [Alexander Boswell], Songs Chiefly in the Scottish Dialect (Edinburgh, 1803 ("Digitized by Google")), pp. 5-7, "East Nuik o' Fife" ("Auld gudeman, ye're a drunken carle, drunken carle") [see note]
Robert Ford, editor, Vagabond Songs and Ballads of Scotland [second series] (Paisley, 1901 ("Digitized by Google")), pp. 126-127, "Gudeman, Ye're a Drucken Carle"
Roud #13496

CROSS-REFERENCES:
ct. "East Nuik o' Fife" (tune, per Ford)

NOTES [46 words]: Boswell prints each song with the title "Song" and, under that -- as if the title -- the name of the tune. This song is printed with the apparent title "East Neuk o' Fife," Ford makes it
clear that Boswell had written new words to the old fiddle tune, "East Neuk o' Fife." - BS

 Guess I'll Eat Some Worms

DESCRIPTION: "Nobody (likes/loves) me, Everybody hates me, Going to the garden To eat worms." The rest of the song may describe the means by which one consumes the invertebrates or list the reasons why the singer is disliked (assuming it isn't obvious)

AUTHOR: unknown

EARLIEST DATE: 1947 (Opie & Opie)

KEYWORDS: animal food

FOUND IN:

REFERENCES (3 citations):
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, pp.138-139, "Guess I'll Eat Some Worms" (1 text, 1 tune)
DT, EATWORMS

ADDITIONAL: Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #137, "(Nobody Loves Me)" (1 text)
Roud #12764

Guid Coat o' Blue, The

DESCRIPTION: The singer's wife buys him a good coat against the winter. "Nae mair will I dread the cauld blasts o' Ben Ledi." He ridicules those who, in pride, prefer new fashions to such a coat. "We fret over taxes ... but daft silly pride is the warst tax o' ony"

AUTHOR: John Paterson (source: _Whistle-Binkie_)

EARLIEST DATE: 1843 (_Whistle-Binkie_)

KEYWORDS: pride clothes nonballad wife

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig/Duncan3 660, "The Guid Coat o' Blue" (2 texts, 1 tune)

Roud #6087

Guid Guid Wife, The

DESCRIPTION: "To hae a wife, and rule a wife, Taks a wise wise man." The singer lists the penalties and injuries a man with a bad wife will suffer, and the benefits to a man with a good wife. A man with a good wife "gets gear eneuch"; a bad wife brings "care eneuch"

AUTHOR: unknown

EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)

KEYWORDS: marriage hardtimes warning nonballad husband wife

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
Ord-BothySongsAndBallads, p. 154, "A Guid, Guid Wife" (1 text)
Guid Nicht an' Joy Be Wi' You A'

DESCRIPTION: As the singer prepares to leave the gathering, he declares, "Guid nicht, an' joy be wi' you a', Since it is sae that I maun gang." He praises those with whom he has been drinking, has a last drink of his own, and starts on the long voyage home

AUTHOR: Words: John Imlah/Music: James B. Allan ?

EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 25(762)); there is a probable reference from 1804 (see NOTES)

KEYWORDS: drink home friend nonballad

FOUND IN: Britain(Scotland)

REFERENCES (3 citations):
- Greig/Duncan 1530, "Good Nicht an' Joy Be Wi' You A'" (1 text, 1 tune)
- Ord-BothySongsAndBallads, pp. 373-374, "Guid Nicht an' Joy Be Wi' You A'" (1 text)

ADDITIONAL: John Imlah, May Flowers (London, 1827 ("Digitized by Google")), pp. 131-132, "Guid Night! an' Joy Be Wi' You A'!"

Roud #3936

BROADSIDES:
- Bodleian, Harding B 25(762), "Good Night, and Joy Be With You All" ("All the money e'er I had, I spent it in good company"), W., Armstrong (Liverpool), 1820-1824

SAME TUNE:
- On the Murder of Hamilton (A Scotch Ballad) ("Oh! wo betire ye, Aaron Burr!") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 179)

NOTES [227 words]: An argument could easily be made that "Guid Nicht an' Joy Be Wi' You A'" and "The Parting Glass" are the same song. Two verses often show up in both songs: "All the money e'er I had, I spent it in good company, And all the harm that e'er I did, I hope excused I will be, And what I've done for want of wit, to my memory I can't recall, So fill us up a parting glass -- good night and joy be with you all," and "If I had money for to spend, And leisure time to set a while, There is a fair maid in this town, that surely has me heart beguile: Her rosy cheeks - and her ruby lips I own she has my heart enthrall'd; Then fill to me the parting glass, Good night - and joy be with you all." The difference is in the remaining verses. "The Parting Glass" is concerned with a lover missed; "Guid Night, and Joy Be With You all" is about leaving a party, or emigrating, or dying, and leaving good friends behind. - BS

Although we have not found a clear version of this song that can be dated earlier than 1820, there is a strong hint that it dates from 1804 or earlier. The song "On the Murder of Hamilton," cited in the SAME TUNE field, is said to have used the tune "Good night, and joy be wi' ye a'!" -- presumably this. This can't be dated, either, but Aaron Burr killed Alexander Hamilton on July 11, 1804, so presumably the song was written not long after. - RBW

Last updated in version 3.5

Guide Me, Oh Thou Great Jehovah

DESCRIPTION: "Guide me, O Thou great Jehovah, Pilgrim though this barren land; I am weak, but Thou art mighty.... Bread of heaven, feed me till I want no more." The singer asks to be guided by the pillar of fire and to be taken safely to Canaan

AUTHOR: Words: William Williams (1717-1791) and others?

EARLIEST DATE: 1745 (words translated, according to the Methodist Hymnal)

KEYWORDS: religious nonballad

FOUND IN: US(Ap)

REFERENCES (4 citations):
- Ritchie-FolkSongsOfTheSouthernAppalachians, p. 48, "Guide Me, Oh Thou Great Jehovah" (1 text, 1 tune)
- Fireside-Book-of-Folk-Songs, p. 286, "Guide Me, O Thou Great Jehovah" (1 text, 1 tune)

ADDITIONAL: Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), pp. 94-95, "Guide Me, Oh Thou Great Jehovah" (1 text, 1 tune)

John Julian, editor, _A Dictionary of Hymnology_, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), pp. 77-78, "Arglwydd arwain trwy’r anialwch" (1 Welsh plus 2 English texts)

Roud #7103
NOTES [976 words]: There seems to be some confusion about the origin of this hymn. With the exception of H. S. Perkins, *The Climax* (White, Smith & Co., 1893?, p. 199, where it is given the name "Morrill" and credited to W. L. Woodcock), every source I checked credits at least some of the words to William Williams (who, according to McKim, p. 282, was known as "the 'Sweet Singer of Wales' and 'the Isaac Watts of Wales'"). Johnson thinks him the original and sole composer; *Granger's Index to Poetry* supports this. But the hymnals I checked all consider it a translation of the Welsh "Arglwyydd arwain trwy'r Anialwch," with Peter Williams (1722-1796) responsible for some of the translation. Reynolds, p. 81, also mentions a possibility that John Williams, son of William, had some role in shaping the text.

Perhaps the most authoritative statement is from Julian, p. 77: 
Arglwyydd arwain trwy'r Anialwch. W. Williams.... This was published in the 1st ed. of the author's *Alleluia*, Bristol, 1745, in 5 stanzas of 6 lines... [The Welsh text, titled "Nerth i fyned trwy'r Anialwch," follows.] The first translation of a part of this hymn into English was by Peter Williams in his *Hymns on Various Subjects* (vii.). *Together with The Novice Instructed: Being an abstract of a letter written to a friend. By the Rev. P. Williams, Carmarthen, 1771, Printed for the Author.*... [A three stanza text, "Hymn V, Praying for Strength," follows.] These stanzas are a translation of stanzas 1, iii, v. W. Williams himself adopted the translation of stanza i, translated stanzas iii. and iv. into English, added a fourth stanza, and printed them in a leaflet as follows: 
A Favorite Hymn sung by Lady Huntington's Young Collegians. 
Printed by the desire of many Christian friends. 
Lord, give it thy blessing. 
[The standard text follows.] This leaflet was undated but was c. 1772." Julian also notes many divergences in the printed texts, and says that the translations of the poem into other languages are all based on the English, not the Welsh.

The confusion about the words is nothing to the tune, though. Three different books give three different melodies. Johnson lists his as by Thomas Hastings (1784-1872). A Lutheran hymnal I checked claims a tune written by George W. Warren in 1884. A different Lutheran production, the 1926 *The Parish School Hymnal*, puts it to "Pilgrim" by J. P. Ohl (1859). A Methodist hymnal sets it to John Hughes's "Cwm Rhonda," probably best known as the tune for "God of Grace and God of Glory"; this is also the tune cited on p. 201 of McKim. Reynolds, pp. 81, 342-343, also has it to "Cwm Rhonda," and says that author John Hughes lived in Wales 1873-1932. (A Mormon hymnal also uses "Cwm Rhonda, without listing the tune name on the page, but changes the lyrics to begin "Guide US, O thou great Jehovah, GUIDE US TO THE PROMISED land; WE ARE weak, etc.) All of these tunes are different. So is Jean Ritchie's; hers is unattributed.

The earliest printing in my possession, in H. S. Perkins, H. J. Danforth, and E. V. DeGraff, *The Song Wave*, American Book Company, 1882, pp. 196-197, does not credit the lyrics but says the tune is "from Flotow." With no explanation of who or what a Flotow is. Perkins, in another book, *The Climax*, has multiple versions. That on p. 201 he calls "Martha" and lists as "Arr. from FLOTOW by H.S.P." But on p. 199 he has it to the tune "Morrill" credited to W. L. Woodcock. The imagery of the song is strongly reminiscent of the Exodus -- e.g. in Exodus 16:4 God promises "bread from heaven" (the manna which the Israelites ate until they settled in Canaan). The Israelites are led by a pillar of fire at night (Exodus 13:21, etc.) There are no crystal fountains in Exodus, or anywhere in the Hebrew Bible, but the idea may have been inspired by the various references to water from a rock.

There is one other Exodus-inspired reference in the song, which is, however, an error. The name "Jehovah" is found in the King James translation of Exodus 6:9 as the (personal) name of God. Unfortunately, that's not the correct name of God, which is written . The proper English consonants are not JHVH but YHVH, and the vowels are simply wrong. Jews eventually came to consider it profane to read the name of God (hence the Greek Bible consistently renders the name YHWH by , Kyrios, the Lord, and English versions follow suit for the most part; the King James Bible has only half a dozen exceptions, but Exodus 6:9 is one of them).

To remind scripture readers not to pronounce the name of God (which was pretty definitely pronounced YAHVEH or YAHWEH), the Jews eventually started writing the consonants YHWH with the vowels of "adonai," the word for "Lord." What this was supposed to mean was, "When you see YHWH, read 'adonai." But the translators of the King James Bible took it literally, and applied the vowels of "adonai" to the consonants of "YHWH" and so produced the barbarism "Jehovah." To be sure, neither Williams would be likely to care about Jewish practice, or even Christian practice; Reynolds, p. 462, describes Peter as having been converted by George Whitefield as a
boy, ordained in 1744 -- and promptly driven from the Episcopal Church. He became a "Calvinistic Methodist," but was expelled from that denomination for heresy. Eventually he founded his own congregation -- independent and presumably heretical. Reynolds, p. 464, describes William as having originally intended a career in medicine, then gone into the ministry -- but, having become a deacon, he refused ordination and quit the Church of England and became an itinerant preacher. He is alleged to have written 800 Welsh hymns and 100 English hymns; this is the only one of any note. - RBW

Bibliography

- Julian: John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes)

Guillannée, La (La Gui-Annee)

DESCRIPTION: A (new year's) revel song, in which the singers demand pork-chine, or else the daughter of the house. Guillannee is mistletoe. In English this becomes "La Gui-Annee"; the singers declare "We've come to ask for mistletoe on this last day of the old year."

AUTHOR: unknown

EARLIEST DATE: 1914 (Belden-BalladsSongsCollectedByMissourFolkloreSociety); according to Mcintosh-FolkSongsAndSingingGamesofIllinoisOzarks, a version was copyrighted by Mrs. Charles P. Johnson in that same year

KEYWORDS: foreign language nonballad party father children

FOUND IN: US (MW, So) Canada (Ont)

REFERENCES (5 citations):

Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 515-516, "La Guignolee (La Gaie-Annee)" (1 text, 1 tune)

Botkin-TreasuryMississippiRiverFolklore, p. 584, "La Guillannee" (1 text, 1 tune)

Berry-FolkSongsOfOldVincennes, p. 10, "La Guillannee" (1 text + translation, 1 tune)

Mcintosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 3-7, "La Gui-Annee" (1 text, 1 tune)

McNeil-SouthernMountainFolksong, p. 34, "(La Guignolee)" (1 text + translation)

RECORDINGS:

Bloomsdale Singers, "La Guignolee" (KSGM 11279-A, n.d., prob. 1950s)

Prairie Durocher [sic] Singers, "La Guignolee" (KSGM 11279-B, n.d., prob. 1950s)

NOTES [35 words]: Botkin offers extensive notes on the Guillannee custom. He quotes Carriere: "The name Guillannée is to be explained as an abbreviation of gui de l'année, gui de la nouvelle année, New Year's Mistletoe." - RBW

Last updated in version 5.0
File: BMRF584

Guinea Negro Song

DESCRIPTION: A slave's complaint of his capture: (lines from various versions): "The Englie man he [s]teal me, And carry me to Birgimy [Virginee]. The American man he [s]teal me, And give me pretty red coatee, And make me fence rail toatee."

AUTHOR: unknown

EARLIEST DATE: 1922 (Brown)

KEYWORDS: slave work commerce theft clothes

FOUND IN: US (SE)

REFERENCES (2 citations):

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 472, "Guinea Negro Song" (2 short texts, probably from the same informant)

Brown/Schinhan-FrankCBrownCollectionNCFolklore5 472, "Guinea Negro Song" (2 tunes plus text excerpts)
NOTES [82 words]: Brown's notes indicate that this came from an ex-slave to whom this originally happened. White objected that this was chronologically impossible. It isn't, quite -- while the English banned the slave trade in the early nineteenth century, and even the Americans eventually stopped it, an Englishman with no morals might have taken a slave and slipped him through American customs.

But I think White is right and the informant didn't suffer this fate. The dialect is just a little too cutesy. - RBW

Last updated in version 4.1

File: Br3472

Guise o' Tough, The

DESCRIPTION: "I gaed up to Alford for to get a fee, I fell in wi' Jamie Broon and wi' him I did agree." He eats till all are amazed. He works, finds his plow bad, replaces it, damages the replacement. He lists the other characters in the bothy

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan3)

KEYWORDS: work farming moniker money food

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #4, pp. 2-3, "Guise o' Tough"; "Folk-Song in Buchan," pp. 48-49, ("I gaed up to Alford for to get a fee") (2 texts)
Greig/Duncan3 378, "The Guise o' Tough" (3 texts, 2 tunes)
Ord-BothySongsAndBallads, pp. 236-237, "The Guise o' Tough" (1 text)

Roud #3800

CROSS-REFERENCES:
cf. "Geordie Williamson" (some verses are shared)
cf. "Drumhendie" (tune, per Greig/Duncan3)

NOTES [73 words]: Greig #21, p 2: "While no doubt several of the expressions used in this class of song are more or less common property, it will be seen that 'Guise o' Tough' must have borrowed a good deal from 'South Ythsie.'

Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Guise (378) is at coordinate (h1-2,v6) on that map [near Alford, roughly 24 miles W of Aberdeen]. - BS

Last updated in version 2.6

File: Ord236

Guise of Tyrie, The

DESCRIPTION: "O wat ye how the guise [happening] began ... at Tyrie." Lady Tyrie and the laird o' Glack plotted to instal "bobbing Andrew [Cant]." The "muirland wives" give Lady Tyrie "ill tauk," saying she and her husband will go to hell; they tear her veil.

AUTHOR: unknown

EARLIEST DATE: 1828 (Buchan)

KEYWORDS: political religious clergy

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast "Folk-Song in Buchan," p. 33, ("Oh wat ye hoo the guise began") (1 fragment)
Greig/Duncan3 681, "The Guise o' Tyrie" (1 fragment)

ADDITIONAL: Peter Buchan, Ancient Ballads and Songs of the North of Scotland (Edinburgh, 1875 (reprint of 1828 edition ("Digitized by Google"))), Vol I, pp. 260-261, 312-313, "The Guise of Tyrie"

William Walker, The Bards of Bon-Accord 1375-1860 (Aberdeen, 1887 ("Digitized by Google")), pp. 70-72, ("O wat ye how the guise began")

Roud #6106

NOTES [163 words]: Walker explains that the subject is the appointment of Andrew Cant by Alexander Forbes, Lord Pitsligo, to the pulpit of a new church in Pitsligo. The appointment of this "apostle of the Covenant" "was received with considerable disapprobation in the adjoining parish of
Tyrie ... and out of this discontent sprang the song." Lady Fraser supported Cant "but how Elphinstone of Glack got mixed up in it, we have been unable to explain."
Buchan says of Cant that he was "a character much celebrated in the history of the troubles of Scotland in the seventeenth century. His induction to the pastoral charge of the parish of Tyrie, of which he was the first Protestant minister, having given great offence to the rabble, one of them composed the Guise of Tyrie. Mr Cant being an avowed enemy to all, and everything that savoured of Popery ... [Buchan concludes with an example]."
For more about the Scottish Covenanters see the notes to "The Bonnie House o Airlie" [Child 199].
- BS

Last updated in version 2.5
File: GrD3681

Gull Cove

DESCRIPTION: If you commit to fishing Gull Cove and "if the codfish fades away as it often done before, We could lose our year in Gull Cove, where the stormy winds do blow." The song describes a bad year and all the boats that lose the year.

AUTHOR: unknown
EARLIEST DATE: 1979 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: fishing hardtimes
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 48, "Gull Cove" (1 text, 1 tune)
Roud #26473
RECORDINGS:
Anita Best, "Gull Cove" (on NFABest01)
NOTES [21 words]: Lehr/Best-ComeAndIWillSingYou: Gull Cove is near Branch, St Mary's Bay [at the southwest corner of the Avalon Peninsula]. - BS

Last updated in version 6.1
File: LeBe948

Gull Decoy, The

DESCRIPTION: The singer reports, "I take no books, nor I read no papers, I have no money to spend or lose." He reads other people's newspapers, sets his dogs on orphans, and has no company but the gulls he whistles to, hence the name "the Gull Decoy."

AUTHOR: Larry Gorman (1846-1917)
EARLIEST DATE: 1947 (Manny/Wilson-SongsOfMiramichi)
KEYWORDS: hardheartedness dog bird money
FOUND IN: Canada(Mar)
REFERENCES (4 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 255-256, "The Gull Decoy" (1 text, 1 tune)
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 85-86,246, "The Gull Decoy" (1 text, 1 tune)
Ives-LarryGorman, pp. 30-34, "The Gull Decoy" (1 text plus some fragments, 3 tunes)
Manny/Wilson-SongsOfMiramichi 19, "The Gull Decoy" (1 text plus some fragments, 1 tune)

ST Doe255 (Partial)
Roud #9193
CROSS-REFERENCES:
cf. "Mick Riley" (characters)
NOTES [174 words]: Manny and Wilson state that "This song was made up by Larry Gorman before he left Prince Edward Island in 1873.... Tradition says that the ballad was a satire on Larry's own uncle, and that Larry was 'run off the Island' for it." It is also said that later Larry was 'run out of Miramichi' for the mostly unprintable Donahue's Spree, so he went to Maine. These are only two of the many fables that cluster round the memory of that imp, Larry, the terror and delight of the logging camps for over fifty years." - RBW

Ives-DriveDullCareAway-PrinceEdwardIsland: There is a discussion alleging that "Gorman was convinced Riley [the subject of the song names himself Patrick Riley] had cheated him out of some wages, but whatever he may have done, that poet dug up all the dirt he could find on him, and (according to some people I've talked to) what he couldn't find he invented.... [We] have enough here to show the kind of character assassination local satire could involve, and few employed it
Gum Shellac

DESCRIPTION: Singer cites real and fictitious accomplishments of tinkers with gum shellac: making Pharaoh’s coffins; building Birmingham; fighting the Romans, Spanish, Danes, Black and Tans, and Cromwell; making cannons in Hungary; teaching Nero to play.

AUTHOR: "Pops" Johnny Connors (source: Jim Carroll’s notes to IRTravellers01)

EARLIEST DATE: 1985 (IRTravellers01)

KEYWORDS: humorous political talltale tinker

FOUND IN: Ireland

Roud #2508

RECORDINGS:
"Pops" Johnny Connors, "Gum Shellac" (on IRTravellers01)

NOTES [65 words]: Jim Carroll's notes to IRTravellers01: "Gum shellac is a paste formed by chewing bread, a technique used by unscrupulous tinsmiths to supposedly repair leaks in pots and pans. When polished, it gives the appearance of a proper repair but, if the vessel is filled with water, the paste quickly disintegrates, giving the perpetrator of the quick just enough time to escape with his payment." - BS

File: RcGumShe

Gum Tree Canoe, The

DESCRIPTION: "On Tom Big Bee river so bright I was born In a hut made of husks of the tall yellow corn, And there I first met with my Julia so true And I rowed her about in my gum tree canoe." The singer describes his work -- and the happy times courting in the canoe

AUTHOR: S.S. Steele ?

EARLIEST DATE: 1847 (broadside, LOCsheet sm1847 420770)

KEYWORDS: courting home love river

FOUND IN: US(MA,Ro,SE,So) Australia

REFERENCES (13 citations):
Thompson-APioneerSongster 69, "My Gum Tree Canoe" (1 text)
Randolph 787, "The Gum Tree Canoe" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 269, "The Gumtree Canoe" (1 short text plus a fragment)
Hubbard-BalladsAndSongsFromUtah, #69, "My Gum Tree Canoe" (1 text)
Hugill-ShantiesFromTheSevenSeas, p. 473, "The Gumtree Canoe" (1 text, 1 tune)
Fahey-Eureka-SongsThatMadeAustralia, pp. 172-173, "The Gumtree Canoe" (1 text, 1 tune)
Fahey-PintPotAndBilby, pp. 22-23, "The Gum-Tree Canoe" (1 text, 1 tune)
Browne-AlabamaFolkLyric 34, "On the Tombigbee River So Bright" (1 text plus a part of the S. S. Steel version)
Heart-Songs, pp. 250-251, "Tom-Big-Bee River" (1 text, 1 tune)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 481, "My Gum Tree Canoe" (source notes only)
DT, GUMTREE GUMTREE2 TOMBIGBE

ADDITIONAL: Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 21, "Tom-bigbee River" (1 text. 1 tune)

Roud #759

BROADSIDES:
LOCsheet, sm1847 420770, "The Gum Tree Canoe," G. P. Reed (Boston), 1847; also sm1885 18094, "The Gum Tree Canoe" (tune) [both attribute words to S.S. Steele and music to A.F. Winnemore]
LOCsinging, as104990, "The Gum Tree Canoe," J. Andrews (New York), 1853-1859; also as104980, as105000, as201240, "The Gum Tree Canoe"
NLScotland, RB.m.143(143), "The Gum-Tree Canoe," Poet's Box (Dundee), c.1890
CROSS-REFERENCES:
  cf. "The Indian Hunter" (theme)
  cf. "Give Me a Hut" (tune)

SAME TUNE:
  Our Gallant Yankee Boys! ("From the banks of the Potomac, our army so grand") (Wolf-AmericanSongSheets p. 120)
  Hurrah for Jeff. Davis ("Our country now calls, we'll up and away") (Wolf-AmericanSongSheets, p. 190)

ALTERNATE TITLES:
  On Tom Big Bee River
  The Tombigbee River

NOTES [99 words]: The 1847 sheet music credits this to S. S. Steele, an attribution accepted by Patterson/Fahey/Seal -- but we all know that such attributions were less than utterly reliable. It is reported to have been sung by "A.F. WINNEMORE and his band of VIRGINIA SERENADERS." It does seem likely that the song did originate with this group; the earliest outside collection that I know of comes from 1909. - RBW


Last updated in version 6.0
File: R787

Gun Canecutter, The

DESCRIPTION: The canecutter is struggling to survive, and "there's no joy for me, I got to cook my own tea, So I think I will marry a slutter." He needs her to help him with his work, so he hopes she'll "look into me eyes, she'll fall for me lies..."

AUTHOR: unknown
EARLIEST DATE: 1968
KEYWORDS: wife work Australia
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, pp. 106-107, "The Gun Canecutter" (1 text, 1 tune)

File: MA106

Gunner and Boatswain, The

DESCRIPTION: Boatswain and gunner meet. They agree that the next man they meet will decide which is most evil. It is the devil; he weighs them in his balance and says "I think you are... both for me"

AUTHOR: unknown
EARLIEST DATE: 1856 (Thompson-APioneerSongster)
KEYWORDS: accusation wager humorous sailor Devil
FOUND IN: US(MA)
REFERENCES (1 citation):
Thompson-APioneerSongster 89, "The Gunner and Boatswain" (1 text)
Roud #2852

NOTES [149 words]: Thompson-APioneerSongster: "This humorous ballad is so fragmentary that the story is not clear. It seems to be a trial of the honesty of two men, with the devil acting as judge." Possibly it belongs among the tests of truth with [TMI] Motif group H 226, ordeal by balance [Defendant is weighed twice. He must be lighter second time; Stith Thompson, Motif-Index of Folk-Literature revised and enlarged by Stith Thompson, Indiana University Press, 1955 (Motif-Index of Folk-Literature on CDROM, Intelex Corporation, 1992). TMI example is from Penzer, The Pentamerone of Giambittista Basile, V.iii [?] 195 n.3]" While checking Thompson I looked for applicable motifs for "scales" or "judgment" or "balance" or "wager" and found no hits. Moreover, I looked at Hans-Jorg Uther, The Types of International Folktales, Suomalainen Tiedekatemia, 2004 and found no relevant tale types either. - BS

Last updated in version 2.8
File: TPS089
Gunner's Lament, The

DESCRIPTION: "We're poor little lambs who have lost our way, Ba, Ba, Ba, We're former artillery now infantry, Ba, Ba, Ba." The former artillerymen lament being forced to fight as foot soldiers, and suggest they "drown our sorrows with many beers."

AUTHOR: unknown

EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: derivative soldier technology drink

FOUND IN: Canada

REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, p. 109, "The Gunner's Lament" (1 text, tune referenced)

Roud #29400

CROSS-REFERENCES:
cf. "The Whiffenpoof Song" (tune)

NOTES [520 words]: This is (I think) intended to be dryly funny, but it is nonetheless a genuine complaint. Artillerymen required skills not needed by infantrymen (e.g., mathematics), and so were more highly trained and more elite; the Canadians tested soldiers for intelligence and ability to decide who would be in services such as artillery and anti-aircraft units (Bercuson, p. 240). To be downgraded to infantry status was a genuine demotion. (This apart from the fact that it probably put them in more danger.)

Hopkins-SongsFromTheFrontAndRead attributes the events of this song to a reorganization of the forces in Italy. This appears to be correct, but a slightly different perspective is possible. The Italian campaign was very difficult, because of all of Italy's mountains and rivers. The 5th Canadian Armored Division, one of the most experienced Canadian units, was reorganized to take this into account. Bercuson, pp. 189-190, records:

"The 1st Canadian Corps would have a two-month hiatus... time enough for the 5th Canadian Armoured Division to continue tank-infantry training and to be reorganized to take into account lessons learned by British and Canadians in the Italian campaign thus far.... The most important of these lessons was that the armoured divisions were too poor in infantry to be effective in a country that did not lend itself to mobile warfare. It was therefore decided to add a second infantry brigade (the 12th) to the armoured division, formed from reconnaissance, motorized, and anti-aircraft regiments converted to infantry. The reason was simple: shortages of trained infantry were already becoming apparent only weeks after the Normandy landing. The Canadian Army staff... based on the war in the North African desert, and greatly underestimated infantry casualties and overestimated how many other troops it would need when allocating manpower resources [the North African war was more mobile and had less trench fighting than in Italy]. This would become a serious problem by the fall of 1944 and would precipitate a general manpower crisis in the Canadian Army."

The reorganization worked; the 5th Armored, after going back into line, managed to create a break in the German "Gothic Line." But the Allies had no troops in position to exploit it (Bercuson, pp. 190-191).

The same problem of not having enough infantrymen would afflict the Normandy invasion, and result in a very unpopular change in the Canadian conscription laws that contributed to the eventual downfall of the Mackenzie King governing coalition (Bercuson, p. 241; Tillman, p. 130).

For the British, the problem was if anything even worse; their estimates of casualties in various branches of the service tended to be inaccurate (d'Este, pp. 254-255 and repeatedly elsewhere in chapter 15, "The Manpower Dilemma"), and they had no men to spare. 94% of adult British males were in some sort of war service by 1944 (d'Ester, p. 252). Manpower shortages in Normandy were so severe that whole divisions were being organized out of existence and the troops reallocated to other forces or trained for other roles (d'Este, p. 262).

Bibliography

- D’Este: Carlo D’Este, Decision in Normandy, 1983 (I use the 1991 Harper Perennial paperback)

Last updated in version 5.2
File: Hopk109
Gunpowder Tea

DESCRIPTION: "Johnny Bull and many more, Soon they say are coming o'er And as soon as they're on shore, They must have tea. So Polly, put the kettle on...." "They'll want it strong... Sweetened well with sugar of lead." Their hides we will completely tan...."

AUTHOR: unknown
EARLIEST DATE: 1966 (Huntington-FolksongsFromMarthasVineyard)
KEYWORDS: patriotic battle drink
FOUND IN:
REFERENCES (2 citations):
Huntington-FolksongsFromMarthasVineyard, pp. 58-59, "Gunpowder Tea" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 52, "Gunpowder Tea" (1 text)
Roud #11622
CROSS-REFERENCES:
cf. "Molly Put the Kettle On (Polly Put the Kettle On)" (tune)
NOTES [162 words]: This piece, to the tune of "Polly Put the Kettle On," is clever in its ability to link ordinary objects to fighting. The reference is clearly to the Boston Tea Party, but there is no certainty that it dates from the Revolutionary War as opposed to the War of 1812.
"Gunpowder Tea" is a genuine product, still sold today; I found several Internet advertisements. "Sugar of lead" is lead acetate, a poisonous but widely-used sweetener; the Romans used it extensively (since they had limited access to genuine sugar); see John Emsley, Nature's Building Blocks: An A-Z Guide to the Elements, Corrected edition, Oxford, 2003, pp. 227-228. Sometimes, vintners didn't even bother with sugar of lead; they just put a lead bullet in their bottles. This had a double advantage: If the wine was going to vinegar (acetic acid), the lead would soak up the vinegar and convert it to sugar of lead. Thus it removed a bad taste and added a sweet taste. Too bad about the poison.... - RBW
Last updated in version 5.2
File: CAFS1052

Gustave Ohr

DESCRIPTION: Gustave Ohr recalls his quiet youth and how he fell in with (George) Mann's evil company. Eventually they attacked a man in a sugar camp. Ohr was taken and condemned to die. He concludes by thanking various legal officers for their kindness

AUTHOR: unknown
EARLIEST DATE: 1939 (Eddy-BalladsAndSongsFromOhio)
KEYWORDS: execution gallows-confession
HISTORICAL REFERENCES:
1879 - George Mann and Gustave Ohr attack, rob, and beat to death John Whatmaugh. They are condemned to death later in the year
FOUND IN: US(MW)
REFERENCES (2 citations):
Eddy-BalladsAndSongsFromOhio 121, "Story of Gustave Ohr" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 402-403, "Story of Gustave Ohr" (1 text)
ST E121 (Full)
Roud #4099
CROSS-REFERENCES:
cf. "Charles Guiteau" [Laws E11] (tune & meter) and references there
cf. "Charles Mann" (meter, subject)
NOTES [13 words]: As "The Story of Gustave Ohr," this song is item dE39 in Laws's Appendix II. - RBW
Last updated in version 2.7
File: E121

Gutboard Blues

DESCRIPTION: "I'm off down the road ev're morning 'bout eight, Going down to the job, and it's a job I hate. Hackin', cuttin' mutton gut on a contract basis." The sheep guts never stop coming; it's hot and smelly and he's splashed with acid, with the "gutboard blues"

AUTHOR: Dave Jordan
Guy Fawkes

DESCRIPTION: "I'll tell a doleful tragedy; Guy Fawkes, the prince of sinisters, Who once blew up the House of Lords... That is, he would have blown them up... If only they had let him." Fawkes is betrayed, captured, and executed, and now they repeat it every year

AUTHOR: unknown

EARLIEST DATE: c. 1826 (Universal Songster, George, and Robert Cruikshank, John Fairburn, Routledge and Jones, Publisher)

KEYWORDS: political execution nobility memorial death

HISTORICAL REFERENCES:

1605 - The botched "Gunpowder Plot"

FOUND IN: US(MW)

REFERENCES (2 citations):

DT, GUYFAWKE

Roud #4974

CROSS-REFERENCES:

cf. "Bow Wow Wow" (tune) and references there

cf. "The Fifth of November (Guy Fawkes Song)" (subject)

SAME TUNE:


The Court of Momus ("What a shabby Government you have; Some ground should be selected") (by Charles R. Thatcher) (Hoskins-GoldfieldBalladeer-LifeAndTimes-Charles-R-Thatcher, pp. 162-164)

NOTES [235 words]: Earlier versions of the Index described this as written by Thomas Hudson (per Moffat, English Songs of the Georgian Period). Conrad Bladey informs me that this was "a party piece at vauxhall gardens and thus associated with" Hudson, but is older. There are texts from the 1820s. Personally, I wonder if there isn't a still earlier version adapted to produce the George IV text.

The "Gunpowder Plot" was an attempt by a group of Catholics to regain control of united Britain. The plan was to blow up the British houses of parliament (along with King James I and VI) on November 5, 1605. To this end, several dozen barrels of gunpowder were stashed below the parliament building.

It was in this secret chamber that Guy Fawkes, who was largely responsible for the execution of the plot, was captured on November 4. He and many fellow conspirators were eventually rounded up and hung. Guy Fawkes Day has since been an annual occasion for fireworks and celebrations in England: "Please to remember The fifth of November: Gunpowder Treason and Plot!"

There is, however, some reason to believe that the government was in on the secret all along, and let the plot proceed as far as it did in an attempt to strengthen its shaky position.

This is one of several political pieces set to the tune "Bow Wow Wow" -- a song which hardly exists in its own right, but which makes it very easy to sustain a line of patter. - RBW

Last updated in version 5.0

Guy Reed [Laws C9]

DESCRIPTION: Guy Reed is trying to break up a log jam when he is drowned. His funeral is given a full description; he is buried in his family plot

AUTHOR: Joe Scott (a friend of Reed's)
Guysboro Song

DESCRIPTION: The singer loses his parents and sister. He is treated badly by an uncle. He loses a captain's job at Canso: he drinks the freight and drowns 2 boys. On his other ship only 4 of 13 survive. He breaks his good knee in the Indies and decides to retire.

AUTHOR: unknown

EARLIEST DATE: 1932 (Creighton-NovaScotia)

KEYWORDS: drink hardtimes injury wreck orphan sailor

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Creighton-SongsAndBalladsFromNovaScotia 119, "Guysboro Song" (1 text, 1 tune)

ST CrNS119 (Partial)

Roud #1824

NOTES [49 words]: This song is item dD48 in Laws's Appendix II. The ballad mentions Guysborough County as the singer's birthplace, and Canso Strait and Ingonish as locales of his "hardships and pain." Guysborough County and Canso are on the south coast of Nova Scotia; Ingonish is on the Cape Breton coast. - BS

File: CrNS119

Gwan Round, Rabbit

DESCRIPTION: A call and response song: "My dog treed a rabbit, My dog treed a rabbit. Now watch that critter sittin' on that log, Now watch that critter how he do that dog."

AUTHOR: unknown

EARLIEST DATE: 1942

KEYWORDS: animal dog hunting

FOUND IN: US(SE)

REFERENCES (1 citation):
Botkin-TreasuryOfSouthernFolklore, p. 707, "Gwan Round, Rabbit" (1 text, 1 tune)

File: BSoF707
Gwine 'Round Dis Mountain

DESCRIPTION: "Gwin 'round dis mountain, To geirgia I'm a gwine. Setting by that pretty little gal Broke dis heart o' mine. Car'lina gal can't you remember me... Someday you'll remember me."
"Gonna hew dis mountain down, my love... 'Fore the sun goes down."

AUTHOR: unknown
EARLIEST DATE: 1924 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: love courting work hardtimes
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 741, "Gwine 'Round Dis Mountain" (1 text, 1 tune)
Roud #16311
NOTES [28 words]: The description is based on the Brown/Schinhan-FrankCBrownCollectionNCFolklore5 text. Roud lumps this with "Goin' from the Cotton Fields," but I don't see the link. - RBW
Last updated in version 4.1
File: BrS5741

Gwine Follow

DESCRIPTION: "Titty (i.e. Sister) Mary, you know I gwine follow, I gwine follow, gwine follow. Brother William, you know I gwine follow, For to do my Father('s) will. 'Tis well and good I am coming here tonight (x3) For to do my Father('s) will."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 18, "Gwine Follow" (1 text, 1 tune)
Roud #11841
CROSS-REFERENCES:
cf. "Buffalo Gals" (partial form)
NOTES [24 words]: Allen/Ware/Garrison-SlaveSongsUnitedStates note that the second part of this is essentially "Buffalo Gals," but the first part is independent. - RBW
Last updated in version 2.4
File: AWG018B

Gwine Tell-a My Lord, Daniel

DESCRIPTION: "Gwine tell-a my Lord, Daniel, How y'all talk about me, Daniel. I love-a coffee; you love-a tea; You go 'round town and talk about me. Gwine tell-a my Lord, Daniel, How y'all talk about me, Daniel."

AUTHOR: unknown
EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)
KEYWORDS: nonballad drink
FOUND IN: US(SE)
REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #98, "Gwine Tell-a My Lord, Daniel" (1 short text, 1 tune)
Roud #5059
NOTES [35 words]: Morris-FolksongsOfFlorida regards this as a very-much-worn-down spiritual. This is certainly possible, but I don't think we can even call it a religious song based on the tiny amount of material remaining. - RBW
Last updated in version 3.8
File: Morr098

Gwineter Harness in de Mornin' Soon

DESCRIPTION: "Baby, baby, you don't know; De way you treat me I bound to go. Gwineter
Gypsy Laddie, The [Child 200]

DESCRIPTION: A lord comes home to find his lady "gone with the gypsy laddie." He saddles his fastest horse to follow her. He finds her and bids her come home; she will not return, preferring the cold ground and the gypsy's company to her lord's wealth and fine bed

AUTHOR: unknown
EARLIEST DATE: c. 1720 (Ebsworth); 1740 (Ramsay)
KEYWORDS: elopement Gypsy marriage abandonment husband wife
FOUND IN: Britain(Scotland(Aber,Bord,High),England(All)) US(Ap,MA,MW,NE,Ro,So,SE,SW) Canada(Mar,Newf,Ont) Ireland
REFERENCES (95 citations):
Child 200, "The Gypsy Laddie" (12 texts)
Bronson 200, "The Gypsy Laddie" (128 versions+2 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 200, "The Gypsy Laddie" (10 versions: #2, #4, #8, #21, #42, #71, #73, #83, #101, #120)
Chambers-ScottishBallads, pp. 127-129, "Johnie Faa, the Gypsy Laddie" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #110, pp. 1-3, "The Gipsy Laddies" (2 texts plus 1 fragment)
Greig/Duncan2 278, "The Gypsy Laddie" (11 texts, 7 tunes) {A=Bronson's #45, B=#47?, C=#43, D=#44, E=#48, F=#3, G=#88}
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #14, pp. 131-133, "The Gypsy Laddie (Child 200)" (1 text, 1 tune) {Bronson's #45.1}
Butterworth/Dawney-PloughboysGlory, p. 14, "Gipsy Laddy O" (1 text, 1 tune)
Williams-FolkSongsOfTheUpperThames, pp. 120-122, "The Draggle-tailed Gipsies" (2 texts) (also Williams-Wiltshire-WSRO Ox 195; Williams-Wiltshire-WSRO Ox 260)
Reeves-TheEverlastingCircle 61, "The Gypsy Countess" (2 texts)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #81, "The Gipsy Laddie" (1 text, 1 tune) {Bronson's #42}
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 269-277, "Gipsy Davy" (4 texts plus 2 fragments and a quoted broadside, 2 tunes) {Bronson's #109, #110}
Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 193-229, "The Gypsy Laddie" (19 texts plus 6 fragments, 8 tunes) {N=Bronson's #107}
Linscott-FolkSongsOfOldNewEngland, pp. 207-209, "Gypsy Daisy" (1 text, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 73-76, "he Gypsy Laddie" (3 texts plus portions of another)
Randolph 27, "The Gypsy Davy" (6 texts plus 2 fragments, 4 tunes) {Randolph's A=Bronson's #100, E=#103, G=#123, H=#40}
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 49-51, "The Gypsy Davy" (1 text, 1 tune -- Randolph's 27G) {Bronson's #123}
Abrahams/Riddle-ASingerAndHerSongs, pp. 26-28, "Black Jack Davey" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 97-98, "Black Jack Davy" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 38, "The Blackjack Davy" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 47-49, "Gypsy Davy" (2 texts, 1 tune) {Bronson's #124}
Owens-TexasFolkSongs-2ed, pp. 29-31, "Gypsy Davy" (2 texts, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 156-159, "Black Jack Davy" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 21, "The Gypsy Laddie" (1 text plus a fragment, 2 tunes) {Bronson's #77, #98}
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 140-141, "The Gypsy Laddie" (1 text, a short
mixture of "The Gypsy Laddie" [Child 200] and "Seventeen Come Sunday" [Laws O17])
Brewster-BalladsAndSongsOfIndiana 19, "The Gypsy Laddie" (1 text)
Stout-FolkloreFromIowa 5, p. 11, "The Gypsy Laddie" (1 fragment)
Korson-PennsylvaniaSongsAndLegends, p. 52, "Harrison Brady" (1 text, 1 tune) {Bronson's #128}
Grimes-StoriesFromTheAnneGrimesCollection, p. 43, "Gypsy Davie" (1 text)
Davis-TraditionalBalladsOfVirginia 37, "The Gypsy Laddie" (7 texts plus a fragment, 3 tunes)
{Bronson's #6, #91, #33}
Davis-MoreTraditionalBalladsOfVirginia 33, pp. 253-261, "The Gypsy Laddie" (5 texts, 2 tunes)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 37, "The Gypsy Laddie" (6 texts plus an excerpt, many of them mixed with "Sixteen Come Sunday"; "D" also partakes of "Devilish Mary")
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 37, "The Gypsy Laddie" (13 excerpts, 13 tunes)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 16, "Gypsy Davy" (1 fragment)
Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, pp. 4-5, "Black Jack Davie" (1 text, 1 tune)
Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, pp.199-200, "Black Jack Davy (The Gypsy Laddie)" (1 text, 1 tune) {same source as Bronson's #4, but the transcription is quite different}
Morris-FolksongsOfFlorida, #166, "The Gypsy Laddie" (2 texts, 2 tunes) {Bronson's #13, #12}
Hudson-FolksongsOfMississippi 20, pp. 117-119, "The Gypsy Laddie" (2 texts)
Hudson-FolkTunesFromMississippi 26, "Black Jack David" (1 fragment, 1 tune) {Bronson's #115}
Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 59-60, "The Gypsy Laddie (Gypsy Davy)" (1 text)
Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 36-37, "The Radical Gypsy David" (1 text, 1 tune)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 15, pp. 28-30, "The Gypsies (The Gypsy Laddie)" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #12, "Gypsy Davy" (1 text, 1 tune) {Bronson's #11}
Wells-TheBalladTree, pp. 116-117, "The Gypsy Davy" (1 text, 1 tune) {from the same informant, although not the same session, as Bronson's #8}
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 71-72, "The Gypsy Laddie" (1 fragment, 1 tune) {Bronson's #10}
Creighton-FolksongsFromSouthernNewBrunswick 4, "Gypsy Laddie" (1 text, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 16, "The Dark-Clothed Gypsy" (2 texts, 1 tune) {Bronson's #50}
Peacock, pp. 194-197, "Gypsy Laddie-O" (2 texts, 2 tunes)
Karpeles-FolkSongsFromNewfoundland 17, "The Gypsy Laddie" (3 texts, 4 tunes)
Fowke-TraditionalSingersAndSongsFromOntario 3, "The Gypsy Daisy" (1 text, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 21, "The Gypsy Daisy" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 220-221, "Gypsy Daisy," "Seven Gypsies in a Row" (1 text plus a fragment)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 546-547, "Clayton Boone" (1 text)
Leach-TheBalladBook, pp. 539-543, "The Gypsy Laddie" (4 texts)
Leach-HeritageBookOfBallads, pp. 120-122, "The Gypsy Laddie" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 105, "The Gypsy Laddie (Johnny Faa)" (2 texts)
Quiller-Couch-OxfordBookOfBallads 148, "The Gypsy Countess" (1 text)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 42, "Gypsy Davy" (1 text, 1 tune)
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, pp. 6-7, "Blackjack Davy" (1 text)
Grigson-PenguinBookOfBallads 18, "The Gypsy Laddie" (1 text)
Turney-StoneFiddle, p. 110, "The Seven Yellow Gipsies" (1 text, 1 tune)
Sharp-OneHundredEnglishFolksongs 5, "The Wraggle Taggle Gipsies, O!" (1 text, 1 tune)
Niles-BalladBookOfJohnJacobNiles 52, "The Gypsy Laddie" (1 text, 1 tune)
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 80, "The Gypsy Laddie" (1 text, 1 tune) {cf.
Bronson's #38, a separate, somewhat different transcription

Sharp-EnglishFolkSongsFromSouthernAppalachians 33, "The Gypsy Laddie" (5 texts plus 5 fragments, 10 tunes) {Bronson's #35, #21, #17, #26, #20, #97, #33, #104, #36, #34}

Sharp/Karpeles-EightyEnglishFolkSongs 22, "Gypsy Davy (The Gypsy Laddie" (1 text, 1 tune -- a composite version) {Bronson's #26}

Karpeles-TheCrystalSpring 18, "The Gypsy Laddie" (1 text, 1 tune) {Bronson's #73}

Sandburg-TheAmericanSongbag, p. 311, "Gypsy Davy" (1 fragment, 1 tune) {Bronson's #99}

Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H124, p. 509, "The Brown-Eyed Gypsies" (1 text, 1 tune)

Hammond-SongsOfBelfast, p. 57, "The Dark-Eyed Gypsy" (1 text, 1 tune)

Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 17, "The Dark-Eyed Gypsy" (1 text, 1 tune)

Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 108, "Black Jack David" (1 text, 1 tune)

Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 76, "Seven Gypsies on Yon Hill" (1 text, 1 tune)

Hammond-Faber-BookOfBallads, p. 72, "The Gypsy Laddie" (1 text)

Cox-FolkSongsSouth 21, "The Gypsy Laddie" (4 texts, 1 tune) {Bronson's #94}

Cox/Hercog/Halpert/Boswell-WVirginia-A, #10A-C, pp. 40-45, "Gypsy Davy", "The Raggle Taggle Gypsies, O", "The Wraggle Taggle Gypsies, O" (3 texts, 2 tunes) {Bronson's #9, #74}

Gainer-Folk-Songs-FromTheWestVirginiaHills, pp. 72-73, "The Gypsy Davy" (1 text, 1 tune)

Ord-Bothy-SongsAndBallads, pp. 411-412, "The Gypsy Laddie" (1 text, 1 tune) {Bronson's #60}

Whiting-TraditionalBritishBallads 6, "The Gipsy Laddie" (1 text)

Whitelaw-BookOfScottishBallads, pp. 268-269, "Johnie Faa" (1 text)

Darling-NewAmericanSongster, pp. 75-78, "The Gypsy Laddie"; "Gyps of David"; "Gypsy Davy (Catskill's)"; "The Gypsy Laddie" (3 texts plus a fragment)

Gilbert-LostChords, p. 35, "The Gypsy Davy" (1 text)


Olson-BroadsideBalladIndex, ZN2567, "There was seven Gipsies all in a gang"

DT 200, GYPDAVYGYPPLADD GYPLADD2 GYPLADD3 GYPBLJK* GYPSYRVR* GYPHARBR* BLCKJACK* BLCKJCK2 BLKJDAV GYPLADY*


Walter de la Mare, _Come Hither_, revised edition, 1928; #83, "The Wraggle Taggle Gipsies" (1 text)

Maud Karpeles, _Folk Songs of Europe_, Oak, 1956, pp. 38-29, "The Wraggle Taggle Gipsies O!" (1 text, 1 tune).

Roud #1

RECORDINGS:

O. J. Abbott, "The Gypsy Daisy" (on Abbott1)

Freeman Bennett, "Gypsy Laddie-O" (on PeacockCDROM) [one verse only]

Cliff Carlisle, "Black Jack David" (Decca 5732, 1939)

Carter Family, "Black Jack David" (Conqueror 9574, 1940; Okeh 06313, 1941)

Dillard Chandler, "Black Jack Daisy" (on Chandler01)

Robert Cinnamond, "Raggle Taggle Gypsies-O" (on IRRCinnamond02)

Debra Cowan, "Dark-Skinned Davey" (on HClargillFamily)

Harry Cox, Jeannie Robertson, Paddy Doran [composite] "The Gypsy Laddie" (on FSB5 [as "The Gypsy Laddie"], FSBBAL2) {cf. Bronson's #42, #45.1}

Mary Jo Davis, "Black Jack Davy" (on FMUSA)

Texas Gladden, "Gypsy Davy" (AFS 5233 A1; on USTGladden01) {Bronson's #29}

Mrs. T. Ghaney, "Roving Gypsy" (on MUNFLA/Leach)

Woody Guthrie, "Gypsy Davy" (AFS, 1941; on LCTreas)
Joe Holmes, "The Dark-Eyed Gipsy" (on IREarlyBallads)
Harry Jackson, "Clayton Boone" (on HJackson1)
Margaret MacArthur, "Gypsy Davy" (on MMacArthur01)
New Lost City Ramblers, "Black Jack David" (on NLCR04); "Black Jack Daisy" (on NLCR14, NLCRCD2)
Maire Aine Ni Dhonnchadha, "The Gypsy-O" (on TradIre01)
Lawrence Older, "Gypsy Davy" (on LOlder01)
Harry Jackson, "Clayton Boone" (on HJackson1)
Jean Ritchie, "Gypsy Laddie" (on JRitchie01) {Bronson's #38}
Jeannie Robertson, "The Gypsy Laddies" (on Voice17)
Pete Seeger, "Gypsy Davy" (on PeteSeeger16)
Warren Smith, "Black Jack David" (Sun 250, mid-1950s)

BROADSIDES:

CROSS-REFERENCES:
\textit{cf.} "The Roving Ploughboy" (theme, lyrics, tune)

ALTERNATE TITLES:
Black Jack Davy
The Gypsy Davy
Johnny Faa
Davy Faa
The Wraggle Taggle Gypsy
The Lady and the Gypsy
Harrison Brady
Gypson Davy
Black-Eyed Davy
The Heartless Lady
Egyptian Davio
It Was Late in the Night
When Johnny Came Home
The Gyps of Davy
The Dark-Clothed Gypsy

NOTES [999 words]: Hall, notes to Voice17, re "The Gypsy Laddies": "Francis James Child locates the history behind the ballad to the expulsion of the Gypsies from Scotland by Act of Parliament in 1609, and the abduction by Gypsies of Lady Cassilis (who died in 1642), her subsequent return to her home and the hanging of the Gypsies involved. [ref. Child, IV, pp. 63-5.]

Jeannie Robertson's version on Voice17 follows Child 200C,G in that the Gypsies are hanged in the last verse. - BS

Although the hero of this song is often called "Johnny Faa" or even "Davy Faa," he should not be confused with the hero/villain of "Davy Faa (Remember the Barley Straw)." - RBW

[Silber and Silber mis-identify all their texts] as deriving from "Child 120," which is actually "Robin Hood's Death." - PJS

Also sung by David Hammond, "The Dark-Eyed Gipsy" (on David Hammond, "I Am the Wee Falorie Man: Folk Songs of Ireland," Tradition TCD1052 CD (1997) reissue of Tradition LP TLP 1028 (1959)) Sean O Boyle, notes to David Hammond, "I Am the Wee Falorie Man: Folk Songs of Ireland": "The tune has been known in the O Boyle family for four generations and has never been published."

Ebsworth says of his Roxburghe version: "In White-letter, a single narrow slip, set up by Southerners, probably as a page of some Chap-book 'Garland of Songs' for circulation in the northern counties. Date circa 1720, not earlier" (p. 157). Baring-Gould writes that "The Scottish ballad of 'Johnny Faa' first appeared in Allan Ramsay's 'Tea Table Miscellany,' 1724," but I don't find it there; Ebsworth cites Cunningham's claim for Ramsay 1724 (p. 154), so that is probably the source of Baring-Gould's assertion.

Both Reeves-TheEverlastingCircle 61A and Baring-Gould 50 cite James Parsons as the source of a strange version. The texts are different but agree in having a prequel to the usual story: the "lady"
of the story is a gypsy girl who reluctantly marries the Earl (possibly against her will) and is recovered by the gypsies. Of the prequel Baring-Gould speculates, "I venture to suggest that the Jacobites took an earlier ballad of a gypsy girl married to an Earl, and adapted it to serve as a libel on Lady Cassilis [the supposed heroine]" (p. xxviii). Baring-Gould, but not his source, split the ballad into two parts "so as to give both melodies."

Martin Graebe points out in a note to the Ballad-L list that "There is, on the Bodley site, a broadside, 'The Gipsy Countess' which is a Victorian parlour version of the seduction which was often sung as a duet (some versions are subtitled 'a celebrated duet'). This has been included by Bellowhead on a recent CD -- and great fun it is too! It is possible that James Parsons knew this song. Baring-Gould had copies of the broadside in his collection but has clearly discounted it as being irrelevant, though he has adopted its title But is this what Parsons was referring to when he told Baring-Gould of an earlier part? And is there a, so far, undiscovered version from which both Parsons' version and the Victorian song are derived?"

The broadside referred to by Martin Graebe is Bodleian, Harding B 11(1312), "The Gipsy Countess, a Celebrated Duet" ("She. Oh, how can a poor gipsy maiden like me"), H. Such (London), 1863-1885; also Harding B 11(666), 2806 c.16(214), "Gipsy Countess". In this duet between "a poor gipsy maiden" and a "noble" man with "lands and proud dwellings," she asks how she can ever hope to be his bride. He answers that "All my heart, all my future, I'll lay at your feet." He asks her to marry and promises never to betray her. He tries to convince her of his sincerity. Finally, they agree to marry.

Child cites Finlay in his research on the Lady Cassilis story, but relegates Finlay's version of the ballad to notes on 200A and 200E. Whitelaw-BookOfScottishBallads follows Finlay, changing a few words. - BS

Sigrid Rieuwerts, in an essay entitled "The Historical Moorings of 'The Gypsy Laddie': Johnny Faa and Lady Cassilis," printed in Joseph Harris, editor, The Ballad and Oral Literature, Harvard University Press, 1991, notes that Child didn't think there was much history in this ballad, but seems to imply that Child wasn't trying very hard to find it (p. 79f.). He notes on p. 84 a poem written by one "Patrick Chamers" in 1719, in which one "Francy Fa an Egyptian" witched away "The Earle of Duglass Daughter Bessy by name... From her fathers Castle." An interesting coincidence of language, at the least.

On p.p. 89-90, Rieuwerts notes that King James V gave special privileges to one Johnny Faa in 1540. He was even awarded the title of "earl" -- although it wasn't a landed earldom; he was earl of the Roma in Scotland. Still, this made the name "Faa," and "Johnny Faa," very popular, because the Roma wanted the protection they thought the name would bring.

In fact the name was no help. By 1609, the Roma were being persecuted, and a number of men named Fa/Faa/Faw were hanged without proper trial on July 31, 1611 (pp. 90-91); others would follow in coming years. The Fifth Earl of Cassilis participated in some of these trials, so if this ballad is historical, the events of 1611 are the obvious place to start looking for the participants. Rieuwerts on pp. 91-92 notes that Child refers to a condemnation of a Johnny Faa in 1616 -- but adds that Child was wrong; the sentence of death was not carried out.

On p. 93, Rieuwerts says that the woman involved is generally identified as Jean Hamilton (1607-1642), who in 1621 married the sixth Earl of Cassilis. But he admits that nothing in the ballad, except the title "Cassilis," links the contents of the song with Lady Jean. It is noteworthy, however, that in 1630, Earl Cassilis was instructed by the crown to execute certain Roma over whom he had jurisdiction. (p. 94).

After all that analysis, however, Rieuwerts is forced to conclude that he cannot link the ballad to any actual historical events. He thinks (p. 96) that is makes historical sense. But that isn't the same thing. - RBW

Gypsy Maid, The (The Gypsy's Wedding Day) [Laws O4]

DESCRIPTION: The gypsy girl, left to fend for herself, meets a young lawyer who asks her to tell his fortune. She tells him that he has courted many fine ladies, but he is to marry a gypsy. He takes her to his home and marries her

AUTHOR: unknown

EARLIEST DATE: before 1845 (broadside, Bodleian Firth b.26(40))

KEYWORDS: prophecy marriage Gypsy

FOUND IN: US(Ap,MW,So) Britain(England(Lond,North,South))
REFERENCES (12 citations):
Laws O4, "The Gypsy Maid (The Gypsy's Wedding Day)"
Randolph 129, "The Gypsy Maid" (1 text)
Eddy-BalladsAndSongsFromOhio 100, "The Gypsy's Wedding Day" (1 text, 1 tune)
Sackett/Koch-KansasFolklife, pp. 177-179, "The Gypsy Maid" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 346, "The Little Gipsy Girl" (1 text, 1 tune)
Williams-Wiltshire-WSRO Ox 245, "Gipsy Girl" (1 text)
OShaughnessy/Grainger-TwentyOneLincolnshireFolkSongs 9, "The Gipsy's Wedding Day" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #32, "Little Gipsy Girl" (1 text, 1 tune)
Cox-FolkSongsSouth 100, "The Orphan Gypsy Girl" (1 text)
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 90, "My Gypsy Girl" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 634-635, "The Oregon Gipsy Girl" (1 text)
DT 469, GYPSGIRL
Roud #229
RECORDINGS:
Horton Barker, "The Gypsy's Wedding Day" (on Barker01)
Charlie Poole and the North Carolina Ramblers, "My Gypsy Girl" (Columbia 15519-D, 1930; on CPoole02)
Jasper Smith, "The Squire and the Gypsy" (on Voice11)
Joseph Taylor, "The Gypsy Girl" (on Voice01)
BROADSIDES:
Bodleian, Firth b.26(40), "The Gipsey Girl" ("My father was king of the gypsies you know"), J. Pitts (London), 1819-1844; also Firth b.28(37) View 2 of 2, "Gipsey Girl"; Harding B 16(101d), "Gipsy Girl"
Murray, Mu23-y1:046, "The Little Gipsy Girl," James Lindsay Jr. (Glasgow), 19C; also Mu23-y1:117, "The Little Gipsy Girl," unknown, 19C; Mu23-y4:028 [the last a very short version probably edited to fit in a corner of a page]
LOCSinging, as201140, "The Gipsy Girl" ("My father was king of the gipsies you know"), H. De Marsan (New York), 1864-1878
CROSS-REFERENCES:
cf. "The Squire and the Gipsy" (theme)
ALTERNATE TITLES:
The Gypsy Girl
The Little Gypsy Girl
NOTES [237 words]: [Sources such as] Charlie Poole have cleaned this one up. Broadside LOCSinging as201140 reads:
He took me to a house, it was a palace I am sure,
Where ladies were waiting to open the door;
On a bed of soft feathers, where I pleased him so well,
In nine months after his fortune I could tell.
Her father keeps the baby, she gets a pension of twenty pounds a year and "no more shall my gipsy girl ever more rove" but when she's in the neighborhood, she says, "your fortunes I will tell."
The Murray broadsides are all of the same version in which "little gypsy girl" meets "two handsome young squires," goes with one of them, and becomes pregnant; they marry.
Broadside LOCSinging as201140: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS
This song may, just possibly, have actually encouraged one actual marriage: "Alberta Slim" (Eric Edwards, 1910-2005), the Canadian country singer, had a sideline of reading tea leaves. His daughter, after his death, reports that her father had met her mother when the mother had her tea leaves read. Slim looked at the leaves (and presumably looked at her even more intently), and told her that she was going to marry him. Which, of course, she did.
I don't know that Alberta Slim knew this song, but he did know quite a selection of English folk songs. - RBW
Last updated in version 4.5
File: L004
Gypsy's Warning, The

DESCRIPTION: "Trust him not, oh gentle lady, Though his voice is low and sweet." "Listen to the Gypsy's warning, Gentle lady, trust him not." The Gypsy tells of a girl betrayed; the lady scorns (her). (The sequel may give the man's self-defense and the lady's answer)

AUTHOR: unknown

EARLIEST DATE: 1864 (sheet music)

KEYWORDS: Gypsy love warning

FOUND IN: US(MW,Ro,So,SW)

REFERENCES (17 citations):
Randolph 743, "The Gypsy's Warning" (4 texts, 1 tune, the first being the "Gypsy's Warning" proper, the second the "Answer to the Gypsy's Warning," the third being "The Decision in the Gypsy's Warning," and the last an excerpt from a copyrighted piece by Monroe H. Rosenfeld)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 525-527, "The Gypsy's Warning" (1 text, 1 tune -- Randolph's 743A)
Arnold-FolkSongsOfAlabama, p. 73, "Gipsy's Warning" (1 text, 1 tune)
Henry-SongsSungInTheSouthernAppalachians, pp. 154-155, "The Gypsy's Warning" (1 text)
Brewster-BalladsAndSongsOfIndiana 55, "The Gypsy's Warning" (1 text plus mention of 1 more); 56, "Answer to the Gypsy's Warning" (1 text)
Peters-FolkSongsOutOfWisconsin, pp. 75-76, "The Gypsy's Warning"-"Do Not Heed Her Warning"-"The Decision" (1 text, consisting of the three parts, 1 tune)
Stout-FolkloreFromIowa 58, pp. 76-79, "The Gypsy's Warning (And Answer)" (3 texts, two being of the "Warning" and one being the "Answer")
Cox-FolkSongsSouth 149, "The Gypsy's Warning" (1 text)
Cox/Hercog/Halpert/Boswell-WVirginia-B, #30, pp. 201-202, "The Gypsy's Warning" (1 fragment, 1 tune)
Boette-SingAhipsyDoodle, p. 50, "The Gypsy's Warning" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #60, "The Gypsy's Warning" (1 text, 1 tune); #61, "Answer to the Gypsy's Warning" (1 text)
Finger-FrontierBallads, pp. 116-118, "The Gypsy's Warning" (1 text)
Spaeth-ReadEmAndWeep, pp. 19-21, "Love's Ritornella" (2 texts, 1 tune, with this piece listed as an appendix to the song named)
Wolf-AmericanSongSheets, #744, p. 49, "The Gypsy's Warning" (1 reference)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 479, "The Gypsy's Warning" (source notes only)

DT, GYPWARN*

ADDITIONAL: Aline Waites & Robin Hunter, _The Illustrated Victorian Songbook_, Michael Joseph Ltd., 1984, pp. 82-83, "The Gipsy's Warning" (1 text, 1 tune)
Roud #1764 and 3761 and 6421

RECORDINGS:
Vernon Dalhart, "The Gypsy's Warning" (Perfect 12330, 1927; Romeo 601, 1928) (Brunswick 122, 1927; Supertone S-2011, 1930)
"Gooby" Jenkins, "The Gypsy's Warning" (Okeh 45069, 1926)
Arthur Smith Trio, "The Gypsy's Warning" (Bluebird B-7893, 1938)

NOTES [123 words]: This probably originated as three separate pieces, the original being "The Gypsy's Warning" (Roud #1764) and the sequels being the "Answer to the Gypsy's Warning" (Roud #3761, in which the young man begs the girl "Do not heed her warning") and the "Decision in the Gypsy's Warning" (Roud #6421, in which the girl decides to heed the warning). The three can, however, be sung together, and they are obviously dependent. What is more, the versions have sometimes merged (e.g. in the version in Peters-FolkSongsOutOfWisconsin). So I am listing them as one song even though I know they are multiple. The song seems to have been in tradition by 1880; Laura Ingalls Wilder quotes the first part in By the Shores of Silver Lake, chapter 22. - RBW

Last updated in version 5.2

File: R743

Gyteside Lass, The

DESCRIPTION: "Aw warn'd ye heven't seen me lass -- her nyem aw winnet menshun." He met her "When aw strampt upon her good, an' the gethors com away," but that did not prevent them courting. He tells of his delight that she will continue to spend time with him
H'Emmer Jane, The

DESCRIPTION: "Now 'tis of a young maiden this story I tell, and of her young lover...." Her love, a ship's captain, sails away and is presumed lost. H'Emmer Jane goes crazy and drowns herself. He finally returns; shown the grave of his beloved, he dies himself.

AUTHOR: unknown
EARLIEST DATE: 1941 (Fowke/MacMillan-PenguinBookOfCanadianFolkSongs)
KEYWORDS: love separation death drowning humorous
FOUND IN: Canada(Newf)
REFERENCES (4 citations):
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 50, "The H'Emmer Jane" (1 text, 1 tune)
Blondahl-NewfoundlandersSing, p. 105, "H'Emmer Jane" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 161-164, "H'emer Jane" (1 text, 1 tune)
Roud #4425

RECORDINGS:
Omar Blondahl, "The H'emm'r Jane" (on NFOBlondahl03)
Lloyd Soper, "H'emmer Jane" (on NFAGuigné01)

CROSS-REFERENCES:
cf. Vilikens and His Dinah (tune, meter and same satirical treatment of story) and references there

ALTERNATE TITLES:
Emmer Jane

NOTES [556 words]: Satire on popular broadsides and ballads of the period that told such melodramatic tales in great seriousness. Lyrics are written in imitation of an exaggerated Newfoundland accent, [e.g.] "On a cold stormy mornin' all down by the sea, H'Emmer Jane sot a-waitin', sot a'waitin' for 'e. On a cold stormy mornin' her body were found, so t'was figgered pretty generally she'd gone crazy and got drowned."
[The] date from a broadside set by Golden Hind Press, Madison NJ, 1941. States that "Emmer Jane is a fold song from the south shore on Newfoundland here printed for the first time." - SL
The dead captain is recognized because he is carrying H'Emmer Jane's handkerchief. If a [broken] ring is a man's token to be kept by a woman then perhaps the woman's token is her handkerchief.
That is true in "Jack Robinson" where Jack reveals himself to his old lover by showing her handkerchief. See also the French ballad "Arthur" [indexed here] where the heroine embroiders Arthur's name on her handkerchief. Maybe the question is: How much credit do we give H'Emmer Jane's author for familiarity with the broadside scene? Is Jane's name a reference to "Crazy Jane" [also indexed here, with allusions to its many parodies]?
H'Emmer Jane's handkerchief is found in the vest-pocket of the Captain's "cold carcass"; in a modern literal (?) reading of "The Suffolk Miracle," the daughter's "holland handkerchief" is found around her dead young man's head [but then there's the counter-example of "The Silvery Tide" in which the murdered Mary is found bound by the murderer's handkerchief].
Soper's 1951 recording includes an introduction by the singer. Soper says "H'emmer Jane is a folk song which comes to us from the northeast coast of Newfoundland. At least, that's what was picked up several years ago by Bob McLeod who worked [I'm not sure about the word 'worked'] for Mr. Gerald Doyle in compiling a couple of books of Newfoundland folk songs."
Soper refers to the line in his text, "with a boatload of shingles our captain sailed away": "As far as we know, this is a Newfoundland folk song. The references are local. The idiom is local. And most of all, the melody [that] is followed ["Vilikens and His Dinah"] is one that has been frequently used in various poems for several Newfoundland folk songs. The only point that causes me to query at the
authentication of it as a Newfoundland folk song is one reference there to 'shingles' -- 'a boatload of shingles' -- which would indicate that it might have originated, probably, in Cape Breton because shingles are not a local product, strictly speaking. However, it is now accepted as a Newfoundland folk song, and there's no desire to disown it or let anybody else gain the benefit of the origin of it."
The point about the locality of the tune is not convincing and Guigné-ForgottenSongsOfTheNewfoundlandOutports has a long discussion of the history of the tune as a stage favorite across the English-speaking world and as a common vehicle for poems that could be fit to the meter and tune. In the case of "H'emmer Jane" the last line of each verse is often so long that its words must be clipped and jammed together to fit the tune. - BS
Might the original intent have been to have the last line of the verse peter off into spoken speech? That would account for metrical irregularities. - RBW
Last updated in version 6.0
File: FowM050

Ha Mi Ow-mos En Gun Las (The Octopus)
DESCRIPTION: Cornish. "Ha mi ow-mos en gun las." A riddle: The singer went on the sea and heard the fishes. He found one fish with "nine tails." but none in St Ives or Marazion could capture it. The answer is apparently an octopus
AUTHOR: unknown
EARLIEST DATE: 1698 (source: Deane/Shaw)
KEYWORDS: foreignlanguage fishing riddle
FOUND IN: Britain(England(West))
REFERENCES (1 citation):
ADDITIONAL: Tony Deane and Tony Shaw _The Folklore of Cornwall_, B. T. Batsford, 1975, p. 80, "(Ha mi ow-mos en gun las')" (1 short Cornish text plus English translation)
File: DeSh090A

Ha, Ha, Ha
DESCRIPTION: Refrain: "Ha, Ha, Ha! Don't you hear me now?/The Black horse calverns are coming...." Verse: "When the war is ended the boys will see their fun/They'll march through the South with their ladies... And I'll raise me some little Union babies"
AUTHOR: unknown
EARLIEST DATE: 1917 (Cecil Sharp collection)
LONG DESCRIPTION: Refrain: "Ha, Ha, Ha! Don't you hear me now?/The Black horse calverns are coming/The ladies in the town, they think they're mighty gown/The hoopskirts they are a-flowing/It takes 40 yards of alapac to cover up the hoops/and to cover up the happy land of money." Verse: "When the war is ended the boys will see their fun/They'll march through the South with their ladies/I'll march mine through some Southern Union clime/And I'll raise me some little Union babies"
KEYWORDS: army Civilwar clothes nonballad nonsense children lover soldier
HISTORICAL REFERENCES:
1861-1865 - American Civil War
FOUND IN: US(Ap)
REFERENCES (1 citation):
Sharp-EnglishFolkSongsFromSouthernAppalachians 150, "Ha, Ha, Ha" (1 text, 1 tune)
Roud #3638
NOTES [6 words]: Eat your heart out, Uncle Dave. - PJS
File: ShAp2150

Haben Aboo an' a Banner
DESCRIPTION: The singer's family members are disreputable (father hanged for sheep stealing, mother burnt as a witch) and the singer himself fucks all comers in various positions for various reasons.
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: crime execution commerce bawdy nonballad family witch
Habitant d'Saint-Barbe

DESCRIPTION: Cumulative, call and response song: "L'habitant d'Saint-Barb' s'en va t'a Montreal" after six verses, building to "Le bout d'la queue du chien d'l'enfant d'la femm' d'l'habitant de Saint-Barbe..."

AUTHOR: unknown

EARLIEST DATE: 1976 (Fowke/MacMillan-PenguinBookOfCanadianFolkSongs)

KEYWORDS: foreignlanguage cumulative nonballad

FOUND IN: Canada(Que,Mar)

REFERENCES (1 citation):
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 32, "L'Habitant d'Saint-Barbe" (1 text, 1 tune)

NOTES [11 words]: Progression of verses is very similar to "The Wild Man of Borneo." - SL

File: FowL32

Hackler from Grouse Hall, The

DESCRIPTION: Paddy Jack, the Hackler, has fallen on hard times since the Sergeant was assigned Grouse Hall. He jails people on false charges, including drinking, for which he jails the Hackler. But soon Home Rule will sack "Old Balfour's pack"

AUTHOR: unknown

EARLIEST DATE: 1939 (OLochlainn-IrishStreetBallads)

KEYWORDS: prison drink Ireland humorous police

FOUND IN: Ireland

REFERENCES (1 citation):
OLochlainn-IrishStreetBallads 39, "The Hackler from Grouse Hall" (1 text, 1 tune)

Roud #3035

CROSS-REFERENCES:
cf. "The Sergeant's Lamentation" (sequel to this ballad)

NOTES [506 words]: "The hackler was a distiller of high quality Poitin in 19th century Ireland" (source: Hearing before Trademark Trial and Appeal Board, US Patent and Trademark Office, January 6, 2000 in re United Distillers plc "On December 16, 1996 United Distillers plc filed an intent-to-use application to register the mark HACKLER on the Principal Register for 'alcoholic beverages, namely, distilled spirits, except Scotch whisky, and liqueurs.'...")

Apparently the more common definition is "one that hackles [to chop up or chop off roughly]; esp: a worker who hackles hemp, flax, or broomcorn." (source: Webster's Third New International
Dictionary of the English Language Unabridged, 1976); its this last definition that OLochlainn-IrishStreetBallads follows.
OLochlainn notes to "The Hackler from Grouse Hall" and its answer, "The Sergeant's Lamentation," explain the Sergeant's deeds and the references to people named in both songs and happenings in County Cavan. His source for notes is the singer.
The occurrences appear to be during Arthur Balfour's tour as Chief Secretary of Ireland in the late 1880s [1887-1891; his repressive methods earned him the nickname "Bloody Balfour." He made something of a habit of taking political prisoners -- see Robert Kee, The Bold Fenian Men, being Volume III of The Green Flag, p. 111 - RBW]. See for example the reference to the 1888 imprisonment of Father McFadden of Donegal in Derry Prison "for an agrarian speech" (source: Chapters of Dublin History site, Letters and Leaders of my Day Chapter XXII "Parnellism and Crime" (1887-8), by T.M. Healy). I'd guess, no doubt naively, that the issue here is moonshining to defeat high alcohol taxation. - BS
The other possibility for the date is 1902-1905, when Balfour was prime minister in succession to his uncle Lord Salisbury. Gladstone's proposals for Irish Home Rule had of course failed, but the issue never really went away, and the Liberals were increasingly in favor of it in the early twentieth century.
Supporting this dating is the fact that, during the Balfour administration, there was a movement for "tariff reform" -- i.e. lowering of duties within the British Empire, which would have made it easier for the Irish to export to England.
Balfour tried to calm the tariff controversy, but succeeded mostly in turning his party purely protectionist, thus making the Liberals even more popular with the Irish, since they were more likely to favor both Home Rule and Free Trade. So the song might well look forward to the 1906 election which shunted the Conservatives from power.
It appears, incidentally, that "hackler/heckler" has different regional meanings. The agricultural use is typical in Yorkshire; according to Arnold Kellett, The Yorkshire Dictionary of Dialect, Tradition, and Folklore, revised edition, Smith Settle, 2002, p. 79, "heckle" means "to dress flax by combing out and splitting the fibres with a special kind of comb called a heckle (var[jant] of hacke, from O[ld] E[nglish] haecel, related to 'hook')." - RBW
Last updated in version 4.1
File: 0Loc039

Had a Fine Sash
DESCRIPTION: ""Had a fine sash, As fine as silk, Any man that walks with me Calls me white as milk." "I had a little dog, His name was Blue, Put him on the track, He fairly flew." "I had a little pig, I fed him on cheese, I fed him so much His tail fell off." 
AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: nonsense humorous animal dog food
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 169, "Had a Fine Sash" (1 text)
Roud #11361
NOTES [25 words]: Most of the lyrics here float, but the combination is unique, as is the first verse, so I agree with Roud in filing this as an independent song. - RBW
Last updated in version 4.3
File: Brne169

Had I the Tun Which Bacchus Used
DESCRIPTION: If the singer had Bacchus's wine cask he'd drink all day at no cost. And to avoid drinking alone he'd bring a friend. But since he does not have it, "let's drink like honest men." Let Bacchus have his wine; whisky is more divine.
AUTHOR: Richard Alfred Millikin (1767-1815) (source: Croker-PopularSongsOfIreland)
EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)
KEYWORDS: drink nonballad
FOUND IN:
REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 88-92, "Had I the Tun Which Bacchus Used" (1 text)
NOTES [66 words]: Bacchus (seemingly a Lydian name) is the God more properly known as Dionysus -- who was of course the god of wine and drunkenness -- and also of orgaistic rites; he was accompanied by the satyrs and Maenads (Baccae). He also had fertility aspects, which explains the idea of the bottomless wine vat. 
Richard Alfred Millikin is better known as the (probable) author of "The Groves of Blarney." - RBW

Haddie Massa an' Haddie Missie

DESCRIPTION: The singer asks the free men and women going home to Africa to greet those at home for them. Don't cry on your trip home. Tell your mother we are free.
AUTHOR: unknown
EARLIEST DATE: 1940 (Elder-FolksongsFromTobago)
KEYWORDS: farewell parting return travel freedom sea ship slavery Africa nonballad
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
Elder-FolksongsFromTobago 18, "Haddie Massa an' Haddie Missie" (1 text, 1 tune)
File: ElTo018

Hag's Rant, The

DESCRIPTION: Old Susie spins in the corner and asks for her tollies. We have to eat them dry because the cream turned. Hags have a connection with milk and butter. That old crone "some day at a witch stake will burn." "If only old Ireland was free!"
AUTHOR: unknown
EARLIEST DATE: 1991 (Tunney-WhereSongsDoThunder)
KEYWORDS: age magic food witch
FOUND IN: Ireland
REFERENCES (1 citation):
Tunney-WhereSongsDoThunder, pp. 28-29, "The Hag's Rant" (1 text)
NOTES [66 words]: Tunney-WhereSongsDoThunder: "tollies" are "potatoes" [though the play on "toll" is interesting - RBW]. Tunney doesn't say so but this may only be a song in Gaelic, which he has translated into "the slave's patter, as you say."
Pure speculation: Potatoes, an old woman, free Ireland: is Suzy just an old lady, or Granuaile or Granu [see notes to "Granuwal" and "The Young Man's Dream"], or both? - BS
File: TST028

Haggertys and Young Mulvanny, The

DESCRIPTION: The singer wanders on a "pleasant evening"; as the sun illuminates the landscape, he sees a beautiful girl crying for "young Mulvanny Who lost his life on the Kipawa stream." She tells how he and the two Haggerty brothers died in a rafting accident
AUTHOR: unknown
EARLIEST DATE: 1966 (Fowke)
KEYWORDS: logger river death lumbering
FOUND IN: Canada(Ont)
REFERENCES (1 citation):
Fowke-LumberingSongsFromTheNorthernWoods #39, "The Haggertys and Young Mulvanny" (1 text, 1 tune)
Roud #4559
ALTERNATE TITLES:
The Kipawa Stream
File: FowL39

Haggis o' Dunbar, The

DESCRIPTION: "The haggis o' Dunbar": many better, few worse. To make it nice, they put in a peck of lice. To add fat, they put in a scabby cat. Chopped cheese, chickweed, sow's snouts and mugwort: you may get a bit if you're civil.
Hail to the Oak, the Irish Tree!

DESCRIPTION: "The Irish oak ... the kingly forest tree ... sickens where the slave, To power despotic, homage gives ... Its branching green head long defend The Shamrock, Thistle and the Rose. Hail to the oak, the Irish tree, And British hearts ..."

AUTHOR: W. Kertland? (source: Croker-PopularSongsOfIreland)

EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)

KEYWORDS: Ireland nonballad

FOUND IN:

REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 115-117, "Hail to the Oak, the Irish Tree!" (1 text)

NOTES [80 words]: See "The Sprig of Shillelah" for another example of "The Shamrock, Thistle[Scotland] and the Rose[England]" unity theme during and after the Napoleonic wars. Nevertheless, reference to "power despotic" remains. - BS

The unity theme is perhaps best known from its appearance in "The Bonny Bunch of Roses-O" [Laws J5]. I must admit to finding some irony in the Irish calling the oak their tree at a time when the British made "Heart of Oak" almost an alternative national anthem. - RBW

File: CrPS115

Hail, Hail, The Gang's All Here

DESCRIPTION: "Hail, hail, the gang's all here, So what the hell do we care, What the hell do we care? Hail, hail, the gang's all here, So what the hell do we care now?"

AUTHOR: claimed by D. A. Esrom, to a tune by Sir Arthur Sullivan

EARLIEST DATE: 1927 (Shay); published 1917 according to Wikipedia

KEYWORDS: nonballad

FOUND IN: US

REFERENCES (2 citations):
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 36, "Hail, Hail!" (1 short text)
Colonial-Dames-AmericanWarSongs, pp. 170-171, "Hail, Hail, the Gang's All Here" (1 text)

Roud #9639

NOTES [37 words]: "D. A. Esrom" appears to be a pseudonym of Theodore Morse ("Esrom"="Morse" spelled backward) and his wife Theodora "Dolly" Terris Morse; they wrote a number of hits, but none of them went into tradition that I can tell. - RBW

Last updated in version 6.1

File: SBar036B

Hail, Smiling Morn!

DESCRIPTION: "Hail! smiling morn! that tips the hills with gold, Whose rosy fingers ope the gates of day; Who the gay face of nature doth unfold, At whose bright presence darkness flies away."
**Hail! Hail! Hail!**

**DESCRIPTION:** Chorus: "Hail! (x3), I'm going to join the saints above, Hail! (x3), I'm on my journey home." Verses: floaters such as "If you get there before I do, Look out for me, I'm coming too." "Look up yonder what I see, Bright angels coming after me"

**AUTHOR:** unknown

**EARLIEST DATE:** 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

**KEYWORDS:** floatingverses nonballad religious

**FOUND IN:** US(SE)

**REFERENCES** (1 citation):

*Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute*, p. 185, "Hail! Hail! Hail!" (1 text, 1 tune; p. 177 in the 1874 edition)

**Roud #15240**

**NOTES** [23 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses, every alternate line is "I'm on my journey home." - BS

**Last updated in version 4.0**

**File:** Dett185

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**Hail! King of the Jews**

**DESCRIPTION:** "Hail! King of the Jews, Hail! Star of the East, I'm coming to worship thee." "Jesus my Lord, He's has been down here, He went up again, Jesus my Lord, He went up again and He comes no more, Jesus my Lord"

**AUTHOR:** unknown

**EARLIEST DATE:** 1893 (Edwards-BahamaSongsAndStories)

**KEYWORDS:** nonballad religious Jesus

**FOUND IN:** West Indies(Bahamas)

**REFERENCES** (1 citation):

*Edwards-BahamaSongsAndStories* 3, "Hail! King of the Jews" (1 text, 1 tune)

**NOTES** [102 words]: The description is based on the Edwards-BahamaSongsAndStories text. - BS
The mention of Jesus as King of the Jews is fairly common in Christianity -- among others, the Wise Men came to seek "the child who has been born king of the Jews?" (Matt. 2:2); Pilate asked if Jesus was the King of the Jews (Matt. 27:11 and parallels; John 18:33); the soldiers mockingly hail him as King of the Jews (Matt. 27:29 and parallels), and the notice on the cross reads "This is Jesus, the King of the Jews" or similar (Matt. 27:37 and parallels; John 19:19); in John, Pilate even declares Jesus to be the King (John 19:15). - RBW

**Last updated in version 4.2**

**File:** Edwa003
Hainan's Waal
DESCRIPTION: The singer prefers a drink from Haining's Well to "liquor or wine or usquebaugh [whisky]." He describes the stream. The quarrymen picnic there. "Beasties" stop there. Wanderers recall it. Let's "hae a fling" to a fiddle there and then sing its praises.
AUTHOR: Frank Gilruth (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
EARLIEST DATE: 1911 (Greig/Duncan3)
KEYWORDS: dancing drink fiddle lyric
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #164, p. 1, "Hainan's Waal" (1 text)
Greig/Duncan3 506, "Hainan's Waal" (1 text)
Roud #5991
NOTES [120 words]: Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Haining's Well (506) is at coordinate (h3-4.v5-6) on that map [roughly 31 miles WNW of Aberdeen]. - BS
I would not go so far as to suggest literary dependence, but there is an interesting parallel here with the Biblical account of David and his Mighty Men in 2 Samuel 23:15fff. David, for whatever reason, declared, "O that someone would give me water to drink from the well of Bethlehem that is by the gate!" David at this time was still in the wilderness and could not move freely, so three men attacked a Philistine camp to bring David some of the water (which he then reused to drink). - RBW
Last updated in version 2.4
File: GrD3506

Hairs on Her Dicky Di Do, The
DESCRIPTION: A quatrain ballad, this describes in graphic detail the pubic hairs of the maid of the mountain, and her sexual adventures.
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: bawdy humorous
FOUND IN: Australia Britain(England) Ireland US(SW)
REFERENCES (1 citation):
Cray-EroticMuse, pp. 134-135, "The Hairs on Her Dicky Di Do" (1 text)
Roud #21469
RECORDINGS:
Anonymous singer, "Dicky Dido" (on Unexp1)
CROSS-REFERENCES:
cf. "The Ash Grove" (tune)
File: EM134

Hairst o' Rettie, The
DESCRIPTION: "I hae seen the hairst o' Rettie... I've heard for sax and seven weeks The hairsters gURN and groan... But a covie Willie Rae... Maks a' the jolly hairster lads Gae singing down the brae." The singer praises Rae's efficient, comfortable organization
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan3)
KEYWORDS: farming work moniker
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #3, pp. 2-3, "The Hairst o' Rettie" (1 text)
Greig/Duncan3 408, "The Hairst o' Rettie" (2 texts, 1 tune)
Ord-BothySongsAndBallads, pp. 271-272, "The Hairst o' Rettie" (1 text)
Roud #3512
CROSS-REFERENCES:
cf. "The Parks o' Keltie" (tune, per Greig)
cf. "The Boghead Crew" (subject: harvest crew moniker song)
cf. "The Kiethen Hairst" (subject: harvest crew moniker song)
cf. "The Ardlaw Crew" (subject: harvest crew moniker song)
NOTES [246 words]: This song is so unusual that it's almost hard to describe (and impossible to keyword). Whoever heard of a bothy song in praise of the owner? - RBW
The "bothy song in praise of the owner" is not so strange considering that the crew is not hired for six months but only for the harvest. Peter A Hall, "Farm Life and the Farm Songs" in Greig/Duncan3: "Improvement [technological] also had its effect on harvest, which as well as being the culmination of the farm year, was a most important social event particularly in terms of courtship ([Greig/Duncan3] 406). The harvest crew was composed of farm workers, along with many temporary employees from the district ([Greig/Duncan3] 401), drawn from a wide variety of occupations." (p. xxv); [the] last of the bothy ballads of the old pattern are from the 1880s ([Greig/Duncan3] 372, 374), and although certain features are carried over into some of the local harvest songs ([Greig/Duncan3] 408 to 412), they lack both the emotional tone and the structure of the older pieces." (p. xxx). Greig: "Most people, we fear, will think that the poetry of the harvest field is ... gone; but that something may be made even out of the mechanical reaper is evident from the following clever and spirited ditty...."
Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Rettie (408) is at coordinate (h6-7,v6) on that map [near Banff, roughly 42 miles NNW of Aberdeen]. - BS

**Hairst, The**

**DESCRIPTION:** "I see the reapers in the field, for hairst is come." The singer praises "The bonnie yellow waving grain, our precious staff o' bread." He hopes Victoria may long reign over the people, and rejoices, for "The hairst is here again."

**AUTHOR:** James Davidson

**EARLIEST DATE:** reportedly written 1859

**KEYWORDS:** farming harvest food nonballad

**HISTORICAL REFERENCES:**
1837-1901 - reign of Queen Victoria

**FOUND IN:** Britain(Scotland)

**REFERENCES (1 citation):**
Ord-BothySongsAndBallads, p. 263, "The Hairst" (1 text)

**Roud #2167**

**File:** 0rd271

**Hairy Capie**

**DESCRIPTION:** Have you seen "hairy capie" [hairy cap] coming through the yard? He'll be here. He won't let his horse and mare rest. He's a "keerious cankert carlie" [strange, ill-natured churl]. A "Jenny Nettles" verse is included as well.

**AUTHOR:** unknown

**EARLIEST DATE:** 1908 (Greig/Duncan8)

**KEYWORDS:** farming derivative nonballad horse

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (1 citation):**
Greig/Duncan8 1726, "Hairy Capie" (1 text, 1 tune)

**Roud #2581**

**NOTES [41 words]:** Roud lumps Greig/Duncan8 with "Jenny Nettles" with good reason. The second of the two verses is the usual first verse of "Jenny Nettles." I split them because the first verse, while patterned on "Jenny Nettles," has nothing to do with that story. - BS

**Last updated in version 2.5**

**File:** GrD81726

**Hal-an-Tow**

**DESCRIPTION:** Spring ritual song; "Robin Hood and Little John they both are gone to fair-O";
other verses similar. Cho.: "Hal-an-tow/Jolly rumble-O/For we are up as soon as any day-O/For to fetch the summer home, the summer and the May-O...."

AUTHOR: unknown

EARLIEST DATE: possibly 1660 (mentioned by Nicholas Boson of Newlyn); first actual text 1846 (Sandys); Palmer claims another text from 1838

LONG DESCRIPTION: Spring ritual song; "Robin Hood and Little John they both are gone to fair-O"; "Where are the Spaniards that made so great a boast-O/They shall eat the goose feather and we shall have the roast-O"; "Of all the knights in Christendom St. George he is the right-O."

Chorus: "Hal-an-tow/Jolly rumble-O/For we are up as soon as any day-O/For to fetch the summer home, the summer and the May-O/For summer is a comin' in and winter is a-gone."

KEYWORDS: magic ritual dancing nonballad Robinhood

FOUND IN: Britain(England(South))

REFERENCES (7 citations):
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Song #12, pp. 187-189, "The Helstone Furry-day Song" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 387-389, "The Helstone Furry-Day Song" (1 text)
Reeves-TheEverlastingCircle 62, "The Hal-an-Tow" (1 text)
Kennedy-FolksongsOfBritainAndIreland 92, "Hal-An-Tow" (1 text + Cornish translation, 1 tune)
Palmer-EnglishCountrySongbook, #135, "Helston Furry Dance" (1 text, 1 tune)
Gundry-CanowKernow-SongsDancesFromCornwall, pp. 10-11, "The Helston Furry Dance, or Flora" (1 text, 4 tunes); pp. 12-14, "The Hal-an-tow" (3 texts, 1 tune)
DT, HALANTO*

Roud #1520

CROSS-REFERENCES:
cf. "Maidens of England, Sair May Ye Mourn" (words of unknown meaning)

ALTERNATE TITLES:
Haile an Taw and Jolly Rumbelow

NOTES [688 words]: A May song and Maypole dance. A version is still performed along with the Helston Furry Dance on May 8th of every year. Kennedy-FolksongsOfBritainAndIreland's Cornish words are a revivalist translation from the English. The phrase "Hal-an-tow [taw]" is variously translated as "heave on the rope" and "hoist the roof." - PJS

Both "hal-an(d)-to" and "rumbelo/rumble-o" have provoked extensive scholarly discussion, mostly because they exist in the far older song "Maidens of England, Sair May Ye Mourn" (which see).

This pushes the origins of the phrases back at least to the fourteenth century. Without quoting all the various versions cited under "Maidens of England," here is Michael Prestwich's modernized text (Prestwich, p. 81), which he describes as a song mocking the oarsman's chant of 'Heavalow, Rumbalow':

Maidens of England, sore may you mourn,
For you have lost your men at Bannockburn with 'Heavalow'.
What, would the king of England have won Scotland with 'Rumbalow'?

This seems to be the citation that has drawn all the attention, but in Ravenscroft's Pammelia there is a version of the song indexed as "My Lady Went to Canterbury" which has these lines:
heave and hoe Rumbelo,
hey trolo troly lo,
hey trolo trolly hey

So the words continued to be used in some form for many centuries (Bannockburn was in 1314, Ravenscroft published in 1609, and this song was found in the twentieth century). Kennedy-FolksongsOfBritainAndIreland offers two alternate explanations for the words Dutch "Haal aan het tow, "haul on the rope" was taken over by Cornish sailors as "hal-an-tow." Alternately, "hal an to/taw" may be Cornish for "raise the roof." It is not obvious how this phrase, whatever its origin, would be combined with the northern "rombylogh."

The verse about the "Spaniards that made so great a boast-O" presumably refers to the Spanish Armada of 1588, which signally failed to invade England and suffered losses of thousands of men and dozens of ships.

In the Complaynt of Scotland of 1549, we find a reference to a song "Sal i go vitht zou to rumbelo fayr?" (Complaynt, p. lxxxv), but even if "rumbelo" is a word and not a place name, that doesn't tell us what it means!

Whether any of these explanations is true, or none, the "rumbelow" refrain was well enough known that W. S. Gilbert used it in "The Mikado." In Act I, lines 67-71 (p. 265 in Gilbert/Sullivan/Bradley), we find the chorus
Then man the capstan -- off we go,
As the fiddler swings us round.
With a yeo heave ho,
And a rumbelow,
Hurrah for the homeward bound!

Bradley often has notes on Gilbert's sources, but of this he can only say "rumbelow: A meaningless combination of syllables or words, like 'yeo heave ho', used as a refrain by sailors when rowing or performing some other routine and rhythmical task. In some editions of the libretto the phrase is altered to 'a rum below'."

Alexander, p. 99, also gives a reinterpretation, printing "Jolly Rumble, O!" for "jolly rumbalow." Kennedy's Cornish words are by Talek and Yleweth, as are many of his other Cornish songs. Talek (E. G. R. Hooper) is perhaps the most interesting of the Cornish revivalists. Berresford Ellis, pp. 182-183, has this to say of him:

With the death of Nance, E. G. R. Hooper (Talek) was elected as [the third] Barth Mur [Grand Bard]... in 1959 [and served until 1965 when the rules forced election of another]. Hooper has been a great benefactor to the revival by his publication of much work that would otherwise have gone unnoticed. Perhaps his most notable achievement has been the editing and production of the all-Cornish periodical An Lef Kernewek in which has appeared much of the most notable writing in Unified Cornish.... A prolific translator and writer, he edited Kemysk Kernewek, a miscellany... in Cornish, published in 1964. An Lef Kermerek have also published, in 1962, Lyver Hymnys ha Salmow, containing 100 hymns and psalms in Cornish.

Parry/Shipley is not complimentary of most Cornish literature, which it calls amateurish, but mentions Talek's Kernow yn Catalunya ["A Cornishman in Cataluna"] as one of the few exceptions.

Bibliography

- Complaynt: James A. H. Murray, editor,The Complaynt of Scotland, volume I (Introduction plus Chapters I-XIII), Early English Text Society, 1872 (I use the 1906 reprint; the Complaynt was published in 1549)
- Parry/Shipley: John H. Parry, article on Cornish in Joseph T. Shipley, editor,Encyclopedia of Literature, Philosophical Library, 1946 [a collection of articles about the literatures of various languages of the world]

Last updated in version 5.3

File: K092

Halarvisa


AUTHOR: unknown

EARLIEST DATE: 1875

KEYWORDS: foreignlanguage shanty worksong nonballad

FOUND IN:

REFERENCES (2 citations):
- Hugill-ShantiesFromTheSevenSeas, pp. 426-427, "Halarvisa" (2 texts-Swedish & English, 1 tune)
- Hugill-SongsOfTheSea, p. 51, "Halarvisa" (2 texts-Swedish & English, 1 tune)

CROSS-REFERENCES:
- cf. "A Kom Till Mig Pa Lordag Kvall" (similar chorus)

NOTES [24 words]: Hugill-ShantiesFromTheSevenSeas's notes (quoted from Sternvall's Sang under Segel 1935) say this was written down by "Navigation Pelle," 1875) - SL
DESCRIPTION: "Half ahead together, Take her up to thirty feet, Raise the after periscope While the captain has a peep, There's a Jerry cruiser Right on the starboard bow, Let's go up and sink the cow."

AUTHOR: unknown

EARLIEST DATE: 1982 (Tawney-GreyFunnelLines-RoyalNavy)

KEYWORDS: navy technology derivative

FOUND IN: Britai(England(North))

REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 115, "Half Ahead Together" (1 text, tune referenced)

CROSS-REFERENCES:
cf. "Arm in Arm Together" (tune)

NOTES [388 words]: Germany in World War II did not have a large fleet of cruisers -- Worth, pp. 50-53, lists light cruisers Emden, Königsberg, Köln, Karlsruhe, Leipzig, Nürnberg, heavy cruisers Admiral Hipper, Blücher, Prinz Eugen, and the panzerschiffe Deutschland/Lützow, Admiral Scheer, Admiral Graf Spee. What's more, most of them didn't get out much -- the three heavy cruisers had badly defective engines (Fowler, p. 59), and most of the light cruisers were structurally deficient (Worth, pp. 50-51) -- and Emden, the one exception, was so antique in her design as to be almost useless as a cruiser.

Despite that, they had quite a few encounters with British submarines. The first big encounter was December 13, 1939. The British Salmon (on of the S-Boats that were the subject of "Twelve Little S-Boats"; Bagnasco, p. 110) spotted Köln, Leipzig, and Nürnberg in the North Sea. Lt. Commander Bickford of the Salmon fired one torpedo at long range, which hit the Leipzig. The Germans then turned -- and a torpedo from Bickford's second batch hit the Nürnberg (Becker, pp. 68-69). Both German cruisers survived, but Leipzig's boiler damage was so severe that she never again served as an active combat unit (Fowler, pp. 54-55).

Most of the German fleet was involved in the invasion of Norway, and they suffered for it -- e.g. Blücher was sunk by the Norwegian defenses and Königsberg by British aircraft. On April 10, the very day Königsberg was lost, the British Truant torpedoed the Karlsruhe, destroying her engines and forcing the Germans to scuttle her (Showell, p. 115; Fowler, p. 52). At the same time, Spearfish torpedoed the Lützow, doing to much damage that she had to be towed into port for repairs (Showell, p. 108).

Two years later, on February 23, 1942, Trident damaged the Prinz Eugen so badly that her stern broke off (Bagnasco, p. 119; Fowler, p. 63), although she survived (later to have a collision with Leipzig truly ended the later's career Fowler, p. 55; Prinz Eugen was to be expended after the war in nuclear weapons tests).

And those are just the incidents where the British hit the German ships! No doubt there were other times when British submarines saw German cruisers. I don't know if one of those inspired this song, but obviously one or another incident might have. - RBW

Bibliography

- Becker: Caju Becker, Hitler's Naval War, (German edition 1971; English edition 1974 from Macdonald and Jane's; I used the undated Kensington paperback edition)
- Showell: Jak P. Fowler, The German Navy in World War Two, Naval Institute Press, 1979
- Worth: Richard Worth, Fleets of World War II, Da Capo, 2001
Half Crown, The
DESCRIPTION: De Valera will give a half crown to every newborn. Singer marries a widow and does his "best for the blooming half crown." His wife says he's not trying hard enough but then admits she's 63. "Check your wife's age before going to bed"

AUTHOR: unknown
EARLIEST DATE: 1985 (IRTravellers01)
KEYWORDS: age sex marriage childbirth money humorous wife
FOUND IN: Ireland
Roud #16988
RECORDINGS:
Vincie Boyle, "The Half Crown" (on IRClare01)
Andy Cash, "The Half Crown" (on iRTravellers01)
CROSS-REFERENCES:
cf. "Cod Liver Oil" (tune) and references there

NOTES [403 words]: The tune, verse structure, and some lines derive from "Cod Liver Oil." Compare, for example, these lines from "Cod Liver Oil" [OLochlann-MoreIrishStreetBallads 30] with these from "The Half Crown"

I'm a young married man, and I'm tired of my life,
For lately I married an ailing young wife.
with these from "The Half Crown"
I'm a young married man and I'm tired of life,
Half killed and half crazy from this strap of a wife.
In Andy Cash's version on iRTravellers01 the singer earns his half-crown in spite of his wife's age (though, perhaps, the "young baby scream" makes him wonder if the reward were sufficient).
Notes to IRClare01: "In 1944, despite considerable opposition, the DeValera government introduced a family allowance of two-and-sixpence for every child after the first." The song says that DeValera was concerned because "the population of Ireland was beginning to fall." - BS

Ireland's population was a constant concern of her politicians -- see, e.g., "Daniel O'Connell (I)," plus all the hundreds of emigration songs. The problem did indeed continue into the twentieth century and De Valera's presidency -- Ruth Dudley Edwards, An Atlas of Irish History, second edition, Routledge, 1981, shows that the population of Ireland fell 4% from 1901 to 1946 (a period when the rest of the world increased its population massively), and fell another 1% from 1946 to 1961. What's more, the population decrease was all concentrated in the Republic of Ireland (8% and 4%, respectively); in Ulster, the population increased in this period.

So De Valera had a point. Except -- paying people to have children only works if there are jobs to support the children, and the Republic of Ireland was an economic basket case for most of De Valera's lifetime, including at the time he proposed this silly idea. If, instead of gimmicks, he has worked on genuine economic development, real free trade (including even with England), and a reasonable policy on science and technology, he could have had the kids and kept them in the country too. As witness the fact that Ireland is doing just fine now that it's gotten away from De Valera type economics -- it's very nearly the fastest-growing country in Europe.

[Later: The above was written around 2005, and the 2008 recession did a fine job of smashing the Irish economy, But the point remains: People don't produce economic development; production of useful products produces economic development.] - RBW

Last updated in version 2.5
File: RcTHaCro

Half Door, The
DESCRIPTION: The singer finds a home with "a sweet colleen" behind an open half-door. She invites him to come in. They dance. He proposes but she tells him to come back when she is older"

AUTHOR: unknown
EARLIEST DATE: 1964 (NFOBlondahl04)
KEYWORDS: courting dancing
FOUND IN: Canada(Newf) Ireland
Roud #5275
RECORDINGS:
Margaret Barry and Michael Gorman, "The Half Door" (on Voice15)
Omar Blondahl, "The Half Door" (on NFOBlondahl04)
NOTES [35 words]: GEST Songs of Newfoundland and Labrador site has this as "Irish traditional" though I haven't yet seen any paper copy. - BS
Half-Hitch, The [Laws N23]

DESCRIPTION: A girl pretends to refuse her fiance. Finally he gives up, promising to marry the first girl he sees. She disguises herself as the ugliest woman possible and makes sure he sees her. He asks her to marry; she consents. She reveals herself after they wed

AUTHOR: unknown

EARLIEST DATE: 1919 (Sturgis and Hughes)

KEYWORDS: courting disguise trick marriage

FOUND IN: US(MA,NE)

REFERENCES (9 citations):

Bronson (31), 1 version
Laws N23, "The Half-Hitch"
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 382-389, "The Loathly Bride" (1 text plus a version reprinted from Sturgis)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 236-239, "The Half-Hitch" (1 text)
Flanders/Olney-BalladsMigrantInNewEngland, pp. 33-37, "The Half-Hitch" (1 text, 1 tune)
{Bronson's (#1) in the appendix to #31}
Flanders-AncientBalladsTraditionallySungInNewEngland1, pp. 265-275, "The Half-Hitch" (2 texts plus a fragment, 1 tune) {Bronson's (#1) in the appendix to #31}
Sturgis/Hughes-SongsFromTheHillsOfVermont, pp. 58-65, "The Half-Hitch" (1 text, 1 tune)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 417-421, "The Half-Hitch" (1 text)

DT 453, HALFHITC

Roud #1887

CROSS-REFERENCES:

cf. "The Marriage of Sir Gawain" [Child 31]

NOTES [55 words]: This text is associated by some editors (e.g. notably Flanders) with Child 31, "The Marriage of Sir Gawain." It should be noted, however, that the only themes the two have in common are a marriage made for honour rather than love and an ugly woman who turns out to be beautiful (themes also found in "King Henry," Child 32).

Last updated in version 4.0

File: LN23

Half-Past Ten

DESCRIPTION: The singer courted "wifie Jean," but her parents always locked the door at half past ten. Eventually she sees to it that the clock stops so she has more time with the young men. Finally her parents agree to the marriage; all live happily thereafter

AUTHOR: Catherine Mackay Bacon

EARLIEST DATE: 1904 (Ford)

KEYWORDS: love courting marriage trick technology

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):

Ford-VagabondSongsAndBalladsOfScotland, pp. 110-112, "Half-Past Ten" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #82, pp. 1-2, "Half-Past Ten" (1 text)
Greig/Duncan7 1501, "Half-Past Ten" (5 texts plus a single verse on p. 540, 6 tunes)
Ord-BothySongsAndBallads, pp. 71-72, "Half-Past Ten" (1 text)

Roud #2856

BROADSIDES:

NLScotland, R.B..m.168(213), "Half-Past Ten," Robert MacIntosh (Glasgow), c. 1850; also L.C.Fol.178.A.2(077), "Half-Past Ten," unknown, c. 1870

File: FVS110

Halifax Explosion, The [Laws G28]

DESCRIPTION: In Halifax harbor, a ship loaded with explosives is rammed by another vessel. The explosion and fire which follow cause terrible damage to the city and its population -- 1200 killed
and 2000 wounded
AUTHOR: unknown
EARLIEST DATE: 1933
KEYWORDS: fire death disaster ship
HISTORICAL REFERENCES:
Dec 6, 1917, 9:05 a.m. - The Halifax Explosion
FOUND IN: Canada(Mar)
REFERENCES (4 citations):
Laws G28, "The Halifax Explosion"
Creighton-MaritimeFolkSongs, pp. 208-209, "The Halifax Explosion" (1 text, 1 tune)
DT 676, HALIFAXX
ADDITIONAL: Ernest Fraser Robinson, _The Halifax Disaster, December 6, 1917_, Vanwell Publishing Ltd., 1987, 1997, pp. 58-60, "The Halifax Disaster" (1 text, said to be from the 1917 Halifax Mail-Star; it appears to have been tidied up somewhat)
Roud #2724
NOTES [3618 words]: I am not entirely sure this song belongs in Laws's catalog; he knew of only one collection, and none seem to have been found since (a fact which, by itself, should probably have excluded it), and that one collection is not very good, implying that tradition has not had the chance to work on it. But there can be no question that the event was worthy of commemoration in song.

The Halifax explosion has been called "the second most devastating blast in history" (behind Hiroshima; it actually did more damage than Nagasaki). As a survivor said, "Halifax was gone." Not surprisingly, it inspired several books. The most recent as of this writing is Laura M. MacDonald, written by a resident of Halifax (or, rather, by a resident of Dartmouth, the city on the other side of Halifax Harbour; apparently Dartmouth residents don't like being treated as part of Halifax). Most of what follows is based on MacDonald, although I have tried to tell the story in a more linear fashion (if I hadn't read the outline in Paine, I would have found her account very difficult to understand. As it is, reading MacDonald felt like I was watching a television drama where she took a commercial break every few pages). I have supplemented this with other references where I could.

To briefly sum up, the Halifax Explosion took place when the French munitions freighter _Mont Blanc_ and the Norwegian _Imo_ collided in Halifax harbor. The _Mont Blanc_ was scheduled to make a run to Britain with a large load of explosives when the _Imo_, also bound to sea and sloppily steered, collided with it. The impact was not particularly damaging in itself, but it struck sparks, starting a fire on the French ship. The captain, rather than fight the fires, ordered the crew to abandon ship. Twenty minutes later, burning and floating aimlessly, the _Mont Blanc_ ran up against a pier. The ship exploded, causing much damage and also starting a great wave which added to the damage.

If it weren't so tragic, the story of the _Mont Blanc_ would be almost comic. Why in the world was such a lousy ship used for such an important purpose? The cargo consisted mostly of explosives (though no one not on the ship knew this, because -- this being wartime -- the standard red explosives flag was not shown; Glasner, p. 35), along with a large amount of gasoline-related fuels (MacDonald, p. 16). Originally launched in 1899 (Paine, p. 344), the _Mont Blanc_ had been refitted to hold her touchy cargo (e.g. the nails in her hold had been replaced by copper to avoid striking sparks; MacDonald, p. 17). All this in a ship with an inexperienced crew and a captain who was new to his ship (he had only reached the rank of captain in 1916; Glasner, p. 15) and had little English (MacDonald, pp. 15-16). In a crisis, he would not know how to deal with his ship. It probably didn't help that he had never been to Halifax before, either (Glasner, p. 26).

The real problem was her speed. The best the _Mont Blanc_ could manage was about eight knots, and over a long stretch, she would probably not be able to exceed seven and a half. In fact, Glasner, p. 14, says that with the loading she had on her final trip she could barely make seven knots. By 1917, submarines were doing great damage, and the British were convoying their ships. The _Mont Blanc_ was too slow to sail direct from New York to Britain. She would have to go to Halifax to join one of the slow convoys there -- and even that might be pushing her abilities (MacDonald, p. 18). The later description "Large Slow Target" would have been a brilliant description of the _Mont Blanc_.

And Halifax was by this time the major shipment point from Canada to Britain. Fears of submarines had caused the harbor to be made more secure. There were anti-submarine nets at the entrance which were closed at sunset. When the _Mont Blanc_ arrived, the gates were shut for the day; she had to spend the night outside (Glasner, pp. 14, 16; MacDonald, p. 16), and then join what we might call the morning rush hour.

The other ship involved in the disaster was also trapped by the submarine precautions. The _Imo_
had been launched as the White Star Lines ship *Runic*, but had been sold and was now a Norwegian tramp steamer used among other things to ferry food to civilians in Belgium. Her crew had recently spent a lot more time sitting around than sailing, and were probably very disappointed when they failed to make past the submarine barriers before they closed for the day (MacDonald, p. 20); they had had to wait for a shipment of coal (Glasner, p. 27).

The shape of the bay contributed to the problem. Halifax is an excellent port, with a large inner bay (the Bedford Basin) capable of holding many ships. But the basin is reached by "the Narrows," a long channel only about a third of a mile wide -- good for security, since it's easy to guard and control (Glasner, pp. 16-17) but a definite traffic bottleneck. Two ships can pass each other in the Narrows, but only if they stay on their proper courses. Ships going in and out have to be steered by pilots experienced in entering the channel. (Many harbors of course require such pilots, but few need them as much as Halifax).

The *Imo*, in its haste, broke the rules. As she left the Bedford Basin, she encountered the *Clara*. The standard for ships at Halifax was to pass "port to port" -- that is, as we might say it, to "keep on the right side of the road." But, because of where the ships were located, it was quicker to pass "starboard to starboard." The *Imo* ended up on the wrong side of the channel (MacDonald, p. 30). And she then noticed another ship, the *Stella Maris*, pulling two scows near the south bank (MacDonald, p. 32-34). And there was some haze over the Narrows (MacDonald, p. 31). Despite this, the *Imo* did not slow down; a witness reported, "She is going as fast as any ship I ever saw in the harbor" (MacDonald, p. 33). According to Glasner, p. 27, she was moving at seven knots, two knots faster than the harbor speed limit, though it's not clear how this was determined.

The pilot of the *Mont Blanc*, Francis Mackey, apparently spotted the *Imo* first, though all he could see in the fog was her masts. He ordered the *Mont Blanc* to edge toward the starboard (northeast) bank. He sent whistle signals to the *Imo* (MacDonald, p. 38).

Unfortunately, there was a mixup in the whistle signals. Mackey gathered that the *Imo*, already far out of her lane, intended to stay there. He couldn't head closer to the shore on the starboard side; he was as close as he dared to take the heavily-laden ship. He steered *Mont Blanc* to port and let the ship stop (MacDonald, pp. 39-40).

The *Imo* once again reacted improperly. Instead of steering around the *Mont Blanc*, she ordered her engines to reverse. Which, because she had no cargo, was a largely useless order; her screw was too high to have much power, and she was slow to answer the helm (MacDonald, p. 40). The captain and pilot on the *Mont Blanc* tried to put their ship in reverse. It was too late. The *Imo* crashed into her starboard side (MacDonald, p. 41).

Only then, far too late, did the *Imo* manage to actually start moving backward. She backed out of the *Mont Blanc*, causing further damage. And, in the process, she did something which started a spark (Glasner, p. 29, thinks the grinding of metal on metal did it). Whatever it was, it was the caused the petroleum on the *Mont Blanc's* deck to catch fire. An oil fire, the kind that cannot be put out just with water -- even if the *Mont Blanc* had had hoses able to reach the spot, which it didn't (MacDonald, p. 43). It appeared there was nothing the crew could do. The ship couldn't even be scuttled; the seacocks were rusted shut (Glasner, p. 30; MacDonald, p. 48). The crew of the *Mont Blanc* abandoned ship -- and headed for the Dartmouth shore, so they didn't even give the Halifax city authorities a warning..

It's not quite certain what they did before abandoning. Did they change course? Start up the engines? The witnesses disagree. Whatever they did, the ship for some reason drifted across the Narrows to bump into a pier on the Halifax shore (MacDonald, p. 42).

Various ships came around to try to pull the ship back into mid-channel, or put out her fires (Glasner, pp. 32-39, lists some of the attempts). It was useless. She was too big to move and burning too hard to control the conflagration (MacDonald, pp. 50-51). Gradually the barrels of benzol and monochlorobenzol cooked off. Eventually, they set off the high explosive in the hold (at 9:04:35 a.m., according to later seismic measurements; MacDonald, p. 181, etc.).

It was quite a haul. 200 tons of TNT. Ten tons of gun cotton (nitrocellulose: cotton fibers treated with nitric acid. Horribly touchy when dry. Safe enough when wet, but how could it stay wet when surrounded by benzol fires?) Worst of all, 2300 tons of picric acid, some wet, some dry.

**Picric Acid -- (NO2)3C6H2OH --** is a "very poisonous, yellow, crystalline, intensely bitter acid used in explosives, in dyeing, and in medicine" (AHDictSci, p. 496). It isn't just a munition; its first major use, from the 1840s to the 1860s, was as a yellow dye (Ball, p. 208). But it wasn't color-fast (Ball, p. 209), and its manufacture might have almost stopped -- except that it had such a useful ability to destroy things. It was the primary component of lyddite ("picric acid... mixed with 10% nitrobenzene and 3% Vaseline," PengDictSci, p. 254). It consists of a benzene ring with a hydroxyl (OF) group and no fewer than three NO2 groups, meaning that it can release tremendous amounts of chemical energy -- the only difference between picric acid and TNT is that TNT has a methyl group (CH3)
where picric acid has its hydroxyl group (Le Couteur/Burreston, p. 98). Lyddite was used by the British as a shell burster (i.e. it's what made shells blow up when they hit something), and picric acid was the active ingredient; when dry, it explodes upon being subjected to pressure (e.g. being hit by a hammer, or of course colliding with an enemy ship or trench). It would also burn explosively if heated.

Although less familiar than TNT, because it is so much touchier, picric acid actually releases more energy when it explodes.

Picric acid was dangerous on other grounds. According to Darrow, p. 250, it also could be made into poison gas: "Chloropicrin, made from picric acid by the action of chlorine, was another [gas used in World War I]. It was mixed in a shell or bomb with tin chloride, which forms dense white clouds of vapor capable of penetrating the gas masks and carrying with it the volatile chloropicrin. Highly poisonous in itself, chloropicrin induces nausea and vomiting, thereby causing the victim to remove his mask and rendering him an easy prey to other lethal gases."

(If you're wondering why, given its dangers, picric acid was being made in Canada and shipped to Britain, rather than manufacturing in Britain, the basic answer is "nitrates." Picric acid, like every other major explosive used in the early twentieth century, required saltpeter or an equivalent nitrate source -- and the main source of nitrates was the west coast of Latin America. It was much easier to get them to Canada than to Britain in the days of submarine warfare. For more on this history of nitrates, see the notes to "Chamber Lye" and "Tommy's Gone to Hilo.")

MacDonald, p. 61, says that there were 2925 tons of explosives, total, on the Mont Blanc. The temperature of the explosion is thought to have been in the 5000C/9000F range (MacDonald, p. 62). In the era of conventional bombs, the largest ever used was about 10 tons. 2925 tons of mostly picric acid is in the nuclear weapons range -- at the very low end of the range (less than Hiroshima or Nagasaki by an order of about five), but unlike anything the world had ever seen in 1917, except for volcanic eruptions and meteor strikes.

The explosion was heard over 200 miles away, on Cape Breton and Prince Edward Island (Glasner, p. 81; MacDonald, p. 63). The Mont Blanc's anchor was thrown more than two miles, and other parts of the ship went three miles (MacDonald, p. 67).

People died in many ways. Possibly as many as 150 were simply vaporized and never found. More were killed by the pressure wave -- pulverized to death. Others died by being thrown into walls or other objections. Flying glass killed and maimed many more. All buildings within half a mile of the blast were destroyed (MacDonald, p. 64). The blast was so strong that it spawned secondary tornadoes (MacDonald, p. 66). It also caused a 20-foot-high wave to scour the Halifax basin, at some places reaching six blocks inland (MacDonald, map in frontispiece).

There were secondary effects -- fires, even the collapse of a magazine at a military base. It didn't explode, but it did burn a bit, putting out enough smoke to cause a secondary panic (Glasner, pp. 61-65).

Relief efforts were at first quite disorganized. The mayor of Halifax was away, leaving the Deputy Mayor in charge (Glasner, p. 55; MacDonald, p. 93). The fire chief had been killed (MacDonald, p. 94), as had many of the firefighters, and the city's one fire engine ruined (Glasner, p. 120). Many doctors were killed or hurt and unable to treat patients (MacDonald, p. 112). The hospitals ranged from damaged to almost completely unusable (MacDonald, p. 113). Medical supplies soon ran low, and the only way to sterilize equipment was to put it in boiling water (MacDonald, p. 118). Doctors operated on patients without anesthesia, and sewed up their wounds with ordinary cotton thread (Glasner, p. 94).

It was hard to bring in help from outside. The railroads had been damaged, or were blocked by ruined trains, and many telegraph lines were down. Only one rail line, in fact, was fully serviceable, and it was a new line, not yet up and running (MacDonald, p. 111).

The temperature the night after the blast was well below freezing (MacDonald, p. 143), and there followed a fierce blizzard, causing additional deaths (MacDonald, p. 145), adding to the strain on the survivors, and making it that much harder to bring in help.

The casualties could never be perfectly counted. Ritchie's round numbers (p. 95) are 1600 killed, 8000 wounded, 2000 missing. MacDonald's Appendix D, p. 291, lists 1611 official dead as of 1918; p. 293 lists 1201 bodies as buried, with 242 of them unidentified and 410 bodies missing -- but she reckons the known dead as of 2004 as 1952. She lists (p. 66) 6000 people as injured and 9000 as homeless. Others reverse those figures. Glasner, p. 41, says 1900 were dead and 9000 wounded, while on p. 118 she says 2000 were dead, 9000 injured, and 20,000 homeless -- which, if correct, means that more than half the city's population of roughly 50,000 was dead, wounded, or homeless. Very many of the injured lost their eyes to flying glass; 16 people lost both eyes, 249 lost one eye, and over 5500 had some sort of eye injury; 41 ended up totally blind (MacDonald, pp. 159, 234). The number of bodies was so large that, even when identifications had been made in
the field, the information was often lost (MacDonald, p. 162).
Because the task was so great and the clues so few, very many bodies had to be buried before they were identified. Many of these, and some of the identified bodies from poor households, were buried in the same graveyard as the bodies brought in after the Titanic disaster (MacDonald, pp. 244-245). Coffins were improvised in all sizes, with parts of bodies in some and multiple corpses in others (MacDonald, p. 248).

There were hundreds of orphans: some 70 children who lost both parents, and 200 who lost one or the other parent. Of the latter, about 110 had lost their mothers and had no father at home (usually because he was serving in the war); MacDonald, p. 232.

It is estimated that 2000 buildings were destroyed and 10,000 damaged, leaving 25,000 people with damaged homes.

In one way, recovery was surprisingly swift. The explosion took place on Tuesday. By the following Monday, the authorities were saying they did not need more medical people (a number of temporary hospitals were up and running), and most mail and gas service was restored (MacDonald, pp. 219-220). But it took several weeks to end food rationing, and families were given a food allowance even after that (MacDonald, p. 229). And rebuilding took far longer -- indeed, most permanent rebuilding could not begin until spring when the ground thawed (MacDonald, p. 237). Even today, anyone digging near the harbor will soon find many artifacts of the explosion (MacDonald, p. 276).

The damage was estimated at $35 million -- Canadian dollars, but 1917 Canadian dollars. MacDonald, p. 68, applied conversion factors to make this $420 million in 2004 U. S. dollars. I suspect even that is low. That's strict inflation, but buildings were proportionally cheaper back then (e.g. a house could be had for $4000). I suspect that it would cost several billion to build replacements in today's world.

Even as the burials were going on, an investigation was underway. It was not supposed to be a criminal proceeding, but the man in charge was a judge, Arthur Drysdale, and a witness said, "The setting was almost Dickensian" (MacDonald, p. 252). It was a difficult situation, with the public howling for blood, and there was also the problem that, while the pilot and master of the Mont Blanc had survived, those on the Imo were both dead (Glasner, p. 43, has a photo of the ship blown ashore; her masts survived but her upper works were "demolished"). It was difficult to reconstruct what the crew of the Imo was thinking. MacDonald speculates that perhaps they failed to hear some of the whistle signals, but even seems insufficient.

MacDonald gives a detailed account of the proceedings (pp. 252-272), which ended with the blame being assigned almost entirely to pilot Mackay and master Le Medec of the Mont Blanc, plus the harbor Chief Examining Officer Frederick Evans Wyatt, responsible for procedures in the harbor. We can't really know what happened. But, reading MacDonald, it appears to me that there were many mistakes, and the Imo made all of them but the final one, when Mackay turned the Mont Blanc hard to port to try to escape the coming collision and thereby caused it. Even there, he seems to have thought that was what the Imo was calling for. It is clear that MacDonald considered Mackay a scapegoat, and Paine too is open to the possibility (p. 345). Ritchie, p. 95, assigns no direct blame but mentions only the mistakes made by the Imo. Glasner, p. 121, makes it explicit: "A scapegoat was required, but Captain Haakon From [commander of the Imo] and [pilot] William Hayes were both dead. As a result, blame was placed squarely on the shoulders of the captain and pilot of the Mont Blanc and Commander Wyatt.... Wyatt, Le Medec, and Francis Mackay were all placed under arrest and charged with manslaughter. Eventually, however, all charges were dropped."

The Imo, amazingly, was salvaged after the explosion, renamed, and put back in service -- but managed to wreck itself in the Falklands in 1921 (MacDonald, p. 282).

This song has all the features of a broadside prepared shortly after the explosion; I wouldn't be surprised if the author intended it to help the people raising money for relief. It includes the following accurate details:

"It was on the sixth of December, nineteen hundred and seventeen, That Halifax suffered disaster, the worst she'd ever seen; It was five minutes after nine, those still alive can tell"
The time of the explosion was December 6, 1917, 9:05 [a.m.].
"She carried a deck load of benzoil and shells for overseas, In her hold a new explosive, they call it TNT."

Benzoil, or benzol, is the liquid fuel that caused the initial fire. The cargo was not shells, but shell bursters; close enough. The TNT, as we see above, was a relatively small part of the cargo (and not new; trinitrotoluene had been around for decades. However, the Germans had used it first; it was a newer product to the British). But TNT was more famous than picric acid, even though less
dangerous.
"Children were gone to their lessons, their mothers were busy at home,
While fathers worked on at the factories little dreaming they'd soon be alone."
Most of MacDonald's and Glasner's books are devoted to documenting where people were -- and,
yes, it was an ordinary work day.
"The relief ship had rammed the monster tearing a hole in her side,
And eased out in the stream again and drifted on with the tide."
Obviously accurate from the account given above.
"Houses were crushed like paper, people were killed like flies,
The coroner's record tells us the toll was twelve hundred lives."
This would seem to imply the song was written very soon after the explosion, before the various
missing could be tallied; 1200 is close to the number of actual bodies.
"Two thousand were maimed and wounded, hundreds more lost their sight
And God knows how many children were alone in the world that night."
This again implies composition soon after the event, since the number of wounded is low and the
number of blinded slightly higher than the total who in the end were completely blinded.
"And then the following morning as if to hurt them twice
There came a storm from the ocean, a blizzard of snow and ice."
This obviously refers to the snowstorm that so hampered the relief efforts.
The major Canadian author Hugh MacLennan, who was a boy in Halifax at the time of the
explosion, went on to make it the subject of his noteworthy first novel, Barometer Rising, published
in 1941 (Brown, p. 417). - RBW

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- Glasner: Joyce Glasner, The Halifax Explosion: Surviving the Blast that Shook a Nation, Altitude, 2003. N.B. This is a short, undocumented, rather sensational book (the series title is "Amazing Stories")!
- MacDonald: Laura M. MacDonald, The Curse of the Narrows, Walker, 2005

Last updated in version 5.0
File: LG28

**Hall's Lumber Crew**

**DESCRIPTION:** The singer is hired for Hall's lumber crew; the various characters on the crew are described
**AUTHOR:** unknown
**EARLIEST DATE:** 1941 (Beck-SongsOfTheMichiganLumberjacks)
**KEYWORDS:** lumbering work moniker humorous logger
**FOUND IN:** US(MW)
**REFERENCES** (2 citations):
  * Beck-SongsOfTheMichiganLumberjacks 69, "Hall's Lumber Crew" (1 text)
  * Beck-LoreOfTheLumberCamps 109, "Hall's Lumber Crew" (1 text)
**Roud #8841**
**CROSS-REFERENCES:**
  cf. "Peaslee's Lumber Crew" (structure)
  cf. "The Lumber Camp Song" (theme) and references there
NOTES [65 words]: The "moniker song" consists mostly of listing the names of one's compatriots, and perhaps telling humorous vignettes about each; it's common among lumberjacks, hoboes, and probably other groups. Sometimes, as with this song and "Peaslee's Lumber Crew", it's clear the singer is plugging names and descriptions into a generic structure, although in this case he's added a bit of narrative. - PJS

Last updated in version 5.2
File: Be069

Halle-Lu

DESCRIPTION: "Oh the books of Revelation Are a sure foundation, And we'll cross over Jordan, halle lu, And we'll cross over Jordan, halle lu, And we'll cross over Jordan, halle lu." "If you want a double blessing, You must sleep without undressing...."

AUTHOR: unknown
EARLIEST DATE: 1966 (Huntington-FolksongsFromMarthasVineyard)
KEYWORDS: religious nonballad river
FOUND IN: US(NE)
REFERENCES (1 citation):
Huntington-FolksongsFromMarthasVineyard, pp. 66-67, "Halle-Lu" (1 text, 1 tune)
Roud #11625

NOTES [70 words]: There is no "Book of Revelations." The book called the Apocalypse of John (ἐπίλυπσις Ἰωάννου) is generally titled "The Revelation to John" in English translations. The verse about sleeping without undressing makes me think of 2 Corinthians 5:3 ("If so be that being clothed we shall not be found naked" according to the King James Bible), but I wouldn't bet that it is actually the inspiration. - RBW

Last updated in version 5.2
File: HuVi066

Hallelu, Hallelu

DESCRIPTION: "Oh, one day as another, Hallelu, hallelu, When the ship is out a-sailing, Hallelujah." "Member walk and never tire... Member walk Jordan long road." "Member walk tribulation... You go home to Wappoo (?)" "...You want to die like Jesus"

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 50, "Hallelu, Hallelu" (1 text, 1 tune)
Roud #12009

File: AWG050B

Hallelujah

DESCRIPTION: "The election now is over, Now, men, you all know well, The Democrats done the best they could But the Republicans gave them -- Hallelujah (chorus)." Each verse leads you to expect a word, then zips in the chorus instead

AUTHOR: unknown
EARLIEST DATE: 1928 (recording, Pope's Arkansas Mountaineers)
KEYWORDS: humorous nonballad political lie Hell wordplay
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 421, "Old Lyda Zip Coon" (1 text)
Roud #7632
RECORDINGS:
Pope's Arkansas Mountaineers, "George Washington" (Victor 21469, 1928)
CROSS-REFERENCES:
cf. "Johnny Fell Down in the Bucket" (technique)
cf. "Hopalong Peter" (technique)
Hallelujah Christian, The

DESCRIPTION: "I'm a hallelujah Christian, From the wilderness I came, I'm saved and washed in Jesus's blood, Hallelujah to his name!" The singer visits the Jordan and Jericho, meets giants, dwells in Beulah, and awaits the Bridegroom (i.e. Jesus)

AUTHOR: W. H. Vanderherchen (source: hymnary.org)

EARLIEST DATE: 1927 (Richardson/Spaeth-AmericanMountainSongs)

KEYWORDS: religious nonballad travel

FOUND IN: US(Ap)

REFERENCES (1 citation):
Richardson/Spaeth-AmericanMountainSongs, p. 66, "The Hallelujah Christian" (1 text, 1 tune)

Roud #13917

NOTES [140 words]: This is quite a hodgepodge. References to being washed in Jesus's blood are never explicit, but Rev. 7:14 refers to those washed in the blood of the Lamb, i.e. Jesus. The Jordan river is of course mentioned many times. The conquest of Jericho is covered in Joshua 6 (although the town was later rebuilt). There are numerous references to the Anakim, often understood to be giants: in the King James Bible, they are mentioned in Deut. 1:28, 2:10, 11, 21, 9:2; Josh. 11:21, 22, 14:12, 15 as well as references to "Anak," as well as other giants, the Rephaim and Nephilim. The land of Beulah is mentioned only in Isaiah 62:4, although modern versions (e.g. NRSV) may render this by its meaning "Married." Implicit mentions of Jesus as Bridegroom show up in Matthew 9=Mark 2=Luke 2; the reference to the Bridegroom coming is from Matthew 25. - RBW

Last updated in version 5.0

File: Rich066

Hallelujah, I'm a Bum (I)

DESCRIPTION: The bum explains that he cannot work when there are no jobs available, but then reveals his pleasure in a rambling life. He describes riding the rails, meeting women, begging, and -- sometimes -- troubles with the law.

AUTHOR: unknown

EARLIEST DATE: 1909 (IWW Little Red Songbook)

KEYWORDS: begging humorous hobo train work

FOUND IN: US(So)

REFERENCES (10 citations):
Sandburg-TheAmericanSongbag, pp. 184-185, "Hallelujah, I'm a Bum!" (1 text, 1 tune)
Henry-SongsSungInTheSouthernAppalachians, pp. 109-111, "Hallelujah, I'm a Bum" (1 text, said to be "copied from a broadside")
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 26-28, "Hallelujah, Bum Again" (1 text, 1 tune)
Botkin-TreasuryOfAmericanFolklore, pp. 882-884, "Hallelujah, Bum Again" (1 text, 1 tune)
Ohrlin-HellBoundTrain 13, "Hallelujah, I'm a Bum" (1 text, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, p. 358, "Hallelujah I'm a Bum" (1 text, following the text of "Revive Us Again")
Greenway-AmericanFolksongsOfProtest, pp. 197-202, ("Hallelujah, I'm a Bum") (partial texts illustrating the history of the song)
Fireside-Book-of-Folk-Songs, p. 102, "Hallelujah, I'm a Bum" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 207, "Hallelujah, I'm A Bum" (1 text)

DT, HALLEBUM HALLEBU2

Roud #7992

RECORDINGS:
Hallelujah, I'm a Bum (II)

DESCRIPTION: A quatrain ballad, this tells the bawdy adventures of a bum who begs food from housewives.

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: bawdy begging humorous hobo sex

FOUND IN: US(MW,SW)

REFERENCES (1 citation):
Cray-EroticMuse, pp. 200-202, "Hallelujah I'm a Bum" (1 text, 1 tune)
Roud #7992

CROSS-REFERENCES:
cf. "Hallelujah, I'm a Bum (I)"

NOTES [15 words]: This bawdy subset of McClintock's Wobbly song is sung to the hymn tune "Revive Us Again." - EC

File: EM200
Hambone

DESCRIPTION: "Hambone hambone where've you been... Round the world and back again." "Hambone hambone where'd you stay... Met a pretty girl couldn't get away." "Mother bought me a billy goat... If that billy goat don't butt... Momma's going to beat my rusty butt."

AUTHOR: unknown

EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeasIslands)

KEYWORDS: nonballad playparty

FOUND IN: US(MW,SE)

REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeasIslands, pp. 114-116, "Hambone" (1 text)

RECORDINGS:
The Phillips Wonders, "Hambone" (on "Art of Field Recording Volume I," Dust-to-Digital CD DTD-08, 2007; recorded 1976 in Iowa)

NOTES [8 words]: Each line is followed by a line of clapping. - BS

Last updated in version 4.1

File: Parrp114

Hamburg, Du Schone Stadt (Hamburg, You Lovely Town)

DESCRIPTION: German shanty. Sailor meets a girl who initially resists his advances, then takes his two dollars and tells him to wait while she runs up to her room. When he follows her up, he finds four men who beat and rob him. Choruses of "Oh, du mein ja, mein je!"

AUTHOR: unknown

EARLIEST DATE: 1936 (Baltzer, _Knurrhahn_)

KEYWORDS: foreignlanguage shanty whore robbery Germany

FOUND IN: Germany

REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 564-566, "Hamburg, Du Schone Stadt" (2 texts, German & English; 1 tune)
Hugill-SongsOfTheSea, p.64, "Hamburg Du Schone Stadt" (2 texts, German & English; 1 tune)

File: Hugi564

Hame, Hame, Hame

DESCRIPTION: "Hame, hame, hame, hame, hame, fain wad I be ... to my ain countrie" "The green leaf o' loyalty's begun for to fa', The bonny white rose it is withering and a'; But I'll water't wi' the blood of usurping tyrannie" The sun will shine yet.

AUTHOR: unknown

EARLIEST DATE: 1783-1785 (_Robert Burns's Commonplace Book_, according to Cromek)

KEYWORDS: nonballad political Jacobites

FOUND IN: Britain(Scotland)

REFERENCES (6 citations):
Hogg-JacobiteRelicsOfScotlandVol1 80, "Hame, Hame, Hame" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #135, pp. 1-2, ("Hame, hame, hame, O hame fain would I be") (1 text fragment)
Greig/Duncan5, p. 637, ("Hame, hame, hame, O hame fain would I be") (1 text fragment)
ADDITIONAL: Robert Chambers, The Scottish Songs (Edinburgh, 1829), Vol I, pp. 101-102, "Hame, Hame, Hame"
R. H. Cromek, Remains of Nithsdale and Galloway Song, (London, 1810), pp. 169-170, ("Hame, hame, hame, O hame fain would I be")
ADDITIONAL: Walter de la Mare, _Come Hither_, revised edition, 1928; #191, "Hame, Hame, Hame" (1 text)

CROSS-REFERENCES:
cf. "Rosemary Lane" [Laws K43] (structure and some lines)
cf. "Hame, Hame" (tune, per Chambers)

NOTES [301 words]: Hogg: ... taken from Cromek; and sore do I suspect that we are obliged to the same masterly hand for it with the two preceding ones. The air to which I have heard it sung very beautifully, seems to be a modification of the old tune of "Mary Scott, the Flower of Yarrow." The two previous songs are "The Wars of Scotland" and "Lochmaben Gate," and Hogg suspects...
the author to be Allan Cunninghame [sic].

The Greig/Duncan5 text, from Greig, is in a note to Greig/Duncan5 1057, "Hame, Dearie, Hame." Greig: "Around the touching cry of "Hame, hame" different songs have at one time or another been woven. Allan Cunningham and James Hogg produce versions with a Jacobite message. But verses like the following are alien to true folk-song: - [text]. Such things we never pick up on the traditional field. Nobody hears of them until they appear in some printed collection. The editor allows his readers to suppose that they are traditional and old, but the critic knows that they are mainly the work of the editor."

"Cromek died [1812] shortly after the issue [1810] of Remains of Nithsdale and Galloway Song, which was mostly written by Cunningham, though palmed upon Cromek as recovered antiques." (source: J. Ross, The Book of Scottish Poems: Ancient and Modern, (Edinburgh, Edinburgh Publishing Co, 1878), "Allan Cunningham 1784-1842," p. 738; other sources agree)

However, in this case, if there is a Cunningham "forgery" [the term I have seen applied to his contributions to Cromek; for example, see Shoolbraid's comments re "Annie Laurie"], then Cromek would have to be complicit. Cromek writes, "This song is printed from a copy found in Burn's Common Place Book, in the editor's possession. It has long been popular in Galloway and Nithsdale, and has many variations, of which this is the best." - BS

Last updated in version 2.5

File: GrD5p637

Hamfat Man, The

DESCRIPTION: The ham fat man falls in love with Sara Ann, a girl in the market who sells him "polony sausages." But every day she wants a new dress, and after he goes broke she goes off to Bathurst. The moral: "Never trust a girl that lives in Sydney town."

AUTHOR: unknown

EARLIEST DATE: 1984

KEYWORDS: courting food money separation

FOUND IN: Australia

REFERENCES (2 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 94-95, "The Hamfat Man" (1 text, 1 tune)
Gilbert-LostChords, p. 5, "Ham Fat Man" (1 fragmentary text, which does not contain any of the above plot, and is almost certainly bawdy, but which appears from its pattern to be the same piece)

NOTES [24 words]: Don't ask me why the title of the song (in Fahey, anyway) is "The Hamfat Man" while all the references in the text are to a "Ham fat man." - RBW

File: FaE094

Haming on a Live Oak Log (Mister Gator)

DESCRIPTION: "I went down on the river on a live oak log, log, log, Well the way I was haming, partner, like a lowdown dog, like a lowdown dog." The singer confuses a gator for a log and has to fight it. He complains about his sentence and the work his captain demands

AUTHOR: unknown

EARLIEST DATE: 1951 (recorded from "Chinaman" Johnson by Bower, Lomax, and Seeger)

KEYWORDS: animal fight prison

FOUND IN: US(So)

REFERENCES (1 citation):
Jackson-WakeUpDeadMan, pp. 240-245, "Haming on a Live Oak Log" (3 texts, 1 tune)

Roud #17457?

ALTERNATE TITLES:
I Was Down in the Bottom
Shake It, Mister Gator,
Move Along, 'Gator

File: JDM240

Hamlet Wreck, The

DESCRIPTION: "See the women and children going on the train, Fare-you-well, my husband, if I never see you again." The train runs late, and collides with a local (?). The rest of the song
The text describes a train wreck from 1911 involving a special train carrying members of St. Joseph's African Methodist Episcopal Church. The collision occurred near Hamlet, killing at least 8 people and injuring 88. The piece, titled "The Hamlet Wreck," was first printed as a broadside credited to Franklin Williams and William Firkins, but Brown expressed doubts about the attribution. Brown notes that the song was more likely composed rather than part of oral tradition, as it included less personal stories.

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**Hamma-Tamma Damma-Ramma**

*DESCRIPTION:* Hammer song without real words, merely repeating "Hamma-tamma (hah!) damma-ramma (hah), etc."

*AUTHOR:* unknown

*EARLIEST DATE:* 1981 (Rosenbaum-FolkVisionsAndVoices)

*KEYWORDS:* worksong nonballad

*FOUND IN:* US(SE)

*REFERENCES* (1 citation):

Rosenbaum-FolkVisionsAndVoices, p. 120, "Hamma-Tamma Damma-Ramma" (1 text, 1 tune)

*File:* Rose120

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**Hammer Man**

*DESCRIPTION:* "Drivin' steel, drivin' steel, Drivin' steel, boys, Is hard work, I know...." "Treat me right... I am bound to stay all day; Treat me wrong, I am bound to run away." "Boss man... See the boss man comin' down the line."

*AUTHOR:* unknown

*EARLIEST DATE:* 1927 (Sandburg-TheAmericanSongbag)

*KEYWORDS:* work nonballad worksong

*FOUND IN:*

*REFERENCES* (1 citation):

Sandburg-TheAmericanSongbag, p. 139, "Hammer Man" (1 text, 1 tune)

Roud #18764

*File:* San139

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**Hammer Ring**

*DESCRIPTION:* "Oh, my hammer, hammer ring (x2), Ringin' on de buildin, hammer ring (x2)."
Doncha hear dat hammer... She ringin' like jedgment." "Oh, Lawd, dat hammer." There may be references to Black Betty, or mentions of Noah/Norah

AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: chaingang work
FOUND IN: US(So)
REFERENCES (2 citations):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 61-62, "The Hammer Song" (1 text, tune referenced)
Jackson-WakeUpDeadMan, pp. 193-201, "Hammer Ring" (7 texts, 2 tunes, very diverse; some could perhaps be filed with "Black Betty" or other prison songs, and they often share verses with "Drop 'Em Down")
RECORDINGS:
Jesse Bradley and group of prisoners, "Hammer, Ring" (AFS 219 A2; on LC8)
Texas state farm prisoners, "Let Your Hammer Ring" (on NPCWork)
CROSS-REFERENCES:
cf. "Take This Hammer"
cf. "Don't You Hear My Hammer Ringing"
NOTES [15 words]: Not to be confused, obviously, with the Modern Folk "Hammer Song" ("If I Had a Hammer"). - RBW
Last updated in version 2.4
File: LxA061

Hammering

DESCRIPTION: Call and response. Each line is answered by "Hammering." Lines include "What the hammer say." "I nailed him down." "Mary wept." "Martha mourned." "They buried him" "And on the third day" "He ascended high" "To his Father's house"

AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (2 citations):
Barton-OldPlantationHymns, p. 39, "Christmas Hymns of the Crucifixion" (1 text, 1 tune)
Roud #12264
NOTES [11 words]: The description is based on the Barton-OldPlantationHymns text. - BS
Last updated in version 4.0
File: Bart039

Hampshire Mummers' Carol (God Sent for Us the Sunday)

DESCRIPTION: "There is six good days all in the week, All for the labouring man, But the seventh is the Sabbath...." The singer urges hearers to go to Church and to bring up their children well. Read the Bible. Failure is likely to bring punishment.

AUTHOR: unknown
EARLIEST DATE: 1897 (Kingsclere Mummers, according to Broadwood)
KEYWORDS: religious death Jesus work burial
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Broadwood-EnglishTraditionalSongsAndCarols, pp. 78-79, "The Hampshire Mummers' Christmas Carol" (1 text, 1 tune)
ADDITIONAL: Richard M. Dorson, _Buying the Wind: Regional Folklore in the United States_, University of Chicago Press, 1964, p. 225, "Mummers' Carol" (1 text)
Roud #1065
CROSS-REFERENCES:
cf. "The Moon Shines Bright (The Bellman's Song)" (lyrics)
ALTERNATE TITLES:
There Are Six Good Days All in the Week
Hancock Boys, The
DESCRIPTION: "The (Hancock) boys, they think they're men; They go a-courting when they kin," using any trick they can "To cheat some pretty girl." They work to buy courting clothes and try to put on a show. The singer says they fail and is happy they are upset at him
AUTHOR: unknown
EARLIEST DATE: 1958 (Sackett/Koch-KansasFolklore)
KEYWORDS: clothes courting
FOUND IN: US(MW)
REFERENCES (1 citation):
Sackett/Koch-KansasFolklore, pp. 153-154, "The Hancock Boys" (1 text, 1 tune)
Roud #4892
CROSS-REFERENCES:
cf. "A Comical Ditty (Arizona Boys and Girls)" (theme)
NOTES [42 words]: I was very tempted to lump this with "A Comical Ditty (Arizona Boys and Girls)." I am far from convinced that they are distinct. But this song doesn't offer the girls' side, so I've very tentatively separated them, mostly to align to the Roud Index. - RBW
Last updated in version 4.5
File: SaKo153

Hand Loom v Power Loom
DESCRIPTION: "Come all you cotton weavers, Your looms you must pull down, You must get employed in factories...." The power looms are displacing the old weavers. They must work for a hard overseer. They will have little leisure and low pay
AUTHOR: unknown
EARLIEST DATE: 1865 (Harland, according to Raven)
KEYWORDS: weaving hardtimes work technology boss
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
File: JRVI117

Hand Me Down My Walkin' Cane
DESCRIPTION: Known mostly by the first verse: "Hand me down my walkin' cane (x3), I'm gonna catch the midnight train, All my sins been taken away, taken away." Remaining verses involve traveling, prison, food, where the singer wants to be buried, etc.
AUTHOR: unknown
EARLIEST DATE: 1926 (recordings, Kelly Harrell, Gid Tanner, Henry Whitter & Fiddler Joe)
KEYWORDS: rambling food prison death burial floatingverses
FOUND IN: US(SE,So)
REFERENCES (4 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 363, "Hand Me Down My Walking Cane" (1 text plus mention of 1 more)
Rosenbaum-FolkVisionsAndVoices, p. 95, "Hand Me Down My Walking Cane" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 53, "Hand Me Down My Walkin' Cane" (1 text)
DT, WALKCANE
Roud #11733
RECORDINGS:
Boswell Sisters, "Hand Me Down My Walkin' Cane" (Brunswick 6335, 1932)
Vernon Dalhart, "Hand Me Down My Walkin' Cane" (Durium [UK] 9-3, 1933)
Durium Dance Band w. Carson Robison & his Pioneers, "Hand Me Down My Walkin' Cane" (Durium [UK] EN-27, 1932)
Sid Harkreader w. Grady Moore, "Hand Me Down My Walking Cane" (Paramount 3022, 1927;
Hand O'er Hand (I)

DESCRIPTION: "Hand, Hand, Hand o'er hand, Divil run away with a west country man." Other verses, if any, probably float.

AUTHOR: unknown

EARLIEST DATE: 1932 (Bone-CapstanBars)

KEYWORDS: shanty

FOUND IN:

REFERENCES (1 citation):

Bone-CapstanBars, p. 42, "Hand O'er Hand" (1 short text, 1 tune)

File: BoCB042

Handcart Song, The

DESCRIPTION: "Ye saints who dwell on Europe's shore, prepare yourselves for many more." "For some must push and some must pull" as the Mormons head west with their handcarts. The song praises how the Saints work together to make the migration.

AUTHOR: unknown

EARLIEST DATE: 1946 (collected from Lalowi M. Hilton)

KEYWORDS: emigration travel

FOUND IN: US(Ro)

REFERENCES (2 citations):

Hubbard-BalladsAndSongsFromUtah, #209, "Handcart Song" (2 texts, 1 tune)
Handcarts

DESCRIPTION: "Oh, our faith goes with our handcarts, They have our hearts' best love; They're a novel way of traveling, Devised by God above, so sing Hurrah for the camp of Israel! Hurrah for the handcart scheme! Hurrah! hurrah! It's better far Than wagon or ox team."

AUTHOR: unknown
EARLIEST DATE: 1945 (American Folklore 58)
KEYWORDS: religious travel
FOUND IN: US(Ro)
REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah, #210, "Handcarts" (1 short text)
Roud #10892
CROSS-REFERENCES: cf. "The Handcart Song" (subject)
NOTES [71 words]: When the Mormons were driven out of Illinois and Missouri, they did not have the funds to afford a great migration. So Brigham Young came up with the idea of moving them west to Deseret (Utah) in handcarts. The migration was long and difficult and encountered many tragedies; that Mormonism survived the ordeal is a credit to the determination of those who followed the trail. On balance, though, it was a very bad idea. - RBW

Last updated in version 3.8
File: Hubb210

Handful of Earth from Mother's Grave, A

DESCRIPTION: "I must leave this dear old place where my childhood days were spent," but to preserve his memories, the singer will take "a handful of earth from mother's grave." It will guide him wherever he goes

AUTHOR: unknown
EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster)
KEYWORDS: mother death burial travel
FOUND IN:
REFERENCES (1 citation):
Hylands-Mammoth-Hibernian-Songster, p. 95, "A Handful of Earth" (1 text)
Roud #16354
ALTERNATE TITLES: Earth from Mother's Grave
File: HMHS095B

Handsome Bill

DESCRIPTION: The singer tells Bill that she is too young to marry. Her sisters have not yet left school so she is still needed at home. She has already turned Ned, her cousin, down twice. And she will never marry a drinker: "join the temperance army and claim me"

AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan4)
KEYWORDS: courting marriage rejection drink nonballad
FOUND IN: Britain(Scotland(Aber))
Handsome Cabin Boy, The [Laws N13]

DESCRIPTION: A disguised girl signs aboard ship as a cabin boy. The ship's captain discovers her secret and, even though his wife is aboard, gets her pregnant. One night the "boy's" crying awakens the crew, who learn she is in labor. All are thoroughly astonished.

AUTHOR: unknown

EARLIEST DATE: 1842 (Journal from the Champion)

KEYWORDS: cross-dressing ship pregnancy adultery disguise childbirth sailor infidelity love

FOUND IN: US(MW) Britain(England(South),Scotland(Aber)) Canada(Newf)

REFERENCES (15 citations):
- Laws N13, "The Handsome Cabin Boy"
- Greig/Duncan1 181, "The Handsome Cabin Boy" (3 texts, 1 tune)
- Ord-BothySongsAndBallads, p. 160, "The Handsome Cabin Boy" (1 text)
- Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #26, pp. 157-158, "The Handsome Cabin Boy [Laws N13]" (1 text, 1 tune)
- Reeves/Sharp-TheldiomOfThePeople 32, "The Female Cabin Boy" (1 text)
- Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #6, "The Female Cabin Boy" (1 text, 1 tune)
- Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 163, "The Handsome Cabin Boy" (1 text, 1 tune)
- Peacock, pp. 280-281, "The Handsome Cabin Boy" (1 text, 1 tune)
- Huntington-TheGam-MoreSongsWhalemenSang, pp. 174-175, "The Female Cabin Boy" (1 text, 1 tune)
- Palmer-OxfordBookOfSeaSongs 97, "The Female Cabin Boy" (1 text, 1 tune)
- Hugill-SongsOfTheSea, p. 86, "The Handsome Cabin Boy" (1 text, 1 tune)
- Wolf-AmericanSongSheets, #836, p. 56, "The Handsome Cabin Boy" (1 reference)
- Darling-NewAmericanSongster, pp. 123-125, "The Handsome Cabin Boy" (1 text)
- Silber/Silber-FolksingersWordbook, p. 192, "The Handsome Cabin Boy" (1 text)
- DT 445, CABINBOY*

RECORDINGS:
- Mrs. Mary Ann Galpin, "The Handsome Cabin Boy" (on PeacockCDROM) [one verse only]
- Bob Hart, "The Female Cabin Boy" (on Voice12)

BROADSIDES:
- Murray, Mu23-y1:035, "The Female Cabin Boy," James Lindsay Jr. (Glasgow), 19C

NOTES [64 words]: For accounts of women who served in the navy or the army, and sometimes became pregnant as a result, see the notes to "The Soldier Maid."

According to Edwin Wolf 2nd, _American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870_, Library Company of Philadelphia, 1963, p. 56, there is a De Marsan broadside of this, with eight verses. This would imply a date before 1865. - RBW

_Last updated in version 5.3_

File: LN13

Handsome Charlie's Sing Out

DESCRIPTION: "Away, hey, Oh, haul him high-O! Way, hey! Oh, haul him high-O! Way, hey! Oh, haul him high-O! High-O! Raise him and haul him high-O!"

AUTHOR: unknown

EARLIEST DATE: 1928 (Harlow-ChantyingAboardAmericanShips)

KEYWORDS: sailor shanty nonballad

FOUND IN:

REFERENCES (2 citations):
- Harlow-ChantyingAboardAmericanShips, p. 20, "Handsome Charlie's Sing Out" (1 text, 1 tune)
- ADDITIONAL: Frederick Pease Harlow, _The Making of a Sailor, or Sea Life Aboard a Yankee Square-Rigger_, 1928; republished by Dover, 1988, p. 113, "(no title)" (1 text, 1 tune)

Roud #9161
Handsome Harry (II)
DESCRIPTION: "Handsome Harry Thomas He was sued for breach of promise." Mary told her family, they told the preacher, and he told the wedding bell. If you ever take a girl take one named Daisy, "because Daisies don't tell"
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: courting marriage seduction sex wedding accusation humorous wordplay father mother rake wife clergy
FOUND IN: Canada(Newf)
Roud #21116
RECORDINGS:
Theresa White, "Handsome Harry" (on MUNFLA/Leach)

Handsome John
DESCRIPTION: "A lady lived near Portland square, She keep a waiting maid so fair Who loved the footman as her life Expecting for to be his wife." The lady loves the footman and beats the maid. The maid runs away and the lady marries handsome John
AUTHOR: unknown
EARLIEST DATE: 1928 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
KEYWORDS: infidelity love marriage promise injury
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 38, "Handsome John" (1 text)
Roud #6363
NOTES [13 words]: Why do I have this feeling the marriage turned out to be not very happy? - RBW

Handsome Molly
DESCRIPTION: The singer sings the praises of handsome Molly, noting that "Sailing round the ocean, sailing round the sea, I'll think of handsome Molly wherever she may be." She proves less than faithful, but he loves her still
AUTHOR: unknown
EARLIEST DATE: 1918 (Cecil Sharp collection)
KEYWORDS: love courting sailor separation abandonment
FOUND IN: US(Ap)
REFERENCES (8 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 82, "The Lover's Lament" (4 texts plus a fragment, "E," that is probably "Handsome Molly"; the others are true "Farewell Ballymone (Loving Hannah; Lovely Molly)" texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 82, "The Lover's Lament" (2 excerpts, 2 tunes; the "B" excerpt is probably "Farewell Ballymone (Loving Hannah; Lovely Molly)" while "E" is probably "Handsome Molly")
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 710, "My Hair Was Black As Ribbon" (1 fragment, 1 tune, which could be anything but matches the form of this song)
Owens-TexasFolkSongs-2ed, pp. 57-58, "Lovely Mary" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 180, "The Irish Girl" (1 text plus 2 fragments, 3 tunes, with the "A" text going here and the "B" and "C" fragments tentatively filed under "The Irish Girl")
Bush-FSofCentralWestVirginiaVol5, pp. 62-64, "Handsome Molly" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 148, "Handsome Molly" (1 text)
DT, HNDSMMOL
Roud #454
RECORDINGS:
[G. B.] Grayson & [Henry] Whitter, "Handsome Molly" (Gennett 6304/Champion 15629, 1927) (Victor 21189, 1928; rec. 1927; on GraysonWhitter01, LostProv1)
Mike Seeger, "Handsome Molly" (on MSeeger01)
Glenn Neaves, "Handsome Molly" (on GraysonCarroll1)
Doc Watson & Gaither Carlton, "Handsome Molly" (on Ashley02, WatsonAshley01)
CROSS-REFERENCES:
cf. "Farewell Ballymoney (Loving Hannah; Lovely Molly)"
NOTES [195 words]: It is my firm belief that this is a version of the "Farewell Ballymoney/Loving Hannah" family of songs (with which it shares several verses and the whole plot, as well as melodic similarities). In this I actually agree with Roud.
Paul Stamler, however, observes that "The plotline is similar, but I'd be inclined to split off 'Molly' and class the 'went to church on Sunday' verse as a floater. Look at it this way -- if you ask old-time musicians to play 'Handsome Molly' about 95% can do so, but if you ask them to play 'Farewell Ballymoney' at least 95% will go, 'Hah?'"
I still think I'm right, but it is certainly true that "Molly" has achieved independent circulation (though all the versions I hear seem to come ultimately from the Grayson & Whitter recording), and so we list it as a separate song. - RBW
The Sharp-EnglishFolkSongsFromSouthernAppalachians version shows that the song, with lyrics very close to those sung by Whitter, was circulating some nine years before he made his very-influential recording. Whitter, it should be noted, came from the same area in Virginia where the Sharp-EnglishFolkSongsFromSouthernAppalachians version was collected. - PJS
Last updated in version 6.0
File: FSWB148

Handsome Sally
DESCRIPTION: A young man loves Sally, a servant, whose mistress also wants the lad. The mistress has Sally drowned
AUTHOR: unknown
EARLIES DATE: 1916 (Cecil Sharp collection); +1909 (Joyce, _Old Irish Folk Music and Songs_) KEYWORDS: homicide drowning
FOUND IN: US(Ap)
REFERENCES (1 citation):
Sharp-EnglishFolkSongsFromSouthernAppalachians 120, "Handsome Sally" (1 text, 1 tune)
Roud #2370
NOTES [37 words]: This in several regards resembled "The Lady and the Farmer's Son" [Laws O40]. Paul Stamler indeed filed them under the same heading. But Laws and Roud separate them, and I can hardly argue with that weight of authority. - RBW
File: ShAp2120

Handwriting on the Wall, The
DESCRIPTION: "At the feast of Belshazzar and a thousand of the lords, While they drank from golden vessels," "the hand of God" wrote "on the wall." Daniel explains the situation to Belshazzar. The hand may write about you, too
AUTHOR: Knowles Shaw (1834-1878)
EARLIES DATE: 1965 (Burton/Manning-EastTennesseeStateCollectionVol1) KEYWORDS: religious nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Burton/Manning-EastTennesseeStateCollectionVol1, p. 46, "At the Feast of Belshazzar" (1 short text, 1 tune)
Roud #7123
CROSS-REFERENCES:
cf. "There's a Little Hand Writing on the Wall" (subject)
NOTES [296 words]: This is a brief summary of the first part of Daniel 5. The festival for a thousand of his lords is in Daniel 5:1. The bringing in of golden vessels is in 5:2. The hand that writes on the wall appears in 5:5. Daniel is summoned in 5:12, although he should not be called a "captive"; he was in exile, but seems to have been free at this time. The Shaw song does not continue the story
after this, but the rest of the chapter of Daniel describes Belshazzar's fear and the overthrow of Babylon.

Unfortunately for anyone interested in this hymn, there was no King Belshazzar of Babylon. The last king of Babylon was Nabonidas. He had a son whose name would probably have been rendered "Belshazzar" in Aramaic (the language of this section of Daniel), but this Belshazzar never became king. The rest of the "history" in this part of Daniel is even worse, e.g. there was no King Darius the Mede, and while there were Kings Darius of Persia, they came after, not before, Cyrus of Persia. All evidence is that the author of the Book of Daniel wrote during the 160s B.C.E., during the persecution of Antiochus IV of Syria, and that the author knew effectively nothing about the events of 539 B.C.E. (when Persians under Cyrus captured Nabonidas's Babylon). He doesn't even seem to have been able to write proper Hebrew (a scholarly rather than a living language by the 160s), which is probably why he gave up and started writing in Aramaic.

It is also curious that the Septuagint Greek translation, which was probably made just a few decades after Daniel was written, omits much of this chapter, especially verses 17-22, which is most of Daniel's condemnation of Belshazzar. This raises a strong possibility that the Aramaic of this chapter was heavily interpolated by a later writer. - RBW

Last updated in version 5.1

Handy Dandy (Handy Pandy, Andy Pany, Amos and Andy)

DESCRIPTION: "Handy dandy, Sugary candy, Which will you have, (High or low/Top or bottom)."
Or, "Andy pandy, sugary candy, French almond nuts."

AUTHOR: unknown
EARLIEST DATE: 1894 (Gomme)
KEYWORDS: playparty food
FOUND IN: Britain New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 101, "(Andy pandy, sugary candy)," "(Ansy, pansy, sugary candy)" (2 texts)
Roud #19429

Hang Me, Oh Hang Me (Been All Around This World)

DESCRIPTION: Man about to be hanged laments his life. Says, "Hang me, oh hang me, and I'll be dead and gone/It's not the hangin' that I mind, it's layin' in the grave [or jail] so long." In some versions he describes his life as a gambler.

AUTHOR: unknown
EARLIEST DATE: 1917 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: execution punishment death gambling gallow-confession lament
FOUND IN: US(MW,So)
REFERENCES (10 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 472-473, "The Gambler" (1 text)
Randolph 146, "My Father Was a Gambler" (2 texts, 2 tunes); 348, "Since I Left Arkansas" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 173-175, "My Father Was a Gambler" (1 text, 1 tune -- Randolph's 146A)
Friedman-Viking/PenguinBookOfFolkBallads, p. 232, "The Gambler" (1 text)
Fife/Fife-CowboyAndWesternSongs 92, "I've Been All Around This World" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 57, pp. 130-131, "The Gambler" (1 text)
Roberts-SangBranchSettlers, #16, "Rovin' Gambler" (1 text, 1 tune); #54, "My Daddy Was a Gambler" (1 short text, 1 tune, which Roberts thinks is a "Hang Me, Oh Hang Me (Been All Around This World)" fragment although it looks more like "The Roving Gambler (The Gambling Man)"
[Laws H4] to me)
Lomax-FolkSongsOfNorthAmerica 298, "John Henry-I"; 299, (1 text, 1 tune, containing a large portion of "Been All Around This World" or a relative)
Spaeth-WeepSomeMoreMyLady, pp. 129-130, "I've Been All Around the World" (1 text, 1 tune)
DT, GAMBLR2
Roud #3416
RECORDINGS:
Justus Begley, "I've Been All Around This World" (AFS, 1937; on KMM)
Grandpa Jones, "I've Been All Around This World" (King 524, 1946)
Art Thieme, "Cape Girardeau" (on Thieme02)

CROSS-REFERENCES:
cf. "Don't Let Your Watch Run Down" (floating lyrics)
cf. "The Horse Trader's Song" (tune, floating lyrics)

ALTERNATE TITLES:
Cape Girardeau
I've Been All Around This World
The Hobo's Lament
The Hobo Blues

NOTES [40 words]: Laws regards Belden-BalladsSongsCollectedByMissourFolkloreSociety's and
Randolph's versions of this as a ballad, "The Gambler," which he lists as dE43. But the text seems
much more diffuse than Laws's small and highly specific subset. - RBW

Hang on the Bell

DESCRIPTION: "The scene is in a jailhouse; if the curfew rings tonight The guy in number 13 cell
will go out like a light." To prevent the bell from ringing, the convict's daughter Nellie ties herself to
the bell, and keeps it silent until a pardon arrives

AUTHOR: T. Connor, C. Erard, R. Parker (according to Joe Hickerson)
EARLIEST DATE: before 1950 (recording, Beatrice Kay)

KEYWORDS: prison execution humorous reprieve father children derivative

NOTES [205 words]: This is often listed as a parody of Rosa Hartwick Thorpe's 1867 poem
"Curfew Must Not Ring Tonight" (for which cf., e.g., Michael R. Turner, Victorian Parlour Poetry: An
"Parody" may be a rather strong word; there is no stylistic influence at all. (The first lines of the
Thorpe poem, published when she was just 17, are "Slowly England's sun was setting o'er the
hills tops far away, Filling all the land with beauty at the close of one sad day, And the last rays
kissed the forehead of a man and maiden fair," or, in other publications, "England's sun was slowly
setting...." The rest is equally nauseating.)

Despite its lack of quality, this thing was popular enough to earn nine citations in Granger's Index
of Poetry.

The one thing that survived from the Thorpe original to this song is the absurdist plot of the girl
silencing the curfew bell.

This byblow is not widely published, and there are few if any early recordings, but Joe Hickerson
traced enough oral transmission that I have, with some misgivings, included it in the Index. Mostly,
perhaps, to examine the relationship between the original poem and the derived song. - RBW

Hanging Johnny

DESCRIPTION: Shanty. Characteristic line: "Away, away... Hang, boys, hang!" The singer reports,
"They call me Hanging Johnny... Oh they say I hang for money. They say I hung my daddy...
We'll... hang together... And we'll hang for better weather."

AUTHOR: unknown
EARLIEST DATE: 1917 (Great Lakes sailor Carl Joys says he learned it before 1870)

KEYWORDS: shanty ship sailor

FOUND IN: US(MA,MW,SE) Canada(Mar) Britain(England)

REFERENCES (17 citations):
Doerflinger-SongsOfTheSailorAndLumberman, p. 31, "Hanging Johnny" (1 text, 1 tune)
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 65-67, "Hanging Johnny" (1
composite text, 1 tune)
Hanging of Charlie Birger

DESCRIPTION: Charlie Birger is feared throughout the Midwest; after the shooting of Joe Adams, Birger's henchman Thomasson turns state's evidence and Birger is sentenced to hang. Despite appeals and an unsuccessful suicide attempt, he is hanged on April 19, 1928.

AUTHOR: Carson Robison (or, possibly, Andrew Jenkins)

EARLIEST DATE: 1928 (recording, Vernon Dalhart)

LONG DESCRIPTION: Charlie Birger, bandit, is feared throughout the Midwest; after the shooting of Joe Adams and a public outcry, Birger's henchman Thomasson turns state's evidence and Birger is sentenced to hang. Despite appeals and an unsuccessful suicide attempt, he is hanged on April 19, 1928. The singer draws lessons in morality from this story

KEYWORDS: accusation betrayal crime execution homicide punishment death suicide outlaw

HISTORICAL REFERENCES:
April 19, 1928 - hanging of Charlie Birger

FOUND IN: US(MW)

REFERENCES (5 citations):
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 266-268, "The Death of Charlie Burger" (1 text)
Burt-AmericanMurderBallads, pp. 214-215, "(The Death of Charlie Burger)" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 453-454, "The Death of Charlie Birger" (1 text)

DT, CIBIRGER

RECORDINGS:
Vernon Dalhart, "The Hanging of Charlie Birger" (OKeh 45215, 1928) (Edison 11002, 1929 [as "The Hanging of Charles Birger"])
Frank Luther, "The Hanging of Charlie Birger" (Supertone 9183, 1938)
Art Thieme, "The Hanging of Charlie Birger" (on Thieme02)
NOTES [62 words]: Birger's gang, and the rival Shelton Bros. gang, made Williamson Co. in southern Illinois a battleground in the mid-1920s, fighting over the rights to the regional bootlegging trade. The first bomb ever dropped on United States soil was a load of dynamite the Sheltons dropped on Birger's hangout from an airplane. The song accurately tells what happened after that.
- PJS
Last updated in version 3.2
File: DTcbirge

**Hanging of Eva Dugan, The**

DESCRIPTION: "Down in Arizona was just the other day The first time that a woman the death price had to pay, Yes, Mrs. Eva Dugan... Stepped up to the gallows." She leaves a note, "Bring me joy, oh, bring me sorrow, With the comin' of the morrow, I won't beg...."

AUTHOR: Word: Arthur Fields / Music: Fred Hall
EARLIEST DATE: 1930 (recording, Al Craver (Vernon Dalhart))
KEYWORDS: death execution
HISTORICAL REFERENCES:
Feb 21, 1930 - Hanging of Eva Dugan for the crime of murdering Andrew J. Mathis
FOUND IN: REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 543, "The Hanging of Eva Dugan" (1 text)
RECORDINGS:
Vernon Dalhart (as Al Craver), "The Hanging of Eva Dugan" (Columbia 15530-D, 1930)
File: CAFS2543

**Hanging of Sam Archer, The**

DESCRIPTION: "Ye people who delight in sin, I'll tell you what has lately been, Come sympathize... For this young man who died in Shoals." "It is so hard for us to say, He was executed here today." He murdered Bunch, and -- like all his bad family -- must suffer

AUTHOR: unknown
EARLIEST DATE: 1946 (Hoosier Folklore 5, according to Cohen)
KEYWORDS: death homicide execution punishment prison mother
FOUND IN: US(MW)
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 422-423, "The Hanging of Sam Archer" (1 text)
File: CAFS2422

**Hangtown Gals**

DESCRIPTION: "Hangtown girls are plump and rosy, Hair in ringlets, mighty cozy... Touch them and they'll sting like hornets. "Hangtown girls are lovely creatures, Think they'll marry Mormon preachers." They are often seen grinning and exposing their linens

AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: courting nonballad
FOUND IN: US
REFERENCES (3 citations):
Arnett-IHearAmericaSinging, p. 97, "Hangtown Gals" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 192, "Hangtown Girls" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 656-657, "Hangtown Girls" (1 text)
CROSS-REFERENCES:
cf. "Buffalo Gals" (tune)
Hannah from Butte, Montana

DESCRIPTION: "I've got a girl named Hannah, From Butte Montana, The reason I don't love her, She's dead, gol darn her! She lived on the Untrodden hills of Butte. None cared to love her And none dared to shoot."

AUTHOR: unknown
EARLIEST DATE: 1928 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)
KEYWORDS: love death
FOUND IN: US
REFERENCES (1 citation):
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 145, "Hannah" (1 short text)
Roud #9538
NOTES [53 words]: Shay's seems to be the only text of this, so reconstruction may not be possible, but his text (apart from being short) appears damaged. There needs to be a missing word in the lines "She lived on the [???] Untrodden hills of Butte." Is there a word that would explain why no one else would either love her or shoot her?

Last updated in version 4.2

Hannah Healy, the Pride of Howth

DESCRIPTION: The singer is love sick for Hannah. Each morning courtiers swarm around her but none "dare entreat her or supplicate her." The singer is giving up; he'll "raise my mind from all female kind so Adieu, sweet Hannah, the pride of Howth!"

AUTHOR: unknown
EARLIEST DATE: c.1840 (From a Waterford chap-book, according to Sparling)
KEYWORDS: love beauty nonballad
FOUND IN: Ireland
REFERENCES (2 citations):
OLochlainn-MoreIrishStreetBallads 93, "Hannah Healy, the Pride of Howth" (1 text, 1 tune)
Roud #9773
NOTES [11 words]: The Howth peninsula is about seven miles northeast of Dublin. - BS

File: OLCM093

Hannah McKay (The Pride of Artikelly)

DESCRIPTION: The singer bids farewell to Ireland and Magilligan, wondering how he can leave such a beautiful, friendly place. Even more painful is parting with Hannah McKay. He will think of her all the way through his voyage.

AUTHOR: unknown
EARLIEST DATE: 1936 (Sam Henry collection)
KEYWORDS: emigration separation farewell
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H656, p. 187, "Hannah M'Kay/The Pride of Artikelly" (1 text, 1 tune)
Roud #13543

File: HHH656

Hannamaria

DESCRIPTION: Hannamaria used to live in singer's town; she weighed 590 pounds. After supper a bunch of fellows get drunk and fight; singer is knocked ten feet into the air, but, "I fell down 'cause Hannamaria." Singer is going home with her; he warns others not to

AUTHOR: unknown
Hannibal Hope

DESCRIPTION: "There was once a moke named Hannibal Hope with a circus, understand"; he played the calliope and rum. When the circus comes to his home in Nashville, his girlfriend Mandy Green attends and praises his musical skills.

AUTHOR: Words: John Lowitz and Frank French
EARLIEST DATE: 1977 (Peters-FolkSongsOutOfWisconsin)
KEYWORDS: music courting travel
FOUND IN: US
REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, pp. 280-281, "Hannibal Hope" (1 text, 1 tune)
NOTES [41 words]: Peters-FolkSongsOutOfWisconsin includes three songs from the Circus World Museum in Baraboo, Wisconsin. He does not offer a reason for including them in a book of folk songs; all are composed and give no evidence of having existed in tradition. - RBW

File: Pet280

Hans and Katrina

DESCRIPTION: "There was a rich Dutchman, in New York did dwell." His daughter Katrina is ordered to court a rich young man, but she loves Hans. She prepares to leave home, and chokes on a sausage as she gets ready. Her lover discovers her body and the sausage

AUTHOR: unknown
EARLIEST DATE: 1967 (Leach-HeritageBookOfBallads)
KEYWORDS: love courting death food humorous parody
FOUND IN: US(MW)
REFERENCES (2 citations):
Leach-HeritageBookOfBallads, pp. 182-183, "Hans and Katrina" (1 text, 1 tune on p. 208)
Stout-FolkloreFromIowa 39, pp. 54-55, "Vilikins and His Dinah" (2 texts, but both are "Hans and Katrina")
ST LeHe182 (Partial)
Roud #271
CROSS-REFERENCES:
cf. "Vilikens and his Dinah (William and Dinah) [Laws M31A/B]" (tune & meter) and references there
ALTERNATE TITLES:
Katrina

File: LeHe182

Hantoon, The

DESCRIPTION: Wexford barque Hantoon is off the coast of Portugal "when this cruel British monster on us came bearing down." Captain Neill tried "to save his ship and crew, But those cursed, heartless tyrants had cut our barque in two." Four of eleven are lost.

AUTHOR: William Martin, Slippery Green, Wexford
EARLIEST DATE: 1937 (Ranson-SongsOfTheWexfordCoast)
Hap and Row

DESCRIPTION: "Hap and row, hap and row, Hap and row the feetie o't; I never knew I had a bairn Until I heard the greetie o't." Life with the baby is described: A cinder from the cooking fire burns its feet; Sandy's mother wraps them in her cap

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan7)

REFERENCES (3 citations):
Greig/Duncan7 1398, Greig/Duncan8 Addenda, "Hap and Row" (3 texts, 1 tune)
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #58, p. 220, "Hap An' Rowe" (1 text, 1 tune)
Montgomerie/Montgomerie-ScottishNurseryRhymes 157, "(Hap and row, hap and row)" (1 text)

Roud #7252

CROSS-REFERENCES:

cf. "The Reel o' Stumpie" (lyrics, tune?)

NOTES [107 words]: This is presumably the original which Burns converted into "The Reel of Stumpie." Roud, in fact, lumps them. I suspect there are cross-fertilized versions, so some care should be taken in looking at each. - RBW
While the first text is "late," from Greig-Duncan in 1914, the air is considerably older, 1734 according to Porter-Gower (p. 220). To this air is (often) attached a burden, such as Jeannie Robertson sang in 1954, or a few verses. Thus an "original" narrative might be suspected, but we know nothing of it. Perhaps the song's "interest" lies in its implied narrative possibilities, but certainly its musicality is significant. - DGE

Last updated in version 6.1

File: MSNR157

Happy Child, The

DESCRIPTION: "You parents who have children dear, To what I shall relate give ear, In Barnet lived a happy pair." The husband dies leaving a wife and daughter. The daughter tries to convert non-Christian children. The Devil appears. The girl goes to heaven.

AUTHOR: unknown

EARLIEST DATE: 1939 (Flanders/Ballard/Brown/Barry-NewGreenMountainSongster); broadside versions probably from the later eighteenth century

REFERENCES (1 citation):
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 48-53 (1 text, 1 tune)

ST FING048 (Partial)

Roud #4657

NOTES [2 words]: Ewwww. - RBW

Last updated in version 3.0

File: F1NG048
Happy Coon, The

DESCRIPTION: "I've seen in my time some mighty funny things, But the funniest of all I know Is a colored individual." The "very queer old coon" never speaks, is knock-kneed and pigeon-toed, but whistles all the time -- even when his wife dies or he is hit with a brick

AUTHOR: unknown

EARLIEST DATE: 1927 (Brown)

KEYWORDS: abuse disability music

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 424, "The Happy Coon" (1 text)

Roud #11766

File: Br3424

Happy Days of Youth, The

DESCRIPTION: "The happy days of youth they are fast fleeting by Old age is coming on with a dark stormy sky." The singer recalls meeting his love "among the broom" and wishes he could have such a day again. "Farewell to happy youth likewise to mirth and glee"

AUTHOR: Robert Gilfillan (1798-1850) (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #136, p. 2)

EARLIEST DATE: 1905 (Greig/Duncan3)

KEYWORDS: age courting nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #82, p. 1, "The Happy Days of Youth" (1 text)
Greig/Duncan3 542, "The Happy Days of Youth" (4 texts, 2 tunes)

Roud #6018


Last updated in version 2.4

File: GrD3542

Happy Family (I), The

DESCRIPTION: "I will sing you a song of a settler bold, Who lived at Botany Bay" and marries a tranportee wife, "The Pride of Botany Bay"; "The first of her virtues was beauty... and the 102nd was chastity." She "has friends" dearer than her husband. It's his folly

AUTHOR: unknown

EARLIEST DATE: 1964 (Anderson-FarewellToOldEngland)

KEYWORDS: transportation marriage betrayal

FOUND IN:

REFERENCES (1 citation):
Anderson-FarewellToOldEngland, pp. 129-130, "The Happy Family" (1 text)

File: AnFa129

Happy Friendship

DESCRIPTION: The singer and friends are together for a drink. "Freenship makens us aa mair happy... Freenship consecrates the drappie," Friendship is more satisfying than riches.

AUTHOR: unknown, but see notes re authorship by Robert Burns

EARLIEST DATE: 1840 (Cunningham)

KEYWORDS: money drink nonballad

FOUND IN: Britain(Scotland(Bord))

REFERENCES (4 citations):
McMorland/Scott-HerdLaddieOTheGlen, pp. 144-145, 156, "In Freenship's Name" (1 text, 1 tune)
Whitelaw-BookOfScottishSong, p. 477, "Happy Friendship" (1 text)

ADDITIONAL: Allan Cunningham, The Works of Robert Burns (London: C Daly, 1840 ("Digitized by the Internet Archive")), pp. 392-393, "Happy Friendship" (1 text)
Happy Green Shades of Duneane, The

DESCRIPTION: The singer asks the muses to help him praise Duneane. It is the land of his fathers. But now he must leave; he bids farewell to friends and says there is nothing like living among them. He hopes someday to return.

AUTHOR: unknown
EARLIEST DATE: 1936 (Sam Henry collection)
KEYWORDS: emigration separation homesickness
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H653, p. 211, "The Happy Green Shades of Duneane" (1 text, 1 tune)

Happy Land (I Want Some Peas)

DESCRIPTION: "I want some peas and I want some rice, Oh Happy Land, I want some pretty girl to be my wife, Oh Happy Land."

AUTHOR: unknown
EARLIEST DATE: 1962 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: playparty courting
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, p. 539, "Happy Land" (1 short text, 1 tune)
NOTES [37 words]: The current description is the whole of the Brown/Schinhan-FrankCBrownCollectionNCFolklore5 fragment. Although I suspect this to be part of another game song, the short Brown text is too brief to allow identification. - RBW

File: McSc144

File: HHH653

File: BrS5539
Happy Land of Canaan, The

DESCRIPTION: "Down in Harper's Ferry Section there was an insurrection, John Brown thought the negroes would sustain him. But old Governor Wise put his specs upon his eyes For to send him to the happy land of Canaan." The rebels defy the abolitionist northerners

AUTHOR: unknown

EARLIEST DATE: 1916 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: Civil war rebellion death war slavery

HISTORICAL REFERENCES:
October 16-18, 1859 - John Brown and 20 others (15 of them, including Brown's three sons, are white) capture the arsenal at Harper's Ferry, Virginia, hoping to gather the weapons needed for a slave rebellion. Forces led by Robert E. Lee soon attack the rebels; only Brown and four others live to be captured and placed on trial

Dec 2, 1859 - Hanging of John Brown at Charlestown, Virginia

FOUND IN: US(Ap,So)

REFERENCES (4 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 363-364, "The Happy Land of Canaan" (1 text)
Randolph 226, "The Happy Land of Canaan" (3 texts (one Unionist), 1 tune)
Thomas-BalladMakingInMountainsOfKentucky, p. 81, (no title) (1 fragment, perhaps of this piece or perhaps another "Happy Land of Canaan" variant, but it uses that line and dates from the slavery era)
cf. Wolf-AmericanSongSheets, #845-#851, p. 57, "Happy Land of Cannaan No. 3" through "No. 6" plus "A New Version" and "Happy Land of Kanaan" (14 total references); #1125, p. 77, "John Beoqn" (2 references)
Roud #7705

CROSS-REFERENCES:
cf. "Bull Run (War Song)" (floating lyrics)

SAME TUNE:
Execution of Hicks ("All you people far and near") (Wolf-AmericanSongSheets p. 39)
Uncle Snow ("Oh, my name is Uncle Snow," by Ben Cotton) (Wolf-AmericanSongSheets p. 161)
Union Happy Land of Canaan ("Oh I'm almost 79 and I'll tell you in my rhyme") (Wolf-AmericanSongSheets p. 163)
("You Rebels come along and listen to my song") (Wolf-AmericanSongSheets p. 194)

NOTES [114 words]: The "Governor Wise" in the first stanza of both Randolph's and Belden-BalladsSongsCollectedByMissourFolkloreSociety's texts is Henry A. Wise (1806-1876), Governor of Virginia 1856-1860 and later a Confederate Brigadier. As ex-governor, he was strongly pro-secession, and worked hard to push his state and his successor in that direction.

Last updated in version 3.5

File: R226

Happy Marriage, The

DESCRIPTION: "How blest has my life been, what joys have I known, since wedlock's soft bondage made Jessie my own." The singer looks fondly back on life and children. Though his wife is growing old, he finds happiness at home and tells others they should do the same.

AUTHOR: unknown

EARLIEST DATE: 1853 (Scots Musical Museum)

KEYWORDS: love husband wife marriage children age

FOUND IN: Ireland Britain

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H753, p. 501, "The Happy Pair" (1 text, 1 tune)
ST HHH753 (Full)
Roud #9464

ALTERNATE TITLES:
The Contented Wife and Answer
Happy Morning
DESCRIPTION: "Weep no more, Marta/Martha. Weep no more, Mary. Jesus rise from the dead, Happy morning. Glorious morning, glorious morning, My Savior rise from the dead, Happy morning." "Doubt no more, Thomas...."
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad Jesus
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 10, "Happy Morning" (1 text, 1 tune)
Roud #11852
File: AWH010B

Happy or Lonesome
DESCRIPTION: "Come back to me in my dreaming, come back to me once more.... When the spring roses are blooming, I'll come back to you." "Absence makes my heart fonder, Is it the same for you? Are you still happy, I wonder, or are you lonesome too?"
AUTHOR: unknown
EARLIEST DATE: 1927 (recording, Burnett & Rutherford)
KEYWORDS: love separation
FOUND IN: US
ST RcHOL (Full)
Roud #11518
RECORDINGS:
Burnett & Rutherford, "Are You Happy or Lonesome" (Columbia 15187-D, 1927; on BurnRuth01)
The Carter Family, "Happy or Lonesome" (Bluebird 5650=Victor ???, 1934)
Steve Ledford, "Happy or Lonesome" (Bluebird 7742, 1938)
SAME TUNE:
"My Sweetheart in Tennessee" (recorded by Burnett & Rutherford, Columbia 15187-D, 1927; on BurnRuth01)
NOTES [78 words]: Charles K. Wolfe calls this a parlor song which gained favor with old-time musicians, but does not list the author.
The Burnett and Rutherford recording is the earliest mention I can find of the piece. Curiously, the duo recorded only two songs in that session: "Happy or Lonesome" and "My Sweetheart in Tennessee" -- with nearly-identical tunes. One suspects the latter of being something Burnett just fixed up to have something to put on the flip side of the disk. - RBW
File: RcHOL

Happy Roon' the Ingle Bleezin'
DESCRIPTION: The miser spends his time "watchin' ower [his riches] wi' cautious e'e." On the other hand, "the sons of social pleasure Spend the nicht in harmony." Friendship brings us together "happy roon' the ingle [fireplace]"
AUTHOR: unknown
EARLIEST DATE: 1911 (Greig/Duncan3)
KEYWORDS: drink nonballad friend
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 549, "Happy Roon' the Ingle Bleezin'" (1 text, 1 tune)
Roud #6025
File: GrD3549

Happy Wanderer, The
DESCRIPTION: "I love to go a-wandering along the mountain track, And as I go, I love to sing, my
knapsack on my back." The singer extols the joys of hiking and hopes to continue to do so

**Happy We Are All Together**

DESCRIPTION: "Happy we are all together, Happy we are e'en now." "Here around the ingle blazing, We're so happy and free... Friendship warms both you and me." Isn't friendship better than the miser's gold? He will be judged someday

**Happy, Frisky Jim**

DESCRIPTION: Assorted nonsense about Jim's family and neighbors: "I'm my daddy's only son, Gay and lively, full of fun, Brother's twice as old as me, So we're twins, you plainly see." Jim's girl, whose "mouth is like a big bull calf," also figures prominently

**Harbour Grace**

DESCRIPTION: "Harbour Grace is a very nice place And so is the Bay of Islands, So we give three cheers for Carbonear When the boys comes home from swillin'." Disconnected verses about George and Lizer, going to town and sea, and Mackety Bay
Harbour Grace Affray

DESCRIPTION: "On the fourteenth day of August, being a great deal of talke, The day it was
appointed, the Orange had to walk." 98 Irish Catholics meet 700 Protestants. Pat Callaghan is
shot. The Irish counter-attack. The Orangemen flee. The singer praises Irishmen

AUTHOR: unknown
EARLIEST DATE: 1994 (Thomas and Widdowson)
KEYWORDS: religious battle death
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
ADDITIONAL: Kenneth S. Goldstein, "A Report on Continuing Research into 'Treason Songs': A
Widdowson, editors, Studies in Newfoundland Folklore: Community and Process,, Breakwater
Books, 1991, pp. 147-148, "Rebellion in Harbour Grace" (1 text)
NOTES [23 words]: In Newfoundland, this was sometimes regarded as a "Treason Song." For
background on Treason Songs, see the notes to "The Prooshian Drum." - RBW
Last updated in version 4.5
File: ThWi147

Harbour Le Cou

DESCRIPTION: "As I rowed ashore from my schooner close by, A girl on the beach I chanced to
espy" who lives in Harbour Le Cou. The sailor courts and wins girl until they meet his "old
comrade" who sends "regards to your missus and wee kiddies two"

AUTHOR: unknown
EARLIEST DATE: 1951 (Fowke/MacMillan-PenguinBookOfCanadianFolkSongs; MUNFLA/Leach)
LONG DESCRIPTION: A sailor takes up with a girl in Harbour Le Cou, but has his amorous plans
thwarted by a ship-mate who inquires (within hearing of the girl) about the health of the sailor's wife
and children. The girl tears into the sailor and he flees, warning others to beware not only of pretty
girls but also of old comrades.
KEYWORDS: courting infidelity seduction separation humorous children husband sailor
FOUND IN: Canada(Mar,Newf)
REFERENCES (6 citations):
Peacock, pp. 198-199, "Harbour Le Cou" (1 text, 1 tune)
Doyle-OldTimeSongsAndPoetryOfNewfoundland, "Harbour Le Cou" (1 text, 1 tune): p. 26 in the
3rd edition, p. 31 in the 4th, p. 23 in the 5th
Harco Mine Tragedy
DESCRIPTION: "It happened in December, in 1941," shortly after Christmas, when the Harco Mine explodes. Mr. Dietz comes out to call for help. Rescuers try to pump in air. The bodies of eight men are eventually found.
AUTHOR: probably Mary Dooley of Harco
EARLIEST DATE: 1942 (sent to McIntosh)
KEYWORDS: mining death disaster
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 455-456, "Harco Mine Tragedy" (1 text)
File: CAFS2455

Hard Rock Dann
DESCRIPTION: "The sun was setting in the West, One evening late in May." Hard Rock Dann and his companion are dying of thirst. In time, a note is found asking that his body be taken back to Comstock for burial.
AUTHOR: unknown
EARLIEST DATE: 1927 (Book of Nevada Poems, according to Cohen)
KEYWORDS: death mining travel burial
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 610-611, "Hard Rock Dann" (1 text)
File: CAFS2610

Hard Time in Old Virginnie
DESCRIPTION: Chorus: "Hard Time in Old Virginnie." Verses: "Summer comin' again." "Comin' in the rainbow." "Comin' in the cloud." "My old missus promise me" "When she die she set me free." "She love so long" "Till her head got bald."
AUTHOR: unknown
EARLIEST DATE: 1963
KEYWORDS: hardtimes freedom slave nonballad
FOUND IN: US
REFERENCES (1 citation):
Courlander-NegroFolkMusic, p. 116, (no title) (1 text)
CROSS-REFERENCES:
cf. "Raise a Ruckus" (floating lyrics)
cf. "Old Marse John" (floating lyrics)
NOTES [10 words]: Described by Courlander as a pestle song for pounding rice. - RBW
File: CNFM116A
**Hard Times and Old Bill**

DESCRIPTION: "Old Ailey Bill came home from court" and stops at a bar (?) "to have some sport. And it's hard times and poor old Bill." Will McNealey hides under a bed, sees what happens, steals a frying pan, sells it, and beats his wife

AUTHOR: unknown

EARLIEST DATE: 1931 (collected by Henry from C. L. Franklin)

KEYWORDS: abuse escape husband wife commerce

FOUND IN: US(SE)

REFERENCES (1 citation):
*Henry-SongsSungInTheSouthernAppalachians*, p. 11, "Hard Times and Old Bill" (1 text)

NOTES [30 words]: For the life of me, I can't tell what this is about. I suspect that it is based on a real incident, but that several verses have been lost from Henry's seemingly unique text. - RBW

File: MHAp011.

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**Hard Times Come Again No More**

DESCRIPTION: "Let us pause in life's pleasures and count its many tears While we all sup sorrow with the poor." The singer describes sad people suffering from poverty, and begs, "Hard times, come again no more."

AUTHOR: Stephen C. Foster

EARLIEST DATE: 1854 (broadside, LOCSheet sm1854 760350; not copyrighted until January 17, 1855)

KEYWORDS: poverty hardtimes

FOUND IN: US Britain(England(South))

REFERENCES (7 citations):
*Williams-Wiltshire-WSRO Mi 588, "Hard Times Come Again No More"; Williams-Wiltshire-WSRO Mi 589, "Hard Times Come Again No More" (2 texts)*
*Wolf-AmericanSongSheets, #852, p. 57, "Hard Times Come Again No More" (1 reference)*
*Emerson-StephenFosterAndCo, pp. 86-87, "Hard Times Come Again No More" (1 text)*
*Messleri-ListenToTheMockingbird, pp. 86-88, "Hard Times Come Again No More" (1 text)*
*Heart-Songs, pp. 82-83, "Hard Times Come Again No More" (1 text, 1 tune)*
*Jolly-Miller-Songster-5thEd, #121, "Hard Times, Come Again No More" (1 text)*

DT, HRDTIMES*

Roud #2659

RECORDINGS:
*Edison Quartette, "Hard Times Come Again No More" (CYL: Edison 9120, 1905)*
*L. M. Hilton, "Hard Times Come Again No More [Mormon version]" (on Hilton01)*

BROADSIDES:
*Bodleian, Harding B 11(866)[few words missing or illegible], "Hard Times Come Again No More" ("Let us pause in life [sic] pleasures and count its many tears"), J.B. Hodge (Sunderland), 1850-1861; also Harding B 11(3352), Harding B 11(1477), Harding B 11(1478), Harding B 11(1479), Firth c.16(246), Harding B 11(1687) , Harding B 11(1686), "Hard Times Come Again No More" LOCSheet, sm1854 760350, "Hard Times Come Again No More", Firth, Pond, & Co. (New York), 1854; also sm1882 21586, "Hard Times Come Again No More" (tune) LOCSinging, as105130, "Hard Times Come Again No More" ("While we seek mirth and beauty and music light and gay"), Firth, Pond, & Co. (New York), no date; also as105130, sb20165b, "Hard Times Come Again No More"

SAME TUNE:
*Sad Times. The Burning of the Steamboat New Jersy, on the Delaware, on the Night of March 15, 1856. Sixty-Two Persons Hurried into Eternity by Water and by Fire (by Ned Buntline) (Wolf-AmericanSongSheets p. 138)*
*Sorrow Shall Come Again No More ("What to me are earth's pleasures, and what its flowing tears") (words by Rev. W. Kenney) (Wolf-AmericanSongSheets p. 148)*

NOTES [266 words]: It is perhaps more a comment on the folk revival than on this song to note that it is easily the most popular Foster song with revival singers. It wasn't especially popular at the time, and Spaeth, p. 116, regards it as an "adequate potboiler."

According to notes in TaylorEtAl, p. 19, "Stephen once told his brother, Morrison, that Oh! Boys, Carry Me 'Long, and Hard Times Come Again No More were based on snatches of Negro melodies he heard in a Negro church to which he was taken in childhood by the family nurse, Olivia Pise."
They are the only songs in which Foster admittedly used actual Negro material."
Howard, p. 82, also refers to Olivia Pise, but calls her a "bound girl" -- in other words, a family
slave, even though she was living in a free state. Whatever that tells you about the Foster family.
Emerson, notes that Stephen Foster's parents lost their home very early in Foster's life, and
suggests that "Foster would compose so many songs about home in part because he seldom knew
one for long." That is perhaps more true than usual for this song, since Foster's father was failing
fast at the time it was written (and, as it turned out, his mother would die the day after it was
copyrighted). Morneweck, p. 464, describes it as topical: "'Hard Times' is wholly a song of the
people; it was probably composed in November or December of 1854, when Stephen saw many of
his own good friends among the helpless victims of hard times right in the neighborhood of his
home. That winter in Pittsburgh and Allegheny was a time of great distress owing to the shutting
down of the mills." - RBW

**Bibliography**

- Emerson: Ken Emerson,Doo-Dah! Stephen Foster and the Rise of American Popular
  Culture, Da Capo, 1997?
- Howard: John Tasker Howard,Stephen Foster, America's Troubadour, 1934 (I use the 1939
  Tudor Publishing edition)
- Morneweck: Evelyn Foster Morneweck (Stephen Foster's niece),Chronicles of Stephen
  Foster's Family, University of Pittsburgh Press, 1944

Last updated in version 6.0
File: DThrdtim

**Hard Times in Dixie**
DESCRIPTION: "Hear the mournful music swell, It's hard times in Dixie. Hear Rebellion's fun'ral
knell...." Rations are short in the Confederacy; the South is gloomy. Grant, Lincoln, Butler are
making the Confederacy crumble. The singer hopes traitors will suffer
AUTHOR: Words: "M. K." / Music: "Eugarps" (possibly a pseudonym for M. K. Sprague?)
EARLIEST DATE: 1864 (sheet music published by W. W. Whitney, according to Silber-
-SongsOfTheCivilWar)
KEYWORDS: Civilwar political food hardtimes nonballad
FOUND IN:
REFERENCES (1 citation):
Silber-SongsOfTheCivilWar, pp. 340-342, "Hard Times in Dixie" (1 text, 1 tune)
File: SCWF340

**Hard Times in Old Virginia**
DESCRIPTION: Response is "Hard time in old Virginia." Leader lines include "Old Virginia," "My
old missus was a rich old lady," "Seven children around her table." Also verses like "my old missus
promise me ... When she died she'd set me free"
AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeasIslands)
KEYWORDS: floatingverses nonballad shanty
FOUND IN: US(SE)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeasIslands, p. 234, "Hard Time in Ole Virginny" (1 text)
RECORDINGS:
John Davis and the Georgia Sea Island Singers, "Hard Times in Ol' Virginia" (on LomaxCD1713)
File: Parp234

**Hard Times in the Mill (I)**
DESCRIPTION: Complaints of life in the mills (e.g. "Worked in a cotton mill all my life, Ain't got
nothin' but a barlow knife"). The wages are poor, the bosses hard, and the conditions brutal.
Chorus: "Hard times in (this old mill), Hard times (everywhere)."

AUTHOR: unknown
EARLIEST DATE: 1928 (recording, Lester Smallwood)
KEYWORDS: work hardtimes factory technology boss miller
FOUND IN: US
REFERENCES (1 citation): Scott-TheBalladOfAmerica, pp. 274-275, "Hard Times in the Mill" (1 text, 1 tune)
RECORDINGS:
Lee Brothers Trio, "Cotton Mill Blues" (Brunswick 501, rec. 1930)
Mike Seeger, "Cotton Mill Blues" (on MSeeger02)
Pete Seeger, "Hard Times in the Mill" (on PeteSeeger13)
Lester Smallwood, "Cotton Mill Girl" (Victor V-40181, 1930; recorded 1928)
CROSS-REFERENCES:
cf. "Winnsboro Cotton Mill Blues" (floating lyrics)
cf. "Hard Times in the Mill (II)"
cf. "Pickle My Bones in Alcohol" (floating lyrics)

ALTERNATE TITLES:
Hard Times in This Old Mill
Cotton Mill Blues

NOTES [119 words]: This is obviously very similar to "Hard Times in the Mill (II)" -- but since the versions I've seen have different metrical patterns, and have no words in common except "hard times in," I tentatively classify them separately.
This version is recognized by longer lines in the verse (see sample above) and the non-repeating chorus. - RBW
I'm not sure I'd split these two songs. The verses tend to be floaters (e.g., the "Barlow knife" one, which shows up in fiddle tunes), and the metrical differences aren't that big. I guess I'd want to see all the verses. There's a 1962 recording by Hedy West with the Barlow knife verse in it. - PJS
It's the usual problem of the ordinary versus the extreme versions. Sigh. - RBW
Last updated in version 3.5
File: SBoA274

Hard Times in the Mill (II)

DESCRIPTION: About bad conditions in the mills (e.g. "Ev'ry morning at half past five, You got to get up dead or alive"). The food is poor, money tight, "the boss is cussin' and the spinners cryin'."
Chorus: "Hard times in the mill, my love, hard times in the mill."

AUTHOR: Possibly Dorsey Dixon
EARLIEST DATE:
KEYWORDS: work hardtimes factory technology boss miller
FOUND IN: US
REFERENCES (3 citations):
Arnett-IHearAmericaSinging, p. 145, "Hard Times in the Mill" (1 text, 1 tune)
Greenway-AmericanFolksongsOfProtest, p. 142, "Hard Times in the Mill" (1 text)
Darling-NewAmericanSongster, pp. 369-370, "Hard Times in the Mill" (1 text)
RECORDINGS:
Seena Helms, "Hard Times" (on HandMeDown2)
CROSS-REFERENCES:
cf. "Hard Times in the Mill (I)"
NOTES [152 words]: This is obviously very similar to "Hard Times in the Mill (I)" -- but since the versions I've seen have different metrical patterns, and have no words in common except "hard times in," I tentatively classify them separately.
This version is recognized by shorter lines in the verse (see sample above) and the repeating chorus. - RBW
I'm not sure I'd split these two songs. The verses tend to be floaters (e.g., the "Barlow knife" one, which shows up in fiddle tunes), and the metrical differences aren't that big. I guess I'd want to see all the verses. There's a 1962 recording by Hedy West with the Barlow knife verse in it. - PJS
It's the usual problem of the ordinary versus the extreme versions. Sigh.
To add to the fun, there are at least three different mill working songs called "Cotton Mill Blues" (a variant title for this family), first recorded by Wilmer Watts, Daddy John Love, and Tommy Scott. - RBW
Hard Times of Old England, The

DESCRIPTION: Singer tells that the trade has gone; if you go to a shop without money, you can't buy. If you ask for a job, there is none; tradesmen walk the street looking for work; soldiers and sailors have come home to starve. He hopes the hard times will not last.

AUTHOR: unknown

EARLIEST DATE: before 1820 (broadside, Bodleian, Harding B 17(321a))

KEYWORDS: poverty commerce unemployment work hardtimes starvation England worker

FOUND IN: Britain(England(South))

REFERENCES (3 citations):
Copper-ASongForEverySeason, pp. 204-205, "Hard Times of Old England" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 224, "The Hard Times of Old England" (1 text, 1 tune)
DT, HRDTMENG*

Roud #1206

BROADSIDES:
Bodleian, Harding B 17(321a), "The Tradesman's Complain" ("Draw near brother tradesmen, listen to my song ...") J. Pitts, London, 1802-1819

CROSS-REFERENCES:
cf. "Rigs of the Time" (subject)

NOTES [125 words]: Kennedy-FolksongsOfBritainAndIreland seems to think that this song arose in the recession following a war, since sailors and soldiers were returning home to find no work. But the British military did not institute a true draft until World War I; the size of the military stayed relatively constant. And economic trouble was constant in the late eighteenth and early nineteenth century; the population was growing faster than the system could expand. So this could be just a song of falling standards of living.

However, the first known broadside, by Pitts, appeared around the time of the Napoleonic Wars, so Kennedy's guess appears pretty good (thanks to Abby Sale for pointing this out, and ultimately to Malcolm Douglas for figuring it out). - RBW

Last updated in version 4.0

File: K224

Hard to Be a Nigger

DESCRIPTION: "Well, it makes no difference How you make out your time. White man sho' to bring a Nigger out behind. Ain't it hard (x3) to be a nigger?" "Nigger makes do cotton, White folks get de money." The singer complains about unequal pay and unequal justice

AUTHOR: unknown

EARLIEST DATE: 1934 (Lomax)

KEYWORDS: discrimination Black(s) hardtimes nonballad work

FOUND IN: US(So)

REFERENCES (4 citations):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 233-234, "Hard to Be a Nigger" (1 text)
Lomax/Lomax-OurSingingCountry, pp. 282-283, "AInt' It Hard to Be a Right Black Nigger?" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 473 "White Folks Go to College" (1 fragment, at least tangentially related to this song); also 480, "Hard Times" (1 text, massively composite: Chorus from "Lynchburg Town" and verses from "Old Bee Makes the Honey Comb" and the "White Folks Go to College" version of "Hard to Be a Nigger")
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 227-228, "Ain't It Hard to Be a Nigger" (1 text plus a possible fragment)
Roud #15555

File: LxA233

Hard to Rise Again

DESCRIPTION: Chorus: "Satan comes like a busy old man, Haly, haly, hallelu, He gets you down at the foot of the hill, Hard to rise again." Verses warn that the devil is a conjurer who'll conjure you;
Satan's a snake in the grass who'll get you at last.

AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious Devil
FOUND IN: US(SE)
REFERENCES (1 citation):
Barton-OldPlantationHymns, p. 11, "Hard to Rise Again" (1 text, 1 tune)
File: Bart011A

Hard Traveling
DESCRIPTION: "I been doin' some hard travelin', I thought you knowed." The singer describes the hard times he's met on his travels: "Workin' in a hard rock tunnel," "Workin' that Pittsburgh steel," facing the lonely task of following Highway 66
AUTHOR: Woody Guthrie
EARLIEST DATE: 1940 (recording, Woody Guthrie & Almanac Singers)
KEYWORDS: work nonballad loneliness hardtimes rambling train prison farming work worker hobo
FOUND IN: US
REFERENCES (4 citations):
Lomax-FolkSongsOfNorthAmerica 226, "Hard Travellin'" (1 text, 1 tune)
Seeger-AmericanFavoriteBallads, p. 89, "Hard Traveling" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 59, "Hard Traveling" (1 text)
DT, HARDTRAV*
Roud #13926
RECORDINGS:
Woody Guthrie, Cisco Houston & Sonny Terry [Saunders Terrell], "Hard Traveling" (on WoodyFolk)
Pete Seeger, "Hard Travelling" (on PeteSeeger18)
File: LoF226

Hard Trials
DESCRIPTION: "The foxes have holes in the ground... And everything has a hiding place, but we poor sinners have none. Now ain't them hard trials?..." Unrelated verses, often floating, about religious life, fidelity to denominations, the Devil, justice, death
AUTHOR: unknown
EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: religious death Devil floating verses
FOUND IN: US
REFERENCES (2 citations):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 600-602, "Hard Trials" (1 text, 1 tune, composite)
Roud #7554
CROSS-REFERENCES:
cf. "Methodist Pie" (floating verses)
cf. "Lonesome Valley (I)" (floating verses)
NOTES [45 words]: It's not clear, from the Lomax notes, whether this song actually exists on its own. Of their eight stanzas, they themselves admit to importing four. Three of the others float. The chorus is commonplace. So I am tempted to regard this as simply a Lomax assembly job. - RBW
Last updated in version 4.0
File: LxA600

Hard Up and Broken Down
DESCRIPTION: "Once I had money plenty and friends too, by the score... But now I'm poor and lonely... No one seems to know me now because I'm broken down." He has wasted his fortune, and now his old friends ignore him
Hard Working Miner, The

DESCRIPTION: "I'm a hard-working man, you can see by my hands, Although I am friendly and free, A dollar a day is very small pay For a man with a large family." The singer describes his hard work in the mines and looks forward to seeing his family.


EARLIEST DATE: 1925 (Spencer)

KEYWORDS: mining hardtimes family money

REFERENCES (3 citations):
- Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 198, "The Hard Working Miner" (1 text)
- DT, HRDWRKM


CROSS-REFERENCES:
- cf. "Jock Stewart (The Man You Don't Meet Every Day)" (tune, form)

File: DThrdwrk

Harding Campaign Song

DESCRIPTION: "I'm from Ohio, dear old Ohio, Oh, there's nothing quite so fine As that Buckeye state of mine. "It's the land of Grant and Sherman... And you'll hear from President Harding before this year is through." The only man who can stop it might be Jimmie Cox.

AUTHOR: Ernest R. Ball (source: Grimes-StoriesFromTheAnneGrimesCollection)

EARLIEST DATE: 2010 (Grimes-StoriesFromTheAnneGrimesCollection); presumably written 1920

KEYWORDS: political nonballad

HISTORICAL REFERENCES:
- 1920 - Warren G. Harding of Ohio defeats James M. Cox, also of Ohio, for president

FOUND IN:
- REFERENCES (1 citation):
  - Grimes-StoriesFromTheAnneGrimesCollection, p. 55, "Harding Campaign Song" (1 text)

File: Grim055

Harding's Defeat

DESCRIPTION: Fragment: "Come all you good people the truth I'll relate/Concerning of Harding's most cruel defeat/Concerning bad conduct was used, they say/That caused us to be defeated on that very day"

AUTHOR: unknown

EARLIEST DATE: 1918 (Cecil Sharp collection)

KEYWORDS: army battle fight war
NOTES [249 words]: Making even an educated guess about the subject of this song is difficult, given that we have only one stanza. The collection date obviously precludes World War I and all later wars, as well as references to Warren G. Harding. I'd say the Spanish-American War is also out, because the informant would have remembered more. The Civil War is an obvious possibility, but this is a Southern song, and there were no Confederate generals named Harding. There were a couple of Union general officers, but neither suffered an obvious defeat.

There is the confusing case of the American ship Defence in the Revolutionary War. Samuel W. Bryant's The Sea and the States, p. 83, mentions an American ship Defence, commanded by a Captain Harding -- but Bryant describes only a victory won by this ship. The Revolutionary War also featured a privateer Defence which suffered was sunk in 1779. Privateers of course had notoriously bad discipline. But if the data in Lincoln P. Paine's Ships of the World is correct, these two ships named Defence cannot have been the same vessel.

I'm stumped. My guess is that "Harding" is an error for some other name. Hardee, maybe -- confederate Lt. General William J. Hardee was a competent officer whose ineffective forces made it impossible to interfere with Sheman's March to the Sea. Alternately, there is John Hardin, 1753-1792, a Virginian who moved to Kentucky and was heavily involved in Indian fighting until killed in 1792. This may be the best bet. - RBW

File: ShAp2204

Hardtack and a Half, A

DESCRIPTION: "Don't talk about your hardships, Don't talk of them to me"; he has voyaged to the Pacific, where "you have to go it On a hardtack and a half." Sailors work hard and face danger; the singer warns that the job is not worth the poor food and bad pay

AUTHOR: unknown

EARLIEST DATE: 1870 (log of the Pacific)

KEYWORDS: whaler travel hardtimes food

FOUND IN:

REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 56-58, "A Hardtack and a Half" (1 text, 1 tune)

Roud #27502

File: HGam056

Hardy Sons of Dan, The

DESCRIPTION: "For to score a goal there was none so bold, As the hardy Sons of Dan," named for Dan O'Connell. They won the Belturbet Tournament in 1889 and their second team won another tournament at Derrylin.

AUTHOR: unknown

EARLIEST DATE: 1980 (IRHardySons)

KEYWORDS: sports

FOUND IN: Ireland

Roud #17895

RECORDINGS:
Red Mick McDermott, "The Hardy Sons of Dan" (on IRHardySons)
Marge Steiner, "The Hardy Sons of Dan" (on Steiner01)

NOTES [84 words]: Notes to IRHardySons: 'Drumlane, or Droim Leathan, is just a few miles south of Belturbet, in Co. Cavan. The 'Drumlane Sons of O'Connell' formed in 1886, and faded out of existence, probably in the inter-war years. They re-formed in 1966, and its present ground, O'Connell Park, opened in 1986. The GAA (Gaelic Athletic Association) was founded in Thurles, Co Tipperary, on the 1st November 1884, and Drumlane joined in 1888."
For background on Dan O'Connell see the notes to "Daniel O'Connell" (II). - BS

Last updated in version 4.4

File: RcHaSoDa
Hardyknute

DESCRIPTION: "Stately stepp'd he east the wall, And stately stepp'd he west." The hero had thirteen sons; nine are dead. The Norse king comes to invade. Hardyknute is called upon to fight. Others also serve at the Battle of Largs, and the Norse are defeated

AUTHOR: Elizabeth Wardlaw (1677-c.1727, according to Whielaw-Ballads)
EARLIEST DATE: 1724 (Ramsay)
KEYWORDS: battle Scotland
HISTORICAL REFERENCES:
Oct 2, 1263 - Battle of Largs

REFERENCES (5 citations):
Chambers-ScottishBallads, pp. 335-345, "Hardyknute" (1 text)
Whitelaw-BookOfScottishBallads, pp. 205-209, "Hardyknute" (1 text)
Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), pp. 221-230, "Hardyknute or The Battle of Largs" (1 text)
James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume III, #280, p. 289, "Hardyknute; Or, the Battle of Largs" (1 text, 1 tune)

ST MBra221 (Partial)
Roud #8180
NOTES [24 words]: It is widely (I believe universally) agreed that this is not a folk song, but it appears in some old collections, so it goes in the Index. - RBW
Last updated in version 4.0
File: MBra221

Hare of Kilgrain, The

DESCRIPTION: The hunter goes out in pursuit of sport. The hare tells its story of how the dogs pursued it. It leads them on a long chase, and proclaims that it did humans no harm, but at last the hounds catch and kill their innocent prey

AUTHOR: James Sloan?
EARLIEST DATE: 1924 (Sam Henry collection; reportedly written c. 1770)
KEYWORDS: animal death hunting
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H12, p. 31, "The Hare of Kilgrain" (1 text, 1 tune)
Roud #2883
CROSS-REFERENCES:
cf. "The Innocent Hare" (theme: fatal hare hunt)
cf. "The Granemore Hare" (theme: fatal hare hunt)
cf. "The White Hare" (theme: fatal hare hunt)
NOTES [44 words]: The Henry text appears to be composite; the first two verses are in praise of the hunt and Richard Hunter at its head. The perspective then shifts to the hare, forced to flee and run and at last die.
Nimrod was "a mighty hunter before the Lord" (Genesis 10:8-10). - RBW
File: HHH012

Hare's Dream, The

DESCRIPTION: "On the twenty-seventh of January," the hare is awakened from its dream as the hounds come hunting. The trapped hare complains that the hunters let the fox go free while taking the hare; "All the harm e'er I done was crop the heads o' green kale."

AUTHOR: unknown
EARLIEST DATE: 1927 (Sam Henry collection)
KEYWORDS: animal hunting food dog
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H172, pp. 31-32, "The Hare's Dream" (1 text, 1 tune)
Roud #3574
CROSS-REFERENCES:
cf. "Bold Reynard the Fox (Tallyho! Hark! Away!)" (lyrics, theme)
cf. "The Innocent Hare" (theme: fatal hare hunt)
cf. "The Hare of Kilgrain" (theme: fatal hare hunt)
cf. "The Granemore Hare" (theme: fatal hare hunt)
cf. "The White Hare" (theme: fatal hare hunt)
cf. "Donagh Hill" (form, hunting theme)
NOTES [58 words]: For the complex relationship between this song and "Bold Reynard the Fox (Tallyho! Hark! Away!)," see the notes to that song.
There is a broadside, NLScotland, Ry.III.a.6(020) "Hare's Dream," unknown, n.d. It is not related; the "Hare" in this case is an Irish-born criminal apprehended in Scotland who dreams of what happened after his crimes. - RBW
File: HHH032A

Hare's Lament, The
DESCRIPTION: An old hare, hiding from poachers and sent by "Queen" Mother Mouse, asks old Pat Bashon for shelter. They recall old times when he chased and fooled the poachers. He goes to the poachers' court and informs for twenty pounds. Happy ending for "haries"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: escape help poaching animal
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 500, "The Hare's Lament" (1 text)
Roud #5985
File: GrD3500

Hares on the Mountain
DESCRIPTION: The singer avers that if young women ran like hares on the mountain, if he was a young man he'd go hunting. Likewise if they sang like birds in the bushes he'd beat the bushes, etc. ad (possible) nauseum
AUTHOR: unknown
EARLIEST DATE: 1836 (Samuel Lover's novel _Rory O'More_. See NOTES)
KEYWORDS: sex lyric nonballad animal bird
FOUND IN: Britain(England(South)) Ireland US(NE,SE)
REFERENCES (14 citations):
Bronson (44), "The Twa Magicians" -- the appendix includes 11 versions (#2-#12) which are this song
Bronson-SingingTraditionOfChildsPopularBallads (44), "The Twa Magicians" (3 versions, of which #2 and #12 are this song)
Reeves/Sharp-TheldiomOfThePeople 38, "Hares on the Mountains" (4 texts)
Reeves-TheEverlastingCircle 63, "Hares on the Mountains" (1 text)
Karpeles-TheCrystalSpring 55, "Hares on the Mountain"; 64, "Sally My Dear" (2 texts, 2 tunes)
Williams-FolkSongsOfTheUpperThames, p. 224, "If Pretty Maids Could Sing" (1 text) (also Williams-Wiltshire-WSRO Wt 357)
Reeves-TheEverlastingCircle 63, "Hares on the Mountains" (1 text)
Sharp-OneHundredEnglishFolksongs 63, "Hares on the Mountains"; 64, "O Sally, My Dear" (2 texts, 2 tunes) {Bronson's #2, #12}
Kennedy-FolksongsOfBritainAndIreland 169, "Blackbirds and Thrushes" (1 text, 1 tune)
OLochlainn-MoreIrishStreetBallads 50, "Blackbirds and Thrushes" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 173, "Sally My Dear" (1 text)
DT, HARESMTN* SALLYDR*
ADDITIONAL: Samuel Lover, Rory O'More (London, 1839 ("Digitized by Google")), pp. 109-110, ("Oh! if all the young maidens was blackbirds and thrishes [sic]") (1 text)
Roud #329
RECORDINGS:
Dickie Lashbrook, "Blackbirds and Thrushes" (on FSB2CD)
Pete Seeger, "Sally My Dear" (on PeteSeeger06, PeteSeegerCD01) (on PeteSeeger14)
CROSS-REFERENCES:
cf. "Roll Your Leg Over" (form, theme)
cf. "Creeping and Crawling" (tune)
cf. "The Twa Magicians" [Child 44]
NOTES [109 words]: It has been theorized that this song descends from "The Twa Magicians" [Child 44] (so, for instance, Bronson, who prints this piece as an appendix to that ballad). Frankly, I don't see it. More likely is the connection with "Creeping and Crawling (The Knife in the Window)," with which it shares a tune. But even they have separate plots. - RBW
OLochlainn-MoreIrishStreetBallads: "Sometimes attributed to Samuel Lover (1797-1865) as he printed it in his novel Rory O More, but is probably an older ballad rewritten. He was a versatile genius, poet, artist, novelist, folk-lorist and antiquarian." See my speculation on Lover for "Widow Machree (II)." - BS
Last updated in version 6.1
File: ShH63

Hark from the Tomb

DESCRIPTION: "Hark from the tomb a doleful sound, My ears attend the cry, Ye living man, come view the ground Where you must shortly lie," "Grant us the power of quickening grace To fit our souls to fly, Then when we drop this dying flesh We'll rise above the sky"
AUTHOR: unknown
EARLIEST DATE: 1836 (Methodist Hymnal)
KEYWORDS: religious nonballad death
FOUND IN: US(So)
REFERENCES (2 citations):
Randolph 638, "Hark from the Tomb" (1 short text, 1 tune)
Abernethy-SinginTexas, pp. 112-114, "Hark! from the Tomb" (1 text, 1 tune, a reprint of a shape note version)
Roud #7563
NOTES [46 words]: Sometimes credited, seemingly on inadequate evidence, to John or Charles Wesley. In the Sacred Harp, where it bears the tune "Plenary," the words are said to be by Isaac Watts, with the tune by A. Clark. The Missouri Harmony uses the tunes "Funeral Thought" and "New Durham." - RBW
Last updated in version 4.5
File: R638

Hark the Robbers

DESCRIPTION: "Hark the robbers coming through, coming through, coming through, Hark the robbers... My fair lady," "What have the robbers done to you?" "You have stole my watch and chain." "Off to prison you must go." "Here's a prisoner we have got"
AUTHOR: unknown
EARLIEST DATE: 1895 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty robbery prison
FOUND IN: Britain(England(All)) Ireland New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, pp. 32-33, "(Here's a prisoner we have got)," "(What have the robbers done to you)" (2 texts)
Roud #13172
File: SuSm032
Hark, Hark, the Dogs Do Bark
DESCRIPTION: "Hark, hark, the dogs do bark, The beggars are coming to town, Some in rags, and some in jags, And one in a velvet gown."
AUTHOR: unknown
EARLIEST DATE: 1844 (Halliwell)
KEYWORDS: dog animal begging clothes travel
FOUND IN:
REFERENCES (4 citations):
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 140, "Hark, Hark" (1 text)
- Baring-Gould-AnnotatedMotherGoose #84, pp. 84-85, "(Hark, hark, the dogs do bark)"
- Jack-PopGoesTheWeasel, p. 55, "Hark, Hark, the Dogs Do Bark" (1 text)
- Dolby-OrangesAndLemons, p. 30, "Hark, Hark, the Dogs Do Bark" (1 text)
Roud #19689
ALTERNATE TITLES:
- Rowley Poley
NOTES [106 words]: Reportedly first found in the 1788 Tommy Thumb's Song-Book, but I have been unable to verify this.
One hypothesis is that the "beggars" referred to here are the followers of William III of Orange, hangers-on who showed up after the Glorious Revolution of 1688. If we want to give it a political context of a foreign monarch, though, I'd think George I (reigned 1714-1727) a better bet -- he was more foreign, and had a more useless company. Another hypothesis links it with the Dissolution of the Monasteries and the monks and nuns who lost their livelihood and were forced to beg. I can't claim to find any of this very convincing. - RBW
Last updated in version 3.3
File: 002140

Hark, Sweet Maid, the Trumpet's Sound
DESCRIPTION: "Hark, sweet maid, the trumpet's sound, And honor calls to war, Now Love I leave, perhaps for wounds...." The writer asks the girl not to sigh; he has devoted his life first to fame, and he must fight for American liberty
AUTHOR: unknown
EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales; written before 1783)
KEYWORDS: love soldier separation patriotic
FOUND IN:
REFERENCES (1 citation):
- Thompson-BodyBootsAndBritches-NewYorkStateFolktales, p. 339, "(no title)" (1 text)
File: TNY339A

Hark! Listen to the Trumpeters
DESCRIPTION: Chorus: "They look like men (x3) of war; Armed and dressed in uniform, They look like men of war." Verses: "Trumpeters... call for volunteers" Officers enlist men to march to Canaan. The singer will enlist. "We need no cowards." Jesus is the general
AUTHOR: unknown
EARLIEST DATE: 1844 (c. 1830?) (Camp-Meeting Chorister)
KEYWORDS: army recruiting war freedom nonballad religious soldier
FOUND IN: US(SE)
REFERENCES (4 citations):
- Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 180-181, "They Look Like Men of War (The Enlisted Soldiers)" (1 text, 1 tune; p. 145 in the 1901 edition)
- ADDITIONAL: Camp-Meeting Chorister (Philadelphia: W.A. Leary, 1844 (also c.1830) ("Digitized by Internet Archive")], #108 pp. 102-103, ("Hark! Listen to the Trumpeters")
- Zion's Praises (Lamont: Herald Publishing House, 1903 ("Digitized by Internet Archive"), #181, "Listen to the Trumpeters"
- William Booth, Salvation Army Songs (London: The Salvation Army Book Department, 1911 ("Digitized by Internet Archive")), #532 p. 374, ("Hark! listen to the trumpeters")
Roud #15230
Hark! The Herald Angels Sing

DESCRIPTION: "Hark! The herald angels sing, Glory (be) to the new-born King." In praise of the baby Jesus, the "incarnate deity, pleased as man with man to dwell." The song offers both praise and thanks for the coming of Jesus

AUTHOR: Words: Charles Wesley (1707-1788) (adapted by George Whitefield) / Music: Felix Mendelssohn (1808-1847)

EARLIEST DATE: 1739 ("Hymns and Sacred Poems")

KEYWORDS: Christmas nonballad religious

FOUND IN: US(MW)

REFERENCES (9 citations):
- Peters-FolkSongsOutOfWisconsin, pp. 67-68, "Ark, Ark, the 'Eavenly Angels Sing" (1 short text, 1 tune, which appears to be a badly damaged remnant of this song; the informant was 87)
- Jolly-Miller-Songster-5thEd, #211, "Hark! The Herald Angels Sing" (1 text)
- Fireside-Book-of-Folk-Songs, p. 264, "Hark! The Herald Angels Sing" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 381, "Hark! The Herald Angels Sing" (1 text)
- Fuld-BookOfWorldFamousMusic, pp. 269-270, "Hark! The Herald Angels Sing"

ADDITIONAL: John Julian, editor, _A Dictionary of Hymnology_, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), p. 487, "Hark, how all the welkin rings" (2 parallel texts, one Wesley's and one closer to the "common" version)

Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), pp. 46-47, "Hard, the Herald Angels Sing" (1 text, 1 tune)

Ian Bradley, _The Penguin Book of Carols_ (1999), #32, "Hard, the Herald Angels Sing" (1 text); cf. #31, "Hark, How All the Welkin Rings" (1 text)

Roud #8337

SAME TUNE:
- Uncle Joe and Aunty Mabel (File: EM374)
- Beecham's Pills (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 37)
- Make New Friends But Keep The Old (partial tune) (DT, NEWFRNDS*, GSFRIEND*)

NOTES [426 words]: In the Sacred Harp, this is given the tune "Cookham." It's not the standard Mendelssohn melody.

The original Charles Wesley text might come as a surprise; the title line is "Hark how all the welkin rings, 'Glory to the king of kings,'" then turns to more familiar lines. This text can be found, e.g., in the _Penguin Book of Carols_. Julian, p. 487, has a detailed comparison of the Wesley text and the "improved" version. Some of these changes even have theological implications -- e.g. Wesley wrote one line as "Veil'd in flesh, the Godhead see" (which is the way I've always heard it), but one text makes this "Veil'd in flesh the Godhead HE."

Even Methodists tend to sing the version adapted by M. Madan.

Nor was Madan's the last word; one George D. Elderkin turned this into a thorough mess that begins "Hark! the herald angels sing, Jesus, the light of the world"; if you want to expose yourself to that, see Warren-Spirit, pp. 145-147.

The "welkin" is the firmament or the dome of heaven; George Whitefield apparently changed it (and made sundry lesser changes) not because the word was archaic because it didn't fit his theology; Wesley was of course Arminian (meaning that human beings actually had some role in gaining, or at least accepting, salvation), but Whitefield was pure Calvinist, meaning that he believed in salvation by God's caprice, with no amount of human action having anything to do with it. (As you can probably tell, I am not a Calvinist.)

It was a fellow by the name of William Hayman Cummings (1831-1915), who had performed under Mendelssohn's direction, who mated the Wesley/Whitefield words with the Mendelssohn melody, publishing the result in 1856. Only then did the song become popular. McKim, p. 31, says that
Mendelssohn had written the tune for a male chorus and orchestra; "Festgesang an die Kunstler" was written (slightly prematurely) to celebrate the four hundredth anniversary of printing with movable type. Since Mendelssohn died, while still in his thirties, in 1847, he did not see the words fitted to his tune. Which is perhaps just as well; according to Stulken, p. 162, Mendelssohn did not think the tune suitable for sacred use.

Reynolds, p. 82, says that the text had previously been published with the tune "Hendon," also used for "Ask ye what great thing I know."

According to Julian, p. 1569, Charles Wordsworth translated this into Latin as "Audite! cantant Angeli praeconium."

For the life of Charles Wesley, author of (some of) the lyrics of this piece, see the notes to "Jesus Lover of My Soul." - RBW

Bibliography

- Julian: John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes)

Last updated in version 6.0
File: FSWB381C

Harmless Young Jim

DESCRIPTION: Jim says to a girl, "My name it is harmless Young Jim" and offers to "take you to the bakery and buy you a bun." She resists. He persists. They marry and have a son. "I'm sure I'd been better to leave her alone"

AUTHOR: unknown
EARLIEST DATE: 1959 (Peacock)
KEYWORDS: courting marriage sex childbirth bawdy wordplay food
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 282-283, "Harmless Young Jim" (1 text, 1 tune)
Roud #9968
RECORDINGS:
Mrs. George Decker, "Harmless Young Jim" (on PeacockCDROM)
CROSS-REFERENCES:
cf. "Blackberry Grove" (innuendoes)
cf. "Buttercup Joe" (innuendoes)
File: Pea282

Harness up Yo' Hosses

DESCRIPTION: "Harness up yo' hosses, Hey, o hey! Harness up yo' hosses, We'll teach you how ter drive 'em, Hey, oh hey! We'll fight fur Uncle Sam."

AUTHOR: unknown
EARLIEST DATE: 1914 (Brown)
KEYWORDS: horse work fight Civilwar
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 373, "Harness up Yo' Hosses" (1 fragment)
Roud #11748
NOTES [52 words]: Brown's text is too short for certainty, but it seems reasonable to assume that this refers to the American Civil War and the way "contrabands" (escaped or captured slaves) were treated: The Federals quickly began to use them as teamsters, and by the middle of the war was enlisting them as soldiers as well. - RBW
Harp of Old Erin, The
DESCRIPTION: "The Harp of Old Erin will be heard once again, And will twine with the Shamrock in every green glen, And the round tower and wolf-dog in sunshine will be With Home Rule for Ireland and Ireland free"
AUTHOR: unknown
EARLIEST DATE: 1929 (OLochlainn-IrishStreetBallads)
KEYWORDS: Ireland patriotic political
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-IrishStreetBallads, p. 231, "The Harp of Old Erin" (1 fragment)
NOTES [13 words]: The current description is all of the OLochlainn-IrishStreetBallads fragment. - BS

Harp on the Willow, The
DESCRIPTION: "Come brethren and sisters, and hear me relate, And I will inform you of my present state." The singer trusted Jesus, but now feels rejected, "My harp on the willow seems to be hung." The singer begs to be restored to the former state of grace
AUTHOR: unknown
EARLIEST DATE: 1940 (Randolph)
KEYWORDS: religious request harp
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 655, "The Harp on the Willow" (1 text)
Roud #7576
NOTES [39 words]: This song contains assorted allusions to Psalm 137 (e.g. the harp on the willow, Psalm 137:2), but they seem almost incidental to the plot -- the piece just uses them as the coin of the realm, rather than actively adopting the psalm. - RBW

Harp or Lion
DESCRIPTION: The singer sees in the news that Irishmen "despise their country's story, All they love is England's glory, Ha-ha-ha!" Shame on O Neill, Emmet, Tone and Ninety-eight. We should replace "our old green banner" with "the mangy British lion! Ha-ha-hah!"
EARLIEST DATE: 1899 (_Songs and Poems_ by T.D.S., according to OLochlainn-MoreIrishStreetBallads)
KEYWORDS: England Ireland humorous nonballad patriotic
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 47, "Harp or Lion" (1 text, 1 tune)
Roud #9763
NOTES [20 words]: Sullivan is the author of a number of Irish patriotic poems, of which "God Save Ireland" is probably the best-known. - RBW

Harp That Once Through Tara's Halls, The
DESCRIPTION: "The harp that once through Tara's halls The soul of music shed Now hangs as mute on Tara's walls As tho' that soul were fled." Tara's glory is fled, and the only sign that freedom still exists "Is when some heart, indignant, breaks."
AUTHOR: Thomas Moore (1779-1852)
EARLIEST DATE: 1846 (Moore-IrishMelodies-1846)
KEYWORDS: harp music freedom nonballad
Harrison Campaign Song

DESCRIPTION: "A farmer there was, who lived at North Bend"; he regrettfully leaves his log cabin to go to Washington. Coming to the White House, he sets everyone astir. When they prove unable to dislodge them, he warns them to get hard cider by March fourth

AUTHOR: unknown

EARLIEST DATE: 1912 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: political

HISTORICAL REFERENCES:
Dec 2, 1840 - William Henry Harrison defeats Martin Van Buren
Mar 4, 1841 - Harrison (the first Whig to be elected President) is inaugurated. He gives a rambling inaugural address in a rainstorm and catches cold
April 4, 1841 - Harrison dies of pneumonia, making him the first president to fail to complete his term. After some hesitation, Vice President John Tyler is allowed to succeed as President

Harrison Town
DESCRIPTION: The singer (warns against bad company which led him to break the law). He now has been captured and faces prison. He hopes that his horse, which served him so well, will be well cared for. (He promises to live a reformed life with his girl when released)

Harrowing Time
DESCRIPTION: A bothy ballad describing spring harrowing. "Cauld winter it is now awa', And spring has come again."
Harry Bale (Dale, Bail, Bell) [Laws C13]

DESCRIPTION: The orphan Harry Bahel is at work in a sawmill when he is dragged onto the saw. He dies the next day and is buried as his siblings grieve

AUTHOR: Charles Bahel?

EARLIEST DATE: 1918 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: orphan death burial technology lumbering grief

HISTORICAL REFERENCES:
April 1879 - Death of Harry Bahel, at age 19, in Arcadia Township, Lapeer County, Michigan

FOUND IN: US(MW,So) Canada(Mar,Ont)

REFERENCES (14 citations):
Laws C13, "Harry Bale (Dale, Bail, Bell)"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 418-419, "Harry Bale" (1 text, in which the hero is called "Harry Dale")
Fowke-LumberingSongsFromTheNorthernWoods #33, "Harry Bale" (2 texts, 2 tunes)
Manny/Wilson-SongsOfMiramichi 80, "The Little Shingle Mill (The Death of Harry Vail)" (1 text, 1 tune)
Rickaby-BalladsAndSongsOfTheShantyBoy 27, "Harry Bail" (1 text)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 27, "Harry Bail" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 113, "Harry Bail" (1 text plus 2 excerpts and mention of 1 more, 1 tune)
Beck-SongsOfTheMichiganLumberjacks 61, "Harry Bail" (1 text, 1 tune)
Beck-TheyKnewPaulBunyan, pp. 141-144, "Harry Bahel" (1 text, 1 tune)
Beck-LoreOfTheLumberCamps 75, "Harry Bail" (1 text, 1 tune)
Finger-FrontierBallads, pp. 33-35, "Harry Bale" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 412-413, "Harry Bahel (Bail)" (1 text)
Peters-FolkSongsOutOfWisconsin, p. 222, "Harry Bale" (1 text, 1 tune)
DT 700, HARYBALE

Roud #2217

CROSS-REFERENCES:

NOTES [67 words]: Two of Gardner and Chickering's informants, John B. Redhead and William Rabidue, both of whom worked in lumber mills in the general vicinity, credit this to Harry Bahel's brother Charlie (Rabidue, who supplied Gardner and Chickering's main text, also mentions a Johnny Coffey). There does not seem to be any actual proof of this.

Beck-LoreOfTheLumberCamps cites a copy of Harry Bahel's tombstone. - RBW

Last updated in version 5.2

File: LC13

Harry Dunn (The Hanging Limb) [Laws C14]

DESCRIPTION: Harry Dunn has gone to work in the woods of Michigan despite his mother's advice. One day he dreams that there is trouble at home. On that very day he is killed by a falling branch. His parents are shocked to death when his body arrives

AUTHOR: unknown

EARLIEST DATE: 1926 (Rickaby-BalladsAndSongsOfTheShantyBoy)
Harry Flood's Election Song

DESCRIPTION: "Ye lovers of trade and every handicraft" strike up the band for Harry Flood. "Our freedom's declared, we'll chase dull sorrows, All cares we'll banish to feast and banquet." Listeners are urged to toast Harry Flood

AUTHOR: unknown

EARLIEST DATE: before 1771 (OLochlainn-MoreIrishStreetBallads)

KEYWORDS: Ireland nonballad political

FOUND IN: Ireland

REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 86, "Harry Flood's Election Song" (1 text, 1 tune)

Roud #9770

NOTES [169 words]: OLochlainn-MoreIrishStreetBallads: "This fragment of an election song for the famous Henry Flood (1732-1791) undoubtedly dates back at least to 1770." - BS

It is interesting to speculate on just when Flood or his supporters would have used this song. He did not run for office very often; when he first entered the Irish parliament, there was no upper limit on how long a parliament could sit.

He first became a member of parliament in 1759, sponsored by a landowner interest. A fine orator, he argued vigorously for reforms and increased rights for the Irish (at least for Protestants). In 1775, though, Flood was induced to join the establishment as vice-treasurer, and he was no longer in position to oppose the existing order. He left the government in 1781, eventually purchasing a seat in the British parliament. (His gifts as a speaker and lawyer had made him rich), but he was no longer particularly important as a reformer; his causes were taken over by Henry Grattan (for whom see "Ireland’s Glory"). - RBW

File: OLCm086
**Harry Hayward Song, The**

**DESCRIPTION:** "Minneapolis was excited, And for many miles around, For a terrible crime committed." "Kit" goes riding, and is found shot and beaten to death. The rest of the song thunders at the criminal

**AUTHOR:** probably Joseph Vincent Brooks

**EARLIEST DATE:** 1924 (Minneapolis Journal); probably published 1895

**KEYWORDS:** homicide

**HISTORICAL REFERENCES:**
December 1895 - Execution of Harry Hayward for the murder of Kitty Ging

**FOUND IN:** US(MW)

**REFERENCES (4 citations):**
- Burt-AmericanMurderBallads, p. 96-99, "(The Harry Hayward Song)" (1 text, 1 tune)
- Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 463-464, "The Fatal Ride" (1 text)

**ADDITIONAL:** Shawn Francis Peters, _The Infamous Harry Hayward: A True Account of Murder and Mesmerism in Gilded Age Minneapolis_, University of Minnesota Press, 2018, pp. 259-260, "(no title)" (1 text)
- Walter N. Trenerry, _Murder in Minnesota_ (Minnesota Historical Society Press, 1985), pp. 154-155, "(no title)" (1 text)

**Roud #22300**

**NOTES [4187 words]:** I'm not sure I've ever seen a murder ballad with fewer facts mixed in with more moralizing. The version printed by Burt-AmericanMurderBallads has only a partial name of the victim, no name for the murderer, no real background, no date, and no aftermath. And not much poetry, either.

Burt-AmericanMurderBallads states that Harry Hayward was (and so would remain as of 2020), the last man legally hanged (as opposed to lynched) in Minnesota. This statement is incorrect; the death penalty was not abolished until 1911 (Blegen, p. 439), and according Trenerry pp. 223-227, there were ten executions after Hayward's date with a hempen necktie, and all are described as hangings. The Hayward case did produce a change, though; many legislators, including one of Hayward's attorneys, passed a law banning public hangings -- Hayward was hung on an indoor rather than an outdoor scaffold, with no press coverage (Peters, pp. 222-223). The crime itself gets little historical attention today; it's not mentioned in Blegen, nor in Norman K. Risjord's _A Popular History of Minnesota_, nor in William E. Lass's _Minnesota: A History_. As of when I first indexed the song, there wasn't even any mention of it on the Minnesota Historical Society's web site that I could find, although I eventually managed to locate a photo of a well-dressed, vaguely handsome young man with a mustache.

This was in strong contrast with the press coverage at the time, which was lurid, and which resulted in at least one contemporary book on the subject, _Harry Hayward_ by Edward H. Goodsell, 1896; it seems to consist mostly of court testimony and transcribed interviews (Goodsell was Hayward's cousin and heard Harry's final confession), but it does have two photos of Hayward, one of his brother Adry, one of Kitty Ging, one of the actual murderer Claus Blixt, and a few others, mostly people involved in prosecuting the crime. It also has a laughable appendix by W. A. Jones, M.D., "A Mental Scientist," about the physiology of Hayward's brain, which labels Hayward "a degenerate." (The Introduction also talks about Hayward's psychology, declaring "if society is to shield itself against another Harry Hayward it must bring some more scientific analysis to bear on the subject than the artless prattle of the motto book." A century and a quarter later, I write this sentence on the day of yet another mass shooting, so that didn't work too well....)

In April 2018, long after the first draft of this entry was written, Shawn Francis Peters published _The Infamous Harry Hayward: A True Account of Murder and Mesmerism in Gilded Age Minneapolis_. This is now clearly the key reference, but this entry was originally written based on the account in Trenerry. I have supplemented it from Peters.

In 1894, Harry Hayward and Katherine "Kitty" Ging were both 29 years old and unmarried. Hayward is said to have been handsome (a statement his photograph bears out), vain, and a fan of high living (Peters, pp. 49-50). He was the son of William W. Hayward, who owned and managed the "Ozark Flats" or "Bellevue Hotel" (Trenerry, p. 135) -- a building then just two years old. It's still there today, although I can't see either name on it; it appears the ground floor has been heavily remodeled and as of 2018 contains a coffee shop and a bar/restaurant. Hayward was "a professional gambler, a ne'er-do-well, and an associate of petty crooks" (Trenerry, p. 135); at his trial, he admitted to never learning a trade, and allowed that he had not had real work for years (Peters, p. 166). He was said to be extremely good with woman, and was around them a lot (Peters, pp. 49-51). He also dealt in counterfeit money, as well as "green goods," which
was a scam to exchange good money for bad, or no money at all (Peters, pp. 94-96); this apparently allowed him to keep gambling after he would otherwise have been bankrupt. He had never really held a steady job; his family was sufficiently well-off that his father gave him a building, which he sold to finance his gambling. According to Goodsell, p. 4, he several times declared, "Money was my God."

There seems to be some uncertainty about Ging's legal name. Trenerry calls her "Katherine" and "Kitty"; Peters, "Catherine" and "Kittie." She had come to Minnesota from her family home in New York, and worked as a seamstress and clothing designer; she was apparently quite good at it, but certainly not becoming rich or widely renowned.

Hayward met Kitty Ging in early 1894, and later that year, she moved into Ozark Flats. She worked as a dressmaker, with her niece as an employee, but the niece knew little about her private life (Peters, p. 6).

It appears that Kitty Ging, perhaps tempted by promises of marriage, gave Hayward both money and her body. (The former seems certain. The forensics of 1894 would of course have been unable to prove that Hayward was the one responsible for her not being a virgin. Trenerry's language is very decorous, Peters, p. 5, says explicitly that she was found not to have been pregnant.) On December 3, 1894, a man named William Erhardt got off a streetcar near Lake Calhoun (as it was then called; the name was recently changed to Bda Maka Ska) around 8:25 and prepared to walk home (Peters, p. 1). He was almost run over by a fast-driving buggy, then shortly after came across a body -- the body that would prove to be that of Catherine Ging. It was still warm (Peters, p. 2). He called police; officers Peter Fox and Charles Moore were the first to arrive. It took much longer for a doctor to show up to confirm that she was dead. (Peters, p. 3; Trenerry, p. 137, says the doctor arrived first).

It took some time to identify her; she seems to have carried no identification, although the name "Ging" was eventually found on one document (Peters, p. 4). What really tipped the police off when a buggy she had rented returned empty to its livery stable (the horse knew its way home) and showed signs of violence (Peters, p. 5). With that hint in hand, it was possible to identify the dead woman as Catherine Ging (Peters, p. 6).

She had been shot in the head -- behind the right ear, to be specific (Peters, p. 20), and the body was then dumped from a cart and run over.

Hayward arrived at home soon after the murder and set out to "help" the police. He helped identify the body -- and set up a constant moan about the money she allegedly owed him (Trenerry, pp 138-139; Peters, pp. 14-15). All that talk about money, and his agitation, left the police suspicious (Peters, p. 15). But the newspapers, at least, identified several other suspects -- a couple of ex (or perhaps not-so-ex)-beaus, a girlfriend of one of the other men (Trenerry, p. 140). But all of them had an alibi.

Of course, so did Hayward. At the time of Ging's murder, he had been at a play with another woman (Peters, p. 14) -- and was seen by others while there (Peters, p. 16). What's more, he had spent most of the day out on the town with a friend (Trenerry, pp. 140-141).

Still, there were oddities about his relationship to Ging. She had two $5000 life insurance policies, and Hayward had induced Ging to name him the beneficiary; these were said to be securities for the loan he had allegedly lent her to help her with her business (Peters, p. 16). The loans were said to total $9,500 (although, since they were between private parties, that is a little uncertain; Peters, p. 60) and the only explanation he had for where he had gotten the money was that he had won it at gambling (Peters, pp. 33-34; Trenerry, p. 144, claims that the money was mostly counterfeit, and as we shall see, there is strong evidence that he did deal in counterfeit money). He did at least supply some evidence that he and Ging had had financial dealings (Peters, p. 34).

The treatment of Hayward would probably not pass muster today. The mayor of Minneapolis, William H. Eustis, personally intervened in the case and questioned Hayward (Peters, p. 26), although he of course had no right or reason to do so. Hayward was subjected to extraordinary questioning in the days after the murder even though there was no reason to connect him to the crime except for his financial dealings with Ging (Peters, p. 28). He spent most of December 4 being questioned before being released on December 5 (Peters, p. 29).

As suspicions grew, various people came forward to testify that Hayward had asked them if life insurance could be made out in the name of a non-relative, if it covered murder, and how best to kill a person (Peters, p. 48).

Peters also claims he engaged in a bit of arson-for-profit (Peters, p. 59; according to p. 69, this was his first use of his associate Claus Blixt in a crime, and of course Harry used it to strengthen his control over Blixt, who now had something to lose if he blabbed), and even staged a robbery of Ging that didn't net him much (Peters, p. 60).

Hayward, who never gave a hint to police of any guilt, couldn't keep quiet to others. He had talked
to his not-too-clever older brother Adry about killing Ging -- plus supposedly he had discussed methods for murdering someone long before he chose his victim (Trenerry, p. 143). On November 30, before the murder, Adry had talked to a lawyer about Harry's plans -- but the lawyer thought Adry was crazy and did not act at the time (Peters, pp. 44-45).

On December 5, though, the police caught a break. The lawyer who had talked to Adry came forward with his tale. So the police talked to Adry. And Adry told what he knew (Peters, p. 48; Peters, p. 102, says the lawyer was there and urged him to talk); the excuse Adry gave for not doing something earlier was that Harry had mesmerized him (Trenerry, p. 149; Peters, p. 103; Peters adds that the recent publication of George du Maurier's novel *Trilby* had made the idea of a person exerting a malevolent influence commonplace). That gave the police grounds to arrest Hayward on December 6 (Peters, p. 97). They took in Adry for good measure (Peters, p. 45; although the two were imprisoned together for a time, Adry was eventually moved to a Saint Paul jail; Peters, p. 101).

An employee of the Ozark Flats building, janitor Claus A. Blixt, who managed the Ozark Flats furnace, was arrested the next day (Trenerry, p. 142). He was an immigrant from Sweden who arrived in the U.S. as a young boy around 1860 (he wasn't himself sure of the year; Peters, p. 46). He was not a very reputable type, having had three wives and a wide variety of jobs. Some people think he wasn't too bright, either, and when he was arraigned, his behavior was so strange that there were questions about whether he was in his right mind (Peters, pp. 105-106. His current wife had actually brought him to the attention of the police (Peters, pp. 46-47), and also told them that he had been away from home at the time of the murder (Trenerry, p. 149). Hayward and Blixt were charged with murder on December 13 (Peters, p. 105).

Hayward's solid alibi proved Hayward himself did not commit the murder. Rather than do the deed himself, as the song said, he "found another" to commit the actual killing. The contention was that he had induced Blixt to do the deed (getting him thoroughly drunk to help him along).

Blixt, like Hayward, was subjected to unfair questioning (including showing him an account that made it look as if Harry Hayward had confessed); again, mayor Eustis was involved (Peters, pp. 84-85). Nor did he have a lawyer at the time; indeed, the court case would later have to be delayed until he could find one (Peters, p. 106). Unlike Hayward, Blixt cracked after they threatened his wife.

Blixt would claim that Hayward had himself actually made an attempt to kill Ging, but failed to manage it (Trenerry, p. 145) -- I assume because there were witnesses around. Hayward also, according to Blixt, complained about the way she was always pawing him. A frustrated Hayward, on the day of the murder, decided to make Blixt do the crime, ordering him to drink a whole bottle of whiskey and do the deed that night (according to Peters, p. 75, Blixt managed to dump most of the whiskey -- and, at his trial, Blixt seemed to claim that Hayward had poisoned him; he talked about being sick for many days after the murder; Peters, p. 139). Blixt, in explaining why he went along, also recorded Hayward staring him down and giving him orders -- and threatening to have a gang member murder Blixt (Trenerry, p. 146). Blixt apparently didn't think to ask why Hayward couldn't just have the gang member murder Ging. Hayward also hinted that Blixt's wife could be in trouble if Blixt backed out (Peters, p. 75).

Hayward also promised Blixt $2000 from the insurance money (Trenerry, p. 146). This wasn't the only mention of Harry's alleged gang; Harry, when trying to talk Adry into committing murder, claimed that he had been instrumental in three previous killings (Peters, p. 67; Blixt also had a version of this, in which Hayward committed "only" two murders plus a maiming; Peters, p. 69). If anyone followed up on that testimony to see if Adry or Blixt was telling the truth, it doesn't seem to have been recorded; the newspapers speculated about murders that might have been committed by Hayward (Peters, pp. 90-91), but nothing came of that.

What happened between 7:00 and 9:00 that December night can only be reconstructed from the testimony of Blixt, Adry Hayward, and others. The account on pp. 146-147 of Trenerry seems impossibly complicated: Hayward arranged for Ging to meet Blixt, he told Adry what he was up to, he made noise at Ging's apartment, he met with the woman who was to be his alibi, and he made a spontaneous decision to go the theater!

Blixt, by his own account found it hard to commit the murder, but finally did it, then ran the cart over the body and fled for home. He seems to have abandoned the cart about two miles from the murder scene and walked the rest of the way home, stopping at a bar along the way to try to calm himself down (Peters, pp. 80-81). Blixt made it home around 10:00 p.m. and threw the cartridges he hadn't used in the shooting into the furnace (Peters, p. 82). He soon told Hayward that the deed was done; after that, they would not talk until they faced each other in court (Peters, p. 89).

Blixt's lawyer came up with an interesting variant of the insanity defense: He admitted that Blixt had done it, but claimed that Hayward had hypnotized Blixt, as well as giving him some magic chemical
to make it easier for Hayward to control the man (Peters, pp. 107-108). The lawyer did not explain why, if Hayward hypnotized Blixt, he did not order Blixt to forget the fact.

Harry himself lost his original lawyer early on; apparently he told the lawyer the truth about what happened, and the lawyer was too sickened to stay on the case (Peters, pp. 113-114). But his father doted upon Harry so much that he brought in an extremely high-powered attorney, William Wallace Erwin -- even selling the Ozark Flats building to pay him! (Peters, pp. 112-113). The case was so big that it had to be transferred from the courthouse to a labor hall to admit all the spectators (Peters, p. 116).

It's interesting that the state decided to try Hayward and Blixt separately; both cases were offered to the judge on the same day, according to Peters, p. 118, and he took Hayward's first. (Another version has it that the prosecutors wanted to postpone Blixt's trial to make sure he would testify against Hayward, which certainly sounds logical.)

Curiously, Hayward was charged once with inducing Blixt to shoot Ging and once with committing the murder himself. The judge dismissed the second charge after the trial concluded; although Hayward was, in effect, tried on two counts, the jury ended up deliberating on just one (Peters, p. 178).

The trial lasted 46 days and involved the testimony of 136 witnesses (Trener, p. 149), although obviously most of them could only testify to peripheral matters; only Blixt and Adry Hayward could really testify to the crime. Hayward's attorney tried to get Adry Hayward's testimony excluded on the grounds that he was insane (they even had Hayward's mother take the stand on this point -- and to try to prove to the jury that the family believed Harry, not Adry; Peters, pp. 158-159), but the judge rejected all their evidence based on distant relatives and such (Peters, p. 131). Furthermore, they put Harry's father on the stand to claim Adry had talked about robbing trains (Peters, pp. 160-161), but of course he had no supporting evidence.

Harry's attorney also tried to break Blixt down, but it seems to me that the very fact that Blixt was not very bright stood him in good stead; he didn't have the imagination to get caught up in lawyer Erwin's elaborate hypotheticals and wild alternative theories! (Peters, pp. 145-146). When Adry Hayward came to the stand, Erwin tried to break him down, too, and make him look crazy, but again, it didn't work (Peters, pp. 149-151). This was surely important, because the jury might have been disinclined to believe the foreigner Blixt. As lawyer Erwin pointed out, Blixt was a confessed murderer -- hardly an unbiased witness (Peters, p. 187, etc.). It didn't matter.

The trial went badly enough that the defense eventually decided to put Harry on the stand himself (Peters, p. 162). Harry's version was Adry and Blixt had killed Ging (Trener, p. 151; Peters, pp. 131-132; 161-162). And the newspapers thought that he was not convincing in his delivery (Peters, p. 167). Worse, toward the end of the trial, in his anger, he threatened his own brother's life at the trial (Peters, pp. 168-169).

In the end, the testimony of Adry and Blixt plus the miscellaneous other evidence was enough for conviction (the judge actually told the jury to consider whether Adry's testimony corroborated Blixt's; Peters, p. 179). On March 8, 1895, the case went to the jury. They returned a verdict of first degree murder after less than three hours including time for lunch (Trener, p. 151; Peters, p. 180).

Judge Smith had never sentenced a man to death before, and it apparently was an emotional moment for him, but he did it (Peters, p. 186).

After Hayward's conviction, he made various non-legal attempts to get out of prison. One was a simple escape attempt, but another was an attempt to have confederates murder Adry, write a fake confession, and try to make it look like a suicide (Peters, pp. 195-197). None of it worked, of course.

There was an appeal, which delayed the execution, but it was denied, and Hayward went to the gallows on December 11, 1895 (Trener, p. 152). He gave a long confession shortly before his death (Trener, p. 153); this is reproduced by Goodsell. It took many hours to gather it all, and it describes many of his misdeeds, including, yes, additional murders, these committed with his own hand (Peters, pp. 231-237). It was called a confession, but Goodsell declares on p. 7, "Harry Hayward's ante-mortem statement can hardly be called a confession. There was no contrition, no regret, no remorse" -- a statement Trener agrees with. He was a man obsessed with money, thrilled by gambling, and clearly promiscuous, and he saw nothing wrong with that; he was willing to do what it took to feed his habits; as he said, "Money was always foremost in my mind, and girls next, and then my disposition to travel" (Peters, p. 234).

Toward the end, he reported, "Although I believe there is no God, and stand prepared to meet anything that comes after death square in the face, I think that if there is a God he certainly will not blame me for these things, as I have honestly followed the dictates of my conscience" (Peters, pp. 241-242).
There had been some discussion of Harry's mental state (Peters, p. 205). He grew more disturbed after the conviction, and when Adry visited him (at Harry's invitation), he tore into him (Peters, pp. 207-209). A third brother, Thaddeus, doubted the truth of his final interview (Peters, p. 243). He showed other signs of delusions and mental disorder. This led some to discuss a commutation of Harry's death sentence to life imprisonment -- but apparently at least some of Harry's tantrum was play-acting in hopes of just that (Peters, pp. 210-211. Peters, starting on p. 215, has an extended discussion of whether Harry was a psychopath. This is the one area where Peters did not do proper research -- psychopathy is not a recognized psychiatric diagnosis, and Peters fails to offer the correct diagnosis of Antisocial Personality Disorder. I'll spare you the details.)

It should be noted that Antisocial Personality Disorder (unlike, say, schizophrenia) is not a defense against murder charges, since those who suffer from APD do not experience delusions. There is no question but that Harry met the "McNaughton standard" of moral culpability -- he knew what murder was, and that society opposed it (Peters, p. 214). By the standards of the time, he certainly deserved execution.

That was the fate he met in the early morning (shortly after 2:00 a.m.) of December 11, 1895. His last words were directed to one of the deputies running the hanging: "Now, Meegarden go ahead. Keep up your courage, gentlemen. Pull her tight. I'll stand pat" (Peters, p. 249). Sadly for Hayward, the execution was botched -- I would guess that there wasn't room, in the indoor execution chamber, for a good drop. Hayward's neck was not broken; he was strangled. It took thirteen minutes for him to stop breathing (Peters, p. 250).

There were stories at the time that someone had smuggled away Hayward's body and resurrected it; Trenerry says that this account was still in circulation in 1962 (Trenerry, p. 154). I've never heard it, so the tale presumably died in the half century since then. But he seems to have managed to have an affair while in prison (Peters, pp. 217-220) -- and he also tried to claim the life insurance payment for Kitty Ging! (Peters, p. 220). Others -- notably Kitty's twin sister Julia -- also claimed the insurance, but since Hayward was the only listed beneficiary, the final result was that no one collected (Peters, p. 221).

Apparently someone managed to make an Edison cylinder of Hayward talking in the days before his death; it reveals his ongoing anger (Peters, pp. 228-229; p. 229 has a photo of the cylinder). After Hayward was convicted, it was Blixt's turn to go on trial. He had earlier pleaded not guilty to murder, but when the case came before the judge (a different judge than the one who tried Hayward), Blixt changed his plea to guilty (Peters, p. 189). That left the interesting question of the sentence. Blixt, not Hayward, was the actual murderer, so his actual crime was worse -- but he hadn't wanted to do it, so Hayward's intentions were worse. The prosecutors begged the judge to give Blixt a lighter sentence. The judge thought the crime deserved death. But, in the end, Judge Pond sentenced Blixt to life imprisonment (Peters, pp. 190-191). There was an attempt to lynch him on the way to the prison, but he made it (Peters, p. 193) to Stillwater Prison (where, incidentally, the Younger Brothers were also incarcerated at this time). He went insane some time before his death, according to Trenerry, p. 154, although Peters doesn't mention this. (Sort of makes you wonder about the hotel where Adry and Harry Hayward lived and Blixt worked, doesn't it? Was there perhaps a mercury source somewhere nearby?"

It's hard to believe this feeble piece of poetry could be traditional, but Trenerry's text, from the 1924 Minneapolis Journal, differs substantially from Burt-AmericanMurderBallads's in the later stanzas. I doubt we can find out much more about Trenerry's version; the Minneapolis Journal, from which it is derived, ceased publication before I was born. Burt-AmericanMurderBallads does not mention the fact, but the tune appears to be "The Fatal Wedding," which was published and became very popular just a few year before the Ging murder. Although Burt-AmericanMurderBallads does not mention it, it appears we can finally reconstruct the history of the song. Dunn, p. 141, describes an advertisement in the Brainerd Weekly Journal of a song called "The Fatal Ride": "It was written by one 'Marius' to words by Joseph Vincent Brookes who... was formerly in the restaurant business in [Brainerd] and locally celebrated as a 'tragic poet.' The front page of this song describing the notorious murder in Minneapolis of Kitty Ging by Harry Hayward was said to have been decorated 'with a very fine picture of the buckskin horse and carriage that were used when Miss Ging rode to her death.'"

The description is surely of this song, although neither Dunn nor I have been able to locate the sheet music. But the evidence seems sufficient to list Brookes as the probable author of the words. Peters, p. 47, has a photo of Blixt around the time of the crime. P. 11 has a photo of Ging. P. 30 has a photo of the horse and carriage in which she took her final ride, as well as some newspaper engravings based on those photos. It appears Trenerry reproduces some of the latter as well. - RBW

Bibliography
Harry Lumsdale's Courtship

DESCRIPTION: "First when Harry cam' to Clatt," he asks bonnie Jean, "wilt thou go Up to Auchindoir we’ me?" Jean and her mother hesitate. Harry decides to turn to Betty Brown. After he leaves, Jeannie says, "O for him back again!"

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan4)

KEYWORDS: love courting mother rejection separation

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #32, p. 3, ("O Jeannie will ye go, Go to Auchindoir wi’ me?") (1 fragment)
- Greig/Duncan4 766, "Harry Lumsden," Greig/Duncan8 Addenda, "Harry Lumsden" (2 texts)
- Ord-BothySongsAndBallads, pp. 427-429, "Harry Lumsdale's Courtship" (1 text)

ADDITIONAL: James Hogg and William Motherwell, editors, The Works of Robert Burns (Glasgow, 1841 ("Digitized by Google")), Vol. II, pp. 197-200, ("First when Harry came to Clatt") (1 text)

Roud #6186

ALTERNATE TITLES:
Highland Harry

NOTES [175 words]: Ord-BothySongsAndBallads describes this as the original for Burns's "My Harry Was a Gallant Gay" (aka "Highland Harry.") This strikes me as unlikely. The common material is a single verse, near the end of Ord's text and clearly not integral to it; it seems more likely that "Highland Harry" is a genuine traditional song and that Ord's obscure poem has picked up its chorus. - RBW

Burns says, "The chorus I picked up from an old woman in Dunblane; the rest of the song is mine." The quote is from Cunningham [probably The Complete Works of Robert Burns 1835] in Hogg and Motherwell. That "chorus" is from "Harry Lumsdale's Courtship."

Hogg and Motherwell tell the story that Harry "was the second son of a Highland chieftain who came down to the Garioch, a district in Aberdeenshire, and made love to Miss Jeanie Gordon, daughter to the laird of Knockhaspie. This lady ... was afterwards married to her cousin Habichie Gordon [who later "lopped off several of Lumsdale's fingers" when the couple accidentally met, leading to Lumsdale's death]. - BS

Last updated in version 2.6

File: Ord427

Harry Lyle's Last Train Ride

DESCRIPTION: "On a cold and dark stormy evening Just before the close of day, There came Harry Lyle and Dillard, And with Anderson they rode away." They travel far, then the train goes off the rail into the river. Harry suffers a fatal head wound. Listeners are warned

AUTHOR: unknown

EARLIEST DATE: 1966 (Burton/Manning-EastTennesseeStateCollectionVol1)

KEYWORDS: train wreck death

FOUND IN: US(Ap)
Harry Orchard

DESCRIPTION: "Harry Orchard is in prison, The reason you all know; He killed Frank Steunenberg...." "He set his bomb out carefully." "Harry blamed the Wobblies." "The chiefs were brought to Denver... Bill Haywood and George Pettybone Were brought to Idyho."

AUTHOR: unknown

EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)

KEYWORDS: homicide execution punishment IWW trial execution sabotage

HISTORICAL REFERENCES:
1897-1901 - Frank R. Steunenberg's term as governor of Idaho
Dec 30, 1905 - Steunenberg killed by a bomb blast at his home. Harry Orchard, his accused murderer, would spend the rest of his life in prison.
1906-1907 - Trials of the IWW officials for complicity in Steunenberg's murder

FOUND IN: US

REFERENCES (2 citations):
Burt-AmericanMurderBallads, pp. 93-95, "(The Song of Harry Orchard)" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p 585, "The Song of Harry Orchard" (1 text)
Roud #4105

NOTES [5955 words]: There is a good Wikipedia article about Harry Orchard; there is also a huge book (800+ pages!) about the whole assassination and trial. J. Anthony Lukas, Big Trouble: A Murder in a Small Western Town Sets Off a Struggle for the Soul of America. Orchard's memoir, The Confessions and Autobiography of Harry Orchard (1907), is out of copyright and is available on Google Books and in print in a lot of cheap photocopy editions, although the consensus seems to be that it is utterly unreliable -- and 80% of it covers the period before the assassination anyway. There is also Harry Orchard: The Man God Made Again, by Orchard and Leroy Edwin Froom, which sounds deadly and is from 1952, so it's still under copyright. Frank Steunenberg Jr. eventually published The Martyr of Idaho about his father in 1974; I have not seen it, but one wonders what the son could remember after all that time....

Frank Steunenberg had been involved in Idaho state politics literally from the beginning; he was a delegate to Idaho's constitutional convention, and he was a member of the very first state legislature (Lukas, p. 39; Riffenburgh, p. 263). Curiously, he was a Democrat, even though his father and brothers were Republicans (Lukas, pp. 39-40) -- but that may have been smart, given that Idaho would not vote for a Republican for President until 1904. He early on obtained a spot as Secretary to the Democratic State Committee, which proved a stepstone to the governorship (Lukas, p. 40).

Interestingly, after his term as governor (1897-1901), he seemed to lose his touch. A Senate run failed, and the state Democratic party fell in behind other leaders. He had to scramble so hard to find money that he became part of a timber syndicate that eventually wound up under criminal investigation; he might have ended up on trial if he hadn't been dead by then (Lukas, pp. 744-745). Steunenberg, during his term as governor of Idaho, had made difficulties for the Western Federation of Miners -- a group that had already suffered in and been effectively driven out of Colorado (Riffenburgh, p. 254). He was certainly heavily involved in business; he and his brothers owned and managed a bank, and Frank also owned a large farm, plus he lived on another, smaller, farm with a very large house and a servant (Lukas, pp. 16-17). And he had a lot of real estate involvement. Lukas, p. 39, estimates his net worth at $55,000 -- and that's 1905 gold dollars, so he would be worth substantially more than a million dollars today.

I find it interesting that the wife he had married in 1885, Eveline Belle Keppel, was his first cousin (Lukas, p. 30) -- and she ended up a religious fanatic; some of her relations thought she had "gone off the deep end," and it is said that she had given up "conjugal relations" with her husband because of her faith (Lukas, p. 88). Steunenberg himself did not follow in her religious bent, but one wonders if he might not have had a tendency toward fanaticism in pursuit of wealth.

Idaho's economy was largely driven by mining. The Pinkertons -- who by this time were more a corporate security firm than an investigative agency -- had been involved in the Idaho mining region since the early 1890s, when agent Charles Angelo Siringo infiltrated the mine organizations
(Lukas, p. 102). He had helped tip the owners off to an upcoming labor action that had looked like it would work -- until President Benjamin Harrison had sent in the troops (Lukas, p. 103). The outgunned miners had seen little choice but to form a larger union, the Western Federation of Miners (Lukas, p. 104).

It was in this volatile climate that Frank Steunenberg had run for governor. The Populists were strong in the state -- they had actually taken the state in the 1892 Presidential election (PresElections, p. 1784) -- so the Democrats and Populists formed a fusion ticket in 1896, with the Democrats being allocated the governorship and several down-ballot offices and the Populists being allowed the state's one congressman and being promised the senate seat (Lukas, p. 107) if the combined party won the legislature, which at that time was still responsible for naming Senators. Steunenberg was a Democrat, not a Populist, but he was a believer in Free Silver, so the Free Silver forces that supported William Jennings Bryan thought they could accept him (Lukas, p. 107). It was a big year for the fusion ticket; they took more than 75% of the Presidential votes (PresElections, p. 1874), and Steunenberg's margin was comparable (22096 to 6441); the fusion ticket also won all but one seat in the state legislature (Lukas, p. 108). That proved to be the easy part for the coalition.... The labor violence continued in northern Idaho, and the Populists and Democrats split. Steunenberg won re-election in 1898, but this time, it was a close contest (Lukas, p. 109; Riffenburgh, p. 263, attributes his survival to pro-Silver Republicans who backed him against their party).

When the Western Federation of Miners had struck against the Bunker Hill and Sullivan Mine Company in 1899, and blew up a mine plant (Lukas, pp. 113-115, Riffenburgh, p. 263), "Steunenberg obtained Federal troops [most of the National Guard was away fighting the Spanish-American War] under the command of Gen. H. C. Merriam, and martial law was declared. Many union participants fled to British Columbia or Montana, but hundreds of miners were gathered up and put in 'bullpens'.... With the presence of the troops, the WFM was nearly forced out of existence. No one could work in the mines unless they signed an oath declaring that they did not belong to the WFM and that they had not participated in the bombings" (Peterson, p. 111). Merriam, who had served since the Civil War, brought in eight companies of Black troops plus some odds and ends to control the violence (Lukas, pp. 117-118). He, and the governor's political operatives in charge, acted with extraordinary repressiveness, depopulating a whole miners' town and sending hundreds upon hundreds of men to what was, in effect, a concentration camp (Lukas, pp. 143-147). The miners had been violent; the response was, by the sound of it, even worse. And Steunenberg, although he denied that he was opposed to organized labor, told a reporter that he intended to "totally eradicate from this community a class of criminals who have for years been committing murders and other crimes in open violation of the law" (Lukas, p. 147). And yet, when the actual criminal justice system started to look at the rounded-up miners, it charged only thirteen and convicted only ten, and those on minor charges (Lukas, p. 149). Undoubtedly there were some men who should have been charged with sabotage and destruction of property, but most of those imprisoned were innocent.

Of course, a few minor convictions were not very satisfying, so Steunenberg and others insisted on trying for something bigger. Helped by a $32,000 contribution by the mine owners to the prosecution, and despite a complete lack of direct culpatory evidence, the first man tried, "[Paul] Corcoran got seventeen years at hard labor -- an object lesson in the dangers of aggressive unionism in the Steunenberg era" (Lukas, p. 149. Fortunately, the eight who were next in line to be tried managed a mass escape; Lukas, p. 150).

Steunenberg, the former populist, considered fair-minded, now showed a completely different face, telling a congressional investigation committee that looked into the violence: "I assume responsibility for every arrest that was made in Shoshone County, whether by General Merriam or anybody else" (Lukas, p. 153). Over the next several weeks, Steunenberg received many death threats (Lukas, pp. 153-154). But nothing happened for the next several years.

On December 30, 1905 (ironically, shortly after he renewed his life insurance), Steunenberg was returning to his home in Caldwell, Idaho. Passing through the gate, "As he turned to close it, an explosion split the evening calm, demolishing the gate, the eight-inch-thick gatepost, and the nearby fencing, splintering yards of boardwalk, scooping shallow oval hole in the frosty ground, and hurling the governor [who was no lightweight] ten feet into his yard" (Lukas, p. 50).

His 13-year-old daughter Frances saw the explosion and rushed to his side, with her mother following shortly after. A neighbor also came. The governor was still barely alive; he asked for "Mama" (probably meaning his wife), asked who shot him, and asked to be carried in out of the cold. But he was too heavy to move, and his lower body on the right side was effectively destroyed; both his ankles were broken, and his right arm all but severed (Lukas, p. 53). Moving him would be dangerous (Lukas, p. 51). Eventually they found a blanket, and enough people showed up to get
him inside (Lukas, p. 52). I don't know if it's Lukas's overblown rhetoric or actual incompetence, but it sounds like it took a long time to find a doctor. Not that it would likely have mattered. Three events eventually showed up, but there was nothing they could do given the knowledge of the time. Steunenberg died at 7:10 p.m. on December 30, 1905 (Lukas, p. 53). His murder was thought to be in retaliation for his anti-labor activities as governor.

Examination showed that debris from the explosion had flown as far as two hundred yards. Various groups raised a $25,000 dollar reward fund (Riffenburgh, p. 260). Idaho didn't have much in the way of law enforcement (Lukas, p. 74), resulting in a lot of private investigators getting into the act, but very many people joined up to encircle Steunenberg's home town of Caldwell. Several people were harshly investigated based primarily upon their appearance (Lukas, pp. 55-73).

One of those caught in the dragnet was a man who at first called himself Tom Hogan but was better known outside Idaho as Harry Orchard. According to Lougee, p. 113, Orchard was implicated "rather easily." He reportedly had been hanging around town for some time, spending money and doing nothing to earn it except for talking about purchasing land or sheep (Lukas, p. 68; Riffenburgh, p. 260). Apparently a woman he had been spending time with, Lizzie Vorberg, saw him come in white-faced after the explosion; she suggested that his hotel room be searched. There were enough signs of bomb-making in the room that "Hogan" was taken into custody (Lukas, pp. 69-70).

Later, a search of his baggage revealed ordinary items such as clothing and business cards with Hogan's name -- but also several guns (not too unusual in 1905 Idaho!), explosives -- and two pairs of shoes, one of them still wet, which proved to be the same size and have the same nail pattern as some footprints near exploded Steunenberg gate. There was also correspondence involving the leadership of the Western Federation of Miners (Lukas, p. 92).

Hogan, already a strong suspect, was now considered the likely murderer. But Hogan had no particular connection with Steunenberg. Was there a connection to the miners' union? Under questioning, he admitted to "really" being not Hogan but "Harry Orchard." After first claiming that he had a venereal disease and that he was looking for a place to try to recover, he also admitted knowing the leaders of the Western Federation of Miners. He claimed, however, that the bomb-making materials found in his lodging were instead Plaster of Paris with which to make loaded dice (Lukas, p 95). If you're getting the impression that Orchard's testimony was erratic, you are definitely on to something. Others also thought he was "volatile"; some reporters thought him "sick, depressed, deranged, or flatly insane"; even the Pinkerton detective James McParland worried about him committing suicide (Lukas, p. 409). In the course of the William Haywood trial, it came out that Orchard had several relatives, probably including a grandfather, with mental illnesses (Lukas, p. 700). Lukas thinks this issue to be "silliness," but we now know that most mental disorders have strong genetic component. Orchard clearly didn't have a major mental illness, but it really does seem as if his contact with reality was a little shaky.

Clearly it was a case for detectives. The Thiel detective agency, the most famous other than the Pinkertons, quickly became involved, having been hired by the mine owners, meaning the state got their services at no charge (Riffenburgh, p. 251). But they didn't have much luck extending the case beyond Orchard, so Idaho governor Frank Gooding brought in the Pinkertons (Riffenburgh, p. 267). At this time, the Pinkertons had three departments, based in New York, Chicago, and Denver (Lukas, p. 157), so it was Denver manager James McParland (occasionally spelled McPharland, and he used the spelling "McParlan" in his early years in the United States; Lukas, p. 188; Riffenburgh, p. 166) who got the call. Already he was famous for cracking the Molly Maguires (and, incidentally, the model for "Birdy Edwards" in the Sherlock Holmes story "The Valley of Fear"; for the Molly Maguires and McParland's work, see the notes to "Muff Lawler, the Squealer" [Laws E25]). It should be noted that he had perjured himself in those trials (Riffenburgh, p. 156. Riffenburgh, p. 345, demonstrates that McParland also perjured himself in the case of Steve Adams, which was related to the Steunenberg case). Also, when he married in 1879, he had robbed the cradle -- he was 35, his bride 19 (Riffenburgh, p. 166). He had also worked to cheat his sister-in-law out of an inheritance, and ended up losing a court case to her about it (Riffenburgh, pp. 169-170). Not someone I'd want chasing after *my* daughter, believe you me!

McParland's first major move was to go to work on Orchard (Chace, p. 174). He was not the first Pinkerton on the scene, but McParland proved the key figure. Having managed, by means that would surely be regarded as criminal today, to get Orchard isolated and mistreated (Riffenburgh, pp. 267-268), then showed up to reason with the prisoner. He pointed out to Orchard that those who turned states' evidence in criminal trials often came out much better than those who did not (Lukas, p. 195) -- and McParland should know, because of all the trials he had helped initiate! He also played "good cop," arranging for Orchard to get better treatment in prison (Lukas, p. 196). And
he told Orchard that, while the evidence had him dead to rights (which wasn't really true), the murder wasn't really his fault; the men who planned the assassination bore more moral responsibility (Lukas, p. 197). Clearly he went all out to make Orchard trust him -- and it worked. He also gave the impression, which was false, that a confession to him would assure Orchard's safety. (Remember, the Pinkertons were a private agency; they were not the justice system! They could not offer a plea bargain.)

After their second meeting, Orchard asked McParland to come back the next day (Lukas, p. 199) -- and McParland ended up coming for five straight days, eventually bringing a stenographer. What he got was an incredible confession -- 64 pages written in shorthand! Orchard confessed to killing Steunenberg, and seventeen sundry others; to trying to assassinate the governor of Colorado and several other state officials there, plus the President of the Bunker Hill and Sullivan Mining Company. All this was done at the behest of the Western Federation of Miners, notably President Charles H. Moyer, Secretary/Treasurer William "Big Bill" Haywood, and one George A. Pettibone. He also listed three immediate accomplices, Jack Simpkins (who was already suspected), Steve Adams, and Vincent St. John (Lukas, pp. 199-200).

Lougee, p. 113, adds that Orchard turned out to be to be Canadian and a bigamist. It didn't take long for Moyer, Hayward, and Pettibone to realize that they were being trailed, and they started hiding -- so McParland arranged for a false report on the investigation to appear in the newspapers to get them off their guard (Lukas, pp. 243-244).

Idaho authorities couldn't arrest the suspects because they weren't in Idaho but in Colorado, and they had been in Colorado at the time of the murder, so Idaho couldn't claim they had fled the state and demand extradition (Lukas, p. 244). They sought extradition anyway, although the paperwork they came up with would not fool anyone who actually looked at it. McParland and the Idaho authorities proceeded to kidnap Moyer, Haywood, and Pettibone -- capturing them in Colorado and putting them on a sealed special train that ran through areas where the courts were closed for the weekend (Lougee, p. 113; Chace p. 175). So concerned was McParland about avoiding the law that he demanded the train go through Cheyenne, Wyoming, at the dangerous speed of 30 miles per hour, and he put armed guards on the train to fight off anyone who tried to get aboard (Lukas, p. 266).

The illegal precautions worked. Moyer, Haywood, and Pettibone arrived "safely" in Idaho, and were indicted for murder on March 6, 1906 (Chace, p. 176). McParland continued his psychological warfare by imprisoning them on death row (Lukas, p. 271). And Idaho's Supreme Court granted the prisoners no redress, basically saying that it didn't matter how the prisoners had been taken; they were in Idaho now, and tough luck that they had been taken unlawfully (Lukas, p. 277). Nor would the very conservative United States Supreme Court step in (Lukas, p. 284). The only way the accused could get off was by being cleared at trial.

But Idaho had a law: You couldn't convict a man on the uncorroborated testimony of an accomplice (in this case, Orchard). The state needed at least one more witness -- either Adams or Simpkins. Simpkins seems to have vanished without a trace; apparently it still isn't known what happened to him (Riffenburgh, p. 276). So, at the time they kidnapped their suspects, they also located Steve Adams (who was in Oregon) and set out to bring him back (Lukas, p. 256). As they had with the union officers, they sent an illegal extradition request, but Adams's lawyer told him not to fight it. So he was taken to Idaho (Lukas, p. 294). In a bit of blatant stupidity, the authorities confined him with Orchard (Lukas, p. 295), which raised the obvious possibility of witness contamination. But it arguably worked out well for the state, since Orchard told Adams about the state wanting testimony to convict the mine bosses (Riffenburgh, p. 286).

Which was indeed what the state wanted: the authorities suborned perjury, telling Adams, when his lawyer wasn't present (Riffenburgh, p. 287), that they would hang him if he didn't testify against the labor leaders. He "confessed." To McParland, with detailed prompting from McParland; although Adams mentioned several genuine crimes, he seemed unable to give many details without help (Lukas, pp. 296-297).

Meanwhile, Idaho was bringing in the really big guns to lead the prosecution; James H. Hawley was probably the most experienced lawyer Idaho had, and future Senator William E. Borah the most financially successful (Lukas, pp. 288-290; Borah was also, according to Lukas, p. 291, a womanizer so flagrant that he was reported to have fathered a child on Theodore Roosevelt's daughter Alice, and he would later be indicted in the timber fraud scheme that also involved Steunenberg). The state was so intent on winning a conviction that it broke the budget; the state had to issue emergency "deficiency certificates" (short-term, high-interest, unsecured bonds -- basically, junk bonds) to pay its legal costs (Lukas, pp. 346-347). The situation was so unprecedented that the banks didn't trust the state to repay them, since the state legislature hadn't authorized them (Lukas, pp. 347-348). The bank that bought the largest share of them was run by
the mine owners (Lukas, pp. 350-351) -- in essence, the mine owners were paying for the prosecution of the WFM leaders. What's more, mine owners in Colorado were supplying money as well (Lukas, p. 375). Legally, it may not have been vigilante justice, but morally, it came close. Even President Theodore Roosevelt was concerned about the way the state was handling things, making him less willing to support the state should unrest arise, even though he disliked the union agitation (Lukas, pp. 368-369) and clearly thought the WFM leaders guilty. McParland even planted a spy in the defense's legal team, although he was a support staffer, not a lawyer (Lukas, p. 439). The same fellow, "Operative 21," also was invited onto the Socialist Party's Canyon County Central Committee (Lukas, p. 440), and also spent a lot of time in bars (Lukas, p. 446); one wonders how he found time to report to McParland! Another operative was trying to find witnesses who could be brought in to testify for the defense and turn on them (Lukas, p. 447). Both sides were trying to get information on anyone in the county who might end up in the jury pool. The infiltrators weren't discovered until well into jury selection (Lukas, pp. 536-537), when it sounds as if they had to get out of town fast.

It is interesting to note that Idaho Governor Gooding was afraid of assassination (perhaps with justice) -- so he hired as one of his several bodyguards a convicted criminal nicknamed "Four Gun Jack," who was free pending appeal, as a bodyguard (Lukas, p. 357). Apparently Gooding had no trouble being around criminals -- it was just union men who bothered him. Despite all that pressure, he won re-election during the run-up to the trial (Lukas, p. 406). McParland also decided he needed a bodyguard, although he was able to use one of his Pinkerton colleagues (Lukas, p. 433).

While all this was going on, Harry Orchard was languishing in prison -- and getting visits from the Revered Newell Dwight Hillis and the Reverend Edwin S. Hinks. Hinks became Orchard's "spiritual advisor", and nudged Orchard in the same direction that McParland had earlier -- and Orchard responded by turning to Christianity (Lukas, pp. 495-497). A lot of criminals, of course, "convert" in hopes of better treatment, but Orchard, who seems to have been impressionable and highly erratic, appears to have genuinely converted.

It will perhaps tell you something about the Pinkerton Agency at this time that they did not rely on the Idaho's prosecutors; McParland hung around to assist, and in no small part to manage, the prosecution (Lukas, p. 516).

Clarence Darrow, however, was by now leading the defense -- he said that he would have liked to avoid it, given the strength of the opposition, but "I do not see how I can get out of it" given the unfairness of the prosecution (Lukas, p. 329). And the union leaders also had cash, supplied by contributions by the miners' organizations -- eventually the WFM made a formal assessment of its members (Lukas, p. 379). Darrow promised to defend Adams (possibly offering financial inducements as well, although it was never proved; Lukas, pp. 331-332) and convinced him to recant. The maneuvers which followed are almost incomprehensibly complex, with writs flying all over the place, including one instance of Adams being freed by one judge and immediately being arrested again on a different charge (Lukas, pp. 334-335).

The authorities decided to try Adams for the murder of one Fred Tyler, but this trial was held in Wallace, Idaho -- smack in the heart of mining country; the prosecutors ran out of peremptory challenges striking people they thought pro-miner and had to accept a jury that had some "doubtful" members (Lukas, p. 501). The case came down to what Adams said he had done versus what a Pinkerton detective claimed he had admitted to (Lukas, pp. 501-502). Darrow convinced a majority of the jury to acquit (7-5, according to a juror who talked to McParland; Lukas, p. 503). Despite the hung jury, the state decided to keep Adams on the hook -- but they also were working to exploit disagreements between Haywood and Moyer, who were confined together (Chace, p. 177). Of the three IWW officials, Haywood was perhaps the most likely to have been involved; he was originally an officer of the Western Federation of Miners, and later presided over the founding of the IWW. The authorities thought their case against him the strongest, so he was tried first. In the final trial, the state had two judges leave the case before it finally was tried by Judge Fremont Wood (Lukas, p. 453) -- who apparently was regarded as fair by both sides (Lukas, p. 454). Wood promptly granted a change of venue -- although only from Caldwell to Boise (Lukas, pp. 453-455). This was probably a pretty good compromise -- the prosecution wanted to try the case in Steunenberg's hometown, the defense wanted it somewhere where there hadn't been much publicity. Boise was not too far from Caldwell, and had heard about the case, but it hadn't consumed every news cycle. Plus it was a decent-sized city where many of the lawyers in the case were based; the case wouldn't be quite as zoo-like as it would have been in Caldwell. Even so, they had to rearrange the courthouse to try to make room for everyone who wanted to be there; the capacity was increased from 250 to 300 spectators, with the principals crowded very close together
even in the heat of a warm summer (Lukas, p. 520).

On May 9, 1907, the trial got underway, with the judge denying a defense motion to see the
evidence against Haywood (Lukas, p. 521).

Darrow, of course, managed everything to his advantage. He even brought in Haywood's wife
Nevada Jane Minor (the subject of the Utah Phillips song "Nevada Jane") and their daughters
Vernie and Henrietta. Haywood and Nevada Jane (contrary to the Phillips song) were apparently
not close at all -- but Nevada Jane was wheelchair-bound, and actress Ethel Barrymore observed
of Darrow, "He has all the props, an old mother in a wheelchair and a little girl with curls draped
around Haywood" (Chace, p. 178). Hayward's mother was also there, as was Nevada Jane's
nurse, and Henrietta would often cling to her father (Lukas, p. 524). The prosecution had evidence
of Hayward's infidelity, but couldn't present it because the witnesses, although they didn't like
Hayward, weren't willing to testify (Lukas, p. 525. Of course, it was irrelevant anyway, but that was
unlikely to stop them!).

Jury selection took all of May and a few days into June -- it lasted so long that the state legislature
actually put its thumb on the scale, passing a law to increase the number of peremptory challenges
(elimination of jurors for arbitrary reasons) for the prosecution, making it easier for them to get the
jury they wanted (Lukas, pp. 527-530). Lukas does not state the exact number of jurors
questioned, but they were on their third pool when the defense used its last peremptory challenge,
meaning that at least 180 were questioned to get twelve jurors (Lukas, pp. 537-538). Twenty were
stricken peremptorily, meaning that at least 80%, or 150+, were rejected for cause (either bias or
incompetence). They ended up with a jury that was (of course) all white and male, all but one over
fifty (mostly late fifties or sixties), and all current or former farmers (Lukas, p. 538). It was a narrow
range of occupations -- no one on the jury had ever worked for wages! -- but of course they weren't
going to take any miners or unionists, and there weren't too many other occupations in nineteenth
century Idaho.

The trial proper finally began on Tuesday, June 4, 1907 -- and Darrow was picking on Hawley from
the very beginning (Lukas, p. 550), making him look both pompous (which he probably was) and
stupid in his opening statement. The prosecution didn't really even make a specific charge against
Haywood; mostly it listed all the things Harry Orchard had done. So Darrow asked to postpone his
opening statement, and the prosecution got started by calling witnesses to describe the
assassination. This took only a few hours, since there wouldn't be any real argument on this point;
on June 5, the prosecution got down to business and called Harry Orchard (Lukas, p. 551).

The prosecutors had been very careful. There had been fears that Orchard would be assassinated,
but they kept him safe -- and dressed him up so carefully that the old scruffy petty criminal could
not be recognized (Lukas, pp. 551-553; Riffenburgh, p. 326). Orchard proceeded to tell a tale of a
drifter's life, which culminated in him becoming a sort of hired assassin for the Western Federation
of Miners (Lukas, p. 556). He claimed that, in 1905, Haywood, Moyer, and Pettibone had hired him,
and four others including Steve Adams, to assassinate Steunenberg.

(This, to me, raises a big hole in Orchard's story. Orchard's record as an assassin, by his own
admission, was miserable. Why, if the WFM had so many violent miners available -- and it appears
they did -- would the bosses hire an untrustworthy incompetent like Orchard? It makes no sense.)

The defense lawyers apparently had an internal argument about who would question Orchard, and
Darrow lost; Edmund F. Richardson cross-examined Orchard for 26 hours -- and failed to crack
him (Lukas, pp. 561-563); it appears that Orchard had already drafted a memoir, and that of course
meant that he had his story all sorted out. But, of course, Orchard was just one witness. Could he
be corroborated?

The prosecution called additional witnesses and brought various writings into evidence, but not one
actually connected Haywood with the murder. When the prosecution rested, defense lawyer
Richardson rose to request a summary judgment; the prosecution hadn't proved its case (Lukas,
pp. 561-566). Judge Wood rejected the motion -- he explained later that he thought that Orchard
was telling the truth but he didn't think the state had produced enough corroboratory evidence. This
should have caused him to dismiss the case, but he didn't want to make it look as if he was being
easy on the defense. So the case went on (Lukas, pp. 566-567; Riffenburgh, pp. 328-329).

Nonetheless, things were looking bad for the prosecution.

A key element of the defense was to bring in an ex-Pinkerton employee to show just how deeply
the Pinkertons had infiltrated the Western Federation of Miners. Had the WFM come up with the
plot against Steunenberg -- or had the Pinkertons? No one actually said the latter, but the idea
clearly hung in the air (Lukas, p. 688).

McParland, who had orchestrated the whole case, was getting justifiably worried. He needed
something new, and tried to get Moyer, who was up on the same charges as Haywood, to crack.
But the sheriff in charge of the prisoners was a fair man and would not apply the pressure
McParland wanted (Lukas, pp. 689-693). Moyer did eventually testify -- but as a defense witness, and he performed well and is thought to have helped Haywood's cause (Lukas, pp. 696-697). Haywood himself was the last major witness. He admitted to strong disagreements with Steunenberg's policies, denied ever attacking Steunenberg the man, denied Orchard's plots. And, when cross-examined by Borah, he not only didn't give an inch, he seemed to intimidate and outwit the prosecution lawyer a few times (Lukas, pp. 697-700).

"When the defense completed its case on Saturday, July 13, many thought the efforts had done more harm than good" (Riffenburgh, p. 331) Closing arguments took days, with Darrow giving an amazing argument for the defense and Borah by all accounts a great speech for the prosecution. It took Judge Wood most of an hour to give the jury their instructions (Lukas, p. 720), stressing the need for corroboration and that people were innocent unless proven guilty. The jury argued overnight, and well into the next day. Darrow, Haywood, and Co. were very afraid that this spelled doom; when they were called back, Darrow even told Haywood to prepare for the worst. There was a last-minute mixup when the jury foreman gave the judge an empty envelope. But when it was all straightened out, Haywood was found not guilty (Lukas, p. 722).

Despite the fears on the Haywood team, there had been little chance of conviction; the initial jury vote was 8 for acquittal, 2 for conviction, 2 abstentions (Lukas, p. 723); in the heat and the crowding, the majority eventually talked around the doubters. It sounds to me as if it was really a "Scotch Verdict," that is, "Not proven" -- the jury felt that the state had not offered sufficient evidence to support Orchard's claim, and since Idaho law explicitly said that an informer's testimony had to be corroborated, the prosecution had not met the standard for conviction.

Between paying the Pinkertons and paying for the prosecution, Idaho was out a lot of money (there had been a time when Governor Gooding had worried it would come out of his pocket, until out-of-state sources helped out; Riffenburgh, p. 297), so they weren't willing to give up just because Haywood got off. So they went after George Pettibone, who was more a technical person than a union leader; supposedly he created the materials for Orchard's bomb. Darrow was sick, so the union brought in Judge Orin Hilton (Lougee, p. 114), who would later unsuccessfully defend Joe Hill in his appeal in Utah. Hilton, perceiving that the evidence against Pettibone was weak but that the opposing lawyer was brilliant, decided not to mount a defense, and so deprived the prosecutor of the right to rebut!

And it worked. Pettibone too got off in January 1908 (Lougee, p. 115), and the state gave up on Moyer (Chace, p. 179; Lukas, p. 748, who adds that Moyer promptly pushed Haywood out of the WFM). The state arguably had the last laugh on Pettibone, who had contracted tuberculosis in prison and died not long afterward (Riffenburgh, p. 347) -- but he was officially not guilty. In the long run, the Steunenberg affair was very damaging for the unions, but the leaders were safe. Then it was finally time to go after Orchard. He alone was punished, being convicted in March 1908 and sentenced to death -- a sentence that was commuted to life imprisonment because of his religious conversion. (According to Riffenburgh, p. 348, Orchard changed his plea from not guilty to guilty, against the advice of counsel -- because the charges he faced meant an automatic death penalty. It was not a plea bargain; the full charges stood. Judge Wood perforce sentenced him to death, with a recommendation to the Board of Pardons for mercy, and the Board granted it.)

Although eventually eligible for parole, he elected to spend the rest of his life (nearly fifty years) in prison rather than live on his own, dying in 1954 at age 88 (Lukas, p. 748). Imprisoned during World War I for opposing the war, Haywood would eventually skip bail and flee to the Soviet Union, leaving his wife behind; having bigamously married another wife, died there in 1928 at the age of 59 (Weir/Hanlan, p. 223).

So did Haywood and Moyer actually order the murder? According to Riffenburgh, pp. 337-339, the jurors all thought so, but concluded that the prosecution didn't prove it beyond doubt. Lukas, pp. 750-754, argues based on letters by others who knew them that they did. But I wonder. Everything still comes down to Harry Orchard's testimony. Without denying Orchard's sincerity on the stand, I really, really question his mental stability. Even ordinary people can create false memories if they are exposed to unexpected information. This process is can be much easier in the case of the disordered. Did Orchard tell his own story, or McParland's? I just don't know. And I doubt we'll ever know.

Among those who covered the trial was Upton Sinclair; it is said that the last chapter of The Jungle alludes to it (Lukas, p. 450).

This is item dE48 in Laws's Appendix II. - RBW

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• Riffenburgh: Beau Riffenburgh, Pinkerton's Great Detective, Bloomsbury, 2013 (I use the 2014 Penguin paperback)
• Weir/Hanlan: Robert E. Weir and James P. Hanlan, editors, Historical Encyclopedia of American Labor, 2 volumes, Greenwood Press, 2004

Last updated in version 6.0
File: Burt093

Harry the Tailor
DESCRIPTION: Harry seeks a wife. He tickles Dolly, the dairymaid. She shoves him into the well. The farmer hauls him out. He accused the farmer of knocking him in; the farmer throws buttermilk at him. He tells his mother "If this is your courtin', the devil take all"
AUTHOR: unknown
EARLIEST DATE: 1877 (Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland)
KEYWORDS: courting accusation abuse farming humorous mother
FOUND IN: Britain(England(South))
REFERENCES (4 citations):
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, p. 455, "Harry the Tailor" (1 text)
Williams-Wiltshire-WSRO Bk 8, "Harry the Tailor" (1 text)
Kennedy-FolksongsOfBritainAndIreland 131, "Harry the Tailor" (1 text, 1 tune)
DT, HRRYTAIL*
Roud #1465
RECORDINGS:
Bill Westaway, "Harry the Tailor" (on FSBFTX13)
CROSS-REFERENCES:
cf. "The Friar in the Well" [Child 276] (plot)
File: BeCo375

Harry's Courtship
DESCRIPTION: "Harry courted modest Mary... Harry was country neat as could be, But his words were rough, and his duds were muddy." She asks about what he has in the way of pottery. She demands an easy life. He declares he will court Margery instead
AUTHOR: unknown
EARLIEST DATE: 1877 (Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland)
KEYWORDS: courting rejection humorous clothes
FOUND IN: Britain(England)
REFERENCES (1 citation):
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 375-376, "Harry's Courtship" (1 text)
ST BeCo375 (Partial)
Roud #2470
File: BeCo375

Hartford Wreck, The
DESCRIPTION: A train is wrecked on near Hartford, Vermont. Passenger Joseph Maigret is fatally injured and discusses his fate with his son.
Harvard Student, The (The Pullman Train)

DESCRIPTION: As the train pulls into a village, a girl gets on and openly sits next to the "tall and stout and swell" (Harvard student). He gets "soot" in his eye; she offers to remove it. They enter a tunnel, and after kissing sounds her earring is found in his beard.

AUTHOR: Louis Shreve Osborne?

EARLIEST DATE: 1871 (Harvard Advocate)

KEYWORDS: courting train humorous

FOUND IN: US(So)

REFERENCES (6 citations):
- Randolph 391, "The Harvard Student" (1 text, 1 tune)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 218-320, "The Harvard Student" (1 text, 1 tune -- Randolph's 391)
- Spaeth-ReadEmAndWeep, pp. 109-110, "The Eastern Train" (1 text, 1 tune)
- Cohen-LongSteelRail, pp. 50-52, "In the Tunnel" (1 text)
- Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 9-10, "In the Tunnel" (1 text)

ADDITIONAL: Harold Nestler, "Songs from the Hudson Valley" (article in _New York Folklore Quarterly_, Volume V, #2, Summer 1949), pp. 87-88 "The Eastern Train" (1 text)

Roud #7617

ALTERNATE TITLES:
The Pullman Train
Riding Down from Bangor

NOTES [304 words]: According to Cohen, the 1871 printing in the Harvard Advocate is credited to "S. O. L." It was printed under the title "In the Tunnel." He speculates that "S. O. L." might be a distortion of the initials of poet Louis S. Osborne, who attended Harvard at the time. His speculation has external support. Having read Cohen's comments, I went looking for works of Louis Shreve Osborne's. I found exactly one in Granger's Index to Poetry, that being "Riding Down from Bangor," in Hazel Felleman's The Best Loved Poems of the American People, p. 515. Which proves to be this very poem. But it may be that Felleman followed the same line of logic; her attributions are not very reliable. I think, on the whole, we have to list this as a "probable" case of authorship.

Jim Dixon brings to my attention "The Kiss in the Railway Train" (words by Watkin Williams, music by C. H. Mackney, published by B. Williams, 1864 -- i.e. seven years before the earliest date which
I can currently demonstrate for this song), which occurs in the Roud Index as V20269, typically titled "Riding in a Railway Train." Jim mentions some thematic similarities but also differences: "it is told in the first person by the young woman; instead of her earring being transferred to him, his false moustache is transferred to her! And he turns out to be a purse-snatcher. Also, the verse structure is much different." He wonders about the relationship. I do, too -- I don't think there is direct literary dependence, but there probably is thematic dependence -- there was some story or poem or something which stands behind both pieces. "The Kiss in the Railway Train" almost sounds like a parody of this mixed with "The Charming Young Widow I Met on the Train." But that's all speculation. Further research is left as an exercise for the reader. - RBW

Last updated in version 4.4
File: R391

Harvest

DESCRIPTION: "Manitoba, Manitoba, Fair thy fields of harvest stand, Mellow light of early autumn Stealing down across the land." It is a land of homesteads where once the buffalo roamed. The people should raise a song of harvest

AUTHOR: Words: Jessie Louise Hetherington / Music: S. Ferretti (1817-1874) (Source: MacLeod-SongsOfOldManitoba)
EARLIEST DATE: 1900 (according to MacLeod-SongsOfOldManitoba)
KEYWORDS: Canada home patriotic nonballad
FOUND IN:
REFERENCES (1 citation):
MacLeod-SongsOfOldManitoba, #15, pp. 88-90, "Harvest" (1 text, 1 tune)
Roud #25767
File: Macl015

Harvest Home (III), The

DESCRIPTION: "Let us see how your liquors be." Each lad and lass try the brown ale and strong beer "and welcome the harvest home" Everyone dances to a fiddler's tune. The brown beer drives care away.

AUTHOR: unknown
EARLIEST DATE: 1873 (Lake; see note)
KEYWORDS: harvest dancing drink fiddle music party
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, p. 230, "Welcome the Harvest Home!" (1 text) (also Williams-Wiltshire-WSRO Wt 473)
Roud #1294

An article describing beer-making quotes the last two lines of this song as "The nut brown beer that will drive away care, And welcome the harvest home" (source: Webster's Third New International Dictionary of the English Language Unabridged, 1976).

There seems to be a dance game here: "Now Jack and Sue proposed a dance, It was agreed upon by chance, That they should ha' it on the grass, And the fiddler play them a tune.... Now just before the dance was done, 'Thou art out,' says Dick, -- 'Thou art a liar,' says John, 'The fiddler played it wrong,' says Tom, 'So we'll ha' it o'er again,' Then every lad took forth his lass, And gently led her on the grass...." - BS

Last updated in version 2.6
File: WT230
Harvest Home Song (I)

DESCRIPTION: Singer toasts the master of the house, his health and prosperity, and the mistress; listeners are urged to drink up. Cho: "So drink, boys, drink! And see that you do not spill/For if you do, you shall drink two, for that is our master's will"

AUTHOR: unknown

EARLIEST DATE: 1846 (Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland)

KEYWORDS: farming harvest ritual drink party nonballad worker

FOUND IN: Britain(England(South))

REFERENCES (8 citations):
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Song #14, pp. 190-191, "Suffolk Harvest-Home Song" (1 text)
Broadwood/Maitland-EnglishCountySongs, pp. 150-151, "Harvest Song" (1 text, 1 tune)
Williams-Wiltshire-WSRO Mi 591, "Harvest Home - To the Children of the House"; Williams-Wiltshire-WSRO Mi 591, "Harvest Home - To the Master"; Williams-Wiltshire-WSRO Mi 591, "Harvest Home - To the Mistress 1"; Williams-Wiltshire-WSRO Mi 591, "Harvest Home - To the Mistress 2"; Williams-Wiltshire-WSRO Mi 591, "Harvest Home - To the Mistress 3" (5 texts)
Cologne/Morrison-WiltshireFolkSongs, pp. 66-67, "The Harvest Home" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #21, "Harvest Home Song" (1 text, 1 tune)

DT, MILLDEE3

ADDITIONAL: Enid Porter, _The Folklore of East Anglia_, Batsford, 1974, p. 67, "(no title)" (1 short text)
Jacqueline Simpson, _The Folklore of Sussex_, B. T. Batsford, 1973, pp. 128-129, "(We've plougher, we've sowed)"; "(Here's a health unto our Maister)"; "(Now we've drank our Maister's health)" (3 short texts, the latter two at least, and possibly all three, being this)

Roud #310

RECORDINGS:
Tony Wales, "The Woodcutter" (on TWales1)

CROSS-REFERENCES:
ct. "All of a Row" (theme, floating lyrics)

NOTES [51 words]: This was sung as part of a harvest-supper ritual; each person's cup would be filled as the song was sung around the table. Variants salute other rural occupations, such as woodcutting (cf. the Wales recording). This can be distinguished from other harvest-home songs by the "Drink, boys, drink" chorus. - PJS

File: RcHaHS1

Harvest Home Song (IV -- Your Hay Is Mow'd)

DESCRIPTION: "Our oats they are hoed and our barley's reaped, Our hay is mowed and our hovels heaped. Harvest home! Harvest home! We'll merrily roar out our harvest home!" "We cheated the parson; we'll cheat him again." "'We'll drink off our liquor while we can stand" AUTHOR: unknown

EARLIEST DATE: 1691 (Purcell's "King Arthur"; see NOTES)

KEYWORDS: harvest drink party

FOUND IN: Britain(England)

REFERENCES (2 citations):
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 376-378, "Harvest-Home Song," "Harvest Home" (2 texts, minimally related; either may go back to "Harvest Home Song (I)" but as copied appear distinct)

Roud #310

NOTES [219 words]: Josh Andre writes to us about this song,
"[W]hen I saw the words 'Harvest Home,' I was reminded of Henry Purcell's semi-opera (spoken play with interspersed opera-like vocal and instrumental music) King Arthur, which has a pastoral song which begins with the words 'Your hay it is mow'd.' As I looked at each of the index entries for 'Harvest Home Song,' I discovered that the description of 'Harvest Home Song (IV)' matches the lyrics of 'Your hay it is mow'd' very closely, with just a few word differences.
"King Arthur, which has the song being sung by a chorus of peasants led by the god Comus (as part of an Act V 'victory masque'), was first performed in 1691. The index entry gives an earliest
date of 1846, which I assume is the date of the earliest known version of the text and/or melody of the piece as a folk song. [It was the date it was printed in Dixon. - RBW.] I wonder, did Purcell -- and John Dryden, the librettist -- compose an original 'harvest song' that passed into the oral tradition and/or was reprinted as a 'folk' piece, or was there a pre-existing song that they appropriated for their play?"

I can't answer that certainly, but if the song didn't change in two hundred years, I'd guess that the Purcell version is original and Dixon picked it up, after which Bell copied Dixon. - RBW

Last updated in version 3.5
File: CeCo376

Harvest Home, The
DESCRIPTION: "Come, ye jolly lads and lasses, Ranting round in pleasure's ring... Blythe and merry we have been, Blythe and merry let us be." The workers are not gathered to gain "warldly gear" but to celebrate now that the harvest is over
AUTHOR: John Anderson of Upper Boyndlie (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
EARLIEST DATE: 1911 (Greig/Duncan3)
KEYWORDS: work music party
FOUND IN: Britain(Scotland)
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #164, p. 2, "The Harvest Home" (1 text)
Greig/Duncan3 632, "The Harvest Home" (1 text)
Ord-BothySongsAndBallads, pp. 272-273, "The Harvest Home" (1 text)
Roud #5595
NOTES [14 words]: Greig: .. written about the middle of last century, or perhaps somewhat earlier." - BS

Last updated in version 2.4
File: GrD1101

Harvest Shearin', The
DESCRIPTION: "Farewell, love, for I maun leave you" "Don't you hear the colonel crying, Run brave boys, keep colours flying." "No more we'll go to the harvest shearin'" or hear the blackbird. Farewell father, mother, sister, comrades and dearie.
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan1)
KEYWORDS: farewell war nonballad family friend lover soldier
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan1 101, "The Harvest Shearin'" (4 texts, 3 tunes)
Roud #1301
ALTERNATE TITLES:
Fareweel, Lassie, I Maun Leave Ye
Love Farewell

File: GrD1101

Harvest Song (I)
DESCRIPTION: "When we arise all in the morn for to sound our harvest horn" we'll sing and drink.
Our master has us work until Phoebus sets in the west Our master is kind so we will follow his orders Our mistress is as good.
AUTHOR: unknown
EARLIEST DATE: 1911 (collected from Jack Dade by Butterworth/Vaughan Williams)
KEYWORDS: harvest drink nonballad
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, pp. 55-56, "Harvest Song" (1 text) (also Williams-Wiltshire-WSRO Wt 446)
Harvey Duff

DESCRIPTION: "Harvey Duff, keep the step, Oh, what's up with you"
AUTHOR: unknown
EARLIEST DATE: c.1881 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: nonballad police
FOUND IN: Ireland
REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 78, "Harvey Duff" (2 fragments, 1 tune)
NOTES [310 words]: The tune seems to me to be close to "The Worms Crawl In."
Zimmermann discusses the arrests in 1881 of children, one six years old, for whistling the tune. He has other reports of people attacked or arrested by police for whistling "Harvey Duff" and of animals reportedly famous for their ability to mimic the tune.
"The arrests for whistling in Newcastle became a national controversy and 'Harvey Duff'" was whistled at every crossroads and every Land League gathering in the country." (source: "Hugh Murray Gunn" and Harvey Duff" quoting Freeman's Journal, February 12, 1881 at Gaelscoil O Doghair site.
As for words... one typical] fragment is included as the description, Zimmermann says "it is likely that many occasional squibs were set to this short air -- and soon forgotten."
Tim Coughlan, *Now Shoon the Romano Gillie*, (Cardiff,2001), p. 155 refers to the following text "used by the urchins of Dublin to taunt the police ... Harvey Duff, don't take me, Take the fellow behind the tree." "The words would be repeated until either the law gave chase or the game was abandoned for lack of action." - BS
For background on Dion Boucicault, see the notes to "Cruiskeen Lawn." - RBW
*Last updated in version 5.1*

Harvey Logan [Laws E21]

DESCRIPTION: Harvey Logan, pool player, gambler, and brawler, comes to the attention of the police after a gaming fight. Arrested following a gun battle, he escapes from Knoxville by taking the jailer hostage and riding off on the sheriff's horse
AUTHOR: unknown
EARLIEST DATE: 1928 (recording, Byrd Moore)
KEYWORDS: gambling prison escape
HISTORICAL REFERENCES:
June 8, 1904 - Probable date of the death of Harvey Logan
FOUND IN: US(Ap,SE)
REFERENCES (5 citations):
Laws E21, "Harvey Logan"
Morris-FolksongsOfFlorida, #41, "Harvey Logan" (1 text)
Lomax/Lomax-OurSingingCountry, pp. 326-328, "Harvey Logan" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 195-196, "Harvey Logan" (1 text)
DT 790, HARVLOGN
Roud #2250
RECORDINGS:
Dock Boggs, "Harvey Logan" (on Boggs1, BoggsCD1)
Byrd Moore, "Harvey Logan" (Gennett 6549, 1928)
NOTES [2748 words]: If anyone was born to be a habitual criminal, it was probably Harvey Logan. Most of the little we know about his early years seems to come from census records, so there is a
lot missing, but Wilson, pp. 2-3, says that the family came from Kentucky, where father William Henry Neville Logan was born in 1834 and mother Eliza Jane Johnson was born in 1838. Their first child, James, was born in Kentucky in 1860; soon after they moved to Iowa. Children born after that were Henry ("Hank") in 1862, Harvey in 1867 (O'Neal, entry on Logan, says 1865, in Tama, Iowa), daughter Arda ("Allie") in 1868 (although Wilson on p. 15 implies she was born in 1863), John in 1870, and Lorenzo ("Lonie" or "Lonnie") in 1872. They also had a number of children stillborn or died as infants.

The father then moved to a farm in Missouri -- possibly not all at once; father William and eldest son James may have departed, or even fled the family. We know that William and James were in the Albany, Missouri jail in 1880; the crime they committed is unknown, but William seems to have been both irresponsible and reckless.

Mother Eliza died in childbirth around 1876, not yet age 40. With an unreliable father and a dead mother, the children had to be taken in by relatives -- and may have had to locate them themselves; Wilson thinks that Arda Logan, not yet fifteen years old, may have reached out to an aunt. Because none of their relatives had much money, the children had to be split up, generally two to a household. Harvey and Johnny are believed to have ended up in one home.

James, the oldest brother, despite his early troubles, became a successful businessman, dying in California in 1925 (Wilson, p. 4). Hank also seems to have been responsible (Wilson, p. 3). But Harvey, Johnny, and Lonnie all ended up in trouble. Harvey was "reserved and talked slowly" (unlike the outgoing Lonnie and the impulsive Johnny; Wilson, p. 3); O'Neal says he was very dour and a heavy drinker. It's hard to imagine Harvey playing fiddle, e.g. (although he proved to be deeply devoted to music while in prison, he once "squeaked with delight" when a fiddler played there; Wilson, p. 163), but Lonnie was a good fiddler and was popular as a result (Wilson, p. 24); he also played banjo (Wilson, p. 98).

Harvey turned violent at a young age, almost killing another child during a baseball game after the other boy apparently called him by a racial slur (Wilson, p. 5; the Logans were part-Welsh, and most of them had dark hair and eyes).

Although some have thought that Logan adopted the pseudonym "Curry" after George "Flatnose" Currie, a later associate, Wilson, p. 8, thinks he took it at this early date, when he and Hank started their travels -- Hank may have been trying to escape an unhappy marriage, and so started calling himself "Curry" so as to be harder to trace. Since Harvey was younger, and was with his brother, he became "Kid Curry" (Wilson, p. 12). Wilson adds, p. 57, that Logan also used the surnames Roberts, Howard, and Jones as an outlaw -- indeed, he seems to have used new names constantly.

Interestingly, in these early years, Harvey was actually saving lives, saving Jim Thornhill from drowning (a debt that was repeatedly repaid, as Thornhill seems to have helped Harvey for the rest of his life) and bringing home Robert Coburn after he had been crushed by his horse (Wilson, pp. 12-13). No doubt Harvey's strength helped get the horse off Coburn; he was said to be very strong and fast on his feet (Wilson, p. 12).

Over the next few years, younger brothers Johnny and Lonnie also headed west (Wilson, p. 14; O'Neal, gives the simpler story that, at age 19, Harvey headed west with Johnny and Lonnie). They opened a ranch in 1888, with what O'Neal describes as stolen cattle, although their land claims seem to have been legitimate (Wilson, p. 24). O'Neal suggests they worked as hired guns for a time (fighting in the Johnson County War, for which see the notes to "The Blood-Stained Diary"), although the chronology in Wilson does not take Harvey to Wyoming until after the fighting was over in that area. There is a photo of Harvey, Lonnie, and Johnny in the photo insert preceding p. 113 of Wilson; it of course has several other photos of Harvey as well, including one with his girlfriend Annie Rogers. (Probable real name, Beulah Phinburg; Wilson, p. 167.) (It's not clear exactly what Logan's relationship was with Rogers; Wilson, p. 122, says he encountered her at "Fanny Porter's local bordello." Did he hire her service? Did he help guard the bordello? Little is known about her, as we shall see.)

Johnny Logan got into a fight in this time, and was shot so badly that his arm had to be amputated; there are stories that Harvey committed his first murder to avenge his brother, but this cannot be proved (Wilson, pp. 26-27). Apparently there were several criminal complaints filed against one or another "Curry" in this period, but juries would not convict. Did the jurors like the Logans? Were they afraid of them? There is no way to know (Wilson, p. 30). But it seems as if Hank was keeping his younger brothers under relative control -- until he contracted tuberculosis. He died at the age of 31, and the rest of the Logans were on their own (Wilson, p. 31). The other brothers would have been in their early to mid-twenties.

In 1895, Harvey's brother Johnny was killed in a very Logan way -- he ordered a neighbor to leave
the area. When the neighbor didn't, Johnny came a-shooting, on horseback, with a revolver in one hand and his reigns tied to his stump; little surprise that his intended victim, John Winters, shot more accurately! (Wilson, pp. 42-45). Thereafter Harvey became even more brutal, killing three sheriffs around the west and joining the gang" of outlaws associated with "Butch" Cassidy. Captured at least once, charged with a botched bank robbery, he escaped before he could be tried (Wilson, pp. 63-64).

The Cassidy/Sundance gang was known as "The Wild Bunch." It was not a fixed group, but "One was Harvey Logan, a rough cowboy and cattle thief originally from Iowa, but who had lived in Missouri, Texas, Colorado, and numerous other parts of the West. In 1895 Logan fled to Wyoming from Landusky, Montana, after killing the man for whom the town had been named. One story was that Pike Landusky had started a brawl over Logan's attraction to his daughter -- only for her to acknowledge after her father's death that she was pregnant by Logan's brother Lonnie. Also known by the alias Kid Curry, Logan was the smallest of the bunch -- at five feet seven and a half inches and about 145 to 150 pounds -- but he was also the most violent, and before he joined up with the Wild Bunch he and Lonnie had ridden with the feared train robber and murderer Tom 'Black Jack' Ketchum" (Riffenburgh, p. 226).

Logan certainly took part in many robberies alongside other members of the "Wild Bunch." In 1897, in Montana, they were planning a raid, but were overtaken by a posse and Logan was wounded. Several, including Logan and Sundance, were taken captive, but raiders broke them out on October 31 (Riffenburgh, p. 227). Some of the freed men were recaptured, but Logan and Sundance stayed free (Riffenburgh, p. 228). Ironically, the charges against the others were dropped.

It is believed, although it can't be proved, that Logan was one of the robbers involved in the Wilcox Train Robbery of June 2, 1899, one of the most famous of all time, in which the robbers damaged a train bridge and blew up the safe in a mail car, then made their escape (Riffenburgh, pp. 229-230; Wilson, pp. 80-83)).

On May 27, 1900, Harvey and two companions lulled two deputies and killed them. On August 29, he robbed and blew up another train (Riffenburgh, p. 237).

Harvey's brother Lonnie was among the first gang members to be taken out. In early 1900, he went to visit an aunt in Dodson, Missouri, where the Pinkertons located him and came to gather him in. He spotted them and fled but was killed as he ran (Riffenburgh, p. 233; Wilson, pp. 100-101).

Harvey Logan, meanwhile, continued his wild behavior. On November 21, 1900, he, Butch Cassidy (real name Robert Leroy Parker), the Sundance Kid (Harry Longabaugh), Will Carver, and Ben Kilpatrick posed for a photo (which can be seen on p. 190 of O'Neal and in the photo inserts in Riffenburgh and Wilson). That may not have been so smart, since the Pinkertons discovered it and used it to make wanted posters (Riffenburgh, p. 240).

The posters didn't cause any problems for most notorious of the Wild Bunch. On February 20, 1901, "Sundance" and his partner Etta Place fled to Argentina; Cassidy probably went with them (Riffenburgh, p. 240). The Pinkertons traced them down, but no one was willing to pay them to try to bring them home; had they been content with their takings, they could have lived out their lives. Instead, they went back to their criminal ways and were killed in 1908 (Riffenburgh, p. 241). At that, they outlived many of the other gang members, including Logan.

Logan had had the chance to go with them, but seemingly refused. He apparently wanted to stay with Annie Rogers and continue as a robber (Wilson, p. 124). This was of course a plan that was effectively guaranteed to result in his eventual death or imprisonment. A Pinkerton named Lowell Spence was now assigned specifically to Logan, although he took a long time to catch up with him (Wilson, pp. 128-129).

In March 1901, Logan killed Oliver Thornton, a neighbor of fellow Wild Buncher Ben Kilpatrick's family. In July, they robbed another train (Riffenburgh, p. 240). Logan appears to have headed south after that, picked up Annie, and gone on on a tour of the South with her, disposing of his captured (non-negotiable, since unsigned) notes on the way. In October 1901, he and Annie took a room in Nashville, registering as "Mr. and Mrs. Logan" (Wilson, p. 143), though there is no record of an actual marriage ceremony. Wilson blames her for taking a lot of the stolen money to a bank to exchange it for clean money. The bankers were immediately suspicious and called authorities (Wilson, p. 144). She was promptly taken into custody, giving her name as "Maud Williams." She was arrested and charged (Wilson, pp. 144-145). There was pretty strong evidence against her -- some of the signatures that had been forged on stolen bank notes appeared to be hers -- but Logan (by then in prison himself) gave a deposition that admitted knowing her but denying that she took knew where the money came from; that plus evidence of ill-treatment in prison caused her to be judged not guilty and released (Wilson, p. 164). It's not clear what eventually became of her; she seemingly tried to sneak Logan a hacksaw blade through an intermediary (Wilson, p. 166), but
that failed and she seems to have stopped trying after that. There are no certain records of her thereafter (although there are a lot of contradictory reports); it is at least possible that she gave up on prostitution and went back to her family (Wilson, pp. 166-167).

Logan, who was still free when she was captured, apparently didn't even see her after this, but skipped town to get more of the (stolen) money to hire a lawyer for her (Wilson, p. 145; on p. 146 he lists some of the statements she made -- some true, mostly not -- because a lawyer wasn't around to tell her to keep quiet). But even with Annie in custody, more of the stolen money was being spent -- some in Nashville, some in other places. So it was clear that Logan was still on the loose.

Later in the year, back in Tennessee, he was in a bar in Knoxville when he got into a fight over a game of pool. Two officers moved in to break up the fight. He shot and injured two policemen, both of whom suffered problems for the rest of their lives (Wilson, p. 162), but was injured himself (Wilson, pp. 150-151). With bloodhounds on his tail (Wilson, p. 152), he was eventually captured in Jefferson City, Tennessee (Wilson, p. 154). He was found with about $2300 in cash, almost all of it stolen (Wilson, p. 155).

Logan doesn't seem to have expected to survive. To two policemen who had been relatively kind to him, he gave away a gold ring and his pocket watch (which contained a photo of him with Annie; it would be used against her). He also described his world view to a Knoxville Sentinel reporter: "I never harmed an innocent or helpless man or woman. I believe those large corporations are squeezing the life out of people, and it does no harm to take a few thousand or even a few million from them. When a man gets out and takes his life in his hands and on his nerve robs an express car, he earns what he gets" (Wilson, p. 156).

But Logan got lucky, in a way; he was wanted in several states and on Federal charges, which led to conflicts of jurisdictions (Wilson, p. 165). I would guess that the fact that he went on trial in Tennessee saved him from the gallows. The defense lawyers, in fact, apparently expected him to get off on the Federal charges, but he was found guilty on 10 of 19 counts (Wilson, p. 168). Given a long prison sentence, he escaped in 1903 shortly before being moved to a federal prison, tricking one guard, catching him with the wrapping wire taken from a broom, and then pulling a gun on a second and on a prison employee, using one of them as a human shield, then getting away on the sheriff's horse (Wilson, pp. 168-170).

What happened to Logan after that is not absolutely clear (not that his deeds in the period before his imprisonment are entirely known!); Wilson, p. 175, says, "There are several versions regarding what Logan did next and how and when he died."

The most accepted version is this: On June 7, 1904, he tried to rob another train. He and his confederates were hunted down, and Logan was injured in a shootout. Rather than be taken captive again, he shot himself in the head and died (Riffenburgh, p. 240; O'Neal, p. 184, also mentions him dying after this unsuccessful train robbery attempt, although he omits the suicide and mentions stories of other possibilities). Wilson, p. 182, mentions the same story but says it leaves loose ends -- and it's certainly true that Logan doesn't seem like the type to commit suicide. The body of the man who killed himself was photographed four times, and a death mask made; Pinkerton agent Spence said it was Logan (Wilson, p. 191), and once he came to that conclusion, found others to corroborate the identification. The body, which had been buried, was exhumed and examined -- and was said by some to be missing scars that Logan was known to have had (Wilson, p. 192). But the body was significantly decomposed; some say that this made identification by means of scars impossible (Wilson, p. 193). I think the bottom line is that we just don't know what happened to Logan, though it is not unlikely that he was the man who died on that day. There is no substantial evidence of his existence after 1904 -- but, of course, he was always changing the name he used. If everyone was convinced he was dead, then they would never identify him....

It doesn't really matter in the context of the song anyway, since it opens with Logan in Knoxville in the gambling fight and ends with his escape. At a very basic level, it has the details right, although a lot of the song sounds like it comes from generic bad man ballads. It's not obvious, to me at least, why anyone wrote a song about this little fragment of his life.

The above doesn't begin to cover all of Logan's robberies and murders. Wilson, pp. 204, says that "the National Criminal Investigation Bureau describes him as having had the longest criminal record ever known in the United States until 1910, and that he had accumulated rewards of forty thousand dollars for his crimes." There seems no pattern to his actions, other than the desire to make money; he was just "mean*. But this will give the general idea.

There are at least five books about Logan: Donna B. Ernst, Harvey Logan: Wildest of the Wild Bunch; Frank Bruce Lamb, Kid Curry: The Life and Times of Harvey Logan and the Wild Bunch; Gary A. Wilson, The Life and Death of Kid Curry : Tiger of the Wild Bunch (cited here); Sylvia
Lynch, *Harvey Logan in Knoxville*; and Mark Smokov, *He Rode with Butch and Sundance: The Story of Harvey Kid Curry Logan.* There are obviously even more about The Wild Bunch. I haven't read most of them; these were not gentleman robbers or in any way interesting. - RBW

**Bibliography**

- O'Neal: Bill O'Neal, *Encyclopedia of Western Gunfighters*, 1979. A general work, and as with most such things it appears to have a few details wrong, but a handy source for dates and such

*Last updated in version 6.0*

File: LE21

### Harwich Naval Force Song

**DESCRIPTION:** "Don't send away the Dido, Don't send her out to see, If you send away the Dido, Then down comes Parkestone Quay."

**AUTHOR:** unknown

**EARLIEST DATE:** 1987 (Tawney-GreyFunnelLines-RoyalNavy)

**KEYWORDS:** ship navy

**FOUND IN:** Britain(England)

**REFERENCES** (1 citation):

- Tawney-GreyFunnelLines-RoyalNavy, p. 81, "Harwich Naval Force Song" (1 short text)

**NOTES** [197 words]: Tawney-GreyFunnelLines-RoyalNavy's informant L. B. Horton said that the *Dido* was the depot ship for the destroyers based at Harwich in the First World War. *Jane's Fighting Ships of World War I* (1919; I use the 1990 Studio Editions reprint with modern foreword by Captain John Moore, RN), p. 62 lists the *Dido* as an 1896 cruiser of the *Eclipse* class. That, by 1914, made her ancient (she was actually slower than contemporary battleships, which meant she was completely useless at sea). Little wonder she was used as an accommodations ship. It seems most unlikely that she would ever actually have been sent to sea.

Although I have no reason to doubt that this song refers to the *Dido* of World War I, there was also a cruiser *Dido* in World War II; that one actually fought (she was the name ship of a class of anti-aircraft cruisers built in the late 1930s and early 1940s, according to M. J. Whitley, *Cruisers of World War II: An International Encyclopedia*, Arms and Armour Press, 1995, p. 112). This *Dido* spent some time in the Home Fleet, so she could have been at Harwich for a while (Whitley, p. 114), but probably not long enough for her to become a fixture! - RBW

*Last updated in version 5.1*

File: Tawn061

### Haselbury Girl, The (The Maid of Tottenham, The Aylesbury Girl)

**DESCRIPTION:** A girl on the way to market meets a rakish young man, who proceeds to tie up her garter, which costs her her maidenhead. In many versions, she asks his name, and he refuses to answer.

**AUTHOR:** unknown

**EARLIEST DATE:** 1656 (printed in Choyce Drollery: Songs and Sonnets... Never Before Printed [London])

**KEYWORDS:** bawdy sex clothes courting

**FOUND IN:** US(SE,So) Britain(England(Lond,South))

**REFERENCES** (5 citations):

- Kennedy-FolksongsOfBritainAndIreland 176, "The Haselbury Girl" (1 text, 1 tune)
- Reeves/Sharp-TheldiomOfThePeople 41, "The Hazelbury Girl" (1 text)
- Chappell-FolkSongsOfRoanokeAndTheAlbermarle 49, "Jackie Rover" (1 text)
- Randolph/Legman-RollMeInYourArms I, pp. 162-168, "The Maid of Tottenham" (3 texts, 2 tunes)

DT, HASLBURY* MAIDTOTN* UPSNDOWN

Roud #364
RECORDINGS:
*Pop Maynard, "The Aylesbury Girl" (on Voice15)*

CROSS-REFERENCES:
cf. "The Knight and the Shepherd's Daughter" [Child 110]
cf. ""The Next Market Day"

ALTERNATE TITLES:
To Market, To Market
Tottingham Fair
The Salisbury Girl
The Ups and Downs
Jack the Rover

NOTES [29 words]: Legman's notes in Randolph/Legman-RollMeInYourArms I, p. 167, terms this "a carefree reduction" of "The Knight and the Shepherd's Daughter" (Child 110). The evidence is thin. - EC

Last updated in version 2.6

File: K176

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**Hash o' Bennygak (Hash o' Benagoak)**

DESCRIPTION: Bothy ballad. Humorous description of characters working on a farm. Singer says if you want to find him, he'll be on a herring boat

AUTHOR: unknown

EARLIEST DATE: 1962 (collected from Maggie McPhee)

KEYWORDS: farming work humorous moniker nonballad worker

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
*MacColl/Seeger-TravellersSongsFromEnglandAndScotland* 106, "The Hash o' Bennygak" (1 text, 1 tune)
Roud #1527

File: McCST106

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**Hat McGinnis Wore, The**

DESCRIPTION: "'Good evening to you one and all, Good luck to what I say... I'm going to introduce to you bright memories of your, The relics of old days and scenes, The hat McGinnis wore.'" McGinnis was killed by the Shannon. Respect his hat lest his ghost haunt you

AUTHOR: unknown

EARLIEST DATE: 1993 (Scott-ACollectorsNotebook-31TraditionalSongs)

KEYWORDS: death clothes ghost

FOUND IN: Australia

REFERENCES (1 citation):
*Scott-ACollectorsNotebook-31TraditionalSongs*, pp. 26-27, "The Hat McGinnis Wore" (1 short text, 1 tune)
Roud #22613

CROSS-REFERENCES:
cf. "The Hat Ned Kelly Wore" (derivative song)

NOTES [42 words]: The obvious temptation is to regard this as a version of "The Hat My Father Wore" -- after all, they're both about Irishmen and old hats. It's hard to be certain, since Scott's is the only version and it's pretty short, but I think this is separate. - RBW

Last updated in version 4.5

File: ScCo1027

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**Hat Me Old Man Wore, The**

DESCRIPTION: "Good evening to you one and all, Good luck to you I say... I've brought with me a relic Of past happy days of yore." The singer tried to wear it in the Navy, and was not allowed, but he kept it as a good luck piece. Others should not touch it

AUTHOR: unknown

EARLIEST DATE: 1959 (Tawney-GreyFunnelLines-RoyalNavy)
Hat My Father Wore, The

DESCRIPTION: Paddy Miles comes from Ireland to America. On St Patrick's day he wears the hat "wore for more than ninety years ... From my father's great ancestors." He plans to return to Ballymore with "the hat my father wore"

AUTHOR: Daniel Macarthy (source: broadside LOCsheet sm1876 01751)

EARLIEST DATE: 1876 (broadside, LOCsheet sm1876 01751)

KEYWORDS: emigration return clothes America Ireland father

REFERENCES (6 citations):
Greig/Duncan8 1538, "The Hat My Father Wore" (4 texts, 2 tunes)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #168, p. 2, "The Hat My Father Wore" (1 text)
Dean-FlyingCloud, p. 64, "The Hat Me Father Wore" (1 text)
OCroinin/Cronin-TheSongsOfElizabethCronin 165, "The Hat My Father Wore" (2 texts)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 26, "The Hat Me Father Wore" (1 short text, 1 tune)

Hylands-Mammoth-Hibernian-Songster, p. 206, "The Hat Me Father Wore" (1 text)

Roud #4796

RECORDINGS:
Angus "The Ridge" MacDonald, "The Hat My Father Wore" (on MUNFLA/Leach)

BROADSIDES:
Bodleian, Harding B 11(1119), "The Hat My Father Wore ("I'm Paddy Miles an Irish boy"), Jones (Sheffield), n.d.

LOCsheet, sm1876 01751, "The Hat My Father Wore!," E. H. Harding (New York), 1876 (tune)

CROSS-REFERENCES:
"The Sash My Father Wore (I)" (form)
"The Sash My Father Wore (II)" (many lines)
"The Hat Me Old Man Wore" (parody which shares many of the same ideas)

SAME TUNE:
The Hat Me Old Man Wore (File: Tawn096)

NOTES [367 words]: Zimmermann: "It has been noted that 'much of the pugnacity has gone from the music played on the 12th day of July' [S.H. Bell Erin's Orange Lily, p. 14]; there is a tendency to replace the most violent ballads by innocuous songs such as 'The Ould Orange Flute' or 'The Sash my Father Wore'. 'The Ould Orange Flute' appeared on nineteenth century broadsides. The other song ['The Sash my Father Wore'] is more recent; it was probably the paraphrase of a non-political song, 'The Hat my Father Wore'. A nationalist version, quite different in character but singable to the same tune, appeared in Shan Van Vocht, August 1896." The "Donagh MacDonagh Song Collection" at tripod.lycos site includes a version of "The Hat My Father Wore" that has the singer exiled "For the joining of the Brotherhood in the year of '64"; the tune for MacDonagh's version is "The Sash my Father Wore." It is clear that "The Sash" is an adaptation of "The Hat," or vice versa. The author is in question. The sheet music, LOCsheet sm1876 01751, states "words by Daniel Macarthy" with no attribution for the tune. Greig/Duncan8 says "Cf. Walton's Treasury of Irish Songs and Ballads (Dublin, 1947), p. 105. The song was written by Johnny Paterson."

Weldon Thornton, Allusions in Ulysses: An Annotated List, (Chapel Hill, 1982), p. 92, refers to both claims as songs which must be substantially the same and goes no further to resolve the claims. - BS

According to Spaeth, A History of Popular Music in America, p. 331, William ("Billy") Jerome and Jean Schwartz in 1909 published a song "The May My Father Wore on St. Patrick's Day." That can hardly be the original of this, but I don't know how the one influenced the other.

The song appears in Harrigan & Hart's Skidmore Guards Songster, which hints that Edward Harrigan (for whom see "Babies on Our Block") might have written, or rewritten, it, but I don't find it
among the songs composed by David Braham in John Franceschina, *David Braham: The American Offenbach*, Routledge, 2003, so the Harrigan songster just adds to the confusion. Presence in that particular songster doesn't prove anything, though, since it included several pieces not by Harrigan. - RBW

*Last updated in version 6.1*

File: BrdHMFW

**Hat Ned Kelly Wore, The**

DESCRIPTION: "Good evening to youse one and all, Good luck to what I say... I've brought to you the relics boys, of the good old days of yore, You'll curse the day you trampled on the hat Ned Kelly wore." The singer has searched far but has never found the like

AUTHOR: unknown

EARLIEST DATE: 1993 (Scott-ACollectorsNotebook-31TraditionalSongs)

KEYWORDS: clothes outlaw

HISTORICAL REFERENCES:

1855 - Birth of Ned Kelly

1880 - Execution of Kelly. His last words are reported to have been "Such is life."

FOUND IN: Australia

REFERENCES (1 citation):

*Scott-ACollectorsNotebook-31TraditionalSongs*, p. 26, "The Hat Ned Kelly Wore" (1 short text, 1 tune)

Roud #22612

CROSS-REFERENCES:

cf. "Kelly Was Their Captain" (subject) and notes and references there

cf. "The Hat McGinnis Wore" (probable source)

NOTES [53 words]: Scott's informant said there was more to this song, which he could not remember. I wonder if it described Kelly's hat -- and if it WAS a hat. One trick Kelly tried as an outlaw was creating a very primitive suit of armor (more like a set of tin cans than actual medieval armor). Could the hat be the helmet from that? - RBW

*Last updated in version 4.5*

File: ScCol026

**Hateful Mary Ann**

DESCRIPTION: A confused piece, with hints of stage origin. The singer waits for her love, who is much delayed. She fears bad weather has caused him to stop "with that hateful Mary Ann" "And it's all for the chilly, driving rain. At last he arrives (to her reproaches?)

AUTHOR: unknown

EARLIEST DATE: 1939 (Brown)

KEYWORDS: love courting betrayal storm

FOUND IN: US(SE)

REFERENCES (1 citation):

*Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2* 144, "Hateful Mary Ann" (1 text)

Roud #6564

File: BrII144

**Haud Awa, Bide Awa**

DESCRIPTION: He asks that she accept him, a shepherd who would "row ye in his tartan plaid," and Highland soldier with a house and meadow and wealth to share with her. She rejects him and "winna gang wi' you" He says he'll leave. She stops him. They agree to marry.

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan4)

KEYWORDS: courting farming money dialog soldier

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):

*Greig-FolkSongInBuchan-FolkSongOfTheNorthEast* #79, pp. 1-2, "Oh, Haud Awa"; #140, pp. 1-2, "Haud Awa, Bide Awa"; "Folk-Song in Buchan," p. 15, ("Haud awa, bide awa, Haud awa frae me,
Haud Awa' Frae Me Donald (I)

DESCRIPTION: Donald offers Eppie a plaid, ring and kiss, praises his own thigh and claymore, offers a silver brooch and coracle, cheese and butter, no work or spinning. She rejects each offer: "Ye are nae a match for me." In that case, he says, he'd never marry her.

AUTHOR: unknown
EARLIEST DATE: 1776 (Herd)
KEYWORDS: courting bragging rejection dialog humorous
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan4 857, "Haud Awa' Frae Me Donald" (2 texts, 1 tune)
Whitelaw-BookOfScottishSong, p. 495, "Haud Awa'" (1 text)

CROSS-REFERENCES:
cf. "Haud Awa, Bide Awa" (format and some lines of dialog)

ALTERNATE TITLES:
Hielan' Donald
NOTES [17 words]: Greig/Duncan4 quoting Duncan: "Learnt from his mother sixty-five years ago. Noted December 1906." - BS
Last updated in version 3.2
File: GrD4857

Haud Awa' Frae Me Donald (II)

DESCRIPTION: Donald asks Jenny to "come awa' wi' me." He asks why she no longer favours him. She says "some fickle mistress you may find will jilt as fast as thee." He claims the report of his infidelity is false and that he spread it. She tells him to prove it.

AUTHOR: unknown
EARLIEST DATE: 1776 (Herd)
KEYWORDS: courting infidelity lie rejection dialog
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Whitelaw-BookOfScottishSong, p. 494, "Haud Awa'" (1 text)

CROSS-REFERENCES:
cf. "Haud Awa, Bide Awa" (format and some lines of dialog)

ALTERNATE TITLES:

NOTES [112 words]: Greig/Duncan3 cites different interpretations. Maybe it refers to 1645, "when contingents were gathering to the Battle of Alford." Duncan says "the verses given seem to me much more like the celebration of some kind [of] gathering for sport or merry making.... The words do not suggest the ballad style of the seventeenth century."
And nobody mentioned the 1745 Jacobite rebellion? With someone going to Skye, and the Laird going to France? Amazing. - RBW

Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Indego (620) is at coordinate (h0-1,v5) on that map [roughly 28 miles W of Aberdeen]. - BS

Last updated in version 2.4
File: GrD3620

Haughs o' Newe, The
DESCRIPTION: "As I gaed up the haughs o' Newe And through Strathdon upon my pony," the singer meets a maid so pretty that she makes him lightheaded. She turns him down; he cannot dance and speaks no Gaelic. He wishes he could do more to impress her
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan6)
KEYWORDS: love courting rejection
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan6 1238, "The Haughs o' Newe" (1 text, 1 tune)
Ord-BothySongsAndBallads, p. 135, "The Maid of Don" (1 text); p. 193, "The Haughs o' Newe" (1 text)
Roud #6781
File: Ord193

Haughs o' Cromdale, The
DESCRIPTION: "As I came in by Auchindoun, a little wee bit frae the toon... To view the Haughs o' Cromdale," the singer hears that the Highland army has been defeated. But Montrose refuses to accept defeat, and in a second battle heavily defeats the English
AUTHOR: unknown
EARLIEST DATE: 1819 (Hogg-JacobiteRelicsOfScotlandVol1)
KEYWORDS: patriotic Scotland Jacobites battle
HISTORICAL REFERENCES:
Apr 30, 1690 - Battle of Cromdale
FOUND IN: Britain(Scotland(Aber))
REFERENCES (7 citations):
Hogg-JacobiteRelicsOfScotlandVol1 2, "The Haughs of Cromdale" (1 text, 1 tune)
Buchan/Moreira-TheGlenbuchatBallads, pp. 83-85, "Haughs O Cromdale" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #96, p. 1, "The Haughs o' Cromdale" (1 text)
Greig/Duncan1 113, "The Haughs of Cromdale" (2 texts, 5 tunes)
Whitelaw-BookOfScottishBallads, pp. 546-548, "The Haughs of Cromdale" (1 text)
Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), pp. 187-189, "The Haws o' Cromdale" (1 text, 1 tune)
Roud #5147
RECORDINGS:
John MacDonald, "The Haughs O' Cromdale" (on Voice08)
BROADSIDES:
Bodleian, Harding B 25(814), "The Hearts of Campbell" ("As I came in from Auchindown"), W. Stephenson (Gateshead), 1821-1838; also Harding B 11(480), "The Hearts of Campbell"; 2806 c.14(66), "The Haughs of Crumdel"
Murray, Mu23-y1:070, "Haughs o' Crumdal," James Lindsay (Glasgow), 19C
NLScotland, RB.m.143(024), "Haughs o' Crumdale," unknown, c. 1890
SAME TUNE:
The Herald's Approach (per broadside Murray, Mu23-y1:070)
On the Restoration of the Forfeited Estates 1784 (_Scots Musical Museum_ #298, to the tune "As I came in by Auchindown")
NOTES [608 words]: Historical accuracy is rarely to be found in folksong, but this piece comes close to taking the cake. There was only one Battle of Cromdale, in which Williamite army of
Thomas Livingstone beat the Jacobites under Buchan easily. Montrose (1612-1650) was not involved in any way, having been executed some 40 years before!

John Prebble, *Glencoe*, Martin Secker & Warburg, 1966 (I use the 1968 Penguin edition), p. 90, says that Hugh Mackay, the Williamite commander in Scotland, "sent Sir Thomas Livingstone against Buchan [who had raised a standard of rebellion on behalf of James II] with twelve hundred horse and foot, and some levies from Clan Grant and Clan Mackay. The Jacobite leader was a brave and romantic fool. He made no proper reconnaissances, and posted too few sentinels. In the first dawn of May, while his army was still sleeping upon the haughs of Cromdale, Livingstone's six troops of dragoons galloped out of the mist, swinging their swords. It was a rout, not a battle.... Buchan [escaped] without hat, coat or sword. Four hundred Highlanders were taken prisoner and the rest went home in disgust."

That being the case, there have been various attempts to determine what battle the song is actually about. The best guess is the Battle of Auldern, May 9, 1645. Montrose, typically, had won a battle at Inverlochy in February, only to see most of his army dissolve. (A large part of his force was MacDonalnds, and they were very inconsistent allies.) By May, the Covenanters felt strong enough to attack him. They managed an initial surprise, but Montrose won the day with a counterattack.

In some ways, the story of the song reminds me more of the raid on Dundee a month earlier (April 4-6), though that wasn't much of a battle -- but it did involve an attempt to attack Montrose, which miscarried. This was called a victory in London, but Montrose obviously was around to fight again a month later.

In neither case, though, did the result change the strategic situation much. Auldern came only a few weeks before the Battle of Naseby (June 14), and that much bigger and more important battle settled Charles I's hopes for good and all (though it was a while before people realized that).

Auldern does seem the best fit, but given the strange situation, I would not consider the connection proved. In particular, why conflate it with Cromdale? The latter was not a significant battle in any way; most short histories don't so much as mention it.

The song, despite its inaccuracy, has survived well, but that seems to be mostly because of its excellent tune, beloved by pipers. - RBW

Yates, Musical Traditions site *Voice of the People suite* "Notes - Volume 8" - 1.3.03 regarding John MacDonald's version of "The Haughs O' Cromdale": "It was a complete shambles, prefiguring the Battle of the Boyne fought two months later, and the present song reflects events very much the way they happened. Curiously enough, the first song called The Haughs o' Cromdale to be printed (Jacobeite Relics, 1819, vol.1 song 2) makes the battle a Jacobite victory, and brings in the long-dead Montrose to retrieve the day. John's song, recorded 150 years later, is certainly older than the Jacobeite Relics rewrite." There are not two songs, but only one (though an argument can be made that the radical difference in outcome would justify splitting them): Hogg's -- and the broadsides' -- version has the reporter "in tartan trews" report the victory for Montrose; MacDonald's reporter simply states

For MacDonalds' men, Clan Ronald's men,
MacKenzie's men, MacGelvey's men,
And the highland men and the lowland men
Lay dead and dying in Cromdale. - BS

 Last updated in version 3.2

File: BrHauCro

**Haughs o' Gartly, The**

DESCRIPTION: "Lang Lowrie o Bucharn He wis there wi's tree o' arn [alder stick] He said he wid them a' govern Upon the Haughs o' Gartly"

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan3)

KEYWORDS: sports

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan3 647, "The Haughs o' Gartly" (1 text)

Roud #6070

CROSS-REFERENCES:

cf. "The Haughs o' Cromdale" (tune, per Greig/Duncan3)

NOTES [80 words]: The current description is all of the Greig/Duncan3 entry.
Greig/Duncan3 quoting a 1906 letter to Duncan: "[The Haughs o' Gartly] is a description of a New Year game of shinty." "Shinty" is "shinny" or -- in my day -- a pickup hockey game, not necessarily on ice.

Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Gartly (647) is at coordinate (h4,v4) on that map [roughly 32 miles WNW of Aberdeen]. - BS

Last updated in version 2.4
File: GrD3647

Haul 'Er Away (Little Sally Racket)

DESCRIPTION: Shanty, with internal chorus "Haul 'er/ em away... Haul 'er away... Haul 'er away With a haul-ey-hi-o, Haul 'er away." Verses are about the "little" girls ashore ("Little Sally Racket," "Little Daisy Dawson" etc.) and their (sexual) exploits

AUTHOR: unknown

EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)

KEYWORDS: shanty bawdy sex whore

FOUND IN: Britain

REFERENCES (3 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 315-317, "Haul 'Er Away" (2 texts, 2 tunes) [AbEd, pp. 237-239]
Silber/Silber-FolksingersWordbook, p. 86, "Little Sally Racket" (1 text)
DT, Haulrawy

CROSS-REFERENCES:
cf. "Cheer'ly Man" (form, lyrics)
cf. "Tiddy High O!" (character of Sally Rackett)

ALTERNATE TITLES:
Haul 'Em Away
Haul Him Away
Sally Rackett

NOTES [158 words]: A. L. Lloyd, in the notes to the recording "A Sailor's Garland," reports that this shanty (to a tune known in Jamaica as "Mr. Ramgoat" or "Hill and Gully") was discouraged in American vessels, though the British allowed it to be sung.

The song shares its verse form, and some lyrics, with "Cheer'ly Man," but the choruses are distinct enough that we split them rather tentatively. Lloyd, among others, lumps them.

To haul, in nautical terminology, of course means to pull on a rope. "Haul away," according to the Lords Commissioners of the Admiralty, A Seaman's Pocket Book, London, June 1943, designed for sailors newly taken into the Royal Navy in World War II; (I use the 2006 MJF Books edition), p. 42, is "an order to haul steadily until further orders." - RBW

For tunes to "Mr. Ramgoat" and "Hill and Gully" Murray, p. 9, "Hill and Gully" and p. 39, "Miss Ramgoat." The tunes are similar but not identical. Both songs are in the Index. - BS

Last updated in version 3.7
File: FSWB086A

Haul Am Day

DESCRIPTION: Call and response. Mother has gone to the mountain to bring home yellow plantain. "Haul am day," is the response.

AUTHOR: unknown

EARLIEST DATE: 1954 (Elder-FolksongsFromTobago)

KEYWORDS: work food nonballad worksong children mother

FOUND IN: West Indies(Tobago)

REFERENCES (1 citation):
Elder-FolksongsFromTobago 36, "Haul Am Day" (1 text, 1 tune)

NOTES [44 words]: Elder-FolksongsFromTobago: "As the lumber-men toil in the deep forest pulling the heavy logs out to level ground where sawyers will cut them up into board, they sing the praise of the mother who works as hard as the men to bring home the best to the children." - BS

Last updated in version 3.7
File: ElTo036
Haul Away, Boys, Haul Away

DESCRIPTION: Shanty. "Oh, Haul away an' let's get goin', boys. Haul away, boys, haul away! Oh, Haul away for merchant's money, boys. Haul away, boys, haul away!" No particular story line, but several verses have references to Cuba and sugar.

AUTHOR: unknown
EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)
KEYWORDS: shanty worksong animal
FOUND IN: West Indies
REFERENCES (2 citations):
- Hugill-ShantiesFromTheSevenSeas, pp. 357-358, "Haul Away, Boys, Haul Away" (1 text, 1 tune)
- Abrahams-DeepTheWaterShallowTheShore, pp. 111-113, "Haul Away, Haul Away" (1 text, 1 tune)

CROSS-REFERENCES:
- cf. "Old Bee Makes the Honey Comb" (lyrics)

NOTES: To haul, in nautical terminology, of course means to pull on a rope. "Haul away," according to the Lords Commissioners of the Admiralty, A Seaman's Pocket Book, London, June 1943, is "an order to haul steadily until further orders." - RBW

Last updated in version 4.0
File: Hugi357

Haul Away, Joe

DESCRIPTION: Shanty, characterized by, "Away, haul away, haul away, Joe" (or "...haul away, pull"). Some versions tell a story: the sailor has trouble with his Irish girl and goes to sea, or suffers grief from a Yankee girl, or otherwise suffers at women's hands.

AUTHOR: unknown
EARLIEST DATE: 1917 (what appears to have been a fragment of the chorus appears in the diary of Mary Bray, probably in 1859; see A. A. Hoehling _Ships that Changed History_, p. 18)
KEYWORDS: shanty sailor courting
FOUND IN: US(MA,MW,NE,SE)
REFERENCES (20 citations):
- Doerflinger-SongsOfTheSailorAndLumberman, pp. 4-5, "Haul Away, Joe" (2 texts, 1 tune)
- Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 76-78, "Haul Away, Joe" (1 composite text, 1 tune)
- Colcord-SongsOfAmericanSailormen, pp. 41-42, "Haul Away, Joe" (1 text, 1 tune)
- Harlow-ChantyingAboardAmericanShips, pp. 75-78, "Haul Away, Joe" (1 text, 1 tune)
- Hugill-ShantiesFromTheSevenSeas, pp. 358-361, "Haul Away, Joe" (1 text plus several fragments, 3 tunes) [AbEd, pp. 270-272]
- Sharp-EnglishFolkChanteys, XXVII, p. 32, "Haul Away, Joe" (1 text, 1 tune)
- Linscott-FolkSongsOfOldNewEngland, pp. 138-139, "Haul Away, Joe" (1 text, 1 tune)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 780, "Haul Away, Joe" (1 short text, 1 tune)
- Terry-TheShantyBook-Part1, #28, "Haul Away, Joe" (1 text, 1 tune)
- Kinsey-SongsOfTheSea, pp. 93-94, "Haul Away, Joe" (1 text, 1 tune)
- Lomax/Lomax-OurSingingCountry, pp. 208-209, "Haul Away, My Rosy" (1 text, 1 tune)
- Shay-AmericanSeaSongsAndChanteys, pp. 30, "Haul Away, Joe" (1 text plus some loose verses, 1 tune)
- Warner-FolkSongsAndBalladsOfTheEasternSeaboard, p 36, "Haul Away Joe" (1 text)
- Fireside-Book-of-Folk-Songs, p. 145, "Haul Away, Joe" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 87, "Haul Away Joe" (1 text)

DT, HAULJOE*


Frederick Pease Harlow, _The Making of a Sailor, or Sea Life Aboard a Yankee Square-Rigger_, 1928; republished by Dover, 1968, pp. 272-273, "Haul Away, Joe" (1 text, 1 tune)

Roger deV. Renwick, _Recentering Anglo/American Folksong: Sea Crabs and Wicked Youths_, University Press of Mississippi, 2001, pp. 87-88, "Haul Away, Joe" (1 text)

Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 77, "Haul Away, Joe" (1 text, 1 tune)
Haul Away, Old Fellow, Away

DESCRIPTION: Halyard shanty. French verses with English choruses "Haul away, old fellow, away." Sailor tells of meeting and falling in love with a girl, but she's too fine for him; sailors only get the trollops. He's sick of it all and is going to ship out far away.

AUTHOR: unknown
EARLIEST DATE: 1927 (Hayet, _Chansons de bord_)
KEYWORDS: foreignlanguage shanty love farewell
FOUND IN: France Britain
REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 361-363, "Haul Away, Old Fellow, Away" (2 texts, French & English, 1 tune)
Hugill-SongsOfTheSea, p. 95, "Haul Away, Old Fellow, Away" (2 texts, French & English, 1 tune)
CROSS-REFERENCES: cf. "Haul Away, Joe" (similar chorus)
ALTERNATE TITLES:
C'est en passant sur l' pont de Morlaix
NOTES [58 words]: To haul, in nautical terminology, of course means to pull on a rope. "Haul away," according to the Lords Commissioners of the Admiralty, A Seaman's Pocket Book, London, June 1943, designed for sailors newly taken into the Royal Navy in World War II; (I use the 2006 MJF Books edition), p. 42, is "an order to haul steadily until further orders."

Haul on the Bowline

DESCRIPTION: Shanty. Characteristic line: "Haul on the bowline, the bowline haul!" The lyrics may relate to the singer's friendship with Kitty in Liverpool (or elsewhere), or perhaps complain about a sailor's life.

AUTHOR: unknown
EARLIEST DATE: 1869
KEYWORDS: shanty nonballad sailor
FOUND IN: US(MA,NE) Canada(Mar,Newf) Britain(Scotland(Aber))
REFERENCES (22 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 9-10, "Haul on the Bowline" (1 text, 1 tune)
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 75-76, "Haul on the Bowline" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, pp. 42-43, "Haul on the Bowline" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 95-96, "Haul the Bowline" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 354-357, "Haul the Bowline" (2 texts, 2 tunes) [AbEd, pp. 266-269]
Sharp-EnglishFolkChanteys, XXXVII, p. 42, "Haul on the Bow-line" (1 text, 1 tune)
Kinsey-SongsOfTheSea, p. 105, "Haul upon the Bowline"; pp. 108-109, "We'll Haul the Bowlin'" (2 texts, 2 tunes)
Linscott-FolkSongsOfOldNewEngland, pp. 139-140, "Haul the Bowline" (1 fragment, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 167, "Haul on the Bo'line" (1 text, 1 tune)
Cox-FolkMusicInANewfoundlandOutport, p. 54, "'Jolly Poker' and 'Haul on the Bowline'" (1 short text, 1 tune, with one verse of this and one of "Johnny Boker (I)"
Greig/Duncan1 1, "Haul Away Your Bowline" (1 text, 1 tune)
Scott-TheBalladOfAmerica, p. 131, "Haul on the Bowline" (1 text, 1 tune)
Fowke/Mills/Blume-CanadasStoryInSong, pp. 12-13, "Haul on the Bowline" (1 text, 1 tune)
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 33, "Haul the Alabama Bowline" (1 text)
Bone-CapstanBars, pp. 38-39, "Haul on th' Bowlin'" (1 short text, 1 tune)
Terry-TheShantyBook-Part1, #29, "We'll haul the bowlin'" (1 text, 1 tune)
Shay-AmericanSeaSongsAndChanteys, p. 27, "Haul on the Bowline" (1 text, 1 tune)
Heart-Songs, p. 459, "Haul on the Bowlin'" (1 text, 1 tune)
Darling-NewAmericanSonster, p. 310, "Haul on the Bowlin'" (1 text)
Silber/Silber-FolksingersWordbook, p. 87, "Haul on the Bowline" (1 text)
DT, HAULBWLN* HAULBWLN2*
Roud #652
RECORDINGS:
Joseph Hyson, "Haul the Alabama Bowline" (on NovaScotia1)
Richard Maitland, "Haul the Bowline" (AFS, 1939; on LC26)
Stanley Slade & chorus: "Haul On the Bowlin'" (on Lomax41, LomaxCD1741)
ALTERNATE TITLES:
Haul Away the Bowline

NOTES [289 words]: Doerflinger-SongsOfTheSailorAndLumberman says of this song, "Its unusual antiquity is shown by the fact that not since the sixteenth or early seventeenth century has the term 'bowline' been used for any rope on which a shanty would be sung."
Bone-CapstanBars makes this statement even stronger; "'Haul on th' bowlin'... is probably the oldest song we know at sea. The bowline has not been an important rope since, in about 1500, staysails were put in use to hold a ship on a wind. Before that date, the bowline was doubtless of stout cordage to haul the weather leech of a square-sail forward when the old carrack was sailing with the wind abeam. But, although a bowline of sorts was used in modern square rig, it could be set taut by a hand or two."
The above statements are true if the bowline is indeed a rope (and it would normally be a rope that is hauled). We might mention however that a bowline is also "a quick method of putting a temporary eye in the end of a rope, such as a hawser, or a line passed round a man working over the side. Two hands are required" (Seaman'sPocket, p. 49). So perhaps to haul on a bowline is to haul on something secured by a bowline knot?
Also, StoryKirwinWiddowson, p. 59, note a Newfoundland usage, "A length of rope used esp[ecially] to fasten a load of wood on a sled and for hauling"; they cite a mention of a bowline in the song familiar Newfoundland song "Tickle Cove Pond," where people are told to haul on the bowline with all their might. Perhaps Newfoundland preserved an older usage?
Linscott-FolkSongsOfOldNewEngland claims, without citing a source, that it "is said to have been a favorite in the time of Henry VIII" (1509-1547). Shay reports the same, again without a source. - RBW

Bibliography

- Seaman'sPocket: Lords Commissioners of the Admiralty,A Seaman's Pocket Book, London, June 1943, designed for sailors newly taken into the Royal Navy in World War II; (I use the 2006 MJF Books edition)
- StoryKirwinWiddowson: G. M. Story, W. J. Kirwin, and J. D. A. Widdowson,
Haul, Haul, Haul, Boys

DESCRIPTION: "Haul, haul, haul, boys, haul and be lively, Haul, oh haul, boys, haul. She will come, she must come; haul, boys, haul. (x2) Well, it seems to me like the time ain't long; Haul and be lively, haul, boys, haul."

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: fishing work nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 226, "Haul, Haul, Haul, Boys" (1 text)

NOTES [27 words]: The editors of Brown suggest that this is a fishing adaption of "Haul Away, Joe." Certainly possible -- but there is nothing compelling about the suggestion. - RBW

Hauling Logs on the Maniwaki

DESCRIPTION: To the "Derry Down" tune, the singer tells of setting out for the Maniwaki -- a difficult trip. Once the loggers arrive in camp, the song settles in to a routine of describing the members of the crew

AUTHOR: unknown

EARLIEST DATE: 1965 (Fowke)

KEYWORDS: logger work lumbering moniker

FOUND IN: Canada(Que)

REFERENCES (1 citation):
Fowke-LumberingSongsFromTheNorthernWoods #20, "Hauling Logs on the Maniwaki" (1 text, 1 tune)

Roud #4384

CROSS-REFERENCES:
cf. "Derry Down" (tune) and references there

Hauling Wood to Bangor

DESCRIPTION: Singer gets up at five to haul wood to Bangor; he arrives and gets drunk. His father comes to find him. A fiddler plays "The Bells of Old Ireland" and the men dance. To the old women: "Perhaps you done as bad yourself And perhaps a damn sight worse"

AUTHOR: unknown

EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)

KEYWORDS: lumbering dancing drink music humorous

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 31-32, "Hauling Wood to Bangor" (1 text, 1 tune)

Roud #12475

Haunted Hunter, The

DESCRIPTION: Singer, walking toward camp, is joined by a snowshoed figure who leaves no tracks. The singer falls in a snowdrift, to be found with hair bleached white. The other trappers recognize the signs of an encounter with the haunted hunter; all leave the area.
Haunted Wood

DESCRIPTION: A white man builds a home near "Haunted Falls." One day when he is away, Indians cast his wife to die on the rocks and burn his home with his children inside. "Now the old man wanders lonely... And the people... Call this place Haunted Wood."

AUTHOR: unknown
EARLIEST DATE: 1946 (collected from Buck Lee; printed in JournalOfAmericanFolklore 1954); a related song was in existence by 1863; see NOTES
KEYWORDS: death homicide Indians(Am.) revenge family
FOUND IN: US(Ro)
REFERENCES (3 citations):
Fife/Fife-CowboyAndWesternSongs 41, "Haunted Wood" (1 text, 1 tune)
Burt-AmericanMurderBallads, pp. 144-146, "(Haunted Wood)" (1 text, 1 tune)
Logsdon-WhorehouseBellsWereRinging 34, pp. 190-194, "Haunted Falls" (1 text, 1 tune)
Roud #5503
RECORDINGS:
Eva Ashley Moore, "The Haunted Woods" (on Ashley02)
CROSS-REFERENCES:
cf. "Minnehaha, Laughing Water" (approximate subject)
cf. "Petit Rocher" (plot)
NOTES [4394 words]: Speculation about this song has involved hanging some very big coats on some very small pegs.
The first speculation seems to have been Burt-AmericanMurderBallads's (later cited by Logsdon-WhorehouseBellsWereRinging), who quotes her informant's guess that the song derives from the 1862 Sioux Uprising -- now officially designated the Dakota Conflict by Minnesota government agencies.
There are severe problems with this assumption. "Haunted Wood" takes place in woods near a waterfall in the mountains. But Minnesota has no mountains; the highest point in the state, although called "Eagle Mountain," is merely a medium-sized hill, 2301 feet above sea level -- and it is in an area occupied by the Ojibwe, not the Dakota. Nor were there forests in Dakota country -- northern and eastern Minnesota were forested at the time of the Dakota Conflict, but the Dakota were prairie nomads; they never lived in the Big Woods!
Nor does the plot of the song seem to match anything that happened in Minnesota. The Dakota Conflict began with a massacre -- but it doesn't sound like *this* massacre. Indeed, Karolevitz, p. 64, says that killing women and children went against Dakota tradition, although there were certainly instances of it during the Conflict. But there was also at least one famous instance of Dakota men giving up their personal possessions to ransom women and children taken captive by militant Santees (Karolevitz, p. 66).
We should note that our records of the Dakota Conflict are surprisingly patchy, due (I think) mostly to bad communications. At a time when Civil War armies transported forces by rail and communicated with each other by telegraph, almost all messages in the Dakota Conflict were carried by messenger, and railroads had no influence at all -- most of Minnesota was still beyond the rails. The first major history of the state, Folwell's, is constantly stressing the rides people made to carry news (e.g. pp. 115, 147). There was a severe shortage of Springfield rifle muskets (Folwell, p. 158), and entrenching tools were even more rare. The whole thing sounds more like the
French and Indian War than the Second Bull Run campaign then being fought in Virginia. Most estimates of casualties seem to have been pure guesses. Phisterer lists six battles of the Dakota Conflict on pp. 110-115, but in half the cases describes them only as "Fight with Indians" or "Organizations not recorded."

The roots of the Dakota Conflict went back almost sixty years. It was in 1805 that Zebulon Pike "bought" the region at the confluence of the Mississippi and Minnesota rivers (near the heart of what is now the Twin Cities) from the local Indians for a little money and a lot of alcohol and trinkets (Beck, pp. 3-4). Fort Snelling, the first European settlement in the state apart from some old fur trade posts, was built beginning in 1819; at the time, it was the only American government post northwest of a line running from Fort Howard on Green Bay through Fort Crawford at Prairie du Chien, Wisconsin to Fort Atkinson at the junction of the Missouri and Platte rivers (see the map in Blegen, p. 98). At the time, Americans hadn't even surveyed the Minnesota River; that was done by Major Stephen Long in 1823 (Risjord, pp. 46-48). In 1825, the federal government tried to create a peaceful boundary between the Dakota (Sioux) and Ojibwe (Chippewa). It failed (Beck, p. 4).

The real encroachments on Indian territory began in 1837, when the Dakota were forced to give up all their lands east of the Mississippi (Beck, p. 4; Risjord, p. 56). Then the Federals came up with the idea of reservations. It was the only way to make enough land available to meet migrants' demands. In 1849, when Minnesota became a territory, there were only about 4000 whites in the region. Nine years later, when Minnesota became a state, there were over 150,000 (Beck, p. 5).

This was possible only because the Dakota had been bullied into making territorial concessions. By 1858, the Dakota were confined in a tiny area along the Minnesota river from its headwaters to a point somewhat west of New Ulm (see map in Blegen, p. 268). The whole thing was administered from two agencies (known, logically enough, as the Upper and Lower Sioux Agencies). In return for these concession, the Dakota were supposed to receive a regular annuity. That, plus a conversion to an agricultural lifestyle, was supposed to allow them to live on a territory far smaller than their old nomadic range.

If you ignore the fact that it was destroying Dakota culture, which, frankly, would have had to happen soon anyway, because of population pressure -- even before the great European influx, Beck, p. 15, notes that the big game in Minnesota was largely hunted out; the Dakota, contrary to myth, did not live an environmentally sustainable lifestyle -- the terms were sort of fair. Except for the footnotes. The Indians were tricked into giving up a large part of their annuity to settle alleged claims by whites (Risjord, p. 65). This meant that their income, which should have been reasonably sufficient, kept them in poverty. Jackson, p. 162, observes that "many more... would have entered on the agricultural life had the Government provided ways and means for them to do so." Beck, p. 15, adds that the government had neither improved the land nor supplied the instructors and material to let the Dakota do so themselves; not only did this lack cause resentment, it also caused many Dakota to go back to their old ways.

Even Harpers, p. 283, writing from the perspective of 1866 and with a clear desire that native culture be eradicated, admits that "It was unfortunate, however, that the patronage which the government bestowed upon the Indians was frequently dispensed through agents who took many opportunities to defraud the beneficiaries." Charles Flandrau, one of the members of the first Minnesota Supreme Court, who also had done some work as an Indian Agent, commented, "Had I been an Indian, I would have rebelled too" (Karolevitz, p. 64).

An Episcopal Bishop, Henry A. Whipple, who had been in Minnesota since 1859, wrote to a new Indian agent, "[The Indians'] history with us has been one of robbery & wrong. Dishonest agents or careless servants have made way with his money, corrupt whites have polluted his home, wife & daughters & blasted his home by the accursed fire water.... An American might blush to ask how it happens that the English govt. have not had an Indian war in Canada this century? how it is we have a new one every year? ... The fault is our own" (Meier, p. 98).

Whipple later wrote, in his preface to Jackson (p. viii), "The Indian Bureau is often unable to fulfil the treaties, because Congress has failed to make the appropriations. If its agents are not men of the highest charavter, it is largely due to the fact that we send a man to execute this difficult trust at a remote agency, and expect him to support himself and family on $1500 a year. The Indian Bureau represents a system which is a blunder and a crime.... The Indian is the only human being within our territory who has no individual right in the soil. He is not amenable to or protected by law."

Beck, p. 67, tells us that the Dakota were often desperate enough to prostitute their daughters and wives to the soldiers at Fort Ridgely in exchange for food and clothing. On p. 128, he notes that the number of White settlers in the Minnesota Valley roughly tripled from 1860 to 1862, putting even more of a squeeze on the Dakota.
During the conflict, Chief Little Crow would send a message to Henry Hasings Sibley (of whom more below) declaring (as Sibley wrote to his wife), "the reason the war was commenced was because he could not get the provisions and other supplies due the Indians, that the women and children were starving, and he could get no satisfaction from Major Galbraith, the U. S. Agent" (Meier, p. 102).

This was because, in 1862, the annuity payments were late (Carley, p. 6. It wasn't the first time, either; in 1854 and 1855, the payments had been both too late and smaller than promised; Beck, p. 56). It had been a hard winter, and the Dakota were going hungry. The Agencies refused to give them food until the payment came, and trader Andrew Myrick callously declared that they should "eat grass or their own dung" (Lass, p. 128. When Myrick's body was later found, the mouth was stuffed with grass; Jones, p. 212). Even then, many of the Dakota opposed going to war. Folwell thinks that the whole war could have been avoided had the money arrived on time (cf. discussion in Blegen, p. 267). But some young hotheads could take no more.

According to Blegen, p. 260, "On Sunday, August 17, [1862,] four young devil-may-care Wahpetons attached to a Mdewakaton camp were returning from a deer hunt in the Big Woods. They happened to pass the farmstead of a settler in Meeker County [between Litchfield and Willmar]. Their almost incredible names were Killing Ghost, Breaking Up, Runs against Something When Crawling, and Brown Wing; and the farmer... [was named] Robinson Jones. The Indians... decided to kill Jones, went to his house, first requested liquor, were refused, then followed him to the neighboring house of one Howard Baker, where Mrs. Jones was visiting. There... the Sioux hunters first engaged in a seemingly innocent target practice with the white men. The game was a ruse. The white men did not reload after firing at the target; the Sioux did so immediately, then took aim and shot down Baker, Jones and his wife, and a man named Webster, who chanced to be there on a search for land.... The Indians rushed back to the first farm and shot a girl, while the wives of Baker and Webster and some children saved their lives by hiding."

It will be evident, since none of the husbands involved survived, that this could not be the source for "Haunted Wood."

There were few trained troops in Minnesota at the time; most had been transferred east or south to fight the Confederates. The regulars were long gone (something that didn't help Indian relations; most regulars had been replaced by volunteers, who tended to dislike the Dakota more than the regulars, according to Beck, p. 127), and even volunteers were being pulled away as quickly as possible. Malvern Hill, the last of the Seven Days' Battles, had been fought on August 5. Second Bull Run took place on August 30. Antietam followed in September. Braxton Bragg invaded Kentucky in late August. (Jones, p. 191, thinks the Union failures of this period contributed to the Dakota decision to rebel, although his chronology is a few weeks off.)

This meant that, apart from a few under-strength companies, and a larger collection of untrained and unequipped recruits, every available soldier was on the front lines of the Civil War. It has been estimated that there were 7000 Dakota braves in the state at the time. Had they all been organized and properly led, they might very well have taken over the whole western half of Minnesota. As it was, they pushed many settlers off of their homes, sometimes violently. But they failed to take Fort Ridgely, or New Ulm, or most of the other key sites where battles occurred.

Some of the killings of settlers qualify as atrocities (e.g. Jones, p. 203, tells of a child having her leg torn off and being left to die), but most were fairly clean. Stephen Osman, formerly of the Minnesota Historical Society, tells me that the Uprising involved quite a few acts of torture by the Dakotas, but this ended quickly (and I have to note that few of the atrocity stories seem to have been verified). On pp. 109-110, Folwell tells of the slaughter in battle of a company of the Fifth Minnesota on August 18, but those were soldiers. Folwell does observe that many of those who were attacked in the area were German settlers (p. 111). On p. 115, he notes the killing of "nearly... fifty peaceable German settlers" near Milford. The song "Minnehaha," cited below, seems to imply a slaughter of Germans or Scandinavians.

But Folwell also notes that women generally were not killed. Similarly, there was a famous massacre at Lake Shetek in southwestern Minnesota, but men were the primary casualties; Carley, pp. 23-24, lists only widows, not widowers, so again, there were no men who survived their families. Jones, pp. 194-199, tells many stories of attacks on August 18, but again, it was either men or whole families being killed; he tells only one story (p. 198) of a woman (Mrs. Joseph Stocker) being killed when her husband survived. Even in that instance, there seem to have been no children involved.

Still, Jackson, p. 163, states that "For three days the hostile bands, continually re-inforced, went from settlement to settlement, killing and plundering. A belt of country nearly two hundred miles in length and about fifty in width was entirely abandoned by the population, who flocked in panic to the towns and forts."
As soon as the Dakota chief Little Crow heard about the Robinson Jones murders, he tried to calm things down. Accused of cowardice by the young braves, he took charge of the uprising, but warned his people that "Yes, [the whites] fight among themselves, but if you strike at one of them, they will all turn upon you and devour you and your women and little children, just as the locusts in their time fall on the trees and devour all the leaves in one day. You will die like rabbits when the hungry wolves hunt them down in the hard moon" (Blegen, p. 261). He proved right.

After a month and a half of shifting fortunes, the Union finally managed to assemble the equivalent of a brigade to take on the Dakota. On September 23, at Wood Lake near Granite Falls, Union forces under Henry Sibley met those of Little Crow. The "battle" was not very well organized (Blegen, p. 274, calls it a "confused and random engagement"; Lass, p. 131, says it was an "awkward standoff punctuated by intermittent gunfire"); Risjord, p. 98, speaks of a "general melee... [in which the Dakota] withdrew after two hours, leaving fourteen dead on the field, among them Mankato, Little Crow's most valuable lieutenant.") Carley, pp. 62-63, says that the whole thing came about because soldiers from the Third Minnesota (which had been forced to surrender to the Confederates and had returned to Minnesota without its officers) went foraging and ran into the Dakota. This let the Union forces stand largely on the defensive -- a tremendous advantage given the technology of the time. They suffered seven killed and 33 wounded.

Little Crow and his forces retreated. Sibley did not really pursue; he wanted the Indians alive, so he could recover their captives (Jones, p. 217). Most of the captives were eventually released.

The Uprising was over. The retribution would follow.

No one knows how many Minnesotans were killed. Folwell p. 391, lists contemporary estimates that from 500 to 800 Europeans were killed, and on p. 392 seems to support an estimate of 644 as being roughly correct. Jackson, p. 163, says "Nearly a thousand were killed." Utley/Washburn, p. 203, declare that "fully eight hundred whites died violently in atonement for the wrongs done the Santee." Carley, p. 1, thinks the number between 450 and 800 but seems to favor the lower end of that range. Karolovitz, p. 64, mentions estimates from 490 to 800. The 800 number may be based on Harper's, p. 283.

Little Crow would eventually be killed in a raid in 1863 (Blegen, p. 281; Utley/Washburn, p. 204, say he was "shot down by a settler while picking berries") but that was after the Minnesota phase of the rising was crushed. The Indians may have had fewer losses at the time, but in the long run, they suffered severely. Carley, p. 1, says that no accurate estimate of Dakota losses in the war can be made; Dakota witnesses later admitted to 21 losses, but it is known that they carried off their injured and dead, and many surely died who were not counted.

In the aftermath, some 1700 Dakota were taken prisoner and held in a concentration camp below Fort Snelling. A military commission "tried" them, but each "trial" lasted only minutes; Lass, p. 132, says that the commission sometimes settled forty cases in a day. It condemned fully 303 to death; Carley, p. 70. President Lincoln, to his great credit, ordered that all but 39 of them be spared; Carley, p. 72. One was later granted clemency, but the other 38 were hung on December 26, 1862; Carley, p. 73.

The remaining Sioux were then mostly forced out of the state, carted by steamship to the Dakotas, and later to Nebraska and other places (Lass, p. 133). The result was a new conflict in the Dakota Territory in 1863 (Jackson, p. 164), with occasional raids into Minnesota. Henry Sibley (who earned a brigadier's commission for his work, according Utley/Washburn, p. 204; although Phisterer, p. 278 notes that the commission dated from September 29, 1862, and expired in 1863) -- eventually led a long campaign through the Dakota region in 1863, adding to the tragedy (Carley, pp. 88-89; Beck, pp. 156-157). Back then, it was called "Manifest Destiny." These days, we have another term: "Ethnic cleansing." The Dakota remember it with bitterness to this day; I have heard them tell the tales of their anger and grief for those confined and often left to die by the banks of the Minnesota River.

Tales of massacres grew in the telling. The local newspapers had printed many false stories of Indian crimes even before the Uprising (Beck cites instances on pp. 46, 132 and elsewhere). During the Uprising, the New York Tribune at one time claimed that the towns of St. Peter, Henderson, and Glencoe had been burned. But of these three, only St. Peter was close to the conflict zone, and even it was some distance "behind the lines." During the conflict, the Yankton Dakotian called for revenge for those who has "seen their wives and husbands, fathers, and mothers and children, butchered before their eyes" (Karolovitz, p. 65) -- even though the conflict apparently had not reached that part of South Dakota.

Bottom line: "Haunted Wood" does not fit conditions in Minnesota during the Dakota Conflict and does not appear to describe an actual incident of that conflict.

That isn't the end of the story, though. Because there is a possible ancestor of this song which has strong Minnesota ties. At the time the Index was begun, there was no evidence that it had gone
into tradition, but it has now turned up in the Rickaby collection. But I'm leaving the rest of this as-is for now.

According Dunn, pp. 124-125, "[T]here is at present no reason to doubt that Frank Wood's 'Minnehaha' was the first song by a Minnesota to find local publication.... It followed Wood's initial composition by eight months, appearing in October, 1863. The words -- 'Minnehaha, laughing waters, cease thy laughing now for aye' -- were written by Richard H. Chittenden, a captain in the First Wisconsin Cavalry, who took part in the Sioux Uprising. The song is dedicated 'To the memory of the victims of the Indian Massacre of 1862.' It deals in lurid words the terrors of the Indian revolt and was as close to the Civil War as any of the local music came."

Dunn, p. 124, also notes that Wood was Minnesota's "first song writer"; he published at least eight songs and one march, and taught piano in Saint Paul until he died in 1899. Few of his songs had any success.

Except, perhaps, for "Minnehaha." I have found no certain copy of this (even Dunn did not seem to have access to the sheet music), but there is an item in the John A. Nelson papers at the Minnesota Historical Society, an anonymous poem called "Minnie-ha-ha!" The singer begs Minnehaha Falls to stop laughing ("Minnehaha" is usually said to be from Dakota words meaning "Laughing Waters" -- although it seems in fact to be a generic Dakota word for a waterfall). The poet asks them to "Give me back my Lela's tresses," says, "See that smoke that was my dwelling," and asks, "Have they killed my Hans and Otto?"

The poem is printed on page 100 of Meier. Looking at this version, I find few verbal resemblances to "Haunted Falls," but the two songs are almost certainly about the same incident. In addition, Bessie Stanchfield collected a song "Minnehaha, Laughing Water" from Elma Snyder McDowell of Saint Cloud in the 1940s (I think). Stanchfield's papers in the Minnesota Historical Society archives are fragmentary and do not seem to have a full text, but it seems clear that it was the same song as in Meier. So this song appears to have had some slight hold on Minnesota tradition.

The problem is, as the above outline of the tale of the Uprising reveals, the "Minnehaha" song no more appears to refer to any actual event of the Dakota Conflict than does "Haunted Wood."

Minnehaha Creek runs through the western Twin Cities, and Minnehaha Falls is right in the middle of the city of Minneapolis and only a couple of miles from Fort Snelling, the first permanent site of American government in Minnesota. And the name "Minnehaha Falls" is attested on pp. 244-235 of Mayer/Heilbron as having been in common use in August 1851 (before Longfellow published "The Song of Hiawatha"). There are important Indian sites in the area, but all had been abandoned; by the time of the Dakota Conflict, there can't have been many Indians in the vicinity.

Blegen in fact has a map of the "hot spots" of the Dakota Conflict on p. 268, and none are closer to the Twin Cities than Mankato, which would be at least a two day march on foot. The chief battles of the early part of the war were even farther away up the Minnesota River, at Fort Ridgely between New Ulm and Redwood Falls (Folwell, pp. 125-130) and at New Ulm itself (Folwell, pp. 133-143). But Fort Ridgely was defended by soldiers; there were no children there. At the "First Battle of New Ulm" (another German community), only a single 13-year-old girl was killed. At the "Second Battle," 26 European men were killed and others wounded, but there were few if any female casualties.

Thus these battles cannot explain the story of "Minnehaha" any more than they can explain "Haunted Wood."

Folwell, p. 124, in fact notes that most of the refugees from the first stage of the conflict headed for the Twin Cities (then three cities, Minneapolis, Saint Anthony, and Saint Paul). Anyone who reached Minnehaha Falls would have been safe.

Plus I haven't found any references to Minnehaha Falls being called haunted. Unless the idea is somehow linked to "The Death of Minnehaha" in Longfellow's "Song of Hiawatha." Longfellow's poem seems to have inspired a number communities to adopt the name "Minnehaha." But Longfellow's poem was published only in 1855. That is stretching coincidence to the breaking point.

So we're back where we started. "Minnehaha" may have inspired "Haunted Wood" (I suspect it did), but it still isn't true. On the other hand, so many stories were swirling around that it is perfectly possible that someone told a similar tale to whip up hatred against the Dakota.

I would add that I don't think the rewrite of "Minnehaha" which produced "Haunted Wood" was done by a Minnesotan. It *really* doesn't sound like a Minnesota story to me, and I live in Minnesota. That's not proof, of course -- not after a century and a half. But I do note that "Haunted Wood" (as opposed to "Minnehaha, Laughing Waters") is found mostly in the west, and not in Minnesota.

If we assume that "Minnehaha, Laughing Waters" is the source, we can at least try to see what it might have described. There are other places called Minnehaha around the country. One is a county in South Dakota -- the county containing South Dakota's largest city Sioux Falls, in fact. Sioux Falls, on the Big Sioux River, was settled in 1857 (Karolevitz, p. 41) and temporarily
abandoned during the Dakota Uprising (Beck, p. 152, which notes that all but three buildings of the new town were burned in a raid). Could the "Minnehaha" of "Minnehaha, Laughing Waters" be the falls of the Big Sioux in Minnehaha County, rather than Minnehaha Falls in Minneapolis? This would explain much. And the author of the poem might not want to call the Big Sioux River after his enemies, and so use a different name. Alternately, there is a Minnehaha district in Pennsylvania, near Philadelphia, associated with an obscure folk Pennsylvania folk song, "Minnehaha (A Lament)." This is a region with woods and falls, although there doesn't seem to be any record of "Haunted Woods" there.

Consider too the Spirit Lake Massacre of 1857. A band of outcast Dakota, led by one Inkpaduta, attacked several households near Spirit Lake, Iowa on March 8-9. According to Beck, p. 43, "When they finished, thirty-four people, mostly women and children, were dead and four other women taken prisoner." (Karolevitz, pp. 41-42, however, says that 42 were killed and four women taken captive; Folwell, p. 402, says that "some thirty" were killed and three taken captive. Although Folwell shows a map of the sites raided on p. 403, and most of the names are English, not German, making "Hans" and "Otto" unlikely names for the children.) Inkpaduta's Dakota went on to attack Springfield, Minnesota (not the same site as the modern town of Springfield; it's on the Des Moines River just north of the Iowa border) on March 26. Army attempts to catch up with him failed (Blegen, p. 265); he fled into Dakota Territory -- perhaps giving the other Dakota more reason to think they could ignore White justice.

Spirit Lake is closer to South Dakota, and to Sioux Falls, than to the Twin Cities. Inkpaduta probably went very close to Sioux Falls in his flight -- and a defensive work was built there to defend against him (Karolevitz, p. 42). All in all, I rather suspect that it was one of the events at Spirit Lake, not the Dakota Conflict itself, which inspired this song.

Reinforcing this is the fact that Inkpaduta was reported to be roaming around the Yellow Medicine River in July 1862 (Beck, pp. 127-128). Stories of his outrages five years earlier would readily mix with the reports of the actual troubles of 1862.

I emphasize that all of this is extremely speculative. Still, I think the likelihood high that "Haunted Wood/Haunted Falls" is a rewrite of "Minnehaha, Laughing Waters," with the local Minnesota references deleted, perhaps to justify some local action against Indians. - RBW

Bibliography

- Blegen: Theodore C. Blegen, Minnesota: A History of the State (1963; I use the 1975 University of Minnesota edition with a new final chapter by Russell W. Fridley, but this is merely an appendix to the Blegen book; it is actually placed *after* the index!). A very large single volume, considered one of the two great histories of the state (Folwell being the other). It is clearly more sympathetic with the Dakota than Folwell.
- Carley: Kenneth Carley, The Dakota War of 1862: Minnesota’s Other Civil War, revised edition, Minnesota Historical Society Press, 1976. Although devoted entirely to the Dakota Conflict, this is a thin book (102 pages), heavily illustrated; there is probably less text here than in Folwell, although the perspective is far more enlightened.
- Harpers: Alfred H. Guernsey and Henry M. Alden, Harper's Pictorial History of the Great Rebellion in the United States, 1866 (I use the facsimile published by The Fairfax Press as Harper's Pictorial History of the Civil War; this is undated but was printed in the late Twentieth Century)
- Jackson: Helen Jackson, A Century of Dishonor: A Sketch of the United States Government's Dealings with Some of the Indian Tribes (no copyright date listed; I use the 1994 Indian Head/Barnes & Noble edition). I've no idea how far to trust this; it has no index, no footnotes, and a completely inadequate table of contents. So you can't read it and look something up to verify it.
- Karolevitz: Robert F. Karolevitz, Challenge, the South Dakota Story, Brevet Press, 1974 (I
Hava Nagila

DESCRIPTION: Modern Hebrew: "Hava nagila (x3) venis mecha. Hava neranena (x3), venis mecha. Uru, uru achim, Uru achim belev sameach." Hearers are urged to be merry

AUTHOR: unknown (reworked by Abraham Z. Idelsohn; see NOTES)

EARLIEST DATE: 1915 (tune collected by Idelsohn, who apparently set the words in 1918)

KEYWORDS: foreignlanguage nonballad

FOUND IN:

REFERENCES (1 citation):

NOTES [227 words]: Not exactly a folk song by origin, but now so popular that it may qualify in practice. And its roots are "folky." Frankly, however, I included it only because I found the following information on p. 16 of Irene Heskes, Passport to Jewish Music: Its History, Traditions, and Culture, originally published as #33 in Contributions to the Study of Music and Dance, 1994 (I use the 1995? Tara Publications paperback edition):

"Abraham Z. Idelsohn [1882-1938] was especially drawn to the works of Hebrew poets, particularly Chayim Nachim Bialik (1873-1934), some of whose poems he set to music.... He compiled a first songster in order to bring good Jewish music into the schools., adapting for educational use many Jewish folk melodies, one of which he renamed as Hava Nagilah (Let us be merry). It was derived from a Hasidic nigun (tune) sung by the follower of the celebrated Hasidic leader Rabbi Yisroel (1797-1850) or Sadigora (Krillovitz), also known as the Rizhiner rebbe (rabbi)."

If I understand Heskes correctly (the text is not very clear), the text of Hava Nagila was first published in Folksongs of the Eastern Jews (Volume 9, p. 200, song #716). Idelsohn had earlier published the tune, without text, as his #155. He had collected it in 1915. But he did not copyright the combination of text and tune, so he is rarely credited with the piece. - RBW

Last updated in version 3.5
File: DThavana

Have Courage My Boy to Say No

DESCRIPTION: Singer exhorts his son, leaving home, to take a righteous path, despite temptation: he should shun "bright ruby wine," for "poison it stings like a viper," as well as "vile gambling dens," rather trusting in God. Refrain: "Have courage, my boy, to say no"

AUTHOR: unknown

EARLIEST DATE: 1938 (recorded by Dixon Bros.)

KEYWORDS: virtue warning gambling drink wine nonballad religious

FOUND IN: US(Ro,SE)

REFERENCES (1 citation):

DT, SAYNO

Roud #5263

RECORDINGS:
Have Two Prisoners Here in Jail

DESCRIPTION: "(Here we) have two prisoners in jail (x3), Turn about, ladies, turn, turn, turn, Turn about, ladies, turn." "Stole a farmer's pretty little girl." "What will it take to set them free." "Yankee dime (or "Hug and a kiss") will set them free."

AUTHOR: unknown
EARLIEST DATE: 1936 (Owens, Swing and Turn, according to Spurgeon-WaltzTheHall-AmericanPlayParty)
KEYWORDS: playparty prison reprieve money
FOUND IN: US(So)
REFERENCES (1 citation): 
Spurgeon-WaltzTheHall-AmericanPlayParty, p. 112, "Here We Have Two Prisoners in Jail" (1 text, 1 tune)
Roud #12437
File: Spurg112

Have You Any Bread and Wine (English Soldiers, Roman Soldiers)

DESCRIPTION: "Have you any bread and wine, My fairy and my forey, Have you any.... Within the golden story?" More and more wine is requested, until the questioner is told to go away. The two sides declare allegiance to their lords, then prepare for a fight

AUTHOR: unknown
EARLIEST DATE: 1900 (Thornley)
KEYWORDS: food drink playparty nonballad fight
FOUND IN: Britain(England(North,West),Scotland(Aber)) US(MW,NE,SE) Ireland
REFERENCES (9 citations):
Greig/Duncan8 1600, "We Are All King George's Men" (3 texts, 2 tunes)
Linscott-FolkSongsOfOldNewEngland, pp. 40-42, "My Fairey and My Forey" (1 text, 1 tune)
Hammond-SongsOfBelfast, pp. 24-25, "The Rovers Meet the Winders" (1 text, 1 tune)
Opie/Opie-TheSingingGame 65, "Romans and English" (4 texts, 1 tune)
Newell-GamesAndSongsOfAmericanChildren, #178, "Have You any Bread and Wine?" (2 texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, p. 507, "Yankee Soldiers" (1 short text, 1 tune)
JournalOfAmericanFolklore, E.J. Ladbury, "Scrapes of English Folklore, VIII. Worcestershire," Vol. XXXV, No. 3 (Sep 1924), #10 pp. 266-267 "The Roman Soldiers" (1 text)
JournalOfAmericanFolklore, Leah Rachel Clara Yoffie, "Three Generations of Children's Singing Games in St. Louis," Vol. LX, No. 235 (Jan 1947), #18 pp. 25-26 ("Will you give us bread and wine, bread and wine, bread and wine") (2 texts)
ST Lins040 (Partial)
Roud #8255
ALTERNATE TITLES:
With Eerie and With Orie
NOTES [232 words]: Hammond-SongsOfBelfast: "This song is represented in hundreds of versions all over these islands, a conventionalized confrontation between two factions. According to Lady Gomme in her magnificent collection of 1894 [Alice B Gomme, Children's Singing Games], the game owes its origins to the ritual forays of the Border country. When two classes of mill worker arranged a ritual encounter in a Belfast street, they obeyed the rules of the games, confrontation without contact. In this example, the rovers were aggressors, the winders in retreat." The Hammond-SongsOfBelfast version has the rovers issue a challenge, the rovers advance, the winders reply, the rovers advance again and the winders reply again. Rovers advance with "Ha! Ha! You had to go... riding on a donkey" [as in some versions of "Hieland Laddie"]; winders reply with "Raddy daddy and we're not beat yet.... A button for your marley." This seems to have
degenerated from something like text Ab of Greig/Duncan 8 1600, "We Are All King George's Men" in which King George's men and King William's men alternate declaring allegiance, having wine, challenging to battle, pointing to a battlefield, and calling for support; Greig/Duncan's text B, "With Eerie and With Orie," with no wine, has a pattern similar to Hammond-SongsOfBelfast: only the sides alternating pointing to a battlefield and challenging to fight remains. - BS

Last updated in version 5.3
File: Lins040

Have You Heard Geography Sung?
DESCRIPTION: "Oh, have you heard Geography sung? For if you've not 'tis on my tongue. Oceans and seas and gulfs and these All covered over with little green islands."
AUTHOR: unknown
EARLIEST DATE: 1880 (copied by Agnes E. E. Kemmerer; see NOTES)
KEYWORDS: nonballad
FOUND IN: US(MA,SE)
REFERENCES (1 citation):
Scarborough-ASongCatcherInSouthernMountains, p. 75, (no title) (1 fragment)
ST ScaSC075 (Full)
ALTERNATE TITLES:
Geography Song
NOTES [51 words]: The tiny fragment in Scarborough seems to be the only surviving traditional version of an actual nineteenth century school song. Timothy Warke in 2014 sent me a scan of a version copied out by Agnes E E Kemmerer of Limeport, Pennsylvania (between Allentown and Philadelphia); it is dated January 28, 1880. - RBW

Last updated in version 3.5
File: ScaSC075

Have You Not Heard (Our Dear Savior's Love)
DESCRIPTION: "Have you not heard of our dear Savior's love? And how he suffered like a harmless dove?" The singer is reminded that friends are hard to find when one is sentenced to death. Hearers are warned to go to church and to avoid drunkenness and other sins
AUTHOR: unknown
EARLIEST DATE: 1899 (collected from William Philipps Family, according to Raven)
KEYWORDS: religious nonballad warning
FOUND IN: Britain(England(West))
REFERENCES (1 citation):
ADDITIONAL: Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, pp. 164-165, "Have You Not Heard of Our Dear Savior's Love (Christmas Carol)" (1 text, 1 tune)
Roud #2116
File: HRUI164

Have You Seen My Baby
DESCRIPTION: "Somebody tell me have they seen my baby I want to know which way did the girl go." She left last night and didn't come back. Now I'm up working hard ... down to the barnyard ... trying to make a living for the cold hard winter time"
AUTHOR: unknown
EARLIEST DATE: 1969 (USMississippi01)
KEYWORDS: love parting farming work nonballad lover
FOUND IN: US(SE)
RECORDINGS:
Sonny Boy Watson, "Have You Seen My Baby" (on USMississippi01)
NOTES [51 words]: Though this is treated as a single track on USMississippi01 and, though the playing is continuous, Sonny Boy Watson's tune changes and makes this seem like two songs: the first about his baby leaving and the second about working the farm and thinking, "There must be something better further up the road." - BS
Haven of Rest, The

DESCRIPTION: "My soul in sad exile was out on the (sea/deep), So burdened with sin and distress(ed), When I heard a sweet voice saying, 'Make me your choice,' And I entered the haven of rest." The song describes how faith in Jesus brings rest and calm

AUTHOR: Henry L. Gilmour

EARLIEST DATE: 1890 (according to Morgan)

KEYWORDS: religious Jesus home

FOUND IN: US(NE)

REFERENCES (2 citations):
Beck-FolkloreOfMaine, pp. 218-219, "Haven of Rest" (1 text)

Roud #4727

NOTES [22 words]: According to Morgan, Henry L. Gilmour was a dentist who took a season off each year to work as a musician and singing evangelist. - RBW

Last updated in version 2.6

File: BeMe218

Hawai'i Aloha (Beloved Hawaii)

DESCRIPTION: Hawaaiian. "E Hawai'i, e ku'u one hanau e." "Oh Hawaii, O sands of my birth, my native home." The singer urges listeners to rejoice in Hawaii. He hopes for God's blessing on the island and describes its beautiful features

AUTHOR: Lorenzo Lyons (died 1886)

EARLIEST DATE: 1970 (Elbert & Mahoe, Na Mele o Hawai'i Nie, according to Cohen)

KEYWORDS: foreignlanguage nonballad home

FOUND IN:

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 690, "Hawai'i Aloha (Beloved Hawaii)" (1 Hawaiian text plus English translation)

File: CAFS690A

Hawco, the Hero

DESCRIPTION: Jim Hawco drops his load of wood on the railroad track believing that the train has already passed by. Suddenly, the train comes and he risks his own life to take the wood off. He is arrested for his mistake but found in court to be a hero instead.

AUTHOR: M. A. Devine (1857-1915)

EARLIEST DATE: 1904 (Murphy, Songs of Our Land, Old Home Week Souvenir)

KEYWORDS: recitation train rescue trial

FOUND IN: Canada(Newf)

REFERENCES (2 citations):
Doyle-OldTimeSongsAndPoetryOfNewfoundland, "Hawco, the Hero" (1 text): p. 75 in the 2nd edition

ADDITIONAL: James Murphy, compiler/publisher, "(Old Colony Song Book: Newfoundland)," James Murphy, 1904 (available from the Memorial University of Newfoundland web site; the cover is missing, but I suspect it is a copy of "Songs of Our Land"), p. 73, "Hawco the Hero" (1 text)

Roud #7298

RECORDINGS:
Charles Dawe, "Hawco the Hero" (on MUNFLA/Leach)

NOTES [77 words]: According to Doyle, the song is about a true incident that happened in Harbour Main in Conception Bay around 1905. The song also uses the names of judges that were active during the time of the incident. - SH

Note that the date must in fact have been 1904 or earlier, since the poem was published by Murphy in that year. Murphy attributes the poem to M. A. Devine but offers no hint that it is based
Hawg Foot
DESCRIPTION: "Shove that hog foot further under the bed, Juliann, don't you hear me? Wish to God that hog was dead! Juliann, don't you hear me." "Here comes Josh, now set him a cheer." "Howdy, Josh, have you got any news?" They try to hide the hog from Josh
AUTHOR: unknown
EARLIEST DATE: 1927 (Richardson/Spaeth-AmericanMountainSongs)
KEYWORDS: animal food
FOUND IN: US(Ap)
REFERENCES (1 citation):
Richardson/Spaeth-AmericanMountainSongs, pp. 82-83, "Hawg Foot" (1 text, 1 tune)
Roud #13914
File: Rich082

Hawkie Is a Schemin' Bird
DESCRIPTION: "Hawkie is a schemin' bird, He schemes all round the sky, He schemes into my chicken house And makes my chickens fly." Remaining verses and chorus seem to float.
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: bird chickens hunting floating verses
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 192, "Hawkie Is a Schemin' Bird" (1 text, with the "Hawkie" first stanza, a chorus from "Lynchburg Town," and verses such as "Went up on a mountain To give my horn a blow" and "Climbed up on a mountain... To sweeten Liza Jane")
File: ScaNF192

Hawking
DESCRIPTION: "Now shut your mouths, you loafers all; You vex me with your twaddle"; the singer advises that they get some "damaged rags" and hawk (peddle) them. Other occupations have their burdens, but hawking doesn't require skills, land, or anything else
AUTHOR: unknown
EARLIEST DATE: 1970 (AndersonStory)
KEYWORDS: commerce work
FOUND IN: Anderson-StoryOfAustralianFolksong, pp. 104-106, "Hawking" (1 text, 1 tune)
File: AnSt104

Hawthorn Green, The
DESCRIPTION: The ballad explains that while a hawthorn's freshness returns even when cut almost to the root a maiden's beauty, once lost, is not refreshed.
AUTHOR: unknown (see NOTES)
EARLIEST DATE: 1790 (Ritson); the Cotton manuscript is from no later than the early seventeenth century
LONG DESCRIPTION: A maid marvels that a hawthorn remains so green and asks the tree its secret. The hawthorn explains that the dew renews it year after year even if its flowers and branches are taken. On the other hand a maid "when your beauty once does go Then it will never more be seen." The maid had "thought herself so fair and clean, Her beauty still would ever grow green" but now fears that her already lost virginity will be obvious to anyone who sees her. The next year the maid does not return to talk to the hawthorn again.
**Hawwer reche (Raking Oats)**

**DESCRIPTION:** German game song. "Es reijert un schneejet, 'Sis kalt schtaermich Wedder...." "It rains and it snows, The weather is cold and stormy, The farmer comes home And gets some cider. Who will rake the oats?" The singer misses his lost sweetheart

**AUTHOR:** unknown

**EARLIEST DATE:** 1939 (Korson-PennsylvaniaSongsAndLegends)

**KEYWORDS:** foreignlanguage playparty food love separation

**FOUND IN:** US(MA)

**REFERENCES** (1 citation):

Korson-PennsylvaniaSongsAndLegends, p. 110, "Hawwer reche (Raking Oats)" (1 German text plus non-poetic translation, 1 tune)

File: KPL110

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**Hay-o-My-Lucy-o**

**DESCRIPTION:** "Hay-o-my-Lucy-o, bonnie, bonnie Lucy-o, I'd give this world and all I know, To change and swing my Lucy-o. Here we go topsy-turvy, Round the room we go, hay-o-Lucy-o, Change and swing my Lucy-o."

**AUTHOR:** unknown

**EARLIEST DATE:** 1916 (Wolford-ThePlayPartyInIndiana)

**KEYWORDS:** courting playparty nonballad

**FOUND IN:** US(MW)

**REFERENCES** (1 citation):

Wolford-ThePlayPartyInIndiana, pp. 51-52=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 177-178, "Hay-o-My-Lucy-o" (1 text, 1 tune)

Roud #7895

File: W0lf051
**Hayes's Band**

DESCRIPTION: "Old Sam, you haven't got a man (x3) That wouldn't follow old Hayes's band. Better pay your taxes early in the morning, Better pay your taxes early in the day, Better pay your taxes early in the morning, And follow old Hayes's band."

AUTHOR: unknown

EARLIEST DATE: 1876 (Helmick's Republican Campaign Songster, according to Grimes-StoriesFromTheAnneGrimesCollection)

KEYWORDS: political nonballad

HISTORICAL REFERENCES:
1876 - The Hayes/Tilden election. Samuel Tilden certainly won the largest share of the popular vote, and probably should have won the Electoral College as well, but Republican maneuverings resulted in Rutherford B. Hayes becoming President

FOUND IN: US(MW)

REFERENCES (1 citation):
Grimes-StoriesFromTheAnneGrimesCollection, p. 76, "Hayes Campaign Song" (1 text)

File: Grim076

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**Hayseed (I)**

DESCRIPTION: The hayseed finishes his work and decides to go on a spree. He goes to town and takes an expensive ("five dollars a minit"!) room in a hotel. Before going to bed, he blows out the gas -- and dies of the fumes

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: death corpse technology money

FOUND IN: US(MW)

REFERENCES (2 citations):
Sandburg-TheAmericanSongbag, p. 50, "Hayseed" (1 text, 1 tune)

DT, HAYSEED*

Roud #12498

NOTES [81 words]: The story of a visitor from the country blowing out the gas in a hotel and dying of the fumes seems to be common. According to Charlie Maguire, it really did happen at least once, to an Indian chief from the Itasca area named Busticogan, who died in 1910 (according to a historian named Bill Marshall). Details are hard to come by, and Busticogan has become largely a figure of cheap folklore. In any case, Busticogan was not on a spree; he was trying to obtain help for his people. - RBW

Last updated in version 2.5

File: San050

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**Hayseed Like Me, A**

DESCRIPTION: "I once was a tool of oppression And as green as a sucker could be, And monopolies bundled together To beat a poor bum like me." The newly energized singer promises to strike back: "The ticket we vote next November Will be made up of hayseeds like me."

AUTHOR: Words: Arthur L. Kellogg?

EARLIEST DATE: 1890 (Farmer's Alliance, October 4, 1890 edition, according to Welsch-NebraskaPioneerLore)

KEYWORDS: political poverty hardtimes derivative

FOUND IN: US

REFERENCES (6 citations):
Greenway-AmericanFolksongsOfProtest, p. 60, "A Hayseed Like Me" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 489-490, "The Hayseed" (1 text)
Welsch-NebraskaPioneerLore, p. 67, "The Hayseed" (1 text)
Darling-NewAmericanSongster, pp. 359-360, "Hayseed Like Me" (1 text)
Silber/Silber-FolksingersWordbook, p. 117, "The Hayseed" (1 text)

ADDITIONAL: Nebraska Folklore, Pamphlet Eighteen, "Farmers' Alliance Songs of the 1890's," Federal Writers' Project, 1938, p. 1, "(no title)" (1 short text)

Roud #12497

RECORDINGS:
He Ain't Gonna Jump No More

DESCRIPTION: "'Is everybody happy?' cried the Sergeant looking up. "Our hero feebly answered 'Yes,' and then they hooked him up. Various problems prevent his parachute from opening, "and he ain't gonna jump no more." "Glory, glory, what a hell of a way to die."

AUTHOR: unknown

EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: death soldier technology

FOUND IN: Canada

REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, p. 122, "He Ain't Gonna Jump No More" (1 text, tune referenced)

Roud #29393

CROSS-REFERENCES:
cf. "John Brown's Body" (tune) and references there

cf. "He'll Never Fly Home Again" ("Glory, glory what a hell of a way to die" chorus) and references there

cf. "I'd Like to Find the Sergeant" (subject of death by parachute)

File: Hopk122

He Arose from the Dead

DESCRIPTION: Story of the crucifixion, burial, and resurrection of Jesus. He tells his disciples to meet him in Galilee; he is crucified; Mary comes running to see him, the angels roll away the stone, and he arises from the dead

AUTHOR: Unknown

EARLIEST DATE: 1883 ("The Story of the Jubilee Singers; with their songs")

KEYWORDS: execution resurrection death burial Bible religious Jesus

FOUND IN: US(So, SE)

REFERENCES (1 citation):
Warren-EveryTimeIFeelTheSpirit, pp. 49-51, "He Arose" (1 text, 1 tune)

RECORDINGS:
Willie & Minder Coleman, "He Rose" (AFS 5089 A1, 1941)
Fisk Jubilee Singers, "He Arose" (on Fisk01)
Blind Lemon Jefferson, "He Arose from the Dead" (Paramount 12585 [as Deacon L. J. Bates], 1927/Hervin 93004, 1929; on Jefferson01, JeffersonCD01)
Rev. D. C. Rice & congregation "He Arose Them from the Dead" (Vocalion 1520, 1930)
Congregation of the Wesley Methodist Church, "He Rose From The Dead" [fragment] (JohnsIsland1)
Rev. S. J. "Steamboat Bill" Worell, "He Rose From the Dead" (Vocalion 1089, 1927)
Unidentified church parishioners, "Moaning" (AFS 4767 A1, 1941)

CROSS-REFERENCES:
cf. "Christ Was Born in Bethlehem" (lyrics)

NOTES [19 words]: The common version of this may have been adapted by Blind Lemon Jefferson, but it appears to be older. - (PJS, RBW)

Last updated in version 3.8
He Brought Me from a Long, Long Way
DESCRIPTION: "Oh, he brought me from de rocking of my cradle, he brought me from a long long way (x2)." "Oh, he shoed my feed for a journey, And he brought me from...." "Oh, he clothed me when I was nacked." "He brought me from the rocking of my cradle."
AUTHOR: unknown
EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Killion/Waller-ATreasuryOfGeorgiaFolklore, pp. 246-247, "He Brought Me from a Long, Long Way" (1 text)
Roud #18153
File: KiWa246

He Came from the North
DESCRIPTION: "He came from the North and his words were few, But his voice was kind and his heart was true... So I married the man of the North Countrie." No one is happier with her love than she is with him. She wishes others knew of him
AUTHOR: unknown
EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster,)
KEYWORDS: marriage nonballad
FOUND IN:
REFERENCES (1 citation):
Hylands-Mammoth-Hibernian-Songster,, p. 169, "He Came from the North" (1 text)
Roud #6548
File: HMHS169A

He Hey, Why Do We Pay?
DESCRIPTION: "When I was a youngster my father said, Boy, you're the kind of a fellow the girls will annoy. He hey, why do we pay for something we can't carry away?" Three hundred barmaids weep for the singer. Many people lock their daughters away from him
AUTHOR: unknown
EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)
KEYWORDS: sailor sex bawdy royalty father
FOUND IN:
REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 120-122, "(He Hey, Why Do We Pay?)" (1 text, 1 tune)
Roud #27883
NOTES [8 words]: I think we need a keyword, "Utterly obnoxious." - RBW
Last updated in version 5.0
File: NiMo120

He Is King of Kings
DESCRIPTION: Chorus: "King of kings, Lord of lords, Jesus Christ, first and last, No man works like him." Verses: "He built a platform in the air, He meets the saints from everywhere." "He pitched a tent on Canaan's ground, And broke the Roman kingdom down."
AUTHOR: unknown
EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute); 1893 (see notes)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (2 citations):
DESCRIPTION: "He knows, he knows, my blessed Savior, he knows (x2)." "He knows when I'm up and he knows when I'm down." "He knows when I'm weak and he knows when I'm strong." "He knows when I'm sick and he knows when I'm well. "He knows when I'm right...."

AUTHOR: unknown

EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)

KEYWORDS: religious nonballad

FOUND IN: US(So)

REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 163, "He Knows" (1 text, 1 tune)

Roud #16302

File: Arno163

He Lies in the American Land

DESCRIPTION: A man emigrates to America, leaving wife and children back in Europe. When he sends for them, they arrive to find only his grave; he has been killed in the steel mill. She cries out to him; his voice tells her not to wait, for he lies in the American land

AUTHOR: Andrew Kovaly

EARLIEST DATE: 1947 (collected from the author; Korson-PennsylvaniaSongsAndLegends; reportedly written in the early 1900s)

KEYWORDS: emigration separation reunion death work wife children worker technology foreignlanguage

FOUND IN: US(MA)

REFERENCES (5 citations):
Korson-PennsylvaniaSongsAndLegends, pp. 437-438, "Odpoivam v Americkej pode (I Lie in the American Land)" (1 Slovak text plus non-poetic English translation, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 155-156, "I Lie in the American Land" (1 Slovak text with English translation)
Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 287, "I Lie in the American Land" (1 text)

RECORDINGS:
Pete Seeger, "He Lies in the American Land" (on PeteSeeger13, AmHist2, PeteSeeger48)

CROSS-REFERENCES:
cf. "I Have a Father in My Native Land" (theme)

NOTES [180 words]: Many, perhaps most of the workers who made steel in the two great centers
of South Chicago and western Pennsylvania were eastern European immigrants. - PJS
I don't know if this is an authentic folk song; Paul thinks so, or he would not have submitted it.
Certainly it has the genuine folk sensibility; it's almost a modern revenant ballad. It appears that the
original meaning of the last line is "I lie in the American land," but I use the "He Lies..." title because
that's the way Pete Seeger recorded it. Seeger, on p. 117 of Where Have All the Flower Gone,
recalls learning the song while singing for the International Workers' Order (IWO) near Pittsburg in
1947. A man came up to him and said that he used to make up songs when he was young. Seeger
asked the man to teach one to him. The man said that Seeger wouldn't understand; it was in
Slovak. But Seeger's companion, Dr. Jacob Evanson, knew Slovak, and was able to take down text
and tune. The man was Andrew Kovaly. Seeger eventually came up with a singable translation,
which is how most people know the song today. - RBW
Last updated in version 5.1
File: RcHLITAL

He Lookit Up into Her Face
DESCRIPTION: A man looks at a woman's face. She smiles. He thinks "I'll maybe you beguile."
She blushes. He knew then "that her hert was a' my ain"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: seduction nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1357, "He Lookit Up into Her Face" (1 text)
Roud #7235
File: GrD71357

He Mele No Kane (The Water of Kane)
DESCRIPTION: Hawaaian. "He u-i, he ninau, E u-i aku anu au ie oe." "A query, a queston, I put to
you: Where is the Water of Kane?" The Water of Kane is to the eat, it is on the mountains, it is on
the sea. The singer asks the Water of Kane to give life
AUTHOR: unknown
EARLIEST DATE: 1909 (Emerson, "The Hula," Unwritten Literature of Hawaii, according to Cohen)
KEYWORDS: nonballad foreignlanguage
FOUND IN: US
REFERENCES (1 citation):
Cohen-AmericanFolkSongsAREgionalEncyclopedia2, p. 687, "He Mele No Kane (The Water of
Kane)" (1 Hawaiian text plus English translation)
File: CAFS687B

He Never Came Back
DESCRIPTION: Stories of people who "never came back." The first is a soldier lost at Bull Run.
The rest are humorous: A waiter who never returned with a patron's steak, a swain who never
returned with a ring for an old maid, a mother-in-law set loose in a balloon
AUTHOR: William Jerome?
EARLIEST DATE: 1892 (Delaney)
KEYWORDS: humorous separation family technology soldier oldmaid
HISTORICAL REFERENCES:
July 21, 1861 - First battle of Bull Run fought between the Union army of McDowell and the
Confederates under Johnston and Beauregard
Aug. 29-30, 1862 - Second battle of Bull Run, fought between the Union army of Pope and the
Confederate army of Lee
FOUND IN: US(SE,So)
REFERENCES (4 citations):
Randolph 399, "He Never Came Back" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 368-371, "He Never Came Back" (1 text, 1 tune --
Randolph's 399)
He Ngeri (A Jeering Song)

DESCRIPTION: Maori, "E noho ani i toku kainga i Nii Tireni." "I am living in my home in New Zealand." The singer suggests that the "mad drunkards set off to Europe" and declares that "The King [of the Maoris] shall encircle the whole island."

AUTHOR: unknown

EARLIEST DATE: 1868 (Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: political royalty rebellion New Zealand

FOUND IN:

REFERENCES (1 citation):

Bailey/Roth-ShantiesByTheWay-NZ, p. 34, "He Ngeri" (1 short text plus English translation)

File: BaRo034

He Plays Comic Music Across the Broadgate

DESCRIPTION: "He plays comic music across the Broadgate But some of the notes are rather difficult to get He's got an ammunition for watering flowers." He makes ladies' shoes and charges six shillings and sixpence.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan7)

KEYWORDS: nonballad music

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan7 1449, "He Plays Comic Music Across the Broadgate" (1 fragment)

File: GrD71449

He Set Me Free

DESCRIPTION: Chorus: "He set me free, He set me free, He broke the bonds of prison for me, I'm glory bound my Jesus to see. Glory to God He set me free." Jesus freed the singer from sorrow and "listened to me" Now I'm working daily and praying: "homeward bound"

AUTHOR: Albert E. Brumley (source: Dyen, see notes)

EARLIEST DATE: 1939 (Dyen, see notes)

KEYWORDS: nonballad religious Jesus

FOUND IN: US(SE)

RECORDINGS:

Chuck Wagon Gang, "He Set Me Free" (OKeh 06596, 1941)

Miccosukee Church of God of Prophecy, "He Set Me Free" (on USFlorida01)

NOTES [177 words]: Dyen: '"He Set Me Free' ... was composed and published by white gospel songwriter Albert E. Brumley in 1939, and which served as the inspiration for Hank Williams's 1948
hit, 'I saw the Light' (Doris J. Dyen, "Looking Back/Looking Forward: Sacred Group-Singing Traditions," USFlorida01 liner notes, p. 168). Compare the recordings of USFlorida01 and the "Chuck Wagon Gang," The Miccosukee Church of God of Prophecy cross-rhythmic clapping is a marker of Black religious "shout" (see for example, William T. Dargan, Lining Out the Word (Chicago: Center for Black Music Research, 2006), pp. 58, 130, 206). "Bishop Beckwith begins the gospel song, 'He Set Me Free.' .... The church members respond by joining the singing, accompanying themselves on their instruments and with handclapping and foot-tapping. Near the end of the song, everyone stops singing but the instrumental accompaniment continues. Then, as the instrumental rhythm stops, all in the congregation shout 'Praise the Lord' three times, each time raising their arms upward" (Dyen, pp. 167-168).

Last updated in version 4.2
File: RcHeSMeF

He Swore by the Toenails of Moses
DESCRIPTION: "And he swore by the toe nails o' Moses That he'd like all who dared to oppose us"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1894, "He Swore by the Toenails of Moses" (1 fragment)
Roud #13563
NOTES [108 words]: The current description is all of the Greig/Duncan8 fragment. - BS
Just in case you were wondering, there are no Biblical references to Moses's toenails -- nor to anyone else's, really. Even the word "toes" occurs only 13 times in the King James Bible (several of them perhaps inaccurately). The closest approach is in Leviticus chapter 8, where blood is placed upon the big toe in a ritual sequence. Also, women are to trim their nails in a purification ritual in Deuteronomy 21:12.
Perhaps the reference is to Exodus 3:5, where Moses is commanded to take off his sandals in the presence of the burning bush. Or, more likely, it's just a joke. - RBW
Last updated in version 3.5
File: GrD81894

He That Will Not Merry, Merry Be
DESCRIPTION: "He that will not merry, merry be": "May he in Bridewell be shut up ... May he be plagued with a scolding wife ... May he be obliged to drink small beer ... May he be buried in the church-yard And me put in his stead [with his mistress]."
AUTHOR: unknown
EARLIEST DATE: 1733 (Ramsay [Logan says his copy is from Ramsay 1724 but I don't find it there - BS])
KEYWORDS: drink humorous nonballad
FOUND IN: Britain(England(South))
REFERENCES (5 citations):
Logan-APedlarsPack, pp. 297-298, "He That Will Not Merry Be" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, "The Merry Fellows; or, He That Will Not Merry, Merry Be" (1 text)
Williams-FolkSongsOfTheUpperThames, p. 51, "Now We've Met Let's Merry, Merry Be" (1 text) (also Williams-Wiltshire-WSRO Gl 149)
Robert Bell, editor, Ancient Poems, Ballads and Songs of the Peasantry of England (London, 1857 ("Digitized by Google")), pp. 239-240, "The Merry Fellows" or "He That Will Not Merry, Merry Be" (2 texts)
ST WT051 (Partial)
Roud #615
CROSS-REFERENCES:
He Took Her by the Lily-White Hand

DESCRIPTION: Perhaps the remains of a play-party song: "He took her by the lily white hand and lifted her over the gutter, With a kiss for you and a kiss for me and a kiss for the governor's daughter."

AUTHOR: unknown

EARLIEST DATE: 1950 (Creighton and Senior)

KEYWORDS: playparty courting

FOUND IN: Canada (Mar)

REFERENCES (1 citation):
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 260, "He Took Her by the Lily-White Hand" (1 text, 1 tune)

File: CrSe260A

He Was a Friend of Mine

DESCRIPTION: "He was a friend of mine (x2), Never had no money to pay his fine..." "He died on the road, Never had no money to pay for his board." "He never done no wrong, He was just a poor boy a long way from home." "I stole away and cried...."

AUTHOR: reportedly Bob Dylan, Dave Van Ronk, Eric Von Schmidt

EARLIEST DATE: 1962 (recording, Bob Dylan)

KEYWORDS: rambling friend death

FOUND IN: US

REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 60, "He Was A Friend of Mine" (1 text)
DT, FRNDMINE

CROSS-REFERENCES:
cf. "Shorty George"

NOTES [17 words]: In 1964 Roger McGuinn rewrote the song as a tribute to the recently assassinated President Kennedy. - PJS

File: FSB060

He Was Boasting of His Shearing

DESCRIPTION: "He was boasting of his shearing Up in Jimmy Homlan's Bar...." This strange little fellow "tried to murder Hogan" for doubting his exploits. At last the quarrelling is silenced by the free availability of beer

AUTHOR: unknown

EARLIEST DATE: 1968

KEYWORDS: drink fight bragging Australia

FOUND IN: Australia

REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, p. 201, "He Was Boasting of His Shearing" (1 text)

File: MA201

He Wears a Bonnet for a Hat

DESCRIPTION: The singer warns "there's nane o' you been gude to me" but it would pay to treat her well. When her wealthy lover comes in bonnet, napkin, and jacket to install her in the hall in fancy clothes she might be able to help her listeners with a peck of meal.

AUTHOR: unknown

EARLIEST DATE: 1876 (Christie)
He'd Be There

DESCRIPTION: "I think I heard Brother Johnson say He'd be there." Repeat until someone comes up with a new name, e.g. "I think I heard Sister May say, He'd be there." And keep it up ad tedium

AUTHOR: unknown

EARLIEST DATE: 1928 (Smith-SouthCarolinaBallads)

KEYWORDS: religious nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):

Smith-SouthCarolinaBallads, p. 86, "He'd Be There" (1 text, just barely a song)

File: ReSm086A

He'll Never Fly Home Again

DESCRIPTION: "I was flying flipping Albacorea at forty flipping feet, I was flying through the flipping snow... And I made my flipping landfall on the Firth of Flipping Forth. Gory, gory, what a hell of a way to die." A pilot crash landed: "He'll never fly home again"

AUTHOR: unknown

EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: soldier death technology derivative

FOUND IN: Canada

REFERENCES (1 citation):

Hopkins-SongsFromTheFrontAndRead, p. 118, "He'll Never Fly Home Again" (1 text, tune referenced)

Roud #29399
CROSS-REFERENCES:
cf. "John Brown's Body" (tune) and references there
cf. "He Ain't Gonna Jump No More" ("Glory, glory what a hell of a way to die" chorus)
cf. "I'd Like to Find the Sergeant" ("Glory, glory what a hell of a way to die" chorus)
cf. "I Was Chasing One-Elevens" ("Glory, glory what a hell of a way to die" chorus)
cf. "There's a Fuck-up on the Flight Deck" (subject: the defects of the Fairy Albacore)

NOTES [451 words]: Crash landings were a significant problem for the British air force: British weather of course resulted in lousy visibility, and many British bases were newly built, hard to locate -- and often close to hills or buildings. Flights of eight hours or more, much of the time under enemy attack, meant pilots were often exhausted when they got home. High casualty rates meant that many pilots were green, so they weren't very good at landing anyway. And the RAF started the war with a lot of frankly lousy aircraft that no competent air force would have put in the air. Hopkins-SongsFromTheFrontAndRead says that there were versions of this for many different types of aircraft, and I believe it. But the Albacore is a particularly fit airplane to be singled out. When the war began, the standard British carrier torpedo bomber was the Fairey Swordfish, a biplane with a top speed of 138 miles per hour that was so old that even the British knew that the "stringbag" needed to be replaced (Munson, p. 68). So they came up with the Fairey Albacore. Which was, ahem, another biplane. In 1940. The Albacore was slightly faster than the Swordfish, and had a slightly longer range, and had an enclosed cockpit (more comfortable for the pilot), but otherwise, it was such a flop that the Swordfish "remained in service alongside, and eventually outlasted, the [Albacore]" (Munson, p. 62).
Brown, p. 60, reports, "In retrospect, the Albacore epitomised the ascendancy of the conventionalists over the visionaries; the least adventurous approach that could possibly have been made to solving the problem of replacing the venerable and patently obsolescent Swordfish. That the authorities should have opted to perpetuate the biplane configuration at a time when the imminence of its final demise in all operational roles was surely obvious to all is difficult to comprehend today, forty years on." He adds that the defects of the Albacore were its lack of maneuverability, its unresponsive controls, and its large size that made it harder to handle and easier for enemy gunfire to hit. It was a good plane as long as there were no enemies around, but too easy a target in combat.
Munson, p. 62, adds, "Production ceased in 1943 after 803 Albacores had been built, but by the end of that year all but two squadrons had been re-equipped with Barracudas or American Avengers. One of the squadrons, however, handed on their Albacores to the R.C.A.F., by whom they were employed in the D-day landings of June 1944." Fortunately for the Canadians, there were few Axis fighters to take advantage of the Albacore's pitiful lack of speed; for this plane, at least, the conditions of British landing fields were danger enough! - RBW

Bibliography:

He's a Bonnie, Blue-Eyed Laddie

DESCRIPTION: "For I will dress you in tartans And ribbons sae braw, 'Cause your daddie he's a soldier In the bold Forty-Twa. He's a bonnie, blue-eyed laddie, He's the flooer o' them a', An' he jined yon gallant regiment Ca'd the bold Forty-Twa."

AUTHOR: unknown


KEYWORDS: soldier father children clothes

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
- Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #12, p. 128, "He's a Bonnie, Blue-Eye Laddie" (1 short text, 1 tune)

File: RPG012
He's a Dark Man

DESCRIPTION: "He's a dark man, he's a black man He's nae match for me He'd scarcely be linin' To the lad that likes me"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan4)
KEYWORDS: courting rejection
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 751, "He's a Dark Man" (1 fragment)
Roud #3869
CROSS-REFERENCES:
cf. "The Mailin" (theme) and references there
NOTES [129 words]: The current description is all of the Greig/Duncan4 fragment. - BS
Greig/Duncan4 suggests the fragment be compared to Crawford's "The Mailin," which. Roud lumps the two with Kinloch 22 "Court Her and Leave Her." In looking at the Kinloch item (#XXII), I was reminded of Cox's "Black Phyllis," which begins, "And then came black Phyllis, his charger astride, And took away Annie, his unwilling bride." And "that" is sounds like it could be linked in plot to this (this piece being Annie's words as she rejected the black man). If we took all these fragments, we could probably build a pretty good ballad. Which is not proof they belong together, however. Ballad links are not transitive; if A links with B, and B with C, there is no reason to think A has been mixed with C. - RBW
Last updated in version 2.6
File: GrD4751

He's a Fine Man, Johnnie Gollacher

DESCRIPTION: "He's a fine man, Johnnie Gollacher, He's a fine man to me; He's a fine man, Johnnie Gollacher, Gin he wad come for me"
AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan4)
KEYWORDS: courting
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 752, "He's a Fine Man, Johnnie Gollacher" (1 fragment, 1 tune)
Roud #6179
CROSS-REFERENCES:
cf. "To a Meeting One Evening" (tune, per Greig/Duncan4)
NOTES [11 words]: The current description is all of the Greig/Duncan4 fragment. - BS
Last updated in version 2.5
File: GrD4752

He's a Ragtime Soldier

DESCRIPTION: "He's a ragtime soldier, Ragtime soldier, Early on parade every morning, Standing to attention with his rifle in his hand. He's a ragtime soldier, As happy as the flowers in May (I don't think!), Fighting for his King and his Country... a shilling a day"
AUTHOR: unknown
EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: soldier clothes money
FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 58, "He's a Ragtime Soldier" (1 text)
Roud #10506
CROSS-REFERENCES:
cf. "Ragtime Lover" (tune)
File: BrPa058A
He's Comin' This Away
DESCRIPTION: "Yonder comes my Lord (x2), He's comin' this away (x2), Yonder comes my Lord (x2), He's comin' this away (x2)." "A Bible in his hand...." "He's come to judge the world, Livin' an' the dead...." "Yonder comes that train...." "My mother's on that train...."
AUTHOR: unknown
EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: religious train death mother
FOUND IN: US(SE,So)
REFERENCES (2 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 219, "Oh, Yes, Yonder Comes My Lord" (1 text, 1 tune; p. 112 in the 1901 edition)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 259-260, "He's Comin' This Away" (1 text)
File: ScaNF259

He's Got the Money Too
DESCRIPTION: The singer describes being engaged to someone who is a fine person -- and rich, too: "Oh don't I love my honey, And won't I spend his money? I'm as happy as a flower that sips the morning dew, For I've got a little (feller) and he's got the money too!"
AUTHOR: C. T. Lockwood?
EARLIEST DATE: 1875 (sheet music, LOCSheet, sm1875 03568)
KEYWORDS: courting marriage money
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 299, "I Know a Little Feller" (1 text)
Roud #7827
RECORDINGS:
Uncle Dave Macon, "She's Got the Money Too" (OKeh 45552 [w. Sam McGee], 1931; rec. 1930) (Bluebird 7549, 1938)
BROADSIDES:
LOCsheet, sm1875 03568, "And He's Got the Money Too," Brainard's Sons (Cleveland), 1875
ALTERNATE TITLES:
She's Got the Money Too
I Went Down to New Orleans
NOTES [69 words]: LOCSheet, sm1875 03568 lists this as by C. T. Lockwood, but it's not clear if he wrote the whole thing, or the tune, or just the arrangement.
Randolph reports his (single-stanza) text as a fragment of a piece called "I Went Down to New Orleans." The recordings I've heard (Macon's and other folk revival versions) don't seem connected -- but that may be a case of Uncle Dave free-associating about the song. - RBW
File: R299

He's Got the Whole World in His Hand(s)
DESCRIPTION: "He's got the whole world (right) in his hand (x3); He's got the whole world in his hand." The number of additional verses probably approximates the number of English speakers on earth; most are spiritual, but you can probably imagine some that aren't
AUTHOR: unknown
EARLIEST DATE: 1927
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (4 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 168, "He's Got the Whole World in His Hand" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 361, "He's Got The Whole World In His Hands" (1 text)
Fuld-BookOfWorldFamousMusic, p. 273, "He's Got the Whole World in His Hand"
DT, WHOLWRLD
Roud #7501
RECORDINGS:
He's My Rock, My Sword, and Shield

DESCRIPTION: Jesus is my rock, sword, shield, lily of the valley and bright morning star. "Makes no difference what you say I'm going on my knees and pray, I'm going to stay right here until my Jesus comes." Other verses end with "I'm going to wait...

AUTHOR: unknown
EARLIEST DATE: 1963 (recording, Original Blind Boys of Alabama)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
RECORDINGS:
Fannie Bell Chapman and Family, "He's My Rock, My Sword, and Shield" (on USMississippi01)
The Original Blind Boys of Alabama, "Rock, Sword and Shield" (1963, on "You'll Never Walk Alone," Vee Jay VJLP 5029)
The Selah Singers, "He's My Rock, Sword and Shield" (2000, on "Capitol From the Vaults (Vol. 5: The Roots of Rock 'N' Roll)," Capitol 72435-28292-2 4)
Ethel Waters, "Gospel Medley" (1960, on "His Eye is On the Sparrow," Word W-3100=LP)

NOTES [81 words]: Golden Gate Quartet, "He's My Rock, My Sword, My Shield" is not this hymn (1996, on Golden Gate Quartet Radio Transcriptions ... 1941-1944," Document DOCD-5502). It is close to the hymn indexed as "What Could I Do," but it's not that hymn either. It does have lines in common with "He's My Rock, My Sword, and shield": "He's my rock my sword my shield" and "He's the lily of the valley" but the first two lines of the only verse are "Tell me what could I do without the Lord," repeated. - BS

Last updated in version 5.1

File: RchHMRMSS

He's Nae Very Bonnie

DESCRIPTION: "He's nae very bonnie, but he's awfu' guid, And that's the chap that a girl should wed; Beauty's like flowers, it soon doth fade, They bloom to-day, and to-morrow dead"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: courting marriage beauty nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1863, "He's Nae Very Bonnie" (1 short text)
Roud #13587

NOTES [10 words]: The current description is all of the Greig/Duncan8 text. - BS

Last updated in version 2.5

File: GrD81863

He's Owre the Hills, an' He's Whistlin' Bonny

DESCRIPTION: The singer thinks about Johnny and their time together. "He's far awa, but he's nae forgettin' He has my he'rt, an' I winna che't him ... he may coort, but he daurna mairry.

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan6)
KEYWORDS: love separation nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1111, "He's Owre the Hills, an' He's Whistlin' Bonny" (2 texts, 2 tunes)
Roud #6840

File: GrD61111
He's the Lily of the Valley

DESCRIPTION: Chorus: "He's the lily of the valley, Oh, my Lord (x2). King Jesus in his chariot rides, Oh, my Lord, With four white horses side by side, Oh my Lord." Verses: The singer wears "gospel shoes" and "you can wear them if you choose"

AUTHOR: unknown
EARLIEST DATE: 1903 (Marsh)
KEYWORDS: Bible nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (2 citations):
  Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 145, "He's the Lily of the Valley" (1 text, 1 tune)
  J.B.T. Marsh, The Story of the Jubilee Singers (London: Hodder and Stoughton, 1903 ("Digitized by Internet Archive")), #41 p. 97, "He's the Lily of the Valley" (1 text, 1 tune)

ADDITIONAL: Roud #12146
CROSS-REFERENCES:
  cf. "Peter Was a Fisherman" (theme) and notes there
NOTES [21 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses, every alternate line is "Oh my Lord" - BS

Last updated in version 4.0
File: Dett145

He's the Man for Me

DESCRIPTION: Singer plans to go to the mining areas, marry a rich senorita, wear fine clothes, and live without working. If necessary, he will divorce her and, although morally opposed to it, live by stealing

AUTHOR: unknown
EARLIEST DATE: 1858 (Put's Golden Songster)
KEYWORDS: marriage theft clothes nonballad
FOUND IN: US(SW)
REFERENCES (1 citation):
  Byington/Goldstein-TwoPennyBallads, p. 132, "(no title)" (1 text)

CROSS-REFERENCES:
  cf. "Rosin the Beau" (tune)
NOTES [9 words]: Pity we don't have keywords "laziness" and "loafing." - PJS

File: RcHtMfM

Head, Shoulder, Baby

DESCRIPTION: Rope-skipping game. "Head, shoulder, baby, one two three, (x3), Knee and ankle, baby, one two three (x3)." And similarly with other body parts.

AUTHOR: unknown
EARLIEST DATE: 1965 (Byington/Goldstein-TwoPennyBallads)
KEYWORDS: nonballad playparty
FOUND IN: US(MA)
REFERENCES (1 citation):
  Byington/Goldstein-TwoPennyBallads, p. 132, "(no title)" (1 text)

File: ByGo132

Healin' Waters

DESCRIPTION: "Healin' waters done move (x2), What's de matter now?" "Healing waters done move (x2), Come to Jesus!" "... Soul gittin' happy now!" "...Hallelujah!"

AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: religious nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Health to the Company, A (Come All My Old Comrades)

DESCRIPTION: Singer, preparing to emigrate, gives a toast: "Come all my old comrades, Come now let us join, Come blend your sweet voices in chorus with mine.... So here's a health to the company, and one to my lass... For we may and might never all meet here again."

AUTHOR: unknown
EARLIEST DATE: 1875 (Greig/Duncan8; Ord claims a report from 1836
KEYWORDS: emigration drink farewell
FOUND IN: Canada(Mar) Britain(Scotland(Aber)) Ireland
REFERENCES (10 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #59, pp. 1-2, "The Donside Emigrant's Farewell" (1 text plus 2 fragments)
Greig/Duncan8 1516, "The Emigrant's Farewell to Donside" (13 texts, 10 tunes)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 222-223, "Come All My Old Comrades" (2 texts, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 59, "Come All Ye Old Comrades" (1 text, 1 tune)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 152-153, "Come All Ye Old Comrades" (1 text, 1 tune)
Ord-BothySongsAndBallads, pp. 350-351, "The Emigrant's Farewell to Donside" (1 text plus sundry stanzas, 1 tune)
Tunney-StoneFiddle, p. 172, "Kind Friends and Companions" (1 text, 1 tune)
Morton-FolksongsSungInUlster 50, "We May and Might Never All Meet Here Again" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 29, "Good Friends and Companions" (1 text, 1 tune)
DT, HLTHCOMP*
Roud #1801
RECORDINGS:
Marge Steiner, "Friends and Companions" (on Steiner01)
Belle, Sheila, and Cathie Stewart, "The Parting Song" (on SCStewartsBlair01)
NOTES [127 words]: There is a broadside, NLScotland, L.C.Fol.70(41b), "Drink and be Merry, or The Bold 42!" (There was a puir lassie, I pity her lot"), Poet's Box (Dundee), c. 1890, which has this chorus, but the rest is about a girl saying goodbye to a soldier off to the wars. It's not clear which is earlier, but the broadside is quite commonplace. - RBW

Lines, by no means in all versions, that may be unique to this song are "There is an old proverb I believe it is true That 'Love is more precious than the gold of Peru" (Greig/Duncan6 1516A-C,K-M and Greig #59; Ord-BothySongsAndBallads; Creighton/Senior-TraditionalSongsOfNovaScotia text B); Tunney's version is: "I have read that old proverb, I have read it so true My love she's as far [sic] as the bright morning dew." - BS
Last updated in version 5.0
File: CrSe222

Hear Dem Bells!

DESCRIPTION: "All day I works in de cotton an' de corn... Waiting for Gabriel to blow his horn, So I won't have to work any more." "Hear dem bells -- oh, don't you hear dem bells? Dey's ringing out de glory of de dawn." "I sings and shouts wid all my might."

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: work religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 229, "Hear Dem Bells!" (1 text)
File: ScNF229A
Hear that Rumbling

DESCRIPTION: "(Hear/I heard) that (rumbling/lumbering) (up/down) in the (ground/sky)." With many variants and floating material, the listener is told to reform, asked to pray for the singer, admonished to wait for Jesus, etc.

AUTHOR: unknown

EARLIEST DATE: 1920 (Brown)

KEYWORDS: religious nonballad

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 577, "Hear that Rumbling (I Heard a Mighty Rumbling)" (2 texts plus a fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 577, "Hear that Rumbling (I Heard a Mighty Rumbling" (3 tunes plus text excerpts)

Roud #11895

File: Br3577

Hear the Angels Singing

DESCRIPTION: "Sing all the way (x3), Hear the angels singing." Verses: We're marching to heaven with Jesus but those Christians are "idling on the battle line." The singer will is sure of going to heaven and loves to shout and sing. "Jesus died for you and me"

AUTHOR: unknown

EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: nonballad religious Jesus

FOUND IN: US(SE)

REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolk SongsOfTheNegro-HamptonInstitute, p. 206, "Hear de Angels Singin'" (1 text, 1 tune; p. 246 in the 1874 edition)

Roud #15272

File: Dett206

Hear the Lambs a-Crying

DESCRIPTION: Chorus: "Hear the lambs a-crying (x3), O Shepherd, feed my sheep." Verses: Jesus asks Peter "feed my sheep." Jesus is crucified and "hangs three hours in dreadful pain." The singer wants to leave "this vain world" and follows Jesus's road.

AUTHOR: unknown

EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: Bible nonballad religious floatingverses Jesus sheep

FOUND IN: US(SE)

REFERENCES (2 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 224-225, "Hear de Lambs a-Cryin'" (1 text, 1 tune; pp. 210-211 in the 1874 edition)

Roud #12257

CROSS-REFERENCES:
cf. "The Blood-Stained Banders" (chorus lines)

NOTES [271 words]: In the verses, every alternate line is "O shepherd, feed my sheep."
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute includes the floater "If I had wings like Noah's dove, I'd fly away to the heavens above." The Biblical reference is John 21:17: "He saith unto him the third time, Simon, son of Jonas, loveth thou me? Peter was grieved because he said unto him the third time, Lovest thou me? And he said unto him, Lord, thou knowest all things; thou knowest that I love thee. Jesus saith unto him, Feed my sheep" (King James). - BS

The incident the song alludes to is a good deal more complicated than the above quote above
shows. Jesus twice asks (in 21:15, 16) if Peter loves him with (Christian) love (using the verb π, "agapao") and Peter answers that he feels ordinary love (, "phileo") toward Peter. Then, the third time (21:17), cited above, Jesus asks if Peter loves ("phileo") him, and thus induces Peter to say that he loves Jesus ("agapao"). But none of this is evident in the King James translation. Also, the better Greek manuscripts say Peter was son of , John, not son of , Jonas (and are followed by, e.g., the New Revised Standard Version). This is a variant in the texts of the manuscripts, not a translational variant; five of the six oldest manuscripts read "John," but almost all manuscripts after the seventh century read "Jonah/Jonas"). Also, Jesus was on the cross for six hours, not three hours -- from the third hour to the ninth hour of the day; see Mark 15:25, 34. Three hours was the period there was said to be darkness on the land (Mark 15:33). - RBW

Last updated in version 5.0
File: Dett224

Hearken, Hearken

DESCRIPTION: A man and woman court seven years. His mother threatens to disown him "if you marry one that's below your station." The woman says "children ought to obey their parents" He marries her anyway, adores his wife and "never minds what his mother told him"

AUTHOR: unknown

EARLIEST DATE: 1911 (Greig/Duncan5)

KEYWORDS: courting love marriage money mother

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #177, pp. 1-2, "Hearken, Hearken" (1 text)
Greig/Duncan5 1000, "Hearken, Hearken" (1 text)

Roud #6288

NOTES [58 words]: Greig #177 includes a version of "Rise Up Quickly and Let Me In (The Ghostly Lover)" - ("Hearken, hearken, and I will tell you") -- with a first verse virtually shared with "Hearken, Hearken": "Hearken, hearken, and I will tell you Of a lad and a country lass; Seven long years they've been a-courting, Many a jovial hour betwixt them passed." - BS

Last updated in version 2.5
File: GrD1000

Hearse Song (II), The

DESCRIPTION: "Did you ever think as the hearse roll by That the next trip they take they'll lay you by, With your boots a-swinging from the back of a roan..." The soldier will inevitably end in the hands of the grave-diggers; the soldier's body will rot in the ground

AUTHOR: unknown

EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)

KEYWORDS: war death soldier burial

FOUND IN:

REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 188-190, "The Hearse Song" (1 text, 1 tune)

Roud #15546

NOTES [29 words]: Roud lumps this with "The Worms Crawl In," with which of course it shares its initial words. But I would consider this a separate song though derived from the same original. - RBW

Last updated in version 5.0
File: NiMo188

Heart Cry from the West, A

DESCRIPTION: "By Pacific's wave I'm sighing for my homeland, I long to breathe her healthful airs again." "The sunset floods the golden gate with glory... Yet the heart within me cries for my home'neath northern skies... Take me back... To the hils... of Newfoundland"

AUTHOR: Words: D. Carroll / Music: P. Sheehan (source: Doyle4)


KEYWORDS: homesickness Canada nonballad
Heart of Oak

DESCRIPTION: In praise of the British Navy that can drive off any foe: "Heart of oak are our ships, Jolly tars are our men: We are always ready. Steady, boys, steady, We'll fight and we'll conquer again and again."

AUTHOR: Words: David Garrick/Music: Dr. William Boyce

EARLIEST DATE: 1759 ("Harlequin's Invasion")

KEYWORDS: navy sailor patriotic ship nonballad

FOUND IN: Britain(England)

REFERENCES (6 citations):
- Chappell/Wooldridge-OldEnglishPopularMusic II, pp. 189-191, "Heart of Oak" (1 text, 1 tune)
- Ashton-RealSailorSongs, #92, "Hearts of Oak" (1 text)
- Kinsey-SongsOfTheSea, pp. 155-156, "Heart of Oak" (1 text, 1 tune)
- DT, HEARTOAK*
- Aline Waites & Robin Hunter, _The Illustrated Victorian Songbook_. Michael Joseph Ltd., 1984, pp. 212-213, "Heart of Oak" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Bold Hawke" (context of the Battle of Quiberon Bay)

SAME TUNE:
- Liberty/The Liverty Song ("Come join hand in hand, brave Americans all") (by John Dickinson) (Lawrence-MusicForPatriotsPoliticiansAndPresidents, pp. 14-15, 26; Darling-NewAmericanSongster, p. 340; Rabson-SongbookOfTheAmericanRevolution, pp. 6-8)
- Come Shake Your Dull Noddles [parody of The Liberty Song] (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 30; Rabson-SongbookOfTheAmericanRevolution, p. 9)
- The Massachusetts Liberty Song [parody by Benjamin Church of The Liberty Song, and once printed from the same staff notation!] (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 31)
- A New Liberty Song ("Come rouse up my lads and join this great cause") (by J. W. Hewlings) (Rabson-SongbookOfTheAmericanRevolution, p. 10)
- A Refugee Song ("Here's a bumper, brave boys, to the health of our King") (Rabson-SongbookOfTheAmericanRevolution, p. 11)

NOTES [233 words]: This may not, at first glance, seem a folk song -- but it is one of Great Britain's leading patriotic songs; Morison, p. 165, says that "British throats went hoarse bawling out 'Heart of Oak'" in 1759, the year of England's greatest success in the Seven Years' War (Morison quotes the song on p. 170).

It appears that the song and the furor were inspired by the English success at Quiberon Bay, in which Admiral Hawke's British squadron demolished a French fleet and ended any possibility of France invading Britain. (Herman, p. 290. For Hawke and his various victories, see the notes to "Bold Hawke.")

The song is quite correct in describing British ships as built of oak. Oak was the preferred wood for ships because it resisted rot -- presumably because of the tannic acid found in it. It didn't last forever, but other woods usually wore out sooner (Cordingly, p. 18).

It is ironic to note that what is believed to have been the first American pro-independence song was set to this tune; in 1768. John Dickinson published what was called the "Song for American Freedom." We do not, however, seem to know what the song was actually about; Fisher, pp. 20-21, notes that an advertisement for Dickinson's song survives, but no copy of the text itself has been preserved.

According to Waites & Hunter, this was originally written by David Garrick for a pantomime called "Harlequin's Invasion." - RBW

Bibliography
Heart that Forms for Love, A

DESCRIPTION: The young man reports that he is tired of the single life. He has seen his love in dreams, but does not know where she is. He describes her looks. He declares he will seek her everywhere: "I'll mount old Barney... And find my Delsenia as soon as I can."

AUTHOR: unknown
EARLIEST DATE: 1942 (Randolph)
KEYWORDS: courting separation dream
FOUND IN: US (So)
REFERENCES (1 citation):
Randolph 675, "A Heart that Forms for Love" (1 text)
Roud #7367
NOTES [44 words]: Randolph conjectures that the proper title of this piece is "A Heart that Yearns for Love." I'd suggest "A Heart that Mourns for Love."
"Delsenia" makes me think of "Dulcinea," as in Don Quixote's girlfriend. Sounds awfully literary for an Ozark Folksong, though. - RBW

Hearts Like Doors Can Ope' With Ease

DESCRIPTION: "Hearts like doors will open with ease To very little keys, And they are these: 'I thank you sir' and "If you please."

AUTHOR: unknown
EARLIEST DATE: 1884 (J. S. Ogilvie, "One Thousand Popular Quotations... Suitable for Writing in Autograph Albums")
KEYWORDS: nonballad
FOUND IN: US (MW)
REFERENCES (2 citations):
Sackett/Koch-KansasFolklore, p. 126, "(Hearts like doors will open with ease)" (1 text)
ADDITIONAL: J. S. Ogilvie, _One Thousand Popular Quotations Comprising the Choicest Thoughts and Sayings of Eminent Writers of All Ages, Together With Nearly Three Hundred Original and Choice Selections, Suitable for Writing in Autograph Albums_, J. S. Ogivie, Publisher (New York & Chicago), 1884 (available on Google Books), p. 111 f Part I and p. 72 of Part II, "Hearts, like doors, can ope' with ease" (2 texts)
NOTES [46 words]: Hymnary.org reports that this was printed in the 1936 "Hymnal for Boys and Girls" with the tune being the Larghetto from Beethoven's second symphony. I have no idea if Sackett/Koch-KansasFolklore's informant, who learned it in the nineteenth century, knew it to that tune. - RBW

Hearts of Gold

DESCRIPTION: The sailor compares sea life with that on land. The landlubbers work at the plow, go home at night, and sleep with their wives; the sailors work all hours and face storms. The sailor declares his life is better, and tells the girls to appreciate it

AUTHOR: unknown
EARLIEST DATE: 1832 (Journal from the _Bengal_)

Last updated in version 5.1
File: ChWII189

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AUTHOR: unknown
EARLIEST DATE: 1832 (Journal from the _Bengal_)

Last updated in version 5.1
File: ChWII189
Hearts of Oak (II -- A New Sea Song)

DESCRIPTION: "Hearts of oak who wish to try Your fortunes on the sea, And Briton's enemies defy...." Sailors are offered two months' pay as a bounty. They are offered a good ship and captain -- plus prize money. "Can British Tars wish more?"

AUTHOR: unknown

EARLIEST DATE: before 1867 (broadsides published by J. Harkness)

KEYWORDS: sailor money

FOUND IN:

REFERENCES (1 citation):
Ashton-RealSailorSongs, #85 insert, "A New Sea Song" (1 text)

Roud #22234

BROADSIDES:
Bodleian, 2806 c.15(278), "Jolly Tar," J. Harkness (Preston), 1840-1866; also Harding B 20(165), J. Harkness (Preston), 1840-1866

File: AshS0851

Heathen Chinese, The

DESCRIPTION: "I've a very sad pitiful story to tell you, Although it's a common one too... But alas! there is no work for a white man to do; They're hiring the Heathen Chinese." The singer tells of his poor family; he will join the Knights of Labor to stop the Chinese

AUTHOR: unknown

EARLIEST DATE: 1936 (Brown)

KEYWORDS: labor-movement poverty foreigner

HISTORICAL REFERENCES:
1869 - Establishment of the Knights of Labor by Uriah S. Stephens
1879 - Terence V. Powderly becomes Grand Master Workman of the Knights, opening membership to the unskilled -- and to minorities
1886 - Haymarket Riot causes the decline of the Knights of Labor

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 233, "The Heathen Chinese" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 233, "The Heathen Chinese" (1 tune plus a text excerpt)

Roud #15777

NOTES [510 words]: Bret Harte wrote a piece, "Plain Language from Truthful James," generally called "The Heathen Chinee." This is a tale of a Chinese man who has peculiar success at cards and is punished for it. It does not appear to be directly related to this piece but may well have helped inspire it.

The Haymarket Riot is one of those events that seems to have been viewed very differently by different sources. Jameson, writing not long after the event, gave this summary on p. 299: Haymarket Massacre (Chicago), an Anarchist riot, originating in labor troubles which culminated in an open-air meeting in Haymarket Square, May 4, 1886. Violent speeches were made by the Anarchists Spies, Parsons, and Fielden. A bomb was thrown among the police, causing great loss of life. Spies, Parsons, Fischer, Engel, Schwab, Lingg, and Niebe were arrested and tried. The first four were hanged November 11, 1887. Fielden and Schwab were imprisoned for life. Lingg
committed suicide. Governor Altgeld, of Illinois, pardoned Fielden and Schwab in 1893.
Schlesinger, p. 361, says that some 180 police were in attendance for the event. The weather was
rainy and the crowd already starting to break up as a result when they arrived. The bomb killed
seven and wounded more than fifty. "No one seems to know who committed the dreadful crime."
Reportedly eight were arrested for murder -- evidently the seven listed by Jameson and one other.
Terror is said to have swept the country, but there is no mention of organized labor.
I must say that, in reviewing this entry, I have no idea why I noted the Haymarket Riot. It is not
mentioned in the song. It perhaps gives us a hint at the last possible date for the song, but we
could be fairly sure it was before 1888 anyway.
Jameson, p. 131, notes a series of treaties in 1844, 1858, and 1868 had opened the doors for
immigrants from the far east; 105,000 Chinese were identified in the 1880 census. An attempt to
restrict immigration was passed by congress in 1879 but vetoed by President Hayes. In 1880, an
agreement was reached with China to limit immigration. This also made it harder for those who left
the United States for China to return. Another Exclusion Act was vetoed by President Chester A.
Arthur, but then he allowed another Act to become law when it was clear that his veto would be
overridden (Karabell, pp. 84-85). This 1882 law was informally called the "Chinese Exclusion Act"
(Weir/Hanlan, p. 84). In 1888, immigration was stopped entirely. In 1892, laws were passed
permitting expulsion of the Chinese. Chinese exclusion was a major issue in the 1888 presidential
election, when Harrison was accused of not being firm on the issue (Wesser/Schlesinger, pp.
1647-1648). Thus the song almost certainly dates from before 1888. My guess is that it dates from
after the Panic of 1873 but before 1880.
The mention of the Knights of Labor is significant, because they were strongly opposed to Chinese
immigration (Weir/Hanlan, p. 85).
Restrictions on Chinese immigration were not entirely repealed until 1943 (Weir/Hanlan, p. 86).

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  American Labor, 2 volumes, Greenwood Press, 2004
  editor; Fred L. Israel, associate editor, History of American Presidential Elections 1789-1968,
  volume II (covering 1848-1896), Chelsea House, 1971

Last updated in version 6.1
File: Br3233

Heather Down the Moor (Among the Heather; Down the Moor)

DESCRIPTION: The singer wanders "down the moor" and meets a beautiful girl. He courts her "the
live-long day," and she stays with him even as her flocks wander. At the end, she leaves him. He
wishes he could find her again and make her his "queen among the heather"

AUTHOR: unknown

EARLIEST DATE: 1914 (Journal of the Irish Folk Song Society, according Morton-
FolksongsSungInUlster)

KEYWORDS: love courting beauty separation sheep

FOUND IN: Ireland Britain(Scotland(Bord))

REFERENCES (5 citations):

Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H177, pp. 271-272, "O'er the Moor
among the Heather" (1 text, 1 tune)
Morton-FolksongsSungInUlster 3, "Heather on the Moor" (1 text, 1 tune)
OLochlайн-MoreIrishStreetBallads 6, "Doon the Moor" (1 text, 1 tune)
McMorland/Scott-HerdLaddieOTheGlen, pp. 79, 152, "Owre the Muir Amang the Heather" (1 text,
1 tune)
DT, HTHRMOOR*
Roud #375

RECORDINGS:
Roisin White, "Among the Heather" (on IRRWhite01)

CROSS-REFERENCES:
cf. "Queen Among the Heather" (plot, lyrics)
cf. "The Magpie's Nest" (lyrics)
cf. "Banks of Sullane" (theme)

NOTES [160 words]: This song is very close to "Queen among the Heather" (Kennedy #141, etc.); they have similar plots and occasional common lyrics. There will be versions where it is almost impossible to tell which is which. I thought about listing them as one song. (Roud lumps them.) But on consideration, this song has two characteristics rarely seen in "Queen among the Heather."
First, this song tends to follow a complex stanza pattern:
One morn in may, when fields were gay,
Serene and pleasant was the weather.
I chanced to roam some miles from home
Among the bonnie bloomin' heather
Down the heather
O'er the moor and through the heather.
I chanced to roam some miles from home
Among the bonnie bloomin' heather
Down the moor.
"Queen among the Heather" usually has simple four-line stanzas.
"Heather down the Moor" also tends to end with the lines
But if I were a king, I would make her a queen,
The bonnie lass I met among the heather
Down the moor. - RBW

Last updated in version 4.4
File: HHH177

Heather Jock

DESCRIPTION: "Heather Jock's noo awa' (x2), The muircock noo may crousely craw, Since Heather Jock's noo awa'." Jock can hide anywhere, and steal anything; bad from his youth, he also plays music on the sabbath. Now he is caught and on his way to Botany Bay

AUTHOR: credited by Ford to Dr. James Stirling

EARLIEST DATE: 1843 (Whitelaw-BookOfScottishSong)

KEYWORDS: thief transportation

FOUND IN: Ireland Britain(Scotland)

REFERENCES (4 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H39, pp. 123-124, "Heather Jock" (1 text, 1 tune)
Whitelaw-BookOfScottishSong, p. 276, "Heather Jock" (1 text)
Ford-VagabondSongsAndBalladsOfScotland, pp. 131-135, "Heather Jock" (1 text, 1 tune)
Greig/Duncan2 255, "Heather Jock" (1 text, 1 tune)

Roud #2339

BROADSIDES:
NLScotland, L.C.Fol.178.A.2(093), "Heather Jock," unknown, c. 1875; also L.C.Fol.70(132b), c. 1890

CROSS-REFERENCES:
cf. "Donald Caird" (tune, according to Whitelaw-BookOfScottishSong; see Notes)

NOTES [103 words]: The tune here is not quite "Bobby Shaftoe" (or relatives such as "Katie Beardie"), but it sounds to me as if it might be derived from that type. Even though Jock was apparently a scourge of the community, you can't help but feel that the singer admired him.

Ford gives extensive notes regarding John Ferguson, who reportedly inspired the song. He is said to have been placed on trial in 1812 and transported for life, primarily for stealing cattle. - RBW

For a possible lead on the tune see Mudcat Cafe thread "Lyr Add: Donald Caird's Come Again (Walter Scott)" at http://mudcat.org/thread.cfm?threadid=16763#158078 - BS

Last updated in version 3.2

File: HHH039
Heathery Hills, The

DESCRIPTION: "I mind it well, and I see it yet" The singer recalls past days meeting Rory on the Heathery Hill. She misses her mother and her father's fields. "The city holds no pleasure" and she would give it up for a summer eve with Rory on the Heathery Hill.

AUTHOR: Ethna Carbery (Mrs. Seamus MacManus, Anna Johnston) (1866-1902) (source: _A Celebration of Women Writers_ on the University of Pennsylvania Library site)

EARLIEST DATE: 1906 (Ethna Carbery, _The Four Winds of Erinn_, according to _A Celebration of Women Writers_ on the University of Pennsylvania Library site)

KEYWORDS: homesickness love separation lyric nonballad lover mother

FOUND IN: Ireland Britain(Scotland(Bord))

Roud #5295

RECORDINGS:

*Brigid Tunney, "The Heathery Hills" (on IRTunneyFamily01)

NOTES [132 words]: IRTunneyFamily01: Brigid Tunney explains that she learned the song from her sister; it was among the songs she learned in Glasgow and brought back to Ireland on her annual return. - BS

According to Patrick C. Power, _A Literary History of Ireland_ (Mercier, 1969), p. 160, Ethna Carbery, a native of Belfast, took Donegal as her theme; her "fame rests on one volume alone -- The Four Winds of Erinn. This was published posthumously in 1902. She essentially belongs to the nationalistic ballad tradition which goes back to the Nation writers."

According to Kathleen Hoagland, _1000 Years of Irish Poetry_, p. 775, Carbery's true name was Anna Johnston McManus. (I have no idea why she needed a pen name after her death.) Her one song work well-known in folk circles is "Roddy McCorley." - RBW

File: RcHeaHil

Heave and Go, My Nancy O

DESCRIPTION: Capstan shanty. "Come all ye jolly sailors bold. Heave and go, my Nancy O! Listen till my tale is told. Heave and go, my Nancy O!" English version of a Danish shanty. No particular story line to the verses, but some make reference to Danish place names.

AUTHOR: unknown

EARLIEST DATE: 1888 (L. A. Smith, _Music of the Waters_) 

KEYWORDS: shanty sailor foreignlanguage

FOUND IN: Denmark Britain

REFERENCES (1 citation):

*Hugill-ShantiesFromTheSevenSeas, p. 319, "Heave and Go, My Nancy O" (1 text)

ALTERNATE TITLES:

Om Dannebrog Man Ved

NOTES [54 words]: This was quoted from L.A. Smith's _Music of the Waters_ where it was included as a translation of a Danish shanty. It may have some connection with a song that Doerflinger-SongsOfTheSailorAndLumberman found "Pull Away Now, my Nancy O!" but Smith didn't give a tune. The Danish version was called "Om Dannebrog Man Ved." - SL

File: Hugi319

Heave Away (IV)

DESCRIPTION: "Heave him up, O he yo, Butter and cheesefor breakfast, O he yo, The steward he's a making swankey.""Heave away... Duff for dinner, duff for dinner, Now I see it... Hurrah for the Cape Cod girs." "Now I don't... Round the corner Sally, Up she comes..."

AUTHOR: unknown

EARLIEST DATE: 1846 (Ross, Etchings of a Whale Cruise)

KEYWORDS: food nonballad

FOUND IN:

REFERENCES (1 citation):

*Huntington-TheGam-MoreSongsWhalemenSang, pp, 44-45, "Heave Away" (1 text)

Roud #27503

File: HGam044
Heave Away Cheerily

DESCRIPTION: Chorus: Sing me lads cheerily, Heave me lads cheerily, Heave away cheerily o-ho! For the gold that we prize an' for sunnier skies, away to the south'ard we go!

AUTHOR: unknown
EARLIEST DATE: 1912 (JFSS)
KEYWORDS: shanty money
FOUND IN: Britain US
REFERENCES (3 citations):
Harlow-ChantyingAboardAmericanShips, pp. 43-46, "Heave Away Cheerily" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 310-311, "Heave Away Cheerily O!" "As Off to the South'ard We Go" (2 texts, 2 tunes) [AbEd, pp. 232-233]
ADDITIONAL: Frederick Pease Harlow, _The Making of a Sailor, or Sea Life Aboard a Yankee Square-Rigger_, 1928; republished by Dover, 1988, pp. 249-250, "Heave Away Cheerily (1 text, 1 tune)

Roud #932
ALTERNATE TITLES:
Off to the South'ard We Go

NOTES [49 words]: Hugill-ShantiesFromTheSevenSeas gives the second text, "As Off to the South'ard We Go," as a variant of "Heave Away Cheerily" and quotes it from vol. 5 of the Journal of the Folk Song Society where was taken down by a Mr. Piggot from the singing of shantyman J. Perring of Dartmouth in 1912. - SL

Last updated in version 3.3
File: Hugi310

Heave Away, Boys, Heave Away (I)

DESCRIPTION: Shanty. "Heave away, heave away, for the merchant's money, Ch: Heave away boys, heave away!" Verses mostly about money, "Heave away for the buckra's silver," etc...

AUTHOR: unknown
EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas); the Allen/Ware/Garrison-SlaveSongsUnitedStates version is from 1867 but might be any of several "Heave Away" songs
KEYWORDS: shanty worksong money
FOUND IN: West Indies
REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, p. 308, "Heave Away, Boys, Heave Away" (2 texts, 2 tunes; the "a" text is this piece; "b" is "Heave Away, Boys, Heave Away (II)") [AbEd, pp. 230-231]
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 61, "Heave Away" (1 short text, 1 tune)
NOTES [213 words]: Hugill-ShantiesFromTheSevenSeas says this (and the other "Heave Away, Boys, Heave Away") are halyard shanties, despite the use of the word "heave" in the chorus. - SL
The easiest way to distinguish the two may be the fact that this one is in 2/4; "Heave Away, Boys, Heave Away (II)" is in 3/4.
The fragment in Allen/Ware/Garrison-SlaveSongsUnitedStates is so short as to be almost unclassifiable; Roud sticks it in with "Heave Away, Me Johnnies," but that seems to be simply a case of a catchall entry. I classify it here because the form fits better here than elsewhere.
One line in the Allen/Ware/Garrison-SlaveSongsUnitedStates text occurs occasionally elsewhere: "I'd rather court a yellow gal than work for Henry Clay." Henry Clay was, of course, one of the most important American politicians of the early nineteenth century, who was only fifteen years dead at the time Allen/Ware/Garrison-SlaveSongsUnitedStates picked up their text. So it might be about him, or perhaps about someone who opposed his presidential ambitions. It might also be about a different Henry Clay.
On the other hand, given that it is a sea song, there is a possibility that the line should not read "for Henry Clay," but rather "on the Henry Clay," referring to one of the ships by that name. - RBW

Last updated in version 2.4
File: Hugi308

Heave Away, Boys, Heave Away (II)

DESCRIPTION: Shanty. "Oh I love the sailor an' the sailor loves me. Heave away, boys, heave away! He comes to my window ev'ry mornin' at three. Heave away, boys, heave away."
Heave Away, Me Johnnies

DESCRIPTION: Shanty. Characteristic line: "Heave away, me johnnies/jollies, heave away, ay!"
The sailor lists some of the ports the ship has been sent to, but now rejoices to be returning to
(Liverpool) and its girls.

AUTHOR: unknown
EARLIEST DATE: 1972 (Doerflinger-SongsOfTheSailorAndLumberman)
KEYWORDS: shanty
FOUND IN: US(MA) Canada(Newf) Britain(England(West))
REFERENCES (10 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 61-64, "Heave Away" (3 texts, 1 tune, but only
the last text goes with this piece; the others are "Yellow Meal")
Colcord-SongsOfAmericanSailormen, pp. 93-94, "Heave Away" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 14-17, "Heave Away My Johnnies" (2 texts, 2 tunes)
Hugill-ShantiesFromTheSevenSeas, pp. 303-308, "Heave Away, Me Johnnies" (3 texts, 3 tunes)
[AbEd, pp. 226-230]
Sharp-EnglishFolkChanteys, XXVI, p. 30, "Heave Away, My Johnny" (1 text, 1 tune)
Lehr/Best-ComeAndIWillSingYou 49, "Heave Away!" (1 text, 1 tune)
Palmer-OxfordBookOfSeaSongs 105, "Heave away, my Johnny" (1 text, 1 tune)
Gundry-CanowKernow-SongsDancesFromCornwall, p. 41, "Heave Away, My Johnny" (1 text, 1 tune)
DT, HEAVJHN* HEAVEJH2*
ADDITIONAL: Captain John Robinson, "Songs of the Chantey Man," a series published July-
August 1917 in the periodical _The Bellman_ (Minneapolis, MN, 1906-1919). "We're All Bound
Away" is in Part 1, 7/14/1917.
Roud #616
CROSS-REFERENCES:
cf. "Yellow Meal (Heave Away; Yellow Gals; Tapscott; Bound to Go)" (tune, meter, chorus)
cf. "Yellow Gals (Doodle Let Me Go)" (style)
ALTERNATE TITLES:
We're All Bound to Go
NOTES [36 words]: This song is probably identical in origin to "Yellow Gals (Doodle Let Me Go)," and perhaps also akin to "Yellow Meal." As, however, those songs have taken on a completely separate plot, I treat them separately. - RBW
Last updated in version 4.5
File: Doe063

Heave Her Up and Bust Her

DESCRIPTION: "The St. Clair River is thirty miles long, Heave 'er up, lads, Heave 'er high, An' we'll set our canvas to this merry song, Heave 'er up and bust her." The sailors head for Lake Huron, talking about the tasks of sailing the lakes

AUTHOR: unknown
Heave on the Trawl (The Smacksman)

DESCRIPTION: "Once I was a schoolboy and learned my ABCs; No I am a smacksman and I plough the raging seas... Let's heave on the trawl, When we get our fish on board we'll have another haul." A description of the tasks of working on a fishing smack

AUTHOR: unknown
EARLIEST DATE: 1959 (recorded by Sam Larner)
KEYWORDS: fishing ship sailor work
FOUND IN: Britain(England(Lond))
REFERENCES (2 citations):
  Palmer-OxfordBookOfSeaSongs 135, "The Smacksman" (1 text, 1 tune)
  Kinsey-SongsOfTheSea, pp. 164-165, "(Oh, once I wuz a schoolboy") (1 text)
Roud #1788
File: PaSe135

Heave, My Boys, Away

DESCRIPTION: Shanty. "Walk 'er round for we're rollin homeward. Heave me boys together! The bully ol' ship is a-lyin windward, Heave me boys away!" Verses have simple rhymes on sailing themes. Full ch: "Heave 'er an' we'll break 'er, For the old ship's a-rollin home"

AUTHOR: unknown
EARLIEST DATE: 1904 (Bradford & Fagge, _Old Sea Chanties_)
KEYWORDS: shanty ship sailor
FOUND IN: Scandinavia Britain
REFERENCES (1 citation):
  Hugill-ShantiesFromTheSevenSeas, pp. 528-529, "Heave, My Boys, Away" (1 text, 1 tune) [AbEd, pp. 384-385]
CROSS-REFERENCES:
cf. "Hob-y-derri-dando" (very similar tune)
ALTERNATE TITLES:
Capstan Bar
NOTES [22 words]: Hugill-ShantiesFromTheSevenSeas learned this from Swedish sailors, and says he has no idea how popular it was in British ships. - SL
File: Hugi528

Heaven Bell a-Ring

DESCRIPTION: "My Lord, my Lord, what shall I do? And a heaven bell ring and praise God." "What shall I do for a hiding place?" "I run to the sea, but the sea run dry." God's promises to the faithful are briefly summarized; listeners are advised to listen

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (2 citations):
  Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 20, "Heaven Bell A-Ring" (1 text, 1 tune)
  Darling-NewAmericanSongster, pp. 322-323, "Heaven Bell a-Ring" (1 text)
Roud #12065
CROSS-REFERENCES:
cf. "Sinner Man" (lyrics)
Heaven Bells Are Ringing (I)
DESCRIPTION: "Heaven bells are ringing and I'm (my mother is, my Jesus is) going home" (3x) "Climbing up Zion's hill." "Heaven bells are ringing and the sinner has lost a home"(3x). "Climbing up Zion's Hill"
AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Barton-OldPlantationHymns, p. 20, "Heaven Bells Ringin, And I'm A-Going Home" (1 text, 1 tune)
RECORDINGS:
Wade Mainer and Sons of the Mountaineers, "Heaven Bells Are Ringing" (1939, Bluebird B 8203, 2009, "J.E. Mainer Classic Sides 1938-1941," JSP Records CD JSP77124C)
NOTES [77 words]: The description is based on the Barton-OldPlantationHymns text.
The Mainer version verse is "If you don't mind and hurry you'll be too late... Climbing up Zion's hill" - BS
Phillips's chorus for "Climbing up Zion's Hill" is "I'm climbing up Zion's Hill, I'm climbing up Zion's hill, Climbing, climbing, Climbing up Zion's Hill" (Philip Phillips and Wm. B. Bradbury, The Silver Bells (Chicago: Alfred L. Sewell, 1867 ("Digitized by Internet Archive")), p.21) - BS
Last updated in version 4.0
File: Bart020A

Heaven Bells Are Ringing (II)
DESCRIPTION: Chorus: "The heaven bells are ringing, Archangels are singing, Heaven bells are ringing, In the morning." Verses: "Oh come my dearest sister (mother, father, ...), And don't you want to go, And sit along side of Jesus, And don't you want to go?"
AUTHOR: unknown
EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)
KEYWORDS: nonballad religious Jesus
FOUND IN: West Indies(Bahamas)
REFERENCES (1 citation):
Edwards-BahamaSongsAndStories 25, "The-r Heaven Bells Are Ringin'" (1 text, 1 tune)
NOTES [29 words]: The description is based on the Edwards-BahamaSongsAndStories text.
Perhaps the verses don't float but the "don't you want to go" response is common in hymns and other songs. - BS
Last updated in version 4.2
File: Edwa025

Heaven Bells Are Ringing In My Soul
DESCRIPTION: Repeated alternate line: "Heaven bells are ringing in my soul." Chorus: "Heaven bells are ringing. Sing-sol-singing.... Going away to see my Jesus. Going away to see my Lord...."
Verse: The singer is going to see heaven; you can't get there without grace
AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Barton-OldPlantationHymns, p. 10, "Heaven Bells Ringin' In My Soul" (1 text, 1 tune)
File: Bart010

Heaven Bells, The
DESCRIPTION: "O Mother, I believe (x3) That Christ was crucified." "Oh, don't you hear the
heaven bells a-ringing over me? A-ringing over me? Oh, don't you hear the heaven bells a-ringing
over me? It sounds like judgment day."

**Heaven is a Beautiful Place (I)**

DESCRIPTION: "Heaven is a beautiful place, I know (x2). If you want to go to heaven on time,
Sure got to plumb the line." "Ain't no sorrow in heaven I know...." "Ain't no (murders/gamblers/etc.)
in heaven...." ""Loving union in heaven I know...."

AUTHOR: unknown

**Heaven is a Beautiful Place (II)**

DESCRIPTION: "Elisha has done and seen the beautiful place. Heaven is a lovely place I know, I
know." "Elisha done seen the sight, And said he didn't need any light. He has gone on to Heaven to
rest. Heaven is a beautiful place, I know."

AUTHOR: unknown

It's not at all clear to me why Elisha is singled out in this song; he reported no visions of heaven,
and it was Elijah, not Elisha, who was carried up into heaven (2 Kings 2). Elisha simply died and
was buried in an ordinary manner (2 Kings 13).

It's true that Elisha was responsible for an astonishing number of miracles (including one after his
death) -- but they were not really "inspiring" miracles; the result reads almost like a Davy Crockett
story, but with miracles rather than animals: Where Davy might kill a bear and defeat a wildcat,
Elisha would cure a leper and feed a multitude.... - RBW
File: Br3579B

Heaven Is Shining, The
DESCRIPTION: Chorus: "The heaven is shining, shining, The heaven is shining full of love."
Verses: the singer bids friends farewell: "going to leave you all." Death says, "this very day, you must go." If he had it to do over, he would avoid the road to sin.
AUTHOR: unknown
EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: death nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 94-95, "Oh, de Hebben Is Shinin'" (1 text, 1 tune; p. 219 in the 1874 edition)
Roud #15223
NOTES [53 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses, every alternate line is "The heaven is shining full of love." One of Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses floats from "Oh Death (III)," asking Death to "spare me yet another day." - BS
Last updated in version 4.0
File: Dett094

Heaven's a Long Way Off
DESCRIPTION: "This world is all so dark and cold, That' I've been a long time mourning, But the streets of heaven are paved with gold, Its light is upon me dawning. But heaven's a long way off (x3) And I've been a long time mourning." The singer warns of the grave
AUTHOR: unknown ("arranged" by Septimus Winner)
EARLIEST DATE: 1882 (The Song Wave)
KEYWORDS: religious nonballad warning
FOUND IN: US
REFERENCES (1 citation):
ADDITIONAL: H. S. Perkins, H. J. Danforth, and E. V. DeGraff, _The Song Wave_, American Book Company, 1882, pp. 114-115, Heaven's a Great Way Off" (1 text, 1 tune)
ALTERNATE TITLES:
Heaven's a Great Way Off
NOTES [53 words]: Although I have never seen a traditional collection of this, The Song Wave calls this a "Slave Camp Hymn" arranged by Septimus Winner -- who is known to have worked with other Black material. So I'm including the song, very tentatively. For more on Septimus Winner, see the notes to "Listen to the Mockingbird." - RBW
Last updated in version 2.6
File: BdHaGWOf

Heaven's My Home
DESCRIPTION: "Come all ye dear children and help me to sing, I'm going to Jesus, he's Heaven's great king. He died to atone for the sins of the world; His banner is flying, his sails are unfurled. Heaven's my home (x2), I'm going to Jesus, for Heaven's my home."
AUTHOR: unknown
EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #86, "Heaven's My Home" (1 short text, 1 tune)
Roud #5025
File: Morr086
Heavenly Aeroplane, The
DESCRIPTION: "One of these days about twelve o'clock... The sinner's going to tremble and cry with pain And the Lord will come in his aeroplane." Jesus will take the saved on a very smooth, easy passage to heaven in the aeroplane.
AUTHOR: unknown
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: religious pilot technology Jesus travel
FOUND IN: US(Ap)
REFERENCES (2 citations):
  Thomas-BalladMakingInMountainsOfKentucky, pp. 214-215, "The Aeroplane Song" (1 text)
  Randolph 660, "The Heavenly Aeroplane" (1 text)
Roud #7384
File: R660

Heavenly Sunlight (Heavenly Sunshine)
DESCRIPTION: A hymn praising Jesus who allows us to "Walk... in sunlight all of my journey" and who will never forsake us. Chorus: "Heavenly sunlight (x2) / Flooding my soul with glory divine / Hallelujah, I am rejoicing / Singing his praises, Jesus is mine"
AUTHOR: words: George H. Cook / music: Henry J. Zelley
EARLIEST DATE: 1899
KEYWORDS: religious nonballad
FOUND IN: US(MA)
REFERENCES (1 citation):
  Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 80, "Heavenly Sunshine" (1 text, 1 tune, combined with #81, "My Lord Knows the Way")
ST FSC080 (Partial)
NOTES [26 words]: Not to be confused with the Carter Family song "Sunshine in the Shadows" or "Sunshine in the Mountains," which is also properly titled "Heavenly Sunshine." - RBW
File: FSC080

Heavy-Hipped Woman (Black Gal II)
DESCRIPTION: "Quit yo' long-time talkin' bout yo' heavy-hipped woman, she done gone, she done gone." "My woman, she keeps on grumblin', Bout a new pair of shoes." Verses about poverty, work, prison, courting, a runaway woman, almost anything else.
AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: courting work prison railroading hardtimes poverty courting separation loneliness floatingverses
FOUND IN: US(SE)
REFERENCES (2 citations):
  Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 13-14, "Heavy-Hipted Woman" (1 text, 1 tune)
  DT, HEAVYHIP*
Roud #6714
CROSS-REFERENCES:
cf. "Black Gal (I)" (lyrics)
NOTES [78 words]: Since this is one of those wonderful Lomax accumulations of unrelated verses (from, e.g. "Take This Hammer"/"Swannanoah Tunnel"), it's hard to tell what the real story of this song is. I hope you can identify its relatives.... For a while I lumped this with "Black Gal (I)"; this follows Roud. But "Black Gal (I)" has a much stronger plot than this, which is mostly a complaint song. I suspect that song may have inspired this, but I would now consider them distinct. - RBW
File: LoF294

Heavy, Heavy Hangs Over Your Head
DESCRIPTION: "Heavy, heavy hangs over your head, What are you going to do with it?"
Hecketty Pecketty
DESCRIPTION: "Hecketty Pecketty needles and pins" Sorrow begins when a woman marries. Man's love is all "my eye" [nonsense]. You wash and brew and mend his socks while he's out drinking. The singer prefers to remain an old maid.

Hecklin' Kame, The
DESCRIPTION: "I'm come to borrow yer hecklin' kame [Greig/Duncan8: comb for dressing flax]," Answer: "I'll heckle my hemp and gie ye'it again"

Notes
Hecketty Pecketty:

Hecklin' Kame, The:
1. The Greig/Duncan8 notes relate this song to "The Bob O' Dumblane." See James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford, 1969) #513, p. 634, "The Bob o' Dumblane" (1 text, 1 tune): "Lassie, lend me your braw hemp heckle, And I'll lend you my thrilling kame: My heckle is broken, it canna be gotten, And we'll gae dance the Bob o' Dumblane. Twa geed to the wood, to the wood, to the wood, Twa gaed to the wood -- three cam hame: An't be na weel bobbit, weel bobbit, we'll bobbit, An't be na weel bobbit, we'll bob it again." From James Hogg, The Forest Minstrel, editors PD Garside and Richard D. Jackson (Edinburgh, 2006) ,p. 320: "Thomas Crawford ... says that the term 'The Bob of Dumblane' always had an equivocal sense because it refers to both the marriage festivity with its accompanying high jinks, and the sexual act itself."
Hector MacDonald

DESCRIPTION: Hector joins the army and defeats Afghans in Kandahar. At Omdurman "in his great roll of glory It added the crown to his wide-world fame." "Now the great soldier's brave soul has departed ... he died broken hearted"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan1)

KEYWORDS: battle death Africa nonballad soldier

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan1 141, "Hector MacDonald" (1 text)
Roud #5774

NOTES [828 words]: Greig/Duncan1: "Hector Macdonald (1853-1903) became a hero in Britain, and particularly in Scotland, following the spectacular part he played in the battle of Omdurman fought in the Sudan on 2 September 1898. He shot himself when about to be court-martialled on a charge which has never been divulged but is presumed to have been one of homosexuality."
For an account of MacDonald's part on September 2 see Winson Churchill, _The River War_ (London, 1997), pp. 209-218. Churchill: "All depended on MacDonald, and that officer, who by valour and conduct in war had won his way from the rank of a private soldier to the command of a brigade, was equal to the emergency" [p. 215]. See also Wikipedia article _Battle of Omdurman_ - BS Byron Farwell, _Queen Victoria's Little Wars, 1972_ (I use the 1985 Norton edition), p. 207. says that MacDonald first came to be noticed two dozen years before his death, in Afghanistan. As Lord Roberts traveled with a small escort in 1879, his force was attacked by Afghans. "In the sharp engagement that followed, Roberts was struck by the bravery and leadership shown by a colour sergeant of the 92nd. His name was Hector MacDonald and during the course of the action one of his men had called out to him, 'We'll make ye an officer for this day's work, Sergeant!' And another added, 'Aye, and a general too!' Roberts gave MacDonald a battlefield commission....."
He certainly didn't seem destined to be an officer in the very class-conscious British army, being a draper's assistant who had run away from home to become a soldier (Farwell, p. 247). And, indeed, he was more than nine years in the ranks before his promotion, and was still only a lieutenant in 1881, when he fought at Majuba Hill (for which see the song of that name). MacDonald was so determined that, once all else had failed, he actually fought the Boers with his fists, but finally was taken prisoner (Farwell, p. 250). Soon after, he was selected by General Evelyn Wood to be one of the two dozen officers Wood took to Egypt to rebuild the Egyptian army (Farwell, p. 282).
Initially he served as a battalion commander of Sudanese troops (Farwell, p. 332) -- another job looked down on by the snobs. He seems to have been known at this time as "Fighting Mac" (Farwell, p. 333). In 1898, as Kitchener went to fight in Sudan, Macdonald (then a colonel) was given command of a brigade of local troops (Farwell, p. 334). The Battle of Omdurman came about because Kitchener, without knowing it, planned to march across the front of a major force of dervishes. MacDonald was rather far from the main body when the Africans attacked. He calmly swung his brigade to face them, and beat off a force estimated at 20,000 (Farwell, p. 338). Farwell credits MacDonald solely with the victory; he thinks Kitchener botched his part. David Chandler, general editor; Ian Beckett, associate editor, _The Oxford History of the British Army_, 1994 (I use the 1996 Oxford paperback edition), p. 208, also mentions his noteworthy work at Omdurman, which "enable[d] Kitchener to complete the rout of the enemy and enter Omdurman in triumph."
Other battles in which Macdonald served included Gemaizah, Toski, Tokar, Firket, and Hafir (Farwell, p. 334).
"The fate of the crofter's son was [sad]. Macdonald further distinguished himself in the Boer War and he eventually became a major-general, but in 1903, while commanding the British forces in Ceylon, he was charged with being a practicing homosexual. He went to London to defend himself, but was ordered back to Ceylon to face a court of inquiry. He got no further than Paris. There in a hotel room this officer, so brave under the fire of Afghans, Dervishes and Boers, shot himself" (Farwell, p. 338).
MacDonald would have been 61 in 1914 -- still young enough, probably, for field service. I can't help but wonder what would have happened if he, rather than the excitable John French (one year older) or the unimaginative Douglas Haig (eight years younger) had commanded the British in France.
This is all the more so since there were apparently legends about his death, and perhaps even his return to fight for Britain; according to Christina Hole, _English Folk Heroes: From King Arthur to Thomas a Becket_, 1948? (I use the 1992? Dorset Press reprint), p. 25, "Such theories [about
sleeping heroes] cannot now survive the natural span of a life.... but that they spring up as spontaneously in modern as in earlier times can hardly be denied by any who remember toe loss of Lord Kitchener, or the many curious stories which followed the deaths of Sir Hector Macdonald and Adolf Hitler."

Hole describes this theory on pp. 36-37. One version makes the German general Mackensen to be MacDonald in disguise! She suggests that this was because MacDonald received a very low-key funeral, without military honors. Presumably this was because he was a suicide and a probable homosexual, but it led to rumors that he wasn't really dead. - RBW

**Hector Protector**

**DESCRIPTION:** "Hector Protector was dressed all in green; Hector Protector was sent to the Queen. The Queen did not like him, No more did the King, So Hector Protector was sent back again."

**AUTHOR:** unknown

**EARLIEST DATE:** 1844 (Halliwell)

**KEYWORDS:** clothes royalty travel rejection

**FOUND IN:**

**REFERENCES (3 citations):**

- *Opie/Opie-OxfordDictionaryOfNurseryRhymes* 207, "Hector Protector" (1 text)
- *Baring-Gould-AnnotatedMotherGoose* #215, p. 145, "(Hector Protector was dressed all in green)"
- *Jack-PopGoesTheWeasel*, p. 57, "Hector Protector" (1 text)

**NOTES [289 words]:** Although this seems to be old, attempts to figure out what it means strike me as largely unsuccessful. The Opies don't even try to offer an explanation. Jack-PopGoesTheWeasel mentions Oliver Cromwell, the Lord Protector 1653-1658, but of course there was no King or Queen at the time, and so he concludes that the Lord Protector must be Richard Duke of York (died 1460), who was Lord Protector in the reign of Henry VI when that king went insane; Richard was hated by Queen Margaret of Anjou, who pulled Henry VI along with her during his more lucid moments, so the description more or less fits -- but it's a long time from the 1450s to the printing of the rhyme by Halliwell.

Katherine Elwes Thomas, who had a more fertile imagination than a whole college full of creative writing students, suggests that the poem refers to Henry VIII's "rough wooing" of Scotland, in which he tried to force the Scots to marry their baby queen Mary to his son Edward VI; her candidate for Hector Protector is Edward Seymour, then Earl of Hertford, later Duke of Somerset. Somerset was Protector after Henry VIII died, but, again, he wasn't a Hector. And he wasn't a Protector when he invaded Scotland. To be sure, neither the Queen Mother of Scotland nor King Henry VIII liked him much after his wooing failed while causing a lot of damage to Scotland, but surely the sense here is that King and Queen are monarchs of the same nation. And while Henry VIII lived three generations after Henry VI (he was in fact the great-grandson of Richard of York), that's still a long time for a rhyme to survive.

There is also the fact that neither Richard of York nor Edward Seymour was named Hector, but maybe the poet was just looking for an easy rhyme. - RBW

**Heel and Toe Polka**

**DESCRIPTION:** Descriptions of how to dance the polka and other dances: "First the heel And then the toe And that's the way the polka goes." Or, "Heel and toe, we always go," etc. Similarly, "First the toe and then the heel, That's the way to dance a reel."

**AUTHOR:** unknown

**EARLIEST DATE:** 1964 (Montgomerie)

**KEYWORDS:** dancing nonballad

**FOUND IN:** Britain(Scotland)

**REFERENCES (1 citation):**

- *Montgomerie/Montgomerie-ScottishNurseryRhymes* 110, "(First the heel)" (1 text, with the curious tag line "And we'll meet Johnnie Cope in the morning")
Heelin' Bill

DESCRIPTION: "Contestants galore and fans by the score Set roostin' the gates of Saint Pete...." The various rodeo riders who have died are recalled. Finally we see "amongst them all, on old Fireball. There set ol' Heelin' Bill."

AUTHOR: unknown
EARLIEST DATE: 1951
KEYWORDS: cowboy death recitation moniker
HISTORICAL REFERENCES:
1937 - Death of Pete Knight
1950 - Death of "Heelin" Bill Nix
FOUND IN:
REFERENCES (1 citation):
Ohrlin-HellBoundTrain 36, "Heelin' Bill" (1 text)
NOTES [18 words]: The number of famous bronc riders listed in this song probably tells us something about the profession.... - RBW
File: 0hr036

Heenan and Sayers [Laws H20]

DESCRIPTION: Heenan travels from America to fight the British boxers. Sayers draws first blood, but Heenan is ahead after thirty-seven rounds, and the British stop the fight

AUTHOR: unknown
EARLIEST DATE: 1870 (Journal of the Pacific)
KEYWORDS: fight injury
HISTORICAL REFERENCES:
April 17, 1860 - Boxing match between John C. Heenan and Tom Sayers
Events mentioned in some versions of the song:
c. 1541-1596 - Life of Sir Francis Drake
June 17, 1775 - Battle of Bunker Hill (fought on Breed's Hill, and won by the British, though at heavy cost)
Oct 19, 1781 - Cornwallis surrenders at Yorktown
Sapt 10, 1813 - Perry defeats the British at the Battle of Lake Erie
FOUND IN: US(MA,MW,NE,Ro) Ireland Australia
REFERENCES (17 citations):
Laws H20, "Heenan and Sayers"
Rickaby-BalladsAndSongsOfTheShantyBoy 49, "Heenan and Sayers" (2 texts)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 49, "Heenan and Sayers" (2 texts)
Dean-FlyingCloud, pp. 24-25, "Heenan and Sayers" (1 text)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 9, "The British-American Fight" (1 text, 1 tune)
Beck-FolkloreOfMaine, "Heenan and Sayers (The Bold Benicia Boy)" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #189, "Johnny Bull" (2 texts, 1 tune)
Finger-FrontierBallads, pp. 48-49, "Heenan and Sayers" (1 text)
O'Connor-OldTimeSongsAndBalladOfIreland, pp. 76-77, "Heenan and Sayers" (1 text)
Fahey-Eureka-SongsThatMadeAustralia, pp. 214-215, "Heenan and Sayers" (1 text, 1 tune, "reconstructed" by the collector)
Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 8, page headed "HEEAN AND SAYERS"], "(Heenan and Sayers)" (1 text)
Kennedy-FolksongsOfBritainAndIreland 321, "Heenan and Sayers" (1 text, 1 tune)
OLochlainn-MoreIrishStreetBallads, pp. 253-255, "Heenan and Sayers" (1 text, tune referenced; OLochlainn-IrishStreetBallads 26)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 205-206, "Uncle Sam and Johnny Bull" (1 text, badly jumbled, 1 tune)
Huntington-FolksongsFromMarthasVineyard, pp. 25-26, "Uncle Sam and Johnny Bull" (1 text, 1 tune, containing the fight but no mention of Heenan or Sayers)
NOTES [764 words]: John C. Heenan (Johnny Morrissey's last opponent) was born in New York but was called "the Benicia Boy" after Benicia, California, where he lived during his late teens. His match with Tom Sayers, which was stopped after more than three dozen rounds (different sources say 37 or 42), is said to have been the last of the (official) bare-knuckle boxing matches.

Tom Sayers was so successful as a boxer that his ability to land a blow had already entered the realm of proverb at the time of the Crimean War.

According to Roger Ellis, *Who's Who in Victorian Britain*, 1997 (I use the 2001 Stackpole Books edition), p. 207, "TOM SAYERS (1826-1865), prize fighter, was the last famous figure in the old bare-fisted ring; two years after his death the Marquess of Queensberry devised rules which transformed boxing."

Ellis adds that "Sayers, at between 10.2 and 10.12 stone, was a middleweight, and, measuring only 5' 8" , was normally outreached. But he carried much of his weight around his shoulders and neck" and had persistence and was hard to batter. He once fought a bout that lasted 109 rounds!

The weight difference in the Heenan and Sayers fight was substantial; Ellis says Heenan was 6'2" and weighed 14 stone.

If you are wondering about all those historical references which appear to have nothing to do with the Heenan/Sayers fight, they are all appropriate to the Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl text, sung by "Yankee" John Galusha. This text is so distinct from all other "Heenan and Sayers" versions I've seen that I am tempted to list it as its own song. But it does have some common lyrics; it probably doesn't deserve a separate listing.


[Abraham Lincoln Papers] at the Library of Congress American Memory site: "Outside of the politicians there is in this city very little care or talk about party or candidates. Heenan & Sayers eclipsed the Charleston Convention ..." Letter from Orville H. Browning to Abraham Lincoln, June 29, 1860, re prospects in Pennsylvania.

America Singing at the Library of Congress American Memory site does not have this ballad but has eight other distinct ballads about Heenan and Sayers:

- LOCSinging, as201320, "Heenan the Champion of the World," H. De Marsan (New York), 1864-1878; also sb20189b, "Heenan, Champion of the World"
- LOCSinging, as201310, "Heenan the Champion of the World," H. De Marsan (New York), 1864-1878; also sb20189a, "Heenan the Champion of the World"
- LOCSinging, as100200, "The American Eagle and British Lion" or "Yankee Heenan and English Sayers," unknown, n.d.
- LOCSinging, sb20171a, "Happy Land of Canaan," H. De Marsan (New York), 1864-1878; also cw102250, "Happy Land of Canaan"
- LOCSinging, sb20170a, "Happy Land of Canaan," H. De Marsan (New York), 1861-1864; also cw102250, "Happy Land of Canaan"
- LOCSinging, sb10143b, "Great Champion Prize Fight," H. De Marsan (New York), 1864-1878
- LOCSinging, sb20190b, "Heenan the Pride of America," H. De Marsan (New York), 1864-1878
- LOCSinging, sb10021a, "Ballad in Answer to Sayers, England's Pride," H. De Marsan (New York), [imprint: 1860] [before the fight]

Bodleian Library site Ballads Catalogue does not have this ballad but has six others about Heenan:

- Bodleian, Firth b.25(587/588)[could not be downloaded], "A New Song on Heenan and King," J.F. Nugent & Co. (Dublin), 1850-1899
Bodleian, Harding B 18(234), "Heenan the Champion of the World" (New York), H. De Marsan (New York), 1864-1878
Bodleian, Harding B 18(235), "Heenan the Pride of America," H. De Marsan (New York), 1864-1878 attributed to A. Scott
Bodleian, Firth c.19(19), "The English Prize-Fighter and the American Champion," J.F. Nugent & Co. (Dublin), 1850-1899 about the fight with Sayers
Bodleian, Harding B 26(247), "Heenan's Arrival in England," unknown, n.d. before the fight with Jem Mace
Broadsides LOCSinging as201320 and Bodleian Harding B 18(234) are duplicates, [as are] broadsides LOCSinging sb20190b and Bodleian Harding B 18(235). - BS
Last updated in version 5.2
File: LH20

Heifer, The
DESCRIPTION: The heifer, a fabulous creature "with horns upon her heels," does incredible damage till the owner determines to sell her. She begs that she not be killed; she is the spirit of Lord Leitrim. The company determines to blow up the heifer
AUTHOR: unknown
EARLIEST DATE: 1936 (Sam Henry collection)
KEYWORDS: animal Devil commerce humorous
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H675, pp. 24-25, "The Heifer" (1 text, 1 tune)
Roud #13347
NOTES [16 words]: I'm sure this is political in some sense or other, but I can't tell the nature of the beast. - RBW
File: HHH675

Heigh Me Know
DESCRIPTION: Chorus: Heigh me know, bombye [overseer?] me takey. Jenny goes to the market to buy the singer "varrow prantin" [?]. The neighbors know Jenny's been "a bad gal"
AUTHOR: unknown
EARLIEST DATE: 1833 (_Service Afloat_ quoted by Abrahams)
KEYWORDS: accusation sea work slavery shanty
FOUND IN: West Indies (Virgin Islands)
REFERENCES (1 citation):
Abrahams-DeepTheWaterShallowTheShore, p. 11, "Heigh Me Know" (1 fragment)
File: WIS011f

Heights of Alma (I), The [Laws J10]
DESCRIPTION: The British and French land outside Alma. They attack and rout the Russians (most versions give the primary credit to the British, and especially the Scots), forcing them back to Sevastopol. Both sides suffer heavy casualties
AUTHOR: James Maxwell?
EARLIEST DATE: 1904 (Ford); c.1854 (broadside, NLScotland RB.m.143(159))
KEYWORDS: war battle patriotic
HISTORICAL REFERENCES:
Sept 14, 1854 - Anglo-French landing near the mouth of the Alma
Sept 20, 1854 - Battle of Alma. The allies win an expensive victory over the Russians
FOUND IN: Britain(Scotland) US(MW) Canada(Mar,Newf,Ont) Ireland
REFERENCES (14 citations):
Laws J10, "The Heights of Alma"
Ford-VagabondSongsAndBalladsOfScotland, pp. 249-251, "The Heights of Alma" (1 text, 1 tune)
Greig/Duncan1 158, "The Battle of Alma" (1 fragment)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H123, p. 90, "The Heights of Alma"
(1 text with variants, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 90, "The Heights at Alma" (1 text, 1 tune)
Peacock, pp. 1000-1001, "The Heights of Alma" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 67, "Battle of Alma" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 55, "The Battle of Alma" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 74, "The Heights of Alma" (1 text)
Manny/Wilson-SongsOfMiramichi 73, "The Heights of Alma" (1 text, 1 tune)
Dean-FlyingCloud, pp. 40-41, "The Heights of Alma" (1 text)
Dallas-TheCruelWars-100SoldiersSongs, pp. 214-215, "The Heights of Alma" (1 text, 1 tune)
DT 394, HGHTALMA*
Roud #830
RECORDINGS:
O. J. Abbott, "The Heights of Alma" (on Abbott1)
Cyril O’Brien, "The Heights of Alma" (on MUNFLA/Leach)
BROADSIDES:
Bodleian, Johnson Ballads 2336, "The Battle of Alma" ("You loyal Britons pray draw near"),
unknown, n.d.; also Harding B 26(41)[faded to almost total illegibility], Firth c.14(47)[faded to
almost total illegibility], "The Battle of Alma"; Harding B 19(88), 2806 b.9(245), "Bloody Alma"
Murray, Mu23-y1:116, "The Battle of Alma," James Lindsay (Glasgow), 19C
NLScotland, RB.m.143(159), "The Battle of Alma," unknown, c.1854
CROSS-REFERENCES:
| cf. "The Victory Won at Richmond" (meter, lyrics) |
| cf. "The Waggoner" (meter, lyrics) |
| cf. "The Kilties in the Crimea" (subject) |
| cf. "Grand Conversation on Sebastopol Arose (I)" (subject: British boasting about the Crimea) |
| cf. "Grand Conversation on Sebastopol Arose (II)" (subject: Battle of Alma) |
| cf. "Here's to the Army and Navy" (subject) |
| cf. "The Battle of Alma" (subject) |
NOTES [2876 words]: Bodleian Library site Ballads Catalogue has other broadsides about the
battle:
Bodleian, 2806 c.14(62), "We'll Hae Nane but Hielan' Bonnets Here!" ("Alma field of heroes, hail"!),
unknown, n.d.
Bodleian, Harding B 26(43), "Battle of Alma" ("Oh boys have you heard of the battle, the allies have
gained on the shore"), J. Harkness (Preston), 1840-1866; Harding B 12(246), "Battle of Alma"
Bodleian, Harding B 26(42), "The Battle of Alma" ("Come all you true-bred Irishmen, and listen unto me"),
unknown, n.d.
Manny/Wilson-SongsOfMiramichi: ":[This version] differs in words and tune from any published
version we have seen. It may possibly have been altered by Jared MacLean [the singer] himself." 
This version does share two verses with Mackenzie-BalladsAndSeaSongsFromNovaScotia 74;
lacking Mackenzie’s chorus it still has the same pattern and seems close enough to me for this to
be considered Laws J10.
Greig/Duncan1 has the one verse augmented by "Hey, Menschikoff, are ye waukin' yet?
Sebastopol bells, are ye ringing yet? Gin ye were waukin, I wad wait, An' meet ye on the banks o' 
Alma' and sung to the tune of "Johnny Cope." - BS
The Crimean War probably doesn't set a record for strange beginnings (there was, after all, the
War of Jenkins's Ear), but it came close: It started with a conflict over who had keys to which rooms
in churches in the Holy Land (Binkley, pp. 168-171). But this involved politics in the Ottoman and
Russian Empires plus the various Catholic states, and that meant Napoleon III was involved, and
the British were trying to reform the Ottoman Empire, and mash it all up, and you ended up with a
war.
A singularly inefficient war. The Russians were fighting the Turks by 1853. Britain and France allied
with the Turks in March 1854, and sent off their armies to the east. "An Anglo-French expeditionary
force appeared at Varna in June to drive out the Russians, but the Russians had already gone.
Without even seeing the enemy the expeditionary force lost a fourth of its numbers through
sickness" (Binkley, p. 174).
Finally, in the fall of 1854, the allies managed to locate some real live Russians in the Crimea, and set out to attack them. The English commander was Lord Raglan, who had fought against Napoleon forty years earlier (and had lost an arm; see Woodham-Smith, p. 131), but he was now 65 years old and perhaps lacking in initiative (Woodham-Smith, p. 156).

According to Hibbert, p. 2, he was so like the Duke of Wellington that they were sometimes thought to be father and son (they differed by about twenty years in age). After brief service as a very junior officer, Lord Fitzroy Somerset, as he was then known, joined Wellington's staff, and served on it for some forty years, until Wellington died. His life was amazingly limited. Hibbert, pp. 4-5, reports these traits: "His private life... was happy and successful, He was devoted to his wife and to his four young children. He was not rich, but had enough to spend between three and four thousand a year... He loved hunting and shooting and good food and the company of good-looking women and the pleasures of society. And like so many members of that society he cared little for the changing world outside it. Science and mechanics, which were beginning already to change the whole life of Europe [and the weapons their armies used, and hence military tactics] meant nothing to him. Nor did painting, nor music; nor did books. In fact in the great mass of his private correspondence only once does he mention having read one.... Even politics interested him only when they impinged upon the Army. In the six years that he sat as a High Tory Member for Truro he never once spoke in the House. He nonetheless was made the first Lord Raglan in 1852 (Hibbert, p. 6).

The British didn't really have much choice about picking such inferior commander; all their officers were either ancient or inexperienced or both -- or had earned their experience in India, which made them socially inferior; see Farwell, p. 69. Plus the British still followed the rule of commission by purchase (Hibbert, p. 8), which was to foist upon them such fools as Lord Lucan and Lord Cardigan of Light Brigade infamy; purchasing of commissions was not eliminated until 1871 (Chandler/Beckett, p. 188). This lack of competent officers was to cost them dearly in the course of the war. Hibbert, p. 16, says that four officers were considered for command of the expeditionary force -- and that only Raglan was under seventy. Compared to the alternatives, he may actually have been a good choice.

Give Raglan this much credit, at least: It was he who pushed the British army to adopt rifle muskets rather than smoothbores (Hibbert, pp. 18-19). These would utterly change the nature of war, and Raglan probably didn't understand them -- but they were a big advantage to the side that had them, since they had a much greater range than smoothbores, and they could actually hit a target. To add to Raglan's age and conservatism, and the general incompetence of the British staff system, was the fact that Raglan was sick. Heat and dysentery affected him no less than his men (Hibbert, p. 21) -- and he was older and permanently crippled.

At the beginning of the war, Raglan's failings didn't matter. His stubbornness was important to getting the British and French to actually take action (Hibbert, p. 21), which had the secondary benefit of getting them out of the disease pits of their first landing place near Varna (Hibbert, pp. 29-31). Sadly, that didn't really get the armies to do anything useful; British forces had not coordinated their plans with that of the French under Saint Arnaud. (Liaison between the two forces was terrible -- indeed, even within the armies, commanders were hardly willing to work together. Part of it was political, but most of it was sheer personal jealousy.) This was one of the reasons it took so many months to get the forces actually on their way to the Crimea. To add to the absurdity of it all, the time spent in Bulgaria was completely wasted; no one used the time to gather useful intelligence. The Allies would be going into the Crimea blind (Hibbert, p. 33).

No one had even managed to gather decent information on a landing site; in the end, Raglan and his staff cruised the shoreline north of Sebastopol and simply picked a likely-looking spot (Hibbert, pp. 37-38).

Even the landing was a botch, despite being unopposed; although a buoy had been set out to delimit the British and French landing areas, the buoy somehow moved in the night before the landing, so the French had the entire beach and the British had to take their landing craft and hunt for a new spot to go ashore (Hibbert, p. 40). The landing took place September 14, 1854. By the time the rains began that afternoon, men were already collapsing -- some of them dying -- on the beach due to the stress of trying to travel while sick (Hibbert, p. 41).

When the song says the British troops spent the first night on the "cold, cold ground," it is no less than the truth; their tents had been sent back aboard ship after the landing (Hibbert, p. 42, attributes this to the impossibility of the weary troops to carry them, though I wouldn't be surprised if the staff botched things up again).

The British were so disorganized that it took them four days to get moving; the French had been ready two days earlier. Even after all that waiting, most men were not supplied with water for their
canteens -- worsening their problems with the day's heat (Hibbert, p. 45). They also did not have time to cook their rations.

After a cavalry mix-up, the Russians settled in to their position of "enormous strength" on the Alma River. "...the Russians withdrew from the ridges of Bulganak, and the British army came up on them to advance to bivouac for the night in order of battle. When darkness came the men, most of them too exhausted even to eat, fell to the ground, permitted at last to sleep... Beyond the river, on steep ridges with rise to a formidable height, an untouched Russian army lay encamped" (Hibbert, p. 51). The troops would also have to cross the Alma, but at this time of the year, the water was low and it was a relatively minor obstacle; there were many fords (Hibbert, p. 54).

It is estimated that the 38,000 Russians faced 65,000 Allies (30,000 French, 26,000 British, and 9,000 Turks fought at the Alma, although both sides were starting to suffer severely from disease, and the European allies didn't let the Turks do much). The allies also had an advantage in armaments: The British forces, as noted, had rifle muskets, while almost all of the Russians still had the old smoothbore muskets, which couldn't hit anything beyond a few dozen yards (Wawro, p. 10).

The battle of Alma took place on September 20, 1854. The Russians occupied a position they thought impregnable, but they left parts of it essentially unoccupied (Woodham-Smith, pp. 180-182; Hibbert, p. 54). The allies marched south toward them; with the French on the right (east), with the sea guarding their flank; the British were on the left, with their left flank in the air (not that the Russians were going to leave their strong position to attack it).

According to Hibbert, pp. 56-57, the French commander St. Arnaud, apparently proposed that the French attack on the seaward side while the British tried to outflank the Russians on the landward side. Lord Raglan did not bother arguing with the sick man, but he didn't exactly do as planned, either.

By good luck rather than coordination, the French and British managed a sort of an attack en echelon (Hibbert, pp. 58-59, blames it on the nearsightedness of a British division commander, who couldn't see what he was doing and drifted off-line). The Russians could have made the British pay by attacking their flank -- but they made no move. Instead, the British advance -- though it stalled for some time, forcing the soldiers to face artillery fire they could not answer (Hibbert, p. 61) -- progressively involved the Russian forces and at last brought extra force into play on the Russian flank, causing it to break. (I'm vastly oversimplifying here, but the see-saw battle that actually happened really requires a map to explain.) Raglan's oblique movement had cost heavy casualties, but had -- potentially -- won the war. (Only to have the victory dissolve in more failure of coordination.)

Casualties figures at Alma are uncertain, particularly since many men were dying of cholera all the while. Initial reports had 1755 Russians killed, 362 British, and 60 French (!). Of these, only the Russian figure is possible. Warner, p. 33, gives figures of 6000 Russians, 2000 British, and French negligible -- though he also quotes a contemporary officer's letter claiming 2000 British and 5000 French casualties (Warner, p. 39), while on p. 40 he lists 342 British soldiers killed while noting that conditions for the injured were so bad that most of them would die and on p. 44 quotes a contemporary as saying there were 1400 French losses including those from disease.

After this much time, no reliable figures will ever be known, but it is a reasonable guess that at least 5000 men died. In any case, battle casualties in the Crimea were a joke; men were dying of disease so fast that many formations just melted away. Disease casualties far outnumbered those caused by fighting.

The song is generally fairly accurate about details: There was a downpour on the night after the landing, the British troops were without tents (the French were better off), meaning that the men did sleep on the ground. They were hardly better off on the day before Alma: The day the men marched to the Alma was indeed very hot and dry (Woodham-Smith, p. 170). The dry ground above the Alma River was indeed very high and a potentially strong defensive position (I seem to recall reading that at some points it rose 300 feet above the river) -- though it was not fully fortified (Warner, p. 29). The song is wrong about one thing: the landing took place on September 14, not September 18 as found in several versions (the confusion probably came about because, while the army landed starting September 14, it just sat there for four days. The advance toward the Alma began September 18; Hibbert, pp. 44-45).

The comment, "Scottish lads in kilts and hose Were not the last, you may suppose" is nothing less than the truth; according to Palmer, p. 101, "To the Russians, Sir Colin Campbell's kilted Black Watch and Cameron Highlanders seemed an irresistible force, 'the savages without trousers,' as the mortally wounded General Karganov alluded to them with grudging admiration." According to Woodham-Smith, pp. 187-188, it was the Highlanders who won the battle, taking the redoubt that anchored the Russian line despite extremely heavy fire. It was the second time the British had
taken the position (the Russians had weakened it by pulling out its artillery, according to Hibbert, p. 70; they had a very strong tradition of not allowing guns to fall into enemy hands), but they had been driven out the first time (due in part to mistaken orders and the almost-standard confusion of battle; Hibbert, p. 72). The Highlanders took it and held it.

The song also says "The shot it flew like wind and rain When we the battery strove to gain." Again, this may be based on an eyewitness report; while crossing the river, a sergeant said many men were "shot down with grape and cannister -- which came amongst us like hail -- while attempting to cross [the Alma]" (Hibbert, p. 66).

Versions of this song give chief credit to different regiments for the victory at Alma; Ford's and Henry's texts mentions the "Thirty-third and the Fusiliers," but chief credit is probably due (as even the Ford and Henry texts imply) to Sir Colin Campbell's Highland Brigade: 42nd Highlanders (Black Watch), 78th Highlanders (Seaforth, though this regiment was not given honours for Alma) and 93rd Highlanders (Sutherland).

The additional stanzas in some of the Sam Henry variants mention "Prince Metchnikoff"; this is General Prince Alexander Sergeievich Menshikov/Menschikov/Menschikoff (1789-1869; the variant spellings of course arise because his name is written in the Cyrillic alphabet, but no source I've checked spells it the way Henry does). He was commander of Russian forces in the Crimea until his recall for reasons of health during the Sebastopol siege. Menshikov proved an utter disaster to the Russians (Warner, p. 42, says that "Raglan was inept, Menshikov was more so"); before the war, he had been sent to the Turks as an ambassador. His orders gave him little leeway to avoid war, but he did nothing to use what leeway he had.

The Henry text says that Menshikov left his coach at Alma. This is not true, but there was a Russian review before the battle, and many fine gentlemen and ladies turned out. Many of them fled, leaving coaches and picnic baskets behind.

Jacques Letoy de Saint Arnaud (1796-1854), who helped put Napoleon III on the French throne and was rewarded with a marshal's baton, was the overall commander of Allied forces in the battle, but this wasn't much to his credit; Raglan's movement, which was expensive but which won the battle, was against his orders.

Saint Arnaud did not die in combat at Alma, as the Henry text implies; instead, he was sick (one source suggests heart disease and cholera, another stomach cancer) at the time of the engagement, and died nine days later.

His timing was abominable. Had the allies moved straight on Sebastopol after winning at Alma, they might have taken it by siege -- but Saint Arnaud and others delayed things (Woodham-Smith, p. 191), and then wasn't around to straighten things out; the invaders instead tried a flank march around an army that was too disorganized even to have a flank at this time (Woodham-Smith, p. 192). The delay would cause great misery, at Balaclava, Inkerman, Sebastopol, and all the lands around, where men died of cholera, bad food, and all the other ills that plagued the ill-supplied Crimean armies.

Sam Henry twice credits this song to James Maxwell (fl. 1870), a schoolteacher from near Dungiven, to whom he credits several other songs. I'm not particularly confident of this; the other two Maxwell songs ("Adieu to the Banks of the Roe" and "Dungiven Priory Church") are poor pieces, different in style and quality, with no such historical allusions. I suppose Maxwell could have been a One Hit Wonder, but I'd like better proof of authorship.

Whoever the author was, he appears to have had access to Raglan's remarks on the battle; Raglan spoke of "the hill opposite, over which the Russians fled, quite thick with dead and wounded... the work of the Highland Brigade."

For further information about the Crimean War and the Sebastopol campaign, see "The Famous Light Brigade."

We might also note that "Alma" gives strong evidence of being molded on some earlier piece, though I haven't managed to locate such an exemplar. Neither does Laws mention such a piece. But the fact that the Alma form was used for "The Victory Won at Richmond" (1860s) and "The Waggoner" (internally dated to some time prior to 1840) clearly implies the existence of a "proto-Alma" ballad. - RBW

Bibliography

- Binkley: Robert G. Binkley, Realism and Nationalism 1852-1871 (Harper, 1935; I used the 1963 reissue)
- Farwell: Byron Farwell, Queen Victoria's Little Wars (1972; I used the 1985 Norton edition)
- Hibbert: Christopher Hibbert, The Destruction of Lord Raglan, (1961; I used the 199
Heir of Linne (I), The [Child 267]

DESCRIPTION: The Heir wastes his money in gambling and wild living, (sells his lands,) and falls into poverty. He remembers a (letter/key) to be used only when he is in need. It tells him where to find a treasure; the Heir is once again rich -- and now wiser

AUTHOR: unknown

EARLIEST DATE: before 1750 (Percy Folio)

LONG DESCRIPTION: "The Lord of Linn wastes his substance in riotous living. John of the Scales persuades him to sell his estate. He wastes the purchase money too, and is soon in great distress. He goes to Edinburgh and begs, and is abused. Bethinks him of a bill his father had left him, only to be looked at in dire necessity. Looks at it now, and is informed of a fresh store of money. Fills his wallet from it. Goes to John of the Scales' house, is rudely treated by John's wife, but spoken for by one of the guests. John mockingly offers to resell the estate for 20 shillings less than he gave for it. The heir takes him at his word, and pays down the money. John's wife is much crestfallen. The kind guest is rewarded. The heir vows to be more careful."

KEYWORDS: money gambling drink poverty begging

FOUND IN: Britain(Scotland(Aber))

REFERENCES (17 citations):
- Child 267, "The Heir of Linne" (3 texts)
- Bronson 267, "The Heir of Linne" (4 versions)
- Bronson-SingingTraditionOfChildsPopularBallads 267, "The Heir of Linne" (2 versions: #1, #3)
- Hales/Furnival-BishopPercysFolioManuscript, volume I, pp. 174-179, "The Heir of Lin" (1 text)
- Percy/Wheatley-ReliquesOfAncientEnglishPoetry II, pp. 147-150, "The Heir of Linne" (1 text)
- Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 217-225, "The Heir of Linne" (1 text)
- Chambers-ScottishBallads, pp. 275-284, "The Heir of Linne" (1 text)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #72, p. 1, "The Heir o' Linne" (1 text)
- Greig/Duncan2 273, "The Heir o' Linne" (3 texts, 2 tunes) {A=Bronson's #2, B=#3}
- Dixon-ScottishTraditionalVersionsOfAncientBallads IV, pp. 30-36, "The Heir of Linne" (1 text)
- Leach-TheBalladBook, pp. 637-641, "The Heir of Linne" (1 text)
- Whitelaw-BookOfScottishBallads, p. 81, "The Heir of Linne" (1 text fragment)
- Quiller-Couch-OxfordBookOfBallads 80, "The Heir of Linne" (1 text)


NOTE: Katherine Briggs quotes a summary of the ballad as follows: "The Lord of Linn wastes... He goes to Edinburgh... He goes to John of the Scales' house... The kind guest is rewarded. The heir vows to be more careful."
Still, Bronson links the tune loosely with "The Boom o' Cowdenknowes" -- which would make sense if someone were translating a text and fitting it to a British tune. - RBW

Hales and Furnivall is the source for Percy/Wheatley-ReliquesOfAncientEnglishPoetry and Child 267B. It is included here because it is referenced in the notes to Percy's ballad, "The Heir of Linne (II)." The Long Description is a quote of Percy's marginal notes to the Hales and Furnivall text, included here to provide a base, from Percy's point of view, to his new song. - BS

(As Hales and Furnivall commented tartly, volume I, p. 174, Percy "polished [his text] till he could see his own face in it." - RBW

_Last updated in version 5.3_

File: C267

Heir of Linne (II), The

DESCRIPTION: The heir's father has his drinking son make a deathbed promise that involves a trick: when the son has lost everything and is desperate enough to commit suicide, it will provide him the means to win back his land and convince him to stay sober.

AUTHOR: Thomas Percy

EARLIEST DATE: 1765 (Percy)

LONG DESCRIPTION: The Lord of Linn wastes his substance in riotous living. His father realizes he cannot stop his son's drinking. He builds a cottage, has his son promise not to sell it, and to go there when at the end of his rope. John of the Scales persuades the heir to sell his estate. He wastes the purchase money too, and is soon in great distress. In desperation he goes to the cottage. He finds a gibbet and rope and hangs himself. The gibbet and ceiling collapse and he is surrounded by falling gold. Having returned as from the brink of death, the heir swears never to drink again, and sets out with his newfound gold to regain his land. He goes to John of the Scales' house, is told to leave by John's wife, but is spoken for by one of the guests. John mockingly offers to resell the estate for 100 marks less than he gave for it, which John is sure cannot be paid. The heir takes him at his word, and pays down the money. When the price is paid the ex-holder complies unhappily. John's wife is much crestfallen. The kind guest is rewarded. The heir vows to be more careful.

KEYWORDS: money gambling drink poverty bargaining promise trick death suicide gold father derivative

FOUND IN: US(SE)

REFERENCES (4 citations):
Percy/Wheatley-ReliquesOfAncientEnglishPoetry II, pp. 138-147, "The Heir of Linne" (1 text)
Davis-TraditionalBalladsOfVirginia 41, "The Heir of Linne" (1 text)
Whitelaw-BookOfScottishBallads, pp. 81-84, "The Heir of Linne" (1 text)

ADDITIONAL: Francis James Child, English and Scottish Ballads (Boston: Little, Brown and Company, 1860 ("Digitized by Google"), Vol. VIII, pp. 60-70, "The Heir of Linne" ("Lithe and listen, gentlemen, To sing a sing I will beginne") (1 text)
Roud #111
CROSS-REFERENCES:
cf. "The Heir of Linne (I)" [Child 267] (source)
cf. "The Drunkard's Legacy" (source)

NOTES [1445 words]: With the exception of Davis [all] the texts cited are Percy's. Here's what Child had to say of Percy's rewritten Heir of Linne, "the heavily-expanded version printed in the Reliques": "Percy... revised and completed [Child 267]A 'by the insertion of supplemental stanzas,' 'suggested by a modern ballad on a similar subject.' In fact, Percy made a new ballad, and a very good one, which, since his day, has passed for 'The Heir of Linne.''' [vol. V, p. 12]. [Hales and Furnivall, in their text of the Percy folio, commented that Percy had "polished [the original text] until he could see his own face in it." - RBW]

Child had included the text of Percy's "new ballad" in Francis James Child, English and Scottish Ballads (Boston: Little, Brown and Company, 1860 ("Digitized by Google")), Vol. VIII, pp. 60-70, "The Heir of Linne"; he also printed there the text later included as Child 267B. The point is not whether or not Percy's creation is "a very good one" -- as Child wrote in 1860 -- but that he did not include it as a Child 267 text in 1894, although he did include one of Percy's sources as Child 267A. (For an unfavorable review of Percy's version see John W. Hales and Frederick J. Furnivall, Bishop Percy's Folio Manuscript (London: N Trubner & Co, 1867 ("Digitized by Google")), Vol. I, p. 174).

Davis: "The Virginia text evidently belongs to the version published by Percy.... This version is
practically Child A [quoting Percy] 'revised and completed by the insertion of supplemental stanzas suggested by a modern ballad on a similar subject.' Except for the introduction of the lonesome lodge, the rope, and the hundred marks instead of twenty pounds, the Virginia text might pass as a much compressed variant of Child A. "Coffin repeats Davis's summary: '[The Virginia text] is close to Child A, though much compressed and corrupted by some of the additions made by Percy and taken by him from *The Drunkard's Legacy*....' [Tristram P Coffin, *The British Traditional Ballad in North America* (Philadelphia, The American Folklore Society, 1950), p. 142].

I think Davis and Coffin understate the degree to which the Virginia text relies on Percy and is independent of Child 267A [that is, Hales and Furnivall]. Davis has no line that is not from Percy, though sometimes modernized. Many of those lines repeated from Percy are not in Child A at all. The following table maps lines shared and not shared among Hales and Furnival, Percy and Davis. Where the corresponding lines are similar but "polished" by Percy, to use Hales Nad Furnival's disparaging term, the Percy line is marked with a percent sign %. Exclamation point marks line sets with sequence changes made by Percy.

"H&F" is from Hales and Furnival (the original for Child 267A), "Percy" is from Percy/Wheatley-*ReliquesOfAncientEnglishPoetry* (Percy's recomposition of his Hales and Furnivall text), and "Davis" is the version collected in Virginia. Be careful -- if you are checking line numbers for yourself -- to use those sources.

<table>
<thead>
<tr>
<th>H&amp;F</th>
<th>Percy</th>
<th>Davis</th>
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<tbody>
<tr>
<td>110.01-010</td>
<td>11.001-10%</td>
<td>11.01-004</td>
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<tr>
<td>11.011-012</td>
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<tr>
<td>11.013-016</td>
<td>11.025-028%</td>
<td>11.01-04</td>
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<td>11 017-018</td>
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<td>11.019-020</td>
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<tr>
<td>11.021-024</td>
<td>11.037-040%</td>
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<td>11.025-028</td>
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<td>11.035-036</td>
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<td>11.037-040</td>
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<td>11.061-068</td>
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<td>11.069-076</td>
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<td>11.077-079</td>
<td>Davis 11.09-11</td>
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<td>11 054-055</td>
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<td>11.080-080</td>
<td>Davis 11.12-12</td>
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<td>11.081-088</td>
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<td>11.089-092</td>
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<td>11.093-096</td>
<td>Davis 11.13-16</td>
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<td>11.097-128</td>
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<td>11.129-134</td>
<td>Davis 11.17-18</td>
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<td>11.169-171</td>
<td>Davis 11.25-27</td>
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<tr>
<td>11.172,174!</td>
<td>Davis 11.28,30!</td>
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<td>11.173-176!</td>
<td>Davis 11.29-32!</td>
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<tr>
<td>11.177-184</td>
<td>Davis 11.33-40</td>
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<td>11.185-186</td>
<td>Davis 11.41-42</td>
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<td>11.187-190</td>
<td>Davis 11.43-46</td>
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<tr>
<td>11.191-192</td>
<td>Davis 11.47-48</td>
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</table>
Where Percy "polished" a Child 267A line, it is without exception, polished the same way in Davis. For example:

H&F ll.013-016
sayes, "how dost thou, Lord of Linne,
doest either want gold or fee?
wilt thou not sell thy lands soe brode
to such a good fellow as me?"
Percy ll.025-026
Sayes, Welcome, welcome, lord of Linne
Let nought disturb thy merry cheere;
Iff thou wilt sell thy landes soe broad,
Good store of gold Ile give thee heere.
Davis ll.01-04
"Welcome, welcome, Lord of Linne,
Let naught disturb your merry cheer;
If you will sell your lands so broad,
Good store of gold I'll give thee here."

Finally, where the lines in Percy are in a different sequence than in Child 267A, Davis follows Percy.

H&F ll.90-95
then be-spake a good fellowe
which sate by Iohn o the Scales his knee,
Said, "have thou here, thou heire of linne,
40 pence I will lend thee, --
some time a good fellow thou hast beene, --
& other 40 if neede bee."
Percy ll.169-176
Then bespake a good fellowe,
Which sat at John o' the Scales his bord;
Sayd, Turn againe, thou heire of Linne;
Some time thou wast a well good lord:
Some time a good fellow thou hast been,
And sparedst not thy gold and fee;
Therfore Ile lend thee forty pence,
And other forty if need be.
Davis ll.25-32
Thus bespake a good fellow,
Which sat at John o' Scales his board,
Said, "Turn againe, thou heir of Linne,
Some time thou was a real good lord.
"Some time a good fellow thou hast been
And spared not your gold and fee;
There for I'll lend thee forty pence,
Another forty if need be.
There remains the question of the influence of "The Drunkard's Legacy" on Percy's text. We have Dixon's text "taken from an old chap-book, without date or printer's name," and Child's slightly
different text "from a Broadside among Percy's Papers." In any case, there is no copy in Hales and Furnivall. Judging by Percy's text and "The Drunkard's Legacy," it seems more likely that Percy was remembering the plot of "The Drunkard's Legacy" rather than looking at that text. Not all "The Drunkard's Legacy" 184 lines -- whether using Child's text or Dixon's -- affected Percy's song of 216 lines.

Dixon ll.001-012
Dixon ll.013-056
Dixon ll.057-080
Percy ll.013-052
father realizes he cannot stop his son's drinking. He builds a
cottage, has his son promise not to sell it, and to go there when at the end of his rope. Father dies.
Dixon ll.057-080
Percy ll.081-088
son finds a gibbet and rope and hangs himself; the gibbet and
celling collapse and he is surrounded by falling gold
Dixon ll.113-124
Percy ll.135-146
son swears never to drink again and sets out with his newfound
gold to regain his land
Dixon ll.125-128
Percy ll.161-168
he visits the current holder of his land and is told to go away
Dixon ll.129-152
Percy ll.185-198
tricks the current holder of his land to return it at a bargain
price, which the holder is sure cannot be paid
Dixon ll.153-164
Percy ll.195-198
when the price is paid the ex-holder complies unhappily
Dixon ll.165-184
With all this overlap in plot it is surprising to me that only one line comes close to being shared:
Dixon l.100: Did place the rope about his neck
Percy l.121: Then round his necke the cord he drewe

The longdescription gives an idea of how much each source contributed to the final text. It
combines the longdescription from "The Heir of Linne" [Child 267] - which was made up of Percy's
marginal notes to his copy of Child 267A - and the parts of the plot contributed by "The Drunkard's
Legacy," as noted above. - BS

Last updated in version 5.3
File: C267Perc

Helen and Edwin

DESCRIPTION: Helen is jilted by Edwin for a richer girl. Helen dies of a broken heart after asking
that her corpse be brought to the wedding. At the wedding Edwin dies of shame. Warning to young
men: "remember Edwin's awsum fate An' fear tae meet him there"

AUTHOR: unknown

EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)

KEYWORDS: grief love wedding infidelity burial corpse death money warning

FOUND IN: Britain(Scotland(Bord))

REFERENCES (1 citation):
Lyle-Andrew-CrawfurdsCollectionVolume2 126, "Helen an' Edwin" (1 text)
Roud #15102

CROSS-REFERENCES:
cf. "Babes of the Wood" (tune, per Lyle-Andrew-CrawfurdsCollectionVolume2)
cf. "Sarah Scott" (theme: girl, jilted by lover for money, dies of a broken heart)
cf. "The Deluded Lover" (theme: girl is jilted by lover for money)
cf. "Fair Annie" [Child 62] (theme: girl is jilted by lover for money)
cf. "Lord Thomas and Fair Annet" [Child 73] (theme: girl is jilted by lover for money)
cf. "The Butcher Boy" [Laws P24] (theme: girl is jilted by lover for money)
cf. "Love Has Brought Me to Despair" [Laws P25] (theme: girl is jilted by lover for money)
cf. "I Know My Love" (theme: girl is jilted by lover for money)
cf. "Tavern in the Town" (theme: girl is jilted by lover for money)
cf. "You Girls of Equal Station" (theme: girl is jilted by lover for money)

File: LyCr2126

Helen of Kirconnell

DESCRIPTION: The singer laments, "I wish I were where Helen lies." The two had been together
when Helen was shot and died. The singer pursues and kills her slayer, then promises to be true
forever. The rest of the song is a wish to join his love in death

AUTHOR: (published by Robert Burns)
Earliest Date: 1797 (Scots Musical Museum_ #155); seemingly also in Herd
Keywords: courting love death revenge
Found in:
References (10 citations):
Whitelaw-BookOfScottishSong, p. 227, "Helen of Kirkconnell" (1 text)
Quiller-Couch-OxfordBookOfBallads 152, "Helen of Kirconnell" (1 text)
HarvardClassics-EnglishPoetryChaucerToGray, pp. 324-325, "Helen of Kirconnell" (1 text)
Olson-BroadsideBalladIndex, ZN1856, "My sweetest sweet and fairest fair"
Wolf-AmericanSongSheets, #589, p. 39, "Fair Helen" (1 reference)
DT, HELNLIES

Additional: James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume II, #155, p. 163, "Where Helen Lies" (1 text, 1 tune)
The Illustrated Book of Scottish Songs from the Sixteenth to the Nineteenth Century, (London, 1854 ("Digitized by Google")), pp. 159-160, "Helen of Kirkconnell"
William & Susan Platt, _Folktales of the Scottish Border_, published 1919 as _Stories of the Scottish Border_, republished by Senate Press, 1999, pp. 96-98, "Fair Helen of Kirconnell" (1 text)
Walter de la Mare, _Come Hither_, revised edition, 1928; #424, "Helen of Kirconnell" (1 text)
ST OBB152 (Full)
Roud #8191

Cross-References:
cf. "Alas And Did My Savior Bleed" (tune)

Alternate Titles:
I Wish I Were Where Ellen Lies

Notes [38 words]: Under the title "Fair Helen," this is one of the handful of traditional songs in Palgrave's Golden Treasury (item CXXXV). This song, or the folktale that underlies it, is said to have inspired Wordsworth's "Ellen Irvin." - RBW

Last updated in version 4.1
File: OBB152

Heligoland

Description: "We'll all go up to Heligoland, To get the Kaiser's goat. In our little pogie boat, Up Kiel canal we'll float. And when we meet the German fleet, We'll make them understand, That we'll knock the Hell-igo Out of Helligo, into Heligoland."

Author: unknown
Earliest Date: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)
Keywords: sailor ship war navy
Found in:
References (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 31-32, "Heligoland" (1 short text, tune referenced)
Roud #27870

Cross-References:
cf. "The Son of a Gambolier" (tune & meter) and references there

Notes [88 words]: Heligoland island was a major German naval base in World War I, and the Kiel Canal cut across the Jutland/Denmark Peninsula, allowing German naval vessels to cross from east to west without facing attack from the British naval forces in the North Sea. Thus to attack Heligoland and the Kiel Canal was to raid right into the heart of German power. The area was heavily mined, hence the need for the "pogie boats" as minesweepers. But it never happened; the British navy was never strong enough to sail that close to Germany. - RBW

Last updated in version 5.0
File: NJM030

Hell and Heaven (I've Been Buked and I've Been Scorned)

Description: "I been 'buked and I been scorned, Childrens... I been talked 'bout sure as you're born." The singer tells how to drive Satan away with the gospel, how he will ride to heaven with Jesus, and declares that he will enjoy himself there

Author: unknown
Hell Broke Loose in Georgia

DESCRIPTION: "Ain't no hell in Georgie (x4)." "Little Indian goes Georgie (x4)." "Ride old buck to water (x4)"

AUTHOR: unknown

EARLIEST DATE: 1962 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)

KEYWORDS: travel nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 775, "Hell Broke Losse in Georgia" (1 short text, 1 tune)
Roud #13955

RECORDINGS:
Fiddlin' John Carson, "Hell Broke Loose in Georgia" (Okeh 45018)

File: BrS5775

Hell in Texas

DESCRIPTION: The Devil, bored with Hell, decides it's time to expand the franchise. The sandiest place available is Texas; the Devil acquires a lease from God after negotiating the water rights. The Devil adds tarantulas, cacti, etc. and opens for business

AUTHOR: unknown

EARLIEST DATE: 1910

KEYWORDS: Devil humorous Hell

FOUND IN: US(So,SW)

REFERENCES (9 citations):
Randolph 196, "Hell and Texas" (1 text, 1 tune)
High, pp. 41-42, "Hell & Texas Song" (1 text)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 397-399, "Hell in Texas" (1 text, 1 tune)
Thorp/Logsdon-SongsOfTheCowboys, pp. 77-79, "Hell in Texas" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 27, "Hell in Texas" (3 texts -- one each for Texas, Arizona (this one properly filing with "Arizona") and Alaska, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 523-524, "Hell in Texas" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 681-683, "Alaska, or Hell of the Yukon" (1 text, the Fife's Alaska version)
DT, HELLTEXS*

Roud #5104

CROSS-REFERENCES:
cf. "Arizona" (theme)

NOTES [64 words]: This song and "Arizona" clearly are related; one probably suggested and influenced the other. But there is no way to clearly demonstrate which came earlier, so I list them separately.

Thorp says he found five versions of this, with at least three different authors listed. Clearly there was a lot of rewriting along the way, He thinks the original was "The Birth of New Mexico." - RBW
Hell-Bound Train, The

DESCRIPTION: The drunk passes out and dreams of the hell-bound train. The Devil is the engineer. When he announces that Hell is the next stop, the riders beg for mercy; the Devil replies with a list of tortures they face. The drunkard awakens and reforms

AUTHOR: unknown

EARLIEST DATE: 1910 (Railroad Men's Magazine, according to Cohen)

KEYWORDS: train Devil Hell drink

FOUND IN: US(MW,So) Canada(Mar)

REFERENCES (14 citations):
Cohen-LongSteelRail, pp. 638-644, "The Hell-Bound Train" (1 text plus extensive excerpts and portion of "Ride on the Black Valley Railroad" and a broadside print of "Railroad to Hell"; 1 tune)
Randolph 599, "The Hell-Bound Train" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 210, "The Hell-Bound Train" (1 text, 1 tune, the latter allegedly by Lomax himself)
Fife/Fife-CowboyAndWesternSongs 125, "The Hell-Bound Train" (1 text, 1 tune)
Ohrlin-HellBoundTrain 15, "The Hell-Bound Train" (1 text, 1 tune)
Thorp/Logsdon-SongsOfTheCowboys, pp. 79-81, "The Hell-Bound Train" (1 text)
Beck-SongsOfTheMichiganLumberjacks 94, "The Hell-Bound Train" (1 text)
Beck-LoreOfTheLumberCamps 91, "The Hell-Bound Train" (1 text)
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 163-164,246, "The Hell-Bound Train" (1 text, 1 tune)
Finger-FrontierBallads, pp. 110-113, "The Hell-Bound Train" (1 text, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 168-169, "The Hell-Bound Train" (1 text, 1 tune)
Darling-NewAmericanSongster, p. 263, "The Hell Bound Train" (1 text)
DT, HELLBOND* HELLBND2*
ADDITIONAL: Martin Gardner, editor, _Famous Poems from Bygone Days_, Dover, 1995, pp. 7-8, "The Hell-Bound Train" (1 text)
Roud #5103

RECORDINGS:
Frank Hutchison, "Hell Bound Train" (OKeh 45452, 1928) (Velvet Tone 2366-V, 1931)
Sunset Jubilee Singers, "The Hellbound Train" (Hub 3004, n.d.) [Note: I'm not certain this is the same song, but I'm playing the odds]
Joseph Walsh, "The Hell-Bound Train" (on MREIves01)
NOTES [103 words]: Lomax editions suggest "J. W. Pruitt(e)" as the author of this piece. One of Randolph's sources mentions a "Tom Gray." I wouldn't bet much on either attribution. - RBW
In the Beck version, Tom Gray is the protagonist, rather than the author (the song is in third person). - PJS
Cohen notes a strong similarity in concept to "Ride on the Black Valley Railroad," credited to I. N. Tarbox and printed in 1876. For more on this, one should see Cohen.
This song apparently inspired a short story by Robert Bloch, also entitled "The Hell-Bound Train." It won a Hugo award as the best science fiction short story of 1958. - RBW

Last updated in version 6.0

File: R599

Hello Ma Baby

DESCRIPTION: The singer says hello to his "sugar," his "old-time gal," and asks "why don't you write me?" She says hello to her "sugar," her "old-time boy," but she wouldn't marry him, "even for a fardin'"

AUTHOR: Joseph E Howard and Ida Emerson (according to LOCSoundRecording, berl 1305)
EARLIEST DATE: 1899 (Spencer on LOCSoundRecording, berl 1305); 1906 (Jekyll-JamaicanSongAndStory)

LONG DESCRIPTION: The singer has never met his "honey," the "ragtime gal" he talks to "across the telephone" but every morning he has Central "fix me up along the line." He tells her to "send me a kiss by wire" and "tell me I'm your own"; else "you'll lose me" and be left alone. She tells him
Hello Stranger

DESCRIPTION: "Hello, stranger, put your loving hand in mine." Floating verses describing singer's grief because her sweetheart is in prison.

AUTHOR: unknown

EARLIEST DATE: 1937 (recording, Carter Family)

KEYWORDS: loneliness separation prisoner floating verses

FOUND IN: US(SE)

REFERENCES (1 citation):
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 114 "Hello Stranger" (1 text, 1 tune)

Roud #15144

RECORDINGS:
Carter Family, "Hello Stranger" (Decca 5479, 1938; Montgomery Ward 8027, 1939; recorded 1937)

CROSS-REFERENCES:
cf. "I'm Going To Cross That Ocean By Myself" (lyrics)

File: ADR114

Hello, Central, Give Me Heaven

DESCRIPTION: "Papa, I'm so sad and lonely... Since dear Mama's gone to heaven." The child says that Papa has never smiled, and decides to call Heaven to talk to Mama. A voice at the other end says to kiss Mama through the telephone

AUTHOR: Charles K. Harris

EARLIEST DATE: 1901 (Source: Spaeth, A History of Popular Music in America)

KEYWORDS: technology death father mother children

FOUND IN: US(MW)

REFERENCES (3 citations):
Stout-FolkloreFromIowa 40, pp. 56-57, "Hello, Central, Give Me Heaven" (2 texts plus a fragment)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 250-251, "Hello Central, Give Me Heaven" (1 text)
Spaeth-WeepSomeMoreMyLady, pp. 250-251, "Hello, Central, Give Me Heaven" (1 text, 1 tune)
Roud #4336

File: Stou040

Hello, Hello Sir

DESCRIPTION: "Hello, hello, sir! Meet me at the grocer. No, sir! Why, sir? Because I have a cold, sir. Where did you get the cold,... At the north Pole.... What were you doing there... Catching polar
bears. How many did you catch? One, two... ten. Old Dutch cleanser

**AUTHOR:** unknown

**EARLIEST DATE:** 1947 (Yoffie, according to Coffin & Cohen)

**KEYWORDS:** playparty nonballad commerce

**FOUND IN:** US(SW)

**REFERENCES** (1 citation):

*Additional:* Tristram P. Coffin and Hennig Cohen, _Folklore in America: Tales, Songs, Superstitions, Proverbs, Riddles, Games, Folk Drama and Folk Festivals_, Doubleday, 1966, p. 188, "A Ball-Bouncing and Rope-Jumping Song" (1 text)

Roud #19189

**File:** CoCo188

**Hello, Hello, Who's Your Lady Friend?**

**DESCRIPTION:** "Jeremiah Jones a lady's man was he.... Till he found a wife..." -- but on their honeymoon, a voice says, "Hello! Hello! Who's your lady friend? Who's the little girlie by your side? I've seen you with a girl or two." Everywhere, he gets the same question

**AUTHOR:** Lyrics: Hubert Worton David & Bert Lee / Music: Harry Fragson

**EARLIEST DATE:** 1913 (recorded by Harry Fragson)

**KEYWORDS:** courting marriage wife humorous

**FOUND IN:**

**REFERENCES** (1 citation):

Brophy/Partridge-TommiesSongsAndSlang, p. 214, "(no title)" (1 text, which includes only the chorus)

**File:** BrPa214C

**Hello, Somebody**

**DESCRIPTION:** Shanty. Characteristic line: "Hello, somebody, hello!" "There's somebody knocking at the garden gate...." "Somebody wants to know my name...."

**AUTHOR:** unknown

**EARLIEST DATE:** 1933

**KEYWORDS:** shanty

**FOUND IN:** US(MA)

**REFERENCES** (2 citations):

Doerflinger-SongsOfTheSailorAndLumberman, p. 46, "Hello, Somebody" (1 text, 1 tune)

Hugill-ShantiesFromTheSevenSeas, pp. 256-257, "Hello, Somebody!" (1 text, 1 tune) [AbEd, pp. 186-187]

ST Doe046 (Partial)

Roud #9441

**File:** Doe046

**Help Me Drive**

**DESCRIPTION:** Hammering song. "Help me drive 'er, Uh! Help me drive 'er, Uh! Help me drive 'er, Uh! ah, home. Uh!" "Little Mary... ah, home!" "To de mountain... ah, home!"

**AUTHOR:** unknown

**EARLIEST DATE:** 1925 (Scarborough)

**KEYWORDS:** worksong

**FOUND IN:** US(SE)

**REFERENCES** (1 citation):

Scarborough-OnTheTrailOfNegroFolkSongs, p. 218, "Work-Song" (1 short text, 1 tune)

**File:** ScaNF218

**Help Me to Raise Them**

**DESCRIPTION:** Response lines: "wo o honey" twice, "See you when the sun goes down." Verse call lines are repeated (see notes): "Won't you help me to raise them"; "The weight's on the mate's boat / captain's boat / donkey now." Some verses float (see notes)
MENHADEN CHANTEYS

A few hundred-thousand two-pound menhaden have been caught in a huge "purse seine" suspended between two small boats; no singing while rowing or catching; quiet is at a premium. The problem is for a twenty-man crew to pull the net together so its contents can be handled by a donkey-steam-engine-driven dip-net and dumped into the hold of the mother ship (GarrityBlake-FishFactory; Anderson; Frye pp. 143, 181-188, 215; Hinson pp. 12-14).

The singing is to coordinate the pulling between sung lines. "Crewmen emphasized that singing or 'blowing' of chanteys was not simply helpful; the chanting was necessary to generate the collective power and euphoria for raising hundreds of pounds of fish. Fishermen described working shoulder to shoulder as one, singing to make 'heaven and earth come together,' while focused trancelike on the 'money' in the net. While singing, crewmen lost all track of time, surroundings, and aching muscles" (GarrityBlake-FishFactory pp. 104-105).

"Help Me to Raise Them" might be sung:
"will you help me to RAISE 'EM BOYS" "O HO HONEY" (chatter) ...
Lower case is the precentor chanteyman lining out the verse; upper case is the crew; "(chatter)" is directions called out by the crew about hauling. You sing and prepare to work and you work while the crew chatters about how to "raise them," that is, the fish. The verse continues:
"will you help me to RAISE 'EM BOYS" "O HO HONEY" (chatter) "will you help me to RAISE 'EM BOYS" "SEE YOU WHEN THE SUN GOES DOWN" (chatter).

"Lining out" is not as it is in classical "Dr. Watts" hymn style, where the precentor deacon says a line or verse before the congregation sings. For the chantey, the lining out is just a few words identifying which of the many verses the crew knows is to be sung. Not enough to define the line exactly: the precentor chanteyman needs only a word or two and once the crew knows which line is to be sung they know how it is to be sung. As illustrated in the notes to "Goin' Home," the words of the line may vary from crew to crew. (I wish I knew whether "Dr. Watts" lining out is practiced in the churches the fishermen attend; alternatively, is their style of lining out just an obvious way to handle these chanteys?)

The You Tube video of The Northern Neck Chantey Singers performing "Help Me to Raise Them" (at "Won't You Help Me to Raise 'Em - Northern Neck Chantey Singers" at https://www.youtube.com/watch?v=d5lx98vxU&t=8s, accessed November 20, 2016) shows how the work is coordinated.

Unlike the deep-water chantey singing, harmony is an important part of menhaden chantey singing. "That what make the chantey so beautiful, is the pretty harmony,' a crewman told me. 'One person can't do it. You gotta have bass, baritone, tenor, then lead voice, see. All them boys get hooked up together, you got something pretty. Make you feel good. Make you pull good'" (GarrityBlake-FishFactory p. 103). This is clear in the two on-the-job menhaden recordings we have of "Evalina" and "Drinking of the Wine" (VaWork). (One non-chantey harmonized work song is the T.C.I. Section Crew recording of "Section Gang Song"; however, we can't tell from that recording how the work was coordinated with the song).

The USMenhaden01 version of "Swing Low, Sweet Chariot" shows the church harmony and work song harmony to be similar. That carries over to the performance of hymn as chantey; examples include "My Way Seems So Hard" and "Drinking of the Wine." "Drinking of the Wine" is an example of a hymn that has found a place as a work song in many environments, though sung differently to match the work. So Parrish-SlaveSongsOfTheGeorgiaSeaIslands writes that its "swinging rhythm ... made it a favorite with the chain-gang for cutting weeds along the highway" (Parrish-
The menhaden chantey performances of "Drinking of the Wine" do not approach a "swinging rhythm" (VaWork, USMenhaden01, USMenhaden02). There was no thought that singing hymns at work was inappropriate. Allen commented -- in 1867 -- on how many of the work songs heard on the Sea Islands were hymns; in fact, he writes, "it is often, indeed, no easy matter to persuade them to sing their old (secular) songs, even as a curiosity, such is the sense of dignity that has come with freedom" (Allen/Ware/Garrison-SlaveSongsUnitedStates p. x). The twentieth century oyster-shucking songs on VaWork -- "I Don't Want Nobody Stumbling Over Me," "Sit Down, Servant, and Rest A Little While," and "Wade in the Water" -- are all religious songs.

One hundred years later secular, sometimes bawdy, songs are also used as work songs. If a song has verses easily recognized when lined out, and repeats lines, it may be used as a menhaden chantey. Listen, for example to the USMenhaden01 renditions of "I Wish I Was Single Again" and "Mama Liza Jane" (that is, "Li'l Liza Jane"). On the other hand, there is a general format and tune that seems especially suited for menhaden chanteys shared by "Biting Spider," "Drinking of the Wine," "Evalina," "Going Back to Weldon," "Goin' Home," "Mule on the Mountain," "My Ways Do Seem So Hard," "Poor Lazarus" and "Section Gang Song." The verse structure is illustrated and discussed in the notes to "Goin' Home."

Lines float freely from one menhaden chantey to another and from other songs to the chanteys. The Frye and LomaxCD1708 versions of "Help Me to Raise Them" include "I've got a gal in Georgia/Baltimore" from the "Mama Liza Jane" chantey; Frye adds "the streetcar runs right by her door" shared with the "Sweet Rosie Annie" chantey. The USMenhaden01 text has "Her name is Evalina boys" and LomaxCD1708 has "she shakes like jelly boys" from the "Evalina" chantey. Hurston's "Mule on de Mount" (pp. 269-270) seems a compilation of a number of menhaden chanteys including "Evalina" and "Goin' Home." A pair of verses from GarrityBlake-FishFactory and LomaxCD1708 are "I got a letter this morning boys" and "I couldn't read it for crying boys." A close set is in American Ballads and Folk Songs: "Ev'y mail day, mail day I git a letter, 'My Son, come home, my Lawd, son come home" and "I cain't read her, read her letter for cryin', My time's so long, my Lawd, my time's so long" (Lomax/Lomax-AmericanBalladsAndFolkSongs pp. 84-86, "Goin' Home", cf. also Warner #173). Finally, there are lines that seem to have floated to "Help Me to Raise Them" from other Black sources: LomaxCD1708 and USMenhaden01 have "I got a long tall yellow gal"; Frye has "She's long and tall" and "I want to see her"; GarrityBlake-FishFactory has "Mary had a baby" and "It was a sweet little baby."

Floating lines from outside the genre are in other menhaden chanteys as well. For example, the Anderson, USMenhaden01 and USMenhaden02 versions of "Mama Liza Jane" -- itself an import -- all include "When she goes walking down the street... All the little birdies go tweet tweet tweet", apparently taken from Bobby Day's 1958 "Rock-In Robin" (Class 229); the USMenhaden02 version has a whole section of "Papa's Going to Buy Me a Mockingbird," as well as a section of "Joe D" (Grinder, see Jackson) calls, which adds time in the armed forces as a likely source. The GarrityBlake-FishFactory version of "Help Me to Raise Them" has a modification of the title of Furry Lewis's 1928 "I Will Turn Your Money Green" (Victor 38506).

Reference to recordings is not surprising: menhaden chanteys seem a twentieth century phenomenon and the fishermen were not isolated at all from the rest of twentieth century United States. For example, Frye, GarrityBlake-FishFactory, VaWork and USMenhaden01 all have a version of the work song "Poor Lazarus"; the work song "Goin' Home" is in those sources as well as USMenhaden02; Hurston writes that "Mule on the Mountain" is "the most widely distributed and best known of all Negro work songs" (p. 269). And, illustrating exposure to "the outside," the "Christian Automobile" recorded by the Bright Light Quartet -- all menhaden fishermen -- on LomaxCD1708 covers the the Dixie Hummingbirds 1957 recording (Peacock 5-1780). The songs as recorded have been "cleaned up," either by the singer or the collector: "Now understand that chantey singing was done on the water. There wasn't anybody out there but the fish, the sea gulls, and the men. So, consequently you could sing about anything you want to. So you can understand that these songs that we gie would really be quite colorful. Well, this is Sunday ... so we can't get as colorful as we really would like to ...." (Dr. Elton Smith Jr, VFL). Perhaps the reference "I have a girl in Baltimore, The streetcar runs right by her door" is an inside joke as those lines were often the least "colorful" part of a well-known obscene set (Perrow, #iv.30.1 p. 156, footnote). - BS

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1867 ("Digitized by Google"))

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- GarrityBlake-FishFactory: Barbara J. Garrity-Blake, The Fish Factory (Knoxville: University of Tennessee, 1994)
- Jackson: Bruce Jackson, "What Happened to Jody", JAFL, Vol. 80, No. 318 (Oct-Dec 1967 (available online by JSTOR))
- Warner: Anne Warner, Traditional American Folk Songs from the Anne and Frank Warner Collection (Syracuse: Syracuse University Press, 1984)

Last updated in version 4.2
File: FrGBHMRT

**Hempseed I Set (Divination Rhyme)**

DESCRIPTION: "Hemp-seed I set, hemp-seed I sow, The young man that I love, Come after me and mow, I sow, I sow, then, my own dear, come hoe, come hoe, then mow and mow." A girl sows hemp in a churchyard (on Halloween?) to find someone to marry her soon

AUTHOR: unknown

EARLIEST DATE: 1878 (Latham, according to Simpson; also in Halliwell)

KEYWORDS: courting farming

FOUND IN: Britain(England(South))

REFERENCES (2 citations):
- Baring-Gould-AnnotatedMotherGoose #401, pp. 192-193, "(Hemp-seed I set)"
- Jacqueline Simpson, _The Folklore of Sussex_, B. T. Batsford, 1973, p. 122, "(Hempseed, I sow thee)" (1 text)

Roud #19644

File: Simp122

**Hen and the Duck, The**

DESCRIPTION: "The hen to herself said one beautiful day, Cluck, cluck, The day is so fine we'll step over the way And call on my neighbor and friend Madam Duck." The hen warns her chicks not to join the ducklings in the water -- but the chicks don't listen and drown

AUTHOR: unknown

EARLIEST DATE: 1934 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)

KEYWORDS: bird chickens death drowning river

FOUND IN: US(Ap,MW)

REFERENCES (2 citations):
- Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 199, The Hen and the Duck"" (1 text)
Hen Cackle

DESCRIPTION: Characterized by the structure, "The old hen cackled... The next time she cackled...." E.g. "The old hen cackled, she cackled in the lot, The next time she cackled, she cackled in the pot." Material floats freely.

AUTHOR: unknown

EARLIEST DATE: 1923 (recording, Fiddlin' John Carson)

KEYWORDS: bird nonballad food floatingverses

FOUND IN: US

REFERENCES (2 citations):
Darling-NewAmericanSongster, p. 252, "Old Hen Cackled and the Rooster's Going to Crow" (1 text)
Fuson-BalladsOfTheKentuckyHighlands, p. 157, "The Hen Cackled" (first of 12 single-stanza jigs) (1 text, perhaps from this though it's just a floating verse)

Roud #11058

RECORDINGS:
DeFord Bailey, "Old Hen Cackle" (Vocalion 5190, 1927)
Fiddlin' John Carson, "The Old Hen Cackled and the Rooster's Goin' to Crow" (OKeh 4890, 1923)
Bill Chitwood & Bud Landress, "Hen Cackle" (Brunswick 2811/Silvertone 3050, c. 1925; rec. 1924)
Coleman & Harper "Old Hen Cackle" (Perfect 12751, 1931) (Oriole 8095, 1931)
Homer Davenport & the Young Brothers, "The Old Hen Cackled and the Rooster Crowed" (Silvertone 4009, 1925; Challenge 110 or 304, 1927 [both Challenge records as The Three Howard Boys])
George Edgin's Corn Dodgers, "Corn Dodger No. 1 Special" (Columbia 15754-D, 1932)
Fruit Jar Guzzlers, "Cacklin' Hen" (Paramount 3116/Broadway 8108, 1928)
Whit Gayden, "Hen Cacklin' Piece" (Victor V-40315, 1930)
J. D. Harris "The Cackling Hen" (OKeh 45024, c. 1926; rec. 1925)
The Hillbillies, "Cackling Hen" (Vocalion 5020, c. 1926)
Earl Johnson & his Dixie Entertainers, "Hen Cackle" (OKeh 45123, 1927)
Clayton McMichen & his Georgia Wildcats, "The Old Hen Cackled" (Varsity 5064, c. 1942/John Davis 3512, n.d.)
Short Creek Trio, "The Old Hen Cackled and the Rooster Crowed" (Silvertone 8178, 1928)
Gid Tanner & Riley Puckett, "Hen Cackle" (Columbia 110-D, 1924)
Gid Tanner & his Skillet Lickers, "Hen Cackle" (Columbia 15303-D, 1928); "Cacklin' Hen and Rooster Too" (Columbia 15682-D, 1931)
Gordon Tanner, Smokey Joe Miller & Uncle John Patterson, "Medley: Cumberland Gap/Gid Tanner's Bucking Mule/Hen Cackle" (on DownYonder)
Tennessee Ramblers, "Cackling Pullet" (Brunswick 225, 1928; Supertone S-2083, 1930)

CROSS-REFERENCES:
-cf. "Cluck Old Hen"

NOTES [142 words]: This merges almost continuously with "Cluck Old Hen," and readers may want to check both. The line "The old hen cackled and the rooster's going to crow" is highly characteristic of this song.

According to The Old-Time Herald, Volume 11, #10, April-May 2009, p. 26, "[Ralph] Peer recorded Carson -- grudgingly, country music lore has it -- in conditions that were less than ideal. The sound of Carson's record, Peer would later say, was 'pluperfect awful.' Nevertheless, a test pressing of 500 of Carson's debut -- "Little Old Log Cabin in the Lane" on the A-side and "The Old Hen Cackled and the Rooster's Going to Crow on the reverse -- sold out in the space of an afternoon." Although this was not the first "country" recording waxed, it began the southern music boom. For more on this, see the notes to "The Little Old Log Cabin in the Lane." - RBW

Last updated in version 5.0

File: Rc0HCRGC
Hen's March, The

DESCRIPTION: "Tick, tick, tick, tick, tick-a-lairy ... And the aul' hen cries out, 'Tick-a-lairy""

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan8)

KEYWORDS: nonballad nonsense bird

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1664, "The Hen's March" (1 fragment, 1 tune)
Roud #13044

NOTES [24 words]: Greig/Duncan8: "There are more words describing all the actions of the hens."
The current description is based on the Greig/Duncan8 fragment. - BS

Last updated in version 2.5

File: Grd81664

Henhouse Door (Who Broke the Lock?)

DESCRIPTION: Floating verses: "Down in the henhouse, down on my knees/I thought I heard a chicken sneeze" "Hen... told the rooster, I love you best... you're a pop-eyed liar...." Ch.: "Who broke the lock? I don't know/Who broke the lock on the henhouse door..."

AUTHOR: unknown

EARLIEST DATE: 1894 (recording, Standard Quartette)

LONG DESCRIPTION: Floating verses: "Down in the henhouse, down on my knees/I thought I heard a chicken sneeze" "Hen and a rooster went out west/Hen told the rooster, I love you best/Rooster told the hen, you're a pop-eyed liar/Saw you in the alley with the big Shanghai" "My old hen's a good old hen/Ain't laid an egg since I don't know when" etc. Chorus: "Who broke the lock? I don't know/Who broke the lock on the henhouse door..."

KEYWORDS: jealousy theft farming floatingverses humorous nonballad animal chickens

FOUND IN: US(SE,So)

RECORDINGS:
Alabama Washboard Stompers, "Who Broke the Lock" (Vocalion 1587, 1931)
H. M. Barnes & his Blue Ridge Ramblers, "Who Broke the Lock on the Hen-House Door" ((Brunswick 310, 1929/Supertone S-2052/Brunswick [UK] 1027, 1930)
Jack Bland's Rhythmakers aka Jack Bland & his Rhythmakers, "Who Broke the Lock" (Banner 32605/Melotone M-12513/Oriole 2593/Perfect 15694, all 1932, on Protobilly; Columbia 35841, 1940)
Bryant's Jubilee Quartet, "Who Stole De Lock Off De Henhouse Door" (Gennett 6608/Champion 15543 [as Southland Jubilee Singers]/Supertone 9081 [as Dixie Jubilee Choir]/Supertone 9293 [as Dixie Jubilee Singers], all 1928); "Who Broke De Lock" (Banner 32173/Oriole 8060/Perfect 175 [as Famous Garland Jubilee Singers]/Romeo 5060/Conqueror 7749, all 1931)
[Sam] Cousins & [Ed] De Moss, "Who Broke the Lock (Berliner 3012, 1898; on Protobilly)
Vance Dixon & his Pencils, "Who Stole the Lock" (OKeh 8891, 1931)
Dunham Jazz Singers, "Who Stole the Lock" (Columbia 14609-D, 1931)
The Georgia Browns, "Who Stole De Lock" (Melotone M12615, 1933; on Protobilly)
Otto Gray & his Oklahoma Cowboys, "Who Broke the Lock" (Vocalion 5479, c. 1931/Polk P9017, n.d./Panachord [UK] 25449, 1933)
Dick Hartman & his Tennessee Ramblers, "Who Broke the Lock?" (Montgomery Ward M-4914, 1936)
Texas Jim Lewis, "Who Broke the Lock" (Vocalion 3754/Perfect 7-12-55 [as Texas Jim Lewis' Lone Star Cowboys], 1937)
Frank Luther, "Who Broke the Lock" (Decca 5322, 1935)
Riley Puckett, "Riley's Hen House Door" (Bluebird B-7373, 1938)
Standard Quartette, "Who Broke the Lock on the Henhouse Door?" (CYL: Columbia, no #, rec. 1894)

Washboard Rhythm Kings, "Who Broke the Lock" (Victor 23283, 1931)

CROSS-REFERENCES:
cf. "Talking Blues" (floating verses)
cf. "Cluck Old Hen" (floating verses)
cf. "The Chicken Song (I Ain't Gonna Take It Settin' Down)" (floating verses)
cf. "The Golden Axe" (floating verse)

NOTES [18 words]: The Bryant's Jubilee Quartet recordings are a perfect illustration of why
Hennessy Murder, The
DESCRIPTION: "Kind friends, if you will list to me, A sad story I'll relate, 'Tis of brave Chief Hennessy And how he met his fate." The song mentions the time of his death, and opines that his killers were working with Satan
AUTHOR: unknown
EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)
KEYWORDS: homicide police
HISTORICAL REFERENCES:
1890 - Death of New Orleans Chief of Police David Hennessy
FOUND IN: US
REFERENCES (2 citations):
Burt-AmericanMurderBallads, pp. 165-166, "The Hennessy Murder" (1 text, 1 tune); also "Hennessy Avenged" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 347, "The Hennessy Murder" (1 text)
NOTES [7 words]: This is item dF58 in Laws's Appendix II. - RBW

Henpecked Man, The
DESCRIPTION: "I'm the most henpecked man in town, I used to have lots of fun..." until his wife discovers him having an affair when he forgets to have receipts for the errands he allegedly was running. She makes sure he can't do it again. He warns against lies
AUTHOR: unknown
EARLIEST DATE: 1929 (recording, Kelly Harrell)
KEYWORDS: husband wife adultery hardtimes trick lie clothes
FOUND IN: US
Roud #13148
RECORDINGS:
Kelly Harrell, "The Henpecked Man" (Victor 23689, 1929; on KHarrell02)
NOTES [65 words]: I've never seen a version of this other than Harrell's, but it sounds traditional. The problem may be that no man would sing it for a collector. Alfred Steagall's guitar accompaniment on this song is fascinating -- somewhere between ragtime and Mississippi John Hurt. I've heard nothing else like it on a recording of this era. I wonder if Steagall didn't influence later guitar stylists. - RBW

Henry and Mary Ann (Henry the Sailor Boy)
DESCRIPTION: Mary Ann bids Henry to stay with her. He refuses, and also refuses her offer to come with him. He goes to sea, where he performs valiantly and saves the Captain's life. When he comes home, the Captain gives him fifty pounds; the couple get married
AUTHOR: unknown
EARLIEST DATE: before 1853 (broadside, Bodleian Harding B 26(246))
KEYWORDS: love separation sailor money
FOUND IN: Ireland Canada(Mar,Newf)
REFERENCES (4 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H37, pp. 485-486, "Henry, the Sailor Boy" (1 text, 1 tune)
Tunney-WhereSongsDoThunder, pp. 96-97, "Henry and His Maryanne" (1 text)
Peacock, pp. 899-900, "Young Henry" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 32, "My Mary Ann" (1 fragment, 1 tune)
Roud #2284
Henry and Nancy

DESCRIPTION: Henry courts Nancy. Her parents lock her in their castle. Nancy writes Henry a letter. He dreams of her and wakes to find her letter. He goes to the castle, kills her, and kills himself. Her parents blame themselves. Nancy's ghost blames her mother.

AUTHOR: unknown
EARLIEST DATE: 1951 (Peacock)
KEYWORDS: courting love homicide suicide dream father mother ghost prison
FOUND IN: Canada (Newf)
REFERENCES (1 citation):
Peacock, pp. 675-676, "Henry and Nancy" (1 text, 1 tune)
Roud #9943
RECORDINGS:
Mike Kent, "Henry and Nancy" (on Peacock CDROM) [one verse only]
File: Pea675

Henry and Servilla

DESCRIPTION: Broadside. Henry and Servilla are in love, but her mind changes; "perhaps it was a better match. Within the mother's eye." Henry is bidden not to return. Henry intercepts her on her way to school, and shoots her then himself.

AUTHOR: unknown
EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)
KEYWORDS: love courting betrayal homicide suicide
HISTORICAL REFERENCES:
January 13, 1854 - Murder/suicide of Servilla (Jones?) and Henry
FOUND IN: US
REFERENCES (1 citation):
Burt-AmericanMurderBallads, pp. 45-47, "Henry and Servilla, or the Death Bridal -- being a graphic account of the New Boston Tragedy" (1 text, slightly shortened)
NOTES [95 words]: What I want to know is, why didn't someone shoot the mother who named her daughter "Servilla"?
This is as bad as it sounds, being littered, e.g. with small caps:
One had a DAUGHTER, just sixteen....
He loved SERVILLA long and well,
(Surely it was not strange,)
And happy was he in her love,
But ah! THERE CAME A CHANGE!
He took the maiden by the hand,
"YOU SHALL BE MINE," he said;
Then drew a pistol from his breast
AND SHOT HER THROUGH THE HEAD.
On second thought, I want to know why Henry didn't shoot the so-called "poet" who would inflict "that" on the world. - RBW
File: Burt045
Henry Clay Beattie (I)

DESCRIPTION: Beattie is convicted of murdering a girl, but denies his guilt. His family tries to get him to confess, lest he "go to [his] doom with a lie." At last he confesses. On a Friday morning he is executed in the electric chair

AUTHOR: unknown

EARLIEST DATE: 1927 (recording, Kelly Harrell)

KEYWORDS: death homicide prison punishment execution Hell

HISTORICAL REFERENCES:

Nov 24, 1911 - Execution of Henry Clay Beattie

FOUND IN: US(SE)

REFERENCES (1 citation):

Bronner/Eskin-FolksongAlivePart1 25, "Henry Clay Beattie" (2 texts, 1 tune)

Roud #13147

RECORDINGS:

Kelly Harrell, "Henry Clay Beattie" (Victor 20797, 1927; on KHarrell02)

CROSS-REFERENCES:

cf. "Henry Clay Beattie (II)" (subject)

NOTES [239 words]: The use of the electric chair as a means of execution obviously dates this song to the few decades before Harrell's recording. This would seem to imply that it is based on actual events. But I found no references to Beattie until Paul Stamler found an online auction of a publication entitled The Great Beattie Murder Case: Henry C. Beattie Jr., Life and Crime. Sensational story of the life of Beulah Binford, 'the woman in the case.'"

How far one can trust anything with a title like that is an open question, but Lyle Lofgren has found supporting evidence. He reports, "Henry Clay Beattie, Jr. (1884 - 1911), of Richmond, VA, married Louise Owen in 1910. In 1911, a few months after their first child was born, Henry and Louise went for a late-night drive. It ended with Louise dead, shot at close range with a shotgun. Henry reported that they were accosted by highwaymen - he had miraculously escaped. But lots of people knew that Henry was also involved in a long-term liaison with Beulah Binford, described as a woman of 'questionable reputation.' [I've also read a claim that she didn't know he was married.] He was indicted for murder."

A newspaper report of the testimony in the case can be found at http://tinyurl.com/tbdx-HCBeattie. Lyle suggests that this was originally published as a newspaper poem or broadside. Norm Cohen found out much more information in researching the case; see "Henry Clay Beattie (II)." - RBW

Last updated in version 2.7

File: RcHCB

Henry Clay Beattie (II)

DESCRIPTION: "Come on, honey, let's go for a spin. You won't need a wrap, just jump right in. No, don't take the baby, we won't go far..." because Beattie soon pulls off the road and shoots his wife. The singer points out that Beattie is bound for the electric chair

AUTHOR: unknown

EARLIEST DATE: 1927 (Gordon collection)

KEYWORDS: death homicide prison punishment execution technology

HISTORICAL REFERENCES:

Nov 24, 1911 - Execution of Henry Clay Beattie

FOUND IN: US(SE)

REFERENCES (1 citation):

Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 204-205, "Henry Clay Beattie" (1 text)

Roud #13147

CROSS-REFERENCES:

cf. "Henry Clay Beattie (I)" (subject)

NOTES [59 words]: Roud lumps this with "Henry Clay Beattie (I)," which was recorded by Kelly Harrell -- but, as Cohen points out, the two songs are completely distinct although based on the same incident. Cohen has extensive notes on the improbably story, and prints a cover of a sensationalist book written about it. Cohen also wrote a journal article on the subject. - RBW

Last updated in version 2.7

File: CAFS1204
Henry Clay Songs

DESCRIPTION: Tunes in favor of "The Statesman, the Patriot, Clay" during his presidential campaigns. Sung to popular tunes such as "Rosin the Beau," they include "The Mill-Boy of the Slashes" and "Old Hal of the West"

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: political nonballad derivative

HISTORICAL REFERENCES:

1777 - Birth of Henry Clay in Hanover County, Virginia -- a region known as "The Slashes," hence the song title "The Mill-Boy [=miller-boy] of the Slashes"

1824 - Clay's first campaign for President (in the first election where popular votes are recorded, Andrew Jackson is the clear winner in the voting, but no one wins in the Electoral College. John Quincy Adams is elected president by the House of Representatives, due mostly to backing from Clay)

1832 - Clay's second campaign for President. He is defeated by Andrew Jackson

1844 - Clay's third campaign for President, producing both ""The Mill-Boy of the Slashes," with its erroneous reference to Van Buren (who failed to earn the Democratic nomination) and "Old Hal o' the West." Clay is defeated by James K. Polk.

1852 - Death of Henry Clay

FOUND IN: US(So)

REFERENCES (5 citations):

Spaeth-ReadEmAndWeep, pp. 39-40, "The Mill-Boy of the Slashes" and "Old Hal o' the West" (2 texts, filed under "Old Rosin, the Beau," tune referenced)

Hudson-FolksongsOfMississippi 84, p. 211, "Henry Clay" (1 short text, to the tune of "Old Dan Tucker," with many floating elements)

Lawrence-MusicForPatriotsPoliticsAndPresidents, p. 246, "Here's a health to the wokingman's friend" (1 short text); pp. 310-311, "Here's To You Henry Clay" (1 text); p. 312, "Hurrah for Henry Clay" (1 text, 1 tune, a copy of a broadside); p. 314, "Hurrah for Henry Clay" (1 text, not the same as the preceding)

ADDITIONAL: John Siegenthaler, _James K. Polk_, Times Books, 2003, p. 91, (A single stanza of a Clay campaign song beginning "Hurrah for Henry Clay" and ending "And Polk will soon burst his boiler")


Roud #4495

CROSS-REFERENCES:

cf. "Rosin the Beau" (tune) and references there

cf. "The Coon Song (I)" (subject; Henry Clay and the 1844 election)

NOTES [810 words]: This is a lumping entry, for all the various political songs associated with Henry Clay and his sundry campaigns for president. They're all of separate origin, but since they had tenuous hold on tradition (at best), it seemed easier to put them all here. (I excluded one, "The Coon Song (I)," as it does seem to have been traditional).

My old high school history text described the period of 1830-1850 as the era of Clay, John C. Calhoun, and Daniel Webster. This is a little unfair; no matter how weak President Martin van Buren and John Tyler were, there is no questioning the importance of Andrew Jackson and James K. Polk!

Nonetheless, Clay was one of the greatest voices of the era, and the single most important force behind the Whig party -- one might almost say he *was* the Whig party, since it died almost the moment he did.

These days, he is usually remembered either for his many compromises, ending finally with the Compromise of 1850, or for his many presidential campaigns. But he was more. Holt's massive work gives this description on, p. 25: "Clay was five years the senior of Webster, his great rival in the anti-Jackson camp. Whereas the granite-like Webster inspired awe and admiration, the irresistibly appealing Kentuckian inspired love, affection, and often rapturous adoration from virtually everyone he met... Clay was a brilliant conversationalist, sparkling, witty, playful. Tall and thin, with a sandy complexion, a shock of brunette hair... gray, laughing eyes, and a straight, thin-lipped mouth that broke readily into a smile, the gracious, fun-loving clay charmed both men and women wherever he went. Neither as profound nor as learned as Webster, he exuded emotion and charisma when he addressed public audiences."
Jameson, p. 416, has this to add: "Mill-boy of the Slashes, a designation applied to Henry Clay, who was born in humble circumstances in the portion of Hanover County, Virginia, known as the "Slashes," and, like other farm-boys, used to ride to mill."

Schlesinger, p. 12, says this of Clay:
"No man in American had a greater gift for exciting intense personal enthusiasm than Clay. A splendid orator, with a sure understanding of the crowd, he was endowed with a magnificent and garish imagination, which caught up and expressed the inarticulate popular feelings in their vague longing, their vulgarity and their wonder. He made Federalism a living vision, replacing the dry logical prose of Hamilton with thrilling pictures of a glorious future. The blaze of nationalist suggest a new and disarming name -- the American System -- and under Clay's solicitous care, this rebaptized Federalism slowly won its way to the inner councils of the government."

And yet, if Clay's vision resembles the modern American government, in the short term, he was largely a failure. Depending on how you count, he ran for President from three to five times -- the most by any serious candidate prior to Franklin Roosevelt. But the results were far from successful (see Hammond Atlas, p. U-59):

1824 -- the famous four-way election and the "corrupt bargain" that made John Quincy Adams President. Andrew Jackson won 43% of the popular vote, and 99 electoral votes; Adams has 31% of the vote and 84 electoral votes. William H. Crawford earned 13% of the vote and 41 electoral votes. Clay had 13% of the vote and 37 electoral votes. The election went to the House of Representatives. Clay, being the fourth place finisher, was eliminated from the contest. He threw his support to Adams, who thus (in the first election to feature direct vote count for President) because the first President elected with less than a plurality of the vote.

1832 -- Jackson, who had won the rematch with Adams in 1828, ran for re-election against a variety of candidates: Clay, Floyd, and the anti-Mason Wirt. Jackson won 55% of the vote, and 77% of the electoral vote; Clay won only 25% of the popular vote.

1840 -- By this time, the anti-Jackson, non-Democratic party had a name: They were Whigs. They had run three candidates in 1836, and lost to Martin van Buren. In 1840, Clay made noises about availability, but the Whigs nominated William Henry Harrison (one of their candidates in 1836) -- and won.

1844 -- With Harrison dead, the Whigs at last nominated Clay (the first time he was the sole candidate of the non-Democrats); he earned 48% of the vote to James K. Polk's 50%, but Polk won 62% of the electoral votes.

1848 -- Once again Clay made himself available; once again the Whigs nominated at general (Zachary Taylor) and won the Presidency for the last time. Nor was this his last noble failure. In 1850, an old man of 72, he managed to put together the Compromise of 1850. He died in 1852 -- and, in 1854, Stephen A. Douglas introduced the Kansas-Nebraska Act, thereby destroying the Compromise and opening the door for Civil War. - RBW

Bibliography

- Hammond Atlas: (no author listed), The Atlas of United States History (Hammond; I'm using the edition copyrighted 1977 though I imagine there have been others)
- Jameson: J. Franklin Jameson, Dictionary of United States History 1492-1895, Puritan Press, 1894
- Schlesinger: Arthur M. Schlesinger, Jr., The Age of Jackson, Little Brown, 1945

*Last updated in version 3.5*
File: SRW039

**Henry Connors [Laws M5]**

DESCRIPTION: Dejected Henry tells his story. A serving man, he fell in love with his master's daughter. The girl's mother aids the match, but the father is opposed. When the two plan to flee to Scotland, the father plants evidence against Henry and has him transported

AUTHOR: unknown
EARLIEST DATE: before 1911 (broadside, Bodleian Bod21727 2806 c.15(291))
KEYWORDS: servant courting father emigration transportation betrayal trick love
FOUND IN: Canada(Newf) Ireland
REFERENCES (5 citations):
Henry Downs

DESCRIPTION: "Many an Orange villain fell Beneath the hand of Downs" "The trembling tyrants did propose A partial amnesty" which took "unsuspecting clowns" out of the battle. Downs continued to fight. In Dublin he was taken by Sirr, tried, condemned, and hanged.

AUTHOR: unknown

EARLIEST DATE: 1887 (Madden's _Literary Remains of the United Irishmen of 1798_, according to Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: rebellion execution trial Ireland patriotic police

HISTORICAL REFERENCES:
April 1799 - Henry Downs is hanged at Malahide after being taken by Major Sirr in a Dublin alehouse. (source: Moylan-TheAgeOfRevolution-1776-1815)

FOUND IN:
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 125, "Henry Downs" (1 text)

CROSS-REFERENCES:
"Edward (III) (Edward Fitzgerald)" (character of Major Sirr)
"The Man from God-Knows-Where" (character of Major Sirr)
"The Major" (character of Major Sirr)

NOTES [106 words]: For more about Major Sirr see "Edward" (III), "The Man from God-Knows-Where," "The Major" and the notes to "Who Killed Cock Robin?" (II).

Moylan-TheAgeOfRevolution-1776-1815 adds some information illuminating the events here. There was an amnesty and it was accepted by many insurgents. Downs, while a member of Joseph Holt's guerilla band, killed Jonathan Eves, mistakenly taking him to be an informer. He broke with the guerillas on this account. He came close to killing Major Sirr while being taken. Moylan reports Madden, in _Literary Remains of the United Irishmen of 1798_, believed that Downs was executed for shooting Eves. - BS

File: Moyl125

Henry Green (The Murdered Wife) [Laws F14]

DESCRIPTION: Henry Green threatens suicide if Mary Wyatt will not marry him (she is unsure about the idea because he is rich and she is poor). Soon after the marriage, he poisons her. She forgives him before she dies, but he is sentenced to death

AUTHOR: unknown

EARLIEST DATE: 1922 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: homicide marriage poverty execution poison

HISTORICAL REFERENCES:
1845 - Marriage of Marry Ann Wyatt and Henry Green (Feb 10, 1845), followed by the murder of Mary Ann Wyatt Green (Feb 18) and execution of Henry Green (Sep 10)
Henry Joy

DESCRIPTION: The singer from Ulster tells how he left his wife and children to follow Henry Joy McCracken. They are defeated at Antrim. Henry Joy is taken to Belfast by the redcoats and hanged in the barrack square.

AUTHOR: unknown

EARLIEST DATE: 1998 (Franke Harte and Donal Lunny, "1798 the First Year of Liberty," Hummingbird Records HBCD0014 (1998))

KEYWORDS: battle rebellion Ireland execution patriotic

HISTORICAL REFERENCES:
July 17, 1798 - Henry Joy McCracken, a founder of the United Irishmen, is executed outside the Market House in Belfast (source: notes to Franke Harte and Donal Lunny, "1798 the First Year of Liberty," Hummingbird Records HBCD0014 (1998))

FOUND IN:
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 110, "Henry Joy" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Henry Joy McCracken (I)" (character of Henry Joy McCracken) and references there

NOTES [98 words]: Moylan-TheAgeOfRevolution-1776-1815: "This song possibly dates from the early 19th century" - BS

The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798
Irish Rebellion. See:
Franke Harte and Donal Luny, "Henry Joy" (on Franke Harte and Donal Luny, "1798 the First Year of Liberty," Hummingbird Records HBCD0014 (1998)) - BS

Henry Joy McCracken was one of the most admirable of the United Irishmen. Sadly, he was no soldier, and his attempt to fight the British at Antrim a disaster; for details, see the notes to "Henry Joy McCracken (I)." - RBW

File: Moyl1110

**Henry Joy McCracken (I)**

DESCRIPTION: "It was on the Belfast mountains I heard a maid complain... Saying, 'Woe is me... Since Henry Joy McCracken died on the gallows tree.'" Henry fought against the English, but was taken; now only his ghost comes got her. She dies and is buried

AUTHOR: attributed by different writers to P. J. McCall, William Drennan, and T. P. Cunning (source: Moylan-TheAgeOfRevolution-1776-1815)

EARLIEST DATE: 1939 (OLochlainn-IrishStreetBallads)

KEYWORDS: rebellion Ireland love death burial execution ghost

HISTORICAL REFERENCES:
- June 7, 1798 - Henry Joy McCracken, a founder of the United Irishmen, leads several thousand men against Antrim, but is driven off. The Ulster phase of the 1798 rebellion is completely defeated by June 13, and the leaders later executed

FOUND IN: Ireland

REFERENCES (4 citations):
- Galvin-IrishSongsOfResistance, pp. 34-35, "Henry Joy McCracken" (1 text, 1 tune)
- OLochlainn-IrishStreetBallads 60, "Henry Joy McCracken" (1 text, 1 tune)
- Moylan-TheAgeOfRevolution-1776-1815 109, "Henry Joy McCracken" (1 text, 1 tune)
- Leyden-BelfastCityOfSong 39, "Henry Joy McCracken" (1 text, 1 tune)
- Roud #3008

CROSS-REFERENCES:
- cf. "Henry Joy" (subject)
- cf. "Henry Joy McCracken (II)" (subject)
- cf. "McCracken's Ghost" (subject)
- cf. "The Social Thistle and the Shamrock" (written by McCracken)

NOTES [685 words]: OLochlainn-IrishStreetBallads writes about finding the tune in 1913 in George Petrie [1789-1866], *The Complete Petrie Collection,* "The song here given was written by P. J. McCall [1861-1919], author of 'Boolavogue."

Leyden-BelfastCityOfSong's source is OLochlainn-IrishStreetBallads 60. - BS

The ballad is recorded on two of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See:
- Tim Lyons, "Henry Joy McCracken" (on "The Croppy's Complaint," Craft Recordings CRCD03 (1998); Terry Moylan notes)
- Franke Harte and Donal Luny, "Henry Joy McCracken" (on Franke Harte and Donal Luny, "1798 the First Year of Liberty," Hummingbird Records HBCD0014 (1998)) - BS
- Pakenham, p. 172, says of McCracken (1767-1798) that he was "a remarkable man -- in may way the most attractive of all the original United brotherhood of Ireland." A Presbyterian, he tried to promote learning and social justice (not something that interested most Irish leaders); Smyth, p. 117, describes him as part of the 'often socially radical' faction of the United Irishmen. He was also religiously tolerant (his brothers, Golway, p. 68, had attended the opening of Belfast's first Catholic Church in 1784, along with other members of the Belfast volunteers, as a gesture of ecumenicalism. McCracken himself, according to Golway, p. 69, actually supported Catholics when they were attacked by Protestants.)

McCracken, it appears, was not inherently opposed to British rule; he simply thought that Ireland could not achieve the social order he felt desirable without independence. Sadly, British justice cared little for nobility of character. And, as a leader of troops, McCracken was contemptible. And several of his senior officers were in contact with the British General Nugent. McCracken, in attacking Antrim, made no provisions to guard against reinforcements. Nor could he make any real use of his ancient, ill-mounted cannon. The result was a complete defeat for the United Men at Antrim.
Four days later, the remnants of the United forces abandoned their camp at Donegore Hill. As an army, that was the end of them.

McCracken had not expected to command the Ulster army. Robert Simms had originally commanded the troops in County Antrim. But he wasn't going to fight without the French. He resigned, leaving McCracken in command (Golway, p. 84). McCracken had no military experience. A veteran army might have survived an ignorant commander. But the troops were as raw as he. They scared the British, but they posed little real danger.

McCracken himself escaped the rout, and hid in the home of his "lover" Mary Bodle (by whom he apparently had an illegitimate daughter; see Golway, p. 85). Contrary to what is reported in "Henry Joy McCracken (II)," Steward, p. 240, says that a patrol simply stumbled on him -- but one of them had bought cloth from him and recognized him. What followed is confused -- apparently some of the men of the patrol wanted to free him -- but he ended up in custody. Golway, pp. 87-88, says that his trial began on July 16, and he was hung July 17 after refusing an offer to turn informer. Stewart, p. 241, says the court-martial began July 17 (the contradiction is probably a matter of how the phases of the McCracken case are labelled).

Stewart, p. 242, notes that McCracken's father and sister Mary Ann were present at the trial. The officer in charge, in an act of blatant cruelty, spoke to the father and told him that McCracken could live if he would reveal the name of his commander. Stewart reports the incident as follow: "Pollock called Henry over and made the same offer to him. McCracken said, 'I will do anything which my father knows is the right thing for me to do.' 'Harry, my dear,' said his father, 'I know nothing of the business, but you know best what you ought to do.' At this McCracken said, 'Farewell, Father,' and walked back to the table."

The trial took place the same day, and although it was hard to find witnesses, McCracken was found guilty and ordered to be executed immediately. McCracken was hung at 5:00 p.m. on July 17 (Stewart, p. 245). - RBW

Bibliography

- Golway: Terry Golway, For the Cause of Liberty, Simon & Schuster, 2000

_Henry Joy McCracken (II)_

DESCRIPTION: McCracken is betrayed for 50 pounds by Niblock. Why is there no song from 1798 to mark his hanging on High Street, Belfast? He is buried in Clifton Street cemetery with his sister Mary.

AUTHOR: Mrs Eileen Keaney (source: Moylan-TheAgeOfRevolution-1776-1815)

EARLIEST DATE: 1965 (written 1964, published _Ceol_ vol. 2, no. 1, according to Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: rebellion betrayal execution patriotic burial

HISTORICAL REFERENCES:

FOUND IN:
- REFERENCES (1 citation):
  Moylan-TheAgeOfRevolution-1776-1815 111, "Henry Joy McCracken" (1 text, 1 tune)
- CROSS-REFERENCES:
  cf. "Henry Joy McCracken (I)" (character of Henry Joy McCracken) and references there

NOTES [119 words]: For background on Henry Joy McCracken, one of the most admirable but perhaps not the most competent of the 1798 rebels, see the notes to "Henry Joy McCracken (I)." According to Terry Golway, For the Cause of Liberty, pp. 85, 87-88, his sister Mary Ann (1770?-1866) had tried to smuggle him out of the country before his death, but he was captured before arrangements were completed.
She kept on having ideas. She tried to come with him to the gallows. (Interestingly, he apparently gave no last speech.) After his hanging, she tried to have a doctor revive him, naturally without success. She then helped care for his illegitimate (?) daughter Maria. Mary Ann McCracken never married, and died in Maria’s house. - RBW

**Henry K. Sawyer [Laws G5]**

**DESCRIPTION:** Henry K. Sawyer is fatally burned when he is trapped under a derailed train. He is taken from the wreck, but all he can do is bid farewell to his wife before he dies.

**AUTHOR:** unknown

**EARLIEST DATE:** 1939 (Flanders/Ballard/Brown/Barry-NewGreenMountainSongster)

**KEYWORDS:** train wreck farewell death

**HISTORICAL REFERENCES:**
June 8, 1848 - Henry Sawyer, superintendent of repairs for the Bangor and Oldtown Railroad, is fatally injured when his train derails

**FOUND IN:** US(NE)

**REFERENCES (5 citations):**
Laws G5, "Henry K. Sawyer"
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 58-60, "Henry K. Sawyer" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 6-7, "Henry K. Sawyer" (1 text)
Cohen-LongSteelRail, p. 272, "Henry K. Sawyer" (notes only)
DT 757, HENRSAWY
Roud #3249

**NOTES [19 words]:** Flanders/Ballard/Brown/Barry-NewGreenMountainSongster declares this "the second oldest song of railroad life." - RBW

*Last updated in version 3.0*

**File:** LG05

**Henry Martyn [Child 250]**

**DESCRIPTION:** Henry Martin (Martyn), the youngest of three brothers, is chosen by lot to turn pirate "to maintain his brothers and he." Martin overhauls a merchant ship; he either sinks her or is himself mortally wounded.

**AUTHOR:** unknown

**EARLIEST DATE:** before 1825 (broadside, Bodleian Harding B 28(181))

**KEYWORDS:** brother pirate

**FOUND IN:** Britain(England(All),Scotland(Aber),Wales) US(Ap,MW,NE,Ro,SE,So,SW) Canada(Mar,Newf)

**REFERENCES (35 citations):**
Child 250, "Henry Martyn" (5 texts, 1 tune) {Bronson’s #42}
Bronson 250, Henry Martyn" (50 versions+2 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 250, "Henry Martyn" (5 versions: #8, #12, #31, #33, #36)
Broadwood-EnglishTraditionalSongsAndCarols, pp. 30-31, "Henry Martin or Salt Seas (1 text, 1 tune)
Williams-FolkSongsOfTheUpperThames, pp. 78-79, "Henry Martin" (1 text) (also Williams-Wiltshire-WSRO Gl 117)
Kidson-TraditionalTunes, pp. 29-32, "Henry Martin" (2 texts, 2 tunes)
OShaughnessy-YellowbellyBalladsPart1 22, "Henry Martin" (1 text, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 87-89, "Henry Martin" (1 text, called by the singer "Andy Bardan")
Randolph 31, "Andrew Bardeen" (1 text, 1 tune) {Bronson’s #50}
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 48, "Andrew Bardeen" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 24, "Henry Martyn" (2 texts, 2 tunes) {Bronson’s #16, #47}
Grimes-StoriesFromTheAnneGrimesCollection, pp. 70-71, "The Jolly Scotch Robbers" (1 text, with "Andrew Brattan" as the hero)
Peters-FolkSongsOutOfWisconsin, pp. 107-108, "There Were Once Three Brothers" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 81, "The Three Scotch Robbers" (1 text plus a fragment, 2 tunes) {Bronson's #6, #10}

Flanders-Olney-BalladsMigrantInNewEngland, pp. 72-74, "Andrew Marteen"; pp. 201-203, "Andrew Batan" (2 texts, 2 tunes) {Bronson's #31, #46}

Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 80-81, "Andrew Martine" (1 text, which seems rather defective although no gaps are shown)

Flanders-AncientBalladsTraditionallySungInNewEngland4, pp. 15-44, "Sir Andrew Barton" "but including Henry Martyn" (11 texts plus a fragment, 10 tunes; in every text but "L," the robber is Andrew Bardeen or something like that, but many of the texts appear more Henry Martin-like) {K=Bronson's #2 tune for Child #167; B=#46, C=#31 for Child #250}

Cox-FolkSongsSouth 150, "Henry Martin" (1 text)

Davies-MoreTraditionalBalladsOfVirginia 37, pp. 290-299, "Henry Martyn" (1 text)

Smith-SouthCarolinaBallads, #XIII, pp. 156-158, "Andrew Bartin" (1 text, 1 tune) {Bronson's #42}

Joyner-FolkSongInSouthCarolina, pp.38-39 "Andrew Bartin" (1 text)

Hubbard-BalladsAndSongsFromUtah, #14, "Andrew Bardeen" (1 text, 1 tune)

Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 37-38, "(Elder Bardee)" (1 text)

Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 86-87, "Henry Martyn" (1 text, 2 tunes) {Bronson's #3, #4}

Karpeles-FolkSongsFromNewfoundland 22, "Henry Martin" (3 texts, 3 tunes)

Mackenzie-BalladsAndSeaSongsFromNovaScotia 13, "Bolender Martin" (1 text, 1 tune) {Bronson's #17}

Frank-NewBookOfPirateSongs 3, "Henry Martin" (2 texts, 1 tune; the text is composite and neither tune direct associated with it; #2 in the first edition); also 4, "Andrew Bardeen" (1 text, 1 tune, from Moore; #4 in the first edition)

Leach-TheBalladBook, pp. 615-616, "Henry Martyn" (1 text)

Friedman-Viking/PenguinBookOfFolkBallads, p. 358, "Henry Martyn" (2 texts, 1 tune) {Bronson's #36}

Sharp-OneHundredEnglishFolksongs 1, "Henry Martin" (1 text, 1 tune) {Bronson's #36}

Karpeles-TheCrystalSpring 26, "Henry Martin" (1 text, 1 tune) {Bronson's #40}

Silver/Silver-FolksingersWordbook, p. 215, "Henry Martin" (1 text)

DT 250, HENRMART- HENRMRT3

ADDITIONAL: Maud Karpeles, _Folk Songs of Europe_, Oak, 1956, 1964, pp. 36-37, "Henry Martin" (1 text, 1 tune)

Roud #104

RECORDINGS:

Warde Ford, "Andrew Batan" (AFS 4194 B1, 1938; on LC58, in AMMEM/COWELL) {Bronson's #8 under "Sir Andrew Barton"}

A. L. Lloyd, "Henry Martin" (on ESFB1, ESFB2)

Sam Larner, "The Lofty Tall Ship" {on SLarner01, Voice12}; "Henry Martin" [on SLarner02] [I do not know that the two Larner recordings are in fact different -- these two compilations drew from the same collection of field tapes -- but as the titles are given as different I thought it prudent to separate them. - PJS]

Lawrence Older, "Elder Bordee" (on LOlder01)

Pete Seeger, "Elder Bordee" (on PeteSeeger29)

Phillip Tanner, "Henry Martin" [on FSB5]; "Young Henry Martin" [on Voice02] [one of these recordings, which may be the same, is Bronson's #33]

Tony Wales, "Henry Martin" (on TWales1)

BROADSIDES:

Bodleian, Harding B 28(181), "Henry Martin," W. Armstrong (Liverpool), 1820-1824; also Firth c.12(87), Harding B 11(1367), Harding B 11(4096), 2806 c.16(273), Harding B 17(295a), Harding B 11(4207), Firth b.26(253), Firth c.26(210), "Henry Martin"

CROSS-REFERENCES:

cf. "Sir Andrew Barton" [Child 167] (plot, lyrics)

ALTERNATE TITLES:

Elder Bordee

NOTES [271 words]: This ballad cannot always be distinguished in practice from "Sir Andrew Barton" [Child 167]; see also the discussion under that song. - RBW

Having looked at the lyrics to "Elder Bordee," I'd place it somewhat closer to "Henry Martyn" than to "Sir Andrew Barton" [even though the Lawrence Older recording lists it as Child #167]; it's shorter, and it doesn't include the theme of the complaining merchants. Frankly, I think Child goofed when
he split these ballads. - PJS
Child had the "advantage," if such it can be called, of seeing only British versions. Those are
distinct enough. I've yet to see such clear distinctions in American versions.
Checking through the sources available to me, here are the "votes" of the various scholars:
Barry: One ballad (but with some rather farfetched conjectures about its evolution)
Belden: Apparently two (but based on the close similarities of the "Henry Martin" texts, which really
proves only that this is a distinct family)
Bronson: One ballad (apparently, but based mostly on others' comments)
Child: Two ballads (probably), with "Andrew Barton" the elder and the source
Coffin: One ballad, following the arguments from Barry.
Davis: Two ballads
Frank: Two ballads, but with "Henry Martin" descended from "Andrew Barton" (and he prints a
version which he seems to think is an intermediate)
Gray: Apparently one ballad, since he connects his single short text to both songs
Sharp: Two ballads
Joyner: One ballad (by implication, since he prints his version under both numbers)
Editors who print texts from their collections but state no clear opinion: Cox, Eddy, Flanders,
Randolph
- RBW
Last updated in version 5.0
File: C250

Henry Munroe
DESCRIPTION: At Ballynahinch General Nugent attacks the rebels under Clokey and Munroe.
Having exhausted ammunition, Munroe escapes. Betrayed by a woman, he is taken and executed.
"His head was put up" but retrieved by rebels. Young Teeling is also killed at Killala.
AUTHOR: unknown
EARLIEST DATE: c.1893 (Young's _Ulster in '98_, according to Moylan-TheAgeOfRevolution-
1776-1815)
KEYWORDS: betrayal battle execution rebellion Ireland
HISTORICAL REFERENCES:
June 13, 1798 - Battle of Ballynahinch (source: Moylan-TheAgeOfRevolution-1776-1815)
FOUND IN:
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 85, "Henry Munroe" (1 text)
CROSS-REFERENCES:
cf. "General Monroe" (subject) and references there
cf. "The Frenchmen" (character of Bartholomew Teeling)
NOTES [269 words]: While sympathetic to the Defender cause the song blames the rebels "In
attacking the Government when their strength it was so; It caused many to die like brave Henry
Munroe."
"Teeling" is apparently Bartholomew Teeling hanged with Matthew Tone in Dublin (source: Moylan-
TheAgeOfRevolution-1776-1815 p.87 re "The Frenchmen") - BS
For Munroe/Monroe, see the notes to "General Monroe."
Smyth, pp. 118-119, describes a whole Teeling family. Luke Teeling was the patriarch, an Ulster
linen merchant; he bankrolled some revolutionary publications. His son Charles H. Teeling is
described as "The chief architect of the revamped Defenders." Charles's older brother
Bartholomew journeyed on foot across most of Ireland, apparently campaigning against the British.
A third Teeling, George, seems to have been slightly less active.
Stewart, p. 23, declares "The Teelings were Catholics in comfortable circumstances, and active
liberals who had ardently supported the volunteers."
Charles Teeling, though not much past twenty (Stewart, p. 23, says he was only 18), was
imprisoned in 1796 during the mass arrests of rebels in that year; eventually to be released on bail
because he was ill (Stewart, p. 57). His role thereafter seems to have been minor. Bartholomew
fled to France in 1797 (Smyth, p. 159), to return (and die) with Wolfe Tone.
Pakenham, esp. p. 344, mentions two Teelings, Bartholomew and Matthew. The index cites
Bartholomew once, and Matthew three times. But the first two references to Teeling do not mention
his first name, and the third could be a conflation of Bartholomew Teeling and Matthew Tone. -
RBW
Henry Stewart
DESCRIPTION: "Our gallant captain to us did say, 'We had better give ourselves up to pray ...' We had scarce lost sight of the Scottish shore When the sea most furiously began to roar." Only Captain Henery Stewart and one man more live to land ashore.
AUTHOR: unknown
EARLIEST DATE: 1960 (Creighton-FolksongsFromSouthernNewBrunswick)
KEYWORDS: death sea ship shore storm wreck Scotland
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-FolksongsFromSouthernNewBrunswick 99, "Henry Stewart" (1 fragment, 1 tune)
Roud #2773
NOTES [16 words]: The current description is based on the Creighton-FolksongsFromSouthernNewBrunswick fragment. - BS
File: CrSNB099

Henry's Worry Blues
DESCRIPTION: Henry worries night and day about women. His baby "worries me on every hand... because she can"; "she mistreats me both night and day... to pass the time away." He bid her goodbye, prayed for and "got another woman now tie my troubles away"
AUTHOR: unknown
EARLIEST DATE: 1929 (recording, Henry Townsend)
KEYWORDS: shrewishness love farewell separation nonballad lover
FOUND IN:
RECORDINGS:
Henry Townsend, "Henry's Worry Blues" (Columbia 14529-D, 1929; on USChartersHeroes)
NOTES [18 words]: Three line blues: the first line is repeated -- more or less -- and the last line completes the thought. - BS
Last updated in version 5.2
File: RcHeWoBl

Her Age It Was Red
DESCRIPTION: "It's a long time ago I remember it well, All alone in the poorhouse a maiden did dwell.... Her age it was red and her hair was 19." Her lover asks her to fly away by starlight. Her father shoots him with "a horse pistol raised from a colt."
AUTHOR: unknown
EARLIEST DATE: 1917 (Jolly-Miller-Songster-5thEd)
KEYWORDS: humorous wordplay love death father home
FOUND IN: US(Ap,MW)
REFERENCES (3 citations):
Bush-FSofCentralWestVirginiaVol2, pp. 20-21, "Hindside Afore" (1 text, 1 tune)
Gilbert-LostChords, pp. 105-106, "Her Age It Was Red" (1 text)
Jolly-Miller-Songster-5thEd, #147, "Belinda" (1 text)
Roud #7014
ALTERNATE TITLES:
Her Bonny Blue E'e

DESCRIPTION: The singer describes the beautiful girl "doon by the burn brae," and admits to thinking of her bonny blue eyes when he should be saying his prayers. But he is going across the sea; he must leave her for another to wed. He wishes her happiness

AUTHOR: unknown
EARLIEST DATE: 1925 (Sam Henry collection)
KEYWORDS: love beauty separation emigration
FOUND IN: Ireland
REFERENCES (1 citation):
   Henry/Huntingdon/Herrmann-SamHenry/PeopleOfThePeople H71, pp. 246-247, "Her Bonnie Blue E'e" (1 text, 1 tune)
Roud #13336
NOTES [21 words]: Sam Henry claims this is a Scottish song. The only evidence for this is the dialect. The plot seems more typically Irish. - RBW

Her Bright Smile Haunts Me Still

DESCRIPTION: "It's been a year since last we met, We may never meet again. I have struggled to forget, But the struggle was in vain. For her voice lives in the breeze...." The sailor lives, dreams, and ornately alludes to the memory the sweetheart he left behind

AUTHOR: Words: J. E. Carpenter / Music: W. T. Wrighton
EARLIEST DATE: 1870 (Journal of the Pacific); reportedly written 1864
KEYWORDS: love separation nonballad
FOUND IN: US(SE)
REFERENCES (7 citations):
   Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 157, "Her Bright Smile Haunts Me Still" (1 text plus a songster version, 1 tune)
   Colcord-SongsOfAmericanSailormen, pp. 165-166, "Her Bright Smile" (1 text, 1 tune)
   Spaeth-WeepSomeMoreMyLady, pp. 31-32, "Her Bright Smile Haunts Me Still" (1 text, 1 tune)
   Huntington-TheGam-MoreSongsWhalemenSang, pp. 290-291, "Her Bright Smile Haunts Me Still" (1 text, 1 tune)
   Heart-Songs, pp. 380-381, "Her Bright Smile Haunts Me Still" (1 text, 1 tune)
   Wolf-AmericanSongSheets, #871, p. 58, "Her Bright Smiles Haunt Me Still" (3 references)
DT, BRITESML*
Roud #4353
RECORDINGS:
   Eleazar Tillett and Martha Etheridge, "Her Bright Smile Haunts Me Still" (on USWarnerColl01)

Her Hair Was Like the Raven's Wing

DESCRIPTION: "Her hair was like the raven's wing, And her neck was like the swan"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan4)
KEYWORDS: beauty hair
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
   Greig/Duncan4 717, "Her Hair Was Like the Raven's Wing" (1 fragment, 1 tune)
Roud #6155
NOTES [64 words]: The current description is all of the Greig/Duncan4 fragment. - BS
A quick google search shows that these similies are extremely common (the name "swan-neck" goes back at least as far as Edith Svanneschals, "Edith Swan-Neck" the beloved mistress -- perhaps wife -- of King Harold II of England, who died at Hastings); I suspect the source of this
Her Hair Was o' a Darkish Brown

DESCRIPTION: "Her hair was o' a darkish brown, Her eyes o' a bonnie blue, Her cheeks were like the roses red, And the curls hung roun' her broo"

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan6)
KEYWORDS: beauty hair
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1209, "Her Hair Was o' a Darkish Brown" (2 fragments, 1 tune)
Roud #6797

NOTES [11 words]: The current description is all of the Greig/Duncan6 fragment. - BS

Herd Laddie o the Glen

DESCRIPTION: Shepherds and sheep are not what they used to be. Sheep now have more hair and less wool. In winter now both sheep and shepherds wear fancy plastics to keep from the wet and cold. "Yon auld herd and his plaidie you will ne'er see again."

AUTHOR: Willie Scott (source: McMorland/Scott-HerdLaddieOTheGlen)
EARLIEST DATE: 1989 (McMorland/Scott-HerdLaddieOTheGlen)
KEYWORDS: ordeal nonballad sheep shepherd
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
McMorland/Scott-HerdLaddieOTheGlen, pp. 124-126, 155, "Herd Laddie o the Glen" (1 text, 1 tune)
Roud #5128

CROSS-REFERENCES:
cf. "Bonny Strathyre" (tune, per McMorland/Scott-HerdLaddieOTheGlen)

File: McSc124

Herd Laddie, The (The Herdie)

DESCRIPTION: "Oh for the innocent days I hae see, When a' my young thoughts they were happy and keen." In those days he herded the cattle and swam with "wee Jenny," then used their clothes for beds. He recalls other details of his early life

AUTHOR: William Scott of Fetterangus (1785-?) (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
EARLIEST DATE: 1832 (Scott, Poems, Chiefly in the Buchan Dialect, according to Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
KEYWORDS: courting animal sex home work
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #6, p. 1, "The Hirdie"; #3, p. 1, "The Hirdie" (1 text plus 1 fragment)
Greig/Duncan3 429, "The Herd Laddie" (7 short texts, 6 tunes)
Ord-BothySongsAndBallads, pp. 269-270, "The Herdie" (1 text)
Roud #5594
CROSS-REFERENCES:
cf. "The Hills of Glenorchy" (tune, per Greig)

ALTERNATE TITLES:
The Herd Loon

NOTES [72 words]: Greig: "'The Hirdie,' another of his [Scott's] songs, is perhaps as well-known as 'Johnnie Sangster.' A verse will recall it to many readers:...." It was well-known enough that Greig
Herd Laddie's Lament

DESCRIPTION: "A wee laddie sat wi' the tear in his e'e," and complains of his life: His feet are sore, wrapped in unrepairable shoes; he has no money for a new pair. His clothes are just as bad, he is hungry and worked too hard. He wishes for a better master

AUTHOR: unknown
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
KEYWORDS: work poverty clothes hardtimes
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, p. 274, "The Herd Laddie's Lament" (1 text)
Roud #5596
File: 0rd269

Herdie Derdie

DESCRIPTION: "Herdie Derdie, blaw your horn, A' your nowt's [cattle] among the corn; First ane, and syne twa, Herdie Derdie beats them a"

AUTHOR: unknown
EARLIEST DATE: 1881 (Gregor, Notes on the Folk-Lore of the North-East of Scotland, according to Greig/Duncan3)
KEYWORDS: farming nonballad animal
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/FolkSongInBuchan-FolkSongOfTheNorthEast #159, p. 2, "Herdie Derdie" (1 text)
Greig/Duncan3 431, "Herdie Derdie" (2 texts)
Roud #5947
NOTES [50 words]: Greig/Duncan3 quotes Gregor with other lines ("... Sic a hird a nivir saw, Here aboot or far awa..." and, sometimes the last line of "Deel blaw the hirdie's plaid awa"). - BS Looking at the lyrics of this, I wonder if "Herdie Derdie" is indeed an animal, or perhaps a "Yowie wi' a Crookit Horn." - RBW
Last updated in version 2.4
File: GrD3431

Here Are the Lady's Knives and Forks

DESCRIPTION: "Here are the lady's knives and forks, Here is the lady's table, Here is the lady's looking-glass, And here is the baby's cradle."

AUTHOR: unknown
EARLIEST DATE: 1842 (Chambers, according to the Opies)
KEYWORDS: playparty nonballad
FOUND IN:
REFERENCES (3 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 295, "Here are the lady's knives and forks" (1 text)
Baring-Gould-AnnotatedMotherGoose #605 n. 65, pp. 240-241, "(Here are my lady's knives and forks)"
Dolby-OrangesAndLemons, p. 161, "Here Are the Lady's Knives and Forks" (1 text)
Roud #19714
CROSS-REFERENCES:
  cf. "Here Is the Church"
File: 002295
Here at Thy Table, Lord, We Meet

DESCRIPTION: At the communion table, "Thy body is the bread we eat, Thy precious blood the wine." Christ's "bitter torments" are recounted. "Well thou mayest claim that heart of me, Which owes so much to thine"

AUTHOR: Probably Samuel Stennett

EARLIEST DATE: 1787 (Rippon's _Selection_, according to Julian)

KEYWORDS: ritual nonballad religious Jesus

FOUND IN: US(SE)

REFERENCES (1 citation):
ADDITIONAL: C.G. Sommers and John L. Dagg, _The Psalms and Hymns of Dr. Watts arranged by Dr Rippon_ (Philadelphia: David Clark, 1839 ("Digitized by Internet Archive")) #1201 ("Here at thy table long we meet") (1 text)

RECORDINGS:
Rosa and Joseph Murray, "Here at Thy Table, Lord, We Meet" (on USSeasland03)

NOTES [96 words]: The Murrays say this hymn is sung very slowly at communion. - BS
Sommers and Dagg attribute this to Isaac Watts, but John Julian, editor, _A Dictionary of Hymnology_, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), p. 1092, attributes it to Samuel Stennett (1727?-1795). Internet sources list the same author. So I have followed that.
The confusion probably arises because Rippon's 1787 work in which the poem appears is entitled _A selection of Hymns from the best authors, intended as an Appendix to Dr. Watt's Psalms and Hymns_ (Julian, p. 964). - RBW

Last updated in version 4.1

File: RcHaTLWM

Here Beside Dwells a Rich Baron's Daughter (The Juggler)

DESCRIPTION: A baron's daughter says that she "would have no man that for her love sought her." Many try and fail, but a "juggler" creates the illusion of wealth and beauty and beds her. She awakes to see him as he is, and rejects him; he enchants her again

AUTHOR: unknown

EARLIEST DATE: before 1537 (Richard Hill MS., Balliol Coll. Oxf. 354)

KEYWORDS: nobility love rejection magic trick sex bawdy MiddleEnglish

FOUND IN:

REFERENCES (7 citations):
Sidgwick/Chambers-EarlyEnglishLyrics CL, pp. 251-253, "(no title)" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #1194.5
DigitalIndexOfMiddleEnglishVerse, #1957

ADDITIONAL: Roman Dyboski, _Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book_, Kegan Paul, 1907 (there are now multiple print-on-demand reprints), #98, pp. 115-116 "(The Juggler and the Baron’s Daughter" (1 text)
R. T. Davies, editor, _Medieval English Lyrics: A Critical Anthology_, 1963, #175, pp. 284-286, "The magician and the baron's daughter" (1 text)

MANUSCRIPT: {MSRichardHill}, _The Richard Hill Manuscript, Oxford, Balliol College MS. 354_, fp. 509

NOTES [91 words]: This is attested only in Richard Hill's manuscript, and there is no evidence it is a song (it has a chorus, "Draw me nere, draw me nere, Draw me nere, e joly juggelege": "Draw me near, draw me near, Draw me near, the jolly juggler" -- but it also has a very un-folk-like "bob" of four or five syllables at the end of each verse). But if it is a song, it sounds very folk-like to me, and the Hill Manuscript is very "folky," so I have very tentatively included the piece.
In this case, we should probably understand a "juggler" to be a magician. - RBW

Last updated in version 5.3

File: MSHBDRBD

Here Come I John Funny

DESCRIPTION: Traditional fee-collecting song for a Christmas play: "Here come I John Funny, I'm
the man who collects the money. It's money we want and money we'll have; If you don't give us money we'll sweep you all out."

**Here Comes a Lusty Wooer**

*DESCRIPTION:* "Herecomes a lusty wooer, My a Dildin my A Daldin, Here comes a lusty wooer, Lilly bright and shine, A." "Pray who do you woo for?" "For your fairest daughter." "Then there she is for you."

**Here Comes a Queen from Dover**

*DESCRIPTION:* "Here comes a Queen from Dover, This very night came (D)over, Shall she be attended or no? No be Queen be not offended... For you shall be attended. By all the respects that we owe... Oh, is your bottle out.... So come down and choose your lassie."

**Here Comes Solomon and All His Glory**

*DESCRIPTION:* "Here comes so-and-so Riding on a pretty [royal] pony Standing by [looking for] the house of glory" on so-and-so's wedding [washing] day. The singer would take Lily by the hand and give three cheers for so-and-so's daughter.
The line "Here comes Solomon in all his glory" is reminiscent of Song of Songs 3:7-11, but the royal pony is more likely a reference to 1 Kings, chapter 1. As David lay dying, his sons Adonijah and Solomon disputed the succession. David supposedly declared that Solomon, the younger son, should succeed (1 Kings 1:28-37). The actual evidence for this is thin -- really just Solomon's propaganda. What is certain is that Solomon was proclaimed King, and rode King David's Mule (1 Kings 1:38). This was one of the acts which made him King. Too bad that he proved a spendthrift who did nothing to strengthen the kingdom, which broke up immediately after his death. - RBW

**Here Comes Susie**

DESCRIPTION: "Here comes Susie, Strutting like a floozie, Here comes Susie, All day long." "Here comes another one, Just like the other one, Here comes another one, All day long." "This way Valerie (x3), All day long."

AUTHOR: unknown

EARLIEST DATE: 1959 (List-SingingAboutIt-FolkSongsInSouthernIndiana)

KEYWORDS: playparty nonballad

FOUND IN: US(MW)

REFERENCES (1 citation):
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp, 89-90, "Here Comes Susie" (1 text, 1 tune)

Roud #16803

NOTES [50 words]: There is no agreement about the origin and age of the word "floozie." But all sources seem to agree that it did not become common until the middle third of the twentieth century, so this song and game cannot be much older than the version printed by List-SingingAboutIt-FolkSongsInSouthernIndiana. - RBW

**Here Comes the Teacher**

DESCRIPTION: "Here comes the teacher with a (great big/hickory) stick, Now it's time for arithmetic. One and one are two, two and two are four. Now it's time for spelling. R-a-t spells rat.... Charlie Chaplin went to France To teach the girlies how to dance.

AUTHOR: unknown

EARLIEST DATE: 1949 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)

KEYWORDS: nonballad travel dancing humorous

FOUND IN: US(MW)

REFERENCES (1 citation):
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 102, "(Here comes the teacher with a great big stick)" (1 text)

Roud #19422

File: McIn102C

**Here Comes Uncle Jesse**

DESCRIPTION: "Here comes Uncle Jesse, walking down the street, With his horse and buggy And buckles on his feet. Now if you want a fellow, I'll tell you what to do, Just get some salt and pepper, And put it in your shoe, All gone girl, shake that stuff...."

AUTHOR: unknown

EARLIEST DATE: 1939 (collected from Ottie Brails Ford and children by John A. Lomax)

KEYWORDS: playparty horse clothes food courting

FOUND IN: US(MA,So)

REFERENCES (1 citation):
Byington/Goldstein-TwoPennyBallads, pp. 129-130, "Here Comes Uncle Jessie" (1 text, 1 tune)

Roud #18726

File: ByGo129
Here I Am Amongst You
DESCRIPTION: "Here I am amongst you and I'm here because I'm here, And only twelve months older than I was this time last year." Unusual life advice: "Never throw a brick at a drowning man." Men don't always want more, e.g. a man with a black eye doesn't want another
AUTHOR: unknown
EARLIEST DATE: 2010 (Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman)
KEYWORDS: humorous nonballad age drowning injury money
FOUND IN: Ireland
REFERENCES (1 citation):
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 33, "Here I Am Amongst You" (1 text, 1 tune)
Roud #5278
File: GrHo033

Here I Brew and Here I Bake
DESCRIPTION: "Here I brew and here I bake, And here I make my wedding-cake, ANd here I must break through." (Or: "Here I bake and here I brew, And here I lay my wedding-shoe, And here I must and shall break through.")
AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: cook marriage playparty
FOUND IN: US(MA)
REFERENCES (1 citation):
Newell-GamesAndSongsOfAmericanChildren, #27, "Here I Brew, and Here I Bake" (2 short texts)
File: Newe027

Here Is a Letter, Fair Susannah
DESCRIPTION: Susannah receives a letter from the merchant that courts her. She says she will remain true to her sailor William: "he ploughs the sea Though he be married I will die a maiden"
AUTHOR: unknown
EARLIEST DATE: 1909 (Greig/Duncan6)
KEYWORDS: courting love parting sailor
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1092, "Here Is a Letter, Fair Susannah" (1 fragment)
Roud #6830
NOTES [16 words]: Roud assigns the same number to fragments Greig-Duncan6 1092 and 1114, "High in the Highlands." - BS
Last updated in version 2.5
File: GrD61092

Here Is the Church
DESCRIPTION: "Here is the church, and here is the steeple. Open the doors and here are the people. Here is the parson going upstairs And here he is a-saying his prayers."
AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: clergy playparty
FOUND IN: New Zealand US(MW)
REFERENCES (5 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 102, "Here is the church, and here is the steeple" (1 text)
Baring-Gould-AnnotatedMotherGoose #605, p. 240, "(Here is the Church)"
Newell-GamesAndSongsOfAmericanChildren, #79, "The Church and the Steeple" (1 text)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 182, "(Here's the church, and here's the steeple)" (1 text)
Here Is to Sweet Ireland

DESCRIPTION: "Here is to sweet Ireland, the land of my birth, The land of the Shamrock, the best land on earth. The Irish were Irish when England wasn't much, And still will be Ireland, when England turns Dutch." By next summer, the Germans will have beaten England.

AUTHOR: unknown
EARLIEST DATE: 1949 (Nestler)
KEYWORDS: Ireland patriotic war
FOUND IN: US(NE)
REFERENCES (1 citation):

ADDITIONAL: Harold Nestler, "Songs from the Hudson Valley" (article in _New York Folklore Quarterly_, Volume V, #2, Summer 1949), p. 102, "Here Is to Sweet Ireland (1 text)

NOTES [66 words]: Nestler says this song is from World War I, and the fact that England is at war with Germany obviously implies that it dates from one of the World Wars. But, during World War I, many Irish voluntarily fought for Great Britain, and the British, although they never looked like they were winning, rarely appeared to be losing, either. Which makes me wonder if this wasn't tweaked in World War II. - RBW

Last updated in version 4.4

File: Nest102A

Here Lies de Body uv Po' Little Ben

DESCRIPTION: "Here lies de body uv po' little Ben. We ain't gwyne to see 'im in I dunno when. 'Twas hard to part, but it could 'a' been wuss, 'Case Ben mou'ter been a no-'count cuss." Other verses may float

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: death burial floatingverses
FOUND IN: US(SE)
REFERENCES (1 citation):

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 440, "Here Lies de Body uv Po' Little Ben" (1 short text, with a second stanza probably from "Watermelon on the Vine")

Roud #11779

File: Br3440

Here Sits the Queen of England

DESCRIPTION: "Here sits the Queen of England in her chair, She has lost the love that she had last year; So rise upon your feet, and kiss the first you meet, For there's many around your chair."

AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: royalty love playparty
FOUND IN: US(So)
REFERENCES (1 citation):

Newell-GamesAndSongsOfAmericanChildren, #14, "Here Sits the Queen of England" (1 text)

File: Newe014
Here Stands an Old Maid Forsaken
DESCRIPTION: Kissing game: "Here stands an old maid forsaken, She's of a contented mind, She's lost her own true lover And wants another as kind; She wants another a kind, sir, I'll have you all to know, She's very well provided for With 45 strings to her bow (x2)."
AUTHOR: unknown
EARLIEST DATE: 1939 (Linscott-FolkSongsOfOldNewEngland)
KEYWORDS: love courting oldmaid playparty
FOUND IN: US(NE)
REFERENCES (1 citation):
Linscott-FolkSongsOfOldNewEngland, pp. 15-16, "Here Stands an Old Maid Forksaken" (1 text, 1 tune)
ST Lins015 (Full)
Roud #8065?
File: Lins015

Here We Are Again
DESCRIPTION: "Here we are, here we are, Here we are again, There's Pat and Mac and Tommy and Jack and Joe. Where there's trouble brewing, when there's something doing, Are we down-hearted? No, let 'em come... Never mind the weather, Now then, all together, Here...
AUTHOR: unknown
EARLIEST DATE: 1965 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: soldier nonballad
FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 214, "(no title)" (1 text)
Roud #10778
File: BrPa214A

Here We Come (Jamestown, Virginia)
DESCRIPTION: "Here we come." "Where from?" "(Jamestown Virginia." "What's your trade?" "Lemonade." "Give me some." The leader then sets out a pair of initials of another player, and indicates an action with the same initials
AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: playparty nonballad food wordplay
FOUND IN: US(MA,MW)
REFERENCES (3 citations):
Newell-GamesAndSongsOfAmericanChildren, #179, "Jamestown, Virginia" (1 text)
Byington/Goldstein-TwoPennyBallads, p. 108, "Lemonade" (1 text)
Sackett/Koch-KansasFolklore, pp. 118-119, "(Here We Come)" (1 text)
Roud #19436
File: Newe179

Here We Come A-Wassailing
DESCRIPTION: "Here we come a-wassailing Among the leaves so green." Chorus: "Love and joy come to you And to you your wassail too, And God bless you and send you a happy new year." The singers remind the listeners that they are not beggars, and bless them
AUTHOR: unknown
EARLIEST DATE: 1868 (Husk)
KEYWORDS: request ritual drink food begging nonballad wassail
FOUND IN: Britain(England(North)) US(Ap,MW)
REFERENCES (11 citations):
Broadwood/Maitland-EnglishCountySongs, pp. 14-15, "The Wassail Bough" (1 text, 1 tune)
Gardham-EastRidingSongster 4, "Here We Come A Wassailing" (1 text, 1 tune)
Ritchie-SingingFamilyOfTheCumberlands, p. 166, "Wassail Song" (1 fragmentary text, 1 tune)
Here We Come with a Dan, Dan, Dan ("Riding the Stang" verse)

DESCRIPTION: "Here we come wi' a dan, dan, dan! It's neither for my cause nor thy cause I ride this stang, but for (name) his wife he did bang."

AUTHOR: unknown

EARLIEST DATE: 1994 (Kellett), but certainly much older

KEYWORDS: crime punishment ritual

FOUND IN: Britain(England(North))

REFERENCES (1 citation):


NOTES [35 words]: This verse was apparently used as part of a ritual designed to ruin the reputation of an adulterer or wife-beater; he was paraded about while verses like this were hurled at him. For more details, see Kellett. - RBW

Last updated in version 4.2

File: HWcWADD

Here We Go in Mourning

DESCRIPTION: "Here we go in mourning, In mourning is my cry, I have gone and lost my true love, And surely I must die." "It's yonder he comes, And it's How do you do? And it's how have you been since I parted from you?" "Come now and let's go and get married."

AUTHOR: unknown

EARLIEST DATE: 1927 (Brown)

KEYWORDS: courting playparty mourning

FOUND IN: US(SE)

REFERENCES (1 citation):
Here We Go Round the Mulberry Bush

DESCRIPTION: "Here we go round the mulberry bush, the mulberry bush, the mulberry bush, Here we go round... So early in the morning." "This is the way we wash our clothes." "This is the way we bake the bread." And so forth, through many household tasks

AUTHOR: unknown

EARLIEST DATE: 1834 (Opie/Opie-TheSingingGame)

KEYWORDS: work nonballad play party

FOUND IN: US(MA,MW,NE) Canada(Ont) New Zealand

REFERENCES (13 citations):
Wolford-ThePlayPartyInIndiana, pp. 56-57=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 215-216, "Here We Go Round the Mulberry Bush" (1 text, 1 tune)
Linscott-FolkSongsOfOldNewEngland, pp. 38-40, "Mulb'ry Bush" (1 text, 1 tune)
Henry-SongsSungInTheSouthernAppalachians, p. 244, (no title) (1 short text)
Byington/Goldstein-TwoPennyBallads, pp. 110-111, "Mulberry Bush" (1 text, 1 tune)
Opie/Opie-TheSingingGame 66, "The Mulberry Bush" (5 texts)
Newell-GamesAndSongsOfAmericanChildren, #23, "We Go Round the Mulberry Bush" (1 text, 1 tune)
Baring-Gould-AnnotatedMotherGoose #638, p. 253, "(Here we go round the bramble bush)"
Jack-PopGoesTheWeasel, p. 61, "Here We Go Round the Mulberry Bush" (1 text)
Dolby-OrangesAndLemons, p. 126, "Here We Go Round the Mulberry Bush" (1 text)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, pp. 28-29, "(Here we go round the mulberry bush)" (1 text, opening with "Here We Go Round the Mulberry Bush" and continuing with "This Is the Way We Wash Our Clothes")

DT, MULBERBS

Roud #7882

CROSS-REFERENCES:
cf. "Gathering Nuts in May" (tune)
cf. "This Is the Way We Wash Our Clothes" (lyrics)
cf. "She Washes the Dishes Three Times a Day" (form)
cf. "The Old Soap-Gourd" (form)
cf. "A Young Lady Sat Down to Sleep" (lyrics, form)

NOTES [104 words]: Linscott-FolkSongsOfOldNewEngland reports this to the tune "Nancy Dawson," also used for "Nuts in May," and they do use the same tune in my experience, though I've never heard it called "Nancy Dawson."

Dolby-OrangesAndLemons mentions a suggestion by R. S. Duncan that this was about Wakefield Prison and the female prisoners there, who had a mulberry tree -- but this really strikes me as a children's song, not some sort of political piece!

There is another song, indexed as "This Is the Way We Wash Our Clothes," which shares lyrics and feeling with this. But it's a doll-dancing song; I've very tentatively split them. - RBW

Last updated in version 5.3

File: Lins038

Here We Go Up (Hey My Kitty)

DESCRIPTION: "Here we go up, up, up, up, Here we go down, down, downy; Here we go over and over and over, And here we go round, round, roundy." "O, my kitty, my kitty, my kitty, O my kitty my dearie, Never was such a kitty as this, Never so far nor neary."

AUTHOR: unknown

EARLIEST DATE: 1740 (Tea-Table Miscellany, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: nonballad animal lullaby
Here We Go Zootie-O (Zoodiac)

DESCRIPTION: "Here we go zootie-o [or "zoodiac"], zootie-o, zootie-o, Here we go zootie-o, All night long." "Step back Sally, Sally, Sally, Step back Sally, All night long." "(Going down/Walking through) the alley, alley, alley, Going through... All night long"

AUTHOR: unknown

EARLIEST DATE: 1965 (Byington/Goldstein-TwoPennyBallads)

KEYWORDS: playparty courting travel

FOUND IN: US(MA)

REFERENCES (1 citation):
Byington/Goldstein-TwoPennyBallads, p. 130, "Here We Go Zootie-O" (1 text, 1 tune)

Roud #24170

ALTERNATE TITLES:
Zoodiac

File: ByGo130

Here, Jola, Here

DESCRIPTION: Used for cornhusking, but perhaps a hunting song: "Jola was a coon dog, Here, Jola, here." "Jola was a possum dog, Here, Jola, here." "Jola was a rabbit dog, Here, Jola, here." "Jola was a bird dog, Here, Jola, here."

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: dog nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 207, "Here, Jola, Here" (1 text)

File: Br3207

Here's a Chorus

DESCRIPTION: "Here's a chorus; -- Irish slaves -- End your quarrels." Remember Emmet and Tone. "Union makes the nations great, End your quarrels." Remember the graves of 1798. "Steel is true and God is just, Chains or laurels"

AUTHOR: R.D. Williams (source: Moylan-TheAgeOfRevolution-1776-1815)

EARLIEST DATE: 2000 (Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: rebellion nonballad political Ireland

FOUND IN:

REFERENCES (1 citation):
Here's a Health to All Good Lasses

DESCRIPTION: "Here's a health to all good lasses, Pledge it merrily, fill your glasses, Let a bumper toast go round, May they live a life of pleasure, Without mixture, without measure, For with them true joys are found"

AUTHOR: unknown

EARLIEST DATE: 1824 (_The Lyre_); before 1839 (broadside, Bodleian Johnson Ballads 2996)

KEYWORDS: love drink nonballad

FOUND IN: Britain(England(South))

REFERENCES (2 citations):
- Williams-FolkSongsOfTheUpperThames, p. 52, "Here's a Health to All Good Lasses" (1 text) (also Williams-Wiltshire-WSRO Wt 340)
- _The Lyre_ (Edinburgh, 1824 ("Digitized by Google")), p. 149, "Glee" ("Here's a health to all good lasses") (1 text)

Roud #1235

BROADSIDES:
- Bodleian, Johnson Ballads 2996, "Here's a Health to All Good Lasses" ("Here's a health to all good lasses"), J. Catnach (London), 1813-1838; also Firth b.27(104), Firth b.27(125) [some words illegible], Johnson Ballads fol. 412 View 2 of 2, Harding B 11(4161), Harding B 17(126b), Firth b.34(275) View 2 of 2, Harding B 11(3143), "Here's a Health to All Good Lasses"; Firth b.26(541), "Glee"

NOTES [35 words]: Williams-Wiltshire-WSRO Wt 340 is assigned to both "Here's a Health to All Good Lasses" and "Come, Ye Friends of a Social Life"; 341 appears not to have been assigned. The editor has been notified (11/28/2009). - BS

Last updated in version 2.6

File: WT052

Here's a Health to King George

DESCRIPTION: "You drink to your friends and I'll drink to mine." "Health to King George ... Success to his arms ... down with the pride of France and of Spain ... Let each man drink a bumper ... Success to old England and God bless the King"

AUTHOR: unknown

EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)

KEYWORDS: drink music nonballad patriotic

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
- Williams-FolkSongsOfTheUpperThames, p. 49, "Here's a Health to King George" (1 text) (also Williams-Wiltshire-WSRO Gl 97)

Roud #1232

File: WT049

Here's a Health to Lord Ronald MacDonald

DESCRIPTION: An old woman drinks "a health to [ne'er do well] Lord Ronald McDonald That wears the huden [homespun] grey coat And another to [ruined] aul Leddy Jannet [who eloped with him]. That spins the yarn o'ot." (The bracketted comments are a spoken commentary)

AUTHOR: unknown

EARLIEST DATE: 1910 (Greig/Duncan4)

KEYWORDS: elopement nonballad clothes
Here's a Health to My Molly

DESCRIPTION: The singer gives a "health to my Molly where ever she be She is worthy of company better than me." If he were a sailor and she a fleeing fish he'd net her. "Of all the pretty maidens lovely Molly's for me"

AUTHOR: unknown

EARLIEST DATE: 1955 (IRRCinnamond03)

KEYWORDS: love lyric

FOUND IN: Ireland

Roud #6996

RECORDINGS:

Robert Cinnamond, "Lovely Molly" (on IRRCinnamond03)

Here's a Health to Our Sailors

DESCRIPTION: The singer toasts sailors and soldiers and to "yon bonnie lad" that has left her alone to rock her baby in Caledonia [Scotland].

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan6)

KEYWORDS: love separation nonballad baby sailor

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan6 1110, "Here's a Health to Our Sailors" (1 text)

Roud #6839

Here's a Thing

DESCRIPTION: "Here's a thing, A very pretty thing. What's to be done With this very pretty thing?"

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty

FOUND IN: New Zealand

REFERENCES (1 citation):

Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p.145, "(Here's a thing)" (1 text)

Here's Adieu to All Judges and Juries

DESCRIPTION: "Here's adieu to all judges and juries, Justice and Old Bailey too; Seven years you've transported my true love, Seven years he's transported you know." The singer wishes he had wings of an eagle to return to Polly. He vows to be rich if he ever returns

AUTHOR: unknown

EARLIEST DATE: before 1857 (broadside, Bodleian Johnson Ballads 2079); Anderson estimates his broadside as c. 1820

KEYWORDS: love separation transportation

FOUND IN: Britain(England(South))

REFERENCES (6 citations):
**Here's Adieu to Old England**

DESCRIPTION: The singer is leaving parents and sisters and "London city where I took great delight" to join the convoys; "with our twenty-six pounders we will fight blow for blow" and "never will yield"  

AUTHOR: unknown  
EARLIEST DATE: 1958 (Peacock)  
KEYWORDS: navy war separation nonballad patriotic  
FOUND IN: Canada(Newf)  
REFERENCES (1 citation):  
Peacock, pp. 1002-1003, "Here's Adieu to Old England" (1 text, 1 tune)  
Roud #9941  
RECORDINGS:  
Freeman Bennett, "Here's Adieu to Old England" (on PeacockCDROM) [one verse only]  
File: Pea1002

**Here's Away to the Downs**

DESCRIPTION: The huntsman calls out the hounds. He names the hounds as they hunt. He would call back the hounds to increase the sport but the footmen call them on. The joy is in the hunt, not in shooting, snaring, or the death of the quarry.  

AUTHOR: unknown  
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)  
KEYWORDS: hunting moniker dog  
FOUND IN: Britain(England(South))  
REFERENCES (1 citation):  
Williams-FolkSongsOfTheUpperThames, pp. 65-66, "Here's Away to the Downs" (1 text) (also Williams-Wiltshire-WSRO Gl 39)  
Roud #1243  
File: WT065

**Here's First to Those Farmers**

DESCRIPTION: The singer lists rogues: farmers selling corn, the "thief in a mill", bakers, butchers, landlords who serve bad beer, and shoemakers. We would be happy to see them all hanged.
Here's Sulky Sue

DESCRIPTION: "Here's Sulky Sue, What shall we do? Turn her face to the wall Till she comes to."

AUTHOR: unknown


KEYWORDS: playparty

FOUND IN: New Zealand

REFERENCES (2 citations):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 131, "(Here's Sulky Sue)" (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 492, "Here's Sulky Sue" (1 text)

Roud #19754

File: SuSm131S

Here's Tae the Kaim and the Brush

DESCRIPTION: The singer toasts "him that's won my hert But winna tak my han' ... Deep in love but daurna marry." He was a stable boy but now he's "in a foreign land" If he were here "I wadna smile tae you ava"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan6)

KEYWORDS: love separation nonballad servant hair

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan6 1109, "Here's Tae the Kaim and the Brush" (1 text)

Roud #6838

File: GrD61109

Here's the Tender Coming

DESCRIPTION: "Here's the tender coming, Pressing all the men, Oh! dear, hinny, What shall we do then? Here's the tender coming, Off at Shields Bar....." Despite attempts to avoid the pressgang, "They tyuek maw bonny laddie, Best iv all the crew."
Here's to a Long Life

DESCRIPTION: "Here's to a long life and a merry one, A quick death and a painless one, A pretty wife and a loving one, A long cold drink... and perhaps another one."

AUTHOR: unknown
EARLIEST DATE: 2009 (Garland-FacesInTheFirelight-NZ)
KEYWORDS: drink death wife nonballad
FOUND IN: New Zealand
REFERENCES (1 citation):
Garland-FacesInTheFirelight-NZ, p. 291, "(Here's to a long life)" (1 short text, perhaps a toast rather than a song)

Here's to the Army and Navy

DESCRIPTION: "Oh, boys, have you heard of the battle, The allies brave had on the shore... The total defeat of the Russians was echoed with joy everywhere." "Then here's to the army and navy, In Russia they're on the advance." The allies gloriously win at the Alma

AUTHOR: unknown
EARLIEST DATE: 1972 (Dallas-TheCruelWars-100SoldiersSongs)
KEYWORDS: battle soldier navy
HISTORICAL REFERENCES:
Sept 14, 1854 - Anglo-French landing near the mouth of the Alma
Sept 20, 1854 - Battle of Alma. The allies win an expensive victory over the Russians
FOUND IN:
REFERENCES (1 citation):
Dallas-TheCruelWars-100SoldiersSongs, pp. 211-213, "Here's to the Army and Navy" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Heights of Alma (I) [Laws J10]" (subject) and references there
cf. "Rosin the Beau" (tune) and references there

Here's to the Black Watch

DESCRIPTION: The Black Watch fought in Japan, India, and Waterloo. "Let foreign countries think of us, and if they want to war, They will soon be taught a lesson by the gallant Forty-twa." "Here's to the Black Watch"

AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan1)
KEYWORDS: army Scotland nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #158, p. 3, "The Gallant Forty-Twa" (1 text)
Greig/Duncan1 71, "Here's to the Black Watch" (1 text)

Roud #5798
CROSS-REFERENCES:
Here's to the Grog (All Gone for Grog)

DESCRIPTION: The singer describes his "nobby, nobby" coat, breeches, etc. All are decrepit, but will not be replaced, for "It's all gone for grog, Jolly, jolly grog... I've spent all my tin with the lassies drinking gin, And across the western ocean I must wander."

AUTHOR: unknown
EARLIEST DATE: 1904 (Sharp MS.)
KEYWORDS: clothes drink poverty hardtimes sailor
FOUND IN: Britain(England(Lond,North,South),Scotland(Aber)), Canada(Mar), Australia
REFERENCES (8 citations):
Greig/Duncan3 580, "Ale and Tobacco" (1 fragment, 1 tune)
Williams-FolkSongsOfTheUpperThames, p. 296, "Good Brown Ale and Tobacco" (1 text fragment) (also Williams-Wiltshire-WSRO Wt 426)
Kennedy-FolksongsOfBritainAndIreland 274, "Here's to the Grog" (1 text, 1 tune)
Williams-Wiltshire-WSRO Ox 287, "All Through the Beer" (1 text)
Tawney-GreyFunnelLines-RoyalNavy, p. 132, "This Old Hat of Mine" (1 fragment, which has this chorus though it's too short to properly identify)
Creighton-SongsAndBalladsFromNovaScotia 64, "Western Ocean" (1 text, 1 tune)
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 238-240, "Across the Western Ocean I Must Wander" (1 text)
DT, HEREGROG*
Roud #475
RECORDINGS:
Liam Clancy, "All For Me Grog" (on IRLClancy01)
A. L. Lloyd, "All for Me Grog" (on Lloyd5, Lloyd12)
Tom Newman, "My Old Hat That I Got On" (on Voice13)
ALTERNATE TITLES:
The Nobby Hat
My Jolly, Jolly Tin

NOTES [55 words]: Although some versions of this song make no reference at all to the sea, the singer's references to grog (which is technically rum mixed with water) label him as a sailor; only a seaman would speak of grog as opposed to some other sort of alcoholic beverage. Creighton thinks the song might have originated as a music hall piece. - RBW

Here's to Ye A' and a Happy New Year

DESCRIPTION: "Here's to the lassie that aye proves sae true Here's tae the lad that's aye fill'd in beer ... I'll toss o'er this glass and I'll drink it with cheer For a health tae ye a' and a Happy New Year"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: drink
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 638, "Here's to Ye A' and a Happy New Year" (1 text)
Roud #6074
File: K274
Here's to You As Good As You Are (The Bullockies' Toast)

DESCRIPTION: "Here's to you as good as you are, Here's to me as bad as I am, But as bad as I am and as good as you are, I'm as good as you are and as bad as I am."

AUTHOR: unknown

EARLIEST DATE: 1975 (Fahey-Joe-Watson-AustralianTraditionalFolkSinger)

KEYWORDS: drink nonballad wordplay

FOUND IN: Australia

REFERENCES (1 citation):
Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 20, page headed "Drinking Song"], "(no title)" (1 short text)
Roud #22622
File: FaWHTYAG

Here's Your Mule

DESCRIPTION: "A farmer came to camp one day, With milk and eggs to sell, Upon a mule that would often stray." The animal disappears, and "ev'ryone he met in camp [said] 'Mister, here's your mule.'" Various tricks are used to prolong his search

AUTHOR: unknown

EARLIEST DATE: 1862 (sheet music published by C. D. Benson, according to Silber-SongsOfTheCivilWar)

KEYWORDS: farming animal trick Civilwar

FOUND IN:

REFERENCES (1 citation):
Silber-SongsOfTheCivilWar, pp. 223-224, "Here's Your Mule"; p. 224, "How Are You, John Morgan?" (1 text plus a parody, 1 tune)

SAME TUNE:
How Are You, John Morgan? (File: Salt089)

NOTES [134 words]: The phrase in this song, "Mister, here's your mule," is best-known from its use in "Goober Peas"; it is usually treated as a joke about the fancy horses ridden by some officers, but E. Lawrence Abel, Singing the New Nation: How Music Shaped the Confederacy, 1861-1865, Stackpole, 2000, pp. 162-163, has another explanation. A sutler (called "Pies" of all things) worked near Jackson, Tennessee, and had a mule which drew his wagon. On one occasion, the soldiers hid the mule, then pretended to search for it, occasionally shouting out, "Mister, here's your mule." Supposedly they eventually returned it, and the phrase went into the soldiers' lexicon. Possible, of course, but it really sounds like an explanation after the fact.

Clearly this song is either the source or another version of the story. - RBW

Last updated in version 5.3

File: SCWF222

Herlong's Train

DESCRIPTION: "Hand me down my walking cane this morning, Oh, hand me down my walking cane so soon... See if I can't catch old Herlong's Train, this morning, this morning so soon." "I got me a wife and a sweetheart too... My wife don't love me but my sweetheart do."

AUTHOR: unknown

EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)

KEYWORDS: train derivative love

FOUND IN: US(SE)

REFERENCES (2 citations):
Morris-FolksongsOfFlorida, #11, "Herlong's Train" (1 short text, 1 tune, apparently localized to Micanopy, Florida)
Cohen-AmericanFolkSongsAREgionalEncyclopedia1, pp. 322-323, "Herlong's Train" (1 text)
Roud #5017

CROSS-REFERENCES:
cf. "Hand Me Down My Walkin' Cane" (lyrics)

NOTES [48 words]: This is pretty definitely a localized version of "Hand Me Down My Walkin' Cane" designed to promote local pride. But since Cohen picked up Morris-FolksongsOfFlorida's version and listed it as a separate song, I've done the same to make it easier to find all the versions
Hermit of Killarney, The

DESCRIPTION: On Killarney's bank the singer sees a hermit who says "Adieu, adieu, thou faithless world, thou wert not made for me!" The hermit's pitiful condition is recounted. He criticizes the world's pomp, state, and ambition and laments his own credulity. He dies.

AUTHOR: George Ogle (1739-1814) (source: Croker-PopularSongsOfIreland)

EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)

KEYWORDS: dying nonballad river

REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 199-204, "The Hermit of Killarney" (1 text)

NOTES [135 words]: Croker-PopularSongsOfIreland quotes Mr Weld who believes the inspiration for this song may be "an Englishman, of the name of Ronayn. The spot which he selected for his retreat was this small island, which yet retains his name; and when first I visited Killarney (1800), the ruins of his little habitation, planted in the midst of rocks very near the water, were still visible." Croker also quotes John Bernard Trotter's reference to this "celebrated song." - BS

Sir George Ogle the Younger (c. 1740-1814) was a poet and politician born in county Wexford. He served in the Irish parliament in the 1790s, and was briefly a Tory representative to Westminster.

His best-known works are considered to be "Banna's Banks" (in the Index as "The Banks of Banna") and "Molly Astore" (in this index as "Gramachree"). - RBW

File: CrPS199

Hermit of St. Kilda, The

DESCRIPTION: "And is the Percy yet so loved By all his friends and thee? 'Then bless me, Father,' said the youth, For I thy guest am he."

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan8)

KEYWORDS: reunion father

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1789, "The Hermit of St. Kilda" (1 fragment, 1 tune)
Roud #12994

NOTES [328 words]: The current description is all of the Greig/Duncan8 fragment.

This apparently refers to Stallir, "a devout Hermit of St Kilda," who built a house on the remote rocky island of Borerra a few miles from St Kilda off the north-west coast of Scotland (source: James Wilson, A Voyage Round the Coasts of Scotland and the Isles (Edinburgh, 1842 ("Digitized by Google")), Vol II., p. 57).

Greig/Duncan8: "Words of ballad from Chambers' Miscellany." That's not definite enough for me to find. Is this in one of many volumes of Chambers's Miscellany of Instructive and Entertaining Tracts by William and Robert Chambers? Is it The Book of Days: a Miscellany...." by Robert Chambers? Something else? - BS

St. Kilda and Borerra are well to the west of the Hebrides, the most isolated rocks in all of Britain, but the mention of "the" Percy bothers me -- this sounds like a reference to the Percy earls of Northumberland, not some hermit. The Percies, who ruled a very large earldom very remote from London, were constantly involved in rebellion (the first one, Henry, and his son Harry Hotspur were involved in the overthrow of Richard II; the second, third, and fourth all had their hands in the Wars of the Roses, mostly on the Lancastrian side). As a result, they were always getting deposed, or at least in trouble. So a son might at any moment go into hiding.

The wild thought that came to me, the second time I read this entry, is that the father is in fact Henry Percy, First Earl of Northumberland, and the son is Harry Hotspur. Hotspur was killed in 1403 (in rebellion against Henry IV, whom he had earlier helped place on the throne), and Henry the Father lived until 1408 -- but this was a period when no one believed anyone was dead (e.g. there were constant rumors that Richard II was still alive), so maybe a rumor arose that Harry Hotspur survived the Battle of Shrewsbury and returned in disguise to his father.

Pure, wild, crazy speculation, of course. - RBW
Hermit, The
DESCRIPTION: "A hermit who dwelt in the Solitudes crossed me" and stops the singer, saying, "No rest but the grave for a Pilgrim of Love." He urges the singer to rest until after the "burning noon passes." The ending is apparently lost
AUTHOR: unknown
EARLIEST DATE: 1975 (Fahey-Joe-Watson-AustralianTraditionalFolkSinger)
KEYWORDS: travel
FOUND IN: Australia
REFERENCES (1 citation):
Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 20, page headed "Drinking Song"], "The Hermit" (1 short text)
File: FaWTHerm

Hermitage Castle
DESCRIPTION: The bloody history of the castle is recalled, the "river runs as broon" as blood. Once "the willing slave of love A queen cam riding doon... From Jedburgh to Hermitage That bright October day." Now "a ghostly band" repeats the ride.
AUTHOR: unknown
EARLIEST DATE: 1989 (McMorland/Scott-HerdLaddieOTheGlen)
KEYWORDS: love reunion Scotland royalty ghost
HISTORICAL REFERENCES:
16 Oct 1566 - Bothwell's mistress, Mary Queen of Scots, rides from Jedburgh to Hermitage Castle to "consult with" the wounded Bothwell (source: see Notes).
FOUND IN: Britain(Scotl(And(Bord))
REFERENCES (1 citation):
McMorland/Scott-HerdLaddieOTheGlen, pp. 56, 150, "Hermitage Castle" (1 text, 1 tune)
Roud #21744
CROSS-REFERENCES:
cf. "Tramps and Hawkers" (tune, per McMorland/Scott-HerdLaddieOTheGlen) and references there
NOTES [83 words]: For a reference to Mary's ride see Antonia Fraser, Mary Queen of Scots (New York: Dell Publishing, 1969), pp. 274-275.
For a general historic reference see the Wikipedia "Hermitage Castle" entry (1 October 2013). - BS
Mary's relationship with Bothwell was one of the key reasons for her overthrow, so this song covers one of the most important events of her reign. Which probably explains why there is a ghost story -- I seem to recall a lot of Scottish tales of ghosts associated with Mary. - RBW
Last updated in version 3.2
File: McSc056

Hero of the Coast
DESCRIPTION: "Now you've heard of old Ned Kelly And other outlaws of fame, But now we have a new one, Stan Graham is his name." He shoots four policemen and heads for the bush. The army is called out to hunt him. It's too bad he can't fight the Japanese
AUTHOR: Jim S. Case
EARLIEST DATE: before 1945 (source: Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: outlaw New Zealand police army
FOUND IN:
REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, pp. 156-157, "The Hero of the Coast" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "The Yellow Rose of Texas" (portion of tune)
File: BaRo156
Heroes, British Heroes

DESCRIPTION: "We sing of these soldiers and sailors, The deeds they have done on the foam, But what of the lads that work in the mine? Little of these do we know. They are heroes, British heroes." They face danger and death with no warning, and often die without hope

AUTHOR: unknown

EARLIEST DATE: 1954 (MacColl-ShuttleAndCage-IndustrialFolkBallads)

KEYWORDS: mining death

FOUND IN: Britain(England(North))

REFERENCES (2 citations):
MacColl-ShuttleAndCage-IndustrialFolkBallads, pp. 12-13, "Heroes, British Heroes" (1 text, 1 tune)
DT, BIRTHERO*

File: MacCS12

Herring Gibbers, The

DESCRIPTION: "It's all about the herring gibbers and how they get along." The packers and gibbers wake and cannot find their pants or socks. Some others laugh at the joke. The song names the captain, second hand, cook and one leaving Newfoundland.

AUTHOR: unknown

EARLIEST DATE: 1958 (Peacock)

KEYWORDS: fishing sea ship derivative moniker

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Peacock, pp. 132-135, "The Herring Gibbers" (2 texts, 2 tunes)
Roud #667

RECORDINGS:
Mrs. Freeman Bennett, "The Herring Gibbers" (on PeacockCDROM) [one verse only]
Joshua Osborne, "The Herring Gibbers" (on PeacockCDROM) [one verse only]

CROSS-REFERENCES:
cf. "Lumber Camp Song" (theme and tune)

NOTES [101 words]: Peacock re [the Lumber Camp Song]: "The Herring Gibbers [could be] the original version. However, considering the fact that the lumbering version has been traced back at least a hundred years I am inclined to give it priority" - BS
The Lumber Camp Song is also much more widespread, making it a better candidate for parodying. Roud resolves the question by lumping the two.
Peacock's versions refer to the "second hand" Sandy/Stanley Royle. A "second hand" in Newfoundland dialect is the officer who would elsewhere be referred to as the "first mate" or "executive officer" -- the #2 officer of the ship. - RBW

Last updated in version 5.0

File: Pea132

Herring in Salt, A

DESCRIPTION: "I hae laid a herring in saut Lass, gin ye lo’e me, tell me now." The singer gives reasons for her to "tell me now": "I hae brew’d a forpit o’ maut," "a calf that will soon be a cow," "a house upon yon moor," ... but "I canna come ilka day to woo"

AUTHOR: James Tytler (1747-1805) (source: broadside NLScotland L.C.Fol.70(127b))

EARLIEST DATE: 1776 (Herd); 1843 (Whitelaw-BookOfScottishSong) [see NOTES]

KEYWORDS: courting farming humorous derivative food

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig/Duncan4 890, "I Hae Laid a Herrin’ in Saut" (1 text, 1 tune)
Whitelaw-BookOfScottishSong, pp. 335-336, "Lass Gin Ye Lo’e Me" with Herd's ("I hae layen three herring a’ sa’t" ) (1 text)
Roud #6138

BROADSIDES:
Bodleian, Johnson Ballads fol. 25, "A Herring in Salt" ("I ha’e laid a herring in salt"), J. Catnach (London), 1813-1838
NLScotland, L.C.Fol.70(127b), "Lass, Gin Ye Lo’e Me," Poet's Box (Glasgow), 1856
**Cross-References:**

cf. "I Hae Layen Three Herrings a Sa't (I Cannot Come Every Day to Woo)" (probable original)

**Notes** [246 words]: NLSScotland commentary to broadside L.C.Fol.70(127b): "This broadside not only gives the reader the song, as reworked by James Tytler [1747-1805] in the 'Scots Musical Museum' (c. 1790) but also [like Whitelaw] gives the older version of 'Lass, gin ye Lo'e Me', as it appeared in Herd's 'Ancient and Modern Scottish Songs' (1776). The first line of Tytler's version is, 'I hae laied a herring in saut', and the older version begins, 'I ha'e layen three herrings a-sa't'."

Not all of the arguments presented by the singer are entirely convincing. "I hae a hen ... That ilka day lays me an egg" but the hen has "a hapitie leg." "I hae a cheese upon my shelf" but "soon wi' mites 'twill rin itself." The house is big enough that "three sparrows may dance upon the floor." Money may not run fast and free: "a penny to keep, and a penny to spen'.'" The Herd fragment is hardly more convincing and also speaks more of potential than present wealth: the calf would be a cow, as in Tytler, and a grice would be a sow. As in Tytler, the suitor is too busy to "cum ilka day ... to lilt and to woo." - BS

This is clearly Tytler's rewrite of "I Hae Layen Three Herrings a Sa't (I Cannot Come Every Day to Woo)"; I could argue for lumping them, since the two are very close in content. Steve Roud seems to be moving both songs, originally #8543 and #6138, to the latter number. But because this is a deliberate rewrite, I'm keeping them separate. Perhaps best to see both listings, though. - RBW

*Last updated in version 5.2*

**File:** GrD4890

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**Herring Loves the Moonlight, The (The Dreg Song)**

**Description:** "The herring loves the moonlight, The mackerel loves the wind; But the oyster loves the dredging song, For she comes of a gentle kind." The oysters are called, and hearers are urged to buy them.

**Author:** unknown

**Earliest Date:** 1962 (Baring-Gould-AnnotatedMotherGoose), with related materials going back to at least 1776 (Herd)

**Keywords:** food fishing

**Found In:**

**References (3 Citations):**

- *Baring-Gould-AnnotatedMotherGoose* #870, p. 325, "(The herring loves the merry moonlight)"

- DT, DREGSONG?

**Additional:** Lady Caroline Kerrison, edited with notes by Lucy Toulmin Smith, _A commonplace Book of the Fifteenth Century: A Religious Play and Poetry, Legal Forms, and Local Accounts_, privately printed, 1886, p. 11, "(no title)" (1 short text)

- Roud #8628?

**Cross-References:**

- cf. "Quo' the Haddock to the Skate" (lyrics)?
- cf. "The Fox Loves the Valley" (lyrics)

**Notes** [398 words]: This is rather a conundrum, though it may be the fault of one or another of the Fisher Family (probably Archie). There is, in Herd, a song beginning "I rade to London yesterday," and continuing

- Hay-cock, quo' the seale to the eel,
- Cock nae I my tail wee?  
- Tail-weel, or if hare,
- Hunt the dog frae the deer,

This was recorded by Cilla Fisher. A similar song is indexed as "Quo' the Haddock to the Skate."

The version in the Digital Tradition ends with

- The oysters are a gentle kin,
- They winna tak unless you sing.
- Come buy my oysters aff the bing,
- To serve the sheriff and the king,
- And the commons o' the land,
- And the commons o' the sea;

Hey benedicte, and that's good Latin.

Murray Shoolbraid's Digital Tradition notes imply that this is from another source.

And Archie Fisher has recorded that as "Dreg Song." But he prefices it with a verse quoted as a Mother Goose rhyme by the Baring-Goulds (#870): "The herring loves the moonlight...." But this is
from Walter Scott. There is, however, a very similar rhyme in Opie/Opie-OxfordDictionaryOfNurseryRhymes (#206): "The hart he loves the high wood, The hare she loves the hill; The knight he loves his bright sword, The lady loves her will," which is thematically similar to some of the tales related to "The Marriage of Sir Gawain" [Child 31]."

The Toulmin Smith book cited above gives the earliest form of the poem about the hart, from New Haven, Yale University, Beinecke Library MS. 365 [olim Ipswich County Hall deposit, Hillwood; prior Brome Hall, Suffolk], copied in the fifteenth century:
The hart lovyt e wood, the hare lovyt e hyll;
The knyth lovyt hys sword, the carlf lovyt hys byll;
The fowlle lovyt hys folly, the wysseman lovyt hys skyll,
The properte of a shrod qwen ys to have hyr wyll.
(Toulmin Smith, p. 11) i.e.
The hart loves the wood, the hare loves the hill,
The knight loves his sword, the churl loves his bill (bull?);
The fool loves his folly, the wise man love his skill,
The properte of a shrewd (?) queen is to have her will.
This is followed by a series of anti-feminist puzzles encoded in a very simple cipher.
This manuscript is also one of three copies of "The Salutation Carol"; see that entry for background on the manuscript.
So I don't know what genuinely goes with what. For the moment, I'm lumping the whole mess here.
For another example of this sort of verse, see "The Fox Loves the Valley." - RBW
Last updated in version 5.3

Hesitation Blues

DESCRIPTION: "Well, standing on the corner with a dollar in my hand, Lookin' for a woman who's lookin' for a man, Tell me, how long do I have to wait...?" The women want to see the money before they become friendly. The singer grumbles about sex

AUTHOR: unknown
EARLIEST DATE: 1923 (recording, Esther Bigeou)
KEYWORDS: sex whore money
FOUND IN: US(SE)

REFERENCES (4 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 507, "I Got de Hezotation Stockings and de Hezotation Shoes" (1 short text, with a verse and chorus from "Hesitation Blues" and a verse from "Wanderin")
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 507, "I Got de Hezotation Stockings and de Hezotatin Shoes" (1 tune plus a text excerpt)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 276-277, (no title) (1 text, beginning "Ships in de ocean, rocks in de sea, Blond-headed woman Mak a fool out of me" but with chorus "Tell me how long I'll have to wait! Oh, tell me, honey, don't hesitate!")
Silber/Silber-FolksingersWordbook, p. 75, "Hesitation Blues" (1 text)
Roud #11765

RECORDINGS:
Allen Brothers, "Can I Get You Now" (Vocalion 02890, 1935)
Jesse Ashlock w. Bill Boyd & his Cowboy Ramblers, "Must I Hesitate?" (Bluebird B-6351, 1936)
Esther Bigeou, "Hesitating Blues" (OKeh 8065, 1923)
Milton Brown & his Musical Brownies, "The Hesitation Blues" (Decca 5266, 1936)
(Columbia 15240-D, 1928; Velvet Tone 2496-V/Clarion 5436-C [both as Clayton & Parker], 1932; rec. 1927; on KMM)
Sam Collins, "Hesitation Blues" (Gennett 6379, 1927; Champion 15472, 1928; Bell 1173/Supertone 350/Silvertone 5181?, all n.d.; rec. 1927)
Walter "Buddy Boy" Hawkins, "Voice Throwing Blues" (Paramount 12802, 1929; on TimesAint01)
Jim Jackson, "Hesitation Blues (Oh! Baby, Must I Hesitate?)" (Vocalion 1477, 1930)
Sara Martin (& Eva Taylor), "Hesitation Blues" (OKeh 8082, 1923)
Wingy Manone & his orchestra, "Hesitation Blues (Oh! Baby Must I Hesitate)" (Bluebird B-6394, 1936)
Reaves White County Ramblers, "Hesitation Blues" (Vocalion 5217, 1928)
Arthur Smith Trio, "Hesitating Blues" (Bluebird B-8101, 1939)
Cas Wallin, "Hesitation Blues" (on FarMtns4)
cf. Charlie Poole and the North Carolina Ramblers, "If the River Was Whiskey" (with verses from this song and "Rye Whiskey"; Columbia 15545-D, 1930; on CPoole02)
NOTES [99 words]: W. C. Handy produced a song, "The Hesitating Blues" (copyright 1915; see Handy/Silverman-BluesAnAnthology, pp. 100-103) which uses this key line, but it is much more elaborate and with a different plot; I suspect they are separate songs, with one inspiring the other. Though the Brown text shows how mutable such blues can be. - RBW
The Esther Bigeou recording gives the writing credit to Handy; the Sara Martin (note the different title) attributes the song to Billy Smythe & Scott Middletonn. Is it the same song? Are they variants? We need to hear the actual records to sort all this out. - PJS
Last updated in version 4.3
File: FSWB075

Hesleys, The
DESCRIPTION: Stories about the outcast Hesley family. Mrs. Hesley throws a man's boots in the street for refusing to board with her. She steals sheep. Her daughter cannot not find a husband even when she goes to Newark. And so forth
AUTHOR: unknown
EARLIEST DATE: 1958
KEYWORDS: family
FOUND IN: US(MA)
REFERENCES (1 citation):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 163, "The Buck Sheep-The Hesleys" (1 text+fragment, 1 tune)
ST FSC163 (Partial)
File: FSC163

Hevey's Mare
DESCRIPTION: "The Major," Jemmy at his side, takes Hevey's mare so that he need not chase traitors on foot. Sirr's need was sufficient to name Hevey criminal. But Hevey complains in court. "Adieu to all our seizures ... Loyalty now has few pleasures"
AUTHOR: "Ierne" (R.R. Madden) (source: Moylan-TheAgeOfRevolution-1776-1815)
EARLIEST DATE: 1887 (Madden's _Literary Remains of the United Irishmen of 1798_, according to Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: humorous horse police theft
FOUND IN:
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 169, "Hevey's Mare" (1 text)
NOTES [140 words]: Moylan-TheAgeOfRevolution-1776-1815 makes "The Major" in this song Major Sandys. Maybe so. In other songs about Jemmy O'Brien (see the notes to "The Major") "The Major" is Town Major Sirr [for whom see, e.g., "The Major" - RBW]. Here is Moylan quoting P.J. McCall: "In turning their prisoners to pecuniary account Sirr and Sandys played into each one another's hands. The Major made the arrests, turned over the prisoners to Sandys and O'Brien (Jemmy the Informer), and the latter duly worked upon their hopes and fears ... [to obtain either] goods or money..... Heavey's liberation cost him a mare..." This, from "Who Killed Cock Robin?"
(ll):
Who stole the brewer's mare?
His worship turning round,
This soft impeachment owned,
He stole the brewer's mare! - BS
Madden's pen-name of "Ierne" is one of the sundry ancient names for Ireland. - RBW
File: Moyl169

Hewery, Hiery, Hackery, Heaven
DESCRIPTION: Counting-out rhyme: "Hewery, hiery, hackey, heaven, Hack a bone, crack a bone, ten or eleven, Baked, stewed, fried in the sun, Twiddlelem, twiddlelelm, twenty-one."
Hexhamshire Lass, The

DESCRIPTION: "Hey for the buff and the blue, Hey for the cap and the feather, Hey for the bonny lass true That lives in Hexhamshire." The singer wishes he could have the girl; he cannot sleep without her, and says his heart will break

AUTHOR: unknown
EARLIEST DATE: 1812 (Bell)
KEYWORDS: love rejection
FOUND IN: Britain(England(North))
REFERENCES (2 citations):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 64-65, "The Hexhamshire Lass" (1 text, 1 tune)
DT, (HEXHMLAS)
Roud #3182
CROSS-REFERENCES:
cf. "Katie Cruel (The Leeboy's Lassie; I Know Where I'm Going)" (lyrics)
cf. "Aye Wauking, O" (some verses)
NOTES [35 words]: Fragments of this seem to have made their way into Burns's "Ay Waukin Oh" (1790), but it's not really clear if this piece mixes Burns's source with something like "Katie Cruel" or if Burns reworked this song. - RBW
Last updated in version 2.5
File: StoR064

Hey Arise and Come Along

DESCRIPTION: The singer, in California, thinks about his girl in Canada. It's a fine sailing day and the boat is taking him far from Canada. Tell his girl that if he returns he will "drive her in great style" He arrives in Quebec [?] and drinks a health to Canada.

AUTHOR: unknown
EARLIEST DATE: 1961 (Fowke-TraditionalSingersAndSongsFromOntario)
KEYWORDS: love parting money sea ship America Canada nonballad
FOUND IN: Canada(Ont)
REFERENCES (1 citation):
Fowke-TraditionalSingersAndSongsFromOntario 30, "Hey Arise and Come Along" (1 text, 1 tune)
Roud #2317
NOTES [90 words]: The Fowke-TraditionalSingersAndSongsFromOntario text makes more sense if the sequence of verses is reversed: the singer would leave Quebec to make his fortune and sail to California.
Fowke: "This is a Canadian version of a well known Scottish song, 'Farewell to Fiunary'. ... [Except for the 'The wind is fair' verse, the] rest of the Canadian words are quite different. ... They were probably composed at the time of the great gold rush of 1849 when Ontario lads, like others the world over, headed for California to seek their fortunes." - BS
Last updated in version 2.6
File: FowOn030

Hey Baby Right Away

DESCRIPTION: "You told me you'd marry." The singer wants to go to the courthouse and get the license read. "Right away baby, right away, Hey, honey right away."

AUTHOR: unknown
Hey Betty Martin

DESCRIPTION: "Hey Betty Martin, tip-toe, tip-toe, Hey Betty Martin, tip-toe fine." Other verses, if there are any, are usually equally simple and may relate to dancing

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag), but clearly older, since a parody appeared in the 1840s

KEYWORDS: dancing nonballad playparty

FOUND IN: US(NE,So)

REFERENCES (4 citations):
Sandburg-TheAmericanSongbag, p. 158, "Hey Betty Martin" (1 short text, 1 tune)
Botkin-TreasuryOfNewEnglandFolklore, pp. 587-588, "Hey, Betty Martin!" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 280, "Hey Betty Martin" (1 text)
Linscott-FolkSongsOfOldNewEngland, p. 85, "High, Betty Martin" (1 fragment, 1 tune)

Roud #15418

SAME TUNE:
The Abortive Van Buren Convention ("Pretty little Martin, tiptoo, tiptoo") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 286)

File: San158

Hey Bonnie Laddie, Mount and Go

DESCRIPTION: A lady asks a sailor/robber to take her with him. He had loved her before but her parents married her to an old man. He takes her on a ship. The old man sends sailors to bring her back but they are driven off. Now she is rich and the old man grieves.

AUTHOR: unknown

EARLIEST DATE: 1827 (Lyle-Andrew-CrawfurdsCollectionVolume1)

KEYWORDS: age elopement abandonment escape money sea ship sailor outlaw

FOUND IN: Britain(Scotland(Aber,Bord))

REFERENCES (6 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #158, p. 2, "Mount and Go" (1 text)
Greig/Duncan7 1361, "Hey Bonnie Laddie, Mount and Go" (10 texts, 9 tunes)
Lyle-Andrew-CrawfurdsCollectionVolume1 57, "Lady Beltrees" (1 fragment)
Lyle-Andrew-CrawfurdsCollectionVolume2 129, "The Beltrees Sang" (1 fragment); 146, "Ramillies" (1 text)

DT, MOUNT&GO*

ADDITIONAL: D.I. Harker, editor, Songs from the manuscript collection of John Bell (Warwickshire, 1985), pp. 341-342, "Mount and Go" ("The lady looked over the castle wal") (1 text)

Roud #3860

CROSS-REFERENCES:
cf. "Hynd Horn" (tune, per Greig/Duncan7)
cf. "Shule Agra (Shool Aroon[n], Buttermilk Hill, Johnny's Gone for a Soldier)" ("I'll sell my rod, I'd sell my reel" lyrics)

ALTERNATE TITLES:
Waters Wan
My Parents Hae Married Me Owre Young

NOTES [366 words]: Lyle-Andrew-CrawfurdsCollectionVolume1 is a fragment that does not appear in Greig or any of the Greig/Duncan7 texts. If not for the very similar first verse of the Harker text I would not have put the Lyle-Andrew-CrawfurdsCollectionVolume1 fragment here. The Harker first verse is "The lady looked over the castle wal[li] And there she spied her marners all And there she spied them one and all Saying go an ile go with you laddie." The Harker text then continues with the usual story: "My father married me when I was young...." Harker's first verse still seems to me to be out of place, rather belonging after she describes her unsatisfying life with the old man.
I could have lumped the Lyle-Andrew-CrawfurdsCollectionVolume2 129 fragment with "Shule Agra." The fragment is "I'll sell my rock I'll sell my reel An' I will sell my spinnin wheel An' I will sell my fleckit cow An' follow the laddie wi the red an' blue," The fourth line is against that. Lyle-Andrew-CrawfurdsCollectionVolume2 146 clinched it for me. The second verse there has the same - allowing for dialect -- first two lines, a "Shule Agra"-like third line ("And I'se buy thee a kep o' steill") and a fourth line of "And thou gang wi' me, laddie." The pattern, if not the exact words, are also in Greig/Duncan7 1361F, 1361I and 1361J; for example; "It's I will leave my guid peat-stack And sae will I my guid kail-yard And sae will I my guid aul' laird And I'll fly the plains wi' my laddie O." My point is that the verse in Lyle-Andrew-CrawfurdsCollectionVolume2 fits the intent (?) of the ballad though it may have replaced lines with floaters from "Shule Agra." Stretching the point, having found the verse already in a border version of "Hey Bonnie Laddie, Mount and Go," it seems reasonable to me to assume the Lyle-Andrew-CrawfurdsCollectionVolume2 129 fragment was originally in that ballad also. - BS

Last updated in version 2.6
File: GrD71361

Hey Bonnie May, wi' Yer True Lovers Gay
DESCRIPTION: A lover is offered to a boy/girl. She/he is rejected ("I'll set him on yon thorn tree," for example): "He's fit for anither but he's nae fit for me." This is repeated until an acceptable lover is offered: "I'll tak' him in my arms twa"
AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)
KEYWORDS: courting sex rejection nonballad
FOUND IN: Britain(Scotland(Aber,Bord))
REFERENCES (2 citations):
Greig/Duncan8 1576, "Hey Bonnie May, wi' Yer True Lovers Gay" (1 text)
Lyle-Andrew-CrawfurdsCollectionVolume2 201, "Hey Willie Wine" (1 text)
Roud #12968
CROSS-REFERENCES:
cf. "Jenny Jenkins" (theme)
ALTERNATE TITLES:
Hey Wullie Wine
The Wadds
NOTES [6 words]: For general info see Gomme 1.207-210 - BS
Last updated in version 2.6
File: GrD81576

Hey Diddle Diddle
DESCRIPTION: "Hey diddle diddle, the cat and the fiddle, The cow jumped over the moon; The little dog laughed to see such sport, And the dish ran away with the spoon."
AUTHOR: unknown
EARLIEST DATE: 1844 (Halliwell)
KEYWORDS: animal dog music fiddle nonballad
FOUND IN:
REFERENCES (3 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 213, "Hey Diddle Diddle" (1 text)
Jack-PopGoesTheWeasel, p. 65, "Hey Diddle Diddle" (1 text)
Dolby-OrangesAndLemons, p. 127, "Hey Diddle Diddle, the Cat and the Fiddle" (1 text)
Roud #19478
NOTES [222 words]: The Opies list no fewer than six proposed meanings for this rhyme, and Jack-PopGoesTheWeasel comes up with another, putting it in the reign of Richard III (in which case the Cat is Sir William Catesby and the Dog is Viscount Lovell, from the line "The Cat, the Rat [Richard Ratcliffe], and Lovell our dog, Rule old England under the Hog] Richard III's emblem was a boar]." He also mentions a link to Elizabeth I. None of these makes much sense.
In one of his earliest attempts to examine what the lost archetypes of nursery rhymes might have been like, J. R. R. Tolkien dramatically expanded this as "The Man in the Moon Stayed Up Too Late," found in The Lord of the Rings and as #5 in the Adventures of Tom Bombadil which first appear in 1923 (source: Tom Shippey, The Road to Middle-Earth, revised edition, Houghton-Mifflin, 2003, p. 36), which I believe means that either it or Tolkien's other "Man in the Moon" poem, "The Man in the Moon Came Down Too Soon" (his attempt to "explain" the nursery rhyme of that name) was the first published example of the Middle-Earth writings.

George MacDonald also fiddled with the poem; he made a sort of expanded combination of the two "moon" rhymes in "The True History of the Cat and the Fiddle" in the chapter "Another Early Bird," chapter 24 of At the Back of the North Wind. - RBW

Last updated in version 4.3
File: 002213

Hey Donal, How Donal

DESCRIPTION: Donald meets "a bonnie wee lass" who says "when you think that no-one sees Donal come and kiss me." "I kissed her till her gums were sair" and she complained about his whiskers. He proposed; she accepted, as her mother had accepted her father's proposal.

AUTHOR: unknown (see NOTES)
EARLIEST DATE: 1906 (Greig/Duncan4)
KEYWORDS: courting marriage humorous father mother
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 910, "Hoch Donal" (2 texts, 1 tune)
Roud #6258
CROSS-REFERENCES:
cf. "Love and Freedom" (lyrics)
NOTES [132 words]: The "Official Website for Sir Harry Lauder" has a version of "Hey Donal!" attributed to Alex Melville and Harry Lauder. The first two verses and chorus are the same as Greig/Duncan4 910B, with some difference in spelling and punctuation. The third verse has Miss MacKie telling Donal to leave quickly because, if her mother finds him there, "ye're a croaker." The third verse of Greig/Duncan4 has the question and answer about mother, viz., "She said My mither's done too true the very same as I will do She took my father and I take you we'll baith take ane anither." - BS
Roud lumps this with Mary Brooksbank's "Love and Freedom," which uses a few words of the chorus, but the plot of Brooksbank's song is quite different, and so are most of the words; I do not hesitate to split them. - RBW

Last updated in version 4.5
File: GrD4910

Hey Everybody

DESCRIPTION: Rope-skipping game: "Hey everybody, Gather round Madison town. Like two up, Two back. False turn, Birdland twice, Kick that bird, Then spit that bird."

AUTHOR: unknown
EARLIEST DATE: 1965 (Byington/Goldstein-TwoPennyBallads)
KEYWORDS: nonballad playparty
FOUND IN: US(MA)
REFERENCES (1 citation):
Byington/Goldstein-TwoPennyBallads, p. 131, "(no title)" (1 text)
Roud #19953
File: ByGo131

Hey for the Birds o Benothie

DESCRIPTION: "Hey for the birds o Benothie, An' hou for the Bissats o Ferald."

AUTHOR: unknown
EARLIEST DATE: 1873 (Harris Manuscript)
KEYWORDS: bird
**Hey How Johnny Lad**

DESCRIPTION: "Hey how, my Johnny Lad, ye're no sae kind's ye sud hae been." The singer complains that Johnny had the opportunity to meet her as her parents were away, but he never arrives. She concludes she needs a more ardent lover.

AUTHOR: unknown

EARLIEST DATE: 1776 (Herd)

KEYWORDS: courting abandonment

FOUND IN: Britain(Scotland)

REFERENCES (3 citations):
- Greig/Duncan7 1351, "Hoch Hey, Johnny Lad" (1 text, 1 tune)
- ADDITIONAL: David Herd, editor, Ancient and Modern Scottish Songs, Heroic Ballads, etc. (Edinburgh, 1870 (reprint of 1776)), Vol II, pp. 215-216, ("Hey how Johnny lad, ye’re no sae kind’s ye sud hae been")

Roud #7148

BROADSIDES:
- NLScotland, L.C.Fol.178.A.2(110), "Och Hey, Johnnie Lad," unknown, c. 1840

NOTES [80 words]: This is found in the fourth volume of the Scots Musical Museum, but it is not known whether it is by Burns or whether he touched it up. The NLSScotland broadside is dramatically different from the SMM version.

The NLSScotland, L.C.Fol.178.A.2(110) version follows Tannahill in which the man explains that it was just a misunderstanding -- he was waiting in the wrong place -- and he invites her to another tryst to "seek the joys we tint yestreen." Herd agrees with the Description. - BS

*Last updated in version 2.5*

File: BrHHJL

**Hey Little Lassie**

DESCRIPTION: "Hey, little lassie, will you have me?" He has leather gloves and wooden shoes -- though leather shoes are best. He's from the east, she's

AUTHOR: unknown

EARLIEST DATE: c.1938 (Tobitt, according to Opie/Opie-TheSingingGame)

KEYWORDS: clothes dancing playparty

FOUND IN: Britain(England(North))

REFERENCES (1 citation):
- Opie/Opie-TheSingingGame 103, "Hey Little Lassie" (1 text, 1 tune)

Roud #13503

NOTES [31 words]: Opie/Opie-TheSingingGame: "This is a Swedish game which is played at Brownies and occasionally in the playground. It appeared in Janet E Tobitt's *Singing Games for Recreation ....*" - BS

*Last updated in version 2.6*

File: OpGa103

**Hey Lizzie Lass**

DESCRIPTION: The singer is waiting in the snow and cold for Lizzie to let him in. He says he'd be quiet and "wadna waken up ane o' your kin." Then, "I hear your fit on the floor" and his "fanciful fears" leave.

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
Hey Nevuh, Looka Dey

DESCRIPTION: "Hey neevuh look-a dey." "Dey da clean." "Dey da clean look-a dey."

AUTHOR: unknown

EARLIEST DATE: 2014 (USSealsland03)

KEYWORDS: nonballad

FOUND IN: US(SE)

RECORDINGS:
Rosa and Joseph Murray, "Hey Nevuh, Looka Dey" (on USSealsland03)

NOTES [89 words]: I have no idea what this song is about. The phrases are repeated many times. The cross-rhythmic clapping is typical of Gullah "shout" hymns (William T. Dargan, Lining Out the Word (Chicago: Center for Black Music Research, 2006), pp. 58, 130, 206). On the other hand cross-rhythmic clapping accompanies some Gullah children's games ("John's Island South Carolina: Its People & Songs," Folkways FS CD 3840 (1973, recorded 1970)).

Allen/Ware/Garrison-SlaveSongsUnitedStates p. xxvi has one clue: "day-clean is used for day break." - BS

Last updated in version 4.1

File: RcHNeLDa

Hey the Mantle!

DESCRIPTION: "Early in the morning whan the cat crew day, Hey the mantle! how the mantle! Our gudeman saddl'd the bake-bread and fast rade away...." As he travels, he sees many marvels

AUTHOR: unknown

EARLIEST DATE: 1827 (Kinloch)

KEYWORDS: humorous talltale clothes travel

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
Kinloch-TheBalladBook XII, pp. 45-47, "Hey the Mantle!" (1 text)
ST KinBB12 (Full)
Roud #8149

CROSS-REFERENCES:
cf. "Four and Twenty Tailors" (style)

File: KinBB12

Hey Tutti Taitie

DESCRIPTION: "Landlady, count the lawin, The day is near the dawin; Ye're a' blind drunk, boys, And I'm but jolly fou. Hey tutti taiti, How tutti taiti, Hey... wha's fou now?" "Weel may we a' be, Ill may we never see, God bless the king And the companie. Hey tutti..."

AUTHOR: unknown

EARLIEST DATE: 1805 (Scots Musical Museum)

KEYWORDS: drink royalty nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, p. 161, "Hey Tutti Taitie" (1 text, a combination of "Hey Tutti Taitie" and something that looks like "The Land o’ the Leal")
Roud #8687

File: HLMM161C
Hey You Copycat
DESCRIPTION: "Hey you copycat, You dirty rat."
AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty animal
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 132, "(Hey you copycat)" (1 text)
File: SuSm132D

Hey, Boys! Up Go We!
DESCRIPTION: "When maize stands more than ten feet high, And bursting cobs a yard or more," the harvesters head out to the field. Others hunt, but the singer will farm and keep livestock. The singer wishes good health for George [IV] and the governor
AUTHOR: unknown
EARLIEST DATE: 1829 (words, in the Sydney Gazette of June 16)
KEYWORDS: farming royalty nonballad food work
FOUND IN:
REFERENCES (1 citation):
Anderson-StoryOfAustralianFolksong, pp. 19-21, "Hey, Boy! Up We Go!" (1 text, 1 tune, a newspaper text with a tune of the same name that may or may not go with it)
File: AnSt019

Hey, Boys! Up Go We! (Australian)
DESCRIPTION: "When maize stands more than ten feet high, And bursting cobs a yard or more... why, then, 'tis, 'Hey, Boys! up go we!" When it is wheat harvesting time, kangaroo hunting time, peach season, or time to toast King George, the chorus is repeated
AUTHOR: unknown
EARLIEST DATE: 1964 (Anderson-FarewellToOldEngland)
KEYWORDS: farming nonballad
FOUND IN:
REFERENCES (1 citation):
Anderson-FarewellToOldEngland, pp. 167-169, "Hey, Boys! Up Go We! " (1 text)
CROSS-REFERENCES:
cf. "Hey, Then, Up Go We (Hey Boys Up Go We)" (lyrics)
File: AnFa167

Hey, Bully Monday
DESCRIPTION: Alternate lines are a chorus, "Hey boy." The shantyman sings: "Walk down sal' pond" "Hey, Bully Monday... He go walk sal' pond." "We go out down sal' pond."
AUTHOR: unknown
KEYWORDS: work shanty
FOUND IN: West Indies(St Vincent)
REFERENCES (1 citation):
Abrahams-DeepTheWaterShallowTheShore, pp. 94-96, "Hey, Bully Monday" (1 text, 1 tune)
NOTES [31 words]: Abrahams quotes a blackfish whaler, "You have to work hard in sal' pon' becau' you bring a large whale you have to bring plenty salt to salt the whale. Have to work 'pon de sal' pon'." - BS
Last updated in version 4.0
File: AWIS094
Hey, Ho, Nobody Home

DESCRIPTION: "Hey, ho, nobody home, Meat nor drink nor money have I none, Yet will I be merry...."
AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: nonballad
FOUND IN:
REFERENCES (2 citations):
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 231, "Ho-Hum, Nobody's Home" (1 text)
Silber/Silber-FolksingersWordbook, p. 412, "Hey, Ho, Nobody Home" (1 text)

FILE: FSWB412G

Hey, Jock ma Cuddy!

DESCRIPTION: "Heg-beg" [old version] -- or "ma cuddy" [recent version] -- is on this side of the dyke and on the other side. If you touch it it will bite you or make you "very uneasy" [Chambers].
AUTHOR: unknown
EARLIEST DATE: 1824 (Mactaggart)
KEYWORDS: animal nonballad
FOUND IN: Britain(Scotland(Bord))
REFERENCES (4 citations):
Opie/Opie-TheSingingGame 112, "Hey, Jock ma Cuddy!" (2 texts)
ADDITIONAL: "Rhymes upon Natural Objects" in Robert Chambers, Selected Writings of Robert Chambers (Edinburgh, 1847 ("Digitized by Google")), p. 173, ("Heg-beg adist the dike, and Heg-beg ahint the dike, If ye touch Heg-beg, Heg-beg will gar ye fyke") (1 text)
Ewart Simpkins John [sic], Examples of Printed Folk-lore Concerning Fife - With Some Notes Clackmannan and Kinross-shires (? , 2007 [date of author's preface is 1914, written in Edinburgh, and signed "Jno. E. Simpkins"; this is apparently a reprint] ("Digitized by Google")), p. 306, ("Hey Jock, my cuddy") (1 text)
John Mactaggart, The Scottish Gallovidian Encyclopedia (London, 1876 [second edition, based on 1824 edition] ("Digitized by Google")), p. 10, ("Heg Beg adist the dyke -- and Heg Beg ayout the dyke -- Gif ye touch Heg Beg -- Heg Beg -- will gar ye byke") (1 text)
CROSS-REFERENCES:
cf. "Hokey Pokey (II)" (tune, per Opie/Opie-TheSingingGame)
NOTES [50 words]: Opie/Opie-TheSingingGame has "cuddy" as "a snappish donkey" but also quotes an Mactaggart's riddle for "nettle" that seems the ancestor of the rhyme. Chambers also claims a "nettle" riddle for his "Heg beg" version. For a nettle riddle assertion for the more recent version see "Ewart Simpkins John." - BS
Last updated in version 2.6

FILE: OpGa112

Hey, Rufus

DESCRIPTION: "Hey Rufus, hey boy, Where in the world you been so long? Hey buddy, hey boy, Well, I been in the jungle, ain't goin' there no more."
AUTHOR: unknown
EARLIEST DATE: 1963
KEYWORDS: worksong nonballad
FOUND IN: US
REFERENCES (1 citation):
Courlander-NegroFolkMusic, pp. 85-86, "(Hey Rufus)" (1 text, 1 tune)
Roud #10994

FILE: CNFM085

Hey, Then, Up Go We (Hey Boys Up Go We)

DESCRIPTION: "Know this, my brethren, Heaven is clear, and all the clouds are gone: The
righteous man shall flourish now, good days are coming on. Then comes my brethren and be glad, and eke rejoice with me... And hey then up go we"

AUTHOR: unknown
EARLIEST DATE: 1681 (broadside, Bodleian Vet. A3 c.29(6))
KEYWORDS: religious death nonballad
FOUND IN: Britain(England,Scotland)
REFERENCES (2 citations):
Hogg-JacobiteRelicsOfScotlandVol1 9, "Hey, Then, Up Go We" (6 texts, 1 tune)
Chappell/Wooldridge-OldEnglishPopularMusic I, pp. 204-208, "Hey, Then Up Go We" (1 tune, partial text)
Roud #V19592
BROADSIDES:
Bodleian, Vet. A3 c.29(6), "A proper new Brummigham ballad to the tune of Hey then up go we" ("Know now my brethren heaven is clear"), unknown (London), 1681
CROSS-REFERENCES:
cf. "Hey, Boys! Up Go We! (Australian)" (lyrics)
SAME TUNE:
Good Fellows all come lend an ear/The Good Fellows Consideration (Olson-BroadsideBalladIndex ZN1002)
Here is a crew of jovial Blades/The Good Fellow Frolick, Or, Kent Street Club (Olson-BroadsideBalladIndex ZN1126)
I walking near a Prison a Wall [sic]/ The Jesuits Exaltation (Olson-BroadsideBalladIndex ZN1343)
As Tom met Roger upon the Road/Tom and Rogers Contract (Olson-BroadsideBalladIndex ZN315)
A thumping lusty country lad/ Love in a Mist (Olson-BroadsideBalladIndex ZN2613)
Come listen young lovers/The Country Lass for me (Olson-BroadsideBalladIndex ZN662)
Come lovers all both great and small/ The Country Lass for me (Olson-BroadsideBalladIndex ZN669)
Come ye merry men all, of Watermans-hall/The Thames Uncas'd (Olson-BroadsideBalladIndex ZN703)
Where have you been, you drunken Dog/A Dialogue between a Baker and his Wife (Olson-BroadsideBalladIndex ZN2903)
Come, England, make a joyful Day/ England's Joy, For the Taking of the Chimney-Money (Olson-BroadsideBalladIndex ZN574)
Now now the Papists all go down/ Popery's Downfal, and The Protestants Uprising..Crowning of King William and Queen Mary (Olson-BroadsideBalladIndex ZN1951)
A Country Lad and bonny Lass/Have-at a Venture (Olson-BroadsideBalladIndex ZN726)
A frolick strange I'le to you tell/The Westminster Frolick, Or, the Cuckold of his own procuring (Olson-BroadsideBalladIndex ZN924)
A story strange I will declare/News from Crutchet- Fryers (Olson-BroadsideBalladIndex ZN2399)
Young maidens all, to you I call/Crafty Maids Invention (Olson-BroadsideBalladIndex ZN3183)
I am a Maiden in my prime/The Wanton Maidens Choice (Olson-BroadsideBalladIndex ZN1209)
You Batchelors that single are/Advice to Batchelors (Olson-BroadsideBalladIndex ZN2993)
Brave Bristol boys, where e're you be/The Brave Boys of Bristol (Olson-BroadsideBalladIndex ZN433)
Walking one Evening in a Grove/The Jesuits Lamentation (Olson-BroadsideBalladIndex ZN2723)
Since women they are grown so bad, I'le lead a single life/The Politick Countryman (Olson-BroadsideBalladIndex ZN2364)
Fair maids draw near to me awhile/The West Country Maids Advice] (Olson-BroadsideBalladIndex ZN845)
You Dukes and Lords, and English Knights/.. Great Victory at Sea/ ..by Admiral Russel, May 1692 (Olson-BroadsideBalladIndex ZN3007)
See how the Tories drives their trade/A New Ballad, With the Definition of the Word Tory (Olson-BroadsideBalladIndex ZN2328)
The wanton Girls of Graves-end Town have now quite lost my heart/A Farewel to Graves-end (Olson-BroadsideBalladIndex ZN2724)
Now, now King James of high renown/.. Gratulation of King James the Second (Olson-BroadsideBalladIndex ZN1947)
The Lady Marquess and her gang are most in favour seen/Animadversions on the Lady Marquess (Olson-BroadsideBalladIndex ZN1594)
Come, come, my roaring ranting boys/The Merry Boys of Christmas (Olson-BroadsideBalladIndex
Hi Ho Jerum

DESCRIPTION: "There was a rich man and he lived in Jerusalem, Glory hallelujah hi ro je-ru-m." The rich man rejects a request for help from a "human wreckium." The poor "wreckium" dies and goes to "Heavium"; the rich man ends up in "Hellium"

AUTHOR: unknown

EARLIEST DATE: Early 1950s (recording, Sam Hinton)

LONG DESCRIPTION: Macaronic song with pseudo-Latin phrases, e.g. "The rich man died, but he didn't fare so wellium/He couldn't get to Heaven, so he had to go to Hellium." In some versions, it's a retelling of the Dives and Lazarus tale: the poor man at the rich man's gate asks for bread; the rich man calls a "policium"; when they die, the poor man goes to Heaven, the rich man goes to Hell. Chorus inevitably includes the line, "Glory Hallelujah, Hi-Ho-Jerum" or similar.

KEYWORDS: poverty, humorous warning, hardheartedness, death, begging, Hell

FOUND IN: US

REFERENCES (4 citations):
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 184, "There Was a Rich Man Who Lived in Jerusalem" (1 text, tune referenced)
Silber/Silber-FolksingersWordbook, p. 25, "The Rich Man and the Poor Man" (1 text)
DT, RICHPOOR*

ADDITIONAL: _Sing Out_ magazine, Volume 33, #1 (1987), pp, 28-29, "Hi-Ho-Jerum" (1 text, 1 tune, as sung by Sam Hinton and learned from Dr. Norris Rakestraw)
Roud #4571

CROSS-REFERENCES:
cf. "Lazarus and the Rich Man" (theme)
cf. "Dives and Lazarus" [Child 56] (theme)

ALTERNATE TITLES:
Hi Ro Jerum

NOTES [42 words]: This, obviously, is Jesus's parable of the rich man and Lazarus, with the names removed and a trace of feeble humor added. For background, see the other Lazarus songs. - RBW

This song has bawdy variants; I'm surprised they didn't turn up in Cray. - PJS

Last updated in version 2.4

File: FSWB025

Hi Yo Dinkum Darkey

DESCRIPTION: "No more hoein' corn, No mo' diggin' taters, No mo' blackin' boots, No mo' darkey waters. Jingle, lingle, gingle jee, hi yo dinkum darkey (x2)."

AUTHOR: unknown

EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
Hi-ne-mah Tov
AUTHOR: unknown
EARLIEST DATE: 1959 (Cray-AshGrove)
KEYWORDS: foreignlanguage nonballad
FOUND IN:
REFERENCES (1 citation):
Cray-AshGrove, p. 25, "Hi-ne-mah Tov" (1 text, 2 tunes [presented on a single staff, so it's hard to tell where one stops and the other starts])
File: CrAGr25B

Hi, Bara Manishee
DESCRIPTION: Travellers' cant. "Hi, bara manishee, will ye bing wi' me?" Translated: "Hi, bonnie lassie, will you go with me?/Hi, bonnie laddie, I didn't know your face/Will you come, will you hurry... to the camp?/If you don't get food, you'll get some drink"
AUTHOR: unknown
EARLIEST DATE: 1963 (collected from Charlotte Higgins)
KEYWORDS: courting drink food foreignlanguage nonballad Gypsy migrant
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 131, "Hi, Bara Manishee" (1 text, 1 tune)
Roud #6330
File: McCST131

Hibberty Bibberty
DESCRIPTION: "Hibberty bibberty I salliberty, Pompalary jig, Every man who has no hair Ought to/Is bound to wear a wig."
AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty hair
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 99, "(Hibberty bibberty I salliberty)" (1 text)
File: SuSm099A

Hibernia's Lovely Jean
DESCRIPTION: The singer returns to Ireland from fighting in Spain, where he meets Hibernia's Lovely Jane. He says that her beauty exceeds that of goddesses or legendary beauties. But her parents will not let her marry a soldier. The singer despairs
AUTHOR: unknown
EARLIEST DATE: 1890 (Kenedy)
KEYWORDS: love soldier separation father mother beauty
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H467, p. 428, "Hibernia's Lovely
**Hicarmichael**

DESCRIPTION: The sheriff goes to arrest Hicarmichael on a Sunday; as the sheriff reads the warrant, Hicarmichael shoots him dead. Hicarmichael is arrested and taken to Knoxville. The singer warns listeners not to live a "wrecked" life.

AUTHOR: unknown

EARLIEST DATE: 1963 (recording, Dillard Chandler)

LONG DESCRIPTION: The sheriff goes to arrest Hicarmichael, a black man, on a Sunday; as the sheriff reads the warrant, however, Hicarmichael shoots him dead. Hicarmichael is eventually arrested and taken to Knoxville. The singer warns listeners not to live a "wrecked" life, nor to take life, for they cannot give it, and that money will not save them before God.

KEYWORDS: violence warning crime homicide law prison punishment death police Black(s)

FOUND IN: US(Ap)

RECORDINGS:
- Dillard Chandler, "Hicarmichael" (on Chandler01)

**Hickety (Buck Buck, Horny Cup, How Many Fingers; Mingledy, Mingledy)**

DESCRIPTION: Guessing game. A player holds up a number of fingers and says "Hickety hickety horny cup, How many fingers do I hold up?" or "Buck, buck, how many horns do I hold up?" Another player guesses. Game may repeat, with punishments, until the number is guessed.

AUTHOR: unknown

EARLIEST DATE: 1894 (Gomme)

KEYWORDS: playparty nonballad

FOUND IN: Britain US(Sc)

REFERENCES (2 citations):
- Arnold-FolkSongsOfAlabama, p. 87, "Hickety" (1 short text, 1 tune)
- Newell-GamesAndSongsOfAmericanChildren, #93, "How Many Fingers?" (1 text)

Roud #16287

CROSS-REFERENCES:
- cf. "Hully Gull" (theme)

File: ARno087

**Hickman Boys, The (The Downfall of Fort Donelson)**

DESCRIPTION: "Oh Hickman boys, I'll say to you, Our fate is awful, but it's true." "On the banks of the Cumberland Lay the bodies of a thousand men." "We fought them up till Saturday night, At length the North did rain a shower." The singer hopes to live in peace.

AUTHOR: unknown

EARLIEST DATE: 1949 (collected from E. T. Brown by Boswell)

KEYWORDS: Civilwar death soldier river

HISTORICAL REFERENCES:
- Feb 12-16, 1862 - Siege and fall of Fort Donelson

FOUND IN: US(Ap)

REFERENCES (2 citations):
- Wolfe/Boswell-FolkSongsOfMiddleTennessee 55, pp. 92-94, "The Hickman Boys (The Downfall of Fort Donelson)" (1 text, 1 tune)
- Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 267, "The Tennessee Boys" (1 text)

Roud #4902

NOTES [978 words]: Localizing this song is by no means easy. The Wolfe/Boswell-FolkSongsOfMiddleTennessee text has only five specific references: The name "Hickman boys," a reference to a conflict between North and South (which tells us nothing except that it comes from the Civil War), and mentions of a fight on a Saturday night on the banks of the Cumberland leading...
to a thousand casualties.

The Cohen text, from a Wehman print, is no better; it refers to action in Tennessee, to a Thursday march, to a Saturday fight, to surrender, to North and South, to ten thousand casualties, and to the Cumberland.

The reference to the Cumberland is no help; since the Tennessee front was one of the most active of the entire war, the reference might be to almost anything from the siege of Fort Donelson at the beginning of 1862 to the Battle of Nashville at the end of 1864.

Wolfe did find another version of the song with a reference to "General Buckener," i.e. Simon Bolivar Buckner (1823-1914). This is not proof, but it is strong evidence that the battle involved is the Siege of Donelson.

Jefferson Davis in 1861 appointed Albert Sidney Johnston to defend the Confederate west, from the Appalachians to the Mississippi (with some authority beyond). Ideally he would have liked to have his line run along the Ohio River, but in practice -- given that he had only about 70,000 men and the Federals at least half again as many (McPherson, p. 394) -- he ended up with a line running around the Tennessee/Kentucky border. From the standpoint of defence, this had the disadvantage that two easily navigable rivers, the Tennessee and the Cumberland, ran right through it (Anders, p. 80).

Johnston's response was logical: He built forts to stop any thrusts by Yankee river fleets: Fort Henry on the Tennessee and Fort Donelson on the Cumberland.

Meanwhile, General Ulysses S. Grant was looking at those forts, and at his river ironclads, and he managed to gain permission to attack them (McPherson, p. 395).

Fort Henry was easy. It was unfinished, and the portions that had been completed were badly built (McPherson, p. 396). It flooded in early 1862. The Confederate commander, Lloyd Tilghmann (1816-1863), realizing that his position could not be held against a strong force, sent his infantry away to reinforce Fort Donelson (Anders, p. 81) and prepared to hold off the Union gunboats as long as possible with artillery alone. It wasn't long. Flag Officer Foote's riverboats forced its surrender on February 6, 1862 (Woodworth, pp. 76-77; Boatner, p. 394).

No one is quite sure why Johnston did what he did next. One hypothesis is that he felt that he needed to construct a new line south of the Cumberland, and tried to make sure Fort Donelson would hold until he could do so (this is the explanation in Boatner, p. 395). The other possibility is that he wanted to fight his big fight at Fort Donelson (an idea mentioned on p. 398 of McPherson). He ended up making an uneasy compromise, pulling back along most of his line -- but sending two divisions to Fort Donelson (Boatner, p. 395). These were the divisions of Buckner and Floyd; they joined the division sent by Tilghmann (now under Pillow, since Tilghmann had been taken prisoner at Fort Henry).

This proved a mistake, although the real mistake was putting the wrong officers in charge. Flag Officer Foote had taken his riverboats from Fort Henry on down the Tennessee and come up the Cumberland to Donelson -- which was, however, much stronger and better-sited than Henry. It easily fought off the gunboats (Anders, pp. 84-85), giving Foote a wound from which he never recovered (Boatner, p. 287). If Donelson was to be taken, it would have to be done by Grant's infantry.

The troops arrived on February 12, 1862 (Boatner, p. 395). The Confederates, who were at least as numerous as the Yankees around them, decided to attack. They had every advantage. Grant had left the field to confer with Foote without leaving anyone else in charge (Woodworth, p. 94), and the Federals were hit by snowy weather (possibly mentioned in the song) for which they were mostly unprepared -- they had thrown away their blankets in the previous day's heat (McPherson, p. 400; Boatner, p. 396). The Confederate attack easily swept the Union forces aside; the Confederate way of escape was open (Anders, p. 85) -- indeed, they might have been able to destroy Grant's army (Boatner, p. 396). But the bemused General Floyd, who was in charge, halted the attack, and when Grant returned, he restored the situation.

The estimate in the song is about right: Nearly 1000 men, Yankee and Rebel, had been killed, with three times that many wounded (McPherson, p. 401).

There wasn't much left for the Confederates to do but to surrender. Except that General Floyd, the senior Confederate commander, and General Pillow, his #2, were both afraid of what would happen to them if they were captured. So Floyd turned his command over to Pillow and escaped by steamboat. General Pillow then turned command over to Buckner, and also made his escape. More usefully, Nathan Bedford Forrest got out with his troops. General Buckner, unlike his superiors, was willing to face the consequences of his actions (McPherson, p. 401). He didn't like Grant's demand for unconditional surrender (Woodworth, p. 117) -- but he made the deal.

The Confederates never really recovered their position in the west (Woodworth, p. 119). Albert Sidney Johnston would go on to die at Shiloh (Boatner, p. 440), and it is quite possible that the
Federals could have won the war in the summer of 1862 if their generals had not thrown away all their advantages due to excessive caution.

Wolfe/Boswell-FolkSongsOfMiddleTennessee suggests that "Hickman Boys" is not a reference to a family named Hickman but to residents of Hickman County, Tennessee, many of whose residents were at Fort Donelson. - RBW

Bibliography

- Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover)
- Woodworth: Steven E. Woodworth, Nothing But Victory: The Army of the Tennessee 1861-1865, Vintage Civil War Library, 2005

Last updated in version 2.7
File: BoWo055

Hickory Dickory Dock

DESCRIPTION: "Hickory Dickory Dock, A mouse ran up the clock, The clock struck one, The mouse fell down...." Other time-related verses may be added.
AUTHOR: unknown
EARLIEST DATE: c. 1744 (Tom Thumb's Pretty Song Book)
KEYWORDS: animal nonballad
FOUND IN:
REFERENCES (4 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 217, "Hickory, dickory, dock" (1 text)
Baring-Gould-AnnotatedMotherGoose #8, p. 31, "(Hickory Dickory Dock)"
Jack-PopGoesTheWeasel, p. 70, "Hickory, Dickory, Dock" (1 text)
Dolby-OrangesAndLemons, p. 100, "Hickory, Dickory, Dock" (1 text)
Roud #6489
NOTES [42 words]: Jack-PopGoesTheWeasel mentions a suggestion that this refers to Richard Cromwell, the son of Oliver Cromwell, the Lord Protector of England 1658-1659 (succeeding his father). As usual, this is only an hypothesis, and not a particularly convincing one. - RBW
Last updated in version 3.3
File: BGMG008

Hicks the Pirate

DESCRIPTION: "A mournful tale heart rending To you kind friends I will relate" of an oyster sloop which had a pirate aboard. Hicks killed the captain an two boys, and took their money, they fled to shore. Taken and brought to trial, Hicks is hung "on Bedloe’s Island."
AUTHOR: unknown
EARLIEST DATE: 1860 (broadside, according to Frank-NewBookOfPirateSongs)
KEYWORDS: pirate money ship punishment execution
HISTORICAL REFERENCES:
Jul 13, 1860 - Execution of Albert Hicks for piracy (source: Frank-NewBookOfPirateSongs)
FOUND IN:
REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 27, "Hicks the Pirate" (1 text, 1 tune)
Roud #V28365
CROSS-REFERENCES:
cf. "The Rose Tree" (tune)
File: Fran027
Hiddle Diddle Dirdie

DESCRIPTION: "Hiddle diddle dirdie, When I was a herdie." Apparently the cattle ran to the corn, the herder ran home and got a bannock. The laird took his plaid, leaving him out in the cold.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan8)

KEYWORDS: clothes farming food animal

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1633, "Hiddle Diddle Dirdie" (1 text)

Roud #13069

File: GrD81633

Hide Away (Jonah and the Whale)

DESCRIPTION: Bible tales with warnings for sinners who don't heed: "Get your baggage on the deck and don't forget to take your check For you can't steal on board, hide away." Verses concern Jonah and the whale, Moses and Pharoah, (Daniel, Noah, etc.)

AUTHOR: unknown

EARLIEST DATE: 1920

KEYWORDS: Bible religious warning humorous

FOUND IN: US(MW,So)

REFERENCES (5 citations):
Randolph 286, "Jonah and the Whale" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 346, "Jonah and the Whale" (6 text and/or fragments, but only the "C" text is this piece; "A" and "B" are "Jonah and the Whale (Living Humble)" and "D"-"F" are "Who Did Swallow Jonah?")
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 346 "Jonah and the Whale" (3 tunes plus text excerpts, of which "C" is this piece)
Richardson/Spaeth-AmericanMountainSongs, p. 72, "There Was an Ole Fish" (1 text, 1 tune, probably a conflation -- Roud files it with #7786, "Hide Away (Jonah and the Whale)," but the form is "Few Days")

ADDITIONAL: [no author listed], Scenes & Songs of the Ohio-Erie Canal, Ohio Historical Society, 1971, "The Gospel Boat" (1 text, 1 tune; there are six verses, with the first two being traditional and the last four written by Pearl R. Nye. Nye's version does not mention Jonah -- it seems to be a river song -- but it has the "Hide away" chorus)

Roud #7786

RECORDINGS:
Ford & Grace, "Hide Away" (OKeh 45157, 1927)
McCravy Brothers, "Hide Away" (Victor V-40104, 1929)

CROSS-REFERENCES:
cf. "Jonah and the Whale (Living Humble)" (subject)
cf. "Jonah and the Whale (IV)" (subject and stanza form)
cf. "Wake Up, Jonah (Jonah III)" (subject)
cf. "Who Did Swallow Jonah?" (subject)
cf. "Going to Live Humble to the Lord" (chorus: "Live humble ....")

NOTES [108 words]: There is another Jonah song, now indexed as "Jonah and the Whale (IV)," which I initially included with this song. It uses the same (somewhat uncommon) metrical pattern, and it's on the same theme; as long as I knew only one version of the other one, I suspected they were a single song. But having seen more versions, I suspect this to be a humorous rewrite of that. All the texts, of course, are based on the Biblical book of Jonah. The humorous versions exaggerate; Cox's text stays fairly close to the actual content of chapters 1 and 2 of Jonah (except for, at times, calling the fish a "whale"; the Hebrew Bible emphatically says "fish"). - RBW

Last updated in version 5.0

File: R286

Hidi Quili Lodl Quili

DESCRIPTION: "Hidi, quili, lodi, quili, Hidi, quili, quackeo, If you'd a-been as I'd a-been, You would a-been so pretty, o!" (Someone) maakes a song, "heels in the path and toes in the grass, Don't
take nothing but a dollar and half."

**Hie Bonny Lassie**

DESCRIPTION: A poor shepherd says "Hey, bonnie lassie, blink o'er the burn." He tells all he would do when "we'll be married and lie in ae bed": turn her sheep for her, give her his dog, knife, and half-year's fee and sell one of his two lambs to buy her a head-piece.  

**AUTHOR:** Rev. James Honeyman (died c.1779) (source: Whitelaw and Greig/Duncan4)  
**EARLIEST DATE:** 1843 (Whitelaw-BookOfScottishSong)  
**KEYWORDS:** poverty courting marriage farming nonballad dog sheep  
**FOUND IN:** Britain(Scotland(Aber))  
**REFERENCES** (2 citations):  
Greig/Duncan4 881, "Hey, Bonnie Lassie" (3 texts, 1 tune)  
Whitelaw-BookOfScottishSong, p. 298, "Hie, Bonnie Lassie" (1 text)  

Roud #6136  
**BROADSIDES:**  
Bodleian, Harding B 25(835), "Hie bonny lassie" ("Hie bonnie lassie, come over the burn"), unknown, no date  

**NOTES** [59 words]: Servants and farm hands were typically hired for half a year. The offer here is for all the silver earned in that half year. See, for example, "The Hiring Fair at Hamiltonsbaun" which describes the practice in Ireland, and "Blackberry Grove" for England; the Scottish practice followed a similar calendar. See also, "Bad Luck Attend the Old Farmer." - BS  
**Last updated in version 3.2**  
File: GrD4881

**Hielan' Donal'**

DESCRIPTION: Hielan' Donal kisses Katie Ronal' while she picks camomile. She says she wouldn't have him. He asks her to go to the hills with him where he had a big house and livestock. She declines. When he turns to leave she changes her mind and goes with him.  

**AUTHOR:** Bell Robertson  
**EARLIEST DATE:** 1910 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)  
**KEYWORDS:** elopement flowers  
**FOUND IN:**  
**REFERENCES** (1 citation):  
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #143, p. 2, "Hielan' Donal'" (1 text)  
Roud #1917  

**NOTES** [13 words]: Written by Bell Robertson based on the "Hielan' Donal' Kissed Katie" verse. - BS  
**Last updated in version 2.5**  
File: Gre143

**Hielan' Donal' Kissed Katie**

DESCRIPTION: "Hielan' Donald kiss't Kitty, Comin through the Narrow Wyn" or among the camomile. She wore a striped coat and woolen gown; he kissed her when everyone was sleeping.
Hielan' Hills, The

DESCRIPTION: "The Hielan' hills are high high The Hielan' miles are long But Hielan' whisky is the thing To mak a body strong." "She'll tak a glass" or five or six "what business that tae you." A whisky "is the thing To paint it [her nose] like the rose"

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan3)
KEYWORDS: drink nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 558, "The Hielan' Hills" (1 text, 1 tune)
Roud #6032
File: GrD3558

Hieland Laddie

DESCRIPTION: Used by sailors as they stowed cotton or lumber. "Were you ever in Quebec? Bonnie Laddie, Hieland Laddie, Stowing timber on the deck, Bonnie Hieland Laddie"

AUTHOR: unknown
EARLIEST DATE: 1846 (Erskine-TwentyYearsBeforeTheMast)
KEYWORDS: nonballad shanty work
FOUND IN: US(MA,SE) Britain(Scotland) Canada(Que) West Indies(St Vincent)
REFERENCES (15 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 50-51, "Highland Laddie" (2 texts, 1 tune)
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, p. 102, "Bonbie Highland Laddie (1 text, with localization to the Great Lakes, including mentions of Marquette and Grand Marais)
Colcord-SongsOfAmericanSailormen, p. 95, "Highland Laddie" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 72-73, "Riding on a Donkey" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 143-150, "Heiland Laddie," "Donkey Riding," "My Bonnie Highland Lassie-O" (5 texts, 5 tunes plus fragments) [AbEd, pp. 115-121]
Sharp-EnglishFolkChanteys, XXVI, p. 30, "Heave Away, My Johnny" (1 text, 1 tune)
Gatherer-SongsAndBalladsOfDundee 27, " Bonnie Laddie, Hieland Laddie" (1 text, 1 tune, derived from a folk revival singer)
Kinsey-SongsOfTheSea, pp. 55-56, "Donkey Riding" (1 text, 1 tune)
Fowke/Johnston-FolkSongsOfCanada, pp. 38-39, "Donkey Riding" (1 text, 1 tune)
Erskine-TwentyYearsBeforeTheMast, p. 297, "(Were you ever in Boston town)" (1 text)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 64, "Donkey Riding" (1 text)
Silber/Silber-FolksingersWordbook, p. 96, "Hieland Laddie" (1 text)
DT, DONKEYRD* HIELND* HIELND3* HIELNDLD*
Roud #4691
RECORDINGS:
Pete Seeger, "Hieland Laddie" (on PeteSeeger26)
CROSS-REFERENCES:
cf. "Belle-a-Lee" (floating lyrics)
Hieland Rory
DESCRIPTION: This song is about the wedding of Hieland Rory and Mary Morrison. The songs sung and played are listed. "The piper he got drunk" so a fiddler was brought in for the dancing.
AUTHOR: unknown
EARLIEST DATE: 1971 (recording, Jimmy McBeath)
KEYWORDS: wedding dancing drink music party
FOUND IN: Britain(Scotland(Aber))
Roud #5146
RECORDINGS:
Jimmy McBeath, "Hieland Rory" (on Voice14)
File: RChieRor

Higgledy Piggledy, My Black Hen
DESCRIPTION: "Higgledy piggledy, my black hen, She lays eggs for gentlemen, Gentlemen come every day To see what my black hen doth lay, Sometimes nine and sometimes ten, Higgledy piggledy, my black hen."
AUTHOR: unknown
EARLIEST DATE: 1853 (according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: Bird chickens food
High Barbaree [Child 285; Laws K33]

DESCRIPTION: (Two) ships meet a pirate man-o-war. In the ensuing battle, the pirate is sunk, disabled, or taken.

AUTHOR: unknown (the "High Barbaree" recension is by Charles Dibdin)

EARLIEST DATE: 1670 (the title is mentioned 1611; a fragment is found in 1634)

KEYWORDS: battle navy ship pirate

FOUND IN: Britain(England(South,West),Scotland(Aber)) Ireland US(MA,NE,NW,SE)

REFERENCES (37 citations):
Child 285, "The George Aloe and the Sweepstake" (1 text)
Bronson 285, "The George Aloe and the Sweepstake" (15 versions)
Bronson-SingingTraditionOfChildsPopularBallads 285, "The George Aloe and the Sweepstake" (2 versions: #6, #10)
Laws K33, "High Barbaree"
Greig/Duncan1 38, "The Coasts of Barbary" (1 text, 1 tune) {Bronson's #12}
Shay-AmericanSeaSongsAndChanteys, pp. 91-92, "The High Barbaree" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, p. 153, "High Barbaree" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 161-162, "High Barbaree" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 419-4212, "High Barbaree" (3 texts, 3 tunes) [AbEd, pp. 320-321]
Kinsey-SongsOfTheSea, pp. 133-135, "High Barbaree" (1 text, 1 tune)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 413-418, "High Barbary" (1 text plus 2 songster and 1 broadband version)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 118, "High Barbaree" (1 short text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 118, "High Barbaree" (1 excerpt, 1 tune)
Morris-FolksongsOfFlorida, #21, "High Barbaree" (2 texts, 2 tunes) {Bronson's #2, #9}
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 25, "The Queen of Russia and the Prince of Wales" (1 text, 1 tune) {Bronson's #14}
Flanders/Brown-VermontFolkSongsAndBallads, pp. 229, "New Barbary" (1 fragment, 1 tune)
{Bronson's #8}
Flanders-AncientBalladsTraditionallySungInNewEngland4, pp. 176-187, "The Coast of Barbary" (4 texts plus 3 fragments, 5 tunes) {F=Bronson's #8}
Thompson-APioneerSongster 7, "The Bold Pirates" (1 text)
Leach-TheBalladBook, pp. 665-667, "The George Aloe and the Sweepstake"; pp. 777-778, "High Barbaree" (2 texts)
Friedman-Viking/PenguinBookOfFolkBallads, p. 399, "The George Aloe and the Sweepstake"; p. 407, "High Barbaree" (2 texts, 1 tune)
Quiller-Couch-OxfordBookOfBallads 131, "The 'George-Aloe'" (1 text)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 142, "Barbaree" (1 text, 1 tune)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 38-39, "(The Bold Pirates)" (1 text)
Grigson-PenguinBookOfBallads 79, "The Salcombe Seaman's Flaunt to the Proud Pirate" (1 text)
Sharp-OneHundredEnglishFolksongs 12, "The Coasts of High Barbary" (1 text, 1 tune) {Bronson's #1}
Karpeles-TheCrystalSpring 5, "The Coasts of High Barbary" (1 text, 1 tune) {Bronson's #1}
Lomax/Lomax-OurSingingCountry, pp. 212-213, "The High Barbaree" (1 text, 1 tune)
Ashton-RealSailorSongs, #11, "The Sailor's onely Delight. Shewing the brave Fight between the
George-Aloe, the Sweepstake, and certain Frenchmen at Sea" (1 text)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 102-104, "High Barbaree" (1 text, 1 tune)
Frank-NewBookOfPirateSongs 5, "The George Aloe and the Sweepstake" (1 text, 1 tune; composite; #5 in the first edition); also 6, "High Barbaree" (4 texts, 1 tune; #6 in the first edition)
Palmer-OxfordBookOfSeaSongs 8, "The Sailor's Only Delight" (1 text)
Darling-NewAmericanSongster, pp. 100-101, "High Barbaree" (1 text)
Fireside-Book-of-Folk-Songs, p. 166, "The Coasts of High Barbary" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 91, "High Barbaree" (1 text)
Olson-BroadsideBalladIndex, ZN953, "The George-Aloe and the Sweep-stake too"
DT, HIGHBARB* HIGHBRB3*
Roud #134
RECORDINGS:
Almanac Singers, "The Coast of High Barbary" (General 5017B, 1941; on Almanac02, Almanac03, AlmanacCD1)
Bob Roberts, "High Barbaree" (on LastDays)
BROADSIDES:
Bodleian, 4o Rawl. 566(183), "The Saylors Only Delight; shewing the brave fight between the
George-Aloe, the Sweepstake, and certain Frenchmen at sea" ("The George-Aloe, and the Sweep-stake too"), F. Coles (London), 1663-1674; also Douce Ballads 2(196b), "The Seaman's Only Delight: shewing the brave fight between the George-Aloe, the Sweepstakes and certain Frenchmen at sea"
LOCSinging, as102370, "Coast of Barbary," L. Deming (Boston), n.d.
CROSS-REFERENCES:
ct. "The Sailor's Joy" (tune, broadsides Bodleian 4o Rawl. 566(183) and Douce Ballads 2(196b))
ALTERNATE TITLES:
Blow High, Blow Low
NOTES [512 words]: Scholars continue to debate the relationship between Child's text "The George Aloe..." and the better-known "High Barbaree." Laws considers them separate, as does Roud (listing "The George Aloe" as #6739 and "Barbaree" as #134, which will give you some idea of their relative popularity); Coffin, in Flanders-AncientBalladsTraditionallySungInNewEngland4, reports that "High Barbary" retains "little of [its] model beyond the plot outline and the Barbary refrain."
I, obviously, think them the same. (Or, more correctly, regard them as separate recensions, but see no point in separating two songs so often filed together, particularly given the rarity of "The George Aloe.") Bronson doesn't even note the difference.
Frank Shay and Coffin, among others, reports that "High Barbaree" was written by Charles Dibdin (1745-1814), who wrote a number of songs for the Royal Navy (including "Blow High Blow Low"). If so, it seems likely that he was inspired by "The George Aloe..."; I do not consider this by itself reason to separate the two (again, most especially since certain publications do not distinguish them).
For more on author Charles Dibdin, see the notes to "Blow High Blow Low."
The first known text of "The George Aloe..." is found in the Shakespeare/Fletcher play "The Two Noble Kinsmen" (perhaps written c. 1611; printed 1634), Act III.v.59-66 (a section generally attributed to Fletcher):
The George Alow came from the south,
From the coast of Barbary-a;
And there he met with brave gallants of war,
By one, by two, by three-a.
Well hail'd, well hail'd, you jolly gallants!
And whither now are you bound-a?
O let me have your company
Till [I] come to the sound-a." [The word "I" is missing in the quarto print; conjectured by Tonson.]
Child can find no historical records of a voyage of these ships, particularly in the vicinity of Barbaree. But it is noteworthy that, in the 1540s, Henry VIII had a ship called the *Sweepstake.*
According to Rodger, p. 181, this ship and three others were set to patrolling Scotland in 1543 (?). And the enemy ship in "The George Aloe" was French, and the English squadron kept a French fleet from joining with the Scots.
We also find a ship called the *Sweepstake* in commission in the 1580s, commanded by Captain Diggory Piper; she was a privateer who took at least a couple of Spanish ships. This is interesting because Piper seemed to inspire music; there is a "Captain Diggory Piper's Galliard" mentioned on p. 343 of Rodger.
I won't say that either event inspired this song, but it might have influenced the name of the ship.
In addition to the Shakespeare mention, there is a 1611 item in the Stationer's Register with this name. Rollins, #955, p. 87, gives this entry: "George Aloo and the Swiftestake, Item the second parte of the (Mch. 19, 1611, III, 456, Rich. Jones). [The Sailor's onely Delight: Shewing the brave fight between George-Aloe, the Sweep-stakes and certain French-men at Sea. To the tune of The Saylor's Joy.... Beg. 'The George-Aloe and the Sweep-stake too,' R[oxburghe] B[allads] VI, 409." - RBW

Bibliography


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**High Blantyre Explosion, The [Laws Q35]**

**DESCRIPTION:** The singer tells of meeting a young girl mourning her lover, John Murphy. Murphy, only 21, was killed in the mines of High Blantyre in a great explosion. She transplants the daisies they walked among to his grave and waters them with her tears

**AUTHOR:** John Wilson? (source: broadside, NLScotland L.C.Fol.70(46b))

**EARLIEST DATE:** 1951 (collected by A. L. Lloyd); c.1877 (broadside, NLScotland L.C.Fol.70(46b))

**KEYWORDS:** mining death love flowers

**HISTORICAL REFERENCES:**
- Oct 22, 1877 - Explosion at the Dixon Colliery in High Blantyre near Glasgow. Over two hundred are killed

**FOUND IN:** US(MA) Britain(Scotland) Ireland

**REFERENCES (7 citations):**
- *Laws Q35, "The High Blantyre Explosion"
- *Morton-FolksongsSungInUlster 6, "The Blantyre Explosion"* (1 text, 1 tune)
- *Morton/Maguire-ComedayGodDayGodSendSunday 27, pp. 69-70,115,167, "The Blantyre Explosion"* (1 text, 1 tune)
- *Korson-PennsylvaniaSongsAndLegends, "The High Blanter Explosion"* (1 text, 1 tune)
- *MacColl-PersonalChoice, p. 59, "The Blantyre explosion"* (1 text, 1 tune)
- *DT 543, BLANTYRX*
- *Roud #1014*

**BROADSIDES:**
- *NLScotland, L.C.Fol.70(46b), "The Sorrowful Lamentation of Jane Sneddon for the Loss of her Lover, John Murray, in the Disaster at High Blantyre," unknown, c.1877*

**CROSS-REFERENCES:**
- cf. "The Collier Lad (Lament for John Sneddon/Siddon)" (theme, characters?)

**NOTES [65 words]: Broadside NLScotland L.C.Fol.70(46b) is "signed" by "John Wilson, B.S.,G." - BS
And that broadside poses rather a conundrum, because of the name "Sneddon." The broadside is clearly this song (though unusually full), but the name might well be derived from "The Collier Lad (Lament for John Sneddon/Siddon)." Since both are on the same theme, I have to suspect some sort of connection. - RBW

**High Country Weather**

DESCRIPTION: "Alone we are born AND die alone, Yet see the red cold cirrus over snow mountains shine. Upon the upland road ride east, stranger; Surrender to the sky your heart of anger."

AUTHOR: Words; James K. Baxter / Music: Neil Colquhoun

EARLIEST DATE: 2010 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)

KEYWORDS: travel nonballad

FOUND IN:

REFERENCES (1 citation):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 98, "High Country Weather" (1 text, 1 modern tune)

File: C0L2098

**High Germany (I)**

DESCRIPTION: Young man, conscripted into the war in Germany, bids his sweetheart come with him. She demurs, saying she is not fit for war. He offers to buy her a horse, and also to marry her by and by. She laments the war (and/or her pregnancy)

AUTHOR: unknown

EARLIEST DATE: before 1830 (broadside, Bodleian Harding B 11(2899))

KEYWORDS: love war soldier

HISTORICAL REFERENCES:
1714 - Hannoverian succession causes Britain to become involved in German wars

FOUND IN: Britain(England(South),Scotland(Aber)) Canada(Newf)

REFERENCES (11 citations):
Greig/Duncan 196, "High Germany" (14 texts, 11 tunes)
Sharp-OneHundredEnglishFolksongs 56, "High Germany" (1 text, 1 tune)
Karpeles-TheCrystalSpring 72, "High Germany" (1 text, 1 tune)
Reeves/Sharp-TheldiomOfThePeople 43, "High Germany" (2 texts)
Williams-Wiltshire-WSRO Wt 447, "In High Germany" (1 text)
Peacock, pp. 679-680, "High Germany" (1 text, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 192-193, "A Song of Love (High Germany)" (1 badly garbled text, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 79-80, "Higher Germany" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 279, "High Germany" (1 text)
Olson-BroadsideBalladIndex, ZN3231, "O cursed be the wars that ever they began" (?)
DT, WARGRMNY* WARGRMN2*

Roud #904

RECORDINGS:
Jim Bennett, "High Germany" (on PeacockCDROM) [one verse only]
Phoebe Smith, "Higher Germany" (on PhSmith01, HiddenE)

BROADSIDES:
Bodleian, Harding B 11(2899), "High Germany" ("O Polly love, O Polly love, the rout it is begun"), T. Birt (London), 1828-1829; also Harding B 11(1536), Harding B 17(127b), Firth c.14(154), Harding B 25(836), Firth c.26(222)[some words illegible], Harding B 11(829), "[The] High Germany"

CROSS-REFERENCES:
cf. "William and Nancy I" [Laws N8]
cf. "The Banks of the Nile (Men's Clothing I'll Put On II)" [Laws N9]
cf. "The Manchester Angel"
cf. "Across the Blue Mountain" (floating lyrics)
cf. "The Wars o' Germanie" (lyrics, theme)
High Germany (II)

DESCRIPTION: A soldier has been called up and must leave his pregnant sweetheart. She would follow him "through France, Spain and even Ireland." He warns of the hardships and that her parents will be angry. She insists. He agrees to take her and will marry her first.

AUTHOR: unknown

EARLIEST DATE: before 1839 (broadside, Bodleian Harding B 11(3897))

KEYWORDS: love marriage request army war parting pregnancy France Ireland Spain lover soldier

FOUND IN: Britain(England(Lond,South))

REFERENCES (3 citations):
Reeves-TheEverlastingCircle 64, "High Germany" (1 text)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #90, "High Germany" (1 text, 1 tune)
Purslow-TheConstantLovers, p. 104, "The True Lovers" (1 text, 1 tune)

Roud #1445

BROADSIDES:
Bodleian, Harding B 11(3897), "The True Lovers" or "The King's Commands Must Be Obey'd" ("Abroad as I was walking alone"), J. Catnach (London), 1813-1838; also Harding B 15(335b), Harding B 11(3898), 2806 c.18(317), "The True Lovers" or "The King's Commands Must Be Obey'd"; Harding B 15(161b), "The King's Commands Must Be Obeyed" or "The True Lovers"

NOTES [114 words]: There is no statement here about cross-dressing but she "will go For to fight ... [any] daring foe." - BS

The two songs we index as "High Germany" both involve soldiers leaving sweethearts, and I suspect they frequently mix. I will not guarantee that all versions are properly filed. Roud seems to have a few confused versions, too. A characteristic of this song is that it usually starts with a line such as "Abroad as I was walking, and a-walking alone"; the other opens with lines such as "O Polly, dear Polly, the rout it is begun" or "Busk, my bonnie Betsy, busk, and buckle braw" or "O, cursed be the wars love that ever they began." And, yes, I know that's not much to go on! - RBW

Last updated in version 4.2

File: ReCi064

High in the Highlands

DESCRIPTION: Highlanders clip sheep, Lowlandlers feed cattle. The singer says a local lad "has a
fancy for me" but she prefers someone farther away. She wants paper, pen, and ink "and I'll write a letter to my dear Willie"

**AUTHOR:** unknown

**EARLIEST DATE:** 1907 (Greig/Duncan6)

**KEYWORDS:** love separation nonballad sheep

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (1 citation):**

Greig/Duncan6 1114, "High in the Highlands" (1 fragment, 1 tune)
Roud #6830

**NOTES** [18 words]: Roud assigns the same number to fragments Greig-Duncan6 1092 "Here Is a Letter, Fair Susannah," and 1114. - BS

_Last updated in version 2.5_

**File:** GrD61114

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**High O**

**DESCRIPTION:** "In come another one, High O! A mighty pretty little one, High O! Then get about, go! High O! Then get go about! High O!"

**AUTHOR:** unknown

**EARLIEST DATE:** 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)

**KEYWORDS:** playparty travel nonballad

**FOUND IN:** US(SE)

**REFERENCES (1 citation):**

Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 223, "High O" (1 short text)

**File:** KiWa223H

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**High O, Come Roll Me Over**

**DESCRIPTION:** Shanty. "One man to strike the bell, High-O, come roll me over." Verses continue with "Two men to man the wheel", "Three men to'gallant braces," "Four men to heave the lead<" and so forth, to Ten men to dip the ensign" and perhaps beyond

**AUTHOR:** unknown

**EARLIEST DATE:** 1961 (Hugill-ShantiesFromTheSevenSeas)

**KEYWORDS:** shanty worksong cumulative

**FOUND IN:** Britain US

**REFERENCES (2 citations):**

Hugill-ShantiesFromTheSevenSeas, p. 169, "High O, Come Roll Me Over" (1 text, 1 tune) [AbEd, p. 136]
Kinsey-SongsOfTheSea, p. 106, "Oh, Come Roll Him Over" (1 text, 1 tune)

Roud #8294

**File:** Hugi169A

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**High Road to St. Paul's, The**

**DESCRIPTION:** The singer tells about the men building the road and bridges from Sally's Cove to St Paul. "Such needed employment it is a God-send To provide for these families those hard-working men." He is among the workers down with the flu and "nothing to do"

**AUTHOR:** unknown

**EARLIEST DATE:** 1958 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)

**KEYWORDS:** work disease technology

**FOUND IN:** Canada(Newf)

**REFERENCES (1 citation):**

Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 171-173, "The High Road to St. Paul's" (1 text, 1 tune)

Roud #25322

**File:** Guig171
High Rocks o' Pennan, The

DESCRIPTION: "Cauld blaws the wind o'er the high rocks o' Pennan" as the singer laments the absence of Jamie, gone to America. She discusses their parting, at which he complained that the laws are too strict. He promises to fetch her once he has the money

AUTHOR: John Anderson (d.c.1870) (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

EARLIEST DATE: 1875 (Greig/Duncan6)

KEYWORDS: love separation emigration crime

FOUND IN: Britain(Scotland)

REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #21, p. 1, "The High Rocks of Pennan"; #23, p. 2, "High Rocks of Pennan" (1 text plus 1 fragment)
Greig/Duncan6 1121, "The High Rocks o' Pennan" (6 texts plus a single verse on p. 548, 5 tunes)
Ord-BothySongsAndBallads, pp. 342-343, "The High Rocks o' Pennan" (1 text)
Roud #3944

CROSS-REFERENCES:
cf. "The Lass o' Glenshee" (tune, per Greig/Duncan6)

NOTES [48 words]: This is the only emigration song I can recall where the singer's main reason is the laws against poaching. The overall feeling reminds me a lot of "Teddy O'Neill" (to which it can be sung), but I doubt there is dependance. - RBW

Greig: ".. written in the early [eighteen-]forties ...." - BS

Last updated in version 2.6

File: 0rd342

High Society Girl, The

DESCRIPTION: "Granny, get your hair cut, paint your face and shine, Granny get your hair cut short like mine... Granny, get your dress cut short like mine." The girl urges granny to adopt modern ways, such as going to movies and swimming alongside the boys

AUTHOR: unknown

EARLIEST DATE: 1953 (Browne-AlabamaFolkLyric)

KEYWORDS: humorous technology

FOUND IN: US(So)

REFERENCES (1 citation):
Browne-AlabamaFolkLyric 130, "The High Society Girl" (1 text, tune referenced)
Roud #11340

NOTES [78 words]: Evidently written in the 1920s to heap scorn on young flappers and other too-modern young women. Yet it appears that it was performed more for its humor value; it's less a complaint than an observation that what works for the young simply may not be possible or enjoyable for the old. Browne-AlabamaFolkLyric comments that there are many songs that criticize the changes adopted by young people, but "this one is perhaps the best. It is surely the funniest." I agree. - RBW

Last updated in version 4.3

File: Brne130

High Times in Our Ship

DESCRIPTION: "It's of Martin Hurley, you bet he's not slack, He gets the two Daltons to work his cod trap." They meet rough water but get a good haul. The song continues with episodes showing "high times in our ship."

AUTHOR: unknown

EARLIEST DATE: 1952 (Peacock)

KEYWORDS: fishing sea ship nonballad

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Peacock, pp. 136-137, "High Times in Our Ship" (1 text, 1 tune)
Roud #9964

ALTERNATE TITLES:
Martin Hurley

File: Pea136
High Times in the Store

DESCRIPTION: Low on bread, the singers stop at the store at Lance au Loop hoping for help. The shopkeepers complain that they are expected to give bread away. "These are two sturdy old fellows, gives nothing away"

AUTHOR: unknown
EARLIEST DATE: 1960 (Leach-FolkBalladsSongsOfLowerLabradorCoast)
KEYWORDS: bargaining rejection shore hardtimes commerce food
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Leach-FolkBalladsSongsOfLowerLabradorCoast 84, "High Times in the Store" (1 text, 1 tune)
ST LLab084 (Partial)
Roud #9976
NOTES [13 words]: L'Anse au Loup is on the lower Labrador coast on the Strait of Belle Isle. - BS
File: LLab084

High Water Everywhere

DESCRIPTION: Flood drives Charley from town to town: Sumner, Greenville, Leland, Tallahatchie... "the whole round country ... river has overflowed ... levee broke" "I'm going back to the hill country, won't be worried any more"

AUTHOR: unknown
EARLIEST DATE: 1929 (StuffDreams2)
KEYWORDS: travel river disaster flood nonballad
FOUND IN:
Roud #21695
RECORDINGS:
Charley Patton, "High Water Everywhere - Part 1" (on StuffDreams2)
NOTES [29 words]: Three line blues: the first line is repeated -- more or less -- and the last line completes the thought.
This is probably a reference to the great Mississippi flood of 1927. - BS
Last updated in version 5.2
File: RcHiWaEv

High-Toned Dance, The

DESCRIPTION: "Now you can't expect a cowboy to agitate his shanks In the etiquettish fashion of aristocratic ranks." The singer is out of his depth at a dance in Denver. Still, the ladies enjoy the chance "To see an old-time puncher at a high-tone dance."

AUTHOR: unknown
EARLIEST DATE: 1935 (recording, Wilf Carter)
KEYWORDS: cowboy dancing humorous
FOUND IN: US
REFERENCES (1 citation):
Fife/Fife-CowboyAndWesternSongs 104, "The High-Toned Dance" (1 text, 1 tune)
Roud #11094
RECORDINGS:
Wilf Carter, "The Cowboy's High-Toned Dance" (Bluebird [Canada] B-4991, 1935)
CROSS-REFERENCES:
cf. "The Mormon Cowboy (I)" (plot)
File: FCW104

High-Toned Southern Gentleman

DESCRIPTION: "Down in the sunny Southern clime, the curious ones may find, A ripping tearing gentleman of an uncommon kind." He drinks heavily, wears fancy clothes, plays euchre, goes into debt. Verses often break into extended non-metrical speeches

AUTHOR: unknown
EARLIEST DATE: 1863 (F. J. Child, War Songs for Freemen, according to Silber-
Highbridge (Through Every Age, Eternal God)

DESCRIPTION: Shape note hymn: "Through every age, eternal God, thou art our rest, our safe abode; High was thy throne ere heav'n was made Or earth thy humble footstool laid." "Death, like an overflowing stream, Sweeps us away; Our life's a dream, an empty tale..."

AUTHOR: Words: Isaac Watts

EARLIEST DATE: 1707

KEYWORDS: religious Bible nonballad death

FOUND IN: US

REFERENCES (2 citations):
- Sandburg-TheAmericanSongbag, p. 155, "Highbridge" (1 text, 1 tune)

Roud #15052

RECORDINGS:
- Singers from Stewart's Chapel, Houston, MS, "Stratfield" (on Fasola1)

NOTES [70 words]: This is set to the tune "Highbridge" in the Missouri Harmony but to "Stratfield" in the Sacred Harp. There is a second Sacred Harp version, opening with the "Death, like an overflowing stream" stanza, which has the most evocative tune-name "Exit." The "Death like an overflowing stream" stanza is in the Missoury Harmony with the tune Amanda. For more on Isaac Watts, see the notes to "O God, Our Help in Ages Past." - RBW

Last updated in version 4.5

File: San155

Higher That the Mountain Is, The

DESCRIPTION: "The higher that the mountain is, The lower grows the grass, The bonnier that the lassie is, She needs the tocher less." "The aulder that the crab tree grows, The sourer grow the plumbs...." Reportedly a psalm warmup/practice tune

AUTHOR: unknown

EARLIEST DATE: 1859 (letter to Aytoun from the Harris family)

KEYWORDS: nonballad humorous beauty

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
- Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, p. 128, "(The higher that the mountain is)" (1 short text)

Roud #18042

File: HLMM027

Highgrader, The

DESCRIPTION: "Way out in the State of Nevada, In a mining camp far out of the way," a hobo appears with "a look on his face That said... 'Nearer, my God, to Thee.'" He preaches for a hundred days and leaves. The singer marvels at his heavy burden

AUTHOR: unknown

EARLIEST DATE: 1942 (Southern Folklore Quarterly, according to Cohen)
Highland Balou, The

DESCRIPTION: "Hwe, balou, my sweet young Donald, picture o' the great Clanranald, Brawlie kens our wanton chief, Wha got my young Highland thief." The mother hopes the babe will go forth and steal a "naigie" and a "Carlisle coo" and return home

AUTHOR: unknown
EARLIEST DATE: 1800 (Scots Musical Museum)
KEYWORDS: children mother travel animal

Highland Harry

DESCRIPTION: Highland Harry's banished and the singer mourns she'll "never see him back again!" She wishes some "villains [were] hangit high" so he could return. He had "rush'd his injur'd prince to join; But, Oh! he ne'er came back again!"

AUTHOR: unknown
EARLIEST DATE: 1821 (Hogg-JacobiteRelicsOfScotlandVol2)
KEYWORDS: rebellion exile nonballad Jacobites

Highland Heather

DESCRIPTION: "The heather's queen o' mountain flowers." The singer compares the heather to the red and white rose, the lily, daisy and forget-me-not. "Search roon the world -- she beats them a'."
Highland Jane

DESCRIPTION: The singer overhears another cry, "I have lost my bonny bride, My bonny blooming hielan' Jane." He describes her beauty. She was taken away soon after marriage. He hopes that death will soon take him as well

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan6)
KEYWORDS: death separation marriage mourning
FOUND IN: Britain(England(South),Scotland(Aber)) Ireland
REFERENCES (3 citations):
Greig/Duncan6 1240, "My Blooming Highland Jane" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H477, p. 140, "Hielan' Jane" (1 text, 1 tune)
Williams-Wiltshire-WSRO Mi 641, "My Blooming Highland Jane" (1 text)
Roud #2554
BROADSIDES:
Bodleian, Firth c.13(191), "Highland Jane" ("As [I] walked out one morning fair"), R. McIntosh (unknown), no date
File: HHH477

Highland Lad and Lawland Lass, The

DESCRIPTION: A couple argue. He is bound to fight for Charles. She is unhappy that he would leave her so freely. He assures he he will be true and finally convinces her that he should go. She sends him off to fight for Charles, "procure renown" and return to her.

AUTHOR: unknown
EARLIEST DATE: 1821 (Hogg-JacobiteRelicsOfScotlandVol2)
LONG DESCRIPTION: The Highland Lad says "the pipers play" and it is time "for freedom and our prince to fight." Jenny complains that he would "so freely part." He says king and country outweigh his love. She says Whigs will mock her for trusting him. He says he will always be true and when he returns "Charles shall reign, and she's be mine." She concedes that she would not want "your manly courage stay." He praises "your charms, your sense, your noble mind" and says his "sole delight shall br My prince's right and love of thee." She sends him off to "procure renown, And for your lawful king his crown" before he returns to his Jenny.

KEYWORDS: dialog political Jacobites separation
FOUND IN: Britain(Scotland)
REFERENCES (3 citations):
Hogg-JacobiteRelicsOfScotlandVol2 106, "Lawland Lassie" (1 text, 1 tune)
Greig/Duncan1 123, "Lowland Lassie" (1 text)
CROSS-REFERENCES:
cf. "The Highland Laddie" (tune and structure)
NOTES [181 words]: The alternate lines for the male part are "[My] bonny lassie, Lawland lassie" and for the female part "[My] bonny laddie, Highland laddie."
The Greig/Duncan1 and Burns texts are almost identical.
Greig/Duncan1: "This text combines stanzas found in two separate songs, both sung to the tune 'Bonny laddie, Highland laddie'... St. 1 occurs in 'A Song' beginning 'The bonniest lad that e'er I saw' and sts. 2-3 occur in 'The Highland Lad and Lawland Lass' beginning 'Trumpets sound and cannons roar'." I have kept it with the latter since the Greig/Duncan1 version retains the dialog form. - BS
The Burns and Grieg/Duncan forms may be alike, but they are much worn down from the full form found in the description. The Burns form has only six stanzas -- two for the girl, then two for the guy, then two more for the girl. What's more, it never mentions Charles. That, to be sure, may have been a factual correction, since Bonnie Prince Charlie's father was still alive at the time of the 1745 rebellion -- even had the revolt succeeded, Charles would not have been King for many years. - RBW
Last updated in version 2.4
File: GrD1123

Highland Lad, The
DESCRIPTION: he singer says "I'll follow up my Highland lad." "I've been in Inverness Commend me to the Highland lad He wears the Highland dress." She describes his uniform: scarlet coat, green philabeg [kilt], sky-blue ribbons
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: clothes nonballad soldier
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 528, "The Highland Lad" (1 text, 1 tune)
Roud #6007
File: GrD3528

Highland Laddie (II), The
DESCRIPTION: "Princely is my lover's weed, Fu' his veins o' princely blude." "Brows wad better fa' a crown" "a hand the sceptre bruiks," "a hand the broad sword draws." "He'll wake the snorers round the throne, Till frae his daddie's chair he blaw"
AUTHOR: unknown
EARLIEST DATE: 1810 (Cromek)
KEYWORDS: rebellion return nonballad Jacobites
FOUND IN: Britain(Scotland)
REFERENCES (2 citations):
Hogg-JacobiteRelicsOfScotlandVol2 63A, "The Highland Laddie" (1 text, 1 tune)
NOTES [142 words]: The alternate lines are minor variations on "Bonnie laddie, Highland laddie." In this case the subject is clearly Bonnie Prince Charlie himself.
"Cromek died [1812] shortly after the issue [1810] of Remains of Nithsdale and Galloway Song, which was mostly written by Cunningham, though palmed upon Cromek as recovered antiques." (source: J. Ross, The Book of Scottish Poems: Ancient and Modern, (Edinburgh, Edinburgh Publishing Co, 1878), "Allan Cunningham 1784-1842," p. 738; other sources agree)
Cromek: "The Highland Laddie seems to be the son of James VII [the 'Old Pretender' James Francis Edward Stuart]; in other "Highland Laddie" fragments that Cromek prints it's clear that Charlie is the Highland laddie.
Cromek: "It is printed from the recitation of the young girl who contributed 'Derwenwater' [but see the note above on Cunningham]." - BS
Last updated in version 2.5
File: Hog2063A

Highland Laddie (III), The
DESCRIPTION: "I canna get my mare ta'en, Master had she never nane, Take a rip an' wile her hame, Nought like heffing by the wame"
AUTHOR: unknown
EARLIEST DATE: 1821 (Hogg-JacobiteRelicsOfScotlandVol2)
KEYWORDS: nonballad horse
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
**Highland Maid, The**

DESCRIPTION: "Again the laverock seeks the sky And warbles dimly seen... Nae mair can cheer this heart forlorn, Or charm the Highland Maid." "My true love fell by Charlie's side." Her home is lonesome, her sleep troubled; the girl hopes to join him in the grave

AUTHOR: William Blair (b.1800) (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

EARLIEST DATE: 1905 (Greig/Duncan1)

KEYWORDS: Jacobites death battle soldier separation

FOUND IN: Britain(Scotland)

REFERENCES (3 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #44, p. 2, "The Highland Maid" (1 text)
- Greig/Duncan1 130, "The Highland Maid" (5 texts, 4 tunes)
- Ord-BothySongsAndBallads, p. 297, "The Highland Maid" (1 text)

Roud #2183

CROSS-REFERENCES:
- cf. "The Harp that Once through Tara's Halls" (tune)

NOTES [77 words]: Greig/Duncan1 has the tune as "The Maid in Bedlam," "originally called 'Will ye go to Flanders' ... found in Ireland and called 'Molly Astore' ... also 'Grammachree.'"

Greig: "'The Highland Maid' I have always heard sung to a tune which is practically the same as 'The Harp that once through Tara's Halls.'" - BS

Ord-BothySongsAndBallads repeats the attribution of this to William Blair, but lists him as being born in 1880. This is clearly an error in date. - RBW

*Last updated in version 2.4*

File: Ord297

**Highland Mary**

DESCRIPTION: "Ye banks, and braes, and streams around The castle o' Montgomery, Green be your woods... For there I took the last fareweel O' my sweet Highland Mary." The singer recalls their love and their parting and laments her death

AUTHOR: Words: Robert Burns

EARLIEST DATE: 1792 (original publication)

KEYWORDS: love courting separation farewell death

HISTORICAL REFERENCES:
- 1786 - Romance between Robert Burns and Mary Campbell. They met in spring and pledged faith at their parting in May; Campbell died that autumn, probably of typhus

FOUND IN: Britain(England(North),Scotland(Aber)) Canada(Mar) Ireland

REFERENCES (7 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #76, p. 2, ("Ye banks and braes and streams around"); "Folk-Song in Buchan," p. 19, ("Ye banks and braes and streams around") (1 text plus 1 fragment)
- Kidson-TraditionalTunes, pp. 84-86, "Highland Mary" (2 texts, 2 tunes)
- Creighton/Senior-TraditionalSongsOfNovaScotia, p. 161-162, "Highland Mary" (1 texts, 1 tune, including 3 stanzas not part of the Burns poem)
- Huntington-TheGam-MoreSongsWhalemenSang, pp. 262-263, "Highland Mary" (1 text, 1 tune)
- Wolf-AmericanSongSheets, #2269, p. 153, "Sweet Highland Mary. A Favorite Scotch Ballad" (1 reference)

DT, HIGHMARRY

ADDITIONAL: James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford, 1969) #389, pp. 526-527, "Highland Mary" (1 text, 1 tune, from 1792)

Roud #1095

RECORDINGS:
Highland Muster Roll, The

DESCRIPTION: "Little wat ye wha's coming" (x4). "Duncan's coming, Donald's coming, Colin's coming, Ronald's coming, Dougal's coming, Lauchlan's coming." All the Jacobite supporters are listed. They will be victorious: "At ilka stroke they'll fell a Whig"

AUTHOR: unknown

EARLIEST DATE: 1800 (Scots Musical Museum)

KEYWORDS: Jacobite nonballad

FOUND IN:

REFERENCES (2 citations):
MacColl-PersonalChoice, pp. 40-41, "The Highland muster roll" (1 text, 1 tune)

DT, HLANDMST*

Roud #9746

File: MPCHiMuR

Highlanders' War-Cry at the Battle of Alma, The

DESCRIPTION: The Highlanders fight "where the Gaul and the Briton their legions unite To tread on the neck of the Czar." Their war cries "give wings to the slaves of the Czar." "And the tyrants shall tremble to hear That 'Cry' in the battle again"

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan1)

KEYWORDS: war death Russia nonballad patriotic

HISTORICAL REFERENCES:
Sept 20, 1854 - Battle of Alma. The allies win an expensive victory over the Russians

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan1 159, "The Highlanders' War-Cry at the Battle of Alma" (1 text)

Roud #5828

CROSS-REFERENCES:
cf. "The Heights of Alma (I) [Laws J10]" (subject) and references there

NOTES [77 words]: Greig/Duncan1: "The Royal Highlanders, the Cameron Highlanders and the Sutherland Highlanders under the command of Sir Colin Campbell played a prominent part of the battle." - BS

For background on the Battle of Alma, see "The Heights of Alma (I)" [Laws J10]. For Sir Colin Campbell (the one and only competent general in the Crimea) and his Highland Brigade, see also "The Grand Conversation on Sebastopol Arose (II)" and especially "The Kilties in the Crimea." - RBW

Last updated in version 2.4

File: GrD159

Highlands! The Highlands, The

DESCRIPTION: "Though bleak be your clime and though scanty your fare My heart's in the Highlands, oh! gin I waur there!" The singer thinks about his mother in her cottage "croonin', 'Haste ye back, Donald, to leave us na mair."

AUTHOR: unknown
Highwayman Outwitted, The [Laws L2]

DESCRIPTION: A highwayman stops a merchant's daughter. When she dismounts, her horse runs home with her money. He abuses her and strips her, then has her hold his horse as he bundles up his gains. She jumps on the horse and rides home, still naked but with his money

AUTHOR: unknown

EARLIEST DATE: before 1820 (broadside, Bodleian 2806 c.18(142))

KEYWORDS: outlaw escape clothes

FOUND IN: Canada(Newf) Britain(England(Lond,South))

REFERENCES (10 citations):
Laws L2, "The Highwayman Outwitted"
Logan-APedlarsPack, pp. 133-136, "The Maid of Rygate" (1 text)
Williams-Wiltshire-WSRO Wt 448, "Highwayman" (1 text)
Hamer-GreenGroves, pp. 16-17, "The Merchant's Daughter and the Highwayman" (1 text, 1 tune)
OShaughnessy-MoreFolkSongsFromLincolnshire 12, "The Rich Farmer's Daughter" (1 text, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 21, "The Highway Robber" (1 text)
Peacock, pp. 226-228, "The Rich Merchant's Daughter" (1 text, 2 tunes)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 89, "The Highwayman Outwitted" (1 text, 1 tune)
Purslow-TheConstantLovers, pp. 40-41, "The Highwayman Outwitted" (1 text, 1 tune)
DT 682, HIOUTWIT
ST LL02 (Full)
Roud #2638

RECORDINGS:
Mike Kent, "The Rich Merchant's Daughter" (on PeacockCDROM)
Wiggy Smith, "There Was a Rich Farmer at Sheffield" (on Voice11)

BROADSIDES:
Bodleian, 2806 c.18(142), "The Highwayman Outwitted by the Farmer's Daughter," J. Pitts (London), 1802-1819; also Harding B 11(92), Firth c.17(17), "The Lincolnshire Farmer's Daughter"

CROSS-REFERENCES:
cf. "The Crafty Farmer" [Child 283; Laws L1]

NOTES [130 words]: It's just possible that this has a real-life origin, though I doubt it: David Brandon, in Stand and Deliver! A History of Highway Robbery, pp. 29-31, reports that one Isaac Atkinson held up a young woman, who -- apparently thinking he wanted something harder to recover than her money -- threw a bag of coins in the ditch. Atkinson, instead of either pursuing his seduction or doing anything to control the girl, simply jumped off his horse to pick up the coins. The girl then flew away on her horse, and by chance his horse followed. She was able to report where she had left him, and he was taken and hanged.

Brandon, however, cites no sources; I almost wonder if his tale wasn't based on this song, or perhaps on something like "The Crafty Farmer" and/or "Lovely Joan." - RBW

Last updated in version 5.0

File: LL02
**Hikin' Down de Main Line**

**DESCRIPTION:** "Hikin' down the main line, Gasoline burner don't stop here, don't stop here."

**AUTHOR:** unknown

**EARLIEST DATE:** 1919 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)

**KEYWORDS:** travel technology

**FOUND IN:** US(SE)

**REFERENCES** (1 citation):
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 742, "Hikin' Down de Main Line" (1 short text, 1 tune)

**NOTES** [31 words]: The description is based on the Brown/Schinhan-FrankCBrownCollectionNCFolklore5 text. Clearly there must be more to it, but I don't recognize the fragment as part of anything else. - RBW

**Last updated in version 4.1**

**File:** BrS5742

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**Hill and Gully**

**DESCRIPTION:** Jamaican patois: chorus "hill an' gully ride-a, hill an' gully" (2x). Each verse line is followed by "hill an' gully." Roughly: bend down low/ hill and gully/ low down best you be down/ hill and gully/ better mind or you tumble down/ hill and gully.

**AUTHOR:** unknown

**EARLIEST DATE:** 1951 (Murray-FolkSongsOfJamaica)

**KEYWORDS:** game nonballad worksong injury Devil

**FOUND IN:** West Indies(Jamaica)

**REFERENCES** (5 citations):
- Murray-FolkSongsOfJamaica, p. 9, "Hill and Gully" (1 text, 1 tune)
- Olive Lewin, "Rock It Come Over" - The Folk Music of Jamaica (Barbados: The University of the West Indies Press, 2000), p. 82, "Hill an' Gully" (1 text, 1 tune)
- Noel Dexter and Godfrey Taylor, _Mango Time - Folk Songs of Jamaica_ (Kingston: Ian Randle Publishers, 2007), p. 52, "Hill and Gully" (1 text, 1 tune)
- Jim Morse, _Folk Songs of the Caribbean_ (New York: Bantam Books, 1958), pp. 98-99, "Hill an' Gully" (1 text, 1 tune)
- Martha Warren Beckwith and Helen Roberts, _Folk-Games of Jamaica_ (Poughkeepsie: Vassar College, 1922 ("Digitized by Internet Archive")) #32 pp. 39-41, "Hill and Gully Riding" (2 texts, 2 tunes)

**RECORDINGS:**
- Edric Connor with the Caribbeans and Earl Inkman, "Hill an' Gully" (on WIEConnor01)
- The Charms, "Hill and Gully" Island (1964, 45 rpm WI-154 B)

**NOTES** [277 words]: Lewin: "Most Jamaicans know 'Hill an' Gully Rider' as a work song. It, however started life as a rather athletic game played by men and boys in western [hilly] Maroon [free black] towns."

The description follows Murray-FolkSongsOfJamaica and Dexter/Taylor. Morse has a similar verse: "an' you fall down, low down/ hill an' gully/ an' de low down Debil glad/ hill an' gully/ an' he laffin' wen you tumble down/ hill an' gully." Lewin's continues along the same line: if you fall you'll break your neck; if you beak your neck you'll go to hell; if you go to hell the devil will laugh. Lord Composer has "bend down low down/.../ and then you dance right round down/.../ and if you broke your neck you gonna hell/..."

Murray has this as a game song. Dexter/Taylor has it as a work song. Lewin has it as "a Maroon [free black] play song; a plantation work song"; she describes the game. Both Walker and Lord Composer have the "if you fall down you'll go to hell" verse and Walker's version clearly seems to be a game ("if you broke it then you go again"). The Charms's ska version -- "careful how you go, mind your back and fore" -- can be read as dance -- "back to back, belly to belly" -- or sex instruction; no fall down or go to hell.

There is a dancehall version by Yellowman which, after the dedications, I cannot translate from Jamaican patois; I'm not surprised that I hear nothing there -- except the chorus -- that sounds like
Hill o' Callivar, The

DESCRIPTION: The singer advises to "Ask her for to be your wife and tak' her at her will And tak' her for a ramble on the Callivar Hill." The site "wad mak' your heart contented." He's old now but he'd "drink the health o' Scotland yet and Forbes Arms Hotel."

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan3)
KEYWORDS: courting nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 507, "The Hill o' Callivar" (1 text, 1 tune)
Roud #5992
NOTES [40 words]: Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Coiliochbhar Hill (507) is at coordinate (h1-2,v5) on that map [near Alford, roughly 28 miles W of Aberdeen]. - BS

Hills Above Drumquin

DESCRIPTION: "Drumquin, you're not a city, but you're all the world to me." The singer has seen the Scottish Highlands and Lowlands but "always toiled content" because at the end of the day his heart goes back to Drumquin.

AUTHOR: Felix Kearney (source: Tunney-WhereSongsDoThunder)
EARLIEST DATE: 1951 (Tunney-WhereSongsDoThunder)
KEYWORDS: nonballad lyric
FOUND IN: Ireland
REFERENCES (1 citation):
Tunney-WhereSongsDoThunder, pp. 68-70, "Hills Above Drumquin" (1 text)
Roud #9320
NOTES [5 words]: Drumquin is in County Tyrone. - BS

Hills and Glens, The

DESCRIPTION: The singer was born "on North River's sloping bank" and lived 40 years among "the hills and glens around St Ann's. He taught, opened a store, and loses two sons and a cousin in the army "killed in France ... while fighting the Germans"

AUTHOR: unknown
EARLIEST DATE: 1961 (Creighton-MaritimeFolkSongs)
KEYWORDS: war death soldier children
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-MaritimeFolkSongs, p. 210, "The Hills and Glens" (1 text, 1 tune)
Roud #2726
NOTES [12 words]: Creighton-MaritimeFolkSongs: "The war referred to is that of 1914-1918" - BS

Hills o' Ballyboley, The

DESCRIPTION: The singer recounts the pleasures of life in Ballyboley: The birds, the flowers, the friends. He says that no such flowers grow elsewhere. Even now, grown old, he remembers the beauties of the place
Hills o' Gallowa', The
DESCRIPTION: The singer and his lassie "softly slid the hours awa' Till dawnin" If he were with her "amang the hills o' Gallowa" he would blythely steer through life in spite of the world’s gloom. "Oh bury me ... amang the hills o' Gallowa"
AUTHOR: Thomas Cunningham (1776-1854) (source: Whitelaw-BookOfScottishSong)
EARLIEST DATE: 1843 (Whitelaw-BookOfScottishSong)
KEYWORDS: love Scotland nonballad lover burial
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan3 504, "The Hills o' Gallowa" (2 texts, 2 tunes)
Whitelaw-BookOfScottishSong, pp. 115-116, "The Hills o' Gallowa" (1 text)
Roud #5989
File: GrD3504

Hills o' Trummach, The
DESCRIPTION: "The hills o' Trummach pe ill to clim' Pe ill to clim' pe ill to clim', The hills o' Trummach pe ill to clim', Tre hoey an' tre hoey."
AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan3)
KEYWORDS: nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 531, "The Hills o' Trummach" (1 text, 1 tune)
Roud #6010
CROSS-REFERENCES:
cf. "The Braes o' Mar" (tune, per Greig/Duncan3)
NOTES [10 words]: The current description is all of the Greig/Duncan3 entry. - BS
Last updated in version 2.4
File: GrD3531

Hills of Connemara (Mountain Tae, Mountain Tay)
DESCRIPTION: Moonshiners are told, "Gather up the pots... Run like the devil from the excise man." The excise men come to the still, but they come to drink "all night, Drinkin' up the tae till the broad daylight"
AUTHOR: Sean McCarthy
EARLIEST DATE: 1971 (McCarthy)
KEYWORDS: drink nonballad
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
DT, HILLCONN*
RECORDINGS:
Hector Maclsaac and Jerome Downey, ("Keep your eyes well peeled today") (on NFHMaclsaac01)
NOTES [132 words]: Hector Maclsaac and Jerome Downey sing two verses ("keep your eyes well peeled today...." and "A kettle to the butcher and a quart to John....") and the chorus ("Gather up
Hills of Cumberland

DESCRIPTION: The singer meets "the Rose of Cumberland" who invites him to sit and talk; she babbles. He explains that he is from a nearby village "where there are maidens just as handsome" and advises her to let her beauty speak for her rather than her mouth.

AUTHOR: unknown
EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)

KEYWORDS: courting beauty rejection

FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 110-111, "Hills of Cumberland" (1 text, 1 tune)
Roud #12458

NOTES [55 words]: This is a Prince Edward Island song not to be confused with the similar ballad Bodleian, Harding B 11(1205), "The Blooming Rose of Cumberland," W. Stephenson (Gateshead); , 1821-1838 ; also Harding B 25(220), "The Blooming Rose of Cumberland." Cumberland Hill is near Dundas near the east coast of Kings, Prince Edward Island. - BS

Hills of Dan, The

DESCRIPTION: "The world is not one garden spot Or pleasure ground for man; Few are the spots that intervene Such as the Hills of Dan." The singer recalls the weather and the friends now buried; though he departs, he hopes in the end to "rest Amid the Hills of Dan"

AUTHOR: unknown
EARLIEST DATE: 1947 (Greensboro Daily News)

KEYWORDS: home nonballad

FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 403, "The Hills of Dan" (1 text)
Roud #11759

NOTES [17 words]: Although the only collections of this seem to be from North Carolina, it *really* sounds Irish to me. - RBW

Hills of Donegal, The

DESCRIPTION: "Oh, Donegal, the pride of all, My heart still turns to thee...." The singer describes how he left Donegal, looking back the while, and sailed away via Lough Foyle. He wishes he could return to his old home

AUTHOR: James Moore ?
EARLIEST DATE: 1927 (Sam Henry collection)

KEYWORDS: homesickness emigration

FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H196, p. 120, "The Hills of Donegal (1 text, 1 tune)
Roud #10685
CROSS-REFERENCES:
Hills of Glensuili, The

DESCRIPTION: An exile curses "those tyrannical laws that bind our native land" and thinks about the birds, fields, and dances of Glensuili. He has left his harp there to remind those left behind of him. He hopes "the time soon come around when I'll return"

AUTHOR: Michael and Brigid McGinley (source: notes to IRPTunney02)

EARLIEST DATE: 1963 (IRPTunney02)

KEYWORDS: exile separation Ireland nonballad patriotic harp

FOUND IN: Ireland Britain(Scotland(Aber)) Canada(Newf)

REFERENCES (2 citations):
- Tunney-WhereSongsDoThunder, pp. 97-99, "The Hills of Glensuili" (1 text)
- McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 36, "Glenswilly" (1 text, 1 tune)

RECORDINGS:
- The McNulty Family, "Hills of Glenswilly" (on "Irish Show Boat," Coral Records CRL 57368 LP (1961))
- Bernard Nash, "The Hills of Glenswilly" (on ITMA/CapeShoreNL)
- Paddy Tunney, "The Hills of Glenswilly" (on IRPTunney02)

CROSS-REFERENCES:
- cf. "The Hills of Tandragee (I)" (form, lyrics, tune)

NOTES [217 words]: Loch Suili and Gleann Suili (Glenswilli), mentioned in the song, are in Donegal, Ireland.

This is the same song, with only place names and a few words changing the political viewpoint, as "The Hills of Tandragee (II)." The tunes of McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 36, and Morton-FolksongsSungInUlster 41, "The Hills of Tandragee" are very similar. Morton-FolksongsSungInUlster: "Here's a fairly modern Orange song ['The Hills of Tandragee'], and a great favorite among 'the brethren' because they can all join in on the last line of each verse. Dick Bamber, who gave it to me, is generally credited as the writer, but he tells me this is not correct. An old lady who lived beside him in Ballylisk near Tandragee, 'wrote it years ago.' It is a parody of a song she had on an old 78 r.p.m. record called 'The Hills of Glenswilly'. Just how long ago she wrote it he doesn't remember, but he says she gave it to him and he was the first to sing it in public. Now it's an Orange standard." These songs are not to be confused with "Craiganee," sometimes called "The Hills of Tandragee"; there is no love interest here.

Also collected and sung by Kevin Mitchell, "The Hills of Glen Swilly" (on Kevin and Ellen Mitchell, "Have a Drop Mair," Musical Tradition Records MTCD315-6 CD (2001)) - BS

Last updated in version 4.5

File: TST097

Hills of New Hampshire

DESCRIPTION: "Far away on the hills of old New Hampshire Many years ago we parted Ruth and I." Now she sleeps in the village churchyard "on the hills of my old New Hampshire home." "Now my heart lies buried with her"

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA/Leach)

KEYWORDS: love home parting separation death mourning lover

FOUND IN: Canada(Newf)

Roud #18211

RECORDINGS:
- Clare O'Driscoll, "Hills of New Hampshire" (on MUNFLA/Leach)

File: RcHiNeHa

Hills of Ohio, The

DESCRIPTION: "The hills of Ohio, how sweetly they rise, In beauty of nature to blend with the
Hills of Tandragee (I), The

DESCRIPTION: The singer says to those who see him leave Tandragee that he hopes the Orange flag will soon fly over its hills. He thinks about the birds and fields of Tandragee. He hopes for peace in Ulster and that "the time soon come around when I return"

AUTHOR: unknown

EARLIEST DATE: 1970 (Morton-FolksongsSungInUlster)

KEYWORDS: emigration farewell Ireland nonballad patriotic

FOUND IN: Ireland

REFERENCES (1 citation):
Morton-FolksongsSungInUlster 41, "The Hills of Tandragee" (1 text, 1 tune)

Roud #2884

CROSS-REFERENCES:
cf. "The Hills of Glensuili" (form, lyrics, tune)

NOTES [167 words]: This is the same song, with only place names and a few words changing the political viewpoint, as "The Hills of Glensuili." The tunes of McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 36, "Glenswilly," and Morton-FolksongsSungInUlster 41 are very similar.

Morton-FolksongsSungInUlster: "Here's a fairly modern Orange song, and a great favorite among 'the brethren' because they can all join in on the last line of each verse. Dick Bamber, who gave it to me, is generally credited as the writer, but he tells me this is not correct. An old lady who lived beside him in Ballylisk near Tandragee, 'wrote it years ago.' It is a parody of a song she had on an old 78 r.p.m. record called 'The Hills of Glenswilly'. Just how long ago she wrote it he doesn't remember, but he says she gave it to him and he was the first to sing it in public. Now it's an Orange standard."

These songs are not to be confused with "Craiganee," sometimes called "The Hills of Tandragee"; there is no love interest here. - BS

File: MorU041

Hills of Tennessee, The

DESCRIPTION: "How we jolly boys did play In the month of merry May As gathered flowers flowing by the stream... When we played among the hills of Tennessee." Those days are long gone, but the singer still recalls his boyhood and how happy he was

AUTHOR: unknown

EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)

KEYWORDS: home youth nonballad

FOUND IN: US(So)

REFERENCES (1 citation):
Browne-AlabamaFolkLyric 92, "The Hille of Tennessee" (1 text, 1 tune)

Roud #11386

File: Brne092
Hills of Tyrone, The

DESCRIPTION: The singer recalls watching the sun rise this morning in Tyrone. He is already far away, ready to sail away. He reports that his heart is breaking at leaving home, friends, girl. He says he will always regard it as the fairest place on earth.

AUTHOR: unknown
EARLIEST DATE: 1935 (Sam Henry collection)
KEYWORDS: emigration farewell
FOUND IN: Ireland
REFERENCES (2 citations):
   Henry/Huntingdon-Herrmann-SamHerrmannSongsOfThePeople H609, p. 199, "The Hills of Tyrone" (1 text, 1 tune)
   Morton/Maguire-ComeDayGoDayGodSendSunday 4, pp. 6,101,156, "Behind Yon Blue Mountain" (1 text, 1 tune)
Roud #2925
File: HHH609

Hilo March

DESCRIPTION: Hawaiian. "'Auhea wale 'oe e ka 'ala tuberose." "Heed, O fragrance of tuberose." The sweet smell sings to the heart. The singer tells of the beauties of Hilo. He greets the Pu'ulena wind. He says, "Wait until the princess comes."

AUTHOR: Joseph K. Ae'a
EARLIEST DATE: 1970 (Elbert & Mahoe, Na Mele o Hawai'i Nie, according to Cohen; the music at least is reported to have been written 1881)
KEYWORDS: Hawaii home beauty royalty
FOUND IN:
REFERENCES (1 citation):
   Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 691-692, "Hilo March" (1 Hawaiian text plus English translation)
File: CAFS2691

Hilo, Boys, Hilo

DESCRIPTION: Halyard shanty. "The blackbird sang unto the crow, Ch: Hi-lo boys Hi-lo! I'll soon be takin' you in tow, Ch: Oh! Hilo somebody below." Other verses have the birds talking to each other or to the crew.

AUTHOR: unknown
EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)
KEYWORDS: shanty worksong bird
FOUND IN: US
REFERENCES (2 citations):
   Hugill-ShantiesFromTheSevenSeas, pp. 254-255, "Hilo, Boys, Hilo," "Hilo, Come Down Below" (2 texts, 2 tunes) [AbEd, pp. 185-186]
   Terry-TheShantyBook-Part1, #20, "Hilo Somebody" (1 text, 1 tune)
Roud #8291
CROSS-REFERENCES:
   cf. "The Crow Song (I)" (lyrics)
SAME TUNE:
   Shallow Brown (II) (File: Hugi257)
ALTERNATE TITLES:
   Hilo Somebody Below
   Hilo Somebody Hilo
NOTES [47 words]: Both [of Hugill-ShantiesFromTheSevenSeas's] versions are of Negro origin and likely began as cotton-hoosier's songs. - SL
Several verses, indeed, appear to be derived from "The Crow Song (I)." One suspects that this is an adaption of that for use at sea -- or perhaps the reverse. - RBW
Last updated in version 3.8
File: Hugi254
Hind Etin [Child 41]

DESCRIPTION: Lady Margaret is lured by a sound to Elmond's Wood, where (Akin/Etin) keeps her while she bears 7 sons. The eldest seeks to know why his mother is sad, then accomplishes (a reunion with her family, a pardon for his father, and) a churching for all.

AUTHOR: unknown

EARLIEST DATE: c. 1818 (Buchan/Moreira-TheGlenbuchatBallads); Danish versions are said to date to the sixteenth century

KEYWORDS: pregnancy captivity children escape

FOUND IN: Britain(Scotland)

REFERENCES (14 citations):
Child 41, "Hind Etin" (3 texts)
Bronson 41, "Hind Etin" (2 versions)
Bronson-SingingTraditionOfChildsPopularBallads 41, "Hind Etin" (2 versions: #1, #2)
Chambers-ScottishBallads, pp. 193-200, "Hynde Etin" (1 text)
Buchan/Moreira-TheGlenbuchatBallads, pp. 205-209, "Young Aiken" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #157, p. 1, "Young Aiken" (1 text)
Greig/Duncan2 331, "Young Aiken" (2 texts, 1 tune) {Bronson's #2}
Leach-TheBalladBook, pp. 141-148, "Hind Etin" (2 text -- 1 from Danish)
Quiller-Couch-OxfordBookOfBallads 36, "Hynd Etin" (1 text)
Grigson-PenguinBookOfBallads 21, "Hind Etin" (1 text)
Buchan-ABookOfScottishBallads 28, "Hind Etin" (1 text)
Whitelaw-BookOfScottishBallads, pp. 125-127, "Young Aiken" (1 text)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 51-57, "Hind Etin" (1 text)
DT 41, HINDETIN*

NOTES [75 words]: The notes in Buchan/Moreira-TheGlenbuchatBallads, following Child, observe that the British versions of this ballad are far less supernatural than the Scandinavian equivalents. This makes it interesting to note that, although child calls the kidnapper "Etin," most of the handful of field collections call him "Aiken." Was Hind Etin originally thought of as an etin (troll)? And was he then naturalized? I doubt we can answer this with certainty. - RBW

Last updated in version 4.1

File: C041

Hind Horn [Child 17]

DESCRIPTION: Jean gives Hind Horn a ring that will tell him if her love remains true. When the ring fades, he sets out for court disguised as a beggar. He shows her the ring, and her love returns. "The bridegroom has wedded the bride but... Hind Horn took her to bed"

AUTHOR: unknown

EARLIEST DATE: 1825 (Motherwell)

KEYWORDS: magic love wedding

FOUND IN: US(Ap,NE,So) Britain(England(South),Scotland(Aber)) Canada(Mar,Newf,Ont)

REFERENCES (42 citations):
Child 17, "Hind Horn" (9 texts, 1 tune) {Bronson's #23}
Bronson 17, "Hind Horn" (23 versions plus 2 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 17, "Hind Horn" (6 version: #2, #4, #4,1, #21, #22, #23)
Buchan/Moreira-TheGlenbuchatBallads, pp. 59-63, "Hyn Horn" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #80, pp. 1-2, "Hynd Horn"; #172, p. 1, "Hynd Horn" (3 texts)
Greig/Duncan5 1022, "Hynd Horn" (17 texts plus 2 fragments on pp. 621-622, 13 tunes)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 73-80, "Hind Horn" (1 text (with two variant forms) plus a fragment, 2 tunes); pp. 479-481 (additional notes and fragments) {Bronson's #4, #5}
Flanders/Olney-BalladsMigrantInNewEngland, pp. 47-48, "Hind Horn" (1 short text, properly titled "The Jolly Beggar," which might be "Hind Horn" [Child #17] or "The Jolly Beggar" [Child #279] or a mix; 1 tune) {Bronson's #18}
Flanders-AncientBalladsTraditionallySungInNewEngland1, pp. 223-225, "Hind Horn" (1 short text, properly titled "The Jolly Beggar," which might be "Hind Horn" [Child #17] or "The Jolly Beggar" [Child #279] or a mix; 1 tune) {Bronson's #18}
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 22-23, "In Scotland Town Where I Was Born" (1
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 9, "I Gave My Love a Gay Gold Ring" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 11-17, "Hind Horn" (3 texts plus 2 fragment, 3 tunes) {C=Bronson's #17, E=#22}
Creighton-MaritimeFolkSongs, p. 5, "Hind Horn" (1 text, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 5, "The Beggarman" (1 text, 1 tune) {Bronson's #21}
Karpeles-FolkSongsFromNewfoundland 4, "Hind Horn" (1 text, 2 tunes) {Bronson's #2}
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 72-73,246,252, "The Old Beggar Man" (1 text, 1 tune)
Ives-21FolksongsFromPrinceEdwardIsland, pp. 19-22,83, "The Old Beggar Man" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 55, "The Old Beggar Man (Hind Horn)" (1 text, 1 tune)
Fowke-TraditionalSingersAndSongsFromOntario 32, "The Old Beggar Man" (1 text, 1 tune)
Leach-TheBalladBook, pp. 96-100, "Hind Horn" (2 texts)
Quiller-Couch-OxfordBookOfBallads 35, "Hynd Horn" (1 text)
Niles-BalladBookOfJohnJacobNiles 12, "Hind Horn" (1 text, 1 tune, plus a single stanza which might be this ballad -- but could be something else)
Gummere-OldEnglishBallads, pp. 260-262+357, "Hind Horn" (1 text)
Buchan-ABookOfScottishBallads 44, "Hind Horn" (1 text)
Whitelaw-BookOfScottishBallads, pp. 134-136, "Hynd Horn" (1 text)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 57-59, "Hind Horn" (1 text)
HarvardClassics-EnglishPoetryChaucerToGray, pp. 59-61, "Hind Horn" (1 text)
DT 17, HINDHORN HNDHORN2* HNDHORN3*

ADDITIONAL: Edith Fowke, "American Cowboy and Western Pioneer Songs in Canada" in The Western Folklore, Vol. XXI, No. 4 (Oct 1962 (available online by JSTOR)), pp. 249-250, ["The Cowboy's Wedding Ring"] ("A cowboy with his sweetheart stood beneath a starlit sky") (1 text)
RELATED: Versions of the Romance "King Horn"
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Jennifer Fellows, _Of Love and Chivalry: An Anthology of Middle English Romance_, Everyman/J. M. Dent, 1993, pp. 1-41, "King Horn" (1 text, of 1532 lines, based mainly on Cambridge MS. Gg. 4.27.2)

Ronald B. Herzman, Graham Drake, and Eve Salisbury, editors, _Four Romances of England: King Horn, Havelock the Dane, Bevis of Hampton, Athelston_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 1999, pp. 17-56, "King Horn" (1 text, of 1545 lines, based mostly on Cambridge MS. Gg. 4.27.2)
Donald B. Sands, editor, _Middle English Verse Romances_, Holt Rinehart and Winston, 1966, pp. 15-54, "King Horn" (1 text, of 1540 lines, somewhat cleaned up, based mostly on Cambridge MS. Gg. 4.27.2)

J. Rawson Lumby, editor (1866), revised (1901) by George H. McKnight, _King Horn, Flori3 and Blauncheflur, The Assumption of our Lady_, Early English Text Society/Oxford University Press, 1901 (reprinted 1962), pp. 1-69, "King Horn" (showing the three manuscripts in parallel)
Walter Hoyt French and Charles Brockway Hale, _Middle English Metrical Romances_, Prentice-Hall, 1930, pp. 25-70, "King Horn" (1 text, nominally of 1530 lines, based mostly on Cambridge MS. Gg. 4.27.2)

John Edwin Wells, _A Manual of the Writings in Middle English 1050-1400_, 1916 (references are to the 1930 fifth printing with three supplements), pp. 8-11, "(King Horn)" and "Horne Childe and Maid Rimhild" (prose summaries of the two romances)
Brown/Robbins-IndexOfMiddleEnglishVerse, #166
DigitalIndexOfMiddleEnglishVerse #312

MANUSCRIPT: {MSAuchinleck}, The Auchinleck Manuscript, Edinburgh, National Library of Scotland MS. Advocates 19.2.1, folios 317v-323v "Horn childe and maiden rimhild"
MANUSCRIPT: Oxford, Bodleian Library, MS. Laud misc. 108 (Bodleian 1486), folio 219
MANUSCRIPT: Cambridge, University Library MS. Gg.4.27 (Part 2), folio 11
Roud #28

RECORDINGS:
Edmund Doucette, "The Old Beggar Man" (on MRElves01)

CROSS-REFERENCES:
cf. "The Kitchie-Boy" [Child 252] (lyrics)
cf. "The Bird's Courting Song (The Hawk and the Crow; Leatherwing Bat)" (tune)
SAME TUNE:
The Bird's Courting Song (The Hawk and the Crow; Leatherwing Bat) (File: K295)
ALTERNATE TITLES:
The Pale Ring
The Jeweled Ring
The Beggar at the Wedding

NOTES [2627 words]: Fowke-TraditionalSingersAndSongsFromOntario: "A North American adaptation of the "Hind Horn" story has turned up in Ontario as "The Cowboy's Wedding Ring": the text appears in Western Folklore."

In that text the parting sweethearts promise to be true. Jack gives Nell half of a broken ring: each keeps the half of the ring engraved with the other's name. Jack shows up at Nell's wedding three years later and joins with her father to "drink a toast to this fair young man and his lovely bride." Jack drops his half of the ring into Nell's glass. When she sees Jack's half of the ring she says "It's you, my cowboy sweetheart back, and my Jack I'll wed tonight."

Whitelaw-BookOfScottishBallads is from William Motherwell, Minstrelsy: Ancient and Modern (Glasgow: John Wylie, 1827 ("Digitized by Microsoft")), pp. 36-43, "Hynd Horn." Motherwell says, "An imperfect copy of this very old Ballad appeared in 'Select Scottish Songs, Ancient and Modern,' edited by Mr Cromek [included by Child as 17.D]; but that gentleman seems not to have been aware of the jewel he had picked up, as it is passed over without a single remark. We have been fortunate enough to recover two copies from recitation, which, joined to the stanzas preserved by Mr Cromek, have enabled us to present it to the public in its present complete state." - BS

For Bronson's proposed relationship between this song and "The Whummil Bore" [Child 27], see the entry on the latter piece.

Briggs describes the tale of "Two Irish Lads in Canada"(found in volume A.2., pp. 499-501) as a "modern version" of "Hind Horn."

Literary historians have connected this ballad with the thirteenth century romance "King Horn" (who lost his kingdom to Saracens, then won it and his sweetheart back after heroic adventures) -- but if so, there has been a lot of folk processing along the way.

Child mentions the romance, but notes that the ballad contains only the "catastrophe" of the written epic; Wells, p. 12, considers the ballad to be taken from the "banquet scene of Horne Childe" (the other Horn romance). The Horn legend found in "King Horn" appears in various forms. CHEL1, p. 304, declares it "a viking story plainly adapted to romantic ends." "King Horn" itself is listed as "the earliest of the extant romances in [Middle English]" (Dickins/Wilson p. 29). Similarly Sands, p. 15, "With the tale of Horn and the fair Rymenhild we have the earliest extant English romance. This distinction it can claim; other distinctions, especially technical and esthetic, are hard to come by. Yet Horn possesses considerably more interest than a good number of competent pieces: it can be regarded as the prototypic Middle English romance," Bennett/Gray, p. 135. say "The oldest extant romance is probably King Horn: oldest both in its manuscript form and in date of composition." This probably explains why it is so often cited.

According to Herzman/Drake/Salisbury, p. 11, it used to be dated c. 1225, but recent studies make it later. But even if the more modern date of perhaps c. 1280 is accepted, that still gives it pride of date. There even seems to be a reference to it in another romance; according to Bennett/Gray, p. 125, an item called the "'Laud' Troy Book" mentions near the end Of Havelok, Horne and of Wade, in romances that of hem ben made.

(Many other romance heroes are also mentioned, e.g. Bevis [of Hampton], Guy [of Warwick], Sir Gawain, Tristan, Percival, and Roland, so the references in this line are presumably to "Havelock the Dane," "King Horn," and an unknown epic of "Wade." Wade seems to have been an important character in Old English and Germanic folklore, according to Wilson, pp. 16-19, but all that survives is scattered references.)

The complaints about the form of "King Horn" may arise from its antiquity. Derek Pearsall, on p. 26 of Brewer, suggests, "The couplet of Horn is a unique non-alliterative derivative from the alliterative first-half-line, blended with the French trimeter to give a standard line of three stresses, though two and four occur in special contexts. This development of alliterative verse is already well advanced in La amon's Brut, and Horn thus stands midway between La amon, the debt to whom is explicit in a number of borrowed phrases, and the later couplet.... Where they modify the metre of the oldest text, the two later manuscripts of Horn (Laud 108 and Harley 2253) always move toward four-stress regularity, but the clipped, short-breathed lines of the Cambridge Horn, with their sparse, abrupt syntax and lack of articulation, are the perfect complement of the narrative's literary quality
and may be considered a deliberate choice."

CHEL1, pp. 287-288, declares, "King Horn is singular in its verse, an example of one stage in the development of modern English metres. It is closely related in prosody to Layamon's Brut, and might be described as carrying through consistently the rhyming couplet, which Layamon interchanges with blank lines. The verse is not governed by the octosyllabic law; it is not of Latin origin; it has a strange resemblance to the verse of Otfrid in Old High German and to the accidental riming passages in Old English.... There is no other romance in this antique sort of verse."

Alternately, it may simply be massively corrupt; so apparently Rosamund Allen. Anne Scott, on p. 39 of Brewer, reports that "The short, alliterating couplets in the poem which occur in the Cambridge and Oxford versions and its terse, rhythmical style give the poem a songlike quality and have led both early and later critics to liken the poem to a ballad." It is not, however, anything like an English ballad, and would not fit a standard tune.

Mehl, p. 49, makes the observation that although it is found in three early manuscripts, "The later collections that contain a greater number of romances have not included it." This implies that its early popularity faded -- or that it went into the hands of the folk at a very early date, which would explain why the ballad is so unlike the romance. Fellows, p. xi, quotes Rosamund Allen to the effect that the three manuscripts are a literary miscellany from Herefordshire, probably made by an amateur copyist; part of a mixed collection of religious and secular narratives; and an addition to a collection of saints' lives -- suggesting that perhaps the story was considered to go with the tales of saints.

Wilson, p. 27, suggests that the story of Horn is based on an actual historical event, but if so, it has been lost from actual history. CHEL1, p 287 elaborates: "It has been suggested that the original Horn was Horm, a Danish viking of the ninth century who fought for the Irish king Cearbhall, as Horn helped King Thurston in Ireland against the Payns, i.e. the heathen invaders with their giant champion. Also, it is believed that Thurston, in the romance, may be derived from the Norwegian leader Thorstein the Red, who married a grand-daughter of Cearbhall. But, whatever the obscure truth may be, the general fact that Horn's wanderings and adventures are placed in scenery and conditions resembling those of the ninth and tenth centuries in the relations between Britain and Ireland."

"Perhaps -- but none of that has gone into the ballad."

The romance of "King Horn" exists in three manuscripts (Dickens/Wilson, p. 30; Sands, p15):

Cambridge University Library Gg.4.27.II (late XIII century, according to Dickens/Wilson; c. 1250 according to Sands), Bodleian Laud Misc. 108 (early XIV century, according to Dickens/Wilson), and B.M. Harley 2253 (written by a scribe who can be shown to have been active in 1314 and to still have been working until at least 1346, based on his other works; Fein, p. 8), the latter the famous source of the "Harley Lyrics." The Cambridge manuscript is, however, considered by Sands to be the best as well as the oldest copy; so too Fein, p. 6 (Dickens/Wilson prefer Harley). The original composition is dated c. 1225 based on the language; the dialect seems to place it in the south or the midlands (Sands p. 15).

The legend also appears in a French epic, "Hornet Rimel," and there is a second English version, probably of the fourteenth century, called "Horne Childe" (Dickins/Wilson, p. 29) or "Horne Childe and Maiden Rimnild" (Mehl, p. 48). Benet, p. 516, says that "Horne Childe" is "generally called The Geste of King Horn."

The nominal author is a certain Mestre Thomas." (However, Bennett/Gray, p. 135, argue that "the later and longer Anglo-Norman romance of Horn by one Thomas is clearly related to [i.e. derived from] some version of this poem." (This point is, naturally, disputed.) What is certain is that "Horne Childe" is a tail rhyme romance (Mehl, p. 52), and as far as I know no tail rhyme romance has ever been clearly linked to a traditional song. In any case, the general feeling is that "Horne Childe" is not as well constructed as "King Horn," even if it is better poetry. For a bibliography of works on "Horne Childe," see Rice, p. 295, who calls it "Horn Child." It is, interestingly, one of the shortest bibliographies in her book; "Horn Child" does not seem to have been much valued by scholars. The much fuller bibliography for King Horn occupies pp. 307-314, which lists 18 editions although many of them are not really publicly available.

Sands, p. 15, makes the interesting note that "King Horn" "lacks chivalrous ideas" -- a hint, perhaps, of folk rather than courtly origin. Keen, p. 131, observes that it shows some aspects typical of tales of the period: "Medieval authors had a passion for disguises; the irony of the situation in which enemies or livers met incognito seems to have endlessly delighted them. So one will find Hind Horn coming to the presence of his beloved Rimenheld in the guise of an old woman... and Ippomedon tourneying before his lady in a series of disguises." Similarly Herzman/Drake/Salisbury, p. 13: "The story contains unexplained actions and situations that can only be explained because the poet is referring, sometimes incompletely, to folk tale sources. One folk-tale non sequitur" Barron notes is that Horn gives no particular reason for hiding his true
identity. And John Speirs sees misty connections to mythology in the symbol of Horn himself -- to the Horn of Plenty and ultimately the Holy Grail."

According to GA:arnett-IHearAmericaSinging/Gosse, volume i, p. 115, "King Horn is another romance with a Scandianvian groundwork going back to the time of the expeditions of the Danish Vikings before their conversion to Christianity." CHEL1, p. 218, also lists the legend as being of Danish origin, naturalized in the period around 1200. Dickens/Wilson, pp. 29-30, amplify this: "the story is usually supposed to be based on events which took place during the Anglo-Saxon conquest or the Viking raids. This is plausible enough, but any basis in fact that there might originally have been can now distinguished from the mass of folk-tale with which it has been overlaid, nor is it possible to localize the events." We might conjecture, however, that the "Suddene" of the poem (although often interpreted as some such place as the Isle of Wight, according to Sands, p. 16) is in fact Sweden. (Which in turn hints that Horn might be the Scyld Scieving of Beowulf, but that has little to do with the matter of this ballad.)

GA:arnett-IHearAmericaSinging and Gosse, p. 115, add that the piece has "no great poetical merit." Herzman/Drake/Salisbury, p. 12, suggest that it is unusually well plotted, but AS POETRY it isn't much. In support of this we might note that the meter is so irregular that scholars have not even managed to agree on whether it's supposed to be trochaic or iambic! Bennett/Gray, p. 135, have a possible explanation for this, describing the piece as consisting of "just over 1,500 short and rather jerky lines in a metre probably deriving -- like Layamon's Brut -- from the old English alliterative measure."

Sands, p. 16, explains this on the grounds that it is "a transitional piece. It contains the rhymed couplet introduced from the French, but does not lengthen the two- and three-stress lines taken over from the Old English half-line into the usual tetrameter line of later romances. It hovers between the older trochaic rhythm and the coming iambic and never really favors one over the other, a feature perhaps which prompts Kane to remark that the prosody 'sometimes looks and possibly is incompetent.'" - RBW

The magic stones of the ring in "King Horn" make the wearer invulnerable; Horn is to look at the ring just to remind him of her (French/Hale, "King Horn," ll. 541-576) He happens to return to Westernesse after seven years when "word began to springe Of Rymenhilde wedding" (French/Hale, ll. 1007-1018). The rest of the story, including the return of the ring in the wine horn (French/Hale, ll. 1159-1170) agrees well enough with the plot, for example, of Child 17B. The magic stones of the ring in "Horn Childe and Maiden Rimnild" have the property of changing color, as in the ballad, when Rimnild changes her mind or loses her maidenhead (Mills, ll. 565-576) It happens that when seven years have passed that Horn notices that the stones have changed color (Mills, ll. 836-840). Here too, the ring is returned in a wine cup (Mills, ll. 994-996). Child notes the similarities in plot between the ballad and "Horn Childe and Maiden Rimnild." However, he denies that "the special approximations of the ballads to the romance of Horn Child oblige us to conclude that these, or any of them, are derived from that poem." He goes on further to say "It is often assumed, without a misgiving, that oral tradition must needs be younger than anything that was committed to writing some centuries ago; but this requires in each case to be made out; there is certainly no antecedent probability of that kind." - BS

Several other ballads also derive loosely or from Middle English romance, or from the legends that underlie it, examples being:
* "King Orfeo" [Child 19], from "Sir Orfeo" (3 MSS., including the Auchenleck MS, which also contains "Floris and Blancheflour")
* "The Marriage of Sir Gawain" [Child 31], from "The Weddnyge of Sir Gawe and Dame Ragnell" (1 defective MS, Bodleian MS Rawlinson C 86)
* "Blancheflour and Jellyflorice" [Child 300], from "Floris and Blancheflour" (4 MSS, including Cambridge Gg.4.27.2, which also contains "King Horn," and the Auchenleck MS, which also contains "Sir Orfeo")

Of these ballads from romances, this is the only one that really seems to have gone solidly into tradition ("Sir Orfeo" came from tradition, but in circumstances that make a minstrel origin a strong possibility). Child has a very extensive discussion of the relationship between this ballad and the literary romances.

Incidentally, it appears that some of the language of "King Horn" influenced J. R. R. Tolkien. Not surprising; he lectured on the text of the romance at Oxford in 1927 (ScullHammond, p. 139). I have not yet found any traces of what he said -- which is singularly unfortunate, given that he knew both the romances and the folklore of ballads so well; he might well have had much to say about the piece. TolkienLetters, p. 361, says that Tolkien used "Westerness" as a translation of "Numinor," which he declared was "known to [him] only in MS. C [the Cambridge manuscript] of
**King Horn.** (Line 161 in Sands (p. 21) and Herzman/Drake/Salisbury (p. 21); line 171 in Lumby (p. 8), which shows that the other two (inferior) manuscripts of the romance read "westnesse." - RBW Greig: "The tune to which 'Hynd Horn' is sung seems to be the original form of 'Logan Braes,' and is associated with many other songs and ballads. As far as my records show, it is the most common folk-tune we have." - BS

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- Bennett/Gray: J. A. W. Bennett, Middle English Literature, edited and completed by Douglas Gray and being a volume of the Oxford History of English Literature, 1986 (I use the 1990 Clarendon paperback)
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- Wells: John Edwin Wells, A Manual of the Writings in Middle English 1050-1400, 1916 (references are to the 1930 fifth printing with three supplements)

_Last updated in version 5.3_

_File:_ C017

**Hingin' on the Nail**

**DESCRIPTION:** The singer, forty-four, has spent her life "hinging on the nail." She thinks she's not
too bad looking though "the shadow o' my former sel'." She doesn't care about looks or brains "if only he would act his part, and ease me aff the nail"

AUTHOR: Alexander G Murdoch (1843-1891) (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #160)
EARLIEST DATE: 1877 (Murdoch's _The Laird's Lykewake and Other Poems_, according to Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #160 and Greig/Duncan7)
KEYWORDS: oldmaid
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #89, p. 2, "Hingin' on the Nail" (1 text)
Greig/Duncan7 1380, "Hingin' on the Nail" (2 texts, 1 tune)
Roud #6271
File: GrD71380

Hiram Hubbert [Laws A20]
DESCRIPTION: Hiram Hubbard is captured and brought to trial. Although he is not guilty of anything, he is tried and convicted on the evidence of his captors. He makes a will and is summarily shot. (He is reported to have been ninety miles from the crime scene.)
AUTHOR: unknown
EARLIEST DATE: 1909
KEYWORDS: trial execution lastwill trial Civilwar
FOUND IN: US(Ap)
REFERENCES (5 citations):
Laws A20, "Hiram Hubbert"
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 48, pp. 171-172, "Hiram Hubbert" (1 text)
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 77, "Hiram Hubbard" (1 text, 1 tune)
Roberts-SangBranchSettlers, #32, Hiram Hubbard" (1 text, 1 tune)
DT 367, HIRAMHUB*
Roud #2208
RECORDINGS:
Jean Ritchie & Doc Watson, "Hiram Hubbard" (on RitchieWatson1, RitchiteWatsonCD1)
NOTES [94 words]: Reported to be "an echo of the guerilla warfare in the [Kentucky/Tennessee?] Highlands during the Civil War" (indeed, the Ritchie text refers explicitly to rebels) This strikes me as not unlikely. These regions were filled with Unionists who did not like the fact that their states had put them into the Confederacy. It took the Union two years to get troops to Knoxville. Until they did, there was generally trouble between the locals and the Confederate government.
I have not located any actual references to a Hiram Hubbard who was executed in this period. - RBW
Last updated in version 4.2
File: LA20

Hireman Chiel, The
DESCRIPTION: A baron's son disguised as a laborer wins the heart of a young lady. Her parents do not approve, but they escape together and at last the young man reveals his station.
AUTHOR: unknown
EARLIEST DATE: 1904 (Greig/Duncan5)
LONG DESCRIPTION: A baron's son, told by his father to marry, disguises himself as a laborer to find a lady who will marry for love. He sees a beauty at a castle gate, and gets himself hired by the grieve. The lady falls in love (of course), and writes him a letter to arrange a meeting. They meet, declare their love, and arrange to meet again by night, with the young man's assurances not to wrong her honor. They begin meeting every night, and her parents become suspicious. She tells the young man of her father's threats to hang him, and he scoffs at them. But they are overheard and confronted by her mother. The young man departs, telling the mother her daughter is still marriageable. A nobleman courts and wins the young lady, but as they are going to be married the young man reappears and the two lovers escape. The father pursues them to the young man's home. His identity revealed, the young man asks the father's blessing, saying, "Seven years I served for her sake, But now I've got my fee."
KEYWORDS: courting disguise nobility worker love virginity family
Hiring Fair at Hamiltonsbawn, The

DESCRIPTION: At the Hamiltonsbawn hiring fair the singer hires for six winter months to Tom McCann. After one good meal, the food "no human eye could stand," the work is hard, the fleas unbearable at night. "My trousers got too wide ... my hair got like a wig"

AUTHOR: unknown

EARLIEST DATE: 1970 (Morton-FolksongsSungInUlster)

KEYWORDS: humorous hardtimes farming food bug work clothes bug

FOUND IN: Ireland

REFERENCES (1 citation):
Morton-FolksongsSungInUlster 23, "The Hiring Fair at Hamiltonsbawn" (1 text, 1 tune)

Roud #2890

CROSS-REFERENCES:
cf. "Bad Luck Attend the Old Farmer" (subject: hiring fair servant's half-year term hard times)

NOTES [79 words]: Morton-FolksongsSungInUlster: "If you travel the road from Armagh City to Tandragee, you pass through the snug town of Hamiltonsbawn.... Hiring fairs were in full swing up to fifty years ago and the one at 'the Bawn' is remembered as recently as forty years ago [c.1929].... May and November seem to have been the months favoured for 'hiring'; no doubt because May marked the beginning of the harvest season and November heralded preparation of the ground and planting." - BS

File: MorU023

Hiring Fair, The

DESCRIPTION: On the way to Strabane, or Antrim, singer meets a maid on the way to the hiring fair. He offers his umbrella to keep her from the rain. They stop for drinks and miss the fair. They spend the night, marry next day, and have been happy since.

AUTHOR: unknown

EARLIEST DATE: 1952 (IRTunneyFamily01); c.1845 (broadside, NLScotland L.C.1270(018))

KEYWORDS: courting marriage drink work travel

FOUND IN: Ireland

REFERENCES (3 citations):
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 39, "The Hiring Fair" (1 text, 1 tune)
Morton-FolksongsSungInUlster 24, "The Hiring Fair" (1 text, 1 tune)
Morton/Maguire-ComeDayGoDayGodSendSunday 14, pp. 34-35,106,162, "The Strabane Hiring Fair" (1 text, 1 tune)

Roud #2516

RECORDINGS:
Michael Gallagher, "The Hiring Time" (on IRTunneyFamily01)

CROSS-REFERENCES:

cf. "The Feeing Time (I)" (plot)
NOTES [64 words]: This follows the same general story line as "The Maid of Lismore" but ends happily. - BS
The similarity to "The Feeing Time (I)" is even greater; it's essentially the same plot, and there are some common lyrics as well. They maybe the same song; Roud lumps them. But it clearly falls into Scottish and Irish families, so -- with some hesitation -- I've allowed them to stay separate. - RBW

Last updated in version 5.2
File: RcHiriFa

**Hiring Fairs of Ulster, The**

**DESCRIPTION:** In May there are hiring fairs for servants in Ulster. Plough boys, dairy maids, cowboys and shoe boys, labouring boys and kitchen maids are interviewed by farmers. "The servants' wages now should rise" to offset rising prices

**AUTHOR:** unknown

**EARLIEST DATE:** 1925 (Hayward-UlsterSongsAndBalladsOfTheTownAndCountry); 19C (broadside, Bodleian 2806 c.7(31))

**KEYWORDS:** work nonballad money

**FOUND IN:** Ireland

**REFERENCES (2 citations):**
OLochlainn-MoreIrishStreetBallads 25, "The Hiring Fairs of Ulster" (1 text, 1 tune)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 89-90, "The Hireing Fairs of Ulster" (1 text)
Roud #6533

**BROADSIDES:**
Bodleian, 2806 c.7(31), "The Hireing Fairs of Ulster" ("Good people all attention [sic] pay"), P. Brereton (Dublin), c.1867
LOCSinging, as105370, "The Hireing Fairs of Ulster," P. Brereton (Dublin), n.d.

**NOTES:**
CROSS-REFERENCES:
cf. "The Hiring of the Servants" (subject)
cf. "Copshawholm Fair" (subject)
NOTES [12 words]: Broadsides LOCSinging as105370 and Bodleian 2806 c.7(31) are duplicates. - BS

Last updated in version 2.5
File: OLCOM25

**Hiring of the Servants, The**

**DESCRIPTION:** "The time of the hiring is coming." Working conditions on Irish farms are hard and "not like the day of the good old time." Farmers are warned that Ireland's youth are going to England for better wages; "You must double their wages or give up your land"

**AUTHOR:** Patrick O'Sullivan (source: broadside Bodleian 2806 c.8(218))

**EARLIEST DATE:** 1976 (recording, Jamesy McCarthy)

**KEYWORDS:** farming England Ireland nonballad

**FOUND IN:** Ireland

**Roud #12936**

**RECORDINGS:**
Jamesy McCarthy, "Come To the Hiring" (on Voice20)

**BROADSIDES:**
Bodleian, 2806 c.8(218), "The Hiring of the Servants" ("Young men and maidens draw near for awhile"), unknown, n.d.

**CROSS-REFERENCES:**
cf. "Spailpin Fanac" and references there
cf. "The Hiring Fairs of Ulster" (subject)

File: RChirOTS

**Hirrum Tirrum**

**DESCRIPTION:** The singer would visit a lass at night. She says her modesty won't permit that. He
convinces her she has nothing to fear. She leaves the door open for him so he can come at any hour. They go to bed. "I stole her virgin bloom, And then I left her alone"

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan4)
KEYWORDS: seduction sex virginity dialog nightvisit abandonment
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 773, "Hirrum Tirrum" (5 texts, 3 tunes)
Roud #6189
ALTERNATE TITLES:
Rise and Let Me In
Come Canny!
NOTES [16 words]: Greig/Duncan4: "From Peter Murray at Tillyorn about sixty years ago. Noted 24th July 1907." - BS
Last updated in version 2.5
File: GrD4773

His Lordship Had a Coachman

DESCRIPTION: His Lordship discharges coachman John. John claims to be the finest coachman alive. To demonstrate, "I'll drive you all around Belfast town, And I won't go through a street." His Lordship agrees John can keep his job if he succeeds. John keeps his job.

AUTHOR: Fred Ginnet (source: Leyden-BelfastCityOfSong)
EARLIEST DATE: 1989 (Leyden-BelfastCityOfSong)
KEYWORDS: humorous wordplay servant unemployment
FOUND IN: Ireland
REFERENCES (1 citation):
Leyden-BelfastCityOfSong 9, "His Lordship Had a Coachman" (1 text, 1 tune)
NOTES [123 words]: Leyden-BelfastCityOfSong: "The song dates from 1888 when the Lord Mayor was Sir James Horner Haslett." The trick to the song is that it "takes us all around Belfast without going through a single street!" So, the tour goes up Rugby Road, down Agincourt Avenue, South Parade, Carrickfergus Way, King Street Mews, Glengall Place, and the like. - BS
Jonathan Bardon, A History of Ulster, Blackstaff Press, 1992, first mentions Haslett on pp. 382-383 as MP for West Belfast, defeated in the "home rule" election of 1886 by Catholic votes. He became Lord Mayor not too long after, for he greeted Queen Victoria when she visited the city in 1888. He later went back to parliament as the member from North Belfast, and died in office in 1905. - RBW
File: Leyd009

His Name So Sweet

DESCRIPTION: "Oh, Lord, I just come from the fountain (x3) His name so sweet." "Poor sinner, do you love Jesus, Yes, yes, I do love my Jesus, Poor sinner, do... His name so sweet." "Class leader, do you love Jesus?" "Sidin' elder, do you love Jesus?" "Brother, do..."

AUTHOR: unknown
EARLIEST DATE: 1997 (Warren-EveryTimeIFeelTheSpirit)
KEYWORDS: religious nonballad
FOUND IN:
REFERENCES (1 citation):
Warren-EveryTimeIFeelTheSpirit, p. 52, "His Name So Sweet" (1 text, 1 tune)
File: WarSp052

History of Prince Edward Island, The

DESCRIPTION: The singer tells of the "dismal fate" of the Island. He complains that the rich folk of Canada have "made us slaves and sold Prince Edward Isle." He tells of a time of troubles and of many leaving their homes. At last he too must depart

AUTHOR: unknown
EARLIEST DATE: 1950 (Ives-DriveDullCareAway-PrinceEdwardIsland)
KEYWORDS: Canada lament exile political patriotic
Hit Him


AUTHOR: unknown

EARLIEST DATE: 1975 (Fahey-Joe-Watson-AustralianTraditionalFolkSinger)

KEYWORDS: ship punishment nonballad

FOUND IN: Australia

REFERENCES (1 citation):
Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 2, page headed "I asked Joe..."], "(no title)" (1 short text)

File: FaWaHitH

Hitler Has Only Got One Ball

DESCRIPTION: To the tune of the Colonel Bogey march: "Hitler has only got one ball, Goering has two, but they are small. Himmler has something sim'lar, But poor Goebbels has no balls at all."

AUTHOR: unknown (music by Lieutenant F. J. Ricketts, also known as Kenneth J. Alford, 1881–1945)

EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: nonballad injury

FOUND IN: Canada

REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, p. 186, "Hitler Has Only Got One Ball" (1 text, 1 tune)

Roud #10493

CROSS-REFERENCES:
cf. "Colonel Bogey March" (tune)
cf. "Comet" (tune)

File: Hopk186
Hitler in Bits
DESCRIPTION: "This is the year of forty-one." Hitler "made a Poland that we could not understand"; we hope he comes to Newfoundland. "He thought he was going to rule us" "I suppose he will be over ... And he'll go back to Germany with his yellow planes in bits"
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: war nonballad patriotic
FOUND IN: Canada(Newf)
Roud #30129
RECORDINGS:
Frank Shanahan, "Hitler in Bits" (on MUNFLA-Leach)
File: ML3H1iB1

Hitler's Song
DESCRIPTION: Overnight Old Nick grows a mustache on Hitler. Convinced that this miracle assures him "we'll conquer the world" he starts the war "like a wild maniac." He and his friends are doomed: "when we get through The pieces we leave will be too small to mend"
AUTHOR: unknown
EARLIEST DATE: 1951 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)
KEYWORDS: war humorous nonballad patriotic Devil
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 177-181, "Hitler's Song (sung to the tune of the 'Squid Jiggin' Ground')" (1 text, 1 tune)
Roud #25323
CROSS-REFERENCES:
cf. "The Squid-Jiggin' Ground" (tune)
File: Guig177

HMS Ariel Song
DESCRIPTION: "Air-i-el, Shades of Hell, What a place to live in. Rain all round, Weather bound, Gone to ground and never be found For years and years, Confirms our fears That we're forgotten numbers. Here are we till eternity...."
AUTHOR: unknown
EARLIEST DATE: 1969 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: navy hardtimes derivative
FOUND IN: Britain(England)
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 107, "HMS 'Ariel' Song" (1 text, tune referenced)
CROSS-REFERENCES:
cf. Heykens's "Serenade No. 1" (tune)
cf. "Pump, Suck, Blow" (tune)
File: Tawn078

HMS Exeter Song
DESCRIPTION: "When the Exeter went on patrol, We all put our woolies on, But south of the border is more in our line, Or the land of the Rising Sun.... But a certain marine down the fore magazine Said, 'Buet mon droit, bless 'em all."
AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: ship clothes travel navy
HISTORICAL REFERENCES:
Mar 1, 1942 - Sinking of HMS Exeter
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
NOTES [152 words]: According to M. J. Whitley, *Cruisers of World War II: An International Encyclopedia*, Arms and Armour Press, 1995, p. 94, HMS *Exeter*, the only cruiser of her class, was laid down at Devonport on August 1, 1928, launched July 18, 1929, and completed July 27, 1931; she was sunk March 1, 1942. She was a heavy cruiser, but a rather under-gunned one (the result of British naval economies), with just six 8" guns (a normal heavy cruiser would have eight or more) and a design speed of 32 knots.

This song is largely right: even though *Exeter* was a British ship, she spent most of her World War II career in the southern hemisphere, first while chasing the German *Graf Spee* and then in the south Pacific defending the Malay Barrier from Japan. It was there that she was sunk in the aftermath of the Battle of the Java Sea. For a fuller overview of her career, see the notes to "The Sinking of the Graf Spee." - RBW

Last updated in version 5.1

File: Tawn066

**Ho for California (Banks of Sacramento)**

DESCRIPTION: The "plot" of the song varies widely, according to its use by pioneers, sailors, or gold-diggers. The chorus is fixed: "(Then) Ho! (boys), Ho! To California go! There's plenty of gold in the world, we're told, on the banks of the Sacramento"

AUTHOR: unknown

EARLIEST DATE: 1849 (Journal of William F. Morgan of the La Grange)

KEYWORDS: gold shanty travel

HISTORICAL REFERENCES:
1849 - California gold rush

FOUND IN: US(MA,MW,NE) Australia Canada(Mar)

REFERENCES (22 citations):
- Eddy-BalladsAndSongsFromOhio 125, "California" (1 text, 1 tune)
- Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 70, "Ho, Boys, Ho" (1 text, 1 tune)
- Doerflinger-SongsOfTheSailorAndLumberman, pp. 68-70, "Sacramento" (3 texts, 2 tunes, though the last of these derives its verses from "Rolling in the Dew (The Milkmaid)"
- Colcord-SongsOfAmericanSailormen, pp. 105-106, "Sacramento" (1 text, 1 tune)
- Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 39-40, "Banks of Sacramento" (1 composite text, 1 tune)
- Harlow-ChantyingAboardAmericanShips, pp. 109-110, "Banks of Sacramento" (1 text, 1 tune)
- Hugill-ShantiesFromTheSevenSeas, pp. 106-114, "California," "Sacramento" (7 texts-1 in German, 3 tunes) [AbEd, pp. 95-100]
- Hugill-SongsOfTheSea, p. 11, "Sacramento" (1 text, 1 tune); p. 149, "De Hamborger Viermaster" (2 texts, German & English, 1 tune)
- Shay-AmericanSeaSongsAndChanteys, pp. 82-83, "The Banks of Sacramento" (1 text, 1 tune)
- Kinsey-SongsOfTheSea, p. 69, "Sacramento" (1 text, 1 tune)
- Sandburg-TheAmericanSongbag, pp. 110-111, "California"; 111, "The Banks of Sacramento" (2 texts, 2 tunes)
- Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 37, "On the Banks of the Sacramento" (1 text)
- Lomax/Lomax-FolkSongUSA 42, "Sacramento" (1 text, 1 tune)
- Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, p. 91, "Banks of the Sacramento" (1 fragmentary text, in which the singer seeks girls rather than gold; 1 tune)
- Huntington-SongsTheWhalemenSang, pp. 174-176, "The California Song" (1 text, 1 tune)
- Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 655-656, "Ho! For California!" (1 text)
- Silber/Silber-FolkSingersWordbook, p. 88, "Sacramento" (1 text)
- Fuld-BookOfWorldFamousMusic, pp. 158-159, "(De) Camptown Races--(Sacramento)"
- DT, SACRMNTO* SACRMN2*


Frederick Pease Harlow, _The Making of a Sailor, or Sea Life Aboard a Yankee Square-Rigger_,
1928; republished by Dover, 1988, p. 320, "Banks of Sacramento" (1 text, 1 tune)
Stewart Gordon, _A History of the World in Sixteen Shipwrecks_, ForeEdge, 2015, p. 176, "(no title)" (1 text)
Roud #319
RECORDINGS:
Logan English, "Sacramento" (on LEnglish02)
CROSS-REFERENCES:
cf. "Ten Thousand Miles Away" (tune)
cf. "A Capital Ship" (tune)
ALTERNATE TITLES:
Californi-O
Blow, Boys, Blow for Californi-O
Der Hamborger Veermaster
Der Hamborger Vullrigger
NOTES [80 words]: Possibly created and certainly popularized by the Hutchinson Family (who published a text in their 1855 songbook), versions of this song are found throughout the U.S., and are well-known among sailors.
The texts are diverse (Hugill, for instance, has a version in which a sailor courts a girl and winds up with a venereal disease), but most seem to be related to the California gold rush. The tune is a variation on "Camptown Races," perhaps in turn based on "A Capital Ship." - RBW
Last updated in version 5.2
File: E125

Ho! For a Rover's Life; or The Song of the Pirate
DESCRIPTION: "Ho! for a rover's life, Battle and stormy strife! Fearless he braves Wild wind and waves." The pirate courts "the dark-eyed maid" with his guitar. He sets out to attack a ship; the enemy is a warship, and he is killed crying "Stand to your guns!"
AUTHOR: John H. Hewitt (1801-1890) (source: Frank-NewBookOfPirateSongs)
EARLIEST DATE: 1843 (sheet music, according to Frank-NewBookOfPirateSongs)
KEYWORDS: pirate courting death music
FOUND IN:
REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 57, "Ho! For a Rover's Life; or The Song of the Pirate" (1 text, 1 tune)
Roud #V39487
File: FrPi057

Hob-Y-Derri-Dando
DESCRIPTION: Welsh shanty often sung mixing English verses and the Welsh chorus. The translation of the Welsh version has a chorus something like "Jane, sweet Jane, full of charm, the birds are singing merrily."
AUTHOR: unknown
EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)
LONG DESCRIPTION: Welsh shanty often sung mixing English verses and the Welsh chorus. The translation of the Welsh version has a chorus something like "Jane, sweet Jane, full of charm, the birds are singing merrily." The most common English verses featured nonsense rhymes about "Davy Davy" from Nevin and various members of his family. However other versions also borrowed from "Sally Brown" among others. The English verses sung to this were also often put to the tune of another Welsh shanty, "Mochyn Du.
KEYWORDS: shanty foreignlanguage
FOUND IN: Britain Wales
REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, pp. 525-528, "Hob-Y-Derri-Dando" (4 texts-English & Welsh, 1 tune)
CROSS-REFERENCES:
cf. "Mochyn Du" (English verses often interchanged with this)
ALTERNATE TITLES:
Hob-Y-Derrin-Dando
Hoban Boys, The

DESCRIPTION: On the night of October 27, a hurricane blows in. The next day, the singer sees the wrecks of the Minnie and Lilly & Jim. The singer's own Mayflower has been towed to St Pierre and looted; they pay the fee to the French, clear customs, and head home.

AUTHOR: unknown
EARLIEST DATE: 1976 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: sea ship storm wreck
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 51, "The Hoban Boys" (1 text, 1 tune)
Roud #28979
CROSS-REFERENCES:
cf. "The Old Mayflower" (theme of wreckers) and references there

NOTES [688 words]: "The Hoban Boys" text mentions no year. My guess is that it refers to the October 28, 1921 storm but, while there is documentation for damage by that storm in Trinity Bay and Conception Bay (Fred Martin's site has a list of those losses) and Robert Parsons mentions damage at Hermitage Bay and Fortune Bay, I find no information about losses in between, at Placentia Bay.

Northern Shipwrecks Database, and that database's owner -- David Barron -- also has no specific information about ships lost on that date; he recommends I review microfilm of local papers for that week. I contacted a Placentia Bay newspaper, The Southern Gazette, but they have no information about the storm (they started publication in 1975) and thought "only the Telegram or the defunct Daily News would have recorded that info." The Telegram has not responded to my inquiry. Neither Ms. Lehr nor Ms. Best could pin down the year for this storm; Ms. Best, noting that "sometimes dates in songs are imperfectly remembered and passed on, as you will no doubt realise" wondered why I would take the dates mentioned in the ballad so literally. Obviously, that's a good point. Even for such a famous sinking as "The Loss of the Atlantic," for which I've seen six distinct versions, Ranson [Songs of the Wexford Coast] p. 88 has the sailing date from Liverpool April 18 -- rather than March 20 -- for a wreck that occurred on April 1; Ranson's other version has the sailing from Queenstown on March 21 -- as should be -- but the departure from Liverpool as March 14.

Any further research will have to be done in Newfoundland. - BS

The place names in the song make it clear that the location is indeed the Placentia Bay. The gale apparently took place October 27 and after. The ships involved are said to be the Minnie (lost on Woody Island), the Lilly and Jim (or Lily and Jim, or some such), the Mayflower, and two ships that were not involved but might rescue the survivors, the Argyle and the Daisy.

The Argyle is the best hint. The most noteworthy Newfoundland ship named Argyle was one of the members of the Alphabet Fleet (for the Alphabet Fleet, see the notes to "The Wreck of the Steamship Ethie"), which was placed in service in 1900, and which served in Placentia Bay (Hanrahan, p. 3). she was in service until 1946 (Hanrahan, p. 199). That doesn't quite guarantee that the events in the song took place between 1900 and 1946, but it's the way to bet.

The name Daisy is not as clear a hint, but there was a tug Daisy which served in St. John's in 1880 (Power, p. 45). These tugs tended to be utility vessels, so I wouldn't be surprised if it's the same ship, moved to Placentia Bay when she got older. This would tend to imply a relatively early date. So does the mention of paying a fee to the French. The French had settled the western parts of Newfoundland in the period before the American Revolution, and even after Britain took over the island, the French had rights on the "French Shore." It wasn't until 1904 that the French gave up their last rights in the region (Noel, p. 34). So I think a case could be made for a date before 1904.

Galgay/McCarthy2, p. 105, has a list of thirteen ships lost on October 28, 1921. As Ben said, none were lost in Placentia Bay, but they were lost on both sides of her, and some of the names might have inspired the names in this song: D. P. Ingram, Jean and Mary, Passport, Prospector, Pansy, Natoma, Brothers, Willis Martin, Dianthus, A. Hardy, Cactus, Gordon, and Galatea.

"The Old Mayflower" also mentions a ship named Mayflower being looted. Whether that describes the same event as this I do not know.

Because the event took place in October, the Minnie involved is presumably not the Minnie which was wrecked on Kelly's Island, January 6, 1886 (Galgay/McCarthy3, p. 160), nor the Minnie Parsons, which was lost on an unknown date in the Strait of Belle Isle, not Placentia Bay (Galgay/
McCarthy1, p. 87). Similarly, the *Lilly* is not the HMS *Lily* wrecked near Point Amour, Labrador in September, 1889 (Galgay/McCarthy3, pp. 119-128). - RBW

Bibliography

- Galgay/McCarthy1: Frank Galgay and Michael McCarthy, Shipwrecks of Newfoundland and Labrador, [Volume I], Harry Cuff Publishing, 1987
- Noel: S. J. R. Noel, Politics in Newfoundland, University of Toronto Press, 1971

Last updated in version 6.1
File: LeBe051

**Hobbies, The**

DESCRIPTION: In praise of hobbies, "for each has a hobby from cobbler to king." Some have unfortunate hobbies (e.g. "The hobbies of scolds are their husbands to tease," ) some have the hobbies of courting: "The Americans'... hobby is Madison, peace, and free trade."

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan8)
KEYWORDS: political sports patriotic nonballad
HISTORICAL REFERENCES:
1809-1817 - Presidency of James Madison
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #50, p. 1, "Hobbies"; #51, pp. 2-3, "Hobbies" (1 text plus 2 fragments)
Greig/Duncan8 1914, "Hobbies" (3 texts)
Arnett-IHearAmericaSinging, p. 36-37, "The Hobbies" (1 text, 1 tune)
Roud #5632
CROSS-REFERENCES:
cf. "Imphm" (tune, per Greig/Duncan8)
cf. "The Wee Window" (tune, per Greig/Duncan8)
NOTES [18 words]: Greig quoting his correspondent in 1908: "I have sung it hundreds of times during the last 50 years..." - BS
Last updated in version 2.6
File: Arn036

**Hobbleton and Jinnikie**

DESCRIPTION: "Hobbleton and Jinnikie Be kind to Peter Din." "Ye needna ca' me b.a. [Greig/Duncan8: black arse], Ye never saw my skin"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: bawdy nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1723, "Hobbleton and Jinnikie" (1 text, 1 tune)
Roud #13141
File: GrD81723

**Hobie Noble [Child 189]**

DESCRIPTION: The singer tells how Hobie, an Englishman exiled to Scotland, was convinced by
the traitor Sim of the Mains to raid England. Warned of Noble's coming, the land-sergeant (whose brother Noble had killed) takes him. Noble is hanged at Carlisle

AUTHOR: unknown
EARLIEST DATE: 1775 (Percy)
KEYWORDS: borderballad fight punishment execution revenge

REFERENCES (7 citations):
Child 189, "Hobie Noble" (1 text)
Chambers-ScottishBallads, pp. 49-53, "Hobie Noble" (1 text)
Leach-TheBalladBook, pp. 516-519, "Hobie Noble" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 252, "Hobie Noble" (1 text)
Whitelaw-BookOfScottishBallads, pp. 381-384, "Hobie Noble" (1 text)
Quiller-Couch-OxfordBookOfBallads 139, "Hobie Noble" (1 text)

DT 189, HOBINOBL
Roud #4014

CROSS-REFERENCES:
cf. "Jock o the Side" [Child 187] (characters)

NOTES [110 words]: According to James Reed, The Border Ballads, University of London/The Athlone Press, 1975, p. 70, "Beyond what we learn of him from this ballad and from Jock o' the Side [which also mentions him in some versions], little is known of Hobie Noble. A 'Hobbe Noble' is mentioned as dwelling 'within the Nyxsons' in a letter to Burghley of 1583, and Edmund Bogg (without offering evidence) says that he was born at Crew Tower, a pele [small fortified dwelling] about two miles north of Bewcastle. It is just possible that he is the 'Hobbe of Cumcrooke, an English outlaw "reset" some time in both countries -- for whose apprehension I shall do my diligence.'" - BW

Last updated in version 5.3

Hobo Bill's Last Ride

DESCRIPTION: "Riding on an eastbound freight train, speeding through the night, Hobo Bill, a railroad bum, was fighting for his life." Bill dies alone and is found with a smile on his face, but none mourn; "he was just a railroad bum who died out in the cold."

AUTHOR: Waldo O'Neal (born 1908, according to Cohen)
EARLIEST DATE: 1929 (recording, Jimmie Rodgers)

REFERENCES (1 citation):
Cohen-LongSteelRail, pp. 393-396, "Hobo Bill's Last Ride" (1 text, 1 tune)

Roud #7513

RECORDINGS:
Gene Autry, "Hobo Bill's Last Ride" (Gennett 7290/Champion 16073/Supertone 9702, 1930; Superior 2769, 1932)
Frank Marvin, "Hobo Bill's Last Ride" (Banner 773/Domino 4601/Jewel 6024/Challenge 785/Romeo 1388/Conqueror 7592 [all as Frankie Wallace], 1930) (Brunswick 474, rec. 1930)
Jimmie Rodgers, "Hobo Bill's Last Ride" (Victor 22421, 1930; rec. 1929/Montgomery Ward 4210)
Hank Snow, "Hobo Bill's Last Ride" (RCA Victor 20-4095, 1951)

File: LRai393

Hobo from the T & P Line, The

DESCRIPTION: Singer, a hobo, gets a job in (Wellford). He courts the boss's daughter; the boss calls him "a bummer, all dressed up." Bidding farewell to the daughter, he sets off down the road with tears in his eyes, vowing to return

AUTHOR: Almoth Hodges & Bob Miller?
EARLIEST DATE: 1929 (recording, Almoth Hodges w. Bob Miller's Hinky Dinkers)

LONG DESCRIPTION: Singer, a hobo, lands in (Wellford), is hired by a boss who gives him easy work and treats him well. He and the boss's daughter court; the boss calls him in, saying, "They say you're a bummer, all dressed up." Singer tells boss he does his work well; if the boss doesn't like it, he'll leave. Bidding farewell to the daughter, he sets off down the road with tears in his eyes,
vowing to return
KEYWORDS: grief courting love rambling work boss worker hobo
FOUND IN: US(SW)
Roud #17631
RECORDINGS:
Almoth Hodges with Bob Miller's Hinky Dinkers, "The Hobo from the T & P Line" (Brunswick 399 [in two parts], probably 1930; rec. 1929; Part 1 is on Rose1)
Clayton McMichen, "Bummin' on the I. C. Line" (Varsity 5097, 1930s)
Mary Sullivan, "The T & P Line" (AFS 5099 A, 1941; on LC61)
CROSS-REFERENCES:
cf. "The Farmer's Boy [Laws Q30]" (plot) and references there
NOTES [8 words]: The "T & P" was the Texas and Pacific Railroad. - PJS
Last updated in version 5.0
File: RcTHFTPL

Hobo's Grave, The
DESCRIPTION: Singer comes upon a hobo's grave. The wolves howl over it; the box cars roll on, but the hobo, his father's only son, his mother's pride, lies at rest. There's no stone to mark the spot, no one to watch over it, "none to direct the money or the cheque"
AUTHOR: unknown
EARLIEST DATE: c. 1957 (recording, Tom Brandon)
KEYWORDS: loneliness grief burial death mourning hobo
FOUND IN: Canada(Ont)
Roud #4825
RECORDINGS:
Tom Brandon, "The Hobo's Grave" (on Ontario1)
NOTES [80 words]: The lyrics sound like a commercial "hobo song" from the 1920s, or perhaps a poem, but so far I haven't been able to locate a source from that period. Tom Brandon says he learned it from his brother, who worked in northern Ontario in the 1930s.
The reference to "the money or the cheque" suggests the hobo may have been a "remittance man," perhaps an English ne'er-do-well shipped off to Canada and supported by an allowance so that he wouldn't embarrass his wealthy family. - PJS
File: RcHobGra

Hobo's Last Ride (I), The
DESCRIPTION: A hobo lifts his dying partner Jack into a boxcar, then reminisces about their past. He is keeping his promise to take Jack back home to be buried. He sighs for the old days and "for his pal so cold/Who was taking his last long ride"
AUTHOR: unknown
EARLIEST DATE: 1929 (recording, Buell Kazee)
LONG DESCRIPTION: A hobo lifts his dying partner Jack into a boxcar, then reminisces to him as they ride about the places they've been and the lines they've ridden. He is keeping his promise to take Jack back home to be buried, and laments the doctor who was "too busy with the wealthy folks/To doctor a worn-out bum." As the train rolls east, he sighs for the old days and "for his pal so cold/Who was taking his last long ride"
KEYWORDS: grief poverty rambling train travel burial death dying friend hobo
FOUND IN: US(SE) Canada
Roud #9847
RECORDINGS:
Buell Kazee, "The Hobo's Last Ride" (Brunswick 330, 1929; Supertone S-2056, 1930)
Goebel Reeves, "The Hobo's Last Long Ride" (MacGregor 858, n.d.)
Hank Snow, "The Last Ride" (RCA Victor, c. 1959)
Art Thieme, "The Hobo's Last Ride" (on Thieme03)
CROSS-REFERENCES:
NOTES [81 words]: Despite the obvious similarity in plot, this is an entirely separate song from "The Dying Hobo."
The Kazee and Reeves recordings use a tune that Kazee composed as a setting for a poem by A.
L. Kirby, which he said he found in a book of Northwest poems. Hank Snow's recording, cited above, uses a different tune, possibly composed by Ted Daffan. To confuse things, Snow recorded another song called "The Hobo's Last Ride," which we have indexed separately as "Hobo's Last Ride (II)."- PJS

Last updated in version 5.0
File: RcTHLR

Hobo's Lullabye
DESCRIPTION: "Go to sleep you weary hobo, Let the town drift slowly by. Listen to the steel rails humming, That's the hobo's lullabye." The hobo is urged not to think about tomorrow, to ignore the police (who will not be found in heaven), and to remember mother's love
AUTHOR: Goebel Reeves
EARLIEST DATE: 1934 (recording, Goebel Reeves)
KEYWORDS: hobo rambling lullaby
FOUND IN: US
REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 410, "Hobo's Lullabye" (1 text)
DT, HOBOULL *
Roud #16629
RECORDINGS:
Billy Cox & Cliff Hobbs, "The Hobo's Lullaby" (Vocalion 04924/Conqueror 9221, 1939; Conqueror 9352, 1940)
Goebel Reeves, "Hobo's Lullabye" (Champion 45181, 1936); (Vocalion 02828, 1934)
NOTES [34 words]: Although composed, this has become so popular that I think it qualifies as a genuine folk song. Woody Guthrie, for instance, was very fond of it, and many people must have learned it from his singing. - RBW
Last updated in version 4.3
File: FSWB410C

Hoboes Grand Convention, The
DESCRIPTION: "If you give me your attention, A few facts I will mention Concerning a convention That was held last fall." The hoboes gather in Montreal, and have a quiet convention, "For every bum was loaded To the neck with alcohol."
AUTHOR: unknown
EARLIEST DATE: 1930 (Flanders/Brown-VermontFolkSongsAndBallads)
KEYWORDS: hobo party drink
FOUND IN: US(NE)
REFERENCES (2 citations):
Flanders/Brown-VermontFolkSongsAndBallads, pp. 51-52, "The Hoboes Grand Convention" (1 text, 1 tune)
DT, HOBOCONV *
ST FlBr051 (Partial)
Roud #5445
CROSS-REFERENCES:
cf. "The Hobos' Convention" (subject)
NOTES [23 words]: Unlike most hobo songs, this one is clearly unsympathetic to the hobos; it equates them directly with burns and indirectly with thieves. - RBW
Last updated in version 2.7
File: FlBr051

Hoboes of Maine, The
DESCRIPTION: "All brother Hoboes, I pray come along, I hope you will listen and join in my song." There were many young men traveling the state. They live lousy lives. The Police oppress them. They have "great hope That in some future day they will have further scope"
AUTHOR: Larry Gorman (1846-1917)
EARLIEST DATE: 1924 (Ives-LarryGorman)
Hoboken Fire, The

DESCRIPTION: "'Twas on a Saturday evening that the fire bells rang out, The North German Docks are burning! most every one did shout." It is "a picture no artist could paint" as three German ships burn at the docks. Listeners are urged to help the victims.

AUTHOR: Larry Lavake
EARLIEST DATE: 2008 (Cohen); original publication c. 1900
KEYWORDS: ship fire disaster death
HISTORICAL REFERENCES:
Jun 20, 1900 - Fire at the docks of the North German Lloyd Steamship Company pier in Hoboken, New Jersey
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 128-129, "The Hoboken Fire" (1 text)
File: CAFS1128

Hobos' Convention, The

DESCRIPTION: "You've heard of big conventions... Now get this straight, there's none so great, As when we hobos met." They gather in Portland, Oregon from all over the country. The singer tells of some of the other hobos, then catches a train.

AUTHOR: unknown
EARLIEST DATE: 1928 (Gordon collection, according to Cohen)
KEYWORDS: hobo party moniker
FOUND IN: US(NW)
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 639-640, "The Hobos' Convention" (1 text)
Roud #9843
CROSS-REFERENCES:
* cf. "The Hoboes Grand Convention" (subject)
ALTERNATE TITLES:
Hobo Convention at Portland, The

Hoffnung, De

DESCRIPTION: Hugill lists this as a German version of "Long Time Ago." Translated text tells of a captain making a deal with the devil to get him to port on time. The Devil complies but then the Captain gets the best of him by splicing his tail to the anchor.

AUTHOR: unknown
EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)
KEYWORDS: shanty sailor Devil bargaining trick
FOUND IN: Germany
REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 104-105, "De Hoffnung" (2 texts, German & English)
Hugill-SongsOfTheSea, p. 182, "De Hoffnung" (1 text, 1 tune)
CROSS-REFERENCES:
* cf. "A Long Time Ago" (tune, chorus)
Hog and Tarry

DESCRIPTION: "Hog an tarry, baloo bonny, Hog an tarry, hishy ba; Hog an tarry, baloo bonny, Hog an tarry, hishy ba"

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan8)

KEYWORDS: lullaby

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1555, "Hog and Tarry" (1 short text, 1 tune)

Roud #13516

CROSS-REFERENCES:

cf. "The Blacksmith" (tune, per Greig/Duncan8)

NOTES [67 words]: Greig/Duncan8: "Spelling doubtful -- possibly should be 'Hogin': meaning unknown. No more words remembered, but one other verse says: 'He's a sailin' on the sea.'"
The current description is all of the Greig/Duncan8 text. - BS

How about "Whig and Tory"? Odd words for a lullaby, I grant, but I can imagine a Jacobite mother singing something about "Baloo, my bairnie, Whig and Tory cannae get ye...." - RBW

Last updated in version 2.5

File: GrD81555

Hog Drovers

DESCRIPTION: Playparty. "Hog drovers (x3) we air, A-courtin' your daughter so handsome and fair. Kin we get a largin' here?" The father turns them down. Others (gold miners, cowboys, etc.) ask for her hand. Most are rejected; one (a farmer?) may be acceptable

AUTHOR: unknown

EARLIEST DATE: 1898 (Gomme)

KEYWORDS: courting playparty rejection father children

FOUND IN: US(Ap,SE,So)

REFERENCES (12 citations):
Randolph 555, "Hog Rovers" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, pp. 517-520, "Hog Drovers" (4 texts, 4 tunes)
Hudson-FolksongsOfMississippi 148, pp. 296-297, "Hog Drovers" (1 text)
Hudson-FolkTunesFromMississippi 31, "Hog Drovers" (1 short text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 155-156, "Hog-Drovers" (1 text, 1 tune)
Abermethy-SinginTexas, p. 94, "Hog Drovers" (1 text, 1 tune)
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 98-99, "Five Tinkers" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 207, "Hog Drovers" (1 text, 1 tune)
Opie/Opie-TheSingingGame pp. 111-113, "(Hog-drivers, hog-drivers, hog-drivers we air)" (1 text, 1 tune)
Newell-GamesAndSongsOfAmericanChildren, #164, "Swine-herders" (2 texts, 1 tune)
Botkin-TreasuryOfAmericanFolklore, pp. 810-812, "Swine-Herders (Hog Drovers)" (1 text, 1 tune)

ST LoF207 (Full)

Roud #3596

CROSS-REFERENCES:

cf. "Three Dukes" (plot, lyrics)

NOTES [13 words]: Randolph reports that this is based on the Irish game "The Nine Daughters." - RBW

Last updated in version 6.1

File: LoF207
Hog Rogues on the Hurricane

DESCRIPTION: "Oh, concerning of some gentlemen who lived down below, They followed hog stealing wherever they did go." The set out to catch an old spotted sow -- then steal several sheep. The locals are upset by the crime

AUTHOR: Tom Morgan?

EARLIEST DATE: 1937 (collected from Theophilus G. Hoskins)

KEYWORDS: hunting animal theft

FOUND IN: US(Ap)

REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 114-115, "Hog Rogues on the Hurricane" (1 text, 1 tune)
Roud #15604
File: LoSi114

Hog-Eye Man (I), The

DESCRIPTION: The Hog-Eye Man [read: "The Vagina-hungry Man"] meets Sally or Jenny or Molly who is lying in the grass or the sand and who does good service with him.

AUTHOR: unknown

EARLIEST DATE: 1922

KEYWORDS: bawdy shanty sex

FOUND IN: US(Ap,So)

REFERENCES (12 citations):
Randolph/Legman-RollMelInYourArms l, pp. 401-404, "The Hog-Eye Man" (8 texts, 1 tune)
Colcord-SongsOfAmericanSailormen, p. 104, "The Hog-Eye Man" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 54-55, "The Hog-Eye Man" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 269-272, "The Hog-Eye Man" (3 texts & several fragments, 3 tunes) [AbEd, pp. 199-200]
Sharp-EnglishFolkChanteys, V, p. 6, "The Hog-Eyed Man" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp. 58-59, "Hog's-Eye Man" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, pp. 410-411, "The Hog-Eye Man" (1 fragment, 1 tune, evidently bowdlerized)
Terry-TheShantyBook-Part1, "The Hog's-eye Man" (1 text, 1 tune)
Browne-AlabamaFolkLyric 123, "As I Went Down to Mas' Cornfield" (2 fragments, 1 tune, too short to really identify and filed here mostly because one of the informants through it unsuitable for public performance)
Bush-FSofCentralWestVirginiaVol5, pp. 17-18, "Sally Ann" (1 text, 1 tune)
DT, HOGEYEMN*

Roud #331

CROSS-REFERENCES:
cf. "Sally in the Garden" (the "clean" version of this piece)

ALTERNATE TITLES:
The Ox-Eye Man
The Hogs-Eye Man
The Hawks Eye Man
Oh, Who's Been Here?

NOTES [138 words]: Ed Cray explains "hog-eye man" as one deeply interested in sex. Sandburg-TheAmericanSongbag explains a "hog-eye" as the barges that traveled from the Atlantic ports around Cape Horn to San Francisco. A "hog-eye man" would therefore be a crewmember of such a barge.

Give the length of the voyage around the Horn in the 1850s, the two definitions may not be mutually exclusive.

This overlaps very much with "Sally in the Garden" -- so much so that Roud lumps them, and it is often hard to tell which song a fragment goes with; better to check both. - RBW

"Oh, Who's Been Here?" is quoted by Hugill, from a shanty which Cecil Sharp gave in the Journal of the Folk Song Society. Hugill only quotes one line, which has the same melody and very similar words as "Hog-Eye Man" though not the usual "Hog-eye" chorus. - SL

Last updated in version 6.0
Hog-Thorny Bear, The

DESCRIPTION: "I call the attention of each merry blade, Be still as a mouse and let nothing be said." Two men meet with a "bear." Taking guns, they beset it with axes and chase it up a tree. They chop down the tree and the dog catches the "bear" -- really a porcupine.

AUTHOR: Stephen Streeter (source: Flanders-ChapBook Flanders-VermontChapBook)

EARLIEST DATE: 1939 (Flanders/Ballard/Brown/Barry-NewGreenMountainSongster); reportedly written 1820

KEYWORDS: animal dog hunting humorous

FOUND IN: US(NE)

REFERENCES (2 citations):
- Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 219-221, "The Hog-Thorny Bear" (1 text, 1 tune)
- Flanders-ChapBook Flanders-VermontChapBook, pp. 34-37, "The Hog-Thorny Bear" (1 text, 1 tune)

ST FING219 (Partial)

Roud #4155

NOTES [7 words]: This is item dH35 in Laws's Appendix II. - RBW

Last updated in version 4.2

File: F1NG219

Hog-tub, The

DESCRIPTION: Singer is invited home by his "pretty young lass." She pushes him in the hog-tub and, had not a friend come by to save him, he would have drowned. He takes his love to a dance. He defends kissing: if bad it would not have approval of parsons and ladies.

AUTHOR: unknown

EARLIEST DATE: 1846 (Halliwell)

KEYWORDS: courting rejection rescue dancing Bible humorous

FOUND IN: Britain(England(South))

REFERENCES (4 citations):
- Williams-FolkSongsOfTheUpperThames, pp. 177-178, "She Bundled Me Into the Hog-tub" (1 text) (also Williams-Wiltshire-WSRO Wt 375)
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 298, "It's once I courted as pretty a lass" (1 fragment)
- Baring-Gould-AnnotatedMotherGoose #282, pp. 165-166, "/(It's once I courted as pretty a lass)"

ADDITIONAL: James Orchard Halliwell, The Book of Nursery Rhymes Complete (Philadelphia, 1846 ("Digitized by Google")), #116 p. 79, "(It's once I courted as pretty a lass)" (1 text)

Roud #1273

BROADSIDES:

CROSS-REFERENCES:
- cf. "Kissing's No Sin (I)" (theme, lyrics)

NOTES [72 words]: Opie/Opie-OxfordDictionaryOfNurseryRhymes 298, "It's once I courted as pretty a lass" has only the first verse. The description is from broadside Bodleian Firth b.33(36). - BS

There is a very complicated situation here, with "The Hog-Tub" sharing lyrics with "Kissing's No Sin (I)," which shares them with "The Mautman." I have no idea how these strands are to be disentangled. For more, see the notes to "Kissing's No Sin (I)." - RBW

Last updated in version 2.6

File: 002298

Hog's Heart, The

DESCRIPTION: A man is deceived that his wife is unfaithful. He sends a servant to kill her and bring back her heart but he brings a hog's heart instead. When the original deception is proven man and lady are reunited.
AUTHOR: unknown
EARLIEST DATE: 1856 (Thompson-APioneerSongster)
LONG DESCRIPTION: A merchant bets a shopkeeper that the merchant's wife is faithful. The shopkeeper tricks the merchant into believing his wife is not faithful. The merchant sends his servant to kill his wife and bring back her heart. The wife convinces the servant to bring back a hog's heart instead. To escape, wife dresses as a man and becomes a commander in the army. Returning, she has the merchant, servant, and deceiver arraigned before a magistrate where she reveals herself, the original deception is admitted, the deceiver commits suicide, merchant and lady are reunited, and faithful servant
KEYWORDS: accusation lie wager return reunion separation travel crime prison punishment cross-dressing suicide commerce England Russia husband wife servant
FOUND IN: US(MA)
REFERENCES (2 citations):
Thompson-APioneerSongster 4, "The Hog's Heart" (1 text)
Roud #24145
BROADSIDES:
NOTES [388 words]: Thompson-APioneerSongster and [formerly] Roud make this Child 268 ["The Twa Knights"] on the basis of motif agreement rather than any textual agreement. Of the TMI motifs Thompson-APioneerSongster cites for this ballad only N15 ("chastity wager") applies to Child 268 [see the note below on motifs].
Halliwell says of this ballad that "it is of great curiosity, being founded on the same tale as Cymbeline, and from the close similarity of its story to the tale as related in 'Westward for Smelts,' 1620, it would appear that it was formed from the popular traditional version of the romance, not on the play (Halliwell 1850, p. 1). In his preface to Westward for Smelts Halliwell mentions a controversy about the 1620 edition and whether there might have been a now lost 1603 edition (Halliwell 1848, p. vi). The point is that if there were a 1603 edition Shakespeare might have read it before writing Cymbeline. The tale related in Westward for Smelts is "The Fish Wife's Tale of Stand on the Green" (Halliwell 1848, pp. 19-36). There are differences in plot between the ballad and story. In the tale no evidence of the murder is required or offered but, to keep the secret, the wife does have to dress as a man. This is a tale type ATU 880, "a man boasts of his wife" [see Hans-Jorg Uther, The Types of International Folktales, Suomalainen Tiedeakatemia, 2004, Vol. I, pp. 502-503]. Also, in the ballad, the deceiver is smuggled into the wife's room in a chest; in the story he simply hides under the bed.
Munro (Vol 2, p.1172) reviews arguments that the wager-theme [in Cymbelline] might have come directly from Decameron or Westward for Smelts, or that the source for Cymbelline and Westward for Smelts may have been "independent versions, each related to Boccaccio." The proof of the killing in the ballad is close to the scheme in Grimm #53, "Little Snow White": there the huntsman, required to return with Snow White's lung and liver, spares Snow White and returns a boar's lung and liver instead.
Thompson-APioneerSongster sees the following TMI motifs in the ballad: K512.2 "compassionate executioner: substituted heart," K521.4.1.1 "girl escapes in male disguise," K1342 "entrance into a woman's room by hiding in a chest," K2112.1 "false tokens of wife's unfaithfulness" and N15 "chastity wager." - BS
Bibliography

- (The) ATU: Hans-Jorg Uther, The Types of International Folktales, Suomalainen Tiedeakatemia, 2004
- Grimm: (Jacob Grimm, James Stern, editor,) The Complete Grimm's Fairy Tales, Pantheon Books, 1972
- Halliwell 1848: James Orchard Halliwell, editor, Westward for Smelts The Percy Society, 1848 ("Digitized by Google")
- Halliwell 1850: James Orchard Halliwell, editor, Pallatine Anthology: a Collection of Ancient Poems and Ballads Relating to Lancashire and Cheshire private circulation, 1850 ("Digitized by Microsoft")
- Munro: John Munro, The London Shakespeare, Simon and Schuster, 1957
- Payne 1903: John Payne, Stories of Boccaccio (The Decameron) The Bibliophiliast Library,
Hogan's Lake

DESCRIPTION: "Come all you brisk young fellows that assemble here tonight, Assist my bold endeavors while these few lines I write...." The singer tells of the exploits of the logging gang Bill and Tom Hogan led to Hogan's Lake

AUTHOR: unknown

EARLIEST DATE: 1957 (Fowke-LumberingSongsFromTheNorthernWoods)

KEYWORDS: logger work

FOUND IN: Canada(Que)

REFERENCES (3 citations):
- Fowke-LumberingSongsFromTheNorthernWoods #6, "Hogan's Lake" (1 text, 1 tune)
- Fowke/Mills/Blume-CanadasStoryInSong, pp. 174-176, "Hogan's Lake" (1 text, 1 tune)
- Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 20, "Hogan's Lake" (1 text, 1 tune)

ST FMB174 (Partial)

Roud #3682

RECORDINGS:
- O. J. Abbott, "Hogan's Lake" (on Lumber01)

File: FMB174

Hogs in the Garden

DESCRIPTION: "Hogs in the garden, catch 'em, Towser; Cows in the corn-field, run, boys, run! Cats in the cream-pot, run, girls, run; Fire on the mountain, run, boys, run!"

AUTHOR: unknown

EARLIEST DATE: c. 1843 (Only True Mother Goose's Melodies)

KEYWORDS: animal

FOUND IN: US(SE)

REFERENCES (1 citation):
- Baring-Gould-AnnotatedMotherGoose #660, p. 260, "(Hogs in the garden, catch 'em, Towser)"

File: BGMG660

Hokey Pokey (I)

DESCRIPTION: We kneel on the carpet, then stand to choose a lover. The baby sits on its mother's knee crying for "hokey-pokey": a penny a lump, "that's the stuff to make you jump" and fall.

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan8)

KEYWORDS: courting nonballad children

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
- Greig/Duncan8 1573, "Hokey Pokey" (1 text, 1 tune)

Roud #13519

CROSS-REFERENCES:
- cf. "Here's Three Beggars" (tune, per Greig/Duncan8)
- cf. "This Pretty Girl of Mine" (one verse)

NOTES [59 words]: I would not consider this the same as the horrid "Hokey Pokey" game they inflicted upon us in elementary school in Minnesota in the 1960s. I have no idea if this song inspired that, or if the school version was just some well-intentioned teacher's nightmare project. It appears that song does have some traditional roots; see the "Hokey Pokey (II)." - RBW

Last updated in version 2.6
Hokey Pokey (II)

DESCRIPTION: "You put your right arm in, You put your right arm out, In, out, in, out, Shake it all about; You do the hokey pokey And you turn yourself around, And that's what it's all about"

AUTHOR: unknown
EARLIEST DATE: 1903 (ewell)
KEYWORDS: playparty
FOUND IN: Britain(England(South))
REFERENCES (3 citations):
Opie/Opie-TheSingingGame 110, "Okey Kokey" (1 text, 1 tune)
Newell-GamesAndSongsOfAmericanChildren, #68, "Right Elbow In" (1 text)
Jack-PopGoesTheWeasel, p. 249, "The Hokey Cokey" (1 text)
CROSS-REFERENCES:
cf. "Looby Lou" (text) and references there
ALTENATE TITLES:
The Cokey Cokey
NOTES [269 words]: The words in the description, above, are usually associated with "Looby Lou."
"The buyers of so-called penny ices sold in the London Streets during the summer months are charged only a halfpenny; and the numerous vendors, usually Italians, need no cry... Parti-coloured Neapolitan ices, vended by unmistakeable natives of Whitechapel or the New Cut, whose curious cry of 'Okey Poke' originated no one knows how, have lately appeared in the streets. Hoke Pokey is of a firmer make and probably stiffer material than the penny ice of the Italians. ... (source: Andrew W. Tuer, Old London Street Cries (London, 1885 ("Digitized by Google")), p. 58). I have seen speculation that "Hokey Pokey" derives from "hokus pokus." - BS
Although the Opies call this "Okey Kokey," I have filed it under the name which was inflicted upon us in elementary school, since presumably I wasn't the only victim. Yes, this was a REQUIRED school activity. I don't know exactly when we were first forced to play it, but it was in my elementary school, which means 1972 or earlier. Don't ask me why we were pushed into it; I can only say that I hated this thing with a passion. And I never in my life saw any child play it on the playgrounds; it was something shoved at us in gym class. Talk about ruining a tradition!
According to Jack-PopGoesTheWeasel, p. 250, "The general belief is that Charles Macak, Taft Baker, and Larry LaPrise wrote the American version of the song, 'The Hokey Pokey,' in 1949 to entertain skiers at the Sun Valley resort in Idaho, USA." He goes on to list others who had claimed rights to the source song. - RBW
Last updated in version 3.3
File: OpGa110

Hol' Yuh' Han' (Hold Your Hand)

DESCRIPTION: Jamaican patois: The singer says that it's a long time since he has seen his girl and asks [chorus] that she let him hold her hand. "Peel-head John Crow" sits on a tree top peeling blossoms. Let's wheel and turn until we fall down.

AUTHOR: unknown
EARLIEST DATE: 1951 (Murray-FolkSongsOfJamaica)
KEYWORDS: courting separation nonballad bird
FOUND IN: West Indies(Jamaica)
REFERENCES (4 citations):
Murray-FolkSongsOfJamaica, pp. 29-30, "Hol' Yuh Han" (1 text, 1 tune)
Noel Dexter and Godfrey Taylor, _Mango Time - Folk Songs of Jamaica_ (Kingston: Ian Randle Publishers, 2007), pp. 76-77, "Dis Long Time Gal" (1 text, 1 tune)
Jim Morse, _Folk Songs of the Caribbean_ (New York: Bantam Books, 1958), pp. 114-115, "Hol' Yuh Han" (1 text, 1 tune)
RECORDINGS:
Edric Connor with the Caribbeans and Earl Inkman, "Hol' Yuh Han" (on WIEConnor01)
NOTES [58 words]: "Peel-head John Crow" refers to the turkey vulture. Jekyll has a Jamaican Annancy story that explains why John Crow has no feathers on his head (Walter Jekyll, Jamaican
Hold 'im Joe

DESCRIPTION: Joe: hold my donkey; it wants water and candy; it's dandy. Singer works and people call him "copperhead"; resting on the beach people call him "sponger man." They say his donkey is bad; it's from Trinidad; he says it's good; it's brave like Robin Hood.

AUTHOR: unknown

EARLIEST DATE: 1907 (Jekyll-JamaicanSongAndStory)

KEYWORDS: sex animal nonballad worksong

FOUND IN: West Indies(Bahamas,Jamaica,Trinidad) Panama Canal Zone

REFERENCES (6 citations):

Jekyll-JamaicanSongAndStory 84, "Me donkey want water" (1 fragment, 1 tune)

Helen H Roberts, "A Study of Folk Song Variants Based on Field Work in Jamaica," Vol. XXXVIII, No. 148 (Apr-Jun 1925), #32 p. 177 "Hol' Him Joe" (1 fragment, 1 tune)

ADDITIONAL: Louise Cramer, "Songs of West Indian Negroes in the Canal Zone" in _California Folklore Quarterly_., Vol. V, No. 3 (Jul 1946 (available online by JSTOR)), pp. 251-252 "Hold Him Joe" (2 texts)

Noel Dexter and Geofrey Taylor, _Mango Time: Folk Songs of Jamaica_ (Kingston: Ian Randle Publishers, 2007), pp-38-39, "Hol' 'im Joe" (1 text, 1 tune)


RECORDINGS:


Louise Bennett, "Hol' 'm Joe" (on WILBennett01)

Blind Blake Higgs, "Hold 'im Joe" (on WIIHIGGS01)

Lord Fly and Dan Williams Orchestra, "Medley of Jamaican Mento-Calypsos (Linstead Market; Hol' him Joe;Dog war a mattuse lane; Manuel Road)" (1951, Motta MRS 02A, 2006, as "Medley: Linstead Market/Hold 'im Joe/Doh War A Matches Lane/Emanuel Road on "Take Me to Jamaica, Pressure Sounds CD PSCD 51)

Lord Lebby and the Jamaican Calypsonians, "Hol 'im Joe" (1955, on Kalypso 45/78 rpm RL102,2013, "Mento, Not Calypso," Fantastic Voyage CD FDVD163)

Sam Manning's Orchestra, "Hold Him Joe" (1926, on Columbia 2409-X, n.d., "Sam Manning Volume 1 (Recorded in New York 1924-1927)", "Jazz Oracle CD BDW 8028 [instrumental])

Macbeth the Great[Patrick McDonald] and Gerald Clark and the Band, "Me Donkey Wants Water" (1999, on "Calypso after Midnight," Rounder CD 11661-1841-2 [recorded 1946])

Macbeth the Great and Gerald Clark and His Original Calypsos,"My Donkey Want Water (Hold Him Joe)" (1946, on Musicraft 434 [recorded 1945; see Guild 115B])

The Sparrow, "Donkey Want Water" (2011, on "50's Calypso Music from Trinidad," Black Round Records MP3)

Ziggy Marley, "Hold Em Joe" (2009, on "Family Time," Tuff Gong/VP CD TGWCD 0004)


The Prince Brothers, "Hold Him Joe", (1978?, High Note EP (no number)

Yellowman and Fathead, "Donkey Want Water" (2009, on "The Trojan Dancehall Collection," Sanctuary)

CROSS-REFERENCES:

cf. "Dingo Lay" (theme; some lines) and references there

cf. "Lemme Go, Melda Marcy" (sexual theme; some lines)

NOTES [133 words]: Notes on "Hold 'im Joe" and "Jump in the Line" will be included in a future version of the Index.
Each song was created in one tradition -- "Hold 'im Joe" is Jamaican and "Jump in the Line" is Trinidadian -- and later crossed into the other. That is not unique to these songs. Many of the songs thought of as "calypsos" are from Jamaica.

And some calypsos have been more popular in the form of what Jamaican reggae has become. What part has the West Indian population in New York played in the change? And what part was played in both islands by American soldiers during the second world war? And so on.

Without being exhaustive -- there are lots of books, articles, and collections of recordings on the subject -- I hope to show how the changes are reflected in the history of these two songs. - BS

Last updated in version 5.3
File: RcHoImJo

**Hold My Hand, Lord Jesus**

DESCRIPTION: "Hold my hand, Lord Jesus, hold my hand (x2), There's a race that must be run, And a vict'ry to be won. Every hour, give me power, to go through." The devotion of the singer to Jesus is emphasized

AUTHOR: unknown

EARLIEST DATE: 1933 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)

KEYWORDS: religious Jesus nonballad

FOUND IN: US(SE)

REFERENCES (3 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 169, "Hold My Hand, Lord Jesus" (1 text, 1 tune)
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, pp. 17-18, 75, "Hold My Hand, Lord Jesus" (1 text, given twice)

DT, LORDJSUS*

Roud #7487

RECORDINGS:
Sue Thomas, "Hold My Hand, Lord Jesus" (on USWarnerColl01)

File: Wa169

**Hold On, Abraham**

DESCRIPTION: "We're going down to Dixie, to Dixie, to Dixie... To fight for the dear old flag.... Hold on, Abraham... Uncle Sam's boys are coming right along." The song catalogs soldiers and generals who are fighting to recover the South for the Union

AUTHOR: unknown

EARLIEST DATE: 1915

KEYWORDS: Civilwar battle nonballad

FOUND IN: US

REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 529-530, "Hold On, Abraham" (1 text)

Roud #15567

CROSS-REFERENCES:
cf. "We Are Coming, Father Abraham"

NOTES [441 words]: The chorus of this song implies kinship with "We Are Coming, Father Abraham," but the verses are completely different.

The mention of 600,000 enlistees does not exactly match any of Lincoln’s calls for enlistments (the closest was the 1861 authorization of a 500,000 man army; Phisterer, p. 4), but two levies in the summer of 1862 (one for 300,000 three year volunteers and one for 300,000 nine month volunteers; Phisterer, pp. 4-5) totalled 600,000 men.

A date of late 1862 also fits the list of generals mentioned in the song, all of whom were in senior posts in 1862 (but often replaced by 1863). Among those listed:
"General Grant": Ulysses S. Grant, eventual Union high commander, who by late 1862 had already captured Fort Henry and Fort Donelson as well fought as the bloody battle of Shiloh (Jameson, p. 274).

"Our Halleck": Henry W. Halleck, who never actually fought a battle as a Union general, but was Grant's theatre commander and received credit for all victories in the west. A good organizer, the one time he led armies in the field (Corinth campaign, late spring 1862), he showed so little initiative that he took almost a month to cover 20 miles in the face of slight resistance (Catton, p.
291). Despite this, he was promoted to command of all Union armies in July 1862 (McPherson, p. 488). He held the post until 1864, when Grant took over the job (Boatner, p. 367).

"Bold Kenney": There was no Union General Kenney (the index in Phisterer, p. 332, lists Kennedy, Kennett, Kent, no Kenney). The reference is probably to General Philip Kearny, who although only a division commander was probably the most aggressive and competent officer in the Army of the Potomac (Catton, p. 401; Freeman, volume II, p. 133). He was killed at Chantilly on Sept. 1, 1862 (Boatner, p. 449).

"General Burnside": Ambrose Burnside, commander of the Army of the Potomac in the final months of 1862. A complete incompetent, he lost the Battle of Fredericksburg and was returned to subordinate roles for the rest of the war (Jameson, p. 94).

"Picayune Butler": Benjamin F. Butler, called "Old Picayune" (apparently a reference to a female character, "Picayune Butler," in the minstrel song of that title; there was also a banjo player named John Picayune Butler; see "Picayune Butler, Is She Coming to Town"). Butler was a complete incompetent, but he managed to remain a general for years because of his political connections. In late 1862 he was commander of occupied New Orleans, and so brutal and corrupt that the southerners called him "Beast Butler" (Catton, p. 341) and accused him of stealing spoons with his own hands (Boatner, p. 109). - RBW

Bibliography

- Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover)
- Catton: Bruce Catton, Terrible Swift Sword (being the second volume of The Centennial History of the Civil War), Doubleday, 1963 (I use the 1976 Pocket Books edition)
- Freeman: Douglas Southall Freeman, Lee's Lieutenants, 3 volumes, Scribners, 1942-1945
- Phisterer: Frederick Phisterer, Campaigns of the Civil War: Statistical Record of the Armies of the United States, 1883 (I use the 2002 Castle Books reprint)

Last updated in version 5.1
File: LxA529

Hold Out to the End

DESCRIPTION: "All them Mount Zion member, they have many ups and downs, But cross come or no come, for to hold out to the end. Hold out to the end, hold out to the end, It is my 'termination for to hold out to the end."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 57, "Hold Out to the End" (1 text, 1 tune)
Roud #12016
NOTES [37 words]: Inspired, I suspect, by chapter 13 of Mark, or its parallels -- Jesus's apocalypse shortly before his arrest. Mark 13:13 reads, in the King James translation. "He that shall endure unto the end, the same shall be saved." - RBW

Last updated in version 2.4
File: AWG057A

Hold the Baby

DESCRIPTION: Leader: "Hold the baby." "Rock the baby." "What's the matter?" "He needs some water." "He's got a fever." "He needs some medicine." "He needs the doctor." "Oh mamma's baby"
Responders: "Hold 'im"

AUTHOR: unknown
EARLIEST DATE: 1983 (McIntosh1)
Hold the Fort

DESCRIPTION: "Ho, my comrades, see the signal, Waving in the sky: Reinforcements now appearing, Victory is nigh. 'Hold the Fort, for I am coming,' Jesus signals still...." The "great Commander" will defeat Satan's "mighty host."

AUTHOR: Philip P. Bliss (1838-1876)

EARLIEST DATE: 1870 (sheet music published by S. Brainard's Sons, according to Silber-SongsOfTheCivilWar; it appeared in Bliss's collection _The Charm_ in 1871, according to Julian)

KEYWORDS: religious battle nonballad

FOUND IN: US

REFERENCES (4 citations):
- Silber-SongsOfTheCivilWar, pp. 358-359, "Hold the Fort" (1 text, 1 tune)
- Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 82-83, "Hold the Fort" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 363, "Hold the Fort" (1 text)
- DT, HOLDFRT2*

RECORDINGS:
- Chautauqua Preachers' Quartette, "Hold The Fort" (Columbia A1585, 1914)

CROSS-REFERENCES:
- cf. "Hold the Fort (Union Version)"

SAME TUNE:
- Storm the Fort, Ye Knights ("Toiling millions now are waking, See them marching on") (Foner, p. 154; Darling-NewAmericanSongster, pp. 371-372)
- Storm the Fort ("Oh, my brothers, see the children, Crying in the street") (Foner, p. 269)
- Our Battle Song ("Hark! the bugle note is sounding Over all the land") (Foner, p. 269)
- Columbia's Daughters (by Harriet H. Robinson; Darling-NewAmericanSongster, p. 358)
- Workman's Hymn ("Look comrades, see the signal Waving in the sky") (by Alfred Green) (Foner, p. 130)
- Cooper Campaign Song ("Listen comrades! sore beleaguered, In the toils we lie") (by Mrs. S. M. Smith) (Foner, p. 136)
- Poll Your Vote ("Greenback voters, take fresh courage, Rouse and lead the way") (Foner, p. 136)
- Spread the Light ("Fellow-toilers, pass the watchword! Would you know your powers?") (Foner, p. 166)
- An Eight Hour Song ("Ho! my brothers! See the danger, Gath'ring fast and dread") (Foner, p. 225)
- George Campaign Song ("Ho! ye workmen, see the campaign Now is raging high") (Foner, p. 262)
- Campaign Song [1887] ("Say, boys, did you hear the thunder? Look out for a storm") (by J. W. Jackson) (Foner, p. 265)
- [Socialist parody by W. B. Creech] ("Ho! our comrades, see our emblem, Waving in the sky!") (Foner, p. 297)
- Our Cause ("Dedicated to Socialistic Comrades") ("Comraes, up! up! and be doing For our cause so just and grand") (Foner, p. 299)
- Round Our Banner ("Round our banner let us rally Hearts on fire with zeal") (Garfield and Arthur Campaign Song Book 1880, p. 7)
- Hurrah for General Garfield ("Patriots, to the standard rall Of the true and just") (Garfield and Arthur Campaign Song Book 1880, p.11)
- Victory Is Sure ("Rally round the flat again! The flag that Union bore!") (Garfield and Arthur Campaign Song Book 1880, p. 15)

NOTES [712 words]: Inspired by, though hardly based on, a Civil War event (with a text perhaps suggested in part by Isaiah 13:2). After Atlanta had fallen to the Union, General Sherman set up a supply dump at Allatoona. General John Bell Hood, the Confederate commander who had lost
Atlanta, decided to attack Sherman's communications. A Confederate force under General French attacked the base at Allatoona on October 5, 1864, and called upon Union General Corse to surrender. Soon after, General Sherman was said to have sent a simple message to Corse: "Hold the fort; I am coming." Corse held out, and Sherman's troops arrived in time to drive off French. The battle itself was minor; Woodworth, p. 585, devotes only a paragraph to it, saying, "On October 5, major elements of Hood's army struck a Union garrison of slightly fewer than 2,000 men under the command of John Corse at Allatoona Pass. Corse's little band of Army of Tennessee troops... succeeded in beating off a daylong series of assaults by several times their numbers of Confederates, inflicting ruinous casualties on the attackers. The approach of Sherman's main force finally compelled the Rebels to break off their efforts and withdraw." In total, there were just eight Union regiments of infantry and a battery of artillery involved (Phisterer, p. 194), from Illinois, Iowa, Wisconsin, and Illinois. But, as Boatner says on p. 8, the action was "best known for a number of dramatic incidents associated with it."

The garrison was originally smaller, according to Boatner, p. 8 -- 860 men under Lt. Colonel John F. Tourtellote of the Fourth Minnesota regiment. (Harpers, p. 671, gives the slightly higher total of 890 and says that they were "well protected by redoubts"). Brigadier General Corse was ordered to bring up about a thousand reinforcements when it appeared Hood's forces were on the prowl. French, upon arriving before the garrison and their fort, sent in a request for the Federals to surrender "to avoid a needless effusion of blood," to which Corse answered, "we are prepared for the 'needless effusion of blood' whenever it is agreeable to you."

The initial fighting took place outside the entrenchments, but Corse's men were forced back to their defenses early in the conflict. They had inflicted enough casualties, however, that French paused, allowing Corse to put his men in strong positions (Harpers, p. 682)
The Federals had a system of signal flags, and General Sherman sent multiple messages. One of them read "Sherman is coming. Hold out." A sloppy journalist reported this as "Hold the fort; I am coming," and composer Bliss took it from there.

Many of General Corse's men suffered; 707 out of 1944 were casualties. The Rebels reportedly lost 799 (Boatner, p. 9). Corse himself was wounded in the face, and was unconscious for a time as a result (Boatner, p. 9), but he managed a day later to get off another of his dramatic messages:

"I am short a cheek-bone and an ear, but am able to whip all hell yet" (Harpers, p. 672 n. 1). Sherman supposedly said that the signal corps, which had passed the messages between Corse and the main army, had done such good work in the campaign that it more than paid its entire expense from the time of its origination (Harpers, p. 672)

Corse's skill with words had its rewards. Corse, a brigadier general with limited experience, was breveted major general to date from the day of the conflict (Phisterer, p. 257), while Lt. Colonel Tourtellotte (whose troops had broken up one of the Confederate assaults, according to Harpers, p. 671) was made Colonel to date from that day (Carley, p. 148).

The event did have some deeper significance: It caused Sherman to realize that he was going to have problems with supplies as long as he was based in Atlanta and Hood was prowling around the railroad from Tennessee. It was this problem, according to Grant, p. 356, which inspired Sherman to plan and implement his famous "March to the Sea."

Philip P. Bliss, when he published this song in his 1871 collection The Charm, apparently used the tune name "Faithfulness" (Julian, p. 150). For more on Bliss, see the notes to "Let the Lower Lights Be Burning." Julian, p. 1613, also suggests seeing p. 105 of Ira D. Sankey's My Life for information on this song. - RBW

Bibliography

- Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover)
- Carley: Kenneth Carley, Minnesota in the Civil War: An Illustrated History, Ross & Haines, 1961; reissued 2000 by the Minnesota Historical Society with a new introduction by Richard Moe and many more illustrations, but the reference here is to the first edition
- Grant: (Ulysses S. Grant), Personal Memoirs of U. S. Grant, Volume II, Charles L. Webster & Company, 1886
- Harpers: Alfred H. Guernsey and Henry M. Alden, Harper's Pictorial History of the Great Rebellion in the United States, 1866 (I use the facsimile published by The Fairfax Press as Harper's Pictorial History of the Civil War; this is undated but was printed in the late Twentieth Century)
- Julian: John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes)
Hold the Fort (Union Version)
DESCRIPTION: Rewrite of traditional hymn: "Hold the fort, for we are coming/Union men be strong/Side by side we battle onward/Victory will come"
AUTHOR: Tune by Philip P. Bliss (1838-1876); words attributed to English transport workers, late 19th century and said to have been circulated by the Knights of Labor
EARLIEST DATE: 1955 (recording, Pete Seeger)
KEYWORDS: labor-movement nonballad worker derivative
FOUND IN: US
REFERENCES (5 citations):
Seeger-AmericanFavoriteBallads, p. 20 "Hold the Fort" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 372-373, "Hold the Fort" (1 text)
Silber/Silber-FolksingersWordbook, p. 138, "Hold the Fort" (1 text)
DT, HOLDFORT*
ADDITIONAL: Jon Raven, _Victoria’s Inferno: Songs of the Old Mills, Mines, Manufactories, Canals, and Railways_, Roadside Press, 1978, p. 21, "Hold the Fort" (1 text, 1 tune)
RECORDINGS:
Pete Seeger, "Hold the Fort" (on PeteSeeger01)
CROSS-REFERENCES:
cf. "Hold the Fort" (tune) and references there
File: PSAFB020

Hold the Wind
DESCRIPTION: "Hold the wind (x3), Don't let it blow." "You may talk about me just as much as you please... I'm gonna talk about you on the bendin' of my knees." The singer assures us that (s)he, at least, has been redeemed, and plans to enjoy Heaven
AUTHOR: unknown
EARLIEST DATE: 1929 (recording, Sparkling Four)
KEYWORDS: religious nonballad
FOUND IN: US(So)
REFERENCES (2 citations):
Lomax-FolkSongsOfNorthAmerica 247, "Hold the Wind" (1 text, 1 tune)
Roud #11946
RECORDINGS:
Famous Garland Jubilee Singers, "Hold the Wind" (Banner 32249, 1931; Conqueror 8354 [as Bryant's Jubilee Singers], 1934)
Rosa and Joseph Murray, "Hold de Wind" (on USSeaIsland03)
Southern University Quartet, "Hold the Wind" (Bluebird B-5846, 1935)
Sparkling Four, "Hold the Wind" (OKe 8741, 1929)
CROSS-REFERENCES:
cf. "On My Journey (II) [Mount Zion]" (floating verse)
File: LoF247

Hold the Woodpile Down
DESCRIPTION: Original and floating verses: "Saw my love the other night/Hold the woodpile down/Everything wrong and nothing was right...." Chorus: "But I was a-travelling, travelling/As long as the world goes round/For the backyard shine on the Georgia line/Hold...."
AUTHOR: Original Words: Edward Harrigan, Music: David Braham. Later verses probably written by Uncle Dave Macon
EARLIEST DATE: 1887 (appearance in Harrigan-Braham musical "Pete"
LONG DESCRIPTION: Original and floating verses: "Saw my love the other night/Hold the woodpile down/Everything wrong and nothing was right/Hold the woodpile down"; "Gave her a little kiss to make her happy/Gave me a little love lick and in came her pappy"; "Come to town the other night/Heard a lot of noise and seen a big fight/Police running and jumping all round/Load of moonshine done come to town"; "Down in the packinghouse, stole a ham/Folks don't know how bad I am/Carried it home and I laid it on the shelf/I'm so bad, I'm scared of myself." Chorus: "But I was a-travelling, travelling/As long as the world goes round/For the backyard shine on the Georgia line/Hold the woodpile down."
KEYWORDS: courting drink humorous nonsense floating verses
FOUND IN: US(SE)
REFERENCES (2 citations):
Finson-Edward-Harrigan-David-Braham, vol. II, #139, pp. 199-200, "Haul the Woodpile Down" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 210-212, "Hold That Woodpile Down" (1 text, 1 tune)
Roud #4443
RECORDINGS:
Charles A. Asbury, "Haul the Wood Pile Down" (CYL: New Jersey Phonograph Company, no #, c. 1891; on Protobilly)
Uncle Dave Macon & his Fruit Jar Drinkers, "Hold That Wood-Pile Down" (Vocalion 5151, 1927; on Protobilly)
New Lost City Ramblers, "Hold That Woodpile Down" (on NLCR03)
Sam Patterson Trio, "Haul De Woodpile Down" (Edison 51644, 1925)
CROSS-REFERENCES:
cf. "Roll the Woodpile Down" (chorus)
NOTES [1040 words]: This song is a conundrum. The verses are pure minstrel (Uncle Dave played minstrel shows in his youth), but the chorus is almost identical to that of "Roll the Woodpile Down," a chanty from African-American riverboat workers: "Rolling, rolling/Yes, rolling the whole world around/That brown gal of mine's down the Georgia line/And we'll roll the woodpile down." Other versions of "Hold the Woodpile Down" say, "Black gals shine on the Georgia line", which is closer to the chanty form. -PJS
I'll admit that, based only on the traditional versions, I would have classified this as a "Dave Maconised" version of "Roll the Woodpile Down" -- but Paul has probably examined the matter more than I have. However, the key point is that it seems to have originated with the Harrigan/Braham song "Haul the Woodpile Down." (For background on Harrigan and Braham, see the notes to "The Babies on Our Block.") This perhaps then gave rise to "Roll the Woodpile Down," which Dave Macon converted to "Hold the Woodpile Down."
Probably the song is mis-split. But I'm talking about the Harrigan song here, since it's enough of a mess that I don't want to fiddle any more.
Franceschina, p. 185, says that "The work song 'Haul the Wood Pile Down' is another fine example of [David] Braham's pseudo-spiritual numbers... with an imaginative juxtaposition of major and minor modes." As for what a work song is doing in a Broadway musical, the plot of "Pete" (premiered November 20, 1887; Moody, p. 260) will make that clear: "In Pete, Harrigan returned to the melodramatic entanglements of his early plays. Colonel Coolidge has inadvertently married twice. His first wife has given him a child unbeknownst to him. His second wife is after his fortune. He's called up to join his regiment, is killed, and when the second wife tries to claim the plantation, she's foiled by his child Mary Morgan with the assistance of Old Pete [who is black]. The telltale document is the original wedding license. The witnesses' names have been shot away, but Pete has retrieved the wad from the bullet, with the names! It took three hours and ten minutes to unravel the story, explore related sub-plots, exhibit both threatening and entertaining spectacles, and introduce slavery songs and spirituals" (Moody, p. 176). According to Moody, p. 173, it was a "new kind of play."
Franceschina, p. 184 describes the play this way: "Based on an earlier sketch, 'Slavery Days,' and set in Florida... Pete tells the melodramatic story of an African-American slave, Pete (Harrigan), whose master, Colonel Randolph Coolidge (Marcus Moriarty), has had a daughter by a secret marriage. When the colonel is killed in the Civil War, it falls to Pete to tell his daughter, Little May (Kate Patterson), what has happened to her father, and to protect her from the colonel's gold-digging wife, who wants to rob the girl of her rightful inheritance by questioning her legitimacy." The
damaged marriage certificate is then described, but Pete "is beaten with a whip for his efforts [to
reconstruct it] and left to bleed to death. Little May nurses him back to health and is thrown into a
millpond for her kindness. Her charity does not go unrewarded, however, for Pete rescues her as
she descends the millrace, proves her legitimacy, and vanquishes the villains for a happy ending.
"Local color was provided by the presence of Vi'let (Dan Collyer), a half-mad slave girl who
engages in voodoo, and comedy was present in the personality of a New York alderman,
Constantine Brannigan (Joseph Sparks), his maid and wife, Mary Duffy (Annie Yeaman), and his
servant, Gasper Randolph (John Wild)."

Harrigan definitely worked to get into the part of Pete: "For another of his starring roles, that of an
elderly ex-slave in Pete, Harrigan [who was based in New York] dispatched an emissary to the
South, where he visited a few plantations, negotiated with some aged Negroes on them, and
returned triumphantly with a trunkful of clothing that gave every evidence of having belonged to the
sellers long before they had achieved freedom. Harrigan selected for himself from this beguiling
wardrobe a pair of pants that was exactly what he had been looking for; it had been mended so
often that it was all patches" (Kahn, p. 53).

FinsonCollected, volume I, p. xxx, has this to say about the drama:
"The faithful 'darkey' makes only one appearance in Harrigan's later output, but it is a notable one:
he and Braham arranged a whole musical entitled Pete (1887) around the theme. In an interview
right before the premier Harrigan claimed:
Pete is not the hallelujah negro of the ordinary drama, nor is he the negro of the minstrel show. He
is just such a negro as you find in the South to-day, and the characters around him are drawn from
life. The play don't deal with slavery, except incidentally in the first act, the time of which is the day
after the firing on Sumter, and it is not a war piece. The last three acts are placed 12 years after the
close of the war, and the whole is wholly and simply domestic, portraying the life of negroes and
white men in the south."

In another place, Harrigan referred to Blacks as "our African brother[s]" (Root, p. 58).

Finson goes on to add that "In reality Pete comes right out of contemporary popular song, which
delighted in the fantasy who stays on the plantation after the war to help his former master, or in
this case the master's kindhearted daughter" -- but adds that Harrigan had gone somewhat beyond
the standard two-dimensional portrait of Blacks; "For one thing, African-Americans are portrayed as
an ethnic group equal to any other, with their own culture and traditions of which they are proud.
I would say that, if "Pete" starts from a too-common trope, Harrigan has taken it in a new direction
that does genuine credit to Pete -- he is not a fool, and while he is loyal to a white person of
property, the loyalty is earned and is returned. If Pete is not equal to a white man, he is more equal
than in most dramas of the era. The bad guys in the play are white.

I find it a fascinating example of racial attitudes that Harrigan made Pete the hero of this story, and
a definite positive role model -- and played him in blackface. - RBW

Bibliography

- FinsonCollected: Jon. W. Finson, editor, Edward Harrigan and David Braham: Collected
  Songs, 2 volumes (Volume I: 1873-1882; Volume II: 1883-1896), being Volumes 7.1 and 7.2
- Franceschina: John Franceschina, David Braham: The American Offenbach, Routledge,
  2003
- Kahn: E. J. Kahn, Jr., The Merry Partners: The Age and Stage of Harrigan and Hart, Random
  House, 1955
- Moody: Richard Moody, Ned Harrigan: From Corlear's Hook to Herald Square, Nelson Hall,
  1980
- Root: Deane L. Root, American Popular Stage Music 1860-1880, 1977 (as a Ph.D. thesis);
  UMI Research Press, 1981

Last updated in version 5.2
File: CSW210

Hold to God's Unchanging Hand

DESCRIPTION: Chorus: "Hold to God's unchanging hand (2x), Build your hopes on things eternal,
Hold to God's unchanging hand." Verses: Nothing on earth is permanent. If friends desert you
"seek to gain heavenly treasures. They will never pass away"

AUTHOR: WORDS: Jennie Wilson / MUSIC: F.L. Eliland (music) (source: Date)
Hold Your Light

DESCRIPTION: "What make ole Satan da follow me so? Satan hain't nothin' all all for to do with me. (Run Seeker.) Hold your light (Sister Mary), Hold your light (Seeker turn back), Hold your light on Canaan's shore."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad Devil

FOUND IN: US(SE)

REFERENCES (2 citations):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 10, "Hold Your Light" (1 text, 1 tune)
Joyner-FolkSongInSouthCarolina, p. 84, "Hold Your Light" (1 text, 1 tune)

Roud #11851

File: AWH010A

Hold-Up, The

DESCRIPTION: "Faith in me cuttle and stick in me buttle," the singer goes off to Dublin to look for work. A robber stops him and sticks a gun in his mouth. The singer steps back and knocks down the robber with his "shallallah," and goes on his way

AUTHOR: unknown

EARLIEST DATE: 1946 (Hoosier Folklore V, according to Dorson)

KEYWORDS: travel robbery humorous

FOUND IN: US(MW)

REFERENCES (1 citation):
 additional: Richard M. Dorson, _Buying the Wind: Regional Folklore in the United States_, University of Chicago Press, 1964, pp. 394-397, "The Hold-Up" (1 text, tune referenced)
Roud #2101

CROSS-REFERENCES:
 cf. "The Irish Washerwoman" (tune)
 cf. "Billy O'Rourke" (plot)
 cf. "The Railroad Corral" (tune and references for the "Irish Washerwoman" tune)

NOTES [17 words]: Roud lumps this with "Billy O'Rourke"; there is plot similarity, but I'm not sure about the text - RBW

Last updated in version 5.0

File: RDBw394
Hole Hole Bushi (Japanese Work Song)
DESCRIPTION: Japanese. "Hawaii, Hawaii, Kite mirya Jigoku." "Hawaii, Hawaii... When I came what I saw was hell. The boss was Satan." The singer says that a letter from home in Japan made the work slightly less hard
AUTHOR: unknown
EARLIEST DATE: 1973 (Hawaii Herald, according to Cohen)
KEYWORDS: Hawaii work separation Devil nonballad
FOUND IN: US
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 692, "Hole Hole Bushi (Japanese Work Song)" (1 Japanese text plus English translation)
NOTES [90 words]: According to Kevin Phillips, William McKinley [a volume in the American Presidents series edited by Arthur M. Schlesinger Jr.], Times Books, 2003, pp. 105-106, by the McKinley administration (1897-1901), Japanese immigration to the Hawaiian Islands had become so large that they represented a quarter of the island’s population. (American citizens were about a twelfth.) In that context, the surprise is not that there were Japanese folk sons in Hawaii, but that there were so few -- according to Cohen, this is the only one known. - RBW
Last updated in version 2.7
File: CAFS2692

Hole In The Wall, The
DESCRIPTION: "On a Saturday night the crowd were invited to be there on Sunday to open the ball... I'll title the harbour 'The Hole In The Wall.'" The singer, a stranger on this shore, "saw at a glance that the girls they were plenty... We danced the whole night."
AUTHOR: Peter Leonard
EARLIEST DATE: 1951 (Guigné-ForgottenSongsOfTheNewfoundlandOutports; MUNFLA/Leach)
KEYWORDS: dancing party shore
FOUND IN: Canada(Newf)
REFERENCES (3 citations):
Doyle-OldTimeSongsAndPoetryOfNewfoundland, "The Hole In The Wall" (1 text, 1 tune): pp. 69-70 in the 3rd edition
Lehr/Best-ComeAndIWillSingYou 52, "The Hole in the Wall" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 182-184, "The Hole in the Wall" (1 text, 1 tune)
Roud #4416
RECORDINGS:
Harry Curtis, "The Hole in the Wall" (on MUNFLA/Leach)
NOTES [80 words]: Lehr/Best-ComeAndIWillSingYou: The song "refers to the village of Little Bona in Placentia Bay." - BS
Peter Leonard is also credited with at least four songs in the Index, "The Hole in the Wall," "Soup Supper in Clattice Harbour," and "Tobias Murphy and Tom Hann," and this one, which seems to have been his "hit"; I would guess that this is because it was printed by Doyle. This should not be confused with the song "The Hole in the Wall" by Edward Harrigan and David Braham. - RBW
Last updated in version 6.0
File: Doyl3069

Holla Hi
DESCRIPTION: German, "Horch was kommt von draussen 'rein, Holla hi, Holla ho, Wird wohl mein Feinsliebechen sein." The singer thinks he sees his girlfriend, but she passes by. He will love whom he pleases. When she marries someone else, he will mourn
AUTHOR: unknown
EARLIEST DATE: 1959 (Cray-AshGrove)
KEYWORDS: foreignlanguage love marriage
FOUND IN:
REFERENCES (1 citation):
Cray-AshGrove, p. 24, "Holla Hi" (1 text, 1 tune)
Hollin, Green Hollin
DESCRIPTION: "Alone in the greenwood I must roam, Hollin, green hollin, A shade of green leaves is my home, Birk and green hollin." "Where nought is seen but boundless green." "A weary head a pillow finds." "Enough for me... To live at large with liberty."
AUTHOR: unknown
EARLIEST DATE: 1964 (Montgomerie)
KEYWORDS: home rambling nonballad
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Montgomerie/Montgomerie-ScottishNurseryRhymes 116, "(Alone in the greenwood I must roam)"
(1 text)
NOTES [26 words]: This doesn't sound much like a folk song, but it apparently made some popular poetry anthologies, so I thought I'd better include it for future reference. - RBW
File: MSNR116

Holly and Ivy Girl, The
DESCRIPTION: "Come buy my nice fresh ivy And my holly boughs so green, I have the fairest branches That ever yet were seen. Come buy from me good Christians And let me home I pray...."
She, and God, will bless them if they buy her branches
AUTHOR: unknown
EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster)
KEYWORDS: commerce nonballad Christmas
FOUND IN:
REFERENCES (1 citation):
Hylands-Mammoth-Hibernian-Songster, p. 206, "The Holly and Ivy Girl" (1 text)
Roud #3188
File: HMHS206B

Holly and the Ivy, The
DESCRIPTION: "The holly and the ivy, when they are both full grown, Of all the trees that are in the wood, The holly bears the crown." The holly's attributes are detailed; each ties to a reason Mary bore Jesus
AUTHOR: unknown
EARLIEST DATE: 1861 (Sylvester's "Christmas Carols")
KEYWORDS: religious Christmas Jesus nonballad MiddleEnglish
FOUND IN: Britain(England(West))
REFERENCES (31 citations):
Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 38, "The Holly and the Ivy" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 383, "The Holly And The Ivy" (1 text)
Bronson 54, "The Cherry Tree Carol" (version #29 contains a scrap of "The Holly and the Ivy")
Karpeles-TheCrystalSpring 103, "The Holly and the Ivy" (1 text, 1 tune)
Wells-TheBalladTree, pp. 199-200, "The Holly and the Ivy" (1 text, 1 tune)
Rickert-AncientEnglishChristmasCarols, pp. 267-268, "The Holly and the Ivy" (1 text, 1 tune)
DT, HOLLYIVY*
ADDITIONAL: Walter de la Mare, _Come Hither_, revised edition, 1928; #228, "The Holly and the Ivy" (1 text)
Ian Bradley, _The Penguin Book of Carols_ (1999), #78, "The Holly and the Ivy" (1 text)
(1 text)
RELATED: Versions of "Holly and Ivy Had a Great Party" --
Rickert-AncientEnglishChristmasCarols, p. 262, "Holly and Ivy Made a Great Party" (1 text)
Greene-TheEarlyEnglishCarols, p. xcix, "(Holvyr and Hevvy mad a gret party)" (1 text, which he does not consider a carol and does not include in his catalog)
Sidgwick/Chambers-EarlyEnglishLyrics CXXXIX, p. 237, "(no title)" (1 text)
NOTES [1130 words]: This clearly derives from the same roots as "The Holly Bears a Berry," and a strong case could be made that they should be considered one song. [Indeed, Kennedy lumps them. - PJS. As does Roud. - RBW] As, however, both are circulated in fairly fixed forms, I decided to separate them.

Jenkins, p. 32, for some reason quotes this song in connection with the 1464 marriage of England's King Edward IV and Elizabeth Woodville. She does not, however, justify the connection in any way I can see.

Simpson/Roud, p. 182, declare the holly "the most popular plant for Christmas decorations," and say that its folklore associations are primarily positive -- although some said it should not be brought into the house except at Christmastide. It was often planted by churches to guard against witches. They declare that it has been considered unlucky to cut down a holly tree since at least the fifteenth century.

Pickering, p. 140, mentions a legend that the cross of Jesus was made of holly, and that its berries became red in remembrance of his blood; supposedly they had previously been yellow.

Rickert-AncientEnglishChristmasCarols, who on pp. 262-268 has six holly-and-ivy songs, thinks it is a relic of nature worship and thinks there was a ritual in which young men played holly and girls ivy. Robbins, #51-52, pp. 46-47, has two more, and suggests (p. 242) that his song in praise of ivy is derived from a poem of praise to the Virgin Mary.

Opie/Tatem, p. 201, note that holly and ivy were often considered paired plants, either as a married couple or as rivals for dominance. According to Binney, p. 177, the holly was considered male and the ivy female. GreeneSelection, p. 33, quotes this interesting early verse about their rivalry (also in Rickert-AncientEnglishChristmasCarols, p. 262; Sisam, #219, p. 480; Boklund-Lagopolou, p. 209; Robbins, #50, pp. 45-46, with orthographic variants):
Holvyr [holly] and Heyvy [ivy] mad a gret party,
Ho xuld [should] have the maystre [mastery]
In londes qwer [where] thei goo.

Wells-TheBalladTree, pp. 198-199, quotes a "Holly Bears a Berry" ancestor which also seems to refer to this sort of rivalry (different version in Rickert-AncientEnglishChristmasCarols, pp. 265-266, which refers to both holly and ivy bearing berries; also in Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 114-115):

Nay, Ivy, hyt shal not be, iwys;
Let Holy hafe the mastry, as the manner ys.

This is found in the Richard Hill manuscript among others, so it may have had traditional currency. Parker, p. 81, says that the song is "not specifically [treated as] a Christmas carol." He suggests, "Perhaps the song was meant to be sung in mixed company as a sort of dancing 'challenge' to the ladies. It is followed in the manuscript by another song which, while it doesn't mention Christmas specifically, could be used at Christmas festivities; 'Bon jour a vous' challenges all comers to a song contest...."

Greene, p. xcix, suggests that both "Holver and Heivy made a grete party" and "Nay, Ivy, hyt shal not be, iwys" might be game-songs, the latter perhaps being one in which Ivy is excluded from the hall, i.e. loses the game. Whether true or not, he thinks it quite possible that both are true folk songs. I would probably give them separate listings except that it is possibly to list them here. GreeneSelection mentions an old Kentish custom of burning effigies of the "Holly-boy" and "Ivy-girl" at Shrovetide. Thus the linkage is widespread both in time and in space.

GreeneSelection, p. 34, points out that palm was generally not available in Britain, so ivy was often substituted on Palm Sunday. This gives another sort of link between holly and ivy: Holly was the plant associated with Jesus's birth, and Ivy with his passion.

The history of this song is vexed even if you ignore the link with "The Holly Bears a Berry."

GreeneSelection's #93 (p. 160)=Hirsh-MedievalLyric-MiddleEnglishLyricsBalladsCarols #50 begins Grene groweth the holy,
So doth the iwe
Thow wynter blastys blow never so hye,
Grene growth the holy.

(See also Douglas Gray, The Oxford Book of Late Medieval Verse and Prose, Oxford University Press, 1985, p. 175, "Green Groweth the Holly").

The song is a farewell to "myne owne lady... my speycyall." It appears in British Library MS. Additional 31922, and is credited to none other than Henry VIII. GreeneSelection, p. 49, suggests that Henry was turning the holly and ivy "from Christmas decorations into symbols of evergreen love." This obviously implies that they had been Christmas symbols from at least the early sixteenth century. On the other hand, Simpson/Roud, p. 183, declare that holly could be used in love divination, which might be the real reason Henry spoke of it. And ivy, according to p. 150 of Pickering, will bring dreams of future lovers if placed under the pillow.

Simpson/Roud, p. 195, and GreeneSelection, #34A (p. 92), both quote a fifteenth century item from British Library MS. Harley 5396:

Holy stond in the hall, fayre to behold;
Ivy dtond without the dore, she ys ful sore a-cold.
Holy and hys mery men, the dawnsyn and they syng;
Ivy and hur maydenys, they wypyn and they wryng.

Sisam, #202, p. 451, gives the title of this as "Holly and his Merry Men" and opens it with the chorus "Nay, Ivy, nay, it shal not be y-wis; Let Holy have the maistry, as the maner is."

These verses are very similar to GreeneSelection's #34B, from (Oxford), Balliol College MS. 354 (the Richard Hill manuscript), of the sixteenth century, which however is clearly related to "The Holly Bears a Berry":

Holy berith beris, beris rede ynouwgh;
The thristilcock, the popyngay daunce in every bow.
Welaway, sory ivy, whoat fowles hast thiw,
But the sory howlet, that syntigh, 'How, how?'
Vry berith beris as black as any slo;
Ther commeth the woode-colver and fedith her of tho.
She liftith up her tayll, and she cakkes or she go;
She would not for [a] hundred poundes serve Holy soo.

GreeneSelection's #35 and #36, and Sisam's #220, p. 480, are other fifteenth century carols in praise of ivy.

Another early carol, GreeneSelection's #7, "Letanundus exultet fidelys chorus, Alleluia," from the
fifteenth century, does not mention holly or ivy in the text, but there are inscriptions at the beginning and end mentioning the two plants.
For the whole range of Middle English Holly and Ivy carols, see Greene-TheEarlyEnglishCarols #136-137, plus the Ivy carols #138-139.
Boklund-Lagopolou, pp. 209-211, quotes several of these holly-and-ivy carols, with discussion, observing on p. 211 that the holly (masculine) usually tops the ivy (feminine) -- but noting that most of these songs were taken down by men. She speculates that, if women had done more of the collecting, the ivy might have been more successful! - RBW

Bibliography

- Boklund-Lagopolou: Karin Boklund-Lagopolou, I have a yong suster: Popular song and Middle English lyric, Four Courts Press, 2002
- Jenkins: Elizabeth Jenkins, The Princes in the Tower, Coward McCann, & Geoghan, 1978
- Opie/Tatem: Iona Opie and Moira Tatem, editors, A Dictionary of Superstitions, 1989 (I use the 1999 Barnes & Noble edition)
- Pickering: David Pickering, The Cassell Dictionary of Folklore, Cassell, 1999

Last updated in version 5.3
File: FSWB383

Holly Bears a Berry, The

DESCRIPTION: "The holly she bears a berry as white as the milk/And Mary bore Jesus who was wrapped up in silk"; similarly "... berry red as the blood/...to do sinners good", "green as the grass/...who died on the cross."

AUTHOR: unknown

EARLIEST DATE: 1929 (Dunstan)

LONG DESCRIPTION: "The holly she bears a berry as white as the milk/And Mary bore Jesus who was wrapped up in silk", similar verses for "The holly bears a berry as red as the blood/...to do sinners good", "green as the grass/...who died on the cross." Cho.: "And Mary bore Jesus Christ our Saviour for to be/And the first tree that's in the greenwood it was the holly"

KEYWORDS: religious Christmas Jesus nonballad

FOUND IN: Britain(England(South))

REFERENCES (10 citations):
Kennedy-FolksongsOfBritainAndIreland 91, "'Ma Grun War 'n Gelynen [The Holly Bears a Berry]"
(1 text, 1 tune)
Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 35, "Sans Day Carol" (1 text, 1 tune)
Wells-TheBalladTree, pp. 198-199, ("Nay, Ivy, hyt shall not be, iwys") (1 text, which looks like a combination of this song with a poem about the rivalry between holly and ivy)
Bronson 54, "The Cherry Tree Carol" (version #27 contains "The Holly Bears a Berry")
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 42, "The Holly Bears a Berry" (1 text, 1 tune)
Greene-TheEarlyEnglishCarols, #135, pp. 93-94, ("no title") (2 texts, of which "A" is "Nay, Ivy, It Shall Not Be, Iwys," for which see "The Holly and the Ivy"; "B" is the forerunner of "The Holly Bears a Berry")
cf. Rickert-AncientEnglishChristmasCarols, pp. 264-265, "A Song on the Ivy and the Holly" (1 text, which contains several verses of this although in a different context)
Holly Bough, The/The Maid of Altibrine

DESCRIPTION: "In Altibrine there lives a maid, a maid of beauty rare, The violet or primrose with her never could compare." He praises her beauty, and offers to take her away. The girl (?) says that her dowry is too small. He says that the holly will never fade

AUTHOR: unknown
EARLIEST DATE: 1925 (Sam Henry collection)
KEYWORDS: love courting beauty dowry
FOUND IN: Ireland
REFERENCES (1 citation):
   Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H111, pp. 229-230, "The Holly Bough/The Maid of Altibrine" (1 text, 1 tune)
Roud #7981
File: HHH111

Holly Twig, The [Laws Q6]

DESCRIPTION: The singer finds that his new wife is a scold and a nag. He recounts his misery day by day. After a few days he goes to the woods and cuts a (holly twig), (whipping her so hard her soul is sent to hell). (A devil/her father comes to take her back).

AUTHOR: unknown
EARLIEST DATE: 1760 (_West Country Garlands_)
LONG DESCRIPTION: On Monday the singer marries; on Tuesday he cuts a holly stick; on Wednesday he beats her with the stick until it breaks. On Thursday she takes sick (presumably from the beating); he says if she isn't better by tomorrow the devil can take her. On Friday the devil takes her. On Saturday the bells toll her death and the singer is jolly. On Sunday he relaxes alone, saying "Here's good luck to a week's work's end."
KEYWORDS: husband wife abuse violence death
FOUND IN: Britain(England(West,Lond,South)) US(Ap,MW,SE,So)
REFERENCES (18 citations):
   Laws Q6, "The Holly Twig"
   Randolph 367, "I Married Me a Wife" (1 text, 1 tune)
   Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 184, "The Holly Twig" (2 texts)
   Brown/Schinhan-FrankCBrownCollectionNCFolklore4 184, "The Holly Twig" (1 excerpt, 1 tune)
Holmes Camp

DESCRIPTION: "It was early last April when the logging was done I went to Fort Francis to join in the fun. My intentions were good -- one drink and no more...." But he (and others) get drunk; he hits on a girl, is rejected, has a headache, vows not to get drunk again

AUTHOR: unknown
EARLIEST DATE: 1963 (Fowke)
KEYWORDS: logger drink rejection
FOUND IN: Canada(West)
REFERENCES (1 citation):
  Fowke-LumberingSongsFromTheNorthernWoods #48, "Holmes Camp" (1 text, tune referenced)
Roud #4562
File: FowL48

Holy Church of Rome, The

DESCRIPTION: "As I roved out one morning being in the month of May," the singer "spied my heart's delight, the pride of Dunern Town." He asks her to marry, but he is Protestant and she is Catholic. They argue; she will only marry if he joins "the Holy Church of Rome"

AUTHOR: unknown
EARLIEST DATE: 1994 (Thomas and Widdowson)
KEYWORDS: love courting rejection religious
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
NOTES [144 words]: In Newfoundland, this was sometimes regarded as a "Treason Song." For background on Treason Songs, see the notes to "The Prooshian Drum."

This song is clearly Catholic (like all the Treason Songs printed by Goldstein), because it declares "For you know it was cursed Luther who did your church complete. It was Cranmer and old Cromwell who very well were known Who fell off like rotten branches from the Holy Church of Rome." (Henry VIII is not mentioned.)

Cranmer and Cromwell were indeed Henry VIII's allies in founding the Church of England -- but Luther absolutely was not, and indeed the Anglican church is not Protestant. Nor is it Reformed (Calvinist/Presbyterian). Anglicanism is its own thing. It is understandable that a Catholic would not understand this, but to refer to Luther in an argument about Anglicanism truly misses the point of Anglicanism. - RBW

Holy Dan

DESCRIPTION: "It was in the Queensland drought"; there is no water or grass. Bullock drivers watch their animals die. Most curse, but Holy Dan refuses to blaspheme as animal after animal dies. Finally, with one bull left, he swears -- and is drowned by a burst of rain

AUTHOR: unknown

EARLIEST DATE: 1960 (Beatty)

KEYWORDS: animal death flood curse humorous

FOUND IN: Australia

REFERENCES (4 citations):
Ward-PenguinBookOfAustralianBallads, pp. 133-134, "Holy Dan" (1 text)
Stewart/Keesing-FavoriteAustralianBallads, pp. 83-84, "Holy Dan" (1 text)
ADDITIONAL: Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), pp. 304-305, "Holy Dan" (1 text)

Davey/Seal: Gwenda Beed Davey and Graham Seal, _A Guide to Australian Folklore_, Kangaroo Press, 2003, p. 154, "Holy Dan" (partial text)

NOTES [25 words]: This is a very popular Australian piece, recorded by Slim Dusty but with words anonymous. I have seen no evidence that it has entered tradition. - RBW

Holy Is the Lamb of God

DESCRIPTION: "O holy Lord, holy my Lord, holy Lord, Holy is the lamb of God. I was in the dark and I could not see... Till Jesus brought this light to me." "If you talk about shouting here below... Just wait till you get upon the other shore."

AUTHOR: unknown

EARLIEST DATE: 1938 (Chappell)

KEYWORDS: religious nonballad Jesus

FOUND IN: US(SE)

REFERENCES (1 citation):
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 97, "Holy Is the Lamb of God" (1 text, 1 tune)

NOTES [42 words]: The most famous reference to the Lamb of God is of course John 1:29, "Behold the Lamb of God, who takes away the sins of the world." Though the Lamb as an actual being, as opposed to a metaphor, is found in the Apocalypse only, starting at Rev. 5:6. - RBW

Holy Manna

DESCRIPTION: "Brothers, we have met together, And adore the Lord our God." The singer exhorts hearers to evangelize; "All is vain unless the spirit Of the Holy One comes down"; if it does, manna will be showered with it. Will the hearers ignore the needs of sinners?

AUTHOR: unknown
**Holy Moses, What a Job**

**DESCRIPTION:** Children's fishing rhyme: "Holy Moses, what a job! Catching conners by the gob."

**AUTHOR:** unknown

**EARLIEST DATE:** 1984 (Tizzard)

**KEYWORDS:** nonballad fishing

**FOUND IN:** Canada(Newf)

**REFERENCES (1 citation):**

**NOTES [78 words]:** According to G. M. Story, W. J. Kirwin, and J. D. A. Widdowson, editors, *Dictionary of Newfoundland English*, second edition with supplement, Breakwater Press, 1990, p. 112, a "conner," also "cunner," was "The blue perch (*Tautogolabrus aspersus*), a bottom-feeding fish of inshore waters, esp. common around wharves and stages." This agrees with Tizzard's own description. There is also a verb "to connor," which is to catch connors; thus this is a connoring rhyme. - RBW

**Last updated in version 5.0**

**File:** Tizza176

**Holy Nunnery, The [Child 303]**

**DESCRIPTION:** Willie's parents vow that he shall not marry Annie. Told of this, Annie vows to become a nun and never kiss a man again. After seven years, Willie can bear no more; he dresses as a woman and goes to see Annie in the nunnery. She will not break her vow

**AUTHOR:** unknown

**EARLIEST DATE:** 1828 (Buchan)

**KEYWORDS:** love separation father mother clergy disguise cross-dressing

**FOUND IN:**

**REFERENCES (2 citations):**
*Child 303, "The Holy Nunnery" (1 text)*
*Leach-TheBalladBook, pp. 686-689, "The Holy Nunnery" (1 text)*

**Roud #3886**

**File:** C303

**Holy Well, The**

**DESCRIPTION:** Mary sends Jesus out to play. He meets a group of noble children, who scorn him as poor. Jesus bitterly runs home to Mary. She urges him to curse/damn them. Jesus, as the world's savior, realizes he cannot do so

**AUTHOR:** unknown

**EARLIEST DATE:** before 1828 (broadside, Bodleian Johnson Ballads 1484); a broadside thought to date from the eighteenth century calls it "old," and Rickert suspects it originated in the fifteenth century

**KEYWORDS:** abuse Jesus poverty
FOUND IN: Britain(England(South,West))
REFERENCES (7 citations):
Leach-TheBalladBook, pp. 690-691, "The Holy Well" (1 text)
Leather-FolkLoreOfHerefordshire, pp. 186-187, "The Holy Well" (1 text, 2 tunes)
Rickert-AncientEnglishChristmasCarols, pp. 84-86, "The Holy Well" (1 text)
Karpeles-TheCrystalSpring 97, "The Holy Well" (1 text, 1 tune)
Quiller-Couch-OxfordBookOfBallads 110, "The Holy Well" (1 text)
Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 56, "The Holy Well" (1 text, 2 tunes)
Grigson-PenguinBookOfBallads 9, "The Holy Well" (1 text)
ST L690 (Partial)
Roud #1697
RECORDINGS:
Wiggy Smith, "The High-Low Well" (on Voice11)
BROADSIDES:
Bodleian, Johnson Ballads 1484, "The Holy Well" ("As it fell out one May morning"), T. Wood (Birmingham), 1806-1827; also Douce adds. 137(12), Harding B 7(10), "The Holy Well"
CROSS-REFERENCES:
cf. "The Bitter Withy" (plot)
NOTES [361 words]: Holy wells are just what they sound like: wells which are considered holy for one reason or another. England has quite a few of them, especially in the Celtic regions of Cornwall and Wales, according to Nigel and Mary Kerr, A Guide to Medieval Sites in Britain, Diamond Books, 1988, p. 75. And those happen to be the areas of Britain where this song is attested (although the Kerrs note that many of these holy wells were probably regarded as magical even before Christianity penetrated the area).
The curiosity is the mention of them in Palestine. There are wells with historical significance, such as Beersheba, site of an agreement between Abraham and the Philistines (Genesis 21:22-34, with a parallel agreement between Isaac and the Philistines in Genesis 26:26-33). Chapter 4 of John also mentions Jacob's Well, held in great esteem by the Samaritans, and in Chapter 5 we hear that the pool of Bethzatha/Bethesda had healing powers -- but it isn't a well, and it doesn't seem to have been venerated. Jesus also used the pool of Siloam for a cure in John 9, but again, it isn't a well and it isn't described as holy.
Of some historical significance is the well of Bethlehem, which David wished he could drink from during his days in the wilderness (2 Samuel 23:13-17). This probably had the greatest historical significance of any of the wells.
But none of them are in Galilee, where Jesus grew up.
These and other sites eventually came to be considered pilgrimage sites by Christians (even though the identification of most of them is extremely, and I do mean EXTREMELY, dubious). But they weren't holy wells at the time (even if one believes that they are now). The whole concept is an anachronism.
Rickert has an answer for this; she says that many stories like this were known in writings such as the Vita Christi in British Library MS. Additional 29434. This would at least explain the anachronisms.
David C. Fowler, A Literary History of the Popular Ballad, Duke University Press, 1968, p. 51, connects this with a piece he calls "Childhood of Jesus," a medieval English poem; for more on it, see the notes to "The Cherry-Tree Carol" [Child 54]. - RBW
Last updated in version 5.1
File: L690

Home Again

DESCRIPTION: "Home again, home again, From a foreign shore, O it fills my heart with joy To be with friends once more." The sailor wept to leave home, but he rejoices to return. He sees friends and enjoys the music. He seeks no palace, just home
AUTHOR: Marshall Pike (source: Huntington-TheGam-MoreSongsWhalemenSang)
EARLIEST DATE: 1851 (sheet music)
KEYWORDS: home sailor return nonballad
FOUND IN:
REFERENCES (3 citations):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 289-290, "Home Again" (1 text, 1 tune)
Heart-Songs, p. 327, "Home Again" (1 text, 1 tune)
Home Brew Rag

DESCRIPTION: "Well, I've never been drunk but about one time, And it think it was on home brew; If you ever drink any brew yourself, You know just what it'll do.... Ick-poo, home brew, We know what we'll do." The singer proposes a little drink to test the brew

AUTHOR: unknown

EARLIEST DATE: 1929 (recording, Roanoke Jug Band)

KEYWORDS: drink

FOUND IN: US(SE)

ST RchBreR (Full)

Roud #17857

RECORDINGS:
Roanoke Jug Band, "Home Brew Rag" (OKeh 45393, 1929)
Lowe Stokes & His North Georgians, "Home Brew Rag" (Columbia 15241-D)

File: RchBreR

Home Brew Song, The

DESCRIPTION: The singer "makes the whiskey That some people calls home brew." He is arrested and taken for trial to Newcastle. Condemned by a woman's testimony, he is sentenced to $200 or 6 months. He chooses bug-ridden prison because "they feed on bread and tea"

AUTHOR: Frank O'Hara (Manny/Wilson-SongsOfMiramichi)

EARLIEST DATE: 1947 (Manny/Wilson-SongsOfMiramichi)

KEYWORDS: crime prison trial food drink humorous bug

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Manny/Wilson-SongsOfMiramichi 21, "The Home Brew Song" (1 text, 1 tune)

ST MaWi021 (Partial)

Roud #9192

SAME TUNE:
Manny/Wilson-SongsOfMiramichi: "The Home Brew Song was written in Prohibition Days by Frank O'Hara of Grey Rapids while he was serving a term in the County Jail for selling home brew." - BS

File: MaWi021

Home from the Fair

DESCRIPTION: "Come Nanny, come Polly, come Danny, come Bobby, keep house like good bairns while I go to the fair." The children may be rewarded if they avoid trouble. They have an accident with granny's tea. Mother gives them gifts anyway

AUTHOR: unknown

EARLIEST DATE: 1971 (Palmer)

KEYWORDS: mother children gift home

FOUND IN: Britain(England(North))

REFERENCES (1 citation):
Palmer-EnglishCountrySongbook, #114, "Home from the Fair" (1 text, 1 tune)

Roud #1513

File: PECS114

Home I Left Behind, The

DESCRIPTION: "An Irish boy he sat alone by Susquehanna shore" thinking sadly of "the home he left behind." He recalls summer, dances, and a girl in Ireland. He and his widowed mother were driven from home "when landlord, bailiffs and police broke in our cottage door"

AUTHOR: unknown

EARLIEST DATE: 1987 (Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan)
Home in that Rock

DESCRIPTION: "I've got a home in(-a) that rock, don't you see, don't you see? Up between earth and sky, Thought I heard my savior cry, 'You've got a home....'" The fates of Dives and Lazarus are alluded to, or David, or Judas, or the happy fate of Noah

AUTHOR: unknown

EARLIEST DATE: 1909 (Odum)

KEYWORDS: Bible religious

FOUND IN: US(Ap,SE)

REFERENCES (5 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 608, "Little David" (1 short text)
Roberts-SangBranchSettlers, #46, "I Got a Hope in That Rock" 91 text, 1 tune
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 302-303, "Home Een duh Rock" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 355, "Home In That Rock" (1 text)


Roud #12209

RECORDINGS:
Elder Charles Beck, "I Got a Home In That Rock" (Eagle 103, n.d.)
Biddle University Quartet, "I've Got a Home In That Rock" (Pathe 22400, 1920/Perfect 11225, 1925)
Birmingham Jubilee Singers, "Home in that Rock" (Columbia 14163-D, 1926)
Carolina Ladies Quartet, "I Got a Home in That Rock" (Champion 16662, 1933; Champion 45117, 1935; rec. 1931)
Carter Family, "God Gave Noah the Rainbow Sign" (Victor V-40110, 1929; Bluebird B-5272/Montgomery Ward M-4427/Electra-Disc 2146/Sunrise S-3353, 1933) (Conqueror 8693/ARC 6-11-59, 1936; rec. 1935)
J. E. Mainer's Mountaineers "Got a Home In That Rock" (Bluebird B-6539, 1936)
Otis Mote, "Home in the Rock" (OKeh 45429, 1930)
Paul Robeson, "I Got a Home In-a Dat Rock" (Victor 21109, 1927)
Smith's Jubilee Singers, "I've Got a Home in That Rock" (Sterling 1503, n.d.)
Marshall Smith, "Home in the Rock" (Columbia 15080-D, 1926)
Kid Williams & Bill Morgan [pseud. for Walter Smith & Lewis McDaniel], "When He Died He Got a Home in Hell" (Homestead 16094, c. 1929; Conqueror 7739, 1931)
NOTES [84 words]: The editors of Brown think that their "Little David" version is linked to "Little David, Play On Your Harp." That may perhaps have asserted some influence, but the final line, "He got [or "lost," in the case of Judas] a home in that rock, don't you see?" strikes me as the key characteristic.
The parable (not an actual historical event!) of the rich man ("Dives") and Lazarus is found in Luke 16:19-31. The story of Noah's flood is in Genesis 6-8, with the covenant of the rainbow in Gen. 9:12-17. - RBW

Home on the Mountain Wave, A

DESCRIPTION: Chorus: "Ha ha my boys, these are the joys of the noble and the brave, who love
the life in the tempest's strife and a home on the mountain wave." Several verses basically
describing the thrills of sailing, especially in stormy weather.

AUTHOR: unknown
EARLIEST DATE: 1860 (Broadside)
KEYWORDS: sailor storm foc's'le
FOUND IN: US
REFERENCES (1 citation):
Harlow-ChantyingAboardAmericanShips, pp. 214-216, "A Home on the Mountain Wave" (1 text)
Roud #9152

BROADSIDES:
Bodleian, Harding B 18(362), "Mountain wave", ("A bold brave crew and an ocean blue") T. M.
Scroggy (Philadelphia), n.d.

ALTERNATE TITLES:
Mountain Wave
A Bold Brave Crew

NOTES [17 words]: This is found on two broadsides in the Bodleian collection, published in New
York and Philadelphia. - SL

Last updated in version 3.5
File: Harl1214

Home on the Range

DESCRIPTION: "Oh give me a home where the buffalo roam...." The singer praises the land of the
west, "Where the sky is not cloudy all day." Details vary from version to version, and besides, you
all know the song anyway....

AUTHOR: unknown
EARLIEST DATE: 1873 (lyrics published in Smith County [KS] Pioneer)
KEYWORDS: cowboy home
FOUND IN: US(MW,So)
REFERENCES (20 citations):
Randolph 193, "Home on the Range" (2 texts, 1 tune)
Larkin-SingingCowboy, pp. 166-168, "Home on the Range" (1 text, 1 tune)
Lomax/Lomax-FolkSongUSA 62, "Home on the Range" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 108, "Home on the Range" (3 texts, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 496-497, "Western Home" (1 text)
Tinsley-HeWasSinginThisSong, pp. 212-215, "Home on the Range" (1 text, 1 tune)
Sackett/Koch-KansasFolklore, pp. 141-142, "Home on the Range" (1 text)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 134-135, O, Give Me a Home Where
the Buffalo Roam" (1 text, 1 tune)
ArkansasWoodchopper, pp. 31-32, "A Home on the Range" (1 text, 1 tune)
Seeger-AmericanFavoriteBallads, p. 26, "Home On The Range" (1 text, 1 tune)
Fireside-Book-of-Folk-Songs, p. 164, "Home on the Range" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 49, "Home on the Range" (1 text)
Saffel-CowboyPoetry, pp. 178-179, "Home on the Range" (1 text)
Emerson-StephenFosterAndCo, pp. 65-66, "Western Home" (1 text)
DT, HOMERANG

ADDITIONAL: Powder River Jack and Kitty Lee's _Songs of the Range: Cowboy Wails of Cattle
Trails_, Chart Music, 1937, pp. 18-19, "Home in the West" (1 text, 1 tune, labelled the "Original
version of 'Home on the Range'")
Kirke Mechem, "Home on the Range," article published 1949 in _The Kansas Historical
Quarterly_; republished on pp. 51-83 of Norm Cohen, editor, _All This for a Song_, Southern
Folklife Collection, 2009
John I. White, _Git Along, Little Dogies: Songs and Songmakers of the American West_, 1975
(page references are to the 1989 University of Illinois Press edition), pp. 153-166, "Where the
Deer and the Antelope Play" (2 texts, 2 tunes, plus a copy of an early newspaper print and a
history of the song)
William E. Studwell and Bruce R. Schueneman, _State Songs of the Unites States: An Annotated
Anthology_, The Haworth Press, 1997, pp. 36-37, "(no title)" (1 text, tune on pp. 115-116)
Roud #3599
RECORDINGS:
Jules Allen, "Home On The Range" (Victor 21627, 1928; Bluebird B-4959/Montgomery Ward M-4463, 1933)
Arkansas Woodchopper [pseud. for Luther Ossenbrink], "Home on the Range" (Gennett 7065/Supertone 9571, c. 1930)
Black Bros., "Home on the Range" (OKeh 45572, 1932)
Vernon Dalhart, "Home on the Range" (Brunswick 137, 1927)
Hank Keene, "Home on the Range" (Bluebird B-5241/Montgomery Ward M-4397, 1933)
Ken, Chuck & Jim, "Home on the Range" (Champion 16579, 1933; Montgomery Ward M-4988, 1936)
Frank Luther Trio, "Home on the Range" (Banner 32966/Perfect 12975 [both as Buddy Spencer's Trio], 1933; Conqueror 8273 [as Buddy Spencer Trio], 1934)
Frank Luther & Carson Robison, "Home on the Range" (Columbia 2642-D, 1932)
Ken Maynard, "Home on the Range" (Columbia test recording, c. 1930; on MakeMe, WhenIWas2)
Patt Patterson & Lois Dexter, "Home on the Range" (Perfect 12650, 1930 [as "A Home on the Range"]; Conqueror 7711, 1931)
Red River Dave [McEnery], "Home on the Range" (Sonora 1063, n.d.)
Roy Rogers, "Home on the Range" (RCA Victor 21-0077, 1949)
Pete Seeger, "Home on the Range" (on PeteSeeger17, CowFolkCD1)
SAME TUNE:
Toys, Beautiful Toys (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, pp. 32-33)
Alaska: Home on the Snow (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 243)
Frank Luther & Trio, "Home on the Range Part 5/Part 6" (Decca 1429, 1937)
ALTERNATE TITLES:
Arizona Home
NOTES [434 words]: Various candidates have been proposed as the author of this piece, e.g. Daniel Kelley and Dr. Brewster Higley (1873; for this story, see Fuld), "C.O. Swartz... and other prospectors" (1885), and probably others. Given the feel of the piece, it seems likely that there is only a single author -- but I'd have a hard time saying WHICH single author. The matter is the chief topic of the article by Mechem cited in the references, who notes that there was a major lawsuit about the matter in the 1930s (p. 52 in the Cohen reprint). Mechem's conclusion is that the words were by Higley (1823-1911) and the music by Daniel E. Kelley (1843-1905).
The lawsuit is particularly interesting because it involved the Southern Music Publishing Company -- which happened to be run by Ralph Peer (see Barry Mazor, Ralph Peer and the Making of Popular Roots Music, Chicago Review Press, 2015, p. 155-157), the man responsible for recording the Carter Family and Jimmie Rodgers and others. "Home on the Range" had become incredibly popular in the early 1930s, and everyone thought it was public domain because John A. Lomax had published it two dozen years earlier in Cowboy Songs. But William and Mary Goodwin of Tempe, Arizona had copyrighted a version they called "Arizona Home" in 1905 -- and Peer controlled the copyright on that version. So he started seeking payment. In the course of the lawsuit, though, the Higley text turned up. That predated the Goodwin version and ended the lawsuit, although it didn't actually prove Higley the author.
Various adaptions have been published over the years, such as the Goodwins' "Arizona Home," but none depart far from the original form. Mechem's article also contains a copy of the February 26, 1876 Kirwin Chief, one of the first publications of the lyrics. It is on pp. 70-71 of the Cohen reprint.
Mechem, pp. 329-330, suggests that two early changes contributed significantly to the success of the song. He notes that the earliest texts all give the third line of the last verse as "I would not exchange my home here to range" and that the chorus began "A home, a home, where the deer and the antelope play." The former line was converted to "I would not exchange my home ON THE range," and the latter to "Home, home on the range, where the deer...." The former change altered the whole meaning of the song; the latter improved its singability.
The piece eventually became the state song of Kansas. According to Sackett/Koch-KansasFolklore, p. 141, the bill that made it the state song also made it official, at least in Kansas, that it was by Higley and Kelley. - RBW
Last updated in version 5.2
File: R193
DESCRIPTION: Hearers are urged to join the Home Rule Movement. Mr Butt and other leaders are named. Gladstone thought that the church bill would suffice, "but Paddy wants to rule himself." America and France support Home Rule. Butt leads "his little band" of MPs.

AUTHOR: unknown

EARLIEST DATE: 1966 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: Ireland nonballad patriotic political

FOUND IN: Ireland

REFERENCES (3 citations):
- Zimmerman-SongsOfIrishRebellion, p. 61, "Home Rule" (1 fragment)
- Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 145-146, "Home Rule" (1 text)
- Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 21, page headed "Home Rule for Ireland"], "Home Rule for Ireland" (1 text)

Roud #V4329

BROADSIDES:
- Bodleian, Harding B 13(340), "Home Rule for Ireland" ("Come all you sons of Erin"), unknown, n.d.; also 2806 b.10(224), Firth c.16(407)[first nine lines illegible], "Home Rule for Ireland"

CROSS-REFERENCES:
- cf. "A Loyal Song Against Home Rule" (subject: the quest for Home Rule) and references there

NOTES [989 words]: Zimmerman-SongsOfIrishRebellion p. 61: "Constitutional agitation had been revived in 1869 through meetings demanding an amnesty for the Fenian prisoners. A 'Home Government Association for Ireland', created in 1870 [founded by Isaac Butt], became the 'Irish Home Rule League' in 1872 and soon met with great success as the Irish Parliamentary Party. Broadside ballads praised its leaders, and looked once more for encouragement from overseas." [see also "The Glorious Meeting of Dublin" and references there].

The leaders of the movement named in the broadside are, besides Butt, are John Martin and Shea, Dr Cummins and Galbraith; the "little band" of Home Rule MPs are not named.

The reference to Gladstone and the church refers to his 1869 move disestablishing the Church of Ireland in 1869 so that Catholic farmers did not have to pay tithes to that church. In 1885 Gladstone announced his support for Irish Home Rule. (sources: "Gladstone and Home Rule 1886" in Northern Ireland Timeline at the BBC site; "Gladstone and Ireland" at the History Learning site)

Zimmermann p. 61 is a fragment; broadside NLScotland L.C.1270(009) is the basis for the description. The NLS probable period of publication as 1840-1850 is obviously incorrect when the broadside refers to events after 1870. - BS

The initial organization of the Home Government Alliance was rather ironic, as it included Protestants upset about the disestablishment of the Protestant Church (Kee, p. 61; also the notes to "The Downfall of Heresy").

Isaac Butt himself was a non-Catholic: "While Gladstone was endeavoring to solve the Irish problem by reforms, a new effort to win independence by constitutional means was launched.... This was the home rule movement, founded in 1870 by Isaac Butt, the leading Irish barrister of the age, a man of large and colourful personality, a Protestant and formerly a unionist, who had been converted to nationalist by his experience of Irish suffering in the Great Famine and then by the courage and integrity of first the Young Irelanders and then of the Fenians."

If Kee is to be believed, the Home Rulers were right about Gladstone: "Gladstone seems at first to have imagined that he could solve the problem of Ireland forever by two measures: first, By disestablishing the Irish Protestant Church and, second, legislating to compensate a tenant financially on eviction" (p. 58). The first measure came into force in 1869, and was welcomed in Ireland (although hardly by Conservatives in England). The second took the form of the first Land Bill, passed in 1870. But it corrected only a few minor abuses: Evicted tenants had to be paid for improvements they had made, but they could still be evicted. Something stronger was needed.

The mention of the Church Bill dates the song after 1869. The lack of reference to the second Land Bill, and of Gladstone's Home Rule proposal, surely dates it before 1886 -- and the lack of reference to Parnell probably dates it very early in that period. Isaac Butt had been a moderately important figure since 1848, when he defended Smith O'Brien and some of his confederates. But it wasn't until 1869 that he became a major political force, urging a program of constitutional reform. Butt was convinced (correctly) that the Irish economy was badly mismanaged. The famine years of the 1840s "led Butt to realize that it was not enough simply to blame the laisez-faire policies of the government. It was the fundamentally unsound relationship between landlord and tenant that lay at the root of the trouble" (Lyons, p. 147).
Butt was entirely right about the economic program -- but, like many others after him, he confused political freedom with an efficient society. He didn't really have a program, except a parliament for Ireland. On that basis he managed to recruit a number of Irish MPs -- but he couldn't hold them together in Westminster (Kee, pp. 64-66. This was especially so since he had to work part-time, and wasn't really in position to head a party).

"In the general election of 1874 -- the first to be fought under the conditions of secret voting in accordance with the Ballot Act of 1872 -- Butt's new party won more than half of all Irish seats.... But his claim to separate nationhood for Ireland was not taken seriously by either British party" (Moody/Martin/Keogh/Kiely, pp. 246-247). From 1875, when Charles Stewart Parnell made his maiden speech declaring Ireland to be "not a geographical fragment but a nation," Butt was a spent force.

Home Rule nearly took care of Gladstone, too. He introduced the bill in 1886 -- and it split the Liberal party; a block of about fifty M.P.s, headed by Joseph Chamberlain, bolted (Massie, pp. 235-238). For about twenty years, Britain had what amounted to four political parties: Orthodox liberals (committed to social reform and home rule), Conservatives (opposed to social reform and home rule), the Irish delegation (which often split many ways; the most important faction, led by John Redmond, believed in home rule, though many were liberal on other issues), and the Chamberlainites (the "Liberal Unionists," who were liberal on social issues but adamantly opposed to Home Rule). It made Britain nearly ungovernable, except when the Chamberlainites managed to extract liberal concessions from the Conservatives. The Conservatives developed a policy of "killing Home Rule with kindness" (Kee, p. 111), but kindness wasn't really their specialty. A few years later, Parnell died (October 10, 1891), and Kee (p. 115) writes that "The chances of Home Rule for the next twenty years were buried with him"; see also the notes to "We Won't Let Our Leader Run Down." For the future course of the Home Rule movement, see the notes to "A Loyal Song Against Home Rule."

Chamberlain, in addition to splitting the liberal party and postponing home rule, had one more dubious gift to give to Britain: His younger son, Neville Chamberlain. - RBW

Bibliography

- Kee: Robert Kee, The Bold Fenian Men, being volume II of The Green Flag (covering the period from around 1848 to the Easter Rising), Penguin, 1972

Last updated in version 5.0
File: BrdHoRuI

Home to Dinner

DESCRIPTION: "Home to dinner ... There's the bell ... Bacon and potatoes . . . Ding dong dell"
AUTHOR: unknown
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)
KEYWORDS: food nonballad
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, p. 303, "Home to Dinner" (1 text) (also Williams-Wiltshire-WSRO G1 55)
Roud #1339
NOTES [13 words]: Williams-FolkSongsOfTheUpperThames: "Catch, formerly well known at Bibury." - BS
Last updated in version 2.6
File: WT303A
Home, Green Erin, O

DESCRIPTION: "Oh, come all you true born Irish men, I hope you will attend, I hope you'll pay attention to these few lines I've penned." The singer is forced to leave "green Erin, O." He must leave home, family, and the girl he loves for "Columbia."

AUTHOR: unknown
EARLIEST DATE: 1960 (Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott)
KEYWORDS: emigration separation home
FOUND IN: Canada(Ont)
REFERENCES (1 citation):
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 43, "Home, Green Erin, O" (1 text, 1 tune)
Roud #23057
NOTES [73 words]: If there are versions of this other than O. J. Abbott's, I have not identified them, and Abbott's seems confused. If the emigrant's parents are "honoured," as in verse 4, why is he forced to leave? Rebellion? It's not mentioned. Religious persecution? There are mentioned of Luther, and of hedge priests, but both references seem to be damaged. Unless we can find another version, the details of this song are likely to remain a mystery. - RBW
Last updated in version 5.1
File: AbFo043

Home, Sweet Home (Australian Parody)

DESCRIPTION: "From towns great and small, and from country we come, From all sorts of 'places' we thus hasten home." The captain makes sure they stay there. They're abused and fed poorly while within the walls. In spite of all this, "there's no place like home"

AUTHOR: unknown
EARLIEST DATE: 1964 (Anderson-FarewellToOldEngland)
KEYWORDS: home hardtimes derivative
FOUND IN:
REFERENCES (1 citation):
Anderson-FarewellToOldEngland, pp. 134-136, "Home, Sweet Home" (1 text, 1 tune)
File: AnFa134

Home, Sweet Home (Parody)

DESCRIPTION: "When you're having heaps of fun and getting full of beer, There's no place like home. When your feet get tangled up and you walk on your ear, There's no place like home." It's a place to fall down drunk, to suffer when others visit, to regret your wife

AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: derivative hardtimes humorous drink baby wife injury
FOUND IN: US(MW,SE,So)
REFERENCES (3 citations):
Browne-AlabamaFolkLyric 152, "Parody of 'Home, Sweet Home'" (1 text)
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, p. 21, "There's No Place Like Home Parody" (1 text, 1 tune)
Sackett/Koch-KansasFolklore, pp. 149-150, "There's No Place Like Home" (1 text, tune referenced)
Roud #4896 and 11351
CROSS-REFERENCES:
cf. "The Brisk Young Bachelor (I)" (theme)
NOTES [38 words]: These are not really all the same parody, but they all share a common sort of idea: When something miserable happens to you, there is no place like home. Such songs will inevitably cross-fertilize, so I'm lumping them here. - RBW
Last updated in version 4.5
File: Brne152
Home! Sweet Home!

DESCRIPTION: "Mid pleasures and palaces though we may roam, Be it ever so humble there's no place like home." The singer yearns to return to that "lowly thatched cottage" which brings peace of mind

AUTHOR: John Howard Payne (c. 1791-1852); Music: possibly Sir Henry Bishop (see NOTES)

EARLIEST DATE: 1823 (in the opera "Clara [or the Maid of Milan]")

KEYWORDS: home nonballad

FOUND IN: US(MW)

REFERENCES (17 citations):
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 80-82, "Home! Sweet Home!" (1 text, 1 tune)
Dean-FlyingCloud, p. 120, "Home, Sweet Home" (1 text)
Gilbert-LostChords, p. 87, (no name; a partial text of a parody)
Krythe-SamplerOfAmericanSongs 3, pp. 40-61, "Home, Sweet Home" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #44, "Home, Sweet Home" (1 text)
Wolf-AmericanSongSheets, #895, p. 60, "Home, Sweet Home" (2 references)
Emerson-StephenFosterAndCo, pp. 57-58, "Home! Sweet Home!" (1 text)
Heart-Songs, pp. 374-375, "Home, Sweet Home" (1 text, 1 tune)
Fireside-Book-of-Folk-Songs, p. 52, "Home Sweet Home" (1 text, 1 tune)
Silber-SongsOfTheCivilWar, pp. 143-145, "Home, Sweet Home" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 254, "Home, Sweet Home" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 274-275, "Home! Sweet Home!"

DT, HOMSWEET

ADDITIONAL: (no author listed), _The Vocal Companion_, second edition, D'Almaine and Co., 1837 (available from Google Books), p. 33, "Home! Sweet Home" (1 text, 1 tune)
Aline Waites & Robin Hunter, _The Illustrated Victorian Songbook_, Michael Joseph Ltd., 1984, pp. 16-18, "Home! Sweet Home" (1 text, 1 tune)
Harry Dichter and Elliott Shapiro, _Early American Sheet Music: Its Lure and Its Lore, 1768-1889_, R. R. Bowker, 1941, pp. 39-41, offers some history of the song and a list of several dozen early printings; plate 9 shows the cover of the earliest sheet music

Roud #13449

RECORDINGS:
The Breaux Freres, "Home Sweet Home" [in Cajun French] (Vocalion 2961B, 1934; on AAFM2)
Eleanora de Cisneros, "Home, Sweet Home" (CYL: Edison (BA) 28145, 1913; on Protobilly)
Elizabeth Cotten, "Home Sweet Home" (on Cotten03)
Edward Franklin, "Home Sweet Home" (Columbia 44, 1901)
Frank Jenkins, "Home Sweet Home" (Silvertone 5080, 1927)
Lester McFarland & Robert Gardner, "Home Sweet Home" (Brunswick 475, 1930)
Margarethe Matzenauer, "Home, Sweet Home" (Pathe Actuelle 027519, n.d.)
McMichen's Melody Men, "Home Sweet Home" (Columbia 15288-D, 1928)
Don Reno, "Home, Sweet Home" (King 1474, 1955; on Protobilly)
Royal Hawaiians, "Home Sweet Home" (Broadway 8100, c. 1930)
DaCosta Woltz's Southern Broadcasters, "Home Sweet Home" (Supertone 9162, 1928)

BROADSIDES:
Bodleian, Firth b.28(7a/b) View 7 of 8, "Home, Sweet Home" ("Mid pleasures and palaces though we may roam")
R. March and Co. (London), 1877-1884; also Harding B 25(854), Harding B 11(1564), Firth c.17(40), Harding B 11(2341), Harding B 11(4032), "Home, Sweet Home"
LOCSheet, sm1851 490710, "Home, Sweet Home" ("Mid pleasures and palaces though we may roam")
Firth, Pond and Co. (New York), 1851; also sm1851 670130, sm1852 510930, sm1852 692100, sm1883 17251, sm1883 21656, "Home, Sweet Home" (tune)
LOCsinging, as105460, "Home, Sweet Home," J. Andrews (New York), 1853-1859; also sb20169b, "Home, Sweet Home"

CROSS-REFERENCES:
cf. "There Is No Place in the Height of Heaven" (floating lyrics)
cf. "The Song That Reached My Heart" (recalls this song)
cf. "Home, Sweet Home (Parody)" (lyrics, form)

SAME TUNE:
Home, Sweet Home (Parody) (File: Brne152)
NOTES [497 words]: Krythe-SamplerOfAmericanSongs gives extensive notes on the career of John Howard Payne (1791-1852), actor, playwright, poet, minor American diplomat, expatriate, and man with absolutely no idea how to manage his affairs. This song was originally part of an operetta, "Clari, the Maid of Milan," which Payne sold for fifty pounds in 1823. (Rudin, p. 92, says the figure was 250 pounds. Given the way the music business worked back then, that in fact strikes me as a very good sum. Even fifty pounds isn't too bad.)

Jameson, p. 486, gives this biography of the lyricist:
Payne, John Howard (1792-1852), was an author and actor of considerable merit and fame at home and abroad. He is eminent as the author of "Home, Sweet Home," which he composed for his drama, "Clari, or the Maid of Milan." His renown as a song-poet was unsurpassed. He was U. S. Minister to Tunis from 1841 to 1845 [Tyler administration] and again from 1851 to his death [Fillmore administration].

Dichter and Shapiro, p. 39, note the curious fact that three different birth dates are cited for Payne (June 9, 1791; April 1, 1791; and June 8, 1792), and that he has three different death dates (between April 1 and April 10, 1852). Waites & Hunter add the interesting point that neither Payne nor Bishop "experienced the simple pleasures of home life"; Bishop was knighted but was "a noted reprobate, homewrecker and spendthrift," while Payne was too poor a businessman to really handle his own affairs.

Apparently these stories were widely exaggerated; Rudin, p. 91, reports popular accounts saying that "Payne often heard this song played in London, Paris, and other capitals of the world, while he himself wandered poor and unknown, with hardly a crust of bread to eat, and no place to lay his head." The obvious problem with a story like that is that destitute people would find it rather difficult to get to at least three European capitals, at least two of them separated by the English channel! (Although he did spend several decades in Europe, and was there when he wrote "Clari") Rudin, p. 92, points out that Payne "was never in actual want," and says that he was a friend of Washington Irving and Daniel Webster.

The music to the opera "Clari" was by Henry Rowley Bishop. Some have questioned, however, whether he wrote the music for this particular song. It has been claimed that it is an old French tune. The 1823 sheet music cited by Dichter & Shapiro says that it is "Composed & partly founded on a Sicilian Air by Henry R. Bishop." (Nettel, p. 155, reconciles these accounts by saying Bishop wrote the tune, but separately from the opera, and published it in a book of national songs.) The sheet music sold hundreds of thousands of copies, but of course none of the proceeds went to the composers. - RBW


Bibliography

- Nettel: Reginald Nettel, Seven Centuries of Popular Song, Phoenix House, 1956
- Rudin: Cecilia Margaret Rudin, Stories of Hymns We Love, John Rudin & Company, 1934 (I use the fourteenth printing of 1951)

Last updated in version 6.0
File: RJ19080

Homespun Dress, The

DESCRIPTION: "Yes, I am a southern girl, and glory in the same, And boast it with far greater pride than glit'ring wealth or fame...." The girl proudly boasts that, though her dress is homespun and her clothing poor, it is all southern and better than northern finery

AUTHOR: unknown

EARLIEST DATE: 1867 (Southern Poems of the War)

KEYWORDS: clothes Civilwar patriotic

FOUND IN: US(SE,So)

REFERENCES (12 citations):
Belden-Ballads Songs Collected By Missouri Folklore Society, p. 360, "The Homespun Dress" (1 text)
Randolph 215, "The Southern Dress" (1 text, 1 tune)
Brown/Belden/Hudson-Frank CBrownCollectionNC Folklore3 380, "The Homespun Dress" (2 texts
plus a reprinting of a printed version)

Hudson-FolksongsOfMississippi 125, pp. 265-266, "The Homespun Dress" (1 text)
Morris-FolksongsOfFlorida, #9, "The Homespun Dress" (1 text, 1 tune)
Wolf-AmericanSongSheets, #C154, p. 194, "Southern Girl and Parody" (1 reference)
Silber-SongsOfTheCivilWar, p. 68, "The Homespun Dress" (1 text, tune referenced)
Scott-TheBalladOfAmerica, pp. 229-230, "The Homespun Dress" (1 text, tune referenced)
Arnett-IHearAmericaSinging, pp. 78-79, "The Homespun Dress" (1 text, 1 tune)

DT, CNFEDGAL*

ADDITIONAL: Alfred M. Williams, _Studies in Folk-Song and Popular Poetry_, Houghton Mifflin, 1894, pp. 67-69, "The Southern Girl's Song" (1 text)

Roud #4504

CROSS-REFERENCES:
cf. "The Bonnie Blue Flag" (tune & meter) and references there
cf. "Young Ladies in Town" (theme)

NOTES [136 words]: The authorship of this piece is disputed; several sources list a Lt. Harrington, killed at Perryville (Oct 9, 1862); others credit the song to Carrie Bell Sinclair, whose name is listed on the Wolf broadside. The notes in Brown contain an extensive, but inconclusive, discussion, which consists mostly of citations of unauthoritative sources.

E. Lawrence Abel, _Singing the New Nation: How Music Shaped the Confederacy, 1861-1865_, Stackpole, 2000, pp. 126-127, discusses a major investigation of the question. Apparently some five hundred people attempted to claim the piece when a Dr. Lloyd offered a reward for helping him secure a complete text, and it eventually was submitted to a panel of judges. The conclusion was that the words were by Carrie Bell Sinclair. I do not know the basis for this conclusion. - RBW

Last updated in version 3.7

File: R215

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**Homestead Strike, The**

DESCRIPTION: "We are asking one another as we pass the time of day Why men must have recourse to arms to get their proper pay." The union workers go on strike; the company hires Pinkertons to break it. The result is bloodshed

AUTHOR: J. W. Kelly?

EARLIEST DATE: 1940 (Korson-PennsylvaniaSongsAndLegends)

KEYWORDS: labor-movement fight hardtimes strike

HISTORICAL REFERENCES:
July 1, 1892 - Declaration of the Homestead Strike (one of many strikes taking place about this time). The Amalgamated Association of Iron and Steel Workers strikes Carnegie's Homestead Steel Works in Pennsylvania, trying to win the right to collective bargaining.
Relations between the Union and management has, until this time, been fairly good, but manager Henry Clay Frick decided the expiration of the current contract was a good opportunity to break the union. He cut wages and refused to negotiate.
July 6, 1892 - Frick brings in 300 Pinkertons (the "paid detectives" of the song) to battle the strikers and relatives (who number about 5000). Twenty people were killed in the ensuing battle, in which the Pinkertons were repelled (and, without exception, injured)
July 9, 1892 - Frick convinces Pennsylvania Governor Pattison to send in 7000 militia to break the strike
July 15, 1892 - Despite appeals from all over the world (including President Cleveland), the Homestead Mill is re-opened by scabs
Nov 14, 1892 - The Homestead workers give up their strike. They have made no real gains (except in public opinion), and many have lost their jobs to scabs

FOUND IN: US(MA)

REFERENCES (8 citations):
Korson-PennsylvaniaSongsAndLegends, pp. 443-446, "The Homestead Strike" (1 text, 1 tune)
Byington/Goldstein-TwoPennyBallads, pp. 20-21, "The Homestead Strike" (1 text, 1 tune, with another text in the notes on pp 29-30)
Peters-FolkSongsOutOfWisconsin, p. 183, "The Homestead Strike" (1 short text, 1 tune, informant and date unknown)
Grimes-StoriesFromTheAnneGrimesCollection, p. 22, "The Homestead Strike" (1 short text)
The Homestead Strike was one of the bitterest labor disputes in American history, as shown by both this song and "Father Was Killed by the Pinkerton Men."

A contemporary account gives this summary description (Jameson, p. 310):

Homestead Riots. On the final refusal of the workingmen's association to accept certain changes in the wage scale, the proprietors of the Carnegie Steel Mills, at Homestead, PA., closed the works July 1, 1892. The employees declared a strike about the same time. A mob prevented the sheriff from placing pickets in the mills. July 6 a body of 300 Pinkerton detectives arrived. A bloody fight between these men and the strikers immediately took place, resulting in considerable loss on both sides. The Pinkertons surrendered. The Pennsylvania militia was then ordered out and remained at Homestead to protect the mills. Many of the strikers were arrested and indictments were found against them."

Note that this description (written no later than 1894) refers to the events as "riots."

(Incidentally, we think of the Pinkerton Agency as a detective organization, and that was certainly how they initially presented themselves, but as the company expanded, it became more and more what we would now call a contract security firm -- and an armed one, which existed to do the bidding of corporate managers, the "Pinkerton Protective Patrol" (Lukas, pp. 81-83); they sound very much like the sort of private security firms the United States has used in the twentieth century in places like Iraq to substitute for the U. S. military.)

The Homestead Iron Works was partly owned by Andrew Carnegie but was run by Henry Clay Frick (1849-1919), who was a robber baron's robber baron. PresElections, p. 1725, describes his behavior: "The management's contract with skilled workers was to expire on June 30 [.1892]. Despite apparent national prosperity, Frock lowered the wage rates of about one-sixth of the labor force in proposed new contracts. His refusal to negotiate, or accept full unionization produced a strike and over-reaction on both sides early in July. Strikers left the building talking of violence; management locked out employees. Barbed wire, observation towers, and private guards, later including Pinkertons, protected strikebreakers."

The strike was so bitter that Nevins/Commager, p. 327, refer to "a pitched battle on the banks of the Monongahela."

Unfortunately for workers, a quirk of fate turned the public against them. On July 23, a nut named Alexander Berkman attempted to assassinate Frick. Berkman injured but did not kill Frick, and the public blamed the union even though Berkman was a lone wolf who had nothing to do with the Homestead laborers (PresElections, pp. 1725-1726). Frick went on to give $25,000 to the re-election campaign of President Benjamin Harrison, whose administration had refused to intervene. The strike was doomed, especially since strikebreakers had succeeded in resuming partial production at the mill. Eventually, after months of struggle and suffering, the strikers gave in. Many lost their jobs, and the remainder had to accept Frick's pay cuts. All they had succeeded in doing was leaving a blot on people's memories which would still be remembered two generations later (Hofstadter, p. 244).

Grimes-StoriesFromTheAnneGrimesCollection has a different take on the Homestead Strike, referring it to a "mine fire started in 1884 near New Straitsville, a town just south of Zanesville in Perry County[, Ohio]." I can see no reason in the Grimes-StoriesFromTheAnneGrimesCollection version to support this supposition, although it is not inherently impossible. I do wonder, a little, if all the songs filed under this title are actually the same; some of them have rather different forms. - RBW

Bibliography

- Lukas: J. Anthony Lukas, Big Trouble, 1997 (I use the 1998 Touchstone paperback)
Homesteader, The

DESCRIPTION: "On a distant lonely prairie, In a little lonely shack, New life the homesteader faces; On the world he's turned his back." He lives fifteen miles from a neighbor, and a hundred miles from a town. But he has freedom and is building up Canada

AUTHOR: Words: John Hughes Arnett

EARLIEST DATE: 1959 (MacLeod-SongsOfOldManitoba)

KEYWORDS: home farming freedom nonballad

FOUND IN:

REFERENCES (1 citation):
MacLeod-SongsOfOldManitoba, #12, pp. 75-77, "The Homesteader" (1 text, 1 tune)
Roud #25769

File: Macl12

Homeward Bound (I)

DESCRIPTION: Shanty. Characteristic line: "Goodbye, fare you well, goodbye, fare you well... Hurrah, my boys, we're homeward bound." While the rest of the shanty usually tells a story about sailors' return, the stanzas are often compiled from floating verses

AUTHOR: unknown

EARLIEST DATE: 1845 (from the log of the Minerva)

KEYWORDS: shanty reunion

FOUND IN: US(MA,MW) Canada(Mar,Newf) Britain(England,Scotland(Aber)) West Indies(St Vincent)

REFERENCES (26 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 87-89, "Homeward Bound" (3 texts, 1 tune. The first text is largely "Outward and Homeward Bound"; the third partakes of "Rolling in the Dew" and "Ratcliffe Highway")
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 50-52, "Homeward Bound" (1 text, 1 tune)
Bone-CapstanBars, p. 117, "Homeward Bound" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, pp. 113-114, "Good-bye, Fare You Well!" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 119-121, "Homeward Bound" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 120-124, "Goodbye, Fare-Ye-Well" (8 texts-5 English, 2 Norwegian, 1 French, 2 tunes. Version c's verses are from "Blow the Man Down," version d's are from "The Dreadnaught") [AbEd, pp. 103-106]
Hugill-SongsOfTheSea, p. 36, "Goodby Fare-Ye-Well" (1 text, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 69-70, "Outward Bound" (1 text, 1 tune)
Shay-AmericanSeaSongsAndChanteys, p. 85, "Goodbye, Fare You Well" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp. 132-133, "Goodbye, Fare-Ye-Well" (1 text, 1 tune)
Linscott-FolkSongsOfOldNewEngland, pp. 140-141, "Homeward Bound" (1 fragment, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 165, "Homeward Bound" (1 text, 1 tune)
Blondahl-NewfoundlandersSing, p. 23, "Homeward Bound" (1 text, 1 tune)
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 34, "Goodbye, Fare Ye Well" (1 text)
Creighton-SongsAndBalladsFromNovaScotia 37, "Homeward Bound" (1 text, 1 tune)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 56-57, "Homeward Bound" (1 text, 1 tune)
Homeward Bound (II -- Loose Every Sail to the Breeze)

DESCRIPTION: "Loose every sail to the breeze, The course of my vessel improve... Ye sailors I'm bound to my love." The sailor rejoices to be going home to his faithful Emma. He toasts the ship and the wind which carries her home

AUTHOR: unknown

EARLIEST DATE: 1795 (Journal from the Joseph Francis)

KEYWORDS: sailor sea home

FOUND IN:

REFERENCES (1 citation):
Huntington-SongsTheWhalemenSang, pp. 52-53, "Loose Every Sail to the Breeze" (1 text, 1 tune)
Roud #2016

NOTES [39 words]: Huntington thinks this a traditional song, but his tune, at least, can hardly be regarded as traditional. It requires a range of two full octaves. Some singers could handle this, but probably not enough to keep the song current. - RBW

File: SwMS052

Honest Farmer, The

DESCRIPTION: "I saw an honest farmer, his back was bending low, Picking out his cotton... until the merchant come.... That he might pay them some." "Goodbye boll weevil, for you know you've ruint my home," Weary, and poor, his wife advises him to trust in the Savior

AUTHOR: Probably Fiddlin' John Carson
Honest Girl (I Went to Church Like an Honest Girl Should)

DESCRIPTION: "I went to church like an honest girl should, And the boys come too, Like other boys would." I come home like an honest girl should, And the boys came too.... She ends up pregnant and has a baby, "And the boys denied it, just like boys would."

AUTHOR: unknown
EARLIEST DATE: 1933 (Henry, collected from Mrs. Samuel Harmon)
KEYWORDS: courting pregnancy abandonment lie
FOUND IN: US(Ap)
REFERENCES (2 citations):
Henry-SongsSungInTheSouthernAppalachians, pp. 28-29, "Honest Girl" (1 text)
ADDITIONAL: Roger deV. Renwick, _Recentering Anglo/American Folksong: Sea Crabs and Wicked Youths_, University Press of Mississippi, 2001, p. 86, "Honest Girl" (1 text)
Roud #27679

NOTES [16 words]: This may be the best five-stanza summary of the relationship between the sexes I've ever seen. - RBW
Last updated in version 5.0
File: MHAp028

Honest Irish Lad, The

DESCRIPTION: "My name is Tim McNare, I'm from the County Clare In that lovely little isle across the sea." The singer loved Ireland, but his farm could not support his family. Now in America, he can find no work. He still hopes to bring his family to join him

AUTHOR: Thomas F. Kerrigan and Dan McCarthy (c. 1880) (source: Guigné-ForgottenSongsOfTheNewfoundlandOutports)
EARLIEST DATE: 1880 broadside, see notes; 1888 (Wehman's [Universal Songster] Collection)
KEYWORDS: poverty emigration family separation unemployment
FOUND IN: Canada(Newf,Ont)
REFERENCES (4 citations):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 142-145, "Give an Honest Irish Lad a Chance (The Honest Irish Lad)" (2 texts, 1 tune)
Fowke/Mills/Blume-CanadasStoryInSong, pp. 89-91, "The Honest Irish Lad" (1 text, 1 tune)
ADDITIONAL: Wehman's [Universal Songster] Collection of 98 Songs No. 18 (New York, 1888 ("Digitized by Internet Archive")), p. 17, "Give an Honest Irish Lad a Chance" ("My name is McNamara, and I came from County Clare") (1 text)
Wehman's Irish Songster [of 200 Songs] No. 1 (New York, n.d. ("Digitized by Internet Archive")), p. 32, "Give an Honest Irish Lad a Chance" ("My name is McNamara, and I came from County Clare") (1 text)
Roud #4522

CROSS-REFERENCES:
cf. "No Irish Need Apply" (subject)
cf. "An Irish Laborer" (subject)
NOTES [18 words]: One of Guigné-ForgottenSongsOfTheNewfoundlandOutports's texts is a fragment from an 1880 New York broadside. - BS
**Honest Ploughman, The (Ninety Years Ago)**

**DESCRIPTION:** An old ploughman complains that he, his wife, father and mother worked hard; now wives wear "dandy veils" and daughters and sons don't milk or plough. He can no longer work and gets no respect; if on relief he will go to the "Whig Bastile."

**AUTHOR:** unknown

**EARLIEST DATE:** before 1839 (broadside, Bodleian Harding B 11(2125))

**KEYWORDS:** age poverty marriage farming nonballad father husband mother wife

**FOUND IN:** Britain(England(South))

**REFERENCES (2 citations):**
- Williams-FolkSongsOfTheUpperThames, p. 294, "Ninety Years of Age" (1 fragment) (also Williams-Wiltshire-WSRO Ox 244)
- Palmer-ThePainfulPlow, #9, "The Honest Ploughman" (1 text, 1 tune)

**Roud #619**

**BROADSIDES:**
- Bodleian, Harding B 11(2125), "The Life of an Honest Ploughman" or "90 Years Ago" ("Come all you jolly husbandmen & listen to my song"), J.Russell (Birmingham), 1814-1838; also Firth c.16(297), Harding B 11(1571), Harding B 11(1570), 2806 c.13(48), "Honest Ploughman" or "90 Years Ago"; Johnson Ballads 2561, "Honset [sic] Ploughman" or "90, Years Ago"; Firth c.16(299), Harding B 11(3294), "The Honest Ploughman"

**File:** WT294

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**Honest Working Man, The**

**DESCRIPTION:** "Way down in East Cape Breton, where they knit the sock and mitten, Cezzetcook is represented by the husky black and tan. May they never be rejected, and home rule be protected, and always be connected with the honest working man."

**AUTHOR:** unknown

**EARLIEST DATE:** 1929 (Fowke/MacMillan-PenguinBookOfCanadianFolkSongs)

**KEYWORDS:** work fishing

**FOUND IN:** Canada(Mar)

**REFERENCES (2 citations):**
- Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 31, "The Honest Working Man" (1 text, 1 tune)

**DT, HONSTWR**

**Roud #4535**

**NOTES [29 words]:** Written as a piece of irony aimed at the importation of surplus labor in the summer months.... Referred to in several sources as "the national anthem of Cape Breton workers." - SL

**File:** FowM

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**Honey Babe (III)**

**DESCRIPTION:** "If I could lay my head on your sweet breast, Honey baby, I could find rest, sweet rest, I could find sweet rest, Honey babe, I could find sweet rest." "If could could set down in your lap, Baby mind, I could have a nap, Good nap, sweet nap, Honey....."

**AUTHOR:** unknown

**EARLIEST DATE:** 1922 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)

**KEYWORDS:** nonballad love

**FOUND IN:** US(SE)

**REFERENCES (1 citation):**
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 743, "Honey Babe" (1 short text, 1 tune)

**NOTES [26 words]:** The description is based on the Brown/Schinhan-FrankCBrownCollectionNCFolklore5 plus that in Odum & Johnson. I don't know if there are longer versions. - RBW

**Last updated in version 4.1**
Honey in the Rock

DESCRIPTION: Chorus: "Honey in the rock, got to feed God children, Honey in the rock (2x), Honey in the rock, got to feed God children, Feed every child of God." Floating verses like "Satan mad and I so glad He missed the soul that he thought he had"

AUTHOR: unknown

EARLIEST DATE: 1927 (recording, Blind Mamie Forehand)

KEYWORDS: floating verses, nonballad, religious

FOUND IN: US(SE)

REFERENCES (1 citation):
Carawan/Carawan-AintYouGotARight, pp. 232-233, "Honey in the Rock" (1 text, 1 tune)

Roud #16119

RECORDINGS:
Carter Family, "Honey in the Rock" (Decca 5467. 1938; Montgomery Ward 8024, 1939; rec. 1937)
Blind Mamie Forehand & A. C. Forehand, "Honey in the Rock" (Victor 20574, 1927)

NOTES [85 words]: The current description is based on the Carawan/Carawan-AintYouGotARight text. - BS

The Victor ledgers for the recording by Blind Mamie Forehand credit her and A. C. Forehand with the authorship. The lyrics of the Forehands' recording are considerably different from the description of those in Carawan/Carawan-AintYouGotARight. They may be completely independent songs. I have not heard the Carter Family's recording, so I can't say whether it's the same song as the Forehands', the Carawans', or neither. - PJS

Last updated in version 5.0

File: CarCa232

Honey Pots, Honey Pots

DESCRIPTION: "Honey pots, honey pots, All in a row, Honey pots, honey pots, all in a row."

AUTHOR: unknown

EARLIEST DATE: 1900 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: play, party, food

FOUND IN: New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, pp. 51-52, "(Honey pots, honey pots)" (1 short text)

Roud #19197

File: SuSm051

Honeymoon, The (By West of Late As I Did Walk)

DESCRIPTION: "By west of late as I did walk," the singer hears two newlyweds. She declares she will not work for him. He says that if she will not work, "I shall the(e) dryve." They fall to fighting. She lands more blows than he. He singer hopes for peace

AUTHOR: unknown

EARLIEST DATE: 1858 (Aytoun); the manuscript is from no later than the early seventeenth century, and Robbins suggested that a Stationer's Register entry from 1590 refers to this piece

KEYWORDS: husband, wife, marriage, fight

FOUND IN:

REFERENCES (2 citations):
ADDITIONAL: Peter J. Seng, _Tudor Songs and Ballads from MS Cotton Vespasian A-25_, Harvard University Press, 1978, #22, pp. 42-44, "By west off late as I dyd walke" (1 text)

MANUSCRIPT: London, British Library, MS. Cotton Vespasian A.xxv (67), folio 140

ST PJSe022 (Partial)

Roud #8206

NOTES [96 words]: Hyder E. Rollins, _An Analytical Index to the Ballad-Entries (1557-1709) In the Register of the Company of Stationers of London_, 1924 (I use the 1967 Tradition Press reprint with a new Foreword by Leslie Shepard), p. 151, #1740, is "A merye newe ieste of a wife that threst her
husband with a flea," registered by Thomas Scarlet on August 15, 1590; Rollins suggests that the printed piece is this item, but I can't prove it. The form of the text doesn't look much like a folk song to me, but Ritson and Aytoun and others printed it, so I'm including it very tentatively. - RBW

Last updated in version 5.3

File: PJSe022

Honkytonk Asshole

DESCRIPTION: "I hang out in bars and bother the dollies, I peak when I'm not spoken to." The singer describes his performance in bars, and tells how he gets thrown out of the place as "bad for business.'

AUTHOR: Baxter Black

EARLIEST DATE: 1989 (Logsdon-WhorehouseBellsWereRinging)

KEYWORDS: drink work

FOUND IN:

REFERENCES (1 citation):
Logsdon-WhorehouseBellsWereRinging 61, pp. 275-277, "Honkytonk Asshole" (1 text, 1 tune)
Roud #10111

NOTES [36 words]: Logsdon-WhorehouseBellsWereRinging thinks this a typical example of modern bawdy songwriting. This strikes me as unlikely; it's dirty, but it's much too much like pop-country whining-because-I'm-on-the-road songs. - RBW

File: Logs061

Honour of Bristol, The

DESCRIPTION: "Attend you and give ear a while, and you shall understand Of a battle fought upon the seas by a ship of brave command." The "Angel Gabriel" fights three Spanish ships. They battle for seven hours, but the "Angel Gabriel" is victorious

AUTHOR: unknown

EARLIEST DATE: 1986 (Palmer-OxfordBookOfSeaSongs); a song with the name "Honour of Bristow" was in William Thackeray's broadside catalog by 1690

KEYWORDS: battle ship Spain moniker

FOUND IN:

REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 12, "The Honour of Bristol" (1 text)
Roud #V29012

File: PaSe012

Hook and Line

DESCRIPTION: "Gimme the hook and gimme the line; Gimme the girl you call Caroline." Possibly part of the same song: "Set my hook and give it a flip; Caught old (name) by the lip."

AUTHOR: unknown

EARLIEST DATE: 1931 (Fuson-BalladsOfTheKentuckyHighlands)

KEYWORDS: fishing courting nonballad

FOUND IN: US(Ap)

REFERENCES (1 citation):
Fuson-BalladsOfTheKentuckyHighlands, p. 157, "Hook and Line" (third of 12 single-stanza jigs) (1 fragment); also possibly p. 157, "The Hook" (the fourth jig)
ST Fus157 (Full)
Roud #13943

File: Fus157

Hooker John

DESCRIPTION: "Oh me Mary she's a sailor's lass. Ch: To me Hooker John, me Hoo-john! Oh we courted all day on the grass (Ch) "Full Ch: Way Suzanna Oh way, hay, high, high, ya! Johnny's on the foreyard, Yonder way up yonder!"
**Hooker John**

**Description:** "Oh me Mary she's a sailor's lass. Ch: To me Hooker John, me Hoo-john! Oh we courted all day on the grass (Ch) "Full Ch: Way Suzanna Oh way, hay, high, high, ya! Johnny's on the foreyard, Yonder way up yonder!" Verses continue with other girls, "Flora she's a hoosier's friend, Sally she's a nigger's gal" etc.

**Keywords:** shanty worksong courting

**Found In:** West Indies

**References:** (1 citation):
- Hugill-ShantiesFromTheSevenSeas, pp. 290-291, "Hooker John" (2 texts, 1 tune) [AbEd, pp. 214-215]

**Alternate Titles:**
- Ooker John

**File:** Hugi290

**Hooks and Eyes**

**Description:** "Hooks and eyes, Joined together, You're a book, And I'm a feather."

**Author:** unknown

**Earliest Date:** 1915 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

**Keywords:** playparty

**Found In:** New Zealand

**References:** (1 citation):
- Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 115, "(Hooks and eyes)" (1 text)

**File:** SuSm115A

**Hooly and Fairly (I)**

**Description:** "Doun in yon meadow a couple did tarry": the wife drank and the husband complained that she drank his liquor also. Not only did she sell all her clothes for drink, but all his as well. When drunk she insulted him and their children.

**Author:** unknown

**Earliest Date:** 1843 (Whitelaw-BookOfScottishSong)

**Keywords:** shrewishness drink children husband wife

**Found In:** Britain(Scotland(Aber))

**References:** (2 citations):
- Greig/Duncan3 584A,584B, "Hooly and Fairly" (1 text)
- Whitelaw-BookOfScottishSong, p. 29, "Hooly and Fairly" (1 text)

**Roud #5654**

**Cross-References:**
- cf. "Hooly and Fairly (II)" (subject) and references there

**Notes:** [70 words]: The theme, chorus and a few lines in the first verse are the same as in "Hooly and Fairly (I)" but the verses are different. In fact, while this version ends each verse "gine my wifie wid drink hooly and fairly" Baillee's song ends each verse differently asking only in the first verse that she drink hooly and fairly; other verses wish that she feast, spend, dress, strike, sleep timely, and speak "hooly and fairly." - BS

**Last Updated in Version 3.2**

**File:** GrD3584

**Hooly and Fairly (II)**

**Description:** Singer wonders why he married; his wife drinks and calls him cheap. She dines out and dresses well while he must wear rags. She overdresses, fails to keep house, and sleeps too much. He wishes he were single, and that she would live "hooly and fairly"

**Author:** Joanna Baillee (source: Whitelaw)

**Earliest Date:** text 1751 (published in "Yair's Charmer" as "The Drucken Wife o' Gallowa"); melody 1759 (The Caledonian Pocket Companion, same title); both together under title "Hooly and Fairly," 1757 (Thirty Scots Songs for Voice and Harpsichord)
LONG DESCRIPTION: Singer wonders why he married; his wife drinks canary wine and calls him cheap. She dines with her gossiping friends, goes to fairs, "bridals," and preachings well-dressed while he must wear rags. She overdresses in church, fails to keep house, and sleeps while the neighbors are waking. She won't take advice, arguing with the minister. He wishes he were single, and that his wife would drink/spend/dress/speak "hooly and fairly"

KEYWORDS: shrewishness marriage clothes drink nonballad wife

FOUND IN: Britain(Scotland)

REFERENCES (4 citations):
Greig/Duncan 584C, "Hooly and Fairly" (1 text)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 111, "Hooly and Fairly" (1 text, 1 tune)
Whitelaw-BookOfScottishSong, p. 30, "Hooly and Fairly" (1 text)

ADDITIONAL: James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume II, #191, p. 199, "Hooly and Fairly" (1 text, 1 tune)

ST McCST111 (Partial)
Roud #5654

CROSS-REFERENCES:
cf. "Hooly and Fairly (I)" (theme, chorus and a few lines in the first verse)

ALTERNATE TITLES:
The Drucken Wife o' Gallowa'

NOTES [87 words]: The singer is a kvetch. "Hooly" = "slowly, softly, gently." Joanna Baillie (1762-1851) was a child prodigy who composed verses before she could read; in addition to writing songs, for forty years she was a dramatist for the London Theatre. - PJS
"Hooly and Fairly (I)" seems the basis for Baillee's rewrite.
Whitelaw: "Written by Joanna Baillee for George Thomson's collection of Scottish melodies." [Is this George Thomson, _A Select Collection of Original Scottish Airs for the Voice_ in 5 volumes (London,1804-1818)?] - BS

Last updated in version 3.2
File: McCST111

**Hooray, Hooray**

DESCRIPTION: "Hooray, hooray, my father's gonna be hung, Hooray, hooray, that dirty, drunken bum, For he was very mean to me When I was very young." Similarly Mother, "that dirty drunken sot," and uncle, "that nasty pervert," and brother will suffer

AUTHOR: unknown

EARLIEST DATE: 1959 (Cray-AshGrove)

KEYWORDS: mother father brother death bawdy humorous

FOUND IN:
REFERENCES (1 citation):
Cray-AshGrove, p. 34, "Hooray, Hooray" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Marching Through Georgia" (tune)

File: CrAG34B

**Hoot Owl Song**

DESCRIPTION: "Kukuku'u ningosa, Kukuku'u nngosa, ningosa. Kukuku'u ningosa." Ojibwe song about being afraid ("ningosa) of various owls.

AUTHOR: unknown

EARLIEST DATE: 1960 (Goodin, Sounds of the Lake and the Forest, according to Lewis-FavoriteMichiganFolkSongs)

KEYWORDS: foreignlanguage bird nonballad

FOUND IN:
REFERENCES (1 citation):
Lewis-FavoriteMichiganFolkSongs, p. 2, "Hoot Owl Song (1 text, 1 tune, neither demonstrably traditional)

File: LewMi02
Hoot Says the Owl
DESCRIPTION: "Hoot says the owl, and I wish 'twas night, Fly away to my heart's delight, Only pleasure I can see, Is to court all night and sleep next day." "You are my true love, you for me, Keep right up here by the side of me, Kiss her quick and let her go...."
AUTHOR: unknown
EARLIEST DATE: 1999 (Spurgeon-WaltzTheHall-AmericanPlayParty)
KEYWORDS: playparty bird
FOUND IN: US(So)
REFERENCES (1 citation):
Spurgeon-WaltzTheHall-AmericanPlayParty, p. 113, "Hoot Says the Owl" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Bird's Courting Song (The Hawk and the Crow; Leatherwing Bat)" (lyrics)
NOTES [27 words]: I suspect this is a worn-down version of "The Bird's Courting Song (The Hawk and the Crow; Leatherwing Bat)," but I can't prove it, so it gets a separate entry. - RBW
Last updated in version 5.0
File: Spurg113

Hootchy-Kootchy Dance, The
DESCRIPTION: "There's a place in France/Where the women wear no pants" and similar bawdy verses. Cho: "Do what your mama says and do what your papa says/But don't split your pants, doin' the hootchy-kootchy dance"
AUTHOR: unknown
EARLIEST DATE: 1893
KEYWORDS: sex clothes bawdy nonballad
FOUND IN: US
RECORDINGS:
Anonymous singer "The Hootchy-Kootchy Dance" (on Unexp1)
CROSS-REFERENCES:
cf. "Bonaparte's Retreat" (sometimes used as a C part for that tune)
cf. "All the Girls in France" (lyrics)
NOTES [154 words]: Yes, you know it. This is the piece that is *always* used in a cartoon as the music when anything having to do with Arabia, Egypt, belly dancing, snake charming or Muslims in general is depicted. Originally a Tin Pan Alley song, popular at the Columbian Exposition in Chicago, where exotic dancers adopted it instantly; Sol Bloom, entertainment director at the Exposition, claimed he wrote it, but it has also been connected to traditional tunes in Iraq and Algeria. The title usually associated with the tune is "The Streets of Cairo." (See http://tinyurl.com/tbdx-HKDance for more history.) It's a tune nearly everyone in America knows, and many older Americans (and maybe kids?) know the "women wear no pants" verse. A folk song if ever there was one. - PJS
With the ironic footnote, based on the Streets of Cairo site above, that those of Arabic culture will NOT know the tune. It is, in a way, a false stereotype. - RBW
Last updated in version 2.6
File: RcTHoKoD

Hop Along Sister Mary (I)
DESCRIPTION: "You'll have to be the lover of an undertaker's daughter If you want to get a coffin when you die. Hop along, sister (Mary/Molly), hop along. Hop along, hop along, Hop along, sister Mary, hop along"
AUTHOR: unknown
EARLIEST DATE: 1919 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: burial humorous derivative
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 732, "Hop Along" (1 short text, 1 tune)
Roud #17848
CROSS-REFERENCES:
cf. "Hop Along Sister Mary (II)" (chorus)
Hop Along Sister Mary (II)

DESCRIPTION: "There was a man named Rosenthal, Who bought a goat some time next fall. He did not buy it for his kid, But bought it for himself instead. Hop along, Sister Mary, hop along..." Bill Johnson's wife leaves him for inadequacy. Married life is long and hard

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: humorous animal husband wife abandonment

FOUND IN: US (So)

REFERENCES (1 citation):
Browne-AlabamaFolkLyric 176, "Hop Along, Sister Mary" (1 text)
Roud #11365

CROSS-REFERENCES:
cf. "Hop Along Sister Mary (I)" (chorus)

NOTES [67 words]: Browne-AlabamaFolkLyric thinks this probably composite, the chorus being from a popular song (in fact extant in the Index under this title, from the Brown collection) and the verses deriving from perhaps two other lost songs. I think he's right, but the other components either have been lost or are too short to recognize in Browne-AlabamaFolkLyric's form. See, however, "Hop Along Sister Mary (I)." - RBW

Last updated in version 4.3

File: BrS5732

Hop Head

DESCRIPTION: "Around a hop layout three dope fiends lay." One dreams of millions of herds, ships, coins, wives. One thinks he owns a gold mine. One thinks he is king of the "Isle of Poppies." They end up in prison, the army, or elsewhere

AUTHOR: unknown

EARLIEST DATE: 1928 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)

KEYWORDS: drugs dream prison

FOUND IN: US

REFERENCES (2 citations):
Spaeth-WeepSomeMoreMyLady, pp. 126-127, "Oh, in the Morning" (1 text, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 143, "Hop Head" (1 text)
Roud #9542

NOTES [64 words]: Spaeth's and Shay's texts are different in their plots -- Spaeth's has the three hop-heads actually go to the police station and end up in prison; Shay's is a list of places the hop-head has visited. But both involve mention of a million nickels and dimes, and hop, and neither seems common; it doesn't seem worthwhile to split them, given that they have at least cross-fertilized. - RBW

Last updated in version 4.2

File: SBar143

Hop High Ladies (Uncle Joe)

DESCRIPTION: Floating verses ("Did you ever go to meeting, Uncle Joe?" "Every time you turn around you jump Jim Crow"). Characterized by the refrain "Hop high ladies, (the cake's all dough/Three in a row), Don't mind the weather when the wind don't blow"

AUTHOR: unknown

EARLIEST DATE: 1924 (recording, Henry Whitter)
KEYWORDS: nonballad dancing dancetune floatingverses
FOUND IN: US(Ap,SE,So)
REFERENCES (12 citations):
Randolph 252, "Jump Jim Crow" (1 text, 1 tune, a short text with the chorus of "Jump Jim Crow" and other material that might float)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 219-220, "Jump Jim Crow" (1 text, 1 tune -- Randolph's 252)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 85, "Hop Light, Ladies" (2 fragments)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 85, "Hop High, Ladies" (1 tune plus a text excerpt)
Hudson-FolksongsOfMississippi 147, pp. 293-294, [no title] (1 text, a square dance sample with a lot of material appropriate to that setting but with a chorus that seems to place it here)
Browne-AlabamaFolkLyric 174, "Hop Light, Ladies" (1 text plus a fragment, 1 tune)
Roberts-SangBranchSettlers, #90, "Did You Ever See the Devil, Uncle Joe?" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 116, "Uncle Joe" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 58-59, "Hop Up, My Ladies" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 64-65, "Hop High Ladies, the Cake's All Dough" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 33, "Uncle Joe" (1 text)
DT, HOPUPLAD*
Roud #6677
RECORDINGS:
Fiddlin' John Carson, "Hop Light Lady" (OKah 45011, 1925)
Uncle Dave Macon, "Hop Light Ladies The Cake's All Dough" (Vocalion 5154, 1927)
New Lost City Ramblers, "Hop High, Ladies" (on NLCR10); "Hop High, Ladies, the Cake's All Dough" (on NLCR12)
Fiddlin' Powers and Family, "Did You Ever See the Devil, Uncle Joe?" (OKeh 45268, 1927)
Riley Puckett, "Hop Light Ladies" (Bluebird B-5514, 1934)
Red Fox Chasers, "Did You Ever See The Devil, Uncle Joe" (Gennett 6461/Champion 15522, 1928)
Doc Roberts, "Did You Ever See the Devil Uncle Joe" (Perfect 12724, 1931; Melotone 12390, 1932; Conqueror 8136, 1933)
Oliver Sims, "Hop About Ladies" (Columbia 15103-D, 1926)
Ernest V. Stoneman, "Hop Light Ladies" (Edison 52056 [may also have been listed as by the Dixie Mountaineers, same record number], 1927)
Henry Whitter, "Hop Light Ladies and Shortenin' Bread" (OKeh 40064, 1924)
CROSS-REFERENCES:
cf. "Miss McCleod's Reel " (tune)
cf. "Jump Jim Crow" (floating lyrics)
NOTES [29 words]: Randolph has a report that this song has been heard as far afield as Delhi, India, but seems to be referring to "Jump Jim Crow" (of which his version has just the chorus). - RBW
Last updated in version 4.3
File: R252

Hop-Joint, The

DESCRIPTION: "I went to the hop-joint And thought I'd have some fun, In walked Bill Bailey With his forty-one! (Oh, baby darlin', why don't you come home?)" Bailey, or somebody, shoots the singer in the side: "Don't catch me playin' bull In the hop-joint any more!"

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: cards drugs violence injury homicide
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 90-91, "The Hop-Joint" (1 text, apparently incomplete, plus a fragment; 1 tune); also some additional lyrics on p. 91
ST ScaNF090 (Partial)
CROSS-REFERENCES:
cf. "Bill Bailey, Won't You Please Come Home?" (some lyrics; character of Bill Bailey)
NOTES: Scarborough's source apparently had a great deal of trouble acquiring a complete text of this song, and the resulting fragments are difficult to interpret. It also is a peculiar composite; quite a few lines, and of course the main character, are reminiscent of "Bill Bailey, Won't You Please Come Home?" (though it's not clear whether that song, from 1902, was the inspiration of this or derived from it); the feel seems more like "Duncan and Brady," and of course there are lots of stories of violence in drug-houses. We really need more information than we have. - RBW

Hop-Pickers' Tragedy, The

DESCRIPTION: A group of hop-pickers on their way from work approaches (Larklake) Bridge in a horse-drawn vehicle. The horses shy; the vehicle plunges over the bridge into the River Medway with great loss of life

AUTHOR: unknown

EARLIEST DATE: 1973 (recording, Jasper Smith)

KEYWORDS: death drowning farming harvest work disaster horse worker

HISTORICAL REFERENCES:

Oct. 20(?), 1853 - The Medway accident

FOUND IN: Britain(England(Lond,South))

REFERENCES (1 citation):

MacColl/Seeger-TravellersSongsFromEnglandAndScotland 120, "The Hop-Pickers' Tragedy" (1 text, 1 tune)

Roud #1729

RECORDINGS:

Jasper Smith, "Hartlake Bridge" (on Voice08)

ALTERNATE TITLES:

There Was Four-and-Twenty Strangers

NOTES: [196 words]: [On October 20, 1853,] A horse-drawn brake carrying a party of hop-pickers plunged over Hartlake Bridge into the River Medway. Thirty people, including four children, were drowned. The dead included Travellers, Irish, and English.

[MacColl and Seeger write.] "In spite of being very well known among Kent and Surrey Travellers, the song does not appear to have been printed at any time." - PJS

Regarding the date of the event, Hall, notes to Voice08, re "Hartlake Bridge" cites Mike Yates as source for an October 1858 date. Yates, Musical Traditions site Voice of the People suite "Notes - Volume 8" - 1.3.03 also has the date as October, 1858. - BS

It appears this is a misreading. I found a reference to the accident in the October 29, 1853 edition of the London Illustrated News. It claims 32 people were killed. As of this writing, a citation may be found at http://tinyurl.com/tbdx-MedwayTrag. (It's in section 39 of the page; use a find command to look for "Medway." The headline is "'The Upper Great Hartlake Bridge over The medway, The Scene of the Late Accident' Collapse of a bridge killing thirty two men women and children, hop pickers on their way home"). - RBW

Last updated in version 2.5

File: McCST120

Hop, Skip, and Jump

DESCRIPTION: "Hop, skip, and jump, Hop, skip, and jump. If you cannot do this, You are punk."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: play party

FOUND IN: New Zealand

REFERENCES (1 citation):

Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 131, "(Hop, skip, and jump)" (1 text)

File: SuSm131H
Hopalong Peter

DESCRIPTION: Nonsense song. "Old mother Hubbard and her dog were Dutch/A bow-legged rooster and he hobbled on a crutch/Hen chawed tobacco and the duck drank wine/The goose played the fiddle on the pumpkin vine" and similar verses.

AUTHOR: unknown

EARLIEST DATE: 1937 (recording, Mainer's Mountaineers)

KEYWORDS: nonsense animal chickens drink wordplay

FOUND IN: US(MW,SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 160, "Get Along, John, the Day's Work's Done" (1 text, of only three lines, but two of them correspond to this song)
Cohen/Seeger/Wood-NewLostCityRammersSongbook, pp. 104-105, "Hopalong Peter" (1 text, 1 tune)

ST CSW104 (Full)

Roud #17679

RECORDINGS:
Fisher Hendley & his Aristocratic Pigs, "Hop Along Peter" (Vocalion 04780, 1939, on CrowTold01)
J. E. Mainer's Mountaineers, "Hop Along Peter" (Bluebird B-6752 [as Mainer, Morris & Sherrill?] / Montgomery Ward M-7131, 1937)
New Lost City Rammers, "Hopalong Peter" (on NLCR10, NLCRCD1)

CROSS-REFERENCES:
cf. "Hallelujah" (technique) and references there
cf. "Johnny Fell Down in the Bucket" (technique)
cf. "I'll Rise When the Rooster Crows" (lyrics)
cf. "Hannamaria" (theme)

NOTES [301 words]: Although most people who hear this song probably think this is about a lagomorph, probably a rabbit (thanks to Beatrix Potter and Peter Rabbit), this may not be the case. Pamela J. Chance of North Carolina knew about it from her father, Winton Lewis Chance of Sault Ste. Marie, Michigan (born July 27, 1920); his version gives the chorus as

Hop along a PeeDee, Hop along a PeeDee,
Where you goin'? Where you goin'?

She notes the following:
"[Winton Chance] was taught this song by his father, Floyd Alden Chance of Indiana when Win was a boy. Win's mom's name was Alma Nellie (Weber) Chance. The family lived in Napoleon, Indiana where they ran the general store and then moved to Muncie, Indiana. Alma ran a pie shop in Muncie from their home,... on the edge of the Ball State University campus. Floyd's side of the family was English, (possibly Scottish) and Alma's side German. Germans use the name 'PeeDee' or 'PeeDee dinks' for a small frog."

This might indicate a German origin for the song, but a similar word in fact occurs in English; according to Alexander Warrack, The Scots Dialect Dictionary, Waverly Books, 2000, p. 397, a paddock (also spelled puddock) is a frog or toad. There is even a version of "Frog Went A-Courting" titled "Puddy He'd A-Wooring Ride." So an original in which the word was "peedee" or perhaps "paddock" or even "paddy" is not unlikely, with that form later corrupted to "Peter."

A number of verses to this song rely on the "unexpected final word." For example, a common first verse runs

Old Uncle Peter, he got tight,
Started up to Heaven on a stormy night.
The road being rough and him not well,
He lost his way and he went... to...
(Chorus)
Hopalong Peter, where you going (x2)
Hopalong Peter, won't you bear in mind
I ain't coming back till the gooseberry time. - RBW

Last updated in version 6.0

File:  CSW104

Hopping Down in Kent

DESCRIPTION: "Some say hopping's lousy. I don't believe it's true," but then the singer describes the hoppers' hard life, poor wages, and bad food. And when the money's spent "don't I wish I'd
never went A-hopping down in Kent"

AUTHOR: unknown
EARLIEST DATE: 1937 (Henderson-VictorianStreetBallads)
KEYWORDS: harvest work hardtimes
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
Henderson-VictorianStreetBallads, pp. 121-122, "Hop Picking in Kent" (1 text)
Roud #1715
RECORDINGS:
Mary Ann Haynes, "Hopping Down in Kent" (on Voice05)
NOTES [85 words]: Hops are picked in September. Most hoppers in Kent were the poor and
unemployed from London. "At the hop industry's peak more than 80,000 people poured into Kent
every autumn. Whole families came and there are many records of families visiting the same
gardens for several generations." (source: "History of Hop Picking in Kent" in A History of Hop
Growing in Kent and the South East at the National Hop Association of England site; the article
describes hopping and some of the terminology used in the song) - BS
Last updated in version 4.4
File: RcHoDIKe

Horkstow Grange

DESCRIPTION: Steeleye Span and "his man" John Bowlin' live on Horkstow Grange. They have
an argument on a market day and Bowlin' beats Steeleye, reversing their previous experiences.
AUTHOR: J. S. Span
EARLIEST DATE: 1906 (OShaughnessy/Grainger-TwentyOneLincolnshireFolkSongs)
KEYWORDS: fight farming
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
OShaughnessy/Grainger-TwentyOneLincolnshireFolkSongs 10, "Horkstow Grange" (1 text, 1 tune)
Roud #1760
ALTERNATE TITLES:
John Bowlin'
NOTES [56 words]: From OShaughnessy/Grainger-TwentyOneLincolnshireFolkSongs p. 35: "In
the manuscript is written: 'John Bowlin' was a foreman at a farm at Horkstow, and John Steeleye
Span was waggoner under him. They fell out, and J. S. Span made these verses.' The text,
however, seems to imply that Span was foreman over, or employer of, Bowlin'." - BS
Last updated in version 3.0
File: OSGr010

Horn Fair

DESCRIPTION: "As I was a-walking one morning in spring," the singer meets a girl on a horse
going to Horn Fair. He asks to ride her horse. She would not be fit to be seen when she arrives. He
says he is going there anyway. They aren't the only couple at the fair
AUTHOR: unknown
EARLIEST DATE: 1904 (Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams)
KEYWORDS: horse travel sex
FOUND IN: Britain(England(Lond,South))
REFERENCES (2 citations):
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #92, "Horn Fair" (1 text, 1 tune)
ADDITIONAL: Jacqueline Simpson, _The Folklore of Sussex_, B. T. Batsford, 1973, p. 125, "(As I
was a-walking one fine summer morn)" (1 text)
Roud #2482
NOTES [80 words]: Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams gives a short history of
Horn Fair (at Charleton, Kent), based on Captain Francis Grose's A Classical Dictionary of the
Vulgar Tongue. The fair goes back to the early Middle Ages, and folklore says that it was
established as a result of one or another early king being involved with a woman of the place then
being discovered by her husband. Of this there is little proof, but the fair was real until it was shut
down in 1874. - RBW
Last updated in version 4.2
Horn of the Hiram Q, The

 DESCRIPTION: Singer describes a whaling trip -- he was the best man aboard, and the "worst of them was you." Cho: "With a yo ho and there she blows; Steer for her tail and you'll fetch her nose, with a la-de-da, and a how d'ye do, and hark for the horn of the Hiram Q"

 AUTHOR: L. E. Richards
 EARLIEST DATE: 1945 (Harlow-ChantyingAboardAmericanShips)
 LONG DESCRIPTION: Mostly nonsense, written in dialect. Singer talks of a whaling voyage -- he was the best man aboard, and the "worst of them was you." Cho: "With a yo ho and there she blows; Steer for her tail and you'll fetch her nose, with a la-de-da, and a how d'ye do, and hark for the horn of the Hiram Q"

 KEYWORDS: whaler humorous nonballad nonsense

 FOUND IN: US

 REFERENCES (1 citation):
 Harlow-ChantyingAboardAmericanShips, pp. 227-228, "The Horn of the Hiram Q" (1 text)

 Roud #9155

 NOTES [84 words]: I'm just guessing that this is a piece of composed poetry because it is in the section of Harlow-ChantyingAboardAmericanShips's book where he's including things like excerpts from the Wizard of Oz (see "Hurrah for Baffin's Bay"). The author is given as L.E. Richards and I couldn't make any further determination who that might be. However, it does *not* appear to be Laura E. Howe Richards (daughter of Julia Ward Howe). She wrote a good bit of poetry, but this piece doesn't seem to be one of hers. -SL

File: Harl227

Horncastle Fair

 DESCRIPTION: The singer meets a maid riding to Horncastle Fair. She rejects his offer to ride with her: she'll have nothing to do with a rogue. He claims to be an honest man and would not harm her if she allows him to ride with her. They marry

 AUTHOR: unknown

 EARLIEST DATE: 1892 (OShaughnessy-MoreFolkSongsFromLincolnshire)

 KEYWORDS: courting marriage rejection travel

 FOUND IN: Britain(England(Lond))

 REFERENCES (1 citation):
 OShaughnessy-MoreFolkSongsFromLincolnshire 8, "Horncastle Fair" (1 text, 1 tune)

 Roud #21234

 NOTES [47 words]: O'Shaughnessy: "Lincolnshire's claim to this song lies in its subject matter. Horncastle Horsefair was once the largest of its kind in in the kingdom -- perhaps in the world. It was held in August, ran for three weeks and attracted dealers from the continent and from America." - BS

 Last updated in version 3.0

File: OSLi08

Hornet and the Peacock, The

 DESCRIPTION: "King George says [to the Peacock] 'To America go / The Hornet, the Wasp is the British king's foe.'" However, the Hornet defeats the Peacock: "The Peacock now mortally under her wing / Did feel the full force of the Hornet's sharp sting"

 AUTHOR: unknown
 EARLIEST DATE: 1939 (Eddy-BalladsAndSongsFromOhio)

 KEYWORDS: sea battle

 HISTORICAL REFERENCES:
 1760-1820 - Reign of George III of Britain
 1812 - Battle between the U.S.S. Hornet and the H.M.S. Peacock off the coast of South America. The American ship won

 FOUND IN: US(MW)

 REFERENCES (2 citations):
Eddy-BalladsAndSongsFromOhio 107, "The Peacock that Lived in the Land of King George" (1 fragment, 1 tune)
DT, HRNTPeak
Roud #5339
CROSS-REFERENCES:

NOTES [747 words]: What seems to be the most widely distributed text of this ballad runs, "The peacock that lived in the land of King George / His feathers were fine and his tail very large / He spread out his wings like a ship in full sail / And prided himself on the size of his tail... The hornet doth tickle the British bird's tail." Hornet and Wasp were American ships.

The Hornet was an 18-gun sloop with a complement of 144 men. Even before this battle, she had had a busy war; she was one of four ships (President, Congress, Argus, and Hornet) which on June 23 encountered the British Belvidera in the first naval conflict of the war, although the Belvidera escaped the trap (Utt, p. 65-66). Hornet's next voyage had her accompany the famous U.S.S. Constitution, but the two had separate off Bahia, where Captain Bainbridge of the Constitution ordered the Hornet to blockade the British Bonne Citoyenne. The Hornet stood guard from December 13, 1812 to January 24, 1813, but then had to flee when a British ship of the line, the Montagu, showed up (Heidler/Heidler, p. 243). She went out prowling for other prey.

The battle between U.S.S. Hornet and H.M.S. Peacock was strange. The Hornet was commanded by James Lawrence, a brash young officer barely in his thirties. On February 24, 1812, still cruising off Brazil, the 18-gun Hornet spotted H.M.S. Espiegle, another 18-gun ship, off Brazil (Borneman, p. 112).

Before the two ships could engage, another 18-gun brig, H.M.S. Peacock, showed up. Peacock, unlike Espiegle, wanted to fight. It was a bad decision; although nominally equivalent in strength to the Hornet, the American ship's guns were mostly 32-pound carronades (Utt, p. 194), which gave the Hornet a big edge in firepower at short range (although she was almost helpless at long). Plus the Peacock was a spit-and-polish ship, nicknamed "the yacht" becaue her captain William Peake kept her in such fine shape (Utt, pp. 194-196)-- but had neglected to properly train his crew for battle.

Peake apparently did not recognize the difference between discipline and actual training; he clearly thought he had a great ship and crew. The Peacock headed straight for the Hornet (there is a map on pl 195 of Utt, showing both ships approaching almost head-on), and paid for it; Peacock had to strike her colors after only a quarter of an hour, and Peake was killed (Utt, p. 196). And she was so badly damaged that Lawrence quickly abandoned the prize and took off Peacock's crew.

Through all this, the Espiegle sat behind the bar where she had hidden before the battle. The Hornet had taken some damage to her rigging, and was crowded with men from the Peacock; the Espiegle surely would have had a good shot at winning a single-ship battle -- and of course could have really helped Peacock had she come out earlier. But she didn't come out, and her Captain Taylor was court-martialed. The first court convicted him; a second court could not prove dereliction and so reversed the sentence, but he lost seniority (Utt, p. 197)

Lawrence's reward -- which he felt was overdue -- was a promotion to full captain (Utt, p. 199). That also meant he was due command of a frigate. The frigate he received (Borneman, p. 113) was the ill-fated U.S.S. Chesapeake (for its story, see the notes to "The Chesapeake and the Shannon (I)" [Laws J20]).

The Hornet would have one more big adventure in the War of 1812. In 1815, under the command of James Biddle, she was one of a small fleet blockaded in New York, but she and two other ships managed to run the blockade. In a hard battle fought after the war ended, she captured the H. M. S. Penguin, which then was scuttled. (Heidler/Heidler, pp. 243-244).

The Hornet was lost with all hands in 1829, but her success caused several later American ships to carry on her name. The loss of the ship seems to have been commemorated in a song, "The Loss of the Hornet" (Roud V850), found in the Forget-Me-Not Songster, but this does not seem to have made it into tradition.

Colonial-Dames-AmericanWarSongs, pp. 44-45, has another Hornet song, "The 'Hornet,' or Victory," beginning "Rejoice! Rejoice! Fredonia's sons rejoice" (Roud V17245), but I see no hint of it in tradition. - RBW

Bibliography
Horrors of Libby Prison, The

DESCRIPTION: "Did the soldier dream of plenty on the Richmond prison floor? Did he dream that he was marching with his own brave army corps?" The singer describes the starvation and wretched conditions in southern prisons and hopes for release

AUTHOR: unknown
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: Civilwar soldier prisoner food death
FOUND IN: US(Ap)
REFERENCES (1 citation): Thomas-BalladMakingInMountainsOfKentucky, pp. 59-63, "The Horrors of Libby Prison" (1 text)
NOTES [104 words]: I rather doubt that this is an actual song, though Thomas describes it so; it's too long and plodding to survive in oral tradition. Nonetheless conditions in Confederate prisons were always bad; they hadn't enough to feed their own soldiers, so how could they feed prisoners? Although the song refers to Libby Prison (and Pemberton Prison), I doubt it is based on anyone's actual experiences at that place; the song seems to describe the fate of enlisted men, but Libby Prison (in Richmond, on the James River, the former warehouse of Libby and Sons) was reserved for officers, and was largely shut down after May 1864. - RBW

File: ThBa059

Horse Named Bill, A

DESCRIPTION: "I had a horse, his name was Bill And when he ran, he couldn't stand still. He ran away one day And also I ran with him." Nonsense verses about the singer, his girlfriend, her cat, birds, balloons, and all else that comes to mind

AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: animal nonsense
FOUND IN: US(MW,SW)
NOTES [831 words]: Sandburg-TheAmericanSongbag describes the tempo of this as "with lucid intervals if possible." The tune is the same as the first part of "Dixie." - RBW
I incline to the opinion that Sandburg wrote most of these verses. - PJS
Certainly a fair possibility, though he clearly started with some piece of craziness which he amplified (compare the "Crazy Song to the Air of 'Dixie'" - RBW
Verse 1 of Sandburg is similar to verse 4 of Opie/Opie-OxfordDictionaryOfNurseryRhymes 355, "There was a monkey climbed a tree" (earliest date in Opie/Opie-OxfordDictionaryOfNurseryRhymes is 1626). Sandburg: "I had a horse, his name was Bill And when he ran, he couldn't stand still He ran away, one day And also, I ran with him"
Opie/Opie-OxfordDictionaryOfNurseryRhymes 355: "There was a horse going to the mill, When he went on, he stood not still."
Unlike "Horse Named Bill," all of Opie/Opie-OxfordDictionaryOfNurseryRhymes 355 is of this type. For another example, "There was a crow sat on a stone, When he was gone, then there was none."
Halliwell 26, ("There was a monkey climb'd up a tree") [The Nursery Rhymes of England] is the same as Opie/Opie-OxfordDictionaryOfNurseryRhymes 355. Halliwell says "it appears ... that these verses were written in 1626, against the Duke of Buckingham." - BS
Halliwell's reference appears to be to the couplet
There was a navy went to Spain,
When it returned, it came back again.
If this indeed was written in 1626, then it is presumably a reference to the failed attack on Cadiz ordered by, yes, Buckingham.
That's George Villiers, whom James VI and I made Duke of Buckingham. Villiers was a handsome young man (born 1592) when James -- who inclined to homosexuality -- noticed him in 1616. In fact, it appears several men-about-the-court gave him money to outfit him, intending to wave him under James's nose. According to Kishlansky, p. 96, "It was money well spent." Not only did Villiers eventually earn himself a Dukedom (something that should have been impossible, since he wasn't a member of the royal family), he also gained grants for his relatives (Kishlansky, p. 97)
Plus he became a major influence on the government -- so much so that, he was in a position to set policy that violated James's own goals. One of these errors -- taking Prince Charles to Spain in a failed attempt to arrange a marriage -- was so bad that some historians (e.g. Fry/Fry, p. 167) think that Buckingham had to have James killed to avoid blame. Whatever the truth of this, when Charles I succeeded his father in 1625, Buckingham retained influence -- but was impeached by the commons in 1626. He was assassinated in 1628 (Cannon, entry on "Buckingham, George Villiers, 1st Duke of").
According to Kishlansky, p. 89, Buckingham became the most hated man in England -- so hated that even his funeral procession had to be surrounded by armed guards, and it took place in the middle of the night (Kishlansky, p. 90).
The Cadiz expedition was one of those expensive fizzes that were an English specialty in this period. According to Stokesbury, p. 48, 

"[In 1625] England launched a great expedition against Cadiz, but it turned out to be a dismal affair. Failing to destroy the Spanish shipping, Lord Wimbledon decided to take the city instead. He landed his troops, who unfortunately but happily found the storage center for all the wine bound for the Indies. The troops immediately drank themselves into a blind stupor, and they were with great difficulty gotten back aboard ship before the Spanish could round them up."
However, there were quite a few times when the English attacked, or at least proclaimed their intention to attack, Spain. Francis Drake had once raided Cadiz safely, in 1587 (Stokesbury, pp. 23-24) -- which resulted in a lot of English expeditions to Spain intended to emulate Drake. But if ever there as a human activity where trying to repeat just what was done before doesn't work, it's commerce-raiding.
Buckingham's failed expedition was one of many reasons why Charles I came under extreme pressure in his early years. Parliament's complaints against Charles would almost instantly result in the passage of the Petition of Right (Smith, p. 320). This did not solve Charles's problems, but "One grievance was soon removed when the Duke of Buckingham was murdered by a malcontent lieutenant, "John Felton, who blamed Buckingham for his personal disappointments" (Kishlansky, p. 89). Charles I was overcome with grief. There was national rejoicing." Obviously any minister that unpopular would have been an easy target for scurrilous broadsides.
Folklorists seem to have a thing about Buckingham. Opie/Opie-OxfordDictionaryOfNurseryRhymes, #181, mentions a suggestion that he is the Georgie Porgie of "Georgie Porgie Pudding and Pie"; there has also been a attempt to link him with "A Carrion Crow." In both cases it is possible to imagine a link between the poem and the career of Buckingham. But in neither case is the link compelling. - RBW

Bibliography
Horse Racing Song
DESCRIPTION: "It is of three north noble country dukes from the Newmarket came." They visit "Lord Framplin's halls" to see his horses. The "poorest duke" wagers 30,000 pounds. The riders taunt each other. Lord Framplin's horse wins the race
AUTHOR: unknown
EARLIEST DATE: 1911 (Butterworth Collection)
KEYWORDS: horse racing gambling nobility
FOUND IN: Britain(England(Lond))
REFERENCES (2 citations):
Butterworth/Dawney-PloughboysGlory, pp. 20-21, "Horse Racing Song" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #72, "Horse Race Song" (1 text, 1 tune)
Roud #1392
File: ButDo020

Horse Shit
DESCRIPTION: "A pilot of great reknown" attempts intercourse with a young woman, and fails in successive tries. The name derives from the refrain.
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: bawdy nonballad pilot sex
FOUND IN: US
REFERENCES (1 citation):
Cray-EroticMuse, pp. 42-43, "Horse Shit" (1 text)
Roud #10137
CROSS-REFERENCES:
 cf. "The Monk of Great Renown"
NOTES [57 words]: This technically is not a ballad at all. - EC
As Ed notes, this is really a simplified version of "The Monk of Great Renown." He classifies them separately because this one has taken on odouriferous life of its own. Also, the versions of this piece seem to have lost the theme of abusing the girl to death found in some texts of "The Monk." - RBW
File: EM042

Horse Teamster, A
DESCRIPTION: Brady, a horse teamster driving for Cooley, comes to the skidway and asks for a tow. The teamster protests that his horses are stiff and lame, but Brady insists. The horses balk despite all his whipping; eventually he's hauled out by another team
AUTHOR: unknown
EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)
KEYWORDS: lumbering work horse
FOUND IN: US(MW)
REFERENCES (2 citations):
Beck-SongsOfTheMichiganLumberjacks 32, "A Horse Teamster" (1 text)
Beck-LoreOfTheLumberCamps 33, "A Horse Teamster" (1 text)
Roud #4055
Horse Trader's Song, The

DESCRIPTION: "It's do you know those horse traders, It's do you know their plan? (x2) Their plan it is for to snide you And git whatever they can; I've been all around the world." About the tricks and travels of horse traders

AUTHOR: unknown

EARLIEST DATE: 1941 (Randolph)

KEYWORDS: horse commerce travel trick

FOUND IN: US(So)

REFERENCES (3 citations):
- Randolph 495, "The Horse-Traders' Song" (1 text, 1 tune)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 355-357, "The Horse-Trader's Song" (1 text, 1 tune -- Randolph's 495)
- Lomax-FolkSongsOfNorthAmerica 168, "The Horse Trader's Song" (1 text, 1 tune)

Roud #5728

CROSS-REFERENCES:
cf. "Hang Me, Oh Hang Me (Been All Around This World)" (tune, floating lyrics)

NOTES [19 words]: Clearly a specialized adaption of "Hang Me, Oh Hang Me" -- but the difference in plot makes them separate songs. - RBW

File: R495

Horse Wrangler, The (The Tenderfoot) [Laws B27]

DESCRIPTION: A young fellow decides to try cowpunching. The foreman assures him that it is an easy job, but the young man soon finds reason to disagree. Hurt by a fall, he gives up the job or is fired

AUTHOR: words credited to D. J. O'Malley (but see below); tune "The Day I Played Base Ball"

EARLIEST DATE: 1894 (Miles City, Montana Stock Growers' Journal, credited to "R. J. Stovall")

KEYWORDS: cowboy injury work horse humorous

FOUND IN: US(MA,NW,So) Canada

REFERENCES (15 citations):
- Laws B27, "The Horse Wrangler (The Tenderfoot")
- Fowke/Johnston-FolkSongsOfCanada, pp. 96-97, "The Tenderfoot" (1 text, 1 tune)
- Sandburg-TheAmericanSongbag, pp. 274-275, "The Tenderfoot" (1 text, 1 tune)
- Bethke-AdirondackVoices, pp. 86-87, "The Tenderfoot" (1 text, 1 tune)
- Thorp/Fife-SongsOfTheCowboys III, pp. 44-57 (13-14), "The Tenderfoot" (7 texts, 4 tunes); Thorp/Logsdon-SongsOfTheCowboys, pp. 146-148, "The Tenderfoot" (1 text)
- Fife/Fife-CowboyAndWesternSongs 72, "The Tenderfoot" (1 text, 1 tune)
- Ohrlin-HellBoundTrain 19, "Cowboy's Life" (1 text, 1 tune)
- Logsdon-WhorehouseBellsWereRinging 17, pp. 118-122, "The Skewbald Black" (1 text, 1 tune)
- Pound-AmericanBalladsAndSongs, pp. 176-178, "Breaking in a Tenderfoot" (1 text)
- Welsch-NebraskaPioneerLore, pp. 22-24, "The Horse-Wrangler" (1 text, 1 tune)
- ArkansasWoodchopper, pp. 54-55, "The Tenderfoor" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 114, "The Tenderfoot" (1 text)
- DT 599, TNDRFoot

ADDITIONAL: John I. White, _Git Along, Little Dogies: Songs and Songmakers of the American West_, 1975 (page references are to the 1989 University of Illinois Press edition), pp. 73-100, "D. J. 'Kid' O'Malley, Montana Cowboy Poet" (1 text, 1 tune on pp. 89-91)


Roud #3246

RECORDINGS:
- Bill Bender (The Happy Cowboy), "The Tenderfoot" (Varsity 5148, n.d.; rec. 1939)
- Slim Critchlow, "D-Bar-2 Horse Wrangler" (on Critchlow1, BackSaddle)
Glenn Ohrlin, "The Tender Foot" (on Ohrlin10)

CROSS-REFERENCES:
cf. "The Day I Played Base Ball" (tune)

NOTES [255 words]: The authorship of this piece is slightly uncertain. Lomax credits it to D. J. O'Malley (writing under the name R. J. Stovall); in 1932 O'Malley emphatically claimed authorship, claiming to have written in the piece in 1893. Logsdon-WhorehouseBellsWereRinging apparently has no hesitation about crediting it to O'Malley; neither does Cannon. Sam Hinton heard a story that the real R. J. Stovall gave O'Malley a $5 hat for the right to publish the song under his name (so Sing Out!, volume 41, #2 [1996], p. 134, probably deriving the story from p. 87 of the essay by John I. White cited below).

However, the song was also claimed by an R. D. Mack, and Thorp's 1921 edition credits it to "Yank Hitson, Denver, Colorado, 1889." Perhaps more significantly, Thorp reports collecting it in Arizona in 1899. J. Frank Dobie rejected O'Malley's authorship, although for frankly rather absurd reasons. In support of O'Malley's authorship, we note that O'Malley is also credited with "Charlie Rutledge," which also appeared in the Miles City journal in the 1890s. On the other hand, O'Malley has also been credited with "Little Joe the Wrangler," and the evidence is strong that Thorp wrote that.

For background on O'Malley (and some prints from the Miles City newspaper), see John I. White, Git Along, Little Dogies: Songs and Songmakers of the American West, 1975 (page references are to the 1989 University of Illinois Press edition), pp. 73-100, "D. J. 'Kid' O'Malley, Cowboy Poet."

O'Malley's title was "The 'D2' Horse Wrangler." - RBW

Last updated in version 5.3

File: LB27

Horse's Confession, The

DESCRIPTION: "Come brother gelding, lend an ear And listen to my story... And it's for me you'll feel sorry." The horse has had three masters, each worse than the last. He's had hard times and has "good reason to complain, sir"

AUTHOR: Larry Gorman (1846-1917)

EARLIEST DATE: 1957 (Ives-DriveDullCareAway-PrinceEdwardIsland)

KEYWORDS: horse hardtimes

FOUND IN:

REFERENCES (1 citation):
Ives-LarryGorman, pp. 25-27, 195, "The Horse's Confession" (1 text plus several fragments)

Roud #25126

File: LaGoHoCo

Horsey, Horsey, Don't You Stop

DESCRIPTION: "Horsey, horsey, don't you stop, Just let your feet go clipetty-clop"; the (wooden?) horse is instructed to head for home

AUTHOR: Paddy Roberts and Ralph Butler (source: Dolby-OrangesAndLemons)

EARLIEST DATE: 1938 (composed, according to Dolby-OrangesAndLemons)

KEYWORDS: horse nonballad home

FOUND IN:

REFERENCES (1 citation):
Dolby-OrangesAndLemons, p. 102, "Horsey, Horsey" (1 text)

Roud #21559

File: Dolb102

Horsham Boys

DESCRIPTION: Jarvis and James go to the pub and treat all the local low-lifes to drink, in the hope of buying their votes for Jarvis in the Parliamentary election. The rogues drink and smoke with the voters all night; the singer remonstrates with his fellow citizens

AUTHOR: unknown

EARLIEST DATE: 1927 ("A Parliamentary History of Horsham, 1295-1885" by William Albury)

KEYWORDS: drink political

HISTORICAL REFERENCES:
Horton's In, The

DESCRIPTION: "The day retired serene and fair" as the Horton [which had slipped out of Canadian custody] returned home. The locals cheer that "The Horton's in!" The congratulate themselves on their cleverness in escaping

AUTHOR: unknown

EARLIEST DATE: 1957 (Beck-FolkloreOfMaine)

KEYWORDS: sea escape

HISTORICAL REFERENCES:
Oct 8, 1871 - Canada seizes the E. A. Horton (then in Halifax harbor) on a charge of fishing inside Canadian territorial waters

FOUND IN: US(NE)

REFERENCES (1 citation):
Beck-FolkloreOfMaine, p. 213, "The Horton's In" (1 text)
Roud #4725 and 6563

CROSS-REFERENCES:

NOTES [74 words]: Although this event was celebrated enough to inspire at least two songs, reading the description of what happened on p. 212 of Beck-FolkloreOfMaine makes it sound as if the Americans were more in the wrong than the Canadians. Possibly the Edward A. Horton was innocent of the charge against her, but that should have been settled by diplomacy, not international piracy. Which is what this was, although the songs don't ever use the word. - RBW

File: BeMe213

Hosannah! Mi Bui' Mi House (Hosannah! I Built My House)

DESCRIPTION: Jamaican patois: The singer says he built a home on sandy ground and the rain soaked it, the sun burnt it, the river flooded it and the breeze blew it down. Must be obeah at fault. But then he builds on rocky ground and it survives.

AUTHOR: unknown

EARLIEST DATE: 1951 (Murray-FolkSongsOfJamaica)

KEYWORDS: accusation fire flood ordeal magic

FOUND IN: West Indies(Jamaica)

REFERENCES (2 citations):
Murray-FolkSongsOfJamaica, pp. 55-56, "Hosanna" (1 text, 1 tune)
ADDITIONAL: Noel Dexter and Godfrey Taylor, _Mango Time - Folk Songs of Jamaica_ (Kingston: Ian Randle Publishers, 2007), pp. 36-37, "Hosannah! Mi Bui' Mi House" (1 text, 1 tune)

RECORDINGS:
Edric Connor with the Caribbeans and Earl Inkman, "Hosanna" (on WIEConnor01)

CROSS-REFERENCES:
cf. "Fyah Bun (Fire Burn)" (theme of destroyed house)

NOTES [176 words]: Dexter and Taylor have this as a reference to Matthew 7:24-27. [So do I. No question; I knew it halfway through the description. There is a parallel in Luke 6:48-50. That passage is probably the basis for "Home in that Rock" and other songs. - RBW]
The Bennett recording eliminates the obeah blame; the obeah blame seems a distraction from the point of the song since there is no "three pigs" outcome in which the obeah tries but fails to take the house on rocky ground down (Jekyll does have has a "three pigs" story collected in Jamaica that closely following the English text. Walter Jekyll, _Jamaican Song and Story_ (New York: Dover Publications, 1966 (Reprint of David Nutt, 1907)), #26 pp. 79-83); James Orchard Halliwell, _The
Hospital Ship Song

DESCRIPTION: "Oh messmates the Maine is a wonderful sight When she steams out of Alex. with lamps on at night. We know where we're bound for and where we will go.... We chased the Eighth Army on Africa's shore," then head back to port and rest

AUTHOR: unknown
EARLIEST DATE: 1983 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: ship sailor
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, pp. 96-97, "Hospital Ship Song" (1 text, tune referenced)

NOTES [112 words]: The Maine had "lamps on at night" because hospital ships were supposed to be lit so that enemy ships could identify them. It didn't always work, but generally the Axis respected the hospital ships.
After the fall of Crete, Malta was Britain's only real base in the Mediterranean between Gibraltar and Alexandria in Egypt (here called "Alex.").
The Eighth Army was the British army in Egypt that fought German general Rommel in the Desert War in the seesaw campaigns leading up to the British victory at El Alamein. This campaign went back and forth for years, which might explain why the Maine went back and forth. But there are no real dating clues in the song. - RBW

Hostler Joe

DESCRIPTION: Hostler Joe and pretty Annie wed and have a child. After four years, though, a stranger lures Annie away from her home with promises of fame and fortune. Her beauty wins her fame, but both fade in time. Joe arrives as she is dying

AUTHOR: Words: George Robert Sims
EARLIEST DATE: 1890 (Randolph)
KEYWORDS: death beauty marriage abandonment children
FOUND IN: US(So)
REFERENCES (2 citations):
Randolph 830, "Hostler Joe" (1 text)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 90-95, "Ostler Joe" (1 text)
ST R830 (Partial)
Roud #7440

ALTERNATE TITLES:
Ostler Joe
NOTES [82 words]: If I were to use one word to describe this piece of moralizing tripe, the word would be "sickening." Randolph remarks, "It is often recited by people of the same kind who recite 'The Face on the Barroom Floor.'"
Based on Hazel Felleman's *The Best Loved Poems of the American People*, it appears that the author's title of this is "Ostler Joe." But since Randolph's appears to be the only truly traditional collection (if it is truly traditional -- note the lack of a tune), I use his title. - RBW

Last updated in version 4.2
File: R830

**Hot Ash-Pelt, The**

DESCRIPTION: Singer McGuire leaves the farm for the asphalt crew. A peeler insults the men, and the singer knocks him into the boiler. They pull him out but the tar won't come off; now he hangs in the National Museum, "an example of the dire effects of hot ash-pelt"

AUTHOR: unknown

EARLIEST DATE: 1952 (collected from John McLaverty)

LONG DESCRIPTION: Singer McGuire leaves the farm to be boss of the asphalt crew. A peeler (policeman) asks to light his pipe on the boiler fire; he insults the men, and the singer hits him, knocking him into the boiler. They pull him out and scrub him, but the asphalt won't come off; now he hangs by his belt in the National Museum, "an example of the dire effects of hot ash-pelt"

KEYWORDS: fight violence work humorous boss worker police technology

FOUND IN: Britain(Scotland) Ireland

REFERENCES (3 citations):
Kennedy-FolksongsOfBritainAndIreland 225, "The Hot Ash-Pelt" (1 text, 1 tune)
MacColl-ShuttleAndCage-IndustrialFolkBallads, pp. 26-27, "Hot asphalt" (1 text, 1 tune)
DT, HOTASPLT

Roud #2134

BROADSIDES:
NLScotland, L.C.Fol.70(70a), "Hot Ashfelt," unknown, c. 1890

CROSS-REFERENCES:
cf. "Napoleon Crossing the Alps" (tune)

ALTERNATE TITLES:
Hot Asphalt

NOTES [169 words]: Although we tend to think of paved roads as a modern contrivance (with, perhaps, the exception of the Roman roads), paving has been around for quite a while. The first modern paved roads were built by John Loudon McAdam (1756-1836), who as paving commissioner of Bristol from 1806 began using crushed rock to build solid surfaces ("macadam"). The idea caught on quickly; by the mid-nineteenth century, most "turnpikes" in the United States were paved. (A fact which could have important historical effects, e.g. during the Civil War. It's often stated that the Battle of Gettysburg took place where it did because it was a road center -- which is true, but there are plenty of road centers in Pennsylvania. Gettysburg was especially noteworthy because no fewer than three turnpikes -- the Baltimore, Chambersburg, and York Pikes -- met there.) The earliest macadamized roads were made simply of rock, but by the end of the century, bitumen was being used as a binder, requiring a device to keep the asphalt hot. - RBW

File: K225

**Hot Codlings**

DESCRIPTION: "A little old woman her living she got By selling hot codlings hot, hot, hot." But she feels cold, so she seeks "a quartern of RI tol iddy iddy iddy...." She drinks a whole bottle, and boys steal her codlings while she is drunk. She warns of drunkenness

AUTHOR: unknown

EARLIEST DATE: 1926 (Scott); said to have been sung by Grimaldi in 1828 and earlier

KEYWORDS: food commerce drink humorous

FOUND IN:

REFERENCES (2 citations):
Scott-EnglishSongBook, pp. 58-59, "Hot Codlings" (1 text, 1 tune)
Wolf-AmericanSongSheets, #907, p. 61, "Hot Codlings" (3 references)
Hot Corn, Cold Corn (I'll Meet You in the Evening)

DESCRIPTION: Stanzas about drink, courting, drink, slavery, drink (you get the idea). Recognized by the themes of the chorus: Corn, a demijohn, evening meetings: "Hot corn, cold corn, bring along a demijohn (x3), I'll meet you in the (morning/evening), Yes, sir."

AUTHOR: unknown

EARLIEST DATE: 1906 (recording, Arthur Collins)

KEYWORDS: drink nonballad courting floatingverses

FOUND IN: US(SE,SE,So)

REFERENCES (4 citations):
Randolph 267, "I'll Meet You in the Evening" (2 texts, 2 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 228-230, "I'll Meet You in the Evening" (1 text, 1 tune -- Randolph's 267A)
Owens-TexasFolkSongs-1ed, pp. 238-240, "Green Corn" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 164-165, "Hot Corn" (1 text, 1 tune)
Roud #4954

RECORDINGS:
Fiddlin' John Carson, "Old Aunt Peggy, Won't You Set 'em Up Again?" (OKeh 40108, 1924)
Arthur Collins, "Hot Corn" (Columbia A-493, 1909; rec.1907) (CYL: Columbia 33075, 1907)
(Melotone 6-03-52 [as Fiddlin' Doc Roberts Trio], 1936; rec. 1934) [One of these discs is on KMM, but I don't know which]
Fiddlin' Doc Roberts Trio, "Hot Corn" (Perfect 6-03-52, 1936)
New Lost City Ramblers, "Hot Corn" (on NLCR03)

CROSS-REFERENCES:
ct. "Black-Eyed Susie (Green Corn)" (floating lyrics)

ALTERNATE TITLES:
Green Corn

NOTES [49 words]: It is possible that this song and "Black-Eyed Susie (Green Corn)" spring from the same sources, since they share lyrics and themes. However, they have evolved far enough apart that I feel I have to split them. - RBW

I place the Fiddlin' John Carson record here for want of a better place. - PJS

Last updated in version 3.5

File: R267

Hot Cross Buns

DESCRIPTION: "Hot cross buns! Hot cross buns! One a penny, two a penny, Hot cross buns! If your daughters do not like them, give them to your sons...." Else, "eat them yourselves"

AUTHOR: unknown

EARLIEST DATE: 1797 (_Christmas Box_, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: food commerce nonballad

FOUND IN: Britain(England,Scotland(Aber))

REFERENCES (6 citations):
Greig/Duncan8 1686, "Hot Cross Buns" (1 text, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 84, "Hot Cross Buns!" (2 texts)
Jack-PopGoesTheWeasel, p. 75, "Hot Cross Buns" (1 text)
Dolby-OrangesAndLemons, p. 159, "Hot Cross Buns" (1 text)

ADDITIONAL: Enid Porter, _The Folklore of East Anglia_, Batsford, 1974, p. 59, "(no title)" (1 text)
Marjorie Rowling, _The Folklore of the Lake District_, Rowman and Littlefield, 1976, p. 112, "(Hot Cross Buns, Hot Cross Buns)" (1 short text)

Roud #13029
NOTES [116 words]: Opie/Opie-OxfordDictionaryOfNurseryRhymes: "This was formerly a street cry, as mentioned, for instance, in Poor Robin's Almanack for 1733." - BS
As the Opies note, this began life as a street cry. But the tradition of hot cross buns at Eastertide has become so strong that it appears the piece has gone into tradition. There is a pretty good chance the buyers' daughters (as the song says) would not like them -- because (in Sussex at least) they were often kept for the entire year, as a good luck charm, and were said to never grow moldy. Which was probably true, because they were baked very dry and hard; see Jacqueline Simpson, The Folklore of Sussex, B. T. Batsford, 1973, p. 112. - RBW
Last updated in version 4.2
File: 0p0x084

Hot Engagement Between a French Privateer and an English Fireship, (An Excellent New Song Entitled A...)

DESCRIPTION: "I'm a prize for a captain to fall on, My name it is seafaring Kate." "My bottom was strongly well planked, My deck could a tempest endure, But ne'er was a poor dog... So tossed as was the Monsieur." "Then Monsieur got off and was grieved...."

AUTHOR: unknown
EARLIEST DATE: 1691 (broadside date)
KEYWORDS: sailor trick ship sex
FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 27, "An Excellent New Song Entitled A Hot Engagement Between a French Privateer and an English Fireship" (1 text, 1 tune)
Roud #V12060
CROSS-REFERENCES:
cf. "The Fire Ship" (theme)
File: PaSe027

Hot Nuts

DESCRIPTION: To a chorus beginning "Hot nuts. Hot nuts. Get 'em from the peanut man," we hear descriptions of various men's nuts, and various girls' reaction to same. All verses end with the exclamation "Nuts!"

AUTHOR: unknown
EARLIEST DATE: 1935 (recording, Lil Johnson)
KEYWORDS: bawdy nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Cray-EroticMuse, pp. 344-346, "Hot Nuts" (1 text)
RECORDINGS:
Lil Johnson, "Get 'Em from the Peanut Man" (Champion 50002, 1935) (Vocalion 03199/Vocalion 03241, 1936); "Get 'em from the Peanut Man (Hot Nuts)" (Champion 50002, 1935) (ARC 6-5-58/Vocalion 03199, 1936)
Georgia White, "Get "em from the Peanut Man" (Decca 7152, 1936)
SAME TUNE:
Georgia White, "New Hot Nuts" (Decca 7631, 1939)
Lil Johnson, "Get 'em from the Peanut Man (The New Hot Nuts)" (Vocalion 03241, 1936)
File: EM344

Hotel Tipster, The

DESCRIPTION: "Oh stop the horses or I'm ruined, Knock 'em up against the fence, Shoot Mulvolio [a racehorse] at Strathmore, Or I'll ose my eighteen pence.... Holy Diamons, Grey Gown has it, Or Jesus, she'll have lost."

AUTHOR: unknown
EARLIEST DATE: 1975 (Fahey-Joe-Watson-AustralianTraditionalFolkSinger)
KEYWORDS: horse racing gambling nonballad
FOUND IN: Australia
REFERENCES (1 citation):
Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 7, page headed "Horse racing played..."],
"(no title)" (1 short text)
File: FaWHotTi

Hound Dog Song, The

DESCRIPTION: "Ev'ry time I come to town, The boys keep kickin' my dog around, Makes no
diff'rence if he is a hound, They gotta quit kickin' my dog around." The details of the tussle between
dog and people is described, ending when the dog's owners counterattack
AUTHOR: Edison Company lists Words: Ebb M. Oungst; music: Cy Perkins; similarly
Richardson/Spaeth-AmericanMountainSongs; there are many, many other claims
EARLIEST DATE: 1912 (sundry sheet music publications)
KEYWORDS: fight dog injury
FOUND IN: US(Ap,SE,So)
REFERENCES (8 citations):
Randolph 512, "The Hound Dog Song" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 357-360, "The Hound Dog Song" (1 text, 1 tune --
Randolph's 512)
Lomax-FolkSongsOfNorthAmerica, "The Hound Dawg Song" (1 text, 1 tune)
Richardson/Spaeth-AmericanMountainSongs, pp. 80-81, "They Gotta Quit Kickin' My Dawg
Aroun'" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 253-254, "The Hound Dog Song" (1 text)
DT, KICKDAWG*
ADDITIONAL: Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), pp. 196-198,
"The Ozark Dog Song" (1 fragment plus extensive folklore about whether the song is from Missouri
or Arkansas)
Susan C. Attalla, "The Dawg Song War," article in _Missouri Folklore Society Journal_, Volume 27-
28 (cover date 2005-2006, but published 2015), pp. 70-95 (various excerpts with extensive
historical notes about the claimed sources of the song)
Roud #6690
RECORDINGS:
American Quartet & Byron G. Harlan, "They Gotta Quit Kicking My Dog" (Victor 17065, 1912)
Byron G. Harlan, "Gotta Quit Kickin' My Dawg Aroun'" (Columbia A-1150, 1912) (Edison Amberol
1023, 1912)
Gid Tanner and His Skillet Lickers, "Ya Gotta Quit Kickin' My Dog Aroun'" (Columbia 15084-D,
1926)
Cy Stebbins, "They Gotta Quit Kickin' My Dawg Aroun'" (Vocalion 14378, 1922)
ALTERNATE TITLES:
You Gotta Quit Kickin' My Dog Around
NOTES [748 words]: This was the campaign song of Champ Clark, [representative] from Missouri,
during his campaign for President of the United States. He lost. - PJS
This perhaps needs clarification. James Beauchamp "Champ" Clark was never even nominated for
the Presidency, though he came very close. As Congressman from Missouri, he had been a leader
in the fight to strip the Speaker of the House of his dictatorial powers in that chamber. This made
him an obvious candidate for the Presidency in 1912. There were four major candidates that year --
Clark, Woodrow Wilson, Representative Oscar W. Underwood of Alabama, and Ohio Governor
Judson Harmon, with three-time nominee William Jennings Bryan less a candidate than a
kingmaker.
On the first ballot, Clark had 440 votes, Wilson 324, Harmon 143, Underwood 117 , 56 for others
(Chace, p. 152). On the tenth ballot, Clark reached 556 votes -- a majority (DeGregorio, p. 415).
But the Democratic Party required that candidates receive two-thirds of the votes of the nominating
convention delegates, and Clark -- though he was the clear favorite among the candidates -- never
did gain that many votes (this was in the days when most delegates were chosen by caucus).
Eventually his support started to fail, and a series of deals made Woodrow Wilson the Democratic
nominee.
William Jennings Bryan, who had already been nominated three times and lost all three times, had
a lot to do with this; he had led the Nebraska delegation, and they had supported Clark -- but on
the fourteenth ballot he declared that he would not support Clark as long as New York did (to vastly
oversimplify, he claimed the New York delegation was corrupt; Chace, p. 155). According to one
who was there, "Mr. Bryan had not the slightest idea, when he changed the vote of Nebraska, of contributing to the nomination of Wilson. He merely desired to defeat Champ Clark, with the concealed hope and expectation of prolonging the contest and receiving the nomination himself" (Chace, p. 155). Like most of Bryan's fantasies, that didn't work out, even though Wilson had been vacillating about releasing his delegates by that time (Chace, p. 154). The nomination contest went on.

The first real movement came on ballot #28, when Indiana shifted to Wilson, abandoning favorite son Thomas Marshall (who would eventually be chosen Wilson's vice president). Two ballots later, Wilson edged ahead of Clark, although he was still shy of the majority (Chace, p. 156). On ballot #43, Illinois went for Wilson, giving him a majority for the first time (Chace, p. 157). Two ballots later, other states started releasing their delegates, and on ballot #46, Wilson gained 990 votes and the nomination (Chace, p. 158).

It was the first time since 1844 that a candidate who had earned a majority of the delegates failed to eventually make it to two-thirds and the nomination (Chace, p. 153).

With the Republican Party split between the factions of Taft and Theodore Roosevelt, the Democratic nominee's election was assured. Thus Clark was only a rule change away from being elected President -- but not a single person ever voted for him in a national election.

To add injury to insult, in 1920, when Warren G. Harding was elected President, there was a Republican landslide. One of those swept out of the House was Clark, after 28 years in congress. When Clark was asked why, he snarled "Wilson." He was probably right; the nation was repudiating the ex-President (Boller, p. 214). Thus Wilson not only cost Clark the Presidency but eventually even his congressional seat.

Chace, p. 147, describes Clark as "at best an old-fashioned Democrat, ready to support moderate reforms. He has been described by Wilson biographer Arthur Link as 'a distinguished-looking figure.' As he stood at the speaker's desk 'in his long coat' or appeared 'on the street in his broad-brimmed black slouch hat, with a touch of color in his neck-scarf, he made one think -- well, of Henry Clay.'"

Randolph heard a story which based this on a pre-Civil-War incident in Forsyth, Missouri. Proof is, of course, lacking, and if the attribution to Oungst and Pekins is correct (which I don't quite believe), it seems unlikely to be true.

The closest thing to a definitive word is probably the article by Susan B. Attala cited in the references. She lists an extraordinary number of claims about the source or authorship of the song, none of which can be proved. Her ultimate conclusion is that we don't know the source. - RBW

Bibliography

- Chace: James Chace, 1912: Wilson, Roosevelt, Taft & Debs -- the Election That Changed the Country, Simon & Schuster, 2004

Last updated in version 5.3

File: R512

Hound Dog, Bay at the Moon

DESCRIPTION: "Hound dog, bay at the moon, Lay back your long ears, sing a sad tune, Lift up your long head... Hound dog, bay at the moon." The singer describes the hard times he is experiencing and wishes God would forgive and/or make it rain

AUTHOR: James William Smith M.D. (?)

EARLIEST DATE: 1959 (Cray-AshGrove)

KEYWORDS: work dog hardtimes

FOUND IN:

REFERENCES (1 citation):
Cray-AshGrove, p. 30, "Hound Dog" (1 text, 1 tune)

NOTES [61 words]: There was a long Mudcat thread about this song in 2007. The general consensus was that James William Smith, M.D., a teacher of medicine at Oklahoma University Medical Center, wrote the original. Katie Lee modified it, Cisco Houston perhaps did so also, and a version was sung in the 1952(?) movie "The Meanest Man in Arizona." I have no way to verify any
Hourra, Mes Boués, Hourra!

DESCRIPTION: Shanty. Sailor is gathering strawberries and feeding them to a girl. Her mother arrives; he says he's using the berries to fix her teeth. The mother wants her share too, but the sailor says they're only for girls of 15. The old ones are for the captain.

AUTHOR: unknown
EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)
KEYWORDS: foreignlanguage shanty bawdy food
FOUND IN: Canada France
REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, pp. 137-138, "Hourra, Mes Boués, Hourra!" (2 texts, 1 tune)
ALTERNATE TITLES:
Derriere chez nous y a z'un petit bois (Behind Our House There is a Little Wood)
NOTES [24 words]: If sung in French, the text is full of bawdy double entendres. This was possibly derived from a French-Canadian folk song with a similar story. - SL

House an' Lan' (House and Land)

DESCRIPTION: Jamaican patois: A poor girl says she has no man because "house an' lan' a buy fambly."

AUTHOR: unknown
EARLIEST DATE: 1951 (Murray-FolkSongsOfJamaica)
KEYWORDS: grief poverty marriage nonballad
FOUND IN: West Indies(Jamaica)
REFERENCES (1 citation):
Murray-FolkSongsOfJamaica, p. 36, "House an' Lan'" (1 text, 1 tune)
RECORDINGS:
Edric Connor with the Caribbeans and Earl Inkman, "House an' Lan'" (on WIEConnor01)

House of Mr Flinn, The

DESCRIPTION: Flinn is tall and thin, his wife short and fat. She eats the beef leaving him the bone. She lashes him with tongue and fists. He tries to control her but she beats him down and takes to drinking gin. Don't let a woman have her way.

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: shrewishness violence drink drink dialog humorous husband wife food
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1288, "The House of Mr Flinn" (1 text, 1 tune)
Roud #7142
CROSS-REFERENCES:
cf. "The Scolding Wife (I)" (theme)
cf. "The Scolding Wife (IV)" (theme)
NOTES [37 words]: The title comes from the chorus ("By all the houses I have seen for grumbling and for din It beats them all to flindersticks the house of Mr Flinn") and the last line of each verse which is a variation on the chorus line. - BS

Last updated in version 5.0
File: Hugi137

Last updated in version 2.5
File: GrD71288
House of the Rising Sun, The

DESCRIPTION: The singer laments, "There is a house in New Orleans / They call the Rising Sun / It's been the ruin of many a poor girl / And me, O God, I'm one." She tells of her troubled childhood, laments that she cannot escape her life, and warns others against it.

AUTHOR: unknown
EARLIEST DATE: 1933 (recording, Ashley & Foster)
KEYWORDS: whore lament gambling drink husband father mother
FOUND IN: US(So)
REFERENCES (9 citations):
  Randolph/Legman-RollMeInYourArms I, pp. 250-253, "The House of the Rising Sun" (5 texts, 1 tune)
  Lomax/Lomax-OurSingingCountry, pp. 368-369, "The Rising Sun Blues" (1 text, 1 tune)
  Lomax-FolkSongsOfNorthAmerica 151, "The Rising Sun Blues" (1 text, 1 tune)
  Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 348-349, "Rounder's Luck" (1 text)
  Seeger-AmericanFavoriteBallads, p. 18, "House Of The Rising Sun" (1 text, 1 tune)
  Cray-AshGrove, pp. 31-32, "House of the Rising Sun" (1 text, 1 tune)
  Silber/Silber-FolksingersWordbook, p. 184, "House Of The Rising Sun" (1 text)
  DT, HOUSESUN*
ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 57, "House of the Rising Sun" (1 text, 1 tune)
Roud #6393
RECORDINGS:
  Roy Acuff & his Smoky Mountain Boys, "The Rising Sun" (Vocalion 04909, 1939)
  Almanac Singers, "House of the Rising Sun" (General 5020B, 1941; on Almanac01, Almanac03, AlmanacCD1)
  Clarence Ashley & Doc Watson, "Rising Sun Blues" (on Ashley03, WatsonAshley01)
  [Clarence] Ashley & [Gwen] Foster, "The Rising Sun Blues" (Vocalion 02576, 1933)
  Homer Callahan, "Rounder's Luck" (Melotone 6-02-59, 1936; rec. 1935)
  Dillard Chandler, "Sport in New Orleans" (on Chandler01)
  Tom Darby & Jimmie Tarlton, "Rising Sun Blues" (Columbia 15701-D, c. 1931)
  Woody Guthrie, "House of the Rising Sun" (on AschRec2) (on WoodyFolk)
  Esco Hankins, "The Rising Sun" (King 650, 1947)
  Daw Henson, "The Rising Sun Blues" (AAFS 1508 B2)
  Roscoe Holcomb, "The Rising Sun" [LP] or "House in New Orleans" [CD] (on Holcomb-Ward1, HolcombCD1)
  Bert Martin, "The Rising Sun Blues" (AAFS 1496 B2)
  Pete Seeger, "House of the Rising Sun" (on PeteSeeger18)
  Georgia Turner, "The Rising Sun Blues" (AAFS 1404 A1)
NOTES [91 words]: Legman offers extensive, if rambling, notes in Randolph/Legman-RollMeInYourArms I. - EC
While this song is generally associated in the public mind with African-American tradition, it clearly circulated in the Anglo-American community extensively; Clarence Ashley said he learned it from his grandmother. - PJS
Tex Alexander in 1928 recorded a song with the "Rising Sun" title, which we took for a time to be the earliest reference. But Mark R. Fletcher sends me information making it clear that this is a different piece with the same name. - RBW
Last updated in version 4.3
File: RL250

House That Jack Built, The

DESCRIPTION: Jack built his house." "This is the malt that lay in the house that Jack built" "This is the sack that held the malt that lay in the house that Jack built" ....

AUTHOR: unknown
EARLIEST DATE: 1780 (J. Marshall, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
LONG DESCRIPTION: "Jack built his house" The master of hounds chases the fox that killed the cock that woke the priest that married the man that married the maiden that milked the cow that tossed the dog that tossed the dog that worried the cat that killed the rat that gnawed the string that tied the sack that held the malt that lay in the house that Jack built.
KEYWORDS: cumulative nonballad marriage farming animal clergy home
House to Let, Apply Within

DESCRIPTION: "House to let, apply within, People turned out for drinking gin, Smoking pipes is a terrible sin, So (Annie/Jennie) go out and Mary (run/jump) in."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty home drink drugs

FOUND IN: New Zealand US(South) Britain

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 100, ("House to let, apply within") (2 texts)

Roud #19223

ALTERNATE TITLES:
Floor to Let
House to Rent
Rooms to Rent

File: SuSm100

House-Burning in Carter County, The

DESCRIPTION: A mother sets out from home to get some mullen oil, but -- despite her child's encouragement to hurry -- stays to talk. Before she returns, her house catches fire and her children die in each other's arms. The mother is told they are at rest

AUTHOR: James W. Day ("Jilson Setters")?

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: fire death children mother

FOUND IN: US(Ap)

REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 108-109, (no title) (1 text)

ST ThBa108 (Partial)

Roud #13945

File: ThBa108

Housewife's Lament, The

DESCRIPTION: The housewife complains of her never-ending war against dirt: "Oh life is a toil and love is a trouble, Beauties will fade and riches will flee, Pleasures they dwindle and prices they double...." At last she dies "and was buried in dirt."

AUTHOR: probably Eliza Sproat Turner (see NOTES)
EARLIEST DATE: 1871 (Arthur's Lady's Home Magazine, Volume 37)
KEYWORDS: work wife lament death burial dream
FOUND IN: US(MA,MW,SE)
REFERENCES (7 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 312, "A Housekeeper's Tragedy" (1 text plus an excerpt)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 312, "A Housekeeper's Tragedy" (1 tune plus a text excerpt)
Morris-FolksongsOfFlorida, #110, "Poor Old Woman" (1 text)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 97, "Life Is a Toil" (2 texts, 1 tune)
Lomax-FolkSongsOfNorthAmerica 67, "The Housewife's Lament" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 184, "The Housewife's Lament" (1 text)
DT, HSEWFLAM
Roud #5472
RECORDINGS:
Loman D. Cansler, "The Housekeeper's Complaint" (on Cansler1)
NOTES [165 words]: Earlier editions of the Index listed this as by H. A. Fletcher, which a question mark; I am no longer sure where I found this information. Jim Dixon gives what seems much more likely to be accurate information:
"THE HOUSEWIFE'S LAMENT [your title] was written as a poem titled A HOUSEKEEPER'S TRAGEDY by Eliza Sproat Turner. It appeared in her book Out-of-Door Rhymes (Boston, J. R. Osgood & Comp., 1872; reprinted Philadelphia: J. B. Lippincott Company, 1903). The latter edition can be seen at Google Books...
"The earliest printing I can find was in Arthur's Lady's Home Magazine, Volume 37 (Philadelphia: T. S. Arthur & Sons, April, 1871 [also on Google Books]), page 241, where it appears without attribution:
"A year later, it appeared in Locomotive Engineers' Journal, Volume 6, No. 7 (Cleveland, Ohio: Brotherhood of Locomotive Engineers, July, 1872 [once again on Google Books]), page 310, with the correct attribution:
"I don't know who set it to music, or when." - JD, (RBW)
Last updated in version 4.1
File: FSC097

How Are You, Conscript?
DESCRIPTION: "How are you, conscript? Oh, how are you today? The provost marshal's got you In a very tight spot, they say, Unless you've got three hundred greenbacks To pony up and pay."
AUTHOR: unknown
EARLIEST DATE: 1977 (Peters-FolkSongsOutOfWisconsin); collected c. 1941 and printed in a broadside of c. 1863
KEYWORDS: soldier money Civilwar
FOUND IN: US(MW)
REFERENCES (2 citations):
Peters-FolkSongsOutOfWisconsin, pp. 233-234, "How Are You, Conscript?" (1 fragment, 1 tune)
Wolf-AmericanSongSheets, #377, p. 25, "Conscript, How Are You?" (2 references); compare #910, p. 61, "How Are You? Conscript!! Hop De Doodle Doo" (1 reference)
Roud #15674
NOTES [777 words]: Although the text in Peters-FolkSongsOutOfWisconsin does not say so, there is no doubt but that this song refers to the American Civil War draft; Wolf, p. 25, cites two versions of "Conscript How Are You?" "As sung by D. McConahy, the Razor Powder Man." Another listing, on p. 61, credits "How are you? Conscript!! Hop de Doodle Doo" to Don Felix, with an 1863 date, but I cannot be sure whether these are the same song.
Both sides in the Civil War eventually turned to conscription -- the South very early, in 1862 (Boatner, p. 172), the North rather later, in 1863. But both sides offered exceptions -- in the South, e.g., an overseer of a large number of slaves was exempted.
In the North, to which this song clearly refers, the goal was to provide a carrot and stick: If possible, to spur voluntary enlistment rather than bringing in actual draftees (Anders, p. 424) -- as well as to induce the states to produce soldiers in numbers roughly proportionate to their populations (Randall/Donald, p. 314). But this meant that not everyone whose number was called would be forced to join the army. Theoretically, all men from ages 20 to 45 were subject to the draft and to
service of up to three years (Randall/Donald, p. 314). But there were three legal escape routes. One was to be exempted for some cause, usually due to having a dependent with no other means of support or perhaps physical incapacity. The table on p. 604 of McPherson shows that, in several typical districts, between a third and half of those called up were "exempted for cause." (Throw in the one-sixth to one-quarter of the draftees who failed to report, fleeing instead to Canada or the west, and fewer than half those who were called actually made it to the stage of having to decide what to do next.) That still didn't mean that a man had to join the military. As Catton puts it on p. 206, "built into [the draft law] was a rule that a man with money could not be compelled to go into the army." There were two ways to buy one's way out. One was to hire a substitute -- that is, to induce another man to enlist in your place and pay the cost. This led to a large-scale business in "substitute brokering." It was a very bad business (many substitutes were recent immigrants -- some of them just off the boats -- who were not subject to the draft because they were not citizens; most of the rest were drunks or otherwise worthless). It was expensive, too -- hiring a substitute often took on the order of $1000 in the South (McPherson, p. 603) but at least it finally settled a man's draft status. A Northern man who did not hire a substitute could still get a deferment by paying a commutation fee of $300 (Anders, p. 424) -- the purpose of this, in fact, was to hold down the price of substitutes (McPherson, p. 603). This did not spare him from future drafts, just kept him out of the army until the next draft call. But with substitutes hard to find, it was better than nothing. It was also exceptionally unfair; $300 was a substantial fraction of a year's earnings for a laborer (Catton, p. 206) -- and more than twice the annual pay of a private who was paid $13 per month (Boatner, p. 624), and that in greenbacks which were usually depreciated. The result was actual rebellion against the draft laws in some areas of the North (Catton, p. 163), as well as severe draft riots in New York City (Randall/Donald, pp. 315-316). Damage estimates for the riots run from $400,000 up to six times that, and some sources say a thousand people were killed (Catton, p. 207). To prevent such violence, some governments actually started paying people's commutation fees (McPherson, p. 604). In most areas, those who managed to escape the army vastly exceeded those who were inducted (McPherson, p. 604), and the ones who did join were those with the least clout. Naturally those on the front lines resented those who stayed behind, and those who volunteered for the armies had a low opinion both of those who avoided the draft and of the draftees and substitutes. This war, even more than most others, was a "rich man's war and a poor man's fight" (McPherson, p. 602). The provost marshal, mentioned in the song, was the officer responsible for enforcing the law. All significant Union armies had one, as did the local districts, and the provost marshal was responsible for enrolling those of eligible age (McPherson, p. 600) and for drawing the names for the draft (Boatner, p. 245). - RBW Bibliography

- Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover)
- Catton: Bruce Catton, Never Call Retreat (being the third volume of The Centennial History of the Civil War), Doubleday, 1965 (I use the 1976 Pocket Books edition)

Last updated in version 3.5
File: Pet233
How Are You, John Morgan?

DESCRIPTION: "A famous rebel once was caught With saber bright i hand Upon a mule he never bought But pressed in Abra'm's land." John Hunt Morgan is put in prison, "but prison fare he did not like," so he escapes with much property to further plague the Union

AUTHOR: unknown

EARLIEST DATE: 1864 (sheet music published by D. D. Benson, Nashville, according to Silber-SongsOfTheCivilWar)

KEYWORDS: Civilwar soldier derivative prison escape horse humorous

FOUND IN:

REFERENCES (2 citations):
Silber-SongsOfTheCivilWar, p. 224, "How Are You, John Morgan?" (1 text with reference back to the source, "Here's Your Mule")
Salt-BuckeyeHeritage-Ohio'sHistory, pp. 89-90, "How Are You, John Morgan?" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "John Morgan, Where You Been?" (subject)

NOTES [563 words]: John Hunt Morgan (1825-1864) was a type of which the Confederacy had a sufficiency: The gallant cavalry raider, always impeccably dressed, with an appeal to the ladies. Some of these types, like J. E. B. Stuart, were considered successful; some, like Earl Van Dorn, were considered failures; but all three were dead by the end of 1864. Maybe the simplest way to talk about him is to quote his capsule biographies.

Warner, pp. 220-221:
"John Hunt Morgan, whose two sisters married Generals A. P. Hill and Basil W. Duke, was born at Huntsville, Alabama, Jun 1, 1825. Educated at Transylvania College in Lexington, Kentucky... he enlisted in the Mexican War and saw service at Buena Vista. He was mustered out in 1847, and commenced the manufacture of hemp in Lexington, and engaged in the general merchandising business left him by his grandfather Hunt. He organized the Lexington Rifles in 1857, but when the Civil War came, Morgan led his command to Bowling Green and joined the force of [Confederate] General Bucker.... He was promoted colonel of the 2nd Kentucky Cavalry on April 4, 1862, and brigadier general on December 11. His series of raids into Tennessee, Kentucky, and Ohio earned him a vote of thanks from the Confederate Congress and the undying enmity of a large segment of the frightened North. On his famous raid north of the Ohio in 1863 he was captured near New Lisbon and imprisoned in the Ohio State Penitentiary, together with a number of his officers. [He contrived] to escape and make his way south.... [This is of course the subject of this song.] He bivouacked in Greenville, Tennessee, on the night of September 3, 1864, while en route to attack near Federal forces near Knoxville. Early the next morning he was surprised by a detachment of Union cavalry and was killed in the garden of the house where he had been sleeping."

Boatner, p. 566:
"MORGAN, John Hunt.... After fighting in the Mexican War, he was a businessman in Lexington, KY, and raised in 1857 the Lexington Rifles, a militia group. He was commissioned Capt. in Sept. '61 and given a squadron of cavalry for scouting. The next year saw the start of the famous Morgan's Raids [Boatner, lists four, July 1862, October 1862, December 1862-January 1863, and the Ohio raid, July 2-26, 1863]. At Shiloh he commanded the Ky. Squadron of cavalry.... He was captured 26 July '63 near New Lisbon (Ohio) and escaped with others from the Ohio State Penitentiary (Columbus) 26 Nov. In Apr. '64 he commanded the Dept. of Southwest V[irginia] and on 4 Sept. '64 was surprised and killed by Federal troops at Greenville, Tenn. His courtship and marriage to Mattie Ready were in the romantic tradition of his military operations."

Boatner, p. 682, says that Ready was a girl of Murfreesboro, Tennessee who, after that town was occupied, defended his reputation despite never having met him. When a Federal asked her name, she replied, "It's Mattie Ready now, but by the grace of God one day I hope to call myself the wife of John Morgan." Morgan heard about it, visited her, and married her in December 1862; Confederate General Leonidas K. Polk, an Episcopal bishop, performed the marriage. No one seems to have paid much attention to the story of the young widow after the war. And, of course, no one added any verses to this song to explain how Morgan was killed, for practical purpose, in his bed. - RBW

Bibliography

- Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover)
How Ashamed I Was

DESCRIPTION: Upon joining the service or meeting a member of the opposite sex, the soldier recalls "How ashamed I was." The singer describes military life, or seduction, or both, concluding, Oh, gor blimey, how ashamed I am/was.

AUTHOR: unknown

EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: soldier clothes courting seduction hardtimes

FOUND IN: Canada

REFERENCES (1 citation):

Hopkins-SongsFromTheFrontAndRead, pp. 82-83, "How Ashamed I Was -- WD Version" (1 text, tune referenced); p.133, "How Ashamed I Was" (1 text, 1 tune)

Roud #20494

NOTES [27 words]: The male version of this looks like someone was trying to create a modernized "A-Rovin'" but couldn't remember the tune. The other versions took off from there. - RBW

How Can A Poor Man Stand Such Times and Live?

DESCRIPTION: Times are hard; goods used to be cheap, but they're now exorbitant. Schools are bad, but all children are sent nonetheless. Prohibition, although good, is inappropriately enforced. Preachers and doctors are corrupt.

AUTHOR: Blind Alfred Reed

EARLIEST DATE: 1929 (recording, Blind Alfred Reed)

KEYWORDS: hardtimes nonballad money

FOUND IN: US

REFERENCES (1 citation):

Darling-NewAmericanSongster, pp. 383-384, "How Can a Poor Man Stand Such Times and Live?" (1 text)

RECORDINGS:

New Lost City Ramblers, "How Can a Poor Man Stand Such Times and Live?" (on NLCR09, NLCRCD1)

Blind Alfred Reed, "How Can a Poor Man Stand Such Times and Live?" (Victor V-40236, 1929; on HardTimes1)

CROSS-REFERENCES:

cf. "The Rigs of the Times" (subject)

NOTES [7 words]: Pity we don't have a keyword "bitching." - PJS

How Can I Be Merry Now?

DESCRIPTION: "As I went up thro' Union Street, I spied an apple as green as a look, The outside was fair, but the inside was rotten, And fin love's oot o' sight it'll soon be forgotten ... how can I be merry now? My poor heart's heavy since my love's gone"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan6)

KEYWORDS: courting nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan6 1200, "How Can I Be Merry Now?" (1 short text)

Roud #6801

NOTES [11 words]: The current description is based on the one Greig/Duncan6 verse. - BS

Last updated in version 2.5

File: GrD61200
How Can I Keep from Singing

DESCRIPTION: "My life flows on in endless song Above earth's lamentation... It sounds an echo in my soul, How can I keep from singing." The singer notes all the troubles swirling around, but refuses to be influenced by such things

AUTHOR: Robert Lowry
EARLIEST DATE: 1868 (New York Observer and Chronicle, according to John Garst)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 353, "How Can I Keep From Singing" (1 text)
DT, KEEPSING*
NOTES [419 words]: My original notes on this mentioned it as a Quaker song, based on liner notes on an album that shall remain nameless (and certainly it fits Quaker doctrine regarding the individual conscience, plus there is that line about "When friend (Friends?) by shame are undefiled..."). But John Garst has found out more about it:
"The text was first published with a tune by Robert Lowry in Bright Jewels for the Sunday School, 1869. The text alone, entitled Always Rejoicing, was published in the New York Observer and Chronicle, August 27, 1868 (information from Barbara Swetman). The text was submitted to the Observer, apparently as an original work, by 'Pauline T.' The song has nothing to do with Quakers, who did not sing hymns in their early days, except that Doris Plenn's Quaker grandmother knew it. One of the stanzas sung by Pete Seeger, beginning "When tyrants tremble, sick with fear," is by Doris Plenn. It is a protest of McCarthyism." - JG (RBW)

John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), p. 699, gives this publication history: "In Bright Jewels, 1869; the Royal Diadem, 1873, and others in America and G[reat] Britain, with music by the author."

Julian gives this biography of Lowry: "D.D., s[on] of Crozier Lowry, was b[orn] at Philadelphia, Pennsylvania, March 12, 1826, and educated at Lewisburg University. Having received ordination as a Baptist Minister, his first charge was a West Chester, Pennsylvania. From thence he passed to New York City, and then to Brooklyn, N. Y. In 1876 he was appointed Professor of Rhetoric in his University. On resigning his Professorship he undertook the charge of the 2nd Baptist Church, New Jersey. Dr. Lowry has been associates with some of the most popular Sunday School hymn-books published in the States, including Happy Voices, 1865; Chapel Melodies, 1868; Bright Jewels, 1869; Pure Gold, 1871; Royal Diadem, 1873; Tidal Wave, 1874; Fountain of Song, 1877; Welcome Tiding, 1877, &c."

Unlike most hymn composers, Lowry managed to produce several songs that went into oral tradition. In addition to this song, he wrote "Shall We Gather at the River" and "Where Is My Wandering Boy Tonight?." According to William Reynolds, Companion to Baptist Hymnal, Broadman Press, 1976, p. 192, one of the congregations where Lowry served was at "Hanson Place" in Brooklyn; "Shall We Gather at the River" was given its official tune name after that congregation. - RBW

Last updated in version 4.1
File: FSWB353A

How Can I Leave You

DESCRIPTION: "The maiden was wealthy, the lover was poor." She rejects him because "wealth came between them." He says the difference means nothing to him. She leaves. Two years later "she'd lost all her riches," and asks his forgiveness. He takes her back.

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: poverty love rejection parting reunion money
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1837, "How Can I Leave You" (1 text)
Roud #13605
File: GrD81837
How Could I Live
DESCRIPTION: "How could I (live / walk / talk) If it wasn't for the Lord?" "Once I was alone In this world of sin Jesus lifted me up."
AUTHOR: unknown
EARLIEST DATE: 1960 (LomaxCD1708)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
Roud #17301
RECORDINGS:
Peerless Four, "How Could I Live" (on LomaxCD1708)
File: RCHCILiv

How Dry I Am
DESCRIPTION: "How dry I am/How dry I am/Nobody knows/How dry I am"
AUTHOR: Music: Edward Rimbault, adapted by Tom A. Johnstone; Words: Will B. Johnstone
EARLIEST DATE: 1921 (sheet music)
KEYWORDS: drink nonballad
FOUND IN: US
REFERENCES (1 citation):
Fuld-BookOfWorldFamousMusic, pp. 279-280, "How Dry I Am"
RECORDINGS:
Bar Harbor Society Orchestra, "Old Timers" (Vocalion A-14315, 1922)
Wise String Orchestra, "How Dry I Am" (Vocalion 05360, 1939)
NOTES [89 words]: This fits Dave Para's definition of folklore perfectly: What everybody knows, and no one gives a second thought. I'm astonished it's not listed in any books we've indexed thus far.
Fuld describes the melody as an adaptation of the hymn "(O) Happy Day," published in the 1855 "Wesleyan Sacred Harp," A short version of the song appeared in the musical "Up in the Clouds", and we've listed that as "Earliest Date." The complete song was published in Gaskill & Ernest's "Good Fellow Songs," published in 1933 -- just in time for Repeal. - PJS
File: RchDIA

How Five-and-Twenty Shillings Are Expended in a Week
DESCRIPTION: A tradesman asks his wife how his wages are spent. She lists to the halfpenny: rent, meat, bread ... his fish, drinking, tobacco and shaving... and her drop of gin
AUTHOR: unknown
EARLIEST DATE: before 1846 (broadside, Bodleian Johnson Ballads 520)
KEYWORDS: money work drink food dialog humorous husband wife
FOUND IN: Britain(England(North))
REFERENCES (3 citations):
Kidson-TraditionalTunes, p. 162, "How Five-and-Twenty Shillings Are Expended in a Week" (1 text)
ADDITIONAL: John Ashton, Modern Street Ballads (Detroit: Singing Tree Press, 1968 reprint of London: Chatto & Windus 1888 edition), pp. 48-51, "How Five and Twenty Shillings Were Expended in a Week" ("It's of a tradesman and his wife, I heard the other day") (1 text; see note)
Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, pp. 233-234, "How Five & Twenty Shillings Were Expended in a Week" (1 text)
Roud #V1598
BROADSIDES:
Bodleian, Johnson Ballads 520 [many illegible words], "How Five and Twenty Shillings Was Expended in a Week" ("It is of a tradesman and his wife"), E.M.A. Hodges (London), 1844-1845; also Harding B 11(1585), Firth c.20(129), Firth b.27(336), Harding B 11(1583), Harding B 11(1582), "How Five and Twenty Shillings Was Expended in a Week"; Harding B 11(1584), "How Five and Twenty Shillings Are Expended in a Week"; Firth b.25(251), "How Five and Twenty Shillings Were Expended in a Week"
LOCsinging, as112660, "How 25s. Were Expended in a Week" ("It is a tradesman and his wife, I heard the other day"), unknown, no date
SAME TUNE:
Pretty Little Miss (broadside, Bodleian Firth b.27(336))
File: KiTu162

How Happy is the Man!
DESCRIPTION: "How happy is the man that is free from all care." He can drink, smoke, and sing with friends. "How happy this isle" which has plenty of meat and drink, "free from control," bold soldiers, valiant sailors. Let's drink and sing "till we hail the new day"
AUTHOR: unknown
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)
KEYWORDS: drink music commerce nonballad patriotic
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, p. 43, "How Happy is the Man!" (1 text) (also Williams-Wiltshire-WSRO Gi 37)
Roud #1230
File: WT043

How Happy's the Mortal
DESCRIPTION: The miller is happy because his life depends only on his own mill wheel and "not on fortune's wheel." If his wife is a scold his mill "drowns all the discord" with its "clack, clack, clack" He prevails over wife and daughter by physical abuse and rape
AUTHOR: unknown
EARLIEST DATE: 1707 (Pills to Purge Melancholy, according to Farmer)
LONG DESCRIPTION: The miller is happy because his life depends only on his own mill wheel and "not on fortune's wheel." If his wife is a scold his mill "drowns all the discord" with its "clack, clack, clack." He prevails over wife and daughter by "sticking a Cog, of [or?] a foot in their tails" and if his wife annoys "he lays upon her back; And all the while he sticks it in."
KEYWORDS: shrewishness rape sex violence abuse work ordeal bawdy children husband wife miller
FOUND IN: Britain(England(South))
ADDITIONAL: John Stephen Farmer, editor, Merry Songs and Ballads, Prior to the Year 1800 (1897 ("Digitized by Google")), Vol III, pp. 157-158, "How Happy's the Mortal" (1 text)
CROSS-REFERENCES:
cf. "Jolly Miller" (first verse, more or less)
NOTES [70 words]: Opie/Opie-TheSingingGame points out the similarity between the first verse of "How Happy's the Mortal" ("How Happy's the Mortal, That lives by his Mill; That depends on his own, Not on Fortune's Wheel; By the slight of his hand, And the strength of his Back; How merrily, how merrily, His Mill goes Clack, clack, clack, How merrily, how merrily, How merrily, how merrily, His Mill goes Clack") and the usual first verse of "The Jolly Miller." - BS
Last updated in version 2.6
File: AdHHtMo

How I Could Ride!
DESCRIPTION: The singer complains of having no horse to ride, nor saddle, nor spurs. His mother tells him not to be idle but to ride the old bull and use rags and nails. "So I took the old bull and he cocked up his tail, And away went I in a storm of hail."
AUTHOR: unknown
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)
KEYWORDS: animal mother
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, p. 47, "How I Could Ride!" (1 text) (also Williams-Wiltshire-WSRO Wt 356)
Roud #1231
How I Love the Old Black Cat

DESCRIPTION: "Who so full of fun and glee? Happy as a cat can be, Polished sides so nice and fat, How I love the old black cat! Yes I do." The boys try to sick dogs on the cat, but the girl (?) rescues it. She prefers it to other pets

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: animal nonballad
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 147, "How I Love the Old Black Cat" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 147, "How I Love the Old Black Cat" (1 tune plus a text excerpt)
Roud #15767
File: Br3147

How I Love Them Pretty Yellow Gals

DESCRIPTION: "How I love them pretty yaller gals, One named Becky and the other named Sal. Soon there'll be a wedding in the cottage over yonder, And I'll be happy evermore. Soon there'll be great times dancing In the kitchen on the floor."

AUTHOR: unknown
EARLIEST DATE: 1962 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: love marriage dancing
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 744, "How I Love Them Pretty Yellow Gals" (1 short text, 1 tune)
NOTES [33 words]: The description is based on the Brown/Schinhan-FrankCBrownCollectionNCFolklore5. Schinhan suggests that this is a minstrel song, which seems likely enough, but I can't find a published source. - RBW

How Lang Have I a Bachelor Been

DESCRIPTION: The singer tells his mother he has been a bachelor for (48 years), and Meg will not have him no matter how often he asks. Mother tells him to go back and ask again. He declares that Meg must marry him. She refuses; he wails; mother says to stop crying

AUTHOR: unknown
EARLIEST DATE: 1776 (Herd)
KEYWORDS: courting rejection mother humorous
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 148-150, "Oh! Mither I hae a batchelor been" (1 text)
Roud #8548
File: HLMM148

How Lon the Train Been Gone?

DESCRIPTION: "Come and go with me (x3)." "How long the train been gone? (x3) Come and go with me." "Got my mother and gone (x3), Come and..." "It been very long gone." "Got my father and gone." "Dark cloud risin' in the east." "I'm gonna rise in that Judgment Day."

AUTHOR: unknown
EARLIEST DATE: 1980 (Rosenbaum-FolkVisionsAndVoices)
How Long Blues

DESCRIPTION: "How long, how long Has that evening train been gone, How long, Baby, how long, how long?... How long will it be Before you learn to quit mistreating me?" The singer complains about his lost woman and the travelling he has done.

AUTHOR: Leroy Carr?

EARLIEST DATE: 1928 (recordings, Tampa Red's Hokum Jazz Band, Gladys Bentley); perhaps 1921 (recorded by Daisy Martin)

KEYWORDS: loneliness separation travel

REFERENCES (4 citations):
Cohen-LongSteelRail, pp. 437-440, "How Long, How Long Blues" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 314, "How Long Blues" (1 text, 1 tune)
DT, HOWLONG*

ADDITIONAL: _Sing Out_ magazine, Volume 25, #1 (1976), p, 39, "How Long" (1 text, 1 tune, from Mable Hillery, which is a somewhat dubious relative; it has this general tone and many similar lyrics but also has much floating material and a different final line); Volume 38, #4 (1994), pp. 40-41, "How Long Blues" (1 text, 1 tune, the original Carr/Blackwell version)

RECORDINGS:
Gladys Bentley, "How Long - How Long Blues" (O'Ke 8612, 1928)
Leroy Carr [and Scrapper Blackwell], "How Long -- How Long Blues" (Vocalion 1191, 1928; Vocalion 1241, 1929; Banner 32557/Oriole 8166/Perfect 0215/Romeo 5166, 1932)
Jed Davenport, "How Long How Long Blues" (Vocalion 1440, 1930)
Folkmasters, "Rising Sun" (on Fmst01) [This is *not* "House of the Rising Sun," but a Brownie McGhee partial rewrite of "How Long Blues"]
Bertha "Chippie" Hill w. Baby Dodds' Stompers "How Long Blues" (Circle J-1003, n.d.)
Skip James, "How Long 'Buck'" (Paramount 13085, rec. 1931)
Wingy Manone & his orchestra, "How Long Blues" (Bluebird B-10749, 1940)
Daisy Martin, "How Long? How Long?" (O'Ke 8009, 1921, possibly this song)
Tampa Red's Hokum Jug Band, "How Long How Long Blues" (Vocalion 1228, 1928)

SAME TUNE:
Leroy Carr, "How Long, How Long Blues Part 2" (Vocalion 1279, 1929; Banner 32557/Oriole 8166/Perfect 0215/Romeo 5166, 1932; rec. 1928); Carr later released additional "How Long" sequels

NOTES [216 words]: I have not heard the Daisy Martin recording; it may be a different song. If it's the same, however, that shoots Carr's authorship in the foot. - PJS
According to Cohen, Martin's recording is "not closely related"; neither is a song recorded in 1928 by Alberta Brown, "How Long." Cohen of course does note some earlier materials which may have inspired Carr.
Cohen adds that their June 1928 recordings "inauguratu[ed] a major change in the nature of recorded blues music. Smoother, more urbane than most of the country blues that preceded them, more polished, and considerably more danceable, their style was immediately emulated." The result was to make piano-and-guitar blues much more common. - RBW
Except that they *didn't* get much more common, unless Carr and Blackwell were doing them. It's a difficult combination. - PJS

Carr and Blackwell alone were responsible for quite a few; the 1994 article in Sing Out! quotes William Barlow's _The Emergence of Blues Culture_ as saying the two had to re-record the song three times because the master kept wearing out! It was one of the best-selling "race" records of the period.
Carr unfortunately died in 1935 of alcohol abuse; he was only 30 years old. This probably means that a number of questions about this song will never be answered. - RBW
How Lovely It Was

DESCRIPTION: "Thanks for the memory
Of biplanes in the sky,
Of pilots who could fly,
Of four hour trips, attacking ships, returning with a sigh,
How lovely it was."
The singer recalls shore leave, equipment repair, WRENs, wartime heartbreak, and service life

AUTHOR: unknown

EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)

KEYWORDS: navy work love separation derivative technology

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 77, "How Lovely It Was" (1 text, tune referenced)

CROSS-REFERENCES:
cf. "Thanks for the Memories" (tune)

How Many Biscuits Can You Eat?

DESCRIPTION: "How many biscuits can you eat, this mornin', this mornin'? (x2) Forty-nine, and a ham of meat, this mornin'.'" Discussion of food, work, etc., with many floating verses ("Ain't no use me workin' so hard," "If you get there before I do").

AUTHOR: unknown

EARLIEST DATE: 1928 (recording, Humphrey Bate)

KEYWORDS: food nonballad work

FOUND IN: US(SE)

Roud #7876

RECORDINGS:
Dr. Humphrey Bate & his Possum Hunters, "How Many Biscuits Can You Eat?" (Brunswick 232, 1928)
Gwen Foster, "How Many Biscuits Can I Eat" (Bluebird B-8082/Montgomery Ward M-7859 [as "How Many Biscuits Can You Eat"], 1939)
Grandpa Jones, "How Many Biscuits Can You Eat?" (King 740, 1948)
Pickard Family, "How Many Biscuits Can You Eat" (Coast 253, n.d.)

CROSS-REFERENCES:
cf. "Crawdad" (tune)

SAME TUNE:
Crawdad (File: R443)

NOTES [34 words]: This is pretty definitely built about "Crawdad," or one of its relatives, and manages to be even sillier than that silly song. But it's been recorded enough that I finally decided it went in the Index. - RBW

How Many Horses (Blind Man's Buff rhyme)

DESCRIPTION: "How many horses has your father got in his stables? Three. What color are they? Red, white, and gray. Then turn about and tist about and catch them when you may." A rhyme for Blind Man's Buff or "Blinc buck-a-Davy."

AUTHOR: unknown

EARLIEST DATE: 1975 (Deane /Shaw)

KEYWORDS: horse play party colors nonballad father

FOUND IN: Britain(England(West))

REFERENCES (1 citation):
ADDITIONAL: Tony Deane and Tony Shaw _The Folklore of Cornwall_, B. T. Batsford, 1975, p. 51, "(How many horses has your father got in his stables?)" (1 short text)

File: DeSh051B
How Many Miles to Babylon?

DESCRIPTION: Singing game: "How Many Miles to (Babylon)? (Three) score and ten. Can I get there by candlelight? Yes, and back again." The rest of the song may refer to the pleasures of "Babyland" (Henry text), or to courting, or traveling -- or something else.

AUTHOR: unknown

EARLIEST DATE: 1805 (Songs for the Nursery, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: play party travel nonballad

FOUND IN: Ireland Britain(England(All), Scotland) US(Ap,MW,NE,SE) Canada(Ont) New Zealand

REFERENCES (15 citations):
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H40a, p. 12, "How Many Miles to Babylon?" (1 text, 1 tune)
- Linscott-FolkSongsOfOldNewEngland, pp. 18-19, "How Many Miles to London Town" (1 text, 1 tune)
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 26, "How many miles to Babylon?" (2 texts)
- Opie/Opie-TheSingingGame 4, "How Many Miles to Babylon?"; Opie/Opie-TheSingingGame p. 173, ("Here's my black and here's my blue") (5 texts)
- Baring-Gould-AnnotatedMotherGoose #146, p. 115, "(How many miles to Babylon?)"
- Montgomerie/Montgomerie-ScottishNurseryRhymes 81, "(How many miles to Glasgow Lea?)" (1 text)
- Newell-GamesAndSongsOfAmericanChildren, #101, "How Many Miles to Babylon?" (2 texts)
- Skean-CircleLeft-FolkPlayOfKentuckyMountains, p. 27, "How Many Miles to Burnham Bright?" (1 text)
- McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 85, "How Many Miles to Bethlehem?" (1 text, 1 tune)
- Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 42, "(How many miles to Babylon?)" (1 fragment); p. 109, "(How many miles to London town)" (a counting rhyme that might be independent)
- JournalOfAmericanFolklore, Katherine H. Wintemberg and W.J. Wintemberg, "Folk-Lore from Grey County, Ontario," Vol. XXXI, No. 119 (Jan 1918), #348 p. 111, "(How many miles to Barleytown?)" (1 text)
- JournalOfAmericanFolklore, Leah Rachel Clara Yoffie, "Three Generations of Children's Singing Games in St. Louis," Vol. LX, No. 235 (Jan 1947), #33 p. 32 "(How many miles to Mile-a-Bright?)" (1 text)

ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1826 ("Digitized by Google")), p. 298, ("King and Queen of Cantelon, How many miles to Babylon?") (1 text)
- G.F. Northall, English Folk-Rhymes (London, 1892 ("Digitized by Google")), pp. 397-398, ("How many miles to Hebron"); ("How many miles to Babylon?") (4 texts)
- Tony Deane and Tony Shaw _The Folklore of Cornwall_, B. T. Batsford, 1975, p. 51, "(How many miles from this to Babylon?)" (1 short text)

Roud #8148

CROSS-REFERENCES:
- cf. "Thread the Needle" (game) and references there

NOTES [897 words]: Sam Henry was of the opinion that the original text of this song referred to "Babylond," with "Babylon" as a corruption. Gomme, however, has nineteen texts (though a handful may not be this piece), and seven refer to Babylon, three to Banbury (Cross or Bridge), a couple of others to variants on Bethlehem, a few to London, and none to Babyland.

As secondary evidence, I note that Lewis Carroll quoted the piece, referring to "Babylon," in Chapter XVIII ("Queer Street, Number Forty") of _Sylvie and Bruno_. Carroll quotes quite a few popular lyrics -- and generally seems to have tried to use the best-known forms.

In defense of Sam Henry, there is a piece called "Baby-land" with several sheet music settings, by Jeannette Amidon (LOCSheet, sm1877 04182, "Baby-land," Wm. A. Pond (New York), 1877 (tune)) and Gerrit Smith (LOCSheet, sm1884 24704, "Baby-land," Wm. A. Pond (New York), 1884 (tune)). But these really look like by-blows to me. I have to think "Babylon" is original even though it's hard to explain.

One Northall text is "How many miles to Hebron? Three score and ten, Shall I be there by midnight? Yes, and back again. Then, thread the needle."

The "thread the needle" reference has to do with the game associated with "How many miles to...?"

However, Northall adds the following with no further comment: "Letter and Memoir of Bishop Shirley, p. 415, Lord Nugent, when at Hebron, was directed to 'go out by the needle's eye,' that is
by the small side gate of the city." The same text and reference to Lord Nugent had previously been cited in Notes and Queries, August 23, 1851 ("Digitized by Google"), Vol. IV, No. 95, p. 141 with the comment "Now this explains one of the strongest and most startling passages of Scripture, on the subject of riches; for the camel can go through the needle's eye, but with difficulty, and hardly with a full load, nor without stooping" [Matthew 19.24, Mark 10.25, Luke 18.25]; the note goes on to comment that this "does not tell much" about the game. On another, probably coincidental note, the game is often associated with Shrove Tuesday and sometimes with Easter Monday or May Day. - BS

The mention of "Hebron" is perhaps more counter-evidence to the claim, mentioned above, that the original reference was to "Babyland," since "Babylon" and "Hebron" are both Biblical names; it's hard to imagine a change from "Babyland" to "Hebron," but not too much of a stretch to change from "Babylon" to "Hebron" -- especially since Babylon no longer exists.

The distance from Jerusalem to Hebron, to be sure, is far less than seventy miles; it's closer to twenty miles. The distance from Jerusalem to Babylon, on the other hand, was many hundreds of miles away as the crow flies, and even more as the caravan travels. So to say that the distance to Hebron is three score and ten miles is less inaccurate than to say that that is the distance to Babylon.

Incidentally, the attempt to explain away Jesus's comment on the basis of a "Needle Gate" or the like is completely unfounded. InterpretersDict, volume III, p. 531, says, "Jesus used the figure of the impossibility of a camel's going through the eye of a needle to teach the difficulty of a rich man's entering the Kingdom of God. Some late Greek MSS. [avoid the problem by changing the text]. A much later interpretation made the saying refer to a postulated small gate called the 'Needle's Eye,' through which a camel would go with difficulty. Neither interpretation is justified."

Another article in InterpretersDict (II.854) bolsters this by showing multiple maps of post-exilic Jerusalem as reconstructed by various scholars. These list the various gates identified: Corner Gate, Gate of Ephraim, Old Gate, Valley Gate, Dung Gate, Fountain Gate, Water Gate, Horse Gate, "E Gate," Muster Gate, Sheep Gate, Fish Gate. No "Needle's Eye," note. And Jerusalem was not a large city. A dozen gates was "plenty".

On p. 860, there is a New Testament map. Its gates are New Gate, Damascus Gate, Herod's Gate, "St. Stephen's Gate" (obviously a more modern name), Single Gate, unnamed gate, Jaffa Gate. Pfeiffer, p. 113, has a map which shows Gennath Gate, Water Gate, Golden Gate, and internal Holdah Gates, plus at least three unnamed gates. At least one other atlas uses this exact map, and I seem to recall seeing it in a third as well.

HarperAtlas, which is the most complete and (it seems to me) the most accurate of all my six Biblical atlases, gives its map of New Testament era Jerusalem on pp. 166-167, shows the Damascus Gate, Gennath Gate, Essenes Gate, and three, possibly four, unnamed gates. Thus the consensus appears to be that there were six to eight gates to Jerusalem in Jesus's time. Most of these are unnamed -- although many would keep their names from the time of Nehemiah. It is theoretically possible that there was a "Needle Gate" or "Needle's Eye Gate" -- but Jerusalem was a fortress, and a very strong one; it took the Romans years to conquer it both during Pompey's campaigns in the first century B.C.E. and during the Jewish Revolt of 66. It is extremely unlikely that there was a Needle's Eye Gate -- a gate would need guards, and if you have to have guards anyway, better to build a substantial gate which allows real commerce. The odds are high that Jesus meant what he said: That he did not consider wealth to be conducive to salvation. - RBW

Bibliography

- InterpretersDict: [George Arthur Buttrick et al, editor], The Interpreter's Dictionary of the Bible, four volumes, 1962 (a fifth supplementary volume was published later)

Last updated in version 5.3
File: HHH040a

How Paddy Stole the Rope

DESCRIPTION: Paddy and Mick rob a church. They need rope to bind the loot. Paddy climbs the bell rope to the top, cuts the rope above himself and falls. Mick climbs up, cuts the rope beneath himself and can't get down. The boys are caught and thrown in jail

AUTHOR: unknown
How Pat Is Represented

DESCRIPTION: The singer protests that Irishmen are presented unfairly: Punch "depicts us... with crooked limbs and villainous face." On the stage we have "not a word of common sense." "Do me justice... I won't be laughed at anywhere but fairly represented"

AUTHOR: unknown
EARLIEST DATE: 1991 (IRRWhite01)
KEYWORDS: discrimination nonballad
FOUND IN: Ireland
Roud #2969
RECORDINGS:
Roisin White, "Do Me Justice" (on IRRWhite01)
File: RcDoMeJu

How Sad

DESCRIPTION: "Behold in me a married man whose life is full of gloom, How sad, oh, how sad. My eyes have lost their brightness...." He has to take care of the baby in the middle of the night while his wife sleeps and snores; he does the housework as she talks suffrage

AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: husband wife hardtimes political baby
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 77, "How Sad" (1 short text, 1 tune)
Roud #11406
CROSS-REFERENCES:
cf. "Rocking the Cradle (and the Child Not His Own)" (theme of the husband having to do his wife's work and care for the baby)
NOTES [25 words]: For some reason, Roud lumps this with a song about a man/woman who "won't marry a (farmer/bachelor/black girl/etc.)." I don't see the relationship. - RBW
Last updated in version 4.3
File: Brne077

How Stands the Glass Around (General Wolfe's Song)

DESCRIPTION: "How stands the glass around? For shame, ye take no care, my boys.... Let mirth and wine abound, The trumpets sound." As the soldiers set out, the singer asks, "Why, soldiers, why Should we be melancholy?" Live or die, they should drink and be happy

AUTHOR: unknown
EARLIEST DATE: 1729 (ballad opera "The Patron, according to Chappell)
How Sweet the Rose Blaws

DESCRIPTION: "How sweet the rose blaws, it fades and it fa's; Red is the rose and bonnie, O! It brings to my mind what my dear laddie was; So bloomed -- so cut off was my Johnnie, O!" Peace is come, but the singer's love is dead. She will meet him soon (in death)

AUTHOR: unknown

EARLIEST DATE: 1904 (Ford)

KEYWORDS: love soldier death flowers

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
Ford-VagabondSongsAndBalladsOfScotland, p. 176, "How Sweet the Rose Blaws" (1 text)
Roud #13166

NOTES [17 words]: This is almost the only song in Ford which is offered entirely without comment. Whatever that means. - RBW

File: FVS176A

How Tattersall's Cup Was Won

DESCRIPTION: "Fair, every heights are gleaming Beneath the sun God gave, Great waves of life are swaying Along the wheel-worn wave." A very detailed description of the race, listing many of the horses as well as the rider who was thrown and killed

AUTHOR: unknown

EARLIEST DATE: 1968

KEYWORDS: racing death horse

FOUND IN: Australia

REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, pp. 249-253, "How Tattersall's Cup Was Won" (1 text)

NOTES [29 words]: Meredith and Anderson believe this piece pertains to the race in which Alec Robertson was killed. This is quite reasonable, but the accident plays a relatively minor role. - RBW

File: MA249

How to Dodge the Hard Times

DESCRIPTION: "How to dodge the hard times is the hardest of tasks, For whatever becomes of us? Ev'ryone will ask." Raising food is not enough to survive or support the colony. Make cloth and clothes as well, work at trades, build a future

AUTHOR: unknown

EARLIEST DATE: 1869 (Wellington Evening Post, according to Colquhoun-NZ-Folksongs-SongOfAYoungCountry)

KEYWORDS: New Zealand hardtimes food nonballad

FOUND IN:

REFERENCES (1 citation):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 35, "How to Dodge the Hard Times" (1 text,
How We Got Up to the Woods Last Year

DESCRIPTION: "Come all you lads that would like to hear How we got up to the woods last year." The singer and colleagues gather (to go logging). They hire a coach and feel grand. They perhaps get drunk. They arrive.

AUTHOR: unknown
EARLIEST DATE: 1957 (Fowke)
KEYWORDS: travel drink logger
FOUND IN: Canada(Ont,Que)
REFERENCES (2 citations):
Fowke-LumberingSongsFromTheNorthernWoods #45, "How We Got Up to the Woods Last Year" (2 texts, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 22, "How We Got Up to the Woods Last Year" (1 text, 1 tune)
Roud #3676
RECORDINGS:
O. J. Abbott, "How We Got Back to the Woods Last Year" (on Lumber01)
CROSS-REFERENCES:
cf. "Conroy's Camp" (tune, lyrics, theme)
cf. "Rantin', Roarin', Drunk on the Way" (lyrics)
SAME TUNE:
Conroy's Camp (File: FowL46)
NOTES [54 words]: This is about as interesting as the description implies; even Fowke admits that the song lacks "any dramatic incident."
The chorus is shared, in general form, with "Rantin', Roarin', Drunk on the Way" -- but the plot is different; it appears to be simply a case of the cross-fertilization so common among lumbering songs. - RBW
File: FowL45

How Will You Stand in That Day?

DESCRIPTION: "For the sky it will be darkened, And the thunder will be rolling, And the lightning will be flashing In that day. O fathers, It's how will you stand, It's how will you stand in that day?"
"For the earth will be shaken." "For the stars will be falling."

AUTHOR: unknown
EARLIEST DATE: 1949 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: religious nonballad
FOUND IN: US(MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 59-60, "How Will You Stand in That Day?" (1 text, 1 tune)
Roud #7752
File: KPL059B

Howard Carey [Laws E23]

DESCRIPTION: The singer, Howard Carey, recalls his happy youth. But he left home and parents and, despite his mother's warnings, turns to a dissolute life. Blaming his fate on whiskey and bad women, he kills himself

AUTHOR: probably Joe Scott
EARLIEST DATE: 1948 (Manny/Wilson-SongsOfMiramichi)
KEYWORDS: suicide drink family
HISTORICAL REFERENCES:
May 5, 1897 - "Howard Carrick, a woodsman, aged 33, hanged himself in his room at Annie Siddal's boarding house in Rumford, Maine..." (source: Ives-DriveDullCareAway-PrinceEdwardIsland)
Howden Fair

DESCRIPTION: The singer describes the horses he saw at Howden Fair: all colors, ages, and conditions. "They bring their worst, they bring their best... Let's have room to show them all."

AUTHOR: unknown

EARLIEST DATE: before 1853 (Peacock, in _Notes and Queries_)

KEYWORDS: commerce farming horse

FOUND IN: Britain(England(Lond))

REFERENCES (2 citations):

OShaughnessy-YellowbellyBalladsPart1 23, "Howden Fair" (1 text, 1 tune)

ADDITIONAL: Edward Peacock in _Notes and Queries_ (London, 1888 ("Digitized by Google")), Seventh Series Vol. V, No. 123, May 5 1888, p. 345, "Howden Fair" ("It's I have been to Howden Fair") (1 text)

Roud #1086

NOTES [72 words]: OShaughnessy-YellowbellyBalladsPart1: "The horse-fair at Howden (near Goole) was an important one in the South Yorkshire and North Lincolnshire area." He quotes Peacock who says the song was "sung by Lincolnshire farmers and horse-dealers, who were in the habit of visiting the great Yorkshire horse-fair in the early years of the reign of George III."
The OShaughnessy-YellowbellyBalladsPart1 text is slightly modified from Peacock's text. - BS

Last updated in version 3.0

File: OSY023

Howdy Howdy

DESCRIPTION: "Howdy howdy brother (sister, father, preacher, mourner), Howdy howdy do M-m-m-m, And I do mighty well And I thank God too M-m-m-m-m"

AUTHOR: unknown

EARLIEST DATE: 1899 (Barton-OldPlantationHymns)

KEYWORDS: nonballad religious clergy

FOUND IN: US(SE)

REFERENCES (1 citation):

Barton-OldPlantationHymns, p. 4, "Howdy Howdy" (1 text, 1 tune)

NOTES [26 words]: Barton-OldPlantationHymns: "This is the entire hymn... It is a song for the opening of service... The 'M-m-m-m-m' is a humming sound with closed lips." - BS

Last updated in version 4.0

File: Bar004
Howdy, Bill (How I Got My Wife)

DESCRIPTION: "Howdy, Bill, git down a minute, Come right in from the sea." The singer will describe how he found his wife. They grew up together and fell in love, but he was afraid to say anything. Finally, sitting at far ends of a bench, they move closer (then marry)

AUTHOR: probably Bill Chitwood (Robertson)
EARLIEST DATE: 1927 (Richardson/Spaeth-AmericanMountainSongs)
KEYWORDS: love courting work
FOUND IN: US(Ap)
REFERENCES (1 citation):
Richardson/Spaeth-AmericanMountainSongs, pp. 59-60, "Howdy, Bill" (1 text, 1 tune)
Roud #3121
RECORDINGS:
Bill Chitwood & Bud Landress, "Howdy Bill" (Brunswick 2809)
File: Rich059

Howe o' Fife, The

DESCRIPTION: "Comin' thro' the Howe o' Fife, I met a lass, she was sae blythe, She smiled on me sae coutheely, My he'rt gaed pit-a-patter"

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan4)
KEYWORDS: courting
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 871, "The Howe o' Fife" (1 fragment, 1 tune)
Roud #6228
NOTES [10 words]: The current description is all of the Greig/Duncan4 text. - BS
Last updated in version 2.5
File: GrD4871

Howes o' Glenorchy, The

DESCRIPTION: "In the howes o' Glenarchy there is a bit ground, The more that you toil it, more pleasure is found"

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan7)
KEYWORDS: sex nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1442, "The Howes o' Glenorchy" (1 fragment, 1 tune)
Roud #7273
NOTES [20 words]: The current description is based on the Greig/Duncan7 fragment. Greig/Duncan7: "The words are stated to be indelicate." - BS
Last updated in version 2.5
File: GrD71442

Howes o' King-Edward, The

DESCRIPTION: "Though lovely the land where in childhood I wandered," the singer looks back on a different, more gloomy world. He recalls happy days of the past; now, "O, changed are the Howes o' King-Edward to me!"

AUTHOR: William Cruikshanks (died 1868)
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
KEYWORDS: home nonballad
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, pp. 339-340, "The Howes o' King-Edward" (1 text)
Roud #3942
Hu, Hu, Hu!

DESCRIPTION: German shanty. Translation: "Oh the bosun's great big fid boys, Hu, hu, hu, hu, hu! Is as long as a tops'l yard boys. Hu... Ch: Yaw, yaw, yaw we'll sing boys, an' we'll heave away (x2)."
AUTHOR: unknown
EARLIEST DATE: 1936 (Baltzer, _Knurrhahn_)
KEYWORDS: foreignlanguage shanty
FOUND IN: Germany
REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, pp. 536-537, "Hu, Hu, Hu!" (1 text, 1 tune -- a translation only; Hugill says the original was too rough)
ALTERNATE TITLES:
Reise, Reise!

Huckleberry Hunting

DESCRIPTION: Shanty. Characteristic line: "To me, Hilo, me Ranzo boy!" Boys and girls went huckleberry hunting, with the boys naturally chasing the girls. In the end a boy proposes to a girl (perhaps after seeing her garter)
AUTHOR: unknown
EARLIEST DATE: 1917
KEYWORDS: shanty courting
FOUND IN: US(MA) Canada(Mar)
REFERENCES (10 citations):
Doerflinger-SongsOfTheSailorAndLumberman, p. 32, "Huckleberry Hunting" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, p. 69, "Huckleberry Hunting" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 88-89, "Hilo, My Ranzo Way" (2 texts, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 249-250, "We'll Ranzo Way" (1 text, 1 tune) [AbEd, pp. 181-182]
Sharp-EnglishFolkChanteys, XIV, p. 17, "Huckleberry Hunting" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 102, "The Wild Goose" (1 text, 1 tune)
Terry-TheShantyBook-Part1, #12, "The Wild Goose Shanty" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp. 77-78, "The Wild Goose Shanty" (1 text, 1 tune)
DT, (RANZORAY" -- the text here is very similar to Doerflinger-SongsOfTheSailorAndLumberman's, but the tunes are so different that one wonders if they could be the same shanty)
Roud #328
CROSS-REFERENCES:
cf. "Ranzo Ray" (floating lyrics, form of chorus)
ALTERNATE TITLES:
Sing Hilo, Me Ranzo Ray

Hucklejee Bread

DESCRIPTION: "My father and mother Are sick in bed, And I must learn how To make hucklejee bread. Then up with your feet... And that is the way to make hucklejee bread."
AUTHOR: unknown
EARLIEST DATE: 1914 (Sackett/Koch-KansasFolklore)
KEYWORDS: mother mother disease food cook
FOUND IN: US(MW)
REFERENCES (2 citations):
Hudson River Steamboat

DESCRIPTION: "Hudson River steamboat, sailing up and down, New York to Albany or any river town, Choo choo to go ahead, Choo choo to slack her...." Sketches of places one would pass and things one might see from the steamboat

AUTHOR: perhaps adapted by John Allison?

EARLIEST DATE: 1955

KEYWORDS: river ship nonballad technology

FOUND IN: US

REFERENCES (2 citations):
Lomax-FolkSongsOfNorthAmerica 40, "Hudson River Steamboat" (1 text, 1 tune)
DT, HUDSNRVR

Roud #6671

ALTERNATE TITLES:
Hudson River Steamer

File: LoF040

Huey Long

DESCRIPTION: "Huey began to holla, Huey began to squall. "It was too bad Huey had to go, For he'd taken from the rich And he'd given to the poor." The people gather around the hospital where Huey is dying. His wife bids farewell and wishes she could do his work

AUTHOR: unknown

EARLIEST DATE: 1966 (Coffin & Cohen)

KEYWORDS: political death homicide

HISTORICAL REFERENCES:
Sep 10, 1935 - Assassination of Huey Long

FOUND IN:

REFERENCES (1 citation):
ADDITIONAL: Tristram P. Coffin and Hennig Cohen, _Folklore in America: Tales, Songs, Superstitions, Proverbs, Riddles, Games, Folk Drama and Folk Festivals_, Doubleday, 1966, pp. 93-94, "The Haunted Wood" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Mister McKinley (White House Blues)" (lyrics, form)
cf. "Death of Huey P. Long" (subject)

File: CoCo091

Hugh Hill, the Ramoan Smuggler

DESCRIPTION: The singer, a member of Hill's smuggling crew, recalls how Dixon betrayed them. A cutter captures Hill's ship, but when the crew is brought to trial, no proof is available; Hill and crew go free and will smuggle more

AUTHOR: unknown

EARLIEST DATE: 1933 (Sam Henry collection)

KEYWORDS: trial punishment ship escape

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H494, pp. 127-128, "Hugh Hill, the
Ramoan Smuggler" (1 text, 1 tune)
Roud #13372
NOTES [48 words]: One of the less-intelligent British colonial policies was to cut off all sorts of external (and even internal) trade. This made smugglers like Hugh Hill heroes. There really weren't many of them, though -- Ireland didn't have enough excess income to support a large smuggling industry. - RBW
File: HHH494

Hugh Spencer's Feats in France [Child 158]

DESCRIPTION: Hugh Spencer is sent to the king of France to know whether there be peace or war; answer: War. The French queen challenges him to joust with her knight. French horses and spears are inferior but he wins, then fights others until the king sues for peace.

AUTHOR: unknown
EARLIEST DATE: before 1750 (Percy Folio)
KEYWORDS: royalty war France knight fight
HISTORICAL REFERENCES:
1337-1453 - Hundred Years' War between Britain and France
FOUND IN:
REFERENCES (3 citations):
Child 158, "Hugh Spencer's Feats in France" (3 texts)
Hales/Furnival-BishopPercysFolioManuscript, volume II, pp. 290-295, "Hugh Spencer" (1 text)
Roud #3997

NOTES [5399 words]: In trying to figure out what this song is about, we have the following clues from the texts of the ballad (which is known only from the Buchan/Moreira-TheGlenbuchatBallads text plus three texts printed by Child, respectively from the Percy Folio, from another text in the Percy papers, and from a Scottish version collected in Aberdeenshire by Joseph Robertson; the song has never been found in modern tradition):
In Child A, B the hero is Hugh Spencer and he is English. In Child C and Glenbuchat, he is "Sir Hugh," or "young Sir Hugh," and is Scottish.
In all versions, Hugh is sent to France.
In Child B, Hugh is accompanied by Hugh Willoughby and John of Atherly. He apparently sails alone in Glenbuchat.
In Child A, C, and Glenbuchat, the unnamed Queen of France argues with Spencer. In Child B, the Queen is Maude.
In Child A, the French King is Charles.
In Glenbuchat, it appears that the King of France is aged.
Child A mentions a battle fought at Walsingham.
The English King is not named in A or B, nor the Scottish King in C and Glenbuchat.
Glenbuchat mentions a "Duke of Darbois." This is certainly a corruption, but it's hard to say what it is a corruption of. My guess is that it might be a sort of conflation of the French Dukedom of Berry with the English Earldom of Derby (Darby), but the name certainly can't be used as a dating hint. The other possibility might be Robert of Artois, who was a count rather than a duke but who was instrumental in getting Edward III to start the Hundred Years War; exiled from France, he goaded Edward into war by implying that the king wasn't tough enough in standing up for his rights (Neillands, p. 75).
Child apparently felt that the Hugh Spencer of this song was a real person (Brown, p. 122). Fowler, p. 165, also considers it historical (indeed, he considers it the only historical ballad in the Percy Folio to survive into the nineteenth century). I must confess to doubting it.
Child begins by stating that there were "many Hugh Spencers" in English history, but this is somewhat exaggerated. No doubt there were many of that name -- but none of great fame.
OxfordCompanion, p. 883, lists only one Spenser (the poet Edmund Spenser) and two Spencers, neither named Hugh and both too late for the song. Even Child implicitly admits the lack of noteworthy Spencers, for the only Hugh Spencer he mentions explicitly is "the younger of the favorites of Edward II."
However, "Spencer" is not the usual name for this man. Child calls him Hugh Spencer, and Doherty consistently gives the family name as "de Spencer" (e.g. p. 65), but most authorities call him "Despenser": CokayneIV, p. 259, Harvey (p. 131), Hicks (p. 63), Hutchison (p. 98), Myers (p. 18),
Oxford Companion (p. 289), Prestwich (p. 80), Phillips (p. 9), Saul II (p. 431), Tuck (p. 9), Warner (p. 23), and Wilkinson (p. 125). Other than Child, I cannot recall *anyone* in modern times calling him "Spencer."

On the other hand, there is another piece in the Percy Folio, "Proude where the Spenc[ers], Hales/Furnival-BishopPercysFolioManuscript, volume III, pp. 478-484: MSPercyFolio, p. 508, which is clearly about Edward II and the Despensers and calls them "Spencers." A quirk of one of the sources of the Percy Folio, since it contains both these pieces? I don't know. It doesn't appear to be traditional, though; some anonymous poet dug up a famous story and versified it.

The first Hugh Despenser of any significance lived in the reign of King Henry III. That king appointed him to the noteworthy post of Justiciar in 1260 (Powicke, p. 162), and he spent a second brief term as Justiciar a little while later (although not by Henry's choice; that was one of the times when the barons were telling what to do; Hallam, p. 60). That Hugh Despenser's father-in-law Philip Basset had also been justiciar (Hicks, p. 62). However, the Justiciar -- in effect, the regent when the King left the country -- should not have been able to leave the realm, so he wouldn't be in position to have feats in France. In any case, this Despenser was killed at Evesham a few years later (Powicke, p. 202) -- while opposing the King! (Hutchison, p. 95).

This Despenser is unlikely on other grounds because there was no King Charles of France at this time; Louis IX was the French King from 1226-1270, and he was succeeded by Philip III (1270-1285) and then Philip IV (1285-1314). Other than kings who were impossibly early, there was not to be a King Charles until Charles IV (1322-1328); later on, Charles V reigned 1364-1380 (and was regent for some time before that) and Charles VI reigned 1380-1422. Better candidates than Henry III's Hugh are the Hugh Despensers, father and son, who were important in the reign of Edward II (reigned 1307-1327). The elder was, according to Hutchison, p. 95, the son of the Despenser of Evesham; he was born around 1261 (Phillips, p. 418; Hicks, p. 62, says 1262). His son Hugh the Younger was about Edward's age; they had, in fact, been knighted on the same day (Hutchison, p. 103). This would mean Despenser the Younger was born around 1284.

The elder Despenser was of some note as a soldier, having fought at Bannockburn and elsewhere (Hutchison, p. 95; Hicks, p. 62, says he fought in Flanders and Gascony as well as Scotland). He had also been one of the commissioners who arranged for Edward II's marriage to Isabella of France (Philips, p. 117). But by the time Charles IV took the throne of France, he was too old to be a champion -- although hardly as old as Froissart claims; that less-than-reliable writer says he was ninety at the end of Edward's reign; (Froissart I. 10; Froissart/Jolliffe, p. 16). This being the case, if the Spencer of the song is based on a Despenser, it almost certainly is the younger.

It is ironic to note that, according to Phillips, p. 363, Edward and the younger Despenser apparently disliked each other at first. That would change over time.... Edward II was a king who was always dependent on favorites. His first had been Piers Gaveston, who however had been murdered in 1312. (Interestingly, there seem to have been oral pieces written about Gaveston, although none have been found in modern tradition -- probably because many of them were in Latin. Riggs, pp. 87-88, quotes from two of them, parodies of Latin hymns, which were both still current in the fifteenth century; one begins "Vexilla regni prodeunt; fulgit cometa comitum," the other "Pange, lingua, necem Petri qui turbauit Angliam." Over the next decade, Edward relied on a small circle, but gradually the Despensers came to the fore. Mortimer, p. 99, declares that "by the end of 1320 [Despenser] had become the pivot upon which the balance of Edward's reign turned." And the younger Despenser was even appointed to a mission to France (Phillips, p. 384). But, although our records are incomplete, it proved a very short visit, if indeed he made it to Paris at all.

The single strongest argument against the possibility that the younger Hugh Despenser is the Hugh Spencer of the ballad is the fact that everyone except Edward II hated the Despensers. Despenser the younger was suspected of a sexual liaison with the King -- indeed, Queen Isabella eventually openly accused him of it (Doherty, p. 96), and so did Adam Orleton, Bishop of Hereford (Warner, p. 217). Hicks, p. 64, is certain that the charge is true. Lyon, p. 83, declares that "the manner by which both Edward and the younger Despenser were put to death strongly implies that the king was considered in his lifetime to be homosexual, and on p. 81 affirms that "it is likely that his relationships with his male favorites were homosexual" -- even believing (on no evidence that I can see) that he "adopt[ed] the passive role in homosexual acts."

It seems to me that the majority of recent commentators disagree. Phillips, p. 98, offers evidence against the hypothesis, and even offers some reason to think Edward had a relationship with Despenser's wife, not Despenser himself. Warner agrees that, toward the end of his reign, Edward and Despenser's wife, who had always been friendly, "became extremely familiar" -- particularly noteworthy because she was Edward's niece. Somebody certainly had sex with her; Eleanor de
Clare had at least ten children during her twenty years of marriage to Despenser (Warner, p. 125). Phillips, pp. 102-103, sums up the evidence about Edward's sexuality: He had several children by his wife, and seemingly a shadowy illegitimate child as well. Phillips also notes that the King of France, who was unusually anti-homosexuality in a time when homophobia was normal, let Edward marry his daughter. It seems highly unlikely that he was exclusively homosexual.

If Edward had a homosexual love affair, it was much more likely that it was with his earlier favorite, Piers Gaveston. Phillips, who generally downplays the idea, on p. 102, admits "It is impossible to be certain of the true nature of the relationship between Edward II and Gaveston, whether sexual, a formal bond of brotherhood, or simply a very close friendship." What is certain is that Gaveston was exalted above everyone else in the land, and Edward really liked being around him. Surely many at the time suspected a sexual element.

My personal suspicion is that Edward II had a hint of autism. He was not stupid, as he showed at times when he outwitted his barons. But he was ridiculously insensitive to the opinions of his greater subjects, which is common for those with autism.

What makes this significant is that those with autism often find a few very close friends to whom they are extremely loyal -- as Edward was to Gaveston; at one point, he offered to give up sovereignty over Scotland just to get Gaveston shelter there! (Tuck, p. 65). His relationships with Hugh Audley and Roger Damory (Mortimer, p. 90) also sound a bit like autistic friendships. But to people who had no knowledge of autism, it could have looked like homosexuality.

But if Edward had one homosexual affair, it was easy to assume he had two -- and that meant Despenser the younger. Given the attitudes of the time, would an accused homosexual have been exalted as a champion of England?

Nor was this the only reason the younger Despenser was so disliked; he and his father were both extremely grasping, and used their favor with the king to gain extensive lands and wealth (Prestwich, p. 89; Hicks, p. 64, declares that his goal in government service was to gain wealth; Tuck, p. 75, declares, "Despenser [the Younger] was ambitious and greedy; the phrase he himself coined, "That Despenser may be rich and may attain his ends," succinctly sums up his intentions") As Myers says on p. 18, "The Despensers were able and less greedy than is sometimes supposed..... But Edward's government was, on the whole, inept, and the Despensers were widely hated as covetous and oppressive." As early as August 1321, Edward II had been forced to exile the pair and take away their holdings (Prestwich, p. 90; Mortimer, p. 109).

Despenser the Younger proceeded to turn pirate during the exile (Mortimer, p. 111). It is true that he preyed mostly on non-English ships (Hutchison, p. 107), and piracy at this time was considered far more honorable than it later became -- but it was hardly a nobleman's work, and the French were not his sole target; his biggest prize was Genoese (and caused a diplomatic incident).

Edward's treatment of the Despensers resembled the King's behavior with Gaveston a decade before: Edward had exiled his favorite, then stupidly called him back. The Despenser saga followed the same script: Edward II turned on his opposition soon after, and recalled the Despensers in 1322 (Hutchison, p. 111). It had been a very short exile.

In some ways, they were actually more problematic than the previous favorites: "Compared with Gaveston, whose influence seems to have been over the person of the king rather than the day-to-day business of government, there was much more reason to accuse [the younger] Despenser of acting as if he were king" (Phillips, p. 442).

As administrators, they seem to have been competent enough (Hutchison, p. 118, notes useful reforms passed by the parliament of 1322) -- but their goal was self-aggrandizement, not good government. "Their success in 1322 revived the Despensers' appetite for land and wealth; they had not learned their lesson from the previous rising against them" (Prestwich, p. 93). Despenser the younger "was blatantly corrupt and untouchable and his regime was a reign of terror" (Hicks, p. 65).

The father was promoted to an earldom (Prestwich, p. 94); the son was given more than three dozen land grants which made him lord of almost all of South Wales (Hutchison, p. 117) and produced an income of about 7500 pounds per year (Hicks, p. 65); a royal ship was named *La Despenser* (Prestwich, p. 94).

According to Prestwich, p. 104, after the defeat and execution of the Earl of Lancaster and his supporters, "Edward II had at his disposal the greatest territorial windfall that any medieval English monarch enjoyed. The estates could have been used to create a new loyal following; instead, the benefits of royal favour were shared out by a small clique of the Despensers and their cronies in a period of tyrannical rule." The elder became Earl of Winchester; the younger, although he was not actually granted the title of Earl, collected almost all the lands of the Earldom of Gloucester and a big chunk of Lancaster lands (Phillips, p. 418) -- and almost all in Wales and the Marches, making it worth more than equivalent lands scattered around the nation, which is what most Earls had.

There was, to be sure, a quarrel between England and France at the time. Edward I of England
(reigned 1272-1307) and Philip IV of France (reigned 1285-1314) had had many quarrels over the
borders of the English province of Guyenne in southwestern France, an English possession that
was nonetheless considered subject to the French crown. But when Edward II succeeded his
father, he went through with a marriage with Philip's daughter Isabella, and for a time the two
nations were friendly (Prestwich, p. 85). Two sons, Louis X (reigned 1314-1316) and Philip V
(1316-1322) succeeded Philip, but the third of Philip's sons, Charles IV (1322-1328) eventually
ended up quarreling with his brother-in-law and his chief minister Despenser the Younger.
Phillips, p. 43, notes that "The accident of the survival of part of Despenser's personal archives
shows that he was centrally involved with the administration of Gascony during the time of the
Anglo-French war there in 1324-1325."
Under Despenser, tensions between France and England heated up over affairs in Gascony
(Phillips, pp. 455-457); the two nations ended up in a small-scale war, the "War of St. Sardos" --
really a border squabble that got out of hand. A party in Gascony attacked St. Sardos, a town that
was being fortified by the French, and hanged a French officer (Phillips, pp. 461-462). The French
called for satisfaction, didn't get it, and Edward's half-brother the Earl of Kent made a hash of the
embassy which followed (Hutchison, p. 125).
Without planning it, Edward and the Despensers found themselves at war with France, but the
conflict was no English victory; the French occupied La Reole (Seward, p. 24). The English ended
up buying a peace; Edward II supposedly paid some 90,000 pounds to keep his remaining lands in
Guyenne (Ormrod, p. 14).
Nob did either Despenser command in the war; Edward II had originally planned to lead the English
army, but then decided to turn the command over to the Earl of Surrey (Phillips, p. 468). Indeed,
Phillips, p. 428, suggests that Despenser could not safely have gone to France at this time.
Meanwhile, hostility was growing between Queen Isabella, King Edward, and the Despensers
(Hutchison, p. 128). Edward, during the French wars, had taken away some of her land (Phillips, p.
466). The Despensers cut back on her allowance and planted an open spy in her household
(Hutchison, p. 129). Phillips, p. 482, thinks that hostility between the Queen and the younger
Despenser began by at least 1322, although she may not yet have turned against her husband
himself.
Late in the reign of Edward II, at the height of the Despenser power, Queen Isabella went on a
diplomatic mission to her brother Charles IV to end the War of St. Sardos. At one time Edward and
Despenser were supposed to come to formalize the agreement made (Phillips, p. 475). But again
Despenser did not come to France -- at first, Edward apparently wanted to go, but Despenser,
according to Mortimer, p. 142, was unwilling because he feared assassination if Edward left. And
he couldn't go to France himself, because the French had declared that he would be tortured if
ever found there (Mortimer, p. 143). Instead it was decided to send Edward II's son Edward.
This was disastrous. Once Isabella was joined by her son (the future Edward III), she refused to
come home, claiming that he had not only deprived her of her privileges but of her conjugal rights.
In effect, she accused him of homosexuality before the French court (Mortimer, p. 143). She had
become, in Hutchison's words (p. 127), "the dominating personality in a miscellaneous group
whose sole binding agent was its hatred of the power and pride of the Despensers."
Edward tried to get her to come back, but he did it in uncompromising terms, simply ignoring her
claims. He had his bishops write to her to call her home -- but it appears that he wrote what they
sent (Mortimer, p. 144). Finally, on February 8, 1326, Edward formally admitted that his wife had
turned against him (Mortimer, p. 146)
Naturally Charles IV took his sister's side. The younger Despenser finally took a hand, though. He
did not travel to France to fight -- but he did offer flattery and money to Charles IV (Froissart I.7;
Froissart/Jolliffe, p. 10). It worked well enough that Isabella had to head off to Hainault to raise her
invasion.
She does seem to have been quite militant, though; Mortimer, p. 218, reports an incident where
she actually put on armor and prepared for battle.
This raises an interesting possibility. There is no hint of this in the ballad, but perhaps if we change
the Queen OF France to the Queen FROM France, we might have an explanation for the quarrel in
the ballad between Queen and Spencer. Possible -- but without proof. Doherty, p. 100, thinks the
Despensers may have encouraged Edward II to distrust his queen, but this too is beyond proof. We
do know that she made many accusations against them (Doherty, p. 101).
And the Despensers were responsible for guarding against an invasion (Doherty, pp. 88-89).
Unfortunately their efforts failed; as Doherty notes on p. 89, Edward had made so many enemies
that many lords were willing to secretly turn their backs on him. As Barber says on p. 14, neither
party was popular: "As Isabella's power grew, so she seemed to imitate her husband's failings: The
Despensers were balanced by Mortimer, Edward's dislike of government by Isabella's rapacity for
money. [After she took charge, she latched onto more than 30,000 pounds in immediate cash, a huge income, and the Despenser treasures; Mortimer, pp. 171-173.] But Isabella was the more determined character...."

And she had managed to raise a small army. In Hainault, she married her son Edward III to Philippa of Hainault, one of the count's daughters, and spend the entire dowry to raise troops (Packe, p. 27). They then sailed for England.

Support for Edward collapsed almost instantly (Doherty, pp. 90-91). The London mob attacked and murdered suspected supporters of the Despensers (Hutchinson, p. 135). Adam Orleton, the Bishop of Hereford (who just might be the Bishop of Hereford of the Robin Hood saga; see the extensive notes to "A Gest of Robyn Hode" [Child 117] and those to "Robin Hood and the Bishop of Hereford" [Child 144], as Edward II might well be the king of the "Gest") preached against Despenser the Younger. (Although his text, "I will put enmity between you and the women" -- Mortimer, p. 155 -- is a little forced; yes, Edward and Isabella were enemies by this time, but hardly for the same reasons.)

The elder Despenser -- who may have halted his flight to try to buy time for his son and Edward II (Packe, p. 29) -- was cornered and apparently tried to negotiate, but his castle was stormed (Mortimer, p. 156) and he was captured.

He was given a mock trial (Prestwich, p. 97, calls it a "deliberate parody" of the Earl of Lancaster who had been executed in 1322, and Phillips, p. 513, says it was modelled on that procedure). He was not granted the right to answer the charges against him (Packe, p. 30) -- on the almost-reasonable grounds that he had made a law denying the accused the right to address their charges (Phillips, p. 512). Supposedly Isabella pleaded for his life (Mortimer, p. 159), but I suspect this was staged. He was executed as a traitor and his head ordered to be displayed at Winchester even before Edward II was captured (Doherty, pp. 92-93), which shows how much the Despensers were hated.

The younger Despenser was taken not long after -- and knew he could expect no mercy (the summary of the charges against him occupies almost all of page 517 in Phillips; it appears to me that there were at least 13 capital charges and as many more which would probably result in severe fines or punishment).

Faced with charges that would clearly end with him being executed with torture, Doherty (p. 105) and Warner (p. 226) think he tried to kill or starve himself. The conspirators who had overthrown Edward II concluded that he might not live to face a show trial in London, so he was tried in Hereford. Froissart I.13 (Froissart/Jolliffe, p. 20) says he made no answer to the charges (which Doherty, p. 106, interprets to mean that he was not allowed to reply. This seems likely, since he was tried before most of the same judges who had tried his father; Phillips, p. 516).

Naturally he was condemned to death by the most extreme means possible. Froissart/Jolliffe's version has it that, in the initial stages, his genitals were cut off and thrown into the fire because of his alleged sexual relations with Edward II (Phillips, p. 518 n. 382 thinks the real purpose was to indicate the destruction of his family line, also symbolized by the removal and destruction of his coat of arms). Doherty's description is more like a standard drawing and quartering -- but there is no doubt; Despenser was tortured to death. His head was then displayed on London Bridge. Mortimer, p. 160, thinks that his quartering was inevitable, because -- literally -- everybody wanted a part of him. Or at least of his corpse.

On p. 162, Mortimer says that the judge concluded Despenser's trial by declaring, "Go to meet your fate, traitor, tyrant, renegade; go receive your own justice, traitor, evil man, criminal!" (Of course, the sentence would not have been read in Modern English....)

Despenser's punishment seems to have been made extra symbolic (Mortimer, p. 162): He was drawn by four horses rather than the usual two, and when they half-hanged him, they put him on a gallows fifty feet high (it doesn't say so, but this was presumably to "hang him higher than Haman"). His castration and evisceration was also done high in the air so all could see.

(It is ironic to note that Roger Mortimer, who was largely responsible for overthrowing the Despensers, would come to a similar end: Tried without being allowed to defend himself, he was drawn to his place of execution, then hung; Mortimer, pp. 239-241. At least he wasn't eviscerated.) Despite the cruel end, Dohery, p. 107, declares that "Nobody would mourn de Spencer." The rebels then set about deposing the king, finally inducing him to abdicate so that his son, rather than someone else, would be raised to the throne (Dockray, pp. 112-113, etc.; Prestwich, p. 98).

Prestwich, pp. 98-99, thinks that his abdication was not part of the original plan; Isabella and Mortimer hoped to rule in his name. But that didn't work, so he became an embarrassment. In 1327, after at least one attempt at rescue (Doherty, p. 117), the decision was made to murder Edward II. The grisly tale that he was killed with a red-hot poker up the anus does not appear until later (Prestwich, p. 99, although Philippps, p. 32, notes that the tale that Edward was homosexual and
killed in this way is now universally know in England), but it is effectively certain he was killed in 1327.

Not all of the problems in Edward II's reign were the fault of the Despensers, who merely took advantage of the opportunities Edward II offered, but it appears absolutely no one approved of their actions. It is hard to imagine making a song about them.

We should note that this was not the end of the Despenser family. A third Hugh, or Huchon, the son of the younger Despenser, had been born around 1309 (CokayneIV, p. 271), and had been besieged in Caerphilly Castle during the rebellion against Edward II; the castle did not surrender until Hugh/Huchon's life was guaranteed (Warner, p. 223), although he was imprisoned until 1331 (CokayneIV, p. 272; Warner, p. 227). His daughters also survived, and some married and had children although others were forced into nunneries (Warner, p. 227). Hugh the Younger's wife was given back her dower lands very early in the reign of Edward II's son Edward III (Mortimer, pp. 173, 200). Hugh/Huchon Despenser was restored to his estates in 1337 (Tuck, p. 104), and served in the army that fought at Crecy in 1346 under Edward III (CokayneIV, p. 273); indeed, this Hugh Despenser helped clear a vital crossing of the Somme before the battle, leading the force that drove the French defenders away from the north bank (Barber, pp. 62-63; Neillands, p. 97). He was summoned to parliament as "Hugo le Despenser" in 1338, allowing him to return to the peerage as "Lord le Despenser" (CokayneIV, p. 273). But he died in 1348 (CokayneIV, p. 274) and the direct line of the Despensers was extinct.

The title Lord le Despenser was apparently revived in 1357 for Edward Despenser, nephew of one of the last Hughes (CokayneIV, p. 276). He died in 1375. His son Thomas Despenser was apparently very young at the time (CokayneIV, p. 278).

Richard II made Thomas Despenser, the great-grandson of Edward II's favorite, Earl of Gloucester (SaulII, p. 382; CokayneIV, p. 279), presumably because his the family had married into the Gloucester earldom (and because Richard had disposed of Humphrey, Duke of Gloucester, who had held the title). Tuck, p. 206, says that he was also one of Richard's court circle, adding on p. 211 that Despenser managed to have the judgment against his ancestors cleared by Richard in 1397. When Henry IV succeeded, however, Despenser lost the Gloucester title (Given-Wilson, p. 161) -- and was later involved in a conspiracy to restore Richard II to the throne and killed by a mob (Tuck, p. 225; Given-Wilson, p. 162). The Despensers were never fully restored after that;

Sir Hugh Despenser served as Henry IV's envoy to Guyenne in May 1400 (Given-Wilson, p. 255) -- but if he did anything except travel to Guyenne, I can't find it. And Guyenne was under English rule at the time, although considered part of the Kingdom of France.

It's just barely possibly that Bishop Henry Despenser (c. 1341-1406) might be considered to have had "feats in France," since his campaign was in Flanders (Hicks, p. 172), which was a French vassal state. It is sometimes suggested that the Squire in the Canterbury Tales served under Henry Despenser (Chaucer/Benson, p. 802), since he is said (line 86 of the General Prologue) to have served 'In Flaunders, in Artoys, and Pycardie." However, Despenser's expedition was a total flop -- Hicks, p. 173, declares, "The expedition was too late as the Flemings had been decisively defeated in 1382 at Rosebeke, but Despenser was also at fault for several breaches of his contract with the government. He took less men than agreed, changed his destination, took command himself rather than employing a nobleman as king's lieutenant, and disbanded his forces, which could have been used in another theatre of war." He also offended the nobility by refusing to allow the Earl of Arundel to take part in the expedition (Tuck, p. 182). Thus he is unlikely to have been
remembered for its "feats," and the other Despensers were minor characters. It was a decade after the deposition of Edward II that the real war with France began, when the new French king, Philip VI of Valois, confiscated all of Guyenne (Ormrod, p. 19). But there is no hint of a champion challenging him prior to the war -- let alone scaring him off. It is interesting, although perhaps not very relevant, that King Edward III himself challenged Philip of Valois (Philip VI) to a single combat (Prestwich, p. 173). Nothing came of that, of course; Philip in 1339 was about 45 years old, and wearing out, whereas Edward III was 32, and very tall and strong, and was also a very stout fighter -- he won several large tournaments in the 1340s, and supposedly was still a better-than-average combatant as late as 1359 (Prestwich, p. 205. Seward, p. 39, has a different version of this, in which Edward offered single combat or a combat between a hundred knights of each side -- but does not cite a source). But the challenge to combat between Edward and Philip of course was given only *after* the war had started. This whole business of tournaments to settle conflicts between nations is, of course, very old; we see an instance of it during the quarrel between David and Ishbaal in 2 Samuel 2:12-17 (where, however, all the participants died and nothing was settled).

On the whole, the simplest explanation for this song is probably that it is fiction, and the name Hugh Spencer is coincidence. But we cannot rule out the possibility that it is a conflate song. The first part, we might conjecture, is about Hugh Despenser the Younger, but the story of the Feats in France dates either from the reign of Henry V (in which case Henry himself might be the hero) or from the reign of Edward III -- in which case John Hawkwood or Robert Knowles (both semi-outlaws who led robber bands but were regularly employed by the state) strike me as strong candidates.

In this connection, it is interesting to note that Charles V reigned in France during the latter part of the reign of Edward III, and Charles VI reigned for most of the reign of Richard III (the successor of Edward III) and all of the reigns of Henry IV and Henry V. Both, however, have drawbacks -- Charles V's reign saw France recapture most of the English conquests in France, and Charles VI was mad for almost his entire reign, so he could hardly have directly contested with Hugh Spencer. For more on Henry V, and the Hundred Years' War in general, see the notes to "King Henry Fifth's Conquest of France" [Child 164]. - RBW

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- Chaucer/Benson: Larry D. Benson, general editor, The Riverside Chaucer, third edition, Houghton Mifflin, 1987 (based on F. N. Robinson, The Works of Geoffrey Chaucer, which is considered to be the first and second editions of this work)
- CokayneIV: George Edward Cokayne, The Complete Peerage, volume IV (Dacre to Dysart), 1916 (I use the BiblioLife 2011 print-on-demand edition)
- Harvey: John Harvey, The Plantagenets, 1948, 1959 (I use the 1979 Fontana paperback edition)
- Hicks: Michael Hicks, Who's Who in Late Medieval England (1272-1485), (being the third volume in the Who's Who in British History series), Shepheard-Walwyn, 1991
- Lyon: Ann Lyon, Constitutional History of the United Kingdom, Cavendish, 2003
- Neillands: Robin Neillands, The Hundred Years War, Routledge, 1990
Hughie Grame [Child 191]

DESCRIPTION: Hugh the Graeme is taken for horse thieving. Many pray for his life, but the Bishop (of Carlisle) is bitterly opposed and has his way. (Hugh is executed.) The reason is that the Bishop has seduced Hugh's wife, and the horse stealing was in retaliation

AUTHOR: unknown

EARLIEST DATE: before 1697 (broadside, Bodleian Douce Ballads 2(204b))

KEYWORDS: execution revenge adultery robbery

FOUND IN: Britain(England(North),Scotland(Aber,High))

REFERENCES (14 citations):

Child 191, "Hughie Grame" (9 texts)
Bronson 191, "Hughie Grame" (7 versions)
Bronson-SingingTraditionOfChildsPopularBallads 191, "Hughie Grame" (5 versions: #1, #2, #3, #4, $5)
Chambers-ScottishBallads, pp. 292-293, "Highie Graham" (1 text)
Dixon-ScottishTraditionalVersionsOfAncientBallads XV, pp. 73-76, "Sir Hugh, the Graeme" (1 text)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 124-125, "Hughie Graham/Hughie Graeme" (2 texts)
Greig/Duncan2 271, "Sir Hugh the Graeme" (2 texts, 1 tune) {Bronson's #4}
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 98-99, "Hughie the Graeme" (1 text, 1 tune) {Bronson's #5}
Whitelaw-BookOfScottishBallads, pp. 410-411, "Hughie the Graeme"; pp. 411-412, "Hughie Graham" (2 texts)
Quiller-Couch-OxfordBookOfBallads 143, "Hughie the Graeme" (1 text)
Olson-BroadsideBalladIndex, ZN287, "As it befel upon one time"; ZN1008, "Good Lord John is a hunting gone"

DT 191, HUGRAME* HUGRAME2*

ADDITIONAL: J Woodfall Ebsworth, The Roxburghe Ballads (Hertford: The Ballad Society, 1888 ("Digitized by Microsoft"), Vol. VI, Part 3 (Part 18), pp. 595-597, "The Life and Death of Sir Hugh of the Grime" ("As it befell upon one time about Mid-summer of the year") [1672-92]; pp. 598-599, "Sir Hugh in the Grimes Downfall" or "A New Song Made on Sir Hugh in the Grime, Who Was Hang'd for Stealing the Bishop's Mare" ("Good Lord John is a hunting gone Over the hills and dales so far") [c1770?] (2 texts)
Hughie Wricht
DESCRIPTION: Hughie Wricht was Groosie Norie's son. His uncle, also Hughie Wricht, told the singer the story [apparently about Hughie's drinking, adventures, and, finally, taking the "teetotal pledge"].
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: drink humorous
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1652, "Hughie Wricht" (1 fragment)
Roud #13048
NOTES [34 words]: Greig/Duncan8 quoting Middleton's Selection: "Hughie 'lang had lik'd the yill [ale]/ Water seldom cross'd his throttle' but he took the 'teetotal pladge' after the adventures he had one Hallowe'en." - BS
Last updated in version 2.5
File: GrD81652

Hullabaloo Belay
DESCRIPTION: Shanty. Characteristic line: "Hullabaloo belay, Hullabaloo bela belay." The singer's mother keeps a boarding house. With the boarders at sea, Shallo Brown courts the mother. She runs off with Shallo (but returns the next day). The father pines away
Hully Gull

DESCRIPTION: Guessing game. "Hully gull." "Handful." "How many?" (Second player makes a guess.) A player takes nuts from a collection, places them in his hand, shakes them; a second player must guess the number. Winner takes nuts from the other.

AUTHOR: unknown
EARLIEST DATE: 1939 (Skean-CircleLeft-FolkPlayOfKentuckyMountains)
KEYWORDS: playparty nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Skean-CircleLeft-FolkPlayOfKentuckyMountains, p. 17, "Hully Gull" (1 text)
CROSS-REFERENCES:
cf. "Hickety (Buck Buck, Horny Cup, How Many Fingers; Mingledy, Mingledy)"
NOTES [23 words]: The game portion of this -- the guessing of a number of objects -- is obvious. I haven't seen the "Hully Gull" line elsewhere, though. - RBW
Last updated in version 5.0
File: Skea017

Humback Mule

DESCRIPTION: "Riding on a hump-back mule (x2) Walkin', pawin' every(), The only song that I can sing is 'Ride that hump-back mule.'" "Rode him down town, four o'clock, Tied him up to (), Riding on a hump-backed mule"

AUTHOR: unknown
EARLIEST DATE: 1939 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: animal nonballad
FOUND IN: US(SE,So)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 745, "Hump-Back Mule" (1 short text, 1 tune, perhaps mixed with "Paddle Your Own Canoe")
Roud #16365
RECORDINGS:
Cumberland Ridge Runners, "Ridin' on a Humped Back Mule" (Conqueror 8162)
NOTES [107 words]: The description is based on the Brown/Schinhan-FrankCBrownCollectionNCFolklore5 fragment and a version collected by Max Hunter in 1975. The latter sounds to me very much like a fiddle tune with a few words added; my guess is that this is one of those instances of someone in an early string band told that he needed WORDS to get a recording contract, and added these words to an existing tune. And then someone added some mule effects. My guess would be that this was the Cumberland Ridge Runners (aka "Karl and Harty" and "The Renfro Valley Boys"), since they were known for having a crazy fiddler (one of their songs was called "Goofus"). - RBW
Last updated in version 4.1
File: BrS5745
Humble Beggar, The

DESCRIPTION: "In Scotland lived a humble beggar ... weel liket by ilka bodie." At his wake were "lads and lasses o' high degree." When they go to bury him he knocks on the coffin and jumps out. They all run, but he runs fastest "and he helpit to drink his ain dirgie"

AUTHOR: unknown

EARLIEST DATE: 1776 (Herd)

KEYWORDS: funeral drink begging humorous

FOUND IN: Britain(Scotland(Aber))

REFERENCES (6 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #31, p. 2, "The Humble Beggar" (1 text)
Whitelaw-BookOfScottishSong, pp. 443-444, "The Humble Beggar" (1 text)
ADDITIONAL: Robert Chambers, The Scottish Songs (Edinburgh, 1829 ("Digitized by Google")), Vol I, pp. 124-125, "The Humble Beggar" (1 text)
Allan Cunningham, The Songs of Scotland, Ancient and Modern, (London, 1825 ("Digitized by Google")), Vol III, pp. 31-32, "The Humble Beggar" (1 text)
Robert Ford, editor, Vagabond Songs and Ballads of Scotland [first series] (Paisley, 1899), pp. 227-228, "The Humble Beggar" (1 text)
David Herd, editor, Ancient and Modern Scottish Songs, Heroic Ballads, etc. (Edinburgh, 1870 (reprint of 1776) ("Digitized by Google")), Vol II, pp. 28-30, "The Humble Beggar" (1 text)
Roud #5511

CROSS-REFERENCES:
cf. "The Irish Wake" [Laws Q18] (theme of a dead man leaving his coffin)

NOTES [106 words]: Chambers: "First published in Herd's Collection, but certainly much more ancient. I have heard it sung by old people who were not likely to have seen Herd's Collection." Chambers here agrees with Cunningham's evaluation.

Cunningham: "The hero seems to have been a kind of martial mendicant, who obtained alms by other means than intercession; his horn and his kale goolie made the impatience of his friends for his interment very justifiable. The joy and sorrow at his lyke-wake is a very just picture of other times, when, according to the proverb, more mirth was found at the end of a funeral than at the beginning of a wedding." - BS

Last updated in version 3.2
File: Grg031

Humble Farmer, The

DESCRIPTION: "I saw a humble farmer, His back was bending low, A-pickin' out the cotton, Along the cotton row." The ragged farmer meets the merchant, who demand, "Pay me all you owe." The farmer cannot pay it all; he hopes for an extension until next fall

AUTHOR: unknown

EARLIEST DATE: 1924 (Brown)

KEYWORDS: work poverty hardtimes farming

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 213, "The Humble Farmer" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 213, "The Humble Farmer" (1 tune plus a text excerpt)
Roud #6709

CROSS-REFERENCES:
cf. "The Farmer Is the Man" (theme)
cf. "Po' Farmer" (theme)
cf. "Down on the Farm (III)" (theme)

File: Br3213

Humble Village Maid Going a-Milking, The

DESCRIPTION: Maid going milking rejects advances of rich suitor "for Edmund he's the lad I love He won my heart,she said, And he has promised for to wed his humble village maid"

AUTHOR: unknown

EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
Humble Yourself, The Bell Done Rung

DESCRIPTION: Chorus: "Live humble Humble your soul (little children, little soul, I say), The bell done ring." Verses tell how Jonah is tossed off the ship to Tarshish as he tries to escape the Lord's command to save Ninevah.

AUTHOR: unknown
EARLIEST DATE: 1903 (Marsh)

Humbolesque

DESCRIPTION: An omnibus of disparate stanzas, bawdy and scatological, set to Dvorak's familiar piano composition.

AUTHOR: unknown (music by Antonin Dvorak)
EARLIEST DATE: 1940 (music published 1894)

REFERENCES (2 citations):
Cray-EroticMuse, pp. 235-239, "Humbolesque" (4 texts, 1 tune)
DT, HUMORESQ*
Roud #10262
CROSS-REFERENCES:
cf. "Footprints on the Dashboard" (tune)
NOTES [40 words]: The late Supreme Court Associate Justice William O. Douglas claims that he and fellow Yale Law School professor Thurman Arnold wrote at least one of the verses to this in the early 1930s. See Douglas's Go East, Young Man (pp. 171-172). - EC

Humours of Donnybrook Fair (I), The
DESCRIPTION: "To Donnybrook steer, all you sons of Parnassus, Poor painters, poor ... To see what the fun is": pig hunts, fights, horse races, tradesmen of all kinds, tinkers, singers, dancing dogs, pickpockets, barbers, whisky. "There's naught more uproarious"
AUTHOR: unknown
EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)
KEYWORDS: commerce sports drink food music begging humorous nonballad animal dog horse
FOUND IN:
REFERENCES (2 citations):
Croker-PopularSongsOfIreland, pp. 184-189, "The Humours of Donnybrook Fair" (1 text)
ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 265-267, "The Humours of Donnybrook Fair"
Roud #V4007
BROADSIDES:
Bodleian, Harding Harding B 25(28), "The Humours of Donnybrook ("To donnybrook steeer [sic] all ye sons of parnassus"), unknown, n.d.
CROSS-REFERENCES:
 cf. "Ballynafad" (tune, according to Croker-PopularSongsOfIreland)
NOTES [78 words]: Donnybrook is less than three miles from Dublin. - BS
Parnassus is a mountain near Delphi in Greece, considered sacred to Apollo and the muses. Hence the sons of Parnassus are artists, poets, and the like.
According to Partridge's Dictionary of Slang and Unconventional English, the term "donnybrook" for a fight is originally Australian and comes from c. 1920, but it derives from the reputation of Donnybrook Fair for wild events such as those described here. - RBW
Last updated in version 5.1
File: CrPS184

Humours of Donnybrook Fair (II), The
DESCRIPTION: Dermot O'Nolan M'Figg, "that could properly handle a twig" goes to Donnybrook Fair intent on dancing. At each tent he "took a small drop." He sees his Kate dancing and clubs her partner, who, she explained, is her cousin. They are reconciled.
AUTHOR: Charles O'Flaherty (1794-1828) (source: Hoagland)
EARLIEST DATE: before 1886 (broadside, Bodleian Harding B 11(937))
KEYWORDS: fight dancing drink humorous
FOUND IN:
REFERENCES (1 citation):
ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 390-392, "The Humours of Donnybrook Fair"
Roud #V4008
BROADSIDES:
Bodleian, Harding B 11(937), "The Donnybrook Jig" ("Oh, 'twas Dermot O'Nolan M'Figg"), W.S. Forsey (London), 1858-1885
NOTES [63 words]: Broadside Bodleian B 11(937) is the basis for the description.
Donnybrook is less than three miles from Dublin. - BS
According to Partridge's Dictionary of Slang and Unconventional English, the term "donnybrook" for a fight is originally Australian and comes from c. 1920, but it derives from the reputation of Donnybrook Fair for wild events such as those described here. - RBW
Last updated in version 5.1
File: Hg10390
Humours of Glasgow Fair, The

DESCRIPTION: At dawn Willock wakes Tam to go to the fair with Jenny and Maggy. There was "funning and sporting," drinking, music and shows. They spend the night at Luckie Gunn's. "Ne'er saw ye sic din and guffawing -- Sic hooching and dancing was there"

AUTHOR: John Breckinridge (source: Whitelaw and Greig/Duncan4)

EARLIEST DATE: 1823 (Hutchison citing Glasgow chapbook MU25-f.12:12, according to Greig/Duncan4)

KEYWORDS: commerce sports drink food music humorous

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
- Whitelaw-BookOfScottishSong, pp. 212-213, "The Glasgow Fair " (1 text)


Roud #6260

BROADSIDES:
- Bodleian, Harding B 11(1336), "Glasgow Fair" ("O, the sun frae the eastward was peeping"), J. Wright (Edinburgh), no date

NOTES [109 words]: "This ditty, descriptive of 'The Humours of Glasgow Fair' was popular as a street song some twenty-five years ago.... The fair of Glasgow is held annually, and has been so from time immemorial, on the second week of July that includes a Monday" (Whitelaw-BookOfScottishSong, 1843).

Greig/Duncan4: "Cf. Peter Ross, The Songs of Scotland, pp. 376-9, "Glasgow Fair," where the song is attributed to John Breckenridge, a compositor in Glasgow about 1820."

Apparently broadside Bodleian, 2806 c.11(218), "Humours of Glasgow Fair" ("O, the sun frae the eastward was peeping"), The Poet's Box (Glasgow), 1866 is this song but I could not download and verify it. - BS

Last updated in version 3.2

File: GrD4887

Humphrey Marshall

DESCRIPTION: "Oh General Humphrey Marshall Who weighs all of three hundred pound, To fetch here safe your message, On that purpose I am bound." "Humphrey Marshall he's our boss, Brave as hell and big as a hoss."

AUTHOR: unknown

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: Civilwar nonballad soldier

FOUND IN: US(Ap)

REFERENCES (1 citation):
- Thomas-BalladMakingInMountainsOfKentucky, pp. 55-56 (no title) (2 very short fragments)

NOTES [184 words]: Humphrey Marshall (1812-1872) was a Confederate politician (a Kentuckian, he served in congress as a Whig 1849-1852 and as a Know-Nothing in 1855-1859 as well as in the Confederate congress 1864-1865). Marshall, who had graduated West Point (barely) but resigned after only a year of military life, was appointed a Confederate general in 1861, and -- in an interesting sidelight to Thomas's narrative about General Garfield -- fought against that Union general in early 1862. Marshall had originally tried to keep Kentucky neutral in the Civil War, and only "went south" after his hopes failed. He probably received appointment because the Confederates needed Kentucky officers for recruiting purposes; this caused Marshall to be given a command during Bragg's 1862 invasion of Kentucky.

His record, however, was apparently not very distinguished; his weight is mentioned in both my biographic sources, and he is said to have been a poor disciplinarian. He finally resigned from the Confederate army in 1863 (he had already quit once in 1862), perhaps because he couldn't acquire a meaningful command. - RBW

File: ThBa055
**Humping Old Bluey (The Poor Bushman)**

DESCRIPTION: "Humping old bluey it is a stale game... You're battling with poverty, hunger, sharp thorn -- Things are just going middling with me." The shearer complains about the life after the shearing is over

AUTHOR: unknown
EARLIEST DATE: 1964
KEYWORDS: rambling sheep Australia
FOUND IN: Australia
REFERENCES (2 citations):
Meredith/Anderson-FolkSongsOfAustralia, p. 125, "Humping Old Bluey" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, p. 142, "Humping Old Bluey" (1 text, 1 tune)

*Humpty Dumpty*

DESCRIPTION: "Humpty Dumpty sat on a wall, Humpty Dumpty had a great fall. Threescore men and threescore more Cannot place Humpty Dumpty as he was before." (Or, ... All the kings horses And all the king's men Couldn't put Humpty together again.)

AUTHOR: unknown
EARLIEST DATE: 1810 (Gammer Gurton's Garland)
KEYWORDS: death riddle
FOUND IN: Britain(England,Scotland(Aber)) US(Ap)
REFERENCES (7 citations):
Greig/Duncan8 1681, "Humpty Dumpty" (1 text, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 233, "Humpty Dumpty sat on a wall" (1 text)
Baring-Gould-annotatedMotherGoose #670, pp. 268-269, "(Humpty Dumpty sat on a wall)"
Jack-PopGoesTheWeasel, p. 80, "Humpty Dumpty" (1 text)
Dolby-OrangesAndLemons, p. 51, "Humpty Dumpty" (1 text)
Newell-GamesAndSongsOfAmericanChildren, #70, "Humpty Dumpty" (description of the game only; it is not clear it uses this rhyme)
Roberts-SangBranchSettlers, #136n, "Humpy Bumpy" (1 text)
Roud #13026
NOTES [168 words]: These days, we all know this from Lewis Carroll -- though, interestingly, we don't use his last line ("Couldn't put Humpty Dumpty in his place again," which Alice correctly notes doesn't scan). It's found in the chapter "Humpty Dumpty" in Through the Looking Glass. But the first form quoted here is that found in Gammer Gurton's Garland, which according to the Baring-Goulds is the first appearance of the rhyme in print. They claim, however, that the rhyme is much older as a riddle (presumably it ended with a question asking who Humpty was, the answer being "an egg"). The Opies, p. 10, cite a version from Saxony in which Humpty becomes Humpelkin-Pumpelken (with umlauts on the u's) and a Danish version about Lille Trille.

Jack-PopGoesTheWeasel claims that this dates back to the English Civil War and the Royalist defense of Colchester, in which a cannon named Humpty Dumpty played a role. The defense failed when the cannon fell from the walls. Possible, of course, but Jack cites no source. - RBW

Last updated in version 4.2

*Hundred and Fifty-One Days*

DESCRIPTION: "For a hundred and fifty-one days a lock-out! The kids and mum get a knock-out! The union funds' pay then run out!" "A thousand pay but the company locks out... they'll get the cops out." "They lock us out, then call it a strike."

AUTHOR: unknown
EARLIEST DATE: 1959 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)
KEYWORDS: labor-movement hardtimes New Zealand
FOUND IN:
REFERENCES (1 citation):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 80, "151' Days" (1 text, 1 tune, called "Hundred and Fifty-One Days" in the source notes) (p. 60 in the 1972 edition)
RECORDINGS:
Bill Taylor, "Hundred and Fifty-One Days" (on NZSongYngCntry)

NOTES [225 words]: According to Gordon Ell, Kiwiosities: An A-Z of New Zealand traditions & Folklore, New Holland Publishers, 2008, p. 257, the phrase "The 151 Days" refers to the "Duration of the waterside workers' strikes (or the Waterfront Lockout) of 1951. Prime Minister Sid Holland broke the impasse by deregistering the waterfront unions and bringing in troops to work the wharves."

On p. 274, Ell reports, "This test of left- and right-wing politics was finally won by the National government abolishing the waterfront unions and setting up new ones. In a state of national emergency, servicemen were used as strike breakers to keep essential goods moving over the wharves and around the coasts. The strike spread from the waterfront to encompass other unions which affected the means of production and distribution.... The waterfront workers' leaders, President H. Barnes and Secretary T. Hill, were represented as evil 'commies' by one side but revered by the other. There were street demonstrations with some violence; a railway bridge near Huntly was damaged by dynamite. It became illegal to help a waterfront worker or to speak about conditions brought on by the strike...." Eventually Labour Party leader Walter Nash convinced Prime Minister Holland to call an election over the issue; Holland won, which effectively meant that the strikers lost. - RBW

Last updated in version 5.0
File: Colq060

Hundred Years Ago (I), A

DESCRIPTION: Shanty or windlass song, "A hundred years is a very long time, Oh, aye, oh, A hundred years on the Eastern Shore, A hundred years ago." "Ol' Bully John from Baltimore, Oh, aye, oh, I knew him well, that son-of-a-whore, A hundred years ago."

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: sailor work shanty

FOUND IN: US(MA,NE) Britain

REFERENCES (6 citations):
Colcord-SongsOfAmericanSailormen, pp. 67-68, "A Hundred Years on the Eastern Shore" (1 text) Harlow-ChantyingAboardAmericanShips, pp. 62-63, 150, "A Long Time Ago (version 3)," "A Hundred Years Ago" (2 texts, 1 tune) Hugill-ShantiesFromTheSevenSeas, pp. 101, "A Long Time Ago" (1 text, version "g" of "A Long Time Ago") [AbEd, p. 92]; pp. 509-511 "A Hundred Years Ago" (2 texts, 2 tunes) [AbEd, pp. 375-376] Sharp-EnglishFolkChanteys, LII, p. 57, "A Hundred Years on the Eastern Shore" (1 text, 1 tune) Sandburg-TheAmericanSongbag, p. 485, "A Hundred Years Ago" (1 text, 1 tune, curiously listed as a religious song!)

DT, HUNDAGO*

Roud #926

CROSS-REFERENCES:
cf. "Yankee John, Stormalong (Liza Lee)" (lyrics)

ALTERNATE TITLES:
Tis Time For Us to Go

File: San485

Hung My Bucket on de White Folks' Fence

DESCRIPTION: "Hung my bucket on de white folks' fence, Hain't seen my bucket sense. Oh Lawd! Oh Lawd! Old Aunt Dinah, well she bounce around, Leave her wooden leg on de ground, Save her meat skin, lay dem away, To grease her wooden leg every day."

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: theft dancing

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 475, "Hung My Bucket on de White Folks' Fence" (1 short text)
Hungry Army (I), The

DESCRIPTION: Having fought with his sweetheart, the Irishman enlists in the army. He quarrels with his NCOs, then is sent off to (China?) in a boat too small and ill-equipped for the soldiers. Sent into battle, he is injured and discharged.

AUTHOR: unknown

EARLIEST DATE: 1925 (Sam Henry collection); c. 1856 (broadside NLScotland, L.C.Fol.178.A.2(054))

KEYWORDS: soldier battle injury disability

FOUND IN: Ireland

REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H92, p. 86, "The Hungry Army" (1 text, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 158-161, "The Hungry Army" (1 text, 1 tune)

Roud #19105

BROADSIDES:
Bodleian, 2806 b.11(27), "The Hungry Army" ("The wind in thundering gales did roar"), unknown, n.d.
Murray, Mu23-y1:097, "The Hungry Army," James Lindsay (Glasgow), 19C
NLScotland, L.C.Fol.178.A.2(054), "The Hungry Army," James Lindsay (Glasgow), c.1856

NOTES [59 words]: The notes to broadside Bodleian 2806 b.11(27) make the subject "War, Opium War, 1840-1842, Ireland"

Broadside Murray Mu23-y1:097 has the site of the war in China and the battle simply "on the field of battle."

Broadside NLScotland L.C.Fol.178.A.2(054) has the site of the war in Russia, rather than China; the singer is wounded November 5 at Inkerman. - BS

Last updated in version 4.2

File: HHH092

Hungry Army (II), The

DESCRIPTION: The singer enlists and is sent to Ballarat. The men are so thin a strong wind "blew the lot away"; the singer gets a medal for surviving. He eats cabbage broth. Utensils are only used to cut hair. Sent to drill still strong recruits, he is beaten.

AUTHOR: unknown

EARLIEST DATE: before 1886 (broadside, Bodleian Firth b.25(254))

KEYWORDS: army ordeal starvation Australia humorous

FOUND IN: Britain(England(Lond))

Roud #1746

RECORDINGS:
Walter Pardon, "The Hungry Army" (on Voice14)

BROADSIDES:
Bodleian, Firth b.25(254), "The Hungry Army" ("When I was young and in my prime"), W.S. Fortey (London), 1858-1885; also Firth c.19(219), 2806 c.8(288), "The Hungry Army"

NOTES [233 words]: Hall, notes to Voice14: "Servicemen also have the gift of moaning, and 'The Hungry Army', set in mid-nineteenth century Australia, is a typical squaddie beef at conditions and authority."

Ballarat is in Victoria, Australia, about 65 miles east of Melbourne. - BS

According to Andrew and Nancy Learmouth, Encyclopedia of Australia (article on Ballarat in the second edition), the Ballarat region was not opened for settlement until 1837, during a drought. The population remained small until the 1851 gold rush; in 1851 "a septuagenarian digger named John Dunlop discovered the richest field of all, at Ballarat" (see Robert Hughes, The Fatal Shore, p. 562). I suspect that this is what brought Ballarat to the broadside-writers' attention -- especially since the British government charged the large fee of 30 shillings a month for a gold license (Hughes, p. 562), meaning that they needed some sort of law and order in the area. But gold
rashes are almost always attended by squalor, since there are few supplies in the area. Hence, presumably, this song. But we note that it has mentions absolutely nothing about Australia except the name "Ballarat." I assume it is in fact an older piece adapted to the Australian gold rush. Roud lumps this with "The Hungry Army (I)." But while the theme is the same, the plot is different enough that Ben Schwartz and I both believe it should be split. - RBW

File: RcHunAr2

Hungry Confederate Song, A

DESCRIPTION: "The streets are all lonely and drear, love, And all because you are not here, love, if you were here, you would shed a sad tear And open your cupboard to me." The singer describes his woeful condition and wishes that he had stew or cornbread or something

AUTHOR: unknown

EARLIEST DATE: 1936 (Hudson-FolksongsOfMississippi)

KEYWORDS: food love

FOUND IN: US(So)

REFERENCES (1 citation):
Hudson-FolksongsOfMississippi 114, p. 257, "A Hungry Confederate Song" (1 text)

Roud #4498

NOTES [51 words]: Hudson-FolksongsOfMississippi lists this as a Civil War song, and certainly it fits that conflict, in which Southern troops in particular often went hungry -- but there is no actual evidence in Hudson's text that it is a Civil War song, and neither he nor I knows another version to settle the claim. - RBW

File: Hud114

Hungry Hash House

DESCRIPTION: "I'm a boarder and I dwell in that second-rate hotel. If I stay here long, I think I'll go insane...." "Well, she promised she would meet me when the clock struck seventeen...." "She's my darling, she's my daisy. She's hump-backed and she's crazy...."

AUTHOR: unknown

EARLIEST DATE: 1925 (recording, Uncle Dave Macon)

KEYWORDS: poverty hardtimes home disease nonballad nonsense madness food

FOUND IN: US(MA,MW,Ro,SE,So,SW)

REFERENCES (10 citations):
Randolph 478, "The Boarding-House" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 371-373, "The Boardinghouse" (1 text, 1 tune -- Randolph's 478)
Rosenbaum-FolkVisionsAndVoices, pp. 100-101, "The Lonesome Hungry Hash House" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #233, "The Apex Boarding House" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, p. 207, "She Promised She'd Meet Me" (1 short text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblerSongbook, pp. 220-221, "Hungry Hash House" (1 text, 1 tune)
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 74, "Hungry Hash House" (1 text)
Gilbert-LostChords, pp. 191-192, "The All Go Hungry Hash House" (1 text)
Huntington-FolksongsFromMarthasVineyard, pp. 53-55, "My Kentucky Jane" (1 text, 1 tune, probably influenced by other songs)

DT, HASHOUSE*

Roud #11719 and 10173 and 7635

RECORDINGS:
Arkansas Charlie [pseud. for Charlie Craver], "That Old Go Hungry Hash House" (Vocalion 5401, 1930)
Binkley Brothers' Dixie Clodhoppers, "All Go Hungry Hash House" (Victor 21758, 1928)
Cofer Brothers, "All Go Hungry Hash House" (OKeh 45099, 1927)
Bill Cox, "Hungry Hash House Blues" (Gennett 6974/Champion 15792 [as Luke Baldwin]/Supertone 9534 [as Charley Blake], 1929)
Uncle Dave Macon, "All Go Hungry Hash House" (Vocalion 15076, 1925)
New Lost City Ramblers, "Hungry Hash House" (on NLCR13)
Charlie Poole & the North Carolina Ramblers, "Hungry Hash House" (Columbia 15160-D, 1927;
Velvet Tone 2492-V/Clarion 5432-C [both as Pete Harrison & his Bayou Boys], 1932; rec. 1926; on CPoole03)
Ernest V. Stoneman, "The Old Go Hungry Hash House" (Okeh 45062, 1926); "All Go Hungry Hash House" (Victor 20237, 1926); [Ernest Stoneman & The Dixie Mountaineers, "All Go Hungry Hash House" (Edison, unissued, 1927) (Edison 52350, 1928) (CYL: Edison [BA] 5528, 1928)
Gordon Tanner, Smokey Joe Miller & Uncle John Patterson, "Lonesome Hungry Hash House" (on DownYonder)
CROSS-REFERENCES:
cf. "The Little Old Log Cabin in the Lane" (tune) and references there
cf. "Sara Jane" (tune, floating lyrics)
NOTES [141 words]: The verse "She's my darling, she's my daisy, She's humpbacked and she's crazy... She's my freckled-faced consumptive Mary Ann" floats (e.g. Charlie Poole uses it in his version of "I Was Born About Ten Thousand Years Ago (Bragging Song)", and it also appears in "Sara Jane." Paul Stamler thinks that the most likely source, so we are now, somewhat tentatively, listing loose citations of that verse there unless we can determine their source. See, however, "Dennis McGonagle's Daughter Mary Ann."
Roud, it will be noted, regards this as multiple different songs, and he may well be right; this entry grew by accretion. I've also split off some of the songs he lists under 10173 into other songs. There is a clear need for a real study of "crummy boarding house" songs, many of which, I suspect, were considered unprintable for a long time.
Last updated in version 5.2
File: San207

Hunky Punky
DESCRIPTION: "My song is of a nice young girl, She is my hunky punky... Her ears are long...``
and her feet are like an elbow." She is a circus member and cares for the animals, cleaning the
hippopotamus and shaving the elephant's trunk and engaging in other nonsense
AUTHOR: unknown
EARLIEST DATE: 1966 (Huntington-FolksongsFromMarthasVineyard)
KEYWORDS: animal hair nonsense humorous father
FOUND IN: US(NE)
REFERENCES (1 citation):
Huntington-FolksongsFromMarthasVineyard, pp. 51-53, "Hunky Punky" (1 text, 1 tune)
File: HuVi051

Hunt the Squirrel
DESCRIPTION: "Hunt the squirrel through the wood, I lost him, I found him; I have a little dog at
home, He won't bite you, He won't bite you, And he *will* bite you."
AUTHOR: unknown
EARLIEST DATE: 1939 (Linscott-FolkSongsOfOldNewEngland)
KEYWORDS: playparty animal hunting dog
FOUND IN: US(NE) New Zealand
REFERENCES (5 citations):
Linscott-FolkSongsOfOldNewEngland, pp. 37-38, "Lucy Locket" (1 text, 1 tune, which has the "I
Wrote a Letter" verse, the "Little dog" verse, and the "Lucy Locket" verse but which is said by
Linscott to use the "Hunt the Squirrel" game)
Botkin-TreasuryOfAmericanFolklore, p. 806, "Hunt the Squirrel (Itisket, Itasket)" (1 text)
Newell-GamesAndSongsOfAmericanChildren, #117, "Hunt the Squirrel" (1 text, 1 tune, with the
tune being "Itisket" but the game being "Hunt the Squirrel")
Stout-FolkloreFromIowa 104, p. 133, "Nursery Rhyme" (1 text of two verses, the first being
"Yankee Doodle" and the second "Lucy Locket/Hunt the Squirrel")
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 30, ""I sent a letter to my
love"; "I had a little dog"; "Lucy Locket" (3 texts, the first being of the "Atisket, Atasket (I Sent a
Letter to My Love)" type, the second of the "Hunt the Squirrel" type, the third being "Lucy Locket,
but all apparently used for the same game"
ST BAF806 (Full)
CROSS-REFERENCES:
cf. "Atisket, Atasket (I Sent a Letter to My Love)" (floating lyrics, playparty form)
Hunt the Wren

DESCRIPTION: "Let's go to the wood, said Robin-the-Bobbin, Let's go to the wood, said Richard to Robin. Let's go to... said John Tullane, Let's go to... said everyone." They hunt, kill, and eat the wren, and argue over disposing of the body.

AUTHOR: unknown
EARLIEST DATE: c. 1744 (Tommy Thumb's Pretty Song Book, Volume II)
KEYWORDS: wren hunting foreignlanguage
FOUND IN: Britain(England(Lond,North,South),Scotland(Bord),Wales) US(Ap,NE,SE)
REFERENCES (13 citations):
- Williams-FolkSongsOfTheUpperThames, pp. 184-185, "Richat and Robet" (1 text) (also Williams-Wiltshire-WSRO Gl 167)
- Kennedy-FolksongsOfBritainAndIreland 78, "Helg yn Dreean [Hunt the Wren]" (1 Manx Gaelic text+translation, 1 tune, plus fragments and a text of "The Cutty Wren" in the notes)
- Gardham-EastRidingSongster 2, pp. 6, 42, "I've Fun' a Bod's Nest" (2 texts, 1 tune)
- Pound-AmericanBalladsAndSongs, 117, pp. 235-236, "Let's Go to the Woods" (1 text)
- Linscott-FolkSongsOfOldNewEngland, pp. 230-233, "Let's Go to the Woods or The Hunting of the Wren" (1 text, 1 tune)
- Boette-SingaHipsyDoodle, pp. 108-109, "Roberty Boberty" (1 text, 1 tune)
- Smith-SouthCarolinaBallads, #XVI, pp. 164-166, "Hunting the Wren or 'Let Us Go to the Woods'" (1 text, 1 tune)
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 447, "We will go to the wood, says Robin to Bobbin" (1 text)
- Baring-Gould-AnnnotatedMotherGoose #29, p. 41-44, "(We will go to the Wood)"
- Montgomerie/Montgomerie-ScottishNurseryRhymes 16, "The Hunting of the Wren" (1 text)


RECORDINGS:
- Jack Elliott, "Billy the Bob" (on Elliott01)

CROSS-REFERENCES:
cf. "The Wren (The King)" (subject)
cf. "Billy Barlow" (form)
cf. "Cricketty Wee" (form)
cf. "The Cutty Wren" (form, subject)

ALTERNATE TITLES:
Robin-the-Bobbie

NOTES [167 words]: Many have identified this song with "Billy Barlow," "Cricketty Wee," or (especially) "The Cutty Wren," but while the form is similar, and in the latter case even the subject is the same, the plot is distinct enough that the Index splits them.
In some cases, e.g. the Kennedy-FolksongsOfBritainAndIreland text, I'll admit this is doubtful, but some of the Digital Tradition texts are more distinct, and even pick up pieces of "The Wren (The King)." In another Digital Tradition text (HNTWRN2), the plot doesn't even involve a wren; it's just a bunch of kids(?) finding a bird's nest; that one seems to have some "Billy Barlow" in its ancestry (or, more likely, the reverse).

In the case of the Opie "We Will Go to the Wood" text, it seems not unlikely that someone took a "Cutty Wren" text and made it a nursery song. This might explain the complex relationship between the texts.

For a little information, and a lot of speculation, on the history of wrenning, see the notes to "The Wren (The King)." - RBW

Last updated in version 4.5
File: K078

Hunters of Kentucky, The [Laws A25]

DESCRIPTION: The hunters of Kentucky are praised and offered as a specimen based on their performance at the Battle of New Orleans

AUTHOR: Samuel Woodworth

EARLIEST DATE: 1822 (first published 1824 by T. Birch, according to Dichter/Shapiro, p. 32)

KEYWORDS: war patriotic bragging

HISTORICAL REFERENCES:

Jan 8, 1815 - Battle of New Orleans. Although a peace had already been signed, word had not yet reached Louisiana, which Pakenham sought to invade. Andrew Jackson's backwoodsmen easily repulsed Pakenham's force; the British commander is killed in the battle.

FOUND IN: US(Ap,MA,MW,NE,So)

REFERENCES (18 citations):

Laws A25, "The Hunters of Kentucky"

Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 298-299, "The Hunters of Kentucky" (1 text plus 2 fragments, 1 tune, but the "A" fragment and part of "C" is "Pakenham")

Randolph 666, "A Hunter from Kentucky" (1 short text, 1 tune)

Henry-SongsSungInTheSouthernAppalachians, pp. 93-94, "The Hunters of Kentucky" (1 text)

Rickaby-BalladsAndSongsOfTheShantyBoy 40, "The Hunters of Kentucky" (1 text (Woodworth's original) plus a fragment, 1 tune)

Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 40, "The Hunters of Kaintucky" (1 text (Woodworth's original) plus a fragment, 1 tune)

Peters-FolkSongsOutOfWisconsin, pp. 231-232, "The Hunters of Kaintucky" (1 text, 1 tune)

Sandburg-TheAmericanSongbag, pp. 427-429, "The Hunters of Kentucky or Half Horse and Half Alligator" (1 text, 1 tune)

Thompson-APioneerSongster 54, "The Hunters of Kentucky" (1 text)

Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 244-246, "Hunters of Kentucky (1 text plus a broadside with "The Hunters of Kentucky," "Barney's Lament," and "The Bay of Biscay, O!"")

Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 212, "The Hunters of Kentucky; or the Battle of New Orleans" (1 text, a copy of an early broadside); p. 227 (a reprint of part of the sheet music)

Wolf-AmericanSongSheets, #933, p. 63, "The Hunters of Kentucky" (2 references)

Emerson-StephenFosterAndCo, pp. 111-113, "New-Orleans (The Hunters of Kentucky" (1 text)

Scott-TheBalladOfAmerica, pp. 113-117, "The Hunters of Kentucky" (1 text, 1 tune)

Darling-NewAmericanSongster, pp. 163-164, "The Hunters of Kentucky" (1 text)

Arnett-IHearAmericaSinging, pp. 34-35, "The Hunters of Kentucky" (1 text, 1 tune)

Silber/Silber-FolksingersWordbook, p. 288, "Hunters of Kentucky" (1 text)

DT 369, HUNTKENT*

Roud #2211

RECORDINGS:

Bob Atcher, "Hunters of Kentucky" (Columbia 50484, 1948; rec. 1947)

CROSS-REFERENCES:


cf. "Pakenham" (floating lyrics)

cf. "Unfortunate Miss Bailey" (tune)

SAME TUNE:

Log Cabins and Log Cabin Boys ("Log Cabins now are all the go") (Harrison campaign song) (A. B.

The Hero of Ohio ("Come listen, lads and ladies, now) (Harrison campaign song) (A. B. Norton, _Songs of the People in the Log Cabin Days of Old Tippecanoe_, A. B. Norton & Co., 1888 (available on Google Books), p. 64)

NOTES [149 words]: Samuel Woodworth's only other noteworthy composition was "The Old Oaken Bucket." His novels and plays are mercifully forgotten.
For a Creole account of this battle, see Courlander-NegroFolkMusic, pp. 167-168 (an untitled piece which appears to be about the Battle of New Orleans).
For the general background of the final campaigns of the War of 1812, see the notes on "The Siege of Plattsburg." For the Battle of New Orleans itself, see The Battle of New Orleans" [Laws A7].
It should probably be noted that the Kentucky and Tennessee militia weren't all that great in themselves; in a series of Indian engagements in 1814, they showed a disastrous tendency to fall apart. Some of them, in fact, were routed at New Orleans -- only to be saved when general Pakenham refused to take advantage of the opening. But Andrew Jackson executed some of the deserters, and managed to tighten discipline. - RBW

_Last updated in version 4.4_

File: LA25

**Hunters' Chorus**

DESCRIPTION: "The hunter winds his bugle horn. To horse, to horse, hello, hello, The fiery coursers snuff the morn, And thronging serfs the mark pursue." The dogs search the field. A white deer flees and is pursued

AUTHOR: unknown

EARLIEST DATE: 1946 (Peters-FolkSongsOutOfWisconsin)

KEYWORDS: hunting dog

FOUND IN: US(MW) Canada(Mar)

REFERENCES (2 citations):
* Peters-FolkSongsOutOfWisconsin, p. 255, "Hunters' Chorus" (1 short text, 1 tune)
* Pottie/Ellis-FolksongsOfTheMaritimes, pp. 64-65, "The Hunter Winds His Bugle Horn" (1 text, 1 tune)

Roud #15681

NOTES [39 words]: This is quite obviously of English origin, and the source song may well be in the Index somewhere. But what is left of it in Peters-FolkSongsOutOfWisconsin is so short and so patently damaged that I cannot identify the original. - RBW

_Last updated in version 5.0_

File: Pet255

**Huntin' for Fun**

DESCRIPTION: "Ain't no use in foolin' around, Too many cops in this old town." The singer advises going to the country for corn liquor and women, more common there than in town. "Just fill up your belly and roll in the leaves, Sing and whistle and do as you please."

AUTHOR: probably adapted by John Daniel Vass

EARLIEST DATE: 1959 (collected by Shellans-FolkSongsOfTheBlueRidgeMountains from John Daniel Vass)

KEYWORDS: drink courting police nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
* Shellans-FolkSongsOfTheBlueRidgeMountains, p. 52, "Huntin' for Fun" (1 text, 1 tune)

Roud #7332

NOTES [92 words]: Shellans-FolkSongsOfTheBlueRidgeMountains notes the similarity of this tune to a military cadence, though he does not state whether informant John Daniel Vass was ever in the military. Nonetheless, given the nature of the material collected from Vass, and the degree of repetition in this piece (in essence, it consists of a threefold repetition: No drink in this town, go to the country; No women in this town, go to the country; No fun in this town, go to the country) I have to suspect that Vass put it together himself based on the cadence chant. - RBW

File: Shel052
Hunting Carol, A (At A Place Where I Me Set)

DESCRIPTION: "As I walked by a forest side," a forester tells the singer to bide. They wait for a hart. The singer looses his hounds and sounds his horn, declaring, "We shall have sport and game enough: With hey! go bet! Hey! go bet! how!"

AUTHOR: unknown
EARLIEST DATE: 1521 (printed by Wynkyn de Worde)
KEYWORDS: hunting animal MiddleEnglish
FOUND IN:
REFERENCES (9 citations):
Greene-TheEarlyEnglishCarols, #424, pp. 287-288, "(no title)" (2 texts)
Sidgwick/Chambers-EarlyEnglishLyrics CXLIV, p. 245, "(no title)" (1 text)
Rickert-AncientEnglishChristmasCarols, p. 139, "A Carol of Hunting" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #418
DigitalIndexOfMiddleEnglishVerse #695
ADDITIONAL: Roman Dyboski, _Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book_, Kegan Paul, 1907 (there are now multiple print-on-demand reprints), #87, pp. 103-104, "[How! we shall have game & sport ynow!" (1 text, with a second text on p. 186)
MANUSCRIPT: {MSRichardHill}, The Richard Hill Manuscript, Oxford, Balliol College MS. 354, folio 176
MANUSCRIPT: Oxford, Bodleian Library, Rawlinson 4to 598, recto (this is actually a print by Wynkyn de Worde, from 1521, but it's from the manuscript era and cataloged with them)
NOTES [178 words]: This exists in only two copies, but both are fairly significant. One is the famous Richard Hill manuscript; the other is a scrap of a carol book by Wynkyn de Worde, dated to 1521, which also contains the Boar's Head Carol. These two are clearly the same song but also substantially different (e.g. the Hill text has a "Tro-ro-ro" call in the verse which de Worde lacks); although they are very nearly contemporary, the evidence of folk processing is strong. I've indexed the piece on that basis.
The chorus "Go bet!" seems to inspire some disagreement in commentators. The Sisams gloss "bet" as "quick," Rickert-AncientEnglishChristmasCarols calls it a hunting cry and says "bet" might mean "better" or "beat"; Greene explains it explicitly as "better." Greene compares it to line 1213 of Chaucer's "Legend of Good Women"; that line (in the Legend of Dido) reads "WIth 'Hay! Go bet! Pryke thow, Lat gon! Lat gon!'" The Riverside Chaucer glosse "Go bet" as "hurry up," which is certainly the point of the rest of the line. "Go bet" also occurs in the carol "Sir Peny." - RBW
Last updated in version 5.3
File: MSAHuCar

Hunting Deer

DESCRIPTION: "Come on, ye hunters, if ye want to hear, That famous story of hunting deer, A deer in the woods and not a deer in the bag." The hunter wasted his ammo and bagged nothing.
He warns against not to "skin your deer before you kill it" and lists other hunters
AUTHOR: unknown
EARLIEST DATE: before 1926 (Rickaby collection, according to Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra)
KEYWORDS: hunting hardtimes humorous derivative moniker
FOUND IN: US(MW)
REFERENCES (1 citation):
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 65, "Hunting Deer" (1 text, tune referenced)
Roud #28963
CROSS-REFERENCES:
cf. "Casey Jones (I)" [Laws G1] (tune, characters) and references there
File: RDL065
Hunting for a City
DESCRIPTION: "I am hunting for a city, to stay a while (x3), O, believer got a home at last."
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 18, "Hunting for a City" (1 short text, 1 tune)
Roud #11840
RECORDINGS:
Isabel Simmons and the Moving Star Hall Singers, "We Are Hunting for a City" (on USSealsIsland02)
File: AWG018A

Hunting for the Lord
DESCRIPTION: "Hunt till you find him, Hallelujah, And a-hunting for the Lord. till you find him, And a-hunting for the Lord."
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 13, "Hunting for the Lord" (1 text, 1 tune)
Roud #11848
File: AWG013B

Hunting of the Cheviot, The [Child 162]
DESCRIPTION: Percy, Earl of Northumberland, goes deer hunting into Earl Douglas' land of (Cheviot/Chevy Chase), in defiance of a warning from Douglas. In battle they earn each other's respect, but both die, along with many of their men.
AUTHOR: unknown
EARLIEST DATE: 1765 (Percy; mentioned in "Wit's End" in 1617 and in the Stationer's Register in 1624); the manuscript Ashmole 48 is thought to have been written during the reign of Mary 1 (1553-1558)
KEYWORDS: battle hunting death nobility
HISTORICAL REFERENCES:
1388 - Battle of Otterburn. Scots under Douglas attack England. Although Douglas is killed in the battle, the Scots defeat the English and capture their commander Harry "Hotspur" Percy
FOUND IN: Britain(England(North),Scotland) US(NE,SE,So)
REFERENCES (36 citations):
Child 162, "The Hunting of the Cheviot" (2 texts)
Bronson 162, "The Hunting of the Cheviot" (10 versions)
Bronson-SingingTraditionOfChildsPopularBallads 162, "The Hunting of the Cheviot" (6 versions: #1, #3, #5, #6, #7, #10)
Hales/Furnival-BishopPercysFolioManuscript, volume II, pp. 1-16, "Chevy Chase" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp.81-92, "Chevy Chase" (1 text)
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 335-343, "The Hunting in Chevy-Chase" (1 text)
Kidson-TraditionalTunes, pp. 18-19, "Chevy Chase" (1 fragment, 1 tune)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 243-248, "Chevy Chase" (1 text)
Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 135-144, "The Hunting of the Cheviot, or Chevy Chase" (1 text, from "The Charms of Melody" rather than tradition)
Davis-TraditionalBalladsOfVirginia 34, "The Hunting of the Cheviot" (1 text)
Davis-MoreTraditionalBalladsOfVirginia 31, pp. 239-244, "The Hunting of the Cheviot" (1 text, 1
tune) {Bronson's #5}
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 34, "Chevy Chase" (1 text)
Leach-TheBalladBook, pp. 446-463, "The Hunting of the Cheviot" (3 texts)
Leach-HeritageBookOfBallads, pp. 73-81, "Chevy Chase" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 276, "Chevy Chase" (1 text, 2 tunes)
{approximating Bronson's #1, #4}
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 1-3, "Chevy Chase" (1 text, 1 tune) {cf.
Bronson's #6, also from Stokoe's collection but differing in one note)
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 92-101, "The Hontying of the
Cheviat" (1 text)
Quiller-Couch-OxfordBookOfBallads 128, "Chevy Chase" (1 text)
Grigson-PenguinBookOfBallads 71, "Chevy Chase (The Hunting of the Cheviot)" (1 text)
Gummere-OldEnglishBallads, pp. 105-115+325-327, "The Hunting of the Cheviot" (1 text)
Hodgart-FaberBookOfBallads, p. 96, "Chevy Chase (The Hunting of the Cheviot)" (1 text)
Whiting-TraditionalBritishBallads 21, "The Hunting of the Cheviot" (1 text)
HarvardClassics-EnglishPoetryChaucerToGray, pp. 93-101, "Chevy Chase" (1 text)
Abrahams/Foss-AngloAmericanFolksongStyle, pp. 43-45, "Chevy Chase" (1 text)
Chappell/Wooldridge-OldEnglishPopularMusic I, pp. 90-92, "Chevy Chase" (1 tune, perhaps linked
to this piece)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 201-207, "Chevy Chase" (1 text)
Olson-BroadsideBalladIndex, ZN980, "God prosper long our Noble King"; ZN982, "God prosper
long our noble king" (?)
DT 162, CHEVCHAS*
DigitalIndexOfMiddleEnglishVerse #1577, #5432
ADDITIONAL: Thomas Wright, editor, _Songs and Ballads, with other short poems, Chiefly of the
Reign of Philip and Mary_, 1860 (I use the 1970 Burt Franklin reprint); the book is an edition of
Oxford University Library MS. Ashmole 48, #VIII, pp. 24-28, (no title) (1 text; note that the
manuscript copy is in long lines with no stanza breaks; the presentation of the text in ballad format
is Child's)
Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993
Barnes & Noble edition), pp. 233-240, "The Hunting of the Cheviot or Chevy Chase" (1 text)
Leslie Shepard. _John Pitts, Ballad Printer of Seven Dials, London 1765-1844_, Private Library
Association, 1969, p. 111, "The UNHAPPY MEMORABLE SONG of the HUNTING OF Chevy
Chase" (reprint of a Howard and Evans broadside)
Karin Boklund-Lagopolou, _I have a Yong Suster: Popular song and Middle English lyric_, Four
Courts Press, 2002, pp. 1175-180, "(The Hunting of the Cheviot)" (1 text)
MANUSCRIPT: Oxford, Bodleian Library, MS Ashmole 48 (Bodleian 6933), folio 15 [DIMEV #5432]
MANUSCRIPT: {MSPercyFolio}, The Percy Folio, London, British Library, MS. Additional 27879,
page 188 [DIMEV #1577]
Roud #223
CROSS-REFERENCES:
 cf. "The Battle of Otterburn" (subject)
 cf. "Lord Thomas and Fair Annet" [Child 73] (tune)
SAME TUNE:
Of Turkey lately I did read/The Patient Wife betrayed; Or, The Lady Elizabeths Tragedy (Olson-
BroadsideBalladIndex ZN2124)
Give o'er you rhiming Cavaliers/ Bloody News from Chelmsford (Olson-BroadsideBalladIndex
ZN971)
In bloody town of Newberry/Shuff of Newberry (Olson-BroadsideBalladIndex ZN1413)
In Popish time when Bishops proud/The King and the Bishop (Olson-BroadsideBalladIndex
ZN1452)
In searching ancient chronicles/A pleasant history of a Gentleman in Thracia (Olson-
BroadsideBalladIndex ZN1461)
Strange news, strange news, I here have write/..Relation from the Faulcon.. Mr Powel [a ghost]
(Olson-BroadsideBalladIndex ZN2405)
Amongst the Forresters of old/The Unfortunate Forrester ...Lord Thomas.. fair Elener (Olson-
BroadsideBalladIndex ZN173)
God prosper long our noble King, and send him quickly o'er/Hunting-Match (Olson-BroadsideBalladIndex
ZN986)
When as my mind was fully bent/ Bloudy News from Germany (Olson-BroadsideBalladIndex
ZN2821)
All you which sober minded are/Terrible News from Branford (Olson-BroadsideBalladIndex ZN155)
All tender hearts that ake to hear/The Spanish Virgin (Olson-BroadsideBalladIndex ZN97)
God prosper long our noble king, His Turks and Germans all/An excellent new Ballad (Olson-BroadsideBalladIndex ZN98)
God hath preserved our Royal King/The Royal Patient Traveller [Charles II] (Olson-BroadsideBalladIndex ZN978)
The Belgick Boar (Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, p. 392; broadside Bodleian Firth b.21(143); Roud #V40822)
The Producers' Hymn ("In hallow'd graces our fathers sleep, Who fann'd up freedom's fire") (Foner, p. 32)

NOTES [1110 words]: According to Rollins, the Stationer's Register entries for this are "'Chevie chse" (December 14, 1624; no printer listed; p. 33, #285) and "A memorable song of the unhappy hunting in Chivey Chase" (registered March 1, 1675; no printer listed; p. 148, #1600). - RBW
Child opines that this is based on the same events as "The Battle of Otterburn" (Child #161) rather than some other border battle between Percies and Douglases. The historical Henry Percy (Hotspur) fought [and] was captured [by the Scots], but did not in fact die at Otterburn in 1388 or at any other battle with Scots but was instead slain in battle with Henry IV's forces. - KK
In addition, Harry Hotspur was never Earl of Northumberland. His father (the first of five generations of Henry Percys of Northumberland) was the first Earl, and lived until 1408. Hotspur was killed in 1403, and thus never succeeded to the title, although Hotspur's son became the second Earl.

To repeat, none of the various Earls Percy died in battle with the Scots. The first Earl was a traitor against Henry IV; the second (d. 1455) and third (d. 1461) were casualties of the Wars of the Roses, and the fourth was killed by the people of his own Earldom because he had not supported Richard III at Bosworth. (Richard, despite his later reputation, was loved in the north of England for being fair and honest and keeping the Scots away from the borders.)
Child has two basic texts, "A" from manuscript (Bodleian) Ashmole 48 and "B" being made up of all the later versions compared -- the last of them, according to Fowler, p. 158 n. 25, being from the Percy Folio. The Ashmole manuscript, according to Fowler, p. 96, contains 76 miscellaneous pieces, most if not all of them in verse; these are transcribed, verbatim and without any notes or glosses, in Wright. The slight majority have attributions, mostly to authors who would be considered poets, not song-writers. (It is noteworthy that this piece is the only one from the manuscript that Child included among the ballads; Wright, p. x, says that the only two poets cited who are otherwise known are Lord Vaux and William Elderton, each responsible for one poem. For more on Elderton, see the notes to "Mary Ambree.")

One of these authors is Richard Sheale, who signed five poems (including this: "Expliceth, quoth Rychard Sheale"; Wright, pp. vii-viii, 28), sometimes considered the compiler of the manuscript (and hence sometimes regarded as the author of the song). The other authors are very diverse, including even a summary of Chaucer's *Troilus and Criseyde* (Fowler, p. 101). Fowler declares the pieces "primarily didactic," with a plurality being moral teachings. This perhaps argues against Sheale as the author/compiler, since Fowler believes he was a minstrel in the court of the Earl of Derby who "play[ed] the myrry knave"; Wright, p. vii, also thinks he was indebted to Derby.
The Ashmole text of this poem has been reprinted many times; the standard edition is Wright's, but it is #3445.5 in Robbins & Cutler's *Supplement to the Index of Middle English Verse*, and they list fifteen printings, including Skeat's (used by Child) and several of the editions indexed here.

As Chambers, p. 162, comments "The Hunting is even more remote from historical verity than Otterburn. The scene is laid in the Cheviot hills, where not Hotspur but Earl Percy goes to hunt, in defiance of Douglas, and the event is put in the reign of Henry IV [1399-1413] rather than Richard II [1377-1399]. Douglas is killed by an arrow, Percy by Sir Hugh Montgomery, Montgomery himself by another arrow. But the battle is called Otterburn. King Henry avenges it in that of Homildon Hill (1402)."

Wells, p. 142, professes to see a similarity between this song and the opening portion of the Middle English romance "Sir Degrevant," found in two manuscripts, the Lincoln Thornton Manuscript and the Findern Manuscript, both of the fifteenth century; they, and the romance itself, seem to be from the north of England. Neither Child nor the two editions of "Sir Degrevant" known to me mention any such connection. It is certainly not a similarity of form; "Degrevant" uses the stanza type known as "tail rhyme" (best known from Chaucer's "Sir Thopas," although that is a different variant on tail rhyme), and it would be very hard to set that form to music. The similarity seems to be minimal, and thematic; "Degrevant" opens with the knight and a neighboring earl visiting -- and harrying! -- each other's lands, and features a lot of conversations over castle walls.
Izaak Walton's *Compeat Angler* refers to this tune (Chapter II), although in a strange list mixing folk
songs ("Johnny Armstrong," "Chevy Chase") and art songs ("As at Noon Dulcina Rested," "Phyllida Flouts Me").

Sir Philip Sidney, in his Apologie for Poetrie of 1595, wrote, "I neuer heard the olde song of Percy and Duglas (sic.), that I found mot my heart moued more then with a Trumpet." It is not possible, however, to tell whether this is a reference to "The Battle of Otterburn" [Child 161] or "The Hunting of the Cheviot" [Child 162]. A caution, pointed out by Friedman, pp. 33-34, is that Sidney was descended from a Duke of Northumberland. Not from the Percys, but still, the story had personal interest to him. The Complaynt of Scotland of 1549 refers to separate songs "The hunttis of the cheviot" (Complaynt, p. lxxxv) and "The persee & the mongomrye met" (Complaynt, p. lxxxvi); again, we can't know which song is meant -- although, if both are references to the extant ballads, then "The Percy and Montgomery Met" is "Otterbrn" and "The hunttis of the Cheviot" is that ballad. The Complaynt also mentions "That day, that day, that gentil day" (Complaynt, p. lxxxvii), which Child thinks another citation of a Harlaw ballad, but that is disputed.

Most scholars, going back to Child, think "The Battle of Otterburn" [Child 161] is the older of the two Otterburn ballads (since Sheale's book is dated by other pieces in it to the reign of Mary Tudor, 1553-1558), and Child 161 is certainly the more accurate. But the language of the collected versions is newer than the earliest text of "The Hunting of the Cheviot," and Fowler, pp. 108-109, therefore argues that "The Hunting of the Cheviot" is the older song. I'm not sure I buy that, particularly since the two have cross-fertilized. The argument on p. 110 of Fowler that "Otterburn" is English and pro-Percy, while "Cheviot" is Scottish and pro-Douglas, seems better founded.

Friedman, pp. 84-113, argues that this song was the very first subject of ballad criticism, being the subject of an item by Addison in The Spectator. - RBW

Bibliography

- Chambers: E. K. Chambers, English Literature at the Close of the Middle Ages, Oxford, 1945, 1947
- Complaynt: James A. H. Murray, editor, The Complaynt of Scotland, volume I (Introduction plus Chapters I-XIII), Early English Text Society, 1872 (I use the 1906 reprint; the Complaynt was published in 1549)
- Wells: John Edwin Wells, A Manual of the Writings in Middle English 1050-1400, 1916 (references are to the 1930 fifth printing with three supplements)
- Wright: Thomas Wright, editor, Songs and Ballads, with other short poems, Chiefly of the Reign of Philip and Mary, 1860 (I use the 1970 Burt Franklin reprint); the book is an edition of Oxford University Library MS. Ashmole 48

Last updated in version 5.3
File: C162

Hunting Priest, The (Parson Hogg; Sing Tally Ho!)

DESCRIPTION: The singer will tell of the priest "with constitution strong," who regularly goes out "to 'Tally ho, the hounds, sir.'" He will interrupt anything -- a sermon, a wedding -- when he hears the sound of the hunt.

AUTHOR: unknown
EARLIEST DATE: 1812 (The Ulverston New Poetical Miscellany)
KEYWORDS: clergy hunting
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H222, pp. 29-30, "The Hunting Priest" (1 text, 1 tune)
ADDITIONAL: The Ulverston New Poetical Miscellany: Containing a Selection of the Most Fashionable Songs, with Many Originals, Not Inserted in Ashburner's Vocal and Poetic Repository, G. Ashburner, Ulverston, 1812 (available on Google Books), p. 158, "The Hunting Parson" (1 text) Roud #1861
Hunting Seals

DESCRIPTION: "With knife and fork, with kettle and pan, With spoon and mug, and glasses.... For we are swoilers fearless, bold, As we copy from pan to pan, sir." The singer describes hunting seals, facing polar bears, and enticing girls with furs

AUTHOR: probably James Murphy (1868-1931)

EARLIEST DATE: 1925 (Murphy, Songs Sung by Old-Time Sealers....)

KEYWORDS: hunting courting animal

FOUND IN:

REFERENCES (2 citations):
Ryan/Small-HaulinRopeAndGaff, p. 133, "Hunting Seals" (1 text, tune referenced)
ADDITIONAL: James Murphy, editor, _Songs Sung by Old-Time Sealers of Many Years Ago_, James Murphy Publishing, 1925 (PDF available from Memorial University of Newfoundland web site), p. 14, "Seal Hunting Song" (1 text)

Roud #12526

CROSS-REFERENCES:
cf. "The Rigs O Barley" (tune, according to Ryan/Small-HaulinRopeAndGaff)

NOTES [413 words]: There is a good bit of sealing usage in this song, some of it slightly obscure. "Lasses," in the first verse, is not young women but molasses (StoryKirwinWiddowson, p. 331, citing this piece); sealers often used molasses to sweeten their tea.

"Swoil/swile" and "Swoiler/swiler" are dialect for "seal" and "sealer," respectively. A pan is a sheet of flat ice; sealers who were away from their ships often gathered seal pelts into pans for later recovery (StoryKirwinWiddowson,p. 367). The pelts themselves are the skins with the fat still attached (StoryKirwinWiddowson, p. 373; for most of the time Newfoundlanders hunted seals, the fat, which could be made into a fine oil, was the part of the seal most sought after). A panning staff, or pan flag, was a marker to say which ship the seals in a pan belonged to -- although not every sealing captain could be trusted to respect another ship's flags.

Bats and gaffs are tools for killing seals and managing the ice.

Frosters were cleats on a boot (or a horse's hoof) to prevent sliding on ice (StoryKirwinWiddowson, p. 204).

In the nineteenth and early twentieth century, the sealers usually left St. John's on March 10 (according to Greene, p. 94 n. 1, out of 71 seasons from 1863 to 1933, the fleet set sail on precisely March 10 in 44 of them); they were supposed to start sealing on or around St. Patrick's Day.

"Harps" are harp seals, the main target of the hunt, which were easy to fight; "hoods" were hooded seals, the other Newfoundland species, and they were indeed "the devil for fighting"; much heavier than a man, they would defend themselves and their young, as the harps would not. A "dog harp" is a male harp; "dog" was a term for a male animal (StoryKirwinWiddowson, p. 144).

A "white coat" or "whitecoat" is a baby harp seal, the primary object of the hunt, because they had lots of fat and made no attempt whatsoever to fight or flee (the fact that they were cute, helpless, intelligent, and endangered rarely entered a sealer's mind).

Bedlamers are second year seals, not yet fully mature but able to care for themselves -- sort of the seal equivalent of teenagers. The title is a description of age; a bedlamer may be either a "harp" or a "hood." The origin of the name is uncertain; some connect it with "bedlam," because they create bedlam, others with French "bête de la mer," "beast of the sea" (Young, p. 33; StoryKirwinWiddowson, p. 37, prefer the "bedlam" sense, and first cite the term from 1766). - RBW

Bibliography

- Greene: William Howe Greene, The Wooden Walls among the Ice Floes: Telling the Romance of the Newfoundland Seal Fishery, Hutchinson & Co, London (PDF available on the Memorial University of Newfoundland web site)
- StoryKirwinWiddowson: G. M. Story, W. J. Kirwin, and J. D. A. Widdowson,
Hunting Song (I)
DESCRIPTION: The singer tells about hare-hunting dogs. When Timer hunts the hare, "she knows that her life's nearly run." When the formal hunt is over too soon, Gay-Lad "will go by himself on the mountain and will hunt by the light of the moon"
AUTHOR: unknown
EARLIEST DATE: 1973 (Morton/Maguire-ComeDayGoDayGodSendSunday)
KEYWORDS: hunting nonballad dog animal
FOUND IN: Ireland
REFERENCES (1 citation):
Morton/Maguire-ComeDayGoDayGodSendSunday 10, pp. 23-24, 104, 158-159, "Hunting Song" (1 text fragment, 1 tune)
Roud #2932
CROSS-REFERENCES:
cf. "Hunting Song (II)" (subject of hare-hunting)
File: MoMa023

Hunting Song (II)
DESCRIPTION: "It was early one bright winter's morning, Mister Streeter a-hunting would go." Hounds Dido, Ruler, Bonny Lass, and Julius run merrily to hunt the "puss" (hare). The course of the hunt is described; finally they catch the puss
AUTHOR: unknown
EARLIEST DATE: 1903 (Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams)
KEYWORDS: hunting dog animal
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #95, "Hunting Song" (1 text, 1 tune)
Roud #2531
CROSS-REFERENCES:
cf. "Hunting Song (I)" (subject of hare-hunting)
File: VWP085

Hunting the Hare (I)
DESCRIPTION: The hunter and his hounds chase the hare into the hay, barley, wheat, rye, and oats where, finally, "the hounds tore out the poor puss's guts"
AUTHOR: unknown
EARLIEST DATE: 1890 (Reeves-TheEverlastingCircle)
KEYWORDS: death hunting animal dog food
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Reeves-TheEverlastingCircle 66, "Hunting the Hare" (1 text)
Roud #1041
CROSS-REFERENCES:
cf. "Somersetshire Hunting Song" (subject)
File: ReCi066
Huntingdon Shore

DESCRIPTION: The singer narrates preparations for a fishing journey to Huntingdon Shore. Conditions aboard and the itinerary are described. They meet girls on Round Island, Labrador but the singer insists that the place can't compare with the Huntingdon Shore.

AUTHOR: John(?) Doyle (A fisherman of St. John's and not the editor of the collection)

EARLIEST DATE: 1923 (Murphy, Songs Their Fathers Sung)

KEYWORDS: fishing work travel

FOUND IN: Canada(Newf)

REFERENCES (3 citations):

- Lehr/Best-ComeAndWillSingYou 53, "The Huntingdown Shore" (1 text, 1 tune)

ADDITIONAL: James Murphy, _Songs Their Fathers Sung: For Fishermen: Old Time Ditties_, James Murphy Publishing, 1923 (PDF available from the Memorial University of Newfoundland web site), p. 3, "Huntingdon Shore" (1 text)

Roud #4415

RECORDINGS:

- Omar Blondahl, "Huntingdon Shore" (on NFOBlondahl05)

NOTES [41 words]: Said to have been composed in the 1860s. - SH, RBW

"Young Goodridge," according to Doyle, was a renowned merchant of the time. - SH

Lehr/Best-ComeAndWillSingYou: "The Huntingdown or Huntingdon shore was a fishing area on the Labrador coast." - BS

Last updated in version 6.0

File: Doy23

Huntsman's Horn, The

DESCRIPTION: "The sturdy boys from Newton and the boys from College Land" hunt hare in Kilnacran. The hounds are named as well as the landmarks passed. At least two hare are killed. A health to Ned Crudden and Comely who "did bring the cup to old Loughgar"

AUTHOR: unknown

EARLIEST DATE: 1979 (IRHardySons)

KEYWORDS: death hunting animal dog horse moniker Ireland

FOUND IN: Ireland

Roud #12920

RECORDINGS:

- James and Paddy Halpin, "The Huntsman's Horn" (on IRHardySons)
- Big John Maguire, "The Huntseman's Horn" (on Voice18, IRHardySons)

CROSS-REFERENCES:

- cf. "The Fair of Rosslea" (subject: competitive hare hunt from the huntsman's point of view)
- cf. "Killafole Boasters" (subject: competitive hare hunt from the huntsman's point of view) and references there

NOTES [15 words]: The hunt takes place in the area around Lough Erne, County Fermanagh, Northern Ireland. - BS

File: RcHuntHo

Huron Carol, The (Jesous Ahatonhia)

DESCRIPTION: The Christmas story in Indian terms: "'Twas in the moon of wintertime when all the birds had fled That mighty Gitchi Manitou sent angel choirs instead. Before their light the stars grew dim, and wand'ring hunters heard the hymn...."

AUTHOR: Father Jean de Brebèuf (1593-1649); English text by J. E. Middleton, 1926

EARLIEST DATE: c. 1642

KEYWORDS: Christmas Jesus religious Indians(Am.)

HISTORICAL REFERENCES:

- 1634 - the Jesuit Jean de Brebeuf leads the first missionary party to evangelize by living among the Hurons
- 1639 - Father Jemore Lalemant founds the mission of Ste-Marie.
NOTES [552 words]: Having been unable to teach the Indians old Catholic hymns, Father Brébéuf created this song for the Hurons in 1641 or 1642 (long after the first permanent missions to the Hurons were created in 1625). They sang it every Christmas until 1648, when the Hurons were attacked by Iroquois (the Hurons had by then been badly weakened by the white man's diseases). In a twist of irony, few Hurons showed to that time had shown any interest in Catholicism; Catholic ways were very different, the French themselves brought disease, and often they looked down on native ways.

To an extent, the Iroquois attack changed that. The Iroquois set out starting in 1645 to destroy all their neighbors (which they would succeed in doing by 1655); the Huron were the 1648 victims. This caused some Hurons to turn Catholic. The Iroquois were winning with the white man's weapons; perhaps the Hurons thought the white man's religion might answer. But it was too late; Huronia was destroyed in 1649. (A severe blow to the French settlement, which was closely allied to the Hurons.)

Father Jean de Brébéuf (1593-1649) and Father Gabriel Lalemant (the nephew of Jerôme Lalemant of Ste.-Marie), the leading spirits of the Jesuit missions, refusing to flee to safety, were captured, tortured, and killed. (We should note that they were not tortured for their faith; the Iroquois simply tortured captives as part of a policy of terror.)

Even then, the song continued to be sung in Huron circles; it was collected by another Jesuit, Father de Villeneuve, and was translated into French as "Jesus est né" as well as English. According to LindaJo H. McKim, Presbyterian Hymnal Companion, Westminster/John Knox Press, 1993, p. 61, the English translation by Jesse Edgar Middleton (1872-1960) was made in 1926. "Gitchi Manitou" -- in other Algonquian-language-family traditions, Keeche Keeche Manitou -- is "The Great, great Spirit... the master of life... [who] leaves the human race to their own conduct, but has placed all other living things under the care of [lesser] Manitos" (from the notes of the early explorer David Thompson, though he was writing of the Cree, not the Huron; the Huron language is part of the Iroquoian family, which is not Algonquian, so there appears to be some cultural contamination here).

McKim, p. 61, says that the Presbyterian church lists the song under the name "'Twas in the Moon of Wintertime," and calls the tune "Une Jeune Pucelle," which some consider related to the German "Von Gott Will Ich Nicht Lassen."

There is an ironic side to this story, although I truly don't know which way the irony points. William F. Fowler, Jr., Empires at War: The French and Indian War and the Struggle for North America, 1754-1763, 2005 (I use the 2006 Walker paperback), p. 7, summarizes the story of the founding of the Iroquois as follows:

"According to Iroquois history, sometime long before Europeans arrived, a virgin Huron living near the Bay of Queinte, was visited by a heavenly messenger who announced that she would be the mother of a son to be named Dekanahwideh, whose mission would be to bring peace to the warring Mohaw, Onondaga, Cayuga, Seneca, and Oneida nations who lived in the Mohawk Valley between Lake Ontario and the Hudson River." The similarities to the Christian story are obvious. - RBW

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**Hurrah for Baffin's Bay**

DESCRIPTION: Nonsense song. Ch: "Avast belay, Hurrah for Baffin's Bay! We couldn't find the pole, because the barber moved away. The boat was cold we thought we'd get the grip so the painter put three coats, upon the ship! Hip, hip! Hip, hip! Hurrah for Baffin's Bay!"

AUTHOR: Words: Vincent Bryan / Music: Theodore F. Morse (1873-1924)

EARLIEST DATE: 1903 (Broadway "Wizard of Oz")

KEYWORDS: sailor nonsense nonballad humorous exploration
NOTES [6644 words]: From the 1903 Broadway production of "The Wizard of Oz." It was performed by the comedy team of Fred A. Stone and David C. Montgomery (and may have been written with them in mind). - SL
And a surprisingly topical item it is, because there was a "polar push" going on at the time, but the participants had a pretty astounding record of failures. So this was written with that record in mind -- and the play was so popular that L. Frank Baum dedicated the second Oz book, *The Land of Oz*, to Montgomery and Stone, "whose clever personations of the Tin Woodman and the Scarecrow have delighted thousands of children throughout the land." Ray Bolger, the Scarecrow in the MGM musical, "admitted that his vaudeville hero was Fred Stone" (Loncraine, p. 284) -- indeed, he went into acting after seeing Stone perform; until then, he had just been following in his father's footsteps. When he was offered the role of the Tin Woodman, Bolger campaigned to get the Scarecrow role instead, because of Stone (Harmetz, p. 114).
The irony is that Baum had hoped to produce a Wizard of Oz musical, but the show that went on the stage was hardly his. Baum originally met an unknown composer named Paul Tietjens in 1901; Tietjens proposed that Baum write the libretto of a musical, that Tietjens prepare the music, and that Baum's illustrator W. W. Denslow manage art, costumes, etc. (Rogers, pp. 105-106). Their first idea was for a non-Oz-related show, but eventually (after a lot of fights about royalties and such) they came up with a "Wizard of Oz" musical.
Apparently Baum planned a traditional sort of comic show -- the Scarecrow as comedian, the Tin Woodman as straight man, the Cowardly Lion a clown (Rogers, p. 107). Baum offered the script to an experienced producer, Fred R. Hamlin. (That's "Hamlin" as in "Hamlin's Wizard Oil Songsters," according to Baum/Hearn, p. lvii, so there is a musical link.)
Hamlin liked the idea of adding a comic duo to the plot -- but thought the show needed work. He called in an experienced director, Julian Mitchell, to work on it. And work on it Mitchell did. Baum's plot was submerged in the comedy of the Scarecrow and Tin Woodman; Dorothy was made a woman rather than a girl (and attracted the attentions of one "Sir Dashemoff Daily"), and Toto the dog was transformed to a cow. Only eight of the Baum/Tietjens songs were retained (although one of them, "When You Love, Love, Love," was apparently the most popular in the show). Twenty other songs were added (Rogers, pp. 107-109), including this one -- note that it is not by Baum and Tietjens.
Baum may not have recognized the result of all this work, but it certainly paid off for him; the show ran for eight years, and Baum and Tietjens, despite their limited roles, are said to have earned close to a hundred thousand dollars each in royalties (Rogers, p. 109).
According to Riley, p. 78, the musical was so successful that it inspired Victor Herbert to write "Babes in Toyland," which of course is still well-known. Riley believes that "Babes" survives and the Oz musical does not because "Babes" had better tunes. This strikes me as likely, although I suspect the movie version of "The Wizard of Oz" also helped to displace the earlier musical.
Interestingly, Victor Herbert would later hire Stone and Montgomery to perform in "The Red Mill" (and some of the other performers from the "Oz" musical were cast in the original production of "Babes in Toyland," according to Baum/Hearn, p. lix).
Appelbaum, p. xiii, has two photos of Montgomery and Stone in the musical. One shows them as they sang this song, in nautical garb. The other is even more interesting. The Scarecrow costume looks pretty poor, but the Tin Woodman shows the Woodman with a funnel on his head, looking almost exactly like the costume used in the Wizard of Oz movie (the funnel, to be sure, goes back to the original book illustrations).
Whether this song was written with Stone and Montgomery in mind is perhaps a matter of definition. They did not audition for the musical; Mitchell -- who evidently already knew them -- actually called them back from a tour in England to play the parts. Supposedly Mitchell, upon meeting Stone, declared, "Fred, you are a perfect scarecrow." Stone, not knowing why he had been called back, responded that his clothes had been made by one of the best tailors in England. It is interesting to note that Stone and Montgomery would quit the show before its run ended, given that Stone met his wife on the set, and his brother Edwin got the part of Imogene the cow, the
The Northwest Passage expeditions, which had strong scientific components (John Franklin's The Pole really did seem to lure people who were in it for the glory. This was utterly unlike the thinks it would be rude not to."

871, quotes an observer who said, "Peary strikes me as a man who never smiles except when he noting that in his youth he liked to trip his grandfather just to see the old man fall down. Bryce, p. 284, calls him "probably the most unpleasant man in the annals of polar exploration,"

He ended up losing eight toes -- and being forced to stop anyway; see Berton, p. 525. Fleming-

paranoia, and so obsessed that he refused to have his toes treated for frostbite on one expedition. (Henderson-Fatal, p. 44). At one point, he tried to forbid his sailors from cursing (Henderson-Fatal, pp. 944-945). In the expedition Kane commanded, he faced multiple near-mutinies, ended up never prosecuted because no one could figure out which jurisdiction the case fell under.

Robert Peary, who came later, wasn't given to visions, but he was secretive to the point of

Charles Francis Hall had no relevant training (he was an engraver who had run a no-account newspaper in Cincinnati) and was given to prophetic dreams, quarrels with everyone, and perhaps a mild case of bipolar disorder; on an earlier expedition, he had murdered one of his crew, but was never prosecuted because no one could figure out which jurisdiction the case fell under (Henderson-Fatal, p. 44). At one point, he tried to forbid his sailors from cursing (Henderson-Fatal, p. 69), which has to be one of the most quixotic orders ever given.

Robert Peary, who came later, wasn't given to visions, but he was secretive to the point of paranoia, and so obsessed that he refused to have his toes treated for frostbite on one expedition. He ended up losing eight toes -- and being forced to stop anyway; see Berton, p. 525. Fleming-North, p. 284, calls him "probably the most unpleasant man in the annals of polar exploration," noting that in his youth he liked to trip his grandfather just to see the old man fall down. Bryce, p. 871, quotes an observer who said, "Peary strikes me as a man who never smiles except when he thinks it would be rude not to."

The Pole really did seem to lure people who were in it for the glory. This was utterly unlike the Northwest Passage expeditions, which had strong scientific components (John Franklin's Journey
to the Polar Sea, for instance, which describes his disastrous 1819 expedition, notes that he was instructed to "register the temperature of the air at least three times in every twenty-four hours; together with the state of the wind and weather and any other meteorological phenomena. That I should not neglect any opportunity of observing and noting down the dip and variation of the magnetic needle, and the intensity of the magnetic force; and should take particular notice whether any, and what kind or degree of, influence the Aurora Borealis might exert on the magnetic needle..." and so forth. See the introduction to Franklin's work, p. 28 in the 2000 Brassey edition with introduction by James P. Delgado). Peary's sole goal and desire, by contrast, was to reach the Pole. So strong was Peary's obsession that, when he heard of other attempts, he gave orders to his subordinates to automatically discount them -- see Henderson-True, p. 210.

Hall's third expedition, 1871-1873, in the ship Polaris, shows how badly a polar expedition could fail: They made an incredible push northward, heading up Baffin Bay to the Kane Basin between Ellesmere Island and Greenland, then continuing up the Kennedy Channel to reach the north shore of Greenland at the place now called Hall Basin. But the expedition crew by then was in near-total disarray, with a drunken ship's captain and a rebellious scientific staff (Henderson-Fatal, pp. 42-45, tells us that this conflict started before they even really reached the ice). Although George Tyson, clearly the best of the officers under Hall (though, unfortunately, he had no real role; Hall had hired him as a sort of spare captain), thought that Hall was energetic, persevering, courageous, and unselfish (Henderson-Fatal, p. 48), he also wondered how any expedition could survive such divisions. It is clear that Hall, who of course had no experience of military command, was unable to exert control. Yet, as events proved, the other senior officers (captain Buddington and senior scientist Bessels) were even worse. It was a disaster for the expedition when, in November 1871, Hall died. Almost a century later (1968), Chauncey Loomis led an expedition that excavated Hall's grave -- and found he had been poisoned with arsenic.

Unlike the Franklin Poisoned By Lead theory, this doesn't seem to have been questioned, but it's not clear if it was murder or accident -- though Henderson-Fatal, p. 71, reports an ominous incident in which Captain Buddington, before Hall set out on his last sledge voyage, says that Hall won't live long. For the story, see Loomis, especially the epilogue starting on p. 303, which describes the trip to conduct the Hall autopsy. A shorter summary can be found in Berton, pp. 390-394. A third vivid account is found in Fleming-North, pp. 138-141. In Berton and Fleming, the pages before and after describe the horrid plight of the crew on the expedition, giving rather more detail than Loomis, who devotes most of his work to Hall himself.

Potter, writing long after Loomis, has another interesting footnote: that Hall (who, we should note, was married) and Dr. Bessels, the man who treated him and would have been the logical one to poison him if he had been poisoned, were both interested in the same woman! (Potter, p. 114). So we have motive, means, and opportunity, but no proof.

Other than Hall, most of the members of the expedition eventually made it home, but the Polaris was lost and the crew suffered extreme privations.

The 1879-1882 expedition of the Jeannette was worse. Paine, in the entry on the Jeanette, tells of how the former H.M.S. Pandora was sold to U. S. Navy Lt. George W. de Long. The ship was renamed for the sister of James Gordon Bennett, editor of the New York Herald, which had earlier sent reporter Henry M. Stanley into Africa to find Dr. Livingstone (Guttridge-Ice, p. 21) and who had also sent a reporter on de Long's one previous arctic expedition, to search for Hall's Polaris (Guttridge-Ice, p. 14). Bennett loved to publish exploration stories, so he decided to fund a new polar venture. At least, he promised to fund it. In practice, he demanded that de Long keep the cost under control, causing a lot of dangerous corner-cutting (Guttridge-Ice, pp. 41-44, etc.) The ship's boilers were inefficient, she had divided objectives, she didn't acquire a tender until the last minute, and she really wasn't designed to withstand the ice. Some changes were made before she sailed, including strengthening of the sides -- but certainly not enough (Guttridge-Ice, pp. 55-56).

The ship's voyage began on July 8, 1879 (Guttridge-Ice, p. 2). On August 28, 1879, Jeannette set out through the Bering Straight, to try to reach the Pole from western Canada. They were seeking the alleged open Polar Sea (the crazy idea that there was a large body of open water around the North Pole), even though the U. S. Coast and Geodetic Survey determined in that year that such a sea almost certainly did not exist (Guttridge-Ice, p. 80).

After numerous delays for this and that, the Jeannette finally passed through the Bering Strait. It was late in the year, and coal was relatively low (de Long was always profligate with fuel; he had gone through too much on the Polaris rescue mission and had used it up at a prodigious rate pushing toward the Arctic; Guttridge-Ice, pp. 15, 63), but de Long didn't hesitate; he tried to make it as far north as possible even after the ice started to close in (Guttridge-Ice, pp. 80-81). He made little northward progress, and within days, the ship was trapped in the ice (Guttridge-Ice, p. 83).
It wasn't long before the ship sprung the first of several leaks (Guttridge-Ice, p. 114); it took all the ingenuity of chief engineer George Melville to rig enough pumps to keep the ship afloat (Guttridge-Ice, pp. 115-128, etc.) -- and even with all his exertions, much of the ship was flooded and many supplies destroyed, plus, until Melville managed a wind-powered pump, they were burning irreplaceable coal. And they were trapped in a trap they would never escape. They could perhaps have tried to leave the ship to reach Wrangel Island (which, until then, had been known as "Wrangel Land," because it wasn't until de Long passed north of it that it was demonstrated to be an island). They had sighted it just before they became trapped (Guttridge-Ice, pp. 79-81), and it would still have been within reach. But de Long wasn't ready to abandon ship for an unexplored island; not yet. (And, though he couldn't know it, Wrangel Island would prove very inhospitable for the crew of the Karluk thirty years later; see the notes to "Captain Bob Bartlett." Of course, de Long would have had his expedition in better shape than Bartlett had he abandoned immediately.) The next summer, when they hoped to get free of the pack, they were able to make some repairs (Guttridge-Ice, p. 133 and following), but the ice had carried them north; it never quite thawed enough to let them loose. By the summer of 1881, they were passing north of the New Siberian Islands, several of which they had discovered and named (Guttridge-Ice, pp. 157-158). In June 1881, the ice finally destroyed the Jeannette (Guttridge-Ice, p. 163). The islands nearby were far too cold and small to support them; the crew sledged painfully over the ice, then upon reaching open water set out for home in three smaller boats they had hauled with them (Guttridge-Ice, pp. 185-190). Fleming-North, pp. 221-229, tells how they were separated in bad weather. One boat simply vanished. Two landed near the outlet of the Lena river in Siberia, but not together. The crew led by engineer Melville managed to survive. De Long and his party starved to death; in all, over half the Jeanette's crew was killed.

The story of Andrew Greely's party, which set out shortly after the Jeanette went missing, was similar, at least in terms of casualty rate. Greely and his party of 25 was sent to explore northern Ellesmere Island, gathering scientific data and perhaps making a run for the Pole. They were supposed to stay several years, with supplies arriving in summer. They were ill-equipped for the task; it was mostly an army signal corps expedition, and few men had arctic experience (Guttridge-Sabine, p. 7).

Even though the expedition had to sail north to their base at Lady Franklin Bay, was little interservice cooperation (Greely had boats, but no navy men; apart from one former seaman and a sergeant brought up on Cape Breton, no one even knew how to manage a boat! -- Berton, p. 459). Greely had a congressional appropriation to outfit his party, but it was too small and long-delayed; it was nearly impossible for Greely to acquire the supplies he required with the money he had available (Guttridge-Sabine, pp. 39-47). He had a hard time finding the officers and specialists he needed. Finally, on deadline, the party set out despite not really being ready.

It didn't take long for trouble to arise. Greely had a strange notion of discipline (reading Guttridge-Sabine, pp. 117-118, and other passages, he seems to have been the sort who felt that forcing people to obey silly and arbitrary commands promoted military order; Berton, p. 437, calls him a martinet and humorless -- very bad for an expedition in the arctic, where initiative is key). He sacked his second in command (Guttridge-Sabine, pp. 64-66) almost the moment the expedition arrived at its destination, then (p. 118) started taking duties away from the doctor/naturalist. When trouble came, he was in a position where he had no intelligent subordinates whose advice he could trust.

The first supply ship, which was supposed to arrive in 1882, never showed up; the army bureaucracy in effect placed all the arrangements in the hands of a private, who was given conflicting orders and had no useful experience (Guttridge-Sabine, pp. 92-97); the ship he chartered was blocked by ice, and he gave up after caching a bare handful of the supplies he had brought (Guttridge-Sabine, pp. 100-101). Not long after, the private would die of a drug overdose (Guttridge-Sabine, p. 203).

The ship involved, the Neptune (Guttridge-Sabine, p. 92), is mentioned in several songs; see the notes to "Neptune, Ruler of the Sea."

The next year's supply expedition was bigger -- it included the Proteus, which had brought the expedition north in the first place, and the naval vessel Yantic -- but the Yantic was neither fitted nor supplied for the ice (Guttridge-Sabine, p. 130), and the Proteus ended up "nipped"; she sank with most of her supplies (Guttridge-Sabine, p. 138). Plagued by indiscipline in the transport's crew (her excellent complement of two years earlier having been replaced by a different and more mutinous bunch; see e.g. Guttridge-Sabine p. 139), it took some effort just to get the relief expedition home; they left no supplies (Guttridge-Sabin, pp. 144-146). As with the Neptune, several of the ships involved on this occasion (the Arctic and the Aurora; Guttridge-Sabine, p. 270; Lubbock, p. 415); are mentioned in other songs; for the Aurora, see especially "First Arrival --
'Aurora' and 'Walrus' Full" and "The Old Polina"; for the Arctic, see "The Old Polina." But the Arctic and *Aurora* bear no blame in the failure of the expedition; they merely led the way for the relief ships as they went on their normal whaling trips.

After two years without contact, Greely decided to abandon Fort Conger, the base on northern Ellesmere. This was written into his instructions: if he hadn't been resupplied by September 1, 1883, he would depart. After 721 days at their base, Greely decided to leave just a little early, on August 9 (Guttridge-Sabine, p. 152; Berton, p. 448). Greely can hardly be blamed; while there was still sufficient food for at least another year, the men were unhappy (especially with him, as it would prove), and travel in the arctic winter was never easy.

What followed showed the disastrous effects of inadequate planning; Greely did not really know what course to take, and made assorted errors along the way. He took too many records and equipment (which could always have been recovered from Fort Conger at a later date) and too few rations. Plus, as an example of the nut case he was, he insisted on hauling along his heavy dress uniform (Berton, p. 458). Had everything gone exactly as planned, he had just enough food to get to where he was going (Guttridge-Sabine, p. 157)

But nothing ever goes according to plan in the arctic. The engineer in charge of keeping the motorboat's engine running was an alcoholic, and Greely couldn't keep him sober (Berton, p. 459; Guttridge-Sabine, p. 158, 162, etc.). Greely eventually decided to take passage on an ice floe, leading the rest of the expedition to discuss mutiny (Berton, p. 460; Guttridge-Sabine, p. 163-164). Greely himself fell in the water, and though he was rescued, many of the party thought he should have been left to drown (Guttridge-Sabine, p. 164). His failed planning caused one of the boats to be destroyed (Guttridge-Sabine, p. 173). Even his most reliable sergeant described this part of the trip as "madness" (Guttridge-Sabine, pp. 198-199). The map in Guttridge-Sabine, p. 213 shows how the ice drove them around the Kane Basin as they tried to get to the island known as Cape Sabine; twice they came within sight of it only to have the ice turn them around.

As all this went on, the *Yantic* headed south on September 15 (Guttridge-Sabine, p. 171), and the war department decided not to send further help (Guttridge-Sabine, p. 184). Greeley's crew came ashore south of their destination at Cape Sabine, with some of the men starting to become ill from their ordeal (Berton, p. 462). They had perhaps three months' worth of food to last the entire arctic winter (Berton, pp. 463-464). They built a shelter that was more cave than hut (25 feet long, 18 wide, but only 5 feet high; Guttridge-Sabine, p. 222), and basically prepared for rescue or death. (They hoped at first to be able to slide to the Greenland side, but the ice, for once, never closed over the passage, and they were too debilitated to try the remaining boats; Guttridge-Sabine, p. 239).

By New Year's, the doctor was amputating a soldier's foot and fingers due to frostbite (Guttridge-Sabine, p. 226). They had lived at Fort Conger for two years without scurvy, but now, with little fresh food, the traces began to appear; when the first man died on January 18, 1884, it was of a mix of scurvy and starvation (Guttridge-Sabine, p. 234; Berton, p. 469). Ironically, Greely, a failure until this point, managed to be a good fairly leader at this time (Berton, p. 472), rationing the food and keeping the the men relatively sane (Berton, pp. 467). But they slowly died off due to malnutrition. There were several instances where men stole food (Berton, pp. 467, 470, 473, etc.); in the end, they had to execute the worst thief, who had enlisted under an assumed name to hide his history (Berton, p. 475; Guttridge-Sabine, p. 272, says that he was not really given a trial, simply shot -- though he admits that, in the circumstances, the formality of a court-martial "was out of the question"). On the last day before rescue, when the tent by the burial plot (to which they had moved their base, Guttridge-Sabine, p. 266) fell in, no one was strong enough to put it up again. And it was later shown that someone had engaged in cannibalism (Berton, pp. 484-485). It was probably the doctor, since it was skillfully done and ceased at about the time he died (none of the men who died after him had any flesh removed), but Guttridge-Sabine, pp. 271, 275, offers a few cryptic hints that others might have been involved.

By early June, the deaths were happening almost daily, and the survivors had no strength left to bury the corpses; the last one was simply pushed out into the snow. When they were finally rescued in the fourth week of the month, only seven men were still alive, and one of them was the man who had had his feet amputated; he would soon after die of his injuries, leaving only six. Out of 25 who had set out. Apparently only two were still relatively mobile when found. Greely was the only officer to live.

A constant theme of Polar expeditions, repeated in exploratory party after exploratory party, is men who went out of control. Some of this, no doubt, is commanders who didn't know how to command (even Peary was a civil engineer, not a line officer). But I wonder a little about seasonal affective disorder. In any case, in 1903, the quest for the pole had a worse record than the quest for the Passage had been when Franklin set out.
No wonder, then, that the repeated Polar expeditions became the subject of mirth: What sane person would risk what the explorers had been through? Besides, there were all the mad inventor types the quest encouraged: Peary was mailed ideas for building a wooden tunnel to the pole, for building a pipe to transport hot soup, and to fire himself to the pole by cannon (Henderson-True, p. 185; compare Fleming-North, p. 353).

In 1904, about the time this song came out, Peary founded the Peary Arctic Club with the declared mission of "altering... public opinion so that existing prejudice against Arctic work would be lessened" (Henderson-True, p. 159). You almost wonder if it was cause and effect.

Note that the Pole was not reached until 1908 at the earliest (by Cook and/or Peary, for whom see below), five years after this song was performed -- and it was probably much later. The first person we are certain saw the North Pole was Roald Amundsen and the crew of the dirigible Norge, which flew over the pole in 1926.

This was days after Robert Byrd's attempt to fly over the Pole. Although he claimed success, the evidence is against him (for Byrd's failure, see Roberts, pp. 155-168).

Roberts, pp. 159-160, summarizes the case against Byrd: In trials, his plane never exceeded 75 miles per hour, and was slower with landing skis, but his flight time of only fifteen and a half hours meant he had to average 87 miles per hour to reach the pole. He returned with an engine leaking oil, which would have forced him to turn around as soon as it was noticed, whether he had reached the Pole or not. And his only sextant had been broken, so that, even if the readings were accepted, the instrument's error could not be checked.

It was very Peary-like: No one could prove Byrd didn't make it, but there was no good evidence and the claim required travel speeds while unobserved which Byrd had never managed while observed. Byrd's claim isn't as outrageous as Peary's -- he claimed a tailwind helped him out, which at least means he acknowledged the problem -- but the probability is low. And he went to great lengths to hide his records; Roberts, p. 164. Bryce, p. 921, makes the interesting point that the man who "verified" Byrd's record was the same one who ''proved,' and improved, Peary's observations at the 'Pole.'"

The following list shows key dates in the quest for the North Pole (adapted from Berton, p. 637 and following).

1818 - David Buchan's expedition from Spitzbergen (two ships, the other commanded by Lt. John Franklin)
1827 - William Edward Parry's expedition from Spitzbergen passes the latitude of 82 degrees N
1860-1861 - An American expedition under Isaac Hayes seeks (and naturally fails to find) the "Open Polar Sea"; it also produces some hideously inaccurate maps (Berton, pp. 353-364; Fleming-North, pp. 61-78)
1871-1873 - North Pole expedition of the Polaris (Hall's third northward expedition, but the first devoted to the Pole rather than Franklin), which features the death of Hall and the stranding of half his crew; see description above
1875-1876 - British naval expedition under George Nares. This is the last try by the British navy, and it does briefly set a new Farthest North record -- but scurvy, which the Admiralty thought it had solved, forces the expedition home a year early (Berton, pp. 413-429; Fleming-North, pp. 161-186)
1879-1882 - Jeannette expedition, described above. All told, 20 out of 33 involved die.
1881-1884 - Adolphus Greely explores Ellesmere Island and his team sets a new "farthest north" record, but only six of 25 survive (due mostly to American government errors), and at least one man was guilty of cannibalism
1886 - Robert Peary fails to cross Greenland (crossing Greenland may not sound like a big deal, but the island is all glacier; there is no life at all for hunters to harvest, and the Inuit wouldn't go near the interior. Had Peary succeeded, it would have been a testimony to his techniques; also, there was at the time a hope that Greenland might provide a route to the Pole). Peary also claims to chart shoreline later shown not to exist
1888 - Fridtjof Nansen crosses Greenland
1891-1892 - Another Peary expedition to Greenland. He doesn't chart any more territory -- and makes off with sacred and irrereplaceable Inuit artifacts which he sells entirely for his own profit. Later he will lure six Inuit back to "civilization" where they will become the victims of "scientific" experimentation; all will die young, and it will be decades before their bones are returned north for burial
1893-1895 - Nansen, using a new type of boat (the Fram) and later sledges, sets a new Farthest North but does not reach the pole
1897 - Salomon Andrée tries and fails to reach the pole by balloon. He and his crew make it back to the uninhabited islands of Franz Joseph Land but die there; their bodies are not discovered for more than thirty years
1898-1902 - Another Peary expedition fails -- this time leaving Peary with damaged feet
1899-1900 - Abruzzi expedition sets another Farthest North record but doesn't approach the Pole
1901-1902 - Ziegler/Baldwin expedition from Norway fails to reach the pole
1903-1905 - Ziegler/Fiala expedition, again from Norway, fails with the loss of the ship America
1905-1906 - Peary fails again. He claimed to reach a new "Farthest North," but at least some observers doubt his data (Larson, p. 110) -- and we have very good reason to think he fudged his data in his next expedition. In both expeditions, he claimed his fastest sledge runs at times when there was no one who could verify his numbers (Rawlins, p. 68).

1908-1909 - Peary claims to reach the Pole (April 6, 1909). So does Dr. Frederick Albert Cook (April 21, 1908).

Examination of the incomplete records of Cook and Peary makes it unlikely that either even made the Pole -- but Peary saw to it that Cook's instruments and many of his records were lost, making it impossible for Cook to offer proper evidence for his claims. (In fact, Bryce, p. 848, notes that Peary began a six-part plan to discredit Cook the moment he learned the doctor had set out for the pole. To make things even harder for Cook, an accident also destroyed many of his photos -- Bryce, pp. 335 -- but these probably would not have affected the case, since they were taken before his run for the pole.)

In addition, Edward Barrill, who had accompanied Cook on an expedition to Mt. McKinley (Bryce, p. 280, etc.), released a report claiming Cook never made the summit (Henderson-True, pp. 267-269, offers evidence that Barrill's account was made up after the fact and that he was paid by Peary supporters to concoct it, and Bryce, p. 797, says that Barrill definitely *was* paid a great deal for producing it, but Fleming-North, p. 386, offers evidence that Cook's description doesn't match reality, and Roberts, pp. 120-124, covers attempts to retrace Cook's actual footsteps, which allowed them to take photos which matches Cook's but from points other than where he said he took them). With Cook's claim definitely unprovable, and with his reputation damaged, Peary's equally unprovable claim was accepted almost by default (for details on this, see the notes to "Captain Bob Bartlett").

So did Cook or Peary reach the pole? The controversy continued for years, with Cook's supporters and his descendants fighting to clear his name until the last of them died out. Cook's case is much weakened by his lack of observations; indeed, there are charges that he could not so much as use a sextant to find his latitude (Bryce, p. 860ff.). Peary's partisans also stuck to their guns, and the National Geographic Society apparently still refuses to re-examine the matter; they initially accepted Peary's claim -- after all, they had supported his expedition; in fact they never really tested his data. Forty years later, just discussing the matter was enough to get Walt Gonnason thrown out of their offices (Bryce, p. 747). They still maintain that attitude; the eighth edition of their World Atlas (no copyright date but released after 2000) still lists him as the first to reach the pole (Roberts, pp. 153-154, considers this to be the result of loyalty to its own reputation).

Of other authorities I checked, Henderson-True thinks Cook made it and Peary may have. Asimov does not state an explicit opinion but strongly implies that Peary made it and Cook didn't. Berton thinks neither did (though Berton, whose general policy is to consider everyone a disreputable idiot, does make the observation that, though Peary didn't reach the Pole, he came closer than anyone else to go there solely by muscle power, without support from aircraft, and returning under his own power; see p. 624). Roberts of course is sure that neither Cook nor Peary made it. Fleming thinks Peary didn't but doesn't see why it matters (a view more meaningful in hindsight: We now know there is no land under the pole, so there is no real distinction between 88 or 89 or 90 degrees north. But Peary "didn't" know that -- in fact, he reported seeing land that wasn't there -- and he wasn't doing science anyway). The 1972 edition of Webster's Geographical Dictionary did not mention Peary and says the Pole was first crossed by foot and dogsled 1968-1969, though the 1998 edition credits Peary with reaching the Pole while admitting the claim is disputed.

Bryce, p. 876, makes an interesting observation. On p. 864, he hypothesizes that the navigationally-challenged Cook might have tried to reach the Pole by "following the magnetic meridian." This in fact would not work, but Cook might have thought it would. This allows two possibilities: That he was trying to cheat all along -- or that he tried his meridian trick, came back thinking he had made it, learned when he returned that his method was not adequate -- but tried to revive his claim once he realized that Peary's 1909 effort had not reached the Pole. But, as Bryce points out, Cook's behavior would have been much the same either way, so we can't tell which is true. I will admit that I find much of Cook's behavior incomprehensible, making me wonder if he was entirely sane; it's interesting that several other witnesses cited by Bryce (pp. 844, 901), including Roald Amundsen, thought the same thing -- and, indeed, the Arctic was good at driving people mad; see again "Lady Franklin's Lament (The Sailor's Dream)" [Laws K9]. Bryce, however, does not accept this explanation.
Bryce's first conclusion on Peary (p. 880) is that "All of Peary's actions after April 6, 1909... give every indication of a guilty man trying to shield his greatest deceit from the spotlight of any impartial investigation. Moreover, evidence preserved by Peary himself shows that all his expeditions before 1909 had produced exaggerated or false claims." Interestingly, though Bryce absolutely rejects Cook's claim to have reached the Pole, he considers his story of attaining it far more plausible than Peary's (p. 916).

At this time, the matter probably cannot be settled by direct evidence; we must rely on the (very strong) indirect evidence. Hence my firm belief that either Cook or Peary made it to the pole. Even if you disagree, I would make a secondary observation: We don't let athletes who use steroids earn credit for winning races. Nor are candidates who commit vote fraud generally allowed to win elections. Why shouldn't Peary be held to the same standard? Did he reach the Pole? Maybe. Did he lie (to the Inuit), cheat (Bartlett, whom he had promised to take to the Pole), and steal (from Cook and from the Inuit -- taking at various times their meteorites, their people to be museum exhibits, and, for his last expedition, their much-needed dogs; Bryce, p. 332)? Yes. Indeed, at one point, his behavior could be called murder, since he refused to allow a doctor to treat Inuit who needed help (Bryce, pp. 319-320). By today's definitions, he was guilty of abduction and perhaps even rape of underage girls (Bryce, p. 341) and child pornography (Roberts, between pages 100 and 101, reprints one of his nude photos of a 14-year-old Inuit girl). Bryce, p. 854, reports that some Inuit labelled him "the great tormentor" for decades. His behavior should disallow his claim.

Incidentally, the first people to stand at the Pole may not have arrived (by plane) until 1953 (Roberts, p. 166). And, although trips to the North Pole are now almost routine (since a traveler in trouble can always radio for help and be rescued by air), the arctic has not entirely relented since Peary's time. Alfred Wegener, who did noteworthy work on meteorology and lunar craters and who invented the modern theory of Continental Drift in the period before the first world war (though it did not come to be accepted until decades after his death) sought evidence for his theories in Greenland, and died there in 1930 when the expedition ran into trouble (Asimov, p. 595; Gribbin, p. 448). And, of course, no less a man than Roald Amundsen died on the polar cap while searching for the survivors of another wreck (Asimov, p. 561; Mirsky, pp. 314, 317). - RBW

Bibliography

- Stanley Appelbaum, editor, Show Songs: from The Black Crook to The Red Mill, Dover Publications, 1974
• Guttridge-Ice: Leonard F. Guttridge, Icebound, Naval Institute Press, 1986 (I used the 2001 Berkeley edition). Specific to the Jeannette expedition. The ending is a bit confusing -- Guttridge spends a lot of time considering who should bear the blame, then never assigns any! -- but it's a readable reference on this sad, largely avoidable disaster.


• Henderson-True: Bruce Henderson, True North, Norton, 2005. Devoted almost entirely to the explorations of Cook and Peary, approaching the status of biography of the two. Its only real purpose appears to be to vindicate Cook (which it would do better if it didn't whitewash over so much of the evidence against him), but it has much useful detail about the final phases of Peary's quest also.

• Larson: Edward J. Larson, To the Edges of the Earth: 1909, the Race for the Three Poles, and the Climax of the Age of Exploration, William Morrow, 2018. Only partly about the polar race, but a good read and, it seems to me, more accurate than many of these books.


• Lubbock: Basil Lubbock, The Arctic Whalers, Brown, Son, & Ferguson, 1937 (I use the 1955 reprint)

• Mirsky: Jeannette Mirsky, To the Arctic: The Story of Northern Exploration from the Earliest Times to the Present, revised edition, Knopf, 1948. Unduly generous; it never questions anything (except the claims of Cook -- and this, according to Bryce, pp. 721-722, 726, was mostly under legal pressure from the Peary and Cooks factions). But if it praises everyone who ever so much as looked toward the north, it also lists a lot of expeditions that get no other coverage.


• Rawlins: Dennis Rawlins, Peary at the Pole: Fact or Fiction? Robert B. Luce, Inc., 1973

• Riley: Michael O. Riley, Oz and Beyond: The Fantasy World of L. Frank Baum, University of Kansas Press, 1997

• Roberts: David Roberts, Great Exploration Hoaxes, Sierra Club, 1982 (use the 2001 Modern Library edition with an Introduction by Jan Morris). This covers much more than arctic exploration, and is perhaps a little one-sided in situations where balance might be better, but it has much useful information on Peary and Cook.

• Rogers: Katharine M. Rogers, L. Frank Baum: Creator of Oz, 2002 (I use the 2003 Da Capo press edition)

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**Hurrah, Hurrah, Hurrah!**

**DESCRIPTION:** German shanty. Sailors arrive in David street in Hamburg where they can buy girls for five pennies. Song enumerates various girls and their attributes. The sailors spend all the money and go back to sea.

**AUTHOR:** unknown

**EARLIEST DATE:** 1961 (Hugill-ShantiesFromTheSevenSeas)

**KEYWORDS:** foreign language shanty sailor whore sex money

**FOUND IN:** Germany

**REFERENCES (1 citation):**

*Hugill-ShantiesFromTheSevenSeas*, pp. 138-140, "Hurrah, Hurrah, Hurrah!" (2 texts-German & English, 1 tune)

**ALTERNATE TITLES:**
Hurrah, Sing Fare Ye Well
DESCRIPTION: Shanty. "We're bound away to Callyo, Hurrah sing fare ye well. Oh fare ye well, me Liverpool gal, Hurrah sing fare ye well." Verses have vague courting, whoring, and sailing themes.
AUTHOR: unknown
EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)
KEYWORDS: shanty separation farewell
FOUND IN: US Britain
REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, pp. 119-120 "Hurrah, Sing Fare Ye Well" (1 text, 1 tune)
[AbEd, pp. 102-103]
ALTERNATE TITLES:
Goodbye, Sing Fare You Well
Fare Ye Well
My Bonnie Young Girl

Husband Lamenting the Death of the Wife, The
DESCRIPTION: "Come, my dear friends, and mourn with me In my afflicted state. I am bereaved, as you may see, Of my dear loving mate." He tells his grief, notes how the children miss their mother, and says it is God's will
AUTHOR: unknown
EARLIEST DATE: 1938 (Belden-BalladsSongsCollectedByMissourFolkloreSociety), from a diary of the Civil War era
KEYWORDS: husband wife death loneliness orphan
FOUND IN: US (So)
REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 467, "The Husband Lamenting the Death of the Wife" (1 text)
Roud #7957

Husband's Departure, The
DESCRIPTION: The husband prepares to go to war against the south. His wife tries to dissuade him. He says she would not respect him if he were a coward. He finally convinced her and departs
AUTHOR: unknown
EARLIEST DATE: 1906 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: husband wife battle Civilwar dialog
FOUND IN: US (So)
REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 378-39, "The Husband's Departure" (1 text)
Roud #7761
CROSS-REFERENCES:
NOTES [30 words]: Sort of a cross between "The Rolling Stone" (which Belden-BalladsSongsCollectedByMissourFolkloreSociety lists as a probable source) and Lovelace's "To Lucasta, Going to the Wars." - RBW

File: Beld378
**Husbandman and the Servingman, The**

DESCRIPTION: A husbandman and a servingman meet and discuss their occupations. The servant describes all the rich people he associates with; the husbandman details the pleasure of a good season in the fields. The servingman wishes he had chosen the other occupation.

AUTHOR: unknown

EARLIEST DATE: 1846 (Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland); 17C (Halliwell)

KEYWORDS: work dialog farming servant

FOUND IN: Britain(England(South))

REFERENCES (10 citations):

- Broadwood/Maitland-EnglishCountySongs, pp. 144-145, "The Servingman and the Husbandman" (1 text, 1 tune)
- Williams-FolkSongsOfTheUpperThames, pp. 112-115, "The Husbandman and the Servingman" (1 text)
- Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 264-269, "God Speed the Plow, and Bless the Corn-Mow," "A Dialogue Between the Husbandman and the Servingman" (2 texts)
- Kennedy-FolksongsOfBritainAndIreland 226, "The Husband-man and the Servant-man" (1 text, 1 tune)
- Gundry-CanowKernow-SongsDancesFromCornwall, pp. 8-9, "The Husbandman and the Serving Man" (1 text, 1 tune)
- cf. Chappell/Wooldridge-OldEnglishPopularMusic I, pp. 282-283, "Paul's Steeple, or I Am the Duke of Norfolk" (1 tune, partial text, said by Kennedy to be this piece -- a statement going back at least to Bell)
- DT, HUSB


cf. Enid Porter, _The Folklore of East Anglia_, Batsford, 1974, p. 68, "(I am the Duke of Norfolk)" (1 text)

Roud #873

RECORDINGS:

- Mummers from Symondsbury, "The Symondsbury & Eype Mummer's Play & The Singing of the Travels" (on Lomax41, LomaxCD1741, FSB9)

CROSS-REFERENCES:

- cf. "Soldier Boy for Me (A Railroader for Me)" (theme: professional comparison) and references there
- cf. "Buttercup Joe" (subject, a few phrases)

ALTERNATE TITLES:

- The Singing of the Travels

NOTES [145 words]: Broadwood/Maitland-EnglishCountySongs, discussing the Halliwell text as "the oldest printed version of this dialog", comparing it to Broadwood/Maitland-EnglishCountySongs's own text which comes from Davies Gilbert's *Ancient English Carols*: "the words are only slightly different from those given above, except that in the last verse, the second line runs, "Pray for the peace of old England," in allusion to the Civil Wars, from which the collection dates." - BS

Kennedy-FolksongsOfBritainAndIreland claims that Chappell's piece "I Am the Duke of Norfolk" is this tune. This overstates the case -- Chappell's tune is similar but not identical in the tenor line. And neither tune is the one I know. "I Am the Duke of Norfolk" is, however, a popular tune; it is cited many times in the Broadside Ballad Index (ZN338, ZN1208, ZN1839, ZN2168, ZN2570, ZN2671, ZN2955). - RBW

Last updated in version 4.5

File: K226

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**Hush Alee**

DESCRIPTION: "I sit up all night with the fire burning bright, While rocking my baby to sleep, Singing, 'Hush a-le la lee, hush a-lo lee, Your daddy will come by and by, So close your eyes and go to sleep, Your dear mother she is tired, Singing hush alee..."
**Hush and Baloo, Babie**

DESCRIPTION: "Hush and baloo, babie, Hush and baloo; A' the lave's in their beds -- I'm hushin' you"

AUTHOR: unknown

EARLIEST DATE: 1870 (Chambers)

KEYWORDS: lullaby baby

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
*Greig/Duncan8 1548, "Hush-a-Baloo"; Greig/Duncan8 1549, "Oh Hush-a-Baloo"; Greig/Duncan8 1550, "Hush and Baloo, Babie" (3 short texts, 2 tunes)

ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), p. 13, ("Hush and baloo, babie")

Roud #13514

NOTES [78 words]: "The favourite old Scottish term for a lullaby is the baloo." (source: Ewan McVicar, Doh Ray Me, When Ah Wis Wee (Edinburgh, 2007), p. 9)

The current description is all of the Chambers text, which is very close to Greig/Duncan 1550. Roud lumps Greig/Duncan8 1548, 1549 and 1550 together. What text there is is very close and the most "complete" text is the one quoted in the description. There seems little point, just considering the texts, in separating them. - BS

Last updated in version 2.5

File: GrD1548

**Hush You (The Black Douglas)**

DESCRIPTION: "Hush you, hush you, Little pet you, Hush you, hush you, Dinna fret you, The Black Douglas Shall not get you."

AUTHOR: unknown

EARLIEST DATE: 1964 (Montgomerie)

KEYWORDS: lullaby

FOUND IN:

REFERENCES (1 citation):
*Montgomerie/Montgomerie-ScottishNurseryRhymes 137, "(Hush you, hush you)" (1 text)

NOTES [284 words]: Whether this is a traditional song I do not know -- but it's old enough to have folklore about it. Unfortunately, I don't remember the source, but the tale went as follows:

A singer, high in a castle, was singing "The Black Douglas shall not get you" to her bairn, when Douglas, who was raiding the castle and had come up behind her, announced, "I'm not so sure of that."

Probably too good to be true, to be sure.

The Douglas family arose to prominence in the reign of Robert I Bruce (King of Scotland 1306-1329); Sir James Douglas (died 1330) was Bruce's right-hand man, and I seem to recall one
version of the above story in which he was the Douglas involved.
But James Douglas was not a "Black Douglas"; at the time, there was but the one Douglas family.
His descendants became Earls of Douglas. It was the second Earl, another James, who died young at Otterburn (for which see "The Hunting of the Cheviot [Child 162]"). He had no direct heir, so the Douglas family split into Red and Black branches.
The Black Douglases were the stronger -- indeed, they were the strongest family in Scotland, probably stronger than the King. For half a century, they were a constant menace, until James II killed William Douglas (the eighth earl) in 1452. His brother James succeeded as ninth earl, but was driven into exile a few years later, and the Douglases were finally broken.
Thus this piece, if real, would have to date from between 1388 and 1455. Probably it comes from the earlier end of that period, in the period of the most intense border wars -- which were not really battles between England and Scotland; like Otterburn, they were between the Percies of Northumbria and the Douglases of Lothian. - RBW

Hush-a-Ba Baby, Dinna Mak' a Din
DESCRIPTION: "Hush-a-ba baby, dinna mak' a din": "ye'll get a fishie when the boats come in" or "ye'll get a piece when the baker comes in"
AUTHOR: unknown
EARLIEST DATE: 1905 (Maclagan)
KEYWORDS: food lullaby nonballad
FOUND IN: Britain(Scotland(Aber,High))
REFERENCES (2 citations):
Greig/Duncan8 1561, "Hush-a-Ba Baby, Dinna Mak' a Din" (1 text, 1 tune)
Roud #13510
NOTES [66 words]: The Greig/Duncan8 verse is the "fishie" one. Compare this to the "Dance To Your Daddy" line "You shall have a fish and you shall have a fin, You shall have a coddlin' when the boat comes in." McVicar considers this fragment a version of that song; however, his other versions do not have a "hush-a-ba baby" line (see Ewan McVicar, _Doh Ray Me, When Ah Wis Wee_ (Edinburgh, 2007), pp. 15-17). - BS
Last updated in version 2.5
File: GrD81561

Hush-a-Ba Baby, Lie Doon
DESCRIPTION: "Hush-a-ba baby, lie doon, Your mammy's awa to the toon And when she comes back ye'll get a wee drap -- Hush-a-ba baby lie doon"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: lullaby baby mother
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1554, "Hush-a-Ba Baby, Lie Doon" (1 short text, 1 tune)
Roud #13515
NOTES [10 words]: The current description is all of the Greig/Duncan8 text. - BS
Last updated in version 2.5
File: GrD1554

Hush-a-ba Birdie, Croon
DESCRIPTION: "Sheep/kye's are gane to the silver wood," "the coos are gane to the broom." It's good to milk cows while the birds sing, bells ring, and deer gallop by. Goats/sheep are in the mountains and won't be back till noon
AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)
KEYWORDS: lullaby nonballad animal bird sheep
Hush-a-Bye, Baby

DESCRIPTION: The singer is forty-five with a young wife who "loves to go out on a spree" leaving him to watch the baby. One night he goes out for a stroll while the baby is sleeping and "my dear wife I spied hugging a soldier sixteen"

AUTHOR: unknown
EARLIEST DATE: 1960 (Leach-FolkBalladsSongsOfLowerLabradorCoast)
KEYWORDS: infidelity marriage baby wife
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Leach-FolkBalladsSongsOfLowerLabradorCoast 115, "Hush-a-Bye, Baby" (1 text, 1 tune)
ST LLab115 (Full)
Roud #9971
CROSS-REFERENCES:
cf. "Rocking the Cradle (and the Child Not His Own)" (theme)
cf. "Unhappy Jeremiah (The Brats of Jeremiah)" (plot)
File: LLab115

Hush-oh-bye Baby

DESCRIPTION: The singer meets a woman with her three children on a sleet ing night. She say her husband, a farmer, was killed in town by a gang. She spent all she had to bury him and was put on the road when she could not pay rent. She and the babies die of the cold.

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: poverty burial death children mother husband storm
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 54, "Hush-oh-bye Baby" (1 text, 1 tune)
Roud #28971
RECORDINGS:
Anita Best, "Hush-o-bye Baby" (on NFABest01)
John James, "Hush a Bye" (on MUNFLA/Leach)
John Molloy, "Hush a Bye Baby" (on MUNFLA/Leach)

CROSS-REFERENCES:
cf. "It Was Early One Cold Winter's Morning" (theme)
NOTES [67 words]: In the song the couple are said to live "in a place they called Newton Perry." Newton Perry is a sector of Limerick City, County Limerick, Ireland (source: inforing Ireland Gateway site). Lehr/Best-ComeAndIWillSingYou (viz., Anita Best): "This is no doubt a song which originated in Ireland where, in the nineteenth century, evictions of poor tenant farmers unable to pay rent was extremely common." - BS
Last updated in version 5.0
File: LeBe054
**Hush, Be Still as Any Mouse**

DESCRIPTION: "Hush, be still as any mouse, There's a baby in the house. Not a dolly, not a toy, Nothing but a baby boy."

AUTHOR: unknown

EARLIEST DATE: 1970 (Boette-SingaHipsyDoodle)

KEYWORDS: lullaby nonballad baby

FOUND IN: US(Ap)

REFERENCES (1 citation):
Boette-SingaHipsyDoodle, p. 103, "Lullaby" (1 short text, 1 tune)

Roud #7511

File: Boet103

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**Hush, Little Baby**

DESCRIPTION: "Hush little baby, don't say a word, Papa's gonna buy you a mockingbird. And if that mockingbird won't sing, Papa's gonna buy you..." And so forth, through many objects, ending "And if that () won't (), you'll still be the prettiest little baby in town."

AUTHOR: unknown

EARLIEST DATE: 1918 (Cecil Sharp collection)

KEYWORDS: lullaby bird commerce gift

FOUND IN: US(Ap,MW,SE,So) Canada(Newf)

REFERENCES (13 citations):
Randolph 359, "Mamma, Mamma, Have You Heard?" (1 short text plus a fragment, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 196, "Swapping Songs" (4 text plus 2 excerpts, with most texts being "The Swapping Boy," but "E" and "F" are this song)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 196, "Swapping Songs" (2 excerpts, 2 tunes; the "A" version is "The Swapping Boy"; the "E" version is "Hush Little Baby")
Mclntosh-FolkSongsAndSingingGamesOfIllinoisOzarks, p. 100, "(Mama, Mama, don't say a word)" (1 text)
Lomax/Lomax-OurSingingCountry, p. 96, "Hush, Li'l' Baby" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 234, "The Mocking Bird" (2 texts, 2 tunes)
Peacock, p. 15, "Lullaby" (1 text, 1 tune)
Baring-Gould-AnnotatedMotherGoose #558, p. 228, "(Hush, little baby, don't say a word)"
Scott-TheBalladOfAmerica, p. 164, "Hush, Little Baby" (1 text, 1 tune)
Arnett-IHearAmericaSinging, p. 61, "Hush, Little Baby" (1 text, 1 tune)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, pp. 224-225, "Mockingbird" (1 text, with some unusual verses; the ending may be a parody)
Silber/Silber-FolksingersWordbook, p. 409, "Hush Little Baby" (1 text)

DT, HUSHLIL*

Roud #470

RECORDINGS:
Texas Gladden, "Hush, Baby, Don't You Cry" (AFS 5233 A4; on USTGladden01)
Mrs. Frank Tompkins, "Lullaby" (on PeacockCDROM)

CROSS-REFERENCES:
cf. "Say, Darling, Say" (lyrics, tune)
cf. "Mamma's Goin' to Buy Him a Little Lap Dog (Come Up Horsie)" (theme, lyrics)
cf. "I Would That I Were Where I Wish" (format)

ALTERNATE TITLES:
Mockingbird Song
Papa's Going to Buy Me a Mockingbird

NOTES [104 words]: An Ozark version of this song ends "If that lookin-glass doesn't shine, Papa's going to shoot that beau of mine!" -- referring to a belief that mirrors only shone for chaste women. Although this particular song seems to have become popular only recently, the form with progressive items is old; Gammer Gurton's Garland (1784), for instance, has a version of the item we index as "There Was a Man of Double Deed" beginning

A man of words and not of deeds
Is like a garden full of weeds;
And when the weeds begin to grow,
It's like a garden full of snow;
And when the snow begins to fall,
Hush, My Dear, Lie Still and Slumber
DESCRIPTION: "Hush, my (dear/babe), lie still and slumber; Holy angels guard thy bed." "Soft and easy is thy cradle, Coarse and hard thy Savior lay, When his birthplace was a stable And his softest bed was hay." The singer grows angry about the treatment of Jesus
AUTHOR: Words: Isaac Watts (1674-1748)
EARLIEST DATE: reportedly written 1715
KEYWORDS: lullaby Jesus animal
FOUND IN: US(Ap,MW) Britain(England(North))
REFERENCES (4 citations):
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #75, "Lullaby" (1 text, 1 tune)
Grimes-StoriesFromTheAnneGrimesCollection, p. 100, "Hush, My Babe" (1 text)
Thomas-DevilsDitties,p. 79, "Hush, My Babe" (1 text, 1 tune); p. 119, "Watts' Cradle Hymn" (1 text)
Heart-Songs, p. 133, "Hush, My Babe" (1 text, 1 tune)
Roud #8885
NOTES [39 words]: I found an online version of this that is fourteen stanzas long, and frankly not much good. This is much better as a short lullaby than as a long diatribe....
For more on Isaac Watts, see the notes to "O God, Our Help in Ages Past." - RBW

Hush! Here Comes a Whizz-Bang
DESCRIPTION: "Hush! here comes a whizz-bang (x2)! Now, you soldiers, get down those stairs, Down in your dugouts and say your prayers. Hush! here comes a whizz-bang, And it's making straight for you" and the listener will end up in No Man's Land if it hits
AUTHOR: unknown
EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: soldier war injury
FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 54, "Hush! Here comes a Whizz-Bang"
Roud #10527
CROSS-REFERENCES:
cf. "Hush! Here Comes the Dream Man" (tune)
NOTES [63 words]: Whizz-bangs were small shells fired by field artillery. Unlike large shells, they were fired at short range and on a low trajectory, so there was none of the sound of a large shell coming in at terminal velocity (which was much slower than the speed of sound). Whizz-bang shells arrived quickly -- at most, a short whistle (the "whizz") and then the explosion (the "bang"). - RBW

Hushaby My Little Crumb
DESCRIPTION: "Hushaby, my little crumb, The sheep are far from home. The cows are to the far, far field, And won't be home till noon."
AUTHOR: unknown
EARLIEST DATE: 1927 (Gundry-CanowKernow-SongsDancesFromCornwall)
KEYWORDS: lullaby nonballad animal
FOUND IN: Britain(England(West))
REFERENCES (1 citation):
Gundry-CanowKernow-SongsDancesFromCornwall, p. 44, "(A Cradle Song)" (1 fragment, 1 tune, filed with a group of songs under the general heading "Crowdy Crawn")
Hushie Baa, Ee-a-Baa

DESCRIPTION: Lullaby. The singer complains "tho' I'm nae your daddy, my wife she's your mammy. Oh wae's me she's gotten too much of her will"

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan8)

KEYWORDS: infidelity lullaby nonballad bastard children husband wife

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1559, "Hushie Baa, Ee-a-Baa" (1 text, 1 tune)
Roud #13508

CROSS-REFERENCES:
cf. "Rock the Cradle, John" (theme)
cf. "Rocking the Cradle (and the Child Not His Own)" (theme)

File: GrD81559

Hut that's Upside Down, The

DESCRIPTION: The singer has travelled many places, but now is "anchored hard and fast in the hut that's upside down." He describes the wild behaviors there -- gambling, frantic shearing, and watching the cook beat a brownie or dance a highland fling

AUTHOR: unknown

EARLIEST DATE: 1955

KEYWORDS: rambling sheep Australia cook

FOUND IN: Australia

REFERENCES (2 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 58-59, "The Hut that's Upside Down" (1 text, 1 tune)
Fahey-PintPotAndBilly, pp. 62-63, "The Hut that's Upside Down" (1 text, 1 tune)

NOTES [95 words]: Thought to refer to a shed in Big Burrawang in New South Wales. Meredith and Anderson report that this shed was "so big that a wooden tramway ran around it to move the wool."

Edward E. Morris, _A Dictionary of Austral English_, 1898 (I use the 1972 Sydney University Press with a new foreword but no new content), p. 207, defines "Hut" as follows: "a cottage of a shepherd or a miner. The word is English but is especially common in Australia, and does not there connote squalor or meanness. The "Men's Hut' on a station is the building occupied by the male employees." - RBW

Last updated in version 5.2

File: MA058

Hymn of Jesus, The

DESCRIPTION: "Glory to thee, (Father, Logos, Charis, Spirit, etc)." "I would be saved and would save." "I would be loosed and would loose." "I am a way to thee, a wayfarer. Amen." The singer hymns to spirits in mostly heretical language

AUTHOR: unknown (English text based on G. R. S. Meads)

EARLIEST DATE: original probably composed in the second century, but not circulated traditionally

KEYWORDS: religious

FOUND IN:

REFERENCES (1 citation):

NOTES [830 words]: I should not be having to write an entry or notes on this song, because it should not have been included in any collection of English folk songs. It is not a song, it is not in English, it is not traditional -- it isn't even, properly speaking, Christian. But Bob Stewart included it in _Where Is Saint George?_ as if it were of some significance to English tradition (and Gustav Holst turned it into a musical composition), so I guess we have to explain it -- and then savage it. Stewart says of this merely that it is from the Leucian Acts.

Even the name cited by Stewart is wrong. The name "Leucian Acts" is commonly used to describe the "Acts of John," "Acts of Peter," "Acts of Paul" (including the story of Paul and Thecla, the oldest and most famous part of the whole mess), "Acts of Andrew," and the "Acts of Thomas." The title
"Leucian Acts" is used because the books were traditionally attributed to one Leucius Charinus (Barnstone, p. 412). The original was clearly in Greek, although it was translated into Latin (James, introduction to the text).

This particular hymn comes from the Acts of John, chapters 94-95 in the James numbering. Goodspeed/Grant, p. 70, suggest that "Not long after the appearance of the romantic Acts of Paul (A.D. 160-170), some Docetist, probably in Asia, undertook to embody his views in an imaginative account of the wonders, discourses, and travels of John." Barnstone, p. 411, considers the "Acts of John" to predate even the "Acts of Paul." There is consensus that both are second century, and that all of the Leucian Acts, although they are by different authors, date from the second and third centuries. Clement of Alexandria appears to refer to one of the traditions in the work as being in existence in 189 C.E. (Goodspeed/Grant, p. 70).

Barnstone, p. 411, calls the "Acts of John" the "most clearly Gnostic" of the Leucian Acts. He suggests on p. 412 that the author of this work did use "Leucius" as his pen name.

The "Acts of John" never met with orthodox approval; Leo the Great condemned them in the fifth century and the Nicene Council of 787 ordered them burned (Barnstone, p. 411). The destruction was largely successful. An early catalog describes it as being 2500 standard lines long (Goodspeed/Grant, p. 70), but the extant material is only about 70% of that. Most of the losses seem to be from the beginning, but the surviving portions have had to be pieced together. That the Acts of John is inclined to both the heresies of Gnosticism and Docetism is quite clear. Gnosticism (described on pp. 49-54 of Clifton) is not really a single heresy, but many; the common theme is that there is secret knowledge which is required for salvation. A typical version has a bunch of gods or archons or spirits or other tokens of a diseased mind, one of which, Sophia or Wisdom, decides to straighten out humans to save them. The Gnostics also tended to separate body and spirit/soul, with the body being purely evil. The tendency to condemn the body, and especially sex, is obvious in the Acts of John (this particular heresy often is called Encratitism). Docetism (Clifton, p. 36) is from the Greek word meaning "appearance," or perhaps "perceived form." Docetists believed that the Jesus who suffered on the cross was not human, or part of the Godhead, but was merely an illusion. This heresy arose because some people were offended by the idea of God suffering -- but, of course, the idea vitiates the whole notion of Christianity. Gnosticism keeps coming back (Carl Jung was interested in it), but Docetism seems to be permanently dead. Both heresies were pernicious, Gnosticism because of its separatism, secrecy, and anti-inclusiveness, Docetism because its denial of the incarnation led to ignoring many of the moral teachings of Christianity.

Chadwick, p. 275, suggests that this piece began as "a Gnostic hymn intended to be chanted during a ritual dance." Goodspeed/Grant, p. 71, agrees that "This hymn, with its crude paradoxes... certainly reflects mystery forms of worship and Gnostic ideas."

The evidence is easy to see in Stewart's text, with its references to the Logos ( , Word), one of the key themes of Gnosticism, and also references to Spirit and Light. There are also references to the mystic numbers eight and twelve.

It's easy to see how Stewart, who is obsessed with the Kabbalah and the Tree of Life, loved this part! But it must be stressed: The "Acts of John" was an Eastern writing, Gnosticism an Eastern religion. The Latin West had a far simpler theology; even though the "Acts of John" was translated into Latin, this sort of thing never took hold there. Even if there were some closet Gnostics in Rome or somewhere, the whole silly business died out in the first millennium C.E. Even if Stewart is right about Kabbalistic influences on English folk song (which I strongly doubt), there is almost certainly no influence from the Leucian Acts, and this song had no influence on English hymnody. - RBW

Bibliography

- Barnstone: Willis Barnstone, editor,The Other Bible, Harper & Row, 1984
- Chadwick: Henry Chadwick,The Early Church (being volume I ofThe Pelican History of the Church), Pelican, 1967

Last updated in version 5.0
File: BS124
Hypocrite and the Concubine, The

DESCRIPTION: "Hypocrite and the concubine, Living among the swine, They run to God with the lips and tongue, And leave all the heart behind. Aunty, did you hear when Jesus rose? (x3), He rose and 'scend on high."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 70, "The Hypocrite and the Concubine" (1 text, 1 tune)
Roud #12029
NOTES [24 words]: A curious combination of images; there is no book in the King James Bible which contains both the word "hypocrite" and the word "concubine." - RBW

Last updated in version 2.4
File: AWG070B

I Ain't A-Gonna Work a No Mo'

DESCRIPTION: "I ain't a-gonna work a no mo'! (x2), Done an' work-ed till my hands got sore. I ain't a-gonna work a no mo'!

AUTHOR: unknown
EARLIEST DATE: 1919 (Brown)
KEYWORDS: work nonballad
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 242, "I Ain't A-Gonna Work a No Mo'!" (1 short text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 242, "I Ain't A-Gonna Work a N Mo'" (1 tune plus a text excerpt)

File: Br3242

I Ain't Going To Die No More

DESCRIPTION: The singer says that nobody visited him on his death bed but they are all with him going to the graveyard. He wants someone to lower his pillow, "for I ain't going to die no more."

AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaislands)
KEYWORDS: burial death nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeaislands, p. 190, "For I Ain't Goin' T' Die No Mo'" (1 text)

File: Parp190

I Ain't Got Weary Yet

DESCRIPTION: "Oh, I'se been wounded in this fight, Shot at sunrise, gassed at night, Outside o' that I feel all right, And I ain't got weary yet." Trench life is like "Using your head for a battering ram," With half the squad dead, "Being alive seems mighty damn odd."

AUTHOR: unknown
EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)
KEYWORDS: soldier hardtimes death injury
FOUND IN:
REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 215-216, "I AIn't Got Weary Yet" (1 text, 1 tune)
Roud #11850 parody

File: NiMo215
I Am a Bonnie Wee Lassie

DESCRIPTION: The singer says she's a nice plump girl who wants a man to cover her back who would kiss and caress her and call her his darling and let her sleep in his bosom.

AUTHOR: unknown

EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)

KEYWORDS: courting nonballad

FOUND IN: Britain(Scotland(Bord))

REFERENCES (1 citation):
Lyle-Andrew-CrawfurdsCollectionVolume2 159, "I Am a Bonnie Wee Lassie" (1 text)
Roud #15114

NOTES [8 words]: Maybe this lost something sexual in translation. - BS

Last updated in version 2.6

File: LyCr2159

I Am a Brisk and Sprightly Lad

DESCRIPTION: "I am a brisk and sprightly lad, But just come home from sea, sir... A sailor's life for me, sir." "Yeo, yeo, yeo, Whilst the bosun pipes all hands With a yeo, yeo, yeo!" The sailor loves foreign ports, and promises to fight for the nation when attacked.

AUTHOR: unknown

EARLIEST DATE: 1792 (The Manchester Songster: Being a Collection of the Most Favorite Songs)

KEYWORDS: sailor battle money

FOUND IN:

REFERENCES (1 citation):
Shay-AmericanSeaSongsAndChanteys, p. 138, "I Am a Brisk and Sprightly Lad" (1 text)

NOTES [105 words]: This is another of those sea-poems Shay seems to have dug up somewhere; I have not found it in tradition.

Jim Dixon pointed out the Manchester Songster printing; he also noted a sheet music fragment on Google Books that says that this was "Sung by Mrs. Jordan in the Spoil'd Child."

The boast about each man "hasten[ing] to his guns" would surely have sounded very strange to the sailors who fought in the Napoleonic era -- it is estimated that half of the men in Nelson's fleet were impressed, and more were quota men. And the pay in the Royal Navy was terrible, which was why they needed the press gang even in peacetime. - RBW.

Last updated in version 5.1

File: ShaSS138

I Am a Brisk Young Sailor

DESCRIPTION: A sailor for fourteen years falls in love with Nancy, a young chambermaid. If he were ten years younger he "would make myself more bolder and speak my mind more free."

Abandoning hope he says he'll sail away forever. But maybe "my mind may alter"

AUTHOR: unknown

EARLIEST DATE: 1960 (Reeves-TheEverlastingCircle)

KEYWORDS: age love travel sailor separation

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Reeves-TheEverlastingCircle 67, "I Am a Brisk Young Sailor" (1 text)
Roud #1042

File: ReCi067

I Am a Coachman

DESCRIPTION: A coachman kisses, courts and lies with the women; "when I am tired I get up and ride." A blacksmith's delight "is in stopping of holes." A fisherman fished "for a boy but I did get a wench"

AUTHOR: unknown

EARLIEST DATE: 1906 (Reeves-TheEverlastingCircle)

KEYWORDS: sex work bawdy nonballad
I Am a Done-Up Man

DESCRIPTION: "I am a done-up (hic) man, You'll agree with me ev'ry one (hic), Tis true I've seen the bright side of (hic) life (hic), But now I'm a poor old bum (hic)." The drunkard believes that, when he dies, Heaven turn him out, and Satan will reject him too

AUTHOR: unknown

EARLIEST DATE: 1942 (Randolph)

KEYWORDS: drink death devil

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 406, "I Am a Done-Up Man" (1 text, 1 tune)
Roud #7683
File: R406

I Am a Girl Guide

DESCRIPTION: "I am a Girl Guide dressed in blue, These are the actions I can do. Stand at ease, bend my knees, Salute to the King, bow to the Queen, Never turn my back on the Union Jack, Under the archway, One, two, three..."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: clothes colors playparty royalty

FOUND IN: Britain New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 111, "(I am a girl guide dressed in blue)," "(Turn your back on the sailor Jack)" (2 texts)
Roud #19225
CROSS-REFERENCES:
cf. "I'm a Little Dutch Girl" (lyrics of some versions)
File: SuSm111A

I Am a Great Complainer

DESCRIPTION: "I am a great complainer, that bears the name of Christ... I feel my faith declining...." The singer calls on Christ to repair (his) wavering faith and help (him) in (his) stumbling in a fast-moving world: "I am so full of folly, and have no time to pray"

AUTHOR: unknown

EARLIEST DATE: 1835 (Southern Harmony, according to Marilyn Kay Stulken, _Hymnal Companion to the Lutheran Book of Worship_,, Fortress Press, 1981)

KEYWORDS: religious Jesus nonballad

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 647, "I Am a Great Complainer" (1 text)
Roud #7568
File: R647
I Am a Newfoundlander

DESCRIPTION: "I am a Newfoundlander, I go out to the ice. I'm always in the best of ships.... The man I wish to sail with is Captain Harry Dawe." The Adventure sets out in 1906 and takes 20,000 seal. The singer tells of the voyage, the crew, and an injured Irishman.

AUTHOR: unknown

EARLIEST DATE: 1978 (Ryan/Small-HaulinRopeAndGaff)

KEYWORDS: ship hunting moniker injury doctor

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Ryan/Small-HaulinRopeAndGaff, pp. 89-90, "I Am a Newfoundlander" (1 text, tune referenced)

Roud #26538

CROSS-REFERENCES:
cf. "The Pride of Logy Bay" (tune)

NOTES [633 words]: The Adventure of this song is also mentioned in "The Sealer's Song (II)," and I suspect it is the Ad of "Captains and Ships." She was the first iron-clad sealer (Chafe, pp. 26, 31), and inaugurated a new, if brief, era in Newfoundland sealing, because the steel ships could pound through ice that their wooden sisters could not (Ryan-Ice, p. 187; Winsor, p. 29). She was built in Dundee in 1905, went to the ice for the first time in 1906 (as the song says), and was sold to Russia in 1916 (Ryan/Drake, p. 36). (Most of the steel sealers were disposed of or lost during World War I, and there was little attempt to replace them. They brought in more seals than the wooden ships, but they also cost more, and the sealing companies seem to have unofficially concluded that they just weren't worth it.)

Ryan-Last, pp. 20-21, quotes the Evening Telegram of February 2, 1906 concerning the ship: "Yesterday a steamer was launched by the Dundee Shipbuilders Co., Ltd., which marks a distinct advance on any of these [earlier sealers], and built as it is for the sealing trade of St. John's, Newfoundland, seems not unlikely to be the forerunner of many vessels of a similar type. The S.S. Adventure, which name has been given to the boat, is especially constructed for ice navigation, but, unlike previous vessels for that trade, she is built completely of steel to Lloyd's highest class, and far in excess of their requirements, her stem, stern post, rudder and steam steering gear being fully twice the weight and power required for vessels of her size.... She is... 265 feet by 88 feet by 21 feet moulded depth, fitted with all the latest appliances for the rapid handling of cargo, and is lighted by electricity.... She will... [have] sufficient power to obtain a speed of twelve knots."

The singer claim that he's "always in the best of ship(s)" thus fits the actual situation; for the first few years of her service, the Adventure was the best ship in the sealing fleet; probably there wasn't a substantially better one until the Florizel was finished four years later. (Ryan-Last, p. 21, adds after her big success in her first year, the old wooden ships tried harder to fight their way through the ice as well, resulting in the loss of two wooden ships in 1907 and three in 1908. Ironically, the Adventure was one of those sent out to rescue the damaged ships in 1908; Winsor, p. 29)

The Adventure had two slightly smaller sisters, the Bellaventure and the Bonaventure. The latter is mentioned in "Ballad of Captain Bob Bartlett, Arctic Explorer"; the former is almost certainly the "Bill" (i.e. "Belle") of "The Newfoundland Disaster (I)," and I believe they are the Belle and Bon of Captains and Ships.

There were two Captains Henry Dawe; the one in this song, from Bay Roberts, is also mentioned in at least four other songs; see "The Sealer's Song (II)." Chafe, p. 31, agrees that he was a popular captain. He commanded the Adventure from 1906-1910, when he retired (Chafe, p. 90); Jacob Kean commanded the Adventure for the rest of her time as a sealer (Chafe, p. 98).

The second verse, which claims a haul of 20,000 seals, actually under-counts the Adventure's results in her first years; in 1906, she took 30,193 seals, then 24,522 in 1907 and 27,255 in 1908. She took 17,046 and 10,578 in her last two years under Dawe. The tenth verse, which claims 30,000 seals, is more accurate and implies that the song is from 1906.

The last verse appears to me to have floated in from something else, since it hints that the captain could be blamed for some problem, but I'm not sure from what.

There is a picture of the Adventure on p. 36 of Ryan/Drake and p. 187 of Ryan-Ice (the same picture, I believe), and one on p. 56 of Candow. Winsor has one on p. 29. - RBW

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University of Newfoundland)

• Candow: James E. Candow, Of Men and Seals: A History of the Newfoundland Seal Hunt, Canadian Parks Service, Environment Canada, 1989
• Ryan/Drake: Shannon Ryan, assisted by Martha Drake, Seals and Sealers: A Pictorial History of the Newfoundland Seal Fishery, Breakwater Books, 1987
• Winsor: Naboth Winsor, Stalwart Men and Sturdy Ships: A History of the Prosecution of the Seal Fishery by the Sealers of Bonavista Bay North, Newfoundland, Economy Printing Limited, 1985

Last updated in version 5.2
File: RySm089

I Am a Pilgrim

DESCRIPTION: "I am a pilgrim and a stranger Traveling through this wearisome land, I have a home in yonder city, And it's not made, not made by hand." The singer's family has gone before; the singer hopes to be made whole

AUTHOR: unknown
EARLIEST DATE: 1909 (Heart-Songs)
KEYWORDS: religious nonballad
FOUND IN:
REFERENCES (3 citations):
Silber/Silber-FolksingersWordbook, p. 353, "I Am A Pilgrim" (1 text)
Heart-Songs, pp. 170-171, "I'm a Pilgrim" (1 text, 1 tune)
DT, IAMPLGRM*
RECORDINGS:
Imperial Quartet, "I'm a Pilgrim, I'm a Stranger" (Victor 18199, 1917)
Silver Leaf Quartet, "I Am A Pilgrim" (OKeih 8594/ARC 6-12-63/Vocalion 04395, 1928)
CROSS-REFERENCES:
cf. "Tossed and Driven (The Poor Pilgrim)"
NOTES [79 words]: The Digital Tradition lists this as by Merle Travis. The Folksinger's Wordbook doesn't list an author. I haven't a clue -- but there are a lot of traditional lines in here. - RBW
I think the 1917 recording effectively washes out the claim of Merle Travis as sole author, although he certainly put the song into the form in which it's most commonly sung today. Sam Hinton learned a version in his childhood which is probably closer to the 1917 version than to Travis's. - PJS
Last updated in version 6.0
File: FSWB353B

I Am a Pretty Little Dutch Girl

DESCRIPTION: "I am a pretty little Dutch girl, As pretty as can be, All the boys [on the team/block] Go crazy/are stuck over me." "My boy friend's name is _, He comes from _(rhymes") He is described comically, and a story may be told.

AUTHOR: unknown
EARLIEST DATE: 1948 (Hansen)
KEYWORDS: playparty
FOUND IN: Britain(England(Lond)) US(SW)
REFERENCES (3 citations):
Opie/Opie-TheSingingGame 136, "I Am a Pretty Little Dutch Girl" (2 texts, 1 tune)
ADDITIONAL: Marian Hansen, "Children's Rhymes Accompanied by Gestures" in Western Folklore, Vol. VII, No. 1 (Jan 1948 (available online by JSTOR)), #13 pp. 52-53 ("I am a funny little Dutch girl") (1 text)
Lois Rather, "Circle Clap Chants" in Western Folklore, Vol. XVIII, No. 4 (Oct 1959 (available online by JSTOR)), #3 p. 294 ("Say, Say, Say, I'm a little Dutch girl") (1 text)
Roud #12986
RECORDINGS:
*Catharine Potts and Judy Crawford, "I Am a Little Dutch Girl" (on ONEFowke01)*
CROSS-REFERENCES:
cf. "Bells are Ringing" (some lines: "First he gave me peaches")
cf. "My Boyfriend Gave Me An Apple" (some lines: "First he gave me peaches")
cf. "I Had the Scarlet Fever" (tune, per Opie/Opie-TheSingingGame)
NOTES [68 words]: There is another "Little Dutch Girl" rhyme with lines like "These are the things I do ... Salute to the captain, courtsey to the queen" (see, for example, Catherine Harris Ainsworth, "Jump Rope Verses around the United States" in *Western Folklore*, Vol. XX, No. 3 (Jul 1961 (available online by JSTOR)), #32 p. 183 ("I'm a little Dutch girl"); #83 p. 190 ("I went downtown to see Miss Brown") (2 texts). - BS
Last updated in version 2.6
File: OpGa136

I Am a Pretty Wench (I)
DESCRIPTION: "I am a pretty wench, And I come a great way hence, And sweethearts I can get none: But every dirty sow Can get sweethearts enow, And I, pretty wench, can get never a one."
AUTHOR: unknown
EARLIEST DATE: 1784 (Gammer Gurton's Garland)
KEYWORDS: oldmaid
FOUND IN:
REFERENCES (4 citations):
*Opie/Opie-OxfordDictionaryOfNurseryRhymes* 525, "I am a pretty wench" (1 text)
*Baring-Gould-AnnotatedMotherGoose* #82, p. 84, "(I am a pretty wench)"
cf. *VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs*, p. 84, "The Ploughman" (1 text, 1 tune, not this song as printed, but the notes reveal that the informant's version began with a verse of this)
Roud #2538
ALTERNATE TITLES:
The Condescending Lass
Pretty Wench
File: B6MG082

I Am a Roving Peddler
DESCRIPTION: The roving pedlar drives from town to town selling vegetables to women. He is "afraid they'll beat me down" haggling over the price. He "never had a failure, I always sold my crop." He loses his license and must be driven: "now I ride in style."
AUTHOR: Hughie O'Quinn (according to Bennett/Downey-JeromeJustOneMoreSong)
EARLIEST DATE: 1980 (Bennett/Downey-JeromeJustOneMoreSong)
KEYWORDS: travel commerce humorous
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
*Bennett/Downey-JeromeJustOneMoreSong* 13, pp. 103-107, "I Am a Roving Peddler" (1 text)
Roud #24297
RECORDINGS:
*Jerome Downey, "I Am a Roving Peddler" (on NFJDowney01)*
Hector MacIsaac and Jerome Downey, "The Peddler's Song" (on NFHMaclIsaac01)
Hector MacIsaac and Emma MacIsaac, "Roving Peddler" (on NFHMaclIsaac02)
CROSS-REFERENCES:
NOTES [16 words]: This is not a parody of "The Roving Gambler" but all listeners would recognize the parallels. - BS
Last updated in version 3.6
File: BeDo103
I Am a Union Woman

DESCRIPTION: The singer proclaims, "I am a union woman, Just as brave as I can be... And the bosses don't like me." She tells all to "join the C.I.O./N.M.U." She is called a Red and shot at for her activities; her husband denied work; but she still supports the union

AUTHOR: Words: Aunt Molly Jackson/Music: Traditional
EARLIEST DATE: 1930s (recorded by author)
KEYWORDS: work unemployment labor-movement
FIND IN:
REFERENCES (2 citations):
Arnett-IHearAmericaSinging, pp. 174-175, "I Am a Union Woman" (1 text, 1 tune)
Greenway-AmericanFolksongsOfProtest, pp. 269-270, "I Am a Union Woman" (1 text)

RECORDINGS:
New Lost City Ramblers, "Join the C.I.O." (on NLCR09)

CROSS-REFERENCES:
cf. "Which Side Are You On?" (tune)

ALTERNATE TITLES:
Join the N. M. U.
Join the C. I. O.

NOTES [96 words]: The radical National Miners' Union (N.M.U.) attempted to organize miners in the 1930s, but were defeated by the mine owners after bitter and bloody conflicts. The United Mine Workers of America (U.M.W.), part of the Congress of Industrial Organizations (C.I.O.) succeeded a few years later, again after terrible struggle. The song was rewritten [it is based on "Which Side Are You On" - DGE] to suit the new organizing drive.
The note from DGE states that this was based on, "Which Side Are You On?," but this song may predate it. Both were based on a traditional hymn tune. - PJS

File: Arn174

I Am a Warrior

DESCRIPTION: I am a warrior I'm in da field I can sing and I can shout I can tell it all abroad That Jesus died for me When ah get over yonder in da happy Paradise When ah get over yonder in da field"

AUTHOR: unknown
EARLIEST DATE: 1940 (Elder-FolkSongAndFolkLifeInCharlotteville)
KEYWORDS: nonballad religious Jesus
FIND IN: West Indies(Tobago)
REFERENCES (1 citation):
Elder-FolkSongAndFolkLifeInCharlotteville, p. 55, "I Am a Warrior" (1 short text, 1 tune)

NOTES [11 words]: The current description is all of the Elder-Charlottville text. - BS

Last updated in version 3.7

File: ElCh055

I Am a Wee Lassie

DESCRIPTION: The singer complains "how false was that young man that I loved so dear." He swore to be true. Now that Spring has returned "I'll go down to the green woods where the small birds do sing ... Where no one shall see me till I cry my fill"

AUTHOR: unknown
EARLIEST DATE: 1925 (Hayward-UlsterSongsAndBalladsOfTheTownAndCountry)
KEYWORDS: courting love rejection lyric
FIND IN: Ireland
REFERENCES (1 citation):
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, p. 109, "I Am a Wee Lassie" (1 text)

File: HayU109
I Am a Wild Young Irish Boy [Laws L19]

DESCRIPTION: The Irish convict, trained as a sailor, flees the farm where he has been sent. He turns outlaw, but never robs the poor or kills without cause. Trapped by the police, he kills five and escapes. Only when he is dying does he let the police be tipped off.

AUTHOR: unknown

EARLIEST DATE: 1959

KEYWORDS: sailor outlaw fight escape death

FOUND IN: US(MA) Australia

REFERENCES (3 citations):
Laws L19, "I Am a Wild Young Irish Boy"
Doerflinger-SongsOfTheSailorAndLumberman, pp. 270-272, "I Am a Wild Young Irish Boy' (1 text, 1 tune)
DT 573, YNGIRSHB

File: LL19

I Am a Young Lassie Just Out o' My Teens

DESCRIPTION: The singer says "in the choice o' a sweetheart I displeased a' my friens." All her sweethearts have left her "but the young blackamore"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan7)

KEYWORDS: courting nonballad Black(s)

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan7 1347, "I Am a Young Lassie Just Out o' My Teens" (1 short text)

File: GrD71347

I Am a Young Maiden (If I Were a Blackbird)

DESCRIPTION: The girl has been courted by a sailor, but now is deserted. She wishes she were a blackbird so she could follow her love. She tells of how her parents' dislike caused her to love him the more. He promised to buy her ribbons, but now has left her

AUTHOR: unknown

EARLIEST DATE: 1906 (Reeves-TheEverlastingCircle)

KEYWORDS: separation courting love floatingverses

FOUND IN: US(MA) Ireland Canada(Mar,Newf) Britain(England(Lond,South),Scotland)

REFERENCES (11 citations):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 38, "I Am a Young Maiden" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H79, pp. 428-429, "If I Were A Blackbird" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 46, "If I Was a Blackbird" (1 text, 1 tune)
Meredith/Anderson-FolkSongsOfAustralia, pp. 170-171, "If I Was a Blackbird" (1 text, 1 tune)
Reeves-TheEverlastingCircle 74, "If I Was a Blackbird" (1 text)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 31, "If I Was a Blackbird" (2 texts, 2 tunes)
Hamer-GarnersGay, p. 52, "The Blackbird" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #47, "If I Were A Blackbird" (1 text, 1 tune)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 58-59, "The Blackbird" (1 text, 1 tune)
Blondahl-NewfoundlandersSing, p. 119, "If I Were a Blackbird" (1 text, 1 tune)
DT, (IFBLKBRD -- apparently a reworking of the song from a man's perspective) IFBLKBR2*

Roud #387

RECORDINGS:
I Am an Ancient Mariner

DESCRIPTION: "I am an ancient mariner, I've sailed o'er many a sea, I'm skipper of a little smack, She's called the Nancy Lee." They set sail. The captain's wife is open to the fact that he might never return. There is a storm. A dog rebels. A mermaid grabs him.

AUTHOR: unknown
EARLIEST DATE: 1969 or earlier (collected from Jack Dass)
KEYWORDS: sailor ship dog storm mermaid/man humorous
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Palmer-ea 139, "I Am an Ancient Mariner" (1 text, 1 tune)
Roud #1835
NOTES [42 words]: This is clearly a joke, and parodies a great many folk song themes. I have no doubt that it is composed, but I don't know who composed it. Palmer ropes in a number of alternate titles, including "The Walloping Window Blind." I think he's reaching. - RBW
Last updated in version 4.4
File: PaSe139

I Am an Old Bachelor (The Sorrow of Marriage)

DESCRIPTION: "I am an old bachelor both ragged and lame, I just from County Cumberland came." He marries an old maid and at once faces trouble. She dresses well; he dresses poorly. He has to do the housework. He wishes he were dead

AUTHOR: unknown
EARLIEST DATE: 1936 (Stout-FolkloreFromIowa)
KEYWORDS: courting marriage oldmaid hardtimes
FOUND IN: US(MW)
REFERENCES (1 citation):
Stout-FolkloreFromIowa 70, pp. 93-94, "The Sorrow of Marriage" (1 text)
Roud #4866
CROSS-REFERENCES:
cf. "Devilish Mary" [Laws Q4] (theme: wife dominating husband) and references there
File: Stou070

I Am Gaun to the Garret

DESCRIPTION: "My mither has three butter platies. Platies? Ay, platies... And she's nae ither dochters but me. But I maun gang tae the garret... Since there's nae bonnie laddie for me." After lamenting her fate, she at last reports that she is to marry a miller

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan7)
KEYWORDS: oldmaid courting dowry beauty marriage miller
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan7 1381, "The Horsie" (1 text, 1 tune)
Ord-BothySongsAndBallads, p. 58, "I Am Gaun to the Garret" (1 text, 1 tune)
MacColl-PersonalChoice, p. 66, "I am gaun to the garret" (1 text, 1 tune)
Roud #818
I Am Going to Heaven

DESCRIPTION: "I am going to Heaven (x3), (To see) the bleeding lamb."
"Come, my loving father, And don't you want to go? Come go with me to glory To see the bleeding lamb."
Similarly with mother, brother(s), sister(s)

AUTHOR: unknown

EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute); 1893 (see notes)

KEYWORDS: religious nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 120, "I Am Goin' to Join in This Army" (1 text, 1 tune; p. 128 in the 1901 edition)
Roud #15253

File: Dett120

I Am Going Where the Blood Flows Stronger

DESCRIPTION: "I am going where the blood flows stronger (x2), Way over in the promised land."
"I wonder where is my dear old mother?" "Who will rise and go to my father?" "I know those angels are having a good time, Eating of honey and drinking of wine."

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: religious nonballad wine

FOUND IN: US(SE)

REFERENCES (1 citation):
I Am Growing Old and Gray

DESCRIPTION: The old man laments, "I am growing old and gray ev'ry year," and laments his loss of sexual power, as well as the ability to hold liquor. The women "ask for much more" every year, but he can no longer supply it

AUTHOR: unknown

EARLIEST DATE: 1927

KEYWORDS: sex age bawdy

FOUND IN: US(SW)

REFERENCES (1 citation):
Cray-EroticMuse, pp. 53-54, "I Am Growing Old and Gray" (1 text, 1 tune)
Roud #10140

CROSS-REFERENCES:
cf. "She'll Be Coming Round the Mountain" (tune) and reference there
cf. "When I Was Young and in My Prime" (theme)

I Am On the Battlefield for My Lord

DESCRIPTION: Singer promises to serve the Lord "till I die." "I was just like you." "I heard a voice ... saying Christ has work for you." The singer left "friends and kindred" to roam crying "sinner come back home" Christ will "appoint my soul a place" by his throne.

AUTHOR: unknown (credited to Sylvana Bell and E. V. Banks in Warren-EveryTimeIFeelTheSpirit)

EARLIEST DATE: 1929 (sung by Rev. D.C. Rice on AAFM2)

KEYWORDS: religious Jesus

FOUND IN: US(SE) West Indies(Tobago)

REFERENCES (3 citations):
Elder-FolkSongAndFolkLifeInCharlotteville, p. 62, "On the Battle Field" (1 text, 1 tune)
Elder-FolksongsFromTobago 42, "I'm On the Battlefield" (1 text, 1 tune)
Warren-EveryTimeIFeelTheSpirit, "I Am on the Battlefield for My Lord" (1 text, 1 tune)

Roud #21386

RECORDINGS:
Gullah Kinfolk, "On de Battlefiel" (on USSeasIsland04)
Sister Fleeta Mitchell, Rev. Nathaniel Mitchell and Lucy Barnes, "I Am On the Battlefield for My Lord" (2007, on "Art of Field Recording" Vol. 1, Dust to Dust CD DTD-08, recorded 1987 in Georgia)
Rev. D. C. Rice and his Sanctified Congregation, "I'm in the Battlefield for my Lord" (Vocalion 1262; on AAFM2)

NOTES [11 words]: The current description is based on the Rev. D. C. Rice recording. - BS

I Am Sold and Going to Georgia

DESCRIPTION: "O! When shall we poor souls be free? When shall these slavery chains be broken? I am sold and going to Georgia, Will go go along with me." The singer has lost his wife and child. He bids farewell, and says, "Go sound the jubilee."

AUTHOR: unknown

EARLIEST DATE: 1953

KEYWORDS: slavery travel separation family

FOUND IN: US

REFERENCES (2 citations):
Greenway-AmericanFolksongsOfProtest, pp. 95-96, "I Am Sold and Going to Georgia" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 304, "I Am Sold and Going to Georgia" (1
I Am Standing in the Shoes of John

DESCRIPTION: "I am standing in the shoes of John (x2), I am standing, I am standing, I am standing in the shoes of John." "If they fit me, I will wear them on...."

AUTHOR: unknown

EARLIEST DATE: 1923 (Brown)

KEYWORDS: religious nonballad clothes

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 589, "I Am Standing in the Shoes of John" (1 short text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 589, "I Am Standing in the Shoes of John" (1 tune plus a text excerpt)

Roud #11837

NOTES [74 words]: There is, of course, no Biblical reason to think that there was anything special about the shoes of either John the Baptist (who said he wasn't even worthy to untie Jesus's shoes) or John the Apostle. The reference is probably to the John of the Apocalypse anyway. For what it's worth, the word rendered "shoe" in the King James Bible is typically rendered "sandal" in the newer translations, which presumably makes it easier to fit them. - RBW

Last updated in version 4.1

File: Br3589

I am the Master (Dusty Bluebells)

DESCRIPTION: Singing game: "In and out those dusty bluebells (x3), I am the master. Tip a little apple on my shoulder (x3), I am the master." "Tippety, tappety, on your shoulder (x3), I am the master"

AUTHOR: unknown

EARLIEST DATE: 1924 (Sam Henry collection)

KEYWORDS: playparty nonballad

FOUND IN: Ireland Britain(Scotland)

REFERENCES (3 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H48a, p. 10, "I Am the Master" (1 text, 1 tune)
Opie/Opie-TheSingingGame 98, "Dusty Bluebells" (1 text, 2 tunes)
Montgomerie/Montgomerie-ScottishNurseryRhymes 79, "(In and out the dusty bluebells)" (1 text)
Roud #734

NOTES [33 words]: Roud classifies this as a version of "In and Out the Window/Marching Round the Levee." I would say the "I am the master" line makes them distinct. - RBW

Roud has Opie/Opie-TheSingingGame as #13206. - BS

Last updated in version 2.6

File: HHH048a

I Am the True Vine

DESCRIPTION: "I am the true vine (x3), My father is the husbandman." "I am in him and he's in me, My father is the husbandman, Every day he comforts me." "I know my Lord has set me free." "Look over yonder in the harvest field." "I know my Lord is kind and true."

AUTHOR: unknown

EARLIEST DATE: 1940 (Work)

KEYWORDS: religious nonballad farming floatingverses

FOUND IN: US

REFERENCES (1 citation):
I Am Waiting on the Levee

DESCRIPTION: "I am waitin' on the levee, Waitin' for the steamboat to come down, I hope she's loaded pretty heavy, I hope she's loaded to the ground. I think I hear her whistle blowin'... It must be the Natchez or the Robert Lee."

AUTHOR: unknown

EARLIEST DATE: 1944 (Wheeler)

KEYWORDS: racing ship river

HISTORICAL REFERENCES:

FOUND IN:
REFERENCES (1 citation):
Wheeler-SteamboatinDays, pp. 57-58, "I Am Waitin' on the Levee" (1 text, 1 tune)

Roud #10019

NOTES [144 words]: The Natchez, built 1869, and the Lee, built 1866, were regular competitors on the Natchez/New Orleans run. In 1870, the two captains agreed to a race.

It wasn't an equal contest, though -- the Natchez (thought by many to have been the slightly faster boat) took an ordinary load of passengers and cargo; the Lee was stripped for the race and drove through a fogbank. The Lee won the race by seven hours -- six of which the Natchez spent waiting out the fog to protect her passengers' safety.

The race was famed in popular folklore (see, for instance, Botkin's Mississippi River Folklore, pp. 58-61), but it didn't really set any records; it was just a straight race. And, interestingly, true folk songs about it are rare. Wheeler's song is the first I've encountered to mention it, and it's only a fragment; the real subject might be something else. - RBW

Last updated in version 5.0
File: MWhee057

I an' Satan Had a Race

DESCRIPTION: "I and Satan had a race, hallelu, hallelu" (x2). "Win de race agin de course." "Satan tell me to my face." "He will break my kingdom down." "Jesus whisper in my heart." "Satan mount the iron gray." "Jesus mount the milk-white horse."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad racing horse

FOUND IN: US

REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 40, "I an' Satan Had a Race" (1 text, 1 tune)

Roud #11993

File: AWG040

I Ask that Gal

DESCRIPTION: When the singer asks her to give him some, she tells him to wait until the 'taters are done. He can't wait, and forces himself on her, only to lament "the 'taters got burnt an' so did I."

AUTHOR: unknown

EARLIEST DATE:
I Asked That Girl to Marry Me

DESCRIPTION: "I asked that girl to marry me, She said, "O, no! I'd rather be free." "I asked that girl to be my wife, She cut at me with an old case knife." "I asked... bride, She sat right down and cried and cried."

AUTHOR: unknown

EARLIEST DATE: 1939 (Treat, in JAFL 52)

KEYWORDS: marriage rejection

FOUND IN: US(MW)

REFERENCES (1 citation):
ADDITIONAL: James P. Leary, Compiler and Annotator, _Wisconsin Folklore_ University of Wisconsin Press, 2009, article "Kentucky Folksong in Northern Wisconsin" by Asher E. Treat, p. 233, "I Asked That Girl to Marry Me (1 text, 1 tune, sung by Pearl Jacobs Borusky)

Roud #4220

File: PJB233

I Been a Bad, Bad Girl

DESCRIPTION: "I been a bad, bad girl, wouldn't treat nobody right (x2), They want to give me 35 years, some one wanted to take my life." She begs the judge not to execute her, and promises to reform. She is sorry and says she will listen to everyone

AUTHOR: unknown

EARLIEST DATE: 1936 (collected from Ozella Jones)

KEYWORDS: crime punishment execution

FOUND IN: US(SE)

REFERENCES (1 citation):

Lomax/Lomax-OurSingingCountry, pp. 364-366, "I Been a Bad, Bad Girl" (1 text, 1 tune)

Roud #15591

File: LoSi364

I Believe This Dear Old Bible

DESCRIPTION: Sundry Bible stories told briefly and linked by the refrain, "I believe this dear old Bible from beginning to the end." Sample: "I believe that Father Adam was the first created man."

AUTHOR: unknown

EARLIEST DATE: 1928 (Randolph)

KEYWORDS: religious Bible

FOUND IN: US(So)

REFERENCES (1 citation):

Randolph 648, "I Believe This Dear Old Bible" (1 fragment)

Roud #7569

File: R648

I Belong to that Band

DESCRIPTION: "I never saw the like since I been born, People keep coming and the train done gone." "I belong to that band, Hallelujah, hallelujah, hallelujah, I belong to that band, Hallelujah."
"Some come crippled and some come lame." "Clouds look heavy...."

AUTHOR: unknown
EARLIEST DATE: 1928 (Chappell)
KEYWORDS: religious nonballad floating verses train disability
FOUND IN: US (SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 583, "I Belong to that Band" (1 text); also 624, "Old Satan's Mad" (5 texts, of which the short "A" text is probably "Free at Last"; "B" is a variation on "Down by the Riverside (Study War No More)"); "C" has the "Old Satan's Mad" stanza but a "climbing Zion's walls" chorus; "D" is an unidentifiable fragment perhaps related to "I Belong to that Band; and "E" is also a fragment, perhaps of "Free At Last")
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 87, "O I Believe in Jesus" (1 text, 1 tune)
Roud #11900
CROSS-REFERENCES:
cf. "Ten Stone" (lyric)
File: Br3583

**I Bid You Goodnight (The Christian's Good-Night)**

DESCRIPTION: Funeral hymn/spiritual, recognized by the chorus line, "And I bid you goodnight, goodnight, goodnight." The hymn form describes a farewell and the afterlife. Other versions encourage repentance or sound almost like a lullaby

AUTHOR: Probably Sarah Doudney (see NOTES)
EARLIEST DATE: 1871 (Doudney, Psalms of Life, according to Julian); traditional version probably 1965 (Spense and Pindar Family)
LONG DESCRIPTION: Funeral hymn/spiritual, recognized by the chorus line, "And I bid you goodnight, goodnight, goodnight." The hymn form describes a farewell and the afterlife. Other versions encourage repentance or sound almost like a lullaby, e.g. "Lay down my dear brother, Lay down and take your rest, I want you lay your head now upon your Saviour's breast, I love you, O but Jesus loves you the best, O I bid you good night, Lord, good night, Lord, good night"

KEYWORDS: death funeral religious nonballad
FOUND IN: US Britain(England(North)) West Indies(Bahamas, Jamaica)
REFERENCES (2 citations):
DT, BIDGNITE
ADDITIONAL: Olive Lewin, "Rock It Come Over" - The Folk Music of Jamaica (Barbados: The University of the West Indies Press, 2000), p. 134, "Sleep on Beloved" (1 text, 1 tune)
ST DTbidgni (Full)
Roud #15632
RECORDINGS:
Men from Andros Island, "I Bid You Goodnight" (on LomaxCD1822-2)
Five Gospel Souls [pseud. for the Five Soul Stirrers] "Sleep On Darling Mother" (Ebony 137, rec. 1945)
Lonnie McIntosh, "Sleep On, Mother, Sleep On" (Victor 21271, 1928)
Mound City Jubilee Quartette, "Sleep On, Darling Mother" (Decca 7158, 1936; rec. 1935)
Sister Rosetta Tharpe, "Sleep On, Darling Mother" (Decca 8657, 1944; rec. 1943)
Lena Thompson, Lucy Scott, & Lucy Smith, "Sleep On" (on VaWork)

NOTES [544 words]: This song has an incredibly tangled history. Bob Bovee tells me that he found a 78 of this song: "It's by Lonnie McIntosh with the title 'Sleep On, Mother, Sleep On' (Victor 21271). He's [a] black gospel singer with guitar recorded in Memphis in 1928." A version credited to F. A. and J. E. Sankey appeared in the Cokesbury Worship Hymnal in 1928. In 1936, Hazel Felleman's *The Best Loved Poems of the American People* (pp. 342-343) lists a version as by Sarah Doudney. This is probably the best attribution; according to John Julian, editor, *A Dictionary of Hymnology*, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), p. 1590:
Sleep On, beloved, sleep and take thy rest. Sarah Doudney. [Death Anticipated.] Published in her *Psalms of Life* 1871, p. 76, in 7 stanzas of 3 lines, with the refrain, "Good night." It is entitled "The Christian's 'Good night,'" and is headed with the following sentence, "The early Christians were accustomed to bid their dying friends 'Good night!' so sure were they of awakening at the
Resurrection morning."
(Perhaps Doudney wrote the lyrics, with the Sankeys adding a tune?)
And then there is the recording by Joseph Spence/Spense, with what amounts to only a single
verse, applied to different relatives. It's hardly even the same song.
This hymn thoroughly deserves a detailed research project. Did the Sankeys write it, or just adapt
it? Which versions of the song are traditional, and where? Did Spence create his version, or did it
exist before him? I can't answer any of these questions from my library. - RBW
Spence's version is quite similar to another, collected in the Bahamas in 1935 by Alan Lomax; both
include traditional Bahamian "rhyming" -- improvised verses over a sung or chanted background.
And to another, found in Virginia in 1980 among crabpickers, who sang it as they worked.
It's also found in Yorkshire, and interestingly enough it is used there as a lowering-down song at
funerals, just as it is in the Bahamas. - PJS
[The final words of the Long] Description [are] the first verse of the recording: " ... this version by
the Pindar Family on a 1965 Nonesuch album called THE REAL BAHAMAS ... was very popular in
folk circles because it featured performances by the legendary Bahamian guitarist and singer of
sacred tunes, Joseph Spence (who was Jenny Pindar's brother)" (Blair Jackson, liner notes on
verse is repeated with "my dear brother" replaced by "brother Spence" or "brother Pindar." The end
of the verse is sometimes sung over by the leader with lines like "Oh in the morning now early and
soon," "Walking in Jerusalem just like John," "John said I saw the number," "these are the children
that would not be good," and "Join the words that I saw the sign."
Compare this to Sankey #216, "I heard the voice of Jesus say, 'Come unto me and rest: Lay down,
thy weary one, lay down Thy head upon my breast" (Ira D. Sankey, Sacred Songs and Solos
(London: Collins, n.d.), #216, also known as "Hear the Voice of Jesus." Also "My Number Will Be
Changed": "I heard the voice of Jesus say, 'Come unto me and rest, Lay down, you weary
wand'rer, your head upon my breast." - BS
Last updated in version 3.8
File: DTbidgni

I Binged Avree
DESCRIPTION: Travellers' cant. Singer meets two men in a North Scotland lodging house. They
get drunk and start a fight; he hits one, then flees. He buys an accordion with the money he has
begged and goes to Ireland. He meets two Tinkers who ask why he left Scotland
AUTHOR: unknown
EARLIEST DATE: 1961 (recorded from Davie Stewart)
LONG DESCRIPTION: Travellers' cant. Singer takes to the road, heads for northern Scotland, far
from home, where he meets two men in a lodging house. They get drunk and start a fight; he hits
one, then flees. He goes into a music shop and buys an accordion with the money he has begged;
he gets tea and two shillings from a woman whose man is away at work. She tells him he'd best
get away; he goes to Ireland. There he meets two Irish Tinkers who ask why he left Scotland
KEYWORDS: homesickness fight violence rambling travel music Ireland Scotland foreignlanguage
Gypsy
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Kennedy-FolksongsOfBritainAndIreland 344, "I Binged Avree" (1 text, 1 tune)
Roud #2159
File: K344

I Blamed My Mither and Never Anither
DESCRIPTION: "I blamed my mither and never anither" (x3) "For garin' me marry the carlin' [old
woman]"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: age marriage mother
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1368, "I Blamed My Mither and Never Anither" (1 fragment, 1 tune)
Roud #7240
I Bless the Lord, I'm Born to Die
DESCRIPTION: Fragment: "I bless the Lord, I'm born to die; Keep me from sinkin' down; I'm gwine to jedgment bye an' bye, Keep me from sinkin' down."
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 13, (no title) (1 fragment)
File: ScaNF013

I Bocht My Wife a Bow o' Maut
DESCRIPTION: I bought my wife a bowl of malt, "Hey, how, the girdin' o't," and asked her to make good ale of it.
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: drink nonballad wife
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1868, "I Bocht My Wife a Bow o' Maut" (1 short text)
Roud #13582
File: GrD81868

I Called My Dogs
DESCRIPTION: "I called my dogs through the rye To get to see them run and try. Ho oggie, ho doggie, harpin, tarpin rusty gills... call all your dogs home." The singer calls the dogs through various types of ground to see how they will perform
AUTHOR: unknown
EARLIEST DATE: 1931 (Henry)
KEYWORDS: animal nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, p. 4, "I Called My Dogs" (1 text)
File: MHAp004

I Can Drink an' No Be Drunk
DESCRIPTION: "I can drink and no be drunk An I can fight and no be slain I can kiss a bony lass [Greig/Duncan8: anither man's wife], And ay be welcome back again [Greig/Duncan8: to my ain]"
AUTHOR: unknown
EARLIEST DATE: 1759 (Bremner's Collection of Scots Reels or Country Dances, according to Hecht-Herd)
KEYWORDS: courting fight drink nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast "Folk-Song in Buchan," p. 17, ("I can drink and no be drunk") (1 fragment)
Greig/Duncan8 1719, "I Can Drink an' No Be Drunk" (1 text)
ADDITIONAL: Hans Hecht, editor, Songs From David Herd's Manuscripts (Edinburgh, 1904), #69 pp. 183,308, ("I can drink and no be drunke") [Not yet indexed as Hecht-Herd 69]
Roud #13197
I Can Forgive But Not Forget (Sweetheart, Farewell)

DESCRIPTION: "Sweetheart, farewell; at last we part. I leave you with an aching heart." The singer tells how (her?) lover scorned her. She says she loves him yet; "I can forgive but not forget." She thinks his false friends may prove untrue, and he will remember her.

AUTHOR: unknown
EARLIEST DATE: 1936 (Brown)
KEYWORDS: love separation betrayal nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 166, "Farewell, Sweetheart" (1 text)
Roud #6579
CROSS-REFERENCES:
fq. "Forget You I Never May" (theme)
File: BrII166

I Can Smoke a Pipe

DESCRIPTION: The singer loves the church, temple, bonnie lass, or can chew tobacco on a winter night, or is fit to serve the king. Then he can crack a biscuit, smoke a pipe and kiss a girl at night.

AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)
KEYWORDS: courting food floatingverses playparty
FOUND IN: Britain(Scotland(Bord))
REFERENCES (4 citations):
Lyle-Andrew-CrawfurdsCollectionVolume2 204, "I Love the New Kirk" (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 73, "When I was a little boy My mammy kept me in" (2 texts; one of these is a fragment of Nicholson)
ADDITIONAL: Robert Craig Maclagan, The Games and Diversions of Argyleshire (London, 1900 ("Digitized by Google")), pp. 79-80. ("Hullie go lee, go lee") (1 text, 1 tune)
James Orchard Halliwell, The Nursery Rhymes of England (London, 1843 ("Digitized by Google")), #293 p. 164, ("When I was a little boy my mammy kept me in")
Roud #15093
CROSS-REFERENCES:
fq. "Queen Mary (Auld Maid's Lament)" (floating verse)
fq. "Sailor Lad" (floating verse)
fq. "The Tailor and the Sailor" (floating verse)
NOTES [217 words]: A verse from "Sailor Lad," Gomme 2.147-148 is common to the texts: "He daurna brack a biscuit, He daurna smoke a pipe; He daurna kiss a bonnie lass At ten o'clock at night." The verse is also in Nicholson, cited for "Queen Mary (Auld Maid's Lament)." The variable first verse fits neither Gomme nor Nicholson. Otherwise I would have lumped this with one of those. Effectively, I am lumping the rhymes that are one verse plus this floating verse because I haven't found another home for them.

In Greig/Duncan1 57A, "The Tailor and the Sailor," as part of her rave about her sailor, the singer says, "He'll turn her east and turn her west an north and south an a' And bids me aye keep up my heart tho' he be far awa He daurna brak a biscuit, he daurna smoke a pipe He daurna kiss a bonnie lass at ten o'clock at night."

Yet another example is in Richard Eddy, History of the Sixtieth Regiment New York State Volunteers (Philadelphia, 1864), pp. 122-123. The author writes a letter for "William, my contraband." At the end of the letter William adds rhyming couplets beginning "As green as de
leaves of de willow tree, Winchester ladies is hard to please"; lines about marriage and death; "If Miss Carter will think of me, I neber will be forgotten. I can handle a musket, I can smoke a pipe...." - BS

Last updated in version 2.6
File: LyCr2204

I Can Whip the Scoundrel

DESCRIPTION: "The Yankees came to Baldwin, They came up in the rear, They thought they'd find old Abner, But Abner wasn't there." The singer declares he can "whip the scoundrel That stole old Abner's shoes." He is a prisoner but hopes to fight again

AUTHOR: (earliest form, "Billy Patterson," by Daniel Decatur Emmett)

EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida); Emmett's song is from 1859

KEYWORDS: soldier Civilwar clothes floatingverses

HISTORICAL REFERENCES:

Feb 1864 - The Olustee campaign

FOUND IN: US(MW, SE)

REFERENCES (2 citations):
Morris-FolksongsOfFlorida, #7, "I Can Whip the Scoundrel" (1 text, incomplete, 1 tune)
Silber-SongsOfTheCivilWar, pp. 225-226, "I Can Whip the Scoundrel" (1 text, 1 tune)
Roud #5019

CROSS-REFERENCES:

cf. "As I Went Down to Newbern" (lyrics, theme, subject?)

NOTES [4317 words]: I'm going to leave my initial notes below, because they apply to the song as it currently exists, but Carter C. has resolved the questions I had; his quite impressive research (along with many texts of the song) is available on Mudcat.org. He finds that both "As I Went Down to Newbern" and "I Can Whip the Scoundrel" are derived from an 1859 song, "Billy Patterson," by the famous Daniel Decatur Emmett, apparently first printed in 1863. This song was based on a joke from the 1830s, and obviously predates the American Civil War. Clearly many people took the core of the Emmett song and adapted it to a local incident. For more on the original, and its evolution, I refer you to the Mudcat thread "Origins: I Can Whip the Scoundrel'; my earlier notes about this particular version follow (now somewhat expanded) follow:

This song is clearly derived from the same original as "As I Went Down to Newbern." It's not clear which is the earlier, but "Newburn" almost certainly refers to the earlier event, so it is the more likely to be older.

Carter C. also resolved my biggest question, the meaning of the reference to "Abner." All this will be covered below; I just want to set the background.

The question is, what event does this song refer to? Silber suggests the 1864 Florida campaign which tried to divide southern Florida from the rest of the Confederacy -- an attack foiled at Baldwin, near Jacksonville. But this was a very obscure campaign, and the song doesn't have enough detail to really identify it. If correct, the reference is to the Battle of Olustee (Ocean Pond), Florida, February 20, 1864, in which a relatively large Union force commanded by General Truman Seymour attacked piecemeal and was repulsed in the only real battle fought on Florida soil (HTIECivilWar, p. 545). On the whole, this makes sense.

Florida's population at the time was small, and the coastline indefensible; the Union could take points on the coast at almost any time, and the Union took Fernandina, Jacksonville, and St. Augustine early in the war (Nulty, pp. 42-45). In fact, they took Jacksonville multiple times, and abandoned it, with the third occupation starting in March 1863 (Nulty, p. 50); one of the effects of all these occupations and de-occupations was to recruit Blacks into the Union army (Nulty, pp. 56-57).

The 1864 event was a complicated campaign. "By the end of 1863, there was sufficient reason for the Federal government to take an interest in Florida. It was a source of recruits for the black regiments in the Department of the South, it represented a major source of commissary supplies for the Confederacy, and the Confederacy [which was dependent on its railroads but had no ability to make new rails or engines] planned to move scarce rails from the area to more strategic locations. Additionally, there was a strong possibility that Florida [or at least the Florida peninsula] could be severed from the Confederacy and restored to the Union, and a port in Florida might be opened to alleviate both the local economy and enhance certain people in the right positions. Troops were available, transportation was available, and the area was vulnerable -- a minimum risk that had good prospect of returning a maximum gain" (Nulty, p 75). The goals, according to Boyd,
p. 3, was to "provide an outlet for the products of the state," deprive Confederate armies outside Florida from supplies from the state, recruit Blacks, and take steps toward returning Florida to the Union." Given the lack of defenders, it should have been easy. All that was needed was a competent commander.

And so it was that area commander Quincy A. Gillmore on February 4, 1864 sent off Truman Seymour's force for Florida (Nulty, p. 76).

The Federal force was strong, but its officers were dubious. Seymour, the expedition commander, was the only general officer, and his experience as a division commander was limited -- mostly he had taken charge when a senior officer was disabled. His brigade commanders were all inexperienced, and many of his troops were Black. The war showed that Black soldiers were just fine -- but their officers often weren't; the had a bad tendency to be men who had failed in other roles and took a job in a Black regiment to gain or keep an officer's ranking. And Seymour had so little transport that his men had to carry six days' rations (Nulty, pp. 76-77). Plus the troops had been reorganized just before the campaign (Boyd, pp. 4-5), so the officers generally didn't know their commands!

The invaders made a successful surprise landing at Jacksonville, which had been largely abandoned by its inhabitants after all those invasions and de-invasions (Nulty, pp. 81-82). Boyd, p. 4, suggests that not even Seymour knew where they were going until they were at sea; General Gillmore kept it secret. What is certain is that Seymour would be in charge of the troops that went out from Jacksonville.

Baldwin was a critical point; Florida had only three railroads, one a very short branch in the west that didn't connect to anything else in the state, the other two running from Tallahassee to Jacksonville (with Olustee being the next major stop east of Finnegans's base at Lake City, and Baldwin somewhat beyond that) and the other from the Gulf coast at Cedar Key to the Atlantic coast at Fernandina (Amelia Island). Very roughly, they were equivalent to modern Interstate Highway 10 for the east-west route and to US Highway 301 toward Gainesville and Floriay Highway 24 from there to Cedar Key. These two lines (neither of which connected to anything outside Florida) met at Baldwin. Thus, in 1864, Baldwin was the key to Florida's internal communications (Nulty, pp. 20-23). Olustee was a little to the west on the Tallahassee-Jacksonville rail.

The Federals had another advantage. The Confederate commander in the area was Brigadier General Joseph Finegan, who was no soldier; he was a lawyer jumped up directly to the status of General by the Confederate government (Nulty, p. 19). He was placed in charge of East Florida (with headquarters in Lake City) in 1862, but he was not assigned any regular troops (Nulty, pp. 36-37). When the Union forced landed in Jackson, Finegan had just two regular battalions and a few odd companies, plus a little cavalry and artillery -- fewer than 1300 men, and those scattered (Nulty, p. 84). General P. G. T. Beauregard, who commanded the whole southeast coast, was scrambling to find troops and to locate an officer who could either command Finegan's forced or who could take over in Charleston so Beauregard, who was based there, could head to Florida (Nulty, p. 83).

Once landed, it took the Union forces until the afternoon of February 8 to get started, but Seymour finally sent out a strong column -- although it was not under Seymour but under one of his subordinates, Colonel Guy V. Henry. The first major force they encountered was the Second Florida Cavalry under Lt. Colonel Abner McCormick -- clearly the "Abner" of the song. Cavalry at this time functioned primarily as scouts, but McCormick failed utterly in this task; the Union column bypassed him to attack an artillery camp several miles away, capturing several guns but letting McCormack's troops escape (Nulty, pp. 86-88; Boyd, p. 5). I would assume this was when Abner's shoes were stolen; his 202 men (Nulty, p. 128) did not play a great part in the battle. (Either that, or the reference to his shoes refers in some obscure way to the capture of the guns.)

The Union forces didn't inflict many casualties, but they captured several artillery pieces, then pushed on to Baldwin (Nulty, pp. 89-92), where both General Seymour and General Gillmore joined the troops. At this point, the Union forces seemed to have won; they had captured their single most important objective and blocked both of Florida's two railroad lines. After that, General Gillmore went back to Jacksonville, then to South Carolina, leaving General Seymour in charge of the advance (Nulty, pp. 96-97, 114). That may have been a mistake. Gillmore also turned passive, giving the Confederates time to deal with the situation (Nulty, p. 105). Gillmore apparently wanted to have the Federals fortify the region around Baldwin, thus controlling the eastern ends of the railroads. At the time Seymour took Baldwin, Finegan had just 490 infantry and 110 cavalry at Lake City, the logical next stop (Boyd, p. 8); Seymour could have swallowed him whole. But Seymour, despite saying he wanted to do more, waited a week, losing most of the benefits of surprise (Nulty, pp. 115-117)
The Confederates may have been weak and Finegan no soldier, but at least he started gathering troops. When the Federals backed off from a cavalry raid on Lake City, Finegan pushed forward to Olustee, which he regarded as easier to defend (Boyd, p. 9). And, on February 8, the Confederates started to send troops from outstate -- although, because of their incomplete railroad network, it would take them about a week to arrive (Nulty, p. 93). The troops General Beauregard found were two Georgia brigades under Alfred H. Colquitt and Colonel George P. Harrison (Boyd, p. 12). They were pretty good troops -- Colquitt's brigade had been part of the Army of Northern Virginia (in D. H. Hill's division) until after Chancellorsville, when Robert E. Lee traded Colquitt's troops for the brigade of Junius Daniel (Freeman, volume II, p. 710; on p. 664, he suggests that this was because Robert E. Lee was dissatisfied with Colquitt's performance at Chancellorsville. Other scholars also seem to agree that Colquitt's performance had been inept. Yet the brigade had fought with grim heroism; at Antietam, for instance, the 6th Georgia -- of which Colquitt had been colonel -- "was all but wiped out. Of the 250 men it brought to the Cornfield [on the left at Antietam], 24 survived unhurt" (Sears, p. 211). I seem to recall reading that the regiment -- which would normally be commanded by a colonel -- was led by a lieutenant. Given a chance, they would hit the Federals hard.

(It is possible that Chancellorsville cost him his brigadier's star; Nulty consistently calls him a colonel at Olustee. However, Boatner, p. 166, says he was made brigadier general September 1, 1862, and every other source I've checked agrees that he was a brigadier. Promotions to general had to be approved by the Confederate congress, which sometimes did not act on the promotions, so Colquitt could have lost his promotion. But no other source mentions this.) They arrived just in time (Nulty, pp. 121-122), and their 2000+ men gave Finegan the forces he needed to stand up to the Federals.

Nulty, p. 123, estimates 4600 Confederate infantrymen, with 12 cannon and fewer than 500 cavalry; the Federals he estimates to have had 5500 men and 16 cannon. Boyd, p. 16, also credits the Federals with 5500 men and 16 guns. Although the Federals had less firepower than that number implies, since a number had recently switched their weapons, meaning that some did not know how to use their pieces, and a number of the replacement rifles were defective (Boyd, p. 24). Seymour, after sitting around for a week, suddenly got very active on February 20, 1864, heading west to make railroad operations even harder for the Confederates (Nulty, pp. 124). He sent his cavalry ahead, but they didn't really scout; they just barged ahead with little attention to security (Nulty, p. 125) -- a sign, perhaps, of everyone's inexperience? Nulty, p. 213, concludes that Seymour moved "in the middle of enemy-occupied territory with little knowledge of the strength or location of the enemy and with inadequate logistic support" -- which seems to be true from everything I have read. The Confederates weren't doing much better as far as scouting was concerned; Abner McCormick's cavalry was sort of watching one flank, but McCormick wasn't even in charge the whole time (Nulty, p. 131). But the Confederates, being on the defensive, had less need for intelligence.

The battle started with leading elements of the Federal cavalry, and Barton's brigade, skirmishing with Colquitt's brigade, probably Finegan's best unit (Nulty, pp. 131-133, with map on p. 132; Boyd, pp. 17-18, with maps on pp. 19-21). Finegan assigned the field command to Colquitt (Boyd, p. 18) even as he sent more forces than just Colquitt's brigade to the battle site.

Neither side was ready for a fight, but it sounds as if the Confederates, who had their units in a relatively compact mass and were defending anyway, had the better of it. Boyd, p. 36, says "the entire Confederate force was quickly brought upon the field in fresh condition, while Seymour's columns, fatigued from a long march, were successively brought onto the field as individual brigades, and consequently for a great part of the action, each faced a numerically superior opponent." The Confederates routed part of the Federal advance guard and inflicted severe casualties on the rest (Nulty, pp. 137-145). Colquitt, who had field command (Nulty, p. 155), put reinforcements into line as they came up and advanced against the Federal vanguard (Nulty, pp. 148-155). Seymour, with his leading elements crushed, probably should have pulled back, built a defensive position, and tried to learn more about what was going on, but instead he just shoved more units into the fight piecemeal and let them get slaughtered. The Confederates came on until a shortage of ammunition forced them to halt (Nulty, p. 162). When they were finally resupplied, they apparently had the Union forces clumped together with the Confederates in a sort of a bowl around them (Nulty, p. 165).

The Union forces, badly beaten, retreated (and Seymour turned field command over to one of his subordinates, Colonel Barton; Boyd, p. 29. I find it hard to imagine what Seymour had to do that was more important than directing the retreat). Colquitt the cautious, despite having thoroughly wrecked the Union army, did not follow up his victory; it was not until the next day that a pursuit was organized (Nulty, p. 171). Nonetheless, Nulty, p. 209, attributes the Confederate success in
the battle to Colquitt's management of the field. The consensus seems to be that General Finegan was overly cautious in following the Union forces (Nulty, p. 184). Seymour probably could have rallied the troops at Baldwin and defended that key railroad junction, but instead burned the town and kept on going (Nulty, pp. 178-179); Boyd, p. 29, notes that the retreating Federals were at least careful to damage the railroad.

The irony is, the Federals promptly scraped up about four brigades of reinforcements (organization table on p. 189 of Nulty). All the brigades were small, but still, they roughly doubled the Federal force. Since the Confederates had taken casualties, too, Seymour once again had the forces to win the campaign he had so thoroughly muffed. But he showed no signs of interest in further action. The Federals settled down in Jacksonville; the Confederates refused to attack, although they did work on fortifications at Baldwin (Nulty, p. 201). The most careful nineteenth century reckoning of losses (Phisterer, p. 215) concluded that Union forces at Olustee lost 193 killed, 1175 wounded, and 460 missing (total of 1828); the Confederates lost about 500. Boatner, p. 608, and Boyd, p. 30, say Seymour had 5115 effectives, and lists 203 killed, 1152 wounded, 506 missing, total of 1861 -- which Boatner regards as a loss rate of 36%

Nulty, p. 203, says 5115 Union soldiers fought, and 1335 were casualties, a casualty rate of 26.5%. On p. ix, claims that "by proportion of casualties to men engaged, was the third bloodiest defeat of the entire war for the Union" (on p. 203 he clarifies that the two bloodier battles were both in 1864: the combined Wilderness/Spottsylvania campaign and the June 14 Battle of Port Hudson. (There was, however, no battle at Port Hudson on June 14, 1864, according to Phisterer, p. 179; the date should be 1863, when Phisterer lists the "Second Assault... at Port Hudson, La.")

No matter which exact numbers you accept, Seymour had only ten regiments, although most of them had more than 500 men (Boyd, pp. 14-15; that was pretty strong for regiments at that stage of the war) so a loss of more than 1300 was definitely high, and if his losses were in excess of 1800, that would be simply staggering; one estimate I saw somewhere placed his losses at 40%. And two of Seymour's regiments (54th Massachusetts and 1st North Carolina) were of "Colored" soldiers (Gannon, p. 45), so some of those missing troops would presumably have ended up back in slavery. Gannon, p. 45, says that the two Black regiments in fact covered the Union retreat, and did it in such a gallant way as to prevent a Union rout; p. 44 shows an engraving of the event, although I doubt its accuracy.

Boatner give Confederate losses as 934 killed and wounded out of about 5200 engaged, so their rate of loss was about half that of the Federals. Gannon, p. 43, says that Finegan had 93 killed, 847 wounded, 6 missing, which isn't quite the same figure, but it's close.

Nulty, p. 217, assigns some of the blame for the defeat to General Gillmore, the district commander, who failed to coordinate the actions of his department and so let the Confederates concentrate their forces; Gillmore also failed to oversee Seymour. But he assigns much more to Seymour: "General Seymour's blundering in allowing his forces to be committed piecemeal and defeated in detail (something he had done before in the abortive attack on Battery Wagner [in Charleston]) pretty well ended hopes for what could have been achieved. General Seymour was too limited in vision to have commanded the advance force of the Federal expedition.... His disregard for security while in the enemy's territory, his failure to develop reliable intelligence, his failure to appreciate the strengths and weaknesses of his own units, his inertia when his forces had the advantage, his too-rapid piecemeal commitment of his units into an unknown situation, and his contradictory statements and behavior within a short period of time were responsible for the failure of what was potentially a low-cost, significant Union victory" (Nulty, pp. 216-217). I see no reason to disagree with any of this.

Despite the disaster, and the congressional investigation that followed, Seymour's career doesn't seem to have suffered too much. On March 24, he turned his command over to general J. P. Hatch (Boyd, p. 35) -- but he returned to the Army of the Potomac later in 1864. He was demoted to brigade command, but that was probably just the side effect of the transfer, and he later (after being taken prisoner and exchanged) returned to division command, and was allowed to remain in the regular army after the war (WarnerBlue, pp. 432-433; Nulty, p. 217). General Finegan's career doesn't seem to have been affected much, either. He was an unusual Confederate general, born in Ireland in 1814 and moved to Florida in the late 1830s. He became a planter and owned a lumber mill. He was a member of Florida's secession convention, and made a brigadier in April 1862.

Immediately after Olustee, when General Beauregard finally made it to Florida and looked things over, he certainly didn't act as if Finegan had just won a signal victory. He reorganized the local forces, taking most of Finegan's troops and giving them to other officers. Even a camp that had been named for Finegan was renamed (Nulty, p. 197). Clearly Beauregard felt that Finegan's performance had been poor. Before leaving the area on March 20, Beauregard put James Patton
Andersen in charge of the Department of Florida (Nulty, p. 200. WarnerGray, p. 7, reports that Andersen, like Finegan, had been part of the Florida secession convention -- but his military record was far better, having commanded a brigade and division in the Army of Tennessee from Shiloh to Chattanooga).

Nulty's considered opinion of Finegan, pp. 217-218, is that he "received a great deal of credit for doing relatively little. One wonders how he was able to keep himself so busy so as not to appear on the battlefield until the Union forces were in full retreat. The failure to coordinate the efforts of the individual Confederate forces and immediately to pursue the defeated enemy rests on his shoulders..... Colonel (sic.) Colquitt, the real hero of Olustee, did an excellent job with the infantry but did not make enough use of the artillery and cavalry. General Seymour, given all his blunders, was fortunate in having General Finegan for an opponent." Boyd, p. 33, gives Finegan a little more credit, but also appears to think Colquitt deserves most of the credit. There is evidence (summarized by Boyd, p. 34) that several senior Confederate officers did not trust Finegan.

In 1864, after Olustee, some of the units that fought there returned to where they came from; others were formed into a brigade under Finegan (Boyd, p. 35). Finegan was sent to the Army of Northern Virginia in time for the Battle of Cold Harbour (WarnerGray, pp. 88-89), where his three regiments were joined with three regiments of the wounded Brigadier General Perry's brigade, with Finegan taking over the combined brigade (Furguson, pp. 96-97). The Florida units he took with him were joined with a handful of Florida regiments that were already in William Mahone's division to form a six regiment unit known as Finegan's Brigade (Ferguson, p. 273). His performance at Cold Harbor was not good; his brigade took 275 casualties at a battle in which most other units came out almost unscathed; there were some who thought he was drunk (Rhea, p. 384). Nonetheless, he stayed with the Army of Northern Virginia until March 1865, when he was sent back to Florida. After the war, he was involved in Florida politics and as a lawyer; he died in 1885 (Boatner, p. 279).

The whole business tends to get ignored in Civil War histories; it was a morale-booster for the Confederacy, but it didn't actually improve their position or hurt the Federals. Indeed, Nulty, p. ix, concludes that the Union campaign was, in outline, a success: "it came very close to severing Florida from the Confederacy, it forced the Confederacy to divert seventeen thousand men from a thinly manned defense of Charleston and Savannah, it delayed the critical reinforcement of the Southern Army of the Tennessee at a time when that army was fighting desperately to prevent the Union invasion of northwestern Georgia, it gave further proof of the ability of black soldiers to fight, and for a time it put a severe crimp in the subsistence supply lines that fed two Southern armies. In respect to the number of men the Union committed and the long-range ramifications of the expedition, the Federal expedition into Florida in 1862 was a success!"

The reference to "Abner" defeated me; the Confederate commander at Olustee was Joseph Finegan, and his two leading subordinates were Alfred H. Colquitt and George P. Harrison. Morris also seems to connect the song with the Olustee campaign, saying that part of G. V. Henry's Fortieth Massachusetts Mounted Infantry entered Baldwin, Florida on February 9, 1864. But he offers no explanation for the mention of "Abner."

It turns out, though, that Carter C. has a likely explanation of that one. "Brigadier General George H. Gordon, USA, commanding District of Florida, commanding Union expedition on the St. Johns River, reconnoitered the vicinity of Palatka, reported no Confederates at Camp Finegan, and Southern forces in East Florida were: 'At Camp Milton, the Second Florida Cavalry, Colonel Abner H. McCormick, CSA, 600 men; Camp Milton and McGirt's Creek strongly fortified. At Baldwin, no troops, strong fortifications, two pieces of artillery.'"

Checking four miscellaneous references, I find no record of McCormick ever rising above the rank of colonel or of doing anything else of note.

Abner McCormick, if he was not party to the post-Olustee atrocities against Black soldiers, certainly wanted to be: "Lt. Col. A. H. McCormick of the Second Florida Cavalry made a speech to his men before the battle, claiming the blacks were there to rape and pillage and stating that he would take no prisoners" (Nulty, p. 210). And it is noteworthy that there were few prisoners from the "Colored" regiments; Finegan reported taking 150 wounded prisoners, but only three of them Black (Boyd, p. 32), even though it is clear that at least a quarter and probably more than a third of Seymour's force was Black!

There is one other recent book about Olustee, Greg Ahlgren, Olustee: America's Unfinished Civil War Battle, Canterbury House Publishing, 2018. Despite having a title that sounds like non-fiction, it is in fact a novel, so I have not read it. It does have an afterword about the history, which is unpaginated. It mentions that, starting in 1977, re-enactors have replayed Olustee -- but, Ahlgren notes, Black re-enactors are rarely involved. Ahlgren also cites two personal accounts of atrocities committed against the Black union soldiers. (Nulty also mentions Confederate officers insulting the
body and memory of a white colonel who was killed while commanding a Black regiment; Nulty, p. 190).

Ahlgren also mentions an hypothesis that Truman Seymour's reckless actions arose from the fact that he was known to suffer from "melancholia" -- which he equates, too loosely, with bipolar disorder. Bipolar II disorder does result in excessive optimism during periods of hypomania, so it could explain Seymour's actions, but I'd need better evidence than a mention of melancholia to be confident that that is what Seymour experienced. Nonetheless John Hay also wrote of Seymour's mood swings (Nulty, p. 119). Since the changes in mood were fairly rapid, it is highly unlikely that they were bipolar disorder, but some sort of emotional problem seems not unlikely. - RBW

Bibliography

- Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover)
- Freeman: Douglas Southall Freeman, Lee's Lieutenants, 3 volumes, Scribners, 1942-1945
- Phisterer: Frederick Phisterer, Campaigns of the Civil War: Statistical Record of the Armies of the United States, 1883 (I use the 2002 Castle Books reprint, p. 215)

Last updated in version 5.3
File: SCwF225

I Can't Change It

DESCRIPTION: "One day I got a present from my old and faithful dad" -- a gold piece which proves bad. He tries to be rid of it, but he can't get (ex)change it. His wife turns out to have a wooden leg; he can't change her. She has four daughters; he can't change them.

AUTHOR: unknown

EARLIEST DATE: 1927 (Finger-FrontierBallads)
KEYWORDS: humorous gift father marriage wife disguise money children

FOUND IN:

REFERENCES (1 citation):
Finger-FrontierBallads, pp. 72-74, "(no title)" (1 text, t tune)
Roud #8828

NOTES [24 words]: Apparently this was intended to be funny. If the author had stopped with the first verse, it might have been. The rest is just prejudiced. - RBW

Last updated in version 4.0
File: Fing072

I Can't Help But Wonder Where I'm Bound

DESCRIPTION: The singer describes the life of a rambler, commenting "I can't help but wonder where I'm bound." He sees worried people everywhere, he misses his former girlfriend and his
buddy; he advises people who have homes to stay there

AUTHOR: Tom Paxton
EARLIEST DATE: 1963
KEYWORDS: rambling home
FOUND IN:
REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 52, "I Can't Help But Wonder Where I'm Bound" (1 text)
DT, WHERBOND*
ALTERNATE TITLES:
Can't Help But Wonder Where I'm Bound
Can't Help But Wonder
NOTES [61 words]: Obviously this isn't a traditional song, and it probably never will become one. On the other hand, it has been sung so widely by pop/folk singers (themselves ramblers, and so perhaps unusually sympathetic to the song) that I have seen a number of bluegrass sources list it as traditional. It may be that the song belongs in the Index just to refute that claim. - RBW
File: FSB052

I Can't Stand the Fire

DESCRIPTION: "I can't stand the fire (dear sister), I can't stand the fire (O Lord), I can't stand the fire, While the Jordan roll so swift."

AUTHOR: unknown
EARLIEST DATE: 1866 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 42, "I Can't Stand the Fire" (1 short text which the author suspect is a fragment, 2 tunes)
Roud #11997
File: AWG042B

I Can't Stay Behind

DESCRIPTION: "I can't say behind, my Lord, I can't say behind." "There's room enough (x3) in the heaven, My Lord,... I can't stay behind." "I've been all around." "I've searched every room." "The angels singing, all around the throne." "My father call...."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 6, "I Can't Stay Behind" (1 text with extensive notes on variants, 1 tune)
Roud #11857
File: AWG006

I Can't Stay In Egypt Land

DESCRIPTION: Chorus: "Can't stay away (3x), Lord, I can't stay in Egypt land." Verses include "Tomorrow morning, baptism day,""My gospel's going from shore to shore," and "I looked at my feet, my feet looked new ... I swear by God I was running too"

AUTHOR: unknown
EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)
KEYWORDS: nonballad religious floatingverses
FOUND IN: West Indies(Bahamas)
REFERENCES (1 citation):
Edwards-BahamaSongsAndStories 28, "I Can't Stay In Egypt Lan'" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "My Lord's Riding All the Time" (theme: this world is Egypt)
I Canna Leave My Mither Yet
DESCRIPTION: Lizzie will not leave her mother "For nane can lo'e her like mysel'." Her lover asks her to go with him and herd sheep together. They would take her mother and "We baith will tend her fading years Amang the heathery hills o' Dee"
AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan4)
KEYWORDS: age courting travel farming dialog sheep mother
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 899A, "I Canna Leave My Mither Yet" (1 text, 1 tune)
Roud #6255
File: GrD4899A

I Cannot Be Your Sweetheart
DESCRIPTION: Singer asks his beloved to marry him. She refuses; she loves him, but is pledged to another. Ch.: "I cannot be your sweeheart, I cannot stay by your side, Another is patiently waiting, waiting to call me his bride, My heart it is almost broken,,,,"
AUTHOR: Abbie L. Ford (source: Browne-AlabamaFolkLyric)
EARLIEST DATE: 1899 (copyright, according to Browne-AlabamaFolkLyric)
LONG DESCRIPTION: Singer courts his beloved, asks her to marry him. She refuses, saying that though she loves him, she's promised to another. They part; he pines. Chorus: "I cannot be your sweeheart, I cannot stay by your side / Another is patiently waiting, waiting to call me his bride / My heart it is almost broken, your vows only add to my pain / I love you, sweetheart, I love you / Though we never meet again"
KEYWORDS: grief virtue courting love marriage promise rejection lover
FOUND IN: US(Ap,So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 44, "I Cannot Be Your Sweetheart" (1 text, 1 tune, plus mention of 2 more)
Roud #4964
RECORDINGS:
[Blind James] Howard & [Charles] Peak, "I Cannot Be Your Sweetheart" (Victor V-40189, 1930; rec. 1928; on KMM)
NOTES [23 words]: A classic plot, but apparently not a member of another song family. Nor could I find it in sheet music; possibly Howard or Peak wrote it. - PJS
Last updated in version 4.3
File: RcICBYSH

I Cannot Call Her Mother (The Marriage Rite is Over; The Stepmother)
DESCRIPTION: "The marriage rite is over," and the children have seen their father take a new wife. Their mother's picture is replaced by the pretty new girl's. The child "could not call her mother." She calls herself an orphan; "God gave us but one mother."
AUTHOR: Henry Harrison
EARLIEST DATE: 1855 (date of composition)
KEYWORDS: family marriage mother father children stepmother orphan
FOUND IN: US(So)
REFERENCES (8 citations):
Randolph 726, "The Stepmother" (3 texts, 1 tune)
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 79, "I Cannot Call Her Mother" (1 text)
Huntington-SongsTheWhalemenSang, pp. 298-299, "I Can Not Call Her Mother" (1 text, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 246-247, "The Stepmother" (1 text, 2 tunes)
Wolf-AmericanSongSheets, #956, p. 65, "I Cannot Call Her Mother" (1 reference)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 482, "The Stepmother" (source notes only)
ADDITIONAL: Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), pp. 201-202, "(The Stepmother)" (1 short text)
John Burke, _Burke's Christmas Songster 1920_, self-published, 1918 (PDF available on the Memorial University of Newfoundland site), p. 19, "I Cannot Call Her Mother" (1 text)
ST R726 (Partial)
Roud #2091
RECORDINGS:
Bradley Kincaid, "I Cannot Call Her Mother" (Supertone 9565, 1929; Champion 15968, 1930 [as Dan Hughey])
[Roy Harvey and the] North Carolina Ramblers "I Cannot Call Her Mother" (Silvertone 5181 [as The Three Kentucky Serenaders], 1927; Supertone 9246/Silvertone 8147, 1928)
Charlie Poole and the North Carolina Ramblers, "I Cannot Call Her Mother" (Columbia 15307-D, 1928)
CROSS-REFERENCES:
cf. "The Blind Child" (theme)
File: R726

I Cannot Stay Here Baby

DESCRIPTION: "How can I stay here baby, when you treat me the way you do?" "... some other woman will care for me." "I don't want to marry, just want to be your man."
AUTHOR: unknown
EARLIEST DATE: 1969 (USMississippi01)
KEYWORDS: infidelity sex parting nonballad lover
FOUND IN: US(SE)
RECORDINGS:
James "Son Ford" Thomas, "I Cannot Stay Here Baby" (on USMississippi01)
NOTES [21 words]: The Thomas recording is an aab blues with the second a replaced by an instrumental interlude for all but the last verse. - BS
Last updated in version 5.1
File: RcICSHBa

I Catch-a Da Plenty of Feesh

DESCRIPTION: "I sail over the ocean blue, I catch-a da plenty of feesh; The rain come down like hell, And the wind blow through my wheesk. Oh, Marian, my good compan, O Viva le Garibaldi! Viva, viva, viva l'Italiane!"
AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: sailor work patriotic
FOUND IN: US(SW)
REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, p. 409, "I Catch-a Da Plenty of Feesh" (1 text, 1 tune)
NOTES [50 words]: Garibaldi was, of course, the soldier who (in a military sense) was most responsible for the unification of Italy. The mention presumably dates the song to the period around 1861 when Cavour (sometimes helped, and sometimes hindered, by Garibaldi) was unifying Italy under the Piedmont dynasty. - RBW
File: San409

I Could'n Live Bedout de Flowers

DESCRIPTION: About southern living habits. "I could'n live bedout de flowers Ur fdat sweet magnolia tree. I could'n sleep where de mockin' bird Could'n sing he song to me." The singer claims he would "pine an' die on Boston beans, 'Caze possum is what we eat."
I Couldn't Hear Nobody Pray

DESCRIPTION: " Couldn't hear nobody pray, I couldn't hear nobody pray, Well, way down yonder by myself I couldn't hear nobody pray. " " In the valley... On my knees... Callin' Jesus... So lonesome... In the mornin'... In the evenin'... "

AUTHOR: unknown
EARLIEST DATE: 1909 (recording, Fisk University Jubilee Quartette)
KEYWORDS: religious nonballad
FOUND IN: US(SE,So)
REFERENCES (5 citations):
Curtis-Burlin-NegroFolkSongs-TheHamptonSeries (I), pp. 22-31, "Couldn't Hear Nobody Pray" (1 text with variants, 1 tune with variants)
Lomax-FolkSongsOfNorthAmerica 246, "I Couldn't Hear Nobody Pray" (1 text, 1 tune)
Work-FolkSongOfTheAmericanNegro, pp. 24-25, "I Couldn't Hear Nobody Pray" (1 text, 1 tune); pp. 51-52, "Couldn't Hear Nobody Pray" (1 text)
Silber/Silber-FolksingersWordbook, p. 351, "I Couldn't Hear Nobody Pray" (1 text)
Roud #11949
RECORDINGS:
Emory University Glee Club, "Couldn't Hear Nobody Pray" (Victor 20594, 1927)
Fisk University Jubilee Quartette, "I Couldn't Hear Nobody" (Victor 16448, 1909)
Fisk University Jubilee Singers, "Couldn't Hear Nobody Pray" (Columbia A-1932, 1916); "I Couldn't Hear Nobody Pray" (on Fisk01)
Four Blues, "I Couldn't Hear Nobody Pray" (DeLuxe 1003, 1945)
Paramount Jubilee Singers, "I Couldn't Hear Nobody Pray" (Paramount 12070, 1923)
Southern Four, "I Couldn't Hear Nobody Pray" (Edison 50885, 1921)
Vaughan Quartet, "Couldn't Hear Nobody Pray" (Vaughan 300, n.d.)
CROSS-REFERENCES:
cf. "Wreck on the Highway" (words)
cf. "Settin' Down" (lyrics)
NOTES [15 words]: Not to be confused with "Wreck on the Highway," which uses a similar phrase in its chorus. -PJS
Last updated in version 6.0
File: LoF246

I Do Not Choose to Run

DESCRIPTION: "The leading question of today is argued everywhere, About who'll be the lucky jay to fill the White House Chair." President Coolidge doesn't want to run for re-election: "I do not choose to run." Maybe not, but if he meets a hodag, then he'll surely run

AUTHOR: William T. Allen (Shan T. Boy)
EARLIEST DATE: 1928 (Kearney, The Hodag, according to Peterson)
KEYWORDS: humorous political animal
HISTORICAL REFERENCES:
1920 - Calvin Coolidge elected vice-president under president Warren G. Harding
1923 - Coolidge becomes president when Harding dies
1924 - Coolidge elected president in his own right
1927 - Coolidge announces that he will not seek another term in 1928
1929 - Coolidge succeeded by Herbert Hoover

FOUND IN:
REFERENCES (1 citation):
ADDITIONAL: David C. Peterson, "Wisconsin Folksongs," chapter in _Badger History: Wisconsin Folklore_, State Historical Society of Wisconsin (Volume XXV, Number 2, November 1973), pp. 63-64. "I do not choose to run" (1 text, 1 non-traditional tune)

ST WHBD063 (Partial)

NOTES [946 words]: This must be one of the last songs written by William T. Allen (Shan T. Boy), best known as the writer of "The Banks of the Little Eau Pleine" [Laws C2]; it refers to events of 1927 and 1928. Since Allen generally wrote his pieces to fit particular tunes, it is reasonable to assume that this was sung to some well-known traditional melody, but presumably Kearney, who took down the tune, did not see fit to record it. David Peterson, who reprinted it, therefore saw fit to set his own tune, but I see no reason why this tune should be used. When I looked at the words, I thought of "Auld Lang Syne," but that's just a wild guess.

Calvin Coolidge was no one in particular when he became the Republican vice presidential nominee; born in 1872, he had spent six years in the Massachusetts legislature, being Senate president 1914-1915. He had served two years as mayor of Northampton. He had been lieutenant governor of Massachusetts 1916-1918, then governor 1918-1920 (DeGregorio, pp. 451-452). He had been nominated for President in 1920, but was not considered a serious candidate. For some reason, after Harding had become the Presidential nominee, there was a stampede to make Coolidge his running mate (DeGregorio, p. 452). If Harding had finished out his term, Coolidge would likely have gone back to Massachusetts and gone back to being a nobody.

But Harding, of course, did not serve out his term, dying on August 2, 1923. Coolidge then became president.

There was no serious opposition to Coolidge's re-nomination in 1924, and he won 54% of the popular vote. That translated into 382 electoral votes, entitling Coolidge to a full term in the White House (DeGregorio, p. 455).

This was not entirely a source of pleasure for Coolidge. After his nomination for president, but before the election, his sixteen-year-old son Calvin Jr. died of a bacterial infection in his foot (Greenberg, p. 97). Coolidge admitted that he was never the same after that (Greenberg, p. 98); he would write in his autobiography, "the power and the glory of the presidency went with [Calvin Jr.]" (Greenberg, p. 99).

Still, Coolidge could have chosen to run for a second full term. There was, as yet, no term limit on the presidency, and little precedent. Most vice presidents who had succeeded to the office (Tyler, Fillmore, Johnson, Arthur) had not managed to win a full term; the one exception, Theodore Roosevelt, had served almost two terms and then retired, although he ran again in 1912. Coolidge was the first president to have succeeded to less than half a full term and then been elected in his own right. So it was not only legal for him to run for a second full term, it was at least arguable that it did not violate Washington's precedent of not serving a third term.

Coolidge, however, was not interested. He felt ten years in Washington was "too long" (Greenberg, p. 138). By 1927, he had decided not to run again. On August 2, 1927, four years to the day after Harding died, he released a laconic statement, "I do not choose to run for president in 1928" (Greenberg, p. 137). That of course provided the tag line for this song.

Even before he retired, Coolidge developed a habit of taking very long vacations. "As president he... took up fishing and skeet shooting" (DeGregorio, p. 450), and took trips from Washington to indulge these interests. In 1927, for instance, he spent a long time in South Dakota's Black Hills (Greenberg, pp. 135-136). And in 1928, he went fishing in northern Wisconsin.

And that, obviously, attracted the attention of William Allen. This song opens with a description of Coolidge's fishing expedition, then gives a description of the hodag, then talks of what Coolidge would do if he were to meet a hodag; he would surely choose to run from the fearsome beast.

Fearsome -- and fictitious. It's clearly fakelore.

"The Black Hodag (Bovinus spiritualis) was discovered by E. S. "Gene" Shephard, a former well-known timber cruiser of Rhinelander, Wisconsin. Its haunts were in the dense swamps of that region. According to its discoverer, this fearful beast fed on mud turtles, water snakes, and muskrats, but it did not disdain human flesh" (Gard/Sorden, p. 73).

"The most famous mythical creature in Wisconsin is the Hodag, a prehistoric creature resembling a dinosaur with the body of an ox and the tail of an alligator. Along its back were sharply pointed spines. Gene Shephard of Rhinelander captured one at the turn of the century, using white bulldogs as bait, and exhibited it at county fairs.... [I]t is said the Smithsonian Institution was interested in this creature. Unfortunately, a fire destroyed the creature so the scientific world could not prove the Hodag's authenticity.... One question remains: If the Hodag was a hoax, why are
there not more white bulldogs in northern Wisconsin today?" (Wyman, pp. 16-17).
The legend was quickly embellished -- e.g. it show up in Paul Bunyan tales (which are, of course, also fakelore). So we find this, e.g., on p. 85 of Barber/Riches: "Hodag[,] Ferocious man-eating animal, with formidable horns, large bulging eyes, claws and a line of sharp spikes which ran down the ridge of its back and long tail. It lived in dense swamps in Wisconsin. The hodag never lay lay down, but leant against a tree to sleep. It could only be captured by cutting deeply into the trunk of its favorite trees, and trapping it as it fell" (this trait perhaps lifted from Pliny's "Achlis"). William Allen lived in northern Wisconsin, and he worked in the lumber camps. So he would have known of the Hodag -- and would have known it was a hoax. So I truly don't know if he's satirizing Coolidge, or the hodag, or both. - RBW

Bibliography

- Wyman: Walker D. Wyman, Wisconsin Folklore, University of Wisconsin Extension (?), 1979

Last updated in version 4.5
File: WHBD063

I Do Wonder Is My Mother on That Train

DESCRIPTION: "I do wonder is my mother on that train (x2). Train is a-comin' roun' de curve, an' she's strainin' ever' nerve, I do wonder...." Sinners are told of the arrival of the train in heaven and told they should behave better.

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: religious train nonballad
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 586, "I Do Wonder Is My Mother on That Train" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 586, "I Do Wonder is My Mother on That Train" (1 tune plus a text excerpt)
Roud #11902
File: Br3586

I Don't Care If I Never Wake Up (My Money Never Gives Out)

DESCRIPTION: Two nearly-identical minstrel songs about imagined wealth
AUTHOR: "I Don't Care If I Never Wake Up": Paul J. Knox / "My Money Never Gives Out": Irving Jones
EARLIEST DATE: "I Don't Care If I Never Wake Up": 1899 (sheet music) / "My Money Never Gives Out": 1900 (sheet music)
LONG DESCRIPTION: Two nearly-identical minstrel songs containing successive surreal images of imagined wealth: "There's a certain yellow joker lives around this town/Just as lazy as lazy can be." Early one morning he takes a pipe of dope, says, "I'm known as the ragtime millionaire ... I'll go back to bed ... I don't care if I never wake up ... There's nothing like livin' like a moneyed king, drinkin' from a silver cup ... I am worth a million in my dreams... I'm always flush, and My money never runs out/Rich food is a-makin' me stout." "I'm a-livin' good all the time/I don't drink no cheap wine." "When you got money it's a pleasant treat/Your only occupation is to sleep and eat." "I got everything that a king could wish, on-a-Fridays I eat fried goldfish.... I cleans my teeth with diamond dust/It wouldn't jar me if all he banks went bust."
KEYWORDS: drugs money
FOUND IN: US
RECORDINGS:
Banjo Joe (pseud. For Gus Cannon), "My Money Never Runs Out" (Paramount 12604, c. 1927)
Arthur Collins, "My Money Never Gives Out" (CYL: Edison 7607, 1901)
Dom Flemons & Guy Davis, "My Money Never Gives Out" DixieFrog DFGCD 8771; on Protobilly)
[Note: This is mostly drawn from the Cannon recording.]
Silas Leachman, "I Don't Care if I Never Wake Up" (Victor 795, 1901; on Protobilly)
NOTES [51 words]: "Protobilly" credits Gus Cannon with blending these two 1901 minstrel songs of "financial fantasy." They already overlapped so much that one is invariably tempted to imagine plagiarism, or "folk process" if you prefer. The result, in all the versions reissued on "Protobilly," is imagistic and surreal. - PJS
Last updated in version 5.1
File: RcIDCINW

I Don't Feel Weary
DESCRIPTION: "I don't feel weary and noways tired, O glory hallelujah. Just let me in the kingdom
While the world is all on fire, O glory hallelujah." "Going to live with God forever." "And keep the ark a-moving."
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (2 citations):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 70, "I Don't Feel Weary" (1 text, 1 tune)
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 36-37, "I Am Seekin' for a City (I Don't Feel No-ways Tired)" (1 text, 1 tune; pp. 228-229 in the 1874 edition)
Roud #12028
File: AWG070A

I Don't Have To Worry About Where I Spend Eternity
DESCRIPTION: "I don't have to worry about where I spend eternity." "Jesus died in blood you see
I'm so glad he included me." Jesus "claims the ocean," "master of every sea," "captain of every ship."
AUTHOR: unknown
EARLIEST DATE: 1968 (USMississippi01)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
RECORDINGS:
Essie Mae Brooks, "I Don't Have to Worry Where I Spend Eternity" (2008, on "Sisters of the South," DixieFrog DFGCD 8649)
Church of God in Christ, "I Don't Have To Worry About Where I Spend Eternity" (on USMississippi01)
NOTES [133 words]: The format of this minor key hymn is similar to that of "Motherless Children":
in some verses the first line -- "I don't have to worry about where I spend eternity" - -is repeated,
followed by a rhyming couplet, and "I don't have to worry ....." For example,
Don't have to worry about where I spend eternity
Don't have to worry about where I spend eternity
Jesus died in blood can't you see
I'm so glad he included me
Don't have to worry about where I spend eternity
Verses that don't start with the title line have two rhyming couplets followed by the title line. - BS
I wonder if that line about Jesus "claims the ocean" should not be Jesus "calms the ocean"; in
Matthew 14:22-33 and parallels, Jesus walks on the water during a storm on the sea, and when he
enters the boat, the storm ends. - RBW
Last updated in version 5.1
File: RcIDHWSE
I Don't Know How We Made It Over

DESCRIPTION: "Lord, you know then, I don't know, you king, church, I don't know just how we made it over, Lord, thank you, Jesus, I don't know, you know it, Must have been the grace of God." The singer may be discouraged, but the Holy Spirit brings grace.

AUTHOR: unknown
EARLIEST DATE: 1980 (Rosenbaum-FolkVisionsAndVoices)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Rosenbaum-FolkVisionsAndVoices, pp. 148-150, "I Don't Know How We Made It Over" (1 text, 1 tune)
Roud #16270
File: Rose148

I Don't Know What I'd Do Without the Lord

DESCRIPTION: The singer says even prayerful activities can't be done without the Lord's support. When the way is dim the Savior will make the path light. See notes for other examples.

AUTHOR: unknown
EARLIEST DATE: 1939 (recording, Belmont Silvertone Jubilee Singers)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
RECORDINGS:
Belmont Silvertone Jubilee Singers, "I Don't Know What I'd Do Without the Lord" (Decca 7685, 1939)
Johnny Brown, "I Don't Know What I'd Do without the Lord" (on USFlorida01)
Testerina Primitive Baptist Church, "I Don't Know What I'd Do Without the Lord" (on USFlorida01)
NOTES [145 words]: For notes on the origin of the Primitive Baptist Church see "Did Christ o'er Sinners Weep?"
The verse format is [first line] (x2), [second line],"I don't know what I'd do without the Lord," where [second line] approximates an internal rhyme. So, Belmont Silvertone Jubilee Singers sing "I don't know what I'd do without the Lord, I don't know what I'd do without the Lord, On our knees as we're alone just trying to make heaven my home, I don't know what I'd do without my Lord." The Testerina Primitive Baptist Church makes [second line] "Well singing and praying every day trying to walk this narrow way" and has [first line] lined out as one of the following: "I don't know just what I'd do without the Lord" "I can't even (humble down / bow down / sing a song / testify / say my prayers) without the Lord" Johnny Brown makes the last line the same as [first line]. - BS
Last updated in version 4.2
File: RcIDKWID

I Don't Know When Old Death's Gwine ter Call Me

DESCRIPTION: "I don't know when old death's gwine ter call me, He's ridin' every day. He don' let nobody stay. My heart is full of sorrow, my eyes is full of tears, Old death is gwine ter call me 'fore many more years."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: death
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCollectionNCFolklore3 590, "I Don't Know When Old Death's Gwine ter Call Me" (1 fragment)
Roud #11903
NOTES [37 words]: Although the editors of Brown list this among the religious songs, and it certainly *could* be one of those laments-on-death-but-I'll-wait-for-Jesus type songs -- but there is no indication of such in the actual text. - RBW
File: Br3590
I Don't Know Why I Feel So Shy

DESCRIPTION: "I don't know why I look so shy Ev'ry time I look into my honey's eye. He's quite polite, and he treats me right.... I've been told that he thinks me cold." So she has to say, "I'll like a little loving now and then"! He asks her to marry; she agrees

AUTHOR: unknown
EARLIEST DATE: 1953 (Browne-AlabamaFolkLyric)
KEYWORDS: love courting humorous marriage
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 61, "I Don't Know Why I Feel So Shy" (1 text, 1 tune)
Roud #11325
File: Brne061

I Don't Let the Girls Worry My Mind

DESCRIPTION: "Little fish swim in the river, Big fish swim in the sea, But there ain't no use for the girls worrying me. Never was arrested, never paid a fine, Cause I don't let the girls worry my mind... I don't drink your wins, Cause I don't let the girls...."

AUTHOR: unknown
EARLIEST DATE: 1941 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: love courting drink
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 733, "I Don't Let the Girls Worry My Mind" (1 short text, 1 tune)
NOTES [15 words]: The description is based on the Brown/Schinhan-FrankCBrownCollectionNCFolklore5 fragment. - RBW
Last updated in version 4.1
File: BrS5733

I Don't Like a Nigger

DESCRIPTION: "I don't like a nigger, I'll be dinged if I do. Feet's so big Till he can't wear a shoe. Head like a hay-stack, Mouth like a frog's; Eats more bread than Forty Bull-dogs. Got de glory and honor! Praise de Jesus, to my dyin' land!....."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: Black(s) discrimination Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 484, "I Don't Like a Nigger" (1 text)
Roud #11866
NOTES [65 words]: For some reason, the notes in Brown equate this with "I Don't Like No Railroad Man." I wonder if this isn't an error -- "I Don't Like No Railroad Man" is much more like "Don't Like a Rich White Man Nohow," which occurs a few entries earlier in Brown. This may be a white man's answer to the latter complaint -- but if so, it is a clearly inferior product. As well as much less justified. - RBW
File: Br3484

I Don't Like No Railroad Man

DESCRIPTION: "I don't like no railroad man, Railroad man he'll kill you if he can, I don't like no railroad man." "I don't like no railroad boss, Railroad boss got a head like a hoss...." "I don't like no railroad fool, Railroad fool got a head like a mule...."

AUTHOR: unknown
EARLIEST DATE: 1913 (Brown)
KEYWORDS: railroading nonballad floatingverses discrimination Black(s)
FOUND IN: US(Ap,SE)
REFERENCES (2 citations):
Sandburg-TheAmericanSongbag, p. 326, "I Don't Like No Railroad Man" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 481, "Don't Like a Rich White Man
Nohow" (1 short text)
Roud #11802 and 11865
CROSS-REFERENCES:
cf. "I Wish I Was a Mole in the Ground" (floating lyrics)
NOTES [131 words]: The similarity in lyrics between the Brown and Sandburg versions clearly
make them the same, though Brown's is a clear reminiscence of the bitter era in the American
South after the Civil War, when Jim Crow laws made life miserable for Blacks. The Brown lyrics are
much more explicit:
Don't like a rich white man nohow (x2),
Head like a hoss, and he tries to be de boss,
An' I don't like a rich white man nohow.
Don't like a poor white man nohow (x2),
Head like a mule, an' he tries to act a fool....
An' I don't like a poor white man nohow.
The resulting texts, though almost entirely the same in form, have completely different feelings. I
have to suspect Sandburg's text is a cleaned up version -- but it too is seemingly early, and it was
indexed first, so I retain its title. - RBW
File: San326

I Don't Love Nobody
DESCRIPTION: "I love a nobody, nobody loves me, Ain't gonna get married, Live single and free,
They're after my money, ain't after me, I love a nobody, nobody love me."
AUTHOR: original version by Lew Sully
EARLIEST DATE: c. 1896 (sheet music published)
KEYWORDS: love money
FOUND IN: US(SE,So)
REFERENCES (3 citations):
Randolph 782, "I Love a Nobody" (1 fragment, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 384-385, "I Love a Nobody" (1 text, 1 tune --
Randolph's 782)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 229, (no title) (1 fragment, possibly of this)
Roud #7414
RECORDINGS:
Elizabeth Cotten, "I Don't Love Nobody" (on Cotten01)
George Gaskin, "I Don't Love Nobody" (Berlin 928Z/0928Z, 1896)
Earl Johnson & his Dixie Entertainers "I Don't Love Nobody" (OKeh 45101, 1927)
Walter Morris, "Crazy Coo" (Columbia 15079-D, 1926)
Poplin Family, "I Don't Want to Get Married" (on Poplin01)
Riley Puckett "I Don't Love Nobody" (Columbia 150-D, 1924)
Hoke Rice & his Gang, "I Don't Love Nobody" (Brunswick 482, 1930)
Doc Roberts "I Don't Love Nobody" (Perfect 12929/Conqueror 8239, 1933)
Gid Tanner & his Skillet Lickers "I Don't Love Nobody" (Columbia 15123-D, 1927; rec. 1926)
ALTERNATE TITLES:
I Don't Want to Get Married
Duplin County Blues
I Ain't Got Nobody
NOTES [87 words]: Paul Stamler points out that this was a "popular string ragtime song in the
1920s," but I don't know whether that is the immediate source of Randolph's version, which was
collected around that time.
Cohen speculates that this is derived from Lew Sully's 1899 song "I Don't Love Nobody," while
admitting that that in turn may have been a reworking of something else. - RBW
And the date on the George Gaskin recording suggests it may have been. The chorus is often all
that remains of the original, which was a "coon song." - PJS
File: R782
I Don't Love Old Satan

DESCRIPTION: "I don't love old Satan, Old Satan don't love me, And under the circumstances, Me and old Satan don't agree." "I'se gwine to Mount de Zion, My beautiful home." "I stepped in de water, And the water was cold; Got a free body, And I want a free soul."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: religious Devil nonballad
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 584, "I Don't Love Old Satan" (1 text plus an excerpt from 1 more, both from the same informant); also 595, "I'se Gwine Land on Dat Shore" (1 text, with a "I'se gwine land on dat shore" chorus, but not long enough to classify with anything else)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 584, "I Don't Love Old Satan" (1 tune plus a text excerpt)
Roud #11899
File: Br3584

I Don't Mean to Tell You Her Name (I)

DESCRIPTION: The singer says "no lass can compare" with his "for innocence and native grace" but he won't tell her name. "The Lord and Squire" hope to win her but she loves the singer, and he won't tell her name.

AUTHOR: Thomas Hudson (lyrics), Robert Guylott (music) (source: Hudson)
EARLIEST DATE: 1826 (Hudson)
KEYWORDS: courting love nonballad
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Williams-FolkSongsOfTheUpperThames, pp. 163-164, "I Don't Mean to Tell You Her Name" (1 text) (also Williams-Wiltshire-WSRO Wt 442)
ADDITIONAL: Thomas Hudson, Comic Songs (London, 1826 (seventh collection, "Digitized by Google")), pp. 29-30, "I Don't Mean to Tell You Her Name" (1 text)
Roud #1271

BROADSIDES:
Bodleian, Harding B 11(2590), "My Village Fair" or "I Don't Mean to Tell You Her Name" ("To my village fair no lass can compare"), J. Pitts (London), 1819-1844; also Harding B 11(2490), "The Lovely Village Fair" or "I Don't Mean to Tell You Her Name"

CROSS-REFERENCES:
"Oh! Breathe Not His Name" (theme of hidden name)
NOTES [108 words]: The original does not include the final verse, as in the Bodleian broadsides, in which the singer promises to reveal the name when they are married.

Bodleian, Harding B 11(1626), "I Don't Mean to Tell You Her Name" ("Where grow the sweetest of flowers"), unknown, no date; also Johnson Ballads 2627, "I Don't Mean to Tell You Her Name", and LOCsinging, as105820, "I Don't Mean to Tell You Her Name" ("Where grow the sweetest of flowers"), W. S. Fortey (London), no date, is a different song, possibly written to capitalize on the popularity of Hudson's original. Hudson's collections include complaints of, and warnings of prosecution for, piracy. - BS

Last updated in version 2.6
File: WT163

I Don't Mind If I Do

DESCRIPTION: Various reminiscences about courting, all ending with something like, "Bedad, then, says I, I don't mind if I do." The singer comes courting, enters the house, takes a drink, kisses the girl, learns she has a dowry, and marries her

AUTHOR: unknown
EARLIEST DATE: before 1885 (broadside Bodleian, Harding B 11(2164))
KEYWORDS: courting marriage
FOUND IN: Australia Canada(Mar) Ireland Britain(England(South,West))
REFERENCES (7 citations):
Williams-Wiltshire-WSRO Wt 328, "Joe Muggins" (1 text)
Gundry-CanowKernow-SongsDancesFromCornwall, p. 58, "Joe Muggins" (1 text, 1 tune)
Meredith/Anderson-FolkSongsOfAustralia, pp. 263-264, "Oh, Bedad Then, Says I" (1 text, 1 tune)
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 268-269, "I Don't Care If I Do" (1 text, 1 tune)
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 106-107,252, "Pat Murphy" (1 text, 1 tune)
Ives-FolksongsOfNewBrunswick, pp. 97-99, "Pat Murphy" (1 text, 1 tune)
Morton/Maguire-ComeDayGoDayGodSendSunday 20, pp. 46-47,111,164, "Joe Higgins" (1 text, 1 tune)
Roud #847
RECORDINGS:
John Maguire, "Joe Higgins" (on IRJMaguire01)
The McNulty Family, "I Don't Care If I Do" (on IRMcNulty-Night1)

BROADSIDES:
Bodleian, Harding B 11(2164), "Joe Muggins"/"I Don't Care If I Do," ("If you listen to me I will sing you a song"), unknown (London), 1863-1885
File: MA263

I Don't Sing Like I Used to Sing
DESCRIPTION: "I don't sing like I used to sing, Jesus done changed, changed, changed Dis heart o' mine (x4). Jesus done changed this heart of mine." Similarly, "I don't pray like I used to pray," and also shout, talk, walk, moan, etc.
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: religious nonballad Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 585, "I Don't Sing Like I Used to Sing" (1 text)
Roud #11901
File: Br3585

I Don't Think Much of You
DESCRIPTION: An entertainer sings embarrassing or suggestive remarks about people in the room, each ending "I don't think much of you." He criticizes appearance or assumes the target to be simple-minded. The final verse usually claims "it's all in jest"
AUTHOR: unknown
EARLIEST DATE: before 1855 (broadside, Bodleian Firth b.25(396))
LONG DESCRIPTION: An entertainer sings embarrassing or suggestive remarks about people in the room, each ending "I don't think much of you" The singer says I can "reckon you up with half an eye": "why didn't you wash your face?" ... no soap -- why not then make water do; a young man is buying plenty of drinks for a woman while he owes his washerwoman for last week's washing; the singer finds a pawn ticket in a pocket book and a bustle in a lady's shopping bag; a shabbily dressed man "thinks himself a swell"; some verses critique hats, shirts and other articles of clothing. Other verses are about simple-minded targets: "you made the pigs two wooden legs, for you broke the poor thing's two Because your pig would not lay eggs"; "you bought a cow to suck a calf, and set two fleas to fight"; you lit a carrot in a candlestick "to give light." The final verse usually claims "it's all in jest.
KEYWORDS: clothes humorous nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 673, "I Don't Think Much of You" (3 fragments, 2 tunes)
Roud #1602
BROADSIDES:
Bodleian, Firth b.25(396), "I Don't Think Much of You" ("Ah! you may chaff and wink your eye, and laugh and make a rout"), E.M.A. Hodges (London), 1846-1854; also Bodleian, Harding B 11(4003), Harding B 18(269), Firth b.26(385), "I Don't Think Much of You"
I Don't Want Nobody Stumbling Over Me

DESCRIPTION: "I don't want (nobody / that liar / that gambler / that peace broker) stumbling over me, stumbling over me, stumbling over me. I don't want (nobody / ...) stumbling over me, That is why I pray so hard"

AUTHOR: unknown

EARLIEST DATE: 1979 (VaWork)

KEYWORDS: nonballad religious worksong

FOUND IN: US(SE)

RECORDINGS: Creola Johnson, Audrey Davis and Group, "I Don't Want Nobody Stumbling Over Me" (on VaWork)

NOTES [27 words]: VaWork is a work song for shucking oysters. The first phrase is lined out and the workers join in singing. Each worker shucks to her own rhythm while singing. - BS

Last updated in version 4.2

File: RcIDWNS0

I Don't Want to Be a Gambler

DESCRIPTION: "Oh, I don't want to be a gambler, An' I'll tell you the reason why, My Lord, sittin' in his Kingdom, Got his eyes on me, God got his eyes on me...." "Oh, I don't want to be a lawyer, An' I'll tell you the reason why" "Oh, I don't want to be a drunkard"

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: religious virtue nonballad

FOUND IN: US

REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, p. 465, "I Don't Want to Be a Gambler" (1 text, 1 tune)

File: San465

I Don't Want to Join the Army

DESCRIPTION: "I don't want to be a soldier, I don't want to go to war, I'd rather stay at home, Around the streets to roam." Rather than join the army, the singer prefers to hang around Picadilly, "living off the earnings of a highborn ly-dee."

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: bawdy humorous soldier

FOUND IN: Australia Canada US(MW,SW) New Zealand

REFERENCES (4 citations):
Cray-EroticMuse, pp. 384-386, "I Don't Want to Join the Army" (2 texts, 1 tune)
Brophy/Partridge-TommiesSongsAndSlang, p. 67, "I Don't Want to be a Soldier" (1 text)
Hopkins-SongsFromTheFrontAndRead, pp. 146-147, "I Don't Want to Be a Soldier" (1 text with
variants, 1 tune)
DT, JOINARMY*
Roud #10263
CROSS-REFERENCES:
cf. "On Sunday I Walk Out With a Soldier" (tune, according to Brophy/Partridge-
TommiesSongsAndSlang)
File: EM384

I Don't Want to Play in Your Yard
DESCRIPTION: Two girls were neighbors and close friends until "one day a quarrel came." The
one tells the other "You can't play in our yard;" the other replies, "I don't want to play in your yard";
she will be sorry for all the fun she misses. Then they make up
AUTHOR: Words: Philip Wingate / Music: H. W. Petrie
EARLIEST DATE: 1894 (sheet music by Petrie Music Company)
KEYWORDS: youth fight
FOUND IN: US(MW)
REFERENCES (4 citations):
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 92-94, "I Don't Want to Play in Your Yard" (1
text, 1 tune, plus a copy of the sheet music on pp. 96-98)
Spaeth-WeepSomeMoreMyLady, pp. 254-256, "I Don't Want to Play in Your Yard" (1 text, 1 tune)
ADDITIONAL: Robert A. Fremont, editor, _Favorite Songs of the Nineties_, Dover Publications,
1973, pp. 132-135, "I Don't Want to Play in Your Yard" (1 text, 1 tune, the 1894 sheet music)
Margaret Bradford Boni, editor, _Songs of the Gilded Age_, with piano arrangements by Norman
Lloyd and illustrations by Lucille Corcos, Golden Press, 1960, pp. 122-124, "I Don't Want to Play in
Your Yard" (1 text, 1 tune)
Roud #16802
CROSS-REFERENCES:
cf. "See, See, My Playmate" (theme, lyrics)
NOTES [37 words]: Reported by Spaeth to be "the most popular child's song of the [1890s]" other
than the works of Charles K. Harris. It doesn't strike me as something children would sing, though;
it's what adults think children would sing. - RBW
Last updated in version 5.3
File: SWM254

I Don't Want to Stay Here Any Longer
DESCRIPTION: Chorus: "Swing low, sweet chariot, Pray let me enter in, I don't want to stay here
any longer." Verses: ""I had a little book and I read it through, I got my Jesus as well as you...."
AUTHOR: unknown
EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-
HamptonInstitute)
KEYWORDS: nonballad religious floatingverses Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Don't Want to Stay Here No Longer (The Danville Chariot)" (1 text, 1 tune; p. 183 in the 1874
dition)
CROSS-REFERENCES:
cf. "Swing Low, Sweet Chariot" (lyrics)
cf. "All My Trials" (lyrics, theme)
NOTES [59 words]: Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-
HamptonInstitute's verses include floaters: "I've been to heaven and I've been tried, I've been to
the river and I've been baptized" and "Some go to church to holler and shout, Before six months
they're all turned out." Each verse couplet is followed by "I Don't Want to Stay Here Any Longer." - BS
Last updated in version 4.0
File: Dett038
I Don't Want You Go On And Leave Me

DESCRIPTION: Chorus: "I'm coming Lord"(3x), "And I don't want you to go on and leave me." The singer says he was lost in the wilderness, but the Lord called him, and Jesus saved his soul. He heard the mourner's cry and saved the soul sure to die

AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious death Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Barton-OldPlantationHymns, p. 23, "I Don't Want You Go On And Leave Me" (1 text, 1 tune)
File: Bart023

I Don't Want Your Millions, Mister

DESCRIPTION: "I don't want your millions, mister; I don't want your diamond ring; All I want is the right to work, Mister; Give me back my job again." The worker describes his toils that made the owner rich. But he doesn't need riches -- just food for his children

AUTHOR: Words: Jim Garland
EARLIEST DATE: 1938
KEYWORDS: unemployment hardtimes work
FOUND IN: US
REFERENCES (3 citations):
Lomax-FolkSongsOfNorthAmerica 153, "I Don't Want Your Millions, Mister" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 313, "I Don't Want Your Millions Mister" (1 text)
DT, MILLIONMR*
RECORDINGS:
Almanac Singers , "All I Want" (on Almanac04, PeteSeeger01)
Pete Seeger , "I Don't Want Your Millions, Mister" (on PeteSeeger39)
CROSS-REFERENCES:
cf. "East Virginia (Dark Hollow)" (tune & meter)
cf. "Greenback Dollar" (tune & meter)
File: LoF153

I Don't Work for a Living

DESCRIPTION: "I don't work for a living, I get along all right without, I don't toil all day, I suppose it's because I'm not built that way." The singer describes all the things he can accomplish if someone else does the work, and describes his relaxed way of living

AUTHOR: James Mullen & Edward Leroy Freeman
EARLIEST DATE: 1929 (recording, Hobo Jack Turner)
KEYWORDS: work humorous unemployment
FOUND IN: Australia US
REFERENCES (1 citation):
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 142-143, "I Don't Work for a Living" (1 text, 1 tune)
RECORDINGS:
Frank Crumit, "I Don't Work for a Living" (Victor V-40214, 1930)
Walton Dalton, "I Don't Work for a Living" (Perfect 12574, 1930)
Jack Kaufman, "I Don't Work for a Living" (Broadway 8145, n.d. but c. 1930)
Frankie Marvin, "I Don't Work for a Living" (Brunswick 401, 1930); (Conqueror 7449/Romeo 1145 [both as Frankie Wallace], c. 1930)
Hobo Jack Turner [pseud. Ernest Hare], "I Don't Work for a Living" (Velvet Tone 2070-V, 1929)
Pete Wiggins, "I Don't Work for a Living" (OKeh 45412/Parlophone [UK] E-6357, 1930)
File: MCB142

I Drank a Drink

DESCRIPTION: A riddle: "I drank a drink, 'twas since the streen, I drank it from an earthen wall,
Where never earthen it did fall, And through the red gold it did run, And in a garden this was done

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: riddle nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1631, "I Drank a Drink" (1 text)
Roud #13071
NOTES [145 words]: The current description is all of the Greig/Duncan8 text.
Greig/Duncan8: "... the solution may relate to an egg...." - BS
I rather doubt this, although my best guess (a fountain with copper pipes) isn't much good either. I suspect the guess about the egg is because the riddle mentions gold, and another well-known riddle refers to "golden treasure" inside an egg. (The "golden treasure" version is from the riddle game in J. R. R. Tolkien's The Hobbit (based on a nursery rhyme). But note that this is RED gold. I'm more reminded of one of the Exeter Book riddles about an oyster -- an oyster in a pond fed by a fountain, perhaps. Or perhaps I'm all wet.
Alternately: A bottle of wine wrapped in foil drunk amid flowers. (And if you think that's bad, remember that there is an Anglo-Saxon riddle for which the suggested answer is "a one-eyed seller of garlic.") - RBW
Last updated in version 2.5
File: GrD81631

I Drank My Tay at Scatlan Brae

DESCRIPTION: "I drank my tay at Scatlan brae, I shoe't my horse at Biffey, I pu'd a wand in Benwal's yard, And ca'd him hyne [fee servant] to Bruxie"

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan8)
KEYWORDS: farming nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #30, p. 2, ("I drank my tay at Scatlan brae") (1 short text)
Greig/Duncan8 1907, "I Drank My Tay at Scatlan Brae" (1 short text)
Roud #13553
NOTES [35 words]: The current description is all of the Greig/Duncan8 text.
Greig, 1908: "... He [another informant] calls them counting out rhymes. I call them just nonsense rhymes, which I learned in Buchan seventy years ago." - BS
Last updated in version 2.5
File: Grd81907

I Dreamed I Went to the U.N.

DESCRIPTION: "It was a dream, dream I had last night, I dream I went to the U.N. and set the whole nation right." The dreamer resolves the missile crisis. The President asks for his help, but the dreamer prefers to add black singers to help him run the Senate.

AUTHOR: unknown
EARLIEST DATE: 1962 (recording, Louisiana Red)
KEYWORDS: dream political
HISTORICAL REFERENCES:
1962 - October Missile Crisis. Revelation at the United Nations that Russian missiles are in Fidel Castro's Cuba is followed by a confrontation between the Soviet Union -- whose leader was Nikita Krushchev -- and the United States.
FOUND IN: US(SE)
RECORDINGS:
Mississippi Fred McDowell and unidentified musician, "I Dreamed I Went to the U.N." (on USMississippi01)
Louisiana Red, "Red's Dream" (Roulette R-4469, 1962)
NOTES [172 words]: From David Evans's liner notes to USMississippi01: '"I Dreamed I Went to the U.N.' mentions several commercial blues recording artists of the 1960s and is based on a hit record
of 1962 by Louisiana Red, but Red's own piece was based on an older recording by Big Bill Broonzy from the 1930s.
The description is based on the Louisiana Red and Fred McDowell tracks.
Evan's reference to a Broonzy recording is to "Big Bill Blues" (Paramount 12656, 1928): "My hair is rising my flesh begins to crawl, I had a dream last night another mule in my doggone stall; Some people said the Big Bill Blues ain't bad, Must not been them Big Bill Blues they had; I wonder what's the matter Papa Bill can't get no mail, The post office must be on fire mail man must undoubtedly be in jail; I can't be your wagon since you ain't going to be a mule, I can't fix up your black tradition I ain't going to be your doggone fool." That may be where Louisiana Red got the idea for "Red's Dream," but I think it's a stretch to make more of it than that. - BS

I Dropped the Baby
DESCRIPTION: "I dropped the baby in the dirt, I asked the baby if it hurt, But all the little thing could say was, 'Waa, waa, waa.'"
AUTHOR: unknown
EARLIEST DATE: 1949 (recording, Dorothy Howard)
KEYWORDS: humorous baby
FOUND IN: US(So)
Roud #14046
RECORDINGS:
Dorothy Howard, "I Dropped the Baby" (on USWarnerColl01)

I Eat My Peas with Honey
DESCRIPTION: "I eat my peas with honey, I've done it all my life. It makes my peas taste funny, But it keeps them on the knife."
AUTHOR: unknown
EARLIEST DATE: 1969 (NorthCarolinaFolkloreJournal)
KEYWORDS: food humorous
FOUND IN: US(SE)
REFERENCES (1 citation):
NOTES [27 words]: The NorthCarolinaFolkloreJournal version does not list this as a song, but it seems to me that I've known this for decades, so I'm very tentatively including it. - RBW

I Feel Like My Time AIN't Long
DESCRIPTION: "Oh, de hearse keep a-rollin' somebody to de graveyard (x3), O Lord, I feel like my time ain't long." "Oh, my mother outrun me, an' she gone on to glory." "Lord, I know I'll see that resurrection morning." Similar verses about death and going to heaven
AUTHOR: unknown
EARLIEST DATE: 1937 (collected from Vera Hall)
KEYWORDS: religious death nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 31-32, "I Feel Like My Time AIN't Long" (1 text, 1 tune)
Roud #12317

I Feel So Good
DESCRIPTION: "I feel so good I'm gonna boogie." "I feel all right." "Old folks boogie ... No one can
boogie like me and you."

I Fight Mit Sigel

DESCRIPTION: "Dutch dialect" song, describing how a German immigrant came to the United States and worked, apparently with little success, at various occupations. Now he has given it up; "Dey dress me up in soldier clothes To go und fight mit Sigel"

AUTHOR: Words: F. Poole according to Silber-SongsOfTheCivilWar

EARLIEST DATE: 1862 (The Double Quick Songster, according to Silber-SongsOfTheCivilWar)

KEYWORDS: humorous Civilwar foreigner

FOUND IN: US(MW,So)

REFERENCES (6 citations):
- Randolph 217, "I Fight Mit Sigel" (1 fragmentary text, 1 tune, plus another fragment and tune which might be a chorus)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 210-211, "I Fight Mit Sigel" (1 text, 1 tune -- Randolph's 217A)
- Stout-FolkloreFromIowa 78, p. 100, "I'm Going to Fight Mit Slegel" (1 text)
- Silber-SongsOfTheCivilWar, pp. 325-326, "I Goes to Fight mit SIgel" (1 text, 1 tune)
- Wolf-AmericanSongSheets, #1016, pp. 69-70, "I'm Going to Fight Mit Sigel" (13 references)

ADDITIONAL: Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), pp. 222-223, "I Fights Mit Seigle" (1 text)

ST R217 (Partial)

Roud #4867

ALTERNATE TITLES:
- I Goes to Fight Mit Sigal [sic]

NOTES [287 words]: Franz Sigel (1824-1902), a German immigrant, was the leading German in the Union armies in the Civil War. His fame and influence brought many Germans to the colors. Despite having had officer training in Germany, he proved a poor soldier; his performance at Wilson's Creek contributed to the Union's loss of that battle, and his performance at Pea Ridge, though adequate, was hardly exceptional. Transferred to the east after that battle, his troops were badly mauled by "Stonewall" Jackson, and his XI (German) Corps came to be the laughingstock of the Army of the Potomac even before Jackson routed it at Chancellorsville in May 1863.

Sigel had retired from active duty in February of 1863, but his political clout led to him being re-appointed in 1864. Sent to the Shenandoah Valley, his incompetence once again shone through. One wonders if the Germans were as ardent for him in 1864 as they had been in 1861.

Shelby Foote, The Civil War: A Narrative (Volume I: Fort Sumter to Perryville) (Random House, 1958), reports that the phrase "I fights mit Sigel" was popular after Pea Ridge, during the brief time when people might delude themselves into thinking Sigel was a competent soldier.

Cohen reports that this is a parody of an obscure piece "I Fights Mit Sigel," said to be by Grant P. Robinson and printed in Songs of the Soldiers in 1864. It can also be found in Hazel Felleman's The Best Loved Poems of the American People, pp. 439-440.

Alfred M. Williams, Studies in Folk-Song and Popular Poetry, Houghton Mifflin, 1894, p. 47, declares "I'm going to fight mit Siegel" was "extremely popular."

Roud seems to lump this with a completely unrelated piece, "Why Did They Dig Grandmother's
I Found a Horseshoe

DESCRIPTION: "I found a horseshoe, I found a horseshoe, I picked it up and nailed it to a door. And it was rusty and full of nail holes, Good luck 'twill bring you evermore." "The man who owned the horse he lives in New York." "The horse... his name was Mike"

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: horse nonballad

FOUND IN: US(MW)

REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, pp. 382-383, "I Found a Horseshoe" (1 text, 1 tune)

Roud #10077

File: San382

I Gave Her Cakes

DESCRIPTION: "I gave her cakes; I gave her ale, I gave her sack and sherry; I kist her once, I kist her twice, And we were wondrous merry." "I gave her beads and bracelets fine...." "Merry my heard, merry my cocks... Merry my hey down derry... we were wondrous merry."

AUTHOR: Henry Purcell (1659-1695)

EARLIEST DATE: 1926 (Scott); reported to have been composed 1690 (source: Wikipedia, as of Oct. 17, 2013)

KEYWORDS: courting love food drink nonballad

FOUND IN:

REFERENCES (1 citation):
Scott-EnglishSongBook, pp. 18-19, 'Catch" (1 text, 1 tune)

NOTES [28 words]: This is a composed "catch," and has not been found in tradition that I know of, but it has been recorded by several "folk" performers, so I decided to include it. - RBW

Last updated in version 3.2

File: SESC018

I Gave My Love a Cherry

DESCRIPTION: The singer gave his love "a cherry without a stone... a chicken without a bone," etc. He is asked how these things are possible. The reply: "A cherry when it's blooming, it has no stone," etc.

AUTHOR: unknown

EARLIEST DATE: c. 1430 (British Library, Sloane MS. 2593, "I have a yong suster")

KEYWORDS: riddle nonballad love gift MiddleEnglish

FOUND IN: Britain(England(South,West),Scotland) Canada(Mar) US(Ap,MW,NE,SE,So)

REFERENCES (50 citations):
Bronson (46), 18 versions given as an appendix to "Captain Wedderburn's Courtship"
Bronson-SingingTraditionOfChildsPopularBallads (48), "Riddle Song" (5 versions: #1, #2a, #3, #7, #14, #16)
Hirsh-MedievalLyric-MiddleEnglishLyricsBalladsCarols #33, "(I haue a yong susten)" (1 text; p. 39 has a photograph of the Sloane Manuscript text)
Randolph 123, "The Four Brothers" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 12, "Captain Wedderburn's Courtship" (1 text plus mention of another, but it is nothing but riddles and not to be connected with Child #46)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 12, "Captain Wedderburn's Courtship" (3 excerpts, 3 tunes, all of which appear to be this song and not "Captain Wedderburn")
Wolfe/Boswell-FolkSongsOfMiddleTennessee 16 pp. 30-31, "I Gave My Love a Cherry (Captain Wedderburn's Courtship)" (1 text, 1 tune, which despite the second title consists solely of the riddles)
Scarborough-ASongCatcherInSouthernMountains, pp. 230-231, "Captain Wedderburn's Courtship"
Walter de la Mare, _Come Hither_, revised edition, 1928; #65, "I Have a Young Sister" (1 text); notes to #258 ("I have three presents from over the sea") (1 excerpt)
Richard M. Dorson, _Buying the Wind: Regional Folklore in the United States_, University of Chicago Press, 1964, pp. 393-394, "I Have Four Brothers" (1 text)
MANUSCRIPT: {MSSloane2593}, London, British Library, MS. Sloane 2593, folio 11
Roud #330 and 36
RECORDINGS:
Pete Seeger, "The Riddle Song" (on PeteSeeger18)
Tony Wales, "Piri-iri-igdum" (on TWales1)
CROSS-REFERENCES:
cf. "Captain Wedderburn's Courtship" [Child 46]
cf. "Riddles Wisely Expounded" [Child 1]
ALTERNATE TITLES:
I Have a Young Sister
Perri Merri Dictum, Domine
NOTES [637 words]: Certain scholars have seen this as a worn-down form of "Captain Wedderburn's Courtship" [Child 46]. Since, however, it goes back at least to 1430, the dependency is if anything in the other direction. But there is no real reason to believe they are related in any but a casual way; riddle songs were popular for a long time. Still, because many scholars list versions of this song under "Captain Wedderburn," one should check both songs for complete references. "Go No More A-Rushing" (DT GONORUSH) appears to be an Elizabethan prologue tacked on to the old song.

In modern English and in far eastern folklore, cherries are associated with sex. Whether that has any significance here I do not know.

Various scholars have tried to wring meaning out of the nonsense "Piri-miri-dictum Domini" refrain. The third and fourth words can become Latin (dictum=word and Domine of course is the word for "Lord"). I've not seen a convincing Latin explanation for "piri" and "miri," however.
On the other hand, some sources, e.g. the Opies, offer "Perrie merrie Dixie dominie." This suggests "peri mare," i.e. "around (the) sea" (Latin mar-e, not "mare"), which makes sense given the reference to the sister beyond the sea. But, note, this refrain isn't in the Sloane MS. version. For more on the Sloane manuscript, which contains the original "I haue a ong suster / fer be- ondyn e se / many be e drowryis / at che sente me" text, see the notes to "Robyn and Gandeleyn" [Child 115].

Robbins, in his notes on this text on pp. 240-241, cites several Middle English parallels to paradoxical riddles; although none of these seem to survive to this day, it would appear the genre was fairly well known.

There is a Middle English poem, "Parche Michi Domine," which occurs in seven manuscripts; it is #561 and #3714 in the Brown/Robbins _Index of Middle English Verse_. But it is described as an "allegory of the bird with four feathers." Rigg, p. 53, gives a couple of verses:
By a foreste syde walking as y went,
Dysport to take yn a morning

. . .

God grawnte vs all to se they blessyd face
That seyth Parce michi domine.

This poem is in stanzas of eight to twenty lines; I don't think it related, except that perhaps the refrain inspired something. - RBW

Re "cherries are associated with sex," see Barre Toelken, "Context and Meaning in the Anglo-American Ballad" in _The Ballad and the Scholars: Approaches to Ballad Study_ (Los Angeles: William Andrews Clark Memorial Library University of California, 1986), pp. 37-38, in which Toelken reports hearing the song sung at a North Carolina family picnic as a dialog between "a young couple who were about to be married"; she sings "I gave my love a cherry...", he sings "I gave my love a chicken that had no bone," [and you can play out the rest of the dialog yourself] while the group at the picnic "exchanged knowing glances, nudges in the ribs, and suppressed looks of modesty surprised." Toelken continues, referring only to this context for the performance, "Each line is not only a potential reference to flowers, food, marriage, or family. In addition, we see in the sequence (cherry-egg[!?"chicken"=cock?]~ring-baby=virginity-impregnation-marriage-baby, the metaphor and its referent integrated by the couple's singing the last line together ["And a baby when it's making has no crying"]) a fairly accurate portrayal of a well-known courtship pattern in the Anglo-American world." - BS

Interestingly, the Sloane Manuscript, which has the first copy of the song, DOES contain a few other double-entendre pieces, such as "I Have a Gentle Cock," in which the cock is presented as a
bird but also as... you know (see Boklund-Lagopolou, p. 72). But a much larger share of the contents are religious, so I am hesitant to try to dig too deeply for deliberate sexual messages. - RBW

Bibliography

- Boklund-Lagopolou: Karin Boklund-Lagopolou, I have a yong suster: Popular song and Middle English lyric, Four Courts Press, 2002

Last updated in version 6.1
File: R123

**I Give Thee All (My Heart and Lute)**

DESCRIPTION: "I give thee all -- I can no more -- Though poor the off'ring be; My heart and lute are all the store That I can bring to thee." "Though love and song may fail, alas! To keep life's clouds away, At least will let them lighter pass."

AUTHOR: Words: Thomas Moore (1779-1852) / Music: Sir Henry Rowley Bishop

EARLIEST DATE: 1856 (_The Poetical Works of Thomas Moore_, 1856 edition)

KEYWORDS: love music

FOUND IN:

REFERENCES (1 citation):

ADDITIONAL: [Thomas Moore], _The Poetical Works of Thomas Moore: A New Edition_, 1856 (available on Google Books), p. 345, "My Heart and Lute" (1 text)

NOTES [266 words]: I am including this on the thinnest of thin speculations. The poem "My Heart and Lute" is by Thomas Moore -- but it is not one of his more popular pieces. It is not found in the 1846 edition of _Moore's Irish Melodies_, and although _Granger's Index to Poetry_ catalogs about a hundred Moore poems, this isn't one of them. I know of no traditional collections. Obviously it has been nearly forgotten.

But we know that this is the tune Lewis Carroll meant to use for the White Knight's Song ("Haddock's Eyes," etc.). Obviously Carroll knew it, and obviously he thought the Liddells knew it too. The context seems to imply that Carroll thought it a rather folk-like song. Given the importance of the White Knight's song, and the preceding discussion of names, I'm including the song because, even if it isn't traditional, it's IMPORTANT.

(Although the tune for Carroll's piece is this, Sidney Herbert Williams and Falconer Madan, revised and augmented by Roger Lancelyn Green, further revised by Denis Crutch, _The Lewis Carroll Handbook_ (earlier editions titled _A Handbook of the Literature of the Rev. C. L. Dodgson_, 1932, 1961, 1970); Dawson Books, 1979, p. 313, say that the words are a distant paraphrase of Wordsworth's 1807 poem "Resolution and Independence, or the Leech-Gatherer," and that Dodgson had published an earlier version of the poem in 1856).

It is interesting that the White Knight claimed the tune as his own invention, although Alice at once knew it was not. It's almost as if Carroll anticipated the dubious copyright claims of early twentieth century songwriters.... - RBW

Last updated in version 4.2
File: TTLGHadE

**I Got a Bonnet Trimmed with Blue**

DESCRIPTION: "I got a bonnet trimmed with blue Which I like to wear and so I do, Oh I do wear it when I can Oh when I go out with my man." The rest is all "chin music"

AUTHOR: unknown

EARLIEST DATE: 1897 (Hinkson)

KEYWORDS: courting clothes nonballad

FOUND IN: Britain(England) Canada(Newf) Ireland

REFERENCES (6 citations):

Greig "Folk-Song in Buchan," p. 14, ("Can you dance the polka? Yes I can") (1 fragment)
OCroinin/Cronin-TheSongsOfElizabethCronin 70, "I Have a Bonnet Trimmed With Blue" (1 text, 2 tunes)
I Got a Gal in Baltimore

DESCRIPTION: "I got a gal in Baltimore, Street-car runs right by her door, Crazy baby a-settin' on the floor, Get your hair cut pompadour!" Play-party version, "She's the belle of Baltimore, She's got her name wrote on her door, And a 40 dollar carpet on the floor."

AUTHOR: unknown

EARLIEST DATE: 1927 (recording, The Georgia Crackers)

KEYWORDS: technology hair playparty home

FOUND IN: US(SE,So)

REFERENCES (3 citations):
Randolph 452, "I Got a Gal in Baltimore" (1 fragment)
Spurgeon-WaltzTheHall-AmericanPlayParty, p. 70, "Baltimore" (1 text, 1 tune)
NorthCarolinaFolkloreJournal, Portia Naomi Crawford, "A Study of Negro Folk Songs from Greensboro, North Carolina and Surrounding Towns," Vol. XVI, No. 2 (Oct 1968), pp. 108-109, "I Got a Little Woman" (1 text, 1 tune, starting with "I got a little woman in Baltimore" and mixing in floating material about what the jay bird said to the crow)

Roud #7601

RECORDINGS:
Georgia Crackers "I've Got a Gal in Baltimore" (OKeh 45192, 1928; rec. 1927)

NOTES [122 words]: Randolph, taking a lead from Spaeth (in Read 'Em and Weep, p. 146 [Randolph prints 166 in error]), thinks this may be connected to "Ta-ra-ra boom-de-ay." The form suggests a connection to "Old Joe Clark" or a relative. But until we have more text to work with, any conclusions are shaky. - RBW

Well, here's a bit more [a second half-verse to the half-verse above]: "She don't wear no -- yes, she do/She don't wear no Sunday shoes." The tune is nothing like either "Old Joe Clark" or "Ta-Ra-Ra-Boom-De-Ay"; it's a string-ragtime sort of tune. - PJS

Which, however, still leaves us with only a single verse.... Spurgeon-WaltzTheHall-AmericanPlayParty has a clear playparty version with more words, but I suspect it came later. - RBW

Last updated in version 6.1
I Got a Girl

DESCRIPTION: "I got a girl, she lives in town. She wrote me a letter, she's a comin' down." "Down the road and across the creek, I ain't had a letter since away last week." "I do red she ain't no fool, Tryin' to put a saddle on a hump-backed mule."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: love animal
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 448, "I Got a Girl, "" (1 short text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 448, "I Got a Girl" (1 tune plus a text excerpt)
Roud #11791
NOTES [21 words]: Almost certainly a fragment of something more detailed -- but I've no idea what. - RBW
Ida Red? Pretty close to "I do red." - PJS
Last updated in version 4.1

I Got a Key to the Kingdom

DESCRIPTION: "Preacher, I got de key of de kingdom, De world can't do me no harm... Watch your secret keeper, Always bringin' you news, Tell a lie upon you And keep you all confuse','" The singer warns of false friends but doesn't think they matter

AUTHOR: unknown
EARLIEST DATE: 1930 (cf. Brown)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 587, "I Got a Key of De Kingdom" (1 text)
Roud #11829
CROSS-REFERENCES:
cf. "This Is the Key of the Kingdom" (lyric)

I Got a Letter from Jesus

DESCRIPTION: "I got a letter from Jesus, Ahah, ahah, I got a letter, I got a letter, I got a letter from Jesus, Mm--, mm--."" 

AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: Jesus religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, p. 487, "I Got a Letter from Jesus" (1 short text, 1 tune)
CROSS-REFERENCES:
cf. "I've a Letter from My Father" (theme)

I Got Mine

DESCRIPTION: The singer gets into all sorts of scrapes, getting out in some manner while maintaining "I got mine." Example: The police raid a craps game in which the singer is involved. He grabs the pot and successfully makes off.

AUTHOR: John Queen and Charles Cartwell
EARLIEST DATE: 1901 (recording, Collins & Natus)
KEYWORDS: gambling chickens robbery trial escape trick
FOUND IN: US(SE)
REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 52, "I Got Mine" (1 text)
Gilbert-LostChords, p. 243, "I Got Mine" (1 partial text)
DT, IGOTMINE
Roud #7852
RECORDINGS:
Chris Bouchillon, "I Got Mine" (Columbia 15317-D, 1928)
Fiddlin' John Carson, "I Got Mine" (OKeh 40119, 1924)
The Four Aces, "I Got Mine" (BB-7548/Montgomery Ward M-7723, 1938)
Mississippi John Hurt, "I Got Mine" (on MJHurt05)
Bill Chitwood & Bud Landress, "I Got Mine" (Brunswick 2810/Silvertone 3049, c. 1925; rec. 1924)
Fleming & Townsend, "Yes, I Got Mine" (Victor 23676, 1932)
Jenkins Family, "I Got Mine" (OKeh 40247, 1924)
John McGhee, "I Got Mine" (Gennett 6403, 1928)
Peg Moreland, "I Got Mine" (Victor 23510, 1930)
Jesse Oakley, "I Got Mine" (Supertone 9256, 1928)
Frank Stokes "I Got Mine" (Victor V-38512, 1929; rec. 1928; on GoodForWhatAilsYou, Protobilly)
Gid Tanner & his Skillet Lickers, "I Got Mine" (Columbia 15134-D, 1927; rec. 1926)
Unknown baritone & tenor [probably Collins and Natus] "I Got Mine" (CYL: Standard 597, c. 1901) [this is probably from the same recording session as their Climax record]
NOTES [122 words]: The Digital Tradition footnotes claim that this is from McNeil's Southern Folk Ballads. This is incorrect; I have not been able to discover the source of the DT version. - RBW Perhaps the DT transcription came from the Carson recording? Or, more likely, from one of the several revival performances of the song, such as Roy Bookbinder's. - PJS Brown's text seems to be a racist version of the original (or other texts are cleaned up); the singer devotes his efforts to cheating "coons." - RBW Looking at the sheet music on the American Memory website makes it clear that the other texts were cleaned up; this was originally a "coon song." It was recorded by a duo that was probably Collins & Natus, who specialized in "coon songs." - PJS Last updated in version 5.1
File: Gill243

I Got My Questionnairy

DESCRIPTION: "Well I got my questionnairy, and it leads me to the war (x2), Well, I'm leavin', pretty baby. Child, can't do anything at all." "Uncle Sam ain't no woman, but he sure can take your man (x2), Boys, they got them in the service...."
AUTHOR: unknown
EARLIEST DATE: 1963
KEYWORDS: war soldier separation infidelity love separation floatingverses
FOUND IN: US(SE)
REFERENCES (2 citations):
Courlander-NegroFolkMusic, p. 137, "(I Got My Questionnairy)" (1 text, 1 tune)
DT, DRAFTBLU*
RECORDINGS:
Robert Dennis, "Questionnaire Blues" (on USFlorida01)
ALTERNATE TITLES:
Draftee's Blues
Uncle Sam Blues
NOTES [139 words]: A revival version of this song, performed by the band Hot Tuna under the title of "Uncle Sam Blues," became popular during the Viet Nam war. -PJS The blues form of the [Robert Dennis] USFlorida01 track is aab. The text may be summarized as follows: I got my questionnairy ready and they need me in the war," "What you gonna do when they send your man to war? Drink muddy water sleep in a hollow log." "She's a mean mistreating mama and
she don't mean me no good I'd be the same way if I could.
First verse is modified from Arthur "Big Boy" Crudup "Give Me a 32-20" (Bluebird B9019, 1942)
Second verse is shared with Blind Lemon Jefferson "Wartime Blues" (Paramount 12425, 1926)
Third verse is shared with Tampa Red "Mean Mistreater Blues" (Bluebird B5546, 1934) and Leroy Carr "Mean Mistreater Mama" (Columbia C30496, 1934) - BS, (RBW)
Last updated in version 4.2
File: CNFM137

I Got to Roll
DESCRIPTION: "Ham and eggs, pork and beans, I woulda et more, but the cook wasn't clean." "I
got to roll, roll in a hurry, Make it on the side of the road." "If I'd-a known my Captain was blind... If
I'd known my Captain was bad... If I'd known my Captain was mean..."
AUTHOR: unknown
EARLIEST DATE: 1937 (Lomax/Lomax-OurSingingCountry)
KEYWORDS: chainingang work hardtimes prison
FOUND IN: US(Ap)
REFERENCES (3 citations):
Lomax/Lomax-OurSingingCountry, pp. 390-391, "I Got to Roll" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 292, "I Got to Roll" (1 text, 1 tune)
DT, GORTROLL*
Roud #6713
File: LoF292

I Had a Heart that Doted Once
DESCRIPTION: "I had a heart that doted once In passion's boundless pain, An' though the tyrant I
abjured, I could not break his chain."
AUTHOR: unknown
EARLIEST DATE: 1928 (Randolph)
KEYWORDS: love
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 616, "I Had a Heart that Doted Once" (1 fragment, 1 tune)
Roud #7553
File: R616

I Had a Little Horse Whose Name Was Jack
DESCRIPTION: "I had a little horse whose name was Jack, Put him in the stable and he jumped
through the crack."
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: horse
FOUND IN: US(SE,So)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 176, "I Had a Little Horse Whose
Name Was Jack" (1 short text)
CROSS-REFERENCES:
cf. "I Had a Little Pony (I)"
cf. "I Had a Little Pony (II)" (lyrics)
NOTES [145 words]: The notes in Brown connect this with the English nursery rhyme, "I had a little
pony, his name was Dapple Gray." This is possible -- but only that. - RBW
I don't see the connection either but Brown is refering to Opie/Opie-
OxfordDictionaryOfNurseryRhymes 127, "I had a little pony" or--less likely--Opie/Opie-
OxfordDictionaryOfNurseryRhymes 223, "I had a little horse." [See also
Montgomerie/Montgomerie-ScottishNurseryRhymes 12, 25, and especially Baring-Gould-
AnnotatedMotherGoose #157, pp. 118-119, about dapple gray, and notes there. - RBW]
There seems a more complete version from Texas at the Real Live Preacher site in Finding the
I Had a Little Lairdie
DESCRIPTION: The singer had a little manikin/husband/lairdie. She dressed him, and sent him riding to town on her thumb (or he's no bigger than her thumb). She sent him to the garden for sage but found him kissing Madge in the kitchen.

AUTHOR: unknown
KEYWORDS: nonsense husband wife
FOUND IN: Britain(Scotland(Aber))
REFERENCES (6 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #161, p. 2, ("I had a little lairdie That sat upo' my thoom") (1 fragment)
Greig-Duncan8 1563, "I Had a Little Lairdie" (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 234, "I had a little husband" (2 texts)
Baring-Gould-AnnotatedMotherGoose #64, p. 70, "(I had a little husband)"
ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), p. 21, ("I got a little manikin, I set him on my thoomikin")
Robert Chambers (Edited by Norah and William Montgomerie), Traditional Scottish Nursery Rhymes (1990 selected from Popular Rhymes) #104, p. 64, ("I gat a little mannikin, I set him on my thoomikin")
Roud #12962
NOTES [81 words]: The inimitable Katherine Elwes Thomas claims that the little husband was Philip II of Spain, one of whose four wives was Mary Tudor, the first reigning queen of England (1553-1558). It's certainly true that Philip II quickly abandoned Mary, but that seems an insufficient reason to link that event to this much later song. Halliwell made the much more reasonable suggestion that this is part of the tale of Tom Thumb, and cites a Danish parallel. Still, even this is just speculation. - RBW

Last updated in version 2.6

File: GrD81563

I Had a Little Nut Tree
DESCRIPTION: "I had a little nutmeg, nothing would it bear But a silver nutmeg and a golden pear. The King of Spain's daughter came to visit me And all for the sake of my little nut tree." "Her dress was all of crimson.... She asked me for my nutmeg...."

AUTHOR: unknown
EARLIEST DATE: 1939 (Linscott-FolkSongsOfOldNewEngland); first printing appears to have been in one of the Tom Thumb songbooks (n.d. but c. 1790)
KEYWORDS: royalty food courting
FOUND IN: US(NE)
REFERENCES (5 citations):
Linscott-FolkSongsOfOldNewEngland, pp. 210-211, "I Had a Little Nut Tree" (1 text, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 381, "I had a little nut tree" (2 texts)
Baring-Gould-AnnotatedMotherGoose #130, p. 106, "(I had a little nut tree)"
Jack-PopGoesTheWeasel, p. 83, "I Had a Little Nut Tree" (1 text)
Dolby-OrangesAndLemons, p. 53, "I Had a Little Nut Tree" (1 text)
Roud #3749
NOTES [680 words]: Folklorists, ever desperate for an event upon which to hang a song, have connected this to the visit of Juana (Joanna) of Castile (the future Juana the Mad, 1479-1555, queen of Castile from 1505), the mother of the future Emperor Charles V, who visited England in 1506 during the reign of Henry VII. Apparently, according to the Opies, this hypothesis was adopted in Edith Sitwell's 1946 _Fanfare for Elizabeth_, who pictures it being sung to the daughters of Henry VIII.
This has the usual problems. For starters, Juana's father Ferdinand of Aragon was not King of Spain; he was King of Aragon, and it was not until Juana succeeded him in 1516 that Spain was properly a united kingdom. (Though, in fairness, Ferdinand was regent of Castile after his wife's death, so one might loosely call him King of Spain.)

Problem #2 is the dating; there is no hint of the existence of the song at the time of Juana's visit (although see below on "I have a new garden").

Problem #3 is the word "nutmeg"; the nutmeg tree grows natively only in parts of the Molucca Islands. Europeans didn't even discover them until the late sixteenth century (see the notes to "Of All the Birds"), and they could not have been known in England at the time of Juana's visit. Possibly there was some word other than "nutmeg" used in the original version, or there was a meaning for "nutmeg" which has been so completely forgotten that it does not appear in dictionaries, but if so, what?

It's also worth noting that, even if you project this song back 250 years before the earliest known version, there is still no real reason to connect it to Juana. Why not connect it to, say, Catherine of Aragon, Juana's sister, who happened to marry the son of Henry VII? (Dolby-OrangesAndLemons, in fact does so.)

In the incidentals department: I learned this song somewhere along the line, I think from my mother, and my tune is not Linscott-FolkSongsOfOldNewEngland's (and I know of no other printed traditional tune).

There is even a faint hint that the idea predates the Tudors. Karin Boklund-Lagopolou, *I have a yong suster: Popular song and Middle English lyric*, Four Courts Press, 2002, p. 72, prints a much earlier piece which begins

I have a newe garden and new is begunne;
Swych another gardyn know I not under sunne.
In the myddis of my garden is a peryr set
And it wele none bere bern but a pere jenet.
The fayrest mayd of this toun preid me
For to gryffyn here a gryt of myn pery tre.
(Index of Middle English Verse #1302)

In other words,
I have a new garden, and new is begun;
Such another garden know I not under sun.
In the middle of my garden is a pear [tree] set,
And it will no pears bear but an early pear.
The fairest maid of this town prayed (=begged) me
For to graft her a graft/shoot of her pear tree.

Boklund-Lagopolou, p. 73, sees clear kinship of that poem to this, and I agree. And it comes from the Sloane Manuscript (British Library Sloane 2593), from the fifteenth century, which also contains "I have a yong suster," the earliest version of "I Gave My Love a Cherry," and quite a few other pieces in the Index. For this manuscript, see the notes to "Robyn and Gandeleyn" [Child 115].

Boklund-Lagopolou, p. 78, regards it as sort of a near-ballad that got deflected into a children's piece; that seems a little more speculative.

Boklund-Lagopolou, p. 73, observes that, in Chaucer's "Merchant's Tale," the two lovers go at it in a pear tree, and so suggests that pear trees were associated with sex. I'm not particularly convince by that argument, either; it doesn't seem to be mentioned in the Chaucer commentaries I checked. Whatever the origin of this item, it has inspired various imitations and parodies. Walter de la Mare, *Come Hither*, revised edition, 1928; #208, prints two under the collective title "Two Nut Trees." The first, credited to "Thomas Anon," simply adds a few lines. The second, by Edith Sitwell, is an independent poem about "The King of China's daughter," but clearly dependent upon this, because it also mentions nutmeg trees and the courting of the princess. - RBW

Last updated in version 5.3

File: Lins210

### I Had a Little Pony (I)

**DESCRIPTION:** "I had a little pony, I rode him down town. And ev'ry time I turned him round, Turn him on an acre ground! Boots and show-line come down, Lady show-line come down; Boots and show-line come down, Lady show-line come down."

**AUTHOR:** unknown

**EARLIEST DATE:** 1925 (Scarborough)
I Had a Little Pony (II)

DESCRIPTION: "I had a little (pony/mule), His name was Jack; I rid his tail To save his back." "The lightning roll, the thunder flash, And split my coat-tail clear to smash."

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: animal
FOUND IN: US
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 184, (no title) (1 fragment, with only the first four lines); p. 185 (no title) (1 fragment, adding the "lightning roll" verse; I have a feeling those two floated together)
Roud #16341
CROSS-REFERENCES:
cf. "I Had a Little Horse Whose Name Was Jack"
cf. "I Had a Little Pony (I)"
NOTES [64 words]: This might be a variant on any of several things -- the Brown piece "I Had a Little Horse Whose Name Was Jack"; the English folk poem "I had a little pony, his name was Dapple Gray" (for which see Opie/Opie-OxfordDictionaryOfNurseryRhymes, #127, and Baring-Gould-AnnotatedMotherGoose #157, pp. 118-119 and notes there); perhaps others. But all such links are just possibilities. - RBW
Last updated in version 2.5
File: ScNF184B

I Had a Little Puppy (Pussy Willow, Hot Dog)

DESCRIPTION: Riddle-song, with a description of something (cat, dog, etc.) that actually describes something else. E.g., "I had a little puppy, it had a stubby tail... you buy it at a butcher's shop" (describing a hot dog)

AUTHOR: unknown
EARLIEST DATE: 1972
KEYWORDS: wordplay riddle nonballad
FOUND IN: US
REFERENCES (1 citation):
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 68, "Pussy Willow" (1 text, tune described but not printed)
Roud #10248
NOTES [65 words]: There are a whole class of songs of this sort. I learned "I had a little puppy" somewhere in an (obviously mis-spent) youth, and also heard "pussy willow" many years ago. Both use the same tune (or, rather, tune device: Each word in a line sung to a single note, with each line one note higher than the preceding). I imagine there are more of these things around. I'll just lump them here. - RBW
File: PHCFS068

I Had a Little Rooster (Farmyard Song)

DESCRIPTION: The singer enjoys the company of various animals, e.g. "I had a little rooster by the barnyard gate, And that little rooster was my playmate, And that little rooster went Cock-a-doodle-doo...." And so forth, cumulatively, for various animals

AUTHOR: unknown
EARLIEST DATE: 1849 (Halliwell)
KEYWORDS: animal cumulative nonballad farming humorous chickens sheep horse dog
FOUND IN: Britain(England(All),Scotland(Aber)) Ireland US(Ap,SE,So) Canada(Newf)
REFERENCES (33 citations):
Randolph 352, "I Bought Me a Rooster" (4 texts, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 290-291, "I Bought Me a Rooster" (1 text, 1 tune -- Randolph's 352A)
McNeil-SouthernMountainFolksong, pp. 126-129, "I Bought Me a Cat" (1 text, 1 tune)
Arnold-FolkSongsofAlabama, p. 126, "Greenwood Trees" (1 fragment, 1 tune); p. 140, "Had a Little Rooster" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 124, "Barnyard Song" (1 text plus 3 excerpts and mention of 2 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 124, "Barnyard Song" (3 tunes plus text excerpts)
Morris-FolksongsOfFlorida, #219, "The Farmyard" (1 text)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 192, "The Farmyard" (1 text, 1 tune)
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol1, p. 6, "The Barnyard Song" (1 text, 1 tune)
Williams-FolkSongsOfTheUpperThames, pp. 284-285, "Here's Luck to All My Cocks and Hens" (1 text) (also Williams-Wiltshire-WSRO Ox 202)
Reeves-TheEverlastingCircle 42, "Farmyard Song" (1 text)
Kennedy-FolksongsOfBritainAndIreland 297, "I Bought Myself a Cock" (1 text, 1 tune)
Hamer-GarnersGay, pp. 66-67, "I Had a Little Cock" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #115, "I Went to Market" (1 text, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 164-165, "The Barnyard Song" (1 text, 1 tune)
Roberts-SangBranchSettlers, #100, "The Cat Played Fiddle on My Fee" (1 text, 1 tune)
Thomas-DevilsDitties, pp. 156-157, "The Barnyard" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 218, "The Farmyard" (1 text)
Sharp/Karpeles-EightyEnglishFolkSongs 78, "The Farmyard" (1 text, 1 tune -- a composite version)
Karpeles-TheCrystalSpring 117, "I Had a Little Cock" (1 text, 1 tune)
Richardson/Spaeth-AmericanMountainSongs, p. 77, "Bought a Cow" (1 text, 1 tune)
Greig/Duncan8 1666, "I Bocht a Hennie" (2 texts, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #159, p. 2, "I Haed a Hennie" (1 text)
Lomax-FolkSongsOfNorthAmerica 230, "Fiddle-I-Fee" (1 text, 1 tune)
Chase-AmericanFolkTalesAndSongs, pp. 171-174, "Fiddle-i-Fee" (1 text, 1 tune)
Newell-GamesAndSongsOfAmericanChildren, #48, "My Household" (1 short text)
Silber/Silber-FolksingersWordbook, p. 387, "I Had a Rooster" (1 text)
Messerli-ListenToTheMockingbird, pp. 21-24, "Bought Me a Cat" (1 text)
Montgomerie/Montgomerie-ScottishNurseryRhymes 13, "(I had a wee cock and I loved it well)" (1 text)
NorthCarolinaFolkloreJournal, Dan Patterson, "A Sheaf of North Carolina Folksongs," Vol. IV, No. 1 (Jul 1956), pp. 28, "I Had a Little Rooster" (1 text, 1 tune)
DT, ROOSTR2 (I HAD A WEE COCK), ROOSTR3 (BOUGHT ME A CAT), ROOSTR4 (I HAD A ROOSTER), ROOSTR5 (LITTLE ROOSTER)
ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), pp. 31-32, "My Cock, Lily-Cock" ("I had a wee cock, and I loved it well, I fed my cock on yonder hill")
Robert Chambers (Edited by Norah and William Montgomerie), Traditional Scottish Nursery Rhymes (1990 selected from Popular Rhymes) #15, pp. 18-19, ("I had a henny")
Roud #544
RECORDINGS:
George Blackman, "I Bought Myself a Cock" (on FSB10)
John Curtis, "Farmyard" (on NFMLeach)
Maud Long, "Fiddle-i-Fee" (AFS; on LC14)
Jamesie McCarthy, "Kerry Cock" (on IRClare01)
Marieo Perkins, "I Love My Rooster" (on JThomas01)
Pete Seeger, "Bought Me a Cat" (on PeteSeeger03, PeteSeegerCD03); "I Had a Rooster" (on PeteSeeger08, PeteSeegerCD02)
Asher Sizemore & Little Jimmie, "My Little Rooster" (Bluebird B-5495, 1934)
CROSS-REFERENCES:
cf. "Le Marche des Animaux (The Animal Market)" (theme and structure)
I Had a Wife

DESCRIPTION: Singer describes how he got rid of his wife by chopping off her head. Without evidence, the killing is ruled an "act of providence." Listeners are advised to follow the singer's example.

AUTHOR: unknown

EARLIEST DATE: 1950 (recording, Pete Seeger)

KEYWORDS: marriage violence homicide death wife humorous

I Had But Fifty Cents

DESCRIPTION: The singer takes a girl to the ball. He thinks, since she is so delicate, that it is safe to take her to a restaurant, even though he has but fifty cents. But she orders a huge meal. The singer, unable to pay, is beaten up by the restaurant staff.

AUTHOR: Words: Billy Mortimer; Music: Dan Lewis

EARLIEST DATE: 1881 (sheet music, with the title "Fifty Cents")

KEYWORDS: food money poverty courting

NOTES: A piece entitled "Fifty Cents," by Billy Mortimer and Dan Lewis, was published in 1881. Paul Stamler has verified that this is the same song. This is the text published, e.g., by Emerson-StephenFosterAndCo. There are songster versions which appear to be from the late 1870s, but they cannot be precisely dated. - PJS, RBW

Last updated in version 5.1
I Had the Scarlet Fever
DESCRIPTION: "I had the scarlet fever, I had it very bad." The singer is taken to the hospital and wants to be taken home. Doctor Glannister slides down the bannister and rips his pants, or Doctor Brown asks silly questions all around.
AUTHOR: unknown
EARLIEST DATE: 1975 (Opie/Opie-TheSingingGame)
KEYWORDS: playparty doctor
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame 138, "I Had the Scarlet Fever" (3 texts)
CROSS-REFERENCES:
cf. "I Am a Pretty Little Dutch Girl" (tune, per Opie/Opie-TheSingingGame)
File: OpGa138

I Hae ae Bit Son
DESCRIPTION: "I hae ae bit son, my gallant young Donald, Although I had ten, they'd a' follow Glengarry." She toasts the men who follow Prince Charlie. (S)he will go to Lochiel and the other leaders, "For these are the men that would die for their Charlie."
AUTHOR: unknown
EARLIEST DATE: Early 19th Century (Hogg's "Border Garland"")
KEYWORDS: soldier separation Jacobite
HISTORICAL REFERENCES:
1720-1788 - Life of Charles Edward Stuart, "Bonnie Prince Charlie," the Young Pretender, eldest son of James Stuart the "Old Pretender"
Jul 23, 1745 - Bonnie Prince Charlie lands on Eriskay
Aug 19, 1745 - "Gathering of the Clans." Official raising of the standard at Glenfinnan
Apr 16, 1746 - Battle of Culloden Muir ends the 1745 Jacobite rebellion
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #29, p. 164, "I Hae ae Bit Son" (1 text, 1 tune)
Roud #7287
File: RP6029

I Hae Been at a Far Awa' Weddin'
DESCRIPTION: The singer went to a wedding and danced with and kissed "a bonnie young lassie An' I hae ne'er been well sinsyne" If she would fancy him he would marry her.
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan7)
KEYWORDS: love wedding dancing nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1321, "I Hae Been at a Far Awa' Weddin"" (5 texts, 4 tunes)
Roud #7212
File: GrD71321

I Hae Layen Three Herrings a Sa't (I Cannot Come Every Day to Woo)
DESCRIPTION: A young man steps up to a girl and says, "If you'll love me, love me now." He says he has a home and lands and pays (two penny) rent. He can come courting only occasionally. He gives other monotonous details. The outcome of the courtship is not told
AUTHOR: unknown
EARLIEST DATE: 1611 (_Melismata, Musical phansies ...._ according to Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland)
I Hate That Train Called the M & O

DESCRIPTION: "I hate that train that they all call the M and O (x2), It took my baby away, and he ain't comin' back to me no more." Her man sticks his head out the window and says "I'm going away, baby." She wishes the train had not parted them

AUTHOR: unknown, but probably adapted by Lucille Bogan

EARLIEST DATE: 1934 (recording, Lucille Bogan)

KEYWORDS: train separation

FOUND IN:

REFERENCES (1 citation):
Cohen-LongSteelRail, pp. 444-445, "I Hate That Train Called the M & O" (1 text, 1 tune)

RECORDINGS:
Lucille Bogan, "I Hate That Train Called the M. and O." (Banner 6-02--04/Oriole 6-02-04/Melotone 6-02-04/Perfect 6-02-04, 1936; rec. 1934)

File: LSRai444

I Have a Dog

DESCRIPTION: "I have a dog, I call him Pen; He's just as smart as lots of men. He goes with me to feed the cow...." "He will bound around, bark and yelp." "He makes the cats walk the chalk, And it does seem he tries to talk... He can already say 'bow-wow-wow.'"

AUTHOR: unknown

EARLIEST DATE: 1934 (Henry, from Mrs. L. S. Eams)

KEYWORDS: dog nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, p. 226, "I Have a Dog" (1 text)

File: MHAp226

I Have a Father Gone to Glory (I Am Alone in this World)

DESCRIPTION: "I have a father gone to glory, I am alone in this world. I have a father gone to glory, I am alone.... Take me home, bless the Savior, take me home." Repeat with mother, sister, etc. with a conclusion that there is room in heaven for all.

AUTHOR: unknown

EARLIEST DATE: 1934 (Henry, from Granville Gadsey)

KEYWORDS: religious nonballad home

FOUND IN: US(Ap)

REFERENCES (3 citations):
Henry-SongsSungInTheSouthernAppalachians, pp. 201-202, "I Have a Father Gone to Glory" (1
Roberts-SangBranchSettlers, #44, "I'm All Alone in This World" (1 text, 1 tune)
Boette-SingaHipsyDoodle, p. 79, "I'm All Alone" (1 text, 1 tune)
Roud #4213, 3407, and 7519

CROSS-REFERENCES:
cf. "The Other Bright Shore" (lyrics)

NOTES [112 words]: Roud lumps this with "Where Is Old Elijah? (The Hebrew Children, The Promised Land)," which seems a bit strong, and also with "The Other Bright Shore" and other material. The link to "The Other Bright Shore" is obvious, but there are no shores of any sort in Henry's version, so I think they have to be separated. I do, however, think it is the same as Roberts-SangBranchSettlers's #44 and the Boette-SingaHipsyDoodle piece, although Roud assigns different numbers to all of them. Roberts lumps his piece with a piece in Allen/Ware/Garrison-SlaveSongsUnitedStates. Which just shows how hard it is to classify all these "Life is lousy but I'M going to heaven" pieces. - RBW

Last updated in version 4.3
File: MHAp201

I Have a Father in My Native Land

DESCRIPTION: "I have a father in my native land, Oh, he's looking for me tonight, night, night, Oh, he's looking for me tonight." "He may look, he may look with his withering watery eyes, And it's oh, he may look to the bottom of the sea, sea, sea...."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: sailor death father separation mourning
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 231, "I Have a Father in My Native Land" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 231, "I Have a Father in My Native Land" (1 tune plus a text excerpt)
CROSS-REFERENCES:
cf. "He Lies in the American Land" (theme)
File: Br3231

I Have a Little Home to Go To

DESCRIPTION: "If I was a young man and had no home like you, I'd marry me a wife if she was the plague of my life, And have a little home to go to." "How can a young man stay at home when the girls all look so well?" The singer looks forward to settling down

AUTHOR: unknown
EARLIEST DATE: 1952 (High-OldOldFolkSongs)
KEYWORDS: nonballad home wife courting
FOUND IN: US(Ap)
REFERENCES (1 citation):
High-OldOldFolkSongs, p 23, "I Have a Little Home to Go To" (1 text)
File: High023

I Have a Loving Sister

DESCRIPTION: "I have a loving sister to be bap-per-tized (x3), Who loves a dying lamb." "Move along, move along, God give you wings to move along." Presumably repeated with brother, etc.

AUTHOR: unknown
EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 243, "I Have a Loving Sister" (1 short text)
Roud #18157
NOTES [37 words]: The image of Jesus as the Lamb of God is stated in John 1:29, and the Lamb is a major character in the Apocalypse (book of Revelation), starting in chapter 5, although there are no direct references to the "dying lamb." - RBW

Last updated in version 5.2
File: KiWa243

I Have a Sister, the Flower o' Manchester

DESCRIPTION: "I have a sister, the flower o' Manchester, I have a sister in the low counterie; I have gold and I have silver, Well rewarded will you be"

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan8)

KEYWORDS: money sister

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1792, "I Have a Sister, the Flower o' Manchester" (1 fragment, 1 tune)

Roud #12995

NOTES [11 words]: The current description is all of the Greig/Duncan8 fragment. - BS

Last updated in version 2.5
File: GrD81792

I Have Another Building

DESCRIPTION: "I know I have another building, I know it's not made with hands." "I haven't been to heaven, But I've been told, Not made with hands, That the streets are pearl and the gates are gold. 'Some of these mornings bright and fair, Going to meet my Jesus...."

AUTHOR: unknown

EARLIEST DATE: 1915 (Work-FolkSongOfTheAmericanNegro)

KEYWORDS: religious nonballad home

FOUND IN: US

REFERENCES (1 citation):
Work-FolkSongOfTheAmericanNegro, pp. 61-62, "I Have Another Building" (1 text)

Roud #11959

NOTES [28 words]: Revelation 21:21 says that the gates of the New Jerusalem are of pearl and the streets are of gold; Work's version appears to recall this verse but have it backward. - RBW

Last updated in version 6.0
File: FSAN061A

I Have Been a Foster (The Old Forester)

DESCRIPTION: "I have been a foster (forester), long and many a day," but now he is laying down his bow. He will leave it on the greenwood bough, for he cannot shoot as he once did. Venus has left him behind; he can only watch as others find pleasure

AUTHOR: unknown (musical setting by Robert Cooper)

EARLIEST DATE: before 1700 (British Library, MS. Additional 31922)

KEYWORDS: age disability sex MiddleEnglish

FOUND IN:

REFERENCES (5 citations):
Greene-TheEarlyEnglishCarols, #465, pp. 313-314, "(Hange I wyl my nobyl bow vpon the grenewod bough)" (1 text)
Chappell/Wooldridge-OldEnglishPopularMusic I, p. 50, "I Have Been a Foster" (1 partial text, 1 tune -- the chorus only; it is not clear if it is this or the version that says the forester will not retire)
Brown/Robbins-IndexOfMiddleEnglishVerse, #1303.5
DigitalIndexOfMiddleEnglishVerse #2176

MANUSCRIPT: London, British Library, MS. Additional 31922, folio 65

NOTES [220 words]: This occurs in only one manuscript, which would ordinarily not be sufficient reason to include it in the Index -- especially as the manuscript containing it does not seem to contain any other demonstrably folk material. The manuscript is clearly of the sixteenth century (Greene says the first half of that century), containing as it does several pieces by Henry VIII. It
also has several holly-and-ivy and greenwood pieces -- it almost makes me wonder if it isn't an attempt to fake a collection of rustic songs. (It includes musical notation as well as texts.) But Chappell decided to include this piece in his collection, and Greene thinks the chorus, at least, is borrowed, perhaps from a folk song. It sounds that way to me, too. Plus Greene's #466/DIMEV #2175 (from the same manuscript) seems to be an answer, or perhaps a preface. And Greene's notes record another poem, not a carol but just as folky-looking, "I have been a foster long and money day."

So there is a lot going on here. I don't really think this is a folk song, but it's just folky enough that I decided to include it to let you make your own decisions.

To this compare: Sidgwick/Chambers-EarlyEnglishLyrics CXVI, p. 247, "(no title)" (1 short text that looks like an abbreviation of this; it is found in British Library MS. Additional 5665). - RBW

Last updated in version 5.3

File: MSIHBAF

I Have Been Redeemed

DESCRIPTION: "I have been redeemed, I know I have been redeemed, O hallelujah, I know I have been redeemed, O sinner, you better obey." "This world is not my home.... Oh, sinner, you better obey." "O, heaven is my home...."

AUTHOR: unknown
EARLIEST DATE: 1938 (Chappell)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 84, "I Have Been Redeemed" (1 text, 1 tune)
Roud #16934
File: ChFRA084

I Have Long Since Been Learned

DESCRIPTION: "I have long since been leaned Dat de trumpets will be sounding... in dat day. Oh, sinner, where will you stand in dat day?" "He can able de blind to see... Jesus is knocking at de door." The singer describes heaven and resurrection.

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 588, "I Have Long Since Been Learned" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 588, "I Have Long Since Been Learned" (1 tune plus a text excerpt)
Roud #11838
File: Br3588

I Have No Loving Mother Now (Oh, See My Father Layin' There)

DESCRIPTION: "Oh, see my father layin' there (x3), I cannot stay here by myself." "Lord, I cannot stay here by myself (x2), When de wind blows east and de wind blows west, Lord I cannot...." "Oh, see my mother layin' there...." "Oh, see my brother layin' there...."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: religious nonballad mother father
FOUND IN: US(SE)
REFERENCES (4 citations):
[Randolph 612, "I Have No Loving Mother Now" -- deleted in the second printing]
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 432-433, "I Have No Loving Mother Now" (1 text, 1 tune -- Randolph's 612)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 622, "Oh, See My Father Layin' There"
I Have No Pain, Dear Mother, Now

DESCRIPTION: "I have no pain, dear mother, now, But oh! I am so dry. Connect me to a brewery And leave me there to die."

AUTHOR: unknown

EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)

KEYWORDS: mother drink death

FOUND IN:

REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 43, "I have no Pain, Dear Mother, Now" (1 text)

Roud #10556

CROSS-REFERENCES:

cf. "My Love Is Like a Red, Red Rose" (tune)

File: BrPa043B

I Have Worked in the Woods

DESCRIPTION: Singer describes all the things he's done while working as a logger, including both work and recreation: logged, driven, danced, fought, sung and slept on the floor.

AUTHOR: unknown

EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)

KEYWORDS: lumbering work logger

FOUND IN: US(MW)

REFERENCES (2 citations):
Beck-SongsOfTheMichiganLumberjacks 7, "I Have Worked in the Woods" (1 text)
Beck-LoreOfTheLumberCamps 12, "I Have Worked in the Woods" (1 text)

Roud #8868

File: Be007

I Hear from Heaven Today

DESCRIPTION: "Hurry on, my weary soul, and I heard from heaven today" (x2). "My sin is forgiven and my soul set free, And I heard from....." "A baby born in Bethlehem." :"The trumpet sound in the other bright land." "My name is called and I must go."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad travel

FOUND IN: US

REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 2, "I Heard from Heaven Today" (1 text, 1 tune)

Roud #11862

File: AWG002B

I Heard the Angels Singing

DESCRIPTION: "One morning soon (x3), I heard the angels singing. I believe, I believe, I do
believe, I heard the angels singing. My soul King Jesus will revive." "Down on my knees (x3), I heard...." "I couldn't keep from crying" "One morning soon."

AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: religious nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 160, "I Heard the Angels Singing" (1 text, 1 tune)
Roud #16308
File: Arno160

I Heard the Preaching of the Elder

DESCRIPTION: Chorus: "I heard the preaching of the elder, Preaching the Word (x2), I heard the preaching of the elder Preaching the Word of God" Verses are about the length of Noah's flood, Jonah's stay with "the whale," and the singer's time praying

AUTHOR: unknown
EARLIEST DATE: 1927 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: Bible nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 62, "I Heard the Preaching of the Elder" (1 text, 1 tune)
Roud #12223

NOTES [33 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses, every alternate line is "Preaching the Word of God."
The Biblical references are Genesis 6-8 and Jonah 1-2. - BS
Last updated in version 4.0
File: Dett062

I Heard the Reports of a Pistol

DESCRIPTION: "Well, I heard the reports of a pistol, whoa man, down the right-a-way.... Must a been my partner... tryin' a make a getaway. Whoe, they killed my partner...." A man serving a life term, he wishes he could escape, but warns others against trying

AUTHOR: unknown
EARLIEST DATE: 1965 (recorded from J. B. Smith by Jackson)
KEYWORDS: death prison escape
FOUND IN: US(So)
REFERENCES (1 citation):
Jackson-WakeUpDeadMan, pp. 155-157, "I Heard the Reports of a Pistol" (1 text, 1 tune)
File: JDM155

I Heard the Voice of Jesus Say

DESCRIPTION: "I heard the voice of Jesus say, 'Come unto me and rest' Lay down, thou weary one...." The singer comes to Jesus weary and worn, and finds Jesus a resting place. Jesus freely gives living water and is the light of "this dark world."

AUTHOR: Words: Horatio Bonar
EARLIEST DATE: 1846 (see NOTES)
KEYWORDS: religious nonballad
FOUND IN: US(SE) West Indies(Trinidad)
REFERENCES (3 citations):
ADDITIONAL: Ira D. Sankey, Sacred Songs and Solos (London: Collins, n.d.), #216 ("I heard the voice of Jesus say") (1 text)
Henry Date, Pentecostal Hymns Nos. 1 and 2 Combined (Chicago: Hope Publishing Company, 1894 ("Digitized by Internet Archive")), #120 p. 115, "My Sins Are Taken Away" (1 text, 1 tune)
William T Dargan, Lining Out the Word (Chicago: Center for Black Music Research, 2006), pp. 72-
75, ("I heard the voice of Jesus say") (1 text, 1 tune) (transcribed by Dargan in Piedmont Georgia)
Roud #22461
RECORDINGS:
Leader Nurse and the Little Flock Spiritual Baptist Church Congregation, "I Heard the Voice of
Jesus Say" (on "Spiritual Baptist Music of Trinidad" Folkways LP FE 4234 (1980 (recorded in 1976-
1979 by Stephen D Glazier)))
James Garfield Smalls, "Lining a Hymn/I Heard the Voice of Jesus" (on USSealsland03)
United Southern Prayer Band of Baltimore, Washington and Virginia, "I Heard the Voice of Jesus
Say" (on "African American Congregational Singing: Nineteenth-Century Roots, Wade in the
Johnson Reagon)))
SAME TUNE:
Bright Crowns Laid Up ("I Heard the voice of Twiggins say") (Jon Raven, _The Urban and Industrial
Songs of the Black Country and Birmingham_, Broadside, 1977, p. 21)
NOTES [385 words]: Although there are very few traditional collections of this (and those of a sort
that I suspect were learned in churches), the tune was popular enough to inspire parodies, so I've
included it in the Index.
According to John Julian, editor, _A Dictionary of Hymnology_, 1892; second edition 1907 (I use the
1957 Dover edition in two volumes), p. 556, this was "Written at Kelso, and published in [Bonar's]
_Hymns Original and Selected_, 1846, and in the first series of his _Hymns of Faith & Hope_, 1857, in
3 stanzas on 8 lines, and headed "The Voice from Galilee...." It has been rendered into Latin by
Dr. Macgill in his _Songs of the Christian Creed and Life_, 1876, as "Loquentem exaudivi."
Julian, pp. 161-162, gives a capsule biography of Bonar, who was born in Edinburgh on December
19, 1808, and attended the University of Edinburgh. He became a member of the Free Church of
Scotland after the split with the established church; eventually he became moderator of the Free
Church's General Assembly. Julian lists 84 of his writings as in "common usage," but I recognize
none of them. One item of his which is NOT in Julian's list is "Only Remembered," which will be
better-known to folkies than most of his productions. I suspect the reason Julian does not include it
is because it is explicitly heretical (see the notes to that song). Looking at Bonar's other titles, they
also appear to contain some rather dubious theology. Which perhaps explains why he was such a
big name in a breakaway denomination. - RBW
The recordings by James Garfield Smalls, The United Southern Prayer Band, and The Little Flock
Spiritual Baptist Church all illustrate hymn "lining out." In "lining out," the leader tells the coming
verse or line to be repeated by the congregation (as opposed to call and response, where the
leader sings a line and the congregation responds with a standard line that remains constant
throughout the song). Lined out hymns usually have a steady slow beat (see the transcription by
Dargan) and are sung early in the service (as opposed to "shouts" which typically are fast and, if
anything, gain speed, and are sung late in the service. Dargan has "I Heard the Voice of Jesus
Say" as one of the commonly lined out hymns in the Missionary Baptist (for example) repertory
(Dargan, p. 27). - BS
Last updated in version 4.1
File: RCIHTVJS

I Hope I'll Join the Band (Soon in the Morning)
DESCRIPTION: Sundry verses about the pleasures of heaven ("Goin' to see my Jesus," "Meet our
fathers there," "Lookin' over Jordan," etc.). Usual internal refrain is "Soon in the morning"; final
chorus, "And I hope I'll join the band."
AUTHOR: unknown
EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-
HamptonInstitute); probably 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: music religious nonballad
FOUND IN: US(SE,So)
REFERENCES (10 citations):
Randolph 266, "I Hope I'll J'ine the Band" (3 texts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 227-228, "I Hope I'll J'ine the Band" (1 text, 1 tune
-- Randolph's 266A)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 598, "I Wanter Jine de Ban" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 598, "I Wanter Jine de Ban" (1 tune plus a
text excerpt)
I Hopped up on the Gangway

DESCRIPTION: "I hopped up to the gangway and I hailed the picket boat" to head for Voller Street. He meets a girl -- but then her "fancy bloke" arrives. He is caught and put on trial; he is sent off to jail and suffers other penalties. He warns his hearers

AUTHOR: unknown

EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)

KEYWORDS: sailor courting punishment money

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
- Tawney-GreyFunnelLines-RoyalNavy, p. 53, "I Hopped up on the Gangway" (1 text, with tune on p. 150)

File: Tawn038

I Just Arrived From Dublin

DESCRIPTION: Pat Murphy arrived from Dublin and attended a wedding. Lots of fine clothes, fine food food, drink, dancing and fighting. "They had cakes and wine and Irish spuds and ginger duds, Ham and jam and ginger beer and tea"

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA-Leach)

KEYWORDS: wedding fight clothes dancing drink food party wine humorous moniker

FOUND IN: Canada(Newf)

Roud #30130

RECORDINGS:
- Cyril O'Brien, "I Just Arrived From Dublin" (on MUNFLA-Leach)

NOTES [65 words]: The first two lines of the chorus are quoted above, in the description. It continues: "Here we are boys, here again, here again, Here we are boys, here again, Irishmen are we."- BS

I don't find this in Johnny Burke's collected works, but I have a feeling he either wrote or made use of this, given the occasional similarities to "The Kelligrew's Soiree" and Burke's tendency to recycle. - RBW

Last updated in version 4.4

File: ML3IJAfD
I Just Got Over in the Heavenly Land

DESCRIPTION: "Lord, I just got over (x3). I just got over in the heavenly land." Old Satan mad and I am glad. Just got over... He missed the soul he thought he had." "Mind, my sister, how you cross, Your foot might slip and your soul be lost."

AUTHOR: unknown
EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)
KEYWORDS: religious nonballad travel
FOUND IN: US(SE)
REFERENCES (1 citation):
Killion/Waller-ATreasuryOfGeorgiaFolklore, pp. 239-240, "Just Got Over" (1 text)
Roud #11051
File: KiWa239J

I Ken Something I'll No Tell

DESCRIPTION: The singer has a secret. All the lads/lasses are hiding but one. If he: he will have so-and-so and they will be married. If she: she has a baby in a dish-cloth; her lover goes to her father and is beaten.

AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)
KEYWORDS: courting marriage sex nonballad
FOUND IN: Britain(Scotland(Bord))
REFERENCES (2 citations):
Lyle-Andrew-CrawfurdsCollectionVolume2 174, "I Ken Something I'll No Tell" (1 text)
ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), p. 119, ("I ken something that I'll no tell")("I've found something that I'll no tell) (2 texts)
Roud #15526
NOTES [28 words]: Chambers: "... intended to convey an insinuation against the presumably prettiest young maiden of the party, usually called 'the Flower' of her place of residence." - BS
Last updated in version 2.6
File: LyCr2174

I Ken Whaur I'm Goin'

DESCRIPTION: "I ken whaur I'm goin', But you're no comin' wi' me; I've a lad o' my ain, But ye daurnae tak' him frae me. He wears a tartan kilt, He wears it in the fashin; An' every time he turns aroon', You'l burst your sides wi' laughin'."

AUTHOR: unknown
KEYWORDS: courting clothes derivative humorous
FOUND IN: Bristain(Scotland(Aber))
REFERENCES (1 citation):
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice, #3, pp. 113-114, "I Ken Whaur I'm Goin'" (1 text, 1 tune)
Roud #18663
CROSS-REFERENCES:
cf. "Katie Cruel (The Leeboy's Lassie; I Know Where I'm Going)" (source song)
File: RPG003

I Knew It Was the Blood

DESCRIPTION: Verse format is [phrase] (x3) "One day as I was lost / He died upon the cross / I know it was the blood for me") [Phrase] includes "They led him to the judgment hall" "They whipped him with a purple cord" "They speared him in the side"

AUTHOR: unknown
EARLIEST DATE: 1945 (recording by Sister Vera Copeland)
KEYWORDS: death nonballad religious Jesus
FOUND IN: US(SE)
I Know a Boarding-House

DESCRIPTION: "I know a boarding-house Not far away Where they have ham and eggs Three times a day," "Lord, how those boarders shout..." "Lord, how those boarders yell When they hear that dinner-bell!"

AUTHOR: unknown

EARLIEST DATE: 1938 (recording, Uncle Dave Macon)

KEYWORDS: food home humorous nonballad derivative

FOUND IN: US(MW,So)

REFERENCES (4 citations):  
Randolph 479, "I Know a Boarding-House" (1 text)  
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, "At the Boarding House Where I Live" (1 text, tune referenced); also p. 190, "While The Organ Pealed Potatoes" (1 text, tune referenced)  
DT, BORDHOUS* (HAPYLNDA*)  

ADDITIONAL: _Sing Out_ magazine, Volume 42, #2 (1997), p. 120, "Country Ham and Red Gravy" (1 text, 1 tune, a slightly cleaned-up transcription of the Dave Macon version)  

Roud #7636

RECORDINGS:  
Uncle Dave Macon, "Country Ham and Red Gravy" (Bluebird 7951, 1938)

CROSS-REFERENCES:  
cf. "There Is a Happy Land" (tune, form)  
cf. "The Barefoot Boy with Boots On" (floating lyrics)

NOTES [136 words]: This is one of those composite songs -- the key element is humorous verses to the tune of "Silver Threads." The most common verse -- shared with "The Barefoot Boy" -- is "while the organ pealed potatoes"; my father learned this from a substitute teacher in Detroit around 1941.

Dave Macon copyrighted his "Country Ham and Red Gravy" version of this song, which does indeed seem to be a rewrite (rather racist), but it's clearly from the same roots. Though he may have supplied the tune, also known as "New Five Cents," Laura Ingalls Wilder printed a stanza of this in By the Shores of Silver Lake, chapter 4. If she actually heard it then, it would date the song from 1879. But, of course, she was writing half a century later, and her work is much fictionalized anyway, so that's not a very trustworthy date. - RBW

Last updated in version 2.4
I Know a Little Girl
DESCRIPTION: "I know a little girl, And she isn't very nice, Haw, haw, haw, haw, haw."
AUTHOR: unknown
EARLIEST DATE: 1955 (List-SingingAboutIt-FolkSongsInSouthernIndiana)
KEYWORDS: nonballad
FOUND IN: US(MW)
REFERENCES (1 citation):
List-SingingAboutIt-FolkSongsInSouthernIndiana, p. 86, "I Know a Little Girl" (1 short text, 1 tune)
Roud #16818
File: List086B

I Know It Was the Blood (One Day When I Was Lost)
DESCRIPTION: "I know it was the blood (x3), I know it was the blood for me. One day when I was lost, Jesus died upon the cross. I know it was the blood for me," "It was my savior's blood," "The blood came streaming down." "He suffered, bled, and died."
AUTHOR: unknown
EARLIEST DATE: 1997 (Warren-EveryTimeIFeelTheSpirit)
KEYWORDS: religious death Jesus
FOUND IN: US
REFERENCES (1 citation):
Warren-EveryTimeIFeelTheSpirit, p. 56, "I Know It Was the Blood" (1 text, 1 tune)
File: WarSp056

I Know Moonlight
DESCRIPTION: "I know moonlight, I know starlight, I lay this body down." "I walk in the moonlight, I walk in the starlight, I lay...." "I walk in the graveyard, I lay in my grave, I lay...." "I go to the judgment, In the evening of the day, When I lay this body down."
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious death burial nonballad
FOUND IN: US
REFERENCES (9 citations):
Allen/Ware/Garrison-SlaveSongsUnitedStates, pp. 19-20, "Lay This Body Down" (1 text, 1 tune, both with variants)
Sandburg-TheAmericanSongbag, p. 451, "I Know Moonlight" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 611, "Mary Bowed" (1 short text, with a verse "I wonder where Sister Mary's gone... She's gone to some new buryin' ground For to lay her feeble body down" and a second verse from "While Shepherds Watched Their Flocks")
Joyner-FolkSongInSouthCarolina, p. 89, "Lay Dis Body Down" (1 text, 1 tune)
Parrish-SlaveSongsOfTheGeorgiaSeasIslands 12, pp. 76-79, "Moonlight - Starlight" (1 text, 1 tune)
Scott-TheBalladOfAmerica, pp. 209-210, "Lay This Body Down" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 577-578, "Lay Dis Body Down" (1 text, 1 tune)
Darling-NewAmericanSongster, p. 322, "Lay This Body Down" (1 text)
DT, KNOWMOON*
Roud #11839
File: San451

I Know My Love
DESCRIPTION: "I know my love by his way of walking," his speech, his clothes. She laments, "If my love leaves me, what will I do?" She knows he is courting strange girls in Maradyke. He rejects her because of her lack of money
AUTHOR: unknown
EARLIEST DATE: 1959 (sung by David Hammond on "I Am the Wee Falorie Man: Folk Songs of
I Know the Lord Will Make a Way

DESCRIPTION: ("Yes he will, yes he will") (4x), "I know the Lord will make a way, Yes he will," rhyming couplet, "I know the Lord will make a way, Yes he will"). A couplet example: "I may not have a friend But he will go with me right to the end"

AUTHOR: unknown

EARLIEST DATE: 1940 (recording, Southern Gospel Singers (released 1945))

KEYWORDS: nonballad religious Jesus

FOUND IN: US(SE)

RECORDINGS:
The Caravans, "I Know the Lord Will Make a Way" (States S-128, 1953)
Church of God In Christ, "I Know the Lord Will Make A Way (Yes He Will)" (on USMississippi01)
Southern Gospel Singers, "I Know the Lord Will Make a Way" (1996, on "1940s Vocal Groups," Document DOCD-5608)

FILE: RcIKLWMW

I Know the Lord's Laid His Hands on Me

DESCRIPTION: Chorus: "I know the Lord (x3) has laid his hands on me (x2)." Verses: The singer has "been new born by the dying Lamb" and now walks "the narrow way." "I never felt such love before, Saying 'Go in peace and sin no more'"

AUTHOR: unknown

EARLIEST DATE: 1909 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: nonballad religious Jesus

FOUND IN: US(SE)

REFERENCES (2 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 207, "I Know the Lord's Laid His Hands on Me" (1 text, 1 tune; p. 166 in the 1909 edition)
Work-FolkSongOfTheAmericanNegro, p. 64, "I Know the Lord's Laid His Hands on Me" (1 text)

Roud #11960

NOTES [174 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's and Work-FolkSongOfTheAmericanNegro's verses, every alternate line is "I know the Lord's laid his hands on me." - BS

The reference to sinning no more is presumably to "John 8:11" (a verse that is not an original part of the gospel of John but a later interpolation; the "John 8:11" numeration is that of the King James
Bible, but these verses are found in other place in other manuscripts, and most early manuscripts omit "John 7:53-8:11" entirely. This is the story of the "Woman taken in adultery." After Jesus has said, "Let the one without sin cast the first stone" and her accusers had left, Jesus told the woman, "Go your way and sin no more." None of this occurs in the Work-FolkSongOfTheAmericanNegro version. That refers more to direct salvation by Jesus. Both Jesus and Paul frequently cured by laying on of hands. The reference to being drawn out of the miry clay is a close allusion to Psalm 40:2, "He has brought me up... out of the miry clay." - RBW

Last updated in version 6.0
File: Dett207

I Know When I'm Going Home

DESCRIPTION: "Old Satan told me to my face, O yes, Lord, The God I seek I never find, O yes Lord. True believer, I know when I gwine home, True believer, I know when I gwine home, True believe, I know when I gwine home, I been afraid to die."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad death
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 30, "I Know When I'm Going Home" (1 text, 1 tune)
Roud #11984
File: AWG030A

I Know You Rider

DESCRIPTION: "I know you rider, gonna miss me when I'm gone (x2), Gonna miss your li'l mama from rollin' in your arms." The singer sets out to find a man who will give her some "decent care." If she can't be her man's love, she won't be his dog. Many verses float

AUTHOR: unknown
EARLIEST DATE: 1934 (Lomax)
KEYWORDS: love separation abandonment abuse floatingverses
FOUND IN: US
REFERENCES (3 citations):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 196-197, "Woman Blue" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 77, "I Know You Rider" (1 text)
DT, KNOWRIDR
Roud #15575
NOTES [28 words]: The Lomaxes claim to have gotten one verse of this from a female prisoner (location unidentified). No word of the source for the other ninety percent of their text. - RBW
File: LxA196

I Know You're Tired

DESCRIPTION: Alternate lines are a chorus, "Lay down a little while," The hymn leader sings "I know you tired." "Come from a distance." "Tedious was my journey." "Rocky was my road." "Ain't you got somebody gone." "Body, ain't you weary."

AUTHOR: unknown
EARLIEST DATE: 1966 (Carawan/Carawan-AintYouGotARight)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Carawan/Carawan-AintYouGotARight, pp. 30-31, "I Know You're Tired" (1 text, 1 tune)
File: CaCa030
I Lay Around the Old Jail House (John C. Britton)

DESCRIPTION: Perhaps a composite song: The singer complains of life in jail and of working in the coal mines. There follows a brief item about a raid or a race from "Manthus" to Cairo in which John C. Britton suffers a grave loss of men

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: prison mining work hardtimes racing war death

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 364, "I Lay Around the Old Jail House (John C. Britton)" (1 text)
Roud #11734

NOTES [99 words]: It's not often that one encounters a song this confusing. The first four stanzas seem to be your standard prison/poverty song. Stanza 5 is a floater. Stanzas 6 and 7 are suspected of being from at least one and perhaps two other songs. The editors of Brown suggest that the last stanzas might be a description of a Civil War raid. Possible, but if so, it's too small to have left a dent in the standard histories. But I rather doubt it. It looks to me like a race between two boats, the John C. Britton and the (Robert E.?) Lee, from Memphis to Cairo. The rest must be referred to the reader. - RBW

File: Br3364

I Learned about Horses from Her

DESCRIPTION: "You can gen'rally tell when they kick you And you know by the scar when they bite." The singer was bitten by his horse Agnes when he clinched her too tight; a horse threw him when he spurred her. Etc. "I learned about horses from her."

AUTHOR: unknown

EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)

KEYWORDS: soldier humorous animal derivative

FOUND IN:

REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 68-71, "I Learned about Horses from Her" (1 text, 1 tune)
Roud #V35174 (parody of)

CROSS-REFERENCES:
cf. "I Learned about Horses from Her" (theme)

File: NiM068

I Learned about Horses from Him

DESCRIPTION: The singer describes the horses (and others) he has met in his life. Every incident ends with the rueful comment, "I learned about horses from him." There is a "horse," Conscience, he hasn't ridden; he expects hereafter to learn about that horse from Him

AUTHOR: George B. German

EARLIEST DATE: 1932

KEYWORDS: cowboy horse humorous gods

FOUND IN: US

REFERENCES (1 citation):
Ohrlin-HellBoundTrain 71, "I Learned about Horses from Him" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "I Learned about Horses from Her" (theme)

NOTES [13 words]: Modeled after Kipling's poem "The Ladies" ("I Learned about Women from Her"). - RBW

Last updated in version 3.3

File: Ohr071
I Left Inverquhomery

DESCRIPTION: The singer "left Inverquhomery and gaed to New Deer To plunge in the bogs wi' a bull and a steer." The plough breaks in two and the oxen carry half away home.

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan3)
KEYWORDS: farming work animal
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 380, "I Left Inverquhomery" (1 text)
Roud #5917

NOTES [55 words]: Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Auchmaliddie (380) is at coordinate (h4-5,v9) on that map [near New Deer, roughly 28 miles N of Aberdeen]; Inverquhomery (380,426) is at coordinate (h4-5,v0) on that map [roughly 26 miles N of Aberdeen] - BS

I Like to Be There

DESCRIPTION: "I like to be there when the engine starts early in the morning; I like to sit me down at breakfast time, Just when the engine's roaring.... Then hurrah for the life of the factory While we're waiting for the judgment day."

AUTHOR: unknown
EARLIEST DATE: 1954 (MacColl)
KEYWORDS: technology work
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
MacColl-ShuttleAndCage-IndustrialFolkBallads, p. 5, "I Like to Be There" (1 short text, 1 tune)
CROSS-REFERENCES:
cf. "Country Life" (form, lyrics)

NOTES [19 words]: This reminds me very strongly of "Country Life"; I'm fairly sure there is influence. But the tunes are different. - RBW

I Likes a Drop of Good Beer

DESCRIPTION: "Come one and all, both great and small... And let us sing, 'Bless Billy the King, Who bated the tax upon beer." The singer praises his beer and is thankful for lower taxes. He praises those -- Queen Victoria, the Farmer's Board -- who help production

AUTHOR: unknown
EARLIEST DATE: 1876? (Raven)
KEYWORDS: drink nonballad royalty
HISTORICAL REFERENCES:
1830-1837 - Reign of William IV ("Billy the King")
1830 - The Beerhouse Act lowers liquor taxes
1837-1902 - Reign of Queen Victoria
FOUND IN: Britain(England(Lond))
REFERENCES (2 citations):
Henderson-VictorianStreetBallads, p. 90, "I Likes a Drop of Good Beer" (1 text)
ADDITIONAL: Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, pp. 241-242, "A Drop of Good Beer" (1 text)
Roud #1502

I Live Not Where I Love

DESCRIPTION: The girl laments that "I live not where I love." In flowery phrases she describes her fidelity. She hopes that she and her lover may be reunited/never part.
I Lo'e the Lasses

DESCRIPTION: In the chorus the singer loves lasses "short or tall," "dark or fair," "bless them all." One verse about grannie, "wrinkles on her brow But once she was a bonnie bonnie lass"

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan7)
KEYWORDS: courting nonballad beauty
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1322, "I Lo'e the Lasses" (1 fragment, 1 tune)
Roud #7213
File: GrD71322

I Look Down The Road

DESCRIPTION: Verses are four lines: a non-rhyming couplet repeated. For example, "(I looked down the road and the road so lonesome, Lord I've got to walk down that lonesome road)(x2)." See notes for other examples.

AUTHOR: unknown
EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)
KEYWORDS: death nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 284-285, "I Look Down duh Road" (1 text, 1 tune)
NOTES [73 words]: The description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang but I do not repeat the dialect.
Verses include "And I looked in the grave and the grave is so watery, Lord I've got to lie in that watery grave"; "And I looked upon the mountain and the mountain is so high, Lord I've got to climb that mountain by myself"; "And all I want to know is that my sins are forgiven, And all I want to know is that my soul is set free." - BS
I Lost My Lad

DESCRIPTION: "I lost my lad in the cairnie" or "an' I care-nae" "I'll get anither canary" or the lad is described with red cheeks: "I met him in the dance hall" or "in the shake-hand" The chorus line may be nonsense ("A ramshy-dasmshy-doo") or "Y-O-U"

AUTHOR: unknown

EARLIEST DATE: 1902 (Opie/Opie-TheSingingGame)

KEYWORDS: derivative playparty

FOUND IN: Britain(England(West),Scotland(Bord,High))

REFERENCES (1 citation):
Opie/Opie-TheSingingGame 102, "I Lost My Lad" (2 texts, 1 tune)
Roud #2075

CROSS-REFERENCES:
cf. "I've Lost My Love and I Kenna Weel Fu" (source for this derivative)

NOTES [19 words]: Opie/Opie-TheSingingGame makes the connection between this rhyme and "I've Lost My Love and I Kenna Weel Fu." - BS

Last updated in version 2.6

File: OpGa102

I Lost My Mull and A' My Sneeshin'

DESCRIPTION: The singer complains that he lost his snuff box and snuff while courting "a saucy quine." He can do without the girl [whore?] or snuff but wishes he had his snuff box again.

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan7)

KEYWORDS: courting nonballad drugs

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan7 1405, "I Lost My Mull and A' My Sneeshin" (2 fragments, 1 tune)
Roud #7257

File: GrD71405

I Love But One

DESCRIPTION: "I am in love and that is true I love but one and that is you"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan8)

KEYWORDS: love nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1836, "I Love But One" (1 short text)
Roud #13603

NOTES [20 words]: The current description is all of the Greig/Duncan8 text. Greig/Duncan8: apparently a verse for a valentine or album. - BS

Last updated in version 2.5

File: GrD81836

I Love Him Better

DESCRIPTION: "I love Him better every day." "Close by his side I will abide"

AUTHOR: unknown

EARLIEST DATE: 1940 (Elder-FolkSongAndFolkLifeInCharlotteville)

KEYWORDS: nonballad religious Jesus

FOUND IN: West Indies(Tobago)

REFERENCES (1 citation):
Elder-FolkSongAndFolkLifeInCharlotteville, pp. 55, 56, "I Love Him Better" (1 text, 2 tunes)
I Love Little Pussy

DESCRIPTION: "I love little pussy, Her coat is so warm, And if I don't hurt her She'll do me no harm. o I'll not pull her tail, Nor drive her away, But pussy and I Very gently will play."

AUTHOR: sometimes attributed to Jane Taylor, according to the Opies

EARLIEST DATE: 1830 ("The Child's Song Book," according to the Opies)

KEYWORDS: animal nonballad

REFERENCES (3 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 427, "I Love Little Pussy" (1 text)
Baring-Gould-AnnotatedMotherGoose #812, p. 302, "(I like little pussy)"
Dolby-OrangesAndLemons, p. 102, "I Love Little Pussy" (1 text)
Roud #12824
File: 002427

I Love Little Willie

DESCRIPTION: "I love Little Willie, I do, mama, I love Little Willie, But don't you tell Pa! For he wouldn't like it, you know, mama." Similarly: "He wrote me a letter," "He gave me a ring," "And now we are married," "We fuss and we scratch."

AUTHOR: unknown

EARLIEST DATE: 1884 (Boit)

KEYWORDS: love courting marriage trick father mother

FOUND IN: Britain(England(North)) US(Ap,MW,Ro,SE,So) Canada(Ont)

REFERENCES (12 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 307, "I Love Little Willie, I Do, Mamma" (1 text plus 1 fragment, 4 excerpts, and mention of 3 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 307, "I Love Little Willie, I Do, Mamma" (3 tunes plus text excerpts)
Randolph 382, "I Love Little Willie" (3 texts, 2 tunes)
Henry-SongsSungInTheSouthernAppalachians, p. 23, "I Love Little Willie" (1 text)
Bush-FSofCentralWestVirginiaVol5, pp. 1-2, "I Love Little Willy" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #84, "I Love Little Willie" (1 text, 1 tune)
Boette-SingaHipsyDoodle, p. 51, "I'm Going to Get Married" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, p. 327, "I Love Little Willie" (1 text, 1 tune)
Opie/Opie-TheSingingGame, p. 478 ("I want to get married, I do, mama") (1 text)
JournalOfAmericanFolklore, Mellinger E. Henry, "Still More Ballads and Folk-Songs from the Southern Highlands," Vol. XLV, No. 175 (Jan 1932), #55 pp. 113-114, "I Love Little Willie" (1 text)
JournalOfAmericanFolklore, Leah Rachel Clara Yoffie, "Three Generations of Children's Singing Games in St. Louis," Vol. LX, No. 235 (Jan 1947), #38 p. 33, ("I love little Johnny, I do, mamma") (1 text)

ADDITIONAL: Robert Apthorp Boit, Eustis: A Novel (Boston, 1884 ("Digitized by Google")), p. 166, ("O I have a beau, mamma, mamma") (1 text)
Roud #3538

RECORDINGS:
Mrs. Tom Sullivan, "I Love Little Willie" (on ONEFowke01)

SAME TUNE:
I Love My Union (Greenway-AmericanFolksongsOfProtest, p. 128)

NOTES [70 words]: Yoffie includes "I love little Johnny" among a group of songs she learned in St Louis between 1895 and 1900.
Boit has a black four-year old sing this song at a Churchill County [fictional? apparently in Georgia or Alabama] school "exhibition." - BS
Roud splits off Boette-SingaHipsyDoodle's "I'm Going to Get Married" as a separate song (#7512), but the only difference I can see is that it doesn't mention Willie. - RBW

Last updated in version 6.0

File: R382
I Love My Love (I) (As I Cam' Owre Yon High High Hill)

DESCRIPTION: The singer meets a pretty girl, asks who her father is, asks where she lives, asks if she would marry. She is not overly enthusiastic. He bids farewell and hopes she will be kinder when he returns. In the chorus, he admits "But I love her yet...."

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan5)
KEYWORDS: courting rejection love floating verses
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #18, p. 1, ("As I cam' owre yon heich heich hill") (1 text)
Greig/Duncan5 964, "I Love My Love" (3 texts, 1 tune)
Ord-BothySongsAndBallads, p. 129, "As I Cam' Owre Yon High High Hill" (1 text)
Roud #5548
CROSS-REFERENCES:
cf. "Trooper and Maid" [Child 299] (floating lyrics)
ALTERNATE TITLES:
The Wanton Lad
NOTES [69 words]: So much of this piece is shared with "Seventeen Come Sunday" and "Trooper and Maid" (which themselves cross-fertilize) that it cannot be regarded as an independent song. But this ends with the woman rejecting the man, and also has that interesting chorus: But I love my love, and I love my love, And I love my love most dearly; My whole delight's in her bonnie face, And I long to have her near me." So we split. - RBW

Last updated in version 2.5
File: Ord129

I Love my Love (II)

DESCRIPTION: "All my friends fell out with me/Because I kept my love's company." The singer must leave to go over the mountain because his fortune is low. "When I have gold she has her part/And when I have none she has my heart... And upon my honor I love her still."

AUTHOR: unknown
EARLIEST DATE: 1918 (Cecil Sharp collection)
LONG DESCRIPTION: Singer says "All my friends fell out with me/Because I kept my love's company." He must leave to go over the mountain because his fortune is low. "When I have gold she has her part/And when I have none she has my heart/And she gained it too with a free good will/And upon my honor I love her still." "The winter's past and summer's come/The trees are budding one by one/And when my true love chooses to stay/I'll stay with her till the break of day"
KEYWORDS: poverty courting love sex parting travel lover
FOUND IN: US(SE)
REFERENCES (1 citation):
Sharp-EnglishFolkSongsFromSouthernAppalachians 190, "I Love my Love" (1 text, 1 tune)
Roud #3612
NOTES [87 words]: It's hard to distinguish this from the plethora of songs with similar themes. The verses "All my friends fell out with me..." and "Over the mountain I must go/Because my fortune is so low/With an aching heart and a troubled mind/For leaving my true love behind" are good delineators.
Jean Ritchie used most of the lyrics for her song "One I Love," changing the sex of the singer and adding the chorus "One I love; two, he loves/Three, he's true to me" [Said chorus now being indexed as "One I Love, Two I Love." - RBW] - PJS

File: ShAp190

I Love My Love with an A

DESCRIPTION: "I love my love with an A, because he's A(greeable), I hate him because he's A---, He took me to the sign of the A---, And treated me with A---, His name is A---, and he lives in A---." Similarly through the rest of the letters of the alphabet.

AUTHOR: unknown
I Love My Sailor Boy

DESCRIPTION: The singer overhears a girl declare, "Let my friends say what they will, I love my sailor boy." She praises his appearance and virtues. Her mother calls her foolish and bids her wed a "steady farmer's son." The girl disdains such a lover.

AUTHOR: unknown

EARLIEST DATE: 1922 (Dean-FlyingCloud)

KEYWORDS: love sailor mother farming floating verses

FOUND IN: US (MW)

REFERENCES (3 citations):
Dean-FlyingCloud, pp. 84-85, "I Love My Sailor Boy" (1 text)
Rickaby-BalladsAndSongsOfTheShantyBoy (notes to #10, "The Shanty-boy and the Farmer's Son"), "I Love My Sailor Boy" (1 text)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra, preface to #10, "(I Love My Sailor Boy)" (1 text)

ST Rick203 (Partial)

Roud #9603

CROSS-REFERENCES:
cf. "The Farmer and the Shanty Boy" (theme)
cf. "Adieu Sweet Lovely Nancy" (lyrics)
cf. "Whistling at the Ploo" (theme)
cf. "Hearts of Gold" (theme)

NOTES [40 words]: This song is one of those items where every line has parallels elsewhere (especially in "Adieu Sweet Lovely Nancy," but the parallels are truly numerous to list). I'm not really sure it exists on its own. But when in doubt, we split. - RBW

Last updated in version 4.3

File: Rick203

I Love My Sweetheart the Best

DESCRIPTION: "The sun was sinking slowly, Sinking in the west; I love all those pretty boys, But I love my sweetheart the best." The girl regrets ignoring mother's advice; boys have led her astray. She points out that mother is wise and a friend; men are deceivers.

AUTHOR: unknown

EARLIEST DATE: 1927 (recording, Kelly Harrell)

KEYWORDS: love mother betrayal

FOUND IN: US
I Love Nae Apples, I Love Nae Plums
DESCRIPTION: "I love nae apples, I love nae plums, I love nae young men that carry guns; But I love the cherry drops from the tree, And I love my ain love where'er he be."
AUTHOR: unknown
EARLIEST DATE: 1911 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
KEYWORDS: love nonballad food
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #177, p. 3, ("I love nae apples, I love nae plums") (1 fragment)
Greig/Duncan8 1919, "I Love Nae Apples, I Love Nae Plums" (1 short text)
Roud #16135
NOTES [18 words]: The current description is all of the Greig/Duncan8 fragment. Is this a reworked "Do You Love an Apple?" - BS
Last updated in version 2.6
File: GrD81919

I Love Old Ireland Still
DESCRIPTION: The singer wants to see "old Ireland once more free." Ireland would prosper if allowed "the wealth that lies beneath her soil." "Let friends all turn against me, let foes say what they will, My heart is with my country, I love old Ireland still."
AUTHOR: probably J.H. Woodhouse (per broadside Bodleian Harding B 11(4009)
EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland)
KEYWORDS: Ireland nonballad patriotic
FOUND IN:
REFERENCES (1 citation):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 131, "I Love Old Ireland Still" (1 text)
Roud #V4332
BROADSIDES:
NOTES [19 words]: Broadside Bodleian, Harding B 11(4009): "Written, composed, and sung with tremendous success by J.H. Woodhouse." - BS
Last updated in version 5.1
File: OCon131

I Love Sixpence
DESCRIPTION: "I love sixpence," spend a penny, lend a penny, and take fourpence home to the wife. The singer repeats the process with fourpence and twopence. With nothing left he says "I have nothing, I spend nothing, I love nothing better than my wife"
AUTHOR: unknown
EARLIEST DATE: 1810 (Ritson)
KEYWORDS: poverty humorous nonballad wife
FOUND IN: Britain(England(North,South),Scotland(Aber)) Canada
REFERENCES (9 citations):
Williams-FolkSongsOfTheUpperThames, p. 90, "The Jolly Shilling" (2 texts) (also Williams-Wiltshire-WSRO Wt 405)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 480, "I love sixpence, jolly little sixpence" (1 text)
Baring-Gould-AnnotatedMotherGoose #113, pp. 93-95, "(I love sixpence, a jolly, jolly sixpence)"
I Love the Blue Mountains

DESCRIPTION: Halyard shanty: "I love the blue mountains of Tennessee, that's the place for you and me." Singer is a former slave who was set free (in 1863), he's going back to Tennessee to get his wife and child (pickanniny) and then will quit sailing.

AUTHOR: unknown

EARLIEST DATE: 1945 (Harlow-ChantyingAboardAmericanShips)

KEYWORDS: shanty slave return family home

FOUND IN: US

REFERENCES (1 citation):
Harlow-ChantyingAboardAmericanShips, pp. 143-144, "I Love the Blue Mountains" (1 text, 1 tune)

Roud #9147

NOTES [34 words]: Harlow-ChantyingAboardAmericanShips apparently attributed this to Black sailors. It strikes me as a little too "still longing for the old plantation"-ish for me to trust that claim without more data. - RBW

File: Harl143

I Love the Lord

DESCRIPTION: "I love the Lord, he heard my cries And pitied every groan, Long as I live, when troubles rise, I'll hasten to his throne." "I love the Lord, he bowed his ear, And chased my grief away..." "The Lord beheld me sore distressed, He bade my pains remove."

AUTHOR: unknown

EARLIEST DATE: 1997 (Warren-EveryTimeIFeelTheSpirit)

KEYWORDS: religious nonballad hardtimes

FOUND IN:

REFERENCES (1 citation):
Warren-EveryTimeIFeelTheSpirit, p. 131, "I Love the Lord" (1 text, 1 tune)

Roud #21571?

File: WarSp131

I Love to Tell the Story

DESCRIPTION: "I love to tell the story Of unseen things above, Of Jesus and his glory, Of Jesus and his love.... I love to tell the story, 'Twill be my theme in glory." The singer says repeatedly how
it is "pleasant to repeat" the inspiration supplied by Jesus

EARLIEST DATE: 1869 (source: Johnson)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (2 citations):
  ADDITIONAL: Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), pp, 186-187, "I Love to Tell the Story" (1 text, 1 tune)
  Roud #17488
NOTES [260 words]: According to Morgan, Arabella Katherine Hankey's family came from the "Clapham Sect" that formed around anti-slavery agitator William Wilberforce. Marilyn Kay Stulken, Hymnal Companion to the Lutheran Book of Worship, Fortress Press, 1981, p. 430, describes her as an evangelical who at age 18 started a Bible school for girls; later, she would go on a trip to South Africa to carry an invalid brother home; in the process, she became involved in mission work.
  Hankey suffered a prolonged illness in 1865-1866, and wrote a long poem, "The Old, Old Story," during her recovery. Several portions of this were later set to music; this part, with music published in 1869 by William G. Fischer, became the best known.
  John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), p. 483, says that Hankey is responsible for four significant hymns, "Advent tells us, Christ is near"; -"I love to tell the story, Of things unseen above"; "I saw Him leave His Father's throne," and "Tell me the old, old story." It appears that the second and fourth are both part of the long poem "The Old, Old Story," with #4 having been somewhat adapted for Ira Sankey's Sacred Songs and Solos, and has been translated into German, Italian, Spanish, Welsh, and perhaps other languages by now.

I Love You And I Can't Help It

DESCRIPTION: "I love you and I can't help it, fol dol day, fol dol day (x2)" "Oh my love you're too hard-hearted." "Oh my love I will call you honey." "If you do I will call you beeswax."

AUTHOR: unknown
EARLIEST DATE: 1940
KEYWORDS: dialog courting rejection humorous
FOUND IN: US(So)
REFERENCES (1 citation):
  Randolph 363, "I'm Going Away to Texas" (3 texts, 1 tune, but only the "B" text goes here; "A" is the true "I'm Going Away to Texas" and "C" is a "Quaker's Wooing" type)
  Roud #6691
NOTES [26 words]: This may, as Randolph suggests, be a form of one or another of the courting-and-rejection songs -- but the verses which survive look independent to me. - RBW

I Love You, Jamie

DESCRIPTION: The singer says she loves Jamie better than he loves her. She was foolish to fall in love with an Irish boy who "spoke braw Scotch, when he courted me." He said only death would part them and showed her "the hoose that we will dwell"

AUTHOR: unknown
EARLIEST DATE: 1911 (Greig/Duncan6)
KEYWORDS: courting nonballad love
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
I Love-ed a Lass

DESCRIPTION: "I love-ed a lass, She prove-ed unkind, I'll sing you as arkard as ever I can, and I'll sing you as arkard as ever I can." "Her beautiful looks so enravished my mind, I'll sing you as arkard..." The rest is mostly nonsense verses about animal behavior

AUTHOR: unknown

EARLIEST DATE: 1930 (Henry, collected from Samuel Harmon)

KEYWORDS: love humorous animal

FOUND IN: US(Ap)

REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, pp. 20-22, "I Love-ed A Lass" (1 text)
Roud #4197

NOTES [43 words]: Looking at this, I have a very strong feeling that it's based on "Way Up on Clinch Mountain" or "Drunkard's Hiccups," with a lot of nonsense and floating material thrown at it. But with only one version known, and no access to the tune, I can't prove it. - RBW

File: MHAp020

I Loved You Better Than You Knew

DESCRIPTION: "Our hands are clasped at last forever, Perhaps we'll never meet again, I loved you as I could no other, This parting fills my heart with pain." The singer rehearses all that she will suffer, demonstrating the theme "I loved you better than you knew."

AUTHOR: Johnny Carroll ((?))

EARLIEST DATE: 1893 (copyright)

KEYWORDS: love farewell betrayal rambling

FOUND IN: US(So)

REFERENCES (3 citations):
Randolph 738, "I Loved You Better Than You Knew" (1 text); also 755, "The Broken Heart" (the "A" text includes a stanza from this piece)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 493-495, "The Broken Heart" (1 text, 1 tune -- Randolph's 755A)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5693, "I Loved You Better Than You Knew" (1 short text, 1 tune)
Roud #6434

RECORDINGS:
The Carter Family, "I Loved You Better Than You Knew" (Victor 23835, 1933)

File: R738

I Married a Wife

DESCRIPTION: "I married a wife of late, To my unhappy fate, I took her for love, as fortune did prove, And not for the nearby estate." The singer opines, "all women are thus inclined... to a sad and dreary tongue" toward husbands. A quiet wife is better than a beauty

AUTHOR: unknown

EARLIEST DATE: 1904 (Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams)

KEYWORDS: marriage beauty courting warning

FOUND IN: Britain(England(North))

REFERENCES (1 citation):
I Maun Hae My Goon Made
DESCRIPTION: "I maun hae my goon made ... like ony ligger [camp-follower, per Greig/Duncan8], Side and wide about the tail An' jimp [close-fitting] for my body"
AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan8)
KEYWORDS: clothes nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #159, p. 2, "I Maun Hae My Goon Made" (1 text)
Greig/Duncan8 1626, "I Maun Hae My Goon Made" (1 text)
Roud #13074
File: GrD81626

I Mean to Go to Heaven Anyhow
DESCRIPTION: "I mean to go to heaven anyhow... Jesus died, oh, he died on the cross, To set every sinner free." "You told mother when she was living... You would treat her chilluns good... But... you've driven us from your door."
AUTHOR: unknown
EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)
KEYWORDS: orphan hardtimes mother death Jesus religious
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 592, "I Mean to Go to Heaven Anyhow" (1 text)
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 304-305, "Anyhow" (1 text, 1 tune)
Roud #11905
File: Br3592

I Met a Handsome Lady
DESCRIPTION: Singer meets a lady who invites him into her parlor and says nice things; he says she can send for the preacher, he'll be ready and have his shoes greased. The preacher says she is too young; all sit down to a supper of chicken and underdone turkey
AUTHOR: Unknown; some verses added by H. N. Dickens
EARLIEST DATE: 1957 (recording by H. N. Dickens)
KEYWORDS: age courting marriage wedding food party bird chickens clergy lover
FOUND IN: US(SE)
Roud #12644
RECORDINGS:
H. N. Dickens, "I Met a Handsome Lady" (on Stonemans01)
CROSS-REFERENCES:
cf. "Cindy (I)" (lyrics)
cf. "Pig at Home in the Pen" (lyrics)
cf. "Roving Gambler" (lyrics)
NOTES [18 words]: A most disjointed song, and I can't tell whether it was used as a dance tune or not (but I suspect not). - PJS
File: RcIMAHaL

I Met a Possum in the Road
DESCRIPTION: "I met a possum in the road, 'Bre'r Possum, whar you gwine?' 'I bless my soul and
thank my stars To sunt some muscadine." "I met a possum in the road, and 'shamed he looked to be. He stuck his tail between his legs And gave the road to me."

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: animal nonballad
FOUND IN: US(Ap,So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 177, (no title) (1 fragments, perhaps floating or not the same song)
File: ScNF177A

I Must And Will Get Married (The Fit)

DESCRIPTION: Mother and daughter are talking. The daughter says, "I must and will get married; I'm in the notion now" (or "...the fit comes on me now"). Mother asks who she will marry; she names the (miller Sam). If he won't agree, she'll find another

AUTHOR: unknown
EARLIEST DATE: before 1845 (broadside, Bodleian Harding B 11(4262))
KEYWORDS: marriage mother loneliness
FOUND IN: Britain(England(South)) US(Ap,MW,NE,SE)
REFERENCES (7 citations):
Williams-Wiltshire-WSRO Gi 57, "Twas on an Easter Morning" (1 text)
Sharp-EnglishFolkSongsFromSouthernAppalachians 128, "I Must and I Will Get Married" (1 text, 1 tune)
Sharp/Karpeles-EightyEnglishFolkSongs 53, "I Must And Will Get Married" (1 text, 1 tune)
Karpeles-TheCrystalSpring 141, "The Fit's Come On Me Now" (1 text, 1 tune)
Huntington-FolksongsFromMarthasVineyard, pp. 40-41, "The Fit Comes On Me Now" (1 text, 1 tune)
Musick-JAF-TheOldAlbumOf-William-A-Larkin 8, "The Fit Comes On Me Now" (1 text)
Chappell/Wooldridge-OldEnglishPopularMusic II, pp. 27-28, "The Fit's Upon Me Now" (1 tune, which may be this piece; no text is provided)
Roud #441
BROADSIDES:
Bodleian, Harding B 11(4262)[some words illegible], "The Fit Comes on me Now" ("It was on Easter Monday, the spring time of the year"), J. Pitts (London), 1819-1844; also Harding B 11(264), Harding B 11(1217), "The Fit Comes on me Now"
NLScotland, L.C.Fol.178.A.2(048), "The Tid is on Me Now," James Lindsay (Glasgow), c.1855
CROSS-REFERENCES:
cf. "Lolly-Too-Dum" (theme)
ALTERNATE TITLES:
The Fit Comes On Me Now
NOTES [21 words]: This song is thematically identical to "Lolly-Too-Dum," but the stanza form is different enough that I have separated them. - RBW
Last updated in version 5.2
File: SKE53

I Must Live All Alone

DESCRIPTION: "As I was a-walking one morning by chance, I heard a maiden making her moan... Alas! I must live all alone, alone..." Asked why she is out, she says her home is a burden. At eleven, she had sweethearts; now she has none. She hopes her sailor returns

AUTHOR: unknown
EARLIEST DATE: 1893 (Broadwood)
KEYWORDS: love home separation sailor
FOUND IN: Britain(England(Lond))
REFERENCES (2 citations):
Broadwood-EnglishTraditionalSongsAndCarols, pp. 16-17, "I Must Live All Alone" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #62, "As I Was A-walking" (1 text, 1 tune)
Roud #1059
File: LEB016
**I Never Drink Behind the Bar**

DESCRIPTION: "I once owned a fine saloon with mirrors on the wall... 'Good morning, Pete, they say to me... Oh, will you join?' "I must decline, For I'm behind the bar. I never drink behind the bar...."" Pete describes all the things he will do, but he won't drink

AUTHOR: unknown

EARLIEST DATE: 1883 (McSorley's Inflation)

KEYWORDS: drink nonballad

FOUND IN:

REFERENCES (3 citations):
Finson-Edward-Harrigan-David-Braham, vol. II, #83, pp. 10-12, "I Never Drink Behind the Bar" (1 text, 1 tune)

ADDITIONAL: Richard Moody, _Ned Harrigan: From Corlear's Hook to Herald Square_, Nelson Hall, 1980, after p. 54, "I Never Drink Beind he Bar" (a copy of the sheet music)
Edward Harrigan, _The Mulligans_, G. W. Dilingham, 1901, p. 81, "(no title)" (1 fragment, of the chorus, slightly different from the published sheet music)

Roud #V37806

RECORDINGS:
Mick Moloney, "I Never Drink Behind the Bad" (on HarriganBrahamMaloney)

NOTES [338 words]: For background on Harrigan and Braham, see the notes to "The Babies on Our Block."

Franceschina, p. 152: "Six new numbers were introduced in _McSorley's Inflation_, each receiving a 'heel and toe' accompaniment in the gallery, which indicted immediate audience approval. 'I Never Drink Behind the Bar, sung by Harrign, assisted by John Wild and James Fox (in the supporting role of Major Wabble) was a patter story song with a schottische 'echo' chorus that proved quite popular with the crowd."

The drama "dealt with Peter McSorley (Harrigan), a tenement landlord and candidate for the local coronership. Ashamed of the successful poultry-stall run in Washington Market by his wife, Bridget (Tony Hart), McSorley attempts to destroy her seller's permit. Bridget hides the document in her mattress, which is subsequently taken away by a black politician, Rufus Rhubarb (John Wild), at McSorley's request. Bridget follows the mattress robber to his home, where a group of African Americans are assembled to hear the political platforms of McSorley and his opponent, Coroner Slab (Edward Burt). Bridget, with the help of the female constituency, manages to recapture the bed, and McSorley, who has been knocked out by Tom Tough (Michael Foley), a bruiser in the employ of Coroner Slab, decides against a political career and vows never again to try to interfere with his wife's poultry business."

Moody, p. 133, explains that "Dan Mulligan [hero of a whole series of Harrigan plays; see again the notes to "Babies on Our Block"] had been rechristened Peter McSorley to honor the saloon [McSorley's Saloon, later McSorley's Old Ale House, a landmark near where the play was performed] and to take account of Yeaman's absence from the company" [Annie Yeamans played Cordelia Mulligan, wife of Dan Mulligan, and her absence was temporary -- she was still visiting Harrigan in the last days of his life]. The play premiered November 27, 1882 (Moody, p. 132).

For another song from "McSorley's Inflation, see "McNally's Row of Flats." - RBW

Bibliography


_Last updated in version 5.2_

File: HaBrINDB

**I Never Saw a Man Speak Like This Man**

DESCRIPTION: Chorus: "Look at death (x2), She's traveling through the land (x2), For I never saw a man speak like this man." Verses include "I heard such rambling in the sky ... I thought my Lord was passing by"

AUTHOR: unknown

EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)
I Never Will Marry [Laws K17]

DESCRIPTION: The singer meets a fair woman by the seashore. She (is reading a letter which) reveals that her lover is dead. The singer asks her to marry him. She vows she never will marry, and ensures it by drowning herself

AUTHOR: unknown

EARLIEST DATE: 1906 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: love death suicide

FOUND IN: Britain(England(South),Scotland(Aber)) US(Ap,SE,So)

REFERENCES (11 citations):
Laws K17, "Down by the Sea Shore"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 167-168, "The Lover's Lament for her Sailor" (2 texts)
Randolph 84, "Down by the Sea-Shore" (2 texts plus 1 fragment and 1 excerpt, 2 tunes)
McNeil-SouthernFolkBalladsVol1, pp.130-131, "The Maiden's Lament" (1 text, 1 tune)
Bush-FSofCentralWestVirginiaVol5, pp. 74-75, "I Never Will Marry" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 114, "I Never Will Marry" (1 text, 1 tune)
Greig/Duncan6 1244, "The Banks of the Bann" (2 texts, 2 tunes)
Williams-Wiltshire-WSRO Ox 296, "My Love Is Gone"; Williams-Wiltshire-WSRO Wt 489, "My Love's Dead" (2 texts)
Seeeger-AmericanFavoriteBallads, p. 29, "I Never Will Marry" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 181, "I Never Will Marry" (1 text)
DT 405, CONSTLOV NEVMARRY* (FORSAKMM)

RECORDINGS:
Carter Family, "I Never Will Marry" (Montgomery Ward M-7356, c. 1935; Bluebird B-8350, 1940)
Texas Gladden w. Hobart Smith, "I'm Never to Marry" (Disc 6080, 1940s; on USTGladden01)
Pete Seeger, "I Never Will Marry" (on HootenannyCarnegie) (on PeteSeeger27)

CROSS-REFERENCES:
cf. "Chowan River" (theme)
cf. "Oh! My Love's Dead" (lyrics; see NOTES)

ALTERNATE TITLES:
The Shells of the Ocean

NOTES [107 words]: Although most traditional collections of this are from the twentieth century, there are many related broadsides -- and it appears that there was a nineteenth century parody. Called "Oh! My Love's Dead," it appears on pp. 70-71 of Scott-EnglishSongBook, and is said to have words by Charles Sloman and to have been sung by Sam Cowell (for whom see the notes for "Billy Barlow (II)"). Cowell died in 1864, so that would seem to be an EARLIEST DATE for this song.

Roud lumps this in with the "standard" versions of Laws K17. But it is clearly a rewrite, and not traditional, so I would not list it as an actual version but rather a parody. - RBW

Last updated in version 6.0

File: LK17
I Never Will Turn Back Any More

DESCRIPTION: "When I was a boy I had a little mule That I always rode to Sunday School. Lord, I never will turn back any more." Humorous stanzas of religious life: The mule "got in an awful way"; the singer meets Satan in a meadow or runs into a hornet's nest

AUTHOR: unknown
EARLIEST DATE: 1939 (Brown)
KEYWORDS: religious humorous floating verses
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 345, "I Never Will Turn Back Any More" (1 text)
Roud #11739
CROSS-REFERENCES:
cf. "Chased Old Satan Through the Door" (floating verses)
NOTES [31 words]: This reads like a humorous take on a church hymn; several of the verses float. It looks a lot like "Chased Old Satan Through the Door," but that seems to be built on a different hymn. - RBW
File: Br3345

I Often Think of Writing Home

DESCRIPTION: Singer, a California miner, often thinks of writing to his family, but seldom does; he's half a mind to tell them he's coming home. "For it keeps a man a-hunting round to keep up with the times And pen and ink is very scarce for people in the mines...."

AUTHOR: unknown
EARLIEST DATE: 1858 (Put's Golden Songster)
KEYWORDS: homesickness loneliness poverty home separation travel mining hardtimes nonballad
HISTORICAL REFERENCES:
1848 - gold found in Sutter's Mill, California.
1849 - multitudes of easterners emigrate west, hoping to "make their pile"
FOUND IN: US(SW)
RECORDINGS:
Logan English, "I Often Think of Writing Home" (on LEnglish02)
CROSS-REFERENCES:
cf. "My Irish Molly-O" (tune)
File: RcIOTOWH

I Once Had a Granny

DESCRIPTION: "I once had a granny And songs she had many And there ne'er will be any Shall sing them so well." She sang as she baked "of lovers who parted ... Of soldiers and sailors Of tinkers and tailors ...." Before she died she bade the singer not to cry.

AUTHOR: Hugh Quinn (1884-1956) (source: Hammond-SongsOfBelfast)
EARLIEST DATE: 1952 (_Rann Magazine_ Summer 1952, according Roud)
KEYWORDS: music nonballad family
FOUND IN: Ireland
REFERENCES (1 citation):
Hammond-SongsOfBelfast, p. 17, "I Once Had a Granny" (1 text, 1 tune)
Roud #5109
File: Hamm017

I Once Had a Sweetheart

DESCRIPTION: "I once had a sweetheart but now I've none. He's gone to old Kentucky to never return." "I once was a snowbird but now I'm a lark"; she dreams of her sweetheart smiling at her, but it is not true. They will lock their love up and throw away the key.

AUTHOR: unknown
I Once Had a True Love

DESCRIPTION: Singer bids adieu to Molly whose parents slight him for his "want of gear". He dreams she comes to him and says "it will not be long love, till our wedding day". Floating lines. But she is not here. "I'll think of you Molly when I am alone".

AUTHOR: unknown

EARLIEST DATE: 1960 (Tunney-StoneFiddle)

KEYWORDS: love rejection dream floating verses nonballad

FOUND IN: Ireland

REFERENCES (1 citation):
Tunney-StoneFiddle, p. 153, "I Once Had a True Love" (1 text)

RECORDINGS:
Paddy Tunney, "I Once Had a True Love" (on IRPTunney03)

CROSS-REFERENCES:
cf. "If I Were a Fisher" (floating verses)
cf. "She Moved Through the Fair" (floating verses)

NOTES [109 words]: The "floating lines" include "if I was a fisher ... and my love was a salmon" and "if I was a blackbird and had wings to fly"; there are also lines that are more explicit than most floaters I have seen: "In a grove of green laurels I'd lay my love down And with my strong wings I would her surround" and "Since the notion has took me to make my own will Sure my own rod beats sorest and does hurt me still."

Tunney-StoneFiddle notes Tunney's hearing this song in 1960. He makes it "the original traditional song" behind Padraic Collum's "She Moved Through the Fair." Also see his comment on "My Young Love Said to Me" at "She Moved Through the Fair." - BS

Last updated in version 4.4

File: TSF153

I Once Loved a Beautiful Lady

DESCRIPTION: Singer, unjustly jealous of his sweetheart, tells her "her love was untrue." He goes to her home to make up and propose, but finds she has died. He blames himself, and hopes for forgiveness and to see her again "in that bright happy land"

AUTHOR: unknown

EARLIEST DATE: 1932 (Carter Family recording)

KEYWORDS: grief jealousy courting accusation beauty death mourning lover

FOUND IN: Canada(Newf)

Roud #17335

RECORDINGS:
Carter Family, "Why There's a Tear in My Eye" (on "The Carter Family 1930-1932," JSP Records JSP7701C CD (2010))
John Molloy, "I Once Loved a Beautiful Lady" (on MUNFLA-Leach)
Bill Monroe and his Bluegrass Boys, "The Old Man's Story" (1938, Bluebird B 7425, 2003, "Bill Monroe and his Bluegrass Boys - The Monroe Brothers 1937-1938," JSP Records CD JSP7712B)

File: MunLIOLB
**I Onct Was Young**

DESCRIPTION: "I onct was young but now I'm old, Am blind, but yet I have a soul, That soul to save... Or else sink down to endless woe." "My threescore years is at an end." "I have three sons before me gone... By faith through prayer we'll win the day."

AUTHOR: unknown

EARLIEST DATE: 1937 (Scarborough)

KEYWORDS: injury death religious

FOUND IN: US(So)

REFERENCES (1 citation):
Scarborough-ASongCatcherInSouthernMountains, pp. 40-41, (no title) (1 text)
ST ScaSC040 (Partial)
Roud #8814

NOTES [33 words]: Reportedly composed by the uncle of Grandma Bell on his deathbed. There are quite a few hints of older songs, though; I suspect he adapted rather than wrote. And, yes, that's "onct" in the title. - RBW

File: ScaSC040

**I Owe Ten Dollars to O'Grady**

DESCRIPTION: "My coat was getting shabby, my pants were just as bad," so the singer visits the tailor O'Grady -- and fails to pay: "I owe ten dollars to O'Grady, and you'd think he had a mortgage on my life." The singer beats O'Grady when the tailor arrives to collect

AUTHOR: unknown

EARLIEST DATE: 1927 (Finger-FrontierBallads)

KEYWORDS: clothes hardtimes money fight

FOUND IN:

REFERENCES (1 citation):
Finger-FrontierBallads, p. 52, "I Owe Ten Dollars to O'Grady" (1 text)
Roud #8831

File: Fing052

**I Picked My Banjo Too**

DESCRIPTION: "Come all you sons of freedom, Come listen unto me...." "I used to be a rebel, I wandered from the Lord...." "The conflict between two parties, the gray coats and the blue, I volunteered for freedom, And picked my banjo too." But he then turns to Jesus

AUTHOR: unknown

EARLIEST DATE: 1936 (Brown)

KEYWORDS: religious music freedom soldier slave

FOUND IN: US(Ap,SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 594, "I Picked My Banjo Too" (1 text)
Thomas-BalladMakingInMountainsOfKentucky, pp. 175-177, (no title listed, but perhaps to be called "Rufus Mitchell") (1 text)
Roud #11904

CROSS-REFERENCES:
cf. "The Southern Wagon (Confederate)" (lyrics, themes)

NOTES [114 words]: I have to suspect that this was composed in imitation of "The Southern Wagon," but I can't prove it.
It also shows signs of conflation: On the one hand, a slave who joins the Union armies (common and natural enough), on the other a banjo-picking sinner brought back to Christianity (and induced to give up the banjo). The problem with "that" is that almost all slaves were Christian -- and played the banjo anyway.
Frankly, the result looks like a modern banjo joke. And I'll also say that, instead of burning his banjo, the singer should have bashed that alleged preacher over the head with it. If he had to ruin the instrument, at least do something useful with it along the way. - RBW

File: Br3594
I Promised the Lord

DESCRIPTION: Chorus: "I promised the Lord that I would hold out (x3) If he meet me in Galilee."
Verses: Singer would meet Jesus in the air and asks for new wings if the old pair fails. Singer finds a resting place in Jesus

AUTHOR: unknown
EARLIEST DATE: 2014 (USSealsIsland03)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)

RECORDINGS:
Minnie Gracie Gadson, "I Promist de Lawd" (on USSealsIsland03)

NOTES [40 words]: In Mark 16:7 (followed by Matthew 28:7), the resurrected Jesus tells the women at the tomb to tell the disciples and Peter to meet him in Galilee. This is presumably a reference to that. The story is rather different in Luke and John. - RBW

Last updated in version 4.1
File: RcIPrdL

I Ride an Old Paint

DESCRIPTION: "I ride an old paint, I lead an old Dan/dam... Ride around, little dogies, ride around 'em slow...." Verses on various topics: The cowboy's travels, the strayed children of Old Bill Jones, the cowboy's hopes for his funeral

AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: cowboy horse rambling funeral children
FOUND IN: US(So,SW)

REFERENCES (10 citations):
Larkin-SingingCowboy, pp. 33-35, "I Ride an Old Paint" (1 text, 1 tune)
Lomax/Lomax-FolkSongUSA 63(B), "Old Paint" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, pp. 12-13, "I Ride an Old Paint" (1 text, 1 tune)
Scott-TheBalladOfAmerica, pp. 260-261, "I Ride an Old Paint" (1 text, 1 tune)
Botkin-TreasuryOfAmericanFolklore, pp. 857-858, "I Ride an Old Paint" (1 text, 1 tune)
Tinsley-HeWasSinginThisSong, pp. 126-129, "I Ride an Old Paint" (1 text, 1 tune)
Abernethy-SinginTexas, pp. 85-87, "Ridin' Old Paint" (1 text, 1 tune)
Seeger-AmericanFavoriteBallads, p. 25, "I Ride An Old Paint" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 106, "I Ride An Old Paint" (1 text)
DT, RIDEPNT*

RECORDINGS:
Almanac Singers, "I Ride an Old Paint" (General 5020B, 1941; on Almanac01, Almanac03, AlmanacCD1)
Harry Jackson, "I Ride an Old Paint" (on HJackson1)
Tex Ritter, "A-Ridin' Old Paint" (Conqueror 8144, 1933; on BackSaddle)
Pete Seeger, "I Ride an Old Paint" (on PeteSeeger17)

CROSS-REFERENCES:
cf. "Goodbye, Old Paint"

File: LxU063B

I Rock from Selma

DESCRIPTION: "I rock from Selma, ting tang, I'm a Georgia ruler, ting tang, I'm a Mobile gentleman, Susie-annah, Loan me de goar to drink water!" "Den all back-shuffle and clap yo' hands." "Come shuffle up, ladies, ting tang, Oh Miss Williams, ting tang."

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: dancing nonballad
FOUND IN: US(So)

REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 114, (no title) (1 short text)

NOTES [23 words]: This sounds like it's made up of floating verses -- but it isn't; none of the lyrics
I Saw a Sight All In a Dream
DESCRIPTION: "I saw a sight all in a dream, There's things before I never saw," the singer sees people following the Redeemer's path. A mother prays that her children be taken care of. Her life is a warning; "she is paid the debt we all must pay".
AUTHOR: unknown
EARLIEST DATE: 1955 (Roberts-SangBranchSettlers)
KEYWORDS: dream death mother family
FOUND IN: US(Ap)
REFERENCES (1 citation):
Roberts-SangBranchSettlers, #36, "I Saw a Sight All In a Dream" (1 text, 1 tune)
Roud #3400
File: Robe036

I Saw Esau
DESCRIPTION: "'Twas just about a year ago... I found a lass, but now, alas! I find that I have lost her." The singer repeatedly encounters her with her country cousin Esau. Chorus: "I saw Esau, he saw me, And she saw I saw Esau."
AUTHOR: unknown (Music attributed to Vincent Davies in Oliver Ditson & Co, The New Comic Songster, 1870)
EARLIEST DATE: 1870 (Oliver Ditson & Co, The New Comic Songster)
KEYWORDS: courting rejection humorous wordplay
FOUND IN: US(MW)
REFERENCES (4 citations):
Stout-FolkloreFromIowa 65, pp. 88-90, "I Saw Esau" (1 text, 1 tune)
Spaeth-WeepSomeMoreMyLady, pp. 201-202, "I Saw Esau" (1 text, 1 tune)
New-Comic-Songster, p. 61, "The Country Cousin, or, I saw Esau Kissing Kate" (1 text, 1 tune)
ADDITIONAL: Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #2, "(I Saw Esau)" (1 fragment)
Roud #4864
NOTES [24 words]: To this compare Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 202, "I Saw Esau." It's not the same song, but it's the same gimmick. - RBW

I Saw from the Beach
DESCRIPTION: "I saw from the beach, when the morning was shining, A bark o'er the waters came gloriously on." In the evening, "The bark was still there, but the waters were gone." So it is with life: spring passes and we are left "on the bleak shore alone."
AUTHOR: Thomas Moore (1779-1852)
EARLIEST DATE: 1846 (Moore-IrishMelodies-1846)
KEYWORDS: ship nonballad
FOUND IN: Ireland
REFERENCES (2 citations):
Moore-IrishMelodies-1846, p. 199, "I Saw from the Beach" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 33, "I Saw from the Beach" (1 text)
Roud #25541
File: HMHS033A

I Saw the Beam in My Sister's Eye
DESCRIPTION: "I saw the beam in my sister's eye, Can't see the beam in mine. You'd better lef' your sister door; Go keep your own door clean." "And I had a mighty battle like Jacob of old." "I didn't intend to lef' 'em go Till Jesus bless my soul."
I Saw the Light

DESCRIPTION: "I wandered so aimless, my life filled with sin That I would not let my dear Savior in." The singer had wandered "aimless" and "Like a blind man" until Jesus came to him. Then, "I saw the light, no more darkness, no more night."

AUTHOR: Hank Williams (see notes)
EARLIEST DATE: 1947 (recording, Hank Williams; see notes)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Roberts-SangBranchSettlers, #48, "Praise the Lord, I Saw the Light" (1 text, 1 tune)
Roud #3410
RECORDINGS:
Minnie Gracie Gadson, "I Saw De Light" (on USSealsIsland03)
Ola Belle Reed, "I Saw the Light" (on "Rising Sun Melodies," Smithsonian Folkways Recordings SFW CD 40202 (2010, recorded 1972))
NOTES [52 words]: The Hank Williams information is from Peter K. Siegel, Liner notes to "Friends of Old Time Music -- The Folk Arrival 1961-1965." - BS
It's interesting to note that the tune of the Roberts-SangBranchSettlers version, collected in 1955, already has a tune significantly unlike the versions of this I've heard. - RBW

Last updated in version 4.2
File: RcIStLi

I Saw the Light from Heaven (Dry Bones (I))

DESCRIPTION: "Enoch lived to be Three hundred and sixty-five And the Lord came down And took him up to heaven alive. I saw, I saw, I saw the light from heaven come shining all around." Other assorted Bible stories, such as the dry bones in the valley

AUTHOR: unknown
EARLIEST DATE: 1928 (recording, Bascom Lamar Lunsford)
KEYWORDS: religious Bible
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5757, "Dry Bones" (1 text, 1 tune)
Roud #17922
RECORDINGS:
Bascom Lamar Lunsford, "Dry Bones" (Brunswick 231, 1928; Brunswick 314, 1929; on AAFM2, BLLunsford01, Babylon)
CROSS-REFERENCES:
cf. "Ezekiel in the Valley" (theme)
cf. "Dem Bones" (theme)
cf. "Dese Bones Gwine to Rise Again" (theme)
NOTES [68 words]: Among the incidents outlined here:
* Enoch's disappearance at age 365: Gen. 5:21-24
I Saw the Pale Moon Shining on Mother's White Tombstone

DESCRIPTION: "I am a little orphan, My mother she is dead, My father is a drunkard and won't give me no bread." "I saw the pale moon shining on mother's white tombstone, The roses round it twining it's just like me." The child, with "no mother now," tells of her grief

AUTHOR: unknown

EARLIEST DATE: 1964 (recording, Betty Garland)

KEYWORDS: mother children orphan burial mourning grief

FOUND IN: US(Ap)

RECORDINGS:
   Betty Garland, "I Saw the Pale Moon Shining on Mother's White Tombstone" (on BGarland01)

CROSS-REFERENCES:
   cf. "Row Us Over the Tide" (subject)
   cf. "Orphan's Lament (Two Little Children, Left Jim and I Alone)" (subject)

I Saw Three Ships

DESCRIPTION: (While sitting on a sunny bank,) the singer sees three ships arrive on Christmas. In the ship are (pretty girls) or Mary, (Joseph), and/or (Jesus). (They/all) (sing/whistle/rejoice) as they sail on to Bethlehem

AUTHOR: unknown

EARLIEST DATE: 1666 (Forbes's Cantus)

KEYWORDS: religious Jesus nonballad ship

FOUND IN: Britain(England(Lond,West),Wales) US(Ap,MW,SE) Ireland

REFERENCES (17 citations):
   Broadwood/Maitland-EnglishCountySongs, p. 111, "As I Sat on a Sunny Bank" (1 text, 1 tune)
   Karpeles-TheCrystalSpring 98, "As I Sat on a Sunny Bank, or I Saw Three Ships" (1 text, 1 tune)
   OCroinin/Cronin-TheSongsOfElizabethCronin 147, "The Bells of Heaven" (1 text, 1 tune)
   Quiller-Couch-OxfordBookOfBallads 104, "I Saw Three Ships" (1 text)
   Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 3, "Sunny Bank"; 18, "I Saw Three Ships" (2 texts, 2 tunes)
   Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 315, pp. 141-142, "Three Ships Came Sailing In" (1 text)
   Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 53, "I Saw Three Ships Come Sailing In" (1 fragment)
   Brown/Schinhan-FrankCBrownCollectionNCFolklore4 53, "I Saw Three Ships Come Sailing In" (2 excerpts, 2 tunes)
   Ritchie-FolkSongsOfTheSouthernAppalachians, p. 43, "I Saw Three Ships" (1 text, 1 tune)
   Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 152, "As I Sat on the Sunny Bank" (1 text)
   Rickert-AncientEnglishChristmasCarols, pp. 213-214, "I Saw Three Ships"; p. 255, "As I Sat under a Sycamore Tree" (2 texts)
   Opie/Opie-OxfordDictionaryOfNurseryRhymes 471, "I saw three ships come sailing by" (2 texts)
   Baring-Gould-AnnotatedMotherGoose #331, pp. 180-181, "(I saw three ships coming by)"
   Jack-PopGoesTheWeasel, p. 252, "I Saw Three Ships" (1 text)
   Silber/FolksingersWordbook, p. 379, "I Saw Three Ships Come Sailing In" (1 text)
   DT, ISAW3SHP*


ST OBB104 (Full)

Roud #700
RECORDINGS:
Elizabeth Cronin, "The Bells of Heaven" (on IRECronin01)

BROADSIDES:
Bodleian, Douce adds. 137(22), "The Sunny Bank," T. Bloomer (Birmingham), 1821-1827; also
Harding B 7(38), Harding B 7(30), Harding B 7(37), Harding B 7(35), "As I Sat on a Sunny Bank"
("As I sat on a sunny bank")[some have no title]; Harding B 7(16), "The Sunny Bank"

CROSS-REFERENCES:
cf. "Glasgow Ships" (some lines, but not the tune)

ALTERNATE TITLES:
As I Sat Under a Sycamore Tree

NOTES [517 words]: It probably need not be pointed out that there is no Biblical basis for this story,
and that Bethlehem is nowhere near the ocean nor any body of water large enough for any kind of
ship.
This makes it worthwhile to ask, Which version is older? There are secular and Christmas versions.
The "Christmas" version is the one now widely sung, and the Combs version (the only one I think
that's traditional in America) is a religious text -- but two of Gomme's three versions are secular.
Similarly, the Opie version is set on New Year's day, and lists three pretty girls as passengers. On
the other hand, several texts refer to "Our Savior Christ and His Lady." This sounds very Catholic --
and hence probably old -- to me.
(I do note that the new year at one time was held to take place on March 25, the day Jesus was
conceived, but I don't see a hint of a connection in the song.)
Ian Bradley, in the Penguin Book of Carols, raises the question of why three ships are needed to
bring two passengers -- in his version, Jesus and Mary. This is logical, but the likely answer is that
the original included Joseph as well, but he was later written out or accidentally dropped. Bradley,
though, has a different explanation: That three ships sailed in because they were bearing the relics
of the three Magi, or perhaps the Magi themselves. Of course, the Bible nowhere says that there
were three Magi; it merely says that the Magi (unnumbered) brought three gifts.
Personally, I'd guess that three is simply an auspicious number. Sure, one ship could carry Jesus
and his mother, but three ships gives him an escort -- with the other two ships representing the
other two persons of the Trinity. - RBW

Also see Calennig, "Sandy Banks" (on Callenig, "A Gower Garland," Wild Goose WGS 299 CD
(2000)). The notes have it noted in Wales by Rev J.D. Davies in 1877. Just two ships here. - BS
OCroinin/Cronin-TheSongsOfElizabethCronin has the form and "Christmas day in the morning"
common with "I Saw Three Ships" but has none of the usual lines.
OCroinin/Cronin-TheSongsOfElizabethCronin: "The bells of heaven began to ring... The bells of
hell began to blow... The gates of heaven were dressed in white... The gates of hell were dressed
in black... I'll buy for you a little red book... I'll send you up to school to heaven....."
My inclination is to split OCroinin/Cronin-TheSongsOfElizabethCronin from the rest of Roud #700
but sources frequently refer to a 1794 Ritson citation in Scottish Songs that link the "bells of
heaven" to "I Saw Three Ships." I don't have the 1794 edition but, from the 1869 edition: "[an]
Aberdeen collection, printed in 1666, contains many songs of a much earlier period.... At the end of
the same publications are three singular compositions ... which are conjectured to have been sung
by peasants in the Christmas holidays before the Reformation; the music is a church chant [f: ...
Our Lord harped, our lady sang, And all the bells of heaven they rang, On Christ's sunday at morn"
(Ritson,Scottish Songs (Glasgow: Hugh Hopkins, 1869 ("Digitized by Google")) Vol. I p. 99). - BS

I See Paris, I See France

DESCRIPTION: "I see Paris (London, New York), I see France, I see someone's underpants"
AUTHOR: unknown
EARLIEST DATE: 1970 (Sackett/Koch-KansasFolklore)
KEYWORDS: clothes nonballad
FOUND IN: US(MW)
REFERENCES (1 citation):
Sackett/Koch-KansasFolklore, p. 119, "(I see London (Paris))" (1 text); compare the next item,
"Teacher, teacher, I declare, I see someone's underwear"
NOTES [20 words]: Not a game, just a nasty rhyme -- but common enough that even I heard it on
playgrounds, so I'm including it here. - RBW
I See the Moon

DESCRIPTION: "I see the moon, the moon sees me, God bless the (moon/sailors) and God bless me."

AUTHOR: unknown

EARLIEST DATE: 1784 (Gammer Gurton's Garland, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: nonballad religious

FOUND IN: US(MW) Britain(England)

REFERENCES (4 citations):
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 356, "I see the moon" (1 text)
- Baring-Gould-AnnotatedMotherGoose #425, p. 202, "(I see the moon, and the moon sees me)"
- Dolby-OrangesAndLemons, p. 176, "I See the Moon" (3 texts)

ADDITIONAL: Walter de la Mare, _Come Hither_, third edition, 1928, notes to #444 ("I see the moon") (1 short text)
Roud #19690

NOTES [67 words]: I believe I learned this, or the first line of it at least, somewhere in my youth, with a tune similar to the "Fiddle-I-Fee" versions of "I Had a Little Rooster." I know of no folk recordings, but that seems to imply some sort of tradition somewhere. And I have seen variants printed in non-folk sources. Apparently there was a very popular recording issued some decades back, but I know no details. - RBW

I Shall Not Be Moved

DESCRIPTION: "I shall not, I shall not be moved/Just like a tree that's planted by the water/I shall not be moved". Other verses substitute "I'm sanctified and holy, I shall not be moved..." "I'm on my way to heaven..." etc..

AUTHOR: Alfred H. Ackley

EARLIEST DATE: 1906 (Ackley, "Hymns for His Praise No. 2")

KEYWORDS: virtue floatingverses nonballad religious

FOUND IN: US(SE)

REFERENCES (4 citations):
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 596, "I Shall Not Be Blue" (2 texts)
- Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, pp 221-222, "I Shall Not Be Moved" (1 text, 1 tune)
- Jackson-WakeUpDeadMan, pp. 288-289, "I Shall Not Be Moved" (2 texts, 1 tune)
- Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 240, "I Shall Not Be Moved" (1 text)

RECORDINGS:
- A. P. Carter Family, "I Shall Not Be Moved" (Acme DF-103, n.d. but prob. early 1950s)
- Rev. Edward Clayborn, "I Shall Not Be Moved" (Vocalion 1243, 1929; rec. 1928)
- Davis & Nelson, "I Shall Not Be Moved" (Paramount 3186/Broadway 8189/QRS 9023, 1930)
- Jimmie Dickens, "I Shall Not Be Moved" (Columbia 21068, 1953; rec. 1952)
- Dixie Reelers, "I Shall Not Be Moved" (Montgomery Ward M-7100, 1937; Bluebird B-7958, 1938; rec. 1936)
- Folkmasters, "I Shall Not Be Moved" (on Fmst01)
- Roosevelt Graves, "I Shall Not Be Moved" (Paramount 12974, 1930; rec. 1929; on StuffDreams1)
- George Herod, "I Shall Not Be Moved" (on MuSouth07)
- Harmonizing Four, "I Shall Not Be Moved" (Gotham G772, rec. early 1950s)
- Harvesters, "I Shall Not Be Moved" (Columbia 41074, 1957)
- I. C. Glee Club, "I Shall Not Be Moved" (OKeh 8872, 1931; rec. 1930)
- Kentucky Holiness Singers, "I Will Not Be Removed" (Vocalion 5439; rec. 1930)
- Frank & James McCravy, "I Shall Not Be Moved" (Brunswick 196, 1928; Brunswick 3784, 1928; Oriole 8103, c. 1932; rec. 1927) (Banner 32308, 1931)
Charley Patton, "I Shall Not Be Moved" (Paramount 12986, 1930; rec. 1929)
Rev. D. C. Rice & congregation "I Shall Not Be Removed" (Vocalion 1675, 1932; rec. 1929)
Joe & Emma Taggart, "I Will Not Be Removed" (Vocalion 1062, 1926)
Taskiana Four, "I Shall Not Be Moved" (Victor 20183, 1926)
Utica Jubilee Singers, "I Shall Not Be Moved" Victor 24113, 1932)

CROSS-REFERENCES:
cf. "We Shall Not Be Moved"

NOTES [54 words]: I include this hymn, common in African-American tradition, primarily because it formed the basis for the labor/civil rights anthem, "We Shall Not Be Moved." For the story of that song, see its entry. - PJS
As Paul says, it does have a place in tradition -- e.g. it is nearly the only pure hymn in Jackson-WakeUpDeadMan. - RBW

Last updated in version 5.2

File: RcISNBM

I Shoo Shiwawa

DESCRIPTION: The boys on the football team love a girl. They ask how her father/boyfriend is. He died last night from eating raw fish. A player demonstrates how he died [Opie/Opie-TheSingingGame:"one girl falls into the other girl's arms"]

AUTHOR: unknown

EARLIEST DATE: 1983 (Opie/Opie-TheSingingGame)

KEYWORDS: love death food playparty

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Opie/Opie-TheSingingGame, p. 480, ("I know a little Dutch girl") (1 text)

NOTES [123 words]: Opie/Opie-TheSingingGame: "An amalgam of 'I Am a Pretty Little Dutch Girl', whose tune it uses, 'O Susie Anna' [for the name of the Dutch girl and chorus], and a quadruple 'Hi tiddley i ti' ending."
As David Rowan points out, the action in the Opie/Opie-TheSingingGame text also goes with another text, "I Shoo Shiwawa": "How was your boyfriend, all right? Down in the fish shop, last night. What did he die of? Raw fish. How did he die then? Like this...." In this version the Dutch girl becomes an English girl, and her name changes from "Hi Susie Anna" to "I Shoo Shiwawa."
(Source: David Rowan, "Have Children Really Forgotten How to Play?" at the DavidRowan site, reprinted from the (UK) Times Magazine, Saturday, May 21, 2005). - BS

Last updated in version 2.6

File: OpGa480C

I Shot My Poor Teacher (With a Big Rubber Band)

DESCRIPTION: "On top of (something), All covered with (something), I shot my poor teacher With a (big) rubber band. I shot her with glory, I shot her with pride. I hardly could miss her; she's forty feet wide." The student describes harassing, killing, burying teacher

AUTHOR: unknown

EARLIEST DATE: 1975

KEYWORDS: humorous homicide abuse burial parody derivative

FOUND IN: US(MW)

REFERENCES (1 citation):
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 93, "I Shot My Poor Teacher" (1 text, tune referenced)
Roud #16483

CROSS-REFERENCES:
cf. "On Top of Old Smokey" (tune)

NOTES [24 words]: The proof that this is a folk song is that I've learned at least two versions in my life. It's just that few adults will admit to knowing it. - RBW

Last updated in version 5.0

File: PHCF5993
I Sing of a Maiden that Is Makeless (Matchless, Mateless)

DESCRIPTION: "I sing of a maiden that is matchless/mateless, King of all kings To her son she chose." Jesus arrives as still as dew in April to his mother's bower."Mother and mayden Was never none but she. Well may such a lady God's mother be."

AUTHOR: unknown

EARLIEST DATE: c. 1430 (British Library -- Sloane MS. 2593)

KEYWORDS: religious Jesus nonballad childbirth MiddleEnglish

FOUND IN:

REFERENCES (15 citations):
Hirsh-MedievalLyric-MiddleEnglishLyricsBalladsCarols #12, "(I syng of a mayden)" (1 text); there is a photo of the manuscript on p. 39
Rickert-AncientEnglishChristmasCarols, p. 6, "As Dew in April" (1 text)
Sidgwick/Chambers-EarlyEnglishLyrics LIV, p. 107, "(no title)" (1 text)
Steivick-OneHundredMiddleEnglishLyrics 38, "(no title)" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #1367
DigitalIndexOfMiddleEnglishVerse #2281

Douglas Gray, _The Oxford Book of Late Medieval Verse and Prose_, Oxford University Press, 1985, p. 161, "I Sing of a Maiden" (1 text)
Maxwell S. Luria & Richard Hoffman, _Middle English Lyrics_, a Norton Critical Edition, Norton, 1974, p. 170, "I Sing of a Maiden" (1 text)
Karen Saupe, editor, _Middle English Marian Lyrics_, TEAMs (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 1998, #13, p. 61, "(I syng of a myden)" (1 text)
R. T. Davies, editor, _Medieval English Lyrics: A Critical Anthology_, 1963, #66, p. 155, "I Sing of a Maiden" (1 text)
Karin Boklund-Lagopolou, _I have a yong suster: Popular song and Middle English lyric_, Four Courts Press, 2002, p. 67, "(I syng of a maiden)" (1 text)
Carleton Brown, editor, _Religious Lyrics of the XVth Century_, Oxford University Press, 1939, #81, p. 119,"The Maiden Makeless" (1 text)

MANUSCRIPT: {MSSloane2593}, London, British Library, MS. Sloane 2593, folio 10

NOTES [551 words]: When I started adding Middle English texts to the Index, I for a very long time resisted including this -- although it is found in the extremely important MS. Sloane 2593, that is the only full text, which is not much attestation, and to me it looks like a church piece, not folk. However, it is extremely well-known and liked -- e.g. Hirsh-MedievalLyric-MiddleEnglishLyricsBalladsCarols, p. 47, declares it "Quite possibly the greatest of all Middle English lyrics, a sophisticated, allusive, and engaging poem, which is both simple yet complex, affecting yet detached, reflective yet celebratory. Just as poems about the Nativity often encode Christ's passion, so this poem, so ostensibly about the Annunciation, encodes Christ's birth, which it identifies both in natural and scriptural imagery, and as a lover coming to his beloved." Many college English courses include it in their texts.

And there is a brief citation in a sermon of the period, which it has been claimed is evidence that it was widely known. I am far from sure I agree, but when in doubt, I index. The citation, according to the DigitalIndexOfMiddleEnglishVerse, is from Oxford, Bodleian Library Barlow 24, folio 188: "Mayde wyff and moder whas neuer but ye, Well may suche a Lady Goddys modyr be" -- an English text within a Latin sermon.

Also, the great scholar W. W. Greg saw similarities to a poem, "Nu is fules singet hand maket hure blisse," which is found in MScambridgeTrinity323: Cambridge University, Trinity College MS. 323, the manuscript which contains "Judas" [Child 23] (Boklund-Lagopolou, p. 67).

In addition to printing the text, Luria and Hoffman include four papers about this piece (only a tiny fraction of the critical literature) by Thomas Jemielity and Stephen Manning, D. G. Halliburton, and Leo Spitzer (pp. 325-349).

Hirsh (following various others) suggests that the stillness mentioned repeatedly in this song is derived from Wisdom of Solomon (the supposed source of a lot of Christmas material that bears only the faintest relation to the claimed source). In this case, the allusion is to Wisdom 18:13-15, given in the New Revised Standard Version as:

[13] ...God's child [the Greek says "son"].
For while gentle silence enveloped all things,
and night in its swift course was now half-gone,
your all-powerful word leaped from heaven, from the royal throne...

Hirsh also mentions Isaiah 26:19 ("For your dew is a radiant dew") and Hosea 14:6 (actually 14:5, "I will be like the dew to Israel") as "a symbol for renewal and joy." One might perhaps add Judges 6:36-40, where Gideon asks God for two signs involving dew on a sheepskin.

According to George Arthur Buttrick et al, editor, *The Interpreter's Dictionary of the Bible*, four volumes, 1962 (a fifth supplementary volume was published later), volume I, p. 839, "As a figure of speech, 'dew' represents abundant fruitfulness (Gen. 27:28), refreshment and renewing (Ps. 110:3, Hos. 145-H[ebrew] 14:6), what is beyond man's powers (Mic. 5:7-H[ebrew] 5:6), a silent coming (II Sam. 17:2), impermanence (Hos. 13:3), and exposure (Song of S. 5:2)." Obviously all but the last two fit with this poem.

The piece was set to music by Benjamin Britten.

For more on manuscript Sloane 2593, see the notes to "Robyn and Gandeleyn" [Child 115]. - RBW

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I Sowed Some Seeds

DESCRIPTION: The singer courts his landlord's daughter: "being a stranger I fell in danger." "I sowed some seed, all in some grove ... [where] grows no green." The landlord's daughter must "reap the seed that I have sown." She has a son.

AUTHOR: unknown

EARLIEST DATE: 1906 (Reeves-The Everlasting Circle)

KEYWORDS: sex childbirth pregnancy

FOUND IN: Britain(England(South))

REFERENCES (2 citations):
Reeves/Sharp-The Idiom Of The People 45, "I Sowed Some Seeds" (1 text)
Reeves-The Everlasting Circle 72, "I Sowed Some Seeds" (1 text)

Roud #914

File: ReSh045

I Struck for Better Wages

DESCRIPTION: "I struck for better wages and they said I was a fool, And the crafty 'agitator' merely used me as a tool." His children starve; they say it serves him right, because it hurts the economy -- except at election time, when the politicians pander

AUTHOR: unknown (one edition attributes it to "Kudyard Ripling")

EARLIEST DATE: 1893 (Auckland "New Zealand Herald," according to Bailey/Roth-Shanties By The Way-NZ)

KEYWORDS: political New Zealand hardtimes strike

FOUND IN: 

REFERENCES (3 citations):
Bailey/Roth-Shanties By The Way-NZ. p. 84, "I Struck for Better Wages" (1 text)
Colquhoun-NZ-Folksongs-Song Of A Young Country, p. 84, "I Struck for Better Wages" (1 text, 1 tune)
Garland-Faces In The Firelight-NZ, p. 166, "(I Struck for Better Wages)" (1 excerpt)

File: BaRo084

I Tend the Leers for Seven Years

DESCRIPTION: "I tend the leers for seven years, And now I am the boss, I am the boss, I am the boss, I am the boss, you see." A song to tease a worker promoted to foreman. (Leers were annealing chambers in glassworks.)

AUTHOR: unknown

EARLIEST DATE: 1949 (Nestler)

KEYWORDS: boss work

FOUND IN: US(MA)

REFERENCES (1 citation):
I Think I'll Get Wed When the Roses is Red

DESCRIPTION: "I think I'll get wed When the roses is red, And the weather is lovely and dry. Hand in hand we will stand, At the altar we'll stand, At the altar united to be."

AUTHOR: unknown
EARLIEST DATE: 1924 (England)
KEYWORDS: marriage
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
ADDITIONAL: George Allan England, _Vikings of the Ice: Being the Log of a Tenderfoot on the Great Newfoundland Seal Hunt_ (also published as _The Greatest Hunt in the World_), Doubleday, 1924, p. 233, "(no title)" (1 excerpt)
NOTES [49 words]: England describes this as a sentimental ballad, and everything else he cites in his book has been printed in some other folk collection, so I'm including it. But I don't recognize his fragment as part of anything else, so here it sits, awaiting, shall we say, union with the rest of its text. - RBW

Last updated in version 4.3

File: GAEV233

I Think They'd Be Fain that Wad Follow Wi' You

DESCRIPTION: The singer complains that some girls have one or even two lads, but none will have him. He says he would make a good and loving match but even black Maggie "bade me be gone, for an aul' stoopid soo"

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan7)
KEYWORDS: courting nonballad bachelor
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1389, "I Think They'd Be Fain that Wad Follow Wi' You" (1 text, 1 tune)
Roud #7248
CROSS-REFERENCES:
cf. "The Howes o' Glenorchy" (tune, per Greig/Duncan7)

File: GrD81389

I Thought I Saw My Brother

DESCRIPTION: Chorus: "It fit him very well (x2), He put on a starry crown, And it fit him very well." Verses: "I thought I saw my brother When he entered the bright kingdom." "Swing me chariot swing me All my trials with me."

AUTHOR: unknown
EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)
KEYWORDS: nonballad religious
FOUND IN: West Indies(Bahamas)
REFERENCES (1 citation):
Edwards-BahamaSongsAndStories 14, "I Tho't I Saw My Brothe" (1 text, 1 tune)
NOTES [32 words]: The description is based on the Edwards-BahamaSongsAndStories text. The first two lines of each verse are followed by two tag lines: "Put on the long white robe And it fit him very well." - BS

Last updated in version 4.2

File: Edwa014

I Thought to the Bottom We Would Go

DESCRIPTION: The singer recalls a voyage "with the skipper Of a god-damned Yankee clipper" in
which "I thought to the bottom we would go." Leaving port with a large cargo of supplies and a few passengers (half of them whores), the crew narrowly averts disaster.

AUTHOR: unknown
EARLIEST DATE: 1982
KEYWORDS: ship storm hardtimes whore
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 97-98, "I Thought to the Bottom We Would Go" (1 text, 1 tune)
NOTES [22 words]: I feel quite sure that this is a fragment of something else -- but the surviving portion is so damaged that I cannot tell what. - RBW
File: MCB097

I Tickled Nancy

DESCRIPTION: "I'm living in the city, but I like the country life." The singer recalls his happy past: "I'd tickle Nancy, and Nancy'd tickle me, Before we get married, some pleasure we'd see."

AUTHOR: unknown (but probably patched up by Uncle Dave Macon)
EARLIEST DATE: 1935 (recorded by Uncle Dave Macon)
KEYWORDS: courting
FOUND IN: US
Roud #18323
RECORDINGS:
Uncle Dave Macon, "I'll Tickle Nancy" (1935)
CROSS-REFERENCES:
cf. "She Tickled Me" (theme)
NOTES [25 words]: This is similar enough to "She Tickled me" that I considered lumping them. But the divergences are also large, and I can't find a connecting link. - RBW
File: RcITckNa

I Told Them That I Saw You

DESCRIPTION: The singer and girl of "Just Tell Them That You Saw Me" meet again. He tells her that her family "wants her to come home. Their hearts are breaking for you while far away to roam." She breaks down as she thinks of her aged mother and her childhood.

AUTHOR: George M. Cohen
EARLIEST DATE: 1922 (Dean-FlyingCloud)
KEYWORDS: mother children separation
FOUND IN: US(MW)
REFERENCES (1 citation):
Dean-FlyingCloud, p. 125, "I Told Them That I Saw You" (1 text)
Roud #9599
CROSS-REFERENCES:
cf. "Just Tell Them That You Saw Me" (characters)
NOTES [20 words]: This is a direct sequel to Paul Dresser's "Just Tell Them That You Saw Me," though with even less place in tradition. - RBW
File: Dean125

I Truly Understand You Love Another Man

DESCRIPTION: Floating verses; "I wish to the lord I'd never been born," "Who's going to shoe your foot," "I'll never listen to what no other woman says...." Chorus: "I truly understand that you love another man/And your heart shall no longer be mine."

AUTHOR: unknown
EARLIEST DATE: 1928 (recording, "Shortbuckle" Roark and family)
KEYWORDS: love floatingverses nonballad rejection
FOUND IN: US(Ap)
REFERENCES (2 citations):
Cohen/Seeger/Wood-NewLostCityRamblerSongbook, pp. 24-25, "I Truly Understand" (1 text, 1
I Tuck Me Some Corn to the County Seat

DESCRIPTION: "I tuck me some corn to the county seat, Three bushel of corn, three bushel of wheat. The miller tuck fur his millin'-turn, Three bushel of corn, three bushel of wheat."

AUTHOR: unknown

EARLIEST DATE: 1932 (JAFL 45, from Harold Greene)

KEYWORDS: miller commerce nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 179, "I Tuck Me Some Corn to the County Seat" (1 text)

Roud #6583

File: BrIII179

I Used to Have a Father

DESCRIPTION: "I used to have a father who sat and talked to me, But now I have no father -- what pleasure do I see? I looked out of the window to hear the organ play And there I saw my father as in his grave he lay."

AUTHOR: unknown

EARLIEST DATE: 1932 (JAFL 45, from Harold Greene)

KEYWORDS: death father music

FOUND IN: US(Ap)

REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, p. 247, "I Used to Have a Father" (1 short text)

Roud #4194

File: MHAp247

I Used to Work in Chicago

DESCRIPTION: The singer works in a succession of stores, asking female customers their desires, mistakenly fulfilling them and getting fired.

AUTHOR: unknown

EARLIEST DATE: 1946 (recording, Three Bits of Rhythm)

KEYWORDS: bawdy humorous

FOUND IN: Australia Britain(England) US(Ro,SW)

REFERENCES (2 citations):
Cray-EroticMuse, pp. 245-251, "I Used to Work in Chicago" (3 texts, 1 tune)

DT, CHCAGO*

Roud #4837

RECORDINGS:
Pearl Trio [Larry Vincent], "I Used to Work in Chicago" (Pearl 53-A, 1947)
Three Bits of Rhythm, "I Used to Work in Chicago" (Modern Music MM118, 1946)
I Walk the Road Again

DESCRIPTION: The singer is "a poor unlucky chap" and "very fond of rum." He has rambled far and wide, taking odd jobs here and there. Whenever things go bad, "I got up and hoisted my turkey and I walked the road again." (Now he hopes to find a job and settle down.)

AUTHOR: unknown
EARLIEST DATE: 1944
KEYWORDS: rambling work drink unemployment
FOUND IN: US(MA)
REFERENCES (1 citation):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 178, "I Walk the Road Again" (1 text, 1 tune)
ST FSC178 (Partial)
Roud #4602
CROSS-REFERENCES:
cf. "From Ogemaw" (floating lyrics)
cf. "The Feeing Time (II)" (floating lyrics)
ALTERNATE TITLES:
I'll Hit the Road Again, Boys
NOTES [28 words]: Cazden, early in his career, attributed this to the father of his informant George Edwards (who probably did adapt the text somewhat), but later retracted the claim. - RBW

I Wandered by the Brookside

DESCRIPTION: Walking by the mill at night the only sound the singer hears is her heart beating. She waits to hear one footstep or word. Finally "a touch came from behind ... the beating of our own two hearts Was all the sound I heard"

AUTHOR: words: R.M. Milnes/music: A.B. Clark ?
EARLIEST DATE: 1848 (broadside, LOCSheet sm1848 440340)
KEYWORDS: courting love separation
FOUND IN: Canada(Mar)
REFERENCES (2 citations):
Creighton-MaritimeFolkSongs, p. 35, "As I Wandered by the Brookside" (1 text, 1 tune)
Williams-Wiltshire-WSRO Ox 301, "I Wandered By a Brookside" (1 text)
Roud #2418
BROADSIDES:
Bodleian, Harding B 11(405), "As I Wandered by the Brookside," J. Cadman (Manchester), 1850-1855; also Firth b.27(524), Harding B 11(3526), "As I Wandered by the Brookside"; Harding B 11(3162), "I Wandered by the Brook Side"
LOCSheet, sm1848 440340, "I Wandered by the Brookside," Wm. Hall and Son (New York), 1848; also sm1848 440340, sm1875 08167, sm1880 15884, "I Wandered by the Brookside" (tune)
LOCsinging, as106440, "I Wandered by the Brookside," J. Andrews (New York), 1853-1859; also as106450, "I Wandered by the Brookside"

NOTES [33 words]: Broadside LOCsinging as113120: J. Andrews dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

Last updated in version 2.6

File: CrMa035
I Wanna Play Piano in a Whorehouse
DESCRIPTION: The singer tells us of his preferred profession, noting that "carnal copulation is here to stay."
AUTHOR: unknown
EARLIEST DATE: 1986
KEYWORDS: work music bawdy whore
FOUND IN: US
REFERENCES (2 citations):
Cray-EroticMuse, pp. 251-252, "I Wanna Play Piano in a Whorehouse" (1 text, 1 tune)
DT, PLAYPIAN
Roud #27846
File: EM251

I Want a Nice Little Fellow
DESCRIPTION: The singer hopes for a rich, pleasant husband so she won't spend her whole life working. Johnny promises her wealth, but mother notes that her husband made the same promise and broke it. The girl promises to return if Johnny breaks his promise
AUTHOR: unknown
EARLIEST DATE: 1927 (recording, Kelly Harrell)
KEYWORDS: courting love money hardtimes mother children father betrayal abuse technology drink
FOUND IN: US
Roud #13154
RECORDINGS:
Kelly Harrell, "I Want a Nice Little Fellow" (Victor 20867, 1927; on KHarrell02)
NOTES [45 words]: The reference to automobiles implies that this song is not much older than Harrell's recording. It also has a sort of a prohibitionist undertone. But it feels traditional. While I suspect it of being a composed song, I don't think Harrell learned it from sheet music. - RBW
File: RcIWANLF

I Want a Pretty Woman
DESCRIPTION: Call and response. Call is the singer saying he wants a pretty woman who can sell what he has grown. Response is a list of goods to be sold such as cane and corn.
AUTHOR: unknown
EARLIEST DATE: 1939 (WITrinidadVillage01)
KEYWORDS: commerce farming nonballad beauty
FOUND IN: West Indies(Trinidad)
RECORDINGS:
Allen Lovelace and Henry Williams, "I Want a Pretty Woman" (on WITrinidadVillage01)
File: RcIwaPrW

I Want a Teddy Bear
DESCRIPTION: Skipping rhyme/game. "I want a teddy bear, With blue eyes and curly hair, Up among the Eskimos, Having a game of dominoes."
AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty animal
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 105, "(I want a teddy bear)" (1 text)
File: SuSm105A
I Want Jesus to Walk With Me
DESCRIPTION: "I want Jesus to walk with me (x2). All along my pilgrim journey, I want Jesus to walk with my." "In my trials, Lord, walk with me (x2). When the shades of life are falling, Lord, I want Jesus to walk with me." "In my sorrows, Lord..." "In my troubles,"
AUTHOR: unknown
EARLIEST DATE: 1997 (Warren-EveryTimeIFeelTheSpirit)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Warren-EveryTimeIFeelTheSpirit, pp. 58-59, "I Want Jesus to Walk With Me" (1 text, 1 tune)
Roud #21566
RECORDINGS:
Gullah Kinfolk, "Walk Wit' Me" (on USSeasland04)
File: WarSp053

I Want More Religion
DESCRIPTION: "I want more religion, Lord, I want more religion, Lord, I want more religion To help me unto God. Religion makes me happy And then I want to go To leave this world of sorrow and trouble here below. Fathers, aren't you happy, And don't you want to go...."
AUTHOR: unknown
EARLIEST DATE: 1930 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: religious nonballad death
FOUND IN: US(MA,So)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, p. 59, "I Want More Religion" (1 text, 1 tune)
Roud #7751
File: KPL059

I Want to Be a Cowboy
DESCRIPTION: "I want to be a cowboy and with the cowboys stand, Big spurs on my bootheels and a lasso in my hand." The singer desires life on the range, hopes to get drunk in Cheyenne, and expects to "rope the slant old heathen and yank them straight to hell."
AUTHOR: unknown
EARLIEST DATE: 1922
KEYWORDS: cowboy drink derivative
FOUND IN: US(Ro)
REFERENCES (2 citations):
Pound-AmericanBalladsAndSongs, 79, pp. 173-174, "I Want to Be a Cowboy" (1 text)
Welsch-NebraskaPioneerLore, p. 10, "I Want to Be a Cowboy" (1 text)
Roud #4977
CROSS-REFERENCES:
cf. "I Want to Be an Angel" (source song, according to Welsch)
File: LPnd173

I Want to Be a Mormon
DESCRIPTION: "I want to be a Mormon And live the Mormon shine (sic.) In the shade of a big cactus And drink sweet Dixie wine. The Mormons they are happy And contented all their lives, with a little patch of carrots And their houses full of wives."
AUTHOR: unknown
EARLIEST DATE: 1947 (Hubbard-BalladsAndSongsFromUtah)
KEYWORDS: home marriage religious
FOUND IN: US(Ro)
REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah, #213, "I Want to Be a Mormon" (1 short text, 1 tune)
Roud #10898
NOTES [76 words]: Although apparently collected from a Mormon, I have to suspect this is in fact an anti-Mormon song, given that it refers to drinking (discouraged by the Mormons) and refers to the man having multiple wives. The song seems to view Mormonism as great fun (at least for the men); in fact, the Mormons had to work extremely hard to survive in Utah, and (for the obvious reason that men and women are about equally numerous) very few ever had multiple wives. - RBW Last updated in version 3.8
File: Hubb213

I Want to Be an Angel

DESCRIPTION: "I want to be an angel And with the angels stand, A crown upon my forehead, A harp in my hand. Outshine the sun (x3), And that's Beulah land."

AUTHOR: unknown
EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 233, "I Want to Be an Angel" (1 text)
Roud #18156
NOTES [27 words]: The name "Beulah," used in Isaiah 62:4, means "married"; it isn't really an appropriate name for a country, but this is not evident from the King James Version. - RBW Last updated in version 5.2
File: KiWaBlGI

I Want To Die A-Shouting

DESCRIPTION: Verse pattern is: (floating line), "I want to die a-shouting, I want to feel my Savior near, When soul and body's parting," (floating line) "I want to die a-shouting," (floating line) "I want to die a-shouting"

AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious Jesus floatingverses
FOUND IN: US(SE)
REFERENCES (1 citation):
Barton-OldPlantationHymns, p. 12, "I Want To Die A-Shouting" (1 text, 1 tune)
NOTES [74 words]: Floating lines include "Amazing grace, how sweet the sound" and "Am I a soldier of the cross."
The refrain may also be a floater. Specifically, The Camp Meeting Chorister (Philadelphia: W.A. Leary, 1844 ("Digitized by Internet Archive")), #115 pp. 109-110, ("Oh! that I had some humble place") includes the lines "I want to live a Christian here; I want to die while shouting; I want to feel my Saviour near, When soul and body's parting." - BS Last updated in version 4.0
File: Bart012A

I Want To Die Easy When I Die

DESCRIPTION: Chorus: "I want to die easy when I die, When I die When I die (x2), I want to die easy when I die Shout salvation as I fly, I want to die easy when I die, When I die" Verses, in the same pattern: "I want to see my mother (Jesus) when I die..."

AUTHOR: unknown
EARLIEST DATE: 1926 (Johnson and Johnson)
KEYWORDS: death nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (2 citations):
Parrish-SlaveSongsOfTheGeorgiaSeaslands, p. 244, ("I want a die easy when I die") (1 text)
Roud #16660
I Want to Die Like Weeping Mary

DESCRIPTION: The leader starts "I want to die like weepin' Mary," and the response to that and all other lines is "'side my Jesus." The leader continues "side by side," "any way," "sit 'side"

AUTHOR: unknown
EARLIEST DATE: 1983 (McIntosh1)
KEYWORDS: death Bible nonballad religious Jesus
FOUND IN: US(SE)
RECORDINGS:
Lucille Holloway and the McIntosh County Shouters, "I Want to Die Like Weepin' Mary" (on McIntosh1)

CROSS-REFERENCES:
cf. "Oh, Mary, Don't You Weep" ("Mary weeping" theme)

NOTES [620 words]: Mary weeping is in John 20:11-12: "But Mary [Magdalene] stood without at the sepulchre weeping; and as she wept, she stooped down, and looked into the sepulchre, And seeth two angels in white sitting, the one at the head, and the other at the feet, where the body of Jesus had lain" (King James).

On the other hand, discounting the explicit reference to weeping, the reference could be to one of the other two Marys. At the crucifixion, "Now there stood by the cross of Jesus his mother, and his mother's sister, Mary the wife of Cleophas, and Mary Magdalene" (John 19:25, King James). So Ramey -- looking at "Oh, Mary, Don't You Weep" -- believes it is Mary the mother of Jesus who weeps (Lauri Ramey, "The Theology of the Lyric Tradition in S African American Spirituals" in Journal of the American Academy of Religion, Vol. 70, No. 2 (Jun 2002 (available online by JSTOR)), p. 360).

There is no mention of either Mary's death in the Bible. What stories about that were current in the Sea Islands? - BS
The question of which Mary wept is complex. That Mary Magdalene did so in John 20 is clear, but often the reference is to Mary of Bethany. In John 11, Mary mourns for her brother Lazarus, although the weeping is not explicit. Mary is explicitly said to be the woman who anointed Jesus's feet and wiped them with her hair (John 11:2: 12:1-8). In John, she is not described as weeping, but there is a parallel in the Synoptic Gospels in which an UNNAMED woman anoints Jesus's feet at Bethany, and in Luke 7:38 this woman is said to weep, although this is not mentioned in Mark or Luke. Thus the weeping sinner might be Mary of Bethany. Or might not, of course.
[To make matters worse, there is much dispute about how many women were at the foot of the cross, because the four gospels give different lists. All, of course, were considered saints, and all had legends told about them:
* Mary mother of Jesus (John 19:25): Taken up bodily into heaven.
* Mary Magdalene (Matthew 27:56, Mark 15:40f.; John 19:25): Equated (surely falsely) with Mary of Bethany, and often said to have gone with Martha and Lazarus of Bethany (in this legend, her brother and sister) to evangelize Provence, where she died after a long life of prayer. In the east, where the equation with Mary of Bethany was less clear, there is a legend she died in Ephesus.
* Mary the mother of James and Joses/Joseph (Matthew 27:56, Mark 15:40, Luke 8:3): usually identified with one of the other Marys, so there are few explicit legends about her
* Mary the wife of Clopas (John 19:25; the grammar does not make it clear whether she is the sister of the Virgin Mary or someone else; the KJV spelling "Cleophas" is a textual corruption): Again, usually identified with one of the other Marys.
Matthew 17:56 says the mother of the sons of Zebedee was also there, but does not give her a name, unless she is also the mother of James and Joses. Mark 15:40 also lists Salome. Luke 24:10 lists Mary Magdalene, Joanna, and Mary Mother of Jesus were the ones who came to the empty tomb.
The confusion all this causes was so much that one Coptic source twisted itself into knots trying to make all these Maries into one person by saying that her father had two names, and she was born in Magdala, and she was related to James; see M(ontague) R(hodes) James, *The Apocryphal New Testament*, Oxford, 1924 (references are to the edition of 1972 of the corrected edition of 1953), p. 87.
And, as we saw, the foot of the cross the only place where a Mary weeps.
Bottom line: There were plenty of legends floating around from a very early date about how a weeping Mary died, but since they were non-Biblical, we cannot say if they are the legends the
I Want to Die Like-a Lazarus Die
DESCRIPTION: "I want to die like-a Lazarus die, Die like-a Lazarus die, I want to die like-a Lazarus die, like-a Lazarus die, like-a Lazarus die." "Titty Rita die like-a Lazarus die...."
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious death nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 98, "I Want to Die Like-a Lazarus Die" (1 text, 1 tune)
Roud #12055
NOTES [58 words]: There are two Lazaruses mentioned in the New Testament, and both die in ways which would probably be considered desirable. The first Lazarus, described in Luke 16:9ffff., is merely a character in a parable, but he dies and goes to "Abraham's bosom." The story of the second fills much of John 11, which tells how Jesus brought him back to life. - RBW

I Want to Go Back to Georgia
DESCRIPTION: Chorus: "I want to go back to Georgia, And I want to go back to Georgia." Verses float: "The 'coon he hates a ringy tail." "The higher you'll climb the cherry tree." "I won't have you to save my life... But I can get a-plenty more, For 18 cents a dozen."
AUTHOR: unknown
EARLIEST DATE: 1944 (Morris, Southern Folklore Quarterly)
KEYWORDS: travel home floatingverses courting
FOUND IN: US(SE)
REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #140, "I Want to Go Back to Georgia" (1 text, 1 tune)
Roud #5047
CROSS-REFERENCES:
cf. "Fly Around, My Pretty Little Miss" (floating lyrics) and references there

I Want to Go to Baltimore
DESCRIPTION: "I want to go to Baltimore, I want to go to France, I want to go to Baltimore To see the ladies dance."
AUTHOR: unknown
EARLIEST DATE: 1923 (Brown)
KEYWORDS: playparty travel dancing nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 101, "I Want to Go to Baltimore" (1 fragment)
Roud #7902
NOTES [10 words]: Clearly a fragment of something, but it's not clear what. - RBW

I Want To Go To Heaven
DESCRIPTION: "Give away Jordan (3x), I want to go to heaven to see my Lord." Verses include "Just let me put on my long white robe ... I'll march Jerusalem 'round and 'round"
I Want to Go to Morrow

DESCRIPTION: Singer sets out for the town of Morrow. He tries to buy a ticket to Morrow "and return tomorrow night." The agent says he should have gone to Morrow yesterday and back today, for "the train that goes to Morrow is a mile upon its way."

AUTHOR: Lew Sully
EARLIEST DATE: 1898 (sheet music published)
KEYWORDS: questions train travel railroading humorous nonsense paradox
FOUND IN: US(MW)
REFERENCES (2 citations):
Dean-FlyingCloud, pp. 32-33, "To Morrow' (1 text)
DT, MORROW
Roud #9554
RECORDINGS:
Dan W. Quinn, "I Want to Go to Morrow" (Improved Berliner 438, c. 1900; Victor [Monarch] 12, 1900)
Bert Shepard, "I Want to Go to Morrow" (Victor 899, 1901)
Harry Spencer, "How I Got to Morrow" (Columbia 855, 1902)
CROSS-REFERENCES:
cf. "Yuba Dam" (subject, such as it is, and general atmosphere)
NOTES [132 words]: Morrow, Ohio, said to be the subject of this song, is a small town just northeast of Cincinnati. - RBW
That may be, but according to the WPA guide for Kansas, the town of Morrowville "was named for its founder, Cal Morrow, State Senator (...). Until 1896 the town was called Morrow, but its name was changed to Morrowville after the railroad company had complained that its ticket agents were confused when travelers asked for 'a ticket to Morrow (tomorrow).'" Perfect timing for Lew Sully's song, published two years later. - PJS
You have me there. The only counterargument is, Why would enough people want to go to Morrow, Kansas for it to be a problem? - RBW
And, to be fair, the song does say, "There is a town called Morrow in the state of O-hi-o". Did the same thing happen twice? - PJS
File: DTmorrow

I Want To Go Where Jesus Is

DESCRIPTION: Chorus: "I Want to go where Jesus is," "To play upon the golden harp"(3x) Verse: "Jesus, my all, to heaven has gone, To play upon the golden harp, He whom I fix my hopes upon, To play upon the golden harp"
AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious Jesus music
FOUND IN: US(SE)
REFERENCES (1 citation):
Barton-OldPlantationHymns, p. 13, "I Want To Go Where Jesus Is" (1 text, 1 tune)
File: Bart013A
I Want to See Jesus (Bathe in the River)

DESCRIPTION: "I want to see Jesus in the morning -- Bathe in the river. I want to go to heaven -- Bathe in the river. Oh, chillun, get on board, Oh, chillun, get on board; Oh, Jesus is aboard, Oh, chillun, get aboard; Oh, preacher get on board."

AUTHOR: unknown

EARLIEST DATE: 1930 (Henry, from "the singing of Negroes at Skyland, Virginia")

KEYWORDS: religious nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):

Henry-SongsSungInTheSouthernAppalachians, p. 192, "I Want to See Jesus" (1 text)

CROSS-REFERENCES:

cf. "Get On Board, Little Children" (lyrics)

NOTES [74 words]: This looks a lot like "Get On Board, Little Children," but with no tune, seemingly only the one text, and several lines quite unique, I think I have to keep them separate. Henry records the second line as "Bathe in the River" (note the capitalization), implying the River Jordan and the washing away of sins. This is probably a correct interpretation, but I have avoided this usage since we do not know what the singers meant with certainty. - RBW

File: MHAp192

I Want to See My Wife

DESCRIPTION: The worker (on the rail line?) expresses his loneliness and frustration: "I want to see my wife and children, Bim!... Captain Walker, where in the world did you come from?... Captain, send me a cool drink of water...."

AUTHOR: unknown

EARLIEST DATE: 1963

KEYWORDS: work worker hardtimes loneliness separation

FOUND IN: US

REFERENCES (1 citation):

Courlander-NegroFolkMusic, pp. 94-95, (no title) (2 texts, probably partial, 1 tune)

File: CNFM094

I Want You All to Be There

DESCRIPTION: "When I get on the mountain top, I want you all to be there, And hear my wings go flippety-flop, I want you all to be there."

AUTHOR: unknown

EARLIEST DATE: 1939 (Randolph)

KEYWORDS: religious nonballad

FOUND IN: US(So)

REFERENCES (1 citation):

Randolph 455, "When I Get on Yonder Hill" (2 texts, but only the "B" fragment goes here)

Roud #911

NOTES [36 words]: Randolph, for no reason I can see, classifies this with "When I Get On Yonder Hill," a fragment of "Shule Agra." To me it looks like a fragment of a southern hymn, which was also the understanding of the informant. - RBW

File: R455

I Wante Go Home

DESCRIPTION: "I wanta go home, I wanta go home, The bullets they whistle, the cannons they roar. I don't wanta go to the trenches no more. Ship me over the sea, Where the Allemand can't get at me: O, ny! I'm too young to die, I wanta go home!"

AUTHOR: unknown

EARLIEST DATE: 1927 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)

KEYWORDS: soldier homesickness home war

FOUND IN: US

REFERENCES (2 citations):
I Was Born About Ten Thousand Years Ago (Bragging Song)

DESCRIPTION: "I was born about ten thousand years ago, And there's nothing in this world that I don't know." The singer boasts of his past accomplishments, e.g. watching Adam and Eve eat the apple (and eating the core); teaching Solomon to read....

AUTHOR: unknown

EARLIEST DATE: 1913

KEYWORDS: humorous bragging lie Bible

FOUND IN: US(Ap,MW,Ro,SE,So)

REFERENCES (14 citations):
- Randolph 410, "I Was Born About Four Thousand Years Ago" (3 texts, 2 tunes)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 426, "I Was Born About Ten Thousand Years Ago" (2 texts plus a fragment and mention of 2 more)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 426, "I Was Born About Ten Thousand Years Ago" (1 tune plus a text ringing)
- Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 187, "The Historian" (1 text, 1 tune)
- Richardson/Spaeth-AmericanMountainSongs, p. 101, "Four Thousand Years Ago" (1 text, 1 tune)
- Bush-FSofCentralWestVirginiaVol3, pp. 14-15, "10,000 Years Ago" (1 text, 1 tune)
- Sandburg-TheAmericanSongbag, pp. 330-331, "I Was Born About Ten Thousand Years Ago" (1 text, 1 tune)
- Hubbard-BalladsAndSongsFromUtah, #180, "I Was Born About Six Thousand Years Ago" (1 text)
- Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 346-350, "The Highly Educated Man" (1 text, 1 tune)
- Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 69, "I'm the Man That Rode the Mule 'Round the World" (1 text, with a final verse, and probably an extended introductory verse, by Charlie Poole)
- Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 170, "I Was Born About Ten Thousand Years Ago" (1 text)
- Silber/Silber-FolksingersWordbook, p. 26, "I Was Born About Ten Thousand Years Ago" (1 text)
- DT, (JUSTFACT) (BORN10K)

Roud #3127

RECORDINGS:
- Clarence Ashley & Tex Isley, "I'm The Man That Rode the Mule Around the World" (on Ashley01)
- Dwight Butcher, "The Man That Rode a Mule Around the World" (Victor 23810, 1933)
- Fiddlin' John Carson, "When Abraham and Isaac Rushed the Can" (OKeh 40181, 1924)
- Cramer Brothers, "I Was Born Four Thousand Years Ago" (Broadway 757, c. 1927 [as I Was Born 4000 Years Ago]); Broadway 8059, c. 1932; rec. 1927)
- Crockett's Kentucky Mountaineers "I Was Born 10,000 Years Ago" (Crown 3101/Homestead 23040/OMontgomery Ward M-3024 [as Harlan Miners Fiddlers]/Joe Davis 3506 [as Kentucky Mountaineers]/Varsity 5088 [as Hale's Kentucky Mountaineers], all c.1931)
- Vernon Dalhart, "I'm the Man That Rode the Mule Around the World" (CYL: Edison 5278, n.d.)
- Otto Gray & his Oklahoma Cowboys, "4000 Years Ago" (Vocalion 5479, rec. 1931)
- Georgia Organ Grinders, "Four Thousand Years Ago" (Columbia 15445-D, 1929)
- Kelly Harrell, "I Was Born About 10,000 Years Ago" (OKeh 40486, 1925; on KHarring01)
- Bradley Kincaid, "Four Thousand Years Ago" (Gennett 6761/Champion 15687 [as Dan Hughey]/Supertone 9362, 1929; Superior 2656, 1931; Champion 45057 [as Dan Hughey], c. 1935)
- Uncle Dave Macon, "Man That Rode the Mule Around the World" (Vocalion 5356, 1929)
- Lester McFarland & Robert Gardner, "I Was Born Four Thousand Years Ago" (Brunswick 110/Vocalion 5028, 1927; Supertone S-2033, 1930)
- Charlie Poole and the North Carolina Ramblers, "I'm the Man That Rode the Mule 'Round the World" (Columbia 15043-D, 1925, with an extended introductory verse by Poole; on CPoole04)
- Pete Seeger, "I Was Born 10,000 Years Ago" (on PeteSeeger11)
**I Was Born on the River**

**DESCRIPTION:** "I was born on the river, and the river is my home, As long as I can carry a chain, I won't leave the river alone." The singer asks the Captain for money, describes how the Captain bosses the gang, and advises against gambling

**AUTHOR:** unknown

**EARLIEST DATE:** 1944 (Wheeler)

**KEYWORDS:** work river boss gambling money hardtimes poverty

**FOUND IN:** US

**REFERENCES (1 citation):**
Wheeler-SteamboatinDays, p. 33-35, "I Wuz Borned on the Rivuh" (1 text, 1 tune); p. 118, "Woman, Woman, I See Yo’ Man" (1 text, 1 tune)

Roud #10007

**NOTES [52 words]:** The Wheeler text "Woman, Woman, I See Yo’ Man" differs in from from "I Was Born on the River," but half its verses are found in the longer song. As is often the case in Wheeler's material, there is no good way to classify the result. I combine because, if I didn't, I'd have to list every piece in Wheeler separately.

File: MWHee033

**I Was Chasing One-Elevens**

**DESCRIPTION:** "I was chasing One-Elevens up at Angels 23 (x3) With my canopy so frosted that I couldn't bloody see. Glory, glory, what a hell of a way to die...." This and other tales of how an aircraft can be in grave danger while in flight

**AUTHOR:** unknown

**EARLIEST DATE:** 1979 (Hopkins-SongsFromTheFrontAndRead)

**KEYWORDS:** death soldier technology

**FOUND IN:** Canada

**REFERENCES (1 citation):**
Hopkins-SongsFromTheFrontAndRead, pp. 124-125, "I Was Chasing One-Elevens" (1 text, tune referenced)

Roud #29397

**CROSS-REFERENCES:**
cf. "John Brown's Body" (tune) and references there
cf. "He'll Never Fly Home Again" ("Glory, glory what a hell of a way to die" chorus) and references there

**NOTES [545 words]:** Although every problem mentioned in the Hopkins-SongsFromTheFrontAndRead text is real, the details are sometimes a little inaccurate. The "One-Eleven," as Hopkins says, was the Heinkel He 111 medium bomber. A strange-looking plane with two engines and a very large nose, "the first HE 111 was a graceful machine with
elliptical wings and tail, secretly flown as a bomber but revealed to the world a year later as a civil airliner. In February 1937 operations began with the Legion Kondor in Spain, with considerable success. To a considerable degree the success of the early elliptical winged HE 111 bombers in Spain misled the Luftwaffe into considering that nothing could withstand the onslaught of their huge fleets of medium bombers" (Gunston, p. 400). But by the time of the Battle of Britain, "the He 111 was hacked down with ease, its only defence being its toughness and ability to come back after being shot to pieces. The inevitable result was that more and more defensive guns were added, needing a fifth or even a sixth crew-member. Coupled with incessant growth in equipment and armour the result was deteriorating, so that the record-breaker of 1936-1938 was the sitting duck of 1942-1945" (Gunston, p. 401).

Despite this, the Germans were unable to replace the Heinkel; they never developed a better alternative or a successful four-engined bomber. "By the middle of the war the He 111 was obsolescent, but the lack of success of its potential replacements... necessitated keeping it in production well into 1944" (Munson, p. 95).

It is just barely possible that an Allied fighter would encounter a Heinkel at "Angels 23" (23,000 feet), but it's not very likely; the plane's service ceiling was 25,500 feet, but it could not fly above 16,400 when fully loaded (Gunston, p. 396).

In the second verse, the flyer is flying at Angels 41 (41,000 feet) when a bunch of Messerschmitts come at him out of the sun. It's not clear what plane the singer is flying, but the opponent is presumably the Messerschmitt Bf-109, or just possibly the Messerschmitt Bf-110. But the altitude is a problem here. The Bf-110 had a service ceiling of 32,800 feet (Gunston, p. 224). Some Bf-109s could go higher than that (one reason they continued to be produced after the superior Focke-Wulf 190 came on the scene is that the FW 190 sometimes had trouble at high altitude), but the highest service ceiling listed on p. 218 is 41,000 feet, and only a tiny handful of Bf-109s could go that high; most had a ceiling of 38,500 or less. And to come at the pilot out of the sun probably means they came in at him from above.

The Ju 88 of the last verse is the described by Hopkins as a twin-engined bomber, and it is true that it was designed as a medium bomber (Munson, p. 102). But "Parallel with the development of the Junkers Ju 88 as a medium bomber, the type was also being adapted to a variety of other roles, particularly those of night fighter, close support, and reconnaissance" (Munson, p. 103). So our pilot might have encountered the Ju 88 as a fighter. Once again the service ceiling is a little high; the song says the Ju 88 was at Angel 38 (38,000 feet), but the highest-flying Ju 88 reached only 36,000 feet, and most had ceilings below that (Gunston, p. 215). - RBW

Bibliography


Last updated in version 5.0
File: Hopk124

I Was Drunk Last Night

DESCRIPTION: "I was drunk last night, my darlin', And drunk the night before, But if ever I get sober, I'll never get drunk any more. Beautiful light o'er the sea...." "An' now I'll gather the roses To twine in my long braided hair...."

AUTHOR: unknown
EARLIEST DATE: 1934 (Randolph)
KEYWORDS: drink courting nonballad religious
FOUND IN: US (So)
REFERENCES (1 citation):
Randolph 407, "I Was Drunk Last Night" (1 text, 1 tune)
Roud #7681
RECORDINGS:
Red Patterson's Log Rollers, "I'll Never Get Drunk Any More" (Victor 20936, 1927)
Riley Puckett, "I'll Never Get Drunk Anymore" (Columbia 15063, 1926)
CROSS-REFERENCES:
cf. "Drunk Last Night" (initial line)
NOTES [103 words]: Rabdolph's verson is, in a way, impressive: In the space of twelve lines, it
manages to invoke three songs: a "Never Get Drunk Any More" piece, the hymn "Beautiful Light," and something similar to "Wildwood Flower." Now all it needs is a stanza of a murder ballad to include every song-type known to humanity. - RBW
Not quite; it doesn't mention trains, trucks, prison, or mama. -PJS
"Trucks"? What do you think this is? A Nashville Nonsense Index? :-)
Note that this is a separate song from "Drunk Last Night," despite the similar opening. Some might lump them, given that this seems to be an almost-unique sport. - RBW
Last updated in version 4.2
File: R407

I Was Just Sixteen
DESCRIPTION: "I was just sixteen when I first started roving" the sinful world. He meets and leaves a pretty girl. They agreed to be true but she thinks "on the vows she broke." She commits suicide. At her funeral a letter arrives; "Willie fell from the yardarm"
AUTHOR: unknown
EARLIEST DATE: 1921 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
KEYWORDS: courting love parting death funeral suicide lover mistress mother sailor separation
FOUND IN: Canada(Newf)
REFERENCES (4 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 102, "I Was Just Sixteen" (1 text)
Peacock, pp. 720-721, "The Spanish Main" (1 text, 1 tune)
Karpeles-FolkSongsFromNewfoundland 40, "The Spanish Main" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 349-353, "The Spanish Main (I Was Just Sixteen)" (1 text, 1 tune)
Roud #2296
RECORDINGS:
Mrs. Ambrose Coombs, "The Spanish Main" (on MUNFLA/Leach)
File: GrMa102

I Was Once a Sailor
DESCRIPTION: "Yes, I was once a sailor boy, I plowed the restless sea. I saw the sky look fair and glad And I felt proud and free." The sailor recalls his travels, but notes he made little profit. He now has a small farm and thinks his life is sweet
AUTHOR: unknown
EARLIEST DATE: 1843 (Journal from the Florida)
KEYWORDS: sailor travel farming home
FOUND IN:
REFERENCES (1 citation):
Huntington-SongsTheWhalemenSang, pp. 66-67, "I Was Once a Sailor" (1 text)
Roud #2021
NOTES [20 words]: Huntington thinks this might be related to "The Faithful Sailor Boy" [Laws K13]. I don't see any signs of kinship. - RBW
File: SwMS067

I Was Once in a Dark and Lonesome Valley
DESCRIPTION: "I was once in a dark and lonesome valley, And Satan led with trouble on de way. But de devil tryin' hard to stop me, And dey laugh at me whatever dey hears me say." "Here's a light, chillun (x2), Here's a light where de angels led before us."
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: religious Devil
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 599, "I Was Once in a Dark and Lonesome Valley" (1 short text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 599, "I Was Once in a Dark and Lonesome
I Was Only Seventeen

DESCRIPTION: "I was only seventeen When first I went to sea. I was shipwrecked off the coast of France" and is rescued by a woman -- who then starts taking off her clothes, and proves to be tattooed with a world map. Before he can investigate, "her old man came along"

AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: sailor wreck disaster clothes derivative
FOUND IN: Britain
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 68, "I Was Only Seventeen" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "Let the Rest of the World Go By" (tune)
File: Tawn051

I Was the Boy for Bewitching Them

DESCRIPTION: Mothers warn their daughters to beware of the singer, irresistible Teddy. He had few rivals and, when Pat Mooney just met his Shelah, Teddy "twigged" him. "Beauty no matter how cruel ... Melted like mud in a frost"

AUTHOR: unknown
EARLIEST DATE: c.1809 (Croker-PopularSongsOfIreland); c.1815 (broadside, Bodleian Firth b.26(452))
KEYWORDS: bragging rake
FOUND IN:
REFERENCES (2 citations):
Croker-PopularSongsOfIreland, p. 122, "I Was the Boy for Bewitching Them" (1 fragment)
Hylands-Mammoth-Hibernian-Songster, p. 196, "I Was the Boy for Bewitching Them" (1 text)
Roud #V17647
BROADSIDES:
Bodleian, Firth b.26(452), "I Was the Boy for Bewitching Them" ("I was the boy for bewitching 'em"), Todd and Son (Easingwold), c.1815; also Harding B 25(931), "I Was the Boy for Bewitching 'em"; Harding B 17(143a), "I Was the Boy, &c"; Harding B 28(128), "I Am the Boy for Bewitching Them"

NOTES [249 words]: Croker-PopularSongsOfIreland has a fragment not in the broadsides but which "was a favourite some thirty years ago [c.1809]." The tone fits the broadsides but the words parallel "My God, How the Money Rolls In":
My father he married a Quaker,
My aunt she made hay with a fork;
And my uncle's a great grand brogue-maker
In the beautiful city called Cork
Croker-PopularSongsOfIreland is a fragment; broadside Bodleian Firth b.26(452) is the basis for the description. The Croker fragment is quoted again in Croker-PopularSongsOfIreland by a Mr Windle "borrowing the words of an old song." (p. 162).
Croker's fragment is not in either Bodleian broadside. Maybe it does not belong here at all. Except for substituting father, aunt, and uncle for grandfather, uncle, and mither, it matches the first four lines of Greig/Duncan4 820, "My Grandfather Married a Quaker."
A note, Preliminary Finding List for Early Irish Tunes, at The Wrapper Band site says "I was the boy for bewitching 'em [Said to be from play, Matrimony, c 1804. Music by P. M. King. Song attributed to Kenny in US1 [The Universal Songster or Museum of Mirth, Vol. I,1825], p. 180]; CIR 49 [1808. Crosby's Irish Musical Repository]: The Boy for bewitching them; HIA 7 [One Hundred Irish Airs. New York: Pub. by P. M. Haverty] Matrimony opened Nov 20, 1804, at Drury Lane "by James Kenny (librettist) and M.P. King (composer)," according to William J Burling [Version 1.2 copyright 3/7/2003] at Missouri State University site. - BS
Last updated in version 6.1
I Was Traveling Down the Bogan
DESCRIPTION: "I was traveling down the Bogan Where the scrub was thick and dence, With a thousand head of Tyson's From Queensland's 'Border fence'... With a score of barbed wire fences -- What a bloody spread (?) of iron bars"
AUTHOR: unknown
EARLIEST DATE: 1975 (Fahey-Joe-Watson-AustralianTraditionalFolkSinger)
KEYWORDS: cattle travel
FOUND IN: Australia
REFERENCES (1 citation):
Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 18, page headed "Ditty: The plains of"], "(no title)" (1 short text)
File: FaWIWTDB

I Was Walking through the Dockyard in a Panic
DESCRIPTION: "I was walking through the Dockyard in a panic, When I met a matelot old and grey... And this is what I heard him say, I wonder, yes I wonder, Has the Jaunty made a blunder?" "It's a shame to send me off to sea." The man wants to stay on shore duty
AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: sailor navy derivative
FOUND IN: Britain
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, pp. 43-44, "I Was Walking Through the Dockyard in a Panic" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "I Wonder, Yes I Wonder" (tune)
File: Tawn027

I Went Down to My Girl's House Last Night
DESCRIPTION: "I went down to my girl's house last night, She met me at the door. She knocked me in the head with a rolling pin And I ain't been back no more."
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: courting abuse abandonment floatingverses
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 451, "I Went Down to My Gul's House Last Night" (1 fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 451, "I Went Down to My Gul's House Last Night" (1 tune plus a text excerpt)
Roud #11785
NOTES [14 words]: Obviously this is a floating fragment. It's not clear what it's floated free of. - RBW
Last updated in version 4.1
File: Br3451

I Went Down to My Grandpa's Farm
DESCRIPTION: "I went down to my grandpa's farm, I chased that billy goat around the barn. I love coffee, I love tea, How many kicks did he give me?"
AUTHOR: unknown
EARLIEST DATE: 1949 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)
KEYWORDS: playparty animal food
FOUND IN: US(MW)
REFERENCES (1 citation):
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 109, "(I went down to my Grandpa's
I Went Down to New Orleans (I)

DESCRIPTION: Discovered in bed with the daughter of the landlord and landlady, the rover has sex with the mother too, and violates the father with a brace of pistols.

AUTHOR: unknown
EARLIEST DATE: 
KEYWORDS: bawdy humorous landlord seduction sex
FOUND IN: US(MW)
REFERENCES (1 citation):
Cray-EroticMuse, pp. 105-106, "I Went Down to New Orleans" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "O'Reilly's Daughter"

I Went Down to the Lowground

DESCRIPTION: "I went down to the low ground To see about my farm; I ran upon a black snake With an ash cake under his arm. How come that snake don't die? How come that snake don't die?"

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: animal
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 187, "I Went Down to the Lowground" (1 text)
Roud #15770

I Went Downtown

DESCRIPTION: "I went downtown To meet Miss Brown. She gave me a nickel, I bought me a pickle. The pickle was sour; I bought me a flower. The flower was red, I bought some thread." And so on, though various swaps, perhaps with a special act to be done at the end

AUTHOR: unknown
EARLIEST DATE: 1949 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)
KEYWORDS: playparty nonballad commerce gift food
FOUND IN: US(MW) New Zealand
REFERENCES (3 citations):
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 103-104, "(I went up town)" (1 text)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 112, "(Mother Brown went to town)" (1 text)
ADDITIONAL: Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #58, "(I went downtown)" (1 fragment)
Roud #19420

I Went On Board the Ida

DESCRIPTION: "I went on board the Ida, I did not go to stay, I put my hand on the Yalla gal dress And the captain fainted away." "Champion Charles is my name"

AUTHOR: unknown
EARLIEST DATE: 1972 (Elder-FolkSongAndFolkLifeInCharlotteville)
KEYWORDS: courting clothes fishing ship shanty Black(s)
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
Elder-FolkSongAndFolkLifeInCharlotteville, p. 58, "I Went On Board the Ida" (1 text, 1 tune)
I Went to a Chinese Restaurant

DESCRIPTION: "I went to a Chinese restaurant, To buy a loaf of bread ... they wrapped it in a five pound note." The note said "My name is Alli, alli, Chickerlye chickerlye ... Chinese chopsticks, Indian chief says 'How!'"

AUTHOR: unknown
EARLIEST DATE: 1974 (Opie/Opie-TheSingingGame)
KEYWORDS: food playparty
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Opie/Opie-TheSingingGame 143, "I Went to a Chinese Restaurant" (4 texts, 1 tune)
ADDITIONAL: Elizabeth Grugeon, "Gender Implications of Children's Playground Culture" in Peter Woods and Martyn Hammersley, editors, Gender and Ethnicity in Schools (1993 (copyrighted material limited preview "Digitized by Google")) #3 p. 32, ("I went to the Chinese Restaurant") (1 text)
Roud #20093
File: OpGa143

I Went to Atlanta

DESCRIPTION: "I went to Atlanta, Never been there befo'; White folks eat de apple, Nigger wait fo' co'." The singer finds similar unfairness when visiting Charleston, Raleigh, etc. Chorus: "Cath dat Suth'n, Grab dat train, Won't come back no mo'."

AUTHOR: unknown
EARLIEST DATE: 1953
KEYWORDS: travel hardtimes Black(s) discrimination
FOUND IN: US
REFERENCES (1 citation):
Greenway-AmericanFolksongsOfProtest, p. 106, "I Went to Atlanta" (1 text)
File: Grnw106

I Went to My Sweetheart's House

DESCRIPTION: Stanzas of the form "I went to my sweetheart's house, I never was thar before, They sot me in the corner as still as a mouse, An' I ain't gwine thar no mo', mo', mo, An' I ain't gwine that no mo', my love, An' I ain't gwine that no mo'." Verses float

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: floatingverses home animal courting
FOUND IN: US(SE)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 166-167, "I Went to My Sweetheart's House" (1 text)
ST ScaNF166 (Partial)
CROSS-REFERENCES:
cf. "Raccoon" (floating lyrics)
NOTES [32 words]: I thought seriously about filing this with "Raccoon"; they have that many
I Went to the Fair at Bonlaghy

DESCRIPTION: "I went to the fair at Bellaghy, I bought a wee swad of a pig, I got it up in my arms And danced 'The Swaggering Jig.' In all contexts, man, pig, poorhouse inmates, passersby, flowers, whistle and/or dance the jig.

AUTHOR: unknown
EARLIEST DATE: 1938 (Sam Henry collection)
KEYWORDS: animal humorous commerce dancing
FOUND IN: Ireland US(MW)
REFERENCES (2 citations):
   Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H758, p. 23, "Bellaghy Fair" (1 text, 1 tune)
   Eddy-BalladsAndSongsFromOhio 151, "I Went to the Fair at Bonlaghy" (1 fragment, 1 tune)
ST E151 (Partial)
Roud #5349
File: E151

I Went to the Woods

DESCRIPTION: "Shure I went to the woods where I heard a big drum. 'By the holy Saint Patrick,' says I, 'that's a drum.'" The Irishman complains about the land where he lives: Cold weather, girls always chewing gum, the dreadful smell of fermented cabbage

AUTHOR: unknown
EARLIEST DATE: 1958 (Fowke)
KEYWORDS: food hardtimes
FOUND IN: Canada(West)
REFERENCES (1 citation):
   Fowke-LumberingSongsFromTheNorthernWoods #51, "I Went to the Woods" (1 text, 1 tune)
Roud #4563

NOTES [73 words]: Fowke describes this song as "somewhat indelicate." This refers primarily to the first verse, which on its face is about a woodpecker drilling for food, but which Fowke considers to have a secondary meaning. Personally, I suspect the song is composite; the first verse is, well, either about a bird or about something that is describes as one but isn't -- but the rest is a straightforward gripe about a the place the Irishman lives. - RBW

File: FowL51

I Whipped My Horse

DESCRIPTION: "I whipped my horse till I cut the blood (x3) And then I made him tread the mud." "I fed my horse in a poplar trough (x3) And there he caught the whooping cough." "Now my old horse is dead and gone (x3) But he left his jaw-bones ploughing the corn."

AUTHOR: unknown
EARLIEST DATE: 1916 (Cecil Sharp collection)
KEYWORDS: animal nonsense nonballad
FOUND IN: US(SE)
REFERENCES (2 citations):
   Sharp-EnglishFolkSongsFromSouthernAppalachians 219, "I Whipped My Horse" (1 text, 1 tune)
   Sharp/Karpeles-EightyEnglishFolkSongs 71, "I Whipped My Horse" (1 text, 1 tune)
Roud #3267

CROSS-REFERENCES:
cf. "Poor Old Man (Poor Old Horse; The Dead Horse)"
cf. "Ox Driving Song" (floating lyrics)
File: SKE71
I Will Bow and Be Simple

DESCRIPTION: "I will bow and be simple, I will bow and be free, I will bow and be humble, Yea, bow like the willow tree." "I will bow, this is the token, I will wear the easy yoke, I will bow and will be broke, Yea, I'll fall upon that rock."

AUTHOR: unknown

EARLIEST DATE: 1847 (Mary Hazzard collection, according to Andrews)

KEYWORDS: religious nonballad

FOUND IN:

REFERENCES (1 citation):
ADDITIONAL: Edward Deming Andrews, _The Gift to be Simple: Songs, Dances and Rituals of the American Shakers_, 1940 (references are to the 1962 Dover reprint), p. 113, "I Will Bow and Be Simple" (1 text, 1 tune)

NOTES [89 words]: I have absolutely no evidence that this song is traditional; it is one of many Shaker songs on the theme of simplicity. But it has a beautiful melody that has caused it to be sung in the folk revival, so I have included it here.

The reference to the "easy yoke" is surely to Matthew 11:28-30: "Come to me, all who are tired and burdened, and I will give you rest. [29] Take my yoke [, zygon] upon you, and you will find rest for your souls [, psyches, i.e. psyches]. [30]. For my yoke is easy and my burden is light." - RBW

Last updated in version 5.0

File: AndSh113

I Will Put My Ship In Order

DESCRIPTION: The singer puts his ship in order to sail to his true love. He arrives wet and tired, knocks at her window, and asks her to let him in. She delays (perhaps her parents are watching), and he leaves before she comes. She laments his departure

AUTHOR: unknown

EARLIEST DATE: 1876 (Christie)

KEYWORDS: ship love reunion separation nightvisit betrayal

FOUND IN: Britain(England(North),Scotland(Aber))

REFERENCES (6 citations):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 35-36, "I Drew My Ship into the Harbour" (1 text, 1 tune, with a "ripest apples" floating verse)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #54, p. 1, "I Will Set My Good Ship in Order" (1 text)
Greig/Duncan4 792, "I Will Set My Ship in Order" (19 texts, 16 tunes)
Ord-BothySongsAndBallads, pp. 318-319, "I Will Set My Ship in Order" (1 text)
DT, SHIPORDR* SHIPORD2*

ADDITIONAL: W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1876 (downloadable pdf by University of Edinburgh, 2007)), Vol I, pp. 224-225, "I Will Put My Ship in Order" (1 tune)
Roud #402

CROSS-REFERENCES:
cf. "Rise Up Quickly and Let Me In (The Ghostly Lover)" (lyrics, theme)

ALTERNATE TITLES:
My True Love Johnnie

NOTES [264 words]: This song is about 80% identical with the piece I've titled "Rise Up Quickly and Let Me In (The Ghostly Lover)"; the only differences are in the first verse (about the ship) and the ending (in this, the lover leaves; in the other, the girl arrives in time to admit him). Fragments could file with either song.

Some, including Roud, have identified this song with "The Drowsy Sleeper," and there is some justice to this; there may be cross-influence. Indeed, for a time I listed this as an alternate title of "Drowsy Sleeper." But we are splitters, and so the two are now separate. I think that's the proper decision anyway.

The last few verses of this song bear a resemblance to Song of Solomon 5:2-6, but that may be coincidence. - RBW

Greig/Duncan4: "Greig prints a composite version."

Christie [beware], "as sung by the Editor's grandfather," has a happy ending: "He turned him right and round so quickly, Says, 'Come with me, my lovely one, And we'll be wed, my own sweet lover, And let them talk when we are gone.'"
The Greig-Duncan texts at least have this parallel to "The Drowsy Sleeper": the lover -- at her window -- would have his lover ask her parents for her hand and she warns that neither will approve. The difference is that there is no danger: no silver dagger. Father, a merchant, is "in his bedroom writing, Busy with his merchandise; In his left pocket he holds a letter, And it speaks much of your dispraise" [he protests that any "dispraise" is unwarranted]; mother is sleeping and "sweet notes of love she will not hear" or "if I disturb her she'll be angry." - BS

I Will Rock You Wi' My Foot, Love

DESCRIPTION: "I will rock you wi' my foot, love, I will bind you wi' my hand; I'll gie you three locks o' my coal-black hair To be to you a cradle band"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan)

KEYWORDS: lullaby baby hair

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan 1558, "I Will Rock You Wi' My Foot, Love" (1 short text)

Roud #13507

NOTES [10 words]: The current description is all of the Greig/Duncan text. - BS

I Will Sail the Salt Seas Over

DESCRIPTION: "I will sail the salt seas over And the Shannon after me, For your equal in Loch Ray love Is rare to be seen. I would rather than a horse And a bridle for to steer That I ne'er mentioned the name of Loch Ray la she sheer"

AUTHOR: unknown

EARLIEST DATE: 1960 (Creighton-FolksongsFromSouthernNewBrunswick)

KEYWORDS: love separation

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Creighton-FolksongsFromSouthernNewBrunswick 102, "I Will Sail the Salt Seas Over" (1 fragment, 1 tune)

Roud #2776

NOTES [36 words]: The current description is all of the Creighton-FolksongsFromSouthernNewBrunswick fragment. Creighton-FolksongsFromSouthernNewBrunswick: "The spelling of the last line ["Loch Ray la she shear"] may be incorrect." - BS

I Will Tell You My Troubles

DESCRIPTION: "I will tell you of my troubles, my ups and downs through life...." The singer complains about the life of a cowboy. Life is hard and lonely, and there is too much to do; the cows wander off even during the monotonous meals

AUTHOR: unknown

EARLIEST DATE: 1966

KEYWORDS: work cowboy

FOUND IN: US(So)

REFERENCES (1 citation):
Fife/Fife-CowboyAndWesternSongs 25, "The Little Old Sod Shanty" (7 texts, 2 tunes, with the "G" text going here)

Roud #11208

CROSS-REFERENCES:
cf. "The Little Old Log Cabin in the Lane" (tune) and references there

File: FCW025G
I Wish I Been Dere (I Wish I Been There)

DESCRIPTION: "My mother, you follow Jesus, My sister, you follow Jesus, My brother, you follow Jesus, To fight until I die. U wish I been there yonder, To climb Jacob's ladder, I wish I been there yonder, To wear the starry crown."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 29, "I Wish I Been Dere" (1 text, 1 tune)
Roud #11982
File: AAWG029A

I Wish I Could Pray

DESCRIPTION: "I wish I could pray like Mary Magdalene (x2), I wish I could pray (x2), I wish I could pray, Lord, like Mary Magdalene." "Teach me the way like Mary Magdalene." "Anybody here like Mary Magdalene," "Cast out seven devils like Mary Magdalene."

AUTHOR: unknown
EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)
KEYWORDS: nonballad religious
FOUND IN: West Indies(Bahamas)
REFERENCES (1 citation):
Edwards-BahamaSongsAndStories 19, "I Wish I Could Pray" (1 text, 1 tune)
NOTES [312 words]: The description is based on the Edwards-BahamaSongsAndStories text. King James Mark 16:9 has "Now when Jesus was risen early the first day of the week, he appeared first to Mary Magdalene, out of whom he had cast seven devils." One line of Edwards-BahamaSongsAndStories's text -- "Anybody here like Mary Mahg'alene" -- is like Booth's line -- "Is there anybody here like weeping Mary" - and shares the form of the title line of Work's and Barton-OldPlantationHymns's "Is there anybody here that loves my Jesus" (see the notes to "Is There Anybody Here"). The verse form is similar to Barton and Work but the tune and general theme is different. - BS
A number of notes here. First, Mark 16:9 is not part of the gospel of Mark (it's a later addition placed in footnotes or brackets in most modern translations). In most cases, Mark is the oldest gospel, from which Matthew and Luke derive material, but in the case of "Mark 16:9," the verse is a conflation of material in the other gospels -- the source of the statement that Jesus had cast seven demons out of Mary is Luke 8:2 and is never found in the proper gospel of Mark or in Matthew. Note therefore that Mary never cast demons out of anyone. Jesus cast demons out of her (in other words, she suffered from a severe mental illness, very possibly schizophrenia, which Jesus was said to have cured).
The part about Mary praying is a confusion of Mary Magdalene with Mary of Bethany, who in John is combined with the woman who washed Jesus's feet with her hair. Mary, according to Luke 10, was spending her time with Jesus and praying while Martha was trying to serve. It is to be emphasized that we have no reason to believe Mary Magdalene -- that is, Mary of Magdala! -- was the same as Mary of Bethany, although the confusion is ancient. For more on the issue, see the notes to "I Want to Die Like Weeping Mary." - RBW

I Wish I Had Someone to Call My Own

DESCRIPTION: "I wish I had someone to call my own; I wish I had someone to take my care." The singer lists all that he's tired of: coffee, tea, living, eating, sleeping, plus, "I'm so tired of livin' I don't know what to do; You're tired of me, an' I'm tired of you."

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: hardtimes nonballad
FOUND IN: US
REFERENCES (1 citation):
**I Wish I Was a Little Bird (Nobody Cares for Me)**

DESCRIPTION: "I wish I was a little bird, I'd fly up in a tree, I'd sit and sing my little sad song (spoken:) But I can't stay here by myself." "I wish I was a little fish, I'd swim way down in the sea, I'd sit and sing my little sad song, But I can't stay here..."

AUTHOR: unknown

EARLIEST DATE: 1909 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: loneliness nonballad animal bird

FOUND IN: US(MA,So)

REFERENCES (5 citations):
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 489, "I Wish I Was a Little Bird" (1 text)
- Randolph 722, "Nobody Cares for Me" (1 short text, 1 tune)
- Owens-TexasFolkSongs-1ed, pp. 188-190, "The Little Fish" (1 text, 1 tune)
- Sandburg-TheAmericanSongbag, p. 338, "I Wish I Was a Little Bird" (1 text, 1 tune)
- McNeil-SouthernMountainFolksong, pp. 85-86, "I Can't Stay Here by Myself" (1 text, 1 tune, filed under "Free Little Bird")
- Roud #6357

CROSS-REFERENCES:
- cf. "I Have No Loving Mother Now (Oh, See My Father Layin' There)" (lyrics)

**File**: San338

**I Wish I Was a Little Fish**

DESCRIPTION: The singer wishes she could swim like a fish, like David Johnson. Johnson tried some long swim. "He swam just like a duck," he "got pluck," but "when everything were over I thought it were a failure"

AUTHOR: unknown

EARLIEST DATE: 1939 (WITrinidadVillage01)

KEYWORDS: sea sports ordeal nonballad

FOUND IN: West Indies(Trinidad)

RECORDINGS:
- Martha Saunders, "I Wish I Was a Little Fish" (on WITrinidadVillage01)

**File**: RcM3IWIW

**I Wish I Was a Mole in the Ground**

DESCRIPTION: "I wish I (was/were) a mole in the ground (x2), If I was a mole in the ground, I'd root that mountain down...." The singer complains of Kempy's expensive tastes and his troubles with drink and/or the law. He may wish to be other things.

AUTHOR: unknown

EARLIEST DATE: 1921 (Brown)

KEYWORDS: animal money hardtimes floatingverses dancetune

FOUND IN: US(MW,SE,So)

REFERENCES (12 citations):
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 173, "Mole In the Ground" (1 text)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 173, "Mole in the Ground" (2 tunes plus text excerpts)
- Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, pp. 10-11, "I wish I wuz a Mole in the Ground" (1 text, 1 tune)
- Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, p. 240, "Mole in the Ground" (1 text, 1 tune)
- Botkin-TreasuryOfAmericanFolklore, pp. 900-901, "I Wish I Wuz a Mole in the Ground" (1 text, 1 tune)
I Wish I Was at Home

DESCRIPTION: "I'm marchin' down to Washington With a heavy load an' a rusty gun, An' I wish I was at home (x2). They carried me down to the navy yard, An' round me they placed a mounted guard, An' I wish I was at home (x2)."

AUTHOR: unknown

EARLIEST DATE: 1925 (Randolph)

KEYWORDS: home homesickness soldier

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 240, "I Wish I Was at Home" (1 text)

Roud #7710

File: R240

I Wish I Were a Single Girl Again

DESCRIPTION: "When I was single, marriage I did crave. Now I am married, it's trouble to my grave. Lord, I wish I was a single girl again!" The wife complains of hard work in the kitchen, of poverty, of poor clothes, hungry children, and a husband who steals her money

AUTHOR: unknown

EARLIEST DATE: 1907 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: husband wife marriage poverty

FOUND IN: US(Ap,SE,So)

REFERENCES (22 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 126, "I Wish I Were a Single Girl Again" (1 text, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 437, "When I Was Single" (1 text, with no letter designation; the lettered texts are all "I Wish I Were Single Again (1 - Male)"
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 28, "I Wish I Was a Single Girl Again" (3 texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 28, "I Wish I Was a Single Girl Again" (2 tunes plus excerpts of text)
I Wish I Were Single Again (I - Male)

DESCRIPTION: The singer recalls the happy days when he was single. He recalls marrying a wife, "the plague of my life." She died and was buried, so he went and married again, to find that he "wished for the old one again"

AUTHOR: unknown

EARLIEST DATE: 1867 (Musick-JAF-TheOldAlbumOf-William-A-Larkin)

KEYWORDS: funeral marriage shrewishness wife

REFERENCES (42 citations):
Randolph 365, "I Wish I Was Single Again" (4 texts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 329-331, "I Wish I Was Single Again" (1 text, 1 tune -- Randolph's 365A)
Arnold-FolkSongsOfAlabama, p. 77, "I Wish I Was Single Again" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 69, "When I Was a Young Man" (2 texts, 2 tunes)
Musick-JAF-TheOldAlbumOf-William-A-Larkin 34, "When I Was Single" (1 text)
Hubbard-BalladsAndSongsFromUtah, #130, "When I Was Single" (2 texts)
Williams-FolkSongsOfTheUpperThames, p. 111, "Once I Was Single" (1 text) (also Williams-Wiltshire-WSRO Öx 242)
Williams-Wiltshire-WSRO Gl 150, "O Then, O Then" (1 text)
Gardham-EastRidingSongster 30, p. 38, "I Wish I Was Single Again" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 204, "I Wished To Be Single Again" (1 text, 1 tune)
Greig/Duncan7 1292, "When I Was Single, Oh Then" (6 texts, 6 tunes)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 19, "When I Was Single" (3 texts plus an excerpt and mention of 13 more, though most of the omitted texts are single stanzas)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 19, "When I Was Single" (2 tunes plus excerpts of text)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 75, "When I Was Single" (1 text)
Scarborough-ASongCatcherInSouthernMountains, pp. 320-321, "The Single Girl" (1 text plus a fragment; the song is "I Wish I Were a Single Girl Again," but the fragment is this)
McNeil-SouthernFolkBalladsVol2, pp. 47-50, "I Wish I Was Single Again"; "I Wish I Were Single Again" (2 texts, 2 tunes)
Abernethy-SinginTexas, pp. 56-58, "I Wish I Was Single Again" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 188, "I Wish I Was Single Again" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 13-14, "I Wish I Was Single Again" (1 text, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 144-145, "I Wish I Was Single Again" (1 text, 1 tune)
Boette-SingaHipsyDoodle, pp. 124-125, "I Wish I Was Single Again" (2 texts, 1 tune)
Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 20-21, "My First And Last Courtship" (1 text, 1 tune, in which the second wife tries to hang the husband and he shoots her after being rescued; Shellans-FolkSongsOfTheBlueRidgeMountains thinks the singer may have made up this material.)
Sandburg-TheAmericanSongbag, p. 47, "I Wish I Was Single Again" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 215-217, "When I Was Single" (1 text, 1 tune)
I Wish I Were Single Again (II - Female)

DESCRIPTION: The wife complains of the troubles of matrimony. When first her husband courted her, all was kindness, but now it's nothing but work and care for the children and try to stay out of trouble. She says, "I hope I shall be hanged if I ever love again."

AUTHOR: unknown

EARLIEST DATE: 1928 (Randolph); the "Married Woman's Lament" versions are said to be from the nineteenth century

KEYWORDS: fight husband marriage

FOUND IN: US(MW,NE,So)

REFERENCES (6 citations):

Eddy-BalladsAndSongsFromOhio 70, "How I Wish I Was Single Again" (1 text, 1 tune)
Stout-FolkloreFromIowa 69, pp. 92-93, "A Married Woman's Lament" (3 fragments, with "A" and "B" probably being "I Wish I Were Single Again (II - Female)" and "C" being perhaps "Come All You Virginia Girls (Arkansas Boys; Texian Boys; Cousin Emmy's Blues; etc.)")
Randolph 366, "A Married Woman's Lament" (1 text, 1 tune)
Spaeth-ReadEmAndWeep, pp. 26-27, "A Married Woman's Lament" (1 text, 1 tune, with the unrelated "The Sorrow of Marriage" in an appendix)
McNeil-SouthernMountainFolksong, pp. 40-41, "A Married Woman's Lament" (1 text, 1 tune, which McNeil says is from the nineteenth century)

DT, SNGLGLR2*
Roud #436

RECORDINGS:
Susan Brown, "I Wish I Was Single Again" (on HCargillFamily)
Margaret MacArthur, "Single Again" (on MMacArthur01)

CROSS-REFERENCES:
cf. "I Wish I Were a Single Girl Again"
cf. "Single Girl, Married Girl"
cf. "When I Was Young (II)" (theme)
cf. "For Seven Long Years I've Been Married" (theme)
cf. "I'm Satisfied (II)" (theme)

NOTES [35 words]: Characterized by a stanza format something like this:
Once I was single and lived at my ease,
But now I am married with a husband to please,
Four young children to maintain;
Oh how I wish I were single again! - RBW

Last updated in version 5.3
File: E070

I Wish My Captain Would Go Blind

DESCRIPTION: "I wish my captain would go blind. Wouldn't go to work till half past nine."

AUTHOR: unknown
EARLIEST DATE: 1922 (Brown)
KEYWORDS: curse worker
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 244, "I Wish My Captain Would Go Blind" (1 fragment)
Brown/Schinan-FrankCBrownCollectionNCFolklore5 244, "I Wish My Captain Would Go Blind" (1 tune plus the short text)

Roud #15775
File: Brow3244

I Wish My Granny Saw Ye

DESCRIPTION: Country lad Johnny Raw comes to town, where the girls giggle, "I wish my granny saw ye." He buys a girl a wedding dress; she laughs at him. A girl asks him to carry her baby; he consents. She disappears, and he is left to care for the child

AUTHOR: unknown
EARLIEST DATE: before 1886 (broadside Bodleian, Firth b.26(298))
KEYWORDS: clothes trick courting baby
FOUND IN: Britain(Scotland)
REFERENCES (2 citations):
Ord-BothySongsAndBallads, pp. 395-396, "I Wish My Granny Saw Ye" (1 text)
McMorland/Scott-HerdLaddieOTheGlen, pp. 60-61, 150, "Johnny Raw" (1 text, 1 tune)

Roud #5614

BROADSIDES:
Bodleian, Firth b.26(298)=Harding B 11(1674), "I WIsh My Granny Saw Ye," H. Such (London), 1863-1885
NLScotland, L.C.Fol.70(120a), "I Wish My Grannie Saw Ye," unknown, 1880-1900

CROSS-REFERENCES:
cf. "The Basket of Eggs" (plot) and references there

NOTES [48 words]: Although the general theme of a country boy who falls prey to city tricks occurs throughout this song, I have to suspect it is at least somewhat composite, with the girl-and-baby theme translated bodily into a newer framework.
Thanks to Jim Dixon for pointing out broadside sources. - RBW

Last updated in version 4.3
File: Ord395B
I Wish My Love (Pitman's Love Song)

DESCRIPTION: Singer wishes his love were various objects: a cherry, a beeskep, an ewe, etc., so that he might make love to her. After some lovely metaphors, in the last verse he wishes she was a warm turd, and he was a "shitten flea," that he might light upon her.

AUTHOR: unknown
EARLIEST DATE: 1834 (Sharp, The Bishopric Garland)
KEYWORDS: sex lyric nonballad scatological
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
ADDITIONAL: [Cuthbert Sharp], _The Bishopric Garland, A Collection of Legends, Songs, Ballads, &c Belonging to the County of Durham_, 1834 (references are to the 1969 reprint), p. 65, "A Pitman's Love Song" (1 text)
Roud #8738
RECORDINGS:
A. L. Lloyd, "I Wish My Love" (on Lloyd2) = "I Wish, I Wish" (on Lloyd 3) [same recording, changed title]
ALTERNATE TITLES:
A Pitman's Love Song
NOTES [32 words]: Lloyd notes, "Rather to my own surprise I find myself too prudish to sing [the last verse], though I'm impressed by its intensity," but he reprints it in his book "Folk Song in England." - PJS
Last updated in version 3.1
File: RcIWML

I Wish My Love Was In a Ditch

DESCRIPTION: "I wish my love was in a ditch, Without no clothing to her, With nettles up and down her back Because she was not truer." She had been involved with the singer and another; he claims her child was fathered by the other, and will not sleep with her.

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: love marriage infidelity pregnancy
FOUND IN: US(NE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 126, "I Wish My Love Was In a Ditch" (1 text)
ST BrII126 (Full)
Roud #6572
NOTES [39 words]: The editors of Brown suspect this is Scottish, but can cite no other texts (Jamieson has a piece "I Wish My Love Was In a Mire," found also as #41 in _The Scot Musical Museum_, but the parallels are thematic rather than verbal). - RBW
File: BrII126

I Wish That Girl Was Mine

DESCRIPTION: "When I was a little boy, Just eighteen inches high, How I'd hug and kiss those girls To see their mammas cry." "Oh, I wish that girl was mine (x2), The only tune that I can play Is I wish that girl was mine." Of courting, banjos, and last regrets(?)

AUTHOR: unknown
EARLIEST DATE: 1939 (Brown)
KEYWORDS: love courting music
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 298, "I Wish That Girl Was Mine" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 298, "I Wish That Girl Was Mine" (1 tune plus a text excerpt)
Roud #16859
CROSS-REFERENCES:
I Wish That You Were Dead, Goodman

DESCRIPTION: "There's six eggs in the pan, goodman (x2), there's one for you and twa for me, And three for (our John Hielandman)." The woman complains, and concludes, "I wish ye were dead, wi' a stone at your head, and I'd run awa wi' John Hielandman"

AUTHOR: unknown

EARLIEST DATE: 1823 (Sharpe)

KEYWORDS: food love curse death

FOUND IN: Britain(Scotland(Aber)) Ireland

REFERENCES (3 citations):
Greig/Duncan3 695, "Oh, Gin Ye Were Deid, Goodman" (1 fragment)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H531, p. 506-507, "I Wish That You Were Dead, Goodman" (1 text, 1 tune)
DT, EGGSMAN WISHDEAD

ST HHH531 (Full)
Roud #5884
CROSS-REFERENCES:
cf. "Green Grow the Rashes" (tune, per Greig/Duncan3)

ALTERNATE TITLES:
There's a Herrin' in the Pan

NOTES [47 words]: Murray Shoolbraid's notes in the Digital Tradition discuss possible bawdy connections of this song. Interestingly, though they are all extremely subtle, Gordeanna McCulloch has a text which seems to have cleaned them all up and converted them into a complaint against landlords. - RBW

Last updated in version 2.4

File: HHH531

I Wish the Wars Were All Over

DESCRIPTION: The singer meets Polly milking her cow singing "I wish that the wars were all over." She is afraid her Billy will be killed in America. She rejects the singer's advances and says she'll dress as a sailor and fight "till the wars are all over"

AUTHOR: unknown

EARLIEST DATE: 1770s (Opie/Opie-TheSingingGame)

KEYWORDS: love war separation cross-dressing America sailor

FOUND IN:
REFERENCES (1 citation):
Opie/Opie-TheSingingGame, pp. 129-130, "The Wars are All O'er" (1 text)

Roud #2036

BROADSIDES:
Bodleian, Johnson Ballads 302, "I Wish the Wars Were All Over" ("Down in the meadows where violets do grow"), J. Davenport (London), 1799-1800

File: OpGap129

I Wish There Was No Prisons

DESCRIPTION: The singer says "I only steal my belly to fill." Prison work is hard and makes him ill. He saw a girl with twins in a perambulator. He kissed one baby while he stole a potato from the other. "I wish there were no prisons. I do. Don't you?"

AUTHOR: unknown

EARLIEST DATE: 1973 (recording, George Spicer)

KEYWORDS: prison theft humorous nonballad baby twins

FOUND IN: Britain(England(Lond))
I Wish They'd Do It Now

DESCRIPTION: The singer recalls how, when he was a child, the girls would run to kiss him, cuddle him, bathe him, etc. Unfortunately, he is grown and their attentions have ceased; he remarks, "I've got itches in my britches and I wish they'd do it now."

AUTHOR: E. Freeman Dixey? (author cited in the sheet music)

EARLIEST DATE: 1865 (sheet music for "Why Don't They Do It Now?" published)

KEYWORDS: courting youth loneliness humorous

FOUND IN: Australia US(MW,So) Britain(England(North),Scotland(Aber))

REFERENCES (8 citations):
- Greig/Duncan7 1447, "How I Wish They'd Do It Now" (1 fragment)
- Gardham-EastRidingSongster 16, pp. 20-21, 47, "I Wish They'd Do It Now" (2 texts, 1 tune, the second text being titled "The Doesn't Do It Now")
- Dean-FlyingCloud, p. 81, "I Was Born in Killarney" (1 text)
- Browne-AlabamaFolkLyric 82, "When I Was a Little Boy" (1 fragment, 1 tune, almost certainly this although short enough that it might have floated); 167, "When I Was a Little Boy" (1 text, 1 tune, which appears to open with part of "I Wish They'd Do It Now," includes floating verses which sometimes are found in "Lynchburg Town," and end with the "Saturday Night My Wife Died" of "The Old Gray Goose (I) (Lookit Yonder)" or similar)
- Gilbert-LostChords, pp. 111-112, "'Why Don't They Do So Now?'" (1 text)
- Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 186-189, "They were very very Good to Me" (1 text, 1 tune)
- DT, DOITNOW*

ADDITIONAL: _Sing Out_ magazine, Volume 20, #5 (1971), pp. 16-17, "I Wish They'd Do It Now" (1 text, 1 tune, the Bob Davenport version)

RECORDINGS:
- Arthur Collins, "I Wish They'd Do It Now" (CYL: Edison 5412, c. 1898)
- Steve Porter, "I Wish They'd Do It Now" (American Record Co. 031354, c. 1906)
- Teddy Simmons, "I Wish They'd Do It Now" (CYL: Columbia 32895, c. 1906)

CROSS-REFERENCES:
- cf. "The Smeller Song" (theme of a man who was popular as a boy but not now)
- cf. "Three Acres and a Cow" (tune)

SAME TUNE:
- Three Acres and a Cow (File: PaPl021)

NOTES [156 words]: [The original of this is] from "C.P. Hyland's I Wish They'd Do It Now Songster" published in [New York City] in 1869 [Michael Cooney in _Sing Out_ says 1879]. It was an American song. Not very good either, in the original, but the [folk] processed version was/is a gem. - MC

Those wishing to see something like the original version (as I understand it), with only minimal folk processing, are referred to the Meredith/Covell/Brown-FolkSongsOfAustraliaVol2 text. It is indeed rather less than inspired. The tune we tend to hear nowadays is much like "The Wearing of the Green." - RBW

You think those words are insipid? You should see the ones from "Why Don't They Do It Now?" (1865) from which this song is clearly derived. Without seeing the words from the 1869 "I Wish They'd Do It Now Songster", I can't tell whether those were a folk-processing of "Why Don't They Do It Now?" or a parody, if the distinction can even be drawn. - PJS

Last updated in version 4.5

File: Gil111

I Wish to My Lord I Was Single Again

DESCRIPTION: An aged, lame miser marries a twenty-one year old "silly young maid." He can't
please her in speech, bed, or trying to help around the house. She scorns or beats him. He would be happy "if she should sicken and happen to die"

AUTHOR: unknown
EARLIEST DATE: before 1839 (broadside, Bodleian Bod18614 Firth c.20(66))
KEYWORDS: age shrewishness infidelity marriage clothes dancing party sex rejection violence food ordeal
FOUND IN: US(So)
REFERENCES (2 citations):
Owens-TexasFolkSongs-1ed, pp. 246-248, "I Wish to My Lord I Was Single Again" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, p. 124, "I Wish to My Lord I Was Single Again" (1 text, 1 tune)
Roud #17190
BROADSIDES:
Bodleian, Bod18614 Firth c.20(66), "Silly Young Maid" ("I am an old miser both aged and lame"), J. Catnach (London), 1813-1838: also Bod5931 Harding B 17(285b), Bod11747 Harding B 11(3519A), Bod2429 Harding B 11(3842), Bod13966 Harding B 11(752), Bod20866 Harding B 20(18), Bod12593 Harding B 11(3520), "Silly Young Maid"
File: Ow2E124

I Won't Be a Nun!

DESCRIPTION: "Now is it not a pity such a pretty girl as I Should be sent to a nunnery to pine away and die? But I won't be a nun... I'm so fond of pleasure that I cannot be a nun!" The girl is too fond of partying/men. The nuns couldn't handle a novice like her
AUTHOR: unknown
EARLIEST DATE: 1893 (Songs of the People)' c. 1870 (Huntington-FolksongsFromMarthasVineyard)
KEYWORDS: clergy party freedom
FOUND IN: US(NE,So) Britain
REFERENCES (5 citations):
Huntington-FolksongsFromMarthasVineyard, pp. 9-10, "I Won't Be a Nun" (1 text, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 266-267, "I Won't Be a Nun" (1 text, 1 tune)
Randolph 400, "I Won't Be a Nun!" (1 text, 1 tune)
Henderson-VictorianStreetBallads, p. 92, "I Won't Be a Nun" (1 text)
DT, WTONTNUN*
Roud #7630
File: R400

I Won't Be My Father's Jack

DESCRIPTION: "I won't be my father's jack, I won't be my (mother's/father's) (Jill/Gill), I will be the fiddler's wife And have music when I will. T'other little tune, T'other little tune, Prithee, love, play me T'other little tune."
AUTHOR: unknown
EARLIEST DATE: before 1767 (Newberry, _Mother Goose's Melody_)
KEYWORDS: music courting father mother nonballad
FOUND IN:
REFERENCES (2 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 257, "I won't be my father's Jack" (1 text)
Baring-Gould-AnnotatedMotherGoose #40, p. 54, "(I won't be my Father's Jack)"
Roud #19706
NOTES [38 words]: I've never met this as a genuine traditional song, as opposed to a nursery rhyme, but I heard it sung "somewhere* (the version in my head sounds like Peter Paul & Mary, I'm sorry to say), so I'm putting it in just in case. - RBW
Last updated in version 5.0
File: B6M6040
I Won't Go to Macy's Any More

DESCRIPTION: "I won't/don't go to school/Granny's/Macy's any more, more, more, There's a big fat teacher/copper/policeman at the door, door, door" who takes me by the hair/collar and sits me in a chair/makes me pay a dollar...."

AUTHOR: unknown
EARLIEST DATE: 1935 (Howard)
KEYWORDS: playparty hair police
FOUND IN: Britain(England(North,South)) US(MA,SE)
REFERENCES (2 citations):
  Opie/Opie-TheSingingGame, p. 478, ("I'm not going to school any more, more, more") (2 texts)
  JournalOfAmericanFolklore, Dorothy Mills Howard, "The Rhythms of Ball-Bouncing and Ball-Bouncing Rhymes," Vol. LXII, No. 244 (Apr 1949), #6 p. 168 ("I won't go to Macy's any more, more, more") (1 text)
RECORDINGS:
  Mabel Hillery, Janie Hunter and her grandchildren, "I Want To Go To Mexico" (on JohnsIsland1)
NOTES [46 words]: Opie/Opie-TheSingingGame has "not going to school" as a clapping game and separates it on that basis from a ball-bounce "don't go to Grannie's" which derives from "I won't go to Macy's." Macy's, as Opie/Opie-TheSingingGame notes, is a famous department store in New York City. - BS
Last updated in version 5.3
File: 0pGap478

I Wonder As I Wander

DESCRIPTION: "I wonder as I wander out under the sky How Jesus our savior did come for to die." Jesus comes for "poor ornery/ordinary people," is born to Mary in a "cow's stall," is celebrated in the skies; we are assured he could have had anything he wanted

AUTHOR: John Jacob Niles (?), based on at least one traditional stanza
EARLIEST DATE: 1934 (sheet music); collected from tradition by 1940 (Brown)
KEYWORDS: religious Jesus childbirth poverty
FOUND IN: US(SE)
REFERENCES (3 citations):
  Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 600, "I Wonder As I Wander" (1 text)
  Brown/Schinhan-FrankCBrownCollectionNCFolklore5 600, "I Wonder As I Wander" (1 tune plus a text excerpt)
  AddIOPN: Ian Bradley, _The Penguin Book of Carols_ (1999), #36, "I Wonder As I Wander" (1 text)
  Roud #15015
NOTES [47 words]: Given that this song says that Jesus could have had anything he needed, I can't help but note an irony: In the entire Bible, Jesus really makes only one request "for himself": "My father, if it is possible, take this cup from me" (Matt. 26:39, etc.)
The request was not granted. - RBW
Last updated in version 4.1
File: Br3600

I Wonder If I'll Ever Reach Home

DESCRIPTION: "I looked down the road and I wondered... I wonder if I'll ever reach home." The singer buckles on his shoes and travels for a long time, wondering if he'll ever see King Jesus.

AUTHOR: unknown
EARLIEST DATE: 2014 (USSeaIsland03)
KEYWORDS: home travel nonballad religious Jesus
FOUND IN: US(SE)
RECORDINGS:
  Rosa and Joseph Murray, "I Wunduh If I Ebbuh Reach Home" (on USSeaIsland03)
File: RcIWIIER
I Wonder Wha'll Be My Man?

DESCRIPTION: "A' kinds o' lads an' men I see, The youngest an' the auldest... I wonder wha'll be my man." The singer wonders about his work, where he is, how she will recognize him. She fears there might be none, and accuses him of keeping her waiting

AUTHOR: Edward Polin

EARLIEST DATE: 1904 (Ford)

KEYWORDS: courting oldmaid nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 262-263, "I Wonder Wha'll Be My Man" (1 text, 1 tune); pp. 264-265, "I Wonder Wha'll Be My Wife" (1 text, clearly a male adaption of the preceding; Roud #13096)
Greig/Duncan7 1383, Greig/Duncan8 Addenda, "I Wonner Wha'll Be My Man" (2 texts, 1 tune)
Henderson-VictorianStreetBallads, p. 97, "I won'er wha'll be my man?" (1 text)
Roud #5571
File: FVS262

I Wonder What Is Keeping My True Love Tonight (Green Grass It Grows Bonny)

DESCRIPTION: Woman sings, "I wonder what is keeping my true love tonight?" He sings that he hasn't got anyone else, but he no longer loves her; he can't truly love a woman with two sweethearts. She warns other girls to beware false young men

AUTHOR: unknown

EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)

KEYWORDS: infidelity love warning lover

FOUND IN: Ireland Scotland(Aber)

REFERENCES (5 citations):
Kennedy-FolksongsOfBritainAndIreland 157, "Green Grass It Grows Bonny" (1 text, 1 tune)
Tunney-StoneFiddle, pp. 87-88, "Green Grass It Grows Bonnie" (1 text, 1 tune)
Ord-BothySongsAndBallads, p. 187, "The Rose and the Thyme" (1 text, with the plot of this song but introductory stanzas from "Green Grows the Laurel")
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 38, "Green Grass it Grows Bonnie" (1 text, 1 tune)
DT, KEEPLOVE
Roud #858
RECORDINGS:
Margaret McGarvey, "Green Grass It Grows Bonny" (on FSBFTX15)

CROSS-REFERENCES:
cf. "Green Grows the Laurel (Green Grow the Lilacs)" (lyrics)

NOTES [59 words]: *She* should talk! - PJS

Oh, I don't know; they sound perfect for each other.

Interestingly, Ord-BothySongsAndBallads's text (which seems to mash together this song and "Green Grows the Laurel") doesn't mention the bit about the girl having two sweethearts. Neither does the version in the Digital Tradition, which, however, does not list a source. - RBW

Last updated in version 4.3

File: K157

I Wonder When I Shall Be Married

DESCRIPTION: "I wonder when I shall be married... For my beauty's beginning to (fail/fade)." The girl's parents would be happy to see her married; they offer a good dowry ("forty good shillings" and household furnishings) but there are as yet no takers

AUTHOR: unknown

EARLIEST DATE: 1923 (Cox)

KEYWORDS: age loneliness marriage dowry beauty clothes nonballad family oldmaid

FOUND IN: US(Ap,MA,NE,SE)

REFERENCES (8 citations):
Cox/Hercog/Halpert/Boswell-WVirginia-B, #16, pp. 157-158, "Old Maid's Song" (1 text, 1 tune)
Henry-SongsSungInTheSouthernAppalachians, p. 27, "I Wonder When I Shall Be Married" (1 text)
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 71, "I Wonder When I Shall Be Married" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol1, p. 104, "I Wonder When I Shall Be Married" (1 text, 1 tune, probably derived from a Ritchie Family recording)
Morris-FolksongsOfFlorida, #78, "I Wonder When I Shall Be Married" (1 text, 1 tune)
Bronner/Eskin-FolksongAlivePart2 48, "I Wonder When I Shall Be Married" (1 text, 1 tune)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 180-182, "The Old Maid's Song" (1 text plus an excerpt, 1 tune)

DT, WHENMARI
Roud #818

RECORDINGS:
Jean & Edna Ritchie, "I Wonder When I Shall Be Married" (on Ritchie03)

CROSS-REFERENCES:
cf. "The Old Maid's Song (I)" and references there
cf. "O Gin That I Were Mairrit" (theme, lyrics)
cf. "I Am Gaun to the Garret" (theme, lyrics)

NOTES [80 words]: This probably began as a British broadside, "The Maiden's Sad Complaint for Want of a Husband," and has a sister in this Index known as "I Am Gaun to the Garret". Even the American versions are often still quite British (note the forty shilling dowry!). But British versions often end with her finding a husband, so I'm listing this as a separate song.
Note that Cox's text is from Kentucky, not West Virginia -- and almost identical to the well-known Ritchie Family version. - RBW

Last updated in version 5.1
File: CoxII16

I Wonder Where's the Gambler [Laws H22]

DESCRIPTION: The gambler spends all night at cards. In pain, he has to be helped home by friends. He is put to bed, and his mother asks the Lord to forgive him. The gambler says it is too late to pray. The chorus ends, "I wonder where he's gone" (i.e. Heaven or Hell)

AUTHOR: unknown
EARLIEST DATE: 1917 (Cecil Sharp collection)
KEYWORDS: gambling death farewell Hell

REFERENCES (6 citations):
Laws H22, "I Wonder Where's the Gambler"
Henry-SongsSungInTheSouthernAppalachians, pp. 96-97, "I Wonder Where's the Gambler" (1 text)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 82-83, "The Gambler's Dying Words" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 152, "The Gambling Man" (2 texts, 2 tunes, but only the "A" text is this song; the "B" text is "Darling Corey")
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 659, "I Wonder Where's the Gambling Man" (1 short text, 1 tune, presumably this)

DT 829, WHERGAMB
Roud #428

RECORDINGS:
Sid Harkreader, "The Gambler's Dying Words" (Broadway 8115, c. 1930)
Panhandle Pete [pseud. for Howard Nash], "The Gambler's Dying Words" (Decca 5599, 1938)

File: LH22

I Wondered and I Wondered

DESCRIPTION: "I wondered and I wondered All the days of my life, Where you're goin', Mr. Mooney, To get yourself a wife, Where you're goin', where you're goin' To get yourself a wife."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: nonballad wife

REFERENCES (1 citation):
I Wore a Tunic

DESCRIPTION: "I wore a tunic, dirty khaki tunic, And you wore civilian clothes, We fought and bled at Loos When you were on the booze, The booze that no one here knows. Oh, you were with the wenches While we were in the trenches...."

AUTHOR: unknown

EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)

KEYWORDS: soldier hardtimes clothes drink

HISTORICAL REFERENCES:
Sep 25-Oct 8, 1915 - Battle of Loos, in which the British Army (which for the first time has brought in many short-term volunteers) fails to break the German lines in a major offensive. British commander Sir John French afterward is replaced as British commander by Douglas Haig, which is about as disastrous a choice as making the offensive was

FOUND IN:

REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 47, "I Wore a Tunic" (1 text)
Roud #10505

CROSS-REFERENCES:
cf. "I Wore a Tulip" (i.e. "When You Wore a Tulip"?) (tune)

File: BrPa047B

I Would Like to Read (I Know I Would Like to Read)

DESCRIPTION: Chorus: "I would" "like to read (x3) a sweet story of old" (4x). Verses: "Come on brother help me tell ... The story of King 'Manuel." "I just want to get up on the mountain top ... I'll praise my God and never stop."

AUTHOR: unknown

EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: nonballad religious Jesus

FOUND IN:

REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 40-41, "I Would Like to Read (I Know I Would Like to Read)" (1 text, 1 tune; pp. 148-149 in the 1901 edition)
Roud #15287

NOTES [25 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses, every alternate line is "Like to read a sweet story of old." - BS

Last updated in version 4.0

File: Dett040

I Would Not Live Always

DESCRIPTION: The singer offers various reasons why "I would not live always:" "Since Jesus was laid there [in the tomb], I'll not fear its gloom." "Who would live always Away from his God?" The singer looks forward to the bliss of heaven

AUTHOR: William Augustus Muhlenberg

EARLIEST DATE: 1826 (source: Julian)

KEYWORDS: religious death burial

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 630, "I Would Not Live Always" (1 text, 1 tune)
Roud #7558

RECORDINGS:
Clarence Ferrill, "I Would Not Live Always" (on CloseHomeMS)
NOTES [197 words]: The proper title of this hymn is "I Would Not Live Alway." According to John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), p. 774, this was author Muhlenberg's first significant hymn, but there were many editions over the years "1st the Original; 2nd the version given in the Prayer Book Collection, 1876; 3rd the author's revised version of 1859; and the 4th his rewritten text of 1871, the second of these being that known to the hymn-books." Julian gives this biography of Muhlenberg (there is an umlaut over the u, incidentally):

D.D., so of Rev. Dr. Muhlenberg, and grandson of Henry Melchior Muhlenberg, the patriarch of Lutheranism in America, was born in Philadelphia Sept 16, 1796. He graduated at the University of Pennsylvania in 1814. Entering Holy Orders in 1817, he was successively Assistant Rector of St. James's Lancaster, 1823; Rector of the Church of the Holy Communion, New York, 1843; St. Paul's College, Flushing (1828) [sic.; probably should be 1848]; St. Luke's Hospital, New York (1855); St. John's and Long Island (1865) were established by him. He died April 6, 1877." - RBW

Last updated in version 3.7
File: R630

I Would That I Were Where I Wish

DESCRIPTION: "I would that I were where I wish, Out on the sea in a tombey dish, When the dish begins to fill, I wish I was on Mousehole Hill. When the hills begin to crack, I wish I was on daddy's back. When Daddy's' back begins to break... a-eating current cake."

AUTHOR: unknown

EARLIEST DATE: 1975 (Dean & Shaw)

KEYWORDS: father children food

FOUND IN: Britain(England(South))

REFERENCES (1 citation):

ADDITIONAL: Tony Deane and Tony Shaw _The Folklore of Cornwall_, B. T. Batsford, 1975, p. 49, "(I would that I were where I wish)" (1 short text, probably an excerpt)

CROSS-REFERENCES:

cf. "Katie Cruel (The Leeboy's Lassie; I Know Where I'm Going)" (lyrics)

cf. "Hush, Little Baby" (format)

File: DeSa049D

I Wouldn't Go There Any More

DESCRIPTION: "Goin' to the bathin' house, Goin' to the kitchen, My foot slip an' I fell down, I wouldn' go there no mo"

AUTHOR: unknown

EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaIslands)

KEYWORDS: nonballad injury

FOUND IN: US(SE)

REFERENCES (1 citation):

Parrish-SlaveSongsOfTheGeorgiaSeaIslands, p. 119, ("Goin' to the bathing house") (1 fragment)

NOTES [222 words]: The description is the Parrish-SlaveSongsOfTheGeorgiaSeaIslands fragment. There are other fragments with the tag line "I won't go there any more." It's tempting to lump them all together but the evidence is too thin.

Here are a few examples: Robert Ford, editor, Vagabond Songs and Ballads of Scotland (second series) (Paisley:Alexander Gardner, 1901 ("Digitized by Google")), pp. 71-78, "The Hogg's Tub," a humorous courtship with a chorus, "The hogg's tub, the hogg's tub, The tub behind the door; She tumbled me into the hogg's tub, And I'll never go there any more"; that chorus is shared as a verse in John A. Lomax and Allan Lomax, American Ballads and Folk Songs (The Macmillan Company: New York, 1953), pp. 277-280, "Old Joe Clark," "I won't go down to old Joe's house, I've told you here before; He fed me in a hog-trough And I won't go there any more"; the first verse and chorus has a life of its own in The Book of Nursery Rhymes Complete (Philadelphia: Theodore Bliss & Co., 1846 ("Digitized by Google")), #116, ("It's once I courted as pretty a lass") E.C. Perrow, "Songs and Rhymes from the South" in The Journal of American Folklore, Vol. 28 No. 108 (Apr-Jun 1915), #45 p. 183, "Sally Ann," "I asked her if she loved me, She said she felt above me; Out the door she shoved me -- I won't go there any more." - BS

Last updated in version 4.1
File: Parr119A
I Wouldn't Have an Old Man

DESCRIPTION: The singer refuses to have any part of an old man. She contrasts old and young men: The old are "slobbery," bony, have too many cows to milk, and hog the covers; young men are well-dressed and can keep a girl warm

AUTHOR: unknown
EARLIEST DATE: 1926 (recording, Frank Crumit)
KEYWORDS: nonballad age rejection youth marriage
FOUND IN: US(Ap,MW,Ro,SE,So)
REFERENCES (12 citations):
Eddy-BalladsAndSongsFromOhio 135, "I Wouldn't Have an Old Man" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 174, "An Old Man and a Young Man" (1 text, 1 tune)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 174-176, "Shoo Flies, Don't Bother Me" (1 text, 1 tune, with the chorus of "Shoo Fly" and the verses of "I Wouldn't Have an Old Man")
Randolph 401, "Stand Back, Old Man, Get Away" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 17, "I Wouldn't Marry" (7 text (some short) plus 6 excerpts, 1 fragment, and mention of 5 more, of which "M," "N," and "R" belong here)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 17, "I Wouldn't Marry" (5 tunes plus excerpts of texts, of which "M" and "R" belong here)
Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 8-9, "Git Away, Old Man" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #78, "Go Way, Old Man" (2 texts)
Boette-SingaHipsyDoodle, p. 123, "Get Away Old Man" (1 text, 1 tune)
Bush-FSofCentralWestVirginiaVol2, pp. 33-34, "Get Away, Old Man, Get Away" (1 text, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 199, "Get Away, Old Man, Get Away!" (1 text)
DT, AWAOLDMN*
Roud #3719
RECORDINGS:
Frank Crumit, "Get Away, Old Man, Get Away" (Victor 20137-B, 1926)
Vernon Dalhart, "Get Away Old Man" (Brunswick 123, 1927) (Pathe 32254, 1927)
(Columbia 969-D, 1927) (Supertone 9228, 1928) (CYL: Edison [BA] 5321, n.d.)
Durium Dance Band w. Carson Robison & his Pioneers, "Get Away Old Man" (Durium [UK] EN-25, 1932)
Arthur Fields, "Get Away Old Man" (Broadway 8049, rec. 1927)
Mack Brothers, "Get Away, Old Man, Get Away" (Decca 5073, 1935)
Charlie Newman, "Get Away Old Man, Get Away" (OKeh 45095, 1927)
Chubby Parker, "Get Away Old Maids, Get Away" (Conqueror 7888, 1931; Montgomery Ward M-4945, 1936; on CrowTold02)
CROSS-REFERENCES:
cf. "Maids When You're Young Never Wed an Old Man"
cf. "Old Man Came Over the Moor, An (Old Gum Boots and Leggings)"
cf. "I Wouldn't Marry an Old Man"
NOTES [83 words]: I suspect this may be a clean version of "I Wouldn't Marry an Old Man," but Ed Cray did not equate the two, and who am I to argue? (It is worth noting that Roud doesn't seem to consider this a song in its own right).

Paul Stamler points out that this song also exists in a version which complains about women, sung by Chubby Parker, and wonders if we shouldn't do something about the title. But the majority of versions complain about men; I suspect the Parker text of being a deliberate rewrite. - RBW

Last updated in version 6.0
File: R401

I Wouldn't Marry an Old Maid

DESCRIPTION: "I wouldn't marry an old maid. Tell you the reason why...." Various reasons are offered, e.g. "Her neck is so long and stringy, I fear she'll never die."

AUTHOR: unknown
EARLIEST DATE: 1923 (Brown)
KEYWORDS: courting oldmaid nonballad floatingverses
FOUND IN: US(SE)
REFERENCES (1 citation):
I Wouldn't Marry an Old Man
DESCRIPTION: The singer prefers a young to an old man for explicit sexual reasons.
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: bawdy age marriage sex
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph/Legman-RollMeInYourArms I, pp. 334-335, "I Wouldn't Marry an Old Man" (2 texts, 1 tune)
CROSS-REFERENCES:
cf. "Maids When You're Young Never Wed an Old Man"
cf. "Old Man Came Over the Moor, An (Old Gum Boots and Leggings)"
cf. "I Wouldn't Have an Old Man"
NOTES [81 words]: A male version, "I Wouldn't Marry an Old Maid," also exists. Necessarily, its verses differ from the female's; thus there may be two songs on the same theme with similar titles. Presumably the tunes will determine the question. In Randolph/Legman-RollMeInYourArms I, the melody for the female version given is more often associated with "No Balls at All." - EC
I suspect this may be a bawdy version of "I Wouldn't Have an Old Man," but Ed did not equate the two, and who am I to argue? - RBW
File: RL334

I Wouldn't Mind Dying
DESCRIPTION: "I wouldn't mind dying, got to go by myself (x3), I wouldn't mind dying if dying was all." In the same pattern," Bye and bye we're going to see the King," "After death we're going to stand the test," "Ezekiel saw a wheel, a wheel in a wheel."
AUTHOR: unknown
EARLIEST DATE: 1927 (Johnson recording)
KEYWORDS: death Bible nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeasIslands, p. 243, ("By an' by-e I'm goin' t' see the King") (1 text)
Roud #16077
RECORDINGS:
Blind Willie Johnson, "Bye and Bye I'm Goin' To See the King" (on "Praise God I'm Satisfied," Yazoo CD 1058 (1989, recorded about 1927)
CROSS-REFERENCES:
cf. "Ezekiel Saw the Wheel" (Ezekiel's wheel theme) and notes there
File: Parp243

I Yield
DESCRIPTION: "Fathers, bear your cross, for it will only make you richer, For to enter into that bright kingdom, by and by. I yield, I yield, oh, how I love to yield, For to enter into that bright kingdom, by and by." Similarly with mothers, brothers, etc.
AUTHOR: unknown
EARLIEST DATE: 1931 (Fuson-BalladsOfTheKentuckyHighlands)
KEYWORDS: religious nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
I-Yi-Yi-Yi (Limericks)

DESCRIPTION: Marked by verses in the form of limericks, always bawdy. Most deal with sexual machinery, either human or mechanical. Some may have a chorus such as "Sing us another one, Just like the other one."

AUTHOR: unknown

EARLIEST DATE: 1959

KEYWORDS: bawdy technology

FOUND IN: US(SW,So) Canada

REFERENCES (2 citations):
Cray-EroticMuse, pp. 216-223, "I-Yi-Yi-Yi" (4 texts, 2 tunes)
Hopkins-SongsFromTheFrontAndRead, pp. 165-166, "Sing Us Another One" (1 text, 1 tune, very long and composite)

Roud #10247

RECORDINGS:
Anonymous singers, "Limericks" (on Unexp1)

CROSS-REFERENCES:
cf. "Cielito Lindo" (tune) and references there
cf. "Waltz Me Around Again Willie" (lyrics)

NOTES [57 words]: As will be seen from the cross-references, this piece has an assembled tune, and not all versions have the same melody. Nor are there any lyrics found consistently. It classifies as a single song more or less by default; in essence, it's a bunch of bawdy limericks, often with each verse telling of one sexual exploit of a man or woman. - RBW

Last updated in version 5.0

File: EM216

I.W.A. Strike, The

DESCRIPTION: The singer is happy with Premier Joey Smallwood and life in Newfoundland in the 10 years since Confederation. The Americans and I.W.A. strikers cause trouble but Joey opposes them. The strike ends. The singer hopes the Liberals prevail.

AUTHOR: unknown

EARLIEST DATE: 1959 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)

KEYWORDS: strike lumbering labor-movement Canada

HISTORICAL REFERENCES:

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 202-205, "The I.W.A. Strike" (1 text, 1 tune)

Roud #25324

RECORDINGS:
Clara Stevens, "The I.W.A. Strike" (on NFAGuigné01)

CROSS-REFERENCES:
cf. "The Loggers' Plight" (subject of the I. W. A. Strike)

NOTES [61 words]: "The Loggers' Plight" is about the same event. [See the entry on that song for more about the event; it is much more pro-Union. - RBW] "Confederation" refers to Confederation of Newfoundland with Canada in 1949. Joey Smallwood was not always so popular; see, for example, "Anti-Confederation Song (II)" before these events and "The Blow Below the Belt" afterwards. - BS

Last updated in version 4.4

File: Guig202
I'd Be a Violet

DESCRIPTION: "I'd be a violet, born in a bower, Roses and lilies by my side, Tra-la-la-la! Tra-la-la-la! And with my love would there abide."

AUTHOR: unknown

EARLIEST DATE: 1927 (Brown-MyGrandmothersSongbook)

KEYWORDS: flowers love home nonballad

FOUND IN: US

REFERENCES (1 citation):
Brown-MyGrandmothersSongbook 14, "I'd Be a Violet" (1 short text, 1 tune)
Roud #22144

File: BrGr014

I'd Like to Be in Texas When They Roundup in the Spring

DESCRIPTION: "In a lobby of a big hotel in New York town one day," a crow gathers to talk of the places where they have visited. One gray-haired man says, "I'd like to be in Texas when they round up in the spring"; he recalls the life of the cattlemen

AUTHOR: unknown

EARLIEST DATE: 1931 (ArkansasWoodhopper)

KEYWORDS: cowboy work travel

FOUND IN:

REFERENCES (1 citation):
ArkansasWoodhopper, pp. 3-5, "I'd Like to Be in Texas for the Round Up in the Spring" (1 text, 1 tune)
Roud #11309

RECORDINGS:
Leon Chappelear, I'd Like To Be In Texas For The Round-Up In The Spring (Champion 45068)

NOTES [20 words]: Curiously, although the Arkansas Woodchopper included this in his book, it does not appear that he ever recorded it! - RBW

Last updated in version 5.2

File: ArWo003

I'd Like to Find the Sergeant

DESCRIPTION: "I'd like to find the Sergeant who forgot to hook me up (x3), And I ain't gonna jump no more." The paratrooper catalogs all the people whose sloppiness left his parachute non-functional. "Glory, glory, what a hell of a way to die."

AUTHOR: unknown

EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: death soldier technology

FOUND IN: Canada

REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, p. 123, "I'd Like to Find the Sergeant" (1 text, tune referenced)
Roud #29391

CROSS-REFERENCES:
cf. "John Brown's Body" (tune) and references there

File: Hopk123

I'd Love To Be a Sailor

DESCRIPTION: "I love to be a sailor Sailing on the good ship Kangaroo." The singer thinks of a pretty girl he has courted forty years. It's not true that a sailor has a wife on every port, but "every sailor's wife has got a man on every ship"

AUTHOR: unknown
I'd Rather Be Dead

DESCRIPTION: "I rather be dead an' laid in de dirt Than to see my gal with her feelin's hurt." "I rather be dead an' laid in de sand Than to see my gal with another man." "I rather be dead an' laid in de ground Than to see my gal in anoder weddin' gown."

AUTHOR: unknown
EARLIEST DATE: 1916 (White)
KEYWORDS: death jealousy burial
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 443, "I'd Rather Be Dead" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 443, "I'd Rather Be Dead" (1 tune plus a text excerpt)
Roud #11780
NOTES [25 words]: I suspect this is a fragment of something longer, in which the singer explains the reason for his jealousy. But I can't say what the longer piece is. - RBW
Last updated in version 4.1
File: Br3443

I'll Ask My Mother (And I'll Let You Know Next Sunday Afternoon)

DESCRIPTION: "A pretty little girl came courting me, Her name was Sarah Broome." When she asks the young man to marry, he says he will ask his mother and let her know. When she gives up on him, she asks for her tokens back, but always he asks his mother

AUTHOR: Harry Stanwood (source: New-Comic-Songster)
EARLIEST DATE: 1870 (New-Comic-Songster)
KEYWORDS: love courting mother
FOUND IN:
REFERENCES (1 citation):
New-Comic-Songster, p. 23, "I'll Ask My Mother (And I'll Let You Know Next Sunday Afternoon)" (1 text, 1 tune)
Roud #12611
NOTES [37 words]: Common in broadsides, rare in tradition, but there are just enough hints that it was transmitted orally that I've indexed it. I'm not surprised that it's rare, though, since both men and women are implicitly insulted. - RBW
Last updated in version 5.3
File: NCSIIMMo

I'll Awa Hame (I)

DESCRIPTION: "Noo, I'll no bide with ma granny nae mair (x2), She skelps me face an' she pu's ma hair, An' I'll no bide...." "I'll away hame tae ma mother I will... She keeps a wee shop... An' she sells a wee drappie...." (S)he will sing and rejoice on her way home

AUTHOR: unknown
EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: home mother travel drink music derivative
FOUND IN: Britain(Scotland(Aber))
I'll Awa Hame to My Mither I Will

DESCRIPTION: "I'll awa hame to my mither I will." Mother warns the singer against "the ways o' young men" and "to shun ilk appearance o' ill" and so on. But "I'll meet ye next Friday at Mungo's maut mill" and "Be discreet be sincere an' ye're welcome back still"

AUTHOR: Alexander Rodger (1784-1846) (source: Whitelaw)

EARLIEST DATE: 1843 (Whitelaw-BookOfScottishSong)

KEYWORDS: courting humorous nonballad mother

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
- Greig/Duncan4 897, "I'll Awa Hame to My Mither I Will," Greig/Duncan8 Addenda, "I'll Awa Hame to My Mither I Will" (2 texts, 2 tunes)
- Whitelaw-BookOfScottishSong, p. 164, "I'll Awa' Hame" (1 text)

Roud #6140

CROSS-REFERENCES:
- cf. "The Laird o' Cockpen" (tune, per Whitelaw and Greig/Duncan4)
- cf. "I'll Awa Hame (I)" (lyrics)

File: GrD4897

I'll Be a Good Boy

DESCRIPTION: The singer has spent his life sporting, robbing and drinking. He spends a year in jail until his rich uncle pays "my score" and, released, promises he will go home to his wife and get a job. As for his bad ways, "I'll be a good boy And do so no more"

AUTHOR: unknown

EARLIEST DATE: 1878 (Musick-JAF-TheOldAlbumOf-William-A-Larkin)

KEYWORDS: adultery prison punishment robbery freedom work dancing drink wife

FOUND IN: US(MW) Australia

REFERENCES (3 citations):
- Musick-JAF-TheOldAlbumOf-William-A-Larkin 45, "I'll Be a Good Boy" (1 text)
- ADDITIONAL: John A Lomax and Alan Lomax, Cowboy Songs and Other Frontier Ballads (New York: The Macmillan Company, 1938), pp. 161-163, "The Bad Boy" (1 text, 1 tune)
- Bob Bolton at Mudcat Cafe, "I Have Been a Wild Boy" ("Oh my father died and left me his estate") (1 text) [see Notes]

Roud #4274

NOTES [113 words]: The Lomax entry is a hybrid. Verses 4 through 6 are this song. Part of the rest is from "Logan County Jail" [Laws E17]. One verse is adapted from "Root Hog or Die" and I don't recognize the remaining verses.

Bob Bolton's thread on Mudcat Cafe says: "This is collected in the 1950s from Sally Sloane, a lovely old singer in New South Wales, Australia and, although a lot of Sally's songs came through her Irish grandmother, Sarah Alexander, this is clearly an English, indeed a London song." It's recurring line is "I've been a wild boy but I'll be no more."

The sense of this song is close to "Wild Rover" with its recurring line "I never will play the wild rover no more." - BS

Last updated in version 3.0

File: MuLa645
**I'll Be a Sergeant**

**DESCRIPTION:** "I'll be a sergeant, an orderly sergeant, I'll be a sergeant, on that just bet your life."
The singer will make the other soldiers hate him, but the girls will love them all. He won't take orders from a girl. The singer then thinks about being a colonel.

**AUTHOR:** unknown

**EARLIEST DATE:** 1863 (F. J. Child, War Songs for Freemen, according to Silber-SongsOfTheCivilWar)

**KEYWORDS:** soldier nonballad

**FOUND IN:**

**REFERENCES (1 citation):**
Silber-SongsOfTheCivilWar, pp. 204-206, "I'll Be a Sergeant" (1 text, 1 tune)

**File:** SCWF204

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**I'll Be All Right**

**DESCRIPTION:** "I'll be all right, I'll be all right, I'll be all right someday/Deep in my heart, I do believe, I'll be all right some day". Similarly, "I'll be like Him...", "I'll overcome"

**AUTHOR:** Unknown, perhaps adapted from a song by Charles Tindley

**EARLIEST DATE:** 1961 (recording, Rev. Gary Davis)

**KEYWORDS:** nonballad religious

**FOUND IN:** US(SE)

**REFERENCES (1 citation):**
Carawan/Carawan-AintYouGotARight, p. 208, "I Will Overcome" (1 text, 1 tune)

**RECORDINGS:**
Rev. Gary Davis, "I'll Be All Right Someday" (on GaryDavis02)

**CROSS-REFERENCES:**
cf. "We Shall Overcome" (tune, structure, lyrics)

**ALTERNATE TITLES:**
I Will Be All Right

**NOTES [87 words]:** Obviously, this song is a near-twin of "We Shall Overcome," and until recently I would have said that the latter was a minimal adaptation of this song. But the recent discovery that "We Will Overcome" was being sung as early as 1908, and in the context of a labor struggle at that, makes the question of ancestry more ambiguous. So I'll leave it up in the air, and simply give this song its own entry, separate from "We Shall Overcome," because of the drastically different social circumstances under which it is sung. - PJS

**File:** RcIBeAlR

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**I'll Be All Smiles Tonight**

**DESCRIPTION:** The singer is carefully dressing and bedecking herself with flowers for a wedding -- the wedding of her false true love to another girl. She intends to put on a fine face: "Though my heart will break tomorrow, I'll be all smiles tonight."

**AUTHOR:** unknown

**EARLIEST DATE:** 1926 (recording, Luther B. Clarke)

**KEYWORDS:** love wedding infidelity clothes

**FOUND IN:** US(SE,So) Australia

**REFERENCES (8 citations):**
Randolph 812, "I'll Be All Smiles Tonight" (2 texts)
High-OldOldFolkSongs, p. 20, "All Smiles To Night" (1 text)
Browne-AlabamaFolkLyric 116, "I'll Be All Smiles Tonight" (1 text plus an excerpt and mention of 7 more, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 138-140, "I'll Be All Smiles Tonight" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 691, "I'll Be All Smiles Tonight" (1 short text, 1 tune)
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 32-34, 40-41, 174-175, "I'll Be All Smiles Tonight" (2 texts plus a fragment, 3 tunes)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 479, "I'll Be All Smiles Tonight" (source notes only)

**ADDITIONAL:** John Burke, _Burke's Christmas Songster 1920_, self-published, 1918 (PDF
available on the Memorial University of Newfoundland site, p. 14, "I'll Be All Smiles To-Night, Love" (1 text)
Roud #3715
RECORDINGS:
Allen Bros. "I'll Be All Smiles Tonight" (Victor V-40210, 1930)
Carter Family, "I'll Be All Smiles Tonight" (Bluebird B-5529, 1934; Montgomery Ward M-4497, c. 1934)
Chuck Wagon Gang, "I'll Be All Smiles Tonight" (ARC 7-03-58/vocalion 03426/Conqueror 8963, 1937; rec. 1936)
Luther B. Clarke [Blue Ridge Highballers], "I'll Be All Smiles To-night Love" (Columbia 15069-D, 1926)
Frank Jenkins & his Pilot Mountaineers [Oscar Jenkins, Frank Jenkins, Ernest V. Stoneman], "I Will Be All Smiles Tonight" (Conqueror, unissued, 1929)
Jenkins & Whitworth, "I'll Be All Smiles Tonight" (OKeh 45331, 1929)
Bradley Kincaid, "I Will Be All Smiles Tonight" (Supertone 9566, 1929)
Lester McFarland & Robert Gardner (“Mac & Bob”), "I'll Be All Smiles Tonight" (Brunswick 164, 1927)
Linda Parker & the Cumberland Ridge Runners, "I'll Be All Smiles Tonight" (Conqueror 8164, 1933)
Reed Children, "I'll Be All Smiles Tonight" (Columbia 15525-D, 1930; rec. 1928)
Kitty Wells, "I'll Be All Smiles Tonight" (RCA Victor 21-0333, 1950)
CROSS-REFERENCES:
cf. "This Night We Part Forever"
File: R812

I'll Be Rusted When the Roll Is Called

DESCRIPTION: Chorus: "I'll be rested when the roll is called"(2x), "I'll be rested and I'll head toward heaven, I'll be rested...." Verse: "No more shouting when the roll is called...." "Meet my mother when the roll is called...." "Meet my elder when the roll...."
AUTHOR: unknown
EARLIEST DATE: 1936 (Graves)
KEYWORDS: nonballad religious
FOUND IN:
Roud #21793
RECORDINGS:
CROSS-REFERENCES:
cf. "When That General Roll Is Called" (theme)
File: RcIBeRe

I'll Be There

DESCRIPTION: Chorus: "I'll be there" (3x), "When the last trumpet shall sound I'll be there." Verse: "If the mourners would believe When... The gift of life they would receive When..." "I never can forget the day When Jesus washed my sins away"
AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns); 1893 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute) (see notes)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (2 citations):
Barton-OldPlantationHymns, p. 19, "I'll Be There" (1 text, 1 tune)
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 166, "When the General Roll Is Called (General Roll Call)" (1 text, 1 tune; p. 91 in the 1901 edition) [for 1893 edition, see notes]
CROSS-REFERENCES:
cf. "When the Roll Is Called Up Yonder" (theme, some words)
NOTES [47 words]: The index to the 1893 edition [of Dett/Fenner/Rathbun/Cleveland-
I'll Be There, Mary Dear

DESCRIPTION: A soldier bids farewell to his sweetheart, giving her a golden leaf to remember him by. He loses an arm in battle, but friends tell him one arm is enough to hold her. When he returns home, however, he finds her dead and buried; he is heartbroken.

AUTHOR: Words: Andrew Sterling / Music: Harry von Tilzer (1872-1946)

EARLIEST DATE: 1902 (sheet music)

KEYWORDS: soldier death separation return grief love promise army war

FOUND IN: US

REFERENCES (1 citation):
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 84, "Goodbye Mary Dear" (1 text)

RECORDINGS:
Richard Harold, "Mary Dear" (Columbia 15426-D, 1929; rec. 1928)
Roy Harvey and the North Carolina Ramblers, "I'll Be There, Mary Dear" (Brunswick 234/Aurora 22032, 1928)

I'll Be Waiting Up There

DESCRIPTION: "If you miss me from singing, And can't find me nowhere, Just come on up to sweet heaven, I'll be singing up there. "You can find me up there (x2), Just come on up to sweet heaven." "If you miss me from praying...." "If you miss me from shouting...."

AUTHOR: unknown

EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)

KEYWORDS: religious nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 247, "You Can Find Me Up There" (1 text)

I'll Be With You When the Roses Bloom Again

DESCRIPTION: The soldier must leave his sweetheart; as she pins a rose on his breast, he
promises, "I'll be with you when the roses bloom again." He is killed in battle; and can only ask that
the captain inform his sweetheart

AUTHOR: Will D. Cobb & Gus Edwards (sometimes listed as "Will Whitmore & Harry Hilliard")
EARLIEST DATE: c. 1901 (sheet music)
KEYWORDS: soldier separation death flowers
FOUND IN: US(Ap)
REFERENCES (3 citations):
   Fuson-BalladsOfTheKentuckyHighlands, p. 123, "When the Roses Bloom Again" (1 text)
   Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 96, "When the Wild Roses Bloom Again Beside the River" (1 text)
   Henry-SongsSungInTheSouthernAppalachians, pp. 138-139, "When the Roses Bloom Again Beside the River" (1 text)
ST RcIBWYWt (Partial)
Roud #2871
RECORDINGS:
   Elton Britt, "When the Roses Bloom Again" (Bluebird B-9000, 1942; ViDisc 44, 1943)
   [Richard] Burnett & [Leonard] Rutherford, "I'll Be With You When the Roses Bloom Again"
   (Columbia 15122-D, 1927; rec. 1926; on BurnRuth01, KMM)
   Carver Boys, "I'll Be With You When the Roses Bloom Again" (Paramount 3233/Broadway 8180 [as Cramer Boys], n.d.; rec. 1929)
   Cross & McCart, "When the Roses Bloom Again" (Columbia 15143-D, 1927)
   Vernon Dalhart, "I'm Be With You When the Roses Bloom Again" (Columbia 15054-D, 1926; rec. 1925)
   Delmore Brothers, "Till the Roses Bloom Again" (Bluebird B-7262/Montgomery Ward M-7321, 1937)
   Paul Joines & Cliff Evans, "Budded Roses" (on Persis1)
   Harry Macdonough, "I'll Be With You When the Roses Bloom Again" (CYL: Edison 8276, 1903)
   Blind Jack Mathis, "When the Roses Come Again" (Columbia 15344-D, 1929)
   Lester McFarland & Robert A. Gardner, "When the Roses Bloom Again" (Brunswick 111/Vocalion 5027, 1927; Supertone S-2028, 1930)
   Walter Scanlan "I'll Be With You When the Roses Bloom Again" (Edison 52063, 1927)
   Kilby Snow, "Buddied Roses" (on KSnow1)
   Ernest V. Stoneman, "When the Roses Bloom Again" (matrix # GEX 496-A recorded 1927 and issued 1927-1928 as: Herwin 17741, Gennett 6044 [as by Ernest V. Stoneman and his Graysen County Boys, Champion 1522 [as by Uncle Jim Seany], Challenge 244/Supertone 9255/Silvertone 5001/Silvertone 8155/Silvertone 25001 [as by Uncle Ben Hawkins]) (matrix #7224-1 recorded 1927 and issued as Banner 1993/Domino 3964/Regal 8324/Oriole 946 [as by Sim Harris], 1927; Homestead 16498 [as by Harris])
   Weaver & Wiggins [pseud. for Wilmer Watts & Frank Wilson], "When the Roses Bloom Again"
   (Broadway 8112, c. 1931)
CROSS-REFERENCES:
   cf. "The Dying Soldier (Erin Far Away I)" [Laws J6] (plot) and references there
   cf. "Little Sweetheart in the Spring" (theme)
   cf. "Down Among the Budded Roses" (some lyrics)
   cf. "When the Roses Bloom Again for the Bootlegger" (lyrics, tune)
SAME TUNE:
When the Roses Bloom Again for the Bootlegger (File: Morr045)
NOTES [102 words]: According to Spaeth, A History of Popular Music in America (p. 315), Cobb & Edwards were also the authors of "Mamie," listed as "an outstanding hit of 1901."
This sounds like a Civil War song, but given the era when Cobb and Edwards worked together, one must assume it was inspired by the Spanish-American War. - RBW
I place Joines & Evans's recording "Budded Roses" here, but with misgivings; for one thing, it makes no mention of the man being a soldier. But the story fits well enough that, for want of an alternative, I place it here. Ditto Snow, who probably learned his version from Charlie Poole. - PJS
Last updated in version 4.3
File: RcIBWYWt
I'll Build Me a Boat

DESCRIPTION: "I'll make me a boat and I'll down the river float... I'll see Mona, fair Mona, pretty Mona I'll see." Using his shirt for a sail, he arrives at Mona's -- but her four brothers break in, kill him, and throw him in the sea. She throws herself in after him

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: homicide brother ship river love courting suicide drowning sea
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 499, "Raise a Ruckus Tonight" (4 texts, of which "A" is this piece)
Roud #10054
CROSS-REFERENCES:
cf. "Raise a Ruckus" (lyrics)
NOTES [115 words]: The editors of Brown, seemingly followed by Roud, threw this in with "Raise a Ruckus Tonight" because it contains that key line, and other hints (e.g. the girl's name Mona) that it is related to that song.
Related, but assuredly not a version. The overwhelming majority of the text is a murder ballad -- and, by the looks of it, a very old and possibly very good one that somehow was mixed up with "Raise a Ruckus." Unfortunately, it's short enough that it can't be identified by its lyrics -- and the plot doesn't exactly match any others I know. The murderous brothers are common -- but throwing the body in the sea certainly isn't, and the use of a shirt for a sail is most intriguing. - RBW

File: Br3499

I'll Cheer Up My Heart

DESCRIPTION: "As I was a-walking ae May morning... There I saw my faithless lover...." "Well, since he's gane, joy gang wi' him.... I'll never lay a' my love upon ane." She laments her lost love, who prefers a rich girl, but will not let the grief ruin her life

AUTHOR: unknown
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
KEYWORDS: courting farewell abandonment
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, p. 177, "I'll Cheer Up My Heart" (1 text)
Roud #5563
CROSS-REFERENCES:
cf. "Farewell He" (subject) and references there
File: Ord177

I'll Do Anything Dear

DESCRIPTION: "I'll do anything, dear, that you tell me to. I won't do much for Mary, for Sarah, Sal, or Sue, But I'll do anything that you tell me to." "I'll do anything, dear, that ou tell me to. I won't do much for Nancy, Mary Jane, or Sue, But I'll do anything..."

AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: love nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 18, "I'll Do Anything, Dear" (1 short text)
Roud #11385
File: Brne018

I'll Drink One (To Be a Good Companion, The Sussex Toast)

DESCRIPTION: "I'll drink one, if you'll drink two, And here's a lad that'll drink with you, And if you do as I have done, You'll be a good companion." Each verse adds a drink ("I'll drink two if you'll
drink three, And here's a lad that will drink with thee," etc.)

AUTHOR: unknown
EARLIEST DATE: 1921 (Sharp MS.)
KEYWORDS: nonballad drink
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Kennedy-FolksongsOfBritainAndIreland 285, "To Be a Good Companion" (1 text, 1 tune)
DT, SUSSXTST*
Roud #885
File: K285

I'll Find My Way

DESCRIPTION: "My baby's gone and she throwed me down I'm just a nuisance all over town But it don't matter what they say, I'll find my way." "She left me... wishing that I were dead." "Look like each moment will be my last." "A gypsy told me to make a change"

AUTHOR: unknown
EARLIEST DATE: 1934 (recording, Tampa Red)
KEYWORDS: grief love rejection separation nonballad lover
FOUND IN: US(SE)
Roud #29485
RECORDINGS:
Emmett Murray, "I'll Find My Way" (on USFlorida01)
Tampa Red, "I'll Find My Way" (Bluebird B5450, 1934)
File: RcIFiMY

I'll Fire Dis Trip

DESCRIPTION: "I'll fire dis trip an' I'll fire no mo', fire down below! (x2)" "Miss Nancy Bell, I wish you well, fire down below! (x2)" "De bullies' boy is Uncle Gable, fire down below! Bring on day wood while you be's able! Fire down below."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown); possibly first printed 1850 (see Notes)
KEYWORDS: ship work fire
FOUND IN: US(SE)
REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 222, "I'll Fire Dis Trip" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 222, "I'll Fire Dis Trip" (1 tune plus a text excerpt)
Hugill-ShantiesFromTheSevenSeas, p. 115, "The Sailor Fireman" (1 text, 1 tune)
Roud #813
NOTES [103 words]: Hugill-ShantiesFromTheSevenSeas suggests that this may be the original Negro song from which the tune of the verses of both "Ho for California" and "Camptown Races" stemmed. He found it in Sternvall's Sang under Segel (1935) where the author cites a book called Nigger Melodies, being the only entire and complete work of Ethiopian songs extant; Cornish Lamport & Co., NY, 1850. I found references to the book in WorldCat and other indexes, but haven't actually laid eyes on it. - SL
Roud lumps this with "Fire Down Below." There are similar words, but it seems to me the words are different enough to split them. - RBW
Last updated in version 5.0
File: Br3222

I'll Fly Away

DESCRIPTION: "Some glad morning, when this life is over, I'll fly away/To a home on God's celestial shore, I'll fly away" Cho: "I'll fly away, oh glory, I'll fly away/When I die, halleluiah bye and bye...." "Just a few more weary days and then...."

AUTHOR: A. E. Brumley
EARLIEST DATE: 1941 (recording, Selah Jubilee Quartet); reportedly published in 1932, according
I'll Gar Our Gudeman Trow

DESCRIPTION: A wife tells how she'd control her husband: threaten to sell the ladle unless he'd buy her a side saddle; threaten to sulk again unless he gives her twelve gold rings; threaten again to die unless he hires valets for her. She sneers at other women

AUTHOR: unknown

EARLIEST DATE: 1824 (_The Ballad-Book_ [Not Sharpe] privately published in Edinburgh, according to Chambers)

KEYWORDS: bargaining bragging nonballad husband wife

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):

Greig/Duncan7 1310, "I'll Gar Our Gudeman Trow" (1 text)
Whitelaw-BookOfScottishSong, p. 43, "I'll Gar Our Gudeman" (1 text)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 147-148, "I'll Gar our gudeman trow" (1 text)

ADDITIONAL: Robert Chambers, _The Scottish Songs_ (Edinburgh, 1829), Vol I, p. 123, "I'll Gar Our Gudeman Trow"

Roud #1560

File: GrD71310

I'll Give You One More As You Go

DESCRIPTION: The singer describes how his sweetheart sent him off, offering a final kiss: "I'll give you one more as you go." Her parents are less tolerant; they set the dog on him. As he departs, the father orders "Sic him, Towse, And give him one more as he goes."

AUTHOR: Ike Brown?

EARLIEST DATE: 1930 (recording Carolina Buddies)

KEYWORDS: love courting family dog humorous

FOUND IN: US(Ap)

REFERENCES (3 citations):

Randolph 376, "I'll Give You One More As You Go" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 308-309, "I'll Give You One More As You Go" (1 text, 1 tune -- Randolph's 376)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 697, "Just Give Him One More As He Goes" (1 short text, 1 tune)
Roud #3755

RECORDINGS:
Carolina Buddies, "My Sweetheart is a Sly Little Miss" (Columbia 15641-D, 1930)
The Carter Family, "Give Him One More As He Goes" (Conqueror 9664, 1941; rec. 1940)

CROSS-REFERENCES:
cf. "I'm Just Going Down to the Gate" (general situation, a few words)
cf. "Nobody's Darling on Earth" (portions of tune)

ALTERNATE TITLES:
Sic Him, Towe

NOTES [57 words]: Cohen reports this was written by Ike Brown in 1884. - RBW
To my ears this is a (rather poor) parody of "I'm Just Going Down to the Gate." Many other songs collected by Randolph seem to have originated as commercial hillbilly 78s, and I'm confident that this one could, if it were possible, be traced back to the Carolina Buddies recording. -PJS

I'll Go Back to Dear St. George Again

DESCRIPTION: "When me and my partner we left town this morning, A beautiful nag did run. We got to the foot of the Meriton dugway, A friend unexpectedly did come." They ride together to Slappie's for win. Then they ride on. The singer says he will return to St. George

AUTHOR: unknown
EARLIEST DATE: 1947 (Hubbard-BalladsAndSongsFromUtah)

KEYWORDS: travel drink

FOUND IN: US(Ro)

REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah, #232, "I'll Go Back to Dear St. George Again" (1 text, 1 tune)

Roud #10908

NOTES [12 words]: For Saint/St. George, see the notes on "Saint George and the Drag-On." - RBW

I'll Hang My Harp on a Willow Tree (i)

DESCRIPTION: "I'll hang my harp on a willow tree, I'm off to the wars again." The singer's love is to be wed to one of higher degree. For her sake he gave up soldiering and became a minstrel, but after her wedding he will resume soldiering, hoping to die in battle

AUTHOR: unknown
EARLIEST DATE: c. 1846 (sheet music)

KEYWORDS: war infidelity wedding music harp

FOUND IN: US(MW,SE) Ireland Britain(England(South),Scotland(Aber))

REFERENCES (8 citations):
Greig/Duncan6 1203, "I'll Hang My Harp on a Willow Tree" (2 texts, 2 tunes)
McNeil-SouthernFolkBalladsVol1, pp. 113-115, "I'll Hang My Harp on a Willow Tree" (2 texts, 1 tune)
Musick-JAF-TheOldAlbumOf-William-A-Larkin 23, "Harp On a Willow" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H155, p. 366, "I'll Hang My Harp on a Willow Tree" (1 text, 1 tune)
Ord-BothySongsAndBallads, pp. 56-57, "I'll Hang My Harp" (1 text, 1 tune)
Williams-Witshire-WSRO Mi 736, "Warrior's Grave" (1 text)
Wolf-AmericanSongSheets, #1008, p. 69, "I'll Hang My Harp on a Willow Tree" (1 reference)
Heart-Songs, pp. 278-279, "I'll Hang My Harp on a Willow Tree" (1 text, 1 tune)

ST MN1113 (Full)

Roud #1444

BROADSIDES:
Bodleian, Harding B 17(134b), "I'll Hang My Harp on a Willow Tree" ("I'll hang my harp on a willow tree"). The Poet's box (Glasgow), 1851; also Firth b.26(282), Firth c.16(354), Harding B 11(2611), "I'll hang my harp on a willow tree"; Harding B 15(136a), Harding B 11(1701), Firth b.26(220), "I'll Hang My Harp on the Willow Tree"; Firth b.27(227), "I'll Hang Up My Harp on a Willow Tree"
**I'll Have a New Life (In That Resurrection Morning)**

**DESCRIPTION:** "(On/In) the resurrection morning, When the dead and Christ shall rise, I'll have a new body...." The singer gives thanks for a new home, a new life, and a body "raised in power, Ready to live in paradise."

**AUTHOR:** unknown

**EARLIEST DATE:** 1957 (collected by Shellans-FolkSongsOfTheBlueRidgeMountains from Ruby Vass)

**KEYWORDS:** religious nonballad

**FOUND IN:** US(SE)

**REFERENCES** (1 citation):

Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 91-92, "I'll Have a New Life" (1 text, 1 tune)

Roud #4309

**NOTES** [128 words]: Roud lumps this with "We Shall Rise, Hallelujah," but while there may be some shared lyrics, I really don't think they're the same song.

The phrase "sown in weakness, raised in power" is from 1 Corinthians 15:43, which is sort of a hymn by Paul to the resurrection body.

The origin of this raises interesting questions. This really sounds to me like church hymn -- and, indeed, I have a Baptist hymnal, Soul-Stirring ongs and Hymns, which has a piece entitled "Hallelujah, We Shall Rise" and beginning "In the resurrection morning, When the trump of Go shall sound, We shall rise...." The tunes look fairly similar; the lyrics less so. I woner if this might not be another case of someone in the Vass family (probably John Daniel Vass) remaking an existing song. - RBW

File: Shel091

**I'll Hear the Trumpet Sound**

**DESCRIPTION:** "You may bury me in the east, You may bury me in the west, But I'll hear the trumpet sound In that morning." "Father Gabriel in that day, He'll take wings and fly away."

Christians, preachers, and the singer will take wings at Judgment Day

**AUTHOR:** unknown

**EARLIEST DATE:** 1887 (College Songs)

**KEYWORDS:** religious nonballad burial

**FOUND IN:** US

**REFERENCES** (2 citations):

DT, TRUMPSND*

**ADDITIONAL:** Henry Randall Waite, _College Songs: A Collection of New and Popular Songs of the American Colleges_, new and enlarged edition, Oliver Ditson & Co., 1887, p. 57, "I'll Hear the..."
I'll Kiss Ye Yet, and I'll Clap Ye Yet

DESCRIPTION: "I'll kiss ye yet, and I'll clap ye yet, An' I lie at your bonny back an' hap ye yet; An' fan ye lie doon, I'll draw the curtains roon, An' I'll bless the bonny day I gat ye, yet"

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan4)
KEYWORDS: love nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 874, "I'll Kiss Ye Yet, and I'll Clap Ye Yet" (1 fragment, 1 tune)
Roud #6299
CROSS-REFERENCES:
cf. "To Daunton Me" (tune, per Greig/Duncan4)
cf. "Fat'll Mak a Bonny Lassie Blythe an' Glad?" (tune, per Greig/Duncan5) and references there
NOTES [10 words]: The current description is all of the Greig/Duncan4 text. - BS
Last updated in version 2.5
File: GrD4874

I'll Lay Ye Doon, Love

DESCRIPTION: "I'll lay ye doon, love, I'll treat ye decent... For surely he is an honest man." The singer walks out to hear two lovers talking. One, who has traveled far, must travel on, "But when I come back, love, I'll lay ye doon."

AUTHOR: (based on a song by Edward Harrigan, but heavily rewritten)
EARLIEST DATE: 1974 (Sing Out!)
KEYWORDS: love sex courting travel
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
DT, LAYEDOON*
ADDITIONAL: _Sing Out_ magazine, Volume 23, #5 (1974), p, 17, "I'll Lay Ye Doon, Love" (1 text, 1 tune, with a few variant words, based on Jean Redpath's and Norman Kennedy's versions of a Jeannie Robertson original)
Roud #3355
CROSS-REFERENCES:
cf. "Muldoon, the Solid Man" (lyrics)
NOTES [32 words]: For what little we know about how this song changed from an American song sung by a stage Irishman to how it became a Scottish song of seduction, see the notes to "Muldoon, the Solid Man." - RBW
Last updated in version 5.2
File: DTlayedo

I'll Let You Know the Reason

DESCRIPTION: The singer tells a girl he has come to gain her love. He has left another for her. She should not think about riches, which she has and he wants and is the reason she slights him. He hopes she will not slight him the next time and that they'll marry.

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
KEYWORDS: courting rejection money nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #81, p. 2, "Milton"; "Folk-Song in Buchan," p. 38, ("I'll let you know the reason") (1 text plus 1 fragment)
Greig/Duncan4 829, "Milton of Aberdour" (6 texts, 6 tunes)
Roud #6247
CROSS-REFERENCES:
cf. "Bogie Banks" (theme: rejecting the riches of Alexander)
NOTES [588 words]: None of the Greig or Greig/Duncan4 texts include "Milton" except in the title. The alternate title "Alexander" refers to the singer's reference to the woman's money. "Don't fix your mind on riches love nor yet on world's gear Look back to Alexander and there you'll find it clear He conquered all this wide warld sat doon and wept full sore To think there was but ae warld and that he wad gain no more."
This song shares one verse and the general theme with Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H589, p. 344, "The Rejected Lover" but I don't see enough of a similarity to lump them together, as Roud does. - BS
The cliche that Alexander wept because there were no more worlds to conquer is somewhat deceptive. Alexander had succeeded his father Philip in 336, when Philip was assassinated (Savill, p. 7). Philip had nearly conquered Greece (Bosworth, p. 16), but his death caused chaos, with several claimants to the Macedonian throne coming forward. Alexander managed to take charge by swift movement, the details of which are lost to us (Bosworth, pp. 25-27). Alexander then re-crushed the Greek city-states, destroying Thebes and terrorizing the rest (Mahaffy, pp. 10-11). He then picked up his father's plans to attack the once-great but now badly-ruled Persian Empire (Bosworth, p. 17).
Alexander first met local Persian forces in battle at Granicus (Mahaffy, p. 15). He then met their main army at Issus (Mahaffy, pp. 20-23) where he captured most of the Persian Emperor Darius III Codomannus's family (Roger, pp. 287-291), turned aside to conquer the restive Persian province of Egypt (Bosworth, pp. 67-74), and finally and completely defeated those Darius III at Gaugamela in 331 B.C.E. (Rogers, pp. 317-325). Darius fled the field, and was assassinated in 330 (Rogers, pp. 341-342). Alexander then married his daughter and claimed the Persian Empire (Arrian/Selincourt, p. 353).
Theoretically Alexander already controlled the world's largest empire. But Persia had been a collection of provinces, mostly distinct in culture, language, and religion, which had been content under the relatively benign yoke of the earlier Persians, but who had grown restive under recent bad Emperors. Alexander had to reconquer much of this territory. He succeeded well enough, but it took time. Then he headed through what is now Afghanistan and Pakistan toward what is now India.
It was in 326, at the Hyphasis River (the modern Beas in the Punjab) that the conquests stopped. "Stories [of the peoples to the east] could not but whet Alexander's appetite for yet another adventure; but his men felt differently" (Arrian/Selincourt, p. 291). Arrian/Selincourt, pp. 291-297, describes Alexander's attempts to jolly the men along. He reduced some of the men to tears, but failed. He then tried to shame them into following him; that too failed, although more men cried. Finally he started for home (Arrian/Selincourt, pp. 298-299). He would die in 323, in Babylon (Mahaffy, pp. 37-41).
There is much evidence that, by the end, Alexander was not entirely sane. He demanded an extreme form of worship, the proskynesis, and killed men who had once been his friends (one of them, perhaps, his lover); Savill, pp. 81-88. By the end, he was asking to be treated as a god (Savill, p. 139, although she denies this is a sign of mental disturbance). So he may have cried over a lot of things. But he never actually cried that there "were" no more worlds to conquer; at most, he cried because he would not be allowed to conquer them. - RBW
Bibliography
- Bosworth: A. B. Bosworth,Conquest and Empire: The reign of Alexander the Great, 1988 (I use the 1993 Cambridge Canto paperback)
- Mahaffy: John Pentland Mahaffy,The Empire of Alexander the Great, 1898 (I use the 1995 Barnes & Noble reprint)
- Savill:Alexander the Great And His Time (no copyright date listed; I use the 1993 Barnes & Noble edition)
I'll Lie nae Mair My Lane

DESCRIPTION: Jean, at sixteen, sits by a dyke complaining that she'll soon be old and gray and would not lie alone. Her mother says she's too young. She names boy friends who were not serious. Robin overhears her, proposes, they marry and no more lie alone.

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan5)
KEYWORDS: courting love marriage mother
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan5 989, "I'll Lie nae Mair My Lane" (1 text)
Roud #6729
File: GrD5989

I'll Name the Boy Dennis, Or No Name At All

DESCRIPTION: "I'm bothered, yes, I'm bothered, completely perplexed, I'm the father of a little boy, I'm not happy but I'm vexed." Everyone in his immense family wants to give the child a different name. He puts his foot down for the name Dennis.

AUTHOR: Words: Fred Hatfield / Music: J. Small
EARLIEST DATE: 1880 (copyright on a sheet music arrangement by Jos. Schwenseck ?)
KEYWORDS: humorous baby wordplay
FOUND IN: US(MW)
REFERENCES (1 citation):
Dean-FlyingCloud, pp. 34-35, "Name the Boy Dennis Or No Name At All" (1 text)
Roud #6658
File: Dean034

I'll Never Get Drunk Any More (I)

DESCRIPTION: "When I go out on Sunday, what pleasure do I see? For the girl I loved so dearly Has gone square back on me." "I'll never get drunk any more, any more... I'll lay my head on the barroom floor." The singer laments how drink has ruined him.

AUTHOR: unknown
EARLIEST DATE: 1920 (Brown)
KEYWORDS: drink abandonment nonballad
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 36, "I'll Never Get Drunk Any More" (4 texts, all somewhat mixed; the "A" text is cited above, and the "B" text is probably from the same family; "C" and "D" are "Oh, Once I Had a Fortune")
Brown/Schinhan-FrankCBrownCollectionNCFolklore536, "I'll Never Get Drunk Any More" (1 text plus an excerpt)
Roud #4625
File: Br3036

I'll Never Get Drunk Any More (III)

DESCRIPTION: The singer "got frisky Over some poteen whisky," fell, cracked his skull and had his pocket picked. The landlady won't give a drunk credit. "A man that's fond of boozing, His cash goes daily oozing" He swears off drink and warns others to do the same.

AUTHOR: unknown
EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)
KEYWORDS: warning drink nonballad money theft
FOUND IN:
REFERENCES (3 citations):
I'll Never Leave Old Dixie Land Again

DESCRIPTION: Singer, a former slave, returns to Dixie and his beloved Dinah again, after having spent time living in Kansas. He says the weather there is enough to freeze him, and he misses his home, so he'll never leave old Dixie Land again.

AUTHOR: unknown

EARLIEST DATE: 1939 (recording, Bogue Ford)

KEYWORDS: homesickness loneliness love home return reunion separation slavery

FOUND IN: US(MW)

Roud #15470

RECORDINGS:
Bogue Ford, "I'll never leave old Dixie land again" (AFS 4211 A1, 1939; in AMMEM/Cowell)

NOTES [29 words]: A minstrel-show song, without a doubt. Ford sings it in dialect.
A significant number of freed slaves did in fact settle in Kansas during the years after the Civil War.
- PJS

File: RcINLODA

I'll Never, Never Marry the Blacksmith Lad

DESCRIPTION: The singer will never marry a blacksmith because he works at the smitty and his clothes are dirty. She'll never marry a weaver because he complains and cries for his bobbins. She'll marry the Carpenter who works with planks and she'll get the shavings.

AUTHOR: unknown

EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)

KEYWORDS: marriage rejection weaving work nonballad

FOUND IN: Britain(Scotland(Bord))

REFERENCES (1 citation):
Lyle-Andrew-CrawfurdsCollectionVolume2 192, "I'll Never, Never Marry the Blacksmith Lad" (1 text)

Roud #21094

CROSS-REFERENCES:
cf. "Soldier Boy for Me (A Railroader for Me)" (theme: professional comparison) and references there

File: LyCr2192

I'll Not Marry at All

DESCRIPTION: The single woman proudly proclaims her intent to die an old maid. She reels off the defects of all sorts of men -- rich, poor, fat, lean, farmer, e.g. "I'll not marry a man that's rich, He'll get drunk and fall in the ditch, I'll not marry at all...."

AUTHOR: unknown

EARLIEST DATE: 1913 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: oldmaid

FOUND IN: US(Ap,MW,NE,Ro,So,SE) Canada(Mar)

REFERENCES (19 citations):
Eddy-BalladsAndSongsFromOhio 72, "Shab-i-da Ru-dy" (1 text, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 262-263, "I Wouldn't Marry" (2 texts)
Randolph 364, "The Old Maid's Song" (3 texts, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 218-219, "The Old Maid" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #80, "I'll Not Marry at All" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 17, "I Wouldn't Marry" (7 text (some short) plus 6 excerpts, 1 fragment, and mention of 5 more, of which "H," "J," "O," and "P" apparently belong here)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 17, "I Wouldn't Marry" (5 tunes plus excerpts of texts, of which "H" and "O" belong here)
Morris-FolksongsOfFlorida, #80, "I'll Not Marry at All" (2 texts)
Browne-AlabamaFolkLyric 56, "The Old Maid's Song" (2 texts, 1 tune)
Linscott-FolkSongsOfOldNewEngland, pp. 211-212, "I'll Not Marry at All" (1 text, 1 tune)
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol2, p. 72, "The Old Maid" (1 text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, pp. 91-92, "I'll Not Marry At All" (1 text)
Henry-SongsSungInTheSouthernAppalachians, p. 26, "The Old Maid" (1 text)
Peters-FolkSongsOutOfWisconsin, p. 173, "I Never Will Marry" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 99, pp. 208-209, "I'll Not Marry at All" (1 text)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 78, "I Won't Marry" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 100, "I Never Will Marry a Man Who Is Rich" (1 text, 1 tune)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 86-87, "I Never Will Marry a Man who is Rich" (1 text, 1 tune)
DT, NOTMARRY
Roud #2774
RECORDINGS:
Kentucky Thorobreds, "I'll Not Marry at All" (Paramount 3080, 1928; Broadway 8184 [as Old Smokey Twins], n.d.; rec. 1927)
CROSS-REFERENCES:
cf. "The Old Maid's Song (I)" and references there
cf. "A Young Virgin" (theme)
cf. "The Song of the Southern Volunteers" (form)
cf. "Yon Bonnie Lad" (theme)
NOTES [92 words]: Linscott, or her informants, thought this Irish. She cites no evidence, and the collections seem to be all, or nearly all, from the United States and Canada. The idea of a catalog of undesirable occupations can be traced all the way back to ancient Egypt, though there it was a young man being advised against them. The "Instruction of Duauft" consists of a father telling the son what's wrong with each job, e.g. a smith smells worse than fish roe. (The piece was apparently used to train scribes; the one form of employment it approves of is scribe.) - RBW
Last updated in version 5.0
File: E072

I'll Owre Bogie

DESCRIPTION: The singer says she'll follow her love over Bogie, or anywhere. For example, "As I came by Strathbogie yetts Strathboggie's trees were green There I heard the drums to beat I'll owre Boggie wi' him"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan4)
KEYWORDS: love travel nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 869, "I'll Owre Bogie" (2 texts)
Roud #6245
NOTES [172 words]: The Bogie is a tributary of the Deveron River in Aberdeenshire. - BS From The Illustrated Book of Scottish Songs from the Sixteenth to the Nineteenth Century, (London, 1854 ("Digitized by Google")), p. 40: "To go 'ower Bogie' is a phrase that expresses in Scotland the same idea as that of running to Gretna Green in England. It is also used to express a marriage performed by a magistrate instead of a clergyman." [Re Gretna Green -- "a small village on the west coast in the south of Scotland": "Its main claim to fame are the Blacksmith's Shops, where many runaway marriages were performed. These began in 1753 when an Act of Parliament, Lord Hardwicke's Marriage Act, was passed in England, which stated that if both parties to a marriage were not at least 21 years old, then consent to the marriage had to be given by the
parents. This Act did not apply in Scotland where it was possible for boys to get married at 14 and girls at 12 years old with or without parental consent." (Source: Wikipedia article Gretna Green)] - BS

I'll Return, Mother Darling, to You

DESCRIPTION: "A mother was saying good-bye to her boy, Who was ready to start for the war." She asks if they are parting forever. He promises to return "When the roses of springtime are blooming." Eventually the boy returns and says he will never more part from her

AUTHOR: Words: Casper Nathan / Music: E. Clinton Keithley (1880-1955)
EARLIEST DATE: 1915 (sheet music copyrighted)
KEYWORDS: war mother children separation reunion
FOUND IN: US(MW)
REFERENCES (1 citation):
Dean-FlyingCloud, p. 113, "I'll Return, Mother Darling, to You" (1 text)

NOTES [544 words]: The cover of the sheet music to this makes the mother look truly ancient; presumably the idea was to give the impression that the boy was her last son. Since the song was written in 1915, clearly the war is World War I. In a proper folk song, he probably would not have come back, but this item is too cheery to note the millions of casualties, or the many soldiers who came home blind, brain damaged, or missing one or more limbs.

Often not even the bodies returned home. John Keegan, The First World War, Alfred A. Knopf, 1999, pp. 421-422, notes, "Few Russian or Turkish soldiers were ever decently interred and many German and Austrian soldiers killed on the shifting battlefields of the Eastern Front imply returned to earth.... Of the British Empire's million dead, most killed in France and Belgium, the bodies of over 500,000 were never to be found or, if found, not identified. a similar proportion of the 1,700,000 French war dead had also disappeared."

Keegan, p. 423, "To the million dead of the British Empire and the 1,700,000 French dead, we must add 1,500,000 soldiers of the Habsburg Empire who did not return, two million Germans, 460,000 Italians, 1,700,000 Russians and many hundreds of thousands of Turks; their numbers were never counted.... Male mortality exceeded normal expectations, between 1914 and 1918, seven to eightfold in Britain, and tenfold in France, in which 17 per cent of those who served were killed.... [M]en who were between 19 and 22 when the ware broke out... were reduced by 35-37 per cent."

James L. Stokesbury, A Short History of World War I, Morrow, 1981, makes the figures even more grim. On p. 310, he calculates, "All the Allies together mobilized a total of just over 42 million men. They counted as casualties those who had been killed or died while in service, wounded, prisoners, and missing. The total of these was slightly more than 22 million, or about 52 percent.... Russia... had mobilized 12 million men and had 9,150,000 casualties, or 76 percent. The British Empire had mobilized 8,904,000 and suffered more than 3 million casualties, about 36%. Italy had 39 percent losses among her 5.5 million servicemen. France, by contrast, had put under arms half a million fewer than the British empire, 8,400,000, but had a far higher ratio of losses, over 6 million, or 73 percent, the highest of any of the surviving states." (Russia, of course, had collapsed under the strain, hence the distinction between non-survivors and survivors.) Stokesbury calculates American casualties as a relatively trivial 8%, and that on a relatively small force of 4,355,000 men. Stokesbury, p. 310, "The Central Powers sacrificed as many men losing the war as the Allies did winning it. Of 23 million men mobilized they had 15 million casualties, 15 more than the Allies. Germany lost more than 7 million of her 11 million fighting men. The worst record for the entire war was Austria-Hungary's, for she mobilized 7,800,000 and lost 7 million of them, an astonishing 90 percent."

Stokesbury, p. 309, notes that the was was estimated to have cost $337,980,579,560 -- and that's in 1920 dollars!

Bottom line: A million and a half British mothers had to face either losing a son or having him come back permanently maimed. - RBW

File: Dean113A
I'll Rise When the Rooster Crows

DESCRIPTION: Disjointed, some floating verses: "Going up yonder gonna put on my robes, gonna put on my golden shoes." "Where the duck chews tobacco and the goose drinks wine" Chorus: "I'll rise when the rooster crows... down where the sugar cane grows"

AUTHOR: unknown

EARLIEST DATE: 1926 (recording, Uncle Dave Macon)

LONG DESCRIPTION: Disjointed, some floating verses: "Going up yonder gonna put on my robes, gonna put on my golden shoes." "Where the duck chews tobacco and the goose drinks wine/The old hen cackles while the rooster keeps the time." "What you gonna do when the women all dead/Gonna stand in the corner with a hung-down head/If I had to marry I wouldn't marry for riches/Marry a big fat girl who couldn't wear my britches." Chorus: "I'll rise when the rooster crows...I'm going back south where the sun shines hot, oh, down where the sugar-cane grows"

KEYWORDS: marriage drink floating verses nonballad chickens

FOUND IN: US(SE)

Roud #17514

RECORDINGS:
Binkley Brothers' Dixie Clodhoppers, "I'll Rise When the Rooster Crows" (Victor V-40048, 1929; rec. 1928.)
Uncle Dave Macon, "Rise When the Rooster Crows" (Vocalion 5097/Vocalion 15321, 1926)

CROSS-REFERENCES:
  cf. "Devilish Mary" (floating verses)
  cf. "Hopalong Peter" (floating verses)
  cf. "Hen Cackle" (floating verses)

File: RcIRWTRC

I'll Sing You a Song

DESCRIPTION: "I'll sing you a song (that's not very long/the days are long) About a woodcock (or cuckoo) and a sparrow." A dog either burns its tail or bites the singer's ear and is to be hanged tomorrow.

AUTHOR: unknown

EARLIEST DATE: 1784 (Gammer Gurton's Garland, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: execution nonballad bird dog

FOUND IN: Britain(Scotland(Bord))

REFERENCES (3 citations):
Lyle-Andrew-CrawfurdsCollectionVolume2 177, "I'll Sing You a Song That's No Very Long" (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 485, "I'll sing you a song" (1 text)
Baring-Gould-AnnotatedMotherGoose #72, p. 80, "(I'll Sing You a Song)"; cf. #256, p. 159, ("I'll sing you a song")

Roud #15095

NOTES [103 words]: Opie/Opie-OxfordDictionaryOfNurseryRhymes: "Since this rhyme dates at least from the eighteenth century, the statement in the last line that the dog must be hanged on the morrow may be based on more than poetic fancy. The trial of animals and the judicial hanging of dogs, although uncommon, appears at one time to have been considered reasonable." - BS
The Baring-Goulds give examples of this phenomenon, noting that it applied particularly to animals which killed or maimed people. They fail to note that this is essentially a Biblical policy: A bull which fatally gored a person was to be stoned (Exodus 21:28). - RBW

Last updated in version 2.6

File: 002485

I'll Stick to Auld Style

DESCRIPTION: "I biggit a hoosie wi' divots and stanes, For to keep me sheltered frae the cauld wind and rains, But twa daft idle laddies, wha thocht it fine fun, Fell foul o't and ca'd it a' flat wi' the grun"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan8)

KEYWORDS: home
I'll Take This Glass into My Hands

DESCRIPTION: "I'll take this glass into my hands, and drink to all that's here; I cannot tell where we may be before another year. Some may wed, some may be dead, some may be lying low; some may be lying on a foreign shore, and not know where to go."

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: drink nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 565, "I'll Take This Glass into My Hands" (1 text)
Roud #6036
CROSS-REFERENCES:
cf. "When Fortune Turns Her Wheel" (theme)
NOTES [10 words]: The current description is all of the Greig/Duncan3 entry. - BS
Last updated in version 2.4
File: GrD3565

I'll Take You Home Again, Kathleen

DESCRIPTION: The singer promises to take Kathleen home across the ocean. He says that -- even though she has lost her looks and her voice is sad -- he still loves her as she loves him. Once home (in Ireland?), they will visit their old haunts

AUTHOR: Thomas P. Westendorf (1848?-1923)
EARLIEST DATE: 1876 (sheet music published by John Church & Co. of Cincinnati)
KEYWORDS: home love travel
FOUND IN: US(MW)
REFERENCES (6 citations):
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 83-86, "I'll Take You Home Again, Kathleen" (1 text, 1 tune)
Dean-FlyingCloud, p. 107, "I Will Take You Back Again, Kathleen" (1 text)
Geller-FamousSongsAndTheirStories, pp. 5-10, "I'll Take You Home Again, Kathleen" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 259, "I'll Take You Home Again, Kathleen" (1 text)
Fuld-BookOfWorldFamousMusic, p. 296, "I'll Take You Home Again, Kathleen"
DT, KTHLEN
ST RJ19083 (Full)
Roud #12907
RECORDINGS:
Kaplan's Melodists w. Vernon Dalhart, voc. "I'll Take You Home Again, Kathleen" (Edison 51666, 1925)
Bradley Kincaid, "I'll Take You Home Again Kathleen" (Bluebird 5569, 1934)
Shannon Quartet, "I'll Take You Home Again, Kathleen" (OKeh 40032, 1925)
Zack [Hurt] & Glenn [?], "I'll Take You Home Again Kathleen" (OKeh 45240, 1928)
NOTES [142 words]: This song has produced a its own folklore (that it's traditional, that it was written in 1900, that the author's wife was named/nicknamed/renamed Kathleen, that it has something to do with Ireland, etc.). The facts, which rarely resemble the folklore, have been gathered in Richard S. Hill's article "Getting Kathleen Home Again" in the June 1948 issue of Notes, the journal of the Music Library Association.
Spaeth (History of American Popular Music) and Jon W. Finson, The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song, Oxford University Press, 1994, pp. 288-289, summarize the facts as follows: Westerndorf's wife was named Jennie, not Kathleen; he was
I'll Taste No More the Poisonous Cup

DESCRIPTION: "I'll taste no more the poisonous cup That brought on me destruction... But [by?] my vice sleeps one in a grave so fair, My lovely lovely Mary." They had lived happily, but "demon rum" overtook him; now she is dead and he hopes to join her

AUTHOR: unknown
EARLIEST DATE: 1847 (Journal of the Cortes)
KEYWORDS: drink death burial love
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 338-339, "I'll Taste No More the Poisonous Cup" (1 text, 2 tunes)
Roud #25984
File: HGam338

I'll Tell My Ma (I)

DESCRIPTION: "I'll tell my my when I go home, The boys won't leave the girls alone; Pulling their hair and breaking their combs...." In some texts, the story ends there; in others, the girl says, "But that's all right till I go home"; we are told of her true love

AUTHOR: unknown
EARLIEST DATE: 1907 (Jekyll-JamaicanSongAndStory); 1885 (parody, according to Opie/Opie-TheSingingGame)
KEYWORDS: courting hair fight
FOUND IN: Ireland Australia Britain(England(North)) Canada(Mar) West Indies(Jamaica)
REFERENCES (4 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H48e, p. 11, "I'll Tell My Ma" (1 fragment, consisting solely of the "I'll Tell My Ma" stanza, 2 tunes)
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, p. 146, "(Polka)" (1 fragment, consisting solely of the "I'll Tell My Ma" stanza, 1 tune)
Jekyll-JamaicanSongAndStory 117, "(When I go home I will tell me mumma)" (1 text, 1 tune)
Opie/Opie-TheSingingGame 95, "I'll Tell Mother" (4 texts, 1 tune)
Roud #2649
RECORDINGS:
Em Elliott, "I'll Tell My Ma When I Get Home" (on Elliotts01)
CROSS-REFERENCES:
cf. "The Wind (Rain, Rain, the Wind Does Blow)" (lyrics)
NOTES [146 words]: The Clancy Brothers version of this involves a girl, "the belle of Belfast city," setting her heart on a man. This doesn't seem to happen in the other versions I've seen, which are just the complaints about the boys teasing the girl.
The question is, is this a conflate of "I'll Tell My Ma" with some other song (presumably "The Wind (Rain, Rain, the Wind Does Blow)," or is the Clancy version the original which broke in half? Roud lumps them, but I'm not sure that means much.
I eventually ended up splitting them, but I'm none too happy about the situation. - RBW
Opie/Opie-TheSingingGame: "A ditty that was the rage in late Victorian times.... Two of the earliest recordings are parodies ... 1885 ... and ... c. 1900...."
Jekyll-JamaicanSongAndStory's text makes a different point: "When I go home I will tell me mumma That the girls in Jamaica won't leave me alone." - BS

I'll Tell Ye a Talie

DESCRIPTION: A tale about the colt and fillie? The singer goes to Ireland and sees a maiden
chasing a cock that had stolen her comb. She asks "Blue-breekies" whether he had seen her husband. Yes: he burnt a hole in his breeches, and what's that to you?

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: travel hair Ireland humorous chickens horse clothes
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1635, "I'll Tell Ye a Talie" (1 text)
Roud #13067
NOTES [164 words]: I have no idea what's going on here. That may be what the singer intends. "Blue-breekies" may refer to a [police?] uniform.
Roud and the notes to Greig/Duncan8 look to Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), p. 27, ("There was a wee yowe") for a [closely?] related texts. The story lines, as far as I can tell, cross in a few places: the trip to Ireland, the burn, and mention of the "guidman." Here's what I think the Chambers text is about: A ewe looks at the moon and sees more wonders than fifteen; it goes to Ireland and Aberdeen and returns home; the husband is herding, the pigs are inside, the wife supervising the girls making cheese; the cat is in the stall eating when a cinder burnt its nose and it cries "yeowe, yeowe, yeowe." - BS
Based just on the description, it sounds like a hidden-meaning tale of a man seducing a virgin, ans of her following him to try to get him to marry her. But why, then, the humor? - RBW
Last updated in version 2.5
File: GrD1635

I'll Tell You a Comical Story
DESCRIPTION: Neilus buys Thady's donkey for an old donkey and two quid. Thady will buy a motor (car?) with the money. Neilus tries to cancel the deal: his new donkey has smashed the stall door. They brawl. The singer is knocked out and so can't say how it all ends
AUTHOR: Michael O Tuama (George Curtin) (source: OCroinin/Cronin-TheSongsOfElizabethCronin)
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: fight money humorous animal
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 71, "I'll Tell You a Comical Story" (1 text)
Roud #16246
File: OCC071

I'll Tell Your Daddy
DESCRIPTION: "John, John, John, I'll tell your daddy (x3), So early in the morning." "The blue-eyed girl is dead and gone (x3) So early in the morning."
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: playparty nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 100, "I'll Tell Your Daddy" (1 text)
Roud #3595
NOTES [22 words]: The editors of Brown link this implicitly to "Going to Boston," but that appears to be on the basis solely of a floating verse. - RBW
Last updated in version 5.0
File: Br3100

I'll Weave My Love a Garland
DESCRIPTION: "I'll weave my love a garland, He shall be dressed so fine, I'll set it round with roses... For I love my love, and I love my love Because my love loves me." The singer wishes she were an arrow, a fish, a reaper, that she might more easily find him
I'll Wear the Violets, Sweetheart

DESCRIPTION: "A lad was one day reading While the tears ran down his cheeks" as he reads a letter containing "violets from the dell." It asks him to wear them; he says he will do so though they will meet as strangers and/or are parted forever

AUTHOR: unknown
EARLIEST DATE: 1953 (Browne-AlabamaFolkLyric)
KEYWORDS: love separation flowers request
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 100, "I'll Wear the Violets, Sweetheart" (1 short text, 1 tune)
Roud #11391
File: Brne100

I'm a Day too Young

DESCRIPTION: The singer meets a girl and asks how old she is. She says, "I'm a day too young to be your bride ... to lay by your side." They have sex. "I found she was not a day too young" She asks when they will marry: never; "carry your big belly home to your mam"

AUTHOR: unknown
EARLIEST DATE: 1905 (Reeves/Sharp-TheIdiomOfThePeople)
KEYWORDS: seduction rake youth
FOUND IN: Britain(England(South),Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan7 1311, "Linkin' Owre the Lea" (5 fragments, 5 tunes)
Reeves/Sharp-TheIdiomOfThePeople 30, "I'm a Day Too Young" (1 text)
Roud #1003
ALTERNATE TITLES:
The Broom
File: GrD71311

I'm a Decent Boy from Ireland

DESCRIPTION: The "decent boy" has been forced to roam. Brought up by good parents, he urges, "Be kind to your parents when their locks are turning gray... You'll never know their value till they lay beneath the soil."
I'm a Little Dutch Girl

DESCRIPTION: "I'm a little Dutch girl, from over the sea." "I'm a little Dutch boy, from over the sea." "I hate you." "Why?" "You stole my necklace." "Here is." "We're getting married ... having babies ... getting older ... in our coffins ... up in heaven ... angels"

AUTHOR: unknown
EARLIEST DATE: 1952 (Opie/Opie-TheSingingGame)
KEYWORDS: courting wedding childbirth death playparty
FOUND IN: Australia Britain(England(Lond,South),Scotland(Hebr),Wales) Canada(Ont)
REFERENCES (2 citations):
Opie/Opie-TheSingingGame 72, "I'm a Little Dutch Girl" (3 texts)
Carey-MarylandFolkloreAndFolklife, p. 78, "(no title)" (1 text)
Roud #13205
CROSS-REFERENCES:
cf. "O du lieber Augustin" (tune, per Opie/Opie-TheSingingGame) [indexed under "Did You Ever See a Lassie?"]
 cf. "Poor Jenny Is a-Weeping" (tune, per Opie/Opie-TheSingingGame)
 cf. "I Am a Girl Guide" (lyrics of some versions)
File: 0pGa072

I'm a Little Dutch Girl All So Fat

DESCRIPTION: "I'm a little Dutch girl all so fat; I'm going to get married and what do you think of that? I'm not going to marry a butcher, with blood on his toes." Similarly baker, king, etc.; "I'm going to marry a Dutch boy who'll buy me a diamond ring"

AUTHOR: unknown
EARLIEST DATE: 1949 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)
KEYWORDS: playparty marriage rejection
FOUND IN: US(MW)
REFERENCES (1 citation):
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 109, "(I'm a little Dutch girl all so fat)" (1 text)
NOTES [39 words]: McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks files this as a divination rhyme. It may derived from one of the other Dutch Girl rhymes, but it looks separate to me. It can be hard to be sure in the case of children's games.... - RBW
Last updated in version 4.3
File: McIn109

I'm a Little Dutchman

DESCRIPTION: "I'm a little Dutchman, I drink beer. It makes my stomach stick way out here. How many barrels can I drink?"

AUTHOR: unknown
EARLIEST DATE: 1949 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)
KEYWORDS: playparty drink
FOUND IN: US(MW)
REFERENCES (1 citation):
I'm a Little Tea Pot

DESCRIPTION: "I'm a little teapot, short and stout, Here is my handle, here is my spout." The pot will "shout" when the tea is ready, at which time the tea can be poured out

AUTHOR: George H. Sanders and Clarence Z. Kelley (source: Dolby-OrangesAndLemons)

EARLIEST DATE: 1939 (date of composition, according to Dolby-OrangesAndLemons)

KEYWORDS: food nonballad

NOTES [55 words]: Given how recent this song is, it's not a surprise that this doesn't show up in any folk music collections. But, interestingly, the version I learned of this has significant differences from the version in Dolby-OrangesAndLemons (which is also longer than the version I know), so apparently it has undergone some folk processing. - RBW

Last updated in version 3.3

File: Dolb161

I'm a Man That Done Wrong to His Parents

DESCRIPTION: "I'm a man that's seen trouble and sorrow, Oh I once was light-hearted and gay, Not a dime in this world can I borrow Since my own I have squandered away." The singer tells how he wronged his parents. Now they despise him, and he must beg for shelter

AUTHOR: unknown

EARLIEST DATE: 1889 (Broadwood/Maitland-EnglishCountySongs)

KEYWORDS: poverty hardtimes family father

NOTES: John Burke, _Burke's Christmas Songster 1920_, self-published, 1918 (PDF available on the Memorial University of Newfoundland site), p. 11, "I Am a Man That's Done Wrong to My Parents" (1 text)

ADDITIONAL: John Burke, _Burke's Christmas Songster 1920_, self-published, 1918 (PDF available on the Memorial University of Newfoundland site), p. 11, "I Am a Man That's Done Wrong to My Parents" (1 text)

File: R839

I'm a Minder

DESCRIPTION: "I'm a minder [i.e. miner], I'm a minder, In de col' ground, Lawd, Lawd, Lawd, Lawd."

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: work mining

File: ScNF216B

I'm a Poor Old Chimney Sweeper

DESCRIPTION: "I am a poor old chimney sweeper, I have but one daughter and now I can't keep her. So since she has resolved to marry, Go choose you one and do not tarry." Once the girl has chosen her love, the couple is told to join hands, step over a broom, and be wed
I'm a Roaring Son of the Comstock

DESCRIPTION: "I'm a roaring son of the Comstock, And I work in the Chollar Mine." The singer works hard, never has money, and even when dead, "I'll still be a son of the Comstock, And the devil knows it well!"

AUTHOR: unknown

I'm a Rover and Seldom Sober

DESCRIPTION: The singer is seldom sober but on a starless night he can find his way to his lover. He goes to her window. He is "drenched to the skin." She lets him in and they lie together until cock crow. Then he gets up because he must be early at the plow.

AUTHOR: unknown

I'm a Roaring Son of the Comstock

DESCRIPTION: "I'm a roaring son of the Comstock, And I work in the Chollar Mine." The singer works hard, never has money, and even when dead, "I'll still be a son of the Comstock, And the devil knows it well!"

AUTHOR: unknown

I'm a Rover and Seldom Sober

DESCRIPTION: The singer is seldom sober but on a starless night he can find his way to his lover. He goes to her window. He is "drenched to the skin." She lets him in and they lie together until cock crow. Then he gets up because he must be early at the plow.

AUTHOR: unknown
Roud #3135
RECORDINGS:
Davie Stewart, "I'm Often Drunk and I'm Seldom Sober" (on Voice13)
CROSS-REFERENCES:
cf. "Rise Up Quickly and Let Me In" (two verses) and references there
NOTES [377 words]: Davie Stewart's version on Voice13 includes two verses that are standard for "Rise Up Quickly and Let Me In": the singer goes to his true love's bedroom window and she complains that he is "depriving me of [or disturbing me from] my long night's rest"; he says he is her lover, "pray discover ... I'm soaking love, to the skin." Another argument for including this song with "Rise Up Quickly and Let Me In" is Stewart's chorus -- "I'm often drunk and I'm seldom sober I'm a constant rover from town to town And when I'm dead and my days are over Oh, lay me down, my Molly Baun" -- which compares to the chorus in Kennedy 159, "A Health to All True-Lovers" and DT.IMAROVER* - "So I'm a rover and seldom sober I'm a rover of high degree It's when I'm drinking I'm always thinking How to gain my love's company" -- and Kennedy's song is, with the exception of that chorus, "Rise Up Quickly," without a doubt. Kennedy's chorus belongs to "I'm Often Drunk and Seldom Sober," an entirely different song.
So why haven't I put Stewart's song with "Rise Up Quickly"? His two verses -- he has only four altogether -- of meeting Molly Bann, and that last half of his chorus, are not "Rise Up Quickly..." though I could not argue too strongly with someone who insisted that those verses were incidental add-ons and that this must be "Rise Up Quickly." I haven't found the Molly Bann verses anywhere else, so I can't -- yet -- call this song a hybrid. Then there are the other versions of "I'm a Rover, Seldom Sober," at Digital Tradition, including MacColl's DT.IMAROVER*; they, have no Molly Bann reference and are, without a doubt, "A Health to All True Lovers." DT, IMAROVER*, once included here, is now at "Rise Up Quickly." - BS

The Dubliners' various recordings of this song had a very large influence on the Irish folk scene of the 60's [and] 70's, perhaps particularly in non-Irish countries. Porter and Gower, in discussing Jeannie Robertson's Scottish version, report that some scholars have argued this song is a descendant of the revenant lover in "The Gray Cock" (Child 248), but surely modern singers (and certainly those from outside Irish or Scottish tradition) will be closer to what Porter and Gower call "the more earthbound idea of night visiting." - DGE
Last updated in version 5.3
File: DTimarov

I'm A Running For My Life
DESCRIPTION: "I'm a-running for my life (x2), If anybody ask you What's the matter with me, Just tellum I say-a, I'm a-running for my life." "I'm a-moaning for my life." "I'm a-praying for my life."
AUTHOR: unknown
EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)
KEYWORDS: nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 249, "I'm A Running For My Life" (1 text)
Roud #18164
File: KiW249I

I'm a Saginaw Valley Man
DESCRIPTION: "My name is Solomon (Harmless/Levi), From this world both wide and wild, I'm a regular mule in harness, I'm a wildcard when I'm riled." "I'm a Buffalo Bill, by jingo! ... I'm not much on the lingo; I'm a Saginaw Valley man."
AUTHOR: unknown
EARLIEST DATE: 1956 (Beck-TheyKnewPaulBunyan)
KEYWORDS: bragging nonballad
FOUND IN: US(MW)
REFERENCES (2 citations):
Beck-TheyKnewPaulBunyan, p. 121, "I'm a Saginaw Valley Man" (1 short text)
Beck-LoreOfTheLumberCamps 8, "I'm a Saginaw Valley Man" (1 short text)
Roud #6505
I'm a Soldier

DESCRIPTION: "I'm a soldier forward go, Let the dying sinner know, Jesus blood avail, Can never fail."

AUTHOR: unknown

EARLIEST DATE: c. 1940 (Elder-FolkSongAndFolkLifeInCharlottesville)

KEYWORDS: death nonballad religious Jesus

FOUND IN: West Indies(Tobago)

REFERENCES (1 citation):
Elder-FolkSongAndFolkLifeInCharlottesville, p. 51, "I'm a Soldier" (1 text, 1 tune)

File: E1Ch051B

I'm a Soldier Bound for Glory

DESCRIPTION: Singer calls "all who love the Saviour" to "to arms": "Twas the Saviour's loving kindness" induced him to stay "in the fight," not "run away." "Here I raise my 'Ebenezer'" and at death's river "I mean to shout 'Salvation!' and go singing 'Glory' home"

AUTHOR: unknown

EARLIEST DATE: 1911 (Booth)

KEYWORDS: battle nonballad religious Jesus

FOUND IN: West Indies(Tobago)

REFERENCES (2 citations):
Elder-FolksongsFromTobago 25, "I'm a Soldier Bound for Glory" (1 text, 1 tune)
ADDITIONAL: William Booth, _Salvation Army Songs_ (Toronto: The Salvation Army Book Department, 1911 ("Digitized by Internet Archive")), #276 pp. 193-194, ("I'm a soldier bound for glory") (1 text)
CROSS-REFERENCES:
cf. "Come Thou Fount of Every Blessing (I)" ("Ebenezer" lyrics)
cf. "La Marseillaise" (tune)

NOTES [93 words]: Elder-FolksongsFromTobago: "Women in Tobago washing their clothes in the rivers and streams have been heard singing this song in chorus."
Elder-FolksongsFromTobago has the first verse and a modified chorus.
Booth has "To arms, to arms ye brave! See, see the standard wave! March on, march on, the trumpet sounds, To victory or death."
Elder-FolksongsFromTobago has "Hark, hark The trumpet call (2x), March on, March on, I say march on, To victory or death (2x)" - BS
For the meaning of "Ebenezer," see the notes to "Come Thou Fount of Every Blessing (I)." - RBW

File: ElTo025

I'm a Soldier in the Army of the Lord

DESCRIPTION: Alternate responsive lines are "In the army of the Lord" and "In the army." Verses and chorus are a single call line repeated: "I'm a soldier," "I'll die in the army," "I'm fighting for my rights," "I don't mind dying," "I want a clean man"

AUTHOR: unknown

EARLIEST DATE: 1926 (recording, Rev. J. M. Gates)

KEYWORDS: nonballad religious

FOUND IN: US(SE)

Roud #12132

RECORDINGS:
Rev. J. M. Gates, "I'm A Soldier In The Army Of The Lord" (Victor 20851, 1926)
Peerless Four, "I'm a Soldier in the Army of the Lord" (on LomaxCD1708)
I'm a Stranger Here

DESCRIPTION: "Ain't it hard to stumble When you got no place to fall? (x2) In this whole wide world I got no place at all. I'm a stranger here... I would go home, but... I'm a stranger here." The singer takes his mule -- all this baby left -- and seek a fair shake.

AUTHOR: unknown
EARLIEST DATE: 1937 (collected from Louise Henson)
KEYWORDS: home abandonment hardtimes
FOUND IN: US(So)
REFERENCES (2 citations):
Lomax/Lomax-OurSingingCountry, pp. 371-372, "I'm a Stranger Here" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 81, "I'm a Stranger Here" (1 text)
Roud #15589
CROSS-REFERENCES:
cf. " Worried Man Blues" (floating lyrics)
cf. "I'm Worried Now But I Won't Be Worried Long" (floating lyrics)
NOTES [50 words]: The Louise Henson version in Lomax/Lomax-OurSingingCountry includes the well-known lines "I'm worried now, but I won't be worried long; It takes a worried man to sing a worried song," but the rest seems to be separate. Henson seems to have been fond of those words, including them in multiple songs. - RBW

Last updated in version 3.2

File: FSWB081C

I'm a Stranger in this Country (The Darger Lad)

DESCRIPTION: Singer, a "darger loon" from a distant land, meets a "Scottish lass" in an alehouse. They drink. He takes her to his lodgings and they spend the night together. Next morning he leaves on the train as she cries on the station. At home he drinks her health

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan4)
KEYWORDS: sex parting Scotland separation train
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 832, "The Darger Lad" (1 fragment, 1 tune)
Roud #3388
RECORDINGS:
Jimmy McBeath, "I'm a Stranger in this Country" (on Voice15)
CROSS-REFERENCES:
cf. "The Indian Lass" (theme, verses) and references there
cf. "Little Mohee" [Laws H8] (theme, verses) and references there
NOTES [241 words]: Hall, notes to Voice15, translates the text "darger loon" as "day-labourer lad." Yates, Musical Traditions site Voice of the People suite "Notes - Volume 15" - 13.9.02: "It appears to be related to 'The Indian Lass,' a song collected by Frank Kidson - see Traditional Tunes (1891) pp.109-11." I'm convinced. Compare first verses:
Kidson's first version "from a person's singing in North Yorkshire":
As I was a walking on a far distant shore,
I went into an ale-house to spend half-an-hour;
And as I sat smoking beside of my glass,
By chance there came in a fine young Indian lass.
Jimmy McBeath's version on Voice15.
I'm a stranger in this country from a far distant land.
I went into an ale-house for half an hour to spend.
And as I sat a-drinking, a-musing in my glass,
Wha stepped in but an old Scottish lass.
Kidson, or his informant, has elided the sex -- which can be found in Creighton-SongsAndBalladsFromNovaScotia 51 -- but, at the end,
So early next morning we were going to sail;
This lovely young Indian on the beach did bewail;
I took off my hankerchief and wiped her eyes, --
"O, do not go leave me, my sailor," she cries.
which McBeath has as
It was early next morning I ran to catch the train.
I left my bonnie lassie in the station to remain.
In drawing out her handkerchief, the tears dropped fae her ee.
'Oh, dinna gang and leave me, my darger loon,' cried she.
Neither of Kidson's tunes, nor Creighton's, match McBeath's. - BS

Last updated in version 2.5
File: RcIASITC

I'm a Tight Little Irishman

DESCRIPTION: "Tight Little Irishman" Larry O'Broom does well enough on his father's inheritance until he marries a wife, who abuses him and apparently bankrupts him
AUTHOR: unknown
EARLIEST DATE: 1939
KEYWORDS: marriage poverty shrewishness
FOUND IN: US(MW)
REFERENCES (1 citation):
Eddy-BalladsAndSongsFromOhio 144, "I'm a Tight Little Irishman" (1 fragment, 1 tune)
ST E144 (Full)
Roud #5344
File: E144

I'm a Workin' Chap

DESCRIPTION: "I'm a workin' chap, as you may see, You'll find an honest man in me." The singer is thrifty and industrious, for poor folks are "working life out to keep life in." The singer describes various poor people, and hopes listeners will not despise them
AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan3)
KEYWORDS: work poverty clothes
FOUND IN: Britain(Scotland)
REFERENCES (3 citations):
Greig/Duncan3 656, "I'm a Workin' Chap" (1 text, 1 tune)
Ord-BothySongsAndBallads, p. 51-52, "I'm a Workin' Chap" (1 text, 1 tune)
MacColl-PersonalChoice, pp. 35-36, "The working chap" (1 text, 1 tune)
Roud #5591
NOTES [16 words]: Roud links this song with "Tak It, Man, Tak It" as found in Ford, etc. I flatly don't see it. - RBW

Last updated in version 6.1
File: Ord051

I'm a Young Man from the Country

DESCRIPTION: "I'm a young man from the country... I'm a free and easy fellow, I need not tell my name. Oh, wouldn't you like to know me?" Town people try to trick him, but he knows his cab fares and all the tricks, and avoids the traps
AUTHOR: unknown (see NOTES)
EARLIEST DATE: 1862 (Charles John Martin, "Locals," according to Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: travel trick
FOUND IN: US(Ap) Britain(England(South)) New Zealand
REFERENCES (6 citations):
Palmer-EnglishCountrySongbook, #110, "I'm a Young Man from the Country" (1 text, 1 tune)
Henry-SongsSungInTheSouthernAppalachians, p. 253, "I'm A Young Man from the Country" (1 text)
Bailey/Roth-ShantiesByTheWay-NZ, pp. 28-30, "The New Chum" (1 text, 1 tune)
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 25, "I'm a Young Man" (1 text, 1 tune) (p. 15 in the 1972 edition)
Garland-FacesInTheFirelight-NZ, p. 61, 238, "(I'm a Young Man Just from England") (1 text plus an excerpt); also p. 294, "(I'm a boy from Ohingaiti)" (1 text, a modified "rugby version" of 1893)
New-Comic-Songster, pp. 26-27, "I'm a Young Man from the Country" (1 text, 1 tune)
Roud #1510
NOTES [106 words]: Bailey/Roth-ShantiesByTheWay-NZ, Colquhoun-NZ-Folksongs-SongOfAYoungCountry, and Garland-FacesInTheFirelight-NZ attribute this to Charles John Martin, who published a New Zealand version in 1862. But what is clearly a version of the same piece, without the localization, was published in Beadle's Dime Song Book #10, which can't be too much later, and in Oliver Ditson & Co, The New Comic Songster, from 1870. The two early printed versions lack attribution, but is clearly related to the both the American and New Zealand versions. Presumably there is an ancestor to all the versions somewhere; it might be worth an investigation. - RBW
Last updated in version 5.3
File: MHAp253

I'm a-Longin' for to Go This Road
DESCRIPTION: "Purtiest girl I ever saw since I come fro the west... I was loving her the best." "I'm a-longing for to go this road (x3), Down the courthouse road." She cries to see him coming, and faints and dies when he leaves. He laughs ever time she opens her mouth
AUTHOR: unknown
EARLIEST DATE: 1955 (Roberts-SangBranchSettlers)
KEYWORDS: humorous courting travel death
FOUND IN: US(Ap)
REFERENCES (1 citation):
Roberts-SangBranchSettlers, #75, "I'm a-Longin' for to Go This Road" (1 text, 1 tune)
Roud #3430
File: Robe075

I'm a-Rolling
DESCRIPTION: Chorus: "I'm rolling (x3) through an unfriendly world (x2)." Verses: "O brothers (sisters, preachers) won't you help me (x3) in the service of the Lord"
AUTHOR: unknown
EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute); 1893 (see notes)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 186-187, "I'm a-Rolling" (1 text, 1 tune; p. 94 in the 1901 edition) [for 1893 edition, see notes]
Roud #15318
NOTES [61 words]: The index to the 1893 edition [of Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute] has "I'm a rolling through an unfriendly world" on page 94, with the note "Fisk Jubilee Collection, by permission" (Thomas P. Fenner and Frederic G. Rathbun, Cabin and Plantation Songs (New York: G.P. Putnam's Sons, 1893)). I have not seen page 94. - BS
Last updated in version 4.2
File: Dett186

I'm A-Trouble in de Mind (I'm A-Trouble in the Mind)
DESCRIPTION: "I am a-trouble in the mind (x2), I ask my Lord what I do, I am a-trouble in the mind (x2), What you doubt for? I'm a trouble in de mind."
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
I'm A'Deen, Johnnie

DESCRIPTION: The singer says "First when I cam' to this toon, I was red an' white an' bonnie" but now she's "done for likin' Johnnie" She writes him a letter. [lost text] She would have her baby tell Johnnie he's the father.

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan6)
KEYWORDS: pregnancy nonballad separation father
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1082, "I'm A'Deen, Johnnie" (3 texts, 2 tunes)
Roud #6773
CROSS-REFERENCES:
cf. "Katie Cruel (The Leeboy's Lassie; I Know Where I'm Going)" (lyrics)
File: GrD61082

I'm Afloat, I'm Afloat (The Rover of the Sea)

DESCRIPTION: "I'm afloat, I'm afloat, on he fierce rolling tide, The ocean is my home and the barque is my bride." "I fear not the monarch I heed not the law." "Our flag of defiance still waves o'er the sea, Hurrah, boys, hurrah, boys, the rover is free."

AUTHOR: Words: Eliza Cook (1818-1889) / Music: Henry Russell (1812-1900)
EARLIEST DATE: 1847 (sheet music, according to Frank-NewBookOfPirateSongs)
KEYWORDS: sailor pirate ship
FOUND IN:
REFERENCES (2 citations):
Huntington-SongsTheWhalemenSang, pp. 80-81, "The Rover of the Sea" (1 text)
Frank-NewBookOfPirateSongs 46, "I'm Afloat, I'm Afloat" (1 text, 1 tune, plus a broadside reprint on p. 146, #32 in the first edition which also includes on p. 76 a sheet music cover which is not in the revised edition)
Roud #2025
SAME TUNE:
The Song of the Trap (File: AnSt079)
File: FrPi046

I'm All Out an' Down

DESCRIPTION: "Honey-y-y, I'm all out an' down, Honey-y-y, I'm broke, babe, an' I ain't got a dime, Ev'ry good man gets in ha'd luck sometime, Don't they, baby?" Blues complaining of poverty, the noise made by women and hungry animals, work in the mud, etc.

AUTHOR: unknown
EARLIEST DATE: 1936
KEYWORDS: work hardtimes poverty
FOUND IN: US
I'm Alone, All Alone (I)

DESCRIPTION: "I have no father (mother, sister, brother, sweetheart) in this world...Take me home, dear Saviour, take me home" Cho: "I'm alone all alone in this world...Take me home, dear Saviour take me home"

AUTHOR: unknown

EARLIEST DATE: 1965 (recording, Ernest V. Stoneman)

KEYWORDS: loneliness nonballad religious Jesus

FOUND IN: US(SE)

RECORDINGS:
Ernest V. Stoneman w. Mike Seeger, "I'm Alone, All Alone"; Ernest Stoneman and Eddie Stoneman, "I'm Alone, All Alone" (ARC, unissued, 1934)

CROSS-REFERENCES:
cf. "Free Little Bird" (lyrics)
cf. "Shivering in the Cold" (theme)

NOTES [54 words]: My first thought, upon seeing Paul Stamler's description, was that this was religious version of "Free Little Bird." But it's a much simpler form, though there is likely some sort of dependence. It may also have something to do with "Shivering in the Cold," with which it shares some ideas and even an alternate title. - RBW

File: RcIAloAA

I'm Bidding Adieu

DESCRIPTION: The singer, a poor farmer from Tralee, must emigrate. "They say there's luck in a foreign land, there's health and wealth galore." "We'll toil both night and day" He will return "of course" and dance "on the good old barn floor"

AUTHOR: unknown

EARLIEST DATE: 1988 (McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)

KEYWORDS: poverty emigration return Ireland nonballad dancing work

FOUND IN: Ireland

REFERENCES (1 citation):
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 10, "I'm Bidding Adieu" (1 text, 1 tune)

File: McB1010

I'm Bound Away

DESCRIPTION: Shanty. "For the sake of you, my lassie, I'm bound away, my lassie. For the sake of you, my lassie, I'm bound away." Only this one verse given by Hugill

AUTHOR: unknown

EARLIEST DATE: 1927 (C. F. Smith, _A Book of Shanties_)

KEYWORDS: shanty farewell

FOUND IN: Britain

REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, p. 497, "I'm Bound Away" (1 excerpt, 1 tune, quoted from C.F. Smith) [AbEd, p. 365]

Roud #11254

File: Hugi497

I'm Bound to Cross the Jordan

DESCRIPTION: "I'm boun' to cross the Jordan(x5), Hallelujah!" "Oh, brothers, won't you join me? Sisters, won't you join me? Sinners, won't you join me? For I'm bound to cross the Jordan, Hallelujah!" "Oh, my brother's over Jordan, My sister's...."

AUTHOR: unknown
I'm Bound to Follow the Longhorn Cows

DESCRIPTION: "I'm bound to follow the longhorn cows until I git too old. It's well I work for wages, boys, I git my pay in gold." The singer boasts of his skills as a cowboy. He describes the difficulties of stampedes. He hopes to save up money to be married.

AUTHOR: unknown

EARLIEST DATE: 1910 (Lomax)

KEYWORDS: cowboy work bragging money gold loneliness love marriage

FOUND IN: US(So,SW)

REFERENCES (6 citations):
Larkin-SingingCowboy, pp. 162-163, "I'm Bound to Follow the Long Horn Cow" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 186, "I'm Bound to Follow the Longhorn Cows" (1 text, 1 tune)
Hudson-FolksongsOfMississippi 97, pp. 228-229, "The Jolly Cowboy" (1 text, much shorter than Lomax's)
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 104, "The Lone Star Trail" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 114, "Lone Star Trail" (2 texts, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 137, "The Lone Star Trail" (1 text, 1 tune)

Roud #5765

RECORDINGS:
Ken Maynard, "The Lone Star Trail" (Columbia 2310-D, 1930; on AAFM3, WhenIWas1)

CROSS-REFERENCES:
cf. "We Love the Name of Texas" (theme)

NOTES [167 words]: This song was featured in the film "The Wagon Master"; Ken Maynard is described as the "pioneer of cowboy singing stars" in the movies. - PJS
Guy Logsdon, on p. 52 of Scott B. Spencer, editor, The Ballad Collectors of North America, Scarecrow Press, 2012, agrees in part, "In the early 1930s, Ken Maynard, though lacking vocal skills, became the first 'reel' cowboy to sing in a motion picture, but Gene Autry was the singer for whom the genre was created." It is interesting to note that (as of this writing) the Ballad Index cites six Maynard recordings -- but three of them appear to have been unissued at the time! If the texts printed by the Fifes are any indication, this piece can take on almost any form, and the incidents can take place in almost any order; the only line their texts have entirely in common is "My trade is cinches and saddles and ropes and bridle reins." And the Lomax text is again very different, with changes in all the verses, much new material, and a different order. - RBW

Last updated in version 3.3

File: LoF186

I'm But a Peer and Misguided Man

DESCRIPTION: "I'm but a peer and misguided man, Wi' a reeky [made dark by smoke] hoose, and a rinnin' oot [overflowing] pan [commode?], A girnin' [snarling] geet [brat], and a wife to ban [curse]"

AUTHOR: unknown

EARLIEST DATE: 1910 (Greig/Duncan8)

KEYWORDS: poverty children wife

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1913, "I'm But a Peer and Misguided Man" (1 fragment)
Roud #13557

NOTES [11 words]: The current description is all of the Greig/Duncan8 fragment. - BS

Last updated in version 2.5

File: GrD81913
I'm Crossing Jordan River

DESCRIPTION: "I'm crossing Jordan river, Lord I want my crown (x2)." "Oh when I'm crossing Jordan River, I want my crown." "Jordan river chilly and cold, The love of Jesus is in my soul." "Jordan river deep and wide, None can cross but the sanctified." And similarly

AUTHOR: unknown
EARLIEST DATE: 1963
KEYWORDS: religious river nonballad
FOUND IN: US
REFERENCES (1 citation):
Courlander-NegroFolkMusic, pp. 258-259, "I'm Crossing Jordan River" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Michael Row the Boat Ashore" (floating lyrics)

I'm Deep In Love, My Mind Is Troubled

DESCRIPTION: "I'm deep in love, my mind is troubled, I know not where to wander to." The girl tells him he must stop drinking; he declares he will abandon women first. Many verses float: "I'll lay my head on a cask of brandy." "The oceans are wide, I cannot wade them"

AUTHOR: unknown
EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)
KEYWORDS: love drink rejection travel floatingverses
FOUND IN: US(MA)
REFERENCES (1 citation):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 260-261, "(no title)" (1 text)
Roud #6597
CROSS-REFERENCES:
cf. "Carrikerfergus" (floating lyrics)
cf. "Peggy Gordon" (floating lyrics)

I'm Despised for Being Poor

DESCRIPTION: "Farewell, false girl(s), I leave you In sorrow and in pain, My absence cannot grieve you, Soon you'll bear a stranger's name." He recalls courting the girl; though it grieves her, she has abandoned him for a rich stranger. He will enlist as a soldier

AUTHOR: unknown
EARLIEST DATE: 1904 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: love courting betrayal money soldier
FOUND IN: US(So) Canada(Newf)
REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp.194-195, "I'm Despised for Being Poor" (1 text)
Roud #7944
RECORDINGS:
Mrs. Ghaney, "I'm Forsaken for Another" (on MUNFLA-Leach)
ALTERNATE TITLES:
I Was Despised Because I Was Poor
NOTES [39 words]: Nearly every word of this has close parallels elsewhere, except for the final line of each verse, "I'm despised for being poor" (or variants). But since that's the key to the whole song, the result probably should stand on its own. - RBW
Last updated in version 4.4
File: Beld195

I'm Dying for Someone to Love Me

DESCRIPTION: The girl reports "I am dying for someone to love me." Flirting and friendship are not enough; she wants the real thing. None of the local young men are up to the task. Mother calls
her crazy, but the girl recalls that she was once much the same
AUTHOR: unknown
EARLIEST DATE: 1887 (The Wonderful Eight Book of Poetry and Song)
KEYWORDS: love loneliness family
FOUND IN: US
REFERENCES (2 citations):
Randolph 373, "I'm Dying for Some One to Love Me" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 303-305, "I'm Dying for Someone to Love Me" (1
text, 1 tune -- Randolph's 373)
Roud #7620
CROSS-REFERENCES:
cf. "Meet Me Tonight in the Moonlight" (lyrics)
NOTES [70 words]: Quite a few of the lyrics to this remind me of "Meet Me Tonight in the
Moonlight" -- enough so that I suspect this may be a parody. But the thrust of the song is different.
The version in the "Wonderful Eight Book" is credited to W. F. Shaw, but Cohen notes that a song
with this same title (not necessarily the same song) was copyrighted 1877.
Randolph's informant, Booth Cambell, thought he learned it around 1880. - RBW
File: R373

I'm Full
DESCRIPTION: "I'm full, absolutely full, But I know the country I was born in. My name is Jock
McGrav And I dinna care a straw, For I've a wee bit drappie In the bottle for the mornin'."
AUTHOR: unknown
EARLIEST DATE: 1927 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)
KEYWORDS: drink
FOUND IN: US
REFERENCES (1 citation):
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 41, "I'm Full" (1 short text)
Roud #9609
File: SBar041

I'm Gaein in the Train
DESCRIPTION: "I'm going in a train, And you're not coming with me; I've got a lad of my own, and
his name is Kilty Jimmy." "Jimmy wears a kilt, He wears it in a fashion, And every time he twirls it
around, You cannot keep from laughing!"
AUTHOR: unknown
EARLIEST DATE: 1964 (Montgomerie)
KEYWORDS: clothes
FOUND IN:
REFERENCES (1 citation):
Montgomerie/Montgomerie-ScottishNurseryRhymes 153, "(I'm going in a train)" (1 text)
Roud #18663
NOTES [42 words]: Roud lumps this with something similar to "I Know Where I'm Going," and that
certainly was what I thought of when I first read the piece. Still, the evidence is thin. I'm including it
in the Index, hesitantly, and giving it its own entry, hesitantly. - RBW
File: MSNR153

I'm Gaun to the Wood (I)
DESCRIPTION: Dialog between "bonny keen Nancy" and "silly coordy Willsie": Nancy: tomorrow is
market day. Willsie: Maybe I have no silver. Nancy: Maybe I can lend you some. Willsie: Maybe I
won't repay it. Nancy: Maybe I won't care.
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan4)
KEYWORDS: money dialog humorous
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
I'm Glad I Live in Wyoming

DESCRIPTION: "I'm glad I live in Wyoming, The glorious state of Wyoming, Oh! I'm glad I live in Wyoming, The best of all the states."

AUTHOR: unknown
EARLIEST DATE: 1932 (Little Brown Song Book for Wyoming, according to Cohen)
KEYWORDS: patriotic nonballad home
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp 577-578, "I'm Glad I Live in Wyoming" (1 text)
CROSS-REFERENCES:
cf. "We Won't Go Home Until Morning" (tune) and references there
File: CAFS2577

I'm Goin' Away to Texas

DESCRIPTION: "I'm goin' away to Texas, Oh dear me...." "Just go on an' just keep a-goin'." "When I get there I'll write you a letter." "I don't want you nor none of your letters." "You'll be sorry for all this." "If I am, you never will know it." Etc.

AUTHOR: unknown
EARLIEST DATE: 1931 (Randolph)
KEYWORDS: dialog husband wife separation rejection shrewishness
FOUND IN: US(So)
REFERENCES (5 citations):
Randolph 363, "I'm Going Away to Texas" (3 texts, 1 tune, but only the "A" text and tune really belong here; "B" is "I Love You And I Can't Help It" and "C" is perhaps "The Quaker's Courtship")
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 327-329, "I'm Going Away to Texas" (1 text, 1 tune -- Randolph's 363A)
Owens-TexasFolkSongs-1ed, pp. 248-250, "The Old Bachelor" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 166, "I'm Going Away to Texas" (1 text, 1 tune)
Roud #6691
CROSS-REFERENCES:
cf. "I'm Gaun to the Wood" (dialog format, characters and attitude)
cf. "Poor Greeting Wilsie" (dialog format, characters and attitude)
cf. "Rolling in the Dew (The Milkmaid)" (dialog format, characters and attitude)
File: R363

I'm Goin' Back to Good Ol' Birmingham

DESCRIPTION: "I'm goin' back to good old Birmingham. "I went to the depot, I looked up on the bo'd (x3), It's good times here but it was better way up the road." "Asked the depot agent, What train must I ride?" "I'm goin' back to Florida where it's warm...."

AUTHOR: unknown
EARLIEST DATE: 1980 (Rosenbaum-FolkVisionsAndVoices)
KEYWORDS: railroading travel floatingverses nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Rosenbaum-FolkVisionsAndVoices, pp. 198-199, "I'm GOin' Back to Good Ol' Birmingham" (1 text)
I'm Goin' to Beat This Rice

DESCRIPTION: "I'm goin' to beat this rice, Goin' to beat 'em so, Goin' to beat 'em till the husks come off, Ah hanh hanh!" "Goin' to cook this rice when I get through." "Goin' to eat my belly full."

AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaslands)
KEYWORDS: work food nonballad
FOUND IN: US(SE)
REFERENCES (2 citations):
Courlander-NegroFolkMusic, p. 116, (no title) (1 text)
Parrish-SlaveSongsOfTheGeorgiaSeaslands, p. 236, "I Gwine T' Beat Dis Rice" (1 text)

I'm Goin' to Pick my Banjo (Old Woman in the Garden)

DESCRIPTION: The singer watches his wife hoe the garden and cook while the lazy hound sits. He picks the banjo. The preacher tells him he'll never get to heaven; he repeats his refrain: "I'm goin' to pick my banjo... pick it while I can... right to the Promised Land."

AUTHOR: unknown
EARLIEST DATE: 1959 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)
KEYWORDS: music clergy work
FOUND IN: US(SE)
REFERENCES (1 citation):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 125, "I'm Goin' to Pick my Banjo (or, Old Woman in the Garden)" (1 text, 1 tune)

I'm Goin' to See My Jesus Soon

DESCRIPTION: "What a wonder in the moon (x3), I'm going to see my Jesus soon." "If you don't b'liev I've been redeemed... Then follow me down to Jordan's stream." "Jordan's stream so chilly and cold, I got Jesus in my soul." "Two big horses side by side."

AUTHOR: unknown
EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)
KEYWORDS: religious nonballad Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 238, "I'm Goin' to See My Jesus Soon" (1 text)

I'm Going Back Home

DESCRIPTION: Dialog: She is "... going back home where I know I get better care." He begs her
not to go but she will not change her mind. He says "Day you leave me that's the day you'll die, Oh honey baby mama please don't go."

I'm Going Down the Mobile Line

DESCRIPTION: "I'm going down the Mobile line (x2), I'm going down the line to see that girl of mine, I'm going down the mobile line."

I'm Going Down the River

DESCRIPTION: "I'm going down the river before long, Ba-baby..." "I know you're going to miss me when I'm gone." "Miss me from rollin' in your arms." "I think I heard the Joe Fowler blow." "She blewed like she ain't going to blow no more." And so forth

I'm Going Home (I)

DESCRIPTION: "I sought my Lord In the wilderness (x3), I sought my Lord in the wilderness, For
I'm a-going home. For I'm going home (x2), I'm just getting ready, For I'm going home." "I found free grace in the wilderness." "My father preaches in the wilderness."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 84, "I'm Going Home" (1 text, 1 tune)
Roud #12042
File: AWG084

I'm Going Home (Two Long Years)

DESCRIPTION: "Two long years have I been a-drivin'. . . . I'll hang my hammer upon the wall. I'm a-goin' home, I'm a-goin' home, I'm a-goin' home, Lord, I'm gonna leave these hills."

AUTHOR: unknown
EARLIEST DATE: 1962 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: home return
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 747, "I'm Going Home" (1 short text, 1 tune)
NOTES [28 words]: The current description is all of the Brown/Schinhan-FrankCBrownCollectionNCFolklore5 fragment, which Schinhan says was very difficult to transcribe and incomplete. - RBW
Last updated in version 4.1
File: BrS5747

I'm Going to be Mother Today

DESCRIPTION: Singer's wife is ill so he cooks and watches the children: is mother. He cooks bacon, spills milk, the frying pan catches fire. The water boils over, he bumps his head and gets a black eye. He tells his wife "you can !!!!!ing well do the cooking yourself"

AUTHOR: unknown
EARLIEST DATE: 1976 (recording, Johnny Doughty)
KEYWORDS: humorous nonballad children wife food
FOUND IN: Britain(England(Lond))
Roud #8093
RECORDINGS:
Johnny Doughty, "I'm Going to be Mother Today" (on Voice14)
File: RcIGTBMT

I'm Going to Buy Me a Little Railroad

DESCRIPTION: "Well, I'm goin' to buy me a little railroad of my own, Ain't goin' to let nobody ride it but the chocolate to the bone."

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: railroading
FOUND IN: US
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 240, (no title) (1 short text)
NOTES [46 words]: Scarborough explains this as a reference to the singer's love. My instinctive reaction, though, was that the piece is political: In a day when Blacks were denied equal access to transportation, they might want to have a railroad where *they* were the ones with the rights. - RBW
File: ScaNF240
I'm Going To Cross That Ocean By Myself
DESCRIPTION: The tag line to each verse is "I'm going to cross that ocean by myself." Singer must go "when my Lord calls me." In the lonesome valley by myself I'll weep like a willow and mourn like a dove. Mary should stop weeping and Thomas should stop doubting
AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeasIslands)
KEYWORDS: Bible nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeasIslands, p. 157, ("I'm goin' to cross that ocean by mysel") (1 text)
CROSS-REFERENCES:
cf. "Lonesome Valley (I)" (lyrics)
cf. "Hello Stranger" (lyrics)
NOTES [18 words]: In John 20:11, Mary Magdalene weeps at Jesus's sepulchre. John 20:21-29 is the source for "Doubting Thomas." - BS
Last updated in version 4.1
File: Parp187

I'm Going To Cross the Sea
DESCRIPTION: "I'm going to cross the sea, my love, Oh how I hate to start, I'll shake your hand in a long farewell, And then we have to part." "Sift your meal and save your bran, There's gonna be a wedding down in Alabam." "Slice your bread and butter fine...."
AUTHOR: unknown
EARLIEST DATE: 1927 (Randolph)
KEYWORDS: playparty separation food
FOUND IN: US(Ap,So)
REFERENCES (2 citations):
Randolph 587, "I'm Going To Cross the Sea" (1 text)
Thomas-BalladMakingInMountainsOfKentucky, pp. 40-42, (no title) (1 text, 1 tune)
Roud #7674
NOTES [66 words]: Although there are many songs with similar lines, there is no reason I can see (based on Randolph's fragmentary text) to link this with any other "Going Cross the Sea" song. Thomas's text is similar in scope: Three stanzas, sharing the first few lines with Randolph's and then being mostly floating. She does not list it as a playparty, rather as a chantey -- but her clasifications are suspect. - RBW
File: R587

I'm Going to Do All I Can
DESCRIPTION: "I'm going to do all I can for my Lord (x2), I'm going to do all I can, Till I can't do no more, I'm going to do all I can for my Lord." Similarly, "I'm going to pray all I can for my Lord," "I'm going to sing/mourn/love all I can for my Lord"
AUTHOR: unknown
EARLIEST DATE: 1915 (Work-FolkSongOfTheAmericanNegro)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Work-FolkSongOfTheAmericanNegro, p. 109, "I'm Going to Do All I Can" (1 text, 1 tune)
Roud #12073
File: FSAN109

I'm Going to Ride in Pharaoh's Chariot
DESCRIPTION: "I'm goin' to ride in Pharaoh's chariot (x2), One of these days God knows that, I'm going to ride in Pharaoh's chariot One of these days." Similarly, "I'm goin' to cross the river of Jordan," "...walk the golden streets," "talk with Paul and Silas," etc.
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: religious nonballad Bible
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 591, "I'm Goin' to Ride in Pharaoh's Chariot" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 591, "I'm Goin' to Ride in Pharaoh's Chariot" (1 tune plus a text excerpt)
Roud #11906
CROSS-REFERENCES:
cf. "I Hope I'll Join the Band (Soon in the Morning)" (lyrics, theme)
cf. "Welcome Table (Streets of Glory, God's Going to Set This World on Fire)" (form)
NOTES [78 words]: The reference to riding in Pharaoh's chariot is presumably to Genesis 41:43, where Joseph, after being made viceroy of Egypt, is made to ride "in [Pharaoh's] second chariot." - RBW
Paul Stamler mentions the possibility that this is a version of the "Welcome Table" group. This is very possible, though we can't prove it without a tune. But the emphasis seems to be a little different. I am, for the moment, keeping them separate, though I'm far from sure. - RBW, (PJS)
Last updated in version 4.1
File: Br3591

I'm Going to Sing
DESCRIPTION: Chorus: "I'm going to sing, Going to sing (x3), all along the way (x2)." Verses are about battle, like "We want no cowards in our band that from their colors fly, We call for valiant hearted men Who're not afraid to die"
AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious battle floatingverses
FOUND IN: US(SE)
REFERENCES (2 citations):
Barton-OldPlantationHymns, p. 27, "I'm Going to Sing" (1 text, 1 tune)
ADDITIONAL: J.B.T. Marsh, The Story of the Jubilee Singers Including Their Songs (London: Hodder and Stoughton, 1903 ("Digitized by Internet Archive")), #113 p. 278-279, "I'm Going to Sing All the Way" (1 text, 1 tune)
Roud #12353
NOTES [23 words]: The description is based on the Barton-OldPlantationHymns text. "We want no cowards" floats here from "Hark! Listen to the Trumpeters." - BS
Last updated in version 4.0
File: Bart027A

I'm Going to Stand In My Back Door
DESCRIPTION: "I'se gwine to stan' I my back do', An' I'se gwine ter hab -- Let de Debbil blab! -- Dat gal wid de blue dress on. Oh, swing dat gal wid de blue dress on, Swing, you niggers, swing!"
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: home clothes love
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 231, (no title) (1 short text)
File: ScaNF231

I'm Going to Tell It
DESCRIPTION: "I'm going to tell it everywhere I go (x3), How Jesus bless' my soul." "One morning I was walking along, Jesus bless my soul, I heard a voice and saw no one, Jesus, bless...." "I went in the alley, didn't go to stay... My soul got happy I stayed all day"
I'm Going to the West

DESCRIPTION: "You say you will not go with me and turn your eyes away, You say that we can ne'er agree, no matter what I say, I'm going to the west." The singer will leave her in the land she loves; after three years together he will leave the mountains for the plains

AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: love separation emigration
FOUND IN: US(So)
REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 28, p. 28, "I'm Going to the West" (1 text, 1 tune)
Roud #5113
NOTES [52 words]: Roud lumps this with "Going West." That song, however, is about a man cheerfully heading for the range. The only common element is the migration theme. Neither is this the song recorded by Connie Dover, although she knew the song and used some of the lyrics as the basis for her song "I Am Going to the West." - RBW
Last updated in version 4.2
File: Arno028

I'm Going to Walk With Jesus By Myself

DESCRIPTION: Typical verse: "I'm going to walk with Jesus by myself, by myself" (2x), "I'm going walk with Jesus" (2x), "I'm going to walk with Jesus by myself." Other verses: "I'm going to talk with Jesus (see King Jesus, live with Jesus) by myself..."

AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Barton-OldPlantationHymns, p. 30, "I'm Goin' To Walk With Jesus By Myself" (1 text, 1 tune)
NOTES [25 words]: The pattern and tune of "I'm Going To Walk With Jesus By Myself" and "When the Chariot Comes" are close to "She'll Be Coming Around the Mountain." - BS
Last updated in version 4.0
File: Bart030

I'm Gonna Dig Myself a Hole

DESCRIPTION: "I'm gonna dig myself a hole, Move my baby way down underground, And when we come out Won't be no war around." Planes. Bombs. Russians in Afghanistan. "When war break out It's gonna be hell to pay"

AUTHOR: unknown
EARLIEST DATE: 1980 (USFlorida01)
KEYWORDS: war Russia nonballad lover
FOUND IN: US(SE)
RECORDINGS:
I'm Gwine Away to Georgia

DESCRIPTION: "I'm gwine away to Georgia, U'm gwine away to roam, U'm gwine away to Georgia, chile, Fer to make it my home." "The turkle dove is a hollerin' 'Cause he hears my sad cry, U'm gwine away to Georgia now Fer to live till I die."
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: love home separation bird
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 449, "I'm Gwine Away to Georgia" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 449, "I'm Gwine Away to Georgia" (2 tunes, 1 text plus an excerpt)
Roud #413
NOTES [9 words]: Roud links this with "The Cuckoo." I've no idea why. - RBW
Last updated in version 4.1
File: Br3449

I'm Gwine to Alabamy

DESCRIPTION: "I'm gwine to Alabamy, Oh, For to see my mammy, Ah!" "She went from Old Virginy And I'm her pickaninny." "She lives on the Tombigbee, I wish I had her with me. "Now I'm a good big nigger, I reckon I won't get bigger." "But I'd like to see my mammy..."
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: slave mother separation
FOUND IN: US
REFERENCES (2 citations):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 89, "I'm Gwine to Alabamy" (1 text, 1 tune)
Botkin-TreasuryOfAmericanFolklore, pp. 904-905, "I'm Gwine to Alabamy" (1 text, 1 tune)
Roud #12047
File: BAF904A

I'm In Love with a Tipperary Miss

DESCRIPTION: "I'm in love with a flip/slip of a tip-tip-typical Tipperary Miss... From the tip of her toes to the tip-tip-top of her nose I love her so. I'd like to just take her and squeeze her... But she's many miles away." He left Ireland, and is madly misses her
AUTHOR: Leo Curley, James M. Fulton, Fred J. Helf
EARLIEST DATE: 1947 (Peters-FolkSongsOutOfWisconsin); reportedly written 1907
KEYWORDS: love separation
FOUND IN: US(MW)
REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, pp. 154-155, "I'm in love with a Tipperarry Miss" (1 text, 1 tune)
Roud #9065
RECORDINGS:
Lester A. Coffee, "I'm In Love with a Tipperary Miss" (AFS 08422 A02, 1946; in AMMEM)
ALTERNATE TITLES:
Tipperary
NOTES [59 words]: The sheet music calls this "Tipperary (An Irish Love Song)." Sigmund Spaeth, A History of Popular Music in America, Random House, 1948, p. 313, lists as J. Fred Helf's other
I'm in the Bottom

DESCRIPTION: Improvised cross-cutting song: "In the bottom, Oh Lordy now, wo, I'm in the bottom, Wo Lord." "I'm shovellin' dirt." "I'm gettin' tired." The singer complains about the captain, wishes for water, a doctor, rest; he begs for help from home

AUTHOR: unknown

EARLIEST DATE: 1965 (collected from Johnny Jackson by Bruce Jackson)

KEYWORDS: work hardtimes prison

FOUND IN: US(So)

REFERENCES (1 citation):
Jackson-WakeUpDeadMan, pp. 215-217,"I'm in in the Bottom" (2 texts, 1 tune)

NOTES [82 words]: This is an interesting item: A piece of ephemera which happened to be recorded. Bruce Jackson reports that Johnny Jackson made up the song as he worked while Bruce was there. When Bruce returned, Johnny did not remember what he had done but said he could make up another song if need be. (Given the simplicity of the form, he probably could.) It makes you wonder how many similar songs have been made up and vanished simply because there was no Bruce Jackson along with recording equipment. - RBW

File: JDM215

I'm In Trouble

DESCRIPTION: "I'm in trouble, Lord, I'm in trouble, I'm in trouble, Lord, about my grave. Sometimes I weep, sometimes I mourn, I'm in trouble about my grave, Sometimes I can't do neither one, I'm in trouble about my grave."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad burial

FOUND IN: US

REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 94, "I'm In Trouble" (1 text, 1 tune)

Roud #12049

File: AwG094A

I'm In Want of a Substitute

DESCRIPTION: "I'm in want of a substitute, Oh, show me the man who will Buckle up his armor and fight for Uncle Sam. I'm in want of a hero, with a heart so brave and true, Who will fight for his country and the red, white, and blue."

AUTHOR: George P. Holt?

EARLIEST DATE: 1977 (Peters-FolkSongsOutOfWisconsin); collected c. 1941

KEYWORDS: Civilwar soldier

FOUND IN: US(MW)

REFERENCES (2 citations):
Peters-FolkSongsOutOfWisconsin, pp. 233-234, "I'm In Want of a Substitute" (1 fragment, 1 tune)
Wolf-AmericanSongSheets, #2488, p. 168, "Wanted a Substitute" (2 references)

Roud #15676

ALTERNATE TITLES:
Wanted a Substitute

NOTES [55 words]: This appears to be a folk-processed version of "Wanted, a Substitute," a Civil War era song with words sometimes credited to George P. Holt and said to be to the tune of "Uncle Sam's Farm."

For background on the draft during the American Civil War, and the methods used to avoid it, see the notes to "How Are You, Conscript?" - RBW
I'm Just a Common Lumberhick (Bush LaPorte)

DESCRIPTION: "I'm just a common lumberhick, and I've made a pile of jack." The singer complains about the job. He remembers his first boss, Bush LaPorte, then working for "Old Kelly" and for the "Oval Dish" and others -- and says to shoot any many who wants to log

AUTHOR: unknown
EARLIEST DATE: 1975 (Bethke-AdirondackVoices)
KEYWORDS: lumbering work hardtimes
FOUND IN: US(MA)
REFERENCES (1 citation):
Bethke-AdirondackVoices, pp. 91-93, "I'm Just a Common Lumberhick (Bush LaPorte)" (1 text, 1 tune)
Roud #4721
File: BeAd091

I'm Just from the Fountain

DESCRIPTION: "I am just from the fountain, I'm just from the fountain, Lord, I'm just from the fountain that never runs dry, Oh fathers, I love Jesus, I love him, yes I do, Oh fathers, I love Jesus, and you must love him too." "Oh mothers, I love Jesus," etc.

AUTHOR: unknown
EARLIEST DATE: 1941 (Randolph)
KEYWORDS: religious Jesus nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 636, "I'm Just from the Fountain" (1 short text, 1 tune)
Roud #7562
File: R636

I'm Just Going Down to the Gate

DESCRIPTION: Though the singer's sweetheart's parents think she is too young to marry, she's allowed to wander as far as the garden gate, where the two lovers meet regularly. Someday they will slip off to the parson's.

AUTHOR: Gus. Williams and Joseph P. Skelly
EARLIEST DATE: 1882 (sheet music published)
LONG DESCRIPTION: Singer describes his sweetheart as a "sly little fairy"; though her parents are protective and think she's too young to marry, she's allowed to wander as far as the garden gate, where of course she meets him. They talk sweet nothings while the parents debate weighty matters inside; she tells them "there's no sign of a storm, and the night is so warm." Someday they will slip off to the parson's. Chorus: "I'll just go as far as the gate, dear ma...The moon is so bright, and it's such a fine night/I love to stand here by the gate"

KEYWORDS: age courting elopement marriage nonballad family lover
FOUND IN: US(MW,SE)
Roud #6407
RECORDINGS:
Sid Harkreader, "Only As Far As the Gate" (Paramount 3035, 1927)
Uncle Dave Macon, "Only As Far As the Gate Dear Ma" (Vocalion 15323, 1926)
Murphy Brothers Harp Band, "When Katie Comes Down to the Gate" (Champion 16455, 1932)
Piedmont Log Rollers, "My Sweetheart is a Shy Little Fairy" (Victor 21187, 1928; rec. 1927)
CROSS-REFERENCES:
cf. "I'll Give You One More As You Go" (general situation, a few words)
NOTES [89 words]: Chris Valillo has documented that this was taught at a singing school in Badet, IL as early as 1884. I've used the title of the original song, although it has apparently not been used much in tradition.
A parody of this song (not a very good one) was variously called "I'll Give You One More As You
Go" and "My Sweetheart is a Sly Little Miss." See the Index entry under the former title for a recording and a field collection. -PJS
For background on composer Joseph P. Skelly, see the notes to "The Old Rustic Bridge by the Mill" - RBW.
Last updated in version 4.4
File: RcJGDttG

I'm Just Going Over to Sandy's
DESCRIPTION: The singer is going to Sandy's: he'll be a "dandy" when he visits Agnes "with the bloom on her cheeks like the roses." The singer is frightened away when Agnes gets consumption, but he returns to her when "the bloom had returned to the rose"
AUTHOR: unknown
EARLIEST DATE: 2007 (but see NOTES)
KEYWORDS: disease courting love parting return reunion separation clothes farming logger
FOUND IN: Canada(Newf)
RECORDINGS:
Hector MacIsaac and Jerome Downey, "I'M Just Going Over to Sandy's" (on NFHMacIsaac01)
NOTES [69 words]: According to an unsigned review of the DVD at http://citizenfreak.com/titles/317538-macisaac-hector-a-man-you-don-t-meet-everyday, accessed February 20, 2015, "a tune written by a piper from Cape Breton some time in the 1930s. The first verse had been kicking around for years, but he (Jerome) added a few of his own." The song remains one of MacIsaac's favourites." I don't know how much of this is Downey's. - BS
Last updated in version 3.6
File: RecIJGtS

I'm Leavin' Town (But I Sho Don't Wanna Go)
DESCRIPTION: Singer asks his lover "where you stayed last night ... hair all wrinkled and your clothes ain't fitting you right." He "could not keep from crying ... my rider, she done put me down." His mother said, "These women and whiskey done carried my child astray"
AUTHOR: unknown
EARLIEST DATE: 1927 (StuffDreams1)
KEYWORDS: infidelity love rejection drink floatingverses nonballad lover
FOUND IN:
RECORDINGS:
William Harris, "I'm Leavin' Town (But I Sho Don't Wanna Go)" (on StuffDreams1)
NOTES [59 words]: Three line blues: the first line is repeated -- more or less -- and the last line completes the thought.
The Jessie Thomas title, "I'm Leavin' Town (But I Sho' Don't Want To Go)" has nothing to do with the lyrics. During a mid-track break there is a background conversation about leaving town. If the verses aren't all floaters, most of the lines are. - BS
Last updated in version 5.2
File: RcILeTow

I'm Leaving Tipperary
DESCRIPTION: The singer is about to sail "across the broad Atlantic" on the "Dan O'Leary," "bound for New York City, boys, three thousand miles away." His portmanteau is packed with food. He bids all farewell. He will bring Mollie Burke when he is settled.
AUTHOR: unknown
EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland)
KEYWORDS: emigration farewell food America Ireland friend
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Greig/Duncan8 1754, "My Good Ship Sails in Half-an-Hour" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 33, "Good-By, Mike, Good-By Pat" (1 text)
DT, GDBYMICK
ADDITIONAL: Michael D Morrissey, editor, Song and Story: An Anthology of Irish Folk Songs,
I'm Lonesome Since My Mother Died

DESCRIPTION: Mother dies and father remarries. My stepmother "beat me and she turned me out When I speaks of my mother dear." "If I could only call her back, Once more to sit down by her side, I would like her better than before; I'm lonesome since my mother died."

AUTHOR: Henry S. Thompson (1863) (source: Guigné-ForgottenSongsOfTheNewfoundlandOutports)

EARLIEST DATE: 1933 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: grief death mourning lament mother stepmother youth

FOUND IN: Canada(Newf) US(Ro)

REFERENCES (3 citations):

Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 181, "I'm Lonesome Since My Mother Died" (1 text)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 239-240, "Lonely Since My Mother Died" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #94, "I'm Lonely Since My Mother Died" (1 text, which does not mention the father's remarriage)

Roud #6361

RECORDINGS:

Rebecca Bennett, "Lonely Since My Mother Died" (on NFAGuigné01)
Mrs. August Molloy, "I'm Lonely Since My Mother Died" (on MUNFLA/Leach)

File: GrMa181

I'm Looking Over My Dead Dog Rover

DESCRIPTION: Concerning the death of Rover, usually caused (inadvertently, one hopes) by the singer (e.g. by hitting Rover with a power mower). The text varies extremely, as does the cause of death; the only constant element seems to be the title line.

AUTHOR: unknown

EARLIEST DATE: 1988

KEYWORDS: dog animal death humorous parody

FOUND IN: US

REFERENCES (2 citations):

Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 136, "I'm Looking Over My Dead Dog Rover" (2 texts, tune referenced)

DT, DEADROVR

Roud #15720

CROSS-REFERENCES:

cf. "I'm Looking Over a Four-Leaf Clover" (tune)

NOTES [31 words]: I've never seen two versions of this song alike, and none of the printed versions matches my father's text. Looks to me like a genuine folk song, even if the plot is completely unfixed. - RBW

File: DTdeadro
I'm My Own Grandpa

DESCRIPTION: Singer marries a pretty widow; his father marries her red-haired daughter. By tortuous logic, the singer explains that this makes him his own grandfather. Chorus: "I'm my own grandpa...It seems funny, I know/But it really is so/I'm my own grandpa"

AUTHOR: Dwight Latham & Moe Jaffe

EARLIEST DATE: 1948 (recordings, Grandpa Jones, Korn Kobblers); reportedly copyright 1947

KEYWORDS: marriage nonsense paradox family father mother

FOUND IN: US

REFERENCES (1 citation):
DT, OWNGRNPA

RECORDINGS:
Grandpa Jones, "I'm My Own Grandpa" (King 694, 1948)
Korn Kobblers, "I'm My Own Grandpaw" (MGM 10136, 1948)
Lonzo & Oscar, "I'm My Own Grandpa" (RCA Victor 20-2563, 1947)

NOTES [434 words]: This is included because it seems to have begun passing into oral tradition [or at least universal folklore - RBW] -- certainly it appears often enough on the internet (in genealogy sites!) without attribution. The song is based on a short story by Mark Twain. - PJS

To make matters even more complicated, Fiddlin' John Carson's song "Papa's Billy Goat" (a version of what we index by its "urban" name of "Bill Grogan's Goat"), first recorded in 1923, concludes with this verse:

Then I acted an old fool, married me a widow,
And the widow had a daughter and her name was Maude;
Father being a widower married her daughter,
And now my daddy is my own son-in-law.

Obviously that isn't the whole burden of "I'm My Own Grandpa," but it's getting there, and Carson's version was popular enough that he was asked to re-record it twice.

Incidentally, Robert A. Heinlein eventually went this one better, and produced a story in which (by means of time travel and gender surgery) the main character became his own mother. And father. And, hence, grandmother and grandfather and.... (Wouldn't cloning have been easier?)

Not too surprisingly, that story ("All You Zombies," from 1959) mentions this song. It is, in a side note, the next-to-last short story Heinlein ever wrote (the last being "Searchlight," from 1962), and the last not associated with his "Future History" series.

Nor did Heinlein invent the conceit of a time-traveler who was his own parent. In the July 1942 issue of Astounding Science Fiction is a story by Frank Holby entitled "The Strange Case of the Missing Hero." A hero named Elliot Gallant had saved the world, then volunteered to ride a time machine. He was never seen again. A research firm eventually set out to find out his fate. The final sentence: "Elliot Gallant killed himself when he found out, with his great mind power, that he was his own father!"

Believe it or not, there is an actual bit of history which almost resembles this, except that it didn't quite come off. Christopher Allmand, Henry V, University of California Press, 1992, writes:

The year 1395 was to witness the first attempt to arrange [a marriage for Henry of Monmouth, the future Henry V]. His prospective bride was to be Marie, daughter of John IV, duke of Brittany, and his duchess, Joan. The plan fell through.... Yet the Breton link was not lost. In 1403 Henry's own father was to marry the duchess Joan, by then widowed. Thus the lady who might have become [Henry's] mother-in-law became his stepmother instead."

Again, not this exact plot -- but one can imagine getting to this plot from that one. - RBW

Last updated in version 2.5

File: DTowngrn

I'm Ninety-Five

DESCRIPTION: "I'm ninety-five, I'm ninety-five, And to keep single I'll contrive." Men have tried to win the spinster's love, but she wants no children, nor deceitful-tongued men, nor flattering husbands. She warns against men who wink at you

AUTHOR: unknown

EARLIEST DATE: before 1854 (various Bodleian broadsides)

KEYWORDS: courting rejection age

FOUND IN:

REFERENCES (1 citation):
New-Comic-Songster, pp. 48-49, "I'm Ninety-Five" (1 text, 1 tune)
Roud #23116
BROADSIDES:
File: NCSIm95

I'm No' Comin' Oot the Noo
DESCRIPTION: "O a nice wee lass, a bonnie wee lass Is bonnie wee Jeannie McKay," but when she and the singer are to go out, her says "My mother's ta'en my claes tae the pawn... And I'm no comin' oot the new." In any situation, the singer pleads poverty and stays in
AUTHOR: unknown
EARLIEST DATE: 1985 (recording, the Stewarts of Blair)
KEYWORDS: courting clothes bug poverty humorous
FOUND IN: Britain(Scotland(Aber))
ST RcInCotN (Partial)
Roud #5298
RECORDINGS:
Belle, Sheila, and Cathie Stewart, "I'm No' Comin' Oot the Noo" (on SCStewartsBlair01)
File: RcInCotN

I'm Not Myself At All
DESCRIPTION: "Oh, I'm not myself at all, Molly dear, Molly dear." At confession the singer asked Father Taff for half a blessing because his other half belongs to Molly Brierly. The singer wants her to marry him before he disappears entirely.
AUTHOR: Samuel Lover (1797-1868)
EARLIEST DATE: before 1861 (broadside, LOCSinging as201450)
KEYWORDS: courting love humorous nonballad clergy
FOUND IN:
REFERENCES (2 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 22, "I'm Not Myself At All" (1 text)
New-Comic-Songster, p. 42, "I'm Not Myself At All" (1 text, 1 tune)
Roud #V8651
BROADSIDES:
Bodleian, Harding B 18(267), "I'Am Not Myself At All", H. De Marsan (New York), 1859-1860 [same as LOCSinging as201450]; also Harding B 11(3984), "I'm Not Myself At All"; Harding B 11(4325), "Molly Dear" or "I'm Not Myself At All"
LOCSinging, as201450, "I'am Not Myself At All", H. De Marsan (New York), 1859-1860 [same as Bodleian Harding B 18(267)]; also sb20205a, "I'am Not Myself At All"
NOTES [38 words]: Broadside LOCSinging as201450 and Bodleian Harding B 18(267): H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS
Last updated in version 5.3
File: OCon022

I'm Now Twenty-Two
DESCRIPTION: The singer had a new suit, fancy tie and watch chain, and swaggered. He describes his oiled moustache, but mourns his "half-Buchan English." The girls reject him because he is not well read. He gives up vanity: "I'll try and put wisdom into my heid"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
I'm Off for California

DESCRIPTION: "Now, darkies gather round -- I got a thing to tell." "Oh, Jerusha! whose gwine to go? I'm gwine to California, so fotch along de hoe!" Letters from California are heavy with gold. The singer prepares to set out for the west.

AUTHOR: unknown

EARLIEST DATE: 2008 (Cohen); probably published before 1859

KEYWORDS: gold travel derivative

FOUND IN:

REFERENCES (2 citations):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 652-654, "I'm Off for California" (1 text plus a broadside print)
Wolf-AmericanSongSheets, #1020, p. 70, "I'm Off for California" (3 references)

File: CAFS652

I'm Often Drunk and Seldom Sober

DESCRIPTION: Singer is seldom sober and "a rover in every degree," He says his lover is "as clever a woman as ever trod upon London ground." He wishes he were in Dublin or across the sea beyond lawyers' reach. She says her love is clever. They both love drink.

AUTHOR: unknown

EARLIEST DATE: before 1831 (broadside, Bodleian Harding B 25(894))

KEYWORDS: drink floatingverses nonballad

FOUND IN:

RECORDINGS:
Bodleian, Harding B 25(894), "I'm Often Drunk and Seldom Sober" ("Many cold winter nights I've travelled"), R. Walker (Norwich), 1780-1830; also Harding B 25(893), Harding B 11(1731), "I'm Often Drunk, and Seldom Sober" ("The sea is wide and I can't get over")

File: BdI0DASS

I'm Old But I'm Awfully Tough

DESCRIPTION: Singer describes himself as a happy old gentleman whom the girls adore. Chorus consists mostly of laughing.

AUTHOR: Cal Stewart?

EARLIEST DATE: c. 1900 (recording, Cal Stewart)

KEYWORDS: age humorous nonballad

FOUND IN: US

RECORDINGS:
Andrew Keefe, "I'm Old But I'm Awfully Tough" (CYL: Edison 9152, 1905)
Cal Stewart - change reference to: (Columbia 22, 1901; Columbia A-299, 1909; rec. 1900) (Victor 659, 1901; Zonophone C-5321, n.d.) (Victor 16403, 1909; rec. 1907)

CROSS-REFERENCES:
cf. "Laughing Song" (chorus)

NOTES: This is a pop song, pure and simple, and I wouldn't include it in the Index, except that a massively folk-processed version of the song was collected in the 1970s from the
Arkansas singer Tip McKinney (former member of Pope's Arkansas Mountaineers, who made 78s of traditional music in 1928). It's a classic example of a song moving from popular music into tradition. - PJS

File: RcIOBIAT

I'm On My Way

DESCRIPTION: "I'm on my way, and I won't turn back! I'm on my way, great God, I'm on my way." "I'm on my way to Canaan's land." "I ask my sister to go with me." "If she says no, I'll go alone." "I ask my boss to let me go." "If he says no, I'll go anyhow."

AUTHOR: unknown

EARLIEST DATE: 1939 (recording, Carter Family)

KEYWORDS: religious travel

FOUND IN: US(So)

REFERENCES (5 citations):
Arnold-FolkSongsOfAlabama, "I'm On My Way" (1 text, 1 tune)
Greenway-AmericanFolksongsOfProtest, p. 100, "I'm On My Way" (1 text, 1 tune)
Cray-AshGrove, p. 40, "I'm On My Way" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 302, "I'm On My Way" (1 text)
NorthCarolinaFolkloreJournal, Charles W. Joyner, "The Repertory of Nancy Jones as a Mirror of Culture in Scotland County," Vol. XXI, No. 3 (Sep 1973), p. 94, "(I'm on my way, I'm on my way, To Canaan land, To Canaan land" (1 text)

Roud #16309

RECORDINGS:
Carter Family, "On My Way to Canaan's Land" (Bluebird B-8167, 1939)
Pete Seeger, "I'm On My Way" (on PeteSeeger04) (on PeteSeeger15) (on PeteSeeger26); "I'm On My Way to Canaan's Land" (on PeteSeeger44)

SAME TUNE:
I'm On My Way (RECORDING: Mamie Brown, Carleton Reece & Birmingham Movement Choir, on SingFreeCD; RECORDING: Alabama Christian Movement for Civil Rights Choir, on VoicesCiv)

File: Grnw100

I'm Ower Young to Marry Yet

DESCRIPTION: The singer says "I'm owre young to marry" and "lads, ... ye for me maun tarry." It would "be a sin" to take "me frae my mammy." She has had her own way: "None daur to contradict me yet." and "in truth I darena venture yet," Soon she will have to obey.

AUTHOR: unknown

EARLIEST DATE: before 1867 (broadside, Bodleian 2806 c.14(69)); Burns's version is from 1788

KEYWORDS: marriage nonballad mother

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
Greig/Duncan4 900, "I'm Ower Young to Marry Yet" (1 fragment)
Whitelaw-BookOfScottishSong, p. 123, "I'm Oware Young" (1 text)
ADDITIONAL: James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford, 1969) #195, pp. 305-306, "I'm o' er young to Marry Yet" (1 text, 1 tune, from 1788)
James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume II, #107, p. 110, "I'm o' er young to Marry Yet" (1 text, 1 tune)

ST GrD4900 (Partial)

Roud #6142

BROADSIDES:
Bodleian, 2806 c.14(69), "I'm Owre Young to Marry Yet" ("I'm owre young, I'm owre young"), J. Harkness (Preston), 1840-1866

CROSS-REFERENCES:
"My Love She's But a Lassie Yet" (tune, per Greig/Duncan4)

NOTES [30 words]: Whitelaw: "This is an old song, dressed up a little by Burns for Johnson's Museum." Whitelaw prints Burns's version. The description is based on broadside Bodleian, 2806 c.14(69). - BS

Last updated in version 3.2

File: GrD4900
I'm Sad and I'm Lonely

DESCRIPTION: "I'm sad and I'm lonely, My heart it will break. My sweetheart loves another; Lord I wish I were dead." The singer warns against the lies that young men tell, which are more numerous than "cross-ties on the railroad or stars in the skies."

AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: love separation lie desertion floatingverses
FOUND IN: US(Ap,So)
REFERENCES (4 citations):
Sandburg-TheAmericanSongbag, pp. 243-245, "I'm Sad and I'm Lonely" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 167, "I'm Sad And I'm Lonely" (1 text)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 84, "I'm Sad and I'm Lonely" (1 text)
Rosenbaum-FolkVisionsAndVoices, p. 8, "Goin' to Georgia" (1 text, 1 tune)
ST San243 (Full)
Roud #414
RECORDINGS:
Eller Family, "I'm Goin' to Georgia" (on FolkVisions1)
CROSS-REFERENCES:
cf. "Troubled In My Mind" (floating lyrics)
cf. "On Top of Old Smokey" (floating lyrics)
cf. "A Warning to Girls" (floating lyrics)
NOTES [163 words]: This appears to be another of those collections of floating verses that has taken on some life of its own. - RBW
The Eller Family recording is actually a mishmash of floating verses from here, "On Top of Old Smoky," "The Cuckoo" and, if I'm not mistaken, "Poor Ellen Smith." But I put it here because, well, why not? It has to go somewhere. - PJS
When I ran across the transcription in Rosenbaum-FolkVisionsAndVoices, I was preparing to file the Eller recording as its own song, because it is so composite and because the first verse (which is also the ninth and eleventh) is unusual in this context: "I'm goin' to Georgi', I'm goin' to roam, I'm goin' to Georgi', I'll make it my home." But the Eller song is, as Paul says, an incredibly composite mess. Since we filed it here once, we might as well do it again.
Roud files this with an extremely large group of floating-verse songs; I would (and did) divide the song farther, but I definitely sympathize with his decision.... - RBW
Last updated in version 5.0
File: San243

I'm Satisfied (I)

DESCRIPTION: The singer says she's "satisfied, tickled too" and "old enough to marry you." She says she's a "total shaker from navel down" and she'll "give my total" to whom she please. She's satisfied that that will bring him back.

AUTHOR: unknown
EARLIEST DATE: 1963 (MJHurt05)
KEYWORDS: courting marriage sex nonballad
FOUND IN:
RECORDINGS:
Mississippi John Hurt, "I'm Satisfied" (on MJHurt05)
File: RcImSati

I'm Satisfied (II)

DESCRIPTION: "Once I was single and in my prime, Now I am married and have to walk a line, I'm satisfied, I'm satisfied!" She has two children, chores to do, not much food, a poor home; it's too much work, but still she sys, "I'm satisfied! I'm Satisfied."

AUTHOR: unknown
EARLIEST DATE: 1927 (Richardson/Spaeth-AmericanMountainSongs)
KEYWORDS: work marriage hardtimes husband
FOUND IN: US(Ap)
REFERENCES (1 citation):
Richardson/Spaeth-AmericanMountainSongs, p. 58, "I'm Satisfied" (1 text, 1 tune)
Roud #3120
CROSS-REFERENCES:
cf. "I Wish I Were Single Again (II - Female)" (them) and references there
File: Rich058

I'm Seventy-Two Today
DESCRIPTION: "I'm seventy-two today, my boys; They say I'm growing old. I feel as young as I used to be; My heart is strong and bold." The old man says he can and will ride and court as well as ever (if perhaps a bit faster), and expects to enjoy the process
AUTHOR: unknown
EARLIEST DATE: 1940 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)
KEYWORDS: age courting
FOUND IN: US(SE)
REFERENCES (2 citations):
Randolph 433, "I'm Seventy-Two Today" (1 text)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 158, "Seventy-Two Today" (1 text, 1 tune)
ST R433 (Full)
Roud #4387
CROSS-REFERENCES:
cf. "If I Were As Young As I Used to Be (Uncle Joe)" (plot)
File: R433

I'm Shirley Temple
DESCRIPTION: "I'm Shirley Temple, the girl with curly hair, I've got two dimples, and wear me skirts up there; I'm not able to do the Betty Grable ... leg like nobody's business ... figure like Marilyn Monroe ... hair like Ginger Rogers... You should see Salome ..."
AUTHOR: unknown
EARLIEST DATE: 1976 (Opie/Opie-TheSingingGame)
KEYWORDS: playparty hair
FOUND IN: Britain(England(South),Scotland(Bord))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame 120, "I'm Shirley Temple" (1 text, 1 tune)
NOTES [448 words]: "Shirley Jane Temple (born April 23, 1928) is an Academy Award-winning actress most famous for being an iconic American child actor of the 1930s, although she is also notable for her diplomatic career as an adult." (Source: Wikipedia article Shirley Temple).
[Note that Temple later came to be known as Shirley Temple Black, and died in 2014. - RBW.] Betty Grable, Marilyn Monroe and Ginger Rogers are movie stars of the 1930's, 1940's and 1950's.
Opie/Opie-TheSingingGame: "The fact that the names are meaningless to the players [in the seventies] is evident from the variations."
Opie/Opie-TheSingingGame: "The Salome verse ... came into being when Maud Allan, clad in little more than pearls, was scandalizing London with her dance 'The Vision of Salome', first performed at the Palace Theater on 17 March 1908." See C.P. Vicarion [Christopher Logue], Count Palmiro Vicarion's Grand Grimoire of Bawdy Ballads and Limericks (1955 (copyrighted material limited preview "Digitized by Google")), #60 pp. 87-88, "Salome." - BS To further clarify: In the New Testament, the daughter of Herodias (so Matthew 14:6; in Mark 6:22 some texts say "Herodias's daughter" but the best texts say "his [Herod's] daughter Herodias") danced before Herod Antipas, and so pleased him that he offered her anything she asked for -- and she asked for John the Baptist's head.
Nowhere in the New Testament do we learn the girl's name. But Josephus, Antiquities XVIII.136-137 (Loeb numbering) says that Herodias and Philip the Tetrarch had a daughter named Salome. Josephus does not say that Salome danced before Herod Antipas or asked for John the Baptist's head. And Salome was not the daughter of Antipas, which would be required by the Markan account. But most people assume that it was Salome who did the dancing.
Neither does the New Testament say that the girl's dance was lewd. The Greek word , "orcheomai" in fact is used of children's games elsewhere in the New Testament, and in classical Greek is also used of miming, and of jumping and bouncing around. Nonetheless the tradition is firm that Salome
daughter of Herodias danced a lascivious dance before Herod Antipas and so induced him to offer her whatever she wanted. And, admittedly, it makes sense -- can you imagine someone getting that excited about a pantomime?

As a result, Salome has become the subject of very many portrayals centered around her behavior and lack of attire. The earliest of these were literary, but Richard Strauss composed an opera "Salome" in 1905, based on a book by Oscar Wilde (Benet, pp. 983-984). "The Dance of the Seven Veils" is often said to have been danced by Salome (see the Wikipedia entry). - RBW

Last updated in version 5.0

File: OpGa120

I'm Sighing to Catch a Nice Beau

DESCRIPTION: "I'm sighing, I'm sighing, I'm sighing to catch a nice beau, And if I don't catch the fight fellow, My heart will be sad I know. I'm sighing ... And if I get the wrong fellow, My heart will be sad I know."

AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: love nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 84, "I'm Sighing to Catch a Nice Beau" (1 short text, 1 tune)
Roud #11322
File: Brne084

I'm Sitting on the Stile, Mary (The Irish Emigrant II)

DESCRIPTION: "Oh I'm sitting on the stile, Mary, where we sat side by side." He thinks of their life together and the graveyard where he buried her "with your babe all on your breast." He promises not to forget her "in that land I'm going to"

AUTHOR: Words: Lady Helena Selina Blackwood Dufferin (1807-1867), Music: William R. Dempster (1843?)
EARLIEST DATE: before 1835 (broadside, Bodleian Harding B 11(4048))
KEYWORDS: marriage emigration burial lament baby wife separation promise
FOUND IN: Canada(Newf) Ireland US(MW) Britain(England(South))
REFERENCES (10 citations):
Peacock, pp. 462-464, "I'm Sitting on the Stile, Mary" (1 text, 2 tunes)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 156, "The Irish Emigrant" (1 text)
Williams-Wiltshire-WSRO Mi 604, "Irish Emigrant" (1 text)
Dean-FlyingCloud, p. 81, "The Lament of the Irish Emigrant" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 133, "I Was Sitting on a Stile" (1 fragment, which the editors apparently regard as a part of this song -- though with only four lines, it's almost unfileable)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 250-252, "The Lament of the Irish Emigrant" (1 text, 1 tune)
Browne-AlabamaFolkLyric 42, "I'm Sitting by the Stile, Mary" (1 short text)
Hylands-Mammoth-Hibernian-Songster, pp. 37-38, "Irish Emigrant's Lament" (1 text)
Charles W. Eliot, editor, English Poetry Vol II From Collins to Fitzgerald (New York, 1910), #574, pp. 919-920, "Lament of the Irish Emigrant" (by bHelena Selina, Lady Dufferin)
ST Pea462 (Partial)
Roud #2661
RECORDINGS:
Nicholas Keough, "I'm Sitting on the Stile, Mary" (on PeacockCDROM) [one verse only]
Mrs. Stephens, "Sitting on a Stile" (on MUNFLA/Leach)
BROADSIDES:
Bodleian, Harding B 11(4048), "The Irish Emigrant" ("I'm sitting on the stile, Mary"), G. Walker (Durham), 1797-1834; also 2806 c.14(195) View 4 of 5, Harding B 11(1773), Firth b.25(157), Johnson Ballads 1690, Firth b.27(499), Firth c.12(134), Harding B 11(2181), Firth c.26(135), Harding B 11(465), 2806 c.16(140), Harding B 11(1778), Harding B 11(1777), Firth b.25(303),
Harding B 11(239), Harding B 26(270), Harding B 6(18), 2806 b.10(93), 2806 b.10(76), Harding B 20(74), Harding B 15(139a), Harding B 11(1776), "The Irish Emigrant"

LOCSinging, as107440, "Lament of the Irish Immigrant," J. Andrews (New York), 1853-1859

Murray, Mu23-y4:016, "Irish Emigrant," John Ross (Newcastle), 19C

NLScol, L.C.Fol.70.(2a), "The Irish Emigrant," Robert McIntosh (Glasgow), c. 1875

SAME TUNE:

Parody on The Irish Emigrant (broadside Murray, Mu23-y1:068, "Parody on The Irish Emigrant" ("I'm sitting on a rail Judy, Where oft across ye'd stride"), James Lindsay (Glasgow), 19C)

Soldier's Sister ("I am sitting in our camp, sister," by J. Dyer, of the 104th Reg't P[ennsylvania] V[olunteers]) (Wolf-AmericanSongSheets p. 145)

When I Was in the Tombs ("I am standing in the cell, Dina") (Wolf-AmericanSongSheets, p. 174)

ALTERNATE TITLES:

The Irish Emigrant's Lament

NOTES [466 words]: Not the song by William Kennedy.

GEST Songs of Newfoundland and Labrador site is one of many sources for the author of the words; Museum of the City of New York site refers to sheet music source for tunesmith.

Killeagh County Down site: The village of Killyleagh grew up around a fortified tower, built in the 12th century by a Norman knight, John de Courcy....Lady Helen Dufferin wrote the famous poem "The Lament of the Irish Emigrant" in the castle, It is still possible to visit Mary's Stile in the shadows of the Castle today.

Murray, Mu23-y1:068, "Parody on the Irish Emigrant," James Lindsay (Glasgow), 19C (the singer stays in Ireland, glad his wife has died)

Bodleian, Firth b.26(206), "Answer to the Irish Emigrant" ("I'm coming back to you, Mary, Australia's shores I find"), A. Ryle and Co. (London), 1845-1859; also Harding B 11(88), "Answer to the Irish Emigrant" (the singer returns from Australia)

LOCSinging, as107460, "Lament of the Irish Gold Hunter," J. Andrews (New York), 1853-1859; also as107450, "Lament of the Irish Gold Hunter!!" (Tune: "I'm Sitting on the Stile, Mary"; the singer is digging for gold but expects to return to Ireland, if he survives "sitting on the stile, Mary, Away up in the mines")

LOCSinging, hc00011a, "Paddy's Lament" ("I'm sitthin on de sthile, Molly, wid a grape shot in my leg"), Charles Magnus (New York), 1864 (Tune: "I'm sitting on the stile &c."; attributed to John Ross Dix; the singer is fighting in America for the Union but hopes to return "when peace returns once more.


Broadside LOCSinging as107440 and LOCSinging as107460: J. Andrews dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

There is some question about who wrote the music to this. Amsco's uncredited book The Library of Irish Music lists the tune as by G. Barker. But many of its attributions are inaccurate.

Jon W. Finson, The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song, Oxford University Press, 1994, p. 285, accepts the attribution to Dempster and says of him, "Dempster (b. 1808), a British immigrant, played an active role in the musical life of New York as a singer of Scottish and English 'ballads' (popular songs)."

Finson reports that 1844 saw the publication of a response, "The Answer to the Lament of the Irish Emigrant," by John S. Murphy and T. Bissel, and another sequel by Miss S. C. Cobb and F. W. Paisley. - RBW

Last updated in version 6.1

File: Pea462

I'm So Glad My Time Have Come

DESCRIPTION: "I'm so glad my time have come, Around Sheman no more will I bum, The last bumm' I did I remember it still, With six long months I stayed in the cell." "Oh judge, oh judge, I liked to forget." Chorus: "I've tidied I rule, I've a rudulideer" (x2)

AUTHOR: unknown

EARLIEST DATE: 1965 (recorded from J. B. Smith by Jackson)

KEYWORDS: hardtimes travel prison
I'm So Glad Trouble Don't Last Alway

DESCRIPTION: Chorus: "I'm so glad trouble don't last always (x3), O my Lord, O my Lord, What shall I do?" Verses: "Christ told the blind man to go to the pool and bathe." "Christ told Nicodemus he must be born again."
AUTHOR: unknown
EARLIEST DATE: 1927 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: Bible nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 235, "I'm So Glad Trouble Don't Last Alway" (1 text) (1 tune)
Roud #12231
NOTES [128 words]: Biblical references are King James John 9:1-7 ("And as Jesus passed by, he saw a man which was blind from his birth... And said to him, Go, wash in the pool of Siloam ... He went his way therefore, and washed, and came seeing.") and John 3:1-3 ("There was a man of the Pharisees, named Nicodemus, a ruler of the Jews.... Jesus answered and said unto him, Verily, verily, I say unto thee, Except a man be born again, he cannot see the kingdom of God."). - BS
(To be sure, what Jesus actually told Nicodemus was that he had to be "born from above," and the King James Bible mistranslated it, but the songwriter wouldn't know that. There are other accounts in the Synoptic Gospels of Jesus giving the blind their sight, but none involve the blind man going to the pool. - RBW)
Last updated in version 4.0
File: Dett235

I'm Standing on a Solid Rock

DESCRIPTION: "I'm standin' on a solid Rock, and it won't give way (x3), Lord, I need you everywhere I go." "My mother says it's a solid Rock, and it won't give way." "My pastor says it's a solid Rock." "My deacon says it's solid rock."
AUTHOR: unknown
EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 248, "I'm Standin' on a Solid Rock" (1 text)
Roud #18163
NOTES [46 words]: Peter (, "petros") was "the rock" (, "petra") was the Rock on which Jesus built his church (Matt. 16:8 and parallels), but I suspect this is actually an allusion to the story of the house built on rock which withstood flood and storm (Matt. 7:24-27 and parallels). - RBW
Last updated in version 5.2
File: KiWa238I

I'm Sticking to the Murphys

DESCRIPTION: "I'm sticking to the Murphys, I'll fight 'em till I die; I can't help spitting cotton Because I am so dry. You'll bust your lips with laughter; Stick to the pledge I must, But the more I drink cold water The more I'm belching dust."
AUTHOR: unknown
I'm the Man that Wrote Ta-ra-ra Boom-de-ay

DESCRIPTION: "I am the Man that Wrote Ta-ra-ra Boom-de-ay, Promise me you won't give it away...." The singer was a poor showman until he produced the famous song. Now the police seek him, people throw brickbats, and not even Shakespeare can equal his claim.

AUTHOR: unknown
EARLIEST DATE: 1941 (Randolph)
KEYWORDS: parody music
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 409, "I'm the Man that Wrote Ta Ra-ra Bumdia" (1 text, 1 tune)
Roud #7614
CROSS-REFERENCES:
cf. "Ta-ra-ra Boom-der-e"
NOTES [14 words]: For the actual (uncertain) authorship of "Ta-ra-ra Boom-der-e," see that song. - RBW

I'm Thine Over the Left

DESCRIPTION: "I'm thine in my gladness, I'm thine in my tears. My love it can change not with absence of years "(x2). Even a dungeon would be the singer's home were she with her lover. "But life has no beauty since of thee I'm bereft... I'm thine over the left."

AUTHOR: unknown
EARLIEST DATE: 1938 (Neely/Spargo-TalesAndSongsOfSouthernIllinois)
KEYWORDS: love separation
FOUND IN: US(MW)
REFERENCES (1 citation):
Neely/Spargo-TalesAndSongsOfSouthernIllinois, p. 235, 'I'm Thine Over the Left" (1 text)
Roud #4328
File: Neel235

I'm Tired

DESCRIPTION: "I'm tired, so tired, My soul need resting" (3x). "I'm going to find myself a resting place"

AUTHOR: unknown
EARLIEST DATE: 1960 (LomaxCD1708)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
Roud #17302
RECORDINGS:
Bright Light Quartett, "I'm Tired" (on LomaxCD1708)
File: RcImTire

I'm Tired of Living Alone

DESCRIPTION: "I'm tired of living alone. I went to the river, and I saw a pretty rose, I plucked it and
I'm To Be Marrit in May

DESCRIPTION: "The win' at the window is rattlin', The sheep huddle close on the brae... But what care I for the weather, I'm happy's a queen a' the day... And I'm to be marrit in May." The girl praises her love Johnny and describes the joy she feels

AUTHOR: James M. Taylor
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
KEYWORDS: love marriage

REFERENCES (1 citation):
Ord-BothySongsAndBallads, p. 164, "I'm To Be Marrit in May" (1 text)

NOTES [19 words]: Since Ord had this from the (reported) author, there is no real reason to think it exists in oral tradition. - RBW
File: Ord164

I'm Trabling Back to Georgia

DESCRIPTION: "I'se trabling back to Georgia, Dat good ole land to see, De place I left to wander, De day dat I was free." The ex-slave, now "getting old and weary," wants to go back to Georgia; to "live and die in Georgia, Dat's good enough for me."

AUTHOR: unknown
EARLIEST DATE: 1874 (Wehman broadside, according to Cohen)
KEYWORDS: home return slave travel

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 304-305, "I'm Trabling Back to Georgia" (1 text)

NOTES [19 words]: Since Ord had this from the (reported) author, there is no real reason to think it exists in oral tradition. - RBW
File: CAFS1304

I'm Travelling to the Grave

DESCRIPTION: Chorus: "I'm travelling to the grave (x3) For to lay this body down." Verses: "My massa (missis, brother, sister) died a-shouting, The last words he (she) said to me, Was about Jerusalem"

AUTHOR: unknown
EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute); 1893 (see notes)
KEYWORDS: death nonballad religious

REFERENCES (2 citations):
I'm Very Very Well I'm Glad to Tell (Shore Cry)

DESCRIPTION: "I'm very very well I'm glad to tell, I fear no judge nor jailer... so list to the lees (lies?) of a sailor." "Ah, what a delight on a stormy night To sit beside a burning log, A-swapping tales of wondrous whales And drink a glass of grog."

AUTHOR: unknown

EARLIEST DATE: 2009 (Garland-FacesInTheFirelight-NZ); reportedly collected in the 1920s by John Leebrick

KEYWORDS: whaler sailor drink nonballad

FOUND IN: US(NE)

REFERENCES (2 citations):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 13, "Shore Cry" (1 text, 1 tune)
Garland-FacesInTheFirelight-NZ, p. 48, "(Shore Cry)" (1 text with an unidentified added verse)

File: Garl048

I'm Waiting for Thee, Nellie

DESCRIPTION: "Oh Nellie, dear Nellie, I'm waiting for you, With the stars glimmering faintly away in the blue." Out on the sea, the sailor years for his love. He thinks he hears her coming. He hopes she will be true

AUTHOR: unknown

EARLIEST DATE: 1855 (Journal of the Wayne Clifford)

KEYWORDS: love sailor nonballad

FOUND IN: 

REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 287-288, "Nellie" (1 text, 1 tune)
Roud #27511

File: HGam287

I'm Wearing My Heart Away for You

DESCRIPTION: "The bees are humming in the wild wods, love, The flowers their tiny heads bow low.... I'm wearing my heart away for you. It cries, 'My love will be true.'" The singer wonders where his love is, and whether she prefers another man.

AUTHOR: Charles K. Harris (source: Spaeth via Browne-AlabamaFolkLyric)

EARLIEST DATE: 1902 (Spaeth via Browne-AlabamaFolkLyric)

KEYWORDS: love separation

FOUND IN: US(MW,So)

REFERENCES (2 citations):
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 167-168, "I Worry My Heart Away for You" (1 text, 1 tune)
Browne-AlabamaFolkLyric 110, "I'm Wearing My Heart Away for You" (1 text, 1 tune)
Roud #11399
I'm Working My Way Back Home

DESCRIPTION: If "the boat keep steppin'" and his back doesn't give out, the singer will get back to his woman in Memphis. "All that I crave fo' many a long day Is yo' lovin' when I git back." He urges the fireman to make speed, and describes the route the boat follows

AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: river work love separation ship
FOUND IN: US(SE)
REFERENCES (2 citations):
Wheeler-SteamboatinDays, pp. 13-14, "I'm Wukin' My Way Back Home" (1 text, 1 tune)
Botkin-TreasuryMississippiRiverFolklore, p. 575, "I'm Wukin' My Way Back Home" (1 text, 1 tune)

ST BMRF575 (Full)
Roud #9991
File: BMRF575

I'm Working On a Building

DESCRIPTION: Chorus: "I'm working on a building (x3), For my lord (x2)." "It's a Holy Ghost building (x3), For my lord (x2)." Verses: If the singer were a liar (drunkard, preacher) he'd quit lying (quit drinking, keep preaching) and work on a building too

AUTHOR: unknown
EARLIEST DATE: 1925 (Odum and Johnson)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (3 citations):
McNeil-SouthernMountainFolksong, pp. 106-108, "I'm Workin' on a Building" (1 text, 1 tune)
Howard W. Odum and Guy B. Johnson, The Negro and his Songs (Chapel Hill: University of North Carolina Press, 1925 ("Digitized by Internet Archive")), p. 72, "(no title)" (1 text)

Roud #4276
RECORDINGS:
Carter Family, "I'm Working On a Building" (on "The Carter Family 1927-1934," JSP Records JSP7701E CD (2010))
CROSS-REFERENCES:
cf. "For My Lord" (some lines, "working on a building" theme)
cf. "Working on the Building" ("working on a building" theme)

File: JWW097

I'm Worried Now But I Won't Be Worried Long

DESCRIPTION: "Went to sleep, babe, last night in a snow-white feather bed, I woke up... with the blues all around my bed. I'm worried now...." The singer has no home and lives in a crooked world. He wishes his girl would not treat him like a dog. He will go to Waco

AUTHOR: unknown
EARLIEST DATE: 1937 (collected from Louise Henson)
KEYWORDS: hardtimes travel
FOUND IN: US(So)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, p. 373, "I'm Worried Now But I Won't Be Worried Long" (1 text, 1 tune)
Roud #4753
CROSS-REFERENCES:
cf. "Worried Man Blues" (floating lyrics)
cf. "I'm a Stranger Here" (floating lyrics)
I've a Lad in Edinburgh
DESCRIPTION: The singer claims to have a lad in Edinburgh, Sta'bogie, Musselburgh, Ardlogie, and more. "I'm in love wi' twenty, I could adore as many more ... Variety is charming"
AUTHOR: unknown
I've a Letter from My Father

DESCRIPTION: "I've a letter from my Father in my hand, I have read it and I know that it is grand, 'Twas writ across the sea and 'twas sent right here to me, And it tells me all the news that's in this land"

AUTHOR: unknown

EARLIEST DATE: 1950 (collected from Dr. Sam Clark by Boswell)

KEYWORDS: religious nonballad

FOUND IN: US(MW,Ap)

REFERENCES (1 citation):
Wolfe/Boswell-FolkSongsOfMiddleTennessee 103, p. 158, "I've a Letter from My Father" (1 short text, 1 tune)
Roud #11023

CROSS-REFERENCES:
ct. "I Got a Letter from Jesus" (theme)

File: BoWo103

I've a Long Time Heard

DESCRIPTION: "I've a long time heard the sun will be bleeding, The sun will be bleeding, the sun... I've a long... SInnere, where will you stand in that day?" "I've a long time heard the angels will be singing..." "Devils will be howling." "Sinners would be crying."

AUTHOR: unknown

EARLIEST DATE: 1913 (Journal of American Folklore 26)

KEYWORDS: religious nonballad sin

FOUND IN: US(SE, So)

REFERENCES (2 citations):
Morris-FolksongsOfFlorida, #87, "Signs of Doom" (1 text, 1 tune)
ADDITIONAL: Tristram P. Coffin and Hennig Cohen, _Folklore in America: Tales, Songs, Superstitions, Proverbs, Riddles, Games, Folk Drama and Folk Festivals_, Doubleday, 1966, p. 71, "I've a Long Time Heard" (1 text, 1 tune)
Roud #5026

NOTES [144 words]: Morris-FolksongsOfFlorida says that this "bears close resemblance to a medieval metrical homily entitled 'The Signs of Doom.'" I am guessing that this is the homily "The Signs of Doom," printed on pp. 148-157 of O. F. Emerson, _A Middle English Reader_, 1905; revised 1915 (I use the 1921 Macmllan hardcover). Emerson says (p. 289) "The 'Metrical Homily' here chosen is from a MS. preserved in the Library of the Royal College of Physicians and Surgeons at Edinburgh, though also found in at least five different MSS. in Cambridge, Oxford, and London." The Edinburgh collection was copied around 1330, and is in a northern form of Middle English. But that homily is 280+ lines long, and much of the imagery is from the Christian Apocalypse. A lot of the lines of the Florida version could just as well be from the song "Sinner Man." I strongly doubt dependence. - RBW

Last updated in version 3.7

File: CoCo071

I've a Wee Dog That Barks at the Moon

DESCRIPTION: The singer says, My dog barks at the moon. Every bark gets him a pair of shoes (thrown?). Give him bread and cheese or he'll bark till you're done.

AUTHOR: unknown

EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)
I've Been Born Again

DESCRIPTION: Chorus: "I've been born again (been born again)" (2x) "hey, hey", Indeed I know (born again), "born again (born again)" Verse: see Notes) ("I believe (I've been born, ah)" "I've been born again (Born again)"

AUTHOR: unknown

EARLIEST DATE: 1968 (USMississippi01)

KEYWORDS: nonballad religious

FOUND IN: US(SE)

RECORDINGS:
The Southland Hummingbirds, "I've Been Born Again" (on USMississippi01)

NOTES [73 words]: In the description the hymn is call and response with the responses in parentheses. For example, in "I've been born again (been born again)," the call is "I've been born again" and the response is "been born again." The Southern Hummingbirds recording is one verse repeated many times with clapping. The liner notes has the verse "Went to the river to be baptized, Leave my burden and I feel all right.' I could not make out the verse. - BS

Last updated in version 5.1

File: RcIVBeBA

I've Been Faithful to You

DESCRIPTION: "Why did you turn from me, darling? Why all this coldness today?" The (girl) declares "I have been faithful to you," and asks why the other is false. Later he finds her body, holding tight to a note that reads "Love, I've been faithful to you."

AUTHOR: unknown

EARLIEST DATE: 1931 (Henry, collected from Mary King)

KEYWORDS: love betrayal death

FOUND IN: US(Ap)

REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, pp. 161-162, "I've Been Faithful to You" (1 text)

File: MSAp161

I've Been Roaming

DESCRIPTION: The singer has been "where the meadow dew is sweet," "O'er the rose and lilly fair," "Where the honey suckle creeps," "over hill, and over plain" and is returning with "pearls upon my feet," "With blossoms in my hair," "to my bower back again"

AUTHOR: George Sloane (1882-1949) (source: Thompson-APioneerSongster)

EARLIEST DATE: 1825 (broadside, Bodleian Johnson Ballads fol. 16)

KEYWORDS: home return travel nonballad

FOUND IN: Britain(England(South)) US(MA)

REFERENCES (2 citations):
I've Been to Australia, Oh!

**DESCRIPTION:** The singer warns, "So now my friends, take my advice, and never think to go Or you will rue the day you went to Australia-oh." While there, his wife, money, and clothes were stolen. Facing with high prices, he has to do manual labour. He hopes to go home

**AUTHOR:** unknown

**EARLIEST DATE:** 1957 (Old Bush Songs); Ron Edwards reportedly found a version dated 1862; Anderson estimates his broadside as c. 1854

**KEYWORDS:** Australia poverty work hardtimes emigration robbery

**FOUND IN:** Australia

**REFERENCES (3 citations):**
Anderson-FarewellToOldEngland, pp. 203-204, "I've Been to Australia O" (1 text)
Fahey-Eureka-SongsThatMadeAustralia, pp. 106-107, "I've Been to Australia, Oh!" (1 text, 1 tune)
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 105-108, "I've Been to Australia-o" (1 text)

**CROSS-REFERENCES:**
cf. "The Pommy's Lament" (theme)

File: FaE106

I've Been To Donovan's

**DESCRIPTION:** A week long party celebrates Donovan's and Kitty Maine's jubilee anniversary. "There must have been a thousand" from all over Ireland. Some are named. Piper's music, potatoes, and lots to drink from the sugar bowl.

**AUTHOR:** unknown

**EARLIEST DATE:** 1951 (MUNFLA/Leach)

**KEYWORDS:** drink food music party Ireland humorous moniker husband wife

**FOUND IN:** Canada(Newf)

Roud #18213

**RECORDINGS:**
Morris Houlihan, "I've Been To Donovan's" (on MUNFLA/Leach)

File: RcIBtDon

I've Been to France (Turn the Bowl Over)

**DESCRIPTION:** "I've been to (Plymouth/France/Holland/etc.) and I've been to (Dover); I have been rambling, boys, all the world over... Drink up your liquor and turn your (cup) over, Over and over and over and over"

**AUTHOR:** unknown

**EARLIEST DATE:** 1973 (Simpson)

**KEYWORDS:** drink travel nonballad

**FOUND IN:** Britain(England(South))

**REFERENCES (1 citation):**
ADDITIONAL: Jacqueline Simpson, _The Folklore of Sussex_, B. T. Batsford, 1973, p. 130, "(I've
**I've Been Toiling at the Hill**

DESCRIPTION: Chorus: "I've been toiling at the hill so long (x3), And about to get to heaven at last." Verse: "O mother (father, sister, brother) ain't you glad (x3), And about to get to heaven at last"

AUTHOR: unknown

EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: nonballad religious

FOUND IN: US(SE)

REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 226-227, "I've Been Toilin' at de Hill" (1 text, 1 tune; pp. 142-143 in the 1901 edition)

Roud #15276

File: Dett226

**I've Been Working on the Railroad**

DESCRIPTION: The singer describes working on the railroad "all the live-long day" and waiting for Dinah to blow the horn. He describes someone being "in the kitchen with Dinah, strumming on the old banjo."

AUTHOR: unknown

EARLIEST DATE: 1894 (Carmina Princetonia)

KEYWORDS: railroading work courting

FOUND IN: US

REFERENCES (12 citations):
Cohen-LongSteelRail, pp. 537-542, "I've Been Working on the Railroad" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 234, "Working on the Railroad" (1 text plus two unrelated fragments, probably of "Roll on the Ground (Big Ball's in Town)"); the "A" text is a jumble starting with this song but followed up by what is probably a "Song of All Songs" fragment
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 234, "Working on the Railroad" (2 tunes plus text excerpts)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 248, "I've Been Working on the Railroad" (1 text, with the first verse being this and the second being probably some sort of courting song)
Henry-SongsSungInTheSouthernAppalachians, p. 81, "I've Been Working on the Railroad" (1 text)
Opie/Opie-TheSingingGame 130, "Dinah" (2 texts, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 39, "I've Been WORkin' on the Railroad" (1 short text, with just the first part)
Fireside-Book-of-Folk-Songs, p. 148, "I Been Wukkin' on de Railroad" (1 text, 1 tune)
Messerli-ListenToTheMockingbird, pp. 35-36, "I've Been Working on the Railroad" (1 text)
Silber/Silber-FolksingersWordbook, p. 103, "I've Been Working on the Railroad" (1 text, including some parody verses)

DT, WORKRAIL

Roud #12606?

RECORDINGS:
Blankenship Family, "Working on the Railroad" (Victor 23583, 1931)
Art Mooney, "I've Been Working on the Railroad" (Vogue R-713-32, n.d. but prob. 1930s)
Sandhills Sixteen, "I've Been Working on the Railroad" (Victor 20905, 1927)
Pete Seeger, "I've Been Working on the Railroad" (on PeteSeeger21) (on PeteSeeger32)

SAME TUNE:
We've Enlisted in the Navy (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 151)

ALTERNATE TITLES:
Levee Song
NOTES [181 words]: Although this is surely a composed song, Fuld cannot find any references to
the "Railroad" verses prior to 1894 (when it was twice published as "The Levee Song," and in both
instances associated with Princeton). No composer is listed in the extant materials.
The "Dinah" verses are dated by Fuld to the period before 1850. How they came together is a
mystery; they don't fit all that well -- but as I've never heard the halves done separately (though
Scarborough's and Shay's texts consist only of the first part, and the Cohen text, from the
Blankenship family omits the "Dinah Won't You Blow" stanza, substituting something Cohen thinks
is a school rouser), I keep them together here.
Cohen cites Theodore Raph as claiming the song became popular in 1881. But Cohen himself
agrees with Fuld's 1894 date. Probably it will take a more detailed study than any undertaken
so far to finally settle the matter. - RBW
Opie/Opie-TheSingingGame: "'Someone's in the House with Dinah' was sung by Ethiopian
minstrels in the 1840s and 1850s, but with a different tune from that known today." - BS
Last updated in version 4.3
File: FSWB209

I've Bin to the 'Bama and I Just Got Back
DESCRIPTION: "I've bin to the 'Bama and I just got back. I didn't bring no money but I brought the
sack."
AUTHOR: unknown
EARLIEST DATE: 1920 (Brown)
KEYWORDS: money travel
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 498, "I've Bin to the 'Bama and I Just
Got Back" (1 fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 498, I've Been to the 'Bama and I Just
Got Back" (1 tune plus a text excerpt)
Roud #11765
NOTES [12 words]: Roud lumps this with the "Hesitation Blues." Tough to prove either way. - RBW
Last updated in version 4.1
File: Be3498

I've Buried Three Husbands Already (Wherever There's a Goose There's a
Gander)
DESCRIPTION: "Oh I buried three husbands already ... And now I am mostly all ready For another
young son to come on." "Wherever there's a goose there's a gander." "The older the bow and the
fiddle, The sweeter the tune it can play"
AUTHOR: unknown
EARLIEST DATE: 1985 (IRTravellers01)
KEYWORDS: age marriage death humorous nonballad husband
FOUND IN: Ireland
Roud #16725
RECORDINGS:
Mary Delaney, "I've Buried Three Husbands Already" (on IRTravellers01)
NOTES [9 words]: Did someone set the Wife of Bath's prologue to music? - RBW
File: RcIB3HA

I've Busted Broncs
DESCRIPTION: "I've busted broncos off an' on since first I struck their trail." He knows them very
well. But there is one on Powder River -- only one -- that he can't bust. The animal was worthless,
but it bucked so hard he could not ride it
AUTHOR: unknown
EARLIEST DATE: 1931 (ArkansasWoodchopper)
KEYWORDS: cowboy horse injury
FOUND IN:
I've Got a Brother in the Snow-White Fields

DESCRIPTION: "I've got a brother in the snow-white fields, Praying all night long. I want to go to Heaven when I die, Oh my Lawd (x2), I want to go to...." "I want to go to Heaven and I want to go right... dressed in white." "I want to go to heaven at my own expense."

AUTHOR: unknown
EARLIEST DATE: 1923 (Brown)
KEYWORDS: religious death brother nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 535, "I've Got a Brother in the Snow-White Fields" (1 text)
Roud #11822
File: Br3535

I've Got a Chorus

DESCRIPTION: "I've got a chorus I want you all to sing. It's a beautiful refrain, Let it go with might and main... And if you know what it's all about -- You know a lot more than me."

AUTHOR: unknown
EARLIEST DATE: 1975 (Fahey-Joe-Watson-AustralianTraditionalFolkSinger)
KEYWORDS: music nonballad nonsense
FOUND IN: Australia
REFERENCES (1 citation):
Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 22, page headed "this item was obviously...."], "(no title)" (1 short text)
File: FaWAGoCo

I've Got a Daughter

DESCRIPTION: "I've got a daughter, lives in the ocean" or "My girl's a corker, She's a New Yorker." The singer would "do anything to keep her alive" or "in style." "That's where all my money goes"

AUTHOR: unknown
EARLIEST DATE: 1975 (Opie/Opie-TheSingingGame)
KEYWORDS: playparty
FOUND IN: Britain(England(North),Scotland(Bord))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame 123, "I've Got a Daughter" (1 text, 1 tune)
Roud #18313
CROSS-REFERENCES:
cf. "My Girl's from USC" (a bawdy derivative of "My girl's a 'Corker'"
NOTES [36 words]: Opie/Opie-TheSingingGame: "This cheerfully insulting song derives from the much-parodied American popular song 'My Girl's a 'Corker,' or The Race Track Girl', 1895, words by William Jerome and music by John Queen...."

Last updated in version 2.6
File: OpGa123
I've Got a Feeling
DESCRIPTION: "I've got a feeling ev'rything's gonna be all right, O (x3), Be all right, be all right, be all right." "Jesus already told me, ev'rything's gonna be all right. "The Holy Ghost has confirmed it, ev'rything's gonna be all right."
AUTHOR: unknown
EARLIEST DATE: 1997 (Warren-EveryTimeIFeelTheSpirit)
KEYWORDS: religious nonballad
FOUND IN:
REFERENCES (1 citation):
Warren-EveryTimeIFeelTheSpirit, pp. 142-144, "I've Got a Feeling" (1 text, 1 tune)
File: WarSp142

I've Got a Master and I Am His Man
DESCRIPTION: "Oh, I've got a master and I am his man, Galloping steadily on, Oh, I've got a master and I am his man, I'll marry me a wife as soon as I can, With a higglety pigglety, gambling gay, Higglety pigglety, gambling gay, Galloping steadily on."
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: servant work horse
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 148, "I've Got a Master and I Am His Man" (1 fragment)
Roud #15768
File: Br3148

I've Got a Motto
DESCRIPTION: "I've got a motto always merry and bright; Look around you and you will find Every cloud is silver-lined, The sun shines bright.... I've often said to myself, I've said, 'Cheer up, Coffee, you'll soon be dead.' It's a short life but a day one."
AUTHOR: unknown
EARLIEST DATE: 1946 (Peters-FolkSongsOutOfWisconsin)
KEYWORDS: nonballad
FOUND IN: US(MW)
REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, p. 284, "I've Got a Motto" (1 short text)
Roud #10933
File: Pet284

I've Got No Use for the Women
DESCRIPTION: "I've got no use for the women; A true one can never be found. They use a man for his money...." The singer tells how his partner killed a man who insulted his sweetheart's picture, and was himself killed and buried on the prairie.
AUTHOR: unknown
EARLIEST DATE: 1927 (recording, Travis B. Hale)
KEYWORDS: death homicide revenge love burial
FOUND IN: US(MW,SE)
REFERENCES (4 citations):
Fife/Fife-CowboyAndWesternSongs 65, "I've Got No Use for the Women" (1 text, 1 tune)
Welsch-NebraskaPioneerLore, pp. 11-13, "I've Got Not No Use for the Women" (1 text)
Tinsley-HeWasSiginThisSong, pp. 184-188, "I've Got No Use for the Women" (1 text, 1 tune)
ArkansasWoodchopper, pp. 46-48, "Bury Me Out on the Prairie" (1 text, 1 tune)
Roud #4104
RECORDINGS:
Edward L. Crain, "Bury Me Out on the Prairie" (Crown 3239, 1932; Homestead 22991, c. 1932;
Crowder Brothers, "Got No Use for Women" (Conqueror 8943, 1937/Vocalion 03030, n.d./ARC 08-3-57, 1938; rec. 1936)
Vernon Dalhart, "Bury Me Out on the Prairie" (Conqueror 7729, 1931)
Delmore Brothers, "Oh Bury Me Out on the Prairie" (Montgomery Ward M-4060, 1933; Bluebird B-5338/Sunrise S-3419 1934; Montgomery Ward M-4458, c. 1934)
The Farm Hands, "Bury Me Out on the Prairie" (Paramount 3294, 1931)
Travis B. Hale, "Oh Bury Me Out on the Prairie" (Victor 20796, 1927)
Harry Jackson, "I Ain't Got No Use for the Women" (on HJackson1)
Bradley Kincaid, "Bury Me Out on the Prairie" (Silvertone 5187/Silvertone 8218/Supertone 9208, 1928) (Vocalion 5474, 1930; Conqueror 8091, 1933)
Ranch Boys, "Bury Me Out on the Prairie" (Decca 5341, 1937)
Carson Robison’s Trio, "Oh Bury Me Out on the Prairie" (Broadway 4060, n.d.)
Roy Shaffer, "Bury Me Out on the Prairie" (Bluebird B-8213, 1939)
Tune Wranglers "I've Got No Use for the Women" (Bluebird B-7089, 1937)

CROSS-REFERENCES:
cf. "Jack Haggerty (The Flat River Girl)" (lyrics)
cf. "Bury Me Not on the Lone Prairie" (lyrics)

NOTES [27 words]: What an excuse for not being able to find a girlfriend. - RBW
This uses more phrases from "Bury Me Not on the Lone Prairie" than can be explained by coincidence. - PJS

Last updated in version 5.2

File: FCW065

I've Just Come from Sydney

DESCRIPTION: "I've just come from Sydney across the range of mountains Where the nanny goats and the billy goats and the moo cows do dwell." He looks for his girl. Informed she has run off, he says he will wander by the sea and lay himself down and -- get up!

AUTHOR: unknown
EARLIEST DATE: 1964
KEYWORDS: love separation elopement humorous
FOUND IN: Australia
REFERENCES (1 citation):
Manifold-PenguinAustralianSongbook, p. 143, "I've Just Come from Sydney" (1 text, 1 tune)

NOTES [26 words]: From the language, this sounds like a children's song; from the tone, it's clearly a gag. I suspect it's a parody of something, but I've no idea what. - RBW

File: PASB143

I've Just Got in Across the Plains

DESCRIPTION: "I've just got in across the plains, I'm poorer than a snail, My mules all died but poor old Chip." The singer tells of his terrible troubles on the way to California, and warns those who would follow that gold is hard to find

AUTHOR: Enuel Davis?
EARLIEST DATE: 1912 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: travel hardtimes animal gold warning
FOUND IN: US(So)
REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 345-346, "I've Just Got in Across the Plains" (1 text)
Roud #7775

ALTERNATE TITLES:
Miner's Song

NOTES [48 words]: Belden-BalladsSongsCollectedByMissourFolkloreSociety mentions that this was written "on the California Trail around 1850 by Enuel Davis," who contributed other complaints about the trail to California. But in context, it appears possible that Davis was the transcriber or publisher. - RBW
I've Lived in Service
DESCRIPTION: "I've lived in service seven long years, A fancy I took to a maid, sir." He would be happy to marry her -- but he sees their master take her to bed. Offered money to marry her, he takes the down payment and flees, leaving the girl behind
AUTHOR: unknown
EARLIEST DATE: 1904 (Vaughan Williams collection)
KEYWORDS: love courting servant bastard money trick escape adultery infidelity
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Palmer-EnglishCountrySongbook, #37, "I've Lived in Service" (1 text, 1 tune)
Roud #1483
File: PECS037

I've Lost My Love and I Kenna Weel Fu
DESCRIPTION: The singer says she has lost her love and "keena weel fu" [doesn't know how], but it would be childish to complain. Men are "as fickle as winter in sunshine an' shower." "The lossing o ane's the gainin o twa." He dares not return.
AUTHOR: James Hogg (1770-1835)
EARLIEST DATE: 1829 (Hogg)
KEYWORDS: courting infidelity nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan6 1147, "I've Lost My Love and I Kenna Weel Fu" (1 text, 1 tune)
DT, LOSTLOVE*
ADDITIONAL: James Hogg [writing as The Ettrick Shepherd], ("I hae lost my love, an' I dinna ken how") in _The Edinburgh Literary Journal_ (Edinburgh, 1829 ("Digitized by Google")), (No. 10, Jan 17, 1829) p. 141 (1 text)
Roud #2075
CROSS-REFERENCES:
cf. "O'er the Water to Charlie" (tune, per Greig/Duncan6)
cf. "I Lost My Lad" (a derivative game song)
ALTERNATE TITLES:
I've Lost My Love, and I Carena
NOTES [80 words]: Hogg's poem takes the man's view. In James Hogg, Songs by The Ettrick Shepherd (Edinburgh, 1831 ("Digitized by Google")), pp. 247-248, "I Hae Lost My Love," he subtitles the poem as "A bitter song against the women." Hogg describes women as "fickle as winter, in sunshine and shower, The hearts o' a' mankind beguiling.... Their ill faults I couldna tell ower in a day But their beauty's the warst thing about them! ... 'tis her that will bring this ill warld to an end...." - BS
Last updated in version 2.6
File: GrD61147

I've Lost My Rifle and Bayonet
DESCRIPTION: "I've lost my rifle and bayonet, I've lost my pull-through too, I've lost my disc and my puttees, I've lost my four-by-two. I've lost my housewife and hold-all, I've lost my button-stick too, I've lost my rations and greatcoat, Sergeant, what shall I do?"
AUTHOR: unknown
EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: soldier clothes
FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 66, "I've Lost My Rifle and Bayonet" (1 text)
Roud #10525
CROSS-REFERENCES:
I've Nine Bairns and That's Nae Mony

DESCRIPTION: "I've nine bairns and that's nae mony And if I get anither ane I'm gaun tae ca him Johnnie"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan7)

KEYWORDS: nonballad children

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan7 1453, "I've Nine Bairns and That's Nae Mony" (1 text)

Roud #7280

NOTES [10 words]: The current description is all of the Greig/Duncan7 text. - BS

Last updated in version 2.5

File: GrD71453

I've Only Been Down to the Club

DESCRIPTION: "Lasts night I was out rather late. It was only an innocent spree! My wife for my coming did wait, When sleeping I thought she would be." He stumbles but declares he isn't drunk. She is in a rage and threatens to leave him. He promises her (a new dress)

AUTHOR: unknown

EARLIEST DATE: 1928 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)

KEYWORDS: drink fight husband wife

FOUND IN: US

REFERENCES (1 citation):
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 165-166, "I've Only Been Down to the Club" (1 text)

Roud #4941

File: SBar165

I've Rode the Southern and the L & N

DESCRIPTION: Blues; singer says he's ridden the Southern & L&N railroads, has been treated badly, is a rambling man, and has found his "two blue eyes" at last. He has had to offer her his watch, his chain, and all he had before she would agree to marry him

AUTHOR: Possibly Homer Callahan, but since it's mostly floating verses...

EARLIEST DATE: 1935 (recording, Homer Callahan)

KEYWORDS: courting marriage bargaining rambling train floatingverses

FOUND IN:
Roud #8589

RECORDINGS:
Callahan Brothers, "I've Rode the Southern and the L & N" (ARC 351011/Conqueror 8557, 1935; the ARC master was issued on Banner, Melotone, Romeo, Oriole and Perfect; some labels issued it under the name Homer Callahan)

Merle Lovell, "I Rode Southern, I Rode L & N" (AFS 4111 A1, 1940; on LC61)

NOTES [49 words]: The "L & N" was the Louisville & Nashville Railroad.

This barely qualifies as a ballad, but the narrative thread, though thin, is present, and while some of the floating verses come from Jimmie Rodgers via Homer Callahan, they've floated through enough places to become part of tradition. - PJS

Last updated in version 4.2

File: RcIRtSLN

I've Sair'd wi' Men

DESCRIPTION: "I've sairt wi' men that eased me well Wi' men that tried to skin." The singer names the places he has worked but "the like o' the Aucheddly My fit was never in"
I've Travelled This Country (Last Friday Evening)

DESCRIPTION: "I've traveled this country both early and late; Hard has been my fortune and sad has been my fate." He comes to his love's home and sees her with another man. He gets drunk and/or questions her and wishes he were a fisherman and could catch her

AUTHOR: unknown
EARLIEST DATE: 1904 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: love betrayal drink
FOUND IN: US(Ap,SE,So)
REFERENCES (4 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 194, "Last Friday Evening" (1 text)
Scarborough-ASongCatcherInSouthernMountains, p. 333, "Lovely Polly" (1 text; tune on p. 447)
Lomax/Lomax-OurSingingCountry, pp. 143-144, "I've Rambled This Country Both Earlye and Late" (1 text, 1 tune)
Peters-FolkSongsOutOfWisconsin, p. 164, "Pretty Polly" (1 fragment, 1 tune -- a single verse characteristic of this song although similar things are found in other songs as well)
Roud #1795
CROSS-REFERENCES:
cf. "Green Grows the Laurel (Green Grow the Lilacs)" (floating lyrics)
cf. "Farewell Ballymoney (Loving Hannah; Lovely Molly)" (floating lyrics)
cf. "If I Were a Fisher" (floating lyrics) and references there

File: Beld194

I've Two or Three Strings To My Bow

DESCRIPTION: "I am a fair maiden forsaken, but I have a contented mind." Her love has forsaken him, but she does not intend to mourn; she has other options. She warns girls against men, and says she will "care no more for him than he cares for me."

AUTHOR: unknown
EARLIEST DATE: 1768 (Ramsey)
KEYWORDS: love betrayal
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H70a+b, pp. 340-341, "I've Two or Three Strings To My Bow" (1 text, 1 tune)
Roud #4788
CROSS-REFERENCES:
cf. "Farewell He" (theme) and references there

ALTERNATE TITLES:
The Frugal Maid

File: HHH070

I'ze the B'y that Builds the Boat

DESCRIPTION: "I'ze the b'y that builds the boat, And I'ze the b'y that sails her; I'ze the b'y that catches the fish And takes 'em home to Liza." Stories of a Newfoundland life and diet -- and of the odd things that can happen at a Newfoundland party

AUTHOR: unknown
EARLIEST DATE: 1951 (Peacock)
KEYWORDS: nonballad ship sailor
NOTES [726 words]: Gordon Bok reports the following anecdote:
"A friend of mine came back from fishing in the Gulf of St. Lawrence, and he told me he was sitting in a bar in Cornerbrook when the fellow beside him punched him in the arm and said, 'How do you kill a Newfoundlander?'

"My friend says: 'I dunno.'

"The fellow says, 'You nail his boots to the floor and play "I'ze the Bye."'

This is a very Newfoundland song, both in its geography and in its language. Fogo, Twillingate, and Moreton's Harbour are all small towns on the small islands north of Newfoundland itself -- Fogo on Fogo Island, Twillingate on South Twillingate Island just to the west, and Moreton's Harbour on New World Island just south of there. Bonavista might be Bonavista Bay, or the town of Bonavista on its shores, fifty or so miles to the southeast of the three towns.

The name "Twillingate," according to David J. Clarke, A History of the Isles: Twillingate, New World Island, Fogo Island and Change Islands, Newfoundland and Labrador, DJC, 2016, p. 11, is a distorted anglicized form of French "Toulinguet" (though the meaning of that word is itself uncertain, and might be Breton or even Basque; Clarke, p. 23) the area was explored by the French, and technically their property, until the eighteenth century. It is not certain when Twillingate was first settled, but by 1738, there were 184 people residing there -- 16 families plus supposedly 114 servants (Clarke, p. 27).

"Fogo" is thought to be derived from Portuguese "y del fuego," or "island of fire," although it is not clear just when the name came to be used for the island and town (Clarke, p. 129). Fogo is the name of both the island and its chief town, although Fogo Town has a harbour that is hard to enter due to rocks. But it provided good shelter once past that, which may be why the area was settled (Clarke, p. 145).

At the time when the western part of Newfoundland was still French, the northern islands fell within the French region, but Fogo and Twillingate were English from the start; they marked "the northern boundary of the English settlement in the early eighteenth century" (Clarke, p. 147, who notes on the same page that there were English settlers at Fogo by 1728 despite it being in French territory). Fogo, Twillingate, and Moreton's Harbour were all the most important towns in their general vicinities, and hosts to many fishermen; Moreton's Harbour was also noteworthy for the production of small boats until the timber supplies ran out (Clarke, p. 111), although the population has declined sharply in the late twentieth and early twenty-first centuries (Clarke, p. 116). One might suggest, then, that our "b'y that builds the boat" is from there.

G. M. Story, W. J. Kirwin, and J. D. A. Widdowson, editors, Dictionary of Newfoundland English, second edition with supplement, Breakwater Press, 1990, defines most of the special words of the song:
"Hip": "In dancing the lancers, to bump (one's partner) lightly on the hip" (p. 254, citing this song as an example).

A "flake" is "A platform built on poes and spread with boughs for drying cod-fish on the foreshore" (p. 187), i.e. it is a fish-drying platform. Hence it is covered with "sods and rinds": soil (possibly peat) and "The bark or cortex of a tree, specif. a 6-ft. (1.8 m) length of bark removed in one piece from a standing spruce or fir and used for various fishing and building purposes" (p. 411).

"Cake" is often a term for bread, especially hardtack (p. 79).
"Maggoty: "Of cod-fish, improperly cured and infested with the larvae of blow-flies; spoiled, unsavory; freq. in names of small coves where fish are landed and offal discarded" (p. 319). For some reason, the quality of Newfoundland cod went down over the years, eventually becoming almost unsalable outside Newfoundland in the early twentieth century as the Newfoundlanders failed to dry it properly, so it might make sense that one of the Islanders would think the people of relatively "civilized" Bonavista would dry their cod badly.

"Gravel": could be "a pebble-strewn isthmus or sea-bottom" (p. 223) -- in other words, Liza being "up to her knees in gravel" means that she is in the water up to her knees.

Finally, "fish" in Newfoundland can generally be assumed to mean "codfish" unless otherwise specified; this is the "first" meaning on p. 176 of Story et al. - RBW

Last updated in version 6.0
File: FJ116

Ibby Damsel
DESCRIPTION: "Some old Robin Down they call me/But I'm a weaver by my trade/In this fair berth, in which I'm dwelling/And Ibby Damsel my heart betrayed." Two succeeding verses praise Ibby Damsel's beauty, and note that "from her chamber I can't get free"
AUTHOR: unknown
EARLIEST DATE: 1916 (collected from Rosie Hensley by Cecil Sharp)
KEYWORDS: captivity love betrayal beauty weaving
FOUND IN: US(SE)
REFERENCES (1 citation):
Sharp-EnglishFolkSongsFromSouthernAppalachians 119, "Ibby Damsel" (1 text, 1 tune)
Roud #3635
NOTES [24 words]: A fragment, but it just avoids nonballad status by its hint of a narrative. There are no further notes on this song in Sharp's collection. - PJS
File: ShAp2119

Ice Bound Hunting Seals
DESCRIPTION: "The wind was still from the nor'east As we sat down to our humble feast" as the sealers talk of days gone by. They recall happier voyages; finally old "Garge" "Cried out, 'tis the "infarnal" steal -- that's what done it."
AUTHOR: probably James Murphy (1868-1931)
EARLIEST DATE: 1978 (Ryan/Small-HaulinRopeAndGaff)
KEYWORDS: hunting technology
FOUND IN:
REFERENCES (1 citation):
Ryan/Small-HaulinRopeAndGaff, p. 67, "Ice Bound Hunting Seals" (1 text, 1 tune)
Roud #V44841
NOTES [359 words]: A manuscript text, with no author cited, but thought to be the work of James Murphy.

The Newfoundland seal fishery went back very early in the colony's history, and the hunt was on such a large scale that it soon dramatically reduced the seal population. By the 1850s, the number of seals was falling fast, and the hunt was shifting from small ships to large. In the 1860s, the large sailing vessels were pushed aside by steam-powered sealers. These took many more seals on a per-ship basis, but only a few dozen sailed each year, carrying crews numbering in the hundreds rather than the dozens. But, because the steamers were so few, many sealers were out of work -- and those who did work lived a very different life. This is presumably a grumble about the change.

The irony of it is, the steamers, because they could move without a wind to power them, were much less likely to get ice bound than the older sailing ships. But it still happened sometimes. The song lists three captains, all by first name only: "Captain Mick," who is identified by Ryan/Small-HaulinRopeAndGaff as Mick Fitzgerald, and Captains John and Dan, not identified. Ryan and Ryan/Drake have no mentions of any Captain Fitzgerald, but Chafe, p. 91, lists a Captain T. Fitzgerald who captained the steamer Mastiff in 1877, took only 700 seals, and never commanded another steamer. I suspect this is the "Mick" involved (if Ryan/Small-HaulinRopeAndGaff are correct in saying his name was Fitzgerald); it was quite common for a successful captain of sailing sealers to try to make the transition to steam -- and fail and lose his
job (Ryan, p. 221, or see the notes to "Captain Bill Ryan Left Terry Behind"). Captains John and Dan are, obviously, harder to identify, but a Captain John Hicks commanded the Mastiff in 1872, with only slightly better luck than Fitzgerald (Chafe, p. 91), a Captain John Winsor had a horrid trip in the Mastiff in 1886, and a captain John Dawe had little success in the Iceland in 1880. These seem to be the only steamer captains who are early enough to fit the song, but the three captains were, of course, primarily sailing captains. - RBW

Bibliography


Last updated in version 5.0
File: RySm067

Ice-Floes, The

DESCRIPTION: The Eagle sails for the ice and sends out sealing parties. The crews find many animals. After several successful expeditions, the singer and colleagues are unable to find the ship. Some eventually find their way back, but 60 die

AUTHOR: E. J. Pratt
EARIEST DATE: 1962 (Pratt, Here the Tides Flow)
KEYWORDS: storm disaster death hunting
HISTORICAL REFERENCES:
1950 - Scuttling of the SS Eagle, the last of the Newfoundland sealing steamers
FOUND IN:
REFERENCES (1 citation):
Ryan/Small-HaulinRopeAndGaff, pp. 59-62, "The Ice-Floes" (1 text)
Roud #V44842
NOTES [1390 words]: Not traditional, not true, and not a song. As written, the poem cannot be set to music, and the event, while similar to some actual tragedies (see, e.g., the several "Greenland Disaster" songs for a similar tale), was made up by the author. Don't ask me what induced Ryan and Small to include it in their book.
Nonetheless the ship is, in a sense, real. There were two sealers named Eagle. One Eagle or the other is mentioned in "Sealer's Song (I)," "Captains and Ships," and "The Sealer's Song (II);" also, I suspect, in Johnny Burke's "Trinity Cake (Mrs. Fogarty's Cake)," although the ship in that song is not explicitly described as a sealer. The first Eagle had been owned by the sealing/sailing firm of Bowring's from 1871 to 1893 (she was the first steamer owned by Bowring's, which came late to the steaming trend but eventually became the largest owner of steam sealers; Busch, p. 67), and had been considered successful. Her first commander was the famous William Jackman, for whom see "Captain William Jackman, A Newfoundland Hero." She had been lost while whaling in 1893 (Keir, p. 163). As a result, when Bowring's bought the Norwegian ship Sophie (built 1902) in 1904, they renamed her the Eagle (II) (Greene, p. 276; Squires, p. 12; Feltham, p. 46, says her original name was Sophia).
As built, she was 176 feet long, 418 tons (Chafe, p. 47, says 394 tons, but that may refer to her size before a 1908 rebuild), and had an engine generating 82 n.h.p. (Squires, p. 12) -- a relatively weak engine, but because she was also small, she was apparently regarded as good in the ice (Ryan-Last, p. 154). She wasn't nearly as good in the open sea, though, and Squires, p. 14, describes her as a coal hog. And, like most sealing steamers, she had no plumbing worthy of the name (Squires, p. 20), few other amenities, and -- when she went to the ice -- was overcrowded by a factor of eight or so (sealing expeditions usually carried about 200 men, but the Eagle went to the Antarctic with just 28, and that was enough men to make her feel fairly full).
Arthur Jackman (the brother of William Jackman; for Arthur, see the notes to "First Arrival -- 'Aurora' and 'Walrus' Full") was the second Eagle's commander in 1904-1906 (Chafe, p. 99); her first season, in 1904, was a flop, but she went on to have significant success (Feltham, pp. 46-47),
especially after a rebuilding in 1908 lengthened her bow (Ryan/Drake, p. 34); she served until 1949 (with a break in 1943) under eight different captains -- three members of the Kean family (for whom see "Captain Abram Kean," although Abram himself never commanded the *Eagle*) and five assorted others.

She also made history by being the first sealer to take an airplane to the ice to hunt seals (Ryan/Drake, p. 34, although I've also heard of the *Neptune* being involved in aviation), although it took quite a while to make a runway for her on the ice. She was also one of the first sealers to use wireless (Ryan-Ice, pp. 192-193). Despite her early failures and her many captains -- and the fact that she went through three bows (needing a rebuild in 1908; Winsor, p. 39, and again after World War II) -- she was widely regarded as lucky by sealers (Ryan-Last, pp. 366-367).

In 1944-1945, she was part of a secret mission, "Operation Taberin," which was intended to build British bases in the Falklands and the Antarctic. According to Squires, p. 1, the British government felt that it needed to have sovereignty over the Antarctic Peninsula, and to maintain that sovereignty, needed an Antarctic colony. (This was mostly to keep pro-German Argentina from getting a foothold, according to Squires, p. 48). A colonizing attempt in 1943 had failed because of ice, so the British government called on the one remaining sealing steamer (Squires, pp. 1-2) -- ships that had been designed for service in the Arctic ice. The *Eagle* was damaged on this mission; an iceberg took off her bowsprit and part of her bow even as another hit her side; she took so much water that the crew thought her doomed (Squires, pp. 84-86). She managed to survive, though, and was repaired in Port Stanley.

Nonetheless, she was pretty clearly worn out; Squires, p. 36, reports that "in every port we had visited, the ship had to have repairs." And so much seal residue had soaked into her timbers that she stank abominably when she reached warm waters and it started to air out. Even though she had been given her role because she was the last sealing steamer, it is noteworthy that another ship was sent to bring back the expedition (Squires, p. 101). I'm frankly surprised Bowring's took her back when she returned to Newfoundland. But they did. Briefly. She went to the ice in 1946-1949 under Captain Charles Kean -- and was the only sealer to go out in the first and last of those years. Another member of the Kean family had been captain of the first Newfoundland sealing steamer, the *Wolf*, in 1863, so there was a Kean in charge of a sealer from beginning to end of the tradition! (Winsor, p. 28).

In 1950, the last survivor of the fleet of sealing steamers (at least if one excludes the *Bear*, which had served as a sealer but then became a sort of arctic patrol vessel and lasted until 1963; Watson, pp. 180-181; Paine, p. 55), she was scuttled at the end of her long service (O'Neill, p. 967) -- one newspaper account said she was "buried at sea" (Feltham, p. 49). Keir, who wrote the official history of her owner Bowring's, on p. 404 says that "at last she went down with all the dignity of an ancient Viking funeral." Although that song never says so, I'm pretty sure this is the event referred to in "Last of the Wooden Walls."

Winsor, p. 40, prints a long excerpt from the newspaper the Daily News, from which I will quote the first few sentences:

"Sealers from Cape St. John to Cape St. Mary's will learn with regret that Bowring Brothers, Ltd., have decided to scrap the S. S. Eagle. No more will the doughty ship 'punch her way' through the ice-floes of our coast in search of seals. "Hundreds of Newfoundland sealers will think of the time when they got 'duff' from her galley; going down her 'side sticks' to take the young harps from the pans; the joy that was felt when the ship bore up with a bumper load of whitecoats...." If nothing else, all the verbiage shows how strongly Newfoundlanders felt about the seal hunt.

Ryan/Drake, p. 34, prints a photo of her from 1934. Feltham, p. 173, has a photo of her as she made her final voyage, as does Ryan/Drake, p. 81; O'Neill, p. 946, has a different photo of this voyage, with a comment that a few were enraged by this "wanton destruction" but that most did not care about the loss of the last wooden-walled sealer. On p. 967, O'Neill writes, "When she reached the Deeps a small crew set the *Eagle* on fire, her seacocks were opened, and the coverings knocked from scuttling holes that had been cut in the hull. The crew were taken off by pilot boat.... Another irreplaceable element in Newfoundland history was irrevocably lost." Important as she doubtless was historically (I certainly wish she had been saved and used as a museum), I doubt she was worth much as a sealer by then -- sealer Stephen Whitten recalled that "It wouldn't be worth the money to do her up to pass Canadian steamship inspection" (Ryan-Last, pp. 244-245; Newfoundland became part of Canada in 1949, so Canadian laws would begin to apply in the year she was scuttled). Winsor, p. 40, also has a photo of her sinking, with a photo of her in service on p. 39.

The fact that she lasted so long might explain this piece, though. E. J. Pratt wrote this after the last
wooden sealers were gone; he used the name of the last of them for the subject of his poem. People in Newfoundland remembered her; Squires declared, "Her memory will endure forever" (Squires, p. 104), and I'm sure many Newfoundlanders felt the same way. There was apparently another song about the *Eagle*, and captain Sid Hill, preserved in Hill's own family, that has never been printed; two verses are on p. 166 of Ryan-Last, and begin "Come all of you seal hungers and listen unto me, While I'll tell of the spring now in 1933."

Squires has many photos of the *Eagle*, although only the one on p. 104, which shows her as she is sinking, gives much idea of what she looked like. - RBW

Bibliography

- Feltham: John Feltham,*Sealing Steamers*, Harry Cuff Publications, 1995
- Greene: William Howe Greene,*The Wooden Walls among the Ice Floes: Telling the Romance of the Newfoundland Seal Fishery*, Hutchinson & Co, London (PDF available on the Memorial University of Newfoundland web site)

_Last updated in version 5.2_

_File: RySm059_

**Icham of Irlaunde (The Irish Dancer; Good Sir I Pray Thee)**

_DESCRIPTION:* "Icham of Irlaunde, Ant of the hole lond Of Irlaunde. Gode sire, prey ich (you), For of saynte charite, Come and daunce wyt me In Irlaunde." "I am of Ireland, And of the holy land of Ireland. Good sir... Come and dance with me In Ireland."

_AUTHOR: unknown_

_EARLIEST DATE:_ before 1450 (Oxford, Bodleian Library Rawlinson D.913)

_KEYWORDS:_ Ireland dancing nonballad MiddleEnglish

 FOUND IN: Britain(England)

_REFERENCES (15 citations):

*Stevick-OneHundredMiddleEnglishLyrics* 37, "(I Am of Ireland)" (1 text)
*Hirsh-MedievalLyric-MiddleEnglishLyricsBalladsCarols* #22, "(Ich am of Irlaunde" (1 text, with a much-reduced photograph of the manuscript on page 75)
*Sidgwick/Chambers-EarlyEnglishLyrics* p. 279, "(no title)" (1 text, included as a dance text rather than a "lyric")
*Brown/Robbins-IndexOfMiddleEnglishVerse*, #1008
*DigitalIndexOfMiddleEnglishVerse* #1647

24, "(Icham of Irlaunde)" (1 text, part of a full transcription of this page of the Rawlinson manuscript)

Kenneth Sisam, editor, _Fourteenth Century Verse and Prose_, Oxford, 1925, p. 166, "The Irish Dancer" (1 text)


Rossell Hope Robbins, _Secular Lyrics of the XIVth and XVth Century_, Oxford University Press, 1952, p. 11, "The Irish Dancer" (1 text)


E. K. Chambers, _English Literature at the Close of the Middle Ages_, Oxford, 1945, 1947, pp. 77-78, "(Icham of Irlaunde)" (1 text)

Karin Boklund-Lagopolou, _I have a yong suster: Popular song and Middle English lyric_, Four Courts Press, 2002, p. 31, "(Icham of Irlaunde)" (1 text)


MANUSCRIPT: {MSRawlinsonD913}, Oxford, Bodleian Library, Rawlinson D.13 (Bodleian 13679), folio 1

NOTES [358 words]: Although no tune is preserved, several scholars (Chambers, Greene) are certain that this was sung, probably as a traditional song (Greene, p. xxxvi). Greene is further convinced that it can be divided into stanza and burden, even if all the other stanzas are lost.

Wells, p. 493, declares it "perhaps the earliest English dance-song now extant." Chambers, p. 77, is a little more cautious, but says the surviving text "may be the beginning of a dance-song, with its refrain."

It is indexed on that basis, and because of the important manuscript containing it, Oxford, Bodleian Library Rawlinson D.913 (13679). That makes it one of the "Rawlinson lyrics," found on a single strip of parchment in Bodleian library MS. Rawlinson D.913. It has several short poems, in both English and French (Burrow/Turville-Petre, p. 235). Several of the other pieces also appear somewhat "folky"; Wells, p. 492, suggests that the page came from a minstrel's notebook.

This is the seventh piece in the book, by Wells's count; the eighth is the famous "Maiden in the Mor Lay (The Maid of the Moor)"; see that entry for more about the manuscript.

According to Sisam, p. 256, Ireland is called holy because it was "par excellence 'the land of the Saints.'"

John Speirs had a different take, which seems more real to me: "Ireland, the Isle of the Saints because earlier it had been the Isle of the Gods, is here sacred still perhaps in a pagan as well as a Christian sense. The dancer from across the sea -- from a sacred or magical other country -- is still perhaps essentially a faery or otherworld visitant. . . . Essentially, or symbolically, the dancer will steal away or abduct her partner" (quoted on p. 14 of Burrow).

Burrow himself (pp. 14-15) has a much more down-to-earth understanding: he suggests that this is in effect a game song, in carol form, and "Ireland" is the area in which the lead singer stands. The "holy land" is then explained by the fact that the carol singers encircle it in their dancing. But he suspects that the scribe of the Rawlinson Manuscript himself did not know what the poem was about, although he offers no evidence for this. - RBW

Bibliography

- Chambers: E. K. Chambers, English Literature at the Close of the Middle Ages, Oxford, 1945, 1947
- Wells: John Edwin Wells, A Manual of the Writings in Middle English 1050-1400, 1916 (references are to the 1930 fifth printing with three supplements)

Last updated in version 5.3

File: MsIcOIr1
Ickle Ockle Black Bottle

DESCRIPTION: "Ickle ockle black bottle, Ickle ockle out, If you come into my house, I will kick you out." Or "...bottle, Fishes in the sea, If you want a pretty maid, Please choose me." Or "...bottle, Ickle ockle out, O-U-T spells out, And out you must go."

AUTHOR: unknown
EARLIEST DATE: 1900 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty wordplay
FOUND IN: Britain New Zealand
REFERENCES (2 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 238, "Ickle ockl, blue bockle" (1 text)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 88, "(Ickle ockle black bottle)" (4 texts); p. 98, "(Ickle ockle black bottle)" (2 texts); there may also be relics of this among the texts on p. 95
Roud #20650
CROSS-REFERENCES:
 cf. "One Two Three Four, Mary at the Cottage Door" ("O-U-T spells out" lyric) and references there 
NOTES [61 words]: NorthCarolinaFolkloreJournal, Leonidas Betts, "Folk Speech from Kipling [North Carolina]," Vol. XIV, No. 2 (Nov. 1966), p. 40, has an interesting form beginning "Eeny, meeny, tipsy, teeny, Apple jack, John Sweeney" and proceeding for six more lines, then ending "O-U-T spells out, And out goes you"; this appears to be an unusual composite of several counting rhymes.

Icky Acky

DESCRIPTION: "Icky acky chew the baccy/tobaccy, Icky acky out."

AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty drugs
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 95, "(Icky acky chew the baccy_" (1 short text)

Ida Ho

DESCRIPTION: "For her I'd leave Virginia, I'd leave my Mary Land, I'd part with Mrs. Sippi, That widow, fair and bland. I'd leave Louisa Anna, and other Annas, too." "I'd give them all the go-by And stick to Ida Ho." "I like her breezy manners And her honest ways."

AUTHOR: unknown
EARLIEST DATE: 1939 (Idaho Lore, according to Cohen)
KEYWORDS: home patriotic nonballad
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p 587, "Ida Ho" (1 text)
CROSS-REFERENCES:
 cf. "The States Song (What Did Delaware?)" (device of using state songs as personal names)

Ida Red (I)

DESCRIPTION: "Ida Red, Ida Red, I'm in love with Ida Red." Verses often concern Ida, but are frequently silly and exaggerated: "Ida Red, she ain't a fool, Bigger'n an elephant, stronger'n a mule."

AUTHOR: unknown
EARLIEST DATE: 1924 (recording, Fiddlin' Powers & Family)
Ida Red (II)

DESCRIPTION: "I went down one day in a lope, Fool around till I stole a coat." In love with Ida Red, the singer turns criminal (against Ida's wishes). He winds up in prison, and she cannot raise his bail. He regrets his mistake, and looks forward to seeing Ida again.

AUTHOR: unknown

EARLIEST DATE: 1934

KEYWORDS: love prison separation theft

FOUND IN: US

REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 110-111, "Ida Red" (1 text)

Roud #3429

NOTES [22 words]: This song is item dI23 in Laws's Appendix II. Roud lumps this with Ida Red (I), which is a humorous item; this is a crime ballad. - RBW

File: LoA110

Ida Red (III)

DESCRIPTION: "Unprintable" song about Ida's exploits, with chorus something like "Ida Rad and Ida Blue, And I love Ida same as you."

AUTHOR: unknown

EARLIEST DATE: 1936 (Sulzer-TwentyFiveKentuckyFolkBallads)

KEYWORDS: bawdy courting

FOUND IN: US(Ap)

REFERENCES (1 citation):
Sulzer-TwentyFiveKentuckyFolkBallads, p. 12, "Ida Red and Ida Blue" (1 excerpt, 1 tune)

CROSS-REFERENCES:
cf. "Cripple Creek (I)" (lyrics)
NOTES [20 words]: Note that Roud lumps this with the other Ida Red songs. Expurgated nonballads are always a classification problem.... - RBW
Last updated in version 3.2
File: Sulz012

Idaho, The
DESCRIPTION: Fragment: "She was laden with slates and heavy crates And was bound for New Orleans"
AUTHOR: unknown
EARLIEST DATE: 1948 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: sea ship wreck commerce
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, p. 127, "The Idaho" (1 fragment)
NOTES [12 words]: Apparently not the Idaho that struck Coningmore Rock on June 1, 1878. - BS
File: Ran127D

Ierne United
DESCRIPTION: "When Rome, by dividing, had conquered the world," Ireland, united, escaped. Eventually "our domestic dissensions let foreigners in.... our freedom was lost.... Let us firmly unite, and our covenant be, Together to fall, or together be free"
AUTHOR: Theobald Wolfe Tone (source: Moylan-TheAgeOfRevolution-1776-1815)
EARLIEST DATE: 1792 (according to Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: Ireland nonballad political
FOUND IN: Ireland
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 120, "Ierne United" (1 text)
NOTES [314 words]: The claim of this song is a half-truth: Ireland was never conquered, or even attacked, by Rome. But it wasn't because Ireland was united; it was because Ireland was *remote*. The Romans never finished conquering Britain, and had no harbors on her west coast; of course they didn't go after Ireland. But Ireland was not united at any time in its history prior to the Tudor conquest; there were always at least the four kingdoms of Leinster, Munster, Ulster, and Connaught, and those usually subdivided. A king like Brian Boru could say he ruled all as High King, but at best his authority resembled that of the modern British monarch: Respected, bowed to -- and utterly ignored.
Still, it is true that internal strife led to the English invasion: There was strife between Diarmat Mac Murchada (MacMurrough), king of Leinster, and Tigernan Ua Ruairk of Breifne/Breffni. There was also a conflict over who was High King of Ireland, which had lesser lords taking sides. In a complex multi-sided war, Diarmat was deprived of most of his power -- and sailed to England, where he offered to marry his daughter to Richard FitzGilbert de Clare, known as "Strongbow," the Earl of Pembroke. Pembroke invaded (1169, then in more force in 1170 as MacMurrough, successful in Leinster, decided to try for the High Kingship). King Henry II, who early in his reign had been granted a patent by the (English) Pope to straighten out the much-too-independent Irish church, later followed him to keep Strongbow under control (1172; Strongbow had become, in effect, King of Leinster when MacMurrough died, and Henry couldn't have that).
The Normans, by a combination of politics, marriage, and warfare, gradually took over eastern Ireland (see Peter and Fiona Somerset Fry, A History of Ireland, pp. 58-73; Mike Cronin, A History of Ireland, pp. 11-15; Terry Golway, For the Cause of Liberty, p. 11). - RBW
File: Moyl120

If a' Wrocht That's Ta'en in Hand
DESCRIPTION: If a' were wrocht that's ta'en in hand, And a' were peyed that's promised me, I'd gang again the gate I cam', And a better laddie I wad be"
AUTHOR: unknown
EARLIEST DATE: 1905 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
If All the Seas Were One Sea

DESCRIPTION: "If all the seas were one sea, What a great sea that would be! If all the trees were one tree.... And if all the men... And if the great man took an axe, And cut down the great tree, And let it fall into the great sea, What a splish-splash that would be!"

AUTHOR: unknown

EARLIEST DATE: 1842 (Halliwell)

KEYWORDS: sea nonballad

FOUND IN:

REFERENCES (3 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 466, "If all the seas were one sea" (1 text)
Baring-Gould-AnnotatedMotherGoose #92 n. 75, p. 92, "(If all the seas were one sea)"
Dolby-OrangesAndLemons, p. 31, "If All the Seas Were One Sea" (1 text)
Roud #19775

CROSS-REFERENCES:
cf. "If All the World Were Paper"

NOTES [19 words]: It has been suggested that this is a parody of "ecclesiastical language." It doesn't feel like it to me, though. - RBW

Last updated in version 3.3

File: 002466

If All the World Were Paper

DESCRIPTION: "If all the world were paper, And all the sea were ink, If all the trees were bread and cheese, What should we have to drink?"

AUTHOR: unknown

EARLIEST DATE: 1641 (Wit's Recreations)

KEYWORDS: food drink nonballad

FOUND IN:

REFERENCES (3 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 548, "If all the world were paper" (2 text plus many similar texts)
Baring-Gould-AnnotatedMotherGoose #106, p. 92, "(If all the world was apple-pie)"
Dolby-OrangesAndLemons, p. 31, "If All the World Were Paper" (1 text)
Roud #19693

CROSS-REFERENCES:
cf. "If All the Seas Were One Sea"

NOTES [88 words]: This is the first verse of a poem published in Witt's Recreations in 1641, but it seems to have circulated independently. Many see connections with the church, and claim that it goes back to the eleventh or twelfth century. This is most unlikely, however, since paper was not available in England at that time; the only real writing material was parchment. The version "If all the world was apple-pie" apparently originated with Gammer Gurton's Garland, and appears to be an error; why would anyone pair apple pie with ink? - RBW

Last updated in version 3.3

File: 002548

If But One Heart Be True

DESCRIPTION: "There's mony a freen wea' may meet in bright and prosperous days Who when adversity draws near their confidence betrays Yet hopefully and cheerfully our courage we'll renew
If but one heart be true to us, if but one heart be true
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: nonballad friend
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 670, "If But One Heart Be True" (1 text)
Roud #6096
CROSS-REFERENCES:
cf. "Hard Up and Broken Down" (theme) and references there
cf. "Buddy, Can You Spare a Dime" (theme)
cf. "Nobody Knows You When You're Down and Out" (theme)
cf. "Up a Tree" (theme)
NOTES [10 words]: The current description is all of the Greig/Duncan3 entry. - BS
Last updated in version 2.4
File: GrD3670

If Ever I Cease to Love
DESCRIPTION: Singer's true love is perfect: "a modern Taglioni and Sims Reeves rolled into one."
If he stops loving her, may these things happen: "little dogs wag their tails in front," "cows lay eggs and fowls yield milk," "we never have to pay Income Tax..."
AUTHOR: unknown
EARLIEST DATE: 1871 (broadside, Bodleian Firth c.21(153))
KEYWORDS: love nonballad parody
FOUND IN:
Roud #V6278
BROADSIDES:
Bodleian, Firth c.21(153), "If Ever I Cease to Love" ("In a house, in a square, in a quadrant"), The Poet's Box(Glasgow), 1871; also Firth b.27(343), "If Ever I Cease to Love"
CROSS-REFERENCES:
cf. "That the Stones of the Street May Turn Up the Pig's Feet" (subject and some text)
NOTES [177 words]: Broadside Bodleian Firth c.21(153) is the basis for the description. A parody of the "if ever I prove false" theme floating among songs such as "When First Into this Country" and "I Live Not Where I Love." The parody is carried further by a broadside on drinking, to the tune of "If Ever I Cease to Love":
Bodleian, Firth c.16(407)[some lines illegible], "If Ever I Cease to Lush" ("I think its a sin, if ever there was one"), unknown, n.d. [but with a reference to the performers N.C. Bostock and Mark Alberts].

Maria Taglioni (1804-1884) was an Italian ballerina, most famous beginning in 1832; she retired in 1848 (source: "Maria Taglioni" in Columbia Encyclopedia, Sixth Edition, Copyright (c) 2005). She is named as the quintessential dancer in other humorous broadsides; for example, see: NLScotland, L.C.Fol.70(48a), "Newhaven Fishwife"; LOCsinging, sb30394a, "The Obstinate Girl."
John Sims Reeves (1818-1900) was an English opera singer who "made a great sensation" in 1848; he retired in 1891 (source: "John Sims Reeves" at the Wikipedia site). - BS
Last updated in version 5.0
File: BdIEICTL

If Ever You Go to Kilkenny
DESCRIPTION: "If ever you'll go to Kilkenny Enquire for the Hole-in-the-Wall" for free or inexpensive food: the governor comes around with it in the morning. The singer was drunk there last Friday and the governor insisted he strip before entering.
AUTHOR: unknown
EARLIEST DATE: 1985 (IRTravellers01)
KEYWORDS: drink food nonballad clothes
FOUND IN: Ireland
Roud #16989
RECORDINGS:
Mary Delaney, "If Ever You Go to Kilkenny" (on IRTravellers01)
NOTES [98 words]: Jim Carroll's notes to IRTravellers01: "'The Hole in the Wall' was, from the middle of the eighteenth century to 1850, one of Ireland's more renowned supper-houses.... There was another 'Hole in the Wall' in Kilkenny ... where, before the existence of the public market, farmers used to sell ... farm produce. It is quite possible that Mary's song refers to this latter location although her text gives the impression that the premises referred to was a prison." The notes also mention the first verse of a song, referring to the supper-house, that is very close to the first verse here. - BS
File: RcIEYGTK

If He'd Be a Buckaroo

DESCRIPTION: "If he'd be a buckaroo by his trade, I'd have him a hondo ready-made... He can scratch my hondo every night, With his ring ting tinny...." Similarly for other occupations: "If he'd be a preacher/sheepherder/sailor by his trade...."

AUTHOR: unknown
EARLIEST DATE: 1938 (collected from Blaine Stubblefield)
KEYWORDS: work worker love sex
FOUND IN: US(MA)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 249-250, "If He'd Be a Buckaroo" (1 text, 1 tune)
Roud #3586
File: LoSi249

If I Call You Mama

DESCRIPTION: When singer calls his lover she won't call back. She brags about her looks ("brick house") and she "hauls" (ashes) for "two high yellows." He asked her for "whisky" got "gasoline." He's going home to New Orleans.

AUTHOR: unknown
EARLIEST DATE: 1929 (StuffDreams1)
KEYWORDS: infidelity sex bragging farewell parting drink bawdy nonballad lover
HISTORICAL REFERENCES:
1919 - The Volstead Act establishes prohibition of "intoxicating liquors" to carry out the 18th amendment to the U.S. Constitution.
1933 - The 21st amendment to the U.S. Constitution ends prohibition.
FOUND IN:
RECORDINGS:
Luke Jordan, "If I Call You Mama" (on StuffDreams1)
CROSS-REFERENCES:
cf. "Got the Jake Leg Too" (Prohibition alcohol surrogates) and references there
cf. "Clarksdale Moan" (Son House) (Prohibition alcohol surrogates)
cf. "Old Rub Alcohol Blues" (Dock Boggs) (Prohibition alcohol surrogates)
cf. "Canned Heat Blues" (Tommy Johnson) (Prohibition alcohol surrogates)
cf. "Alcohol and Jake Blues" (Tommy Johnson) (Prohibition alcohol surrogates)
NOTES [201 words]: Three line blues: the first line is repeated -- more or less -- and the last line completes the thought.
I assume "gasoline" was slang for poison in 1929 and not the alcoholic drink it is now. Or is this not about drink at all? Tommy Johnson sings "I'd asked (her) for water, (she) give me gasoline" ("Cool Drink of Water Blues" (Victor 21279, 1928)). See the rubbing alcohol (Son House and Dock Boggs), jake and canned heat (Tommy Johnson again) prohibition-time songs for poisonous whisky surrogates. As a market for ethanol, some gasoline-ethanol blends were sold during prohibition, so this may add to the already bitter sarcasm.
On the other hand, if the "gasoline" line started with Tommy Johnson, he claimed "that this song was based on an actual experience. He was walking along a railroad track and met a woman whom he asked for a drink of water. She gave him gasoline instead," and continued telling how the whole recording was based on a set of actual happenings, according to Evans. But, Evans continues, "This makes a nice story but it is almost certainly untrue or highly exaggerated." (David Evans, Big Road Blues (Boston: Da Capo Press, 1987), pp. 134-135). But, "sometimes a cigar...." - BS
Last updated in version 5.2
If I Can't Have You (I Don't Want Nobody Else)
DESCRIPTION: "If my heart beats better times it's all on account of you." "If I can't have you I don't want nobody else." "When I feel bad I'll tell you what I'll do. I won't stay long. I just want to have a little talk with you."
AUTHOR: unknown
EARLIEST DATE: 1962 (USChartersHeroes)
KEYWORDS: love nonballad lover
FOUND IN: US(SE)
RECORDINGS:
Henry Townsend, "If I Can't Have You (I Don't Want Nobody Else)" (on USChartersHeroes)
NOTES [18 words]: Three line blues: the first line is repeated -- more or less -- and the last line completes the thought. - BS
Last updated in version 5.2

If I Could Only Hear My Mother Pray Again
DESCRIPTION: "If I could only hear my mother pray again, If I could only hear her tender voice within, 'Twould mean so much to me, How happy I would be, If I could hear...."
AUTHOR: unknown
EARLIEST DATE: 1966 (Burton/Manning-EastTennesseeStateCollectionVol1)
KEYWORDS: mother religious nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 89-90, "If I Could Only Hear My Mother Pray Again" (1 short text, 1 tune)
Roud #7129
RECORDINGS:
Roy Acuff, "If I Could Hear My Mother Pray Again" (Columbia 20684)
McFarland & George Reneau, "If I Could Hear My Mother Pray Again" (Oriole 1000)

If I Die a Railroad Man
DESCRIPTION: "They took John Henry to the steep hillside, He looked to the heaven above, He said, 'Take my hammer and wrap it in gold And give it to the girl I love." "If I die a railroad man, go bury me under the tie So I can hear old Number 4 As she goes rolling by"
AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: train railroading death nonballad
FOUND IN: US
REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, pp. 362-363, "If I Die a Railroad Man" (1 text, 1 tune)
Roud #30223
RECORDINGS:
Green Bailey, "If I Die a Railroad Man" (Gennett 6732/Champion 15652 [as Aaron Boyd]/Supertone 9320 [as Harvey Farr], 1929; rec. 1928; on KMM)
Tenneva Ramblers, "If I Die a Railroad Man" (Victor 21406, 1928)

If I Die in Arkansas
DESCRIPTION: "If I die in Arkansas (x2), Ship my body to my mother-in-law." "If my mother refuses me, ship it to my paw." "If my paw refuses me, ship it to my girl." "If my girl refuses me, shove it in the sea, Where the fishes... make a fuss over me."
AUTHOR: unknown
If I Got My Ticket, Can I Ride?

DESCRIPTION: "Lord, if I got my ticket, can I ride? (x3) Ride away to heaven that morning." The singer says Judgment Day is coming and asks the Lord to tell him if he lacks anything. "Jehovah" will send his angels to clean the world. The gospel train will be on time

AUTHOR: unknown
EARLIEST DATE: 1934 (collected from Jim Boyd and Percy Ridge)
KEYWORDS: religious death nonballad train
FOUND IN: US(So)
REFERENCES (1 citation):
  Lomax/Lomax-OurSingingCountry, pp. 32-34, "If I Got My Ticket, Can I Ride?" (1 text, 1 tune)
Roud #15643
File: LoSi032

If I Had a Donkey

DESCRIPTION: "If I had a donkey that wouldn't go, Do you think I'd wallop him? No, no, no…. I'd put him in the barn and give him some corn, The best little donkey that ever was born." Some versions tell of cruelty to animals and Bill Burns getting in trouble for it

AUTHOR: unknown (modified version by Jacob Beuler)
EARLIEST DATE: 1937 (Henderson-VictorianStreetBallads); the Pitts broadside presumably was existence in the early nineteenth century (Opie/Opie-OxfordDictionaryOfNurseryRhymes); the Beuler version is from 1822
KEYWORDS: animal food warning trial
FOUND IN: Britain(England)
REFERENCES (4 citations):
  Opie/Opie-OxfordDictionaryOfNurseryRhymes 142, "If I had a donkey that wouldn't go" (2 texts)
  Baring-Gould-AnnotatedMotherGoose #830, p. 309, "(If I had a donkey, and he wouldn't go)"
  Henderson-VictorianStreetBallads, pp. 76-77, "If I had a Donkey Wot Wouldn't Go" (1 text, based on the Beuler version)
ADDITIONAL: Leslie Shepard, _John Pitts, Ballad Printer of Seven Dials, London 1765-1844_, Private Library Association, 1969, p. 121, "If I Had a Donkey WOt Wouldn't Go" (reprint of a Pitts broadside)
Roud #19735
NOTES [62 words]: According to the Opies, this began as a nursery rhyme with only a few lines. Jacob Beuler heard the rhyme, and, acknowledging their use, wrote a song about the effects of the 1822 British "Prevention of Cruelty to Animals Act." I have no real evidence that the Beuler text is traditional, but I'm citing it here because everyone seems to cite the two pieces together. - RBW
Last updated in version 5.0
File: HenV076

If I Had But a Thousand a Year

DESCRIPTION: Robin Ruff tells Gaffer Green, "If I had but a thousand a year... What a man I would be, And what sights I would see." Green tells him to be calm and determine what he would do. Green reminds him that everyone must die, and he should plan for it

AUTHOR: Henry Russell (source: Heart-Songs)
EARLIEST DATE: 1870 (New-Comic-Songster)
KEYWORDS: nonballad warning money
FOUND IN:
REFERENCES (2 citations):
New-Comic-Songster, p. 9, "If I Had But a Thousand a Year" (1 text, 1 tune)
Heart-Songs, pp. 334-335, "Robin Ruff" (1 text, 1 tune)
Roud #23101

BROADSIDES:
Bodleian, Firth b.25(355), "If I Had But a Thousand a Year," E. M. A. Hodges (London), 1846-1854; also Harding B 11(4075), H. Such (London), 1863-1885; also Firth b.27(391)=Harding B 20(14), unknown, n. d.; also Firth c.26(18), "If I Had a Thousand a Year." J O. Bebbington/J. Beaumont (Manchester and Leeds), 1855-1858; also Harding B 11(1693), Ryle and Paul (London), 1838-1859; also Harding B 40(20), J. F. Nugent and Co (Dublin?), 1850-1899; 2806 c.14(4), J. Harkness (Preston), 1840-1866; 2806 c.16"(144)=Harding B 11(1692), J. Cadman (Manchester), 1850-1855

ALTERNATE TITLES:
If I Had a Thousand a Year
File: NCSIIHBT

If I Had It You Could Get It
DESCRIPTION: "I went right down to my old friend Joe," (to ask for money?), but Joe has none to spare. "If I had it, you could get it, But I am very sorry I haven't got it. For I am all in and down and out." The singer says he will hold his money if he ever gets more
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: money poverty hardtimes begging
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 494, "If I Had It You Could Get It" (1 short text)
Roud #11761
CROSS-REFERENCES:
cf. "Nobody Knows You When You're Down and Out" (lyrics)
File: Br494

If I Had the Gov'ner
DESCRIPTION: "If I had the gov'ner Where the gov'ner has me, Before daylight I'd set the gov'ner free. I begs you' gov'ner, Upon my soul: If you won't gimme a pardon, Won't you gimme a parole?"
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: prisoner request pardon
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 31, (no title) (1 short text)
NOTES [52 words]: Scarborough reports having gotten this from Texas governor Pat Neff, who heard it as the refrain of a song by a prisoner requesting help. I rather doubt this; it looks like a loose fragment of something else -- perhaps "Take This Hammer." But until something more definite emerges, it has to file separately. - RBW
File: ScaNF031

If I Live to Grow Old
DESCRIPTION: "If I lie to grow old... Let this be my fate in a fair country town." "May I govern my passions with absolute sway, And grow wiser and better as my strength wears away." He hopes for a good home, health, a good view, good books, good food, a good death
AUTHOR: unknown
EARLIEST DATE: 1685 (Playford, Theatre of Music, according to Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland)
KEYWORDS: death age nonballad virtue
FOUND IN: Britain(England)
REFERENCES (2 citations):
If I Lose, I Don't Care

DESCRIPTION: Floating verses; singer is clearly a rambler, but the song has no cohesion. "I can't walk/Neither can I talk/Just getting back from the state of old New York/One morning, just before day." Chorus: "If I lose, let me lose/I don't care how much I lose."

AUTHOR: credited to Tom Delaney

EARLIEST DATE: 1925 (recording, Maggie Jones)

KEYWORDS: rambling gambling nonballad floating verses

FOUND IN: US(SE)

REFERENCES (4 citations):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 187, "If I Lose, I Don't Care" (1 text, 1 tune)
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 75, "If I Lose, I Don't Care" (1 text)
Darling-NewAmericanSongster, pp. 284-285, "If I Lose, I Don't Care" (1 text)
DT, IFILOSE*

Roud #12399

RECORDINGS:
Maggie Jones, "If I Lose, Let Me Lose" (Columbia 14059-D, 1925)
J. E. Mainer's Mountaineers, "If I Lose, Let Me Lose" (Bluebird B-7471, 1938)
New Lost City Ramblers, "If I Lose, I Don't Care" (on NLCR05)
Charlie Poole and the North Carolina Ramblers, "If I Lose, I Don't Care" (Columbia 15215-D, 1927; on CPoole02 as "If I Lose, Let Me Lose")

CROSS-REFERENCES:
cf. "Battleship of Maine" (tune, floating lyrics)
cf. "Joking Henry" (tune)

ALTERNATE TITLES:
If I Lose, Let Me Lose
Let Me Lose

File: CSW187

If I Was a Fair Maid

DESCRIPTION: "If I was a fair maid... I'd marry a tailor before I'd marry any,... He'd sew, and I'd sew 'n' we'd all sew together." "I'd marry a sailor... we'd all sail...." "I'd marry a shoe-maker... we'd all sew." "I'd marry a carpenter... we'd all chip...."

AUTHOR: unknown

EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: marriage work nonballad

FOUND IN: Ireland

REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 72, "If I Was a Fair Maid" (3 texts)

Roud #16247

File: 0CC072

If I Went Up To a Hill-Top

DESCRIPTION: "If I went up to a hill-top I will go down to Barbaree, Den madame, madame, come an' hol' dat dog I am gwine down to Barbaree." "If you fight me a golden sword I will fight you a silver one, Den madame ...."

AUTHOR: unknown

EARLIEST DATE: 1921 (Beckwith-Ballad)

KEYWORDS: fight violence travel dog
If I Were a Fisher

DESCRIPTION: Composite of floating material: The singer goes to the garden to pick flowers. He wishes he were a fisher, to catch Molly, a salmon; he wishes he were a scholar. He would build Molly a castle. But he lost her by courting too slow

AUTHOR: unknown
EARLIEST DATE: 1932 (Creighton-NovaScotia)

KEYWORDS: love courting rejection flowers bird floatingverses

FOUND IN: Ireland Canada(Mar)

REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H709, p. 348, "If I Were a Fisher"; H24a, pp. 248-349, "The Star of Benbradden" (2 texts, 2 tunes)
Creighton-SongsAndBalladsFromNovaScotia 46, "Pretty Polly" (1 fragment, 1 tune)
Roud #6873

RECORDINGS:
Betty Garland, "Lovin' Nancy" (on BGarland01)

CROSS-REFERENCES:
cf. "Pretty Saro" (floating verses)
cf. "The Cuckoo" (floating verses)
cf. "The Streams of Lovely Nancy" (floating verses)
cf. "The False Bride (The Week Before Easter; I Once Loved a Lass)" (floating verses)
cf. "On Top of Old Smokey" (floating verses)
cf. "As I Walked Out (I) (A New Broom Sweeps Clean)" (floating lyrics)
cf. "Green Grows the Laurel (Green Grow the Lilacs)" (floating lyrics)
cf. "I've Travelled This Country (Last Friday Evening)" (floating lyrics)
cf. "I Once Had a True Love" (floating lyrics)

NOTES [101 words]: Another composite of floating verses; see the cross-references. Sam Henry's earlier text, "The Star of Benbradden," starts with an original verse, but the rest is the same as "If I Were a Fisher." Since they're both composites, I decided to lump them -- and use the "If I Were a Fisher" name as more memorable.

I tossed Betty Garland's "Lovely Nancy" here on the same principle; it's massively composite, in the "Pretty Saro/If I Were a Fisher" mold.

Creighton's single stanza is really just a floating verse, but it's a floating verse often found with this song; this is as good a home for it as any. - RBW

File: HHH709

If I Were a Merry Maid

DESCRIPTION: "If I were a merry maid, Which thank the Lord I'm not, sir, The kind of man I would wed Would be a Number One, sir." The woman describes what she would do were she married to each individual member of an artillery crew

AUTHOR: unknown
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: courting sex marriage soldier nonballad
If I Were As Young As I Used to Be (Uncle Joe)

DESCRIPTION: The singer is now (84/92); his black hair has turned gray, and youngsters call him "Uncle Joe." But he still feels young, and promises "If any girl here is in love with me, She'll find me as young as I used to be."

AUTHOR: unknown
EARLIEST DATE: 1882
KEYWORDS: age humorous
FOUND IN: US(MA,MW,So,SW)
REFERENCES (7 citations):
- Randolph 434, "Uncle Joe" (1 texts, 1 tune, plus two fragments that might or might not belong with this song)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 337-338, "Uncle Joe" (1 text, 1 tune -- Randolph's 434A)
- Bronner/Eskin-FolksongAlivePart2 45, "When I Was Young and In My Prime" (1 text, 1 tune)
- Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 150, "If I Were As Young As I Used to Be" (2 texts, 1 tune)
- Peters-FolkSongsOutOfWisconsin, pp. 179-180, "Uncle Joe" (1 text, 1 tune, missing the initial statement of age but otherwise clearly this)
- Gilbert-LostChords, pp. 7-8, "Not So Young As I Used to Be" (1 text)

DT, UNCLEJOE
Roud #4377
CROSS-REFERENCES:
cf. "Seventy-Two Today" (plot)
File: R434

If I Were Back Home in Hampshire

DESCRIPTION: "If I were back 'ome in 'Ampshire, Where they birds do flock round I, I'd clap my 'hands an' laugh like buggery, An' all they birds would fly away." "I wonder where that blackbird be... 'E see I an' I see 'e an' I be after 'e...."

AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: home England bird nonballad
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
- Copper-SongsAndSouthernBreezes, pp. 296-297, "If I were back 'ome in 'Ampshire" (1 text, 1 tune)
Roud #16931
File: CoSB296

If It Keep On A-Rainin'

DESCRIPTION: "If it keep on a-rainin' Can't make no time. If it keep on a-rainin' I'm goin' to Birmingham."

AUTHOR: unknown
EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)
KEYWORDS: travel work
FOUND IN: US(SE)
REFERENCES (1 citation):
- Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 232, "If It Keep On A-Rainin'" (1 short text)
Roud #18176
File: KiWa232I
If This Book Should Chance to Roam

DESCRIPTION: "If this book should chance to roam, Box its ears and send it home."

AUTHOR: unknown

EARLIEST DATE: 1934 (Henry)

KEYWORDS: nonballad

FOUND IN: US(Ap)

REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, p. 238, (no title) (1 short text)

NOTES [16 words]: This sounds more like a bookplate than a song, but I index it in the absence of better data. - RBW

File: MHAp238C

If Thou Serve a Lord of Price (For Service Is None Heritage)

DESCRIPTION: "Beware, squire, yeoman, and page, For service is no heritage." "If thou serve a lord of price, Be not too boisterous in thine service, Damn not thy soul in no wise." Weather and women and fortune change, so serve God and take heaven as heritage

AUTHOR: unknown

EARLIEST DATE: c. 1430 (British Library -- Sloane MS. 2593)

KEYWORDS: warning servant MiddleEnglish

FOUND IN:

REFERENCES (8 citations):
Sidgwick/Chambers-EarlyEnglishLyrics CIV, p. 185, "(no title)" (1 text)
Greene-TheEarlyEnglishCarols, #381, p. 255, "(If thou serve a lord of prys)" (2 texts)
Brown/Robbins-IndexOfMiddleEnglishVerse, #1433
DigitalIndexOfMiddleEnglishVerse #2407


MANUSCRIPT: {MSSloane2593}, London, British Library, MS. Sloane 2593, folio 8

NOTES [339 words]: The attestation of this song by itself would not justify its inclusion in the Index; it is found in only one manuscript, although that one manuscript, British Library MS. Sloane 2593, is exceptionally important. However, Sidgwick/Chambers-EarlyEnglishLyrics point out that three other poems or songs use the refrain "För servys ys none erytage" ("For service is no heritage"), and it is quoted by Shakespeare as a proverb in "All's Well that Ends Well," I.iii.26. Greene-Selection calls it "one of the commonest and longest-lived of medieval proverbs," known even to Sir Walter Scott. He mentions a use in Hoccleve's _The Regiment of Princes_, line 841.
Greene also notes that the first lines of the second stanza are similar to a proverb recorded by John Ray in 1678, "Winter-weather and women's thoughts change oft."
Thus there is some sort of tradition between the line, at least. Since Sloane is the folkiest of the sources, I've indexed its text that uses the line.
The Shakespeare passage, as given in the Riverside Shakespeare, is spoken by Lavatch the clown, in conversation with the Countess and Rinaldo the Steward: "In Isbel's case and mine own. Service is no heritage, and I think I shall never have the blessing of God till I have issue a' my body, for they say barnes [bairns, children] are blessings."
The Hoccleve passage, as given on p. 63 of Thomas Hoccleve _The Regiment of Princes_, edited by Charles R. Blyth, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 1999, is
"Service, I woot wel, is noon heritage;
When I am out of court anothir day,
As I moot whan upon me hastith age,
ANd that no lenger I laboure may,
Upon my poore cote [glossed as "cottage," not "coat"], it is no nay [it can't be denied],
I moot me draw [withdraw] and my fortune abyde,
And suffre storm after the mery tyde.... [etc. The passage also warns of the loss of friendship.]
For more on manuscript Sloane 2593, see the notes to "Robyn and Gandeleyn" [Child 115]. - RBW
If You Can Love Me

DESCRIPTION: "If you can love me, why not love me, While you have so many in Tennessee! By this you may be led, To think of me when I am dead."

AUTHOR: unknown

EARLIEST DATE: 1929 (Henry, from Mary King)

KEYWORDS: love

FOUND IN: US(Ap)

REFERENCES (1 citation):

Henry-SongsSungInTheSouthernAppalachians, p. 232, (first of several "Fragments from Tennessee") (1 fragment)

NOTES [23 words]: Although the first line of this sounds "Green Grow the Lilacs"-ish, the form implies that it's something different. Don't ask me what. - RBW

File: MHAp232A

If You Don't Believe I'm Sinking

DESCRIPTION: "If you don't believe I'm sinking, just look what a hole I'm in. If you don't believe I love you, just look what a fool I've been. You made me love you and now your man have come, I'll see you later when I've got my gun."

AUTHOR: unknown

EARLIEST DATE: 1919 (Brown)

KEYWORDS: love fight

FOUND IN: US(SE)

REFERENCES (2 citations):

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 447, "If You Don't Believe I'm Sinking" (2 fragments)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 447, "If You Don't Believe I'm Sinking" (2 tunes plus text excerpts)

Roud #11783

File: Br3447

If You Don't Want Me

DESCRIPTION: "If you don't want me, baby, Got to have me anyhow." The singer asks his woman what she has in mind and tells her "you can't quit me"

AUTHOR: unknown

EARLIEST DATE: 1963 (MJHurt04)

KEYWORDS: courting nonballad lover

FOUND IN:

RECORDINGS:
Mississippi John Hurt, "If You Don't Want Me" (on MJHurt04; MJHurt05)

File: RcIYDwaM

If You Get There Before I Do

DESCRIPTION: "If you get there before I do, all right, all right, Jesus will make it all right. Just tell them that I am coming too, all right, all right. If you get there before I do, all right, Just scratch a hole and pull me through, all right, all right."

AUTHOR: unknown

EARLIEST DATE: 1919 (Brown)

KEYWORDS: religious nonballad Jesus

FOUND IN: US(SE)

REFERENCES (1 citation):

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 531, "If You Get There Before I Do" (1 fragment)
If You Have the Toothache

DESCRIPTION: "If you have the toothache, And greetin' with the pain," the answer is not sweets, which cannot help. Instead, take a mouthful of water and castor oil "And put your arse upon the fire, Till it begins to boil."

AUTHOR: unknown
EARLIEST DATE: 2006 (Stewart/Belle-Stewart-QueenAmangTheHeather)
KEYWORDS: disease humorous
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Stewart/Belle-Stewart-QueenAmangTheHeather, p. 60, "(If You Have the Toothache)" (1 short text)
Roud #1496?
NOTES [44 words]: This is probably a Stewart Family composition, but Helen Creighton collected a song with the same title from Angelo Dornan of New Brunswick. They're probably different songs, but in the absence of more information, I have held off listing an author for this. - RBW
Last updated in version 3.8
File: SteQu061

If You Love God, Serve Him

DESCRIPTION: Chorus: "If you love God, serve Him, Hallelujah! (Praise ye the Lord/Love and serve the Lord)" (2x). "Come, go to glory with me (Praise .../Love ...)"(2x). Verses: The singer was a sinner "on the road to hell" but the Father and Son redeemed his soul.

AUTHOR: unknown
EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 8-9, "If You Love God, Serve Him (Love an' Serve de Lord)" (1 text, 1 tune; p. 178 in the 1874 edition)
Roud #15262
File: Dett008

If You Love Me Like I Love You

DESCRIPTION: "If you love me like I love you, No knife can cut our love in two."

AUTHOR: unknown
EARLIEST DATE: 1971 (Sackett/Koch-KansasFolklore)
KEYWORDS: love
FOUND IN: US(MW)
REFERENCES (1 citation):
Sackett/Koch-KansasFolklore, p. 122, "(If you love me like I love you)" (1 text)
Roud #21828
File: SaKo122A

If You Love Me, Pop and Fly

DESCRIPTION: "If you love me, pop and fly, If you hate me, lie and die." (Or "If he hates me...., etc.) Said to be used as a form of divination when a chestnut is placed in a fire.

AUTHOR: unknown
If You Meet a Woman in the Morning

DESCRIPTION: "If you meet a woman in the morning, Bow yo' head, buddy, bow yo' head." "When you hear that turkle-dove a-hollerin', Sign it's gwi' rain, buddy, sign it's gwi' rain." Other bird calls indicate other times: Whip-poor-will planting, screech owls cold

AUTHOR: unknown
EARLIEST DATE: 1921 (Brown)
KEYWORDS: bird
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 446, "If You Meet a Woman in the Morning" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 446, "If You Meet a Woman in the Morning" (1 tune plus a text excerpt)
Roud #11792
CROSS-REFERENCES:
 cf. "Swannanoa Tunnel" (form, lyrics)
NOTES [25 words]: The notes in Brown suggest a link to "Swannanoa Tunnel." The form is obviously the same. But this, at the very least, is used for other purposes. - RBW
Last updated in version 4.1
File: Br3446

If You See My Mother

DESCRIPTION: "If you see my mother, partner, tell her pray for me, I got life on the river...." "They 'cuse me o' murder, Never harmed a man." The singer bemoans the hard work on the prison, and asks a dead man to lighten his burden

AUTHOR: unknown
EARLIEST DATE: 1964 (recorded from Mack Maze by Jackson)
KEYWORDS: homicide accusation lie prison hardtimes mother floatingverses
FOUND IN: US(So)
REFERENCES (1 citation):
Jackson-WakeUpDeadMan, pp. 79-80, "If You See My Mother" (1 text, 1 tune)
Roud #18889
NOTES [31 words]: Almost every word of this has a parallel in other songs (so many and so various that it seems hopeless even to try to cross-reference them all), but the combination seems to be unique. - RBW
Last updated in version 5.0
File: JDM079

If You Sneeze on Monday

DESCRIPTION: "(If you) sneeze on Monday, (you) sneeze for danger, Sneeze on Tuesday, kiss a stranger, Sneeze on Wednesday, sneeze for a letter... Sneeze on a Sunday, your safety seek, Or the devil will take you for the rest of the week."

AUTHOR: unknown
EARLIEST DATE: 1844 (Halliwell)
KEYWORDS: nonballad Devil warning
FOUND IN: Britain(England(North)) US(MW)
REFERENCES (5 citations):
Baring-Gould-AnnotatedMotherGoose #536, p. 219, "(If you sneeze on Monday, you sneeze for danger)"
Dolby-OrangesAndLemons, p. 47, "Sneeze on Monday" (1 text)
Welsch-NebraskaPioneerLore, p. 269, "(no title)" (1 text, very different ("Sneeze on Monday, sneeze for news, Sneeze on Tuesday, new pair of shoes"), but obviously built about the same notion); p. 276, "(no title)" (1 text, again very different: "Sneeze on Monday for health, Tuesday for wealth....")
Sackett/Koch-KansasFolklore, pp. 86-87, "(Sneeze on Monday, sneeze for danger)" (1 text)
ADDITIONAL: Marjorie Rowling, _The Folklore of the Lake District_, Rowman and Littlefield, 1976, p. 132, "(Sneeze on Monday, sneeze for danger)" (1 text)
Roud #16325
File: Dolb047B

If You Want a Bargain Handy
DESCRIPTION: Honest Sandy is the man to see for a bargain.
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: commerce nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1649, "If You Want a Bargain Handy" (1 short text)
Roud #13053
NOTES [17 words]: From the sound of this, there were used car salesmen even before there were used cars to sell.... - RBW
Last updated in version 2.5
File: GrD81649

If You Were The Only Girl in the World
DESCRIPTION: "If you were the only girl in the world, And I was the only boy, Nothing else would matter in the world today, We would go on loving the same old way, A Garden of Eden made just for two With nothing to mar our joy... If you were the only...."
AUTHOR: Words: Clifford Grey / Music: Nat D. Ayer
EARLIEST DATE: 1916 (musical revue "The Bing Boys Are Here," according to Wikipedia)
KEYWORDS: love courting nonballad
FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, pp. 216-217, "(If You Were the Only Girl in the World)" (1 text)
Roud #25963
File: BrPa216C

If You'll Only Let Liquor Alone
DESCRIPTION: The singer reminds her husband that he promised when they married "that you would leave liquor alone." Nevertheless, he breaks his vows "to your kind wife and baby at home."
AUTHOR: unknown
EARLIEST DATE: 1963 (Ives-FolksongsOfNewBrunswick)
KEYWORDS: promise drink baby husband wife betrayal lie marriage
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Ives-FolksongsOfNewBrunswick, pp. 90-92, "If You'll Only Let Liquor Alone" (1 text, 1 tune)
Roud #1951
File: IvNB90
If Your Gal Gets Mad
DESCRIPTION: "Ef yore gal gits mad an' tries to bully you (x2), Jes' take your automatic an' shoot her through an' through! (x2)"
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: courting rejection homicide
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 275, (no title) (1 short text)
NOTES [43 words]: Needless to say, this method has not been shown to cause women to be come more amenable to men's wishes.
I suspect this may be the ending of a longer ballad in which the woman provokes the man until he shoots her, but I cannot recall seeing such a song. - RBW
File: ScNF275A

Ijzere Man, The (The Iron Man)
DESCRIPTION: Dutch. Capstan shanty. "In Hellevoetsluis daar staat een huis." There is a house in Hellevoetsluis where one can find Mr. Baggerman's daughters, whom he abuses. One escapes to church; the singer tells of the responses. The ship sails for America
AUTHOR: unknown
EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)
KEYWORDS: shanty foreignlanguage abuse children
FOUND IN:
REFERENCES (1 citation):
Hugill-SongsOfTheSea, pp. 96-97, "De Ijzere Man" (2 texts, Dutch & English, 1 tune)
File: HSoSe096

Ik Kwam Last Over Een Berg
DESCRIPTION: Capstan shanty. Dutch. "Ik kwam lest over een berg gegangen." The singer would like to... would like to... would like to drink" (the key word is given only in the final repetition). He drinks, is stripped, beds the landlord's daughter, gets paid off
AUTHOR: unknown
EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)
KEYWORDS: shanty foreignlanguage drink money sex
FOUND IN:
REFERENCES (1 citation):
Hugill-SongsOfTheSea, pp. 172-173, "Ik Kwam Last Over Een Berg" (2 texts, Dutch & English, 1 tune)
NOTES [4 words]: In your dreams, sailor. - RBW
Last updated in version 5.0
File: HSoSe172

Ike Brown's Song
DESCRIPTION: "There is a few songsters, Their like could not be found, Who have been making a song Upon old Isaac C. Brown." The singer tells "how I tended my crops." He leaves home to dredge the big canal." He describes other canal workers
AUTHOR: unknown
EARLIEST DATE: 1934 (Chappell)
KEYWORDS: work hardtimes farming canal
FOUND IN: US(SE)
REFERENCES (1 citation):
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 118, "Ike Brown's Song" (1 text)
ST ChFRA118 (Partial)
Roud #16942
NOTES [35 words]: As it stands, the song in Chappell is singularly incoherent; at first glance, it
Il Faut Aller en Guerre (To War We Must Go)
DESCRIPTION: French. "We must go to war / Drink, then we'll go.". Soldier, leaving for war, visits his sweetheart. He finds her weeping; he asks why she is weeping, and she tells him it's because he's leaving. He tells her it's true. "We must drink, and then go."
AUTHOR: unknown
EARLIEST DATE: 1946 (Berry-FolkSongsOfOldVincennes)
KEYWORDS: foreignlanguage grief love war parting drink lover soldier
FOUND IN: US(MW)
REFERENCES (1 citation):
Berry-FolkSongsOfOldVincennes, p. 70, "Il faut aller en guerre (To War We Must Go)" (1 text + translation, 1 tune)
SAME TUNE:
For all its potential tragedy, this sounds more like a drinking song. - PJS
File: BerV070

Il Faut Voir Que Je Me Sauvais (So I Ran Away)
DESCRIPTION: French. A reaper says "Quelle chaleur!" The singer thinks it said "Here is the robber." He runs. A mill says "Tri que traque." He thinks it said "Catch him." He runs. A priest says "Dominus vobiscum." The singer thinks he said "Here he is." He runs
AUTHOR: unknown
EARLIEST DATE: 1959 (Peacock)
KEYWORDS: foreignlanguage humorous wordplay
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 62-63, "Il Faut Voir Que Je Me Sauvais" (1 text, 1 tune)
File: Pea062

Ilka Blade o' Grass Keps Its Ain Drap o' Dew
DESCRIPTION: "What is't that gars ye hang your heid and quit the cheery sun?" The depressed listener is urged to cheer up; troubles are certain but can be overcome, and there is a place for everything: "Ilka blade o' grass keps its ain drap o' dew."
AUTHOR: unknown
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
KEYWORDS: nonballad
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, p. 385, "Ilka Blade o' Grass Keps Its Ain Drap o' Dew" (1 text)
Roud #5612
BROADSIDES:
NLScotland, R.B.m.143(128), "Ilka Blade o' Grass Keps Its Ain Drap o' Dew," Poet's Box (Dundee), c. 1890
File: Ord385

III Fares the Family
DESCRIPTION: "A Woman's Rule should ... Only ... guide her household ... So long as ... Husband lasts or Reason. Ill fares the hapless family that shows A Cock that's silent, and a Hen that crows." What's worse: "Obedient Husbands, or commanding Wives"?
AUTHOR: unknown
EARLIEST DATE: 1671 (Ebsworth)
KEYWORDS: shrewishness marriage husband wife
FOUND IN: Britain(England(South))
Ill-Fated Vernon, The

DESCRIPTION: "All you true-feeling Christians, I hope you will draw near, And hear my doleful story...." The Vernon, with six men aboard, sailed on October 25. A storm blew up (on Lake Michigan). The Vernon sank with 25 passengers. Other ships refused to help out.

AUTHOR: unknown

EARLIEST DATE: 1932 (collected from John W. Green by Walton; supposedly composed 1887/1888)

KEYWORDS: ship disaster death

HISTORICAL REFERENCES:
October 1867 - the Vernon Wreck

FOUND IN: US(MW)

REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 176-177, "The Ill-Fated Vernon" (1 text plus mention of 1 more)

Roud #19833

NOTES [283 words]: Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors give only a brief account of this disaster, though they mention that it cost the lives of six men from Beaver Island. Benjamin J. Shelak, Shipwrecks of Lake Michigan, Trails Books, 2003, pp. 61-62, adds a number of details. The ship was new (about a year old), but though Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors say she was considered entirely seaworthy, she was said to have had high upperworks which, combined with her narrow beam, made her hard to handle in rough weather (she was 177 feet long, had a 26 foot beam, and was 18 feet deep).

Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors and Shelak disagree about the date of the wreck; the former says October 25, 1887; the latter, October 28. Vernon says it had made a trip from Chicago to Cheboygan, Michigan, and was on its way back. The ship was in trouble by the time it passed Two Rivers, Wisconsin. Reportedly the boat was overloaded. The number of people on board is unknown, but Shelak says it was between 36 and 41. At least some of the passengers and crew went into the water, but though other ships passed through the area and saw wreckage, none attempted to help. As a result, only one man -- a crewmember named Axel Stone -- survived; he was picked up two days after the sinking. Stone claimed to have told the captain that the ship was taking on water and suggested dropping cargo -- and was told off for it. The ship survived for some time after that, but went down around 3:00 a.m.

Stone reported that several ships came so close that he could make out the faces of those aboard, but they did nothing. Hence, presumably, the bitterness of this song. - RBW

Last updated in version 5.0

File: WGM176

Immigration

DESCRIPTION: "Now Jordan's land of promise is the burden of my song, Perhaps you've heard him lecture and blow about it strong." But the singer warns that it is a land of bad food, hard work,
vermin, and thirst. He warns people not to come
AUTHOR: unknown
EARLIEST DATE: 1905 (Paterson's _Old Bush Songs_)
KEYWORDS: Australia emigration warning food animal
FOUND IN:
REFERENCES (1 citation):
NOTES [39 words]: According to Patterson/Fahey/Seal, Mr. Jordan lectured in England in the 1860s about the benefits of Australian living. This song is the answer of someone who has been there. There is little evidence that it has gone into tradition. - RBW
File: PFS109

**Immigration Song**

DESCRIPTION: "Come all ye sons of labor who wish to change your lot, Who've spunk enough to travel beyond your native cot." Listeners are urged to leave the cities and head for Kansas, where soil is good: "Come with us and settle in peerless Lane County."

AUTHOR: unknown
EARLIEST DATE: 1891 (Lane County Farmer, according to Cohen)
KEYWORDS: home travel emigration
FOUND IN:
REFERENCES (1 citation):
   *Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 504, "Immigration Song" (1 text)
File: CAFS504A

**Immortal Washington**

DESCRIPTION: "Columbia's greatest glory Was her loved chief, fair Freedom's friend." Listeners are urged to respect and praise the (recently deceased?) Washington, and God is asked to "Receive into thy bosom Our virtuous hero -- Washington"

AUTHOR: unknown
EARLIEST DATE: 1836 (The American Songster)
KEYWORDS: patriotic death nonballad recitation
HISTORICAL REFERENCES:
   1732-1799 - Life of George Washington
FOUND IN: US(Ap)
REFERENCES (1 citation):
   *Cox-FolkSongsSouth 59, "Immortal Washington" (2 texts, though only the first is from tradition)
   Roud #5465

NOTES [86 words]: Almost makes you forget, in your nausea at such saccharine stuff, that Washington was a slaveowner who lost more battles than he won in his career.
I've tagged this with the "recitation" keyword because the only traditional text seems to be the badly garbled version in Cox. Even this is from manuscript, but certainly from memory (it contains too many senseless errors to be taken from print). There is no indication that it ever possessed a tune (it is hard to imagine a tune to this metrical pattern anyway). - RBW
File: JHCox059

**Imph-m**

DESCRIPTION: In his youth the singer would defiantly say "Imph-m,": "ower dour to say Aye!"
Later, he stole a kiss from Jean when she shook her head "no" but said "imph-m." Now his children taunt him the same way "sae I've gi'en ower the 'Imph-m', it's no a nice word"

AUTHOR: James Nicholson (1822-1897) (source: Ford)
EARLIEST DATE: 1863 (Nicholson)
KEYWORDS: courting children humorous
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
   *Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #170, pp. 1-2, "Im-Hm" (1 text)
   ADDITIONAL: Robert Ford, editor, Vagabond Songs and Ballads of Scotland [second series]
In a Boxcar Around the World

DESCRIPTION: "I'm the man that rode the boxcar around the world, boys, it's a pleasure to me." The singer tells of travelling around the world a dozen times by train. He asks, when he dies, to be left aboard the train and allowed to "ride forevermore."

AUTHOR: Cliff Carlisle
EARLIEST DATE: 1936 (recording and copyright by Cliff Carlisle)
KEYWORDS: train rambling death nonballad
FOUND IN:
REFERENCES (1 citation):
Cohen-LongSteelRail, pp. 397-399, "In a Boxcar Around the World" (1 text, 1 tune)
RECORDINGS:
Cliff Carlisle, "In a Box Car around the World" (Bluebird B-6438, 1936)
File: LSRai1397

In a Fine Castle

DESCRIPTION: "In a fine castle Have you seen x?" "We are the prettiest." "We want one of you." "Which one do you want?" "We want y." "[Now] we want one of you." "We'll give you z." "He's too ugly." "We'll give you so-and-so" "That will do." "Bye bye"

AUTHOR: unknown
EARLIEST DATE: 1975 (Opie/Opie-TheSingingGame)
KEYWORDS: dialog playparty
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame 100, "In a Fine Castle" (1 text, 1 tune)
File: OpGa100

In a Handy Four-Master

DESCRIPTION: "In a handy four-master I once took a trip, Hooray boys, heave 'er down, An' I though that I was aboard a good ship, Way down, laddies down." The sailor finds she is a "workhouse." Sailors are worked hard and the food is bad. He will not sail her again

AUTHOR: unknown
EARLIEST DATE: 1932 (collected by Walton from Henry Ericksen)
KEYWORDS: ship hardtimes
FOUND IN: US(MW)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 71-72, "In a Handy Four-Master" (1 text)
Roud #19891
File: WGM071

In a Little Village Churchyard

DESCRIPTION: "In the dear old village churchyard, I can see a mossy mound, Where my mother she is sleeping, In the cold and silent ground." He recalls the sad night his mother died, and her last words. He has no one to love him now that mother lies beneath the willow

AUTHOR: unknown
EARLIEST DATE: 1974 (Gainer-FolkSongsFromTheWestVirginiaHills)
KEYWORDS: love mother death burial
In Arthur's Court Tom Thumb Did Live

DESCRIPTION: "In Arthur's court Tom Thumb did live, a man of mickle might"; born when his father asked help of Merlin. His small size causes him many adventures. He sickens, and is too small for the doctor to treat. Arthur and his knights mourn him

AUTHOR: unknown

EARLIEST DATE: 1630 (edition printed by John Wright, according to Ritson)

KEYWORDS: childbirth magic disease death doctor

FOUND IN:

REFERENCES (1 citation):

Roud #21162

NOTES [43 words]: Although Ritson thinks this older than the 1630 text (probably rewritten by an Elizabethan), I see little evidence of older wording, and I know of no evidence that it's genuinely traditional. I'm putting it in the Index mostly because Steve Roud indexed it. - RBW

Last updated in version 5.3

File: JRIACTT

In Bethlehem, that Fair City

DESCRIPTION: "In Bethlehem, in that fair city, A child was born of our Lady, Lord and prince that he should be." Many children were slain by Herod. Jesus shone even in Mary's body. "To bli God bring us all and some, Christe redemptor omnium."

AUTHOR: unknown

EARLIEST DATE: before 1537 (Richard Hill MS., Balliol Coll. Oxf. 354, folio 165b)

KEYWORDS: religious childbirth death MiddleEnglish

FOUND IN: Britain(England)

REFERENCES (14 citations):
Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 120, "In Bethehem, That Fair City (1 text, 1 tune, very much modified)
Greene-TheEarlyEnglishCarols, #21, pp. 14-16, "(no title)" (4 texts)
Rickert-AncientEnglishChristmasCarols, pp. 50, 183-184, "To bliss God bring us all and some" (2 texts)
Sidgwick/Chambers-EarlyEnglishLyrics LXXIV, p. 138, "(no title)" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #1471
DigitalIndexOfMiddleEnglishVerse, #2481

ADDITIONAL: Roman Dyboski, _Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book_. Kegan Paul, 1907 (there are now multiple print-on-demand reprints), #22, p. 12 "To Blys God Bryng us all & sum" (1 text)

Richard Greene, editor, _A Selection of English Carols_. Clarendon Medieval and Tudor Series, Oxford/Clarendon Press, 1962, #8, p. 61, "(To blis God bryng us all and su)" (1 text)

MANUSCRIPT: {MSRichardHill}, The Richard Hill Manuscript, Oxford, Balliol College MS. 354, folio 222

MANUSCRIPT: {MSEngPoetE1}, Oxford, Bodleian Library, MS. Eng. Poet. e.1 (Bodley 29734), folio 35

MANUSCRIPT: {MSCamTrinityO.3.58}, Cambridge, Trinity College MS. O.3.58, folio 1

MANUSCRIPT: Cambridge, University Library MS. Ee.1.12 [The James Ryman manuscript, 1492], folio 35

MANUSCRIPT: London, British Library, MS. Additional 31042 [the London Thornton Manuscript], folio 94 (a 1-verse fragment, probably this)
CROSS-REFERENCES:
cf. "The Coventry Carol" (subject of the Massacre of the Innocents) and references there
NOTES [446 words]: The Massacre of the Innocents, briefly alluded to here, is the subject of Matthew 2:1-18; for more background, see the notes to "The Innocents."

According to the notes in Greene, p. 357, "Of all the figures of speech which the Middle Ages applied to the Virgin Mary none is more prominent in the carols than the simile which likens the action of the Holy Spirit in causing her to conceive to the sun's shining on a glass, which penetrates it without injuring" -- a comparison going back to Augustine of Hippo.

There is no proof that this piece is traditional, but there is good evidence that it was at least somewhat popular. The first is its inclusion in the Hill manuscript, which includes some folk pieces, and in Bodleian MS. Eng. poet e.1, which is thought to date from the fifteenth century and includes many popular pieces. And there are two other manuscript copies, Cambridge University MS. Ee.1.12 and Cambridge, Trinity College MS. O.3.58 (1230) -- the latter two having music, though apparently not the tune used by the Oxford Book of Carols. So this is definitely a song, not a poem, and there is fair reason to think it went into oral tradition.

Chambers, p. 96, has this to say of Cambridge MS. Ee.1.12: it is associated with "James Ryman, a Franciscan, whose house is unknown. Most of the manuscript is written by a scribe, and apparently corrected bythe author. Then comes a colophon, dated in 1492, 'Explicit liber ympnorum et canticorum, quem composit frater Iacobus Ryman ordinis minorum'. The rest may be in Ryman's own hand.... In all, the collection contains 166 English and Latin items, of which 119 are English carols. As Dr. Greene points out, these amount to a quarter of the total number of carols surviving from dates up to 1550."

Chambers adds on p. 97 that Ryman's work is pedestrian and littered with favorite phrases: "he repeats himself indefinitely."

But very little of James (or Jacob) Ryman's work gives any hint of being traditional, or indeed of having circulated outside his one manuscript. Which raises the question of whether this is by Ryman. Greene doubted it; so do I, given that Bodleian MS. Eng. poet e.1 very possibly precedes his earliest activity; even the Hill manuscript is only slightly later. Note that this is on folio 1 of the Ryman manuscript; it looks like an older outside carol slipped into his volume. Chambers, p. 97, admits the possibility, while pointing out that "it contains one of Ryman's favourite phrases." But this might be why it was slipped into the Ryman corpus!

For more about the famous anthology Bodleian MS. Eng. Poet. e.1 (Bodleian 29734), see the notes to "The Golden Carol (The Three Kings)." - RBW

Bibliography

- Chambers: E. K. Chambers, English Literature at the Close of the Middle Ages, Oxford, 1945, 1947

Last updated in version 5.3
File: MSIBitFC

In Bohemia Hall

DESCRIPTION: "In Bohemia Hall, in Bohemia Hall, Where ev'ry man is king, In Bohemia Hall, in Bohemia Hall, We'll laugh, we'll drink, we'll sing, With a big stein on the table, we'll drink while we are able, And we don't give a damn for any old man In Bohemia Hall"

AUTHOR: unknown
EARLIEST DATE: 1928 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)
KEYWORDS: drink nonballad
FOUND IN: US
REFERENCES (1 citation):
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 220-221, "In Bohemia Hall" (1 short text, 1 tune)
Roud #9550
File: SBar220
In Bohunkus, Tennessee
DESCRIPTION: The singer's father was responsible for cleaning up horse refuse in the streets of (Bohunkus). In the process, he once found "diamond(s) in the dung," which allowed the singer to pledge to the Beta (Theta Pi) fraternity
AUTHOR: unknown
EARLIEST DATE: 1955 (Cray-EroticMuse)
KEYWORDS: scatological
FOUND IN: US
REFERENCES (1 citation):
Cray-EroticMuse, pp. 354-356, "In Bohunkus, Tennessee" (4 texts, 1 tune; the "D" text is not obviously related to the other three)
CROSS-REFERENCES:
cf. "Tramp! Tramp! Tramp!" (tune) and references there
File: EM354

In Bright Mansions Above
DESCRIPTION: Chorus: "In bright mansions above (x2), Lord I want to live up yonder, In bright mansions above." Verse: "My mother's (father's, sister's, Saviour's) gone to glory, I want to go there too, Lord, I want to live up yonder, In bright mansions above."
AUTHOR: unknown
EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (2 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 42-43, "In Bright Mansions Above" (1 text, 1 tune; p. 124 in the 1901 edition)
Work-FolkSongOfTheAmericanNegro, p. 62, "In Bright Mansions Above" (1 text)
Roud #12074
NOTES [26 words]: Probably an allusion to John 14:2, "In my Father's house are many mansions: if it were not so, I would have told you. I go to prepare a place for you." - RBW
Last updated in version 6.0
File: Dett042

In Camden Town
DESCRIPTION: William seduces Polly. She becomes pregnant and asks that he marry her. He sends her home to her parents. "I'll not go home to my parents For to bring them to disgrace But I will go and drown myself Down in some secret place." He says he'll die with her.
AUTHOR: unknown
EARLIEST DATE: 1909 (Greig/Duncan6)
KEYWORDS: seduction rejection pregnancy suicide drowning
FOUND IN: Canada(Mar) Britain(England(South),Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan6 1155, "The Collier Lad" (4 texts)
Creighton-FolksongsFromSouthernNewBrunswick 53, "In Camden Town" (1 text, 1 tune)
Williams-Wiltshire-WSRO Bk 4, "False Hearted William" (1 text)
Roud #1414
ALTERNATE TITLES:
The Collier's Sweetheart
File: CrSNB053

In Contempt
DESCRIPTION: "Build high, build wide your prison wall, That there may be room enough for all Who hold you in contempt." The song asks how the wardens can imprison people for their consciences, and says they can never lock up all who dissent
In Cortachy Cottage

DESCRIPTION: "In Cortachy cottage there lives a young lassie, A lassie that I like wondrous fine"; she is beautiful and the singer wishes she were his. The singer first saw her by the Esk as the birds sang.

AUTHOR: unknown
EARLIEST DATE: 1873 (Harris manuscript)
KEYWORDS: love courting river
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, p. 159, "In Cortachy Cottage" (1 short text)
Roud #18047
NOTES [25 words]: The current description is based on the Harris fragment. The piece is short enough that it could be a modified version of any number of other songs. - RBW
Last updated in version 4.2
File: HLMM159

In Cupid's Court

DESCRIPTION: Fishing, the singer meets a maid. She asks if he is a stranger "brought up in Cupid's court ... an angler ... Or was it Cupid sent you here Young virgins to ensnare?" He asks her to marry, she agrees. "Instead of catching salmon He caught a prudent wife"

AUTHOR: unknown
EARLIEST DATE: 1951 (Creighton-MaritimeFolkSongs)
KEYWORDS: courting marriage fishing love beauty wife
FOUND IN: Canada(Mar,Newf)
REFERENCES (1 citation):
Creighton-MaritimeFolkSongs, p. 52, "In Cupid's Court" (1 text, 1 tune)
Roud #2731
RECORDINGS:
Mrs. Bulger, "Trout and Salmon" (on MUNFLA-Leach)(note: continued over two cuts)
Grace Clergy, "In Cupid's Court" (on MRHCreighton)
NOTES [11 words]: Not to be confused with "Cupid's Garden" or variants thereon. - PJS
Last updated in version 4.4
File: CrMa052

In Days When We Went Gypsying

DESCRIPTION: "In days when we went gypsying A long time ago, The lads and lasses in their best Were dressed from head to toe." The singer looks back on the gay times of his early life. (He wishes he were back under the old oak tree.)

AUTHOR: Edwin Ransford (1805-1876) (source: Bodleian note to broadside Harding B 11(808))
EARLIEST DATE: 1847 (Journal of William Histed of the Cortes)
KEYWORDS: home travel nonballad
FOUND IN: Britain(England)
REFERENCES (3 citations):
Williams-FolkSongsOfTheUpperThames, p. 69, "In the Days We Went a-Gipsying" (1 text) (also Williams-Wiltshire-WSRO Wt 402)
In de Vinter Time
DESCRIPTION: "In de vinter, in de vinter-time, Ven de vin' blows on de window-pane, An' de vimmen, in de vaud'vil, Ride de veloc'pede in de vestibule, Ah, vimmins! Ah, mens!"
AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: nonsense
FOUND IN: US
REFERENCES (2 citations):
Sandburg-TheAmericanSongbag, p. 334, "In de Vinter Time" (1 short text, 1 tune)
DT, VINTIME
File: San334

In Defense of Polygamy
DESCRIPTION: "There's a lot of whisky bloats polluting our fair land, And they're here to see their country's laws enforced. Their pious hearts are filled with grief to see the Mormons sin"; they'll do what it takes to end polygamy, including separating men and women
AUTHOR: unknown
EARLIEST DATE: 1961 (Hubbard-BalladsAndSongsFromUtah)
KEYWORDS: husband wife separation humorous
FOUND IN: US(Ro)
REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah, #246, "Governor Zane" (1 text, 1 tune)
Roud #10835
File: Hubb246

In Doots
DESCRIPTION: "The snaw has been fa' in the hale day lang." The singer doubts her lover will come tonight. Her father, mother and sister say he won't come. The collie hears him at the door. "I micht weel hae kent he wad be here the nicht"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan4)
KEYWORDS: love storm nightvisit family
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 797, "In Doots" (1 text)
Roud #6202
NOTES [82 words]: This is not the usual night visit song. The visitor, says mother, would not trudge "thro' drift for a kiss or twa," but the family seems well disposed toward the singer's "laddie." The difference is illustrated by a comparison with "This Is the Nicht My Johnnie Set"; in that song the waiting singer curses the collie for making noise when her lover "softly slips the ha' door"; here, "look at aul' collie, he's aff to the door His towsie tail waggin' a welcome kin": no softly slipping here. - BS
In Duckworth Street There Lived a Dame

DESCRIPTION: The singer courts an ugly woman on Duckworth Street. One night "I found her faithless she Fryin' sausages fer he." When he tells her "we must part ... With a fryin' pan she broke my head."

AUTHOR: unknown
EARLIEST DATE: 1951 (Peacock)
KEYWORDS: infidelity sex bawdy humorous wordplay lover
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, p. 287, "In Duckworth Street There Lived a Dame" (1 text, 1 tune)
Roud #9969
RECORDINGS:
Howard Morry, "In Duckworth Street There Lived a Dame" (on PeacockCDROM) [one verse only]
CROSS-REFERENCES:
cf. "A Rich Old Miser" [Laws Q7] (theme of being hit over the head with cookware)
cf. "A Week's Matrimony (A Week's Work)" (imagery)
cf. "Charming Sally Ann" (imagery)
NOTES [46 words]: If "sometimes a cigar is just a cigar" maybe there is no double entendre here about frying sausages. On the contrary, this seems a song in which the writer let the metaphor get away. Peacock points out that Duckworth Street is one of the main commercial streets in St John's.

-In-
BS

In Eighteen Hundred and Sixty

DESCRIPTION: "In eighteen hundred and sixty I used to go to see A pretty little gal in Georgy, How dearly she loved me, She wanted me to marry, Soon as the war was over, She said we'd live together Like chickens in the clover, Tr la la la la..."

AUTHOR: unknown
EARLIEST DATE: 1928 (Randolph)
KEYWORDS: playparty courting
FOUND IN: US(So)
REFERENCES (2 citations):
Randolph 530, "In Eighteen Hundred and Sixty" (1 short text, 1 tune)
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 114-115, "In Eighteen Hundred and Sixty" (1 short text, 1 tune)
Roud #6616

In Eighteen-Forty-Nine

DESCRIPTION: "When I came to this country in 1849, I saw many a true love, but I never saw mine... I am a poor soldier and a long way from home." Floating verses of longing: "Farewell to my old father" "If... I could write a fine hand" "I wish I were a lark"

AUTHOR: unknown
EARLIEST DATE: 1928 (Randolph)
KEYWORDS: love separation courting family rambling floatingverses
FOUND IN: US(So)
REFERENCES (4 citations):
Randolph 745, "In Eighteen-Forty-Nine" (2 texts, 2 tune)
Hudson-FolksongsOfMississippi 48, pp. 164-165, "Pretty Saro" (1 text, beginning with stanzas from "In Eighteen-Forty-Nine" and ending with "Pretty Saro," plus mention of 1 more text)
Browne-AlabamaFolkLyric 9, "Pretty Saro" (2 fragments, 2 tunes; the first text is solely this; the second begins with the first verse of "In Eighteen-Forty-Nine" and continues with a verse of "Pretty
In einem kiehlen Grunde (In Yonder Lovely Valley)

DESCRIPTION: German. "In einem kiehlen Grunde, Do schteht ein Miehlenrad. "A mill stands in the valley, where the singer's love lived. She gave him a ring; now her vow and the ring are broken. He wishes he were a minstrel, to sing his sorrows, or a knight, to fight

AUTHOR: Joseph von Eichendorff and Friedrich Gluck (source: Korson-PennsylvaniaSongsAndLegends)

EARLIEST DATE: 1936 (Korson-PennsylvaniaSongsAndLegends); reportedly composed 1814

KEYWORDS: foreignlanguage love abandonment ring

FOUND IN: US(MA)

REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 118-120, "In einem kiehlen Grunde (In Yonder Lovely Valley)" (1 German text plus poetic translation, 1 tune)

File: KPL118

In Former Times

DESCRIPTION: Now we drink swipes instead of good ale. Farmer's daughters used to spin but now "their fingers they're afraid to soil"; they play the piano instead of mop or broom. Farmer's used to ride a horse to the market or fair, but now it's to fox-hunting.

AUTHOR: unknown

EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)

KEYWORDS: vanity farming hunting drink nonballad

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, p. 139, "In Former Times" (1 text) (also Williams-Wiltshire-WSRO Wt 358)

Roud #1262

CROSS-REFERENCES:
cf. "The Good Old Days of Adam and Eve" (theme) and references there
NOTES [24 words]: "swipes ... Brit: poor, thin, or spoiled beer" (source: Webster's Third New International Dictionary of the English Language Unabridged, 1976) - BS

Last updated in version 2.6

File: WT139
**In Frisco Bay (A Long Time Ago; Noah's Ark Shanty)**

**DESCRIPTION:** Pulling shanty. "In Frisco Bay there lay three ships, To my way-ay-ay-o. And one of those ships was Noah's Old Ark, A long time ago." Up to 30 verses describing the ship, the animals and the conditions on the ark.

**AUTHOR:** unknown

**EARLIEST DATE:** 1914 (Sharp-EnglishFolkChanteys)

**KEYWORDS:** shanty ship animal

**FOUND IN:** Britain US

**REFERENCES (4 citations):**
- Sharp-EnglishFolkChanteys, LIV, p. 59, "In Frisco Bay" (1 text, 1 tune)
- Colcord-SongsOfAmericanSailormen, p. 66-67, "A Long Time Ago" (fragments quoted from Sharp-EnglishFolkChanteys)
- Hugill-ShantiesFromTheSevenSeas, pp. 99-100, "A Long Time Ago" (1 text, version "C" of "A Long Time Ago") [AbEd, pp. 90-91]
- DT, NOAHARK

**CROSS-REFERENCES:**
- cf. "A Long Time Ago" (partial chorus)
- cf. "Old Uncle Noah" (subject) and references there

**ALTERNATE TITLES:**
- The Frisco Ship

**NOTES [22 words]:** Sometimes listed as a variant of "A Long Time Ago," but this has a distinct and (for a shanty) an unusually coherent story line. - SL

**Last updated in version 3.5**

**File:** Hugi099

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**In Good Old Colony Times**

**DESCRIPTION:** Three rogues (king's sons? miller, weaver, and tailor?) "fell into mishaps / because they could not sing." Eventually they turn to robbery. "The miller drowned in his dam / the weaver was hung in his yarn, and the devil clapped his claws on the tailor..."

**AUTHOR:** unknown

**EARLIEST DATE:** 1804 (broadside, Bodleian Johnson Ballads fol. 84)

**KEYWORDS:** robbery punishment death

**FOUND IN:** Britain(England(All),Scotland(Aber)) US(Ap,MA,MW,NE,Ro,SE,So)

**REFERENCES (32 citations):**
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 268-269, "The Three Rogues" (3 texts)
- Randolph 112, "In the Good Old Colony Times" (1 text, 1 tune)
- Eddy-BalladsAndSongsFromOhio 80, "The Three Rogues" (2 texts, 2 tunes)
- Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 189-190, "In the Good Old Colony Days" (1 text)
- Sackett/Koch-KansasFolklore, pp. 171-172, "The Three Rogues" (1 text, 1 tune)
- Chappell-FolkSongsOfRoanokeAndTheAlbermarle 108, "The Old King and His Three Sons" (1 text, 1 tune)
- Hubbard-BalladsAndSongsFromUtah, "Three Roguish Chaps" (1 text)
- Kennedy-FolksongsOfBritainAndIreland 307, "Three Scamping Rogues" (1 text, 1 tune)
- Broadwood/Maitland-EnglishCountySongs, pp. 20-21, "King Arthur" (1 text, 1 tune)
- Williams-FolkSongsOfTheUpperThames, p. 194, "When Arthur Ruled This Land" (1 text) (also Williams-Wiltshire-WSRO Wt 384)
- Palmer-EnglishCountrySongbook, #31, "Good King Arthur" (1 text, 1 tune)
- Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #113, "Three Sons of Rogues" (2 texts, 1 tune, although the second text is short and could be something else)
- Greig/Duncan3 704, "Oh the Miller He Stole Corn" (5 texts, 4 tunes)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 188, "The Three Rogues" (1 text plus 2 excerpts and mention of 1 more)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore4 188, "The Three Rogues" (2 excerpts, 2 tunes)
- Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 63, "In Good Old Colony Times" (1 text, 1 tune)
tune)
Bronner/Eskin-FolksongAlivePart1 14, "Three Roguish Chaps" (2 texts, 2 tunes)
Lomax-FolkSongsOfNorthAmerica 1, "In Good Old Colony Times" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 116, pp. 234-235, "In Good Old Colony Times" (1 text)
Cox-FolkSongsSouth 166, "The Three Rogues" (1 text plus mention of 1 more)
Bush-FSoCentralWestVirginiaVol3, pp. 7-9, "The County of Kerry" (1 text, 1 tune)
Boette-SingaHipsyDoodle, p. 44, "Three Roguish Chaps" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, p. 103, "The Farmer's Three Sons" (2 fragments)
Linscott-FolkSongsOfOldNewEngland, pp. 213-214, "In Good Old Colony Times" (1 text, 1 tune)
Arnett-IHearAmericaSinging, p. 7, "Old Colony Times" (1 text, 1 tune)
Botkin-TreasuryOfNewEnglandFolklore, p. 531, "Old Colony Times" (1 text, 1 tune)
Jack-PopGoesTheWeasel, p. 48, "Good King Arthur" (1 short text, a floating fragment sometimes found with "Johnny Lad (I)" and sometimes with "In Good Old Colony Times")

DT, ROGUES3* ROGUES2* (ROGUES32)
ADDITIONAL: The Quaver; or Songster's Pocket Companion (London, 1844 ("Digitized by Google")), p. 287, "King Arthur Had Three Sons" (1 text)
Evelyn Foster Morneweck (Stephen Foster's niece), _Chronicles of Stephen Foster's Family_, University of Pittsburgh Press, 1944, pp. 42-43, "The Three Rogues" (1 text, allegedly from Stephen Foster's father)
Roud #130

RECORDINGS:
George Maynard, "Three Sons of Rogues" (on Maynard1, Voice07)

BROADSIDES:
Bodleian, Johnson Ballads fol. 84, "The Miller, Weaver, and Little Tailor ("In good king Arthur's days")," Laurie and Whittle (London), 1804
LOCSheet, sm1878 07980, "Old Colony Times," John Church & Co. (Cincinnati), 1878 (tune)
LOCSinging, as104730, "Good Old Colony Times," L. Deming (Boston), n.d.
SAME TUNE:
Gin-Sling (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 21)

ALTERNATE TITLES:
King Arthur
Three Jolly Rogues
Three Jolly Rogues of Lynn
When Bold King Edward
King Arthur's Servants
In Good King Arthur's Days
When Arthur Ruled this Land
The Little Tailor Dick
The Miller's Sons

NOTES [200 words]: Botkin has a report that this was quoted by German Chancellor Otto von Bismarck to the Reichstag in 1888. Allegedly Bismarck learned it from a friend in 1832. I do not know how the latter could be verified, but it is certain that Bismarck knew the song. Lyle Lofgren forwarded to me a note from Eamonn Noonan, mentioning that Bismarck's recitation (which he dates to 1889) was recorded and has now been publicly released; there was actually a story about it in the _New York Times._

One has to suspect that this has had a complex history of moving between the broadside press and the folk; how else can one explain its tendency to take on new settings, from King Arthur's court (very common in British settings) to the American colonies to "Lynne" (King's Lynn?). The song is also quoted by Thomas Hardy in _Under the Greenwood Tree_ (a single "King Arthur" stanza in chapter 2, "Honey-taking, and Afterwards," of Part IV, "Autumn"). And it apparently was known in Stephen Foster's family. - RBW

Broadside Bodleian Johnson Ballads fol. 84: "A much admired song sung by Mr Chas Johnston, & proper to be sung at all Musical Clubs." In this version "Three Sons of Whores were turn'd out of doors ..." - BS

_Last updated in version 6.0_
File: R112
In Kansas

DESCRIPTION: A quatrain ballad, this describes the unseemly, unsanitary, unhealthy conditions and people in that state, at Yale, in Mobile, in Zamboanga or any other place disliked by the singer.

AUTHOR: unknown

EARLIEST DATE: 1844, when a version of the song was published in New York City by Atwill. Said to date from a song about the Irish famines, "Over Here."

KEYWORDS: bawdy scatological humorous

FOUND IN: Australia Canada Britain(England) US(MA,MW,NE,So,SW) New Zealand

REFERENCES (12 citations):
Cray-EroticMuse, pp. 49-53, "In Kansas" (4 texts, 1 tune)
Cray-AshGrove, pp. 37-38, "In Kansas" (1 text, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 428-429, "Kansas" (2 texts, 1 tune)
Randolph 344, "In Arkansas" (3 texts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 280-282, "In Arkansas" (1 text, 1 tune -- Randolph's 344A)
Randolph/Legman-RollMeInYourArms I, pp. 265-267, "In Kansas" (4 texts, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 495-496, "In Kansas," "Potatoes They Grow Small (In Kansas)" (2 texts)
Welsch-NebraskaPioneerLore, pp. 53-54, "In Kansas" (1 text)
Fife/Fife-CowboyAndWesternSongs 32, "In Kansas" (2 texts, 1 tune; the first belongs here, while the second is "Way Out West in Kansas")
Lomax-FolkSongsOfNorthAmerica 204, "In Kansas" (2 texts, 1 tune)
Greenway-AmericanFolksongsOfProtest, pp. 212-213, "In Kansas" (1 text)
Silber/Silber-FolksingersWordbook, p. 43, "In Kansas" (1 text)

ST EM049 (Partial)

RECORDINGS:
Chubby Parker, "In Kansas" (Conqueror 7894, 1931)
Art Thieme, "In and Around Nashville" (on Thieme06)

CROSS-REFERENCES:
cf. "Over There (I - The Praties They Grow Small)" (tune & meter, floating lyrics)
cf. "Way Out West in Kansas" (theme)

ALTERNATE TITLES:
The Taters They Grow Small

NOTES [160 words]: Cray and Legman have historical notes, disagreeing on the origin of the American bawdy song. - EC

Given that this appears to be a clear parody of "The Praties They Grow Small," but that the 1844 version precedes the worst of the potato blights, the song origins are indeed mysterious. One suspects that the 1844 text is not the "full version," but a predecessor (the more so as Kansas was beyond the usual settlement line in 1844).

Randolph reports that "several old-timers have told me that this piece was written by an Missourian named Beecham or Beecher, shortly after the Civil War." He does not believe the story, however, and certainly this can only refer to the local adaptation.

There is no clear dividing line between this and "The Praties They Grow Small"; there are versions of this piece that are short enough and clean enough to belong with either. But, as often happens, we must classify them separately because the extremes are so distinct. - RBW

Last updated in version 4.3

File: EM049

In Kerry Long Ago

DESCRIPTION: The singer thinks back to his "boyhood in Kerry long ago." He thinks about dances, and his girl friend Mary, nights listening to fairy stories and holding colleens "for to save them from the fairies."

AUTHOR: unknown

EARLIEST DATE: 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: courting dancing nonballad youth

FOUND IN: Ireland

REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 73, "In Kerry Long Ago" (3 texts)
In London so Fair

DESCRIPTION: A girl goes to serve a lady whose son is a sea captain. They fall in love; when he must go to sea, he pledges to be true. She dresses as a man and enlists on his ship. He says she reminds him of his love. She reveals her identity and they are married.

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan1)
KEYWORDS: love sailor disguise cross-dressing marriage
FOUND IN: Ireland Britain(Scotland)
REFERENCES (2 citations):
  Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H203, pp. 330-331, "The Sailor on the Sea" (1 text, 1 tune)
  Greig/Duncan1 178, "Up in London Fair" (5 texts, 2 tunes)
Roud #2989
RECORDINGS:
  Mary Ann Carolan, "In London So Fair" (on Voice02)
ALTERNATE TITLES:
The Ship that I Command

In Lonely Belvedere

DESCRIPTION: "My love he was a fine young man ... he lies within his grave in lonely Belvedere. 'My curse upon you Major Grant,' in anger she did say. 'My curse upon you Bennett ... Was you that caused my sorrow In lonely Belvedere"

AUTHOR: unknown
EARLIEST DATE: 1951 (Creighton-MaritimeFolkSongs)
KEYWORDS: homicide love burial soldier
HISTORICAL REFERENCES:
  May 13, 1861 - the St. John's Riot
FOUND IN: Canada(Mar)
REFERENCES (2 citations):
  Creighton-MaritimeFolkSongs, p. 209, "In Lonely Belvedere" (1 text, 1 tune)
  Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 61-62, "Lonely Belvedere" (1 text, 1 tune)
Roud #2725
CROSS-REFERENCES:
cf. "The Riot in St. John's" (subject)
NOTES [64 words]: Creighton-MaritimeFolkSongs: "[The singer] said that the young man was killed in a riot in Newfoundland between the Orangemen and Roman Catholics." This could refer to the Belvedere Cemetery in St John's, Newfoundland. - BS
  Kenneth Goldstein believes this song refers to the 1861 St. John's riot which is also described in "The Riot in St. John's"; see that song for the details. - RBW
  Last updated in version 4.5

In Low Germanie

DESCRIPTION: "As I sailed past Jura's isle, Among the waters lone, I heard a voice, a sweet low voice Atween a sigh and moan" as a girl with babes on her knee laments her husband fighting in Germany. Her brothers and her love have all been called away

AUTHOR: Allan Cunningham ?
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
KEYWORDS: love separation soldier war
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
  Ord-BothySongsAndBallads, pp. 360-361, "The Wars o' Germanie" (1 text)
In Marble Walls as White as Milk

DESCRIPTION: Riddle: "In marble halls as white as milk, Lined with a skin as soft as silk, Within a fountain crystal-clear, a golden apple doth appear. No doors there are to this stronghold, Yet thieves break in and steal the gold." Answer: an egg.

AUTHOR: unknown

EARLIEST DATE: 1844 (Haliliwell), with a manuscript version from around 1810, according to the Opies; Jack dates it to 1765 and _Mother Goose's Melody_

KEYWORDS: riddle nonballad food

FOUND IN:

REFERENCES (4 citations):
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 199, "In Marble Halls as White as Milk" (1 text)
- Baring-Gould-AnnotatedMotherGoose #673 note 7, p. 270, "(In Marble Halls as White as Milk)"
- Jack-PopGoesTheWeasel, p. 85, "In Marble Walls as White as Milk" (1 text)
- Dolby-OrangesAndLemons, p. 185, "In Marble Walls As White As Milk" (1 text)

NOTES [147 words]: Although this doesn't seem to be well known in folk circles today, it was famous enough in the last century that J. R. R. Tolkien indirectly testified that it was the basis for one of the riddles in _The Hobbit_. And Tolkien rewrote it in Old English; Tolkien's version opens "Meolchwitum sind marmanstane" and ends "saga hwæt ic hatte" -- "Say what I have." See J. R. R. Tolkien, _The Annotated Hobbit_, annotated by Douglas A. Anderson, second edition, Houghton Mifflin, 2002, pp. 123-125, n. 19.


- RBW

Last updated in version 5.0

File: 002199

In Measure Time We'll Row

DESCRIPTION: A song for rowing, listed as a round: "Then you'll see our oars with feathered spray, As they sparkle in the beam of day, In our little bark we glide, Swiftly o'er the silent tide... The warrior his heritage to restore... Oh, in measure time we'll row."

AUTHOR: unknown

EARLIEST DATE: 1951

KEYWORDS: river work

FOUND IN: US(MA)

REFERENCES (1 citation):
- Doerflinger-SongsOfTheSailorAndLumberman, pp. 172-173, "In Measure Time We'll Row" (1 text, 1 tune)

Roud #9432

File: Doe172

In Memorial of 77 Brave Newfoundland Sealers

DESCRIPTION: "Sad comes the news from o'er the sea, To fill our hearts with dread, To tell us that the ones we loved Are numbered with the dead." The poem briefly mentions their home lives, and hopes that God will make things well.
In Memoriam

DESCRIPTION: The supply boat has to stand by and watch Ocean Ranger sink. ODECO collects its eighty million from Lloyd's acknowledging no blame. The singer hopes the inquiry and "days when lives are sacrificed to corporate greed" end soon.

AUTHOR: Jim Payne

EARLIEST DATE: 1983 (Lehr/Best-ComeAndIWillSingYou)

KEYWORDS: death sea disaster storm memorial

HISTORICAL REFERENCES:

Feb 15, 1982 - The Ocean Ranger oil rig, 225 miles east of Cape Race, Newfoundland, sinks in a storm. All 84/86 are lost. NSDB: "It's said everyone in NF was related to, or knew, someone onboard" (Lehr/Best-ComeAndIWillSingYou, Northern Shipwrecks Database)

FOUND IN: Canada(Newf)

REFERENCES (1 citation):

Lehr/Best-ComeAndIWillSingYou 55, "In Memoriam" (1 text, 1 tune)

Roud #30702

NOTES [1057 words]: Lehr/Best-ComeAndIWillSingYou: "ODECO, or the Ocean Drilling and Exploration Company, is the American company that owned the Ocean Ranger."

For a detailed account of the disaster and its causes see Inviting Disater: Lessons from the Edge of Technology by James R. Chiles (HarperBusiness paperback, 2002), pp. 18-36. While Lehr/Best-ComeAndIWillSingYou sees the ballad as questioning the courage of the crew of the supply ship Seaforth Highlander, Chiles has them doing the best they could. - BS

The way I read Lehr/Best-ComeAndIWillSingYou's notes, the song does not question the crew of the supply ship; rather, the song's author Jim Payne was offended that others had questioned the crew's actions, and wrote the song in part to defend them.

The problem at the heart of this song is probably deeper, going back to Newfoundland's desperate attempt to find something to base its economy on. It was founded on cod, of course, and then started making money off seals, then pulpwood. But the cod fishery declined, and no one wanted seals any more, and Newfoundland has only so many trees. So they started looking for another non-renewable resource, oil -- but perhaps moved too fast:

"The Newfoundland government and Ottawa locked horns on the question of jurisdiction over offshore oil, leading [Alfred Brian] Peckford [who became leader of the Progressive Conservatives in 1979 at the age of 37] to win a provincial general election in 1982 by campaigning against
Ottawa's position.

"Although Newfoundland and Ottawa were antagonists in the battle over which order of government would have jurisdiction over offshore oil development, both rushed to foster exploration and exploitation in the context of the energy crisis and the federal National Energy Program of the 1970s. The desire on the part of the federal and provincial governments for rapid development benefited the major multinational corporations such as Mobil Oil that were involved in the search for oil off the east coast. The Newfoundland government's interest focused almost entirely on which jurisdiction would control the economic benefits of development, and, like the federal government, it paid little attention to the regulation of offshore workers' safety. The offshore oil industry, sadly, took on a more tragic significance for the people of Newfoundland and Labrador in 1982. On Valentine's Day, a winter storm damaged and led to the sinking of the Ocean Ranger. All hand aboard the oil drilling rig lost their lives; fifty-six of the eighty-four crew members were Newfoundlanders and Labradorians.... Subsequent investigations, including a royal commission, concluded that the Ocean Ranger had been generally well built, although it was designed for, and tested in, the waters of the Gulf of Mexico -- a very different marine environment than the Grand Banks.... Worst of all, the workers who operated the Ocean Ranger did not fully understand how to operate the ballast controls during an emergency such as the storm that developed that February night. Having to abandon the rig, workers were without survival suits and found its lifeboats almost impossible to launch in the prevailing conditions. Although the royal commission that investigated the tragedy was unwilling to say that the Newfoundland government's local hiring preference had led the rig's operators to hire untrained workers, it suggested that hiring 'guidelines requiring a very rapid phase in of local residents can affect the overall level of safety of the drilling operations.'" (Cadigan, pp. 268-269).

Looker, p. 49, says that the Ocean Ranger was a 15,000 tonne steel oil rig. "The largest of three rigs in the area, the Ocean Ranger was operated by ODECO, a Louisiana engineering firm, under contract to Mobil Oil of Canada." Major, p. 437, says "The Ocean Ranger was billed as the largest semi-submersible rig, and unsinkable. The deck and drilling area were the size of two football fields. It towered thirty storeys. The upper hull rested on eight vertical columns, set in two immense pontoons each holding a dozen ballast chambers. From the corner columns ran twelve gigantic anchors holding the rig to the ocean floor."

She was commanded by Clarence Hauss, who, after being on the job for just eight days, almost sank her on February 6. But his error in running the controls was fixed -- that time. On February 14, the storm was so bad that they cut the Ocean Ranger loose from the ocean floor (Looker, p. 50). The storm also caused the standby ship, the Seaforth Highlander, to be blown away; instead of being within two miles, as was supposed to be the rule, she drifted at least seven miles away.

At 1:05 a.m. on February 15, the Ocean Ranger sent a signal requesting assistance. Their last signal, at 1:30 a.m., reported that the crew was going to their lifeboat stations. It has been speculated that the ballast control system had been broken by the storm (Andrieux, p. 164; Major, p. 437, reports this as fact).

The Seaforth Highlander arrived at 2:00 a.m. to find a badly damaged lifeboat whose crew were desperately bailing her out (Looker, p. 51; Major, p. 438, thinks the others had been destroyed by their fall from the listing oil rig). Before the Highlander could rescue them, the boat capsized, possibly due to the weight of the survivors all moving to the side closest the ship. Conditions were so cold that the men could not grasp ropes to be rescued. The Ocean Ranger itself disappeared from radar at 3:38 a.m. Only 22 bodies were recovered.

Andrieux, p. 165, has a photo of the Ranger and a picture of one of her overturned rubber boats. Pp. 167-168 have photos of salvage operations which re-floated the wreck (this was not a repair attempt; it was a navigation hazard, so the platform was raised and dumped in deeper water; Andrieux, p. 169).

The song said that insurance paid out $80 million. In fact the payment, according to Looker, p. 51, was $86 million, which was more than the depreciated value of the Ocean Ranger, causing many people to think that the excess should have gone to the families. But ODECO was not under legal obligation to do so, and in any case needed to buy a new oil rig. It sounds to me as if the real responsibility to the families rests with those who put so many untrained crewmen on the Ocean Ranger. - RBW

Bibliography

- Cadigan: Sean T. Cadigan, Newfoundland and Labrador: A History, University of Toronto
In My Father's House
DESCRIPTION: "There ain't no liars there in my Father's house (x3), Oh, there's peace, peace everywhere." "There ain't no crapshooters there...." "There ain't no cardplayers there...."
AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: religious nonballad virtue cards
FOUND IN: US(So)
REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, p. 483, "In My Father's House" (1 text, 1 tune)
RECORDINGS:
Carter Family, "There'll Be Joy, Joy, Joy" (Bluebird B-5911/Montgomery Ward M-4547, 1935)
File: San483

In My Garden Grew Plenty of Thyme
DESCRIPTION: The singer laments the loss of her thyme. She had spent her life making herself fair, only to find her thyme stolen by a sailor. Now "I gaze on the willow tree," and "I would I were clasped in my lover's arms fast, for 'tis he who has stolen my thyme"
AUTHOR: unknown
EARLIEST DATE: 1891 (Reeves-TheEverlastingCircle)
KEYWORDS: loneliness sailor seduction virginity gardening
FOUND IN: US(Ap,MW,So) Britain(England(Lond,South)) Canada(Mar)
REFERENCES (15 citations):
Williams-FolkSongsOfTheUpperThames, pp. 85-86, "I Once Had Plenty of Thyme" (1 text) (also Williams-Wiltshire-WSRO Wt 451)
Reeves-TheEverlastingCircle 116D, "Flowers and Weeds" (1 text)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #86, "The Red Running Rue" (1 text, 1 tune, although since Vaughan Williams took down only the first and last verses, it's not absolutely clear that the tune goes with this song)
Randolph 90, "Keep Your Garden Clean" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 122-124, "Keep Your Garden Clean" (1 text, 1 tune -- Randolph's 90)
Wells-TheBalladTree, pp. 272-273, "Keep Your Garden Clean" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 28, "Once I Had Plenty of Thyme" (2 texts, 1 tune, although both texts are largely derived from "The Seeds of Love")
Sharp-OneHundredEnglishFolksongs 34, "The Sprig of Thyme" (1 text, 1 tune)
Cox-FolkSongsSouth 138, "The Green Willow Tree: or, Once I Had Plenty of Thyme" (1 text)
Burton/Manning-EastTennesseeStateCollectionVol1, p. 90, "A Warning Song" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 196-197, "Come All You Pretty Fair Maids" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, p. 52, "Come All You Pretty Fair Maids" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 26, "When I Was in My Prime" (1 text, 1 tune, more like this than the other thyme songs, though it's long and has probably picked up some outside elements)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 98-99, "When I Was In My Prime" (1 text, 1 tune)
DT, THYMEGAR THYMSEED (THYMTH2)
Roud #3
RECORDINGS:
Cyril Poacher, "Plenty of Thyme" (on Voice12)
BROADSIDES:
Bodleian, Harding B 11(2793), "Sprig of Thyme," J.O. Bebbington (Manchester), 1855-1858
In My Laddie's Company

DESCRIPTION: The singer complains that her sailor with light brown hair has forsaken her. When she goes to bed she can't sleep "for thinking on my true love ... But he seldom minds on me." She wishes for a half-hour in his company.

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan6)
KEYWORDS: love nonballad sailor hair
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1084, "In My Laddie's Company" (3 texts, 1 tune)
Roud #6774
File: GrD61084

In North America

DESCRIPTION: "Wine sparkles in our glasses, We have no debts to pay, We spend our time in pleasure In North America."

AUTHOR: unknown
EARLIEST DATE: 1931 (Fuson-BalladsOfTheKentuckyHighlands)
KEYWORDS: nonballad money drink
FOUND IN: US(Ap)
REFERENCES (1 citation):
Fuson-BalladsOfTheKentuckyHighlands, p. 196, "In North America" (1 fragment, seventh of seven "Quatrains on the War")
ST Fus196C (Full)
File: Fus196C

In Old Paul Bunyan's Camps

DESCRIPTION: "Have you heard about Paul Bunyan's camps, Where they used moon and stars
for lamps?" There are ten thousand men. Paul's pants are made of wood. His daughter leaves the camp and is surprised to see a farmer and team. She brings them back in her apron

AUTHOR: unknown
EARLIEST DATE: 1956 (Beck-TheyKnewPaulBunyan)
KEYWORDS: lumbering talltale humorous farming recitation
FOUND IN: US(MW)
REFERENCES (1 citation):
Beck-TheyKnewPaulBunyan, pp 72-73, "In Old Paul Bunyan's Camps" (1 text, 1 tune)
Roud #6525
CROSS-REFERENCES:
cf. "Paul Bunyan" (subject) and references there
File: BBun072

**In Old Pod-Augur Times**

DESCRIPTION: "I'll sing to you of the good old times When people were honest and true, Before their brains were rattled and crazed By everything strange and new." The singer grumbles about modern ways, and longs for "old pod-auger times"

AUTHOR: unknown
EARLIEST DATE: 1930 (Flanders/Brown-VermontFolkSongsAndBallads)
KEYWORDS: nonballad
HISTORICAL REFERENCES:
1829-1837 - Presidency of Andrew Jackson
FOUND IN: US(NE)
REFERENCES (3 citations):
Flanders/Brown-VermontFolkSongsAndBallads, pp. 69-71, "In Old Pod-Augur Times" (1 text, 1 tune)
Linscott-FolkSongsOfOldNewEngland, pp. 251-253, "In Old Pod-Augur Times" (1 text, 1 tune)
DT, PODAUGER*
ST FlBr069 (Partial)
Roud #3739
CROSS-REFERENCES:
cf. "The Good Old Days of Adam and Eve" (theme) and references there
cf. "The Old Pod Auger Days" (pod auger theme)
NOTES [228 words]: We really need a keyword "Whining-about-the-end-of-the-good-old-days." See the cross-references for similar songs.
The song lists the time of Andrew Jackson as the ideal, but I can't see anything in it that's specific to that era.
Linscott-FolkSongsOfOldNewEngland states that this comes from Comical Brown's Songs, after "Comical Brown," whom she describes as a nineteenth century solo performer. She gives no other details, however.
According to Young, p. 134, "pod auger days" or "pot auger days" refer to "a long time ago. From the era when fireplaces were used for cooking. A pot auger was an adjustable pot hanger which could raise and lower the pot over the fire to control the cooking temperature."
StoryKirwinWiddowson, p. 384, cite various American usages, the earliest in 1833 (i.e. just about the time Andrew Jackson was re-elected) and the last in Maine in 1887, but cite eight Newfoundland uses; it would appear that the term is still in use there, but probably not in the United States.
It was probably still in use in the Canadian Maritimes, or perhaps in New England, around the turn of the twentieth century, since Larry Gorman clearly knew this song, and understood it, basing his piece "The Old Pod Auger Days" on it. Roud lumps the two, and certainly the ideas are very similar, but since the Gorman song is a clear rewrite, I've split them.- RBW

**Bibliography**

- Young: Ron Young, Dictionary of Newfoundland and Labrador, Downhome Publishing Inc

_Last updated in version 6.1_
In Our Grandfathers' Days

DESCRIPTION: "A song now to please all my kind friends before me... I'm going to sing of our grandfather's days. In our grandparents' days men were judged by merit...." Now money settles things. Clothes weren't so fancy, people gambled less, politicians were good men

AUTHOR: Tony Pastor (source: New-Comic-Songster)
EARLIEST DATE: 1870 (New-Comic-Songster)
KEYWORDS: nonballad hardtimes
FOUND IN: US(Ro)
REFERENCES (2 citations):
Hubbard-BalladsAndSongsFromUtah, #185, "In Our Grandfather's Days" (1 text, 1 tune)
New-Comic-Songster, "Our Grandfathers' Days" (1 text, 1 tune)
Roud #10924
CROSS-REFERENCES:
cf. "The Good Old Days of Adam and Eve" (theme) and references there

In Poland schteht en Haus (In Poland There Is a House)

DESCRIPTION: German. "In Poland schteht en Haus (x3), Joe Keiser piepa Polischen Haus." "In Poland there stands a house... Joe Kaiser's ??? house." "Who lives in the house?" "A landlord lives in the house," helping a girl bring up a child who writes on the walls

AUTHOR: unknown
EARLIEST DATE: 1938 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: foreignlanguage nonballad children home
FOUND IN: US(MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 90-91, "In Poland schteht en Haus (In Poland There Is a House)" (1 German text plus English translation, 1 tune)
NOTES [26 words]: The notes in Korson-PennsylvaniaSongsAndLegends says that in Germany this functions as a game song, but I can find no references to it under this title. - RBW
Last updated in version 3.2

In Praise of John Magee

DESCRIPTION: John Magee finds no peace with his wife "So he says, 'I can auction you according to the law.'" The bidding is active and she goes to a farmer from Killarney for twenty-five shillings. "May the devil follow after her, the auctioneer did say"

AUTHOR: unknown
EARLIEST DATE: 1970 (Morton-FolksongsSungInUlster)
KEYWORDS: shrewishness abandonment commerce humorous husband wife
FOUND IN: Ireland
REFERENCES (2 citations):
Morton-FolksongsSungInUlster 12, "In Praise of John Magee" (1 text, 1 tune)
Morton/Maguire-ComeDayGoDayGodSendSunday 36, pp. 90-91,122,170, "In Praise of John Magee" (1 text, 1 tune)
Roud #2899
RECORDINGS:
John Maguire, "In Praise of John Magee" (on IRJMaguire01)
CROSS-REFERENCES:
cf. "Sale of a Wife" (subject)
cf. "The Scolding Wife (V)" (theme: sale of a wife)
cf. "Danny Sim's Sow" (theme: sale of a wife)
NOTES [72 words]: I don't believe this should be lumped with "Sale of a Wife." While they both have the auction they have no lines in common.
[It's interesting to note that both songs seem to be Irish, though; perhaps one inspired the other,
In Praise of Seafaring Men, in Hope of Good Fortune

DESCRIPTION: "Who seeks the way to win renown, Or flies with wings of his desire... Let him his native soil eschew, Let him go range and seek a new." "I must abroad to try my lot." Hard work at home has no value. The singer recalls Jason and the Greeks going to Troy

AUTHOR: unknown

EARLIEST DATE: 1841 (Halliwell, Early Naval Ballads of England, according to Palmer-OxfordBookOfSeaSongs)

KEYWORDS: sailor travel nonballad

FOUND IN: Palmer-OxfordBookOfSeaSongs 4, "In Praise of Seafaring Men, in Hope of Good Fortune" (1 text)

File: PaSe004

In Praise of the City of Mullingar

DESCRIPTION: "Ye may strain your muscles to brag of Brussels" or any other great city "But they're all far inferior" to Mullingar. The singer describes many scenes, the Royal Canal, the courthouse and workhouse, railway station, and finally "the beauteous females"

AUTHOR: unknown

EARLIEST DATE: 1874 (_Songs and Fables_ by Professor W.J. Rankine, according to OLochlainn-MoreIrishStreetBallads)

KEYWORDS: humorous nonballad beauty

FOUND IN: Ireland

REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 87, "In Praise of the City of Mullingar" (1 text, 1 tune)

NOTES [7 words]: Mullingar is in County Westmeath, Ireland. - BS

File: OLCm087

In Rockley Firs

DESCRIPTION: The singer, a poacher, escapes from Rockley Firs but is caught at the tavern and taken to Marlborough jail. He stands trial. He apparently does time "in a dark cell" but "I am got free, I am not transported, you all may see"

AUTHOR: unknown

EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)

KEYWORDS: poaching prison punishment trial prisoner

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, pp. 123-124, "In Rockley Firs" (1 text) (also Williams-Wiltshire-WSRO Ox 268)
Roud #2341

File: WT123

In Savannah

DESCRIPTION: "'Neath the Southern skies there stands a humble cottage, 'Neath its roof sits a mother old and gray." The singer wishes to return to Savannah, embrace his mother, and care for her in her "declining years."

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: love mother home return
In Selma, Alabama

DESCRIPTION: "We've got a rope that's a Berlin Wall, A Berlin Wall, (x2), Well, we've got a rope that's a... In Selma, Alabama." "Hate is a thing that's a Berlin Wall." "Ol' George Wallace helped to build that wall." "Love is the thing that will make it fall."

AUTHOR: unknown
EARLIEST DATE: 2008 (COhen)
KEYWORDS: Black(s) discrimination political
FOUND IN: US(So)
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 333, "[In Selma, Alabama]" (1 text)
File: CAFS1333

In Seventeen Ninety-Five

DESCRIPTION: Singer comes into the country in 1795; considers himself lucky just to be alive. He knocks at a girl's door; she lets him in and says not to ramble any more. They marry and live happily, "And the stars sang a banjo tune/When she said that she'd be mine"

AUTHOR: unknown (additional words by Art Thieme)
EARLIEST DATE: 1966 (learned by Art Thieme)
KEYWORDS: courting love marriage emigration wife
FOUND IN: US(Ap)
RECORDINGS:
Art Thieme, "In 1795" (on Thieme06)
CROSS-REFERENCES:
cf. "In Eighteen Forty-Nine" ("In17XX/18XX I found myself quite lucky to be alive" lyrics) and references there
cf. "The Backwoodsman" (lyrics)
NOTES [43 words]: Thieme learned the first verse from Louis Marshall "Grandpa" Jones, added the second verse several years later. Despite a few similarities to "In Eighteen Forty-Nine," the song and its gestalt are sufficiently different that I've classified them separately. - PJS
Last updated in version 6.0
File: RcIn1795

In Soho on Saturday Night

DESCRIPTION: "They tell us in Soho on Saturday night, Most ev'ry person you meet they are tight." The singer sees a woman fall into a sewer -- and get up to admit the dangers of drink. Various drunken Pittsburgers are listed

AUTHOR: unknown
EARLIEST DATE: 1947 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: drink warning
FOUND IN: US(MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 432-433, "In Soho on Saturday Night" (1 text, 1 tune)
Roud #7755
File: KPL432

In Some Lady's Garden (I)

DESCRIPTION: "In some lady's fine brick house, In some lady's garden, You walk so high you can't get out, So fare you well, my darling." "Oh, swing a lady ump-tum, Swing a lady round, Swing a lady ump-tum, Promenade round."
In Some Lady's Garden (II)

DESCRIPTION: "Oh, somebody come and let me out of here, I'se in some lady's garden. I'll roll like a log if you let me out of here, I'se in...." "Oh, somebody come... I'll pant like a lizard if you let me out...." "I'll run like a rabbit." "I'll kick like a donkey."

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: playparty captivity rescue animal
FOUND IN: US(SE)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 140, "In Some Lady's Garden" (1 text)
CROSS-REFERENCES:
cf. "Do, Do, Pity My Case" (lyrics) and references there
File: ScaNF140

In Some Lonesome Graveyard

DESCRIPTION: Chorus: "I hear a mighty moaning (x3), In some lonesome graveyard." Verses: "Mother (father, preacher) don't let your daughter (son, member) condemn you (x3), In some lonesome graveyard"

AUTHOR: unknown
EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)
KEYWORDS: burial death nonballad religious
FOUND IN: US(SE)
REFERENCES (2 citations):
Parrish-SlaveSongsOfTheGeorgiaSeaIslands 46, pp. 193-195, "In Some Lonesome Graveyard" (1 text, 1 tune)
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 234-237, "Ole Egyp" (2 texts, 2 tunes)
NOTES [15 words]: The current description is based on the Parrish-SlaveSongsOfTheGeorgiaSeaIslands text. - BS
Last updated in version 5.1
File: Parr046

In Tarland Toon

DESCRIPTION: "In Tarland toon, near by Aboyne Bill Morrice doth abide"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: home
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1923, "In Tarland Toon" (1 fragment)
Roud #18048
NOTES [11 words]: The current description is all of the Greig/Duncan8 fragment. - BS
In That Beautiful World on High (I Hope My Mother Will Be There)

DESCRIPTION: Chorus: "Oh, I will be there, (x2) With palms of victory, crowns of glory you shall wear In that beautiful world on high." Verses: "I hope my mother (sister, brother) will be there That used to join with me in prayer"

AUTHOR: unknown

EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: Bible nonballad religious

FOUND IN: US(SE)

REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 130, "In That Beautiful World on High (I Hope My Mother Will Be There)" (1 text, 1 tune; p. 218 in the 1874 edition)

Roud #15249

NOTES [50 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses, every alternate line is "In that beautiful world on high." The "crown of glory" is from 1 Peter 5:5: "And when the Shepherd shall appear, ye shall receive a crown of glory that fadeth not away" (King James). - BS

Last updated in version 4.0

File: Dett130

In That Eternal Day

DESCRIPTION: The singer says nobody had anything to say to him when he was in the world, but now, in the House of God everybody talks to him. "Carry me and bring me in that eternal day"

AUTHOR: unknown

EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaIslands)

KEYWORDS: burial death nonballad religious

FOUND IN: US(SE)

REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeaIslands, p. 190, ("When I bin in de worl' bin a sin") (1 text)

File: Parp190A

In That Great Day

DESCRIPTION: Chorus: "Why are you running sinner," "I'm running from the fire"(2x). "In that great day," "O Israel"(3x). "In that great day." Verses have the same pattern as "O Israel...." See notes.

AUTHOR: unknown

EARLIEST DATE: 1899 (Barton-OldPlantationHymns)

KEYWORDS: nonballad religious Jesus

FOUND IN: US(SE)

REFERENCES (2 citations):
Barton-OldPlantationHymns, p. 43, "In That Great Day" (1 text, 1 tune)

ADDITIONAL: William Booth, Salvation Army Songs (London: The Salvation Army Book Department, 1911 ("Digitized by Internet Archive")), #144 p. 100, "The Heavenly Music" ("We shall see the Judge descending On that great day") (1 text)

NOTES [52 words]: The description is based on the Barton-OldPlantationHymns text. Booth and Barton-OldPlantationHymns verses include "Don't you hear your Savior calling," "Don't you hear the trumpet sounding," "We shall hear the thunder rolling," "We shall see our children coming," and "Don't you hear the saints a-shouting."- BS

Last updated in version 4.0

File: Bart043
In that Great Gettin' Up Morning

DESCRIPTION: "In that great gettin' up morning, Fare thee well, fare thee well..." Call and answer about the deeds of Gabriel (the Annunciation to Mary and the Last Trumpet). The refrain "Fare thee well" occurs throughout

AUTHOR: unknown

EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: religious resurrection

FOUND IN: US(SE)

REFERENCES (4 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 154-156, "In Dat Great Gittin'-Up Mornin'" (1 text, 1 tune; pp. 235-237 in the 1874 edition)
Lomax/Lomax-FolkSongUSA 106, "Great Gittin' Up Mornin'" (1 text, 1 tune)
Warren-EveryTimeIFeelTheSpirit, pp. 63-65, "In Dat Great Gittin' Up Mornin'" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 349, "Great Getting Up Morning" (1 text)

Roud #15228

RECORDINGS:
Four Dusty Travelers, "Great Gittin' Up Mornin'" (Columbia 14499, 1930; rec. 1929; on VocalQ2)
James Garfield Smalls, "In dat Great Gittin-Up Mornin'" (on USSeaIsland03)

CROSS-REFERENCES:
cf. "We've Come to Judgment" (lyrics)

File: LxU106

In That Morning

DESCRIPTION: Spiritual: "In that morning, what a beautiful morning that shall be... Everybody got to rise for your Master Jesus in that morning...." Chorus: "...rise for your Master Jesus in that morning"

AUTHOR: unknown

EARLIEST DATE: 1950 (Creighton/Senior-TraditionalSongsOfNovaScotia)

KEYWORDS: religious Jesus nonballad

FOUND IN: Canada(Mar) US(SE)

REFERENCES (2 citations):
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 280-281, "In That Morning" (1 text, 1 tune)

Roud #3349

NOTES [61 words]: Surely a fragment of something else -- but given the amount of text, it's not clear what.
The Creighton and NorthCarolinaFolkloreJournal texts don't have much in common apart from the words "In that morning," but they're both about That Morning, they're both religious, they're both joyful, and they are both fragmentary messes. Might as well stick them together. - RBW

Last updated in version 6.1

File: CrSe280

In the Bar-Room (The Celebrated Working-Man)

DESCRIPTION: Singer boasts of his abilities as a coal miner, saying he can hew more coal than anyone in the region, and if anyone doubts him, they should check out his abilities -- "and haven't I often proved it in the bar-room (public bar)"

AUTHOR: Ed Foley

EARLIEST DATE: 1892 (reported to have been sung by the author at the wedding of a niece in that year)

KEYWORDS: pride bragging drink mining work drink nonballad worker

FOUND IN: Britain(England(North)) US(MA)

REFERENCES (2 citations):
Korson-PennsylvaniaSongsAndLegends, pp. 366-368, "A Celebrated Workingman" (1 text, 1 tune)
DT, CELEBWRK*
Roud #3486

RECORDINGS:
Jack & Reece Elliott, "In the Bar-Room (The Celebrated Working-Man)" (on Elliotts01)
Jack Elliott, "In the Bar-Room" (on Voice20)
A. L. Lloyd, "The Celebrated Working-Man" (on IronMuse1)

NOTES [83 words]: This song, written by an American anthracite miner, took up residence in the mining districts of northern England and entered the tradition almost instantaneously. For once we have an idea of the connection; apparently the person who carried it across the water was Yankee Jim Roberts, an anarchist miner from Kentucky who settled in Co. Durham and became a union activist. The song also became part of the tradition in its native Pennsylvania, and was collected there by the Archive of Folk Song. - PJS
Last updated in version 3.2
File: RcITBRCW

In the Days of Old Rameses

DESCRIPTION: "In the days of old Rameses, are you on, are you on, They told the same thing... In the days of old Ramesis, that story had paresis...." The story sarcastically mentioned was told by Adam in Eden, by Joshua at Jericho, etc., and now is old and tired

AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: nonballad Bible
FOUND IN: US(MW)
REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, pp. 202-203, "In the Days of Old Rameses" (1 text, 1 tune)

NOTES [26 words]: Reported by Sandburg-TheAmericanSongbag to be the theme song of the Whitechapel Club, "a group of thirsty intellectuals who were opposed to everything." - RBW
File: San202

In the Days when I Was Hard Up

DESCRIPTION: The singer recalls how difficult life was when he faced poverty. He was scorned by family, and forced to all sorts of tricks to keep alive. He barely overcame the temptation to steal. His consolation was that he wore his ragged clothes honestly.

AUTHOR: unknown
EARLIEST DATE: 1860
KEYWORDS: poverty hardtimes
FOUND IN: US(MA,SE)
REFERENCES (3 citations):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 99, "In the Days when I Was Hard Up" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1035, p. 71, "In the Days When I Was Hard Up" (3 references)
NorthCarolinaFolkloreJournal, Paul Robertson, "Ballads & Bytes: The Digitally Reproduced Folksong Collections of Dr. I. G. Greer and Dr. W. Amos Abrams" Vol. LV, No. 2 (Fall-Winter 2008), pp. 60-61, "Hard Up" (1 short text)

ST FSC099 (Partial)
Roud #4621
File: FSC099

In the Dense Woods

DESCRIPTION: The singer is lost and alone in the woods in a storm. He laments, "The cold wet ground must be my bed... The tempest howls, the rain descends. Oh Jesus, must my life here end?" After breathing his final prayers, he dies

AUTHOR: unknown
EARLIEST DATE: 1945 (Flanders/Olney-BalladsMigrantInNewEngland)
KEYWORDS: death storm
HISTORICAL REFERENCES: 1860 - Death of James Fernald, said to be the hero of this song
In the Evening by the Moonlight (I)

DESCRIPTION: "In de ebening by de moonlight when de darkies work was over... Dat's de only time we had to spare.... Uncle Gabe would take de fiddle down...." "All dem happy times we used to hab, will ne'er return again... In de eb'ning...."

AUTHOR: James A. Bland
EARLIEST DATE: 1880 (sheet music published by Benj. W. Hitchcock of New York)
KEYWORDS: Black(s) nonballad fiddle music

In the Evening by the Moonlight (II)

DESCRIPTION: "When you're coming from the firing line (x2), You can hear them huffling along; You can hear the Sergeant-Major calling, "Come along, boys! Get into some sort of line, Fill up the last blank file,"In the evening, by the moonlight, When you're coming...

AUTHOR: unknown
EARLIEST DATE: 1965 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: soldier

In the Garden

DESCRIPTION: "I come to the garden alone, While the dew is still on the roses, And the voice I
hear, Falling on my ear, The Son of God discloses. And he walks with me...." The singer would stay and listen to the voices forever, "But he bids me go."

AUTHOR: C. Austin Miles (1868-1946)
EARLIEST DATE: 1912 (published, according to Johnson)
KEYWORDS: religious nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
ADDITIONAL: Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), pp, 188-189, "In the Garden" (1 text, 1 tune)
Roud #18447
ALTERNATE TITLES:
I Come to the Garden Alone

NOTES [127 words]: According to William Reynolds, Companion to Baptist Hymnal, Broadman Press, 1976, p. 96, author C. Austin Miles was sitting in his darkroom, where he had photographic equipment and a camera. He chanced to open his Bible to John Chapter 20 (the resurrection, where Jesus meets Mary Magdalene). He had a vision in which he was part of the scene. Immediately after, he wrote the words to the poem, adding the tune a few hours after. Reynolds, p. 381, says that Miles was born and died in New Jersey and trained in Pennsylvania as a pharmacist, but after writing his first song, he was hired by the company that published it and worked for them for the rest of his life. This appears to be his only song of any significance, and even it is not especially common. - RBW

Last updated in version 4.1
File: bdIthGar

In the Good Old Summertime

DESCRIPTION: "There's a time in each year that we always hold dear, Good old summertime." The singer recalls the happy days, "In the good old summertime (x2), Strolling through the shady lanes with that baby mine." He describes life as a child in summer

AUTHOR: Words: Ren Shields / Music: George Evans
EARLIEST DATE: 1902 (sheet music by Howley, Haviland & Dresser)
KEYWORDS: nonballad courting
FOUND IN: US
REFERENCES (7 citations):
Silber/Silber-FolksingersWordbook, p. 257, "In The Good Old Summertime" (1 text)
Geller-FamousSongsAndTheirStories, pp. 191-194, "In the Good Old Summertime" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #166, "Good Old Summer Time" (1 text)
Fuld-BookOfWorldFamousMusic, p. 300, "In the Good Old Summertime"
DT, OLSUMMER
ADDITIONAL: Robert A. Fremont, editor, Favorite Songs of the Nineties, Dover Publications, 1973, pp. 157-160, "In the Good Old Summertime" (1 text, 1 tune, the 1902 sheet music)
Margaret Bradford Boni, editor, Songs of the Gilded Age, with piano arrangements by Norman Lloyd and illustrations by Lucille Corcos, Golden Press, 1960, pp. 116-118, "IN the Good Old Summertime" (1 text, 1 tune)
Roud #17274
SAME TUNE:
Coal Ship Song (III) (File: Tawn004)

NOTES [321 words]: This is another of those parlour songs whose chorus has entered tradition without reference to the verse. The result, however, seems popular enough to warrant inclusion here.

According to Thomas S. Hischak, The American Musical Theatre Song Encyclopedia (with a Foreword by Gerald Bordman), Greenwood Press, 1995, p. 163, this "is the popular favorite that opened the door for other songs about the seasons of the year. The memorable... number was heard in vaudeville at the turn of the century, but didn't catch on until Blache Ring sang it in The Defender (1902). Music publishers were reluctant to print the song, arguing that performers could only appropriately sing it three months out of the year. But once it was published it sold over a million copies of sheet music and a flood of seasonal songs followed." It went on to appear in other musicals; a 1904 show "The Good Old Summertime" was built around it.

According to David A. Jasen, Tin Pan Alley: The Composers, the Songs, the Performers and their Times: The Golden Age of American Popular Music from 1886 to 1956, Primus, 1988, p, 61, this
In the Highlands of Scotland There's Weeping You Know

DESCRIPTION: The singer notes weeping in the Highlands because the young men have been sent "where the maidens daurna go." She looks forward to her Donal's return and his kisses "unless some brighter beauty blinks blithe in his e'e."

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan6)
KEYWORDS: love war separation nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1115, "In the Highlands of Scotland There's Weeping You Know" (1 text)
Roud #6831
File: GrD61115

In the Hills of Roane County

DESCRIPTION: Singer courts and marries; his wife's brother Tom stabs him. Three months later, he kills Tom. He's sentenced to life in prison. His family mourns; he tells prison friends that when they write home, "put one of my songs in your letter for me"

AUTHOR: unknown
EARLIEST DATE: 1929 (unissued recording, Andy Patterson)
LONG DESCRIPTION: Singer courts and marries; for unknown reasons, his wife's brother Tom stabs him. Three months later, he kills Tom. Tried, no one will speak up for him, and he's sentenced to life in prison. His mother weeps and his sister watches as his train departs; he now works in a prison foundry and awaits death, telling prison friends that when they write home, "put one of my songs in your letter for me"

KEYWORDS: grief courting love marriage fight violence farewell crime punishment prison revenge brother wife
FOUND IN: US(Ap,MW,So)
REFERENCES (2 citations):
Abrahams/Riddle-ASingerAndHerSongs, pp. 37-38," Rome County" (1 text, 1 tune)
ADDITIONAL: _Sing Out_ magazine, Volume 26, #2 (1977), p, 9, "Hills of Roane County" (1 text, 1 tune, the Wilma Lee Cooper version)
Roud #3387
RECORDINGS:
Blue Sky Boys, "In the Hills of Roane County" (Bluebird B-8693/Montgomery Ward M-8848, 1941; on ConstSor1; rec. 1940)
Jimmie Osborne, "Hills of Roane County" (King 1231, 1953)
Andy Patterson, "Willis Mabry (In the Hills of Rowan County" (unissued Gennett recording, 1929) (unissued Gennett recording, 1930 [as "Willie Mabery")]
CROSS-REFERENCES:
cf. "The Cruel Brother" (theme, sort of)
cf. "Roane County Strike at Harriman, Tennessee" (form)
ALTERNATE TITLES:
Rhone County Prison
Hills of Rome County
NOTES [144 words]: I could *swear* we did this one someplace else. - PJS
That happens to me all the time. The interesting thing, to me, is whether the song was known prior to the Blue Sky Boys recording. Roud has an interesting mention of a collection by Beck, possibly in the 1930s, but this does not seem to be well-documented or publicly available. [There are the unissued 1929 and 1930 recordings by Andy Patterson. -PJS] Wilma Lee Cooper does claim to have learned it from her family, which would predate the Blue Sky Boys recording if her memory is correct. Ditto for Almeda Riddle's version, which we note has been folk processed enough to get the name of the county "wrong."

In addition, Henry Garrett recorded (and probably wrote) "Roane County Strike at Harriman, Tennessee" in 1936, and it probably derived from this song. So that's more evidence that the song is older. - RBW

Last updated in version 4.2
File: RcItHoRC

In the Jailhouse Now

DESCRIPTION: Bill Campbell disregards warnings and keeps gambling; he's in the jailhouse now. Bill Austin tries to vote twice; he's in the jailhouse now. Singer meets a girl; after a spree, he finds her hand in his pocket. She's in the graveyard, he's in the jailhouse

AUTHOR: unknown

EARLIEST DATE: 1924 (recording, Whistler's Jug Band)

LONG DESCRIPTION: Singer's friend (Bill Campbell) disregards warnings and keeps gambling; he's in the jailhouse now. Another friend (Bill Austin) tries to vote twice (in the white folks' election); he's also in the jailhouse now. Singer meets a girl (Ivy); they go out and paint the town, but when it comes time to pay, he finds the girl's hand in his pocket. She's in the graveyard now, and he's in the jailhouse

KEYWORDS: captivity warning crime homicide prison punishment theft death gambling drink humorous prisoner thief

FOUND IN: US(SE)

Roud #18801

RECORDINGS:
Pink Anderson, "He's in the Jailhouse Now" (on PinkAnd1)
Arkansas Woodchopper [pseud. for Luther Ossenbrink], "In the Jailhouse Now" (Gennett 7036/Supertone 9570/Champion 15852 [as West Virginia Rail Splitter], 1930; Champion 45038. C. 1935)
Blind [Arthur] Blake, "He's in the Jailhouse Now" (Paramount 12565, 1927; Broadway 5053 [as Blind George Martin; as "He's in the Jailhouse"], n.d.)
Bill Bruner, "He's in the Jail House Now" (OKeah 45438, 1930)
Walter Dalton, "In the Jail House Now" (Perfect 12468, 1928)
John Dilleshaw, "She's in the Jailhouse Now" (recorded for OKeah, 1929, unissued)
Adelyne Hood, "He's On the Chain Gang Now" (Columbia 2158-D, 1930) (Oriole 1935, 1930)
Jim Jackson, "He's in the Jailhouse Now" (Vocalion, unissued, 1927) (Vocalion 1146, 1928)
Frankie Marvin, "In the Jailhouse Now" (Edison 20002, 1929) (Brunswick 248, 1928) (Cameo 8328/Conqueror 7164 [both as Frankie Wallace], 1928)
Earl McDonald's Original Louisville Jug Band, "She's In the Graveyard Now" (Columbia 14255-D, 1927; on Ruckus1)
Memphis Sheiks [pseud. for Memphis Jug Band], "He's in the Jailhouse Now" (Victor 23256, 1930; on GoodForWhatAilsYou)
Billy Mitchell, "In the Jailhouse Now" (Bluebird B-6651, 1936)
Jimmie Rodgers, "In the Jailhouse Now" (Victor 21245, 1928; Bluebird B-5223, 1933; Montgomery Ward M-4721, c. 1935)
Whistler's Jug Band "Jail House Blues" (Gennett 5614, 1925; recorded 1924)

SAME TUNE:
Gene Autry, "In the Jailhouse Now No. 2" (Champion 16141, 1930; Montgomery Ward M-4975, 1936); "He's In the Jail House No. 2" (Banner 32082/Jewel 20035/Oriole 8035/Regal 10259/Romeo 5035/Perfect 12667/Conqueror 7708, 1931; Broadway 4062, n.d.; Piccadilly [UK] 872, 1932)
Frankie Marvin, "I'm in the Jailhouse Now - No. 2" (Crown 3026/Homestead 22992, 1930)
Jimmie Rodgers, "In the Jailhouse Now - No. 2" (Victor [US & Can.] 22523, 1930; Montgomery Ward M-4315, 1933; RCA Victor 20-6092, 1955)

ALTERNATE TITLES:
He's In That Jail House Now
NOTES [119 words]: I'm astonished we haven't indexed this song yet -- looking at the keyword list, it has every important ingredient except, perhaps, trains and Mama. While Jimmie Rodgers' version is probably the best-known, the song was also current in African-American tradition; a very different version was recorded by blues singer Luke Jordan. - PJS
I've encountered this phenomenon many times: Songs well-known in folk revival circles don't always have much currency in books. I don't know if it's lack of collections or lack of respect for the songs; perhaps it's something of each.
Jimmie Rodgers copyrighted his version in 1928, and he is sometimes listed as the author, but the earlier recordings argue against this. - RBW, PJS

Last updated in version 5.0
File: RcItJHN

In the Kingdom
DESCRIPTION: Chorus: "In the kingdom (7x), In the kingdom today." Verse: "My mother (father, sister) has gone to journey away (x3), In the kingdom today"
AUTHOR: unknown
EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 92-93, "In the Kingdom" (1 text, 1 tune; pp. 108-109 in the 1901 edition)
Roud #11620
NOTES [19 words]: Roud lumps this with "Way in the Kingdom (Aunt Susie)," but the contents are so different that I've split them. - RBW
Last updated in version 5.2
File: Dett092

In the Mansions Above
DESCRIPTION: "Good lord, in the mansions above, (x2), My Lord, I hope to meet my Jesus in the mansions above." "If you get there before I do..." "My lord, I've had many crosses and trials here below..." "Fight on, my brother, for the mansions above."
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, pp. 59, "In the Mansions Above" (1 text, 1 tune)
Roud #12019
File: AWG059

In the Men's Apartment
DESCRIPTION: "She does all her endeavor ...": if she finds the women in the men's apartment "she'll beat their backs wi her twa fists And tear their very hair"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: violence hair courting
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1906, "In the Men's Apartment" (1 fragment)
Roud #16885
File: Grd81906
In the Merry Month of June, Love
DESCRIPTION: The singer complains that "times are nae wi' me love, as they hae been." He describes his love and says "surely ye've been very unconstant To change yer old love for any new." She says "you will have pleasure I would rather my old love than twenty new"
AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan4)
KEYWORDS: courting infidelity beauty dialog nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 808, "In the Merry Month of June, Love" (1 text)
Roud #6209
NOTES [23 words]: This reminds me a bit of "Will Ye Gang, Love," as sung, e.g., by Archie Fisher. But I don't have enough data to know if they're linked. - RBW
Last updated in version 2.5
File: GrD48098

In the Mormon Beds Out West
DESCRIPTION: "In the Mormon beds out West, There the concubines do rest While husbands visit Emily and Jane! Oh! how the babies do abound By the thousands all around While the husband now slips in to see Elaine."
AUTHOR: unknown
EARLIEST DATE: 1950 (Hubbard-BalladsAndSongsFromUtah)
KEYWORDS: humorous wife husband children
FOUND IN: US(Ro)
REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah, #223, "In the Mormon Beds out West" (1 short text)
Roud #10951
File: Hubb223

In the Morning
DESCRIPTION: "We're a 65-ton hooker, and we're jammed up in the Bight." Sailing her is hard; she may well sink. "And for two-pound-ten a month we have to go where duty calls. We can't be much worse off... whatever luck befalls In Kingdom-blanky-Glory in the morning."
AUTHOR: Marshall Nalder (source: Bailey/Roth-ShantiesByTheWay-NZ)
EARLIEST DATE: 1900 (Sydney Bulletin, according to Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: ship hardtimes
FOUND IN: Bailey/Roth-ShantiesByTheWay-NZ, p. 132, "In the Morning" (1 text)
File: BaRo132

In the Morning (I)
DESCRIPTION: Chorus: "Ride on (x3), King Emanuel, Don't you want to go to heaven in the morning." Verses: "Some of these mornings bright and fair, Take my flight right through the air." "You say your aiming for the skies, Why don't you stop telling lies."
AUTHOR: unknown
EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: Bible nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (2 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 194, "Ride On" (1 text, 1 tune; pp. 120-121 in the 1901 edition)
In the Morning (II)

DESCRIPTION: Chorus: "In the morning (x2) When the dark clouds roll away (x2) I'll be praying with my mother, When...." "No more sorrow / crying / praying, When...." "I'll be happy in the morning, When...."

AUTHOR: unknown

EARLIEST DATE: 1980 (USFlorida01)

KEYWORDS: nonballad religious

FOUND IN: US(SE)

RECORDINGS:
Elia Mae Wilson, Lillie B. Williams, and Richard Williams, "In the Morning" (on USFlorida01)

CROSS-REFERENCES:
cf. "Since I Laid My Burden Down" (tune)
cf. "Will the Circle Be Unbroken" (tune)

File: RcFloItM

In the Morning by the Bright Light

DESCRIPTION: "I'se gwine away by the light of the moon. Want all the children to follow me, I hope I'll meet you darkies soon, Oh, hally, hally hallelujah!..." Chorus: "In the morning, morning by the bright light Hear Gabriel blow his trumpet in the morning."

AUTHOR: James Bland

EARLIEST DATE: 1879 (sheet music published by John F. Perry & Co. of Boston)

KEYWORDS: religious

FOUND IN: US(SE,So)

REFERENCES (4 citations):
Randolph 304, "In the Morning by the Bright Light" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 569, "Going to Heaven by the Light of the Moon" (1 fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 569, "Going to Heaven by the Light of the Moon" (1 tune plus a text excerpt)

ADDITIONAL: Henry Randall Waite, _College Songs: A Collection of New and Popular Songs of the American Colleges_, new and enlarged edition, Oliver Ditson & Co., 1887, pp. 22-23, "In the Morning by the Bright Light" (1 text, 1 tune)

ST R304 (Partial)

Roud #7776

File: R304

In the Pines

DESCRIPTION: Usually about a man whose girl has left him (on a train) (to meet another) ("in the pines, in the pines, where the sun never shines, And I shivered the whole night through"). The girl, who rides the "longest train I ever saw," may die in a wreck

AUTHOR: unknown

EARLIEST DATE: 1922 (Brown)

KEYWORDS: train separation loneliness love death

FOUND IN: US(Ap,SE,So)
REFERENCES (15 citations):
Cohen-LongSteelRail, pp. 491-502, "The Longest Train/In the Pines" (3 texts containing many floating verses, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 283, "In the Pines" (2 text plus a fragment; the "A" text, though very full, is damaged and probably mixed; the "B" text is mostly floating verses; "C" is only three lines, and may not belong here); also 297, "You Caused Me to Lose My Mind" (1 fragment, mostly of floating lyrics but with hints it goes here); also 301, "High-Topped Shoes" (2 texts, both mixed; "A" is mostly "Pretty Little Foot" with verses from "Don't Let Your Deal Go Down" while "B" is a hash of "Don't Let Your Deal Go Down," "More Pretty Girls Than One," "In the Pines," and others)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 301, "High-Topped Shoes" (2 tunes plus text excerpts, of which "B" has verses of this song)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 283, "In the Pines, Where the Sun Never Shines" (3 tunes plus text excerpts)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 96, pp. 149-150, "The Longest Day I Ever Saw" (1 text, with two verses that appear to be from a hobo or perhaps a chain gang or prison song)
Sharp-EnglishFolkSongsFromSouthernAppalachians 203, "Black Girl" (1 text, 1 tune)
Bush-FSofCentralWestVirginiaVol1, pp. 32-33, "In the Pines" (1 text, 1 tune)
Roberts-SangBranchSettlers, #61, "In the Pines" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 290, "The Longest Train" (1 text, 1 tune)
Henry-SongsSungInTheSouthernAppalachians, p. 231, (fifth of several "Fragments from Tennessee") (1 fragment, which might be this although it's too short to know)
Seeger-AmericanFavoriteBallads, p. 28, "Little Girl" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 103 "In The Pines" (1 text)
DT, INPINES*
ADDITIONAL: _Sing Out_ magazine, Volume 26, #6 (1978), p, 5, "Where Did You Sleep Last Night?" (1 text, 1 tune, the Lead Belly version)
Roud #3421
RECORDINGS:
Gerald Duncan et al, "In the Pines" (on MusOzarks01)
Roscoe Holcomb, "In the Pines" (on Holcomb1, HolcombCD1)
Bascom Lamar Lunsford, "To the Pines, to the Pines" (on BLLunsford01)
Marlow & Young [pseud. for Burnett & Rutherford] "Let Her Go, I'll Meet Her" (Champion 15691, 1929; on KMM)
Clayton McMichen's Wildcats, "In the Pines" (Decca 5448, 1937)
Bill Monroe & His Blue Grass Boys, "In The Pines" (Bluebird B-8861, 1941); (Decca 28416, 1952)
Riley Puckett, "The Longest Train I Ever Saw" (Decca 5523, 1938) (Bluebird B-8104, 1939)
Lou Ella Robertson, "In the Pines" (Capitol 1706, 1951)
Texas Jim Robertson & the Panhandle Pushers, "In the Pines" (RCA Victor 20-2907, 1948)
Arthur Smith & his Dixieliners [or Arthur Smith Trio], "In the Pines" (Bluebird B-7943/Montgomery Ward M-7686, 1938)
Pete Seeger, "Black Girl" (on PeteSeeger18) (on PeteSeeger43)
Tenneva Ramblers, "The Longest Train I Ever Saw" (Victor 20861, 1927)
Dock Walsh, "In the Pines" (Columbia 15094-D, 1926)
Ephraim Woodie & the Henpecked Husbands, "Last Gold Dollar" (Columbia 15564-D, 1930) [Filed here by Paul Stamler despite the title - RBW]
CROSS-REFERENCES:
cf. "Lonesome Road" (lyrics)
cf. "Old Alec Brown" (lyrics)
ALTERNATE TITLES:
Where Did You Sleep Last Night?
NOTES [202 words]: This song became the basis of "Blue Diamond Mines" in the 1970s. -PJS
The elements in this song may vary widely, and it is best recognized by its form and the references to the pines. The plot described above is common but by no means universal.
Cohen briefly summarizes Judith McCulloh's Ph.D. dissertation ("In the Pines": The Melodic-Textual Identity of an American Lyric Folksong Cluster), which analyses over 150 texts she identified with this song. She seems to have identified three common textual motifs: "In the pines, where the sun never shines" (118 texts), "The longest train I ever saw" (96 versions), and "(His/her) head was (found) on the driver's wheel, (His/her) body never was found." There is
also a fairly characteristic tune. Still, the boundaries of this type are very vague; long versions almost always include very many floating verses and have no overall plot except perhaps a feeling of loneliness. - RBW

The Marlow & Young [Burnett & Rutherford] recording is a conglomerate of floating verses; I put it here because the one that floated from this song came first, but it could as easily go under, "Goodnight, Irene" -- it has the "Sometimes I live in the country" verse. - PJS

Last updated in version 4.3
File: LoF290

In the Pit from Sin Set Free
DESCRIPTION: "In the pit from sin set free, Sudden death would glory be, That is why I sing with glee, Jesus saves." The miner, even as he struggles to bring up the coal, is thankful to Jesus.
AUTHOR: unknown
EARLIEST DATE: 1948 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)
KEYWORDS: religious mining
FOUND IN:
REFERENCES (1 citation):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 27, "In the Pit from Sin Set Free" (1 text, 1 (non-traditional) tune)
ST Wa027 (Partial)
Roud #7467
NOTES [42 words]: The tune to the Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl recording was supplied by Sam Bayard, as the only one he knew to fit the words supplied by Benjamin S. Davies. The composite is not traditional, and the words may not be. - RBW
File: Wa027

In the Shade of the Old Apple Tree (I)
DESCRIPTION: "The oriole was sweetly singing" over the lovers. Chorus: "In the shade of the old apple tree, Where the love in your eyes I could see... With a heart that is true, I'll be waiting for you, In the shade...." The girl dies and is buried under the tree
EARLIEST DATE: 1905 (sheet music)
KEYWORDS: love death burial
FOUND IN: US
Roud #10242
RECORDINGS:
Milton Brown & His Musical Brownies, "In the Shade of the Old Apple Tree" (Decca 5129)
Haydn Quartet (Harry Macdonough, vocalist), "In the Shade of the Old Apple Tree" (Victor 4337, 1905)
Kentucky Thoroughbreds, "In the Shade of the Old Apple Tree" (Broadway 8128)
Uncle Dave Macon, "In the Shade of the Old Apple Tree" (Vocalion 5149)
CROSS-REFERENCES:
cf. "Maggie Jones" (parody of this piece)
NOTES [20 words]: Roud lumps the Williams/van Alstyne original with the bawdy parody, but I would consider them clearly separate songs. - RBW
Last updated in version 4.3
File: JWF112

In the Shade of the Old Apple Tree (II)
DESCRIPTION: A girl shows the singer her anatomy "in the shade of the old apple tree," and he makes the appropriate reply
AUTHOR: unknown
EARLIEST DATE: 1960
In the Summer of Sixty

DESCRIPTION: "In the summer of sixty as you very well know The excitements at Pike's Peak was then all the go." The singer buys a ranch, but a miner jumps his claim. He gets into a crooked card game, loses all his money, and flees the area

AUTHOR: unknown

EARLIEST DATE: 1911

KEYWORDS: hardtimes gold poverty gambling cards

FOUND IN: US(Ro)

REFERENCES (3 citations):
Pound-AmericanBalladsAndSongs, 89, pp. 189-190, "In the Summer of Sixty" (1 text)
Welsch-NebraskaPioneerLore, pp. 7-8, "In the Summer of '60" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 590-591, "In the Summer of Sixty" (1 text)

Roud #4978

File: LPed189

In the Vale of Abraham

DESCRIPTION: "In the vale of Abraham, Christ himself he made Adam." Adam is shown "the bliss of paradise" and the Tree of Knowledge. The fiend lures him to eat. He sees that he is naked, and is driven into the desert

AUTHOR: unknown

EARLIEST DATE: c. 1430 (British Museum -- Sloane MS. 2593)

KEYWORDS: religious MiddleEnglish

FOUND IN:

REFERENCES (6 citations):
Greene-TheEarlyEnglishCarols, #336, p. 230, "In the Vale of Abraham" (1 text)
Stevick-OneHundredMiddleEnglishLyrics 55, "(Now bethenk thee, gentilman)" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #1568
DigitalIndexOfMiddleEnglishVerse #2630


MANUSCRIPT: {MSSloane2593}, London, British Library, MS. Sloane 2593, folio 2

NOTES [372 words]: This piece occurs in only one manuscript, although the manuscript is a very important one (Sloane 2593, the "Sloane Lyrics"). Ordinarily that would not be enough reason to include the piece in the Index; there is no direct evidence that it is traditional. There are some interesting indications, though, that -- although clearly a religious piece, and probably a carol -- it was not produced by the church.

For starters, it is set in "the vale of Abraham." If there is such a place in any Bible translation, I've never heard of it.

Second, it says that Christ -- not God, Christ -- created Adam. This may sound trivial, since orthodox doctrine says that God is three-in-one, but it has a strong whiff of several heresies about it.

Next, it says that the forbidden fruit was an apple. This is a widespread belief, but it is definitely not Biblical. There is a Hebrew word that is often rendered "apple" (although it's thought it might be an
apricot or quince), but the fruit of the Tree of Knowledge is not called by that term; it's just a fruit, as anyone who reads Genesis will be able to tell (in the Vulgate text used in medieval England, the word is "fructus" -- e.g. Genesis 3:2).
The song says that "the fiend," not "the serpent," tempted Adam. Genesis says that it was the serpent, and only later was the serpent equated with the Devil. This equation would be accepted by the Church, but it doesn't come from Genesis, hinting that the song was written without reference to a Bible manuscript.
In the seventh stanza, Adam is mentioned as naked only *after* he eats the fruit. Greene suggests that this means that eating caused him to become naked. I don't think this necessarily so, but it's an interesting point.
But the key point is this: *Eve does not tempt Adam.* The fiend talks to Adam directly, and Adam, not Eve, eats the fruit. Eve is mentioned only obliquely, in verse 1; she has no part in the Fall. The medieval church was utterly misogynist; under no circumstances would they shift the blame from Eve to Adam. This is not a writing of the church, and would not have been accepted by the church.
So I suspect it is "folk."
For more on manuscript Sloane 2593, see the notes to "Robyn and Gandeleyen" [Child 115]. - RBW

**In the Valley**

DESCRIPTION: "I was in Judah's(?) land by God's (immortal) hand That Jesus Christ was born in the valley, In the valley, in the valley, That Jesus Christ was born in the valley." The early life of Jesus is recounted, and listeners advised to heed and rejoice

AUTHOR: unknown

EARLIEST DATE: 1936 (Library of Congress recording)

KEYWORDS: religious Jesus

FOUND IN: US(Ap,SE)

REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 534, "In the Valley" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 534, "In the Valley" (1 tune plus a text excerpt)
Wells-TheBalladTree, p. 192, "In the Valley" (1 text, 1 tune)

Roud #11874

NOTES [68 words]: This is a rather odd song; most of the early verses are based on the Biblical accounts of the Nativity in Matthew and Luke -- but the reference to "the valley" has no Biblical connection that I can see. Unless it refers to the Jordan valley, where John the Baptist, and presumably Jesus, began his ministry.

Jean Ritchie learned this song early in life, but forgot most of the words and composed new ones. - RBW

**In This Ring You Stand So Fair**

DESCRIPTION: "In this ring you stand so far, You look so sad and lonesome, Choose the one that you love best, And choose the one that's handsome." "Now you think you've done quite well, Go prove yourself, get married... And tell her that you love her."

AUTHOR: unknown

EARLIEST DATE: 1939 (Skean-CircleLeft-FolkPlayOfKentuckyMountains)

KEYWORDS: playparty love courting

FOUND IN: US(Ap)

REFERENCES (1 citation):
Skean-CircleLeft-FolkPlayOfKentuckyMountains, p. 22, "In This Ring You Stand So Fair" (1 text, 1 tune)

Roud #7894

NOTES [45 words]: Roud (who, as of this writing, had not indexed Skean-CircleLeft-FolkPlayOfKentuckyMountains) appears to lump this with "Getting Married (Hog and Hominy)." The themes are the same, but the form so different that I am splitting them until I see some intermediate forms. - RBW
In This Time Christ Hath Us Sent

DESCRIPTION: "In this time Christ hath us sent, His own son to be present, To dwell with us in verament, God, that is our savior." He was born in an ox's stall. The shepherds came. The star shone. So "Man, be glad in hall and bower"

AUTHOR: unknown
EARLIEST DATE: before 1537 (Hill MS., Balliol Coll. Oxf. 354)
KEYWORDS: religious Jesus MiddleEnglish
FOUND IN:
REFERENCES (8 citations):
Greene-TheEarlyEnglishCarols, #27, pp. 19-20, "(no title)" (3 texts)
Rickert-AncientEnglishChristmasCarols, pp. 47-48, "(Man, be glad in hall and bower)" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #1575
DigitalIndexOfMiddleEnglishVerse #2641
ADDITIONAL: Roman Dyboski, Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's commonplace book, Kegan Paul 1907 (there are now multiple print-on-demand reprints), #11, p. 7, "(Make we mery in hall & bowr)" (1 text, with an additional text on p. 170)
MANUSCRIPT: {MSSloane2593}, London, British Library, MS. Sloane 2593, folio 24
MANUSCRIPT: London, British Library, MS. Royal 20 A.I, folio 120
NOTES [84 words]: Although no longer found in tradition, it is found in two very important manuscripts. It is in the Hill MS. (Balliol College, Oxford, 354) and in Sloane MS. 2593, an important collection which contains many folk songs. (The British Library Royal manuscript is less important and has only a few scraps of poetry). I am not sure this is a folk song, but its credentials are strong enough to tentatively include it.
For more on manuscript Sloane 2593, see the notes to "Robyn and Gandeleyn" [Child 115]. - RBW

In Town

DESCRIPTION: "Whee-oop! Whoop-ee! Does anyone find any flies on me?" The cowboy arrives in town with his check, having worked for six months on the trail. He can't find a girl who really wants him, so he intends to spend his money on drink.

AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: cowboy drink
FOUND IN:
REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, p. 416, "In Town" (1 text)
Roud #15582
File: LxA416

Increase of Crime

DESCRIPTION: The singer says London's, or "the Union's," "great increase in crime" results from the rich hoarding gold while the poor are underpaid and hungry, and the police arrest the poor while letting the real criminal thrive.

AUTHOR: unknown
EARLIEST DATE: 1871 (broadside, LCOSheet sm1871 12156W)
LONG DESCRIPTION: The singer explains London's, or "the Union's," "great increase in crime." John Bull, or Uncle Sam, respectively, think it's a puzzle in spite of peace and "plenty of gold." Gold is stowed away "while the poor man with hunger may rot" Honest working girls turn to prostitution "when blood sucking firms barely give enough to ward off destitution." Police arrest the poor but
"the law cannot touch" real criminals. The rich should "go and visit the homes of the poor... and list to the great voice of hunger But never more wonder at crime"

KEYWORDS: greed poverty crime commerce gold money work nonballad police political

FOUND IN: US(MW)

REFERENCES (1 citation):
Musick-JAF-TheOldAlbumOf-William-A-Larkin 43, "Increase of Crime" (1 text)

Roud #4271

BROADSIDES:
Bodleian, Harding B 11(1905), "John Bull, Can You Wonder at Crime?" ("I've been thinking of late, I've been thinking"), H. Disley (London), 1860-1883; also Firth c.17(84), Harding B 11(1902), Harding B 11(1903), "John Bull, Can You Wonder at Crime[?]!!"
LOCsSheet, sm1871 12156, "Increase of Crime" ("I've been thinking of late I've been thinking"), Zundel & Brand (Toledo), 1871 (1 text, 1 tune); also sm1872 01263, sm1872 07433, "Increase of Crime"
LOCsinging, as106770, "John Bull Can You Wonder at Crime" ("I've been thinking of late I've been thinking"), unknown, no date

PopMusicMTSU, 94-017 Goldstein ID 000320-BROAD, "Increase of Crime" ("I've been thinking of late I've been thinking"), A.W. Auner (Philadelphia), 1875

NOTES [16 words]: Broadsides Bodleian Harding B 11(1903) and LOCsinging as106770 appear to be the same edition. - BS

Last updated in version 3.0
File: MuLa043

Independent Broom, The

DESCRIPTION: "Oh, say did you ever in years long gone by, When you bachelor's hall were so lonesomely keeping, To sweep with an old lopsided broom try?" For 24 years there has been no new broom (political party). "The broom Independent" will sweep the state

AUTHOR: Words: Luna E. (Mrs. J. T.) Kellie (1857-1940)

EARLIEST DATE: 1890 (Farmer's Alliance, September 6, 1890 edition, according to Welsch-NebraskaPioneerLore)

KEYWORDS: poverty derivative political

FOUND IN:

REFERENCES (2 citations):
Welsch-NebraskaPioneerLore, pp. 64-65, "The Independent Broom" (1 text, tune referenced)

ADDITIONAL: Nebraska Folklore, Pamphlet Eighteen, "Farmers' Alliance Songs of the 1890's," Federal Writers' Project, 1938, p. 12, "The Independent Broom" (1 text)

CROSS-REFERENCES:
cf. "The Star-Spangled Banner" (tune)

NOTES [12 words]: For background on Luna Kellie, see the notes to "Marching for Freedom." - RBW

Last updated in version 3.6

File: Wels064

India's Burning Shores

DESCRIPTION: "I stood beneath the lofty palms on India's burning shores" where the singer meets an old man who declares he is a native of Ireland. He was exiled in the aftermath of 1848. His wife and daughter were killed. The singer promises to take him home to die

AUTHOR: unknown

EARLIEST DATE: 1957 (Beck-FolkloreOfMaine)

KEYWORDS: Ireland rebellion wife children death exile return

FOUND IN: US(NE)

REFERENCES (1 citation):
Beck-FolkloreOfMaine, pp. 94-95, "India's Burning Shores" (1 text)

Roud #950

CROSS-REFERENCES:
cf. "The Irish Patriot" (lyrics, theme)

NOTES [63 words]: Roud lumps this with "The Paisley Officer (India's Burning Sands)" [Laws N2]. But there is no similarity except for the title; that ballad is about a lover in disguise following her
soldier to India; this is about an exile from Ireland wanting to go home. It appears to me that it is instead related to "The Irish Patriot," but I am not sure of the nature of the relationship. - RBW

Last updated in version 4.5
File: BeMe095

Indian Camp-Meeting Song
DESCRIPTION: "Pitch my tent on the camp ground And a-hu'um, and a hu'um! For to give the devil anotehr round, And a-hu'u'm, and a-hu'u'm! Yes, glory be to God, my soul's high; Leap for joy and let us fly, And a-hu'u'm, and a-hu'u'm!"
AUTHOR: unknown
EARLIEST DATE: 1934 (Henry, from Elsie Burnett)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, p. 195, "Indian Camp-Meeting Song" (1 text)
CROSS-REFERENCES:
cf. "Few Days" (lyrics)
NOTES [48 words]: Clearly derived from "Few Days" (or, just possibly, the other way around), but equally clearly a different song. I have no idea why this is called an "Indian" song; presumably it's a reference to that "a-hu'um" lyric, but I rather doubt that is actually derived from any native dialect. - RBW
File: MHAp195

Indian Chief, The
DESCRIPTION: Fragment: "My curse upon the timber with the wood in which it grew, That built the Indian Chief to drown Tom Cannon and his crew"
AUTHOR: unknown
EARLIEST DATE: 1947 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: drowning sea ship wreck sailor
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, p. 126, "The Indian Chief" (1 fragment)
Roud #20539
NOTES [54 words]: Before January 1, 1846 the Indian Chief was lost at Blackwater Bank, Wexford (source: Bourke in Shipwrecks of the Irish Coast v1, p. 61)
Ballads of "The Wreck of the Indian Chief," by Charles Steer and by Sir William Topaz McGonagall, are about a different wreck and rescue (January 8, 1881 in the English channel). - BS
Last updated in version 5.0
File: Ran126A

Indian Children, The
DESCRIPTION: "Once upon this very ground, Indian children played around, Overhead the sky was blue, Underfoot the green grass grew." The children heard the birds, lived in huts, dressed in blankets. The singer wishes they were here so they could learn how to play
AUTHOR: unknown
EARLIEST DATE: 1952 (High-OldOldFolkSongs)
KEYWORDS: Indians(Am.) nonballad home clothes
FOUND IN: US(So)
REFERENCES (1 citation):
High-OldOldFolkSongs, p. 6, "The Indian Children" (1 text)
Roud #15841
File: High006

Indian Hunter (I), The
DESCRIPTION: "Oh come with me in my light canoe While the sea is calm and the sky is blue,
Come with me for I long to go To the isle where mango apples grow. Then come with me and give my love...." The hunter describes how he will care for the girl

**AUTHOR:** Words: Eliza Cook / Music: Henry Russell ?

**EARLIEST DATE:** 1941 (Randolph); the Cook/Russell sheet music (which I cannot verify as the same song) was published 1836/7

**KEYWORDS:** love travel home hunting

**FOUND IN:** US(So)

**REFERENCES (1 citation):**
*Randolph 781, "The Indian Hunter" (1 short text, 1 tune)*

**Roud #2843**

**CROSS-REFERENCES:**
- cf. "The Gum Tree Canoe" (theme)

**NOTES [27 words]:** Randolph's text sounds like a cross between "Gum Tree Canoe" and Christopher Marlowe. Ick.
For background on Eliza Cook, see the notes to "Grandmother's Chair." - RBW

File: R781

**Indian Hunter (III), The**

**DESCRIPTION:** "Why does the white man follow my path?" The white man has taken enough but wants more. "...[t]he white man wrongs the one Who never did harm to him"


**EARLIEST DATE:** 1856 (Thompson-APioneerSongster)

**KEYWORDS:** greed lament nonballad Indians(Am.)

**FOUND IN:** US(MA)

**REFERENCES (3 citations):**
- *Thompson-APioneerSongster 77, "The Indian Hunter" (1 text)*
- *Wolf-AmericanSongSheets, #1044, p. 71, "Indian Hunter No. 2" (1 reference)*
- ADDITIONAL: Jon W. Finson, _The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song_, Oxford University Press, 1994, pp. 246-248 (1 partial text, 1 partial tune, plus notes)
- Roud #2843

**NOTES [55 words]:** Finson's notes point out a genuine irony in this song: Cook's ode to the noble savage contrasts sharply with Russell's florid arrangement, which has similarities to Italian opera. Although even Cook's text views the Indian as an ineffective hunter-gatherer.
For background on Eliza Cook, see the notes to "Grandmother's Chair." - RBW

Last updated in version 4.1

File: TPS077

**Indian Hymn**

**DESCRIPTION:** Alone in the wood the singer looks to heaven; God looks down and says "Poor Indian never fear, I'm with you night and day." When he dies he'll go "above the sky" with no need of blanket or wigwam, "the better habitation share With Jesus good and kind"

**AUTHOR:** Rev. Silas Tertius Rand ?

**EARLIEST DATE:** 1945 (Creighton-MaritimeFolkSongs)

**KEYWORDS:** nonballad religious Indians(Am.)

**FOUND IN:** Canada(Mar)

**REFERENCES (1 citation):**
- *Creighton-MaritimeFolkSongs, p. 171, "Indian Hymn" (1 text)*
- Roud #2729

**CROSS-REFERENCES:**
- cf. "The Little Indian Maid" (theme)
- cf. "When I Go Up to Shinum Place" (theme)

**NOTES [31 words]:** Creighton-MaritimeFolkSongs: "Apparently this was a hymn written by Rev. Silas Tertius Rand who ministered to the Micmac Indians."
See "When I Go Up to Shinum Place" for similar phrases. - BS
Indian Lass, The
DESCRIPTION: At a foreign ale house the singer meets "a young Indian lass [from] a place near Orleans." She invites him home, offers him a drink and they spend the night. She begs him not to leave but he sails away and offers "a health to the young Indian lass!"
AUTHOR: unknown
EARLIEST DATE: before 1852 (broadside, Bodleian Harding Harding B 11(1759))
KEYWORDS: love sex farewell drink sailor Indians(Am.)
FOUND IN: Canada(Mar,Newf,Ont) Britain(England(Lond,North,South))
REFERENCES (9 citations):
Creighton-SongsAndBalladsFromNovaScotia 51, "Young Indian Lass" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 57, "The Indian Lass" (1 text)
Fowke-TraditionalSingersAndSongsFromOntario 58, "The Young Spanish Lass" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 346-348, "The Spanish Lass (The Young Spanish Lass: The Indian Lass)" (1 text, 1 tune)
Williams-Witious-WSRO Wt 502, "Indian Lass" (1 text)
Kidson-TraditionalTunes, pp. 109-111, "The Indian Lass" (2 texts, 2 tunes)
OShaughnessy-YellowbellyBalladsPart1 24, "The Indian Lass" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #29, "The Indian Lass" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1045, p. 71, "The Indian Lass" (1 reference)
ST CrNS051 (Partial)

Indian Song: Ah, Pore Sinner
DESCRIPTION: "Ah, pore sinner, under the rock, Till the moon goes down in blood, You can hide yo'self on the mountain top, To hide your face from God. Um, ah, ta-talk about Jesus! Halle, halle, lu, there's glory in my soul."
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: religious
**Indian Student, The**

DESCRIPTION: "O Give me back my bended bow ... You took me from my native wild." The singer has studied the White's "ancient pages" but now "I long to see my native home." "I hate the antiquated halls; I hate the Grecian poet's song."

AUTHOR: "Mrs. L. L. D. J." (source: Finson)

EARLIEST DATE: 1851 (source: Finson)

KEYWORDS: home separation lament nonballad Indians(Am.)

FOUND IN: US(MA)

REFERENCES (3 citations):
- Thompson-APioneerSongster 78, "The Indian Student" (1 text)
- Flanders-ChapBook Flanders-VermontChapBook, pp. 6-9, "The Indian Student" (1 text, very different from Thompson's)

ADDITIONAL: Jon W. Finson, _The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song_, Oxford University Press, 1994, pp. 244-246 (1 partial text with partial tune)

Roud #2844

NOTES [86 words]: Jon W. Finson, _The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song_, Oxford University Press, 1994, says "The most explicit portrayal of the unadaptable Native American [which he regards as a common mid-nineteenth-century motif] appears in 'The Indian Student' (dedicated to Mrs. Mary Gentry, 1851) by 'Mrs. L. L. D. J.'" The composer used a minor tune to suggest a lament, and some Scottish feeling to the combination of words and tune, comparing it to "My Heart's in the Highlands." - RBW

Last updated in version 4.2

File: TPS078

**Indian's Death Song, The**

DESCRIPTION: The Indian tells his captors "Begin, ye tormentors, your threats are in vain, For the son of Alknomook shall never complain." He tells how his valor hurt the white men. Death will free him of pain and take him "to the land where my father is gone."

AUTHOR: Mrs. John Hunter

EARLIEST DATE: 1790 (Atkinson); 1789 (The Philadelphia Songster, according to Thompson-APioneerSongster)

KEYWORDS: death Indians(Am.) captivity punishment

FOUND IN: US(MA)

REFERENCES (3 citations):
- Thompson-APioneerSongster 75, "Alknomook" (1 text)
- Fife-Fife-CowboyAndWesternSongs 40, "The Indian's Death Song" (1 text, 1 tune)

ADDITIONAL: Frederick Atkinson, _The Banquet of Thalia_ (York, 1790 ("Digitized by Google"), p. 26, "Indian Death Song" (1 text)

Roud #11212

File: FCW040

**Indians' Farewell**

DESCRIPTION: "When shall we all meet again? (x2) Oft shall glowing hope expire, Oft our wearied love retire, Oft shall death and sorrow reign, Ere we all shall meet again." Though the company is parted, and will in time grow old, they will meet again hereafter
Indygo Blue

DESCRIPTION: "Kind freens if ye listen a while tae me, I'll sing tae ye of a chap in Dundee.... The king ower the bairns was Indygo Blue." He is teased by children, harassed by adults. He breaks a lamp and is imprisoned for ten days, where they wash the blue off him

AUTHOR: unknown
EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: prison commerce colors
FOUND IN:
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 51, "Indygo Blue" (1 text)
NOTES [67 words]: Gatherer-SongsAndBalladsOfDundee explains that Indygo Blue sold blue camstone. Camstone/caumstone was a clay or a limestone with a large clay component, used to make pipes and hearth tiles. Normally such a material would be white; blue would be an impurity. It is not clear whether there was a natural source of blue camstone or if Indygo Blue added a blue (presumably indigo) to make it that color. - RBW
Last updated in version 4.5
File: Gath051

Infantry, The

DESCRIPTION: "The infantry, the infantry with dirt behind their ears, They can whip their weight in wild cats and drink their weigh tin beers. The cavalry, the artillery, the lousy engineers, They couldn't lick the infantry in a hundred thousand years."

AUTHOR: unknown
EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)
KEYWORDS: soldier nonballad
FOUND IN:
REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 29-30, "The Infantry" (1 text, 1 tune)
Roud #27866
CROSS-REFERENCES:
cf. "The Son of a Gambolier" (tune & meter) and references there
File: NiM029

Inglewood Cocky, The

DESCRIPTION: "'Twas an Inglewood cocky of whom I've been told, Who died, it is said, on account of the cold." He divides his estate, in the form of assorted animals, among his children, and tells them to raise their children on "pumpkin and beer"

AUTHOR: unknown
EARLIEST DATE: 1924 (Paterson's _Old Bush Songs_)
KEYWORDS: father death lastwill
FOUND IN: Australia
REFERENCES (6 citations):
Manifold-PenguinAustralianSongbook, p. 109, "The Inglewood Cocky (or, The New England Cocky)" (1 text, 1 tune)
Ingo-Ango Fay

DESCRIPTION: "Go fay, go fay! Ingo-ango fay! Circle this house in a hoo-sal lay, In a ingo-ango fay. Go fay, go fay! Ingo-ango fay! Will hew my 'ligion away, Mimbi, kiki, joki lo, In a ingo-ango-fay!"

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: nonsense foreignlanguage nonballad

FOUND IN: US(So)

REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 26, "Ingo-Ango Fay" (1 short text, 1 tune)

NOTES [50 words]: Scarborough says this "seems to be a combination of African and English." Apart from the fact that "African" isn't a language, the formulaic nature of the text implies that it is either nonsense or, just possibly, a code version of English. Without more text, though, we can't establish the latter. - RBW

File: ScaNF026

Initiation of a Brother, The

DESCRIPTION: "Welcome, brother, to our band; Welcome, brother, heart and hand; True, together we will stand, Or together fall. By brave Schomberg's martyr fame, By great William's glorious name, We are brethren still the same, Brethren one and all"

AUTHOR: unknown

EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)

KEYWORDS: ritual nonballad

FOUND IN:

REFERENCES (1 citation):
Smyth/Bush/Long-OrangeLark 36, "Lines on the Initiation of a Brother" (1 text, 1 tune)

NOTES [44 words]: The description is the complete text from Smyth/Bush/Long-OrangeLark. - BS

William III is of course William of Orange, and Schomberg is General Schomberg, killed at the Battle of the Boyne. For additional background, see the notes to "The Battle of the Boyne (I)." - RBW

File: OrLa036

Injy-Rubber Overcoat

DESCRIPTION: "Injy rubber overcoat, hip-te-doo-den-doo (x3), Injy rubber overcoat, molasses candy shoe. Oh what's the matter Susan, Oh what's the matter, my dear? Oh what's the matter Susan? I'm goin' away to leave you."

AUTHOR: (chrous from Dan Emmett's "What's de Matter, Susy?")

EARLIEST DATE: 1919

KEYWORDS: nonballad clothes separation

FOUND IN: US(So)

REFERENCES (1 citation):
Inky Pinky

DESCRIPTION: "Ink pink, I smell a big stink, And it comes from Y-O-U." Or, "Inky pinky penny wink, Out goes she." Possibly related: "Inky pinky ponky, You're a dirty donkey."

AUTHOR: unknown

EARLIEST DATE: 1895 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty

FOUND IN: New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 91, "(Inky pinky penny wink)"; "(Ink pink, I smell a big stink)" (2 short texts); there may be some related texts on p. 98; p. 131, "(Inky pinky ponky)" (1 text)

NOTES [23 words]: There are several children's games which include an "ink pink" or "inky pinky" line, but none is clearly identifiable with this piece. - RBW

Last updated in version 4.4

Innishowen

DESCRIPTION: The singer, a resident of Magilligan, crosses Greencastle Ferry to live in Innishowen "where the purty girls go neat and trim in every degree." He describes the girl he loves. Assured of his character, she agrees to marry him

AUTHOR: unknown

EARLIEST DATE: 1927 (Sam Henry collection)

KEYWORDS: love courting beauty home marriage

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H209, pp. 465-466, "Innishowen" (1 text, 1 tune)
Roud #9458

NOTES [29 words]: Sam Henry reports that this is based on the actual story of John Smith of Magilligan. Given that the song seems to have had only very local currency, it may even be true. - RBW

Innocent Hare, The

DESCRIPTION: Sportsmen and hounds hunt the hare; after searching, the game is found. She takes off running; the huntsman blows his horn; the hare is killed. The singer declares she has led them a noble run, drinks success to all sportsman and to the "innocent hare"

AUTHOR: unknown

EARLIEST DATE: 1952 (recorded from Mark Fuller & Luther Hills)

KEYWORDS: death hunting sports drink animal dog

FOUND IN: Britain(England(South))

REFERENCES (2 citations):
Kennedy-FolksongsOfBritainAndIreland 251, "The Innocent Hare" (1 text, 1 tune)
Copper-ASongForEverySeason, pp. 280-281, "Sportsmen Arouse" (1 text, 1 tune)
Roud #1216

CROSS-REFERENCES:
cf. "The Hare of Kilgrain" (theme: fatal hare hunt)
cf. "The Granemore Hare" (theme: fatal hare hunt)
cf. "The White Hare" (theme: fatal hare hunt)
cf. "Bold Reynard the Fox (Tallyho! Hark! Away!)" (theme)
cf. "The Echoing Horn" (theme)
cf. "Joe Bowman" (theme)
Innocent Prisoner, The

DESCRIPTION: "On a bright starry night sat two lovers." They discuss their plans for marriage, and part for the night. He does not return the next day; he is falsely arrested for stealing money from his work. When at last he is released, she is still waiting

AUTHOR: Bradley Kincaid?

EARLIEST DATE: 1930 (Bradley Kincaid songbook #3)

KEYWORDS: love separation punishment lie reunion prison

FOUND IN: US(Ap)

REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, pp. 140-141, "The Innocent Prisoner" (1 text)
Roud #18137

File: MHAp140

Innocents, The

DESCRIPTION: A tale of the birth of Jesus. In the time of Octavian and Herod, Isaiah's prophesy comes true and the King of the Jews is born. Brutal Herod orders the children of Bethlehem slain. Jesus escapes, but there is great mourning in Bethlehem

AUTHOR: unknown

EARLIEST DATE: 1920 (Oxford Book of Ballads)

KEYWORDS: Jesus religious Bible execution death Jew

HISTORICAL REFERENCES:
44 B.C.E. - Death of Julius Caesar brings Octavian to the front of Roman politics
37-4 B.C.E. - Reign of Herod the Great in Palestine
31 B.C.E. - Battle of Actium. Octavian gains sole control of Roman world
27 B.C.E. - Octavian named "Augustus" and declared "Princeps" by the Senate
6 B.C.E. - Approximate date of the birth of Jesus
14 C.E. - Death of Octavian/Augustus

FOUND IN:
REFERENCES (1 citation):
Quiller-Couch-OxfordBookOfBallads 108, "The Innocents" (1 text)

ST OBB108 (Partial)

CROSS-REFERENCES:
cf. "The Coventry Carol" (subject of the Massacre of the Innocents) and references there

NOTES [247 words]: Loosely based on the story of Herod and the Massacre of the Innocents in Matt. 2:1-18. For more on the Massacre, see the notes to "The Coventry Carol."

However, this is very obviously a literary production. It shows an apparent knowledge of Josephus (at least indirectly), since it refers to Herod as a "Paynim born" -- which is technically true (Herod was of Idumean/Edomite ancestry, and his grandfather had been converted, possibly forcibly, by the Maccabees) but rather unfair; Herod regarded himself as Jewish (see Peter Richardson, Herod: King of the Jews and Friend of the Romans, University of South Carolina Press, 1996, pp. 54-55, summing up information from Josephus, Strabo, and others).

Even more interesting is the reference to Octavian as Roman Emperor. It is true that Octavian was Roman Emperor when Jesus was born (so explicitly Luke 2:1, but we would have known it even without that reference). But the Bible refers only to "Caesar Augustus" (, Kaisaros Augoustou; the Syriac, Armenian, and Georgian versions read "Augustus Caesar" instead). The name "Octavian" never occurs in the Bible. So the author either got the name from Josephus (though this is unlikely; Josephus usually says "Augustus" or "(Young) Caesar") or more likely from a Roman history. This effectively precludes the possibility of folk composition.

Overall, the language of the whole rather over-stylized business strikes me as probably being of the seventeenth century. - RBW

Last updated in version 5.3

File: OBB108
Insa Ghaorthaidh Thuit
DESCRIPTION: Gaelic. "The poet laments his single status and wishes for female company."
AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage loneliness courting marriage lament nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 74, "Insa Ghaorthaidh Thuit" (2 texts)
NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. - BS
Last updated in version 3.2
File: OCC074

Inside the Pearly Gates
DESCRIPTION: Chorus: "Inside the pearly gates A mansion for me waits Will you my neighbor be Across the mystic sea Inside the pearly gates," The second and fourth line of each verse is "Inside the pearly gates." Friends have gone where we shall "live eternally"
AUTHOR: Myles Doss (source: Dyen, see notes)
EARLIEST DATE: 1980 (USFlorida01)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
RECORDINGS:
Florida-Alabama Progressive Seven-Shape-Note Singing Convention, "Inside the Pearly Gates" (on USFlorida01)
Last updated in version 5.0
File: RcIntPeG

Inspiration (The Rowan County Teachers)
DESCRIPTION: "The Rowan County teachers Convened the other day... I thought I would attend... And watch our modern teachers." He describes the meeting in the courthouse, praises the teachers' abilities, and hopes they will continue to spread learning
AUTHOR: Words: Edgar Hamm
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 252-253, "Inspiration" (1 text)
NOTES [102 words]: I can't say with certainty that this is the most trivial thing I've ever seen memorialized in song -- but, other than Edgar Hamm's other school song, "Welcome (to Lyda Messer Caudill)," I haven't a better candidate off the top of my head. The claim that the Rowan County school superintendent Lyda Messer Caudill was descended from Mary Queen of Scots is certainly possible (the song being written some three and a half centuries after her death, she would have uncounted descendants) -- but since Mary had only one child, James VI and I, the link to the British royal line must be more recent than Mary Stuart. - RBW
File: ThBa252A

Internationale, The
DESCRIPTION: Communist anthem, translated into most major languages. English: "Arise, you pris'ners of starvation, Arise you wretched of the earth...." The workers are urged to rise up, throw off their chains and their overlords, and work toward a united human race
AUTHOR: Words: Eugene Pottier/Music: Pierre Degeyter
EARLIEST DATE: 1887 (Chants Revolutionnaires)
KEYWORDS: political nonballad foreignlanguage
**Intoxicated Rat, The**

DESCRIPTION: Singer spills rum on the floor; rat licks it up, gets drunk and carries on. The cat comes out; the rat sobers up and runs back to his hole (or gets caught)

AUTHOR: probably Dorsey Dixon & Wade Mainer

EARLIEST DATE: 1936 (recording, Dixon Brothers)

KEYWORDS: drink humorous animal

FOUND IN: US(Ap)

REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 234 "The Intoxicated Rat" (1 text)

DT, INTOXRAT

Roud #11257

RECORDINGS:
The Dixon Brothers, "Intoxicated Rat" (Bluebird B-6327/Montgomery Ward M-4823, 1936; Victor 27495, 1941)
Farley Holden & his Six Ice-Cold Papas, "Intoxicated Rat" (King 628, 1947)
Cisco Houston, "Drunken Rat" (Disc 5067, 1940s)

New Lost City Ramblers, "The Intoxicated Rat" (on NLCR08)

NOTES [35 words]: The first verse of this is apparently derived from "Four Nights Drunk," and the metre of the whole song implies that "Four Nights" may have been the source -- but it clearly has gone in its own direction. - RBW

File: FSWB234
Invasion Song, The

DESCRIPTION: 'Sad and dismal is the tale I now relate to you, 'Tis all about the cattlemen, Them and their murderous crew.' Nate and Nick are "murdered by Frank Canton and his crew" as they defend the town of Buffalo. The singer tells how cattle raiders were repelled

AUTHOR: unknown

EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)

KEYWORDS: cowboy homicide war outlaw

HISTORICAL REFERENCES:
1891-1892 - Peak of the "Johnson County War"

FOUND IN: US

REFERENCES (3 citations):
Burt-AmericanMurderBallads, pp. 173-174, "Invasion Song" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp 574-575, "Invasion Song" (1 text)
ADDITIONAL: Marilyn S. Johnson, _Violence in the West: The Johnson County Range War and the Ludlow Massacre: A Brief History with Documents_, Bedford/St. Martin's, 2009, pp. 80-81, "The Invasion Song" (1 text, from Burt)

Roud #4051

CROSS-REFERENCES:
 cf. "The Blood-Stained Diary" (subject)

NOTES [194 words]: Burt-AmericanMurderBallads links this with an event she calls the Johnson County War, a conflict in Wyoming between honest herders and cattle rustlers. There are, apparently, conflicting versions of what happened; see Burt-AmericanMurderBallads for details, or see "The Blood-Stained Diary."

There are several books on the topic: Billy O'Neil, _The Johnson County War;_ John W. Davis, _Wyoming Range War: The Infamous Invasion of Johnson County;_ Jack R. Gage, _The Johnson County War Is A Pack Of Lies: The Baron's Side AND The Johnson County War Ain't A Pack Of Lies: The Rustler's Side;_ D. F. Babar, _The Longest Rope: The Truth About The Johnson County Cattle War;_ and Marilynn S. Johnson, _Violence In The West: The Johnson County Range War And Ludlow Massacre: A Brief History With Documents._ Other books sound as if they might be about it, but I can't be sure. Just those five titles, though, show clearly how controversial the topic is!

The form of the piece makes me think that it was inspired by "The Persian's Crew" [Laws D4]. But since that song has many different tunes, that is no clue as to the melody.

This is item dB40 in Laws's Appendix II. - RBW

Last updated in version 6.0

File: Burt173

Inverness-Shire

DESCRIPTION: "O as I came in by Inverness-shire, It was to view the brave Loch Ness, It was there I met wi' a fair young maiden...." The singer tries to induce her to marry. She says she had her chance years ago, and refused. He urges her to change her mind.

AUTHOR: unknown

EARLIEST DATE: 1985 (recording, Belle Stewart)

KEYWORDS: courting rejection sailor

FOUND IN: Britain(Scotland(Aber))

Roud #6856

RECORDINGS:
Belle Stewart, "Inverness-shire" (on SCStewartsBlair01)

NOTES [34 words]: This sounds like it ought to have a broken-token-and-reunion ending, but in the Stewart version at least, it ends with the girl rejecting the sailor and the sailor saying she should change her mind. - RBW

File: RcInvSh

Inverquhomery Ploughing Match, The

DESCRIPTION: The contestants appear before the match: Andrew Penny from Shannas, William Morris from Yokieshill, Alex Cheyne from Middletown. After an ellipsis "a social evening we had through, And parted all a happy crew"

AUTHOR: John Sim (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
Iomairibh eutrom ho ro (Row Lightly)

DESCRIPTION: In Scots Gaelic; "The milkmaid went to the seashore/And she did a thing that others would not do there/She gathered shell-fish at high tide there/And she broke her leg and cut her hand there." Chorus: "Row lightly, ho ro"

AUTHOR: unknown
EARLIEST DATE: 1951 (recording, Allan MacDonald)
KEYWORDS: foreignlanguage sea work injury worksong worker
FOUND IN: Britain(Scotland(Hebr))
RECORDINGS:
Allan MacDonald, "Iomairibh eutrom ho ro (Row Lightly)" (on Lomax43, LomaxCD1743)
NOTES [11 words]: Why do I get the feeling something else happened to the milkmaid? - PJS
File: RcIEHR

Iounndrain-Mhara, An (Sea-Longing)

DESCRIPTION: Scots Gaelic. The singer laments being far from the sea, "For in the glen I am a stranger." She recalls her brother on the ocean, and asks where is the ship to carry her home. No joy can reach her far from the sea

AUTHOR: unknown
EARLIEST DATE: 1917 (Kennedy-Fraser/MacLeod-SongsOfTheHebrides)
KEYWORDS: ship exile foreignlanguage
FOUND IN: Britain(Scotland(Hebr))
REFERENCES (2 citations):
Kennedy-FolksongsOfBritainAndIreland 11, "Fath Mo Mhulaid a Bhith Ann (Being Here Has Caused My Sorrow)" (1 text+English translation, 1 tune)
Kennedy-Fraser/MacLeod-SongsOfTheHebrides II, pp. 225-229, "Sea-Longing (An Iounndrain-Mhara)" (1 text+English translation, 1 tune)
NOTES [45 words]: The Kennedy-FolksongsOfBritainAndIreland text of this is long and conveys better than anything I've seen the emptiness they say sea-folk feel away from the waves. The Kennedy-Fraser/MacLeod-SongsOfTheHebrides text is shorter and more lyric, probably somewhat trimmed. - RBW
File: K011

Ireland Must Be Heaven, For My Mother Came from There

DESCRIPTION: "I've often heard my daddy peak of Ireland's lakes and dells. The place must be like heaven if it's half like what he tells." As proof he offers the fact that his mother was an angel, and she came from Ireland

AUTHOR: Words: Joe McCarthy & Howard Johnson / Music: Fred Fisher
EARLIEST DATE: 1916 (sheet music)
Ireland's Glory

DESCRIPTION: In 1776 "we were lazy and slavish," "Our woman were sluts and their husbands all slovens" and "The King was a god." But "Our peasants grew smart," "We could look at a King without much admiration" and "From a nation of slaves we've emerg'd into glory"

AUTHOR: unknown

EARLIEST DATE: c.1783 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: pride nonballad patriotic royalty

FOUND IN:

REFERENCES (2 citations):
Zimmerman-SongsOfIrishRebellion 3, "Ireland's Glory" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 11, "Ireland's Glory" (1 text, 1 tune)

NOTES [675 words]: The complete title of Zimmerman-SongsOfIrishRebellion's text is "Ireland's Glory" or "A Comparative View of Ireland, in the Years 1776 and 1783."

Zimmerman-SongsOfIrishRebellion p. 36: "Street ballads we were used then [1724 and 1725] as a form of protest by the Anglo-Irish "garrison," but this protest was not so much nationalism as the reaction of planters merely demanding the same rights as were enjoyed by the people of Britain. A spirit of independence awoke among the Anglo-Irish when a Volunteer army was raised, in 1779, to check a possible invasion from the combined forces of France, Spain and Holland. Martial enthusiasm extended to the Catholic population. Eventually some 80,000 men were in arms. With the example of the revolution achieved by their "fellow subjects" in America, they became conscious of their force and began to claim the removal of economic disabilities, (song [Zimmermann] 2). They enforced freedom of trade in 1780 and legislative independence in 1782. Songs reflected the increased feeling of self-confidence, (song [Zimmermann] 3)."

The text states
But great was the change in the year seventy-seven.

We then were inspired by a spark sent from heaven.

Moylan-TheAgeOfRevolution-1776-1815 speculates that the Battle of Saratoga may have been that spark. - BS

Possibly, but there were plenty of events in Ireland which might have inspired it. For example, 1778 saw the repeal of most of the anti-Popery act of 1704, giving Catholics much greater land and worship rights (see Peter and Fiona Somerset Fry, A History of Ireland, pp. 183-184); I believe this was proposed in 1777. The same period saw the rise of the Volunteers, which included Catholics; Terry Golway, For the Cause of Liberty, p. 51, reports that there were 40,000 armed Volunteers by
1778, and Mike Cronin, *A History of Ireland*, p. 99, says there were 80,000 two years later. Cronin, p. 98, mentions much other legislation passed in the late 1770s. Obviously this was largely in response to the American rebellion, but any of these several events might have helped inspire the song. (See the notes to "The Song of the Volunteers.")

1782 was indeed the year of Irish semi-independence, as Grattan's Parliament gave Ireland what would later be called "Home Rule." The economy also improved. (We should note that Ireland had had a parliament before that, but had had very little real power. For one thing, the British had held absolute veto power on legislation through a trick known as Poyning's Law, which had hobbled the parliament since 1494. Plus the British parliament retained the right to deal with Irish surpluses -- see, e.g., Cronin, p. 95. And, until Lord Townshend changed the rules in 1767, parliament were elected for the life of the monarch, which of course made it completely unresponsive to events; see Cronin, p. 96).

The old Irish parliament had to be absolutely unified to accomplish anything, and even then, the British could find ways to get around their legislation. Grattan's more independent parliament changed that.

There were, sadly, three problems. One was that the parliament and electorate were still Protestant. The second was that England still controlled Irish trade -- and still had a veto under Poyning's Law.

And third, while it was an independent parliament, it wasn't a particularly representative parliament. As in England, there were many "rotten" boroughs. Robert Kee, in *The Most Distressful Country* (volume I of *The Green Flag*), p. 36, notes that "once the independence of the Irish parliament had been technically granted, the English government's hold over it was actually tightened by its systematic ever-increasing outlay of Crown patronage in Ireland."

Gradually Irish optimism turned to disillusionment, ending in the 1798 rebellion and the Act of Union. The truly sad part is, Grattan's Parliament "did" represent progress, and the biggest single concession England made until the 1920s. Had Ireland been a little more patient, a century of violence could perhaps have been saved. - RBW

**Ireland's Liberty Tree**

**DESCRIPTION:** A tree has been planted in Ireland ... 'Tis called 'Ireland's Liberty-Tree!' Protect the tree. Emmet, Fitzgerald and Grattan died in its defence. Sheil and O'Connell forsee freedom. "Heaven will surely protect those Who guard Ireland's Liberty-Tree!"

**AUTHOR:** unknown

**EARLIEST DATE:** second half 19C? (Zimmerman-SongsOfIrishRebellion)

**KEYWORDS:** Ireland nonballad patriotic

**FOUND IN:**

**REFERENCES** (1 citation):

*Zimmerman-SongsOfIrishRebellion* 67, "Ireland's Liberty Tree" (1 text, 1 tune)

**NOTES** [287 words]: Robert Emmet (1780-1803) "Irish nationalist rebel leader. He led an abortive rebellion against British rule in 1803 and was captured and executed." (source: "Robert Emmet" at the Wikipedia site)

Lord Edward Fitzgerald (1763-1798) Irish revolutionary. "As a member of the United Irishmen, he helped organize the Irish Rebellion of 1798 against British rule in Ireland." He was arrested and died of his wounds in Newgate prison. (source: "Lord Edward Fitzgerald" at the Wikipedia site)

Henry Grattan (1746-1820) Lead the campaign leading, in 1782, to an Irish parliament in Dublin. He advocated Catholic emancipation in 1793. He opposed Union, which ended the Irish Parliament in 1801. In the English House of Commons he continued supporting Catholic emancipation. (source: "Henry Grattan: 1746-1820" in *The Age of George III* at the Web of English History site)


Daniel O'Connell (1775-1847) tried to convince the British to reform administration of Ireland and was the leading figure on behalf of Catholic Emancipation. - BS

For Emmet, see also "Bold Robert Emmet." Fitzgerald is the subject of "Edward (III) (Edward Fitzgerald)." Grattan role is covered in the notes to "Ireland's Glory." And Daniel O'Connell is the subject of a vast array of songs; see the notes and references under "Daniel O'Connell (I)."

For other songs about the Tree of Liberty, and some discussion of its origin, see the notes to "The Tree of Liberty." - RBW
Irish Boy and the Priest, The

DESCRIPTION: A son of Catholic father and Protestant mother prefers Protestantism. Father takes him to confession. The priest explains that all Catholics pay their confessor except the Pope who prays directly to God at no charge. The boy decides to do the same.

AUTHOR: unknown
EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)
KEYWORDS: money religious father clergy
FOUND IN:
REFERENCES (1 citation):
Smyth/Bush/Long-OrangeLark 29, "The Irish Boy and the Priest" (1 text)
NOTES [82 words]: Smyth/Bush/Long-OrangeLark prints no music for this entry but has no comment as to whether or not it was sung. The text is rhymed couplets. - BS
There is something rather curious about this, in that the Catholic church generally does not recognize marriages made by other denomination, and also expects children of Catholic marriages to be brought up Catholic. Both parents are expected to agree to this. So -- clever as is the conceit of this song -- it would not often happen in practice. - RBW

Irish Colleen, The

DESCRIPTION: A party of four girls, from England, Wales, Scotland and Ireland each toasts her own land and national flower. "Though the flowers all resemble there's a vast gulf between The rose, leek, and thistle, and the Irish colleen"

AUTHOR: W. C. Robey
EARLIEST DATE: before 1885 (broadside, Bodleian Firth b.28(10a/b) View 2 of 8)
KEYWORDS: party wine England Ireland Scotland nonballad patriotic flowers
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 366-368, "The Irish Colleen" (1 text plus a fragment, 2 tunes)
ST Pea366 (Partial)
Roud #6459
RECORDINGS:
Mike Kent, "The Irish Colleen" (on PeacockCDROM) [one verse only]
Jack Mooney, "The Irish Colleen" (on ITMA/CapeShoreNL)
Patrick W Nash, "The Irish Colleen" (on PeacockCDROM)
BROADSIDES:
Bodleian, Firth b.28(10a/b) View 2 of 8, "The Irish Colleen," R. March and Co. (London), 1877-1884
NOTES [58 words]: The authorship claim is from the broadside: "Written and composed by W.C. Robey Sung by Miss Lizzie Howard Music, Francis, Day & Hunter, London, W."
Library of Congress American Memory 19th century song sheets collection lists 13 different songs, not including this one, attributed to W. C. Robey and published in New York between 1882 and 1884. - BS
Last updated in version 4.5

Irish Emigrant's Lament (I), The

DESCRIPTION: "I never will forget the sorrows of that day," when the singer sailed from home. He knows he will miss the land, the friends, "the trusty heart [of the girl] I once could call my own." He will eat strangers' bread, and feel their scorn, and wish for home

AUTHOR: William Kennedy
EARLIEST DATE: 1928 (Sam Henry collection)
KEYWORDS: emigration separation farewell
FOUND IN: Ireland Britain(Scotland)
REFERENCES (3 citations):
Irish Family, The

DESCRIPTION: Singer describes his family: "Me father had a horse/And me mother she'd a mare... So we'd a ride from father's horse/And a gallop from mother's mare." Cho: "So the more we have to drink/And the merrier we shall be/For we all do belong/To an Irish family"

AUTHOR: unknown
EARLIEST DATE: 1904 (Sharp mss.)
LONG DESCRIPTION: Singer describes life in his family: "Me father had a horse/And me mother she'd a mare/Sister Susie had a rabbit/And Johnny he'd a hare/So we'd a ride from father's horse/And a gallop from mother's mare/We'd a pie from Susie's rabbit/And a course from Johnny's hare." Successive verses follow the same pattern of ownership and use. Chorus: "So the more we have to drink/And the merrier we shall be/For we all do belong/To an Irish (happy) familie"
KEYWORDS: farming drink food nonballad animal bird bug horse sheep brother family father mother sister
FOUND IN: Britain(England(Lond,South))
REFERENCES (4 citations):
Williams-Wiltshire-WSRO Bk 7, "Song of Stock" (1 text)
Kennedy-FolksongsOfBritainAndIreland 275, "The Irish Familie" (1 text, 1 tune)
Henderson-VictorianStreetBallads, p. 70, "My Father Kept a Horse" (1 text)
DT, HAPFFAMILY
Roud #850
RECORDINGS:
Harold Covill, "The Happy Family" (on FSB10)
Jasper Smith, "Father Had A Knife" (on Voice11)
ALTERNATE TITLES:
My Father Had a Horse
NOTES [58 words]: It's worth noting that although the song was collected twice under the name of "The Irish Family," it's never been found in Ireland. - PJS
Kennedy-FolksongsOfBritainAndIreland claims that this tune is "similar" to "Click Go the Shears." There are certainly points of contact, but it's not close enough (in my opinion) to list them as the same. - RBW
Last updated in version 4.4
File: K275

Irish Free State, The

DESCRIPTION: "I went to see David, to London to David, and what did he do? He gave me a Free State, a nice little Free State, A Free State that's bound up with Red, White, and Blue." The singer rejects any British influence and demands freedom from the crown
AUTHOR: unknown
EARLIEST DATE: 1962 (Galvin)
KEYWORDS: Ireland freedom
HISTORICAL REFERENCES:
Dec. 6, 1921 - Negotiations for the Irish Treaty concluded. (It will be accepted by a bare majority of the Irish government, with the minority, including President de Valera, demanding more)

FOUND IN: Ireland

REFERENCES (2 citations):

Galvin-IrishSongsOfResistance, pp. 71-72, "The Irish Free State" (1 text, 1 tune)

DT, IRISHFREE*

CROSS-REFERENCES:

cf. "The Ash Grove" (tune)

NOTES [1749 words]: In the aftermath of the 1916 Dublin Rising, Irish opinion was strongly divided about what came next. Had the British responded with concessions, Ireland might still be part of the Commonwealth. But it was World War I, and the British in any case have never been good at understanding the needs of their colonies. Gradually, the quiet Irish hostility turned to open warfare.

The result was mass rebellion and mass reprisal (for this, see e.g. "The Bold Black and Tan" and "General Michael Collins"). Eventually, the British had to make a decision: They could either make peace through genocide or they could negotiate. Give them this much credit: They decided to treat with the provisional Irish government.

The "David" of the song is David Lloyd George, the British Prime Minister at the time. The Irish negotiators were a divided group; the two most distinguished were Arthur Griffith, who simply wanted peace and self-determination, and Michael Collins, the de facto head of the guerrilla army, who was much more determined to have independence.

Notably missing was Eamon de Valera, who was head of the Irish government insofar as it existed. He had named his arch-rival Collins, who didn't want the job, to the commission, but de Valera was unwilling to go himself. Coogan, p. 228, says that that was the "worst single decision of de Valera's life, for himself and for Ireland." (And that, frankly, is saying a lot, because de Valera made quite a few irrational choices.)

The negotiators were stuck; de Valera's behavior meant that they ended up with divided opinions and no real list of demands. (According to Coogan, p. 230, de Valera eventually admitted to deliberately creating a delegation he expected to deadlock: Griffith the moderate, Collins the fire-breather who was nonetheless a realist, Erskine Childers the extremist.) In the end, the deal they worked out involved withdrawal of British forces from Ireland, and complete internal self-government; the only limitations were in defense and external affairs, and those very limited. They also got their way on trade relations with England.

It was a great deal by rational standards. But not by de Valera standards. The Treaty contained two objectionable provisions: Ulster -- which had already been granted a separate government (Moody/Martin/Keogh/Kiely, p. 285) -- was given the right to remain British (a boundary commission was promised, but it never did its work; the British refused to set it up with Ireland in conflict, and other attempts to a solution were halted by intransigence either in Dublin or Ulster; in any case, Lloyd George had made irreconcilable informal promises about it to the Ulster and Nationalist Irish), and Ireland was to become a Dominion, with internal autonomy but still formally under the British crown.

For more on the evolution of this problem, see especially "A Loyal Song Against Home Rule."

Kee, pp. 156-157, defines the internal Irish problem pretty well, in my view: As long as there was no serious hope of an Irish republic, the rebels (Fenians, Irish Revolutionary Brotherhood, Volunteers) didn't have to resolve their differences. Now, though....

As Kee says, "There had always been moderates and extremists in the movement though the difference had been fairly efficiently concealed. More important: there had always been realists and fantasists and this difference was now revealed clearly for the first time as some of the toughest of the extremists in the past -- Commandants of the IRA like MacEoin, of Ballinalee, and Mulcahy the Chief of Staff -- followed Collins, the toughest of them all, in support of the Treaty." He notes, sadly, that it was the often the widows and family who were the worst fantasists: The mother of Padraic Pearse, the widow of Tom Clarke, the sister of Terence MacSwiney.

The Ulster question was an ironic one in that the compromise it produced sounded good and was unworkable. The Ulster Unionists had initially wanted all nine counties of Ulster; had they their way, Ireland might well be united now (if still highly uncomfortable), because Ulster would have had a Catholic majority. On the other hand, some of the British, including Winston Churchill, had been willing to give away Ulster (see, e.g., Coogan, p. 334); they knew it would bring more trouble than it was worth. But they couldn't simply hand Ulster to the Irish; parliament wouldn't stand for it and the Unionists would fight (Randolph Churchill, the father of Winston, had said, "Ulster will fight; Ulster will be right"; Moody/Martin/Keogh/Kiely, p. 273).

The temporary compromise -- a six county Ulster still part of Britain -- might have been adjusted
had Ireland been organized enough for further negotiations (a boundary commission, religious protections, some self-government). Or Michael Collins, who had had thoughts of conquering Ulster, might have pulled another rabbit out of his hat. But Collins died, the Irish Civil War came, and further negotiations had to wait until after Ulster Protestants and Catholics had hunkered down and come to hate each other.

In the interim, the British has insisted on maintaining Ulster as a six-county unit (rather than ceding the two Catholic counties while retaining the four Protestant areas). Even so, Ulster actually was a safer place for both Catholics and Protestants during the twenty years after the Treaty was accepted than was the Irish Republic. In any case, Britain and the provisional Irish government were both willing to try to solve Ulster; this was not the final cause of Ireland's war.

The worst of it was, if Ireland had not descended into war, the problem might have solved itself. The boundary commission, if done properly, would have left Ulster with only about four and a half counties -- and would quite possible have split off (London)derry, the second city of the province. Almost everyone agreed that this rump would be economically unviable (indeed, a lot of people thought the six counties unviable); they would be forced in time to turn to Ireland. That question was never to be resolved.

The idea of Dominion status, and the loyalty to the crown it required, proved the bigger sticking point at the time; de Valera was only one of many who refused to acknowledge any ties to Britain (de Valera in fact resigned his Presidency). It was only words -- they were supposed to pledge fealty to the King, but they didn't have to *act* on that fealty -- but, to the Irish radicals, they were fighting words.

Kee, p. 150, says that the real problem in the negotiations with Britain was that the issues of Crown and Partition somehow came to be linked, which forced the outcome. His opinion is that, with more "give" on each side, Ireland could have been more strongly linked to the crown while being kept united. For the majority of the Irish people, this would probably have been a better solution. It's less clear that it would have satisfied the radical nationalists.

Given the course the negotiations had taked, the commissioners insisted that the deal they brought home was the most Britain would offer -- and they were probably right; Lloyd George's government, after all the disasters it had faced, was shaky and could not afford to look any weaker than it already did. A bare majority of Irish leaders accepted this, and on January 7, 1922 the Irish Dail voted (by 64 votes to 57) to accept the treaty. The population was almost certainly much more heavily in favor, since opponents of Sinn Fein generally had not dared to run in the election which had created this Dail.

If there were defects in the Treaty, one may lay much of the blame on the Irish government. It gave its negotiators plenipotentiary powers, but never told them what to ask for, and then tried to change the results. De Valera's conduct was particularly suspect -- he had hinted that he would accept dominion status, but when the commissioners came back with something that was essentially that, he condemned it out of hand.

The result was a civil war which lasted until 1923. It took two new constitutions, a split within Sinn Fein, the founding of the Fianna Fail and Sine Gael parties, sundry assassinations (including that of Collins), and many restrictive government measures to bring political stability to Ireland.

This even though the people clearly supported the Treaty and the Free State; they wanted an end to war. (Kee makes the valid point, p. 158, that the IRB and other militants hadn't paid any attention to the people's wishes until that point; there was no logical reason why they should start now.)

Younger (pp. 313-314) gives vote totals for the election which follows (which was largely a referendum on the treaty): "pro-Treaty panel candidates gained 239,193 votes of a total of 620,283 votes cast [39%]; anti-treaty panel candidates... polled 133,864 [22%]; and Labour, Independents and Farmers won between them 247,226 votes [40%]."

Coogan, p. 329, notes that this election cost both the de Valera and Collins factions in parliament, but the former much more heavily: "Certainly the result was a severe blow to the de Valera faction which held only thirty-six seats, a loss of twenty-two. The Collins/Griffith party won fifty-eight seats, a loss of eight, but which taken with the pro-Treaty Labour Party's seventeen seats, the Farmers' Party's seven, the six independents, and the four Unionists represented a solid pro-Treaty majority."

Still, the government that was elected was fragile, and there had already been some shooting. It would get worse.

"King George and Queen Mary" are, of course, George V of England and his wife Mary of Teck, to whom, under the Treaty, the Irish still owed technical allegiance.

The term "Free State" is an interesting one. The Irish were pushing for the establishment of the "Saorstat Eireann." That's usually translated as the "Republic of Ireland," and of course the more vehement Irish nationalists called themselves "Republicans."
The British, however, proposed to translate it as "Free State" (Coogan, p. 263). This little bit of wordplay solved a major problem on the British side while technically giving the Irish what they wanted. At least, what the Irish-speaking ones wanted. Evidently not all that the Anglophones (which were, of course, all of them) wanted. Although Galvin lists no author for this piece, it definitely looks contemporary with the events described; it appears that someone is putting words in the mouth of either Collins or Griffith. - RBW

Bibliography

- Coogan: Tim Pat Coogan, Michael Collins, 1992 (I used the 1996 Roberts Rinehart edition)
- Kee: Robert Kee, Ourselves Alone, being volume III of The Green Flag (covering the brief but intense period from 1916 to the establishment of constitutional government in the 1920s), Penguin, 1972
- Younger: Calton Younger, Ireland's Civil War (1968, 1979; I used the 1988 Fontana edition)

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Irish Girl, The

DESCRIPTION: (The singer meets a girl by the river, lamenting her love gone to America). (She describes the pain of love.) (She) wishes she were far away with her love, or were a butterfly or a nightingale or a rose to be with her lover

AUTHOR: unknown

EARLIEST DATE: before 1845 (broadside, Bodleian Harding B 11(2654))

KEYWORDS: love separation bird loneliness floating verses

FOUND IN: Ireland Britain (England (South), Scotland (Aber)) US (Ap, MW, SE, So, SW) Canada (Mar, Newf)

REFERENCES (27 citations):

- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 292-293, "The Irish Girl" (3 texts)
- Broadwood-EnglishTraditionalSongsAndCarols, pp. 60-65, "The Irish Girl or The New Irish Girl" (1 text, 1 tune)
- Copper-ASongForEverySeason, pp. 246-247, "As I Walked Out" (1 text, 1 tune)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #48, p. 2, "The Irish Girl"; #59, p. 2, "The Irish Girl"; #61, p. 2, "The Irish Girl" (3 text plus 2 fragments)
- Greig/Duncan5946, "The Irish Girl" (9 texts plus a single stanza on p. 595, 5 tunes)
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H711, pp. 234-235, "The Manchester Angel" (1 text, 1 tune -- a fragment with no beginning)
- OLochlann-MoreIrishStreetBallads 2, "The New Irish Girl" (1 text, 1 tune)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 131, "The Irish Girl" (1 text)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore4 131, "The Irish Girl" (1 excerpt, 1 tune)
- Morris-FolksongsOfFlorida, #223, "That Irish Girl" (1 text)
- Davis-TraditionalBalladsOfVirginia 21, "The Lass of Roch Royal" (The "F" text in the appendix appears to be this, though heavily mixed with floating stanzas)
- Owens-TexasFolkSongs-1ed, pp. 159-161, "The Irish Girl" (1 text, 1 tune)
- Owens-TexasFolkSongs-2ed, p. 90, "The Irish Girl" (1 text, 1 tune)
- Bronner/Eskin-FolksongAlivePart2 46, "The Irish Girl" (1 text, 1 tune)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 180, "The Irish Girl" (1 text plus 2 fragments, 3 tunes, but the "A" text is "Handsome Molly"; "B" and "C" are single-verse fragments which may or may not be this song)
- Sharp/Karpeles-EightyEnglishFolkSongs 44, "The Irish Girl" (1 text, 1 tune, a confused and conflate mix of this song and "Farewell Ballymoney (Loving Hannah; Lovely Molly)"
- Reeves/Sharp-TheidiomOfThePeople 48, "The Irish Girl" (1 text)
- Dean-FlyingCloud, p. 109, "Molly Bawn" (1 short text)
- Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 98, "The Lament" (1 text)
- Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 195-198, "Pretty Polly" (2 texts, 2 tunes, even more infected by floating material than most songs of this group, but it appears to be this piece)
Creighton-SongsAndBalladsFromNovaScotia 81, "My Irish Polly" (1 text, 1 tune, a long but very confused and mixed version)
Creighton-MaritimeFolkSongs, p. 46, "Ruby Were Her Lips" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladsOfIreland, p. 15, "The Irish Girl" (1 text)
Green-OnlyAMiner-RecordedCoalMiningSongs, p. 230, "The Irish Girl" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 116, "The Irish Girl" (1 text)
DT, IRISHGRL* IRISHGR2*
ADDITIONAL: Maud Karpeles, _Folk Songs of Europe_, Oak, 1956, 1964, p. 47,"The Irish Girl" (1 text, 1 tune)
Roud #308
RECORDINGS:
Robert Cinnamond, "I Wish My Love Was a Red Rose" (on IRRCinnamond02)
James McDermott, "Let the Wind Blow High or Low" (on IRHardySons)
Walter Pardon, "Let the Wind Blow High or Low" (on Voice10)
BROADSIDES:
LOCSinging, as106240, "The Irish Girl," J. Andrews (New York), 1853-1859; also as106250, "The Irish Girl"
Murray, Mu23-y1:025, "The Irish Girl," James Lindsay Jr. (Glasgow), 19C
NLScotland, L.C.Fol.178.A.2(065), "The Irish Girl," James Lindsay (Glasgow), c.1875
CROSS-REFERENCES:
cf. "Farewell Ballymoney (Loving Hannah; Lovely Molly)" (floating lyrics)
cf. "Buddy Won't You Roll Down the Line" (lyrics)
cf. "Bonny Tavern Green" (floating lyrics)
cf. "Lover's Resolution" (floating lyrics)
ALTERNATE TITLES:
I Wish I Were Yon Red, Red Rose
The Blue Cuckoo (the singer's name on IRHardySons)
NOTES [436 words]: This mostly-lyric piece easily degrades and easily mixes. Sedley and Sharp both had versions which mixed with "Farewell Ballymoney (Loving Hannah; Lovely Molly)"; it is often hard to guess which song Roud will include a particular version with Sharp compounded the problem by tacking on verses from another version. And because the song is so lyric, it often loses parts (e.g. the Henry text has lost the first verses which describe the whole motivation). What tends to survive is the handful of "I wish I were" lyrics, e.g.
I wish I were a butterfly, I would light on my love's breast.
I wish I were a linnet, I would sing my love to rest.
I wish I were a nightingale, I'd sit and sing so clear,
I wish I were a red, red rose... and (he) to be the gardener.
Based on the contents, this could well be a degenerate fragment of "Erin's Flowery Vale (The Irish Girl's Lament)" [Laws O29]; at least some versions of this scattershot song seem to presuppose the situation described in that. But Laws ignores all the various versions of this song he should have known (e.g. Sharp, Belden-BalladsSongsCollectedByMissourFolkloreSociety, Brown). It must therefore be assumed that he either separates them or that he thinks these versions too lyric to include in his list. In any case, we've separated them. - RBW
Some clarity is provided for this confusing song by the LOCSinging broadsides as106250 and as106250. Their description, omitting floating verses and floating themes, is: The singer meets an expensively dressed Irish girl, crying and tearing her hair. Her lover has left and she won't follow. The lover says "I was of some noble blood and she of low degree." Her lover still loves her. All of the broadsides I have seen include the floating verse "I wish I was in Dublin town [or Manchester, or Monaghan], and sitting on the grass, With a bottle of whiskey in my hand and on my knee a lass, We'd call for liquors merrily, pay before we go, And fold thee in my arms let the winds blow high or low."
Among the floating verses is this by Walter Pardon on Voice10, connecting to "The Manchester Angel" version:
I wish I were in Manchester, a-sitting on the grass
With a bottle of whisky in my hand and upon my knee a lass.
Also collected and sung by David Hammond, "The Irish Girl" (on David Hammond, "I Am the Wee Fatorie Man: Folk Songs of Ireland," Tradition TCD1052 CD (1997) reissue of Tradition LP TLP 1028 (1959)).
Broadside LOCSinging as106240: J. Andrews dating per Studying Nineteenth-Century Popular
Irish Girl's Opinion, An

DESCRIPTION: "An Irish girl, and proud of it, a word I'd like to say... Paddy fights for England.... Then give to him old Ireland." No longer are Irishmen hung for wearing of the green, thanks to Dan O'Connell.

AUTHOR: unknown

EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland)

KEYWORDS: Ireland nonballad patriotic

HISTORICAL REFERENCES:
1775-1847 - Life of Daniel O'Connell

FOUND IN:
REFERENCES (1 citation):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 66, "An Irish Girl's Opinion" (1 text)

Roud #V5153

BROADSIDES:

CROSS-REFERENCES:
cf. "Daniel O'Connell (I)" (subject: Daniel O'Connell) and references there

Irish Harvestmen's Triumph, The

DESCRIPTION: Irishmen that "reap the English harvest" should be prepared to fight "with John Bull and his crew." Irish harvestmen beat some Englishmen and go to look for work. At a railway line they fight navvies and beat them with bricks, stones, scythes, and hooks.

AUTHOR: unknown

EARLIEST DATE: c.1860 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: fight harvest drink England Ireland patriotic

FOUND IN: Ireland Canada(Mar)

REFERENCES (2 citations):
Zimmerman-SongsOfIrishRebellion 66, "A New Song on the Irish Harvest Men's Triumph Over the English" (2 texts, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 104, "John Bull and His Crew" (1 fragment, 1 tune)

Roud #13468

BROADSIDES:
Bodleian, Johnson Ballads 2235a, "The Irish Harvests Triumph Over the English ," P. Brereton (Dublin), c.1867; also 2806 c.8(223), "The Irish Harvestmen's Triumph" [title spelled "Thriump"]

CROSS-REFERENCES:
cf. "The Boys of Old Erin the Green" (subject)

NOTES [191 words]: Zimmerman-SongsOfIrishRebellion's variant last verse and other comment identifying the "holy priest" as Father Maguire are both illustrated by Bodleian broadside 2806 c.8(223).

The navvies were British railway workers [see Coleman, Terry The Railway Navvies:A History of the Men Who Made the Railways (BCA, 1972)]

Zimmermann guesses at the tune: "The final words of the last stanzas suggest "The Shamrock Shore," Joyce, No. 415." Creighton's tune, with an Angelo Dornan fragment, is probably a better bet. - BS

The name "John Bull" as a symbol for England or the English comes from John Arbuthnot's 1712 satire The History of John Bull, and does not represent a real person. (It's interesting to note that "The Roast Beef of Old England" by Richard Leveridge [c. 1670-1758] was an anthem of the Royal Navy.)

Dornan's fragment ("Be sure you're well provided for With comrades stout and true, For you'll have to fight both day and night With John Bull and his crew") initially made me think of a navy song -- a boast to the French, perhaps, during the Napoleonic Wars. Which just shows how hard it can be to
Irish Jaunting Car, The

DESCRIPTION: "Oh, my name is Larry Doolin, I'm a native of the soil." The singer offers a day's diversion in his red-and-green jaunting car. He claims the Queen enjoyed his car, and the Lord Lieutenant recommended it. Others have enjoyed it a well

AUTHOR: unknown (New-Comic-Songster says "Composed by Valentine Vousden"

EARLIEST DATE: 1884 (Universal Irish Songster)

KEYWORDS: royalty travel

FOUND IN: US(MW)

REFERENCES (2 citations):
Dean-FlyingCloud, pp. 115-116, "The Irish Jaunting Car" (1 text)
New-Comic-Songster, pp. 42-43, "The Irish Jaunting Car" (1 text, 1 tune)

Roud #5497

CROSS-REFERENCES:
cf. "The Bonnie Blue Flag" (tune & meter) and references there

NOTES [39 words]: Not to be confused with Sam Henry's "My Irish Jaunting Car (The Irish Boy)."

Although I have not (yet) found a copy of this reliably dated before 1884, it must be older, since Harry McCarthy used the tune for "The Bonnie Blue Flag." - RBW

Last updated in version 5.3

File: Dean115B

Irish Jubilee, The

DESCRIPTION: "A short while ago An Irishman named Doherty Was elected to the Senate By a very large majority." This is cause for a tremendous party, described in loving and silly detail, e.g. those invited included "Old men, young men, Girls who were not men at all."

AUTHOR: Words: James Thornton / Music: Charles Lawler

EARLIEST DATE: 1890 (sheet music)

KEYWORDS: party humorous political

FOUND IN: US(MW,So) Canada(Mar) Ireland

REFERENCES (9 citations):
Randolph 472, "The Irish Jubilee" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 363-366, "The Irish Jubilee" (1 text, 1 tune -- Randolph's 472)
Peters-FolkSongsOutOfWisconsin, pp.286-288, "Irish Jubilee" (1 text, 1 tune)
Stout-FolkloreFromIowa 80, pp. 101-102, "The Irish Jubilee" (1 text)
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 160-162,247, "Irish Jubilee" (1 text, 2 tunes)
Spaeth-WeepSomeMoreMyLady, pp. 225-228, "The Irish Jubilee" (1 text, 1 tune)
Morton-FolksongsSungInUlster 49, "The Irish Jubilee" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 166, "The Irish Jubilee" (1 text)

ADDITIONAL: James P. Leary, Compiler and Annotator, _Wisconsin Folklore_. University of Wisconsin Press, 2009, article "The Wanigan Songbook" by Isabel J. Ebert, pp. 215-216, "Irish Jubilee" (1 text, sung by Emory DeNoyer)

Roud #2916

CROSS-REFERENCES:
cf. "Auld Lang Syne" (tune for final half-verse)
cf. "The Kelligrews Soiree"
cf. "O'Dooley's First Five O'Clock Tea" (theme)
cf. "Gilhooly's Dinner Party" (theme)

NOTES [87 words]: William H. A. Williams, _Twos Only an Irishman's Dream_. University of Illinois Press, 1996, pp. 144-145, implies that this is about a real event: "'The Irish Jubilee' (1890) describes a massive wingding to celebrate the rise of a local Tammany politico. When Doherty is elected to the Senate, he decides to celebrate. He throws a banquet, sending out invitations in twenty different languages." I can't find a record of a New York Senator named Doherty. There may have been a state senator by that name, to be sure. - RBW

Last updated in version 5.2

File: R472
Irish Laborer, An

DESCRIPTION: Singer is an Irish laborer, willing to work but told "No Irish wanted here". He retains his pride, praising the Irish for their generosity and their willingness to fight for America. He asks Americans to welcome the Irish.

AUTHOR: unknown
EARLIEST DATE: 1932 (Creighton-NovaScotia)
KEYWORDS: emigration discrimination Ireland nonballad
FOUND IN: US(MW)
REFERENCES (3 citations):
Beck-SongsOfTheMichiganLumberjacks 84, "An Irish Laborer" (1 text)
Creighton-SongsAndBalladsFromNovaScotia 123, "Irish Labourer" (1 text, 1 tune)
DT, IRSHLABR*
Roud #1137
CROSS-REFERENCES:
cf. "No Irish Need Apply" (subject)
cf. "The Honest Irish Lad" (subject)
cf. "There Is Na Luck About the House" (tune)
NOTES [59 words]: The potato famine of 1845 brought millions of Irish emigrants to America; they were often resented by nativists and segments of the American labor movement. This is clearly related to "No Irish Need Apply," sharing a few lines, but as it consists mostly of praise and exhortations, and lacks the narrative of that song, I've classified it separately. - PJS
File: Be084

Irish Mail Robber, The [Laws L15]

DESCRIPTION: The Irish youth turns bad despite his father's warnings. To support his wild habits, he turns to crime and is at last convicted of mail robbery. He is sentenced to transportation for nine years, forcing him to leave his father and sweetheart

AUTHOR: unknown
EARLIEST DATE: 1931 (Flanders/Ballard/Brown/Barry-NewGreenMountainSongster)
KEYWORDS: father crime robbery separation transportation punishment
FOUND IN: US(NE,So)
REFERENCES (5 citations):
Laws L15, "The Irish Mail Robber"
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 140-141, "The Irish Mail Robber" (1 text, 1 tune)
Randolph 164, "A Prisoner for Life" (4 texts, 3 tunes, but only the "A" text is this piece)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 76-77, "A Prisoner for Life" (1 text, 1 tune -- Randolph's 164A)
DT 424, IRSHMAIL*
Roud #1905
File: LL15

Irish Mother's Lament, An

DESCRIPTION: The Irish mother nurses her child and laments for her dead husband, "Won't you come back to your fond wife's arms? Have you no care for your sweet babe's charms?" She says she has no friends and no hope; "Cushla mavourneen, why did you die?"

AUTHOR: unknown
EARLIEST DATE: 1935 (Sam Henry collection)
KEYWORDS: love death children father mother abandonment mourning
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H600, pp. 140-141, "An Irish Mother's Lament" (1 text, 1 tune)
Roud #9448
File: HHH600
Irish Paddy

DESCRIPTION: An Irishman says the Irish always supported the English in battle: "The Irishman was never behind With his bayonet by his side Pat have often turned the tide And helped build the honour of old England." Yet "with England somehow we never can agree"  
AUTHOR: unknown  
EARLIEST DATE: 1951 (MUNFLA-Leach)  
KEYWORDS: war England Ireland nonballad patriotic  
FOUND IN: Canada(Newf)  
Roud #30121  
RECORDINGS:  
Pat Critch, "Irish Paddy" (on MUNFLA-Leach)  
NOTES [50 words]: This obviously sounds like an Irish song. But the population of Newfoundland was about half English Protestants, half Irish Catholics. So it would make sense in a Newfoundland context too -- perhaps even more than in Ireland, because the people of Newfoundland often supported Britain in its wars. - RBW  
Last updated in version 4.4  
File: Ml3IrPad

Irish Patriot, The

DESCRIPTION: "On Africa's burning shore" an old Irishman says an English lord killed his wife and baby because he would not join the rebels. In the army in Africa, he kills the lord and hides. The singer takes the old man home; he is buried near his wife and baby  
AUTHOR: unknown  
EARLIEST DATE: 1957 (Beck)  
KEYWORDS: age homicide revenge return escape help Africa Ireland patriotic soldier baby wife  
FOUND IN: Canada(Mar,Newf) US(NE)  
REFERENCES (3 citations):  
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 90-91, "The Irish Emigrant" (1 text, 1 tune)  
Ives-FolksongsOfNewBrunswick, pp. 142-144, "The Irish Patriot" (1 text, 1 tune)  
Ives-FolksongsFromMaine 18, "The Irish Patriot" (1 text, 1 tune)  
Roud #12486  
RECORDINGS:  
Tom Murphy and Minnie Murphy, "India's Burning Shore" (on ITMA/CapeShoreNL)  
CROSS-REFERENCES:  
cf. "India's Burning Shores" (lyrics, theme)  
NOTES [561 words]: The singer considers the old man "a true [Irish] patriot" although his crime was killing an English lord who wanted him to "join the rebel horde." I suspect that a broadside source for this ballad might have a different story.
Ives-FolksongsOfNewBrunswick begins "As I strayed below those lofty paths on India's burning shore, A-listening to a tiger's howl or a savage lion's roar." India, rather than Africa [see Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland], is the place to find tigers. On the other hand, even Ives-FolksongsOfNewBrunswick has the action taking place in Africa: "And to fulfill the oath I took I revenged on him to be, I sailed in that same ship with him to the coast of Cape Colony. When I arrived at Capetown, I was chosen for to be Lieutenant in the army, his lone bodyguard to be." Ives-FolksongsOfNewBrunswick makes more sense with the problem coming up when "that cruel rebellion came and we were forced to go To fight for home and liberty with a [hated Saxon foe]." However, the []-bracketed words were inserted by Ives.  
Ives says that this song "doesn't show up much (only twice, in fact) in published collections, [but] is very much a part of the old lumbercamp tradition." Ives's two other sources are Edward D Ives, Folksongs from Maine, 1965, 18, "The Irish Patriot" (collected 1962) and Horace P Beck, The Folklore of Maine, 1957, pp 93-95. Ives notes "that the song seems to have been reasonably popular in the lumbercamps" (p. 81). [Ives apparently did not know] Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland.  
Re "tigers" in Africa: From Captain James Riley, Sufferings in Africa, 2000 edition of book published in 1817, an account of the ordeal of Riley and his crew in North Africa in 1815: "... near watering places: some tigers also now and then made their appearance. Such is the great western desart, or Zahahrah...." p. 298. Is Captain Riley referring to leopards or other desert cats? Is "tiger" a generic term for "dangerous cat"? If so, how common was that usage? - BS
"Tiger" did indeed originally mean, broadly speaking, any big feline that isn't a lion. The word originated in Greek (, "tigris,"), and seems to have come into use only around the time of Alexander (e.g. Aristotle uses it); it is possible that the first actual tiger to be seen in Europe was sent by Alexander's successors. This word then passed through Latin to Old French to English. There was apparently a time when leopards were thought to be hybrids of lions and something else, so "tiger" was the word for a non-lion bred in captivity. It does seem as if its use in this song is anachronistic. On the other hand, lions and tigers can interbreed (to produce ligers and tigrons).... - RBW

Re "Tiger" in tales and songs about Africa:
In her introduction to Jekyll's Jamaican Song and Story, Alice Werner writes: "Mr Jekyll thinks 'Tiger' is a substitute for 'Lion' [in Afro-Jamaican tales], but it seems equally possible that 'Leopard' is meant. All over South Africa, leopards are called 'tigers' by Dutch, English, and Germans, just as hyenas are called 'wolves,' and bustards 'peacocks' (paauw). 'Tiger' is used in the same sense in German Kamerun, and probably elsewhere in West Africa" (Walter Jekyll, Jamaican Song and Story (New York: Dover Publications, 1966 (reprint of David Nutt publication, 1907)), p.xxxviii). - BS

Irish Peasant Girl, The
DESCRIPTION: Singer thinks about widow Brown's daughter. She crosses the Atlantic to send money home. Her dying wish is that a letter be written to her mother and brother at home. Singer in Ireland thinks of "the lily of the mountain furze that withers far away"
AUTHOR: probably Charles Joseph Kickham (1825-1882)
EARLIEST DATE: 1865 (Duncathail)
KEYWORDS: emigration dying hardtimes Ireland separation money
FOUND IN: Ireland
REFERENCES (3 citations):
O'Connor-OldTimeSongsAndBalladOfIreland, p. 126, "The Irish Peasant Girl" (1 text)
ADDITIONAL: Duncathail (pseud.), Street Ballads, Popular Poetry, and Household Songs of Ireland_, McGlashan & Gill, 1865 (avaialble on Google Books), p. 66, "The Irish Peasant Girl" (1 text)
RECORDINGS:
Tommy McGrath, "She Lived Beside the Anner" (on Voice04)
NOTES [106 words]: O'Connor-OldTimeSongsAndBalladOfIreland has the author as John Banim (1798-1842), who wrote "Aileen," "Soggarth Aroon," "The Reconciliation," "The Irish Maiden's Song," and "The Irish Mother in the Penal Days." Sparling makes Kickham the author and is supported in that by the article "Charles Joseph Kickham" at the New Advent site Catholic Encyclopedia. The first line is "She lived beside the Anner at the foot of Slievenamon"; Catholic Encyclopedia notes that the same was true of Kickham. - BS
Colum's An Anthology of Irish Verse also credits it to Kickham. For more on him, see the notes to "Patrick Sheehan" [Laws J11]. - RBW
Last updated in version 3.0
File: RcTirPGi

Irish Rebel Spy, The
DESCRIPTION: "In the city of Mialco, near the county of Leone There lived a comely maiden ... And the proper name she goes by is the Irish Rebel Spy." Her brother and true love die as Fenians. She outwits detectives, steals a horse, and warns the Fenians.
AUTHOR: unknown
EARLIEST DATE: 1958 (Manny/Wilson-SongsOfMiramichi)
KEYWORDS: rebellion trick Ireland patriotic
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Manny/Wilson-SongsOfMiramichi 76, "The Irish Rebel Spy" (1 text, 1 tune)
ST MaWi076 (Partial)
Roud #9178
Irish Refugee, The (Poor Pat Must Emigrate)

DESCRIPTION: Leaving Ireland. "We have fought for England's queen ... why should we be so oppressed?" I'm going to America "for there is bread." "If ever again I see this land I hope it will be with a Fenian band, So God be with old Ireland, poor Pat must emigrate!"

AUTHOR: unknown

EARLIEST DATE: before 1884 (broadside, Bodleian Harding B 11(3100))

KEYWORDS: emigration hardtimes America Ireland nonballad patriotic

FOUND IN:
O'Connor-OldTimeSongsAndBalladOfIreland, p. 53, "The Irish Refugee" (1 text); pp. 106-107, "Poor Pat Must Emigrate" (1 text)

Wolf-AmericanSongSheets, #`060, p. 72, "The Irish Refugee, or Poor Pat Must Emigrate" (1 reference)

Roud #2558

BROADSIDES:

Bodleian, Harding B 11(3100), "Poor Pat Must Emigrate", H. Disley (London), 1860-1883; also Harding B 11(3101), Harding B 11(3102), "Pat Must Emigrate"; 2806 b.10(79), Harding B 26(515), "Poor Pat Must Emigrate"; Harding B 18(297), "The Irish Refugee" or "Poor Pat Must Emigrate"; Harding B 19(78), "Irish Patt Must Emigrate"

SAME TUNE:

Podgee and Rhu [i.e. Paudeen Rhu] (per broadside Bodleian Harding B 18(297))
Apple Potatoes (per broadside Bodleian Harding B 19(78))
Apple Praties (per broadside Bodleian Harding B 26(515))

NOTES [28 words]: The famine year of 1848 is sometimes stated as 1854. As for the tune it may be that there are a number of songs on "the latest travels of the raking Paudheen Rhu." - BS

Last updated in version 3.5

File: 0Con053

Irish Rover, The

DESCRIPTION: "In the year of our Lord eighteen hundred and six We set sail from the coal quay of Cork." The ship, with too many masts, too strange a crew, and too unusual a cargo, sinks on its...
own improbabilities; only the singer is left to tell the tall tale

AUTHOR: unknown
EARLIEST DATE: 1963
KEYWORDS: sailor ship talltale humorous disaster wreck
FOUND IN:
REFERENCES (1 citation):
DT, IRSHROVR*
Roud #4379
CROSS-REFERENCES:
cf. "Katey of Lochgoil" (theme)
File: DTirshro

Irish Sailor Boy, The

DESCRIPTION: "My parents raised me tenderly, I being their only joy, When my first stroll I took to roam," Cried the Irish sailor b'y The captain and eleven of a crew of twenty four survive a ship wreck and land in St Peter's, Newfoundland

AUTHOR: unknown
EARLIEST DATE: 1920 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
KEYWORDS: drowning sea ship wreck sailor disaster death
FOUND IN: Canada(Newfi)
REFERENCES (1 citation):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 128, "The Irish Sailor Boy" (1 text, 1 tune)
Roud #6347
RECORDINGS:
Pattie Maher, "The Irish Sailor Boy" (on MUNFLA/Leach)
File: GrMa128

Irish Shore, The

DESCRIPTION: The singer wasted his youth on gambling and fast women. In London he spent his money on women and went to China. Now he is going home. "My rambling's oer, I'll hae a wife.... by pious works of sweet contemplation I'll end my days on the Highland shore"

AUTHOR: unknown
EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(69))
KEYWORDS: sex rambling return gambling China
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 534, "The Highland Shore" (2 texts, 1 tune)
Roud #5897
BROADSIDES:
Bodleian, Harding B 28(69)[some words illegible], "The Irish Shore" ("You curious searchers of each narration"), W. Armstrong (Liverpool), 1820-1824; also 2806 b.10(180), "Irish Shore"; Harding B 17(280a), 2806 b.10(211), Harding B 25(1756), Harding B 11(3471), Harding B 11(246), Harding B 11(247), Harding B 11(560), Harding B 11(561), 2806 c.18(283), ["The] Shamrock Shore"
ALTERNATE TITLES:
Ye Curious Sages
NOTES [81 words]: This singer blames all his misfortunes on women. In his youth "women's pleasures I freely tasted Which makes me wander thro' foreign clime." In London he sees "madams and crowds of lasses ... But do believe me their painted faces Are to ensnare us poor wanton slaves They hae nae love in their lewd embraces And we're all fools to their jilting ways." He condemns women of every country he has seen: "your gaudy dresses I do despise ... Wi' your surly looks and your greasy faces." - BS
Last updated in version 2.4
File: GrD3534
Irish Sixty-Ninth, The

DESCRIPTION: A song telling the story of the 69th regiment, "The Irish Sixty-Ninth." The training of the regiment is described, then its long career in the Peninsula, at Antietam, Fair Oaks, Glendale, and perhaps Gettysburg.

AUTHOR: M. Fay? (The Johnson broadside is "Dedicated to the Sixty-ninth Regiment Pennsylvania Volunteers, by M. Fay")

EARLIEST DATE: 1941 (recorded from John Galusha)

KEYWORDS: Civilwar soldier

FOUND IN: US(MA)

REFERENCES (2 citations):
- Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl, "The Irish Sixty-Ninth" (1 text, 1 tune)
- Wolf-AmericanSongSheets, #705, p. 46, "Gallant Pennsylvania 69th, Irish Volunteers" (1 reference)

ST Wa014 (Full)
Roud #7455

RECORDINGS:
"Yankee" John Galusha, "The Irish 69th" [excerpt] (on USWarnerColl01)

BROADSIDES:
- LOC, no number, "Gallant Pennsylvania 69th, Irish Volunteers" ("To Erin's sons of hill and plain, come listen to my feeble strain"), J. H. Johnson (Philadelphia), 1863

CROSS-REFERENCES:
- cf. "McKenna's Dream" (tune)

NOTES [4507 words]: Spaeth-WeepSomeMoreMyLady, pp. 175-176, prints a song "The Gallant 69th" (Roud V41521), sung by Ned Harrigan and Tony Hart and written by Harrigan and David Braham (for whom see "Babies on Our Block"). I formerly filed it with this song, but it is not the same piece and probably did not go into tradition.

My initial notes on this song contained a great deal of sleuthing to determine what it was about. Then I found what is clearly this song in Wolf-AmericanSongSheets, p. 46. The entry is titled "Gallant Pennsylvania 69th, Irish Volunteers," and begins "To Erin's sons of hill and plain, come listen to my feeble strain." The air is listed as "McKenney's Dream," which is surely "McKenna's Dream." That eliminates the need for much of the reasoning below, but I'll leave it anyway.... The very name "The Irish Sixty-Ninth" immediately brings to mind the 69th New York regiment, a famous unit of the equally famous "Irish Brigade" that saw service through the entire Civil War. (For more about that unit, see the notes to "By the Hush.") Williams, p. 43, reports that there were "dozens of ballads relating to the exploits of the Sixty-Ninth Regiment," although few of these became traditional, and Wolf has many songs about a "69th regiment" (more on this below), most of them probably about the 69th NY.

There was also an "Irish Ninth," the Massachusetts Ninth Regiment (Pfanz, p. 154), but apart from the fact that it would take a significant rewrite to get from a phrase such as "famous Irish Ninth" to "Irish Sixty-Ninth," this regiment doesn't seem to have gotten much press.

However, the unit in the song is said to have been commanded by "Colonel Owens," and the song refers several times to Philadelphia. Thus the 69th NY is not meant, nor the Massachusetts Ninth; we must look to the 69th Pennsylvania.

This regiment is not as famous (and it certainly didn't suffer the extreme -- 90% -- casualties faced by the 69th NY), but it was mustered in in August 1861 (as in the song; the 69th NY mustered in in September) and its original commander was Col. (later Brig. Gen.) Joshua T. Owen (Boatner, p. 614; HuntMidAtlantic, p. 14). It was very Irish -- "so much so that next to the national colors was displayed the emerald flag of Ireland rather than the usual regimental flag" (Sears, p. 448). And it was a Philadelphia regiment -- in fact it was a member of what later came to be called the "Philadelphia Brigade." It is ironic to note that this Philadelphia formation was originally known as the "3rd California"; the Philadelphia Brigade had been raised at the instance of California Senator James MacDougal, who paid for the arms of the "1st California," later the 71st Pennsylvania, and was commanded by another Western Senator, Edward D. Baker, a friend of Abraham Lincoln's who had spent time in California and who now represented Oregon (and had turned down a general's commission so that he could stay in the Senate while still commanding his regiment as a Colonel! -- Foote, p. 105). But on October 21, 1861, Baker was killed at the battle of Ball's Bluff, and the 1st, 2nd, 3rd, and 5th California became the 71st, 72nd, 69th, and 106th Pennsylvania (HTIECivilWar, p. 580. There was no 4th California; it had been planned to be an artillery/cavalry unit, but was never formed;
The 69th Pennsylvania was the only Irish formation in the brigade. It is not coincidence that it became the 69th regiment; the original plan was to renumber the 3rd California the 68th Pennsylvania. Colonel Owen, however, "formally requested it to be designated the 69th Pennsylvania as a way of linking 'the two Irish regiments of the Empire and Key-States" -- i.e. the 69th New York and 69th Pennsylvania (Gottfried-Philadelphia, p. 42).

The 69th PA fought in most of the battles in the east, starting with the fiasco at Ball's Bluff (happily, it was not one of the regiments directly involved, and suffered no real casualties), and was hit hard at Antietam but went through Fredericksburg and Chancellorsville relatively unscathed (HTIECivilWar, pp. 580-581). It was one of the regiments that received Pickett's Charge on July 3, 1863 at Gettysburg (Sears, pp. 436-437; possibly referred to in stanza 6, though this could refer to the Battle of Fair Oaks; Sears, p. 469, adds that the 69th took roughly 47% casualties in facing the charge, the highest loss rate of any of the regiment involved). That was the last great fight for the Philadelphia Brigade; some of the units mustered out in 1864, and the 69th was merged with other units although it officially remained on the books until the end of the war (HTIECivilWar, p. 581).

There are at least two books about the Philadelphia Brigade. The modern volume is Gottfried's. The older one is Charles H. Banes, History of the Philadelphia Brigade: Sixty-Ninth, Seventy-First, Seventy-Second, and One Hundred and Sixth Pennsylvania Volunteers, J. B. Lippincott & Co, Philadelphia, 1876; the latter is available on Google Books, and includes (pp. 295-300) a depressingly long list of those killed in action. There is also a rather silly volume that the survivors of the brigade published long after the war, after a posthumous publication of Frank Haskell's notes on the Battle of Gettysburg, which roused the indignation of the brigade's survivors and inspired them to, quite frankly, protest too much. Gottfried-Brigades, p. 151, concludes: "While the 69th Pennsylvania and the 106th Pennsylvania had performed superbly during the battle, the behavior of the brigade's other two regiments was suspect. The cloud of doubt about the brigade's effectiveness would follow it through the remainder of the war."

If there were only one version of this song, I might suggest that the name "Irish Sixty-Ninth" arose by confusion out of the World War I regiment with that nickname, in which Joyce Kilmer ("I think that I shall never see A poem as lovely as a tree") served and died. There was in fact a pop song about that regiment ("The Fighting Sixty-Ninth," by Anna L. Hamilton). However, with multiple versions, all clearly Civil War, this does not seem possible.

Among the other references in the song:
"It was in August, sixty-one, When Colonel Owens took command": The 2nd and 3rd California were indeed formed in August 1861, although the 3rd did not reach full strength until a couple of months later (Gottfried-Philadelphia, p. 13).

"In February, sixty-two... To Washington we went straight way, And sailed in steamers down the bay": In February and March, the Philadelphia Brigade marched around quite a bit as it prepared for the Peninsular Campaign. On March 28, the 69th boarded the Champion to head for the Peninsula. (Gottfried-Philadelphia, pp. 56-57).

"To land at Fort Monroe": Fort Monroe, at the end of the Virginia Peninsula, was starting point of the Peninsular Campaign.

"At Hampton then we camped around, Until brave Little Mac came down": "Little Mac" is Gen. George McClellan, who commanded the Army of the Potomac for most of 1862 and directed the Peninsula Campaign. Hampton is a plantation in the Peninsula about two miles from Fort Monroe (Map on p. 61 of Gottfried-Philadelphia). Around this time, the brigade saw General McClellan as they prepared to move out for Yorktown (Gottfried-Philadelphia, p 58).

Yorktown: besieged in the Peninsula Campaign (Apr. 5-May 4, 1862). The Confederates evacuated it just before the Federal assault was to begin (Boatner, p. 953).

"From Yorktown then we sailed away, And landed at West Point next day": After the Yorktown debacle, McClellan wanted to send troops by boat around the Confederate army. The Philadelphia Brigade was one of those sent up the York River to Eltham Landing (Gottfried-Philadelphia, pp. 68-69). Eltham Landing and West Point are both located around the place where the Pamunkey and Mattaponi Rivers join to form the York River, a few dozen miles above Yorktown; West Point is more often mentioned in the histories, because McClellan made it a base, but they're really the same place.

"Then double quick away we went, Along the river we were sent To drive the rebels back we meant, No man fell out of line": As McClellan approached Richmond, he put part of his army on the left bank of the Chickahominy River and part on the right. The Chickahominy was a big enough river to form a major obstacle, and bridges were few. Joseph E. Johnston, the Confederate commander, knew that he was outnumbered heavily, and decided to attack the smaller half of the Federal army and defeat it in detail. The result was the Battle of Fair Oaks/Seven Pines, the first major battle of the Peninsula Campaign (May 31-June 1, 1862).
Abominable staff work caused the attack to fail (with Johnston wounded in the fight, meaning that Robert E. Lee took charge of the Confederate army), but the two Federal corps that came under attack had a very bad time for a while. Sumner's II Corps, which contained the Philadelphia Brigade, was eventually sent across the river -- over a bridge that seemed in imminent danger of collapse -- to help rescue the beleaguered troops (Gottfried-Philadelphia, pp. 71-75). Happily, the brigade's losses at this time were light (Gottfried-Philadelphia, p. 78).

"Pickett's guns": One way or another, this is out of place; it looks to me as if the next three verses have been disordered. This is possibly a reference to Gettysburg, where the 69th faced Pickett's Charge, but even if you ignore the fact that this would be very much out of place, no other event in the song takes place after the end of 1862, so I think that likely out. Another possibility is the Battle of Williamsburg, after the Confederate retreat from Yorktown; where Pickett was actively involved (Freeman, vol. I, p. 178) and did well enough to be regarded as "distinctly promising" (Freeman, vol. I, p. 192). A third possibility is at Fair Oaks/Seven Pines, where Pickett "increased the reputation he had gained at Williamsburg" (Freeman, vol. I, p. 243). But I think the most likely explanation is that the reference is to the fight at Glendale during the Seven Days (more on this below).

"Then on Antietam's field again, We boldly faced the iron rain. Some of our boys upon the plain They found a bloody grave": Antietam was fought in Maryland, Sept. 17, 1862, to repel Robert E. Lee's invasion of that state. The battle did indeed allow McClellan "to send the ragged rebels back Across Potomac's waves" -- but it was a terrible battle and the 69th's part of it neither particularly useful nor particularly glorious. Merely -- as the song implies -- bloody.

McClellan had already sent two corps, Hooker's I Corps and Mansfield's XII Corps, to attack the Confederates to the left. The Confederates had held, barely, injuring Hooker and killing Mansfield (Palfrey, pp. 72-82). That made it the turn of Sumner's II Corps, which included the Philadelphia Brigade. Sumner was given his order late, and had never seen the ground; he simply sent his divisions forward, without any preparation at all -- the first division into battle, Sedgwick's, wasn't even properly formed to attack (Palfrey, pp. 82-84). The Philadelphia Brigade was part of Sedgwick's division, and paid for it. The Confederates had not planned an ambush, but they could hardly have managed a better one had they tried. Sedgwick's three brigades found themselves in a pocket surrounded by ten Confederate brigades (Murfin, p. 231). Sedgwick's division was shot to pieces without accomplishing anything. The official reckoning is that Sedgwick lost 2255 men killed, wounded, or missing (Palfrey, p. 90) -- meaning that its casualties were on the order of 50%.

Sedgwick himself was wounded three times. The Philadelphia Brigade suffered slightly less than the other brigades of the division, but it still took 568 casualties (Gottfried-Philadelphia, p. 120). Sedgwick's injury affected the 69th. He was out for many months, and when he came back, it was as commander of the Sixth Corps, not of his old division. As a result, Oliver O. Howard, who had been leading the Philadelphia Brigade, was given command of the division (Gottfried-Philadelphia, p. 123.) And that meant the Philadelphia Brigade needed a commander. Colonel Owen of the 69th was promoted Brigadier General as a result, to date from November 29, 1863; the Senate did not confirm that appointment and it expired March 4, 1863, but he was reappointed on March 30, and this time, the Senate agreed (Phisterer, p. 281, although the name is misspelled "Owens"). As a result, Lt. Colonel Dennis O'Kane was promoted Colonel of the 69th as of December 1, 1862 (HuntMidAtlantic, pp. 14, 129).

O'Kane is clearly the officer referred to in the verse that begins "O'Keen, our colonel, nobly stood." This stanza offers more evidence that the song was written in late 1862 or early 1863, because O'Kane was mortally wounded on July 3 at Gettysburg and died the next day (HuntMidAtlantic, p. 129); there is no mention of this or of his successor.

"Fair Oaks:" an inexplicable reference at this place in the song. If it points to Fair Oaks/Seven Pines, mentioned above, it is out of sequence, since Fair Oaks took place long before Antietan; if it refers to the Fair Oaks battle of October 1864, the 69th PA was not present and the results were in any case unfortunate for the Federals. The likely explanation is that the reference is to Fair Oaks, and this half-verse is out of place.

"Had picket fighting night and day": If we assume that this statement refers to the period immediately after the Battle of Fair Oaks, this is a good description of what happened in this period. From June 6 to June 27, the Philadelphia Brigade fought eight minor engagements with the Confederates (Gottfried-Philadelphia, p. 80), and the pickets were in conflict even more often.

"Where other regiments they fell back": "When the II Corps [which contained the 69th Pennsylvania] reached Savage Station [early in the Seven Days' Battles], General Heintzelman [commanding the III Corps] ordered his men to continue their retreat toward the White Oak Swamp. General Sumner [commanding II Corps] later bluntly described this movement..." When the enemy appeared on the Williamsburg road I could not imagine why General Heintzelman did not attack him,
and not till some time afterward did I learn, to my utter amazement, that General Heintzelman had left the field and retreated with his whole corps” (Gottfried-Philadelphia, p. 85). I'm not sure that this action is what the song refers to, because the Seven Days involved a lot of retrograde movements, but this is a reasonable fit.

"We stood as at Glendale." I'll speculate that this should be "We stood STILL at Glendale."

Glendale (also known as White Oak Swamp) was one of the Seven Days' Battles, fought June 20, 1862 at the end of the Peninsula Campaign. Glendale was a road crossing that the Army of the Potomac needed to hold as it transferred its base from West Point to the James River, and the Confederates tried a converging attack to smash the Federals holding the position.

The Confederate attack was badly coordinated, but the Philadelphia Brigade was at the heart of the defense, and the 69th Pennsylvania was in direct conflict with Pickett's Brigade (the map on p. 92 of Gottfried-Philadelphia makes this clear); General Sumner of the II Corps at this time called the 69th "one of the best regiments in my corps" (Gottfried-Philadelphia, p. 93). The 69th fought against A. P. Hill's division, including notably Pickett's brigade, which is why I suspect the mention of "Pickett's guns" above is a reference to Glendale. Indeed, some of Pickett's troops had captured several Federal cannon, and were about to turn them on the Union forces, when a charge by the 69th drove them away (Gottfried-Philadelphia, p. 93), so the reference to "Pickett's guns" is particularly appropriate here.

The 69th, and the Federals, did manage to hold on at Glendale, but just barely (Gottfried-Philadelphia, p. 95); after holding the line, the Union forces continued their retreat. But the 69th's conduct was exemplary and deserves its mention.

"O'Keen, our colonel, nobly stood Where the grass was turning red with blood": O'Kane was colonel of the regiment at Fredericksburg, Chancellorsville, and Gettysburg. The regiment was hit hard at both Fredericksburg and Gettysburg (it served at Chancellorsville but took no casualties; Gottfried-Philadelphia, p. 146).

But there are two arguments for Fredericksburg. First, whichever battle it refers to, it's the last one in the song. If the song were written after Fredericksburg, it would make sense to refer only to that battle, whereas if it were written after one of the other battles, it would make sense that all the remaining battles would be mentioned. Plus Fredericksburg fits: The II Corps made a completely useless advance on the Confederates that accomplished nothing at all (Gottfried-Philadelphia pp. 130-134). The brigade took some unfair criticism, but Owen's report said that it took 265 casualties (Gottfried-Philadelphia, p. 135). That's less than other brigades in the division, but that merely means that they had the sense to go to ground sooner rather than be slaughtered.

After Fredericksburg, the regiment was the one at dead center of Pickett's Charge, although this seems to be after the song was written. It was hit so hard that it lost Colonel O'Kane killed, Lt. Colonel Tschudy mortally wounded, and Major Duffy wounded; Captain William Davis ended up commanding the regiment (Gottfried-Philadelphia, p. 174). A regiment was supposed to have at least 800 men (although few Union regiments had more than 400 when they went into Pennsylvania); the 69th had only 115 in the ranks after Gettysburg (Gottfried-Philadelphia, p. 115); the whole brigade had only 660, and was commanded by a lieutenant colonel rather than a brigadier. The four regiments, which would normally be commanded by colonels, were commanded by one lieutenant colonel, one major, and two captains (Gottfried-Philadelphia, p. 183).

The history of the 69th, and the Philadelphia Brigade, after Gettysburg was rather sad. It took part in the early phases of Grant's final campaign against Richmond, but mostly without much distinction. With so many of the officers dead or promoted, and most of the best of the enlisted men also gone, the brigade was no longer a very effective unit. Often the men showed a significant willingness to attack enemy entrenchments (which, to be sure, was simply smart). In 1864, division commander John Gibbon pressed charges against General Owen. No court was ever convened (Gottfried-Philadelphia, p. 218), but General Grant considered him ineffective enough that he recommended that Owen no longer serve. Lincoln approved (Gottfried-Philadelphia, p. 219), and Owen was mustered out of the service July 18, 1864 (Phisterer, p. 281).

The enlistments of the Philadelphia Brigade expired in 1864. The government at this time was making desperate attempts to get soldiers to re-enlist, but very few members of the 71st (Baker's old regiment) were willing; it was mustered out on July 2, 1864 (Gottfried-Philadelphia, p. 219). The rest of the brigade served until the army moved to attack Petersburg -- where it met disaster. Most of the 106th regiment, and four companies of the 69th, were captured there (Gottfried-Philadelphia, p. 223; on p. 226, he notes that the 106th had only thirty men left with the colors), as were many individual soldiers from the 72nd. Although the brigade had been in an untenable position, its performance had been very bad, and on June 26, the brigade was broken up -- to the men's intense dissatisfaction (Gottfried-Philadelphia, pp. 225-226). The terms of the 72nd and 106th expired soon after, and they were mustered out (Gottfried-Philadelphia, p. 226). That left the 69th
as the last unit of the famous brigade still in service -- it had re-enlisted en masse, meaning that it was entitled to retain its regimental number and honors. (A few companies of the 106th were also retained, as a battalion rather than a regiment; the 69th and the 106th battalion served all the way to Appomattox, and were disbanded on July 1 and June 30, 1865, respectively; Gottfried-Philadelphia, p. 228).

Gottfried-Philadelphia's conclusion (p. 230) is that "Few can argue that the 69th['s] activities at Glendale and Gettysburg cause it to be considered the finest fighting unit in the brigade." On p. 234, Gottfried-Philadelphia lists the fate of the men of the unit: 7.1% were killed or mortally wounded. 7.2% died (presumably mostly of disease). 14% deserted. 22.5% were discharged before the end of their term. 9.1% were wounded at the time their term ended. 1.9% were in prison. 0.2% were missing. 3.1% were transferred to another unit. 9.9% had an "other" fate. Only 24.9% were around to be mustered out with the unit at the end of its term. This shows in the number of soldiers present over the years (listed on p. 232 of Gottfried-Philadelphia): 952 at the beginning of 1862. 726 at the time of Yorktown. 486 after Antietam. 408 after Fredericksburg. 344 were present at Gettysburg. There were only 324 present at the end of 1863. And it went downhill from there. It will be evident that John Galusha's version of this song is disordered in the final verses. The broadside has six stanzas of eight long lines. Yankee John's version has stanzas of eight short lines. So one of the broadside's stanzas is equivalent to two of Galusha's. In other words, the broadside had twelve stanzas; Yankee John had nine. And Yankee John had scrambled the stanzas, and half-stanzas, that he remembered. My tentative conclusion was that Yankee John's text should be re-ordered 1A/1B, 2A/2B, 3A/3B, 4A/4B, 5A/7A, 5B/7B, 6A/6B, 8A/8B, 9A/9B. This is roughly correct when compared with the broadside, although I was wrong to reverse 7A and 5B (for reasons given below). The following list shows the correct order, along with the first part of each half-stanza. Half-stanzas that Galusha remembered are given their stanza numbers in his text (e.g. "1B" would be the second half of his first stanza); half-stanzas that Yankee John forgot are shown in [brackets] and not numbered.

[To Erin's sons of hill and plain, come listen to my feeble strain]
[I'll sing you of our long campaign, through Summer's sun and Winter's rain]
1A. It was in August sixty-one, that Colonel Owen took command
1B. He drilled us every day we rose, to learn us how to thresh our foes
2A. In February sixty-two, when passing in a grand review,
2B. To Washington we went straightway, and sailed in steamers down the Bay
3A. At Hampton then we camp'd around, until brave little Mac came down
3B. Where there we work'd both night and day, and drove the rebel hordes away
4A. From Yorktown then we sailed away, and landed at West Point next day
4B. And there we stopped three weeks or more, until we heard the cannons roar
5A. Then double quick away we went, across the river we were sent
5B. There Philadelphia's adopted sons, bravely supported Rickett's guns,
7A. At Fair Oaks then long weeks we lay, and Pickett fighting night and day,
7B. And in the seven days going back, on bloody fields we left our track,
[Where horse and foot retreat that day, all bleeding from that dreadful fray]
[And when our bullets were all spent, three cheers we for the Union sent]
6A. And on Antietam field again we boldly faced the Iron rain
6B. Where our brave General, Little Mac, made boasting Lee to clear the track
[At Fredericksburg our old brigade, with Owens, who never was afraid]
[And though the bullets flew around, we drove the grey coats from the town]
8A. Next day upon the battle field, old veterans they were forced to yield,
8B. The cannons blazing shot and shell, 'twas like the gaping jaws of hell,
9A. O'Kane, our Colonel, nobly stood, where the grass was turning red with blood
9B. Though many got a bloody shroud, as Philadelphia's sons we are proud.
Note that Yankee John's stanza 5B had a major error, "Pickett's" for "Rickett's," which changes the meaning of the verse very much. Pickett was a Confederate general, James B. Ricketts (at the time of the song) a Union artillery captain. At First Bull Run, he commanded Company I of the 1st U.S. Artillery (McDonald, p. 194), where he was wounded and captured. He was not exchanged until 1862, when he was made a brigadier and given an infantry brigade; he later rose to division command (Boatner, p. 699). But since no regular army officer was promoted to replace him, Company I could still be called Ricketts' in the Peninsula, even though it was commanded by Lt. Edmund Kirby. And Company I was in the same division as the Philadelphia Brigade, so they fought together.

As outlined above, if "Pickett" had been meant by Yankee John's source, the reference was probably to Glendale -- but in the original, it's a reference to Fair Oaks.
For some reason, 69th Regiments seem to have been very popular in Civil War broadsides. Wolf, p. 31, includes "The Departure of the 69th Volunteers" (I'm not sure which regiment this refers to); p. 46 has "The Gallant Pennsylvanians 69th, Irish Volunteers" and "The Gallant 69th" by Harrigan and Braham; p. 47 offers "The Gallant 69th No. 8" and "The Gallant 69th" (not sure about the regiment in the latter three); p. 50 is "Glorious 69th!" (not clear which regiment this is, but it was printed at least five times); p. 79 gives "The Jolly 69th" (which we can only say is an Irish regiment); p. 89 is "Long Live the Sixty-Ninth" (which doesn't say if the regiment is Irish). Page 135 offers the "Return of the 69th" by John Flanagan. Page 142 gives us "69th Regiment, No. 4"; there is no way to tell which regiment is involved. On page 158 is "To the Glorious 69th!" ("These noble sons of Erin, who to this country came"); again, it's not clear which regiment is meant. On p. 168 are "War Song of the New-York 69th Regiment" and "War Song No 2 of the 69th Regiment." Page 171 has "Welcome Our Gallant 69th," which doesn't give a clue as the regiment but is to the interesting tune "Marshal Ney."

Pages 134-135 have the "Return of Gen. Corcoran of the Glorious 69th," referring to the 69th New York Militia, not the 69th Pennsylvania or the "regular" 69th New York, and popular enough to have been printed three times -- although some of that may have been due to Corcoran himself; an Irish exile with a record of fighting against the British in the 1840s; the 69th Militia had existed before the war, and Corcoran had gotten in trouble for refusing to take part in a salute to the Prince of Wales, but he was restored to his regiment at the start of the war because he was so popular (Craughwell, p. 9).

On p. 142, there is also a song "The 69th Brigade," beginning "My true love, William, to the war he is gone." Civil War brigades weren't numbered (except as "first brigade, second division, third corps" or the like), so this is presumably another reference to a sixty-ninth regiment, although there is no clue which.- RBW

Bibliography

- Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover)
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- Freeman: Douglas Southall Freeman, Lee's Lieutenants, 3 volumes, Scribners, 1942-1945
- McDonald, JoAnna M. McDonald, We Shall Meet Again: The First Battle of Manassas (Bull Run) July 18-21, 1861, Oxford, 1999
- Palfrey: Francis Winthrop Palfrey, The Antietam and Fredericksburg, Campaigns of the Civil War series, 1882 (I use the 2002 Castle Books reprint)
- Phisterer: Frederick Phisterer, Campaigns of the Civil War: Statistical Record of the Armies of the United States, 1883 (I use the 2002 Castle Books reprint)
- Williams: Alfred M. Williams, Studies in Folk-Song and Popular Poetry, Houghton Mifflin, 1894
Irish Soldier Boy, The

DESCRIPTION: "At a cottage door one winter night as the snow lay on the ground," a soldier and his mother bid a tearful farewell as he prepares to leave. He dies in battle, and sends a last message bidding farewell to his mother and to Ireland

AUTHOR: unknown

EARLIEST DATE: 1936 (Sam Henry collection)

KEYWORDS: soldier mother separation death Ireland

FOUND IN: Ireland Canada(Newf)

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H678, p. 89, "The Irish Soldier Boy" (1 text, 1 tune)

Roud #22061

RECORDINGS:
Mrs. Bulger, "Irish Soldier Boy" (on MUNFLA/Leach)

CROSS-REFERENCES:

NOTES [42 words]: This is so close to "The Faithful Sailor Boy" that it seems almost certain that one is derived from the other; initially I lumped them. Now that we have two versions of this, we've split them, but it's still best to see that song as well as this. - RBW

Irish Song

DESCRIPTION: "Water! Water! Holy Water! Sprinkle the Catholics one by one. We'll bring them to battle, Their communes to rattle, And make them lie under the Protestant drum. Bible, Bible, Holy Bible, We'll read to the Catholics.... Three cheers for King William...."

AUTHOR: unknown

EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)

KEYWORDS: religious battle royalty

HISTORICAL REFERENCES:
1689-1702 - Reign of William III of Orange as King of England

FOUND IN: US(SE)

REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #241, "Irish Song" (1 short text)

Roud #5001

NOTES [63 words]: Morris-FolksongsOfFlorida connects this bit of invective with the Battle of the Boyne (for which see, e.g., "The Battle of the Boyne (I)"). This is likely enough, but all that is really certain is that it should be associated with the reign of King William III, which was spent mostly in fighting Louis XIV, James VII and II, and other Catholics in Ireland and the continent. - RBW

Irish Song (The Gay Wedding)

DESCRIPTION: "It's of a gay weeding, As you soon shall hear, Got up in good style, And it ain't far from here." "Three hundred gay fellows That day marched along, All with their great cudgels." "You'd think them the locusts From the Egyptian plains...."

AUTHOR: unknown

EARLIEST DATE: 1914 (Gray-SongsAndBalladsOfTheMaineLumberjacks)

KEYWORDS: wedding humorous dancing foreignlanguage

FOUND IN: US(NE)

REFERENCES (1 citation):
Gray-SongsAndBalladsOfTheMaineLumberjacks, p. 107, "Irish Song" (1 text)

CROSS-REFERENCES:
Irish Spree, The
DESCRIPTION: The boys and girls go to Patsy Murphy's restaurant. A fight starts followed by a fire. A policeman has his head split. Soldiers are called, 16 are dead: warrants are issued for murder and robbery. "I set sail for Australia in the morning"
AUTHOR: unknown
EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland)
KEYWORDS: violence homicide drink fire police transportation
FOUND IN: 
REFERENCES (1 citation):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 80, "The Irish Spree" (1 text)
Roud #V15031
File: 0Con080A

Irish Stranger, The
DESCRIPTION: "I ne'er shall return to Hibernia's bowers.... It grieves me to ponder On the wrongs of thy injured isle... America might yield me some shelter from pain, I'm only lamenting whilst here I remain For the joys that I'll never see more"
AUTHOR: unknown
EARLIEST DATE: before 1839 (broadside, Bodleian Harding B 11(1240))
KEYWORDS: emigration hardtimes America Ireland nonballad patriotic
FOUND IN: Ireland Canada(Newf)
REFERENCES (2 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, pp. 111-112, "The Irish Stranger" (1 text)
OLochlainn-MoreIrishStreetBallads 59, "The Irish Stranger" (1 text, 1 tune)
Roud #1629
RECORDINGS:
John M. Curtis, "The Irish Stranger" (on MUNFLA/Leach)
BROADSIDES: Bodleian, Harding B 11(1240), "Irish Stranger", J. Catnach (Durham), 1813-1838; also 2806 b.11(219), Harding B 16(334b), Harding B 11(1797), Harding B 11(1631), Harding B 11(1657), Harding B 11(1241), "[The] Irish Stranger"
NOTES [28 words]: Bodleian, 2806 c.17(179),"Irish Stranger" or "Joys That Are Gone", W. Armstrong (Liverpool),1820-1824 may be the earliest for this ballad at Bodleian but is illegible. - BS
Last updated in version 4.2
File: 0Con111A

Irish Transport, The
DESCRIPTION: "In the county of Limerick, near the town of Ramshorn," the singer was born, but "I could not behave," so he is transported. He would think himself free despite his chains were his Polly with him. When his sentence is over, he will return to her
Irish Trot

DESCRIPTION: "Hands all round in the Irish trot (x3), A long time ago." "Promenade in the Irish trot." "Rights and lefts in the Irish trot." "Trot, trot, trot, that pretty little trot." "Had an old Negro and his name was Sam." (In one text, Sam steals a ham.)

Irish Wake, The [Laws Q18]

DESCRIPTION: Pat Malone, being "pressed for ready cash," decides to fake death to collect his life insurance. All goes well until the wake and funeral; he thinks they cost too much. At last, shortly before he is buried, realizing the consequences, he gives up the sham

AUTHOR: probably, per Levy song sheet, Words: Harry C. Clide / Music: Jas. J. Sweeney
EARLIEST DATE: 1893 (Levy song sheet is from 1895)
KEYWORDS: death funeral trick
FOUND IN: US(MA,MW,Ro,So) Canada(Newf)
REFERENCES (9 citations):
Laws Q18, "The Irish Wake"
Bennett/Downey-JeromeJustOneMoreSong 6, pp. 79-82, "Pat Malone Forgot That He Was Dead" (1 text)
Randolph 473, "The Irish Wake" (1 text plus an excerpt, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 366-368, "The Irish Wake" (1 text, 1 tune -- Randolph's 473A)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 121, "Pat Malone" (1 text, 1 tune)
Peters-FolkSongsOutOfWisconsin, pp. 300-302, "Pat Malone Forgot That He Was Dead" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #169, "When Pat Malone Forgot that He Was Dead" (1 text)
Darling-NewAmericanSongster, pp. 148-149, "Pat Malone" (1 text)
DT 529, PATFORGT*
Roud #1008
RECORDINGS:
Jerome Downey, "Pat Malone Forgot That He Was Dead" (on NFJDowney01)
Lawrence Older, "Pat Malone" (on LOlder01)
Dan W. Quinn, "Pat Malone Forgot That He Was Dead" (CYL: Columbia Concert 5048, n.d.)
BROADSIDES:
Irish Wedding, The

DESCRIPTION: "Sure won't you hear what roaring cheer was spread at Paddy's wedding, O?" All the boys and girls are named, there is music, food, dancing and drink. No fights! "Decadórou we'll have, says Father Quipes." A grand time is had by all.

AUTHOR: unknown

EARLIEST DATE: 1901 (O'Connor-OldTimeSongsAndBalladOfIreland)

KEYWORDS: wedding humorous dancing drink food music party moniker

FOUND IN:

REFERENCES (1 citation):
O'Connor-OldTimeSongsAndBalladOfIreland, pp. 57-58, "The Irish Wedding" (1 text)

Roud #17123

BROADSIDES:

File: OCon057

Irishman (I), The

DESCRIPTION: The singer, a new emigrant wandering in New Jersey, comes across "an oasis" -- the home of an old Irishman. They stop and talk; the old man asks about all the places he left behind long ago

AUTHOR: James O'Kane

EARLIEST DATE: 1937 (Sam Henry collection)

KEYWORDS: rambling emigration homesickness

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H712, pp. 221-222, "The Irishman" (1 text, 1 tune)

File: HHH712

Irishman (II), The

DESCRIPTION: "The savage loves his native shore," so the Irish love Erin. Who a friend or foe can meet So generous as an Irishman?" He is warm-hearted, honest, forgiving, generous, open, honorable and fearless. "If the field of fame be lost It won't be by an Irishman"

AUTHOR: James Orr

EARLIEST DATE: before 1820 (broadside, Bodleian Johnson Ballads 871)

KEYWORDS: Ireland nonballad patriotic

FOUND IN:

REFERENCES (2 citations):
O'Connor-OldTimeSongsAndBalladOfIreland, p. 119, "The Irishman" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 91, "The Irishman" (1 text)

Roud #17109

BROADSIDES:
Bodleian, Johnson Ballads 871, "The Irishman" ("The savage loves his native shore"), J. Pitts (London), 1802-1819; also Harding B 18(294), Harding B 16(115a), 2806 c.8(153), "The Irishman"
Irishman, The
DESCRIPTION: An Irishman arrives in America and sees many new things. He thinks a ship's anchor is an axe for a giant. A parrot singing "God Save the Queen" makes him think it a person; he would kill it were it not wearing green. He tries to hatch a pumpkin. Etc.
AUTHOR: unknown
EARLIEST DATE: 1970 (collected by Logsdon from Riley Neal)
KEYWORDS: humorous emigration bird
FOUND IN: US(SW)
REFERENCES (1 citation):
Logsdon-WhorehouseBellsWereRinging 59, pp. 268-270, "The Irishman" (1 text, 1 tune)
Roud #10109
File: Loga059

Irishman's Christening, An
DESCRIPTION: The parson mistakenly christened the singer with whisky: "it made me a sot." At his marriage he pulls out whisky instead of the ring. Were he dead in the ground where "no whisky is found" would he "call out from his grave to be christened again?"
AUTHOR: unknown
EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)
KEYWORDS: childbirth death drink humorous clergy
FOUND IN:
REFERENCES (2 citations):
Croker-PopularSongsOfIreland, pp. 71-73, "An Irishman's Christening" (1 text)
ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 270-271, "An Irishman's Christening"
File: CPS071

Irishman's Farewell to his Country, The (The Shamrock Shore IV)
DESCRIPTION: Farewell, dear Erin's native shore, For here I cannot stay." The singer is leaving for America. "As our ship she lies at anchor, boys, Now ready for to sail." He bids farewell to friends, parents, grandfather.
AUTHOR: unknown
EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)
KEYWORDS: emigration farewell sea ship America Ireland nonballad friend family
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 88, "The Shamrock Shore" (1 text, 1 tune)
Roud #1455
RECORDINGS:
Margaret Barry and Michael Gorman, "Farewell, My Own Fair Native Land" (on Voice04)
BROADSIDES:
Bodleian, 2806 c.8(157), "The Irishman's Farewell to his Country." Haly (Cork), 19C; also 2806 c.8(121), "The Irishman's Farewell to his Country"; 2806 b.10(89), "The Irishman's Farewell to his Native Land"
File: OLcM088

Irishman's Goldmine, The
DESCRIPTION: An Irishman comes to Australia and to look for gold. He innocently trusts to a man who points to a "gold" patch. The Irish boy sets to digging as the ants swarm out onto his skin -- and start biting. He concludes that gold "is" the root of evil
AUTHOR: Duke Tritton (source: Meredith/Tritton-DukeOfTheOutback)
Irishman's Shanty

DESCRIPTION: "Did you ever hear of an Irishman's shanty Where water was scarce and whiskey was plenty? A two-legged stool and a table to match A stick in the door instead of a latch?"

AUTHOR: George W. Osborn

EARLIEST DATE: 1870 (New-Comic-Songster)

KEYWORDS: poverty, drink, humorous, nonballad

FOUND IN: Canada (Newf), Ireland, US (SE)

REFERENCES (5 citations):
- Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 109, "Irishman's Shanty" (1 fragment)
- O'Conor-OldTimeSongsAndBalladOfIreland, pp. 118-119, "The Irishman's Shanty" (1 text)
- Morris-FolksongsOfFlorida, #243, "The Irishman's Shanty" (1 short text)
- New-Comic-Songster, p. 59, "The Irishman's Shanty" (1 text, 1 tune)
- Bush-FSofCentralWestVirginiaVol1, pp. 64-65, "Irish Woe" (1 short text, 1 tune, possibly this although it's hard to be sure)

Roud #4838

BROADSIDES:
- Bodleian, Harding B 18(295), "The Irishman's Shanty," H. De Marsan (New York), 1864-1878 [same as LOCSinging sb20211b]; also Harding B 18(296), "The Irishman's Shanty"
- LOCSinging, sb20211b, "The Irishman's shanty," H. De Marsan (New York), 1864-1878 [same as Bodleian Harding B 18(295)]; also as106270, as106280, as201680, "The Irishman's shanty"

CROSS-REFERENCES:
cf. "The Irish Washerwoman" (tune and meter)
cf. "The Railroad Corral" (tune and references for the "Irish Washerwoman" tune)
cf. "The Old Country Party" (tune)

NOTES [38 words]: Broadsides LOCSinging sb20211b and Bodleian Harding B 18(295): H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

Irishman's Song, The

DESCRIPTION: "Sure it's just about ten years ago, as near as I can tell" when the singer set out for Australia. On arrival, he gets drunk and spends most of his money -- but finds a job and is quickly promoted; he's married and happy -- and recalls his warm welcome

AUTHOR: unknown

EARLIEST DATE: 1983 (Meredith/Tritton-DukeOfTheOutback)

KEYWORDS: immigration, drink, worker, home

FOUND IN: Australia

REFERENCES (1 citation):
- Meredith/Tritton-DukeOfTheOutback, pp. 90-91, "The Irishman's Song" (1 text, tune referenced)

CROSS-REFERENCES:
cf. "Shearing at Castlereigh" (tune, according to Meredith/Tritton-DukeOfTheOutback)

Irishman's Toast, The

DESCRIPTION: 'Don't call me weak-minded. Perchance I should sing Of the dearest old spot upon earth." The singer recalls all the places of home: the cabin, the church, the school. The old folk are gone, but "Here's to the land of the shamrock so green"
Irishmen All

DESCRIPTION: "Townsmen and countrymen we're Irishmen all." "Faithful to Erin we answer her call ... True-hearted Irishmen Irishmen all," "Ready are we as our fathers before us To strike for our glory we're Irishmen all"

Irishtown Crew, The

DESCRIPTION: "On the first day of April, I'll never forget, / The Irishtown boys at Ratigan's met. / They filled up their glasses and swore solemnly / That that very day they'd go out on a spree!" The rest of the song is devoted to the participants and their antics

Iron Door, The [Laws M15]

DESCRIPTION: When the rich girl falls in love with a poor boy, her father locks her in a iron-doored prison. Her lover breaks in and sneaks her out (in men's clothing), but they meet her father. The boy prepares to die, but the father gives in
The Iron Horse (I), The

DESCRIPTION: "Come Hielandman, come Lowlandman... I'll tell you how I got atween Dundee and Perth, man, I gaed upon an iron road -- a rail they did it ca'...." The singer tells of his ride, the conductor, the demand for a fare. He says he will use his feet hereafter

AUTHOR: Charles Balfour ?

EARLIEST DATE: 1904 (Ford)

KEYWORDS: train technology humorous

FOUND IN: Britain(Scotland)

REFERENCES (7 citations):

MacColl-ShuttleAndCage-IndustrialFolkBallads, p. 19, "The iron horse" (1 text (conflate), 1 tune)
Ford-VagabondSongsAndBalladsOfScotland, pp. 158-160, "The Iron Horse" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #12, p. 2, "The Iron Horse" (1 text)
Greig/Duncan2 291, "The Iron Horse" (3 texts, 1 tune)
Gatherer-SongsAndBalladsOfDundee 67, "The Iron Horse" (1 text, 2 tunes)

ADDITIONAL: Jon Raven, _Victoria's Inferno: Songs of the Old Mills, Mines, Manufactures,
Iron Horse (II -- Utah version)

DESCRIPTION: "Th' iron horse draweth nigh, With his smoke nostril high, Eating fire as if grazing." It takes much work to build its trail. In Salt Lake City they rejoice as it approaches. "May the iron horse and Mormons Always right every wrong."

AUTHOR: unknown
EARLIEST DATE: 1868 (Bee-Hive Songster, according to Cohen)
KEYWORDS: technology railroading
FOUND IN: US(Ro)
REFERENCES (2 citations):
Hubbard-BalladsAndSongsFromUtah, #245, "The Iron Horse" (2 texts, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 599-600, "The (Utah) Iron Horse" (1 text)
Roud #8597
File: CAFS2599

Iron Merrimac

DESCRIPTION: The Merrimac starts from Norfolk to "make an end of Yankee Doodle Dandy-O." After sinking the Cumberland, the Merrimac confronts the Monitor.

AUTHOR: unknown
EARLIEST DATE: 1942 (recording, Judge Learned Hand)
KEYWORDS: battle Civilwar navy war ship
HISTORICAL REFERENCES:
March 8, 1862 - U.S. frigates Congress and Cumberland sunk by the CSS Virginia (formerly USS Merrimac). The Minnesota runs aground; had not the Monitor arrived the next day, the Merrimac would have sunk that ship also
FOUND IN: US(MA)
Roud #4767
RECORDINGS:
Judge Learned Hand, "Iron Merrimac" (AFS, 1942; on LCTreas)
CROSS-REFERENCES:
cf. "The Cumberland" [Laws A26] (subject)
cf. "The Cumberland Crew" [Laws A18] (subject) and references there
NOTES [48 words]: This song is a rewrite of "The Constituion and the Guerriere"; however, as it describes a different battle, with different ships, half a century later, I've given it a separate entry. - PJ
For the historical background on this battle, see the notes to "The Cumberland Crew" [Laws A18]. - RB
Last updated in version 5.2
File: RcIroMer

Iron Mountain Baby, The

DESCRIPTION: "I have a song I would like to sing, It's awful, and it's true, About a babe thrown
from a train By a mother, I know not who." The injured child is found by Bill Helm, and cared for. The singer warns people to beware of judgment

AUTHOR: J. T. Barton

EARLIEST DATE: 1909 (Belden-BalladsSongsCollectedByMissourFolkloreSociety); probably written 1902

KEYWORDS: train abandonment orphan

HISTORICAL REFERENCES:
Aug 14, 1902 - Discovery of the baby later to be known as William Moses Gould Helm

FOUND IN: US(MW,So)

REFERENCES (2 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 419-420, "The Iron Mountain Baby" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 379-380, "The Iron Mountain Baby" (1 text)

Roud #4162

RECORDINGS:
Johnny Iron, "Iron Mountain Baby Song" (Local Artists RC6-1B, n.d., prob. early 1950s)

CROSS-REFERENCES:
cf. "The Dying Preacher (Hick's Farewell)" (tune)

NOTES [100 words]: Belden-BalladsSongsCollectedByMissourFolkloreSociety reports that J. T. Barton wrote this song to help support the infant it commemorates. One can but hope the parents were better at caring for children than was Barton at crafting lyrics. Barton said that this piece was printed and sold, so there may be a broadsheet copy somewhere, but no one seems to have found one. It really is a lousy piece of poetry, as well as being obnoxiously moralizing; one suspects that it was preserved only by people who personally remembered the story or the sales pitch.

This is item dH43 in Laws's Appendix II. - RBW

Last updated in version 2.7

File: Beld419

Iron Ore by 'Fifty-Four

DESCRIPTION: "Come, ladies and gentlemen, listen to me, I'll sing you a song of our north Counteree... Bound north to Ungava for rich iron ore In July, nineteen fifty-four." The building of a railroad into Labrador, and the four years of work involved, are described

AUTHOR: Words: Alan Mills

EARLIEST DATE: 1960

KEYWORDS: work technology Canada

FOUND IN:
REFERENCES (1 citation):
Fowke/Mills/Blume-CanadasStoryInSong, pp. 215-217, "Iron Ore by Fifty-Four" (1 text, 1 tune)

CROSS-REFERENCES:

File: FMB215

Iroquois Lullaby (Ho, Ho, Watanay)

DESCRIPTION: Iroquois: "Ho, ho, Watanay (x3), Ki-yo-ki-na, ki-yo-ki-na." Singable translation: "Sleep, sleep, little one (x3), Now go to sleep, now go to sleep" -- but it is also said that the text is just meaningless vocables

AUTHOR: unknown (English translation by Alan Mills)

EARLIEST DATE: 1955 (Fowke/Mills/Blume-CanadasStoryInSong)

KEYWORDS: Indians(Am.) lullaby nonballad foreignlanguage

FOUND IN: Canada(Queb)

REFERENCES (2 citations):
Fowke/Mills/Blume-CanadasStoryInSong, pp. 2-3, "An Iroquois Lullabye" (1 text, 1 tune)
Salt-BuckeyeHeritage-OhiosHistory, p. 13, "Iroquois Lullabye" (1 text, 1 tune)

ALTERNATE TITLES:
Hey Hey Wataney

File: FMB002
Irrawaddy, The

DESCRIPTION: Fragment: "The curse upon Crossgadden, likewise his robbing crew; They robbed the Irrawaddy and the John R Skiddy, too"

AUTHOR: unknown

EARLIEST DATE: 1947 (Ranson-SongsOfTheWexfordCoast)

KEYWORDS: sea ship wreck commerce theft shore

HISTORICAL REFERENCES:
Apr 1, 1850 - "... Captain Shipley the master of the _John R Skiddy_ ... sailed his vessel ashore on Glascarrick beach .... he described the locals as 'the most abandoned set of villains that he had encountered'. They pillaged the wreck and anything brought ashore in defiance of both coastguard and police" (source: Bourke in _Shipwrecks of the Irish Coast_ v1, p. 49)

Oct 13, 1856 - "... the _Irrawady_ was wrecked opposite Cahore Point on the Blackwater Bank. A fleet of local fishing boats was organised by the local coast-guards and rescued the crew and passengers.... The teak from her hull was used to form the pews at Ballyragget Church" (source: Bourke in _Shipwrecks of the Irish Coast_ v1, p. 69)

FOUND IN: Ireland

REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, p. 127, "The Irrawaddy" (1 text)

Roud #20541

CROSS-REFERENCES:
cf. "The Old Mayflower" (theme of wreckers) and references there

NOTES [119 words]: Ranson-SongsOfTheWexfordCoast: "The 'John R Skiddy' had 430 passengers aboard, all of whom were saved. When the 'Irrawaddy' ran aground ... between four hundred and five hundred people ... boarded the vessel and carried away a large quantity of goods from her.... The coast-guards, evidently, had a hand in the looting for Mr Crossgadden was a coast-guard."

It may be unusual on the Irish coast, but not elsewhere, for coastal inhabitants to consider the cargo and ship remains among wreckage to be a fair source of enrichment. See, for example, "The Old Mayflower" from Newfoundland and "Mariposa" from Labrador. On the other hand see Ranson's "The Middlesex Flora" for similar activity on the Wexford coast. - BS

Last updated in version 5.2

File: Ran127A

Irreverence

DESCRIPTION: "The Batsman is my shepherd, I shall not crash. He maketh me to land on flat runways. He bringeth me in off rough waters, He restoreth my confidence.... He attacheth my hook to the wire. My deck space runneth over."

AUTHOR: unknown

EARLIEST DATE: 1969 (Tawney-GreyFunnelLines-RoyalNavy)

KEYWORDS: technology humorous derivative

FOUND IN:

REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 107, "Irreverence" (1 text)

NOTES [106 words]: For the "batsman," who guided carrier pilots to safe landings, see "A-25."

This is, of course, a parody of Psalm 23, but it appears to be incomplete -- either Tawney didn't collect the whole thing or the typesetters missed the ending. After "My deck space runneth over" (derived from "My cup runneth over") should be a line parodying "Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever." Perhaps it was something like, "Surely armorers and fuel techs shall follow me all the days of my life, and I will dwell on the deck of the Ark Royal [or other carrier] forever." - RBW

Last updated in version 5.1

File: Tawn079

Irthing Water Hounds, The

DESCRIPTION: October 11, 1873, hounds from Irthing Water are on a fox hunt. Finally "the celebrated Mowdie" finds a fox in a hole. A terrier flushes Reynard and his trail flushes a vixen. Both foxes are killed. "Drink success to the Irthing lads"
Is There Anybody Here

DESCRIPTION: Chorus: "Is there anybody here that loves my Jesus? Anybody here that loves my Lord, I want to know if you love my Jesus, I want to know if you love my Lord." Other verses float.

AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious death Jesus floating verses
FOUND IN: US(SE)
REFERENCES (2 citations):
Barton-OldPlantationHymns, p. 21, "Anybody Here?" (1 text, 1 tune)
Roud #10435
NOTES [129 words]: The description is based on the Barton-OldPlantationHymns text. Barton-OldPlantationHymns's and Work's floating verses include "This world's a wilderness of woe So let us all to glory go," "When I was blind and could not see King Jesus brought the light to me," "What kind of shoes are those you wear That you may walk upon the air," "I do believe without a doubt That a Christian has a right to shout," .... The line "Is there anybody here" -- for example, "Is there anybody here like Weeping Mary" -- start's each Booth verse, but the form of the remaining lines is different from Barton-OldPlantationHymns and Work (William Booth, Salvation Army Songs (London: The Salvation Army Book Department, 1911 ("Digitized by Internet Archive")), #70 p. 48, "Weeping Mary")). - BS
Last updated in version 4.0
File: Bart021

Is Your Lamps Gone Out

DESCRIPTION: "Is your lamps gone out? (x2), Oh, what you going to do in Egypt When your lamps gone out?" "If you get there before I do, O what you going to do... When your lamps gone out?" "The tallest tree in paradise..." "The Christians call it the tree of life..."

AUTHOR: unknown
EARLIEST DATE: 1933 (field recording, unknown artists)
KEYWORDS: religious nonballad floating verses
FOUND IN: US(MW, So)
REFERENCES (1 citation):
Wheeler-SteamboatinDays, pp. 75-77, "Is Yo' Lamps Gone Out" (1 text, 1 tune)
Roud #10025
RECORDINGS:
Art Thieme, "Is Your Lamps Gone Out?" (on Thieme06)
Unknown artists, "When Yo' Lamp's Gone Out" (AFS CYL-11-1, 1933)
CROSS-REFERENCES:
cf. "Wade in the Water" (floating lyrics) and references there
Isabeau S'y Promène (Isabel)

DESCRIPTION: French: Isabel goes walking by the sea side. She meets a sailor who sings sweetly to her. She joins him on his boat, but then grieves because she has lost her gold ring. He dives three times to try to find it; the third/hundredth time he does not come up.

AUTHOR: unknown

EARLIEST DATE: 1880 (E. Gagnon, Chansons Populaires du Canada)

KEYWORDS: courting ship death drowning ring foreign language grief

FOUND IN: Canada(Mar) US(MW)

REFERENCES (6 citations):
- Hugill, Shanties From The Seven Seas, pp. 515-517, "La Danae" (2 texts, French & English, 1 tune)
- Hugill, Songs Of The Sea, pp. 154-155, "La Danae" (2 texts, French & English, 1 tune)
- Berry, Folk Songs Of Old Vincennes, p. 20, "Isabeau se promene (Isabeau Went a-Strolling)" (1 text + translation, 1 tune); also p. 89, "Mon joli coeur de rosier (Little Rosebud Fair)" (1 text + translation, 1 tune)
- Scott, The Ballad Of America, pp. 297-300, "Isabeau S'y Promene (Isabel)" (2 texts (1 French, 1 English), 1 tune)

DT, ISABEAU

ADDITIONAL: Edith Fowke and Richard Johnston, _Folk Songs of Quebec (Chansons de Quebec)_., Waterloo Music Company, 1957, pp. 74-75, "Isabeau s'y Promène" (One day Isabel Wandered)" (1 French text plus English translation, 1 tune)

RECORDINGS:
- Pete Seeger, "Isabeau S'y Promeneau" (on PeteSeeger29)

CROSS-REFERENCES:
- cf. "Jolie Fleur de Rosier (Lovely Flower of the Rose-Tree)" (plot)

NOTES [18 words]: Reported by Scott to be sung in France, Quebec, and Louisiana, though his version is from New Brunswick. - RBW

Last updated in version 5.0

File: SBoA297

Isabella

DESCRIPTION: "Last night when we parted I left you broken hearted... I saw your young man Isabella." "Who will you have?" "You" "Come to church" "Kneel down" "Say your prayers" "Stand up" "Sing a hymn" "Come back" "Kiss" "Shake hands" "Say good-bye" "Farewell"

AUTHOR: unknown

EARLIEST DATE: 1893 (Thoyts)

KEYWORDS: courting parting play party

FOUND IN: Britain(England(Lond,South,West))

REFERENCES (4 citations):
- Opie/Opie-TheSingingGame 35, "Isabella" (2 texts, 1 tune)


Emma Elizabeth Thoyts, "Old Berkshire School-Games" in The Antiquary (London, 1893
Island Unknown, The

DESCRIPTION: Singer has led a reckless life; leaving home, he joins the US Navy. His ship is wrecked in a storm. The lone survivor, he makes his way to a desert island. Resigned to death, he writes his life story, hopes his body will be found, and bids farewell

AUTHOR: unknown

EARLIEST DATE: 1929 (recording, Eck Robertson)

LONG DESCRIPTION: Singer says he has led a reckless life; leaving home, true love and parents, he joins the "jolly band" (of the US Navy). He sails, while they (and he) lament. After three weeks, his ship is wrecked in a storm. The lone survivor, he clings to wreckage, and makes his way to a desert island where no one has been before. Resigning himself to death, he writes his life story in a diary, and hopes his body will someday be found; he bids farewell to his loved ones

KEYWORDS: grief homesickness farewell parting separation travel death sea ship disaster storm wreck family lover sailor

FOUND IN: US(So)

RECORDINGS:
Eck Robertson & Family, "The Island Unknown - Parts 1 & 2" (Victor 40166, 1929; on ConstSor1)

CROSS-REFERENCES:

NOTES [57 words]: The parallel with "William and Harriet" is obvious: a desert island, starvation, death. But the circumstances of his leaving home are different, and he is traveling alone when shipwrecked rather than with his sweetheart. Those are enough differences for me to classify this as a separate ballad -- but see the cross-reference nonetheless. - PJS

File: RcIslUnk

Islaside

DESCRIPTION: "Until that I return again To walk on Islaside"

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan8)

REFERENCES (1 citation):
Greig/Duncan8 1810, "Islaside" (1 fragment, 1 tune)

NOTES [11 words]: The current description is all of the Greig/Duncan8 fragment. - BS

File: GrD81810

Isle de France, The

DESCRIPTION: "Oh, the sun went down, and the moon advanced When the convict came to the Isle de France." The Irish convict was on his way home when a storm cast him ashore on the Isle. A letter from the queen sets the convict free

AUTHOR: unknown

EARLIEST DATE: 1962 (Manifold; broadside printed probably c. 1890)

LONG DESCRIPTION: A convict is shipwrecked on the Isle of France; he had been sentenced to seven years' transportation (for unruly behavior), and was on his way home when his ship, the "Shamrock Green," foundered. Cast up on the island, he is offered sustenance and comfort by the Coast Guard, who sends a sympathetic letter to the Queen. The convict is pardoned; he blesses the Coast Guard and wishes success to the Isle of France

KEYWORDS: royalty ship wreck rescue freedom transportation captivity crime punishment mercy pardon wreck Australia France prisoner

FOUND IN: Australia Britain(England(South),Scotland)
REFERENCES (4 citations):
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 93, "The Isle of France" (1 text, 1 tune)
Williams-Witshire-WSRO Gi 28, "Isle of France" (1 text)
Manifold-PenguinAustralianSongbook, pp. 24-25, "The Isle de France" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #12, "The Isle of France" (1 text, 1 tune)
Roud #1575

BROADSIDES:

NOTES [240 words]: The Isle de France mentioned here is not the Parisian region of France (the old crownlands of the French king), but (in the Australian version; the British versions may refer to one of the Channel Islands) the island of Mauritius.
The island was originally colonized by the Dutch (from 1638; they discovered it in 1507), then taken over by the French in 1721. The British occupied it in 1810, and renamed it Mauritius at about the same time. It became an independent member of the Commonwealth in 1968.
Mauritius was not a true prison colony, but it was uninhabited when the Dutch occupied it. The French brought in slaves from Africa to grow sugar. The British abolished slavery in 1834, but this left them with a need for workers, whom they imported primarily from India. Thus Mauritius was sort of a guarded colony even though it was not a destination for prisoners.
Manifold believes the Queen of the song to be Victoria, making the "Isle de France" of the song an anacronym. But it is at least possible that a non-ruling queen could have expedited the convict's appeal.
Alternately, it occurs to me that Ile-de-France has been the name of a number of French ships. Perhaps the name is a corruption of a version in which the sailor was rescued by a ship called Ile-de-France? - RBW
Perhaps it's not surprising, given our field of study, that we lack the keyword "kindness," but that is without question the subject of this ballad. - PJS

Last updated in version 4.1
File: PASB024

Isle of Beauty, Fare Thee Well

DESCRIPTION: "Shades of ev'n'ing close not o'er us, Leave our lonely bark a while, Morn, alas, will not restore us, Yonder dim and distant isle." The singer thinks of the places at home as he paces the deck; absence will make the heart grow fonder

AUTHOR: unknown
EARLIEST DATE: before 1844 (Bodleian broadsides)
KEYWORDS: home separation
FOUND IN:
REFERENCES (1 citation):
Hylands-Mammoth-Hibernian-Songster, p. 14, "Isle of Beauty, Fare Thee Well" (1 text)
Roud #2553

BROADSIDES:


File: HMHS014A
**Isle of Doagh (I), The**

DESCRIPTION: The singer is leaving Isle of Doagh "to taste the cup of freedom in Americay." He thinks about the island and the school "where my childhood days I spent." "It will break my heart full sore to part with my comrades one and all."

AUTHOR: Willie "Jack" McLaughlin (source: McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)

EARLIEST DATE: 1988 (McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)

KEYWORDS: emigration America Ireland nonballad

FOUND IN: Ireland

REFERENCES (1 citation):
*McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen* 41, "The Isle of Doagh" (1 text, 1 tune)

NOTES [20 words]: Isle of Doagh is in Donegal. - BS

File: McB1041

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**Isle of Doagh (II), The**

DESCRIPTION: The singer is leaving Isle of Doagh for a foreign land. He recalls when he first arrived and how surprised he was to find it so lovely. He is sad to leave it now.

AUTHOR: unknown

EARLIEST DATE: 1988 (McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)

KEYWORDS: emigration lyric home

FOUND IN: Ireland

REFERENCES (1 citation):
*McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen* 42, "The Isle of Doagh" (1 text, 1 tune)

NOTES [5 words]: Isle of Doagh is in Donegal. - BS

File: McB1042

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**Isle of Fugi**

DESCRIPTION: "Then I'm bound for the Isle of Fugi; Fugi, Fugi; Then I'm bound for the Isle of Fugi; And from there to Tennessee."

AUTHOR: unknown

EARLIEST DATE: 1940 (Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia)

KEYWORDS: nonballad shanty

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
*Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia*, p. 29, "Isle of Fugi" (1 text)

Roud #9417

NOTES [66 words]: Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia: Smith's comment is "Well-known shanty for general work." Fowke notes that Hugill suggests "Fiji" may be meant. - BS

Since we're talking about Pacific destinations anyway, how about "Fuji," which would mean Japan? (Japan also has a city "Fukui," for that matter.) There is also an anchorage off the Philippines known as "Fuga." - RBW

File: SmHa029

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**Isle of Man Shore, The (The Quay of Dundocken; The Desolate Widow) [Laws K7]**

DESCRIPTION: The singer and her family set out for Liverpool. A storm strikes; the passengers abandon the ship. The boats are swamped; Willie sees his wife (the singer) ashore, but is lost trying to save his father. The singer and her children must turn to begging

AUTHOR: unknown

EARLIEST DATE: 1883 (Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia)

KEYWORDS: ship storm family begging shore travel drowning sea wreck baby father husband wife

FOUND IN: US(NE) Canada(Mar,Newf)
REFERENCES (6 citations):
Laws K7, "The Isle of Man Shore (The Quay of Dundocken; The Desolate Widow)"
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 104, "The Quay of Dundocken" (1 text, 1 tune)
Peacock, pp. 486-487, "Willie" (1 text, 1 tune)
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, pp. 89-91, "The Desolate Widow" (1 text)
Creighton-MaritimeFolkSongs, pp. 106-107, "The Quays of Belfast" (1 text, 1 tune)
DT 818, ISLEMAN
Roud #525
RECORDINGS:
Kate McCarthy, "The Wild Shore" (on MUNFLA/Leach)
File: LK07

Israelites Shouting
DESCRIPTION: "Oh, I wonder where's my sister, She's gone away to stay, Got hidden behind God's altar, She'll be gone till judgment day. Goodbye, the Israelites shoutin' in the heaven...."
Remaining verses describe the departure of other family members
AUTHOR: unknown
EARLIEST DATE: 1950 (recording, Rich Amerson)
KEYWORDS: death religious
FOUND IN: US(SE)
REFERENCES (2 citations):
Courlander-NegroFolkMusic, p. 71, "Israelites Shouting" (partial text); pp. 248-249, "Israelites Shouting" (1 tune, partial text)
Roud #16362
RECORDINGS:
Rich Amerson, "Israelites Shouting" (on NFMAla4)
NOTES [27 words]: Although the title immediately makes me think of the fall of Jericho, there is no clear evidence of that in the song; the shouting seems simply to be joyous. - RBW
Last updated in version 3.5
File: CNFM071

It Came Upon a Midnight Clear
DESCRIPTION: "It came upon a midnight clear, That glorious song of old": Angels bring the word of "Peace on the earth, goo will to men." People are told to rest and listen to the angels. Someday the whole world will join the song
AUTHOR: Words: E. H Sears (1810-1876) / Music: Richard Storrs Willis (also sometimes sung to a tune by Sir Arthur Sullivan)
EARLIEST DATE: 1850 ("Christian Register," according to Julian); reportedly written 1849
KEYWORDS: religious nonballad Jesus
FOUND IN:
REFERENCES (1 citation):
Jolly-Miller-Songster-5thEd, #208, "It Came Upon a Midnight Clear" (1 text)
Roud #24746
NOTES [123 words]: John Julian, editor, _A Dictionary of Hymnology_, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), p. 1036, says that Edmund Hamilton Sears was born and died in Massachusetts, and was a Unitarian pastor. He published five books and sundry hymns, most of them published in _Sermons and Songs of the Christian Life_. Julian lists three significant Sears hymns: this one (the only one I recall hearing), "Calm on the Listening Ear of Night," and "Ho, Ye That Rest Beneath the Rock."
I seem to recall reading idea that Jesus was born at midnight is said to come from a passage in the apocryphal/deuterocanonical book Wisdom of Solomon, about the /word coming down at midnight, but I cannot trace the memory. - RBW
Last updated in version 6.0
File: JMSo208
It Can't Be Done
DESCRIPTION: "Now folks never say that I am the best.... You can't hit a ball with the bat of an eye, Don't try it, 'cause it can't be done. You can't take a goose and make gooseberry pie, Don't try it, 'cause it can't be done." Other impossibilities are listed
AUTHOR: unknown
EARLIEST DATE: 1931 (ArkansasWoodchopper)
KEYWORDS: nonballad warning humorous
FOUND IN: REFERENCES (1 citation):
ArkansasWoodchopper, pp. 51-53, "It Can't Be Done" (1 text, 1 tune)
RECORDINGS: Pie Plant Pete [pseud. for Claude Moye], "Don't Try It, It Can't Be Done" (Conqueror 8446)
Riley Puckett, "Don't Try It For It Can't Be Done" (Columbia 15392-D)

It is Not the Cold Wind
DESCRIPTION: "It is not the cold wind that makes me tremble" but the singer's love for a false man who left her for a new sweetheart. "But after evening there comes a morning, And after morning a sunny day, And after false love there comes a true love"
AUTHOR: unknown
EARLIEST DATE: 1925 (Hayward-UlsterSongsAndBalladsOfTheTownAndCountry)
KEYWORDS: courting infidelity love nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, p. 38, "It is Not the Cold Wind" (1 text)
Roud #6528

CROSS-REFERENCES:
cf. "Farewell He" (theme) and references there

It Is Not the White Swan that Floats on the Lake
DESCRIPTION: "It is not the white swan that floats on the lake"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: bird
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1800, "It Is Not the White Swan that Floats on the Lake" (1 fragment, 1 tune)
NOTES [11 words]: The current description is all of the Greig/Duncan8 fragment. - BS
Last updated in version 2.5

File: GrD81800

It Makes a Long-Time Man Feel Bad
DESCRIPTION: "It makes a long-time man feel bad... When he can't-a get a letter... from home," There's a wreck out on the road somewhere...." "Captain George, don't you drive me all the time...." "Hattie Belle, don't you cry about a dime...."
AUTHOR: unknown
EARLIEST DATE: 1947
KEYWORDS: prison chaining gang loneliness
FOUND IN: US(SE)
REFERENCES (2 citations):
Lomax-FolkSongsOfNorthAmerica 291, "It Makes a Long-Time Man Feel Bad" (1 text, 1 tune)
Jackson-WakeUpDeadMan, pp. 77-78, "Make a Longtime Man Feel Bad" (2 short texts, both beginning "Roberta, let your hair grow long"; 1 tune); pp. 123-126, "Sure Make a Man Feel Bad" (1 tune)
text, 1 tune; Jackson apparently considers this a separate song, but it shares many lyrics with "Long-Time Man" and much of the rest is floating or improvised verses)
Roud #15968
CROSS-REFERENCES:
cf. "Alberta, Let Your Hair Hang Low" (lyrics)
File: LoF291

It Snows And It Blows (Sudden Departure)
DESCRIPTION: "It snows and it blows, and it cuts off my nose, So play, little girl, let me in; I'll light my pipe, and warm my toes, And then I'll be gone again."
AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: playparty travel injury storm
FOUND IN:
REFERENCES (1 citation):
Newell-GamesAndSongsOfAmericanChildren, #60, "Sudden Departure" (1 short text)
File: Newel060

It Was a Lover and His Lass
DESCRIPTION: "It was a lover and his lass With a hey and a ho and a hey nonnie no." "In spring time (x3), the only pretty ring time, When the birds do sing... Sweet lovers ove the spring." The song alludes to courting in the rye, but there is little real plot.
AUTHOR: unknown
EARLIEST DATE: 1600 (Morley's "The First Book of Ayres or Little Short Songs")
KEYWORDS: love courting nonballad
FOUND IN:
REFERENCES (5 citations):
Chappell/Wooldridge-OldEnglishPopularMusic I, pp. 114-115, "It Was a Lover and His Lass" (1 text, 1 tune)
HarvardClassics-EnglishPoetryChaucerToGray, pp. 263-264, "A Lover and His Lass" (1 text)
Silber/Silber-FolksingersWordbook, p. 155, "It Was A Lover And His Lass" (1 text)
ADDITIONAL: Norman Ault, _Elizabethan Lyrics From the Original Texts_, pp. 290-291, "It Was a Lover and His Lass" (1 text)
DT, LOVERLAS
NOTES [93 words]: This is quoted by Shakespeare in "As You Like It" (Act V, Scene III, lines 13-30 or so). I'm far from convinced it's traditional; it was obviously a popular piece of Shakespeare's time -- and is attributed to Shakespeare, e.g., in Palgrave's _Golden Treasury_ (item XI). But it shows up in enough songbooks that I decided to include it. Morley, who in 1600 first published the lyrics, in 1599 published a tune called "O Mistress Mine" in _The First Book of Consort Lessons_. It is generally assumed, but cannot be proved, that they are to be connected. - RBW
File: FSWB155B

It Was a Mayde of Brenten Arse
DESCRIPTION: "It was a maid of brenten arse, She rode to mill upon a horse, Yet was she mayden never the worse." She asks the miller not to hurt her back as she lays upon a sack. The maid returns often to the mill -- and the miller's two millstones
AUTHOR: unknown
EARLIEST DATE: c. 1550 (Kele)
KEYWORDS: miller sex bawdy MiddleEnglish
FOUND IN:
REFERENCES (4 citations):
Greene-TheEarlyEnglishCarols, #460, p. 311, "(It was a mayde of brenten arse)" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #1641.5
DigitalIndexOfMiddleEnglishVerse #2759
ADDITIONAL: Edward Bliss Reed, editor, _Christmas Carols Printed in the Sixteenth Century:_

It Was A' For Our Rightful' King

DESCRIPTION: "It was a' for our rightfu' king We left fair Scotland's strand; It was a' for our rightfu' king We e'er saw Irish land...." "Now a' is done that men can do, And a' is done in vain." The defeated soldier must leave his love and go into exile

AUTHOR: Robert Burns?

EARLIEST DATE: 1796 (Scots Musical Museum)

KEYWORDS: Jacobites soldier separation exile

HISTORICAL REFERENCES:
1685-1688 - Reign of James II (James VII of Scotland), the last Catholic king of Britain
1688 - Glorious Revolution overthrows James II in favor of his Protestant daughter Mary II and her husband and first cousin William III of Orange
Mar 12, 1689 - James arrives in Ireland and begins, very hesitantly, to organize its defense.
April-July, 1689 - Siege of Londonderry. James's forces fail to capture the Protestant stronghold, leaving Ireland still "in play" for William
August, 1689 - Marshal Schomberg brings the first of William's troops to Ireland. James continues to be passive, allowing more troops to reinforce them
March, 1690 - James receives reinforcements from France but still does nothing
June 14, 1690 - William lands in Ireland
July 1, 1690 - Battle of the Boyne. William III crushes the Irish army of James, at once securing his throne and the rule of Ireland. Irish resistance continues for about another year, but Ireland east of the Shannon is his; James flees the country, and many of his followers also depart into exile, to become the "Wild Geese" of Irish legend

FOUND IN: Britain(Scotland)

REFERENCES (5 citations):
Hogg-JacobiteRelicsOfScotlandVol1 15, "It Was A' For Our Rightfu' King" (1 text, 1 tune)
ADDITIONAL: James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford, 1969) #589, p. 694-695, "It was a' for our rightfu' king" (1 text, 1 tune, from the Scots Musical Museum)
Charles Sullivan, ed., Ireland in Poetry, p. 89, "The Farewell" (1 text)
Walter de la Mare, _Come Hither_, revised edition, 1928; #196, "The Farewell" (1 text)
Robert Chambers, The Scottish Songs (Edinburgh, 1829), Vol I, p. 124, "It Was A' For Our Rightful' King"

ST SMM5IWAF (Full)
It Was at the Town of Caylen

DESCRIPTION: "It was at the town of Caylen this gelding we sold" then we stole a gallon of wine from Thomas Grant. "I and two more were condemned to the rope. But I led a scheme and the prison we broke."

AUTHOR: unknown

EARLIEST DATE: 1960 (Creighton-FolksongsFromSouthernNewBrunswick)

KEYWORDS: theft trial escape

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Creighton-FolksongsFromSouthernNewBrunswick 101, "It Was at the Town of Caylen" (1 fragment, 1 tune)

Roud #2775

NOTES [41 words]: The current description is based on the Creighton-FolksongsFromSouthernNewBrunswick fragment.
Creighton-FolksongsFromSouthernNewBrunswick: "If the music is any guide, this song in which the hero overcomes his difficulties must be a cheerful one." - BS

File: CrSNB101

It Was Early One Cold Winter's Morning

DESCRIPTION: Singer sees a woman "with an infant baby in her arms all through the frost and snow." She blames her father and mother for turning their back on her, and the girl that stole her lover. She prays and "they both lay down and died"

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA/Leach)
It Was Not for the Diamond Ring

DESCRIPTION: The singer met a man with land, diamond ring, and "noble name" at a dance. She loved him and he promised to marry. He will marry "some smiling dame Of lineage like tae thine" She wishes he had passed her by.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan6)

KEYWORDS: infidelity love promise nonballad nobility ring

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan6 1186, "It Was Not for the Diamond Ring" (1 text)

Roud #6809

File: GrD61186

It Wasna Sae

DESCRIPTION: These days we have only stumbling horses that falter in the bog but our cows can do that work. These days our farmers "are grown sae big Wi’ thrashin' mills and a’, It wasna sae in my young days When the ploomen thresh the straw"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan3)

KEYWORDS: farming technology humorous nonballad animal horse

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan3 444, "It Wasna Sae" (1 text)

Roud #5956

CROSS-REFERENCES:
cf. "The Good Old Days of Adam and Eve" (theme: Whining about the good old days)

File: GdR3444

It's a Cold Frosty Morning

DESCRIPTION: On a cold frosty morning a farmer, drinking cider, complains that he lost his lover: "where shall I find her?" "She's standing by your side," looking like a bride. He should hug and kiss her and call her his own. "Then she'll marry you"

AUTHOR: unknown

EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaslnds)

KEYWORDS: courting marriage farming drink nonballad playparty

FOUND IN: US(SE)

REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeaslnds 19, pp. 102-103, "It's Cold Frosty Mornin'" (1 text, 1 tune)

Roud #7889

NOTES [52 words]: The Parrish-SlaveSongsOfTheGeorgiaSeaslnds text shares the "cold frosty morning" with a number of courting and action game songs. See, for example, "Round About the Punch Bowl," "A Young Lady Sat Down to Sleep," "Jingo Ring," "Three Dukes," "On a Cold Frosty Morning," and "Here We Go Round the Mulberry Bush." - BS

Last updated in version 4.1

File: Parr019
It's a Long, Long Way to Tipperary

DESCRIPTION: Of an Irishman who comes to London then is called back home by his sweetheart. Know mostly for the chorus: "It's a long way to Tipperary, It's a long way to go, It's a long way to Tipperary, to the sweetest girl I know. Goodbye, Piccadilly...."

AUTHOR: Jack Judge (and Harry Williams?)

EARLIEST DATE: 1912 (copyright)

KEYWORDS: love separation return

FOUND IN: Britain(England) US(SE) Canada

REFERENCES (5 citations):
Hopkins-SongsFromTheFrontAndRead, pp. 22-23, "Tipperary" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #21, "Tipperary" (1 text)
Colonial-Dames-AmericanWarSongs, p. 177, "It's a Long, Long Way to Tipperary" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 308-309, "It's a Long, Long Way to Tipperary"
DT, TIPRARY*

Roud #11235

RECORDINGS:
Fiddlin' John Carson, "Long Way to Tipperary" (OKeh 45077, 1927; rec. 1926)
Frank Hutchison, "Long Way To Tipperary" (OKeh 45089, 1927)
John & Emery McClung "It's a Long, Long Way to Tipperary" (Brunswick 136, 1927)
Gid Tanner & his Skillet Lickers, "It's a Long Way to Tipperary" (Columbia 15249-D, 1928; rec. 1927)

SAME TUNE:
The Harvest War Song (Greenway-AmericanFolksongsOfProtest, p. 211)
It's a Long Way from Amphioxus (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, pp. 68-69)
It's a Long Way down to the Breadline [Joe Hill song rewritten by Charles Ashleigh] (Barrie Stavis and Frank Harmon, editors, _The Songs of Joe Hill_, 1960, now reprinted in the Oak Archives series, pp. 35-36)
The Pawnshop (adapted by Dominic Behan?) (Behan-IrelandSings #70/p. 104)


NOTES [180 words]: The folklore about this song is, if anything, better than the song itself (which, apart from the tune of the chorus, is banal). Jack Judge came into a town on New Year's night and claimed he could write a song then and there. Challenged, he wrote "Tipperary."

Harry Williams was (like Judge) a vaudeville performer, although Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, p. 222, says that he was crippled and the son of a Warwickshire inkeeper. The legend says that Judge owed Williams money, and offered this song in payment of the debt.

It is, of course, no longer possible to verify this. What is certain is that the song became immensely popular in the First World War, though more for the chorus (many, many Tommies came from London, after all) than the plot. Nettel, pp. 221-222, in fact says that the song's initial popularity had faded by the time the war came, and it was more popular at home than among the troops. The troops often shouted down someone who started to sing "Tipperary," according to Brophy/Partridge-TommiesSongsAndSlang.

Last updated in version 6.1

File: DTtiprar

It's a Shame to Whip Your Wife on Sunday

DESCRIPTION: "It's a shame to whip your wife on Sunday/When you've got Monday, Tuesday, Wednesday...." Subsequent verses "It's a shame to play cards on Sunday...." "It's a shame to get drunk on Sunday."

AUTHOR: unknown

EARLIEST DATE: 1927 (recording, Fiddlin' John Carson)

KEYWORDS: abuse gambling drink humorous nonballad

FOUND IN: US(SE)
REFERENCES (4 citations):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 78, "It's A Shame to Whip Your Wife on Sunday" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 22, "Ain't It a Shame" (1 text)
DT, AINTSHAM
ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 27, "Ain't It a Shame" (1 text, 1 tune)
Roud #17576
RECORDINGS:
Fiddlin' John Carson, "It's A Shame To Whip Your Wife On Sunday" (Okeh 45122, 1927)
New Lost City Ramblers, "It's a Shame to Whip Your Wife on Sunday" (on NLCR12)
Pete Seeger, "Ain't It a Shame" (on PeteSeeger32)
NOTES [52 words]: Some joke. -PJS
I have to suspect this is funnier in concert than in print. (It would be hard for it to be LESS funny, after all.)
The version in the Folksinger's wordbook omits the crucial first verse, but I don't think it actually circulated in that form; I think it's just a case of political correctness. - RBW
Last updated in version 5.2
File: CSW078

It's After Six O'Clock
DESCRIPTION: "It's after six o'clock After seven and weary After eight o'clock And then I'll see my dearie"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan4)
KEYWORDS: courting
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 806, "It's After Six O'Clock" (1 fragment)
Roud #6207
NOTES [48 words]: The current description is all of the Greig/Duncan4 text. - BS
Possibly related to the item underlying Burns's "Ay waukin O"? The meter fits, and the idea is similar; the chorus of the Burns song is "Ay waukin O, Waukin still and weary; Sleep I can get nane, For thinking on my Dearie." - RBW
Last updated in version 2.5
File: GrD4806

It's All Night Long
DESCRIPTION: "Of all the animals in this world, I'd rather be a squirrel, I'd climb up on a telephone pole And peep all over the world. It's all night long. It's all night long."
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: animal nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 170, "It's All Night Long" (1 text)
NOTES [24 words]: This song may be a version of one of the other "All Night Long" pieces, but I haven't seen the verse anywhere else, so it lists separately. - RBW
File: Br3170

It's Almost Day
DESCRIPTION: "Chickens crow for midnight and it's almost day (x2)" "Christmas is a-coming and it's almost day." "Santa Claus is coming...." "Turkey's in the oven...." "I thought I heard my mother say...."
AUTHOR: unknown
EARLIEST DATE: 1949 (recording, Lead Belly)
It's Braw Sailin' on the Sea

DESCRIPTION: "There cam a letter late yestreen, Our ship maun sail in the morn." The girl gives back his ring, declaring, "Tak that, my bonnie lad, For I hae changed my mind." The song is largely comparisons: "It's braw sailing on the sea, It's better drinkin' wine."

AUTHOR: unknown
EARLIEST DATE: 1904 (Greig/Duncan6)
KEYWORDS: love sailor separation betrayal ring
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #129, p. 1, "It's Braw Sailin' on the Sea" (1 text)
Greig/Duncan6 1217, "It's Braw Sailin' on the Sea" (3 texts, 3 tunes)
Ord-BothySongsAndBallads, p. 203, "It's Braw Sailin' on the Sea" (1 text)
Roud #5537
File: Ord203

It's But a Man

DESCRIPTION: The singer, long past her twenties, cannot stop thinking about marriage "wi a'thing I need but -- a man." She makes a case that she would be a good catch and she will never give up.

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
LONG DESCRIPTION: The singer, long past her twenties, cannot stop thinking about marriage "wi a'thing I need but -- a man" A gypsy fortold she would marry "a dark haired lad." She's "weel eneuch aff" and thrifty and a good cook and housekeeper: the marriage would be "nae cost ava to my man." She admits "I'm nae very bonny" nor dainty "but he'll get a' the bigger a bargain." Men talk politics, and such -- "stuff I can ne'er understand" -- but they don't ask the question "will ye hae me for a man." Her "lassie companions they mock me ... 'But never give up' is my motto.... my weel baited line I'll aye dangle Until I at length hook a man"

KEYWORDS: nonballad oldmaid
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1384, "It's But a Man" (1 text)
Roud #7245
File: GrD81384

It's Down in Old Ireland

DESCRIPTION: The singer was born in Limerick. In spite of his mother's pleading he "carried on with my wicked career." He marries and takes up highway robbery to care for her, is convicted and transported for seven years. Women are deceitful but he'd have no other

AUTHOR: unknown
EARLIEST DATE: 1953 (Creighton-MaritimeFolkSongs)
KEYWORDS: prison robbery transportation mother wife Ireland
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-MaritimeFolkSongs, p. 161, "It's Down in Old Ireland" (1 text, 1 tune)
Roud #490
CROSS-REFERENCES:
cf. "Salisbury Plain" (theme)

NOTES [52 words]: Creighton-MaritimeFolkSongs includes this verse partly floated to/from "Old Kimball" (as sung by Texas Gladden):
Now oftentimes I've wondered how women loves man,
And more times I've wondered how men can love them,
For robbing by night and a-planning by day
Which caused me behind this prison walls walls for to lay. - BS

File: CrMa161

It's Funny When You Feel that Way

DESCRIPTION: The singer says, "when first I fell in love ... I felt as though I'd tumbled into honey
And somebody had left me all their money." She rejects him, then accepts his advance and her
father gives his permission to wed. "I long to hear the wedding bells"

AUTHOR: unknown

EARLIEST DATE: 1873 (broadside, LOCsheet sm1873 14066)

KEYWORDS: courting love wedding father

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1901, "Isn't It Funny When You Feel That Way" (1 fragment)
Roud #3693

FILE:
GrD81901

It's Getting Late in the Evening

DESCRIPTION: "Lord, it's gettin' late over in the evenin'... The sun most down." The singer asks
that John not seal his book until the singer's name is entered. The Spirit seals the book. The singer
warns sinners against their ways and prepares to depart

AUTHOR: unknown

EARLIEST DATE: 1950 (recording, Rich Amerson)

KEYWORDS: Bible religious nonballad

FOUND IN: US(SE)

REFERENCES (2 citations):
Courlander-NegroFolkMusic, pp. 65-66, "(It's Gettin' Late over in the Evening)" (1 text); pp. 234-
235, "It's Getting Late in the Evening" (1 tune, partial text)
ADDIITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers,
1976, pp. 330-331, "(It's Getting Late in the Evening" (1 text)
Roud #10967

RECORDINGS:
Rich Amerson, "It's Getting Late in the Evening" (on NFMAla4)

FILE:
CNFM0665
It's Good fuh Hab Some Patience

DESCRIPTION: "It's good fuh hab some patience, patience, patience, It's good fuh hab some patience, Fuh ter wait upon de Lawd." "My brudder, won't you rise en' go wid me (x3), Fuh ter wait upon de Lawd." "My sister...." "My fader...." "My mudder...."

AUTHOR: unknown
EARLIEST DATE: 1913 (Brown)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 597, "It's Good fuh Hab Some Patience" (1 text)
Roud #11910
File: Br3597

It's Hard on We Po' Farmers

DESCRIPTION: "Work all week and don't make enough Pay my board and buy my snuff, It's hard (x3) on we po' farmers." The farmer works all week for fifteen cents. All he has in the pot is peas and an old jawbone.

AUTHOR: unknown
EARLIEST DATE: 1936 (collected from Lemuel Jones)
KEYWORDS: hardtimes farming money work food
FOUND IN: US(SE)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, p. 281, "It's Hard on We Po' Farmers" (1 text, 1 tune)
Roud #6709
NOTES [33 words]: One verse of this, "Work all week in the noonday sun, Fifteen cents when Saturday come," is found in the bluegrass/modern old-time country song "Lazy John," but the connection is not clear to me. - RBW
Last updated in version 3.2
File: LoSi281

It's Jesus That Keeps Me Alive

DESCRIPTION: "Well, he's all over me and he keeps me alive (x3), Well, it's Jesus that keeps me alive." Cho: "Well, it's Jesus, it's Jesus that keeps me alive (x4)." "And he feeds me when I'm hungry and he keeps me alive." "And he clothes me." "He's all in my heart"

AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: religious nonballad Jesus
FOUND IN: US(So)
REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 181, "It's Jesus That Keeps Me Alive" (1 text, 1 tune)
Roud #16304
File: Arno181

It's Me for the Inland Lakes

DESCRIPTION: "If ever I follow the ships again, To gather my spuds and cakes, I'll not be working a deep-sea hack,, It's me for the inland Lakes." The singer says that sailors on lakers live in better conditions, make short runs, and get better pay

AUTHOR: unknown
EARLIEST DATE: 1933 (collected from Captain Walkingthaw by Walton)
KEYWORDS: sailor work
FOUND IN: Canada(Ont) US(MW)
REFERENCES (2 citations):
Walton/Grimm/Murdoch, pp. 85-86, "It's Me for the Inland Lakes" (1 text, 1 tune)
Beck-LoreOfTheLumberCamps 26, "(no title)" (two stanzas following an entry titled "Great Lakes
It's Mony's the Race That I Have Run
DESCRIPTION: The singer thinks of ending a courtship. If s/he "had wings like a dove ... I would go and see my love Which makes one dull this evening"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan6)
KEYWORDS: courting nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1090, "It's Mony's the Race That I Have Run" (1 text, 1 tune)
Roud #6828
File: GrD61090

It's No Business of Mine
DESCRIPTION: The singer, while proclaiming "Of course it's no business of mine," criticises the girls who are "after the fellow that's got the cash," the "temperate" men who "wouldn't touch whisky" but have red noses "caused by the cold," etc.
AUTHOR: unknown
EARLIEST DATE: 1942 (Randolph)
KEYWORDS: courting drink money accusation
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 392, "It's No Business of Mine" (1 text, 1 tune)
Roud #7616

NOTES [49 words]: Oliver Ditson & Co, The New Comic Songster, 1870 (indexed as New-Comic-Songster; p. 28), has a piece "Of Course It's No Business of Mine," which is very similar in its idea, but since they seem to have no actual words in common except the "No Business of Mine" line, I have not listed it here. - RBW
Last updated in version 5.3
File: R392

It's Not the House That Makes a Home
DESCRIPTION: A boy tells a poor girl "you can't play with us because you're so poor" and "you don't live in a mansion like us." She says love, not the house, makes a home. He grows up and sails the seas to find a home with "love that lives inside"
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: poverty love home travel children
FOUND IN: Canada(Newf)
Roud #18249
RECORDINGS:
Winifred O'Driscoll, "Your Home" (on MUNFLA/Leach)
File: RcINHTMH

It's Oh That My Christening Robe
DESCRIPTION: "It's oh that my christening robe my winding sheet had been That ever I was born to sae muckle grief and woe Sae fare ye weel my bonnie lad for I must go"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan6)
KEYWORDS: grief courting nonballad clothes
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
It's Raining Here

DESCRIPTION: "It's raining here, storming on the deep blue sea (x2) Ain't no black-headed mama Can make a fool out of me. "Now I can see a train coming...." "Talk about trouble, that's all I've ever known." The singer, despite poverty, will not sing the blues

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: poverty separation train
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 508, "It's Raining Here" (1 text)
Roud #11810
File: Br3508

It's Raining, It's Pouring

DESCRIPTION: "It's raining, it's pouring, The old man is snoring. (He) bumped his head and he went to bed And he couldn't get up in the morning."

AUTHOR: unknown
EARLIEST DATE: 1988
KEYWORDS: nonballad
FOUND IN: US(MW) New Zealand
REFERENCES (5 citations):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 133, "(It's raining, it's pouring)" (1 text)
List-SingingAboutIt-FolkSongsInSouthernIndiana, p. 88, "It's Raining" (1 text, 1 tune)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 227, "It's Raining, It's Pouring" (1 text)
Dolby-OrangesAndLemons, p. 166, "It's Raining, It's Pouring" (1 text)
ADDITIONAL: Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #6, "(It's Raining, It's Pouring)" (1 text)
Roud #16814
SAME TUNE:
It's raining it's pouring, the old man's snoring, Thunder and lightning stop life being boring (Garland-FacesInTheFirelight-NZ, p. 291)
NOTES [22 words]: Another of those things I learned too far back to remember and without really wanting to learn. Makes it a folk song in my book. - RBW
Last updated in version 5.3
File: PHCF227b

It's Seven Long Years

DESCRIPTION: Willie the sailor is gone seven years with no letter to Nancy. She regrets "it was my trembling hand deceived you, Caused my youthful tongue to lie." She dreams "Willie was landed safe on shore" but wakes to reality, "stark despair to reign supreme"

AUTHOR: unknown
EARLIEST DATE: 1960 (Creighton-FolksongsFromSouthernNewBrunswick)
KEYWORDS: grief love separation dream sailor
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-FolksongsFromSouthernNewBrunswick 59, "It's Seven Long Years" (1 short text, 1 tune)
ST CrSNB059 (Partial)
Roud #2757
It's the Fashion

DESCRIPTION: "When a poor man asks for bread, or a place to lay his head, He will get a kick instead. That's the fashion. But a poodle dog they keep...." Most want to be in fashion, but the singer hopes to "stay clear of that fashion" -- until heavenly robes are in

AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: clothes dog warning
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 133, "It's the Fashion" (1 text plus mention of 1 more, 1 tune)
Roud #11341

It's the Sime the 'Ole World Over (II)

DESCRIPTION: "'Ave you 'eard of Sally Carter, Who should 'ave been Joe Johnsing's wife? First 'e gets 'er into trou-bell, Then he ups and tikes a knife." She says she will marry him; he kills her. "An' now 'e's... Passing laws in England's name" while the poor suffer

AUTHOR: unknown
EARLIEST DATE: 1927 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)
KEYWORDS: homicide rejection sex
FOUND IN: US
REFERENCES (1 citation):
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 58, "It's the Sime the 'Ole World Over II" (1 text)
Roud #9621
CROSS-REFERENCES:
cf. "She Was Poor But She Was Honest (I)" (form)
NOTES [72 words]: Since Shay's version seems to be unique, and there are many variations on the basic form of "She Was Poor But She Was Honest (I)," Roud lumps this with that song, based on Shay's title. But Shay's piece has a completely different plot, about murder, and never uses either the "She Was Poor But She Was Honest" line or "It's the same the whole world over"; I would consider them separate songs which (probably) use the same tune. - RBW

It's Time I Was a Bride

DESCRIPTION: "I'd like mighty well to change my name And share another's home." The woman is of marriageable age, and tired of being alone. "But he must be a soldier, A veteran of the wars, One who has fought for southern rights Beneath the Stars and Bars."

AUTHOR: unknown
EARLIEST DATE: 1925 (Randolph)
KEYWORDS: Civilwar patriotic oldmaid marriage
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 241, "It's Time I Was a Bride" (1 text)
Roud #7711
NOTES [27 words]: I can't help but suspect that this song is an old piece about a girl who misses a man. Someone then tacked on the final stanza to give it a Confederate twist. - RBW

It's Your Auld Wife and My Auld Wife

DESCRIPTION: "It's your auld wife and my auld wife Gaed oot to gaither snaw; Says your auld wife to my auld wife Wid ye gie my [...] a claw"
J. B. Marcum (A Kentucky Feud Song) [Laws E19]

DESCRIPTION: Curt Jett shoots J. B. Markham dead in the courthouse. Judge Jim Harkis allegedly tries to prevent a conviction by fixing the jury; this fails when the case is transferred to another county. Jett and accomplice Thomas White end up in prison

AUTHOR: unknown
EARLIEST DATE: 1928 (recording, Ted Chestnut)
KEYWORDS: homicide trial prison feud
HISTORICAL REFERENCES:
1905 - Murder of J. B. Markham in Breathitt County, Kentucky
FOUND IN: US(Ap,So,SE)
REFERENCES (5 citations):
Laws E19, "J. B. Marcum (A Kentucky Feud Song)"
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 60, pp. 159-160, "J. B. Marcum" (1 text)
Burt-AmericanMurderBallads, pp. 249-251, (no title) (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 259, "J. B. Marcum" (1 text)
DT 773, JBMARCUM
Roud #692
RECORDINGS:
Ted Chestnut [as Chesnut], "The Death of J. B. Marcum" (Gennett 6513/Champion 15524 [as Cal Turner], 1928)
Lester McFarland & Robert Gardner ("Mac & Bob"), "The Murder of J. B. Markham" (Brunswick 305, 1929; Supertone S-2035, 1930; rec. 1928)
CROSS-REFERENCES:
cf. "Jesse James (I)" [Laws E1] (tune & meter)
File: LE19

J. C. Holmes Blues

DESCRIPTION: "Listen, people, if you want to hear a story about a brave engineer, J. C. Holmes was the rider's name...." Floating verses about Holmes, the people who want to ride his trains, the freight he wants to carry, the rails he'd like to ride

AUTHOR: Gus Horsley (but based on older materials)
EARLIEST DATE: 1925 (recording, Bessie Smith)
KEYWORDS: nonballad railroading floatingverses
FOUND IN:
REFERENCES (1 citation):
Cohen-LongSteelRail, pp. 163-165, "J. C. Homes Blues" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Casey Jones (I)" [Laws G1] (form, lyrics)
NOTES [108 words]: I suffered for quite a while trying to decide whether to list this as its own song or as a by-blow of "Casey Jones." Formally, I probably should have done the latter; the amount of original material in this song is almost nil. It's simply a fixup of the blues ballad version of Casey Jones/Joseph Mikel/Jay Gould's Daughter (which already constitute an almost impossible mess to untangle).
I finally decided to keep this separate because it appears "J. C. Holmes" is a sport: It split off from the main "Casey" stock, but did not go into tradition in any recognizable form. Neither does it seem to have further influenced the "Casey" tradition. - RBW
File: LSRa163
J. V. Johnson

DESCRIPTION: "'Twas on a gloomy Sunday night, When Johnson thought he was all right, A hundred hearts of an angry mob Did disobey the laws of God." A mob opens his cell and takes him out to hang him. He bids farewell and wonders what will happen to his soul

AUTHOR: unknown
EARLIEST DATE: 1966 (Brundage);
KEYWORDS: murder execution death
HISTORICAL REFERENCES:
Dec 27, 1905 - Guinn Johnson is murdered, probably by his sister's husband J. V. Johnson
Apr 16, 1906 - J. V. Johnson is tried for the murder. The jury cannot reach a verdict (11 are for conviction on a charge of second degree murder; one is for acquittal); a mistrial is declared. A second trial is scheduled for July
May 27/28, 1906 - A mob takes J. V. Johnson from prison and hung from a pine tree; the body is shot repeatedly after the hanging (source: Baker)

FOUND IN: US(SE)

REFERENCES (1 citation):
CROSS-REFERENCES:
cf. "Emma Hartsell" [Laws F34] (tune and form, according to Baker, who however does not print a tune)
NOTES [115 words]: Baker, p. 244 n. 19, says this was collected only once, from Novella Caudle Carpenter, Peachtree, North Carolina, in 1966. There is very little additional information available about it; I don't trust the history very much. But it is treated as traditional, so I'm including it. Baker thinks it is based on "Emma Hartsell," which is also about a North Carolina murder. The events took place in and around Morven, North Carolina, which is just north of the South Carolina border roughly ESE of Charlotte. Concord, where Hartsell was murdered eight years before the events of this ballad, is not too far from Charlotte, so Emma's song could well have reached Morven by then. - RBW

Last updated in version 6.1
File: BrJVJohn

J'ài Tant d'Enfants a Marier (I Have So Many Maids to Wed)

DESCRIPTION: French. Dance. Singer says he has so many young women to marry, he doesn't know how to manage. He implores one woman to dance, and gives instructions on how to do it. In the dance, a gentleman in the center of the circle chooses one woman to embrace/kiss

AUTHOR: unknown
EARLIEST DATE: 1946 (Berry-FolkSongsOfOldVincennes)
KEYWORDS: courting dancing dancetune nonballad foreignlanguage
FOUND IN: US(MW) Canada(Que), France
REFERENCES (1 citation):
Berry-FolkSongsOfOldVincennes, p. 44, "J'ai tant d'enfants a marier (I Have So Many Maids to Wed)" (1 text + translation, 1 tune)

NOTES [52 words]: The lack of equivalency between the French texts and the English translations in "Folk Songs of Vincennes" is particularly acute in this example. - PJS
[For example, in Paul's original description, which I had to shorten, the French version has the man choose a woman to embrace; in the English, he kisses her. - RBW]

Last updated in version 2.5
File: BerV044

J'ài Tant Danse (I've Danced So Much)

DESCRIPTION: French. Singer has ripped the sole from her shoe dancing. A shepherd lad pays for the repair. The shepherd says they should marry in a month. She would rather wait a year. ch.: "Dansons, ma berger', joliment! / Quelle plancher en rompe!"

AUTHOR: unknown
EARLIEST DATE: 1946 (Berry-FolkSongsOfOldVincennes)
LONG DESCRIPTION: French. Singer, a shepherdess, says she's danced so much, she's ripped the sole from her shoe. A shepherd lad offers to find her a cobbler and pays for the repair. The shepherd says they should go find a priest and marry in a month. The girl replies that a month isn't enough; she'd rather wait a year. ch.: "Dansons, ma berger', joliment! / Quelle plancher en rompe!" (Dance, my shepherdess, nicely, until the floor breaks (or resounds))

KEYWORDS: foreign language courting love marriage clothes humorous shepherd

FOUND IN: US(MW) Canada( Que) France

REFERENCES (1 citation):
Berry-FolkSongsOfOldVincennes, p. 56, "J'ai tant danse! (I've Danced So Much)" (1 text + translation, 1 tune)
File: BerV056

J'ai Trouve une Maitresse (I Found a Young Sweetheart)

DESCRIPTION: French. Singer meets a girl of 15 and falls in love. He asks her to love him; he'll wait until she's old enough. She says he won't have to wait long, and that her parents wish her never to wed. She, or he, regrets that a girl might never meet a lover

AUTHOR: unknown

EARLIEST DATE: 1946 (Berry-FolkSongsOfOldVincennes)

KEYWORDS: foreign language age grief courting love family father mother lover

FOUND IN: US(MW)

REFERENCES (1 citation):
Berry-FolkSongsOfOldVincennes, p. 78, "Ja'i Trouve une Maitresse (The Young Sweetheart)" (1 text + translation, 1 tune)
File: BerV078

J'avais une Vieille Grand-Mere (Grandmother Complains)

DESCRIPTION: "I had a very old grandmother, jig-a-don-dain', jig-a-don-de." The grandmother weeps all the time; asked why, she replies that she's weeping for her husband, who has been eaten by wolves

AUTHOR: unknown

EARLIEST DATE: 1946 (Berry-FolkSongsOfOldVincennes)

KEYWORDS: age grief death mourning animal husband

FOUND IN: US(MW) Canada( Que)

REFERENCES (1 citation):
Berry-FolkSongsOfOldVincennes, p. 34, "J'avais une vieille grand'mere (Grandmother Complains)"
(1 text + translation, 1 tune)

NOTES [80 words]: Berry-FolkSongsOfOldVincennes says this is a torn-away fragment of a longer ballad about "a shepherdess whom her suitor found weeping because her sheep had wandered away from her. The young swain played on his pipe and at the strains of his music the sheep came back and began to make merry, except for an old ewe who was disconsolate. When asked by a lamb why she was grieving, she replied, 'I am weeping over the death of your grandfather who has been eaten by the wolves.'" - PJS

Last updated in version 2.5

File: BerV034

Ja, Ja, Ja!

DESCRIPTION: Shanty, aimed at sailors whose native language is not English. The chorus runs, "Ja, Ja, Ja!"; the rest may be deliberate gibberish or slurs on those who say "Ja" for "Yes" or talk of the usual sailor-ashore themes of drinking and chasing women

AUTHOR: unknown

EARLIEST DATE: 1951

KEYWORDS: shanty foreigner

FOUND IN: US(MA)

REFERENCES (3 citations):
Doerflinger-SongsOfTheSailorAndLumberman, p. 86, "Ja, Ja, Ja!" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 504-505, "Yaw, Yaw, Yaw!" (1 text, 1 tune) [AbEd, pp.
Jack and Jill

DESCRIPTION: "Jack and Jill went up the hill To fetch a pail of water. Jack fell down and broke his crown, And Jill came tumbling after." "Up Jack got, and home did trot, As fast as he could caper, He went to bed to mend his head, With vinegar and brown paper."

AUTHOR: unknown
EARLIEST DATE: c. 1767 (Newbery)

KEYWORDS: injury

FOUND IN:

REFERENCES (7 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 254, "Jack and Jill went up the hill" (1 text)
Baring-Gould-AnnotatedMotherGoose #48, pp. 58-59, "(Jack and Gill)"; also a reproduction of a chapbook edition of c. 1820 facing p. 58
Jack-PopGoesTheWeasel, p. 86, "Jack and Jill" (1 text)
Dolby-OrangesAndLemons, p. 68, "Jack and Jill" (1 text)
Heart-Songs, p. 277, "Jack and Gill!" (1 text, 1 tune, with just the one verse from this song; the other seven I would guess to be a modern addition)

ADDITIONAL: Sabine Baring-Gould, _Curious Myths of the Middle Ages_ , "New Edition," 1894 (references are to the 2005 Dover paperback reprint), pp. 112-113, "(Jack and Jill)" (1 short text)

Roud #10266

NOTES [96 words]: In line with her standard attempts to make mountains out of nursery rhymes, Katherine Elwes Thomas thought that this song was about Cardinal Thomas Wolsey (d. 1530). Baring-Gould referred it back to the Scandinavian Eddas, with Hjuki and Bil being children with a pole and bucket who were placed in the sky. Jack-PopGoesTheWeasel reports a story that it's about the execution of Louix XVI and Marie Antoinette (which has the disadvantage of having taken place after Newberry published the piece!). Evidently it isn't just Republican Presidents who live in fantasy worlds. - RBW

Last updated in version 6.0

File: BGMG058

Jack and Joe

DESCRIPTION: Jack and Joe set sail to seek their fortunes. Jack is quickly successful. As he prepares to go home, Joe ask him to "Give my love to Nellie, Jack, Kiss her once for me." When Joe at last heads home, he finds that Jack has married Nellie

AUTHOR: William B. Gray (died 1932)
EARLIEST DATE: 1894

KEYWORDS: love work exile return infidelity marriage

FOUND IN: US(Ap,MW,Ro,SE,So) Canada(Newf)

REFERENCES (14 citations):
Randolph 813, "Jack and Joe" (1 text, 1 tune)
McNeil-SouthernFolkBalladsVol1, pp. 116-118, "Jack and Joe" (1 text, 1 tune)
Arnold-FolkSongsofAlabama, p. 76, "Give My Love to Nell" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 274, "Jack and Joe" (3 texts plus 1 excerpt and mention of 10 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 274, "Jack and Joe" (3 excerpts, 3 tunes)
Morris-FolksongsOfflorida, #29, "Jack and Joe" (1 text)
Henry-SongsSungInTheSouthernAppalachians, p. 135, "Jack and Joe" (1 text)
Jack and Tom

DESCRIPTION: "I'm a North-countrie man, in Redesdale born... And two such lads to my house never com' As them two lads called Jack and Tom." The two decide to set out to sea. They visit various inns along the way. But both die overseas

AUTHOR: unknown

EARLIEST DATE: 1847 (Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland)

KEYWORDS: drink sailor death

FOUND IN: Britain(England(North))

REFERENCES (2 citations):

Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 415-416, "Jack and Tom" (1 text)

Stokoe/Reay-SongsAndBalladsOffNorthernEngland, pp. 126-127, "Jack and Tom" (1 text, 1 tune)

ST StoR126 (Partial)

Roud #3157

NOTES [60 words]: Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland opines that this pertains to the visit of the future Charles I and the Duke of Buckingham to Spain in 1623. I don't believe it, but if you want background on that escapade, see the notes to "A Carrion Crow" and even "A Horse Named Bill," which has also been linked to Charles and Buckingham. - RBW

Last updated in version 2.8

File: StoR126

Jack Barry

DESCRIPTION: Commodore Barry in Alliance meets the British Sibyl. "We fought them till our cannon brought the British ensign down." Alliance captures Sibyl and returns with their prize to Philadelphia.

AUTHOR: William Collins (1838-?)
HISTORICAL REFERENCES:

FOUND IN: Ireland

REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, p. 80, "Jack Barry" (1 text)

NOTES [279 words]: Ranson-SongsOfTheWexfordCoast: "In searching for the songs of the Wexford coast I was very anxious to find something in ballad form about the Tacumshane man who was the founder of the American Navy. [This ballad is] attributed to William Collins, the Irish-American poet." - BS

John Barry (1745-1803) did not actually found the American navy, though he was its senior officer when he died. (Not admiral, we note; the American navy did not have its first admiral until the Civil War.)

Born in Tacumshane, he moved to Philadelphia in 1760, and was given his first ship, the Lexington, in 1776. He commanded the Alliance from 1780-1782, though she did not make her first voyage under his command until 1781. Peace with Britain came in January 1783, but with communications so slow, neither Barry nor the commander of the 28-gun Sybil knew of it, and so fought their battle during peacetime. The battle is usually dated March 10, but I've seen a source dating in March 11.

The Alliance (36 guns), built in 1777, was initially named Hancock but renamed when the French allied with the American revolutionaries. Her early career was not distinguished; Captain Pierre Landais seemed to have more interest in attacking his commander John Paul Jones than in fighting the British (at one point, he is thought to have deliberately rammed the Bonhomme Richard). He was eventually relieved, commandeered what had been his own ship, and was imprisoned by his crew.

Alliance itself was paid off in 1785, the last ship in the American navy at the time. When the navy was revived a few years later, Barry became the commander of its first major ship, the United States. - RBW

File: Ran080

Jack Be Nimble

DESCRIPTION: "Jack be nimble, Jack be quick, Jack jump over The candlestick."

AUTHOR: unknown

EARLIEST DATE: 1844 (Halliwell); c. 1815 (Douce MS., according to the Opies)

KEYWORDS: nonballad

FOUND IN: New Zealand

REFERENCES (5 citations):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, "(Jack, be nimble)" (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 255, "Jack Be Nimble" (1 text)
Baring-Gould-AnnnotatedMotherGoose #411, p. 194, "(Jack be nimble)" (1 text)
Jack-PopGoesTheWeasel, p. 90, "Jack Be Nimble" (1 text)
Dolby-OrangesAndLemons, p. 71, "Jack Be Nimble" (1 text)

Roud #13902

File: 002255

Jack Combs

DESCRIPTION: "As I passed by where Jack Combs was murdered, As I passed by there so early one day, I spied a cold corpse wrapped up in fine linen." The victim (?) discusses his burial and says "For I have been murdered and you know they've done wrong"

AUTHOR: unknown

EARLIEST DATE: 1967

KEYWORDS: cowboy homicide burial

FOUND IN:

REFERENCES (2 citations):
Jack Donahue [Laws L22]

DESCRIPTION: Irish highwayman Jack Donahue, transported for life, soon escapes prison and returns to his trade. After a hair-raising career, he is confronted by a gang of police and shot after inflicting several casualties upon the constables.

AUTHOR: unknown

EARLIEST DATE: 1883 (Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia)

KEYWORDS: transportation crime death prison

HISTORICAL REFERENCES:
Sept 1, 1830 - Jack Donahue, formerly of Dublin (transported 1823), is killed by police near Sydney. He was 23. None of the police were injured in the battle.

FOUND IN: US(MW,So,SW) Canada(Mar) Australia Ireland

REFERENCES (23 citations):
- Laws L22, "Jack Donahue"
- Hudson-FolksongsOfMississippi 103, pp. 241-242, "Jack Donahoo" (1 text)
- Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, pp. 104-106, "Bold Jack Donahue" (1 text)
- Mackenzie-BalladsAndSeaSongsFromNovaScotia 123, "Jack Donahue" (1 text, 1 tune)
- Meredith/Anderson-FolkSongsOfAustralia, pp. 97-98, "Bold Jack Donahue" (1 text, 1 tune)
- Anderson-StoryOfAustralianFolksong, pp. 119-121, "Bold Jack Donahoe" (1 text, 1 tune)
- Scott-ACollectorsNotebook-31TraditionalSongs, p. 9, "Jack Donahue" (1 text, 1 tune, the latter fitted by Scott from "The Banks of the Condamine")
- Ward-PenguinBookOfAustralianBallads, pp. 44-45, "Bold Jack Donahue" (1 text)
- Zimmerman-SongsOfIrishRebellion 76A, "Bold Jack O'Donohoe" (1 text)
- Morton/Maguire-ComeDayGoDayGodSendSunday 21, pp. 47-49,111,165, "Bold Jack Donohue" (1 text, 1 tune)
- Grigson-PenguinBookOfBallads 99, "Bold Jack Donohue" (1 text)
- Lomax-FolksongsOfNorthAmerica 59, "Bold Jack Donahue" (1 text, 1 tune)
- Fahey-Eureka-SongsThatMadeAustralia, pp. 82-83, "Bold Jack Donahue" (1 text, 1 tune)
- Pound-AmericanBalladsAndSongs, 71, pp. 158-159, "Jack Donahoo" (1 text)
- Manifold-PenguinAustralianSongbook, pp. 48-49, "Bold Jack Donahue" (1 text, 1 tune)
- Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 69-72, "Bold Jack Donahoe" (1 text)
- Darling-NewAmericanSongster, pp. 111-113, "Jack Donahue" (1 text -- the Lomax "Cowboy Songs" version)
- Silber/Silber-FolksingersWordbook, p. 198, "Bold Jack Donahue" (1 text)
- DT 428, DONAHUE DONAHU2*

ADDITIONAL:
- Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), p. 268, "Bold Jack Donahoe" (1 text)
- Lyn Innes, _Ned Kelly: Icon of Modern Culture_, Helm Information Ltd., 2008, pp. 83-84, "Bold Jack Donahoe" (1 text)

Roud #611

RECORDINGS:
John Greenway, "Bold Jack Donahue" (on JGreenway01)
A. L. Lloyd, "Bold Jack Donahue" (on Lloyd4, Lloyd08)
New Lost City Ramblers, "Bold Jack Donahue" (on NLCR05)
CROSS-REFERENCES:
cf. "Bold Jack Donahoe" (subject)
cf. "Jack Donahue and His Gang" (subject)
NOTES [1237 words]: John Greenway believes this ballad to be the ancestor of "The Wild Colonial Boy" (see the notes on that song). He is not alone; EncyAust, p. 158, declares, "The song 'A Wild Colonial Boy,' based on his [Donahue's] exploits, was banned." Nunn, p. 76, says that it was "Bold Jack Donahue" which was banned and then, when underground, became "The Wild Colonial Boy." On the other hand, it looks to me as if Greenway's version is a mixture of "Bold Jack Donahoe" and "The Wild Colonial Boy." And the fact that "The Wild Colonial Boy" is widely known outside Australia hints that it did not originate there.
This piece mixes frequently with the other Donahue ballad, "Bold Jack Donahoe." The key element to distinguishing them appears to be that the other song describes Donahue's desertion by his companions at the time of his fatal fight. This song does not mention the companions. (Exception: The Lomax text in "Cowboy Songs" mentions the companions, but in very debased form. It might be another of the Lomaxes' deliberately muddied versions. But Laws files it here, so I do the same.)
Hughes, p. 126, notes that Jack Donahue was not the first bushranger -- in Van Diemen's Land, in fact, they existed from the start, because the only means the colony survived was by hunting kangaroos, which meant that the convicts were armed. But the Tasmanian bushrangers, even though they all but controlled the island, left little if any ballad record.
Bushranging came much later to Australia proper, and Jack Donahue was the first truly memorable example. Hughes, p. 237, declares that "'Bold Jack' was a short, freckled, blond-haired, blue-eyed Irishman named John Donohoe (1806-1830), sentenced to life transportation in Dublin in 1823." The source of this might be the Sydney Gazette of June 8, 1830, which reported Donohue as a "Native of Dublin, twenty-three years of age, five feet four inches in height, brown freckled complexion, flaxen hair, blue eyes, and has a scar under the left nostril" (quoted in Manifold, p. 26). Arriving in Australia 1825, he was assigned to work for a settler named John Pagan, acted up, spent time on a road gang, was assigned again, and took to the bush (Hughes, pp. 237-238; Manifold, p. 26). Donahue's crime in Australia was robbing bullock teams; at this time (December 1827), he had companions Kilroy and Smith (Hughes, p. 128). All three were taken; they were sentenced to be hung in March 1828. "Kilroy and Smith duly swung" (Hughes, p. 238, though Nunn, p. 16, gives the date as 1832), but Donahue escaped. The price on his head eventually reached a hundred pounds (Hughes, p. 239).
In this time "he carried on a successful career of highway robbery (that is to say, at something over subsistence level) for another two years; for the first part of the time with one associate, Walmsley or Underwood, and for the latter part with two, Walmsley and Webber. He does not appear to have worked with Macnamara, though it was believed at the time that he did" (Manifold, p. 26). Manifold adds that Donahue and associated worked on foot, not horseback, and "showed decency to women and children as well as to settlers who were known as goo masters.... Landowners and big-wigs were his main victims, with storekeepers and teamsters in second place." In the winter of 1830 Donahue was wounded but survived.
When the police caught him near Bringelly, Donahue cursed them and tried to fight, but was shot in the head (not the heart!) by a trooper named Muggleston or some similar name (Hughes, p. 240; Manifold, p. 28, offers the names "Mugglestone" and "Mucklestone"). His confederate Walmsley would later turn informer, and led police to some thirty settlers who had traded with him. According to Nunn, p. 76, Donohue was only 21 at the time of his death, which would mean he was barely in his teens at the time of his transportation (but recall that Hughes, p. 237, gives his birth year as 1806, making him 23 or 24 when he died and 16 or 17 when first convicted). Nunn adds that the Underwood Gang, to which Donohue belonged, operated in the vicinity of "Campbelltown, Liverpool, Penrith, and Liberty Plains for nearly twelve years" [i.e. 1820-1832]. On p. 16, Nunn reports that Webber was also killed in 1830, and Underwood in 1832.
Prior to his death, Donohue seems to have been less noteworthy than his companions. Boxall refers to him only once, on pp. 55-56, calling him "Johnny Donahue," listing him as a member of the Underwood gang, and briefly mentioning that he was killed by "Maggleton." Nunn, p. 16, also calls him a member of the Underwood gang, though conflating his time with Underwood, Webber, and Walmsley with his earlier exploits with Kilroy and Smith.
Nunn, p. 76, reports that Donohue was known as "The Stripper" but was "less violent than most bushrangers, gallant to women and had a sense of humour enough to make him a popular hero." He does not cite the source for this data. But Hughes, p. 240, seems to agree: "If Donohoe had been a sadist, a rapist or a baby-killed like Mark Jeffries in Van Diemen's Land, the outpouring of popular emotion that coalesced in the Donohoe ballads would not have occurred. But Australians admired flashiness; most of them disliked Governor Darling and took great glee in seeing his authority ridiculed by this elusive bushranger." As a result, we are told that, in addition to songs, there were other memorabilia, including a series of clay pipes which allegedly showed Bold Jack's head, complete with bullet hole, released less than a month after his death (Hughes, p. 240).

About his companions, Manifold, p. 28, says, "Both were caught later, Walmsley in January 1831 and Webbe in June. Both offered to give information in return for pardon, and there appears to have been public information in their favour. Walmsley's offer was accepted; Webber was hanged. You will notice that their offer puts them outside the pale of ballad-sympathies. Walmsley's information led to the arrest of dozens of 'few-acres settlers' for 'receiving,' six of whom were condemned to fourteen years' transportation to a penal colony, e.g. Moreton Bay. Four of the condemned were adolescent colonials, two were elderly transports."

Ironically, Donahue was the only famous bushranger of the transportation era. All the other "big names," such as Ben Hall and Ned Kelly, came later. This is somewhat surprising, given that Clark, p. 71, states that the bushrangers "were recruited in the main from absconding Irish convicts." Clark also thinks there was an element of Catholic/Protestant tension in their behavior, although I have seen little sign of this in the ballads.

Donohue did become the subject of standard outlaw legends; according to Davey/Seal, p. 90, he was (said to be) courteous to women, never robbed 'the poor' (in this case the convict and ex-convict population), was heroically daring, and 'died game'."

Compare Manifold, pp. 24-25: "It may be chance that links so many of these early ballads around the name of a single hero, Jack Donahue. It may, on the other hand, be seen as the outcome of a natural process, the addition of a catalyst to the right ingredients. The ingredients are: a language rapidly becoming common, a common hatred of The System, a common habit of clandestinity in singing "the treason-songs" and of picking them up by ear rather than from print. The catalyst is a ballad-hero, and Donahue was precisely that."- RBW

Bibliography

- Clark: Manning Clark, A Short History of Australia, fourth revised edition with an addendum by Sebastian Clark, Penguin, 1995
- Davey/Seal: Gwenda Beed Davey and Graham Seal, A Guide to Australian Folklore, Kangaroo Press, 2003

Last updated in version 5.2
File: LL22

Jack Donahue and His Gang

DESCRIPTION: "If Ireland lies groaning, a hand at her through, Which foreigners have from the recreants bought, Forget not the lessons our fathers have taught... Be brave and true." The singer, exiled, will still fight for Ireland. He reveals he is (Jack?) Donahue

AUTHOR: unknown
EARLIEST DATE: 2008 (Innes)
KEYWORDS: emigration transportation Ireland patriotic
FOUND IN:
REFERENCES (1 citation):
ADDITIONAL: Lyn Innes, _Ned Kelly: Icon of Modern Culture_, Helm Information Ltd., 2008, p. 84, "Jack Dohahue and His Gang" (1 text)
NOTES [74 words]: Innes says that this is an "early ballad, no doubt known to the Kellys" (i.e. Ned Kelly and his gang), but cites no source, and I've never seen it elsewhere. And what traditional ballad would use the word "recreant"? What's more, although the Kellys tried to portray an image of Irish nationalism, there doesn't seem to be much of that in the history of Jack Donahue. I've included this in the Index, but I don't really think it traditional. - RBW

Last updated in version 5.0
File: Innes084

Jack Gardner's Crew

DESCRIPTION: Jack Gardner is the lumber camp's "champion boy of the day." When in town, the loggers (?) find themselves in a barroom fight. Thanks to Gardner, the loggers are victorious. Gardner moves on to still greater fighting triumphs

AUTHOR: unknown
EARLIEST DATE: 1982
KEYWORDS: logger fight
FOUND IN: US(MA)
REFERENCES (2 citations):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 7, "Jack Gardner's Crew" (1 text, 1 tune)
DT, JACKGARD*
Roud #4617
CROSS-REFERENCES:

File: FSC007

Jack Haggerty (The Flat River Girl) [Laws C25]

DESCRIPTION: Jack Haggerty has reformed his behavior to be a fit husband for the blacksmith's daughter. Following his long absence at work, she jilts him. He blames her mother, but gives up on women in general

AUTHOR: Dan McGinnis
EARLIEST DATE: 1872
KEYWORDS: courting virtue separation love work
FOUND IN: US(MA,MW,NE,So) Canada(Mar,Ont)
REFERENCES (19 citations):
Laws C25, "Jack Haggerty (The Flat River Girl)"
Doerflinger-SongsOfTheSailorAndLumberman, pp. 245-246, "Jack Haggerty" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 260, "Jack Haggerty" (1 text)
Rickaby-BalladsAndSongsOfTheShantyBoy 1, "Jack Haggerty's Flat River Girl" (3 texts plus a fragment, 3 tunes)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 1, "Jack Haggerty's Flat River Girl" (3 texts plus a fragment, 3 tunes)
Peters-FolkSongsOutOfWisconsin, p. 140, "Flat River Girl" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 108, "Jack Haggerty" (1 text plus an excerpt and mention of 4 more, 1 tune)
Linscott-FolkSongsOfOldNewEngland, pp. 214-217, "Jack Haggerty or The Flat River Girl" (1 text, 1 tune)
Beck-FolkloreOfMaine, pp. 262-263, "Jack Haggerty's Flat River Girl" (1 text)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 6, "The Flat River Raftsman" (2 texts, 1 tune)
Bethke-AdirondackVoices, pp. 72-73, "Jack Haggerty" (1 text, 1 tune)
Fowke-LumberingSongsFromTheNorthernWoods #63, "Jack Haggerty" (1 text, 1 tune)
Friedman-Viking/PenguinBookOfFolkBallads, p. 421, "Jack Haggerty" (1 text)
Sandburg-TheAmericanSongbag, pp. 392-393, "Flat River Girl" (1 text, 1 tune)
Botkin-TreasuryOfNewEnglandFolklore, pp. 566-567, "Jack Haggerty, or the Flat River Girl" (1 text, 1 tune)
Beck-SongsOfTheMichiganLumberjacks 50, "The Flat River Girl" (6 texts, 1 tune)
Beck-TheyKnewPaulBunyan, pp. 182-188, "The Flat River Girl" (3 texts, 2 tunes)
The Flat River Girl

DT 607, FLATRVR*

Roud #642

RECORDINGS:
John Leahy, "Jack Haggerty" (on Lumber01)
John Norman, "Jack Haggerty (The Flat River Girl)" (AFS, 1938; on LC56)

CROSS-REFERENCES:
cf. "Harry Bale (Dale, Bail, Bell)" [Laws C13] (tune)
cf. "I’ve Got No Use for the Women" (lyrics)

ALTERNATE TITLES:
The Platte River Girl
The Salt Creek Girl

NOTES [1325 words]: While this is usually a lumberjack's song, Beck reports a cowboy version from Texas. [That's the text "The Cowboy's Flat River Girl - RBW.] - PJS
It's actually a sort of a gag; see the report Geraldine J. Chickering (summarized by Laws, NAB pp. 58-59). The full article, "The Original of a Ballad," is now available on the Internet Archive; it's in Modern Language Notes volume L (or, as the Archive puts it, Modern-Language-Notes-Voll-L; the text was very badly scanned and contains numerous errors, but still has details not in Laws), November 1935. The key portion of Law's summary is as follows:
In 1872 Anna Tucker was the belle of Greenville, Michigan, a town "almost on the banks of the Flat River." Her fiancé, George Mercer, was made foreman of the lumber camp where Jack Haggerty and Dan McGinnis worked. Jealous that such a young man had been placed over him, Dan composed this ballad. He used Jack's name in it, although "Anna had never paid any special attention to Haggerty." Furthermore, "McGinnis did not know Anna Tucker but knew that she was Mercer's fiancée and used this song as a means of hurting him."
Chickering's informants said that Haggerty was about 19 at the time (and that he wasn't bright enough to have written the song).
Supposedly the key source for this was Anna Tucker's brother-in-law, Joseph L. Kitzmiller, who had married Mary Tucker, Anna's younger sister, in 1873.
One might still be inclined to doubt this story -- Linscott-FolkSongsOfOldNewEngland, for instance, found a Greenville in Maine and located the song there. She also knew a report that the song was by Larry Gorman; this of course is just legend. More significantly, Rickaby had earlier investigated in the Flat River area of Michigan, where he reported that every singer claimed to have known Haggerty (whom he reports to have died c. 1915 -- obviously quite possible if he was a young man in 1872), giving additional details about the man's career. But there are plenty of claims by singers to have met people in songs who demonstrably never existed, so that doesn't mean much, and, interestingly, Rickaby failed to uncover McGinnis's involvement in the song.
Beck-TheyKnewPaulBunyan, p. 182, reports that Anne Tucker's family (and presumably Anne's husband George Mercer) disliked the song, but "In time the family aversion wore away, and Anne herself is said to have sung it to her Canadian friends." Unfortunately, this information is at third hand or worse.
So can we trust any of Chickering's report, which is based entirely on interviews with informants and not on historical research?
My conclusion is a (very slightly tentative) yes, because some of these people show up in the census, although census records from Greenville, Michigan are confusing. In the 1860 census, there is an "Ann Tucker" who is listed as born in 1854. But in the 1870 census, there is an ANNA, not ANNE, Tucker, who was born in 1856, not 1854. And, in the 1880 census, as Anna Mercer, she is listed as born in 1855. My assumption would be that the census taker guessed at her age in one year or another, or that the forms are hard to read. (I can't check this in detail because you have to pay for full access to the records.)
There is no Jane Tucker living in Greenville in 1860 or 1870. Both reports include a Sarah Tucker, however, confirming Chickering's statement that Anna's mother was named Sarah, not Jane. Sarah was born 1835 according to the 1860 census, in 1834 according to the 1870 record.
There were two John Tuckers in Greenville in 1860 and 1870, one born 1830 (1860 census) or 1828 (1870) and one 1859 (both reports); presumably the one born in 1828 is Anna's father, and the one born in 1859 is the one Chickering called Anna's brother. Since he was said to be three years younger than Anna, this is secondary evidence that the correct date for Anna's birth was 1856.
Mary Tucker, presumably the sister of Anna who married Kitzmiller, was born in 1858 according to both the 1860 and 1870 reports.

Mary Tucker, presumably the sister of Anna who married Kitzmiller, was born in 1858 according to both the 1860 and 1870 reports.
George Mercer apparently had not arrived in Greenville in time for the 1860 or 1870 censuses, but
he is listed in the 1880 census, which says he was born in 1846. He and Anna seem to have had
two children by then, "Nuie Mercer," born 1877, and Willie G. Mercer, born 1879. Willie Mercer is
presumably the William Mercer to whom Chickering spoke; "Nuie Mercer" is probably a mis-reading
or mis-hearing of "Nora Mercer," who according to Chickering later became Mrs. Nora Nichols and
also remembered the story.

Mary Kitzmiller (the former Mary Tucker) also shows up in the 1880 census of Greenville, although
this time, Mary is listed as born in 1857. J. L. Kitzmiller, presumably her husband Joseph who was
Chickering's informant, is listed as being born in 1852 (which matches up with an age of 83 in
1935). The record also shows children John (born 1875) and Mary (born 1876).

The 1890 census is not online as if this writing, but Anna Mercer no longer lived in Greenville in
1900. Chickering does not have any details about Anna's later life other than the mention of her
two children.

Bottom line: Census records confirm all the Tucker relationships reported by Chickering.
This doesn't mean that the census records confirm everything, which is why there is still some
doubt. There was no John, James, or Jack Haggerty in the 1860 or 1870 census in Montcalm
County (which contains Greenville). Nor can I find Dan McGinnis in any census, but of course
"McGinnis" might have a different spelling. I looked at every name in Greenville without finding him,
but I couldn't search every name in all of Montcalm County, let alone all of Michigan. Plus, of
course, lumbermen moved around a lot. I also checked John W. Dasef, History of Montcalm
County Michigan: Its People, Industries and Institutions, Volume 1, E. P. Bowen, 1916 (I use the
2019 Facsimile Publisher reprint); the index does not list any of the principals, and there is no
mention of any of them in the chapter on Greenville. I do find a "Big Head McGinness" credited by
E. C. Beck's informant with writing the song "Paddy Hart," which has some of the same sort of
classical allusions as this song, and whose description sounds a big like the Dan McGinnis
Chickering's informants described. So there is some very tenuous secondary evidence that there
was a song-writing McGinnis in the Michigan woods in the late nineteenth or early twentieth
century.

So there is still some residual doubt, but certainly Chickering's tale seems the likeliest explanation
for the origin of this song.

Greenville is, as you might guess, a town on the Flat River, which runs mostly north to south and
joins the Grand River a little east of Grand Rapids. Greenville itself is about thirty miles northeast of
Grand Rapids.

Greenville, according to Wikipedia, was founded in 1844 by John Green, who built a sawmill there.
That was normal for Michigan towns; according to Bruce Catton, Michigan, A History, 1972, 1976 (I
use the 1984 Norton edition), p. 83, "It was not the timber that pulled the early settlers.... The forest
was looked upon as an encumbrance, rather than an asset. When a new town was founded, one of
the first buildings to be put up (provided water power was available...) was a sawmill.... The lumber
had no cash value"; they built the sawmill to do something with the wood that they cleared to make
fields. That was starting to change by the time Green founded his town, though. The town was
platted in 1853, incorporated in 1867. And the town was on a railroad as well as a river, so it was
easy to ship wood products. So it is no surprise to find lumber camps in the area in the 1870s.

A 1940 field recording by Dan Grant of Bryan, Wisconsin, from the Helene Stratman-Thomas
collection and available on the University of Wisconsin-Madison library web site, puts this to the
tune of "Vilikens and his Dinah." It sounds strange -- the tune is much too cheerful for the words! - RBW

Jack Hinks

DESCRIPTION: Jack Hinks is described by the singer as a sailor with heroic qualities who is never
short of money or fun and is successful with women. The singer finds himself and others wrecked
on the rocks but Jack manages to save himself.

AUTHOR: Johnnie Quigley

EARLIEST DATE: 1933 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: sailor wreck rescue talltale

FOUND IN: Canada(Newf)

REFERENCES (5 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 131, "Jack Hinks" (1 text)
Jack Is Every Inch a Sailor
DESCRIPTION: "Jack is every inch a sailor; He'd see a pretty girl and hail 'er. He'd vow his love will never fail 'er, Then go sailing with his heart still free." All the girls come running when Jack is in town, all hoping to win his heart, but he will not settle down
AUTHOR: unknown
EARLIEST DATE: 1928 (recording, Frank Crumit)
KEYWORDS: sailor courting sex
FOUND IN:
REFERENCES (1 citation):
Silber/Silber-FolksingersWordbook, p. 84, "Jack Is Every Inch a Sailor" (1 text)
Roud #4541
RECORDINGS:
Frank Crumit, "Jack Is Every Inch a Sailor" (Victor 21668, 1928)
NOTES [56 words]: This should not be confused with "Jack Was Every Inch a Sailor," which has a similar first line and some similarities in form and tune. The other song is a tall tale about a sailor who won a battle with a whale. - RBW
Although this song concerns Jack and the ladies, it's still clean -- but we have a hint that it was once bawdy. - PJS
File: FSWB084B

Jack Lane's Adieu
DESCRIPTION: "Farewell, sweet America, dear Mary, adieu, Can the gales be auspicious that bears me from you?" He will love her however far away. All parts of the ship remind him of her. He hopes for a speedy return during the watches of the night.
AUTHOR: unknown
EARLIEST DATE: 1949 (New York Folklore Quarterly), from the journal of Henry CLay Murdock, who went to sea in 1840
KEYWORDS: love separation sailor
FOUND IN: US(MA)
REFERENCES (1 citation):
ADDITIONAL: Harold Nestler, "Songs from the Hudson Valley" (article in New York Folklore Quarterly, Volume V, #2, Summer 1949), pp. 31-32, "Jack Lane's Adieu" (1 text)
NOTES [29 words]: The name "Jack Lane" is not used in the song; presumably the title was in the Murdock manuscript. But the New York Folklore article never explains its significance if any. - RBW
Jack Monroe (Jackie Frazer; The Wars of Germany) [Laws N7]

DESCRIPTION: A rich girl loves a soldier/sailor; her father does not, and has the boy pressed to Germany. She disguises herself and enlist under the name (Jackie Monroe). When her lover is wounded, she nurses him. She reveals her identity; they are married

AUTHOR: unknown

EARLIEST DATE: 1818 (Garret, _Merrie Book of Garlands_)

KEYWORDS: love cross-dressing disguise injury medicine marriage

FOUND IN: US(Ap,MA,MW,SE,So) Britain(Scotland) Canada(Mar)

REFERENCES (34 citations):
Laws N7, "Jack Monroe (Jackie Frazer; The Wars of Germany)"
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #45, pp. 1-2, "Jack Munro" (1 text)
Greig/Duncan1 171, "Jack Munro" (8 texts, 6 tunes); Greig/Duncan1 172, "Jackie Went A-Sailing" (3 texts, 1 tune)

Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 171-177, "Jack Munro" (5 texts)
Randolph 42, "Men's Clothes I Will Put On" (Of Randolph's six texts, only two -- "C", with melody, and "F" -- belong with this piece; "A" and probably "D" are variants of "The Banks of the Nile"; "B" and "E" may be "Banks of the Nile" or "William and Nancy I")
Arnold-FolkSongsOfAlabama, pp. 50-51, "Jack the Sailor" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 35, "Jack Went A-Sailing" (2 texts plus fragments, 3 tunes)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 59, "The Wealthy Merchant" (1 text, 1 tune)

Creighton-MaritimeFolkSongs, p. 139, "Jack Munro" (1 text, 1 tune); p. 143, "Johnny's Gone A-Sailing" (1 text, 1 tune)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 180-181, "Johnny's Gone A-Sailing" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 99, "Jack Monro" (2 texts plus 1 fragment and 1 excerpt)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 88, "Jack Munro" (4 excerpts, 4 tunes)
Chappell-FolkSongsOfRoaanokeAndTheAlbermarle 59, "Jackie Went A-Sailing" (1 text)

Morris-FolksongsOfFlorida, #189, "Jackie Frazier" (1 text, 1 tune)
Hudson-FolksongsOfMississippi 34, pp. 147-148, "The Wars of Germany" (1 text)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 82, "Jackie Frazier" (1 text, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. "203-210, The Silk Merchant's Daughter" (4 texts, which despite Scarborough's title are all this song; local titles are "Jackaroe," "Jacky Freasher," "Jackie Frazier," "Jackie Frazier," "Jackie Frazier"; 1 tune on p. 410)

Roberts-SangBranchSettlers, #26, "Ellen Smith" (1 text, 1 tune, which begins with a few verses of an Ellen Smith ballad -- probably "Ellen Smith" [Laws F11] based on the tune -- and follows it with a scrap of a sweetheart-going-to-war-with her lover ballad, which I think is "Jack Monroe (Jackie Frazer; The Wars of Germany)" [Laws N7])
Brewster-BalladsAndSongsOfIndiana 37, "Jackie Fraisure" (2 texts, 1 tune)
Peters-FolkSongsOfWisconsin, p. 152, "Sing Lay the Lily Low" (1 text, 1 tune)
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol1, p. 38, "Jackaro" (1 text, 1 tune)
Bush-FSofCentralWestVirginiaVol3, pp. 85-86, "Pretty Polly" (1 text, 1 tune, which Bush incorrectly lists as a version of "Polly Oliver (Pretty Polly)" [Laws N14], which may have supplied a few words, especially at the beginning)

Sharp-EnglishFolkSongsFromSouthernAppalachians 65, "Jack Went A-Sailing" (20 texts, 20 tunes)

Sharp/Karpeles-EightyEnglishFolkSongs 32, "Jack Went a-Sailing" (1 text, 1 tune -- a composite version)

Korson-PennsylvaniaSongsAndLegends, pp. 53-54, "Jackie Frazier" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 170-172, "Lily Munro" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 82, "Lily Munroe" (1 text, 1 tune)
Cox-FolkSongsSouth 98, "Jackie Fraisure" (3 texts)
Cohen/Seeger/Wood-NewLoosCityRamblerSongbook, pp. 30-31, "Across the Rocky Mountain" (1 text, 1 tune -- a rewritten and expanded version by Roscoe Holcomb)

Abrahams/Foss-AngloAmericanFolksongStyle, pp. 82-83, "Jackie's Gone A-Sailing" (1 text, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 74-76, "Jack the Soldier" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 121-123, "Jack Monroe" (1 text)
DT 331, JACKROE* JACKROE2 JCKSAIL* JCKSAIL2* ACROSRCK*
ADDITIONAL: _Sing Out_ magazine, Volume 23, #2 (1974), p. 16, "Lilly Munroe" (1 text, 1 tune,
the Uncle Eck Dunford version)
Roud #268
RECORDINGS:
Pearl Jacobus Borusky, "Sing Lay, Sing Lay the Lily Low" (AFS 4172 B, 1940; in AMMEM)
George Davis, "Love of Polly and Jack Monroe" (on GeorgeDavis01)
Sarah Hawkes, "Ho Lilly Ho" (on Persis1)
Roscoe Holcomb, "Across the Rocky Mountain" (on MMOK, MMOKCD)
Doug Wallin, "Jackaro" (on Wallins1)

BROADSIDES:
Bodleian, Harding B 28(152), "Jack Munro," W. Armstrong (Liverpool), 1820-1824; also Harding B
25(934), Harding B 11(392), Johnson Ballads 2086, Harding B 11(1835), "Jack Munro"

CROSS-REFERENCES:
cf. "The Jolly Plowboy (Little Plowing Boy; The Simple Plowboy)" [Laws M24]
cf. "Disguised Sailor (The Sailor's Misfortune and Happy Marriage; The Old Miser)" [Laws N6]
cf. "William and Nancy (I) (Lisbon; Men's Clothing I'll Put On I)" [Laws N8]
cf. "The Banks of the Nile (Men's Clothing I'll Put On II)" [Laws N9]
cf. "High Germany ()"
cf. "The London Heiress (The Brisk and Lively Lad)"
cf. "The Bonnie Lass o' Benachie" (plot)
cf. "The Chatham Merchant" (theme)

ALTERNATE TITLES:
The Bold Munro
Pretty Polly

NOTES [79 words]: The Cohen/Seeger/Wood-NewLostCityRamblersSongbook version, from
Kentuckian Roscoe Holcomb, shares some words with "The Girl I Left Behind." - PJS
The version in Fife and Fife, "Roving Cowboy," at first glance bears no relationship with this piece,
since it lacks the ending about the girl rescuing the young man. However, the earlier verses are
clearly "Across the Rocky Mountains," which is evidently a version of this song. "Roving Cowboy"
has simply lost the ending. - RBW
Last updated in version 6.0
File: LN07

Jack of Diamonds (I)
DESCRIPTION: "Jack o' diamonds, jack o' diamonds, Jack o' diamonds is a hard card to find."
"Say, whenever I gets in jail, Jack o' diamonds goes my bail." The singer vows to get even for
being worked too hard. He admits to losing his money to Jack o' diamonds
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: gambling cards hardtimes work chaingang
FOUND IN: US(So)
REFERENCES (2 citations):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 279-280, "Jack o' Diamonds" (1 text, 1 tune, with
a final verse probably from a "Lula" song)
Lomax/Lomax-OurSingingCountry, pp. 303-305, "Jack o' Diamonds" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Rye Whiskey" (lyrics)
NOTES [37 words]: This is pretty definitely related to the "Jack of Diamonds" versions of "Rye
Whiskey," but the direction is different enough that I decided to split them. But fragmentary texts
might well have been filed with that song. - RBW
Last updated in version 3.2
File: ScaNF280

Jack Returned from Sea
DESCRIPTION: "Here I am, poor Jack, Come home a long voyage from sea... Many droll sights I
have seen, But I wish the wars was over." The singer describes some of the hard struggles he has faced. He repeats his wish for peace, but will continue to fight if needed

AUTHOR: unknown
EARLIEST DATE: 1891 (Ashton-RealSailorSongs)
KEYWORDS: sailor navy war battle

REFERENCES (1 citation):
Ashton-RealSailorSongs, #90 insert, "Jack Return'd from Sea" (1 text)
ST AshS090i (Partial)
Roud #22807

BROADSIDES:

File: AshS090i

Jack Robinson

DESCRIPTION: Robinson lands in Portsmouth with "prize money." He recognizes the alehouse landlady to be Polly. He shows her the handkerchief she had given him. She says she married when someone told her he had died. "He was off before you could say Jack Robinson"

AUTHOR: Thomas Hudson (1791-1844)
EARLIEST DATE: before 1830 (broadside, Firth c.13(200))
KEYWORDS: return farewell sailor gold promise reunion marriage

REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #168, p. 2, "Jack Robinson" (1 text)
Creighton-SongsAndBalladsFromNovaScotia 40, "Jack Robson" (1 text, 1 tune)
Ashton-RealSailorSongs, #97, "Jack Robinson" (1 text)

ST CrNS040 (Partial)
Roud #1794

BROADSIDES:
Bodleian, Firth c.13(200), "Jack Robinson," T. Birt (London), 1828-1829; also Harding B 11(1847); Harding B 17(143b), Harding B 11(52), Johnson Ballads 2587, Harding B 16(117a), Harding B 11(51), Johnson Ballads fol. 132 [barely legible], Firth c.13(199), Harding B 11(53), "Jack Robinson"

CROSS-REFERENCES:
cf. "Brave Marin" (Brave Sailor) (theme)
cf. "Le Jeune Militaire" (The Young Soldier) (theme)

SAME TUNE:
The College Hornpipe (per broadsides Bodleian Firth c.13(200), Bodleian Harding B 16(117a), Bodleian Johnson Ballads fol. 132, Bodleian Harding B 11(53))
The Heart of a True British Oak, or The College Hornpipe (per broadside Bodleian Firth c.13(199))

NOTES [227 words]: Jack Robinson shares this theme with the (older?) French ballads: the sailor/soldier returns after a long absence, stops at an inn, recognizes the hostess as his sweetheart/wife, and leaves when she explains that she has married because he had been reported dead.
The attribution is from the wordorigins site explaining "faster than you can say Jack Robinson"."there was a very popular song by Thomas Hudson in the early 19th century that told the story of a sailor of that name who returns to find his lady married to another. Given the date, it is obviously not the origin."
A description -- posted by the bookseller Olde Musick & Cokery Books, Hobart, Australia, on the Abebooks site -- of The Spider & the Fly and A Frog He Would a Wooing Go by Thomas Hudson and W Wilson; "The composer/singer Thomas Hudson (1791-1844) was one of the stars of the very early music hall/supper clubs and indeed for many years ran his own theatrical tavern near Covent Garden and is considered one of the original constituents that developed into the music hall. He published his songs yearly from 1818-31 and his most notable were Jack Robinson The Lively
Flea and of course The Spider & the Fly written in the 1830s and most famously sung by Henry Russell. Here coupled with A Frog He would a Wooing Go made notable by amongst others the famous clown Grimaldi in 1837." - BS

Last updated in version 3.2
File: CrNS040

Jack Rock Song

DESCRIPTION: "Well there's a little to used to strike, you see, Made by elves in a hollow tree... But if you're a scab you're made a big mistake." The "jack rock" of the unions is "more dangerous than a loaded gun." The singer says to respect the union

AUTHOR: Elaine Purkey
EARLIEST DATE: 1993 (Cohen)
KEYWORDS: labor-movement nonballad strike
HISTORICAL REFERENCES:
1989 - Pittston Coal strike. The use of "jack rocks" to flatten tires was a noteworthy feature of the strike
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 229-230, "Jack Rock Song" (1 text)
File: CAFS1229

Jack Rogers

DESCRIPTION: "Come all you tender Christians, I hope you will lend ear... For the murder of Mr. Swanton I am condemned to die," "My name it is Jack Rogers, my name I'll never deny." Drunk, he assaults Swanton in the street, flees, is captured, and is condemned to die

AUTHOR: unknown
EARLIEST DATE: 1922 (Dean-FlyingCloud); 19C (Wolf)
KEYWORDS: homicide drink gallows-confession fight trial punishment execution
HISTORICAL REFERENCES:
Oct 17, 1857 - A drunken James Rodgers kills John Swanston in an unpremeditated fight (source: Cohen)
Nov 12, 1858 - Execution of Rodgers
FOUND IN: US(MW)
REFERENCES (3 citations):
Dean-FlyingCloud, pp. 50-51, "Jack Rogers" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 108-111, "The Lamentation of James Rodgers" (1 text)
Wolf-AmericanSongSheets, #1212, p. 83, "Lamentation of James Rodgers" (1 reference)
Roud #9557
CROSS-REFERENCES:
cf. "Charles Guiteau" [Laws E11] (form & meter) and references there
ALTERNATE TITLES:
The Confession of Jack Rodgers
NOTES [57 words]: Although the earliest dated version of this appears to be Dean-FlyingCloud's, it was certainly composed in the nineteenth century; Edwin Wolf 2nd, American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870, Library Company of Philadelphia, 1963, p. 83, lists a broadside, "Lamentation of James Rodgers," which is surely this. - RBW

Last updated in version 3.5
File: Dean050

Jack Sheppard [Laws L6]

DESCRIPTION: Jack Sheppard, the apprentice of carpenter William Woods, is scorned by his master's daughter. After marrying two (!) women, he seeks to rob Woods, is captured, but is freed by an accomplice. Imprisoned, he escapes again, but is at last taken and hanged

AUTHOR: unknown
EARLIEST DATE: 1928 (Mackenzie-BalladsAndSeaSongsFromNovaScotia)
Jack Simpson the Sailor

DESCRIPTION: Jack Simpson and his captain both have beautiful young wives. When the Captain sees Jack's wife, he promises to pay her and promote Jack. She agrees. When Jack finds out, he tricks his way into the Captain's clothes and bed. He then fines the captain.

AUTHOR: unknown

EARLIEST DATE: 1957 (Beck-FolkloreOfMaine)

KEYWORDS: trick clothes infidelity money wife husband sailor humorous

FOUND IN: US(NE)

REFERENCES (1 citation):
Beck-FolkloreOfMaine, pp. 186-188, "Jack Simpson the Sailor" (1 text)
Jack Sprat

DESCRIPTION: "Jack Sprat could eat no fat, His wife could eat no lean, And so between the two of them They licked the platter clean."

AUTHOR: unknown

EARLIEST DATE: 1639 (John Clarke’s _Paroemiologia Anglo-Latina_, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: food husband wife

FOUND IN:

REFERENCES (4 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 264, "Jack Sprat could eat no fat" (1 text)
Baring-Gould-AnnnotatedMotherGoose #52, p. 63, "(Jack Sprat)"
Jack-PopGoesTheWeasel, p. 93, "Jack Sprat" (1 text)
Dolby-OrangesAndLemons, p. 72, "Jack Sprat" (1 text)

Roud #19479

NOTES [177 words]: This is probably only a nursery *rhyme*, and not a nursery *song*, and so properly does not belong in the Index. But Tony and Irene Saletan recorded it as part of their version of "Hail to Britannia" (which includes many nursery rhymes), so I decided to play it safe and include it.

The Baring-Goulds and the Opies believe that the hero of this song was initially the dwarf "Jack Prat."

Katherine Elwes Thomas, who proves that scholars can produce tall tales as well as any entertainer, believes that this refers to Charles I of England (executed 1649) and his Catholic wife Henrietta Maria of France (died 1666). The events she attributes to some of Charles's early troubles with his parliaments.

Even that is perhaps more sane than the story in Albert Jack, who has a story which refers this to the imprisonment of King Richard I and the attempts in England to raise his enormous ransom, which "licked the platter clean." Of course, Richard I reigned 1189-1199, which was still early in the Middle English period; the rhyme could not have been composed then. - RBW

Last updated in version 3.3

File: BGMG052

Jack Tar (I) [Laws K39]

DESCRIPTION: Jack newly paid off from sea, enters an inn and calls for a party. All goes well until his money is spent, whereupon the landlady bids him to leave. Jack starts a brawl, but the watch at last persuades him to return to sea

AUTHOR: unknown

EARLIEST DATE: 1891 (Ashton-RealSailorSongs)

KEYWORDS: sailor party fight poverty

FOUND IN: Canada(Mar,Newf,Ont) Britain(England(Lond,South)) US(MA,NE)

REFERENCES (6 citations):
Laws K39, "Jack Tar"
Hugill-SongsOfTheSea, p. 78, "Flash Gals of the Town" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #81, "Jack Tar" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 168-169, "Jack Tar" (2 texts, 1 tune)
Ashton-RealSailorSongs, #48, "Jack's Disaster" (1 text)
DT 743, JACKTAR1* JACKTAR2
Roud #919

RECORDINGS:
Harry Cox, "Jack Tar on Shore" (on LastDays)
Jim Doherty, "When the Shantyboy Comes Down" (on Lumber01 -- a version in which the sailor
**Jack Tar (III) (Come Brave Honest Jack Tar)**

DESCRIPTION: "Come brave honest Jack Tar, once more will you venture? Press warrants they are out...." The captain promises good treatment. The sailor says that he beat back the press gang, and will not submit to all the abuse of naval service

AUTHOR: unknown

EARLIEST DATE: 1908 (Firth)

KEYWORDS: sailor hardtimes rejection

FOUND IN:

REFERENCES (1 citation):
*Palmer-OxfordBookOfSeaSongs 58, "Jack Tar" (1 text)*
Roud #V23361

**Jack the Guinea Pig**

DESCRIPTION: "When the anchor's weigh'd and the ship's unmoored, And the landmen lag behind, sir, The sailor... prays for a wind, sir!" The singer compares sailors, who brave every danger, with landmen who get sick, go below, and despair at sea

AUTHOR: unknown

EARLIEST DATE: 1948 (Shay)

KEYWORDS: sailor bragging humorous nonballad

FOUND IN:

REFERENCES (1 citation):
*Shay-AmericanSeaSongsAndChanteys, pp. 132-135, "Jack the Guinea Pig" (1 text)*

NOTES [23 words]: I could imagine sailors singing this, since it certainly flatters their courage, but based on the evidence, I rather doubt they did. - RBW

File: ShaSS132

**Jack the Jolly Tar (I) (Tarry Sailor) [Laws K40]**

DESCRIPTION: Jack overhears a girl tell her lover that she will lower a string from her window to let him find her. Jack comes to her window early and enjoys the girl's charms until morning when she realizes the truth. Having had his romp, he returns gaily to his ship

AUTHOR: unknown

EARLIEST DATE: 1904 (Cecil Sharp collection)

KEYWORDS: sailor love trick sex bawdy humorous

FOUND IN: Canada(Mar,Newf) Britain(England(South)) US(MW,Ro)

REFERENCES (16 citations):
*Laws K40, "Jack the Jolly Tar (I)"
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 50, "Tarry Sailor" (1 text, 1 tune)
Peacock, pp. 288-290, "Jack the Jolly Tar" (1 texts, 3 tunes)
Karpes-FolkSongsFromNewfoundland 38, "Jack in London City" (1 text, 1 tune)
Lehr/Best-ComeAndIWillSingYou 63, "Jolly Jack Tar" (1 text, 1 tune)
Harlow-ChantingAboardAmericanShips, pp. 168-169, "Do Me Ama" (1 text, 1 tune)
Grimes-StoriesFromTheAnneGrimesCollection, pp. 46-447, "The Substitute" (1 text)
Hubbard-BalladsAndSongsFromUtah, #54, "Jack and Nancy" (1 text)
Flanders-AncientBalladsTraditionallySungInNewEngland2, pp. 82-86, "Jack, the Jolly Tar" (2 texts plus a fragment, 1 tune)
Finger-FrontierBallads, pp. 16-17, "Doo Me Ama" (1 excerpt, 1 tune)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, pp. 54-55, "Jack the Jolly Tar" (1 text, 1 tune)
Butterworth/Dawney-PloughboysGlory, pp. 24-25, "Jack went up to London city" (1 text, 1 tune)
Copper-SongsAndSouthernBreezes, pp. 260-261, "The Squire's Lost Lady" (1 text, 1 tune)
Jack the Painter

DESCRIPTION: "At the mouth of Portsmouth Harbour, where the old chain ferry plied, Some say a spirit hangs in chains...." Jack the Painter set Portsmouth Yard ablaze, was taken and executed, and sailors put his bones in a sack, "but the dockyard's working yet"  

AUTHOR: Brian Hooper (source: Browne-FolkSongsOfOldHampshire)  
EARLIEST DATE: 1987 (Browne-FolkSongsOfOldHampshire)  
KEYWORDS: sailor ship fire death execution drink  
HISTORICAL REFERENCES:  
1752 - birth of future pyromaniac James Aitkin, the subject of this song (source: Browne-FolkSongsOfOldHampshire)  
FOUND IN:  
REFERENCES (1 citation):
Jack the Sailor (The Tarry Sailor III)
DESCRIPTION: "So late it was one Saturday night, on the quayside I was walking, There I beheld a pretty maid, to her father she was talking." When he asks her to marry, her fathers says no. He demonstrates that he is wealthy; the father relents
AUTHOR: unknown
EARLIEST DATE: 1908 (Vaughan Williams)
KEYWORDS: sailor love courting money father marriage
FOUND IN: Britain(England(Lond))
REFERENCES (2 citations):
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #64, "The Tarry Sailor" (1 text, 1 tune)
Purslow-TheConstantLovers, pp. 44-45, "Jack, the Sailor" (1 text, 1 tune)
Roud #1454
File: VWp064

Jack Was A Sailor On Board A Whaler
DESCRIPTION: Before Jack goes whaling, a friend asks that he repay a debt. Jack says, "When my ship comes in... you'll get your tin." The ship is lost in a gale. When Jack returns he is asked for the money. Jack says, "When my ship comes in... you'll get your tin."
AUTHOR: unknown
EARLIEST DATE: 1978 (ITMA/CapeShoreNL)
KEYWORDS: rescue money sea ship storm wreck sailor
FOUND IN: Canada(Newf)
Roud #30314
RECORDINGS:
Caroline Brennan, "Jack Was A Sailor On Board A Whaler" (on ITMA/CapeShoreNL)
File: ITMAJWSW

Jack Was Every Inch a Sailor
DESCRIPTION: "Jack was every inch a sailor... He was born upon the bright blue sea." Having been brought up as a whaler, one day Jack is swept overboard and swallowed by a whale. He escapes by pulling the whale inside out
AUTHOR: unknown
EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
KEYWORDS: talltale sea humorous whaler
FOUND IN: Canada(Newf)
REFERENCES (8 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 125, "Jack was Ev'ry Inch a Sailor" (1 text, 1 tune)
Fowke/Johnston-FolkSongsOfCanada, pp. 40-41, "Jack Was Every Inch a Sailor" (1 text, 1 tune)
Doyle-OldTimeSongsAndPoetryOfNewfoundland, "Jack Was Every Inch a Sailor" (1 text, 1 tune): p. 13 in the 2nd edition; p. 33 in the 3rd; p. 29 in the 4th; p. 29 in the 5th
Blondahl-NewfoundlandersSing, p. 56, "Jack Was Every Inch a Sailor" (1 text, 1 tune)
Mills-FavoriteSongsOfNewfoundland, pp. 4-5, "Jack Was Every Inch a Sailor" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 84, "Jack Was Every Inch a Sailor" (1 text)
England-HistoricNewfoundlandAndLabrador, p. 63, "Jack Was Every Inch a Sailor" (1 text, 1 tune)
DT, EVRYINCH
Roud #4541
RECORDINGS:
Omar Blondahl, "Jack Was Every Inch a Sailor" (on NFOBlondahl01,NFOBlondahl05)
Eddy Primroy, "Jack Was Every Inch a Sailor" (on MUNFLA/Leach)
CROSS-REFERENCES:
cf. "Ambletown" (occasional floating lyrics)
cf. "Paddy and the Whale" (theme)
cf. "The Catfish" (Banjo Sam) (fish story)
NOTES [57 words]: This is almost certainly a cleaned-up bawdy song. - PJS
The versions I know all seem more in the Paul Bunyan vein -- extraordinary exaggerations. (But maybe I don't have imagination enough.) I suspect Paul is referring to "Jack Is Every Inch a Sailor," which is similar only in its first line and metrical form, and which IS sexual in theme. - RBW

Last updated in version 6.0
File: FJ040

**Jack Williams [Laws L17]**

DESCRIPTION: Jack Williams, a boatman, meets a fine young girl. He turns to robbery to support her. He is captured and sent to prison; she scorns him, saying "I hate thievish company." He is sentenced (to transportation/execution) (but escapes and vows to avoid women)

AUTHOR: unknown

EARLIEST DATE: 1916

KEYWORDS: crime prison trial transportation courting

FOUND IN: US(MW) Britain(England) Canada(Mar)

REFERENCES (9 citations):
Laws L17, "Jack Williams"
Williams-Wiltshire-WSRO Mi 538, "Boatman" (1 text)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 114, "Jack Williams" (1 text)
Eddy-BalladsAndSongsFromOhio 62, "Jack Williams" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 136, "Jack Williams" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 67, pp. 152-153, "Jack Williams" (1 text)
Forget-Me-Not-Songster, pp. 112-113, "Jack Williams" (1 text)
DT 572, JCK/WLM

ADDITIONAL: James P. Leary, Compiler and Annotator, _Wisconsin Folklore_ University of Wisconsin Press, 2009, article "Kentucky Folksong in Northern Wisconsin" by Asher E. Treat, p. 232, "I am a Bo’s’n by My Trade (1 text, 1 tune, sung by Pearl Jacobs Borusky)
Roud #1906

BROADSIDES:

File: LL17

**Jack-a-Needle**

DESCRIPTION: "Jack needle, Jack needle, I work with my needle And when I get married 'tis apples I'll buy" or "how happy I'll be." The singer will sit in a garden and whistle to a girl to come. "Last night when we parted, I was nigh broken hearted"

AUTHOR: unknown

EARLIEST DATE: 1896 (Hinkson)

KEYWORDS: playparty marriage courting

FOUND IN: Britain(England(North))

REFERENCES (2 citations):
Opie/Opie-TheSingingGame 94, "Jack-a-Needle" (2 texts, 1 tune)
Roud #22350

ALTERNATE TITLES:
Jack Beetle

File: OpGa094
Jacket So Blue, The (The Bonnet o' Blue)

DESCRIPTION: The girl sees a (soldier/sailor) marching past and falls in love. She meets him and offers to buy his discharge; he replies that he already has a girl at home. She asks for a portrait to console her; this at least is granted

AUTHOR: unknown

EARLIEST DATE: 1806

KEYWORDS: love courting soldier clothes separation

FOUND IN: US(MA,NE,So) Ireland Britain(England,Scotland(Aber)) Canada(Mar,Newf)

REFERENCES (16 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 212-214, "The Bonnet o' Blue" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #105, pp. 1-2, "The Bonnet o' Blue" (1 text)
Greig/Duncan992, "The Bonnet o' Blue" (10 texts, 7 tunes)
Ord-BothySongsAndBallads, pp. 295-296, "The Bonnet o' Blue" (1 text, 1 tune)
Kidson-TraditionalTunes, pp. 118-119, "The Bonny Scotch Lad" (1 text, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 43, "The Jacket So Blue" (1 text, 1 tune)
Beck-FolkloreOfMaine, pp. 217-218, "Jacket So Blue" (1 text)
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 112-115, "The Jacket So Blue" (1 text, from a broadside, probably the same as one of the Bodleian broadsides although the information is not enough to be sure)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 301, "The Wagoners" (1 text, fragmentary and localized to make the soldier a wagoner)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 121, "Jacket So Blue, or A Company of Boatmen" (1 text, 1 tune)
Logan-APedlarsPack, pp. 101-106, "Bonnet o' Blue" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H644, p. 367, "The Bonnet sae Blue" (1 text, 1 tune)
Huntington-SongsTheWhalemenSang, pp. 275-277, "The Bonnet of Blue" (1 text plus a fragment, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 42, "His Jacket Was Blue" (1 text, 1 tune); 43, "His Jacket Was Blue" (1 text, 1 tune)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 174-175, "His Jacket Was Blue" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 209-211, "The Jacket So Blue (Bonnet So Blue)" (1 text, 1 tune)

ST FSC43 (Full)
Roud #819

RECORDINGS:
Nathan Hatt, "His Jacket Was Blue" (on NovaScotia1)
Raymond Noseworthy, "Jacket of Blue" (on MUNFLA/Leach)

BROADSIDES:
Bodleian, Harding B 11(393), "Bonnet So Blue" ("In Liverpool town in fair Lancashire"), W. Armstrong (Liverpool), 1820-1824; also Harding B 25(251), Harding B 28(160), Harding B 11(4088), Harding B 28(104), Firth c.14(187) , Firth c.14(188), Firth c.14(190), Harding B 11(2653), "Bonnet So Blue"; 2806 c.17(52), Harding B 11(392), "Bonnet So Blue" ("At Kingston upon Woolwich, a town near Yorkshire")
LOCSinging, as101360, "Bonnet So Blue" ("In Liverpool town, in fair Lancashire"), L. Deming (Boston), 19C; also as101360, "Jacket So Blue" ("A ship's crew of sailors as you shall now hear")

CROSS-REFERENCES:
cf. "The Manchester Angel" (theme)

ALTERNATE TITLES:
My Bonnie Scotch Laddie
Down in Yon Green Valley
The Bonnie Scotch Laddie and His Bonnet o' Blue

NOTES [53 words]: Broadside LOCSinging as101360 includes both a "troop of soldiers ... from Scotland" version ("Bonnet So Blue") and a "crew of sailors ... from Greenwich" version ("Jacket So Blue"). These correspond to Creighton-FolksongsFromSouthernNewBrunswick 42 and Creighton-FolksongsFromSouthernNewBrunswick 43, respectively. - BS

Last updated in version 5.0

File: FSC43
Jackets Green, The
DESCRIPTION: "When I was a maiden young and fair on the pleasant banks of the Lee," the girl loved young Donal in his jacket green. Donal serves under Sarsfield in the fight against the English and is slain. The singer urges Irish women to love only Irish patriots
AUTHOR: Michael Seanlan
EARLIEST DATE: 1928 (for USBallinsloeFair, according to site irishdance.info, Irish Traditional Music Tune Index: Alan Ng's Tunography, ref. Ng #2612)
KEYWORDS: Ireland rebellion battle
HISTORICAL REFERENCES:
1690 - Battle of the Boyne. William III crushes the Irish army of James, at once securing his throne and the rule of Ireland
FOUND IN:
REFERENCES (2 citations):
Galvin-IrishSongsOfResistance, pp. 97-98, "The Jackets Green" (1 text, 1 tune)
Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 38-39, "The Jacket Green" (1 text, tune on pp. 20-21)
Roud #9520
RECORDINGS:
The McNulty Family, "The Jackets Green" (on IRMcNulty-Night1)
John Sheridan, "The Jackets Green" (on USBallinsloeFair)
BROADSIDES:
Bodleian, Johnson Ballads 3214, "The Jacket Green," P. Brereton (Dublin), c.1867; also 2806 c.7(38)[some words illegible], "The Jacket Green"
LOCSinging, as106510[barely legible], "The Jacket Green," unknown, 19C
NOTES [90 words]: Patrick Sarsfield, made Earl of Lucan by James II, was one of the Irish cavalry commanders. After Aughrim (for which see "After Aughrim's Great Disaster"), he defended Limerick, but seeing that his cause was hopeless, he made a treaty with William III and surrendered. (This was not a betrayal of the Irish cause; Sarsfield gained significant concessions, including religious tolerance, in return for ending Irish resistance.) - RBW
Broadside LOCSinging as106510 looks like the Bodleian Brereton broadsides but all are difficult to read. - BS
Last updated in version 4.2
File: P6a097

Jackie and Mossy
DESCRIPTION: Jack and his master compare endowments; Jack is much better equipped. The "old woman," hearing of this, declares that a mouse has run up her "belly-gut" and that she needs help. Jack "lays her on the ground." She releases a mouse from her sleeve
AUTHOR: unknown
EARLIEST DATE: 1770, as published in Frisky Songster (London or Dublin, 1770, reprinted 1802) [according to G. Legman]
LONG DESCRIPTION: When a mouse runs into the private parts of a farmer's wife, the farmer is forced to call upon Jackie the farmhand to use his much longer "root" to pry the rodent out. In older versions, Jackie makes the farmer agree to double his wages before he will consent to have sex with the wife, and when the woman has been sexually satisfied, she lets the mouse out of her sleeve.
KEYWORDS: bawdy humorous farming wife animal
FOUND IN: US(MW,So)
REFERENCES (2 citations):
Randolph/Legman-RollMeInYourArmsI, pp. 293-295, "Jackie and Mossy" (1 text, 1 tune)
Grimes-StoriesFromTheAnneGrimesCollection, pp. 44-46, "Jack and His Kind Master" (1 text, 1 tune)
Roud #11226
File: RL293
Jackie Jackie
DESCRIPTION: "Jackie Jackie was a smart young fellow... Yet he sat by the river of his people Underneath a great gum tree." Jackie's ancestral life is described. It is pointed out that the whites took this away, substituting liquor and gambling
AUTHOR: unknown
EARLIEST DATE: 1968
KEYWORDS: Australia discrimination
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, p. 147, "Jackie Jackie" (1 text, 1 tune)
NOTES [30 words]: "Jackie" is, of course, white slang for an Australian aborigine. The song is surprisingly balanced in its outlook -- probably because it is believed to be of aboriginal origin. - RBW
File: MA147

Jackson and Jane
DESCRIPTION: Jane is Hugh Jackson's grey mare. She is challenged to win the steeplechase cup at Cootehill a third time. The odds were ten to four against her. Half way around the jockey tells her that her opponents "are not yet in view." Jane wins easily.
AUTHOR: unknown
EARLIEST DATE: 1970 (Morton-FolksongsSungInUlster)
KEYWORDS: horse gambling racing
FOUND IN: Ireland
REFERENCES (1 citation):
Morton-FolksongsSungInUlster 43, "Jackson and Jane" (1 text, 1 tune)
Roud #2913
NOTES [39 words]: Morton-FolksongsSungInUlster: The singer tells Morton that "Jackson owned a linen-spinning mill in Ballybay, Co Monaghan, though he doesn't know in what period." - BS
It makes me think of "Creeping Jane," though I'm not sure why. - RBW
File: MorU043

Jackson County
DESCRIPTION: "Oh Jackson, our County, we greet thee, And sing with sweet Freedom's refrain, While the echoes o'er valley and hillside Resound with our county's high fame." It's by the Father of Waters, and named for General (Andrew) Jackson
AUTHOR: unknown
EARLIEST DATE: 1934 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)
KEYWORDS: nonballad home
FOUND IN: US(MW)
REFERENCES (1 citation):
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 22-23, "Jackson County" (1 text, tune referenced)
Roud #14052
NOTES [82 words]: McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks says this is sung to "Columbia, the Gem of the Ocean." I'd have guessed "My Bonnie Lies over the Ocean." Admittedly both odd tunes for an inland state....
Jackson county is in southern Illinois, on the east bank of the Mississippi, explaining the reference to the Father of Waters. This means that the reference to Egypt must be to the region of Illinois around Cairo (known locally as "Egypt"), not to the nation around the Nile RIver. - RBW
Last updated in version 4.3
File: McIn022

Jackson's Victory
DESCRIPTION: "Come, all you brave Americans, don't let us disagree." The singer says that the "free sons of America" are never afraid. They came to New Orleans with Jackson and defeat the
British. "We'll show the British Grenadiers that Uncle Sam is free."
AUTHOR: unknown
EARLIEST DATE: 2008 (Cohen); probably published by 1837
KEYWORDS: war patriotic battle
HISTORICAL REFERENCES:
Jan 8, 1815 - Battle of New Orleans. Although a peace had already been signed, word had not yet reached Louisiana, which Pakenham sought to invade. Andrew Jackson's backwoodsmen easily repulsed Pakenham's force; the British commander was killed in the battle.
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 341-342, "Jackson's Victory" (1 text)
Roud #V29199
CROSS-REFERENCES:
cf. "The Battle of New Orleans" [Laws A7] and references there
NOTES [62 words]: For background on the Battle of New Orleans (which this song describes with a mixture of accuracy and inaccuracy), see the notes to "The Battle of New Orleans" [Laws A7]. Looking at the song, I wonder a little if it wasn't intended to support one of Andrew Jackson's political campaigns. Jackson was an extremly controversial figure, but it asks people not to disagree. - RBW
Last updated in version 5.0
File: CAFS1341

Jacksons
DESCRIPTION: "As we started out from Nariel one early morn in spring," the group stops at "Jacksons on the road to Omeo." They have a wild spree, spend their money, and have to head home. The singer declares that he will not return to Jacksons
AUTHOR: unknown
EARLIEST DATE: 1987
KEYWORDS: drink money rambling
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 272-272, "Jacksons" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Lazy Harry's (Five Miles from Gundagai)" (plot, lyrics, portions of tune)
NOTES [29 words]: When I read this, I thought it was a version of "Lazy Harry's," but Meredith et al consider it distinct though clearly related. So it gets its own listing. Just barely. - RBW
File: MCB271

Jacky Me Lad
DESCRIPTION: Progressive rhymed chant: "Oh, Jacky me lad, he loved his dad, He put him in a peer flad [sic]; The peer flad it was so thick They put him in the bacon click; The bacon click it was so fat, They put him in old grand-dad's hat...."
AUTHOR: unknown
EARLIEST DATE: 1955
KEYWORDS: nonballad nonsense humorous
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, p. 60, "Jacky Me Lad" (1 text, 1 tune)
File: MA060A

Jacky Tar With His Trousers On
DESCRIPTION: After Jack sets out for sea, his love mourns. Even after peace is proclaimed, he is slow to return. At last he returns "with his trousers on." She greets him with joy. He tells of his far voyages. He promises he will travel no more
AUTHOR: unknown
EARLIEST DATE: 1855 (broadside, NLScotland L.C.Fol.70(130a))
Jacky-Jacky

DESCRIPTION: "Jacky-Jacky was a smart young fellow, Full of fun and energy." Jacky hunts in the wild till the white men come and fence the land. The white give government handouts until money runs short, then try to give the land back to Jacky instead

AUTHOR: unknown

EARLIEST DATE: 1964

KEYWORDS: Australia discrimination money

FOUND IN: Australia

REFERENCES (2 citations):
Manifold-PenguinAustralianSongbook, pp. 94-95, "Jacky-Jacky" (1 composite text, 1 tune)
ADDITIONAL: Gwenda Beed Davey and Graham Seal, _A Guide to Australian Folklore_, Kangaroo Press, 2003, p. 162, "Jacky-Jacky" (1 partial text)

NOTES [32 words]: Presumably based on some particular incident in the long sad history of Aboriginal relations in Australia, but the details are vague enough that I can't tell what it refers to in particular. - RBW

Last updated in version 4.1

File: PASB094

Jacob's Dream (Jacob's Ladder IV)

DESCRIPTION: "Jacob dreamt he seed a ladder, Climbing up the sky, Angels going up and down it, Climb up, children, climb." "Climb up, ye little children, Climb up, ye older people, Climb up to the sky. Go up in six and sevens, Climb up, children, climb."

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: religious Bible

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 536, "Jacob's Ladder" (3 texts; this is the short "A" text)

Roud #2286

NOTES [26 words]: In Gen. 28:12, Jacob dreams of a "ladder" (ramp/stairway) from earth with its top "reaching to heaven, and the angels of God climbing up and down it." - RBW

File: Br3536
Jacob's Ladder (I)

DESCRIPTION: "I am (we are) climbing Jacob's ladder... And I won't be troubled any more. As soon as my feet strikes Zion's walls, I won't be troubled any more." "Goin' to see my father/mother/sister/brother in the kingdom...." Alternate end: "Soldiers of the cross."

AUTHOR: unknown
EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: religious nonballad
FOUND IN: US(Ap,SE) West Indies(Bahamas)
REFERENCES (10 citations):
- Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 118, "We Are Climbing Jacob's Ladder (Jacob's Ladder)" (1 text, 1 tune; p. 118 in the 1901 edition)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 536, "Jacob's Ladder" (3 texts, but only the "B" text could be this, and even it might be something else)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 536, "Jacob's Ladder" 3 tunes plus text excerpts
- Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 320, p. 190, "Jacob's Ladder" (1 text)
- Lomax-FolkSongsOfNorthAmerica 235, "Jacob's Ladder" (1 text, 1 tune, plus a union/liberal parody)
- Fuson-BalladsOfTheKentuckyHighlands, p. 204, "Hide Thou Me" (1 text, probably a mix, with the form of "Rock of Ages (II -- Hide Me Over Rock of Ages" but verses from "Jacob's Ladder"); p. 213, "I Am On My Way" (1 text)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 212, "Jacob's Ladder" (1 text, 1 tune)
- Silber/FolksingersWordbook, p. 358, "Jacob's Ladder" (1 text)
- JournalOfAmericanFolklore, Elsie Clews Parsons, "Spirituals and Other Folklore from the Bahamas," Vol. 41, No. 162 (Oct-Dec 1928), Anthems: Cat Island #24 p. 463, ("Oh gwine ter climb up Jacob ladder") (1 text)
- DT, JACOBLDR*
- Roud #2286
- Armstrong & Highley, "Climbing Jacob's Ladder" (Paramount 3291, 1932)
- Chumbley Family, "Jacob's Ladder" (Columbia 15481-D, 1929)
- Maddox Bros. & Rose, "We Are Climbing Jacob's Ladder" (4-Star 1473, n.d. but post-WWII)
- Frank & James McCravy, "Jacob's Ladder" (Victor 21188, 1928) (OKeh 45128, 1927) (Brunswick 192, 1928)
- Pete Seeger, "Jacob's Ladder" (on HootenannyCarnegie) (on PeteSeeger47) (on PeteSeeger26)

CROSS-REFERENCES:
cf. "Don't You Weep After Me" (floating lyrics)
cf. "Jacob's Ladder (V)" (lyrics, theme)
NOTES [26 words]: In Gen. 28:12, Jacob dreams of a "ladder" (ramp/stairway) from earth with its top "reaching to heaven, and the angels of God climbing up and down it." - RBW

Last updated in version 5.3
File: CW190A

Jacob's Ladder (V)

DESCRIPTION: "I want to climb up Jacob's ladder, Jacob's ladder, O Jacob's ladder, I want to climb up Jacob's ladder, But I can't climb it till I make my peace with the Lord." "O praise ye the Lord, I'll praise him till I die... And sing Jerusalem."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
- Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 96, "Jacob's Ladder" (1 text, 1 tune)
- Roud #2286

CROSS-REFERENCES:
cf. "Jacob's Ladder (I)" (lyrics, theme)
NOTES [108 words]: In Gen. 28:12, Jacob dreams of a "ladder" (ramp/stairway) from earth with its top "reaching to heaven, and the angels of God climbing up and down it."
Roud and others have lumped this with the common "Jacob's Ladder (I)," which is the commonly-known "Jacob's Ladder." Obviously they share a theme, but there are very few words in common except "climb" and "Jacob's Ladder," and the tune of this is not the "Jacob's Ladder" tune I know. It's perfectly possible that the same image could have inspired two songs, or that one inspired but was not the actual source of the other. Certainly they strike me as distinct songs "now." So I split them. - RBW

Jaeger Gik At Jage, En (A Hunter Went Out Hunting)

DESCRIPTION: Norwegian or Swedish pumping shanty. Translation: "A hunter went out a-hunting (2x) out in the woods so green. Chorus: Hali, hali, hali, hali, We sail and we pull (2x). Further verses were supposedly too obscene to print.

AUTHOR: unknown
EARLIEST DATE: 1888 (L.A. Smith, _Music of the Waters_)
KEYWORDS: foreignlanguage shanty hunting
FOUND IN: Sweden Norway
REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, pp. 505-507, "En Jaeger Gik At Jage" (3 texts-Norwegian & English, 2 tunes)
CROSS-REFERENCES:
cf. "The Keeper" (general feeling)
NOTES [22 words]: Hugill-ShantiesFromTheSevenSeas makes note that this shanty was originally a hunting song, though doesn't give a specific reference. - SL

Jail Down Careira, The

DESCRIPTION: Call and response. The singer tells about "de jail down Careira Where dey try me fo' murder" and what he wants to happen in his absence ("A want a Chinese mama To drive me Lincoln Zephyr"). The response is "De jail, de jail, de jail down Careira"

AUTHOR: unknown
EARLIEST DATE: 1956 (Elder-FolksongsFromTobago)
KEYWORDS: crime homicide prison humorous nonballad Caribbean
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
Elder-FolksongsFromTobago 15, "The Jail Down Careira" (1 text, 1 tune)
NOTES [19 words]: Elder-FolksongsFromTobago: "Careira is the name of a convict island off the North-Western coast of Trinidad." - BS

Jake and Roanie

DESCRIPTION: Jake and Roanie spot (a) steer and give chase; it lures them into a gulley and they are thrown by their horses. Forced to flee the steer, Roanie climbs a tree while Jake heads for a cave. Jake keeps popping out; there is a bear in the cave

AUTHOR: unknown
EARLIEST DATE: 1930
KEYWORDS: cowboy horse animal humorous
FOUND IN: US
REFERENCES (1 citation):
Ohrlin-HellBoundTrain 46, "Jake and Roanie" (1 text, 1 tune)

Jal Along

DESCRIPTION: Travellers' cant. Singer tells her girl to walk along; they hope to find a good house
to beg food or cash in exchange for matches. They've drunk up all their money in champagne

AUTHOR: unknown
EARLIEST DATE: 1962 or 1966 (collected from Caroline Hughes)
KEYWORDS: poverty drink begging foreign language children Gypsy
FOUND IN: Britain(England)
REFERENCES (1 citation):
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 128, "Jal Along" (1 text, 1 tune)
NOTES [40 words]: According to Caroline Hughes, in the old days Travellers would make matches, sell them, buy champagne and get drunk. After recovering, they'd have no money left for food. The song is macaronic, incorporating cant and English. "Jal" = walk. - PJS
File: McCST128

Jam on Gerry's Rock, The [Laws C1]

DESCRIPTION: Young Monroe and his crew do not wish to work on Sunday, but when a log jam
forms, they turn out. The jam breaks and all are cast into the water, with foreman Monroe being
drowned. In some accounts, his sweetheart dies for love and is buried with him

AUTHOR: unknown
EARLIEST DATE: 1904
KEYWORDS: logger death drowning lumbering
FOUND IN: US(Ap, MA, MW, NE, NW, SE) Britain(Scotland) Canada(Mar, Newf, Ont, Que)
REFERENCES (57 citations):
Laws C1, "The Jam on Gerry's Rock"
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #132, pp. 1-2, "The Lumbering Boys" (1 text)
Greig/Duncan 230, "The Lumbering Boys" (3 texts, 2 tunes)
Doerflinger-SongsOfTheSailorAndLumberman, pp. 238-239, "The Jam on Gerry's Rock"; pp. 239-
240, "The Jam on Jerry's Rock" (2 texts, 2 tunes)
Shay-AmericanSeaSongsAndChanteys, pp. 111-113, "Young Monroe at Gerry's Rock" (1 text, 1

Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 180-182, Young Monroe at Gerry's
Rock" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 213, "The Jam at Gerry's Rock" (3
texts)
Morris-FolksongsOfFlorida, #52, "The Jam on Gerry's Rocks" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 164, "The Jam at Gerry's Rock" (1 text, 1
tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 267-268, "The Jam at Gerry's Rock" (1 text,
1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 102, "The Jam at Gerry's Rocks" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 153, "The Jam on Gerry's Rocks" (2 texts)
Ives-DiveDullCareAway-PrinceEdwardIsland, pp. 33-35,247, "The Jam on Gerry's Rock" (1 text,
1 tune)
Ives-FolksongsOfNewBrunswick, pp. 26-29, "The Jam on Gerry's Rock" (1 text, 1 tune)
Manny/Wilson-SongsOfMiriamichi 23, "The Jam on Gerry's Rock" (1 text, 1 tune)
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 409, "The Jam at Gerry's Rock" (2 texts)
Beck-FolkloreOfMaine, pp. 260-262, "The Jam on Gerry's Rock" (1 text)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 259-260, "Garian's Rock" (1 text)
Warner-TraditionalAmericanFolksongsFromAnneAndFrankWarnerColl 16, "The Jam on Gerrion's
Rock" (1 text, 1 tune)
Beck-SongsOfTheMichiganLumberjacks 51, "The Jam on Gerry's Rocks" (1 text, 1 tune)
Beck-TheyKnewPaulBunyan, pp. 126-130, "The Jam on Gerry's Rocks" (1 text, 1 tune)
NOTES [1065 words]: Although this is probably the best-known of all lumbering ballads, its origins have never been traced. Various sources have been claimed:
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. xv-xvi, met a Mr. Reid who claimed his brother was part of the crew involved in the accident. Gerry's Rock was on the Penobscot River in Maine, just above Mawatum. Reportedly jams were common there until the rock was blown up. A Mr. Perkins corroborated aspects of this story. They claimed the song was composed communally. Gray-SongsAndBalladsOfTheMaineLumberjacks does not give a date for his conversations, although both men apparently lived in the area of Orono, Maine.

The attribution to Maine is accepted by Gardner and Chickering; they do not report any Michigan tradition about the origin of the song. Cox also accepts this account, and has no local lore about its origin.

A problem with the Maine attributions is that both Gray-SongsAndBalladsOfTheMaineLumberjacks texts mention Monroe's love coming from Saginaw town. Googling, I managed to find one reference to "Saginaw, Maine," but it is on no atlas or geographical dictionary. If there was such a place, it was no more than a flyspeck -- at most a village, never a town. Saginaw in Michigan is a town, a river, and a country.

* Linscott-FolkSongsOfOldNewEngland, p. 217, was told by Samuel Young of North Anson, Maine that Gerry's, or Gerrish, Rocks are on the Kennebec River above "The Forks." Linscott's text has "Sagmor Town," and suggests that the original may have been Saguenay, a river in Quebec. This is a reasonable conjecture but would be much better for evidence. We do find "Saguenay" in Leach-FolkBalladsSongsOfLowerLabradorCoast -- but the Leach text is not particularly good (it is short, has several obvious errors, and converts the girl usually known as "Clara" to "Mary"). Nor does Leach have a local story of how the song came about.

* Rickaby-BalladsAndSongsOfTheShantyBoy says that all his informants assigned it to Canada or (more commonly) Michigan -- although the name "Saginaw" could have influenced this.

* Fowke-LumberingSongsFromTheNorthernWoods, while declaring it the best-known lumbering song in Ontario, has no local traditions about it.

Korson, Pennsylvania Songs and Legends, pp. 345-346, has a version in which the site is Hughey's Rock who came from "Young Woman's Town," but there is no indication of where these might be.

* Eckstorm, after extensive research, concluded that there was a Gerry's Rock on the East Branch of the Penobscot River but could not link the event to an actual event. Her research is on pp. 193-194 of Eckstorm/Smyth and is summarized by Laws on pp. 59-60 of Native American Balladry. Eckstorm also contended that the author was a Canadian. On the latter point, I think her evidence clearly inadequate, although Doerflinger-SongsOfTheSailorAndLumberman seems to have accepted it.

Eckstorm and Barry would later mention a location near Loganville on the St. John in Nova Scotia.

* Beck and Holbrook (cited by Doerflinger-SongsOfTheSailorAndLumberman and Cazden/Haufrecht/Studer) claim a Garry's Rock on the Tittabawasee River -- which just happens to be a tributary of Michigan's Saginaw River; the nearest town is Edensville. Holbrook also reported a Garion's Rock in Ontario.

There seems to be a general sense that the song comes from the 1860s. This does not preclude a setting near Saginaw, Michigan. According to Bruce Catton, Michigan: A History, Norton, 1976, 1984, Saginaw was a well-established town by then. There was a trading post there before 1819 (Catton, p. 69), and fort was built there in 1822 (Catton, p. 72), although quickly abandoned. By the 1830s Saginaw was established (Catton, p. 113) and becoming a "sawmill principality" (Catton, p. 103). Catton also makes the interesting note on p. 103 that so many Maine loggers came to the Michigan woods that they named a town "Bangor," after the Maine settlement of the same name.

With respect to this dating, I would note that the song is often sung to a tune related to "Peter Amberley" [Laws C27], which is based on an event reliably dates to the early 1880s. If you put a gun to my head and forced me to guess, the fact that the song is so common argues that it is early, and that argues for Maine or eastern Canada. This still leaves a problem with place names, though. The Penobscot and Kennebec both flow into the Atlantic. The Saguenay flows into the Saint Lawrence in Quebec, flowing almost due east from Lake Saint John to reach the larger river at Tadoussac. This is far to the north of the Maine rivers, on the wrong side of the Saint Lawrence, which at this point has entered its estuary and is over a dozen miles wide. A girl from the Saguenay is not at all likely to be alone on the Penobscot or the Kennebec. Thus it is impossible to make all the data fit a Maine setting.

It does seem possible that we might learn something from studying local variants. An obvious place to start is the name of the dead girl. Breaking this down by name and the state or province in which informants lived, I find the following (among others):

-- Clara Dennison: Dean-FlyingCloud (MN), Peters-FolkSongsOutOfWisconsin (WI), Rickaby-BalladsAndSongsOfTheShantyBoy A (MN)
--- Clara of Denville Town: Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors (MI?)
--- Clara Fenton: Fowke-LumberingSongsFromTheNorthernWoods B (Que)
--- Clara Vernon: Beck (ME?), Gray-SongsAndBalladsOfTheMaineLumberjacks A (ME?), Cox (WV)
--- Clara Verner: Fowke-LumberingSongsFromTheNorthernWoods A (Ont)
--- Clara [no last name]: Manny/Wilson-SongsOfMiramichi (N.B.), Gardner/Chickering-
BalladsAndSongsOfSouthernMichigan (MI), Cazden/Haufrecht/Studer B (NY)
--- Clary Benson: Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl (NY)
--- Clary Wells: Cazden/Haufrecht/Studer A (NY)
--- Mary [no last name]: Leach (Labr)
--- Miss [no first name] Clark: Sandburg-TheAmericanSongbag (OR? from James Stevens), Gray-
SongsAndBalladsOfTheMaineLumberjacks B (ME?), Linscott (ME), Rickaby-
BalladsAndSongsOfTheShantyBoy B (WI)

This is only a small sampling of versions, but there appears to be a "Clara Dennison" group from
the Upper Midwest, and a "Clara Vernon" group from Maine. Further investigation, adding in
perhaps the tune, and the name of the nearby town/river, might allow us to construct enough of a
stemma to learn something. - RBW

Last updated in version 6.0
File: LC01

Jamais de la Vie

DESCRIPTION: French, supposedly between a soldier trying to learn to swear in French and a
French woman who speaks "clean" French: "Ou peut dire 'vache sepagnole?' Jamais de la vie [Not
on their life]. On peut dire 'tu sal chemeu?' Jamais...."

AUTHOR: unknown
EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)
KEYWORDS: foreignlanguage dialog soldier
FOUND IN:
REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 184-187, "Jamais de la Vie" (1 text, 1 tune)

James and A

DESCRIPTION: "James and A, it cannot be, Although you know so well," he cannot kiss her now;
Grandma says it's wrong. He should not be sad. They will be married soon, and he can kiss her
then. Or perhaps he can kiss her now after all....

AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: love courting humorous
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 60, "James and A" (2 texts, 1 tune)
Roud #11326

James and Flora (Flora and Jim, The United Lovers)

DESCRIPTION: Flora asks James to leave sailing. He won't. She breaks a ring and gives half to
him. She dresses as a sailor and follows him until he is discharged. She tells the captain the story.
The captain gives them gold to get married.

AUTHOR: unknown
EARLIEST DATE: before 1863 (broadside, Bodleian Firth c.12(254))
KEYWORDS: courting marriage ring promise cross-dressing sea ship broken token lover sailor
money reunion disguise
FOUND IN: Canada(Newf)
REFERENCES (2 citations):
Peacock, pp. 190-191, "Flora and Jim" (1 text, 1 tune)
Ashton-RealSailorSongs, p. 67, "James and Flora or The United Lovers" (1 text)
James Bird [Laws A5]

DESCRIPTION: James Bird leaves his family to join Perry's fleet on Lake Erie. In the battle, he fights valiantly, continuing to serve even after being wounded. Later, however, he tells his parents that he is to be executed for desertion.

AUTHOR: James Miner

EARLIEST DATE: 1814 (newspaper, "The Gleaner")

KEYWORDS: execution war battle

HISTORICAL REFERENCES:

Sept 10, 1813 - Battle of Lake Erie. The Americans under Perry defeat the British.
Oct 1814 - Execution of James Bird for desertion while on guard duty

FOUND IN: US(All) Canada

REFERENCES (27 citations):

Laws A5, "James Bird"

Thompson-APIoneerSongster 52, "James Bird" (1 text)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 345-347, "(James Bird)" (1 text)
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 104-107, "James Bird" (1 text, 1 tune)

Eddy-BalladsAndSongsFromOhio 118, "James Bird" (1 text plus a fragment, 1 tune)
Peters-FolkSongsOutOfWisconsin, pp. 228-229, "James Bird" (1 text, 1 tune)

Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 296-297, "James Bird" (1 text)
Flanders/Olney-BalladsMigrantInNewEngland, pp. 18-21, "James Bird" (1 text, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 9, "The Kingston Volunteers" (1 text, 1 tune, much more heavily "folk processed" than most other texts)

Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 17, "James Bird" (1 text, 1 tune)

McNeil-SouthernFolkBalladsVol1, pp. 38-41, "James Bird" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 41, pp. 93-97, "James Bird" (1 text)
Cox-FolkSongsSouth 62, "James Bird" (1 text)

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 221, "James Bird" (1 text)
Brown/Schinh-Diary-FrankCBrownCollectionNCFolklore2 273, "James Bird" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 130, "James Bird" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #153, "James Bird" (1 text, 1 tune)
RICKABY-BalladsAndSongsOfTheShantyBoy 38, "James Bird" (1 text, partial text)
RICKABY/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 38, "James Bird" (1 text, partial text)

Burt-AmericanMurderBallads, pp. 183-184, "(James Bird)" (1 excerpted text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 140, "James Bird" (1 text)
Forget-Me-Not-Songster, pp. 97-99, "James Bird" (1 text, with the tune listed as "The Tempest")
Leach-HeritageBookOfBallads, pp. 140-142, "James Bird" (1 text, 1 tune on p. 201)
Darling-NewAmericanSongster, pp. 158-159, "James Bird" (1 text)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 479, "James Bird" (source notes only)

DT 361, JAMEBIRD*

Roud #2204

RECORDINGS:
O. J. Abbott, "James Bird" (on GreatLakes1)
John W. Green, "James Bird" (1938; on WaltonSailors; the text printed in Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors does not list an informant, but is similar to Green's version, except that it is fuller; the tunes are not entirely the same)
Warde Ford, "James Bird" [fragment] (AFS 4202 A1, 4202 A2, 1938; in AMMEM/Cowell)
Mike Roark, "Lake Erie" (on MUNFLA/Leach)

BROADSIDES:
LOC Singing, as100590, "Mournful Tragedy of James Bird" ("Sons of freedom, listen to me, and ye daughters too, give ear"), L. Deming (Boston), no date
VonWalthour, CDDrive>b>b(5), "Mournful Tragedy of James Bird" ("Sons of freedom, listen to me, and ye daughters too, give ear"), L. Deming (Boston), no date

CROSS-REFERENCES:
cf. "The Dying Fifer" (tune)
cf. "The Battle of Lake Erie" (subject: The Battle of Lake Erie)
cf. "The Battle of Lake Erie -- 1813" (subject: The Battle of Lake Erie)

SAME TUNE:
The Dying Fifer (File: BrII227)

NOTES [2044 words]: The American victory on Lake Erie was something of a surprise due to the inexperience of the U.S. forces. To that point, the Americans had done very badly on the Canadian frontier (see the notes to "Brave General Brock [Laws A22]" and "The Battle of Queenston Heights"). If the Americans were to have any hope of reversing things, command of the waters of Lakes Erie and Ontario seemed crucial.

To make matters worse, both sides were concentrating most of their forces on Lake Ontario, which was downstream, easier to reach, and and has more people in the area. The naval force the British sent to Lake Erie, for instance, consisted of only about two dozen men headed by a 27-year-old Lieutenant named Robert Heriot Barclay (Borneman, p. 121) -- who was, however, a veteran of Trafalgar, and who had lost an arm in later fighting. If nothing else, he was aggressive.

The commander of the American fleet was a 27-year-old Master Commandant (a rank later retitled "Commander") named Oliver Hazard Perry, who had accepted the Lakes command (considered a step down from the blue-water navy) in order to at least see some action (Mahon, p. 166). He was a friend of the James Lawrence who had recently died on the U.S.S. Chesapeake (see the notes to "The Chesapeake and the Shannon (I)" [Laws J20]). Perry would try to emulate Lawrence's spirit; fortunately he did not emulate Lawrence's inept tactics.

Perry initially suffered one major disadvantage: His base was in Presque Isle Bay, by what is now Erie, Pennsylvania -- a good place to build a ship, but there was a bar in the harbor mouth which was too shallow to get his biggest ships out. Barclay blockaded the harbor entrance; had Perry tried to take his big ships out in those circumstances, they would surely have been destroyed and would have blocked the passage as well. But Barclay at the end of July 1813 briefly sailed away, and the Americans managed to get their ships out (Borneman, pp. 123-125; Hickey, p. 131; Mahon, p. 170; Pratt, p. 86, opines that the British, who had not yet completed their flagship Detroit, thought the American fleet too large to fight, but most others think it was a supply problem or the like. Mahon mentions a folktale that Barclay went to a dinner in Dover). The Americans would settle at Put-In Bay, near the western end of Lake Erie, not far from the British base at Amherstberg (Mahon, p. 170).

That may have been the decisive move of the campaign. Rather than the blockader, Barclay was now the blockaded. He had the single biggest ship on the lake, the Detroit, but it was not finished until mid-August, by which time the American blockade had made it impossible for the British to bring in big guns. The Detroit ended up armed rather haphazardly, using the few guns at hand (taken from a land fort; Mahon, p. 171); according to Hickey, p. 132, most of them had to be fired by shooting a pistol over the fire-hole (Mahon, p. 176, blames this on bad matches, but the result is the same). The next-best British ship, the Queen Charlotte, had almost no long guns -- that is, it was hard for her to hurt enemy ships at a distance. To add to Barclay's problems, he had to supply not only his own ships but the sundry army troops and Indians in the vicinity (Hickey, p. 132).

The Americans had their own problems. The main force of their fleet consisted of the two brand-new brigs (these were the two ships that had been so hard to get out of Presque Isle Bay), the Lawrence (named for James Lawrence) and the Niagara, both armed mostly with short-range carronades. He also had a medium-sized vessel, the Caledonia; the rest of his fleet was small schooners with only a few guns.

The fleets that fought at Lake Erie were probably about equal in practical strength. The American
fleets had ten ships to six for the British (so most sources; Mahon, p. 169, credits the Americans with only nine and gives numbers of guns I haven't seen elsewhere), but in ships larger than gunboats, the British had four and the Americans three. Worse, none of the Americans vessels had ever served as warships before, nor even had much of the way of a shakedown (all the British ships, except the Detroit, had at least spend time maneuvering on Lake Erie), and the crews were inexperienced. And the American vessels were badly undermanned; it had initially been thought Perry would need about 740 crewmen, but apparently he decided to sail with only about 500 (Borneman, pp. 123, 125; Mahon, p. 169, says he had 490) -- and many of these were landsmen from General Harrison's army (Hickey, p. 132).

Barclay too had to put soldiers on his ships (Mahon, p. 169; p. 176 cites a British enquiry which claims there were no more than ten experienced seamen on each ship), but only Mahon seems to think this seriously handicapped him. According to Mahon, the American vessels had a combined broadside of 896 pounds, the British 459 -- though Mahon has a tendency to magnify American competence, and no other source mentions quite such a discrepancy.

The battle was a rather disorderly affair. Perry had the advantage of the wind gauge, letting him choose the time and distance of the fight (Hickey, p. 132); but Perry used that to change his fleet arrangements once he saw Barclay's fleet. In the confusion that followed, the two biggest British ships, the Detroit and the Queen Charlotte, both turned on American flagship Lawrence, while the Niagara (commanded by Jesse Duncan Elliot, formerly Perry's superior; Borneman, p. 125) stayed in its place far back in the line rather than doing something about Queen Charlotte. As a result, the Lawrence would be crippled and out of the fight (Borneman, p. 128; Hickey, p. 133, reports that her crew suffered 80% casualties).

Perry eventually decided to leave the Lawrence (which would suffer about two-thirds of the American casualties in the battle; Borneman, p. 132) and head for the Niagara. Even though his ship was being destroyed (she was still floating, but dismasted and unmaneuverable and incapable of firing a proper broadside) and his crew slaughtered, he forbid his former flagship to surrender (Ratigan, p. 172). Sure, he might cause many more men to die -- but what was that compared with his reputation?

Barclay, meanwhile, had been wounded; he ordered his men to try to sink the boat in which Perry was fleeing, but then had to be taken below. And Perry got lucky. Queen Charlotte had lost her captain and the next two officers in command (Mahon, pp. 175-176), and Barclay was disabled on the Detroit (which had itself suffered badly at the hands of Lawrence), and the two mis-handled British ships ran afloat of each other. Niagara was able to cross the T of the other two ships, and Elliot (who had left the Niagara when Perry came aboard) brought up several smaller American ships to attack the other side, and the four smaller British ships were unable to stop him. Queen Charlotte struck her colors, then Detroit (Borneman, p. 132), and the other four British ships apparently preferred to give in rather than fight or flee (to be sure, Niagara, a square-rigged ship, should have been faster than the schooners and could probably have sunk most of them).

The fate of the British ships varied; that of the Detroit was particularly absurd. There was apparently in this period a habit of loading a boat with innocent animals and sending it over Niagara Falls (Ratigan, p. 179). The Detroit was one ship so used; Ratigan, p. 181 reports that her sacrifice ended the appalling practice; "that is the last record of such a fresh-water Roman holiday."

Perry's announcement of the battle result is famous; he reported to General William Henry Harrison, "We have met the enemy and they are ours."

This was fortunate for Harrison (one of many lousy American generals of 1812; with the military academy still new, most of the generals were political picks -- see Mahon, p. 103, which lists the four Major Generals, including Harrison, appointed in early 1813; all were old and well-connected. It says something that, relative to his peers, Harrison was a *good* general; the others were basically disasters). Perry's win would profoundly help Harrison's career.

Harrison had already suffered badly at the hands of British commander Henry Proctor, who defeated pieces of Harrison's army in detail. After Lake Erie, with his supply lines in danger, Proctor should have fallen back, but waited too long, then let his Indian allies talk him into battle at Moravian Town on the Thames River (about half way between modern Windsor and London, Ontario). And his forces were not very strong -- perhaps 800 regulars and 500 Indians, most of whom had been on short rations (Hickey, p. 137; Mahon, pp. 182-183). The Americans charged, and Proctor's thin line was broken; his surviving European troops were sent reeling back, and many of the Indians, including the brilliant Tecumseh, were killed (Borneman, pp. 158-161). Harrison, though he couldn't advance much farther, had secured Detroit, and that, combined with his treacherous slaughter at Tippecanoe, would later make him President.

Richard Mentor Johnson, who had trained up an elite cavalry unit (nearly every Kentucky regiment
was mounted, but only Johnson's were allowed to take their horses into Canada; Mahon, pp. 181-182) and led the charge that won the battle and took part in the slaughter of the Indians, would eventually end up in a presidential race against Harrison in 1836; he was Martin Van Buren's vice presidential candidate, with the absurd campaign slogan "Rumpsey dumpsey, Rumpsey dumpsey, Colonel Johnson killed Tecumseh" (Morison, p. 454. Johnson almost certainly did not personally kill Tecumseh, but no one knew who had -- his body was reportedly never found, though Hickey, p. 139, talks of soldiers bringing home Tecumseh relics). As a result, Johnson was able to make at least an informal claim to have killed the Indian leader.

So strange was the 1836 election -- which featured three Whig candidates plus Democrat Martin Van Buren -- that, though Van Buren was elected directly by the electoral college, the college did not settle on a Vice President and the matter was settled in the Senate, where the Democratic majority naturally picked Johnson over the leading Whig candidate. I can't help but wonder if -- no matter what people said -- Johnson's non-election was because of his opinions on race. His first wife was said to have been half-black, and the woman who may have been his third was actually one of his own slaves; Widmer, pp. 119-120).

There is a broadside ballad about the Battle of Lake Erie, called "Perry's Victory" or something similar. Ratigan, p. 175, reports, "Considering the ratio of population, the ballad of Perry's victory outsold any popular recording of today. It was still a prime favorite at county fairs and other festivals half a century later." But it seems to have left no hold on tradition. There are few other monuments to the campaign, either. Lake Erie was the first and only true naval battle of the War of 1812 (as opposed to single-ship combats or the combined arms battle of Plattsburg), and because it was a complete victory, there was no real need for further fighting. And, because a ship on the Upper Lakes could not be sent over Niagara Falls or otherwise reach the lower lakes, there was no other practical use for the ships, Lawrence, badly battered, was not preserved; Niagara, after Americans and British reached an agreement to disarm the lakes, was scuttled in Misery Bay (Varhola, p. 44). The cold fresh water preserved her, and she was eventually raised -- but the Niagara sailing now is a replica reassembled based on the raised ship (Varhola, pp. 45-46).

James Bird seems to have been a fairly typical American soldier of the period: Brave, but completely impervious to discipline. After joining the army, he transferred to the marines to escape the regimentation of army life. He showed great courage at the Battle of Lake Erie, but hated the tedium of garrison work, neglected his duties, and was court-martialed and executed at Erie, Pennsylvania. - RBW

Broadside LOCSinging as100590 and VonWalthour CDDLive>b>b(5) appear to be the same edition. - BS

Bibliography

- Mahon: John K. Mahon,The War of 1812, 1972 (I used the undated Da Capo paperback edition)

Last updated in version 6.0
File: LA05

James Connolly

DESCRIPTION: "Where O where is our James Connolly? Where O where is that galland man? He's gone to organize the Union." Connolly's Union and a citizen army fight for freedom, but he is wounded, imprisoned, and killed; Ireland buries and mourns him
James Connolly (1868-1916) was one of the first labor organizers in Ireland as well as one of the leaders of the 1916 Easter Rising. As such, he has had many biographers. The newest work, as of this writing, is Ruth Dudley Edwards, *The Seven: The Lives and Legacies of the Founding Fathers of the Irish Republic*, Oneworld Books, 2016; it covers all seven of the leaders (Thomas J. Clarke, Sean MacDiarmada, Eamonn Ceannt, Patrick Pearse, Thomas MacDonagh, Joseph Plunkett, and Connolly), but at 370 pages, it has substantial information on all of them.

Connolly was not, properly speaking, Irish; he was born in Scotland and raised in a poor Edinburgh slum (Edwards, p. 207). By the age of twelve, he was working; at fourteen, he lied about his age and joined the British army (Edwards, p. 208). He spent the years from 1882 to 1889 serving in Ireland, and it seems to have captured him -- even though he spent very little time learning to understand the Irish.

Certainly it didn't instill any loyalty in him; he deserted in 1899 (Edwards, p. 209); this may have been due to love, disloyalty, or the fact that his regiment was due to be sent to India.

Not surprisingly for someone of his background, he was interested in Marxism and believed that Ireland's political freedom was linked to the strength of her labor movement. He picked up many of his ideas from John Leslie, who was secretary of the Scottish Socialist Federation (Edwards, p. 212). He remained a very poor man, working to collect refuse in Glasgow -- and lost even that job in the winter of 1894-1895 (Edwards, p. 216). In 1896, his friends raised the money to let him move to Dublin -- where he ended up in an even poorer slum than in Scotland, and where he didn't even fit in with Irish culture (Edwards, p. 217). He was so poor that, by the time he was 28, he had suffered so badly from starvation that he could no longer work as a day laborer (Edwards, p. 220). Strident and opinionated, and outspoken in his support for the Boers against Britain, he did much to make himself unemployable in any non-manual occupation (Edwards, p. 223). In 1893, having spent seven years in Dublin, he gave up and went to the United States (Edwards, pp. 220-221). He didn't have much better luck in America; he still couldn't keep a job, and his oldest daughter died of burns (Edwards, p. 227).

In 1913, Connolly and James Larkin (1876-1947, for whom see "Jim Larkin, R.I.P.") organized a great strike against the United Tramway Company. It eventually spread to most of Ireland, but some political blundering cost them support in Britain, and the strike fizzled in 1914. Larkin fled to America, not to return until 1923, leaving Connolly as Ireland's leading labor figure.

Incidentally, the reference to a "citizen army" is probably not a reference to the 1916 rebels. According to Robert Kee, *The Bold Fenian Men*, being Volume II of *The Green Flag*, p. 199, "A so-called 'Irish Citizen Army' was officially formed on 23 November 1913 (in reaction to an army crackdown on August 21). By 1916, Connolly was leading rebels in Dublin; he commanded the assault on that city's GPO which ended with Padraic Pearse proclaiming the Irish Republic. Connolly was one of the signers of the proclamation. But less than a week later (April 29), Connolly was directing his forces to surrender to the overwhelming British forces.

(Perhaps it should be noted that the failure of the rebellion was expected, at least by Pearse and some of his associates. In a way, they didn't even want to succeed. They thought Irish independence could only be achieved by a sort of mystic sacrifice -- and set out to make it. Their timing was bad, as well; with millions of British troops fighting in France, Britain had to end the rebellion with all possible speed -- i.e. with great brutality.)

In the process of the fighting, Connolly received an ankle wound which turned gangrenous. He was executed on May 12, 1916, already so ill that he had to be strapped into a chair to be shot. He had had to be taken to the site of the execution in an ambulance (see Robert Kee, *Ourselves Alone*, being volume III of *The Green Flag*, p. 6).

Kee also notes (p. 57) that Connolly's influence lasted after his death. The Dail -- the Sinn Fein
congress elected in 1918 had as one of its early acts "the unanimous adoption of a so-called Democratic Programme containing vague socialistic phrases which claimed to emanate from 'our first President, Padraic Pearse,' but were more truly an acknowledgment to the memory of Connolly." - RBW

James Ervin [Laws J15]

DESCRIPTION: The singer enlists in the British Army, but deserts because he is worked too hard. Helped by his sweetheart, he escapes, fights off his pursuers, and takes up shoemaking. Discovered and taken, he again escapes, proud of his ability to outfight the English

AUTHOR: unknown

EARLIEST DATE: before 1841 (broadside, Bodleian 2806 c.18(24))

KEYWORDS: soldier desertion prison escape

HISTORICAL REFERENCES:

May 26, 1798 - Beginning of the Wexford rebellion
May 27, 1798 - The Wexford rebels under Father John Murphy defeat the North Cork militia
June 5, 1798 - The Wexford rebels attack the small garrison (about 1400 men, many militia) at New Ross, but are repelled
June 21, 1798 - The rebel stronghold a Vinegar Hill is taken, and the Wexford rebellion effectively ended

FOUND IN: US(MW) Canada(Mar) Ireland Britain(Scotland(Aber))

REFERENCES (11 citations):
Laws J15, "James Ervin"
Greig/Duncan1 82, "The Belfast Shoemaker" (2 texts, 2 tunes)
OLochlainn-IrishStreetBallads 25, "The Bold Belfast Shoemaker" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 79, "The Bold Belfast Shoemaker" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 92, "James Ervin" (1 text)
Eddy-BalladsAndSongsFromOhio 116, "On the Eighth Day of November' (1 text, 1 tune) (The first stanza of this version goes with "Saint Clair's Defeat," but the last two verses come from "James Ervin")
Creighton-SongsAndBalladsFromNovaScotia 83, "Rambling Shoemaker" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 93, "Bold Irvine" (1 text, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 246-247, "The Rambling Royal" (1 text, 1 tune)
Wolf-AmericanSongSheets, #173, p. 13, "The Bold Shoemaker" (1 reference)
DT 766, BLFSTSHO* JAMERVIN

Roud #982

BROADSIDES:
Bodleian, 2806 c.18(24), "Belfast Shoe-maker," J. Jennings (London), 1790-1840; also 2806 c.15(252), "The Belfast Shoe-maker!"; Harding B 25(167), "Belfast Shoemaker!"; Firth c.14(130), "Bold James Irvine"

LOC Singing, sb10038a, "The Bold Shoemaker," H. De Marsan (New York), 1859-1860; also as101350, "The Bold Shoemaker"

SAME TUNE:
What You Will (per broadside Bodleian Firth c.14(130))

ALTERNATE TITLES:
The Deserter

NOTES [465 words]: Daithi Sproule has a version of this ballad in which James Erwin is one of Father Murphy's Irish rebels; so also the Digital Tradition text BLFSTSHO. The latter is said to be the OLochlainn version; it's similar but not identical to Sproule's. For information about this phase of Irish history, see the notes to "Boulavogie," "Father Murphy (I)," and the references cited there. - RBW

Re the Father Murphy connection: the following is from OLochlainn-IrishStreetBallads 25/Moylan-TheAgeOfRevolution-1776-1815 79. O Lochlainn has it from a broadside.

I next joined Father Murphy as you will quickly hear
And many a battle did I fight with his brave Shelmaliers.
The ballad is recorded on one of the CD's issued around the time of the bicentennial of the 1798 Irish Rebellion. See:
Franke Harte and Donal Lunny, "Bold Belfast Shoemaker" (on Franke Harte and Donal Lunny,
"1798 the First Year of Liberty," Hummingbird Records HBCD0014 (1998)) - BS
The whole piece is rather peculiar in its incompleteness; one can understand an Irishman boasting of some of it, but how could someone at New Ross not admit it was a defeat, and how did the singer escape from Vinegar Hill?

Some parts make sense: There were, for instance, many Irish youths serving in the British army in 1798; with land scarce, it was hard for them to make a living otherwise. And quite a few deserted in 1798, and some did indeed serve with Father Murphy.

Lord Mountjoy was a British militia commander who had actually been popular with his Irish soldiers. But he was killed at New Ross, perhaps while trying to reason with the Irish.

New Ross itself was not a victory for the Irish, though it should have been. The rebels fought their way into town, and seemed to have the militia defeated -- but, having fought like regular soldiers to that point, their command arrangements broke down and they ended up fleeing the town. From that point, the tide of the Wexford rebellion began to ebb.

There is also the interesting problem of what "Orangemen" were doing in Wexford. The Orangemen were a well-known Belfast group who fought against the Catholic defenders, so a man from Belfast would doubtless know them -- but there were no Orangemen in the south; the handful of Protestants were Anglican landowners.

Chapelizod was the site where the English forces in Dublin kept their artillery. There were, naturally, soldiers there, many of them Irish. The United Irishmen, after their leadership was captured, hoped to grab it. The mention of the site may be a confused recollection of this -- but it definitely seems confused.

- RBW

Broadside LOCsinging sb10038a: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

Last updated in version 4.2

File: LJ15

James Grant [Child 197]
DESCRIPTION: James Grant is besieged; he tells his attackers, the folk of Ballindalloch, that he has no quarrel with them. Despite this, he is forced to the hills
AUTHOR: unknown
EARLIEST DATE: 1878
KEYWORDS: feud fight escape
HISTORICAL REFERENCES:
1628 - John Grant of Carron killed by John Grant of Ballindalloch
1630 - James Grant of Carron, the uncle of John Grant, takes revenge on Ballindalloch and turns outlaw. The authorities authorize Clan Chattan to bring him to justice, and later others, but none could catch him. In 1639 Grant made peace with the king
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Child 197, "James Grant" (1 text)
Roud #3918
NOTES [40 words]: This ballad exists only in a fragment -- so brief that it is hard to be certain that it pertains to the events described, let alone which phase of the chase is mentioned. Child’s notes say just about all there is to say about the piece. - RBW

File: C197

James Hatley [Child 244]
DESCRIPTION: (Hatley) is accused of stealing the king’s jewels, though (Fenwick) is in fact the thief. One of the king’s children convinces the king to let Hatley fight for his honor; (Hatley/the prince) kills Fenwick. Hatley is made a high official
AUTHOR: unknown
EARLIEST DATE: 1859 (Chambers)
KEYWORDS: nobility royalty thief lie fight accusation help
FOUND IN: Britain(Scotland)
REFERENCES (3 citations):
Child 244, "James Hatley" (3 texts)
Leach-TheBalladBook, pp. 606-608, "James Hatley" (1 text)
James Kennedy

DESCRIPTION: James Kennedy goes to visit his sweetheart; he comes to the Moyola and, unable to swim, is swept away. None is brave enough to rescue him. His parents wonder why he was visiting Moyola on the Sabbath. His fiancee is told they will meet at his grave

AUTHOR: unknown

EARLIEST DATE: 1936 (Sam Henry collection)

KEYWORDS: love river drowning death

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H633, p. 147, "James Kennedy" (1 text, 1 tune)

Roud #189

NOTES [29 words]: Roud treats this as a variant of Laws Q33, "The Lake of Cool Finn (Willie Leonard)." But this song is explicit: Kennedy could not swim. "Cool Finn" lacks any such theme. - RBW

File: H633

James MacDonald [Laws P38]

DESCRIPTION: James promises his pregnant sweetheart Annie that he will marry her, and bids her meet him secretly. When he has her alone he attacks her and flees. She is found the next day and lives just long enough to tell what happened. James is sentenced to death

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan2); c.1867 (broadside, Bodleian Harding B 19(109))

KEYWORDS: homicide execution pregnancy betrayal

FOUND IN: US(MA,NE) Canada(Mar,Newf) Ireland Britain(Scotland(Aber))

REFERENCES (11 citations):
Laws P38, "James MacDonald"
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #137, p. 2, "The Longford Murderer" (1 text)
Greig/Duncan2 204, "The Longford Murderer" (4 texts, 2 tunes)
Ord-BothySongsAndBallads, pp. 477-479, "The Longford Murder" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H37, pp. 485-486, "[Pat O'Brien]" (1 fragment in the notes, tune referenced)
Peacock, pp. 622-623, "The Murder of Ann O'Brien" (2 texts, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 21, "James McDonald" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 6, "The St. Albans Murder" (1 text, 1 tune)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 71-73, "James MacDonald" (1 text, 1 tune)
Ives-FolksongsFromMaine 15, "James MacDonald" (1 text, 1 tune)

DT 515, JIMMACD*

Roud #1412

RECORDINGS:
George Carew, "Mary Brien" (on MUNFLA/Leach)
Theresa White, "The Murder of Ann O'Brien" (on NFMLeach); "Ann O'Brien" (on MUNFLA/Leach)

BROADSIDES:
Bodleian, Harding B 19(109), "James M'Donald, Who Was Executed in Longford for the Murder of Anne O'Brien," W. Birmingham (Dublin), c.1867; also 2806 c.15(230), "James M'Donald, Who Was Executed in Longford for the Murder of Anne O'Brien"; 2806 c.15(309)[some lines illegible], "James M'Donnell"

Murray, Mu23-y1:079 "James M'Donnell," James Lindsay (Glasgow), 19C
James Magee (McKee)

DESCRIPTION: The singer, sentenced to New South Wales, gives his name as James Magee. An orphan brought up by his grandmother, his aunt brings charges against him to gain his inheritance. He laments for his wife and children, and curses the aunt

AUTHOR: unknown

EARLIEST DATE: 1926 (Sam Henry collection)

KEYWORDS: crime accusation trial punishment transportation separation family

FOUND IN: Ireland Canada(Mar,Newf)

REFERENCES (4 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H136, p. 125, "James Magee" (1 text, 1 tune)
Morton-FolksongsSungInUlster 40, "James Magee" (1 text, 1 tune)
Morton/Maguire-ComeDayGoDayGodSendSunday 51, pp. 146-147,175, "James Magee" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 212-213, "James McGee (James MaGee)" (2 texts, 1 tune)

Roud #2492

NOTES [239 words]: [The] Morton-FolksongsSungInUlster text makes this a religious conflict. The aunt "married an Orangeman"; the last verse is

Once I had a well furnished house no room could it afford,
To enter in an Orangeman, when he'd be on record,
But if a Ribbonman would call that way, well treated he would be, Ah but now there does not dwell a man where dwelt young James Magee.

Morton-FolksongsSungInUlster: "No doubt, especially since the famine, land and the possession of it has been to the Irish what cocaine must be to the drug-addict. The more he got the more he wanted. No doubt avarice got the better of many and they used the politico-religious situation for their own gain."
Zimmermann p. 19: "In some parts of Ulster, Protestant and Catholic tenants were mingled and contended for the land; the peasantry was thus divided into two camps, each having its oath-bound association. This led to a sort of religious war. At the end of the eighteenth century the Catholic "Defenders" were opposed to the Protestant "Peep o' Day Boys" or "Orangemen." The "Defenders" were succeede by the "Ribbonmen," (song [Zimmermann] 39).

One of Guigné-ForgottenSongsOfTheNewfoundlandOutports's texts is a couple of verses from a Nova Scotia version collected by Grover. - BS

Sean O’Boyle lists this as the same tune as "Henry Joy (McCracken)." The two are indeed nearly identical in meter, but I would not call them the same, though they are close. - RBW

Last updated in version 4.2

File: HHH136
James Munks's Confession

DESCRIPTION: Munks tells the story of how he turned from his parents' good ways. He killed Reuben Guile, took his horse and money, hid his body, and fled. Captured and taken, he has been sentenced to die. He now reveals details of the murder.

AUTHOR: unknown
EARLIEST DATE: 1939 (Eddy-BalladsAndSongsFromOhio)
KEYWORDS: homicide execution robbery
FOUND IN: US(MW)
REFERENCES (1 citation):
Eddy-BalladsAndSongsFromOhio 113, "James Munks's Confession" (1 text)
ST E113 (Full)
Roud #4100
NOTES [8 words]: This song is item eE40 in Laws's Appendix II. - RBW
File: E113

James Stephens, the Gallant Fenian Boy

DESCRIPTION: James Stephens is born in Marble City, wounded at 16 fighting in Killenaule, wounded at Ballingarry, subject of a mock funeral as he sails, in disguise, to Paris, imprisoned on testimony of "Nagle the informer," escapes and is not caught again, and dies.

AUTHOR: unknown
EARLIEST DATE: 1904 (OLochlainn-MoreIrishStreetBallads)
KEYWORDS: battle rebellion betrayal prison escape disguise trick death France Ireland memorial patriotic
HISTORICAL REFERENCES:
April 2, 1901 - James Stephens (1825-1901) dies in Dublin
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 3, "James Stephens, the Gallant Fenian Boy" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Escape of James Stephens" (subject)
NOTES [795 words]: The Fenians were an organization devoted to freeing Ireland. The organization was founded in 1858 by James Stephens, who in that year began to coordinate with O'Donovan Rossa's Phoenix Society (for whom and for which see "Rossa's Farewell to Erin"). Stephens himself was quite the character: He was involved in the attempted revolution of 1848 (OxfordCompanion, p. 525), which of course was a complete fiasco. He was reported dead at the time (Golway, p. 122), and he did leave the country, but finally -- like many other Irishmen -- deciding that he couldn't stay away, returning to Ireland in 1856 (Kee, p. 7).
He seems to have been quite moody, and his return home depressed him; there seemed little hope of reviving Irish nationalism (Golway, p. 125). He set out on a walking tour to verify this for himself, and estimated that he walked three thousand miles in 1856 (Kee, p. 8).
Based on his accounts of the trip, one suspects that the real reason for his change of heart was simply the improved attitude that comes with exercise; he found little encouragement (Golway, p. 126). Despite the seemingly-poor prospects, he decided to found an independence organization. One of the groups he founded would become the Irish Republican Brotherhood (Golway, p. 128), of which much would be heard in the next half century.
Technically, the term "Fenian" should refer to the American society founded by Stephens. Stephens went to the United States in late 1858 on a fundraising tour, returning in 1859 with very little money -- but having set up an organization led by John O'Mahoney and known as the Fenians (a name given by O'Mahoney, who was more attracted to Gaelic than Stephens). Although it's O'Mahoney's term for O'Mahoney's organization, it came to be used of both the American and Irish societies (Golway, p. 129).
The Fenian Society quickly spread; and by 1865 was getting close to the point of rebellion. Unfortunately, it suffered the usual batch of informers. The British government felt the need to suppress the Irish version in 1865. Their newspaper The Irish People closed down, and many leaders arrested. Stephens managed to remain free for two months, but he too was taken eventually (OxfordCompanion, p. 526).
What followed was arguably the high point of the Fenian movement: Stephens was rescued from prison. Kee, p. 26, observes that "[s]ometimes it seems that all the bungling during these years was on the Fenian side. But the escape was a masterly achievement."
Indeed, it upset the British, who went after the leaders of the rescue with vigor. Their capture of Captain Thomas Kelly, a leader of the rescuers and later declared shadow head of the Irish Republic, led to the affair of the Manchester Martyrs, for which see "The Smashing of the Van (I)." Unfortunately, his time in prison had changed Stephens; he no longer had the nerve to take aggressive action. Plus the American version of the movement, which provided much of its money and energy had split into two halves, led by John O'Mahony and Thomas Sweeney. Stephens had closer ties to O'Mahony (they had lived together in poverty in Paris while studying politics; Golway, p. 124), but both groups disagreed with him on methods (Kee, pp. 26-28), and both would be involved in madcap invasions of Canada (see "A Fenian Song(I)"). The group had promised to rebel by the end of 1865, but Stephens managed to postpone that. In response, he was forced out of the leadership (Kee, p. 31).

His followers carried on, but that pretty well killed the group as an active set of rebels; their attempt at an Irish rebellion failed in 1867. They spent many more years trying various stunts in America; some were very showy, and others somewhat deadly; none helped the cause of Irish independence.

Stephens himself spent more than twenty years in exile before returning to Dublin in 1891, where he spent the last decade of his life generally ignoring politics (OxfordCompanion, p. 526). Kee says of Stephens (pp. 8-9) that "he lacked almost all the qualities of a great revolutionary leader, being jealous and boastful, capable of small-mindedness and untruthful at least to the point of self-deception," but credits him with "an extraordinary capacity for organization and work." (Among his organizational methods was a cell system in which hardly anyone knew anyone else, so that informers couldn't betray much; Golway, p. 129. He also avoided recruiting the upper classes, meaning he had fewer members capable of detailed planning but also fewer capable of being paralyzed by doubts.) It is probably his strength at an organizer that allowed the Fenians to survive a series of failures that would have caused any normal organization to curl up and die of embarrassment at its utter ineptitude. - RBW

Bibliography

- Golway: Terry Golway, For the Cause of Liberty, Simon & Schuster, 2000
- Kee: Robert Kee, The Bold Fenian Men, being volume II of The Green Flag (covering the period from around 1848 to the Easter Rising), Penguin, 1972

Last updated in version 2.5
File: OLCM003

James Whalen [Laws C7]

DESCRIPTION: Jim Whalen is told by his foreman to help clear a logjam. When the jam breaks, he is thrown into the rapids and drowned.

AUTHOR: John Smith (?)
EARLIEST DATE: 1926 (Rickaby-BalladsAndSongsOfTheShantyBoy)
KEYWORDS: logger death drowning lumbering
FOUND IN: US(MW,NE) Canada(Mar,Ont)
REFERENCES (16 citations):
Laws C7, "James Whalen"
Doerflinger-SongsOfTheSailorAndLumberman, pp. 243-244, "Whalen's Fate (George Whalen)"
Rickaby-BalladsAndSongsOfTheShantyBoy 3, "Jim Whalen" (2 texts, 1 tune)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 3, "Jim Whalen" (2 texts, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 110, "James Wayland" (1 text)
Fowke/Johnston-FolkSongsOfCanada, pp. 82-83, "Jim Whalen" (1 text, 1 tune)
Fowke-LumberingSongsFromTheNorthernWoods #31, "Jimmy Whelan" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 25, "Jimmy Whelan" (1 text, 1 tune)
Ives-FolksongsOfNewBrunswick, pp. 39-41, "James Whalen" (1 text, 1 tune)
Fowke-TraditionalSingersAndSongsFromOntario 49, "Jimmy Whelan" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, p. 389, "James Whaland" (1 text, 1 tune)
Beck-SongsOfTheMichiganLumberjacks 53, "James Whalen" (1 text)
Beck-TheyKnewPaulBunyan, pp. 138-139, "Jimmie Whalen" (1 text)
Beck-LoreOfTheLumberCamps 78, "Jimmie Whalen" (1 text)
DT 601, JMMYWHEL*
ADDITIONAL: Walter Havinghurst, _Upper Mississippi: A Wilderness Saga_, Farrar & Rinehart, 1937, 1944, p. 228, "(Swan Swanson)" (1 fragment, clearly this, with the source unidentified but with a character name seemingly not found elsewhere)
Roud #638
RECORDINGS:
Emerson Woodcock, "Jimmie Whelan" (on Lumber01)
CROSS-REFERENCES:
cf. "Lost Jimmie Whalen" [Laws C8] (subject)
ALTERNATE TITLES:
James Phalen
NOTES [186 words]: Rickaby-BalladsAndSongsOfTheShantyBoy reports this to be based on an actual incident, in which James Phalen (so spelled; pronounced Whalen) died at "King's Chute" on the Mississippi River. (That's the Canadian Mississippi, a tributary of the Ottawa). Rickaby's informant, Cristopher Forbes, is the source of the claim that John Smith of Lanark wrote the song. The date of the event is uncertain; Rickaby states it was in 1878, but Fowke quotes Phalen's grand-niece to the effect that the date was 1876. One of Beck's informants agreed that it was on the Matawaski (the Canadian Mississippi), but thought the date was around 1882. There is one other sidelight to this, the significance of which I do not know. The song "Mickey Free," about logging in northwestern Wisconsin, claims that the singer "held me own with Whalen." This song is believed to have been written 1878. Is it the same Whalen? There were, of course, loggers from Canada in the Wisconsin woods in that period, and "James Whalen" eventually was known in the area, but would they have been treating such a recent event as legendary? I don't know. - RBW
Last updated in version 5.2
File: LC07

Jamestown Homeward Bound, The

DESCRIPTION: Forecastle song. Verses describe voyages to the Mediterranean and wishes for home. Chorus ends "So fill out sails with the favoring gales and with shipmates all around. We'll give three cheers for our Starry flag and the Jamestown homeward bound."

AUTHOR: unknown

EARLIEST DATE: 1938 (Colcord-SongsOfAmericanSailormen)

KEYWORDS: foc'sle sailor home travel

FOUND IN: US

REFERENCES (3 citations):
Colcord-SongsOfAmericanSailormen, pp. 133-134, "The Jamestown Homeward Bound" (1 text, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 47-48, "The Nassau Homeward Bound" (1 text, 1 tune)

DT, JAMETOWN*

Roud #4700

NOTES [210 words]: [According to Colcord-SongsOfAmericanSailormen, the] vessel referred to here is "not" the Confederate gunboat *Jamestown*, but a sloop of war built in 1844. She was lent by the US government to a relief organization and sailed from Boston to Cork in March, 1847 loaded with food and supplies to help the victims of the famine in Ireland. - SL

That voyage to Ireland, which Colcord-SongsOfAmericanSailormen claims is the ship's only claim to fame, is not mentioned in her version. I must admit that I am not convinced that the song is about the *Jamestown*; it could merely be about a ship with its homeport there. The above was written before Huntington-TheGam-MoreSongsWhalemenSang was published. The Huntington-TheGam-MoreSongsWhalemenSang version is clearly the same song (same first line, and it uses Colcord-SongsOfAmericanSailormen's chorus as its last verse), but it never mentions Jamestown in any way; it's based in Nassau (or, perhaps, names the ship the *Nassau*; that seems to be Huntington's opinion). So I think we must file it as a generic song which was once particularized to Jamestown and once to Nassau. Huntington notes that a ship *Nassau* was destroyed by a Confederate vessel in 1865, but there is no proof that it's the same ship. - RBW

Last updated in version 4.2
Jamie and Jeanie

DESCRIPTION: Jeanie asks why Jamie looks so sad. He replies that she danced with three other men at the ball. She asserts it means nothing; when he remains doubtful, she gives back his ring. He offers it again, and they reconcile

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan4)
KEYWORDS: love courting rejection dancing ring
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast "Folk-Song in Buchan," pp. 39-40, "Jeannie and Jamie"; #50, p. 2, "Jeannie and Jamie" (2 texts)
Greig/Duncan4 848, "Jeannie and Jamie" (1 text, 1 tune)
Ord-BothySongsAndBallads, p. 108-109, "Jamie and Jeanie -- A Duet" (1 text)
Roud #3952

NOTES [35 words]: This has all the hallmarks of a composed piece: Ornateness, stupidity, and non-folk idiom. But Ord and Grieg both collected it, so here it is.

Last updated in version 2.6

File: Colc133

Jamie and Nancy

DESCRIPTION: Jamie and Nancy meet; she reports that her parents "had proved severe." He tells her that she is always welcome to him. She dreams Jamie is slain, and sets out to find him. When she does, they agree to marry

AUTHOR: unknown
EARLIEST DATE: 1938 (Sam Henry collection)
KEYWORDS: love father mother separation dream reunion
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H738, p. 478, "Jamie and Nancy" (1 text, 1 tune)
Roud #9056

NOTES [29 words]: I have to think there is something missing in this song -- presumably something which parts the two lovers. But until another version turns up, we can hardly reconstruct it. - RBW

File: HHH738

Jamie Broon

DESCRIPTION: Jeems Broon goes to the hiring fair at Turra Toon to work at the Hilton farm. Six were hired but "five o' them did leave Jeems Broon"

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan3)
KEYWORDS: farming work
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 390, "Jamie Broon" (1 fragment, 1 tune)
Roud #5923

NOTES [64 words]: Greig/Duncan3: "James Brown and his son, of the same name, farmed at Hilton of Culsh in the parish of New Deer (see map) from the 1850s to the 1890s."
Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Hilton of Culsh (390) is at coordinate (h4,v9) on that map [near New Deer, roughly 28 miles N of Aberdeen] - BS

Last updated in version 2.4

File: GdR390
Jamie Douglas [Child 204]

DESCRIPTION: The singer laments that her happy marriage to Lord James Douglas has been ruined by accusations made by (Blackwood). She tries to convince her husband that she is true. He will not be convinced, and sends her away.

AUTHOR: unknown

EARLIEST DATE: 1776 (Herd)

KEYWORDS: marriage separation lie infidelity

FOUND IN: Britain(Scotland)

REFERENCES (12 citations):
Child 204, "Jamie Douglas" (17 texts)
Bronson 204, "Jamie Douglas" (8 versions including "Waly, Waly")
Bronson-Singing Tradition Of Child's Popular Ballads 204, "Jamie Douglas" (2 versions: #1, #5, although #1 is "Waly, Waly")
Chambers-Scottish Ballads, pp. 133-140, "The Marchioness of Douglas" (1 text, extremely composite, partly this but with "Waly, Waly" verses and probably a good deal else)
Lyle-Andrew-CrawfordsCollection Volume1 50, "Jamie Douglas" (1 text)
Lyle-Andrew-CrawfordsCollection Volume2 113, "Jamie Douglas" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 136-138, "Jamie Douglas" (1 text)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 469-474, "Jamie Douglas" (notes and scattered stanzas, plus a text of "Waly Waly" and a part of Child A)
Leach-TheBalladBook, pp. 546-551, "Jamie Douglas (3 texts, but the third is "Waly Waly")"
Friedman-Viking/PenguinBookOfFolkBallads, p. 101, "Jamie Douglas" (2 texts, but the second is "Waly Waly")
Quiller-Couch-OxfordBookOfBallads 87, "Jamie Douglas" (1 text)

ADDITIONAL: William Motherwell, Minstrelsy: Ancient and Modern (Glasgow, 1827 ("Digitized by Microsoft")), Appendix pp. v-ix, #III "Lord Jamie Douglas" (1 text)

Roud #87

CROSS-REFERENCES:
cf. "Waly Waly (The Water is Wide)" (lyrics)
cf. "Arthur's Seat" (lyrics: one verse)

NOTES [195 words]: Although based on actual events, the stress of this song seems rather different from the history outlined by Child. That this song is akin to "Waly, Waly" is beyond doubt, too many of the lyrics of the former show up in the latter. "Waly, Waly" has, however, achieved a life of its own (despite the near-complete loss of plot), and so is listed separately. Most scholars think this the older song, but there are those who hold out for the influence passing the other way -- i.e. that verses from "Waly Waly" have entered "Jamie Douglas." David C. Fowler, A Literary History of the Popular Ballad, Duke University Press, 1968, p. 274, suggest that "it is tempting to suppose that the 'fragment' of 'Jamie Douglas' (204M) is an effort to construct a 'heroic ballad' out of the folksong 'Waly, Waly,' which had been published earlier in Ramsay's Tea-Table Miscellany." - RBW

Lyle-Andrew-CrawfordsCollection Volume1's ending is like Child 204N: Jamie Douglas takes the children and goes to the singer's father's house after he had "hanged the Blakemoor The verey place where he told the lie." For the complete text behind Child 204N see the Motherwell reference above. - BS

Last updated in version 5.2

File: C204

Jamie Foyers

DESCRIPTION: During the Peninsular War, volunteers from Wellington's army led by militiaman Foyers storm Blucher's castle in Spain. Foyers is wounded. He asks a comrade to tell his father of his death, recalls his home life, then dies. All mourn him as he is buried.

AUTHOR: unknown

EARLIEST DATE: 1901 (Ford)

KEYWORDS: grief request battle violence war farewell death dying funeral mourning Spain lament father soldier Napoleon

HISTORICAL REFERENCES:
1812 - siege of Burgos during the Peninsular War

FOUND IN: Britain(Scotland(Aber)) Canada(Mar)
REFERENCES (11 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 18-20, "Young Jamie Foyers" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #139, pp. 1-2, "Young Jamie Foyers" (1 text)
Greig/Duncan1 106, "Jamie Foyers" (3 texts, 3 tunes)
Ord-BothySongsAndBallads, pp. 294-295, "Young Jamie Foyers" (1 text, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 84, "Jamie Foyers" (1 text, 1 tune)
MacColl/PersonalChoice, pp. 38-39, "Jamie Foyers" (2 texts, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 71, "Jamie Foyer" (1 text, 1 tune)
Ives-FolksongsOfNewBrunswick, pp. 32-34, "Young Jimmy Foulger" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 103, "Jimmy Folier" (1 text, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 199-201, "Young Jamie Foyers" (1 text, 1 tune)
DT, JAMFOYE2 JAMEFOYR*
Roud #1941
RECORDINGS:
Sheila Stewart, "Young Jimmy Foyers" (on Voice08)
BROADSIDES:
Bodleian, 2806 c.14(7), "Jamie Foyers" ("Far distant, far distant, lies Scotia the brave"), unknown, n.d.; also 2806 c.14(195) View 4 of 5, "Young Jamie Foyers"
NLScotland, L.C.Fol.178.A.2(080), "Jamie Foyers," unknown, c. 1875
CROSS-REFERENCES:
cf. "The Banks of the Nile" (tune)
ALTERNATE TITLES:
Jamie Fires
NOTES [301 words]: To quote MacColl & Seeger, "The Duke of Wellington's investment of Marshal Marmont's French forces and the retreat which followed were not particularly bloody by modern standards -- a mere 10,000 or so died. Wellington gained an earldom and a Perthshire militiaman gained an epitaph which is still sung round the campfires of travelling people." Note that Blucher, an enemy of Napoleon, is here described as his ally. - PJS
That seems to be a peculiarity of the John MacDonald's version, though; neither Ford nor Ord-BothySongsAndBallads have such a reference. Ford, who reports collecting the song c. 1870, reports a newspaper item listing John MacNeill as author.
Burgos, almost due north of Madrid and about two-thirds of the way from there to the ocean, is not one of the great cities of Spain, but it lies in a gap in the mountains and thus guards the most direct path between France and Madrid. As long as Napoleon's enemies held Burgos, most of Spain (except the Ebro valley and cities such as Zaragosa and Barcelona) were safe, and as long as France held it, she could operate armies in Spain freely.
Early in the Peninsular War, Napoleon directed several campaigns toward Burgos, and later on, it became one of the chief Coalition objectives. Capture Burgos, and the French garrisons in Spain would be cut off from reinforcements.
Wellington besieged Burgos in September and October of 1812, but -- despite the indirect implication of the song -- did *not* capture it; he abandoned the siege as a relief army approached.
- RBW
Greig: "A man of the name of John M'Neill has been mentioned as the author of 'Young Jamie Foyers.'"
Yates, Musical Traditions site Voice of the People suite Notes - Volume 8 - 1.3.03: "Some authorities cite one James MacNeil as a possible author for the song." - BS
Last updated in version 6.1
File: McCST084

Jamie frae Dundee
DESCRIPTION: "I canno' like ye, gentle sir, although a laird ye be...." "I'se gang wi Jamie frae Dundee, To cheer the lonesome way." "The laverock mounts to hail the morn, The lint-white swell her throat, But neither are sae sweet, sae clear, As Jamie's tuneful note."
AUTHOR: unknown
EARLIEST DATE: c. 1796 (McFayden); 1866 (Whitelaw) according to Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: love separation bird music
FOUND IN:
REFERENCES (1 citation):
Jamie Raeburn (Caledonia)

DESCRIPTION: "My name is (Jamie Raeburn), in Glasgow I was born." Convicted (of a crime he did not commit), he has been sentenced to transportation. He bids farewell to family, sweetheart, and his beloved home in Caledonia. He hopes to return when free

AUTHOR: unknown

EARLIEST DATE: 1866 (broadside, Bodleian 2806 c.14(19))

KEYWORDS: transportation separation farewell Scotland

FOUND IN: Australia Ireland Britain(England(Lond),Scotland(Aber,Bord)) US(MW)

REFERENCES (14 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 243-244, "Jamie Raeburn's Farewell" (1 text, 1 tune)
Greig/Duncan8 1535, "Jamie Raeburn" (17 texts, 12 tunes)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #36, pp. 1-2, "Jamie Raeburn" (1 text)
Ord-BothySongsAndBallads, pp. 357-358, "Jamie Raeburn's Farewell" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #62, "John Raeburn" (1 text, 1 tune)
Meredith/Anderson-FolkSongsOfAustralia, pp. 85-86, "Caledonia"; 245-246, "Caledonio" (2 texts, 2 tunes)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H151, p. 124, "Jamie Raeburn's Farewell" (1 text, 1 tune)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 43, "Jimmy Leeburn" (1 text, 1 tune)
McMorland/Scott-HerdLaddieOTheGlen, pp. 47-48, 150, "Jimmy Raeburn" (1 text, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 94, "Jamie Raeburn" (1 text, 1 tune)
Dean-FlyingCloud, pp. 90-91, "Farewell to Caledonia" (1 text)

DT, JIMRAEBN


Roud #600

RECORDINGS:
Daisy Chapman, "Jimmy Raeburn" (on SCDChapman01)
Tom Scott, "Jimmy Raeburn" (on Borders1)

BROADSIDES:
Murray, Mu23-y1:106, "Jamie Raeburn" James Lindsay (Glasgow), 19C
NLScotland, L.C.Fol.70(75a), "Jamie Raeburn," unknown, c.1875; also RB.m.143(121) "Jamie Raeburn," Poet's Box (Dundee), c.1890

CROSS-REFERENCES:
cf. "The Plains of Waterloo" (tune, per Greig/Duncan8)

ALTERNATE-TITLES:
Farewell Ye Hills and Glens o' Caledonia
Mary Hepburn
The Convict's Farewell

NOTES [269 words]: Ford claims that this is based on an actual incident c. 1840, though the details he offers are scant. - RBW
Charters says this has been traced to "a penny broadsheet published in the 1840s," but offers no further details. - PJS
It [may be] possible to date broadside Bodleian 2806 c.14(19) from its note to the ballad shared on the broadside with "James Raeburn." Specifically, for "The Lament of Andrew Brown," there is a note that Brown "is at present lying under Sentence of Death in Forfar Jail for the Murder of Captain Greig [Creig?], on board the Nymph [illegible; perhaps "while"?] on her passage from Montrose to London"; the broadside itself dates the crime as September 6 and the execution
January 31.
[Therefore we can conclude that the date of the broadside] is January 1866 based on the note for "The Lament of Andrew Brown." Specifically, Brown was tried January 8, 1866 in Edinburgh, and sentenced January 10 to be executed January 31. ["Murder at Sea," The Times of London, Tuesday, Jan 11, 1866; pg. 12; Issue 25392; Start column: D. (Copyright 2002 The Gale Group)] - BS

On the other hand, Norman Buchan, "Folk and Protest," published in Edward J. Cowan, editor, The People's Past: Scottish Folk, Scottish History 1980 (I use the 1993 Polygon paperback edition), says on p. 160, "We know that an early nineteenth-century (approximately 1820) broadsheet ballad, 'Jamie Raeburn,' sold a hundred thousand copies!" (Buchan also adds the snide comment that "Incidentally the normal sign of a bad song is that it calls Scotland 'Caledonia.' 'Jame Raeburn' is the exception that proves the rule!" ) - RBW

Last updated in version 4.2
File: MA085

Jamie Telfer of the Fair Dodhead [Child 190]

DESCRIPTION: The Captain of Bewcastle raids the Fair Dodhead. Jamie Telfer, the victim, races about the countryside in search of assistance. Some refuse, but he gathers enough friends to fight the raiders. The avengers suffer casualties, but Bewcastle is defeated

AUTHOR: unknown
EARLIEST DATE: 1802 (Scott)
KEYWORDS: violence robbery revenge help
FOUND IN: Britain
REFERENCES (5 citations):
Child 190, "Jamie Telfer of the Fair Dodhead" (1 text)
McMorland/Scott-HerdLaddieOTheGlen, pp. 65, 151, "Jamie Telfer o the Fair Dodheid" (1 text, 1 tune)
Whitelaw-BookOfScottishBallads, pp. 362-365, "James Telfer of the Fair Dodhead" (1 text)
Quiller-Couch-OxfordBookOfBallads 141, "Jamie Telfer in the Fair Dodhead" (1 text)
Grigson-PenguinBookOfBallads 67, "Jamie Telfer of the Fair Dodhead" (1 text)
Roud #3364
NOTES [145 words]: Child lists several speculations about this song (derived mostly from Scott, who is the only source for this piece). These tie it, very tentatively, to an event of 1582, at which time Bewcastle was a well-known haunt of robbers and sundry criminals. All of this, however, must be treated as little more than speculation. Nor is there any real evidence that the piece is traditional. - RBW

McMorland/Scott-HerdLaddieOTheGlen is a 3-verse fragment corresponding to Scott's verses 23, 26, and 27 (T.F. Henderson, editor, Sir Walter Scott's Minstrelsy of the Scottish Border (Edinburgh: William Blackwood and Sons, 1902 ("digitized by Google") vol. II, pp. 1-13, "Jamie Telfer of the Fair Dodhead"; Minstrelsy's is the only version for Child 190, but the Sargent and Kittredge one-volume edition uses another text which has no verse corresponding to Wille Scott's second. - BS

Last updated in version 3.2
File: C190

Jamie's Aye Kin'

DESCRIPTION: Jamie's always kind. Willie's sour and sullen. Liking Jamie and mocking Willie "brings muckle sorrow to oor toon for noo and ever mair"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: nonballad Jacobites
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1856, "Jamie's Aye Kin" (1 short text)
Roud #13592
NOTES [61 words]: Greig/Duncan8 quoting Bell Robertson, who was -- apparently -- not the source: "This was one of mother's but ... everyone sung it." - BS

I have, very tentatively, added the keyword Jacobite because, while there is absolutely nothing explicitly Jacobite in the song, consider what it says: The town likes Jamie (James) and mocks
Jamie's Braw Claes

DESCRIPTION: The singer's son Jamie volunteered; "it wasna for fechtin' but jist for the claes." He struts in his uniform. Grannie thinks his obsession "it's a' far past jokin'" If the French blades would cut his buttocks he would not be so proud of his clothes.

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan3)
KEYWORDS: vanity clothes humorous nonballad soldier
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 651, "Jamie's Braw Claes" (1 text, 1 tune)
Roud #6080
File: GrD3651

Jamie's on the Stormy Sea

DESCRIPTION: "Ere the twilight bat was flitting, in the sunset at her knitting, Sang a lonely maiden... Fitful rose the tender chorus, 'Jamie's on the stormy sea.'" The singer listens to the girl praying -- and at last steps out and reveals himself as Jamie

AUTHOR: Bernard Covert
EARLIEST DATE: 1849 (Journal from the _Euphrasia_)
KEYWORDS: sailor love separation reunion
FOUND IN: Britain(Scotland(Aber)) Ireland US
REFERENCES (4 citations):
Greig/Duncan8 1851, "Jamie's On the Stormy Sea" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H78, p. 484, "Jamie's on the Stormy Sea" (1 text, 1 tune)
Huntington-SongsTheWhalemenSang, pp. 34-36, "Jamie's on the Stormy Sea" (1 text, 1 tune)
Heart-Songs, p. 189, "Jamie's on the Stormy Sea" (1 text, 1 tune)
Roud #2067

NOTES [226 words]: At least he didn't dress up to trick her into thinking he was someone else. - RBW
The text of the surviving fragment at Greig/Duncan8 may be instructive; in its two verse entirety: "Fitful cam her tender chorus Jamie's on the stormy sea." "Weep nae mair sweet I am Jamie."
There is a similar, but not quite so "literary," song at LOCSinging, as101390, "Bonnie Jamie" ("The twilight hour is stealing, The day is dying fast... But my bonnie, bonnie Jamie Has crossed the stormy sea."). J. Andrews (New York), 1853-1859; also as200410, sb10028b, "Bonnie Jamie."
However, Jamie has not yet returned from the war by the end of this song. These broadsides, all issued by John Andrews or its successor, Henry De Marsan, include statements to the following effect: "By James Robinson. Respectfully dedicated to my friend, Sergeant Wheeler, U.S.A. This beautiful Song was composed by Mr. James Robinson, the Author of several of our most popular ballads. It is intended for a companion to Annie Laurie, and the same Air."

Broadsides Bodleian Harding B 18(311), "Jamie's On the Stormy Sea" ("E'eer the twilight bat was fletting"), H. De Marsan (New York), 1859-1860
LOCSheet, sm1850 482040, "Jamie's On the Stormy Sea," Oliver Ditson (Boston), 1850 (tune)
LOCSinging, as201800, "Jamie's On the Stormy Sea" ("E'eer the twilight bat was fletting"), H. De Marsan (New York), 1859-1860; also as201810, "Jamie's On the Stormy Sea" [still De Marsan; same first line misspelling]

Broadsides Bodleian Harding B 18(311), LOCSinging as201800 and LOCSinging as201800: J. Andrews and H. De Marsan dating per _Studying Nineteenth-Century Popular Song_ by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. Broadsides LOCSinging as201800 and Bodleian Harding B 18(311) are duplicates. - BS
Jane and Louisa

DESCRIPTION: "Jane and Louisa will soon come home, darling... Out of the beautiful garden." "Then I will like you to pick a rose, darling... Out of..." "Then I will like you to waltz with me, darling... Into...."

AUTHOR: unknown


KEYWORDS: dancing nonballad playparty

FOUND IN: West Indies(Jamaica, St Vincent)

REFERENCES (2 citations):
- Abrahams-DeepTheWaterShallowTheShore, p. 90, "Jane and Louisa" (1 text, 1 tune)
- ADDITIONAL: Martha Warren Beckwith and Helen Roberts, _Folk-Games of Jamaica_ (Poughkeepsie: Vassar College, 1922 ("Digitized by Internet Archive")) #63 pp. 73-75, "Jane and Louisa" (1 text, 1 tune)

NOTES [64 words]: Abrahams says "Tinnego" and "Jane and Louisa" seem to be the most popular of St. Vincent ring games among the blackfish whalers. For other examples of West Indies ring games see "There's a Brown Girl in the Ring" and "Go Down Emmanuel Road" In "Jane and Louisa," the first line of the verse is sung three times with slight variations, followed by "Out of/Into the beautiful garden." - BS

Last updated in version 4.0

File: AWIS90

Jane McCrea

DESCRIPTION: "It was in brilliant autumn time When the army of the north... and its riflemen came forth." General Burgoyne finds the Americans waiting at Bennington and elsewhere. In the fights that follow, "hapless Jane McCrea" falls an innocent victim

AUTHOR: "Frank Forrester" (William Henry Herbert, 1807-1858) (Source: Thompson-BodyBootsAndBritches-NewYorkStateFolktales)

EARLIEST DATE: 1936 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)

KEYWORDS: battle war death recitation

HISTORICAL REFERENCES:
- 1753 - Birth of Jane McCrea

FOUND IN: US(MA)

REFERENCES (2 citations):
- Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 328-333, "(no title)" (1 text)

Roud #6600

CROSS-REFERENCES:
cf. "The Fate of John Burgoyne" (subject: the Saratoga campaign) and notes there

NOTES [45 words]: Stone, pp. 128-207, has a brief biography of Jane McCrea, a civilian casualty of the Saratoga campaign, and eight different poems about her, several of them very long and mostly quite dense. I suspect she deserved better, both of fate and of authors writing about her. - RBW

Last updated in version 4.4

File: TNY328

Jane Shore

DESCRIPTION: Jane Shore, "that was beloved of a king," laments her fate. She had come to the attention of Edward IV, who loved her long but died young. Now she is at the mercy of his successor Richard III, who harries her relentlessly

AUTHOR: Thomas Deloney?

EARLIEST DATE: 1765 (Percy); reference in the Stationer's Register in 1603, but no copy recovered; a song called "Jane Shore" was in William Thackeray's broadside catalog by 1690

KEYWORDS: love royalty death prison adultery
HISTORICAL REFERENCES:
1461-1470 AND 1471-1483 - Reign of Edward IV
1483-1485 - Reign of Richard III
FOUND IN: Britain(England)
REFERENCES (4 citations):
Percy/Wheatley-ReliquesOfAncientEnglishPoetry II, pp. 263-273, "Jane Shore" (1 text)
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 259-264, "The Lamentation of Jane Shore" (1 text)
Olson-BroadsideBalladIndex, ZN1391, "If Rosamund that was so fair"
Olson-BroadsideBalladIndex, ZN2929, "Why should we boast of Lais and his Knights"
Roud #V5428

NOTES [1155 words]: The date of this is a little obscure. The events of the song would seem to date it to the period 1483-1485, but there are certainly no surviving prints from that era. Rollins, #1272, p. 110, from December 14, 1624, is entitled "Jane Shore," but we cannot prove that it is this song. Rollins, #1273, p. 110, according to Rollins, is the "If Rosamund that was so fair" ballad, since a copy survives in the Roxburgh Ballad, but it is very late, being dated March 1, 1675. From that same day comes "The woofull lamentacon of Jane Shore," Rollins #2986, p. 256. On June 11, 1603, William White registered "Ye Lamentacon of mistres Jane Shore" (Rollins, #1452, p. 127); it is not the same as the "If Rosamund" ballad, opening "Listen, faire ladies, vnto my misery." Clearly Jane was remembered, though it's not obvious why.

Jane Shore, the wife of a London merchant, seems to have been the last great love of King Edward IV's life (though Edward IV was truly prodigal with his energies). She is said to have been charming as well as beautiful, but this simply meant that she was feared as having too much influence over the king.

Seward-Roses makes Jane Shore one of his main "viewpoint characters." According to Seward, Jane was born around 1450 (though in another of his books, Seward-Richard, p. 203, he says she "must have been in her early forties in 1483"; this, it appears to me, places her birth impossibly early). She was born "Elizabeth Lambert" (this based on recent research linking Mistress Shore with Mistress Lambert; I don't know if it is universally accepted). Williamson, p. 42, suggests that she was called "Jane" rather than "Elizabeth" or a diminutive of the latter either to avoid confusion with the Queen, Elizabeth Woodville, or as a sort of "bed name," as actresses take stage names to protect their privacy. If the latter, it clearly didn't work too well. Ashdown-Hill, p. 166, has a different explanation: since she was generally called "Mistress Shore," after her first husband's name, "by the sixteenth century her real first name seems to have been completely forgotten, and in 1609, when Beaumont and Fletcher produced their play, Knight of the Burning Pestle, they could find no record of it, so they invented Jane Shore to give the character a name on stage." The difficulty with the latter explanation is that it obviously fails to explain the 1603 Stationer's Register reference to Jane Shore.

Elizabeth Lambert's father John Lambert was a London alderman. This is about all we can derive from ordinary records. Most of the rest of what we know about Elizabeth "Jane" Lambert Shore comes from Thomas More's The History of Richard III. This is an extremely controversial source, and one containing many errors of fact, but since Shore was still alive when it was written, it may perhaps have some value here. I'm referring to the text of More printed in NortonAnth, which supplies More's description of Jane and no other part of the history (perhaps because the editors didn't want to have to deal with all the arguments about this history). Jane's surname, it is generally accepted, came from her husband William Shore, a successful mercer who was probably at least ten years older than his wife (Seward-Roses, p. 88). They were divorced in 1476 (Seward-Roses, pp. 225-231; More, in the first of the three long paragraphs of the account in NorthonAnth, says merely that "her husband dwelled not with her," adding in his second paragraph that she was "very well married, saving somewhat too soon").

Then she took up with Edward IV. Edward was an incredibly lusty liege (I know of no complete count of his bastards, but there must have been a lot of them); at one point he boasted of three mistresses at once, "one the merriest, one the wiliest, and one the holiest harlot in his realm" (paragraph 2 of More in NortonAnth). Jane Shore, according to More, was the first of these; in her "the King therefore took special pleasure. For many he had, but her he loved" (More, paragraph 2; cf. Cheetham, p. 205, which punctuates the passage rather differently).

When Edward IV died, his friend Lord Hastings seems to have become involved with Mistress Shore, but Richard III soon had Hastings executed. From that time on, Shore had no protector. (It can't have helped that Hastings apparently used Shore as a go-between to Elizabeth Woodville, the Queen of Edward IV, who was Richard's strongest enemy; see Jenkins, pp. 162-163.) The Marquess of Dorset, Elizabeth Woodville's son by her first marriage and hence Edward IV's
stepson, apparently wanted her too (Seward-Roses, p. 269), but as an obvious enemy of Richard III, he had no influence.

Richard's persecution of Jane was severe and probably unfair ("he spoiled her of all that she ever had, above the value of two or three thousand marks, and sent her body to prison.... [H]e caused the Bishop of London to put her to open penance, going before the cross in procession upon a Sunday with a taper in her hand" -- so More, paragraph 1; the carrying of a taper was the standard punishment of a harlot). Rather puritanical himself, and (despite Shakespeare) seemingly devoted to Edward IV, Richard seems to have blamed Shore for much of Edward's dissipation, which resulted in Edward's death at about 40. Nonetheless, as Williamson, p. 72, points out, this was a light penalty if, as some have argued, he thought her guilty of treason by being a go-between between Hastings and the dowager Queen Elizabeth Woodville.

Jenkins, p. 166, reports that "on a Sunday, wearing nothing but her kirtle, she was led barefoot through the streets, a taper in her hand. More... says that first she was very pale but the gaze of the crowds made her blush, and 'she went so fair and lovely, her great shame won her much praise among those that were more amorous of her body than concerned for her soul.' (The cynical part of me can't help but note that More's presumed source, Bishop Morton of Ely, was a celibate Catholic. Just who was doing the lusting here?)

After the fall of Richard III, she took one Thomas Lynom (listed by Seward-Roses, p. 16, as Richard's solicitor) as her second husband. According to Williamson, p. 73, Richard actually wrote a letter approving this match, although the message expressed surprise and tried to talk Lynom out of it.

Jane Shore apparently did become a byword for beauty, although probably more for reasons of chronology than because she was in fact exceptionally good-looking; see the notes to "Robin Hood and Maid Marian" [Child 150].

It is not likely that this or any other Jane Shore ballad went into tradition, but there seem to have been enough of them that they deserve an entry here. The main reference is to the "If Rosamund that was so fair" text sometimes listed as by Thomas Deloney (who, however, gets a lot of semi-traditional material attributed to him); the cross-references are to other Jane Shore pieces. - RBW

Bibliography

- Jenkins: Elizabeth Jenkins, The Princes in the Tower, Coward McCann, & Geoghan, 1978

Last updated in version 5.3
File: Percy263

Jane, Jane

DESCRIPTION: "Hey, hey, Jane, Jane, My Lordy, Lord, Jane, Jane, I'm gonna buy, Jane, Jane, Three mocking birds, Jane, Jane, One a-for to whistle...." "I'm gonna buy... Three hunting dogs... Three muley cows... Three little blue birds...."

AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: bird play party nonballad
FOUND IN:
REFERENCES (1 citation):
Janet Jamieson

DESCRIPTION: Listeners are warned of the sad fate of Janet Jamieson. A rich hunter sees the beautiful girl and begs her to come with him. At last he convinces her -- but a week later casts her out. She wanders alone, then dies. He is killed in Hindustan

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan6)

KEYWORDS: courting seduction betrayal abandonment death soldier exile warning

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
Greig-FolkSongInTheNorthEast #116, p. 1, "Janet Jamieson" (1 text)
Greig/Duncan6 1152, "Janet Jamieson" (1 text)
Ord-BothySongsAndBallads, pp. 470-471, "Janet Jamieson" (1 text)

Roud #5623

NOTES [21 words]: This song has the curious characteristic of being a warning song that doesn't really warn against any particular action. - RBW

Last updated in version 2.5

File: Ord470

Janet She Cam' Doon the Gait

DESCRIPTION: "Janet she cam' doon the gait To borrow elaeven eggs fae Pate Her muckle tappit hen to set The cock was but a gawpie [Greig/Duncan8: fool]"

AUTHOR: unknown

EARLIEST DATE: 1917 (Greig/Duncan8)

KEYWORDS: chickens

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1881, "Janet She Cam' Doon the Gait" (1 fragment)
Roud #13574

NOTES [119 words]: The current description is all of the Greig/Duncan8 fragment. Considering the fragment we have I would have thought the cock more likely to be a capon, either literally or figuratively. - BS

Several versions of "The Baffled Knight" [Child 112], mostly Scottish in my experience, have verses about unproductive chickens. The Digital Tradition version, for instance, has one which reads
There is a cock in our father's barn, he never trod a hen
He flies about and flaps his wings, I think you're one of them.
Another one talked about a "likely hen... That clucked and clucked and clucked again But neer an egg would lay." This probably isn't related, but it would seem this was a rather common concern in Scotland. - RBW

Last updated in version 2.5

File: GrD81881

Janie of the Moor [Laws N34]

DESCRIPTION: The singer meets Janie and proposes marriage. She says that she has promised to remain true to her love Dennis Ryan/Riley. He pulls out Dennis's ring and says he has died in battle. She faints; she revives when he reveals that he is Dennis

AUTHOR: unknown

EARLIEST DATE: before 1862 (broadside, Bodleian Harding B 11(3134))

KEYWORDS: courting brokentoken

HISTORICAL REFERENCES:
Sept 20, 1854 - Battle of Alma (Crimean War). The Anglo/French/Turkish forces win an expensive victory over the Russians

FOUND IN: Britain(England(South),Scotland(Aber)) US(NE) Canada(Mar,Newf) Ireland

REFERENCES (13 citations):
Laws N34, "Janie of the Moor"
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 89, "Jennie on the Moor" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 125, "Janie on the Moor" (1 text, 1 tune)
Greig/Duncan5 1050, "Jeannie on the Moor" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H107, p. 320, "Jennie of the Moor" (1 text, 1 tune)
Reeves/Sharp-TheldiomOfThePeople, p. 235, "Sweet Jenny of the Moor" (1 fragment)
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, pp. 70-71, "Sweet Jinny on the Moor" (1 text)
Creighton-MaritimeFolkSongs, p. 61, "Janey on the Moor" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 66, "Dennis Ryan" (1 text, 1 tune)
OLochlainn-MoreIrishStreetBallads 58, "Sweet Jenny of the Moor" (1 text, 1 tune)
Wolf-AmericanSongSheets, #2271, p. 153, "Sweet Jenny of the Moor" (1 reference)
DT 461, JANEMOOR
Roud #581

RECORDINGS:
Mrs. Peter Mushrow, "Fair Jenny on the Moor" (on MUNFLA/Leach)

BROADSIDES:
Bodleian, Harding B 11(3134), "Sweet Jenny of the Moor," E.M.A. Hodges (London), 1855-1861; also Firth b.25(286), "Sweet Jenny of the Moor"; Harding B 16(336a), Firth c.12(287), Harding B 11(1864), Harding B 11(1865), "Dennis Ryan" (1 fragment, 1 tune)
LOCSinging, as203560, "Sweet Jenny of the Moor," H. De Marsan (New York), 1861-1864; also sb40502a, Firth b.25(177), "Sweet Jenny of the Moor"

CROSS-REFERENCES:
cf. "John (George) Riley (I)" [Laws N36] and references there, especially N29

NOTES [172 words]: The texts seem rather uncertain as to the battle in which Dennis didn't get himself killed. The Sam Henry text mentions Alma, a battle of the Crimean War. Mackenzie-BalladsAndSeaSongsFromNovaScotia's Nova Scotia text mentions "Vendons Town"; I cannot find this in either the history or the atlas, unless it is an error for something such as Vendome. - RBW
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland has Dennis "fighting with the allied boys" while Leach-FolkBalladsSongsOfLowerLabradorCoast has it "in a battle of Nor Amerikay." Some of the Bodleian broadsides simply mention "while in the war while fighting" but others -- as well as the America Singing copies -- do refer to "fighting at the Alma." Since I can't definitely date a "while in the war" broadside before the Crimean War I can't say which is the older version.
Broadside LOCSinging as203560: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS
Last updated in version 4.2
File: LN34

Janie Sharp Ballet, The

DESCRIPTION: After leaving "sin's way" at 16, Janie Sharp made friends with all she met, but at 18 "by criminal beast her journey ceased." The singer theorizes about her last hours, thinking she warned the murderer, was killed, and taken to heaven

AUTHOR: unknown
EARLIEST DATE: 1936 (Hudson-FolksongsOfMississippi)
KEYWORDS: homicide rape
FOUND IN: US(So)
REFERENCES (1 citation):
Hudson-FolksongsOfMississippi 68, pp. 194-195, "The Janie Sharp Ballet" (1 text)
Roud #4115

NOTES [109 words]: Hudson-FolksongsOfMississippi reports, "Some twenty-five or thirty years ago [i.e. c. 1910] a young girl named Janie Sharp was brutally murdered in the Rural Hill neighbourhood near French Camp. Her former lover, Swinton Permenter, was charged with the murder and was prosecuted on circumstantial evidence, but was not convicted."
Hudson also comments that is was "A poor composition, perhaps, at the outset," and hardly improved by some years of garbling. I'd have to agree; the result is at once poor in style, weak in
detail, and monotonous in its description of Janie's hypothesized transport to heaven.

This is item dF43 in Laws's Appendix II. - RBW

File: Hud068

Jarvis the Coachman

DESCRIPTION: Jarvis the coachman is hired at night by some men to go to a gibbet where a man is hanging. They hoist Jarvis up the gibbet to release, they say, the hanging man, but steal Jarvis's horses and coach and leave him hanging. Finally Jarvis is rescued

AUTHOR: unknown

EARLIEST DATE: before 1820 (broadside, Bodleian 2806 c.18(158))

KEYWORDS: robbery rescue trick execution

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, pp. 258-259, "Jarvis the Coachman" (1 text) (also
Williams-Wiltshire-WSRO Wt 359)
Roud #1312

BROADSIDES:
Bodleian, 2806 c.18(158)[some words clipped], "Jarvis the Coachman's Happy Deliverance from the Gibbet" ("O my name is Jarvis, well known") , J. Pitts (London), 1802-1819; also Johnson Ballads 2590, Harding B 16(117b), "Jarvis the Coachman's Happy Deliverance from the Gibbet"

NOTES [19 words]: The last two lines of most verses: "But, had I known their design, The Devil should have drove them, not me." - BS

Last updated in version 2.6

File: WT258

Jawbone Song, The

DESCRIPTION: "Dance all night with a bottle in my hand/Just 'fore day give the fiddler a dram." "Jawbone walk and jawbone talk/Jawbone eat with a knife and fork" "My old Miss is mad at me, Cause I wouldn't live in Tennessee" "I laid that jawbone on the fence..."

AUTHOR: unknown

EARLIEST DATE: 1917 (Cecil Sharp collection)

KEYWORDS: music marriage nonballad nonsense floatingverses dancetune

FOUND IN: US(SE,So)

REFERENCES (5 citations):
Randolph 259, "The Jawbone Song" (1 short text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 222-223, "The Jawbone Song" (1 text, 1 tune -- Randolph's 259)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 103, (no title) (1 fragment, without the chorus); also p. 103, "Dweley" (1 text, a collection of floating verses including one from this song, one from "Crawdad," and others); also p. 104, "Lula Gal" (1 text, 1 tune, at least partly this song though the chorus appears to be something else)
Sharp-EnglishFolkSongsFromSouthernAppalachians 246, "Give the Fiddler a Dram" (1 text, 1 tune)
Browne-AlabamaFolkLyric 120, "The Jawbone Song" (2 texts, 1 tune; one verse of "B" appears to come from something else)
Roud #7728 and 3657

RECORDINGS:
Carter Bros. & Son, "Old Joe Bone," "Give the Fiddler a Dram" (both on OKeh 45289, 1929; "Old Joe Bone" on StuffDreams2)
Willie Chapman, "Jaw Bone" [instrumental] (on MMOK, MMOKCD)
Crazy Hillbillies Band, "Danced All Night with a Bottle in My Hand" (OKeh 45575, 1934)
Clayton McMichen & his Georgia Wildcats, "Give the Fiddler a Dram" (Joe Davis 3510, n.d.)
New Lost City Ramblers, "Old Joe Bone" (on NLCR13, NLCRCD2)
Pope's Arkansas Mountaineers, "Jaw Bone" (Victor 21577, 1928)
Stripling Brothers, "Dance All Night with a Bottle In My Hand" (Vocalion 5395, 1930)
Gid Tanner & Riley Puckett, "Alabama Gal Give the Fiddler a Dram" (Columbia 119-D, 1924)
Gid Tanner & his Skillet Lickers, "Dance All Night with a Bottle in your Hand" (Columbia 15108-D, 1926)
Tennessee Ramblers, "Give the Fiddlers a Dram" (Vocalion 5363, 1929)
Tweedy Brothers, "Dance All Night with a Bottle in your Hand" (Supertone 9174, 1928)

CROSS-REFERENCES:
cf. "Old Yellow's Dead" (chorus format)

NOTES [127 words]: I'm including versions of "Give the Fiddler a Dram/Dance All Night With a Bottle In Your Hand" here, because many of them share the same tune and several verses. A case could be made for splitting as well, but in practice the two branches of the family are hard to distinguish. - PJS

This is an instance where, unusually, Roud does not lump; "Jawbone" is Roud #7728 and "Give the Fiddler a Dram" is #3657. But Paul has heard far more of the 78 recordings than I have. My initial description of "Jawbone" was as follows:
"My old Miss is mad at me, Cause I wouldn't live in Tennessee, Wah-jaw-bone to my jangle lang, An' a wah-jaw-bone to my jangle lang." "I laid that jawbone on the fence, An' I ain't seen that jawbone since. Wah-jaw-bone to my jangle lang...." - RBW

Last updated in version 4.3
File: R259

Jay Legg

DESCRIPTION: "Come all you true brave river boys... We've lost one of our river boys, And the one we love so well." His wife shoots Jay on a Friday night. His boy asks his mother why she did it. She says it was an accident. She is imprisoned even so

AUTHOR: unknown

EARLIEST DATE: 1960 (collected from Maggie Hammons Parker, according to Cohen)

KEYWORDS: death homicide husband wife children

HISTORICAL REFERENCES:
Feb 10, 1904 - Shooting of Jay Legg by his wife Sarah Ann. She will be convicted of murder, but the conviction will be overturned on appeal

FOUND IN: US(Ap)

REFERENCES (2 citations):
Bush-FsOfCentralWestVirginiaVol2, pp. 51-54, "The Murder of Jay Legg" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 219-220, "Jay Legg" (1 text)

Roud #7030

NOTES [162 words]: The Historical Note is based on information in Cohen. Records from the 1900 U. S. census list James R. Legg as being born April 1879 in West Virginia and living at that time in the Buffalo District of Clay County, West Virginia (which is along the Elk River). His wife Sara A. Legg was born December 1880, also in West Virginia. (A record at FamilySearch.org says her married name was Sarah Ann Dickey.) The census taker estimated they were married in 1899, even though they had a daughter, Dona J. Legg, born June 1898. Records at FamilySearch.org indicate another child, John Sherren Legg, who presumably was born after the 1900 census recorded the family. FamilySearch.org concurs that Jay Legg died in 1904 but lists his birth date as 1878 (this sort of confusion occurs in a lot of census records, when the census-taker simply recorded the person's age at the time of recording, not the date of birth). FamilySearch.org says that Sarah Ann Dickey lived until 1975. - RBW

Last updated in version 6.0
File: CAFS1219

Jaybird Died With the Whooping Cough

DESCRIPTION: "Jaybird died with the whoopingcough, Sparrow died with the colic, On came a frog with a fiddle on his back, Inquiring the way to the frolic." Other verses tell other stories about the lives of other birds, or perhaps predators or other animals

AUTHOR: unknown

EARLIEST DATE: 1914 (Brown)

KEYWORDS: bird death disease nonballad

FOUND IN: US(SE,So)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 153, "The Jaybird" (4 short texts, of which "B" and "C" are this piece; "D" is "The Jaybird"; "A" mixes the two)
Browne-AlabamaFolkLyric 187, "Jaybird Died With the Whooping Cough" (1 text, 1 tune)
Jaybird Sitting on a Hickory Limb

DESCRIPTION: "A jaybird sitting on a hickory limb, All around over to Jordan, I upped with a rock and hit him on the shin, Oh, Jerusalem!" "Shine on, shine on, All across over to Jordan, Shine on, shine on, Oh, Jerusalem!"

AUTHOR: unknown

EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)

KEYWORDS: floating verses nonballad injury bird

FOUND IN: US(So)

REFERENCES (1 citation):
Browne-AlabamaFolkLyric 182, "Jaybird Sitting on a Hickory Limb" (1 short text, 1 tune)

Roud #4618

NOTES [50 words]: Roud files this with "Jim Along Josie." It is certainly composed of elements common in other songs, but I don't see that particular link. I'm filing it separately until a clear source comes along; it's probably a couple of fragments that Browne-AlabamaFolkLyric's informant accidentally lumped. - RBW

Last updated in version 4.3

File: Brne182

Jaybird, The

DESCRIPTION: Songs about the exploits about the jaybird and how it cheekily survives, e.g. "The jaybird a-setting of a swinging limb, He winked at me and I winked at him, He laugh at me when my gun 'crack.' It kick me on the flat o' my back."

AUTHOR: unknown

EARLIEST DATE: 1922 (Talley)

KEYWORDS: bird humorous nonballad

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 153, "The Jaybird" (4 short texts, of which "D" is this piece; "B" and "C" are "Jaybird Died With the Whooping Cough; "A" mixes the two)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 190-191, (no title) (2 fragments, the first having the verse of "The Jaybird" and the chorus of "The Blue-Tail Fly" [Laws I19])

File: Br3153B

Jaybird's Altar, The (I've Been to the East)

DESCRIPTION: "I've been to the east, I've been to the west, I've been to the jaybird's altar, But the prettiest girl I ever seen Was Temmie Slinkard's daughter."

AUTHOR: unknown

EARLIEST DATE: 1911 (JAFL 24)

KEYWORDS: courting travel

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 574, "The Jaybird's Altar" (1 text)
Roud #7664

CROSS-REFERENCES:
cf. "The Sailor Laddie (I)" (lyrics)
Jaybirds Gave a Concert Free
DESCRIPTION: "Jaybirds gave a concert free, Up in the boughs of a maple tree, Ha ha ha." If there is any more, it has been lost.
AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: bird music
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 186, "Jaybirds Gave a Concert Free" (1 fragment, 1 tune)
Roud #11371
File: Brne186

Je Caresserai La Belle Par Amitie
DESCRIPTION: French. "J'ai fait une belle trois jours (x3), mais c'est pas longtemps." The singer found his love three days ago, and will visit her Monday. If she turns into a trout, nightingale, etc., he will become a fisherman, etc. to pursue her
AUTHOR: unknown
EARLIEST DATE: 1934 (collected from Elida Hofpauir)
KEYWORDS: love courting separation magic
FOUND IN: US(So)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 184-187, "Je Caresserai La Belle Par Amitie" (1 French text plus English translation, 1 tune)
CROSS-REFERENCES:
cf. "The Twa Magicians" [Child 44] (theme of transformations) and references there
File: LoS184

Jealous Brother, The (The Jealous Lover)
DESCRIPTION: When Mary "dressed herself in men's attire" to meet Jimmie, he mistakes her for his brother whom, he assumed, had been "to enjoy my dear." He shoots Mary. When he realizes Mary is dying he shoots himself, saying "be ye ware of jealousy"
AUTHOR: unknown
EARLIEST DATE: 1952 (Creighton-MaritimeFolkSongs)
KEYWORDS: jealousy courting homicide suicide cross-dressing
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-MaritimeFolkSongs, p. 103, "The Jealous Lover" (1 text, 1 tune)
Roud #2706
File: CrMa103

Jealous Husband Outwitted, The
DESCRIPTION: A (hosier) from Leicester has "a handsome witty wife," but he does not trust her, and threatens to set her aside. She disguises herself as the devil, and with the help of two boys, frightens him so much that he never dares mistreat her again
AUTHOR: unknown
EARLIEST DATE: 1869
KEYWORDS: husband wife trick disguise Devil
FOUND IN: Britain(England)
REFERENCES (2 citations):
Logan-APedlarsPack, pp. 385-387, "The Jealous Husband Outwitted" (1 text)
DT 452, KATEHRN3*
ST Log385 (Partial)
CROSS-REFERENCES:
Jealous Lover (I), The (Florella, Floella) (Pearl Bryan II) (Nell Cropsey II) [Laws F1A, B, C]

DESCRIPTION: The jealous lover lures (Florella/Pearl Bryan) into the woods with the promise that they will discuss wedding plans. Once there, he stabs her. When captured, he is imprisoned for life.

AUTHOR: unknown

EARLIEST DATE: 1903 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: homicide prison jealousy death lover

HISTORICAL REFERENCES:

Feb 1, 1896 - Discovery of the headless body of Pearl Bryan, killed along with her unborn child by Scott Jackson and Alonzo Walling, near Fort Thomas, Kentucky

1901 - Murder of Ella Maude "Nellie" Cropsey, presumably by her former lover Jim Wilcox

FOUND IN: US(Ap,MA,MW,NE,Ro,SE,So) Canada(Mar,Newf,Ont)

REFERENCES (48 citations):

Laws F1, "The Jealous Lover (Florella, Floella) (Pearl Bryan II) (Nell Cropsey II)"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 324-330, "Florella (The Jealous Love)" (2 full texts plus 7 fragments which may be this piece and references to 9 others, 2 tunes)
Randolph 138, "The Jealous Lover" (7 texts plus 3 excerpts, 4 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 158-161, "The Jealous Lover" (1 text, 1 tune -- Randolph's 138A)
Eddy-BalladsAndSongsFromOhio 104, "The Murdered Girl" (8 texts, 2 tunes; the D and E texts apparently belong here)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 21, "The Jealous Lover" (1 text plus an excerpts and mention of 2 more, 1 tune)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 310-313, "Florella" (1 text, 1 tune)
Neely/Sparge-TalesAndSongsOfSouthernIllinois, pp. 158-161, "Pearl Bryant" (2 texts, 1 tune, the first a "Pearl Bryan" type, the second being a general "Florella" type)
Creighton-SongsAndBalladsFromNovaScotia 146, "Sweet Fair Ella" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 67, "Fair Florella" (1 text, 1 tune)
Doerflinger-SongsOfTheSailorAndLumberman, pp. 287-288, "The Jealous Lover" (1 text, 1 tune)
Carey-MarylandFolkloreAndFolklife, pp. 53-54, "Pearl Bryan" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 250, "Florella (The Jealous Lover)" (5 texts plus 7 excerpts, 2 fragments, and mention of 9 more; Laws places the "A", "B", "C" (apparently), "H," and "L" texts with F1A and "U" with F1B)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 250, "Florella (The Jealous Lover)" (8 excerpts, 8 tunes)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 64, "Nell Cropsey, IV" (1 text plus 2 fragments, 2 tunes, apparently a local adaption to the Nell Cropsey story, for which see Nell Cropsey (I); Chappell's seem to be the only known versions of this adaption)
Morris-FolksongsOfflorida, #35, "The Jealous Lover" (3 texts, 1 tune; the "A" and "B" texts appear to be "The Jealous Lover (II)"; the "C" text is the "Pearl Bryan" type of "The Jealous Lover (I) [Laws F1ABC])"
Fuson-BalladsOfTheKentuckyHighlands, pp. 65-66, "Edward" (1 text, probably this although it has at least hints of the "Willow Garden" versions of "Rose Connolly")
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 109, "Pearl Bryant" (1 short text, probably this though it is not long enough to be certain)
Sulzer-TwentyFiveKentuckyMountainBallads, p. 15, "Fair Ellen" (1 text, t tune)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 78-79, "Floella" (1 text, 1 tune)
Henry-SongsSungInTheSouthernAppalachians, p. 251, "Fair Ellen" (1 fragment, probably of this family though it's too short to tell)
Owens-TexasFolkSongs-ted, pp. 100-102, "The Jealous Lover" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 72-73, "The Jealous Lover" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #31, "The Jealous Lover" (3 texts, 1 tune)
Brewster-BalladsAndSongsOfIndiana 46, "Florella" (3 texts plus mention of 3 more, all of the F1A type though Laws does not list them); 61, "Pearl Bryan" (3 texts plus an excerpt and mention of 3 more; 1 tune; the "C" text is this piece (of the F1B group) while "A" and "B" are Laws F2)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 59-60, "The Fair Flo-ella" (1 text)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 77-79, "Fair Florella" (1 text, 1 tune)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 388-389, "The Jealous Lover" (1 text plus an excerpt)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 180, "Florella" (1 text)
Peacock, pp. 632-633, "Sweet Florella" (1 text, 1 tune)
Burt-AmericanMurderBallads, p. 31, "(Pearl Bryan)" (1 stanza)
Leach-TheBalladBook, pp. 787-789, "Fair Florella or The Jealous Lover" (2 texts)
McNeil-SouthernFolkBalladsVol2, pp. 85-87, "Pearl Bryan" (1 text, 1 tune)
Friedman-Viking/PenguinBookOfFolkBallads, p. 203, "The Jealous Lover" (1 text)
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 63D, pp. 174-175, "Pearl Bryan" (1 text)
Ritchie-SingingFamilyOfTheCumberlands, pp. 137-138, "[Fair Ellen]" (1 text, 1 tune)
Abrahams/Foss-AngloAmericanFolksongStyle, pp. 29-31, "Fair Florella/Pearl Bryan" (1 text plus a fragment, 1 tune)
Pound-AmericanBalladsAndSongs, 43, pp. 101-102, "The Jealous Lover"; pp. 102-103, "The Weeping Willow" (2 texts, of which the first is "The Jealous Lover (II)" but the second could well be this)
Cox-FolkSongsSouth 38, "The Jealous Lover" (5 texts plus mentions of three more; of these, Laws identifies D and E as this song, belonging to the Pearl Bryan group)
Cox/Hercog/Halpert/Boswell-WVirginia-B, #5A-B, pp. 130-132, "The Jealous Lover," "Blue-Eyed Ellen" (1 text plus a fragment, 1 tune; the "A" fragment might be this or "The Jealous Lover (II)"; the "B" text is probably the latter)
Boette-SingaHipsyDoodle, pp. 132-134, "Pearl Bryan" (2 texts, 2 tunes)
Bush-FSofCentralWestVirginiaVol1, pp. 34-38, "Pearl Bryan" (2 texts, 2 tunes)
Leach-HeritageBookOfBallads, pp. 145-146, "The Jealous Lover" (1 text)
Darling-NewAmericanSongster, pp. 197-198, "The Jealous Lover" (1 text)
NorthCarolinaFolkloreJournal, W Amos Abrams, "Della Adams Bostic: Sweet Singer of Old Songs," Vol. XXI, No. 3 (Sep 1973), pp. 139-140, "Nellie Crospie" (sic.) (1 text, some of the lyrics so different that I considered filing it as a separate song, but parts appear to be this)
DT, JLSLOVR2*
ADDITIONAL: Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), p. 204, "(The Jealous Lover)" (1 text)
Richard M. Dorson, _Buying the Wind: Regional Folklore in the United States_, University of Chicago Press, 1964, pp. 399-402, "Pearl Bryant" (1 text)
Roud #500
RECORDINGS:
[Richard] Burnett & Leonard Rutherford, "Pearl Bryan" (Columbia 15113-D, 1927; rec. 1926; on BurnRuth01, KMM)
Isabel Etheridge, "Nellie Crospie" (on OBank01)
Eugene Jemison, "Fair Florilla" (on Jem01)
David Miller, "Sweet Floetta" [Floella?] (Champion 15413, 1928/ Conqueror 7839, 1931)
CROSS-REFERENCES:
cf. "The Lily of the West"
cf. "Pearl Bryan I" [Laws F2]
cf. "Pearl Bryan II" [Laws F3]
cf. "Pearl Bryan IV"
cf. "Nell Cropsey (I)" (subject of some versions) and references there
cf. "The Jealous Lover (II)" (subject, words, tune, everything else)
SAME TUNE:
The Philadelphia Lawyer (by Woody Guthrie) (File: Grnw283)
[The Drew Murder] (Hudson-FolksongsOfMississippi, no number or title, pp. 233-234)
ALTERNATE TITLES:
The Lone, Lone Valley
Down in a Lone Valley
The Love Valley
Notes: The antecedents and relationships of this ballad are immensely complex, and cannot be described here. There are many related pieces.

There is some debate over whether the ballad is in fact a "native American" piece. Although most of its present forms are uniquely American, Barry points to a connection with the British piece, "The Murder of Betty Smith." For this song, see e.g. the broadside NLScotland, L.C.Fol.73(126), "Murder of Betty Smith," Robert McIntosh (Glasgow), c.1850. (Belden-BalladsSongsCollectedByMissourFolkloreSociety also mentions a possible connection to T. H. Bayley's "She Never Blamed Him." This seems a stretch even in the versions where the girl forgives the murderer.)

Given the number of similar songs, the reader is advised to check references under Laws F2, Laws F3, "The Jealous Lover II," etc.

Fuller details on the story of Pearl Bryan may be found in the entry on Pearl Bryan (I) [Laws F2]. Laws breaks this ballad up into three subgroups. F1A is "The Jealous Lover" (Florella, Floella, Blue-Eyed Ella, etc.); F1B is the Pearl Bryan group; F1C is the Nell Cropsey song. I decided to "lump" the songs, however, as they differ in very little except names.

The "Pearl Bryan" versions of this song (Laws F1B) are told from other Pearl Bryan songs by a first verse similar to this:

Way down in yonder valley
There the violets fade and bloom,
There lies our own Pearl Bryan
In a cold and lonesome tomb.

For background on the Pearl Bryan murder see the notes to "Pearl Bryan (I)" [Laws F2].

There are a number of "Jealous Lover" texts which Laws did NOT include with this piece, many of which are filed under "The Jealous Lover (II). The best guess I can make, based on what Laws did and didn't include, is that this song does not feature the girl forgiving her murderer" in "The Jealous Lover (II), she does. - RBW

Peacock is another who believes "this is an American ballad freely based on an English broadside and a sentimental English song by T.H. Bayly called She Never Blamed Him [sic], written in the 1820's and widely popular during the American Civil War." You can read the lyrics of "She Never Blam'd Him, Never," by Thomas Haynes Bayly (1797-1829), on the Library of Congress American Singing: Nineteenth-Century Song Sheets site, digital id as203280. Judge the likelihood for yourself.

Here's a description of "She Never Blam'd Him, Never": He visits and she receives him, vainly trying "to look the same." Though she was dying, only losing him made "her sweet voice ... faulter." She never blamed him for luring her "from the isle where she was born" into "the cold world's cruel scorn." He leaves and "she heard the bugle's sound... and strangers found her Cold and lifeless on the ground."

In any case, T.H. Bayly's name has appeared in this index in connection with other songs [sometimes as Bayley]. What kind of poet writes songs that do pass into tradition? You can find out more about him and his songs in Andrew Lang's Essays in Little - BS

Last updated in version 6.1
File: LF01

Jealous Lover (II), The

Description: The jealous lover takes his girlfriend down to the woods. (She grows weary, and asks to return home.) He (tells her she will never return home, and) stabs her. With her dying breath she forgives him

Author: unknown

Earliest date: 1925 (recording, Kelly Harrell)

Keywords: homicide jealousy


References (16 citations):
Eddy-BalladsAndSongsFromOhio 104, "The Jealous Lover" (8 texts, 2 tunes, but only the F, G, and H texts belong with this ballad; the others all go with the other ballads listed in the cross-references)
Stout-FolkloreFromIowa 36, p. 50, "The Jealous Lover" (1 text)
List-SingingAbouttt-FolkSongsInSouthernIndiana, pp. 313-315, "The Jealous Lover" (1 text, 1 tune)
Sackett/Koch-KansasFolklore, pp. 179-180, "The Jealous Lover" (1 text, 1 tune)
Hudson-FolksongsOfMississippi 62, pp. 185-187, "The Jealous Love" (2 texts plus mention of 8
Jean and Her Sailor Lad

DESCRIPTION: Jean loves a sailor but he leaves for sea without marrying. When he returns she shuns him, saying she's being courted by a tailor, a ploughman, and a farmer. The sailor ridicules those professions and said he'd go to sea again. She calls him back.

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan1)

KEYWORDS: love reunion separation sailor

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan1 58, "Jean and Her Sailor Lad" (3 texts, 3 tunes)
Jean Chivas

DESCRIPTION: Jean Chivas lives at Blackton, "And a' the ill deen here aboot Jean Chivas gets the blame" "She's into a coach wi' her ain true love, And awa' to Porter Fair"

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan4)

KEYWORDS: courting

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan4 729, "Jean Chivas" (1 fragment, 1 tune)

Roud #6162

CROSS-REFERENCES:
cf. "Bell Hendry (I)" (tune?, per Greig/Duncan4, and text)
cf. "Bell Hendry (II)" (tune?, per Greig/Duncan4, and text)

NOTES [58 words]: Greig/Duncan4 and Roud split "Jean Chivas" from "Bell Hendry" though its first verse is close to Greig/Duncan4 728D and its fragmentary verse is close to two lines of Greig/Duncan4 728C. The name, obviously, is changed from Bell Hendry to Jean Chivas. Locations are changed respectively from Fraserburgh and Marnin Fair to Blackton and Porter Fair.

- BS

Last updated in version 2.5

File: GrD4729

Jean Dalgarno

DESCRIPTION: "Miss Jean Dalgarno she was there A maid sae primp an' slim And fa think ye gaed hame wi' her But Arnot's shoudin sin"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan3)

KEYWORDS: dancing

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan3 624, "Jean Dalgarno" (1 fragment)

Roud #6064

NOTES [51 words]: The current description is all of the Greig/Duncan3 fragment. The following songs are all one or two verses or fragments with a verse beginning "[so-and-so he/she] was there". "Mary Glennie," "Jean Dalgarno," "The Singing Class" and "The Auchnairy Ball." Should two or more be considered the same song? - BS

Last updated in version 2.4

File: GrD3624

Jean Findlater's Loon

DESCRIPTION: Jean's husband died leaving her with a son Jock who was always in trouble. At 17 he grew responsible but was thrown in jail ten days for mischief making. He joins the Life Guards, fights bravely at Waterloo, is promoted, and supports Jean handsomely.

AUTHOR: William Anderson (1802-1867) (source: Greig-FolkSongInBuchan- FolkSongOfTheNorthEast)

EARLIEST DATE: 1854 (_The Aberdeenshire Lintie_)
Jean o' Bannermill

DESCRIPTION: "But if ever I return again, As I do hope I will, I'll marry thee my dearest dear, Dear Jean o' Bannermill"

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan7)
KEYWORDS: love parting
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1324, "Jean o' Bannermill" (1 fragment, 1 tune)
Roud #7214
NOTES [11 words]: The current description is all of the Greig/Duncan7 fragment. - BS
Last updated in version 2.5
File: GrD71324

Jean o' Lona

DESCRIPTION: Jockie: Let me go; I'll be back before long to you and Lona. Jeannie: You may meet some other maid who will make you stop loving me. Jockie: "O but Jeannie wha will then Lead me doon the flowery glen"

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan7)
KEYWORDS: love parting
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1325, "Jean o' Lona" (2 texts, 2 tunes)
Roud #7215
File: GrD71325

Jean of Ballinagarvey

DESCRIPTION: "The first place that I saw my love was Ballymoney town..." He describes "lovely Jean's" beauty, and says that all the young men love her. He wishes he had riches to share with her. He says he will do his best to win her

AUTHOR: unknown
EARLIEST DATE: 1939 (Sam Henry collection)
KEYWORDS: love courting beauty
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H822, p. 239, "Jean of Ballinagarvey" (1 text, 1 tune)
Roud #9475
File: HHH822

Jean Pirie

DESCRIPTION: The singer says it's not many days that he asked his mother "if she saw I was growin' a man." His legs and arms are too long for his breeches and coat. He stands "over sixty nine inches in hicht, And my wecht was a creelfu' o' stanes"
Jeanette and Jeannot

DESCRIPTION: "You are going far away from your poor Jeanette. There is no one left to love me now and you too may soon forget." The singer laments her lover's departure to be a soldier. She wishes she had the power to end war

AUTHOR: Words: Charles Jefferys (?) / Music: Charles William Glover (1806-1863)

EARLIEST DATE: 1847 (performance advertisements); 1849 (Journal from the Euphrasia, according to Huntington)

KEYWORDS: love separation soldier

FOUND IN: Britain(England(South),Scotland(Aber))

REFERENCES (4 citations):
Huntington-SongsTheWhalemenSang, pp. 245-246, "Genette and Genoe" (1 text, 1 tune)
Greig/Duncan1 102, "Jeannette and Jeannot" (1 text, 1 tune)
Williams-Wiltshire-WSRO Gl 163, "Jeanette" (1 text)
Wolf-AmericanSongSheets, #1086, p. 74, "Jeannette and Jeannot" (2 references)

ST SWMS245 (Partial)
Roud #391

BROADSIDES:
LOCSheet, sm1850 481050, "Jeanette and Jeannot" or "The Conscript's Departure," A. Fiot (Philadelphia), 1850 (text and tune)

CROSS-REFERENCES:
cf. "Henry and Mary Ann (Henry the Sailor Boy)" (tune, per broadside Bodleian Firth c.12(284))

SAME TUNE:
How Sheridan Whipped Longstreet (by John Ross Dix) ("It was just before the day break, that this famous fight began") (Wolf-AmericanSongSheets p. 62; N.B. Sheridan fought Early, not Longstreet, in the Shenandoah campaign of 1864)
The Northern Girl's Song ("You are marching to the field -- to the field of dreadful fray") (Wolf-AmericanSongSheets p. 110)

ALTERNATE TITLES:
The Conscript's Departure

NOTES [336 words]: Huntington's notes attribute this to Charles Glover and Charles Jeffries, and date it to the late eighteenth century. This led to a dating error in earlier versions of the Index (pointed out to me by Martin Graebe, who gave me much of the information in this entry). But it seems there is much more to say.

My sources do not agree on whether the (co-)author's last name was "Jeffreys," "Jefferys," "Jeffries," or "Jefferies." His poetry was not a great success; I have located only two other poems by him. One is a response to this, "Jeannot's Answer" (for which see Hazel Felleman The Best Loved Poems of the American People, which also contains a full text of "Jeannette and Jannot") and "We Have Lived and Loved Together" (also in Felleman). The contemporary advertisements found by Graebe spell the name "Jefferys."

Charles William Glover, the author of the tune, is easier to trace; he is also credited with the tune of "The Rose of Tralee" and possibly "Kitty Tyrrell." He seems to have been a moderately successful violinist and author of show tunes.

Graebe tells me that the 1847-1848 advertisements for this piece mention "three related songs
which they grouped as 'Songs of a Conscript':"
* Jeanette's Song -- "You are going far away, far away, from poor Jeanette" (Roud #391)
* Jeannot's Song -- "Cheer up, cheer up, my own Jeannette" (Roud #13856)
* Jeanette and Jeannot, Duet -- "From the field of fight returning" (Roud #V6807), also known as The Soldier's Return
"One advert claimed 'From the Palace to the cottage, these songs will force their way everywhere; they are just the thing for a world-wide popularity.'"

There are mysterious hints that there was a "Jeanette and Jeannot" song before Glover wrote his tune, which may have been the source of Huntington's date, but I cannot point to anything concrete. - RBW, MG

Broadside Bodleian, Firth b.26(472), "Answer to Jeanette and Jeannot" ("Cheer up, cheer up my own Jeannette"), J. Wilson (Bideford), n.d. is [another version of the] sequel. - BS

Last updated in version 5.3

File: SwMS245

Jeanie with the Light Brown Hair

DESCRIPTION: "I dream of Jeanie with the light brown hair, Borne, like a vapor, on a summer's air." The singer praises her voice, her "day-dawn smile," etc., but sadly concludes, that he is "never more to find her where the bright waters flow."

AUTHOR: Stephen C. Foster

EARLIEST DATE: 1854 (sheet music by Firth, Pond & Co.)

KEYWORDS: love separation nonballad

FOUND IN: US

REFERENCES (5 citations):
- Fireside-Book-of-Folk-Songs, p. 100, "Jeanie with the Light Brown Hair" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 249, "Jeanie With the Light Brown Hair" (1 text)
- Emerson-StephenFosterAndCo, p. 53, "Jeanie with the Light Brown Hair" (1 text)
- Fuld-BookOfWorldFamousMusic, pp. 311-312, "Jeanie with the Light Brown Hair"

DT, JEANBRWN

Roud #V288

ALTERNATE TITLES:
- I Dream of Jeanie

NOTES [410 words]: Jeanie was Foster's wife, Jane McDowell Foster. Had she known the uses to which her image would be put (from hair advertisements in the 1860s to idiotic television shows a century later), I can only think she would have filed for pre-emptive divorce. (As it was, the marriage was deeply troubled.)

Legman regards "Jeanie" as an adaption (he calls it plagiarism) of "To Daunton Me," found in the Scots Musical Museum (#182). But Legman often saw kinship that others do not see; Fuld says there is "no similarity between the two songs," and I have to agree that I see no points of contact between either the text or the tune. According to Howard, p. 241, if Foster was plagiarizing anyone, it was himself; the first part of the tune of "Jeanie" is quite close to "Willie We Have Missed You," which Foster (based on his working notebook) had written slightly earlier. It appears from the notebook that Foster wrote "Jeanie" while he and his wife were separated (although Morneweck, p. 451, claims it comes from one of their reconciliations), and it seems not unlikely that he wrote it because he missed her. Howard comments that it is "one of Stephen's very few successful love songs"; otherwise, Howard suggests, Foster didn't write very well about love.

Spaeth, p. 116, says of this song, "Jeanie is the song that America discovered during those incredibly dull months when radio decided that it could get along without copyrighted music. Before that it had been considered a choice bit of rather obscure Fosteriana."

TaylorEtAl, p. 111, points out that many Foster songs have a heroine whose name was a variation on Jeanie: this song, "Little Jenny Dow," "Jenny's Coming O'er the Green," "Jenny June." Could all these be tributes to Foster's wife? It wouldn't surprise me; in "Little Jenny Dow," even the last name is reminiscent of Jane's family name McDowell.

Morneweck, pp. 451-452, says that Morrison Foster, Stephen's brother, never used the name "Jeanie" of the song, "It was always 'Jennie with the Light Brown Hair,' and Jennie you will find in Stephen Foster's original manuscript book. Jane was not called Jeanie by her family, but was often addressed by the affectionate diminutive, Jennie. It is more likely that the publishers suggested to Stephen that he change it to the more euphonious and romantic Jeanie, more appealing to public taste. But Jennie it was to Stephen, and Jennie it was to his brother Mit [i.e. Morrison]."
**Jeannie and Davie**

DESCRIPTION: Dialog between Davie and Jeannie. Davie: what were you thinking when you moved to my bed: "was ye tired lyin' yer lane?" Jeannie: "'Twas a' for love o' you, But I see my folly noo, It's caused me sair to rue"

AUTHOR: unknown

EARLIEST DATE: 1909 (Greig/Duncan7)

KEYWORDS: love sex dialog nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan7 1308, "Jeannie and Davie" (1 text)

Roud #7204

File: GrD71308

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**Jeannie Johnston**

DESCRIPTION: "There's a nice little girl lives down yonder lane." The singer would have Jane/Jeannie Johnston go with him.

AUTHOR: words by Harry Hunter, music by Walter Redmond (source: Greig/Duncan8)

EARLIEST DATE: 1906 (Greig/Duncan8)

KEYWORDS: nonballad courting

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan8 1625, "Jeannie Johnston" (1 fragment, 1 tune)

Roud #13005

File: GrD81625

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**Jeannie o' Planteenie**

DESCRIPTION: Dialog. Jean, dressed as a man, asks Jamie, the shepherd, about his plans to marry. He has promised to marry someone. She encourages him to play the field. He is shocked. She reveals herself. They kiss, marry, and have "peace and plenty"

AUTHOR: unknown

EARLIEST DATE: 1881 (Christie)

LONG DESCRIPTION: Dialog. Stranger asks directions to Traquair. Shepherd asks what he's been about. Stranger: I've had my fill of kisses. Shepherd: I'm afraid you've left someone mourning. Stranger, changing the subject: are you married? Shepherd: No but there's one "to whom I did promise To wed her as soon as my stock I'd get free." Stranger: "Ye're foolish to bind to a woman." Shepherd: "I likit her aye since we were at ta school." Stranger: I'm in no mind to marry. I visited one girl at night when her mother was away and took her to bed. Shepherd: Curse you for that. Stranger: Why? She'd pass as a maiden with any other. Shepherd: You both deserve beating with a hazel stick. Stranger, satisfied, reveals herself as Jean. Shepherd Jamie: "Grant me a' the kisses ye have got to spare" Both: "Now we are wedded and married together"

KEYWORDS: courting love marriage cross-dressing dialog shepherd

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
**Jeannie's Bawbee (Your Plack and My Plack)**

DESCRIPTION: "Your plack and my plack (x3), And Je(a)nnie's bawbee. "We'll put them in the pint stoup, Pint stoup, pint stoup, We'll put them in the pint stoup, And join all three." "And that was all my Jenny had... was a bawbee."

AUTHOR: unknown

EARLIEST DATE: 1776 (Herd)

KEYWORDS: money nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):

Greig/Duncan8 1873, "Jeannie's Bawbee" (1 text, 1 tune)
Montgomerie/Montgomerie-ScottishNurseryRhymes 67, "(Your plack and my plack)" (1 text)
ADDITIONAL: David Herd, editor, Ancient and Modern Scottish Songs, Heroic Ballads, etc. (Edinburgh, 1870 (reprint of 1776)), Vol II, p. 204, "Jenny's Bawbie"

Roud #13579

NOTES [51 words]: Here's at least one case where the song surviving to be recorded in Greig/Duncan8 reaches beyond a Boswell rewrite. This is not at all [Alexander Boswell], Songs Chiefly in the Scottish Dialect (Edinburgh, 1803 ("Digitized by Google")), pp. 8-10, "Jenny's Bawbee" ("I met four chaps yon birks amang") - BS

Last updated in version 2.5

File: MSNR067

**Jeff Davis Rode a White Horse (Jeff Davis is a Gentleman)**

DESCRIPTION: "Jeff Davis Rode a White Horse, Lincoln rode a mule, Jeff Davis was a gentleman, Lincoln was a fool." May be attached to floating sorts of lyrics about courting, traveling, food, etc.

AUTHOR: unknown

EARLIEST DATE: 1937 (Scarborough)

KEYWORDS: political Civilwar

FOUND IN: US(SE)

REFERENCES (2 citations):

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 387, "Jeff Davis Rode a White Horse" (1 fragment)
Scarborough-ASongCatcherInSouthernMountains, p. 74, (no titles) (1 short text)

Roud #8813

File: Br3387

**Jeff Davis's Ball**

DESCRIPTION: "Far down in the South there lived Jeff Davis, He swindled his friends till they haven't a pound" and chooses secession to cure his ills. Lee invades the north and is repulsed. Many surrender rather than have to "leave their cards at Jeff Davis's ball."

AUTHOR: unknown

EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)
Jeff in Petticoats

DESCRIPTION: Jefferson Davis realizes he is in danger of capture by Union troops, and decides to dress in women's clothes to escape. The Union troops scorn him, saying, "Oh! Jeffy D. You 'flow'r of chivalree... Your empire's but a tinclad skirt...."

AUTHOR: Words: George Cooper / Music: Henry Tucker

EARLIEST DATE: 1865 (sheet music published by William Pond, according to Silber-SongsOfTheCivilWar)

KEYWORDS: cross-dressing disguise escape CivilWar

HISTORICAL REFERENCES:
April 2, 1865 - Robert E. Lee evacuates Richmond. The Confederate government flees
April 8, 1865 - Lee's surrender
May 10, 1865 - Capture of Jefferson Davis

REFERENCES (5 citations):
- Silber-SongsOfTheCivilWar, pp. 343-345, "Jeff in Petticoats" (1 text, 1 tune)
- Wolf-AmericanSongSheets, #1100, p. 75, "Jeff in Petticoats" (1 references)
- Messerli-ListenToTheMockingbird, pp. 151-154, "Jeff in Petticoats" (1 text)
- Gilbert-LostChords, pp. 11-12, "Jeff in Petticoats" (1 partial text)
- DT, JEFFPETT*
- Roud #V16142

NOTES [132 words]: According to Jefferson Davis's account, he was wearing a shawl his wife had given him for warmth when he was captured. Union troops claimed he was trying to disguise himself as a woman. Although Davis's account is likely true, sarcastic Unionist songwriters could hardly leave it at that.

The notes in Silber-SongsOfTheCivilWar say the words to this are by Henry Tucker and the words by George Cooper, but the sheet music I have seen reverses that -- and Cooper was a lyricist and Tucker a composer, so I'm quite sure the sheet music is right.

This song was not a great success, as far as I can tell, but in 1869, Tucker and Cooper (who had started his career penning words for Stephen Foster, without writing anything any good) produced "Sweet Genevieve," which was a distinct success. - RBW

Last updated in version 5.0

File: Gil011

Jefferson and Liberty

DESCRIPTION: Campaign song for Thomas Jefferson, to the tune of a reel: "The gloomy night before us flies, The reign of terror now is o'er; Its gags, inquisitors and spies, Its hordes of harpies are no more. Rejoice, Columbia's sons... For Jefferson and liberty"

AUTHOR: unknown

EARLIEST DATE: 1802 (sheet music)

KEYWORDS: political nonballad

HISTORICAL REFERENCES:
1801-1809 - Presidency of Thomas Jefferson

REFERENCES (9 citations):
- Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 207-209, "Jefferson and Liberty" (1 text, 1 tune)
- Grimes-StoriesFromTheAnneGrimesCollection, p. 117, "Jefferson and Liberty" (1 text)
- Scott-TheBalladOfAmerica, pp. 100-101, "Jefferson and Liberty" (1 text, 1 tune)
Jefferson and Liberty

NOTES [220 words]: The Jeffersonian ideal was a nation of small, independent farmers; this is alluded to in one of the verses. The "reign of terror" refers to the Alien and Sedition Acts, two pieces of Federalist policy designed to control dissent. Both passed in 1798; the former gave the President the power to arbitrarily expel foreigners while the latter made it illegal to speak against the federal government (!). Jefferson made good on his promises after the election; all victims of the Acts were freed.

Having finally sat down to read all dozen verses of this wordy piece, I must admit that listeners would probably have wanted liberty in the form of forcing the singer to just shut *up.*

Although most versions of this that I've heard list it as being to a Virginia Reel (perhaps "The Gobby-O"), the sheet music described on p. 1 of Harry Dichter and Elliott Shapiro, _Early American Sheet Music: Its Lure and Its Lore, 1768-1889_, R. R. Bowker, 1941 describes the first known printing as by N. G[orien] Dufief of Philadelphia. Printed in 1802, it is described as "A new song. To the air of Jefferson's March. The words by Michael Fortune."

Also, Lawrence, in addition to a fairly normal "Jefferson and Liberty" text on p. 165, on p. 163, has a song entitled "Jefferson and Liberty" which does not appear to be the same song. - RBW

Jehovah, Hallelujah

DESCRIPTION: "Jehovah, Hallelujah, the Lord will provide (x2)." "The foxes have a hole, and the birdies have a nest, The Son of Man he dunno where to lay the weary head."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious Jesus home nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 2, "Jehovah, Hallelujah" (1 text, 1 tune)
Roud #11861

NOTES [175 words]: The phrase "The Lord will provide" is proverbial, but with an interesting twist. In Genesis 22, Abraham is commanded by God to sacrifice his only (legitimate) son Isaac. Abraham takes the boy to the land of Moriah, where Isaac asks, "Where is the lamb for the burnt offering?" Abraham answers, "God will provide." (Note the use of the word God, not Yahweh=The Lord). But as Abraham is about to murder his son, God intervenes and tells Abraham to sacrifice a ram he finds trapped instead. Abraham therefore names that place "Yahweh-Yireh," "Yahweh will provide," which in modern English versions is rendered "The Lord will provide."

The King James version, however, does not render the verse this way, reading instead, "And Abraham called the name of that place Jehovah-jireh, as it is said to this day, In the mount of the Lord it shall be seen." Thus the first verse of this song seems to be based on a mixture of the King James rendering and an accurate rendering. The second verse, about foxes having holes, derives from Matthew 8:20=Luke 9:58. - RBW

Last updated in version 2.4
Jekkel Walls
DESCRIPTION: "When Jekkel walls fell down, It's no difference what I stand... Dere's someone always ready To point de finger of scorn at me." The singer says he will "soon end at home." The singer wants others to celebrate as he celebrates in heaven
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 601, "Jekkel Walls" (1 text)
Roud #11911
NOTES [31 words]: The name "Jekkel" for "Jericho" (cf. Joshua 6) is new to me -- but we find "Shorty" Love, the informant in this case, using the same pronunciation in "Christ Was a Weary Traveler." - RBW
File: Br3601

Jellon Grame [Child 90]
DESCRIPTION: (Jellon Grame) murders the woman he claims to love (because she carries his child and he fears discovery/because she loves another whose child she carries). (He/her sister) raises the boy. He later reveals the murder to the boy, who kills him.
AUTHOR: unknown
EARLIEST DATE: 1802 (Scott)
KEYWORDS: love pregnancy homicide revenge
FOUND IN: Britain(Scotland(Aber)) US(SE)
REFERENCES (11 citations):
Child 90, "Jellon Grame" (4 texts)
Bronson 90, "Jellon Grame" (1 version)
Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 224-226, "Jellon Grame and Little Flower" (1 text)
Buchan/Moreira-TheGlenbuchatBallads, pp. 121-124, "Gil Ingram" (1 text)
Greig/Duncan2 198, "Jellon Graeme" (1 text, 1 tune) {Bronson's #1}
Davis-MoreTraditionalBalladsOfVirginia 27, pp. 207-213, "Jellon Grame" (1 text)
Leach-TheBalladBook, pp. 284-286, "Jellon Grame" (1 text)
Whitelaw-BookOfScottishBallads, pp. 196-197, "Jellon Grame" (1 text)
Quiller-Couch-OxfordBookOfBallads 49, "Jellon Grame" (1 text)
Grigson-PenguinBookOfBallads 55, "Jellon Grame" (1 text)
DT 90, JELGRAEM
Roud #58
CROSS-REFERENCES:
cf. "Fause Foodrage" [Child 89] (theme)
ALTERNATE TITLES:
Jellon Graeme
NOTES [104 words]: Davis seems to have no doubts about the authenticity of his text, the lone representative outside Scotland of a ballad with only the weakest roots in tradition even there -- this even though, as he himself admits, it has a surprising similarity to Child A. Well, if he won't question it, I will. I'm not saying it's a fake -- but I wouldn't be surprised if it were influenced by print. David C. Fowler, A Literary History of the Popular Ballad, Duke University Press, 1968, p. 323, questions the authenticity of the whole ballad; he thinks it was made up by Anna Gordon Brown, influenced by Lady Wardlow's "Hardyknute." - RBW
Last updated in version 5.2
File: C090

Jem of Aberdeen
DESCRIPTION: The singer loves to rove in summer with "bonnie Jem o' Aberdeen." "Wi' joy I leave
my father's cot Wi' ilka sport of glen or green ... to share the jumble lot" with Jem
AUTHOR: unknown
EARLIEST DATE: 1791 (broadside, Bodleian Harding B 21(55))
KEYWORDS: courting nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 758, "Jem of Aberdeen" (2 texts, 1 tune)
Roud #6132
BROADSIDES:
Bodleian, Harding B 21(55), "Jem of Aberdeen" ("The tuneful lav'rocks cheer the grove"), J. Evans (London), 1791; also Johnson Ballads fol. 8 View 1 of 2, Johnson Ballads fol. 28, "Jem of Aberdeen"
NOTES [35 words]: The second verse of the Greig/Duncan4 texts is not in the Bodleian broadsides. It is the only verse with final line different from "Wi'/Of bonnie Jem o' Aberdeen"; specifically, "Oh James is always wooing me." - BS

Jemima's Goat
DESCRIPTION: Jemima lives in Port aux Basques but roams about raiding cabbage patches. When she raids Jim Bruiser's garden, Jim sends the bill to Mr. Britten for damages. Jemima asks Britten to hide her, else Bruiser will have her put in jail.
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: rambling prison punishment food humorous animal
FOUND IN: Canada(Newf)
Roud #18215
RECORDINGS:
Mrs. Peter Mushrow, "Jemima's Goat" (on MUNFLA/Leach)
NOTES [27 words]: I believe the title should be "Jemima Goat," or just "Jemima," though you don't learn till almost the end of the song that Jemima is, in fact, Mr. Britten's goat. - BS

Jemmy Joneson's Whurry
DESCRIPTION: "Whei cowers biv the chimley reek, Begox! it's all a horney, For thro' the world aw wisht to keek... Aw thowt aw'd myek a voyage to Shiels lv Jemmy Joneson's whurry." The singer tells of the various sights along the trip
AUTHOR: Thomas Thompson
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland); Thompson died 1816
KEYWORDS: ship travel
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 46-47, "Jemmy Johnson's Wherry" (1 text, 1 tune)
ST StoR046 (Partial)
Roud #3061
NOTES [29 words]: Stokoe/Reay-SongsAndBalladsOfNorthernEngland calls this song by two different names: The first page labels the vessel a "wherry"; all other references are to a "whurry." - RBW

Jemmy O'Brien
DESCRIPTION: Jemmy O'Brien destroyed patriots. "With his dagger ... would he slaughter The husband, the wife, and the daughter." "The braggart he is now pulled down And all the great
lawyers of the Crown Could not save poor Jemmy O'Brien!"

Jemmy O'Brien's Minuet

DESCRIPTION: "De night before Jemmy was stretch'd" "de corps of informers and spies" commiserates with him and wonder that the Major can't save such a loyalist. The hangman finds him imagining the ghosts of his victims and their wives and orphans. He is hanged.

Jenkin Jenkins

DESCRIPTION: "My name is Jenkin Jenkins, I'm a fireboss of renown, At three o'clock each morning I make my usual round." He searches the mine for gas hazards. He warns the mine bosses of problems in their areas, and tells the miners to work

Jennie P. King, The

DESCRIPTION: The singer "shipped in Tonawanda Some timber for to bring, From Toledo at a dollar a day On the barque the Jennie P. King." The singer describes the very mixed crew,
Americans and Italians and Canadians and others. The voyage ends in Buffalo

AUTHOR: unknown
EARLIEST DATE: 1933 (collected from Norman Maclvor by Walton)
KEYWORDS: sailor ship travel foreigner horse
FOUND IN: Canada(Ont)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 137-139, "The Jennie P. King" (1 composite text)
Roud #19881
File: WGM137

Jennie, the Flower of Kildare

DESCRIPTION: "I am dreaming of Erin tonight and the little white cot by the sea, Where Jennie, my darling, now dwells...." The singer misses her, and is sure she is waiting for him; he hopes soon to return to Ireland to see her

AUTHOR: Words: Frank Dumont / Music: James E. Stewart
EARLIEST DATE: 1873 (sheet music)
KEYWORDS: separation reunion love Ireland
FOUND IN: US(MW,So)
REFERENCES (3 citations):
Dean-FlyingCloud, p. 81, "Jennie, the Flower of Kildare" (1 text)
Hudson-FolkTunesFromMississippi 45, "Jennie, the Flower of Kildare" (1 fragment, 1 tune)
Wolf-AmericanSongSheets, #1104, p. 75, "Jennie, the Flower of Kildare" (1 reference)
Roud #5767
NOTES [231 words]: Although not common in tradition, this song seems to have been popular in the 1870s; the American Memory collection at the Library of Congress has three different sheet music settings from 1873-1875, and the third one is a "transcription" -- which generally means "a stolen version rearranged a little so we can get a cut of someone else's royalties."

Frank Dumont, according to Sigmund Spaeth, A History of Popular Music in America, p. 91, reports, "Frank Dumont, originally a member of the Carncross [minstrel] company, eventually took charge of Philadelphia's Eleventh Street Opera House, which holds the record for continuous production of minstrel shows in America. Practically every star of black-face appeared there at some time in his career. Dumont himself was a versatile singer, author and compose, contributing much material to the shows of his day."

Douglas Gilbert, Lost Chords, p. 130, says of Dumont that he was "a sprightly writer of skits and lyrics. He wrote The Book Agent, a filthy vaudeville afterpiece that slopped around the dumps and slabs like stale beer. From it Charles Hoyt derived the immensely successful family farce, The Parlor Match.... Dumont wrote, too, the amazing song called "The Aesthetic Girl; or Too Utterly Utter" -- amazing not only because it is one of the extremely few satirical songs of the '80s but also because it is clever...." - RBW

Last updated in version 4.0
File: Dean071

Jenny Dang the Weaver

DESCRIPTION: "At Willie's wedding on the green ... At ilka country dance or reel," Jock the weaver insists on dancing with Jenny. Between dances he "cackled like a clockin hen," so she hits him. He proposes. She tells the fool not to annoy her and hits him (again?)

AUTHOR: Alexander Boswell (1775-1822) (source: Whitelaw)
EARLIEST DATE: 1803 (Boswell)
KEYWORDS: courting wedding rejection weaving dancing humorous
FOUND IN: Britain(Scotland(Aber))
REFERENCES (5 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast "Folk-Song in Buchan," p. 15, ("Jenny dang, dang, dang") (1 fragment)
Greig/Duncan4 911, "Jenny Dang the Weaver" (1 text)
Whitelaw-BookOfScottishSong, p. 219, "Jenny Dang the Weaver" (1 text)
DT, JENNYDNG*
ADDITIONAL: [Alexander Boswell], Songs Chiefly in the Scottish Dialect (Edinburgh, 1803
Jenny Jenkins

DESCRIPTION: The young man/men try to invite Jenny to the dance by asking her what color she will wear: "Will you wear the (red), O ne'er, o ne'er, o, Will you wear the red, Jenny Jenkins?" She objects to most colors, but at last may agree to one of them

AUTHOR: unknown

EARLIEST DATE: 1823

KEYWORDS: dancing questions courting rejection clothes colors

FOUND IN: US(Ap,NE,Ro,SE,So)

REFERENCES (25 citations):
- Randolph 453, "I'll Never Wear the Red Any More" (1 fragment, related to if not part of this song)
- McNeil-SouthernMountainFolksong, pp. 132-135, "Jennie Jenkins" (1 text, 1 tune)
- Arnold-FolkSongsOfAlabama, p. 85, "Jenny Jane" (1 text, 1 tune)
- Browne-AlabamaFolkLyric 165, "Jennie Jenkins" (3 texts plus mention of 1 more, 1 tune)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 69, "Jennie Jenkins" (2 texts plus 1 excerpt and mention of 1 more)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 69, "Jennie Jenkins" (3 tunes plus text excerpts)
- Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, pp. 18-19, "Jinnie Jinkins" (1 text, 1 tune)
- Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, pp. 240-241, "Jennie Jenkins" (1 text, 1 tune)
- Burton/Manning-EastTennesseeStateCollectionVol2, p. 43, "Rover Jenny Jenkins" (1 text, 1 tune)
- Hubbard-BalladsAndSongsFromUtah, #76, "Jenny Jenkins" (1 text, 1 tune)
- Lomax/Lomax-OurSingingCountry, pp. 129-130, "Jennie Jenkins" (1 text, 1 tune)
- Flanders/Brown-VermontFolkSongsAndBallads, pp. 164-167, "Jennie Jenkins," "Jane Jenkins" (2 texts plus some odds and ends, 1 tune; one of the texts is from the Green Mountain Songster)
- Linscott-FolkSongsOfOldNewEngland, pp. 299-300, "Will You Wear the Red? or Jennie Jenkins" (1 text, 1 tune)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 260, "Will You Wear Red?" (1 text, 1 tune)
- Wolfe/Boswell-FolkSongsOfMiddleTennessee 39, pp. 69-71, "Jilly Jenkins" (1 text, 1 tune)
- Owens-TexasFolkSongs-1ed, pp. 206-207, "Jenny Jenkins" (1 text, 1 tune)
- Owens-TexasFolkSongs-2ed, pp. 118-119, "Jenny Jenkins" (1 text, 1 tune)
- Abernethy-SinginTexas, pp. 16-18, "Jennie Jenkins" (1 text, 1 tune, plus some verses from "Jeny Jones (Jennie Jo)" or some such)
- Lomax/Lomax-FolkSongUSA 15, "Jennie Jenkins" (1 text, 1 tune)
- Sharp/Karpeles-EightyEnglishFolkSongs 65, "Will You Wear Red?" (1 text, 1 tune)
- Opie/Opie-TheSingingGame 58, p. 259, "(Jennie Jenkins)" (1 fragment)
- Scott-TheBalladOfAmerica, pp. 48-49, "Jenny Jenkins" (1 text, 1 tune)
- Arnett-IHearAmericaSinging, p. 11, "Jenny Jenkins" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 346, "Jeny Jenkins" (1 text)

DT, JJENKINS JJENKIN2

Roud #731

RECORDINGS:
- E. C. & Orna Ball, "Jennie Jenkins" (AFS 8, 1941; on LC02 [the latter listed as by Mr & Mrs. Estil C. Ball])
- Warde Ford, "Jinnie Jenkins" (AFS 4198 B4, 1938; tr.; in AMMEM/Cowell)
Jenny Jones (Jennie Jo)

DESCRIPTION: "We've come to see (Miss) (Jenny/Ginnie/Jennia) (Jones/Jan), Miss Jenny Jones, Miss Jenny Jones, We've come to see... And how is she today?" Mother answers she is busy/sick/dead. The discuss what color she shall wear

AUTHOR: unknown

EARLIEST DATE: 1842 (Robert Chambers, _Popular Rhymes of Scotland_, according to Opie/Opie-TheSingingGame)

KEYWORDS: playparty disease courting children colors

FOUND IN: Britain(England,Scotland(Aber)) US(MA,MW,NE,SE,So) Canada(Ont) Ireland West Indies(Jamaica) New Zealand

REFERENCES (18 citations):
- Greig/Duncan 1597, "Georgina" (1 text)
- Reeves-TheEverlastingCircle 77, "Jinny Jan" (1 text)
- Linscott-FolkSongsOfOldNewEngland, pp. 26-30, "Jennia Jones" (1 text, 1 tune)
- Leyden-BelfastCityOfSong 20, "Jenny Jo" (1 text, 1 tune)
- Morris-FolksongsOfFlorida, #121, "Miss Jennie Jones" (1 text, 1 tune)
- Opie-TheSingingGame 58, "Jenny Jones" (4 texts, 1 tune)
- Newell-GamesAndSongsOfAmericanChildren, #11, "Miss Jennia Jones" (1 text plus excerpts); #174, "Miss Jenny Jones" (2 texts, 2 tunes)
- Arnold-FolkSongsofAlabama, pp. 132-133, "Miss Jennie O. Jones" (1 text, 1 tune)
- Carawan/Carawan-AintYouGotARight, p. 111, "Water My Flowers" (1 text, 1 tune)
- Brown/Schinhan-FrankCBrownCollectionNCFolkloré5, p. 508, "Jennie Jones" (1 short text, 1 tune)
- Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 226, "I've Been to See Miss Jenny-Mae-Jo" (1 text)
- Abernethy-SinginTexas, pp. 16-18, "Jennie Jenkins" (1 text, 1 tune, plus some verses from "Jenny Jones (Jennie Jo)" or some such)
- Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, pp. 27-28, "(We've come to see Jenny Jones, Jenny Jones)" (1 text plus variants)
- JournalOfAmericanFolklore, Jean Olive Heck, "Folk Poetry and Folk Criticism, as Illustrated by Cincinnati Children in Their Singing Games and Their Thoughts about These Games," Vol. XL, No. 155 (Jan 1927), #7 pp. 11-12 ("We come to see Miss Jennia Jones") (1 text)
- JournalOfAmericanFolklore, F.W. Waugh, "Canadian Folk-Lore from Ontario," Vol. XXXI, No. 119 (Jan 1918), #633 pp. 50-51 ("We come to see Miss Jenny Ann Jones") (1 text)

ADDITIONAL: Martha Warren Beckwith and Helen Roberts, _Folk-Games of Jamaica_ (Poughkeepsie: Vassar College, 1922 ("Digitized by Internet Archive")) #36 pp. 45-46, "I Come to See Jennie" (1 text, 1 tune)

Olive Lewin, "Rock It Come Over" - _The Folk Music of Jamaica_ (Barbados: The University of the
West Indies Press, 2000), pp. 67-68, "I Come to See Janie" (1 text, 1 tune)
Olive Lewin, Forty Folk Songs of Jamaica (Washington: General Secretariat of the Organization of American States, 1973), pp. 49-51, "Come to See Janie" (1 text, 1 tune)

Roud #1047

RECORDINGS:
Janie Hunter and her children, "Water My Flowers" (BeenStorm1)

ALTERNATE TITLES:
Jinny Jan
Ginny Jones
Jenny Ann Jones
We've Come to See Miss Jennie Jones

NOTES [114 words]: Newell and Linscott both trace the name of this song to "Jennie Jo," a title which survives in Scotland. Linscott-FolkSongsOfOldNewEngland, whose version describes Jennia's death and is a discussion of the clothes in which she shall be buried, ends with Jennia coming to life and trying to snatch one of the audience, who then becomes her mother for the next round of the game.

Paul Stamler asks if, given the catalog of colors mentioned in the song, it might not be somehow connected with "Jenny Jenkins." I see his point, but this song feels very different somehow -- in this song, our heroine is never even seen. Sort of Jenny Jenkins meets the mother in "The Lass of Roch Royal." - RBW

Last updated in version 5.3
File: Lins026

Jenny Marshall's Candy O

DESCRIPTION: "When going along the Nethergate, There's naught can be so handy o As drapping in to get a stick of Jenny Marshall's candy, O." The candy is not expensive. Men and women both come to buy it

AUTHOR: Robert Leighton (1822-1869) (source: Gatherer-SongsAndBalladsOfDundee)

EARLIEST DATE: 1934 (Martin, Dundee Worthies, according to Gatherer-SongsAndBalladsOfDundee)

KEYWORDS: food nonballad

FOUND IN:
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 47, "Jenny Marshall's Candy O" (1 text, 1 tune)
File: Gath047

Jenny Nettles

DESCRIPTION: Have you seen Jenny Nettles coming from the market, baggage on her back, wages in her lap, and baby under her arm? The singer meets her singing to her baby, Robin Rattle's bastard. To flee the grief and mocking, she seeks Robin to put it under his arm.

AUTHOR: unknown

EARLIEST DATE: 1733 (Ramsay)

KEYWORDS: grief sex nonballad bastard

FOUND IN: Britain(Scotland(Aber))
REFERENCES (5 citations):
Greig/Duncan8 1725, "Jeanie Nettle" (2 texts, 1 tune)

ADDITIONAL: David Herd, editor, Ancient and Modern Scottish Songs, Heroic Ballads, etc. (Edinburgh, 1870 (reprint of 1776)), Vol II, p. 60, "Jenny Nettles"
James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume I, #52, p. 53, "Jenny Nettles" (1 text, 1 tune)
ST GrD81725 (Partial)
Roud #2581

BROADSIDES:
Bodleian, 2806 c.14(115), "Robin Rattle's Bastard" ("Saw ye Jenny Nettles"), William Anderson
NOTES [156 words]: The description follows Herd's version. Ramsay adds a verse shaming Robin Rattle and saying "without mair debate o't," take home your baby and make Jenny happy. The broadside form is Ramsay's. Broadsides NLScotland L.C.Fol.178.A.2(001) and Bodleian 2806 c.14(115) are duplicates.

"...in the middle of a moor near Kilgour, is the grave of Jenny Nettles, who has given name to a lively Scotch air and an old song, beginning, 'Saw ye Jennie Nettles coming through the market.' The unfortunate heroine was a native of Falkland, and famed for her great beauty. When Rob Roy took possession of Falkland after the battle of Sheriffmuir [1715], one of his soldiers courted Jenny and then deserted her, and she, in a fit of despair, hanged herself on a tree at the side of the road, about half-way between Falkland and Strathmigle." (source: The History and Scenery of Fife and Kinross (Edinburgh, 1875 ("Digitized by Google")), pp. 108-109) - BS

File: GrD81725

**Jenny Penny**

DESCRIPTION: Insults in rhyme to those who are skinny. "Jenny penny, Stick, stenny, Cry old bobtail, Skinny old Jenny."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty

FOUND IN: New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 130, (Jenny penny)" (1 short text)

File: SuSm130B

**Jenny Saviour, The**

DESCRIPTION: Francis Kenny ships on Jenny Saviour "to fish the banks of Newfoundland." Near Sable Island he is swept overboard in a gale. The crew see him drown: "it was too rough to lower a boat for his young life to save"

AUTHOR: unknown

EARLIEST DATE: 1960 (Creighton-FolksongsFromSouthernNewBrunswick)

KEYWORDS: drowning fishing sea ship storm

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Creighton-FolksongsFromSouthernNewBrunswick 115, "The Jenny Saviour" (1 text, 1 tune)

ST CrSNB115 (Partial)

Roud #2783

NOTES [20 words]: Sable Island, Nova Scotia, about 23 miles long, is about 110 miles, at its nearest point, from the Nova Scotia coast. - BS

File: CrSNB115

**Jenny Wren Bride**

DESCRIPTION: "I've just come away from the wedding... I'll never forget the relations I met When I married by Jenny Wren bride." The family gives the bride gifts liberated from the dockyards where they work. Some in the pews hint at too-close relations with the bride

AUTHOR: unknown

EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)

KEYWORDS: sailor wedding marriage derivative theft

FOUND IN: Britain(England(South))

REFERENCES (3 citations):
Tawney-GreyFunnelLines-RoyalNavy, pp. 72-73. "Jenny Wren Bride" (1 text, tune referenced)
Kinsey-SongsOfTheSea, pp. 175-176, "Jenny Wren Bride" (1 text, 1 tune)
Brand-BawdySeaSong 10, "Jinny Wren Bride" (1 text)
Roud #8345
CROSS-REFERENCES:
cf. "My Bonnie Lies over the Ocean" (tune)
File: Tawn056

**Jeremiah of Bartibogue**

DESCRIPTION: Jeremiah from Bartibogue gets a job at Billy Muirhead's saw-mill in Chatham. He dresses "to the tip of fashion" He takes up politics, unsuccessfully. He is "forced to leave Chatham" and falls "to this low station, Cooking for Casey on Sprigman's Hill"

AUTHOR: unknown
EARLIEST DATE: 1948 (Manny/Wilson-SongsOfMiramichi)
KEYWORDS: vanity clothes work humorous political cook
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Manny/Wilson-SongsOfMiramichi 24, "Jeremiah of Bartibogue" (1 text, 1 tune)
ST MaWi024 (Partial)

Roud #9190
NOTES [130 words]: Manny/Wilson-SongsOfMiramichi: "The official spelling of this river and settlement is Bartibog, but the old inhabitants spell it Bartibogue, and it is so pronounced." - BS
Manny/Wilson-SongsOfMiramichi also note that, while the author of this is unknown, it "resembled Martin Sullivan's productions." Sullivan also wrote "The Bluebird."
The song lists Jeremiah as supporting Peter Mitchell. Mitchell was a New Brunswick legislator who became a Father of Confederation, so presumably the song was written in the second half of the nineteenth century. Manny/Wilson-SongsOfMiramichi, p. 35, claims that the following jingle comes from the period 1880-1890:
Michael Adams tall and thin,
He's the man you can't put in.
Peter Mitchell short and stout,
He's the man you can't put out. - RBW

File: MaWi024

**Jerry Ryan**

DESCRIPTION: "Now all you young men who go chopping, ... I was working With that foreman, well known Jerry Ryan." Work is scarce, so the boys go logging in Bishop's Falls. The price is low for scrub spruce; the charge exorbitant for saw, board, and doctor fees.

AUTHOR: unknown
EARLIEST DATE: 1955 (Doyle-OldTimeSongsAndPoetryOfNewfoundland, 3rd edition)
KEYWORDS: lumbering ordeal hardtimes logger
FOUND IN: Canada(Newf)
REFERENCES (4 citations):
Peacock, pp. 748-749, "Gerry Ryan" (1 text, 1 tune)
Lehr/Best-ComeAndIWillSingYou 58, "Jerry Ryan" (1 text, 1 tune)
Blondahl-NewfoundlandersSing, p. 118, "The Foreman, Well-Known Jerry Ryan" (1 text, 1 tune)
Roud #4414
CROSS-REFERENCES:
cf. "Twin Lakes" (theme)
File: Doyl3068

**Jerry, Go and Ile that Car [Laws H30]**

DESCRIPTION: Larry Sullivan has spent forty years maintaining the railroads; he is proud of the state of the tracks and of never having had a wreck. As he lies dying, he asks to be buried by the tracks. His last words are, "Jerry, go and ile that car."

AUTHOR: (credited by Loomis to "Riley the Bum")
EARLIEST DATE: 1904 (article by Charles F. Loomis with Arthur G. Wells)
Jerry's Account of a Junket

DESCRIPTION: "Did y'ever go to a 'Junket,' A thing very common of late.... Then the boys and the girls meet together...." The poem describes the music and the games they play, and describes how very late it runs as the young people court

AUTHOR: unknown

EARLIEST DATE: 1825 (Lincoln _Intelligencer_, according to Flanders/Ballard/Brown/Barry-NewGreenMountainSongster)

KEYWORDS: party courting music dancing nonballad

FOUND IN:

REFERENCES (1 citation):
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster pp. 265-269, "Jerry's Account of a Junket" (1 text)

ST FING265 (Partial)

File: FING265

Jersey Boy

DESCRIPTION: "Jersey Boy, 'tis you I call, Invitation free to all, The road is wide, the pathway clear, Jersey Boy, come volunteer. Apple cider, ginger beer, Christmas comes but once a year. The road is wide, the pathway clear, Jersey boy, come volunteer."

AUTHOR: unknown

EARLIEST DATE: 1916 (Wolford-PlayPartyInIndiana)

KEYWORDS: playparty food drink nonballad

FOUND IN: US(MW)

REFERENCES (1 citation):
Wolford-PlayPartyInIndiana, p. 61=Wolford/Richmond/Tillson-PlayPartyInIndiana, p. 230, "Jersey Boy" (1 text)

Roud #7898
Jersey-Blue Handkerchief

DESCRIPTION: Isabella, the "Maid of Cooper's Creek ... was courted by a Jerseyman -- she longed to be his bride." He leaves her for one "far prettier" She is left broken hearted at Billy Cooper's "vith a Jersey-blue handkerchief tied under her chin"

AUTHOR: S. S. Sanford (Source: Wolf)
EARLIEST DATE: before 1879 (broadside, LOCsinging sb20228b)
KEYWORDS: courting infidelity love abandonment clothes parody
FOUND IN:
REFERENCES (1 citation):
Wolf-AmericanSongSheets, #1111, p. 76, "Jersey-Blue Handkerchief" (2 references)
Roud #V7830
BROADSIDES:
Bodleian, Harding B 18(659), "Jersey-Blue Handkerchief" ("Come all you yifes and maidens, and attention give to me"), H. De Marsan (New York), 1864-1878
LOCsinging, sb20228b, "Jersey-Blue Handkerchief," H. De Marsan (New York), 1864-1878
CROSS-REFERENCES:
cf. "The Bonny Blue Handkerchief" (basis for parody)
NOTES [82 words]: This is a parody of "The Bonny Blue Handkerchief," complete with "foreign" accent (for example, "yifes and maidens," "vith a Jersey-blue handkerchief," "'Tis ob the Maid," and so on).
Broadsides LOCsinging sb20228b and Bodleian Harding B 18(659) are duplicates. - BS

Jerusalem Morning (Sweet Turtle Dove)

DESCRIPTION: Chorus: "Jerusalem morning (x2) by the light, Don't you hear Gabriel's trumpet in that morning." Verses: a member took his/her seat, Wants all the members to follow." "Sweet turtle dove sings so sweet, Muddy the water, so deep."

AUTHOR: unknown
EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: Bible nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 164-165, "Sweet Turtle Dove, or Jerusalem Mornin"
Roud #15227
NOTES [186 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses, every verse ends "And we had a little meeting in the morning, To hear Gabriel's trumpet sound."

While [the New Testament] says "at the last trump ... the trumpet shall sound" (1 Corinthians 15:52 (King James)), I don't know that Gabriel is blowing it. [Indeed, the Bible never says so, but the non-canonical book(s) of Enoch make much of Gabriel, and he became important in tradition; see George Arthur Buttrick et al, editor], The Interpreter's Dictionary of the Bible, four volumes, 1962 (a fifth supplementary volume was published later), volume II, p. 333). I don't know the source of the legend that Gabriel will sound the last trumpet, but it is widespread. - RBW]
I also don't understand the turtle dove reference in this context; maybe it is about Jeremiah's statement (8:7), foreseeing the fall of Judah: "Yea, the stork in the heaven knoweth her appointed times: and the turtle (dove) and the crane and the swallow observe the time of their coming; but my people knoweth not the judgment of the Lord" (King James). - BS

Last updated in version 5.0

File: BdJeBlHa

File: Dett164
Jerusalem, My Happy Home (Long Sought Home)

DESCRIPTION: "Jerusalem, my happy home, When shall I come to thee?" (Or "Oh how I long for thee."). The glories of the heavenly city are described, and the people to be found there listed.

AUTHOR: unknown

EARLIEST DATE: 1941 (Ault); version from c. 1601 in "The Song of Mary"

KEYWORDS: religious nonballad

FOUND IN: Britain US(SE)

REFERENCES (3 citations):
Morris-FolksongsOfflorida, #92, "Long Sought Home" (1 text, 1 tune)
ADDITIONAL: Norman Ault, _Elizabethan Lyrics From the Original Texts_, pp. 325-328, "Jerusalem, My Happy Home" (1 text)
John Julian, editor, _A Dictionary of Hymnology_, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), pp. 580-583, "Jerusalem, my happy home" (with portions of at least six texts, notably "A Song Mad (sic.) by F: B: P. To the tune of Diana ["Hierusalem my happie home"]; excerpts from "W. Prid's hymn on The New Jerusalem [excerpt, "Psalme of Zion. 'O Mothere deare Hierusalem'"]; a Rawlinson broadside {"Jerusalem, my happy home"], a text from William Burkitt, and one from Williams & Boden)

Roud #5053

NOTES [560 words]: This is one of those pieces with a very difficult history. The printing in _A Song of Mary_ dates probably from 1601, and is anonymous; there is a different version in British Museum Add. MS. 15225, dated paleographically to around 1600. This latter is signed "F. B. P," or just possibly "J. B. P.," which perhaps refers to a presbyter, or perhaps a "pater" (father=priest, if the original is Catholic) with the initials F. B. or J. B. (see John Julian, editor, _A Dictionary of Hymnology_, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), p. 1656, who notes that the initials J. B. have been thought to be those of one John Brereley, properly known as Lawrence Anderton, but a closer examination of the manuscript seems to confirm the reading "F. B. P."). This is probably earlier than the _Song of Mary_ text, since it has 104 lines, to 76 in the _Song of Mary_ version.

It has been claimed that the text is loosely based on St. Augustine. Since no one cites an actual "passage" in Augustine, this is hard to prove. (We should note that Augustine is one of the people listed as being found in heaven in the text, so he probably isn't responsible for that part of the poem!) It is true that the sprawling W. Prid text (176 lines), some of the added material is from Augustine, and some, according to Julian, a bad paraphrase of the Song of Songs. This does not mean that the original is Augustinian.

The images of Jerusalem itself are largely from the Apocalypse -- e.g. the buildings of precious stones (Rev. 21:19f.), the gates of pearl (Rev. 21:21), the streets of gold (also 21:21).

Most of the characters in the song (David; "Our Lady"; [Mary] Magdalen; Simeon, for whom see Luke 2:25 and following; Zachary=Zacharias, for whom see esp. Luke 1:67 and following) are Biblical, but Ambrose is Bishop Ambrose of Milan, who lived in the time of the emperor Theodosius the Great (died 395), and Augustine (who is not really someone you'd want to meet, the stuck-up predestinarian prig) slightly later.

The original poem, of eighteen or so stanzas, is really rather pedestrian, and few anthologies print it in full. But the first few verses are popular.

Popular enough, in fact, to have been heavily adapted, and from there the waters get muddy. The song appears in the Sacred Harp hymnals, in very short and adapted form, as "Long Sought Home." The Original Sacred Harp, in fact, attributes it to "Francis Baker Priest, about 1750," (note the initials F.B.P.) which tells you how much its attributions are worth! Similarly, the Primitive Baptist Hymnal credits it to Cowper. The music is credited, both in the Sacred Harp and the Christian Harmony, to William Bobo (1865). For more on the question of authorship, see Julian, pp. 580-583, who devotes four pages of small print to the question.

Julian, p. 1574, mentions a Latin translation, "O domus, Hierusalem! beata," and a rewrite with the title "Jerusalem, my glorious home."

Julian also mentions another hymn with the title "Jerusalem! My happy home," which is also of dubious authorship. But since it does not appear to have been traditional, let's not get into its history....

According to William Reynolds, _Companion to Baptist Hymnal_, Broadman Press, 1976, p. 120, the tune the Baptists use for this is "Sweet Land of Rest," which was adapted by Annabel Morris Buchanan. - RBW

Last updated in version 4.1

File: NrecJMHH
Jervis Bay, The

DESCRIPTION: "It was a bleak November morning With a convoy underway, When they sighted a German raider From the tops of the Jervis Bay." The little Jervis Bay goes into action against the German. "On her decks lay dead and dying," but the convoy is saved

AUTHOR: unknown

EARLIEST DATE: 1984 (Palmer-OxfordBookOfSeaSongs)

KEYWORDS: navy battle death sailor

HISTORICAL REFERENCES:
Nov. 5 - 1940 - The sinking of the Jervis Bay

FOUND IN: Britain(England(All))

REFERENCES (2 citations):
Palmer-OxfordBookOfSeaSongs 150, "The Jervis Bay" (1 text, 1 tune)
Tawney-GreyFunnelLines-RoyalNavy 65, "The Jervis Bay" (1 text, tune referenced)

Roud #16876

CROSS-REFERENCES:
cf. "Suvla Bay" (tune, according to Tawney-GreyFunnelLines-RoyalNavy)

NOTES [644 words]: The Jervis Bay was originally a liner of about 14,000 tons -- although not a fast one; her top speed was just 15 knots. She was built in 1922 for the Australian Commonwealth Line, running between Australia and Britain. She went through several owners over the next decade and a half (Paine, p. 273).

In 1939, she was taken over by the British government to serve as an armed merchant cruiser; she was fitted with eight 6" guns (Paine, p. 274) -- an armament that would put her at the low end of the light cruiser range, but a light cruiser would have had at least some armor and would have been at least twice as fast. Plus, according to Zetterling/Tamelander, p. 42, the guns were 40 years old, so they can't have been accurate or easy to serve. She was simply not fit to serve as a warship -- but the British were so short of escort craft in the early years of World War II that she was the sole escort of a convoy of some three dozen merchant ships with even less combat ability than Jervis Bay.

The convoy was about halfway between Newfoundland and the British Isles when the events in this song took place (there map on p. 125 of Koop/Schmolke). The Admiral Scheer had entered the North Atlantic via the Denmark Strait between Greenland and Iceland and sailed south (Koop/Schmolke, p. 124). The first enemies she met, five days later, was Convoy HX.4, escorted by the Jervis Bay.

The ship is wrong to say that the Jervis Bay encountered a battle ship. The Admiral Scheer was the second of the so-called "pocket battleships" -- ships which Germany originally called "armored ships" and later re-classified as cruisers (Worth, p. 51). But they were extremely heavy cruisers (for a description, see "The Sinking of the Graf Spee") -- their secondary armament was as heavy as the Jervis Bay's main armament, and the Admiral Scheer was about ten knots faster, as well. For the Jervis Bay to fight the Scheer was simply suicide -- but if someone didn't fight, the whole convoy would be destroyed. So Captain S. E. Fogarty Fegen ordered the Jervis Bay to attack while the convoy scattered. It was hopeless, but by going straight for the Scheer, and keeping his ship between the Scheer and the convoy, he would buy time.

A little time. The battle began around 3:00 p.m., and within fifteen minutes, the Jervis Bay had lost power. Fegen himself had had his legs blown apart in the first hit from Scheer, but reportedly kept command of the ship, and even dragged himself to one of the guns when it was no longer possible to command from the ruined bridge (von der Porten, p. 139). In the end, 190 of the Jervis Bay's 259 crew, including Fegen, were dead (Paine, p. 274; Zetterling/Tamelander, p. 44, says that there were 65 survivors). But even that little time -- von der Porten, p. 139, estimates it was 22 minutes -- helped. The Admiral Scheer managed to sink five other members of the convoy, totaling about 33,000 tons (Koop/Schmolke, p. 125), but that meant that more than thirty ships survived. Fegen was posthumously awarded the Victoria Cross (Paine, p. 274).

The survivors of the Jervis Bay were rescued by the Swedish freighter Stureholm (Zetterling/Tamelander, p. 44) The heroism of the Jervis Bay evidently became quite well-known; Tawney says he found five versions of this song, making it among the best-known songs in his collection.

This wasn't the end of the Scheer's cruise; the pocket battleships had very long range. She in fact made it all the way to Madagascar (there is a map on p. 43 of Zetterling/Tamelander), but this is the event for which the voyage is best remembered. Theodor Kranke, who commanded the Scheer (Becker, p. 204), was promoted to admiral not long after -- although he was given the unenviable assignment of being the navy's liaison to Hitler, which is not a job I would want! - RBW
Bibliography

- Becker: Cajus Becker, Hitler's Naval War, (German edition 1971; English edition 1974 from Macdonald and Jane's; I used the undated Kensington paperback edition)
- Von der Porten: Edward P. Von der Porten, The German Navy in World War II (with a Foreword by Karl Donitz), Galahad Books, 1969
- Worth: Richard Worth, Fleets of World War II, Da Capo, 2001

Last updated in version 5.1
File: PaSe150

Jesse Cole

DESCRIPTION: Fragment: "To one and all both great and small, the story I'll unfold/It makes me sad to think about the doom of Jesse Cole"

AUTHOR: unknown
EARLIEST DATE: 1917 (Cecil Sharp collection)
KEYWORDS: grief death
FOUND IN: US(Ap)
REFERENCES (1 citation):
Sharp-EnglishFolkSongsFromSouthernAppalachians 195, "Jesse Cole" (1 fragment, 1 tune)
Roud #3615
NOTES [49 words]: The text reprinted in the "Description" field is all that Sharp printed. - PJS
It's probably just coincidence, but it occurs to me that the maiden name of Jesse James's mother was Zerelda Cole. Could this somehow be tied in with the Jesse James legend? It's a low probability, to be sure.... - RBW
File: ShAp2195

Jesse James (I) [Laws E1]

DESCRIPTION: Jesse James's career is briefly described, with praise given to his (alleged) acts of charity. The story of James's murder is then told, focusing on the treachery of Robert Ford, "the dirty little coward that shot 'Mister Howard.'"

AUTHOR: unknown (many versions claim to be written by Billy Gashade)
EARLIEST DATE: 1887 (Comic and Sentimental Songs)
KEYWORDS: outlaw death
HISTORICAL REFERENCES:
Apr 4, 1882 - Shooting of Jesse James (then in semi-retirement under the name of Howard) by Robert Ford, a relative and a former member of his gang tempted by the $10,000 reward
FOUND IN: US(Ap,MA,MW,So,SE)
REFERENCES (43 citations):
Laws E1, Jesse James (I)
Cohen-LongSteelRail, pp. 97-116, "Jesse James" (2 texts, 1 tune, plus sundry excerpts from various Jesse James songs and copies of two sheet music covers)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 401-404, "Jesse James" (3 texts, of which only the first is this song)
Randolph 132, "Jesse James" (6 texts plus an excerpt, 6 tunes, but Laws refers the B version to Laws E2; the excerpt "C" may also go there)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 146-148, "Jesse James" (1 text, 1 tune -- Randolph's 132F)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 243, "Jesse James" (4 texts plus 3 excerpts and mention of 3 more; of these, the "A" and "B" texts are certainly this, and probably "G"
also though it has wandered far; "I" is "Jesse James (II)"

Abrahams/Riddle - ASingerAndHerSongs, pp. 11-13, "Jesse James" (1 text, 1 tune)
Brown/Schinhan - FrankCBrownCollectionNCFolklore4 243, "Jesse James" (2 excerpts, 2 tunes)
Chappell - FolkSongsOfRoanokeAndTheAlbermarle 112, "Jesse James" (1 fragment, placed here by Laws although it's not typical of the type)
Jones - MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, pp. 218-219, "Jesse James" (1 text, 1 tune)

Hudson - FolksongsOfMississippi 99, pp. 235-237, "Jesse James" (2 texts plus a fragment and mention of 3 more; the "B" text and "C" fragment are Laws E1; the "A" text is Laws E2)
Moore/Moore - BalladsAndFolkSongsOfTheSouthwest 167, "Jesse James" (1 text, 1 tune)
Owens - TexasFolkSongs-1ed, pp. 112-116, "Jessie James" (1 text, 1 tune)
Owens - TexasFolkSongs-2ed, pp. 78-80, "Jessie James" (1 text, 1 tune)

Finger - FrontierBallads, p. 57, "Jesse James" (a copy of a Wehman broadside); pp. 58-59, "Jesse James" (1 text, 1 tune)
Cambiare - EastTennesseeWestVirginiaMountainBallads, pp. 17-18, "Jesse James" (1 text)
Bush - FSofCentralWestVirginiaVol1, pp. 58-59, "Jesse James" (1 fragment, 1 tune, probably this)
Rosenbaum - FolkVisionsAndVoices, pp. 196-197, "Jesse James" (1 text, 1 tune, much removed from the common versions and with a chorus derived from "John Brown's Body")
Gardner/Chickering - BalladsAndSongsOfSouthernMichigan 139, "Jesse James" (1 short text without a chorus plus mention of 1 more, 1 tune)

Stout - FolkloreFromIowa 87, pp. 109-110, "Jesse James" plus 3 fragments
Welsch - NebraskaPioneerLore, pp. 37-40, "Jesse James" (1 text, 1 tune)

Larkin - SingingCowboy, pp. 154-157, "Jesse James" (1 text, 1 tune)
Leach - TheBalladBook, pp. 753-755, "Jesse James" (3 texts)
Leach - HeritageBookOfBallads, pp. 148-149, "Jesse James" (1 text)
Friedman - Viking/PenguinBookOfFolkBallads, p. 377, "Jesse James" (2 texts, but only the first is this ballad; Laws lists the second as Jesse James III, deE44)
Sandburg - TheAmericanSongbag, pp. 374-375, "I Went Down to the Depot" (1 text, 1 tune, heavily folk processed); 420-421, "Jesse James" (1 text, 1 tune)
Lomax/Lomax - FolkSongUSA 80, "Jesse James" (1 text, 1 tune)
Lomax - FolkSongsOfNorthAmerica 183, "Jesse James" (1 text, 1 tune, which Laws places here but which is noticeably different from most other texts of this type)

Lomax/Lomax - AmericanBalladsAndFolkSongs, pp. 128-131, "Jesse James" (2 texts, 1 tune, but only the first is this ballad; the second is Jesse James II, Laws E2)
Burt - AmericanMurderBallads, pp. 191-192, "(Jesse James)" (1 excerpt)
Fife/Fife - CowboyAndWesternSongs 93, "Jesse James" (5 texts, 2 tunes, of which the "A" and "B" texts are Laws E1 and the others are distinct)

Tinsley - HeWasSingingThisSong, pp. 168-173, "Jesse James" (1 text, 1 tune)
Pound - AmericanBalladsAndSongs, 64, pp. 145-146, "Jesse James"; p. 146, "Jesse James" (2 texts)
Cox - FolkSongsSouth 44, "Jesse James" (1 text)
Cohen - AmericanFolkSongsARegionalEncyclopedia1, pp. 370-372 "Jesse James" (1 text plus a sheet music cover of a different Jesse James song)
Shay - BarroomBallads/PiousFriendsDrunkenCompanions, p. 42-43, "Jesse James" (1 text, 1 tune)
Seeger - AmericanFavoriteBallads, p. 36, "Jesse James" (1 text, 1 tune)
Gilbert - LostChords, pp. 190-191, "Jesse James" (1 text)
Pankake/Pankake - PrairieHomeCompanionFolkSongBook, p. 273, "Jesse James" (1 text)
Silber/Silber - FolksingersWordbook, p. 202, "Jesse James" (1 text)

Saffel - CowboyPoetry, p. 188-189, "Jesse James" (1 text)
DT 619, JESSJAME*

Roud #2240

RECORDINGS:
Bentley Ball, "Jesse James" (Columbia A3085, 1920)
Bill Bender (The Happy Cowboy), "Jesse James" (Asch 410-2/Stinson 410-2/Varsity 5141, n.d., rec. 1939)
Fiddlin' John Carson, "Jesse James" (OKeh 45139, 1927)
Bascom Lamar Lunsford, "Jesse James" (OKeh 40155, 1924) (LOC AAFS 97/AAFS L20)
Ken Maynard, "Jesse James" (1930, unissued; on RoughWays1)
Harry McClintock, "Jesse James" (Victor 21420, 1928; on WhenIWas2)
Clayton McMichen's Georgia Wildcats, "Jesse James" (Decca 5710, 1939)
Riley Puckett, "Jesse James" (Columbia 15033-D, 1925)
George Reneau, "Jesse James" (Vocalion 14897, 1924)
Almeda Riddle, "Jesse James" [fragment] (on Lomax CD1705)
Pete Seeger, "Jesse James" (on PeteSeeger16)
Ernest Thompson, "Jesse James" (Columbia 145-D, 1924)
Marc Williams, "Jesse James" (Brunswick 269, 1928)
Fields Ward, Glen Smith & Wade Ward, "Jesse James" (on HalfCen1)

CROSS-REFERENCES:
cf. "Jesse James (II)" [Laws E2]
cf. "Jesse James (III)"
cf. "The Death of Jesse James"
cf. "Jesse James (IV)"
cf. "Jesse James (VI -- 'I Wonder Where My Poor Old Jesse's Gone')"
cf. "Cooper Milton" (lyrics)
SAME TUNE:
Jesus Christ (by Woody Guthrie) (Greenway-AmericanFolksongsOfProtest, pp. 301-302; DT, JESUSCHR)
Ballad of Medgar Evers (RECORDING, SNCC Freedom Singers, on VoicesCiv)
ALTERNATE TITLES:
Oh, People Ain't You Sorry
NOTES [230 words]: It should probably be noted that Jesse James (1847-1882) wasn't as nice a person as this song depicts. He began his career with Quantrill's raiders (today we would say "terrorists"), and his behavior never improved much except that he eventually began to seek a more permanent residence.
"Thomas Howard" was the name used by James when he settled down in Saint Joseph, Missouri. It was not a "retirement name"; he was still committing robberies when he died. The "Billy Gashade" mentioned in some texts as the author is unknown (the name "Billy Lashade" occurs in the 1887 songster text, for which see Cohen-LongSteelRail).
This version is the "standard" Jesse James song, usually beginning "Jesse James was a lad who killed many a man, He robbed the Glendale train." The usual chorus runs, "(Poor) Jesse had a wife to mourn for his life, Three children, they were brave. But the dirty little coward who shot Mister Howard Has laid Jesse James in his grave."
For full background on Frank and Jesse James, see the notes to "Jesse James (III)," the James song which has perhaps the strongest factual basis. - RBW
In 1955 I heard a Black man in Harlem -- in his eighties I believe -- who sang the standard verses to Jesse James with this chorus: "Oh Jesse, goodbye Jesse, Farewell Jesse James, I'm going round the bend and expect to come again, To see Jesse James in his grave." - BS
Last updated in version 6.1
File: LE01

Jesse James (II) [Laws E2]
DESCRIPTION: The song starts with an account of James's robbery of the Pittsfield bank. The account of the murder is circumstantial and unflattering. James is planning a robbery; he knocks down his wife's picture; Robert Ford shoots him in the back
AUTHOR: Words: Roger Lewis? Music: F. Henri Klickmann?
EARLIEST DATE: 1911
KEYWORDS: outlaw robbery death marriage
HISTORICAL REFERENCES:
Apr 4, 1882 - Shooting of Jesse James (then in semi-retirement under the name of Howard) by Robert Ford, a relative and a former member of his gang tempted by the $10,000 reward
FOUND IN: US(Ap,So,SE) Canada(Ont)
REFERENCES (12 citations):
Laws E2, "Jesse James II"
Randolph 132, "Jesse James" (of Randolph's 6 texts plus 1 excerpt, Laws considers only Randolph's "B" text and tune to belong to E2, though the excerpt "C" is apparently also part of it)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 243, "Jesse James" (4 texts plus 3
excerpts and mention of 3 more; of these, only "I" is this song; "A," "B," and probably "G" are "Jesse James (I)"
Hudson-FolksongsOfMississippi 99, pp. 235-237, "Jesse James" (2 texts plus a fragment and mention of 3 more; the "A" text is Laws E2; the "B" text and "C" fragment are Laws E1)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 128-131, "Jesse James" (2 texts, 1 tune, but only the second text, to the tune of Casey Jones, is this ballad; the first text and tune is Jesse James I, Laws E1)
Bush-FSofCentralWestVirginiaVol1, pp. 56-58, "Jesse James" (1 text, 1 tune)
Burt-AmericanMurderBallads, pp. 192-193, "(Jessey James)" (1 text)
Fife/Fife-CowboyAndWesternSongs 93, "Jesse James" (5 texts, 2 tunes; this is the "D" text)
Abrahams/Foss-AngloAmericanFolksongStyle, pp. 130-131, "Jesse James" (1 text, 1 tune)
McNeil-SouthernFolkBalladsVol1, pp. 60-65, "Jesse James" (2 texts, 2 tunes)
Fife/Fife-CowboyAndWesternSongs 93, "Jesse James" (5 texts, 2 tunes, of which the "C" text is Laws E2 and the others are distinct)
DT 620. JESSJAM3*
Roud #2241
RECORDINGS:
Frank Luther, "The Death of Jesse James" (Conqueror 7377, 1929)
George Reneau [actually sung by Gene Austin], (Vocalion 14897, 1924; on RoughWays2)
The Vagabonds, "The Death of Jesse James" (Montgomery Ward M-4443, 1934)
CROSS-REFERENCES:
cf. "Jesse James (I)" [Laws E1] and references there
NOTES [209 words]: Much more even-handed than the commonly-found Jesse James ballad, this song shows James as he really was: A robber whose deeds caused people in their homes to "shake with fright" when they heard of them.
Cohen and McNeil both report that this piece was copyrighted on April 3, 1911 by Klickmann and Lewis, then on May 15 by Will Rossiter. McNeil believes the Klickman/Lewis claim of authorship to be legitimate; Norm Cohen (more probably in my opinion) thinks they cashed in on an existing piece. The Klickman/Lewis words can be sung to the tune of "Casey Jones," and the text been collected with that melody, although that is not the tune indicated in the original sheet music.
McNeil gives a third melody as well.
Laws lists the characteristic opening verse/chorus of this song as:
Now people may forget a lot of famous names
But every nook and corner knows of Jesse James.
They used to read about him in their homes at night;
When the wind blew down the chimney they would shake with fright.
However, it appears that the most characteristic first line is "Way down in Missouri lived a bold bad man."
For full background on Frank and Jesse James, see the notes to "Jesse James (III)," the James song which has perhaps the strongest factual basis. - RBW
Last updated in version 6.0
File: LE02

Jesse James (III)

DESCRIPTION: Jesse's home life is described: "His mother she was elderly; his father was a preacher." Bob Ford, described as an inept train robber, is shown in consultation with the governor. Ford kills James, but is shot by a drunken cowboy
AUTHOR: unknown
EARLIEST DATE: 1916 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: outlaw death betrayal family
HISTORICAL REFERENCES:
Apr 4, 1882 - Shooting of Jesse James (then in semi-retirement under the name of Howard) by Robert Ford, a relative and a former member of his gang tempted by the $10,000 reward
1892 - Robert Ford is killed in a barroom brawl in Creede, Colorado
FOUND IN: US(So)
REFERENCES (3 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 401-404, "Jesse James" (3 texts, of which only the third is this song)
Friedman-Viking/PenguinBookOfFolkBallads, p. 377, "Jesse James" (2 texts, but only the second
is this ballad; the first is "Jesse James (I)" [Laws E1])
ADDITIONAL: William A. Settle, Jr., _Jesse James Was His Name_ (Bison Books edition, 1977), [used as a key to the Table of Contents and quoted at the head of each chapter]
ST FR379 (Partial)
Roud #7819
CROSS-REFERENCES:
 cf."Jesse James (I)" [Laws E1] and references there
NOTES [7579 words]: This ballad includes several accurate details of James's life not found in most of the other Jesse James songs: The fact that his mother had her arm blown off (by Pinkertons in 1875); "Governor C"=Governor Crittenden; and the fact that Robert Ford also died by gunfire.
The amount of literature on the James Gang astonishes me; it appears that at least four allegedly serious books were published just in the period 1980-2000, with many more before that. Many of these, however, appear to be pretty bad. A few -- Settle and Yeatman -- strike me as far more reliable than the vast mass; they have been my main sources for what follows.
The James Boys certainly were not born to be criminals; Yeatman, pp. 25-27, gives a rather impressive family history. Their father, Robert Salee James (c. 1818-1850) was the son of a Virginia Baptist minister, John W. James (Brant, p. 4). John James died when Robert was nine, and he and his siblings moved in with their older sister, the newly-married Mary James Mimms (Brant, p. 5). Mary Mimms was the mother of the future wife of Jesse James.
Robert Salee James, despite being an orphan, managed an impressive education. He earned a B.A. in classics in 1843, and picked up a Masters in 1848. His library was not overly large, but in addition to theology, Latin, and Greek, it included volumes on mathematics, chemistry, astronomy, and philosophy (Settle, p. 7). In 1841, he married 16-year-old Zerelda Cole, who was blessed with a fairly substantial inheritance. (In case you're wondering -- no, the name Zerelda is "not" Biblical. It appears to be a family name in the Cole family, though I've seen no explanation of how it arose.) The young couple moved to Clay County, Missouri, in 1842. Family tradition said it was love at first sight (so Jesse James Jr. on p. 8 of Dellinger).
Their residence in Clay County is significant. It's just east of Kansas City (the county seat is Liberty), and the settlers were mostly from border slave states like Tennessee. At the time of Lincoln's election in 1860, over a quarter of the residents of the county were slaves; clearly it was an area happy with slavery (Yeatman, p. 29). Indeed, one of the James stepfathers was a slaveowner (Yeatman, pp. 27-28), as was Robert James himself (Settle, p. 7).
After arriving in Missouri, Robert James became pastor of the New Hope Baptist Church, which during his time there grew to have several hundred members. He also farmed 275 acres; according to DAB, volume V, p. 585, this was his main source of income. But, for some reason, he decided to follow the gold rush to California, leaving his family behind. He died of "fever" on August 18, 1850 at Hangtown, California.
It is curious to note that Zerelda Cole was Catholic (DAB, vol. V, p. 585). Might this explain why Robert James eventually left?
From that time on, things were traumatic for the James boys, Alexander Franklin ("Frank"), born 1843, and Jesse Woodson, born 1847. (They had a sister Susan, born just before Robert went west.) Jesse had apparently been truly bothered when his father went away (so Jesse Jr. on p. 9 of Dellinger), and his mother's second and third marriages can't have helped; in 1852, she took the elderly Benjamin Simms as a second husband, but they separated and he died soon after (Brant, pp. 14-15; Settle, p. 8). Her third husband, Dr. Reuben Samuel, whom she married in 1855 (or 1857, so DAB, volume V, p. 585), was the second slave owner among her husbands. Samuel and Zerelda would eventually have four children: Archie (of whom more below), John, Sallie, and Fannie (Brant, p. 8; Settle, p. 9).
When the Civil War came, Frank promptly joined the Confederate side, being part of the force (one hesitates, at that stage of the war, to call it an army) of General Sterling Price (1809-1867), for whom see, e.g. "Sterling Price." He was one of Price's rabble-in-arms (or, often, rabble-wishing-for-the-arms-they-didn't-have) at Wilson's Creek (for which see e.g. "The War in Missouri in '61" and "Jolly Union Boys"). Later that year, he came down with measles, was captured by Union troops, and was paroled (Yeatman, p. 32; Settle, p. 20).
It's at this point that the James story starts to get genuinely ugly. Frank apparently took an oath to the Union in 1862. But Clay County was part of the area raided by both sides. Frank, even though he had sworn to support the Union, joined Quantrill's Raiders (for whom see the notes to "Charlie Quantrell" as well as "The Call of Quantrell," "Quantrell," etc.), probably in 1863 (Yeatman, p. 35; Settle, p. 21-23, is not sure of the date though he notes that Cole Younger was in the band by the spring of 1862 and Jim Younger was acting as a guerrilla by 1864).
In May 1863, Frank managed to upgrade himself from oathbreaker to terrorist; in an ambush near Richfield, Missouri, he was part of an ambush in which a Lt. Graffenstein was killed after surrendering (Yeatman, p. 36). On August 7, Frank committed his first true robbery (Yeatman, p. 41). Meanwhile, the Federals were looking for Frank -- and they visited the James/Samuel home, with results hardly likely to endear them to the family. They beat up Jesse (who may already have been serving as a Confederate spy, and who some time during this period managed to shoot the end off one of his fingers; Settle, p. 31, suggests a date of June 1864, though accounts vary of how he lost it. According to Brant, the injury earned Jesse the nickname "Dingus," because he referred to the weapon that injured him as the "dodd-dingus pistol" he had ever used). Even more extremely, they half-hanged Dr. Samuel, perhaps as many as four times (Settle, p. 26); his voice was apparently affected for the rest of his life (Yeatman, p. 39). (Wellman, p. 54, claims it was his relatives who cut him down, but this seems highly unlikely; if the troops wanted to hang him, wouldn't they stick around for a few minutes to make sure he died?) By 1864, when Jesse joined the Quantrill Gang (Yeatman, p. 50), the band were effectively out of Confederate control, preferring bushwhacking in Kansas and Missouri to regular service in Texas (Yeatman, p. 49). Not even Quantrill controlled most of them any more. Their recruiting methods were also irregular; while Frank was properly a member of the Confederate forces, it appears Jesse joined the terrorists entirely as a freelance (Yeatman, p. 52). That's not because of his youth; by 1864, the Confederates were happy to have 17-year-olds in the military. But Jesse chose to be an irregular. He certainly was quick to get in trouble. In an early raid, Jesse was shot through the chest, apparently while stealing a saddle (Yeatman, p. 53), though the claim was later made that he was fighting the Yankees. By the end of the war, the irregulars were robbing trains; at Centralia they captured, looted, and destroyed a train of the North Missouri Railroad, killing two dozen Union soldiers who were aboard on furlough (Yeatman, p. 55). The James Boys were probably not present for this (Brant, p. 35, allows the possibility that Jesse was there, but as usual his evidence is thin), but they must have heard about it. And the James boys "were" present when a rescue party was slaughtered; many of the bodies of the rescuers were deliberately mutilated (scalped, beaten, and worse; Yeatman, p. 56).

By 1864, the entire James/Samuels clan was in exile -- Dr. Samuels evicted from his home (Yeatman, p. 62), Jesse James with ruffians under "Arch" Clement who were somewhere around Texas, having proved too rough even for Quantrill (Yeatman, pp. 73-74), and Frank James with Quantrill, who headed for Kentucky with the remainder of his force (Yeatman, p. 65). By 1865, the Federals were on Quantrill's heels; many of the guerrillas were being killed, captured, or left behind when they lost their horses Yeatman, (pp. 66-68); Quantrill himself was mortally wounded on May 10 (Yeatman, p. 71).

The Clement gang, including Jesse, was meanwhile attacking Kingsville, Missouri, burning, looting, and murdering (Yeatman, pp. 73-74). Somewhat later, with the war clearly lost, Jesse suffered another bullet wound (reportedly making a spectacular escape before passing out; Settle, pp. 30-31; Wellman, p. 66); while still on his sickbed, he was paroled May 21, 1865 (Yeatman, pp. 76-77). The wound kept him bedridden for months (Settle, p. 31); there were times when he was expected to die. The twice-injured lung apparently troubled him for the rest of his life (Yeatman, p. 95, on the basis of a statement by Cole Younger). During his recovery, he was cared for by his aunt and uncle, and became secretly engaged to their daughter Zerelda ("Zee") Mimms (Settle, p. 34; Wellman, p. 67, says that they fell in love but does not claim they became engaged).

Frank James (who had apparently acquired the nickname "Buck" during the war) was finally forced to surrender, along with other Quantrill survivors, on July 26, 1865, by which time Quantrill had been dead seven weeks. They might have come in earlier, had not some members of the band raped a woman; the authorities demanded they find the perpetrators (Yeatman, pp. 80-81). Still, Settle, p. 32, notes that neither Frank nor Jesse was considered in any way noteworthy in 1865. Yeatman speculates that the guerrilla fighting in Missouri (the most bitter in all the Civil War) left the two brothers suffering from post-traumatic stress (Yeatman, p. 104); like a number of other veterans (e.g. Tom Dula), they, or at least Jesse, seem to have come home intending to return to normal life (Yeatman, p. 91). For four years, they lived at home (Settle, p. 32), but there are hints that they occasionally vanished for a few days, and they lived in an area much affected by lawlessness. Their whereabouts in the period 1869-1874 are almost impossible to trace (Yeatman, p. 99), but they came to be famous as robbers in this period.

On February 13, 1866 occurred the robbery of the bank of Liberty, Missouri, which resulted in the loss of some $60,000 and cost a bystander his life; it was said to be the first daylight bank robbery in peacetime (O'Neal, p. 167; Settle, p. 34; Wellman, p. 69; Yeatman, pp. 85-86; Dellinger, pp. 23-
Later folklore would connect this with the James Boys, and Wellman accepts this without question (in fact, he is already calling Jesse the head of the gang, on pp. 69, 73, even though such evidence as we have of the James/Younger gang does not seem to imply that there was a head). Although the Liberty bank is close to the James home, there is no real evidence that either the Jameses or the Youngers were involved. Wellman's link to the event is that the Boys had sometimes ridden through the town shooting off pistols, as if to establish their willingness to be wild (pp. 69-71). Scaring the tellers into turning over the money sounds logical -- until you realize that the robbers never used their names during the Liberty robbery. How can men whose identities aren't known have a reputation? And, since there were reportedly ten robbers (Wellman, p. 73), it would seem as if someone in the vicinity could have identified them had they been locals and done something to make themselves identifiable.

(Note: I'm not saying the Jameses and Youngers weren't involved. I'm saying it cannot be proved, and can't even be stated as a likelihood. It is merely a possibility.)

Several other robberies took place in the same area over the next few years (Settle, pp. 34-36). Some were more successful than others; none were connected with the Jameses, though some reportedly involved ex-Quantrill men. There is a stronger connection with the March 20, 1868 robbery of the Russellville, Kentucky bank; the James friend Cole Younger was probably part of this (Yeatman, pp. 93-95), and Settle, p. 38, notes that on the day of the robbery, the James Boys were reportedly suffering from "war wounds" -- which would make a lot more sense if the wounds in fact had a recent cause.

On December 7, 1869 came the robbery of the Davies County Savings Association in Gallatin, Missouri -- one of the robberies famously tied to the Jameses (Wellman, p. 81, says without question that the James Brothers and Cole Younger did it, with circumstantial details, but these of course are unverified.) Captain John W. Sheets, one of the bank owners, was shot to death during the attack (Settle, p. 38; Wellman offers the theory that he was killed because he resembled S. P. Cox, responsible for the death of the guerilla "Bloody Bill" Anderson). At least two robbers were involved; one was said to resemble Frank James. The evidence was thin, but a posse turned up to arrest the James brothers, who would prove to have no real alibi.

Apparently not willing to risk arrest, Frank and Jesse fled the Samuels farm on horseback (Settle, pp. 39-40; Yeatman, pp. 95-97). Eventually a price of several thousand dollars would be put on their heads. Soon after, a paper published a letter allegedly from Jesse, denying any crime but saying it was impossible to get a fair trial in Missouri (Settle, p. 41). There would be many more such letters in coming years. Most, however, appeared in papers associated with John Newman Edwards, who also published articles allegedly clearing members of the gang (Settle, pp. 51-52). A later letter, signed "Jack Shepherd, Dick Turpin, Claude Duval" (after three famous English highwaymen) promised to pay the medical expenses of a girl hurt in the course of a robbery, and denied that the participants were thieves; they preferred the term "robber." This letter (Yeatman, p. 105; cf. Settle, p. 46) seems to be almost the sole foundation for the claim that the Jameses gave to the poor.

In 1873, robbers derailed and robbed a train in Adair, Iowa; the engineer was killed in the wreck. Again we cannot show that the Jameses were involved, but the method of removing rails and piling debris on the track fits their mode of operation (Yeatman, pp. 106-108). Settle, p. 47, observes that the gang did not invent this particular dirty trick, but it was to become a James/Younger signature. This particular robbery brought in about $2000. Descriptions of the robbers, on their behavior, caused Jesse to be called the head of the gang for the first time (Settle, p. 48). The robbery was considered important enough that the Pinkertons would be called in (Settle, p. 58).

1874 finally brings us back to relatively firm history, as both Jesse and Frank were married in that year (Wellman, p. 87). Jesse finally married his cousin "Zee" Mimms, nine years after they had become engaged, on April 24, 1874. The Methodist Reverend William James, uncle to both Jesse and Zee, agreed to marry them after trying and failing to talk Jesse out of his violent lifestyle (Yeatman, p. 119)

Frank married later that year, to Annie (Anna?) Ralston, who had earned a degree in science and literature in 1872. Ralston's father was a Unionist from Ireland; her parents reportedly were horrified to learn that she had eloped with such an outlaw (Yeatman, pp. 120-121). The Ralstons learned of it only indirectly (Annie's letter to her parents said only that she had eloped), and once they did so, they kept it secret from the community as much as possible (Settle, p. 42).

By the 1870s, with Missouri still feeling the after-effects of the Civil War, the various outlaws roaming the state were becoming a political issue; the legislature took various ineffectual steps to try to halt the depredations. The Pinkertons received another call (Yeatman, pp. 111-114) after another train robbery, at Gads Hill in 1874. (No, I'm not making that up; apparently Missouri has

25, gives a detailed account by T. J. Stiles).
such a place as well as England; Settle, p. 49; Wellman, p. 86.) This was another robbery where
the perpetrators could not absolutely be identified -- one Jim Reed confessed to it on his deathbed
(Yeatman, p. 138) and denied the James Boys were there -- but it was widely credited to the
brothers. And it is apparently certain that the Jameses were working with the three surviving
Younger brothers (Cole, Jim, and Bob) by that time.
Unfortunately, the Pinkertons called in to deal with the problem were not up to the task; they didn't
catch anyone, and a young agent named John W. Whicher was soon killed (Settle, pp. 59-60). Two
other agents died trying to capture the Younger brothers, though they succeeded in killing John
Younger (Settle, p. 60; Wellman, pp. 90-92, gives a dramatized version of the incident. Pp. 92-94
dramatizes the death of Whicher).

The detective agency would add another tragic page to the James story: on January 28, 1875, the
Pinkertons (or someone; Yeatman, Wellman, and Brant are certain it was the detectives; Settle is
not) firebombed the Samuels home, in the belief that Frank and Jesse were there. (According to
Brant, p., 134, the explosion could be heard three miles away, and much of the house caught fire.
Yeatman and Settle give no hints of major pyrotechnics. Wellman, pp. 96-98, has a rather pathetic
account of what occurred, but also thinks it a relatively small explosive, possibly a Civil War
grenade though he thinks it an iron flare.

But the bombers did not catch their men. Instead, they killed Archie Peyton Samuel, the half-
brother of Jesse and Frank (whose age is variously listed as eight [Brant, Wellman], nine [Settle]
and 13 [Yeatman]). In addition, a shell fragment hit Mrs. Samuel on the right wrist, shattering it and
forcing the amputation of her hand (Yeatman, pp. 134-137; Settle, p. 76. Brant, of course, says that
her hand was "blown off," and Wellman says it was "torn off"). A grand jury eventually filed murder
charges against Pinkerton and certain of his employees, not all named (Yeatman, p. 143). The
charges were dismissed in 1877 (Settle, p. 80), mostly on the grounds that the case was not being
actively pursued and the charges were stale.

The firebombing clearly disturbed the family. Dr. and Mrs. Samuels eventually tried to sell their
property, but found no takers (Yeatman, pp. 149-150; Settle, pp. 86-101). And Jesse and Zee, who
by this time was pregnant, moved to Nashville in early 1875. Jesse used the name "John Davis
Howard" (which we will of course see again); Zee became "Josie." At the time, Mr. Howard listed
his occupation as "wheat speculator," though he often vanished for weeks at a time. During this
period, Jesse apparently was trying to kill Allan Pinkerton (Yeatman, p. 151) -- but the result was
rather Hamlet-like: He wanted Pinkerton to know and suffer, and he never had a chance to kill
Pinkerton in such circumstances. If Jesse didn't get Pinkerton, the gang may still have committed
murder: Daniel Askew, a neighbor of the Samuels family who may have helped the Pinkertons,
was shot to death in April 1875 (Settle, p. 85). Most attribute the murder to the Jameses, though
there was speculation the Pinkertons did it to silence a potential witness against them (Settle, p.
86).

In an interesting twist, Jesse also published several letters boasting (lying) about his whereabouts
and activities. What is intriguing is that they contain many more errors of grammar, spelling, and
punctuation than the earlier letters he had supposedly published in the Edwards papers -- as if two
different men had written them. If originals of any of these alleged letters survived, no one bothered
to mention them.

In 1875, Zee gave birth to Jesse Edward James, publicly known as "Tim Howard"; he would
answer to the nickname "Tim" all his life. (Yeatman, p. 161). There seems to be some dispute
about the exact date; Settle, p. 129, says December 31; Yeatman, p. 161, has August 31.
At this time, the first known James associate was captured alive. Tim Webb, who had recently
taken part in a robbery in Huntington, West Virginia, was taken into custody, and though there is no
evidence the Jameses or Youngers took part in this robbery (Settle, p. 87), Webb probably knew
where Jesse was living in hiding. So Jesse and Zee moved to Baltimore for about a year
(Yeatman, p. 162); Frank also spent some time there. But in 1876, the two returned to Missouri,
leaving their wives behind (Yeatman, p. 164).
In Missouri, they met the Youngers, and for some reason decided to try a raid on Minnesota. On
arriving in the state, they scouted various banks, according to Cole Younger, they eventually
picked the bank in Northfield in part because former Union general and Mississippi carpetbagger
governor Adelbert Ames was associated with the place, and the infamous general Benjamin
"Beast" Butler (for whom see, e.g., "Hold On, Abraham") apparently had money there (Yeatman, p.
171; Settle, p. 95).

For the story of the disastrous Northfield raid itself, see the notes to "Cole Younger" [Laws E3].
Frank and Jesse were said to have been injured in the fracas (Settle, p. 98; cf. Brant, p. 179, who
says that Frank's hand was crushed in the vault door), but it didn't slow them down; they were the
only two of the eight robbers involved to escape police. (Settle, p. 96, notes that, to this time, police
still didn't have a reliable description of either brother, and indeed, Huntington, p. 50ff., describes occasions on which the pursuers actually encountered the robbers but did not recognize or succeed in capturing them.) After separating from the Youngers, Frank and Jesse managed to reach the South Dakota border about ten days after the raid (Yeatman, p. 183).

(Lyle Lofgren tells me that the town of Garretson, South Dakota, on the Minnesota border northeast of Sioux Falls, has a "Jesse James's Leap," or some such thing, which Jesse is alleged to have ridden his horse across. Lyle adds that he thinks it too wide for any horse, and what are the odds that Jesse would have tried it on an unfamiliar horse? In any case, the testimony of Dick Liddil -- reported by William H. Wallace on p. 119 of Dellinger -- was that they left Minnesota in a wagon, with one driving and the injured brother carried in the back.)

The brothers apparently decided that that was enough outlawry for a lifetime. Soon after that, they and their families found new homes and tried, at least for a while, to live quietly. Frank apparently settled in Nashville. He seems to have used the name Ben J. Woodson. He reportedly worked very hard as a sharecropper, except perhaps for a brief time when he suffered from malaria (Yeatman, p. 202).

Jesse, still using the name "John Davis Howard," chose a more rural setting, in Humphries County some distance to the west. He didn't draw much attention except for owning a very fast horse, occasionally showing great skill with a pistol, and sometimes acting a little paranoid (Yeatman, pp. 196-197). Around this time, Zee gave birth to twin boys, Gould and Montgomery, who however died soon afterward (Yeatman, p. 201; Settle, p. 132). On February 8, 1878, Frank's wife Annie bore Robert Franklin James. In one of the strangest twists of the James saga, he was apparently called "Mary" as a baby (Yeatman, p. 203). Settle, p. 132, reports that Zee nursed Robert when Annie proved unable to produce enough milk.

Both Frank and Jesse were gamblers, but it appears Jesse wasn't nearly as good at it; he lost a lot, and also suffered from lawsuits over his financial dealings, and at least once bounced a check (Yeatman, p. 204). In December 1878, he moved again (Yeatman, p. 205). In 1879, it was his turn to suffer malaria (Yeatman, p. 207). In July of that year, his daughter Mary was born (Yeatman, p. 211; Settle, p. 129). This was Jesse's last child; note, therefore, that (contrary to most versions of "Jesse James (I)" [Laws E1], he did "not" have three children when he died).

At about this time, Jesse seems to have decided it was time to return to outlawry. Frank, from what we can tell, just wanted to be left alone. (Reconstruction had ended with the disputed Hayes/Tildren election of 1876, and sympathy for unreconstructed rebels was less.) Frank in the years around 1880 was apparently deliberately courting friendships with pillars of the local community (Yeatman, p. 228), presumably to have character witnesses if he needed them.

Yeatman, p. 213, based on later testimony of Dick Liddil (cf. Settle, p. 148) says that Jesse's new gang consisted of his cousin Wood Hite (Robert Woodson Hite, a cousin of Jesse's whose family still lived in Kentucky), Ed Miller (the brother of Clell Miller who had been killed in the Northfield raid), Tucker Bassham, Bill Ryan, and Dick Liddil (this is the spelling of William H. Wallace, who on p. 117 of Dellinger claimed to have known him well; Settle, Yeatman, and even Brant also use this spelling; others have used "Liddell" or other forms). This gang in October 1879 robbed a train at Glendale (the one James robbery celebrated in song in which Frank played no part; Settle, pp. 133, 148). The take from this robbery, apart from non-negotiable securities, was about $6000 (Settle, p. 102).

Late in 1879, a report circulated that Jesse was dead (Settle, pp. 103-104). It was, of course, false. Somewhat later, Tucker Bassham was arrested. It appears Jesse and Ed Miller rode off (to silence him?). Miller never returned; it is speculated that Jesse killed him (Yeatman, p. 218). On September 3, 1880, Jesse robbed a stagecoach in showy fashion, apparently trying to imitate the famous English highwaymen (and incidentally picking up some loot which would be found in his home after his death); other robberies followed (Yeatman, pp. 219-220).

In early 1881, Frank and Jesse were again briefly scared out of their homes; they went briefly to Alabama (Yeatman, pp. 229-230). This was fateful, because Jesse became aware of the large crew working on the Muscle Shoals canal. In March, he took Bill Ryan and Wood Hite and robbed the man carrying the workers' pay (Yeatman, pp. 233-234). The total haul was over $5000. On March 25, Bill Ryan got drunk and turned rowdy. He was taken into custody carrying about $1400 and four firearms. Although he refused, upon being taken, to tell authorities anything, Frank, Jesse, and Dick Liddil concluded that they must again leave home. Frank would later confess to despair at "again becom[ing] a wanderer" (Yeatman, p. 240).

This is another vague period in the history of the James Boys; Jesse ended up in Kansas City using the name J. T. Jackson (Yeatman, p. 248), but witnesses disagree about where Frank was; he said he never went that far west, and stayed clean in this period (Yeatman, p. 260), but others claim he was part of the gang that, on July 16, 1881, attacked a train near Gallatin. Jesse, Dick
Liddil, and Clarence and Wood Hite were very likely present. Two men including the conductor were killed; the total haul was about $700 (Yeatman, p. 249).

In the period around 1870, the press was split about outlaws. By 1880, it was more strongly against their depredations. Missouri governor Thomas T. Crittenden (1832-1909) had been elected in 1880 in part on a promise to settle the James Gang. (The Missouri Republican platform ha actually attacked the Democrats for failing to do what "a Republican state" had done, referring to Minnesota's prosecution of the Youngers; Settle, p. 106.) The law didn't permit him to set a price on their heads, but he induced the railroads and other businesses to offer a total of $50,000 for the members of the gang. For Jesse and Frank, the reward was $5000 each for their capture (if taken alive) and another $5000 upon conviction (Settle, p. 110; Yeatman, p. 252).

On September 7, 1881, a train was robbed at the "Blue Cut" curve. Along with the usual crew of Jesse, Clarence and Wood Hite, Dick Liddil, and perhaps Frank, there was a new recruit named Charlie Ford (Yeatman, pp. 253-254). Since the safe contained only about $400, the outlaws beat the express messenger, then robbed the passengers as well (Settle, pp. 111-112).

Bob Ford's first association with the gang seems to have been part of a robbery with brother Charlie, Dick Liddil, and Wood Hite; Jesse reportedly was not part of the crew (Yeatman, p. 261). About this time, former gang member Tucker Bassham, sentenced to ten years, was offered full pardon in return for cooperation. He helped convict Bill Ryan, then fled the area; no doubt the fact that his home was burned added to his desire to depart. On September 28, 1881, Ryan was sentenced to 25 years (Settle, pp. 113-114; Yeatman, pp. 257-258).

Things finally started to come apart when the gang suffered from internal dissent. A young widow named Sarah Norris Peck had married the old widower George Hite, the father of Wood and Clarence. It appears the Hite children never liked her, and vice versa; eventually, she swore out a warrant against Wood Hite. The police captured Wood, but he escaped. However, when Wood met Dick Liddil, and Charlie and Ford, Wood quarreled with Liddil (possibly over the affections of one Martha Bolton; Settle, p. 116). In the fight that followed, Liddil was hurt and Hite killed, reportedly by Bob Ford as he was shooting at Liddil (O'Neal, p. 143; Yeatman, pp. 261-262). Hite, recall, was Jesse's first cousin, so the Fords and Liddil now had reason to fear the leader of their former gang.

Liddil would surrender to authorities January 24, 1882, with promises of immunity if he could bring in the rest of the gang (Settle, p. 116) -- but the event was kept out of the papers to avoid rousing Jesse's suspicions. Clarence Hite, suffering from the tuberculosis which would kill him in 1883, and afraid of being caught, followed Liddil on February 11 (Settle, p. 116). Thus, of the post-Younger Frank-and-Jesse-James Gang, only Frank and Jesse were still free; of the gang which followed that, which was really Jesse's alone, Jesse was the only one left. Nor could he turn to Frank any more; Frank had decided to leave the west, possibly forever. In October 1881, he and his family, after visiting various spots in Virginia and North Carolina (trying to find a place that was safe, prosperous, and not troubled by disease), settled in Lynchburg, Virginia; he used the name "James Warren" (Yeatman, p. 263).

Jesse wasn't done with crime. On November 9, 1881, he went to St. Joseph, Missouri; he would settle at 1318 Lafayette Street. Jesse's companion on his first visit to the town was Charlie Ford. It was to be a short-lived but fateful partnership.

Ford family patriarch James Thomas Ford had been born in 1820 in Virginia; he moved back and forth from Missouri to Virginia several times (Yeatman, p. 264). He was in Missouri at the start of the Civil War, but moved back to Virginia in 1862; his son Bob was a newborn at the time. An older brother of Charlie and Bob, John Ford, would fight for the Confederacy with Mosby's Rangers (Yeatman, p. 265).

Around 1869, the Ford family returned to Missouri. Bob and Charlie apparently were introduced to Jesse in 1881 by Ed Miller. Charlie, as noted above, was the first to join the James Gang. But Jesse soon asked Charlie to recruit another man for his diminished gang, and Charlie recruited Bob (Yeatman, p. 267).

Bob was soon in touch with the authorities; he apparently didn't like Jesse's management (he is reported to have said that Jesse was "dead" as a gang leader; Yeatman, p. 265). Bob Ford met with Governor Crittenden on January 13, 1882 in Kansas City; he reports that he was offered $10,000 dead or alive for Jesse (and the same for Frank). Frank was out of reach, but Jesse was available.

The motivations of the Ford Brothers are rather unclear at this point. When word finally slipped out that Liddil had been taken, they may have feared that Jesse would try to get rid of them, too. Yeatman says Jesse and the Fords were tending their horses when Jesse said he was too hot and took off his coat; he apparently also took off his gun belt. He turned his back to brush off some pictures, and the Fords pulled out their pistols. Bob apparently fired first; he hit Jesse in the back of
the head (Yeatman, p. 269).
Settle's account is more like the traditional one of Jesse climbing a chair to hang a picture -- a
detail found in a report from the Kansas City Daily Journal printed in p. 163 of Dellinger -- and
mentions only Bob drawing his gun (p. 117). The Daily Journal story also said that the Fords had
stayed with Jesse for a week (hence the mention in the song that Bob Ford "slept in Jesse's bed")
before catching him unarmed -- and they weren't willing to face him when armed (Dellinger, p.
165).
In a detail that seems too good to be true, Fetherling, p. 147, says that the sampler Jesse was
straightening read "In God We Trust."
Brant's account (pp. 224-225) also mentions the chair, claiming that the Fords became suspicious
when Jesse took off his guns, which Brant claims he never did. Whatever the exact events (for
which, of course, we have only the accounts of the two brothers), Jesse was dead by gunshot.
When Zee arrived, Charlie claimed it was an accident -- but he and Bob quickly headed off to
report to the authorities.
Some people were not convinced that the body was really Jesse's, but his mother and wife, and
several others, attested to it -- and many relics of his robberies were found in his home (Settle, p.
1180.
Jesse's relics quickly became highly sought-after items; if eBay had existed in 1882, the Samuels
would have been set for life. The owner of the house Jesse was renting did a fine business giving
tours, though the visitors did much damage carving off souvenirs (Settle, p. 127). Jesse was
initially buried on the family farm, apparently to protect his body; later he was moved to the family
plot -- and his grave monument soon chiseled away by more relic-hunters (Settle, p. 166).
After Jesse's death, the Fords claimed that Governor Crittenden had offered the reward for Jesse
dead or alive; Crittenden of course claimed he had demanded the capture of the Jameses
(Yeatman, p. 271). According to Settle, it is still not known what money was paid to whom.
Crittenden's role remains ambiguous -- he encouraged the betrayal of Jesse, but ended up treating
Frank with tender loving care.
The Fords ended up facing murder charges, first for Jesse, then for Wood Hite, whose body was
exhumed (Yeatman, p. 272). On April 17, 1882, Bob and Charlie pled guilty to the murder of Jesse.
Sentenced to death, they were pardoned by Crittenden (Settle, p. 1189). They eventually were
acquitted in the death of Hite (Yeatman, p. 275).
In October of that year, after complicated but obscure negotiations probably involving Crittenden,
assorted prosecutors, and James apologist John Newman Edwards, Frank James finally turned
himself in (Settle, pp. 130-131; Yeatman, p. 279). It took some time to decide on charges, since the
statute of limitations had passed for many of his crimes. Eventually he was charged with a murder
at Gallatin. The result was circus-like. A newspaper acerbically remarked that it wasn't clear if
Frank had surrendered to the State of Missouri or Missouri to Frank (Settle, p. 134).
There were few left to testify against Frank. Clarence Hite was dead. Bill Ryan had given no
testimony against Frank. The Fords had not worked with him. The charges against him were
mostly for crimes committed after Northfield, so the Youngers could not testify even if they wanted
to. That left only Dick Liddil, who by this time was on trial in Alabama. And he was claiming he had
taken any part in Frank's crimes, which (it appears to me) would make his testimony hearsay.
Authorities tried to award him clemency to get the real truth out of him; President Chester A. Arthur
refused (Settle, pp. 137-138). The main case had to be tried in an opera house to provide seats for
spectators (Settle, p. 139). Liddil was the only real witness. The jury needed less than four hours to
reach a not guilty verdict.
It was then decided that Liddil's testimony could not be used further, since he was a felon, and the
other Missouri charges dropped (Settle, p. 150). Frank then was sent to Alabama for the Muscle
Shoals robbery. Again it was just Liddil's word, and Frank had an alibi; he was again found not
guilty (Settle, pp. 152-153). On February 21, 1885, the last of the charges based on Missouri
crimes was dropped (Yeatman, p. 289). There was still the matter of the Northfield robbery, but no
one from Minnesota was pursuing the matter. Frank was free.
It is interesting to note that Crittenden failed of renomination in 1884, partly because of the James
affair (Settle, p. 154; Fetherling, p. 147).
Frank seems to have stayed straight for the rest of his life. He moved to Dallas in 1887 and
became a successful salesman for a time, then turned to other odd jobs. Eventually he was turned
down for a patronage job he thought he deserved as a token of his reform (Settle, p. 163;
Yeatman, p. 299), after which he went into acting. In 1903, he and Cole Younger (now out of jail
and given a conditional pardon) opened a Wild West show that was named after them. It was to be
surrounded by controversy and quarrels among the performers; at one point even Cole and Frank
were indicted, though they got off by noting that they did not own, manage, or bankroll the show;
they were simply paid performers lending their names to the production. When matters grew too troublesome, the two quit the show (Yeatman, pp. 302-311).

By that time, Frank's political disillusionment was so extreme that he publicly declared himself a Republican (generally regarded as unthinkable for a Confederate veteran) on August 20, 1904 (Settle, p. 164; Yeatman, p. 311); he would in time come out in favor of women's suffrage (Yeatman, p. 318). In 1907 he bought farm in Fletcher, Oklahoma (Yeatman, p. 314). After stepfather Reuben Samuels died in 1908 in a mental hospital, suffering some sort of dementia, and Zerelda Samuels died February 10, 1911 (Yeatman, p. 317), Frank inherited the Samuels farm and turned it into a tourist attraction. It has served that function for much of the time since, though different owners have devoted different degrees of attention to it.

Frank never really told his story; once, when asked about his past, he said, "I neither affirm nor deny.... If I admitted that those stories were true, people would say, 'There's the greatest scoundrel unhung,' and if I denied 'em they'd say, 'There's the greatest liar on earth,' so I just say nothing" (Yeatman, p. 319). He died February 18, 1915, the next to last of the Northfield robbers; Cole Younger, the last, would die in 1916.

Frank was certainly the most fortunate of the gang. The Youngers served long terms in prison; Bob died there, and Jim committed suicide after his release; Cole had some modest success as a showman. The other Northfield raiders were dead. Wood Hite was dead. Clarence Hite died of tuberculosis (there were surprisingly many TB cases among the James Gang; one suspects someone carried the disease. Probably Jesse, given his lung problems. And the fact that several of them were related may have meant that they had the same genetic lack of immunity).

Charlie Ford also suffered from tuberculosis, and he apparently became addicted to morphine as a result; he killed himself on May 4, 1884 (Yeatman, p. 291; Fetherling, p. 148). One suspects that this is the main reason why the Jesse James songs mention Bob and not Charlie.

Bob Ford wandered around the west, trying a short stint as a police officer before taking to saloon-keeping. He was at his third of these, in Creede, Colorado, when a man named Ed Kelly (Ed O. Kelly? Ed O'Kelly?) shot him on June 8, 1892 (Yeatman, p. 292). Ironically, Kelly himself would be shot to death in 1904 in Oklahoma City.

Jesse's wife Zee died on November 13, 1900 (Yeatman, p. 296). There were various imposters over the years -- a fake Zee arose as early as 1885, when Zee was obviously still around. A later Zee apparently was credited with charismatic gifts! (Yeatman, p. 297). There were also an assortment of fake Jesses over the years, including one John James in 1931 (easily discredited). One J. Frank Dalton was still making a claim as late as 1950, more than a century after Jesse's birth. (Fans of science fiction will be chagrined to note that the infamous Raymond F. Palmer, responsible for Amazing Stories in its worst years, helped to promote this legend, mentioning it in a radio conversation; see Yeatman, pp. 328-333). A fake Frank arose while Frank was still alive (Settle, p. 164).

That was typical of the stories about the James Family: No lie was too outlandish to be told. The rumors that Jesse had not been assassinated were not really put to rest until the end of the twentieth century. In the 1990s, an autopsy showed that the body buried as Jesse James had bullets in the right places to be Jesse, and the mitochondrial DNA was properly matched to several of his relatives. Brant, p. 266, calls this proof that the body was Jesse's. The scientists quoted by Yeatman, pp. 371-376, in fact repeatedly denied that the matter was proved, but the evidence was "consistent" with the conclusion that it was. Under the circumstances, the probability is extremely high.

Even before tabloid journalism, the robbers seem to have been tabloid fodder. StarTribune published a famous photo of the bodies of Clell Miller and Bill Stiles after the Northfield raid. The text claims that the photographer sold 50,000 copies of the photo (which would imply he earned about $8,000 for that one photo). There were also wild stories told of what happened to Miller's body -- supposedly it ended up in the office of Dr. Henry Wheeler, who as a young man was credited with shooting Miller. This, of course, has never been proved.

Jesse Jr. eventually studied law, and at one point became involved in a divorce proceeding and custody battle with his wife; they managed to reconcile, but he had a nervous breakdown in 1924 and was never really the same afterward. He died in 1951 (Yeatman, p. 320).

Mary James Barr died March 11, 1935 (Yeatman, p. 321). Anne Ralston James died in July of 1944 (Yeatman, p. 326), seventy years after she married Frank.

Books about the James Gang were beginning to appear even in their lifetimes, though the amount of fiction included was astonishing. Yeatman, p. 223, tells of one book that described a cave carefully fitted out as a hideout, with a stove, a panelled ceiling, beds, and stalls for horses. The Youngers were subject of a book published 1875 (Settle, p. 180); this book, by Augustus P. Appier, was reprinted as late as 1955 despite being highly inaccurate. The first book to include the
Jameses seems to have been Noted Guerilla by none other than John Newman Edwards; this 1877 book included many outlaws in addition to the James Brothers, but the James and Younger brothers were prominent. The James/Younger Gang was the sole subject of a book by J. A. Dacus in 1880; Settle, p. 184, notes 16 editions of this book. Even Frank Triplett's biography, which was assembled after some contact with the Samuels family, was cobbled together hastily after Jesse's death and contained a lot of false reports from the newspapers (Settle, p. 192; Yeatman, p. 275); if the family had any influence on it, it came in the form of the strong sympathy Triplett's book shows the Jameses. The various chapbooks about the Jameses were of course pure fiction. It appears that trash of this sort was still being written in the mid-twentieth century -- Dellinger, p. 40, quotes an account that seems, e.g., to invent a new Younger brother!

Settle, p. 197, says that the first relatively sober history was not published until 1926 -- and even it veered too far toward the dramatic. (This book was by Robertus Love, and an excerpt is on pp. 197-204 of Dellinger. And it is indeed pretty wild -- the excerpt in Dellinger shows him talking, e.g., about Jesse James's ghost.) To this day, there are books being published treating Jesse as an unreconstructed Confederate rather than a plain and simple robber. The fact that Jesse worked mostly in former slave states, and shot quite a few Southerners, makes no difference.

Wellman, p. 69, quotes William H. Wallace, himself a resident of the area: "The usual defence of the outlaws [that it was forced upon them by the North]... is overwhelmed by the evidence. Every bank robbed by them during the fifteen years of their career[,] with possibly two exceptions, belonged to Southern men.... The truth is, too, that the persons killed in these bank robberies were Southerners. We had as well admit the truth -- they robbed for money, not for revenge."

Compare also Wellman, p. 88, also from Wallace: "the charge [has been] made hundreds of times that the Southern people of Missouri endorsed the depredations of these outlaws and were opposed to their being overthrown. This is absolutely untrue. Especially has it been charged that the ex-Confederates of Missouri... endorsed the conduct of the James Boys. Precisely the opposite is true."

Jo Frances James (daughter of Jesse Junior) once sold a manuscript to Hollywood, which supposedly underlay the Tyrone Power/Henry Fonda film "Jesse James." But Jo Frances said of the result, "I don't know what happened to the history part of it. It seems to me the story was fiction from beginning to end.... About the only connection it had with fact was that there once was a man named James and he did ride a horse" (Yeatman, pp. 326-327). That strikes me as a pretty good last word on the whole legend.- RBW

**Bibliography**

- Brant: Marley Brant, Jesse James: The Man and the Myth, 1998. Despite its title, which might seem to indicate scholarly caution, this book strikes me as incredibly credulous, taking as certain many things where the sources conflict, and often relying on the less reliable sources. It also has a very clear sympathy with any Confederate Good Ol' Boys who just might be terrorists on the side. I have been cautious in using it except where it coincides with information in other books, or where it reports some third-hand absurdity which might have influenced the James legend. (Frankly, I eventually started checking the index rather than finish reading the thing).
- DAB: Dumas Malone, editor, Dictionary of American Biography, originally published in 20 volumes plus later supplementary volumes; I use the 1961 Charles Scribner's Sons edition with minor corrections which combined the original 20 volumes into 10
- Dellinger: Harold Dellinger, editor, Jesse James: The Best Writings on the Notorious Outlaw and His Gang, Globe Pequot Press, 2007 (being a collection of excerpts, usually out of context, some from scholars, some completely unscholarly, some pure fiction -- and no indication of which is which)
- Huntington: George Huntington, Robber and Hero: The Story of the Northfield Bank Raid, Christian Way Co., 1895; reissued by the Minnesota Historical Society Press in 1986 with a new introduction by John McGuigan. Although this is considered a relatively sober and accurate account of the raid, with much information from those present, the 1986 introduction detailing the later careers of the Youngers is probably the best part.
- O'Neal: Bill O'Neal, Encyclopedia of Western Gunfighters, 1979. A general work, and as with most such things it appears to have a few details wrong, but a handy source for dates and such.
- Settle: William A. Settle, Jr., Jesse James Was His Name, 1966 (I used the 1977 Bison
Jesse James (IV)
DESCRIPTION: "You've heard of heroes brave in all their glory...." These heroes are contrasted with James, who "joined the bad guerrillas," robbed banks, "invented robbing trains," avoided the Pinkertons -- and finally was shot by Robert Ford
AUTHOR: unknown
EARLIEST DATE: 1966
KEYWORDS: outlaw death train betrayal
HISTORICAL REFERENCES:
Apr 4, 1882 - Shooting of Jesse James (then in semi-retirement under the name of Howard) by Robert Ford, a relative and a former member of his gang tempted by the $10,000 reward
FOUND IN: US
REFERENCES (1 citation):
Fife/Fife-CowboyAndWesternSongs 93, "Jesse James" (5 texts, 2 tunes; this is the "E" text)
Roud #11225
CROSS-REFERENCES:
cf. "Jesse James (I)" [Laws E1] and references there
NOTES [25 words]: For full background on Frank and Jesse James, see the notes to "Jesse James (III)," the James song which has perhaps the strongest factual basis. - RBW
File: FCW093E

Jesse James (VI -- "I Wonder Where My Poor Old Jesse's Gone")
DESCRIPTION: Jesse James song recognized by the chorus, "Oh I wonder where my poor old Jesse's gone... I will meet him in that land where I've never been before." Jesse is killed by Robert Ford; his life is recalled
AUTHOR: unknown
EARLIEST DATE: 1963 (The Golden Ring)
KEYWORDS: outlaw death betrayal
HISTORICAL REFERENCES:
Apr 4, 1882 - Shooting of Jesse James (then in semi-retirement under the name of Howard) by Robert Ford, a relative and a former member of his gang tempted by the $10,000 reward
FOUND IN:
REFERENCES (2 citations):
Darling-NewAmericanSongster, pp. 187-188, "Jesse James" (1 text)
DT, JESSJAM1
CROSS-REFERENCES:
cf. "Jesse James (I)" [Laws E1] and references there
NOTES [61 words]: I don't know if this version is actually traditional; the Golden Ring text is collated, and I believe someone (Mitchell Trio?) attributed it to Paul Clayton. I've never seen a pure dyed-in-the-wool text from tradition.
For full background on Frank and Jesse James, see the notes to "Jesse James (III)," the James song which has perhaps the strongest factual basis. - RBW
File: DarNS188

Jesse James (VII - "Jesse James Was a Bandit Bold")

DESCRIPTION: Jesse and Frank James come to town with ponies for sale. While there, they attend a ball, and have great success with the girls. The local men try to attack them, but Jesse and Frank out-fight them and escape to Mexico
AUTHOR: unknown
EARLIEST DATE: 1909 (University Missourian)
KEYWORDS: outlaw dancing escape
FOUND IN: US(So)
REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 401-404, "Jesse James" (3 texts, of which only the second, called "A Missouri Ballad" in the original publication, is this song)
Roud #2242
NOTES [32 words]: This is item dE44 in Laws's Appendix II.
For full background on Frank and Jesse James, see the notes to "Jesse James (III)," the James song which has perhaps the strongest factual basis. - RBW
File: Beld419b

Jesse James (VIII -- "Poor old Jesse, Ain't You Sorry?)

DESCRIPTION: "Jesse James was a man who wore a hat with a little band, There lays Jesse James in his grave. Poor old Jesse, ain't you sorry? (x3)." "Jesse James was a spy, and they shot him on the sly. How they killed Jesse James was a shame. Poor old Jesse..."
AUTHOR: unknown
EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)
KEYWORDS: outlaw death clothes
FOUND IN: US(SE)
REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #47, "Jesse James" (1 text)
Roud #2240
NOTES [95 words]: Roud lumps this with "Jesse James (I)" [Laws E1], probaby because the first line is somewhat similar. But that line won't scan to the same tune, and the rest of the lyrics are different. Laws does not include the Morris-FolksongsOfFlorida text with "Jesse James (I)," and I fully agree that they are separate. Morris's fragment appears unique, although it was probably inspired by, or confused with, the better-known song.
For full background on Frank and Jesse James, see the notes to "Jesse James (III)," the James song which has perhaps the strongest factual basis. - RBW
Last updated in version 3.7
File: Morr047

Jessie Munroe [Laws P40]

DESCRIPTION: Johnny is entranced by Jessie and asks her too marry, offering her houses and land. She says that his holdings are poor and he unattractive. Johnny returns to Betty, less attractive but more faithful
AUTHOR: unknown
EARLIEST DATE: 1932 (Creighton-NovaScotia)
KEYWORDS: courting beauty virtue
FOUND IN: Canada(Mar,Newf)
REFERENCES (5 citations):
Laws P40, "Jessie Munroe"
Peacock, pp. 291-292, "Jessie Munro" (1 text, 1 tune)
Jessie o' Dundee
DESCRIPTION: The singer returns from the war to the banks of the Tay. He courts Jessie but her father discovers them "beneath the shade." She declares she would leave Dundee with the singer. Her father takes them to be married "this night"
AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan5)
KEYWORDS: love marriage father
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan5 985, "Jessie o' Dundee" (1 text, 2 tunes)
Roud #6734
ALTERNATE TITLES:
Sweet Jessie o' Dundee
Last updated in version 2.5
File: GrD5985

Jessie of Old Rayne
DESCRIPTION: The singer is "on the main An' sailin wi' a heart deprived O' Jessie o' Old Rayne." He will miss the places "where I hae spent my youthfu' days" and Newton's woods where he used to meet Jessie. They parted "in hopes to meet again"
AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan8)
KEYWORDS: love emigration farewell parting Scotland separation
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1523, "Jessie of Old Rayne" (2 texts, 2 tunes)
Roud #21189
NOTES [73 words]: Greig/Duncan8: "Learnt in Rayne sixty years ago. Noted September 1906." "Rayne is a parish, which lies in Aberdeenshire Council Area, some 7 miles (12 km) northwest of Inverurie and 12 miles (19 km) south of Turriff in Aberdeenshire." (Source: Gazetteer for Scotland site).
Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3": Newton is at coordinate (h3,v6-7) on that map [roughly 23 miles NW of Aberdeen]. - BS
Last updated in version 2.5
File: GrD81523

Jessie the Flower of Dunblane
DESCRIPTION: "The sun has gone down on lofty Ben Lomond, And left the red clouds to preside o'er the scene" as the singer "muses" on "sweet Jessie the flower of Dunblane." The singer praises her beauty and modesty; he would love her even if he had high station
AUTHOR: unknown
EARLIEST DATE: 1833 (Journal of the Lotos)
KEYWORDS: love courting nonballad beauty
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 266-267, "Jessie the Flower of Dunblane" (1 tune)
Jessie, the Belle at the Bar

DESCRIPTION: The singer sees Jessie working at the railroad bar. He courts her. Though warned that she is fickle, he offers to wed; she accepts -- then runs off with the costly wedding dress and marries a newspaper publisher

AUTHOR: G. Ware
EARLIEST DATE: 1884 (broadside L.C.Fol.70(121b))
KEYWORDS: courting marriage abandonment
FOUND IN: Britain(Scotland(Aber)) US(MA,So) Canada(Mar,Newf)
REFERENCES (5 citations):
Greig/Duncan4 754, "Jessie at the Railway Bar" (2 texts)
Randolph 51, "Courting Jessie" (1 text, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 169, "Pretty Jessie of the Railway Bar" (2 texts, 2 tunes)
Spaeth-WeepSomeMoreMyLady, pp. 70-72, "(Jessie, the Belle at the Bar)" (1 text, 1 tune)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 479, "Jessie at the Railway Bar" (source notes only)
Roud #3265

BROADSIDES:
NLScotland, L.C.Fol.70(121b), "Jessie at the Railway Bar," unknown (probably Glasgow), 1884

NOTES [40 words]: The commentary for broadside NLScotland L.C.Fol.70(121b) states "the location of the railway station in 'Jessie at the Railway Bar' occasionally varies, with one version placing the events in Moorgate station rather than Brighton station." - BS

Last updated in version 2.5

File: R051

Jesu was Born in Bethlehem Judea

DESCRIPTION: "Jesus was born in Bethlehem (of) Jude(a), All of a maiden, thus findeth we." The steward bids Herod to come and see. The magi come. Herod orders the children of Israel slain. Jesus flees to Egypt. Herod dies and goes to hell

AUTHOR: unknown
EARLIEST DATE: Fifteenth century (MSS. Sloane 2593, Porkington 10)
KEYWORDS: religious death travel warning MiddleEnglish
FOUND IN:
REFERENCES (6 citations):
Greene-TheEarlyEnglishCarols, #124, pp. 80-82, "(no title)" (2 texts)
Brown/Robbins-IndexOfMiddleEnglishVerse, #1785
DigitalIndexOfMiddleEnglishVerse #2944
ADDITIONAL: Carleton Brown, editor, _Religious Lyrics of the XVth Century_, Oxford University Press, 1939, #87, pp. 124-125,"The Journey of the Three Kings" (1 text)
MANUSCRIPT: {MSSloane2593}, London, British Library, MS. Sloane 2593, folio 14
MANUSCRIPT: {MSPorkington10}, Aberystwyth, National Library of Wales, MS. Porkington 10, folio 198
CROSS-REFERENCES:
cf. "Saint Stephen and Herod" [Child 22] (theme of the steward telling Herod of Jesus"
NOTES [299 words]: This song is no longer found in tradition, of course, but there are several reasons to include it. First, it is found in two very important manuscripts: Sloane 2593, which is among the most important of all medieval manuscripts, and Porkington 10, which is not quite as important but is still a major source of texts. That's not quite enough, on its own, to say we should cite the piece, but the differences between the two pieces are quite noteworthy. Apart from many verbal differences, from trivial to quite significant, the two sometimes contain different stanzas:
- Only Porkington has a steward come to Herod to tell of the coming of Jesus
- Only Sloane mentions the star guiding the magi
- Only Sloane mentions the magi meeting Herod
- Only Porkington has an angel tell the Holy Family to flee Herod and guide them to Egypt
But it's the first of those points that is, to me, the clincher. There is no mention in the Bible of a Steward telling Herod of the birth of Jesus. Herod learns of it from the Magi (Matthew 2:1-11; there is no other Biblical reference to the story). The relevant part of the text in Porkington is brief but clear:
The steward was bold of that country
And bade Herod should come and see.
In other words, this version knows at least a bit of the story told in "Saint Stephen and Herod" [Child 22] -- a tale not found elsewhere. (It is perhaps a little ironic that Sloane 2593 is the source for "Saint Stephen and Herod," but it's the manuscript of this song which does not contain the incident!) if that important bit of folklore isn't enough reason to index this song, I don't know what is. For more on manuscript Sloane 2593, see the notes to "Robyn and Gandeleyn" [Child 115]. - RBW

Jesus At Thy Command
DESCRIPTION: "Jesus at Thy command I launch into the deep And leave my native land Where sin lulls all asleep." Singer trusts Christ to save him and asks for a heavenly wind to take him to a heavenly port.
AUTHOR: Augustus Montague Toplady (1740-1778)
EARLIEST DATE: 1796 (see note quoting William Allen)
KEYWORDS: religious sea ship ship nonballad
FOUND IN: Britain(England(North))
Roud #12925
RECORDINGS:
Frank Verrill, "Jesus At Thy Command" (on Voice02)
"["Jesus At Thy Command"] is in the Primitive Methodist Hymnal of 1889 and was written by Augustus[sic] Montague Toplady." (source: The Veteran "traditional folk music label" site). - BS
Augustus Montague Toplady is most famous for writing the words to "Rock of Ages (l)"); for his history, see the notes to that song. He is credited with two volumes of religious lyrics. Nonetheless Granger's Index to Poetry lists only seven of his works which made it into their voluminous database (and it appears that two of those are actually alternate names for "Rock of Ages"). This is not one of the works they cite. - RBW

Jesus Been Here
DESCRIPTION: "Jesus been here, been here, bless my soul, and gone, Jesus been here, been here, Oh the Lord pass by"
AUTHOR: unknown
EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)
KEYWORDS: nonballad religious Jesus
FOUND IN: West Indies(Bahamas)
REFERENCES (1 citation):
Edwards-BahamaSongsAndStories 26, "Jesus Bin Hyere" (1 text, 1 tune)
NOTES [12 words]: The description is based on the Edwards-BahamaSongsAndStories text. - BS

Last updated in version 5.3
File: MSJwBIBJ

Last updated in version 5.0
File: RcJeATCo

Last updated in version 4.2
File: Edwa026
Jesus Blessed My Soul and Gone

DESCRIPTION: My Jesus has been here, Jesus blessed my soul and gone. Sister, where were you When the Lord was passing by.

AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeasIslands)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE) West Indies(Bahamas)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeasIslands, p. 130, "(Oh my Jesus bin yer)" (1 text)
NOTES [84 words]: Parrish-SlaveSongsOfTheGeorgiaSeasIslands's singer said the same song was called an anthem on Eleuthera in the Bahamas.
Odum and Johnson have the lines "For my Lord done been here Done bless my soul an' gone away" in "I Don't Care for Riches" (Howard W. Odum and Guy B. Johnson, The Negro and his Songs (Chapel Hill: University of North Carolina Press, 1925 ("Digitized by Internet Archive"), pp. 108-109). That song has a different point to make, though the shared lines probably have a common origin. - BS

Last updated in version 4.1
File: Parp130b

Jesus Christ I Want to Find

DESCRIPTION: "Jesus Christ I want to find; Pray tell me where he is, 'Cause him alone can ease my mind And give my conscience peace." "Tell me which way my redeemer's gone." The singer describes how to recognize Jesus, and is thanked for his lecture

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: religious nonballad Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 602, "Jesus Christ I Want to Find" (1 text)
Roud #11913
File: Br3602

Jesus Done Taken My Drifting Hand

DESCRIPTION: "Hush, little baby, and don't you cry; Yo' mudder an' fader is bo'n to die! Jesus done taken my driftin' han'. Good Lord, Lord, Lord! Over de hills bright shinin' lan'." "Mind out, Sister, how you step on de cross...."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 580, "Hush, Little Baby" (1 text)
Roud #11896
CROSS-REFERENCES:
cf. "All My Trials" (floating lyrics) and references there
File: Br3580

Jesus Gonna Make Up My Dyin' Bed (Tone the Bell Easy)

DESCRIPTION: "When you hear dat I'se a-dyin', I don' want nobody to mo'n... Well, well, well, tone de bell easy, Jesus gonna make up my dyin' bed. The singer recounts Jesus's death, prays that Jesus be with him, and remembers the faith of his dead mother

AUTHOR: unknown
EARLIEST DATE: 1927 (recording, Blind Willie Johnson)
KEYWORDS: Jesus death farewell religious burial nonballad
Jesus Healed the Sick

DESCRIPTION: Jesus healed the sick, blind, and crippled. He rolled the stone from his grave. He gave Lazarus and Peter, "commishun to fly"

AUTHOR: unknown

EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)

KEYWORDS: nonballad religious Jesus

FOUND IN: West Indies(Bahamas)

REFERENCES (1 citation):

Edwards-BahamaSongsAndStories 12, "Jesus Heal' the Sick" (1 text, 1 tune)

NOTES [127 words]: The description is based on the Edwards-BahamaSongsAndStories text. The line "an' he gave them commishun to fly" is sung five times and may be a response to called lines "'E roll the stone from over the grave," "Bow low," "Brother Lazarus" and "Simon Peter." - BS

I'm reminded of the story of Simon Magus and Peter in the heretical Acts of Peter (a story which has no Biblical basis at all; Simon Magus, in Acts, did deeds of power -- but repented when he was bawled out for trying to buy the Holy Spirit). Peter and Simon had a miracles contest, and one of Simon's miracles was to fly. Peter's counter-miracle was to shoot him down. I doubt anyone who knew this song would have known the "Acts of Peter," but perhaps it says something about how people think. - RBW

Last updated in version 4.2

File: Edwa012

Jesus Is a Rock

DESCRIPTION: "Jesus is a rock in a wearied land, In a wearied land, in a wearied land... A shelter in a time of storm, in a time of storms." "He is whom I fix my hopes upon, A narrow way till in my view...."

AUTHOR: Probably W. E. Penn (see NOTES)

EARLIEST DATE: 1930 (Henry, from Hettie Twiggs)
Jesus Is the Light

DESCRIPTION: "Jesus is the light, the light of the world (x2), He shines all round us, both night and day, Jesus is the light of the world." "Har ye, say the angels, Jesus is the light of the world."  
AUTHOR: unknown  
EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)  
KEYWORDS: religious nonballad Jesus  
FOUND IN: US(SE)  
REFERENCES (1 citation):  
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 246, "Jesus is the Light" (1 short text)  
Roud #18154  
NOTES [70 words]: John 1:9 reads something like "The true light [, "phos"], which enlightens [, "photizo"] everyone, was entering the world (, "kosmos")" -- referring to the Logos, but by implication to Jesus. John 8:12 has Jesus declare, "I am the light of the world. Whoever follows me will never walk in darkness but will have the light of life" (again using for "light" and for "world/cosmos/universe"). - RBW  
Last updated in version 5.2  
File: KiWa246J

Jesus Isn't Coming Here to Die No More

DESCRIPTION: Chorus: "He ain't coming here to die no more (x2)." Verses: "Virgin Mary had one son, The cruel Jews had him hung." "Hallelujah to the Lamb Jesus died for every man."  
AUTHOR: unknown  
EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)  
KEYWORDS: Bible nonballad religious Jesus  
FOUND IN: US(SE)  
REFERENCES (1 citation):  
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 103, "But He Ain't Comin' Here t' Die No Mo' (Jesus Ain't Comin' Here t'Die No Mo')" (1 text, 1 tune; p. 151 in the 1901 edition)  
Roud #15224  
NOTES [71 words]: The remaining verses in Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute follow the pattern: "He died for" x, "He died for" y, conclusion. For example, "He died for the blind, He died for the lame, He bore the pain and all
The Biblical reference is John 1:29: John the Baptist sees Jesus coming and says, "Behold the Lamb of God, which taketh away the sin of the world" (King James). - BS

Last updated in version 4.0
File: Dett103

Jesus Lover of My Soul

DESCRIPTION: Original hymn: "Jesus, lover of my soul, Let me to thy bosom fly." Parody: "Jesus, lover of my soul, Set me on top of telegraph pole. When the pole begins to break, Take me down for Jesus's sake."

AUTHOR: Original words: Charles Wesley (1707-1788)
EARLIEST DATE: 1740 (Wesley _Hymns and Sacred Poems_, according to Julian); parody collected 1919
KEYWORDS: religious nonballad humorous
FOUND IN: US(Ap,SE) West Indies(Bahamas,Trinidad)
REFERENCES (6 citations):
Warren-EveryTimeIFeelTheSpirit, pp. 226-227, "Jesus, Lover of My Soul" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 347, "Jesus Lover of My Soul" (1 short text, the "telegraph pole" form)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 347, "Jesus Lover of My Soul" (1 tune plus a text excerpt, the "telegraph pole" form)
Gainer-FolkSongsFromTheWestVirginiaHills, p. 205, "Jesus, Lover of My Soul" (1 text, 1 tune)
JournalOfAmericanFolklore, Elsie Clews Parsons, "Spirituals and Other Folklore from the Bahamas," Vol. 41, No. 162 (Oct-Dec 1928), Anthems: Rum Cay #1 p. 463, ("Jesus lover of my soul") (1 text)
ADDITIONAL: Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), p. 41, "Jesus, Lover of My Soul" (1 text, 1 tune, credited to John B. Dykes)
Roud #11737

NOTES [1099 words]: The Charles Wesley lyric seems to be very popular in churches; the Sacred Harp has it to the tune "Martin" (listed as by S[imeon] B[utler] Marsh, 1798-1875); I have seen a Baptist hymnal with both that tune (listed there as "Marsh") and the tune "Refuge" (by Joseph P. Holbrook). A Lutheran hymnal has the Marsh tune (called "Martyn"); Gainer-FolkSongsFromTheWestVirginiaHills also calls his tune "Martyn." And a Methodist hymnal reveals two versions, one to "Martyn" and one called "Hollingside" by John Bacchus Dykes (1823-1876). These two also appear in the 1926 Lutheran publication The Parish School Hymnal. McKim, p. 215, lists Presbyterians as singing it to Joseph Parry's tune "Aberystwyth." My best guess is that the Dykes tune is the only one written for these lyrics.

It appears that the tunes "Martin/Martyn" and "Marsh" are the same; according to Reynolds, pp. 123, "Martyn" was written by Simeon B. Marsh in 1834 (supposedly while on horseback in New York). He used it as a tune for John Newton's "Mary at Her Savior's Tomb"; it was fitted to these words soon after and appeared in Sacred Songs for Family and Social Worship.

Marsh (according to Reynolds, p. 368) seems to have been a natural musician; having first attended a singing school in 1814, by 1817 he was teaching one. A Presbyterian layman, he lived in New York state his entire live, and became a newspaper editor in 1837.

However, I have yet to find any of these texts in tradition. The "telegraph pole" parody, by contrast, *is* from tradition, though it's not clear how widespread it is. - RBW

You wanted it from tradition? Uncle Dave Macon! - PJS

Charles Wesley (1707-1788) was the eighteenth child of Reverend Samuel Wesley and his mother Susanna(h) (Johnson, p. 38, spells the name "Susanna," Willson, p. 540, "Susannah"). His older brother (who was Wesley child #15) was of course John Wesley, the founder of Methodism. According to Willson, p. 540, Susannah Wesley "was a woman of deep personal religion and of inflexible will," who offered little tenderness but who drove her children to be both industrious and intellectually gifted. In John Wesley she created a rather inflexible zealot, but "Charles, the author of many famous hymns, was gentler and more poetic."
Both brothers went to Oxford (Kunitz/Haycraft, p. 557); Charles earned his B.A. in 1730 and his M.A. in 1733. Both brothers went to the American colonies in 1735, but Charles quickly returned home due to ill health. In 1749, he married Sarah Gwynne, a singer who accompanied him on his travels and helped popularize his songs. They had two surviving sons, who also proved musically gifted.

It was John Wesley, not Charles, who had a conversion experience when he encountered the Moravian Brotherhood (Charles too met with them, according to Johnson, p.38, but did not have quite the same effect on him). It was this which led John, originally a strict Anglican high churchman, to begin to change his approach (Willson, p. 540). Charles did have a major spiritual experience, and had it before John (Rudin, p. 12), but it didn't so much change his religious approach as simply make him more religiously active.

It is interesting to wonder how much difference John Wesley would have made without Charles. Kunitz/Haycraft, p. 557, declare that Charles shared with John "much of the labor, though little of the fame, of founding Methodism. Except that, as he declared, he was born to be a follower and his brother to be a leader. Charles'[s] part in the movement was as active as, and often more stable than, that of John. His greatest distinction is that he was not only the 'poet of the Revival,' but also the most prolific hymn writer of all time. He wrote over 6500 hymns."

Properly, we should say hymn texts; he rarely if ever produced an original tune, and many of his texts are in fact sung to multiple melodies. Examples of that phenomenon in the Index are filed under "Am I Born to Die? (Idumea)," "Hark! The Herald Angels Sing" (yes, really -- not everyone uses the Mendelssohn tune),"A Charge to Keep," and apparently "And Must I Be to Judgment Brought?" He may also have been responsible for the original of "You've Got To Be a Lover of the Lord."

According to Julian, p. 590, this was "1st pub[lished] in the Wesley Hy[mn]s and Sac[red] Poems, 1740, in 5 st[anzas] of 8 l[ines], and headed 'in Temptations.'" Julian adds, on p. 591, "Many charming accounts of the origin of this hymn are extant, but unfortunately some would add, they have no foundation in fact. The most that we can say is that it was written shortly after the great spiritual change which the author underwent in 1738; and that it was published within a few months of the official date (1739) which is given as the founding of Methodism. It has nothing whatsoever to do with the struggles, and dangers with lawless men, in after years. Nor with a dove driven to Wesley's bosom by a hawk, nor with a sea-bird driven to the same shelter by a pitiless storm."

The text has been heavily modified over the years -- Julian lists dozens of significant ones. Julian, p. 590, helps to explain why: "The opening stanza of this hymn has given rise to questions which have resulted in more than twenty different readings of the first four lines. The first difficulty is the term Lover as applied to our Lord. From an early date this tender expression was felt by many to be beneath the solemn dignity of a hymn addressed to the Divine Being. Attempts have been made to increase the reverence of the opening line by the sacrifice of its pathos and poetry. The result was "Jesu, Refuge of my soul," a reading which is still widely adopted; "Jesus, Savior of my soul," and "Father, Refuge of my soul." Wesley's reading, however, has high sanction. In the Wisdom of Solomon, xi.26, we read: "But Thou sparest all for they are Thine, O Lord, Thou Lover of souls." Julian also notes that "The second difficulty was in [lines] 3, 4," which originally read "While the nearer waters roll, While the tempest is still high." For some reason, this bothered enough editors that Julian lists 17 different changes. According to McKim, p. 215, despite the fact that this is regarded as perhaps the best Wesley hymn, it did not appear in the official Methodist hymnal until nine years after Wesley's death. - RBW

The Parsons text follows the first four lines of the hymn (through "While the tempest still is high") but then goes on, "leave me not alone" and "when trouble taky you, shine! When frien' forsaky you all de way, Cyas' yer eyes on Jesus. Shine, shine, shine!" - BS

Bibliography

- Johnson: Charles Johnson, One Hundred and One Famous Hymns, Hallberg, 1982
- Julian: John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes)
- Kunitz/Haycraft: Stanley J. Kunitz and Howard Haycraft, Editors, British Authors Before 1800: A Biographical Dictionary, H. W. Wilson, 1952 (I use the fourth printing of 1965)
- Rudin: Cecilia Margaret Rudin, Stories of Hymns We Love, John Rudin & Company, 1934 (I
Jesus Loves Me

DESCRIPTION: "I am so glad that my father's in heaven, Wonderful words in the book he has given. Oh, wonderful things in the Bible I see, But this is the greatest, that Jesus loves me." "I am so glad that Jesus loves me." Even if the singer "wanders away," he is loved

AUTHOR: Philip P. Bliss (1838-1876) (source: Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford)
KEYWORDS: love religious nonballad Jesus

REFERENCES (1 citation):
Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, p. 225, "Jesus Loves Me" (1 text, 1 tune)
Roud #9135
SAME TUNE:
Chiefly Loves Me (File: Tawn014)
NOTES [14 words]: For more on Philip Paul Bliss, see the notes to "Let the Lower Lights Be Burning." - RBW

Last updated in version 5.1
File: JoLun225

Jesus Met the Woman at the Well

DESCRIPTION: Jesus meets a (Samaritan) woman as she comes to draw water, and tells her "everything [she] has ever done." She proclaims him a prophet, and announces the news in the town

AUTHOR: unknown
EARLIEST DATE: 1947 (recorded by the Selah Jubilee Quartet)
KEYWORDS: Bible religious Jesus

REFERENCES (2 citations):
Courlander-NegroFolkMusic, pp. 59-60, "(Jesus Met the Woman at the Well)" (1 text plus a fragment); p. 252, "Jesus Met the Woman at the Well" (1 tune, partial text)
ADDITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, p. 325, "(no title)" (1 text); pp. 348-349, "(When Jesus Met the Woman at the Well" (1 text, 1 tune)
Roud #21781
RECORDINGS:
Pilgrim Travelers, "Jesus Met the Woman at the Well" (Specialty 329, n.d.)
CROSS-REFERENCES:
cf. "See the Woman at the Well" (subject)
cf. "Lift Him Up That's All" (subject)
NOTES [11 words]: For the story of Jesus and the Woman of Samaria, see John 4:5-26 - RBW
Last updated in version 5.0
File: CNFM059

Jesus Never Come in the Morning

DESCRIPTION: "Oh, Jesus never come in the morning, Neither in the heat of the day, But come in the cool of the evening And wash my sins away." The singer warns against riches, looks forward to the end of the war, and is willing to die for God

AUTHOR: unknown
Jesus on the Water-Side

DESCRIPTION: "Heaven bell a-ring, I know the road (x3), Jesus sitting on the water-side." "Do come along, do let us go (x3), Jesus sitting on the water-side."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad

FOUND IN: US

REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, pp. 28-29, "Jesus on the Water-Side" (1 text, 1 tune)
Roud #11978
File: AWG028

Jesus Says Go

DESCRIPTION: Singer is told that if he wants to be converted he should pray. He does, until his heart melts, then "my hands was tied, my feet was bound...." Cho: "Jesus says go -- I'll go with you/Preach the gospel and I'll preach with you...."

AUTHOR: unknown

EARLIEST DATE: 1927 (recorded by Mississippi Jubilee Singers)

LONG DESCRIPTION: Singer is told that if he wants to be converted he should pray. He does, until his heart melts, then "my hands was tied, my feet was bound/The elements opened and the Lord come down/The voice I heard sounds so sweet/The love run out at the sole of my feet" Cho: "Jesus says go -- I'll go with you/Preach the gospel and I'll preach with you/Lord if I go, tell me what to say/For they won't believe on me"

KEYWORDS: ordeal religious Jesus

FOUND IN: US(SE)

Roud #6984

RECORDINGS:
Dillard Chandler, "Jesus Says Go" (on Chandler01, DarkHoll)
Heavenly Gospel Singers, "You Go and I'll Go With You" (on Bluebird B-6928, 1937)
George Herod, "Lord, When I Was a Sinner" (on MuSouth07)
Mississippi Jubilee Singers, "Jesus Said If You Go I'll Go" (on Paramount 12495, 1927)
Sparkling Four Quartette, "They Won't Believe in Me" (on OKeh 8741, 1929)
Cas Wallin, "The Preacher's Song" (on FarMtns3)

NOTES [89 words]: Cas Wallin said that this song was often sung by members of Holiness churches. Mary Sands, one of Cecil Sharp's most valuable ballad sources (and an ancestor of Wallin), claimed to have written it; the fact that it was also collected in 1954 from George Herod, an African-American from near Scott Station, Alabama, and recorded in 1927 by the Mississippi Jubilee Singers, makes this unlikely although not impossible. - PJS

One suspects that this is another instance of the informant saying "written" when we would say "written out." - RBW

Last updated in version 4.3

File: RcJeSaGo

Jesus Says, "You Goes and I Goes Wid You"

DESCRIPTION: Jesus says, "You goes and I goes wid you; Preach de gospel and I'll preach wid you." The singer asks Jesus to tell him what to say. After some back-and-forth, the singer reports, "De elements opened and de Lawd come down."
Jesus Setta Me Free

DESCRIPTION: "Let's go and tell it on the mountains (x3), Jesus setta me free." "It's come on everybody in the marvelous light, Jesus setta me free, Where the yoke is easy and the burden is light, Jesus setta me free." "Let's go and tell it on the mountains...."

AUTHOR: unknown
EARLIEST DATE: 1938 (Forbes)
KEYWORDS: religious nonballad Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 100, "Jesus Setta Me Free" (1 text, 1 tune)
ST ChFRA100 (Full)
Roud #16941
CROSS-REFERENCES:
cf. "Go Tell It on the Mountain (I -- Christmas)" (lyrics)
cf. "Go Tell It on the Mountain (II -- Freedom)" (lyrics)
File: ChFRA100

Jesus, Hear Our Prayer

DESCRIPTION: "Jesus, hear our prayer, For thy children care, When we sleep, protect and bless us, With thy pardon now refresh us, Leave thy peace divine with us, We are thine."

AUTHOR: Words: Count Nicholas L. Zinzendorf / Music: Adam Drese (source: Salt-BuckeyeHeritage-OhioHistory)
EARLIEST DATE: 1819 (source: Hymnary.org; presumably the German is older)
KEYWORDS: religious nonballad
FOUND IN:
REFERENCES (1 citation):
Salt-BuckeyeHeritage-OhioHistory, p. 28, "Jesus, Hear Our Prayer" (1 short text, 1 tune)
NOTES [134 words]: Salt offers not the faintest evidence that this is traditional; she includes it because there were Moravians in Ohio, and they might have sung it.
John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), [volume II], p. 1301 says Count Zinzendorf was born in Dresden in 1700, and gained a license to preach at Tübingen in 1734. He died in 1760. His biography is said to fill eight volumes.
He has been called the "second founder" of Moravianism. He supposedly wrote his first hymn at age 12, and produced more than 2000 before he died.
Of the twenty listed by Julian as being relatively widespread, I don't recognize any. This particular piece, based on the publications listed at Hymnary.org, seems to have been known only to Moravians. - RBW
Last updated in version 5.3
File: Salt028

Jesus, Won't You Come B'm-By?

DESCRIPTION: "You ride dat horse, You call him Macaroni; Jesus, won't you come b'm-by? You ride him in de mornin' And you ride him in de evenin'; Jesus, won't you come b'm-by? De Lord
knows de world's gwine to end up...."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious horse nonballad
FOUND IN: US
REFERENCES (3 citations):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 60, "Jesus, Won't You Come By-and-bye?" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, p. 469, "Jesus, Won't You Come B'm-By?" (1 short text, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 11, (no title) (1 fragment, a single stanza that might be this)
Roud #12021
File: San469

Jeune Fille Sans Amant, La (The Young Girl Without a Lover)
DESCRIPTION: French. A girl says she must have a lover. Mother says wait; go to the convent. The girl wants to go to a lover. Mother says here's money to get to the convent; the girl says with that money I will buy myself a man. You will be sorry, says the mother.
AUTHOR: unknown
EARLIEST DATE: 1959 (Peacock)
KEYWORDS: foreignlanguage sex warning dialog humorous lover mother
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 293-294, "La Jeune Fille Sans Amant" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Whistle, Daughter, Whistle" (theme)
File: Pea293

Jeune Fille si Amoureuse, La (The Girl So In Love)
DESCRIPTION: French. A girl says she must have a lover. Her mother sends her to a convent. At the convent a Brother consoles her. A Sister says that the Father would marry them. The girl says that her lover is not here but is a slave among the barbarians.
AUTHOR: unknown
EARLIEST DATE: 1959 (Peacock)
KEYWORDS: foreignlanguage captivity love separation lover sailor
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 525-526, "La Jeune Fille si Amoureuse" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Belfast Sailor" (theme)
File: Pea525

Jeune Militaire, Le (The Young Soldier)
DESCRIPTION: French. After years in the army a soldier stops at an inn. The hostess cries; she recognizes him as her husband. He asks why she has more children. She had reports that he had died and so remarried. He asks about her husband. She gives him gold to leave
AUTHOR: unknown
EARLIEST DATE: 1983 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: foreignlanguage marriage reunion children wife soldier adultery
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 59, "Le Jeune Militaire" (1 text, 1 tune)
RECORDINGS:
Anita Best, "Le Jeune Militaire" (on NFABest01)
CROSS-REFERENCES:
cf. "Brave Marin" (theme)
Jilson Setters's Blind Song

DESCRIPTION: "In sorrow and sadness I'm destined to roam, Distracted and forsaken I wander alone." The singer hears the birds and feels the breezes but cannot see nature or people. He prays God to take him to heaven "where the blind may all see."

AUTHOR: Jilson Setters (James W. Day)

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: injury hardtimes music rambling

FOUND IN: US(Ap)

REFERENCES (1 citation):
- *Thomas-BalladMakingInMountainsOfKentucky*, pp. 181-183, (no title) (1 text, 1 tune)

CROSS-REFERENCES:
- cf. "The Blind Fiddler" (theme) and references there

Jilson Setters's C.I.O. Song

DESCRIPTION: "I am going to tell you people, Perhaps you do not know, We all should work together And protect the C.I.O." The singer urges men to "stick together And defend the union plan." He points out that laborers do all the work

AUTHOR: James W. Day ("Jilson Setters")

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: labor-movement nonballad

FOUND IN: US(Ap)

REFERENCES (1 citation):
- *Thomas-BalladMakingInMountainsOfKentucky*, pp. 244-245, (no title) (1 text)

Jilson Setters's Courting Song

DESCRIPTION: "It was all in the month of winter, I arrived by wagon to this place; I chanced to meet with a youthful lady...." He courts the girl and asks her to come away; her mother refuses and he is forced to depart; he hopes to meet the listeners in heaven

AUTHOR: James W. Day ("Jilson Setters")

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: courting rambling rejection

FOUND IN: US(Ap)

REFERENCES (1 citation):
- *Thomas-BalladMakingInMountainsOfKentucky*, pp. 184-185, (no title) (1 text)

Jilson Setters's Indian Song

DESCRIPTION: "In an early day folks crossed the sea To explore the Indians' land." The Indians befriended the Whites; "Little did the Indian think They would spoil his hunting ground." "The white man done the Indian wrong"; they go to war -- but lose for lack of guns

AUTHOR: James W. Day ("Jilson Setters")

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: Indians(Am.) hunting exploration war technology

FOUND IN: US(Ap)
Jim Along Josie

DESCRIPTION: Originally a blackface minstrel piece, now often reduced to odd lyrics held together by the refrain, "Hey jim-along, jim-along Josie; Hey jim-along, jim along Jo." Sample verse: "Any pretty girl that wants a beau, Just fall in the arms of Jim Along Joe"

AUTHOR: Edward Harper? (see NOTES)

EARLIEST DATE: 1840 (sheet music, according to Dichter/Shapiro, p. 52)

KEYWORDS: nonsense lyric playparty

FOUND IN: US(Ap,MA,So)

REFERENCES (7 citations):
    Randolph 575, "Jim Along Josie" (1 text plus a fragment)
    Owens-TexasFolkSongs-1ed, pp. 266-267, "Old Jay Bird" (1 text, 1 tune)
    Owens-TexasFolkSongs-2ed, pp. 145-146, "Old Jay Bird" (1 text, 1 tune)
    Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 180, "Git Along Josie" (1 text, 1 tune)
    Scarborough-OnTheTrailOfNegroFolkSongs, p. 105, "Jam A-long, Josey" (1 text, 1 tune); also probably p. 106 (no title), (1 text, using this chorus in some instances; the verses include the terrapin and the toad, "My ole missus promise me When she die she set me free," "You get there before I do....")
    Spurgeon-WaltzTheHall-AmericanPlayParty, p. 117, "Jim Along Jo" (1 text, 1 tune)
    Spaeth-WeepSomeMoreMyLady, pp. 103-104, "Jim Along Josey" (1 text, 1 tune)
    Roud #4618

RECORDINGS:
    Coon Creek Girls, "Jim Along Josie" (Songs from Renfro Valley - Bell, mx. 2002, n.d., postwar)
    Lawrence Older, "Jim Along Josie" (on LOlder01)
    Pete Seeger, "Jim Along Josie" (on PeteSeeger3, PeteSeegerCD03)
    Tom Smith, "Hey, Get Along, Josie" (on USWarnerColl01)

CROSS-REFERENCES:
    cf. "The Banks of the Arkansas" (lyrics)

SAME TUNE:

New Comic Song ("Come listen to me and I'll sing you a song") (Harrison campaign song) (A. B. Norton, _Songs of the People in the Log Cabin Days of Old Tippecanoe_, A. B. Norton & Co., 1888 (available on Google Books), p. 59)

NOTES [144 words]: Spaeth suggests that this is a minstrel tune, and he's probably right. He suggests that it was written by Edward Harper, who presented it in his 1838 play "The Free Nigger of New York." Jon W. Finson, _The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song_, Oxford University Press, 1994 also credits it to Harper, but dates it to 1840. But it has entered oral tradition -- though perhaps in a filed-down form; Spaeth's text has a four-line verse while the traditional forms often use two-line stanzas. The choruses are the same. According to the report in Harry Dichter and Elliott Shapiro, _Early American Sheet Music: Its Lure and Its Lore, 1768-1889_, R. R. Bowker, 1941, p. 52, this is "As sung by Mr. John N. Smith. Arranged for the Piano Forte by An Eminent Professor." No composer is listed. The music was published by Firth & Hall. - RBW

Last updated in version 5.0

File: R575

Jim and Me

DESCRIPTION: Singer says that he and his old friend Jim used to be sinners, smokers and drinkers, but that God has saved them, and their money is now spent on their families. "What our God has done for us/He's done for Jim and me"

AUTHOR: unknown
Jim Blake
DESCRIPTION: "Jim Blake, your wife is dying," came over the wires tonight." Railroad engineer Blake wires back that he is coming. But his train is wrecked, "derailed by an open switch." Blake's last message to his wife says they'll meet in heaven
AUTHOR: unknown
EARLIEST DATE: 1910 (Railroad Man's Magazine, according to Cohen)
KEYWORDS: train wreck disaster death husband wife
FOUND IN: US(MW) Canada(Newf)
REFERENCES (5 citations):
Cohen-LongSteelRail, pp. 332-337, "Jim Blake's Message" (2 texts, 1 tune)
Peters-FolkSongsOutOfWisconsin, p. 209, "Jim Blake" (1 text, 1 tune)
Spaeth-WeepSomeMoreMyLady, pp. 139-140, "Jim Blake" (1 text)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 182-183, "The Midnight Express" (1 text)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 479, "Jim Blake" (source notes only)
Roud #3531
RECORDINGS:
The Carter Family, "Jim Blake's Message" (Decca 5467, 1935)
Vernon Dalhart, "Jim Blake" (Brunswick 173, 1927); "Jim Blake the Engineer" (Columbia 15192-D [as Al Craver], 1927)
Leonard Molloy, "Jim Blake" (on MUNFLA/Leach)
File: GC479b

Jim Bludsoe
DESCRIPTION: Jim Bludso(e) was foul-mouthed, keeping more than one girl (wife?), and often found near a fight. But he is a good man underneath. When the Prairie Belle catches fire, he keeps the engine running long enough that every passenger lives although he dies
AUTHOR: John Hay (1838-1905)
EARLIEST DATE: 1871 (Pike County Ballads; see NOTES)
KEYWORDS: death ship disaster fire
FOUND IN: US(MW)
REFERENCES (4 citations):
Peters-FolkSongsOutOfWisconsin, pp. 240-241, "Jim Bludsoe" (1 text)
Johnson-BawdyBalladsAndLustyLyrics, pp. 94-96, "Jim Bludso" (1 text)
ADDITIONAL: Martin Gardner, editor, _Famous Poems from Bygone Days_, Dover, 1995, pp. 85-87, "Jim Bludso of the Prairie Belle" (1 text)
ST Pet240 (Partial)
Roud #9087
CROSS-REFERENCES:
cf. "Grouchy Bill" (theme of a dead rescuer)
NOTES [498 words]: Some readers may have heard this sung rather than recited, perhaps by Cathy Barton and Dave Para, but all tunes are modern (e.g. Para supplied the melody for the Barton/Para recording). It is properly a poem -- probably the best-known work of John (Milton) Hay, a sort of a latter-day Chaucer in that he was both statesman and poet.
Jameson, p. 298, sums up the early part of Hay's career as follows: he was "born in 1838, was assistant secretary to President Lincoln in 1861. He served several months in the Civil War, and from 1865 to 1867 was secretary of legation to Paris, charge d'affairs at Vienna until 1868, and secretary at Madrid until 1870. He became associated with the New York Tribune, and from 1879 to 1881 was First Assistant Secretary of State. He is widely known for his dialect sketches and poems, and for Nicolay and Hay's life of Lincoln."

Nicolay is John Nicolay, Lincoln's other private secretary; it was he who convinced Lincoln to hire Hay in 1861 (CDAB, p. 415). Their joint work, published 1890, was Abraham Lincoln: A History (Boatner, p. 388); it ran to ten volumes (Hart, p. 358).

Hay's literary output was modest: "He is known for his Pike County Ballads... (1871), frontier poems in dialect, and The Breadwinners (1884), a novel published anonymously" (Benet, p. 486). CDAB, p. 416, described the latter as "a satirical novel which attacked labor unions and defended economic individualism." This poem is from Pike County Ballads, and is based on the story of an actual engineer named Oliver Fairchild (Benet, p. 560).

Julian, p. 1646, reports that Hay was "an office bearer in the Presbyterian Church of the Covenant, Washington, D.C." Julian adds that several of his poems have come into use as hymns: "From Sinai's Cloud of Darkness," "Lord, from Far-Severed Climes We Come," and "Not in Dumb Resignation." They don't sound very singable to me....

Sources cannot seem to agree on whether the original poem called the hero "Jim Bludso" or "Jim Bludsoe."

Hart, p. 358, describes Pike County Ballads as "dialect poems about the Illinois frontier"; Hay himself had been born in Indiana and headed west. His other well-known poem is "Little Breeches." According to Hofstadter, p. 164, it was Hay who described the Spanish-American conflict of 1898 as "our splendid little war," which both tells you about his imperialist tendencies and shows that he never spent much time among the troops.

In 1898, Hay was appointed Secretary of State, during the McKinley administration (CDAB, p. 416), and held the post into the Theodore Roosevelt administration (Morison, p. 818) until his death in 1905. In that post, he created the Open Door Policy with China (Morison, p. 807) and helped negotiate the treaties which allowed for the building of the Panama Canal (Boatner, p. 388; Morison, pp. 824-825) as well as promptly recognizing the independence of Panama (Morison, p. 825).

Tyler Dennett wrote a biography of Hay in the 1930s; I have not seen it. - RBW

Bibliography

- Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover)
- Julian: John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes)

Jim Bobo's Fatal Ride

DESCRIPTION: "Jim Bobo rode a safety wheel. He rode with all his might. "The wheel was built for only one... But he had often made the run With two or sometimes three." When riding with Little Willie, he crashes. The child survives but Bobo is killed

AUTHOR: D.H.H. ? (initials found on the earliest copy)

EARLIEST DATE: 1927 (Nashville Banner, according to Wolfe/Boswell-
Jim Brooks

DESCRIPTION: "What became of Jim Brooks, did you ask me?" The singer doesn't know, but thinks he is in a land without logs or snow. When the child of a logger wants to see the trees being cut, a log falls toward him. Jim saves the boy but dies himself

AUTHOR: unknown

EARLIEST DATE: 1956 (Beck-TheyKnewPaulBunyan)

KEYWORDS: logger rescue death children

HISTORICAL REFERENCES:
Jan 6, 1872 - Edward Stokes shoots Jim Fisk, "his rival for... the actress Josie Mansfield." Stokes (who, despite the song, was not rich) spent four years in prison for manslaughter

FOUND IN: US(MW,NE,Ro,So)

REFERENCES (16 citations):
Laws F18, "Jim Fisk"
Cohen-LongSteelRail, pp. 90-96, "Jim Fisk" (2 texts, 1 tune, plus a copy of the cover of the sheet music)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 111-113, "Jim Fisk Song" (1 text plus a copy of the sheet music cover)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 415-416, "Jim Fisk" (1 text)
Dean-FlyingCloud, pp. 30-31, "Jim Fisk" (1 text)
Peters-FolkSongsOutOfWisconsin, pp. 187-188, "Stokes's Verdict" (1 text, 1 tune)
Friedman-Viking/PenguinBookOfFolkBallads, p. 207, "Jim Fisk" (1 text)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 213-215, "Jim Fisk" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, p. 75, "Jim Fiske" (1 fragment, linked to this mostly on the strength of the line "He never went back on the poor.")
Burt-AmericanMurderBallads, pp. 49-50, "(no title)" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #137, "Jim Fisk" (1 text)
NOTES [764 words]: Belden-BalladsSongsCollectedByMissourFolkloreSociety calls "Jubilee Jim" Fisk (1834-1872) "Jay Gould's fellow bandit in Wall Street." Which is quite a statement, give that Gould was "a man whose name, it was said, was spoken by decent people only after sprinkling disinfectant" (Graff, pp. 25-26).

The description is apt but incomplete. Fisk, unlike Gould, was largely a showman -- DAB, volume III, p. 414, notes that after his very brief schooling and a couple of minor jobs, he took employment as "salesman with his father's 'traveling emporium,' which he later purchased and operated himself, graciously admitting his father to his employ."

Bunting, p. 96, describes him this way: "Fisk was a preposterous figure, a kind of caricature of what he believed the world would admire and envy. Ostentatious, self-indulgent, promiscuous (he would be gunned down, many years later, by the husband of a woman he was seeing), a militia 'colonel' in the war and, by his own authority, admiral of a steamship line."

Economic conditions at the end of the Civil War hurt his business, but by 1866 he had founded the brokerage firm of Fisk & Belden.

It was after this that he started working with Gould to wrest control of the Erie Railroad from Cornelius Vanderbilt. His actions in this regard, according to Adams, pp. 218-219, were patently immoral -- although apparently technically legal because enough state legislators had been bribed that they changed the rules. In the conflict, Fisk and friends printed up ten million dollars of fake Erie stock, which they sold at discount, and started buying up real stock. Thus they ended up with both control of the company and a lot of money. They also issued what appear to have been a series of margin calls, resulting in a stock market crash.

Gould and Fisk weren't done. After the War, the goal of the Grant administration was to restore the nation to the gold standard, getting rid of greenbacks (Bunting, p. 95). Gould and Fisk realized that, if they could learn in advance how much gold the Treasury would release at its regular auctions, they could manipulate the price. So they worked to try to get this information (Bunting, pp. 95-96) -- what we would now call "insider trading."

As a matter of fact, they failed to get what they wanted, resulting in the "Black Friday" gold crash of September 24, 1869 (Bunting, pp. 97-98), with the result that "the business of the whole country was paralyzed for weeks' and the 'foundations of business morality' shaken" (Adams, p. 219). DAB, Volume III, p. 515, says that Fisk went on to repudiate many of his contracts, leaving the blame at the door of his 'responsible partner' Belden.

It's hard for me to see any real difference between Fisk's business practices and those of his contemporary robber barons, though -- and, unlike many speculators, he did try to appeal to the public (he has been called "the most opulent of the robber barons"). According to Gilbert-LostChords, he sent supplies to help the survivors of the Chicago Fire (October 8, 1871).

DAB, Volume III, p. 515, says that he kept "numerous mistresses" in addition to his wife Lucy D. Moore (whom he had married in 1855), but that Josie Mansfield was his favorite. Stokes shot Fisk partly over the woman and partly over a business quarrel. It is ironic that it is Fisk's murder, rarely mentioned in the histories, that gained him a place in oral tradition.

Fisk's assassin, Stokes, died in 1901, reportedly having spent his last years in neurotic fear of Fisk's ghost (e.g. Stokes would only sleep in lighted rooms).

There is a twentieth century biography, W. A. Swanberg, Jim Fisk: The Career of an Improbable Rascal, Scribner's, 1974. I have not read it.

Much additional information can be found in Cohen, who notes incidentally that the recorded versions of this song are generally much shorter than the original "Stokes' Verdict" text. Botkin, apparently quoting Barry, claims there are three Jim Fisk songs. This one (which exists in many variants, but is recognized by the fact that most stanzas end with the word "poor") is said to be the "most popular" -- and is, as of this writing, the only one I have encountered.

Spaeth, A History of Popular Music in America, mentions this song several times, noting on p. 217 both the fact that this song was attributed to William J. Scanlon (whom he calls a typical composer of the era) and the difficulty with this attribution: The first sheet music, published in 1874, has the initials "J. S.," rather than "W. J. S.," and Scanlon in any case was only 15 at the time. - RBW

Bibliography
Jim Greene of Tennessee

DESCRIPTION: "Jim Green was supposed to be The bravest man in Tennessee." When the circus comes to town, offering $100 to someone who leads the lion, Jim turns it down, Greene declares that he doesn't need education to determine, "I ain't gonne lead no lions around."

AUTHOR: unknown
EARLIEST DATE: 1950 (collected from Dr. Edward J. Rees by Boswell; the gimmick is older)
KEYWORDS: animal humorous money
FOUND IN: US(Ap)
REFERENCES (1 citation):
Wolfe/Boswell-FolkSongsOfMiddleTennessee 52, pp. 89-90, "Jim Greene of Tennessee" (1 text, 1 tune)
Roud #11026
File: BosWo052

Jim Haggerty's Story

DESCRIPTION: The speaker and his companion go down to town, where the companion will confront a man hired to kill him. They enter the bar. The hired gun's girlfriend begs him not to shoot; the other is her father. But both men draw and fire and are killed

AUTHOR: unknown
EARLIEST DATE: 1934 (Lomax)
KEYWORDS: death father family homicide
FOUND IN:
REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 135-136, "Jim Haggerty's Story" (1 text)
Roud #15550
NOTES [31 words]: While this may be legitimate folklore (it has rather a tall tale feel), there is no evidence that it was ever a song, or traveled in the same traditional circles as ordinary folk songs. - RBW
File: LxA135

Jim Harris

DESCRIPTION: Famous captain Jim Harris, in Ronald P out of St Kyran's, runs down the Irene anchored in Paradise Sound. "It's all right when the wheel goes up, till it turns for to come down And you might make that same mistake as Jim Harris in Paradise Sound."

AUTHOR: unknown
EARLIEST DATE: 1978 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: sea ship crash
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 60, "Jim Harris" (1 text, 1 tune)
Roud #26486
NOTES [41 words]: St Kyran's and Paradise Sound are in Placentia Bay, west of the Avalon Peninsula and on the south coast of Newfoundland. The song places the incident on May 31, 1934. It appears neither ship was lethally damaged and there was no loss of life. - BS
Jim Hatfield's Boy

DESCRIPTION: "You're sending me for life, judge, For killing Bill McCoy, But maybe you don't know, Judge, that I'm Jim Hatfield's boy." The singer, unnamed, describes the history of the Hatfield/McCoy feud and his need for revenge

AUTHOR: unknown

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: feud death mother children revenge trial judge punishment

HISTORICAL REFERENCES:
1880 - Beginning of the Hatfield/McCoy feud

FOUND IN: US(Ap)

REFERENCES (2 citations):
Thomas-BalladMakingInMountainsOfKentucky, pp. 13-16, (no title) (1 text, 1 tune)
Burt-AmericanMurderBallads, p. 248, "(Jim Hatfield's Son)" (1 excerpt)

ST ThBdM013 (Partial)

CROSS-REFERENCES:
cf. "The Death of Fan McCoy" (subject) and references there

NOTES [12 words]: For details on the Hatfield/McCoy feud, see "The Death of Fan McCoy." - RBW

File: ThBdM013

Jim Jones at Botany Bay

DESCRIPTION: The singer, Jim Jones, is taken, tried, and sentenced to transportation. En route, his ship is attacked by pirates, but the crew holds them off. Arriving in Australia, Jones vows to escape, join the bushrangers, and get revenge

AUTHOR: unknown

EARLIEST DATE: 1907 (Old Pioneering Days in the Sunny South)

KEYWORDS: outlaw poaching trial transportation pirate

FOUND IN: Australia

REFERENCES (10 citations):
Grigson-PenguinBookOfBallads 96, "Jim Jones at Botany Bay" (1 text)
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 50-52, "Jim Jones at Botany Bay" (1 text)
Fahey-Eureka-SongsThatMadeAustralia, pp. 28-29, "Jim Jones at Botany Bay" (1 text, 1 tune)
Fahey-PintPotAndBilby, pp. 8-9, "Jim Jones at Botany Bay" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 12-13, "Jim Jones" (1 text, 1 tune)
Anderson-StoryOfAustralianFolksong, pp. 11-12, "Jim Jones" (1 text, 1 tune)
Ward-PenguinBookOfAustralianBallads, pp. 46-46, "Jim Jones at Botany Bay" (1 text)
Stewart/Keesing-FavoriteAustralianBallads, p. 3, "Jim Jones at Botany Bay" (1 text)
Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), pp. 264-265, "Jim Jones" (1 text)

ST PBB096 (Partial)

Roud #5478

CROSS-REFERENCES:
cf. "Bold Jack Donahoe" (tune) and references there

NOTES [116 words]: John S. Manifold, _Who Wrote the Ballads? Notes on Australian Folksong_, Australasian Book Society, 1964, p. 29, says of this song, "the tune to which 'Jim Jones' is sung is Irish, but the words carry none of the political references so common in Irish ballads, and the hero himself comes from England. Since [Jack] Donahue is mentioned as being alive and famous, we might not be far wrong in dating the 'original' of this ballad to 1829 or 1830 -- close, in fact, to the date at which one Jim Jones joined with William Swallow in seizing the colonial brig _Cyprus_ in Recherche Bay! It is just remotely possible that this Jones may have been the original individual composer of this ballad." - RBW

Last updated in version 5.2
Jim Larkin, R.I.P.

DESCRIPTION: Jim Larkin fought the Peelers in 1913 and "was treated to the batons by the Forces of the Crown." "The worker is a freeman now by his persevering fight." "R.I.P"

AUTHOR: unknown

EARLIEST DATE: 1947 ("Sold in the streets of Dublin the day of James Larkin's funeral," according to OLochlainn-MoreIrishStreetBallads)

KEYWORDS: strike violence labor-movement Ireland memorial death police

HISTORICAL REFERENCES:

Jan 30, 1947 - "James Larkin died in his sleep." (source: _James Larkin_ on the Spartacus Educational site)

FOUND IN: Ireland

REFERENCES (1 citation):

OLochlainn-MoreIrishStreetBallads 20, "Jim Larkin, R.I.P" (1 text, 1 tune)

NOTES [1101 words]: Larkin founded the Irish Transport and General Workers' Union in 1909. "By 1913 so many Dublin workers had joined the IT&GWU that employers refused to employ unionised workers, resulting in the infamous Dublin Lock-Out when over 100,000 workers were sacked and many more refused admittance to their workplace for over eight months. After the Lock-Out the IT&GWU was firmly established."

From 1914 to 1920 he organized workers in New York, and Larkin founded the Irish Transport and General Workers' Union in 1909. "By 1913 so many Dublin workers had joined the IT&GWU that employers refused to employ unionised workers, resulting in the infamous Dublin Lock-Out when over 100,000 workers were sacked and many more refused admittance to their workplace for over eight months. After the Lock-Out the IT&GWU was firmly established."

From 1914 to 1920 he organised workers in New York and was jailed until 1923 for "criminal syndicalism." He returned to Ireland and established the Worker's Union. He was later elected to the Dublin City Council and Dail Eireann. (source: Searc's Web Guide to 20th Century Ireland - James Larkin (1876-1947)). - BS

That Dublin workers needed organization around the turn of the twentieth century is hardly to be denied. According to Golway, p. 207, prior to the activities of Larkin, "nearly half of all annual deaths [in Dublin] took place in workhouses, asylums, and prisons"; he points out that many workers were putting in seventy hour weeks to earn pay equivalent to what we would now call only about half of the "poverty line."

Similarly Kee, p. 195): "The poverty and squalor of much of Dublin in the early years of the twentieth century appalled all who encountered it. A government report issued in 1914 assessed that of a Dublin population of 304,000, some 194,000, or about sixty-three percent, could be reckoned 'working classes'. The majority of these working classes lived in tenement houses, almost half of them with no more than one room to each family. Thirty-seven per cent of the entire working class of Dublin lived at a density of more than six persons per room; fourteen per cent in houses declared 'unfit for human habitation.'"

Moody/Martin/Keogh/Kiely, pp. 262-263, report that "Dublin had one of the most underfed, worst-housed, and badly paid populations in Europe. Twenty-one thousand families lived in single-room tenements. The death-rate at birth of 27.6 per 1,000 was higher than any other city in Europe (with Moscow second to Dublin)." They report on p. 263 that Marx, Engels, and Lenin all thought Ireland a very likely place for the Communist Revolution to begin. (They were, of course, wrong -- there was a revolution, but not that kind of revolution.)

Larkin's troubles with the British police were not entirely related to his union activities, though. Born in Liverpool in 1874, he stowed away for America in 1893 and was deported back to Britain. Becoming a dockworker, he was forced to join a union in 1901 -- and soon became so pro-Union that he was fired and became an organizer (Edwards, p. 111 note). He did not settle in Ireland until 1906/1907, when James Sexton (head of the National Union of Dock Labourers) sent him to Belfast to organize the dock workers there.

Larkin was a fine choice for the role. According to O'Connor, pp. 54-55, "Larkin was a remarkable orator and journalist who could lift the people from their knees woth a brilliant phrase. He had a voice that could carry across a prairie, and a towering, crag-like presence. His quivering face... became the symbol of hope to the downtrodden and hungry masses who listened to him."

Larkin did manage to bring many of the workers into a union, leading them on strike late in 1907.
The strike turned violent, though some of the police sided with Larkin. With the union going bankrupt, Sexton settled without Larkin's agreement. Larkin therefore broke away from Sexton's group to form the IT&GWU in 1908. Socialist in principles, Larkin was associated with James Connolly (1868-1916; for more on him, see "James Connolly") in the United Tramway Company strike. This turned into a lockout as William Martin Murphy, who was responsible for management bargaining, set out to destroy Larkin (Townshend, p. 48; O'Connor, pp. 55-56).

Larkin, who had spent a few weeks in prison before the government relented (Townshend, p. 49), rose to fine heights of oratory (when the Catholic hierarchy opposed his union, he declared, "They cannot frighten me with hell. Better to be in hell with Dante and Davitt than to be in heaven with [Ulster leader Edward] Carson and Murphy"; see O'Connor, p. 57). But strikers were starving, and the government blocked all attempts to help them (O'Connor, p. 56). Larkin fled Ireland after the strike fizzled in 1914 -- while Connolly stayed, and was one of the instigators of the Easter Rising. Larkin of course went to America, where he was imprisoned during a "Red Scare" in 1916 (O'Connor, p. 55).

Larkin came back to Ireland in 1923, to find that his own Union -- which was about twenty times as big as when he left home -- had no leadership place for him. He founded a socialist political party; though he eventually joined the Labour Party, he spent most of the rest of his life feuding with his old associates. Still, he was remembered by the people as a founder of the union movement. Regarding his relations with other leaders, Kee writes (p. 198), "Subsequent dramatic events... have had the effect of making Connolly seem the major labour figure in twentieth-century Irish history.... But the fact that Connolly was to be cut off in his prime and win a martyr's crown in 1916, while Larkin, accidentally missing the heroics, was to live on to 1948 through years of Irish disillusion, political quarrelling, and personal identification with Soviet Communism, should not blind one historically to the other fact that it was Larkin who first effectively brought the old incoherent national emotions into Irish twentieth-century labour relations."

The song's description of fighting the Peelers in 1913 appears to be a reference to events of August 31, 1913. Larkin had been arrested for seditious libel on August 28, but was released on bail. He was supposed to speak in Dublin on August 31. He appeared in disguise, but it was clear it was him. Once the crowd started cheering him, the police attacked the crowd, resulting in one death and many injuries (O'Connor, p. 56).

This is not the only song about Larkin and 1913; Harte, pp. 32-33, prints a piece, "Dublin City, 1913" by Donagh McDonagh, which covers events of 1913 to 1916. - RBW

Bibliography

- Golway: Terry Golway, For the Cause of Liberty, Simon & Schuster, 2000
- Kee: Robert Kee, The Bold Fenian Men, being volume II of The Green Flag (covering the period from around 1848 to the Easter Rising), Penguin, 1972

Last updated in version 4.0
File: OLcM020

Jim O'Lynn

DESCRIPTION: Jim O'Lynn "does everything bad" and has to consider whether to change this thing or that. He is drunk and must decide on a double: that "will do." He quarrels with Charles over swapping shirts: that "won't do." Challenge the Devil? That "will do"

AUTHOR: unknown

EARLIEST DATE: 1958 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)

KEYWORDS: drink clothes derivative humorous nonballad Devil
Jim Ross Song, The

DESCRIPTION: Ross, "an elderly gent" courts Mary Ann, "the pride of Dundas," offering "houses and lands" because he has little money. She agrees to marry but does not appear for the wedding. She explains why she changed her mind [the song breaks here].

AUTHOR: unknown

EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)

KEYWORDS: age courting wedding rejection

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 112-113, "The Jim Ross Song" (1 text, 1 tune)

Roud #12459

NOTES [11 words]: Dundas is near the east coast of Kings, Prince Edward Island. - BS

File: Dib112

Jim Strainer Blues

DESCRIPTION: Jim Strainer tells Lula that if he catches her with Willie he'll kill her. Singer follows Lula to the burying ground. Jim Strainer has killed her, on the ballroom [barroom?] floor. Willie is sentenced to 15 years; Jim Strainer gets 99, and cries

AUTHOR: possibly Will Shade

EARLIEST DATE: 1930 (recording, Memphis Jug Band)

LONG DESCRIPTION: Jim Strainer tells Lula that if he catches her with Willie he'll kill her. Singer tells the hearse driver to roll slowly, so he can see Lula one more time. He follows her to the burying ground and watches as they ease her down. Jim Strainer has killed her, on the ballroom [barroom?] floor. Willie is sentenced to 15 years; Jim Strainer gets 99, and cries

KEYWORDS: grief jealousy love warning violence crime homicide prison punishment trial burial death mourning lover

FOUND IN: US

Roud #12289

RECORDINGS:
Memphis Jug Band, "Jim Strainer Blues" (Victor 23421, 1933; rec. 1930; on StuffDreams1)

File: RcJiStBl

Jim the Roper

DESCRIPTION: "The dug him a grave at the set of the sun, His riding was over, his roping was done." The cowboys bury Jim, and return to "their cabins, deserted and lorn." "No sound save the Yellowstone dashing a-foam." Jim's ghost is seen be the rive

AUTHOR: unknown

EARLIEST DATE: 1931 (Larkin-SingingCowboy)

KEYWORDS: death burial cowboy ghost

FOUND IN: US(SW)
Jim, the Carter Lad

DESCRIPTION: The carter/driver reports on his happy life: "Crack, crack, goes my whip, I whistle and I sing, I sit upon my wagon, I'm as happy as a king." He ignores bad weather, recalls being trained by his father, and tells of courting his sweetheart in the cart

AUTHOR: E. H. Harding?

EARLIEST DATE: 1870 (Oliver Ditson & Co, The New Comic Songster)

KEYWORDS: work travel courting

FOUND IN: US(MA) Ireland Britain(England(North,South,West),Scotland(Aber))

REFERENCES (11 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #99, p. 1, "Jim the Carter Lad" (1 text)
Greig/Duncan3 457, "Jim the Carter Lad" (3 texts, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 96, "The Stage Coach Driver's Lad" (1 text, 1 tune)
Copper-SongsAndSouthernBreezes, pp. 244-245, "Jim the Carter Lad" (1 text, 1 tune)
Williams-Wiltshire-WSRO Mi 611, "Jim the Carter Lad" (1 text)
Kennedy-FolksongsOfBritainAndIreland 228, "Jim, the Carter Lad" (1 text, 1 tune)
Hamer-GarnersGay, pp. 68-69, "Jimmy the Carter's Lad" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #20, "Joe the Carrier's Lad" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H171, p. 40, "Jim, the Carman Lad" (1 text, 1 tune)
New-Comic-Songster, p. 14, "Jim the Carter Lad" (1 text, 1 tune)

DT, JIMCART*
Roud #1080

RECORDINGS:
Jack Goodfellow, "Jim The Carter Lad" (on FSB3)

CROSS-REFERENCES:
cf. "The Lumber Camp Song" (lyrics)

File: FSC096

Jimmie Brown the Newsboy

DESCRIPTION: Singer, Jimmie Brown, the newsboy of the town, wears no hat or shoes, and is cold and hungry. [He wanders from place to place.] He tells of his drunkard father, who has abandoned the family. His mother says he will "sell the gospel news" in heaven

AUTHOR: Almost certainly Will S. Hays

EARLIEST DATE: 1875 (published by J. L. Peters)

KEYWORDS: poverty travel abandonment work drink father worker

FOUND IN: US(SE)

REFERENCES (1 citation):
DT, JIMBROWN

Roud #4996

RECORDINGS:
Carter Family, "Jimmie Brown, the Newsboy" (Victor 23554, 1931; Montgomery Ward M-5027, 1936; rec. 1929)
Lester Flatt, Earl Scruggs & the Foggy Mountain Boys, "Jimmie Brown, the Newsboy" (Columbia 20830, 1951)

NOTES [114 words]: Almost no one lists a composer for this song, but the Harry Fox Agency has two separate listings. One is for A. P. Carter, the other is for Jimmy Rodgers and George Vaughan. I'm inclined to believe the former, since I've found no evidence Rodgers ever recorded the song, but on the other hand he seems to have collaborated with Vaughan on at least one other song. - PJS

Jane Voss and Hoyle Osborne point out, however, that there is sheet music from 1875 copyrighted by Will S. Hays. And it sounds like a Hays composition. I'm all but certain that that attribution is the correct one.
For background on newsboys in New York, see the notes to "Poor Little Joe (The Dying Newsboy)." - RBW

Last updated in version 5.1
File: RcJBtNew

Jimmie Judd (The Beau Shai River) [Laws C4]
DESCRIPTION: Jimmie tries to break a logjam and is drowned. His badly cut up body is recovered the next day. He is mourned by sweetheart, family, and fellow workers
AUTHOR: unknown
EARLIEST DATE: 1935 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)
KEYWORDS: logger death drowning
FOUND IN: US(MA,MW,NE) Canada(Ont)
REFERENCES (8 citations):
Laws C4, "Jimmie Judd (The Beau Shai River)"
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 18, "Jamie Judge (or, Bonshee River)" (1 text, 1 tune)
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, p. 73, "Jamie Judge" (1 text)
Beck-SongsOfTheMichiganLumberjacks 55, "The Beau Shai River" (2 texts, one entitled "Jimmie Jot")
Beck-LoreOfTheLumberCamps 82, "The Beau Shai River" (2 texts)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 112, "Jimmie Judd" (1 fragmentary text)
Fowke-LumberingSongsFromTheNorthernWoods #29, "Jimmy Judge" (1 text plus a fragment, 1 tune)
DT 680, JIMMELORD
Roud #636
NOTES [31 words]: Fowke quotes Gravelle to the effect that James Angus Dudge was born in Quebec in 1846, but Gravelle can only speculate about the date of his death; he suspects the date was c. 1866. - RBW
Last updated in version 5.2
File: LC04

Jimmy and his Own True Love [Laws O30]
DESCRIPTION: Jimmy and Annie are out walking one fine day just before he sets sail. She bids him farewell and gives him a diamond ring as a token of her love. He promises to return to her
AUTHOR: unknown
EARLIEST DATE: before 1841 (broadside, Bodleian 2806 c.18(276))
KEYWORDS: courting sea farewell ring
FOUND IN: Canada(Mar)
REFERENCES (3 citations):
Laws O30, "Jimmy and his Own True Love"
Mackenzie-BalladsAndSeaSongsFromNovaScotia 44, "Jimmy and His Own True Love" (1 text)
DT 485, JIMMTRUE
Roud #660
BROADSIDES:
Bodleian, 2806 c.18(276), "Sailor and his Truelove," J. Jennings (London), 1790-1840; also Firth c.12(147), Harding B 17(266b), "[The] Sailor and his Truelove"; Firth c.12(149), "Jemmy's Farewell" ("As a sailor and his true love one morning in May")
CROSS-REFERENCES:
cf. "Jimmy and Nancy (III)" (plot)
File: LO30

Jimmy and Nancy (III)
DESCRIPTION: A sailor tells his true love "It is all for your sweet sake I am bound to cross the ocean." Her mother and father are against them but she will not turn against him. He promises to be true. They kiss and part; she wishes him well.
Jimmy Bell's in Town

DESCRIPTION: "Jimmy Bell's in town, Lordy, walkin' round. He got greenbacks enough, sweet babe, to make a man a suit." Bell preaches a sermon, warning of the dangers of hell; "All them sisters sittin' in the back corner Cryin' Jimmy Bell my man."

AUTHOR: unknown
EARLIEST DATE: 1963
KEYWORDS: clergy nonballad Hell
FOUND IN:
REFERENCES (2 citations):
Courlander-NegroFolkMusic, p. 75, "Jimmy Bell's in Town" (1 text, probably partial)
File: CNFM075

Jimmy Bruisse's Pig

DESCRIPTION: Bruisse builds a sty for his new pig. One night the pig escapes. When no one can find the pig Bruisse reports it stolen to the rangers. The pig is found by a brook. If Bruisse hears the song he may send the rangers after the singer.

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: escape accusation humorous animal
FOUND IN: Canada(Newf)
Roud #18216
RECORDINGS:
Ernest Poole, "Jimmy Bruisse's Pig" (on MUNFLA/Leach)
Jimmy Burse
DESCRIPTION: "I saw the undertakers leavin' With a casket in the hearse... The remains of Jimmy Burse." Burse goes out to transport a convict in his car, but is shot by the prisoner York. Burse is buried; the singer hopes he will find justice
AUTHOR: unknown (but very possibly by someone in the Vass family)
EARLIEST DATE: 1957 (collected by Shellans-FolkSongsOfTheBlueRidgeMountains from Ruby Vass, who had a manuscript dated 1937)
KEYWORDS: prison homicide escape technology burial
HISTORICAL REFERENCES:
1932 - Murder of taxi driver Jim Burrus. Shellans-FolkSongsOfTheBlueRidgeMountains prints a newspaper chronology of the saga.
FOUND IN: US(SE)
REFERENCES (1 citation):
Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 70-71, "Jimmy Burse" (1 text, 1 tune)
Roud #7323
File: Sel070

Jimmy Caldwell
DESCRIPTION: "Good morning, dear daughter and sister... father, I learn you've been courted by Jimmy Caldwell, Dear daughter, dear daughter, we love you very dearly."
AUTHOR: unknown
EARLIEST DATE: before 1952 (Brown)
KEYWORDS: love courting
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 331, "Jimmy Caldwell" (1 fragment, 1 tune)
Roud #6654
File: BrS4331

Jimmy Hughes's Feastio
DESCRIPTION: "Come, let us all to Georgetown go .. At Jimmy Hughes's feastio"; 100 are expected but only 30 show up. "The Senator arose with pride ...My son shall run the countrio. They turned him down, my darling boy, They did not know his worthio"
AUTHOR: unknown
EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)
KEYWORDS: rejection food party humorous political
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 12-13, "Jimmy Hughes's Feastio" (1 text, 1 tune)
Roud #12484
NOTES [53 words]: Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland: "When Senator J.J. Hughes received his appointment to the Senate he wanted his son to replace him as the local Member but his son was not nominated. A Testimonial dinner was held for the Senator in Georgetown but very few people showed up. It was written circa 1930." - BS
File: Din012

Jimmy Mo Veela Sthore (Jimmy, My Thousand Treasures)
DESCRIPTION: The singer misses Jimmy, who "travels the wide world o'er" on a quest for wealth. Her parents "never do give me ease." They want her to marry someone rich. She would go to the woods where no one will tease her and stay there until Jimmy returns
AUTHOR: unknown
EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)
Jimmy Murphy

DESCRIPTION: "On the banks of Kilkenny... Is Joe Jimmy Murphy Who is lost and forsaken." "Tomorrow he will ride... through the city." "Tomorrow he will hang; But it's not for sheep-stealing But for courting a pretty girl By the name of Moll Figen"

AUTHOR: unknown

EARLIEST DATE: 1911 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: death execution playparty courting

FOUND IN: US(So) Ireland

REFERENCES (2 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 291, "Joe Jimmy Murphy" (1 text)
Moylan-TheAgeOfRevolution-1776-1815 119, "Little Jimmy Murphy" (1 text, 1 tune)

Roud #7951

NOTES [264 words]: Belden-BalladsSongsCollectedByMissourFolkloreSociety calls his text "possibly a game song, but certainly originally a song about a hanging, and evidently Irish." To me, his version looks like a serious song that took on a game-song chorus. - RBW

Moylan-TheAgeOfRevolution-1776-1815 has "the serious song." From the description of Belden-BalladsSongsCollectedByMissourFolkloreSociety, I think the "game song" is close enough to Moylan that the songs should be kept together. [Perhaps more decisive is the fact that Belden-BalladsSongsCollectedByMissourFolkloreSociety's text seems to be nearly unique, though it has wandered far from the Irish roots. - RBW] Here is some more of Moylan

We gathered our pikes and flintlocks and green branches
And into old Wexford we soon were advancing.

Chorus: Skinny-ma-link, killy-ma-jo, whiskey, frisky too-ra-loo
Rank-a-diddle-i-doe, ding-doora-lie-o.

We fought through New Ross, Vinegar Hill and through Gorey
But it was the boys of the Cork Militia that deprived us of glory.

The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See:
Luke Cheevers, "Little Jimmy Murphy" (on "The Croppy's Complaint," Craft Recordings CRCD03 (1998); Terry Moylan notes)

Moylan: "This unusual piece appeared in the Journal of the Irish Folk Song Society in 1913. The note to the song says that it was heard by the informant being sung by a street-singer in Liverpool in 1830." - BS

For the battles of New Ross, Gorey, etc., see the notes to "Father Murphy (I)" and the various cross-references there. - RBW

File: Beld291

Jimmy My Riley

DESCRIPTION: "Jimmy-my-Riley was a grand old rascal, Jimmy-my-Riley ho (x2)." "Pick it up and shuck it up and throw it over yonder." "The cows in the old field hornin' Jimmy Riley." "The mules in the old field kickin' Jimmy Riley."

AUTHOR: unknown

EARLIEST DATE: 1920 (Brown)

KEYWORDS: animal nonballad food work

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 195, "Jimmy My Riley" (1 text)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 188, "Jimmie-Ma-Riley-Oh!" (1 short text);
Scarborough has another stanza which she files here though it looks to me as if it might be a much-debased version of "Reuben Ranzo" or something like that

Roud #11570
Jimmy Rose

DESCRIPTION: "Jimmy Rose he went to town (x3) To 'commodate the ladies." "Fare ye well, ye ladies all (x3), God Almighty bless you."

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: courting nonballad

FOUND IN: US(So)

REFERENCES (2 citations):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 100, "Jimmy Rose" (1 short text, 1 tune)
Scott-TheBalladOfAmerica, p. 211, "Jimmy Rose" (1 short text, 1 tune)

ST SBoA211 (Full)

Roud #11596

File: SBoA211

Jimmy Sago, Jackeroo

DESCRIPTION: "If you want a situation and you'd like to know the plan To get on a station... Pack up the old portmanteau and label it Paroo, with a name that's aristocratic -- Jimmy Sago, Jackeroo." The song details how the "aristocratic" name can bring benefits

AUTHOR: unknown

EARLIEST DATE: 1905 (Paterson, _Old Bush Songs_)

KEYWORDS: Australia work animal

FOUND IN: Australia

REFERENCES (6 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 130-131, "Jimmy Sago, Jackeroo" (1 text, 1 tune)
Anderson-StoryOfAustralianFolksong, pp. 161-162, "The Jackaroo" (1 text, 1 tune)
Ward-PenguinBookOfAustralianBallads, p. 86, "Jimmy Sago, Jackaroo" (1 text)
ADDITIONAL: Bill Wannan, _The Australians: Yarns, ballads and legends of the Australian tradition_, 1954 (page references are to the 1988 Penguin edition), pp. 189-190, "Jimmy Sago, Jackaroo" (1 text)

Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), pp. 281-282, "Jimmy Sago, Jackaroo" (1 text)

Roud #8394

CROSS-REFERENCES:
cf. "The Wearing of the Green" (tune, according to Wannan)

NOTES [315 words]: According to Patterson/Fahey/Seal, a Jackaroo was a young man working on a station to gain experience -- in effect, an apprentice. Naturally he was teased and held in low esteem.

The spelling is uncertain (Jackaroo/Jackeroo), as is the origin; Learmonth, article on "Jackeroo" (their spelling) says that the "origin is uncertain, most probably a coined Aus.-owning word based on a 'Jacky Raw', but an Aboriginal origin is also claimed." It adds that a female parallel, "Jillaroo," dates from the twentieth century.

Morris, p. 215, is another who prefers "Jackaroo" (where were all you people when I first entered this song?), and defines the word as a noun, "a name for a Colonial Experience (q.v.), a young man fresh from England, learning squatting.... Compare the American 'tenderfoot...." The word is generally supposed to be a corruption (in imitation of the word Kangaroo) of the name 'Johnny Raw." The first citation is from 1880: W. Senior, "Travel and Trout," p. 19. The noun eventually became a verb, "to jackaroo," as well.

Ramson, p. 330, spells the word "Jackeroo," and says that it originally meant "A white man living beyond the bounds of close settlement," but lists this sense as obsolete and gives a second definition similar to that in Morris.

Manifold, who also spells it "Jackaroo," says on p. 86 that "jackaroos... were usually educated
young men studying the art and mystery of station management; sometimes they included a 'colonial-experiencer' or 'pommy jackaroo.' On p. 87, after listing a few songs he thinks came from jackaroos, says, "The jackaroo, as you see, likes to think of himself as a full-fledged stockman or bushman; if he does a single small job of droving he fancies himself a drover; it is undignified to be a mere jackaroo."

Manifold, pp. 94-95, was told by an informant that this is derived from "Hot Ashphalt," i.e. "The Hot Ash-Pelt." - RBW

Bibliography

- Morris: Edward E. Morris, A Dictionary of Austral English, 1898 (I use the 1972 Sydney University Press with a new foreword but no new content)

Last updated in version 5.2
File: MA130

Jine 'Em

DESCRIPTION: "On Sunday mornin' I seek my Lord, Jine 'em, jine 'em oh! Oh jine 'em, believer, jine 'em so, Jine 'em, jine 'em oh." "Join, brethren, join us O... In Jesus's name we sing and pray"

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 21, "Jine 'Em" (1 short text with a possible variant, 1 tune)
Roud #11972
File: AWG021A

Jingle at the Window (Tideo)

DESCRIPTION: Playparty. "Jingle at the window, (tideo/dideo)....' "Pass one window, tideo...." Pass two windows, tideo...." "You swing heads... I swing feet... Ain't dat nice... walkin' on de ice."

AUTHOR: unknown
EARLIEST DATE: 1911 (JAFL 24)
KEYWORDS: playparty nonballad
FOUND IN: US(Ap,MW,So)
REFERENCES (9 citations):
Wolford-ThePlayPartyInIndiana, pp. 96-97=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 197-198, "Tideo" (1 text, 1 tune)
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 66, "Ti-De-O" (1 text, 1 tune)
Randolph 525, "Jingle at the Window" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, p. 160, "Tideo" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 208, "Tideo" (1 text, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 115-116, "Dance Song" (1 text, 1 tune)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 134, "Tideo" (1 text, with two verses of "Tideo" and one probably from "Go In and Out the Window")
Skean-CircleLeft-FolkPlayOfKentuckyMountains, pp. 38-39, "Die-Lee-O" (1 text, 1 tune)
Spurgeon-WaltzTheHall-AmericanPlayParty, p. 118, "Jingle at the Window" (1 text, 1 tune)
Roud #3597
CROSS-REFERENCES:
cf. "Jumbo" (lyrics)
NOTES [42 words]: For the possible relationship of this to "Sugar in My Coffee," see the notes to
that song.
Scarborough's version of this has stanzas twice as long (eight lines) as Randolph's, but presumably this is just the usual story of half the tune being lost. - RBW

Last updated in version 5.0
File: R525

**Jingle Bells**

DESCRIPTION: In praise of sleighing in the snow. Taking his "one horse open sleigh," the singer courts Miss Fanny Bright. Even a brief detour into a snowbank does not deter his ardor. The singer urges others to get a horse and sleigh and go courting

AUTHOR: James Pierpont (1822-1893)
EARLIEST DATE: 1857
KEYWORDS: horse nonballad courting
FOUND IN: US
REFERENCES (9 citations):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 276-277, "Jingle Bells" (2 texts, 1 tune)
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 93-96, "Jingle Bells Or the One horse open Sleigh" (1 text, 1 tune)
Krythe-SamplerOfAmericanSongs (16), pp. 219-220, "Jingle Bells" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 376, "Jingle Bells" (1 text)
Messerli-ListenToTheMockingbird, pp. 94-96, "Jingle Bells, or The One Horse Open Sleigh" (1 text)
Heart-Songs, pp. 148-149, "Jingle, Bells" (1 text, 1 tune)
Fuld-BookOfWorldFamousMusic, p. 313+, "Jingle Bells"
DT, JNGLBLL*
ADDITIONAL: Henry Randall Waite, _College Songs: A Collection of New and Popular Songs of the American Colleges_, new and enlarged edition, Oliver Ditson & Co., 1887, p. 70, "Jingle, Bells" (1 text, 1 tune) (pp. 18-19 of part 3 of the 1876 edition)
Roud #25804
CROSS-REFERENCES:
cf. "The Pony Song" (approximate tune, theme, and some words)
cf. "Tittler's Jam" (tune)
SAME TUNE:
Jingle Bells (New Zealand parodies) (Garland-FacesInTheFirelight-NZ, pp. 298-299)
NOTES [99 words]: According to a big of folklore which I have not attempted to check, Pierpont wrote this while living in Florida. Hm.
Ken Emerson, _Doo-Dah! Stephen Foster and the Rise of American Popular Culture_, Da Capo, 1997?, p. 10, says that the phrase "bells on bob-tail ring" was condensed from the "Bet my money on de bob-tail nag" of Stephen Foster's "Camptown Races."
Jon W. Finson, _The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song_, Oxford University Press, 1994, p. 47, says that James Pierpont was the son of a Unitarian minister and the uncle of J. Pierpont Morgan. - RBW

Last updated in version 6.0
File: RJ19093

**Jingle-Berry Tea**

DESCRIPTION: "Buck-skin moccasin tow-headed Bill, Once went a-courtin' up on the hill, The first one he courted was a pretty gal to see, Set right down to Jingleberry tea."

AUTHOR: unknown
EARLIEST DATE: 1931 (Randolph)
KEYWORDS: drink
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 416, "Jingleberry Tea" (1 fragment, 1 tune)
Roud #7613
NOTES [63 words]: Randolph informs us that "This is a fragment of a ribald song popular in the [1870s], and is said to have been brought west from Tennessee." However, he fails to give us enough additional detail to identify the song.
He also knew an informant who suggested the name be changed to "sassifras," on the grounds that "It's ag'in the law to print words like jingle-berry in a book." - RBW

File: R416

Jingo Ring (Merry-Ma-Tanzie, Around the Ring)

DESCRIPTION: "Here we go around the ring; Choose you one while we do sing; Choose the one that you love best, And she will come at your request." "Now you've got her, and I wish you much joy, You are my son and childish joy... Kiss her quick, and that will do."

AUTHOR: unknown
EARLIEST DATE: 1825 (John Jamieson's Scottish Dictionary, Supplement, according to Opie/Opie-TheSingingGame)
KEYWORDS: playparty courting nonballad
FOUND IN: US(Ap,NE,SE) Britain(Scotland(Aber)) New Zealand
REFERENCES (10 citations):
Greig/Duncan8 1580, "The Merry Ma Tansie" (4 texts, 2 tunes)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #152, p. 2, "Jingar Ring" (1 text)
Lyle-Andrew-CrawfurdsCollectionVolume2 200, "The Tansey" (1 text)
Fuson-BalladsOfTheKentuckyHighlands, p. 173, "Around the Ring" (1 text)
Opie/Opie-TheSingingGame 27, "Merry-ma-tansie" (5 texts)
Newell-GamesAndSongsOfAmericanChildren, #170, "Marriage" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, p. 546, "Here We Go in a Ring" (1 short text, 1 tune)
Montgomerie/Montgomerie-ScottishNurseryRhymes 65, "(Here we go round the jing-a-ring)" (1 text)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 25, "(Here we go round a jinga-ring)" (1 text)

ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), pp. 131-135, "The Merry-Ma-Tanzie" (2 texts)
ST Fus173 (Full)
Roud #12970
CROSS-REFERENCES:
ct. "Lipto" (lyrics)
ALTERNATE REFERENCES:
A Guinea Gold Ring
NOTES [57 words]: Lyle-Andrew-CrawfurdsCollectionVolume2 200 seems to be the same game described by Chambers and Gomme1.369-373 (cf., Lyle-Andrew-CrawfurdsCollectionVolume2 p. liii) but the "plot" is different: The "young Ladie" has a baby "belongs to Merrie man Tansey"; she wraps it in a dish towel and lays it on a nettle bush an dance a Merrie man Tansey." - BS

Last updated in version 4.4

File: Fus173

Jinkin' You, Johnnie Lad

DESCRIPTION: "Oh, ken ye my love Johnnie, he lives doon on yonder lea, and he's lookin', and he's joukin', and he's aye watchin' me." The singer describes her deep fondness for (Johnnie/Jockie), and looks forward to a happy life despite his poverty

AUTHOR: unknown
EARLIEST DATE: 1904 (Ford)
KEYWORDS: love courting
FOUND IN: Britain(Scotland)
REFERENCES (4 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 45-47, "Jinkin' You, Jockie Lad" (1 text, 1 tune)
Greig/Duncan4 756, "Johnnie Lad" (1 text, 1 tune)
MacColl-PersonalChoice, p. 67, "Johnnie Lad" (1 text, 1 tune)
DT, JOHNLAD
Roud #6131
RECORDINGS:
Ewan MacColl and Peggy Seeger, "Johnny Lad" (on SCMacCollSeeger01)

File: FVS045
Jinny Get Your Hoecake Done

DESCRIPTION: Fiddler's mnemonic for a moderately well-known tune: "Jinny, get your hoecake done, my love, Jinny, get your hoecake done; Jinny, get your hoecake done, my love, Jinny, get your hoecake done."

AUTHOR: unknown

EARLIEST DATE: 1931 (Fuson-BalladsOfTheKentuckyHighlands)

KEYWORDS: dancetune nonballad food

FOUND IN: US(Ap)

REFERENCES (1 citation):
Fuson-BalladsOfTheKentuckyHighlands, p. 158, "The Hoe-Cake" (eighth of 12 single-stanza jigs) (1 short text)
ST Fus158C (Full)

Roud #16825

NOTES [94 words]: Harry Dichter and Elliott Shapiro, Early American Sheet Music: Its Lure and Its Lore, 1768-1889, R. R. Bowker, 1941, p. 51, list among their "Illustrated Negro Minstrel Songs (Of the 'Jim Crow' Type)" a piece, "Jenny Get Your Hoe Cake Done," published by Firth & Hall in 1840. The sheet music describes it as "The Celebrated Banjo Song, As sung with Great Applause at the Broadway Circus, N. Y., by J. W. Sweeney." Presumably that was the original source for the fiddle tune, but I do not know whether either the text or the tune is the same as modern versions. - RBW

Last updated in version 2.6

File: Fus158C

Jinny Go Round and Around

DESCRIPTION: "Where did you get your whisky? Where did you get your dram?.... Down in Rockingham. Cho: Jinny go round an' around (x3) Way down in Rockingham." The remaining verses may give reasons why the singer will not marry or describe river life

AUTHOR: unknown

EARLIEST DATE: 1928 (Randolph)

KEYWORDS: courting marriage drink dancing playparty floatingverses river

FOUND IN: US(MW,SE,So)

REFERENCES (7 citations):
Randolph 272, "Jinny Go Round and Around" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 233-234, "Jinny Go Round and Round" (1 text, 1 tune -- Randolph's 272)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 389, "The Privates Eat the Middlin'" (1 fragment, probably a Civil War adaption of this piece)
Botkin-TreasuryMississippiRiverFolklore, p. 589, "[Number Ninety-Nine]" (1 text, 1 tune)
Botkin-TreasuryOfSouthernFolklore, p. 711, "Where'd You Get Yo' Whisky?" (1 text, 1 tune)
Courlander-NegroFolkMusic, pp. 121-122, "(Number Ninety-nine)" (1 text, 1 tune)
Wheeler-SteamboatinDays, pp. 24-25, "Master Had a Bran' New Coat" (1 text, 1 tune)
ST R272 (Full)

Roud #836 (etc.)

RECORDINGS:
Earl Johnson & His Dixie Entertainers, "I Get My Whiskey From Rockingham" (Okeh 45183, 1928)

CROSS-REFERENCES:
cf. "Cindy (I)" (floating lyrics)
cf. "A Railroader for Me (Soldier Boy for Me)" (plot)

ALTERNATE TITLES:
Way Down in Rockingham
Rockingham Cindy

NOTES [133 words]: This is an extremely problematic piece, recognized by the "Where did you get your whiskey" stanza. The rest is no unity, but the results are too fragmentary to classify as separate songs.

Almost all of these lyrics of some versions show up in one or another version of the "Cindy/Jubilee" family, but the chorus is different, so I've separated them. The Botkin Mississippi River piece (compare Courlander's) is almost equally remote from both "Cindy" and "Jinny," but not worth another entry, so I file it here.

Paul Stamler notes another piece, "Rockingham Cindy"; I suspect that to be a variant of this one.

The chorus "Jinny go round..." does not appear in all versions; I don't know if it is an addition to the
Randolph text or if it dropped out of the usual versions sung by old-time singers. - RBW

File: R272

**Joan Sanderson (The Cushion Dance)**

**DESCRIPTION:** "This dance it will no further go. 'I pray you, (Sir), Why say you so? 'Because (Joan Sanderson) will not come too.' 'She must come too, and she shall come too... whether she will or no.' 'Welcome, Joan Sanderson.' Prankum, Prankum is a fine dance."

**AUTHOR:** unknown

**EARLIEST DATE:** 1966 (Gundry-CanowKernow-SongsDancesFromCornwall)

**KEYWORDS:** dancing rejection

**FOUND IN:** Britain(England(West))

**REFERENCES** (1 citation):
Gundry-CanowKernow-SongsDancesFromCornwall, p. 5, "Joan Sanderson or The Cushion Dance" (1 text, 1 tune, plus dance instructions)
Roud #19195
File: Gund005

**Job, Job**

**DESCRIPTION:** "Oh Job, Job, good Lord, Tell me how you feel, good Lord." Sundry Biblical incidents are narrated: Pilate's wife and her dream of Jesus, Joshua stopping the sun, etc. Verses are very long, with variable numbers of lines

**AUTHOR:** unknown

**EARLIEST DATE:** 1937 (Lomax/Lomax-OurSingingCountry, collected from Vera Hall and Dock Reed)

**KEYWORDS:** Bible religious

**FOUND IN:** US(SE)

**REFERENCES** (3 citations):
Lomax/Lomax-OurSingingCountry, pp. 14-16, "Job" (1 text, 1 tune)
Courlander-NegroFolkMusic, pp. 53-56, "(Job, Job)" (1 text); pp. 225-226, "Job, Job" (1 tune, partial text)
ADDITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, pp. 316-318, "(no title)" (1 text); pp. 344-345, "Job, Job" (1 text, 1 tune)
Roud #10964

**RECORDINGS:**
Rich Amerson, "Job Job" (on NFMAla4)
Dock Reed & Vera Hall Ward, "Job Job" (on NFMAla5) (on ReedWard01)

**CROSS-REFERENCES:**
cf. "Swing Low" (a few lines)

**NOTES** [96 words]: The account of Joshua stopping the sun is found in Joshua 10:12-13. Pilate's wife's dream is found in Matthew 27:19 (only; the other gospels have no hint of the story, although all have Pilate being relatively favorable to Jesus). Methuselah's death at the age of 969 is in Genesis 5:27 (although the Greek translation gives different ages for the patriarchs). Allusions to the book of Job include:

* The death of Job's servants (Job 1:15-17)
* The death of Job's children (Job 1:19)
* "The Lord gave and the Lord hath taken away; blessed be the name of the Lord" (Job 1:21) - RBW

Last updated in version 4.4

File: CNFM225

**Jock Gheddes and the Soo**

**DESCRIPTION:** Jock's mother warned him to "Come hame sober" but Jock "as usual soon forgot." Arriving home he falls in a dung hill where a sow, liking the smell, licks his mouth. Jock wakes, "spat for near an hour," has the pig killed, and has not had whisky since.

**AUTHOR:** unknown

**EARLIEST DATE:** 1908 (Greig/Duncan3)
Jock Hamilton

DESCRIPTION: Duke Hamilton bet five hundred guineas he can go through London singing but not speaking. Though thrown in jail he does not speak. The bailiff's daughter tries but only gets a gold ring. He wins the bet and the bailiff's daughter by singing.

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan2)

KEYWORDS: ring prison gambling music wager

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan2 324, "Jock Hamilton" (4 texts, 3 tunes)

Roud #5869

CROSS-REFERENCES:

cf. "A Dashing Young Lad from Buckingham" (plot)

ALTERNATE TITLES:
Duke Hamilton
Lord Hamilton

NOTES [91 words]: The chorus, which is the Duke's song, is .. Tey ey addlety, Tey ey addlety tam; ... Eetify addlety, Tey ey addlety tam." Since "He's won her by singin' song, He's won her by Eetify addlety, Tey ey addlety tam" this seems a case of bawdy words replaced by nonsense sounds (as in Blind Blake's explicit "I wish someone would tell me what 'diddie wa diddie' means"; also see "The Chandler's Wife" and "Jack the Jolly Tar" [Laws K40]).

As closely as this song's plot agrees with "A Dashing Young Lad from Buckingham" the two songs share no text. - BS

Last updated in version 2.4

File: GrD2324

Jock Hawk

DESCRIPTION: "One night I into Glesga went To spend my penny fee, Twas then a girl gave consent To bear me company." They go to a tavern. A crowd of sailors comes in -- then are called away. Jock is left to pay the entire bill. He warns others of the trick.

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan2)

KEYWORDS: drink money trick sailor warning

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig/Duncan2 295, "Jock Hawk" (10 texts, 5 tunes)
Ord-BothySongsAndBallads, pp. 278-279, "Jock Hawk's Adventures in Glasgow" (1 text)

Roud #2311

ALTERNATE TITLES:
Jock Hack

One Day I Up to Glasgow Went

File: Ord278
Jock o the Side [Child 187]

DESCRIPTION: Jock o the Side has been taken prisoner in a raid. His neighbors hope to ransom him, but (Hobie Noble/The Laird's Jock) will free him with five men. They make their way to Jock's prison, break down the doors and perform other feats, and bring Jock away

AUTHOR: unknown

EARLIEST DATE: before 1750 (Percy Folio)

KEYWORDS: borderballad prisoner escape rescue

FOUND IN: Britain(England(North),Scotland(Aber))

REFERENCES (15 citations):
Child 187, "Jock o the Side" (4 texts)
Bronson 187, "Jock o the Side" (4 versions)
Bronson-SingingTraditionOfChildsPopularBallads 187, "Jock o the Side" (2 versions: #1, #3)
Hales/Furnival-BishopPercysFolioManuscript, volume II, pp. 203-209, "John a Side" (1 text)
Chambers-ScottishBallads, pp. 36-41, "Jock o' the Syde" (1 text)
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 145-147, "Jock o' the Side" (1 text, 1 tune)
{Compare Bronson's #3, a variant of the same tune but with different text}
Wells-TheBalladTree, pp. 69-73, "Jock of the Side" (1 text, 1 tune) {tune is Bronson's #4; text is from a different source}
Friedman-Viking/PenguinBookOfFolkBallads, p. 246, "Jock o' the Side" (1 text)
Quiller-Couch-OxfordBookOfBallads 138, "Jock o' the Side" (1 text)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 191, "Bold Dickie and Bold Archie" (1 text, 1 tune, primarily Child 188 but possibly with elements of 187)
Whitelaw-BookOfScottishBallads, pp. 379-381, "Jock o' the Side" (1 text)
Whiting-TraditionalBritishBallads 25, "Jock o' the Side" (1 text)
DT (187/188), JOCKSIDE JOHNWEBB*? BOLDARCH*?

ADDITIONAL: Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), pp. 118-122, "Jock o' the Side" (1 text)
Roud #82
CROSS-REFERENCES:
cf. "Hobie Noble" [Child 189] (characters)
cf. "Archie o Cawfield" [Child 188] (plot)

NOTES [308 words]: Jock o' the Side (Side is a region in Liddesdale) was a well-known thief and raider of the 1560s. - SF

It is interesting to note that (apart from Jock himself), the characters in this drama are completely unfixed; in one version, Robin Hood's companion Much the miller's son is one of the raiders (and not a very bold one). Another version features Hobie Noble, from the ballad of the same name [Child 189].

It is not entirely clear whether Jock was historical or not; Child briefly notices a few mentions of him outside this song but also speculates that his story was a loose retelling of the tale of Kinmont Willie. This evidence is perhaps stronger than Child hints. James Reed, The Border Ballads, University of London/The Athlone Press, 1975, pp. 53-56, quotes a poem by Sir Richard Maitland, a sixteenth century judge, which is a list of Liddesdale outlaws. A stanza on p. 54 runs, He is weel kend, John of the Syde;

A greater thief did never ryde.
He never tyres
For to brek byris;
Ouir muir and myris
Ouir guide ane gyde.

On p. 57, Reed says, "There is some evidence for the existence of John of the Side, apart from Maitland's commemorative stanza; R. B. Armstrong prints two bonds in which John Armstrong of the Syde is a party, dated 1562 and 1563. He also appears, or at least the name appears, first about 1550 in a list of marauders against whom complaint was made to the Bishop of Carlisle 'presently after' queen Mary Stuart's departure for France. 'Syid' is marked on Blaue's map of Liddesdale of 1590."

It's a fairly convincing list, but it's at least possible that he was simply legendary -- perhaps a threat to children, the way the Black Douglas became in Britain or Jesse James in America, even after the latter two were dead. Of course, Douglas and James were real, but there are instances of such bogies who were not. - RBW
Jock o' Rhynie (The Praise o' Huntley)

DESCRIPTION: "I've been abroad, I've been at hame... But noo I've come to Huntley." The singer escapes his parents and sets out to earn his fee. His parents offer no support. After working with Mr. Stephen and Jock o' Huntley, he vows to be "mair wiser."

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan3)

KEYWORDS: work farming father mother

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #146, p. 3, "The Praise o' Huntly"; #145, p. 2, ("I stepped about at liberty, Till Jock o' Rhynie fell in wi' me") (1 text plus 1 fragment)
- Greig/Duncan3 349, "The Praise o' Huntly" (8 texts, 4 tunes)
- Ord-BothySongsAndBallads, pp. 338-339, "In Praise o' Huntley" (1 text)

NOTES [53 words]: Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Huntly (349) is at coordinate (h4,v5-6) on that map [roughly 34 miles WNW of Aberdeen]; Mains of Rhynie (348,349) is at coordinate (h2-3,v5) on that map [roughly 31 miles WNW of Aberdeen]. - BS

Jock Robb

DESCRIPTION: "My mailison's [curse is] on ye, Jock Robb"; you built your house next to mine and taught my children "to bob." "My blessing gae wi' ye, Jock Robb"; when you come you make us happy and "gar our blithe bottoms play bob!"

AUTHOR: unknown

EARLIEST DATE: 1824 (Sharpe)

KEYWORDS: dancing nonballad children curse

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
- Greig/Duncan8 1779, "Jock Robb" (1 text, 1 tune)

Roud #12989

NOTES [104 words]: What is "bob"? I'm guessing "dancing." - BS

Attested Scots meanings of the verb "to bob"/"to bab," according to Alexander Warrack, The Scots Dialect Dictionary, Waverly Books, 2000, p. 25, include "to bob" (a nice circular definition, that), "to move up and down quickly," "to dance," "to pop in and out," "to cursey," and "to move quickly." Thus "to bob" probably does mean "to dance" in this case -- something the Presbyterian church certainly would not like. But the noun "bab" also means "gossip," so although Warrack does not list this as a verb sense. I would not absolutely rule out the meaning "to gossip." - RBW

Jock Scott

DESCRIPTION: Jock recalls the first time he saw Mary, whose beauty ensnared him. He takes a job with her father, and wins her heart. They plan to flee. Her father follows and drags her away. When they try again, he is accused of forgery. He hopes to win free

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan6)

KEYWORDS: love courtng servant father punishment trick

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
Jock Sheep

DESCRIPTION: A lady asks a knight not to lie with her "for spoilin' o' my goun." She asks that he take her to her father's castle first. Once there she shuts the door in his face. Disguised as a lady in labor the knight lures her out and rapes her.

AUTHOR: unknown

EARLIEST DATE: 1827 (Kinloch)

LONG DESCRIPTION: Jock Sheep, a knight, and a lady set a tryst but she asks him not to lie with her "for spoilin' o' my goun." She asks that he take her to her father's castle where "ye shall hae your wills o' me." Once there she shuts the door in his face. Then she taunts him by comparing him to a marigold, and impotent cock and impotent stallion. He disguises himself as a lady in labor in the wood. When his lady goes to "her" aid she finds Jock. He rapes her, repeating her taunts. She asks that "sin you've taen your wills o' me You may conduct me hame." He does.

KEYWORDS: seduction escape trick knight rape disguise

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
- Kinloch-TheBalladBook V, pp. 17-21, "Jock Sheep" (1 text)
- Greig/Duncan2 302, "Jock Sheep" (3 texts, 3 tunes)
- DT JOCKSHEP

Roud #5862

CROSS-REFERENCES:
- cf. "The Baffled Knight [Child 112]" (plot)
- cf. "The Broomfield Hill [Child 43]" (first verse)
- cf. "Errol on the Green" (tune, according to Greig/Duncan2)
- cf. "The Three Butchers (Dixon and Johnson) [Laws L4]" (motif: "damsel in distress" as lure)

ALTERNATE TITLES:
- Whistle o' Yer Thoom

NOTES [241 words]: Child notes to 112, "The Baffled Knight": "There is a Scottish ballad in which the tables are turned upon the maid in the conclusion. This being of comparatively recent, and not of popular, but of low literary origin, cannot be admitted here. It can be found in Kinloch's Ballad Book, 'Jock Sheep,' p. 16, and the Kinloch MSS, I, 229, communicated by James Beattie, Mearnsshire. Other versions are, in the Campbell MSS, 'Dernie Hughie,' I, 233; 'Jock Sheep, or, The Maiden Outwitted,' Buchan MSS, I, 155."

The first verse of Kinloch matches "The Broomfield Hill," Child 43A and Child 43C, which sets a different tone than Child 112: here Jock and the lady set the tryst; in Child 112 (as in other Child 43 versions) the meeting is not planned. What is not clear here is why the lady changes her mind; the lady's dilemma described in "The Broomfield Hill" is not stated here.

The version of Child 112 closest to "Jock Sheep" is version D.b. The taunts -- the marigold, impotent cock and shy stallion -- are only in that version of Child 112. In other versions of "Jock Sheep" references to an impotent bull and ram are added to the list (for example, Greig-Duncan). The non-fragmentary text from Greig/Duncan2 preserves the "Jock Sheep" characteristic of taking its first verse from Child 43, "The Broomfield Hill." Greig/Duncan2 notes that "Jock Sheep," as a result, had "formerly been treated in print as versions of this ballad [Child 43]." - BS

File: C112A
Jock Stewart (The Man You Don't Meet Every Day)

DESCRIPTION: (Jock Stewart) invites the company to enjoy his generosity. "So be easy and free when you're drinking with me; I'm a man you don't meet every day" The singer may talk of his well-built hut, his hunting trips, or whatever people discuss in pubs

AUTHOR: unknown
EARLIEST DATE: 1935 (Randolph)
KEYWORDS: drink hunting friend
FOUND IN: Britain(Scotland(Aber)) Ireland US(So) Australia Canada(Newf,Ont)
REFERENCES (7 citations):
- Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #17, pp. 139-140, "Jock Stewart" (1 text, 1 tune)
- Randolph 476, "The Man You Don't Meet Every Day" (1 text)
- Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 161-162, 286, "A Man You Don't Meet Every Day" (2 texts, 2 tunes, heavily localized)
- Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 47, "A Man You Don't Meet Every Day" (1 text, 1 tune; the man is "Pat" and grows his "own spuds"; the changes are almost enough to make it a separate song)

DT, JSTEWART*
ADDITIONAL: Chris Wright, "'Forgotten Broadsides and the Song Tradition of the Scots Travellers" -- essay found in David Atkinson and Steve Roud, Editors, _Street Ballads in Nineteenth-Century Britain, Ireland, and North America: The Interface between Print and Oral Tradition_, Ashgate, 2014, pp. 101-102, ",(Jock Stewart)" (1 text plus a text of "The Man You Don't Meet Every Day")

Roud #975

RECORDINGS:
- Hector MacIsaac and Jerome Downey, "A Man You Don't Meet Every Day" (on NFHMacIsaac01)
- Cyril O'Brien, "I'm a Man You Don't Meet Every Day" (on MUNFLA/Leach)
- Cornelius O'Sullivan, "I'm a Man You Don't Meet Every Day" (Victor 79126, late 1920s-early 1930s)
- Belle, Sheila, and Cathie Stewart, "Jock Stewart" (on SCStewartsBlair01)

CROSS-REFERENCES:
f. "Bound to Australia" (meter, floating lyrics)
f. "The First of the Emigrants" (tune, meter, chorus)
f. "The Hard Working Miner" (tune, form)

SAME TUNE:
The Hard Working Miner (File: DThrdwrk)
NOTES [125 words]: Chris Wright, in his "Forgotten Broadsides" article, observes that the chorus of this forms part of the chorus of the music hall song "The Man You Don't Meet Every Day," an undated broadside of which seems to have been printed before 1900. Wright discusses the relationship between the two; he seems to think the most likely explanation is that "Jock Stewart" borrowed the chorus and built a song around it. The minimal evidence available, however, would also suit the possibility that the music hall song borrowed two lines of "Jock Stewart." There is nothing else in common between the two.
Roud lumps the two songs. I frankly disagree, but on the other hand, I'm not sure it's worth separating them, given the problem of classifying fragments. - RBW

Last updated in version 5.3
File: R476

Jock Stewart the Factor

DESCRIPTION: "Jock Stewart the factor, Sae weel he did thrive, Afore he'd kiss his ain wife He'd kiss ither five"

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan7)
KEYWORDS: infidelity nonballad husband wife
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
- Greig/Duncan7 1440, "Jock Stewart the Factor" (1 short text, 1 tune)

Roud #7271
NOTES [13 words]: The current description is all of the Greig/Duncan7 text excluding the chorus. - BS
Jock Tamson's Tripe

DESCRIPTION: On his wedding night Jock comes home drunk, goes to his tripe can in the dark, and eats one of the caps his mother had washed and put in the can. He gets sick and, to everyone's amazement, vomits a clean cap instead of tripe.

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan2)
KEYWORDS: wedding clothes drink food humorous mother disease
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan2 286, "Jock Tamson's Tripe" (6 texts, 4 tunes)
Roud #5835
ALTERNATE TITLES:
Jock Tamson
File: GrD2286

Jock the Leg and the Merry Merchant [Child 282]

DESCRIPTION: A "merry merchant" comes to a tavern and finds himself in a series of contests with (a disguised) Jock the Leg. They set out together, and Jock demands the merchant's pack. The merchant fights him off, then six of his men as well; they declare friendship

AUTHOR: unknown
EARLIEST DATE: 1827 (Lyle-Andrew-CrawfurdsCollectionVolume1)
KEYWORDS: robbery outlaw fight
FOUND IN: Britain(Scotland(Aber,Bord))
REFERENCES (8 citations):
Child 282, "Jock the Leg and the Merry Merchant" (1 text)
Bronson 282, "Jock the Leg and the Merry Merchant" (7 versions)
Bronson-SingingTraditionOfChildsPopularBallads 282, "Jock the Leg and the Merry Merchant" (3 versions: #2, #5, #6)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #35, p. 1, "Jock the Leg and the Merry Merchant" (1 text)
Greig/Duncan2 263, "Jock the Leg and the Merry Merchant" (6 texts, 5 tunes) {A=Bronson's #2, B=#6, C=#1, D=#5, E=#3}
Lyle-Andrew-CrawfurdsCollectionVolume1 59, "Jock t' Leg and the Merry Merchant" (1 text)
Lyle-Andrew-CrawfurdsCollectionVolume2 94, "Jackie with the Leg" (1 text)
DT, JOCKLEG*
Roud #3856
CROSS-REFERENCES:
cf. "The Bold Pedlar and Robin Hood" [Child 132] (plot)
NOTES [442 words]: Child observes that this is essentially a Robin Hood ballad with the names changed. One wonders if it might not be a Scottish redaction of "The Bold Pedlar and Robin Hood."
- RBW

Lyle-Andrew-CrawfurdsCollectionVolume2 94 is different from the other versions I've seen, including Lyle-Andrew-CrawfurdsCollectionVolume1. Usually Jock blows his horn and has his men appear. Although the agreement had been that each man should blow his horn ["Give me a blast o my little wee horn, And I'll give you another"] the merchant never gets his turn [why not?]. In Lyle-Andrew-CrawfurdsCollectionVolume2 the merchant does take his turn: "he blew louds blasts three And a hundred and fittie gude bay dogs Cam linking our the lee"; the merchant tells Jock that the dogs are for Jock's men and he himself will take on Jock. The day goes poorly for Jock's men, at least: "The bay dogs fed on human flesh It was a waeful day." Buchan, in Child's source, assumes that Jock the Leg is Little John [see Peter Buchan, Ancient Ballads and Songs of the North of Scotland (Edinburgh, 1875 (reprint of 1828 edition)), Vol II, pp. 313-314]. While in the Robin Hood contest ballads the cycle hero can be given a good battle his defeat does not take these proportions. In this case the two combatants do not end as friends and the merchant leaves defiantly: "I'll hae nane o
thy free discharge But I'll travel land and sea." Is this what "Jock the Leg and the Merry Merchant" originally looked like? Or, is this a parody of the original ballad? Or should it have an entry all its own?

[It sounds to me like a variation on the Friar Tuck legend, as found in Robin Hood and the Curtal Friar [Child 123], in which Robin and Tuck both call for help -- Robin from his band, Tuck from his dogs. Possibly the Lyle-Andrew-CrawfursCollectionVolume2 text is a composite of Child 282 with Child 123, attracted by the Robin Hood parallels mentioned by Child. I'd like to see at least one other such version before splitting them, though. - RBW]

"Jock the Leg, the usual name for a pocket-knife, is a corruption of Jacques de Liege, the tradesman who supplied Scotland with cutlery in the days of the Guises" [P.C.B, "How Lord P became our Rector," in Fraser's Magazine for Town and Country, (London, 1863 ("Digitized by Google")), Vol. LXVIII, July 1863, p. 51]. [Mary of Guise was married to James V of Scotland in 1538, became regent over her daughter -Mary Queen of Scots - in 1554, and died in 1560.] - BS

Last updated in version 4.1
File: C282

Jockey and Jenny

description: "Oh, Jockey courted Jenny in the height of spring... Oh, Jockey would give anything that Jenny's heart could win." He asks a relative for advice and is told that single life is best; married life is costly. It is not clear if they marry

author: unknown
earliest date: 1906 (Gardiner collection)
keywords: love courting money
found in: Britain(England(South))
references (1 citation):
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #34, "Jockey and Jenny" (1 text, 1 tune)
Roud #1556

Notes [39 words]: This song was collected twice, but both times from the same informant, and he remembered only three and a half verses. So we know the set-up of the song, but not the ending: Did the two marry, or did Jockey get talked out of it? - RBW

Last updated in version 4.2
File: VWP034

Jockey Hat and Feather

description: "As I was walking out one day A-thinking of the weather I saw a pair of roguish eyes 'Neath a hat and feather." The girl asks how the singer likes her hat. He likes it (or her?) very much. She leaves; he misses her, and dreams of the hat

author: Fred Wilson and W. H. Brockway
earliest date: 1870 (Oliver Ditson & Co, The New Comic Songster)
keywords: clothes dream loneliness separation
found in: US(So)
references (4 citations):
Randolph 490, "Jockey Hat and Feather" (1 text)
Gilbert-LostChords, p. 59, "Jockey Hat and Feather" (1 text)
Wolf-AmericanSongSheets, #1120, p. 76, "The Jockey Hat and Feather" (5 references)
New-Comic-Songster, p. 15, "Jockey Hat and Feather" (1 text, 1 tune)
Roud #7586

Notes [97 words]: Spaeth (A History of Popular Music in America, p. 173) says that this was "one of a large group of songs [in the 1860s] that discussed details of feminine attire," but mentions only this and "Tassels on Her Boots" -- both of which appear in New-Comic-Songster, though I don't know if that's significant.

According to the broadside descriptions on p. 76 of Edwin Wolf 2nd, American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870, Library Company of Philadelphia, 1963, this was sung by Ben Cotton and by "W. N. Smith, the great bone-player, of Bailey's Circus." - RBW

Last updated in version 5.3
File: R490
Jockey to the Fair

DESCRIPTION: Jocky puts on his Sunday suit and goes to Jenny's house, wakes her by tapping at the window. Jenny says, "Everyone's asleep or out: are you going to hold to your vows?" He says yes. They run off to the Fair and get married. Returning, they bless the day

AUTHOR: unknown

EARLIEST DATE: before 1820 (broadside, Bodleian Harding B 16(118d))

KEYWORDS: love clothes elopement marriage courting sex promise family

FOUND IN: US(Ap) Canada(Mar) Britain(England(South,West), Scotland)

REFERENCES (4 citations):
- Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 465-467, "Jockey to the Fair" (1 text)
- Ford-VagabondSongsAndBalladsOfScotland, pp. 90-92, "Jockey to the Fair" (1 text, 1 tune)
- Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 170-171, "Jockey to the Fair" (1 text, 1 tune)
- Wolfe/Boswell-FolkSongsOfMiddleTennessee 94, pp. 146-147, "Jocko to the Fair" (1 text, 1 tune)

RECORDINGS:
- Edmund Henneberry, "Jocky to the Fair" (on NovaScotia 1)

BROADSIDES:
- Bodleian, Harding B 16(118d), "Jockey and Jennys Trip to the Fair," J. Pitts (London), 1802-1819; also Harding B 16(119a), Firth b.26(244), Harding B 11(1884), "Jocky and Jenny's Trip to the Fair";
- Firth c.19(152), Firth b.26(407), Harding B 11(1886), Firth b.26(372), Harding B 25(972), Harding B 28(64), "Jockey to the Fair";
- 2806 c.16(62), "Jockey and Jenny"; Harding B 21(13), "Trip to the Fair"

ALTERNATE TITLES:
With Jockey to the Fair

NOTES [60 words]: There's also a fiddle tune, "Jockey to the Fair", to which these words can be sung. As for the keyword "sex" -- it's not mentioned in the song, but you can believe what you like. - PJS

For another version see Robert Bell, editor, [The Project Gutenberg EBook (1996) of] Ancient Poems, Ballads and Songs of the Peasantry of England (1857), "Jockey to the Fair" - BS

Last updated in version 2.8

File: CrSe170

Jockey's Escape from Dundee

DESCRIPTION: "Where got thou the haver-meal bannock? Blind Bubby, canst thou not see?" Singer Jock has gotten the minister's daughter of Dundee pregnant; the minister demands he marry her. Jock is not interested in marriage; he asks Sandy to help him escape

AUTHOR: unknown

EARLIEST DATE: 1719 (Pills to Purge Melancholy, according to Gatherer-SongsAndBalladsOfDundee)

KEYWORDS: sex pregnancy abandonment clergy

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
- Gatherer-SongsAndBalladsOfDundee 28, "Jockey's Escape from Dundee" (1 text, tune referenced)

CROSS-REFERENCES:
cf. "Bonnie Dundee (II)" (opening lines)

File: Gath028

Jocky and his Owsen

DESCRIPTION: "Twa afore ane, Three afore five [the order in which oxen are yoked] ... An' Jocky at the last; Jenny and her five kye Fullin' in fast"

AUTHOR: unknown

EARLIEST DATE: 1881 (Gregor, Notes on the Folk-Lore of the North-East of Scotland, according to Greig/Duncan3)

KEYWORDS: farming nonballad animal

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Jocky Said to Jeanie

DESCRIPTION: "Jocky said to Jeanie, wilt thou do't? Ne'er a fit, quo' Jeannie, for my tocher good."
She says her dowry is too good for such as him. He says he has gold, gear, and land. She consents: "Ye're welcomer to tak me than to let me be."

AUTHOR: unknown

EARLIEST DATE: 1724 (Ramsay)

KEYWORDS: love court ing dowry

FOUND IN: Britain(Scotland) Canada(Mar)

REFERENCES (4 citations):
Greig/Duncan4 823, "Jocky's Proposal" (2 texts, 2 tunes)
Creighton-SongsAndBalladsFromNovaScotia 22, "Jocky Said to Jinnie" (1 fragment, 1 tune)
Whitelaw-BookOfScottishSong, p. 145, "Jocky Said to Jenny" (1 text)
ADDITIONAL: Allan Ramsay, The Tea-Table Miscellany (Edinburgh: Thomas Ruddiman, 1724 ("Digitized by Google")), pp. 141-142, "For the Love of Jean" ("Jocky said to Jeany, Jeany, wilt thou do't?") (1 text)
ST CrNS022 (Full)

Roud #1792

ALTERNATE TITLES:
Jocky Said to Jeany

NOTES [112 words]: Whitelaw-BookOfScottishSong: "This was an old song even in Ramsay's days, as it was marked with a Z in the first volume of his Miscellany. The title there given to it is 'For the love of Jean,' ...." The "Z, old songs" is in Ramsay's Table of Contents.
Creighton-SongsAndBalladsFromNovaScotia heard this song in Gaelic and French as well as English and always to the same tune. - BS
My feeling is that Creighton's version was a local adaption. Her tune (in 2/4 and with a range of only a fourth) bears no resemblance to that, e.g., in the Scots Musical Museum (in 3/2 and with a full octave range). My guess would be that a Gaelic drone went into French and English. - RBW

Last updated in version 3.2

File: CrNS022

Joe and Mary

DESCRIPTION: "Come all you young people, A story I will tell, About a fair young maiden." Mary goes on a morning walk and meets Joe, who asks to walk her home -- then grabs her and beats her to death. He then jumps into the river and kills himself

AUTHOR: unknown

EARLIEST DATE: 1979 (Bush-FSofCentralWestVirginiaVol5)

KEYWORDS: courting river death homicide suicide

FOUND IN: US(Ap)

REFERENCES (1 citation):
Bush-FSofCentralWestVirginiaVol5, pp. 45-47, "Joe and Mary" (1 text, 1 tune)
Roud #7054

File: BWV5045

Joe Bowers [Laws B14]

DESCRIPTION: Joe Bowers leaves for California to raise money to marry Sally. Returning home, he is irritated to find that she has married another, a red-haired man, and has a red-haired baby

AUTHOR: unknown

EARLIEST DATE: 1856 ("Johnson's Original Comic Songs")

KEYWORDS: travel marriage infidelity settler
REFERENCES (34 citations):
Laws B14, "Joe Bowers"
Dean-FlyingCloud, pp. 98-99, "Joe Bowers" (1 text)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 185-187, "Joe Bowers" (1 text)
Welsch-NebraskaPioneerLore, pp. 55-57, "Joe Bowers" (1 text)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 341-343, "Joe Bowers" (1 text, apparently a collation of four versions, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia, pp. 366, "Joe Bowers" (1 text)
Randolph 187, "Joe Bowers" (3 texts plus an excerpt, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 190-193, "Joe Bowers" (1 text, 1 tune -- Randolph's 187D with the tune re-transcribed)
High-OldOldFolkSongs, pp. 25-26, "Joe Bowers" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 258, "Joe Bowers" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 258, "Joe Bowers" (1 excerpt, 1 tune)
Friedman-Viking/PenguinBookOfFolkBallads, p. 431, "Joe Bowers" (1 text)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 63, "Joe Bowers" (1 text, 1 tune)
Cox-FolkSongsSouth 50, "Joe Bowers" (1 text, 1 tune)
Cox/Hercog/Halpert/Boswell-WVirginia-B, #24A-B, pp. 186-187, "Joe Bowers" (1 text plus a fragment, 1 tune)
DT 381, JOBOWERS*

RECORDINGS:
Bill Bender (The Happy Cowboy), "Joe Bowers" (Varsity 5130, n.d.; rec. 1939)
Loman D. Cansler, "Joe Bowers" (on Cansler1)
Logan English, "Joe Bowers" (on LEnglish02)
Jean Ritchie, "Joe Bowers" (on Ritchie03)
Pete Seeger, "Joe Bowers" (on PeteSeeger07, PeteSeeger07a)

CROSS-REFERENCES:
cf. "Bebe Hung One On Us" (plot)

SAME TUNE:
The Ghost of the Peanut Stand (File: CrSNB070)
The 2nd N.Y. Fire-Zouaves (Wolf-AmericanSongSheets p. 139)

NOTES [105 words]: Various suggestions have been put forward regarding the author of this song; Laws quotes Louise Pound's attribution to John A. Stone (Old Put). Friedman-Viking/PenguinBookOfFolkBallads advocates John Woodward. The Lomaxes mention the Johnson of "Johnson's Original Comic Songs." Belden-BalladsSongsCollectedByMissourFolkloreSociety alludes to Merwin's attribution to Frank Swift. I suspect the matter can no longer be settled.
Joe Bowman

DESCRIPTION: Singer and friends meet hunt-master Joe Bowman at dawn; they go out in search of game, and flush a fox. He runs swiftly and cleverly, but is killed in the end. All gather around the fire and drink.

AUTHOR: unknown

EARLIEST DATE: 1959 (recorded from John Dalton)

LONG DESCRIPTION: Singer and friends meet hunt-master Joe Bowman at dawn; they go out in search of game, and flush a fox. He runs swiftly and cleverly, but is killed in the end. All gather around the fire and drink. Chorus: "When the fire's on the hearth and the good cheer abounds/We'll sing to Joe Bowman and the Uilswater hounds/For we ne'er shall forget how he woke us at dawn/With the crack of his whip and the sound of his horn"

KEYWORDS: death hunting drink animal worker

FOUND IN: Britain(England(North))

REFERENCES (1 citation):
Kennedy-FolksongsOfBritainAndIreland 252, "Joe Bowman" (1 text, 1 tune)
Roud #1858

CROSS-REFERENCES:
cf. "Bold Reynard ('A Good Many Gentlemen')" (theme)
cf. "Bold Reynard the Fox (Tallyho! Hark! Away!)" (theme)
cf. "The Innocent Hare" (theme)
cf. "The Echoing Horn" (theme)

NOTES [67 words]: Joe Bowman (1851-1940) was a well-known and well-liked character in the Lake District; he hunted the Uilswater foxhounds for forty years. - PJS

Kennedy-FolksongsOfBritainAndIreland claims there are "many" songs about Bowman -- but cites only one, which he does not quote, and cites only his own recording of "Joe Bowman." One thinks Kennedy, as so often, has been a bit on the overenthusiastic side. - RBW

File: K252

Joe Brady

DESCRIPTION: "I am a bold undaunted youth and Joe Brady is my name." Two policemen stop him as a "Fenian Blade." James Carey has betrayed him for the Phoenix Park murders. Bystanders cry out on his behalf. Many are proud of Carey's victims

AUTHOR: unknown

EARLIEST DATE: 1973 (Behan-IrelandSings)

KEYWORDS: execution homicide trial Ireland political mother

FOUND IN: Ireland

REFERENCES (1 citation):
Behan-IrelandSings, #34, "Joe Brady" (1 text, 1 tune, probably modified)

CROSS-REFERENCES:
cf. "The Phoenix Park Tragedy" (subject: the Phoenix Park murders) and references there

NOTES [37 words]: Behan-IrelandSings calls this traditional, although I can find no other versions. Still, songs about the Phoenix Park events are numerous; this looks like a song that could have been built out of floating components. - RBW

Last updated in version 3.2
File: Beha034

Joe Brady and Dan Curley

DESCRIPTION: The singer claims that Joe Brady and Daniel Curley are innocent of Burke's murder but that the informer Carey, a confessed killer is free: "Carey is more guilty than any of the rest ... the daggers which had done the deed he broke them into bits"
Joe Brook

DESCRIPTION: The singer leaves Grey Rapids in October 1924 and takes the train for Deersdale to go logging with Coughlan on Joe Brook. The crew has men from every country. Key men in the crew are named.

AUTHOR: Frank O'Hara
EARLIEST DATE: 1958 (Manny/Wilson-SongsOfMiramichi)
KEYWORDS: lumbering moniker
FOUND IN: Canada(Mar)
REFERENCES (3 citations):
Ives-FolksongsOfNewBrunswick, pp. 77-80, "Joe Brook" (1 text, 1 tune)
Ives-LarryGorman, pp. 174-175, "Joe Brook" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 25, "The Joe Brook Song" (1 text, 1 tune)
ST IvNB077 (Partial)
Roud #1948
NOTES [28 words]: Manny/Wilson-SongsOfMiramichi: The song "describes life at Coughlan's Camp in a lumber operation for Geo. Burchill & Sons of South Nelson" near the Miramichi River. - BS
Last updated in version 6.1
File: IvNB077

Joe Hill

DESCRIPTION: The singer "dreamed I saw Joe Hill last night, Alive as you and me." He points out that Hill is dead. Hill replies, "I never died." The singer describes the details of Hill's death; Hill answers, "What they forgot to kill Went on to organize."
AUTHOR: Words: Alfred Hayes/Music: Earl Robinson
EARLIEST DATE: 1938 (music copyright; the words are older)
KEYWORDS: death dream labor-movement lastwill
HISTORICAL REFERENCES:
1879-1915 - Life of Joel Emmanuel Hagglund, known as "Joe Hillstrom" or "Joe Hill."
1902 - Hill emigrates to the United States
Jan 10, 1914 - The Salt Lake City robbery/murder for which Joe Hill was arrested
Nov 19, 1915 - Execution of Joe Hill for the murder
FOUND IN: Britain(England) US
REFERENCES (7 citations):
Arnett-IHearAmericaSinging, p. 175, "Joe Hill" (1 text, 1 tune)
Burt-AmericanMurderBallads, p. 95, "(Joe Hill)" (1 fragment)
Fireside-Book-of-Folk-Songs, p. 48, "Joe Hill" (1 text, 1 tune)
DT, JOEHILL
ADDITIONAL: Sam Richards, "The Joe Hill Legend in Britain," essay in Archie Green, editor, _Songs about Work: Essays in Occupational Culture for Richard A. Reuss_, Folklore Institute, Indiana University, 1993, pp. 316-331 (1 full text plus excerpts and fragments, 1 tune0
Kenneth Lougee, _Pie in the Sky: How Joe Hill's Lawyers Lost His Case, Got Him Shot, and Were Disbarred_. iUniverse, 2011, pp. xi-xii, "(no title)" (1 text)
RECORDINGS:
Pete Seeger, "Joe Hill" (on PeteSeeger39) (on PeteSeeger48)
SAME TUNE:
I Dreamed I Saw Phil Ochs Last Night (by Billy Bragg)
NOTES [7036 words]: Lori Elaine Taylor wrote an essay, "Joe Hill Incorporated: We Own Our Past," which appeared in Green. It details the history of this song. According to p. 26,
* Alfred Hayes's poem was first published in New Masses and then in a Communist anthology, Proletarian Literature in the United States.
* Hayes gave a copy of the poem to Earl Robinson in 1936. Robinson set it to music to supply a song for a "Joe Hill campfire" that evening.
* The song spread across the country that summer.
* Reportedly Alfred Hayes "avoided association with the song throughout his life," but Robinson was proud of it; he recorded it in 1941, and had earlier played piano on Michael Loring's recording. The song became even more popular after Paul Robeson recorded it.
Earl Robinson, shortly before his death, counted translations of the song in twelve languages. Not all parts of the song are accurate, even if one believes Hill was falsely convicted. The line "the copper bosses killed you, Joe," for instance, is said to refer to the mine owners who opposed a Western Federation of Miners strike in Bingham, Utah in 1912. But Hill and the I. W. W. had little to do with this, and the mine owners had little reason to care about Hill (Smith, p. 117).
Taylor suggests, on p. 33 of Green, that it is this song more than anything else that accounts for the Joe Hill legend. Another part of the legend is due to Big Bill Haywood. Hill, according to Taylor, wrote to Haywood, "Don't waste any time mourning -- organize!" Haywood shortened this to the memorable "Don't Mourn -- Organize!" -- which proved a brilliant slogan.
Green's book also contains the Sam Richards essay "The Joe Hill Legend in Britain" mentioned as an "Additional" entry above. It supplies evidence that this piece has actually gone into oral tradition -- and adds on p. 320 that this song about Hill is more popular than any of Hill's own songs except perhaps "The Preacher and the Slave." Richards in fact believes (p. 326) that this may be the most popular labor song in Britain today.
Richards mentions on pp. 320-321 that Paul Robeson premiered his version of the song in 1947 in Salt Lake City itself. That must have been something to see....
The innocence of Joel Emmanuel Hägglund, "Joe Hill," is such an article of faith in the folk community that it was stated as fact in the earlier editions of this index. The I. W. W. regarded it as a frame-up from the first (Smith, p. 122). This even though the sources containing this song knew so little about the case that different sources gave different dates for Hill's execution!
An honest assessment has to admit uncertainty. Facts are sadly few -- indeed, little is known of Hill's dozen years of freedom in the United States; even before his death, he was legendary enough that he is said to have been part of far more labor actions than any man could possibly have participated in. Hill did not encourage intimacy; one man who knew Hill relatively well said that "Joe was a most reticent cuss. To drag anything biographical out of Joe was a man size job; the guy just wasn't a fluent talker" (Smith, p. 43). Nor was he universally regarded as honest;
"Haywire Mac" McClintock called him a "plain crook" and thought him willing to shoot a company man (Smith, p. 54).

And, based on the evidence, it sounds as if he did get into a lot of fights. Apparently the Utah authorities found that he had "scars on neck, face, nose, chest, shoulder, forearm, [and] hand" (Rosemont, p. 40). Many of those were acquired in Salt Lake City (we know that he suffered chest, face, and hand injuries there), but at least some wounds were probably older.

Born Joel Hägglund in 1879 in Sweden, he was a violinist from the age of eight. He lost his father in that year, leaving the family very poor. Hill seems to have been obsessed with music (Adler, p. 101), but was irreverent from an early age; his worst school subjects were religious (Adler, p. 102). When his mother died in 1902, the family sold the house, with some children staying in Sweden and some departing. Joel and a brother migrated to America, where Joel worked as a common laborer (Adler, pp. 29-30). Although his first stop in the New World was New York, he soon headed west (Adler, p. 31).

Interestingly, although skilled on violin, guitar, and piano, and with some ability on organ and accordion (Smith, p. 44), and perhaps banjo as well (Rosemont, p. 43), songwriting does not seem to have been easy for Hill (Adler, pp. 206-207), perhaps because he was working in a foreign language. Smith, pp. 38-39, prints several of his non-Union songs (one of which may have been sold commercially); they frankly are not very good. Nonetheless his superior labor songwriting skill seems to have been acknowledged instantly (Smith, p. 19).

Once in America, Hill rambled -- but probably not as much as the tales about him imply (Lefebvre, pp. 57-58; Rosemont, pp. 45-46, claims he was in New York, Philadelphia, Pittsburgh, Cleveland, Chicago, one of the Dakotas, Spokane, Seattle, Portland, Los Angeles, San Pedro, Fresno, Baja California, British Columbia, and probably Alaska and Hawaii. How he is supposed to have obtained transportation to the latter is left as an exercise for the reader).

Presumably he worked at least some of the time, but records of this are few. Lougee, p. 2, located him under the name Joseph Hillstrom in the 1910 US census, working at a hardware store in Saint Paul, Minnesota. (Although I note that there were *two* Joseph Hillstroms in the first ward of Saint Paul, Minnesota in the 1910 census, with ages ten years apart; I suspect Hill was counted twice, in two different census tracts, which hints that he might have been homeless.) All that is really certain is that he early on joined the I. W. W. (Industrial Workers of the World, a socialist union), and became their best and most important songwriter. The I. W. W. song "The Preacher and the Slave" appeared in the *Little Red Songbook* in 1911 (Smith, p. 20), although it did not have Hill's name attached at that time.

He is said to have been "six feet tall, slim, with dark blue eyes and dark brown hair" (Rosemont, p. 45).

If Hill's history is mysterious, the story of his trial and execution is frankly troubling.

What is known is that Hill was in Utah starting in 1913, supporting a strike against the Utah Construction Co. (Foner, pp. 16-17, although Lougee, pp. 7-8, says that the evidence for this comes from much later and doubts its validity) and staying with some friends he had earlier met in California (Adler, p. 209, etc.). He apparently worked for a while upon arrival, but lost his job due to illness (Smith, p. 63). The Utah government reacted strongly to the UCC strike, attacking the strikers and limiting their right to speak and demonstrate (Foner, pp. 17-18, although Lougee, p. 8, claims Salt Lake City showed no bias against the strikers). Little wonder that Hill wanted to play a part! -- although Smith, p. 63, and Lefebvre, p. 60, say that he was just passing through on his way to Chicago; Adler, p. 27, believes that, having just gotten out of prison in Los Angeles, he wanted a new start somewhere else.

On the evening of January 10, 1914, perhaps a little before 10:00 p.m. (Foner, p. 18; Lefebvre, pp. 59-60), a murder took place at a grocery store in Salt Lake City. John G. Morrison and his son Arling were slain. Arling, according to Morrison's surviving son Merlin (the only witness, whom Lougee, p. 3, says was twelve years old), appeared to have shot one of the attackers (although Merlin said he did not hear Arling fire; Lougee, p. 3). The killers left without actually taking anything. The police thought the case was a revenge killing -- Morrison, who had briefly been a police officer (Adler, p. 44), had fought off robbers twice in the previous dozen years (Foner, p. 19; Adler, p. 47). And Merlin Morrison reported that the killers had shouted "We've got you now" upon entering the store (Adler, p. 53).

Hill later turned up at a doctor's with a bullet hole in his chest (Lefebvre, p. 60). It was a clean injury; the bullet had entered the chest cavity and passed through (meaning that it could not be placed in evidence when the trial came -- although its absence was possibly significant). Hill offered no real explanation, saying that the fault was as much his as the other man's (Foner, p. 34). The doctor, Frank McHugh, treated and released him. Later, McHugh said that Hill had told him that he had been shot by a friend who believed Hill had insulted his wife (Smith, p. 64).
Arguments that they so propagandized the jury that the judge sometimes cut off questioning. And Hill's
accidentally stacked it may have been -- and that is the fault of Hill's lawyers. Lougee, p. 78, stacked.
May well have been tainted by religion, history, and news reports, but it was not deliberately
lists five members of the Hill jury who were working class, and implies there were others. The jury
and very many Mormons married non-Americans and lived with them in Utah. And Lougee, p. 49,
45-46, points out that Mormonism is an international religion, with missions to foreign countries,
eyes of the public (Foner, p. 27). This is very likely true, but some charges made by Hill supporters
83, and Lefebvre). Hill claimed throughout that the trial was fixed, and certainly he was guilty in the
The trial began on June 10, 1914 (according to Foner, p. 28) or June 17, 1914 (according Smith, p.
57). Nonetheless, a Mrs. Phoebe Seeley eventually convinced herself that she had seen Hill near the
murder scene (Foner, p. 31). Such eyewitness testimony is generally quite weak, and Hill's lawyers
allowed their testimony to influence each other.

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allowed their testimony to influence each other.

Hill was taken into custody three days after the murder (Foner, p. 21), having been drugged by the
doctor (Adler, p. 70). The problem wasn't really the arrest (although Hill was shot in the hand in the process, and later claimed police brutality; Foner, p. 22; Adler, p. 87, notes that he was still feeling the effects of his wounds when arraigned a week later); it was what followed. Lougee, p. xiii, lists several acts which would be considered violations of Hill's constitutional rights today: he "was unrepresented at arraignment and at the preliminary hearing. Today, the government would provide him with a public defender. The police questioned him at length without giving him the Miranda warnings [against self-incrimination]. His lodging place was searched without a proper warrant."

Hill was charged with first degree murder in the case of John Morrison (Foner, p. 24); the murder of Arling Morrison was attributed to an unknown accomplice (Adler, p. 4). Unfortunately, the transcript of this preliminary hearing is missing (Adler, p. 225); we can only reconstruct it from news stories (Smith, p. 79). But the only witness to the crime, Merlin Morrison, could not identify Hill (Foner, p. 23), and there were no other witnesses in position to testify (Foner, p. 30). It appears that Hill did not object to having the witnesses hear each others' testimony (Adler, p. 225), which of course allowed their testimony to influence each other.

Nonetheless, a Mrs. Phoebe Seeley eventually convinced herself that she had seen Hill near the murder scene (Foner, p. 31). Such eyewitness testimony is generally quite weak, and Hill's lawyers eventually got her to concede that she wasn't entirely sure (Smith, p. 88), but it would be important in this case.

The trial began on June 10, 1914 (according to Foner, p. 28) or June 17, 1914 (according Smith, p.
83, and Lefebvre). Hill claimed throughout that the trial was fixed, and certainly he was guilty in the eyes of the public (Foner, p. 27). This is very likely true, but some charges made by Hill supporters -- that Utah was anti-immigrant, and that the jury pool was rigged -- seem to be false. Lougee, pp. 45-46, points out that Mormonism is an international religion, with missions to foreign countries, and very many Mormons married non-Americans and lived with them in Utah. And Lougee, p. 49, lists five members of the Hill jury who were working class, and implies there were others. The jury may well have been tainted by religion, history, and news reports, but it was not deliberately stacked.

Accidentally stacked it may have been -- and that is the fault of Hill's lawyers. Lougee, p. 78, argues that they so propagandized the jury that the judge sometimes cut off questioning. And Hill's
lawyers did not do a good job of examining the jurors -- and so used up their preemptory challenges and wanted more (Lougee, p. 79). And one of the men they let through was stunning (one of the first jurors seated, so they certainly could have challenged him): eventual jury foreman Joseph Smith Kimball. It's little wonder that Kimball became foreman of a jury that had eight Mormons on it; Kimball (born 1851) was the son of Heber C. Kimball, a big name in Mormonism -- "the second most important apostle in the Utah period." Prescinda Huntington Kimball, Joseph Kimball's mother, had actually been one of Joseph Smith's earliest wives before Smith was murdered and she married Kimball. The younger Kimball was about as close to the Mormon hierarchy as you could get -- and he was a wealthy man with significant corporate interests (Lougee, pp. 79-81). In other words, he was just the sort of person the IWW wanted to overthrow.

Hill was at first defended, pro bono, by an out-of-state attorney, E. C. MacDougall (Foner, p. 24; Adler, p. 228, says that he appeared at the jail and volunteered his services). But Hill dramatically and angrily fired his defense part-way through the trial (Adler p. 238; Smith, pp. 85-86, quotes the court record; Lougee, p. 101, reports that Hill said, "There are three lawyers in this courtroom, and they're all trying to convict me. That's two lawyers too many"). It was probably a mistake (Foner, p. 36). Hill felt that the lawyers had been too gentle to teenage Merlin Morrison, the key witness against Hill. The lawyers' argument, which sounds entirely reasonable to me, is that they did not want Morrison to break down, which would surely influence the jury (Adler, pp. 237-238). But their gentle questioning concealed what appear to have been significant inconsistencies in Merlin's testimony. Neither of Hill's options were good; he wasn't competent to defend himself, but Lougee agrees that his lawyers weren't doing their jobs!

Hill just didn't know how to handle his case. Lougee, p. 68, reminds us that being a defense attorney often involves understanding the local culture and working with it, and "It is impossible to find a more difficult client for Salt Lake City than Joe Hill."

Foner, p. 28, offers significant exculpatory evidence. First, no bullet could be found at the site of the robbery which could have caused Hill's injury (significant, since the bullet had passed through Hill's body; wherever Hill was shot, the bullet should have been there) and the fact that there was no blood found where Hill was alleged to have been shot. Which, of course, still leaves the question of where Hill had been on the night of the robbery.

Things went downhill fast once Hill got rid of his lawyers -- in part because the judge was clearly prejudiced against him and allowed the prosecution undue liberties (Lefebvre, p. 61). Hill, a non-lawyer, didn't know when to protest -- and when his lawyers (who had been retained by the judge to advise him) tried to help out, Hill continued to attack them (Adler, p. 242). No evidence could be presented to directly connect Hill with the murder. The whole case consisted of Merlin Morrison's testimony about the robbery, including a statement that one of the attackers was shot; Mrs. Seeley's testimony that she thought she had seen him there, and a trail of blood that could not even be shown to be human or contemporary with the shooting.

Foner, pp. 37-38, sums up Hill's defense under six heads:
* That many others fit the vague description of the murderer
* That Hill was shot with a steel bullet, and Arling Morrison's weapon fired lead bullets (a strong point if true, but the evidence is weak; according to Adler, p. 257, it was based on the testimony of one doctor long after the shooting. The judge did not allow the testimony; Smith, p. 95.)
* That it was not possible that Hill had been shot by Arling Morrison because of the nature and location of the wound
* That if Morrison had shot anyone (a point for which the only evidence was Merlin Morrison's testimony and the fact that one chamber of the gun was empty), the bullet must still be in the man's body (since it was never found; Smith, p. 97, says that six bullets were located in the investigation and none matched Morrison's gun), and the bullet used to shoot Hill had exited his body
* That the gun Hill carried could not have inflicted the wounds found on the Morrisons (a weak point, since Hill had thrown away the gun)
* That the police had tried to influence the witnesses against Hill

There was also the point that, while there was an empty chamber in Morrison's gun, the police expert who claimed it had recently been fired could not in fact have known, because it was smokeless powder; also, the Salt Lake police practice was to leave one chamber empty, so Morrison might have done the same (Adler, p. 249).

The defense also raised the point that Hill had no motive for murder (Adler, p. 250).

The first point is strong. The rest of the points are convincing if true -- but all look like attacks on the witnesses or the police, which would make them less likely to be accepted in a law-and-order state. Plus the judge suppressed some of the supporting evidence for these claims -- at least in the view of Foner (pp. 38-39). Lougee, p. xv, agrees that the judge suppressed evidence, but in the case of the argument about the steel bullet, says that the doctor did not make his determination about the
wound until the time of the court case, making his testimony anything but reliable; the judge exercised appropriate discretion.

And this was a time when almost all government was anti-labor -- Lougee, p. 24, says that "There never was a strike in the era that was not met by an injunction against organization by a federal court," often backed by arrests of leaders and intimidation of workers. On p. 31, Lougee lists several instances of labor leaders sentenced to death for crimes they assuredly did not commit: "The Haymarket martyrs were guilty of nothing more than language. Ettor and Giovannitti were guilty of nothing. Tom Mooney was beyond doubt innocent." If the state could execute innocent men, why not a man who might, just possibly, have been guilty? Plus, again, this is Utah, and Hill was a radical outsider. In the circumstances, is it any surprise that Hill was convicted and sentenced to die?

Lougee, p. 98, says of the trial, "It is impossible to exaggerate how badly this case was handled at trial, but it was badly handled within the rules of trial procedure. The blame for this result rests not upon the 'copper bosses,' the Mormon Church, the judicial system, or any other conspiracy. It cannot be blame on the prosecutor or the judge. In sum, [lawyers] MacDougall and Scott sealed Joe Hill's fate, and they did it to their client and themselves."

It took the jury parts of two days to reach a verdict of first degree murder (Foner, p. 45). The verdict was announced on June 27, 1914. On July 8, Judge Ritchie sentenced him to death. Offered the choice of hanging or a firing squad, Hill chose to be shot (Foner, p. 49). The judge ordered the execution for September 4 -- but then granted a stay pending a hearing on a new trial. The decision caused a series of labor protests (Foner, p. 52), although I suspect they just made the citizens of Utah more determined. On September 1, Judge Ritchie denied the request for a new trial (Foner, p. 55), leaving few options but an appeal to Utah's Supreme Court. This failed to gain Hill any relief (Foner, p. 57; Adler, pp. 282-283; both charge the court with many errors of fact). The decision came down on July 3, 1915 (Adler, p. 282); Hill's delayed execution was rescheduled for October 1, 1915 (Foner, p. 62).

Lougee, p. 126, points out that the grounds for appeal were weak. In effect, the Hill's lawyer was arguing that the jury had accepted false testimony -- but the legal standard was that "the jury was the sole decision-maker when it comes to credibility." Lougee quotes a judge to the effect that, whenever such arguments appear in court, the judge sighs a sigh of relief because the judge can ignore whatever is said. The lawyer has no case. Hill's jury may have been wrong; Hill's jury certainly made its decision based on inadequate information, but there was no grounds for an overrule. Even though Hill's supporters were shocked, Lougee, p. 128, declares that this was the proper result based on the rules of the time, and the same thing would happen today.

Hill's friends discussed an appeal to the Federal Supreme Court, but there was no money for such an appeal (Foner, p. 62). I doubt there was much point anyway; Edward Douglas White's court had recently shown its conservative leanings in the Leo Frank case (see the notes to "Mary Phagan" [Laws F20]). The Frank case was actually mentioned in Hill's appeal for clemency, according to Foner, pp. 66-67, but not on legal grounds).

If anything, the court would have become more conservative in the months since the Frank case as the pro-business, anti-minority, anti-defendants rights Judge James Clark McReynolds (appointed 1914) strengthened the conservative alignment that eventually became "the four horsemen" (Hall, pp. 542-543). Hill's lawyer also suggested that there was no basis for the Federal court to intervene (Adler, p. 285). Hill didn't want to make the effort in any case, so his supporters instead turned to the Utah Board of Pardons.

One of those convinced that Hill should die was the governor of Utah, who was one of five members of the Board of Pardons (the others being the state attorney general and the justices of the Supreme Court who had already condemned Hill; Adler, p. 286). So the various calls for clemency and a new trial (including one from the Swedish embassy; Foner, p. 69) were denied. Even an appeal from President Wilson brought only a brief stay (Foner, p. 78); a later appeal by Wilson earned the president a harsh rejoinder from Governor Spry. The local newspapers were firm in their rejection of Wilson's request (it is perhaps worth noting that Utah was one of only two states to have cast its electoral votes for Taft in the three-way election of 1912 that put Wilson in the White House).

Perhaps more to the point, Hill continued to be stubborn. "New trial or bust," he declared (Adler, p. 287). But the only grounds for a new trial would be new evidence, and the only new evidence would be Hill telling how he got shot and who did it. And he still refused (Lougee, p. 129).

Functionally, Hill condemned himself. And so the days passed until his execution. Governor Spry received death threats and privately hired Pinkertons as guards, but publicly declared that he would not give in (Adler, p. 299). Clearly he felt no qualms about the death penalty! Hill's last messages of course became famous -- the "Last Will" that began "My will is easy to
which is odd, because in his personal politics he was conservative (Lougee, p. 111). But he had been a county judge for a time) was "the most important labor lawyer of the era" (Lougee, p.

The lawyer brought in for Hill's appeal, Orin Hilton (commonly known as "Judge Hilton" because he happened. But Lougee also concludes that Scott lied about the case.

The two did not ask to be paid to defend Hill, but that also meant that they had no money to investigate evidence or dig up exculpatory information (Lougee, p. 61). With Hill unwilling to tell them what actually happened, this gave them little to work with except inconsistencies in the prosecution -- which they did not use effectively.

Lefebvre, p. 62, sums up the whole case pretty well: "Whether Hill was guilty of murder or not, he clearly did not receive a fair trial, one that might have credibly determined the truth." Lougee blames a lot of this on Hill's lawyers. On p. xix, he call's Hill's first lawyer Ernest MacDougall "sincere but incompetent and says that Frank B. Scott, who assisted him, "venal and incompetent." On p. 60, Lougee argues that MacDougall was not legally qualified to handle a capital case; a lawyer in such a case should previously have served as an assistant on a death penalty case, which MacDougall had not done. And the lawyer who took over at the end Judge Orin Hilton, "was disbarred by the Utah Supreme Court in 1916."

Lougee, p. 25, adds that MacDougall spent part of his time in court making socialist speeches, which didn't help Hill's cause. Lougee, pp. 57-59, has a summary of MacDougall's career. In appears he was born around 1879. There is no record of him going to law school, although he was admitted to the bar in Michigan in 1901. He seems to have wandered from state to state peddling his skills; the 1910 census lists him in Kansas, but as a schoolteacher, not a lawyer. In 1913, he was living in a Wyoming poor house. On p. 58, Lougee records that in 1914 he managed to free a young woman who had been wrongfully committed to an asylum, but "There is no other record of him doing significant legal work prior to the Hill case." He was based in Wyoming, not Utah, at the time of the Hill trial; he had enrolled with the Utah Supreme Court as a lawyer just six days before Hill went before the judge. He dabbled in politics, as a socialist, got nowhere, went back to Kansas, then Chicago, and had only a minor legal practice. The last record of him is from a book (not about Hill) that he published in 1936.

Assistant lawyer Scott was worse. Lougee, p. 60, says that he came from Canada. He had been in Salt Lake City since 1905, but had called himself a patent attorney."Joe Hill called him a 'shyster.' Joe Hill was right. Frank Scott had a terrible business reputation." Lougee describes what appears to be repeated criminal fraud.

The two did not ask to be paid to defend Hill, but that also meant that they had no money to investigate evidence or dig up exculpatory information (Lougee, p. 61). With Hill unwilling to tell them what actually happened, this gave them little to work with except inconsistencies in the prosecution -- which they did not use effectively.

Lougee, p. 108-109, says that MacDougall challenged Hill's sanity -- but did not present an insanity defense; Scott claimed that Hill said he would testify but changed his mind -- which is important, because Lougee thinks it means that Hill "never told his lawyers" what he was doing on the night of the murder. This is obviously quite a significant point in our attempts to determine what actually happened. But Lougee also concludes that Scott lied about the case.

The lawyer brought in for Hill's appeal, Orin Hilton (commonly known as "Judge Hilton" because he had been a county judge for a time) was "the most important labor lawyer of the era" (Lougee, p. 112) -- which is odd, because in his personal politics he was conservative (Lougee, p. 111). But he...
had found a legal niche, and most of the time, he was successful in defending labor cases. The problem in the Hill case is that he came in too late. He was responsible only for the appeals, and he had never taken an appellate case before and never took one again (Lougee, p. 124). He was brilliant at working with a jury, but appeals cases were based more on a sound grasp of the law and legal procedure, and that was not one of Hilton's strengths. Plus he made enemies in the Mormon church (Lougee, pp. 124-125). He might well have been able to save Hill in the initial trial. But overturning Hill's conviction took other skills. He failed, and after failing, he started railing against the system (Lougee, p. 109), which probably made things worse.

The lawyers in labor cases, according to Lougee, pp. 34-35, were under conflicting pressures: one to defend their clients, the other to make the case for organized labor. "Successful defense could be done and was done but often at the expense of disappointing the labor movement. It is not surprising that the most successful lawyers, Darrow and Hilton, exercised independent judgment" (Lougee, p. 34). But Darrow did not represent Hill, and Hilton was not involved until too late. Lougr, p. 76, concludes that, if Hill were on trial today, it would take much longer to apply the death penalty, and a good lawyer could probably have gotten him a new trial on the bases of "a significant ineffective assistance of counsel motion, followed by federal habeas proceedings."

Lougee says that after all the appeals failed, lawyer Hilton, presumably in an attempt to improve his reputation, started blaming everything on the Mormons (Lougee, pp. 134-135). Lougee thinks this unfair, and I incline to think the same. The Latter-Day Saints were and are very conservative, and Utah an extreme law-and-order state, but there is no hint the church was involved in convicting Hill. The main result of Hilton's spouting off was that he was disbarred in Utah, although he was eventually reinstated in 1924 after he, in effect, recanted (Lougee, pp. 140-141).

Hilton wasn't the only one who doesn't seem to want to face the truth. Smith's is the only account I read that seemed to have an open mind. I visited Amazon.com in trying to find good additional sources to allow further research. The reader reviews were absolutely useless -- clearly most of them had already decided their opinions, and they reviewed the books positively or negatively based on what "they" think happened.

A mild example of this occurs in Sing Out! magazine, volume 27, number 5 (1979), p. 39, which mentions the attempt, on the hundredth anniversary of Hill's birth, to win him a pardon. It mentions the holdup, and it mention's Hill's bullet wound. It does not mention the eyewitness testimony that one of the robbers was injured, nor does it describe how feeble Hill's alibi was, nor does it describe his feeble attempts to represent himself. Thus, while it never quite says that Hill was innocent, it makes the case against him appear much weaker than it actually was.

Foner, it seems to me, is equally one-sided. (Lougee, p. xi, reminds us that Foner, although a reputable historian, made his living for a Communist press.) He gives very few details about the robbery, attacks the prosecution's case in the trial without ever explaining Hill's wound, never considers the evidence against him, and spends most of his book detailing the relatively unimportant course of the appeals. He doesn't want the truth; he wants Hill's conviction set aside. His last paragraph (p. 108) says that Salt Lake City should erect a statue to Hill and declares "We never forget!" -- hardly the statement of an unbiased reporter. As a result, while he does a good job of showing that Hill's trial was unfair, I do not think he proves Hill to be innocent.

Rosemont is even more extreme -- so much so that I hesitated to trust even his description of Hill's appearance. Lougee doesn't even admit his book's existence, and I was sore tempted to do the same.

I will admit to having a lot of trouble with Hill's defenders. They tend to be so passionately pro-Hill as to seem unreliable. Of course, that is not actual proof of anything....

The Richards essay cited above lists several books about Hill's life and trials. Richards himself thinks that Hill's conviction was on "very slender circumstantial evidence." (We should note that circumstantial evidence is now known to be generally more reliable than eyewitness evidence. The weak point in the evidence, if anything, is the eyewitness testimony to what went on during the fatal robbery.) Ralph Chaplin published an account that was largely hearsay. Wallace Stegner felt Hill to be guilty (although he admitted that Utah did not prove its case; Smith, p. 200). Foner of course was certain Hill never had a fair trial. Rosemont, p. 104, declared that "It was for the 'crime' of belonging to the IWW that Hill was tried and convicted,", ignoring the fact that a murder had been done and that Hill seemed a better candidate for the murderer than anyone else the police found. Gibbs Smith wrote a balanced book, but Lougee, p. xiii, declares that he didn't understand the law. There matters stood as of 2010. In 2011, the situation changed, as several folkies note below: - RBW

A new biography, William Adler's The Man Who Never Died: The Life, Times and Legacy of Joe Hill (Bloomsbury, 2011), reaches the conclusion that Hill was probably innocent; the author has unearthed a letter written by Hill's girlfriend Hilda Erickson, saying that Hill told her he'd been shot
by the girlfriend's former fiancee. Adler concludes that the probable killer of the grocer and his son was a career criminal named Magnus Olson (who physically resembled Hill). - PJS

Stephen Reynolds reports further on this book:
"For anyone who may not yet have seen the publicity, a new book, *The Man Who Never Died*, by William Adler, just published by Bloomsbury, offers at last an explanation of Joe Hill's wound, the only real evidence against him. Mr Adler discovered a letter written in 1949 by Hilda Erickson, who as a young woman in 1914 had just recently broken her engagement to one Otto Appelquist because she had become enamored of Joe Hill. According to her, Appelquist had shot Joe in retaliation. And why did Joe Hill not testify when he had a good explanation for his wound? Adler suggests that he wanted to protect Hilda Erickson from scandal. It was a different age a century ago, and her prospects would certainly have been dimmed by association with the lurid publicity surrounding the trial, no matter how little her responsibility for any of the violent events.

"Who then did commit the murders? Adler believes that it was a notorious armed robber, Frank Z. Wilson, who was arrested on the night of the murders in the neighborhood where they occurred, walking outside without an overcoat (in January) and carrying a bloody handkerchief. Wilson repeatedly lied to the police when interrogated, and was the original suspect, but was soon released for reasons never explained. (He was later implicated in the Valentine's Day Massacre.)"

The Appelquist/Hill incident is fascinating, because they were living in the same house -- indeed, sharing the same cot -- as well as courting the same woman. Hilda Erickson was only 20 at the time of the fight between Hill and Appelquist (Adler, p. 74). Somehow, until the quarrel, Appelquist and Hill had stayed on decent terms (indeed, the police thought Appelquist was the other man at Morrison's grocery; Adler, pp. 82-83); afterward, when the doctor brought Hill home, they necessarily expelled Appelquist from his cot, and he soon stormed out "to look for work" in the middle of the night (Adler, p. 75).

It should be kept in mind that Erickson did not witness the shooting of Hill; she reported what Hill told her had happened. But it is noteworthy that she was one of Hill's pallbearers, and that she visited him frequently in the county jail. Why, then, did she not testify on his behalf if she had something to say? There was actually press speculation that she could provide an alibi (Smith, p. 89). Adler, having found Hill's alibi (which would at minimum have saved his life; Adler, p. 23), asks a follow-up question: Why did Hill insist on dying? Even during the trial, Hill's own lawyers found his refusal to really defend himself strange (Smith, p. 93). Adler's answer (pp. 23-24) is in effect that Hill wanted to be a martyr, to strengthen the IWW. He perhaps half-succeeded: he became a martyr to the left -- but hardly to society as a whole, or even to today's unions. And the I. W. W. he fought so hard for, although it technically still exists, was rendered almost impotent by government action in 1917 (Adler, pp. 342-347). Could Hill have done better had he lived? Who can say? (I will admit that I think Adler has missed something: Hill sounds as if he suffered from depressive episodes (which would also explain his occasional crankiness). This suggests a fair chance that he suffered from bipolar II disorder -- not a rare thing among highly creative people. An even better explanation might be that he suffered from a touch of autism. This would make him less willing to fight with all his ability, and would explain some of his fatalism -- and his desire to die with his eyes open. That, too, would explain his depression (official statistics state that least 40% of autistics are depressive, and the experts I talk to would place the rate even higher), the stubbornness, and the substantial talents that he never really managed to harness. It would also explain why lawyer MacDougall thought him deranged.

The major caution to accepting Adler's proposed alibi is Adler's attitude. He is clearly very pro-labor and pro-Hill. This does not make his evidence wrong. But his analysis will be less than perfectly balanced. The data really needs to be examined by other scholars before we permit him the final word.

The bottom line question: Was Hill guilty? It's surprisingly hard to tell. Lougee, p. ix, says that "For the past ninety years, pundits have argued guilt or innocence, a project not sustainable by either law or history" -- in other words, the facts aren't there. Reading Lefebvre's version of accounts made me think there was strong reason to think him the murderer. Foner, since he refused to take on the issue, did nothing to alleviate those suspicions. Having read Adler, I now strongly incline to think Hill was innocent. But I am not certain, and Smith's balanced book did little to resolve the matter either way. Adler's data really needs to be sifted -- and, even then, there is likely to be a slight doubt, simply because the crime investigation and the trial, which should have discovered the truth, instead did their best to conceal it from posterity.

I would say that there were sufficient grounds to investigate and arrest Hill. Adler has done what the defense failed to do and offered an alternative explanation for the known facts. If this were all we knew, we would surely have to render a "Scotch verdict" of "Not proven" and let Hill go free. But
that doesn't mean he was actually innocent. We just don't know. And, after more than a century, there is no possibility that we can find out.

Although Hill had little contact with Sweden after coming to America, and does not seem to have produced Swedish songs, his native land has commemorated him much more than America has. In 1971, a movie "Joe Hill" was produced (based on what I do not know), and in 1979 Sweden issued a commemorative stamp (Rosemont, p. 76); there is also a Joe Hill museum in his home town of Gävle. - RBW

Bibliography

- Foner: Philip S. Foner, The Case of Joe Hill, 1965 (I use the 2000 International Publishers paperback)
- Green: Archie Green, editor, Songs about Work: Essays in Occupational Culture for Richard A. Reuss, Folklore Institute, Indiana University, 1993
- Smith: Gibbs M. Smith, Joe Hill, 1969 (I use the 1984 Peregrine Smith Books edition)

Joe Hill's Last Will

DESCRIPTION: "My will is easy to decide, For there is nothing to divide; My kin don't need to weep and moan...." "My body? Oh! if I could choose, I would to ashes it reduce...." "This is my last and final will, Good luck to all of you, Joe Hill."

AUTHOR: Words; Joe Hill

EARLIEST DATE: 1915 (execution of Joe Hill)

KEYWORDS: execution death lastwill nonballad

HISTORICAL REFERENCES:

1879-1915 - Life of Joel Emmanuel Hagglund, known as "Joe Hillstrom" or "Joe Hill."
1902 - Hill emigrates to the United States
Jan 10, 1914 - The Salt Lake City robbery/murder for which Joe Hill was arrested
Nov 19, 1915 - Execution of Joe Hill for the murder

FOUND IN:

REFERENCES (5 citations):

DT, JOHIWILL*

ADDITIONAL: (Barrie Stavis and Frank Harmon, editors), _The Songs of Joe Hill_, 1960, now reprinted in the Oak Archives series, p. 46, "My Last Will" (1 text)

Roud #30773

NOTES [155 words]: Not a traditional song (not a song at all in its original form), but sufficiently well-known that I thought it needed to be included here. The tune commonly heard was set by Ethel Raim decades after Hill's death, but according to Franklin Rosemont, _Joe Hill: The IWW & the Making of a Revolutionary Workingclass Counterculture_, Charles H. Kerr, 2002, p. 144, several other tunes have also been used.

For the life of Joe Hill, see "Joe Hill."
Photos of the sheet of paper on which Hill wrote these words are relatively easy to find on the web; I found four simply by looking at the images associated with the search terms "Joe Hill's Last Will." No two look alike; it is clear that, after a century, the paper is no longer in good shape, and different lighting techniques and such were used to try to improve the image. Most were still rather hard to read. There is a cleaned-up black-and-white facsimile on p. 132 of Rosemont. - RBW

Last updated in version 5.2
File: DTJoHill

Joe Livermore

DESCRIPTION: Joe Livermore captains Columbia from Eastport. "When we got to Eastport it was on the lucky day, Each man took his chest and no longer would stay, If we can't do no better boys, we'll stay on the shore And we'll never go to sea with old Joe Livermore"

AUTHOR: unknown
EARLIEST DATE: 1932 (Creighton-NovaScotia)
KEYWORDS: ordeal sailor ship
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-SongsAndBalladsFromNovaScotia 124, "Joe Livermore" (1 text, 1 tune)
ST CrNS124 (Partial)
Roud #1826
CROSS-REFERENCES:
cf. "Derry Down" (tune) and references there
NOTES [58 words]: The tune as given by Creighton doesn't quite match any version of the Derry Down tune I know, but that is clearly the basis for the piece; looking at the lyrics, I suspect this is derived from "Red Iron Ore." The similarity is great enough that I instantly felt I had met this song before, even though (to the best of my knowledge) I haven't. - RBW

Last updated in version 4.4
File: CrNS124

Joe Magarac

DESCRIPTION: "I'll tell you about a steel man, Joe Magarac, that's the man." "He was sired in the mountains by red iron ore... Raised in a furnace...." His shoulders are huge, he can lift a half a ton, he can stir steel with his hands. Listeners are urged to see him

AUTHOR: Jacob A. Evanson (source: Korson-PennsylvaniaSongsAndLegends)
EARLIEST DATE: 1946 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: talltale technology nonballad
FOUND IN:
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 442-443, "Joe Magarac" (1 text, 1 tune)
NOTES [15 words]: Probably not traditional, but I've indexed everything else in Korson, so here it is.... - RBW

Last updated in version 3.2
File: KPL442

Joe Stiner (Joe Slinsworth)

DESCRIPTION: The singer, (Joe Stiner), has apparently recently arrived in the West when he is induced to join the army. After various adventures under General Lyon, the army he is with is defeated and he flees back to Saint Louis, vowing not to fight again

AUTHOR: unknown
EARLIEST DATE: 1904 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: Civilwar foreigner battle
HISTORICAL REFERENCES:
Aug 10, 1861 - Battle of Wilson's Creek
FOUND IN: US(So)
REFERENCES (3 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 362-363, "Joe Slinsworth" (1 text)
Notes on song:

Randolph 219, "Joe Stiner" (1 text)
ADDITIONAL: Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), p. 223, "(Joe Steinberg)" (1 fragment)
Roud #3592
CROSS-REFERENCES:

cf. "The Jolly Union Boys" and references there (concerning Battle of Wilson's Creek)

NOTES [297 words]: This song describes, with fair accuracy, the campaigns of Captain (later General) Nathaniel Lyon in 1861. The action takes place in Missouri, which was the northernmost of all slave states. Although a minority favored secession, most Missourians probably wanted to stay with the Union.

Governor Jackson, however, was not one of them. Having the machinery of state government at his back, he moved to take Missouri from the Union.

The Union governor, John C. Frémont, did little to prevent him, so Lyon, with the political support of Frank Blair, Jr., set out to circumvent him. Lyon captured the Missouri arsenal, then took Camp Jackson from Confederate General Frost. He then drove the Confederates in rout from Rolla. Then Lyon made his mistake. He decided to risk his 5000 men against 10000 Confederates in a surprise attack. This might have worked (especially as Confederate generals Price and McCulloch hated each other), but Lyon's outflanking force (led by the inept Franz Sigel -- the Siegel of the song) was routed with small loss to the enemy.

The Confederates were now warned, and had a better than five-to-two numerical edge. Even so, the remnants of Lyon's little army held on all day, until their commander was killed. The senior surviving officer, Major (later General) Curtis, ordered a retreat.

Wilson's Creek was not really a costly battle by later standards; the forces involved were small, and so badly trained that they were almost unable to inflict casualties. But the campaign had been a hard one (it succeeded, all by itself, in preserving most of Missouri for the Union); it would not be surprising if a few soldiers refused ever to return to the army.

For more on events in this period of the Civil War, see the notes to "The War in Missouri in '61." - RBW

Last updated in version 5.0

File: R219

Joe Turner

DESCRIPTION: "They tell me Joe Turner he done come (or "done come and gone") (x2), Got my man and gone." "He come with forty links of chain (x2), Got my man and gone."

AUTHOR: unknown
EARLIEST DATE: 1915 (copyright, W. C. Handy)
KEYWORDS: separation police
FOUND IN: US
REFERENCES (5 citations):
Sandburg-TheAmericanSongbag, p. 241, "Joe Turner" (1 short text, 1 tune)
Courlander-NegroFolkMusic, p. 137, (no title) (1 fragment)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 265, (no title) (1 fragment), followed by p. 266, (Joe Turner Blues) (1 text, the Handy version)
Handy/Silverman-BluesAnAnthology, p. 104-107, "Joe Turner Blues" (1 text, 1 tune, extremely heavily adapted; the original tune, with a single verse, appears on page 17)
DT, JOETURNR*
Roud #17007
RECORDINGS:
Mississippi John Hurt, "Joe Turner" (on MJHurt04)
Ed Young and Hobart Smith, "Joe Turner" (on LomaxCD1708)
ALTERNATE TITLES:
Going Down the River for Long

NOTES [223 words]: Courlander reports that this was based on an incident on 1892, when a flood cost a number of people their livelihood. A storekeeper named Turner (though not Joe Turner) anonymously supplied their needs until he died, whereupon the gifts stopped.

It should be noted, however, that this does not match Sandburg-TheAmericanSongbag's song at all, though it has the same lyrics as Courlander's fragment. Presumably Courlander's source adapted an older song to a local need. In support of this, we note that Handy/Silverman, though dating the song to the same time, regard Turner (actually Joe Tourney, brother of the governor of
Tennessee) as the leader of a chain gang.
Scarborough tells a variant on the same story: Joe Turner was the brother of one-time Tennessee
governor Pete Turner, and seems to have been an enforcer of Jim Crow laws, grabbing Blacks
seemingly at random and subjecting them to prosecution in kangaroo courts.
The notes in Handy/Silverman regard this as the archetypal folk blues -- perhaps even the ancestor
of the entire genre. The former statement may arguably be true; the latter I must seriously doubt. It
seems more like the ancestor of the popular blues. Handy, according to Scarborough, admitted to
using the traditional piece and supressing Turner the corrupt policeman and turning him into a
missing lover. - RBW
Last updated in version 4.2
File: San241

Joe Williams
DESCRIPTION: "My name it is Joe Williams, my age is 21, I came out to this country a ramblin'
son-of-a-gun...." "I went to town.... On Fifth Avenue I met a pretty lass, I introduced her to my elick,
and I shoved it up her ass." His reward is a venereal disease
AUTHOR: unknown
EARLIEST DATE: before 1976 (recorded by Logsdon from Riley Neal)
KEYWORDS: derivative disease whore
FOUND IN: US(SW)
REFERENCES (1 citation):
Logsdon-WhorehouseBellsWereRinging 32, pp. 182-185, "Joe Williams" (1 text, 1 tune)
Roud #10096
CROSS-REFERENCES:
cf. "The Son of a Gambolier (I)" (tune) and references there.
File: Logs032

Joe's Train Journey
DESCRIPTION: "Freed from gaol Joe Pawelka came, Riding a wagon, the longest goods train." He
hides beneath the wagon tarp. Bells warn of his presence. Barefoot, he jumps off the train.
"Standing, he's tall, after all, hard the fall, bounce a ball, Off the wall O!"
AUTHOR: unknown
EARLIEST DATE: 1944 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)
KEYWORDS: train prisoner escape
HISTORICAL REFERENCES:
1909 - Joe Pawelka marries Hannah Wilson (probably the "Harriet" of "Skip to Me") After less than
half a year, they separate; Pawelka attempts suicide and refuses to leave her alone. Discovered in
possession of stolen property, he escapes from prison twice (the second time on Mar 23, 1910).
Pawelka then tries again to reconcile with his wife. Other crimes follow. Captured again Apr 17,
1919, he is convicted of various crimes but soon escapes for a final time and is never seen again
(source: Colquhoun-NZ-Folksongs-SongOfAYoungCountry)
FOUND IN: New Zealand
REFERENCES (1 citation):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 65, "Joe's Train Journey" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Skip to Me" (subject of Joe Pawelka)
cf. "Ruahine Run" (subject of Joe Pawelka)
File: C012066

Joel Baker
DESCRIPTION: "Come all young lovers far and near, A dismal story you shall hear, A young man
did in Alsted dwell," but Joel Baker's beloved prefers another man and scorns him. Baker shoots
himself. The girl marries her love.
AUTHOR: unknown
EARLIEST DATE: 1823 (Green Mountain Songster, according to Flanders/Ballard/Brown/Barry-
NewGreenMountainSongster)
Jog Along Till Shearing

DESCRIPTION: "The truth, it's in my song so clear Without a word of gammon: The swagmen travel all the year Waiting for the lambin'." The shearsers work when they must, drink when they can, and scratch along until the next shearing season begins

AUTHOR: unknown

EARLIEST DATE: 1953 (collected from Joe Cashmere)

KEYWORDS: sheep rambling Australia

FOUND IN: Australia

REFERENCES (5 citations):
- Meredith/Anderson-FolkSongsOfAustralia, pp. 86-87, "Jog Along Till Shearing" (1 text, 1 tune)
- Anderson-StoryOfAustralianFolksong, pp. 181-183, "Jog Along Till Shearing" (1 text, 1 tune)
- Fahey-Eureka-SongsThatMadeAustralia, pp. 142-143, "Jog Along 'til Shearing" (1 text, 1 tune)
- Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 190-191, "Jog Along Till Shearing" (1 text)
- DT, JOGSHEAR*

CROSS-REFERENCES:
- cf. "Bow Wow Wow" (tune) and references there
- cf. "The Big Gun Shearer" (plot)

File: MA086

Johanna Shay

DESCRIPTION: "In the Emerald Isle so far from here across the deep blue sea, There live a maid that I love dear...." He praises Johanna's beauty and fidelity. The birds' song remind him of her. He hopes she will soon become Mrs. O'Day

AUTHOR: unknown

EARLIEST DATE: 1922 (Dean-FlyingCloud)

KEYWORDS: love courting separation

FOUND IN: US(MW)

REFERENCES (2 citations):
- Dean-FlyingCloud, pp. 106-107, "Johanna Shay" (1 text)
- Peters-FolkSongsOutOfWisconsin, pp. 124-125, "Johanna Shay" (1 text)
- Roud #9575

File: Dean106

John (George) Riley (I) [Laws N36]

DESCRIPTION: A stranger urges a girl to forget her lover; she will not. He tells her that Riley had been aboard his ship, and that Riley had been killed in battle with the French. She is distressed; he reveals that he is Riley and will never again leave her

AUTHOR: unknown

EARLIEST DATE: 1845 (Shield's _Songs and Ballads in use in the Province of Ulster...1845_, according to Moylan-TheAgeOfRevolution-1776-1815) +1818 (William Garret, _Right Choyse and Merrie Book of Garlands_)

KEYWORDS: love courting separation marriage disguise reunion

HISTORICAL REFERENCES:
- Apr 12, 1782 - The Battle of Port Royal

FOUND IN: US(Ap,MA,MW,Ro,SE) Britain(Scotland(Aber))

REFERENCES (14 citations):
Laws N36, "John (George) Riley I"
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #138, pp. 2-3, "George Rylie"; #148, p. 2, "George Rylie" (1 text plus 1 fragment)
Greig/Duncan5 1039, "George Riley" (3 texts, 2 tunes)
Sharp-EnglishFolkSongsFromSouthernAppalachians 82, "George Reilly" (8 texts, 8 tunes)
Thompson-APIioneerSongster 15, "George Reily" (1 text)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 215-216, "Jack Riley/George Reilly" (1 text)
Brewster-BalladsAndSongsOfIndiana 39, "George Reilly" (1 text)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 187-189, "John Riley" (1 text plus a broadside print, 1 tune)
Eddy-BalladsAndSongsFromOhio 37, "George Riley" (2 texts, although Laws assigns only the A text to this ballad; the B text, which is fairly short, might go with this or N37)
Cox-FolkSongsSouth 95, "George Reily" (1 text plus mention of 2 more: Laws's citations are far from clear, since he cites the same page reference under both N36 and N37, but Cox's printed text is clearly this piece; presumably he thinks one of the unprinted texts to be N37)
Hubbard-BalladsAndSongsFromUtah, #37, "John Riley II" (1 text, which Hubbard thinks is "The Banks of Claudy" but which features this plot and the name of Riley)
Moylan-TheAgeOfRevolution-1776-1815 9, "George Reilly Who Fought at Port Royal Bay" (1 text, 1 tune)
Forget-Me-Not-Songster, pp. 150-152, "George Reily" (1 text)
DT 592, JREILLY6
Roud #267
CROSS-REFERENCES:
cf. "The New-Slain Knight" [Child 263]
cf. "The Banks of Brandywine" [Laws H28]
cf. "The Blooming Bright Star of Belle Isle" [Laws H29]
cf. "Willie and Mary (Mary and Willie; Little Mary; The Sailor's Bride)" [Laws N28]
cf. "A Seaman and His Love (The Welcome Sailor)" [Laws N29]
cf. "Lovely Nancy (II)" [Laws N33]
cf. "Janie of the Moore" [Laws N34]
cf. "The Dark-Eyed Sailor (Fair Phoebe and her Dark-Eyed Sailor)" [Laws N35]
cf. "John (George) Riley (II)" [Laws N37]
cf. "The Mantle So Green" [Laws N38]
cf. "The Banks of Claudy" [Laws N40]
cf. "The Lady of the Lake (The Banks of Clyde II)" [Laws N41]
cf. "Pretty Fair Maid (The Maiden in the Garden; The Broken Token)" [Laws N42] (one of the most common of the ballads of this sort, often known as "John Riley")
cf. "Blackbirds and Thrushes (II)"
cf. "As Broad as I was Walking"
cf. "Come All Ye False Lovers"
cf. "Skerry's Blue-Eyed Jane"
cf. "The Banks of the Clyde"
cf. "The Banks of the Dee (II)"
cf. "Lurgan Town (I)"
cf. "The Banks of the Inverness"
cf. "Cairn-o'-Mount"
cf. "Drumallachie"
cf. "Down by the Seaside" (part of plot, lyrics)
cf. "Yon Green Valley" (lyrics)
cf. "Bleacher Lassie o' Kelvinhaugh"
cf. "The Lass of Swansea Town (Swansea Barracks)"
cf. "The Soldier's Return"
cf. "Billy Ma Hone"
cf. "Mary of Sweet Belfast Town"
cf. "As I Was Walking Down In Yon Valley" (plot)
cf. "The Plains of Waterloo" (tune, per Greig/Duncan5)
ALTERNATE TITLES:
George Riley
John Riley
Johnnie Riley

NOTES [437 words]: The theme of a lover coming in disguise and testing his love is ancient; there is a version in Ovid’s Metamorphoses (VII.685 and following). Cephalus doubts Procris, and (disguised by the goddess Diana) comes to her and tries to get her to be unfaithful to him. She utterly rejects his advances.

In that case, however, the ending is not happy. Although they are reunited, and happy for a time, she eventually starts to doubt him (prompted perhaps by his earlier doubts?). She follows him as he goes hunting, and he -- hearing a rustling in the leaves -- kills her with a cast of his javelin.

Even older, of course, is the version in the Odyssey. - RBW


[See also Arthur Herman, To Rule the Waves, pp. 316-318; Herman notes that Rodney pioneered the attack from the leeward side, assuring that the French could not escape him by running; Herman also considers the battle to have re-established British naval dominance, which was not broken even in the Napoleonic Wars. - RBW]

Both Laws and Moylan make fight the battle between Rodney and De Grasse. Laws has Reiley serving on Belflew; Moylan makes it Bafflew. Moylan notes "The Formidable was Admiral Rodney's own vessel. The Bafflew was the ship which captured de Grasse's flagship, the Ville de Paris." - BS

Brewster-BalladsAndSongsOfIndiana's version also mentions the Rodney/De Grasse battle; the ship in his text is the Belle Flower, though the date is April 10. Eddy-BalladsAndSongsFromOhio has the date right; the ship is the Belflew. Cox also lists the Belflew (and has the April 12 date); presumably their agreement was the basis for the name in Laws.

For more on Rodney, see the notes to "Rodney's Glory." - RBW

Thompson-APioneerSongster and Greig/Duncan5 1039B also refer to the Battle of Port Royal. Greig, who has the same text as Greig/Duncan 1039A, refers to an April Battle of Port Said against the French, with the captain's names lost, but I don't find any record of such a battle; Wikipedia has Port Said not being founded until 1859 in connection with the beginning of construction of the Suez Canal ("Port Said" according to Wikipedia, accessed August 12, 2012). - BS

Last updated in version 6.0

File: LN36

John (George) Riley (II) [Laws N37]

DESCRIPTION: A stranger urges a girl to marry him; she replies that, having lost her chance to marry Riley, she intends to live single. He tries again, asking her to come to (Pennsylvania); she refuses. At last he reveals that he is Riley, and offers to marry her

AUTHOR: unknown
EARLIEST DATE: 1817 (The New American Songster)
KEYWORDS: love courting separation marriage disguise
FOUND IN: US(Ap,MW,NE,Ro,SE,So) Ireland Britain(England)
REFERENCES (19 citations):
Laws N37, "John (George) Riley II"
Randolph 56, "John Riley" (2 texts, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 93, "John Reilly" (1 text, presumably this song though Laws does not list it under any Riley ballad)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 93, "John Reiley" (2 excerpts, 2 tunes)
Scarborough-ASongCatcherInSouthernMountains, pp. 267-270, "Fair Phoebe and her Dark-Eyed Sailor" (3 texts; the second, "The Sailor," with tune on p. 427, is this song; the first, "Young Willie's Return, or The Token," with tune on pp. 426-427, is "The Dark-Eyed Sailor (Fair Phoebe and her Dark-Eyed Sailor)" [Laws N35]; the third, "Billy Ma Hone," with tune on p. 427, seems to be its own song)
Thomas-DevilsDitties, pp. 104-105, "The Sailor" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 135-136, "John Reilly" (1 text, 1 tune)
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol1, p. 34, "John Riley" (1 text, 1 tune)
**John Anderson, My Jo (I)**

DESCRIPTION: Singer tells how, when she first saw John, he was young, handsome, and her first love; now his hair is white, but she loves him still. They've climbed the hill together and must now totter down, but they'll go hand in hand and "sleep together at the foot"

AUTHOR: Robert Burns

EARLIEST DATE: 1790

KEYWORDS: love age death hair

FOUND IN: Britain(Scotland)

REFERENCES (5 citations):

Heart-Songs, pp. 378-379, "John Anderson, My Jo" (1 text, 1 tune)

Silber/Silber-FolksingersWordbook, p. 141, "John Anderson, My Jo (I)"

DT, JOHANNAND3*

ADDITIONAL: James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford, 1969) #302, p. 419, "John Anderson My Jo" (1 text, 1 tune, from 1790)

James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume III, #260, p. 269, "John Anderson my Jo" (1 text, 1 tune)

Roud #16967

RECORDINGS:

Henry Burr, "John Anderson, My Jo" (Victor 4557, 1906; rec. 1905; Victor 16213, 1909; rec. 1908)

BROADSIDES:

Bodleian, Johnson Ballads fol. 12[some words illegible], "John Anderson My Jo" ("John Anderson,
my jo, John, when we were first acquent"")[2 verses], J. Catnach (London), 1829; also Firth b.25(600/601) View 1 of 2, Firth b.28(25a) View 1 of 2, Firth b.25(295), "John Anderson My Jo" [2 verses]; Firth c.14(21), "John Anderson My Jo" [6 verses]; Firth b.27(271), Johnson Ballads 528, Harding B 11(1894), "John Anderson, My Jo" [7 verses]; Harding B 11(487), "John Anderson My Joe[sic] ("John Anderson, my jo, John, when nature first began")" [5 verses] Bodleian, Harding B 45(17) View 3 of 3, "John Anderson My Joe[sic], John" ("John Anderson, my jo, John, I wonder what you mean"), unknown, no date; also Harding B 11(439), "John Anderson, my jo"

LOCSheet, sm1836 370070, "John Anderson my Jo John" ("John Anderson, my jo, John, when nature first began"), George Endicott (New York), 1836 (tune)

LOCSinging, sb20240a, "John Anderson, my Jo"("John Anderson, my jo, John, When we were first acquent"), J. Andrews (New York), 1853-1859

CROSS-REFERENCES:

cf. "John Anderson, My Jo, John"

cf. "Johnny Bull, My Jo, John" (tune)

cf. "Cruiskeen Lawn" (tune)

cf. "John Barleycorn, My Jo" (temperance parody)

cf. "Wae Be to that Weary Drink, John Anderson, My Jo" (temperance derivative)

NOTES [348 words]: This sounds like a version of "John Anderson, My Jo, John" that's been so thoroughly bowdlerized that nothing remains but the aging motif. The overall mood of the two songs is so different that I've split them. - PJS

This is actually the Burns rewrite, published in the Scots Musical Museum (and fairly often reprinted, e.g. in Palgrave's Golden Treasury, item CXCVII). Apparently Burns didn't dare publish the bawdy original, but liked the feeling of this song.

Those who want to see an even stranger rewrite should examine "John Barleycorn, My Jo, John" (Logan, pp. 221-222), a parody in which grain is the singer's love. Another broadside parody is "My Bonnie Meg, My Jo" [NLScotland, L.C.178.A.2(105), "My Bonnie Meg, My Jo," unknown, c. 1875], which deals with a man's problems with an elderly shrew of a wife.

NLScotland L.C.Fol.60(15b), "John Anderson, My Jo (A New Reading)," Poet's Box (Dundee), c. 1890, is also a raspy dialog between husband and wife, in which they decide to go to bed and fight another day; it is probably a rewrite of the Burns version, though there might be some bawdry from the traditional version. - RBW

Broadside Bodleian Harding B 45(17) italicizes Burns's two verses among its total of eight verses; Harding B 11(439) has the same arrangement without the italics. This eight verse version, beginning "John Anderson, my jo, John, I wonder what you mean" seems the basis for the temperance song "Wae Be to That Weary Drink, John Anderson, My Jo" ("John Anderson, my jo, John, I wonder what you mean"; Digital Tradition's JOHNAND5). The first verse at least of this version seems to belong to "John Anderson, My Jo, John," viz.,

John Anderson, my jo, John, I wonder what you mean
To rise so soon in the morning, and sit up so late at e'en.
Ye'll blear out a' your e'en, John, and why should you do so,
Gang sooner to your bed at e'en, John Anderson, my jo.


Last updated in version 6.0

File: FSWB141B

**John Anderson, My Jo, John**

DESCRIPTION: Singer upbraids her lover for rising so early and coming to bed so late, tells him he's aging and risking being cuckolded. She describes his attributes fairly explicitly, and her own, saying "'Tis all for your conveniency/John Anderson, my jo"

AUTHOR: Attributed to Robert Burns

EARLIEST DATE: 1765 (Percy)

KEYWORDS: age marriage sex husband bawdy

FOUND IN: Britain

REFERENCES (3 citations):

Percy/Wheatley-ReliquesOfAncientEnglishPoetry II, pp. 131-133, "John Anderson My Jo" (1 text, short and probably bowdlerized; Percy's first and final editions have some differences)
John Appleby

DESCRIPTION: John Appleby drinks with the women in the alehouse; his wife Joan drinks with the men in the tavern. At home John throws a mutton shoulder at Joan; she throws a plate. To end the quarrel they open a barrel of home-brew and invite all the neighbors.

AUTHOR: unknown

EARLIEST DATE: 1805 (broadside, Johnson Ballads fol. 75)

KEYWORDS: fight drink husband wife

FOUND IN: Britain(England(Lond,South))

REFERENCES (2 citations):

Broadwood/Maitland-EnglishCountySongs, pp. 132-133, "John Appleby" (1 text, 1 tune)
Williams-FolkSongsOfTheUpperThames, pp. 225-226, "John Appleby" (1 text) (also Williams-Wiltshire-WSRO Gl 92)

Roud #1292
John Atkins (The Drunkard's Warning)

DESCRIPTION: "Poor drunkards, poor drunkards, take warning by me, The fruits of transgression behold now I see." John Atkins, when drunk, slew his "dear companion." His family and friends are left weeping. He regrets his acts and warns against drink.

AUTHOR: unknown

EARLIEST DATE: 1930 (Henry, from Mrs. William Franklin)

KEYWORDS: drink warning execution homicide

FOUND IN: US(SE)

REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, p. 115, "John Atkins" (1 text)
Roud #4191

File: MHA0115

John B. Sails, The

DESCRIPTION: A description of a horrible journey on the "sloop John B." Refrain: "Let me go home! I want to go home; I feel so break-up, I want to go home." Among the problems on the voyage: A drunken first mate who is arrested for robbery and a cook who won't

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: ship sailor hardtimes cook Caribbean

FOUND IN: West Indies

REFERENCES (4 citations):
Sandburg-TheAmericanSongbag, pp. 22-23, "The John B. Sails" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 280, "The John B.'s Sails" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 93, "John B. Sails" (1 text)
DT, WRKJOHNB
Roud #15634

RECORDINGS:
Rex Allen, "Wreck of the John B" (Mercury 5573, 1951)
Blind Blake Higgs, "John B Sail (Wreck of the John B.)" (on WIHIGGS01)
Cleveland Simmons Group: "Histe Up the John B. Sail" (AAFS 418 B2, 1935; on LomaxCD1822-2)

ALTERNATE TITLES:
The Sloop John B.
The Wreck of the John B.

NOTES [40 words]: Although I have yet to encounter a version of this song actually describing the sinking of the John B., the craft is said to lie at the bottom of Governor's Harbor in Nassau, where its remains are considered almost a historic monument. - RBW

Last updated in version 3.7

File: San022

John Barleycorn (I)

DESCRIPTION: John Barleycorn is proclaimed dead but springs to life when the rain/dew falls on him. At midsummer he grows a beard; then men with scythes cut him, bind him to a cart, wheel him to a barn, and brew him into beer. The last verse praises his merits.

AUTHOR: unknown
EARLIEST DATE: 1787 (Burns Commonplace Book, according to Dick); before 1787 (according to Jamieson; see notes); a probable version was registered in 2455

KEYWORDS: resurrection, death, magic, drink, derivative

FOUND IN: Britain (England (South, West), Scotland (Aber, Bord)), US (NE), Canada (Ont, Queb), Ireland

REFERENCES (29 citations):
Dixon-Ancient Poems, Ballads, Songs of the Peasantry of England, Ballad #15, pp. 120-122, "Sir John Barleycorn" (1 text)
Bell-Combined Early Ballads, Customs, Ballads, Songs of the Peasantry of England, pp. 300-301, "Sir John Barleycorn" (1 text)
Sharp-One Hundred English Folksongs, 84, "John Barleycorn" (1 text, 1 tune)
Karpeles-The Crystal Spring, 88, "John Barleycorn" (1 text, 1 tune)
Williams-Folk Songs of the Upper Thames, pp. 246-247, "John Barleycorn" (1 text) (also Williams-Wiltshire-WSRO Wt 503)
Kennedy-Folksongs of Britain and Ireland, 276, "John Barleycorn" (1 text, 1 tune)
Vaughan Williams/Lloyd-Penguin Book of English Folk Songs, pp. 56-57, "John Barleycorn" (1 text, 1 tune)
Copper-Songs and Southern Breezes, pp. 216-217, "John Barleycorn" (1 text, 1 tune)
Williams-Wiltshire-WSRO Wt 404, "John Barleycorn" (1 text)
Purslow-The Constant Lovers, pp. 48-49, "John Barleycorn" (1 text, 1 tune)
Cologne/Morrison-Wiltshire Folk Songs, pp. 30-31, "John Barleycorn" (1 text, 1 tune)
Palmer-English Country Songbook, #116, "John Barleycorn" (1 text, 1 tune)
OShaughnessy-More Folk Songs from Lincolnshire, 9, "John Barleycorn" (1 text, 1 tune)
Hamer-Garners Gay, pp. 8-9, "John Barleycorn" (1 text, 1 tune)
Roud/Bishop-New Penguin Book of English Folk Songs #97, "John Barleycorn" (1 text, 1 tune)
LOchlainn-Irish Street Ballads, 89, "The Barley Corn" (1 text, 1 tune)
Hodgart-Faber Book of Ballads, p. 156, "Sir John Barleycorn" (1 text)
Greig/Duncan 3, 559, "John Barleycorn" (1 text)
MacColl/Seeger-Travellers Songs From England and Scotland, 101, "John Barleycorn" (1 text, 1 tune)
Flanders/Brown-Vermont Folk Songs and Ballads, pp. 46-48, "John Barleycorn" (1 text plus some excerpts, 1 tune)
Flanders/Ballard/Brown/Barry-New Green Mountain Songster, pp. 259-265, "John Barleycorn" (1 text, 1 tune)
Fowke-Traditional Singers and Songs From Ontario, 1, "The Barley Grain for Me" (1 text, 1 tune)
Vikár/Panagapka-Songs North Woods Sung By OJ Abbott, 38, "The Barley Grain for Me" (1 text, 1 tune)
Whitelaw-Book Of Scottish Ballads, pp. 284-285, "John Barleycorn" (1 text)
Behan-Ireland Sings, #89, "Three Farmers from the North" (1 text, 1 tune, modified)
Olson-Broadside Ballad Index, ZN282, "As I went through the North Country"

Roud #164

RECORDINGS:
O. J. Abbott, "The Barley Grain for Me" (on Abbott1)
Austin Flanagan, "The Barley Grain" (on Voice14)
Haxey Hood singers and customers at "The King's Arms," Haxey, Lincs. "John Barleycorn" (on FieldTrip1)
Fred Jordan, "John Barleycorn" (on Voice13)
A. L. Lloyd, "John Barleycorn" (on Lloyd3, Lloyd5, Lloyd12)
Pete Seeger & O. J. Abbott, "Barley Grain" (on Newport59/60)

BROADSIDES:
Bodleian, Douce Ballads 3(83a), "A pleasant new ballad to sing ev'n ing and morn, of the bloody murder of sir John barley corn"; also Johnson Ballads 1408 [many illegible words], "Sir John Barleycorn" ("There was three knights came from the north"), W. Jackson and Son (Birmingham), 1842-1855: Harding B 11(1189), Harding B 15(386b), Johnson Ballads 2847 [some illegible words], "Sir John barley corn"; 2806 b.9(38), "The Barley Corn"
LOC Singing, as100660, "The Barley Corn," P. Brereton (Dublin), 19C

CROSS-REFERENCES:
cf. "John Barleycorn's a Hero Bold" (theme)
cf. "Allan o Maut (I) (Why should not Allan Honoured Be)" (theme: the tale of brewing)
cf. "Allan o Maut (II) (How Mault Deals With Every Man)" (theme: the tale of brewing)
cf. "Allan o Maut (III)" (theme: the tale of brewing)
cf. "John Barleycorn (II) (The Little Barleycorn)" (theme: the tale of brewing)
cf. "John Barleycorn (III) (The Bloody Murder of Sir John Barleycorn)" (theme: the tale of brewing)

NOTES [1709 words]: Burns: "This is partly composed on the plan of an old song known by the same name." - BS
MacColl & Seeger speculate that "John Barleycorn" was derived from the Scots ballad "Allan-a-Maut," found in the Bannatyne manuscript, 1568; its theme is similar. - PJS
Of course, the legend of the eternal grain is old -- as is the legend of the dying-and-resurrected God. Jesus, obviously, is the prototype of this, but there is also the Greek Persephone legend and others.
Incidentally, when Prohibition was passed in the United States, John Barleycorn was given a bonus funeral, beyond the annual supply. The February 2005 issue of American History magazine showed an actual tombstone:
In Memoriam
John Barleycorn
Born B.C.
Died Jan. 16, 1920
Resurrection?
There are also broadsides commemorating his death, e.g. NLScotland, Ry.III.a.10(099), "A Hue and Cry After Sir John Barleycorn," unknown, after 1720. The notes to the broadside state that this was made in response to Robert Walpole's 1725 imposition of the malt tax -- but, in context, it seems likely that the idea was lifted from an early form of this song.
Rollins, p. 213, # 2455, lists a December 14, 1624 registration of a piece "Sir John Barleycorne," but gives no other details. - RBW
The Bodleian broadside Douce Ballads 3(83a) appears to be older than the other broadsides. Unfortunately, Bodleian has neither the printer nor date estimate. The tune is noted as "Shall I lye beyond thee."

Broadside LOCSingingas100660 appears to be the same as Bodleian 2806 b.9(38) printed by P. Brereton (Dublin).
The following comments are from the Ballad-L archives regarding Fowke's version: On 14 Aug 2007 Pete Wood noted, "I was surprised to find so few versions in North America.... Fowke ... has one called 'The Barley Grain for me' and starting 'There were three men went to Derouaghta', which is the only version I know where 3 men went instead of came, and the place they are going to sounds Irish. The title is also the tag line for one of the best known Irish versions. It was collected from OJ Abbott." John Moulden replied (16 Aug 2007), "Agreed -- Derouaghta is clearly Drogheda, Co Louth, about 30 miles north of Dublin -- Abbott sang many Irish and Irish located songs."
Burns's text is in the oral tradition. Hear, for example, Stanley Robertson's "John Barleycorn" on "Travellers' Tales - Volume 2" Kyloe 101 CD (2002).
Jamieson printed six songs about the culture, production and effect of English beer. They each have an entry in the Index: Allan o Maut (I-III) and John Barleycorn (I-III). "The first [Allan o Maut (I)] is good classical Scotch; the second [Allan o Maut (III)] is modern Scotch, and very popular in the north-east of Scotland, as is also the third [John Barleycorn (I)]; the fourth [Allan o Maut (II)] and fifth [John Barleycorn (III)] are English; and the latter, at least has been popular, as one now and then hears scraps of it among the peasants in different parts of England; but whether it was unskilfully amplified from the third, or the third happily abridged from it, does not now seem easy to be determined. The present writer is rather inclined to the latter opinion; and it is certainly very much improved in the abridgment; although both the improvement and abridgement were probably casual rather than intentional, and owing more to default of memory than to superiority of genius" (Jamieson2 pp.231-232). After having "written out" his work on the five songs "for the press" Jamieson came across Roxburghie 1.214-215 (John Barleycorn (II)). He added it "as it contains some ideas, which are found in the Scottish Sir John Barleycorn [III], and in none of the others that he has seen" (Jamieson2 pp. 258-260). Actually, Jamieson omitted part 2 of John Barleycorn (II), but those 64 lines seem not to have had an effect outside that broadside. Dick discusses the set in his discussion of Robert Burns's adaptation of "John Barleycorn (I)" but cites Jamieson's analysis without comment (Dick p. 487).
Dixon writes,"The West-country ballad of Sir John Barleycorn is very ancient, and being the only version which has ever been sung at English merry-makings and country feasts, can certainly set up a better claim to antiquity than any of the three ballads on the same subject to be found in
Evans's [Evans1 and Evans4: Allan o Maut (II), John Barleycorn (III) and John Barleycorn (II)]. Our west-country version bears the greatest resemblance to [John Barleycorn (II)], but it is very dissimilar to any of the three" (p. 120).
Jamieson printed his John Barleycorn (I) "from his own recollection, as he learned it in Morayshire when he was a boy, and before the Poems of Burns were published" (Jamieson2 p. 240).
Excluding the last eight lines - which Jamieson added - his John Barleycorn (I) has 44 lines; 17 lines are shared with John Barleycorn (III) and 6 are shared with part 1 of John Barleycorn (II) (Jamieson2 pp. 240-243).
Specifically, with the line numbers from John Barleycorn (III) (Pepys 1.470) and (II) (Roxburghe 1.214-215) shown in parentheses:
.. From John Barleycorn (III)
03(023) And they have sworn a solemn oath
04(024) John Barleycorn shall die
05(029) They've ta'en a plough and plough'd him down,
06(034) Put clods upon his head;
.. 08(036) John Barleycorn was dead
.. 10(038) And showers began to fall;
.. 12(040) Which did surprise them all
.. 14(046) And he grew pale and wan;
15(044) John Barleycorn has got a beard
16(048) Like any other man
17(049) They've ta'en a hook, that was full sharp,
.. 19(064) And they've bound him intill a corn cart,
20(063) Like a thief for the gallow-tree.
21(073) They've ta'en twa sticks, that were full stout
22(074/076) And sore they beat his bones;
23(099) The miller used him worse than that,
24(100) And ground him between two stones
.. From John Barleycorn (II)
37(037) He'll gar the huntsman shoot his dog
.. 39(054) He'll gar a maiden dance stark naked
.. 41(015) He'll change a man into a boy,
42(016) A boy into an ass;
43(013) He'll change your gold into silver,
44(014) And your silver into brass.
Dixon's "west-country" John Barleycorn (I) has 52 lines; 24 lines are shared with John Barleycorn (III) and 12 are shared with part 1 of John Barleycorn (II) [Dixon #15 pp. 120-122].
Specifically, with the line numbers from John Barleycorn (III) (Pepys 1.470) and (II) (Roxburghe 1.214-215) shown in parentheses:
.. From John Barleycorn (III)
02(022) Their victory to try
03(023) And they have taken a solemn oath,
04(024) Poor Barleycorn should die
05(029) They took a plough and plough'd him in,
06(033/034) And harrowed clods o0n his head;
07(023) And then they took a solemn oath,
08(036) Poor Barleycorn was dead
09(037) There he lay sleeping in the ground,
10(038) Till rain from the sky did fall;
.. 12(040) And so amazed them all
13(041) There he remained till Midsummer,
14(046) And looked both pale and wan;
15(044) Then Barleycorn he got a beard,
And so became a man.

To cut him off at the knee

Then they sent men with pitchforks strong
To pierce him through the heart,

They bound him to a cart.

And so they fetched him out again,
And laid him on the floor.
Then they sent men with holly clubs,
To beat the flesh from his bones;
But the miller served him worse than that,
For he ground him between two stones.

That was ever sown on land;
By the turning of your hand
It will make a boy into a man,
And a man into an ass;
It will change your gold into silver,
And your silver into brass.
It will make the huntsman hunt the fox,
That never wound his horn;
It will bring the tinker to the stocks,
It will make the maids stark naked dance,
It will help them to a job by chance,-
Well done, Barleycorn!
[See the Index entry for John Barleycorn (III) regarding line numbering across versions; at this time there is only one version of John Barleycorn (II).]

Wood re-examines Jamieson's six songs and adds a seventh, indexed here as "John Barleycorn's a Hero Bold" which, he writes, "was composed in the mid nineteenth century" (Wood p. 445). Wood doesn't offer support for that date but I have no text I can date before 1859. In any case, that song was probably created after Jamieson's and Dixon's analyses. Wood writes that each of the seven family members can be parsed into at most three parts:
"Part A concerns the growth, harvesting, and processing of the plant,
Part B the brewing process, and
Part C the effects of beer on people" (Wood p. 439).
Wood's Figure 3 builds a "timeline' of the ancestors of 'John Barleycorn' but it does not show "parts." Perhaps he would have shown that as follows [%: not included in Figure 3]:
Allan o Maut (I) [1568] A,C
Allan o Maut (II) [1601-c1690] C
John Barleycorn (III) [1624-1700] A,B,C
John Barleycorn (I) [1784-] A,B,C
John Barleycorn (II) [1658] C
%Allan o Maut (III) [1790?-1806] A
%John Barleycorn is a Hero Bold [1859-c1890] A,C

Wood examines Jamieson's statement, quoted above, that he cannot easily determine whether John Barleycorn (III) was created from John Barleycorn (I), or the reverse, though he was "rather inclined to the latter opinion." He concludes that there is no question but that Jamieson's inclination was correct. We need to cut Jamieson some slack here. He included the text of John Barleycorn (II) at the last minute without, apparently, looking at its own connection to the John Barleycorn (I) text. Had he taken the time, as Dixon did after him, he would have seen that the John Barleycorn (I) texts incorporated abridgments of both John Barleycorn (III) and John Barleycorn (II). At that point, I believe, he would have been as forceful as Wood about what was sender and what was receiver of text lines. (On the other hand, Wood's Figure 3 "timeline" does not show John Barleycorn II as a source for John Barleycorn III. Wood's Figures 4 and 5 show only how John Barloeycorn (I) affects early versions of John Barleycorn (I)). - BS
Bibliography

- Evans4: Thomas Evans and R.H. Evans, Old Ballads Historical and Narrative (London: R.H. Evans, 1810 ("Digitized by Microsoft")), Vol. IV.
- Ford2: Robert Ford, Vagabond Songs and Ballads of Scotland (Paisley: Alexander Gardner, 1901 ("Digitized by Google")), second series; also in Robert Ford, Vagabond Songs and Ballads of Scotland (Paisley: Alexander Gardner, 1904 ("Digitized by Google"))

Last updated in version 5.3
File: ShH84

John Barleycorn (II) (The Little Barleycorn)

DESCRIPTION: Barleycorn is the greatest of alchemists and the best medicine. It drives away fear and grief. It works wonders. "Theres life in it... Take your liquor and doe not spare.... let no man takt in scorne, That I the vertues do proclaime."

AUTHOR: unknown

EARLIEST DATE: 1618-1658 (Roxburgh1.214-215)

LONG DESCRIPTION: [Part 1] A cup of Barleycorn will show you the truth, evening, morning, and Christmas too. He is the best of alchemists and he can change you faster than hocus-pocus: he changes your gold to silver and silver to brass; he can change a boy into a man, and a man into an ass. The poor man that hangs Barleycorn's sign at his shop will become rich, and those who patronize his shop may become poor. He leaves the lawyer speechless, makes an old man older, makes young women dance naked with strangers. But it can make a man jealous of his wife and curse the crescent moon for making the horns sign to taunt him. But there is life in the cup: drink it. [Part 2] In moderation, ale is the best medicine to cure illness. It makes fear disappear, makes time pass, makes the weeping widow laugh and "incline to pleasure," and makes an old man put away his cane. It makes the drinker think he is as good as any man, and good enough for any woman. Young girls "fall and rise again the quicker." It has the power "to change our nature." Don't scorn the singer who proclaims its virtues.

KEYWORDS: drink

FOUND IN:

REFERENCES (3 citations):


BROADSIDES:
John Barleycorn (III) (The Bloody Murder of Sir John Barleycorn)

DESCRIPTION: John Barleycorn fights and defeats two nobles. For revenge they bury him. When he is reborn the following year they cut him down, torture him, and drink his blood. His relative pays back his killers leaving them unconscious in the mire.

AUTHOR: unknown

EARLIEST DATE: before 1646? (Roxburghe 1.343)

LONG DESCRIPTION: John Barleycorn fights and defeats two nobles. They would have him killed for revenge. They bury -- that is, plant -- him and celebrate his death. However, after the spring rains he sprouts -- which frightens them -- and, by midsommer, he becomes a man again and grows a beard. They would try to kill him again. Men cut him down with hooks and sickles, bind him into stacks, beat him with holly clubs, sift him, steep him in fat and then lay him out to dry. Then they dry him again in a kiln, crush him in a mill, apply yeast and tunn him in a barrel. Finally they set a tap to the barrel and drain every drop of his blood, and that does kill him. His relative, John Goodale, pays back his killers, leaving them bloody and unconscious in the mire, so they can not even remember what they had done. The singer blesses the good wives that brew good ale from John Barleycorn's injury but damns the eyes of those that overwater their ale.

KEYWORDS: battle nobility burial drink

FOUND IN:

REFERENCES (3 citations):
William Chappell, The Roxburghe Ballads (Hertford: The Ballad Society, 1874 ("Digitized by Microsoft")), Vol.II, pp. 373-378, "A pleasant new Ballad to sing both Even and Morn, Of the bloody Murther of Sir John Barley-corne" (1 text)

BROADSIDES:
Bodleian, Douce Ballads 3(83a), "A pleasant new ballad to sing ev’ning and morn, of The Bloody Murder of Sir John Barley corn" ("As I went through the North country"), unknown, no date, accessed 13 Nov 2013.
EngBdsdBA 30234, BritLib Roxburghie 1.343, "A Pleasant New Ballad to sing Even and morne, Of the Bloody murther of Sir John Barley-corne." ("As I went through the North Country I heard a merry meeting"), John Wright, 1602-1646?[see Notes re the dates], accessed 19 Nov 2013.
EngBdsdBA 31896, UGlasgowLib Euing 282, "A Pleasant New Ballad to sing Evening and morn,

Cross-references:
cf. "John Barleycorn (I)" (theme: the tale of brewing) and references there
cf. "Shall I Lye Beyond Thee" (tune)
NOTES [580 words]: Wood makes more sense of the battle at the beginning of the song than I can: 
"[John Barleycorn (III)] has four knights, three of whom, Sir Richard Beere, Sir Thomas Good Ale, and Sir William White Wine, swear to kill the fourth, Sir John Barleycorn. This has a clear logic: all of them need 'dead' barley for their creation, assuming the wine is barley wine of course" [Peter Wood, "John Barleycorn: The Evolution of a Folk-Song Family," Folk Music Journal, Vol. 8, No. 4, 2004, pp. 450-451].

Chappell is a duplicate of Roxburgh 1.343. The imprint is, according to Evans and the EBBA citation: "London printed for John Wright and are to be sold at his shop in Guilt-spurre street at the signe of the Bible." When I look at the imprint I cannot tell whether the name is Iohn or John. You will see that that is significant.

The EBBA estimate of the date for Roxburgh 1.343 is "1602-1646?" I posted a request to the Tradsong group for information on John Wright at that address. On 20-21 November 2013, Steve Gardham replied: "There were at least 2 John Wrights, father and son printing at that address. It must be JW the elder who died in 1658. The younger goes on to 1690 at least. The spelling you have of the address I have items recorded 1624 to 27. I have notes of his printing from 1605 onwards but the first reference to that address I have is 1624. Also some printings give the J in an l format so we get Iw c1628-32. Most of my dates come from Roxburgh and Pepys and are based on political pieces which are often dated or can easily be ascribed a rough date. ...[T]o be safe I add in a few qualifiers. The 1624-7 dates don't mean that this address wasn't being used in this spelling before or after these, only that these are dates I have evidence for, likewise 1628-32." As a best bet I am using dates 1624-1628?.

There are three sets of texts.
Pepys 4.126 (1601-1640) and Roxburgh 1.343 (1624-1628?) seems to be the oldest set. The newest set is Euing 281 (1641-1700?), Euing 282 (1674-1679?), Euing 283 (1670-1700?), Douce Ballads 3(83a) and Pepys 1.470 (1684-1686).

From the its content, Evans (1634-1658) seems to have been printed between the other sets. Jamieson, who is analyzing Alan o' Maut and John Barleycorn songs notes where his source, Pepys 1.470, text varies significantly from Pepys 1.426; Jamieson seems imperfectly transcribed (for example, he his lines 9-10 and 92 seem to be from Pepys 1.426).

All of the sets are 136 lines, like the older set of Allan o Maut (II), with which this song, John Barleycorn (III) was frequently printed. However, where the variations between older and newer sets of Allan o Maut (II) often covered up to eight lines, the differences in John Barleycorn (III) were usually just one or two words in a line, or, perhaps, the sequence of words in a line.

Here are an example from John Barleycorn lines 93-94.

---

Oldest set illustrated by Pepys 4.126.
The Malt-man swore that he should die
his body he would burne.

---

Newest set illustrated by Pepys 1.470.
The Mault-man likewise vows his death,
his body should be sure.

---

Evans splits the difference:
The mault-man likewise vows his death,
his body he would burn.

---

A warning regarding Evans's transcriptions, from Chappell (writing about John Barleycorn (II)):
"Evans reprinted from it [Roxburgh], but carelessly, as usual" (William Chappell, The Roxburghue Ballads (Hertford: The Ballad Society, 1874 ("Digitized by Microsoft")), Vol.II, p. 28). - BS
Last updated in version 3.5
File: BdJB3MJ
John Barleycorn, My Jo

DESCRIPTION: The singer addresses John Barleycorn. "You rob me of my money John which ought to pay my bills." You go disguised "as Mr Porter." I take my first drink in the morning "before that I get up." Preachers preach against him: "on you we'll turn our backs"

AUTHOR: George Barron (source: Greig/Duncan3)

EARLIEST DATE: 1914 (Greig/Duncan3)

KEYWORDS: drink derivative nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan3 601, "John Barleycorn, My Jo" (1 text)

John Barleycorn's a Hero Bold

DESCRIPTION: Singer praises Barleycorn; his robes are rich and green, his head speared with prickly beard; when stricken down, he uses his blood for England's good. Chorus: "Hey John Barleycorn/Ho John Barleycorn/Old and young thy praise has sung/John Barleycorn"

AUTHOR: unknown

EARLIEST DATE: 1859-1860 (broadside, Bodleian Harding B 13(13)) [see Notes]

LONG DESCRIPTION: Singer praises John Barleycorn for his heroic qualities; his robes are rich and green, his head speared with prickly beard; when stricken down, he uses his blood for England's good. All, great and small, find his aid valuable -- he "makes weak men strong and old ones young and all men brave and bold". The singer praises ale, scorning all other drinks. Chorus: "Hey John Barleycorn/Ho John Barleycorn/Old and young thy praise has sung/John Barleycorn"

KEYWORDS: age drink nonballad

FOUND IN: Britain(England(South),Scotland)

REFERENCES (2 citations):
Kennedy-FolksongsOfBritainAndIreland 277, "John Barleycorn's a Hero Bold" (1 text, 1 tune)
Ford-VagabondSongsAndBalladsOfScotland, pp. 227-229, "Hey! John Barleycorn" (1 text, 1 tune)

Roud #2141

BROADSIDES:
Bodleian, Harding B 20(81), "John Barleycorn" ("John Barleycorn [sic] is a hero bold"), J. Harkness (Preston), 1840-1866; also Harding B 13(13), Harding B 11(1509), Harding B 11(3188), Firth b.26(301), Firth b.26(302), Harding B 15(150a), "John Barleycorn"
LOC Singing, as111460, "John Barleycorn," W.S. Fortey (London), no date

CROSS-REFERENCES:
cf. "John Barleycorn (I)" (theme: the tale of brewing) and references there

ALTERNATE TITLES:
Hey John Barleycorn

NOTES [621 words]: Although this shares subject matter and a few words with "John Barleycorn", it lacks the explicit death-and-resurrection plot of the latter, so I split them. - PJS

More interesting to me is the extreme similarity between the Ford and Kennedy-FolksongsOfBritainAndIreland versions. The only substantial difference might be a mishearing on Kennedy's part: He transcribes the near-nonsense "fit nigh to serve the queen" for Ford's "fit knight to serve the queen." There are other differences, but they are such as might arise simply in a singer's minor variations between sessions. I have to think there is literary dependence. - RBW

Broadside Bodleian Harding B 13(13) prints "The Great Fight Between Tom Sayers and Bob Brettle" alongside "John Barleycorn." That establishes the likely printing date within a seven month period between Sayers's fights [see the Index entry for "The Great Fight Between Tom Sayers and Bob Brettle"].

The 1840-1866 date estimate at the Bodleian site for Harkness's Harding B 20(81)) seems their standard for all Harkness broadsides.
I agree with the PJS and RBW comments.
Steve Roud's Street Literature Printers' Register for Harkness (PR79) has dates of 1841 to at least 1882 (http://www.vwml.org/search/search-street-lit?qtext=harkness&ts=1385852926917&collectionfilter=RoudBSPrinters;RoudStreetLit#accessed 30 November 2013).
To this point we have listed eight different texts: Ford, Kennedy, and six Bodleian broadsides. No two texts are identical: not even the three Such texts, Harding B 15(1509), Firth b.26(301), and Firth b.26(302). For all the similarity between Ford and Kennedy, noted by RBW, there are more differences -- as counted below -- between those two texts than any other pair. It is not surprising -- considering the dates recorded -- that the Ford text is "closer to" each broadside than is the Kennedy text. But here's the point, supporting RBW: every one of the differences among all the texts are either typographical choices or "are such as might arise simply in a singer's minor variations between sessions." Every text has four eight-line stanzas and a chorus. Across all the texts I count 30 differences, all minor:
16 substitution of one or two words (for example: "true English cheer" vs "the English cheer"; "his head is speared" vs "his head is spread")
3 added noise words (for example: "true English cheer" vs "for true English cheer")
3 collective singular vs plural predicate (for example: "that make too free" vs. "That makes too free")
2 contraction (for example: "his head is speared" vs "his head is spear'd")
2 singular vs plural noun (for example: "in potent draught of wine" vs "in potent draughts of wine")
2 possessive vs plural (for example: "gives warmth to nature's cold" and "gives warmth to natures cold")
2 mis-spelling (for example: "John Barleycorn" vs "John Berleycorn")
My point is to emphasize how minor the differences are between the printed and collected texts. As for PJS's point that few lines or phrases are shared between "John Barleycorn's a Hero Bold" and "John Barleycorn (I)" or its predecessors, I find only two shared pieces of text. The title and first line are shared with a verse added by Robert Burns to "John Barleycorn" (III):
I.50 John Barleycorn was a hero bold
I.51 Of noble enterprise
The phrase "goodly beard" [as opposed to "prickly beard"] is only at I.15 of Bodleian Harding B 15(1509) of this song and I.44 of all our examples to date of "John Barleycorn" (I) [see, for example, Pepys 1.426].
Broadsides LOC Singing as111460 and Bodleian Harding B 11(3188) are duplicates. - BS
Last updated in version 3.2
File: K277
marching on" with "Then it's hip, hip, hip, hurrah!")
Hugill-ShantiesFromTheSevenSeas, pp. 442-443, "John Brown's Body" (1 text plus fragments of a German version, 1 tune)
Silber-SongsOfTheCivilWar, p. 23, "John Brown's Body"; p. 24, "The John Brown Song" (2 texts, tune referenced)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, p. 40, "John Brown's Body" (1 text, tune referenced)
Huntington-SongsTheWhalemenSang, pp. 158-160, "John Brown" (1 text, slightly modified by Huntington, 1 tune)
Lomax/Lomax-FolkSongUSA 37, "John Brown's Body" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 528-529, "John Brown's Body" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 214-215, "John Brown's Body" (1 text plus some variant stanzas and an early sheet music print)
Heart-Songs, p. 313, "John Brown's Body" (2 texts, tune indirectly referenced)
Arnett-IHearAmericaSinging, pp. 84-85, "John Brown's Body" (1 text, 1 tune)
Seeeger-AmericanFavoriteBallads, p. 62, "John Brown's Body" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 305, "John Brown's Body" (1 text)
Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 357, "John Brown" (1 text, 1 tune, a copy of an 1861 broadside)
Wolf-AmericanSongSheets, #1127, p. 77, "John Brown Song" (9 references); #1128, p. 77, "John Brown Song" (1 reference, which supposedly is sung to the Hallelujah Chorus and is by H. H. Brownell)
Greig/Duncan8 1629, "John Brown's Snapsack" (1 short text -- see note)
Fireside-Book-of-Folk-Songs, p. 220, "Battle Hymn of the Republic" (2 texts (the second being "John Brown's Body"), 1 tune)
Brophy/Partridge-TommiesSongsAndSlang, p. 40, "John Brown's Baby" ("John Brown's baby's got a pimple on his (...), The poor kid can't sit down") (1 short text)
Colonial-Dames-AmericanWarSongs, pp. 73, "Glory Hallelujah or John Brown's Body" (1 text which it credits to Charles Sprague Hall plus a rewrite by Ednah Dean Proctor)
DT, JOHNBRWN*
Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges _first edition 1868, expanded edition, Oliver Ditson, 1876, p. 31, "John Brown's Body" (1 short text, 1 tune)
Roud #771
RECORDINGS:
J. W. Myers, "John Brown's Body" (Victor A-824, c. 1901)
Pete Seeger, "John Brown's Body" (on PeteSeeger24) (on PeteSeeger28) (on PeteSeeger29)
CROSS-REFERENCES:
cf. "The Battle Hymn of the Republic" (tune & meter)
cf. "Marching On" (tune & meter)
cf. "Solidarity Forever" (tune)
cf. "Marching Song of the First Arkansas" (tune)
cf. "James Brown" (tune)
cf. "On to Washington" (tune)
cf. "Mine Eyes Have Seen the Glory of the Burning of the School" (tune)
cf. "The Bulldog on the Bank" (tune)
cf. "Pass Around the Bottle (As We Go Marching Home)" (tune)
cf. "The President's Proclamation" (tune)
cf. "A Song of the Times (III)" (tune)
cf. "Flying Fortresses" (tune)
SAME TUNE:
The Battle Hymn of the Republic (File: RJ19022)
Solidarity Forever (File: SBoA282)
The Bulldog on the Bank (File: FSWB399B)
Mine Eyes Have Seen the Glory of the Burning of the School (File: PHCFS100)
The President's Proclamation (File: CSWF025)
A Song of the Times (III) (File: Wels072)
We'll Set the Children Free (File: BaRo112)
They Were Only Playing Leap-Frog (File: BrPa046)
The Squatters on the Flinders (File: ScCol036)
Flying Fortresses (File: Hopk062)
He'll Never Fly Home Again (File: Hopk118)
He Ain't Gonna Jump No More (File: Hopk122)
I'd Like to Find the Sergeant (File: Hopk123)
I Was Chasing One-Elevens (File: Hopk124)
Mine Eyes Have Seen the Horror of the Ending of the Term" (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 101)
On to Washington ("We're headed straight for Washington with leaders brave and true") (Greenway-AmericanFolksongsOfProtest, p. 62; Foner, p. 253)
James Brown ("James Brown's body toils along the rocky road, James Brown' body bends beneath a crushing load") (by E. R. Place) (Foner, p. 221; Greenway-AmericanFolksongsOfProtest, p.p. 38-39)
My Pink Pajamas (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 34; DT, PINKPAJ)
Chicken Sandwich (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 11)
Glory, Glory, Pork Superior (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 21)
The Bulldog and the Bullfrog (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 47)
Glory, Glory, How Peculiar (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 106)
The Bugs Marched Down the Aisle (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 154)
She Waded in the Water (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 209)
Birmingham's My Home (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 245)
Oh, Ay Lif in Minneapolis (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 246)
Ellsworth's Body Lies Mouldering in the Grave (Wolf-AmericanSongSheets p. 38)
Glory Hallelujah No. 2 (at least two of these, one beginning "Our Soldiers, now are marching to'ard the south," another, "Brave McClellan is our leader now") (Wolf-AmericanSongSheets p. 51)
Union Emotions ("'Oh! we'll hang Wendell Phillips to a sour apple-tree," by John C. Cross) (Wolf-AmericanSongSheets p. 162)
Jubilate ("Old College rises where free winds sport her will, Dear Alma Mater, standing half way up the hill") (by Guy K. Cleveland [class of 18]50) (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 11)
Ode ("All the fullness of the summer bids us stay among the flowers") (by Albert Bryant, [class of 18]62) (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 42)
Jubilee Song ("Come, jolly classmates, raise the song of jubilee") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 63)
Victory ("Hail! happy Juniors, let us banish care tonight") (by C. W. Brown, [class of 18]68) (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 64)
O'er Hill and Dale ("O'er hill and dale and valley, over ocean's wave-washed strands") (by S. P. Sturgis) (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 113)
The Girls of Ithaca ("I had kissed the buxom Buckeye, I had squeezed tie Esquimaux") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 114)
("Old Joe Clark") (composite version of "Old Joe Clark" and a parody of this song, listed as "Old Joe Clark") (Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 149)
The Grange Is Marching On ("In olden times the Farmer's life was filled with endless toil") (by A. P. Knapp) (Albert P. Knapp, _Grange Songster_, 1915, p. 12)
Grange Peace Song ("The farmers in their Granges have acclaimed the 'Prince of Peace'") (by Mortimer Whitehead) (Albert P. Knapp, _Grange Songster_, 1915, pp. 18-19)
What We Want ("We want to see reform go marching right along") (by B. M. Lawrence, M.D.) (Foner, p. 113)
A Centennial Wail ("I have a song to sing to you, to the tune of old John Brown") (by Robert W. Hume) (Foner, p. 122)
Down with the Money King ("The Greenback labor boys, both with speeches and with song")
Battle Hymn of the Wronged ("We have seen the reaper toiling in the heat of summer sun, We have seen his children needy when the harvesting was done") (by Hamlin Garland) (Foner, p. 310)

Battle Hymn of the Proletariat ("We are lining up for battle; we are arming for the fray; We've unsheathed the sword for action; naught can stop us, naught can stay") (by Stanislaus Cullen)

The March of the Workers ("What is this, the sound and rumor! what is this that all men hear?") (Foner, p. 323)

Once More, Ye True Republicans (Garfield and Arthur Campaign Song Book 1880, p. 9)

Rallying Song ("Once again we're ralying, our country all unite") (Garfield and Arthur Campaign Song Book 1880, p. 10)

White Ribbon Rally Song ("From the homeland to the farland [sic.], From the captive to the throng") (by Frances B. Damon) (Anna Adams Gordon, _Popular Campaign Songs_, National W.C.T.U. Publishing House, 1915, p. 22)

Help Us Win the Vote ("We have heard a song of triumph, it has rolled from shore to shore") (Anna Adams Gordon, _Popular Campaign Songs_, National W.C.T.U. Publishing House, 1915, p. 25)

The Nation's Going Dry ("We have got them out of Georgia, and we've got them out of Maine") (Anna Adams Gordon, _Popular Campaign Songs_, National W.C.T.U. Publishing House, 1915, p. 31)


NOTES [1235 words]: The well-known tune of this piece, "Say, Brothers, Will You Meet Us," is often credited to William Steffe, but I know of no absolute proof of this -- Stulken, p. 389, says that Steffe (died 1911) claimed in the 1880s to have written it in 1855 or 1856 -- but he offered no evidence. It has been suggested that the tune is derived from Stephen C. Foster's "Ellen Bayne," but the resemblance is slight and "Ellen Bayne" was not widely known (see TaylorEtAl, p. 27; according to Milligan, p. 80, Foster himself thought his tune was the inspiration for "John Brown's Body"). The "John Brown" words were composed within months of the anti-slavery crusader's death, and had spread throughout the Union by the early stages of the Civil War. (Note that Huntington has a version from 1861!) - RBW

John Uhlemann reports that the tune has been traced from a 17th century Swedish Lutheran hymnal, and that it has also entered folk tradition in Hungary, presumably independently of its American associations. - PJS

I have seen it argued that the "John Brown" of the song was not the abolitionist but an obscure American soldier (Irwin Silber describes him as "Sergeant John Brown, a Scotsman, a member of the Second Battalion, Boston Light Infantry Volunteer Militia," who later joined the Twelfth Massachusetts). I suppose this is possible -- but everyone interpreted it to mean the fanatic who captured Harper's Ferry. - RBW

Greig/Duncan8 is a fragment about John Brown's possessions -- "John Brown's snap sack number ninety nine" and "John Brown's stocking is darned in the heels" -- with the tag line "As we go marching on." Duncan is quoted: "The ordinary song, or rather the parody, supposed to refer to the queen's John Brown." Prince Albert died in 1861. This John Brown was a servant of Queen Victoria, whom she befriended in the decade after Albert's death. "The Queen's friendship with Brown caused resentment among her family and courtiers, and stories spread in society, and were published in foreign newspapers, that the Queen had secretly married Brown. References to 'Mrs Brown', meaning the Queen, were common at society dinner tables in London." (Source: Jasper Ridley, "Victoria r. 1837-1901" in _The Lives of the Kings and Queens of England_, ed. Fraser (London, 1975), p. 305). If Duncan is right, and this is a parody, this version should probably be split. - BS

I was indeed sorely tempted to split. If another version turns up with clear references to Victoria's John Brown, I certainly will.

Victoria married Albert of Saxe-Coburg-Gotha (1819-1861) in 1840. He was not well-liked at the time, being suspected of being "on the make" (see the notes to "The Wheels of the World"). But in fact he served England well as a diplomat -- e.g. his last significant act was to prevent a possible war with the United States in 1861 over the "Trent" affair (when the captain of the U.S.S. _Trent_ had stopped a British ship and taken Confederate diplomats off of it); his exertions in this affair may have contributed to his death (Marshall, pp. 153-154). And Victoria doted upon him; when he died, she assumed mourning, and wore it for the rest of her life. She insisted on the construction of many monuments (Marshall, pp. 157-158), and had the room where he died preserved exactly as it had been at the time (Marshall, pp. 146-148). She largely withdrew from public view, as well, and was roundly criticized for her lack of involvement in public business, which lasted for about a decade;
Marshall titles the chapter about her life in 1861-1865 "The Bitter Years.

The man largely credited with breaking her out of her funk is John Brown, "who was blunt and honest but caring," according to Ashley, p. 692. She had known him before Albert's death, when he cared for her horses in the Highlands. There her life had been relatively informal, so she had known him better than most of her other servants (Marshall, p. 168). But it was not Victoria who summoned Brown to be with her in England; it was others concerned with her behavior (Marshall, p. 169). It worked: She started to come out of her funk.

Victoria had a strong tendency to lean on one particular person -- Lord Melbourne (people had also called her "Mrs. Melbourne" for a time; Marshall, p. 170), or Albert, or someone. In a sense, Brown took that role. He accompanied her everywhere, and she started quoting his advice widely, as she had done with Albert and others (Longford, p. 323), and eventually made him an esquire and more than tripled his salary in the course of just three years (Longford, p. 326). Little wonder that the family began to resent him (Marshall, p. 169).

At the time, people suspected that the relationship was more serious than it probably was; by 1866 we see the the newspapers sometimes sarcastically calling Victoria "Mrs. Brown" (Longford, p. 327) -- or accusing them of a sexual relationship without benefit of marriage (Marshall, p. 170).

As Ellis puts it, "Victoria was a woman who needed a man. Melbourne, Uncle Leopold, Wellington, Disraeli were all public figures to whom she could give her personal trust. In this time of private withdrawal she turned to Brown, one of the two ghillies who had looked after her and Albert, a handsome intelligent Scot with a blunt manner, a (well-managed) fondness for whisky, and a strong chin. He went everywhere with her, conspicuously dressed as a Highlander.... His privileged status caused resentment in her household, and wild rumors were started that she had married him." There were even proposals to abolish the monarchy, so reclusive was the Queen and so peculiar her treatment of Brown.

It all faded out in the 1870s -- Victoria, it is true, continued to depend on Brown, but she began to play a more public role again (Longford, p. 345, declares that "All the Queen's troubles went back to the same source: her seclusion), and other tragedies made her seem much more human. There was even talk of him marrying someone else, although it does not appear that a marriage actually happened (Longford, pp. 332-333).

There is absolutely no substantial evidence of a sexual relationship, let along a marriage. Indeed, Marshall, p. 199, believes that it was not just Brown who drew Victoria out of her isolation; it was also Disraeli, who knew how to flatter her (the ultimate example being his work to make her Empress of India). In any case, Brown died in 1883 (giving a rather short window for the composition of a song about him). Longford, p. 333, also declared that a marriage with a commoner was completely out of Victoria's character, and adds evidence from her private writings that she stayed faithful to Albert all her life.

Interestingly, Morris, p. 440, reports that Victoria's "attachment to her Indian clerk, the Munshi, who succeeded the ghillie John Brown in her affections, edged toward the scandalous." But it's hard to believe that really amounted to anything; Victoria was by this time in her sixties and about as wide as she was tall.

There are also the various parodies, "John Brown's baby had a cold upon his chest... And they rubbed it with mentholated oil" or the Brophy/Partridge-TommiesSongsAndSlang version, "John Brown's baby's got a pimple on his -- shush!... The poor kid can't sit down." These are clearly derivative, but they are so often sung alongside the regular verses that I don't think they can really be considered separate songs. - RBW

Bibliography

- Ashley: Mike Ashley, British Kings and Queens, Barnes & Noble, 2000 (originally published as The Mammoth Book of British Kings and Queens, 1998)
- Longford: Elizabeth Longford, Queen Victoria: Born to Succeed, Harper & Row, 1964
- Milligan: Harold Vincent Milligan, Stephen Collins Foster: A Biography of America's Folk-Song Composer, 1920 (I use the 2004 University of Hawaii reprint)
John Bruce o the Forenit

DESCRIPTION: "At Martinmas term I gaed to the fair... I feed wi' a mannie to ca' his third pair, They ca' him John Bruse o' the (Fornit/Corner)." The song starts with a recitation of the poor conditions, then lists the folk found there -- including the pretty daughter

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan3)
KEYWORDS: farming work moniker hardtimes
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #133, p. 1, "John Bruce" (1 text)
Greig/Duncan3 372, "John Bruce o the Fornet" (5 texts, 1 tune)
Buchan-ABookOfScottishBallads 67, "John Bruce o the Forenit" (1 text, 1 tune in appendix)
Ord-BothySongsAndBallads, pp. 229-230, "John Bruce o the Corner" (1 text)
Roud #3937

ALTERNATE TITLES:
John Bruce o' the Fornit
Jockey Bruce o' the Fornet
John Bruce

NOTES [36 words]: Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; South Fornet (372) is at coordinate (h1,v8) on that map [roughly 11 miles W of Aberdeen]. - BS

Last updated in version 2.4
File: DBuch67

John Buchan, Blacksmith

DESCRIPTION: "Dear John, my plough is come to hand" begins a letter to the blacksmith praising his work. "Her every joint is so exact ..." It makes the ox-team so fast "neighbors swear they are grown fat." Love to your family and "kind wishes to my Will"

AUTHOR: William Lillie (source: Greig/Duncan3)
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: work nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 462, "John Buchan, Blacksmith" (1 text)
Roud #5965
File: GrD3462

John Bull Lives In England

DESCRIPTION: Shanty. "John Bull lives in England, Taffy lives in Wales. Sandy lives in Scotland where there is all the girls. Paddy lives in Ireland as ev'rebody knows. There never was a coward where the little shamrock grows."

AUTHOR: unknown
EARLIEST DATE: 1935 (Sternvall, _Sang under Segel_)
KEYWORDS: shanty worksong home
FOUND IN: Sweden Britain
REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, pp. 453-454, "John Bull" (1 text, 1 tune)
Roud #13694

CROSS-REFERENCES:
cf. "Paddy Magee's Dream" (theme of national comparison)
NOTES [67 words]: The Swedish shanty book Sang under Segel had the only previous printed
version of this, but Hugill-ShantiesFromTheSevenSeas seems to think that it originated in England and migrated to Sweden. - SL
I think this is true at least of the words (though I don't know if they migrated to Sweden). Steve Roud collected a version of the text, and there are rather similar nursery rhymes floating about. - RBW
File: Hugi452

John Burke
DESCRIPTION: "Bad luck attend you Percy wherever you may be. You would not assist my Johnny for he's drown'd ... in the flurry off Kerry Bay." His true love comes to the funeral "dressed in her rich robes" and they bid "adieu to Johnny as we all marched away"
AUTHOR: unknown
EARLIEST DATE: 1960 (Peacock)
KEYWORDS: death funeral disaster lament lover mother sister clothes
FOUND IN: Canada(Newf)
REFERENCES (2 citations):
Peacock, pp. 467-468, "John Burke" (1 text, 1 tune)
ADDITIONAL: George Allan England, _Vikings of the Ice: Being the Log of a Tenderfoot on the Great Newfoundland Seal Hunt_ (also published as _The Greatest Hunt in the World_), Doubleday, 1924, pp. 131-132, "Johnny Burke" (1 text)
ST Pea467 (Partial)
Roud #9791
RECORDINGS:
Joshua Osborne, "John Burke" (on PeacockCDROM) [one verse only]
NOTES [245 words]: Peacock notes "I was unable to find any reference to this lament in the Irish collections at my disposal." Burke's name and "Bad luck attend you" seem Irish enough, but maybe it's not Irish. There's a Kerry Bay near Gairloch in northwest Scotland across the Minch from the Outer Hebrides. The ballad mentions a "far field of glory on the leeward shore"; what war is this about? - BS
The prevailing winds in Britain are generally from the west (northwest in summer, southwest in winter). So the windward shore is Britain, the leeward the Hebrides, or Ireland -- or, just possibly, North America. It's hard to imagine a battle in the Hebrides that would be commemorated in an English song. And Kerry is on the southwest coast of Ireland. So "Kerry Bay" might be Dingle Bay, or just possibly Bantry Bay (which is just south of modern County Kerry, but in the same general area).
The most noteworthy battle in County Kerry proper was probably Callan (1261), but that is surely too early. So my guess (and it's just a guess) is that this refers to 1796 and the Bantry Bay landing, for which see "The Shan Van Voght." This fits on other grounds, since Hoche's Bantry Bay fleet had suffered badly from a storm (December 1796) and did not attempt to land.
But someone who wants to figure out this song really needs to look at England's version as well as Peacock's. It's not so clearly Irish, and the place is "Courage Bay." I can't find a Courage Bay on Google Maps, though. - RBW
Last updated in version 4.3
File: Pea4467

John Carter (John Cutter)
DESCRIPTION: On the Caroline, bound from Queenstown (Cobh, Ireland?) to Boston, first mate John Cutter murders four, including captain John Dwyer. Cutter, subdued by the crew and "mad raving," dies from his wounds. "May the Lord have mercy... for their poor souls"
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: homicide death sea ship sailor
FOUND IN: Canada(Newf)
Roud #30133
RECORDINGS:
Pat Curtis, "John Carter" (on MUNFLA-Leach)
Frank Knox, "John Cutter" (on MUNFLA-Leach)
File: ML3JohCa
John Cherokee


AUTHOR: unknown
EARLIEST DATE: 1917
KEYWORDS: shanty slave escape Indians(Am.) ghost
FOUND IN: West Indies
REFERENCES (3 citations):
Colcord-SongsOfAmericanSailormen, p. 103, "John Cherokee" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, p. 439, "Alabama" (1 text, 1 tune) [AbEd,p. 330]
Roud #4693
ALTERNATE TITLES:
Alabama John Cherokee
NOTES [29 words]: Colcord-SongsOfAmericanSailormen and Hugill-ShantiesFromTheSevenSeas both state this is definitely of Negro origin, probably introduced to seaman by slaves stowing cotton. - SL
File: Hugi439

John Dameray

DESCRIPTION: Shanty, with chorus, "John come down the backstay... John Dameray." The singer's mother urges him to come home; he decides to do so, for he has "no money and no clothes." He vows, "From sea I will keep clear, and live by selling beer"

AUTHOR: unknown
EARLIEST DATE: 1893
KEYWORDS: shanty drink poverty homesickness
FOUND IN: US(NE)
REFERENCES (2 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 8-9, "John Dameray" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 272-273, "John Dameray," "Johnny, Come Down the Backstay" (2 texts, 1 tune) [AbEd, pp. 201-202]
ST Doe008 (Partial)
Roud #9439
ALTERNATE TITLES:
John Damaray
File: Doe008

John Dolan

DESCRIPTION: Fiddler's mnemonic. "John Dolan he dreamt that Jon Durgan was dead, And John Durgan he dreamt that John Dolan was dead." (repeat). "Ti iddle di iddle de umpty do" (x4)

AUTHOR: unknown
EARLIEST DATE: 1976 (Bush-FSofCentralWestVirginiaVol5)
KEYWORDS: nonballad death
FOUND IN: US(Ap)
REFERENCES (1 citation):
Bush-FSofCentralWestVirginiaVol5, pp. 10-11, "John Dolan" (1 short text, 1 tune)
Roud #7050
CROSS-REFERENCES:
cf. "McTavish Is Dead" (theme of two people both being dead)
NOTES [39 words]: Like "McTavish Is Dead," with which it shares a concept, this is apparently primarily a fiddler's mnemonic. I strongly suspect one was suggested by the other, with "McTavish" being the more likely source since it's better-known. - RBW
Last updated in version 6.0
File: BWV5010
**John Done Saw that Number**

DESCRIPTION: "John done saw that number, Way in the middle of the air." John the Baptist's preaching is summarized, and his baptism of Jesus described. The descent of the spirit on Jesus concludes the song.

AUTHOR: unknown

EARLIEST DATE: 1928 (recording, Rev. Moses Mason)

KEYWORDS: religious Bible Jesus

FOUND IN: US

REFERENCES (3 citations):

Lomax/Lomax-OurSingingCountry, pp. 16-21, "John Done Saw That Number" (1 text, 1 tune)

Courlander-NegroFolkMusic, pp. 61-64, (no title) (1 text)


Roud #11843

RECORDINGS:

Rev. Moses Mason, "John the Baptist" (Paramount 12702A, 1928; on AAFM2)

CROSS-REFERENCES:

cf. "Ezekiel Saw the Wheel"

cf. "John Saw the Holy Number" (floating lyrics)

cf. "Wasn't That a Wonder" (some shared themes)

NOTES [239 words]: The feel of this is much like "Ezekiel Saw the Wheel," but the plot is purely New Testament (and the form argues that it is not the same as "John Saw the Holy Number," despite the similarity in first lines). The allusions include (where possible, I quote the text of Mark as the most primitive):

"John the baptizer appeared in the wilderness, preaching a baptism of repentance..." Mark 1:4; compare Matt. 3:1, Luke 3:2

"As it is written in the prophet Isaiah ["Esaias" in the song and the King James Bible]..." - Mark 1:2-3; cf. Matt. 3:3, Luke 3:4, John 1:23

"Now John was clothed with camel's hair, with a leather girdle about his waist." - Mark 1:6; cf. Matt. 3:4

"In those days Jesus came from Nazareth of Galilee and was baptized by John in the Jordan." - Mark 1:9; cf. Matt. 3:13, (Luke 3:21)

"John would have prevented him, saying, 'I need to be baptized by you, and do you come to me? But Jesus answered him, 'Let it be so now; for it is proper for us in this way to fulfill all righteousness.'" - Matt. 3:14-15

"And just as [Jesus] was coming up out of the water, he saw the heavens torn open and the Spirit descending like a dove on him." - Mark 1:10; cf. Matt. 3:16, Luke 3:22, (John 1:32)

"The Jesus was led up by the Spirit into the Wilderness... [the Temptation]" - Matt. 4:1-11; cf. (Mark 1:12-13), Luke 4:1-13. - RBW

_Last updated in version 4.1_

File: CNFM061C

**John Dory [Child 284]**

DESCRIPTION: John Dory gets a horse and sets out for Paris. There he meets King John. He offers to bring King John "all the churles in merie England" in return for a pardon. Dory is overtaken by one Nicholl of Cornwall, who takes him prisoner after a sharp battle

AUTHOR: unknown

EARLIEST DATE: 1609 (Ravenscroft, Deuteromelia)

KEYWORDS: ship royalty pardon battle foreigner

HISTORICAL REFERENCES:

1350-1364 - Reign of John II of France (the only French king named John who lived during the Hundred Years' War)

FOUND IN: Britain(England)

REFERENCES (9 citations):

Child 284, "John Dory" (1 text)

Bronson 284, "John Dory" (7 versions)

Bronson-SingingTraditionOfChildsPopularBallads 284, "John Dory" (4 versions: #1a, #1b, #1e, #2)
John Fergusson's Crew

DESCRIPTION: "There once was a man In Howland did dwell; His name was John Fergusson...." His lumber camp is small. The food is so bad the loggers claimed the butter moved. Tthe cooks are no good. Several men are lost. The camp is known by "the pork rind on the door"

AUTHOR: unknown

EARLIEST DATE: 1916 (Gray-SongsAndBalladsOfTheMaineLumberjacks)

KEYWORDS: logger hardtimes food cook moniker

FOUND IN: US(NE)

REFERENCES (1 citation):
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 28-29, "John Fergusson's Crew" (1 text)

File: Gr029

John Fox

DESCRIPTION: John Fox is caught stealing a hen. Expecting death, he makes his confession: his father was a thief; he steals to support his wife's appetite; he stole lambs before being caught. If you marry such a wife "train her wi' the rod. Use her to nae delicacies"

AUTHOR: Sawney Riddell (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

EARLIEST DATE: 1908 (Greig/Duncan3)

KEYWORDS: warning theft humorous animal chickens sheep father wife abuse

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #103, p. 1, "John Fox" (1 text)
Greig/Duncan3 498, "John Fox" (1 text)

Roud #5984

NOTES [59 words]: Greig notes that the author, who is also the man who owned the stolen lambs in the song, must have written it "in the earlier part of last [19th] century, when the depredations of the fox had to be reckoned with. The song begins "There lives a man into this place, John Fox it is his name, And o' a' the ill deen hereabout John Fox he gets the blame." - BS

Last updated in version 2.4

File: GrD3498
John Funston [Laws F23]

DESCRIPTION: Young, handsome John Funston robs and murders William Cartmell. Although an innocent man is first held, Funston spends money too freely; he is captured and condemned to die. His family claims his body from two doctors who want it.

AUTHOR: unknown
EARLIEST DATE: 1923 (Gordon collection)
KEYWORDS: homicide robbery execution corpse
HISTORICAL REFERENCES:
Sept 9, 1825 - John Funston murders William Cartmell
FOUND IN: US(MW)
REFERENCES (6 citations):
Laws F23, "John Funston"
Eddy-BalladsAndSongsFromOhio 119, "John Funston" (2 texts, 2 tunes)
Gitmrd pp. 89-90, "John Funston" (1 text)
Burt-AmericanMurderBallads, p. 81-82, (no title) (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 401-402, "John Funston" (1 text)
DT 756, JONFUNST
Roud #2261
File: LF23

John Garner's Cattle Herd

DESCRIPTION: "Come, all you old-timers, and listen to my song... When we with old Joe Garner drove a beef herd up the trail." They had 2000 cattle and good cowboys, but the cows stampede and they are told they must bear the loss. The singer calls Garner a cattle thief.

AUTHOR: unknown
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: cowboy theft hardtimes trick
FOUND IN:
REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 84-86, "John Garner's Cattle Herd" (1 text)
Roud #4036
NOTES [7 words]: This is item dB29 in Laws's Appendix II. - RBW
Last updated in version 5.3
File: ThLo084

John Gilbert

DESCRIPTION: "John Gilbert was a bushranger of terrible renown, For sticking lots of people up and shooting others down." He concludes he should be trying for bigger things, and holds up the town of Canowindra. Little is done to stop his degradations.

AUTHOR: unknown
EARLIEST DATE: 1970 (AndersonStory)
KEYWORDS: robbery Australia outlaw
HISTORICAL REFERENCES:
1866 - Death of John Gilbert
FOUND IN:
REFERENCES (1 citation):
Anderson-StoryOfAustralianFolksong, pp. 128-129, "John Gilbert" (1 text, 1 tune)
Roud #9120
NOTES [25 words]: For brief background on John Gilbert, a member of the famous Gardiner/Hall gang of bushrangers, see the notes to "Frank Gardiner" and "Ben Hall." - RBW
Last updated in version 4.0
File: AnSt128

John Gilbert is de Boat

DESCRIPTION: "John Gilbert is de boat, di-de-o... Runnin' in the Cincinnati trade." Description of
the boat's travels, her cargo, the crew. "You see dat boat a-comin', she's comin' round de bend, An'
when she gits in, She'll be loaded down again"

AUTHOR: unknown
EARLIEST DATE: 1939
KEYWORDS: ship travel commerce nonballad
FOUND IN: US(MW)
REFERENCES (3 citations):
Lomax-FolkSongsOfNorthAmerica 276, "John Gilbert is de Boat" (1 text, 1 tune)
Wheeler-SteamboatinDays, p. 43-46, "John Gilbert" (1 text, 1 tune)
Botkin-TreasuryMississippiRiverFolklore, p. 574, "John Gilbert" (1 text, 1 tune)
Roud #10012
NOTES [46 words]: Botkin reports (following Wheeler), "The John Gilbert ran from Cincinnati to
Florence, Alabama. She was built in Pittsburg, Pennsylvania in 1881, and was named for Captain
John Gilbert, of Evansville, Indiana, president of the Ohio and Tennessee River Packet Company."
- RBW
File: LoF276

John Gunn

DESCRIPTION: John Gun, the singer, says his men have robbed many a purse of gold. They stole
merchant goods in a market near Inverurie. He names those who gave him trouble and have been
or will be repaid. He has been set free from jail and "must go abroad"

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan2)
KEYWORDS: prison robbery exile
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan2 256, Greig/Duncan8 Addenda, "John Gunn" (2 texts, 1 tune)
Greig/Duncan2 256, "John Gunn" (2 texts, 1 tune)
Roud #5849
CROSS-REFERENCES:
cf. "For A' That and A' That" (tune, according to Greig/Duncan2)
NOTES [60 words]: Greig/Duncan2: "[The singer] states that John Gunn was a well known robber
in the north." "[Another singer] got it about '51 or '52 from a man who had been in the Turruff [sic]
district." Maybe Turriff is meant. Greig/Duncan3 has a map of "places mentioned in songs in
volume 3"; Turriff is at coordinate (v5,h8) on that map [roughly 31 miles NNW of Aberdeen]. - BS
Last updated in version 2.4
File: GrD2256

John Hardy [Laws I2]

DESCRIPTION: John Hardy, a "desperate boy... who carried a (gun) every day," threatens to kill
any man who wins his money. Finally he does lose his money and shoots the other. Hardy flees,
but before he can leave the state he is taken, tried, and hanged

AUTHOR: unknown
EARLIEST DATE: 1916 (Cecil Sharp collection); +1909 (JAFL22)
KEYWORDS: homicide gambling execution
HISTORICAL REFERENCES:
Jan 19, 1894 - Execution (in Welch, WV) of one John Hardy, convicted for committing murder
during a gambling fight
FOUND IN: US(Ap,SE,So,SW)
REFERENCES (27 citations):
Laws I2, "John Hardy"
Randolph 163, "John Hardy" (3 texts, 2 tunes)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 244, "John Hardy" (3 texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 244, "John Hardy" (1 excerpt, 1 tune)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 103, "John Henry" (1 short text, which despite
the title appears to have two "John Hardy" verses and only one of "John Henry")
Morris-FolksongsOfFlorida, #42, "John Hardie" (1 text, 1 tune)
Leach-TheBalladBook, pp. 759-761, "John Hardy" (2 texts)
NOTES [619 words]: Cox prints a copy of the execution notice for John Hardy, who was convicted of first degree murder. He follows this with assorted personal reminiscences about Hardy. Unfortunately, the texts he quotes are very confused (most include John Henry verses among the stanzas about John Hardy), and one has to suspect that the reminiscences are also confused.

We also note that Sharp was finding North Carolina texts of the song only 20 years after the murder -- a surprisingly quick diffusion. I was initially tempted to wonder if Cox's John Hardy is indeed THE John Hardy.

I think these doubts can now be set aside. John Garst, who has done so much for John Henry scholarship, has also turned his attention to John Hardy, as has Norm Cohen.

Garst found the following:

"Census records report a John Hardy who was born in Virginia and who was 13 years old in 1880, when he lived in Glade Springs, Washington County, Virginia, with his parents, Miles and Malinda Hardy. If this is the John Hardy who was hanged in 1894, then he would have been about 27 years old, an age that fits some eyewitness descriptions.

According to the Wheeling Daily Register of January 20, 1894, the trouble over the craps game was a pretext for Hardy to kill Thomas Drews. 'Both were enamoured of the same woman, and the latter proving the more favored lover, incurred Hardy's envy.' There was testimony to the effect that
Hardy enlisted a confederate, Webb Gudger, who was also tried in connection with the crime. Cohen and Garst both examined the data in Richard Ramella, "John Hardy: The Man and the Song," (Goldenseal 18, Spring 1992). Garst notes the following from that source: "Hardy's cohort Webb Gudger was found guilty of voluntary manslaughter. After serving four years in the state penitentiary, he returned to McDowell County and later died in a railroad work accident near Elkhorn. Gudger hid behind a rock during the game of craps and had agreed to shoot Drews if Hardy failed to do so.

"Hardy and Gudger were captured at the same time, a few days after the killing." Ramella also states, "...Hardy's mother attempted to pay bail, but bail was not allowed for persons accused of capital offenses. There were possibly two other women connected with Hardy, his wife and a woman friend."

Garst has now established with high probability the existence of the wife, quoting the following news clip:

"Shot From Ambush.
"HUNTINGTON, W. Va., April 16.--
'Mrs. Mary Hardy was shot from ambush fifty miles south of this city last Saturday night while on her way home, by an unknown assassin. Her husband, John Hardy, was hanged in McDowell county several months ago. She was a desperate character."

Garst also found data on Gudger from the 1880 census:

Name: Webb Gudger
Home in 1880: Old Fort, McDowell, North Carolina
Age: 19
Estimated birth year: abt 1861
Birthplace: North Carolina
Occupation: Prisoner - Raleigh
Marital Status: Single
Race: Mulatto
Gender: Male

Garst observes that "his 'occupation' as a prisoner, at age 19, makes him a pretty good candidate" for Hardy's co-conspirator.

It all adds up to a pretty convincing case.

Other details: The shooting took place in Elkhorn, which at some time in the past was known as Shawnee Camp (see Richard Polenberg: *Hear My Sad Story: The True Tales That Inspired Stagolee, John Henry, and Other Traditional American Folk Songs*, Cornell University Press, 2015, p. 122); some versions say that Hardy killed a man "in Shawnee town" or similar. Both Hardy and his victim were Black. The trial records, although not the execution order, are missing. But the execution certainly happened; Polenberg, p. 126, has a photo of Hardy on the gallows shortly before he was hung. - RBW

**John He Baptized Jesus**

**DESCRIPTION:** "John he baptized Jesus; 'Twas all through his command. The Holy Bible tells us That John was a righteous man. Little children, our lodging's here tonight (x3), I know you by your little garments. Our lodging's here tonight."

**AUTHOR:** unknown

**EARLIEST DATE:** 1922 (Brown)

**KEYWORDS:** Jesus religious

**FOUND IN:** US(SE)

**REFERENCES (2 citations):**
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 604, "John He Baptized Jesus" (1 fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 604, "John, He Baptized Jesus" (1 tune plus a text excerpt)

**Roud #11914**

**NOTES** [9 words]: Unquestionably a composite. But of what elements? - RBW

**Last updated in version 4.1**

**File:** Br3604
**John Henry [Laws I1]**

**DESCRIPTION:** The boss of a railroad crew has brought in a steam drill. John Henry, the best driver in the gang, vows he will never be outclassed by the machine. In a contest between the two, Henry is victorious (in most versions), but dies of the exertion.

**AUTHOR:** unknown

**EARLIEST DATE:** 1909 (JAFL)

**KEYWORDS:** train work death technology railroading worker

**FOUND IN:** US(Ap,MA,MW,SE,So)

**REFERENCES** (43 citations):

- Laws I1, "John Henry"
- Cohen-LongSteelRail, pp. 61-89, "John Henry" (2 texts plus many excerpts and a copy of the Blankenship broadside, 2 tunes)
- Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 327-328, "John Henry Blues" (1 text)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 270, "John Henry" (2 texts plus 5 fragments, 1 excerpt, and mention of 1 more, but only the "A" text, plus probably the "C" fragment, is this song; the fragments are of "Take This Hammer," "Swannanoah Tunnel," etc.)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore4 270, "John Henry" (7 excerpts, 7 tunes, of which "A," "A(1)," and perhaps "C" appear to be "John Henry"; "E," "G," and "J" appear to be "Take This Hammer," and "H" appears to be "Swannanoa Tunnel")
- Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, pp. 32-33, "John Henry" (1 text, 1 tune)
- Chappell-FolkSongsOfRoanokeAndTheAlbermarle 103, "John Henry" (1 short text, which despite the title appears to have two "John Hardy" verses and only one of "John Henry")
- Morris-FolksongsOfFlorida, #99, "John Henry" (1 text, 1 tune)
- Rosenbaum-FolkVisionsAndVoices, pp. 188-189, "John Henry" (1 text, 1 tune)
- Leach-TheBalladBook, pp. 756-759, "John Henry" (2 texts)
- Leach-HeritageBookOfBallads, pp. 168-169, "John Henry" (1 text)
- Friedman-Viking/PenguinBookOfFolkBallads, p. 383, "John Henry" (6 texts, but only three are true versions of "John Henry"); the rest appear to be variants of "Take this Hammer"
- Grigson-PenguinBookOfBallads 109, "John Henry" (1 text)
- McNeil-SouthernFolkBalladsVol1, pp. 150-153, "John Henry" (1 text, 1 tune)
- Sandburg-TheAmericanSongbag, pp. 24-25, "John Henry" (1 text, 1 tune)
- Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 81, pp. 164-165, "John Henry (The Steel-Driving Man)" (1 text)
- Lomax/Lomax-FolkSongUSA 74, "John Henry" (2 texts, 2 tunes)
- Lomax/Lomax-OurSingingCountry, pp. 258-261, "John Henry" (1 text plus an excerpt, 1 tune)
- Lomax-FolksongsOfNorthAmerica 298, "John Henry-I"; 299, "John Henry-II" (2 texts, 2 tunes, the first containing a large portion of "Hang Me, Oh Hang Me/Been All Around This World" or a relative)
- Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 3-10, "John Henry" (2 texts, 1 tune)
- Jackson-WakeUpDeadMan, pp. 233-237, "John Henry" (2 texts plus an excerpt, 1 tune)
- Ritchie-SingingFamilyOfTheCumberlands, pp. 240-241, "[John Henry]" (1 text, 1 tune)
- Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 52 "Gonna Die With My Hammer In My Hand (John Henry)" (1 text, 1 tune)
- Hodgart-FaberBookOfBallads, p. 243, "John Henry" (1 text)
- Arnett-IHearAmericaSinging, p. 111, "John Henry" (1 text, 1 tune)
- Botkin-TreasuryOfSouthernFolklore, p. 748, "The Death of John Henry" (1 text, 1 tune -- a strange version, sung, and partly spoken, by Dave Macon. It starts with the death and funeral, then goes back to the familiar story)
- Courlander-NegroFolkMusic, pp. 111-115, "(John Henry)" (1 text); pp. 280-285, "John Henry" (3 tunes, partial texts); also pp. 137-138, "(John Henry)" (1 text, with a fragment of the plot of "John Henry" but many lyrics from "Take This Hammer")
- Cox-FolkSongsSouth 35, "John Hardy" (9 text, some of John Henry, some of John Hardy, some mixed: A is John Hardy with a John Henry second verse, B, C, and G are John Hardy with a John Henry opening verse, D, F, and I are pure John Hardy, E is John Hardy with material from John Henry and a "Pretty Little Foot" song, H is John Henry)
- Bush-FSoCentralWestVirginiaVol1, pp. 53-55, "John Henry" (1 composite text, 1 tune)
- Gainer-FolkSongsFromTheWestVirginiaHills, pp. 112-113, "John Henry" (1 text, 1 tune)
- Boette-SingaHipsyDoodle, pp. 55-56, "John Henry" (1 text, 1 tune, plus a folktale version)
- Burton/Manning-EastTennesseeStateCollectionVol1, pp. 48-49, "John Henry" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 27-28, "John Henry" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 230-234, "John Henry" (3 texts plus a text of "Take This Hammer")
Seeger-AmericanFavoriteBallads, p. 82, "John Henry" (1 text, 1 tune)
Greenway-AmericanFolksongsOfProtest, p. 107, "John Henry" (1 text)
Fireside-Book-of-Folk-Songs, p. 170, "John Henry" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 123, "John Henry" (1 text)
DT 317, JHNHENRY* JOHNHENR
Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962., p. 31, "John Henry" (1 text, 1 tune, adaptedy by Lead Belly)
Roud #790
RECORDINGS:
Rich Amerson, "John Henry" (on NFMAla3)
DeFord Bailey, "John Henry" (Victor 23336, 1932/Victor 23831, 1933; rec. 1928)
Dock Boggs, "John Henry" (on Boggs2, BoggsCD1)
Big Bill Broonzy, "John Henry" (on Broonzy01)
Callahan Brothers, "John Henry" (Decca 5998, 1941; Decca 46104, 1947)
Fiddlin' John Carson, "John Henry Blues" (OKeh 7004, 1924)
Bill Cincinnati, "John Henry" (on MMOKCD)
Bill & Jean Davis, "John Henry" (on CloseHomeMS)
(Joe) Evans & (Arthur) McClain, "John Henry Blues" (Oriole 8080/Perfect 181/Romeo 5080/Conqueror 7876, all 1931; on BefBlues3)
Fruit Jar Guzzlers, "Steel Driving Man" (Paramount 3121/Broadway 8199, 1928; on TimesAint03)
G. B. Grayson and Henry Whitter, "John Henry the Steel Driving Man" (Gennett, unissued, 1927)
Woody Guthrie, "John Henry" (Stinson 628, mid-1940s)
Woody Guthrie & Cisco Houston, "John Henry" (onWoodyFolk, ClassRR)
Willie Hamilton, "John Henry" (on HandMeDown1)
Vera Hall, "John Henry" (AFS 1320 A2, 1937) [Note: Dixon/Godrich/Rye also identifies this AFS number with a Vera Hall recording of "Po' Laz'us"; one of them is clearly in error, but I don't know which - PJS]
Sid Harkreader, "John Henry" (Broadway 8114, c. 1930)
Sid Hemphill, "John Henry" (on LomaxCD1700)
Doc Hopkins, "John Henry" (Radio 1411, n.d.)
Furry Lewis, "John Henry" (on FLewis01, DownHome)
Earl Johnson & his Dixie Entertainers, "John Henry Blues" (OKeh 45101, 1927; on TimesAint02,
Constitutions1, StuffDreams2)
Buell Kazee, "John Henry" (on Kazee01)
Ed Lewis, "John Henry" (on LomaxCD1705)
Furry Lewis, "John Henry (The Steel Driving Man), parts 1 & 2" (Vocalion 1474, 1930; rec. 1929;
part 1 on USChartersHeroes)
Uncle Dave Macon, "The Death of John Henry" (Vocalion 5096=Vocalion 15320, 1926) (Brunswick
112, 1927; Brunswick 80091, n.d., Coral MH-174; probably the same recording as the preceding)
J. E. Mainer's Mountainaires, "John Henry was a Little Boy" (Bluebird B-6629, 1936); "John Henry"
(King 550, 1946)
Earl McCoy, Alfred Meng & Clem Garner, "John Henry" (Columbia 15622-D, 1930)
J. J. Neece, Cleve & V. L. Sutphin, "John Henry" (on CloseHomeMS)
New Lost City Ramblers, "John Henry" (on NLCR05)
George Pegram, "John Henry" (on ClassOT)
Virgil Perkins & Jack Sims, "John Henry" (on FMUSA, AmSkBa)
Leslie Riddle, "John Henry" (on CloseHomeMS)
Mike Seeger, "The Death of John Henry" (on MSeeger02)
Pete Seeger, "John Henry" (on PeteSeeger05) (on PeteSeeger16) (on PeteSeeger47) (on PeteSeeger23)
Ernest V. Stoneman, "John Henry" (Edison 51869, 1926) (CYL: Edison [BA] 5194, 1926)
Glenn Stoneman, George Stoneman & James Lindsay, "John Henry" [instrumental] (on LomaxCD1702)
Gid Tanner & Riley Puckett, "John Henry" (Columbia 15019-D, 1924; Silvertone 3262, 1926 [as Gibbs & Watson])
Gid Tanner & his Skillet Lickers, "John Henry" (Columbia 15142-D, 1927)
Sonny Terry & Brownie McGhee, "John Henry" (on ClassAfrAm)
Henry Thomas, "John Henry" (Vocalion 1094, 1927)
Welby Toomey, "Death of John Henry" (Champion 15198/Silvertone 5002, 1927)
Willie Turner, "John Henry" (on NFMAla6)
Doc Watson, Gaither Carlton & Arnold Watson, "John Henry" (on WatsonAshley01)
Williamson Bros. & Curry, "Gonna Die With My Hammer In My Hand" (OKeh 45127, 1927; on AAFM1, TimesAin't3)
Martin Young & Corbett Grigsby, "John Henry" [instrumental] (on MMOOKCD)

CROSS-REFERENCES:
cf. "Take This Hammer" (lyrics)
SAME TUNE:
Shelton Brothers, "New John Henry Blues" (Decca 5173, 1936)

NOTES [1167 words]: The popularity of this song is shown by its influence on other songs: Not only is John Henry's hammer mentioned in "Take this Hammer" and relatives, but it also inspired W. C. Handy's "John Henry Blues." Quite a record for a song which came into existence only well into the railroad age.

The bibliography of this song is huge, and no attempt is made to reproduce it here. In 1983, when Brett Williams published John Henry: A Bio-Bibliography (Greenwood Press), the bibliography was 13 pages long (though some of the books in the "Background" section are pretty irrelevant). But it lists 13 films about John Henry, and a page and a half of printed works inspired by him -- how many folk songs have such a legacy?

And, of course, more has been published since.

The first two major scholarly books on the topic were Guy B. Johnson, John Henry: Tracking Down a Negro Legend, 1929, and Louis Chappell, John Henry: A Folk-Lore Study, 1933. Both were attempts to find "the real John Henry." And both eventually turned to West Virginia's Big Bend Tunnel, on the Chesapeake and Ohio (C & O) line -- by far the most common location cited in versions of the ballad. In that case, the contest took place in the early 1870s.

More recently, Scott Nelson's book 2006 book Steel Drivin' Man offered the suggestion that John Henry was John William Henry, a prisoner in the Virginia State Penitentiary, leased to C & O to work at Lewis Tunnel. His body was returned to Pen for burial near the white workhouse there. The most detailed detective work, however, has been done by John Garst, who has compared the versions of the song with local traditions about John and such external testimony of witnesses as he can find. (He also looked over this note to make sure I didn't misrepresent him, and made extremely valuable suggestions. And I do mean "extremely" valuable; this is not a perfunctory thanks. He corrected several errors, and amplified points which I had missed. Any remaining errors are of course mine.) He has published an initial version of his findings in "Chasing John Henry in Alabama and Mississippi," Tributaries: Journal of the Alabama Folklife Association, Issue No. 5, 2002, 92-129, and an updated (but necessarily short and minimally documented) version in the Old Time Herald, Volume 11, #10 (April-May 2009), pp. 14-23.

His conclusions are in stark contrast to what has gone before. He argues that

* The John Henry story took place near Leeds, Alabama, in the Dunnavant Valley, near Oak Tunnel, in the vicinity of Coosa and Oak Mountains (which are two miles apart).
* That the "Captain" of the song is Fred Dabney (born 1835), who was entitled to be called Captain; he had served at that rank in the Confederate Army. He worked for the C & W railroad -- he was the chief engineer and responsible for building the line through the Dunnavant Valley
* That John Henry was perhaps (John) Henry Dabney, born c. 1850 -- possibly a slave on the Dabney family plantation, or possibly Henry, slave to Captain Dabney's father, Augustine "Gus" Dabney, a lawyer in Raymond, Mississippi. John Garst tells me that the plantation was owned by Captain Dabney's uncle, Thomas Dabney. In 1860, Thomas owned 154 slaves, while Gus owned eight, one of whom we know by name, Henry. Gus's Henry was a teenager during the Civil War, "just the right age to have been John Henry."
* That the wife in the song may have been Margaret Foston, whom he married in 1869. According to John Garst, "This depends on the assumption that the Henry Dabney of Copiah County in the 1870 and 1880 censuses was John Henry. The data suggest that the census Henry and the slave Henry could be the same person, and that makes a tidy story, but that is conjecture. What we have
are three separate items that we can interpret as overlapping: (1) Spencer's testimony that he was John Henry Dabney, (2) Letitia Dabney's testimony about the slave boy Henry in her (and Captain Dabney's) family, (3) census and marriage records for Henry Dabney of Copiah County, Mississippi (1870 and 1880).

* That the most likely date for the contest is Tuesday, September 20, 1887
* That John Henry may be one of the first people buried (in an unmarked grave) at Sand Ridge cemetery, about two miles from the C & W line.

What we unfortunately still lack is, obviously, John Henry's grave -- and also external evidence of a contest with a steam drill (though even here, Dunnavant has a better case, since steam drills apparently were not used on the Big Bend Tunnel. John Garst tells me that "We know that Coosa Tunnel was bored using Ingersoll steam drills. The case for Big Bend rests on the possibility, for which there is testimony, that a steam drill was tried out there against John Henry. The use of steam drills in boring Big Bend is therefore not required for the Big Bend theory."]. These are the sorts of things that, of course, do not show up in census records or the like.

The Old-Time Herald article by itself is not entirely convincing -- too much of the evidence has to be offered in extremely condensed form. John Garst has said himself that it is too short to document the material he has -- and his postings to the Ballad-L mailing list demonstrate this conclusively: He has more than is in the OTH article. We can only hope that he will someday be able to publish in full form -- including not only his conclusions but his source data. (Most notably, I think he needs a textual analysis of the versions of the song "John Henry," attempting to isolate what is original and what a later accretion.)

(Since the above was written, Garst has published one more article, "John Henry and the Reverend Bayes," Missouri Folklife Society Journal, Volume 27-28 (cover date 2005-200, but published 2015), pp. 98-123. In this article, he begins to take on the issue of how the song was transmitted. In this, he attempts to re-create the two key tools of textual criticism, "transcriptional probability" and "intrinsic probability." For someone attempting to create a discipline from scratch, he does fairly well, but unfortunately, there has been much work done in the field that he is not aware of and that would have made his presentation -- and his foray into Bayesian probabilities -- more complete and relevant.)

With all that scholarly caution, however, I must add that I think John Garst has by now presented a very compelling case. I was never persuaded by earlier arguments about John Henry's existence. I now incline to think he was real. I look forward to John's full-length publication of his data.

John Henry's career which ends with him dying "with his hammer in his hand" may have been partly inspired by real people. Robert Napier, a key figure in the history of Scottish steamships, came from a family of blacksmiths and liked to declare that he was BORN with a hammer in his hand; see Stephen Fox, Transatlantic: Samuel Cunard, Isumbard Brunel, and the Great Atlantic Steamships, Harper Collins, 2003, p. 33. - RBW

Last updated in version 6.1

File: LI01

John J. Curtis [Laws G29]

DESCRIPTION: John J. Curtis, a coal miner, is trapped in an avalanche of coal after setting a dynamite explosion. When he succeeds in lighting a match, he discovers he is blind. He asks his listeners for kindness

AUTHOR: Joseph Gallagher

EARLIEST DATE: 1925 (Korson-PennsylvaniaSongsAndLegends)

KEYWORDS: mining begging injury

HISTORICAL REFERENCES:

1888 - John Curtis, age 28, is blinded in a mine in Schuylkill County, Pennsylvania. He made his living thereafter by singing and selling broadsides of this song, made for him by Joseph Gallagher

FOUND IN: US(MA)

REFERENCES (3 citations):

Laws G29, "John J. Curtis"
Korson-PennsylvaniaSongsAndLegends, pp. 391-393, "John J. Curtis" (1 text, 1 tune)
DT 711, JJCURTIS JOHN CURT

Roud #7724

File: LG29
**John Jacob Jingleheimer Schmidt**

DESCRIPTION: "John Jacob Jingleheimer Schmidt His name is my name too. Wherever we go out, The people always shout, John Jacob Jingleheimer Schmidt. Da da da da da da da."

AUTHOR: unknown

EARLIEST DATE: 1955 (recording, Pete Seeger)

KEYWORDS: nonballad

FOUND IN:

REFERENCES (3 citations):
- Silber/Silber-FolksingersWordbook, p. 240, "John Jacob Jingleheimer Schmidt" (1 text)
- Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 199, "John Jacob Jingleheimer Schmidt" (1 text)
- DT, JJJSCHM*

RECORDINGS:
- Pete Seeger, "John Jacob Jinglehaimer Schmitt" (on PeteSeeger11)

File: FSWB240B

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**John James O'Hara**

DESCRIPTION: John James O'Hara from Tara and Mickey McNamara from Mayo "are famous Irishmen no matter where they go." Now "we're returning back to dear old Erin's Isle"

AUTHOR: unknown

EARLIEST DATE: 1979 (Tunney-StoneFiddle)

KEYWORDS: return Ireland nonballad

FOUND IN: Ireland

REFERENCES (1 citation):
- Tunney-StoneFiddle, p. 54, "John James O'Hara" (1 text)

Roud #19472

ALTERNATE TITLES:
- O'Hara From Tara, McNamara From Mayo

NOTES [60 words]: This sounds to me as if O'Hara and McNamara were musical performers who went to the United States. There was a John O'Hara responsible for a 1941 musical, "Pal Joey" (see Gilbert, LostChords, p. 353); with so little background from Tunney's song, I doubt we can tell if they are the same. It doesn't seem very likely. I can't find any candidates for McNamara. - RBW

Last updated in version 5.0

File: TSF054

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**John Jasper**

DESCRIPTION: "John Jasper was a man, as you all do understand. And he preach-ed to de people with a vengeance... And he preache'ed to de people dat de sun do move." Concerning the power of the preaching of Jasper

AUTHOR: unknown

EARLIEST DATE: 1919 (Brown)

KEYWORDS: religious clergy

HISTORICAL REFERENCES:
- 1812-1901 - LIfe of John Jasper, originally a slave, who became a preacher in 1839 after a conversion experience and often preached a sermon, "De Sun Do Move"

FOUND IN: US(SE)

REFERENCES (2 citations):
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 605, "John Jasper" (1 text plus a fragment)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 605, "John Jasper" (1 tune plus a text excerpt)

Roud #11915

File: Br3605
John Kanaka

DESCRIPTION: Shanty. Characteristic line: "John Kanaka-naka, too-li-ay." The sailors describe how they will "work tomorrow but no work today!" Some details of their trip around the horn on a Yankee ship are given

AUTHOR: unknown

EARLIEST DATE: 1977

KEYWORDS: sailor shanty work

FOUND IN: West Indies (Barbados)

REFERENCES (6 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 288-289, "John Kanaka" (1 text, 1 tune) [AbEd, p.212]
Kinsey-SongsOfTheSea, pp. 94-95, "John Kanaka" (1 tet, 1 tune)
Fahey-Eureka-SongsThatMadeAustralia, pp. 50-51, "John Kanaka" (1 text, 1 tune)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, p. 219, "(No title)" (1 short text, which lacks the chorus but has the same first line as the Maine version of this song; it is too short to classify otherwise)
Heart-Songs, pp. 72-73, "A Yankee Ship, and a Yankee Crew" (1 text, 1 tune)

DT, JONKANAK*

Roud #8238

NOTES [173 words]: "Kanaka" was a term applied to Hawaiian men. Whether this song is referring to that or to "Canucks" (French-Canadians) is obscure. - PJS
The term is used in Australia for Polynesians in general, especially those who worked in the Queensland sugar plantations. (It is said to mean simply "man." ) I have to suspect that the song originally referred to the Polynesians, though of course northern sailors might have thought it meant Canucks.
Edward E. Morris, A Dictionary of Austral English, 1898 (I use the 1972 Sydney University Press with a new foreword but no new content), p. 229, defines it as "n. and adj. a labourer from the South Sea Islands, working in Queensland sugar-plantations. The word is Hawaaian (Sandwich Islands)." The first use of the word in Hawaii is dated to 1794.
The version in Heart-Songs, "A Yankee Ship, and a Yankee Crew," is implicitly lumped here by Roud. I'm far from sure I agree -- "John Kanaka" is not mentioned, and the chorus form is different -- but I'll file it here to let you think about it. - RBW

Last updated in version 6.0

File: FaE050

John Ladner

DESCRIPTION: John Ladner leaves PEI to find work in Saint John. Failing that, he goes to Maine and works six years in Madison. Thanksgiving morning he is crushed by logs he is rolling to a stream to be floated to the mill. Doctors cannot save him. He dies at 23.

AUTHOR: unknown

EARLIEST DATE: 1947 (Manny/Wilson-SongsOfMiramichi)

KEYWORDS: death lumbering memorial

HISTORICAL REFERENCES:
Nov 29, 1900 - probable date of the death of John Ladner (see NOTE)

FOUND IN: Canada (Mar)

REFERENCES (4 citations):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 40-41, "John Ladner" (1 text, 1 tune)
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 60-61, 248, "John Ladner" (1 text, 1 tune)
Ives-21FolksongsFromPrinceEdwardIsland, pp. 13-17, 80, "John Ladner" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 26, "John Ladner" (1 text, 1 tune)

ST Din040 (Partial)

Roud #4061

CROSS-REFERENCES:

NOTES [81 words]: This song is item dC40 in Laws's Appendix II.
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland have a report that the grave "is in the Victoria West, P.E.I. Cemetery and it was dated circa 1895."
Ives-DriveDullCareAway-PrinceEdwardIsland: "John Ladner, 33, of Victoria West was killed in a logging accident in Madison, Maine, on Thanksgiving Day, November 29, 1900." - BS
Manny and Wilson note a version which dates the accident to 1884. One must suspect confusion
John Lovie

DESCRIPTION: A man loves his maid servant. His mother is opposed. She becomes pregnant. He poisons her. Her mother asks for an examination and the doctors find arsenic. The man is tried but guilt was not proven. "We'll leave him to Heaven's just judgement at last"

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan2)
KEYWORDS: homicide trial pregnancy poison mother servant
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan2 206, "John Lovie" (1 text)
Roud #5836
NOTES [131 words]: Greig/Duncan2 quotes an account of the trial from Bruce, The Black Kalendar of Aberdeen (Aberdeen, 1854). Margaret Mackessar died August 14, 1827. John Lovie was tried and a "Not Proven" verdict returned. - BS
Emily Lyle, Fairies and Folk: Approaches to the Scottish Ballad Tradition, Wissenschaftlicher Verlag Trier, 2007, p. 106, comments briefly on two "arsenic ballads" in the Greig/Duncan collection, "John Lovie" and "The Wife o' Gateside." She points out that Scots juries were allowed three verdicts, Guilty, Not Guilty, and Not Proven -- the latter of these allowing the accused to go free but saying that there was a significant probability of guilt. In both cases, apparently, the use of arsenic was demonstrated but it could not be shown who poisoned the dead person. - RBW

John MacAnanty's Courtship (The Fairy King)

DESCRIPTION: The singer sees MacAnanty courting a pretty girl, promising to make her his queen. She says she is too poor, and her parents and friends would be angry. He says they can sail around the world and return in a night, and that he has found no other like her

AUTHOR: unknown
EARLIEST DATE: 1873 (Joyce)
KEYWORDS: love courting magic beauty rejection
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H56, p. 354, "John MacAnanty's Courtship" (1 text, 1 tune)
Roud #6875
ALTERNATE TITLES:
The Fairy King's Courtship

File: HHH056

John Malone

DESCRIPTION: "I'm going with Captain Murphy ... There's nothing to be had by us in this neglected Isle ... The Irishman that stays at home must wear the Union brand ... I'm sailing for Columbia's shore; may God send fair the wind ... pray for John Malone"

AUTHOR: unknown
EARLIEST DATE: 1937 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: emigration farewell sea ship America patriotic Ireland
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, p. 81, "John Malone" (1 text)
Roud #20549
File: Ran081
John Marshall

DESCRIPTION: "We're glad to see you, John Marshall, my boy, So fresh from the chisel of Rogers. Go take your stand on the monument there Along with the other old codgers." The singer tells Marshall of all that has gone wrong since his death.

AUTHOR: Innes Randolph?
EARLIEST DATE: 1941 (Randolph)
KEYWORDS: America judge political
HISTORICAL REFERENCES:
1801-1835 - John Marshall serves as Chief Justice of the United States
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 236, "John Marshall" (1 text, 1 tune)
Roud #7709
NOTES [167 words]: This song came out of the post-Civil War reconstruction of Virginia, when the southern states were still treated as occupied territory. The song portrays a state held in subjection, against what the singer views as the requirements of the constitution.

In defense of the Radical Republicans -- who put Virginia in this suppressed condition -- it should be pointed out that their view was that the Confederate states, by withdrawing from the Union, had committed governmental suicide and had therefore to be recreated.

John Marshall (1755-1835), of Virginia, was not the first Chief Justice of the United States, but he was the first great head of the judiciary. At the very beginning of his term (1803, in the case "Marbury vs. Madison") he established the principle of "judicial review," i.e. that the Supreme Court was the ultimate guardian and interpreter of the Constitution. Although not explicit in the Constitution, this capacity is one of the chief regulators of the U.S. balance of power. - RBW

File: R236

John Martin, The

DESCRIPTION: "Come all ye jolly fishermen a-going to the ice, Beware of the John Martin and don't go in her twice." Skipper Nick Ash is cruel; he throws the singer's teapot overboard and makes the crew work ever harder. They still gather many seal.

AUTHOR: unknown
EARLIEST DATE: 1925 (Murphy, Songs Sung by Old Time Sealers of Many Years Ago)
KEYWORDS: hunting ship hardtimes work
FOUND IN: Canada(Newf)
REFERENCES (3 citations):
Ryan/Small-HaulinRopeAndGaff, pp. 20-21, "The Song of the John Martin (1)," "The John Martin (2)" (2 texts)
ADDITIONAL: James Murphy, editor, _Songs Sung by Old-Time Sealers of Many Years Ago_, James Murphy Publishing, 1925 (PDF available from Memorial University of Newfoundland website), p. 6, "Song of the 'John Martin'" (1 text)
ST RySm020 (Partial)
Roud #12524

NOTES [277 words]: Doyle, who published this song in his 1927 edition, claims it was written by "in 1845 by Stephen Reardon of Perry's Cove," but the earlier publication by Murphy does not list an author. Doyle also says the John Martin was captained by John Bransfield, who is not mentioned in the song. The sources claim the song was written in the 1840s. I have no information about skipper Nick Ash, but Francis Ash commanded the sealing steamer Lion 1872-1880, then the Bear in 1881-1882 and the Kite in 1886-1888 (Levi George Chafe, Chafe's Sealing Book: A History of the Newfoundland Seafishery from the Earliest Available Records Down To and Including the Voyage of 1923, third edition, Trade Printers and Publishers, Ltd., 1923 (PDF scan available from Memorial University of Newfoundland), p. 87). I would assume he was Nick Ash's son; Newfoundland sealing captains tended toward dynasties.

Shannon Ryan, _The Ice Hunters: A History of Newfoundland Sealing to 1914_, Breakwater Books, 1994, p. 280 n. 193, says that a ship John Martin sailed from Carbonear or Harbour Grace to the seal hunt on several occasions in the 1850s, most often commanded by a Captain Taylor, and notes that (contrary to Doyle), Captain Bransfield commanded several sealing ships in the 1840s, but not the John Martin. On the other hand, this does not preclude the possibility that he
commanded the *John Martin* during the months when she was not sealing. The *John Martin* was credited with helping rescue the crew of the *Mary Francis* when she was wrecked in 1849 (Ryan, pp. 293-294).

I have a note, the origin of which I cannot trace, that the *John Martin* was lost in 1859. - RBW

Last updated in version 4.4

File: RySm020

**John McBride's Brigade**

DESCRIPTION: "In far-off Africa to-day the English fly dismayed Before the flag of green and gold born by McBride's Brigade." The Irish Brigade fights with Kruger against the English in Transvaal. "Remember '98". The flag will fly with McBride on Ireland's soil.  

AUTHOR: (published by Arthur Griffith)

EARLIEST DATE: 1900 (_United Irishman_, April 7 edition)

KEYWORDS: army war Africa Ireland patriotic

FOUND IN: Ireland

REFERENCES (1 citation):

*Zimmerman-SongsOfIrishRebellion* 92, "John McBride's Brigade" (1 text, 1 tune)

CROSS-REFERENCES:

cf. "The Wearing of the Green (I)" (tune) and references there

NOTES [812 words]: *Zimmerman-SongsOfIrishRebellion*: The _United Irishman_ claimed the ballad "is being sung throughout Mayo" in 1900. "John McBride had become a major in the Boer army after forming an Irish Brigade in South Africa. He stood as a candidate for Mayo in the election of 1900, but was not elected. He was sentenced to death and shot after the rising of 1916."

For more information about McBride's Brigade and the Irish support for the Boers see the book review of *MacBride's Brigade* by Donald McCracken at the Republican Sinn Fein site. - BS

The reference is evidently to the second Boer War (the 1899-1902 conflict usually think of when one mentions the Boer War). The first war (1880-1881) was almost more of a demonstration, in which the Transvaal and Orange Free State won something approximating what the Irish would have called Home Rule: they ran their internal affairs but let Britain handle foreign policy. The second war was very complicated: The Boers had discovered gold, which the British wanted; on the other hand, the Boers were treating the Black natives even worse than the British. But there was a lot more to it. The Boers of course wanted independence -- and, after the disastrous stunt known as the Jameson Raid (a private attempt in 1895 to control the Boers, but widely viewed as inspired by the British government), Kaiser Wilhelm II sent a telegram of support to Paul Kruger (1825-1904), the most important Boer leader. What should have been a colonial affair became an international incident.

The Boers were initially very successful, forcing the British to bring in a real army to suppress them. Many of these troops, ironically, were Irish; see "South Down Militia" for one of their songs. But, since the Boers were fighting the British, naturally a lot of Irish radicals supported the Boers. It should be noted, however, that the two "Irish Brigades" which fought with the Boers were not from Ireland; they were locals. There was a pro-Boer movement in Ireland, but few men enlisted. One of the Irish Brigades was insignificant; organized by a "Colonel" Lynch, it existed for only a few months, did not fight, and had few even of South African Irishmen (Kee, p. 148.)

The other Irish force was more significant. It even had an Irish-born Irishman: John MacBride (1865-1916). Upon his arrival, he was commissioned major, making him the second-in-command behind "Colonel" John Blake (an American emigrant to Africa who did at least have West Point training; Belfield, p. 23); MacBride did command for a time when Blake was wounded.

Kee, p. 149, notes that MacBride's brigade "played, by comparison with those Irishmen in the British army, a totally insignificant part in the war. It existed only for one year, from September 1899 to September 1900, when it was disbanded by the Boers and the men gave themselves up to the Portuguese frontier post at Kamati."

Townshend, p. 10, observes that the "aid of a few hundred Irish miners was probably less valuable as military than as moral support to the Afrikaners."

MacBride would estimate that his unit suffered 30% casualties -- yet, according to Kee, it lost only about 80 men, of whom 17 were killed. This implies that the "brigade" had an actual strength of 300-350 men, making it not a brigade but an understrength battalion. Presumably it was called a brigade because, well, there were lots of Irish Brigades. At least it makes it less unreasonable to have a major in command.  

MacBride continued to find trouble even after coming home. In early 1900, he was nominated for
parliament in a South Mayo by-election -- but was crushed by 2401 votes to 427 (Kee, p. 149).

This song may have been written in connection with that election, though it wasn't published until some weeks too late. Kee, who cites it on page 149, isn't clear on whether future Irish president Arthur Griffith -- at that time considered to be a rather militant nationalist, though he would come to be much more conservative -- wrote the piece or just published it.

MacBride in 1903 married the famous nationalist Maud Gonne; their son Sean was a major force in the IRA and in Irish politics after the Civil War.

MacBride did not participate in the planning of the 1916 rebellion (according to Foy/Barton, p. 89, the leaders "did not trust him to keep a secret"), but he joined the fighting "at the last moment" (Golway, p. 240), and was executed on May 5, 1916. It will tell you something about Maud Gonne that she divorced MacBride after their son was born, then adopted his name only after his execution. To be sure, Golway, p. 204, calls him "a boor, often drunk and menacing"; Yeats would call him "a drunken, vainglorious lout" (Foy/Barton, p. 89).

If this song was indeed published in 1900, it was written at a time when the Boers seemed to be well on their way to expelling the British. The tide would soon turn. - RBW

Bibliography

- Belfield: Eversley Belfield, The Boer War, 1975 (I use the 1993 Leo Cooper/Barnes & Noble reprint)
- Foy/Barton: Michael Foy and Brian Barton, The Easter Rising, 1999 (I use the 2000 Sutton edition)
- Golway: Terry Golway, For the Cause of Liberty, Simon & Schuster, 2000
- Kee: Robert Kee, The Bold Fenian Men, being volume II of The Green Flag (covering the period from around 1848 to the Easter Rising), Penguin, 1972

Last updated in version 2.5
File: Zimm092

John McGoldrick and the Quaker's Daughter

DESCRIPTION: John McGoldrick loves a Quaker's daughter. Her father opposes McGoldrick and frames him to hang as a radical. The girl gets the jailer and turnkey drunk. The couple escape and are captured. They are freed on the friendly testimony and marry

AUTHOR: unknown
EARLIEST DATE: 1826 (Sparling)
KEYWORDS: love marriage manhunt prison escape freedom father
FOUND IN: Ireland
REFERENCES (2 citations):
OLochlainn-IrishStreetBallads 98, "John McGoldrick and the Quaker's Daughter" (1 text, 1 tune)
Roud #3047
File: OLoc098

John McKeown and Margaret Deans

DESCRIPTION: "John McKeown and Margaret Deans, they were a matchless pair." As they sneak out, shortly before their wedding, she asks him to pick flowers. He trips and nearly falls off a cliff. She comes to his aid, falls over herself, and dies

AUTHOR: unknown
EARLIEST DATE: 1926 (Sam Henry collection)
KEYWORDS: love courting flowers death
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H129, pp. 141-142, "John McKeown and Margaret Deans" (1 text, 1 tune)
Roud #9447
NOTES [42 words]: This really sounds like it ought to have a moral at the end (though "don't sneak
out to pick flowers on a clifftop" sounds a little strong). It's just that sort of banal-tragic song. There is no hint of such a conclusion in the Henry text, though. - RBW

John Mitchel

DESCRIPTION: "I am a true-born Irishman, John Mitchell is my name... I laboured hard both day and night to free my native land." He is taken, claiming he committed no crime except loving Ireland. He is transported to Bermuda, but hopes a free Ireland will remember him

AUTHOR: unknown

EARLIEST DATE: 1848 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: Ireland rebellion punishment transportation

HISTORICAL REFERENCES:
May 27, 1848 - John Mitchel is "kidnapped, and carried off from Dublin, in chains, as a convicted 'Felon',." (source: Zimmerman-SongsOfIrishRebellion, quoting Jon Mitchel's _Jail Journal_)

FOUND IN: Ireland Canada(Mar) US(MW) Canada(Newf)

REFERENCES (7 citations):
Galvin-IrishSongsOfResistance, p. 45, "John Mitchel" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H179a, pp. 125-126, "John Mitchel's Farewell to His Countrymen" (1 text, 1 tune); H179b, pp. 126-127, "John Mitchell (b)" (1 text, tune referenced)
OLochlainn-MoreIrishStreetBallads 27, "John Mitchel" (1 text, 1 tune)
Zimmerman-SongsOfIrishRebellion 59, "Mitchel's Address" (1 text, 1 tune)
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 92-93, "John Mitchell" (1 text, 1 tune)
Dean-FlyingCloud, p. 36, "John Mitchell" (1 text)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 217-220, "John Mitchell (Mitchell's Address)" (1 text, 1 tune)

Roud #5163

RECORDINGS:
"Pops" Johnny Connors, "John Mitchel" (on IRTravellers01)
The McNulty Family, "John Mitchel" (on IRMcNulty-Night1)
Jim Rice, "John Mitchel" (on MUNFLA/Leach)

BROADSIDES:
Bodleian, Harding B 11(2467), "Mitchells Address," E.M.A. Hodges (London), 1846-1854; also Harding B 11(1908), 2806 b.10(55), Harding B 15(205a), "John Mitchell's Address"
LOCSinging, as108900, "Mitchell's Address," Taylor (Bethnal Green), 19C

CROSS-REFERENCES:
cf. "Granua's Lament for the Loss of her Blackbird Mitchel the Irish Patriot" (subject: John Mitchel)
cf. "The Wee Duck (The Duck from Drummuck)" (subject: John Mitchel)

NOTES [820 words]: John Mitchel (1815-1875) was one of the leading literary lights of the Young Ireland movement of the early-to-mid nineteenth century -- a movement which at the start was generally peaceful and liberal, but earnest in its appeal for better conditions. Mitchel came to prominence in 1847 when he founded the journal _The United Irishman_. This came in the aftermath of the potato famines. (For the background on the Rebellion and the Blight, see the notes on "Skibbereen.") Until that time, Irish nationalism, led by Daniel O'Connell (for whom see "Daniel O'Connell (I)"), had been relatively cautious and had worked in a constitutional framework. There were disagreements -- the Young Ireland party, which published _The Nation_, was a little more radical than O'Connell. The famines changed that. O'Connell, the pure constitutionalist, was unable to get help from Britain, and then died. Some Irish stayed true to his memory, but the crisis was so severe that many took a harder line. _The Nation_ was one such, but they didn't really have a coherent strategy. That left room for a true radical: Mitchel.

Not only did he found a publication, he also founded United Irish Society. And he used is paper to publish tactical articles on how to fight oppressors. It is interesting to note that many later leaders were inspired by Mitchel, but they viewed him very differently; some regarded him as a peaceful reformer, others as a fighter for Irish rights at any cost. (In the song, he campaigns for "Repeal," i.e. repeal of the Union with Great Britain; this was the slogan of O'Connell, and supporters of Repeal were generally peaceful.) According to Robert Kee ( _The Most Distressful Country_, being Volume I of _The Green Flag_, p. 262), though, even such militants as Meagher (for whom see "The Escape of Meagher") tried to talk him into more peaceful
methods.
Kee's comment on the situation (p. 263) seems to me to sum up the disastrous situation pretty well: Young Ireland and Mitchel "can be seen doing the wrong thing when no right thing was discernable. Cautious and sensible as was the main group, audacious as was Mitchel, both were utterly ineffectual. Mitchel was anxious to provoke a climax as quickly as possible. The others... continued to 'bide their time.' What they were really waiting for was a miracle." What they got was a fizzle.

In 1848, almost all of Europe was afire, with revolts in Italy, the Habsburg Empire, France. Few of the revolts were very successful; the Habsburgs, e.g. changed Emperors but not policies, and France got rid of Louis Philippe but soon replaced him with Napoleon III. And, unfortunately for the Irish, Britain was one of the few countries not so afflicted; she had the leisure to crush the abortive rising easily.

Not that it was a serious revolt; a more moderate man, William Smith O'Brien, eventually was pushed to try to raise a mob, but the whole thing ended with a scuffle in a cabbage patch; see the notes to "The Shan Van Voght (1848)."

Mitchel by then was out of circulation. He, Meagher, and Smith O'Brien had all been arrested early in 1848. Meagher and Smith O'Brien were released when the juries in their cases deadlocked (Kee, p. 268). But Mitchel, the most extreme, was convicted May 26 of "treason-felony," and sentenced the next day to fourteen years' transportation.

Despite the song, Mitchel and most of the other leaders of the rebellion ended up in Australia, not Bermuda.

[John Mitchel was indeed exiled to Bermuda in 1848 and subsequently moved to Cape Colony and finally to Van Dieman's Land (source: "John Mitchel of Newry" by John McCullagh (2003) on The Newry Journal site). - BS]

We should note, though, that he suffered far less in Bermuda than most. Although he was taken from Dublin in chains, from the time he went aboard ship he was in "minimum security" -- no shackles, no beating, and, when he arrived in Bermuda, no work ashore; he was allowed to stay aboard the convict hulk. (According to Kee, p. 269, the House of Commons actually inquired into why he was treated so well.)

Ironically, Mitchel was from a Protestant family, as was Smith O'Brien.

Lest someone claim that Mitchel was a man of true liberal principles, it should be noted that, after transportation to Van Dieman's Land, he escaped to the United States, where he edited various journals. And used those journals to advocate slavery -- in fact, according to Allan Nevins, The Emergence of Lincoln: Douglas, Buchanan, and Party Chaos 1857-1859 (Scribner's, 1950), p. 438, Mitchel in fact produced something called the "honest human flesh program," His plan was to re-open the African slave trade, so as to drive the price of slaves so low that everyone could afford one.

Kee, p. 269, also reports that Mitchel approved of flogging prisoners I'd love to hear him explain how he would reconcile that with the Golden Rule -- or even with his own relatively kind treatment.

- RBW

Last updated in version 4.2
File: PGa045

John Morgan

DESCRIPTION: "The Baptists think they're a mighty big bug, But behind the door you'll find a jug. John Morgan! Till I die, I'll feed my niggers on chicken pie!"

AUTHOR: unknown

EARLIEST DATE: 1941 (Randolph)

KEYWORDS: drink humorous

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 432, "John Morgan" (1 fragmentary text, 1 tune)
Roud #7609

File: R432

John Morgan, Where You Been?

DESCRIPTION: "Says I, 'John Morgan, where you been?' (x2) 'Down on the Ohio a-tryin' to swim.' Says I, 'John Morgan, where's your hoss?' Says he, 'I lost it swimmin' across.'"
John o' Arnha's Adventures

DESCRIPTION: John, the singer, compares his honest self to Robin Hood and Rob Roy, who pilfered and destroyed. He describes his daring feats since leaving "the botching trade." "Not only men, but monsters too ... scampered off when I cried 'Boo! I'm John o' Arnha'!"

AUTHOR: unknown

EARLIEST DATE: c.1824 (Bowick)

LONG DESCRIPTION: John, the singer, compares his honest self to Robin Hood and Rob Roy, who pilfered and destroyed. He describes his daring feats since leaving "the botching trade" [mending clothes]. He broiled potatoes in Etna's flames, boiled whale blubber in Davis Straits, rode dragons and "chased red meteors round the moon. He slew ten thousand scores of crocodiles and snakes, "held a griffin by the mane, and galloped through the air" Finally he defeated warlocks, witches, ghosts, and "the Kelpie" at "the Pon'age Pool" "Not only men, but monsters too ... scampered off when I cried 'Boo! I'm John o' Arnha'!"

KEYWORDS: bragging fight travel supernatural talltale monster ghost

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig/Duncan8 1702, "Jock o' Arnha" (1 text fragment, 1 tune fragment)
ADDITIONAL: James Bowick, John Lee, and Others, Montrose Characters: Past and Present (Montrose, 1880 ('Digitized by Google')), pp. 115-117, "John o' Arnha's Adventures" Roud #13522

CROSS-REFERENCES:
cf. "Should Auld Acquaintance be Forgot" (tune, per Bowick)

NOTES [450 words]: "John O' Arnha" is a long poem by George Beattie (1786-1823). See George Beattie, John O’ Arna’: A Tale to Which are Added The Murdrit Mynstrell and Other Poems (1857, London, 9th Edition digitized by Google) pp. 7-51. According to Bowick [p. 113] the first version was published in Montrose Review in 1815 and expanded by Beattie after that. "Subsequent to the publication of the poem of "John o' Arnha," the following song - which is a good summary of John's stories -- also appeared in the columns of the [Montrose] Review, and was a long favourite at the convivial companies of the period" (source: Bowick, p. 115). While we don't have an author for the song it was apparently among a collection from the Montrose Review published by the Montrose Review editor, John Bowick, in 1824. Bowick, pp. 113-114: "The hero of the tale was John Finlay, one of the Burgh Officers, who, coming from Arnhall, a locality near Edzell, received the sobriquet of 'John o' Arnha.' John had a wonderful opinion of his own importance, and, when speaking of himself, was in the custom of seriously relating extraordinary tales of his own prowess and hair-breadth escapes in foreign lands, though it was known that he rarely, if ever, crossed the boundaries of Forfarshire. John's eccentricity and unbelievable tales suggested to Mr Beattie the composition of his racy and comical story."
Beattie, in his preface -- pp. xiv-xv -- gives some background information: "The Hero himself is drawn from a living original in this neighborhood, already well known to fame. As to the second personage, the Water Kelpie, whose only ambition is, and has been, for centuries past, to wollow in the Ponage Pool, and take the benighted and well-worn traveller off the hands of the treacherous Spunkie, to plunge him in a watery grave, -- good breeding, or court etiquette, could not be expected to emanet from such a quarter. As to the 'grewsome' appearance of the Ghosts, poor fellows, no blame attaches to them -- it was none of their doings.... the Ponage Pool, on the Northesk ... [is] the well-known rendezvous of the Water Kelpie ... [an object] of terror to the superstitious, and of more than ordinary interest to those who may at times take delight in amusing their minds with the traditioinary legends of this part of the country."

The Greig/Duncan8 four-word fragment - "Brave Jock o' Arnhā!" - compares to the last line of the fourth verse of Bowick. Greig/Duncan's six-note tune fragment are at least close to the last line of the tune of "Should Auld Acquaintance be Forgot."

Greig/Duncan8: "Remembered by Archibald Knowles as a song of his father's and very old. It was a story of impossible feats." - BS

Last updated in version 2.5

File: GrD81702

**John o' Badenyon (II)**

DESCRIPTION: "Where now the trees are budding green and flowers bloom on the lea" the singer used to meet her false lover and later met John o' Badenyon. John taught her to sing "to soothe my heart" and play the pipe he gave her before he died. She often returns.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan4)

KEYWORDS: love bequest rejection death music

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):

Greig/Duncan4 763a, "John o' Badenyon" (1 text)

ADDITIONAL: Robert Ford, editor, Vagabond Songs and Ballads of Scotland [first series] (Paisley,1899), pp. 52-54, "John o' Badenyon"

Roud #13169

CROSS-REFERENCES:

cf. "John of Badenyon (I)" (theme) and notes there

NOTES [75 words]: In his 1899 edition Ford includes both "John o' Badenyon (I)" and "John o' Badenyon (II)." Ford writes, "Whether [these verses] are older or later than Skinner's time, no one living may be able to tell." Skinner is the author of "John o' Badenyon" (I) in which the singer "tuned his pipe to John o' Badenyon" after having left a girl "cold as stone," and, again, after disappointments in politics, philosophy, and vain "hope for happiness below." - BS

Last updated in version 2.5

File: GrD4763A

**John o' Badenyon (III)**

DESCRIPTION: "... frae an honest canty sang by canty honest John We've named this handsome residence the town o' Badenyon." Here, "nane are better served than he wha serves himsel'". For example, the best gown is one you spin yourself.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan4)

KEYWORDS: nonballad clothes

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan4 763b, "John o' Badenyon" (1 text)

Roud #2592

CROSS-REFERENCES:

cf. "John of Badenyon (I)" (theme) and notes there

NOTES [53 words]: This song counts on the hearer's knowledge of either "John of Badenyon (I)" or "John o' Badenyon" (II) to draw the moral. Ford, referring to the first song says "what suits best with the moral of the song is a simple, solitary amusement, such as playing a tune on the pipes, which
John O'Neil

DESCRIPTION: April 15, 1904, John O'Neil and John Butler "left their homes a-shooting for to go," They don't return and there is a search. Their dogs and guns are found. "The dreadful truth was known they're in the ocean drowned" "God's ways they are mysterious"

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: death drowning hunting sea family youth dog
FOUND IN: Canada(Newf)
Roud #30134
RECORDINGS:
Mrs. Coombs, "John O'Neil" (on MUNFLA-Leach)
File: ML3Jo0Ne

John of Badenyon (I)

DESCRIPTION: "When first I came to be a man, of twenty years or so, I thought myself a handsome youth, and fain the world would know." The young man wanders, meeting girls and getting in trouble; after each disappointment, he "tuned my pipe to John o' Badenyon"

AUTHOR: John Skinner (1721-1807)
EARLIEST DATE: 1806 (Scots Musical Museum)
KEYWORDS: rambling youth courting hardtimes
FOUND IN: Britain(Scotland)
REFERENCES (3 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 51-55, "John o' Badenyon" (1 text, 1 tune)
Whitelaw-BookOfScottishSong, pp. 75-76, "John o' Badenyon" (1 text)
ADDITIONAL: John Skinner, Songs and Poems (Peterhead, 1859), pp. 63-66, "John o' Badenyon"
Roud #2592
CROSS-REFERENCES:
cf. "Thomas Nicholson" (theme) and references there
cf. "John o' Badenyon" (II) (theme) and notes there
ALTERNATE TITLES:
John o Badenyond
NOTES [95 words]: Ford is unable to explain "John of Badenyon," suggesting such possibilities as a mournful tune or a relative of the author. Personally, I suspect a figure of folklore who had a sad and difficult life.

John Wilkes (1725-1797) and John Horne Tooke (1736-1812), whom the singer professes to have followed, were radicals who fought for liberal causes. Both were arrested and imprisoned at one time or another, as were some of their followers. Wilkes was, in fact, elected to Parliament from Middlesex (producing the slogan "Wilkes and Liberty") but barred from serving. - RBW

John of Hazelgreen [Child 293]

DESCRIPTION: A lady is weeping for John of Hazelgreen, whom she is not permitted to marry. She is offered marriage to another; this is little to her liking. By some means or other she meets Hazelgreen, and they are married

AUTHOR: unknown
EARLIEST DATE: 1827 (Kinloch)
KEYWORDS: elopement love marriage separation
FOUND IN: Britain(England,Scotland(Aber,Bord)) US(MW,NE,SE,So) Canada(Mar,Newf)
REFERENCES (24 citations):
Child 293, "John of Hazelgreen" (5 texts)
Bronson 293, "John of Hazelgreen" (29 versions)
Bronson-SingingTraditionOfChildsPopularBallads 293, "John of Hazelgreen" (3 versions: #1, #12, #16)
Chambers-ScottishBallads, pp. 284-287, "Jock of Hazelgreen" (1 text)
Whitelaw-BookOfScottishSong, p. 22, "Jock o' Hazeldean" (1 text)
Greig/Duncan5 1029, "Jock o' Hazel Green" (3 fragments, two of them on p. 624)
Lyle-Andrew-CrawfurdsCollectionVolume2 117, "Johnie of Hazelgreen" (1 text)
Sharp-EnglishFolkSongsFromSouthernAppalachians 43, "John of Hazelgreen" (1 text, 1 tune) {Bronson's #5a}
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 369-371, "Willie of Hazel Green" (1 text, 1 tune) {Bronson's #27}
Flanders/Olney-BalladsMigrantInNewEngland, pp. 237-238, "Young Johnny of Hazelgreen" (1 text, 1 tune) {Bronson's #25}
Flanders-AncientBalladsTraditionallySungInNewEngland4, pp. 281-284, "John of Hazelgreen" (1 text, 1 tune) {Bronson's #25}
Davis-TraditionalBalladsOfVirginia 49, "John of Hazelgreen" (7 texts plus 2 fragments; the J text appears to have print influence; 3 tunes entitled "John o' the Hazelgreen," "John of Hazelgreen"; 1 more version mentioned in Appendix A) {Bronson's #3, #26, #2}
Davis-MoreTraditionalBalladsOfVirginia 45, pp. 350-355, "John of Hazelgreen" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 333, "Jock O' Hazeldean" (1 fragment, 1 tune)
Morris-FolksongsOfFlorida, #176, "John of Hazelgreen" (1 fragment, which is properly "Jock o' Hazeldean")
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 58A, "Jock o' Hazeldean"; 58B, "John of Hazelgreen" (2 texts, 2 tunes)
Scarborough-ASongCatcherInSouthernMountains, pp. 225-227, "John of Hazelgreen" (2 short texts, with local titles "John over the Hazel Green"; 2 tunes on pp. 415-416) {Bronson's #8, #7}
Peacock, pp. 537-538, "Johnny from Hazelgreen" (1 text, 1 tune)
Leach-TheBalladBook, pp. 674-678, "John of Hazelgreen" (3 texts)
Friedman-Viking/PenguinBookOfFolkBallads, p. 143, "John of Hazelgreen" (1 text)
McNeil-SouthernFolkBalladsVol1, pp. 91-92, "John of Hazelgreen" (1 text, 1 tune)
Niles-BalladBookOfJohnJacobNiles 63, "John of Hazelgreen" (1 text, 1 tune)
Abrahams/Foss-AngloAmericanFolksongStyle, pp. 95-96, "John of Hazelgreen" (1 text, 1 tune) {Bronson's #9}
DT 293, JOCKHZLD* JOCKHZL2*
Roud #250
RECORDINGS:
Henry Burr, "Jock o' Hazeldean" (Victor 5519, 1908; Victor 16220, 1909; Victor 16041, 1916)
BROADSIDES:
Firth b.26(534), "Hazel Green" ("As I walked one evening all for to take the air"), Webb and Millington (Leeds), n.d.
CROSS-REFERENCES:
cf. "Nancy Dawson" (plot)
cf. "Lady Jean" (plot)
cf. "Parody on Jock o' Hazeldean" (parody)
ALTERNATE TITLES:
Jock o Hazeldean
John over the Hazel Green
Jock o Hazledean
NOTES [166 words]: Rewritten by Sir Walter Scott as "Jock o' Hazeldean" -- a poem which has become perhaps more popular than the original ballad, and which is included in many poetic works (e.g. it is item CCXXVII in Palgrave's Golden Treasury). Scholars since Child have debated the extent to which the Scott text (said to take only a single stanza from the traditional song) is influenced or has influenced tradition. One thing appears certain: The Scott text and some of the traditional versions are related (e.g. Davis's "J" is about 85% identical to the corresponding stanzas of Scott's text). Either the Scott text used more than the single stanza claimed, or his text has influenced tradition. - RBW
Broadside Bodleian Firth b.26(534) is a shortened version of the story. There are broadsides of Scott's text. For example, Bodleian, Johnson Ballads fol. 30, "Jock o' Hazel Dean" ("Why weep ye by the tide lady?") , J. Catnach (London), 1813-1838; also Harding B 26(290), 2806 c.14(45), "Jock o' Hazel Dean"n. - BS
**John on the Island, I Hear Him Groan**

DESCRIPTION: "John on the island, I hear him groan." John says, "Eli, I can't stand. Eli ee ee ay Lord." "John went to heaven and I am glad"

AUTHOR: unknown

EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaIslands)

KEYWORDS: ordeal Bible nonballad religious

FOUND IN: US(SE)

REFERENCES (1 citation):

Parrish-SlaveSongsOfTheGeorgiaSeaIslands 11, pp. 74-79, "Eli Ah Can't Stan'" (1 text, 1 tune)

RECORDINGS:

Lawrence McKiver and the McIntosh County Shouters, "John on the Island, I Hear Him Groan" (on McIntosh1)

Willis Proctor and the Georgia Sea Island Singers, "Eli, You Can't Stand" (on LomaxCD1712, recorded 1959)

CROSS-REFERENCES:

cf. "Oh, They Put John on the Island" (theme) and references there

NOTES [72 words]: There are no details about John's tribulations on the island of Patmos at Revelation 1:9, or elsewhere, in the Bible. What stories about that were current in the Sea Islands?

- BS

Nonetheless John was in exile. The usual legend is that he had been working in Ephesus and was forced to go to Patmos because of the persecution of Domitian. So he need not have been suffering torture; he might simply have been lonely or homesick. - RBW

**John Prott and His Man (I)**

DESCRIPTION: John Prott and his man go to the market. John buys and sells until he comes to his last coin. "If ye be an honest man, Stan' to that"

AUTHOR: unknown

EARLIEST DATE: 1886 (Gregor)

KEYWORDS: commerce money nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #21, p. 3, ("John Prott and his man") (1 text)

Greig/Duncan8 1639, "John Prott" (1 text)

ADDITIONAL: Walter Gregor, "Children's Amusements" in The Folk-Lore Journal, Vol. IV, No. 2 (1886 (available online by JSTOR Public Library Collection)), #3 pp. 140-142 "John Prott and his Man" (10 texts)

Roud #13065

CROSS-REFERENCES:

cf. "John Prott Your Wedders is Fat" (character?)

cf. "John Prott and His Man (II)" (character?)

**John Prott and His Man (II)**

DESCRIPTION: "John Prott and his man Streve aboot the parritch pan; Ere the parritch pan was gotten Johnnie Callum's heid was broken"

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

KEYWORDS: violence nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #23, p. 2, ("John Pratt and his man") (1 short
John Prott Your Wedders is Fat

DESCRIPTION: "John Prott, your wedders is fat, And we hae you to thank for that; For their heads and their horns Ye'll get them doon amo' the thorns; And for the 'oo that wis on their skin, We gae't oor wives to spin"
AUTHOR: unknown
EARLIEST DATE: 1908 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
KEYWORDS: farming nonballad sheep
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #23, p. 2, ("John Prott, your wedders is fat") (1 short text)
CROSS-REFERENCES:
cf. "John Proott and His Man (I)" (character?)
cf. "John Prott and His Man (II)" (character?)
NOTES [9 words]: The current description is all of the Greig text. - BS
Last updated in version 5.0
File: Grg023b

John Reilly (II)

DESCRIPTION: "John Reilly's always dry." His mother warned him that "all the other Reilly boys Had died of whisky drouth" so now he spends his money on Bass's ale "by the pail" and Dublin stout, whisky, gin and wine. As soon as he wakes "he slips out for a bucket."
AUTHOR: (based on a song by Edward Harrigan, but heavily rewritten)
EARLIEST DATE: 1881 (The Mulligan Guards' Nominee)
KEYWORDS: warning drink wine humorous
FOUND IN: Britain(Scotland(Bord))
REFERENCES (2 citations):
McMorland/Scott-HerdLaddieOTheGlen, pp. 102-103, 153, "John Reilly" (1 text, 1 tune)
Roud #21750
NOTES [285 words]: For background on Harrigan and Braham, see the notes to "The Babies on Our Block."
According to Franceschina, p. 134, "The Mulligan Guards' Silver Wedding" opened on February 21, 1881. It was the eighth and last in the saga of Mulligan Guard plays. Cordelia Mulligan, wife of series hero Dan Mulligan, rents out apartments to a wide, and wild, variety of tenants. I don't really understand Franceschina's plot summaries, but it features one of the most beloved of the Mulligan scenes, in which Cordelia Mulligan, about to celebrate twenty-five years of marriage to Dan, instead discovers what she thinks is a love letter to him, and prepares a melodramatic suicide by drinking rat poison. Or, at least, she thinks it's rat poison, but is actually strong brandy that Dan has relabeled to keep people from drinking it. So Cordelia sobs out her will while getting drunker. It was a favorite scene of all Harrigan's dramas -- although Harrigan got the bones of it from Annie Yeamans, who played Cordelia (Moody, pp. 104-106).
The gimmick also occurs in "Cordelia's Aspirations"; see the notes to "My Dad's Dinner Pail."
The song "John Riley's Always Dry" is sung by Dan Mulligan, and is "a bright drinking song -- part stately gavotte, part Irish jig -- trading on easily digestible ascending scales" (Franceschina, p. 135).
Harrigan was fond of the stereotype of the heavy-drinking Irishman; in the play "Reilly and the Four Hundred," a character named McGuinness drinks so much that, "when he turns on the gas, he is
blown back out of town" (Williams, p. 150). This might be based on Harrigan's own experience; in his early years, he had toured with several performers who were excessively fond of the bottle. - RBW

Bibliography

- Williams: William H. A. Williams, 'Twas Only an Irishman's Dream, University of Illinois Press, 1996

Last updated in version 5.2
File: McSc102

John Robertson

DESCRIPTION: When Joe comes to the camp to seek work to help his sick mother, John Robertson trains the boy to be a talented lumberjack. But one day Joe chops a tree with a bad core; Robertson is mortally hurt saving Joe.

AUTHOR: unknown

EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)

LONG DESCRIPTION: John Robertson is an experienced lumberjack. When a greenhorn comes to camp, seeking work to help his sick mother, Robertson persuades the foreman to take him on, then takes the greenhorn under his wing. The young man, Joe, becomes a talented lumberjack, but one day he chops a tree with a rotten core. The tree falls on him; Robertson pushes him out of the way, but is fatally injured. Dying, he tells Joe that he's "glad 'twas me, not you" because of the sick mother (who recovers)

KEYWORDS: lumbering logger work friend family mother death dying disease apprentice

FOUND IN: US(MW)

REFERENCES (4 citations):
Beck-SongsOfTheMichiganLumberjacks 57, "John Robertson" (1 text, 1 tune)
Beck-TheyKnewPaulBunyan, pp. 168-172, "John Robertson" (1 text, 1 tune)
Beck-LoreOfTheLumberCamps 72, "John Robertson" (1 text, 1 tune)
Lewis-FavoriteMichiganFolkSongs, p. 13, "John Robertson" (1 text, 1 tune, probably shortened to eliminate the unhappy ending)

Roud #4062

NOTES [8 words]: This song is item dC41 in Laws's Appendix II. - RBW

Last updated in version 5.2
File: Be057

John Saw the Holy Number

DESCRIPTION: "John saw the holy number, Sitting on the golden altar." "Fishman Peter, fish no more, fish no more, fish no more, Fishman Peter, fish no more, Sitting on the golden altar." "Weeping Mary, weep no more...."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: Bible religious nonballad

FOUND IN: US(SE)

REFERENCES (4 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 538, "John Saw the Holy Number" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 538, "John Saw the Holy Number" (notes only)
Allen/Ware/Garrison-SlaveSongsUnitedStates, pp. 16-17, "John, John, of the Holy Order" (1 text plus a fragment, 1 tune); p. 77, "The Golden Altar" (1 text, tune)
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 63, "John Saw" (1 text, 1 tune; p. 196 in the 1874 edition)
Roud #11843
CROSS-REFERENCES:
  cf. "John Done Saw that Number" (floating lyrics)
NOTES [153 words]: The notes in Brown explain, "The chorus apparently refers to John 7:4: 'And I
heard the number of them that were sealed; and there were sealed an hundred and forty and four thousand."
This is a mess. First, this isn't John 7:4; it's Revelation 7:4. And there is no hint that they were
sitting on a golden altar -- though in 8:3 they apparently worship before it. But in that case, the holy
number is probably seven for the seven angels. Or so it appears to me.
Of course, the whole thing may be moot; the first Allen/Ware/Garrison-SlaveSongsUnitedStates
text, which is probably the oldest, of course makes it a Holy ORDER, and John a member, and that
makes perfect sense. But note that Brown's text and Allen/Ware/Garrison-
SlaveSongsUnitedStates's "Golden Altar" version both make it a "Holy Number."
It may appear, from the title line, that this is the same as "John Done Saw that Number," but the
form is distinct. - RBW
Last updated in version 4.1
File: Br3538

John Singleton [Laws C15]
DESCRIPTION: Singleton, chief sawyer in a lumber mill, is killed by the sawmill's machinery. His
body is sent home to be buried.
AUTHOR: John Morrison?
EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)
KEYWORDS: logger death technology lumbering
FOUND IN: US(MW)
REFERENCES (4 citations):
  Laws C15, "John Singleton"
  Beck-SongsOfTheMichiganLumberjacks 62, "John Singleton" (1 text)
  Beck-LoreOfTheLumberCamps 73, "John Singgleton" (1 text)
  DT 837, JONSINGL
Roud #2223
NOTES [62 words]: Laws quotes Beck to the effect that the song was by "John Morrison," but Paul
Stamler observes that Beck spells the name "Morison." Beck-LoreOfTheLumberCamps, however,
spells it "Morrison." Chances are that Dave D. Smith, who made the attribution, did not spell out the
name, and Back and Laws used different spellings. Either that, or it's a typo in Beck's 1941 book. - RBW
Last updated in version 5.2
File: LC15

John Smith A. B.
DESCRIPTION: "When the southern gale is blowing hard, And the watch are all on the topsail
yard, When five come down where six went up," John Smith is missing, "drowned in latitude fifty-
three." "They steal his rags and his bags and bed" as they try to reach home
AUTHOR: Words: D. H. Rogers? (source: Colquhoun-NZ-Folksongs-SongOfAYoungCountry)
EARLIEST DATE: 1904 (Sydney Bulletin, according to Colquhoun-NZ-Folksongs-
SongOfAYoungCountry); supposedly field collected 1969
KEYWORDS: sailor death storm
FOUND IN:
REFERENCES (2 citations):
  Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 12, "John Smith A. B." (1 text, 1 modern
tune) (p. 6 in the 1972 edition)
  Garland-FacesInTheFirelight-NZ, pp. 44-45, "(John Smith A. B." (1 partial text)
RECORDINGS:
  Neal Conquhoun, "John Smith A. B." (on NZSongYngCntry)
File: Colq006
John Smith My Fellow Fine

DESCRIPTION: "John Smith, fellow fine, Can you shoe this horse of mine? Ay, sir, and that I can, As well as any man. There's a nail upon the tae, To make the pony climb the brae; There's a nail upon the heel... There's a horsie well shod."

AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan8); c. 1843 (Only True Mother Goose Melodies, according to the Opies)
KEYWORDS: horse nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (5 citations):
  Greig/Duncan8 1965, "John Smith" (2 texts)
  Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #121, p. 2, ("John Smith, a fallow fine") (1 text)
  Opie/Opie-OxfordDictionaryOfNurseryRhymes 445, "Robert Barnes Fellow Fine" (1 text)
  Baring-Gould-AnnotatedMotherGoose, p. 33, note 31, "(Robert Barnes Fellow Fine)"
  Montgomerie/Montgomerie-ScottishNurseryRhymes 26, "(John Smith, fellow fine)" (1 text)
Roud #12964
File: SNR026

John Styles and Susan Cutter

DESCRIPTION: John and Susan are popping corn. At last "said she, 'John Styles, it's three o'clock, I'm dying of digestion; Instead of always popping that old corn, Why don't you pop the question?"

AUTHOR: unknown
EARLIEST DATE: 1982
KEYWORDS: humorous food courting
FOUND IN: US(MA)
REFERENCES (1 citation):
  Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 155, "John Styles and Susan Cutter" (1 text+additional composed verses; tune referenced)
ST FSC155 (Partial)
CROSS-REFERENCES:
cf. "The Old Gray Goose (Lookit Yonder)" (tune)
NOTES [27 words]: Cazden et al note that this piece is sung to the tune of "The Old Gray Goose (Lookit Yonder)," and was sung continuously with it; the two might form one ballad. - RBW
File: FSC155

John Sullivan (The Moncton Tragedy)

DESCRIPTION: Sullivan kills a widow and her son, takes her cash, and sets the house afire. A daughter survives and blames Sullivan. He flees to Calais, is caught, brought back, tried, convicted and condemned to hang on Friday, March 12.

AUTHOR: unknown
EARLIEST DATE: 1948 (Manny/Wilson-SongsOfMiramichi)
KEYWORDS: execution homicide robbery trial gallows-confession
FOUND IN: Canada(Mar)
REFERENCES (2 citations):
  Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 57-58, "John Sullivan" (1 text, 1 tune)
  Manny/Wilson-SongsOfMiramichi 35, "The Moncton Tragedy" (1 text, 1 tune)
ST Dib057 (Partial)
Roud #9267
ALTERNATE TITLES:
The Sullivan Murder
The Meadow Brook Tragedy
The Dutcher Murder
NOTES [47 words]: Manny/Wilson-SongsOfMiramichi: "This sordid crime took place in mid-September, 1896, at Meadow Brook, eight miles from Moncton, New Brunswick."
Manny/Wilson-SongsOfMiramichi note to "The Moncton Tragedy" has more details about the murder and trial, including further references. - BS
John T. Scopes Trial, The

DESCRIPTION: "All the folks in Tennessee are faithful as can be, And they know the Bible teaches what is right," and they gloat over Mr. Scopes, "who found only grief." The conclusion: "The old religion's better after all."

AUTHOR: Carson J. Robison

EARLIEST DATE: 1925 (recording, Vernon Dalhart)

KEYWORDS: religious trial punishment

HISTORICAL REFERENCES:
1925 - The Scopes Trial. Rather than get inflammatory, I'll let you look this one up on your own.

FOUND IN: US

REFERENCES (2 citations):
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 70-71, "The Scopes Trial" (1 short text, in which "Scopes" becomes "Cope"; 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 278-279, "The John T. Scopes Trial" (1 text)

Roud #7126

RECORDINGS:
Vernon Dalhart, "The John T. Scopes Trial" (Columbia 15037-D, rec. Jul 10, 1925)
Charlie Oaks, "The John T. Scopes Trial" (Vocalion 15094)

NOTES [50 words]: It's times like this we need keyword "illogic" and "pandering." Cohen notes the interesting fact that Carson J. Robison wrote this and Vernon Dalhart recorded it BEFORE the trial ended!
In a fascinating footnote, the "B" side of the Charlie Oaks recording was "The Death of William Jennings Bryan." - RBW

Last updated in version 5.1

File: CAFS1278

John T. Williams

DESCRIPTION: "Come all you jolly soldiers, I'll sing to you a song... Concerning my troubles... And how I got around them," "With a bottle of good whiskey I put the guard to sleep." The escaped rebel flees south, apparently making it back to Confederate lines

AUTHOR: unknown

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: prisoner escape Civilwar

FOUND IN: US(Ap)

REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 74-78, (no title) (1 text, 1 tune)

RECORDINGS:
cf. "James MacDonald" [Laws P38]

NOTES [52 words]: Though perhaps based on a historical incident, this of course is built around older materials. Thomas's informant, "Rebel Jack," claimed John T. Williams was his captain, but while he offered many details about Confederate army life, I failed to notice any documentation of the regiment in which Jack served. - RBW

File: ThBa074

John Tamson

DESCRIPTION: One night John Tamson "had an amour wi' Boatie Jamie's servant lass which raised an unco clamour." "Johnnie's deeds are ill, he likes but little licht"; that's why he courts at night.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan4)

KEYWORDS: courting nightvisit rake servant

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
**John the Revelator**

**DESCRIPTION:** "My Lord called John while he was a-writing... Oh, John, John" "Who's that writing? John the Revelator." The song describes what and how John wrote: The book of "Revelations," "The book of Seven Seals," etc.

**AUTHOR:** unknown

**EARLIEST DATE:** 1930 (recording, Blind Willie Johnson)

**KEYWORDS:** Bible religious nonballad

**FOUND IN:** US(So,SE)

**REFERENCES (5 citations):**
- Lomax/Lomax-OurSingingCountry, pp. 22-23, "John Was A-Writin'" (1 text, 1 tune)
- Lomax-FolkSongsOfNorthAmerica 252, "John the Revelator" (1 text, 1 tune)
- Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 72, "John the Revelator" (1 text, 1 tune)
- Courlander-NegroFolkMusic, p. 66, "(John the Revelator)" (partial text)

**ADDITIONAL:** Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, pp. 331-332, "(John the Revelator)" (1 text)

**RECORDINGS:**
- Belleville A Cappella Choir, "John the Revelator" (on LomaxCD1708)
- Golden Gate Jubilee Quartet, "John, the Revelator" (Bluebird B-7631, 1938; Montgomery Ward M-7912, 1939; Victor 20-2073, 1946; rec. 1938)
- Blind Willie Johnson, "John the Revelator" (Columbia 14530D, 1930; on AAFM2, BWJ03)
- Spiritual Four Quartet, "John the Revelator" (AFS 5160 B1, 5163 A1, 1941; on in AMMEM/FortValley)
- Trumpeteers, "John de Revelator" (Score 5012, n.d.)

**CROSS-REFERENCES:**
- cf. "Adam in the Garden Pinning Leaves" (theme)
- cf. "It's Getting Late in the Evening" (theme)

**NOTES [333 words]:** For the record, it is the "Book of Revelation," or properly the "Revelation to John" (Greek π, Apokalypsis Ioannou), not the "Book of Revelations."

The book does not say which John wrote it. Tradition has it that John the Apostle wrote the Apocalypse. However, it is patently obvious that the same man cannot have written on the one hand the Gospel and Letters of John and on the other the Apocalypse. The Gospel is in simple but clear and even, in a way, highly stylized Greek, easy to translate. The Apocalypse is in poor Greek, by someone whose native language was pretty definitely Aramaic -- but it clearly uses all the big words it can muster.

Of course, there is no direct evidence that the Apostle John wrote either the Gospel or the Letters of John. So it's possible that he wrote the Apocalypse.

In recent decades, J. Massyngberde Ford, _Revelation_, being volume 38 of the Anchor Bible, Doubleday, 1975, pp. 26-33, 55, etc.) has suggested that the Apocalypse is in fact a Jewish production with a few Christian additions, consisting of the first three chapters, a few verses at the end, and one or two internal assertions. In this case, he suggests that the work was by, or from the school of, John the Baptist. His case that the Apocalypse is a non-Christian work, while not absolutely decisive, is very strong (there are very few explicitly Christian references in chapters 4-21 of the Apocalypse). I'm less convinced that we can really attribute it to John the Baptist.

Of course, that cannot have been known to the author of this song. On the evidence, he did not even know the widespread Christian tradition that John dictated the gospel to Prochorus (known in the Bible only from Acts 6:5, but there is a biography of John, written in the fifth century according to the Interpreter's Dictionary of the Bible, which claims to be by Prochorus, and very many Byzantine copies of the Gospel contain illustrations showing John the Apostle dictating to Prochorus). - RBW

_Last updated in version 5.0_
John Thomson and the Turk [Child 266]

DESCRIPTION: John Thomson is fighting the Turks when his wife appears. She then sets off and willingly joins the household of Violentrie. When Thomson learns she is missing, he finds her in the Turk's home. He attacks the Turk, burns his castle, and hangs his wife.

AUTHOR: unknown

EARLIEST DATE: 1801

KEYWORDS: love separation war fight foreigner punishment disguise trick

FOUND IN: Britain(Scotland(Aber)) US(NE)

REFERENCES (6 citations):
Child 266, "John Thomson and the Turk" (2 texts)
Bronson 266, "John Thomson and the Turk" (1 version)
Flanders/Olney-BalladsMigrantInNewEngland, pp. 91-95, "The Trooper and the Turk" (1 text)
Flanders-AncientBalladsTraditionallySungInNewEngland4, pp. 45-49, "John Thomson and the Turk" (1 text)
Whitelaw-BookOfScottishBallads, pp. 149-151, "John Thomson and the Turk" (1 text)
DT 266, TROOPTRK

Roud #110

NOTES [39 words]: According to Mary Ellen Brown, Child's Unfinished Masterpiece: The English and Scottish Popular Ballads, University of Illinois Press, 2011, p. 137, Child once referred to this as "an extremely curious (though very bad) ballad. - RBW

Last updated in version 3.2

File: C266

John Whipple's Mill

DESCRIPTION: The singer, goes to work in (John Whipple's) mill and finds himself in a race. He vows to "keep up if I did myself kill." After work, he goes out, fills his pipe, and relaxes. (Probably there is more of a story here, but it has been lost)

AUTHOR: unknown

EARLIEST DATE: 1958

KEYWORDS: work contest

FOUND IN: US(MA) Canada(Ont)

REFERENCES (3 citations):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 171, "John Whipple's Mill" (4 fragments, 1 tune)
Fowke-LumberingSongsFromTheNorthernWoods #50, "Shanelly's Mill" (1 text, tune referenced)
Ives-FolksongsFromMaine 4, "John Thompson's Hill" (1 text, 1 tune)
ST FSC171 (Partial)

Roud #3675

ALTERNATE TITLES:
John Harper's Hill
Trickeyside Hill

NOTES [39 words]: Roud equates this song with item dC54, "Shanel's Mill," in Laws's Appendix II. But he does not cite the one reference in Laws (NYFQ 11); I cannot verify the connection. Fowke, however, accepts the equation, so here we lump them. - RBW

Last updated in version 3.6

File: FSC171

John Yetman

DESCRIPTION: "... a hero brave from St. Mary's Bay, John Yetman was his name" who spent many years fishing alone in his dory. A Yankee captain shoots Yetman but is taken by Newfoundlanders, tried, convicted and sentenced to 15 years at hard labor.

AUTHOR: unknown

EARLIEST DATE: 1951 (Guigné-ForgottenSongsOfTheNewfoundlandOutports; J)MUNFLA/Leach)

KEYWORDS: homicide trial punishment fishing sea ship memorial

FOUND IN: Canada(Newf)

REFERENCES (3 citations):
Doyle-OldTimeSongsAndPoetryOfNewfoundland, "John Yetman" (1 text, 1 tune): p. 34 in the 3rd
**John, Come Kiss Me Now**

**DESCRIPTION:** "John, come kiss me now (x3) And make no more ado." Alternate form: "John, come kis me now, now, now, O John come kiss me now! John come kiss me by and bye, And make nae mair ado."

**AUTHOR:** unknown

**EARLIEST DATE:** tune said to date to 1609 (Chappell/Wooldridge-OldEnglishPopularMusic)

**KEYWORDS:** courting nonballad

**FOUND IN:** Britain(Scotland)

**REFERENCES (3 citations):**
- *Chappell/Wooldridge-OldEnglishPopularMusic* I, pp. 268-269, "John, Come Kiss Me Now" (1 fragment, 1 tune)
- DT, JOHNKISS* (the Burns version)

**Roud #5521**

**NOTES [148 words]:** Roud links this with Randolph's "Come and Kiss Me, Robin." Possible, but I need a lot more evidence. Which may be hard to come by. Chappell/Woodridge states that only the first stanza survived. This is probably because it was indelicate. Burns had two additional stanzas, but how much of that is Burns and how much is traditional I do not know. Although the song has survived poorly (apart from the Burns version, the only references seem to be in Herd and Chappell), it was apparently popular in its time. According to Edward J. Cowan, "Calvinism and the Survival of Folk," printed in Cowan: Edward J. Cowan, editor, *The People's Past: Scottish Folk, Scottish History* 1980 (I use the 1993 Polygon paperback edition), p. 37, this was transformed into a "godly" version which began:

The Lord thy God, I am,
That John dois (sic.) thee call,
Johne representit man
Be grace celestiall. - RBW

**Last updated in version 2.5**

**File:** ChW2269

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**John, John**

**DESCRIPTION:** Chorus: "Talk about John but you will see John, Aye John (x2)." Verses: "When I get to Heaven going to walk around, Angel in Heaven can't order me down." "When I get to Heaven going to sit and tell Argue with the Father and chatter with the Son"

**AUTHOR:** unknown

**EARLIEST DATE:** 1942 (Parrish-SlaveSongsOfTheGeorgiaSeasIslands)

**KEYWORDS:** floatingverses nonballad religious Jesus

**FOUND IN:** US(SE)

**REFERENCES (1 citation):**
- *Parrish-SlaveSongsOfTheGeorgiaSeasIslands* 31, pp. 145-147, "John, John" (1 text, 1 tune)

**NOTES [119 words]:** The current description is based on the Parrish-SlaveSongsOfTheGeorgiaSeasIslands text. In Parrish's text each verse line is followed by "Aye John."

Parrish's "Argue with the Father and chatter with the Son" is in Odum's "Dar's No One Lak' Jesus" (Howard W. Odum, Religious Folk-Songs of the Southern Negroes, (reprint from American Journal of Religious Psychology and Education, July 1909, Vol.3 pp. 265-365 "Digitized by Internet Archive")), pp. 60-61), Redfearn's "Better Live Humble," and Barton's "I'll Be There" (Barton-OldPlantationHymns, p. 19). Barton writes, '"Argue,' as here employed, does not mean dispute, but
only to converse learnedly; and 'chatter' does not imply frivolity, but only familiarity." - BS

John, John Crow


AUTHOR: unknown

EARLIEST DATE: 1945 (Harlow-ChantyingAboardAmericanShips)

KEYWORDS: shanty worksong courting

FOUND IN: US West Indies (Barbados)

REFERENCES (1 citation):
Harlow-ChantyingAboardAmericanShips, pp. 199-200, "John, John Crow" (1 text, 1 tune)

NOTES [18 words]: Harlow-ChantyingAboardAmericanShips's brief notes say this is a Barbadian negro shanty for unloading cargo. - SL

John, John, the Water Man

DESCRIPTION: Chorus: "John, John, de water man, The fire man below, boy" repeated. The shantyman sings "I went down to Gila Point To hear master Sheila blow." "Break oar, break oar, Me master can' buy more."

AUTHOR: unknown


KEYWORDS: work sea shanty

FOUND IN: West Indies (Nevis)

REFERENCES (1 citation):
Abrahams-DeepTheWaterShallowTheShore, pp. 49-50, "John, John, the Water Man" (1 text, 1 tune)

Johnie Armstrong [Child 169]

DESCRIPTION: Johnie Armstrong "had nither lands nor rents," but "kept eight score men in his hall" by raiding. The king summons Armstrong to court. Armstrong comes; the king orders his execution. Armstrong instead dies fighting. His young son vows revenge

AUTHOR: unknown

EARLIEST DATE: 1658; a song with this name was in William Thackeray's broadside catalog by 1690

KEYWORDS: outlaw royalty punishment execution battle death

HISTORICAL REFERENCES:
1530 - James V of Scotland puts down the Armstrongs

FOUND IN: Britain (England, Scotland (Aber, Hebr))

REFERENCES (18 citations):
Child 169, "Johnie Armstrong" (3 texts, 2 tunes) {Bronson's #6, #7}
Bronson 169, "Johnie Armstrong" (10 versions)

 Bronson-SingingTraditionOfChildsPopularBallads 169, "Johnie Armstrong" (2 versions: #3, #7)
Chambers-ScottishBallads, pp. 31-36, "Johnie Armstrang" (1 text)
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 331-334, "John Armstrong’s Last Good-night" (1 text)
Leach-TheBalladBook, pp. 475-477, "Johnie Armstrong" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 240, "Johnie Armstrong" (2 texts)
Quiller-Couch-OxfordBookOfBallads 89, "Johnie Armstrong" (1 text)
Gummere-OldEnglishBallads, pp. 127-129+329, "Johnie Armstrong" (1 text)
Hodgart-FaberBookOfBallads, p. 106, "Johnie Armstrong" (1 text)
Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 153-158, "Johnie Armstrong" (1 text, from "The Charms of Melody" rather than tradition)
Whiting-TraditionalBritishBallads 22, "Johnie Armstrong" (1 text)
HarvardClassics-EnglishPoetryChaucerToGray, pp. 101-103, "Johnie Armstrong" (1 text)
Olson-BroadsideBalladIndex, ZN1503, "Is there never a man in all Scotland"
DT 169, JARMSTR1 JARMSTR2
ADDITIONAL: Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), pp. 74-78 "Johnnie Armstrong" (1 text, 1 tune) {the text is Child's C, which goes with Bronson's #3, but the tune looks more like Bronson's #2}
Roud #76
BROADSIDES:
NLScotland, S.302.b.2(064), "John Armstrong's Last Farewell," unknown, after 1700
CROSS-REFERENCES:
cf. "The Parting Glass" (lyrics)
SAME TUNE:
Fare Thou Well Bonny Gilt Knock Hall (per broadside NLScotland, S.302.b.2(064))
NOTES [168 words]: Several English texts claim that Armstrong lived in Westmoreland, and raided the Scots. This is, of course, not true; he was a Scot. But neither side had much use for such an outlaw.
Izaak Walton's _Compeat Angler_ refers to this tune (Chapter II), although in a strange list mixing folk songs ("Johnny Armstrong," "Chevy Chase") and art songs ("As at Noon Dulcina Rested," "Phyllida Flouts Me"). According Chambers, p. 181, the _Complaynt of Scotland_ mentions a "Ihonne ermalstrangis dance," which might well refer to the same Johnie Armstrong but probably is not the same song. For the _Complaynt of Scotland_ citation, Complaynt, p. lxxxix.
Rollins, p. 113, has two seventeenth century citations, the first of which might be and the second of which almost certainly is this: #1300, "John Armstronngs last good night, &c.," March 26, 1658, Francis Grove; and #1301, "John Armsestrongs last good night," March 1, 1675, no printer listed, but linked to this song because it's in Roxburghe Ballads VI, 604. - RBW
Bibliography

- Complaynt: James A. H. Murray, editor, _The Complaynt of Scotland_, volume I (Introduction plus Chapters I-XIII), Early English Text Society, 1872 (I use the 1906 reprint; the Complaynt was published in 1549)
- Rollins: Hyder E. Rollins, _An Analytical Index to the Ballad-Entries (1557-1709)_ In the Register of the Company of Stationers of London, 1924 (I use the 1967 Tradition Press reprint with a new Foreword by Leslie Shepard)

Last updated in version 5.3
File: C169

**Johnie Cock [Child 114]**

**DESCRIPTION:** Johnie, despite his mother's advice, goes out to hunt the king's deer. He brings the deer down, but is betrayed by a passer-by. Seven foresters attack him; he kills all but one (and wounds that one), but is himself mortally wounded

**AUTHOR:** unknown

**EARLIEST DATE:** 1780 (Percy)

**KEYWORDS:** hunting fight death

**FOUND IN:** Britain(England(North),Scotland(Aber,Bord,High)) US(MA,SE,So) Ireland Canada(Mar)

**REFERENCES (27 citations):**
- Child 114, "Johnie Cock" (13 texts, 1 tune) {Bronson's #4}
- Bronson 114, "Johnie Cock" (16 versions)
- Bronson-SingingTraditionOfChildsPopularBallads 114, "Johnie Cock" (4 versions: #1, #3a, #4, #9)
- Chambers-ScottishBallads, pp. 161-166, "Johnie of Braidislee" (1 text)
- Dixon-ScottishTraditionalVersionsOfAncientBallads XVI, pp. 77-81, "Johnnie o'Cocklesmuir" (1
NOTES [730 words]: The motif of one man fighting and defeating seven adversaries is almost a commonplace (see "Earl Brand," Child #7, and "Erlinton," Child #8, as examples). But this one has an interesting parallel to the French Song of Roland (especially in Motherwell's long text, Child's F): Like Roland, Johnie sets out freely, despite cautions; like Roland, he is defeated and mortally wounded but defeats his attackers, whose few survivors flee; like Roland, he sends a message of his need only when it is too late; like Roland, he is given great honor after his death.

I do not mean to imply literary dependence; I doubt there is any. The actual plots are extremely different. But there is that same feeling: Just as Roland, even when he does something really stupid, is so heroic about it that his enemies cannot touch him (Roland's actual cause of death was blowing his horn so hard that he bursts several blood vessels), so too Johnny -- the poacher -- goes out against his mother's warning and fights off a vastly superior enemy, leaving all dead, wounded, or in flight. But he dies because he has fought too hard.

The flip side is, Johnny -- assuming he hunted in a royal forest, which is the obvious assumption here -- violates no fewer than three major provisions of the forest laws. (For this information, I am working from Charles R. Young, The Royal Forests of Medieval England, University of Pennsylvania Press, 1979):

1. He hunted the "dun deer." Forest law protected the red deer, fallow deer, roe deer, and boar (Young, p. 4).
2. He carried a bow in the forest, The use of bow and arrows was banned in the forest (Young, p. 28).
3. He hunted with dogs. Dogs were allowed in the forest only if they were "lawed" -- that is, had their foretoes clipped, which made it impossible for them to hunt deer (Young, p. 41).

Although Young does not cite an instance exactly parallel to this song, it is generally believable; according to Young, p. 81, "The routine work of protecting the forest and dealing with violators fell
to these foresters, and the job could be dangerous when the violator of the forest law was an illegal hunter armed with bow and arrows for taking venison. Foresters were sometimes killed or wounded under these circumstances while attempting to make arrests."

What is more, after 1293 foresters were entitled to use deadly force against those put up armed resistance too them, and were not required to answer to royal justices for homicide (Young, p. 106). Thus the action of this song was legal, assuming Johnie resisted -- as it appears he did. On the other hand, it also sounds as if the foresters were not going to give him a chance to submit to arrest. And, with no witnesses, how could he protect himself except by fighting?

This might also explain the old man who betrays Johnny. One of the problems with the forest law was that a man who discovered a dead deer was often treated as its killer and punished. As Young points out on p. 107, this generated a "climate of fear." If the witness did not turn in Johnny, then he himself might become the victim. A difficult situation at best.

The number of foresters in this song seems high (Young, p. 84, notes that even in the large forest of Sherwood the local bailiwicks had at most "a riding forester, two foot foresters, and some boys"), but as Young notes on p. 83, "Some foresters found it profitable to burden their bailiwicks with an unnecessary number of subordinates who paid for the privilege and then attempted to collect additional money from their victims." Thus it may be that there is significant fault on both sides of this conflict: On the one hand, a poacher; on the other, a bunch of bounty hunters.

Chid himself, while musing on where to put this ballad in his collection, observed that this is "One of the prettiest of all ballads"; see Mary Ellen Brown, Child's Unfinished Masterpiece: The English and Scottish Popular Ballads, University of Illinois Press, 2011, p. 120. - RBW

Three and seven are common "folk" numbers -- seven often simply standing for "many" or "too many." Historically, the "old man's" plight (squeal or die) is certainly pertinent -- but just as pertinent is the role of "betrayal": on the one hand underlining Johnie's lawlessness, while on the other hand also underlining the dirty-dealing of the authorities through the "too-many-against-one" metaphor. - DGE

Last updated in version 5.3
File: C114

**Johnie Miller of Glenlee**

**DESCRIPTION:** The singer, Johnnie Miller, says his belly is his god. He can eat rams as if they were rabbits. His belly's so big he can't kiss girls and he is "unfit for the pleasure of Venous" When he dies they'll say he died a glutton and drunkard, which he is.

**AUTHOR:** unknown

**EARLIEST DATE:** 1828 (Lyle-Andrew-CrawfurdsCollectionVolume1)

**KEYWORDS:** greed drink food nonballad

**FOUND IN:** Britain(Scotland(Bord))

**REFERENCES** (1 citation):

*Lyle-Andrew-CrawfurdsCollectionVolume1* 70, "Johnie Miller of Glenlee" (1 text)

Roud #3866

**CROSS-REFERENCES:**
cf. "The Banks of the Dee" (tune, per Lyle-Andrew-CrawfurdsCollectionVolume1)

**NOTES** [35 words]: Lyle-Andrew-CrawfurdsCollectionVolume1, p. ix: Authorship ascribed to James Boswell and Isabel Pagan, or Robert Trotter. For a text attributed to Isabel Pagan (c.1741-1821) see "The Songs of Isabel Pagan" site. - BS

Last updated in version 2.6
File: LyCr170

**Johnie Scot [Child 99]**

**DESCRIPTION:** Johnny, serving at the English court, gets the king's daughter with child. He goes back to Scotland and sends for her; she sends word she is imprisoned. He comes with 500 men, fights the king's champion, and gains his lady.

**AUTHOR:** unknown

**EARLIER DATE:** 1783/1799 (Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland)

**KEYWORDS:** royalty pregnancy prison rescue battle love

**FOUND IN:** Britain(Scotland(Aber,Bord)) US(Ap,NE,SE,So) Canada(Mar) Ireland

**REFERENCES** (16 citations):

*Child 99, "Johnie Scot"* (20 texts, 2 tunes) {Bronson's #10, #11}
Johnnie Cooper

DESCRIPTION: John Cooper comes home to find his wife's lover, a brewer, hidden as a pig. When John threatens to slaughter and eat the "pig" the brewer emerges and offers John enough gold and silver to retire if he were spared. He wishes his wife and her lover well.

AUTHOR: unknown

EARLIEST DATE: before 1733 (broadside, Bodleian Douce Ballads 2(267b))

LONG DESCRIPTION: John Cooper was offered a day's work by the brewer, who ran to bed John's wife. Having forgotten his tools John returned home to find his wife had hidden the brewer as a pig in a vat. When John threatened to take an arm or leg off the "pig" the brewer, who "thought he should die by the Cooper," emerged and offered John "the keys of my silver and gold" to spare him. John wished his wife and the brewer well "for they've made a rich man o' John Cooper" so that he could retire from working.

KEYWORDS: adultery bargaining hiding gold husband lover wife

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan7 1433, "Johnnie Cooper" (4 texts, 3 tunes)
Roud #7357

BROADSIDES:
Bodleian, Douce Ballads 2(267b), ("Attend my masters, and listen well"), Norris, T. (London), 1711-
1732; also Harding B 1(43), "The Cooper of Norfolk" or "A Jest of a Brewer and a Cooper's Wife"

NOTES [180 words]: "The Cooper of Norfolk" broadside preserves sheath and knife symbolism as in "Leesome Brand" [Child 15] and "Sheath and Knife" [Child 16] ("But she had a Trick which in some Wives are rife, She still kept a Sheath to another Man's Knife."

Child's view (Vol. V, p. 486) has "sheath and knife for mother and child" [[T579.1, "Sheath and knife as analogy for mother and unborn child"], Motif-Index of Folk-Literature revised and enlarged by Stith Thompson, (Bloomington: Indiana University Press, 1955)]. Child 16B is a clearer case for the sense of "The Cooper of Norfolk" but regarding a dead lover: "'It's I hae broken my little pen-knife That I loed dearer than my life.' ... 'It's no for the knife that my tears doun run, But it's a' for the case that my knife was kept in.'"

Wurzbach and Salz, in their rework of Thompson's analysis of Child, mention both ballads but do not consider a 'sheath and knife' motif, or T579.1, at all (Natascha Wurzbach and Simone M Salz, translator Gayna Walls, Motif Index of the Child Corpus: the Englsih and Scottish Popular Ballad (1995)). - BS

Last updated in version 2.5

File: GrD71433

Johnnie Cope

DESCRIPTION: "Cope sent a letter frae Dunbar, Said, 'Charlie, meet me, an ye daur, And I'll learn ye the art o' war.' Prince Charles accepts the challenge; Cope makes sure his horse is ready to fly. Quickly defeated, Cope is the first to escape to (Dunbar/Berwick)

AUTHOR: Adam Skirving?

EARLIEST DATE: 1803 (_Scots Musical Museum_ #234)

KEYWORDS: Jacobites battle abandonment humorous royalty

HISTORICAL REFERENCES:

Sept 21, 1745 - Battle of Prestonpans. Bonnie Prince Charlie's Highland army routs the first real Hannoverian force it encounters

FOUND IN: Britain(Scotland) Canada(Ont)

REFERENCES (11 citations):

Hogg-JacobiteRelicsOfScotlandVol2 58, "Johnny Cope"; Hogg-JacobiteRelicsOfScotlandVol2 59, "Johnny Cope" (2 texts, 1 tune)
Whitelaw-BookOfScottishSong, p. 129, "Johnnie Cope" (1 text)
Greig/Duncan1 125, "Johnny Cope" (1 fragment, 1 tune)
Fowke-TraditionalSingersAndSongsFromOntario 24, "Johnny Cope" (1 text, 1 tune)
Winstock-SongsAndMusicOfTheRedcoats, pp. 47-49, "Johnny Cope" (1 tune)
DT, JOHNCOPE JOHNCOPE2*

ADDITIONAL: James Kinsley, Burns: editor, Complete Poems and Songs (shorter edition, Oxford, 1969) #297, pp. 413-415, "Johnnie Cope" (1 text, 1 tune, from 1790)

James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume III, #234, pp. 242-243, "Johnnie Cope" (1 text, 1 tune)


Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, p. 135, "(no title)" (1 text, probably incomplete)

Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), pp. 207-208, "Johnnie Cope" (1 text, 1 tune)

Roud #2315

BROADSIDES:

Bodleian, Harding B 11(139), "Johnny Cope" ("Cope sent a letter frae Dunbar"), W. and T. Fordyce (Newcastle), 1832-1842; also Harding B 11(138), 2806 c.16(120), Johnson Ballads 3189, 2806 d.31(7), Firth b.28(26b), Harding B 20(82), "Johnny Cope"

Murray, Mu23-y1:119, "Johnny Cope," unknown, unknown

CROSS-REFERENCES:

cf. "Tranent Muir" (subject: the Battle of Prestonpans) and references there

cf. "The Barns o' Beneuchies" (tune)

cf. "The Frostit Corn" (tune)

cf. "The Buchan Turnpike" (tune)

cf. "Riel Sits In His Chamber o' State (The Marching Song; Capture of For Garry, or Riel's Retreat)"
(tune)
SAME TUNE:
The Barns o’ Beneuchies (File: Ord231)
The Frostit Corn (File: GrD3436)
The Buchan Turnpike (File: GrD3460)
Riel Sits In His Chamber o’ State (The Marching Song; Capture of Fort Garry, or Riel’s Retreat)  
(File: Maci07)
The Roon-Moo'ed Spade (File: Gath008)

Jemmie Forrest (broadside NLScotland, L.C.Fol.178.A.2(106), "Jemmie Forrest," unknown, 1842?; same broadside as L.C.Fol.74(219a), ABS.10.203.01(151))

ALTERNATE TITLES:
Hey Johnnie Cope

NOTES [607 words]: This song, with its slanging lyrics and sprightly tune, is extremely well known (the first two histories of the Forty-Five Rebellion I checked both title their chapters on Prestonpans "Hey Johnnie Cope"), but traditional collections are few and far between. It seems to have survived mostly in texts that borrow the tune. (Were people afraid to sing it?)
The song is not as accurate as might be desired. The two armies, although both desired battle, almost blundered into each other. Tactics were minimal; the Jacobites -- having made the one sound strategic move of the battle by making a night march through a swamp into the loyalist rear -- took the field, charged, and routed the army of Lieutenant-General John Cope.
This is not as surprising as it sounds. Cope's army was in most respects inferior. Although theoretically composed of "regulars," in fact the troops were mostly raw. Nor were the units cohesive; it was a company from here and a battalion from there; officers and units had not worked together.
And the army was small. Reid, p. 32, offers evidence implying that the Hannoverian army was only about 2000 strong. It had a few artillery pieces, mostly in rather bad state -- but with no one except two officers to man them, and no ammunition, they played little part in the battle.
Nor is there evidence that Cope (1688-1760) was a coward; his courageous conduct at Dettingen (1743) had earned him a knighthood. If he had a problem, it was lack of brains, not of courage. He assuredly tried to stem the rout. But the disaster was too complete.
The versions I've heard of the song can't seem to agree whether he fled to Berwick or Dunbar. Magnusson, p. 594, reports that "Cope and his aide-de-camp could do nothing but gallop of southwards to Lauder and Coldstream and on to the safety of Berwick-upon-Tweed next day. Here, it is alleged (incorrectly), he had the humiliation of being the first general ever to bring to his superiors the news of his own defeat."
Cope was "examined" by a board -- in effect, a court martial. But Magnusson, p. 594, notes that their verdict on Prestonpans was that Cope "did his Duty as an Officer, both before, at, and after the Action: and that his personal Behavior was without Reproach."
The image in the song of Charles drawing his sword to lead his men in battle is almost true. According to McLynn, p. 151, Charles wanted to lead from the front at Prestonpans (a rather Charles-ish thing to do really; he was a far better man-on-horseback than actual general). And he did address his army -- his speech supposedly ended, "Gentlemen, I have thrown away the scabbard; with God's help I will make you a free and happy people." But his officers forced him to stay in the rear.
I can't help but note one great irony. In the British army, according to Baynes/Laffin, p. 105, "Johnnie Cope" is used to sound reveille for a number of Scottish regiments. Among them: The Black Watch, which had soldiers on the losing side at Prestonpans.
For another song on Prestonpans, with a similar take but some different details, see "Tranent Muir." Fowke-TraditionalSingersAndSongsFromOntario, p. 174, attributes both Prestonpans songs to one Adam Skirving (1718-1803), but offers no evidence that I can see. Of course, it might be that Skirving wanted his composition kept quiet in order to stay out of trouble. - RBW
The Burns version is Hogg-JacobiteRelicsOfScotlandVol2 58. The Bodleian and Murray broadsides are Hogg-JacobiteRelicsOfScotlandVol2 59. Hogg-JacobiteRelicsOfScotlandVol2: "Both sets of 'Johnie Cope' are taken from Gilchrist's collection -- a work in two volumes, published lately...." - BS

Bibliography

Johnnie Sangster

DESCRIPTION: A harvest song about binding sheaves and Johnnie Sangster the bandster. The first part of the song is apparently sung by Johnnie or one of his companions; the end is sung by a girl who wants to marry Johnnie.

AUTHOR: possibly William Scott of Fetterangus (1785-?) (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

EARLIEST DATE: 1903 (Greig/Duncan3)

KEYWORDS: farming work harvest

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #3, p. 2, "Johnny Sangster"; "Folk-Song in Buchan," p. 46, "Johnnie Sangster" (1 text plus 1 fragment)
Greig/Duncan3 407, "Johnny Sangster" (6 texts, 3 tunes)
Buchan-ABookOfScottishBallads 69, "Johnnie Sangster" (1 text, 1 tune in appendix)
Ord-BothySongsAndBallads, pp. 265-266, "Johnnie Sangster" (1 text)

ST DBuch69 (Full)

Roud #2164

CROSS-REFERENCES:
cf. "Johnny Lad" (tune, per Greig/Duncan3)

NOTES [49 words]: Ewan MacColl's version of this is sung to a Lydian melody -- the only such I can recall in traditional Scottish music. This is not universal; Ord-BothySongsAndBallads's melody is generally quite close to MacColl's, but with that Lydian (sharpened) fourth reduced to an ordinary Ionian fourth. - RBW

Last updated in version 2.6

File: DBuch69

Johnnie Shears a Hairst

DESCRIPTION: The singer says she and Johhny cut the harvest together. "Johnnie hisna a wife An' I'll win hame to guide him"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan7)

KEYWORDS: courting harvest nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan7 1346, "Johnnie Shears a Hairst" (1 short text, 1 tune)

Roud #7227

NOTES [21 words]: The current description is based on the single Greig/Duncan7 verse. - BS
Possibly related to Burns's "Robin Shure in Hairst"? - RBW

Last updated in version 2.5

File: GrD71346

Johnnie's Gray Breeks

DESCRIPTION: When the singer was 17 she loved handsome Johnny and made him fine grey breeches. Now she would make him breeches of patches "for a' the ill he's done me." Though he's left her with a baby she hopes he'll come back.

AUTHOR: William Tytler (?) (source: Greig/Duncan7)

EARLIEST DATE: 1829 (Chambers)

KEYWORDS: clothes nonballad baby rake

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
**Johnny and Jane**

Description: "Johnny and Jane had a falling out; Johnny run Jane right outta sight." She promises to come; he beats and runs her naked around town. She's sentenced to Moundsville (VA) jail. She escapes. Refrain: "Johnny don't allow no lowdown hanging around."

Author: Frank Hutchison

Earliest Date: 1933 (recording, Martin & Roberts)

Keywords: fight, abuse, prison, escape, humorous, lover

Found In: Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 59, "Johnny and Jane" (1 text, 1 tune)

DT, JOHNJANE*

Recordings:


Cross-references:

cf. ""Mama Don't 'Low" (lyrics)

cf. "Salty Dog" (tune)

File: CSW059

**Johnny and Mary**

Description: "Down the burn and thro' the mead, His golden locks wav'd o'er his brow, Johnnie, liltin', tuned his reed, And Mary wiped her bonnie mou'." The poor but handsome couple find happiness and treasure in each other's company

Author: unknown

Earliest Date: 1869 (Herd)

Keywords: love, courting, nonballad

Found In: Britain(Scotland)

References (1 citation):

Ford-VagabondSongsAndBalladsOfScotland, pp. 272-273, "Johnnie and Mary" (1 text)

Roud #8498

Notes [74 words]: This is either incredibly bawdy or incredibly dumb. I'm betting on the latter. Ford reports that it is from Bickerstaffe's 1762 opera "Love in a Village." The obscurity of this work is shown by the fact that I checked eight different reference works (six devoted solely to classical music) without finding a single reference to opera or composer. For more on the very confusing story of Bickerstaffe, see the notes to "The Miller of Dee." - RBW

Last updated in version 2.5

File: FVS272
Johnny and Molly (I)

DESCRIPTION: Johnny invites Molly to go to a grove for "serious talk" and "a sweet commodious walk." She won't be seduced. He says he had no such idea and asks her to marry: he'll plow and she'll milk the cows.

AUTHOR: unknown

EARLIEST DATE: before 1820 (broadside, Bodleian Harding B 16(337b))

KEYWORDS: courting marriage seduction farming dialog

FOUND IN: Britain(England(North))

REFERENCES (1 citation):
Kidson-TraditionalTunes, pp. 55-57, "Through the Grove" (1 text, 1 tune)

BROADSIDES:
Bodleian, Harding B 16(337b), "Johnny and Molly" ("As thro' the groves young Johnny did pass"), J. Pitts (London), 1802-1819; also Johnson Ballads 2599, "Johnny and Molly"

File: KiTu055

Johnny Appleseed's Song

DESCRIPTION: "I love to plant a little seed Whose fruit I never see; Some hungry strange it will feed, When it becomes a tree." "I love to sing a little song... And round me see the children throng." "So I can never lonely be." "The tree will tell my deed"

AUTHOR: unknown

EARLIEST DATE: 1931 (Allsopp)

KEYWORDS: food nonballad travel children

FOUND IN:

REFERENCES (1 citation):
ADDITIONAL: Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), p. 272, (no title) (1 text)

NOTES [89 words]: Checking Granger's Index to Poetry, I find half a dozen "Johnny Appleseed" songs, none of which are this piece. The way Allsopp presents the poem, it might be traditional, so I've indexed it -- though I suspect it's just Allsopp not documenting sources. Whether the poem actually goes back to John Chapman (c. 1775-1847) is obviously open to doubt. It's ironic to note that Johnny Appleseed, though his work brought him fame and praise, in fact was introducing non-native species in many areas, and hence damaging the environment. - RBW

File: FOra272

Johnny Boker (I)

DESCRIPTION: Shanty. Characteristic line: " Do, my Johnny Boker (Booker/Poker), do!" Often with lyrics about the sailor's girl (Sally) or about the abuse inflicted by the Captain.

AUTHOR: unknown

EARLIEST DATE: 1917 (Robinson)

KEYWORDS: shanty nonballad

FOUND IN: US(MA) Canada(Mar,Newf) West Indies

REFERENCES (16 citations):
Doerflinger-SongsOfTheSailorAndLumberman, p. 9, "Johnny Boker" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, p. 44, "Johnny Boker" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 97-98, "Johnny Boker" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 289-290, "Johnny Bowker" (1 text, 1 tune)
Sharp-EnglishFolkChanteys, XL, p. 45, "Johnny Bowker" (1 text, 1 tune)
Kinsey-SongsOfTheSea, p. 106, "Johnny Boker" (1 text, 1 tune)
Linscott-FolkSongsOfOldNewEngland, p. 141, "Johnny Boker" (1 fragment, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 168, "Jolly Poker" (1 fragment, 1 tune)
Cox-FolkMusicInANewfoundlandOutport, p. 54, "Jolly Poker' and 'Haul on the Bowline'" (1 short text, 1 tune, with one verse of each of the two songs)
Terry-TheShantyBook-Part1, #27, "Johnny Boker" (1 text, 1 tune)
Abrahams-DeepTheWaterShallowTheShore, pp. 4-6, "Do My Jolly Boy" (1 text, 1 tune)
Shay-AmericanSeaSongsAndChanteys, p. 28, "Johnny Boker" (1 short text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 86, "Johnny Boker" (1 text)
Johnny Booker (Mister Booger)

DESCRIPTION: About the troubles experienced by a teamster/sailor along the way: A broken yoke, a stalled cart, etc. Chorus something like "Do, Johnny Booker, oh do, do me do, Do, Johnny Booker, oh do" or "So walk a Johnny Booger to help that nigger...."

AUTHOR: unknown

EARLIEST DATE: 1925 (recording, Bill Chitwood & Bud Landress)

KEYWORDS: work travel

FOUND IN: US(Ap,So) Britain(England(North,South))

REFERENCES (6 citations):
Randolph 268, "Mister Booger" (1 text plus a fragment, 2 tunes)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 100, "(Johnny Booker)" (1 fragment, 1 tune, probably this although it's short enough that it might be "Johnny Boker (I)"
Lomax-FolkSongsOfNorthAmerica 258, "Knock John Booker" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 194, "Johnny Booker" (1 text, 1 tune)
Roberts-SangBranchSettlers, #91, "Do Johnny Booger" (1 text, 1 tune, an incredible mess with the chorus and some words from "Johnny Booker (Mister Booger)"), an ending which is from "Run, Nigger, Run," and a number of verses perhaps from "Old Dan Tucker")
DT, JNBOOKER

Roud #3441

RECORDINGS:
Gus Cannon, "Old John Booker, You Call That Gone" (on AmSkBa, DownHome)
Bill Chitwood & Bud Landress, "Johnny, Get Your Gun" (Brunswick 2883, 1925)
Cousin Emmy [Cynthia May Carver], "Johnny Booker" (Decca 24214, 1947; on CrowTold01)
Jack Elliott, "Old Johnnie Booker" (on Elliotts01)
Earl Johnson & his Clodhoppers, "Johnnie Get Your Gun" (OKeh 45171, 1927)
New Lost City Ramblers, "Old Johnny Booker Won't Do" (on NLCR17, NLCRCD2)
Walter "Kid Smith, "Old Johnny Bucker Wouldn't Do" (Gennett 6825/Supertone 9407 [as Jerry Jordon, "Old Johnny Bucker Won't Do"], 1929)

CROSS-REFERENCES:
cf. "Poor Old Man (Poor Old Horse; The Dead Horse)" (lyrics)
cf. "Went to the River (I)" (floating lyrics)

NOTES [113 words]: "Johnny Booker" includes key verses from "Poor Old Man": "Said an old man come riding by/Said, young man, your mule's gonna die/If he dies I'll tan his skin/If he lives I'll ride him again." This probably entered minstrel tradition via African-American sailors -- or entered the shanty tradition from minstrel shows.

The Chitwood-Landress recording is a bit of a conundrum: it doesn't include most of the canonical
Johnny Bull, My Jo, John

DESCRIPTION: "Oh, Johnny Bull, my jo John, I wonder what you mean, Are you on foreign conquest bent, or what ambitious scheme?" The Americans warn their "brother" (England) that their invasions have failed. John is advised to "remain on your fast-anchored isle."

AUTHOR: unknown

EARLIEST DATE: 1966

KEYWORDS: war patriotic political derivative

HISTORICAL REFERENCES:

Sept 10, 1813 - Battle of Lake Erie. The Americans under Perry defeat the British.

Aug 24, 1814 - A British force under Robert Ross captures Washington, D.C. after brushing aside the incompetent defenders. (Madison's administration had already fled). Two days later the British leave for Baltimore.

Jan 8, 1815 - Battle of New Orleans. Although a peace had already been signed, word had not yet reached Louisiana, which British General Pakenham sought to invade. Andrew Jackson's backwoodsmen easily repulse Pakenham.

FOUND IN: US

REFERENCES (3 citations):

Scott-TheBalladOfAmerica, pp. 118-120, "Johnny Bull, My Jo, John" (1 text, 1 tune)

Silber/Silber-FolksingersWordbook, p. 291, "Johnny Bull, My Jo, John" (1 text)

DT, JOHNAND4*

Roud #V35010

CROSS-REFERENCES:

cf. "John Anderson, My Jo, John" (tune)

NOTES [92 words]: A broadside from the War of 1812, based on Burns's "John Anderson My Jo, John." This tune seems to have been very popular for political songs at the time; Huntington (pp. 172-174) has another such song, "John Bull's Epistle" (which we might subtitle "Colly Strong"). Wolf-AmericanSongSheets, p. 112, has another piece, "Ode to John Bull, Esq.," which begins, "John Bull, Esq., my jo John," which obviously is built on the same idea, but it's listed as by William McMenaman of the 29th Pennsylvania Volunteers, so it's a completely separate item. - RBW

Last updated in version 5.0

File: SBoA118

Johnny Carroll's Camp

DESCRIPTION: Singer describes details of life in a lumber camp.

AUTHOR: unknown

EARLIEST DATE: 1938 (recording, Bill McBride)

KEYWORDS: lumbering work logger nonballad

FOUND IN: US (MW)

REFERENCES (3 citations):

Beck-SongsOfTheMichiganLumberjacks 13, "Johnny Carroll's Camp" (1 text)

Beck-TheyKnewPaulBunyan, "Johnny Carroll's Camp" (1 text)

Beck-LoreOfTheLumberCamps 20, "Johnny Carroll's Camp" (1 text)

Roud #6516

RECORDINGS:

Bill McBride, "Johnny Carroll's Camp" (AFS, 1938; on LC56)

CROSS-REFERENCES:

cf. "The Lumber Camp Song" and references there

NOTES [23 words]: There is an entire genre of songs describing life in a lumber camp and the characters to be found there; check the cross-references. - PJS

Last updated in version 5.2

File: Be013
Johnny Come a Long Time

DESCRIPTION: Alternate lines are "Johnny come a long time." Verse lines are "Run along my Lulu," "Run home my Lulu," and "Johnny is your master"

AUTHOR: unknown

EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeasIslands)

KEYWORDS: nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeasIslands 23, pp. 124-125, "Johnny Come a Long Time" (1 text, 1 tune)

NOTES [79 words]: The current description is based on the Parrish-SlaveSongsOfTheGeorgiaSeasIslands text. This looks to me like a distant relative of "Tommy's Gone to Hilo," though Parrish knows shanties -- having a section of them in her book -- but doesn't call this one of them. In fact, she includes no information about the use of this song. Another argument against mine is that Parrish's tune is quick while Hugill says "Tommy's Gone to Hilo" was sung in a "slow and lethargic way." - BS

Last updated in version 4.1

File: Parr023

Johnny Cuckoo

DESCRIPTION: "Here comes old Johnny Cuckoo ... What did you come for ... I come for be a soldier ... You look too black and dirty ... I'm just as clean as you are On a dark and stormy night."

AUTHOR: unknown

EARLIEST DATE: 1959 (Bessie Jones, et al)

KEYWORDS: storm dialog nonballad playparty soldier

FOUND IN: US(SE)

Roud #21730

RECORDINGS:
Janie Hunter and her children, "Johnny Cuckoo" (on BeenStorm1)

NOTES [95 words]: The Bessie Jones, et al, recording verses follow the pattern: "Here comes old Johnny Cuckoo / Cuckoo, cuckoo, / Here comes old Johnny Cuckoo / On a cold and stormy night." The current description is based on this text.
The BeenStorm1 song has a different form ("Is one Johnny Cuckoo / On a rainy day my darling / Is one Johnny Cuckoo / On a bright and starry night") and different tune.
Both Sea Island versions start slowly, pick up speed and end with syncopated clapping. The tempo speed-up and syncopated clapping is like what you hear on many Sea Island hymns.- BS

Last updated in version 4.0

File: RcBJoJCu

Johnny Doyle [Laws M2]

DESCRIPTION: Johnny and his sweetheart plan to elope, but the girl's servant reveals the plan. The girl is taken and forced to wed another. She becomes sick to death. The mother relents and offers to send for Johnny, but it is too late; the girl bids farewell and dies

AUTHOR: unknown

EARLIEST DATE: 1857 (broadside, Bodleian Firth c.18(85))

KEYWORDS: elopement love marriage death

FOUND IN: US(Ap,MW,NE,Ro,SE,So) Britain(England(South),Scotland(Aber)) Ireland Canada(Mar,Newf)

REFERENCES (29 citations):
Laws M2. "Johnny Doyle"
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #102, p. 1, "Johnny Doyle" (1 text)
Greig/Duncan5 1020, "Johnny Doyle" (4 texts, 3 tunes)
Randolph 87, "Johnny Doyle" (3 texts, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 80-81, Johnny Doyle"" (1 text, 1 tune --
Randolph's 87A)
Sharp-EnglishFolkSongsFromSouthernAppalachians 83, "Johnny Doyle" (2 texts, 2 tunes)
Hudson-FolksongsOfMississippi 44, pp. 159-160, "Johnny Doyle" (1 text)
Hudson-FolkTunesFromMississippi 9, "Johnny Doyle" (1 text, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 248-250, "Johnny Doyle" (1 text, locally
titled "Johnny Dile"); tune on pp. 421-422)
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 46-47, "Johnny Doyle" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 73, "Johnny Doyle" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 15, "The Lost Johnny Doyle" (1 text, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills, "Johnny Doyle" (1 text, 1 tune)
Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 279-285, "Johnny Doyle" (3 texts, 1 tune)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 248-250, "Johnny Doyle" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 81, "Young Johnnie" (1
text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H137, pp. 431-432, "Johnny Doyle"
(1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 35, "Johnny Doyle" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 129, "Johnny Doyle" (1 text)
Morris-FolksongsOfFlorida, #178, "Johnny Doyle" (2 texts, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #24, "Johnny Doyle" (1 text, 1 tune)
Peacock, pp. 687-690, "Johnny Doyle" (2 texts, 3 tunes)
Leach-FolkBalladsSongsOfLowerLabradorCoast 16, "Johnny Doyle" (1 text, 1 tune)
Karpeles-FolksSongsFromNewfoundland 67, "Johnny Doyle" (1 text, 1 tune)
Ives-21FolksongsFromPrinceEdwardIsland, pp. 17-19, 80, "Johnny Doyle" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 34, "Johnny Doyle" (1 text)
O'Connor-OldTimeSongsAndBalladsOfIreland, p. 16, "Johnny Doyle" (1 text)
Wolf-AmericanSongSheets, #1138, p. 78, "Johnny Doyle" (2 references)
DT 430, JONDOYLE*
Roud #455

RECORDINGS:
Jim Bennett, "Johnny Doyle" (on PeacockCDROM) [one verse only]
Raymond Noseworthy, "Johnny Doyle" (on MUNFLA/Leach)
Burzilla Wallin, "Johnny Doyle" (on OldLove [as "Johnny Dial (Doyle)"]], DarkHoll)

BROADSIDES:
Bodleian, Firth c.18(85), "Johnny Doyle" ("There's one thing that grieves me and that I must
confess"), The Poet's Box (Glasgow), 1857; also Firth c.18(84), Firth b.25(291), Harding B
11(1911), "Johnny Doyle" ("I am a fair maiden what's crossed in love"); Harding B 18(324),
"Johnny Doyle!" [same as LOCSinging as201890]
LOCSinging, as201890, "Johnny Doyle!," H. De Marsan (New York), 1861-1864 [same as Bodleian
Harding B 18(324)]

CROSS-REFERENCES:
cf. "Lord Saltoun and Auchanachie" [Child 239] (plot)

SAME TUNE:
The Heart That Can Feel for a Suffering Maiden (per broadside Bodleian Firth c.18(85))

ALTERNATE TITLES:
Johnny Dial
Johnny Dye
It's of a Tender Maiden

NOTES [96 words]: Not to be confused with "Johnny Doyle II," a variant of Laws C5, "The Wild
Mustard River (Johnny Stile)." Flanders, in Flanders-
AncientBalladsTraditionallySungInNewEngland3, included this song based on the thematic
similarity to "Lord Saltoun and Auchanachie" -- but Coffin's notes confess "Certainiy 'Johnny Doyle'
has little but its basic motif in common with Child 239." - RBW

Broadside LOCSinging as201890: H. De Marsan dating per Studying Nineteenth-Century Popular
Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles
site. - BS

Last updated in version 5.1
File: LM02
Johnny Dunlay

DESCRIPTION: Johnny Dunlay meets the singer "by the side of Aymer's haunted hall." They part and he rides to battle. The "fair Saxon soldiers" ambush him. He kills the Saxon leader. She curses the traitor who shot Johnny by Aymer's hall. He dies in her arms.

AUTHOR: unknown
EARLIEST DATE: 1952 (Peacock)
KEYWORDS: courting battle betrayal death lover soldier
FOUND IN: Canada (Newf)
REFERENCES (1 citation):
Peacock, pp. 471-472, "Johnny Dunlay" (1 text, 1 tune)
ST Pea471 (Partial)
Roud #6457
File: Pea471

Johnny Fell Down in the Bucket

DESCRIPTION: "Johnny fell down the bucket, The bucket fell down the well, His wife cut the rope... And Johnny fell down into -- (nonsense chorus)." "Johnny was walking in Hades, As meek and calm as a lamb, She stepped on a red-hot poker, And said, Well, I'll be --"

AUTHOR: unknown
EARLIEST DATE: 1941 (Randolph)
KEYWORDS: humorous Hell wordplay
FOUND IN: US (So)
REFERENCES (1 citation):
Randolph 420, "Johnny Fell Down the Bucket" (1 text, 1 tune)
Roud #7631
CROSS-REFERENCES:
cf. "Hallelujah"
NOTES [40 words]: Like "Hallelujah" or "Hopalong Peter," this is one of those "hidden word" songs -- the verse leads you to expect the last word, which is usually not fit for polite company. But instead of saying the word, it breaks off into the chorus. - RBW
File: R420

Johnny Fill Up the Bowl (In Eighteen Hundred and Sixty-One)

DESCRIPTION: "In Eighteen Hundred and Sixty One, Hurrah, Hurrah (or "Skiball" or "Football" or some such)... The great rebellion is begun, and we'll all drink stone blind, Johnny, fill up the bowl." A catalog of the events of the Civil War

AUTHOR: unknown
EARLIEST DATE: 1864 (Sheet music "For Bales" published by Blackmar & Co, New Orleans)
KEYWORDS: Civil war fight army rebellion war death freedom slavery
HISTORICAL REFERENCES:
Apr 12, 1861 - Confederate forces fire on Fort Sumter, opening the Civil War
Sept 23, 1862 - Preliminary Emancipation Proclamation published (to be formalized Jan. 1, 1863)
Apr 9, 1865 - Robert E. Lee's Army of Northern Virginia surrenders
May 13, 1865 - General Edmund Kirby Smith surrenders all remaining Confederate forces
FOUND IN: US (Ap, MA, SE, So)
REFERENCES (7 citations):
Randolph 227, "In Eighteen Hundred and Sixty-One" (2 texts, 2 tunes)
Brown/Belden/Hudson-Frank CBrownCollectionNCFolklore2 222, "In Eighteen Hundred and Sixty-One" (1 text)
Davis-TraditionalBalladsOfVirginia 10, "The Three Ravens" (the two texts in the appendix are this song)
Thomas-BalladMakingInMountainsOfKentucky, p. 54, (no title) (1 text, though the chorus line is "When Johnny Comes Marching Home")
Silber-SongsOfTheCivilWar, p. 213, "Abe Lincoln Went to Washington" (1 text, tune referenced); also p. 214, "For Bales" (1 text, which appears to be a parody of a parody)
Wolf-AmericanSongSheets, #1139, p. 78, "Johnny, Fill Up the Bowl" (14 references); also #1140, p. 78, "Johnny, Fill Up the Bowl!" ("Jeff. Davis is a stupid Fool") (3 references); #1141, p. 78,
Johnny Gallagher (Pat Reilly)

DESCRIPTION: Johnny takes the bounty to join the army and a shilling to buy ribbons for his sweetheart or cockade. He complains of his cruel stepmother, his uncle "the ruin and downfall of me," and his father -- or recruiting sergeant -- who never "learnt me a trade"

AUTHOR: unknown
EARLIEST DATE: before 1863 (broadside, Bodleian Harding B 11(1912))
KEYWORDS: farewell father mother stepmother soldier recruiting
FOUND IN: Canada(Newf,Ont) Ireland Britain(Scotland(Aber))
REFERENCES (5 citations):
Greig/Duncan1 80, "Johnnie Gallacher" (2 texts, 1 tune)
Peacock, pp. 469-470, "Johnny Coughlin" (1 text, 1 tune)
Fowke-TraditionalSingersAndSongsFromOntario 17, "Johnny Gallagher" (1 text, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 5, "Johnny Gallagher" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H574, p. 80, "Pat Reilly" (1 text, 1 tune)
ST Pea469 (Partial)
Roud #920
RECORDINGS:
William Stevens, "Johnny Coughlin" (on PeacockCDROM)
BROADSIDES:
Bodleian, Harding B 11(1912), "Johnny Golicher" ("As I was walking through Newry one day"), H. Such (London), 1849-1862; also Firth c.14(119), Firth b.25(358), Firth c.14(120), "Johnny Golicher"; 2806 c.15(312), "Johnnie Galloccher"; 2806 c.15(263), "Johnny Gallacher"; Harding B 17(147b), "Johnny Gallocher"; 2806 c.15(242), Firth c.14(121), Firth c.26(208)[some lines illegible], 2806 c.15(311), "Johnny Gallagher"; 2806 c.15(312), "Johnnie Gallocher"
ALTERNATE TITLES:
Johnnie Glacher
NOTES [16 words]: Also see Planxty, "Pat Reilly" (on Planxty, "The Well Below the Valley," Shanachie 79010 (1979)) - BS
Last updated in version 5.1
File: Pea469

Johnny German [Laws N43]

DESCRIPTION: A sailor meets a girl who tells him she is sad because of her lover's long absence.
When he hears that Johnny is her lover, he tells her Johnny died months before. She takes to her bed; he reveals himself as Johnny

AUTHOR: unknown
EARLIEST DATE: 1856 (Thompson-APioneerSongster)
KEYWORDS: sailor separation reunion
FOUND IN: US(Ap,MA,MW,SE,So) Ireland Canada(Mar)
REFERENCES (15 citations):

Laws N43, "Johnny German"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 155-156, "Johnny German" (1 text)
Thompson-ApioneerSongster 16, "Johnny German" (1 text)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 23, "The Rainbow" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H156, p. 315, "Johnny Jarmin/The Rainbow" (1 text, 1 tune)
Cox-FolkSongsSouth 97, "Johnny Germany" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 94, "Johnny German" (2 texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 94, "Johnny German" (1 excerpt, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 81, "Johnny German" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 181, "Johnny German" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 55, "Johnny German" (1 text plus mention of 1 more, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 65, "Johnny German" (1 text)
Chase-AmericanFolkTalesAndSongs, pp. 179-181, "Johnny Jarmanie" (1 text, 1 tune)
DT 467, JONGERMN
ADDITIONAL: Harold Nestler, "Songs from the Hudson Valley" (article in _New York Folklore Quarterly_, Volume V, #2, Summer 1949), pp. 79-80, "Johnny German" (1 text)
Roud #557
File: LN43

Johnny Get Your Gun (I)

DESCRIPTION: "One evenin' in de month of May, Johnny get your gun, get your gun, I met old Peter on the way... Moses wept and Abram cried... Satan's coming don't you hide." Johnny is advised to get his gun and fight Satan "to get to Heaven in de good ole way"

AUTHOR: F. Belasco (Monroe H. Rosenfeld)
KEYWORDS: Devil nonballad fight religious
FOUND IN:
REFERENCES (4 citations):
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 97-101, "Johnny Get Your Gun" (1 text, 1 tune)
Spaeth-WeepSomeMoreMyLady, pp. 113-114, "Johnny, Get Your Gun" (1 text, 1 tune)
Messerli-ListenToTheMockingbird, pp. 200-202, "Johnny Get Your Gun" (1 text)
Fuld-BookOfWorldFamousMusic, p. 313, "Johnny Get Your Gun"
Roud #V7520
CROSS-REFERENCES:
ct. "Johnny Get Your Gun (II)" (chorus, tune)
NOTES [83 words]: This piece does not really belong in a folk song catalog; the song in its original form does not seem to have gone into oral tradition. Rather, pieces of the complex whole survived. There is a nonsense version ("Johnny Get Your Gun (II)"), and the "dance" which concluded the piece provided the tune for George M. Cohan's "Over There" (published in 1917, and very popular in the World War I era).
For background on Monroe H. Rosenfeld, see the notes to "Those Wedding Bells Shall Not Ring Out!" - RBW
Last updated in version 5.0
File: RJ19097

Johnny Get Your Gun (II)

DESCRIPTION: Floating verses, mostly to do with guns and animals: "Johnny got his gun, the gun
was loaded/Johnny pulled the trigger and the gun exploded." Chorus: "Johnny get your gun, get your gun, get your gun/Johnny get your gun, I say."

AUTHOR: unknown

EARLIEST DATE: 1925 (recording, Bill Chitwood & Bud Landress)

LONG DESCRIPTION: Floating verses, mostly having to do with guns and animals: "Johnny got his gun, the gun was loaded/Johnny pulled the trigger and the gun exploded"; "Johnny got his gun, says turn me loose/Shot a crow and hit an old goose/Crow went caw, the duck went quack/Ought to seen the goose balling the jack." Plus the perennial "My ol' Johnny was a great ol' man/Washed his face in a frying pan/Combed his hair in a wagon wheel/Died with a toothache in his heel."

Chorus: "Johnny get your gun, get your gun, get your gun/Johnny get your gun, I say."

KEYWORDS: humorous nonballad nonsense floating verses

FOUND IN: US(SE,So,SW)

REFERENCES (1 citation):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 198, "Johnny, Get Your Gun" (1 text, 1 tune)
Roud #11610

RECORDINGS:
Bill Chitwood & Bud Landress, "Johnny, Get Your Gun" (Brunswick 2883, 1925)
Earl Johnson & his Dixie Entertainers, "Johnnie Get Your Gun" (OKeh 45171, 1927)
New Lost City Ramblers, "Johnny, Get Your Gun" (on NLCR10)
Fate Norris & his Playboys "Johnnie Get Your Gun" (Columbia 15435-D, 1929)

CROSS-REFERENCES:
cf. "Johnny, Get Your Gun (I)" (chorus, tune, structure)
cf. "Old Dan Tucker" (floating lyrics)

File: CS198

Johnny Grey

DESCRIPTION: A bailiff and soldiers arrive at Johnny's door, announcing, 'Johnny, the court has a warrant for you." He is to be transported, but takes up his gun and fights. Johnny is killed, but he slays bailiff and captain first. Listeners are urged to fight also

AUTHOR: unknown

EARLIEST DATE: 1962

KEYWORDS: soldier death rebellion transportation

FOUND IN: Ireland

REFERENCES (1 citation):
Galvin-IrishSongsOfResistance, pp. 37-38, "Johnny Grey" (1 text, 1 tune)

File: PGa037

Johnny Harte

DESCRIPTION: A rich farmer's daughter falls in love with Harte, a poor soldier. Her parents complain to his colonel, who threatens to send Harte away. He answers boldly. The colonel is impressed and offers him promotion. The parents consent to the marriage

AUTHOR: unknown

EARLIEST DATE: 1925 (Sam Henry collection); c.1867 (broadside, Bodleian Firth c.14(207))

KEYWORDS: love soldier courting father mother

FOUND IN: Ireland Canada(Newf)

REFERENCES (3 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H106, pp. 443-444, "Johnnie Hart" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 88, "Johnny Harte" (1 text, 1 tune)
Morton/Maguire-ComeDayGoDayGodSendSunday 32, pp. 84-85,119,169, "Johnny Harte" (1 text, 1 tune)

Roud #2929

RECORDINGS:
James Halpin, "Johnny Harte" (on Voice15, IRHardySons)
Jack Kehoe, "The Old Colonel" (on MUNFLA/Leach)

BROADSIDES:
Bodleian, Firth c.14(207), "Johnny Hart," W. Birmingham (Dublin), c.1867; also Harding B 26(298),
NOTES [62 words]: At the time this song probably originated, it was still possible for soldiers to gain commissions in the British army by purchase (the practice was not abolished until 1871). An ambitious soldier might marry to gain the money to earn a commission, which would make him socially acceptable (more so, anyway). One wonders if that might not be related to what happened here. - RBW

Johnny Holmes

DESCRIPTION: "Come all you jolly lumbermen, Wherever you may be.... It's of a jolly barber Which I am going to tell." The barber has worked for many lumber camps. The man somehow becomes rich enough to build two houses. The singer describes his looks and bad behavior

AUTHOR: probably at least partly the work of Jack McGinnis

EARLIEST DATE: 1902 (Gray-SongsAndBalladsOfTheMaineLumberjacks)

KEYWORDS: logger hair

FOUND IN: US(NE)

REFERENCES (1 citation):
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 44-48, "Johnny Holmes" (1 text)

Johnny Is Mad

DESCRIPTION: "Johnny is mad and I am glad, And I know what will please him, A (bottle of wine to make him shine/bottle of ink to make him stink/drink), and (Mary Jones) to squeeze him."

AUTHOR: unknown

EARLIEST DATE: 1970 (Sackett/Koch-KansasFolklore)

KEYWORDS: playparty nonballad drink love

FOUND IN: US(MW)

REFERENCES (1 citation):
Sackett/Koch-KansasFolklore, p. 119, "(Johnny's mad and I am glad)" (2 texts)
Roud #7777

NOTES [29 words]: Roud lumps this with "The Devil Is Mad" family, and I'll allow that it might come from the same roots, but this feels sufficiently different to me that I have split them. - RBW

Johnny Is My Darling

DESCRIPTION: "Johnny is my darling, my darling, my darling, Johnny is my darling, the Union Volunteer." The girl extols the virtues of Johnny, who marched through town to save the Union. She hopes he will return as "Cupid's volunteer." Tune: "Charlie Is My Darling."

AUTHOR: Words: Father Reed

EARLIEST DATE: 1863 (broadside, according to Silber-SongsOfTheCivilWar)

KEYWORDS: Civilwar courting soldier

FOUND IN:
REFERENCES (2 citations):
Silber-SongsOfTheCivilWar, pp. 209-210, "Johnny Is My Darling" (1 text, 1 tune)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, p. 11, "Johnny Is My Darling" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Charlie Is My Darling" (tune)

Johnny Jump Up

DESCRIPTION: Beer is sold out; the singer tries cider. Never again. Falling-down drunk after a quart, he fights a policeman. A man on crutches dances and a friend goes to the mad house after cider. A corpse at a wake asks to take a quart for admission to Heaven.

NOTES [a few illegible words], "Johnny Hart"
Johnny Kiss Yer Auntie

DESCRIPTION: Aunt Bell doted on Jock Macfarlan -- only she could call him Johnny -- and comforted him when, as a boy, a gander stole his bannock and, later, when Biddy Cameron rejected his proposal. She wisely told him his proposal would be accepted eventually.

AUTHOR: George Bruce Thompson (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
EARLIEST DATE: 1910 (Greig/Duncan4)
KEYWORDS: courting rejection humorous
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #138, p. 2, "Johnny Kiss Yer Auntie" (1 text)
Greig/Duncan4 905, "Johnny Kiss Yer Auntie" (1 text, 1 tune)
Roud #6257
File: GrD4905

Johnny Lad (I)

DESCRIPTION: Sundry verses about Johnny, biblical themes, King Arthur, and Scottish politics, with refrain "And wi you, and wi you, And wi you, Johnny lad, I'd drink the buckles o my sheen Wi you, Johnny lad."

AUTHOR: unknown
EARLIEST DATE: 1827 (quoted in Kinloch)
KEYWORDS: wife commerce Bible talltale royalty food humorous
FOUND IN: Britain(Scotland)
REFERENCES (7 citations):
Bronson 279, "The Jolly Beggar" (37 versions, but #21 is a fragment of "Johnny Lad")
Logan-APedlarsPack, pp. 443-445, "Johnny Lad" (1 text)
Ford-VagabondSongsAndBalladsOfScotland, pp. 45-47, "Jinkin' You, Jockie Lad" (a fragment of this song is quoted in the notes to that)
Greig/Duncan4 755, "Johnnie's Nae a Gentleman" (6 texts, 5 tunes)
Ord-BothySongsAndBallads, pp. 168-169, "Johnnie Lad" (1 text)
MacColl-PersonalChoice, pp. 62-63, "Johnnie Lad" (1 text)
Jack-PopGoesTheWeasel, p. 48, "Good King Arthur" (1 short text, a floating fragment sometimes found with "Johnny Lad (I)" and sometimes with "In Good Old Colony Times")
ST Log443 (Full)
Roud #2587
CROSS-REFERENCES:
cf. "There Was a Man of Thessaly" (lyrics)
NOTES [591 words]: The account of Samson fighting with "cuddie's jaws" is in Judges 15:15-16. There is, of course, no Biblical basis for the statement that he "focht a score of battles wearing crimson flannel drawers." While Samson spent most of his life battling the Philistines (mostly by accident), the clothing hardly fits an Israelite of the time. The story of the Queen playing "fitba' with the lads on Glesga green" is unhistorical; by the time football/soccer became a major sport, Scotland's queen was a German lady living in England -- who, in any case, had no power to order an arbitrary arrest. The story of King Arthur buying/stealing barley-meal to make pudding seems to have been imported from a nursery rhyme (known to Halliwell; see Baring-Gould-AnnotatedMotherGoose #207, p. 144, "(When good King Arthur ruled this land)." Roud seems to lump these verses with "In Good Old Colony Times"; this strikes me as an extreme stretch. The man of Ninevah (Thessaly, Babylony) who scratched out his eyes is unbiblical. But it may be
the oldest part of the song, and may have originated independently. The lines appear, in rather
different form, in *Tom Thumb's Pretty Song Book* Volume II (c. 1744); others appear in the second
edition of *Gammer Gurton's Garland or The Nursery Parnassus* (c. 1799). These verses can be
found in Baring-Gould-AnnotatedMotherGoose #28, p. 40, ["There was a Man so Wise"]).
These verses seem to have provoked a great deal of discussion. Katherine Elwes Thomas, who
never met a tall tale she didn't blow all out of proportion, connects this to the career of Dr. Henry
Sacherevell (died 1724), who for a time was forbidden from preaching, then restored to favour.
It has also been argued that this verse was known to Shakespeare; in *Twelfth Night*, act II, scene
III, line 79 (Riverside lineation), Sir Toby sings "There dwelt a man in Babylon, lady, lady." But this
is more likely from a broadside known as "The Ballad of Constant Susanna" (Olson-
BroadsideBalladIndex ZN2467), which is of course from the deuterocanonical additions to the Book
of Daniel (Daniel chapter 13 in Catholic Bibles; it even begins "There was a man living in Babylon").
At least one version known to Rimbaud (according to the Opies) made it King Stephen, not King
Arthur, who was the thieving king. This is an interesting variant, because Stephen (reigned 1135-
1154) had arguably stolen the kingdom from his cousin Matilda/Maud, the only surviving legitimate
child of King Henry I. Henry had made his barons swear to support Matilda, but the barons
preferred a king to a queen, and chose Stephen. The result was a reign marked by civil war
and unrest. Not all sources consider Stephen to have stolen the kingdom -- but many did. - RBW
See Opie/Opie-OxfordDictionaryOfNurseryRhymes 11 for the King Arthur lines cited above by
RBW. Opie also mentions "There was a man of Nineveh" or Thessaly, etc (Opie/Opie-
OxfordDictionaryOfNurseryRhymes 497) as being "similarly embodied" in "Johnny Lad" (!).
Also see Robin Hall and Jimmie MacGregor, "Johnny Lad" (on Robin Hall and Jimmie MacGregor,
"Two Heids are Better than Yin!," Monitor MF 365 LP (1962)). From the liner notes: "A few years
ago, this was probably the most popular song of the folk revival in Scotland. Since then, endless
dozens of verses have been added on themes historical, political, satirical, and nonsensical."
- BS (E.g. it includes the verse about the king being in the counting-house from "Sing a Song of
Sixpence," although the verse has been dated as early as the sixteenth century.)
*Last updated in version 6.1*
File: Log443

**Johnny Lowre**

*DESCRIPTION:* "Of a' the lads in Tinwald toun... There never was sae droll a loon As bonnie
Johnnie Lowrie." The singer describes the ways she visits Johnnie (e.g. "I took the flax unto the
mill, My jewel follow'd after still"). They marry and are happy though poor

*AUTHOR:* unknown

*EARLIEST DATE:* 1904 (Ford)

*KEYWORDS:* courting marriage

*FOUND IN:* Britain(Scotland)

*REFERENCES* (1 citation):

*Ford-VagabondSongsAndBalladsOfScotland, pp. 193-196, "Bonnie Johnnie Lowrie" (1 text, 1 tune)*

*Roud #13112*

*File: FVS193*

**Johnny McEldoo**

*DESCRIPTION:* McEldoo and friends are on a drinking spree. They stop at Swann's for food and
McEldoo eats everything in sight. McEldoo thinks the bill too high and starts a fight. The police
arrive and march the boys away. The boys pay the bill and go home

*AUTHOR:* unknown

*EARLIEST DATE:* 1958 (Fowke-TraditionalSingersAndSongsFromOntario)

*KEYWORDS:* fight drink food humorous police

*FOUND IN:* Britain(Scotland(Aber)) Ireland Canada(Ont)

*REFERENCES* (1 citation):

*Fowke-TraditionalSingersAndSongsFromOntario 33, "The Spree" (1 text, 1 tune)*

*Roud #3390*

*RECORDINGS:*

Tom Brandon, "The Spree" (on ONEFowke01)

The Clancy Brothers and Tommy Makem, "Johnny McEldoo" (on IRClancyMakem01)

Jimmie McBeath, "Johnny McIndoe" (on Voice14)
Johnny My Honey

DESCRIPTION: "O Johnny my honey he’s gotten some money." The singer says "he's bonnie and braw he's the flow'r o them a" She's been in France, Spain, England, and Ireland "but there's nae ane sae bonnie." Besides, "his hair has a nat'ral curl an a"

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan4)
KEYWORDS: courting hair nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
  Greig/Duncan4 757, "Johnny My Honey" (1 text, 1 tune)
  Roud #6177
NOTES [8 words]: cf. "The Lass o' Glenshee" (tune, per Greig/Duncan4)
Last updated in version 2.5
File: GrD4757

Johnny O Dutchman

DESCRIPTION: Johnny goes to plow and falls off the horse. He tells his wife he will sell the horse. She would give the horse another chance. They go fishing, the wagon turns over and horse and fish are lost. "Next time I ride you I'll ride the gray mare"

AUTHOR: unknown
EARLIEST DATE: 1964 (Moore/Moore-BalladsAndFolkSongsOfTheSouthwest)
KEYWORDS: farming fishing humorous horse wife
FOUND IN: US(So)
REFERENCES (1 citation):
  Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 161, "Johnny O Dutchman" (1 text, 1 tune)
  Roud #21115
NOTES [20 words]: Moore/Moore-BalladsAndFolkSongsOfTheSouthwest song has a few "old Dutchman" dialog words: "ven he fell off" and "vagon". - BS
Last updated in version 3.3
File: MooSW161

Johnny on the Ocean

DESCRIPTION: Singing game. "Johnny on the ocean, Johnny on the sea, Johnny broke a milk bottle, And blamed it on me, I told Ma, Ma told Pa, Johnny got a whipping, Ha, ha, ha, How many whippings d he get?"

AUTHOR: unknown
EARLIEST DATE: 1964 (Dorson)
KEYWORDS: playparty punishment
FOUND IN: US(MA,MW,SE)
REFERENCES (5 citations):
  Mcintosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 100, "(Johnny over the ocean)" (1 text)
  Sackett/Koch-KansasFolklore, p. 224, "Johnny over the Ocean" (1 text)
  Carey-MarylandFolkloreAndFolklife, pp. 77-78, "(no title)" (1 text)
  ADDITIONAL: Richard M. Dorson, _Buying the Wind: Regional Folklore in the United States_, University of Chicago Press, 1964, p. 385, "(no title)" (1 short text)
  Roud #19067
File: DoDW385
Johnny Sands [Laws Q3]

DESCRIPTION: Johnny says he is tired of life and asks his wife to help him drown. She is to tie his hands and push him into the river. As she comes running down the slope, he steps aside and falls in. When she calls for help, he points out that she has tied his hands.

AUTHOR: unknown (claimed by John Sinclair in an 1842 broadside)

EARLIEST DATE: 1842

KEYWORDS: suicide trick death river drowning

FOUND IN: US (Ap, MW, NE, Ro, SE, So) Ireland Britain (England (South, West), Scotland) Canada (West)

REFERENCES (30 citations):

Laws Q3, "Johnny Sands"

Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 237-239, "Johnny Sands" (2 texts, but only the first text, "A", is this piece; there are references to 4 more, probably this but some might be "Marrowbones")

Randolph 754, "Johnny Sands" (2 texts, 2 tunes, but the "B" text goes with "Marrowbones" [Laws Q2])

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 181, "Johnny Sands" (1 text plus excerpts from 2 more and mention of 1 more)

Brown/Schinhan-FrankCBrownCollectionNCFolklore4 181, "Johnny Sands" (1 excerpt, 1 tune)

Morris-FolksongsOfflorida, #197, "Johnny Sands" (2 texts, 1 tune)

Hudson-FolksongsOfMississippi 71, pp. 198-199, "Johnny Sands" (1 text plus mention of 2 more)

Brewster-BalladsAndSongsOfIndiana 51, "Johnny Sands" (1 text plus an excerpt and mention of 1 more; 1 tune)

Stout-FolkloreFromIowa 49, pp. 65-68, "Johnny Sands" (1 text, 1 tune)

Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 175-176, "Johnny Sands" (1 text, 1 tune)

Flanders/Olney-BalladsMigrantInNewEngland, pp. 13-14, "The Drowning Lady (The Witch Song)"

(1 fragment, 1 tune, which might be either "Marrowbones" or "Johnnie Sands")

Eddy-BalladsAndSongsFromOhio 29, "Johnnie Sands" (1 text)

Grimes-StoriesFromTheAnneGrimesCollection, p. 26, "Johnny Sands" (1 text)

Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 54, "Johnny Sands" (1 text, 1 tune)

Greig/Duncan2 319, "Johnnie Sands" (2 texts, 2 tunes)

Ord-BothySongsAndBallads. p. 93, "Johnny Sands" (1 text)

Musick-JAF-TheOldAlbumOf-William-A-Larkin, pp. 204-205, "Jonnie Sands" (1 text)

Friedman-Viking/PenguinBookOfFolkBallads, p. 451, "Johnny Sands" (1 text)

Hamer-GreenGrovers, p. 39, "Johnny Sands" (1 text, 1 tune)

Copper-SongsAndSouthernBreezes, pp. 222-223, "Johnny Sands" (1 text, 1 tune)

Williams-Witshire-WSRO GI 99, "Johnny Sands" (1 text)

Bozich-TreasuryOfNewEnglandFolklore, pp. 575-576, "Johnny Sands" (1 text, 1 tune)


Hubbard-BalladsAndSongsFromUtah, #120, "Johnny Sands" (1 text, 1 tune)

Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 158-160, "Johnny Sands" (1 text, 1 tune)

New-Comic-Songster, p. 57, "Johnny Sands" (1 text, 1 tune)

Heart-Songs, pp. 42-43, "Johnny Sands" (1 text, 1 tune)

cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 480, "Johnny Sands" (source notes only)

NorthCarolinaFolkloreJournal, Joseph S. Hufham, "The End of Patty Haig," Vol. XXIX, No. 2 (Fall/Winter 1981), p. 109-111, "(There was a man named Johnny Sands)" (1 short text, coupled with a folktale on how the two quarreled over a treasure in the river)

DT 344, MARBONE 4

Roud #184

RECORDINGS:

Grace Carr, "Johnny Sands" (on Saskatch01)

CROSS-REFERENCES:

cf. "Marrowbones" [Laws Q2]

ALTERNATE TITLES:

Johnny Vands

NOTES [43 words]: A number of editors confuse "Johnny Sands" [Laws Q3] and "Marrowbones"
Johnny Shaw's a Decent Chap

DESCRIPTION: "Oh, Johnny Shaw's a decent chap, an' he wants tae marry me, An' tho' he's only a cairter chiel, he's fourteen bob you see." Mother warns, "Ye'll never be a lady aff his fourteen bob." Still, the girl expects to be happy "when he's in a steady job"

AUTHOR: unknown

EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)

KEYWORDS: love, mother, warning, money

FOUND IN: Gatherer-SongsAndBalladsOfDundee 43, "Johnny Shaw's a Decent Chap" (1 text, 1 tune)

Roud #22213

Johnny the Sailor (Green Beds) [Laws K36]

DESCRIPTION: Johnny comes from sea and asks the innkeeper for a bed and the chance to see her daughter (Molly). Neither is granted. He reveals that his last trip made him rich; the innkeeper offers him all he asked. He ignores the offer; he will go where he is wanted

AUTHOR: unknown

EARLIEST DATE: before 1830 (broadside, Bodleian, Harding B 25(1124))

KEYWORDS: sea, money, courting, greed, landlord, sailor

FOUND IN: Britain(England(Lond, South), Scotland(Aber)) US(Ap, MW, NE, SE, So) Canada(Mar, Ont) Ireland

REFERENCES (34 citations):
Laws K36, "Johnny the Sailor (Green Beds)"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 160-162, "Green Beds" (2 texts plus reference to 1 more)
Randolph 53, "Johnny the Sailor" (3 texts plus 2 excerpts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 70-72, "Johnny the Sailor" (1 text, 1 tune -- Randolph's 53A)
Eddy-BalladsAndSongsFromOhio 32, "The Green Bed" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 24, "The Green Beds" (2 texts, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 49, "Captain John" (1 text, 1 tune)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 211-213, "(The Down Bed)" (1 text plus an excerpt of an older version)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 108, "Green Beds" (2 texts plus 2 excerpts and mention of 1 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 108, "Green Beds" (5 excerpts, 5 tunes)
Hudson-FolksongsOfMississippi 42, pp. 156-158, "Young Johnny" (1 text)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 93, "Young Johnny" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 85-86, "Young Johnnie" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 62-64, "Young Johnnie" (2 texts, 2 tunes)
Brewster-BalladsAndSongsOfIndiana 31, "Young Johnny" (2 texts, 1 tune)
Sandburg-TheAmericanSongbag, pp. 430-431, "Jackson" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 58, "The Green Bed" (4 texts, 4 tunes)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #115, p. 2, "The Brisk Young Sailor Lad" (1 text)
Greig/Duncan1 48, "Johnny and the Landlady" (6 texts, 3 tunes)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, pp. 48-49, "The Green Bed" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #13, "The Green Bed" (1 text, 1 tune)
Butterworth/Dawney-PloughboysGlory, pp. 40-41, "A Story, A Story" (1 text, 1 tune)
Johnny Todd

DESCRIPTION: Johnny Todd ships out, leaving his sweetheart in Liverpool. She meets another sailor, who offers to marry her. She accepts; Todd returns to find his love married. The moral: "Do not leave your love like Johnny/Marry her before you go"

AUTHOR: unknown

EARLIEST DATE: 1886 (Opie/Opie-TheSingingGame)

KEYWORDS: infidelity marriage warning travel return sailor

FOUND IN: US(NE) Ireland Britain(England(North),Scotland(Aber))

REFERENCES (7 citations):
Greig/Duncan 1583, "Johnny Johnstone" (2 texts, 2 tunes)
Hammond-SongsOfBelfast, p. 9, "Johnny Todd" (1 text, 1 tune)
Kidson-TraditionalTunes, pp. 103-104, "Johnny Todd" (1 text, 1 tune)
Opie/Opie-TheSingingGame 23, "Johnny the Sailor Boy" (5 texts, 1 tune)
Silber/Silber-FolksingersWordbook, p. 174, "Johnny Todd" (1 text)
Johnny Troy [Laws L21]

DESCRIPTION: Irishman Troy, a convicted robber, is sent to Australia. He and his fellow convicts escape as they are being taken ashore. Troy turns robber, but steals only from the rich, giving to the poor and transportees. At last he is taken and hanged

AUTHOR: unknown

EARLIEST DATE: 1939 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)

KEYWORDS: robbery transportation prison execution

FOUND IN: US(MW,SE)

REFERENCES (7 citations):
Laws L21, "Johnny Troy"
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 134, "Johnny Troy" (1 text)
Beck-SongsOfTheMichiganLumberjacks 88, "Johnnie Troy" (1 text)
Beck-TheyKnewPaulBunyan, pp. 246-249, "Johnnie Troy" (1 text)
Beck-LoreOfTheLumberCamps 96, "Johnnie Troy" (1 text)
Ward-PenguinBookOfAustralianBallads, pp. 47-49, "Johnny Troy" (1 text)

DT 574, JOHNTROY

Roud #3703

ALTERNATE TITLES:
Johnny Try

File: LL21

Johnny Walk Along to Hilo

DESCRIPTION: Shanty, with chorus, "Johnny walk along to Hilo, Oh, poor old man, Oh, wake her, oh, shake, her, Oh, wake that gal with the blue dress on!" The verses usually consist of a scattering of lines from assorted Black and minstrel songs

AUTHOR: unknown

EARLIEST DATE: 1914 (Sharp-EnglishFolkChanteys)

KEYWORDS: shanty nonballad

FOUND IN: US(MA,SE) West Indies

REFERENCES (12 citations):
Doerflinger-SongsOfTheSailorAndLumberman, p. 72, "Johnny Walk Along to Hilo" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, p. 102, "Johnny Come Down to Hilo" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 266-268, "Johnny Come Down to Hilo," "The Gal With the Blue Dress" (3 texts, 3 tunes) [AbEd, pp. 196-197]
Sharp-EnglishFolkChanteys, XVI, p. 19, "O Johnny Come to Hilo" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp. 60-61, "Johnny Come Down to Hilo" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 483-485, "Johnny Come Down to Hilo" (1 text, 1 tune)
Morris-FolksongsOfFlorida, #24, "O Johnny Come to Hilo" (1 text, which appears to mix the chorus of "Johnny Walk Along to Hilo" with words from "Poor Old Man (Poor Old Horse; The Dead
Johnny Was a Baptist

DESCRIPTION: "Johnny was a Baptist, O yes, Johnny was a Baptist, O yes, Johnny was a Baptist, Baptist, Baptist, Johnny was a Baptist, O yes," "He baptized Jesus, O yes." "Crying, Lord have mercy, O yes." "Sign J on your ticket, O yes."

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: religious nonballad

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 540, "Johnny Was a Baptist" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 540, "Johnny Was a Baptist" (1 tune plus a text excerpt)

Roud #11876

File: Br3540

Johnny Will You Marry Me

DESCRIPTION: "Johnny will you marry me and take me out a danger?" "I won't marry you because you are a stranger." "Why didn't you tell me that before you told O'Farrell?"

AUTHOR: unknown

EARLIEST DATE: 1929 (for USBallinsloeFair, according to site irishtune.info, Irish Traditional Music Tune Index: Alan Ng's Tunography, ref. Ng #2618)

KEYWORDS: courting rejection dialog nonballad

FOUND IN:

RECORDINGS:
Murty Rabbet and Dan Sullivan, "Johnny Will You Marry Me" (on USBallinsloeFair)

CROSS-REFERENCES:
cf. "The Standard on the Braes o' Mar" (tune)

ALTERNATE TITLES:
Johnny Won't You Marry Me
Love Will You Marry Me
Love Won't You Marry Me

File: RcJWYMM
Johnny, Come-A-Long

DESCRIPTION: "Oh Johnny, Johnny, John, come a-long, come a-long (2X)" Nonsensical verses, with Johnny playing with his gun and playing hide n' seek with the ladies. Long chorus begins: "Down by the sea where the watermelons grow, back to my home I shall not go."

AUTHOR: unknown

EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)

KEYWORDS: shanty nonsense

FOUND IN: Britain Germany US

REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, pp. 285-286, "Johnny Come-A-Long"

NOTES [52 words]: Hugill-ShantiesFromTheSevenSeas called this a "runaway chorus," possibly referring to the fast pace of the tune and words, and says that it was a popular sea shore song in America. It is in fact, so quick and full of syllables that I think it would be difficult to sing while doing anything but sitting down. - SL

File: Hugi285

Johnny, I Hardly Knew Ye

DESCRIPTION: The girl meets her Johnny returned from the wars. She can barely recognize him; he has lost arms, legs, and eyes. She tells him "With your drums and guns and guns and drum, the enemy nearly slew ye... O, Johnny, I hardly knew ye."

AUTHOR: unknown

EARLIEST DATE: before 1886 (broadside, Bodleian 2806 b.10(218))

KEYWORDS: soldier disability injury war

FOUND IN: Ireland

REFERENCES (11 citations):
Grigson-PenguinBookOfBallads 94, "Johnny, I Hardly Knew Ye" (1 text)
Scott-TheBalladOfAmerica, pp. 329-330, "Johnny, I Hardly Knew You" (1 text, tune referenced)
Hodgart-FaberBookOfBallads, p. 212, "Johnny, I hardly knew ye" (1 text)
O'Connor-OldTimeSongsAndBalladOfIreland, pp. 92-93, "Johnny, I Hardly Knew Ye" (1 text)
Darling-NewAmericanSongster, pp. 388-389, "Johnny, I Hardly Knew Ye" (1 text)
Behan-IrelandSings, #35, "Johnny, I Hardly Knew Ye" (1 text, 1 tune, modified)
Dallas-TheCruelWars-100SoldiersSongs, pp. 109-111, "Johnny I Hardly Knew You" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1142, p. 78, "Johnny, I Hardly Knew Ye" (1 reference)
Silber/Silber-FolksingersWordbook, pp. 278-279, "Johnny I Hardly Knew Ye" (1 text)
ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 271-274, "Johnny, I Hardly Knew Ye" (1 text plus excerpts from 3 parodies)
Charles Sullivan, ed., Ireland in Poetry, p. 90, "Johnny, I Hardly Knew Ye" (1 text)
Roud #3137

RECORDINGS:
The Clancy Brothers and Tommy Makem, "Johnny I Hardly Knew You" (on IRClancyMakem02)

BROADSIDES:
Bodleian, 2806 b.10(218), "Johnny, I Hardly Knew Ye" ("While going the road to sweet Athy"), H. Such (London), 1863-1885; also 2806 c.8(265), Firth c.26(233), "Johnny, I Hardly Knew Ye"; Harding B 26(297), 2806 b.9(118)[some illegible words],"Johney I hardly knew ye"[inconsistent spelling throughout]

CROSS-REFERENCES:
cf. "When Johnny Comes Marching Home" (tune) and references there
cf. "The Wars of America" (plot)

NOTES [130 words]: Scholars continue to argue whether "Johnny, I Hardly Knew Ye" or the cheerful "When Johnny Comes Marching Home" is the original. "When Johnny Comes Marching Home," by Patrick S. Gilmore, can be firmly dated to the beginning of the Civil War, while "Johnny, I Hardly Knew Ye" does not appear until slightly later (reportedly 1869, though the earliest date I've been able to verify is 1885).

There is also a very early print, "Johnny, I Hardly Knew Ye," beginning "When on the road to Switarthy, ahooh! ahooh!" for which see Edwin Wolf 2nd, American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870, Library Company of Philadelphia, 1963, p. 78. The date for this does not appear to be known.

For further details, see the entry on "When Johnny Comes Marching Home." - RBW

Last updated in version 4.2
Johnny, Lovely Johnny

DESCRIPTION: Annie complains that Johnny had promised to marry her when they courted in her father's garden in County Tyrone. Johnny says "it was all but a jest ... I never intended for to make you my wife." She says she will kiss him if he ever returns

AUTHOR: unknown

EARLIEST DATE: 1952 (IRPTunney01)

KEYWORDS: courting seduction sex lie promise separation nonballad lover rake infidelity abandonment

FOUND IN: Ireland Britain(England(Lond))

REFERENCES (1 citation):
Morton-FolksongsSungInUlster 14, "Lovely Johnny" (1 text, 1 tune)
Roud #5168

RECORDINGS:
Mary Ann Haynes, "Lovely Johnny" (on Voice01)
Paddy Tunney, "Johnny, Lovely Johnny" (on IRPTunney01) (on Voice15)

ALTERNATE TITLES:
The High Walls of Derry

File: RcJoLoJo

Johnny, Oh Johnny

DESCRIPTION: "Johnny, oh Johnny, you are my darling, Like a rose that grows in the garden...." The girl's father offers her wealth to marry another; he mother scorns her for wanting Johnny. She intends to follow Johnny anyway, and bids her family farewell

AUTHOR: unknown

EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)

KEYWORDS: love separation father mother money

FOUND IN: US(SE,So)

REFERENCES (2 citations):
Browne-AlabamaFolkLyric 14, "Willie, Oh, Willie" (2 texts, 1 tune)
Darling-NewAmericanSongster, pp. 277-278, "Johnny, Oh, Johnny" (1 text)
Roud #5715 and 11382

RECORDINGS:
Pete Steele, "Johnny O Johnny" (AFS, 1938; on KMM)

NOTES [14 words]: A commonplace theme, but this doesn't look quite like any of the other versions. - RBW

Last updated in version 4.3

File: DarNS277

Johnny, Won't You Ramble

DESCRIPTION: "Well, I went down to Helltown To see the Devil chain down. Johnny, won't you ramble, Hoe, hoe, hoe!" The singer tells how the masters plan to make the slaves work harder. The slave offers money to avoid a whipping; master would "rather hear you holler"

AUTHOR: unknown

EARLIEST DATE: 1934 (collected from "Lightning," David Tippen, and others by Lomax; first printed 1941 in Our Singing Country; Tippen may also have recorded it for the Lomaxes in 1933)

KEYWORDS: slave work prison hardtimes abuse

FOUND IN: US(So)

REFERENCES (4 citations):
Lomax/Lomax-OurSingingCountry, pp. 400-402, "Johnny, Won't You Ramble" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 275, "Johnny, Won't You Ramble" (1 text, 1 tune)
Jackson-WakeUpDeadMan, pp. 128-130, "Jolly" (1 text, 1 tune)
Greenway-AmericanFolksongsOfProtest, p. 96, "Johnnie, Wontcha Ramble" (1 text)
Roud #6708

File: LoF275
Johnny's Gone to Hilo

DESCRIPTION: Shanty. "If I should die and be buried at sea, A mermaid's sweetheart I would be. Johnny's gone to Hilo! Heelo! Hilo! My Johnny's gone, what shall I do? Johnny's gone to Hilo."

AUTHOR: unknown
EARLIEST DATE: 1956
KEYWORDS: shanty mermaid/man sailor death separation
FOUND IN: US(SE)
REFERENCES (1 citation):
Chase-AmericanFolkTalesAndSongs, p. 157, "Johnny's Gone to Hilo" (1 text, 1 tune)
Roud #481
NOTES [34 words]: Possibly a fragment of another Hilo shanty, though the form is unusual -- but the text is so short that I can't identify the original. It is not (based on its form) a version of "Tommy's Gone to Hilo." - RBW
File: Cha157

Johnson Boys

DESCRIPTION: "I hear the Johnson boys a-coming, Singing and a-hollering and shooting off their guns." A list of exploits of the minimally civilized Johnson Boys, who shoot, court, wash, farm, and fiddle in extravagant ways (but don't know how to court)

AUTHOR: unknown
EARLIEST DATE: 1922 (Brown)
KEYWORDS: talltale family humorous
FOUND IN: US(SE)
REFERENCES (8 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 338, "Johnson Boys" (2 text plus mention of 2 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 338, "Johnson Boys" (2 tunes plus text excerpts)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 129, "Johnson Boys" (1 text, 1 tune)
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, p. 5, "Johnson Boys" (1 text)
Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, p. 56, "Johnson Boys" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 115, "Johnson Boys" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 170, "The Johnson Boys" (1 text)
DT, JHNSNBOY* JHNSNBY2*
Roud #6676
RECORDINGS:
Grant Brothers, "Johnson Boys" (Columbia 15460, 1929; rec. 1928)
Al Hopkins & his Buckle Busters [or John Hopkins], "Johnson Boys" (Brunswick 179, 1927)
New Lost City Ramblers, "Johnson Boys" (on NLCR03)
Frank Proffitt, "Johnson Boys" (on Proffitt03, ClassBanj) (on USWarnerColl01)
CROSS-REFERENCES:
cf. "Aunt Sal's Song (The Man Who Didn't Know How to Court)" (theme)
File: Wa129

Johnson Boys (II)

DESCRIPTION: Description of the Johnson boys, who were boys of honor and DID know how to court; song describes their heroic service to the Confederacy as scouts: "When the Yankees saw them coming, They throw down their guns and hide."

AUTHOR: unknown
EARLIEST DATE: 1964
KEYWORDS: Civilwar family soldier
FOUND IN:
REFERENCES (1 citation):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 155, "Johnson Boys" (1 text, 1 tune)
Johnson's Motor Car

DESCRIPTION: The singer meets another Irish rebel, with orders to go to Dunbar. They decide to requisition the car driven by Doctor Johnson. They send a message urgently calling for his services, then ambush him. They promise to return the car when Ireland is free.

AUTHOR: unknown

EARLIEST DATE: 1973

KEYWORDS: IRA rebellion technology travel

FOUND IN: Ireland

REFERENCES (2 citations):
- Silber/Silber-FolksingersWordbook, p. 320, "Johnson's Motor Car" (1 text)
- DT, JHNMTFR

Roud #4833

NOTES [81 words]: It probably says something about the state of Anglo-Irish relations that a tale of deception, intrigue, and highway robbery, all in support of terrorism, is regarded as humorous. It is certainly true that cars were highly valued in the period of the Irish quest for independence. Calton Younger, in Ireland's Civil War, tells a story on page 376 of a doctor who had a car -- and deliberately disabled it to prevent theft, before recommissioning it briefly to help Free State leaders.

- RBW

File: FSB320A

Johnsons Had a Baby, The

DESCRIPTION: "Johnsons had a baby, They called him Tiny Tim, They put him in a bath tub To see if he could swim." He eats a bar of soap. A doctor and nurse are called and a lady with an alligator purse or a big black hearse.

AUTHOR: unknown

EARLIEST DATE: 1949 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)

KEYWORDS: playparty baby doctor

FOUND IN: Britain(England(South)) US(MW) New Zealand

REFERENCES (7 citations):
- Opie/Opie-TheSingingGame 147, "The Johnsons Had a Baby" (1 text)
- Carey-MarylandFolkloreAndFolklife, pp. 79, "(no title)" (1 text)
- McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 102-103, "(I had a little monkey)," "(Mother, mother, I am ill)" (2 texts)
- Sackett/Koch-KansasFolklore, pp. 224-225, "Mother, Mother" (1 text)
- Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 110, "(Mother, Mother, I feel ill)," "(Granny, Granny, I am ill)" (2 texts)
- Abernethy-SinginTexas, p. 14, "(Mother, mother, I feel ill)" (1 text)

ADDITIONAL: Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #77, "(Mother, Mother, I am Ill)" (1 text, with the first few lines of this song although the ending is different)

Roud #13502

CROSS-REFERENCES:
- cf. "I Am a Pretty Little Dutch Girl" (tune, per Opie/Opie-TheSingingGame)
- cf. "Oh Dear Mother" (some lines: "Doctor, doctor will I die?")

NOTES [126 words]: See Sandburg, American Songbag pp .378-379 and the other "Bang Away, Lulu (I)" songs, Roud #8349. I think this is too much a game song to be lumped with bawdy #8349 (even so innocent a version as Sandburg's). - BS

And I agree, and have filed accordingly. Roud also files some of the lyrics in McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks with Roud #4835. The whole thing is a mess. Although the "Johnsons had a baby" text often includes the "Mother, mother, I am ill" bit (Sackett/Koch-KansasFolklore gie this as:"Mother, mother, I am ill, Call the doctor from over the hill. In comes the doctor, In comes the nurse, In comes the lady With the alligator purse"), it also
Johnston's Hotel

DESCRIPTION: Singer describes conditions at "Johnston's Hotel," which smells like corn-flakes; one is sent there by the magistrate Langley. Policemen who scout for boarders are described; all boarders are required to clean up the park and do other odd jobs all day.

AUTHOR: unknown

EARLIEST DATE:

LONG DESCRIPTION: Singer sarcastically describes conditions at "Johnston's Hotel," which smells like corn-flakes; one is sent there by the magistrate Langley. The furnishings and carpets are praised, while the beefsteak must be cut with a sword. Some policemen who are scouting for boarders are described; all boarders are required to clean up the park and do other odd jobs all day.

KEYWORDS: prison punishment drink humorous moniker nonballad prisoner food

HISTORICAL REFERENCES:

1920s-1950: Dalton Johnston serves as governor
Late 1940s: Langley retires as magistrate

FOUND IN: Canada(Ont)

Roud #4819

RECORDINGS:

Mrs. Tom Sullivan, "Johnston's Hotel" (on Ontario1)

CROSS-REFERENCES:

cf. "Vilikens and his Dinah (William and Dinah) [Laws M31A/B]" (tune & meter) and references there

cf. "The Mountjoy Hotel" (subject, tune)

cf. "The Banks of the Don" (subject, lyrics)

NOTES [90 words]: "Johnston's Hotel" is actually the Peterborough County Jail on the banks of the Otonabee River, just across from the Quaker Oats plant. While the resemblance to "The Banks of the Don" is patent, it's a separate song. Edith Fowke met the self-declared author, who said he wrote it in the 1930s (although he clearly derived its tune from "The Mountjoy Hotel" and some lyrics from "The Banks of the Don"). As the author had been an inmate of the establishment at the time of composition, she thought it prudent not to reveal his identity. - PJS

Johnstown Flood (I), The [Laws G14]

DESCRIPTION: A distraught father tells a stranger about his share of the Johnstown tragedy. He, his wife, and his children had sought shelter from the flood in the upper part of the house, but the waters tore them from his grasp. He was rescued, but his family died.

AUTHOR: Joseph Flynn (source: 1889 broadside by Wehman)

EARLIEST DATE: 1889 (copyright on Wehman broadside)

KEYWORDS: flood death family

HISTORICAL REFERENCES:

May 31, 1889 - The Great Flood in Johnstown, Pennsylvania, kills about 2500 people

FOUND IN: US(MA,MW,NE)

REFERENCES (4 citations):

Laws G14, "The Johnstown Flood"
Pound-AmericanBalladsAndSongs, 61, pp. 135-138, "The Jamestown Flood" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 153-155, "The Johnstown Flood" (1 text plus a broadside print)
DT 825, JAMESFLD

Roud #3254

CROSS-REFERENCES:

cf. "The Johnstown Flood (II)" (subject)

NOTES [3908 words]: There have been many histories of the Johnstown Flood. One of the more recent is McCullough, one of the first works of this noteworthy historian, which provided the outline of what follows. I have since augmented it where possible, especially from O'Connor.
Johnstown is about sixty miles from Pittsburg, almost due east, on the line of the Pennsylvania Railroad. Interestingly, it is not on one of Pennsylvania's major rivers; the stream which caused the flood was the Little Conemaugh River, which joins Stony Creek (or "the Stony Creek," as the locals called it) at Johnstown to become the Conemaugh River, which eventually becomes part of the Kiskiminetas River, which flows into the Allegheny. McCullough, p. 24, describes both the Little Conemaugh and Stony Creek as fast but not particularly large. Stony Creek, because it was deeper, was considered the more dangerous at the time.

Johnstown was a fast-growing town; according to McCullough, p. 23, it had tripled in size in less than three decades. The reason was industrialization; Johnstown made steel and steel products such as plows and rails. It was a logical site for industry, with coal, iron, and limestone (O'Connor, p. 15). It reportedly was home to the nation's first Bessemer steel mill (O'Connor, p. 16). It can't have been a very comfortable place to live, with all the pollution and the noise and the cheap company houses, but it was doing well. At least for the company bosses.

Even in normal years, Johnstown was prone to flooding; about one spring in four saw water in the streets (O'Connor, p. 14). It probably didn't help that the local industries had narrowed the two rivers above their confluence, and even more below (O'Connor, p. 67).

What turned flooding to catastrophe was a man-made lake. A few miles above Johnstown on the Little Conemaugh was the hamlet of South Fork, where South Fork Creek joined the Little Conemaugh. A bit more than a mile above the town on South Fork Creek was a great dam, built some forty years before to create a lake variously called the Western Reservoir or the Old Reservoir or Lake Conemaugh.

The dam itself, made of earth, was sometimes called Three Mile Dam -- which was not very accurate (it apparently was a reference to the size of the lake behind it, but exaggerated). Still, it was an impressive structure, some 72 feet high and more than 900 wide. It was about 279 feet thick at the base. O'Connor, p. 29, says that it was the world's largest earthenwork dam. It had some stone at the base, and an outer casing of rip-rap, but based on O'Connor' numbers, it appears it was about 90% dirt. And the water usually was within six or seven feet of the top (McCullough, pp. 39-41). The total area of the lake was about 450 acres. The surface level was some 450 feet above Johnstown (so McCullough; O'Connor, p. 30, says 404 feet).

The building of the reservoir was one of those things that give government projects a bad name. The Pennsylvania legislature in 1836 had approved $30,000 to build a reservoir, according to McCullough; O'Connor, p. 32, says $10,000. The final cost, though, was $240,000. Worse, according to McCullough, p. 50, "two years after it was finished the whole thing would be obsolete and of no use whatsoever."

The whole thing was a boondoggle. Pennsylvania was jealous of New York's Erie Canal and wanted its own water transport system, even though that meant running a canal across the mountains! The idea was to haul barges over the passes using railroads. According to O'Connor, p. 31, the canal boats were actually assembled and disassembled as they went from canal to being carried on the train. It all worked, more or less, but it needed more water than was reliably available. So the Conemaugh was dammed to supply a steady flow of water in the summer (McCullough, p. 52).

Unfortunately, the whole project was a money pit, and construction was halted at times because the state of Pennsylvania couldn't come up with the cash. And this even though the South Fork dam was built of earth rather than rock because it was cheap to hire people to move dirt. The thing was finally completed in 1852 (O'Connor, p. 32).

Then the Pennsylvania Railroad finished laying track across the state. The big fancy canal system, which couldn't possibly compete on price with the railroads, instantly lost any purpose, and within two years, Pennsylvania was trying to sell it -- and found no buyers. Finally the Pennsylvania Railroad itself bought the canal -- not for the canal itself but for the land it rested on. They paid a low price -- and, naturally, stopped doing any work on the canals and on the useless (to them) dam maintaining the Western Reservoir (McCullough, p. 54); they had acquired the dam only because it was part of a package deal (O'Connor, p. 31).

Not long after, on June 10, 1862, the dam failed for the first time (McCullough, p. 54). The surviving records aren't really good enough to indicate why (O'Connor, p. 33, thinks the culvert under the dam collapsed). The result was a 200-foot-wide, 50-foot-deep gap in the dam.

The break was finally repaired in 1879. The repairs were, however, rather casual; it appears that little work was done on the dam's foundations (which had been undermined by the first break), and the pipes which relieved pressure, which had failed, were not replaced. The goal, after all, was not to control water flow; it was simply to built a country club for rich men who wanted to fish and breath clear air (McCullough, pp. 56-57). They may not even have wanted to replace the pipes -- that would allow the fish to escape (O'Connor, p. 43).
The club got the dam for almost nothing -- $2000, according to O'Connor, pp. 33-34 -- and fixed it with anything that came to hand, including leaves, sand, and tree stumps (O'Connor, p. 37). This flotsam apparently was not even rammed down (O'Connor, p. 42).

The locals were somewhat worried -- the regular spring floods, which had been a problem from the start, were growing worse each year as the rivers were more tightly channeled and deforestation increased runoff (McCullough, pp. 64-65). But there were enough people who thought the town was safe to make it impossible for the worriers to do anything about a reservoir outside their jurisdiction. A manager of the local ironworks at one point sent an engineer to look things over, and he sent a dire report -- but the club owners refused to pay any attention (McCullough, pp. 73-74; O'Connor, p. 39) even though the ironworks offered to help pay the costs (McCullough, p. 75).

The dam, in fact, had been rendered even more vulnerable than the engineer had noticed: The top had been lowered to allow a two-lane road across the top, meaning that the spillway to relieve pressure on the dam were barely below the dam's new crest (and the great danger to an earth dam was that water would go over the top and erode the soil). The spillway itself had had bars installed to keep fish from escaping -- but which also meant that the spillway could easily be blocked by rubbish. It is also likely (though not certain), that the vulnerable center of the dam sagged below the edges. McCullough, p. 76, concludes that, at the center, the top of the dam was only four feet higher than the spillway.

Conclusion: Any serious rise in the water level, unless water was released in an orderly way, would result in the overtopping and destruction of the dam. And, because the pipes at the bottom had been removed, there was no possible way to release water. Not only was the dam a disaster waiting to happen, it was a disaster that couldn't even be repaired, because the lake could not be lowered! (McCullough, p. 77).

McCullough, p. 41, estimates the weight of the water at 20 million tons. That's 18 million cubic meters, or 18 thousand million litres, or 5 thousand million gallons. (O'Connor, p. 43, agrees with the figure of 20,000,000 tons but computes this as 4.5 thousand million gallons.)

The flood was the result of a very major storm, first observed in Kansas and Nebraska on May 28, 1889 (O'Connor, p. 11). The next day, it dumped rain from Kansas to Michigan and Indiana. Then it arrived in Pennsylvania on May 30 (O'Connor, p. 12).

To make matters worse, it had been a wet spring, and most wetlands were saturated (O'Connor, p. 12). There was no place for additional water to go except straight into the rivers. And the storm was described as the worst storm ever recorded in the western parts of that state. In the Johnstown area, rainfall totals were usually in the six to eight inch range, though Pittsburg suffered only an inch and a half of rain (McCullough, pp. 21-22).

Johnstown was already starting to fill with water before the dam went out (McCullough, p. 79); by the second day of the downpour, the flood was higher than even the previous 1887 record (McCullough, p. 82). At least one landslide had been reported in the town (O'Connor, p. 50); others had affected the railroad in the area. The ironworks closed down due to flooding. Some people left town, but others, with strong houses or on slightly higher ground, stayed behind.

It appears that, at some point, a message was telegraphed to the townspeople saying the dam was in danger, but the text has been lost and it is not clear just what it said; in any case, it does not appear to have changed people's behavior much, perhaps because similar messages had been sent in the past (McCullough, p. 87; O'Connor, p. 63). A rider also took a message (O'Connor, p. 80), and there were attempts to telephone Johnstown, but many of the lines were down (McCullough, p. 93). Plus the Western Union telegraph office was flooding (O'Connor, p. 61).

The dam was now so full that it could not be ignored; workers were reportedly trying to cut a new spillway and to raise the central weak point (McCullough, p. 90). But the second spillway would have to be cut through rocky ground (O'Connor, p. 77), and there were only so many workmen; it was too late. An attempt to clear the original spillway, now largely blocked by debris, also failed (O'Connor, p. 76). By about noon, water started going over the top of the dam, and there were leaks lower down as well (McCullough, p. 95; O'Connor, p. 51, implies that leaks had begun some days earlier).

At 1:52 on May 31, a message went out that water was going over the top of the dam. Word that the dam was in the process of failing reached Johnstown around 2:45 (McCullough, pp. 96-97). It appears that, by 3:00, workmen were refusing to do any more work on the dam itself and were simply trying to clear the spillways. Then, at 3:10, the whole thing crumbled (McCullough, p. 100).

Estimates of how long it took the lake to drain ranged from about half an hour to forty-five minutes (O'Connor, pp. 80-81). Taking even the longest estimate and the lowest estimate for the content of the lake, that means roughly one hundred million gallons of water per minutes, or a million and a half gallons per second! This makes the total amount of water flowing at any given moment roughly equal to Niagara Falls (McCullough, p. 102; Internet sources give Niagara Falls a flow rate of about
750,000 gallons per second but peaking higher). The crest was said to be forty feet high (O'Connor, p. 83).

The first place to be affected by the flood was the town of South Fork, where the first casualties occurred (McCullough, p. 105). But the town was mostly on hillsides above the valley of South Fork Creek. The deluge wrecked a bridge and a low-lying mill, but most of the town survived. Johnstown, nine miles away in a straight line but thirteen along the course of the river, would not fare so well, nor would the hamlets in between.

Unfortunately, there was a great bend in the Little Conemaugh a couple of miles below South Fork, and a great railroad viaduct cutting across it. The wreck of this viaduct, plus the miscellaneous refuse picked up along the way, seem to have temporarily blocked the flow of the flood, allowing it to build up another big pressure head (McCullough, pp. 107-109). The village of Mineral Point was next to feel the flood; it was nearly destroyed, though only 16 people were reported killed (McCullough, p. 111; O'Connor, p. 84). There was quite a tangle as trains in the area had to be halted or re-routed (and places had to be found to put them and the lines were repaired and trains diverted). McCullough, p. 122, says that at least 23 train occupants died, in part because the train's crews did little to warn the passengers that they might need to flee.

Then it was the turn of the towns of East Conemaugh and Franklin, which were largely flooded and saw at least 28 people killed. Then the flood reached Woodvale, a relatively new town of about 1000 people. It had no warning at all, and was almost completely submerged. 250 houses were destroyed, and 314 people listed as killed (McCullough, p. 127). Supposedly only a few walls were left standing of the whole town (O'Connor, p. 93). It was still only about an hour since the dam had broken.

Finally the flood reached Johnstown -- by now carrying much heavy debris as well as water. The best guess is that the crest arrived in the town at 4:07 p.m., and took ten minutes to pass through the town (McCullough, p. 147; O'Connor, p. 95, says it came at 4:10 p.m.). Slowed slightly by the wash up the valley of Stony Creek, the flood built another dam of debris at a bridge below the town, which later caught fire (McCullough, p. 149). The bridge stood firm -- indeed, it was still in service carrying rail traffic when O'Connor wrote his book (O'Connor, p. 123). As a result, most of the wreckage of Johnstown and the other villages piled up there.

Hundreds of people were trapped in the debris pile, many of them still alive; it is estimated that only about 80 died in the debris prior to the fire (McCullough, p. 173). Reportedly some 300 bodies were burned (O'Connor, p. 124), meaning that only about a quarter were dead when the fire started. The debris would eventually have to be dynamited to clear the river (McCullough, pp. 227-228). But even once the fires died down and the waters ran downstream, the ordeal was not over. Probably in excess of 5000 people huddled on the hills above Johnstown (McCullough, p. 184; O'Connor's estimates are higher), many of them ill or injured, with their homes destroyed in the valley below. And the weather at the time was bitterly cold (McCullough, p. 197). Plus the gas and power were out -- there was fear of a gas explosion (O'Connor, p. 146).

To make things even harder, at a time when many desperately needed medical help, six of Johnstown's 35 doctors were dead (O'Connor, p. 146). Even those who survived had seen their offices and supplies washed away.

The locals eventually decided to hold a town meeting to appoint a "dictator" to try to manage emergency operations (McCullough, p. 189). At first, there wasn't even enough paper to take notes about the descriptions and properties of the dead bodies (McCullough, p. 192). There were so many curiosity seekers that eventually a system of passes had to be set up so that the militia could keep out those who did not belong (O'Connor, p. 197).

Lurid initial newspaper reports claimed ten thousand dead (McCullough, p. 203); one went so far as to claim 15,000 dead (O'Connor, p. 166).

McCullough, p. 193, notes that there was never an exact count of the dead; he lists 2209 as the "official" total (and gives this full catalog in an appendix) -- though he notes (p. 196) that two bodies were not recovered until 1906; it was obviously impossible to come up with an absolutely correct count. O'Connor, p. 200, cites 2205 as the "lowest official estimate" and 2287 as the highest. Of the bodies recovered, 663 would never be identified (McCullough, p. 194), in some cases because of decapitation by debris or burns so severe that features could not be made out. Plus many bodies were not discovered until they decomposed beyond recognition.

The total population of the Conemaugh valley was believed to be about 23,000, so a tenth of the population was killed. The rate for Johnstown itself was higher, though only slightly. Nearly 400 children under age ten were killed, and 98 lost both parents. Hundreds more lost one parent (McCullough, p. 195).

The song's account of a family literally torn apart by the flood, with most of them dying, seems to be artificial, but many such things did happen. The largest part of O'Connor's chapter "The Flood
“Strikes” consists of such tales -- for example, the account on pp. 110-111 of the Fenn family. Mrs. Fenn saw her husband killed in the street. She and her seven children ended up on the roof when their home was destroyed. One by one the children were lost; only Mrs. Fenn survived.

Newspaper coverage of the event was constant -- O'Connor, p. 163, declares, "The editors of the nation's daily newspapers quickly seized upon the Johnstown flood as the biggest news break since Appomattox." (Ironic, given that most modern histories don't even mention it!) Coverage however was poor, simply because communications were so bad. O'Connor, p. 176, notes instances of newspapers lifting descriptions of the flood from George Elliot's *The Mill on the Floss* and even a book by the reforming novelist Charles Reade. It wasn't until June 3 that Western Union had enough wire strung to carry all the traffic (O'Connor, p. 177).

A number of stories accused foreigners of looting or even worse crimes; curiously, a number of these stories were reported from places that did not even exist (O'Connor, p. 188). However, O'Connor in p. 193 concludes that most of the instances of crime were committed by those who came from outside to take advantage of, or just to see, the chaos.

Relief efforts began quickly, naturally enough, and often raised quite a bit of money (McCullough, p. 199; on p. 225, he notes contributions totalling over $3,700,000, and that's in 1889 dollars! O'Connor's figure, on p. 247, is 17 million. Many relief supplies were sent as well, although some of them were of extremely poor quality, according to O'Connor, p. 212. The flip side is, Benet, p. 566, lists the damage at ten million dollars). And there was flooding in many areas beyond Johnstown (O'Connor, p. 200), so it was hard to bring in supplies. There was at the time no organization really devoted to emergency relief -- no FEMA, and while the Red Cross existed, it was still fairly new and didn't have standard procedures yet; Clara Barton -- although by now 68 years old -- herself would lead the trek to Johnstown (O'Connor, p. 205). It would be the largest operation in Red Cross history to this time (McCullough, p. 231).

It would be several days before the Pennsylvania militia showed up (McCullough, p. 202). O'Connor, p. 204, says that a full regiment of 600 men arrived on June 5. That's a big force at a time when the army numbered in the tens of thousands -- but they needed time to set up, and in the interim, there was a lot of crime and mismanagement. Often volunteers would just wander into the Conemaugh valley and, having no idea what to do, simply added to the burdens of those who were doing their best. Still others showed up to work -- but got drunk and caused trouble at night (O'Connor, p. 194), resulting in the establishment of a temporary nail (O'Connor, p. 195).

Fears of epidemics were felt as far away as Pittsburg (after all, the waters of the flood flowed into the Allegheny river); eventually men were assigned to try to clean up the river (McCullough, p. 209). They hauled, sawed, chopped, and eventually dynamited the great heap of flotsam trapped at the bridge (O'Connor, pp. 218-219) -- a process which caused secondary damage (O'Connor, p. 220). It was not until August 22 that the rivers were entirely clear.

In a small stroke of luck, the weather was cold and wet for more than a week after the disaster. It made everyone miserable, but it also helped prevent disease and decay (McCullough, p. 229). There was only one relatively minor outbreak of typhoid, which killed 40 and sickened 421 others (O'Connor, p. 224).

In the aftermath, attention naturally turned to the South Fork Fishing and Hunting Club, the maintainers of the dam. There were of course engineers who had publicly stated their concerns about its construction. The newspapers had a field day with this, though often exaggerating the engineers' reports (McCullough, pp. 242-249). Some members of the club did contribute to the relief funds -- the Carnegie Company gave $10,000, e.g. (McCullough, p. 255), but many club members did not give, and the club as a whole offered nothing. Nor were their officers making public statements (O'Connor, p. 226).

Lawsuits eventually began to be filed, but there was a limit on what this could yield -- after deducting a mortgage, the club had assets of only about $15,000 (McCullough, p. 257). The members had more, of course, but the whole principle of a corporation is limited stockholder liability.

There are few records of the actual trials, since transcripts were not kept (McCullough, p. 258), but in the end the club was not held liable. McCullough speculates that the great wealth and power of the club's members helped them.

Plus the great downpour was clearly natural. The only real fault was in the construction of the dam, and only a few officers would have known about that.

McCullough seems to consider the officers guilty, and I would too, but they too got off. The people of Johnstown were apparently bitter (McCullough, p. 264), but they were helpless. Perhaps they derived some small consolation from the fact that the flood, while it didn't destroy the club (except for the dam and the lake), did cause it to shut down (McCullough, p. 264); there wasn't much point in a fishing club with nowhere to fish!
Johnstown would begin rebuilt, and the iron mills came back; there were soon jobs for all the remaining workers. But its prosperity seems to have been damaged; the town has only about 30,000 residents now (more than in 1889, but not as much as its pre-flood population growth would suggest). The steelworks would again be flooded as early as 1891 (O'Connor, p. 244), and a major flood took place in 1936. The fact that there was no single great release of water was a great help in 1936 (O'Connor, p. 246). Still, power and telephones went out, and a third of area residents lost their homes, although only two dozen died. This finally promoted a real flood control project (O'Connor, p. 282), but there was another fairly major flood in 1977, according to *Merriam Webster's Geographical Dictionary*, though none to compare with 1889.

It is little surprise that the event produced songs; it was the biggest news of the day, and McCullough, p. 204, notes that a Pittsburg newspaper actually had to reduce the size of its pages to have enough paper to meet the demand. (Ironically, much of what they published was fiction, such as accounts of a messenger named Peyton who tried to warn people of the flood.) Laws believes this song to be too literary to be a purely folk composition; he suspects it of having been originally printed in a newspaper. This even though several papers loudly proclaimed that no such poems should be written! (O'Connor, p. 240). McCullough, p. 221, mentions poems written about the event. A popular piece of 1889 was "The Johnstown Flood" of Joe Flynn; I haven't seen a copy to compare. - RBW

Bibliography


Last updated in version 3.2
File: LG14

Johnstown Flood (II), The

DESCRIPTION: "On a balmy day in May, When nature held full sway." "Now the cry of distress rings from east to west." "Like Paul Revere of old Came a rider brave and bold," but the hearers ignored him. Many drowned, and many bodies were burned in the resulting fire

AUTHOR: unknown

EARLIEST DATE: 1947 (Korson-PennsylvaniaSongsAndLegends)

KEYWORDS: flood death fire warning

HISTORICAL REFERENCES:

May 31, 1889 - The Great Flood in Johnstown, Pennsylvania, kills about 2500 people

FOUND IN: US(MA)

REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 456-459, "The Johnstown Flood" (1 text, 1 tune)

CROSS-REFERENCES:

NOTES [35 words]: Roud lumps this song with the better-known "The Johnstown Flood (I)" (which see for historical references). But Laws does not list Korson's text with his #G14, and they appear to be different songs to me. - RBW

Last updated in version 3.2
File: KPL456

Join the Angel Band

DESCRIPTION: "If you look up the road you see father Mosey, join the angel band" (x2). "Do, father Mosey, gader your army." "O do mo' soul gader together." "O do join 'em, join 'em for Jesus." "Sister Mary, stan' up for Jesus." "Daddy Peter set out for Jesus"

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad
**Joking Henry**

DESCRIPTION: Joke and Henry are asleep on the railroad track when Joke gets hit by a brickbat. Joke says he'll henceforth sleep with a pistol, and with one eye open, and threatens the man who hit him; he thinks he may have seen the perpetrator going over a fence.

AUTHOR: Credited to G. B. Grayson

EARLIEST DATE: 1928 (recording, Grayson & Whitter)

KEYWORDS: violence

FOUND IN: US(SE)

RECORDINGS:


CROSS-REFERENCES:

cf. "If I Lose, I Don't Care" (tune)
cf. "Battleship of Maine" (tune)
cf. "White House Blues (II)" (tune)
cf. "The Cannonball" (tune)

NOTES [43 words]: About as minimal a plot as you can get, but here it is. Clearly the record people misheard the title; it should be, "Joke and Henry". - PJS

Just speculation, but -- could "Joke" be Grayson, the alleged composer, and Henry be Henry Whitter, his accompanist? - RBW

File: RcJokHen

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**Jolie Blonde**

DESCRIPTION: Cajun French. "Jolie Blonde, 'gardez donc, quoi t'as fait...." The singer accuses his "pretty blonde" of running off with someone else, and asks what future he can have. He declares that he will find another pretty blonde -- then asks her to come back.

AUTHOR: Amadee and/or Cleoma Breaux

EARLIEST DATE: 1929 (recording, Amadee Breaux et al)

KEYWORDS: foreignlanguage love separation

FOUND IN: US

REFERENCES (1 citation):

Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 351, "Ma Blonde Est Partie (Jolie Blonde)" (1 text)

File: CAFS1351

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**Jolie Fleur de Rosier (Lovely Flower of the Rose-Tree)**

DESCRIPTION: French. Singer's father's golden keys have fallen into the sea; she'll marry whoever retrieves them. A "galant" dives in, but the keys begin to ring out; on his second dive, he drowns. Someone (her father?) curses all young women, for the galant is dead.

AUTHOR: unknown

EARLIEST DATE: 1946 (Berry-FolkSongsOfOldVincennes)

KEYWORDS: foreignlanguage grief promise death drowning tasks sea

FOUND IN: US(MW)

REFERENCES (1 citation):

Berry-FolkSongsOfOldVincennes, p. 72, "Jolie fleur de rosier (O Lovely Budding Rose-Tree)" (1 text + translation, 1 tune)

CROSS-REFERENCES:

cf. "Isabeau S'y Promene (Isabel)" (plot)

NOTES [46 words]: While the plot is clearly related to "Isabeau S'y Promene", the protagonists are different enough that I split them. You should check that out, though. - PJS
And also "The Lady of Carlisle" [Laws O25] and its variants -- essentially the same plot, but with a happy ending. - RBW

Last updated in version 2.5

File: BerV072

**Jolly Baker, The**

DESCRIPTION: "I am a jolly baker, and I bake my bread brown...I've got the biggest rolling pin of any man in the town." A girl asks him to buy her a gown. She arrives with her "chemise up before." The baker lays her in many places, then boasts of other conquests

AUTHOR: unknown
EARLIEST DATE: before 1976 (collected by Logsdon from Riley Neal)
KEYWORDS: cook sex bawdy wordplay
FOUND IN: US(SW)
REFERENCES (1 citation):
   Logsdon-WhorehouseBellsWereRinging 57, pp. 261-264, "The Jolly Baker" (1 text, 1 tune)
Roud #10107
NOTES [53 words]: Logsdon-WhorehouseBellsWereRinging notes a curious shift in this song: The first part is a double-entendre song, the end merely a series of sexual boasts. The strong impression is that the result is composite. But the first half seems to be unique, an the second too generic to identify, so I file it as one piece. - RBW

File: Logso57

**Jolly Barber Lad, The**

DESCRIPTION: A lady sends for a barber to come and curl her hair. He comes to the door; the lady says to send him up, for "My husband he's a yeoman, and I might as well have no man." She pays the barber; now he goes to shave her, but never takes his razor

AUTHOR: unknown
EARLIEST DATE: 1969 (collected from John MacDonald)
LONG DESCRIPTION: A young lady sends for a jolly barber lad to come and curl her hair; he goes to "shave the lady, don't you know what I mean?" He comes to the door; the maidservant answers, and the lady says to send him up, for "My husband he's a yeoman, and I might as well have no man/He's just like a lady when he goes to bed with me." After the job is finished, she gives the young barber a sovereign and a crown; now he always goes to shave her, but he never takes his razor

KEYWORDS: infidelity sex wife husband work worker
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
   MacColl/Seeger-TravellersSongsFromEnglandAndScotland 37, "The Jolly Barber Lad" (1 tune, 1 text)
Roud #2515
CROSS-REFERENCES:
   cf. "The Chandler's Wife" (theme)
   cf. "The Coachman's Whip" (theme)
   cf. "The Farm Servant (Rap-Tap-Tap" (theme)
   cf. "My Husband's Got No Courage in Him" (theme)
   cf. "Fogan MacAleer" (see notes)
NOTES [52 words]: Ives-DriveDullCareAway-PrinceEdwardIsland re "Fogan MacAleer" makes "The Jolly Barber Lad" Lawrence Doyle's "model" for "Fogan MacAleer." Was "The Jolly Barber Lad" ever current in the Canadian Maritimes? Roud #2515 refers to a tape-recording from Ontario of "There Was a Jolly Barber and He Lived in Aberdeen." - BS

File: CcCST037

**Jolly Beggar, The [Child 279]**

DESCRIPTION: A beggar asks lodging. He is admitted to the house, but wants more than his beggar's fare. Receiving much of what he asks, he at last receives the daughter of the house into his cloak. He then reveals that he is a nobleman; (perhaps he marries the girl)
AUTHOR: unknown
EARLIEST DATE: 1769 [Herd]
KEYWORDS: begging courting escape money sex nobility mother children
FOUND IN: Britain(England(West),Scotland(Aber,Bord)) Ireland US(NE,So)
REFERENCES (19 citations):
Child 279, "The Jolly Beggar" (3 texts)
Bronson 279, "The Jolly Beggar" (37 versions, but #21 is a fragment of "Johnny Lad" and #28 is "Davy Faa (Remember the Barley Straw)"); it is likely that several of the other texts also belong with other songs.)
Bronson-SingingTraditionOfChildsPopularBallads 279, "The Jolly Beggar" (6 versions: #1, #6, #13, #15, #17, #36)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #30, p. 2, "The Jolly Beggar" (1 text)
Greig/Duncan2 274, "The Jolly Beggar" (10 texts, 7 tunes) {A=Bronson's #8, B=#20, C=#18, D=#14, E or G=#7}
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #21, pp. 147-149, "The Beggar Laddie" (1 text, 1 tune) {Bronson's #6}
Reeves-TheEverlastingCircle 108, "The Ragged Beggar Man" (1 text)
Flanders/AncientBalladsTraditionallySungInNewEngland1, pp. 223-225, "Hind Horn" (1 short text, properly titled "The Jolly Beggar," which might be "Hind Horn" [Shild #17] or "The Jolly Beggar" [Child #279] or a mix; 1 tune) {Bronson's #18}
Flanders/MigrantInNewEngland, pp. 47-48, "Hind Horn" (1 short text, properly titled "The Jolly Beggar," which might be "Hind Horn" [Shild #17] or "The Jolly Beggar" [Child #279] or a mix; 1 tune) {Bronson's #18}
Reeves-TheEverlastingCircle 108, "The Ragged Beggar Man" (1 text)
Flanders/Olney-BalladsMigrantInNewEngland, pp. 475-476, "The Jolly Beggar" (1 songster text)
Greig/Duncan2 274, "The Jolly Beggar" (10 texts, 7 tunes) {A=Bronson's #8, B=#20, C=#18, D=#14, E or G=#7}
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #21, pp. 147-149, "The Beggar Laddie" (1 text, 1 tune) {Bronson's #6}
Flanders/Olney-BalladsMigrantInNewEngland1, pp. 223-225, "Hind Horn" (1 short text, properly titled "The Jolly Beggar," which might be "Hind Horn" [Shild #17] or "The Jolly Beggar" [Child #279] or a mix; 1 tune) {Bronson's #18}
Flanders/MigrantInNewEngland, pp. 47-48, "Hind Horn" (1 short text, properly titled "The Jolly Beggar," which might be "Hind Horn" [Shild #17] or "The Jolly Beggar" [Child #279] or a mix; 1 tune) {Bronson's #18}
Ford-VagabondSongsAndBalladsOfScotland, pp. 9-12, "The Jolly Beggar" (1 text, 1 tune) {Bronson's #1}
Randolph 37, "The Jolly Beggar" (1 short text, 1 tune) {Bronson's #9}
Henry/Huntingdon-Herrmann-SamHenrysSongsOfThePeople H183, p. 268, "The Rambling Suiler" (1 text, 1 tune, in which the visitor is not a nobleman but the colonel of a visiting headquarters; there might be a bit of "Pretty Peggy-O" mixed in)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 18, "The Jolly Beggar" (1 text, 1 tune)
Davis-MoreTraditionalBalladsOfVirginia 41, pp. 328-332, "The Jolly Beggar" (1 fragment, which Davis believes to be this song but which in fact could be almost anything)
Cox/Hercog/Halpert/Boswell-WVirginia-A, #14, pp. 61-63, "The Jolly Beggar" (1 text, but not from West Virginia) {Bronson's #1}
Olson-BroadsideBalladIndex, ZN2500, "There was a jovial Begger-man"
DT 279, BEGGAR1* BEGGAR2 BEGGAR3* BEGGR4* BEGGAR5* BEGGAR6
ADDITIONAL: ADDITIONAL: James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume III, #266, pp. 274-275, "The Jolly Beggar" (1 text, 1 tune)
Roud #118
RECORDINGS:
Jeannie Robertson, "The Jolly Beggar" (on FSB5, FSBBAL2) {Bronson's #6}
Lucy Stewart, "The Beggar King" (on LStewart1)
BROADSIDES:
Bodleian, 2806 c.13(1), "The Jolly Beggar" ("There was a jolly beggar and a begging he had been"), unknown, n.d.; also Firth c.26[57][some lines illegible], Firth c.26[57], "Was a Jolly Beggerman"
CROSS-REFERENCES:
cf. "The Gaberlunzie Man" [Child 279A]
cf. "The Beggar-Laddie" [Child 260]
ALTERNATE TITLES:
He Wadna Lie in Barn
The Beggar Man
NOTES [592 words]: Although this ballad is associated in tradition with James V of Scotland, there is no evidence that he ever courted in a manner such as this. James V in fact married a noble foreign lady, Mary of Guise-Lorraine. The basis for the song may be the fact that he was a fairly lusty liege; according to Stanley B. R. Poole, _Royal Mysteries and Pretenders_, Barnes & Noble, 1993, p. 36, he was thought to have had as many as nine illegitimate children.
There actually is a sort-of-similar situation in British history; when the future King George II, in seeking a wife, "raised the possibility of marrying Caroline [of Ansbach], his father insisted his son should meet her first, and suggested that he do so in disguise, so that he could make an honest assessment of her person and character. In 1705, George obediently travelled to Ansbach, where he was presented to an unsuspecting Caroline as a Hanoverian nobleman. He was smitten at their very first meeting. As intemperate in passion as in so much else, George insisted for the rest of his life that he had fallen in love with Caroline the moment he saw her" (Janice Hadlow, *A Royal Experiment: The Private Life of King George III*, Henry Holt, 2014 (published in Britain by William Collins as *The Strangest Family*), p. 30). However, the ending is somewhat different: "Without declaring himself, [George] hurried back to Hanover, and urged his father to open negotiations for her hand." The two soon married and had eight children.

However, it is hard to believe that that was the inspiration for this song, since the earliest versions of "The Gaberlunzie Man" date from no later than 1724, before George II even came to the throne. Child draws a distinction between this and "The Gaberlunzie Man" (which he calls "The Gaberlunyie-Man" -- and, indeed, his texts are metrically distinct ("Gaberlunzie Man" uses eight-line stanzas with four feet per line; "The Jolly Beggar" typically has the standard four-line 4-3-4-3 stanza). In addition, his "Gaberlunyie-Man" lacks the ending. However, both songs occur in tradition and have so heavily cross-fertilized that it is often not possible to distinguish.

If there is a distinction to be drawn, it is probably in the form of the ending. In "The Jolly Beggar," the beggar sleeps with the girl and then reveals his status the next morning (perhaps abandoning her); in "The Gaberlunzie Man," he lures the girl away (as opposed to sleeping with her on the spot), and only later returns and reveals his wealth.

Due to the degree of cross-fertilization of these ballads, one should be sure to check both songs to find all versions. - RBW

See the Bruce Olson note at "The Juggler"; Bruce sees "The Juggler" as a sequel to "The Jolly Beggar."

Of the Bodleian broadsides listed, "Was a Jolly Beggerman" lacks the usual ending. - BS

William Bernard McCarthy, in the article "Barbara Allen" and 'The Gypsy Laddie': Single-Rhyme Ballads in the Child Corpus," printed on pp. 143-154 of Thomas A. McKean, editor, *The Flowering Thorn: International Ballad Studies*, Utah State University Press, 2003, makes the interesting observation that there are only two ballads in the Child collection -- "The Jolly Beggar" [Child 279]/"The Gaberlunzie Man" [Child 279A] and "The Beggar-Laddie" [Child 280], which are known to cross-fertilize, which normally use the rhyme scheme aaab, with the same b rhyme in all the verses. This is an extremely common form in medieval carols (there are hundreds of such in R. L. Greene's collection); I have no idea if this is significant. - RBW

Last updated in version 5.3

File: C279

Jolly Cowboy (I), The

DESCRIPTION: "My lover, he is a cowboy, he's brave and kind and true"; when he comes home, the two meet joyfully and the boy talks about his life on the trail. She says they will marry when he returns; he is quoted as promising to quit herding when he marries

AUTHOR: unknown

EARLIEST DATE: 1910 (Lomax)

KEYWORDS: love cowboy work separation reunion promise marriage

FOUND IN: US

REFERENCES (3 citations):

*Thorp/Logsdon-SongsOfTheCowboys*, pp. 86-88, "The Jolly Cowboy" (1 text)

*Saffel-CowboyPoetry*, p. 209-210, "The Jolly Cowboy" (1 text)

DT, JOLLCWBY*

Roud #4482

NOTES [46 words]: In print, with quotation marks to indicate who is saying what, this song makes sense, though even in print, the transitions seem abrupt. In song, without such helps, it strikes me as hard to comprehend. I wonder if it isn't composite -- after all, it was published by Lomax. - RBW

Last updated in version 5.3

File: Saffe209
Jolly Drover

DESCRIPTION: "In olden times before the war, There came a jolly drover," who visits the Black Horse Tavern and asks the "Bound-out girl" who attends him if she will marry him. He has lands and wealth, but she loves him in any case. They wed. That was long ago

AUTHOR: unknown

EARLIEST DATE: 1908 (Maher, Historic Dover, according to Nestler); supposedly written c. 1840

KEYWORDS: love courting money marriage

FOUND IN: US(MA)

REFERENCES (1 citation):
ADDITIONAL: Harold Nestler, "Songs from the Hudson Valley" (article in _New York Folklore Quarterly_, Volume V, #2, Summer 1949), pp. 89-90 "The Jolly Drover" (1 text)

File: Nset089

Jolly Farmer (I), The

DESCRIPTION: The farmer sings about the joys of farming, even as a renter, and drinking with friends. "Here I am king so I'll dance, drink and sing, Let no man appear as a stranger, But show me the ass That refuses his glass And I'll order him hay in a manger"

AUTHOR: unknown

EARLIEST DATE: before 1831 (broadside, Bodleian Harding B 16(88a))

KEYWORDS: farming drink flowers food nonballad

FOUND IN: Ireland

REFERENCES (1 citation):
OLochlainn-IrishStreetBallads 30, "The Jolly Farmer" (1 text, 1 tune)
Roud #1603

BROADSIDES:
Bodleian, Harding B 16(88a), "The Farmer" ("Come each jolly fellow"), R. Walker (Norwich), 1780-1830; also 2806 c.8(171), Harding B 25(622), Harding B 11(1150), Johnson Ballads 822 [illegible lines], "The Farmer[!]"

File: OLoc030

Jolly Fisherman (I)

DESCRIPTION: With a storm coming up, Captain Williams of Veronia sends a dory after halibut. Oars are lost and a buoy line parts. To save the dory, they cast halibut oil on the water and bale with their sou'westers until they are picked up next morning by Veronia.

AUTHOR: unknown

EARLIEST DATE: 1932 (Creighton-NovaScotia)

KEYWORDS: rescue fishing sea ship storm sailor

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Creighton-SongsAndBalladsFromNovaScotia 125, "Jolly Fisherman" (1 text, 1 tune)
ST CrNS125 (Partial)
Roud #1827

NOTES [8 words]: This song is item dD47 in Laws's Appendix II. - BS

File: CrNS125

Jolly Fisherman (II), The

DESCRIPTION: The singer says he is a fisherman, and "Fish just like men I've often caught -- crabs, gudgeon, poor John Codfish." He compares various sorts of people to various fish --- e.g. "false friends to eels" and the lawyer like a pike striking

AUTHOR: unknown

EARLIEST DATE: 1936 (Sam Henry collection)

KEYWORDS: work fishing nonballad

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H639, p. 59, "The Jolly Fisherman"
Jolly Fishermen

DESCRIPTION: "There come two (or three) jolly fishermen, Who've just come from the sea. "They cast their nets into the sea, And a jolly old fish caught they."

AUTHOR: unknown
EARLIEST DATE: 1922 (Wollaston and Crampton)
KEYWORDS: fishing playparty
FOUND IN: Britain(England(North,West))
REFERENCES (2 citations):
  - Opie/Opie-TheSingingGame 108, "Three Jolly Fishermen" (2 texts, 1 tune)
  - Mary A. Wollaston and C. Ward Crampton, The Song Play Book (New York, 1922 ("Digitized by Google")), p. 20, "Three Jolly Fishermen" (1 text, 1 tune)
NOTES [12 words]: Opie/Opie-TheSingingGame refers to a close version from before 1850. - BS

Jolly Good Ale and Old (Back and Sides Go Bare)

DESCRIPTION: With chorus, "Back and sides go bare, go bare, Both hand and feet go cold...." The singer laments his sad state: "I cannot eat but little meat, My stomach is not good." He discusses his lack of clothing. But he, and his wife, revive for ale.

AUTHOR: unknown
EARLIEST DATE: 1575 (Gammer Gurton's Needle)
KEYWORDS: drink clothes hardtimes MiddleEnglish
FOUND IN: Britain
REFERENCES (10 citations):
  - Sidgwick/Chambers-EarlyEnglishLyrics CXXXIII, pp, 229-231, "(no title)" (1 text)
  - Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 43-44, "Back and Side Go Bare, Go Bare!" (1 text)
  - HarvardClassics-EnglishPoetryChaucerToGray, pp. 190-192, "Jolly Good Ale and Old" (1 text)
  - Brown/Robbins-IndexOfMiddleEnglishVerse, #554.5
  - DigitalIndexOfMiddleEnglishVerse #907
  - DT BACK&SID
ADDITIONAL: Norman Ault, _Elizabethan Lyrics From the Original Texts_, pp. 41-42, "Of Jolly Good Ale and Old" (1 text)
  - John Gassner, editor, _Medieval and Tudor Drama_, 1963, 1987 (references are to the undated Applause Books paperback), has Gammer Gurton's Needle on pp. 346-402; this song, which opens Act II, is on pp. 356-357.
  - Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, pp. 49-50, "(no title)" (1 text)
Roud #V7039
CROSS-REFERENCES: cf. "Let the Back and Sides Go Bare" (chorus)
NOTES [181 words]: This has a literary look, and has been attributed to William Stevenson. But there appear to be variant forms. In the 1575 version in Gammer Gurton's Needle (found in Ault), there are only four stanzas, and the singer's wife is Tib. (Tib, based on the version in Gassner, was also the name in Gammer Gurton's Needle.) Nettel also has this type of text. The version in the Harvard Classics has eight stanzas and gives the wife's name as Kit. Unfortunately, though the Harvard version occurs in a number of anthologies in my library, none of them state their source! (Maybe they stole it from each other.) The Gammer Gurton version, if I read Ault correctly, was also found in a play, "Diccon of Bedlam." A play of this name was registered 1562-1563 -- though, if it was printed (not all things registered
went to the press), no copies seem to have survived. The "back and sides go bare" chorus seems to have been quite popular; in this index, see also "Let the Back and Sides Go Bare." Granger's Index to Poetry, if I read this right, cites six different poems with this first line. - RBW

Last updated in version 5.3
File: DTbcksid

Jolly Good Song

DESCRIPTION: "A jolly good song and jolly well sung, And jolly good company everyone; And if you can beat it you're welcome to try, But always remember the singer is dry." "Give the old bounder some beer." "O half a pint of Burton, Wouldn't hurt 'un, I'm certain."

AUTHOR: unknown
EARLIEST DATE: 1973 (Simpson)
KEYWORDS: drink nonballad humorous
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
ADDITIONAL: Jacqueline Simpson, _The Folklore of Sussex_, B. T. Batsford, 1973, p. 121, "(A jolly good song and jolly well sung)" (1 text)
Roud #1224
File: Sim121

Jolly Grinder, The

DESCRIPTION: "There was a jolly grinder Once lived by the river Don. He worked and sang from morn till night, And sometimes he worked none." The grinder rails against teetotalers, informing them, "Attend to your work if you've ought to do And don't interfere with me."

AUTHOR: unknown
EARLIEST DATE: 1978 (Raven)
KEYWORDS: drink work
FOUND IN: Britain
REFERENCES (2 citations):
DT, JOLLGRND*
CROSS-REFERENCES:
cf. "The Miller of Dee" (tune)
cf. "These Temperance Folks" (theme)
SAME TUNE:
The Miller of Dee (File: K229A)
NOTES [28 words]: This is quite obviously an answer to, and parody of, "The Miller of Dee," providing a somewhat sarcastic response to the (really rather tame) moralizing of that song. - RBW
File: DTjollgr

Jolly Highwayman, The

DESCRIPTION: "It's of a jolly highwayman, likewise a noted rover, I drove my parents almost wild when first I went a-roving." The first man he robs yields two hundred guineas. But when he robs his second man, in Covent Garden, he is captured and will soon be hanged

AUTHOR: unknown
EARLIEST DATE: 1906 (Purslow-TheConstantLovers)
KEYWORDS: robbery prison execution
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Purslow-TheConstantLovers, p. 50, "The Jolly Highwayman" (1 text, 1 tune)
Roud #1553
File: PCL050
Jolly Irishman, The

DESCRIPTION: "O Mother, O Mother, I'll tell you if I can, I rambled this world over with my jolly Irishman. I rambled and I jangled, and I rambled over town, No one could I find but my jolly Irishman." "He hugged her and he kissed her" and tells her to tell her mother

AUTHOR: unknown
EARLIEST DATE: 1944 (Southern Folklore Quarterly 8)
KEYWORDS: love courting mother travel
FOUND IN: US(SE)
REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #237, "The Jolly Irishman" (1 short text, 1 tune)
Roud #5046
NOTES [41 words]: This is probably a version of something or other -- perhaps "True-Born Irish Man (With My Swag All on My Shoulder; The True-Born Native Man)" -- but it's short enough that it's hard to be sure, so both Roud and I list it as a separate song. - RBW

Last updated in version 3.7
File: Morr0237

Jolly Jack the Sailor

DESCRIPTION: "It's Jolly Jack the sailor on board of a man-o'war" returns after seven years and takes the train to Lincolnshire to see his sweetheart. "Won't she jump for joy when she hears the news Jack has come home from sea" "We will set the bells a-ringing"

AUTHOR: unknown
EARLIEST DATE: 1975 (recording, George Ling)
KEYWORDS: love wedding war return reunion sailor
FOUND IN: Britain(England(Lond))
Roud #1785
RECORDINGS:
George Ling, "Jolly Jack the Sailor" (on Voice12)
File: RcJoJaSa

Jolly Joe the Collier's Son

DESCRIPTION: "I am Jolly Joe the poor collier's son, Near Chester town I dwell." Joe courted several girls but loves Rachel. He sees Rachel with Jack. He fights Jack and is winning when Rachel begs him to stop and says she will marry him -- but he finds no happiness

AUTHOR: unknown
EARLIEST DATE: 1906 (collected from Henry Lee, according to Raven)
KEYWORDS: mining courting love rejection fight marriage
FOUND IN: Britain(England(West))
REFERENCES (4 citations):
ADDITIONAL: Jon Raven, _Vlctoria's Inferno: Songs of the Old Mills, Mines, Manufacturies, Canals, and Railways_, Roadside Press, 1978, pp. 66-67, "Jolly Joe the Collier's Son" (1 text, 1 tune)
Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, pp. 29-30, "Jolly Joe the Collier's Son" (1 text, 1 tune)
Jon Raven, _The Folklore and Songs of the Black Country Colliers_, Broadside, 1990, pp. 17-18, "Jolly Joe the Collier's Son" (1 text, 1 tune)
Roy Palmer, "'Birmingham Broadsides and Oral Tradition" -- essay found in David Atkinson and Steve Roud, Editors, _Street Ballads in Nineteenth-Century Britain, Ireland, and North America: The Interface between Print and Oral Tradition_, Ashgate, 2014, pp. 505`, "Jolly Joe the Collier's Son" (1 text)
Roud #1129
File: JRVI066

Jolly Miller (I), The

DESCRIPTION: Singer, a miller, says "I care for nobody, no not I, and nobody cares for me." His
back is bent with work; his mill has strange new machinery, but he's content with a drop of whisky. He has engaged with Dr. Ramsey, the landlord, and does his bidding

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan3)
KEYWORDS: work drink nonballad miller worker technology
FOUND IN: Britain(Scotland(Aber),England(North,Lond)) US(NE,So)
REFERENCES (8 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #41, p. 1, "The Miller o' Straloch"; "Folk-Song in Buchan," pp. 28-29, "The Miller of Straloch" (2 texts)
Greig/Duncan3 452, "The Miller o' Straloch" (6 texts, 4 tunes)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 271, "The Jolly Miller" (1 text)
Linscott-FolkSongsOfOldNewEngland, pp. 220-221, "The Jolly Miller" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 229, "The Jolly Miller" (1 text, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 352, "There was a jolly miller once" (1 text fragment)
Baring-Gould-AnnotatedMotherGoose #124, p. 103, "(There was a jolly miller once)"
DT, JOLMILLR
Roud #503
RECORDINGS:
John Strachan, "The Jolly Miller" (on FSB3)
BROADSIDES:
Bodleian, Harding B 11(449), "Their [sic] was a jolly miller" [error in title, not in text], J.O.
Bebbington (Manchester), c.1850; also Harding B 11(450), "Their [sic] was a jolly miller" [error in title, not in text]
CROSS-REFERENCES:
cf. "The Miller of Dee" (refrain, subject)
ALTERNATE TITLES:
The Wee Millar
Willie Stroth
NOTES [76 words]: The Baring-Goulds report that this song, "a favorite of Sir Walter Scott's," was included in Bickerstaffe's 1762 opera "Love in a Village." They also say that it may have been based on the owner of the Dee Mill in Chester, which dated back to around the Conquest but burned down in 1895.
All of these references, however, may be to "The Miller of Dee"; the Baring-Gould fragment is only a single stanza. See Ben Schwartz's note on "The Miller of Dee." - RBW
Last updated in version 2.6
File: K229M

Jolly Neighbor
DESCRIPTION: "A man who has some good peanuts, And giveth his neighbor none" will in turn be given no peanuts when his own run out. "Oh, won't it be joyful... when his good peanuts are gone."
Similarly, he will have no joy when he is out of soda crackers or shortcake
AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: food nonballad revenge
FOUND IN: US(So)
REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 71, "Jolly Neighbor" (1 text, 1 tune)
Roud #5116
NOTES [27 words]: I would guess that this was a playground song intended to encourage sharing, but Arnold-FolkSongsofAlabama's notes say nothing about the history of the song. - RBW
Last updated in version 4.2
File: Arno071

Jolly Old Hawk
DESCRIPTION: "Jolly (old hawk/goshawk) and his wings were grey." Cumulative song: The singer asks who will win his love, and recites the animals he gave as gifts: One hawk, two birds, three cocks (or a three-thistle cock), four pigs (or a four-hoofed pig), etc.
Jolly Old Jim

DESCRIPTION: "No man is no neater and trim Like a prince at the wheel Wit a heart full o' steel Tis the driver they call Uncle Jim." Jolly Jim is 75 and from Trepassey. "All the friends of the crowd they all feel proud He'll ne'er make his journey alone"

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: nonballad friend
FOUND IN: Canada(Newf)
Roud #30135
RECORDINGS:
Leo Martin, "Jolly Old Jim" (on MUNFLA-Leach)
File: ML3JoOJi

Jolly Old Roger

DESCRIPTION: "Oh there never was yet a boy or man Who better could mend a kettle or pan, A bucket, a dipper, a skillet or can, Than jolly old Roger the tinker man." Roger lives in New Amsterdam; the song describes the funny old man

AUTHOR: unknown
EARLIEST DATE: 1931 (Flanders and Brown)
KEYWORDS: tinker work
FOUND IN: US(Ap,MW,NE,So)
REFERENCES (6 citations):
Randolph 496, "Roger the Tinker Man" (1 fragment, 1 tune)
Brewster-BalladsAndSongsOfIndiana 74, "Johnnie O'Rogers" (1 text)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 171-173, "Jolly Old Roger" (1 text, 1 tune)
Linscott-FolkSongsOfOldNewEngland, pp. 222-224, "Jolly Old Roger" (1 text, 1 tune)
Boette-SingaHipsyDoodle, p. 111, "Tinker Man" (1 short text, 1 tune)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 480, "Jolly Old Roger" (source notes only)
ST R496 (Partial)
Roud #3733
File: R496

Jolly Pedlar, The

DESCRIPTION: A pedlar meers a beggar wife and asks if she had a man. She suggests he get a job, or try "lasses on Cheapside." He says he had fine tools which she might try. She does. If you meet him "your maidenhead will go"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: sex bragging bawdy
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Jolly Pilote, The

DESCRIPTION: "Oh, I am a jolly pilote, I land like a galloping goose, My motor barks like a Ki-yo-te," Soldiiers in the trenches face dange, but "the jolly pilote has to die." The Fokkers will kill him. He wishes he were a Kiwi (ground officer). Mama warned him

AUTHOR: unknown
EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)
KEYWORDS: technology war death mother
FOUND IN:
REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 177-180, "The Jolly Pilote" (1 text, 1 tune)
Roud #27890
File: NiMo177

Jolly Pinder of Wakefield, The [Child 124]

DESCRIPTION: "Robin Hood, Scarlet, and John" trespass on the fields guarded by the Jolly Pinder. The Pinder challenges them; they fight. The Pinder holds off all three. Robin offers the Pinder a place in his band. The Pinder agrees to come once his present job is done

AUTHOR: unknown
EARLIEST DATE: 1663 (garland; there is a Stationer's Register entry for "Robin Hood and the Pinder of Wakefield" from 1558)
KEYWORDS: Robinhood fight
FOUND IN: Britain(England)
REFERENCES (11 citations):
Child 124, "The Jolly Pinder of Wakefield" (2 texts)
Bronson 124, "The Jolly Pinder of Wakefield" (2 versions)
Ritson-RobinHood, pp. 117-119, "The Jolly Pinder of Wakefield, with Robin Hood, Scarlet, and John" (1 text)
Hales/Furnival-BishopPercysFolioManuscript, volume I, pp. 32-36, "Robin Hood and the Pindar of Wakefield" (1 fragment)
Leach-TheBalladBook, pp. 365-366, "The Jolly Pinder of Wakefield" (1 text)
Olson-BroadsideBalladIndex, RZN16, "In Wakefield there lives a jolly pinder"
ADDITIONAL: Stephen Knight, editor (with a manuscript description by Hilton Kelliher), _Robin Hood: The Forsters Manuscript_ (British Library Additional MS 71158), D. S. Brewer, 1998, pp. 63-67, "Robin Hood and the Pinder of Wakefield 1"; pp. 68-70, "Robin Hood and the Pinder of Wakefield 2" (2 texts, the first being much longer than the garland text and probably edited; the second is close to the garlands)
Stephen Knight and Thomas Ohlgren, editors, _Robin Hood and Other Outlaw Tales_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2000, pp. 469-475, "The Jolly Pinder of Wakefield" (1 text, conflated from the Garland and Percy versions)
MANUSCRIPT: {MSForresters}, London, British Library MS. Additional 71158, the "Foresters Manuscript," items 10A and 10B
Roud #3981
BROADSIDES:
Bodleian, Wood 402(42), "The Jolly Pinder of Wakefield," F. Coles (London), 1658-1664; also Douce Ballads 3(118a), "Robin Hood and the jolly pinder of Wakefield"; Wood 401(61), "The Jolly Pinder of Wakefield: with Robin Hood, Scarlet, and John"
NOTES [776 words]: A pinder was an official charged with preventing trespassing and gathering strayed/lost/stolen livestock. This was a particularly significant task in towns which had open rather
than enclosed fields. The pinder would also be responsible for caring for the livestock while ownership was determined, so the job could become fairly complicated.

For background on the Robin Hood legend, see the notes on "A Gest of Robyn Hode" [Child 117]. Although Child has only one ballad of the Pinder, the content of the Forresters manuscript implies that there were two (Knight, p. 62). The two ballads have the same plot, but the texts are of dramatically different lengths; the Forresters text preserves both, with Child's version corresponding to the shorter. The two Forresters texts are so close in plot that they must derive from the same material, but it is clear that there was substantial rewriting involved; the longer Forresters text is probably a rewrite, almost from scratch, of the shorter.

There is also a play, "George-a-Greene the Pinner of Wakefield," about this incident; it was published in 1599, according to Kunitz/Haycraft, p. 236. Knight, p. 62, seems convinced that it was written by Robert Green(e) (1558-1592), but Kunitz/Haycraft, p. 236, says that several plays were falsely printed under Green's name and allow only a possibility that this is one of his works. Child, who mentions the play in his headnotes, does not even refer to an author. NewCentury, p. 514, says, "ascribed to Green but without much evidence [is] George-a-Greene, the Pinner of Wakefield." Benet does not mention the "Pinner" at all in its entry on Greene.

STC has several "George á Greene" references, one of which is surely to the play:
#12212, p. 269, "A pleasant conceyted comedie of George a Greene, the pinner of Wakefield," printed by S. Stafford for C. Burby, 1599 and registered April 1, 1595. A note on p. 271, under Greene, says that this piece is sometimes attributed to Robert Greene, but the STC itself does not so attribute it.

To be sure, it hardly matters who wrote the play; the key point is that the play -- and hence, presumably, this story -- was in existence before 1600, as was some ballad on the subject, as shown by the Stationer's Register entry, although we do not know whether it is this ballad or another. Rollins, p. 113, #1308 is an entry from March 1, 1675 for "The jolly Pinder of Wakefeild" (sic.); no printer is listed. Rollins, p. 182, #2089 is "The Pinder of Wakefeld being the mad merry history of George Green the lusty Pinder of the North &c." printed February 4, 1632 by Edward Blackmore; Rollins thinks this actually a book although registered as a ballad. Rollins, p. 244, #2829, has "A ballet of Wakefyld and agreene", printed 1557-1558 by "Jno Wally, Mrs. Toy"; Rollins speculates that this is another edition of this piece.

At minimum, this entry proves that the connection of Robin Hood and a Pinder of Wakefield is early.

It is interesting to observe that the longer Forresters text of the "Pinder" calls the pinder "George a Green," as in the play (Knight, p. 63).

There actually was a George Green who was a Wakefield Pindar, according to Weinreb/Hibbert, p. 599. Having moved to London, he built in 1517 a building at 328 Gray's Inn Road. This came to be called the "Pindar of Wakefield," and in the time of Weinreb/Hibbert, it hosted "a regular 'Old Time Music-Hall'."

Fully half the Robin Hood ballads in the Child collection (numbers (121 -- the earliest and most basic example of the type), 123, 124, 125, 126, 127, 128, 130, 131, 132, (133), (134), (135), (136), (137), (150)) share all or part of the theme of a stranger meeting and defeating Robin, and being invited to join his band. Most of these are late, but it makes one wonder if Robin ever won a battle. Bronson notes that his two tunes for this song are both associated with Rimbault, whose handling of other Robin Hood melodies was, at best, cavalier.

There are other mysteries associated with the piece, which survives only in very defective forms. Baring-Gould-AnnotatedMotherGoose #816, p. 304, notes a stanza which does not seem to appear in the canonical texts:

The hart he loves the high wood,
The hare she loves the hill; - RBW
The knight he loves his bright sword,
The lady loves her will. - RBW

Opie/Opie-OxfordDictionaryOfNurseryRhymes 206, "The hart he loves the high wood" (1 text) dates the song quoted above in Baring-Gould-Mother Goose to "a late-fifteenth century commonplace book from Broome Hall, Norfolk." - BS

Bibliography

Jolly Ploughboy (I), The

DESCRIPTION: There are "two brethren whose trades we still keep; The one was a ploughman ... The other a tender of sheep." The ploughman's year is reviewed: "we must labour from summer to spring" harvest to ploughing and sowing.

AUTHOR: unknown

EARLIEST DATE: 1888 (Sumner)

KEYWORDS: farming nonballad

FOUND IN: Britain(England(South))

REFERENCES (3 citations):
Broadwood/Maitland-EnglishCountySongs, pp. 152-153, "The Jolly Ploughboy" (1 text, 2 tunes)
OShaughnessy-YellowbellyBalladsPart1 25, "The Jolly Ploughboy" (1 text, 1 tune)

Roud #202

NOTES [31 words]: It seems to me that I have heard a version of this with a religious sort of message, with the tender of sheep being Cain and the ploughman being Abel. But I can't remember details. - RBW

Last updated in version 3.0

File: BrMa152

Jolly Ploughboy, The (The Merry Plowboy, The Scarlet and the Blue)

DESCRIPTION: "I (am/was) a jolly ploughboy and I plowed the fields all day," but one day the singer has had enough and sets out to join the (British Army/IRA/other). He will not miss the farm. He will miss his girl but hopes to marry her. The army will conquer or die

AUTHOR: supposedly John J. Blockley (source: Dallas-TheCruelWars-100SoldiersSongs)

EARLIEST DATE: 1965 (recording by the Watersons)

KEYWORDS: farming soldier rambling love separation IRA

FOUND IN: Britain(England(North)) Ireland

REFERENCES (4 citations):
Gardham-EastRidingSongster 32, pp. 40-41, "The Jolly Ploughboy" (1 text, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 16-18, "The Merry Ploughboy" (1 text, 1 tune)
Behan-IrelandSings, #51, "The Merry Ploughboy" (1 text, 1 tune, heavily modified)
DT, JOLLPL03 DUBLNGRN DBLGRN (the Behan version)

Roud #163

ALTERNATE TITLES:
The Warwickshire R. H. A.

Off to Dublin in the Green (localized version claimed by Dominic Behan)

NOTES [51 words]: Steve Gardham cites A. L. Lloyd to the effect that this was written by John J. Blockley in the 1870s and popularized by Harrigan and Hart. Dallas-TheCruelWars-
Jolly Ploughman Lad, The

DESCRIPTION: "The jolly jolly ploughman lad goes whistling o'er the lea." He "whistles a' the day ... And he trysts his bonnie lassie Jean." They marry. He still whistles and "bairnies play at hide and seek." When old they live happily among their grown children

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: age love marriage farming children
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 414, "The Jolly Ploughman Lad" (1 text)
Roud #5936
File: GrD3414

Jolly Plowboy, The (Little Plowing Boy; The Simple Plowboy) [Laws M24]

DESCRIPTION: A plowboy and a rich girl fall in love. When the girl's father finds out, he sends a press gang for the boy. The girl dresses in men's clothes and rows out to her lover's ship. She bribes the captain to return her lover

AUTHOR: unknown
EARLIEST DATE: before 1808 (broadside, Bodleian Harding B 12(155))
KEYWORDS: love pressgang cross-dressing reprieve
FOUND IN: US(Ap,SE) Canada(Mar,Newf) Britain(Scotland,England(Lond,South,West)) Ireland
REFERENCES (25 citations):
Laws M24, "The Jolly Plowboy (Little Plowing Boy; The Simple Plowboy)"
Ford-VagabondSongsAndBalladsOfScotland, pp. 284-286, "The Jolly Plowbow" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #117, pp. 1-2, "The Jolly Ploughboy" (1 text)
Greig/Duncan1 170, "The Jolly Ploughboy" (14 texts, 13 tunes)
Leather-FolkLoreOfHerefordshire, pp. 208-209, "The Pretty Ploughboy" (1 text, 1 tune)
Williams-Wiltshire-WSRO GI 49, "Bonny Labouring Boy" (1 text)
Williams-Wiltshire-WSRO Bk 5, "Pretty Ploughing Boy" (1 text)
OShaughnessy-YellowbellyBalladsPart2 38, "The Pretty Ploughboy" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #94, "The Pretty Ploughboy" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #102, "The Pretty Ploughboy" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #73, "The Pretty Ploughboy" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 103, "Little Plowing Boy" (1 text plus a fragment)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 71, "The Little Plowing Boy" (1 text)
Sharp-EnglishFolkSongsFromSouthernAppalachians 59, "The Simple Ploughboy" (1 text, 1 tune)
Karpeles-TheCrystalSpring 140, "The Pretty Ploughboy" (1 text, 1 tune)
Ord-BothySongsAndBallads, pp. 233-234, "The Jolly Plowboy" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H105, pp. 331-332, "The Jolly Plowboy" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 176-178, "The Jolly Ploughboy" (1 text, 1 tune)
Peacock, pp. 224-225, "The Pretty Ploughboy" (1 text, 1 tune)
Karpeles-FolkSongsFromNewfoundland 46, "The Simple Ploughboy" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 45, "The Jolly Ploughboy" (1 text)
Finger-FrontierBallads, pp. 2-3, "(O, Jock the jolly plow boy" (1 fragment, 1 tune, possibly this)
Quiller-Couch-OxfordBookOfBallads 167, "The Simple Ploughboy" (1 text)
DT 584, JOLLPLOW (BRSKLIVE -- listed as Laws A15, but this is impossible; it appears to be this song with some odd verses about the boy being wounded)
Cow," and "Canadian Boat Song")
Roud #186
RECORDINGS:
Daisy Chapman, "The Jolly Ploughboy" (on SCDChapman01)
Harry Cox, "The Pretty Ploughboy" (on Voice02)
Mrs. Mary Ann Galpin, "The Pretty Ploughboy" (on PeacockCDROM)
BROADSIDES:
Bodleian, Harding B 12(155), "The Pretty Plough Boy," Burbage and Stretton (Nottingham), 1797-1807, also Harding B 11(3164), Firth c.12(288), Harding B 11(1400), 2806 c.17(335)[some words illegible], Firth b.25(108), Harding B 12(135), "The Pretty Plough Boy"; Harding B 25(1506)[almost entirely illegible], "Plough Boy"; Johnson Ballads 1403, Johnson Ballads 1450, "[The] Pretty Ploughboy"
CROSS-REFERENCES:
cf. "Cawsand Bay" (plot)
cf. "Disguised Sailor (The Sailor's Misfortune and Happy Marriage; The Old Miser)" [Laws N6]
cf. "Jack Monroe (Jackie Frazer; The Wars of Germany)" [Laws N7]
ALTERNATE TITLES:
The Poor Ploughboy
The Hills o' Traquair
NOTES [36 words]: Bunting (Edward Bunting, The Ancient Music of Ireland (Mineola, 2000 (reprint of 1840 Dublin edition)), #23, "The Jolly Ploughman") only prints a first verse; it shares three lines with many versions of this song. - BS
Last updated in version 5.0
File: LM24

Jolly Puddlers, The
DESCRIPTION: "They want to stop our puddling, as many of you know, Contractors say that of our slush there is an overflow," but this would cause trouble in Bendigo. The singers claim that digging in the stream banks is all that keeps the local economy going
AUTHOR: Charles R. Thatcher (1831-1878)?
EARLIEST DATE: 1960 (Anderson-ColonialMinstrel)
KEYWORDS: mining river hardtimes
FOUND IN:
REFERENCES (4 citations):
Anderson-StoryOfAustralianFolksong, pp. 39-40, "The Jolly Puddlers" (1 text, 1 tune)
Anderson-GoldrushSongster, pp. 32-33, "The Jolly Puddlers" (1 text, 1 tune)
Anderson-ColonialMinstrel, pp. 48-49, "The Jolly Puddlers" (1 text, 1 tune)
Anderson/Thatcher-GoldDiggersSongbook, pp. 35-36, "The Jolly Puddlers" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Jolly Waggoner" (tune)
NOTES [105 words]: Anderson-ColonialMinstrel, pp. 47-49, explains that puddling was a method for extracting gold based on placing large amounts of dirt in a special puddling tub and running a lot of water through it. The gold would settle out; the sludge, from which the gold had been extracted, was washed away -- and polluted the area around the puddling machinery. This led to demands for a solution, and attempts to collect a fee for puddling. Hence Thatcher's song. For brief background on Charles Thatcher's career, see the notes to "Where's Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong. - RBW
Last updated in version 5.3
File: AnSo039

Jolly Raftsman O, The
DESCRIPTION: "I am sixteen, I do confess, I'm sure I am no older O, I place my mind, it never shall move, It's on a jolly raftsman, O." She praises his work and calls him "brave as Alexander," though someone (her mother?) wants her to marry a freeholder
AUTHOR: unknown
EARLIEST DATE: 1961 (Fowke)
KEYWORDS: love logger courting mother
FOUND IN: Canada(Ont)
Jolly Ranger, The

DESCRIPTION: "I am a jovial/jolly ranger, I fear no kind of danger, To sorrow I'm a stranger, And so let mirth abound." The singer recalls leaving home and going to London, where he was treated as a bumpkin. He visited other towns. Now he is home and intends to stay

AUTHOR: unknown
EARLIEST DATE: 1893 (Broadwood)
KEYWORDS: home travel rambling rejection
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Broadwood-EnglishTraditionalSongsAndCarols, pp. 100-101, "Travel the Country Round" (1 text, 1 tune)
Roud #1067
ALTERNATE TITLES:
The Jovial Ranger
File: LEBC100

Jolly Roving Tar [Laws O27]

DESCRIPTION: Susan fondly recalls her sailor love. She sets out to ensure that her father's ships are well equipped for his sake. Finally she bids farewell to the local ladies and sets out to follow her "jolly roving tar."

AUTHOR: unknown
EARLIEST DATE: before 1839 (broadside, Bodleian Harding B 16(119c))
KEYWORDS: sailor parting rambling reunion
FOUND IN: Canada(Mar) Ireland
REFERENCES (5 citations):
Laws O27, "Jolly Roving Tar"
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H670, p. 293, "The Jolly Roving Tar" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, p. 178, "Jolly Roving Tar" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 12, "Jolly Roving Tar" (1 text, 1 tune)
DT 744, JOLROVTR
Roud #913
BROADSIDES:
Bodleian, Harding B 16(119c), "The Jolly Roving Tar," J. Catnach (London), 1813-1838; also Firth c.13(77), 2806 c.16(242), Harding B 11(859), Harding B 11(860), Harding B 26(302), Harding B 11(3444), Firth c.13(78), "The Jolly Roving Tar"
NOTES [100 words]: Broadside Bodleian Harding B 26(302), "The Jolly Roving Tar ("As I roved out one evening in the pleasant month of May"), Haly (Cork), 19C, while undated, dates itself by its last add-on verse: "So now these lines are at an end the truth I will unfold Young Susan she got married to her young sailor bold With him she faced the Russians and feared no wound or scar, But now she lives contented with her jolly roving tar." - BS
[To clarify, the above verse probably implies a Crimean War date. But it could well be a late add-on -- note that there were few battles between British and Russian navies. - RBW]
Jolly Sailor (I), The
DESCRIPTION: "A lady born of birth and fame, To Greenwich town for pleasure came," where she sees a handsome sailor. She asks him why he remains single. He is too poor to marry. She says she will provide for him. He agrees to marry her; they settle in Kent
AUTHOR: unknown
EARLIEST DATE: 1891 (Ashton-RealSailorSongs)
KEYWORDS: sailor love poverty marriage
FOUND IN:
REFERENCES (1 citation):
Ashton-RealSailorSongs, #59, "The Jolly Sailor; or, The Lady of Greenwich" (1 text)
Roud #952
BROADSIDES:
File: AshS059i

Jolly Sailor's True Description of a Man-of-War, The
DESCRIPTION: "When first on board of a man of war We go, whether by press or enter," the new sailors are teased by the ship's old hands. The singer details life on the ship, describes going to sea, waxes sarcastic about some aboard, and toasts his friends
AUTHOR: unknown
EARLIEST DATE: 1908 (Firth)
KEYWORDS: sailor ship pressgang hardtimes drink
FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 49, "The Jolly Sailor's True Description of a Man-of-War" (1 text)
Roud #V30565
BROADSIDES:
Bodleian, Firth c.12(450), "The Jolly Sailor's True Description of a Man-of-War,," unknown, n.d.
File: PaSe049

Jolly Sailor's Wedding, The
DESCRIPTION: "Give me service to the young man That lives in the town below"; the girl promises to go with Jamie whether her mother agrees or not. Her mother says that he might die in the wars. When the mother sees the girl is determined, she gives her 500 pounds
AUTHOR: unknown
EARLIEST DATE: 1891 (Ashton-RealSailorSongs)
KEYWORDS: love courting sailor mother money
FOUND IN:
REFERENCES (1 citation):
Ashton-RealSailorSongs, #72 insert, "The Jolly Sailor's Wedding" (1 text)
Roud #23088
File: AshS072i

Jolly Sailors
DESCRIPTION: "I am a jolly rover [or sailor boy(s)], Just lately come on shore. I spent my time in jubilee [or money on a moonlight night] as I have done before" "... march all round ... Until I come to a pretty, pretty girl, And I'll kiss her kneeling down"
AUTHOR: unknown
EARLIEST DATE: 1609 (Ravenscroft's _Deuteromelia_, according to _Sea Songs and Ballads_) 
KEYWORDS: courting playparty sailor
FOUND IN: Britain(England(West)) Canada(Ont) US(MW)
REFERENCES (7 citations):
Opie/Opie-TheSingingGame 39, "Jolly Sailors" (3 texts, 1 tune)
Jolly Sailors Bold (I)

DESCRIPTION: The singer ridicules farmers on land and compares their easy life with the dangers faced by sailors. But "we'll sail into all parts of the world ... And we'll bring home all prizes ... We spend our money freely, And go to sea for more"

AUTHOR: unknown

EARLIEST DATE: 1928 (Mackenzie-BalladsAndSeaSongsFromNovaScotia)

KEYWORDS: bragging farming sea ship ordeal nonballad sailor

FOUND IN: Canada(Mar) Britain(England(South))

REFERENCES (2 citations):
Mackenzie-BalladsAndSeaSongsFromNovaScotia 95, "Jolly Sailors Bold" (1 text)
Purslow-TheConstantLovers, p. 70, "Poor Jolly Sailor Lads" (1 composite text, 1 tune)

Roud #3289 and 1664

CROSS-REFERENCES:
cf. "Maids of Simcoe (Ontario)" (theme)

NOTES [187 words]: Mackenzie-BalladsAndSeaSongsFromNovaScotia: "The source of this song, and of a great many similar ones, is the famous broadside 'Ye Gentlemen of England, or When the Stormy Winds Do Blow,' composed by Martin Parker, and first issued about 1635."

This is a sailor's version of "Maids of Simcoe" (it has the same Roud number). It is also "Ye Gentlemen of England (I)" [Laws K2], but without a disaster of any kind.


Roud splits the British and Canadian versions of this song (the English "Poor Jolly Sailor Lads" being #1664 and the Canadian "Jolly Sailors Bold" #3289), but I think that he simply didn't note the similarities; both often open with a call to read what is written rather than hearing what is sung; both compare farmers and sailors, to the detriment of the former; both end with the sailors spending their money and going back to sea. I call that the same song. - RBW

Last updated in version 4.2

File: Mack995

Jolly Shanty Boy, The

DESCRIPTION: Singer boasts of being a jolly (and jauntily dressed, if ragged) shanty boy, to whom women are always attracted. He sings, "For I don't care for rich or poor/I'm not for strife and grief/I'm ragged, fat and lousy, and/As tough as Spanish beef."
Jolly Sportsman, The

DESCRIPTION: A girl seduced by a sportsman names her baby Maidenhead. She puts the baby and some cherries in a hamper. She meets another sportsman who offers to buy her hamper and her maidenhead. She refuses to return his money when all he gets is the hamper.

AUTHOR: unknown
EARLIEST DATE: before 1828 (broadside, Bodleian Harding B 28(206))
KEYWORDS: sex bargaining trick humorous baby wordplay rake
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan2 306, "The Sportsboy" (1 text, 1 tune)
Roud #5863
BROADSIDES:
Bodleian, Harding B 28(206), "The Jolly Sportsman" ("It's of a jolly sportsman was hunting o'er the lawn"), W. Wright (Birmingham), 1820-1827; also Harding B 11(4150), Harding B 25(1003), "The Jolly Sportsman"

File: Gr2306

Jolly Thresher, The (Poor Man, Poor Man)

DESCRIPTION: The rich man asks the poor man how he can support such a large family with so many young children. The poor man answers, "I make my living by the sweat of my brow." In some texts the rich man gives him some sort of reward for all his hard work

AUTHOR: unknown
EARLIEST DATE: c. 1685 (broadside); 1792 (Scots Musical Museum)
KEYWORDS: dialog work poverty
FOUND IN: US(Ap,MA,NE,SE,So) Britain(England(All),Scotland(Aber)) Ireland
REFERENCES (22 citations):
Randolph 127, "Poor Man, Poor Man" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 58, "The Thresherman" (1 text)
Cox/Hercog/Halpert/Boswell-WVirginia-A, #21A-B, pp. 85-88, "Poor Man, O Poor Man," "There Was a Rich Englishman" (2 texts, 1 tune)
Bush-FSofCentralWestVirginiaVol2, p. 32, "Jolly Reapers" (1 fragment, 1 tune; possibly this although it's too short to really tell)
Kennedy-FolksongsOfBritainAndIreland 253, "The Jolly Thresher" (1 text, 1 tune)
Broadwood/Maitland-EnglishCountySongs, pp. 68-69, "The Thresher and the Squire" (1 text, 1 tune)
Williams-FolkSongsOfTheUpperThames, p. 138, "The Nobleman and the Thresher" (1 text) (also Williams-Wiltshire-WSRO Wt 336)
Copper-ASongForEverySeason, pp. 274-275, "The Labourer" (1 text, 1 tune)
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 118-119, "The Nobleman and Thrasher" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #23, "The Jolly Thresherman" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 146, "The Jolly Thresher" (1 text, 1 tune)
Jolly Tinker (I), The

DESCRIPTION: The tinker comes to town to mend the pots. He observes that "A tinker never marries, has a girl in every town...." "I've never stored much gold, but I have a lot to spend." "My life is wild and free, and I do not seek renown. I'm just a jolly tinker..."

AUTHOR: unknown

EARLIEST DATE: 1940 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)

KEYWORDS: work sex rambling

FOUND IN: US(NE)

REFERENCES (2 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 72, "The Jolly Tinker" (1 text, 1 tune)

DT, JOLITNK2

CROSS-REFERENCES:
cf. "The Tinker"

NOTES [65 words]: Tinkers had a reputation for wantonness, and a large bawdy repertoire built up around them. It is often difficult to decide if the songs are related or not. Since this song is "clean" and "The Tinker" is dirty, I decided to separate them. But I'm not confident about it. Warner for some reason links this with Laws F24, "The Peddlar and His Wife" -- but that is a song about a murder! - RBW

File: Wa072

Jolly Tinker (III), The

DESCRIPTION: A London lady tells a tinker she has kettles to mend. He asks if there are holes that need blocking; they fall to work. She bangs a pan "to let the servants know that he was hard at
work." Refrain: "And I'll be bound she had (he could, they did, etc.)"

AUTHOR: unknown
EARLIEST DATE: 1952 (recorded from Billy Dickeson)

A London lady, desiring the company of a tinker, writes and tells him she has kettles to mend. He comes, asking if there are any rusty holes that need blocking; she leads him to the bedroom and they fall to work on the feather-bed. She picks up a pan and he bangs it "to let the servants know that he was hard at work"; she pays him, saying they'll have another round.

Refrain: "And I'll be bound she had (he could, they did, etc.)"

KEYWORDS: sex work, bawdy, tinker

FOUND IN: Britain (England, South, Scotland), Ireland (South)

REFERENCES (2 citations):
Kennedy - Folksongs Of Britain And Ireland 177, "The Jolly Tinker" (1 text, 1 tune)
DT, JOLLTNK4* JOLLTNK3

Roud #863
RECORDINGS:
Thomas Moran, "The Jolly Tinker" (on FSB02)

CROSS-REFERENCES:
cf. "The Tinker" (plot)
File: K177

Jolly Union Boys, The

DESCRIPTION: "Come all you jolly Union boys. To you the truth I'll tell, Concerning Governor Jackson Who I know very well." A curious and compressed account of events in Missouri from the beginning of the Civil War to the Battle of Pea Ridge

AUTHOR: B. Locke?
EARLIEST DATE: 1934

KEYWORDS: Civil war, political

HISTORICAL REFERENCES:
Aug 10, 1861 - Battle of Wilson's Creek
Mar 7-8, 1862 - Battle of Pea Ridge/Elkhorn Tavern

FOUND IN: US (So)

REFERENCES (1 citation):
Randolph 242, "The Jolly Union Boys" (1 text)

Roud #3598

CROSS-REFERENCES:
cf. "Joe Stiner" (concerning Battle of Wilson's Creek)
cf. "Root, Hog, or Die (Confederate Version)" (concerning Battle of Wilson's Creek)
cf. "Sterling Price" (concerning Battle of Wilson's Creek)
cf. "The War in Missouri in '61" (concerning Battle of Wilson's Creek)

NOTES [579 words]: Trying to describe the complex events in Missouri at the beginning of the Civil War is almost impossible; for an inadequate summary, see the notes to "The War in Missouri in '61."

Suffice it here to say that both Union and Confederacy sought to control Missouri (though Unionists were probably the majority in the state), but that the Union efforts were somewhat more efficient and succeeded in the end.

The key players mentioned in the song are:
Governor (Claiborne) Jackson -- The governor of Missouri in 1861, he tried to seize the Federal arsenal to bring the state into the Confederacy. He was thwarted primarily by the efforts of Captain (later General) Nathaniel Lyon. Jackson did, as noted, manage to walk off with a large part of the state's cash reserves.

Thomas Price -- A Missouri congressman and Unionist, one of those who helped organize against Jackson.

Harney -- William S. Harney. A regular army Brigadier, he was the Federal officer in charge in St. Louis when the war broke out. Rather sympathetic to the Confederacy, his behavior was so lethargic that Congressman Frank Blair maneuvered his ouster and gave most of his powers to General Lyon.

"Billy" Frost -- Daniel M. Frost. Appointed by Governor Jackson to seize the Federal arsenal, he instead fell into Lyon's hands. He was later exchanged and served in the Confederate armies, but his failure in 1861 badly hurt the Confederate cause in Missouri.
"A lion" -- Obviously a reference to General Lyon, the bulwark of the Federal forces until his death at Wilson's Creek.
"McCulla brought up artillry" -- refers to General Benjamin McCulloch, who was Confederate commander at Wilson's Creek (sort of; he led the Arkansas troops. The Missouri troops were under Sterling Price. Price actually had a higher rank -- he was a Major General, McCulloch only a Brigadier -- but McCulloch had a commission from Jefferson Davis, whereas Price's was a local rank, and finally Price decided to accept his orders rather than leave their armies to be defeated in detail. But the two never worked together well).
At Wilson's Creek, Lyon (outnumbered two to one) tried an enveloping attack, with Sigel's brigade arriving from a different direction. Sigel's troops fell apart after coming briefly under fire, and Lyon's remaining troops had to face a heavy assault from the Confederates. The Federals held on all morning -- the southerners had almost no training as soldiers -- but retreated when Lyon was killed. Sigel -- Franz Sigel, who kept getting commands because German immigrants respected him, but who never did much with his troops. At Carthage (July 5, 1861) he fled without a fight; at Wilson's Creek his troops fell apart. Only at Pea Ridge was his performance respectable.
"a little old Creek bottom" -- the battlefield at Wilson's Creek. Each side lost about 1200 men (of some 5500 Federals and 11,500 Confederates engaged).
Price #2 -- Sterling Price, Confederate commander of Missouri troops. Leader of half the troops at Wilson's Creek (see under McCulloch).
"It done for old Ben" -- Ben McCulloch was killed at Pea Ridge (Arkansas) in 1862. At this battle, a strong Confederate force under Earl Van Dorn was unable to dislodge a weaker Union force. This finally dashed Confederate hopes in Missouri.
For more on the Battle of Pea Ridge (one of the more important battles of the war, though it doesn't get much ink), see the notes to "The Battle of Elkhorn Tavern or The Pea Ridge Battle" [Laws A12].
- RBW

Last updated in version 5.0
File: R242

Jolly Waggoner, The
DESCRIPTION: "When first I went a-wagonin', a-wagonin' I did go, I filled my parents' hearts full of sorrow, grief and woe." The singer recalls being rained on, seeing birds in summer, driving hard roads in the winter. He rejoices to reach home and wife
AUTHOR: unknown
EARLIEST DATE: 1847 (Dixon)
KEYWORDS: home travel wife hardtimes
FOUND IN: Britain(England(All))
REFERENCES (7 citations):
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 428-4229, "The Jolly Waggoner" (1 text)
Williams-FolkSongsOfTheUpperThames, p. 157, "The Jolly Waggoner" (1 text) (also Williams-Wiltshire-WSRO Wt 454)
Kennedy-FolksongsOfBritainAndIreland 230, "The Jolly Waggoner" (1 text, 1 tune)
OShaughnessy-YellowbellyBalladsPart1 27, "The Jolly Waggoner" (1 text, 1 tune)
Pamer-ECS, #16, "The Jolly Waggoner" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #98, "The Jolly Waggoner" (1 text, 1 tune)
Roud #1088
NOTES [118 words]: Kennedy-FolksongsOfBritainAndIreland lists a number of earlier versions of this song -- but much of his text is floating-type material, and he is known to lump completely unrelated songs. So I have not listed any of the versions in his bibliography; most are probably this piece, but chances are that at least a few are not. And I don't know which. - RBW
The Williams-FolkSongsOfTheUpperThames text is, with very minor changes, the same as Bell's text.
Kennedy reports this in both James Henry Dixon, Ancient Poems, Ballads, and Songs of the Peasantry of England (London, 1846) and Bell (1857). I don't find it in Dixon; if I'm right rather than just sloppy, Bell found this and did not crib it from Dixon. - BS
Last updated in version 4.1
File: K230
Jolly Wat

DESCRIPTION: Jolly Wat, a shepherd, sits on a hill and plays his pipes. He is awakened by an angel announcing the birth of Jesus. He finds the baby and offers him all he has. Mary and Joseph send him back to his flocks with their blessing

AUTHOR: unknown

EARLIEST DATE: before 1537 (Richard Hill MS., Balliol Coll. Oxf. 354)

KEYWORDS: Jesus religious MiddleEnglish

FOUND IN:

REFERENCES (10 citations):
- Greene-TheEarlyEnglishCarols, #78, p. 49, "(The sheperd upon a hill he satt)" (1 text)
- Rickert-AncientEnglishChristmasCarols, pp. 99-102, "The Jolly Shepherd Wat" (1 text)
- Sidgwick/Chambers-EarlyEnglishLyrics LXVII, p. 127-129, "(no title)" (1 text)
- Quiller-Couch-OxfordBookOfBallads 103, "Jolly Wat" (1 text)

ADDITIONAL: Roman Dyboski, _Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book_, Kegan Paul, 1907 (there are now multiple print-on-demand reprints), #30, pp. 16-18, "[The Jolly Shepherd Wat]" (1 text)

Given the age and place of origin of the piece, we should not automatically assume that

"Joly"="Jolly" means "happy" or "cheerful"; there is a good chance that it means "active" or "energetic."

David R. Parker, _The Commonplace Book in Tudor London: An Examination of BL MSS Egerton 1995, Harley 2252, Lansdowne 762, and Oxford Balliol College MS354_, University Press of America, 1998, on p. 76 says that this is one of three shepherd carols in this part of Richard Hill's manuscript, adding:

"Of the three... 'Joly Wat' most closely follows the image of the rustic. In the same way that the Second Shepherd's Pageant uses homely imagery to make Christ's nativity more accessible and affecting, 'Joly Wat' uses a convincingly realistic portrayal of Wat's appearance and life to draw the medieval listener (for this was almost certainly a song) into the story. Wat is introduced lying upon his hill, his tabard and pipe by his side, and his dog tied to his belt. When he sees the Star of Bethlehem (which here is 'rede as blod'), he makes his farewell to man and beast alike ('Dog, kepe well my shep fro e corn') and runs to Bethlehem so quickly that 'he swe: he had gon faster than a pace.' He offers his gifts to the Christ Child: 'my skrype, my tarbox, & my skyrte,' homely gifts not unlike the tennis balls offered by the shepherds in the Second Shepherd's Pageant. This method of tying the common man to a significant religious event is completely appealing to Richard Hill, much of whose book is devoted to finding texts that help him make sense of his faith." - RBW

Last updated in version 5.3

File: 0BB103

Jolly Young Ploughman Lad, The

DESCRIPTION: "The jolly young ploughman lad Goes whistlin' o'er the lea; There's nane in a' the country roon Has a heart sae blythe and free." He loves "bonnie lassie Jean" and "Jeanie lo'es the winsome laddie That ca's the cairt and ploo"

AUTHOR: unknown
Jolly Young Sailor and the Beautiful Queen, The [Laws O13]

DESCRIPTION: A rich girl has turned down many suitors, but becomes entranced when a (sailor) wanders by. She urges him to stay (ashore) and marry a rich girl. He doesn't want to give up his rambling ways, but finally consents when she offers him her hand and wealth

AUTHOR: unknown
EARLIEST DATE: 1929 (Karpeles-FolkSongsFromNewfoundland)
KEYWORDS: courting marriage rambling money sailor
FOUND IN: Canada(Mar,Newf) US(MA,NW,So) Ireland
REFERENCES (14 citations):
Laws O13, "The Jolly Young Sailor and the Beautiful Queen"
Doerflinger-SongsOfTheSailorAndLumberman, pp. 298-299, "The Jolly Young Sailor and the Beautiful Queen" (1 text, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 30, "The Jolly Stage Driver" (1 text, 1 tune)
Meredith/Anderson-FolkSongsOfAustralia, pp. 188-189, "The Journeyman Tailor" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H620, p. 476, "The Journeyman Tailor" (1 text, 1 tune [text incorrectly states that this is Laws B6, but the notes give the correct Laws number!])
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 66, "William the Sailor" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 90, "The Journeyman Tailor" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 179-183, "Jovial Young Sailor" (5 texts, 3 tunes)
Peacock, pp. 582-583, "The Sailor and the Lady" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 33, "The Jolly Young Sailor and His Beautiful Queen" (1 text, 1 tune)
Karpeles-FolkSongsFromNewfoundland 73, "Bound Down to Derry" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 38, "It Is of a Rich Lady" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, p. 53, "Jovial Young Sailor" (1 text, 1 tune)
DT 476, SAILQUEN
Roud #671
ALTERNATE TITLES:
Brisk Jolly Sailor
File: L013
Jon Hobbs
DESCRIPTION: "A jolly shoemaker, John Hobbs, John Hobbs... He married Jane Carter... But he caught a Tartar." "He tied a rope to her... To Smithfield he brought her... But nobody bought her." All the men are trying to sell their wives, so he hangs himself on the rope

AUTHOR: unknown
EARLIEST DATE: 1977 (Raven)
KEYWORDS: wife husband marriage commerce death suicide humorous
FOUND IN:
REFERENCES (1 citation):
ADDITIONAL: Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_. Broadside, 1977, p. 144, "John Hobbs" (1 text)
Roud #21966
CROSS-REFERENCES:
  cf. "Sale of a Wife" (theme) and references there
File: JRUI144

Jonah and the Whale (IV)
DESCRIPTION: "In the Bible we are told of a prophet who was called To a city that was steeped in awful sin." Jonah is swallowed by the fish. Chorus: "Over there, over there, In that land so bright and fair, Oh, he'll tell me all about it over there."

AUTHOR: unknown
EARLIEST DATE: 1916 (Cox)
KEYWORDS: Bible religious warning animal
FOUND IN: US(Ap)
REFERENCES (2 citations):
  Cox-FolkSongsSouth 133, "Jonah" (1 text)
  Wolfe/Boswell-FolkSongsOfMiddleTennessee 101, pp. 155-156, "Jonah and the Whale" (1 text, 1 tune)
CROSS-REFERENCES:
  cf. "Hide Away (Jonah and the Whale)" (stanza form and subject) and references there
NOTES [36 words]: The form of this is enough like "Hide Away (Jonah and the Whale)" that -- despite the many, many songs about Jonah -- I suspect common origin. Most likely this humorless piece is the original of that funny song. - RBW
Last updated in version 2.6
File: BoWo101

Jonah and the Whale (Living Humble)
DESCRIPTION: The story of Jonah in song, recognized by the chorus, "Living humble, humble, humble, Living humble all your days" or "Humble, humble, humble my soul." Unlike most Jonah songs, this appears to be "straight"

AUTHOR: unknown
EARLIEST DATE: 11901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute); 1893 (see notes)
KEYWORDS: religious Bible whale
FOUND IN: US(SE)
REFERENCES (3 citations):
  Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 346, "Jonah and the Whale" (6 text and/or fragments, but only the "A" and "B" texts, both short, are this piece; "C" is "Hide Away" and "D"-"F" are "Who Did Swallow Jonah?")
  Brown/Schinhan-FrankCBrownCollectionNCFolklore5 346 "Jonah and the Whale" (3 tunes plus text excerpts, of which "A" is this piece)
  Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 12-13, "Live Humble (Glory and Honor)" (1 text, 1 tune; p. 87 in the 1901 edition) [for 1893 edition, see notes]

Roud #15215
CROSS-REFERENCES:
  cf. "Hide Away (Jonah and the Whale)" (subject) and references there
Jonah Fishing for a Whale

DESCRIPTION: "Cheer up, cheer up, my lively lads, Don't let your spirits fall; For Jonah's down in Sampson pond A-fishin' for a whale." "And when he ain't a-whaling, He's at some other fun, Down in the swamp a-cuttin' reeds To string his whales upon."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: fishing
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 184, "Jonah Fishing for a Whale" (1 text)

NOTES [36 words]: Needless to say, this has nothing to do with the Biblical account of Jonah and the fish. Frankly, it sounds like a bunch of kids making fun of a poor foolish kid who doesn't know what a whale is or how to catch one. - RBW

Jonathan Smith

DESCRIPTION: "Three hundred years ago, so runs the ancient tale," lived Jonathan Smith. He fought many enemies, spurned luxury, had his encounter with Pocahontas, and showed that "it pays to be handsome as well as brave."

AUTHOR: Karl N. Llewellyn
EARLIEST DATE: 1931 (Llewellyn, Put In His Thumb)
KEYWORDS: soldier love Indians(Am.)
FOUND IN:
REFERENCES (1 citation):
Coleman/Bregman-SongsOfAmericanFolks, pp. 124-126, "Jonathan Smith" (1 text, 1 tune)

NOTES [23 words]: Coleman/Bregman-SongsOfAmericanFolks claim to have found a version of this in oral tradition. But it is essentially a composed song. - RBW

Jonathan's Courtship

DESCRIPTION: "A merry tale I will rehearse As ever you did hear." Father gives Jonathan a suit, Mother gives him advice, and they send him off to court Sary. Her parents leave them alone. He courts her uncomfortably. She throws water on him. He heads home without her

AUTHOR: unknown
EARLIEST DATE: 1941 (Flanders-ChapBook Flanders-VermontChapBook)
KEYWORDS: humorous courting clergy father mother rejection
FOUND IN: US(NE)
REFERENCES (1 citation):
Flanders-ChapBook Flanders-VermontChapBook, pp. 16-21, "Jonathan's Courtship" (1 text)
Roud #4673
CROSS-REFERENCES:
cf. "The Quaker's Courtship" (general tone and plot)
Jone o' Greenfield's Ramble

DESCRIPTION: "Says Jone to his wife, on a hot summer's day, I'm resolved i' Greenfield no longer to stay." He intends to go to "Owdham" and be a soldier and fight the French. Husband and wife and others discuss their poverty; he bids farewell

AUTHOR: unknown
EARLIEST DATE: 1846 (Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland)
KEYWORDS: husband wife separation soldier hardtimes
FOUND IN: Britain(England)
REFERENCES (3 citations):
  Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Song #27, pp. 216-218,250, "Jone o' Greenfield's Ramble" (1 text)
  Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 432-434, "Jone o' Greenfield's Ramble" (1 text)
  Dallas-TheCruelWars-100SoldiersSongs, pp. 21-23, "John of Greenfield" (1 text, 1 tune)
ST BeCo432 (Partial)
Roud #1460
File: BeCo432

Jones Boys (I), The

DESCRIPTION: "Oh the Jones Boys! They built a mill on the side of a hill, And they worked all night and they worked all day But they couldn't make that gosh-darn sawmill pay."

AUTHOR: Probably Millet Salter
EARLIEST DATE: 1947 (Manny/Wilson-SongsOfMiramichi)
KEYWORDS: technology logger commerce
FOUND IN: Canada(Mar)
REFERENCES (3 citations):
  Manny/Wilson-SongsOfMiramichi 27, "The Jones Boys - I" (1 fragment, 1 tune); cf. also the fragment on p. 15
  Fowke/Mills/Blume-CanadasStoryInSong, pp. 183-184, "The Jones Boys" (1 fragment, 1 tune)
  Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 24, "The Jones Boys" (1 text, 1 tune)
Roud #4528
RECORDINGS:
  Nick Underhill, "The Jones Boys" (on Miramichi1)
CROSS-REFERENCES:
  cf. "The Jones Boys (II)" (lyrics, people)
NOTES [198 words]: Manny/Wilson-SongsOfMiramichi: "John Jones, father of the Jones boys, came out from Camborne, Cornwall, in 1840 .... [The] Jones family moved up to a brook flowing into the Nor'West Miramichi, which then took the name of Jones's Brook. There John Jones built a grist mill to serve the community, and raised a family of ten children. John Senior died in 1866, and his sons, James and John Junior took over the business, James managing the grist mill, and John a sawmill near by.
Are Manny/Wilson-SongsOfMiramichi 27 [this song] and Manny/Wilson-SongsOfMiramichi 28 [The Jones Boys - II] the same song? There is no question but that the entire Manny/Wilson-SongsOfMiramichi 27 text is part of the Manny/Wilson-SongsOfMiramichi 28 chorus. Wilson's comment on Manny/Wilson-SongsOfMiramichi 27: "[The tune] slightly resembles the beginning of the chorus of Mr Underhill's complete version [Manny/Wilson-SongsOfMiramichi 28]. However, this fragment has apparently been in circulation for several generations. The late Lord Beaverbrook knew it as a child in Miramichi. It is unusual to find a fragment assuming its own personality and coexisting with a complete version in the same area." - BS
File: FMB183

Jones Boys (II), The

DESCRIPTION: The two Jones Boys each "owned a mill in the side of a hill.... They worked all night and they worked all day But they couldn't make the gosh-darned saw-mill pay." The song goes through the seasons. The singer hopes to work for them again in the spring.

AUTHOR: probably James Barry of Derby Junction (Manny/Wilson-SongsOfMiramichi)
EARLIEST DATE: 1959 (Manny/Wilson-SongsOfMiramichi)
**Jones! Oh Jones**

DESCRIPTION: Singer's friend Jones "took my woman and left this town." If Jones doesn't bring her back he will kill Jones. He will get a gattling gun, ambulance and undertaker, and he has a doctor who wants to buy the body. Other women -- Sue, Minnie, May -- won't do.

AUTHOR: unknown

EARLIEST DATE: 1951 (Blind Blake Higgs: see WIHIGGS01)

KEYWORDS: courting infidelity love warning homicide friend lover

FOUND IN: West Indies (Bahamas)

RECORDINGS:

*Blind Blake Higgs, "Jones! Oh Jones" (on WIHIGGS01)*

File: RcJoOhJo

**Jones's Ghost**

DESCRIPTION: "Come list ye doctors all to me, For Jones's ghost I truly be.... I am that slaughtered, mangled man." Murderer Jones accuses Doctors Thorp and French of violating their promises to care for his body and threatens them with punishment after death.

AUTHOR: unknown

EARLIEST DATE: 1958 (Burt-AmericanMurderBallads); reportedly published c. 1880

KEYWORDS: homicide execution punishment doctor corpse

HISTORICAL REFERENCES:

August 1838 - Joshua Jones murders his wife
May 29, 1839 - Execution of Jones

FOUND IN: US

REFERENCES (1 citation):

*Burt-AmericanMurderBallads, pp. 20-21, "Jones's Ghost" (1 text)*

NOTES [125 words]: According to Burt-AmericanMurderBallads, after Joshua Jones was convicted of murder, he sold his body to Dr. Amos French, adding the stipulation that French care for his child and also try to bring him back to life.

The former condition was fulfilled. French naturally failed to revive Jones, and eventually stripped the flesh from his bones; he wanted a skeleton for his own use. This poem arose out of public protest at what appears, from the records in Burt-AmericanMurderBallads, to have been a perfectly legal behavior on French's part. (The desire for a skeleton was natural for a doctor; see the notes to "The Black Cook.")
Jonestown Blues

DESCRIPTION: Singer leaves Lula for Jonestown where the "browns did make me frown." He decides that Jonestown is "too small a burg for me." He goes to Memphis, where he got "good whisky" and "my good girl laid me down."

AUTHOR: unknown
EARLIEST DATE: 1929 (recording, Gus Cannon)
KEYWORDS: sex rambling drink
FOUND IN:
RECORDINGS:
Banjo Joe (Gus Cannon, with Blind Blake), "Jonestown Blues" (Paramount 12588,1927; on USChartersHeroes)
Cannon's Jug Stompers, "Jonestown Blues" (Victor V38629,1929)
NOTES [33 words]: Three line blues: the first line is repeated and the last line completes the thought.
The description follows the Jug Stompers recording, which has a shorter story than Cannon's first recording. - BS
Last updated in version 5.2
File: RcJontnB

Jordan Am a Hard Road to Travel

DESCRIPTION: About the difficulties of getting to heaven. Chorus: "(So) take off your overcoats and roll up your sleeves; Jordan am a hard road to travel (x2) I believe." The original contains assorted political references to the 1850s.

AUTHOR: Music: Daniel D. Emmett/Words: T. F. Briggs?
EARLIEST DATE: 1853 (sheet music)
KEYWORDS: religious travel nonsense political
HISTORICAL REFERENCES:
1842 - Webster-Ashburton Treaty settles the boundary between Britain (Canada) and the states of Massachussetts and Maine
1846 - Oregon Treaty settles the boundary dispute between the U.S. and Britain (Canada). Minor uncertainties were settled by arbitration in 1872.
1852-1870 - Louis Napoleon (Napoleon III) Emperor of France
1853-1857 - Presidency of Franklin Pierce
FOUND IN: US(So,SW)
REFERENCES (5 citations):
Randolph 305, "The Other Side of Jordan" (1 text)
Bronner/Eskin-FolksongAlivePart2 63, "Jerdan" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1155-1159, p. 79, "Jordan Is a Hard Road to Travel" plus parodies No. 3-No. 6 (there is no No. 2) (5 references, all based on this song although it's not clear which are actual versions)
Heart-Songs, pp. 136-137, "Jordan Am a Hard Road to Trabbel" (1 text, 1 tune)
DT, JRDNHRD*
Roud #2103
RECORDINGS:
Harry C. Browne, "Jordan Am A Hard Road to Travel" (Columbia A-2255, 1917; rec. 1916)
Harry "Mac" McClintock, "Jordan Am a Hard Road to Travel" (on McClintock01) (on McClintock02)
Riley Puckett, "On the Other Side of Jordan" (Columbia 15374-D, 1929)
CROSS-REFERENCES:
cf. "Richmond Is a Hard Road to Travel"
cf. "Jordan is a Hard Road To Travel (II)" (words, music)
cf. "Ain't No Bugs on Me" (words)
cf. "Pull Off Your Old Coat" (lyrics)
cf. "Conestoga on the Jordan Road" (parody)
cf. "The People Are A-Coming" (parody)
cf. "Old Pike" (form; probable parody)

SAME TUNE:
Richmond is a Hard Road to Travel (File: RcRIHRTT)
Conestoga is a Hard Road to Travel (File: KPL249)
Jordan Is a Hard Road to Travel (II) (File: CSW188)
Rail-road Song (by Jacob P. Weaver) (Cohen-LongSteelRail, p. 43)
Jordan Is a Hard Road to Travel #3-#6 (Wolf-AmericanSongSheets p. 79)
My Gum a Rubber Boots ("Go it rubber boots and save my pantalets") (Wolf-AmericanSongSheets p. 103)
Frank Pierce's soliloquiy ("Of all the tricks that have been played of late") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 332)
The People Are A-Coming (File: TNY363)

NOTES [110 words]: Napoleon III (1808-1873), the son of Napoleon Bonaparte's brother Louis, was chosen President of France in 1848, then in 1852 (the same year Franklin Pierce was elected President) upgraded himself to Emperor.
The "fish question" is slightly less clear; the settlement which ended the War of 1812 and the diplomacy which followed did not provide American fishermen with all the rights they wanted in Canadian waters -- but this was a perennial problem which was not solved until 1910. In addition, there were some disputes over the Columbia River (which in the complex logic of diplomacy gave the U.S. its claim to Oregon), and hence presumably its salmon. - RBW

Last updated in version 6.0
File: R305

Jordan Is a Hard Road to Travel (II)

DESCRIPTION: Uncle Dave Macon gives his opinions about automobiles, evangelists, Henry Ford, and other matters. Chorus is "Haul [take] off your overcoat, roll up your sleeves/Jordan is a hard road to travel I believe"

AUTHOR: unknown
EARLIEST DATE: 1927 (recording, Uncle Dave Macon)
KEYWORDS: technology humorous nonballad derivative
FOUND IN: US(SE)
REFERENCES (2 citations):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 188-189, "Other Side of Jordan" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 55, "The Other Side of Jordan" (1 text)

RECORDINGS:
Uncle Dave Macon, "Jordan is a Hard Road to Travel" (Vocalion 5153, 1927)

CROSS-REFERENCES:
cf. ""Jordan Am a Hard Road to Travel" (words, music)
cf. "Richmond is a Hard Road to Travel"

NOTES [46 words]: Uncle Dave Macon, who had little good to say about automobiles, ran a horse- and-wagon drayage business.
Although this song derives its chorus and structure from "Jordan am a Hard Road to Travel," in Uncle Dave's hands it becomes a completely different song from Dan Emmett's. - PJS
File: CSW188

Jordan's Mills

DESCRIPTION: "Jordan's (Jerdan's) mills a-grinding, Jordan's a-hay; Jordan's mills a-griding, Jordan's a-hay." "Built without nail or hammer." "Runs without water or wind."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: nonballad
FOUND IN: US

REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 68, "Jordan's Mills" (1 text, 1 tune)
Roud #12026

NOTES [52 words]: There are no explicit religious references in this, except to Jordan (and even that might be to a town in the south named Jordan, or a miller named Jordan), but the fact that the
mills were not built by hand, and don't need water or wind, imply a religious song. I've no idea what it's supposed to mean, though. - RBW

Last updated in version 2.4
File: AWG068B

Joseph and Mary (Joseph Being an Aged Man, Joseph an Aged Man Truly)

DESCRIPTION: "Joseph being an aged man truly, He married a virgin fair and free," who is told by the Angel Gabriel that she will bear a child. When Joseph finds out, he asks what is going on. He learns the truth in a dream. Eventually Jesus is born.

AUTHOR: unknown
EARLIEST DATE: before 1675 (Bodleian, 4o Rawl. 566(168))
KEYWORDS: carol Jesus religious age
FOUND IN: Britain(England)
REFERENCES (1 citation):
Rickert-AncientEnglishChristmasCarols, pp. 5-27, "Joseph Being an Aged Man" (1 text)

Roud #2115
BROADSIDES:
Bodleian, 4o Rawl. 566(168), "A most excellent ballad of Joseph the carpenter, and the sacred Virgin Mary" ("Joseph an aged man truely"), F. Coles/T. Vere/J. Wright (London), 1663-1674
CROSS-REFERENCES:
cf. "The Cherry-Tree Carol" [Child 54]
NOTES [36 words]: This song is largely based on Matthew's account of the birth of Jesus, but the feeling is rather like the Cherry-Tree Carol, of which it might possibly be a forerunner; for background, see the note on that song. - RBW

Last updated in version 3.8
File: Rick025

Joseph Looney

DESCRIPTION: Joseph Looney, dying, tells his family not to grieve, for God has called him and he is prepared to go. He tells them to trust in and follow Jesus, so that they will meet him in heaven

AUTHOR: Elihu Gray
EARLIEST DATE: 1959 (recording, Ollie Gilbert)
KEYWORDS: death dying religious family
FOUND IN: US(SE)
Roud #12366
RECORDINGS:
Ollie Gilbert, "Joseph Looney" (on LomaxCD1704)
NOTES [25 words]: This song was said to have been made by Elihu Gray from the deathbed speech of his neighbor. - PJS
And the result is actually traditional? Yikes. - RBW

File: RcJLoon

Joseph Mica (Mikel) (The Wreck of the Six-Wheel Driver) (Been on the Choly So Long) [Laws I16]

DESCRIPTION: Engineer Joseph Mikel is determined to remain on schedule. As a result, he runs too fast to avoid a collision with another train. The result was disastrous: "Some were crippled and some were lame, But the six-wheel driver had to bear the blame"

AUTHOR: unknown
EARLIEST DATE: c. 1923 (AbbotSwan)
KEYWORDS: train wreck disaster crash
HISTORICAL REFERENCES:
1836-1892 - Life of Jay Gould. He made his fortune in railroads, largely by stock manipulation, and was worth an estimated $100,000,000 when he died
FOUND IN: US(Se)
REFERENCES (15 citations):
Laws I16, "Joseph Mica (Mikel) (The Wreck of the Six-Wheel Driver) (Been on the Choly So Long)
[Laws 116]
Cohen-LongSteelRail, pp. 385-389, "Milwaukee Blues" (1 text, 1 tune)
Friedman-Viking/PenguinBookOfFolkBallads, p. 317, "Joseph Mica" (1 text)
Long" (2 texts, 1 tune); 368-369, "Mama, Have You Heard the News" (1 text, 1 tune)
Owens-TexasFolkSongs-ted, pp. 104-107, "The Boston Burglar" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 81-82, "The Boston Burglar" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 36-42, "Casey Jones," "The Wreck of the Six
Wheeler Driver," "O! John Brown," "Charley Snyder" (5 texts, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 238, (no title) (1 fragment, beginning "Jay Gould
said befo' he died"; p. 247, (no title) (a fragment beginning "Great big tie an' little bitty man, Lay it
on if it breaks him down"; the form appears to be a member of this family); p. 250, (no title) (1 short
text, about "Joseph Mica")
Abbot/Swan-8Negro 8, "Vanderbilt's Daughter (A Railroad Song)" (1 text, 1 tune)
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 64, "Kassie Jones" (1 text, 1 tune)
Arnett-IHearAmericaSinging, pp. 114-115, "Jay Gould's Daughter" (1 text, 1 tune)
Botkin/Harlow/TreasuryOfRailroadFolklore, p. 456, "Been on the Cholly So Long" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 209-213, "Casey Jones"; "Casey Jones"; "Kassie Jones" (3
text, with the first two belonging here and the third being the full "Kassie Jones" text of Furry Lewis)
Silber/Silber-FolksingersWordbook, p. 103 "Jay Gould's Daughter" (1 text)
DT 791, JOEMICA JGOULD1
Roud #3247
RECORDINGS:
Furry Lewis, "Kassie Jones, Parts 1 & 2" (Victor 21664A&B, 1928; on AAIF1; Part 1 is on
BeBlues3); "Kassie Jones" (on ClassRR)
Roy Harvey & the North Carolina Ramblers, "Milwaukee Blues" (Supertone 2626, early 1930s)
Mississippi John Hurt, "Casey Jones" (on MJHurt05)
New Lost City Ramblers, "Milwaukee Blues" (on NLCREP1)
Charlie Poole and the North Carolina Ramblers, "Milwaukee Blues" (Columbia 15688-D, 1931, rec.
1930; on CPoole03, GoingDown, StuffDreams2)
Pete Seeger, "Jay Gould's Daughter" (on PeteSeeger16, ClassRR)
CROSS-REFERENCES:
cf. "Casey Jones (I)" [Laws G1] (plot)
cf. "Ben Dewberry's Final Run" (lyrics)
cf. "Little John Henry"
cf. "On the Road Again" (floating verses)
cf. "Crow Wing Drive" (lyrics)
NOTES [354 words]: Laws says of this piece, "I have included 'Joseph Mica' not so much to
establish its identity as a distinct ballad [as opposed to being a relative of 'Casey Jones'] as to
emphasize the extreme instability and confusion which are characteristic of Negro balladry."
To put this in simpler terms, Laws has broken "Casey Jones" up into two ballads. The full forms are
filed with G1; the fragments file here. How one establishes the dividing line is not clear; the "hero"
of "Joseph Mica" may well be Casey Jones.
To make matters worse, Laws has garbled the entry and the information about Lomax and
Sandburg. I did the best I could, but one should check "Casey Jones (I)" for additional versions.
To top it all off, Laws distinguishes "Jay Gould's Daughter" as a separate song (dl25), but ALSO
files it here; given the things Laws files under "Joseph Mica" and their fragmentary state, I consider
his distinction hopeless, or at least incomprehensible, and file those texts here. - RBW
I don't think it's hopeless at all to separate out "Jay Gould's Daughter/Milwaukee Blues" from
"Joseph Mica". If it has a wreck in it, it's Mica; if it doesn't, it's Gould. - PJS
It should be noted that Furry Lewis' "Kassie Jones" is a fragmentary stream-of-consciousness
incorporating a single verse from "Casey Jones" and many floating verses, including a couple from
"On the Road Again." (Which is why I filed it here - RBW.) - PJS
Note: I *still* think we should split off, "Jay Gould's Daughter" from the other songs. - PJS
Actually, I do, too, but it's a messy enough situation that I don't want to depart from Laws.
The correct answer, ultimately, is to have some system for filing floating fragments -- somehow
there needs to be a way to track everything with the "Pretty Little Foot" verses, and the "Jay Gould"
fragment, and so forth. A suggestion for the next generation Ballad Index, I suppose.
For a little more about Gould, see the notes to "Jim Fisk" [Laws F18], a song which has no
boundary issues.
Paul Stamler points out that inflation calculators equate Goud's $100,000,000 net worth to about
Joseph Tuck
DESCRIPTION: Joseph Tuck, a tailor's son, a rover for 25 years, has decided to settle down. "I'm barber, blacksmith, parish clerk, man-midwife to the ladies" and many other occupations. Besides, he sells everything and hopes you "purchase at my shop"
AUTHOR: William Finlay (1792-1847) (source: Whistle-Binkie)
EARLIEST DATE: 1842 (Whistle-Binkie)
KEYWORDS: commerce nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan8 1687, "Tammy Tuck" (3 fragments, 1 tune)
Wolf-AmericanSongSheets, #1160, p. 79, "Joseph Tuck" (1 reference)
Roud #13030
BROADSIDES:
Bodleian, Harding B 17(152a), "Joseph Tuck" ("I'm Joseph Tuck, the tailor's son"), The Poet's Box (Glasgow), 1850
LOC Singing, sb20251b, "Joseph Tuck" ("I am Joseph Tuck, the tailor's son, a poor but honest blade, sirs"), H. De Marsan (New York), 1859-1860
NLScotland, L.C.Fol.178.A.2(084), "Joseph Tuck" ("I'm Joseph Tuck, the tailor's son"), unknown, 19C
CROSS-REFERENCES:
cf. "My Mither Ment My Auld Breeks" (tune, per broadside Bodleian Harding B 17(152a))
cf. "Bow Wow Wow" (tune, per broadside LOC Singing sb20251b)
NOTES [116 words]: This is in counterpoint to "Dublin Jack of All Trades," who does everything in sequence. Joseph Tuck does it all, and sells everything, at the same time.
Re the tune attributed by broadside LOC Singing sb20251b: note that the Greig/Duncan8 chorus of "Joseph Tuck" is "Bow wow wow Fal al di ral di radi Bow wow wow." Whistle-Binkie has it as "Bow, wow, wow, ri tum te edi." The broadsides hint at the chorus but do not print all of it, indicating -- I suppose -- that the chorus is already well known.
Broadside LOC Singing sb20251b: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

Joseph Watt
DESCRIPTION: At Christmas Joseph Watt shoots and wounds a moor hen; she becomes pregnant. At the poacher's court in a church he defends himself for only shooting one hen. The chick is born and killed. He pays fifteen shillings for the funeral.
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan7)
KEYWORDS: sex poaching punishment childbirth bird
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #7, p. 2, ("Jamie Riddel is my name") (1 fragment)
Greig/Duncan7 1426, "The Bonnie Muirhen" (5 texts, 2 tunes, excluding 1426Ab which is a fragment of "The Muir Hen")
Roud #2944
CROSS-REFERENCES:
cf. "The Muir Hen" (muir hen as sex symbol)
NOTES [44 words]: The story of the poacher is a thin disguise for a story of seduction or rape and pregnancy. Note that at the "poacher's court" he stand's "before the holy band" and the minister,
with ten elders, says, "Young man ye may think shame For meddlin wi forbidden game." - BS

Last updated in version 2.6

File: GrD71426

Joshua Fit the Battle of Jericho

DESCRIPTION: Joshua comes to Jericho, orders the horns to blow, and sacks it after the walls fall down. Chorus: "Joshua (fit/fought) the battle of Jericho... And the walls came a-tumbling down"

AUTHOR: unknown (the Online 78 rpm Discography for the 1922 Paramount recording shows Jay Roberts as the author, but there is apparently no further evidence)

EARLIEST DATE: 1922 (recording, Harrod's Jubilee Singers)

KEYWORDS: Bible religious battle

FOUND IN: US

REFERENCES (8 citations):
Lomax/Lomax-FolkSongUSA 110, "Joshua Fit the Battle of Jericho" (1 text, 1 tune)
Courlander-NegroFolkMusic, pp. 45-46, "(Joshua)" (partial text)
Seeger-AmericanFavoriteBallads, p. 37, "Joshua Fought The Battle Of Jericho" (1 text, 1 tune)
Fireside-Book-of-Folk-Songs, p. 304, "Joshua Fit de Battle ob Jerico" (1 text, 1 tune)
Messerli-ListenToTheMockingbird, p. 37, "Joshua Fit de Battle ob Jericho" (1 text)
Silber/Silber-FolksingersWordbook, p. 303, "Joshua Fought The Battle Of Jericho" (1 text)
DT, BATJERCO

ADDITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, p. 310, "(no title)" (1 text)
Roud #10074

RECORDINGS:
Cotton Pickers Quartet, "Joshua Fit de Battle of Jericho" (OKeh 8878, 1931)
Delta Rhythm Boys, "Joshua Fit de Battle of Jericho" (Decca 25019, c. 1950)
Dixie Jubilee Singers, "Joshua Fit the Battle of Jericho" (Columbia 14329-D, 1928)
Eureka Jubilee Singers, "Joshua Fit de Battle of Jericho" (Sharon X-507, n.d.)
Hall Johnson Choir, "Joshua Fit de Battle of Jericho" [medley with "Walk Together Chillun"] (Victor 4460, 1940)
Harrod's Jubilee Singers, "Joshua Fought the Battle of Jericho" (Paramount 12116, rec. 1922)
Nazarene Congregational Church Choir, "Joshua Fit de Battle of Jericho" (Herschel Gold Seal 2016, c. 1927)
Pete Seeger, "Joshua Fit the Battle of Jericho" (on PeteSeeger04) (on PeteSeeger23)

CROSS-REFERENCES:
cf. "Slavery Chain Done Broke at Last" (tune)
SAME TUNE:
Slavery Chain Done Broke at Last (File: SCW41)

NOTES [25 words]: The siege of Jericho takes up most of the sixth chapter of Joshua, with the fall of the city's walls, and the city itself, being detailed in 6:15f. - RBW

Last updated in version 4.3

File: LxU110

Joshua Stevens

DESCRIPTION: "From Squawky Hill two Indians came, To Bennett's Creek to hunt for game...."
"Come, solemn muse, assist my song... To sing of Stephens, lately fell...." "The Indian shot him in the side." After his body is found, wife, children, neighbors mourn

AUTHOR: M. Tymeson?

EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)

KEYWORDS: homicide family mourning Indians(Am.)

FOUND IN: US

REFERENCES (1 citation):
Burt-AmericanMurderBallads, pp. 131-133, "(Joshua Stevens)" (1 text)

File: Burt131
Jowl, Jowl and Listen, Lad

DESCRIPTION: "Jowl, jowl and listen, lad, And hear that coal face working, There's many a marra missing, lad, Because he wadn't listen, lad." "Me fayther always used to say, Pit wark's mair than' hewing, Ye've got to coax the coal alang...."

AUTHOR: unknown
EARLIEST DATE: 1978 (Raven)
KEYWORDS: work mining
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Roud #3191
File: JRVI093

Joy After Sorrow

DESCRIPTION: "A soldier/sailor walked in the field" and seduces a maid he finds raking hay. She has a son and "curst the hour" she went with him. When he hears about that "they married were and she blessed the day she went with him and left the hay"

AUTHOR: unknown
EARLIEST DATE: 1904 (Reeves/Sharp-TheIdiomOfThePeople)
KEYWORDS: marriage seduction sex childbirth pregnancy farming sailor soldier
FOUND IN: Britain(England(Lond,South))
REFERENCES (2 citations):
Reeves/Sharp-TheIdiomOfThePeople 40, "Haymaking Courtship" (1 text)
Palmer-EnglishCountrySongbook, #92, "Raking the Hay" (1 text, 1 tune)
Roud #855
BROADSIDES:
Bodleian, Harding B 22(133)[most lines truncated, some lines illegible], "Joy After Sorrow" ("A sailor walking in the fields"), unknown, no date
ALTERNATE TITLES:
Raking the Hay
File: ReSh040

Joy to the World

DESCRIPTION: "Joy to the world, the Lord is come; Let earth receive her king...." The world is told to hymn to God to rejoice in the arrival of Jesus, who brings love, joy, wonder

AUTHOR: Words: Isaac Watts (1674-1748). Music: Lowell Mason (based partly on phrases from Handel's "Messiah")
EARLIEST DATE: 1719 (Watts, "The Psalms of David"; music published 1837)
KEYWORDS: religious nonballad Christmas
FOUND IN:
REFERENCES (9 citations):
Warren-EveryTimeIFeelTheSpirit, pp. 231-232, "Joy to the World!" (1 text, 1 tune)
Fireside-Book-of-Folk-Songs, p. 258, "Joy to the World" (1 text, 1 tune)
Heart-Songs, p. 169, "Joy to the World" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 375, "Joy To The World" (1 text)
Fuld-BookOfWorldFamousMusic, p. 314, "Joy to the World"
DT: JOYWORLD
ADDITIONAL: Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), p. 37 (cf. also pp. 34-36), "Joy to the World" (1 text, 1 tune)
Ian Bradley, _The Penguin Book of Carols._ (1999), #43, "Joy to the World" (1 text)
Roud #23690
NOTES [359 words]: Alleged to be derived loosely from the final verses of Psalm 98. If so, it is a *very* free adaption. Apparently that is no one's fault in particular; it has been steadily adapted over the years, with each adaption making is less like the original source. And Watts himself
admitted that he was adapting the texts to "imitate" the Psalms "in the language of the New Testament."

Julian, p. 607, says this about the evolution of the text:

First published in [Watts's] Psalms of David, &c., 1719, in 4 stanzas of 4 lines, as the 2nd part of his version of Psalm 98. T. Cotterill gave, in the 1st edition of his Selection of Psalms & Hymns for Public and Private Use, 1810, a much altered version of the text, which was repeated in the authorized edition of 1820 with the repetition of stanza i as stanza v. This arrangement is known by stanza ii, which reads, "Ye saints, rejoice, the Savior reigns," &c. Bickersteth's arrangement in his Christian Psalmody, 1833, is also in 5 stanzas; but the added stanza (iii.) is from Watt's version of the first part of the same Psalm. In addition there are also the following: (1) "The Lord is come; let heaven rejoice," ... and (2) "Joy to the world, the Lord is nigh...." It has also been translated into several languages, including Latin, in R. Bingham's Hymno. Christ. Lat., 1870, "Laeetitia in mundo! Dominus nam venit Iesus!"

For more on Isaac Watts, see the notes to "O God, Our Help in Ages Past."

McKim, p. 46, suggests the tune was "adapted from two tunes" by Handel. Reynolds, p. 128, says that "Antioch appeared in Lowell Mason's Modern Psalmist (Boston, 1839) with the indication that it is 'from Handel....'" Henry L. Mason... datees the tune as having been written in 1836. The first four notes of the tune are identical with the opening notes of the chorus 'Lift up your heads,' and the notes sung to 'and heaven and nature sing' are like the introduction to the tenor recitative 'Comfort Ye My People,' both from Handel's Messiah. Mason's association of the tune with Handel thus seems to be, as Haeussler says, 'gaining a maximum of fiction from a minimum of fact.' - RBW

Bibliography

- Julian: John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes)

Last updated in version 6.0
File: FSWB375A

Ju Tang Ju (Utang)

DESCRIPTION: "Ring up four , ju tang ju (or "Jew string jew," etc.), Ring up four in a ju tang ju." "Right and left...." "Do se do....." "Once and a half....." "Swing that gal...." "Back to your partner...." "Circle four...."

AUTHOR: unknown

EARLIEST DATE: 1911 (Texas Folklore Society, according to Randolph)

KEYWORDS: dancing nonballad

FOUND IN: US(So,SE)

REFERENCES (3 citations):
- Randolph 576, "Ju Tang Ju" (2 texts)
- Spurgeon-WaltzTheHall-AmericanPlayParty, p. 195, "U-Tan-U" (1 text, 1 tune)
- Morris-FolksongsOfFlorida, #122, "Shoo-Da" (1 short text)
- Roud #7665

NOTES [52 words]: Roud lumps Morris-FolksongsOfFlorida's "Shoo-Da" with the "Ju Tang Ju" songs of Randolph and Botkin and others. I'm far from convinced -- the words don't scan the same way -- but since I know of no other versions of the Morris piece, and it's short and hard to identify anyway, I've gone ahead and lumped them. - RBW

Last updated in version 5.0
File: R576

Juanita (I)

DESCRIPTION: "Juanita, I must leave you, I have come to say farewell." She says that, if he loves her, he will never leave her. He claims he didn't think she would get so involved. The next morning, he is found dead with her dagger in his heart

AUTHOR: unknown
EARLIEST DATE: 1966
KEYWORDS: love betrayal homicide abandonment corpse
FOUND IN: US(SW)
REFERENCES (2 citations):
Fife/Fife-CowboyAndWesternSongs 51, "Juanita" (1 text, 1 tune)
Logsdon-WhorehouseBellsWereRinging 35, pp. 195-199, "Juanita" (1 text, 1 tune)
Roud #11210
CROSS-REFERENCES:
cf. "She Said She Was Only Flirting" (theme)
NOTES [79 words]: "What we have here is a failure to communicate." - PJS
The middle stanzas of this piece are almost identical in meaning (except with genders reversed) to "She Said She Was Only Flirting," though the wording is somewhat different. The endings, however, are completely different.
Logsdon-WhorehouseBellsWereRinging mentions the minor but interesting fact that Juanita Brooks, the great historian of the Mountain Meadows Massacre, was named after the heroine of this song. - RBW
File: FCW051

Juanita (II)
DESCRIPTION: "Soft o'er the fountain, Ling'ring falls the southern moon, Far o'er the muntain Breaks the day too soon." THe singer begs, "Nita! Juanita! Ask my soul if we should part!" "Leg me linger by thy side! Nita! Juanita! Be my own fair bride!"
AUTHOR: unknown
EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster)
KEYWORDS: love nonballad
FOUND IN:
REFERENCES (2 citations):
Heart-Songs, p. 371, "Juanita" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 127, "Juanita" (1 text)
Roud #14074
File: HMHS127B

Juba
DESCRIPTION: A dance and patting song: "Juba, Juba, Juba up 'n' Juba down, Juba all aroun' the town." "Juba jump, Juba sing, Juba cut that pigeon wing. Juba kick off this old shoe, Juba dance that Jubilo." Variations, as one might expect, are extreme
AUTHOR: unknown
EARLIEST DATE: 1855
KEYWORDS: dancing nonballad food
FOUND IN: US(SE)
REFERENCES (11 citations):
Randolph 263, "Dinky" (1 short text, 1 tune, which Randolph believes to be this piece; in any case, it's too short to really deserve a separate entry)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 201, "Round It Up a Heap It Up" (a "Juba" fragment follows the main text)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 98-99, "Juba" (1 fragment, 1 tune)
Parrish-SlaveSongsOfTheGeorgiaSeaslnds, p. 116, "Juba Dis an' Juba Dat" (1 text)
Botkin-TreasuryOfSouthernFolklore, p. 708, "Juba" (1 text, 1 tune)
Courlander-NegroFolkMusic, p. 192, "(Juba)" (1 text)
Handy/Silverman-BluesAnAnthology, p. 53, "Juba" (1 text, 1 tune; notes on p. 204)
Wheeler-SteamboatinDays, p. 96, [no title] (1 fragment, filed under "Uncle Bud")
NorthCarolinaFolkloreJournal, Richard Walser, "His Worship the John Kunner" Vol. XIX, No. 4 (Nov 1971), p. 164-165, 167, 168-169, "(My massa am a white man, juba!"); "(Christmas comes but once a year)"; "(Haw low, here we go!)"; "(Run, Jinnie, run! I'm gwine away)" (4 short texts, the first two clearly linked by the refrain "Christmas comes but once a year," the latter two the refrain "Ha! Lo! Here we go"; the first having the refrain "Juba!", the third and inked only by the fact that they are "John Kunner" refrains)
NorthCarolinaFolkloreJournal, Richard Walser, "His Worship the John Kunner" Vol. XLVII, No. 2
(Midwinter 2000), p. 97-110 (a re-typeset reprint of Walser's article in volume XIX, easier to read
but with the same song fragments), followed by Linda Wertwein, "John Kooner - Revisited," pp.
111-118 (with additional information about John Koonering but no additional song texts)
("Digitized by Microsoft")), p. 9, "Juba" (1 text)
Roud #5748
RECORDINGS:
Lee Wallin, "Juba" ((on OldLove, DarkHoll [as "Juba This"])
NOTES [223 words]: Described in Frederick Douglass, My Bondage and My Freedom, 1855.
(Pp.252-253 in the Dover Reprint edition of 1936). Also fully described in Step It Down (Bessie
"Juba" often refers to the patting pattern rather than the words. The words may contain disguised
complaints about the treatment of Black people.
Some of the words -- without the "patting" -- were used as a "dandling rhyme" in my family, in
Oklahoma, at least as early as 1909. - SHi
According to Sling Out!, Volume 40, #3 (1995/1996), pp. 80-81, "juba" was slave food (apparently a
corruption of "giblets"). A "yellow cat" is said to be a white. Bessie Smith's version, transcribed in
that issue, was mostly about the bad food given to the slaves. The issue includes a detailed
analysis of how Smith patted out the song.
Richard Walser, in the NorthCarolinaFolkloreJournal article, connects this with a custom he calls
"John Kunnering," which he claims to have seen in Nevis in the West Indies, although they didn't
use the name "John Kunner." This might be worth of a more detailed examination; I'm just lumping
two of Walser's texts here because of the word "Juba!" Walser claims other John Kunner songs,
here filed as "Young Gal Go Round the Corner," "Old Beau Bill," and "Oh poor Cooner Johns." -
RBW
Last updated in version 6.1
File: BSoF708

**Juberlane**

DESCRIPTION: The singing of the birds reminds the singer of the days (s)he spent listening to the
birds in Juberlane. She wishes she were home, "But miles and miles divide me, and duty here hath
tied me/" She wishes she had wings to fly home
AUTHOR: Nellie Crowley (Corrigan)
EARLIEST DATE: 1933 (Sam Henry collection)
KEYWORDS: bird homesickness
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H507, pp. 213-214, "Juberlane" (1
text, 1 tune)
CROSS-REFERENCES:
cf. "Scarborough Settler's Lament" (theme) and references there
File: HHH507

**Jubilee**

DESCRIPTION: "It's all out on the old railroad, All out on the sea... Swing and turn, jubilee, Live
and learn, Jubilee." Unrelated stanzas about courting: "Hardest work I ever done was working on a
farm, Easiest work I ever done was in my true love's arms." Etc.
AUTHOR: unknown
EARLIEST DATE: 1939 (Skean-CircleLeft-FolkPlayOfKentuckyMountains)
KEYWORDS: love courting work nonballad
FOUND IN: US(Ap)
REFERENCES (7 citations):
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 11, "Jubilee" (1 text, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 231, (no title) (1 fragment, possibly of this)
McNeil-SouthernMountainFolksong, pp. 15-16, "(Swing and Turn Jubilee" (1 text)
Skean-CircleLeft-FolkPlayOfKentuckyMountains, pp. 36-37, "Jubilee" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 122, "Jubilee" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 40, "Jubilee" (1 text)
Jubilee Guild, The

DESCRIPTION: Canadian McLellan and two other "girls from St John's ... go out to Burnt Islands and start our Jubilee Guild." They have elections, find a place "old felt hats, house slippers we will make."

AUTHOR: Arthur Keeping

EARLIEST DATE: 1960 (Peacock)

KEYWORDS: work clothes

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Peacock, pp. 66-67, "The Jubilee Guild" (1 text, 1 tune)

Roud #9947

RECORDINGS:
Arthur Keeping, "The Jubilee Guild" (on PeacockCDROM)

NOTES [54 words]: [According to Peacock,] "The Jubilee Guild is a women's organization in St John's, formed in 1935 as a service club to give instruction in handicrafts, domestic science, home nursing, and so forth, to women of the outports."

Burnt Islands is about 12 miles east of Port aux Basques, at the southwest corner of Newfoundland. - BS

Last updated in version 2.6

File: Pea066

Jubilee in the Morning

DESCRIPTION: The leader calls on everyone to shout because "My God brought you liberty." It doesn't matter what you call me -- Sunday Christian, Monday devil -- 'so long as Jesus love me.'

Shout "Jubilee" in the morning and evening.

AUTHOR: unknown

EARLIEST DATE: 1983 (McIntosh1)

KEYWORDS: freedom nonballad religious

FOUND IN: US(SE)

RECORDINGS:
Lawrence McKiver and the McIntosh County Shouters, "Jubilee" (on McIntosh1)

NOTES [148 words]: The description follows the leader's lines. The responses to alternate lines are "Jubilee, Jubilee" and "My Lord, Jubilee."

That "It doesn't matter what you call me -- Sunday Christian, Monday devil -- 'So long as Jesus love me'" is a recurring expectation of slander in hymns, as in "You may talk about me just as you please, Lord bless the name, Lord bless the name, I'll talk about you when I git on my knees, Lord bless the name, Lord bless the name."

Art Rosenbaum's liner notes to McIntosh1 note that Parrish-SlaveSongsOfTheGeorgiaSeasIslands's "My Soul Rock in Jubilee" is a similar shout song.

Deming has the following verse from Mississippi: "Good-bye, everybody; I don't care what yer call me; Yer may call me long-tongue liar. But I's going to Zion. Halleluoo!" (Clarence Deming, By-Ways of Nature and Life (New York: G.P. Putnam's Sons, 1884 ("Digitized by Google")), p. 374). - BS

Last updated in version 5.0

File: RcJubitM

Judas [Child 23]

DESCRIPTION: "Hit wes upon a Scere orsday at vre Louerd aros." Judas is sent on an errand to
Jerusalem by Jesus. As he goes out, he is cheated (by his sister!) of thirty pieces of silver. He therefore betrays Jesus to get his money back.

AUTHOR: unknown

EARLIEST DATE: c. 1300 (ms. Cambridge Trinity College B 14.39, f. 34a, also sometimes called ms. Trinity Cambridge 323)

KEYWORDS: Jesus betrayal MiddleEnglish

HISTORICAL REFERENCES:
April 6, 30 C.E. - most likely date for the arrest of Jesus (the crucifixion took place the following day)

FOUND IN: Britain(England)

REFERENCES (15 citations):
Child 23, "Judas" (1 text)
Leach-TheBalladBook, pp. 108-109, "Judas" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 56, "Judas" (1 text plus interlinear modern English translation)
Quiller-Couch-OxfordBookOfBallads 97, "Judas" (1 text)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 126-127, "Judas" (1 text, even more "adapted" [read "messed up"] than the others in this anthology)
Niles-BalladBookOfJohnJacobNiles 16, "Judas" (3 texts, 2 tunes, of which only the first could possibly be this ballad, and even it looks suspicious)
Brown/Robbins-IndexOfMiddleEnglishVerse, #1649
DigitalIndexOfMiddleEnglishVerse #2768

ADDITIONAL: Kenneth Sisam, editor, _Fourteenth Century Verse & Prose_. Oxford, 1925, pp. 168-169, "Judas" (with notes on pp. 256-258). This is now considered the best transcription of the original manuscript, replacing Skeat's transcription quoted by Child.

Carleton Brown, editor, _English Lyrics of the XIIIth Century_. Oxford University Press, 1932, p. 38, "The Bargain of Judas" (1 text)


Karin Boklund-Lagopolou, _I have a yong suster: Popular song and Middle English lyric_. Four Courts Press, 2002, pp. 51-52, "(no title)" (1 text)

DT 23, JUDAS

MANUSCRIPT: {MSCambridgeTrinity323}, Cambridge University, Trinity College MS. 323, folio 32

Roud #3964

CROSS-REFERENCES:
cf. "Edward the Martyr" (another candidate for "Earliest English Ballad")
cf. "Sir Aldingar" [Child 59] (another candidate for "Earliest English Ballad")
cf. "Merie Sungen the Muneches Bennen Ely (Merry Sang the Monks of Ely)" (another candidate for "Earliest English Ballad")
cf. "Mirie It Is While Sumer Ylast (Merry It Is While Summer Lasts)" (another candidate for "Earliest English Ballad")
cf. "Wolle Ye Iheren of Twelte Day" (another candidate for "Earliest English Ballad")
cf. "The Cursed Dancers of Colbeck" (another candidate for "Earliest English Ballad")
cf. "My Heart Is Woe (When That My Sweet Son Was Thirty Winter Old)" (themes)
cf. "Judas and Jesus" (listed by Niles-BalladBookOfJohnJacobNiles as a version of this ballad)
cf. "Oh, Judy, My Judy" (listed by Niles-BalladBookOfJohnJacobNiles as a version of this ballad)

NOTES [2994 words]: Many scholars have made attempts to locate "the earliest English Ballad." Some examples of such claims are "Edward the Martyr" and "Merie Sungen the Muneches Bennen Ely (Merry Sang the Monks of Ely)." Richard Fawkes (Fawkes) has been credited with publishing the earliest extant printed ballad, Skeleton's "A Ballade of the Scottish King" (only copy, British Library, 15137) -- but, of course, the author of that is known, and it never went into tradition, and there are certainly ballads that are older despite being printed later (and "A Gest of Robyn Hode" [Child 117] was almost certainly printed earlier, if you want a Child Ballad that was printed before Skelton's piece; it's just that the "Gest" is a romance, not a ballad). So there are many candidates for the title of "oldest ballad." This is F. J. Child's candidate -- and, while his is not the last word, "Judas" certainly has a better claim than any of the other songs mentioned.

The betrayal of Jesus by Judas is told in Matt. 26:14-16, 47f.; Mark 14:10-11, 43f.; Luke 22:3-6, 47f.; compare also John 13:2, 27, 18:2f. The story of Judas betraying Jesus for thirty pieces of silver is found only in Matt. 26:15, with the sequel in 27:3-10 (it is based on Zech. 11:12-13, which
also mentions thirty pieces of silver, although in a completely different context). The notion of Judas as treasurer and thief occurs only in John 12:4-6, (13:29).

The manuscript containing this piece is known by two catalog numbers, Trinity College (Cambridge) 323 and Trinity College (Cambridge) B 14.39. The former is the number in the continuous manuscript catalog (the newer catalog; Boklund-Lagopolou, p. 48); the latter in the classified catalog; the prefix "B" places it among the theological manuscripts (as opposed to "R" for historical manuscripts or "O" for manuscripts from the Gale collection; JamesMSS, p. vii). The volume as now bound seems to contain two separate manuscript books, both on vellum (Boklund-Lagopolou, p. 49). Several different hands were involved; more on this below.

According to Woolf, p. 373, the manuscript is one of the two oldest containing Middle English religious lyrics. She describes it as containing "a substantial number of lyrics on death, three Body and Soul poems, one on the Signs of Death... a surprisingly large collection of lyrics addressed to the Virgin... a poem on the five joys... and the much-copied Passion lyric, 'Wose se[th]e on rode'. These verses form part of a collection of preaching-notes, mainly in Latin." Despite being written in several hands, Wenzel also considers it a editor's notebook (Boklund-Lagopolou, p. 50).

The handwriting is revealing. It uses Old English thorn (,) later written "y") for "th," but there is no sign of eth (,) or yogh (). Eth was going out of use by this time, but yogh was alive and well. And the style, although it has some accommodations to English hands (e.g. in the use of W), looks more like contemporary Latin hands than English secular writing. I think this is a scribe who was trained first to write Latin.

Even though this piece exists only in the Trinity College manuscript, it should not be assumed that Child's transcription is authoritative. The text in volume 1 was printed without reference to the manuscript, which had been temporarily lost (according to JamesMSS, p. 438. "It had been accidentally removed from Cambridge [in 1863] among the books belonging to a former Fellow who was ceasing to reside in College, and the box in which it had been packed remained unopened until his death"). The book was returned in 1896.

As a result, Child's original publication, a reprint of a printed edition, contains many orthographic inaccuracies (e.g. concerning u/v, i/j, and the use of th rather than the runic thorn -- as well as seven conjectural emendations replacing s with h). It also omitted the duplicated lines at lines 8, 25, 30. (Lines that are actually somewhat debatable; the lines are written just once but marked ".ii.") -- a symbol thought to mean they should be repeated; Boklund-Lagopolou, p. 49. I think this understanding is correct; the manuscript uses large initials and hanging indents for the start of each couplet, but the lines marked .ii. disturb this pattern, which would be restored if those lines were doubled.) Also, the manuscript was written with imperfect word divisions (the words are divided, but I'd guess they weren't divided in the source, plus the spaces between words are small enough that it's sometimes hard to tell if a space was intended). In addition, although the manuscript is well-written in a well-defined hand, the script is sometimes unclear. And finally, the copyist may not have been perfectly familiar with the dialect of the original.

Child later printed a corrected version, giving the readings of the manuscript verbatim (as read by Skeat). However, modern ballad scholars have almost always followed at least one of the imperfections of Child's original text (omitting duplicated lines, modifying the thorns, exchanging u and v, using Child's h instead of s, etc.)

Scholars should keep in mind that even Child's corrected text, so badly reproduced by later scholars, is open to reinterpretation. Sisam, pp. 168-169, prints a text which differs in hundreds of particulars from Child's original version. It shows several differences even from Child and Skeat's manuscript collation:

* five places where the editors break words differently,
* Sisam says that in line 22 "Crist" was originally written by the scribe but then marked for erasure. This MAY indicate comparison of two texts of the ballad. But the mark Sisam thinks indicates text to be deleted is only a SINGLE mark, where most scribes would have used two (dots above at least two letters of "CST," not just one above "C"), so instead of an erasure mark, it might be a mistake.
* Sisam also considers line 27 to be intact; Child implies it is defective.
* two major variants (in line 6 Sisam reads "cunesman" for "tunesman"; in line 16, "top" for "cop") (If you are wondering how anyone could confuse a "c" with a "t," recall that we are talking about a thirteenth or early fourteenth century manuscript. At that time, the letter "c" was written much as it is now -- but a "t" looked a bit like a lower-case Greek tau, : It was a circular stroke, like a "c," with a horizontal line at the top. There were also forms of script in which both looked much like a modern cursive "a." For samples, see Thompson, pp. 474-479 and especially Moorman, pp. 27-29. Many other letters of the time have strong horizontal strokes as well, so it can be hard to tell, say, "ht" from "hc." In a manuscript with few word divisions, this can cause much difficulty. When I look
at the scans, though, it appears clear to me that Sisam is right about line 6. Line 16 could go either way. For those who read German, there is a 1973 book by Karl Reichl, *Religiöse Dichtung im englischen Hochmittelalter: Untersuchung und Edition der Handschrift B.14.39 des Trinity College in Cambridge*. Good luck finding a copy; I can't even find full bibliographic information. Axton's version of the text, reprinted by Boklund-Lagopolou, agrees with Sisam in reading "cunesman" in line 6 and "top" in line 16. BrownC, p. 38, has "cunesman" in line 6, "top" in line 16 (which he numbers line 17). Boklund-Lagopolou accepts an emendation proposed by BrownC in line 27, adding "freke" to correct the line that Child thought defective (BrownC, p. 184, attributes the conjecture to Child, even though Child didn't print it!

If you want to see the manuscript yourself, google "trinity manuscript B.14.39"; as of this writing, the link headed "B.14.39-40 - James Catalogue" will take you to a scan. Go to f033v-f034r; it's on the right-hand page. (Incidentally note that the left and right pages are in different hands and use different inks. BrownC, p. 184, is of the opinion that "Judas" is not complete, which raises the question of whether the next page was written before "Judas," and the ballad cut off because there was no room for the conclusion.)

Chambers, p. 151, believes "Mr. Kenneth Sisam's transliteration... seems more precise than Child's." Chambers therefore reprints Sisam's text. Chambers also notes that the "piece seems to be written in a mixture of septenar and Alexandrine [16-syllable] lines, of which there are other thirteenth century examples." There are indeed quite a few romances which can't seem to decide how many syllables belong in a line, but it's obviously a rare thing in a ballad. (Of course, some of that may be textual corruption. Or, as one of the web pages I read while searching for a facsimile suggested, "Judas" as we have it may be an abridgment of a longer version, which might have had a more regular meter.) Wells, p. 312, describes it as "a fragment of 33 verses [i.e. lines] of six or seven stresses in couplets." But my natural inclination, looking at Sisam's text, was to interpret the lines as having four feet of three syllables rather than six or seven of two syllables -- four stresses per line, not six. (Which also makes it more ballad-like.)

Sisam's notes (pp. 256-258) are twice as long as the ballad itself; they are well worth consulting, as they give much more background information than Child.

Chambers, p. 153, thinks the ending so abrupt that he suspects the last part of the poem may have been lost. He also questions whether "it can properly be regarded as a ballad"; he strongly questions its "popular" nature. (As do I.)

Chambers finds another piece of a similar style in the "Judas" manuscript, concerning Twelfth Night, which was roughed out by the scribe before being written; he speculates that the scribe may have been the author of the Twelfth Night item -- and hence perhaps of "Judas" as well. (I originally thought Chambers was referring to the "Story of Herod and the Magi," which looks like a folk poem; it begins "Wolle ye iheren of twelte day." However, it appears based on comments by Friedman, p. 15, that the reference is actually to the piece indexed as "On Leome Is in this World llist") According to Wells, p. 408, it is "styled by its editor 'a thirteenth-century literary imitation of a popular ballad,' consisting of 80 four-stress lines normally abababab written as 40 long lines." Observe that, although it seemingly is not a folk ballad, its existence implies that this was a format to imitate.

I mention this possibility about the authorship of "Judas," but it strikes me as unlikely. There are several reasons for this. According to a passage I found in the Google Books edition of Elaine M. Treharne, *Old and Middle English c.890-c.1400: an anthology* (p. 406?), perhaps as many as five scribes worked on the manuscript, which contains works in Latin and Anglo-Norman French as well as Middle English. JamesMSS himself indicates clearly that multiple hands were involved, although he does not say how many; if anything, the estimate of five seems low. The number of lines per page varies substantially, and there are even a few cases of different numbers of columns per page! Many of the pieces in the manuscript cannot have been composed by the scribe, since the 40 or so English items include the well-known "Say Me, Wight in the Broom," which exists in another copy, and "When the Turuf Is Thy Tour" ["When the turf is your tower"], a translation of a Latin poem on death. What are the odds that four or more scribes would copy older works while the fifth added his own poems?

Treharne also says that the language of the book "may point to an origin in West Worcestershire," which strikes me as a little too strong a localization. It also seems to contradict Skeat's opinion (JamesMSS, p. 439) that the scribe was a Norman, although Normans of course were found in various places in England. The manuscript itself is a vellum codex, rather small (7.125"x5.375"), which has been bound with a later (XIV/XV century) manuscript, MS Trinity 324 (or B.14.40). Trinity 324 seems far less significant; an online catalog (http://www.hrionline.ac.uk/mwm/browse?type=ms&id=11) says it contains "very little English." The small size may indicate a volume intended for private use.
JamesMSS, p. 443, says that "Judas" (his item #17 in the manuscript) is in the same hand as his item #4, "The Life of St. Margaret." The items which precede and follow are in different hands. The Judas scribe, in James's opinion, also wrote the following:

* JamesMSS's #5, a poem in French and English, "Ihesu crist le fi marie cil ke tut le munde fist."
* JamesMSS's #6, a poem in French and Latin, with some of the Latin in red, "Seinte mari moder milde mater saluatoris."
* JamesMSS's #13, in part, about two dozen short notes, mostly English poems of three to twelve lines although portions are in Latin. "Say Me, Wight in the Broom" is one of these, but apparently not by the "Judas" scribe.

The contents of the book are very much a jumble. If there is an overall plan, it is not evident. Perhaps it is just a collection of loose sheets from a monastery. Although some of the other pieces might be "folk" (one is listed as the "Hymn of the Five Joys"; another has been dubbed "Look on Me with Thy Sweet Eyes"; there is also the famous "I Sing of a Maiden"), they do not look to be truly ballad-like.

Turning to the content of the poem itself -- the Bible gives very little family information about Judas (or any of the apostles). Matthew, Mark, and Luke have nothing at all about Judas. John, however, sometimes times refers to him as "Judas of Simon Iscariot" (i.e. Judas [son] of Simon Iscariot); so John 6:71, 13:12 (13:26 seems to have "Judas, [son] of Simon, Iscariot", although there is great variation in the manuscripts at this point).

The meaning of "Iscariot" is unknown. The best conjecture (BrownR, p. 298) is that it is a transliteration of Hebrew "ish Q(e)riyyot," "man of Kerioth." Indeed, we find some manuscripts calling him so -- in John 6:71, although the vast majority of manuscripts, including the great Vatican codex and the two early manuscripts P66 and P75, call him "Iscariot," the Codex Sinaiticus and the Koridethi Codex call him "Judas from Kerioth." Even more interesting is the reading of the Codex Bezae, which calls him "Judas Skarioth." In John 12:4, it is Bezae which calls him Judas from Kerioth; so also in 13:2, 13:26; in 14:22 Bezae has "Judas, not the [one] from Kerioth" where other manuscripts read "Judas not (the) Iscariot." In Mark 3:19, for "Iscarioth," Bezae has "Skarioth"; in the parallels in Matthew 3:4 and 6:16, Bezae again has "Skarioth." And so forth (data from Aland).

Moffatt actually went so far as to translate "from Kerioth" in the early editions of his "New Translation" (so, e.g. John 6:71; Moffatt, p. 511), although he later revised this.

Even if Judas Iscariot is Judas from Kerioth, it is not certain where that town is; BrownR (following many earlier commentators) thinks the town is Kerioth in Judah, but Westcott, p. 112, suggests that it should be Kerioth-Hezron. (Note that "Kiriath" is the Hebrew word for "town" or "city," so "Kiriath-Baal," e.g., is "Baal's Town," so if Kerioth is an error for "Kiriath" -- quite possible when one recalls that Hebrew was written without vowels -- then there would be dozens if not hundreds of Kiriath/Kerioths in Judea.)

Because Judas, according to John, is the son of Simon, and Mark 14:3 says that the feast where the sinful woman washed Jesus's feet with her hair was at the home of Simon the Leper, and John 12:3 makes the woman involved Mary sister of Lazarus, one scholar speculated that Judas was the older brother of Lazarus, Mary, and Martha (BrownR, p. 448). This would presumably mean that it was either Mary or Martha who stole the cash Judas had earlier stolen in this ballad!

Axton thought the piece should be connected to the legendary life of Saint Judas as found in the South English Legendary, thought to be from the thirteenth century (Boklund-Lagopolou, p. 52). Boklund-Lagopolou, p. 57, tentatively suggests that the whole story of the poem might be connected with legends that Judas engaged in incest with his mother, the idea being that Judas, in the poem, had an incestuous relationship with his sister.

Boklund-Lagopolou, p. 58, points out that betrayal of a loyalty for money would have seemed particularly horrendous to those accustomed to feudal relations, which is true -- although, by the time this poem was written, the transition to "bastard feudalism" was at least getting started, and in "bastard feudalism," it was normal to sell your loyalty to the highest bidder.

None of this is particularly useful, but it shows that speculation about Judas began quite early -- Sinaiticus is from the fourth century, Bezae probably from the fifth, and some of these variants are supported by translations which may have been made earlier still. Later legends are common; see the list on pp. 201-202 of Simpson/Roud. So it is little surprise to see a piece such as this arise. But there seems to be no other source for this tale of Judas and his sister.

I do add, however, an apocryphal New Testament story, the "Story of Joseph of Arimathaea," the oldest manuscript of which is from the twelfth century (JamesNT, p. 161), making it roughly contemporary with this piece. This doesn't mention a sister of Judas -- but it says that Judas was the nephew of Caiaphas, and hired to spy on Jesus from the start (JamesNT, pp. 161-162) -- and that it was Sarra, the daughter of Caiaphas, who accused Jesus of claiming he could destroy the Temple (JamesNT, p. 162). So while Judas didn't have a sneaky sister, he did have a sneaky first...
cousin, who might loosely be called his sister.

Niles-BalladBookOfJohnJacobNiles claims that his informant ("Mayberry Thomas," of Tennessee) had seen this piece in broadsheets, but there is no evidence of this, and many scholars hold that Niles made up his text 16A based on the old British text. - RBW

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- Wells: John Edwin Wells, A Manual of the Writings in Middle English 1050-1400, 1916 (references are to the 1930 fifth printing with three supplements)

Last updated in version 5.3
File: C023

Judas and Jesus

DESCRIPTION: "Judas 'trayed Jesus, and Jesus hung the cross, Yes, Judas 'trayed Jesus, what a loss, what a loss!" On the night of the last supper, Jesus tells Judas he will betray him for money; Peter will betray him, but not for money

AUTHOR: unknown ("collected" by John Jacob Niles)

EARLIEST DATE: 1961

KEYWORDS: Jesus betrayal death money

FOUND IN:

REFERENCES (1 citation):
Niles-BalladBookOfJohnJacobNiles 16B, "Judas and Jesus" (1 text, 1 tune, which Niles considers part of Child 23, but this is clearly not the case)

NOTES [74 words]: All the gospels agree that Judas betrayed Jesus, but only Matthew (16:14f.) states directly that money was the reason (although John 12:6 calls Judas a thief, and implies that this was the motive for his treachery).

All four gospels agree that Peter betrayed Jesus out of fear (cf. Mark 14:66-72, etc.). They also agree that Jesus foretold his death repeatedly, although only in John do we find Jesus implicating
Judas Was a Deceitful Man

DESCRIPTION: Judas betrays "a most innocent man" for thirty pieces of silver. He hangs himself.

AUTHOR: unknown

EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSealslands)

KEYWORDS: betrayal Bible floatingverses nonballad religious

FOUND IN: US(SE)

REFERENCES (1 citation):

Parrish-SlaveSongsOfTheGeorgiaSealslands, p. 247, ("O Judyas he wuz a 'ceitful man") (1 text)

NOTES [99 words]: Parrish-SlaveSongsOfTheGeorgiaSealslands's first verse floats from "Home In the Rock": "Judas was a deceitful man He betrayed the innocent Lamb." - BS

Although all four Gospels agree that Judas betrayed Jesus, the details here are all from Matthew. Only Matthew says that the authorities gave Judas thirty pieces of silver (Matthew 26:1, 27:3, which are based on a very twisted interpretation of Zechariah 11:15). Similarly, only Matthew (27:5) says that Judas hanged himself; the gospels of Mark and John do not mention his fate, and Acts 1:18 describes him dying of a loathsome disease. - RBW

Last updated in version 4.1

File: Parp247

Judgment Day Is Comin'

DESCRIPTION: "Judgment day is comin', Time is drawin' near. Don't you hear God callin' you?"

God calls with thunder and lightning. The singer is on his way to heaven.

AUTHOR: unknown

EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSealslands)

KEYWORDS: religious nonballad

FOUND IN: US(SE)

REFERENCES (2 citations):

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 606, "Judgment Day Is Comin', "" (1 text)

Parrish-SlaveSongsOfTheGeorgiaSealslands 44, pp. 185-187, "Aye Lord, Time Is Drawin' Nigh"; p. 188, ("Loose horse in the valley") (2 texts, 1 tune)

Roud #11916

RECORDINGS:

Henry Morrison, Bessie Jones and the Georgia Sea Island Singers, "Sign of Judgment" (on LomaxCD1712, recorded 1959)

Nathan Palmer and the McIntosh County Shouters, "Time Drawin' Nigh" (on McIntosh1)

CROSS-REFERENCES:

cf. "Judgment Day is Rolling Around" (theme)

File: Br3606

Judgment Day is Rolling Around

DESCRIPTION: "Got a good old mother in the heaven, my Lord, how I long to go there too (x2)."

"King Jesus a-settin' in the heaven, my Lord." "Big camp meetin' in the heaven, my Lord." Chorus:

"Judgment, judgment, judgment day is rollin' around... How I long to go."

AUTHOR: unknown

EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: religious nonballad

FOUND IN: US(SE,So)

REFERENCES (2 citations):


Randolph 598, "Judgment Day is Rolling Around" (1 text, 1 tune)

Roud #7551
Judgment, The (Invitation Song)

DESCRIPTION: Dialog: "Come. think on death and judgment; Your time is almost spent; You've been a sinner; 'Tis time that you repent." The other answers that he'll repent when he's old. The first singer points out that death might come tonight.

AUTHOR: unknown
EARLIEST DATE: 1934 (Henry, from John Oliver)
KEYWORDS: dialog warning Hell death sin
FOUND IN: US(Ap)
REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, pp. 206-209, "The Judgment" (1 text)
Roud #17091

NOTES [52 words]: This song seems to be inspired by the parable of the Rich Fool (Luke12:16-20), though the only words that are actually Biblical seem to be "Remember thy Creator while in the bloom of youth" (Ecclesiastes 12:1), and even that is slightly paraphrased. There might be a little of "Wicked Polly" in there, too. - RBW

File: MHAp206

Judie My Whiskey Tickler

DESCRIPTION: "Judie, my whiskey tickler, Judie, you debbil, you bother me so. Woe! Woe! Woe! Like a red-hot potato you are all aglow." "By faith, you are elegant in form and face, You walk with such stately magnificent grace...."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: drink nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 35, "Judie My Whiskey Tickler" (1 text)
Roud #7857

NOTES [21 words]: Described in the notes to Brown as a college drinking song from the 1830s. Which just shows that some things don't change. - RBW

File: Br3035

Judy Drownded

DESCRIPTION: Jamaican patois: Everyone says Judy drowned but she's [been rescued and is] safe in bed. Her mother asks about cocoas found under the bed; Judy intended them for her lover, who did not come.

AUTHOR: unknown
EARLIEST DATE: 1951 (Murray-FolkSongsOfJamaica)
KEYWORDS: courting rescue river lover mother
FOUND IN: West Indies(Jamaica)
REFERENCES (3 citations):
Murray-FolkSongsOfJamaica, pp. 40-42, "Judy Drownded" (1 text, 1 tune)
ADDITIONAL: Noel Dexter and Godfrey Taylor, _Mango Time - Folk Songs of Jamaica_ (Kingston: Ian Randle Publishers, 2007), p. 56, "Judy Drowned" (1 text, 1 tune)
Jim Morse, Folk Songs of the Caribbean (New York: Bantam Books, 1958), pp. 88-89, "Judy Drownded" (1 text, 1 tune)
RECORDINGS:
Edric Connor with the Caribbeans and Earl Inkman, "Judy Drownded" (on WIEConnor01)

NOTES [54 words]: Murray-FolkSongsOfJamaica: "This song originated in St Mary, when a young girl, Judy, who was washing clothes in the river, was carried downstream by the current. Onlookers (also washing clothes) rushed to her home, loudly calling out, Judy drowneded! [sic] Only to discover that she had been rescued and was safe in bed." - BS
Judy MacCarthy of Fishamble Lane

DESCRIPTION: The singer goes to Fishamble Lane in search of sausages when he is stopped by the sight of "a fair one ... Judy MacCarthy ... "one eye was a swivel, Her nose it was smutty, her hands not too clean." She is broiling a devil which he detests. He leaves.

AUTHOR: Toleken (source: Croker-PopularSongsOfIreland)
EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)
KEYWORDS: food humorous parody cook

Judy McCarty

DESCRIPTION: The singer meets Judy McCarty at Donnybrook fair, asks her to dance, falls in love and she agrees to marry. They go to a party that night, sleep together, marry next day; 12 months later have "a pair of twins as like their dad As ever soup's like broth"

AUTHOR: unknown
EARLIEST DATE: before 1884 (broadside, Bodleian Harding B 11(1696))
KEYWORDS: courting marriage sex childbirth humorous twins

Jug of Punch, The

DESCRIPTION: The singer (hears a thrush singing "A jug of punch"; he too) describes the pleasures of drink: "What more pleasure could a boy desire Than to sit him down by a roaring fire, And on his knee a tidy wench And in his hand a jug of punch."

AUTHOR: unknown
EARLIEST DATE: 1897
KEYWORDS: drink nonballad
FOUND IN: Ireland Canada(Mar)
REFERENCES (6 citations):
Kennedy-FolksongsOfBritainAndIreland 278, "The Jug of Punch" (1 text+ 1 in appendix, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H490, p. 48, "The Jug of Punch" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 154, "Jug of Punch" (1 text)
**Creighton-SongsAndBalladsFromNovaScotia** 95, "Mush a Doody" (1 short text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 230, "The Jug Of Punch" (1 text)

**DT, JUGPUNCH* JUGPUN2**

Roud #1808

**RECORDINGS:**
- The Clancy Brothers and Tommy Makem, "A Jug of Punch" (on IRClancyMakem01); "The Jug of Punch" (on IRClancyMakem02)
- A. L. Lloyd, "A Jug of Punch" (on Lloyd5, Lloyd12)
- Margaret Loughm & Edward Quinn, "The Jug of Punch" (on FSB3)
- Pete Seeger, "Jug of Punch" (on PeteSeeger27)

**BROADSIDES:**
- Bodleian, Firth b.27(162), "The Jug of Punch" ("As I was sated in my room"), unknown, n.d.; also Harding B 11(1949), Harding B 25(1013), "Jug of Punch" ("'Twas on the 24th of June")

**NOTES [72 words]:** Creighton-Nova Scotia[s] first verse seems like a floater but I know no other source.
There was an old woman, she had na bairns,
She took the punch jug in her arms,
And she sang, "Mush-a-lula boo,
Will you ne'er be empty till I be fu'. - BS

I don't recognize it earlier, but I wonder if it might not be a separate song which has picked up a single "Jug of Punch" verse. Unless another version surfaces, we probably will never know. - RBW

Last updated in version 2.6

File: K278

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**Juggler, The**

**DESCRIPTION:** The singer tells her father and mother that her juggler "is an angel" and she goes with him. They ride on his "gold steed" made of stone. In the morning she sees her lover he has one eye. She decides to go home and take his magic horse but finds it gone.

**AUTHOR:** unknown

**EARLIEST DATE:** 1914 (Greig/Duncan7)

**KEYWORDS:** seduction return trick horse

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (1 citation):**
- Greig/Duncan7 1401, "The Juggler" (1 text)

Roud #7255

**NOTES [244 words]:** Greig/Duncan7 quoting Bell Robertson [1841-1922]: "This one I got from Janet Taylor when a child learning to read. I never could get any more of it or find anyone who had ever heard it or off it. It is very old."

In this story nothing is what it seems. This "angel"/juggler/beggar [see the note below], at least, seems to have "the power to cloud men's minds." Is there magic or fairy business here? A suspicious verse, considering the numbers and the horse, runs "There were four-and-twenty jugglers Led the lady to the ha', And as many bonnie boys Led his steed to the sta'"

Bruce Olson on his site, at "Some Old Songs, A Personal Choice," makes the Greig/Duncan7 text a sequel to "The Jolly Beggar" [Child 279]. In that ballad, to repeat its description in this index, "A beggar asks lodging. He is admitted to the house, but wants more than his beggar's fare. Receiving much of what he asks, he at last receives the daughter of the house into his cloak. He then reveals that he is a nobleman; (perhaps he marries the girl)." Here is Bruce Olson's commentary on "The Juggler": "A sequel to this ballad I've seen only in 'The Greig-Duncan Folk Song Collection', VII, 1401, 'The Juggler' (Gaberlunzie from ghibarlain). In the sequel, the young woman decides to go with him, but four-and-twenty jugglers (ghiberlain = beggar/ gaberlunzie) lead her back to the house. But by the time she gets back to the stable there's just a piece of pea-straw tied to the wa',"

- BS

Last updated in version 2.5

File: GrD71401

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**Juice of the Forbidden Fruit, The**

**DESCRIPTION:** A story of all the people who drank: "And ever since then all manner of men... Will drink the juice of the forbidden fruit." Henry Ward Beecher is among those accused of tippling, and
the drinking habits of many notorious figures are outlined

AUTHOR: unknown
EARLIEST DATE: 1906 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: drink political
FOUND IN: US(So)
REFERENCES (3 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 441, "The Juice of the Forbidden Fruit" (1 text)
Randolph 403, "The Juice of the Forbidden Fruit" (2 texts, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 340-342, "The Juice of the Forbidden Fruit" (1 text, 1 tune -- Randolph's 403B)
Roud #3533

RECORDINGS:
Neil Morris, "The Juice of the Forbidden Fruit" (on LomaxCD1706)

NOTES [172 words]: Among the various figures accused in this song of drinking are:
* Henry Ward Beecher - Congregational minister who campaigned against slavery
* Cleveland and Blaine - The Democratic and Republican presidential candidates of 1884. It was not an attractive campaign; Blaine was (regarded as) corrupt and Cleveland had an illegitimate child
* Ben Butler - Politician turned Civil War general turned politician again. He served in the U.S. House of Representatives for most of the period 1866-1879, and became Governor of Massachusetts in 1883. In 1884 he ran, unsuccessfully, for a presidential nomination
* Frank James - The brother of Jesse
* Charles and Bob Ford - Friends, relatives, and betrayers of Jesse James
* Oscar Wilde - the author/playwright
* Grant - Ulysses S. Grant, widely accused of being a drunkard although he apparently did not drink during the Civil War itself or during his presidency.

On the evidence, it would appear that Randolph's "B" version, at least, was crafted during the 1884 Presidential election. - RBW

File: R403

Julia

DESCRIPTION: Norwegian shanty. Chorus: "Julia! Julia! hop-ra-sa!" Hugill gives only one verse, which translates "A sailor's greatest pleasure, is Julia! Julia! Beloved of girls so dear..."

AUTHOR: unknown
EARLIEST DATE: 1888 (Laura A. Smith, _Music of the Waters_, according to Hugill)
KEYWORDS: shanty foreignlanguage love
FOUND IN: Norway
REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 392-393, "Julia" (2 texts, Norwegian and English, 1 tune)
Hugill-SongsOfTheSea, p. 105, "Julia" (2 short texts, Norwegian and English, 1 tune)

CROSS-REFERENCES:
cf. "Upidee, Upidah" (similar tune)

ALTERNATE TITLES:
Julia Hopsasa

File: Hugi392

Julia Grover (Miss Julie Ann Glover)

DESCRIPTION: "As I was goin' to the mill one day, I met Miss Julia on the way, She 'spressed a wish that she might ride.... Sit down there, Miss Julia Grover, Play on your banjo, I'm your lover......" She gets in; the oxen start; the cart tips; she attacks him

AUTHOR: unknown
EARLIEST DATE: 1939 (Linscott-FolkSongsOfOldNewEngland)
KEYWORDS: courting travel
FOUND IN: US(NE,SE)
REFERENCES (4 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 410, "Miss Julie Ann Glover" (1 short text)
Julian's Death

DESCRIPTION: Julian, an Indian slave who ran away and killed John Rogers when Rogers tried to stop him, makes his confession: "The prisoner owns his bloody act, And saith the sentence... Was passed on him impartially." He narrates his sins

AUTHOR: unknown

EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)

KEYWORDS: Indians(Am.) slave escape homicide punishment gallows-confession

HISTORICAL REFERENCES:

1732 - "Julian" tries to escape from his owner, Major Quincy of Brigewater, Massachusetts. Tracked by John Rogers, Julian finally killed his pursuer, but was captured and executed

FOUND IN: US

REFERENCES (1 citation):
Burt-AmericanMurderBallads, pp. 150-152, (no titles) (excerpts from two pieces about Julian)

NOTES [26 words]: Reading this account, I find my sympathies all with Julian. I have to think this is even more removed from the slave's last words than the usual goodnight. - RBW

File: Burt150

Juliana

DESCRIPTION: "Juliana ... You say you never been there." "You say you been for water. You bring a little daughter." "Ah goin' to tell you mother."

AUTHOR: unknown

EARLIEST DATE: 1940 (Elder-FolksongsFromTobago)

KEYWORDS: accusation childbirth nonballad baby

FOUND IN: West Indies(Tobago)

REFERENCES (1 citation):
Elder-FolksongsFromTobago 10, "Juliana" (1 text, 1 tune)

NOTES [59 words]: Elder-FolksongsFromTobago: '"Juliana' is a song about a wayward girl whose conduct is condemned by the singers.... Juliana returns from the well or river for water but brings back a daughter instead. She has not told the truth about where she has been and the burden of the song is concerned with the reason as to why she said she's 'never been there.'" - BS

Last updated in version 4.0

File: ElTo010

Julie

DESCRIPTION: "Julie, hear me whan I call you, Julie won't hear me." "B'lieve I'll go to Dallas, Got to see my Julie, Oh my Lordy." "Raise 'em up together." "Better get the sergeant." "My feet is gettin' itchy." "Child's gettin' hungry." "Rattler can't hold me."

AUTHOR: unknown

EARLIEST DATE: 1965 (collected from W. D. Alexander by Jackson)

KEYWORDS: prison love separation

FOUND IN: US(So)

REFERENCES (1 citation):
Jackson-WakeUpDeadMan, pp. 231-233, "Julie" (1 text, 1 tune)

NOTES [53 words]: Jackson believes that singer W. D. Alexander adapted this to his own situation, and it seems likely enough. However, most of the verses here are singles lines repeated three times, with no need for a rhyme, so any convict could have made it his own. We thus cannot really say whether Alexander originated the song. - RBW
Julie Ann Johnson

DESCRIPTION: "O Julie Ann Johnson, oho! (x2)." "Gwineter catch dat train, boys, oho! (x2)"
"Gwineter fin' Julie, oho! (x2)" "She gone to Dallas, oho! (x2)" "Gwineter hug my Julie, oho! (x2)"

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: love separation courting travel
FOUND IN: US(So)
REFERENCES (3 citations):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 244-245, "Julie Ann Johnson" (1 text, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 9, "July Ann Johnson" (1 fragment, 1 tune)
ST LxA244 (Full)
Roud #11604
NOTES [60 words]: The Lomaxes note that "Lead Belly... made it doubtful whether this was a
dance tune or a work chant." Whether and to what extent Leadbelly reworked this is unclear.
Knowing the Lomaxes, I initially lumped this with "Julia Grover (Miss Julie Ann Glover)." I still
wonder if there isn't some cross-fertilization. But that has rather more narrative than this. - RBW

July Drive, The

DESCRIPTION: "Shout loud the praise of Newfoundland our gallant volunteers... lost their lives to
save the flag." "Their regiment full 800 strong were foremost in the fight ... They marched up to the
German lines." "In that drive they lost their lives"

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: battle war death nonballad patriotic soldier
HISTORICAL REFERENCES:
Jul 1, 1916 - Battle of Beaumont Hamel, at which the Newfoundland Regiment was slaughtered
FOUND IN: Canada(Newf)
Roud #30136
RECORDINGS:
John Bulger, "The July Drive" (on MUNFLA-Leach)
CROSS-REFERENCES:
cf. "The Dying Soldier (III)" (subject of Newfoundlanders dying in World War I)
cf. "Soldier's Last Letter" (subject of Newfoundlanders dying in World War I)
cf. "The Valley of Kilbride" (subject of Beaumont Hamel)
NOTES [301 words]: Sean T. Cadigan, _Newfoundland and Labrador: A History_, University of
Toronto Press, 2009, pp. 187-188, describes the battle of Beaumont Hamel:
"The Newfoundland Regiment acquitted itself well through many of the toughest battles of the war.
It fought the Turks at Gallipoli and the Germans in the muddy trenches of France in the Battle of
the Somme in the summer of 1916.... Allied command assigned the regiment a leading role by
asking it to capture an area in the vicinity of Beaumont Hamel, behind the German front line. On 1
July 1916, about 810 officers and men of the Newfoundland Regiment went over the top against
the Germans.... Within minutes the regiment was nearly annihilated. Only two officers and 95 of the
men of the regiment answered roll call the next day. Fifteen officers and 95 other men lay dead on
the field, while 16 officers and 479 men were wounded. One officer and 114 soldiers were missing
somewhere among the mud, blood, craters, spent shells and barbed wire. The attack was a military
disaster.
"Almost everyone in St. John's lost a family member or friend at Beaumont Hamel.... The myth of
Beaumont Hamel quickly emerged, 'emphasizing bravery, determination, imperial loyalty, Christian
devotion, and immortal achievement' on the part of the Newfoundland Regiment."
St John Chadwick, _Newfoundland: Island Into Province_, Cambridge University Press, 1967, p. 126,
gives slightly different numbers, but the distinction hardly matters:
"Of 5,482 [Newfoundland] men who went overseas, close on 1,500 were killed, 2,314 wounded and 234 decorated or mentioned in dispatches. The massacre at Beaumont Hamel remains, even today, a proud, sad memory to sacrifice. On 1 July 1916 753 Newfoundlanders went into action there. Next morning only 68 were left to answer the roll-call." - RBW

_Last updated in version 4.4_

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_July! July!_

**DESCRIPTION:** "July, July, I long to see the twentieth of July, And if I live to see July, I'll go home to come no more."

**AUTHOR:** unknown

**EARLIEST DATE:** 1968 (North Carolina Folklore Journal)

**KEYWORDS:** religious nonballad

**FOUND IN:** US(SE)

**REFERENCES (1 citation):**


File: NCF162J

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_Jumbo_

**DESCRIPTION:** "Here comes Jumbo through the window, through the window, Here comes Jumbo through the window, Hail, Columbia, ho!" "You kin tell who 'tis by the rattle o' the window...."

**AUTHOR:** unknown

**EARLIEST DATE:** 1927 (Richardson/Spaeth-American Mountain Songs)

**KEYWORDS:** nonballad travel

**FOUND IN:** US(Ap)

**REFERENCES (1 citation):**

_Richardson/Spaeth-American Mountain Songs, p. 90, "Jumbo" (1 text, 1 tune)_

Roud #3597

**CROSS-REFERENCES:**

cf. "Jingle at the Window (Tideo)" (lyrics)

**NOTES [28 words]:** Roud lumps this with "Jingle at the Window (Tideo)," and it is obvious that they share many words. But the form is different enough that I tentatively split them. - RBW

_Last updated in version 5.0_

File: Rich090

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_Jumbo (Mama Sent Me to the Spring)_

**DESCRIPTION:** "Mama sent me to the spring, Told me not to stay. I fell in love with a pretty little boy And stayed till Christmas day."

**AUTHOR:** unknown

**EARLIEST DATE:** 1922 (Brown)

**KEYWORDS:** courting nonsense

**FOUND IN:** US(SE)

**REFERENCES (1 citation):**

_Brown/Belden/Hudson-FrankC Brown Collection NCFolklore2 142, "Mama Sent Me to the Spring" (1 text)_

Roud #4245

**NOTES [95 words]:** The notes in Brown say that the fragment cited is part of a Kentucky song called "Jumbo." I suspect it's part of a singing game -- but since "Jumbo" apparently is not in any accessible collection, I can't do anything with my suspicions except complain that the editors should have given more details.

The Carter Family text of "Fond of Chewing Gum" contains a stanza very like this one, but that text is full of other intrusions, so it's not clear that they should be identified; none of the other texts of "Chewing Gum" (e.g. those in Randolph) include the stanza. - RBW

File: BrII142
Jumbo the Elephant

DESCRIPTION: "Oh have you seen the elephant? is all the people's cry, The great and mighty elephant who stands so broad and high." The song describes its daily diet (a ton of hay, plus lemonade, plus rye). The people are amazed at the creature

AUTHOR: Words: F. H. Evans / Music: J. A. Snow
EARLIEST DATE: 1977 (Peters-FolkSongsOutOfWisconsin)
KEYWORDS: nonballad animal
FOUND IN: US
REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, p. 278, "Jumbo the Elephant" (1 text, 1 tune)
Roud #4452
NOTES [121 words]: Peters-FolkSongsOutOfWisconsin includes three songs from the Circus World Museum in Baraboo, Wisconsin. He does not offer a reason for including them in a book of folk songs; all are composed and two of the three give no evidence of having existed in tradition. This is the one slight exception; based on the information in Roud, it appears there was one traditional collection printed in the Journal of American Folklore 36 in 1923.
Jumbo the Elephant apparently was a sensation, however; P. T. Barnum imported the animal and showed it around the U. S. in the 1880s (see Zachary Karabell, Chester Alan Arthur [a volume in the American Presidents series edited by Arthur M. Schlesinger Jr.], Times Books, 2004, p. 90).

Jump in the Line

DESCRIPTION: Dance directions: "Jump in the line... When you jump in the line Rock your body on time... rock your body... from regular to the tempo In case you feel the sensation Jump in the air and come down with my motion."

AUTHOR: Aldwyn Roberts ("Lord Kitchener")
EARLIEST DATE: 1946 (_Victory Calypsos_ according to John Cowley); 1952 (Blind Blake Higgs: see WIHIGGS01)
KEYWORDS: dancing nonballad
FOUND IN: West Indies( Bahamas, Trinidad)
RECORDINGS:
Harry Belafonte, "Jump in the Line (Shake Senora)" (1961, on "Belafonte - Jump Up Calypso," RCA Victor LPM/LSP-2388)
Blind Blake Higgs, "Jump in the Line" (on WIHIGGS01)
Lord Flea, "Shake Shake Sonora" (1957, on "Swingin' Calypsos - Lord Flea and his Calypsonians," Capitol Records T-842 LP)
Pitbull, "Shake Senora Remix" (2011, on "Planet Pit," J Records 88697-69060-2)
NOTES [17 words]: Notes on "Hold 'im Joe" and "Jump in the Line" will be included in a future version of the Index. - BS

Jump Jim Crow

DESCRIPTION:Disconnected verses about a rambler's exploits, held together by the chorus "I
wheel about I twist about I do just so, Every time I turn about I jump Jim Crow."

AUTHOR: unknown

EARLIEST DATE: before 1835 (published by E. Riley; Dichter/Shapiro, p. 52, estimate the publication date as c. 1829; Emerson-StephenFosterAndCo, p. 30, dates it c. 1832)

KEYWORDS: nonballad dancing dancetune floating verses

FOUND IN: US(SE,So) Britain(Scotland(Aber))

REFERENCES (7 citations):
Greig/Duncan8 1627, "Jim Crow" (1 text)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 126-127, "Jim Crow", (no title), "Jump Jim Crow" (1 text plus two fragments, 1 tune; the full text lacks the chorus, while the fragments consist mostly of the chorus)
Spurgeon-WaltzTheHall-AmericanPlayParty, p. 121, "Jump Jim Crow" (1 text, 1 tune)
Gilbert-LostChords, p. 18, "Jim Crow" (1 text)
Emerson-StephenFosterAndCo, pp. 21-30, "Jim Crow" (1 text, very full)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 274, "Twist about, turn about, jump Jim Crow" (2 texts)

ADDITIONAL: Harry Dichter and Elliott Shapiro, _Early American Sheet Music: Its Lure and Its Lore, 1768-1889_, R. R. Bowker, 1941, plate 12 shows a sheet music cover of "The Original Jim Crow"

ST Gilb018 (Partial)

Roud #12442

BROADSIDES:
Bodleian, Johnson Ballads fol. 115, "Jim Crow," J. Pitts (London), 1819-1844; also Harding B 15(149a), Firth b.34(154), Harding B 11(1472), Harding B 11(1877), "Jim Crow"
LOCSinging, as106690, "Jim Crow," L. Deming (Boston), 19C; also as106700, "Jim Crow complete in 150 verses"

CROSS-REFERENCES:
cf. "Hop High Ladies (Uncle Joe)" (floating lyrics)

NOTES [684 words]: Said to have been originated by Thomas D. Rice, who allegedly watched a negro sing and dance the refrain and imitated it. This proved so successful that Rice spent the rest of his life as "Jim Crow" Rice, using the song as his primary attraction. Milligan, pp. 39-40, summarizes an account given by Robert P. Nevin in 1867:

Rice observed one day in Cincinnati a negro stage-driver singing the song:

Turn about and wheel about, and do jist so,
And every time I turn about, I jump Jim Crow,
and conceived the idea that the song and character behind the footlights might tickle the fance of the public as much as the sprig of shillallah and the red nose then popular among light comedians. He did not have an opportunity to test the idea until the following autumn, when he was playing in Pittsburgh. The theatre, located on Fifth Street, is described as "an upretending structure, rudely built of boards and of moderate proportions, but sufficient to satisfy the taste and secure the comfort of the few who dared to face the consequences and lend their patronage to an establishment under the ban of the Scotch-Irish Calvinists." According to Nevin, Rice obtained his costume from a negro in attendance at Griffith's Hotel on Wood Street, named Cuff, who won a precarious living by letting out his open mouth as a mark for boys to pitch pennies in at three paces, and by carrying passengers' trunks from steamboats to hotels. The negro accompanied Rice to the theatre one evening and loaned his costume, for a brief period, to the service of art.... Rice's appearance, with blackened face, clad in a ragged old coat, a forlornly dilapidated pair of shoes composed equally of patches and places for patches, a coarse straw hat in a melancholy condition of rent and collapse, and a black wooly wig, created a sensation which was greatly heightened by the rendition of the "Jim Crow" song and dance. But the success of the occasion was made doubly sure when the negro, hearing the whistle of a steamboat approaching Monongahela Wharf, and fearing loss of both business and prestige among his associates, rushed half-clad onto the stage and demanded his clothes....

"The next day the song of 'Jim Crow' was on everybody's lips.... The tune was written down and provided with piano accompaniment by W. C. Peters, a music dealer with a shop on Market Street, Pittsburg. The music was reproduced on stone with an elaborately embellished title-page by John Newton, being the first specimen of lithography ever executed in Pittsburg."

Finson, pp. 162-163, quotes a similar version by Clara Fisher Maeder, who describes him as "not much of an actor, but a very industrious young man and a good mimic," and says that it was her own mother who suggested that Rice take up a career as a blackface novelty act. Finson shows Rice's costume (illustration 5.1, following p. 176); it largely matches the description above.
Finson, p. 163, adds that Rice (1806-1860) "himself authored much of his role('writing and playing negro pieces'), relying on a certain talent for imitation to sustain an illusion. He hailed from a northern, urban background likemay of his successor, and was less concerned with authenticity than with assuming the mask of the folkloric. In fact, the humor of Rice's sharade depended precisely on the spectator's knowledge of his disguise...."

"The character of Jim Crow comes straight out of Jacksonian populism, and he shares many virtues with the wetern hero whose famous battlefield (out side of New Orleans "wher dey kill'd Packenham") he visits early in the song. Jackson, a westerner, was protrayed as a simple 'ploughman,' one of 'nature's noblemen....'"

Rice would later create another blackface character, "Gombo Chaff," with his own song to the tune of "Bow Wow Wow," according to Finson, p. 168.

The Opies believe that it was through Rice's performances that "Jim Crow" came to be a name (usually derogatory) for Blacks.

According to Dichter/Shapiro, p. 52, the original sheet music was published by E. Riley and labelled "Mr. T. Rice As the Original Jim Crow." No composer is listed. - RBW

Bibliography

- Milligan: Harold Vincent Milligan,Stephen Collins Foster: A Biography of America's Folk-Song Composer, 1920 (I use the 2004 University of Hawaii reprint)

Last updated in version 5.0
File: Gilb018

Jump Little Nag Tail

DESCRIPTION: Game related to one called "Buck Buck," in which children ride others' childrens backs and try to avoid being thrown off. "Jump, little nag tail, one, two, three (x3), Off! Off! Off!"

AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty horse
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 193, "(Jump, little nag tail, one, two, three)" (1 text)
File: SuSm193

Jump, Isabel, Slide Water

DESCRIPTION: "Jump, Isabel, slide water, Ho, my aunty, ho; Jump, Isabel, slide water, Ho, my aunty, ho." "Where's you gwine?' I says to her... She answers back, 'I's gwine to church.'" "I wash my shirts, I neber rench 'um," "We jump in de boat, an' away we go."

AUTHOR: unknown
EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)
KEYWORDS: clothes family travel ship
FOUND IN: US(SE)
REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #28, "Jump, Isabel, Slide Water" (1 text, 1 tune)
Roud #5012
File: Morr028

Jumpin' Judy

DESCRIPTION: "Jumpin Judy, Jumpin Judy (x3) Was a mighty fine gal (or: All over this world)"
The singer describes prison life, and the hope for escape. He hopes the guards will stop abusing him.
Jungle Mammy Song

DESCRIPTION: "Ah yah, tair um bam, boo wah, Kee lay zee day, Nic o lay, mah lun dee. Nic o lay ah poot a way, Nic o lay ah wah mee-- Ah yah, tair um bam, boo wah, Kee lay zee day, Nic o lay, mah lun dee."

AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: nonsense nonballad lullaby
FOUND IN: US(SE)
REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, p. 455, "Jungle Mammy Song" (1 short text, 1 tune)
File: San455
Juniper Tree, The

DESCRIPTION: "Oh sister Phoebe, how merry we were The night we sat under the juniper tree...."
"So put this hat on, it will keep your head warm, And take a sweet kiss, it will do you no harm."
Phoebe and/or the boy are encouraged to get married

AUTHOR: unknown
EARLIEST DATE: 1903 (Newell)
KEYWORDS: playparty courting clothes
FOUND IN: US(Ap,MW,SE,So) West Indies(Jamaica)
REFERENCES (11 citations):
 * Wolford-ThePlayPartyInIndiana, pp. 80-81=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 186-187, "Old Sister Phoebe" (1 text, 1 tune)
 * List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 71-73, "Sister Phoebe"; pp. 138-139, "Old Sister Phoebe" (2 fragments, 2 tunes)
 * McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 63-64, "Oh Sister Phoebe" (1 text, 1 tune)

Randolph 540, "The Juniper Tree" (5 texts, 1 tune; the "D" text may be a parody)
 * Hudson-FolksongsOfMississippi 151, pp. 298-299, "Under the Juniper Tree" (1 text)
 * Hudson-FolkTunesFromMississippi 29A-B, "Under the Juniper Tree" (1 text plus a fragment, 2 tunes)

Ritchie-FolkSongsOfTheSouthernAppalachians, p. 9, "Sister Phoebe" (1 text, 1 tune)

Morris-FolksongsOfFlorida, #129, "Old Sister Phoebe" (1 text, 1 text)
 * Jekyll-JamaicanSongAndStory 96, "Mother Phoebe" (1 text, 1 tune)

ADDITIONAL: Martha Warren Beckwith and Helen Roberts, _Folk-Games of Jamaica_ (Poughkeepsie: Vassar College, 1922 ("Digitized by Internet Archive")) #48 p. 59, "Old Mother Fibbie" (2 texts, 1 tune)
Roud #4507
CROSS-REFERENCES:
cf. "Fare You Well, Sister Phoebe" (tune, in Wolford-ThePlayPartyInIndiana's version)
NOTES [110 words]: A kising game, according to Ritchie, though a few texts are slightly fuller.
It is interesting to note that the two usually sit courting under a *juniper* tree (although in Morris-FolksongsOfFlorida, it's a green apple tree). According to Peter MacInnis, *Poisons* (originally published as *The Killer Bean of Calabar and Other Stories*), 2004 (I use the 2005 Arcade paperback), p. 97, the oil of the *Juniperus sabina* is an abortifacient, the juniper berries were sometimes thought to end pregnancies. So making out while under a juniper might be thought to prevent pregnancy -- although apparently not all junipers make the particular chemical involved. - RBW
Last updated in version 5.3
File: R540

Juniper Tree, The (The Wicked Stepmother, The Rose Tree)

DESCRIPTION: A boy is murdered by his stepmother. She feeds the body to his father and (half-)sister. The boy comes back to life as a bird, and gains revenge on his stepmother (giving gifts to his family in the process). He is restored to humanity

AUTHOR: unknown
EARLIEST DATE: 1956
KEYWORDS: stepmother homicide death bird revenge recitation
FOUND IN: US(Ap) Britain(Scotland)
REFERENCES (3 citations):
 * Chase-AmericanFolkTalesAndSongs, pp. 47-50, "The Wicked Stepmother" (1 text, 1 tune)
 * Stewart/Belle-Stewart-QueenAmangTheHeather, pp. 138-142, "Aippley and Orangey" (1 text, in which both children are girls but the rest essentially the same)

Roberts-SangBranchSettlers, #141, "My Mammy Killed Me" (1 text, much reduced -- the storyteller wouldn't give the whole version -- and without music, but with the key "My mother killed me" stanza)

NOTES [451 words]: This tale is widely known -- reported by Chase-AmericanFolkTalesAndSongs to be known in England, Ireland, Australia, northwestern Europe, and the southern U.S. As "Von dem Machandelboom" it is #47 in the Grimm collection (from Philipp Otto Runge, printed 1812; it is
in Pomeranian dialect. According to Tatar, p. 158, Runge reworked it and supplied the dialect to make it seem more "folkloric"). As, however, the bird's accusation against his stepmother is generally sung, it perhaps deserves a place in this Index.

Partial parallels are fairly common; see, for instance, the following from Briggs, volume I, -- p. 283, "The Golden Cup"
- pp. 378-379, "The Little Bird"
- p. 414, "The Milk-White Dog"
- pp. 441-443, "Orange and Lemon"
- pp. 472-473, "The Rose Tree" (also in Jacobs, pp. 15-19, who had it from Henderson's *Folk-Lore of the Northern Counties* and who also compares it to "Orange and Lemon")
- pp. 473-474, "Rosy"

In her notes to "The Little Bird," Briggs affirms that the tale is widely distributed and declares "The Juniper Tree" to be the best-known version. "The Juniper Tree" is Grimm #47, and its chorus was quoted by Goethe in "Faust," according to Jacobs, p. 234.

Is it significant that the tree is a juniper? Alexander, p. 152, notes that "There were many other traditions both Christian and pagan emphasizing the juniper's protective role"; it was used, e.g., to help the elderly. It was also said to have guarded the baby Jesus. Tatar, p. 158, notes the many medicinal uses to which the tree is put, which hints that it was chosen as a healing tree. But the most important mention of the juniper in English folklore is in fact an error. In 1 Kings 19, the prophet Elijah is fleeing from Queen Jezebel of Israel, and in 19:4-5 the King James Bible says that he rested under a "juniper tree" -- a translation probably derived from the Latin Vulgate, which renders "juniperum." *InterpretersDict*, volume II, p. 1027, flatly declares the King James rendering a "mistaken translation"; the reference is to the broom tree, and it is so rendered in the Revised Standard and New Revised Standard versions.

J. R. R. Tolkien, who definitely knew his folktales, refers to the tale's "beauty and horror" and its "exquisite and tragic beginning" (see Tatar, p. 158) -- but also notes that what stayed with him about this tale was its remoteness in time and place (Tolkien, p. 31). An interesting observation about such a well-known tale.

The horrid motif of a parent eating his child's body is surprisingly widespread. The obvious example is the Greek tale of Thyestes and Atreus, but apparently it also occurs in the Norse tale of Hlothskvitha and Volundarkvitha (Einarsson, p. 35).

**Bibliography**

- Jacobs: Joseph Jacobs, collector, *English Fairy Tales*, originally published 1890; revised edition 1898 (I use the 1967 Dover paperback reprint)
- *InterpretersDict*: [George Arthur Buttrick et al, editor], *The Interpreter's Dictionary of the Bible*, four volumes, 1962 (a fifth supplementary volume was published later)
- Tolkien: J. R. R. Tolkien, *"On Fairy Stories* (presented as a lecture in 1938, then in 1947 in *Essays Presented to Charles Williams*, then combined with "Leaf by Niggle" in the 1964 volume *Tree and Leaf*); I use the version published in *The Tolkien Reader*, Ballantine, 1966 (although, because "Tree and Leaf" has a pagination separate pagination from the rest of the book, it likely is close to the pagination in *Tree and Leaf*)

*Last updated in version 4.5*

**File**: Cha047

**Just a Closer Walk with Thee**

**DESCRIPTION**: "Just a closer walk with thee, Grant it, Jesus, if you please." The singer prays to be closer to Jesus, to be strengthened in the face of work and trouble, and to be taken home upon dying

**AUTHOR**: unknown
**Just a Little Tack in the Shingle of Your Roof**

**DESCRIPTION:** "Just a little tack in the shingle of your roof (x3), To hold your house together."
"Come on back and stay with me... Make your little house what it ought to be." "Just a little nail in the plank of your wall, To hold your house together...."

**AUTHOR:** Harold Finster

**EARLIEST DATE:** 1980 (Rosenbaum-FolkVisionsAndVoices)

**KEYWORDS:** nonballad home

**FOUND IN:** US(SE)

**REFERENCES** (1 citation):
Rosenbaum-FolkVisionsAndVoices, p. 232, "Just a Little Tack in the Shingle of Your Roof" (1 text, 1 tune)

Roud #16256

**NOTES** [92 words]: I was tempted to give this the keyword "religious," because it really feels like it was inspired by the warnings Jesus gave to be prepared/alert/awake when the Lord comes (see, for instance, Matthew 24:42, 25:13, Mark 13:37), Throw in the House Built Upon Rock (Matthew 7:24-27) and you get a feeling rather like this song.

But while I imagine Harold Finster used the song to tell a moral, it has no actual Biblical language -- it doesn't even mention God. So I do not list it among the religious songs; it could be sung simply as advice. Maybe. - RBW

Last updated in version 2.6

File: Rose232

**Just a Poor Lumberjack**

**DESCRIPTION:** Recitation. A youth pushes a drunken lumberjack into the gutter. Another lumberjack saves a child from a fire, but dies in the process. A third dies in the woods. All are mourned with the chorus, "'Twas only a poor old lumberjack"

**AUTHOR:** unknown

**EARLIEST DATE:** 1941 (Beck-SongsOfTheMichiganLumberjacks)

**LONG DESCRIPTION:** Recitation. A drunken lumberjack is pushed into the gutter by a posh youth; a stranger warns the youth not to make wisecracks, or he'll get the same treatment. Another lumberjack saves a child from a fire, but dies in the process. A third, unknown, dies in the woods. All are mourned with the chorus, "'Twas only a poor old lumberjack."

**KEYWORDS:** lumbering logger warning fight rescue death work recitation

**FOUND IN:** US(MW)

**REFERENCES** (2 citations):
Beck-SongsOfTheMichiganLumberjacks 64, "Just a Poor Lumberjack" (1 text)
Beck-LoreOfTheLumberCamps 113, "Just a Poor Lumberjack" (1 text)

Roud #8846
Just a Wee Doch-an-Dorris

DESCRIPTION: "Just a wee doch-and-dorris, Just a wee drap that's a', Just a wee doch-an-dorris Before we gang awa'. There's a wee wifie waitin' With a wee bairn or two: For if you can say It's a braw brecht, Moonlecht necht: er' a' recht, that's a'."

AUTHOR: unknown
EARLIEST DATE: 1924 (England, Vikings of the Ice)
KEYWORDS: home wife children nonballad
FOUND IN: US Canada(Newf)
REFERENCES (2 citations):
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 36, "Just a Wee Doch-an-Dorris" (1 short text)
ADDITIONAL: George Allan England, _Vikings of the Ice: Being the Log of a Tenderfoot on the Great Newfoundland Seal Hunt_ (also published as _The Greatest Hunt in the World_), Doubleday, 1924, pp. 117-118, "(no title)" (1 text)
Roud #9638
SAME TUNE:
Plum and Apple (File: BrPa059B)
NOTES [44 words]: George Allan England places his version of this in the mouth of Abram Kean (for whom see "Captain Abram Kean"), the Newfoundland sealing captain who distrusted everything except his employers and their rendering plants. A stranger source I can hardly imagine.
- RBW
Last updated in version 4.5
File: SBar036A

Just as the Sun Went Down

DESCRIPTION: "After the din of a battle roar, Just at the close of day," two soldiers lay dying. Each olds a lock of hair, one gray, one brown -- one is from mother, the other a lover. Both breathe final prayers and die "Just as the sun went down."

AUTHOR: Lyn Udall (source: Spaeth)
EARLIEST DATE: 1927 (Spaeth, Weep Some More, My Lady)
KEYWORDS: soldier mother lover death
FOUND IN: US(MW)
REFERENCES (3 citations):
Stout-FolkloreFromIowa 95, pp. 119-121, "Just As the Sun Went Down" (4 texts plus a fragment)
Spaeth-WeepSomeMoreMyLady, pp. 257-258, "Just As the Sun Went Down" (1 text, 1 tune)
ADDITIONAL: Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #2, "(I Saw Esau)" (1 fragment)
Roud #4873
CROSS-REFERENCES:
cf. "The Last Fierce Charge" [Laws A17] (theme of two farewells to mother and lover)
NOTES [36 words]: This is so similar to "The Last Fierce Charge" that I have to suspect literary dependence. This is probably the weaker song, though; it lacks the highly effective device of each soldier asking the other's help. - RBW
Last updated in version 3.2
File: Stou095

Just As the Tide Was Flowing

DESCRIPTION: A sailor and girl stop "Beneath the shade and branches round, What they done
there will never be known So long as the tides are flowing." She gives him gold. He goes to the alehouse and drinks "to the girl that never said no" or spent it on other girls.

AUTHOR: unknown
EARLIEST DATE: before 1839 (broadside, Bodleian Harding B 11(3634))
KEYWORDS: courting lover sailor gold
FOUND IN: Britain(England(Lond,North,South)) Canada(Newf)
REFERENCES (5 citations):
Williams-Wiltshire-WSRO Mi 615, "Just As the Tide Is Flowing"; Williams-Wiltshire-WSRO Mi 616, "Just As the Tide Is Flowing" (2 texts)
Kidson-TraditionalTunes, pp. 108-109, "Just As the Tide Was Flowing" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #59, "Just As the Tide Was Flowing" (1 text, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 66, "Down Where the Tide Was Flowing" (3 texts, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #30, "Just As the Tide Was a-Flowing" (1 text, 1 tune)
Roud #1105
RECORDINGS:
Harry Cox, "Just As the Tide Was A-Flowing" (on Voice12)

BROADSIDES:
Bodleian, Harding B 11(3634), "Just As the Tide Was Flowing," J. Catnach (London), 1813-1838; also Harding B 11(1951), Harding B 11(1952), "Just As the Tide Was Flowing"; Johnson Ballads 1837, "Tide is Flowing"; Firth c.12(274), "Just As the Tide is Flowing"
File: GrMa066

Just As Well Get Ready

DESCRIPTION: Just as well to get ready, you got to die" (2x) "May be today or tomorrow, You can't tell the minute or the hour, Just as well...." "Sinner get ready...." "Just as well to love your enemies...."
AUTHOR: unknown
EARLIEST DATE: 1940 (McTell)
KEYWORDS: death religious nonballad
FOUND IN: US
Roud #12327
RECORDINGS:
Mississippi John Hurt, "You Got To Get Ready" (on MJHurt05)
Blind Willie McTell, "Just As Well Get Ready, You Got To Die" (on USWMcTell01)
File: RdJAWGRe

Just Before the Battle, Mother

DESCRIPTION: "Just before the battle, Mother, I am thinking most of you.... Farewell, mother, you may never Press me to your heart again But O, you'll not forget me, Mother, If I'm numbered with the slain." The singer will be true to the cause despite missing Mother
AUTHOR: George F. Root
EARLIEST DATE: 1863 (see NOTES)
KEYWORDS: war battle Civilwar mother nonballad
FOUND IN: US Canada(Newf)
REFERENCES (16 citations):
Root-StoryOfAMusicalLife-GeorgeFRoot, pp. 243-245, "Just Before the Battle, Mother" (1 text, 1 tune)
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 102-105, "Just Before the Battle, Mother" (1 text, 1 tune)
Silber-SongsOfTheCivilWar, pp. 151-153, "Just Before the Battle Mother" (1 text, 1 tune)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 12-13, "Just Before the Battle, Mother" (1 text, 1 tune)
Hill-PoemsAndSongsOfTheCivilWar, pp. 230-231, "Just Before the Battle, Mother" (1 text)
Cox-FolkSongsSouth 74, "Just Before the Battle, Mother" (1 text)
Musick-JAF-TheOldAlbumOf-William-A-Larkin 7, "Just Before the Battle Mother" (1 text)
"Just Before the Battle, Mother" is a song that was widely sung during the American Civil War. It was written by George F. Root and published in 1862. The song has been parodied and adapted in various forms, and it has been recorded by many artists. The mystery of the song's date of publication has been settled by P. H. Carder's biography of George F. Root. The song was first performed in concert in December 1863, and it is likely to have appeared sometime in 1864. The song's popularity and adaptations have been documented in various sources, including recordings and sheet music. The song has been cross-referenced with other Civil War songs, such as "The Boys of Sanpete County." The mystery of the song's date of publication has been settled by P. H. Carder's biography of George F. Root. The song was first performed in concert in December 1863, and it is likely to have appeared sometime in 1864. The song has been recorded by many artists, and it has been adapted in various forms, including parodies. The song has been published in various sources, including sheet music and recordings. The song has been cross-referenced with other Civil War songs, such as "The Boys of Sanpete County."
Regarding Wehman's Collection Norm Cohen writes, "Songbook #6 was undated, but most likely 1884-5." Each page except the first is headed Wehman's Universal Songster. The first page is undated but states, "Published Quarterly -- January, April, July and October. Norm Cohen's Finding List... has WE29, Universal Songster as "monthly serial ... [beginning] 1881 (Norm Cohen, A Finding List of American Secular Songsters Published Between 1860 and 1899 (Murfreesboro: Middle Tennessee State University), p. 150).

Musick-JAF-TheOldAlbumOf-William-A-Larkin's text adds a final verse beginning "Leaning on the merit mother Of the one who went before." English broadsides Bodleian Harding B 11(1953) and 2806 b.10(122) add two verses from "The Battle Cry of Freedom" beginning "Yes we'll rally round the flag boys." - BS

According to E. Lawrence Abel, Singing the New Nation: How Music Shaped the Confederacy, 1861-1865, Stackpole, 2000, pp. 196-197, this song was popular with both north and south, but it was not published in the Confederacy until 1865, when J. W. Davies & Sons came out with an edition. This omitted George F. Root's name, presumably because he was so well-known as a Northern songwriter. There were a few changes in the words, only one of which had any real significance: "Tell the traitors, IF around you" instead of "Tell the traitors ALL around you." - RBW

Last updated in version 6.1
File: RJ19102

Just Before the Drawing, Sweetheart
DESCRIPTION: "Just before the drawing sweetheart, I am waiting for a claim, Way out here in Dewey County, Way out here upon the plain." He talks of his homestead. The drawing for land comes soon; if he wins a plot, he will bring her there in a prairie schooner
AUTHOR: unknown
EARLIEST DATE: 1909 (Pierre Weekly Free Press, according to Cohen)
KEYWORDS: home commerce gambling love
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 485, "Just Before the Drawing, Sweetheart" (1 text)
File: CAFS2485

Just from Dawson (Deadwood on the Hills)
DESCRIPTION: "A Dawson City miner lay dying in the ice." The miner tells his comrade to send him back to "Deadwood in the hills" (of South Dakota), where there is as much gold (i.e. not much) and it is warmer. He dies and freezes solid; they send his body home
AUTHOR: unknown
EARLIEST DATE: 1922 (Dean-FlyingCloud)
KEYWORDS: death mining gold humorous
HISTORICAL REFERENCES:
1898 - Yukon gold rush
FOUND IN: US(MW)
REFERENCES (3 citations):
Dean-FlyingCloud, pp. 132-133, "The Klondike Miner" (1 text)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 440-441, "Just from Dawson" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 675, "Just from Dawson" (1 text)
Roud #9585
CROSS-REFERENCES:
cf. "The Cremation of Sam McGee" (theme)
cf. "Bingen on the Rhine" (tune)
NOTES [141 words]: As usual, the Lomax version of this presents problems. They actually attribute it (to F. A. and Edith H. Brewer), but there is no information about these two. And the Lomaxes did not scruple to rewrite pieces in this book. So we can hardly know the relationship between the Lomax text (set in Dawson and with the miner coming from Deadwood) and the Dean-FlyingCloud text (set in the Klondike and with the miner wishing to go to Gibbons on the Platte). There seem to be no other traditional texts. All we can say with certainty is that Dean's text is older. Plus it mentions a less-famous place. (Gibbon, Nebraska is indeed near the Platte, about halfway between Kearney and Grand Isle, but its population is numbered in the low thousands even today;
Deadwood, though only slightly more populous, was famous as the site of an 1870s gold rush. - RBW

Last updated in version 2.7
File: LxA440

Just Kick the Dust over my Coffin

**DESCRIPTION:** "Just kick the dust over my coffin, Say, 'There lies a jovial young lad'; Pile the earth upon my carcass, Then carve on the stone at my head, Oh ain't it a wonderful story That love will kill a man dead." Singer says not to bawl; tell his love he is dead

**AUTHOR:** unknown

**EARLIEST DATE:** 1952 (Brown)

**KEYWORDS:** death burial love humorous

**FOUND IN:** US(SE)

**REFERENCES (2 citations):**
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 40, "Just Kick the Dust over my Coffin" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 40, "Just Kick the Dust over my Coffin" (1 tune plus a text excerpt)

**Roud #7861**

**NOTES [23 words]:** I can't recall many humorous first-person died-for-love songs -- but this, if the two-stanza fragment in Brown is an indication, is one. - RBW

Last updated in version 4.1
File: Br3040

Just Like Me

**DESCRIPTION:** "I went up one pair of stairs. Just like me. There was a monkey. Just like me. I one'd it. I two'd it. I three'd it...." And so on, to "I ate [eight, eighted] it."

**AUTHOR:** unknown

**EARLIEST DATE:** 1844 (Halliwell)

**KEYWORDS:** animal food play party nonballad

**FOUND IN:** US(MA)

**REFERENCES (3 citations):**
Newell-GamesAndSongsOfAmericanChildren, #86, "Catches" (3 texts, but only the first is this)
Byington/Goldstein-TwoPennyBallads, p. 106, "Just Like Me" (1 text)
ADDITIONAL: Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #87, "(I Went Up One Pair of Stairs)" (1 text)

Roud #20098

File: Newe086

Just Like the Ivy

**DESCRIPTION:** An old garden wall is covered in ivy. An old man talks to a young woman. He says, "Some day you'll be forgetting me." She says, "When you grow older I'll be constant and true Just like the ivy [clinging to the wall], I'll cling to you."

**AUTHOR:** unknown

**EARLIEST DATE:** 1952 (OCroinin/Cronin-TheSongsOfElizabethCronin)

**KEYWORDS:** age love dialog nonballad youth

**FOUND IN:** Ireland

**REFERENCES (1 citation):**
OCroinin/Cronin-TheSongsOfElizabethCronin 77, "Just Like the Ivy" (1 text, 1 tune)

Roud #16228
File: OCC077

Just Now

**DESCRIPTION:** "Sanctify me (x5), Just now (x3), Sanctify me." "Good religion...." "Come to Jesus...." Presumably any religious sentiment that is four syllables long can be used.
Just One Girl

DESCRIPTION: "I'm in love with a sweet little girlie, only one, only one...." "Just one girl (x2), There are others, I know, but they're not my Pearl... I'll be happy forever with just one girl." He says that, though poor, they are of age to marry and will be happy

AUTHOR: Words: Karl Kennett / Music: Lyn Udall
EARLIEST DATE: 1898 (copyright)
KEYWORDS: love marriage
FOUND IN: US(So)
REFERENCES (5 citations):
Randolph 789, "Just One Girl" (1 text)
Spaeth-ReadEmAndWeep, pp. 146-147, "Just One Girl" (1 text, 1 tune)
Spaeth-WeepSomeMoreMyLady, pp. 256-257, "Just One Girl" (1 text, 1 tune)
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, p. 252, "Just One Girl Waltz" (1 tune)
ADDITIONAL: Margaret Bradford Boni, editor, _Songs of the Gilded Age_, with piano arrangements by Norman Lloyd and illustrations by Lucille Corcos, Golden Press, 1960, pp. 68-70, "Just One Girl" (1 text, 1 tune)

Just Plain Folks

DESCRIPTION: "To a mansion in the city came a couple old and gray To meet their son who left them long ago." The son, now rich, greets them coldly; the father says, "We're just plain folks, your mother and me." They leave him to his life; they are too ordinary for him

AUTHOR: unknown
EARLIEST DATE: 1931 (recording, Arkansas Woodchopper)
KEYWORDS: family age separation reunion
FOUND IN: US(MW,So)
REFERENCES (2 citations):
Randolph 862, "Just Plain Folks" (1 text)
Peters-FolkSongsOutOfWisconsin, pp. 180-181, "Just Plain Folks" (1 text, 1 tune)

JUST REMEMBER PEARL HARBOR

DESCRIPTION: "Wasn't that an awful time at Pearl Harbor? What a time, what a time... When the Japs came passing by, Three thousand lost their lives." The bombings of the ships are mentioned, and the singer says, like Moses, the Americans won't give up

AUTHOR: unknown
EARLIEST DATE: 1944 (Brown)
KEYWORDS: battle war death
HISTORICAL REFERENCES:
December 7, 1941 - Japanese surprise attack on Pearl Harbor damages most of the battleships of the U. S. Pacific Fleet
December 8, 1941 - Japanese attack the Philippines and other Pacific targets

NOTES [184 words]: This is a very strange piece, in that nearly every line is reminiscent of some traditional song or other (notably "Wasn't That a Mighty Time," but also "The Titanic (I - It Was Sad When That Great Ship Went Down)" [Laws D24] and "Oh Mary Don't You Weep" and others). But it doesn't seem to scan to any of them, or much of anything else for that matter. The song was collected from schoolchildren apparently in 1943; is it possible that they or one of their teachers assembled it? It might explain the style of the piece.

It's hard to say how much after Pearl Harbor this song was written; there are no real dated items except the attack itself. The only person mentioned is MacArthur, and this is confusing. It does not mention his successful Pacific campaign. But neither does it mention his badly mismanaged defense of the Philippines, in which he let his entire air force be destroyed on the ground, and instead of retiring his inadequate garrison to Bataan at first opportunity, at first tried to slug it out with the Japanese, leaving him with neither the troops nor the supplies to defend himself. - RBW

File: BrII241

Just Tell Them That You Saw Me

DESCRIPTION: "While strolling down the street one even, alone on pleasure bent," the singer sees a girl he knew at home. He offers to take a message home. She begs him to merely "tell them that you saw me"; she hopes to improve her pitiful condition before going home

AUTHOR: Paul Dresser (1857-1906)
EARLIEST DATE: 1895 (sheet music by Howly, Haviland & Co.)
KEYWORDS: home hardtimes

NOTES [75 words]: For the story of Paul Dresser, see the notes to "On the Banks of the Wabash, Far Away."

This idea seems to have been somewhat popular in the nineteenth century -- e.g. it seems to have been the basis for Dante Gabriel Rossetti's (unfinished) painting and associated poem "Found." There were many novels on the "Fallen Woman" theme, in which the woman often became a prostitute; Hardy's 'Tess of the d'Urbervilles" is perhaps the best-known of these.- RBW

Last updated in version 4.3

File: Dean124
**Just Tread on the Tail of Me Coat**

DESCRIPTION: The singer went to school to learn reading, writing -- and fighting. "I've licked all the Murphys an' Finnegans, And all the McCarthys afloat, If you're wanting a fight and a fraction, Just tread on the tail of me coat." He uses his fist to regain love.

AUTHOR: unknown

EARLIEST DATE: 1913 (Randolph)

KEYWORDS: fight clothes love rejection

FOUND IN: US(MW,So) Canada

REFERENCES (4 citations):
- Randolph 474, "Just Tread on the Tail of Me Coat" (2 fragments, 1 tune)
- Stout-FolkloreFromIowa 108, pp. 136-138, "Mush, Mush, Mush" (1 text, 1 tune)
- Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 3, "Tread on the Tail of Me Coat" (1 text, 1 tune)
- Hylands-Mammoth-Hibernian-Songster, pp. 78-79, "The Tail iv Me Coat" (1 text)

Roud #4879

RECORDINGS:
- John A. McLellan, "Mush Mush" (on MUNFLA/Leach)

NOTES [48 words]: The 3/4 tune given by Randolph is quite close to (the verse of) "Rosin the Beau," leading me to initially suspect that it was a parody of that song. O. J. Abbott's tune was also in triple time. But Stout-FolkloreFromIowa's tune is in 4/4, so my speculation appears to have been wrong. - RBW

Last updated in version 6.1

File: R474

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**Jut Gannon**

DESCRIPTION: Jut Gannon is told to drive a mule team, so he does. The rest of the song consists of descriptions of other lumber-woods characters and short anecdotes about them.

AUTHOR: unknown

EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)

KEYWORDS: lumbering work animal moniker humorous

FOUND IN: US(MW)

REFERENCES (3 citations):
- Beck-SongsOfTheMichiganLumberjacks 71, "Jut Gannon" (1 text, 1 tune)
- Beck-TheyKnewPaulBunyan, pp. 228-230, "Jut Gannon" (1 text, 1 tune)
- Beck-LoreOfTheLumberCamps 116, "Jut Gannon" (1 text, 1 tune)

Roud #6497

NOTES [33 words]: The "moniker song" consists mostly of listing the names of one's compatriots, and perhaps telling humorous vignettes about each; it's common among lumberjacks, hoboes, and probably other groups. - PJS

Last updated in version 5.2

File: Be071

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**Jute Mill Song, The (Ten and Nine)**

DESCRIPTION: "Oh, dear me, the mill's gaen fast, And we pure shifters cannae get nae rest." The millers work hard for their "ten and nine" -- their small pay. The singer complains that "the world is ill divided -- them that work the hardest are the least provisded."

AUTHOR: Mary Brookbank

EARLIEST DATE: 1960 (MacColl, "The Singing Island")

KEYWORDS: work hardtimes weaving technology

FOUND IN: Britain(Scotland)

REFERENCES (3 citations):
- Gatherer-SongsAndBalladsOfDundee 38, "The Jute Mill Song" (1 text, 1 tune)
- DT, JUTEMIL*

Roud #2585

File: JRVI136
K.C. Moan

DESCRIPTION: Song fragment, with two floating verses: "I thought I heard that K.C. when she blew/She blowed like my woman's on board" and "When I get back on that K.C. road/Gonna love my baby like I never loved before"

AUTHOR: unknown

EARLIEST DATE: 1927 (recording, Andrew and Jim Baxter)

KEYWORDS: separation railroading nonballad floatingverses

FOUND IN: US(SE)

REFERENCES (3 citations):
Cohen-LongSteelRail, pp. 406-412, "KC Railroad/KC Moan" (3 texts plus a mass of fragments, 1 tune)
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 102, "K.C. Moan" (1 text, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 242, (no title) (1 short text)

Roud #4958

RECORDINGS:
Andrew and Jim Baxter, "Kansas City Railroad Blues" (Victor 20962, 1927)
Memphis Jug Band, "K. C. Moan" (Victor 38558A, 1929; on AAFM3, BefBlues2)
Riley Puckett, "Kansas City Railroad" (Bluebird B5471, 1934/Montgomery Ward M-7042 [probably as "K. C. Railroad"])
George Walburn and Emmett Hethcox, "K.C. Railroad" (OKeh 45004); probably also "Kansas City Railroad Blues" (OKeh 45178)
J[ess] Young's Tenesee Band, "The Old K.C." (Columbia 15431-D, 1929)

NOTES [169 words]: The verses are vocal interludes in what is basically a slow dance tune, although they sound like they might well have originated in a work song. And, although it's located in Tennessee, Memphis is hardly part of Appalachia. Its music is more closely connected with the Mississippi delta region. - PJS

This song shows, better than almost anything, the loose form of blues songs. Cohen's three versions all have roughly the same first verse: "Thought I/ought to hear that (old/lovin') KC blow... Blowed like she never blowed before/no more." But one of his versions goes on to include much of "Goin' down this road feelin' bad," plus the "Chilly winds" verse, a second is about a man rejected by a woman, and the third has verses about the KC train straining every nerve. It's one of those cases where there simply is no way to tell just where one song stops and another starts. Cohen's three texts are at least held together by a common melody, but he notes that the Walburn/ Hethcox recording has a different tune. - RBW

File: ADR102

K26 Song, The

DESCRIPTION: "K26 is a bloody fine boat, Her casing's painted white, She works her crew through the day And half the bleeding night."

AUTHOR: unknown

EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)

KEYWORDS: navy work

FOUND IN: Britain(England)

REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 111, "The K26 Song" (1 text, tune referenced)

CROSS-REFERENCES:
cf. "It Ain't Gonna Rain No More" (tune)

NOTES [232 words]: Wragg, p. 215, says that the K class of submarines were built starting in 1916. Seventeen were built during World War I. They seem to have been clumsy boats; Wragg lists none lost in enemy action but three lost to collisions (two of them with each other) and one foundered. More were finished after the war; K26 was the last.

Bagnasco, p. 23, says "The K Class were large boats, characterized by a high surface speed of 24 knots. This was achieved by the adoption of 10,000shp steam turbines. The fourteen units of the class were built so as to have a uniform group of boats that would be capable, because of their speed, of direct cooperation with the surface units of the Grand Fleet. "However, various difficulties, such as lack of effective means of communication with surface ships, caused the project to be abandoned. The considerable length of these boats (338 ft (103m)) made them very difficult to maneuver when submerged. Consequently, it was very risky to take advantage of the high underwater speeds that could be achieved during the first fifteen minutes of
submersion, using residual boiler pressure."
As a result, although some submarines older than the K class served in World War II, the K class
had all been removed from commission by the time of World War II. Which makes it quite
surprising that there was anyone still singing this song when Tawney was collecting. - RBW
Bibliography

- Bagnasco: Erminio Bagnasco, Submarines of World War Two, 1973 (Italian edition); English

Last updated in version 5.1
File: Tawn111A

Kafoozalem (I)
DESCRIPTION: Kafoozalem is the daughter of a Turk "who did the Prophet's holy work." A
westerner, Sam, loves her and tries to steal her away. The father discovers the plot and has them
strangled
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan5)
KEYWORDS: love foreigner death homicide
FOUND IN: US Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan5 1008, "Kafoozelum" (1 fragment, 1 tune)
Spaeth-ReadEmAndWeep, pp. 131-132, "Kafoozalem" (1 text, 1 tune)
Coleman/Bregman-SongsOfAmericanFolks, pp. 122-123, "Kafoozelum" (1 text, 1 tune)
ST SRW131 (Full)
Roud #10135
CROSS-REFERENCES:
cf. "Kathusalem (Kafoozelum) (I)"
cf. 'Laidy Maisry' [Child 65] (plot)
NOTES [51 words]: Greig/Duncan5: "It is unclear from the verse collected whether this is the
broadside/music-hall song about the attempted elopement with the Daughter of the Babo or a
version nearer to the bawdy song of the harlot of Jerusalem." I have to go by the chorus: "Oh oh
Kafoozelum, the daughter of the Babo." - BS
Last updated in version 3.2
File: SRW131

Kail
DESCRIPTION: We get cold kail [cabbage], then hot kail, then kail with kail, then "we got kail after
that again"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: food humorous nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1715, "Kail" (1 text)
Roud #13139
File: GrD81715

Kaimos tou Metanasti, O (The Immigrant's Heartbreak)
DESCRIPTION: Greek. "Pheugo, glukeia, (x3), manoula mou." "I depart, sweet one (x3), mother of
mine." The singer hopes that neither his nor his mother's heart will break. He is going to America to
earn money, but wonders what good it will do given his mother's sorrow
AUTHOR: unknown
EARLIEST DATE: 1947 (Korson-PennsylvaniaSongsAndLegends); reportedly learned 1920
KEYWORDS: foreignlanguage emigration hardtimes mother separation
Kaiser and the Hindenberger

DESCRIPTION: "Well the Kaiser said to the Hindenberger, Let's go to the fighting line." They want to conquer Europe. They order submarine warfare. The Kaiser promises Wilson to repay the losses, but the Americans go to war. The Kaiser gets heart disease

AUTHOR: Jim Couch (source: Roberts-SangBranchSettlers)

EARLIEST DATE: 1955 (Roberts-SangBranchSettlers); probably written 1918

KEYWORDS: humorous war technology

FOUND IN:
REFERENCES (1 citation):
Roberts-SangBranchSettlers, #33, "Kaiser and the Hindenberger" (1 text, 1 tune)
Roud #3397

NOTES [51 words]: Paul von Hindenburg, the general referred to in this song, was the official commander of German forces by the end of World War I (and became president of Germany in 1925), but it was Erich Ludendorff who planned most of his campaigns, so the references to Hindenberg in this song are a little deceiving. - RBW
Last updated in version 4.2

File: Robe033

Kaiser's Dream, The

DESCRIPTION: Kaiser dreams "nations great and small all bowing down to him." So he plans a war against Belgium, France, Russia, England and Americay. But the nations fight back. "They've driven us from Paris." "I've made a grand mistake"

AUTHOR: unknown

EARLIEST DATE: 1958 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)

KEYWORDS: war dream death humorous patriotic

FOUND IN: Canada(Newf)

REFERENCES (2 citations):
Cox-FolkMusicInANewfoundlandOutport, pp. 47-50, "The Kaiser's Dream" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 224-227, "The Kaiser's Dream" (1 text, 1 tune)
Roud #25336 and 26678

File: Guig224

Kansas City Blues

DESCRIPTION: "River is deep and the river is wide, Gal I love is on the other side. I'm gonna move to Kansas City... Move, honey babe, where they don't 'low you." Miscellaneous verses about women, prostitution (?), drugs, loneliness, the girl the singer loves....

AUTHOR: unknown

EARLIEST DATE: 1950 (recording, "Red" Willie Smith)

KEYWORDS: drugs love whore travel home

FOUND IN: US(SE)

REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 77, "Kansas City Blues" (1 text)
DT, KCBLES*
Roud #15481

RECORDINGS:
"Red" Willie Smith, "Kansas City Blues" (on NFMAla1)

CROSS-REFERENCES:
cf. "Ohio River, She's So Deep and Wide" (floating lyrics)

NOTES [17 words]: This song also became popular in jazz circles, after being popularized by Joe
Kansas Cyclone
DESCRIPTION: Singer used to own a ranch but he's now working as a cowboy; a "twisting cyclone" (tornado) has destroyed his farm and killed his family and herd. He's now punching cows to pay off the mortgage and "payin' for the cattle that the cyclone blew away"  
AUTHOR: unknown  
EARLIEST DATE: 1932 (Henry, from Grif Crawford)  
KEYWORDS: home death farming work disaster storm animal children wife family cowboy worker  
FOUND IN: US(Ap,MW)  
REFERENCES (1 citation):  
Henry-SongsSungInTheSouthernAppalachians, p. 90, "Cyclone Blues" (1 short text, with no mention of Kansas but the same plot)  
RECORDINGS:  
Art Thieme, "The Kansas Cyclone" (on Thieme02)  
CROSS-REFERENCES:  
cf. "Shady Grove" (tune)  
File: RcKansCy

Kansas Emigrant's Song
DESCRIPTION: "We crossed the prairies as of old The pilgrims crossed the sea, To make the West as they the East The Homestead of the free." The singers will make the Bible "our van," and will plant and subdue the prairie  
AUTHOR: unknown  
EARLIEST DATE: 1876 (Kirwin Chief, accordng to Cohen)  
KEYWORDS: home travel farming  
FOUND IN:  
REFERENCES (1 citation):  
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 498, "Kansas Emigrant's Song" (1 text)  
File: CAFS2498

Kansas Farmer's Lament, The
DESCRIPTION: "Come, listen to a granger, you soft-headed stranger.... I left a good farm, and, meaning no harm, I emigrated my family to this Kansas frontier." Now he is in poverty. He vows to leave and head for Boston  
AUTHOR: unknown  
EARLIEST DATE: 1892 (Dighton Journal, according to Cohen)  
KEYWORDS: farming hardtimes warning  
FOUND IN: US  
REFERENCES (1 citation):  
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 499, "The Kansas Farmer's Lament" (1 text)  
File: CAFS2502

Kansas Fool, The
DESCRIPTION: "We have the land to raise the wheat, And everything that's good to eat." "Oh, Kansas fool (x2), The banker makes of you a tool.... But twelve cent corn gives me alarm And makes me want to sell my farm." The singer complains of hard times and bankers  
AUTHOR: unknown  
EARLIEST DATE: 1891 (Alliance and Labor Songster, according to Cohen)  
KEYWORDS: home derivative farming  
FOUND IN:  
REFERENCES (1 citation):
Kansas Jayhawker Song

DESCRIPTION: "I'm a Jayhawker girl from a Jayhawker state, I wear Jayhawker flowers with Jayhawker grace." "For the Jayhawker girls and the Jayhawker boys All find a warm heart in the old home tonight." The Jayhawkers love their home despite its bad weather

AUTHOR: unknown

EARLIEST DATE: 1957 (Sackett/Koch-KansasFolklore); said to have been in existence in 1898

KEYWORDS: home clothes farming

FOUND IN: US(MW)

REFERENCES (1 citation):
Sackett/Koch-KansasFolklore, pp. 142-143, "Kansas Jayhawker Song" (1 text, tune referenced)

Roud #4898

CROSS-REFERENCES:
cf. "There'll Be a Hot Time (In the Old Town Tonight)" (tune) and references there

File: SaKo142

Kansas Land (I)

DESCRIPTION: "I've reached the land of corn and wheat... I bought my land from Uncle Sam, And now I'm happy as I clam." The singer has animals of good ancestry. He has been in Kansas for a long time, but now increased population is squeezing him out

AUTHOR: unknown

EARLIEST DATE: 1959 (collected from Grace Philbrook, according to Cohen)

KEYWORDS: home derivative farming

FOUND IN: US

REFERENCES (2 citations):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 499, "Kansas Land" (1 text plus an excerpt from "Beulah Land")
Sackett/Koch-KansasFolklore, pp. 143-144, "Kansas Land" (1 text, which could either be a "Dakota Land" version rewritten for Kansas or a "Kansas Land" version with the references to the government removed)

Roud #4899

CROSS-REFERENCES:
cf. "Beulah Land" (tune, form) and references there

NOTES [18 words]: Roud lumps a great many "Beulah Land" parodies under his #4899, but this seems clearly a distinct item. - RBW

Last updated in version 4.5

File: CAFS2499

Karo Song

DESCRIPTION: Floating-verse song, with chorus "Oh, hear my true love weeping, Oh, hear my true love sigh, I was gwinging down to Karo town, Down there to live and die." Verses about Old Master's habits, the possum up the 'simmon tree, and courting Miss Sallie

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: courting floatingverses love

FOUND IN: US

REFERENCES (2 citations):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 170-171, "Karo Town" (1 text, 1 tune)
Kate and Her Horns [Laws N22]

DESCRIPTION: Kate's intended husband suddenly jilts her for a rich girl. Kate obtains a cow's hide and horns, and meets her lover disguised as the devil. This "devil" threatens him if he does not return to Kate. He does; she reveals the truth as their child is born

AUTHOR: unknown

EARLIEST DATE: 1856 (Thompson-APioneerSongster); a broadside exists from c. 1690

KEYWORDS: courting trick marriage Devil childbirth

FOUND IN: US(Ap,MA,MW,NE,Ro,So) Canada(Mar)

REFERENCES (15 citations):
- Laws N22, "Kate and Her Horns"
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 231-232, "Kate and her Horns" (1 text)
- Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 125, "Kate and Her Horns" (1 text, 1 tune)
- Thompson-APioneerSongster 25, "Kate and her Horns" (1 text)
- Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 413-416, "Kate and Her Horns" (1 text)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 70, "The Clothier" (1 text, 1 tune)
- Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 159, "Kate and the Cowhide" (2 texts plus mention of 1 more, 1 tune)
- Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 101, pp. 137-138, "Kate and the Clothier" (1 text)
- Hubbard-BalladsAndSongsFromUtah, #51, "Kate and the Cowhide" (1 text plus an excerpt, 1 tune)
- Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 184-186, "Kate" (1 text, 1 tune)
- Mackenzie-BalladsAndSeaSongsFromNovaScotia 132, "Kate and Her Horns" (1 text)
- Forget-Me-Not-Songster, pp. 145-147, "Kate and Her Horns" (1 text)
- Olson-BroadsideBalladIndex, ZN3130, "You that in merriment delight"

ADDITIONAL: J Woodfall Ebsworth, The Roxburghe Ballads, (Hertford, 1896 ("Digitized by Google")), Vol. VIII Part 2 [Part 24], pp. 430-431, "Crafty Kate of Colchester" or "The False-Hearted Clothier Frighted into Good Manners" ("You that in merriment delight, pray listen now to what I write") (1 text) [(J. Butler (Worcester), no date]

Roud #555

BROADSIDES:
- Bodleian, Douce Ballads 3(15b), "Crafty Kate of Colchester" or "The False-Hearted Clothier Frighted into Good Manners" ("You that in merriment delight") [almost entirely illegible], J. White (Newcastle), 1711-1769

CROSS-REFERENCES:
- cf. "The Jealous Husband Outwitted" (plot)
- cf. "The Lawyer and Nell" (plot)
- cf. "Maurice Kelly" (gimmick)

SAME TUNE:
- The Jealous Lover or The Languishing Swain [per Ebsworth's broadside]

File: LN22

Kate Dalrymple

DESCRIPTION: Kate Dalrymple is an old maid. Her "gruesome and grim" face defend her from wooers. When she inherits a friend's estate she has many wooers but marries Willie Speedyspool the weaver, whom she had always favored.
Kate from Branch, The

DESCRIPTION: Kate out of Branch, at anchor five miles out, is run down at night by Royalist, an English man-o'-war that's bound for St John's town. The crew is lost and one body is found drifting, and the news and body taken to his parents at Salmonier.

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: burial death sea ship crash grief drowning fishing wreck father mother
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 64, "The Kate from Branch" (1 text, 1 tune)
Roud #18218
RECORDINGS:
Mike Kent, "Kate O'Branch" (on MUNFLA/Leach)
Leonard Molloy, "Kate O'Branch" (on MUNFLA/Leach)
Mrs. Ryan, "The Kate of Branch" (on MUNFLA/Leach)
NOTES [178 words]: On her recording, Mrs. Ryan puts the date of the wreck before 1850. The outports named, Branch, St Mary's, and Salmonier, are around St Mary's Bay on the south shore of the Avalon Peninsula of Newfoundland. I cannot find any record of the sinking. The following information is quoted by permission from Michael Phillips (see the Maritime History site by Michael Phillips and Jane Phillips): "I include the career and list of captains for the first three Royalists in my sailing ship history and none of them visited Canada. The most likely candidate is number four which was a wooden, single screw, steam sloop, with sails, which was launched in December 1861 and broken up in 1875. She spent 1863-67 and 1868-72 on the North American and West Indies station with Cdr. Nelson '65-'66 and Cdr. Jones '68-'69.... [According to the Navy Lists] no officer named Butler ever served in Royalist, the only name that could sound vaguely similar is Cdr. Bateman who commanded her in the 1870s after Jones.... The fifth Royalist, 1883-1923, served in Africa and Australia." - BS
Last updated in version 4.4
File: LeBe064

Kate Kearney

DESCRIPTION: Kate Kearney lives on the banks of Killarney. "Fatal's the glance of Kate Kearney; For that eye is so modestly beaming... Beware of her smile... And who dares inhale her sigh's spicy gale, must die by the breath of Kate Kearney"

AUTHOR: Charles Lever (1806-1872)
KEYWORDS: courting beauty nonballad
FOUND IN:
REFERENCES (3 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 17, "Kate Kearney" (1 text)
Wolf-AmericanSongSheets, #1175, p. 81, "Kate Kearney" (1 reference)
Hylands-Mammoth-Hibernian-Songster, p. 107, "Kate Kearney" (1 text)
Roud #V1171
BROADSIDES:
Bodleian, Harding B 11(431), "Kate Kearney", W. & T. Fordyce (Newcastle), 1832-1842; also
Harding B 11(1960), Harding B 11(1966), 2806 b.11(173), Harding B 28(150), Harding B 11(2067),
Harding B 11(430), Firth b.25(142), Harding B 11(1961), Harding B 11(1963) [torn], Harding B
11(1958), Johnson Ballads fol. 113, "Kate Kearney"
SAME TUNE:
The Lord of Barrandwon, part 2 ("Oh, did you not hear of John Harney? I don't think he comes from
Killarney.") (by Charles R. Thatcher) (Anderson-ColonialMinstrel, p, 58; Anderson-
GoldrushSongster, p. 56)
NOTES [169 words]: O'Connor-OldTimeSongsAndBalladOfIreland makes the attribution [to Charles
Lever]. Kate Kearney is a character in Lever's Lord Kilgobbin published as a serial in 1870-1872
(source: The University of Adelaide ebooks site). That would mean he created the character in
song no later than 1842, 28 years before the serial was published. - BS
Hazel Felleman's The Best Loved Poems of the American People, p. 12, attributes this to Sady
Morgan. I have found no other references to this author. The Amsco publication The Library of Irish
Music lists the words as by "Lady Morgan" (which obviously is a variant of the same thing), with
"The Beardless Boy" as tune. Still, the attribution to Lever seems much stronger.
There is another broadside heroine named Kate Kearney (see broadside Murray, Mu23-y1:156,
"Kate Kearney with the Silver Eye," James Lindsay (Glasgow), 19C); the song is not the same, but
whether it inspired Lever, or was inspired by him, I cannot tell. Maybe "that" was written by Lady
Sady Morgan? - RBW
Last updated in version 6.1
File: OCon017

Kate Murray
DESCRIPTION: The singer is in love with Kate Murray, "a warm lively girl with the love in her eye."
He describes her as beautiful with a heart "as pure as the heart of a saint; Oh, you'll not find a
colyeen so lovely as she From Ballinacargy to Donaghadee"
AUTHOR: unknown
EARLIEST DATE: 1925 (Hayward-UlsterSongsAndBalladsOfTheTownAndCountry)
KEYWORDS: love beauty nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, p. 79, "Kate Murray" (1 text)
Roud #6539
NOTES [15 words]: Ballinacargy is in County Westmeath, Leinster. Donaghadee is in County
Down, Ulster. - BS.
File: HayU079

Kate of Ballinamore
DESCRIPTION: Kate's father threatens to kill the singer rather than have him marry Kate. Kate
recommends he enlist to escape; besides, "I'd like to be a brave young soldier's bride." He joins the
Ninety-Eights and gets a letter that she has married a farmer's son.
AUTHOR: unknown
EARLIEST DATE: 1977 (recording, Geordie Hanna)
KEYWORDS: courting infidelity soldier father
FOUND IN: Ireland
Roud #5172
RECORDINGS:
Geordie Hanna, "Kate of Ballinamore" (on Voice06)
File: RcK0Ball

Kate of Coleraine
DESCRIPTION: "The maidens of France may be graceful and merry, And stately and loving the
damsels of Spain, But match me, in either, the daughters of Derry," especially Kate of Coleraine.
The singer praises her looks at length, and hopes no unworthy man will court her
Kate of Glenkeen

DESCRIPTION: "By the banks of the Barrow residing Are girls of dark raven hair," but the queen of them all is Kate of Glenkeen. The singer describes her purity, her beauty, her fleetness of foot. He will meet her by the light of the starts

AUTHOR: unknown
EARLIEST DATE: 1924 (Sam Henry collection)
KEYWORDS: love courting beauty
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H41, pp. 231-232, "Kate of Glenkeen" (1 text, 1 tune)
Roud #7984
CROSS-REFERENCES:
NOTES [94 words]: Sam Henry had no tune for this piece, so he set it to a traditional item he calls "Captain Black." This is equated with "She's a Daughter of Daniel O'Connell," i.e. presumably "Erin's Green Shore."
The tune, however, is curious, ending on the second rather than the tonic (or else it is in Dorian, and starts on the minor seventh, but it sounds as major to me). I've encountered three tunes for "Erin's Green Shore," only one of which (Connie Dover's; she doesn't list her source) has any real similarity to Henry's tune -- and they are by no means identical. - RBW
File: HHH041

Kate's Big Shirt

DESCRIPTION: Saturday night "Kate stopped up to iron her clothes" and "Tom stopped up for company." He asks "Kate does that big shirt belong to you?" It does. They strip and climb in the shirt together, but can't get out when they try. (They end up happily married.)

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan2)
KEYWORDS: clothes bawdy humorous wordplay marriage
FOUND IN: Canada(Newf) Britain(Scotland(Aber)) US(MW)
REFERENCES (3 citations):
Greig/Duncan2 313, "The Shirt" (1 text)
Peacock, pp. 69-70, "Kate's Big Shirt" (1 text, 1 tune)
Grimes-StoriesFromTheAnneGrimesCollection, pp. 139-140, "The Big Shirt" (1 text, 1 tune)
Roud #5866
RECORDINGS:
George Decker, "Kate's Big Shirt" (on PeacockCDROM) [one verse only]
CROSS-REFERENCES:
cf. "A Great Big Sea Hove in Long Beach" (tune)
NOTES [124 words]: Perhaps Greig/Duncan2 and Peacock should be split. Peacock's informant said his song, recorded in 1959, was local to Fortune (Newfoundland) and the tune makes that plausible. Given the Greig/Duncan2 text, which shares a story but few lines with Peacock, it seems
to me more likely that Peacock is a badly remembered version recast into a familiar musical format. Greig/Duncan2 records no tune but the format would not fit "A Great Big Sea Hove in Long Beach." - BS

The version in Grimes-StoriesFromTheAnneGrimesCollection appears to go with Peacock, and gives a full version in which the girl's parents hear the young couple crashing around in the shirt and force them to marry. This might be an attempt to put a clean ending on a bawdy song. - RBW

Last updated in version 5.2
File: Pea069

Katey of Lochgoil

DESCRIPTION: "'Twas on the year Eleventy-nine, And March the fortieth day, That Katey of Lochgoil, my boys, To sea she'll bore away." The singer vows he will not sail again after strange voyage with "Tonald More an' Tugald More, Shon Tamson an' Shon Roy."

AUTHOR: unknown

EARLIEST DATE: 1857 (The Universal Comic Songbook)

KEYWORDS: sailor ship talltale humorous

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
  Ford-VagabondSongsAndBalladsOfScotland, pp. 241-243, "Katey of Lochgoil" (1 text)
  Roud #13088

CROSS-REFERENCES:
cf. "The Irish Rover" (theme)
NOTES [31 words]: Sort of a Scottish version of "The Irish Rover." There are no lyrics in common, but the feeling is identical.

Thanks to Jim Dixon for pointing out the Universal Comic Songbook version. - RBW

Last updated in version 5.1
File: FVS241

Katharine Jaffray [Child 221]

DESCRIPTION: Squire courts farmer's daughter; father forbids her to see him. She is to be wed to another. He invades the wedding. The bride's brother challenges him; he says he comes in friendship and asks to kiss the bride. He takes her away from the hall

AUTHOR: unknown

EARLIEST DATE: 1802

KEYWORDS: wedding nobility trick elopement disguise clothes

FOUND IN: Britain(England,Scotland(Aber,Bord)) Canada(Mar,Newf) Ireland US(SE,So)

REFERENCES (26 citations):
  Child 221, "Katharine Jaffray" (12 texts)
  Bronson 221, "Katharine Jaffray" (11 versions)
  Bronson-SingingTraditionOfChildsPopularBallads 221, "Katharine Jaffray" (5 versions: #1, #5, #6, #10, #11)
  Chambers-ScottishBallads, pp. 299-305, "Katherine Janfarie" (1 text)
  Buchan/Moreira-TheGlenbuckatBallads, pp. 31-35, "Lochinvar"; pp. 97-100, "Kathrine Jaffrey" (2 texts, in the first of which -- despite the title -- the hero is called Lochnavar)
  Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #104, pp. 1-2, "Katherine Jaffray"; #156, pp. 1-2, "Katherine Jaffray"; #105, pp. 3, "Katherine Jaffray" (1 text plus 3 fragments)
  Greig/Duncan5 1024, "Katherine Jaffray" (4 texts plus 2 fragments on pp. 622-623, 1 tune)
  Lyle-Andrew-CrawfurdsCollectionVolume1 66, "Young Lochinvar's Courtship" (1 text)
  Lyle-Andrew-CrawfurdsCollectionVolume2 108, "The Edinburgh Lord and the Country Maid" (1 text)
  Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 400-406, "The Squire of Edinburgh Town" (2 texts, 1 tune) (Bronson's #8)
  Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 261-268, "The Squire of Eninboroughtown" (3 texts, 1 tune) (Bronson's #9)
  Flanders/Ballard/Brown/Barry-NewGreenMountainsongster, pp. 141-144, "Katharine Jaffray" (1 text, 1 tune) (Bronson's #9)
  Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 39, "Katharine Jaffray" (1 text)
  Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 44, "Kath'rine Jaffray" (1 text, 1 tune)
Kathleen

DESCRIPTION: "There was a lord in Ireland, A lord of high degree," whose second wife abuses his
daughter Kathleen and exiles her. A page promises to bring Kathleen back. He finds the beautiful
girl, brings her home, and marries her

**AUTHOR:** John Greenleaf Whittier (Source: Flanders/Ballard/Brown/Barry-
NewGreenMountainSongster)

**EARLIEST DATE:** 1849 (Margaret Smith's Journal..., according to Flanders)

**KEYWORDS:** stepmother father abuse exile reunion servant

**FOUND IN:** US(NE)

**REFERENCES (1 citation):**
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 41-43, "Kathleen" (1 text, 1 tune,
much reduced from Whittier's original)
Roud #4655
File: FNG041

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### Kathleen Casey

**DESCRIPTION:** Kathleen Casey is buried in county Clare. Her lover had promised to be true but
did not go to the wedding. No one knows where he went. She died before six months passed.

**AUTHOR:** unknown

**EARLIEST DATE:** 1988 (McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)

**KEYWORDS:** wedding betrayal death Ireland

**FOUND IN:** Ireland

**REFERENCES (1 citation):**
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 45, "Kathleen Casey" (1 text, 1 tune)
Roud #V16002
File: McB1045

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### Kathleen Mavourneen

**DESCRIPTION:** "Kathleen Mavourneen! The gray dawn is breaking, The horn of the hunter is
heard on the hill." The singer bids Kathleen to awake, as they must soon part. "It may be for years
and it may be forever" before he can return to her and Ireland

**AUTHOR:** Words: "Crawford" (see notes) / Music: Frederick William Nicholls Crouch (1808-1896)

**EARLIEST DATE:** 1838 (British publication, according to Williams; published 1840 in the United
States)

**KEYWORDS:** love separation parting exile

**FOUND IN:**

**REFERENCES (9 citations):**
Huntington-TheGam-MoreSongsWhalemenSang, pp. 252-253, "Kathleen Mavourneen" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 253, "Kathleen Mavourneen" (1 text)
Dime-Song-Book-2, p. 26, "Kathleen Mavourneen" (1 text)
Heart-Songs, pp. 376-378, "Kathleen Mavourneen" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #90, "Kathleen Mavourneen" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 36, "Kathleen Mavourneen" (1 text)
Wolf-AmericanSongSheets, #1177, p. 81, "Kathleen Mavourneen" (1 reference)
DT KMAVOURN*

**ADDITIONAL:** Manus O'Conor, Irish Com-All-Ye's (New York, 1901 ("Digitized by Google"), p. 86,
"Kathleen Mavourneen" (1 text)
ST FSBW253C (Full)
Roud #13858

**BROADSIDES:**
Murray, Mu23-y1:069, "Kathleen Mavourneen," James Lindsay (Glasgow), 19C
NLSScotland, L.C.1269(178a), "Kathleen Mavourneen," Robert M'Intosh (Glasgow), 1849

**CROSS-REFERENCES:**
ct. "Dermot Astore" (characters)

**SAME TUNE:**
The birth-place of wit, and the home of hospitality, Ireland (per broadside Murray, Mu23-y1:069)
Wife of My Bosom ("Wife of my bosom, the midnight hangs o'er me") (Wolf-AmericanSongSheets, p. 179)

**NOTES [218 words]:** According to Williams p. 34, "Mavourneen" is a popular word in Irish song
because it comes from Irish Gaelic "mo mhuirnín," "my sweetheart."
Although most sources credit the words of this to Anne Barry Crawford, a fairly well-known poet, apparently the original reference was only to "(Mrs.) Crawford," and Williams, p. 41, says that it is not clear whether that was Annie Barry Crawford or to Frederick Crouch's wife, formerly Julie Crawford.

According to Williams, p. 41, composer "Crouch did not prosper in England, and in 1849 he came to America, where he fared even worse, his best songs having already been pirated by American publishers [there was no copyright agreement between the U. S. and Britain at this time]. After serving as a trumpeter in the Confederate Army, he was virtually forgotten. Born in Wiltshire in 1808, the son of a cellist and music tutor to William IV, Crouch died in Portland, Maine, in 1896."
The song's name has become proverbial. NewZealandDictionary, p. 141, offers this definition:
Kathleen Mavourneen
1. Obs[olete]. Formerly, an indefinite prison sentence (especially under the 'habitual criminal' legislation); occasionally, prisoners undergoing such a sentence.
2. In transferred use, anything which may extend into the undefined future; occasionally, a long delay. - RBW

Bibliography

- Williams: William H. A. Williams, 'Twas Only an Irishman's Dream, University of Illinois Press, 1996

Last updated in version 6.1
File: FSWB253C

Kathleen O'Moore
DESCRIPTION: "My love, still I think that I see her once more, But alas! she has left me her loss to deplore... My Kathleen O'Moore." He describes her beauty, and how even a vicious cow loved her. She died of a chill. Now the robin watches her grave from its nest
AUTHOR: unknown
EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster)
KEYWORDS: love death separation beauty bird
FOUND IN:
REFERENCES (1 citation):
Hylands-Mammoth-Hibernian-Songster, p. 160, "Kathleoon O'Moore" (1 text)
Roud #13859
File: HMHS160A

Kathusalem (Kafoozelum) (II)
DESCRIPTION: Kathusalem, the harlot of Jerusalem, has anal sex with a priest, and expels him in explosive fashion.
AUTHOR: "S. Oxon"
EARLIEST DATE: 1866, when it was published by Frederick Blume in New York City as the satirical "Kafoozelum," and credited to "S. Oxon."
KEYWORDS: bawdy parody clergy sex whore
FOUND IN: Australia Canada Britain(England) US(MA,SW)
REFERENCES (3 citations):
Cray-EroticMuse, pp. 204-210, "Kathusalem" (3 texts, 1 tune)
Hopkins-SongsFromTheFrontAndRead, p. 171, Kafuszalem" (1 text, 1 tune)
DT, KAFOOZLM*
Roud #10135
CROSS-REFERENCES:
cf. "Kafoozelum (I)"
cf. "Peter and Paul" (form)
ALTERNATE TITLES:
The Daughter of the Rabbi
Kathy Fiscus

DESCRIPTION: "On April the eighth, the year forty-nine, Death claimed a little child so pure and so kind." Kathy Fiscus falls down a dry well. Workers try to dig her out, but she is dead when found. The singer "know[s] Kathy is happy up there with God now."

AUTHOR: unknown

EARLIEST DATE: 1956 (collected by Paul Clayton)

KEYWORDS: death children

HISTORICAL REFERENCES:
Apr 8, 1949 - Kathy Fiscus falls down a well pipe. She dies before she can be rescued

FOUND IN: US(Ap)

REFERENCES (2 citations):
- Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 670, "The Death of Kathy Fiscus" (1 text)
- Darling-NewAmericanSongster, pp. 224-225, "Kathy Fiscus" (1 text)

Roud #18065

RECORDINGS:
- Possibly related recordings: Jimmie Osborne, "The Death of Little Kathy Fiscus" (King 788, 1949)

NOTES [115 words]: This is a case where tradition is muddy. Kathy Fiscus died in 1949, and several songs were recorded about the event. This one, well-known in bluegrass circles, seems to have been the most popular. It seems likely that Paul Clayton's informant, Lily Maggard, learned the song from radio play or a phonograph recording. Does that qualify as traditional? There is a sidelight on this tragedy: According to National Public Radio's "On the Media" program, broadcast October 2010, the Kathy Fiscus story was the first significance of widespread television news coverage of one of these Human Interest Tragedies. Obviously they have now become a staple substitute for real news and analysis. - RBW

Last updated in version 5.0

File: DarNS224

Katie and the Jim Lee Had a Race

DESCRIPTION: "Katie and the Jim Lee had a little race, Katie throwed water in the Jim Lee's face, (Oh babe)." The singer describes boats on the river and wishes he had a better life (or income, or woman, or whatever else seems worth complaining about)

AUTHOR: unknown

EARLIEST DATE: 1944 (Wheeler)

KEYWORDS: racing ship river gambling floating verses

FOUND IN: US

REFERENCES (1 citation):
- Wheeler-SteamboatinDays, pp. 19-20, "Katie an' the Jim Lee Had a Little Race" (1 text, 1 tune); pp. 55-56, "Katie an' the Jim Lee Had a Race" (1 text, 1 tune); also perhaps p. 22, "Vicksburg Round the Bend" (1 text, 1 tune)

Roud #9996

RECORDINGS:
- Jazz Gillum, Memphis Slim & Arbee Stidham, "The Race of the Jim Lee and Katy Adam" (on ClassAfrAm)

NOTES [116 words]: Wheeler does not give an exact date for this race, but most of the boats involved were active around 1890. The "Katie" is probably the Kate Adams (second of that name), built in 1873. The Kate Adams set a record for the trip from Helena, Arkansas to Memphis, so it is reasonable to see her taking part in (and winning) a race. The key verse about their race seems to float (though I've only seen it in Wheeler); her "Vicksburg Round the Bend" is a mish-mash: The first stanza is generic, with different cities being used; the second is standard blues, the third is found also in "What Does the Deep Sea Say," the fourth is from "Captain Jim Rees and the Katie," and the fifth is from this song. - RBW

Last updated in version 5.2

File: MWhee018
Katie Bairdie

DESCRIPTION: "Katie Bairdie had a coo, Black and white about the mou, Wasna that a dainty coo, Dance, Katie Bairdie." "Katie Bairdie had a hen, cackled but and cackled ben...." "Katie Bairdie had a cock...." "Katie Bairdie had a grice...."

AUTHOR: unknown

EARLIEST DATE: 1824 (Mactaggart, under the title "Dolly Beardie," according to the Opies)

KEYWORDS: animal dancing nonballad

FOUND IN: Britain(England(North),Scotland(Aber))

REFERENCES (7 citations):
Greig/Duncan8 1657, "Katie Bairdie" (3 texts, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #154, p. 2, ("Dolly Bairdie hid a coo") (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 98, "Charley Warlie had a cow" (3 texts)
Montgomerie/Montgomerie-ScottishNurseryRhymes 92, "(Katie Beardie had a cow)" (1 text)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #76, "Willy Foster" (1 text, 1 tune)
DT, KITBEARD

ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), p. 35, "Katie Beardie"

Roud #8945

CROSS-REFERENCES:
cf. "Whistle Ower the Lave O't" (tune, per Greig/Duncan8)

NOTES [105 words]: The Opies note various references in pre-nineteenth century sources to a rhyme about "Kette Bairdie" or "Katherine Bairdie," but none of these seem to have an associated text, so I have not cited them. It is possible that they refer to other songs than this. - RBW

Chambers: "There is tolerable proof that this song dates from at least the beginning of the seventeenth century. 'Katherine Beardie' is the name affixed to an air in a manuscript musical collection which belonged to the Scottish poet, Sir William Mure of Rowallan, and which, there is good reason to believe, was written by him between the years 1612 and 1628."

Last updated in version 2.5
File: MSNR092

Katie Cruel (The Leeboy's Lassie; I Know Where I'm Going)

DESCRIPTION: "When first I came to the town, They called me the roving jewel; Now they've changed my name; They call me Katie Cruel." The ending varies; the girl sets her heart on someone, but she may or may not get him and he may or may not rule over her

AUTHOR: unknown

EARLIEST DATE: 1611 (quoted by Beaumont & Fletcher)

KEYWORDS: love courting

FOUND IN: US(NE) Britain(Scotland)

REFERENCES (10 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #138, pp. 1-2, "The Leaboy's Lassie"; #140, pp. 2-3, "The Leaboy's Lassie"; #143, p. 3, "The Lea-boy's Lassie"; #145, p. 2, "The Leaboy's Lassie" (2 texts plus 2 fragments)
Greig/Duncan4 725, "The Leaboy's Lassie," Greig/Duncan8 Addenda, "The Leaboy's Lassie" (10 texts plus a fragment, 7 tunes)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 123-124, "Regimental Song," "Katie Cruel" (2 short texts, the first one having lost all references to Katie, the Leeboy, or any other proper noun)
Linscott-FolkSongsOfOldNewEngland, pp. 225-227, "Katy Cruel" (1 text, 1 tune)
Scott-TheBalladOfAmerica, pp. 50-52, "Katie Cruel" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol1, p. 109, "I Know Where I'm Going" (1 text, 1 tune, probably influenced by popular recordings)
Silber/Silber-FolksingersWordbook, p. 153, "I Know Where I'm Going" (1 text); p. 194 ,"Katy Cruel" (1 text)
DT, KATYCRUL KNOWHERE LEABOYSL LICHTBOB

ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), p. 267, "I Know Where I'm Going" (1 text)

Roy Palmer, _The Folklore of Warwickshire_, Rowman and Littlefield, 1976, pp. 148-149, "(Aye for Saturday night, Sunday is a-coming)" (1 text)

Roud #1645 and 5701

BROADSIDES:
Katie Lee and Willie Gray

DESCRIPTION: "Two brown heads with glossy curls... Little boy and girl were they, Katie Lee and Willie Gray." The pretty boy and girl are described. As they grew up, they fell/stayed in love and married; now she rocks a cradle where once she carried a basket

AUTHOR: unknown

EARLIEST DATE: 1942 (Randolph)

KEYWORDS: love marriage family

FOUND IN: US(So)
Katie Monie

DESCRIPTION: "Ho, ho, ho, Charming Katie Monie; Ho, ho, ho, For charming Katie Monie"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan4)

KEYWORDS: nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
  Greig/Duncan4 739, "Katie Monie" (1 fragment)

Roud #6171

NOTES [33 words]: The current description is all of the Greig/Duncan4 fragment. - BS

Perhaps a fragment of "Katie Morey" [Laws N24]? Pure speculation, I hasten to add, given the
impossibly short Greig/Duncan text. - RBW

Last updated in version 3.5

File: GrD4739

Katie Morey [Laws N24]

DESCRIPTION: The singer tries to seduce Katie. He lures her into the woods and threatens to kill
her if she will not submit. She seems to consent, but warns the youth to climb a tree until her father
passes. She then insults him and runs away, leaving him far behind

AUTHOR: unknown

EARLIEST DATE: 1856 (Thompson-APioneerSongster)

KEYWORDS: seduction bargaining trick escape rape

FOUND IN: US(Ap,MA,MW,NE,SE)

REFERENCES (15 citations):
  Laws N24, "Katie Morey"
  Bronson 112, "The Baffled Knight" (40 versions) -- but #26-33 (his Appendix A) are "The New-
  Mown Hay," which may be separate, and #34-#39 (his Appendix B) are "Katie Morey" [Laws N24]
  which is certainly separate
  Eddy-BalladsAndSongsFromOhio 19, "The Baffled Knight" (1 text, 1 tune, listed as Child #112 but
clearly this piece) {Bronson's #39}
  Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 89-99, "The Baffled Knight" (5 texts,
  but the "A" text is from "The Charms of Melody" rather than tradition and "B-I" through "B-IV" are
  "Katie Morey" rather than "The Baffled Knight" [Child 112])
  Sharp-EnglishFolkSongsFromSouthernAppalachians 115, "Katie Morey" (2 texts plus a fragment, 3
tunes) {Bronson's #34, #37, #35}
  Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 161, "Kitty O'Noory" (1expurgated text,
1 tune) {Bronson's #36}
  Randolph-Legman-RollMeInYourArms II, pp. 594-597, "Katy Mora" (5 texts)
  Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, pp. 203-204, "Tumble Di I Dye Ding
  Dye A (Katy Morey)" (1 text, 1 tune)
  Cazden/Haufrecht/StudentsOfTheAppalachians 129, "Katy Mora" (1 text, 1 tune)
  Thompson-APioneerSongster 3, "Katie Mora" (1 text)
  Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 411-413, "Katie Mora" (1 text)
  Lomax/Lomax-OurSingingCountry, pp. 122-124, "Katy Dorey" (1 text, 1 tune)
  Beck-FolkloreOfMaine, pp. 110-112, "Kitty O'Morey" (1 text, 1 tune)
  Sharp/Karpeles-EightyEnglishFolkSongs 52, "Katie Morey" (1 text, 1 tune) {Bronson's #34}
  DT (112), KTAMORY

Roud #674

RECORDINGS:
Katie, I'm Bound for the Sea

DESCRIPTION: A sailor leaves his sweetheart and promises "When I'm sleeping in my watch down below I'll wander back to Katie in my dreams." Finally, "we have reached our distant port." Sailors "drink a health to the girl they adore"

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA-Leach)

KEYWORDS: love parting separation travel sea ship sailor

FOUND IN: Canada(Newf)

Roud #30137

RECORDINGS:
Albert DeWitt, "Katie, I'm Bound for the Sea" (on MUNFLA-Leach)
Jim Rice, "Katie, I'm Bound for the Sea" (on MUNFLA-Leach)

NOTES [6 words]: Dewitt only has the first verse. - BS

Last updated in version 4.4

File: ML3KIBfS

Katie's Secret

DESCRIPTION: "Last night I was weeping along, mother...." "Then Willie came down to the gate." "So out in the moonlight we wandered." Willie "called me his darling, his bride." Now she rejoices, gathering sweet roses and wondering "if ever Any were so happy as we."

AUTHOR: unknown

EARLIEST DATE: 1913 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: love courting family

FOUND IN: US(MW,Ro,So) Canada(Ont)

REFERENCES (7 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 215, "Katie's Secret" (1 text plus reference to 1 more)
Randolph 778, "Katie's Secret" (2 texts, 1 tune)
Pound-AmericanBalladsAndSongs, 92, pp. 198-199, "Katie's Secret"; pp. 199-200, "The Hawthorne Tree" (2 texts)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 174, "Katie's Secret" (1 text)
Hubbard-BalladsAndSongsFromUtah, #68, "Katie's Secret" (1 text)
Stout-FolkloreFromIowa 51, pp. 69-70, "The Hawthorne Tree" (1 text)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 480, "Katie's Secret" (source notes only)
Roud #4381

RECORDINGS:
Lotys Murrin, "Willie and Kate" (on ONEFowke01)

ALTERNATE TITLES:
Weeping Katie
Katy Cline

DESCRIPTION: "Oh, who has not seen (Katy Cline/Kitty Clyde)? She lives at the foot of the hill In a shy little nook by the babbling brook That carries her father's old mill." He wishes he were a fish to be caught on her hook, a bee who could take honey from her, etc.

AUTHOR: probably L.V.H. Crosby (source: broadside LOCSheet sm1853 700580)

EARLIEST DATE: before 1853 (broadside, LOCSheet sm1853 700580; sheet music crediting "Kitty Clyde" to Crosby was published by T. Hough of Syracuse in 1853)

KEYWORDS: love courting bird floating verses fishing

FOUND IN: US(Ap, MA, SE, So)

REFERENCES (8 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 198, "Kitty Clyde" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 198, "Kitty Clyde" (1 excerpt, 1 tune)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 93, pp. 145-146, "Take Me Home" (1 text, 1 tune)
Bush-FSoCentralWestVirginiaVol5, pp. 8-9, "Kitty Kline" (1 text, 1 tune)
Browne-AlabamaFolkLyric 28, "Kitty Clyde" (1 text plus an excerpt from a songster, 1 tune)
Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, pp. 38-39, "Kitty Clyde" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1197, pp. 82-83, "Kitty Clyde" (1 reference)
Silber/Silber-FolksingersWordbook 149, "Katy Cline" (1 text)
Roud #3768

RECORDINGS:
Cranford & Thompson, "Katy Cline" (Champion 45061/Supertone 2594, c. 1935)
R. C. Hedrich, "Kitty Kline" (AAFS 3763 B2)
Horace Helms, "Katy Kline (Katie Kline)" (on HandMeDown1)
Grandpa Jones, "Kitty Clyde" (King 772, 1949)
Vester Jones, "Katy Clyde" (on GraysonCarroll1)
Monroe Brothers, "Katy Clyde" (Bluebird B-6960, 1937)
Piper's Gap Ramblers, "Katie Kline" (OKeh, unissued, 1927)
Skyclad Scotty, "Sweet Kitty Clyde" (Conqueror 8307, 1934)
Ernest Stoneman, "Katy Clyde" (Gennett 3381, 1926/Challenge 151, 1927/Herwin 75528), "Katie Kline" (OKeh 45065, 1926)
Fields Ward & Bogtrotter Band, "Katy Kline" (AAFS 1360 B1)
Alice Williams, "Kitty Kline" (AAFS 1012 A3)
Ganos Williams & Ben Platt, "Kitty Kline" (AAFS 1014 B1)

BROADSIDES:
LOCSheet, sm1853 700580, "Kitty Clyde," T. Hough (New York), 1853; also sm1853 531340, sm1853 540350, sm1853 710030, sm1883 24133, "Kitty Clyde" (tune)
LOCSinging, sb20258b, "Kitty Clyde," H. De Marsan (New York), 1861-1864; also as107290, as107300, "Kitty Clyde"

CROSS-REFERENCES:
cf. "Free Little Bird" (floating verses)
cf. "Take Me Home, Poor Julia" (floating verses)

NOTES [251 words]: "Kitty Clyde" should not be confused with "Sweet Kitty of the Clyde."

Here are two "answers" in broadside form (at least one by the same author):
Bodleian, Harding B 18(491), "Willie Gray" or "Answer to Kitty Clyde" ("Oh! who has not seen Willie Gray ") , H. De Marsan (New York) , 1864-1878

LOCSinging, as204070, "Willie Gray" or "Answer to Kitty Clyde," H. De Marsan (New York), 1864-1878

Bodleian, Harding B 11(1715), "Minnie Clyde" ("Oh, long I've sung of sweet Kitty Clyde"), H. Disley (London), 1860-1883; also Harding B 11(2431), "Minnie, Kitty Clyde's Sister"

LOCSheet, sm1857 610600, "Minnie Clyde," Oliver Ditson (Boston), 1857; also sm1885 04360, "Minnie Clyde" (tune) (words and music by L.V.H. Crosby) [Also Wolf-AmericanSongSheets, #1436, p. 97, "Minnie Clyde, Kitty Clyde's Sister" (1 reference) - RBW]

Broadside LOCSinging as204070 and Bodleian Harding B 18(491) are duplicates.

Broadside Harding B 18(491), LOCSinging as204070 and LOCSinging sb20258b : H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS
Silber's version of this song is mysterious: Is it a collection of floating verses (from "Free Little Bird" and other courting songs), or is it a love ballad that has been so chopped down as to lose all meaning? I can't tell. Some of the verses remind me of some vague memories, so I suspect the latter -- but until I can remember details, I can't really say. - RBW

Last updated in version 6.0
File: FSWB149

**Katy Did**

DESCRIPTION: "Tell me, pretty little elven/elf, in your cottage green, Have you seen my Katy pass this way since yestere'en? Sid she have a stranger with her...?" "Yes, she did, Katy did, Katy did, she did, she didn't, Katy did, Katy didn't, Katy did, she did."

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: love rejection questions

FOUND IN: US(So)

REFERENCES (1 citation):
Browne-AlabamaFolkLyric 2, "Katy Did" (2 short texts, 2 tunes, plus mention of 1 more)
Roud #11377
File: Brne002

**Katy's Letter**

DESCRIPTION: "Och girls, did you ever hear, I wrote my love a letter, And although he cannot read, I thought 'twas all the better." The words don't matter; he knows she loves him faithfully. She hasn't received an answer, but he knows she loves her faithfully

AUTHOR: Helen Selina Blackwoon, Lady Dufferin (1807-1867) (source: Heart-Songs)

EARLIEST DATE: 1909 (Heart-Songs)

KEYWORDS: love courting nonballad

FOUND IN:

REFERENCES (2 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, pp. 130-131, "Katy's Letter" (1 text)
Heart-Songs, pp. 100-101, "Katey's Letter" (1 text, 1 tune)
Roud #12901

NOTES [19 words]: Heart-Songs appears to attribute both words and music of this to Lady Dufferin, but she usually wrote only words. - RBW

Last updated in version 6.0
File: HeSo100

**Kauri Scow**

DESCRIPTION: "Kauri scow, kauri scow, with your breaker-bustin' prow, Rollin' into Hokianga from the Tasman now." The singer asks what the scow carries. The business she does suppiie "Money for my mortgage, money for my tax! For my tax!"

AUTHOR: Words: Joe Charles

EARLIEST DATE: 1981 (Charles, Black Billy Tea); reportedly "collected" 1959

KEYWORDS: ship nonballad money

FOUND IN:

REFERENCES (2 citations):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 20, "Kauri Scow" (1 text, 1 modern tune)
File: Col2020

**Keach i the Creel, The [Child 281]**

DESCRIPTION: A clerk and a girl wish to keep company, but she cannot escape her parents' home. He plans to to meet her by going down the chimney in a creel The suspicious mother enters the room and is pulled up in the creel, then dropped by the startled rope-puller
AUTHOR: unknown
EARLIEST DATE: 1827 (Kinloch)
KEYWORDS: courting father mother elopement nightvisit humorous
FOUND IN: Britain(England(North),Scotland(Aber,Bord)) Ireland US(MA,NE) Canada(Mar)
REFERENCES (19 citations):
Child 281, "The Keach i the Creel" (4 texts, 1 tune) {Bronson's #12}
Bronson 281, "The Keach i the Creel" (38 versions)
Bronson-SingingTraditionOfChildsPopularBallads 281, "The Keach in the Creel" (5 versions: #1, #4, #14, #33, #35)
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Ballad #13, pp. 112-116,243, "The Keach I the Creel" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 295-297, "The Keach i' the Creel" (1 text)
Greig/Duncan2 317, "The Wee Toon Clerk" (20 texts, 15 tunes) {C=Bronson's #7, E=#38, F=#11, G=#10, H=#9, I=#18, J=#32, M=#2, N=#3, O=#31, P=#33}
Lyle-Andrew-CrawfurdsCollectionVolume1 25, "The Auld Wife and the Peat Creel" (1 text, 1 tune)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 336-339, "The Keach i' the Creel" (1 text plus a fragment, 2 tunes) {Bronson's #5, #6}
Flanders-AncientBalladsTraditionallySungInNewEngland4, pp. 136-138, "The Keach i' the Creel" (1 fragment, 1 tune)
Ford-VagabondSongsAndBalladsOfScotland, pp. 277-280, "The Wee Toun Clerk" (1 text, 1 tune) {Bronson's #13}
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 22-23, "The Keach i' the Creel" (1 text, 1 tune) {cf. Bronson's #4}
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 133, "The Little Scotch Girl" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H201, pp. 265-266, "The Ride in the Creel" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 64, "The Ride in the Creel" (1 text, 1 tune)
Tunney-StoneFiddle, pp. 92-93, "The Cetch in the Creel" (1 text)
Kinloch-TheBalladBook XVII, pp. 61-63, "The Covering Blue" (1 text)
Whitelaw-BookOfScottishBallads, pp. 35-36, "Keach I' the Creel" (1 text)
MacColl-PersonalChoice, rrt. 19-20, "The keach in the creel" (1 text, 1 tune) {Bronson's #1, although Bronson and MacColl list different sources}
DT 281, KEACHCRL*
Roud #120
RECORDINGS:
Michael Gallagher, "The Keach in the Creel" (on FSB5, FSBBAL2) {Bronson's #36, with the title "Hurroo-Ri-Ah"}
Jamsie McCarthy, "Coochie Coochie Coo Go Way" (on Voice15)
Larry Mulligan, "The Creel" (on IREarlyBallads)
SAME TUNE:
Moody to the Rescue (File: FowM005)
ALTERNATE TITLES:
The Cunning Clerk
The Wife and the Creel
The Rock in the Same Auld Creel
NOTES [58 words]: Kinloch's "The Covering Blue" omit the ride in the creel, but is obviously the same song (and Child included it as his "D" text). Thus, though most of the humor of the piece comes when the clerk hauls the auld woman up the chimney, the key point is the nightvisiting theme. - RBW
Whitelaw-BookOfScottishBallads is Child's source for text 281A. - BS
Last updated in version 6.1
File: C281

Kearney's Glen

DESCRIPTION: The singer alludes to poets who have praised other places; he will praise Kearney's Glen. He urges visitors to come in spring, to see the flowers, hear the birds, watch the young people. There is also a holy old altar. The singer asks God's blessing
Keel Row, The

DESCRIPTION: "As I came through Sandgate, through Sandgate, through Sandgate, As I came
through Sandgate... I heard a lassie sing, 'Weel may the keel row... That my laddi'es in.'" The
singer wishes good luck to the boat and success to handsome Johnnie aboard it

AUTHOR: unknown
EARLIEST DATE: 1810 (Cromek)
KEYWORDS: love ship sailor
FOUND IN: Britain(England(North),Scotland)
REFERENCES (10 citations):
Hogg-JacobiteRelicsOfScotlandVol2 29, "Merry May the Keel Row" (1 text, 1 tune)
Whitelaw-BookOfScottishSong, p. 137, "Merry May the Keel Row" (1 text)
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 41-42, "The Keel Row" (1 short text plus a
modern rewrite, 1 tune)
Greig/Duncan4 771, "The Keel Rowe" (1 text)
DT, KEELROW*

ADDITIONAL: Robert Chambers (Edited by Norah and William Montgomerie), Traditional Scottish
Nursery Rhymes (1990 selected from Popular Rhymes) #99, p.62, "Weel May the Keel Row"
Robert Chambers, The Scottish Songs (Edinburgh, 1829), Vol I, pp. 10-11, "Merry May the Keel
Rowe"
May the Keel Rowe"
[Cuthbert Sharp], _The Bishopric Garland, A Collection of Legends, Songs, Ballads, &c Belonging
to the County of Durham_, 1834 (references are to the 1969 reprint), p. 56, "The Keel Row" (1
short text, 1 tune on p. 85)
ADDITIONAL: T. Thompson, J Shield, W. Midford, H. Robson, and others, _A Collection of Songs,
Comic, Satirical, and Descriptive, Chiefly in the Newcastle Dialect: And Illustrative of the Language
and Manners of the Common People on the Banks of the Tyne and Neighbourhood_, (John
Marshall, Newcastle, 1827), p. 5, "Weel May the Keel Row" (1 short text plus a "New Keel Row" by
Thomas Thompson)
Roud #3059

BROADSIDES:
Bodleian, Harding B 25(878), Harding B 11(1978), "The Keel Row" ("As I came through the
Cannon-gate"), T. Birt (London), 1828-1829; also Harding B 11(1355), Johnson Ballads 1093,
Johnson Ballads fol. 12 [some illegible words], 2806 c.14(42), "The Keel Row"; Firth b.27(10),
"Weel May the Keel Row"
LOCSheet, sm1882 03470, "Weel May the Keel Row," Carl Prüfer (Boston), 1882; also sm1883
19633, "The Keel Row" (tune)

ALTERNATE TITLES:
Song of the Keelman Lass

NOTES [281 words]: The Bodleian note to most of the broadsides states "Subject: Newcastle
(England)."
Hogg-JacobiteRelicsOfScotlandVol2: "It is a well known song and air. The verses given here are
copied from Cromek's Remains." The first line is "As I came down the Cano'gate" which agrees
substantially with the Bodleian broadsides (though the broadsides vary somewhat from both Hogg-
JacobiteRelicsOfScotlandVol2 and the description above in the rest of their lines).
The LOCSheet references refer to Sandgate rather than Cannon-gate.
Like the LOCSheet text, Greig/Duncan4 refers to Sandgate rather than Cannon-gate.
Greig/Duncan4, quoting Bell Robertson, Greig's informant, says '"Keels' are boats; 'Keelmen' lads
who work them on the river; 'Sandgate' a road by Tyneside." The first line of broadside Bodleian
Harding B 25(1019), "The Keelman's Complaint" ("Come, all ye brave fellows that belong the coal trade"), J. Marshall (Newcastle), 1810-1831, by Jeremiah Knox, explains a bit more. Chambers: "This seems, from the allusions, to have been the ditty of some one of the Jacobite ladies of Canongate of Edinburgh, regarding either Prince Charles Stuart himself, or one of his adherents." "Cromek died [1812] shortly after the issue [1810] of Remains of Nithsdale and Galloway Song, which was mostly written by Cunningham, though palmed upon Cromek as recovered antiques." (source: J. Ross, The Book of Scottish Poems: Ancient and Modern, (Edinburgh, Edinburgh Publishing Co, 1878), "Allan Cunningham 1784-1842," p. 738; other sources agree). Hogg's comments make it seem as though his specific text -- and Chambers's -- being from Cromek may be suspect but the song itself is traditional. - BS

Keep A-Inchin' Along

DESCRIPTION: "Keep a-inchin' along... Jesus will come by 'n by." "'Twas inch by inch I saved my soul." The singer makes plans for heaven, and for the festivities that will attend the arrival. "Ever since my Lord set me free, This old world's been a hell to me." 

AUTHOR: unknown
EARLIEST DATE: 1915 (Work-FolkSongOfTheAmericanNegro)
KEYWORDS: religious freedom nonballad
FOUND IN: US(SE)
REFERENCES (4 citations):
Lomax-FolkSongsOfNorthAmerica 239, "Keep A-Inchin' Along" (1 text, 1 tune)
Killion/Waller-ATreasuryOfGeorgiaFolklore, pp 249-250, "Keep Inchin' Along" (1 text)
Sandburg-TheAmericanSongbag, pp. 488-492, "Ezekiel, You and Me" (1 heavily composite text, 1 composite tune; the first verse is "Ezekiel Saw the Wheel," the second is from "Keep A-Inchin' Along," the third is "Standing in the Need of Prayer," the fourth is "Chilly Water" [Roud #15312], the last probably derived from "Sowing on the Mountain")
Roud #11947
File: LoF239

Keep in de Middle Ob de Road

DESCRIPTION: "I hear the angels calling .... the road is rough and it's hard to walk.... Keep in de middle ob de road, den, chil'ren.... Don't you look to de right, Don't you look to de left, But keep in de middle ob de road"

AUTHOR: William S. Hays (1837-1907)
EARLIEST DATE: 1878 (broadside, LOCSheet sm1878 11057)
KEYWORDS: religious worksong nonballad
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 32, "Walking in de Middle of de Road" (1 text)
Roud #9413
BROADSIDES:
LOCSheet, sm1878 11057, "Keep in de Middle ob de Road," Geo. D. Newhall & Co. (Cincinnati), 1878 (tune)
NOTES [48 words]: Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia: The fragment is part of the chorus and part of a verse. "'Heard this song sung by darkies at Philadelphia, digging pitch ... from the Brigintine Hamelin.' ... It is hardly a shanty but still a work song heard on ships." - BS
File: SmHa032
Keep It Dark
DESCRIPTION: "I am gwine to tell you some very queer news, But keep it dark, keep it dark." The singer describes various things which happened secretly: A fight between him and his wife, a fight with the Indians, the illumination supplied by the electric light
AUTHOR: Words: Fred Wilson / Music: E. M. Hall ?
EARLIEST DATE: 1942 (Randolph)
KEYWORDS: Indians(Am.) technology
FOUND IN: US(So)
REFERENCES (1 citation):
  Randolph 504, "Keep It Dark" (1 text)
Roud #7590
NOTES [28 words]: Randolph says this is printed in "Sam MacFlinn's Great Clown Songster." I suspect the version there must make more sense than Randolph's version. Anyone have a copy? - RBW
File: R504

Keep It Small
DESCRIPTION: "I don't want the multinationals, I don't want them here at all"; the singer would rather New Zealand were "green and fertile" and would avoid large investments; "keep it small." The singer hopes to continue to work in a small industry
AUTHOR: unknown
EARLIEST DATE: 1988 (according to Cleveland-NZ-GreatNewZealandSongbook)
KEYWORDS: worker nonballad New Zealand
FOUND IN:
REFERENCES (1 citation):
  Cleveland-NZ-GreatNewZealandSongbook, pp. 120-121, "Keep It Small" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "I Don't Want to Be a Soldier" (tune)
NOTES [49 words]: Cleveland lists this as anonymous and hence a folk song. I don't believe it for a moment. (Oh, it may be from an anonymous singer at a protest rally. That doesn't mean it has gone into oral tradition.) But since Cleveland pretends it's a folk song, I index it. And get sarcastic in the notes. - RBW
Last updated in version 4.3
File: Clev120

Keep Me From Sinking Down
DESCRIPTION: Chorus: "Oh Lord, Oh my Lord, Oh, my good Lord, Keep me from sinking down."
Verse: "I tell you what I mean to do, Keep me from sinking down, I mean to go to heaven to, Keep me from sinking down"
AUTHOR: unknown
EARLIEST DATE: 1909 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (2 citations):
  Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, App.XII, "Keep Me From Sinkin' Down" (1 text, 1 tune; p. 245 in the 1874 edition)
  Work-FolkSongOfTheAmericanNegro, p. 50, "Keep Me From Sinking Down" (1 text)
Roud #11642
File: DettA245

Keep Me Knockin' (You Can't Come In)
DESCRIPTION: "Keep on knockin' and you can't come in." "Door bell ringin' and you can't come in." "Come on baby won't you let me in." "Told you man and you can't come in." "Just before day and the rooster crow"
Keep My Skillet Good and Greasy

DESCRIPTION: Non-ballad, in which the singer displays his interest in food and drink and his lack of interest in work. Verses vary widely; the song is recognized primarily by the line "(Gonna) keep my skillet (good and) greasy all the time."

AUTHOR: (Credited to Uncle Dave Macon on the Henry Whitter recording)
EARLIEST DATE: 1924 (recording, Uncle Dave Macon)
KEYWORDS: nonballad drink food
FOUND IN: US(SE)
REFERENCES (5 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 122, "Gonna Keep My Skillet Greasy" (1 text, 1 tune, plus assorted excerpts not collected by the Warners)
Morris-FolksongsOfFlorida, #104, "Sandy's Mill" (1 fragment, 1 tune, linked to "Sandy's Mill" by the title and a few of the words but to "Keep My Skillet Good and Greasy" by the tune)
Abrahams/Riddle-ASingerAndHerSongs, pp. 98-99, "Mandy" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 157 "Keep My Skillet Good And Greasy" (1 text)
DT, SKILLTGR SKILLTG2*
Roud #7479
RECORDINGS:
Doc Watson & Ralph Rinzler, "Skillet Good and Greasy" (on Ashley02, WatsonAshley01)
John Henry Howard, "Gonna Keep My Skillet Good & Greasy" (Gennett 3124, 1925)
Mississippi John Hurt, "Pay Day" (on MJHurt04)
Uncle Dave Macon "I'll Keep My Skillet Good and Greasy" (Vocalion 14848, 1924) (Bluebird B-5873, 1935)
Pete Seeger, "Skillet Good and Greasy" (on PeteSeeger02, PeteSeegerCD01)
Henry Whitter, "Keep My Skillet Good and Greasy" (Okeh 40296, 1925; rec. 1924)
File: Wa122

Keep On a-Walking (Ain't Gonna Let Nobody Turn Me Round)

DESCRIPTION: "Ain't gonna let nobody, Lordy, Turn me 'round (x3)... Keep on a-walking, Keep on a-talking, Marchin' on to freedom land." Similarly "Ain't gonna let no jailhouse... Turn me round," etc. Versions may refer to local events

AUTHOR: unknown
EARLIEST DATE: 1962 (source tune recorded by Jimmie Davis in 1936)
KEYWORDS: discrimination political nonballad
FOUND IN: US
REFERENCES (3 citations):
Scott-TheBalladOfAmerica, pp. 374-375, "Keep On a-Walkin'" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 303, "Ain't Gonna Let Nobody Turn Me Round" (1 text)
cf. Greenway-AmericanFolksongsOfProtest, p. 234, "Don't Turn Around" (1 text, probably a union adaption of this song)
RECORDINGS:
Pete Seeger, "Ain't Gonna Let Nobody Turn Me 'Round" (on Selma)
SNCC Freedom Singers, "Ain't Gonna Let Nobody Turn Me Around" (on SingFreeCD ) (on VoicesCiv)
SAME TUNE:
Jimmie Davis "I Ain't Gonna Let Ol' Satan Turn Me Round" (Decca 5235, 1936)

NOTES [55 words]: This song, an activist hymn from the civil rights and labor movements, was clearly adapted from "I Ain't Gonna Let Ol' Satan Turn Me Round." Jimmie Davis recorded that song; in view of the later adaptation, it's ironic that his second successful run for governor was on a racist platform, pledging resistance to integration. - PJS

Last updated in version 3.5
File: SBoA374

Keep the Ark A-Moving

DESCRIPTION: "Now, fathers, if you're willing, We'll keep the ark a-moving, And we'll pass over Jurdan by and by" (x3). "Where the streets is paved with gold, And the gates is set with pearl, And we'll pass...." "Now, mothers/brothers/etc., if you're willing...."

AUTHOR: unknown
EARLIEST DATE: 1949 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: religious nonballad travel
FOUND IN: US(MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, p. 61, "Keep the Ark A-Moving" (1 text, 1 tune)
Roud #7753
File: KPL061

Keep the Home Fires Burning

DESCRIPTION: "They were summoned from the hillside, They were called in from the glen, And the country found them ready At the stirring call for men." The new volunteers ask, "Keep the home fires burning... Though the boys are far away... Till the boys come home."

AUTHOR: Words: Lena Guibert Fort / Music: Ivor Novello (source: sheet music)
EARLIEST DATE: 1915 (sheet music)
KEYWORDS: patriotic home soldier
FOUND IN:
REFERENCES (3 citations):
Brophy/Partridge-TommiesSongsAndSlang, p. 215, "(no title)" (1 text, which includes only the chorus)
Jolly-Miller-Songster-5thEd, #22, "Keep the Home Fires Burning" (1 text)
Colonial-Dames-AmericanWarSongs, p. 178, "Keep the Home Fires Burning" (1 text)
Roud #25763
ALTERNATE TITLES:
Till the Boys Come Home
NOTES [80 words]: According to Colonial-Dames-AmericanWarSongs, the proper name of the lyricist of this piece is "Lena Guillbertford." I don't know which name is original; possibly this was distorted in one or another version of the sheet music to make it easier to use. This is often known as "Till the Boys Come Home." John Hay wrote a poem, "When the Boys Come Home," with music by Oley Speaks, beginning "There's a happy time coming when the boys come home." It is, obviously, not this piece. - RBW

Last updated in version 6.1
File: BrPa215

Keep Your Eyes on the Prize

DESCRIPTION: Chorus: "Hold on member/my dear sister, hold on, Keep your eyes on that prize, Hold on." Verse: "Sometime I up, sometime I down, Keep your eyes on that prize, hold on"

AUTHOR: unknown
EARLIEST DATE: 1966 (Carawan/Carawan-AintYouGotARight)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Carawan/Carawan-AintYouGotARight, p. 195, "Keep Your Eyes on the Prize" (1 text, 1 tune)
**Keep Your Hand on the Plow**

**DESCRIPTION:** Various events from scripture intended to encourage the troubled: Paul and Silas in jail, Jesus washing the disciples feet, Mary's chain. Chorus: "Hold on, hold on, Keep your hand on the plow, hold on."

**AUTHOR:** unknown

**EARLIEST DATE:** 1917 (Cecil Sharp collection)

**KEYWORDS:** Bible religious prison

**FOUND IN:** US(Ap)

**REFERENCES (7 citations):**
- Lomax/Lomax-FolkSongUSA 111, "Keep Your Hand on the Plow" (1 text, 1 tune, plus the modern parody "United Nations Make a Chain")
- Lomax/Lomax-OurSingingCountry, pp. 44-45, "Keep Your Hands on that Plow" (1 text, 1 tune)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 209, "Hold On" (1 text, 1 tune)
- Warren-EveryTimeIFeelTheSpirit, pp. 54-55, "Hold On" (1 text, 1 tune)
- Cray-AshGrove, pp. 38-39, "Hold On" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 362, "Hold On" (1 text)

**DT, HANDPLOW**

**RECORDINGS:**
- Hall Johnson Negro Choir, "Keep Yo' Hand on the Plow, Hold On" (Victor 36020, 1930)
- Montgomery Improvement Association High School Trio, "Keep Your Hand On That Plow" (on SingFreeCD). (Note: though this is a civil rights movement adaptation of the song, it has not yet metamorphosed into "Keep Your Eyes on the Prize," so it is indexed here. -PJS)
- Pete Seeger with Memphis Slim, Willie Dixon, Big Bill Broonzy, Bill McAdoo, "Hold On" (on PeteSeeger15)
- Pete Seeger, "Hold On" (on Selma) (on PeteSeeger44) (on PeteSeeger48) (on PeteSeeger27)

**CROSS-REFERENCES:**
- cf. "Oh, Mary, Don't You Weep" (floating lyrics)
- cf. "Keep Your Hand upon the Chariot"
- cf. "Keep Your Eyes on the Prize" (song from the civil rights movement, adapted from "Keep Your Hand on the Plow")

**SAME TUNE:**
- Keep Your Eyes on the Prize (RECORDING: Charles Jones & Cordell Reagon, on SingFreeCD; RECORDING: Unidentified singers, on SingFreeCD)


**Last updated in version 4.3**

File: LxU111

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**Keep Your Hand upon the Chariot**

**DESCRIPTION:** "Oh, you better run (x3), 'for the train done gone, Oh, keep your hand upon the chariot And your eyes upon the prize." "For the preacher's comin' an' he preach so bold, For her preach salvation from out of his soul, Oh, keep your hand upon the chariot"

**AUTHOR:** unknown

**EARLIEST DATE:** 1925 (Scarborough)

**KEYWORDS:** religious train nonballad clergy

**FOUND IN:** US(SE)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 256, "Keep Yore Hand upon the Chariot" (1 text)
CROSS-REFERENCES:
cf. "Keep Your Hand on the Plow"
File: ScNF256A

Keep Your Lamps Trimmed and Burning
DESCRIPTION: "Keep your lamp trimmed and burning (x3) For this world is almost gone" "Brother, don't you get (a-)worried (x3) For this world is almost gone." "Sister, don't stop prayin'..." "Preacher, don't stop preachin'..."
AUTHOR: unknown
EARLIEST DATE: Late 1928 (recording, Blind Willie Johnson & Angeline Johnson)
KEYWORDS: religious nonballad
FOUND IN:
REFERENCES (1 citation):
Silber/Silber-FolksingersWordbook, p. 361, "Keep Your Lamps Trimmed and Burning" (1 text)
Roud #10433
RECORDINGS:
Blind Willie Johnson & Angeline Johnson, "Keep Your Lamp Trimmed and Burning" (Columbia 14425-D, 1929; rec. 1928; on BWJ01, BWJ02)
Fred McDowell, "Keep Your Lamps Trimmed and Burning" (on LomaxCD1703)
File: FSWB361

Keep Your Saddle Tight
DESCRIPTION: The singer advises the mustang rider, "Don't step into that saddle Till you know that it's good and tight." He also notes, "Of all the crazy critters... A woman is the worst one." He therefore gives the same advice about women....
AUTHOR: unknown
EARLIEST DATE: 1926 (recording, Carl T. Sprague)
KEYWORDS: cowboy horse nonballad
FOUND IN: US
REFERENCES (1 citation):
Ohrlin-HellBoundTrain 88, "Keep Your Saddle Tight" (1 text, 1 tune)
Roud #18459
File: 0hr088

Keeper of the Eddystone Light, The
DESCRIPTION: The singer's father, the keeper of the Eddystone Light, had three children by a mermaid. Now he is gone (deserted? eaten by cannibals?). The boy meets his mother, who asks of her children; they live the troubled lives of half-humans
AUTHOR: J. London (source: 1866 sheet music)
EARLIEST DATE: 1866 (sheet music; said to have been performed by Arthur Lloyd)
KEYWORDS: humorous father mother mermaid/man animal reunion
FOUND IN: US(SW)
REFERENCES (4 citations):
Bronner/Eskin-FolksongAlivePart1 7, "Keeper of the Eddystone Light" (1 text, 1 tune)
Grigson-PenguinBookOfBallads 120, "The Keeper of the Eddystone Light" (1 text)
Silber/Silber-FolksingersWordbook, p. 27, "Eddystone Light" (1 text)
DT, EDDYSTON* EDDYNORE* (ASTERLT*)
Roud #22257
CROSS-REFERENCES:
cf. "Caviar Comes from Virgin Sturgeon" (theme)
NOTES [312 words]: The Eddystone Light is famous for representing a revolutionary design. It was the first lighthouse designed as a smooth cylinder -- important because it would help the lighthouse survive heavy seas and storms. Most later lighthouses, of course, have followed this design.
The song seems to have had a curious history. The earliest version I know apart from the sheet music is in a Harvard songbook from 1889, and it closely resembles "The Man at the Nore" as learned by Cyril Tawney from fellow sailors (the chorus runs "A jolly story lightly told, How the winds they blew and the waves they rolled, Down at the bottom of the deep blue sea You'll find the proof of my veracity." This fits the "Man at the Nore" tune but cannot be sung to the "Yo Ho Ho" melody. The verses also match "The Man at the Nore"). [Credit to Malcolm Douglas and John Patrick for digging up the sheet music and Harvard songster.]

But "The Man at the Nore" is now very rare, despite an excellent tune. Most people know the "Yo ho ho!" version, perhaps because it was popularized by Burl Ives. This version is among the most-parodied songs of all time. I know of "The Keeper of the London Zoo," "The Keeper of the Asteroid Light," and I've heard hints of others.

Is it possible that one of these is a deliberate rewrite of the other? Collections in tradition are few (apart from Tawney's), making it a bit unlikely that such drastic changes came about due simply to oral transmission.

Richard Dyer-Bennet has been credited with creating the final verse of the common version ("The phosphorus flashed in her seaweed hair..." -- bad science, incidentally, since there is almost no free phosphorus in the ocean; it's a necessary chemical for life, but not very common; every atom finds a home in some creature's DNA. Many ocean creatures are, of course, phosphorescent -- but not due to phosphorus). - RBW

Last updated in version 5.0
File: PBB120

Keeper, The

DESCRIPTION: Keeper goes hunting for a doe. In some versions he chases several unsuccessfully.

AUTHOR: Joseph Martin? (see NOTES)
EARLIEST DATE: 1909 (Cecil Sharp collection); reportedly written in the 1680s (see NOTES)
KEYWORDS: hunting animal dialog
FOUND IN: Britain(England(Lond,South,West)) US(SE)
REFERENCES (11 citations):
Karpeles-TheCrystalSpring 134, "The Keeper" (1 text, 1 tune)
Sharp-OneHundredEnglishFolksongs 79, "The Keeper" (1 text, 1 tune)
Reeves/Sharp-TheIdiomOfThePeople 52, "The Keeper" (1 text)
Reeves-TheEverlastingCircle, pp. 289-290, "The Keeper" (1 text)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #6, "The Keeper" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #111, "The Keeper" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 680, "The Keeper" (1 short text, 1 tune)
Seeger-AmericanFavoriteBallads, p. 59, "The Keeper" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 338, "The Keeper" (1 text)
DT, KEEPERGO*
ADDITIONAL: Roy Palmer, _The Folklore of Warwickshire_, Rowman and Littlefield, 1976, p.147, "(The Keeper)" (1 text)
Roud #1519

RECORDINGS:
Pete Seeger, "The Keeper and the Doe" (on PeteSeeger09, PeteSeegerCD02) (on PeteSeeger18)
CROSS-REFERENCES:
ct. "En Jaeger Gik At Jage (A Hunter Went Out Hunting)" (general feeling)

ALTERNATE TITLES:
The Keeper Would A-Hunting Go
Warwickshire

NOTES [157 words]: Most of the song consists of back-and-forth singing of the chorus between two singers. B.J. Orton thinks there is a sexual or magical subtext to this song. I doubt it, myself. - PJS

I have to disagree with Paul; at least one text refers to the Keeper kissing a doe, and another doe "[running] away in a young man's heart." There is surely some sort of hidden meaning. The real question is, how far did Sharp bowdlerize what he found? Based on Palmer, the original was basically clean, but highly suggestive. Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams reports that the Sharp version was sung in the schools in his bowdlerized version. Palmer says that the original was a late seventeenth century broadside "The Huntsman's Delight or The Forester's
Keepers and Poachers

DESCRIPTION: Singer and others are poaching when 12 keepers are seen. They decide to fight; in the course of battle, young William Taylor is taken. In court, he's told his life will be spared if he names his companions; he refuses, vowing to "die for them all."

AUTHOR: unknown
EARLIEST DATE: 1927 (collected by Cecil Sharp)
KEYWORDS: fight bargaining crime execution poaching punishment trial hunting bird
FOUND IN: Britain(England(Lond,South))
REFERENCES (3 citations):
Kennedy-FolksongsOfBritainAndIreland 254, "Keepers and Poachers" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #23, "Keepers and Poachers" (1 text, 1 tune)
Hamer-GarnersGay, p. 34, "William Taylor" (1 text, 1 tune)
Roud #851
RECORDINGS:
George Maynard, "William Taylor" (on Maynard1, Voice18)
CROSS-REFERENCES:
cf. "The Poacher's Fate" [Laws L14] (subject)
cf. "The Bold Poachers" (plot)
ALTERNATE TITLES:
Bold William Taylor
NOTES [31 words]: This should not be confused with the "Bold William Taylor" [i.e. "William Taylor" [Laws N11] - RBW] whose girlfriend dresses as a man and shoots him (in "William Taylor" [Laws N11]). - PJS

Kelley's Irish Brigade

DESCRIPTION: "Come all you that hold communion With southern Confederates bold." The singer tells how Union soldiers came to Missouri, but were routed by Kelley's brigade. He recalls their troubles in Ireland, and hopes for states rights

AUTHOR: unknown
EARLIEST DATE: 1912 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: Civilwar political
FOUND IN: US(So)
REFERENCES (2 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 355-356, "Kelley's Irish Brigade" (1 text)
DT, KELLBRIG (Belden-BalladsSongsCollectedByMissourFolkloreSociety's text, mistakenly said to come from Randolph)
Roud #7768
NOTES [192 words]: This is a really, really strange piece. Belden-BalladsSongsCollectedByMissourFolkloreSociety notes that there are Union broadsides of Kelley's Irish Brigade. And the Union *did* have an Irish Brigade commanded by Col. Patrick Kelly; this unit, organized by General Meagher, was in fact, one of the most famous units in the Army of the Potomac. (For some background on this unit, see the notes to "By the Hush.")
If the spelling "Kelley" be accepted, there was also a union general Benjamin Franklin Kelley, who commanded troops (though seemingly not an Irish Brigade) in West Virginia.
But why adapt it to the Confederacy (which is what Belden-BalladsSongsCollectedByMissourFolkloreSociety suggests happened, and I can see no grounds for argument)? And why to Missouri?
The only general officer in the Confederacy named Kelly was John Herbert Kelly (1840-1864), and
he "did" serve in Missouri in 1861 -- but he was only a captain at the time. By the time he achieved a brigadier's star in late 1863, he was in Braxton Bragg's army, and he commanded cavalry, not infantry, so he couldn't have led an Irish brigade. The song simply doesn't make sense. - RBW

**Kelligrews Soiree, The**

**DESCRIPTION:** "You may talk of... anything you choose, But it couldn't hold a snuff-box to the spree at Kelligrews." A thoroughly exaggerated account: "There was birch rine, tar twine, cherry wine, and turpentine," and so forth, ad nauseum.

**AUTHOR:** John Burke (1851-1930)

**EARLIEST DATE:** 1938 (Doyle-OldTimeSongsAndPoetryOfNewfoundland, 2nd edition)

**KEYWORDS:** humorous nonballad party dancing

**FOUND IN:** Canada(Newf)

**REFERENCES (11 citations):**

- Fowke/Johnston-FolkSongsOfCanada, pp. 110-112, "The Kelligrews Soiree" (1 text, 1 tune)
- Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 35, "The Kelligrews Soiree" (1 text, 1 tune)
- Blondahl-NewfoundlandersSing, pp. 25-26, "The Kelligrews Soiree" (1 text, 1 tune)
- Mills-FavoriteSongsOfNewfoundland, pp. 11-13, "Kelligrew's Soiree" (1 text, 1 tune)
- England-HistoricNewfoundlandAndLabrador, pp. 56-57, "The Kelligrew's Soiree" (1 text, 1 tune)

**ADDITIONAL:**

- Johnny Burke, _Burke's Popular Songs_, self-published, 1929 (a PDF is available on the Memorial University of Newfoundland web site), p. [19], "The Kelligrews Soiree" (1 text)
- Johnny Burke (John White, Editor), _Burke's Ballads_, no printer listed, n.d. (PDF available on Memorial University of Newfoundland web site), p. 22 "The Kelligrews Soiree" (1 text)
- Johnny Burke, _Burke's Christmas Songster 1926_, self-published, 1926 (PDF copy available on the Memorial University of Newfoundland web site), [no page number], "The Kelligrews Soiree" (1 text)
- Roud #4430

**RECORDINGS:**

- Omar Blondahl, "The Kelligrews Soiree" (on NFOBlondahl01)
- Clare O'Driscoll, "Kelligrew's Soiree" (on MUNFLA/Leach)

**CROSS-REFERENCES:**

- cf. "The Irish Jubilee"
- cf. "Finnegan's Wake" [Laws Q17]

**SAME TUNE:**

- The Teapots at the Fire (File: Blon027)
- The Wreck of the Torhamvan, The (The Wreck of the Toravan) (File: ML3Tormha)
- Mary Joe Slip on Your Bloomers for the Blueberries Now Are Ripe (by Johnny Burke) (Johnny Burke (William J. Kirwin, editor), _John White's Collection of Johnny Burke Songs_, Harry Cuff Publications, St. John's, 1981, #49, pp. 78-79) (Johnny Burke, _Burke's Popular Songs_, self-published, 1929 (a PDF is available on the Memorial University of Newfoundland web site), p. [4]) (Johnny Burke (John White, Editor), _Burke's Ballads_, no printer listed, n.d. (PDF available on Memorial University of Newfoundland web site), p. 44)
- Lindbergh's Flight ("Oh, from Roosevelt's field last Friday morn A plucky Yankee boy") (by Johnny Burke) (Johnny Burke (William J. Kirwin, editor), _John White's Collection of Johnny Burke Songs_, Harry Cuff Publications, St. John's, 1981, #49, pp. 78-79)
- Baby Show in the Park (by Johnny Burke) (Johnny Burke, _Burke's Christmas Songster 1926_, self-published, 1926 (PDF copy available on the Memorial University of Newfoundland web site), [no page number])
- Casey Taking the Census ("Sure they put me on the census, For to go and take the town") (by Johnny Burke) (Johnny Burke, _Burke's Popular Songs_, self-published, 1929 (a PDF is available on the Memorial University of Newfoundland web site), p. [5]) (Johnny Burke, _Burke's Christmas Songster 1926_, self-published, 1926 (PDF copy available on the Memorial University of Newfoundland web site), [no page number]) (Johnny Burke (John White, Editor), _Burke's Ballads_, no printer listed, n.d. (PDF available on Memorial University of Newfoundland web site),
Johnny Burke (1851-1930) lived his entire life in St. John's, Newfoundland (DictNewfLabrador, p. 38, entry on "John Burke"); O'Neil, p. 384, says that he was probably born at 10 King's Road in that town -- the home of his father, also named John Burke. His father was a sealing captain (which no doubt explains why Burke wrote many poems about sealing), who was said to have been "very successful." John Burke senior was lost when the Nautilus sank on January 1, 1865; one of his sons, William, was killed at the same time, leaving his wife Sarah, daughter Annie, and sons Johnny Jr. and Alexander (Murphy, p. 152).

Johnny Burke himself in all sorts of small business ventures, evidently without success since he kept changing jobs. But he was primarily a publisher and seller of broadside ballads, as well as a playwright (see "Cotton's Patch (I)" for a description of one of his plays). DictNewfLabrador says that "He would send the place up simply by his appearance on stage, for he was straight-faced, short and chubby, with a voluminous mustache and a slow, shuffling step."

To that description compare Murphy, p. 149, "As Johnny walked out from the wings, with the slow, short, scuffling gait so characteristic of him, adjusted his hard hat, and cracked a joke or two in his own droll manner, he needed no second-hand humor or straining for effect.... For Johnny was a born comedian with a gravity equal to Mark Twain's, and his very appearance was enough to ensure laughter."

Colton, p. 22, declares, "Burke possessed an uncanny ability to capture in verse something of the essence of Newfoundland life, from minute descriptions of local events (often parodic or satirical) [observe his many songs about the sealing fleet going out - RBW] to epic tales of tragedy and heroism, all told from the perspective of an insider who was as much part of Newfoundland society as the varied aspects of that society he chronicled." Colton, p. 23: "According to [J. H.] Devine, 'the advent of a new Burke Ballad was as eagerly greeted by the public as the best seller ... is today. Boys sold them throughout the city....' Burke's songs remain immensely popular in rural Newfoundland today (arguably more so than in his native St. John's), where they have merged with traditional songs to become seamlessly integrated into the vernacular popular culture.... Despite the enduring legacy of his songs, Burke himself remains an elusive figure."

Major, p. 276: "He had an insatiable appetite for the theatrical, producing talent shows and musical comedies, writing and acting in numerous 'entertainments.' Best of all, he composed send-ups of local events, satirical ballads that have become one of the cornerstones of Newfoundland's rich musical heritage. He was a bowler-hatted troubadour at the height of his comedic talents during a golden age of local concerts, between the Great Fire of 1892 and the start of the First World War. With his own press he ran off his compositions as broadsides and 'slips.' Sold on street corners for pennies, they were often more talked about than the event himself."

O'Neil, pp. 385-386, says "He and the sister with whom he lived resembled nothing so much as two characters out of Dickens. In the age of melodians, when people made their own entertainment, there were few homes in St. John's where the works of Burke were not known, loved, and sung." But he also had musical comedies presented in theaters: "The Battle of Foxtrap" was based on an attempt to drive a railroad through Fox Trap on Conception Bay; "The Runaway Girl from Fogo" was a parody of the operetta "The Runaway Girl"; "The Topsail Geisha: A Story of the Wash House" was a take-off on Gilbert and Sullivan's "The Geisha"; his last musical comedy, "Cotton's Patch," produced the two songs of that name found in the Index.

O'Neil, p. 385, tells of him setting up a gramophone to play wax cylinders and draw people to buy his broadsheets. O'Neil concludes of these writing, "He poked gentle fun and might be considered more of a funster than a satirist." He died at 62 Prescott Street, his business location for many
It sounds as if it was "The Battle of Foxtrap" that made his reputation. This was based on an incident in 1880, when the people of Foxtrap, fearing what the railroad would do to their town, threatened the (Canadian) surveyors who were trying to lay out a route. In the end, Judge D. W. Prowse had a small force of policemen threaten the crowd. The result was mostly peaceful (Harding, pp. 18-21).

"But the next year a St. John's clerk cum poet, singer, actor and playwright, Johnnie Burke, achieved a brief moment of fame when he wrote a musical comedy based on the incident. Its topicality, as well as its music, brazenly stolen from the established tunes of the time, were more than enough to ensure that when it opened on February 2, 1881, at the Total Abstinence Hall, The Battle of Foxtrap would be a roaring success on the St. John's stage" (Harding, p. 21).

According to Lehr/Best-ComeAndIWillSingYou, p. 8, there is a biography of him, James D. Higgins, The Bard of Prescott Street, 1970. I have yet to find any other source that acknowledges the existence of this book.

Most of his songsters contain a very high number of ads for local businesses, as well as public notices from the Newfoundland government (including regular ones from Henry W. Le Messurier, author of "We'll Rant and We'll Roar"/"The Ryans and Pittmans," in his capacity as a customs official). It sort of makes me wonder if Burke drummed up business by threatening to write satirical songs about those who didn't support him....

"The Kelligrew's Soiree" is pretty definitely his most popular song, but at least a dozen of his pieces, and probably more, are in the Index (many pieces have been attributed to him which cannot be proved to be his).

At least some of this is based on real people. According to O'Neill, p. 375, "Caroline Bowdin was never seen in public but that he was covered from head toe in bows of bright-coloured ribbons. She married a fellow of her own mental stature named Flipper Smith, and the two were immortalized by Johnny Burke in a verse of his famous song 'The Kelligrew's Soiree:' Jim Brine, Din Ryan, Flipper Smith and Caroline, I tell you boys we had a time...."

Johnny Burke wrote another piece, "The Wedding Cake at Betsy's Marriage in Fogo," that seems like a combination of, or practice for, "Trinity Cake" and "The Kelligrew's Soiree"; it's about a wedding cake, but the list of improbable ingredients is very like "Kelligrew's Soiree." - RBW

While Doyle3 reports the song was sung in New York in 1938, GEST Songs of Newfoundland and Labrador site shows that the author died in 1930. - BS

Bibliography

- Colton: Glenn Colton, "Imagining Nation: Music and Identity in Pre-Confederation Newfoundland" (article printed inNewfoundland and Labrador Studies, Volume 22, No. 1
- Murphy: Michael P. Murphy, Pathways through Yesterday, edited by Gerald S. Moore, Town Crier Publishing, 1976

Last updated in version 6.0

File: FJ110

Kelly Gang Were Strong, The

DESCRIPTION: "Oh, the Kelly gang were strong, And bent on doing wrong, In spite of Captain Standish and his men... And when they cross the border, They'll find bobbies all in order To beat them at the same old game."

AUTHOR: unknown

EARLIEST DATE: 1982
Kelly Gang, The

DESCRIPTION: "Come, all young men with feeling! With regret I must unfold, I have a tale to tell of men Whose hearts are stout and bold." The song praises the Kelly gang for their stand against odds of fifty to one. Kate Kelly is praised for warning the gang

AUTHOR: unknown

EARLIEST DATE: 1968

KEYWORDS: outlaw Australia

HISTORICAL REFERENCES:
1855 - Birth of Ned Kelly
1880 - Execution of Kelly. His last words are reported to have been "Such is life."

FOUND IN: Australia

REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, pp. 248-249, "The Kelly Gang" (1 text, 1 tune)

RECORDINGS:
A. L. Lloyd, "The Kelly Gang" (on Lloyd2, Lloyd4)

CROSS-REFERENCES:

NOTES [35 words]: Edward "Ned" Kelly and his gang are perhaps the most famous of all Australian bushrangers. For some anecdotes of his life, in addition to the cross-referenced songs, see the notes to "Kelly Was Their Captain." - RBW

Last updated in version 2.6

File: MA248

Kelly Song (Farewell Dan and Edward Kelly)

DESCRIPTION: Fragment of a ballad about the Kelly gang: "Farewell Dan and Edward Kelly, Farewell Hart and Steve Byrne too, With the poor your memory liveth; Those who blame you are but few."

AUTHOR: unknown

EARLIEST DATE: 1953

KEYWORDS: outlaw Australia

HISTORICAL REFERENCES:
1855 - Birth of Ned Kelly
1880 - Execution of Kelly. His last words are reported to have been "Such is life."

FOUND IN: Australia

REFERENCES (2 citations):
Meredith/Anderson-FolkSongsOfAustralia, p. 28, "Kelly Song" (1 text, 1 tune)
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 93-94, "(Farewell Dan and Edward Kelly" (1 text, apparently collected as a sort of appendix to "My Name is Edward Kelly")

CROSS-REFERENCES:

NOTES [36 words]: Edward "Ned" Kelly and his gang are perhaps the most famous of all
Australian bushrangers. For some anecdotes of his life, in addition to the cross-referenced songs, see the notes to "Kelly Was Their Captain." - RBW

Last updated in version 2.6
File: MA028

Kelly the Pirate (I) [Laws K31]
DESCRIPTION: (Captain Cooper's ship Stag) meets Kelly's pirate ship. Kelly reminds the pirates that defeat means hanging, but this is not enough. The British ship sinks the pirate
AUTHOR: unknown
EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(162), Harding B 25(1022))
KEYWORDS: pirate fight death
FOUND IN: Canada(Mar,Newf,Ont) Britain(England(South))
REFERENCES (7 citations):
Laws K31, "Kelly the Pirate I"
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 43, "Kelly the Pirate" (1 text)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 81A, "Kelly the Pirate" (1 text)
Creighton-MaritimeFolkSongs, p. 151, "Kelly the Pirate" (1 text, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 66, "Kelly the Pirate" (1 text, 1 tune)
Frank-NewBookOfPirateSongs 22, "Kelly the Pirate (I)" (1 text, 1 tune; from different sources; #22 in the first edition)
DT 565, KELLPIR
Roud #529
RECORDINGS:
O. J. Abbott, "Kelly the Pirate" (on Abbott1)
David Slaunwhite, "Kelly the Pirate" (on MRHC) C reighton)
BROADSIDES:
Bodleian, Harding B 28(162), "Kelly the Pirate," W. Armstrong (Liverpool), 1820-1824; also Harding B 25(1022), "Kelly the Pirate" ("Come listen awhile and give ear to my song"), W. Armstrong (Liverpool), 1820-1824
NOTES [270 words]: Several pirates named Kelly/Kelley are known from the late seventeenth century, notably James Kelley, an associate of Captain Kidd hanged in 1701. But their circumstances do not seem to match this song.
There is also a significant problem in the form of the "Kelly the Pirate" version sung by David Slaunwhite and printed in Creighton-MaritimeFolkSongs. It is an open question whether it is the same as Laws K31.
Ben Schwartz writes, "Creighton-MaritimeFolkSongs: 'Novia Scotia place names have been substituted for those in the old English song.... it has undergone many changes in the course of oral transmission.' It is barely recognizable as the same ballad as Greenleaf/Mansfield 43." But Paul Stamler writes independently, "The plot of this song [the Slaunwhite version] is extremely confused, and the point of view seems to shift in the last verse, but it's clear enough that I'm pretty sure it isn't one of the two 'Kelly the Pirate' songs listed elsewhere in the Index."
Laws does not seem to have known of Slaunwhite's recording. Roud lumps them. It may well be that Slaunwhite's version is composite, mixing "Kelly the Pirate (I)" with something else. I'm sticking it here, for now, since it seems to be a one-shot. That could easily change if more versions show up.
Roud also seems to have had some trouble deciding which versions go with which Kelly the Pirate song. Laws gives "Come all ye jolly tarsmen, come listen to my song" as the standard opening line of K31; "Our Admiral gave orders on the same day" is the opening of K32. The latter looks like it was popularized by the Forget Me Not Songster. - RBW

Last updated in version 6.0
File: LK31

Kelly the Pirate (II) [Laws K32]
DESCRIPTION: A British warship is commanded to guard merchant vessels. The warship meets Bold Kelly, who refuses to surrender. The pirate ship is taken and Kelly sent to prison
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan1)
Kelly Was Their Captain

DESCRIPTION: The singer tells of the "famous outlaw band that roamed this country round. Ned Kelly was their captain...." Ordered arrested by the governor of Victoria, Kelly took to the bush. After long eluding the police, he was betrayed by Aaron Sherritt and taken

AUTHOR: unknown

EARLIEST DATE: 1968 (Meredith/Anderson-FolkSongsOfAustralia)

KEYWORDS: outlaw Australia betrayal

HISTORICAL REFERENCES:

c. 1855 - Birth of Ned Kelly
1880 - Execution of Kelly. His last words are reported to have been "Such is life."

FOUND IN: Australia

REFERENCES (3 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 203-204, "Kelly Was Their Captain" (1 text)
Stewart/Keesing-FavoriteAustralianBallads, pp. 46-47, "Kelly Was Their Captain" (1 text)
ADDITIONAL: Bill Wannan, _The Australians: Yarns, ballads and legends of the Australian tradition_, 1954 (page references are to the 1988 Penguin edition), pp. 20-21, "Kelly Was Their Captain" (1 text)

CROSS-REFERENCES:

cf. "The Kelly Gang" (subject)
cf. "Ye Sons of Australia" (subject)
cf. "Kelly Song (Farewell Dan and Edward Kelly)" (subject)
cf. "My Name is Edward Kelly" (subject)
cf. "Ballad of the Kelly Gang" (subject)
cf. "Stringybark Creek" (subject)
cf. "The Kelly Gang Were Strong" (subject)
cf. "The Hat Ned Kelly Wore" (subject)

NOTES [4007 words]: Edward "Ned" Kelly and his gang are perhaps the most famous of all Australian bushrangers. Their history is not as pretty as the songs would imply. Clark, pp. 175-177, gives this account of their famous fight at Stringybark Creek and its aftermath:

"[F]our policemen, Kennedy, Lonigan, Scanlon, and McIntyre, set out from Mansfield in north-eastern Victoria to capture Ned Kelly, Joe Byrne, Dan Kelly, and Steve Hart, for horse and cattle stealing. On 26 October 1878, when the police confronted the bushrangers on Stringybark Creek, Ned Kelly shot and killed Kennedy, Lonigan, and Scanlon. McIntyre escaped to Mansfield to give the alarm...."

"From the day of the outrage a legend began to grow among... [those] who, like Ned, had tried but failed to make a living by lawful means in that hard and bitter country. It was said that Ned, like Robin Hood, was battling only to deprive the rich of their wealth and give it to the poor. So the man
who killed three constables was apotheosized into a folk hero....
"After Ned and his gang robbed the National Bank of Benalla in December 1878, and the Bank of New South Wales at Jerilderie... he boasted that his men had never harmed a woman or robbed a poor man. But by one of those ironies in human affairs it was one of the little men whom he had befriended who brought him down. In June 1880 the gang occupied the hotel at Glenrowan....

"Ned... had conceived the mad plan of destroying a train bringing the police and black-trackers to hunt for him. The gang tore up a stretch of track shortly before the train on which the police were travelling was due. While Ned and the other members of the gang were preparing a ghastly wake for their victims, a schoolteacher slipped into the hotel and stopped the train in time. The police surrounded the hotel and set fire to it. Steve Hart, Dan Kelly, and Joe Byrne were burnt to death, but Ned, mad as ever, put on his homemade armour and shot it out with the police till a bullet brought him down. He was brought to Melbourne, tried, and hanged on 11 November 1880, when, according to legend, his last words were 'Such is life.'" (According to Davey/Seal, p. 243, however, if he said any such thing, the actual words were "I suppose it had to come to this," but when Joseph Furphy wrote a book "Such Is Life," it firmly fixed those words in tradition).

Kelly was not, of course, the last Australian outlaw, but he really did prove to be the "last of the bushrangers" (Boxall, p. 345); indeed, Boxall suggests on p. 353 that this is a key reason for his fame: by his time, bushranging was rare.

Innes, p. 4, suggests that he had a "deep consciousness of an Irish history of oppression," and that he was more conscious, if not of politics, at least of his place in history -- a sort of deliberate showman, perhaps even modeling himself on Robert Emmet (Innes, p. 32). His Jerilderie Letter certainly sounded Irish nationalist themes, as well as advocating generosity to the poor (Innes, p. 26).

He was just 25 years old when he was executed. According to Nunn, p. 143, his father John Kelly (born 1820) was a transportee who arrived in Australia in 1842; his mother Ellen Quinn had come to Australia with her parents in 1841. Ned was born at Wallan in some time between 1854 and 1856 (Davey/Seal, p. 168, and Innes, p. 15, say 1854/1855, but the record sheet printed on p. 20 of Innes says 1856); Jim Kelly followed in 1856 (?), and Ned’s future companion in crime Dan Kelly was born in 1861 (Boxall, p. 354).

The family moved around a lot, and intermarried with some rather shady characters (Nunn, pp. 145-146). Father John Kelly had been set free in 1848, but in 1865, was sentenced to hard labor for stealing cattle, and died the next year (Innes, p. 9), possibly in part as a result of the time in prison, leaving Ellen Quinn Kelly with seven children and Ned, just twelve years old, the oldest boy (Innes, p. 16). The family moved to Greta in 1868 (the family residence there being mentioned in "Farewell to Greta," which refers to the place, not to a woman). It was not until 1892 that Ellen Kelly was finally able to purchase the land, which shows how severe the family's tribulations were in their first years on the property.

Kelly probably had some education (Innes, p. 15, says he earned fourth grade certification in reading and writing, but failed grammar and geography; on. p. 45, Innes prints a letter supposedly written in his own hand), but in prison, he did not sign his name, using a mark and having it witnessed (Nunn, p. 146). (I will speculate that he had gotten out of the habit of writing; his longest message, the Jerilderie Letter, was copied down by Joe Byrne, probably because Byrne wrote a beautiful hand shown on p. 54 of Innes -- though the punctuation and orthography are "far from conventional"; Innes, p. 51.)

At first, he was not an obvious criminal; by the time he was ten, he had saved another boy from drowning (Innes, p. 15). But he apparently took to crime at a very early age, coming to the attention of the courts while still in his early teens, or perhaps even younger (Nunn, pp. 148-150, although Manifold, p. 68, suggests that the attention was unfair).

Supposedly he "apprenticed" to bushranger Harry Power (real name: Henry Johnston, and possibly the subject of "Bushranger Jack Power") in 1868/1869 (Innes, pp. 9, 17). Power dumped him soon after, saying he was a coward (Innes, p. 17) -- but the worst part of Power's teaching had taken hold. Kelly was first brought up on charges of assault in 1869, but acquitted because the accusers weren't regarded as credible (I can't help but think that prejudice may have been involved -- the man Kelly attacked was Chinese). In 1870, he was was charged with being an accomplice of Power but released when the witnesses could not identify him (Boxall, p. 354; Innes, p. 10), but he received his first sentence of hard labor later in that year (Innes, pp. 10, 17). In 1871, convicted of stealing a horse, he was sentenced to a three year term (Innes, pp. 17-18). During this time, his mother Ellen took up with a 23-year-old named George King, by whom she promptly became pregnant. They were married early in 1874 (Innes, p. 18).

Apparently Ned made a brief attempt at reform at this time (Nunn, p. 152), engaging in honest work for three years and using boxing as an outlet for his temper (Innes, p. 18).
In 1877, Kelly was taken by police for being drunk and assaulting (or at least insulting) an officer (Nunn, p. 153). He was offered the choice of a three pound fine or three months in prison (Nunn, p. 154). But he promptly escaped.

Nunn, p. 154, quotes a police report which says that the "wholesale system of cattle duffing [changing brands] was carried out extensively. This appears to have culminated in the disturbance at Greta when Constable [Alexander] Fitzpatrick went out to serve a warrant on Dan Kelly for horse stealing." Another version has him courting Ned's sister Kate (Innes, p. 21) -- although Manifold, p. 69, says he was "mauling" her. Clearly there are no objective reports of events. What happened next isn't entirely clear (one version, on p. 356 of Boxall, has the Kellys feeding Fitzpatrick dinner and then assaulting him; Innes, p. 21, says Fitzpatrick decided to arrest Dan Kelly and was assaulted by Ned; Manifold, p. 69, says they shot Fitzpatrick then bandaged him up and fed him dinner), but Fitzpatrick ended up with a bullet wound which he blamed on Ned Kelly -- although he also said that the Kellys treated his injury (Nunn, pp. 154-155; Boxall, p. 357). The Kelly story was that Ned wasn't even there at the time, and didn't find out until he returned to Greta (Innes, p. 21). Davey/Seal, p. 112, say that Fitzpatrick "allegedly attempted to molest Ned Kelly's sisters in the family home. Ned Kelly (probably) shot Fitzpatrick in the wrist, an act that precipitated the gaoling of Kelly's mother Ellen." Innes, p. 21, says that Ned and Dan Kelly offered to give themselves up in return for releasing their mother, but nothing came of that. (According to Innes, p. 10, Ellen Kelly -- who had a three month old baby -- was sentenced to three years' hard labor.) Several Kelly associates ended up on trial as being accessories to attempted murder, although Fitzpatrick's was the only testimony against them (and Innes, p. 21, says he was known to be a woman chaser who drank a lot). Ned and Dan Kelly apparently then went to the bush (Nunn, p. 158; Innes, p. 10).

Their gang, like many gangs of bushrangers, was very young. Nunn, p. 161, says that at the time when Ned Kelly's age was 23 and Dan Kelly was 17, the third member of the gang, Steve Hart, "a local lad from Wangaratta," was not quite 18 and already a convicted horse thief, and Joe Byrne was a fatherless young man of 21.

The fight at Stringybark followed. According to Nunn, p. 161, the police were not wearing uniforms, although it is not clear how this affected the outcome. Innes, p. 22, says that McIntyre was captured and told to persuade Kennedy and Scanlon to give in, but the Kellys shot the latter two anyway, after which McIntyre snatched Kelly's horse and fled. Nunn, p. 168, notes that the dead policemen's pockets were cleaned out, presumably by the Kelly Gang, after they died.

Ned Kelly claimed all the shooting was in self-defense (Innes, p. 23; apparently he frequently tried to justify his crimes -- see in particular the Jerilderie letter below; there was also a letter, the "Cameron Letter," to MP David Cameron; Innes, p. 24, with the full text transcribed on pp. 46-50 of Innes). But what mattered is that they had killed three policemen. Rewards went up for the men dead or alive. The pursuit that followed reportedly cost some 50,000 pounds (Nunn, p. 171). The gang lived mostly in the bush, eventually moving to New South Wales, but there are reports of visits to family and a safe house at Greta (Nunn, p. 171). These visits presumably are at the heart of the song "Farewell to Greta." At first, they mostly lived off the locals, but after a couple of years, they robbed a small bank at Euroa, making off with about 2200 pounds (Innes, p. 25; Nunn, p. 175, says 2400 pounds; Boxall, p. 362, makes it 1942 pounds plus loose gold -- and tells of how they tricked the banker into letting them into the bank after hours). Innes, p. 26, suggests that the fact that the Kellys did not hurt anyone during the robbery was one reason why the public supported them.

This caused the price on each robber's head to be raised to £1000 (Nunn, p. 176 -- an interesting economic decision, when you think about it, since it was more than the value of what they had taken). It also resulted in a new commander being placed in charge of the hunt, and new laws and procedures put in place to capture criminals. A number of Kelly relatives and friends were placed in custody as a result (Nunn, pp. 176-178). Later, when New South Wales joined Victoria in placing a price on their heads, the reward rose to £2000 per man (Innes, p. 29).

In February 1879 they raided the bank at Jerilderie, capturing the two local constables and using their uniforms as a disguise (Nunn, p. 179; Boxall, pp. 365-366; Davey/Seal, p. 168). Having cut the telegraph wires, the outlaws occupied the town for three days (Boxall, p. 369), but robbed only the bank. This brought them more than 2000 pounds in cash (Boxall, p. 368). Kelly also tried to get a proclamation printed; this 56-page, 8000 word self-justification came to be known as the "Jerilderie letter." According to Boxall, p. 370. "It was a long, rambling statement, in some parts quite incoherent, and much of it false" (but Boxhall would not have known the whole letter, since it was not published in full, from the original, until the manuscript was donated to a library in 2000; Innes, p. 27. Earlier publications were partial and based on a police copy). There is dispute about whether Kelly composed it, or Joe Byrne, or both (Innes, p. 27), but there seems little doubt that the 56-page document represents Kelly's (somewhat incoherent) views fairly accurately.
For eighteen months, the police never came close to them. (Innes, p. 42, cites an opinion that this was because they were native-born Australians, who understood living in the bush -- and that this was a major reason why the locals did not turn them in: the Australian population supported members of, in effect, their tribe against the British outsiders.) But neither could the gang stop the authorities from harassing their families. So, in early 1880, "Ned Kelly began to plan for a more effective and dramatic challenge to the authorities" (Innes, p. 29).

Apparently the gang at this time decided to adopt armor to stop bullets (Nunn, p. 183). "In March 1880, farmers began to report the theft of their ploughshares," which became the basis for the armor (Innes, pp. 29-30). Nunn, p. 142, has a picture of Kelly's armor. It would be pretty useless for a knighthood -- it looks like three pieces of tin plate wrapped into a cylinder and riveted. It would certainly restrict the wearer's movements, and I doubt it could stop a round from a serious weapon. Boxall, p. 380, says that Kelly "looked like a tall, stout man with a nail can over his head" while wearing it; he adds on p. 381 that it weighed 97 pounds. There are dents in it which would seem to imply that it kept several pistol balls from penetrating, and one newspaper report claimed that, when bullets hit it, he laughed and tapped his breast to show his scorn for their weapons (Innes, p. 40). However, it also slowed the men down, made it harder for them to shoot -- and made it harder to escape if a gang member were shot in the arm or leg (Innes, p. 39).

As the war with the police escalated, the Kelly Gang became more violent. Nunn, p. 185, suggests that the strain of maintaining himself in the bush began to tell on Kelly after this. On June 26, 1880, the gang came out of the bush and used hostages as they attacked and executed an alleged informer Aaron She(r)ritt (Nunn, p. 185; Innes, p. 30), the one-time brother-in-law of Joe Byrne (Boxall, pp. 373-374).

The motivation behind his final plan cannot be known, but it was both complex and fragile (Nunn, p. 186). The general idea was to lure in a police gang by executing Sheritt and tearing up a railroad track (Innes, p. 30, thinks the gang executed Sherritt to draw the police to the area and the goal of damaging the track was to derail the police train, but others think that the rail-breaking was also supposed to draw official attention). Breaking the rail proved harder than anticipated; the gang was unable to break up the track themselves, and had to take platelayers prisoner and demand their aid (Nunn, p. 186). This meant that their schedule was badly off, plus many people knew about their acts (Nunn, p. 188).

They were forced to keep a great many hostages at the Glenrowan Inn. The goal of the operation is believed to have been specifically to fight the police (Manifold, p. 72 -- although Ned would later claim he wanted to capture the police and exchange prisoners; Innes, p. 30). But the police superintendent Hare had been warned -- a policeman had hidden for many hours, then escaped to report what was going on; later, one of the hostages managed to convince the gang to let him go (Thomas Curnow said he wanted to tell his wife, who was sick, that he was all right; Innes, p. 60; Manifold, p. 73, claims he wanted to put his family to bed). He was able to warn the police of the damaged track (Innes, p. 32). Hare had his men surrounding the Glenrowan hotel as the Kelly Gang armed itself itself (Nunn, p. 193). Hare himself was at the forefront of the attack and took a wound in the right hand which forced him out of the battle (Innes, p. 33, claims he was hit by Ned Kelly's very first shot).

The battle was long, and there were civilian as well as police and gang casualties, including the son of the innkeeper (Boxall, p. 380); the police shot into the building before figuring out where the Kellys were (Innes, p. 33). Those who still idolize the Kelly Gang might want to take note of their acts (Nunn, p. 188).

Eventually, perhaps around 10:00 a.m., the police ceased firing and allowed ten minutes for the gang's hostages to leave or escape (Innes, p. 199). Dan Kelly and Steve Byrne apparently allowed them to go (Innes, p. 34). Most did indeed flee; they were ordered to lie down, were examined to make sure they weren't outlaws, and were allowed through the police lines.

Five hours later, the police set fire to the building (Nunn, p. 199, although Davey/Seal, p. 168, says that gunfire ended the action). A large crowd had gathered by then, including two of Kelly's sisters (Innes, p. 34). Joe Byrne, Steve Hart, and Dan Kelly are all believed to have died in the blaze -- at least, three bodies were found, and a Catholic priest who went in before the fires completely
burned the building thought they were those of the three outlaws (Nunn, p. 199; Innes, p. 64. The priest, Matthew Gibney, seems to have been a good man; Innes reports that he condemned the indiscriminate police violence and served native Australians as well as Europeans). After the fire, the bodies believed to be those of Hart and Dan Kelly were found to be burned beyond recognition and were buried without an inquest; Byrne (whose body had been hauled out by the priest; Boxall, p. 382) was buried, unclaimed by family (Nunn, p. 200).

It has been speculated, based on the positions of their burned bodies, that Hart and Dan Kelly killed themselves or each other rather than surrender (Boxall, p. 382; Manifold, p. 73). It was initially thought that Ned Kelly would die of his wounds -- his sisters came to bid him farewell, and he was given last rites (Innes, p. 34), but he survived to go to trial.

Ned Kelly's trial began on October 28 (Nunn, p. 202), following a preliminary hearing on August 6 (Innes, p. 35). There were two counts, for the murders of constables Lonigan and Scanlon. The second was never tried as the first resulted in a death sentence. The description of the trial in Nunn sounds completely unfair -- except for testimony from Constable McIntyre, it was all hearsay evidence. Innes, p. 35, suggests that his defense lawyer (who was hired by the family) was incompetent, and adds that Kelly was not allowed to testify (and objected to his lawyer's actions) -- but it's hard to believe there was any doubt about Kelly's guilt. The trial took only two days. The judge promptly sentenced Kelly to death.

Nunn, p. 205, says that were appeals for a change of sentence, based partly on legal grounds (the judge had refused to allow for the possibility of a conviction for manslaughter; the only options given the jury were conviction for murder or acquittal) and partly on a growing opposition to capital punishment (Innes, p. 36, says that more than 32,000 Victorians signed petitions for his pardon). Neither made any difference. Neither did a visit from his mother, who was herself still in prison. Kelly was executed on November 11, 1880. He was given the sacraments by the very same priest who had baptized him a quarter of a century earlier (Innes, p. 36). Although folklore records his last words as "Such is life," and Innes, p. 37, supports this, Nunn, p. 205, gives his final statement as "Ah well, I suppose it had to come to this."

There was extended acrimony after Kelly's death, as various people sought reward money and investigations looked into police actions. Several reforms were instituted as a result (Nunn, pp. 205-210). In the aftermath, the bushranging impulse finally seemed to die (Nunn, p. 213). There were still robbers, of course, but they didn't go to the bush and they didn't have popular support.

The amount of folklore about Kelly is immense; Beatty, p. 123, cites Clive Turnbull as saying Kelly is Australia's only folk hero. Some examples:

(From Wannan, p. 21): When Kelly was sentenced to death, he was reputed to have told Sir Edmund Barry, the judge who sentenced him, "When I go to the Great Beyond, I will see you there." (Ward, p. 76, reports the words as "Yes, I will meet you there.") Less than a month after Kelly was executed (Innes says twelve days; others say three weeks), Barry died of pneumonia. Nunn, p. 154, claims that when Kelly made his escape in 1877, he encountered officer Lonigan, who tried to stop the escape. Kelly declared, "I've never killed a man yet, Lonigan, but if I ever do, so help me God, you'll be the first." And Lonigan was indeed his first victim, and Kelly was hanged for it.

Davey/Seal, p. 231, say that Aaron Sherritt, mentioned in the ballad was a "Close sympathizer of the Kelly gang of bushrangers, murdered by Joe Byrne, once his best friend, on 26 June 1880 as a prelude to the Glenrowan Station incident. The gang suspected Sherritt, probably correctly, of being a double agent."

Often the folklore overwhelms the facts -- Boxall (p. 538, etc.) calls Lonigan, the constable Kelly killed, "Loner gan," and refers to Joe Byrne as "Joe Byrnes" (p. 360, etc.) or once "Joe Brynes" (p. 373). There were rumors that Dan or Ned somehow survived (one story even claims that Dan went to the gallows for Ned; that one presumably deriving from someone who read too much Dickens); there were also fears that James Kelly would revive the gang, but after his release from prison in 1881, he apparently kept his nose clean (Innes, pp. 143-144).

Kelly has also become part of Australian language. Ward, p. 75, observes the common phrase "As game as Ned Kelly," and points out that the name "Glenrowan" still has great influence.

The first stage show about Kelly apparently premiered less than two weeks after his death, featuring his sister Kate and brother Jim (Innes, p. 37). Many more would follow. The first printed account of Ned Kelly, The Ironclad Australian Bushranger, followed within months (Innes, pp. 75-76). Those who know the history of, say, the Jesse James legend can probably guess how much of it was factual: The words "Ned" and "Kelly" and not much else. The first movie about him appeared in 1906; "The Story of the Kelly Gang" is said to have been the first feature film made in Australia, although most of it has not survived (Innes, p. 111).

Kelly obviously became a byword in Australia, but the story seems also to have made it to New
Zealand; New Zealand Dictionary, p. 178, cites the phrases "the cheek of Ned Kelly," "(as) dead as Ned Kelly," and "(as) game as Ned Kelly," meaning respectively "very cheeky," "undeniably dead," and "very game or courageous."

Innes has photos of Ned Kelly on pp. 14 (apparently a mug shot) and 18, plus his death mask on p. 80, as well as his rap sheet on p. 20. There is a photo of police commander Hare on p. 101; excerpts of Hare's tendentious account of what happened are on pp. 102-107. Hare was born in South Africa and came to Australia in 1852, hunting for gold; when that failed, he used influence to gain a police job, and before hunting the Kellys, he had tracked down Ned Kelly's mentor Harry Power. He had also convinced Aaron Sherritt to inform on the Kellys. He may not have been a very good man, but he seems to have been effective. - RBW

Bibliography

- Beatty: Bill Beatty, A Treasury of Australian Folk Tales & Traditions, 1960 (I use the 1969 Walkabout Paperbacks edition)
- Davey/Seal: Gwenda Beed Davey and Graham Seal, A Guide to Australian Folklore, Kangaroo Press, 2003
- Innes: Lyn Innes, Ned Kelly: Icon of Modern Culture, Helm Information Ltd., 2008

Last updated in version 5.2
File: MA203

Kelly, the Boy from Killane

DESCRIPTION: "What's the news? What's the news? O my bold Shelmalier...." The singer is told how the rebels of Wexford, led by Kelly and others, at first triumphed over the British -- but at last were defeated and Wexford "stript naked, hung high on a cross."

AUTHOR: Words: P. J. McCall (1861-1919)
EARLIEST DATE: 1959 (IRClancyMakem03)
KEYWORDS: rebellion Ireland death
HISTORICAL REFERENCES:
June 5, 1798 - Battle of New Ross, in which a large force of United Irishmen overwhelm General Johnson's defenders but abandon the burning town, converting victory to defeat
FOUND IN: Ireland
REFERENCES (3 citations):
Galvin-IrishSongsOfResistance, pp. 33-34, "Kelly, the Boy from Killane" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 72, "Kelly of Killan" (1 text, 1 tune)
DT, KELLYKIL*
Roud #16908
RECORDINGS:
The Clancy Brothers and Tommy Makem, "Kelly the Boy from Killane" (on IRClancyMakem03)
CROSS-REFERENCES:
cf. "Father Murphy (I)" (subject of Father Murphy) and references there
cf. "Bagenal Harvey's Farewell" (subject of Bagenal Harvey) and references there
NOTES [591 words]: This is one of those songs that sadly ignores the inept handling of the Wexford rebel army.

By early June, with Enniscorthy and Wexford in Rebel hands (the former captured by Father John Murphy's forces on May 28, the latter abandoned by loyalists on May 30 after the Battle of Three Rocks, for which see "Sweet County Wexford"), the rebels were moving generally from Wexford north toward County Wicklow; could they capture Arklow and Wicklow in that county, the road to
Dublin would be wide open (hence the line that they marched "from the south toward the north"). Other rebel forces, though, were trying to expand from Wexford into Kilkenny to the west and Waterford to the southwest. The thing stopping them was the garrison of Major General Henry Johnson at New Ross. The Irish commander, Bagenal Harvey -- who was Protestant despite being a United Irishman -- determined to clear out the garrison. Unfortunately, Harvey -- called "Brave Harvey" in the song -- had no military training, and it showed. He ordered an ill-coordinated attack, exercised no control over the battle, made no real use of his captured artillery, and was unable to rally his troops when they fled.

John Kelly’s part in the battle was brief. Harvey ordered him and his 800 men from Bantry to clear some loyalist outposts. They instead went straight for the Three Bullet Gate to New Ross. (The gate came to be known as "The Grim Gap of Death.") They broke in, but Kelly was wounded in the thigh and disabled. His troops continued on against orders, ran into the defenders and their artillery, were routed -- and fled the town, dragging undefeated soldiers with them. The notes on the Clancy Brothers "Irish Songs of Rebellion" record say Kelly was executed after the battle, though of course they don't cite a source.

Robert Kee, in The Most Distressful Country (being Volume I of The Green Flag), p. 118, doesn't mention Kelly's death either. According to him, "a young United Irish colonel, who led the first rebel assault, was John Kelly, a blacksmith from Killan (sic.). He was to become the hero of a popular ballad... when these bloody events acquired the rather fusty veneer appropriate to the drawing-room herioces of purely political warfare."

Robert Gogan, 130 Great Irish Ballads (third edition, Music Ireland, 2004), p. 114, says that Kelly was recovering from his wounds in Wexford when the British caught him and hanged him on Wexford bridge. No source for that statement either.

Despite Kelly's mismanaged thrust, the United Irish might still have won the battle (indeed, they almost did), but when their last push petered out, there was no reserve, which cost them the battle; the flight of Kelly's forces thus contributed greatly to the defeat. As the song implies, wounded and defeated United men, if found, were killed on the field; this was sadly not unusual for the period. Harvey himself, who apparently had not wanted his command, gave it up and headed back into Wexford. He was eventually caught and executed.

Let no one say that the atrocities were one-sided, however. The United men burned much of New Ross deliberately. What is more, while the battle was shaping up, a force of United guards burned alive an estimated 90 loyalists, including women and children, in Scullabogue. This was in response to an unsubstantiated (and false) report of loyalist atrocities at New Ross. (For more information on this, see the notes to "Father Murphy (II) (The Wexford Men of '98)."

East and West Shelmalier were holdings in County Wexford. - RBW

Last updated in version 2.5
File: PGa033

**Kelly's Lamentation (The Deserter)**

**DESCRIPTION:** Kelly quarrels with his parents and leaves home. On his way to a hiring fair, he meets a sergeant, who buys his drinks and tells him he has enlisted. His parents cannot buy his freedom. Kelly deserts and returns home, but soon takes sick and dies

**AUTHOR:** unknown

**EARLIEST DATE:** 1906 (JIFSS)

**KEYWORDS:** home family soldier money drink desertion escape disease death

**FOUND IN:** Ireland

**REFERENCES** (1 citation):

Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H223, pp. 83-84, "The Deserter" (1 text, 1 tune)

Roud #2405

File: HHH223

**Kelvin's Purling Stream**

**DESCRIPTION:** "The summer time being in tis prime, The weather calm and clear, I left that town called Portadown." The singer travels to Glasgow, telling Kelvin's stream of his troubles. He promises never to "forget the girl I love Who lives near Lurgan Braes."

**AUTHOR:** unknown
Kemo Kimo

DESCRIPTION: Non-ballad. Some texts have brief stories (e.g. about "darkies" ten feet tall and too big for their beds), but the basic characteristic is the nonsense refrain pattern: sing song kitty kitchie kimeo / kemo kimo, Delaware, me hi me ho and in comes Sally...

AUTHOR: unknown

EARLIEST DATE: 1854 (Christy & Wood, _New Song Book_)

KEYWORDS: nonballad nonsense animal

FOUND IN: Britain(England(South)) US(Ap,MA,MW,NE,SE,So) Canada(Mar)

REFERENCES (33 citations):
- Williams-Wiltshire-WSRO Wt 361, "Little Brown Frog" (1 text)
- Scott-EnglishSongBook, pp. 82-83, "Keemo-Kimo" (1 text, 1 tune)
- Randolph 282, "There Was an Old Frog" (2 texts plus an excerpt and a fragment, 2 tunes)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 239-241, "There Was an Old Frog" (1 text, 1 tune -- Randolph's 282A)
- Arnold-FolkSongsOfAlabama, p. 86, "There Was a Frog" (1 fragment, 1 tune, probably this)
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 494-499, "The Frog's Courtship" (7 texts in 3 groups, 2 tunes; several of the texts are short, and IB at least appears to be "Kemo Kimo")
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 120, "The Frog's Courtship" (3 texts in the appendix to this song)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 120, "The Frog's Courtship" (11 tunes, 3 of them from the "Kemo Kimo" appendices, plus text excerpts)
- Scarborough-ASongCatcherInSouthernMountains, pp. 244-248, "The Frog He Went A-Courting" (3 texts; the third, with local title "The Gentleman Frog" and tune on pp. 420-421, is probably this piece the first two texts are "Frog Went A-Courting")
- Scarborough-OnTheTrailOfNegroFolkSongs, pp. 156-157, "Cree-Mo-Cri-Mo-Dorro-Wah" (1 text plus a fragment, 1 tune; also p. 201 (no title) (1 fragment); also p. 285, "Keemo Kimo" (1 text, the Christy/Wood version)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 221, "The Frog in the Well" (4 texts, 4 tunes); 242, "The Opossum" (1 text, 1 tune)
- Henry-SongsSungInTheSouthernAppalachians, p. 1, "Farm Life Song" (1 text); p. 230, "The Frog and the Mouse" (1 fragment, probably this)
- Richardson/Spaeth-AmericanMountainSongs, pp. 98-99, "Beaver Creek" (1 text, 1 tune)
- Ritchie-FolkSongsOfTheSouthernAppalachians, p. 67, "Bandyrowe" (1 text, 1 tune)
- Boette-SingaHipsyDoodle, p. 102, "Ky-rum" (1 fragment, 1 tune, consisting only of the chorus, but it appears to be this)
- Bush-FSofCentralWestVirginiaVol2, pp. 30-31, "Viggy Mitchy Kimeo" (1 text, 1 tune, which appear to combine a "Kemo Kimo" chorus and one or two verses with a single verse from "Poor Old Man (Poor Old Horse; The Dead Horse")
- Bush-FSofCentralWestVirginiaVol3, p. 78, "There Was a Toad" (1 short text, 1 tune); the other two texts, pp. 74-75, "Frobbie"; pp. 76-77, "Froggy Went a-Courtin'" are "Frog Went A-Courting")
- Sulzer-TwentyFiveKentuckyFolkBallads, p. 23, "Nonsense Song No. 2" (1 text, 1 tune)
- Owens-TexasFolkSongs-2ed, pp. 139-140, "Way Down South Where I Was Born" (1 text, 1 tune)
- Brewster-BalladsAndSongsOfIndiana 78, "Keemo-Kimo" (3 fragments)
- Eddy-BalladsAndSongsFromOhio 45, "The Opossum" (2 fragments, 2 tunes)
- Stout-FolkloreFromIowa 22, pp. 30-31, "The Frog and the Mouse" (1 text plus a fragment, the text being a "Frog Went A-Courting" version with a "kemo kimo" chorus, the fragment being simply a "Kemo Kimo" chorus that might be anything including this song); 23, pp. 31-32, "The Frog in the Well" (2 short texts)
- Linscott-FolkSongsOfOldNewEngland, pp. 204-206, "Frog in the Well" (1 text, 1 tune)
- Sturgis/Hughes-SongsFromTheHillsOfVermont, pp. 26-29, "The Frog in the Spring" (1 text, 1 tune)
Huntington-FolksongsFromMarthasVineyard, pp. 11-12, "(There was a frog lived in a well)" (1 text, with a complete "Frog Went A-Courting" text but a "Kemo Kimo" chorus)
Creighton-MaritimeFolkSongs, pp. 132-133, "Frog in the Well"; p. 135, "Get to Bed" (2 texts, 2 tunes)
Creighton-FolksongsFromSouthernNewBrunswick 84, "Kitty Alone and I" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 68, "The Bull Frog" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1198, p. 83, "Kitty Kimo" (2 references)
Baring-Gould-AnnotatedMotherGoose #69, pp. 77-79, "(There was a frog liv'd in a well)" (a complex composite with a short version of "Frog Went A-Courting" plus enough auxiliary verses to make an almost complete "Kemo Kimo" text)
Montgomerie/Montgomerie-ScottishNurseryRhymes 193, "(There dwelt a puddy in a well)" (1 text, very long, containing a full "Frog Went A-Courting" version plus sundry "Kemo Kimo" type verses)
Gilbert-LostChords, p. 42, "Polly Won't You Try Me O" (1 fragmentary text)

Roud #16
RECORDINGS:
Lawrence Older, "Frog in the Spring" (on LOlder01)
Prairie Ramblers, "Beaver Creek" (c. 1935; on CrowTold02)

CROSS-REFERENCES:
cf. "The Carrion Crow/A Kangaroo Sat on an Oak"
cf. "Raccoon" (floating lyrics)
cf. "Frog Went A-Courting" (floating lyrics, theme)
cf. "One Fine Day" (floating lyrics)

ALTERNATE TITLES:
Sing Song Kitty

NOTES [307 words]: There is a songsheet on the American Memory website which credits authorship to Charles White and states that the song was regularly sung by Dan Emmett; unfortunately, it is undated. - PJS
There were at least two broadsides of this version, "Kitty Kimo" ("Dar was a frog lived in a spring"), one by Andrews and one by De Marsan; see Wolf, p. 83.
Several of the collected texts, such as Lawrence Older's "Frog in the Spring," have lyrics reminiscent of "Frog Went A-Courting," raising the possibility that this is a sort of a by-blow of that song, and some including Roud lump them. I've sometimes listed texts under both songs. The notes in Brown, in fact, state that this piece is a minstrel adaption created by Sam Cowell some time around 1850. (On this topic, see the notes to "Billy Barlow (II)"). Cohen accepts this attribution, though Christy and Wood claim that theirs is "the only authentic version." It mentions the frog only briefly in the third stanza, and in a way not at all reminiscent of "Frog Went A-Courting."

These sundry minstrel songs, however, have little plot and are really just thematic verses about animals. It appears that the two combined by mixture, rather than separated as a result of pieces breaking off. As a result, I classify them separately from "Frog...," with the understanding that this is a classification of the extremes. One should check the cross-references for related songs.

Lena Bourne Fish's version, collected by the Warners in 1941, has the extraordinary property of using only three notes of the major scale: Do re mi.

Roud separates the Ritchie "Bandyrowe" texts into its own number (#7402). The difference, though, is only one of name (apart from the two verses Jean Ritchie made up); her version is a fairly pure example of the "Kitty Alone" type, and I classify it here accordingly. - RBW

Last updated in version 6.0

File: R282

Kemp Owyne [Child 34]

DESCRIPTION: When her mother dies, Isabel's father marries a vile woman who abuses and enchants her till Kemp Owyne shall rescue her. Owyne comes and sees a hideous beast. Despite her appearance, despite threats, he kisses her three times and restores her

AUTHOR: unknown

EARLIEST DATE: 1783/1799 (Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland)

KEYWORDS: shape-changing magic separation love rescue stepmother

FOUND IN: Britain(Scotland(Äber))
REFERENCES (13 citations):
Child 34, "Kemp Owyne" (3 texts)
Bronson 34, "Kemp Owyne" (1 version)
Bronson-SingingTraditionOfChildsPopularBallads 34, "Kempion" (1 version)
Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 168-173, "Kempion" (2 parallel texts plus a photo of the badly-transcribed tune; also a reconstructed tune on p. 278)
Leach-TheBalladBook, pp. 126-128, "Kemp Owyne" (1 text)
Leach-HeritageBookOfBallads, pp. 22-24, "Kemp Owyne" (1 text)
Quiller-Couch-OxfordBookOfBallads 13, "Kemp Owyne" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 21, "Kemp Owyne" (1 text)
Grimmer-PenguinBookOfFolkBallads 26, "Kemp Owyne" (1 text)
Gummere-OldEnglishBallads, pp. 280-282+359, "Kemp Owyne" (1 text)
Buchan-ABookOfScottishBallads 26, "Kemp Owyne" (1 text)
Whiting-TraditionalBritishBallads 33, "Kemp Owyne" (1 text)
DT 34, KEMPOWYN KEMPOWN2*
Roud #3912
CROSS-REFERENCES:
cf. "The Laidley Worm of Spindleston Heughs"
ALTERNATE TITLES:
Kempion
NOTES [374 words]: "Kemp Owyne" means "Owen the Champion"; he appears in some of the medieval grail romances. (We should probably note that "Kemp" is not really a Welsh term, however; Rowling, p. 18, reports that it is from Old English "Cempa," and observes that "Owen" is a Celtic version of the name "Hugh." So, if you translate back enough, "Kemp Owyne" is arguably "Sir Hugh.")

There were a number of Welsh heroes named Owen/Owain (LindahlEtAl, p. 306), the most important being Owain ab Urien, the one-time ruler of Rheged, described by Taliesin as defending his kingdom from Saxon invaders. He became the hero of much poetry, eventually entering the Arthurian corpus (LindahlEtAl, p. 307).

Child claims the plot of this is from an Icelandic saga, but for once his citations are sufficiently vague that I am not certain what he is referring to. The most famous Owen is surely the hero of the Welsh romance of Owain ("The Lady/Countess of the Fountain"), found in (although not properly part of) the Mabinogion; that tale is believed to be from the thirteenth century (Lacy, p. 412); he would appear as "Yvain" in Chretien's romance of the same name.

The story also eventually produced an English romance version, "Ywain and Gawain." This is evidently a modified translation of Chretien's version of the story, reducing the total length to about 60% of Chretien's original (Mills, p. xi).

It is interesting to see him here restoring a woman, since in "Owain" the hero himself develops amnesia and has to be restored by magic. Also, the Owyne of "Owain" has pity on a dangerous beast -- in this case, a lion, and not a transformed animal, but there is a certain similarity.

Given the relative obscurity of the English version (only one manuscript; Mills, p. xii), I wonder if the author of this ballad didn't hear the story of Owein in some form, and remember the name and a few details but not the general plot, and filled it out from the Scandinavian version Child points out. For a good deal more on magical transformation and restoration by love, sex, or kissing, see the notes to "The Marriage of Sir Gawain" [Child 31].

Child prints "The Laidley Worm of Spindleston Heughs" as an appendix to this ballad, and later added a second version in his addenda. - RBW
Bibliography

- LindahlEtAl: Carl Lindahl, John McNamara, and John Lindow, editors, Medieval Folklore: A Guide to Myths, Legends, Tales, Beliefs, and Customs, 2000 (I use the 2002 one-volume paperback edition)
- Pickering: David Pickering,The Cassell Dictionary of Folklore, Cassell, 1999
- Rowling: Marjorie Rowling,The Folklore of the Lake District, Rowan and Littlefield, 1976

Last updated in version 4.2
Kemp, Kemp My Johnnie Soutar
DESCRIPTION: "Kemp, kemp my Johnnie Soutar, An' ye sall get my shoon, There wattit wi ried on
ilka side, An' giltit wi goud aboon."
AUTHOR: unknown
EARLIEST DATE: 1873 (Harris manuscript)
KEYWORDS: clothes
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, p. 160, "Kemp, kemp my Johnnie
Soutar" (1 fragment)
Roud #18046
NOTES [17 words]: The current text is all of the Lyle/McAlpine/McLucas-
SongRepertoireOfAmeliaAndJaneHarris fragment. - RBW
Last updated in version 4.2
File: HLMM160

Kempy Kay [Child 33]
DESCRIPTION: A hideous maiden is courted by a deformed suitor. The grotesqueness of each is
described in Rabelaisian detail. They exchange disgusting gifts, and the match is made.
AUTHOR: unknown
EARLIEST DATE: 1827 (Kinloch)
KEYWORDS: courting humorous marriage gift
FOUND IN: Britain(Scotland(Aber,Bord))
REFERENCES (7 citations):
Child 33, "Kempy Kay" (7 texts)
Bronson 33, "Kempy Kay" (2 versions)
Chambers-ScottishBallads, pp. 298-299, "Kempy Kay" (1 text)
Kinloch-TheBalladBook XI, pp. 40-44, "Kempy Kaye" (1 text)
Greig/Duncan7 1505, "Kempy Kay" (2 texts plus a single verse on p. 541)
Buchan-ABookOfScottishBallads 46, "Kempy Kay" (1 text)
DT 33, KEMPYKAY
Roud #32
ALTERNATE TITLES:
King Knapperty
Knip Knap
The Slattern
NOTES [202 words]: Child mentions, without favor, the idea that Kempy Kay is the
Kay/Kei/Cei/Ceu of Arthurian legend. I would not go so far as to call the connection obvious or
certain, but it makes some sense. Although Kei gets mostly favorable mention in the Welsh
Mabinogion, he is "shrewd but cruel... and an advocate of courtly etiquette" (Lacy, p. 260). It has
been suggested, based on the magical powers he shows in the Mabinogion and other Welsh myth,
that he is a semi-rationlized god, perhaps of war (Monaghan, p. 269). "First mentioned in such
eyear earliest sources as Poem XXXI of the Black Book [of Carmarthen]... he is from the beginning
characterized as a slightly churlish retainer" (Moorman/Moorman, p. 76). Later he became a full-
blown boor, and an "eternal loser" (Geritsen & van Melle, p. 155). It feels to me a bit like all those
tales of powerful but deformed people whose retainers buttered them up for fear of telling them the
truth, which would fit with the ill-favored hero of this song. Furthermore, one French tale, Girart
d'Amiens's Escanor, makes him a bashful lover (Lacy, p. 260). Kay was also boastful, which might
tempt him to assume the title "Kemp(e) Cei," "Kei the champion," which he bears here. - RBW
Bibliography

• Gerritsen & van Melle: Willem P. Gerritsen and Anthony G. van Melle, editors,A Dictionary of
Medieval Heroes, originally published asVan Aiol tot de Zwaanrider: Personages uit de
middeleeuwse verhaalkunst en hun voortleven in literatuur, theater en beeldende kunst,
1993, translated from the Dutch by Tanis Guest, 1998; references are to the 2000 Boydell
Kennedy Men, The

DESCRIPTION: "The northernmost part of bonnie Queensland Is held in possession by stout heard and hand; 'Twas settled by us... known... as the Kennedy Men." Dalrymple explored the area. They fought off their "foes." They hope all will be well now in Bowen

AUTHOR: George Loyou (source: Stewart/Keesing-FavoriteAustralianBallads)

EARLIEST DATE: 1967 (Stewart/Keesing-FavoriteAustralianBallads)

KEYWORDS: travel hardtimes home

FOUND IN:

REFERENCES (1 citation):
Stewart/Keesing-FavoriteAustralianBallads, pp. 72-73, "The Kennedy Men" (1 text)
Roud #27783

NOTES [111 words]: According to Andrew and Nancy Learmonth, Encyclopedia of Australia, 2nd edition, Warne & Co, 1973, p. 72, the town of Bowen "Lies on Port Denison, a fine natural harbour in the NW of Edgecumbe Bay.. Developed as an outlet for the N of Q[ueenslan]d, it soffuers from a more rugged immediate hinterland than Townsville... the port is declining with the concentration of bulk sugar at Mackay and Townsville."

There is a good Wikipedia entry on Bowen, which shows that it is still a relatively small town (about ten thousand people), and makes it clear that this song exaggerates the resistance of the natives to Dalrymple's exploratory party from the Spitfire. - RBW

Last updated in version 5.2

File: StKF972

Kenneth Cameron

DESCRIPTION: Reading and McRae are breaking a logjam when their boat washes away and
they are left on the logs. Kenneth Cameron volunteers to go to their assistance. After strenuous efforts, all drown.

**Kenneth Shephard**

DESCRIPTION: Shepherd's liquor smuggling is uncovered by Bonne Bay customs. He sails his schooner away, though it had been under guard. The police find and arrest him at home in Brig Bay. He is sentenced to nine months, "paid a few dollars and only spent three"

**Kenny Madland**

DESCRIPTION: "The great master has called From heaven above To take Kenny Madland, A cowboy we all loved." The poet recalls Madland's "fun-loving ways and quick little smiles," expects him to ride well in Heaven, and regards his death as "Heaven's own gain"

**Kenny Wagner [Laws E7]**

DESCRIPTION: Kenny Wagner kills a sheriff in Mississippi and heads for Tennessee, where he is captured. He escapes, but is again taken (this time by a female sheriff). He is imprisoned for life, and is offered as an example to potential lawbreakers
Aug 19, 1926 - Kenny Carl Wagner gives himself up to a female sheriff in Texarkana, TX (source: Cohen)

FOUND IN: US(MW,SE,So)

REFERENCES (5 citations):
Laws E7, "Kenny Wagner"
Hudson-FolksongsOfMississippi 105, pp. 243-244, "Kenny Wagner" (1 text)
Burton/Manning-EastTennesseeStateCollectionVol1, p. 83, "Kinnie Wagner" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 338, "Kenny Wagner" (1 text)
DT 778, KENWAGNR

Roud #978

RECORDINGS:
Al Craver [pseud. for Vernon Dalhart], "Kinnie Wagner" (Columbia 15065-D, 1926)
Warde Ford, "Texas Canyon" (AFS 4206 A3, 1938; tr. in AMMEM/Cowell)

CROSS-REFERENCES:

NOTES [200 words]: Evidently [this song] entered oral tradition quickly -- only a few years after Jenkins's recording, the name of the song has changed and so has the locale. The female sheriff, however, remains constant. - PJS

Hudson, who is the primary source for printed texts of both Kenny Wagner ballads, gives some details about his career but no dates. The notes in Brown (presumably from Hudson) calls Wagner simply a bad man of the 1920s. He notes that both songs were in circulation c. 1928; Wagner was apparently still alive at the time Hudson published in 1936.

Hudson was not aware of the authorship of the Kenny Wagner ballads. Laws cites D. K. Wilgus to the effect that Andrew Jenkins composed them both. Certainly Jenkins composed "Kenny Wagner's Surrender [Laws E8]. However, Norm Cohen attributes "Kenny Wagner" to Carson J. Robison -- reasonable, given that Vernon Dalhart recorded it.

Yet "Kenny Wagner's Surrender" says, "I am sure you have heard my story From the Kenny Wagner song." Given that Jenkins wrote the "Surrender" within three months of the events, could he have known of the other song if it were by Robison? And would he have referred to someone else's song? An interesting mystery. - RBW

Last updated in version 5.1

File: LE07

Kenny Wagner's Surrender [Laws E8]

DESCRIPTION: Kenny Wagner has killed three men, including a Mississippi sheriff. Captured in Tennessee, he escapes but is retaken and sentenced to life

AUTHOR: Andrew Jenkins

EARLIEST DATE: 1927 (recordings, Vernon Dalhart, Ernest Stoneman)

KEYWORDS: homicide escape prison punishment

HISTORICAL REFERENCES:
Aug 19, 1926 - Kenny Carl Wagner gives himself up to a female sheriff in Texarkana, TX (source: Cohen)

FOUND IN: US(SE,So)

REFERENCES (9 citations):
Laws E8, "Kenny Wagner's Surrender"
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 245, "Kenny Wagner's Surrender" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 245, "Kenny Wagner's Surrender" (1 excerpt, 1 tune, not the same as the text in Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 67-68, "Kinnie Wagner Song" (1 text, 1 tune)
Morris-FolksongsOfFlorida, #40, "Kenny Wagner's Surrender" (1 text)
Hudson-FolksongsOfMississippi 106, pp. 245-246, "Kenny Wagner's Surrender" (1 text)
Burt-AmericanMurderBallads, p. 216-217, "(Kenny Wagner's Surrender)" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 338-339, "Kinnie Wagner's Surrender" (1 text)
DT 779, KENWAGSR

Roud #979
RECORDINGS:
Vernon Dalhart, "Kennie Wagner's Surrender" (Columbia 15098-D [as Al Craver] [as "Kinnie Wagner's Surrender"], 1926) (Edison 52020, 1927)
Ernest V. Stoneman, "Kenny Wagner's Surrender" (matrix # GEX 495-A recorded 1927 and issued 1927-1928 as: Herwin 75535, Gennett 6044 [as by Ernest V. Stoneman and his Graysen County Boys], Champion 1522 [as by Uncle Jim Seany], Silvertone 5004/Silvertone 25004 [as by Uncle Ben Hawkins])

CROSS-REFERENCES:

NOTES [43 words]: For the minimal background Hudson-FolksongsOfMississippi supplies for this song, see the notes to "Kenny Wagner" [Laws E7]. This is evidently a semi-sequel to "Kenny Wagner"; it refers to that song and adds more details but is told in the first person. - RBW

Kerry Dance
DESCRIPTION: "Oh! the days of the Kerry dancing, oh! the ring of the piper's tune." The singer recalls the days of his youth, the summer night dances in the glen, old friends and Peggy, left behind. If he returns and "she has not resigned me" he'll stay with Peggy.
AUTHOR: Words: James Lyman Molloy (1837-1909)
EARLIEST DATE: 1879 (copyright); printed 1880 (broadside, LOCSheet sm1880 07527)
KEYWORDS: courting separation dancing music lyric nonballad
FOUND IN:
REFERENCES (3 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 46, "Kerry Dance" (1 text)
Heart-Songs, pp. 176-178, "Kerry Dance" (1 text, 1 tune)
ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 532-533, "The Kerry Dance" (1 text)
Roud #V4897
BROADSIDES:
LOCSheet, sm1880 07527, "Kerry Dance", Oliver Ditson (Boston), 1880; also sm1880 19158, sm1881 09435, sm1882 09656, sm1882 22365, sm1883 19631, sm1884 10781, sm1885 23600, "[The] Kerry Dance" (tune)
CROSS-REFERENCES:
cf. "Dancing in Glenroan (Rinnceoiri Ghleann Ruain)" (theme)
NOTES [58 words]: Copyright date 1879 (source: Santa Cruz Public Libraries site sheet music collection); source for Molloy's birth date and date of death: Public Domain Music site [same dates found in Hoagland - RBW]. - BS
According to [no author listed], The Library of Irish Music, Amsco, 1998, the music for this is "based on 'The Cuckoo' by Margaret Casson." - RBW

Kerry Eagle
DESCRIPTION: O'Connell is the Kerry Eagle. His career is reviewed: elected MP for Clare, united Ireland for Emancipation, pursued Repeal until his death, killed D'Esterre, and died far from home. His heart remains in Rome but his body is buried in Glasnevin.
AUTHOR: unknown
EARLIEST DATE: 1847 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: death Ireland memorial patriotic political
FOUND IN:
REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 55, "Kerry Eagle" (1 text)
Roud #V4894
BROADSIDES:
Bodleian, Firth b.25(429), "The Kerry Eagle," E.M.A. Hodges (London), 1846-1854; also 2806 b.10(30), 2806 b.10(21), Harding B 40(3), Harding B 11(1986), 2806 c.15(28)[barely legible], Firth c.26(288), Harding B 19(63), Firth b.27(279)[last two lines missing], Harding B 11(1984), Harding B
Kerry Eviction, The

DESCRIPTION: Old McMahon in Kerry can't pay the rent and the agent, with soldiers and police, comes to evict him. To no avail, he asks that the children not be turned out in the snow and that he be given a week or two to pay. McMahon, evicted, dies in the snow.

AUTHOR: unknown

EARLIEST DATE: 1880's? (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: hardheartedness greed poverty death farming storm Ireland hardtimes children police soldier

FOUND IN:

REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 87, "A New Song Entitled the Kerry Eviction" (1 text)

NOTES [78 words]: This bit of brutality is a little extreme, in that evictions rarely happened in such unfortunate circumstances. But "rarely" is not the same as "never"; for about a century, English landlords had near-complete control over their Irish tenants, and did evict them for little reason or none. It was not until the nineteenth century that the English started supplying tenants' rights -- and the Land League (for which see "The Bold Tenant Farmer") helped support them. - RBW

File: Zimm087

Kerry Recruit, The [Laws J8]

DESCRIPTION: A Kerry lad enlists in the army and is introduced to the wonders of coats, guns, and horses. In some accounts he spends a quiet term in the service; in others, he loses a leg in the Crimea and returns home to live off his pension.

AUTHOR: unknown

EARLIEST DATE: before 1849 (broadside, Bodleian Harding B 25(1454))

KEYWORDS: war soldier humorous

HISTORICAL REFERENCES:
1853-1856 - Crimean War (Britain and France actively at war with Russia 1854-1855)

FOUND IN: US(Ap,MA,MW) Canada(Mar,Ont) Ireland Britain(England(South),Scotland(Aber))

REFERENCES (14 citations):
Laws J8, "The True Paddy's Song (The Kerry Recruit)"
Greig/Duncan1 79, "The Irish Recruit" (4 texts, 3 tunes)
Williams-Wiltshire-WSRO Ox 189, "Irish Soldier" (1 text)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 11, "[The Kerry Recruit]" (1 text, 1 tune)
Randolph 477, "'Twas Nine Years Ago" (1 text, rather eroded with time -- e.g. the soldier runs without losing a leg)
Kevin Barry

DESCRIPTION: Eighteen-year-old Kevin Barry is hung, "another martyr for old Ireland, another murder for the crown." Despite torture, he will not betray his comrades. (Family and friends bid farewell.) (Barry asks to be shot as a soldier, but is hanged as a rebel)

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: rebellion execution Ireland

HISTORICAL REFERENCES:

Nov 1, 1920 - Execution of Kevin Barry

FOUND IN: Ireland US(MW) Canada(Newf)

REFERENCES (6 citations):
NOTES [485 words]: Patrick Galvin reports that "Kevin Barry, an eighteen-year-old student, [was] the first Irish patriot to be hanged in Ireland since Robert Emmet 117 years before. His death precipitated scores of his fellow-students into the I.R.A...."

Robert Kee's statement (Kee, pp. 122-123) gives him a slightly different distinction: "the first British execution of an Irishman in the post-war period."

Golway, p. 258, has a photo of Barry (who looks like any other schoolkid), and gives a less biased report than Galvin. Given a good education, he still tried to join a nationalist organization at the age of 13. At 17, he could no longer be restrained from joining the Volunteers.

On September 20, 1920, Barry -- now 18 and in his first year of studying medicine -- was called upon to take part in a hijacking. The rebels desperately needed weapons (a perennial problem in Ireland, dating back to the rebellions against the Tudors; Hayes-McCoy, p. 111, reports that it then took six head of cattle to buy a single musket! Rifles were cheaper in the twentieth century, but they were also, according to Townshend, p. 45, a fetish item for Irish volunteers of the time). To gain arms, a band of Volunteers set out to stop a British army truck. The Irish had only one gun, but somehow one of the British soldiers ended up being shot and killed. (Hoylan, p. 14, says that "six" died.) Barry's comrades fled; he was captured.

Threatened with death, though apparently suffering nothing worse than arm-twisting, Barry refused to give any information about his comrades. He was subjected to a military trial on October 20, and executed November 1. We observe that, though Barry died as a rebel, he was, by modern legal standards, guilty of murder (though not premeditated murder).

Of course, if they'd hung everyone guilty of that sort of murder in 1920 Ireland, the country would have been depopulated.

Coogan, p. 154, notes that the British cabinet actually considered clemency but could find no grounds. There are said to have been five thousand people praying outside his prison at the end. Kee makes the interesting point that Barry's death "made a considerable impact on public opinion. By contrast the fact the the soldier he had shot was as young as himself made virtually none" (p. 123). Boylan, p. 14, says, "The making of the supreme sacrifice by a youth of eighteen aroused widespread feeling, and scores of his fellow-students joined the IRA that day. His execution was condemned by J. J. Thomas in the House of Commons."

There is at least one other Barry poem, "Kevin Barry" (by Terence Ward), for which see Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 751-752. There is also a 1989 biography, Kevin Barry, by Donal O'Donovan. Which mostly shows the power of songs like this; if Barry had lived in America a century later, he would probably be considered a "gang member." - RBW

Bibliography

- Coogan: Tim Pat Coogan, Michael Collins, 1992 (I used the 1996 Roberts Rinehart edition)
- Golway: Terry Golway, For the Cause of Liberty, Simon & Schuster, 2000
- Kee: Robert Kee, Ourselves Alone, being volume III of The Green Flag (covering the brief but intense period from 1916 to the establishment of constitutional government in the 1920s), Penguin, 1972
Keyhole in the Door, The

DESCRIPTION: Through a keyhole, the narrator spies upon a woman preparing for bed until the light is extinguished and "I knew the show was over." He tells "men of science" that "A telescope is nothing to a keyhole in the door."

AUTHOR: Attributed to Eugene Field

EARLIEST DATE: 1879

KEYWORDS: hiding clothes

FOUND IN: Britain(England) US(MW,SE,So,SW) Canada(Newf,Ont)

REFERENCES (8 citations):
Cray-EroticMuse, pp. 116-119, "The Keyhole in the Door" (2 texts, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 538-544, "The Keyhole in the Door" (5 texts, 1 tune)
Peters-FolkSongsOutOfWisconsin, p. 294, "The Keyhole in the Door" (1 text, 1 tune)
Morris-FolksongsOfFlorida, #75, "Keyhole in the Door" (1 text, 1 tune)
Huntington-SongsTheWhalemenSang, pp. 315-317, "The Keyhole in the Door" (1 text, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 11, "The Keyhole in the Door" (1 text, 1 tune)
Brand-BawdySeaSong 11, "Keyhole in the Door" (1 text)

Roud #2099

RECORDINGS:
Jimmie Davis, "The Keyhole in the Door" (Bluebird B-5156/Electra-Disc 2055/Sunrise S-3237, 1933; Montgomery Ward M-4449, 1934)
Raymond Noseworthy, "The Keyhole in the Door" (on MUNFLA/Leach)
Holland Puckett, "The Keyhole in the Door" (Challenge 328 [as by Harvey Watson]/Gennett 6271/Silvertone 5064, 25064, 8153, 1927/Supertone 9254 [as by Si Puckett; issued 1928])
Jim Wilson, "The Keyhole in the Door" (on Voice07)

CROSS-REFERENCES:
cf. "The Whummil Bore" [Child 27] (plot)

NOTES [27 words]: In Randolph/Legman-RollMeInYourArms I, Legman offers substantial notes on the relationship or lack of relationship of this song to "The Whummil Bore" (Child 27). - EC

Keys of Canterbury, The

DESCRIPTION: The young man comes to the girl and offers her his love or other gifts if she will marry him. She scornfully refuses. After several similar exchanges, he typically offers his MONEY. She accepts. He withdraws the offer: "You love my money but... not me"

AUTHOR: unknown

EARLIEST DATE: 1826 (Lyle-Andrew-CrawfurdsCollectionVolume1)

KEYWORDS: bargaining courting rejection money dialog

FOUND IN: US(All) Britain(England(All),Scotland) Canada(Mar,Newf) West Indies(Jamaica)

REFERENCES (65 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 507-509, "A Paper of Pins" (3 texts)
Randolph 354, "The Paper of Pins" (3 texts, 3 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 293-295, "The Paper of Pins" (1 text, 1 tune -- Randolph's 354A)
Arnold-FolkSongsofAlabama, pp. 138-139, Paper of Pins" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 39, "The Keys of Heaven" (4 texts, 3 tunes)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 177, "A Paper of Pins" (1 text plus mention of 1 more)
Peters-FolkSongsOutOfWisconsin, p. 146, "The Paper of Pins" (1 text, 1 tune)
Stout-FolkloreFromIowa 27, p. 42, "A Paper of Pins" (1 text)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 192-195, "Paper of Pins" (2 texts, 1 tune)
McIntosh-FolkSongsAndSingingGamesOfIllinoisOzarks, pp. 87-89, "Paper of Pins" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 160-161, "Paper of Pins" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 111, pp. 226-228, "Paper of Pins" (1 text)
Jeckyll-JamaicanSongAndStory 21, "Tacoma and the Old-Witch Girl" (1 text, 1 tune)
NorthCarolinaFolkloreJournal, Dan Patterson, "A Sheaf of North Carolina Folksongs," Vol. IV, No. 1 (Jul 1956), pp. 29-30, "I'm a Little Sailor Boy Come from the Sea" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 346, "Paper of Pins" (1 text)
Fuld-BookOfWorldFamousMusic, p. 294, "I'll Give to You a Paper of Pins"
DT, PAPERPIN*

Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), pp. 61-62, "The Tempted Lady" ("I'll gie you a pennyworth o' preens")
"Rhymes of the Nursery" in Robert Chambers, Selected Writings of Robert Chambers (Edinburgh, 1847 ("Digitized by Google")), pp. 213-214, "The Tempted Lady" ("I'll gie you a pennyworth o' preens") (1 text)
E. H. Rudkin, "Lincolnshire Plough Plays" in Folklore, Vol. L, No. 1 (Mar 1939 (available online by JSTOR)), pp. 89-90 ("Madam, I've got gold and silver") (1 text)
ST R354 (Full)
Roud #573

RECORDINGS:
Linda Brown & Donnie Stewart, "Paper of Pins" (on JThomas01)
Lottie Chapman, "Madam Will You Walk" (on FSBFTX13)
Johnny Doughty, "Will You Marry Me?" (on Voice12)
Bradley Kincaid, "A Paper of Pins" (Gennett 6856/Supertone 9402, 1929; on CrowTold02)
Ray Napier & Margaret Winters, "Keys of Canterbury" (on JThomas01)
Joshua Osborne, "A Paper of Pins" (on PeacockCDROM) [one verse only]
Vass Family, "Paper of Pins" (Decca 5425, 1937)

CROSS-REFERENCES:
cf. "No, John, No" (plot)
cf. "Wheel of Fortune (Dublin City, Spanish Lady)"
cf. "The Courting Case" (theme)
cf. "The Lover's Quarrel" (plot, lyrics)

ALTERNATE TITLES:
Madam I Present You With Six Rows of Pins
Blue Muslin
I Will Give You The Keys of Heaven
If You Will Walk With Me
O Madam I Will Give to Thee
The Little Row of Pins

NOTES [660 words]: Yates, Musical Traditions site Voice of the People suite "Notes - Volume 12" - 11.9.02: "Although versions of 'Will You Marry Me?' only appeared at the beginning of the 19th century ... it would seem certain that the song is based on an earlier pattern, namely the Elizabethan Stage Jig, a short dialogue song and dance performed by two or three characters." The Rudkin text is an example of a song of courting, rejection, and, in this case acceptance, inserted into a mummers' "wooing" or "plough" play. For other examples and some discussion see "Sweet Moll." - BS
[In both of Sharp's versions], the lady accepts something and that's that. In "Keys of Canterbury" after rejecting various riches, she accepts a "broidered silken gownd," presumably a wedding gown, and the song ends there. In "My Man John", which also includes a servant who advises his master on how best to court the lady, she rejects all material things but accepts "the keys of my heart." - PJS
In the Chambers text the woman rejects the offer of "the half o' Bristol town," but accepts "the hale o' Bristol town." The script ends with the comment: "And aff he flew wi' her! Noo, lasses, ye see ye maun aye mind that." - BS
Halliwell says about his text line, "Oh, madam, I will give you a pair of shoes of cork," "this proves the song was not later than the era of chopines, or high cork shoes." This would be the 1400s to 1600s -- an Act of Parliament of 1670 made the wearing of high-heeled shoes -- among other things -- by a woman subject to "the penalty of the laws now in force against witchcraft, sorcery, and such like misdemeanors." (source: the Platform Diva site). See also Child 173I, "Mary Hamilton": "When she gaed up the Tolbooth stairs, The corks frae her heels did flee." - BS
Although this certainly began as a true song, Linscott reports it as a singing game, adding "It was usually played by the girls alone, as it did not contain enough action for the boys." - RBW
Jekyll-JamaicanSongAndStory's "Tacoma and the Old-Witch Girl" is classified by Jekyll as an "Annancy" story. It is a cante fable following the Ashanti (West African) tradition: (Note that an "old-witch" is simply, "a person of either sex possessed of supernatural powers, not necessarily old in years"; Jekyll, p. 18). Tacoma would marry the old-witch girl, but she "don't want a husband as yet." Tacoma borrows fancy clothes and gold watch and chain, and loads a fine coach with presents. "An' this time Tacoma didn' know the gal was a old-witch, an' ... the gal really know everything" Tacoma planned. He gets to her yard and sings "I will make you have a present of a nice gold watch.... If you'll only be my true lover," and she answers "No, no, dear, not for all your gold watch...." Tacoma repeats his song for a silk dress, silver bangle, gold egg, grey horse, "An' the gal say to Tacoma: 'No, for I want the best thing which you have.'" Tacoma can't guess what that might be, "An' the gal say if Tacoma find out she will marry him." "An' Tacoma guess an' guess until he made the gal a promise that he will give [her] the key of his heart." They marry.

Broadwood notes that the song in Jekyll's "Tacoma and the Old-Witch Girl" is like "'The Keys of Heaven' in English County Songs, 'Blue Muslin' in Songs of the West, and 'Madam I will gi'e you,' etc., in Journal of the Folk-Song Society, No. 7" [English songs now classified as Roud #573] (Lucy E. Broadwood, "English Airs and Motifs in Jamaica" in Walter Jekyll, Jamaican Song and Story (New York: Dover Publications, 1966 (Reprint of David Nutt, 1907)), #21, p. 287, "Tacoma and the Old Witch Girl"). - BS

The connection to "The Keys of Canterbury" is indeed obvious, but I can't help but be reminded also of the "what do women want?" motif that is the key to Chaucer's "Wife of Bath's Tale" and Gower's "Tale of Florent" and "The Marriage of Sir Gawain" [Child 31]; for extensive background on that motif, see the notes to Child 31. - RBW

Last updated in version 6.1
File: R354

**Ki-Wi Song, The**

DESCRIPTION: "Oh we don't have to fight like the infantry, Shoot like artillery, Ride like the cavalry, Oh we don't have to fly over Germany, We are the Ki-wi-wi."

AUTHOR: unknown

EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)

KEYWORDS: soldier nonballad

FOUND IN:

REFERENCES (1 citation):

Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 164-167, "The Ki-Wi Song" (1 text, 1 tune)

Roud #10568

CROSS-REFERENCES:
cf. "God Help Kaiser Bill" (tune, lyrics)

NOTES [34 words]: According to Niles/Moore-SongsMyMotherNeverTaughtMe, the Kiwis of this song are not New Zealanders but rather non-flying aviation officers, who thus had some of the safest posts among Allied soldiers. - RBW

Last updated in version 5.0

File: NiMo164

**Kicker, The**

DESCRIPTION: "Oh, here's to the kicker whose liver is wrong, Whose bile has leaked into his veins...." The "kicker's" myriad ailments are described, but we are assured that he could be "in good health, who takes care of himself By using St. Joseph's Liver Regulator"

AUTHOR: unknown

EARLIEST DATE: 1897 (manuscript copy)

KEYWORDS: medicine disease trick nonballad commerce

FOUND IN: US(So)

REFERENCES (1 citation):

Randolph 505, "The Kicker" (1 text)

Roud #7591

File: R505
Kid, The

DESCRIPTION: Recitation. Big Ed, a teamster, adopts a boy from town. A chain breaks Ed's spine; the boy drives him back; he dies on the way. The boy pushes on; he is killed by being thrown from the sledge. The narrator learns he's telling the story to the boy's father
AUTHOR: unknown
EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)
LONG DESCRIPTION: Recitation. Big Ed, a teamster, comes back from town with a boy he has adopted. He teaches the boy the ways of the woods. One day a chain breaks Ed's spine; the boy drives him back, but he dies on the way. The boy doesn't notice, and pushes on; the narrator watches as he, too, is killed by being thrown from the sledge. The narrator discovers, at the end, that he's telling the story to the boy's father
KEYWORDS: lumbering work logger death recitation father
FOUND IN: US(MW)
REFERENCES (2 citations):
Beck-SongsOfTheMichiganLumberjacks 58, "The Kid" (1 text)
Beck-LoreOfTheLumberCamps 89, "The Kid" (1 text)
Roud #4058
NOTES [8 words]: This song is item dC37 in Laws's Appendix II. - RBW
Last updated in version 5.2
File: Be058

Kid's Fight, The

DESCRIPTION: "Us two was pals, the Kid and me"; they were the same size, and practiced boxing together. Different managers sign them. Both take performing names. They are surprised when they meet in the ring. The singer, without wanting to, kills his friend
AUTHOR: unknown
EARLIEST DATE: 1927 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)
KEYWORDS: death fight
FOUND IN: US
REFERENCES (1 citation):
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 96-99, "The Kid's Fight" (1 text)
Roud #9628
File: SBar096

Kidd from Timaru

DESCRIPTION: "he boys aboard the transport were busy talking 'fight'" and talking of what they would do when one interrupts "I'm Kidd from Timaru." He performs valiantly at Gaba Tepe and is wounded saving the captain. He (and Timaru) will be heard from again
AUTHOR: Barrie Marschel (source: Bailey/Roth-ShantiesByTheWay-NZ)
EARLIEST DATE: 1967 (Bailey/Roth-ShantiesByTheWay-NZ, but reportedly popular in World War I)
KEYWORDS: soldier war injury bragging home
FOUND IN: New Zealand
REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, pp. 114-115, "Kidd from Timaru" (1 text)
File: BaRo114

Kidder Cole

DESCRIPTION: Singer meets Kidder Cole at a dance, wants to dance but she dances with Charlie Wright. He goes to another dance; she still won't dance (because he's drunk). He visits her; she cold-shoulders him; he vows he'll dance with her yet, and praises her beauty
AUTHOR: Felix Eugene Ally?
EARLIEST DATE: 1928 (recording, Bascom Lamar Lunsford)
KEYWORDS: jealousy courting love beauty dancing drink
FOUND IN: US(SE)
Kiether Hairst, The

DESCRIPTION: The harvest crew are described by name, task, and characteristics. "The truth I mean to tell We always got the best of meat And plenty of hame brewed ale." "Although the weather it was wet We all got on with glee"

AUTHOR: James Trail (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

EARLIEST DATE: 1908 (Greig/Duncan3)

KEYWORDS: farming work moniker nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #7, pp. 1, "The Kiether Hairst" (1 fragment)
Greig/Duncan3 410, "The Kiether Hairst" (1 text)

Roud #5394

RECORDINGS:
cf. "The Hairst o' Rettie" (subject: harvest crew moniker song) and references there

NOTES [75 words]: The song has the same happy tone about the harvest work as "The Boghead Crew" by the same author.

Greig/Duncan3 dates the harvest: "The hairst began on Keithen's lands The 17th of September In
the year of 1872 As we may well remember."
Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the
song number as well as place name; Keithen (410) is at coordinate (h4-5,v8) on that map [roughly
27 miles NNW of Aberdeen] - BS
Last updated in version 2.4
File: GrD3410

Kildallan Brown Red, The
DESCRIPTION: At Monaghan the Kildallan bird defeated a Piley from Leitrim that had previously
won at Drumreilly. The Piley "brought our Kildallan bird down" first. When the Kildallan recovered
he killed the Piley and "shocked the whole County Leitrim"
AUTHOR: unknown
EARLIEST DATE: 1979 (IRHardySons)
KEYWORDS: fight death gambling chickens
FOUND IN: Ireland
Roud #5669
RECORDINGS:
James and Paddy Halpin, "The Kildallan Brown Red" (on IRHardySons)
CROSS-REFERENCES:
 cf. "The Cock-Fight" (theme)
 cf. "The Follom Brown-Red" (theme)
File: RcKiBrRe

Kilkenny Cats
DESCRIPTION: "There once were two cats of Kilkenny, Each thought there was one cat too many,
So they fought and they fit And they scratched and they bit, Till, excepting their nails, and the tips
of their tails, Instead of two cats, there weren't any."
AUTHOR: unknown
EARLIEST DATE: 1962 (Baring-Gould-AnnotatedMotherGoose)
KEYWORDS: fight animal
FOUND IN:
REFERENCES (1 citation):
Baring-Gould-AnnotatedMotherGoose #835, p. 315, "(There once were two cats of Kilkenny)"
NOTES [93 words]: I don't know if the poem of the Kilkenny Cats is traditional, but the legend
certainly is, so I thought I should include this item.
According to David Pickering's The Cassell Dictionary of Folklore, there are at least two
explanations offered for this legend. One is that, in Norman times, there were rival English and Irish
towns in Kilkenny, which naturally were in competition. Another bases it on a story of two cats who
had their tails tied together by soldiers during the 1798 rebellion. I can't say that I find either
explanation very convincing. - RBW
File: BGMG835

Kilkenny Louse House
DESCRIPTION: Singer goes to Carrick-on-Suir looking for a place to sleep. He is taken to Buck St
John's place on Cook Lane. When the lights were out he has to fight the bugs. The slaughter is
described. The band plays The Dead March. Beware Buck St John's place.
AUTHOR: unknown
EARLIEST DATE: 1965 (recording, Tommy McGrath and Gemma McGrath)
KEYWORDS: battle poverty hardtimes bug
FOUND IN: Ireland
Roud #9228
RECORDINGS:
Mary Delaney, "The Kilkenny Louse House" (on IRTravellers01)
Tommy McGrath and Gemma McGrath, "Burke's Engine" (on Voice07)
CROSS-REFERENCES:
 cf. "I'm No' Comin' Oot the Noo" (theme)
NOTES [72 words]: Yates, Musical Traditions site Voice of the People suite "Notes - Volume 7" - 1.3.03: "Burke's Engine" on Voice07 is a version of "Kilkenny Louse House"; "the compilers misheard the name of the proprietor, one Buck St John, and transliterated it as 'Burke's Engine'." Taking the Musical Traditions statement as gospel I am using "Kilkenny Louse House" as the name of the piece. The description is based on the Voice07 text. - BS

File: RcKiLoHo

Kill It Kid
DESCRIPTION: Verses about the dancing, cars, women from all over, and the night life "in Miami on old Sixth Avenue." The tag line is "kill it kid, Kill it kid."

AUTHOR: unknown
EARLIEST DATE: 1940 (USWMcTell01)
KEYWORDS: courting dancing nonballad
FOUND IN: US(SE)
Roud #17668
RECORDINGS:
  Blind Willie McTell, "Kill-It-Kid Rag" (on USWMcTell01)
File: RcKIKiR

Kill or Cure
DESCRIPTION: The singer, "a roving Irish boy," marries Kitty O'Shaughnessy. She gets sick. He makes a bargain with the doctor: "kill or cure for twenty pounds." She dies. The doctor wants his money but he didn't cure her, won't admit he killed her, and doesn't collect

AUTHOR: unknown
EARLIEST DATE: before 1863 (broadside, Bodleian Firth c.14(191))
KEYWORDS: bargaining death humorous wife doctor money
FOUND IN:
REFERENCES (1 citation):
  O'Connor-OldTimeSongsAndBalladOfIreland, p. 40, "Kill or Cure" (1 text)
Roud #V5035
BROADSIDES:
  Bodleian, Firth c.14(191), "Kill or Cure" or "Katty O'Shaughnessy", H. Such (London), 1849-1862; also Firth b.25(160), "Katty O'Shaughnessy" or "Kill or Cure"; Harding B 11(1988), "Kill or Cure"
CROSS-REFERENCES:
  cf. "The Son of a Seven" (theme)
File: 0Con040

Killafole Boasters
DESCRIPTION: The huntsmen around Newtown have a hunt for hare. The hounds are named as well as the landmarks passed. The local hunters succeed. The Killafole Boasters only follow false trails and "may go home with shame, And never come back for to hunt us again"

AUTHOR: unknown
EARLIEST DATE: 1980 (recording, Jimmy Halpin)
KEYWORDS: death hunting animal dog moniker Ireland
FOUND IN: Ireland
Roud #12922
RECORDINGS:
  Jimmy Halpin, "Killafole Boasters" (on Voice18)
CROSS-REFERENCES:
  cf. "The Fair of Rosslea" (subject: competitive hare hunt from the huntsman's point of view)
  cf. "The Huntsman's Horn" (subject: competitive hare hunt from the huntsman's point of view)
NOTES [124 words]: The hunt takes place in the area around Lough Erne, County Fermanagh, Northern Ireland.
Hall, notes to Voice18: "In Co. Fermanagh, the average hunt club of small-town working men and small farmers is loosely organized and meets monthly in a pub to plan the month's fixtures, some of which might be in competition with another club." Hall goes on to discuss attitudes toward
individual hares ("they divert the attention of the dogs if there seems any chance of a hare being killed") and foxes ("they might even take a gun out on a fox-hunting day"). "After a good meeting they might gather in a pub and sing about hunting."

Tunney-StoneFiddle p. 84: "No good sportsman would shoot a hare; it is for coursing only", we were often told..." - BS

File: RcKilBoa

Killarney

DESCRIPTION: "By Killarney's lakes and fells" the singer describes "that Eden of the West; Beauty's home, Killarney": "Innisfallen's ruined shrine... Castle Lough and Glenna Bay, Mountains Tore and Eagle's Nest." Sights that "charm the eye," "each sound a harmony"

AUTHOR: probably Edmund Falconer (Edmund O'Rourke) (see Notes)

EARLIEST DATE: 1882 (The Song Wave)

KEYWORDS: lyric nonballad

FOUND IN:

REFERENCES (6 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 81, "Killarney" (1 text)
Heart-Songs, pp. 138-139, "Killarney" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #93, "Killarney" (1 text)
Hylands-Mammoth-Hibernian-Songster, pp. 125-126, "Killarney" (1 text)
ADDITIONAL: H. S. Perkins, H. J. Danforth, and E. V. DeGraff, _The Song Wave_, American Book Company, 1882, pp. 131-133, "Killarney" (1 text, 1 tune)
Aline Waites & Robin Hunter, _The Illustrated Victorian Songbook_, Michael Joseph Ltd., 1984, pp. 123-25, "Killarney" (1 text, 1 tune)

Roud #V27198

BROADSIDES:

Bodleian, Firth c.26(71), "Killarney", T. Pearson (Manchester), 1850-1899; also Harding B 12(207), 2806 c.16(219), "Killarney"

NOTES [304 words]: This is credited to Edmund Falconer in Ralph L. Woods's _A Second Treasury of the Familiar._ Waites & Hunter, based apparently on early sheet music, says the words are by Edmund Falconer and music by Michael William Balfe, This is also the account of Williams, p. 47. The uncredited book _The Library of Irish Music_ (published by Amsco music) credits Balfe with the music and attributes the words to Edmund O'Rourke. The earliest version I have found of the music, the 1882 version in _The Song Wave_, credits the music to M. W. Balfe but lists no source for the lyrics. _Granger's Index to Poetry_ says that Edmund Falconer was another name for Edmund O'Rourke, and this is confirmed by O'Rourke's Wikipedia entry. This is the only poem or song of Falconer's listed in the very large _Granger's_ database.

Wikipedia also credits O'Rourke (1814-1879), an Irish actor, theater manager, and writer, with writing this song. This attribution thus seems fairly firm.

Michael William Balfe (1808-1870) was an Irish-born violinist and opera singer who later began producing his own operas and eventually retired in England (where he had migrated in 1823; he also studied for a time in Italy). Waites & Hunter all him "the foremost composer of his day, winning a degree of popularity that was rivalled onbly by Arthur Sullivan later int he century." His best-known work was the opera "The Bohemian Girl." Neither Wikipedia nor Balfe's entry in Scholes (p. 71) nor Balfe's entry in Gilder (p. 26) mentions this piece among his compositions.

Williams, p. 47, says "Michael William Balfe... was born in Dublin and in his day was one of the most successful composers for the theater in Europe. Falconer, whose real name was Edmund O'Rourke, was an actor/playwright. 'Killarny' was originally used in his melodrama _Peep O'Day._" - RBW

Bibliography

- Williams: William H. A. Williams, _'Twas Only an Irishman's Dream_, University of Illinois Press, 1996

_Last updated in version 6.1_
Killiebank Braes
DESCRIPTION: The singer, out one evening on Killiebank Braes, meets Nancy who was "seeking the kye." She rejects his offer to accompany her, so he "grasped her and kissed her, and squeezed and caressed her." She tells him to leave and "whuppit me lugs weel."
AUTHOR: unknown
EARLIEST DATE: 1989 (McMorland/Scott-HerdLaddieOTheGlen)
KEYWORDS: courting rejection violence farming rake
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
McMorland/Scott-HerdLaddieOTheGlen, pp. 108-109, 154, "Killiebank Braes" (1 text, 1 tune)
Roud #21749
File: McSc108

Killin' in the Gap, The (Stevie Allen)
DESCRIPTION: "It was on a Sunday night and the moon was shining bright, Stevie Allen held his baby in his lap." The child is sick (?); Allen says he will ride to the doctor despite his enemies. The baby dies; Allen's horse returns riderless
AUTHOR: unknown
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: children death feud horse disease
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 21-22, "The Killin' in the Gap" (1 text)
CROSS-REFERENCES:
cf. "Bonnie George Campbell" [Child 210] (theme)
NOTES [16 words]: Thomas indicates no tune for this, but it looks like "The Little Old Log Cabin in the Lane." - RBW
File: ThBa021

Killy Kranky
DESCRIPTION: "Killy Krankie is my song, Sing and dance it all day long, From my elbow to my wrist, Then we do the double twist." "Broke my arm, I broke my arm, a-swinging pretty Nancy." The dancers are encouraged into other difficult positions
AUTHOR: unknown
EARLIEST DATE: 1790 (Johnson's Museum #292, according to Dick)
KEYWORDS: playparty dancing
HISTORICAL REFERENCES:
July 27, 1689 - Battle of Killiecrankie
FOUND IN: US(Ap,MW)
REFERENCES (8 citations):
Hogg-JacobiteRelicsOfScotlandVol1 19, "Killiecrankie" (1 text, 1 tune)
Whitelaw-BookOfScottishSong, p. 478, "Killiecrankie" (1 text)
Wolford-ThePlayPartyInIndiana, p. 61=Wolford/Richmond/Tillson-PlayPartyInIndiana, p. 175, "Kilamakrankie" (1 text)
Ritchie-SingingFamilyOfTheCumberlands, pp. 111-112, "[Killy Kranky]" (1 text, 1 tune)
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 4, "Killy Kranky" (1 text, 1 tune)
Hudson-FolksongsOfMississippi 54, pp. 170-171, "Killiecrankie" (1 text)
DT, KILCRNK2*
Roud #2572
CROSS-REFERENCES:
cf. "Sad Condition" (lyrics)
cf. "Three Miles to Corry" (tune, per Hogg-JacobiteRelicsOfScotlandVol1)
"The Girl of Killy Kranky" (another song turning the word "Killiecrankie" to another use)

NOTES [616 words]: Despite the Ritchie spelling, which I assume will be the best-known form of this piece, is no doubt in my mind that the title of this song derives from the battle of Killiecrankie (1689). But her words have obviously wandered far, and the tune does not match either of the two I know as "Killiecrankie."

Ritchie says that this "was both a game and a song and not much of either one. The players sang the song while they 'wound the grapevine,' ... all of which Uncle Jason [from whom she learned the song] avowed was just a good excuse to get their arms around each other."

Hudson-FolksongsOfMississippi's text (with no tune) doesn't appear to be a playparty, and clearly derives from a Scots original, but appears confused ("I've fought on land and I've fought on sea, At home I've fought my auntie O"?!) I'm still looking for an intact version of this song.

The Battle of Killiecrankie effectively ended the fight in Scotland on behalf of James II in the Glorious Revolution.

Dundee (John Graham of Claverhouse, first Viscount Dundee, 1648-1689) had had a bad reputation in Scotland until that time for his persecution of Covenanters, and was known as "Black John Graham." But, absent another royalist leader, he was "recycled" as "Bonnie Dundee" (I owe that word "recycled," which is a brilliant description of what happened, to Thomson, p. 81)

Claverhouse led a small Jacobite army in an attack on Williamite forces led by General Hugh Mackay. The Jacobite cause was entirely dependent on Dundee, but he fought in the front line of the battle (he had to prove his courage, and promised that, if he won, he would not join the fray again). The Jacobites won, but Dundee was killed, and that was that. The more so as the victory was not decisive; Mackay kept his forces together, and their losses were not extreme.

Underwood, pp. 378-379, states that Dundee had a vision before the battle, seemingly of a mortally wounded man calling the general to the field of Killiecrankie. Supposedly, every July 27, a red haze can be seen by some (but not all) over the battlefield; this is linked to Dundee's vision. Alexander, p. 134, also reports the vision to Claverhouse, and suggests it might have tempted him to avoid battle, but when Mackay approached, he fought.

(If you think this sounds very much like the story of Duncan Campbell at Ticonderoga -- yes, it does. For the Campbell legend, in addition to Richard Nardin's "The Piper's Refrain," see Borneman, pp. 136-137. Of course, the whole idea of a portent declaring "Meet me at X" goes back to Plutarch's life of Brutus; in section 36, Brutus's "evil spirit" declares that he will meet Brutus at Philippi; p. 255 in Plutarch/Scott-Kilvert. And then Shakespeare got his hands on it -- it's in "Julius Caesar," Act IV, scene iii -- and from then on, it was pretty much a universal myth.)

Peculiarly, I recently heard a classical recording of the tune "Killiecrankie" (definitely the same melody as that recorded by Archie Fisher and others as a Jacobite tune) which claimed that it came from c. 1600, i.e. well *before* the battle. I have been unable to determine the source of this claim. But I also have heard a classical type call the piece "Gillycrankie" (not sure about the spelling, but the first consonant was pretty definitely a "G"), so what do they know?- RBW

Whitelaw-BookOfScottishSong, p. 478, "Killiecrankie" for two texts that Roud assigns #2572. The second is listed above, with Dick and Hogg-JacobiteRelicsOfScotlandVol1, since it shares a verse with Hudson and another very close to Ritchie. Whitelaw-BookOfScottishSong note for this version: "This is a fragment of an old song furbished up by Burns for Johnson's Museum." - BS

Bibliography

• Alexander: Marc Alexander, A Companion to the Folklore, Myths & Customs of Britain, Sutton Publishing, 2002
• Underwood; Peter Underwood: Gazetteer of British, Scottish & Irish Ghosts, originally published as two volumes, A gazetteer of British Ghosts (1971?) and A gazetteer of Scottish and Irish Ghosts (1973?); although the two volumes still have separate title pages, the 1985 Bell edition I use has continuous pagination and a single index

Last updated in version 4.4
File: JRSF111
**Killy's Den**

DESCRIPTION: Blythe and happy was I meeting Mary "among the flowers of Killy's Den." The singer meets her walking by the mill and "gently led her up the glen." "At ilka kiss she dropped a tear, We parted soon to meet again"

AUTHOR: unknown

EARLIEST DATE: 1864 (dated manuscript, according to Greig-Duncan4)

KEYWORDS: courting flowers

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

*Greig/Duncan4 710, "Killy's Den" (2 texts, 1 tune)*

Roud #6150

CROSS-REFERENCES:

cf. "The Spanish Lady" (tune, per Greig/Duncan4)

ALTERNATE TITLES:

Amongst the Flowers o' Kylieden

File: GrD4710

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**Killyclare (Carrowclare; The Maid of Carrowclare)**

DESCRIPTION: The singer deliberately spies on a couple courting under the moon. The boy says he is sailing to America. The girl fears the local women will cause him to forget her. He promises never to forget her

AUTHOR: unknown

EARLIEST DATE: 1927 (Sam Henry collection)

KEYWORDS: love courting separation emigration

FOUND IN: Ireland

REFERENCES (1 citation):

*Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H169, pp. 298-299, "The Maid of Carrowclare" (1 text, 1 tune)*

Roud #2939

RECORDINGS:

Eddie Butcher, "Killyclare" (on Voice04, IREButcher01)

CROSS-REFERENCES:

cf. "Erin's Flowery Vale (The Irish Girl's Lament)" [Laws O29] (plot) and references there

NOTES [26 words]: I notice that the guy doesn't promise to be true -- just to remember. "Luna" is the Latin name for the moon. Its use seems to indicate a literary origin.- RBW

File: HHH298

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**Kilnamartyra Exile, The**

DESCRIPTION: The singer left Ireland for America for "love of money." After twelve years travelling from Alabama to the Rockies "black misfortune followed me" "Age has overtaken me and youth has long forsaken me." He will always fondly remember Kilnamartyra.

AUTHOR: unknown

EARLIEST DATE: 1978 (OCanainn-SongsOfCork)

KEYWORDS: homesickness emigration separation hardtimes America Ireland age

FOUND IN: Ireland

REFERENCES (1 citation):

*OCanainn-SongsOfCork, pp. 74-75, "The Kilnamartyra Exile" (1 text, 1 tune)*

NOTES [42 words]: OCanainn-SongsOfCork: "This well-known song of the exile from Kilnamartyra in West Cork was sung for us by Sean O Se. Sean said it was written around the turn of the century by John Brown, a soldier who eventually became a John of God lay-brother." - BS

File: OCan074

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**Kilrane Boys, The**

DESCRIPTION: April 13, 1844: thirteen "matchless youths" -- all named -- leave Wexford's Quay "bound for Buenos Aires, the land of liberty." "Foul British laws are the whole cause of our going far
away ... with one for Dan O'Connell they boldly sailed away."

**Kilruddery Hunt, The**

**DESCRIPTION:** An early December morning the hunters, horses, and dogs "rode from Kilruddery, to try for a fox." The huntsmen and dogs are named. Reynard is "unkennelled" and the route is traced. The fox is killed after a five hour chase. The hunters party until night.

**AUTHOR:** Thomas Mozeen and Owen Bray (source: Croker-PopularSongsOfIreland and _The Fiddler's Companion_)

**EARLIEST DATE:** 1762 (probably written 1744, according to Croker-PopularSongsOfIreland)

**KEYWORDS:** hunting drink party moniker animal dog horse

**REFERENCES (1 citation):**

Croker-PopularSongsOfIreland, pp. 204-215, "The Kilruddery Hunt" (1 text)

**CROSS-REFERENCES:**

cf. "Shelah na Guiragh" (tune, according to Croker-PopularSongsOfIreland)

**NOTES [181 words]:** The song says the hunt began at 5 in the morning, December 5, 1744. Among the places named, Kilruddery, County Wicklow, is near Bray, ten or fifteen miles down the coast from Dublin.

Croker-PopularSongsOfIreland: "Called, by Ritson, 'The Irish Hunt,' and printed by him in the second volume of his collection of English Songs (ed. Park. 1813, p.184).... Mr. Walker ... informed Ritson that "The Irish Hunt' was written by T Mozeen. It appeared in a collection of 'Miscellaneous Essays,' which he published by subscription in 1762.... Mozeen entitles the song ... 'A Description of a Fox Chase that happened in the County of Dublin with the Earl of Meath's Hounds.'"

"The Kilruddery Hunt,' was written to this air ["Celia O'Gara (Sighile ni Ghadharadh)] in 1744 by Thomas Mozeen and Owen Bray of Loughlinstown, Co. Dublin. It soon became enormously popular, according to Grattan Flood (1906), and was called by Ritson 'The Irish Hunt' (who incorrectly ascribed it to St. Leger) until he corrected that error]." (source: Andrew Kuntz, *The Fiddler's Companion* Copyright 1996-2006) - BS

**File:** CrPS204

**Kilties in the Crimea, The**

**DESCRIPTION:** "The Kilties are the lads for me, They're aye the foremost on a spree." The singer praises the Highland soldiers, and recounts their exploits in the Crimea, mentioning Alma, Sir Colin Campbell, and several Highland regiments

**AUTHOR:** John Lorimer

**EARLIEST DATE:** 1856 (date of composition)

**KEYWORDS:** soldier Scotland battle

**HISTORICAL REFERENCES:**

1853-1856 - Crimean War (Britain and France actively at war with Russia 1854-1855)

Sept 20, 1854 - Battle of Alma

Oct 25, 1854 - Battle of Balaklava

Nov 5, 1854 - Battle of Inkerman clears the way for the siege of Sevastopol (the city fell in the fall of 1855)

**FOUND IN:** Britain(Scotland)

**REFERENCES (1 citation):**
CROSS-REFERENCES:
cf. "The Heights of Alma (I)" [Laws J10] (subject) and references there
cf. "Grand Conversation on Sebastopol Arose (II)" (subject)

NOTES [538 words]: Among the various references in this song:
* The Royal Forty-Twa: The famous "Black Watch," which earned battle honours for Alma and Sevastopol. For more of its history, see the notes to "Wha Saw the Forty-Second." I can't help but add that this famous regiment, which held together despite service in the Crimea and the Sudan and so many other failures, has in the early twenty-first century been amalgamated into a "Super Scottish Regiment." The reason? People won't join because they refuse to go to Iraq.
* Alma: Battle of Alma. For history of this particular campaign, see "The Heights of Alma (I)"
* Sir Colin: Colin Campbell (1792-1863), commander of the Highland Brigade. He may have been the best soldier -- certainly the best brigade commander! -- in the British army at this time, but he was not a nobleman (he wasn't knighted until 1849) and wasn't rich, and so did not receive and could not buy the promotions he deserved.

According to Farwell, p. 110, Campbell was "born Colin Macliver in 1792, the son of a carpenter. He was educated by his uncle, a soldier named John Campbell." His uncle (his mother's brother) also managed to secure him a commission, though it was under the name Campbell. And so the young man became Colin Campbell. His early service was in the Peninsular Campaign, where he earned promotion to captain by merit -- and stalled. According to Thomson, p. 128, he was "invalided home in 1813. He recovered but by 1837 -- a bachelor in his late forties -- he was still only a colonel on garrison duty. Though recognized... 'as the best administrator and soldier since Wellington' he could not buy promotion and had to earn it." He gained much useful experience in Asia, but was still only a colonel when he resigned his command and went on half pay in 1853. He was called back to duty for the Crimea War, and promoted Major General (the equivalent of a modern brigadier). His Highlanders made the key push at the Battle of Alma, and they blunted the initial charge at Balaclava. It will tell you something about the officers in the Crimea that, according to Palmer, p. 250, he was one of only two senior officers in the Crimea to do anything to improve their reputations afterward.

Having done much to win the Crimean War, he was appointed to command the Indian Army at the time of the 1857 rebellion. It was he who finally relieved Lucknow (Farwell, p. 112), the key event in the suppression of the rebellion. He was rewarded with a peerage; according Oxford Companion, p. 157, becoming Lord Clyde in 1858. That's not really much of a compliment, considering how many awful soldiers were ennobled by the British over the years, but in his case, it was richly deserved. This is not the only song about Campbell; he is mentioned in several Crimean War songs, and Firth, p. 330, prints a song called "General Campbell" about his work in India.
* Ninety-Third: Another Highland regiment (93rd Highlanders, now the Argyll and Sutherland Highlanders), with battle honours for Alma, Balaclava, and Sevastopol. It was the Ninety-third, more than any other regiment, which halted the Russian charge on Balaclava.
* Balaclava: For the history of this incredible botch, see "The Famous Light Brigade." - RBW

Bibliography

- Farwell: Byron Farwell,Queen Victoria's Little Wars (1972; I used the 1985 Norton edition)
- Firth: C. H. Firth,Publications of the Navy Records Society, 1907 (available on Google Books)
- Palmer: Alan Palmer,The Crimean War (originally published as The Banner of Battle), Dorset, 1987

Last updated in version 3.5
File: FVS224

Kinakusten

DESCRIPTION: Swedish/English pidgin. Hauling shanty. "Fran Canton till Macao, Fran Hong King
o Luliao, The sodgers and sailors de sjungit hennes lore." "I no like you-hu, You no like me-hee, You all belong to sodgers, You no belong to me."

**AUTHOR:** unknown

**EARLIEST DATE:** 1977 (Hugill-SongsOfTheSea)

**KEYWORDS:** shanty foreignlanguage courting

**FOUND IN:**

**REFERENCES (1 citation):**

Hugill-SongsOfTheSea, p. 187, "Kinakusten" (1 dialect text, 1 tune)

**CROSS-REFERENCES:**

cf. "Das Sampanmadchen (The Sampan Maiden)" (general feeling)

**NOTES [61 words]:** Hugill claims this song is in Swedish/English pidgin, but looking at the text, I incline to think it is a deliberate mangling of English intended to sound like a pidgin. Frankly, it reminds me of the sort of stuff that turns up in musicals like "South Pacific" and "The King and I" where Americans are supposedly communicating with locals who have limited English. - RBW

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**Kind Fortune**

**DESCRIPTION:** A drummer proposes marriage to a maiden. She rejects him because her father "is a captain of honour and fame" and she would not "bind myself down to slav'ry." He threatens suicide. She relents. They elope. Her outraged father gives them an annual income

**AUTHOR:** unknown

**EARLIEST DATE:** before 1826 (broadside, Harding B 17(285a))

**KEYWORDS:** elopement soldier father money marriage suicide

**FOUND IN:** Canada(Mar,Newf) Britain(Scotland(Aber))

**REFERENCES (4 citations):**

Karpeles-FolkSongsFromNewfoundland 74, "Kind Fortune" (1 text, 1 tune)

Creighton-FolksongsFromSouthernNewBrunswick 27, "The Drummer" (1 text, 1 tune)

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #178, p. 2, "O Hard Fortune" (1 text)

Greig/Duncan1 86, "Oh! Hard Fortune" (1 text, 1 tune)

**ST KaNew074 (Partial)

**RECORDINGS:**

Martin Gorman, "The Little Drummer" (on Voice01)

**BROADSIDES:**

Bodleian, Harding B 17(285a), "The Silly Drummer," Angus (Newcastle), 1774-1825; also Firth c.14(305), Harding B 25(677), "The Fortunate Drummer"

**ALTERNATE TITLES:**

Hard Times

O Bad Fortune

**NOTES [98 words]:** Karpeles-FolkSongsFromNewfoundland omits the broadside touch of the father's money after the elopement; we are left to believe that she is left to "follow the drum." Greig Folk-Song of the North-East, CLXXVIII p.2, "O Hard Fortune," adds the following elements to the beginning of the story: A company of soldiers is playing and a drummer among them falls in love with a beautiful lady. He asks his captain what he should do since "for love I must die." His captain advises him to tell her. The plot described in DESCRIPTION continues.

Martin Gorman's version on Voice01 follows Greig. - BS

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**Kinding Wood (My Name is Dinah from South Carolina)**

**DESCRIPTION:** "My name is Dinah From South Carolina And I'm selling kindling wood to get along." "If you don't believe me, come down to see me, For I'm selling kindling wood to get along." "And won't you buy some, Oh won't you buy some."

**AUTHOR:** unknown

**EARLIEST DATE:** 1922 (Brown)

**KEYWORDS:** commerce nonballad

**FOUND IN:** US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 324, "Kindling Wood" (3 short texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 324, "Kindling Wood" (1 tune plus a text excerpt)
Roud #15888
NOTES [33 words]: This reads like a street cry, but how many street cries are there from South Carolina? It may be a fragment of a longer ballad, perhaps of an orphan child -- but if so, it has not been located. - RBW
Last updated in version 4.1
File: Br3324

King and the West Countryman, The

DESCRIPTION: "There was an old chap in the west country" abused by a lawyer. He seeks the king to find justice. He gives the king a shilling for services. The king gives him ten pounds. The old man wouldn't have paid so much had he known the king was so well-off.

AUTHOR: unknown
EARLIEST DATE: 1877 (Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, which claims a broadside edition from 1640)
KEYWORDS: royalty lawyer humorous money
FOUND IN: Britain(England)
REFERENCES (1 citation):
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 430-432, "The King and the Countryman" (1 text)
ST BeCo430 (Partial)
Roud #18844
ALTERNATE TITLES:
The King and the Northern Man
File: BeCo430

King Arthur and King Cornwall [Child 30]

DESCRIPTION: King Arthur, disguised, goes to King Cornwall's castle, where Cornwall boasts how he is better than Arthur.

AUTHOR: unknown
EARLIEST DATE: before 1750 (Percy folio)
KEYWORDS: royalty disguise bragging magic
FOUND IN:
REFERENCES (7 citations):
Child 30, "King Arthur and King Cornwall" (1 text)
Hales/Furnival-BishopPercysFolioManuscript, volume I, pp. 59-73, "King Arthur and King Cornwall" (1 text)
Quiller-Couch-OxfordBookOfBallads 18, "King Arthur and King Cornwall (A Fragment)" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #638
DigitalIndexOfMiddleEnglishVerse #1043
ADDITIONAL: Thomas Hahn, editor, _Sir Gawain: Eleven Romances and Tales_. TEAMs (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 1995), pp. 419-436, "King Arthur and King Cornwall" (1 text)
Roud #3965
CROSS-REFERENCES:
cf. "King Arthur's Death" (subject: Percy Folio texts about King Arthur)
NOTES [7530 words]: According to Fowler, p. 158 n. 25, this is one of eighteen ballads in the Child collection found only in the Percy Folio -- and, sadly, that sole copy is defective at many points. Nor is there any real hope of recovering another copy; this is clearly a metrical romance, not a ballad. Unless it, like many of the romances (e.g. "King Orfeo") produced a ballad parallel, there is no reason to think this was ever in oral tradition. We don't have even an approximation of the original story, and must reconstruct first the tale, and then the history behind it, as best we can. It isn't easy. If Arthur existed at all, he lived in one of the most ill-documented periods in history. We
know that the Romans conquered southern Britain in the first century C.E. We know that the Roman administration ended in the early fifth century -- leaving a people probably somewhat Romanized (although still speaking Celtic languages) but with little ability to defend themselves. We know that the name "Arthur" is, or at least could be, Roman; Lucius ARTORIUS Castus led a legion in Britain during the Roman era (Brengle, p. 326; Brengle, p. 334, says this would become "Arthyr" in Welsh).

And we know that, by the fifth century, German-speaking invaders were arriving in England, and that they had driven the inhabitants back to Cornwall and Wales and the north of Britain by about the seventh century But we have almost no information about how these events came about. Davies, p. 58, says that archaeological evidence indicates that conquests by the German invaders seem to have largely stopped between 500 and 550. If this is accurate, then perhaps something happened toward the beginning of that period to slow them down. (We need to be cautious, however; MorrisJ, pp. 30-31, notes that the post-Roman Britons left almost nothing in the way of datable artifacts. Thus we can only date when Saxons artifacts first appear. Since many Saxon artifacts come from burials, their front line might be well in advance of their known artifacts.)

We have only one contemporary written source, the monk Gildas. He is in general very ill-informed; he doesn't even seem to have known that the Romans abandoned Britain in 410 (MorrisJ, p. 36). Lacy, p. 234, is about as generous as is possible in declaring that Gildas "is a source of history but not primarily a historian." What value he has is mostly for events in his own lifetime -- and he is not very specific about when he lived! There are a few statements about his life from later chronicles (Kunitz/Haycraft, p. 217), but they were compiled some 500 years after his time and are unlikely to have any accurate data. And there is a good chance that his writing are corrupted; the earliest copy of his book, in British Library MS. Cotton Vitellius A.VI, is from the tenth century (Brown, p. 7), about four hundred years after he wrote.

Some time in the sixth century, Gildas wrote a bitter complaint about how the moral decline of the British (the book is actually sometimes called a "Liber querulus" or "Book of Complaints"; Jenkins, p. 22 or "grumbling book"; Cofgahan, p. 9), which led to their suffering, and in the course of which he let slip -- almost it seems by accident -- some historical facts, including a very brief description of the siege of Mount Badon. Badon, it appears, was the single most important event in this hazy period, and we will come back to it.

Anderson, p. 42, declares that Gildas is "the earliest piece of Anglo-Latin prose to have any particular importance" -- but adds that it is a "dreary Latin chronicle whose importance is chiefly negative, in that it says nothing concerning King Arthur." It also contains numerous errors of fact, such as misdating Hadrian's wall by centuries. (Gildas admits to using "foreign sources," according to Kunitz/Haycraft, p. 219; they suggest that this is one reason for his inaccuracies. They also suggest that we may not have his complete history; what remains may be only some sort of epitome.)

To make matters worse, Gildas never tells us who was the British commander at Badon (CHEL1, p. 247); the one name he mentions around this time is Ambrosius (Alcock, p. 28), but there is no clear reason to connect Ambrosius with the battle, let alone assume he led the British forces. This would seem to be a blow to the hypothesis that Arthur commanded at Badon -- except that *no* British leaders are mentioned, so Gildas may be simply ignoring them as beneath his notice (CHEL1, p. 247).

We do find a mention of Arthur, seemingly as an already-legendary figure, in the Welsh epic Y Gododdin, which refers to one of its characters as "no Arthur." The epic is sometimes dated to the sixth century, but the Arthur reference may be an interpolation (LindahiEtAl!, p. 21).

The first serious attempt to put Gildas in historical context was made by the Venerable Bede. His account states that, in the fifth century, a British kinglet named Vortigern invited a few German mercenaries into his service to deal with local disturbances (Bede/LL I.15, p. 55). The visitors liked it so much that they went home and brought back a whole invading force (Bede/LL, I.15, p. 56).

The date of this is debated -- Bede's estimate was was around 449, but German sources imply a date not far from when the Roman legion left in 410 (MorrisJ, p. 40). The effect is not. The Britons -- who until a few decades earlier had relied upon Roman legions for security -- were soon routed and in retreat. Nowhere in this rather brief account does Bede mention Arthur.

There are two problems here. One is Bede's use of Gildas, and the other is Gildas himself. MorrisJ states, p. 39, that "Before 597, Bede is a secondary writer," and Alcock, p. 90, is convinced that Gildas is Bede's source. There are clear literary signs that Bede had Gildas before him. On the other hand, Bede adds details -- it appears to me that Bede had another source as well, even if it is only oral tradition. But Bede no more mentions Arthur than did Gildas.

This is not proof of anything ("absence of evidence is not evidence of absence"), but it is indicative. GARnett-IHearAmericaSinging/Gosse, volume I, p. 35, declare that "Bede is little more than a
Saxon invasion, then we have thirty or forty extra years to play with -- and MorrisJ uses them to hypothetical Arthur must have been nearly contemporary. But if we accept MorrisJ's date for the Saxon invasions affects what is possible. If the 449 date is correct, then Ambrosius and the from Gildas, making the Chronicle a tertiary source. This is fairly important, because the date of the The best guess is that the Chronicle's information is largely from Bede, and Bede's information, reference to Badon.

According to the Chronicle, the Saxon invasions -- and MorrisJ uses them to hypothetical Arthur must have been nearly contemporary. But if we accept MorrisJ's date for the Saxon invasion, then we have thirty or forty extra years to play with -- and MorrisJ uses them to
hypothesize that Arthur was Ambrosius's successor (MorrisJ, p. 43). Badon was fought late in the fifth century, and stopped the Saxons until after 550. Of course, this is pure reconstruction, with no documentary support. I would consider very little to be certain, but would trust Gildas at least this far: The Britons found a savior of sorts in Ambrosius Aurelianus, a man of Roman descent, who finally organized them to fight the Saxons (Bede/LL, I.16, pp. 57). A victory he won at Mount Badon (Badon Hill in Bede/LL) gave the Britons a temporary respite (Bede/LL, I.16, pp. 58).

It was not until some three centuries after Gildas that Arthur enters the tale -- and in the form of a "missing link" as mysterious as Arthur himself. It is a writing attributed to one "Nennius," although we really know nothing about him (indeed, a few of the copies attribute it to Gildas, not Nennius; CHEL1, p. 71. He was apparently from North Wales, with birth name Nynniaw; CHEL1, p. 246). Nor is his work coherent; he says that he simply made "a heap" of the historical sources he found (MorrisJ, p. 37), although he also claims some original work (CHEL1, p. 246).

To add to the problem, the work exists in several dozen copies, and some of these seem to have been modified by later hands (Kunitz/Haycraft, p. 375). CHEL1, p. 70, declares that we don't have any complete copies of "Nennius" -- and even if we did, it would be secondhand material. And, as with Gildas, the copies are late; the earliest extant manuscript, British Library MS Harley 3859, dates from around 1100 (Brown, p. 7).

It is suggested that "Nennius" finished his work in south Wales in or around 826 (Geoffrey/Evans/Dunn, p. ix). "Nennius" seems to have had a significant source for Northumbria not otherwise known, and some saints' legends and scraps, but it is hard to assess his Arthurian source. The best guess is that he rewrote and expanded the few scraps of old material from Gildas and Bede, and perhaps mixed in a little Welsh folklore (the first Welsh account of Arthur is found in the Black Book of Carmarthen, written probably in the period 1150-1200; Malory/Rhys, p. xii), to give a much fuller account. WaceLawman, p. xxii, outlines Nennius as follows (I've shortened their summary even further; there is a rather different outline on p. 70 of CHEL1)

1. Germanic invaders arrive under Hengist and Horsa
2. Conflict between Britons and Saxons. Saxons kill many Britons, often by treachery
3. Vortigern, who brought in the Saxons, died in flames (attacked not by the Saxons but by Ambrosius; Jenkins, p. 24).
4. Ambrosius becomes King of Britain
5. Arthur campaigns against the Saxons, fighting twelve battles ending with the Battle of Badon Curiously, Arthur just appears in this account; as the translators of WaceLawman say, he has "no parents, no queen, no throne, no overseas conquests -- and no death." Almost a British Melchizedek. And Davies, p. 48, observes that "where it is possible to prove the correctness of Nennius's material [which isn't often], it is clear that his ignorance was monumental." Alcock, p. 34, observes that no source analysis has been done on the relevant sections of his work (and, frankly, I suspect it cannot succeed, given the state of the materials.) But at last we have a mention of Arthur as a leader who fought the Saxons to a halt.

It is noteworthy that Nennius's account says that Arthur "carried the image of the Holy Virgin Mary on his shoulders" (CHEL1, p. 246), i.e. presumably on his shield (the Welsh words are spelled the same way; Skene, pp. 54-55, CHEL1, p. 248n2). This is interesting because extreme Mariolatry was a later phenomenon.

On the other hand, he is not called a king (Hole, p. 40).

For a translation of "Nennius," see Brengle, pp. 5-6. The list of Arthur's battles is from chapter 56. Nennius has two other mentions of Arthur. one referring to his dog Cabal, the other to the tomb of his son Amr (Brengle, p. 326; the text of these references, from chapter 73 of Nennius, is given on p. 6). Neither reference has any real use or significance.

Is it possible that "Nennius" is correct? That there was an Arthur who fought off the Saxons? If Nennius's tale were all we had, we would probably say no. Except for one other early source which mentions Badon. It is very short but at least not wrapped in mystery.

This work is preserved in only a single manuscript, British Library Harleian 3859 (Alcock, p. 29, although he disliked the catalog number on the grounds that several manuscripts were bound within this cover; he prefers to call the one he cares about the "British Historical Miscellany." His explanation seems to be almost deliberately confused -- perhaps to conceal how very thin the evidence is.)

The source consists of two lines in an Easter Table -- a catalog of the yearly dates of Easter, to which a sentence or two is sometimes appended telling of events in a particular year. This particular Easter Table covers 533 years (Alcock, p. 39), but in a singularly incomplete form; it appears that it was being transcribed from an older document, and that it was never finished. For example, the numbers of the years were never filled in (it is reasonable to guess that they were to
be written in another color). The dates of some of the events listed can be determined from other sources, and this allows us to establish an approximate chronology, with perhaps a year or two of error.

The Easter Table extends to about the year 955 (Alcock, p. 48; CHEL1, p. 248n1 says 954 or 955), presumably meaning it was assembled after that time, but it is assumed that it garnered materials from early chronicles. This table, incomplete as it is, contains two statements (in Latin). One, for the year 518 (Alcock) or 516 (CHEL1) says that Arthur in that year won the Battle of Badon carrying a cross on his shoulders. The other, for the year 539 (Alcock) or 537 (CHEL1) or perhaps 542 (Hole, p. 40, who also mentions the dates of 537 and 539), refers to the strife of Camlann in which Arthur and Medraut (Modred?) died (Alcock, p. 45).

Interestingly, the Camlann conflict is called a "gueith" -- a Welsh rather than a Latin word (Alcock, p. 49; cf. Malory/Rhys, p. x). Badon was listed as a "bellum," the ordinary Latin word for battle. Alcock, pp. 49-50, doubts that this makes the Camlann entry an interpolation, although it looks suspicious to me.

More interesting is the fact pointed out on p 341 of Brengle, that the annal does not say that Arthur and Medraut were fighting each other, merely that they died at the same battle. The idea that Arthur and Mordred were in conflict cannot be shown to be older than Geoffrey of Monmouth.

In any case, those two sources are "it". The sum total of our references to Arthur before he appears as a legendary figure in Welsh myths. "Nennius," written three centuries after the fact, and the Easter Table, incompletely copied perhaps five centuries after the fact. Both credit Arthur with winning the Battle of Badon (which seems, based on Gildas, to have been historical, although Ambrosius may have been the general) and seem to imply a victory by Christian Britons against the Saxons. Nennius, to be sure, has much more to say, but there is no reason to trust it.

The Easter Table, it should be noted, never says that Medraut/Modred was Arthur's son. We do find in Nennius a statement that Arthur killed his son Anwr -- but also a statement that attempts to measure Anwr's grave never produces the same number twice (Jenkins, p. 35; this should give you a clue how much Nennius is worth).

(We might note that, although the story that Arthur fought Modred does show up in the Welsh stories of the Mabinogion, the relevant tale -- "The Dream of Rhonabwy" -- makes "Medrawd" the nephew, not the son, of Arthur; Mabinogion/Gantz, p. 181.)

Neither does the Easter table link Arthur and Ambrosius. Insofar as there is a link at all, it too comes from Nennius, who considered Ambrosius a young prophet (Jenkins, p. 53). The obvious supposition, since our various sources credit Arthur and Ambrosius with the same victories, is that Arthur and Ambrosius are names for the same shadowy person. William of Malmesbury, writing in the early twelfth century, would have us believe that Arthur was Ambrosius's assistant and, apparently, chief general -- while adding that most popular tales about him were false (Hole, p. 45). Malmesbury, according to Hole, p. 50, was the last historian to have access to valid tradition -- "the last writer who presents [Arthur], however slightly, as he must have been." (We might note that even Malmesbury said that Arthur's grave site was unknown, leading to the legend that he would return; Hole, p. 51). But Geoffrey of Monmouth combined Ambrosius with a Welsh seer named Merddin, and thus created Merlin Ambrosius, separate from Arthur (Jenkins, p. 53). And thus was a legend born.

Little can be said about the area of Arthur's activity. Alcock, p. 62, shows a list of possible locations for Nennius's 12 battles. He shows six locations for Badon, ranging from the south coast to the region between the Humber and the Wash. Camlann he shows near the future Scottish border, although elsewhere he seems to imply a Cornish location. Alcock, pp. 58-66, engages in a great deal of special pleading to argue that Nennius's account "might" be accurate -- but none of it proves that it "is" accurate. On pp. 72-73, he brings forth some Welsh evidence of uncertain date -- but which at best simply attests to a belief among people in the period before Nennius that Arthur existed.

So vague is all this that William of Malmesbury was already lamenting that legend has displaced genuine history! (LindahlEtAl, p. 21).

Alcock's conclusion on p. 89 is that "[W]e have discovered acceptable evidence that Arthur was a renowned British soldier, more probably a great commander than a King. His battles were fought principally in the first part of the sixth century AD or perhaps around the turn of the fifth and sixth centuries." Malory/Rhys, p. ix, backs this by suggesting that Arthur bore the title dux bellorum, the Roman commander of battles -- although this obviously requires that he be a Roman rather than a Celt. Ashley, p. 24, summarizes, "About 500 a chieftain named Arthur, converted by later chroniclers into the legendary King Arthur of the Round Table, won a resounding victory at Mount Badon, of which the location is unknown. Arthur may have been a cavalry leader and the battle may have been fought upon the Upper Thames. If this was so, it was the last contest fought in the
afterglow of Roman Britain. Though resistance continued in western England and in Wales for many years, the battle of Mount Badon was the last considerable defeat inflicted upon the pervasive Anglo-Saxons."

I personally think the evidence insufficient to support even these conclusions, but we can take this as, perhaps, the maximum amount of actual historical data and proceed from there. Alcock spends many more pages sifting records for tiny clues that might give us additional information. Frankly, this strikes me as utterly pointless in studying Arthur (although very interesting for the history of Britain); none of it contributed to the later tales.

Whatever the truth about Arthur, his legend in the years after the Saxon conquest was certainly the property of the Welsh -- who were, after all, the survivors of the British people smashed by the Anglo-Saxon invaders. And yet, the great early bards do not mention him -- there is no mention of Arthur in Taliesin, Aneirin, or Llyrwaern Hen (CHEL1, p. 249. This even though Taliesin is actually listed once as a member of Arthur's court in the tale of Culhwych and Olwen; CHEL1, p. 255). Nor do the four branches of the Mabinogion proper mention him (CHEL1, p. 252).

On the other hand, Brengle, p. 327, says that he "is" found in Anierin: "There follows what may well be one of the most convincing pieces of evidence for a historical Arthur. The Welsh elegy Gododdin, attributed to the late sixth century poet Anierin, has been pretty well proved to be genuine and to date, at least in its original form, from around 600. In lines 1241-2 of Ifor Williams's edition it is said of a certain hero that "he glutted (?) black ravens on the rampart of the city, though he was not Arthur." In other words, by Anierin's time, Arthur already had a great reputation. To me, that seems more likely evidence of his early place in myth than history, but your mileage may vary. We do find that some of the later tales informally called part of the Mabinogion are set in the court of Arthur -- although Arthur himself is rarely a major character, and the supporting cast is very different from the later legend: we have Gwenhwyvar (Guinevere) and Kei (Sir Kay), and Bedwyr perhaps became Sir Bedivere, but there is no Lancelot (a French name, of course, although Jenkins, p. 79, mentions Welsh Lluch Llauynnauc and Irish Lugh Lamhfada as possible sources), and Gawain, if he exists at all, is Gwalchmai (Mabinogion/Gantz, p. 30).

(We might add that Lancelot became popular enough that Chaucer mentions women's liking for him in the Nun's Priest's Tale: ll. 3212-3213, Chaucer/Benson, p. 258: "the book of Launcelot de Lake, That wommen holde in ful greet reverence;" cf. CHEL1, p. 270. Does the failure to mention Lancelot mean this tale predates Chaucer? I wouldn't bet on it.)

CHEL1, p. 256, suggests that the Arthur legend really grew up in Brittany, and that it was the Bretons who spread the idea to the French. But, on the evidence, the legend was mostly Celtic, and very incomplete, as late as 1100.

It was Geoffrey of Monmouth who changed that, with his Historia Britonum, The History of (the Kings of) Britain, published in parts starting around 1135. Geoffrey -- a cleric who seems to have spend very little time on clerical work (Geoffrey/Evans/Dunn, p. xv; Tyerman, p. 152) lived near the Welsh border, and was probably Welsh himself (although WaceLawman, p. xxiii, argues that he is Breton, which connects with the suggestion on p. viii on Malory/Rhys and in CHEL1 that some of the late tales are Breton). It has been suggested that he, or his father, was named Arthur, which might explain his interest in the legend (CHEL1, p. 257; this may derive from his statement, quoted on p. 154, that he was "Galfriedus Arturus," rendered as "Geoffrey the Arthur man").

Geoffrey almost impishly warned serious historians to stay away from the material he would retail, claiming it was beyond their expertise (CHEL1, p. 257). He claimed to have a "British book" which he used as a basis for his work (Geoffrey/Evans/Dunn, xviii). It seems clear, however, that there was no such book (even Geoffrey/Evans/Dunn, p. xviii, admit that he doesn't seem to have taken this source "with tremendous seriousness"; Hole, p. 46, points out that no one else ever saw this book). What he really did was take the Welsh legends, plus a few brief Latin chronicles, and massively rewrite and expand them. It was Geoffrey, e.g., who created the story that Arthur was the child of Uther Pendragon on the wife of the Duke of Cornwall (Jenkins, p. 54). His was the first real step in creating the modern legend of King Arthur.

Even the introduction to Geoffrey/Evans/Dunn, p. xxiii, which is naturally inclined to be relatively charitable, admits, "We are to turn to the Historia, then, feeling that we are to read not a chronicle, but a romance of early British history... [by an author who] handled his material with interest and ingenuity. What he has done for Arthurian romance is absolutely clear. He raised a national hero, already the center of legend and myth, to the rank of an imperial monarch...."

Certainly much of what Geoffrey wrote sounds more like myth; Brengle, p. 340, mentions several tales somewhat similar to the story of Arthur's fathering by a man in the disguise of the wife's husband, of which the myth of Jupiter and Alcmene may be the best-known. The same page mentions that Uther, the name of Arthur's father, may be derived from Welsh "uthr," "terrible." Tyerman, p. 152, while admitting that Geoffrey claimed a British source, declares flatly that "There
is no evidence this was true."

CHEL1, p. 258, speculates that Geoffrey's fiction was designed to glorify all the various lands in the Angevin Empire of Henry II: "It... provide[d] a hero in whom Norman and Saxon, Welshman and Breton, could take common pride." The difficulty is that Geoffrey wrote before Henry II created that empire; there was no prospect at all that Brittany (e.g.) would come under English rule.

Geoffrey's cosmopolitan attitude might, however, explain why the further development of the legend took place mostly outside Britain. "[Geoffrey's] history was at once denounced by sober historians as 'a shameless lie,' and Geoffrey himself could not have believed very much of it. But it made interesting reading, and became incredibly popular -- CHEL1, p. 261, counts more than fifty copies just in the British Library and the Bodleian. (To put this in perspective, there are only about eighty copies known even of the Canterbury Tales, and my quick count puts 35 of those in the British Library and the Bodleian.) It was soon worked over into Welsh, English, and French" (Newcomer, p. 37). The French translation was Wace's (who also adapted and expanded freely), from perhaps around 1155-1160 (WaceLawman, p. xix; CHEL1, p. 264, notes that Layamon said it was dedicated to Eleanor of Aquitaine, which fits chronologically). It was Wace who gave us the Round Table (Jenkins, p. 66).

(Students of folk song will be interested to note that the Arthurian legends inform us about the origin of carols: "The first mention of a carole appears to be in the Anglo-Norman Wace's account, about 1155, of King Arthur's wedding. Here the women carolent and the men behourdent, 'jesting' while they watch the performance"; Chambers, p. 66.)

The next stages of the legend evolved mostly in France, where Chretien de Troyes produced the figure of Lancelot (Jenkins, p. 77, although she seems to think he had some history prior to Chretien; on p. 80, Jenkins makes it sound as if Chretien's big contribution was the love affair between Lancelot and Guinevere). This was followed by the "Vulgate Cycle" -- the anonymous romances also known as the "Prose Lancelot," consisting of "Lancelot," "The Quest of the Holy Grail," and "The Death of King Arthur" (VulgateDeath/Cable, p. 10). Finally Malory took the whole mess and worked it into the (almost) coherent tale that we hear today.

It is worth noting that relatively little of this development happened in England (after all, Arthur was a Celt fighting the invading Saxons; Layamon was first English-language author to really cover Arthur; Jenkins, p. 67). Of few English works on Arthur, very little was the direct result of tradition, and none of it (as best we can tell) influenced this song -- although CHEL1, pp. 265-266, notes how Layamon emphasized Arthur's magical abilities, which obviously form an important element of this tale. From the time of Geoffrey on, the story of Arthur was a tale of court bards, not of the folk. We do note that the British tradition did develop somewhat differently from the French; in the Vulgate Cycle, it is Gawain who pushes Arthur into the disastrous war on Lancelot which lets Modred take over (VulgateDeath/Cable, p. 12), whereas in England at the time we still find Gawain as the almost-perfect hero of Sir Gawain and the Green Knight and many other romances (CHEL1, p. 269; CHEL1, p. 271, even suggests that he was the original hero of the Grail legend); in the Green Knight, for instance, Lancelot is mentioned only casually (line 553).

Brooke's conclusion (pp. 191-192) is perhaps typical: "Arthur probably existed, and was a leader in the British revival and reconquest of some part of England about the year 500. But for centuries his legend grew slowly; and it was only in the twelfth century that he came to join Charlemagne and Alexander the Great as the supreme legendary monarch of European literature. His fame grew up, like so many of the legends which flourished in the twelfth century, in the Celtic lands. Its early history is quite obscure. But Arthur was made respectable very largely by the daring inventions of Geoffrey of Monmouth"

Most Englishmen apparently knew it was garbage. William of Newburgh, half a century after Geoffrey, declared "everything this man wrote about Arthur and his successors, and indeed his predecessors... was made up" (MorrisM, p. 163). Gerald of Wales gave his opinion in a passage about a sick man allegedly tormented by demons (Gerald/Thorpe, p. 117-118): When a copy of the Gospel of John was placed on the sick man's lap, the demons fled -- but if "the gospel were afterward removed and... [Geoffrey's book] put there in its place, just to see what would happen, the demons would alight all over his body, and on the book, too, staying there longer than usual and being even more demanding." Somehow, this did not stop Geoffrey from being accepted and even amplified on the continent.

There is one interesting point about Geoffrey: He seems to base the final, fatal battle of Camlann in Cornwall (Geoffrey/Evans/Dunn, p. xxi. This is by contrast to the map on p. 62 of Alcock, which locates in near Hadrian's Wall). This is another hint at a conflict between Arthur and the "King of Cornwall." Layamon also places Camlann in Cornwall (Jenkins, p. 69).

It is also Geoffrey who linked the "Medraut" of the Easter Table with "Modred" the nephew of Arthur (Geoffrey/Evans/Dunn, p. xxiii); as Alcock notes on p. 99, the Easter Table "does not tell us where
or why Camlann was fought. It tells us nothing about Medraut, and it is only in the light of later tradition that we identify Medraut with 'Modred' and assume that Arthur and Medraut fought on opposite sides."

So how did we get from this legend to "King Arthur and King Cornwall"? This involves further guesswork. We can of course assume that the composer of the song knew a fairly developed Arthur legend (although it is striking that he seems to base Arthur's kingdom in Brittany, not Britain; Hahn, p. 419) -- but what did he use as the basis for his plot? Obviously the fact that the poem is incomplete makes this hard to determine.

The motivating theme of the ballad is commonplace -- who has not heard "Mirror, mirror, on the wall, who's the fairest of them all?" from the Grimm version of "Snow White."? And the theme of a king boasting of his greatness and then being brought low is familiar all the way back to the tale of Nebuchadnezzar's humbling in Daniel 4 (note the line in Daniel 4:30 -- "Isn't this great Babylon, which I have built by my great power as a royal residence and for my majestic glory"). Daniel's version dates back to c. 165 B.C.E., and there are earlier tales in other languages (which of course would not have been known to the author of this ballad). Plus Jesus more than once speaks of ways in which the over-proud were humbled.

I also think it interesting that the original source for the Arthur legends is Welsh mythology, and the "Tale of Culhwch and Olwen" in the Mabinogion involves Arthur's court in a set of prodigies somewhat similar to this. And "Culhwch and Olwen" is the part of the Mabinogion considered most free of French influence (Geoffrey/Evans/Dunn, p. xiii). Fowler, p. 160, also compares the "proud porter" of "King Arthur and King Cornwall" to the equivalent character in "Culhwch."

Most interesting is the fact, noted by Mabinogion/Gantz, p. 134, that the first part of "Culhwch" lists 39 incredible tasks assigned to Culhwch and his companions, with only about half fulfilled and the fulfillment of only two described in detail. Parry/Shipley, p. 1004, offers a possible explanation for this, stating that early Welsh prose tales did not have fixed form -- just a plot outline, with only the verse portions (if there were any) to be memorized verbatim. He believes "Culhwich" an example of a tale which has been only partially preserved -- an incomplete example of the form. If so, what else might have been in a "pure" form? (We have only two copies of "Culhwich," and one of those incomplete.) It could indeed have been a tale of boasts....

It is fairly clear that this song is not directly tied to the historical tradition started by Geoffrey of Monmouth, since that had Arthur conceived in Cornwall. While Geoffrey's account might hint at a conflict between Arthur's realm and the realm of Cornwall, Arthur could hardly be unaware of the Cornish realm. What's more, in Geoffrey's tale, Arthur was conceived by magic; it was not the Cornish who were enchanters.

Child, however, connects this with the legend of Charlemagne's Journey to Jerusalem. Similarly, Lacy, p. 316, says that the piece "bears comparison with the Old French Pelerinage de Charlemagne" -- but offers no details. Child has a description of the Pelerinage; I will summarize mine from Oinas just to give an independent source.

"The Pelerinage de Charlemagne (Charlemagne's Pilgrimage) is one of the most interesting early chansons de geste in the Cycle of the King. The poem, which is generally dated at the beginning of the twelfth century, survived only in one relatively late manuscript which has been lost since 1879. Fortunately, copies were made.... The work is relatively short (870 verses) and seems to be a parody of the epic genre. It is in alexandrines rather than the customary dactylyllics" (Oinas, p. 202).

Charlemagne is told by his wife that Hugo, ruler of Greece and Constantinople, is said to be more majestic than Charlemagne himself. Nettled by this, Charlemagne goes first to Jerusalem (where the patriarch gives him many strong relics). He then goes to Constantinople, where Hugo entertains him in an enchanted palace. When they go to bed after a feast, Charlemagne's men boast to one another of the incredible feats they can perform. A spy reveals their boasts to Hugo, who demands they fulfil their boasts. They manage to do so -- with supernatural help. Hugo then gives Charlemagne a crown, and the Franks believe Charlemagne wears it more fittingly than Hugo. Charlemagne goes home, and his wife asks forgiveness.

This is, of course, not historical. The Byzantine Emperors of this period were indeed wealthier and more civilized than the Franks, but none of them were named "Hugo" or anything like it. The Byzantine Emperors in the period after Charlemagne was crowned Emperor were Irene (797-802), Nicephoros I (802-811), Stauracius (811), Michael I (811-813), and Leo V (813-820) (ChambersDict, p. 146). It will surely be evident that this was an unsettled time in Byzantine history; it would have been difficult for any of these Emperors to host Charlemagne in style. To be sure, Charlemagne's Pilgrimage could not have come after he became Emperor in 800 -- because the tale mentions Roland, and Oliver, and Archbishop Turpin. This means that the visit to the East must have taken place before 778, when Roland died at Roncesvalles.
But an early date poses a different problem -- because Charlemagne, while King of the Franks, was not in the period before Roncesvalles considered the equal of the Emperor of Byzantium -- who, after all, had supervision of the Holy Places, even if they were actually in Islamic hands. The Byzantine Emperor was an *emperor*; Charlemagne in 778 was the strongest king in western Christendom, but only a King, and only the second of his dynasty, and even possibly illegitimate (Thorpe, p. 4).

Of course, the bottom line is, the mention of Oliver proves that the "Pilgrimage" had to be written after the *Song of Roland*, so the chronology is probably beyond straightening out.

The simple fact is that Charlemagne did not make such a voyage to the east -- although he did have good relations with the Byzantines (Thorpe, pp 70-71). And he did go on several pilgrimages. It's just that they were pilgrimages to Rome, not the Holy Land.

Owen, p. 27, suggests that the "Pilgrimage" was in fact written in the late twelfth century, after the disastrous Second Crusade (which accomplished nothing except to kill a lot of Europeans and damage the Crusading kingdoms in the east). Louis VII and Eleanor of Aquitaine -- who had less than harmonious relations -- had gone to the east in the 1140s, and came back ready to divorce.

Owen coments, "The whole story is a burlesque, and I am not the first to see in it a possibly wry comment on Louis's crusade and a dig at the king's marital insecurity...." This cannot be proved, but if true, it makes it reasonable that the story would be inaccurate -- it wasn't a story of Charlemagne, except by projection (using the *Song of Roland* as a base); little wonder if, three and a half centuries after the fact, it got some details wrong!

Of course, this might cause us to wonder if there might have been a still earlier Pilgrimage epic which inspired Charlemagne's Pilgrimage.

It should also be noted that there was interchange between Welsh and French romance in the period when the French were building the Arthurian legend. The Welsh, according to Parry/Shipley, p. 1005, had versions of "The Song of Roland" and "The Pilgrimage of Charlemagne," among others. But tales of Charlemagne -- and Roland and his betrayer Ganelon -- were widespread; Roland/Butler, p. xix, points out that Chaucer refers to a traitor as "a very Ganelon," and Dante mentions Roland's horn, and the Song of Roland itself was translated into German and Icelandic and Italian and beyond (Roland/Butler, p. xviii).

The boasting which brings Charlemagne and his companions so much trouble is certainly not particular to the Pilgrimage of Charlemagne; we find it also in the *Song of Roland*, and indeed the "gab" is apparently a characteristic of French tales (Roland/Terry, p. xix). Consider, too, Thor and Loki's contest with the giants in Norse myth.

Nor is the common element of the spy necessarily a link. The same trick is also found in the Tristan story (Beroul/Fedrick, p. 16). Indeed, Beroul's version of Tristan (the earliest version, from about 1150 according to CHEL1, p. 273) more nearly resembles "King Arthur and King Cornwall" than does the Charlemagne story -- in the latter, the spy is merely a spy, while in Beroul, the spy is a magic-working dwarf, like the Billy Blin' of "King Arthur." To be sure, the Tristan romance, despite its British setting, seems no more native to England than tales of Charlemagne -- but it was much more widely known than the tale of Charlemagne's Pilgrimage.

In terms of setting, "King Arthur and King Cornwall" again stands closer to the legends than the Charlemagne story. Cornwall, unlike Hugo of Byzantium, is a pagan -- and a user of magic, like the giants in the Thor myth.

Competition between Arthur's knights and those of Cornwall is also known -- even in Malory, book IX, chapter XXXVII, we find Arthur's knights jousting with those of King Mark of Cornwall (Malory/Rhys, p. 357). Of course this is a later graft from the Tristan legend (CHEL1, pp. 272-273), and no one jousted in the time of the real Arthur, but it shows that such tales did float about.

CHEL1, p. 273, points out that Tristan first appears as "Drystan son ot Tallwych" in an early Welsh poem, where he is a relative and servant of March [=Mark] ab Meirchion. So the conflict between Mark of Cornwall and the Arthurian court has ancient roots.

There also seems to have been a Welsh tradition of Arthur being imprisoned, somewhere -- but a late tradition, which was grafted onto a Welsh triad seemingly after its composition (Lacey, p. 566). In one sense, the song is logical: Cornwall was the last part of England proper to come under English dominance (with the curious side-note that, according to Mabinogion/Gantz, p. 177, Arthur's court seems to be based in Cornwall in several tales, including "Culhwch and Olwen.")

Egbert, King of Wessex (died 839) is often credited with conquering Cornwall in 815 (Oxford Companion, p. 338), but the area retained its own culture and some measure of independence; it did not become a Norman earldom until c. 1140 (Oxford Companion, p. 247), then a dukedom from 1337, although frequently held by the crown from that time on. Thus a King Arthur who actually ruled what is now England would have had, other than the small kingdoms of Wales and Scotland, only one actual neighbor in England, and that would be Cornwall -- although there is
no evidence that Cornwall ever had its own King.
Bottom line: "King Arthur and King Cornwall" is obviously derived from the same sorts of legends
as "The Pilgrimage of Charlemagne" -- but until and unless we find more of the romance, I do not
think we can assume direct literary dependence.
There does appear to be a different sort of dependence in that the hero of "King Arthur" is Sir
Bredbeddle (Hahn, p. 420). Despite his improbable name, this fellow appears in another Arthurian
romance, "The Greene Knight." This is the inferior version of the tale of "Sir Gawain and the Green
Knight" found in the Percy Folio; Bredbeddle is the Green Knight of the tale. The fact that there are
two tales in the Percy Folio involving him, and no mentions elsewhere, makes one wonder if
someone didn't write a Bredbeddle cycle which survives only in the folio. - RBW
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King Arthur's Death

DESCRIPTION: "On Trinity Monday in the morn, This sore batteyle was doomed to be." Arthur and Mordred meet in battle, with both hosts effectively destroyed. Mordred is killed, Arthur mortally wounded, Excalibur is tossed back into the lake, all that Malory stuff

AUTHOR: unknown

EARLIEST DATE: before 1750 (Percy MS.)

KEYWORDS: royalty battle death

FOUND IN:

REFERENCES (4 citations):
Hales/Furnival-BishopPercysFolioManuscript, volume I, pp. 497-507, "Kinge Arthurs Death" (1 fragment)
King Caesar (King Seenie)

DESCRIPTION: "King-seenie, one, to, three, You're the very man for me. Keep him quiet, Hold him down, Pat him thrice upon the crown, Blackball, blackball, One, two three, (Joseph Jackson), You are he."

AUTHOR: unknown

EARLIEST DATE: 1875 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty royalty

FOUND IN: New Zealand

REFERENCES (1 citation): 
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, pp. 81-82, "(King-seenie, one, two, three)" (1 text plus extensive discussion and a few words of what may or may not be the same game)

File: SuSm081

King David (I)

DESCRIPTION: "King David was (good lord) that shepherd boy, Didn't he kill Goliath (good lord) and he shout for joy. Well the tallest tree in Paradise them Christians called it their tree of life, Little David play on your harp...." And other floating verses

AUTHOR: unknown

EARLIEST DATE: 1976 (Courlander)

KEYWORDS: religious nonballad fight music

FOUND IN: US(So)

REFERENCES (1 citation):
ADDITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, pp. 346-348, "King David" (1 text, 1 tune)
Roud #10966

File: CoAA346

King David had a Pleasant Dream [Laws O16]

DESCRIPTION: A soldier asks for a kiss. The girl refuses; her mother has told her to avoid soldiers. He replies with the story of David, who began as a shepherd but ended as a king and the killer of Goliath. The girl decides to kiss him after all

AUTHOR: unknown

EARLIEST DATE: 1905 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: soldier courting Bible royalty

FOUND IN: US(Ap,So)

REFERENCES (4 citations):
Laws O16, "King David had a Pleasant Dream"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p 170, "King David had a Pleasant Dream" (1 text)
Sharp-EnglishFolkSongsFromSouthernAppalachians 175, "The Slighted Soldier" (1 text, 1 tune)
King Edward the Fourth and a Tanner of Tamworth [Child 273]

DESCRIPTION: The King goes out a-riding and meets the Tanner. The Tanner gives abrupt answers to the King's questions. The King tries to exchange horses; again the Tanner wants no part of the deal. Finally the King gives the Tanner a gift/pension

AUTHOR: unknown

EARLIEST DATE: 1765 (Percy) (likely entered in the Stationer's Register in 1589; see NOTES)

KEYWORDS: royalty contest disguise trick gift money horse MiddleEnglish

HISTORICAL REFERENCES:
1154-1189 - Reign of King Henry II
1399-1413 - Reign of King Henry IV
1461-1470 AND 1471-1483 - Reign of King Edward IV

FOUND IN: Britain(Scotland(Aber,Bord)) Ireland Canada(Ont)

REFERENCES (34 citations):
Child 273, "King Edward IV and a Tanner of Tamworth" (4 texts -- though three of them are appendices)
Bronson 273, "King Edward IV and a Tanner of Tamworth" (3 versions)
Bronson-SingingTraditionOfChildsPopularBallads 273, "King Edward IV and a Tanner of Tamworth" (1 version: #1)
Hales/Furnival-BishopPercysFolioManuscript, volume II, pp. 147-157, "Kinge & Miller" (1 text, of "King Henry the Second and the Miller of Mansfield")
Percy/Wheatley-ReliquesOfAncientEnglishPoetry II, pp. 92-100, "King Edward IV, And Tanner of Tamworth"; III, pp. 178-188, "The King and Miller of Mansfield" (2 texts)
Leach-TheBalladBook, pp. 649-653, "King Edward the Fourth and a Tanner of Tamworth" (1 text)
Grigson-PenguinBookOfBallads 73, "King Edward the Fourth and a Tanner of Tamworth" (1 text)
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 297-305, "King Henry the Second and the Miller of Mansfield" (1 text)
Olson-BroadsideBalladIndex, ZN1472, "In summer time when leaves grow green"
Brown/Robbins-IndexedOfMiddleEnglishVerse, #168
DigitallIndexOfMiddleEnglishVerse #6691

ADDITIONAL:
Katherine Briggs, _A Dictionary of British Folk-Tales in the English Language_, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2), volume A.2, pp. 437-438, "The King and the Tanner" (1 summarized text)
Karín Boklund-Lagopolou, _I have a yong suster: Popular song and Middle English lyric_, Four Courts Press, 2002, pp. 110-116, "(The King and the Barker)" (1 text, derived from Child but with emendations to the stanza order)

MANUSCRIPT: {MsRichardCalle}, Cambridge, Cambridge University Library MS. Ee.4.35 (Part I), folio 19 ("The King and the Barker")


RELATED: (Romances)
George Shuffelton, editor, _Codex Ashmole 61: A Compilation of Popular Middle English Verse_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2008, pp. 401-413, "King Edward and the Hermit" (1 text, of 521 lines, incomplete where the manuscript breaks off)
Brown/Robbins-IndexOfMiddleEnglishVerse, #1764
suggests that the text of "The King and the Barker" is disordered; he would move stanzas 30-33 to after stanza 54.

There are quite a few items in the Stationer's Register which might (or might not) be versions of this:
- "A merry songe of a kinge and a shepherd," Richard Jones, Sept. 23, 1578 (Rollins, #1354, p. 117)
- "A merie songe of the king and the tanner," Edward White, August 1, 1586 (Rollins, #1360, p. 118)
- "A merye pleasant and delectable history betwene kinge Edward the IIIIJth and a Tanner of Tamworthe," William White, October 6, 1600 (Rollins, #1745, p. 151; this was apparently registered as a book and as a ballad, i.e. a short piece; cf. STC #7504 below)
- "Another of the king and he Tanner," Jno. Trundle, December 9, 1615 (Rollins, #1361, p. 118)
- "King and shepperd," December 14, 1624 (Rollins, #1358, p. 118; said to being "An elder time there was of yore"; cf. STC #7505 below)
- "King and Tanner," December 14, 1624 (Rollins, #1362, p. 118; cf. STC #7505 below)
- "King and Miller," March 1, 1675 (Rollins, #1355, p. 118; said to begin "Henry our Royal King, would ride a Hunting")
- "A pleasant new ballad of King Edward the fourth & a tanner of Tamworth," March 1, 1675 (Rollins #1366, p. 118)
- "A pleasant new ballad of King Henry the second & the miller of Mansfield," March 1, 1675 (Rollins #1367, p. 118)

The Short Title Catalog (STC) lists several editions, not all of which can be made to correspond to the above:
- "A merrie, pleasant and delectable historie between K. Edward the fourth and a tanner of Tamworth," J. Danter, 1596; "Entered to Griffith 1564-1565" (STC #7503, p. 167)
- Another edition of "A merrie, pleasant and delectable historie," W. White, 1613, "entered 6 Oc[tober] 1600 by consent of widow Danter" (i.e. this is Rollins #1360) (STC #7504, p. 167)
- "A pleasant new ballad betwene King Edward the fourth and a tanner of Tamworth," A. Mathews, 1625?; "Ent[ered] to T. Pavier a[nd] ballad partners, 14 De[cember] 1624" (STC #7505, p. 167; cf. Rollins #1358, 1362)

The theme has been generally titled "The King and the Subject," and goes back to medieval times -- there are versions in Richard Calle's manuscript (Cambridge University Library MS. Ee.4.35), written before 1500; in the manuscript of "Robin Hood and the Monk" (Cambridge University Library MS. Ff.5.48), also from before 1500; and others. I strongly suspect it began as a romance, not a ballad.

I also suspect that the various versions given by Child and others are not a single entity -- they are not derived from a single original. Rather, the plot circulated (perhaps in a romance) and everyone applied it to particular circumstances and kings. Technically, this probably means that we should split the versions -- except that that is really more work than it is worth.

Out of all this, can we determine the original king? Henry II seems to be the earliest cited, and James (number uncertain but perhaps as late as James VI and I) the last. Of the most common candidates, Henry II was engaged in constant wars with France. Henry IV was an usurper who had to deal with periodic rebellions. And Edward IV lived during the Wars of the Roses. None of them had the petty cash to give the sorts of rewards mentioned here. Henry IV, in particular, had no money at all.

What I suspect to be the earliest mention of the song does not list a name. According to Holt, p. 140, one Robert Langham heard an entertainment in July 1575 when Queen Elizabeth visited the Earl of Leicester's palace of Kenilworth; among the pieces performed was "The King and the Tanner." We can't prove that this is the song, but it seems likely.

No matter which king we choose, there is no historical record of an event such as this. There is at least some verisimilitude in assigning the piece to Edward IV. Edward was a hunter (most English kings were), but could be easily distracted by those he came across. The story is that he met his wife Elizabeth Woodville this way; she had been left a landless widow by the Wars of the Roses, and she deliberately stationed herself along his route to beg him for help (Lofts, p. 81).

Sadly for the legend, Ross, pp. 85-86, declares that "No one knows when Edward first met and became enamored of Elizabeth [Woodville or Wydeville, his future Queen]." The sources are assembled by Dockray, pp. 40-49, and most have little to say except that the two were secretly married, with almost no witnesses except her family, in May 1464. Kendall, p. 60, suspects that he had first seen her in passing in 1461 -- almost as if he had met his wife in the way described in this
ballad. Edward actually kept the marriage secret for four months, possibly because he knew it was so far beneath his dignity to marry a woman who was English rather than a foreign princess, and one who was in addition a widow, a mother, a Lancastrian (her former husband had died fighting against Edward in 1461), several years older than her husband, and the daughter of a mere knight (Lander, pp. 104-105; Dockray, pp. 40-41, who notes that all these things made her an "unsuitable" consort).

Ross, p. 87, remarks that "Edward's motives for this remarkable misalliance remain a matter for awestruck speculation," and notes that it "ultimately contributed largely to the downfall of the Yorkist dynasty." For all the speculation about the reasons, it is clear that, ultimately, it was a love match (or, at least, a lust match). Edward may have thought he had reasons other than physical, but there seems little doubt that it caused his contemporaries to think him impulsive (in the time of Richard III, there would be charges that he had been bewitched).

In addition, Edward was a friendly, cheerful man who could easily be involved in games such as this. He was also a forgiving man, less likely than many kings to punish someone he met merely for being surly. Ross, p. 52, refers to his "natural generosity" -- even in his treatment of known traitors. Ross, p. 10, also quotes Dominic Mancini regarding his character: "Edward was of a gentle nature and cheerful aspect." Ross, p. 122, notes how Edward even ignored evidence of treason; when the Earl of Warwick began conspiring against him, "His easy-going nature, persistent optimism, and confidence in his personal harm prevented him from taking a hard and suspicious line."

Edward was also the sort of figure about whom legends easily arose. Even by Plantagenet standards, he was unusually handsome; Ross, p. 10, tells us that "His good looks were universally acclaimed by his contemporaries.... Even his sharpest contemporary critic, Philippe de Comynnes, who met him twice, repeatedly praises his fine appearance: "He was a very handsome prince, and tall... I do not remember ever having seen a more handsome prince."

On the other hand, if we assume this is truly about Edward IV, we probably have to abandon Tamworth as a setting. Ross, p. 271, notes that "The more distant parts of his realm saw him but rarely," and adds that his visits to the north of England were "infrequent." He was there before he became King, but after that, it was mostly in times of crisis -- at the Battle of Towton, or during the Earl of Warwick's rebellion. He went as far north as Nottingham in 1475 and again in 1476, and visited Pontefract and York in 1478, but Tamworth, near modern Birmingham, seems to have been too far west to earn a visit in times of peace. - RBW

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- Furrow: Melissa M. Furrow, Ten Bourdes, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2013, pp. 130-140, "The Boy and the Mantle" (1 text, with a different set of emendations from Child's)
- Ross: Charles Ross, Edward IV, 1974 (I use the 1997 paperback edition in the Yale English Monarch series with a new introduction by R. A. Griffiths)

Last updated in version 5.3
File: C273
King Edwards

DESCRIPTION: "There never was a king so great, but love cause him to abdicate. Ch: Love, love alone, cause King Edwards to leave the t'rone (repeat)." Verses sung in first person as Edward explains reasons for abdicating and marrying Wallace Simpson.

AUTHOR: unknown

EARLIEST DATE: 1937 (recording by The Caresser)

KEYWORDS: shanty love royalty marriage

HISTORICAL REFERENCES:

1936 - Abdication of Edward VIII and his marriage to Wallis Simpson

FOUND IN: West Indies

REFERENCES (1 citation):
Colcord-SongsOfAmericanSailormen, pp. 186-187, "King Edwards" (1 text, 1 tune)
ST Colc186 (Partial)
Roud #4707

RECORDINGS:
Blind Blake Higgs, "Love, Love Alone" (on WIHIGGS01)
The Caresser [Rufus Callender], "Edward the VIII" (1999, on "Roosevelt in Trinidad," Rounder CD 1142 [recorded 1937])
Duke of Iron [Cecil Anderson], Lord Invader[Rupert Grant], Macbeth the Great[Patrick McDonald], and Gerald Clark and the Band, "Edward VIII" (1999, on Calypso at Midnight," Rounder CD 11661-1840-2 [recorded 1946])

CROSS-REFERENCES:
cf. "Edward's Abdication" (theme of Edward VIII)
cf. "Baby It Must Be Love" (subject, form of some lines)

NOTES [605 words]: I don't have a copy of Thomas-BalladMakingInMountainsOfKentucky, but based on the description of "Edward's Abdication" I'd say that even though they are covering the same subject, these are two different songs. [Yes, they are. And this is pretty definitely the better one. - RBW] Colcord-SongsOfAmericanSailormen gives a tune for the chorus but says that the verses were sung in a droning monotone. The chorus tune, by the way, is not "House Carpenter," which was the tune supposed for "Edward's Abdication."

Brought back from the West Indies by a Prof. Samuel E. Morison, and said to have been sung by Negro boatmen in Basse Terre, St. Kitts. - SL

Morison is, of course, the great American historian who was particularly involved in naval history. I believe he published this in one of his own books also, though I don't know which one; I'm sure I've seen the text before.

For additional information on Edward VIII and his marriage, see the notes to "Edward's Abdication." This song in addition mentions the Duke of York, Edward's brother, who became George VI (reigned 1936-1952). Stanley Baldwin (1867-1947) was Conservative Prime Minister 1923-1924, 1924-1929, and 1935-1937. The Abdication Crisis of 1936 was in some ways his finest hour; by consulting with the royal family, his own party, the opposition, and the Dominions, he found an answer everyone could accept. He resigned immediately after, leaving the post to Neville Chamberlain -- and you *know* how that turned out....

To tell this from "Edward's Abdication," consider the first few lines of text:

King Edwards:
Love, love alone, Cause King Edwards to leave the t'rone

Edward's Abdication:
Come hearken good friends to this story so tre
Of a lord of high degree;
Concerning the love of this bonny young prince.
The King of his own countree. - RBW

Colcord-SongsOfAmericanSailormen writes, "That folk-song is still being made and sung is evidenced by the following comment on current events [viz., "King Edwards"] which was brought back from the West Indies last winter [1937-1938] by Professor Samuel E. Morison .... The song was sung by a Negro boatman in Basse Terre, St. Kitts. The air to the chorus was furnished by another member of Professor Morrison's party..." [p. 186]. Fast work indeed, especially if Hill is correct and this song was crafted and recorded in New York in 1937: "The large metropolitan dailies reported the doings at the [Village] Vanguard [a folksinger-friendly night club in Greenwich Village] as the calypsonians, especially the New York-based singers, created songs for American audiences.... Another popular song in America was 'Edward VIII,' recorded by Caresser at the
same session [February 16, 1937]" (Donald R. Hill, *Calypso Calaloo* (Gainesville: University Press of Florida, 1993), pp. 162-163). Colcord-SongsOfAmericanSailormen's tune is close to Caresser's and the text leaves out some of Caresser's verses, and adds none. It is interesting to see how some of Caresser's lines, that could use clarification for me, have been changed by either the singer or the recorder. For example, where I hear Caresser singing
They could take my throne they could take my crown/ But leave me and Miss Simpson renoun'
Colcord-SongsOfAmericanSailormen has
They may take my crown they may have my tr'one/ But leave Mistress Simpson and me alone
On the other hand, I think Caresser sings
I'm sorry my mother is going to grieve/ But I cannot help, I'm bound to leave.
Colcord-SongsOfAmericanSailormen has
I'm sorry to make my mother grieve/ But just the same I'm bound to believe.
- BS

Last updated in version 4.0
File: Colc186

**King Emanuel (I)**

DESCRIPTION: "O my king Emanuel, my Emanuel above, Sing the glory to my King Emanuel. If you want to walk the golden street, and you join the golden band, Sing glory be to my King Emanuel." The singer tells of the joys of heaven
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
*Allen/Ware/Garrison-SlaveSongsUnitedStates*, p. 26, "King Emanuel" (1 text, 1 tune)
Roud #11979
CROSS-REFERENCES:
cf. "King Emanuel (II)" (theme)
NOTES [70 words]: Allen/Ware/Garrison-SlaveSongsUnitedStates spell the name in this song "Emmanuel" (one "m"), and I have followed this even though it has no scriptural basis; in the King James rendering of Isaiah 7:14, 8:8, it's "Immanuel," and in Matthew 1:23 we find "Emmanuel." Nor is Emmanuel ever called a king, though this usage is understandable since in Matthew 1:23 (though not the uses in Isaiah) it is taken to refer to Jesus. - RBW

Last updated in version 4.0
File: AWG026

**King Emanuel (II)**

DESCRIPTION: Chorus: "King Emanuel is a mighty Emanuel, I call my Jesus King Emanuel." Verses: "Steady a little while, I will tell you what my Lord done for me" "He plucked my feet out of the miry clay, He set them on the firm Rock of Age"
AUTHOR: unknown
EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: Bible nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (2 citations):
*Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute*, p. 147, "King Emanuel" (1 text, 1 tune; p. 197 in the 1874 edition)
*Work-FolkSongOfTheAmericanNegro*, p. 68, "King Emanuel" (1 text)
Roud #12075
CROSS-REFERENCES:
cf. "King Emanuel (I)" (theme)
cf. "In the Morning" (King Emanuel theme)
NOTES [125 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses, every alternate line is "I call my Jesus King Emanuel." - BS
The reference here is no doubt to Matthew 1:23, referring to the virgin who will bear a son and call him "Emmanuel." This is, however, a citation of Isaiah 7:14, "behold, the young woman is with child
and shall bear a son, and shall name him 'Immanuel'' (which means "God Is With Us"). Thus the name is properly "Immanuel," not "Em(m)anuel," and "is a mighty Emanual" means "is a mighty God is with us," which makes nonsense -- and the whole quotation in Matthew is a Greek mistranslation anyway, using "virgin" for the Hebrew word meaning "young woman," because Matthew was trying to make a point. - RBW

King Estmere [Child 60]

DESCRIPTION: King Estmere, aided by his brother Adler Younge, seeks to wed the daughter of King Adland. He wins her troth; at threat of losing her to rival (heathen) king of Spain, he attends the wedding in guise of a harper, kills his rival, and wins the bride.

AUTHOR: unknown

EARLIEST DATE: before 1750 (Percy folio)

KEYWORDS: courting marriage disguise trick royalty

FOUND IN:

REFERENCES (7 citations):
Child 60, "King Estmere" (1 text)
Hales/Furnival-BishopPercysFolioManuscript, volume II, pp. 600-607, "King Estmere" (2 texts, by necessity from Percy's Reliques rather than the Percy Folio)
Percy/Wheatley-ReliquesOfAncientEnglishPoetry I, pp. 85-98, "King Estmere" (1 text)
Quiller-Couch-OxfordBookOfBallads 41, "King Estmere" (1 text)
Gummere-OldEnglishBallads, pp. 270-279+358-359, "King Estmere" (1 text)
ADDITIONAL: Iona & Peter Opie, The Oxford Book of Narrative Verse, pp. 100-108, "King Estmere" (1 text)

MANUSCRIPT: {MSPercyFolio}, The Percy Folio, London, British Library MS. Additional 27879, page 249 [the pages containing this piece are now missing and cannot be checked, so we have only Percy's unreliable transcription]

Roud #3970

NOTES [347 words]: According to Fowler, p. 158 n. 25, this is one of eighteen ballads in the Child collection found only in the Percy Folio. As a result, this ballad does not exist in any proper copy. Although it was originally found in the Percy manuscript, Percy himself tore it out (apparently to give to the printer or someone, but not until he had rewritten it in his pompous style (Groom, pp. 231, 46), and the pages have been lost. Thus the only reference is the text printed in the Reliques -- and, from Percy's comments and his patently false claim to have another copy, it seems clear that he touched that up somewhere. Nor do Percy's two editions agree entirely.

The Opies, Wilson, p. 131, and Chambers, p. 181, all note an item mentioned in The Complaynt of Scotland (1549), "quhou the king of est mure land mareit the kyngis dochter of vest mure land." Possibly the same story -- but who knows? Murray's introduction to the Complaynt (Complaynt, p. lxxvi) mentions the possibility but is not sure. The title does seem to imply that "Estmere" is the "East Moor" -- i.e. the lands east of the West Moor, or Westmoreland. Which would be Northumberland or maybe Durham. Of course, neither Northumberland nor Durham had a King -- Northumbria had an Earl, until the county was upgraded to a Dukedom, and Durham was governed primarily by its bishop.

Unless one is prepared to go back to Anglo-Saxon times, anyway, and assume that King Estmere is the king of the nation of Northumbria (effectively destroyed around 850 C.E. by the Vikings). In which case Adland/Westmoor is the Kingdom of Strathclyde. But, of course, there was no nation of Spain back then; indeed, the Iberian Peninsula was still under Islamic rule....

The Percy Folio has another piece, "Kinge Adler" (Hales/Furnival-BishopPercysFolioManuscript, volume II, pp. 296-300) which Hales and Furnival suggest may be about Estmere's brother, since Adler was a character in "King Estmere." But, of course, we must reckon with the fact that Percy rewrote "King Estmere"; for all we know, Percy brought in Adler from "King Adler." - RBW

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King George IV's Visit to Edinburgh

DESCRIPTION: The singer's friend Pate has come to say King George has come to visit Holyrood. They think of going to see him but decide not to risk the crowd and cold but rather to stay at home, drink some more, and toast the king from home.

AUTHOR: William Lillie (source: Greig/Duncan1)
EARLIEST DATE: 1914 (Greig/Duncan1)
KEYWORDS: travel drink Scotland royalty
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan1 138, "King George IV's Visit to Edinburgh" (1 text, 1 tune)
Roud #5819
ALTERNATE TITLES:
The King's Visit
NOTES [179 words]: Greig/Duncan1: "This visit took place in August 1822." "Holyrood is the royal palace in Edinburgh"[p. 532]. - BS
The history of the joint monarchs of Great Britain was one of ignoring Scotland as much as possible. Once James I went to London, he tried to avoid ever going to Edinburgh. Charles I went to Scotland only when he had to. Charles II spent more time there when he was trying to gain the crown, but ignored it after he was restored. William III and Anne and the first three Georges all avoided a country which was far less willing to acknowledge them than was England.
The coming of George IV was therefore a fairly significant event. Commenting on the aftermath of the 1745 Jacobite rebellion, Christopher Sinclair-Stevenson, Blood Royal: The Illustrious House of Hanover (Doubleday, 1980), p. 63, remarks that "it was the English, above all George IV, who suddenly decided that the Jacobites had been wrong, but very definitely romantic." He was actually painted wearing a tartan, and started the habit of visiting Scotland that Victoria so happily followed.
- RBW

King Henry [Child 32]

DESCRIPTION: King Henry goes hunting and encounters a hideous woman. For courtesy he salutes her, only to find her making incredible demands -- first the flesh of his animals, and finally that he sleep with her. He does, to find her transformed into a beautiful woman

AUTHOR: unknown
EARLIEST DATE: 1783/1799 (Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland)
KEYWORDS: courting sex shape-changing royalty
FOUND IN: Britain(Scotland(Aber))
REFERENCES (8 citations):
Child 32, "King Henry" (1 text)
Bronson 32, "King Henry" (1 version)
Bronson-SingingTraditionOfChildsPopularBallads 32, "King Henry" (1 version)
Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 174-179, "King Henry" (2 parallel texts plus a photo of the badly-transcribed tune; also a reconstructed tune on p. 280)
Leach-TheBalladBook, pp. 124-126, "King Henry" (1 text)
Quiller-Couch-OxfordBookOfBallads 16, "King Henry" (1 text)
Buchan-ABookOfScottishBallads 4, "King Henry" (1 text, 1 tune in appendix) {Bronson's {#1}}
DT 32, KINGHENR*
Roud #3967
CROSS-REFERENCES:
King Henry Fifth's Conquest of France [Child 164] --- Part 01

DESCRIPTION: The English king sends to the French king a reminder of tribute due. The French king says our king is too young to be a threat and sends tennis balls instead. Our king takes an army, excluding married men and widows' sons, and succeeds against the French

AUTHOR: unknown

EARLIEST DATE: before 1820 (broadside, Bodleian Harding B 25(1028)); many undated manuscript copies predate this [for example, Bodleian Harding B 1(38)], and D'Urfey had something similar

KEYWORDS: war royalty battle

HISTORICAL REFERENCES:
1413 - Accession of Henry V
1415 - Henry V attacks France, captures Harfleur, and wins the Battle of Agincourt
1415-1421 - Continuing campaigns in France
1421 - Henry marries Catherine (the youngest daughter of Charles VI "the Mad," the king of France) and is declared the heir of France
1422 - Death of Henry V

FOUND IN: Britain(England,Scotland(Aber)) US(Ap,NE,SE)

REFERENCES (16 citations):
Child 164, "King Henry Fifth's Conquest of France" (1 text, 1 tune) {Bronson's #6, #1}
Bronson 164, "King Henry Fifth's Conquest of France" (10 versions)
Bronson-SingingTraditionOfChildsPopularBallads 164, "King Henry Fifth's Conquest of France" (1 version: #1)
Hales/Furnival-BishopPercysFolioManuscript, volume II, pp. 597-599, "King Henry V, his Conquest of France" (1 text, not from the Percy Folio)
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Ballad #1, pp. 52-56,241, "King Henrie the Fifth's Conquest" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 151-154, "King Henry Fifth's Conquest" (1 text)
Browne-FolkSongsOfOldHampshire, pp. 60-62, "Henry V and the King of France" (1 text, 1 tune)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 139-141, "As The King lay musin on his bed" (1 text, 1 tune) {Bronson's #6}
Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 145-148, "King Henry the Fifth's Conquest of France" (1 text, 1 tune) {Bronson's #2 a/b, although the three transcriptions are all slightly different musically}
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 192-195, "King Henry Fifth's Conquest of France" (1 text, 1 tune)
Wells-TheBalladTree, pp. 43-45, "King Henry V's Conquest of France" (1 text, 1 tune) {Bronson's #7}
Leach-TheBalladBook, pp. 463-466, "King Henry Fifth's Conquest of France" (2 texts)
Dallas-TheCruelWars-100SoldiersSongs, pp. 115-116, "King Henry Fifth and the King of France" (1 text, 1 tune)
Niles-BalladBookOfJohnJacobNiles 49, "King Henry Fith's Conquest of France" (3 texts, 1 tune)
Olson-BroadsideBalladIndex, ZN305, "As our King lay musing on his bed"

DT 164, HENRYV*

Roud #251

BROADSIDES:
Bodleian, Harding B 25(1028), "King Henry the Fifth's Conquest of France" ("As our king lay musing upon his bed"), J. Pitts (London), 1802-1819; also Harding B 1(38), "King Henry V. his Conquest of France"

CROSS-REFERENCES:
cf. "The Agincourt Carol" (subject)

ALTERNATE TITLES:
The Fency King and the English King
NOTES [302 words]: The career of Henry V marked the high point, for the English, of the Hundred Years' War. That war, fought between England and France with some participation by other countries, was a long, incredibly complex business (as you'd expect for a war that lasted from 1437 to 1453 -- though with many long periods of truce). Because this is so complicated, I ended up with what is (as of this writing) the third-longest entry in the Ballad Index. I have therefore broken it up into the following sections, divided among four different entries in the Ballad Index which you can search for if you don't want to read the whole thing. These aren't really chapters; the note is meant to be read continuously. But it may help you to find the part you most want.

Contents:
*** Included in this entry:*
* Full References for the song
* Bibliography
*** Included in the Entry "King Henry Fifth's Conquest of France [Child 164]" --- Part 02 (File Number Link C164A):*
* The Causes of the War
* The Reign of Edward III
* Strengths and Weaknesses of France and England
*** Included in the Entry "King Henry Fifth's Conquest of France [Child 164]" --- Part 03 (File Number Link C164B):*
* Edward III, Sluys, Crecy, Poitiers, and Bretigny
* The Failure of Bretigny; Richard II and Henry IV
*** Included in the Entry "King Henry Fifth's Conquest of France [Child 164]" --- Part 04 (File Number Link C164C):*
* The Reign of Henry V
* 1415: Harfleur and Agincourt
* The Second Invasion and Troyes: Henry the Heir of France
* The Death of Henry V and the Regency of Bedford
* Orleans
*** Included in the Entry "King Henry Fifth's Conquest of France [Child 164]" --- Part 05 (File Number Link C164D):*
* The Death of Bedford and the Loss of France
* England After the Wars: the Overthrow of Lancaster
* The Historical Content of the Ballad

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The causes of the war

The Hundred Years' War started with a dispute over land. Under Henry II (reigned 1154-1189), England had controlled most of western France: Henry had inherited Normandy from his great-grandfather William the Conqueror; Anjou, Maine, and Touraine from his father Geoffrey of Anjou; and had gained Aquitaine (Guyenne and other lands) by marrying its Duchess Eleanor. He would also manage to gain working control of Brittany by marrying one of his sons to the heiress. (For a map of all this, see e.g. Ashley-Kings, p. 519.)

Over the next century and a half, those possessions were nibbled away by the French government. A large part of the problem was that, while the English King was the Duke or Count of the French territories, he still owed homage to the King of France for them. Petty nobles were always appealing to the French government for redress, and the French king often seized the land as a result. The English were usually unable to reclaim the land.

Sometimes the French captured more than just a border strip. In 1204, they recaptured the whole Duchy of Normandy in one great campaign (Harvey, p. 82). It was King John who lost the Duchy, and people said it was because he was too involved with his young wife Isabella of Angouleme -- but the real problem was that John's older brother Richard had left England bankrupt with his crusades and his temper and his ransom after he had been captured by the Austrians.

John tends to get blamed for a lot of things, these days I think mostly because of his role in the Robin Hood legends, and there is no question that he was a very violent man. Most monarchs of the time were. Many historians still condemn him as a disaster. But it seems to me that the balance has shifted somewhat: He was no worse than other kings of the time, merely much more unlucky -- his brother had left him with a lot of enemies and a lot of problems, and no money to deal with them.

Still, John's reign left England so weak that the French actually invaded -- at the time John's son Henry III was crowned, there was "no organized government, no exchequer, no royal seal. London and half the shires were held by Louis of France and the baronial rebels" (Powicke, p. 1).

Amazingly, the death of John brought most of the barons (who the year before had forced the Magna Carta upon him) back to the side of the new king. A major victory for the English at Lincoln (Powicke, pp. 9-11) and a series of smaller engagements freed England of the French invaders. But an England distracted by invasion could hardly counter-attack in France. The French had invaded England before completing the conquest of the English territory in Gascony, but even after they were driven out of Britain, they continued to nibble away at the English property in the south of France. This continued through the reign of John's son Henry III (reigned 1216-1272). Henry III in 1258 agreed to the Treaty of Paris, (negotiated, ironically, by his baronial opponents; Davis, pp. 200-201) in which he formally gave up his claim to Normandy, Anjou, and other northern territories, in return for being confirmed in Guyenne; he even picked up a few additional districts at the borders (Perroy, p. 61). The treaty, however, did not cause the French to stop nibbling.

The next king, the energetic Edward I (reigned 1272-1307) tried to turn things around. He stayed at peace with France for two decades (Wilkinson, p. 98), but French lawyers continued to press claims against the English domain (Wilkinson, p. 99). And, in 1294, the French king declared all English territory in France forfeit.

Edward was far the better soldier of the two monarchs; had he been fighting only the French, he might have been able to regain the territory directly (since it is believed the Gascons for the most part preferred English to French rule). But he was already fighting Wales, and the situation with Scotland was also heating up. He simply didn't have the resources to pull off all the things he was trying (Prestwich, p. 18, notes that he never found the money to complete Beaumaris Castle in Wales, and at one point apparently resorted to paying his masons with leather coin-shaped IOUs because he had not the ready coin to pay them). The three-way wars, and perhaps Edward's increasing age, seems to have left him far less able to deal with problems after about 1290 (Prestwich, pp. 26-27).

The English might have lost their foothold in France completely had not the French been badly beaten at Courtrai by the Flemings in 1302. This gave Edward the strength to negotiate things back to the situation as it had been before the confiscation (Wilkinson, pp. 101-102). Still, that left the English with only a rather precarious hold on their southern territory. (And would cause the future
King Edward III to be "conditioned" to fighting with France over his holdings there; Ormrod, p. 17.) And then came the disastrous Edward II. Most of us will know him for losing the Battle of Bannockburn, or for being deposed in 1327, but he also oversaw the loss of additional land in France. By the time his son Edward III took the throne, English possessions in France amounted to little more than a coastal strip from Bordeaux to Bayonne. (And even that had been confiscated again a few years before, and once again given back.) As Sedgwick notes on p. 23, this was only about an eighth of the original Angevin dominion. It's not really fair to blame Edward II for all the English problems -- Edward I's biggest single defect was his financial incompetence (Prestwich, p. 41), and he left the problem for Edward II to solve -- but he failed utterly to improve the situation, and he faced baronial revolts throughout his reign (Prestwich, pp. 83-85, etc.); these can only have weakened the crown.

THE REIGN OF EDWARD III

Edward III came to power in two uncomfortable stages. After the most recent French takeover of Guyenne, Edward II had sent his wife Isabel (called the "she wolf of France" on p. 17 of Sedgwick, though Shakespeare saved that name for Margaret of Anjou, who deserved it even more; cf. 3 Henry VI I.i.111) and his son to try to negotiate with their cousin Philip. But by letting her take their son, Edward II had given Isabel the key player in the English political situation. She scorned her husband, and the fact that she had her son meant that she could stay in France until Edward II was put aside -- or she could start her own conspiracy (Prestwich, p. 96). She chose the latter, strengthening her hand by marrying Edward to Philippa of Hainault; soldiers from the Low Countries enabled her to invade England.

In 1326, when Edward III was fourteen, his mother and her lover Roger Mortimer made their move (Prestwich, p. 97). Edward II failed to respond in any useful way, and was deposed in early 1327 (Prestwich, p. 98). He was killed later in the year (Perroy, pp. 58-59). Edward III was now theoretically king, but his mother and Mortimer ran things -- with great brutality, and without much success; their attempts to fight Scotland, e.g., resulted in an unfavorable treaty in 1328 (Ormrod, p. 14).

In 1330, Edward rebelled against his own mother, killing Mortimer and taking power into his own hands. He found himself in a very interesting situation. For one thing, he could make a very strong case that he should be King of France. France had no real succession law at this time; Perroy, p. 71, notes that for more than three centuries, every King had had sons to succeed him, so none had been needed -- the crown just naturally passed to the King's son (who often was crowned before his father died).

But that suddenly changed. The old king Philip IV "the Fair" (i.e. "Handsome," not "Just" or "Unbiased"), who had died in 1314, had had three sons. Louis X had died in 1316. He left a posthumous son who died within days and an infant daughter Joan who was set aside (Perroy, p. 72, seems to think that Joan of Navarre would have had a better chance of succeeding had it not been for the brief life of John the Posthumous, since there would have been no chance for people to sit around waiting to decide what to expect). This established the precedent that a woman could not succeed to the throne, but it should be noted that it did not inherently mean that they could not transmit the crown; there was as yet no precedent that said that, since a woman could not take the throne, her son could not either (Neillands, p. 35). Louis's brother Philip V, who perhaps used the time between the old king's death and the baby's birth to improve his position, reigned 1316-1322. There had been some dissatisfaction when he succeeded (Perroy, p. 73), but when he died, leaving only daughters, the throne apparently went to his brother Charles without serious protest. Charles IV reigned 1322-1328 and left one daughter and a pregnant wife (Perroy, p. 74). The child was a daughter, and based on the recent precedents, was set aside.

In better times, the Pope might have intervened at this point. But the Papacy was under the French thumb. Philip the Fair had actually called a Pope to stand before a church council (Renouard, p. 13), and since 1305 the Popes had resided at Avignon, and were all French (Renouard, p. 15). Not all Avignon popes were entirely worthless, as is sometimes claimed; Urban V would eventually be sainted (Renouard, p. 55). But the French king definitely was in a position to pressure them (Dante, in fact, called the early popes of this period the French king's "whore"; Saunders, p. 35. Another wit of the time called Avignon a "bawdy house"; Sedgwick, p. 22). On pp. 123-124, Saunders notes an instance where Urban V was forced to deny Edward III's son Edmund a dispensation to marry a rather distant cousin because the French feared the match. It was not until 1365, when England and France were theoretically at peace, that the Pope decided to go back to Rome (Renouard, p. 58), and it didn't arrive until 1367, and even then, much of the administration was left in Avignon (Renouard, p. 60).

It is deeply ironic that this Papal ineffectiveness came about because the Pope elected in 1305, Clement V, was a Gascon who truly wanted peace between France and England; Renouard, p. 20.
But Clement V -- who had helped arrange the marriage of Edward II to Isabella of France; Renouard, p. 21 -- died in 1314. And his successor, though he thought about returning to Rome, was comfortable in Avignon and feared the political situation in Italy (Renouard, pp. 27-28). (This was the political situation underlying Dante's *Divine Comedy*, which, if you study Dante, you will know was extremely unsettled).

The next Pope, Benedict XII, decided it was time to build a palace in Avignon (Renouard, p. 41), and the Pope after that, Clement VI, built an even fancier dwelling, and that was that. For much of the war, there simply was no impartial pope to mediate. Benedict XII was still Pope when the Hundred Years' War started, and though Renouard declares he had "fundamental good sense," few of the other authors I've read think much of him. And Innocent VI, who succeeded Clement VI in 1352, had so many burdens due to demands by the cardinals and the poverty caused by Clement VI's excesses that he could do nothing (Renouard, p. 49).

This was the situation when Charles IV died. With his daughter out of the running, there were three candidates left for the crown of France. One was Isabel, the sister of Louis X, Philip V, and Charles IV -- or, if the French insisted on a male king but would allow succession in the female line, her son Edward III. A second possibility was Count Philip of Evreuex, who was himself of the French royal family (he was the son of Philip the Fair's younger half-brother Louis) and who by this time had married Joan of Navarre, the daughter of Louis X (in later centuries, they might have been proclaimed joint monarchs, like William and Mary or Ferdinand and Isabella, but that apparently never occurred to anyone). The third candidate was Philip of Valois, the son of Philip the Fair's full brother Charles of Valois and hence the first cousin of the three recently deceased royal brothers (Perroy, p. 74).

Perroy notes that Philip of Valois, already the regent of France, was an adult, of known competence and no great moral disqualifications, and he was the senior prince to be descended from Philip III entirely in male line. In contrast, Isabel (who had shown up in France in 1325 with her lover Mortimer) was regarded as an appalling degenerate; Edward her son was still very young; and Philip of Evreuex was also young and also had a questionable character. It was an odd situation. If one ignored Joan, the daughter of Louis X (which everyone did, since she was only a little more than twelve years old and at this time had no supporters though she did become Queen of Navarre; in any case, she had "already" been passed over), then under English law, which permitted succession in the female line; Isabel was the rightful Queen of France and Edward her heir.

(I can't help but note one irony: Edward, who was trying to gain the throne of France via the female line, in England converted a number of earldoms so that they succeeded in male line only; Tuck, p. 152).

The French, however, managed to dig up a law -- the so-called "Salic Law" -- that said that the throne of France could only be passed on through a male line (no one really believed this law was relevant, but the French didn't want an English king, and to they used what came to hand). (We might note that Joan of Navarre ended up with a really raw deal. Apart from being the legitimate Queen of France, she was Queen of Navarre, Countess of Champagne, and overlord of Brie. She was eventually allowed to succeed in Navarre, but only after the French monarchy had enjoyed its revenue for some time, and she never got the French counties, since they were traded off for lesser lands; Perroy, pp. 80-81. In the end, this was to hurt the Valois monarch, since the heirs of Navarre would often side with the English; Joan's son Charles the Bad was truly a thorn in the French side until finally suppressed; Perroy, pp. 127-129.)

Guerard, p. 100, sums up what happened after Charles IV died: "For the third time the king had no son. The rule adopted in 1316 was applied: women could not inherit the throne, nor transmit rights which never were theirs. So a cousin of the late three kings, Philip of Valois, received the crown instead of their nephew, soon to be Edward III of England. The decision was neither absurd nor inevitable. Authority was still linked with leadership in battle, but on the other hand, women, like Eleanor [of Acquitaine], had been suffered to inherit vast feudal domains. To give this practice the prestige of antiquity, it was later called 'the Salic Law." But the French royal house had forgotten for many centuries that there ever were Salian Franks." (So much so that I've head the name "Salic Law" linked with laws governing salt. Butler, p. 14, goes so far as to declare the whole thing an invention).

Perroy, p. 71, notes that every other fief in France could pass in female line, and that the French even had rules for how female vassals could meet military obligations to their feudal overlords. But he adds that the French nobility universally accepted the accession of Philip of Valois (p. 76). Keen, p. 245, thinks that the fact that Edward III was still a minor was significant; the French didn't want an underage King.

(Incidentally, there is a folkloric twist to the tale of the deaths of the last French kings of the
Capetian line, according to Barker, pp. 12-13 and Doherty, pp. 57-58. Philip IV had plundered the Knights Templar, on the grounds that they were no longer defending the Temple, long lost to the Saracens -- accurate as far as it went, but it should have been the Pope's decision. Philip seized their rich treasury, and covered it up with confessions under torture. He eventually had the Grand Master of the Temple, Jacques de Molay, burned as a relapsed heretic -- relapsed because he denied a confession given under torture! De Molay cursed the Pope, Philip, and Philip's descendents. The Pope and Philip of course died, and Philip's male line died out, and the female lines never regained the throne of France.)

Despite his disappointment, Edward might have accepted the French decision regarding the kingship if he had been treated fairly -- in his early weakness, he actually paid homage to Philip VI in 1329 for his territory in Guyenne (Seward, p. 24). For a time, Edward even considered going on crusade with Philip (Perroy, p. 88). Perroy, pp. 84-85, sums up the situation in 1330 as follows: "So it had taken no more than three years for the diplomacy of the Valois, again, employing all the [bullying] methods used by the last Capetians and covering all the tracks already beaten by them, to win a victory of the highest importance over their Gascon vassal. Edward's homage at Amiens, and his subsequent declaration which put it on the same footing as liege homage, would seem to have set aside the dynastic pretensions of the Plantagenets forever. Beaten in every round of this close conflict, Edward was back in a position more humiliating than ever in relation to his suzerain. Acquitaine remained diminished by a partial occupation and weakened by the greater subjection of its duke to the French monarchy."

Several false moves changed Edward's attitude toward Philip. Edward had taken all he was going to take in France. He had unwillingly offered homage, but he had his own terms -- he wanted to keep what he had; no more French nibbling at the border! The French had never really restored what they took from Edward II in 1325, leaving Guyenne far too small to be defensible. But Philip not only kept up the pressure, he even opened up a sort of second front by demanding that the Scots would be part of any peace (Perroy, pp. 87-88). Edward, who was as tired of fighting the Scots as he was of being cheated by the French, was in the process of trying to put Edward Balliol on the Scots throne (Ormrod, p. 18), and he wanted a free hand against them.

Edward, tired of shooting at a moving target, promptly started working on building a coalition against France. Parliament voted him subsidies for war in 1336 (Perroy, p. 91). Negotiations were still going on, mediated by the Pope, but the Pope was trying so hard to prevent war that he actually made it harder for the participants to address the real issues. Perroy, p. 90, says that "From December 1334 onwards, the policy of Benedict XII ended by precipitating the conflict which it aimed at avoiding." The crisis of 1336 came about because it appeared that Philip would be sending reinforcements to Scotland, now in desperate straits in its war against Edward. A peaceful resolution became impossible in 1337; in that year, the French once again declared Guyenne forfeit to the French crown (Seward, p. 35; Ashley-GB, p. 130; Barker, p. 12). Perroy, p. 66, suspects this may have been simply another dodge used by the French to bring the English to heel; after all, it had worked twice before in the reigns of the last two kings! But, Perroy notes, both Edward I and Edward II had been distracted. What the French had really accomplished was to convince the English that they wanted to retake Guyenne. And Edward III didn't have to take this as tamely as his predecessors; he was not distracted, as Edward I had been in 1294, or facing revolt, as Edward II had in 1324. Edward therefore declared war on his first cousin once removed. The war which followed was not expected to last long (indeed, both parties thought they had ended it in 1360). They didn't even get down to serious fighting immediately. In this whole first phase of the war, there were only three major battles.

Although Hundred Years War is generally held to have lasted 116 years (1337-1453), the serious periods of combat were only 1337-1360, 1414-1436, and 1449-1453. The reign of Richard II (1377-1399) and the early years of Henry IV (1399-1413) were especially quiet. Some have proposed to split the war into three conflicts, called something like the "Crecy War" (1337-1460), the "Agincourt War" (1415-1422), and the "Reconquest." There is some validity to this (especially since 1453 did not actually end the English attempts to invade -- Edward IV and Henry VIII also mounted invasions). But the whole conflict from 1337 to 1453 was all about the same two issues: Who would control Gascony, and what would be the English King's relationship with the French. Edward III, in starting the war, probably wanted simply to get full control of Gascony, without having to answer to the French king.

Interestingly, though Edward had earlier stopped treated Philip as King of France (Perroy, p. 93), it wasn't until 1340 that Edward formally claimed the throne of France -- presumably partly as a bargaining chip, but mostly to make it possible for the Flemish to ally with him (Burne, p. 51). The cities of Flanders officially acknowledged the French King as their suzerain, so rebelling against Philip would have caused them to be punished by the Church. But once Edward claimed to be King
of France, the Flemish could acknowledge *him* and be free from those sanctions. Of course, they would still have to face French wrath if the French won....

Edward probably never expected to become the actual King of France; indeed, when he dictated something approaching a victor’s peace in 1360, he asked for far less. But he had made his claim (and the Kings of England would in fact continue to call themselves Kings of France for centuries), and that started a chain of events that would take half a century to work out.

STRENGTHS AND WEAKNESSES OF FRANCE AND ENGLAND

The French actually had one advantage over what they had had in the time of Edward I: France was a more united country, meaning that the French could bring more pressure to bear. And France had a far larger population base than England -- at least three times the total population (Perrony, p. 51). Even more important, it had greater financial resources, meaning a greater ability to pay an army (Edward III, who had to keep his army together long enough to gather, invade, fight, and come home, repeatedly went bankrupt, and even drove his bankers bankrupt; Seward, p. 33. Renouard, p. 44, notes that between 1342 and 1346, the majority of Florentine banking firms -- the source of credit to all of Europe -- crashed. England's population was large enough to supply plenty of soldiers, but unless Edward could pay them, they wouldn't fight. It is interesting, though futile, to speculate how much of the economic crisis of 1348-1350 was due to the Black Death and how much due to the collapse of international credit).

But Edward III had at least *six* advantages over his grandfather for the contest with the French. One of them was, in fact, the result of Edward I's own campaigns. Wales was now firmly in English hands. There was no possibility at all that Edward III would be seriously distracted by the Welsh -- indeed, he would have some Welshmen in the armies he took to France, and derived at least a little revenue from Wales.

Second, Edward did not have to worry too much about the Scots. He had loosed Edward Balliol upon them as a shadow king, causing several years of civil war (Magnusson, pp. 197-198). When the Scots had invaded England in 1333, Edward III faced then in his first great battle, at Halidon Hill. It was a complete English victory (Magnusson, pp. 198-199), which in fact set the pattern for the later battles of Crecy and Agincourt. Scotland was devastated. They did not manage another serious attack on the English until Neville's Cross in 1346. And even in 1346, Edward III didn't even have to show up in the north.

Third, the French, though they had money, found it almost impossible to collect. Their tax system was incoherent. The French monarchy had spent years devaluing its coinage, making it almost impossible to value or spend. By the time of the Agincourt campaigns, it was little more than pot metal (Perroy observes on p. 127 that the currency was devalued 70% in "just six years" after Crecy! Butler, p. 44, says that there were 64 devaluations under Philip VI, 104 under Jean II, and 41 under Charles V, though how this is possible is beyond me, and adds on p. 62 that there were times when no one would accept *any* money because they didn't know what the coins would be worth. Prestwich, p. 170, notes that one of the things Edward III had promised if he became King of France was a stable currency).

The British, though they too had trouble raising money, at least had a meaningful coinage which did not decline significantly over the years (Perroy, p. 124, argues that lack of finances was the chief reason the war lasted so long: Both sides had more big ideas than they had cash); Perroy, p. 56, says that "after a century of exhausting war [the pound] had not been devalued by more than 20 per cent." (The English did, however, play around with the French coinage -- Butler, p. 44 -- though some of this is the fault of Burgundians.)

Fourth, Edward had a new way of raising armies, and new tactics for the army raised. The new tactic was the chevauchee, the plundering raid (Seward, p. 28). It was the ancestor of Sherman's March to the Sea: A fast-moving force doing as much destruction as possible. (Walsingham summed up one of Edward III's chevauchees with the Caesaresque, "Cepit, spoliavit, combussit" -- "he came, he despoiled, he burned"; Sedgwick, p. 36.) It could inflict extreme economic damage and spread great misery, though it could not defeat an enemy outright. He also had the contract ("indenture") system for raising troops.

Historians have called indentures the most significant military development of the Middle Ages (Burne, p. 31). In the old days, the King called on his retainers to bring out their servants for brief military service (such a system that went back to Anglo-Saxon times); the result was often to bring out a useless, unarmored rabble -- villages would often send the men for whom they had the least use (Prestwich, pp. 63-66). Edward I had first experimented with paying soldiers to serve, and by the time Edward III took the throne, this was the standard method. It cost dearly -- it was the single biggest reason why Edward III was constantly broke -- but it brought in solid armies. They were also more disciplined, according to Burne, p. 35; a man who has to give satisfaction if he wants to be paid has to obey orders. It was not a true standing army (the French would in fact invent that
later in the war), but it was closer to a professional army than anything which had existed to that time (Featherstone, p. 36).

Plus, because declines in the power of the aristocracy and the failure of some families, Edward was able to appoint more "professional" commanders -- Prestwich, p. 190, notes that Edward was able to appoint his own Marshal and Constable of England, instead of having the offices handed down by heredity. The French, by contrast, still had hereditary high officers. It is unlikely that they could have employed men such as the brilliant knights Thomas Dagworth, John Chandos, and Walter Mauny in such high posts as Edward did.

Edward also could call out men the French would never have dared to employ. Many of his soldiers were convicts given conditional pardons in return for service (Prestwich, p. 193). John Hawkwood himself was seemingly one of these; in 1350-1351, we find records of him brutally attacking a man, and soon after he was charged with stealing a horse (Saunders, p. 46). A Frenchman guilty of the sorts of crimes these men committed would likely have deserted. An Englishman in France would be less likely to do so, since he was far from home -- and even if he did desert, he would probably start preying on the French, making him a de facto ally even if not part of the army.

Fifth, Edward had the sympathy of the people of the Low Countries, many of whom were technically subject to the French but whose industries depended on English wool. Edward was to use this as something of an economic lever, selling wool to the counties that were on his side and denying it to the pro-French areas (Perroy, p. 95). This proved a mixed blessing, however, since it put the English wool production system into a severe recession -- and Edward depended on that revenue.

Edward's biggest advantage, in any case, was the longbow.

Oh, Edward I had had longbowmen, too, but not as many (indeed, the Welsh invented the longbow, so they potentially had the advantage against him -- except they never used it). By Edward III's time, practice with the bow was mandatory for the lower classes. So Edward III could assemble much larger, better armies of bowmen.

Today we tend to sneer at any weapon of the pre-firearms era. We should not. The longbow (and oriental composite bow) were the best weapons known to man until the mid-nineteenth century, when the Minie bullet made relatively rapid-fire rifled guns possible. (Indeed, Featherstone, p. 177, lists several authors who argued the English should give up arquebuses and other early firearms and return to longbows. On pp. 189-191, he actually details a case of a longbow being used in World War II!) A longbow, in the hands of a trained archer, had a greater range than a smoothbore musket, and greater accuracy than a musket, and a higher rate of fire than a musket -- a brilliant musketeer might get off five shots in two minutes, and the average would have been somewhat less than four. In two minutes, a truly excellent archer could get off more than a dozen arrows.

Prestwich, p. 70, describes the bow as follows: "[T]he classic longbow was two ells in length, or about seven feet six inches... was the thickness of four thumbs, and fired a 'clotharrow' a yard long.... It is likely that the heaviest bows had a range of up to four hundred yards, though real accuracy was unlikely beyond two hundred. A rate of fire of ten flights per minute was possible; a constantly reiterated simile of fourteenth century chroniclers is that arrows fell like snow on the battlefield; but, unlike snow, arrows produced a terrifying noise." It has been estimated that perhaps half a million arrows were shot at Crecy (Saunders, p. 3). We don't know just how much time the archers spent firing at that battle, but if we assume 20 French charges (higher than any estimate I've seen), and that the attackers were in range for four minutes per charge (which is also mathematically high), that would mean that, during the charges, a hundred arrows landing per second. Even if all they did was stick up in the dirt, they would he a fair obstacle to the attackers! Burne, p. 28, gives slightly different statistics: "The longbow could be discharged six times a minute: It had an effective range of 250 yards and an extreme range of about 350 yards."

Featherstone, p. 40, gives identical numbers, but elsewhere claims that there are instances on record of a bowshot travelling a third of a mile, although these were unaimed shafts fired solely for distance. (And I frankly don't believe it. Saunders, p. 62, says that trained twentieth century archers "achieved a range of 180-200 yards," though to be sure they did not grow up with the bow.) Seward, p. 53, says bowmen "could shoot ten or even twelve [arrows] a minute, literally darkening the sky, and had a fighting range of over 150 yards with a plate-armour-piercing range of about sixty." This agrees with Wagner, p. 17, who claims a firing rate of up to twelve arrows per minute, with a range of 150-200 yards, armor-piercing range of sixty, and a draw weight of 80-100 pounds. Barker, p. 88, states that the bows of the period had an astonishing pull of 150-160 pounds, giving them a range of about 240 yards, though Featherstone, p. 61, claims the standard pull was 100 pounds. Jarman, pp. 73-74, makes perhaps the most extreme claim: that the bow could pierce chain mail at 275 yards! Ross, p. 111, believes the "effective" range to have been 165 yards with a rate of fire of 10-12 arrows per minute.
Some of this variation is because of technological advances over the years; Neillands, p. 202, suggests that the longbow used late in the war had a greater draw than the early bows (dubious, I think), and that it used a better "armor-piercing" arrowhead (probably true).

Some of those range citations may actually be inspired by Shakespeare; in Henry IV, Part 2, Act III, scene ii, about line 45. Shallow claims that an archer named "Double" could shoot direct fire to a range of 280-290 yards, while implying a normal archer could shoot 240 yards. Of course, any data on anything taken from Shakespeare should be viewed with extreme suspicion. All of this is hard to prove, since no longbows of the Agincourt era have survived, according to Featherstone, p. 59.

Bows eventually wore out, after all -- plus, since the best bows were made of imported yew, the supply was somewhat limited; Featherstone, p. 62. The Yorkist kings, in fact, passed laws forcing importers to bring them bowstaves; Featherstone, p. 64.

Other differences in the figures may be attributed partly to the fact that different archers had different abilities, plus the fact that an arrow can be fired on either a straight or a falling trajectory, with the latter having much greater range but far less accuracy. Also there was the question of how much damage it was supposed to do when it arrived. Though national feeling also seems to have caused different assessments -- the one French historian I've studied, Perroy, claims on p. 97 that the longbow was not especially accurate and that it had a rate of fire only three times that of a crossbow. Prestwich, p. 198, says by contrast that the longbow could fire five times as fast.

Featherstone says it fired four times as fast.

Different arrows may also play a part; Barker, p. 86, notes that there were two standard types of arrows in use by the time of Agincourt. One had a longer shaft of a lightweight wood, with a leafed or barbed head that was hard to extract; the other, designed to penetrate plate, had a shorter, lighter arrow with a "bodkin point" that was extremely sharp, with a narrow point, for maximum penetration. Barker states that this sort of arrow could pierce plate at 150 yards, though it will be evident that it would not be as stable in flight and so was less likely to hit. Featherstone, p. 48, quotes a contemporary account which describes a sheaf of arrows as containing two-thirds heavy and one-third light shafts; the latter of course did less damage but could be fired farther.

A clothyard arrow could go six inches into the flesh, and the barbed head made extraction difficult (Saunders, pp. 4-5). Such wounds were very difficult to treat using fourteenth century techniques. To put this in perspective: Keegan, p. 95, estimates that a knight on a trained destrier could charge at 12 to 15 miles per hour. Let's use 15. That's 26400 yards per hour, or 440 yards per minute. If a bowman could begin firing at 150 yards, and could fire eight arrows per minute, then he could get off three arrows while the knight was charging him, and the last one at least could pierce armor. If he could keep calm, he could certainly stop any individual knight charging him -- and, because bowmen could stand closer together than knights on horseback, there would typically be two to four archers firing at each horseman. The longbow was about as close as the fourteenth century came to a terror weapon -- especially against horsemen; although a clothyard arrow could not at long range penetrate plate mail (which was becoming common by the time of Crecy, and was almost universally used by the time of Agincourt), it could bring down a horse, and if a charging horse fell, it was just about sure to knock out the rider as well. And, in the crush, a man who fell to the ground was likely to suffocate or be killed by the pressure (Saunders, p. 3).

Edward III seems to have made his archers even more effective by mounting them. They still fought on foot, just like his knights -- but they were mobile while on campaign. This gave him much more operational flexibility.

And the longbow was exclusively English. The French had none. They did have archers -- crossbowmen. A crossbow was in many ways an easier weapon than a longbow; it gave the arrow a higher initial velocity than a longbow, so a crossbowman could aim straight at the target; no fancy training about angles-of-flight needed. That higher velocity also meant that it had somewhat longer range in the hands of a true expert. But it took the better part of a minute to crank it up to prepare to fire the thing. (Seward, p. 55, says that an expert could fire four quarrels per minute. It would have taken an exceptional expert; Barker is more nearly correct when she says on p. 87 that the standard was two shots per minute -- after all, the thing had to be loaded, then aimed. A good longbowman could load and aim in one gesture. Plus crossbows were heavy and complex enough to break down fairly frequently. A longbow, being just a well-shaped piece of wood and a string, didn't have nearly as many parts that could go wrong, though it did need maintenance to retain its strength.)

A crossbowman faced with longbowmen would rarely get off a first shot; he almost never got off a second shot. And while a crossbowman didn't require as much training as a longbowman, he required some, so the French couldn't just overwhelm the English with numbers. On a man-for-man basis, longbowmen remained the most deadly soldiers in the world until the nineteenth century. (Well, apart from artillerymen, anyway.) The English lost the Hundred Years War primarily because...
Edward III's war, as mentioned, involved three major battles. He had hoped for more, but the first phase of the war, from 1337-1341, was a complete failure on land. Edward and his Flemish allies were constantly chasing around in Flanders and northern France, but they accomplished little. The French usually had an army in the vicinity, but it consistently refused to fight -- e.g. Burne, p. 45, notes an instance early in the war where French and English armies were only twelve miles apart, but the French avoided battle; on pp. 47-49 we hear of the French and English actually coming to a battlefield, but the French still refusing to fight -- and the English couldn't go on the offensive because all their allies quit.

Gradually Edward started trusting more in his own nation and less in the allies. By 1341, his grand coalition in Flanders had dissolved and he had lost his appointment in the Holy Roman Empire (Burne, p. 63). Meanwhile, Edward was firing his ministers at home because they hadn't come up with the money he needed to keep paying off his allies. (Perroy, p. 96, remarks, "In May 1337, the English set up at Valenciennes a regular market for alliances, which were bought for hard cash. It cost a great deal, for the princes of the Empire were grasping." Buying them off in fact drove Edward to bankruptcy and destroyed his bankers -- Edward's third son was called John of Gaunt because he was born in Ghent (=Gaunt). And he was born there, rather than in England, because Edward had had to leave his wife in Ghent as security for what he owed the various lords in the low countries; Perroy, p. 105.)

So high were the taxes that they must have severely damaged the English economy (Ormrod, p. 20, details the exactions made in this period -- and on p. 22 notes that Edward still spent more than he was able to collect). The French were planning invasion, and had they managed it, I suspect an exhausted England would have fallen. Ormrod, p. 24, compares the situation in 1340 to that under Edward II, implying that he thinks Edward III was in danger of deposition. In 1344, a parliament called for an end to the war, though they covered it by asking that the end be by "battle or an honorable peace" (Sedgwick, p. 28).

Yet Edward actually did better on his own than when he had with the support of the Flemish. The first big fight of the war was the naval battle of Sluys, in 1340. The English fleet attacked the fleets of their enemies at anchor off Flanders, inflicting tremendous damage and ending the threat of a French invasion (Seward, pp. 43-46; Burne believes that the English captured 190 ships, though there are no accurate estimates of casualties). The French still had enough ships to raid England, but England was now clearly stronger at sea. Edward then took the army that had won at Sluys into the Low Countries -- where it accomplished nothing. Perroy, p. 113, comments that "the period of great enterprises seemed over." On the face of it, Edward had lost the Hundred Years War after only three years.

Luckily for him, he managed to find a way to redirect the war. A succession crisis in the County of Brittany let England open a new front (Ormrod p. 26, calls this the "provincial strategy" -- ironically, something rather like it would be used against the English when they were on the defensive). When Duke John III died, the French recognized his niece Joan as heir (Burne, p. 66). This was proper under English law, since Joan was the son of John's younger full brother. The English responded by supporting John, the half-brother of the dead Duke (Burne, p. 67, notes the irony that the French followed the English law of inheritance, while the English supported the candidate who was the heir if women were excluded -- thus reversing their positions with regard to the throne of France).
Joan, who in addition to being female was apparently not physically sound (she was called "Joan the Lame"; Perroy, p. 114), could not entirely control the duchy. Brittany ended up in chaos -- the civil war became deadly serious in 1342 -- and the English were able to exploit to their own ends (Prestwich, p. 174). It didn't really do much to damage the French monarchy, but it let the English practice their tactics at a price they could afford.

By 1345, Edward was planning a fight on many fronts (Ormrod, p. 26). The French tried to counter by inciting the Scots to attack England -- but Edward III didn't let that distract him. The 1346 campaigns opened on the already active battlefields of Brittany and Guyenne, where his deputies Sir Thomas Bagworth and Henry Earl of Lancaster (often called the Earl of Derby at this time, because his father was still alive and held the Lancastrian title when the campaign began) had been perfecting the English tactics for archers and men-at-arms. Derby in particular was absolutely brilliant, winning several battles against extreme odds and regaining much land for the English (Burne, pp. 101-117; he adds on page 128 that Derby should be considered one of England's great captains and laments that he is nearly forgotten).

Those campaigns offered a real opening for Edward III, because the French sent all their troops to defend those fronts (Burne, p. 120). The rest of the country was almost undefended. So Edward III in 1346 mounted the first all-English invasion of the war -- and did it amphibiously, landing on the almost-undefended coast of Normandy (Prestwich, p. 176). This was a brilliant success, since Edward had no opposition in Normandy but the French response lessened the pressure on other fronts.

Edward did a massive amount of damage to the Norman countryside (Sedgwick, pp. 35-37). He sacked Caen (Prestwich, p. 177), which had been at peace for so long that its defences were almost useless (Sumption, p. 507) but which nonetheless defied him because part of it was protected by rivers and a castle (Burne, pp. 144-145). He made a feint at Paris itself (Seward, p. 60; Burne, p. 150, thinks that this was forced upon him because he had to get across the Seine, and the one major crossing-place near his path, at Rouen, was too strongly defended, so he had to go upstream. He then rebuilt a bridge under the French noses by distracting them with small raids; Burne, p. 152). It was this army which beat the French decisively at Crecy, and which went on to capture Calais.

At first glance, the English seemed to be in great danger at Crecy. They were far from their bases, and had had much difficulty crossing the Seine and the Somme (Seward, p. 60). His army was nearly worn out, and needed rest. This was probably why Edward fought at Crecy rather than continuing to Flanders (Seward, p. 61), though Sedgwick, pp. 44-45, quotes Froissart's explanation that Crecy was in Ponthieu, a territory which belonged to Edward; supposedly Edward didn't want the French invading it.

Seward, p. 61, estimates that the English at this time had about 11,000 men -- 7000 archers, 2000 men-at-arms, and 2000 others. Sumption, p. 497, estimates that the ships which took his army to France had a capacity of 7,000 to 10,000, and believes that over half were archers. Perroy, also based on the ship capacity, argued for 8,000 riders (including both men-at-arms and mounted archers) plus 2,000 infantry. Burne, p. 138, agrees with Seward's figure of 2000 men-at-arms but estimates the whole invasion force at 15,000; on p. 167 he gives the even more amazing figure of 16,500 (neither of which I find credible, even though he uses shipping capacity as a cross-check); allowing for losses along the way, he argues for 12,000 to 13,000 Englishmen at Crecy (p. 170). Sedgwick, p. 33, by estimating the size of the entourage of the "typical" nobleman, thinks Edward started with 20,000 men, and on p. 47 says he had 18,900 at Crecy. On p. 284 he lists some other historians' estimates: 18,900 or 19,000 or even 25,000 -- but these are patently impossible; there would have been no way to feed them; clearly these people were paying too much attention to Froissart.

We have very little knowledge of French numbers, since of course no fleet transported it and it was not a contract army in the same way as the English. One French historian, according to Burne, p. 186, actually estimated that they were fewer than the English (i.e. not even 9000 men). But just the casualty count makes this extremely unlikely, and almost every other authority accepts that the French had superior numbers; the only question is "how" superior. Burne himself, p. 176, admits he is guessing when he gives its numbers at 40,000; he seems more confident in estimating that it outnumbered the English by three to one or more. Seward, p. 63, estimates the French army at about 30,000, of whom 20,000 were men-at-arms. Sedgwick, p. 50, again has the highest total, guessing 30,000 to 60,000. However, these forces straggled up during the battle, so it would never have been possible for the French to attack with their entire strength.

Edward had chosen an excellent position, on a slight rise, with a wood and small river to guard his right flank. And the French, it appears, would have had to march all the way across his front to attack his left flank, so that was probably safe too, at least in practice, though the only defensive
feature was a small hamlet.

That French straggling added to their troubles. King Philip wanted to halt, sort out the troops, and attack the next day (Burne, p. 177). But the army was restless, and were coming up so fast that the ones in the rear were pushing forward the soldiers who had arrived first; finally, around evening, he gave the order to attack.

First to go in were the French (properly Genoese) crossbowmen -- who promptly learned that an army of longbowmen could demolish an army of crossbowmen. Especially since the situation meant that they had to deploy and then change the angle of their line before attacking -- a difficult maneuver indeed under the circumstances (Burne, p. 178). To top it all off, their shields and most of their bolts were still with the baggage, so they were short of ammunition (Barber, p. 66), and their bowstrings may have been wet (Sedgwick, pp. 52-53).

Seward, p. 63, speculates that the crossbowmen may have been routed within a minute. And their rout caused the first line of French chivalry to charge (Burne, p. 180, thinks the knights thought the crossbowmen cowards, and were actually attacking their own troops), and the horsemen were just as thoroughly massacred.

In the end, the French knights may have mounted as many as fifteen charges (Seward, p. 66; Burne, p. 177), lasting well into the night. Unfortunately for them, the charges were not continuous, letting the English gather the arrows needed to halt the next attack (Burne, p. 182). One did make it among the English men-at-arms, forcing the young Prince Edward and his guard to fight, but most were broken up by the archers.

The blind king of Bohemia was killed (in an extreme case of chivalric stupidity, he had insisted on charging the English even though he couldn't see them!), and Philip of France suffered an arrow wound and lost a horse. The French army was all but destroyed -- Burne, p. 181, says 1500 knights were lost just on the part of the line in front of the Prince of Wales and reports on p. 184 that the English army claimed to have found 1542 bodies of knights and men-at-arms; he makes what he admits is a very rough estimate of 10,000 "communes" killed. Seward, p. 67, seems to be following these figures; he guesses French losses at more than 10,000, including 1,500 lords and knights. Perroy, p. 119, gives no numbers and names only a few names but says that the "flower of the French nobility" was destroyed.

As Sedgwick says on p. 56, "The victory was won by the English archers, but the primal cause was the disorder in the French army, for French bravery was as conspicuous as ever."

Burne, p. 183, and Sedgwick, pp. 56-57, observe that King Philip had lost his brother, his brother-in-law, and his nephew.

(Crecy incidentally is considered to be the first battle at which artillery was used, though it is not thought to have made any real difference; Burne, p. 28; rates of fire were low and accuracy was pitiful. Barker, p. 90, notes that, as late as Agincourt, a gunner who managed to hit three targets in the course of a day was suspected of having made a pact with the devil!)

The biggest effect of Crecy was to show that the English, who until then had not been considered very good soldiers, were now some of the best in the world. The longbow had completely changed the military equation. Some historians have argued that Edward should have attacked Paris at that time -- but, as Burne, p. 205, points out, Edward probably did not realize the completeness of his victory, and in any case was running out of supplies; he needed to get back in touch with his fleet (though Burne, pp. 206-207, also argues that Edward should have tried to capture Paris). But not even Edward III had that much daring. Hence the decision to head for the coast and besiege Calais.

The moral effect of Crecy was quickly seen. The French in early 1347 brought up a relieving army -- but were afraid to fight another battle (Prestwich, pp. 178-179; Perroy, p. 120, says that Philip of Valois "seemed to have lost all energy"; Burne, pp. 214-215, says that Philip assembled 50,000 men but messed up his negotiations with the Flemings and then stuck himself in a strategically untenable spot and had to retreat). Calais was strong enough that Saul, p. 9, estimates that half the English nobles and knights eventually took part in the siege, and even so, the defenders held out until 1347. But Edward had the answer to the usual problems of a siege; he built a town for his own soldiers, to keep them safe from disease (Burne, p. 210). Calais eventually had to capitulate, with the entire French population being forced to leave, replaced by English settlers (Seward, p. 70). Calais would remain in English hands for more than two centuries -- indeed, for a full century after every other French possession was lost.

In the aftermath, Edward III would found the famous Order of the Garter, mostly of veterans of Crecy (Sedgwick, pp. 78-79, though he omits the rather tawdry story of why it was given the name it did -- most accounts say that Edward III picked up a garter dropped by Joan "the Fair Maid of Kent," and when questioned about why he was so quick to pick up a garter from a woman not his wife, said "Hone suit qui mal y pense," which is usually translated, rather loosely, "Evil to the one
whom evil thinks." Joan seems to have had quite a collection of suitors, according to Sedgwick, p. 82, and others; the Earl of Salisbury and Sir Thomas Holland fought over her; the Black Prince married her after Holland died, and supposedly Edward III wanted her himself. The order endures to this day, and is still considered one of the most exclusive orders of knighthood.

The French in 1347 tried to plan a counterattack (Perroy, p. 121). They prepared an army, and also induced the Scots to attack northern England. That proved a fiasco; Edward didn't even have to send a senior noble to fight them. The Scots were defeated at Neville's Cross, and King David was captured in the process (Burne, p. 218; Seward, p. 69; Magnusson, pp. 202-204). The Scots, for almost a decade, were out of the war.

Before the French could come into action, the Black Death struck, reducing the population of both France and England dramatically. In France, both the King's wife and the dauphin's wife died. The English royal family fared better -- Edward III and all of his sons lived. But one of his daughters died, and so of course did many ordinary people (Sedgwick, p. 86). That, and lack of money, meant that the English could do little for the next few years. The French in turn were incapacitated by the plague, lack of money -- and the death of Philip of Valois in 1450. (Seward, p. 74, and Perroy, p. 107, make the ironic note that, despite being accounted a failure, Philip had actually enlarged France -- though he lost some ground in the west, he managed to gain much in the east.) The Plague hit both countries hard; lands went vacant, buildings fell into decay, food production dropped. The governments on both sides of the channel saw their tax revenues decline dramatically. But England recovered somewhat faster -- with its lower population, it may have suffered less in the first place, and it also had the advantage that there were no "Free Companies" of brigands ("routiers") laying the nation waste (Perroy, p. 123; Seward, p. 105).

The war was quiet from 1350 to about 1355 (Seward, p. 78, though Burne, p. 224 notes that there were plenty of skirmishes; he points out on p. 230 that Sir Thomas Dagworth was killed at this time and on pp. 233-234 mentions English attempts to add to their property around Calais; it's just that there were no major campaigns). There was even a provisional peace made in 1354 (one which, amazingly, gave the English more than they would gain in 1360; Perroy, p. 129). But it collapsed when the French realized what they were giving up, and by the mid-1350s, the English were again leading armies in France. 1355 was supposed to bring a three-front campaign (Burne, p. 246), but the front in Normandy collapsed when Charles the Bad of Navarre changed sides. Edward III's campaign from Calais was aborted by a Scottish raid which caused him to return home (Burne, p. 248. Edward went on to pillage Edinburgh -- the so-called "Burnt Candlemass"; Burne, p. 250 -- but that brought him no closer to defeating France).

That left the southern army, led by Edward the Black Prince, the son of Edward III, which defeated another French army at Poitiers. This campaign followed a raid that took the Prince's forces almost to the Mediterranean (Burne, pp. 252-254). The Prince wanted to mount another such raid -- but, this time, the French were actually prepared to fight, and they also controlled his path by blocking river crossings (Burne, p. 278). Poitiers was a much, much closer thing than Crecy -- the French thought they had the Prince trapped, and were so sure of victory that they refused the Prince's offer of the release of prisoners, return of castles, and a promise that he would not fight in France for seven years (Prestwich, p. 181; Seward, pp. 87-88).

As usual, the French seem to have had an overwhelming superiority in numbers; Seward, p. 86, estimates that the French had some three times the 6000 or so soldiers in the English army, and that the Prince didn't have a high enough proportion of archers (or, at least, they did not have enough arrows to fight as long as needed; this seems to be what Burne is saying on p. 302, followed by Featherstone on p. 129, though Burne's figures on p. 313 imply that the number of bowmen was very small -- perhaps based on Baker's chronicle, which credited the English with 4000 men-at-arms, 2000 archers, and 1500 others; Sedgwick, p. 296. Froissart also says 7500 men, but with more archers). Burne, p. 298 and repeated in more detail on pp. 313-314, has similar numbers: 6000 English, 20,000 French. Featherstone, p. 126, agrees with the figure of 20,000 for the French, and credits the English with 6000, of whom only 2000 were archers. Sedgwick, who has a bad tendency to follow the exaggerated chronicles of the time, suggests on p. 122 that the English had 7,000-8,000 men, and on p. 126 suggests that the French had at least a three to one edge.

There is much about Poitiers that is confusing, despite (or perhaps because of) the fact that we have twenty or so near-contemporary sources (Burne, p. 310). The available records disagree on what was going on -- was the Prince trying to fight, or to escape? (Burne, pp. 280-281). Burne, p. 285, thinks he wanted to fight, and had been maneuvering to prevent two French forces from joining against him. Arguing against this is the fact that the Prince probably knew by this time that reinforcements led by the Duke of Lancaster could not join him, so he would be more heavily outnumbered than he expected.
Burne, pp. 290-291, seems to split the difference: The Prince stayed in position to fight, but sent his baggage train away so that he could rapidly head for Bordeaux if the French declined to attack him. This, I must say, seems an extremely risky strategy. Sedgwick, p. 133, has a variation on this which seems a little more sensible: The English expected the French to attack but were afraid they might instead try an encirclement. The English sent enough forces to the rear to give him some protection against this.

Seward, pp. 88-91 thinks that the English were trying to retreat from the field, and the French, surprised by this, launched the part of their forward division (he thinks they had four divisions in all) in an attempt to halt their escape. Its disorganized charge was halted, and the rest of the division failed to do much damage in the chaos as the main English force returned to the field. The second division was barely turned back. The third French division, that of Orleans, simply dodged the battle. (Sedgwick, p. 142, doesn't acknowledge that there was such a group.) That left the final French division, led by the King himself. It was perhaps slow to come into action due to Orleans's misbehavior (Sedgwick, p. 142, thinks it was positioned much too far from the leading divisions.) Still, it outnumbered the remaining English, and it was fresh, but a tiny English reserve showed up at just the right time and put the French in panic. (Burne, p. 306, thinks the exhausted English actually "attacked" at this stage, though it's hard to imagine them having the strength for it. Reading the flowery speeches quoted on p. 144 of Sedgwick, my guess is that the English simply moved forward as the French came on, to assure the French did not have the advantage of momentum.) King Jean himself tried to hold his division together -- and, as a result, was captured. As an individual, he had fought very hard; as a general, he had been a disaster. (Perroy, p. 125, says that when Jean had come to the throne, he had "given proof of nothing but gallantry and military incompetence." Attaining the crown did little to change that.)

It is interesting to note that the French historian, Perroy, devotes only two paragraphs to the battle (pp. 130-131), and attributes the English victory to "stratagems unworthy of knights" (meaning that they took advantage of the terrain). Even more than Crecy, the loss at Poitiers seemed to really "bother" the French. Perhaps it is because, as Sedgwick says on p. 127, "this French army was very similar to that at Crecy, a mob of gentlemen who fought with brilliant valor and dazzling stupidity."

Featherstone, p. 134, concludes that 2500 French were killed, 2000 captured, and 4000 wounded. Seward, p. 93, reports that the French had lost 2500 men-at-arms, and that 17 counts were captured. Sedgwick says that the King, a younger son, 17 counts, and "unnumbered barons" were taken. Neillands, p. 131, claims the king, one son, 17 "great lords" and a hundred knights, although he also says that there were 13 counts and five viscounts captured, plus 2000 armored men killed. The government was in ruins, with the Estates refusing to grant taxes unless there were reforms (Perroy, p. 133) -- which, however, were implemented in a fairly arbitrary fashion. (Keen, p. 251, goes so far as to suggest that France was on the verge of coming apart, and was saved only by a peasant revolt that so frightened the nobility that they decided to keep working with the monarchy.) The Dauphin was being "terrorized" by rival factions (Perroy, p. 134), and the peasantry was revolting (Perroy, p. 135).

In that situation, the French had little choice but to negotiate. They made a dramatic offer: A large ransom for Jean (so large that Jean would be accused of selling his daughter on the marriage market to raise it; Saunders, pp. 118-119). All of Acquitaine (not just Guyenne) turned over to the English in full sovereignty -- in other words, it would be "theirs", not a holding they had from the King of France. Plus other territories -- said to total a third of France. Edward III blew it. The ransom was slow in coming, and Edward was the one who declared the provisional agreement violated (Perroy, p. 137). He made one last try, diplomatic and military, to gain the French throne in 1359 (Prestwich, p. 182; Burne, p. 334, notes that his destination was Rheims, where French kings were crowned).

The French, having survived Philip of Valois and now being stuck with his even worse son Jean, the former Duke of Normandy, might arguably have been better off had they taken the deal. But the army Edward led in 1359, even though it may have been the largest he ever assembled (Burne, p. 331, says it was the largest army to leave England prior to 1513) got bogged down in unsuccessful sieges, and was plagued by bad weather (Burne, p. 345). Saunders, p. 23, says that "Black Monday" was so bad that knights were actually electrocuted on their horses by lightning. One report has it that the storm was so severe that it caused Edward to make a vow that he would accept terms of peace in gratitude for surviving it.

Edward started out the 1359-1360 campaign on his best behavior, but ended up getting so disgusted that he turned the thing into a chevauchee (Burne, p. 343). This had its usual lack of effect; the whole thing was a fiasco. But the French sent negotiators even as Edward started to pull back (Burne, p. 345), perhaps fearing that the English King had another trick up his sleeve. The
English, who obviously didn't, agreed to go back to the bargaining table (Perroy, pp. 138-139; Seward, pp. 98-99; Burne, p. 347, speculates that there was already an agreement made in secret but that the French were not willing to announce it while one of their cities was under siege). The result was the Treaty of Bretigny, which was settled in 1360. It gave the English rather less than the proposal of 1358. They would get a reduced but still large ransom for King Jean, and would be given all of Aquitaine in full sovereignty. In return, Edward III would renounce the French throne.

(Note: Some, including Perroy, call the final treaty the "Treaty of Calais," since that was where it was formally ratified, using the name "Treaty of Bretigny" only for the preliminary draft. But the changes in the broad outlines are too small to make it worthwhile to differentiate -- e.g. Burne, p. 348, mentions the "Treaty of Calais" only in a two-line footnote. Unfortunately for England, one change in the details proved substantial: the renunciation of titles was postponed for a time. Neillands, p. 159, says that the final terms were that the two kings would renounce their claims -- the English claim to the throne of France and the French claim to Aquitaine -- only after November 1361 or after the French handed over the territory they were supposed to release. Curry, p. 66, thinks Edward made this change to assure that all the treaties were handed over. It was a mistake; the French would never formally renounce their control over Aquitaine. Because of glitches in the hand-over, the terms for the renunciations were never met -- meaning that the French could argue that the whole thing never came into force. It probably wouldn't have mattered had King Jean lived longer -- he was stupidly honest, and would surely have done what he said he would do. But he died in captivity in 1364, and his much sneakier, smarter son took charge; Neillands, p. 160.)

THE FAILURE OF BRETNIGNY; RICHARD II AND HENRY IV

Ironically, although the French at once started turning land over to the English, the victorious Peace of Bretigny almost immediately resulted in a turn for the worse for the English. The single biggest reason was probably money. England had "won" the war, but even with the extra revenue that brought it, she was financially exhausted. They never saw most of the money from Jean's ransom; after months in luxurious captivity (he actually grew fat while in England; Saunders, p. 24), he was set free to raise it, could not get his people to pay it, and had one of the hostages he had given escape to visit his young wife. This was a technical violation of the treaty, and caused Edward to ask a slight modification of the treaty. The Estates balked, and Jean went back into English custody, where he died in 1364, at the age of about 45 (Perroy, p. 142), perhaps of partying too much (Seward, p. 200).

The English leaders, meanwhile, were starting to wear out. Edward III at the time of Bretigny was pushing fifty, and though he was still competing at tournaments as late as 1359 (Prestwich, p. 205), he was starting to lose his energy; by the time he died in 1377, he was a non-entity even though he was still only 65 (Ashley-Great, p. 134). When the French used a legal quibble to claim that the treaty need not be fully implemented, he was stuck (Barker, p. 15; Perroy, p. 116, claims that the French had not the right to concede sovereignty of Acquitaine, but this argument is silly; it would make us all pretenders to be king of somewhere).

Edward's younger sons, such as John of Gaunt, were not particularly good leaders (Prestwich, p. 189). Sir Thomas Dagworth had been killed a decade earlier. Henry of Derby and Lancaster died in 1361. Sir John Chandos was killed in 1369 (Seward, p. 111) or 1370 (Saunders, p. 4, who tells an embarrassing tale of him slipping on ice as he got off his horse and being killed; compare Sedgwick, pp. 269-270, who says he suffered the fatal blow as a result of being blind on one side from an earlier war injury).

Plus England was still suffering the after-effects of the Black Death. There were still more than enough men to fight France (French booty was all over England, and the money from ransoming French prisoners had made many a low-born man rich, according to Prestwich, pp. 202-203; attacking France seems to have attracted men the way gold rushes attracted prospectors a few hundred years later), but they weren't as restless, simply because there was now enough land for all.

An attempt by the English to open a second front by gaining a foothold in Italy promptly failed; Edward III's second son Lionel was married to 13-year-old Violante Visconte in 1368 (Saunders, pp. 133-135), but died in October that year, causing the potential alliance to unravel (Saunders, pp. 136-137. There were no children of the marriage.)

To top it all off, the Black Prince, who should have been in his prime, was ruined -- he had engaged on an expensive campaign to restore king Pedro the Cruel to the throne of Castile. This, like the attempt to gain a foothold in Italy via Lionel, was almost a proxy war between England and France, but the English expended far more troops and money -- and wasted them, because they demanded so many concessions from their side of the conflict that Pedro's government was unable to hold together (Prestwich, p. 183).
The Black Prince won a great battle at Najera in 1367, and Pedro was temporarily restored -- but Pedro was so vicious that he was soon re-expelled (Perroy, p. 156, says that Pedro was "intelligent, brave, and self-assertive, but so brutal that he estranged most of his subjects" -- and this in an age when brutality was the norm, not the exception! Pedro lasted only two years after that, being murdered in March 1369; Neillands, p. 166; Perroy, p. 157).

Pedro obviously could not pay the costs of the campaign (about all he paid was a large ruby which became part of the British Crown Jewels; Jarman, p. 52), which left the Black Prince to pay for it from the revenue of Acquitaine -- and it bankrupted him (Seward, p. 107; Perroy, p. 159; Sedgwick, p. 261, says that he had to dismiss his army unpaid, causing them to go raiding in France, disturbing the peace with French, and adds on pp. 262-263 that he ended up imposing extreme taxation).

The cost of the invasion was not just cash. It cost lives as well. The English army, which should have been guarding the French frontier, had been devastated by disease.

The Prince himself came back with some sort of bug; according to Saul, p. 10, it started with dysentery, but he never recovered; Sedgwick, p. 22, mentions the suggestion that it was dropsy, i.e. an edema, but does not describe the source of the excess water. Sedgwick, p. 284, mentions frequent haemorrhages. By 1370, he had to be carried on campaign in a litter (Seward, p. 112). He was so weak that he went home to England in 1371 (Sedgwick, p. 273), and though he recovered a little, he only once, very briefly, was able to go on campaign again (Sedgwick, p. 275), and that expedition never arrived due to bad weather (Seward, p. 114).

The Prince left the war in France to his less effective brother John of Gaunt, who was not a good enough general to win on his own account and was too unpopular to be able to help someone else fight. Prince Edward died in 1376, a year before his father (Seward, p. 108). That meant that Edward III's heir was his grandson, Richard II, who was still a boy; the Black Prince had married relatively late, and Richard was his second son -- the elder boy, Edward, had died young (Sedgwick, p. 272) -- so Richard II was only ten when he succeeded.

It would have been a wonderful time for the Pope to step in to end the war, but there still wasn't much the Papacy could do to control the situation. In the aftermath of the Anglo-French peace of 1360, the routiers who had previously raided western and northern France turned their attention to Provence (Saunders, p. 30) and even Avignon (Renouard, p. 52), causing perhaps as much trouble as the political unrest in Italy, but by that time, the Papacy was settled in Avignon. (The "Great Company," which would come to dominate Italy, formed seemingly spontaneously in late 1360; Saunders, p. 30. It went on to attack Avignon; Saunders, p. 48. There were suggestions that Edward III encouraged this rather than take such scoundrels back to England.) The Papacy remained under French influence during the period when the consequences of Bretigny were worked out.

Meanwhile, the French changed their approach. There was unrest in Paris (Guerard, p. 103), which convinced the Dauphin, the future Charles V, that things could not continue as they were. The death of Jean II died helped tremendously. The French from that time decided that there would be no more big battles for them! Charles V, physically weak and inclined to intellectual rather than physical pursuits, could hardly hope to lead an army anyway -- Seward, p. 103, notes that he was called "Charles the Wise," but the title was meant in the sense of "Charles the Learned" or "Charles the Bookish." Perroy, p. 132, says he was "worthless as a soldier" and had fled the field at Poitiers -- slightly ironic in that Perroy had said earlier that King Jean should have done the same. Saunders, p. 147, describes him as "handsome, but thin and pallid, weakened by an obscure illness that left him easily exhausted"; she speculates that he suffered from arsenic poisoning, perhaps based on the fact that his hair and nails fell out in 1360.

When the Pope called a crusade, Charles ignored him -- "all his efforts were bent on not fulfilling his obligations under the treaty of Bretigny" (Renouard, p. 56). But if Charles could not lead, he could organize an army, and get the royal finances into better shape (Seward, p. 109) -- far more important than mere generalship.

Similarly Bertrand du Guesclin, the new Constable of France, had proved a poor general in the Castilian campaign; Perroy, pp. 148-149, declares him a "mediocre captain, incapable of winning a battle or being successful in a siege of any scope," but admits that the new French King Charles V "found [in him] a fitting leader for the commonplace tasks which alone remained within [France's] power."

Du Guesclin did manage to get many of the "routiers," or independent raiders, out of France -- but he did that by luring them to the war in Spain; Perroy, p. 156. Others left for Italy -- it is noteworthy that Sir John Hawkwood, who later became a very strong force in Italian politics, went to Italy in 1361 (Saunders, p. xvii). Keegan, p. 80, refers to this time as the "Duguesclin war" and calls it a "Fabian" policy (a word also used by Seward, p. 110): Avoid battle, take a weak little property here
and there, eventually putting a strong point under enough pressure that it had to give in. There was no "glory" in it -- but there was no risk of a major defeat, and it slowly but steadily undercut the English position.

The war officially resumed in 1369 (Prestwich, p. 184) when the French started again hearing complaints from Gascon nobles against the English administration (Seward, p. 110. The opportunity was the extreme taxation the Black Prince had inflicted after Najera, and the fact that the Treaty of Bretigny hadn't been formally carried out gave them an excuse; Neillands, p. 167. Perroy, p. 160, thinks that Charles V felt "embarrassment and hesitation" when the nobles of Aquitaine appealed to him, but the English historians pretty consistently disagree, and certainly Charles V was not slow to take advantage. Even Perroy admits that Charles kept his plans very secret until he could spring his trap). In that same year, Edward III again started claiming the title King of France (Saunders, p. 147).

And, yet again, the Pope was unable to act as a moderator -- Urban V, who had tried to move back to Rome in 1367 (Saunders, p. 109, says that France, and King Charles V, were "appalled"), headed back to Avignon in 1370 to try to deal with the situation, and died there three months later (Saunders, pp. 152-153), before he had any chance to influence things (Renouard, p. 61. Urban almost certainly intended to return to Rome if possible, but he didn't live long enough, and because he died outside Italy, the Italians felt betrayed). And, without his energy, the papal entourage again set up camp in Avignon, under French influence. The next Pope, Gregory XI, was held in Avignon for years by the renewed war (Renouard, p. 64). Having condoned a massacre to rebuild his power (Saunders, pp. 216-221), he finally returned to Rome in 1377 -- and died there just over a year later (Renouard, p. 66).

Nearly everything else was turning to French advantage, too. In 1366, the French had paid enough of King Jean's ransom that most of the major hostages went free (Perroy, p. 158). To be sure, some were supposed to come back if the ransom payments halted -- but the English no longer had any hold on them. And, in fact, the hostages never went back into custody once the money stopped.

Even this cheating proved an advantage to the French government. Charles V cut off the money to England -- but, because he hadn't actually paid off the ransom, he was able to continue the taxes which had been levied to raise the ransom! -- Perroy, p. 162.

And England was in a bad state in 1369. The plague was back, and horrible weather caused severe shortages of food (Saunders, p. 149. There would be several famines in the mid-1370s also; Saunders, p. 195). There was no way Edward could raise a major army at the time. He couldn't even induce the Free Companies of routiers back from Italy; Hawkwood and others found the pickings there too rich (Saunders, pp. 149-150. Saunders thinks Edward III wanted Hawkwood to stay in Italy to distract the Pope, but this is hard to believe -- if he wanted to distract the Pope, he'd go to Avignon!).

Early in the period, the English at least found a way to punish the French for their betrayal -- they would more regularly "wage the chevauchee." This was an early version of the "scorched earth campaign" such as William T. Sherman would use in marching across Georgia. An English band would set out to bring fire and sword to as large an area of France as possible. This had been a part of the English policy from the beginning (the army that won at Poitiers had set out expecting simply to wage the chevauchee). Now it was the main strategy. Since the French would not fight, there was little danger to the English, and they did the French economy significant harm. But there was no winning the war that way. And, eventually, even raiding proved economically difficult for the English.

By the time Edward III died in 1377 (Seward, p. 116), English possessions in Gascony were about the same as they had been fifty years earlier, when Edward came to the throne: the coastal strip from Bordeaux to Bayonne (Prestwich, p. 184). Strategically, their situation may even have been worse, since the French had driven a salient into the middle of the coastal strip (Perroy, p. 165; Seward, p. 115), so Bordeaux and Bayonne were no longer mutually supporting. The allies of the English also lost control of most of Brittany. In 1377, the Forty Years War (the name it might have been given had not Henry V come along) looked like a strategic draw, despite the fact that the English had won all the major battles and had gained Calais.

As Prestwich says on pp. 186-187, "The reversal of English fortunes in Edward III's declining years was almost as remarkable as the earlier successes. The lack of firm direction by the ageing king was revealed in a want of coherent planning. The earlier grand strategies of simultaneous attacks from various fronts had been abandoned in favour of what appeared to be aimless raids, often launched too late in the year to do much damage." In 1376, the so-called "Good Parliament" tried for reforms, but the Black Prince died before it ended (Sedgwick, p. 283), and Edward III was senile, and little could be done to rescue the decrepit government.
Ormrod, p. 10, notes that "Edward III is now often seen as a rather second-rate ruler, stubborn and selfish in his foreign ambition, weak and yielding in his domestic policies." There is much truth in this; Edward III did little to strengthen the government of his nation (and his grandson would pay for it). But he did start a tradition -- of chivalry, and of expansionism. We may call this bad. But it clearly inspired Henry V.

The Crecy war had one noteworthy effect which is rarely mentioned in the military histories: To make the whole thing work, Edward III needed the consent of the people being taxed to pay for it. Edward consulted regularly with his nobles -- thus forming the first true parliaments. Ormrod, pp. 193-194, counts 48 parliaments in Edward’s fifty year reign, and another nine quasi-parliamentary councils.

Edward's assemblies were a far cry from the modern form of parliamentary government (few, according to Ormrod, lasted more than a month, and 17 lasted ten or fewer days; some were only four days long), but they were a major step. England, and England alone, has had parliamentary government ever since -- with the result that descendants of Edward III still sit on the English throne, two centuries and more after the last descendant of the Valois were set aside in France. The fact that England had a strong parliament also made it easier for Henry V to assemble his armies in 1415. The government was still stronger than parliament -- OxfordCompanion, p. 426, notes that the reforms of the Good Parliament (which lasted an amazingly long 73 days) were overturned within about a year -- but it was a step in the right direction.

For fifty years -- from shortly after 1360 to 1413, during the latter part of the reign of Edward III and the whole reigns of Richard II (1377-1399) and Henry IV (1399-1413), the English made no serious attempt to defeat the French. Perroy, p. 169, seems to imply that they would have lost all of Guyenne in 1377 had not John Neville of Raby won enough small successes to make the French temporarily stop spending money on reconquest. But the biggest factor in English Guyenne’s survival was probably the death of Charles V, leaving a 12-year-old Charles VI as king (Neillands, pp. 171-172). Charles VI was not competent, and Richard II was initially a minor also, plus he wasn’t aggressive.

Richard II, in fact, wanted to end the French conflict altogether; he raised no armies, floated offers to turn Guyenne over to the French if they would allow an English duke to rule it (Saul, p. 211, who notes that Richard made John of Gaunt Duke of Aquitaine, though of course when Gaunt’s son Henry IV ascended, that eliminated the whole idea since the Duke of Aquitaine was once again King of England), and made noises about supporting the French Pope during the schism (though Saul, p. 232, notes that this was really dependent on a peace with France). Richard and his government also refused to give any serious help to the anti-French forces in Flanders, meaning that these firm (if only intermittently effective) English allies were brought under French domination (Saul, pp. 138-140). Plus, in the early 1390s, he and the French negotiated for years, and according to Saul, p. 218, no one really even knows why the negotiations finally failed. It's easy to see why Richard wanted out: The French came very close to winning the war in the first few years of his reign, attacking Calais, picking up more land in Gascony, and heavily raiding the English south coast (Saul, pp. 33-34, though on p. 208 he argues that Richard's real reason was that he wanted to go on crusade. Possible, but the idea of Richard II on a crusade strikes me as pretty scary -- for the other crusaders).

By the mid-1380s, the situation was so bad that England was afraid of an all-out invasion. Perroy, p. 191, has no explanation for what happened next: "For some obscure reasons, the expedition was called off. Was the adventure found to be too risky, the strength available too small? Or did Philip [of Burgundy] put on a costly act simply to frighten England, and was he satisfied when he obtained the reopening of the wool trade between England and Flanders? We do not know." (Saul's explanation, p. 156, is that the French lacked the money to put their armada to sea. Whatever the explanation, it was lucky for England that the invasion was cancelled; Richard's government had little real plan to fight it (Seward, pp. 133-134). In the whole reign, there were no great land battles, and only one major sea battle, in which the Earl of Arundel defeated a larger French convoy in early 1387 (Saul, p. 168). Even this was minor enough that I have never seen the battle given a name.

The boy-king's council at first didn't even have money from parliament to fight the threat (Saul, p. 47, notes that there were *six* parliaments in the first four years of Richard’s reign, most of which voted money, but somehow the cash never accomplished anything). And when they tried to mount a counter-offensive, it was late and accomplished nothing except to show that England was short on quality generals at this time (Saul, pp. 35-36). Their one major success in the early period was taking over Cherbourg, but the English obtained that by diplomacy with Charles of Navarre, not by conquest (Saul, p. 41).

Taxes in these early years were so heavy (Saul, p. 56) and Richard II's administration was so
inefficient, that he in fact faced the first great peasant revolt in English history, Wat Tyler's rebellion (Ashley-Great, pp. 146-147. It is interesting to note that there were only two really major peasant revolts in English history -- Tyler's of 1381 and Jack Cade's of 1450 -- and both came during the Hundred Years War, and both came at a time when the English were clearly losing and desperate to try to fight back. Of the two, Tyler's was the more dangerous, and came about when attempts to evade an exorbitant poll tax failed; Saul, p. 57. The common people, with their population still much reduced by the Black Death, simply couldn't pay what was asked; Saul, p. 60. Perroy also blames Lollard agitation (p. 182), but Perroy (who after all was French and seems to have little knowledge of non-Catholic faiths) didn't understand Wycliff or Lollardy; the revolt did have some "communist" elements, but they almost certainly were not Lollards.

The 14-year-old King Richard did much to calm and control Tyler's rebels -- but the rebellion's failure just meant that the abuses which caused the rebellion went unchecked. Indeed, Richard had temporized during the negotiations (Saul, pp. 67-69), and it led to a reign of terror and perhaps was a foreshadowing of what Richard would become. Richard never did manage to promote meaningful reforms; it's doubtful that he ever realized how messed-up his government was. (To be fair, when the Lords Appellant forcibly took charge in the late 1380s, they proved just as incompetent. But not even having control taken out of his hands knocked any sense into Richard.)

Richard's only attempt at a foreign adventure was two visits to Ireland, which were part invasion and part progress to awe the locals. Even there, he didn't want much responsibility; his main goal in the first was to create a palatine territory for his favorite Robert de Vere (Saul, p. 274). His response to the French invasions was to seek a truce. This was agreed to in 1389, and Richard held to it for the rest of his life (Seward, p. 138), doing his best to negotiate a lasting peace (Perroy, p. 198). To calm tensions, he gave away Brest and Cherbourg, leaving England with only Calais in northern France and the remnants of Guyenne in the south. This was the period when the king tried to give Guyenne to his uncle John of Gaunt, in effect washing his hands of the whole area. Richard eventually married as his second wife a daughter of the French king (Seward, p. 139, Barker, pp. 15-16) -- though Isabella of France was only a quarter of his age (she was six when the French offered the marriage; Saul, p. 226), and pre-pubescent even when he died; they of course left no children. After Richard's deposition and death, Henry IV used her as a bargaining chip against France (Perroy, p. 214), but in 1400 allowed her to go back to France, where she remarried at 16 and died in childbirth at 19 (Barker, p. 17). It seems Richard and his government tried to secure a true treaty with France, but couldn't come up with a deal that both the French government and the English parliament would accept -- but, in return for the French marriage, they did secure a 28 year truce, which in many ways was better than a peace since it didn't cause the sort of wranglings over precise interpretations that had spoiled earlier treaties (Saul, p. 227). In practice, the truce lasted less than two decades -- but Richard was long gone by them.

Shortly before Richard's first truce, John of Gaunt's son Henry of Bolingbroke's wife, Mary de Bohun, bore her first surviving son, Henry. (There had apparently been an earlier pregnancy resulting in a boy who died at birth, perhaps because the mother was so young -- only 11 or 12, according to Allmand, p. 8.) A record from the reign of Henry VI documents his birth near Monmouth (Allmand, p. 7), so he was called "Henry of Monmouth."

The young man was a member of the royal family, but with half a dozen people senior to him (including Richard II, who as yet was too young for anyone to know that he would die childless; Allmand, p. 8). No one realized that the young man would be particularly significant (Jarman, p. 32), so the date of his birth is not firmly known (Earle, p. 12). Allmand notes that references to his age make it possible that it was 1386 or 1387. The likely dates are August 9 or September 16. Allmand notes that his parents were in Monmouth in 1386, and so favors that year; the majority of other sources I have checked seem to prefer 1387 (e.g. Jarman, p. 32 says September 16 1387).

Mary de Bohun died in 1394, at the age of 24, bearing her sixth child (Earle, p. 12; Allmand, p. 9). She ended up with four sons and two daughters -- seemingly a fine flock, but three of the boys (Henry, the eldest; Thomas, the second, and John, the third) would die well before the age of fifty, and neither Thomas, nor John, nor Humphrey (the fourth boy) would leave a legitimate child. Henry was considered significant enough that a marriage into the ducal house of Brittany was considered in 1395 (Allmand, p. 10), but this fell through -- and, in an "I'm My Own Grandpa" touch, Henry IV later married the girl's mother.

(Shakespeare fans please note: Although Shakespeare made Henry V and Harry "Hotspur" Percy contemporaries, Hotspur was a generation older. In 1388, just a year or two after Henry's birth, Hotspur -- already a young adult -- would command at the Battle of Otterburn. Hotspur was killed in 1403, a seasoned veteran of about forty, at a time when Henry of Monmouth was still in his mid teens. Allmand, p. 19, in fact notes that, initially, Hostspur was appointed to lead the council that managed Wales for the young Prince!)
Perroy, p. 255, declares that Henry was "the first King of England [since the Norman conquest, presumably] who had some English blood in his veins." This is not quite true -- Henry II and all succeeding kings were descended from Saint Margaret of Scotland, the sister of Edgar the Atheling, the last scion of the dynasty of Wessex who was briefly chosen King after the Battle of Hastings. And Richard II's mother was Joan "the Fair Maid of Kent." Still, Perroy is right in that Mary de Bohun brought some blood of the English nobility into the family. This meant that Henry was culturally English, even if his ancestry was mostly from Normandy and other European monarchies.

Prince Harry was born soon after a "changing of the guard." The late 1370s was a bad period for deaths of kings and noble. Just one year after Edward III died in 1377, Pope Gregory XI, who had taken the Papacy back to Rome, followed him into the grave (Renouard, p. 66). If the Papacy had been a poor peacemaker during its stay in Avignon, things now became far worse. Gregory had done a terrible job of managing Italian affairs; most of the Papal States had rebelled (Saunders, pp. 206-207) and Italy was almost completely out of control. The 16 cardinals who met to choose Gregory's successor were besieged by a Roman mob which wanted an Italian Pope (Renouard, p. 68). They chose an Italian -- but one who promptly made himself disliked by many; Urban VI, according to Renouard, p. 69, "showed himself to be coarse, rude and tactless to an extraordinary degree." The disgusted French cardinals declared the election invalid and chose another Pope, Clement VII. The result was the "Great Schism" (not to be confused with the real Great Schism of 1054 which split Orthodoxy from Catholicism; this one simply split Catholic Christianity, without producing any doctrinal differences).

It is ironic to note that Clement VII, whose election was certainly more irregular, had probably more and stronger supporters (Renouard, p. 69). Being the "French" Pope had clear advantages; he certainly had more revenue (Renouard, p. 73), though both Papal pretenders came in with empty treasuries. The split lasted through the next several reigns (Saul, pp. 84-85; Seward, p. 129). France and England naturally supported rival Popes, so there was now no available mediator. It would be difficult even to call in a third party, since one side or the other would claim the mediator supported the wrong Pope. The Schism, for instance, killed plans for Richard II to marry an Italian noblewoman (Saul, p. 84. We might note that Geoffrey Chaucer had been one of the negotiators who set up the preliminary arrangements). It was not until 1415, at the Council of Constance, that a real attempt was made to heal the schism, and even that did not convince the deposed Benedict XIII, who claimed the Papal title until his death in 1422 (Renouard, p. 78). The last successors of this anti-Papal line were not put aside until 1431 (Renouard, pp. 136-137).

If the English managed to retain some land in Guyenne in the reigns of Richard II and Henry IV, it was only because the French were distracted. The French constable du Guesclin was killed in 1380, and three months later Charles V died (Seward, p. 125). Charles was only in his early forties, but of course he had always been sickly. He had still done a brilliant job of reviving France after the disastrous reign of his father (Perroy, p. 145).

Charles V made perhaps only two mistakes: On his deathbed, he bankrupted his son's government by abolishing the hated hearth tax (Perroy, p. 174). And he started the process which created the mighty Dukedom of Burgundy (Perroy, p. 148) -- though, to be fair, his only other real alternative was to give a smaller Duchy of Burgundy to Charles the Bad of Navarre, who had been fighting him off and on for years. Charles the Bad had been cheated many times -- he should have been king of France! -- but this final insult led him into a rebellion which at last ended his pretensions. And Edward III, who felt bound by his treaty with France, was unable to intervene; Perroy, pp. 151-152.

Charles V's diplomacy had the peculiar effect of making a Flemish heiress wife of two consecutive Dukes of Burgundy -- and of founding the dynasty which nearly overthrew France. Most English historians seem to be amazed that the French did not win the war in the period immediately after Charles's death. The Frenchman Perroy, p. 177, has a different take: "During his sixteen years' reign, at once healing and exhausting, Charles V had accomplished a great task: the destruction of the Treaty of Calais [=Bretigny], which was the master-thought of this persistent and crafty man. But he had rekindled the war, and his slender resources did not enable him to end it. The dilemma in which he had placed the kingdom was not removed by his death. Unable to win the war, France was forced to continue it, without hope of a definite success.... By fits and starts the two countries had outrun their strength. Neither one nor the other could achieve a decision." He notes on p. 189 that tax revolts continued even after the hearth tax was abolished.

In addition, the death of Charles V turned loose the royal dukes, many of whom spent their strength on ventures irrelevant to the reconquest of France -- several, e.g., started meddling in Italy (Perroy, pp. 204-205).

Charles V was succeeded by Charles VI, who went mad in 1392 (Neillands, p. 186) (he actually killed four of his own attendants before being restrained); Seward, p. 143. This is based on Book IV,
section 44 of Froissart's *Chronicles*, though much of it is corroborated elsewhere). The disease was at first intermittent (Perroy, p. 194), but the problem became worse and worse over time. His genes for madness would, in time, come close to destroying both France and England. (I really wish we could go back and do genetic testing on the family of Charles VI -- among them Henry VI of England, who went catatonic in the 1450s, leading to the first Yorkist protectorate and then to the first battle of Saint Albans when he recovered [Wilkinson, p. 176]; Henry VII, the majority of whose children died young and whose uncle Jasper was childless; Henry VIII; who left no legitimate grandchildren and whose partners suffered many miscarriages; and Henry's sister Margaret Tudor, who managed to bear an heir to the King of Scotland but later suffered her own miscarriage; according to Griffiths, p. 61, there are also indications that Charles's daughter Catherine, the mother of Henry VI, suffered some sort of mental illness in her later years.) (Seward, p. 144, suggests that Charles VI's problem was porphyria, which is often said to be the disease that afflicted George III of England; this is probably based on the fact that Charles suffered his first bout on a bright, hot day -- Earle, p. 79 -- and light and heat can bring on porphyria. Charles also had the sort of delusions typical of porphyria; Jarman, p. 24, says that he was "a gibbering figurehead who sat unwashed in a threadbare palace convinced that he was made of glass and would shatter at a touch"; compare Gillingham, p. 75. But I must admit that I think there is more involved; though Charles VI does sound very much like a victim of porphyria, too many of Charles VI's descendents had problems which do not fit the disease. And while porphyria produces delusions, so too does schizophrenia -- and it has active and passive phases. In the passive phase, the sufferer is not delusional but is usually less capable than before the illness first struck. What's more, schizophrenia usually comes on in adolescence or early adulthood, which fits.) Nor were the Charles VI's sons able to help; the first two Dauphins died young (Seward, p. 179), and the third, the future Charles VII (Jean Darc's Dauphin, Charles the Well-Served) was still young (born 1399) and completely lacking in energy. With the King unable to rule, the reign of Charles VI turned France over to the factions led by his relatives. Guerrard, p. 105, describes the situation this way: "Charles VI (1380-1422) was a child of twelve showing but little promise. Power fell to his uncles, the dukes of Anjou, Berry, Burgundy, and Bourbon. The royal system, as organized under Philip the Fair, was still so precarious and so ill-understood, it had proved so oppressive and at time[s] so incompetent, that there was a demand for... a complete return to feudal custom.... [T]he royal dukes proceeded to ransack the treasury for ambitious purposes of their own, Naturally, the bourgeois counselors of Charles the Wise, contemptuously called the *Marmousets*, were dismissed. "In 1389, on attaining his majority, the young king thanked his uncles and recalled the *Marmousets*. But three years later, Charles VI, whose frail wits had not been able to stand a mad pace of pleasure, went insane; and, although he had lucid moments, he was unfit to rule for the remaining thirty years of his life." And his cousins weren't that much better -- the Duke of Burgundy was reckless, and his son John of Nevers, the future John the Fearless, who succeeded him in 1404 (Neillands, p. 194), was worse -- he was simply rash. He insisted on crusading against the Turks -- and was captured by Sultan Bayezid at Nicopolis in 1396, and had to be ransomed (at a very high price) by the taxpayers of Burgundy and France (Neillands, p. 187). Just three years after succeeding to the Dukedom, John the Nut-Case would start a civil war in France by assassinating the Duke of Orleans (Neillands, p. 196). Throw in the monetary crises in France, and the French government was unable to accomplish much for the next several decades. Even without the hearth tax, the burden on the peasants was very high, partly due to the potmetal currency (Perroy, p. 189) but mostly due to the fact that different factions, when they came to power, had to bring in their own office-holders, and scoop up every cent of cash to pay them (Perroy, pp. 222-224). In effect, the population was paying for two governments rather than one, and neither one any good. (There were some curious parallels between England and France in this period. Both were ruled by underage kings, neither of whom was very effective. Both had trouble with uncles and councils. Richard II at least didn't leave any children with genes for madness; he seems to have left no children either legitimate or illegitimate, and no extramarital affairs; Saul, p. 94. Though he does seem to have loved his wife Anne of Bohemia genuinely; her death was very hard on him. The problem with Richard's otherwise exemplary sexual conduct was that he left no heir -- which in turn led to the succession quarrels which occupied England, off and on, for a century.) It is interesting to note that the precipitating event for Richard II's deposition was his treatment of Henry of Bolingbroke, the future Henry IV, whom Richard exiled. Yet Richard kept the young Henry of Monmouth at his court and treated him well; Earle, p. 31 -- though he also took him to Ireland during the invasion of that country (Allmand, p. 14), just possibly as a hostage.
Richard II, in the late 1380s, had been brought to heel by the "Lords Appellant" -- Humphrey of Gloucester, Richard's uncle; the Earl of Arundel; the Earl of Warwick, the Mowbray Earl of Nottingham (later Duke of Norfolk), and Henry of Bolingbroke. The latter two eventually came over to Richard's side, and the former three were eliminated in the 1390s (though Goodman, p. 186, argues that they had created a precedent for opposing a monarch which came back into play in 1399.) Then Nottingham/Norfolk and Bolingbroke had a falling-out. It came to the point where they were about to hold a trial by combat in 1398 -- when Richard stepped in and exiled *both*, even though at least one of them was certainly on Richard's side (Allmand, p. 11).

Mowbray, who was banished for life, would die in exile. Not Bolingbroke. Initially his exile was supposed to be temporary -- but when, in early 1399, Bolingbroke's father John of Gaunt died, Richard II made the exile permanent (Allmand, pp. 11-12), probably so Richard could take over the Duchy of Lancaster that Bolingbroke should have inherited.

Richard seemed completely oblivious to his danger. He actually went to Ireland with an army to try to settle the messy situation there. Bolingbroke invaded England in Richard's absence -- and quickly gained enough support to overthrow the King (Allmand, p. 13, though on p. 14 he describes how it was made legally to appear an abdication).

Even without his treatment of Bolingbroke, it's possible that Richard would have eventually been deposed anyway, because he was clearly attempting to create an absolute monarchy. Indeed, a semi-divine monarchy; Perroy, p. 200, notes that Richard actually petitioned the Pope to canonize his great-grandfather Edward II (who, no matter how badly he was mistreated by his subordinates, was no saint!). But Bolingbroke's invasion meant that the crown went to the House of Lancaster, rather than to the youth of the Mortimer family who was Richard's proper heir (at least if succession in the female line was allowed in England -- which it was generally agreed that it was). The key effect of Bolingbroke's invasion was to make Henry of Bolingbroke into King Henry IV, and to make his son Henry of Monmouth, the future Henry V, the Prince of Wales.

Allmand, p. 15, makes an interesting point here: "Richard [II] might be said to have destroyed himself, politically at least. None the less there remained the uncomfortable fact that the new king's de facto possession of the throne was his only true claim to power. He might be the head of by far the richest family in England.... [y]et his possession of the throne of England had stemmed from a decision to use force to secure it. Early on the young man whose right to the title 'Prince of Wales' depended on his acceptance, albeit tacit, of his father's usurpation had learned that a legal claim was always rendered stronger if military might was there to support it. As his father had done in England in 1399, so the future Henry V would do in France some twenty years later."

Henry of Monmouth quickly became a major landowner: As heir to the throne, he became Prince of Wales (a title which still meant something in 1399 -- Henry would spend much of his father's reign fighting Owen Glendower and other Welsh rebels), Duke of Cornwall, and Earl of Chester. Those titles were standard for the king's heir. But Henry IV also made him Duke of Lancaster and Duke of Aquitaine (Allmand, pp. 16-17). This at once gave Prince Harry a lot of responsibility and an interest in the French conflict.

It is ironic to note that, in 1406 when Parliament officially acted on the succession, it officially declared that "heirs general" could succeed to the English throne -- that is, that females counted in the succession. Thus Henry IV, whose claim to the throne -- insofar as it was not rule by conquest -- was due to being Richard II's heir male (Tuck, p. 221), declared that the succession should not be by heirs male! (Allmand, pp. 30-31) -- an irony already noted in the time of Edward III, when Edward had converted many earldoms to succeed in male line but sought the crown of France due to his descent in female line (Tuck, p. 152).

In France, by this time, the leading contenders for power were the Dukes of Burgundy, the first of whom (Philip the Bold) was the uncle of Charles VI, and the Dukes of Orleans, the first of whom was the king's brother. The Queen, who had much influence, initially supported the Burgundian faction, but when Philip of Burgundy died in 1404 and was succeeded by his son John the Fearless (Seward, p. 148), Isabel instead gave her attention to the Orleans faction (so much so that she was accused, possibly accurately, of sharing his bed). The rivalry soon became war to the knife; John the Fearless assassinated Orleans in 1407 (Guerard, p. 106; Perroy, pp. 226-227).

The assassination was twice fortunate for the English, since Orleans, though not a very good soldier, had been pushing back the English in Guyenne; his death may have saved the remaining English territory (Barker, p. 17; Seward, p. 145), and Henry IV (who was always broke because of the rebellions against him; Seward, p. 144) had no means to fight back. The French became particularly hostile to the English after the deposition of Richard II in 1399 -- since Richard was married to a French princess, and had not pursued the war, his overthrow was regarded as a hostile act (Ashley-Stuart, p. 35. The French were about the only ones who still liked him -- Seward, p. 142, comments that Richard had become "almost insanely tyrannical" and notes that he
had very little support from the barons at the end). Even better for the English, from the time Orleans was assassinated, France was split into two factions, the Burgundians and the Armagnacs (the latter named for the Count of Armagnac, whose daughter would marry the son of Orleans a few years after the assassination). The mad king of course could not intervene, so there was nothing to keep the factions from each others' throats. The Burgundians took control of Paris in 1409 (Barker, p. 18), but it did not last. The Armagnacs drove them out -- only to spoil their prospects by inaugurating a reign of terror (Barker, p. 60, notes an instance of the Armagnacs slaughtering a city full of their own supporters, and doing so with great cruelty). Even when the government managed to produce useful legislation, the power of the factions meant that it could not be enforced (Perroy, p. 229).

Talk about an opportunity for an outsider! The English did not intervene at first, partly because Henry IV was still not secure on the throne (Perroy, p. 213, notes that at one point Henry IV actually tried to rewrite history to make his ancestor, the younger brother of Edward I, an older brother, since that would strengthen Henry's claim; seemingly to support this argument, Henry halted the regular maintenance King Edward I had ordered for his tomb; Hutchinson, p. 54), partly because the king was in poor physical condition (suffering from an undiagnosed but extremely debilitating disease; Earle, p. 69) and partly because they couldn't figure out which French faction would offer the better deal (Barker, p. 19).

It is possible that this issue caused some friction between Henry the father and Henry the son; both, according to Allmand, p. 48, wanted to regain the large Acquitaine promised by the Treaty of Bretigny, but the son probably wanted a more activist policy. Indeed, two English forces landed in 1411 and 1412 -- and supported different sides in the French struggle, first Burgundy in 1411 and then the Armagnacs in 1412 (Perroy, pp. 230-231; Wagner, pp. 18-19; Allmand, p. 54, thinks that the 1411 intervention was arranged by Prince Henry, while the 1412 intervention was set up by Henry IV when the Armagnacs offered far better terms. Given-Wilson, p. 503, also thinks that the Armagnacs made an offer too good for Henry IV to refuse, while the younger Henry was more worried about how much trouble Burgundy could cause to the English if they went against him). As it turned out, the English invasion helped to force the French factions into a very temporary alliance, leaving the English with little reward for their expenses, although it did manage to strengthen the English position in Guyenne (Given-Wilson, pp. 509-512).

This seems to have led to a distinct coolness between father and son. Henry IV, perhaps with the support of parliament, dismissed his entire council, including the prince (Allmand, pp. 50-51). There was talk that the prince might be disowned entirely, with his younger brother Thomas of Clarence being declared heir to the throne (Clarence, not the prince, was given command of the 1412 intervention in France). It appears two factions were forming: Henry IV and his second son Thomas, and Prince Henry and his half-uncles the Beauforts. From 1411, the Prince's faction was entirely out of power (Allmand, p. 53).

King Henry Fifth's Conquest of France [Child 164] --- Part 04

DESCRIPTION: Continuation of the notes to "King Henry Fifth's Conquest of France" [Child 164]. Entry concludes in "King Henry Fifth's Conquest of France [Child 164]" --- Part 05 (File Number C164D)

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Last updated in version 4.2

File: C164B
single-minded in his pursuit what he considered his "rights" in France. Ashley-Great, p. 155, describes him as "much more like Oliver Cromwell than the chivalrous Tudor hero of Shakespeare's plays"; he quotes other historians who called Henry a fanatic and a bigot. Tuck, p. 245, calls him self-righteous. Earle, p. 99, while admitting his rigid orthodoxy, thinks he wanted to reform the papacy -- but offers no specifics.

What we can say specifically is that Henry watched heretics being burned (the burning of alleged Lollards, many of whom were probably not heretics but political enemies -- Allmand, pp. 188-190 -- had been introduced under Henry IV; Rubin, p. 187), and that Henry V once sent a friend (Sir John Oldcastle, Lord Cobham), whose opinions were slightly theologially shaky, to the stake (Earle, p. 99, though Oldcastle escaped custody just long enough to be taken and burned by a churchman without Henry himself being present; Earle, p. 101. Royle, p. 74, says that Oldcastle's opinions on the Pope and on transubstantiation were heretical, but there were multiple Popes at this time, and while transubstantiation had become official doctrine two hundred years earlier at the Fourth Lateran Council -- Christie-Murray, p. 99 -- it wasn't strongly established. A less bigoted king would surely have understood the difference between a questioner and a true heretic).

Once, when burning a heretic, John Badby, he had the fellow pulled out of the fire, asked him to repent -- and, when Badby refused, had the fires re-lit (Royle, pp. 65-66). Seward, p. 164, mentions "Ruthless authority and cold cruelty," says he was "puritanical," and speaks of "brutal single-mindedness."

Perroy, who of course writes from a French perspective, refers to his "hypocritical devoutness, the duplicity of his conduct, his pretense of defending right and redressing wrongs when he sought solely to satisfy his ambitions, [and] the cruelty of his revenge" (p. 235). This strikes me as a little exaggerated -- I don't think Henry was a hypocrite; I think he was badly messed up emotionally. But the effect is the same. It was eventually costly, too -- as Allmand notes on p. 438, since Henry said his victories were God's will, his successors could hardly negotiate with the French, since that was against Henry's version of God's desires.

Henry was well-educated, speaking and writing English, French, and Latin. There is some dispute over whether he had a lighter side. He certainly owned a harp (Earle, p. 28), and is believed to have been able to play it; he supposedly took one with him to France (Barker, p. 26); he also took an 18 minstrels along (Barker, p. 134). Jarman, p. 38, claims he also played cithera and gittern, without listing a source.

But the claim that he read Chaucer is somewhat dubious. It is true that one of the sixteen surviving substantial manuscripts of Chaucer's *Troylus and Criseyde* (Pierpont Morgan Library MS. M 817) is imprinted with his arms as Prince of Wales. But this does not prove that he read it; his grandfather John of Gaunt was one of Chaucer's patrons, so the family may have handed him a copy whether he wanted it or not. (There was a strong literary tradition in the family. Henry IV also seems to have supported Chaucer, and he definitely supported John Gower, who dedicated an edition of the *Confessio Amantis* to him; Goodman, p. 156. Henry IV passed his love of books on to his fourth son Humphrey, one of the greatest collectors of the era -- he named his illegitimate daughter Antigone (Griffiths, p. 98), which I find fascinating -- but we do not find much evidence of Henry V as patron of literature.)

What's more, Maudwyn Mills, in the introduction to the Everyman edition of *Troylus and Criseyde*, which is based on the Morgan manuscript, notes that it contains a significant number of uncorrected errors (*Troylus and Criseyde*, Everyman; original edition 1953; revised edition, 2000; p. xxxv). Despite its very early date (one of the two earliest manuscripts, written within a dozen years of Chaucer's death), most critical editions do not use it as a copy text. The strong sense I get, in reading the notes, is that it was too poorly corrected to be a copy that was actually regularly read. Also, it is thought by many to have been taken from a not-final draft of the book, and would Henry V have accepted that if he really cared about the volume?

It should be remembered that this period was relatively impoverished in the arts. The reigns of Edward III and Richard II had been graced by Chaucer, Langland, the Gawain-poet, and John Gower. The era of the Lancastrian kings had nothing -- the only author from this period you're likely to have encountered is Sir Thomas Malory. I checked three literary anthologies, and in poetry, all skipped directly from Chaucer (died 1400) to Skelton (born c. 1460). Several books on literary history comment sourly on how barren the fifteenth century was. If Henry V patronized any writers, they certainly weren't worth what he spent on them.

Allmand, p. 42, notes that Thomas Chaucer (the son of Geoffrey) was three times speaker of parliament (1407, 1410, 1411), and thinks that this is a sign that Henry of Monmouth had great power and support in parliament, because Allmand thinks Chaucer was Henry's ally. But these three parliaments were during Henry IV's reign; I see no reason to think either Chaucer was a close ally of Henry V as opposed to Henry IV.
Henry was clearly physically tough; Barker, pp. 31-32, describes how he had taken an arrow in the face in one of his Welsh campaigns as Prince of Wales, it was said that it penetrated six inches into his head, and required extraordinary surgery to extract. (I can't recall anyone ever saying so, but I wonder if perhaps he may not have suffered minor brain damage resulting in his emotional rigidity.)

It was during the Welsh campaigns that he apparently got to know many of his later associates, such as the Earl of Warwick and the John Talbot, later to be known as "Old Talbot." Of course, he also got to know John Oldcastle, whom he would burn as a heretic (Allmand, p. 32).

The reports of a misspent youth are largely false, according to Barker, p. 43; she declares that they "acquired a veneer of historicity because they were taken up by Shakespeare" -- but of course the amount of actual history in Shakespeare is only slightly greater than the amount of quantum chromodynamics. (My guess is that the stories arose from the conflicts between Henry IV and Henry V before the latter's death; Barker, p. 21, reports that the younger Henry may have feared being disinherited by his father, and Earle, p. 69, observes that parties started forming about King and Prince as early as 1406. To be fair, Earle, p. 86, thinks it is "quite clear that there was some truth in [Henry's] reputation for wildness.

Jarman, p. 31, declares that "Although such Shakespearean stories as that of young Hal striking Judge Gascoigne... or Stowe's chronicle depicting him 'mugging' London citizens by night in company with his friends can largely be discounted, he evidently led something of a playboy life before his accession." But what was the usual evidence of wild escapades? Illegitimate children. And Earle, p. 87, admits that Henry "left no bastards from a riotous youth," though were are told that he "followed the services of Venus as well as Mars." Yet it is unlikely that Henry was infertile; once he married, he quickly got his wife pregnant. Even Earle confesses, "For details readers will have to join Shakespeare in using their imagination."

It is interesting to note that a French observer, who saw Henry and his brother Thomas of Clarence just before the start of the Agincourt campaign, Clarence looked like a soldier -- but Henry gave the impression of being a priest (Allmand, p. 438).

Henry V seems to have been unusually good at handling money; Barker, p. 102, reports an instance of him actually auditing some of his own books (Allmand, p. 2, implies that he was the first king before Henry VII to do so), and also notes on p. 114 that he actually kept detailed records of the men serving under him, which was largely unheard of at the time; Earle, p. 105, quotes Stubbs as saying Henry's ability to raise money from parliament was "little less than miraculous."). Like many kings before him, he had to resort to forced loans -- but he was careful to borrow against money he new he would receive in the next tax year, and the loans were promptly repaid (Barker, pp. 108-110). He also offered many of the crown jewels as security to some of the nobility (Earle, p. 111; Jarman, p. 51, says that the need to pay retainers was so extreme that at least one crown was broken up by a subordinate). The strength of the English economy probably helped. Henry came at a very fortunate time: The country had largely recovered from the Black Death, but the population had still not reached pre-plague levels, so the productivity of the land was not eroded by the relative overpopulation of the early fourteenth century (Earle, p. 96). And Henry had not engaged in the mass giveaway of crown properties which would bankrupt his son Henry VI.

Plus Henry knew where the power lay. Henry IV had tried to ally with the "men of lesser rank," according to Allmand, p. 62. This was not a very successful strategy in the fifteenth century; Richard III also tried to build a faction of common people plus a few nobles, and it failed spectacularly. Henry V would rely on the great lords such as the Earl of Warwick and the Earl of Salisbury.

Having put his country, and his army, on a firm financial footing, he sent envoys to Paris demanding "his" property in France. The best guess (Ashley-Great, p. 156) is that he wanted to regain Normandy and all of Aquitaine. (The English still controlled perhaps a third of the latter, none of the former). He also wanted to marry a French princess so there would be no more nibbling (Barker, p. 71). He asked for even more than that: The hand of Catherine, plus a close approximation of full empire of his great-great-great-great-great-grandfather Henry II, two and a half centuries earlier: Aquitaine, Normandy, Anjou, Touraine, Poitou, Maine, and Ponthieu (Barker, p. 121). The French, naturally, were not interested -- and probably didn't think that
England, which had been weak for half a century, could pose any threat. Jarman, p. 47, reports that the French ambassadors went so far as to declare him not the rightful king of England -- though I doubt that any sane negotiator would try such a ploy. And Henry's military reputation was not established; despite much campaigning in Wales, he could be called an inexperienced general, since most of his time had been spent on sieges and controlling hostile territory (Earle, pp. 64-65). At the time he took the throne, he had been involved in only one pitched battle (Earle, pp. 58-60), and he was not in command. The battle was at Shrewsbury, in 1403; it was part of the civil war that year between Henry IV and rebels led by the Earl of Northumberland, his son Hotspur, Owen Glendower, and members of the Mortimer faction. Henry IV attacked Hotspur, and won a very close battle, and since that put him between the Welsh and Northumbrian factions, that particular rebellion was over. Henry V was to fight only one more pitched battle in his career -- at Agincourt. Everything else was sieges.

Henry very quickly proved those who doubted him wrong. He reached an agreement with Brittany (Barker, p. 63), resulting in a reduction of the piracy which had distracted the two countries for years (Allmand, p. 69), and also giving him a clear supply line from England to France. He also leashed the Scots -- he had in his custody both the new young king James I and the son of the regent Albany (Barker, p. 73). This meant that, if Albany tried anything, Henry could punish his son, but if the Scots tried to overthrow Albany to bring back James, he had control of James and could sic the younger Albany, who was third in line for the throne behind James and his father, on them. Scotland was unable to do anything except the usual border raids (and Albany the elder frankly seems to have liked that way). By 1415, Henry had largely managed to negotiate an end even to those; he left the border entirely in the hands of the northerners (Barker, pp. 76-78).

Soon after, he crushed a revolt on behalf of the Mortimers, the proper heirs of Richard II (Barker, pp. 78-81). There was now no threat to him from within the British Isles. In the long term, the main effect of all this was to eliminate Richard of Cambridge, the younger brother of the Duke of York, whose son was Richard, the father of the future Edward IV and Richard III. The significance of the execution was that it made the infant Richard the heir to the York dukedom should his uncle die. And young Richard would in time become the Mortimer heir -- a pedigree which could spell trouble if Henry V's line ever failed.

Allmand, pp. 76-77, thinks Cambridge may have been the ringleader, perhaps because he had been given an earldom but not enough endowed land to sustain it. He also suggests that the trials proceeded illegally -- an interesting perspective on Henry's management of the country.

For a time, Henry V continued to negotiate with France, but prepared for war -- indeed, he told London officials to prepare to invade well before the French had made their final offer (Barker, p. 70). He even induced the church to muster their clergy to see who could fight (Barker, p. 128). Henry probably meant them to suppress heresy -- he was quite happy burning Lollard "heretics," according to Earle, p. 29 -- ironic for the grandson of John of Gaunt, who had had Lollard tendencies, and actually arrested his own stepmother on a charge of witchcraft, according to Rubin, p. 212). But they could also serve as a sort of national guard in the event of a French invasion.

Henry also seems to have tried to hire the most professional specialists he could -- e.g. he imported gunners from Germany (Barker, p. 132). Although he did ban one other sort of specialist -- he banned prostitutes (Jarmin, pp. 79-80, and Neillands, p. 207, say that he ordered whores who approached the camp to have their left arms broken). He also tried to ban swearing. In an army!

In 1415 Henry appointed his brother John to have charge of England (it is interesting to note that John was the third brother; the second brother, Thomas of Clarence, was given no power and left out of Henry's will -- Barker, pp. 140-141 -- even though he was then heir to the throne and was brought along on the Agincourt expedition. Barker strongly suspects there was no love lost between the brothers!). Henry told his soldiers to wear the Cross of Saint George as a sort of token of recognition atop their ordinary livery (Barker, p. 131), then set sail for Normandy.

Supposedly he needed 1500 ships to transport his army (Barker, p. 147), though of course they were mostly quite small -- and he probably had two to three horses for every man (Jarman, p. 72, estimates 25,000 horses), calling for much greater carrying capacity. It took them three days to make their landing, but they got ashore unopposed (Barker, p. 157). After a brief period of looting, Henry got the army back under control -- and, from then on, discipline was strict (Barker, p. 163; on p. 240, she reports an incident of a man being hanged for stealing a cheap but theoretically holy object from a church). The soldiers doubtless grumbled, but they probably fought better. This may have been an indication that Henry V really did want to take control of France. He didn't want to damage a country he regarded as "his." We'll never know.

1415: HARFLEUR AND AGINCOURT
The first English objective was the port of Harfleur at the mouth of the Seine -- at that time, before
its harbor silted up, a very strategic point. (It had been used as a staging point for raids on England; Barker, p. 168, and was used for attacks on English shipping; Allmand, p. 67. It was at the time the most important port in Normandy, according to Allmand, p. 79, and of course could control traffic to Rouen and Paris.) Undermanned until the French managed to sneak in reinforcements (Barker, pp. 172-173), it nonetheless possessed extremely strong defences on both land and sea sides.

Those strong defences nearly led to disaster for the English. The siege was one of the first to really depend on artillery -- but it was still a long, difficult operation, taking most of a month. That was at least ten days longer than Henry expected (Barker, p. 180). During that time, much of the army came down with bloody dysentery (Barker, p. 181). Casualties were extremely heavy -- probably about a third of their numbers (Ashley-Great, p. 156). Among them was one of the king's best friends, the Bishop of Norwich (Barker, pp. 183-184). It is rather frightening to wonder what might have happened had the English been held before the town much longer. It might perhaps have happened -- the town eventually surrendered, but details are rather lacking; Barker, pp. 191-193, thinks that perhaps the town's residents quit fighting, undercutting the still-determined garrison. It appears the garrison reached a deal with Henry, agreeing to give in if the French government had not sent an army by a certain date. And, of course, the government did nothing (Barker, pp. 193-195).

Henry was severe with the garrison, humiliating them and berating them for fighting against their lawful King (Jarman, p. 109). It was not the last time he would take such a high-handed approach. He also reportedly expelled the aged and the crippled, allowing only the healthy and prosperous to stay (Jarman, p. 111), assuming of course they accepted him as King.

Losses from disease were so severe (Allmand, p. 80, cites a chronicler who claimed 5000 Englishmen were afflicted, though the source blames the disease on eating unripe fruit. Jarman, p. 106, believes over 2000 men were lost, which seems the minimum possible) that Henry decided not to undertake an additional major offensive that year (Barker, p. 197. Allmand, p. 84, argues that Henry had never had a plan beyond taking Harfleur but intended to respond to conditions when the town fell, though Jarman, p. 114, believes he had considered an attack on Rouen or Paris or a drive toward Guyenne).

Most of Henry's advisors apparently thought he should go directly home (Seward, p. 161). Henry wasn't willing to give up quite that easily -- he still wanted to at least wage a chevauchee. But he decided on a short one, choosing the shortest route to Calais and safety. Even that was a difficult maneuver to undertake in October (the exact date they left Harfleur is somewhat uncertain, due to inconsistent information in the chronicles. Barker, pp. 214-218, says that every date from October 6 to 9 is possible, but thinks the most likely is October 8. This is also the date given by Keegan, p. 82). And the French had been roused from their torpor by the fall of Harfleur (Barker, p. 231).

The French of course had a decision to make: They could try to retake Harfleur, or attack Henry, or split their forces and do both. The experienced military officials apparently favored the former, but most of the nobility, their pride stung, felt that Henry had to be punished. The decision was to pursue him (Jarman, p. 123).

Neillands, p. 214, notes that Henry at this time was marching across the land where, half a millennium later, an even bigger and more useless battle would be fought -- the Battle of the Somme. The French almost managed to cut off the English by blocking the passage of the Somme. The famous ford of Blanchetaque which Edward III had used was blocked off (Barker, p. 220; Jarman, p. 129). Other crossings were either guarded or were unusable because the bridges had been destroyed (Jarman, p. 131). Some of the junior officers argued for going back to Harfleur rather than hunt for a crossing they might not find (Jarman, p. 129), but the King ignored the suggestion. Henry had to go far upstream before he found a crossing point (Allmand, p. 86), while the army grew increasingly tired and sick and short of supplies. Henry was so rushed that he made no attempts at taking seriously defended towns along the way. Even so, it looked for a time as if the French might trap him.

In fact, they *did* trap him (Seward, p. 163). There is some question about whether Henry's forces were mounted (Seward, p. 163, thinks the archers were on foot, but given how fast they moved, it seems likely that Henry's entire army was mounted), but heavy rain slowed them down. Henry had made it across the Somme -- the biggest single obstacle in his way -- but it took him far out of his way, and on October 24, when the English army was only two or three marches from Calais and safety (the field of Agincourt is in what we would now call Belgium, not France -- in fact, it's near the great World War I battlefields of the Somme; Jarman p. 178), the French army arrived (Keegan, p. 82). They stood between Henry and Calais, and even if Henry had had the provisions to make it back to Harfleur (which he didn't), they could have hit him in rear. All the French had to do was win the battle, and Henry V and his pretensions would be one with every other pretender in history.
And the French had a substantial superiority in numbers -- so much so that Barker, p. 268, reports that they sent some soldiers home! Keegan, p. 88, believes that Henry had perhaps 5000 archers and a thousand men-at-arms (knights, squires, and others who wore armor and carried short-range weapons); this is also the figure in Featherstone, p. 145, and Allmand, p. 88. Barker, p. 218, suggests 5000 archers, 900 men-at-arms, and unknown but numerous others such as surgeons, heralds, and chaplains -- though many of them were so sick with dysentery that they had had to cut the seats out of their clothing to reduce the fouling (Barker, p. 276). Rubin, p. 218, implicitly supports the figure of 5000 archers and 900 men at arms.

Numbers for the French are far less certain, with English chroniclers coming up with numbers on the order of 60,000; one managed to suggest 150,000 (Barker, p. 263). French estimates were smaller, but no one offered a figure of fewer than 8000, with most guesses far larger; they went as high as 50,000. Keegan suggests 25,000, most of them men-at-arms, some with horses, some not. Barker, after listing the evidence, seems to prefer the figure of 36,000, based on the contemporary estimate of Jehan Waurin (which is the most detailed account). Rubin, p. 218, suggests the French army was "almost three times larger" -- i.e. probably 15,000-17,000 soldiers. Certainly there were plenty of nobles -- four royal dukes (with a fifth on his way), a dozen counts, and "innumerable lords" (Barker, p. 264). Allmand, p. 88, believes the English were outnumbered three or four to one, giving the French probably on the order of 20,000 soldiers. It also probably had the edge in artillery (Allmand, p. 89, thinks the English had no artillery at all, and this seems logical -- Henry had had artillery at Harfleur, but he was using siege guns, too big to carry in the field).

What they didn't have was a real commander (Barker, p. 251; Seward, p. 165). Charles VI and the dauphin were not present, and there was no real boss appointed in their place. Both the Marshall and Constable of France were present, but they couldn't really control their juniors, especially since many of those men stood higher in the feudal hierarchy (Barker, p. 261; Allmand, p. 90, notes that the Dukes of Orleans, Bourbon, and Alencon -- all of whom had been allied with Henry IV in 1412! -- were young men in favor of fighting as soon as possible).

To top it all off, every high lord wanted to be in on the fight, so most of them ended up in the front line, leaving their troops leaderless (Barker, p. 266).

In accordance with the standards of the time, there was one last parley before the battle. What happened is uncertain. French chroniclers have claimed Henry found the French host daunting, and offered to give back all his gains if allowed to avoid battle (Barker, pp. 273-274; Jarman, p. 150; Seward, p. 163, though this sounds suspiciously like the story of the Black Prince at Poitiers). If Henry made the offer, it is certain that the French, believing in their numbers, refused, or demanded impossible terms (Jarman's version is that they demanded Henry renounce the crown of France), and the battle became certain (Earle, pp. 137-128). The French may even have tried to insult the English at the final parley; one of the commissioners was a man who had been an English prisoner and had broken parole (Barker, p. 273).

Having lost the chance for peace, Henry refused to show any sign of fear, declaring that he would not allow himself to be captured and ransomed (Jarman, p. 156); he would win or he would die in the field (Barker, p. 257). With a leader like that, there was no question of command structure on the English side! (Allmand, p. 90).

Henry is also supposed to have addressed his troops before the battle (Jarman, p. 156). Of course, with a line at least half a mile long, already in formation, the majority could not hear a word he said. Presumably this is just another instance of chroniclers putting their words in his mouth. Similarly, there are a few reports of Saint George (England's patron saint) being seen over the field. This probably says more about the chroniclers than conditions during the battle.

It is interesting to note that Henry defied convention to a significant extent in organizing his forces -- no doubt thereby avoiding the command problems the French experienced. He had enough high nobility that he could have placed an earl in charge of each division, but he chose to entrust the left wing to Lord Camoys (Barker, p. 261). Henry himself commanded the center (though he also fought in line himself; Seward, p. 168, reports that a French knight actually damaged the crown he wore upon his helmet). The right was entrusted to the Duke of York, the senior noble to die in the battle (supposedly of suffocation when he fell over, since he was very heavy; Earle, p. 143; Featherstone, p. 151; Jarman, p. 175, calls him "fat and scheming", though Barker, p. 303, declares this a "Tudor invention," and I suspect this is correct -- the Tudors wanted to discredit anyone associated with the House of York).

Seward, p. 169, reports that the other high casualties were the Earl of Suffolk and half a dozen knights. There were, of course, many wounded, including the King's younger brother the Duke of Gloucester. The wound was said to be "in the hammes," which makes me wonder if this might not have had something to do with his childlessness. Of course, his three older brothers combined to have one child between them, so maybe not.
Although Earle, p. 137, says that the field of Agincourt was "almost perfect for the formality of a medieval battle," Henry had chosen what was, for him just about an ideal position (Jarman, p. 140). (There is a map on p 83 of Keegan, one on p. 147 of Featherstone, and another in Seward, p. 165, a fourth on Jarman, p. 159. These differ substantially -- Seward's map shows a much larger field than Keegan's and has the axis of the field, and hence the French attack, coming from northwest to southeast; Featherstone agrees with this construction. Seward's narrative, interestingly, says that the French were directly north of the English. Keegan, whom I would normally consider more reliable, shows the field pointing from northeast to southwest. Jarman's map is almost straight north to south, but angles slightly northeast-southwest. But all agree on the basic formations, and in all of them, the French are the to the north, the English to the south). It is said that Henry ordered the army to be very quiet on the night before the battle. It is not clear what his reason was; perhaps he wanted to confuse the French or make them think the English weaker or more demoralized than they were. He seems to have succeeded (Jarman, p. 146). Henry picked a field that was narrow enough that he could extend his line all the way across it (though wide enough that he was left with only a single line; Barker, p. 260). There was no reserve except a few dozen men guarding the baggage (Barker, p. 271; Earle, p. 139; Featherstone, p. 146), but the field had forest on either side and the towns of Azincourt/Agincourt and Tramecourt beyond the woods. This meant the French could not attack his flanks -- men-at-arms, whether mounted or not, simply weren't mobile enough to go through the woods. The only way the French could attack him was by charging down the field in the face of his arrow fire. And, with the ground so muddy from the recent rain, any attack, whether on foot or on horseback, would proceed very slowly (Barker, p. 259).

The French did not cooperate. Unlike the wars of the previous century, they did not immediately charge the English. Impetuous charges had cost them at Crecy, so they decided not to risk it. After all, to this point the longbow had served mostly at a defensive weapon. If they didn't attack, what could Henry do except try to retreat -- which would give the French the opportunity to attack with the English at a disadvantage. As a result, both sides spent several hours adjusting their lines and preparing (Barker, p. 254).

Henry outsmarted the French. After waiting long enough to be sure they would not advance (Keegan, p. 89), he ordered his army to move forward (Allmand, p. 91, estimates they moved forward 700 yards) so that they were just barely within longbow range of the French, and had his archers start firing (Earle, p. 141). They probably did not injure many knights at that range, but they irritated them and hurt their horses (Keegan, p. 94). The French should perhaps have tried a cavalry charge during Henry's advance (Barker, p. 279), but they didn't, and so blew perhaps their last chance to win the battle. No doubt the disorganization of their large force, and the fact that all the commanders had come to the front, contributed to the tactical ineptitude (Barker, p. 279). (There was a little luck for the English, we should note: Although Agincourt was fought on a rather cold day, it was not raining, as it had been earlier in the campaign; the archers could string their bows. What would have happened had the French caught the English in a rainstorm would have been altogether another matter -- though they might have been unable to *reach* the English in the mud.)

The English archers each carried a stake, which they set in front of them to slow attacking horses. Featherstone, p. 148, says that this was a new technique invented for the Agincourt war (though this seems a bit odd, since even the French were mostly fighting dismounted by this time). It has usually been assumed that they set up a line of stakes all across the front, but Keegan, pp. 91-92, notes that this fence would have been so thick (he estimates the stakes would have been five inches apart) that the English themselves could not maneuver around the line. He suggests that they were in a checkerboard, one stake in front of each archer whether in the front rank or farther back. This would have interfered with the movement of horsemen but not the dismounted archers. This makes sense but cannot be proved.

It should be remembered that the English knights by this time always fought dismounted. Sure, they had horses, and they still practiced with the lance, at least sometimes (even half a century later, tournaments and jousting were popular), but they fought their actual battles on foot. Thus, Agincourt was essentially a contest of mounted French knights against archers and armored footmen. It is true that most of the French also fought dismounted -- but the mounted men often pushed the others forward. The French forces were so jammed together that it actually slowed their advance and reduced their effectiveness -- problems the mud made even worse (Allmand, pp. 92-93).

At least one French charge, probably the first, did reach the English line (Earle, p. 141). But it was uncoordinated and under-strength (Barker, p. 280), and the mud again cost the French: Their men-at-arms were almost immobile in their armor, but the English bowmen could move about and come...
to the aid of their armored comrades (Seward, p. 167). It is likely that relatively few of the
dismounted Frenchmen died from arrows (which rarely penetrated at long range); they died of
exhaustion or drowning in mud or falling and being unable to rise and being killed while helpless.
The only way they could have avoided this was by charging on horseback -- but the longbows had
no trouble killing the horses.
The bottom line was a complete disaster for the French: Nearly their only success was that some
robbers had managed to lift much of Henry's personal possessions from the baggage (Barker, p.
295), but that was no help. The English had about 300 losses (Seward, p. 169); Seward guesses
French casualties at 10,000. This may be high, but we have little to go on; we can't even count
graves (the bodies mostly went in mass graves, and these have not been firmly identified; Barker,
p. 317). Rubin, p. 218, says the English lost 500, the French 7000, with more losses from
suffocation as the soldiers were buried in mud than from arrow fire.
All this from a battle that lasted only about three hours (Jarman, p. 175).
Our information on the French nobility is more definite: Casualties were three dukes, seven counts,
and 120 barons. (In an irony that would become sharper over the next decade, the list included the
Duke of Brabant and the Count of Nevers, brothers of the Duke of Burgundy, even though there
was no Burgundian contingent in the army; Barker, p. 308.) The French would never again dare
fight Henry V in an open battle (Earle, p. 148).
Many of the French dead were never identified, leaving a large number of widows who never knew
their husbands' fates (Barker, pp. 312-313).
The local gentry, according to Barker, p. 306, was particularly hard-hit; Agincourt village itself lost
Renard, sire d'Azincourt, and the other nearby village, Tramecourt, lost Jean and Renaud de
Tramecourt. This loss of so many locals made further resistance to Henry just about impossible at
this time, and (according to Barker, p. 364) made the 1417-1419 conquest of Normandy much
easier.
So deeply did the battle embed itself into English consciousness that to be "with King Harry on St.
Crispin's day" was still a metaphor for being in the thick of battle half a millennium later. (Of course,
the fact that this similar to a Shakespeare quote probably helped.)
The English committed one unquestioned atrocity, though Barker, p. 289, considers it "the only
[action] possible" and Jarman, p. 174, justifies it as "a case of medieval expediency." Even after the
battle, the French outnumbered the English, and when Henry thought they were about to attack
him again, he ordered his prisoners killed; he felt he needed their guards in the line (Seward, p.
168; Earle, p. 142; Keegan, pp. 108-111, discusses the matter but argues at the end that it was not
carried out on a large scale and suggests that Henry was simply trying to scare the prisoners to
keep them out of mischief; Allmand, p. 95, also thinks the massacre exaggerated). This was
definitely against the rules at the time, and many troops refused to do it (though probably out of
desire for ransoms rather than higher motives). Only the most noble captives were spared --
supposedly the Duke of Brabant was one of those murdered because he had worn a servant's
armor rather than his own fancier equipment (Neillands, p. 220).
One report, unconfirmed, is that Henry forced the most noble of his captives to wait on him at his
meal that night (Barker, p. 321; Jarman, p. 178; according to Neillands, p. 221, he even required
this of wounded men). It's hard to know what to make of this. It obviously would make the captives
resent him, perhaps making them less likely to acknowledge him -- but it would also emphasize
their vassal status. And it certainly fits Henry's extreme view of his own importance. Barker, p. 322,
nonetheless thinks the story untrue.
Agincourt is almost always held up as the high point of Henry's campaigns; the Agincourt Carol, for
instance, was composed about it. But, as Seward, p. 170, points out, it was really just an incident in
another chevauchee. Perroy (admittedly prejudiced on this point) dismisses it in a couple of
sentences on page 239, and declares that "the campaign of Agincourt meant nothing decisive."
This is exaggerated -- if nothing else, it meant that Parliament voted Henry a huge subsidy to
finance future campaigns (Barker, p. 341), which was a big deal indeed. Also, since the Constable
of France had been killed, a new Constable was needed -- and the man appointed was Bernard
d'Armagnac (Allmand, p. 102), making the conflict between Burgundians and Armagnacs more
bitter.
Still, it is true that, despite Agincourt, Henry so far had made no real progress on conquering
France (apart from Harfleur). The next two years were relatively quiet, though the French would try
and fail to retake Harfleur (Allmand, pp. 102-103), with the English winning a minor battle in the
field outside the city in early 1416 (Neillands, pp. 223-224). In 1416-1417, Henry's ships gained
naval superiority in the channel (Seward, p. 171); control of Harfleur definitely helped with this
(Allmand, p. 99. Allmand, pp. 106-107, calls this battle "the most telling" naval conflict of the
Hundred Years' War, but most sources brush it off in a few words). The papal schism healed.
Henry managed to gain theoretical recognition as King of France (though no military help) from the Emperor (Perroy, p. 240; Allmand, pp. 104-105 notes that Sigismund made a long and very expensive visit) But Henry made no major moves until 1417.

**THE SECOND INVASION AND TROYES: HENRY THE HEIR OF FRANCE**

The political situation in this period was very fluid. Originally, Henry seems to have had no deal with Burgundy. He invaded and fought at Agincourt on his own -- though there were few Burgundians in the defeated French army. But the Burgundians, having seen their enemies slaughtered, occupied Paris and killed every Armagnac they could find (Guerard, p. 106). Eventually they made peace gestures to the Armagnacs -- and then, in 1419, the Armagnacs assassinated John the Fearless, Duke of Burgundy (Allmand, p. 135; Earle, p. 172; Seward, p. 180). For one act of petty revenge, they opened France to a joint English/Burgundian conquest. It came to be said that the English entered France through the hole in John's skull (Butler, p. xiii; Earle, p. 177).

Henry by then was invading Normandy. His second campaign began in 1417 (Seward, p. 171). Allmand, p. 113, thinks the forces involved were slightly smaller than in the Agincourt campaign, but in practice it was probably a stronger force because it didn't suffer as badly from disease. Their first stop was Caen, Normandy's second city. (Allmand, p. 116, hints that Henry might have been trying to set up a separate Norman administration, since Rouen was too strong to capture at this time, and Caen was easier to support from the sea.) Caen had been heavily fortified since Edward III had attacked it (Earle, p. 157), but apparently the walls were not designed to resist artillery (Earle, p. 158). Henry took the town by assault on September 4, and stayed in Normandy over the winter, capturing Bayeux, Argentan, Alencon, Falais, Cherbourg, and other towns (Allmand, p. 120; Seward, p. 173).

By 1418, Henry was besieging Rouen, which was the hardest operation he had attempted so far; the citizens had gathered much food and also destroyed anything the English could use outside the walls (Allmand, p. 123). It was a brutal siege -- when the garrison expelled useless mouths, Henry, being the sort of man he was, would not let them pass through his lines, but left them outside the walls of the city to starve (Allmand, pp. 124-125, who declared that he had not put them there; this by contrast to Edward III, who had allowed the refugees expelled from Calais during the siege of that town go free; Sedgwick, p. 63). He also staged a mock battle to raise the hopes of the besieged, and perhaps lure them out of the walls (Allmand, p. 124). The city surrendered in early 1419 (Seward, pp. 175-177). That gave him control of effectively all of Normandy.

Unfortunately for him, he could not really colonize it, as he had hoped to; while England was prosperous due to the Black Death, it no longer had surplus population eager to leave home (Seward, p. 178). Henry supplied such colonists as he could, but the Normans remained mostly French -- even the government, although organized as a separate province entirely independently of the old French system (Perroy, p. 249), consisted mostly of Normans, with only a few thousand English troops and a few dozen English officials. The only effects of Henry's colonization was to cause a number of English lords to become French landowners -- a fact which would make it much harder to make peace when the time came; the English lords didn't want to lose their lands! (Tuck, p. 244).

The war was affecting England significantly by this time; it appears no troops were sent to Henry in 1419 (Allmand, p. 130). Still, with the French unwilling to fight, Henry had no trouble conquering more and more territory: Every time he started a siege, he had a local superiority in numbers, and the garrison never had help from outside. (Henry may not have realized that they were afraid of him, but he certainly knew that Armagnacs and Burgundians were so bitter against each other that they would never be able to turn against him; Earle, p. 150.)

It was in 1419 that negotiations started again. Henry apparently saw his future wife Katherine for the first time in that year. At this stage, it appears that Henry was demanding, at minimum, a marriage to Katherine, money, and Normandy and a large Acquitaine in full sovreignty (Allmand, pp. 131-132). These conditions remained unacceptable to the French. So Henry went back to trying to take the whole country. By the end of the year, his raiders were appearing outside Paris and the French court had retreated to Troyes (Allmand, p. 134). The French were trying to heal their divisions, but it was very hard; there was too much bad blood.

Then came the murder John the Fearless of Burgundy mentioned above. It's hard to believe the dauphin was really responsible for this, since he was only sixteen (Neillands, p. 229). But, suddenly, the dauphin was discredited, the talks between the two French factions ended, and there was no chance of peace between the Burgundian and Armagnac factions. Allmand, pp. 136-137, thinks that this is the point at which Henry decided unequivocally that he would try to become King of France.

Guerard, p. 108, points out that there was no really inherent reason why the crowns of England
and France could not be united. The monarchs had intermarried many times. It was only in the last few decades that the English kings had ceased to speak French as their native language (though, as Perroy comments with a rather French disdain on p. 60, it was "a peculiarly bastard dialect of that language, Anglo-Norman, full of English words and queer twists"); they might easily have gone back to speaking French. Dual monarchies had managed in the past to combine into single nations, though it would be more common in the future (think Great Britain, made up of England and Scotland, or Spain, made up of Castile and Aragon). England itself had incorporated Wales as recently as the time of Henry V's great-great-great-grandfather Edward I, and England itself been built up from smaller nations in the century and a half before the Norman Conquest.

To be sure, Perroy, p. 248, declares that "the 'dual monarchy' was doomed to failure." But Perroy -- who, after all, wrote during the German occupation of France -- has as his one fault an extreme aversion to the idea of enemies on French soil. The fact was, the French didn't have much resistance left, and would find it hard to develop any as long as the Armagnacs and Burgundians remains more hostile to each other than they were to the English.

Certainly the Armagnac court was powerless. The mad king Charles VI had lost several sons, but there was still one left, the future Charles VII. It might, however, be possible to have him declared illegitimate. (Given the behavior of his mother Isabeau of Bavaria, who went along with the story, it might even be true; certainly it was believable, because she had probably had the Duke of Orleans at least into her bed, and maybe others.) That meant that one of the daughters of Charles VI was arguably the heir (so much for the Salic Law). The eldest daughter had already been married to Richard II, but she was now dead. Some of her younger sisters were also married, but the youngest, Katherine, was still available (Perroy, p. 243; Allmand, p. 68, notes that Henry had been negotiating for her hand as early as the beginning of his reign, though balancing that off by discussing a Burgundian wife as well.).

By 1420, the French government was forced to negotiate. And, in the negotiations, Henry gained more than he had probably ever dreamed possible: He became heir to the Kingdom of France (Seward, p. 182. Curry, pp. 103-107, makes the interesting point that this represented, in effect, an abandonment of his claim to be hereditary king of France -- since he was Charles VI's heir, he was not king in his own right!). He would marry Katherine, the youngest daughter of Charles VI; the Dauphin was disinherited and declared a bastard by his own mother (according to Earle, pp. 191-193, she needed some persuading -- apparently she never actually declared her son illegitimate, and certainly never said who was the father (Neillands, p. 243) -- but eventually agreed to his abandonment when it was clear she had no other choice, and as a result the Dauphin almost decided to give up his throne).

It was agreed that Henry would follow Charles VI on the throne (Earle, p. 191, thinks that this clause was inserted so that the Duke of Burgundy, who of course was deeply involved in the negotiations, would not be guilty of deposing his own king). Henry would have to conquer the rest of France, but at the rate things were going, it seemed perfectly possible; after all, most of the north was in his hands, and the fighting there was almost over. Burgundy was on his side. Paris would take *anything* in preference to a return of the Armagnacs (Earle, p. 190). And Henry was already acting as regent (Perroy, p. 243). The English king looked unstoppable.

Formally, it was not a union of the two nations of France and England; it was simply a Union of the Crowns (Allmand, p. 149), such as happened when James VI of Scotland became James I of England. The French would keep their national identity. (I would love to know what the fallback plan was should Henry have died without heirs. Allmand, p. 150, says that Henry's English heirs were supposed to be heirs of France also, but they weren't married to French princesses!)

The whole agreement, which took eight months to negotiate (Butler, p. xiii), was known as the Treaty of Troyes. Henry ratified the treaty at Troyes on May 20-21, 1420 (Earle, pp. 193-194; Butler, p. xiv), though it was not until September 1 that he formally entered Paris, along with Charles VI (who by now was barely able to ride a horse) and Duke Philip of Burgundy (Seward, p. 183; Earle, p. 196; Butler, p. xv).

The Troyes agreement is usually called a "Treaty," which is the same term as is used for Bretigny. But as Allmand notes on p. 145, it was really quite different. Troyes was a victor's peace, negotiated less by the French government than by the Burgundians, and the meeting at Troyes was not a negotiation but simply a ratification. (Some Frenchmen would in fact claim that it was improperly agreed to; Allmand, p. 149. But all the forms were followed; technically, it was the French, not the English, who violated the treaty.)

It is interesting to note that Troyes gave France a written constitution for the first time (Butler, p. 2). Naturally it was thrown out when the Lancastrian dynasty was expelled. Perroy, p. 247, declares that it contained flaws of "both form and substance," which is doubtless true (the French at this time were much better lawyers than the English, as the Treaty of Bretigny had shown) -- but it was a
deal between conquered and conqueror; in practical terms, it was an agreement by which Henry would govern France; it might well have worked had he survived. Troyes was a substantial accomplishment, because potentially Henry would actually merge the two countries. Edward III had probably not contemplated that (Perroy, p. 209, thinks Edward would have given France to one of his younger sons after his death, re-separating the crowns, though this strikes me as highly unlikely. Earle, p. 190, declares that Henry was specifically after a "personal union of the two crowns").

On the other hand, Allmand, p. 441, concludes that Troyes was a mistake on Henry's part. He bit off more than England could chew -- and as a result, England eventually lost not just the throne of France but even the English territories in Guyenne. Allmand admits that any settlement would have eventually been challenged, but thinks that Henry would have been more realistic to take only Normandy and an enlarged Guyenne -- in other words, the territories he initially demanded. In other words, success corrupted him.

It will tell you what sort of person Henry was that, only two days after his marriage, he rode back to war (Earle, p. 194; Butler, p. xiv). (I have to insert a side note here, which is rather curious. Henry, as we see, quickly left his wife. Later, he would take no part in her English coronation; Allmand, p. 157. Nor would she be present when he died; Allmand, p. 175. Yet she quickly became pregnant. After Henry's death, she would take Owen Tudor as a secret lover -- possibly a secret husband as well, but this was never proved. Given the seeming sterility of Henry's three brothers, is it possible that she cuckolded her husband? I have never seen this discussed elsewhere; here is yet another instance where DNA testing would be interesting. There was a rumor -- Wagner, p. 46, states it as a fact -- that she had an affair with Edmund Beaufort, Duke of Somerset -- who outlived her and so could have fathered the children. What makes that interesting is the fact that, if true, then "Edmund Tudor," the father of Henry VII, was in fact a Beaufort and the first cousin of his wife Margaret Beaufort -- and Henry VII would have been personally illegitimate, because his parents could not have married without a Papal dispensation. Wagner regards this as unlikely, though; he thinks the affair took place before the Tudor children were born.) (On the other hand, I wonder a little if Margaret Beaufort was herself a Beaufort. Her father, John Beaufort, Duke of Somerset, was an incompetent fool; Wagner, pp. 48-49, shows how his defects cost the English in France. But Margaret was a brilliant schemer whose plans, if they did not always succeed, certainly always made sense. A more different father and daughter would be hard to imagine.)

Pro-Tudor authors say that Katherine Valois married Owen Tudor; anti-Tudor authors raise doubts -- no actual proof of the marriage was ever offered (Cheetham, pp. 132-133). Clearly she would have liked to marry him -- but this likely would not have been allowed; because of the 1428 rumour that she wanted to marry the Duke of Somerset Parliament passed a law requiring those close to the throne to gain permission to marry (Neillands, p. 254).

Ironically, the English suffered the first real bad news of Henry's career soon after his marriage, when his brother Thomas of Clarence, the heir to the throne, was killed in an impetuous and useless skirmish at Bauge in 1421 (Seward, pp. 185-186; Butler, p. xv. It's easy to understand why he was doing it, though -- Earle, p. 165, notes how Henry during the Normandy campaign "subcontracted" conquest to his lords, granting them French land if they could conquer it. Allmand, p. 159, also notes that Clarence was upset because "he had not yet won honor in battle"; he had missed Agincourt due to illness).

Clarence was clearly overconfident; he learned that enemies were in his vicinity the day before Easter, and rather than fight on Easter (which Henry surely would not have approved) or wait two days, he decided to fight with the handful of his troops on hand. They weren't enough; not only was Clarence killed, but also Lord Roos, and two earls captured; the Earl of Salisbury (Henry's best subordinate) was able to get the remaining troops out (Neillands, pp. 233-234), but even if you ignore the death of Clarence, it was clear that the English had lost a battle. Bauge, apart from costing some hard-to-replace troops, did little to change the strategic situation -- but it boosted the morale of the French, meaning that Henry's grip on the country was much weakened; the local lords who had submitted to him started to change their minds. Henry had to hurry back to France to redress the situation (Earle, p. 200-204; Perroy, p. 268).

Later in that year, at Windsor, Queen Katherine bore the child who was to be sole heir to the thrones of France and England, the future Henry VI (Seward, p. 187). It was a significant boost to English morale (Allmand, p. 167), but father and son would never know each other. French towns continued to hold out for the Dauphin, and Henry V was growing increasingly cruel in his methods -- e.g. he hanged the entire garrison of Rougemont (Seward, p. 186). Toward the end of the year, he began the siege of the well-fortified town of Meaux.

It took almost half a year, and once again much of the English army was afflicted by disease.
Among them King Henry himself. By the summer of 1422, he could no longer ride a horse and had to be carried on a litter (Earle, p. 212). Still, it looked as if the Dauphinists were on the brink of defeat and France and England on the verge of union. Unfortunately for the world, which was doomed to see another three and a half centuries of conflict between Britain and France, several things went wrong.

For starters, Henry V died.

THE DEATH OF HENRY V AND THE REGENCY OF BEDFORD

It is likely the cause of death was the dysentery Henry contracted at the siege of Meaux (Butler, p. xvi, and Jarman, p. 187, specifically mentions amoebic dysentery, although Allmand, p. 173, says that the precise cause of death cannot be determined), though he managed to take the town (Seward, p. 188). By the time he made it back to Paris, it was clear that he would not survive. He became the first English king since Richard I in 1199 to die outside England, meaning that he could not give final directions to his English council (Allmand, p. 173). And he had not lived long enough to succeed to the throne of France; Charles VI was still alive (though he would not live much longer, dying two months later after a reign of 42 years; Barker, p. xvii. According to Neillands, p. 236, "not a single peer of France followed the sad old king to his rest. Only the Duke of Bedford was there, representing his lord, the infant Henry VI!).

Henry from his deathbed made arrangements for the government of England and France, appointing his irresponsible youngest brother Humphrey of Gloucester to head a conciliar English government (Perroy, p. 268) and the more reliable John of Bedford to be regent of France (though Bedford was supposed to offer to the job of the Duke of Burgundy. Burgundy turned it down; Butler, p. xvi; Perroy, pp. 269-270). Henry then died, at the age of 35, on August 31, 1422 (Earle, p. 213). His heir, who was now Henry VI of England, was nine months old.

Lyon, p. 134 n. 1, makes the interesting note that, even though Henry VI was utterly unlike his father, and even though his mother later took up with another man, no one ever questioned Henry the younger's legitimacy. An interesting point....

I frankly suspect that the death of Henry V was good. He was getting power-mad, and vengeful. At the siege of Meaux, e.g., he demanded -- and got -- the execution of a French trumpeter who had razzed him (Allmand, p. 168). This was not the action of a chivalrous king of France; it was the act of a petty tyrant. It is frightening to think what he might have been like in another twenty years. But it left the question of whether his achievements could stand in other hands.

Had Henry conquered France? No. He had taken over the government, but only the regions north of the Loire acknowledged him, and not all of those. And only the Burgundian alliance made it all possible. Perroy, p. 249, considers that France was actually divided into three parts at this time: Lancastrian France, Anglo-Burgundian France, and Dauphinist France -- and Lancastrian France, the only area from which the English could really gather revenue, was very small (Perroy, p. 253); it really consisted of little more than Normandy.

As Wolfe says on p. 26, "Henry V, in claiming the French crown and then dying, undefeated and unsptotted by failure, with the necessary conquest of France half achieved, left behind him a glorious legend, but a task impossible to fulfill."

Perroy, p. 267, suggests that, at this time, the English should have gone all-out to try to catch the Dauphin, even though it would have meant raiding deep into unconquered territory and risking being trapped. Clearly it would have ended the war one way or another. Henry V might have managed it. Bedford, with half a country to hold together without the prestige of kingship, didn't risk it; he tried to slowly bring more and more territory under his control.

Still, the English had control of Paris through the Burgundians (and even, to a large extent, the support of the Parisians, who wanted an end to civil war above all else; Perroy, p. 247. The English garrison was only about a hundred men, according to Butler, p. 27 -- far too few even to stop a riot if on had started). The English had direct control of Normandy, and portions of Guyenne; and Henry VI could at least claim to be a descendant of the beloved French monarch Saint Louis on both his father's and mother's side (something English propaganda made much of; Rubin, p. 225); given enough additional troops and money, Bedford might be able to complete the conquest of France. The death of Henry did not immediately end the war; indeed, for a short time, the English continued to win. It was almost all due to Bedford, the Regent of France. "It was soon clear to all that there was no better person to carry on the task left by the late King Henry. Lacking his brother's harshness (and his religious fanaticism), John of Bedford possessed to the full King Henry's flair for diplomacy and his strong sense of justice. To these he added a sincere desire to establish enlightened government in France" (Butler, p. 5).

In 1423, Bedford managed to forge an agreement between England, Burgundy, and Brittany (Seward, p. 196). To cement this, he married Anne, the favorite sister of the Duke of Burgundy (Butler, pp. 19-20), though she is said to have been rather ugly. (They apparently became very
fond of each other even so, though the marriage was childless; Burgundy did not desert the alliance until she died.) If the agreement had been maintained, it would almost certainly have been the end of France. Also in 1423, the brilliant Earl of Salisbury, who had saved the English forces after Bauge, won a medium-sized battle at Cravant (Butler, pp. 24-25; Seward, pp. 196-198; based on the description on p. 240 of Neillands, it was one of the few times the English successfully took the offensive against a French army), which prevented a French counter-offensive and showed that English tactics could be used by someone other than the dead King.

The French made one last attempt at an offensive in 1424. A large number of Scots had come to join the French armies (Butler, p. 33), and they wanted to fight, and were apparently causing trouble while they waited to do so (Perroy, p. 263). Bedford assembled what was surely the largest army he had ever led. In the confrontation which followed, the Scots wanted to fight, the French did not (Butler, p. 35). The Scots would have been well advised to listen.

Bedford and Salisbury met the French at Verneuil. As usual, the English were outnumbered (two to one, according to Butler, p. 39: on p. 40 he estimates English numbers at eight or nine thousand, French numbers at fifteen to seventeen thousand). It was a much closer thing that Agincourt -- the French managed to get into Bedford's baggage train, and also managed to attack part of his army before the archers had managed to fully dig in their defensive stakes (Butler, p. 38). Much of the long battle consisted of direct battle between the men-at-arms on each side. Yet, somehow, the English drove off the French wing, and then turned to encircle the Scots, who had earlier rejected quarter and were given none (Butler, p. 39). Although a very near-run thing, it ended with a complete victory for the English. This eliminated the last real army of the Dauphin (Seward, pp. 198-201; Perroy, p. 272) and left him too poor to field another (Butler, p. 40). It also caused tension between the French and the Scots; they would not actually fight together for many years after that (Seward, p. 202; Neillands, p. 243).

Of course, being free of the Scots wasn't entirely bad news for the French; they lost a lot of tough fighters -- but also very stubborn fighters who didn't like strategic thinking. The Earl of Buchan had been the Dauphin's constable (and hence field commander), because the Dauphin didn't want to favor a French faction (Neillands, pp. 246-247) -- but he hadn't really done much for the cause.

Verneuil finally made Normandy safe from French raids (Tuck, p. 266), and freed the English to start working their way down through Maine. And it proved that Henry V wasn't absolutely necessary for the English to win. Except -- it was the last great English victory of the war. Interestingly, the newest book I've seen on the subject, Butler's, argues on pp. 41-42 that the English might have won the war if, in 1424 after Verneuil, they had gone straight after the French court-in-exile at Bourges. This is similar to Perroy's suggestion that they should have gone after Charles VII in 1420. Similarly Neillands, p. 232: Henry should have marched all out after the Dauphin the moment Troyes became official. In hindsight, this sounds logical. But Henry could not know that he would die in two years. It could be argued that his odds of getting killed were worse "on that trip" than in two years. Better to let people get used to Troyes and then go for the kill. It probably would have worked, if Henry had lived.

On the other hand, that all-out campaign might have been the last real chance for a clear-cut English victory -- the Dauphin might well have been ready to give in. The English didn't try. Probably they didn't realize how close the Dauphin was to defeat, and they recalled what had happened after Clarence had been killed. A defeat when pursuing the Dauphin would probably have meant the end of Lancastrian France. Better to continue the slow round of sieges and incremental gains. The problem was, of course, that it gave the French time to rebuild. The failure to follow up Verneuil did not automatically mean that the English would be defeated, but it did mean that the long, costly occupation had to continue -- and the money had to come from somewhere.

Which in turn meant that Verneuil was a hollow victory. France had been devastated (Seward, p. 194, comments that "Lancastrian France eventually became a wilderness laid waste by its garrisons, by deserters, by [robbers], and by Dauphinist raiders"), and England was broke (Perroy, p. 255). There was so little silver in Lancastrian France that it was almost impossible even to strike coins (Butler, pp. 40-41). Bedford would never get another chance for a knockout blow -- he couldn't afford to raise a big enough army. Normandy, which had to provide most of the money for England's war, was not up to the task -- Perroy, p. 257, notes that Bedford summoned the Norman Estates more than twenty times in thirteen years, but there was only so much that could be collected. Perroy, p. 262, estimates the revenue available in Dauphinist France to have been five times that which could be raised in Normandy.

Paris in particular was troublesome. The citizens were not rebellious, exactly, since they didn't want the Armagnacs back, but their enthusiasm was limited. Bedford used circus stunts to try to keep the citizens of Paris happy (Butler, p. 51, tells of a contest in which four blind men were engaged to
try to kill a pig using hammers), but it couldn't hide the high taxes. Worse, the Parisians were often starving; bad harvests and brigands made it very hard to acquire food (cf. e.g. Butler, pp. 65-68, 142-143. Almost every year of his history brings similar reports).

And it was proving difficult to keep the Duke of Burgundy, on whom everything depended, happy. Part of it was Burgundy's difficult personality; he "was a crafty, conniving Prince. It is hard to see why history has endowed him with the name 'the Good....' [N]othing so harms a prince as a talent for being too clever by half. Nobody trusted him; he stood only for himself; and in the end his lack of loyalty to any other cause or principle led to the ruin of his house" (Neillands, p. 237).

To be sure, the English provoked Burgundy on occasion. In 1424, Humphrey of Gloucester married the Jacqueline, Countess of Hainault, who had first been dubiously married to the Duke of Brabant (Wolffe, pp, 38-39; Tuck, p. 262), then fled to England in 1421 (Neillands, p. 249) and gotten even more dubiously divorced (knowing she couldn't get a divorce from the regular pope, she had gone to an anti-Pope; Perroy, pp. 270-271). Gloucester, who now claimed her lands, led a private expedition into the low countries (Barker, p. 19; Butler, p. 45; Seward, p. 202), which were in the Burgundian sphere of influence. By doing so, he angered a lot of people and distracted the English war effort; Bedford had to spend the period from 1425 to 1427 in England trying to calm things down and raise money and troops (Butler, p. 55). Bedford managed to pick up a little money, but few troops, and meanwhile, the war languished.

(To top it all off, the expedition was a failure and the Countess of Hainault walked out on Gloucester; Perroy, p. 271; Butler, p. 47, points out that Gloucester's disaster was good news for Bedford, since it meant he didn't have to directly intervene militarily. Gloucester, to add to the absurdity of it all, ended up marrying Eleanor Cohbam, who had been one of Jacqueline's ladies-in-waiting; Tuck, p. 263. In the end, Burgundy took over Hainault, so it was all loss from the English standpoint; Neillands, p. 249.)

In one of life's little ironies, Humphrey apparently had two illegitimate children by Eleanor before their marriage (Neillands, p. 278), but they had no children after their marriage, which meant that the hopeless Henry VI was the only legitimate offspring of the entire House of Lancaster. The French, meanwhile, had finally found a decent general in Dunois, the Bastard of Orleans, who made his name beginning in 1427. More would be heard from him later.

**ORLEANS**

Simple economics meant that the war would soon slow down. The question was whether the English could win before the collapse. They would find out at Orleans.

Butler, p. 4, calls Orleans the "real center" of Dauphinist France, though the actual government was carried on elsewhere. If Orleans it fell, it might well cripple the Dauphins. The Earl of Salisbury, the best English general, therefore pressed hard to attack the city. Bedford finally gave in, even though he had wanted to campaign in Anjou (Butler, p. 78; Curry, pp. 110-111, suggests that the government in England had authorized this by ordering troops directly to Salisbury rather than putting them under Bedford's control; Wagner, p. 217, tells an un-proved story of the Duke of Burgundy hitting on Salisbury's wife, causing Salisbury to want a campaign that Burgundy opposed).

It wasn't going to be easy for the English, who had only a small army. Orleans was too large for the besiegers to encircle, and too strong to take by assault (Seward, pp. 209-210). Myers, p. 124, calls it "a travesty of a siege." Still, Salisbury was a genius, who if he could not invest the town was at least cutting off the roads and river passages which led to it (Butler, pp. 78-81; Neillands, p. 255). Many think he might have taken the city had he lived. But some sort of artillery, fired "at a venture" (as 1 Kings would put it), injured him fatally (Myers, p. 275; Butler, p. 81, says it was fired by a child, and Neillands, p. 255, claims it was fired by accident!); Salisbury died October 27, 1428, and was replaced by the Earl of Suffolk (so Butler, p. 82, and Seward; Wilkinson, p. 261, says it was Lord Talbot; but Talbot was merely the most famous of the junior officers there and, if we are to believe Butler, p. 82, the one who caused the most fear among the defenders. It appears Talbot eventually took charge -- Neillands, p. 257 -- but that was later). Suffolk simply sat down to grind out the fight.

(If you want a picture of what Suffolk was like, consider this: When the French attacked Suffolk's army at Jargeau, and Suffolk was captured, he thought it so unbecoming to be captured by a mere squire that he insisted upon knighting him on the spot, even though he was an enemy; Butler, p. 98.)

One attempt to break the siege was defeated by Sir John Fastolfe at the so-called "Battle of the Herrings" (so-called because French artillery damaged the casks containing English Lenten provisions; Featherstone, p. 162 calls it the "Battle of Rouvray," but no one else uses that title), but that just meant the siege dragged on (Butler, pp. 86-87).

Guerard calls Orleans the Verdun, or the Stalingrad, of the Hundred Years War (p. 109). And it was
at Orleans that Jean Darc appeared.
The lack of troops meant that the English perimeter around the city was insufficiently manned (Perroy, p. 283); it might be better to call it a blockade. But even that was loose, since Suffolk had put most of his men into "winter quarters," pulling back his outposts (Neillands, p. 257; Butler, p. 82); food could still get in at times -- especially by river, since Suffolk had not done anything to block off the Loire (Butler, p. 94). And Bedford and Burgundy had a disagreement at this time, resulting in Burgundy pulling his troops out of the siege and from the supply routes leading to it (Butler, pp. 88-89). As a result, those inside the walls were not only not more numerous but often in better health than those outside. Perroy, p. 275, thinks the city still would have fallen eventually, but the English historians mostly disagree. Especially since Talbot wasn't a good siege commander; he was incredibly aggressive in the field, but when subtlety and detail work was called for, he wasn't at his best -- hence, perhaps, the porous encirclement. The porous encirclement also lead Jean Darc enter the city on April 30, 1429 (Seward, p. 212; Neillands, p. 258, says she had reached the vicinity on March 6). And Bedford had no hope of bringing in reinforcements, due to lack of money -- he was already being forced to cut his officials' pay (Butler, p. 91), a problem made worse by significant English casualties during an Armagnac raid toward Paris.
Jean Darc, or Joan of Ark, will always be controversial -- in part because we know so little about her. A peasant girl from Domremy, we don't even know the year she was born; Wilkinson, p. 261, says "probably in 1412." Butler, p. 96, mentions the sort-of-traditional date of January 4, 1412, but admits uncertainty; Neillands, p. 253, without hesitation says she was born January 6, 1412. Perroy, p. 282, says her career began when she was between 16 and 20, which would allow birth dates between 1409 and 1413. Seward, p. 213, says her visions began when she was about 17, before her public career, implying a birth date of perhaps 1411. Keen, p. 257, seems to place her first visions much earlier, "just after the treaty of Troyes," which would hint that the hormonal changed caused by menarche might have caused them.
Her first communication to the English was a letter to Bedford, dated March 22, 1429, calling on the English to withdraw from France or suffer divine punishment (Butler, p. 93). A modern presented with a list of her behaviors would almost certainly describe her as a schizophrenic (and schizophrenia, we note, tends to manifest itself some time between the ages of fifteen and 25 -- in other words, just when Jean's visions became intense); even Perroy, whose attitude on this is not very rational, admits on p. 282 that "In our skeptical days people would be inclined to regard Joan as mad, mentally deficient, visionary, or even bogus. Her contemporaries simply wondered whether she was sent by God or the devil." Butler, while seeming to have a lot of respect for her, on p. 93 calls her letter "highly illiterate." In due time, the English would burn her as a heretic; the French would revere her as a saint. The English were surely wrong; she was an orthodox Catholic. I'm not convinced the French are right, either; she was a nut case. But she had the right message for France. As Guerard comments on p. 109, "For posterity she imparted a mystic prestige to the cause of that sorry personage Charles VII."
And, after she arrived, the English siege of Orleans -- managed by relatively weak officers and conducted by insufficient forces -- failed. It wasn't exactly that Jean Darc had worked magic -- even Guerard, with a Frenchman's inflated opinion of her, admits that "the material and moral aid brought by Joan was sufficient to turn the tide" (p. 111). Wilkinson, p. 260, says that moderns have "magnified... [her] contemporary significance." Perroy, p. 283, concedes, She knew nothing of the art of war, and thought that abstaining from oaths and brothels was enough to ensure victory for the soldiers." (The claim that she died a virgin seems to have been true; Butler, p. 138.) At least one of her suggestions, if carried out, might have led to the fall of Orleans, since it would have given the English an easy chance to capture a major supply convoy (Butler, p. 94). It was captains, such as Dunois, who led the actual fighting, often refusing to accept her suggestions."She never actually commanded the army; her role was more that of a living standard, charging recklessly at the head of the troops. Indeed, her only tactic was the charge, her only policy a relentless determination to attack the English..." (Neillands, pp. 252-253).
Despite Jean's manifest failings, somehow, her presence was sufficient. A raid on the English fortifications captured a key strong point, and the English were no longer in position to guard all the entrances to the city (Butler, pp. 95-96).
On May 8, 1429, the English gave up the siege of Orleans (Seward, pp. 216-219). They tried to get the French to come out and fight. The French refused (Neillands, p. 260), and Talbot and the English were out of ideas.
Jean went on to have Charles VII formally crowned at Rheims, at last giving France a legitimist King. The English responded by finally crowning the seven-year-old Henry VI in England (Butler, p. 119), though it was not until 1431 that they sent him across the channel to be crowned King of France (Butler, p. 148, who notes on p. 149 that this was the first time he ever met his maternal
grandmother).
Unfortunately, Rheims -- the place where French Kings were crowned -- was in Dauphinist hands. Henry VI was crowned King of France in Paris -- which was not considered an official coronation; Perroy, p. 287. (Perroy, p. 285, gives the crowning of Charles VII a mystic significance which it clearly did not have, but it definitely improved the anti-English position.)
To make matters worse, Henry's coronation was done in English style, apparently by Cardinal Beaufort rather than a French prelate (Butler, p. 150). The French naturally considered this a significant insult. Plus the whole banquet and celebration was completely mishandled, losing a chance to make the Parisians like their new monarch; he came off as ungenerous and inept (Butler, pp. 150-153). Admittedly the Lancastrian government was broke -- but, at this stage, they really needed to invest in keeping Paris happy, and they didn't.
The French found much encouragement in the fact that the Dauphin was now, finally, King, They actually chased the English army as it left Orleans. When they caught up with Lord Talbot (who really didn't know how to manage anything except a direct attack) and Sir John Fastolfe at Patay, Jean pushed her soldiers into a quick attack, which proved a significant success; Talbot and several others were captured, though Fastolfe managed to keep a portion of the English army intact (Butler, pp. 103-104; Neillands, p. 261). Fastolfe's heroics didn't change the fact that the French had finally won a victory in the field. Bedford himself would later report that "These blows were caused in great part by that limb of the fiend called Pucelle, or the Maid, who used false enchantments and sorcery" (Neillands, p. 263).
In one sense, Orleans, and Patay, and even the crowning of Charles VII was not decisive. The English expansion had been stopped, but they still controlled almost everything they had before, including Paris.
Jean wanted to change that; her next goal was Paris (Butler, p. 113). She failed in an assault (Seward, p. 221; Perroy, p. 285), and a crossbowman put a bolt in her thigh (Butler, p. 114). She lived, but her reputation for invincibility was broken -- she had apparently declared that the attackers would enter Paris that day, and of course they didn't (Butler, p. 115). She had actually weakened Lancastrian hold on the metropolis (the English turned it and other territories over to the Burgundians, and the suburbs became even more subject to raiders; Butler, pp. 119-120), but that wasn't even close to capturing the city.
But every bit of land that went into Burgundy's hands gave them less reason to stick with the English (Neillands, p. 264); as long as they kept what they had gained, they didn't care if they held it of the English or the French. The Burgundians by now were negotiating with the Dauphinists. But Charles VII was not yet willing to make sufficient concessions, and the negotiations broke down (Butler, p. 121).
Somewhat later, Jean was captured by the Burgundians (Perroy, p. 286; Seward, p. 219; Butler, p. 130, says she was wearing a "gorgeous gold and scarlet surcoat" when she was hauled from her horse, implying that she wasn't exactly dressing in poverty as was generally expected of prophets). She was turned over to the English (Perroy, p. 287, says she was sold by John of Luxembourg for 10,000 livres; Butler, p. 133, notes that the need to have her in custody was so urgent that the government actually had to get English gold for it).
Once in English hands, she was accused of heresy. The English did not invent these charges; apparently the University of Paris -- which was entirely French -- was the first to bring charges against her. Butler, pp. 131-132, thinks it was because they were "deeply suspicious of the female sex" and thought her behavior unnatural -- plus it was an era of visionaries, and far too many of those visionaries were women (Saunders, pp. 140-141, lists several examples, though a lot of these, like Catherine of Siena, sound to me more like manifestations of obsessive-compulsive disorder than anything else. Some probably did see visions, though; on the other side of the English Channel, and without the crazy rituals, think of Julian of Norwich). In the end, though, it appears Jean was called a witch less because she heard voices than because she cut her hair in a man's style and dressed like a man (cf. Perroy, p. 282; Rubin, p. 228) and rode astride a horse (cf. Butler, p. 138). Had she not engaged in those allegedly-masculine behaviors, she might simply have been called a nut.
The English subjected her to the sort of abuse inflicted on all suspected heretics (Seward, p. 219; Perroy, p. 288, notes that "[t]he cruelty of the procedure shocks our conscience as modern men. But it was simply that of the Inquisition, which was daily applied, without offending anyone, to any number of poor wretches..."). And she was only one uneducated girl trying to defend herself against legions of canon lawyers. The trial is popularly treated as a farce, but even Perroy, p. 288, admits that the judges had not "sold their consciences"; they were simply prelates who accepted the English cause. Naturally the court convicted her.
The English may not have been too happy, though -- the court did not condemn her to death out of
hand. She confessed, and was sentenced to life imprisonment (Perroy, p. 289). But Jean, certainly foolish and very probably mentally disturbed, could not hold to the terms she had agreed to. Only a week after her confession, she was declared to have relapsed. Two days later, on May 30, 1431, she was shown to the crowd in Rouen, still dressed in men's clothing (Butler, p. 143, though it is not clear whether that was her idea or her captors'). After the display and some preaching, she was burned at the stake in Rouen, perhaps not yet twenty years old. (A French-dominated re-trial in 1456 would overturn her conviction. Again Perroy, p. 280, is forced to admit that this tribunal "tried to prove too much"; already legend was displacing fact. It will tell you something about contemporary politics that her visions were considered by the English as evidence of heresy, by the French as evidence of inspiration, rather either regarding them as being evidence of mental disturbance. And don't even get me started on the fact that she was canonized centuries later -- what was canonized was not Jean Darc, peasant girl who crowned Charles VII, but Joan of Arc, pious fiction hardly even "based on a true story.")

(Incidentally, this was not the only time a woman was burned during the English occupation. Butler, p. 7, observes that Bedford had a woman in Paris burned after she took part in a conspiracy to remove English control of Paris. Butler regards Bedford's tendency toward excessive punishment as one of his few faults. More significant for our opinion of Jean is the burning of a woman named Pieronne, who claimed to have conversed directly with God; Butler, p. 136. Even though she claimed to do much the same thing that Jean Darc did, but in slightly more explicit form, no one has canonized her....)

Guerard, p. 112: "[Jean] was burned in the Old Market Place, at Rouen, on May 30, 1431, with the name of Jesus on her lips. Charles VII had not stirred a finger to save her; the Holy Chrism had made a king of him, but not a man."

Little wonder that Charles was nicknamed "the Well-Served." In himself, he was almost helpless -- "Stunted, knock-kneed, blank-faced, epileptic and suspicious," according to Earle, p. 180. Seward, pp. 214-215, tells that his court included a Satanist who was also a child-murderer, and the king himself suffered from phobias and dabbled in astrology and similar foolishness. At this time, he was almost as useless as his younger contemporary Henry VI of England. But, somehow, France eventually rallied around him.

The tide might have turned even without Jean. Bedford managed by 1431 to recapture all ground lost in 1429-1430 (Seward, p. 221; Butler, p. 105, observes that "During the seven weeks following this calamity for the English and their allies, the Duke of Bedford acted with extraordinary judgment and energy" and adds on p. 134 that 12 fortresses were taken just in the first half of 1430). They even took the brigand captain La Hire soon after Jean was burned -- something taken as a sign that she had not been divinely inspired (Butler, p. 144). Somewhat later the Earl of Warwick captured another major leader, Poton de Xantrailles (Butler, p. 146).

Had the economy been stronger, or the fields more fertile, the war might have been won. But it was the Little Ice Age; the English had nothing to spare, and Paris was starving and ready to give up on Lancaster (Seward, p. 222), and the Burgundians -- the only ones who were actually profiting from all this -- were wavering. And Jean has "forced the French military and political class out of a sense of inevitable defeat" (Rubin, p. 228). Charles VII still refused to fight the English in the field (Butler, p. 108), but as Charles V's reconquest of Acquitaine had shown, there were more ways to win a war than with set-piece battles.

Ironically, the French tried to develop a new Jean in the form of "William the Shepherd," whom Butler, p. 145, calls a "poor idiot." He didn't amount to much (the English captured him, displayed him to the Parisians, and caused him to disappear; Butler, p. 148) -- but he didn't need to. The tide was turning. Even Charles VII was starting to devote some energy to ruling (though Keen, p. 257, considers this due to the influence of a mistress).

1432 was a very bad year for the English. As usual, Paris was starving. The French actually made a raid on Lancastrian Rouen, though it failed spectacularly (Butler, pp. 1156-157). A difficult fight at Lagny was regarded as a moral defeat for the invaders, and Seward, p. 225, thinks that Bedford may have damaged his health. Later in the year, his wife, Anne of Burgundy, died in an epidemic of some kind, though she was only 28 (Butler, pp. 161-162) -- weakening the tie between the English and Burgundians, since the Duke of Burgundy was very fond of his sister. It probably also worsened relations with the Parisians, since the Duchess was popular there (Butler, pp. 43, 162).

In practical terms, her death may well have spelled the end of Lancastrian France, because Burgundy had been talking covertly with Charles VII for some time. With Anne gone, Burgundy lost his chief link to the Lancastrians.

And, as with the Treaty of Bretigny, the English were out-lawyered. Burgundy's chancellor pointed out that, under the Treaty of Troyes, Henry V was supposed to succeed Charles VI -- but the treaty did not say that he could transmit the succession if he died before Charles (Neillands, p. 268),
which of course was what happened. So Burgundy had a useful excuse if he chose to change sides.

The English government was going bankrupt; a detailed audit in 1433 (the first one known to us) showed that revenues were not sufficient to handle even ordinary expenses, let alone the cost of war. King Henry was actually placed in a monastery for a time to reduce expenses (Wolffe, pp. 73-74). We don't know how much this really influenced his later behavior (more than one person has suggested it would have been better had he stayed there), but it was certain that his expenses would go up as he married and built his own household. Under existing financial arrangements, there was simply no way for England to pay for the ongoing war. (At one point, they actually resorted to hiring alchemists to try to get them to turn base metals into gold! -- Griffiths, p. 787.)

In 1433, Bedford rather hastily remarried, to Jacquetta of Luxembourg, daughter of the Count of St. Pol (Butler, p. 166). She was 17 and very pretty (her children by her second husband, the Woodville clan, were among the most beautiful people in England, and her daughter Elizabeth Woodville would snag the future King Edward IV with her looks). Bedford and his wife had no children in their brief time together, and it may have caused further problems for the Anglo-Burgundian alliance, since Philip of Burgundy didn't want the English to increase their influence in the Low Countries (Butler, pp. 166-167). To add to his problems, the English parliament was starting to question the conduct of the war (Butler, p. 168). Admittedly it was going badly -- but they were the ones who failed to supply either adequate troops to win or adequate money for Bedford to finish it off with soldiers from the continet. In the end, Parliament in effect asked Bedford to act as regent for both France and England (Butler, p. 170), which inevitably meant that he would devote less attention to France.

By 1434, Bedford's younger brother Humphrey of Gloucester was offering to take over the war. His proposals, when examined, amounted to very little (Butler, pp. 174-175), But no one else had a better idea. As usual, nothing much was done.

Not surprisingly, the English position continued to decay. There was a rising in Normandy in 1434 (Butler, p. 176), and the garrisons in Paris were going unpaid. Yet when Philip of Burgundy suggested negotiations, Bedford unwisely turned the idea down. In 1435, as Burgundy applied more pressure, the parties actually held peace negotiations -- but they went nowhere (Butler, p. 181). Bedford apparently participated only because he was pressured by Burgundy (Butler, p. 182).

He seems to have hoped the French government would fall apart due to lack of money. According to Perroy, p. 294, the best offer Bedford was willing to make to Charles VII was in effect to let him keep what he still held if he would acknowledge English overlordship. This offer was understandably rejected. It is true that,when the English gave up on the talks, the French tried to get them back -- but they really didn't need to. They were winning.

In February 1435, Bedford left Paris (Butler, p. 182) -- for the last time, as it turned out (Seward, p. 230). Soon after, a force under the Earl of Arundel was destroyed while fighting raiders in Normandy, and Arundel suffered a fatal injury from a cannonball -- a foretaste of events in 1453 (Butler, p. 183). The French meanwhile were building works they would use to besiege Paris.

The English still might have salvaged something had they been willing to compromise; Burgundy worked hard to bring this about (Butler, pp. 185-186). But Burgundy was going to have peace no matter what. The moment the peace talks failed, the Burgundians turned about and agreed to the Treaty of Arras, reconciling them to the French monarchy (Myers, pp. 124-125; Perroy, pp. 292-294, Butler, p. 187). In the long run, it was a disastrous move for Burgundy (Seward, p. 234) -- Louis XI would swallow the French portions of it in the 1480s when the male line of dukes failed.

But the Burgundian dukes had a record of not thinking very clearly; Perroy, p. 291, suggests that Duke Philip thought he could dominate Charles VII and the French monarchy. He was wrong, but before he realized it, he had rendered the English position impossible. He also blew the chance to create an independent Burgundy, though he gained a great deal of (temporary) power in France itself (Perroy, p. 295). To top it all off, Charles VII never implemented many of his promises to Burgundy (Perroy, p. 332).

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King Henry Fifth's Conquest of France [Child 164] --- Part 05

DESCRIPTION:Conclusion of the notes to "King Henry Fifth's Conquest of France" [Child 164].

Last updated in version 4.2
NOTES [6317 words]: THE DEATH OF BEDFORD AND THE LOSS OF FRANCE
Bedford had blown any chance of keeping a position in France, and he seemed to fall into despair. He would not live to see Lancastrian France destroyed. Bedford died on September 14 at Rouen (and was buried there, one of the few great English nobles buried in France); Seward, p. 231. According to Butler, p. 187, so deep was his despair that he literally turned his face to the wall and died. He was only about 46. His only offspring was a bastard son; he left most of his property to the monarchy (Butler, p. 188).

Just eleven days after Bedford's death, on September 25, Burgundy formally broke the alliance with England and announced his agreement with the French (Neillands, p. 270). As early as 1436, Burgundy was attacking the English position around Calais, although that invasion failed completely; had it not been for the demands of politics at home that prevented the English from following up, the Burgundians might have paid dearly for their temerity (Neillands, p. 271). The English, minus Bedford, quickly discovered how important the Regent had been at controlling their hotheads. The Burgundians were willing to stay at peace with the English, but the English insisted on treating them as enemies from this time forward (Butler, p. 190). This may well have been the young King Henry's idea -- his first serious foray into government (Wolffe, pp. 80-83).

Naturally this made their problems worse. A few of the wiser English leaders, such as Cardinal Beaufort, gave in and started thinking about a real peace (Butler, p. 191). They had very little time. Paris was already in a panic by late 1435 (Butler, p. 191). They sent to the government in England, which scraped up a few troops but did not get them moving in time; they seem to have promptly disbanded (Butler, p. 192).

In 1436, the French captured some small ports in Normandy (Butler, p. 195). Lord Talbot, realizing that Paris could not be held, seems to have withdrawn most of his inadequate force before the French surrounded the town (Butler, p. 196). That left the city commander, Lord Willoughby, with only a token defensive force when the French began their blockade. Even this was whittled down as the garrison was pushed into raids on areas outside the walls, and some of the raiders were captured. Although several bishops wanted to fight on, the townsfolk proved unwilling to defend the walls of Paris (Butler, pp. 200-201), and the English garrison was overwhelmed on April 13. Happily, there was no sack of the city (Butler, p. 203, though he notes on p. 204 that Charles VII would not be so gentle in future), and the besiegers even brought in food.

Lord Willoughby and his troops took refuge in the citadel, but soon had to retreat to Rouen (Seward, p. 235). This hardly brought peace to France -- the war had loosed many brigands who continued to destroy the countryside (Perroy, p. 303) -- but it meant that English revenues fell even more. Seward, p. 234, suggests that some in England were wise enough to realize that they could not win, and would have been willing to settle for Normandy and Guyenne in full sovereignty. But, as usual, there was a war party which made such a settlement impossible. They deluded themselves mostly by looking at the success of Lord Talbot, who actually managed a raid on Paris in 1437 (Butler, pp. 207-208). In November 1437, Charles VII was able to enter Paris (Neillands, p. 272), and by 1438, the French government had returned there (Neillands, p. 273).

By this time, Henry VI was old enough that he might have been able to influence things. But he was about as unlike his fearsome father as it was possible to be. Although Wolffe, p. 83, describes him as formulating a belligerent policy, he is forced to admit that Henry was "no practical soldier." Wilkinson, p. 257, declares, "[N]o earlier monarch after Ethelred the Unready had been so lacking in the attributes necessary in a medieval king.... Henry VI had only scholarly learning, piety, and good intentions to commend him at a moment in history that demanded heroic virtues, the capacity for great decisions, and inflexibility of purpose." He could not run a war; he couldn't even run his own court! As Ross says on p. 21, "Unfortunately, comments on Henry's character by people writing before the Yorkist usurpation of 1461 are few and meagre, but they lend some support to the notion that he was indeed a man of limited mental capacity who was too much influenced by those around him."

We do know that, by the time he was in his mid-twenties, arrangements were being made to control his impulses -- a set of measures were taken to reduce the amount of crown property he gave away and to ensure that, if he must give it away, he at least did not give it away to more than one person! (Wolffe, p. 114. Griffiths, p. 365, notes cases where Henry granted the same estate to two different people "on consecutive days", another where he granted the same property to two sworn enemies, and a number of cases where clauses were written into grants saying they were only effective if Henry hadn't granted the land already!). And when he did grant a property or an office in an effective way, he often granted it to someone with no local ties, who therefore was not effective in managing local affairs (Griffiths, p. 334). Even in England, anarchy was increasing. The one attempt at something constructive in this period was the release of the French Duke of Orleans, who had been captured all the way back at Agincourt. The Burgundians ransomed him, and the English agreed to release him if he would try to win a peace settlement (Neillands, p. 277),
but that accomplished absolutely nothing.

From then on, the war in France was all rearguard action: A few chevauchees, a few raids and sieges, the latter led mostly by Lord Talbot, who was turning into "Old Talbot" -- a legendary figure in England but one who lost the only major battles he led (Seward, p. 236-237). The Earl of Warwick, the last of Henry V's great officers, died in 1439 (Seward, p. 239). Various officials were put in charge in France in the next dozen years, including the Duke of York and the Earl of Somerset. York, assisted by Talbot, managed to mostly hold his ground; the English held off attacks on Normandy and Guyenne in 1441 and 1442 (Seward, pp. 240-241). But York was spending his own money to do it (Rubin, p. 271; Lander, p. 29, prints evidence that by 1446 York was owed over 38,000 pounds); it was not something that could last long. And Somerset was a disaster who took a large force to France and accomplished nothing except to bring the government closer to bankruptcy (Seward, p. 242).

It was not yet a civil war in England, but with Bedford dead and Henry VI unable to control the factions, things were moving that way. On one side was Henry V's last brother, Humphrey Duke of Gloucester, who favored escalating the French war though he had no real plan for how to do so. On the other was Henry's half-uncle, Cardinal Beaufort. Beaufort was more realistic (although he had a crazy idea of a crusade against the Hussites while the French war was still going on; Tuck, p. 269); Gloucester had more popularity with the commons. Beaufort had control of the court (he had given the crown so much money that he very nearly owned the place; Tuck, p. 262), but could do little with it.

So bitter was the hatred that Humphrey in the 1420s had accused Beaufort of treason (Butler, p. 63). Bedford had soothed that over -- but with him gone, things got much, much worse. In the early 1440s, Humphrey's latest wife Eleanor Cobham (who had replaced Jacqueline of Hainault) was convicted of witchcraft by the Beaufort party (Wilkinson, p. 265). In 1447, they arrested Humphrey himself, and he died in custody (Gillingham, p. 60). Gillingham thinks he died of a stroke (which was the report of one contemporary chronicler), but most contemporaries apparently regarded it as murder, and in this they are followed by Wilkinson, p. 266. Rubin, p. 231, says the death took place in "mysterious circumstances."

Gloucester's death produced a real political crisis, since he was heir to the throne. With him dead, and Henry VI still childless, who was heir? Henry VI was the only true "Lancastrian" Plantagenet alive. For the first time, the question of a Beaufort succession had to be faced (Perroy, p. 336, thinks their leader, Somerset, "might aim at the succession to the King"). The Beauforts were partially legitimized descendents of John of Gaunt, Henry VI's great-grandfather; if they were fully legitimized, they were the heirs to the throne in male line. But if they were not considered legitimate, then the Duke of York was heir in male line (Lander, p. 34), and actually senior to the Lancastrians in female line. In 1450, a motion was made in parliament to have York declared Henry VI's heir. The court responded by having the petitioner arrested (Rubin, p. 272; Wilkinson, p. 278). There is much dispute over the extent of York's ambitions, and his abilities (Ross-Wars, p. 28, thinks he had "little capacity or inclination to seek and win support from his fellow-noblemen or from the wider public," while admitting that he tried to provide honest government while regent) -- but it is certain that he was a better leader than Henry VI or his wife Margaret (anyone would be), and that he had been utterly mistreated by the government.

The court party, being so weak, had repeatedly tried to buy support with grants of titles and annuities; by the 1450s, due in no small part to massive grants of land to new peers (Gillingham, p. 56), Henry VI's government had revenues of less than 30,000 pounds per year, household expenses of 24,000, and a debt of 400,000 (Myers, p. 126; based on Gillingham, pp. 66-67, more than 10% of this was owed to the Duke of York alone!). With no money available to pay soldiers, naturally garrisons dwindled to almost nothing. Lancastrian France was a hollow shell.

In 1444, the Earl of Suffolk (who took charge of the court party when Cardinal Beaufort retired from his public role) tried to negotiate a peace. So bad was the English situation, and so incompetent was Suffolk, that in return for a royal marriage (Henry VI to the utterly disastrous Margaret of Anjou) and a two year truce, he had to agree to the surrender of the county of Maine (Seward, p. 244; Myers, p. 126, says that Margaret had to talk Henry into giving up Maine; Gillingham, p. 57, suggests that Henry VI made the concession on his own to assert his independence and in a sort of Munich-like attempt at peace through weakness; Wilkinson, p. 271, points out that Henry himself wrote a 1445 letter agreeing to the surrender). Other than the brief truce, Margaret brought no dowry at all (Gillingham, p. 59) -- indeed, she had to be given land in Lancashire to pay her expenses (Rubin, p. 231).

(The above, at least, is the English view. Perroy, pp. 310-311, says that it was only a ten month truce with an option for an extension, and thinks that it was a good deal for both sides, because the marriage of Henry and Margaret was a "promising prospect." Promising it was -- but only for the
In one sense, the surrender was realistic: The English had to give up some lands. The mere fact that they were treating with Charles VII shows that they had abandoned hope of ruling France. But I have to agree with the anti-Margaret faction: they should at least have gotten value for what they gave up! Gillingham, p. 56, observes that they still had a strong position: Guyenne, Calais, Normandy, much of Anjou, and Maine -- the latter well fortified for the defence of Normandy. They were giving up the key to this position -- and all they got for it was a truce too short to do any good, and a Queen who would cause England to fight the Wars of the Roses starting just 11 years later. To make matters worse, the French used the truce to improve their situation, even as the English sat and twiddled their thumbs. After most past truces, the French soldiers had been cut loose to become brigands, weakening the economy even as it ruined the army. Charles VII cleverly took the best of the soldiers into his peacetime army, strengthening his forces for the next showdown and avoiding the unpopularity the soldiers would have caused in the countryside (Perroy, p. 304). It meant taxes stayed high -- but the centralized French government no longer worried about that. Margaret was now the real ruler of England, through her husband, but she was "a domineering and uncompromising woman. She had no understanding of English traditions and not much more of English politics, and was soon hated by the plebs as representing an unpopular policy in both foresight and domestic affairs" (Wilkinson, p. 270). Her primary ally was Somerset, the leading Beaufort -- in other words, with Humphrey of Gloucester dead, he probably thought of himself as Henry VI's heir unless Margaret bore a child (Gillingham, p. 68). Little wonder there were court conflicts!

Even Perroy, pp. 335-336, admits "Margaret of Anjou was a foreigner, ambitious, active, and intense, and she knew nothing about English affairs. Brought up in the kingdom of France, where no one opposed the royal authority, she wanted to rule without the counsel of the barons and the advice of Parliament.... French at heart, she stood for peace [with France] and did nothing to wrestle from the Valois the provinces recently lost by England.... This was another source of her unpopularity, since public opinion unanimously demanded revenge for these defeats, though it was unready to bear the cost of a fresh war. The more isolated she felt, the more enthusiastically Margaret committed herself to the party that had put her on the throne. This was the clan of the Beauforts... led by Someset, vanquished at Caen but now Constable and all-powerful counselor."

The French meanwhile were building a true standing army (Seward, p. 247; Perroy, p. 300; Keen, pp. 257-258 credits this to the "great ordinance of 1439") -- not even Henry V had really had that, though he had controlled his forces well enough that he might as well have. But lesser English lords had only their household troops -- tough as any regulars, to be sure, but not as numerous. Charles VII also managed to gain control over revenues -- he now simply set the tax rates, and the people had to pay (Perroy, p. 302. I can't help but wonder if the people who fought against the English knew what they were getting themselves into).

In 1449 the French moved on Normandy, given an excuse by some sharp dealings involving the surrender of Maine (Gillingham, p. 61; Perroy, p. 317, notes the extreme folly of the situation, in which allies of Somerset attacked the pro-French Duchy of Brittany). At once, the English house of cards collapsed (Seward, p. 248). Within three months, Rouen was under siege -- and the townsfolk admitted the French, forcing the English back into the citadel. Somerset, who had distributed his forces into penny-packet garrisons that the French could easily swallow, promptly had to surrender -- and to leave Talbot, the last noteworthy English general, in French hands (Seward, p. 249).

The English finally managed to scrape up a few reinforcements in 1450, led by a mere knight, Sir Thomas Kyriell -- and one who, although he had long served in Normandy, had also been accused of financial misbehavior (Griffiths, p. 506). These blundered into battle at a small town called Formigny (Guerard, p. 113) on April 15, 1450. As usual, estimates of their number vary; Perroy, p. 318 suggests that there were 5000 from England and 2000 from the remaining Norman garrisons, but most sources seem to give estimates in the 4000-4500 range. Featherstone, pp. 168-169, suggests 4000 men but makes it even weaker in practice, since there were only 1500 archers, and a few hundred men-at-arms, meaning that half the army was billmen -- surely the weakest type of soldier for this sort of fight.

What is certain is that the English were decisively defeated; supposedly the French counted over 3700 dead. Perroy, p. 319, says that English casualties, killed, wounded, and captured, were "nearly 5000." Featherstone, p. 171, declares that 80% of the English army was killed. Griffiths, p. 520, says 900 were captured and 2300 killed. Kyriell himself was among those captured (Seward, pp. 250-251. In an ironic footnote, although Kyriell suffered no immediate consequences at home, he would later be executed by the army of Queen Margaret, who had hung him out to dry; Griffiths, p. 872)
The English position thereafter was hopeless. Bayeux was taken on May 16 (Griffiths, pp. 520-521). Caen fell on June 24. On August 12, 1450 -- supposedly one year to the day after the campaign started (Perroy, p. 319) -- Cherbourg surrendered (Seward, p. 252). English Normandy -- the territory Henry V had apparently wanted above all else -- was gone.

The government by then was completely bankrupt; the officers of state were going unpaid (Rubin, p. 65). By 1449, parliament was forced to disown the debt, saying that loan repayments could not be guaranteed (Griffiths, p. 394) -- which obviously meant that no new loans could be raised. There was no possibility of mounting a major counterattack.

Suffolk, who had the support of Queen Margaret, was made a Duke in 1448, but so great was the unrest that Parliament impeached him (Wilkinson, p. 275; Lander, p. 38, notes that most of the charges were false or exaggerated, but in any case the real crime was making such a bad agreement with France). Henry VI tried to save him by exiling him, but before he could escape the country, he was murdered in 1450 (Gillingham, p. 63; OxfordCompanion, p. 758; Seward, pp. 254-255). Two others who had large roles in Henry's government were killed at about the same time (Wilkinson, pp. 273-274; Lander, p. 35). The disaster also led to Jack Cade's rebellion, which didn't really accomplish much but which scared a lot of people. So pig-headed was the court party that the de facto role of Prime Minister now went to Somerset, who had been in charge of the loss of Normandy (Perroy, p. 319).

The popular resentment didn't change the situation. In 1451-1453, the French threw the English out of Guyenne, which they had ruled since 1154. The initial occupation took only a few months in 1451 (Seward, pp. 256-257). It needn't have been final; the Guynennese actually preferred remote English rule to direct French control, and the imported French officials proved harsh masters (Perroy, p. 320). When the English scraped together an army in 1452, Bordeaux rebelled and admitted them (Seward, p. 258); much of the rest of the province followed.

But the general the English sent, "Old Talbot," while a genius in leading raids, was not a great commander at set-piece battles, and was now very old (Perroy, p. 321, says over eighty, though most sources say he was in his seventies; OxfordCompanion, p. 173, says he was 65). He couldn't even fight in person -- as a condition for his most recent release from French captivity, he had sworn an oath to never again wear armor against the French (Neillands, p. 283. For once, the English out-lawyered the French: Talbot led the English army, but in civilian dress). And the French had finally found a new weapon to combat the longbow: Artillery. Guns let them destroy Talbot and his troops at Castillon on July 17, 1453 (Myers, p. 127; Perroy, p. 321; Ros, p. 122; Keen, p. 255, calls it the battle of "Chastillon") when Talbot impetuously tried to attack the French artillery park head-on (Seward, pp. 260-262) and without examining the position (OxfordCompanion, p. 173). The castles and towns of Guyenne promptly gave in to the French. Bordeaux, the last, surrendered only three months after Castillon (Seward, p. 262). This time, they were treated as conquered territory, and suffered badly (Perroy, p. 321). But there was no going back. As Perroy says, the great fief of Acquitaine, and the Angevin Empire, was gone.

The Hundred Years' War was over. It was "the final, though as yet unbelievable, severance of England from the last remnants of the continental empire of Henry II" (Harvey, p. 190). Except for Calais, which the English held for another century, the invaders had been driven from France. Henry V's "conquest" was lost at a time when he would still have been alive had he lived out a normal life (he would have been 66).

No peace treaty was ever signed, and England's Edward IV actually invaded France at one point, to be bought off with a subsidy (Perroy, p. 347). Henry VIII would would fight in France as well, from 1512-1524. Perroy, p. 348, sums it up: "As late as 1487 there was talk of a possible English landing in Guynenn.... But to pursue our story further would be playing on words. Though no peace ratified its results, the Hundred Years' War was long since over. It was true that Calais did not become French again until 1553 and that for centuries longer the English sovereigns continued to bear the empty title of King of France. But these were belated survivals of no importance. When the Burgundian State was dismembered, a fresh factor in the history of Europe relegated the old Anglo-French dispute to the background" (because England no longer had an ally within France).

**ENGLAND AFTER THE WARS: THE OVERTHROW OF LANCASTER**

Even Calais would have been lost much sooner had Henry V's dynasty endured longer; when Margaret of Anjou fled to France in 1462, she promised to turn the town over to Louis XI in return for help (Perroy, p. 344).

But Margaret could not fulfill her promise, because she never regained power; the loss of France was to deal the Lancastrians a fatal blow. The response in France to the end of the war was an attempt to rehabilitate Jean Darc (Perroy, p. 323). The response in England was to seek a scapegoat. Suffolk had not been enough of a sacrifice. It might have been better if Henry VI had put Somerset out of the government. Lander thinks that Somerset, unlike Suffolk, was honest (p.
That doesn't mean the populace trusted him, however. But even had Henry wanted to change ministers, he could not -- because he went catatonic (Gillingham, pp. 74-75).
The cause is unknown; Wolfe, pp. 271-272 n. 13, observes that we have almost no actual data about the King's illness. What we do have could fit depressive stupor, schizophrenic stupor, or an organic brain disease -- but, since Henry apparently recovered eventually, the latter two are difficult. It would have to be a severe case of depression to knock him out for more than a year, though.
Margaret and Somerset tried to cover up Henry's madness (they didn't formally make arrangements until the Chancellor died, leaving the government incapable of functioning; Wolfe, p. 279), but eventually their enemy the Duke of York was appointed Protector. Somerset went into the Tower, but he was not executed, and York has "made an effort to rule the country with the help of a fairly broad-based council and administration" (Gillingham, p. 84). There might have been peace -- if nothing had changed.
But "If Henry's insanity had been a tragedy, his recovery was a national disaster" (Gillingham, p. 84, quoting an unnamed source). The Protectorate seems to have been set up on the understanding that it might last for a very long time -- one of the provisions allowed that the newborn Prince Edward would have the option to assume the Protectorate once he was old enough! (Wolffe, p. 280). But he came out of his trance a few months later -- to an extent. Henry, though again capable of speech, was no longer fit to rule -- Ross, p. 52, calls him a "useful political vegetable"; on p. 118, Ross notes that Henry was taken prisoner "three times" during the Wars of the Roses; no other pretender to the throne was captured with such ease. Lyon, p. 137, says that "Had Henry's mental incapacity been permanent, the consequences might have been less disastrous, since the spells of torpor alternating with periods of lucidity provided the perfect context for the consolidation of factional politics.

Wolffe, pp. 338-339, suggests that, during his half decade of Yorkist imprisonment in the 1460s, he did nothing at all -- it was almost as if he did not exist).
Once Henry was able to mke the motions of Kingship, Somerset and Margaret again took charge -- and immediately turned on York, his allies the Nevilles, and others who had opposed their narrow government. York and the Nevilles, who clearly needed to defend themselves, took to arms. The first major fight of the Wars of the Roses, the First Battle of Saint Albans, took place in 1455, only a year after Henry recovered from his madness.
It wasn't a big battle -- Lander, p. 53, thinks only sixty men died. But it set a pattern for the Wars of the Roses: That few soldiers were killed but many leaders disposed of. St. Albans finally got rid of Somerset, who was executed on the field (Gillingham, p. 89). The Yorkists, for the moment, were still willing to accept Henry VI as king (Lander, p. 55; Gillingham, p. 90, thinks Somerset was killed because "York and the Nevilles had therefore pushed themselves into a position where they could either depose the king or kill the king's [councilors]"; these were the only possible ways to reform the government. And they remained loyal to the King).

There followed four years of relative peace in which the Yorkists exercised greater control over the biddable King Henry (Ross, p. 32). But it was fragile -- Margaret of Anjou was still around, and she would not accept anything she viewed as an infringement on her rights. After a few months of relatively non-partison government (Wolffe, p. 302, thinks Henry realized his own incapacity and tried to form a unity council), Margaret asserted herself -- Wolffe, pp. 302-303 goes so far as to suggest she kidnapped her own husband!
Ross, pp. 37-40, discusses several reasons why the situation flew so far out of control, including economic difficulties and a large number of local feuds -- but ultimately it was that a weak king was ruled by a partisan wife. Wolfe, p. 312, considers the government completely ineffective starting in 1456 -- it had no ability to control the kingdom or breaches of the peace. Margaret in June 1459 called something that was almost a parliament -- but she excluded York, the Nevilles, and York's allies such as the Bourchiers (Gillingham, p. 102); the Yorkists expected to be indicted (Ross, p. 37). At this point, though York still hesitated to claim the throne, true peace became impossible. Later in 1459, Margaret scattered the Yorkist princes, and seemed to have won a complete victory (Gillingham, p. 105); the Yorkists fled to Ireland and Calais.

It is ironic to note that Charles VII of France thus found himself strongly backing Henry VI (Dockray, p. 54), the king with whom he had contested his own throne and territory for more than thirty years! But Margaret managed to blow her advantages by her abominable behavior. In 1459 the so-called "parliament of devils," which she dominated, passed 27 bills of attainder (Gillingham, p. 106), condemning among others the Duke of York, his sons the Earls of March and Rutland, and the Neville Earls of Warwick and Salisbury. For the Yorkists, it was now win or die.
And Margaret was unable to consolidate her position, because the government was once again bankrupt (Gillingham, p. 108). And her generals and admirals were completely inept; Warwick
apparently sailed right past the superior fleet of the Duke of Exeter to invade (Gillingham, pp. 109-110). He captured King Henry (but not Margaret) at the Battle of Northampton (Gillingham, p. 114). It appears the Yorkists hadn't really worked out what came next. Warwick probably still hoped to rule through King Henry. But the Duke of York himself came to Parliament and, somewhat hesitantly, claimed the throne (Gillingham, pp. 116-117; Ross, pp. 47-49). The uncommitted Lords, though they were tired of the Lancastrian regime, were not ready to go that far. Eventually a compromise was reached: Henry VI would retain his throne (presumably with a new ministry), but York was declared Henry's heir, and York's heirs after him (Gillingham, p. 117). It was a logical compromise; York might never take the throne (since he was about a decade older than Henry), but it did restore the rightful line.

It also meant that Margaret of Anjou's son Edward was cut out of the succession. That she would never allow. It was she, not the Yorkists, who really ramped up the Wars of the Roses. The Wars, though they resulted in the overthrow at one time or another of four different kings, were ultimately struggles between noble factions over who would rule England (Perroy, pp. 338-339). The first monarch to go was Henry VI, who was overthrown in 1461. The single biggest reason for his downfall was surely the loss of the territories in France -- and the behavior of the Frenchwoman, Margaret. Henry was not captured until 1464 (to spend the next half dozen years in the Tower), but he hardly mattered anyway; it was Margaret who was fighting -- less on behalf of her husband than on behalf of her disinherited son.

In 1470-1471, an attempt was made to bring Henry VI back, but it was made by a coalition of allies who distrusted each other utterly (Dockray, p. 66). The Earl of Warwick, who organized the "re-adaptation," had to try to keep everyone happy, and seemingly failed (Dockray, p. 68). When the displaced King Edward IV invaded, the Lancastrian government lost the two battles of Barnet (where Warwick was killed) and Tewkesbury (where Edward the son of Henry VI was killed) and the regime collapsed (Wilkinson, p. 293). In the aftermath, Henry VI was executed. The Lancastrian line was extinct; all of Henry V's other close relatives were dead by then. Henry V's brothers had all died without issue -- Clarence in 1421, Bedford in 1435, Gloucester in 1447. The closest surviving relations of the Lancastrian kings were the Beaufort family, the descendents of the illegitimate half-brothers of Henry IV. The future King Henry VII was descended from that line, but it took a lot of luck...

It is true that, when King Edward IV invaded France in the 1470s, he implicitly invoked the memory of Henry V -- but one of his parliaments declared Henry V "late in ded and not in right Kyng of Englond" (Allmand, p. 432). But Henry was already becoming a legend in the sixteenth century, as shown by books such as Fabyan's Chronicle (whose author died in 1513) and Edward Hall's 1547 "history" (Allmand, p. 434) -- a work containing far more propaganda than genuine history. And Shakespeare, of course, strengthened this unhistorical legend (so much so that authors such as Jarman seem to have bought into it almost completely).

Even Allmand, p. 443, concludes, "A careful consideration of his whole achievement reveals much regarding Henry's stature both as man and king. From it he emerges as a ruler whose already high reputation is not only maintained but enhanced." But, on the previous page, he had admitted a more troubling truth: "He therefore passed on to his son an inheritance which may justly be termed 'damnosa hereditas.'"

Henry VII would later try to have Henry VI declared a saint. Many English citizens certainly revered him as such. A long list of miracles was compiled (Wolffe, pp. 351-354). These were the typical sorts of coincidences ascribed to saints at the time -- e.g. a ship escaped pirates because they called on Henry's name (oh, plus the wind came up). It is actually possible that Henry would have been canonized had it not been for Henry VIII's break with Rome (Wolffe, p. 355). But, as Wolffe points out on p. 356. Henry may have been saintly, but he was lousy at his work. And Francis Bacon pointed out that "the pope had to make a distinction between saints and fools if the honor was not to be cheapened" (Wolffe, p. 355). Henry VI was a failure, and his failure more than offset his father's success.

For the aftermath of the Agincourt War, see especially the notes to "The Children in the Wood" (The Babes in the Woods) [Laws Q34].

THE HISTORICAL CONTENT OF THE BALLAD

As far as historical accuracy is concerned, this ballad ranks pretty near the bottom. Child's single short text (collated, to be sure, from multiple broadsides) appears to be late, and has few details. And most of those are wrong:

"A tribute that was due from France Had not been paid for so long a time." The French did not owe tribute to the English under any reckoning. They had agreed to a ransom for John II -- but had been unable to pay (Henry V at the start of his reign apparently claimed arrears of 1.6 million ecus; Allmand, p. 68), so John II had gone back into English custody. He died there, so there were no
arrears on the ransom. Of course Henry could claim to be overlord of France, and due its revenues -- but the fact that the song recognizes a king of France (since Henry sends to him) means that, in the song, that claim is not being made.

"Your master's young and of tender years." Henry V in 1413 was about 26 years old. Charles VI of France was about 45, but he had been intermittently insane for two decades, and his children were all younger than Henry (Barker, p. 69); the future Charles VII was only ten years old. There was no one in France in position to insult Henry's intelligence or experience.

"Three tennis-balls." The story about the tennis balls is widely told (including in some old chronicles; Shakespeare has it from Holinshed, according to Jarman, p. 47, and Allmand, p. 427, says it was mentioned by Audeley early in the reign of Henry VI), but there is no real reason to believe it true. As mentioned above, the then-Dauphin (not Charles VII but an older brother) was a decade younger than Henry and could hardly taunt the English king about his youth (and, to repeat, King Charles was insane and couldn't order such a thing). Some have suspected that this incident derives from a story of Darius III of Persia and Alexander the Great: Darius sent Alexander children's toys. Barker and Jarman in fact note that Henry continued to negotiate for some time after the alleged incident, which would be quite unlikely had the incident actually happened. There is one report that Henry's ambassadors were given tennis balls in their own persons (Neillands, p. 205), but it is unconfirmed and isn't the same thing anyway.

Allmand, noting that the story is very widespread, thinks it unlikely that the tale is pure fiction, but suggests (p. 71) that someone in France "discussed" such a move and was overheard by an English envoy, who then blew the idea out of proportion. He says, "The most telling and most contemporary account, that of John Strecche, canon of Kenilworth, written probably soon after Henry's death, records the Frenchmen's pride and arrogance, and, as an illustration of this, that they would send Henry balls with which to play and cushions upon which to lie, the implication clearly being that the king was too much inclined to love his creature comforts and too inexperienced in war to do any harm."

In any case, it wasn't modern lawn tennis back in the fifteenth century; lawn tennis is a nineteenth century invention, based only very loosely on the older game of Court Tennis (or Royal Tennis, or Real Tennis). As a matter of fact, it was not until the late 1420s, according to Butler, p. 73, that the French first saw it played with a racquet -- until then, players used their hands. Though the sport seems to have been reasonably well-established on both sides of the Atlantic; Dockray, pp. 55, tells of a top tennis player being executed for political reasons in the 1460s.

"Recruit me Cheshire and Lancashire, and Derby Hills... No marryd man nor no widow's son...." There is no evidence for a special callup of the counties cited, and the claim of exemptions is impossible; we know that married lords, and sons of widows, fought at Agincourt. If there is a basis for it at all, it may have been suggested by the fact that Henry was Duke of Lancaster and Earl of Chester. Or, perhaps, it may have derived from an earlier event in Henry's career; Allmand, p. 18, refers to a time when Henry, as Prince of Wales, led troops from Cheshire to fight against Scotland. The bit about married men and orphans may just be based on the Bible's restrictions on having such men fight.

I will offer one wild speculation: The Stanley family, who eventually became Kings of Man and Earls of Derby, began its rise under Sir John Stanley, who had recruited a Cheshire guard for Richard II in the late 1390s, then gained in power in the area under the early Lancastrians (Bennett, p. 75). The Stanleys spent the next century gradually increasing in power -- and becoming a by-word for trimming. We also know that they had a fairly efficient propaganda machine which churned out a number of songs ("The Ballad of Bosworth Field" certainly comes from one of their supporters, and "The Song of the Lady Bessy" likely does as well; see the notes to "The Children in the Wood" (The Babes in the Woods)" [Laws Q34]). Since the Stanleys would have been responsible for recruiting Cheshire and Derby in this era, might this be from another of their propaganda songs?

"The first shot that the Frenchmen gave, they killd our Englishmen so free; We killed ten thousand of the French." The ten thousand figure may actually be accurate, but note that the English, not the French, fired the first arrows at Agincourt.

"And the finest flower that is in all France, To the Rose of England I will give free." The French did eventually agree to marry the princess Katherine to Henry V -- but not until well after Agincourt. The English did not even march on Paris at that time. - RBW

Last updated in version 4.2

File: C164D
King James and Brown [Child 180]

DESCRIPTION: Douglas comes to attack the King. The ruler is saved by Brown. Brown convinces the king to pardon Douglas; Douglas reacts by attacking Edinborough. Brown once again defeats the renegade Earl; for this and other services, King James makes him an earl

AUTHOR: unknown

EARLIEST DATE: before 1750 (Percy folio)

KEYWORDS: royalty nobility fight rescue

HISTORICAL REFERENCES:
April 7, 1571 - hanging of James Hamilton, Archbishop of Saint Andrews, whom Child believes to the the Bishop of Saint Andrews whom Brown defeated

FOUND IN:

REFERENCES (5 citations):
Child 180, "King James and Brown" (1 text, with appendix "The King of Scots and Andrew Browne")
Hales/Furnival-BishopPercysFolioManuscript, volume I, pp. 135-141, "Kinge James & Browne" (1 text); volume II, pp. 265-268, "Bishoppe & Browne" (1 fragment, of the text Child puts in the appendix)
Percy/Wheatley-ReliquesOfAncientEnglishPoetry II, pp. 221-225, "King of Scots and Andrew Brown" (1 text, not from the folio manuscript even though the folio includes part of the piece; note that this is the piece Child puts in the appendix, not the main text, though both are from the Percy folio)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine p. 467, "King James and Brown" (notes plus a modified partial text from Child)

NOTES [180 words]: According to David C. Fowler, A Literary History of the Popular Ballad, Duke University Press, 1968, p. 158 n. 25, this is one of eighteen ballads in the Child collection found only in the Percy Folio -- and, despite various hints that it has been found in America, this statement appears to be correct). The one other possible mention is a ballad licensed May 30, 1581 by Yarrath James, titled "A ballad declaring the Treasonne Conspired againste the kinge of Scottes"; see Hyder E. Rollins, An Analytical Index to the Ballad-Entries (1557-1709) In the Register of the Company of Stationers of London, 1924 (I use the 1967 Tradition Press reprint with a new Foreword by Leslie Shepard), #525, p. 51.
The text of this that Child prints in his appendix is reported to be by William Elderton, and the Percy Folio version may well be derived from that. Albert B. Friedman, The Ballad Revival, University of Chicago Press, 1961, p. 30, calls likely author William Elderton "the cleverest of Elizabethan broadside-writers." For more on Elderton, see the notes to "Mary Ambree." - RBW

King Jesus Is a Listening

DESCRIPTION: Jesus listens all night (day) to hear some sinner pray. I've been converted, my soul is anchored in Jesus and the Devil can do me no harm. Gospel train is coming, rumbling through the land: get ready. John the Baptist was a preacher.

AUTHOR: unknown

EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: nonballad religious Jesus

FOUND IN: US(SE,So)

REFERENCES (2 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 170, "I've Been a-List'ning All de Night Long" (1 text, 1 tune; p. 247 in the 1874 edition)
Owens-TexasFolkSongs-2ed, pp. 171-172, "I've Been Listenin' All Day Long" (1 text, 1 tune)

RECORDINGS:
Goodwill Male Chorus, "King Jesus Is A-Listening" (1937)(on "Black Vocal Groups Vol. 5 (1923-
King Jesus Will Be Mine

DESCRIPTION: "When the moon (sun) went down in the purple stream, purple stream, When the stars refused to shine, When every star that disappeared, King Jesus will be mine, King Jesus will be mine"

AUTHOR: unknown

EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)

KEYWORDS: nonballad religious Jesus

FOUND IN: US(SE) West Indies(Bahamas)

REFERENCES (3 citations):
- Edwards-BahamaSongsAndStories 11, "When de Moon Went Down" (1 text, 1 tune)
- JournalOfAmericanFolklore, A. E. Perkins, "Negro Spirituals from the Far South," Vol. 35, No. 137 (Jul-Sep 1922), #2 p. 224, "King Jesus Will Be Mine" (1 fragment)

Roud #19206

NOTES [195 words]: The description is based on the Edwards-BahamaSongsAndStories text. Both Odum and Perkins print only one verse of a longer song. Both texts are similar. Perkins's is "When the sun go down in a purple stream, purple stream, And the sun refuse (Odum has "forbear") to shine, And every star shall disappear, King Jesus will be mine." Odum was clarifying a verse he had collected but thought mangled: "The moon come down like a piper's stem, The sun 'fuse to shine, An' ev'ry star disappear, King Jesus set me free." Of his informants, Odum writes, "none of them could explain what it meant." In any case, Odum prints a current (1909) version of the song indexed here as "Free, free, My Lord."

The "purple stream" is cited in a number of early 19th century hymn books. The 1830 edition of The Camp-Meeting Chorister ("Digitized by Internet Archive") Hymn #261, ("Prest, my soul, with future prospect") has "The moon has dropt her silver radiance, And dissolves in purple streams." Also, William Dossey, The Choice (Philadelphia: Charles De Silver & Sons, 1833 ("Digitized by Internet Archive")) #16, ("He dies, the mighty Saviour dies! The purple streams run down"). - BS

Last updated in version 5.3

File: Edwa011

King John and the Bishop [Child 45]

DESCRIPTION: King John tells the (bishop of Canterbury) he must answer the King's questions or die. The bishop, unable to answer, turns to a shepherd (his brother?). The answers are so clever the king rewards the shepherd and pardons both (makes the shepherd bishop)

AUTHOR: unknown

EARLIEST DATE: before 1695 (broadside); "King Henry and the Archbishop of Canterbury" is from the sixteenth century or earlier

KEYWORDS: questions help riddle royalty

HISTORICAL REFERENCES:
- 1199-1216 - Reign of King John

FOUND IN: Britain(England,Scotland(Aber)) US(MW,MA,NE,NW,Ro)
REFERENCES (28 citations):
Child 45, "King John and the Bishop" (2 texts)
Bronson 45, "King John and the Bishop" (15 versions plus 1 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 45, "King John and the Bishop" (4 versions: #1, #4, #7, #15)
Hales/Furnival-BishopPercysFolioManuscript, volume I, pp. 508-514, "Kinge John & Bishoppe" (1 text)
Buchan/Moreira-TheGlenbuchatBallads, pp. 198-200, "King John" (1 text)
Greig/Duncan 281, "The Jolly Abbot" (1 text)
Percy/Wheatley-ReliquesOfAncientEnglishPoetry II, pp. 303-312, "King John and the Abbot of Canterbury" (2 texts, one from the Percy folio and one as printed in the _Reliques_)
Ritosn-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 305-309, King John and the Abbot of Canterbury" (1 text)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine p. 445, "King John and the Bishop" (brief notes only)
Flanders/Olney-BalladsMigrantInNewEngland, pp. 111-112, "The King's Three Questions" (1 text)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 200-203, "The King's Three Questions" (1 text, 1 tune) (Bronson's #11; note that Bronson has the wrong date in his headnotes)
Flanders-AncientBalladsTraditionallySungInNewEngland1, pp. 280-298, "King John and the Bishop" (5 texts plus 2 fragments, 3 tunes; the texts are listed A1, A2, B1, B2, B3, C, D, because A1 and A2 were both ultimately derived from the same singer through different informants and B1, B2, B3 are from the same informant at different times) {A1=Bronson's #11}
Thompson-APioneerSongster 1, "The Bishop of Canterbury" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 155, "King John and the Bishop" (1 fragment, 1 tune) (Bronson's #5)
Hubbard-BalladsAndSongsFromUtah, #5, "King John and the Bishop" (1 text, 1 tune)
Leach-TheBalladBook, pp. 154-158, "King John and the Bishop" (1 text)
OShaughnesssy-YellowbellyBalladsPart1 28, "King John and the Abbot of Canterbury" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 2, "King John and the Bishop" (1 text: Newfoundland story related by theme to the ballad)
Quiller-Couch-OxfordBookOfBallads 172, "King John and the Abbot of Canterbury" (1 text)
Niles-BalladBookOfJohnJacobNiles 19, "King John and the Bishop" (1 text, 1 tune)
Olson-BroadsideBalladIndex, ZN1364, "I'le tell you a story, a story anon"
DT 45, KEONCANT*
Brown/Robbins-IndexOfMiddleEnglishVerse, #1346
DigitalIndexOfMiddleEnglishVerse #2251
ADDITIONAL: Katherine Briggs, _A Dictionary of British Folk-Tales in the English Language_, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2), volume A.2, pp. 423-424, "King John and the Abbot of Canterbury" (1 text, a folktale close enough to this song as to strongly imply common origin)
Karín Boklund-Lagopolou, _I have a yong suster: Popular song and Middle English lyric_, Four Courts Press, 2002, pp. 118-123, "(King John and the Bishop)" (1 text)
MANUSCRIPT: Oxford, Corpus Christi College MS. 255, folio 101 ("A tale of Henry e 3 and e Archbishop of Canterbury")
Roud #302
RECORDINGS:
Warde Ford, "The Bishop of Canterbury" (AFS 4196A, 1938; tr.; on LC57, in AMMEM/Cowell) {Bronson's #4}
CROSS-REFERENCES:
cf. "Derry Down" (tune of some versions) and references there
SAME TUNE:
The Shaking of the Sheets (Chappell/Wooldridge-OldEnglishPopularMusic II, pp. 228-229; British Library Add. MS. 15225; entered in the Stationer's Register for John Awdelay 1568/9; Playford, The Dancing Master, 1651; rec. by The Baltimore Consort on The Ladye's Delight)
ALTERNATE TITLES:
The King and the Bishop
NOTES [1126 words]: King John did not have a good relationship with the Catholic Church; he refused, e.g., to accept Stephen Langton, the Pope's choice for Archbishop of Canterbury (Warren,
From 1208 to 1213 England was placed under Interdict by the Pope. John responded by removing bishops from their offices -- and taking away their mistresses (though he allowed them pensions). The historical story bears only the slightest similarity to the tale in the ballad, however, which may also have been influenced by the war of wills between John's father Henry II and Thomas Becket.

The one thing that is certain is that John (reigned 1199-1216) had a horrid relationship with the church. McLynn, p. 78, says that his early upbringing in Fontrevrault abbey "seems to have turned him violently against the Christian religion," adding that John collected works of theology so he could read them and mock them.

It is also of note that, while his father and brother promised to take part in the Third Crusade (his father Henry II did not live, but of course Richard went), John never took a crusading vow, and never went to the Orient (McLynn, p. 110). The flip side of this is, this was partly in obedience to his father -- and there had been an earlier offer to make John King of Jerusalem, and John had been forced to turn this down because his father reasoned, correctly, that the Crusader State was too internally weak to hold up to serious attack (Warren, pp. 32-33).

McLynn, p. 29, says that "John was notable for quasi-autistic tendencies, and he always seemed to have a grudge against the world." It is noteworthy that older parents are more likely to have autistic children -- and John was born when his mother was at least 41 and very likely 44 or even 45. However, I don't buy the "quasi-autistic" bit -- people with autism generally don't have a grudge against the world; they have problems understanding it! John had a strong streak of low humor, which indeed cost him badly in Ireland (Warren, p. 36), and while there are people with autism who have nasty senses of humor (the author John Elder Robison springs to mind), my experience (as someone with autism myself) is that that is rare. It strikes me as much more reasonable to assume that John, as the last of many children, had a lot of grudges.

More likely is McLynn's conjecture on p. 94 that John suffered from bipolar disorder, or perhaps simply clinical depression. This would explain his occasional tendency to sit on his hands in the case of trouble (e.g. when Normandy was falling; Warren, p. 99). It would also explain his tendency to extreme anger.

And he was a typical Plantagenet in his violent rages (Warren, p. 2); this was simply the way the family worked. Markale, p. 68, brands him "almost a lunatic," but his father and brothers were equally capable of fury; it's just that they were wiser in their use of their anger. Warren, p. 47, in comparing John to his three older brothers claims, that John as king "was to show a grasp of political realities that eluded the young Henry, more fierce determination than ever Geoffrey could boast of, as sure a strategic sense as Richard displayed and a knowledge of government to which the heroic crusader never even aspired." His real fault, in Warren's view, was a lack of forgiveness -- he was always kicking people while they were down, causing them to become permanent enemies. Certainly that was true of his relations with the Church! THAT, if we continue the abnormal psychology, sounds more like a personality disorder than anything else.

Even McLynn, who considers John a very bad king, admits that although John "lacked his brother [Richard]'s military genius he had wider interests. He had more administrative ability, a greater sense of the art of the possible, was more cunning and devious. In time he also turned himself into an above average general. Infinitely more complex than Richard... John was in many ways a psychological oddity.... Yet one should not exaggerate John's unique qualities. Although he was well known to imitate his father by biting and gnawing his fingers in rage... this was a general, shared Angevin characteristic" (p. 94).

Bronson notes that the song has been in constant contact with broadside prints, and doubts that any of the versions arose entirely from traditional stock. Several of the broadsides list the tune as "The Shaking of the Sheets"; see the "Same Tune" reference.

Briggs, volume A.2, pp. 410-411, has a folktale, "The Independent Bishop," on much the same theme; in it, the king is George and the bishop is Bishop of Winchester. Which George is not specified. The tale originally comes from Herefordshire; see Leather-FolkLoreOfHerefordshire, pp. 177-178. Briggs also has a tale, "The Story of the Miller," on volume A.2, pp. 485-487, which has some parallels but is not as close. And is very bad, from a science standpoint, but I'll spare you the analysis of that....

The Norwegian tale of "The Parson and the Sexton" (AMNorwegian, pp. 15-16) also bears strong similarities to this. A Parson is forever driving about and forcing others off the road -- until he runs across the King. The Monarch not only forces him off the road but demands that the Parson come to answer his questions. The Parson, frightened, calls on the Sexton to deal with the King. The Sexton successfully answers "How far is it from east to west," "How much do you think I'm worth," and "What am I thinking just now." The answer to the last is, "You're thinking I'm the parson, but I'm the sexton." The king proceeds to make him the Parson, which has interesting implications if you
like recursive stories.

There is a problem with what is probably the earliest English version of the tale, which Brown/Robbins call "King Henry III and the Archbishop of Canterbury." The primary publication, by Roberta Cornelius in 1931, says that it is in MS. Corpus Christi College (Oxford) folio 101; she says that the manuscript should be dated 1550-1570. Fowler, p. 25, accepts the identification and the dating. But Boklund-Lagopolou, p. 118, cannot find the piece in that manuscript and says that Cornelius's description does not fit the manuscript with that number. Boklund-Lagopolou nonetheless reprints the Cornelius version (adding a very strange stanza division); it would appear that Cornelius mis-identified the manuscript. Child does not mention this version. The DigitalIndexOfMiddleEnglishVerse however accepts the Cornelius citation although it says the piece is on folio 105, not 101. (Possibly the manuscript is mis-foliated? This happens a lot.) The DIMEV, and the IMEV before it, listed no other pieces in this manuscript even though it has more than 100 folios. Further research is probably required. - RBW

Bibliography

- AMNorwegian: Norwegian Folk Tales from the collection of Peter Christen Asbjornsen and Jorgen Moe, illustrated by Erik Werenskiold and Theodor Kittelsen, translated by Pat Shaw Iversen and Carl Norman, The Viking Press, 1960
- Boklund-Lagopolou: Karin Boklund-Lagopolou, I have a yong suster: Popular song and Middle English lyric, Four Courts Press, 2002
- Warren: W. L. Warren, King John, 1961 (I use the 1978 University of California paperback edition)

Last updated in version 5.3
File: C045

King Malcolm and Sir Colvin

DESCRIPTION: Sir Colvin falls ill for love of the king's daughter Jean; she attends him but won't have him unless he vanquishes an elvish knight defending Elrick's hill. He defeats the knight, bringing its hand and rings as proof. Colvin and Jean marry.

AUTHOR: unknown

EARLIEST DATE: 1827 (Motherwell) (a fragment from Buchan); 1828 (Buchan)

KEYWORDS: courting disease royalty knight battle marriage derivative

FOUND IN:

REFERENCES (5 citations):
Child 61 appendix, "King Malcolm and Sir Colvin" (1 text)
Bronson 61, "Sir Cawline" (1 version: Bronson's #2)
Whitehall-BookOfScottishBallads, pp. 123-124, "King Malcom and Sir Colvin" (1 text)
ADDITIONAL: Peter Buchan, Ancient Ballads and Songs of the North of Scotland (Edinburgh: W&D Laing, 1828 ("Digitized by ")), Vol. II, pp. 6-10, 306, "King Malcolm and Sir Colvin" (1 text)
William Motherwell, Minstrels: Ancient and Modern (Glasgow: John Wylie, 1827 ("Digitized by Microsoft")), p. lxvi footnote, "King Malcolm and Sir Colvin" (1 text fragment)
Roud #479

CROSS-REFERENCES:
cf. "Sir Cawline" [Child 61] (source, some lines, plot)

NOTES [125 words]: The justification for splitting this from Child 61 is that Child relegated "King Malcolm and Sir Colvin" to an Appendix, rather than considering it a version. Otherwise, there is no more reason to separate them than there is to separate "Sir Lionel" [Child 18] and "Old Bangum." In both cases, as Bronson points out in his discussion of "Sir Cawline," the complexities of the source are reduced to its central incident in the derivative. All copies I have seen for this text, including Motherwell's and Christie's [W. Christie, editor, Traditional Ballad Airs (Edinburgh: David Douglas, 1881 (downloadable pdf by University of Edinburgh, 2007)), Vol II, pp. 18-19, "King Malcolm and Sir Colvin" (1 text, 1 tune)], are taken from Bronson's manuscript. - BS
King of England Went to France, The

DESCRIPTION: Skipping rhyme: "The King of England went to France, To teach the children how to dance, This is how he taught them Heel, toe, over you go, Bow to the Queen, Salute to the King, Turn your back to the Kaiser."

AUTHOR: unknown
EARLIEST DATE: 2006 (Young)
KEYWORDS: playparty royalty
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
ADDITIONAL: Ron Young, _Dictionary of Newfoundland and Labrador_, Downhome Publishing Inc., 2006, p. 260, "(The King of England went to France)" (1 text)

File: DNL260

King of the Barbarees (King of the Barbican, Will You Surrender, Queen of Babylon)

DESCRIPTION: "Will you surrender, Will you surrender, To the King of the Barbarees?" "We won't surrender... To the King of the Barbarees." "I'll go and complain..." "We'll break down the tower...."

AUTHOR: unknown
EARLIEST DATE: 1900 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty home royalty
FOUND IN: Britain(England) New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, pp. 40-41, "(Surrender the tower)" (1 text)
Roud #12863
File: SuSm040

King of the Cannibal Islands, The

DESCRIPTION: Sometimes a ballad about castaways marrying the daughter of the King of the Cannibal Islands, but often degenerates into a quatrain-ballad about the odd events on the islands. The use of the title phrase is characteristic.

AUTHOR: unknown
EARLIEST DATE: 1827 (Hodgson's Royal Song Book, p. 4); before 1839 (broadside, Bodleian Harding B 36(10) View 2 of 2)
KEYWORDS: humorous cannibalism royalty
FOUND IN: US
REFERENCES (1 citation):
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 195, "The King of the Cannibal Islands" (2 texts, 1 tune)
Roud #15695
BROADSIDES:
NLScotland, R.B.m.143(147), "The King of the Cannibal Islands," Poet's Box (Glasgow), 1858
CROSS-REFERENCES:
cf."The Settler's Lament (The Beautiful Land of Australia)" (tune)
SAME TUNE:
The Settler's Lament (The Beautiful Land of Australia) (File: PFS101)
Whalers' Rhymes (File: BaRo017)
Hoke Pokee Wonkee Fum (per broadside, NLScotland, R.B.m.143(147)); to this compare "Rex Anthropophagae Insulae" (Lating for "[The] King of [the] Cannibal Islands," by A. V. P., "with chorus in the vernacular: -- Hokee pokee winkee wung") (Henry Randall Waite, _Carmina Collegensia: A
Complete Collection of the Songs of the American Colleges, first edition 1868, expanded edition, Oliver Ditson, 1876, p. 88)

Song of a Strike (Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, pp. 84-85)

Jeff Davis or The King of the Southern Dominions (Wolf-AmericanSongSheets p. 75)

The Mormon King (Wolf-AmericanSongSheets p. 99)

The Sinking of the Pirate Alabama by the U. S. Gunboat "Kearsarge," Captain Winslow, June 19, 1864 ("I sing the doom and dark career," by Silas S. Steele) (Wolf-AmericanSongSheets p. 142)

Uncle Sam's Boys ("New songs of late, we've had a score," by H. Angelo) (Wolf-AmericanSongSheets p. 161)

Boating Song ("Oh when I cut paternal ties, And College Hill first blessed my eyes") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 95)

The Settlement of Rhode Island ("Did you ever hear the story told Of Roger Williams, the preacher bold") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 96)

Amherst, Our Queen ("Come gather round, good spirits true") (by C. Kittredge, [class of 18]62) (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 47)

Going Kangarooing ("I'll tell you o a jolly spree, The other day some two or three With one another did agree To go out Kangarooing") (by Charles R. Thatcher) (Anderson-ColonialMinstrel, p. 45; Anderson/Thatcher-GoldDiggersSongbook, pp. 75-76)

The Indian Empire ("To this Colony it's a longish run, So now I'll give you a bit of fun") (by Charles R. Thatcher) (Hoskins-GoldfieldBalladeer-LifeAndTimes-Charles-R-Thatcher, pp. 155-157)

Australian Humbug ("If attentive ears you'll yield to me, From our present colonial history") (by "Mr. Mulholand") (Thatcher-ColonialMinstrel-Songsters, pp. 163-165)

Dick Briggs from Australia ("Dick Briggs a wealthy farmer's son To England lately took a run, To see his friends and have some fun; He'd been five year in Australia") (by Charles R. Thatcher) (Hoskins/Thatcher-LifeOnTheGoldfields, p. 53)

NOTES [479 words]: This doesn't show up in folk songbooks much, but it seems to me that I heard it somewhere in my youth; I suspect it qualifies as a children's folk song. At least, I'm putting it here on that assumption. - RBW

From the commentary for broadside NLScotland RB.m.143(147): "This ballad was written at a high-point of British Imperialism, and is a telling illustration of the superior attitudes which popularly existed among both those Brits who settled abroad, in countries such as Africa, and also among the broadside-buying public back in Scotland. As with another broadside in the National Library of Scotland's collection, 'The Queen of Otaheite', the 'natives' are portrayed as bigamous cannibals, with little regard for Western ways." - BS

This even though most places referred to as "Cannibal Islands" were in fact under European control by the time the song was written (under the above assumption). The etymology of "Cannibal" in Robert Hendrickson, _The Ocean Almanac_, Doubleday, 1984, pp. 118-119, derives the name "Cannibal" from "Carib," "Inhabitant of the Caribbean," a formation going back to Columbus -- although cannibals if anything were more common in the Aztec areas of Mexico, as well as in the South Seas (recall how Captain Cook died; also the fact that kuru, the laughing sickness, the first known prion disease, spread by eating infected brain tissue -- and was found only in the South Seas).

Most of these places were at one time or another called "Cannibal Islands" -- although hardly any of them had an actual king. It was more common to eat one's enemies than one's subjects (the latter is obviously inefficient -- you run out of subjects fast that way), so cannibalism tends to imply a nearby external enemy. - RBW

Opie/Opie-OxfordDictionaryOfNurseryRhymes re 227, "Hokey, pokey, whisky, thum": Evidently derived from "King of the Cannibal Islands" by A.W. Humphreys. See broadside [Note however that the NLScotland broadside of 1858 states that the tune comes from "Hokee Pokee Wonkee Fum"] - BS

Jim Holder points out to us that Herman Melville mentions this song in chapter 1 of his 1846 tale Typee. It probably should not surprise us that Melville was interested in cannibalism; according to A. B. C. Whipple, _Yankee Whalers in the South Seas_, Doubleday & Company, 1954, pp. 41-45, Melville was fascinated by the story of the whaleship Essex, which was fatally damaged by a whale, forcing the men into the boats, with instances of cannibalism taking place on both surviving boats. This story underlies _Moby Dick_. _Typee_ has its own link to cannibalism; it is largely autobiographical, about Melville's own travels in the South Pacific -- in which he actually jumped
ship on an island allegedly inhabited by cannibals (Whipple, pp. 46-48). - (RBW)
Thanks to Jim Dixon for pointing out the 1827 printing in Hodgson's Royal Song Book. - RBW
Last updated in version 5.3
File: PHCFS195

King of the Castle

DESCRIPTION: "I, William of the Wastle, Am now in my castle, And a' the dogs in the town Winna
gae me gang down." Or, more simply, "I'm king of the castle, you're the little rascal."
AUTHOR: unknown
EARLIEST DATE: 1680 (Fletcher, The Perfect Politician, according to the Opies)
KEYWORDS: playparty home
FOUND IN: US
REFERENCES (4 citations):
Newell-GamesAndSongsOfAmericanChildren, #111, "Defence of the Castle" (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 287, "I'm the king of the castle" (1 text)
Baring-Gould-AnnotatedMotherGoose #76 n. 20, pp. 81-82, "(I'm the King of the Castle)"
ADDITIONAL: Edith Fowke, _Red Rover, Red Rover: Children's Games Played in Canada_, p. 72,
"King of the Castle" (a description of the game without text)
Roud #19815
CROSS-REFERENCES:
cf. "Sic a Wife as Willie Had (Willie Wastle)" (character?)
NOTES [45 words]: We played this as a game when I was young, using the "I'm king of the castle,
you're the little rascal" form. The idea was to dislodge the castle-keeper from the designated castle. I
cannot remember what rules, if any, there were for how one went about doing that. - RBW
Last updated in version 4.0
File: Newe111

King of the Fairies, The

DESCRIPTION: "A wee, wee man came to our toon en', Fiddledum, faddledum, fee, fee, fee,"
singing the men from their work despite his huge feet and mouth, odd clothes, very long arms, etc. He
holds a dance, then frightens them; he becomes king of the fairies
AUTHOR: unknown
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
KEYWORDS: dancing talltale music
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, pp. 166-167, "The King of the Fairies (Nursery Song)" (1 text)
Roud #5561
File: Ord166

King of the Jews

DESCRIPTION: "Holy Moses/Nebchadnezzar/Thomas a Didymus/Pontius Pilate, the king of the Jews,
Sold his wife for a pair of shoes, When the shoes began to wear, Holy Moses began to swear. When the swearing began to stop, Holy Moses bought a shop...." He ends up in hell
AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty royalty clothes commerce Jew
FOUND IN: Britain New Zealand
REFERENCES (2 citations):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 128, "(Iky Moses, king of the Jews)" (1 text)
ADDITIONAL: Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #98,
"(Nebuchadnezzar the King of the Jews)" (1 text); cf. #10, "(Thomas a Didymus, Hard of Belief)" (1 text)
Roud #19250
NOTES [66 words]: Moses was never King of the Jews, but of course he did lead them, so I
suppose he was in the place of a king. Nebuchadnezzar was not himself King of the Jews -- he
destroyed their Kingdom! -- but most of them lived in his empire. Thomas Didymus, however, was
a follower of Jesus (at least in the Gospel of John; no other gospel calls him "Didymus"); he
certainly never reigned over the Jews. - RBW

Last updated in version 4.4
File: SuSm128A

King Oh King

DESCRIPTION: Chorus: "King O King Died for me, Heaven was made for the first and last, No
man looks like me." Second and fourth line of each verse is "No man looks like me." First and third
lines are a rhyming couplet; see Notes for examples.

AUTHOR: unknown
EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)
KEYWORDS: floatingverses nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 260-261, "King Oh King" (1 text, 1
tune)

CROSS-REFERENCES:
- cf. "All My Trials" ("If Religion" verse) and references there

NOTES [65 words]: The description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang
but I do not repeat the dialect.
Verse couplets include "If religion was something that money could buy, The rich would live and
the poor would die." "Some come crippled and some come lame, Some come walking in Jesus's
name." "It rained forty days and it rained forty nights, It makes your garment fit you right." - BS

Last updated in version 5.1
File: HPR260A

King Orfeo [Child 19]

DESCRIPTION: The wife of (King) Orfeo, perhaps in a fit of madness, flees from him and his court.
Orfeo sets out to find her. Encountering her under guard in a high hall, he plays his pipes so well
that his wife is returned to him.

AUTHOR: unknown
EARLIEST DATE: 1880
KEYWORDS: music magic separation madness royalty
FOUND IN: Britain(Scotland(Hebr))
REFERENCES (33 citations):
Child 19, "King Orfeo" (1 text)
Bronson 19, "King Orfeo" (1 version plus 1 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 19, "King Orfeo" (2 versions: #1, #2)
Davis-MoreTraditionalBalladsOfVirginia 11, pp. 79-80, "King Orfeo," comments only
Quiller-Couch-OxfordBookOfBallads 15, "King Orfeo (A Shetland Ballad)" (1 text)
DT 19, KNGORFEO*

ADDITIONAL: Emily Lyle, _Fairies and Folk: Approaches to the Scottish Ballad Tradition_,
Wissenschaftlicher Verlag Trier, 2007, pp. 63-65, article "King Orpheus" (2 texts in parallel, 1 tune)
Karim Boklund-Lagopolou, _I have a yong suster: Popular song and Middle English lyric_, Four
Courts Press, 2002, pp. 141-142, "(King Orfeo)" (1 text)
RELATED: Versions of the Romance "Sir Orfeo" --
(3 texts, the texts of the three extant manuscripts, presenting a somewhat confusing set of parallel
versions)
J. A. Burrow and Thorlac Turville-Petre, _A Book of Middle English_, second edition, 1996 (I cite
the 1999 Blackwell paperback edition), pp. 112-131, "Sir Orfeo" (1 text, of 604 lines)
Boris Ford, editor, _The Age of Chaucer_ (The Pelican Guide to English Literature, Volume 1),
Pelican, 1954, 1959, pp. 271-287, "Sir Orfeo" (1 text, of 580 lines although it says it is based on
Sisam)
A. C. Gibbs, editor, _Middle English Romances_, York Medieval Texts, Northwestern University
Press, 1966, pp. 84-103, "Sir Orfeo," of 590 lines, primarily from Auchinlek with expansions from
Much of the material in this book is also available online, pp. 15-59, "Sir Orfeo" (1 text, of 604 lines, primarily from Auchinlek with expansions from Harley)

Thomas C. Rumble, editor, _The Breton Lays in Middle English_, 1964 (I use the 1967 Wayne State University paperback edition which corrects a few errors in the original printing), pp. 207-226, "Kyg Orfew" (1 text, of 604 lines, seemingly based on Ashmole 61)

Donald B. Sands, editor, _Middle English Verse Romances_, Holt Rinehart and Winston, 1966, pp. 185-200, "Sir Orfeo" (1 text, of 580 lines)

George Shuffelton, editor, _Codex Ashmole 61: A Compilation of Popular Middle English Verse_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2008, pp. 386-399 (1 text, of 603 lines, obviously based on Ashmole 61)

Stephen H. A. Shepherd, _Middle English Romance: A Norton Critical Edition_, Norton, 1995, pp. 174-190, "Sir Orfeo" (1 text, of 604 lines, primarily from Auchinleck with expansions from various sources)

Kenneth Sisam, editor, _Fourteenth Century Verse and Prose_, Oxford, 1925, pp. 13-31, "Sir Orfeo" (1 text, of 604 lines, primarily from Auchinleck with expansions from Harley)

Celia and Kenneth Sisam, _The Oxford Book of Medieval English Verse_, Oxford University Press, 1970; corrected edition 1973, #37, p. 76-98, "Sir Orfeo" (1 text, of 605 lines, primarily from Auchinleck with expansions from Harley; presumably the same as Sisam's 1925 text)

Robert D. Stevick, editor, _Five Middle English Narratives_, Bobbs-Merrill, 1967, pp. 3-26, "Sir Orfeo" (1 text, of 604 lines, based mostly on Auchinleck and Bliss's suggestions)


Modernized prose version: Roger Sherman Loomis and Laura Hibbard Loomis, editors (and translators), _Medieval Romances_, 1957 (I use the undated Modern Library paperback), pp. 311-323, "Sir Orfeo"

Walter Hoyt French and Charles Brockway Hale, _Middle English Metrical Romances_, Prentice-Hall, 1930, pp. 323-341, "Sir Orfeo" (1 text, nominally of 602 lines, based mostly on Auchinleck with insertions from the others)

(No author), _The Auchinleck Manuscript: National Library of Scotland Advocates' MS. 19.2.1_, with an introduction by Derek Pearsall and I. C. Cunningham, The Scolar Press, 1977, (photographic reproduction of the manuscript), folios 299a-303ra, (no title, as the first 25 or so lines have been lost)

Brown/Robbins-IndexOfMiddleEnglishVerse, #3868

DigitalIndexOfMiddleEnglishVerse #6172

MÅNUktR: {MSAuchinleck}. The Auchinleck Manuscript, Edinburgh, National Library of Scotland MS. Advocates 19.2.1, folios 299a-303r

MANUSCRIPT: Oxford, Bodleian Library, MS Ashmole 61 (Bodleian 6922), folios 151-156

MANUSCRIPT: London, British Library, MS, Harley 3810, Part I, folio 1

RELATED: Versions of the Romance "King Orphius" --

Rhiannon Purdie, _Shorter Scottish Medieval Romances: Florimond of Albany, Sir Colling the Knight, King Orphius, Roswall and Lillian_, Scottish Text Society, Fifth Series, No. 11, 2013, pp. 113-123, "King Orphius" (2 incomplete texts, one from NRS MS RH 13/35 and one from the David Laing papers)

MANUSCRIPT: Edinburgh, National Records of Scotland [NRS], MS. RH13/15, folio 10

Roud #136

RECORDINGS:

John Stickle, "King Orfeo" (on FSB4, FSBBAL1)

NOTES [2168 words]: For a detailed analysis of the history of this ballad, see now Robert B. Waltz, _Romancing the Ballad: How Orpheus the Minstrel became King Orfeo_, Loomis House Press, 2013. (Shameless self-promotion -- but I don't get any royalties, so I'm not out to sell more books....) For additional bibliography, see Rice, pp. 481-501 (which lists 22 different editions plus articles, although many of the editions aren't very good).

Loosely based on the Greek myth of Orpheus and Euridice. Observe, however, that "King Orfeo" has a happy endings: Orfeo and the Euridice figure are successfully reunited.

The same is true of what may be the direct source of this piece, the Middle English romance "Sir Orfeo," There is also an independent Scottish romance, "King Orphius," on the subject; Lyle, p. 66.
She thinks it the direct source of the ballad, as does Purdie, p. 26, but the evidence is slight. The main reason given by Purdie, p. 27, is that the Scottish romance and the ballad both call Orfeo's wife "Isabel." That name, however, occurs only once in the extant text of "King Orphius" (line 80 -- a line that isn't found in the Laing text; see the text on pp. 116-117 and the Index of Names on p. 280). I would counter-argue that "Orpheus" is based in Portugal ("Portingale") (Purdie, p. 218), which does not at all match "King Orfeo."

Since Romancing the Ballad was published, another copy of "King Orphius" has been recognized by Purdie (p. 45); a transcription of this second manuscript is found in the mostly-uncatalogued papers of David Laing. That text plus the fragment in National Records of Scotland MS. RH13/35 combine to give us more information about that "King Orphius," although both are fragmentary and MS. RH13/35 is terribly decayed; despite much preservation work, it is hard to read.

The obvious thought is that "Sir Orfeo" and "King Orphius" are English and Scots versions of the same romance. The difficulty -- as was noted by Marion Stewart, who discovered "King Orphius" -- is that "Sir Orfeo" and "King Orphius," although they are very close in theme, share "[n]ot even a single recognizable shared line" (Purdie, p. 25). On its face, this would make literary dependence difficult. But the two texts of "King Orphius" also show major differences (Purdie, p. 46), implying much oral transmission. Or, perhaps, a major rewrite. There is also much divergence in the copies of "Sir Orfeo."

It should be noted that if the date of the Laing manuscript is correct, it is two and a half centuries more recent than the Auchinleck copy of "Sir Orfeo." The National Records of Scotland copy is also from the 1580s (specifically 1586), according to Purdie, p. 47. The strong evidence therefore is that "King Orphius" is a newer romance than "Sir Orfeo." Given the difference in dates, I don't think the difference in texts means all that much. Despite Lyle et al, I rather suspect that "King Orphius" is a Scottish rewrite of "Sir Orfeo," or of a memory of "Sir Orfeo." "King Orphius" may be the direct ancestor of the song "King Orfeo," but "Sir Orfeo" is also an ancestor of the ballad.

On the other hand, Burrow/Turville-Petre, p. 113, thinks that both "Sir Orfeo" and the Scottish piece are translations of the same original, possibly the "Lai d'Orphey," a French musical piece referred to in romances but now lost. But if this were so, why isn't there more common text? Something is very strange about these two pieces, and given the fragmentary state of "King Orphius," we may never be able to tell what. So I would not go so far as to claim that the ballad is derived from either romance, although my analysis in Romancing the Ballad demonstrates that "Sir Orfeo" (and so, probably "King Orphius" also) came first.

As a footnote to that, Boklund-Lagopolou, p. 142, claims a Swedish analogue to "King Orfeo" called "Harpan's Kraft"; I have not seen it, but given that the hero has a different name and the heroine is stolen by a river spirit, not the King of Faerie, I wouldn't place too much weight on the links.

The change to a happy ending is not the only alteration in the tale of "Orfeo" (a name I use to distinguish both ballad and romance hero from the Orpheus of classical myth). Shippey, p. 63, notes that Orfeo is fighting the forces of Elfland, not Hell (there may be a link with "Thomas Rymer" [Child 37] or something like it), and that Orfeo's honor as well as his music plays a role. Incidentally, the ballad should perhaps be referred to under the title "Sir Orfeo," like the romance; Lyle, p. 61, points out that the title of the ballad was supplied by Child based on one version of the Middle English romance. Lyle refers to the song as "King Orpheus" after a Scottish version (also known as "Orpheus King of Portugal" after a title mentioned in the Complaynt of Scotland of c. 1550; Lyle, p. 66. Purdie seems to think that the Complaynt of Scotland reference is to "King Orphius").

The interesting question is how "Sir Orfeo" evolved the ending it did. Of the 50-odd Middle English romances, "Orfeo" is generally considered the best not by Chaucer or the Gawain-Poet or derived from the work of Marie of France ("Sir Orfeo," like the works of Marie, is considered a "Breton Lei"; Bennett/Gray, p. 138). CHEL1, pp. 294-295, for instance, declares that "The best [of the romances] in English are Sir Orfeo and Sir Launfal. The first of these, which is the story of Orpheus, is proof of what can be done by mere form[,] the classical fable is completely taken over, and turned into a fairy tale; hardly anything is left to it except what it owes to the Breton form of thought and expression." Sands, pp. 186-187 says that "few narrative poems conceal artfulness under disarming artlessness so well." Similarly Bennett/Gray comment that "Of all the English verse romances, Sir Orfeo is the one that in grace and charm, lightness and neatness, comes closest to the twelfth century lays of Marie de France, and to her conception of... the goodness... of love" (p. 138).

The story of Orpheus was known in the Middle Ages, from Virgil's Georgics (Book four, roughly lines 450-550 -- the very end of the book) and from Ovid's Metamorphoses (Book X, about lines 1-100) -- indeed, it seems to have been better known from Latin than Greek sources. The tale also occurs in the writings of Boethius, much philosophized (Loomis, p. 311; Burrow/Turville-Petre, p.
We do find allusions to a similar story in the writings of Walter Map (Bennett/Gray, p. 140, who however think this may be a Celtic tale; Bliss, p. xxxiii, is convinced that Map's story has already been influenced by the Orpheus legend, because in other stories, the kidnapped person is taken to a land of the living, but in Map's story, the victim is described as truly dead). Perhaps it was the combining of the Celtic and Orpheus stories which gave us the happy ending. There is a French mention of the story being told by an Irish bard (Loomis, p. 312). Certainly the piece has been thoroughly adapted to a medieval setting (Bennett/Gray, p. 143; Loomis, p. 313, notes that the Thrafce of the Greek account has been transformed into Winchester!).

Sir Orfeo is now found in three MSS, with the earliest and best, the Auchinleck MS., from about 1330; the others, Harley 3810 and Ashmole 61, are of the fifteenth century (Sisam, p. 13). It has been suggested that the Auchinleck manuscript may have been used by Chaucer (Sands, p. 185), although I personally doubt it. It is sometimes suggested that another romance in that manuscript, the "Lay Le Friene," is by the same author (Sands, p. 185; this is partly because the beginning of "Lay Le Friene" is quoted in the non-Auchinleck manuscripts of "Sir Orfeo." The "Lay Le Friene," although a Breton Lei, should not be confused with Marie of France's Lei "Le Fresne," even though both are on the same theme). Anderson, p. 136, mentions a further speculation (praising the poet while he is at it): "The author of Sir Launfal is by tradition the same shadowy Thomas Chestre to whom was attributed the Middle English Tristan. Sir Orfeo, believed by some to be also the work of Chestre, is a beautiful and sensitive retelling of the pathetic tale of Orpheus and Eurydice."

The Orfeo poem is #3868 in the Brown and Robbins Middle English Index. The language of "Sir Orfeo" appears to be SW English but with some northern forms, perhaps introduced by a northern copyist; the whole is perhaps from a French or Breton original, and the translation perhaps is from the fourteenth century (Sisam, p. 13; Loomis, p. 313; Bliss, p. lii, refers specifically to the "Westminster-Middlesex dialect").

The complete edition of "Sir Orfeo" was published by A. J. Bliss in 1954; the second edition, cited in the references, came out in 1966. This edition cited all three manuscripts separately, and is considered definitive -- but it presents the three manuscripts separately and does not make any attempt to reconstruct the original text, instead making the peculiar comment (Bliss, p. xv) that "no critical text is possible; we can do better than to accept the text of Auchinleck as it stands." This frankly shows a complete misunderstanding of the role of a textual critic, but it means that there is still need of a critically edited text.

A semi-critical text of the romance (604 lines), based on Auchinleck, is available in Sisam, pp. 14-31. Unfortunately, it is not glossed (though the book has a complete glossary by J. R. R. Tolkien). A glossed version (580 lines) is available in Sands, pp. 187-200. Tolkien, pp. 133-148, prepared a modernized verse version following the same lineation as Sisam (though it is not just a crib; it's a true translation, which was published posthumously; it uses almost none of the language of the original).

The alternate version of "Sir Orfeo" found in manuscript Ashmole 61, under the name "King Orfew," was published (with a facsimile of the first page of the manuscript) on pp. 206-226 of Rumble. Rumble's presentation might cause us to think it's an independent romance from Auchinleck (that was my first thought), but it is in fact just a less pure version of the tale. Although "Sir Orfeo" is probably a sufficient source for this ballad, Lyle thinks she finds other materials which might have gone into the mix. On p. 67, she mentions the romance of "Guy of Warwick" -- another item with a theme of visiting the underworld. Lyle is right that this is an unusual theme in romance. But with Vergil and Ovid and Homer all telling tales of visits to the underworld, I don't really think it necessary to ring in "Guy." Especially since the Orpheus legend seems to have been popular in Britain; in addition to the two romances and the ballad, Robert Henryson wrote an Orpheus poem (Lyle, p. 75). And the only thing "Guy of Warwick" could have taught the author of "Sir Orfeo" is that long-winded romances are hideous.

Lyle, p. 71, also notes thematic links to the Tristan legend, and to the Orpheus tale as found in Lefevre's Recueil des Hystoires Troyennes." The latter link is made particularly complicated by the fact that the Recueil was translated by Caxton, who then (in order to put it in more people's hands) printed it -- the first English printed book. If the Recueil is an influence, is it from a French source, or did an English writer know Caxton? (The difficulty with the latter hypothesis, of course, is that Caxton lived after the Auchinleck MS. was written. But it might have influenced the later stages of
the transmission). A scholar named Whitney Stokes suggested that the types of music played by Orfeo -- the notes of joy, of noy, and the gabber reel -- are related to the "sleep music," "sad music," and "joyful music" of an early Irish poem, "The Second Battle of Moytura" (Bliss, p. lvii). To which I can only say that the types of music aren't the same, the sounds of the words aren't the same, and there is no reason to connect an Irish (as opposed to Breton) source with Orfeo. Several other ballads also derive loosely or from Middle English romance, or from the legends that underly it, examples being:

* "Hind Horn" [Child 17], from "King Horn" (3 MSS., including Cambridge Gg.4.27.2, which also contains "Floris and Blancheflour")
* "The Marriage of Sir Gawain" [Child 31], from "The Weddynge of Sir Gawe and Dame Ragnell" (1 defective MS, Bodleian MS Rawlinson C 86)
* "Blancheflour and Jellyflorice" [Child 300], from "Floris and Blancheflour" (4 MSS, including Cambridge Gg.4.27.2, which also contains "King Horn," and the Auchinlek MS, which also contains "Sir Orfeo") - RBW

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- Loomis: Roger sherman Loomis and Laura Hibbard Loomis, editors (and translators), Medieval Romances, 1957 (I use the undated Modern Library paperback)
- Purdie: Rhiannon Purdie, Shorter Scottish Medieval Romances: Florimond of Albany, Sir Colling the Knight, King Orphius, Roswall and Lillian, Scottish Text Society, Fifth Sieries, No. 11, 2013
- Rumble: Thomas C. Rumble, editor, The Breton Lays in Middle English, 1964 (I use the 1967 Wayne State University paperback edition which corrects a few errors in the original printing)
- Sands: Donald B. Sands, editor, Middle English Verse Romances, Holt Rinehart and Winston, 1966
- Tolkien: J. R. R. Tolkien, translator, Sir Gawain and the Green Knight * Pearl * Sir Orfeo, with an introduction (and perhaps some light editing) by Christopher Tolkien, 1975 (I use the 1988 Ballantine edition)

*Last updated in version 5.3*

*File: C019*

**King Roger**

**DESCRIPTION:** "'Twas but t'other night after dark'ning, we sat o'er a blazing turf fire." Little Roger wishes he were a king. The singer asks what he would do as king. He wants good food, victory over France, an end to work -- and forgets it when he burns his finger

**AUTHOR:** Words: Robert Anderson (1770-1833), according to Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams
King Shall Enjoy His Own Again, The

DESCRIPTION: The singer claims he can foresee the future as well as Booker: "all things will be well When the king shall enjoy his own again"; else "the times will never mend, ... the wars will never cease, ... rejoice will never I again"

AUTHOR: unknown

EARLIEST DATE: 1745 (Denis Hempson, according to Bunting)

KEYWORDS: royalty nonballad political Jacobites

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
Hogg-JacobiteRelicsOfScotlandVol1 1, "The King Shall Enjoy His Own Again" (1 text, 1 tune)

CROSS-REFERENCES:
cf. When the King Enjoys His Own Again (tune) and references there

NOTES [522 words]: Hogg-JacobiteRelicsOfScotlandVol1: "What Booker doth prognosticate" refers to a man of Charles I's time who "went about prognosticating the downfall of the king and popery, which were terms synonymous at that day." [A slightly exaggerated statement, since Charles I was a genuine Anglican. But he was a very high-church Anglican. The downfall of Charles I meant that religious services got rid of a lot of ritual and costume and repetition and flummery. - RBW]

Hogg-JacobiteRelicsOfScotlandVol1: "It is with particular pleasure that I am enabled to restore to the public the original words of the most famous and most popular air ever heard of in this country; although, at the same time, it must be confessed, that it does not appear to have been originally a Scottish air, though many a Scottish ditty has been made to it.... It was invented at first to support the declining cause of the royal martyr, Charles I.; and served afterwards, with more success, to keep up the spirits of the cavaliers, and promote the restoration of his son; an event it was employed to celebrate all over the kingdom.... [The lines,] 'Full forty years this royal crown Has been his father's and his own.' ... fixes the date of the song to 1643...." [James VI and I, the first Stuart king of England and the father of Charles I, succeeded Elizabeth I on the English throne in 1603. - RBW]

Of the harper Denis Hempson, "[in] his second trip to Scotland, in the year 1745 ... being at Edinburgh when Charley the Pretender was there, he was called into the great hall to play ... the tune called for was, 'The king shall enjoy his own again:' he sung here part of the words following: 'I hope to see the day When Whigs shall run away, And the king shall enjoy his own again.'" (source: Edward Bunting, The Ancient Music of Ireland (Mineola, 2000 (reprint of 1840 Dublin edition)), p. 75.) The words quoted by Bunting are not part of Hogg's "original" text, but the pattern matches Hogg's text. As Hogg points out the song had many versions; the air "appears to have had an influence on the popular mind quite unequalled by any thing of the kind ever before known. Nothing can be a better proof of this than the strenuous endeavors of the Whigs to enlist it on their own side," and he follows with a Whig version (p. 156).

The following note from Kate Van Winkle Keller, partner in The Colonial Music Institute, is quoted with her permission.
"You'll find the early history of this tune in Simpson's British Broadside Ballad & its Music [(New Brunswick, 1966)], 764-768. It was heavily used in the 1680s and 90s for political songs in England and faded out by the 1720s. It did persist here and there into the early 19th century and was revived in the 20th century as a candidate for the supposed "World Turned upside Down" tune beat by the British drums after Yorktown. It has been heavily reprinted in reenactor's books and is played by revival fife and drum corps.

I find Hogg's claim a bit on the extreme side, thinking about all the other beautiful Scots song that abound in songbooks of the 1745-1800 period, many of them with Jacobite leanings." - BS

Last updated in version 2.5

File: Hogg1001
King Takes the Queen, The

DESCRIPTION: "The King will take the Queen, But the Queen will take the knave, And since we're in good company, More liquor let us have. Here's to you, Tom Brown, and to you me jolly soul." As cards take cards, so each reminds the singer of a happy life

AUTHOR: unknown

EARLIEST DATE: before 1839 (broadside, Bodleian Firth b.25(96))

KEYWORDS: drink cards nonballad game

FOUND IN: Britain(England(North,South),Scotland(Aber)) Ireland

REFERENCES (5 citations):
Kennedy-FolksongsOfBritainAndIreland 283, "Tam Broon" (1 text, 1 tune)
Greig/Duncan3 571, "Tam Broon" (1 text, 1 tune)
Kidson-TraditionalTunes, pp. 159-160, "The Card Song" (1 text, 1 tune)
Tunney-StoneFiddle, pp. 64-66, "Tam Brown" (1 text)
Silber/Silber-FolksingersWordbook, p. 232, "Tom Brown" (1 text)

Roud #884

BROADSIDES:
Bodleian, Firth b.25(96), "Tom Brown" ("The deuce take the cards, for they give me the gripes"), J. Catnach (London), 1813-1838

LOC Singing, sb40522a, "Tom Brown" ("The King will take the Queen"), H. De Marsan (New York), 1859-1860

ALTERNATE TITLES:
With All My Heart
The Card Song
The Cards
The Two Beats the One

NOTES [42 words]: Tunney-StoneFiddle has the song in a Mummers' Play.

Broadside LOC Singing sb40522a: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

Last updated in version 3.0

File: FSWB232

King William and King James

DESCRIPTION: James vows to take London. William is sorry so many of James's army will be slain. James's general goes down. Don't be dismayed, he says, at losing a commander; his son will lead. William offers friendship to the defeated Scots: end this awful slaughter.

AUTHOR: unknown

EARLIEST DATE: 1964 (Moore/Moore-BalladsAndFolkSongsOfTheSouthwest)

KEYWORDS: battle Ireland royalty rebellion

HISTORICAL REFERENCES:
1685-1688 - Reign of James II (James VII of Scotland), the last Catholic king of Britain
1688 - Glorious Revolution overthrows James II in favour of his Protestant daughter Mary II and her husband and first cousin William III of Orange
Mar 12, 1689 - James arrives in Ireland and begins, very hesitantly, to organize its defense.
August, 1689 - Marshal Schomberg brings the first of William's troops to Ireland. James continues to be passive, allowing more troops to reinforce them
March, 1690 - James receives reinforcements from France but still does nothing
June 14, 1690 - William lands in Ireland
July 1, 1690 - Battle of the Boyne. William III crushes the Irish army of James, at once securing his throne and the rule of Ireland. Irish resistance continues for about another year, but Ireland east of the Shannon is his, and the opposition is doomed.

FOUND IN: US(So)

REFERENCES (1 citation):
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 64B, "King William and King James" (1 text, 1 tune)

Roud #795

CROSS-REFERENCES:
cf. "The Boyne Water (I)" (story and references there)
cf. "The Boyne Water (II)" (story)
NOTES [298 words]: Moore/Moore-BalladsAndFolkSongsOfTheSouthwest shares little with the other Orange texts on the battle but the little it shares is worth noting. First, the story should be: William is wounded but is not seriously, but Schomberg, commanding William's forces, is killed; at that point William says to his Orange troops, "be not dismay'd For the losing of one commander, For God will be our king this day, And I'll be general under" (Bodleian broadside Harding B 11(186)). Moore/Moore-BalladsAndFolkSongsOfTheSouthwest reverses the story, having James saying "Fight on brave boys; don't be discouraged For the loss of me as commander... Today my son shall be your king, He'll be your gentle commander." Second, Moore/Moore-BalladsAndFolkSongsOfTheSouthwest has William say "Let's be good friends forevermore, And quit this awful slaughter." I have found only one other of the Boyne Water texts that mentions the "slaughter" and, as it happens, that one verse text has William say "don't be dismayed on losing a commander": the American text reported by Korson and included in the notes to "The Boyne Water" (!). Maybe Moore/Moore-BalladsAndFolkSongsOfTheSouthwest and Korson share a source. - BS

There appear to be a few other confusions as well. James of course hoped to return to London if he won the Battle of the Boyne, but for the moment, the best he could probably hope for was to take Dublin. So either the name of the town is wrong or the battle is wrong. And James's son the Old Pretender was still a babe in arms, unable to lead in his father's place. This song is clearly badly damaged, and from what Ben says, I suspect it was damaged before it showed up in the U.S., but with the mess getting worse in America where no one except the Irish remembered the Glorious Revolution. - RBW

File: MooSW64B

King William and the Keeper

DESCRIPTION: King William disguises himself as a poacher. He's caught by the keepers, who tell him no one may hunt this ground without leave of King William. He attempts to bribe the keepers, but they refuse (and beat him). He reveals himself and praises their loyalty

AUTHOR: unknown
EARLIEST DATE: 1676 (broadside)
KEYWORDS: virtue crime poaching hunting royalty money disguise
HISTORICAL REFERENCES:
1688-1702 - Reign of William III
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 116, "King William and the Keeper" (1 text, 1 tune)
Roud #853
CROSS-REFERENCES:
cf. "The King's Disguise, and Friendship with Robin Hood" [Child 151] (theme)
cf. "King Edward the Fourth and a Tanner of Tamworth" [Child 273] (theme)
ALTERNATE TITLES:
Suit of Russet Grey
The Loyal Forester or Royal Pastime
NOTES [117 words]: [MacColl and Seeger write.] "Following the return of William III from his Irish campaigns, London balladmongers would appear to have been fully employed in creating an acceptable popular image for Ebsworth's ' saturnine' monarch. Old tales and ballads were refurbished with William represented as a roistering updated Prince Hal, consorting with sailors, farmers, shepherds and foresters." One hopes he carried adequate identification. - PJS

Few such songs seem to have survived in tradition, for which we should perhaps be thankful. I wonder how many merged with the songs allegedly about James V of Scotland? Incidentally, there is little evidence that William III had any such "popular" tastes. - RBW

Last updated in version 5.0
File: McCST116

King William was King James's Son

DESCRIPTION: "King William was King James's Son, Upon the royal race he run, Upon his breast he wore a star, (That points the way to the ocean far)." "Now this couple are married together...
You must be kind, you must be good, And help your wife in kindling wood."

AUTHOR: unknown
EARLIEST DATE: 1865 (Opie/Opie-TheSingingGame)
KEYWORDS: nonballad playparty royalty
FOUND IN: Britain(Scotland(Aber)) US(Āp,MA,MW,NE,SE,So) Canada(Newf)
REFERENCES (29 citations):
Greig/Duncan8 1571, "King William" (1 text, 1 tune)
Randolph 543, "King William was King James's Son" (15 texts, mostly short, 2 tunes; the "C" and "D" texts might be "Oats and Beans and Barley Grow")
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 402-403, "King William Was King James's Son" (1 text, 1 tune -- Randolph's 543A)
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 126-127, "King William" (1 text, 1 tune)
Arnold-FolkSongsOfAlabama, p. 133, "King William Was King James's Son" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, pp. 522-524, "King William Was King James's Son." "King William Was King George's Son" (2 short texts, 2 tunes)
Hudson-FolksongsOfMississippi 142, pp. 289-290, "King William" (1 text plus mention of at least five others)
Hudson-FolkTunesFromMississippi 27, "King William" (1 text, 1 tune); 28, "King William" (1 fragment, 1 tune)
Morris-FolksongsOfFlorida, #134, "King William Was King David's Son" (1 text, 1 tune)
Abernethy-SinginTexas, p. 91, "King William" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 65-66, "King William Was King George's Son" (1 text, 1 tune)
Sulzer-TwentyFiveKentuckyFolkBallads, p. 9, "King William (game song)" (1 text, 1 tune)
Bush-FSofCentralWestVirginiaVol2, pp. 8-9, "King William" (1 text, 1 tune)
Boette-SingaHipsyDoodle, p. 101, "King William" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 188-189 "King William Was King George's Son" (1 text)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 199-200, "King William Was King James's Son" (2 short texts)
Wolford-ThePlayPartyInIndiana, pp. 62-63, "King William Was King Jamie's Son" (2 texts, 2 tunes)=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 218-219, "King William Was King Jamie's Son" (1 text, 1 tune)
Newell-GamesAndSongsOfAmericanChildren, #17, "King Arthur was King William's Son" (1 text, 1 tune); #177, "King William Was King George's Son" (3 texts)
Welsch-NebraskaPioneerLore, pp. 291-292, "King Arthur Was King William's Son" (1 text, 1 tune)
Korson-PennsylvaniaSongsAndLegends, "King William" (1 text, 1 tune)
Carey-MarylandFolkLegendsAndFolkSongs, p. 100, "King William" (1 text, 1 tune)
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 126-127, "King William" (1 text, 1 tune)
Roud #4203
CROSS-REFERENCES:
King William's Troops

DESCRIPTION: "Open the gates as high as the sky" or "as wide as wide"; let "Victoria's," "victorious" or "King William's" troops, or "King George's horses" by, or "let King George go through with his bride." It's too dark to see how to thread the tailor's needle.

AUTHOR: unknown

EARLIEST DATE: 1847 (Child and Leslie)

KEYWORDS: playparty royalty

FOUND IN: Britain(England(West))

REFERENCES (5 citations):
Opie/Opie-TheSingingGame, pp. 37-39, ("Open the Gates") (2 texts)
Newell-GamesAndSongsOfAmericanChildren, #151, "Open the Gates" (1 text)
ADDITIONAL: [Lydia Maria] Child and [Eliza] Leslie, The Little Girl's Own Book (Edinburgh, 1847 ("Digitized by Google")), p. 35, "King William's Troops" ("Open the gates sky high") (1 text)
G.F. Northall, English Folk-Rhymes (London, 1892 ("Digitized by Google")), p. 397, ("Open the gates as wide as the sky") (1 text)
J.B. Partridge, "The Game of 'Thread the Needle' and Custom of Church Clipping" in Folklore, Vol. XXIII, No. 2 (Jun 1912 (available online by JSTOR)), p. 202 ("Open the gates as high as the sky") (Worcestershire) (1 text)

CROSS-REFERENCES:
cf. "Thread the Needle" (game) and references there
King's Disguise, and Friendship with Robin Hood, The [Child 151]

DESCRIPTION: King Richard, impressed by Robin's reputation, seeks him. Disguised as an abbot who is the king's messenger, he hears Robin's declarations of loyalty to king and of spite to clergy. Well treated for the king's sake, he reveals himself and pardons Robin.

AUTHOR: unknown

EARLIEST DATE: 1777; c. 1670 (Forresters Manuscript)

KEYWORDS: Robinhood royalty disguise clergy

HISTORICAL REFERENCES:
1189-1199 - Reign of King Richard I

FOUND IN:

REFERENCES (4 citations):
Child 151, "The King's Disguise, and Friendship with Robin Hood" (1 text)
Ritson-RobinHood, pp. 217-223, "The King's Disguise, and Friendship with Robin Hood" (1 text)
ADDITIONAL: Stephen Knight, editor (with a manuscript description by Hilton Kelliher), _Robin Hood: The Forresters Manuscript_ (British Library Additional MS 71158), D. S. Brewer, 1998, pp. 108-116, "Robin Hood and the King, or, Robins Death" (1 text, the central portion being largely the same as the garland text printed by Child, but with an introductory stanza plus a long ending describing how Robin was murdered)

MANUSCRIPT: {MSForresters}, London, British Library MS. Additional 71158, the "Foresters Manuscript," item 17
Roud #3993

CROSS-REFERENCES:

cf. "King William and the Keeper" (theme)

NOTES [487 words]: Robin Hood is often portrayed as a loyal servant of King Richard I against his vile brother John. However, it should be noted that Richard was a rotten king (especially for England, where he spent only six months of his ten year reign -- and used those six months solely to gather money). Richard was rash, brutal, and often too abrupt in decision-making -- Runciman, p. 75, sums him up as follows, "He was a bad son, a bad husband and a bad king, but a gallant and splendid soldier."
What's more, John never really rebelled against him -- he merely tried to overturn the already rather shaky government Richard had left behind when he went on crusade, from which John probably did not expect Richard to return (Warren, pp. 40-43). To be sure, he tried to keep Richard in bondage when he was captured in Germany (Warren, pp. 43-45), but when Richard returned, John eventually came to Richard and begged forgiveness -- which was granted (Warren, p. 46), as would hardly have been likely had John been a true rebel.
The gimmick of a king in disguise is of course far older than the song itself. In the Bible, King Ahab tried it in the wars with Syria (1 Kings 22:29-37) -- but it didn't work, he ended up being killed by an arrow shot "at a venture," i.e. at random.
In English tradition, we in fact find a story of King Alfred the Great of Wessex sneaking into the Viking camp in the guise of an entertainer to spy out their plans (Hindley, pp. 192-193). This is, however, a late anecdote -- and even if King Alfred would take such a risk, and even if he had the musical skills to pull it off (unlikely), there is the non-trivial problem that Old English and Old Norse, while related, were distinct languages by this time; a Norse army would not be likely to want to hear an English singer.
It is interesting that it is certain that Richard I, the supposed king in this song, definitely did use disguise as he tried to sneak through Germany on his way home from the Crusade (Gillingham, pp. 223-224). I also read, somewhere, a report that, after his return from the Crusade, he disguised himself to recapture Nottingham. The attempt to sneak across Germany was, however, a complete failure; Richard was captured and held for ransom.
The account of Richard's incognito travels may have suggested this song, but it should be noted that Richard I can hardly be the king of the original Robin Hood legend, because the longbow was not used in Richard's time. Thus this song appears to be recent, after legend had re-dated Robin to the time of Richard I -- one might almost suspect that this is a portion of the "Gest of Robyn Hode"
(which features King Edward disguising himself as a clergyman to meet Robin) rewritten to involve King Richard. For background on the legend, including much speculation on which king actually reigned when the legend took its basic shape, see the notes on "A Gest of Robyn Hode" [Child 117]. - RBW

Bibliography

- Warren: W. L. Warren, King John, 1961 (I use the 1978 University of California paperback edition)

Last updated in version 5.3
File: C151

King's Dochter Lady Jean, The [Child 52]

DESCRIPTION: The king's daughter goes to the wood, where a man meets her and rapes her. After he is through, they exchange names. He is her brother came back from the sea! She stabs herself. She is carried home and dies. When he sees her body, he dies in her arms

AUTHOR: unknown
EARLIEST DATE: 1826 (Lyle-Andrew-CrawfurdsCollectionVolume1)
KEYWORDS: royalty incest rape suicide
FOUND IN: Britain(England,Scotland(Aber,Bord)) US(MA)
REFERENCES (6 citations):
Child 52, "The King's Dochter Lady Jean" (4 texts)
Bronson 52, "The King's Dochter Lady Jean" (5 versions plus 2 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 52, "The King's Dochter Lady Jean" (3 versions: #1, #1.1, #3)
Greig/Duncan7 1395, "Fair Rosie Ann" (7 texts, 3 tunes) {A=Bronson's #3, B=#4, C=#5}
Lyle-Andrew-CrawfurdsCollectionVolume1 36, "Lady Jean" (1 text, 1 tune)
DT 52, KINGDAUJ KNGDAU2
Roud #39
RECORDINGS:
Sara Cleveland, "Queen Jane" (on SCleveland01) {Bronson's #1.1 in addenda}
CROSS-REFERENCES:
cf "The Bonnie Hind" [Child 50] (plot)
cf. "Babylon, or, The Bonnie Banks o Fordie" [Child 14] (plot)
cf. "Lizzie Wan" [Child 51] (theme)
NOTES [79 words]: On the scientific evidence that brothers and sisters raised apart are particularly likely to fall in love, and some further speculation as to why, see the notes to "Babylon, or, The Bonnie Banks o Fordie [Child 14]."
For the links Emily Lyle sees between this ballad and "Tam Lin" [Child 39], see Emily Lyle, Fairies and Folk: Approaches to the Scottish Ballad Tradition, Wissenschaftlicher Verlag Trier, 2007, pp. 123-126, or the brief summary in the notes on "Tam Lin." - RBW

Last updated in version 4.1
File: C052

King's Horses, the King's Men, The

DESCRIPTION: "The King's horses, the King's men, They've all gone ashore and they're bagging off again." The dress up for leave, "Every time they get their pay Slap another pusher in the family way"; they're "About as handy as a matelot with a can of paint."

AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: sailor travel derivative
**King's Land, The**

**DESCRIPTION:** "I'm on the King's land, The King's not at home! The King's gone to Boston, To buy his wife a comb."

**AUTHOR:** unknown

**EARLIEST DATE:** 1939 (Linscott-FolkSongsOfOldNewEngland)

**KEYWORDS:** royalty commerce home playparty

**FOUND IN:** US(NE,MW)

**REFERENCES** (2 citations):
- Linscott-FolkSongsOfOldNewEngland, pp. 30-31, "King's Land" (1 text, 1 tune)
- McIntosh-FolkSongsAndSingingGamesOfIllinoisOzarks, p. 90, "The King's Land" (1 text, 1 tune)

**Roud #14049**

**NOTES** [25 words]: Linscott-FolkSongsOfOldNewEngland describes this as being derived from an ancient game, "King of Cantland"; I can't find any records of such a thing. - RBW

**Last updated in version 4.3**

**File:** Lins030

**King's Navy, The**

**DESCRIPTION:** "We don't want to march with the infantry, Ride with the cavalry, shoot with the artillery, We don't want to fly over Germany, We're in the King's Navy."

**AUTHOR:** unknown

**EARLIEST DATE:** 1979 (Hopkins-SongsFromTheFrontAndRead)

**KEYWORDS:** navy nonballad war

**FOUND IN:** Canada

**REFERENCES** (1 citation):
- Hopkins-SongsFromTheFrontAndRead, p. 63, "The King's Navy" (1 text, 1 tune)

**Roud #29412**

**CROSS-REFERENCES:**
- cf. "The Old Gray Mare (I) (The Old Gray Horse; The Little Black Bull)" (tune)

**File:** Hopk063

**Kingdom Coming (The Year of Jubilo)**

**DESCRIPTION:** "Say, darkeys, hab you seen de massa, Wid de muff-stash on his face, Go long the road some time dis mornin' Like he gwine to leab de place?" The slaves exult that the coming of Union soldiers is chasing Master away, leaving them free (and free to rejoice)

**AUTHOR:** Henry Clay Work

**EARLIEST DATE:** 1862 (sheet music published by Root & Cady and published by S. Brainard's Sons)

**KEYWORDS:** slave slavery Civilwar freedom

**FOUND IN:** US(Ap,SE,So)

**REFERENCES** (19 citations):
- Work-SongsOf-Henry-Clay-Work, pp. 161-164, "Kingdom Coming" (1 text, 1 tune, a copy of the original sheet music)
- Randolph 230, "The Year of Jubelo" (1 text, 1 tune)
- Arnold-FolkSongsOfAlabama, p. 11, "Jubilo" (1 short text, 1 tune)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 232, "Kingdom Coming" (3 texts)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore4 232, "Kingdom Coming" (1 excerpt, 1 tune)
- Roberts-SangBranchSettlers, #49, "Kingdom a-Comin'" (1 text, 1 tune, very heavily folk processed in both text and tune)
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 106-109, "Kingdom Coming" (1 text, 1 tune)
Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 392, "Kingdom Coming" (1 text plus a copy of the sheet music cover)
Silber-SongsOfTheCivilWar, pp. 317-319, "Kingdom Coming (Year of Jubilo)" (1 text, 1 tune)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 92-93, "Kingdom Coming" (1 text, 1 tune)
Spaeth-WeepSomeMoreMyLady, pp. 114-115, "Kingdom Coming" (1 text, 1 tune)
Greenway-AmericanFolksongsOfProtest, p. 104, "The Year of Jubalo" (1 text)
Cray-AshGrove, p. 28, "Kingdom Coming" (1 text plus a text excerpt)
Colonial-Dames-AmericanWarSongs, pp. 100-101, "Kingdom Coming" (1 text)
Wolf-AmericanSongSheets, #1188, p. 82, "Kingdom Coming" (12 references)
Messeri-ListenToTheMockingbird, pp. 120-122, "Kingdom Coming (Year of Jubilo)" (1 text)
Emerson-StephenFosterAndCo, pp. 39-40, "Kingdom Coming" (1 text)
Heart-Songs, pp. 152-153, "Kingdom Coming" (1 text, 1 tune)
DT, YRJUBILO*
ST R230 (Full)
Roud #778
RECORDINGS:
Sam Connor, "Massa Run Away" (instrumental), on OldTrad1, FarMtms1)
Frank Jenkins & his Pilot Mountaineers [Oscar Jenkins, Frank Jenkins, Ernest V. Stoneman], "In the Year of Jubilo" (Conqueror, unissued, 1929)
Chubby Parker, "The Year of Jubilo" (Conqueror 7897, 1931)
Pete Seeger, "Kingdom Coming" (on PeteSeeger28)
CROSS-REFERENCES:
cf. "Babylon Is Falling" (theme)
SAME TUNE:
Capture of Sally Davis ("O Ladies, have you seen Jeff Davis) (cited in Wolf-AmericanSongSheets p. 18)
The Draft I a Coming ("Say, Gents, hab you seen de enrolling officer?") (Wolf-AmericanSongSheets p. 34)
Jubal E. ("Oh, Gray backs, did you see Old Early, with his Beef steak colored face," by John L. Zieber) (Wolf-AmericanSongSheets p. 79)
Old Time ("Say, Classmates, have you seen a yagger With a gray beard on his chin") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 124)
Song of the Bolt ("Oh! Freshmen, have you got done laughing At the Doctor's sad mistake") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 120)
ALTERNATE TITLES:
Massa's Gone Away
NOTES [680 words]: This was (according to some source I have now lost -- perhaps Jackson?) the first song by Henry Clay Work (1832-1884) to be published. Work was a fervent abolitionist; his father had been jailed for his activities with the underground railroad. One day the younger Work showed up at Root and Cady. George F. Root described him as "a quiet and rather solemn-looking young man, poorly clad," but was astonished by the song he brought along.
"Kingdom Coming" was taken up by the Christy Minstrels in 1862, and soon became a runaway bestseller. Work's career was off to a fine start.
The "Year of Jubilo," according to Finson, p. 211, is dialect for "Year of Jubilee," the English name for the the time, every fifty years, when slaves were freed (see, e.g., Leviticus 25:10).
In a rather hilarious twist, the polemic _War Songs and Poems of the Southern Confederacy_ (1904?) publishes this as "The Contraband," along with an explanation of how slaves loved their masters! Work's name, naturally, is omitted; it is offered as "A song of Mississippi negroes in the Vicksburg campaign."
I have never seen an explanation of how this song originated, but there is an incident which might have played a tangential role, and which happened fairly early. In 1862, in the western theater of the war, Confederate commander Albert Sydney Johnston had played a vast game of bluff, occupying a line in Kentucky and northern Tennessee with forces he knew to be inadequate to the task. After U. S. Grant broke the center of his line by capturing Forts Henry and Donelson,
Johnston had no choice but to move the rest of his lines sharply south (Harpers, p. 240). In the process, he had to abandon his main supply base at Nashville (February 24, 1862; CivilWarAlmanac, pp. 86-87). Because Johnston had been told by the local commander that Donelson would hold, he was forced into a surprisingly disorganized retreat (Harpers, pp. 240-241) When Federal troops entered Nashville, a reporter went to one of the leading hotels and pounded on the door. According to Foote, p. 217, "He kept on ringing, with the persistency of a tired and hungry man within reach of food and a clean bed. At last he was rewarded. A Negro swung the door ajar and stood there smiling broadly. 'Massa done gone souf,' he said, still grinning." What's more, there "was" "a smoke way up de ribber" at that time. It came from two Confederate gunboats being burned (Foote, p. 216) -- but the civilians could hardly know that, and they "did" know that Federal gunboats had been responsible for the capture of Fort Henry and had attacked (though they had been repelled at) Fort Donelson. Root, pp. 137-138, tells of how this song came to be published: "One day early in the war a quiet and rather solemn-looking young man, poorly clad, was sent up to my room from the store with a song for me to examine. I looked at it and then at him in astonishment. It was 'Kingdom Coming,' -- elegant in manuscript, full of bright, good sense and comical situations in its 'darky' dialect -- the words fitting the melody almost as aptly and neatly as Gilbert fits Sullivan -- the melody decidedly good and taking, and the whole exactly suited to the times. 'Did you write this -- words and music?' I asked. A gentle 'Yes' was the answer. 'What is your business, if I may enquire?' 'I am a printer.' 'Would you rather write music than set type?' 'Yes.' 'Well, if this is a specimen of what you can do, I think you may give up the printing business. He liked the idea very much, and an arrangement with us [i.e. Root and Cady, the publishers] was soon made. He needed some musical help that I could give him, and we needed such songs as he could write. The connection, which continued some years, proved very profitable both to him and to us. This was Henry C. Work.... Mr. Work was a slow, pains-taking writer [at least by comparison to Root, who often talks of dashing off a song in minutes], being from one to three weeks upon a song; but when the work was done it was like a piece of fine mosaic, especially in the fitting of words to music." - RBW

Bibliography

- CivilWarAlmanac: [no author listed], The Civil War Almanac, World Almanac/Bison Books, 1983
- Harpers: Alfred H. Guernsey and Henry M. Alden, Harper's Pictorial History of the Great Rebellion in the United States, 1866 (I use the facsimile published by The Fairfax Press as Harper's Pictorial History of the Civil War; this is undated but was printed in the late Twentieth Century)
- Root: George F. Root, The Story of a Musical Life, 1891; I use the 1970(?) Da Capo reprint

Last updated in version 6.1
File: R230

Kinghorn Ferry

DESCRIPTION: Soldiers take a pedlar through Kinghorn Ferry streets. He says he would be forced to be a soldier in Flanders. The women plead unsuccessfully for his release. They disarm, beat and drive the soldiers to sea and save the pedlar. Sailors laugh.

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan2); there is a broadside dated 1701

KEYWORDS: army soldier battle rescue humorous

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #169, p. 1, "Kinghorn Ferry" (1 text)
- Greig/Duncan2 238, "Kinghorn Ferry" (1 text)

Roud #5842

BROADSIDES:
- NLScotland, Ry.III.a.10(009), "The Lasses of Kinghorn" ("All Gentlemen and Cavaliers that doth delight in sport"), unknown, 1701
NOTES [266 words]: There is a passing reference to King William: the leader of the women, "General" Paterson, says "Had it not been for King William's sake, we'd drowned them [the soldiers] in the Sea." Greig: "'King William' may be William IV. [1830-1837], in which case the ballad would take us back to the Thirties of last [19th] century. But the style of the piece seems older than this, and though it carries us back to the end of the 17th century, I am inclined to think that the Monarch referred to must be William III [1688-1702]. This view gains confirmation from the reference which the packman makes to the wars on the Continent. Further, the heroism of the women and their readiness to handle weapons is in keeping with the spirit of those days as illustrated by many another contemporary ballad."

Eoin Shalloo, Curator, Rare Book Collections, National Library of Scotland, explains the 1701 probable date of publication as follows (quoted with permission): "I think the date 1701 has been assigned to this broadside from a number of reference sources. The Wing Short Title Catalogue (no.466c) gives the date as [1700?] and our working copy of H.G. Aldis, A list of books printed in Scotland before 1700 (ref. 3978.5) also uses the same date. Whoever compiled the entry for the broadside website probably used the date from our online catalogue which came from Wing. Where Wing got the date from I don't know. It is possible from looking at the item that is could have been printed retrospectively 20 or 30 years later, but it would have had more relevance if printed closer to the time of the action." - BS

Kingman Mills

DESCRIPTION: "James S. Richardon and George E. Clark, a company so they say, They own a mill in Skunksville; they run it night and day." It is a steam mill in Kingman. Most of the verses describe the mill's employees

AUTHOR: unknown
EARLIEST DATE: 1957 (Beck-FolkloreOfMaine)
KEYWORDS: moniker work
FOUND IN: US(NE)
REFERENCES (1 citation):
Beck-FolkloreOfMaine, pp. 265-265, "Kingman Mills" (1 text)
Roud #4730
File: BeMe265

Kings, The


AUTHOR: unknown
EARLIEST DATE: 1916 (Greig/Duncan8)
KEYWORDS: royalty drink
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1874, "The Kings" (1 fragment)
Roud #13580
NOTES [51 words]: Greig/Duncan8 quoting a Charles Murray letter to Duncan: "... I can't remember seeing it in print ever. It begins: Recit[ative].[Text]. The Kings get up one after the other and sing their case to well known tunes. There are about 160 lines...."
The current description is all of the Greig/Duncan8 fragment. - BS

Kinkaiders, The

DESCRIPTION: The singer tells us that the "place I like the best" is "the sand hills, O the sand hills,
The place Kinkaiders make their home." He praises the corn, melons, cows, etc., and gives thanks "for the homestead law he made, This noble Moses P. Kinkaid."

AUTHOR: unknown
EARLIEST DATE: 1915
KEYWORDS: home farming
HISTORICAL REFERENCES:
1903-1919 - Term of Congressman Moses P. Kinkaid, who introduced the homestead law which was so widely praised in Nebraska

REFERENCES (4 citations):
Sandburg-TheAmericanSongbag, pp. 278-279, "The Kinkaiders" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 85, p. 184, "The Kinkaiders" (1 text)
Welsch-NebraskaPioneerLore, p. 56, "The Kinkaider's Song" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 490, "The Kincaiders Song" (1 text)

CROSS-REFERENCES:
cf. "O Tannenbaum (Oh Christmas Tree)" (tune) and references there

NOTES [100 words]: Pound reports, "Moses P. Kinkaid was congressman of the sixth congressional district [of Nebraska], 1903-1919. He was the introducer of a bill for 640-acre homesteads known as the 'Kinkaid Homestead Law.'"
Also known as the "Kinkaid Home Act," and passed in 1904, the Act applied originally only to unsettled areas of Nebraska, and granted the land in return for five years residence and $800 in improvement. It was extended in 1909.
Given that the song was collected while Kincaid (the correct spelling, according to Cohen) was still in office, one wonders if this might not be a campaign song. - RBW

Last updated in version 3.6
File: San278

Kinmont Willie [Child 186]

DESCRIPTION: Kinmont Willie, a notorious raider, comes to the border under a truce, with few men at his back, and is treacherously taken by a large force under Lord Scroop and others. He is imprisoned as a raider, but finally rescued

AUTHOR: unknown
EARLIEST DATE: 1803 (Scott)
KEYWORDS: betrayal prison rescue borderballad
HISTORICAL REFERENCES:
Apr 13, 1596 - Rescue of William Armstrong of Kinmouth (Kinmont Willie) from the castle at Carlisle

REFERENCES (12 citations):
Child 186, "Kinmont Willie" (1 text)
Bronson 186, "Kinmont Willie" (1 version)
Chambers-ScottishBallads, pp. 54-59, "Kinmont Willie" (1 text)
Leach-TheBalladBook, pp. 504-509, "Kinmont Willie" (1 text)
Whitelaw-BookOfScottishBallads, pp. 370-374, "Kinmont Willie" (1 text)
Quiller-Couch-OxfordBookOfBallads 137, "Kinmont Willie" (1 text)
Grigorson-PenguinBookOfBallads 56, "Kinmont Willie" (1 text)
Gummere-OldEnglishBallads, pp. 116-122+327-328, "Kinmont Willie" (1 text)
HarvardClassics-EnglishPoetryChaucerToGray, pp. 108-114, "Kinmont Willie" (1 text)
DT, KINMWILL

Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), pp. 111-116, "Kinmont Willie" (1 text)

Roud #4013

NOTES [190 words]: Kinmont Willie was a real person, and he caused a major border incident at a time when James VI of Scotland was really trying to stay on good terms with Elizabeth I of England, since he wanted to succeed her.

According to Rosalind Mitchison, A History of Scotland (second edition), p. 158, "In 1597 [her date;
Child's extensive note says 1596] there was the international incident of Kinmont Willie. The English broke Border law by capturing him at a day of truce, and refused from personal animosity to the Scottish Warden, Buccleuch, to hand him back. Buccleuch then rescued him from Carlisle castle. The subsequent outbreak of diplomatic huffiness was resolved by a joint English and Scottish commission."

This was typical of the problems of the time: The governments wanted peace, but the borderers wanted to keep on looting.

This was probably traditional at one time -- there are other folktales about Kinmont Willie -- but the only surviving text is that printed by Walter Scott, and he admitted to emending it. One suspects that he did more than amend it; it probably has nearly as much Scott and genuine Scot ballad in it.... - RBW

Last updated in version 5.3
File: C186

Kinsale versus Mallow

DESCRIPTION: The singer's answer to Paddy. "What could bewitch you, to sing ... the praise of Kinsale?" The only commerce of Kinsale is fish. The spa at Mallow beats that at Kinsale. No king would ever have sight of the Kinsale hotel. "I'll stay here in Mallow"

AUTHOR: John Lander (source: Croker-PopularSongsOfIreland)
EARLIEST DATE: 1831 (Haly broadside, according to Croker-PopularSongsOfIreland)
KEYWORDS: commerce fishing humorous nonballad
FOUND IN:
REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 218-220, "Kinsale versus Mallow" (1 text)
NOTES [76 words]: Kinsale and Mallow are in County Cork.
Croker-PopularSongsOfIreland: "This satirical song ["The Praise of Kinsale"], with the subsequent reply to it ["Kinsale versus Mallow"], are given from a broadside purchased by the Editor in 1831, at the shop of Haly, a ballad printer in Hanover Street, Cork. The were respectively entitled, 'Paddy Farrell, of Kinsale, to his Friend at Mallow;' and 'Answer of Thady Mullowny, of Mallow, to Paddy Farrell, Kinsale.'" - BS
File: CrPS218

Kintey Coy at Samsonville

DESCRIPTION: Tales of Old Abey Kelder's bar. The clientele is reported to have "kintey coyed and raised the devil; I bet they thought their heads was level." The behavior of various bar patrons is briefly described

AUTHOR: unknown
EARLIEST DATE: 1982
KEYWORDS: drink moniker
FOUND IN: US(MA)
REFERENCES (1 citation):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 162, "Kintey Coy at Samsonville" (1 text)
ST FSC162 (Partial)
File: FSC162

Kintyre Love Song, A

DESCRIPTION: "Like the violets in spring, like the lark on the wing... so sweet is she." The singer uses similar imagery to illustrate that "so fair is she," "so kind is she," "so dear is she."

AUTHOR: Words: James Hamish Dall Mactaggart
EARLIEST DATE: 1927 (Sam Henry collection)
KEYWORDS: beauty nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H195, p. 234, "A Kintyre Love Song" (1 text, 1 tune)
Roud #9468
Kipawa Stream, The

DESCRIPTION: "I am a roving shantyboy -- the pinewoods is my home, Like every other fellow, from camp to camp I roam." The singer recalls his years of work on the rivers, noting "My muscle is my fortune." He wishes he could have revenge on the Indians

AUTHOR: unknown

EARLIEST DATE: 1966 (Fowke)

KEYWORDS: lumbering work logger drink Indians(Am.)

FOUND IN: Canada(Que)

REFERENCES (1 citation):
Fowke-LumberingSongsFromTheNorthernWoods #63, "The Kipawa Stream" (1 text)
Roud #4557

CROSS-REFERENCES:
cf. "Manistee River Song"
cf. "Boardman River Song"

NOTES [40 words]: Although the final stanza of this song seeks revenge on the Indians, the singer gave no reason for wanting such revenge. It may be that this is a leftover from one of the various other versions of this song (see the cross-references). - RBW

Kirn Song

DESCRIPTION: "Robbie Burns, altho' he be dead ... could handle the ploo"; he enjoyed himself at the harvest celebration. "Some drink to ladies, and some drink to lairds, But here is to the farmers wi' their big corn yards"

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

KEYWORDS: farming drink party

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #8, p. 2, ("There's Robbie Burns, although he is dead") (1 text)
Greig/Duncan3 633, "Kirn Song" (1 text)
Roud #6067

File: GrD3633

Kiss in the Morning Early, A

DESCRIPTION: A maid goes to her cobbler "for her kiss in the morning early." They plan to marry. He gives her a fancy pair of shoes. She goes home and tells her father "I've got me a man." He wonders who but guesses it is only the cobbler when he sees the shoes.

AUTHOR: unknown

EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)

KEYWORDS: courting father clothes

FOUND IN: Ireland

REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 75, "A Kiss in the Morning Early" (1 text, 1 tune)
Roud #3807

NOTES [36 words]: Roud lumps this with "The Shoemaker's Kiss" which is also about relations between a girl and a shoemaker -- but the latter involves a pregnancy, on which basis we split them (at least until I find linking versions). - RBW

File: OLCm075
Kiss Me Goodnight, Sergeant-Major

DESCRIPTION: "Private Jones came home one night, full of beer and very tight," embraces his sergeant, and begs, "Kiss me good-night, Sergeant-Major, Tuck me in my little wooden bed. We all love you, Sergeant-Major, when we hear you bawling, 'Show a leg!'"

AUTHOR: unknown
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)
KEYWORDS: soldier drink humorous
FOUND IN: Canada Britain(England)
REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, pp. 78-79, "Kiss Me Good-night, Sergeant-Major" (1 text, 1 tune)
Roud #16962
File: Hopk078B

Kiss Me in the Dark

DESCRIPTION: To save her reputation, Sally tells sailor William she will only kiss him in the dark. The captain hears and goes in William's place. William and Sally marry three months later. She has a baby six months after that. The captain is godfather. Sally smiles

AUTHOR: unknown
EARLIEST DATE: before 1852 (broadside, Bodleian Firth c.12(271))
KEYWORDS: courting marriage sex pregnancy trick sailor
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #118, "Young William" (1 text, 1 tune)
Roud #2535

BROADSIDES:
Bodleian, Firth c.12(271), "Kiss Me in the Dark" ("Young William was a sailor a handsome roving boy"), S. Russell (Birmingham), 1840-1851; also Firth c.12(272), Firth b.34(160),2806 c.16(211), "Kiss Me in the Dark"
CROSS-REFERENCES:
  cf. "Irish Molly" (tune, per broadside Bodleian Firth c.12(271))
  cf. "The Butcher's Daughter" (theme: sex and disguise by darkness)
  cf. "Jack the Jolly Tar (I) (Tarry Sailor)" [Laws K40] (theme: sex and disguise by darkness)
  cf. "Jack Simpson the Sailor" (theme: sex and disguise by darkness)
  cf. "The Frolicksome Farmer" (theme: the hazards of sex in the dark)
File: BrdKMitD

Kiss Me Quick and Go

DESCRIPTION: "The other night as I was sparking sweet Tarlina Spray," the two talk and cuddle at length until her parents hear. She urges him, "Kiss me quick and go." They regularly meet; he is repeatedly driven off; even when he asks to wed, she say, "Kiss me quick"

AUTHOR: unknown
EARLIEST DATE: before 1886 (various Bodleian broadsides)
KEYWORDS: courting father abuse humorous marriage food
FOUND IN: Britain(England(North))
REFERENCES (2 citations):
Hamer-GreenGroves, p. 72, "Kiss Me Quick" (1 text, 1 tune)
Heart-Songs, pp. 62-63, "Kiss Me Quick, and Go" (1 text, 1 tune)
Roud #1153

BROADSIDES:
Bodleian, Harding B 11(2572)=Johnson Ballads 433=Johnson Ballads 434=Firth b.34(161) [semi-legible]), "Kiss Me Quick,", W. S. Fortey (London), 1858-1885; also Harding B 11(2007)=2806 b.11(242), "Kiss Me Quick," H. Such (London), 1863-1885
File: HaGr072
Kiss Me, Oh, I Like It
DESCRIPTION: "One morning rather dark as I strolled through the park, I met with a blushing young maid." They find their way beneath the trees, where she proclaims, "Kiss me, oh, I like it, Kiss me again, it's nice.... You are a dear, and no one is near....."
AUTHOR: unknown
EARLIEST DATE: 1941 (recorded from Edith Perrin)
KEYWORDS: courting
FOUND IN: Roud #16398
RECORDINGS:
Edith Perrin, "Kiss Me, Oh, I Like It" [fragment] (on USWarnerColl01)
File: RcKMOILI

Kissing
DESCRIPTION: The singer asks how she can be happy when "the bonny young lad I love so dearly He is banished quite out of my company." Kissing is foolish and brings "poor lovers into sin." Nevertheless, she wishes she were in his arms.
AUTHOR: unknown
EARLIEST DATE: 1904 (Reeves/Sharp-TheldiomOfThePeople)
KEYWORDS: grief love separation nonballad lover
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Reeves/Sharp-TheldiomOfThePeople, p. 233, "(It's how can I be merry and free)" (1 fragment)
ADDITIONAL: Sam Richards and Tish Stubbs, editors, _The English Folksinger_ (Glasgow, 1979), pp. 118,121, "Kissing" (1 text, 1 tune)
Roud #3458
NOTES [32 words]: Richards and Stubbs text is from the same manuscript as Reeves/Sharp-TheldiomOfThePeople and adds the tune.
The final line, "I'd care not whether I sink or swim," floats from "Waly, Waly." - BS
Last updated in version 2.6
File: ReSh233

Kissing in the Dark
DESCRIPTION: "For lang I courted Jeannie... And whan she cam to see me, I wad kiss her in the dark." One night when she is away, he sneaks in and accidentally kisses her mother. This causes the mother to give consent to their marriage, and her money when she dies
AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan4)
KEYWORDS: love courting humorous mother nightvisit
FOUND IN: Britain(Scotland(Aber,Bord))
REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #102, p. 2, "Kissin' In the Dark" (1 text)
Greig/Duncan4 915, "Kissin' In the Dark" (4 texts, 3 tunes)
Ord-BothySongsAndBallads, pp. 97-98, "Kissin' in the Dark" (1 text)
McMorland/Scott-HerdLaddieOTheGlen, pp. 139-140, 156, "Kissin in the Dark" (1 text, 1 tune)
ALTERNATE TITLES:
The Dark, the Dark
NOTES [29 words]: George Cooper wrote a text, "Kissing in the Dark," that was set to music by Stephen C. Foster. This isn't it; like most of Foster's late work with Cooper, it went nowhere. - RBW
Last updated in version 4.3
File: Ord097

Kissing Is a Crime
DESCRIPTION: "I know a little girl and I want her for my wife. She's pretty and sweet, neat little feet, and never been kissed in her life." When he kisses her, she says, "kissing is a crime."
I'll not kiss you any more -- until next time." Somehow they keep kissing

AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: love humorous rejection
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 59, "Kissing" (1 text, 1 tune)
Roud #11327
RECORDINGS:
The Carter Family, "Kissing Is a Crime" (Romeo 6-05053)
File: Brne059

Kissing Song (I)

DESCRIPTION: The loving young man "hangs all around the cabin door," kissing the girl "for (his/her) mother and her sister and her brother Till her Daddy comes...." Daddy threatens to shoot him; the girl objects. They continue courting much to the old folks' delight

AUTHOR: unknown
EARLIEST DATE: 1931 (Thomas)
KEYWORDS: love courting father family
FOUND IN: US(Ap,MW,Ro,So) Canada(Newf)
REFERENCES (7 citations):
Randolph 374, "A Young Man's Love" (3 texts, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 305-307, "A Young Man's Love" (1 text, 1 tune -- Randolph's 374C)
Peters-FolkSongsOutOfWisconsin, pp. 160-161, "Everybody's Got a Finger in the Pie" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #86, When a Fellow Falls in Love" (1 text, 1 tune)
Thomas-DevilsDitties, pp. 140-142, "The Kissing Song" (1 text, 1 tune)
DT, KISSNG
Roud #3642
RECORDINGS:
Chubby Parker, "The Kissing Song" (Conqueror 7891, 1931)
Thomas Williams, "Turtle Dove" (on MUNFLA-Leach)
NOTES [61 words]: According to Cohen, this song was copyrighted by Billy Carter in 1882 as "Kissing on the Sly." This should not be confused with another "Kissing on the Sly" song, by G. H. Marsden and H. Watkins, which begins "His manly whiskers swept her cheek, She uttered no reply"; this is found in Scott-EnglishSongBook, pp. 130-131, but shows no sign of being traditional.
- RBW
Last updated in version 4.5
File: R374

Kissing Song (II -- She Just Kept Kissing On)

DESCRIPTION: "I gave her kisses one, kisses one (x2), I gave her kisses one, And she said 'twas well begun, So we kept kissing on, kissing on." Similarly, "Kisses two... She said that would not do...." and so on, up to perhaps "ten... begin again"

AUTHOR: unknown
EARLIEST DATE: 1922 (Brown)
KEYWORDS: love courting nonballad
FOUND IN: US(SE) Canada(Ont)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 313, "Kissing Song" (1 text plus a fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 313, "Kissing Song" (1 tunes plus a text
Kissing's No Sin (I)

DESCRIPTION: "Some say kissing's a sin, but I think it's nane ava, For kissing has been in the world When there was but only twa." The singer points to all those who have engaged in kissing, noting that it must be lawful if lawyers do it, etc.

AUTHOR: unknown

EARLIEST DATE: 1827 (Kinloch)

KEYWORDS: love nonballad

FOUND IN: Britain

REFERENCES (2 citations):

Kinloch-TheBalladBook XXIX, pp. 86-88, "The Mautman" (1 text, containing at least a fragment of this)

MacColl-PersonalChoice, p. 18, "Kissin's no sin" (1 short text, 1 tune)

Roud #2579

CROSS-REFERENCES:

cf. "The Mautman" (lyrics)

cf. "The Hog-tub" (lyrics)

cf. "The Song of Temptation" (theme of the antiquity of sexual relations)

NOTES [76 words]: This is, quite simply, a tangle. This consists of two parts: "Some say that kissing's a sin" and "If it wasna lawful...." The former is shared with "The Mautman," which adds a story about a mautman demanding his pay; the latter is shared with "The Hog-tub," which adds a Mother Goose rhyme, "Once I courted a pretty lass." How all these grafts came together I don't know; the combination found in this song seems most logical, but what does that prove? - RBW

Last updated in version 6.1

File: RCKiNoSi

Kitardine

DESCRIPTION: "One night ... Some rambling thoughts came in my mind And caused me for to roam." The singer leaves his girl, takes the train from Kitardine to the lumber camp, and takes a job as a cook. At season's end he signs on to help take the lumber to Bangor.

AUTHOR: unknown

EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)

KEYWORDS: courting farewell lumbering

FOUND IN: Canada(Mar)

REFERENCES (1 citation):

Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 42-43, "Kitardine" (1 text, 1 tune)

Roud #12473

NOTES [12 words]: Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland: Kitardine is in Maine. - BS

File: Dib042

Kitchie-Boy, The [Child 252]

DESCRIPTION: A lady reveals her love to a kitchen boy. He begs her not to make it known; her father would kill him. She sends him over the sea; he rebuffs a lady's advances. He returns home in disguise and convinces the father to let him marry his daughter

AUTHOR: unknown

EARLIEST DATE: 1800 (Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland)
Kite Abandoned in White Bay, The

DESCRIPTION: "Come all ye rambling sailor boys And hearken please to me And hear what fishermen endure...." The Kite sets out with the sealing fleet, but her slow speed causes her to be left behind. 22 crew leave her to go home and seek better work

AUTHOR: probably Johnny Burke (1851-1930)

EARLIEST DATE: 1978 (Ryan/Small-HaulinRopeAndGaff)

KEYWORDS: ship hunting abandonment

HISTORICAL REFERENCES:
1902 - the jamming and near-abandonment of the "Kite"

FOUND IN:

REFERENCES (1 citation):
Ryan/Small-HaulinRopeAndGaff, p. 103, "The 'Kite' Abandoned in White Bay" (1 text)

Roud #V44650

CROSS-REFERENCES:
cf. "The Banks of Newfoundland (II)" (tune)

NOTES [904 words]: This apparently comes from a manuscript with no indication of author, date, or tune. Ryan/Small-HaulinRopeAndGaff say that this is probably the work of Johnny Burke (1851-1930), and certainly it is similar to other pieces Burke wrote (he had several other songs that started with a "come-all-ye" line), but it is not in the collection of Burke's poems published in 1981 by William J. Kirwin. For a brief biography of Johnny Burke, see the notes to "The Kelligrew's Soiree."

Looking at the form and certain of the words, I think it effectively certain that "The Banks of Newfoundland (II)" was the author's model. (And Burke often used existing songs as a basis for his own.)

The Kite was one of the most-mentioned vessels in sealing songs; there are references to her in "Sealer's Song (I)," "Captains and Ships," "Success to the Hardy Sealers," "Ballad of Bob Bartlett, Arctic Explorer," "The 'Kite' Abandoned in White Bay," and "Success to Every Man."

The Kite was built in Germany in 1873, apparently originally being called the Norwegen (Greene, p. 272), and became a Newfoundland vessel in 1877. She was part of the seal hunt every year from...
1877 to 1914. She then performed other duties until her final voyage in 1918. (Feltham, p. 78). She was smaller than most sealers, and with only a 50 horsepower engine, couldn't do much in heavy ice (Feltham, p. 79; Greene, p. 54, calls her "the prettiest yacht-like thing imaginable when in the Ice" but admits that she had "toy engines"; Ryan-Last, p. 68, quotes a Bowring's employee as saying "She was so small they used to say the Kite had to stop to blow her whistle"). That perhaps contributed to some ill fortune for her; in 1902, for instance, she got stuck for almost a month, causing the crew to form a plan to walk home, resulting in newspaper claims of a mutiny. At minimum, the captain put the men on reduced rations, and they eventually demanded the right to walk home. Captain Daniel Green gave them two days' rations and let them go (Feltham, p. 81). I assume the 1902 "jam" was the inspiration for this piece, although Ryan/Small-HaulinRopeAndGaff do not say so.

She also got stuck in 1905 -- although that year, with Joe Kean in command, she found herself in position to take in an unusually large haul of seals (Feltham, p. 82). She rarely had much luck in the years after that; she was just too small and too weak. In 1908, her stern was damaged by ice (Winsor, p. 49). In 1913, she couldn't even get a full crew because the ice made it impossible to get into port -- she ended up with more stowaways than men properly hired! (Ryan-Ice, p. 196; Winsor, p. 49, says she had only eleven sealers aboard). She took only 1280 seals that year, and her captain Fred Yetman -- a first time skipper -- was not given another ship after that (Chafe, p. 96). After the difficult 1914 sealing season, she did not go to the ice in 1915-1917 (Chafe, p. 101), but returned in 1918 (I'd guess this was because so many steel ships had been withdrawn from service so that the sealing firms needed to bring back every ship they could find). She was wrecked on the Gaspé coast on August 17, 1918 (Greene, p. 272; Winsor, p. 49; Feltham, p. 83, gives the date as August 12) while on charter for other duties (Ryan-Last, p. 68).

I'm guessing that her small size meant that few officers wanted to serve on her if they had any other option; Feltham, p. 84, counts 21 different captains who had charge of her in her 39 years on the ice. Only William Knee -- the captain listed for her in "Sealer's Song (I)" -- commanded her for as many as five years in a row, though Dan Green had charge of her for six years in all: 1894-1897 and 1902-1903.

She had one brush with fame: in 1891, she took Robert Peary on what was supposed to be an expedition to Greenland. At one point, her rudder hit ice, and tore her helm out of the helmsmen's hands. Peary was thrown against a wall and his leg broken. Amazingly, Peary apparently was willing to be picked up by the same ship a year later (Keir, p. 172). In 1901, she was the first command of Robert Bartlett (Feltham, p. 80; for Bartlett see "Captain Bob Bartlett"), who, since he later commanded the ships that took Peary toward the North Pole, was probably the most famous sealing captain outside Newfoundland. He didn't have much luck with her, though. He got her stuck in the ice once, grounded her once, and had her hit bottom one other time (Horwood, p. 182). And, after all that, he took only 8034 seals -- her best total in five years, but less than half of what she had taken under William Knee in her first year (Chafe, p. 101). Perhaps it's no surprise that Bartlett didn't get a command the next year! (Chafe, p. 87).

Few other famous captains seem to have been willing to take on such a feeble ship, but, as mentioned above, Joseph Kean of the famous Kean clan (for which see "Captain Abram Kean") had her in 1905 (Chafe, p. 101; she was only his second command, according to Chafe, p. 93, but he still managed to take 20% more seals than Bartlett), and Baxter Barbour (for whom see "The Nimrod's Song") commanded her in 1908 (Feltham, p. 83).

For another story of the Kite, see "Uncle Bill Teller."

There is a photo of the Kite on p. 174 of Feltham; it's a very muddy image, but even in that, it's clear that her sails were far more important to her than her coal-burning engine. Winsor has a better photo on p. 49. - RBW

Bibliography

- Feltham: John Feltham, Sealing Steamers, Harry Cuff Publications, 1995
- Greene: William Howe Greene, The Wooden Walls among the Ice Floes: Telling the Romance of the Newfoundland Seal Fishery, Hutchinson & Co, London (PDF available on the Memorial University of Newfoundland web site)
- Ryan-Ice: Shannon Ryan, The Ice Hunters: A History of Newfoundland Sealing to 1914,
Kitt Hath Lost Her Key

DESCRIPTION: "Kit hath lost her key, her key...." "Kit she wept; I asked by so, That se made all thy's moan... My key is lost and gone." She seeks it at St. Sithe. "In bower she was With some that were not kind." The singer says goodbye and will pray she finds her key

AUTHOR: unknown

EARLIEST DATE: before 1562 (London, British Library, MS. Royal App. 58; Stationer's Register [see NOTES])

KEYWORDS: sex virginity abandonment seduction MiddleEnglish

FOUND IN:

REFERENCES (4 citations):
Greene-TheEarlyEnglishCarols, #458, p. 310, "(Kytt she wept; I axyde why soo)" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #1824.8
DigitalIndexOfMiddleEnglishVerse, #3005

MANUSCRIPT: London, British Library, MS. Royal App. 58, folio 6

NOTES [587 words]: Note that this is not the "Kitt Hath Lost Her Key" recorded by Ed McCurdy. There is no hint of this song in modern tradition, our records of it consist of a single Middle English manuscript plus a probable Stationer's Register entry. And the one manuscript is not a carol manuscript -- although it does contain the famous "Westron Wind," and a copy of "This Endris Night," and a piece with a "Downbery down" refrain, and several other love poems. It is dated to the first quarter of the sixteenth century. Several scribes were involved.

There is music (tenor part only). There is also a Stationer's Register entry, given by Rollins, #1388, p. 120, as "Kyt hath loste hyr keye," printed by Jno. Tisdale in 1561/1562.

So why include it in the Index? For starters, it is generally thought to be a carol (the DigitalIndexOfMiddleEnglishVerse calls it an "erotic carol"). It is in ballad meter at a time when that was relatively rare. And Greene, p. 449, reports that there is a sequel, although I have not seen it (it is said to be from after 1562 and to use a different verse form); this implies either widespread popularity or significant longevity.

Frankly, it just feels like a folk song to me. Am I sure? Of course not. But when in doubt, I index it. Greene, p. 449, says that "St. Sithe/Sythe" is St. Zita of Lucca, who was the patron saint of serving maids, and that a key was one of her emblems.

OxfordSaints, pp. 557-558, gives Zita's dates as 1218-1272, and says she was a domestic servant of a single family from age 12 until her death. She suffered much persecution when young, but eventually gained respect for her devotion. Miracles were reported around her, such as angels baking loaves for her while she was in a trance.

Interestingly, although her cult arose not long after her death, she wasn't granted any official status until the fifteenth century and did not gain a place in the martyrology until 1748. Thus this song must have been written before she was formally a saint.

OxfordSaints adds that "Her popular cult had already spread to other countries in the later Middle Ages, testified by chapels in her honour as far afield as Palermo and Ely. In England, where merchants from Lucca had introduced her cult, she was known as Sitha and was invoked by housewives and domestic servants, especially when they lost their keys or were in danger from rivers or crossing bridges. She occurs in mural paintings... and on rood screens.... But her cult seems to have been usually unofficial. No churches were dedicated to her, although St. Benet Shorehog (London), which had a chapel of St. Zita, was commonly known as St. Sithes.... Her feast on April 27 is found in some calendars, mainly from Lincolnshire."

WatkinsSaints, pp. 254-255, differs on her dates, listing them as 1218-1278, but agrees she went into service at 12. Her family was evidently pious; a sister was a nun and an uncle a hermit. "She attended church daily and regarded her employment as her Christian vocation, though Zita upset
her employers by giving away food from the household store to the poor and destitute. In time, her evident goodness persuaded them of the value of her presence in the household. "Zita was allowed to arrange her housework around visits to the sick and those in prison. Her good deeds and heavenly visions became public knowledge and she was visited by both poor and rich." Thus Kit "might" have lost her position, or even an actual key, but it seems much more likely that the key she lost was her virginity. - RBW

Bibliography


Kitten Is Under the Sod, The
DESCRIPTION: "The kitten is under the sod, the sod, The kitten is under the sod."
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: animal burial
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 179, "The Kitten Is Under the Sod" (1 short text)
File: Br3179

Kitty Brewster
DESCRIPTION: The singer recalls Kitty Brewster's tavern where you could have her good ale and argue politics at the fireplace in winter. Now she has died and the tavern is gone and so are "the chaps wha ance at Kitty's shrine Pour'd their libations votive"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: death drink nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 554, "Kitty Brewster" (1 text)
Roud #6029
NOTES [36 words]: Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Kittybrewster (554) is at coordinate (h1,v9) on that map [roughly 2 miles NW of Aberdeen]. - BS
Last updated in version 2.4
File: GrD3554

Kitty Grause
DESCRIPTION: "Oh, 'twas over on Hof Hogan one day, down by the riverside," the singer sees Kitty Grause arrive on a steamship. Although she is watching for a lover, he tries to talk to her. She threatens to punch him out. Her lover arrives and takes her away
AUTHOR: unknown
EARLIEST DATE: 1941 (Peters-FolkSongsOutOfWisconsin)
KEYWORDS: courting beauty reunion violence
Kitty Gray

DESCRIPTION: The singer sees a girl and courts her "For she looked like an angel although she was poor." Her widowed mother consents to the marriage "as by flattery and deception I won Kitty Gray." But when she realizes his deception, she and the baby die

AUTHOR: unknown

EARLIEST DATE: 1939 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)

LONG DESCRIPTION: "One morning as through the village churchyard I did stray," the singer sees a girl and courts her "For she looked like an angel although she was poor." Her widowed mother consents to the marriage "as by flattery and deception I won Kitty Gray." But when she realizes his deception, she and the baby die

KEYWORDS: love courting beauty death children money trick

FOUND IN: US(MW)

REFERENCES (1 citation):
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 32, "Kitty Gray" (1 text)  
ST GC032 (Partial)  
Roud #3692  
File: GC032

Kitty of Coleraine

DESCRIPTION: "As beautiful Kitty one morning was tripping" she sees the singer, stumbles, breaks her pitcher and spills its milk. He comforts her. "She vowed for such pleasure she'd break it again." Soon after not an unbroken pitcher could be found in Coleraine

AUTHOR: unknown

EARLIEST DATE: 1809 (broadside, Bodleian Harding B 10(8))

KEYWORDS: sex humorous food

FOUND IN: Ireland

REFERENCES (4 citations):
O'Connor-OldTimeSongsAndBalladOfIreland, p. 44, "Kitty of Coleraine" (1 text)  
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, p. 67, "Kitty of Coleraine" (1 text)  
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 480, "Kitty of Coleraine" (source notes only)

ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), p. 467, "Kitty of Coleraine" (1 text)

Roud #6534

BROADSIDES:
Bodleian, Harding B 10(8), "Kitty of Colerain", Laurie & Whittle (London), 1809; also Firth b.25(262), 2806 c.15(262), 2806 c.17(209), Harding B 28(149), "Kitty of Colerain"; 2806 b.11(176),
Kitty Tyrrell

DESCRIPTION: The singer comes to the girl, describing all he has to offer if she will marry. He concludes "Your silence I'll take for consent... Now all that I have is your own. This week you may be Kitty Tyrrell; Next week you'll be Mistress Malone."

AUTHOR: Words: Charles Jefferys (?) / Music: Charles William Glover (1806-1863) (?)

EARLIEST DATE: before 1860 (broadside, Bodleian Harding B 11(2430))

KEYWORDS: love courting marriage home

FOUND IN: US(So) Ireland

REFERENCES (4 citations):
- Randolph 788, "'I've Built Me a Neat Little Cot, Darling" (1 text)
- O'Conor-OldTimeSongsAndBalladOfIreland, p. 12, "Kitty Tyrrell" (1 text)
- Heart-Songs, pp. 420-421, "Kitty Tyrrell" (1 text, 1 tune)
- Hylands-Mammoth-Hibernian-Songster, p. 35, "Kitty Tyrrell" (1 text)

Roud #13790

BROADSIDES:

SAME TUNE:
- By-and-By ("Times are bad, there's no denying, 'Tis difficult on now to rub") (by Charles R. Thatcher, in "Thatcher's Colonial Songster") (Thatcher-ColonialMinstrel-Songsters, pp. 58-59; Anderson/Thatcher-GoldDiggersSongbook, pp. 41-42)

NOTES [13 words]: O'Conor-OldTimeSongsAndBalladOfIreland attributes the words to [Samuel] Lover - BS

Last updated in version 6.1

File: R788

Kitty Wells

DESCRIPTION: "You ask what makes this darky weep." The singer weeps to remember Kitty Wells. The two were planning their wedding when she died

AUTHOR: unknown

EARLIEST DATE: 1858

KEYWORDS: courting death nonballad

FOUND IN: US(Ap,MW,So,SE,So)

REFERENCES (17 citations):
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 411, "Kitty Wells" (1 text plus mention of 12 more)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 411, "Kitty Wells" (2 tunes plus text excerpts)
Abrahams/Riddle-ASingerAndHerSongs, pp. 57-59, "Kitty Wells" (1 text, 1 tune)
Brewster-BalladsAndSongsOfIndiana 92, "Kitty Wells" (2 texts plus an excerpt)
Peters-FolkSongsOutOfWisconsin, pp. 125-126, "Kitty Wells" (1 text, 1 tune)
Stout-FolkloreFromIowa 60, pp. 80-83, "Kitty Wells" (4 texts)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 223-225, "Kitty Wells" (2 texts)
McNeil-SouthernFolkBalladsVol2, pp. 166-168, "Kitty Wells" (1 text, 1 tune)
Henry-SongsSungInTheSouthernAppalachians, pp. 185-186, "Kittie Wells" (1 text)
Morris-FolksongsOfFlorida, #69, "Kitty Wells" (1 text plus a fragment)
Owens-TexasFolkSongs-1ed, pp. 145-148, "Kitty Wells" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #62, "Kitty Wells" (1 text, 1 tune)
Beck-SongsOfTheMichiganLumberjacks 78, "Kitty Wells" (1 text)
Pound-AmericanBalladsAndSongs, 94, p. 202, "Kitty Wells" (1 text)
Cox-FolkSongsSouth 127, "Kitty Wells" (1 text)
Wolf-AmericanSongSheets, #1199, p. 83, "Kitty Wells" (3 references)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 480, "Kitty Wells" (source notes only)
ST MN2166 (Full)
Roud #2748
RECORDINGS:
Vernon Dalhart, "Kitty Wells" (Victor 20058, 1926)
Sid Harkreader, "Kitty Wells" (Paramount 3043, 1927)
The Hillbillies, "Kitty Wells" (Vocalion 5018/Vocalion 5019, c. 1926)
Doc Hopkins, "Kitty Wells" (Decca 5983, 1941)
Bradley Kincaid, "Sweet Kitty Wells" (Champion 15502 [as Dan Hughey]/Gennett 6363/Silvertone 5187/Silvertone 8218/Supertone 9208, 1928; rec. 1927)
Pickard Family, "Kitty Wells" (Columbia 15141-D, 1927); (Conqueror 7517, 1930)
Ernest V. Stoneman, "Kitty Wells" (Okeh 45048, 1926) (Edison 51994, 1927) (CYL: Edison [BA] 5341, 1927)
Virginia Ramblers, "Kitty Wells" (OKeh, unissued, 1929)
BROADSIDES:
NLScotland, L.C.Fol.70(110b), "Kitty Wells," Poet's Box (Dundee), c. 1890
ALTERNATE TITLES:
Kate Wells
Katy Wells
NOTES [71 words]: This piece was repeatedly published in the mid-nineteenth century. The earliest copy (1858) credits it to Charles E. Atherton; the same publisher in 1861 issued an "authorized" edition as by T. Brigham Bishop. A third copy, from 1860, credits the piece to Thomas Sloan, Jr.
From the notes in Cox, it appears that this began life as a dialect song, but many of the texts (including Cox's own) are now in ordinary English. - RBW
Last updated in version 4.1
File: MN2166

Kitty, the Wicklow Girl
DESCRIPTION: "God bless you all, I just came out to have a little chat, I am Irish sure, but that's no sin, I'm a rollicking merry Pat." The singer claims great success with girls, but wants only Kitty. He describes the happy process of courting her
AUTHOR: unknown
EARLIEST DATE: 1922 (Dean-FlyingCloud)
KEYWORDS: love nonballad
FOUND IN: US(MW)
REFERENCES (1 citation):
Dean-FlyingCloud, p. 68,, "Kitty, the Wicklow Girl" (1 text)
Roud #5498
File: Dean068A

Klondike Gold Rush, The
DESCRIPTION: "Oh come to the place where they strike it rich, Come where the treasure lies hid,
Where your hat full of mud is a five pound note.... Klondike, Klondike, Label your luggage for Klondike." The singer tells the poor folks about easy wealth in Klondike

AUTHOR: unknown
EARLIEST DATE: 1959
KEYWORDS: gold mining nonballad money
HISTORICAL REFERENCES:
1896 - George Carmack and his companions discover gold near the Klondike River. By 1898 there were so many prospectors (an estimated 25,000) in the area that the Mounties turned back anyone not carrying a year's worth of supplies
FOUND IN: Canada(West)
REFERENCES (1 citation):
Fowke/Mills/Blume-CanadasStoryInSong, pp. 186-188, "The Klondike Gold Rush" (1 text, 1 tune)
Roud #4527
NOTES [35 words]: Fowke collected this song in British Columbia, but believed it was written by an Englishman (it refers to a "five pound note" and a "quid," although Canada went to dollars in 1858, even before Confederation). - RBW
File: FMB186

Klondiker's Return, The

DESCRIPTION: "From the field of gold I come, Sweet Marie, Will you kiss me welcome home, Love, to thee?" The singer comes home starved, sick, and poor. He says that she will recognize him once he has been fed up and regained his strength

AUTHOR: C. Curtis?
EARLIEST DATE: 1899 (Klondike Nugget, according to Cohen)
KEYWORDS: work mining separation return reunion food gold
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 678-679, "The Klondiker's Return" (1 text)
CROSS-REFERENCES:
cf. "Sweet Marie" (tune) and references there

File: CAFS2678

Kneebone Bend

DESCRIPTION: "Kneebone hear God call you." "Kneebone, what's the matter?" "Kneebone in the wilderness." "kneebone in the valley." "Kneebone bend to save my soul."

AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaislands)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeaislands 13, pp. 80-84, "Knee-bone" (1 text, 1 tune)
Roud #21456
RECORDINGS:
Joe Armstrong, John Davis and the Georgia Sea Island Singers, "Knee-Bone" (on LomaxCD1713) (recorded 1959)
Doretha Skipper and the McIntosh County Shouters, "Kneebone Bend" (on McIntosh1)
NOTES [71 words]: Art Rosenbaum's liner notes to McIntosh1, quoting the lead singer, Lawrence McKiver: "... when they first come over from Africa over here... So they would sing this song, 'Kneebone in the wilderness -- kneebone in the valley,' they was prayin' at the time, that's why they say 'kneebone bend.' They was bendin' down, they was prayin', they would say, 'Kneebone bend to save my soul,' they was prayin', understand?" (p. 6). - BS

Last updated in version 4.1
File: Parr013
Knees Up Mary Muffet
DESCRIPTION: "Knees up Mary Muffet ... Mary Brown ... Mary Macaroni, Take your partner's hand." Swing her ...
AUTHOR: unknown
EARLIEST DATE: 1961 (Opie/Opie-TheSingingGame)
KEYWORDS: playparty
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame 83, "Knees Up Mary Muffet" (2 texts, 1 tune)
File: OpGa983

Knees Up, Mother Brown
DESCRIPTION: "Oh, knees up, Mother Brown, Knees up, Mother Brown, Come along, dearie, let it go, Ee-I-Ee-I-Ee-I-O, It's your bloomin' birthday, Let's wake up all the town, So, knees up, knees up, Don't get the breeze up, Knees up, Mother Brown."
AUTHOR: unknown
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)
KEYWORDS: nonballad
FOUND IN: Canada
REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, p. 17, "Knees Up, Mother Brown" (1 text, 1 tune)
Roud #24984
NOTES [28 words]: I heard a YouTube clip that had a "Knees Up, Mother Brown" segment in it, which made it appear that it was a music hall song, but I haven't seen a printed version. - RBW
Last updated in version 5.1
File: Hopk017A

Knickerbocker Line, The
DESCRIPTION: The earliest versions seem to involve a man who became involved with a seamstress who later stole his watch. In the U.S. this plot seems to have disappeared, replaced by sundry nonsense. The references to the Knickerbocker Line seems diagnostic
AUTHOR: unknown
EARLIEST DATE: 1911 (but Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills, p. 550, points to a probable parody from 1859)
KEYWORDS: nonsense robbery courting
FOUND IN: Britain(England(Lond,West),Scotland(Aber,High)) US(MA) Australia
REFERENCES (6 citations):
Kennedy-FolksongsOfBritainAndIreland 323, "The Knickerbocker Line" (1 text, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 146, "The Knickerbocker Line" (2 texts, 2 tunes, plus a text of a published antecedant)
Meredith/Anderson-FolkSongsOfAustralia, p. 195, "The Knickerbocker Line" (1 text, 1 tune)
Lucy Stewart, "Jeannie's Aa the Go," School of Scottish Studies Archive SA1960.141,Tobar an Dualchais/Kist o Riches accessed 7 January 2013 from http://www.tobarandualchais.co.uk/fullrecord/54685/1
ST K323 (Partial)
Roud #2149
CROSS-REFERENCES:
cf. "The Great Northern Line" (tune & meter)
cf. "The Dogger Bank" (tune, chorus, meter, and references there)
NOTES [94 words]: Greig/Duncan6 1102F is labelled "The Knickerboker Line" [sic] for no apparent reason. It is [correctly] included among the entries for Greig/Duncan6 1102, "Blow Ye Winds, Ay Oh" in "Ten Thousand Miles Away."
See the discussion of the second chorus of Sam Larner's song at "The Dogger Bank."
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills p.548: "On this we can be quite definite. The Knickerbocker Line ran in New York City on a known route. Its mode of conveyance was a horse-drawn omnibus. Its heyday was reached in 1859, when the song about it was written." - BS

Knife-and-Scissors Man, The

DESCRIPTION: "In Southampton's former days, When grandma was a maid... Every other Friday came a man... It was Pedlar Jack, the knife-and-scissors man." He travels over great distances. His work sharpening knives amuses children and helps their elders

AUTHOR: Graham Penny (source: Browne-FolkSongsOfOldHampshire)

EARLIEST DATE: 1987 (Browne-FolkSongsOfOldHampshire)

KEYWORDS: work technology travel

Knife and the Shepherd's Daughter, The [Child 110]

DESCRIPTION: A knight, drunk, lies with a shepherd's daughter. She goes to the king's castle and calls for justice. With the king's help, she finds the culprit. The king orders the knight to marry her; he laments his fate. (She reveals that she is richer than he.)

AUTHOR: unknown

EARLIEST DATE: 1769 (Percy); title mentioned 1656 (stationer's register; tune from "The Dancing Master," 1652)

KEYWORDS: marriage betrayal trial royalty seduction rape knight

FOUND IN: Britain(England(All),Scotland(Aber)) US(NE,SE) Canada(Mar,Newf) Ireland

REFERENCES (26 citations):
- Child 110, "The Knight and the Shepherd's Daughter" (16 texts)
- Bronson 110, "The Knight and the Shepherd's Daughter" (24 versions+5 in addenda, though the last three are variants on each other and of dubious authenticity)
- Bronson-Singing Tradition Of Child's Popular Ballads 110, "The Knight and the Shepherd's Daughter" (7 versions: #2, #4, #8, #11, #14, #16, #17.1)
- Percy/Wheatley-ReliquesOfAncientEnglishPoetry III, pp. 76-80, "The Knight, and Shepherd's Daughter" (1 text)
Niles-BalladBookOfJohnJacobNiles 40, "The Knight and the Shepherd's Daughter" (1 text, 1 tune)
Buchan-ABookOfScottishBallads 32, "The Knight and Shepherd's Daughter" (1 text)
Huntington-SongsTheWhalemenSang, pp. 185-186, "The Shepherd's Daughter" (1 text, 1 tune)
Chappell/Wooldridge-OldEnglishPopularMusic I, p. 289, "The Shepherd's Daughter" (1 tune, called "Parson Upon Dorothy" in Chappell's sources) {Bronson's #22c}
Whitelaw-BookOfScottishBallads, pp. 280-283, "Earl Richard" (1 text)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 59-62, "The Knight and Shepherd's Daughter" (1 text)
Olson-BroadsideBalladIndex, ZN2533, "There was a Shepherd's daughter"
DT 110. SHEPDAU1 SHEPDAU2 SHEPDAU3 SHEPDAU4 SHEPDAU5
Roud #87

RECORDINGS:
James Decker, "Sir William" (on PeacockCDROM) [one verse only]
Lizzie Higgins, "The Forester" (on Voice06) (on LHiggins01)
John Strachan, "The Royal Forester (The Knight and the Shepherd's Daughter" (on FSB5, FSBBAL2) {Bronson's #17.1 in addenda}

CROSS-REFERENCES:

ALTERNATE TITLES:
Knight William and the Shepherd's Daughter
The Shepherd's Daughter and the King
Eywillian
The Marigool
The Earl o' Stafford's Daughter

NOTES [299 words]: Regarding the date, Rollins, #173, p. 23, has this entry: "beautiful shepherdesse of Arcadia &c. (May 15, 1656, ii. 58, Wm. Gilbertson [Beg. 'There was a Shepherd's daughter,' R[oxburghe] B[allads] III, 449; Child, No. 110.....]
What might be a fragment of this ballad is found in John Fletcher and Francis Beaumont's 1611 play "The Knight of the Burning Pestle", Act II, scene viii:
He set her on a milk-white steed,
And himself upon a gray;
He never turned his face again
But he bore her quite away.
Of course, it might be a fragment of "Lady Isabel" or "The Baffled Knight" or several other ballads as well. Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife also thinks Fletcher quoted the song in "The Pilgrim" from 1621 (a statement also supported by David Atkinson in his essay "Was There Really a 'Mass Extinction of Old Ballads'?"
Lynn M. Wollstadt, "Repainting the Lion: 'The Wfe of Bath's Tale' and A Traditional British Ballad," article on pp. 199-212 of Passmore/Carter, notes the similarities of this song to the Loathly Lady tales (e.g. "The Marriage of Sir Gawain," "Sir Gawain and Dame Ragnall," Gower's "Tale of Florent," and Chaucer's "Wife of Bath's Tale"). She notes particularly a connection to the Wfe of Bath's Tale in that both that story and this ballad begin with a rape which results in a quest for redress and ends with the rapist getting a happier ending that he deserves. But I would argue that the result is different; in the Wfe's tale, the knight gets "a different wife than the woman he raped". In this ballad, it is the raped woman who seeks out her rapist and ends up marrying him. The motifs are largely the same; the actual plot is very different. - RBW
For a discussion of the cursing verses in Child 110E see "Lady Margaret and Sweet Willie." - BS

Bibliography

• Rollins: Hyder E. Rollins, An Analytical Index to the Ballad-Entries (1557-1709) In the Register of the Company of Stationers of London, 1924 (I use the 1967 Tradition Press reprint with a new Foreword by Leslie Shepard)

Last updated in version 6.1
File: C110
Knight in Green, The

DESCRIPTION: A knight pledges a fortune to win a beautiful girl. To raise this money he must borrow from a Jew, offering his own flesh as collateral. When the bill comes, he cannot pay, and flees. And on it goes, till they all live happily ever after

AUTHOR: unknown

EARLIEST DATE: before 1820 (broadside, Bodleian Harding B 4(17)) [but see Collier, below, which purports to be a collection of "Broadside Black-Letter Ballads Printed in the Sixteenth and Seventeenth Centuries"]

KEYWORDS: bargaining courting exile poverty reprieve Jew

FOUND IN: US(MA,NE)

REFERENCES (4 citations):
Flanders/Olney-BalladsMigrantInNewEngland, pp. 184-191, "Night in Green" (sic) (1 text)
Thompson-APioneerSongster 5, "The Night in Green" (1 text)
ADDITIONAL: Peter Buchan, Gleanings of Scarce Old Ballads (London, 1825 ("Digitized by Google")), pp. 105-112, 197-198, "The Northern Lord and Cruel Jew" (1 text)
J. Payne Collier, Broadside Black-Letter Ballads Printed in the Sixteenth and Seventeenth Centuries (London, 1868 ("Digitized by Microsoft"), pp. 48-56, "The Northern Lord" (1 text)

ST FO184 (Partial)

Roud #303

BROADSIDES:
Bodleian, Harding B 4(17), "The Northern Lord" ("A noble lord of high renown"), J. Pitts (London), 1802-1819; also Harding B 4(16) [missing penultimate 4 lines], Vet. A3 b.43(14), "The Northern Lord"

NOTES [131 words]: The theme here was, of course, used in Shakespeare's "The Merchant of Venice." The text here shows no direct knowledge of that play, but the two probably derive from a common ancestor.
The notes in Flanders/Olney-BalladsMigrantInNewEngland state that there is a broadside version in the Folger Shakespeare Library. Unfortunately, they give no other details.
It's worth noting that this very long item comes from manuscript, not singing. And, yes, the title listed by Flanders is "Night," not "Knight." So too Thompson. I find myself suspecting that both versions take their title from a broadside with that error. - RBW

This is a tale type ATU 890, "a pound of flesh" [see Hans-Jorg Uther, The Types of International Folktales, Suomalainen Tiedeakatemia, 2004, Vol. I, pp. 514-515]. - BS

Last updated in version 2.8

File: FO184

Knight of Liddesdale, The [Child 160]

DESCRIPTION: Only one stanza extant: "The Countesse of Douglas out of her boure she came, And loudly there did she call: 'It is for the Lord of Liddesdale That I let all these tears downe fall.'"

AUTHOR: unknown

EARLIEST DATE: (1833, assuming it existed [see NOTES])

KEYWORDS: death mourning nobility

HISTORICAL REFERENCES:

FOUND IN:

REFERENCES (1 citation):
Child 160, "The Knight of Liddesdale" (0 texts!)
Roud #3999

NOTES [448 words]: Child apparently included this ballad in his collection "on speculation"; Scott's "Minstrelsy" claimed there were "fragments" still current in his time. Child, however, had only one stanza, and nothing more has been recovered since.
Child has extensive notes on the Knight of Liddesdale, who is the probable subject of this ballad. William Douglas, who was known as the Knight of Liddesdale, was active during the reign of David Bruce, the son of Robert Bruce (for some details on the complicated Scottish succession of this period, see the notes to "The Lord of Lorn and the False Steward" [Child 271]).
David Bruce had come to the Scottish throne as a child of five, and soon after, the English were invading; the English King Edward III (reigned 1327-1377) was promoting Edward Balliol as King of Scotland (this was, in a way, proper, since Edward Balliol was the son of John Balliol, who was the
rightful heir of Scotland's King Alexander III. But the Balliol claim had been abdicated, and Edward III was promoting Edward Balliol solely to gain control of Scotland.

In this period, there was much conflict between the Balliol adherents and the loyalists who supported David Bruce's claim. This conflict did not really end until Edward III started the Hundred Years' War with France and started sending his troops to France rather than Scotland. The Balliol forces were then pushed out of Scotland. Naturally there was much opportunity for various people to pick up lands at the expense of their neighbors. The Knight of Liddesdale was one of the staunchest defenders of the Bruce legacy (see Peter and Fiona Somerset Fry, *The History of Scotland*, 1982; I use the 1995 Barnes & Noble edition; p. 85).

We can't say much about this song, but since it seems to refer to Liddesdale's death, the possibility cannot be ruled out that the song at least mentions the complicated question of his successor (which Child does not elaborate) -- or of Douglas's dealings to obtain his fief in 1342. These were, according to Stephen Boardman's *The Early Stewart Kings*, p. 162, "somewhat dubious."

What followed Liddesdale's death was at least as dubious, since the other William Douglas (the assassin) became "Lord of Liddesdale" by a royal grant in 1354, and the grant was converted to an earldom in 1384. This even though the Knight had had a daughter, Mary, though she died in 1367 without issue. (Being an heiress might have made it harder to negotiate a proper marriage for her.) Earl Liddesdale died in 1388, causing yet another squabble over the inheritance (since there was a major factional struggle in Scotland at the time); eventually the property went to Douglas of Dalkeith. - RBW

**Knight Templar's Dream, The**

**DESCRIPTION:** Singer dreams of the burning bush. He picks up the fiery serpent and it becomes a rod which he takes to Jerusalem. He sees the knights of Malta. He is enlisted "to fight for Christian Liberty." He travels to Ararat and Enoch's temple before he wakes.

**AUTHOR:** unknown

**EARLIEST DATE:** 19C (broadside, NLScotland L.C.1270(010))

**KEYWORDS:** dream ritual religious

**FOUND IN:** Ireland

**REFERENCES** (1 citation):

*Tunney-StoneFiddle*, pp. 130-131, "The Knight Templar's Dream" (1 text)

Roud #21138

**BROADSIDES:**

*Bodleian, Firth c.21(38),* "The Knight Templar's dream," unknown, no date

*NLScotland, L.C.1270(010),* "The Knight Templar's Dream," James Kay (Glasgow), c.1845

**CROSS-REFERENCES:**

*cf. "The Brilliant Light" (subject)*

*cf. "The Grand Mystic Order" (subject)*

*cf. "Sons of Levi (Knights of Malta)" (style)*

*cf. "The Grand Templar's Song" (subject)*

*cf. "The Blackman's Dream" (subject)*

**NOTES** [199 words]: Zimmermann, p.303 fn. 39: "Some of those who founded the first Orange Lodges were 'unwarranted' Freemasons, and both institutions had much in common in the early nineteenth century. Other Protestant organizations ... were also the themes of allegorical songs which appeared, along with masonic texts, in Orange collections." - BS

Moses and the burning bush are found in Exodus, chapter three. Exodus 4 mentions the rod which became a serpent, and vice versa -- but this serpent is not fiery, though it swallowed other serpents (Exodus 7:12). We meet fiery serpents in Numbers 21:6-9, where Moses makes a bronze serpent to combat a plague of serpents. (Note that it's not the same rod!) This fiery serpent did end up in Jerusalem, because King Hezekiah later destroyed it (2 Kings 18:4); the people were worshiping it. But Moses didn't take it to Jerusalem; Moses was dead before the Israelites conquered Canaan. It cannot have been taken to Jerusalem before the time of David.

Enoch's Temple is even more curious. Enoch was notable in that he "walked with God," but there is no evidence that he built a Temple. Even if he had, it would, in the Biblical view, have been destroyed in the Flood. - RBW
Knight's Ghost, The [Child 265]

DESCRIPTION: The lady comes to the seashore to meet her lord from sea; the sailors tell her he is slain. She gets them drunk and locks them away. Asleep in her room, the knight comes to her and tells her to release the sailors, then tells parts of her future

AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: death sailor prison dream ghost reprieve knight
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Child 265, "The Knight's Ghost" (1 text)
Bronson 265, "The Knight's Ghost" (1 version)
Roud #3889
NOTES [68 words]: Child says of this piece that it "has not a perceptible globule of old blood in it," and he may be right (Bronson's comment is that it is "pointless") -- but its only real defect is that the knight returns in a dream rather than his ghost walking to rescue his sailors from their unfair treatment. The ending is, in a way, realistic; the lady will live a normal life rather than pining away with grief. - RBW
File: C265

Knock the Cymbals

DESCRIPTION: "Knock the cymbals, do oh do (x3), Oh law, Susie gal." "Balance to the first." "Left ban crosses." "Right hand back." "All promenade."

AUTHOR: unknown
EARLIEST DATE: 1936 (Owens, Swing and Turn, according to Spurgeon-WaltzTheHall-AmericanPlayParty)
KEYWORDS: playparty nonballad music
FOUND IN: US(So)
REFERENCES (1 citation):
Spurgeon-WaltzTheHall-AmericanPlayParty, p. 128, "Knock the Cymbals" (1 text, 1 tune)
Roud #7901
File: Spurg128

Knocklayde

DESCRIPTION: "I'll sing of a mountain, the pride of the north...." The singer describes the great summit of Knocklayde. It would take a surveyor to measure it. It is made of limestone, and supports good grass. The singer will stay there and enjoy its beauties

AUTHOR: unknown
EARLIEST DATE: 1933 (Sam Henry collection)
KEYWORDS: home nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H509, p. 168, "Knocklayde" (1 text, 1 tune)
Roud #13481
NOTES [42 words]: I think this is the only geological folk song I've ever encountered. Knocklayde probably would not inspire non-Irish very much. A short distance south of Ballycastle (on the very northern coast of Ulster), it rises only 517 meters above sea level. - RBW
File: HHH509

Knot of Blue and Gray, A

DESCRIPTION: Singer tells why she wears upon her breast both blue and gray. She says that she had two brothers; one fought and died for the north, the other for the south -- "But the same sun shines on both their graves"

AUTHOR: unknown
EARLIEST DATE: 1959 (recording, Loman D. Cansler)
Knot Was Tied and the Supper Was Set, The

DESCRIPTION: "Young lassie" marries "Auld Daddy." "Bedding-time cam' hither." She asks, "are we to lie thegither." She gets undressed, gets into bed, and tells him to sleep "yon" and "gie room"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan7)

KEYWORDS: age marriage sex husband wife

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan7 1363, "The Knot Was Tied, and the Supper Was Set" (1 text)

Roud #7239

File: GrD71363

Knox's Farewell

DESCRIPTION: The singer (Sam Knox) now must leave the land where he long wandered; he will seek his fortune overseas. He bids his parents not to grieve, bids farewell to the land and his friends, and asks that he be remembered

AUTHOR: Words: Samuel Knox/Music set by Sam Henry

EARLIEST DATE: 1924 (Sam Henry collection)

KEYWORDS: emigration farewell

FOUND IN:

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H49, p. 200, "Knox's Farewell" (1 text, 1 tune)

File: HHH049

Kock, De (The Cook)

DESCRIPTION: German shanty. Verses made up of short phrases, the cook describing himself, his habits, the meals he prepares. No chorus, but a pull on "seggt he" (says he) after each phrase. "Yellow peas, sez he. Cook for me, sez he. Keep them stirred, sez he," etc.

AUTHOR: unknown
Kola Run, The

DESCRIPTION: "Now gather round, you stroppy Jacks who serve the peacetime Andrew... While I tell you a tale of the Kola run, a yarn of the Russian convoys." He served on a destroyer he called the "Horrible" in 1942. With great struggle, they bring the convoy to Russia

AUTHOR: D. S. Goodbrand (source: Palmer-OxfordBookOfSeaSongs)

EARLIEST DATE: 1961 (according to Palmer-OxfordBookOfSeaSongs)

KEYWORDS: sailor hardtimes Russia navy

HISTORICAL REFERENCES:
Dec 31, 1942 - Battle of the Barents Sea

NOTES [3071 words]: Palmer offers absolutely no evidence that this song is traditional. That said, it does refer to a battle well worth remembering.

Service on the convoys to Russia was one of the hardest sorts of duties a sailor could face; the men called the passage "the Gateway to Hell" (Pearce, p. 17). It was very cold and the seas usually very bad; also, in winter, there was almost no light. I'm not sure it was actually more uncomfortable on shipboard than service in the tropical Pacific, where un-ventilated ships turned into ovens -- but a man lost overboard would die very quickly, often before he could be rescued. In the wet and cold, it was not safe to touch anything on the outside of the ship with one's bare hands lest one freeze to it (Pearson, pp. 23-24). And the convoys, because of the arctic ice, perforce had to sail fairly close to Norway, which was in German hands, making them subject to endless attacks. The convoys' destinations were Murmansk and/or Archangel (the latter sometimes closed by ice), which were hardly more comfortable than the open sea; sailors who arrived there, or in the naval bases nearby in the Kola Inlet or White Sea, found a complete absence of recreational facilities even if you ignore the fact that everyone there spoke Russian (Pearson, pp. 22-24).

Because the singer calls the ship the (H)orrible, one might guess that the ship involved was one of the British "H" class of destroyers, Hasty, Havock, Hereward, Hero, Hostile, Hotspur, Hunter, Hyperion, a class of ships built in 1935-1936. Most of these ships operated in northern waters early in the war, but that was before Russia became a combatant; they were in the Mediterranean in 1942 (Whitley-Destroyers, pp. 109-110), so none of them can be the ship involved.

Palmer's dialect transcription of the ship as "Orrible," not "Horrible" is a key clue: She was a member of the "O" class, not the "H" class. Which fits with Palmer's report that the author served on the Obdurate. The Obdurate and the others of the "O" class were build 1940-1942: Onslow, Obdurate, Obedient, Offa, Onslaught, Opportune, Orbi, Orwell (Whitley-Destroyers, p. 124). These were in fact, by destroyer standards, fairly nice ships (1610 tons, which was pretty good-sized for a design created pre-war) -- but no destroyer would ever be comfortable on the Russian run.

The ships of the "O" class, unlike the "H"s," did indeed serve in northern waters in 1942 (Whitley-Destroyers, p. 125).

Although listed as sisters, they weren't quite. They were supposed to be armed with 4.7" guns -- but, due to a shortage of weaponry, Obdurate and several of the others were armed with 4" guns that had been made during World War I, although Orwell had proper 4.7" weapons (Pope, p. 158). There had been a number of convoys to North Russia. The early ones had mostly made it without loss, but one, PQ17, had been ordered to scatter to avoid the German heavy ships, and had been slaughtered (Pearson, pp. 11-14). The sailors on the convoys knew that they faced great potential
Things initially went according to plan; the farther to go. The convoy, one to the south, with the In broad outline, the plan was the Germans to send out two forces, one to pass north of the which he had not been prepared (Pearson, p. 56); this part of the operation never came off. to use the upcoming battle as a chance to break out into the Atlantic as a commerce raider, for new to his command -- and who had been surprised before the operation by some sketchy orders messages in order to cover their rear ends if something went wrong. The effect was to scare between him and Admiral Kummetz, who commanded the task force, passed down cautionary was ultimately Hitler's fault; he was inherently anxious about naval matters, and all the admirals of finding it. But both attacking forces were cautious, and they did not coordinate well. (The caution Germans had divided their forces -- the goal being to have one cruiser distract the escort while the other attacked the convoy; also, by having two forces searching, the Germans increased the odds word on to Berlin (Pearce, p. 201). The submarine also took several shots at the convoy, but obtained no hits and suffered some (ineffective) attacks from the escorts, including Obdurate (Pope, pp. 125-127). The fight that resulted from the submarine's report, the Battle of the Barents Sea, was probably the northernmost significant battle of the war, taking place between 72 and 74 degrees north -- to the north of North Cape at the tip of Norway (map on p. 204 of Pearce). There is every reason to agree with Palmer that this is the battle referred to in the song. Once the convoy had been spotted, the Germans planned an interception, "Operation Regenbogen." It was then that the trouble began for the German command, as various people, from Hitler on down, interfered with local control in such a way as to make victory much harder. The Germans had a heavy force in northern waters, including the the heavy cruiser Admiral Hipper and the pocket battleship Lützow, plus destroyers, many of which had heavier guns than their British counterparts -- although their performance at sea was somewhat inferior as a result (Pearson, pp. 124-125). And the two British light cruisers assigned to help out, Sheffield and Jamaica under Admiral Robert Burnett, were far away because the weather had delayed the convoy (Pearce, p. 202). The only luck the British had was the cautious German tactics. The Germans had divided their forces -- the goal being to have one cruiser distract the escort while the other attacked the convoy; also, by having two forces searching, the Germans increased the odds of finding it. But both attacking forces were cautious, and they did not coordinate well. (The caution was ultimately Hitler's fault; he was inherently anxious about naval matters, and all the admirals between him and Admiral Kummetz, who commanded the task force, passed down cautionary messages in order to cover their rear ends if something went wrong. The effect was to scare Kummetz into being excessively passive; Pope, pp. 143-144.) The plan also perhaps placed too much burden on Captain Rudolf Stange of the Lützow, who was new to his command -- and who had been surprised before the operation by some sketchy orders to use the upcoming battle as a chance to break out into the Atlantic as a commerce raider, for which he had not been prepared (Pearson, p. 56); this part of the operation never came off. In broad outline, the plan was the the Germans to send out two forces, one to pass north of the convoy, one to the south, with the Hipper, which was faster, leading the northern force which had farther to go. The Hipper would then push the convoy south onto the heavier guns of the Lützow (Pearson, pp. 31.33, with a diagram on p. 32). Things initially went according to plan; the Hipper reached the convoy first. With the British cruisers
about fifty miles away, the British destroyers alone had to try to hold off the German heavy cruiser, which all by itself outgunned all the escorts near it. It was the Obdurate which first spotted the German destroyers. Sherbrooke ordered her to investigate; there was concern that there might be Russia forces in the area (Pope, pp. 72-73). As soon as the signals were passed (by blinker, via multi-ship relay, to avoid breaking radio silence), Obdurate sailed toward the unidentified ships, flashed an identity request -- and was fired upon (Pope, p. 155). The battle was on.

To avoid using up their few torpedoes, the only weapons that could seriously threaten the Hipper, the destroyers were forced to make bluff torpedo attacks to hold the Germans off. Onslow, the leader and the most heavily armed, couldn't even fire all her 4.7" guns; two of the four were frozen up (Pope, p. 183). But she and the other ships could act like they were attacking. The bluff, and three minor shell hits by Obdurate on Hipper, worried the hypercautious Germans (Pearce, pp. 206-208), who were under strong orders from Hitler not to risk damage. It was still hard on the British. Obdurate, the flagship, was the first to come under fire; she took four hits, leaving her effectively unable to fight, with two guns wrecked and severe damage to her hull (Pope, p. 188; there is a diagram of the hits on pp. 190-191); the hits also started fires (Pope, p. 194). Captain Robert Sherbrooke, the commander of the escort, was badly injured and permanently disfigured, losing the use of one eye (Pearce, pp. 208-209). But the Hipper backed off. Only to turn around and come back. Again the destroyers had to hold her off; in the process of two encounters with Hipper, Achates was so badly damaged that she had to be abandoned (Pearce, p. 210) and lost her captain and most of her other senior officers (Pope, p. 209). Obedient, Orwell, and Obdurate, now under Lt. Commander David Kinloch of Obedient as the senior officer (Pope, p. 206), again scared the Hipper off, but the German cruiser found and destroyed the tiny minesweeper Bramble as she turned away (Pearce, p. 211).

In the confused fighting, Obedient suffered shrapnel damage, temporarily knocking out her radio aerrals, so Sclater of the Obdurate took charge until Obedient could rig jury antennae. (Pope, p. 213) -- if being in charge of two destroyers can really be considered being in command! During this time, with Obdurate leading the line, she suffered several near-misses that resulted in splinter damage (Pope, p. 237) -- a tough time for the sailors aboard her, obviously, but she was one of the luckier destroyers.

As this was happening, the Lützow with six 11" guns, arrived. There were few ships in position to fight her. But she was even more cautious than the Hipper, firing a few shots but then retreating. In practical terms, she did nothing except scare the convoy. Pope, p. 205, says, "Ironically, [Admiral] Kummetz's plan had worked perfectly: the Hipper had drawn off escorts to the north of the convoy; the convoy had turned south and run, unprotected, into the Lützow... only the Lützow had not fired a shot." As the British destroyers came about to face her, the Hipper came back, damaging Obedient and straddling Obdurate, causing substantial damage and casualties; of the British destroyers, only Orwell was still intact and Obedient and Obdurate still able to fight (Pearce, p. 211). By this stage, the Germans were in position to slaughter both convoy and escort.

But, once again, they didn't. Hipper and Lützow didn't even coordinate their attacks. And then, in effect, the cavalry arrived. The two British cruisers, Sheffield and Jamaica, under Admiral Burnett, were able to join the battle; coming from the opposite direction from the convoy. The Hipper never even spotted them until she was hit by four shells from Sheffield (so Pope, p. 227, thinks three of the four were from Jamaica) -- amazing shooting, given that the British cruisers were so iced-up that they couldn't even use their gun directors (Pope, p. 222). The two cruisers hit the Hipper so hard that she was never fully repaired (Whitley-Cruisers: p. 61). As the Hipper hid behind a smoke screen, the British cruisers also took out the German destroyer Eckholdt, which hesitated to attack because it couldn't tell whether the cruisers were British or German (Pope, p. 232) and was lost with all hands (Becker, p. 289; Pope, p. 244, says that no one even saw her sink, although there is a possibility that she blew up). That battle took long enough that the damaged Hipper escaped (Pearce, p. 213). This time, the Germans did not come back.

As a result, all of the convoy merchant ships made it through. Onslow was too badly damaged to fight, and she had many injured, so she was ordered to proceed, as fast as she could in her damaged condition, to seek repairs and radio home to explain what was going on (Pope, pp. 246-247; the rest of the convoy was still maintaining radio silence).

The Obdurate's battle was over, too, and her damage relatively slight -- but she still had a rather harrowing experience ahead of her. The survivors of Achates had been taken aboard the trawler Northern Gem but that ship had no doctor. (There were two trawlers, Northern Gem and Vizalma, in the escort; being of minimal fighting value, they became the de facto rescue ships of the convoy; Pearson, p. 33.) Eventually the Obdurate's surgeon, Maurice Hood, was sent over on a rope -- a very difficult transfer given the sea conditions, and one that caused both ships to take some minor damage. After that, the battle was really and truly over.
The convoy made it into the Kola Inlet; a few of the merchant ships had trouble there (notably, the Panamanian Ballot ran aground), but although the Ballot had to be abandoned, her cargo was saved, so the entire convoy load arrived. In terms of losses, it was close to a wash, or perhaps a slight victory for the Germans; each side had lost a destroyer (the German destroyer being the stronger of the two by a significant margin), but the British had also lost the smaller Bramble. The damage to Hipper probably roughly balances out the damage to the other British destroyers (notably Onslow). But the British had gotten the convoy through, so the battle pretty definitely qualifies as a British strategic victory, although it probably shouldn't have been. Koop/Schmolke, p. 56, calls the German operational orders overly cautious, the dispositions ineffective, and the whole affair a "fiasco." Pearce concludes, pp. 213-214, that the German commander, Admiral Kummetz, "should have had things all his own way, but Sherbrooke with his few destroyers had bluffed him from start to finish and sent him off smarting. While Sherbrooke's forces had suffered casualties, they had fought a courageous and gallant action against a vastly superior enemy force and had saved the convoy from utter destruction." The result was a Victoria Cross for Sherbrooke -- who deserved it, I think, but who declared it "a tribute to the force in general" (Pearce, p. 215). Sherbrooke eventually went on to be promoted to Rear Admiral (Pearson, p. 113). And when the Onslow, which had been patched up but not fully repaired in Russia and which had lost 17 dead and 23 wounded (a third of her complement) arrived back in Scapa Flow, she was officially ordered to tour the ships present to be cheered (Pope, p. 286).

The results on the German side were even more dramatic. Hitler, who had personally approved the operation, expected big things -- but, for days, heard nothing except a report from the British side (the result of a combination of radio silence, cut communications cables, a change in codes at the end of the month for which a new cipher key had not been sent to the northern forces, and strange atmospheric conditions, Pope, pp. 278-279; Pearson, pp. 105-106). The longer it took to hear reports, the more upset Hitler became. (Plus it gave Hermann Göring more time to abuse the navy, which he regarded as a rival; Pearson, p. 106).

And what Hitler finally heard about was a non-victory. Being Hitler, he exploded -- and not at Admiral Kummetz, nor at Captain Stange of the Lützow, but at the fleet itself, declaring the ships "utterly useless," and ordering Grand Admiral Raeder to dispose of them (Pope, pp. 272-273). Raeder -- who was tired of being abused -- quit (Becker, p. 293). Hitler replaced him with Admiral Dönitz, who had commanded the submarine force (Becker, p. 294). Dönitz had to argue hard to keep Hitler from scrapping the entire surface fleet -- in the end, a few old ships went, but the Tirpitz and the Scharnhorst, the two strongest ships, were saved, and they retained their status as a "fleet in being" (Pope, p. 304).

It's not clear how the war would have been different had Raeder stayed, but it surely would have been different somehow. Even though the ships were spared, they rarely went out to battle. The British did not know until after the war, and the men of Onslow and Obdurate may never really have known, but they had changed the war. "It is perhaps unnecessary to add that even if [Sherbrooke] and his men had known at the time what was at stake they could not have fought more bravely or skilfully" (Pope, p. 309).

There is a photo of Captain Sherbrooke on p. 83 of Pearson; p. 84 shows HMS Onslow and has a closeup of some of the damage she suffered; p. 85 shows German Admiral Kummetz; p. 86 shows the Admiral Hipper; p. 89 shows HMS Obedient; the same page has a phoro of Admiral Burnett; p. 90 shows HMS Sheffield and Jamaica; p. 91 shows HMS Achates; p. 92 HMS Bramble. HMS Obdurate has a Wikipedia page, but as of this writing, it is not very full. There is a much fuller article on the Battle of the Barents Sea. - RBW

Bibliography

- Becker: Caju Becker,Hitler's Naval War, (German edition 1971; English edition 1974 from Macdonald and Jane's; I used the undated Kensington paperback edition)
- Pearce: Frank Pearce (with a foreword by Admiral of the Fleet Lord Lewin),Running the Gauntlet: The Battles for the Barents Sea, Fontana, 1989
- Pope: Dudley Pope,73 North: The Battle of the Barents Sea, 1957 (I use the 1988 Naval Institute Press edition; note that the many editions of this book have very different pagination, and the edition cited here still contains page references to an earlier edition!)
Kom Till Mig Pa Lordag Kvall, A (Come to Me on Saturday Night)

DESCRIPTION: Swedish hauling song. Chorus: "Viktoria, Viktoria! Kirre-verre-vipp-bom! Hurra sa!"
Printed verses have rhymes about drinking, Hugill says there were 18 verses he couldn't print.
AUTHOR: unknown
EARLIEST DATE: 1935 (Sternvall, _Sang under Segel_)
KEYWORDS: foreignlanguage shanty worksong
FOUND IN: Sweden
REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 427-428, "A Kom Till Mig Pa Lordag Kvall " (2 texts, Swedish & English, 1 tune)
Hugill-SongsOfTheSea, p. 93, "A Kom Till Mig Pa Lordaag Kvall" (2 texts, Swedish & English, 1 tune)
ALTERNATE TITLES:
cf. "Halarvisa" (similar chorus)
NOTES [74 words]: Hugill-ShantiesFromTheSevenSeas says the unprintable verses of this shanty are identical to a Chinese song which refers to the "18 points of feeling." They are quoted in Sang under Segel. - SL
(The text in Hugill-SongsOfTheSea gives the title as "A Kom Till Mig Pa Lordaag Kvall," but the printed text is "A Kom Till Mig Pa Lordag Kvall" (the difference being in the word "Lorda(a)g." The spelling with one a is apparently the correct one. - RBW
Last updated in version 5.0
File: Hugi427

Kookaburra

DESCRIPTION: "Kookaburra sits in an old gum tree, Merry merry king of the bush is he, Laugh, kookaburra, laugh, kookaburra, Gay your life must be."
AUTHOR: Marion Sinclair (1896-1988) (Source: Davey/Seal, WikipediA)
EARLIEST DATE: 1932 (date of composition, according to Wikipedia)
KEYWORDS: animal nonballad
FOUND IN:
REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 413, "Kookaburra" (1 text)
ADDITIONAL: Gwenda Beed Davey and Graham Seal, _A Guide to Australian Folklore_, Kangaroo Press, 2003, p. 201, "(Kookaburra)" (1 short text)
File: FSWB413B

Kriegie Ballad, The

DESCRIPTION: "Yes, this is the place that we took, sir, And landed right into the bag, Right outside the town of Tobruk, sir." The soldiers fought in North Africa all the way to Brindisi. Taken captive by the Italians, he is suffering from poor clothes and food
AUTHOR: Words: Robert Garioch
EARLIEST DATE: 1972 (Dallas-TheCruelWars-100SoldiersSongs)
KEYWORDS: war soldier prisoner food hardtimes clothes
FOUND IN:
REFERENCES (1 citation):
Dallas-TheCruelWars-100SoldiersSongs, pp. 223-225, "The Kriegie Ballad" (1 text, 1 tune)
Roud #10516
CROSS-REFERENCES:
cf. "Botany Bay (I)" (tune)

NOTES [153 words]: At the start of World War II, the Italians controlled Libya, and looked to take Egypt. The British sent forces to fight back, and smashed the Italians. So Hitler sent Rommel and the Africa Korps to prop up the Italians. The result was several years of seesaw battles, mostly in the region from Tobruk to Benghazi. The Germans were the core of the Axis forces -- but by themselves they simply didn't have enough troops to fight the British, and even if troops had been available (they weren't, because the Germans were fighting Russia), it would have been hard to get them across the Mediterranean because of the British Navy. So although we usually think of the British fighting the Germans, there were always Italians on hand -- they were the bulk of the infantry, and took a lot of the prisoners. And the Italians couldn't even supply their own troops, let alone British prisoners. Hence, presumably, this song. - RBW

Last updated in version 4.2
File: DalC223

Kuaotunu's All the Go

DESCRIPTION: "Kuaotunu's all the go, Kuaotunu! Kuaotunu! We'll step it out both heel and tow, For golden Kuaotunu!" People come to visit the gold fields and have sundry adventures, often arguing over claims. The song concludes with three cheers for Kuaotunu

AUTHOR: unknown

EARLIEST DATE: 1890 (Auckland "New Zealand Observer," according to Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: New Zealand gold mining

FOUND IN:

REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, p. 69, "(no title)" (1 excerpted text, tune referenced)

CROSS-REFERENCES:

cf. "Tullochgorum" (tune)

File: BaRo069

Kum By Yah

DESCRIPTION: You know the drill: "Kum by yah, my Lord, kum by yah (x3), Oh, Lord, Kum by yah." "Someone's crying, Lord..." "Someone's singing, Lord..." "Someone's praying, Lord...."

AUTHOR: unknown

EARLIEST DATE: 1958 (recording, Pete Seeger & Sonny Terry)

KEYWORDS: religious nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Silber/Silber-FolksingersWordbook, p. 368, "Kum Ba Yah" (1 text)

RECORDINGS:

Willie Peacock, "Come By Yah (Kumbaya)" (on VoicesCiv)
Pete Seeger & Sonny Terry, "Kum Ba Yah" (on SeegerTerry)

CROSS-REFERENCES:

cf. "Come By Here" (form)

NOTES [63 words]: Although almost the prototypical camp song, and certainly a folk song in that right, genuine field collections seem to be few and far between. - RBW

But an early field recording, cited by Steven Winick, makes clear that the song was present among the Gullah people of the sea islands off the coasts of Georgia and the Carolinas; the title is "Come By Here" in Gullah dialect.-PJS

Last updated in version 3.5
File: FSWB368D

Kumara Volunteers' Song

DESCRIPTION: "Now all you larrikin volunteers, Just listen a while to me, But don't you get frightened If the Russians cross the sea." Having beaten them at Crimean, we can beat them again "If they come up the Taramakau." Volunteer militia are urged to drill

AUTHOR: unknown
L'amant a la Fenetre de sa Maitresse (The Lover at his Mistress's Window)

DESCRIPTION: French. The singer returned from war and knocked at his mistress's door. Her father and mother are in their bed, and they have barred the door and have the keys. She opens the window to her bedroom.

AUTHOR: unknown
EARLIEST DATE: 1959 (Peacock)
KEYWORDS: foreign language courting love sex return father lover mother night visit
FOUND IN: Canada (Newf)
REFERENCES (1 citation):
Peacock, pp. 493-494, "L'amant a la Fenetre de sa Maitresse" (1 text, 1 tune)
RECORDINGS:
Cyril Robin, "L'amant a la Fenetre de sa Maitresse" (on Peacock CDROM)
File: Pea493

La La La Chick A La Le-O

DESCRIPTION: Nonsense chorus opens "O La la la chick a la le-o, Ta la la la chick...." Verse: "I am going to marry just who I please, La la la chick... I know I will marry if he'll marry me, La la la chick...." She wants Johnny Green; he's off to war, but is returning.

AUTHOR: unknown
EARLIEST DATE: 1970 (Abrahams/Riddle-ASingerAndHerSongs)
KEYWORDS: love courting separation reunion
FOUND IN: US (So)
REFERENCES (1 citation):
Abrahams/Riddle-ASingerAndHerSongs, pp. 42-43, "La La La Chick A La Le-O" (1 text, 1 tune)
Roud #12592
ALTERNATE TITLES:
Chick-a-li-lee-lo
NOTES [14 words]: Abrahams for some reason regards this as a version of "Bobby Shaftoe." I don't. - RBW
Last updated in version 4.1
File: Abrr042

La Roi Victor

DESCRIPTION: The singer watches La Roi Victor go away and come back with a big foot woman.

AUTHOR: unknown
EARLIEST DATE: 1972 (Elder-FolkSongAndFolkLifeInCharlotteville)
KEYWORDS: courting nonballad
FOUND IN: West Indies (Tobago)
REFERENCES (1 citation):
Elder-FolkSongAndFolkLifeInCharlotteville, p. 47, "La Roi Victor" (1 text, 1 tune)
NOTES [32 words]: Elder-FolkSongAndFolkLifeInCharlotteville, p. 17, classifies this as "drum dance music." - BS
Is it significant that this name could be interpreted as "The victorious king"? I don't know. - RBW
Last updated in version 3.7
La, La, My Baby
DESCRIPTION: "La, la, my baby, your cradle I'll rock, I've undressed you all, except one little sock.
La, la, my baby, now close your blue eyes, La, la, my baby, oh how the time flies"
AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan8)
KEYWORDS: lullaby baby clothes
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1557, "La, La, My Baby" (1 short text, 1 tune)
Roud #13506
NOTES [10 words]: The current description is all of the Greig/Duncan8 text. - BS
Last updated in version 2.5

Laboring Man's Daughter, The (The Knight's Dream)
DESCRIPTION: A nobleman dreams of a beautiful girl. After seven years' searching he finds her, a
poor laboring-man's daughter. He tells her he has seen her only in a dream, but is confident she
will not deny him. He takes out a ring and proposes. (They happily marry)
AUTHOR: unknown
EARLIEST DATE: 1905 (Sharp, JFSS)
LONG DESCRIPTION: A nobleman's son dreams of "the beautiful-est girl in the nation." After
seven years' searching he finds her, a poor laboring-man's daughter. He tells her he has only seen
her once, as she lay by him in a dream, but he is confident she will not deny him. She asks what is
his desire, that he's so afraid of denial; "Although I am poor, no scorn I'll endure/Do not put me
under any such trial." He takes out a ring and proposes. (She worries that his parents will look
down on her; he replies that they are both dead, and his friends will not object. They marry and are
happy)
KEYWORDS: courting love marriage ring travel dream nobility worker beauty
FOUND IN: Britain(England(South,North)) Ireland Canada(Newf)
REFERENCES (2 citations):
Kennedy-FolksongsOfBritainAndIreland 132, "The Labouring Man's Daughter" (1 text, 1 tune)
Peacock, pp. 540-541, "The Knight and the Labourman's Daughter" (1 text, 1 tune)
ST K132 (Partial)
Roud #595
CROSS-REFERENCES:
cf. "Queen Among the Heather" (plot)
ALTERNATE TITLES:
Knight and Labourman's Daughter
NOTES [19 words]: I'm not certain "A Cornish Young Man" is the same song, but Kennedy-
FolksongsOfBritainAndIreland lumps it in. - PJS

Labour Boroo, The
DESCRIPTION: The singer dreams he is at the "Labour Borue." Everyone is polite; they offer a
seat, brandy, a smoke, money for the asking, and a taxi home; his wife welcomes him. His wife
wakes him. He screams. She asks if his worthless self had had a nightmare.
AUTHOR: unknown
EARLIEST DATE: 1970 (Morton-FolksongsSungInUlster)
KEYWORDS: work unemployment dream husband wife
FOUND IN: Ireland
REFERENCES (2 citations):
Morton-FolksongsSungInUlster 25, "The Dream" (1 text, 1 tune)
Hammond-SongsOfBelfast, pp. 46-47, "The Labour Boroo" (1 text, 1 tune)
Roud #2886
NOTES [46 words]: Morton-FolksongsSungInUlster: "N.E. Ireland has always been the 'industrialized' sector of the country.... When a man is unemployed he faces what for many is a humiliating half-life of 'signing on at the Employment Exchange', otherwise known as the Labour Bureau (Borue)." - BS
File: MorU025

Lights of the World

DESCRIPTION: "The lights of the world shine bright, the poor are in need," The poor are frown on by degrees," England cannot succeed without the working man. They fought off Napoleon. But now they face poor wages and starvation
AUTHOR: unknown
EARLIEST DATE: 1898 (Lucy Broadwood collection; also Hill, "Wiltshire Folk Songs and Carols")
KEYWORDS: worker battle hardtimes Napoleon
FOUND IN: Britain(England(South,West))
REFERENCES (4 citations):
Palmer-EnglishCountrySongbook, #26, "The Labouring Man" (1 text, 1 tune)
Palmer-ThePainfulPlow, #6, "The Labouring Man" (1 text, 1 tune)
Purslow-TheConstantLovers, pp. 51-52, "The Labouring Man" (1 text, 1 tune, from different informants)
Cologne/Morrison-WiltshireFolkSongs, pp. 8-9, "The Labouring Man" (1 text, 1 tune)
Roud #1156
File: PECS026

Labrador

DESCRIPTION: The crew on the schooner Carey catch bait in Conception Bay and cash in at Holyrood. They hear fishing is exceptional on the Labrador. They fight bad weather to get there, are poorly equipped, and fare badly.
AUTHOR: unknown
EARLIEST DATE: 1959 (Peacock)
KEYWORDS: fishing sea storm
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 138-139, "Labrador" (1 text, 1 tune)
Roud #9965
RECORDINGS:
Kenneth Pink, "Labrador" (on PeacockCDROM)
File: Pea138

Labrador Rose

DESCRIPTION: Singer walks out in summer and sees "a wild rose growing there on the mountain." "There's nothing around to compare with her beauty." "Labrador Rose... For the rest of my life I will stay here beside you." 
AUTHOR: Dick Gardiner (according to Bennett/Downey-JeromeJustOneMoreSong and "Songs of Labrador")
EARLIEST DATE: 1980 (Bennett/Downey-JeromeJustOneMoreSong)
KEYWORDS: love beauty
FOUND IN: Canada(Newf)
REFERENCES (2 citations):
Bennett/Downey-JeromeJustOneMoreSong 1, pp. 59-60, "Labrador Rose" (1 text)
ADDITIONAL: Songs of Labrador (Northwest River: Labrador East Integrated School Board, 1982), pp. 109-110, "Labrador Rose" (1 text) (1 tune)
Roud #24331
RECORDINGS:
Jerome Downey, "Labrador Rose" (on NFJDowney01)
Hector MacIsaac and Jerome Downey, "Labrador Rose" (on NFHMacIsaac01)
File: BeDo959
**Lace Tell**

DESCRIPTION: "Nineteen long lines hanging over my door, The faster I work I will shorten my score... For after tomorrow comes my wedding day... Six pretty maidens so neat and clean Shall dance at my wedding...." Stream of consciousness lyrics used while making lace

AUTHOR: unknown

EARLIEST DATE: 1973 (Hamer-GreenGroves)

KEYWORDS: work wedding clothes money mother father abuse music

FOUND IN: Britain(England(Lond))

REFERENCES (1 citation):

*Hamer-GreenGroves, p. 30, "Lace Tell" (1 text, 1 tune)*

Roud #1144

File: HaGr030

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**Lachlan Tigers, The**

DESCRIPTION: The shearsers wait eagerly for the shift to begin: "At his gate each shearer stood as the whistle loudly blew...." The expert shearsers set out to be the fastest, while the boss tries to make sure they shear the sheep completely.

AUTHOR: unknown

EARLIEST DATE: 1957 (Stewart & Keesing, _Old Bush Songs_)

KEYWORDS: sheep work Australia

FOUND IN: Australia

REFERENCES (4 citations):

*Fahey-Eureka-SongsThatMadeAustralia, pp. 136-137, "The Lachlan Tigers" (1 text, 1 tune)*

*Fahey-PintPotAndBilly, pp. 32-33, "The Lachlan Tigers" (1 text, 1 tune)*

*Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 178-180, "At the Gate Each Shearer Stood" (1 text)*

*DT, LCHLNTIG*

RECORDINGS:

A. L. Lloyd, "Lachlan Tigers" (on Lloyd4, Lloyd08)

NOTES [63 words]: The region along the Lachlan river is one of Australia's best sheep-raising areas. Naturally, it attracted the best shearsers, who came to be known as the "Lachlan Tigers." Jackie Howe holds the all-time (and probably unsurpassable) record of 328 sheep sheared in an eight hour day; hence the remark in the song "There's never been a better board since Jackie Howe expired." - RBW

*Last updated in version 5.0*

File: FaE136

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**Lackagh Bawn**

DESCRIPTION: The singer hears Dan complain to Kate's father: Kate forsook him for a farmer in Lackagh Bawn. The father and Kate just laugh. Singer proposes he and Dan fight the farmer, or consider other girls. Dan agrees: "they won't be laughing, I'll let them see"

AUTHOR: Sean O Tuama (Johnny Nora Aodha) (source: OCroinin/Cronin-TheSongsOfElizabethCronin)

EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: courting rejection farming fishing

FOUND IN: Ireland

REFERENCES (1 citation):

*OCroinin/Cronin-TheSongsOfElizabethCronin 79, "Lackagh Bawn" (1 text)*

Roud #16248

File: 0CC079

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**Lad at the Laird's o' Drum, The**

DESCRIPTION: "Haud awa ye ill-faur'd carle, And coort nae mair at me, For I've a lad at the Laird's o' Drum, And a bonnie lad is he."

AUTHOR: unknown
Lad in the Scotch Brigade, The (The Banks of the Clyde)

DESCRIPTION: Geordie and Jean meet on the banks of the Clyde. She tries to dissuade him from "going to fight for his queen." She gives him a lock of her hair. In the battle a bullet "buried that dear lock of hair in his heart." Jean and his mother comfort each other.

AUTHOR: unknown

EARLIEST DATE: 1938 (Neely/Spargo-TalesAndSongsOfSouthernIllinois)

KEYWORDS: courting army battle separation death lover soldier

FOUND IN: Canada(Newf,West) US(MW)

REFERENCES (4 citations):
Leach-FolkBalladsSongsOfLowerLabradorCoast 133, "The Banks of the Clyde" (1 text, 1 tune)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, p. 155, "The Soldier's Farewell" (1 short text)
Winstock-SongsAndMusicOfTheRedcoats, p. 251, "(The Lad in the Scotch Brigade)" (1 text)
Hamer-GarnersGay, p. 26, "On the Banks of the Clyde" (1 text, 1 tune, which appears to mix "The Lad in the Scotch Brigade (The Banks of the Clyde)" with "The Bad Girl's Lament, (St. James' Hospital; The Young Girl Cut Down in her Prime)" [Laws Q26])

ST LLab133 (Partial)

Roud #1784

RECORDINGS:
Mrs. Maggie Luby, "Geordie (On the Banks of the Clyde)" (on MUNFLA/Leach)
Jack Swain, "The Banks of the Clyde" (on MUNFLA/Leach)

BROADSIDES:
Bodleian, Harding B 11(2032), "The Lad in the Scotch Brigade" or "The Burning Plains of Egypt" ("On the banks of the Clyde stood a lass [sic] and a lassie"), unknown, n.d.
NLScotland, RB.m.143(125), "The Scotch Brigade," Poet's Box (Dundee), c. 1880-1900

CROSS-REFERENCES:
cf. "The Fair Town of Greenock" (theme)
cf. "The Paisley Officer (India's Burning Sands)" [Laws N2] (theme)

NOTES [562 words]: This ballad is reported in What We Sang Down on the Farm: A Forgotten Manuscript on Western Canadian Singing Traditions by David A.E. Spelling in Canadian Journal for Traditional Music (1985). The article includes an anonymous undated manuscript collected in Alberta by Dr. Robert E. Gard in the 1940s. The author of that manuscript recalls that "our favourite war song was 'The Lad in the Scotch Brigade,' a product of the war in Egypt and the Soudan." The manuscript then summarizes the ballad and includes the chorus from the broadside omitted in the Leach-FolkBalladsSongsOfLowerLabradorCoast version.

The Alberta source, in placing the war "in Egypt and the Soudan" was probably imagining it to be about the recent (1884-1885 and 1896-1898) wars against the Dervish Empire. The ballad does not name the battle at which the hero is killed but refers only to "the great victory." In those "river wars" the "great victory" was the Battle of Omdurman, September 2, 1898. However, one of Roud's sources for #1784, as "The Scotch Brigade," was Delaney's Song Book No.1 published in 1892, before the second Dervish war. Too bad: the Scotch Brigade -- the 94th Regiment of Foot -- was in the second war against the Dervish Empire. It does not seem that the Scotch Brigade was in Egypt at any other time. You can find a history of the Scottish Brigade at the Dungarvan Museum site

Historical Articles - BS

Peter Power-Hynes sends the following, which perhaps helps explain the situation (very slightly edited for formatting, but the words are all his):
"After the Peninsular Wars against Napoleon the 94th effectively became an Irish Regiment by being 'depoted' in Ireland in various towns from the 1820s right up to 1922 (disbandment) with the exception of a few engagements abroad.

"Following the Cardwell Reforms in 1880 after the 'Zulu Wars' the 94th became the 2nd B[attalia]n
The Connaught Rangers. The First Bn was the old 88th Foot the original Connaught Rangers who by a sheer coincidence had served with the 94th in General Picton's 3rd Light Division in the Peninsula.

"About 20 men from the 2nd Bn Connaught Rangers (formerly 94th) volunteered for service on the Gordon Relief Expedition to the Sudan 1884 and were engaged as Camel Mounted Infantry. Their toughest fight was as part of the Square at the Battle of Abu Klea (wells).

"About 100 men of the old 94th had previously served in Egypt in the 1882 Campaign attached to the old 18th Royal Irish Regiment (from Clonmel, County Tipperary.)

In Armagh town where I was born
all free from debt and danger
till one O'Connor enlisted me
to be a Connaught Ranger

"Prior to the Zulu Wars the 94th were depoted at Armagh and they were nicknamed 'The Gallant Armaghs.' Many of the Officers still appeared to be from traditional Scottish Families like Lieut Col Anstruther who commanded them in South Africa and unfortunately got himself killed at Bronkhurst Spruit in December 1880. Prior to that ambush by the Boers, the Band of the 94th were singing, Kiss me, mother, kiss your darling

"Its a bit ironic and sad that generally speaking the Irish don't rate the 94th as Irish and the Scottish don't rate them as a real Scottish Regiment after the Napoleonic Wars."
For more on the Gordon relief expedition and the Sudan campaigns, see "Andy McElroe"; also "Hector MacDonald" and "Annie Dear, Good-Bye." - RBW

Last updated in version 5.0

File: LLab133

Lad o' Paton's Mill, The

DESCRIPTION: The singer says, in the chorus, "I'll awa wi' my doggie ... Through the frost and snow." She says "Maybe I'll be married yet To the lad o' Paton's Mill." "Paton's Mill's a bonny mill"

AUTHOR: unknown

EARLIEST DATE: 1917 (Greig/Duncan4)
KEYWORDS: courting nonballad dog miller
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 769, "The Lad o' Paton's Mill" (1 fragment, 1 tune)

Roud #6187

NOTES [51 words]: Greig/Duncan4 quoting Duncan: "The 'Paton's Mill' is obviously of Alloa or Tillycoultry. No more remembered [by Mrs Gillespie], but the theme of the song is the young lady meeting a Paton when out airing her 'doggie' -- for the purpose.... partly taken, in air and words, from 'Maybe I'll be Married Yet.'" - BS

Last updated in version 2.5

File: GrD4769

Lad o' Shuttlehowe, The

DESCRIPTION: Joseph would visit his girl at night. She is asleep when he arrives but her baby wakes her father. Joseph wishes the father a good evening and asks if he would take snuff. The father would accept "in decent hours." Joseph wishes "guid morning" and leaves

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan4)
KEYWORDS: nightvisit baby father
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 779, "The Lad o' Shuttlehowe" (3 texts, 3 tunes)

Roud #6194

CROSS-REFERENCES:
cf. "Johnnie's Nae a Gentleman" (tune, per Greig/Duncan4)
cf. "The Battle of Harlaw" (tune, per Greig/Duncan4)

ALTERNATE TITLES:
Hey the Lad the Bonnie Lad

NOTES [44 words]: Greig/Duncan4 quoting Duncan: "The heroine was the late Mrs Watt, Affath,
when a young woman at home at Burnthill, Bonnykelly; 'the bonny lad' being the late Joseph MacBoyle, Shittlehowe; the farmer her father, Mr Ironside. The incident said to be an actual one." - BS

Last updated in version 2.5
File: GrD4779

Lad That I Was Last Wi', The
DESCRIPTION: Molly, pregnant, mourns that she "quite undone will be, Gin I dinna get the bonny lad that I was last wi.'" He overhears her and says he loves her. They marry and are happy. Advice: maids, bide your time and "you'll enjoy your true love"
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan5)
KEYWORDS: love marriage pregnancy
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan5 979, "The Lad That I Was Last Wi" (11 texts, 9 tunes)
Roud #6732
File: GrD5979

Lad that Never Kissed a Lass, The
DESCRIPTION: "The lad that never kissed a lass is nae the lad for me ... For my bonnie laddie's kissed twa-three"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: courting nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1624, "The Lad that Never Kissed a Lass" (1 fragment, 1 tune)
Roud #13004
NOTES [11 words]: The current description is based on the Greig/Duncan8 fragment. - BS
Last updated in version 2.5
File: GrD81624

Lad That's Far Awa, The
DESCRIPTION: The singer's sweetheart is a sailor "banished by the law To go owre the seas and far awa." Her mother wants her "to marry a man of high degree." She imagines him returned and will not forsake him for "rings, jewels and 'a." In one version he does return
AUTHOR: unknown
EARLIEST DATE: 1876 (Christie)
KEYWORDS: love return separation transportation mother sailor money exile
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #129, pp. 1-2, "The Lad That's Far Awa" (1 text)
Greig/Duncan1 61, "The Lad That's Far Awa" (2 texts)
ADDITIONAL: W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1876 (downloadable pdf by University of Edinburgh, 2007)), Vol I, pp. 12-13, "I Love Him Still Though He's Far Awa" (1 tune)
Roud #5812
CROSS-REFERENCES:
cf. "Mine Ain Love" (theme)
ALTERNATE TITLES:
Sailor Lad
NOTES [22 words]: Christie's text has enough lines in common with the Greig/Duncan texts to show that the song itself existed in some form in 1876. - BS
Last updated in version 2.6
File: GrD1061
Lad Wha Hauds the Ploo, The

DESCRIPTION: "There's some wha like a country life while others prefer the toon," but "there's nae a blyther lad" than the ploughboy. He whistles in all weather with few holidays "but he's aye happy wi' his lot." He can work and talk with a girl at the same time

AUTHOR: unknown
EARLIEST DATE: 1909 (Greig/Duncan3)
KEYWORDS: farming nonballad courting work
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 419, "The Lad Wha Hauds the Ploo" (1 text)
Roud #5938
File: GrD3419

Laddie That Handles the Ploo, The

DESCRIPTION: The singer praises the plowmen and farmers who provide others with food. He lists other occupations, and notes how much they are needed -- but none of them could survive "Gin it werena for the bonnie laddie that handles the ploo."

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan3)
KEYWORDS: farming worker food
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #107, p. 1, "The Laddie that Handles the Ploo"; #160, p. 2, "The Laddie that Handles the Ploo" (1 text plus 1 fragment)
Greig/Duncan3 449, "The Laddie that Handles the Ploo" (10 texts, 5 tunes)
Ord-BothySongsAndBallads, p. 81, "The Bonnie Lad That Handles the Plough" (1 text, 1 tune)
MacColl-SongsAndBallads, p. 34, "The bonnie lad that handles the plough" (1 text, 1 tune)
Roud #2170
CROSS-REFERENCES:
cf. "The Farmer is the Man" (theme)
cf. "The Praise of Ploughmen" (theme)
cf. "Come All You Jolly Ploughboys" (theme)
ALTERNATE TITLES:
Success and Flourish
Trades
Health to the Farmers
Tradesman's Song
File: Ord081

Laddie Wi' the Tarry Trews, The

DESCRIPTION: The singer is a woman, probably a mill worker, who wants to be taken from the mill by a sailor. She describes him, "a sailor wi' a rolling eye," rowing on the ocean and sailing across the sea. He says he would take her from the mill.

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan1)
KEYWORDS: love nonballad sailor technology
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan1 56, "The Laddie Wi' the Tarry Trews" (3 texts, 3 tunes)
Roud #5809
CROSS-REFERENCES:
cf. "No More Shall I Work in the Factory" (theme)
ALTERNATE TITLES:
The Mill
A Sailor

NOTES [90 words]: The Greig/Duncan1 entries are all fragments. Two share the verse "He bade me aye cheer up my heart An' he bade me nae be dull He bade me aye cheer up my heart An' he'd
tak me frae the mull." All three texts refer briefly to sailors: "And the laddie wi' the tarry trews, Is aye the lad for me," "A sailor wi' a rolling eye I'd lay my life to be his wife," and "And the sailor wi' the curly kep, Oh he's the lad for me."

Greig/Duncan1: ". . . millgirls' song - usually sung as they marched home in groups after the day's work (about 1850)." - BS

Last updated in version 2.4
File: GrD1056

Ladie Beltrees and Her Bonnie Lads

DESCRIPTION: Matthew Orr goes to Glasgow to see Lady Beltrees. She hides from him "ahint the bed," Her friends/servants(?) say "she wasna in." Doesn't she remember when "I kissed thee in thy bed" and she said she liked him better than Johnny Blair or Ned Davidson?

AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)
KEYWORDS: sex nonballad lover
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
Lyle-Andrew-CrawfurdsCollectionVolume2 145, "Ladie Beltrees and Her Bonnie Lads" (1 text)
Roud #15126
NOTES [78 words]: Lady Beltrees is Mary Pollock, born c.1661, and married to Robert Sempill of Beltrees in 1678. Patterson prints the song without being able to identify the other characters named, except to say "it would appear that Ladie Beltrees was somewhat of a gallant." We know she married unhappily after Sempill died sometime between 1707 and 1711 (source: James Paterson, The Poems of the Sempills of Beltrees (Edinburgh, 1849 ("Digitized by Google")), pp. lxxx-lxxxiii). - BS

Last updated in version 2.6
File: LyCr2145

Ladie Calee

DESCRIPTION: Lady Calee, up the shore, down the quay, one foot in and one foot out, "Linkum learie round about"

AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)
KEYWORDS: playparty
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
Lyle-Andrew-CrawfurdsCollectionVolume2 202, "Ladie Calee" (1 text)
Roud #5032
NOTES [106 words]: The description translates the Lyle-Andrew-CrawfurdsCollectionVolume2 text. Lyle-Andrew-CrawfurdsCollectionVolume2 says "'Ladie Calee' may be compared with a circle game called 'Hinkumbooby' in Chambers Rhymes 1870 pp. 137-9 which includes lines like the last two here." In that, Lyle is agreeing with Roud who lumps this with 'Looby Lou,' which is where I have added Chambers. "Ladie Calee" ends "Ane fyt in an ane fyt out Linkum learie round about," as compared to "A' feet in, and nae feet out, Hinkumbooby round about." It's the first two lines of "Lady Calee" that don't fit for me: "Ladie Calee Up the shore and doun the Quey." - BS

Last updated in version 2.6
File: LyCr2202

Ladies in the Dining Room

DESCRIPTION: "Ladies in the dining room, Sitting by the fire, Lost her slipper and she fell down, Raise your foot up higher." "(All the way the ring goes round)/(Choose the one the ring goes round), Choose the one with money, Choose the one they call X...." 

AUTHOR: unknown
EARLIEST DATE: 1931 (Crockett)
KEYWORDS: playparty home clothes nonballad
FOUND IN: US(MW,SE,So)
REFERENCES (5 citations):
Lomax/Lomax-OurSingingCountry, p. 70, "Ladies in the Dinin' Room" (1 text, 1 tune)
Parrish-SlaveSongsOfTheGeorgiaSeaslands, p. 119, ("Choose in the girl with the rosy cheeks") (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, pp. 509-510, "Lady in the Dining Room" (1 short text, 1 tune)
JournalOfAmericanFolklore, Leah Rachel Clara Yoffie, "Three Generations of Children's Singing Games in St. Louis," Vol. 60, No. 2351 (Jan-Mar 1947 ), #54, pp. 44-45, ("Walking down the green grass") (1 text)
Roud #15656
ALTERNATE TITLES:
All the Way Round
NOTES [231 words]: The second verse from Lomax is "Choose the one the ring goes round, Choose the one with money, Choose the one they call Annie Lee, Kiss your darling honey." Yonnie's game song is "Walking down the green grass I was ashamed to go, My right foot slipped and I fell down I was ashamed to go. Court that girl with the coal black hair, Court that girl with the money, Court that girl with the coal black hair, And kiss her, call her honey." Yonnie thinks her St. Louis game song "may be a merging of the old 'Walking up the Green Grass' and the Negro song "Ladies in the Dining Room." There's also a line from "I Wouldn't Go There Any More."

The second verse of Lomax and Yoffie, modified, is all there is of Parrish-SlaveSongsOfTheGeorgiaSeaslands and Crockett. Parrish has, "Choose in the girl with the rosy cheeks, Choose in the boy with the money, Choose in the girl with the coal-black eye, Choose her an' call her honey." Crockett has, "Fly to the East Fly to the Wes,t Fly to the one's got money. Fly to the one that you love best Kiss her and call her honey.
This seems as good a place as any to index Parrish and Crockett, although the verse floats to other songs. In "Charley He's a Good Old Man" (indexed here as "Weevily Wheat") Kelly Harrell sings, "Some folks marry for good looks, Some of them for money, But I'm going to marry a country boy, Kiss him and call him honey." - BS
Last updated in version 5.3
File: LxSi070

Ladies o' Cheapside, The
DESCRIPTION: "He tauld me to keep up my heart and modify my pride ... And I might try the Justice Port, the ladies o' Cheapside"
AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan7)
KEYWORDS: sex nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1441, "The Ladies o' Cheapside" (1 fragment, 1 tune)
Roud #7272
NOTES [95 words]: The current description is all of the Greig/Duncan7 fragment excluding the chorus.
Justice Port was one of the lockable gates to Aberdeen until 1787 (source: "Historic gates to the city" at the site for Leopard, The Magazine for North-East Scotland). Is that the reference here? There's a Cheapside in London, Belfast and Glasgow; any in Aberdeen? A note from Steve Gardham to Ballad-L: "Practically everywhere in Britain had a Cheapside, it would have been originally the side of the market where the cheapest or chap goods were sold and the chapmen congregated." - BS
Last updated in version 2.5
File: GrD71441

Ladies to the Center
DESCRIPTION: "Ladies to the center and a ding dong ding, Gents to the center and form a ring, Mile and a quarter round this ring, Meet your partner, balance and swing."
AUTHOR: unknown
Ladies' Orange Lodges O!, The

DESCRIPTION: "The Orange cause is booming strong, Since ladies joined the Order." "They crowd round William's banner." Throughout England they "lilt their Orange ditties" and "work against those who love the night, And hate the British Empire."

AUTHOR: unknown

EARLIEST DATE: c.1895 (Graham-TheOrangeSongster)

KEYWORDS: Ireland nonballad patriotic

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
Graham-TheOrangeSongster, p. 19, "The Ladies' Orange Lodges O!" (1 text, 1 tune)

NOTES [63 words]: The Loyal Institution of Orange Ladies of England is a section of the Loyal Orange Institution of England. "Ladies Lodges have been a part of the Orange family since the middle of the nineteenth century, with Lodges meeting in different locations, mainly in the Lancashire area ..." (source: "The Orange Ladies of England" at the Grand Orange Lodges of England [GOLE] site). - BS

File: Grah019

Lads of Wamphrey, The [Child 184]

DESCRIPTION: The Johnstones raid the stable of the Crichtons. William, nicknamed Galliard, the Johnstone leader, by mistake rides off on a blind horse. He is captured and hanged. His nephew gathers a gang which drives the Crichtons from their land

AUTHOR: unknown

EARLIEST DATE: 1791

KEYWORDS: feud battle execution revenge

FOUND IN: Britain(Scotland)

REFERENCES (3 citations):
Child 184, "The Lads of Wamphrey" (1 text)
Whitelaw-BookOfScottishBallads, pp. 392-394, "The Lads of Wamphray" (1 text)
Leach-TheBalladBook, pp. 495-497, "The Lads of Wamphrey" (1 text)

Roud #4011

File: C184

Lads that was Reared Among the Heather, The

DESCRIPTION: Girls: the best men are "the lads that was reared in the heather"; the best dances are in the barn, not the hall, with the lads ...; the best ship builders, the best soldiers and the best poets are the lads....

AUTHOR: unknown

EARLIEST DATE: 1967 (recording, Willie Scott)

KEYWORDS: bragging commerce dancing nonballad soldier

FOUND IN: Britain(Scotland(Bord))

REFERENCES (1 citation):
McMorland/Scott-HerdLaddieOTheGlen, pp. 70-71, 151, "The Lads That Were Reared Amang Heather" (1 text, 1 tune)

Roud #5127

RECORDINGS:
Willie Scott, "The Lads that was Reared Among the Heather" (on Voice05)

File: RcLTRATH
DESCRIPTION: Lady Alice sees a beautiful corpse being carried by and learns it is her lover. She bids the bearers leave it; she will herself be dead by the next evening. They are buried apart but roses from his grave grow to reach her breast until severed by a priest.

AUTHOR: unknown

EARLIEST DATE: 1810

KEYWORDS: death corpse love burial flowers

FOUND IN: Britain(England(South)) US(Ap,MA,MW,NE,SE,So,SW) Canada(Newf)

REFERENCES (43 citations):
Child 85, "Lady Alice" (4 texts)
Bronson 85, "George Collins (Lady Alice)" (43 versions)
Bronson-SingingTraditionOfChildsPopularBallads 85, "George Collins (Lady Alice)" (6 versions: #2, #18, #24, #26, #29, #34)
Bell-EarlyBallads-CustomsBalladsSongsPeasantryEngland, p. 347, "Lady Alice" (1 text)
Browne-FolkSongsOfOldHampshire, pp. 54-56, "George Collins" (1 text, 1 tune, apparently composite)
Sharp-EnglishFolkSongsFromSouthernAppalachians 25 "Giles Collins" (6 short texts, 6 tunes) {Bronson's #13, #15, #14, #28, #5, #42)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 452-453, "Lady Alice" (notes plus a text derived from Child C)
Peacock, pp. 738-739, "Young Collins Green" (1 text, 1 tune)
Karpeles-FolkSongsFromNewfoundland 12, "George Collins" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, p. 85, "George Collins" (1 text)
Randolph 22, "George Collins" (1 text, 1 tune) {Bronson's #27}
Davis-TraditionalBalladsOfVirginia 25, "Lady Alice" (7 texts apart from the appendix, 5 tunes entitled "Johnny Collins," "George Collins"; 10 more versions mentioned in Appendix A)
Davis-MoreTraditionalBalladsOfVirginia 26, pp. 199-206, "Lady Alice" (3 texts plus a fragment, 4 tunes -- but the fourth, fragmentary, text and tune could as well be "Fare You Well, My Own True Love" or something similar) {Bronson's #41, #32, #31, #29, #2}
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 28, "Lady Alice" (8 texts plus 2 excerpts, a fragment, and mentions of 4 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 28, "Lady Alice" (9 excerpts, 9 tunes)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 14, "Georgie Collins" (1 text, 1 tune) {Bronson's #18}
Smith-SouthCarolinaBallads, #IX, pp. 142-143, "Lady Alice (Giles Collins)" (1 text)
Joyner-FolkSongsInSouthCarolina, p. 40, "George Collins" (1 text, 1 tune)
Killion/Waller-ATreasuryOfGeorgiaFolklore, pp. 256-257, "George Giles" (1 text)
Morris-FolksongsOfFlorida, #162, "Lady Alice" (3 texts, 2 tunes) {Bronson's #26, #20}
Hudson-FolksongsOfMississippi 16, pp. 107-111, "Lady Alice" (4 texts)
Hudson-FolkTunesFromMississippi 7, "George Collum" (1 text, 1 tune) {Bronsons' #9}
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 73-74, "George Collins" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 25, "George Collins" (1 text, 1 tune)
Bronner/Eskin-FolksongAlivePart1 4, "George Collins" (1 text, 1 tune)
Henry-SongsSungInTheSouthernAppalachians, p. 47, "George Collins" (1 short text)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 76, "George Collins" (1 short text)
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 17-18, "George Collins" (1 text, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 117-122, "Lady Alice," with individual texts titled "George Collins," "George Collins," (no title), "George Collins," (no title), "George Allien" (4 texts plus 2 excerpts, 4 tunes on pp. 393-394) {Bronson's #22, #19, #1, #11}
Quiller-Couch-OxfordBookOfBallads 154, "Lady Alice" (1 text)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 96, "George Collins" (1 text, 1 tune)
Niles-BalladBookOfJohnJacobNiles 37, "Lady Alice" (2 texts, 1 tune)
Copper-SongsAndSouthernBreezes, pp. 246-247, "George Collins" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 32, "George Collins" (1 text, 1 tune)
Cox-FolkSongsSouth 17, "Lady Alice" (5 texts)
Bush-FSofCentralWestVirginiaVol5, pp. 94-95, "George Collins" (1 text, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 59-60, "Young Collins" (1 text, 1 tune)
Boette-SingaHipsyDoodle, p. 21, "Young Collins" (1 text, 1 tune)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 62-63, "Lady Alice" (1 text)
Silber/Silber-Folksingers Wordbook, p. 151, "George Collins" (1 text)
North Carolina Folklore Journal, Virgil L. Sturgill, "The Lost Ballad of George Collins" Vol. IV, No. 1 (Jul 1956), pp. 31-33, "George Collins" (1 text, 1 tune)
DT 85, GEOCLLNS* GEOCOL2 GEOCLLN3
ST C085 (Full)
Roud #147
RECORDINGS:
Emry Arthur, "George Collins" (Paramount 3222, 1930; rec. 1929)
Dixon Brothers, "Story of George Collins" (Montgomery Ward M-7580, 1938)
Henry Griffin, "George Collins" (on HandMeDown2)
Spud Gravely, "George Allen" (on Persis1)
Roy Harvey & the North Carolina Ramblers, "George Collins" (Brunswick 250, 1928; on ConstSor1)
Kelly Harrell, "The Dying Hobo" (Victor 20527, 1926; on KHarrell01 -- a rather strange version combining the first verse of "The Dying Hobo" with a plot, taken from "George Collins," of a girl mourning her dead lover) {Bronson's #30}
Dick Justice, "One Cold December Day" (Brunswick 367, 1929 -- like the Harrell recording, this starts with a "Dying Hobo" verse, then parallels "George Collins")
New Lost City Ramblers, "George Collins" (on NLCR02)
Frank Proffitt, "George Collins" (on Profitt03)
Riley Puckett, "George Collins" (Montgomery Ward M-4551, 1934)
Enos White, "George Collins" (on FSB4, FSBBAL1, Voice03)
Henry Whitter, "George Collins" (OKe 45081, 1927; rec. 1926) (Broadway 8024, c. 1931); Henry Whitter & Fiddler Joe [Samuels], "George Collins" (OKe, unissued, 1926)
ALTERNATE TITLES:
Earl Colvin
Young Collins
George Coleman
Dame Alice was Sitting on Widow's Walk
George Collum
George Promer
NOTES [726 words]: A number of scholars (including Coffin and Lloyd, with some support from Bronson) believe that "Lady Alice" is a fragment of a larger ballad (called "George Collins" or the like). The first half is found in "Clerk Colville" [Child 42]; "Lady Alice" forms the second half. Lloyd writes, "Either these are two separate songs which have been combined to form George Collins or (which seems more likely) they are two fragments of the completer ballad."
Paul Stamler provides this description of the composite ballad:
George Collins, out walking, kisses a pretty maid, who warns him he won't live long. He kisses her, goes home and dies. His lover kisses his corpse goodbye; she dies too. In the last verse, it's said that six pretty maids died in one night for his sake. Many have interpreted the "pretty maid" as a water-fairy whom Collins has been trysting with; when she finds he's been betrothed, she gives him a poisoned kiss. - RBW, PJS
The supernatural explanation seems reasonable. But sudden death transmitted by a kiss -- has no one suggested communicable disease?
The ballad is found throughout western Europe, including a manuscript poem from Germany dated c. 1310. - PJS [For discussions of the question of whether this is one ballad], see Barbara Craster in the Journal of the Folk-Song Society 2:4 (15) (1910) pp. 106-109 (comparisons) and in Coffin, Brit. Trad. Ballad in N. America (1977 edn.) p. 51 and pp. 88-88, 241 - JM [Ewan] MacColl in The Long Harvest... feels there is little left to doubt and combines them. He cites S.P. Bayard, "No two ballads are more closely allied." Harbison Parker gives much detail and together, says MacColl, "make an almost watertight for the two Child ballads as springing from one and the same source. - AS
In general I have followed the policy of listing "George Collins" versions here, without further notes, as the "Lady Alice" portion is more integral to the story.
Bob Stewart, who thinks everything goes back to ancient legend, says on p. 127 that "the plot is almost identical to a tale told of the Daghdha (The Good God), one of the leaders of the Tuatha De Danaan. He met with a woman on the ancient feast day of Samhain, who was standing astride a river.... He made love to her, and she identified herself as being the Goddess of fate and slaughter,
who was believed to appear before a battle washing the bodies of those doomed to die. This is indeed an attested story of the Daghdha (although not one of the better-known ones; only one of the four other sources I checked repeated it), and I see the thematic link, but I would hardly call it "almost identical"; the odds of dependence are slight. - RBW

A curious thing is that Sharp calls the ballad "Giles Collins", but the protagonist is "George" in 5 of his 6 examples, and "Charles" in the sixth. Again this [Silber's version] is fragmentary; George Collins, driving home, is taken sick and dies. His Nell opens his coffin to kiss him goodbye, then laments his passing. That's it; nothing else happens. Nothing to connect it to Lady A. except George's name. Arghh. - PJS

J. R. R. Tolkien fans may be interested to note that Tolkien's fascinating modern recreation of a Breton Lay, "The Lay of Aotrou and Itroun" (which I think his best writing other than The Lord of the Rings, although it did not reach book form until decades after his death) also involves commerce with a non-human magic-worker; Itroun is barren, so her husband Aotrou seeks out a "Corrigan" to find obtain a potion to make her fertile. The Corrigan agrees but says she will not name her price until the children are born. Once they are, she appears to Aotrou and demands that he make love to her. He refuses; she says that he will die shortly. He does, and Itroun dies soon after. It was suggested by Jessica Yates that Tolkien"wanted to write a version of the 'Clerk Colvill' story about a young man and a water nymph [and] was intrigued by the translations he found of the analogous Breton 'Lord Nann' ballad [found in Child]." (See Christina Scull & Wayne G. Hammond, The J. R. R. Tolkien Companion and Guide: Reader's Guide, Houghton Mifflin, 2006, p. 487). This hypothesis does not seem to have attracted much support, but it is not unlikely that Tolkien -- who knew a lot about folklore -- was aware of the Clerk Colville/Lady Alice story. - RBW

Last updated in version 6.1

File: C085

Lady and Laddie

DESCRIPTION: "A lady loved a laddie" but is married to an old man who "told her love was wicked And she'd love her God instead." She feeds him a potion to make him blind and brings in her man in clerical dress. He "Gave the lady absolution On a bench along the wall."

AUTHOR: unknown

EARLIEST DATE: 1963? (Grimes-StoriesFromTheAnneGrimesCollection)

KEYWORDS: lover age husband wife trick clergy sex adultery

FOUND IN: US(MW)

REFERENCES (1 citation):
Grimes-StoriesFromTheAnneGrimesCollection, pp. 43-44, "Lady and Laddie" (1 text)

File: Grim044

Lady and the Bullock Driver, The

DESCRIPTION: "A squatter who lived Bathurst way, And owned a magnificent station" visits Sydney and meets a girl. When married, and take a ride with a bullock driver. The squatter demands the driver use good language. They get stuck because he can't curse his team

AUTHOR: Charles R. Thatcher (1831-1878)

EARLIEST DATE: 1867 (Thatcher, Life on the Goldfields)

KEYWORDS: courting marriage humorous travel cattle

FOUND IN:

REFERENCES (3 citations):
Thatcher-ColonialMinstrel-Songsters, pp. 13-14, "The Lady and the Bullock Driver" (1 text, from the "Colonial Minstrel")
Hoskins/Thatcher-LifeOnTheGoldfields, pp. 37-38, "The Lady and the Bullock Driver" (1 text, tune referenced); p. 150, "The Lady and the Bullock Driver" (1 tune, partial text)
Anderson-StoryOfAustralianFolksong, pp. 58-60, "The Lady and the Bullock Driver" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Drops of Brandy" (tune)

SAME TUNE:
Colonial Courtship (File: AnSt063)
Colonial Curiosities ("How fond all the people are here Of forming a little collection Of curious colonial things") (by Charles R. Thatcher) (Thatcher-ColonialMinstrel-Songsters, p. 37, from "Thatcher's Colonial Songster"; Anderson-ColonialMinstrel, p. 20)
Lady and the Farmer's Son, The [Laws O40]

DESCRIPTION: A wealthy lady wants a youth to marry her, but he is pledged to one of the lady's servants. The lady brings her maid on a boat trip and throws her into the sea. She winds up in prison; the young man goes mad.

AUTHOR: unknown

EARLIEST DATE: 1933 (Flanders/Olney-BalladsMigrantInNewEngland)

KEYWORDS: homicide drowning prison servant courting money

FOUND IN: US(NE)

REFERENCES (3 citations):
- Laws O40, "The Lady and the Farmer's Son"
- Flanders/Olney-BalladsMigrantInNewEngland, pp. 170-171, "The Lady and the Farmer's Son" (1 text, 1 tune)
- DT 490, FARMSON*

Roud #994

NOTES [24 words]: This is so close to Sharp's "Handsome Sally" that Paul Stamler lumped them. But Laws and Roud distinguish them, so I tentatively do the same. - RBW

File: L040

Lady Anne

DESCRIPTION: Lady Anne bids false Sir William farewell as he goes to war. One day she sees three boys playing ball and is asked to choose one. She would clothe the naked boy who has been with them one year. The boy reveals he is her son murdered and buried by a nurse.

AUTHOR: unknown

EARLIEST DATE: 1803 (Scott)

KEYWORDS: homicide pregnancy adultery childbirth burial children accusation supernatural ghost

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
- Child 20 Appendix, "Lady Anne" (1 text)
- Greig/Duncan2 194, "Lady Anne" (1 text)
- Whitelaw-BookOfScottishBallads, pp. 197-198, "Lady Anne" (1 text)


Roud #9

ALTERNATE TITLES:
The Cruel Mother

NOTES [137 words]: The following plot elements are shared with Child 20: a woman murders a baby and continues her life as if the baby had never been born; after some time she sees a boy playing and says that if he were hers she'd dress him in finery; she is told he was hers. Why is the baby murdered? In Child 20 it is to avoid exposure at the lady's wedding. Here it appears that Lady Anne had an affair in Sir William's absence and was avoiding exposure at his return. The nurse (midwife?) murders, or at least buries, the baby after it is stabbed to death. - BS

This raises the interesting question of why Sir William is called false when it was Lady Anne who had the affair. Had he had his own dalliance before leaving, or did she suspect he would while he...
Lady Anne Bothwell's Lament

DESCRIPTION: The singer sings a lullaby to her baby son. She recalls how her father seduced and left her. She fantasizes about his death on the battlefield. She mourns for herself and the baby "Born to sustain thy mother's shame ... a bastard's name"  

AUTHOR: unknown  

EARLIEST DATE: 1626-1627 (according to Ebsworth); else c.1650 (Percy folio); see comments by Chambers and Ebsworth on earlier "fountain-heads."  

LONG DESCRIPTION: The singer sings a lullaby to her baby son. She would have him smile but "not as thy father did To cozen maids ... cruel he Cares neither for his babe nor me." "I was too cred'lous at first To yield thee all a maiden durst." He is away at the wars; perhaps "blessing thee." She fantasizes that he "lies smother'd in his wounds, Repeating, as he pants for air, My name ... she'll forgive, though not forget." She would bind his wounds with her smock and make it his winding sheet; "how happy I had been If he had ne'er been wrapt therein" In days to come "God grant thee patience ... Born to sustain thy mother's shame ... a bastard's name"  

KEYWORDS: grief seduction lie promise war separation lament lullaby nonballad baby lover mistress  

FOUND IN: Britain(Scotland(Aber))  

REFERENCES (12 citations):  

Hales/Furnivall-BishopPercysFolioManuscript, volume III, pp. 515-523, "Balowe" (3 texts: John Gamble's MS Book 1649; Elizabeth Rogers, _Virginal Book_, Additional Manuscript 10337, 1658 ["dated 1658, but the copy may have been taken some few years after"]; c. 1650, for _Reliques_ from the Folio, before being "corrected by another [copy] in Allan Ramsay's _Miscellany_, and of course, touched up by Percy himself without notice, Scottified throughout" (p. 515).)  

Chambers-ScottishBallads, pp. 118-121, "Lady Ann Bothwell's Lament" (1 text)  

Lyle-Andrew-CrawfurdsCollectionVolume2 141, "Balou, My Boy, Lie Still and Sleip" (1 fragment)  

Greig/Duncan8 1560, "Baloo My Boy, Lie Still and Sleep" (1 fragment)  

Percy/Wheatley-ReliquesOfAncientEnglishPoetry II, pp. 209-213, "Lady Anne Bothwell's Lament" (1 text)  

ADDITIONAL: J. Woodfall Ebsworth, The Roxburghe Ballads, (1888, Hertford (digitized by Microsoft)), Vol VI Part 3, pp. 578-579,"The New Balow; or, a Wenche's Lamentation for the loss of her Sweetheart, he having left her with a Babe to play her, being the Fruits of her Folly" ("Balow, my Babe, weep not for me") (1 text)  

Allan Ramsay, The Tea-Table Miscellany: or, A Collection of Scots Sangs (in three vols) (London, 1760 (twelfth edition) ("Digitized by Google")), pp. 120-123, "Lady Anne Bothwell's Lament" ("Balow, my boy, lie still and sleep") (1 text)  

James Watson, editor, A Choice Collection of Comic and Serious Scots Poems Part III (London, 1711 (reprinted as part 3 of Watson's Choice Collection of Comic and Serious Scots Poems (Glasgow 1869)) ("Digitized by Google")), pp. 79-82, "Lady Anne Bothwell's Balow" ("Balow, my Boy, Iy still and sleep") (1 text)  

James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume II, #130, pp. 135-136, "Lady Bothwell's Lament" (1 text, 1 tune)  

Robert Chambers, The Scottish Ballads (Edinburgh, 1829 ("Digitized by Google")), pp. 118-121, "Lady Anne Bothwell's Lament" (2 texts, including Ramsay's)  

Thomas Evans and R.H. Evans, Old Ballads, Historical and Narrative (London, 1810 ("Digitized by Microsoft")), Vol. I, #67 pp. 259-263, "The New Balow; or A Wench's Lamentation for the loss of her Sweetheart: he having left her a babe to play with, being the fruits of her folly" (1 text)  


ST GrD81560 (Partial)  

Roud #2864  

NOTES [1667 words]: Hales and Furnivall print the texts "without Percy's tawdry touches...[as] Percy found it... we must make the date about 1650.... The dialect of the copier seems to have been Lancashire.... " (V.I, pp. xi-xiii: Furnivall's "Forewords").  

The first version dating at least to 1606 (according to Chambers 1829) is two verses that share sentiments but no lines with any of the later versions: "Peace wayward barne Oh cease thy moan"
Your wayward daddy is gone and won't return. She is sure "how like the dad Would be the lad In time to make fond maydens glad." Daddy being gone does not appear again until Ramsay. Ebsworth prints the two verses that Chambers dates to 1606 but proposes a 1593-1594 eight verse text as "the fountain-head of all the Balloo rivulets." The tone of that text fits but no line is shared by the later texts. See J. Woodfall Ebsworth, The Roxburgh Ballads, (1888, Hertford (digitized by Microsoft)), Vol VI Part 3, p. 580, "A Sweet Lullabie" ("Come, little babe, come silly soule") (1 text).

The likely sequence of the clearly recognizable texts is Gamble (1649), Rogers (1658), Percy-folio (c.1650), Evans (c.1650 [1626-1627?: see Ebsworth below]), Watson (1711) and Ramsay (1760). Each of these six texts is clearly different from the others, chiefly in added or deleted verses. After Ramsay many anthologists use his version. See, for example,

* Francis James Child, editor, The English and Scottish Ballads (Boston, 1866 ("Digitized by Google")), Vol. IV, pp. 123-131
* David Herd, editor, Ancient and Modern Scottish Songs, Heroic Ballads, etc. (facsimile of (Edinburgh,1776) with an "Appendix ... containing the pieces substituted in the 1791 reprint for those omitted of the 1776 edition, &c.") ("Digitized by Microsoft"), Vol I, pp. 65-68
* Chambers.

* Percy "corrected" his Reliques version by reference to Ramsay. Gamble's version has six verses. The four common to later versions complain of her lover's "sugar'd words" and that "cruel he Cares neither for my babe nor me"; she is afraid the son will "cozen maids ... For in thine eye his [father's] look I see The tempting look that ruined me"; she hopes "never a woman after me [would] Submit" to him. This is a difficult verse to accommodate for the later versions that have her lover dead. One verse is dropped by Rogers and shared only with Percy and Evans: she still loves her lover. One verse is shared only with Rogers: from now on I, "sware all others to forbear ... and sleepe securely hart alone." Rogers's version has four verses, all common to Gamble. Percy-folio's version has seven verses. Four common to later versions are shared with Gamble, as well as the one shared with Gamble and Evans. Two verses are unique to Percy: she tells the baby to "be loyal to thy lover trew"; her baby "will comfort me when care do grieve." [A line, "corrected" by Percy following Ramsay, is in verse 6: "thy cruel father is gane," which would have been significant if in the folio version.]

Evans's version has fifteen verses. Besides the four from Gamble and one added by Percy-folio, it shares seven verses with Watson and Ramsay: her lover may be or is dead -- perhaps God "revenging me hath stopt his breath"; if she could hear him "repeating as he pants for breath Her name ... what woman's heart ... Would not forget the greatest wrong?"; then she would wrap him in linen -- her smock if necessary -- for a winding sheet; "thy father dead ... Preferr'd the wars to me and thee"; the baby must live with "A mother's fault, a father's shame, A hapless state, a bastard's name." Here and later death is symbolized by pig/boar/swine: "but now, perhaps, thy curse and mine Make him eat acorns with the swine." "Three verses are unique to Evans: she would have the baby "follow not His faithless steps who thee begot; she is afraid that when he is grown he will disdain her; she blames herself "But most of all my own two eyes."

Note that Ebsworth prints Evans and gives it a date of 1626-1627. If Evans pre-dates Gamble, Rogers and Percy-folio then it effectively becomes our earliest text and those "later" three texts are just interesting examples of texts that have lost verses.

[The 1626-1627 date is, I think, from the Stationer's Register. Hyder E. Rollins, An Analytical Index to the Ballad-Entries (1557-1709) In the Register of the Company of Stationers of London, 1924 (I use the 1967 Tradition Press reprint with a new Foreword by Leslie Shepard) has this entry as his #162, p. 21: "Balloe my Babe (?June 19, 1627, IV, 181, Marg. Trundle) [=? The New Balow; Or, a Wenche's Lamentation for the loss of her Sweetheart, beg. 'Balow, my Babe, weep not for me' [Chappell,] R[oxburgh] B[allads] VI, 577; [Hales & Furnival] P[ercy] F[olio] III. 515; Harl. MS. 791, f. 62, etc." MS. Harley 791 is described as "A folio composite volume of state tracts and miscellaneous verse and prose, in various hands, in modern half-morocco gilt." Includes among other things Sir Walter Raleigh, Speech on the Scaffold; a poem by William Herbert; a poem by Donne; works by Richard Corbett, Ben Johnson, John Grange, Francis Bacon. The sundry contents are mostly dated around the 1620s.]

Watson's version has thirteen verses: four from Gamble, seven from Evans and two that it shares with Ramsay. These two verses cause Chappell (cited by Percy/Wheatley-ReilquesOfAncientEnglishPoetry) to ask, "Can any one believe that such lines were written by or for any lady of rank?" One complains that she "must now needs be a nurse ... sweet orphan, take
the pap"; the other complains that she had been promised "That I no maintenance should want." I suppose that Chappell is saying that no "lady of rank" would have to worry about nursing her baby, nor about who would provide the next meal. Watson's version has another significant attribute: it is the first time the name "Lady Anne Bothwell" is associated with the story. No version mentions anyone's name. As we shall see, there is a timing problem if Anne Bothwell is really the subject. Ramsay's version has one significant change: the phrase "thy father dead" becomes "thy father fled" Now the battlefield image of her finding, forgiving and burying her wounded lover becomes a daydream fantasy. Ramsay has kept the "Lady Anne Bothwell" title and resolved the problem Watson introduced: Anne Bothwell's lover died long after the baby was born. The description follows Ramsay.

Chambers (1829): "'Lady Anne Bothwell' was no other than the Honourable Anna Bothwell, daughter of Bothwell, Bishop of Orkney at the Reformation .... This young lady, who is said to have possessed great beauty, was betrayed into a disgraceful connexion by the Honourable Sir Alexander Erskine, third son of John, seventh Earl of Mar .... As ... there arises a presumption, considering the age of the parties, that the unhappy circumstance which occasioned the lament took place early in the seventeenth century. This, indeed, is set almost beyond a question by the occurrence of a poem, apparently the first edition of Miss Bothwell's Lament, in a publication of the year 1606, 'The Northern Lass, or the Nest of Fools.' [1606 text] As to the ultimate fate of Miss Bothwell, it is unfortunately out of the editor's power to say any thing. That of her faithless lover happens to be better known. ... When the religious troubles broke out in Scotland, Sir Alexander ... was prevailed upon by the Covenanters to undertake the command of one of their regiments .... Ten days after the date of ... letter [1640] the colonel was blown up .... It was the general sentiment of the time, and long a traditionary notion in his family, that he came to this dreadful end, on account of his treatment of the unhappy lady who indites the Lament; she having probably died before that time of a broken heart."

In 1847 Chambers reported the apparent next appearance of the text. "The song is an evidence of the public interest excited by the affair: a fragment of it [the same verses Chambers printed in 1829] found its way into an English play of the day, Broom's comedy of the Northern Lass (1632). This is somewhat different from any of the stanzas in the common versions of the ballad. (source: Robert Chambers, Traditions of Edinburgh (1847, Edinburgh ("Digitized by Google")), pp. 91-93). So, at the end, the lament fits the story. But, does the lament have anything to do with the story? Percy/Wheatley-ReliquesOfAncientEnglishPoetry II quotes Chappell's notes to Percy Folio to the effect that:
* The tune and ballad are "alluded to by several of our early [16th century] dramatists" [and so may predate the supposed parties].
* In mid 17th century "Baloo was so popular a subject that it was printed as a street ballad with additional stanzas ...[the Evans text]."
* "The particular honour of having been the 'wench' in question was first claimed for 'Lady Anne Bothwell' ... by Watson in Edinburgh in 1711." Chappell doubts that any of the Lady Anne's in the Bothwell family were involved. [At this point it's worth noting again that none of the parties are named in any version.]
* Of two verses added by Watson's text, and kept by Ramsay's, Chappell asks, "Can any one believe that such lines were written by or for any lady of rank?"

Chambers (1847): "The only error in the setting down of the song, was in calling it *Lady* Anne Bothwell's Lament, as the heroine had no pretension to a term implying noble rank .." The association of pigs with death, in Evans, Watson, and Ramsey, is an old one. Graves notes that pigs "feed on corpse-flesh," pig is "the beast sacred to the Death-goddess," and "the boar is the beast of death" (source: Robert Graves, The White Goddess (1970, New York), pp. 222, 229, 210). The connection is also made in "Lord Thomas Stuart" [Child 259]: "'I dreamed a dream ... That our chamber was full of swine An our bed full of blood." - BS

Last updated in version 5.3
File: GrD81560

Lady Connolly

DESCRIPTION: Rebellion begins May 18, 1798. Lord Carhampton "burned our holy altars, and Dunboyne town also." Lady Connolly, "may her soul rest in glory, while Lord Carhampton's sent to hell." We'll keep Carhampton agitated until the French come, then we'll skin him

AUTHOR: unknown

EARLIEST DATE: before 1970 (Healy's _Mercier Book of Old Irish Street Ballads Vol. 2_,
Lady Diamond [Child 269]

DESCRIPTION: The king's daughter Lady (Daisy) is with child by a kitchen boy. The king has the boy killed and a token (his heart) sent to Lady Daisy. She dies for love (prompting the king's deep regret)

AUTHOR: unknown

EARLIEST DATE: 1823 (Sharpe)

KEYWORDS: royalty execution pregnancy death bastard

FOUND IN: Britain(Scotland(Aber))

REFERENCES (10 citations):
- Child 269, "Lady Diamond" (5 texts)
- Bronson 269, "Lady Diamond" (4 versions)
- Bronson-SingingTraditionOfChildsPopularBallads 269, "Lady Diamond" (3 versions: #2, #3, #4)
- Dixon-ScottishTraditionalVersionsOfAncientBallads XIV, pp. 71-72, "Ladye Diamond" (1 text)
- Buchan/Moreira-TheGlenbuchatBallads, pp. 35-36, "Lady Dysmond" (1 text)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #162, p. 3, "Lady Dysie" (1 text fragment)
- Greig/Duncan6 1224, "Lady Dysie" (2 texts, 2 tunes)
- Leach-TheBalladBook, pp. 635-636, "Lady Diamond" (1 text, correctly titled but erroneously numbered as Child 264)
- Grigson-PenguinBookOfBallads 37, "Lady Diamond" (1 text)
- DT 269, LADYDIAM* LADYDIA2
- Roud #112

CROSS-REFERENCES:
- cf. "Willie o Winsbury" [Child 100] (plot)

ALTERNATE TITLES:
- Lady Daisy
- Eliza's Bowers

NOTES [725 words]: [A. L. Lloyd writes,] "Boccaccio re-tells [this story] in his tale of Ghismonda and Guiscardo, and in later years it was made into a play in England and elsewhere. Versified into a ballad, it was widely known throughout Western Europe and Scandinavia." - PJS

The link to Boccaccio was noted long before Lloyd; Child mentions it and many non-English analogies, and the link to the Decameron goes back at least to Dixon. The tale is the first story of the fourth day, told by Fiammetta. In outline, the Decameron account is precisely "Lady Diamond," but there are also substantial differences. In "Lady Diamond," the girl is pregnant and the father forces the truth out of her; in Boccaccio, she is already a widow and her
father discovers the truth accidentally; in "Lady Diamond," she dies for love, whereas in the Decameron, she takes poison, and the Italian tale ends with the king's repentance, something rare in the ballad.

With all that said, it's hard to doubt that the two spring from the same sources -- the image of the man's heart in a cup is hard to forget! Indeed, it seems likely that Boccaccio started the whole string of incident.

However, Child reports, ""The ballad is one of a large number of repetitions of Boccaccio's tale of Guisardo and Ghismonda, Decamerone, VI, 1. This tale was translated in Painter's Palace of Pleasure, 1566... and became the foundation of various English poems and plays." The implicit claim that Painter is the source of the English versions is in error; it was not the earliest English text by a third of a century. In 1532, Wynkyn de Worde had published "Guystarde and Sygysmonde" (Erler, p. 35). The blurb to this read:

Here foloweth the amorous hystory of Gustarde and Sygysmonde
and of theyr dolorous deth by her father
newly tr slated out of laten in to englysshe by Wyll Walter seruant to syr Henry Marney knyght chanuceler of (the) duchy of Lancastre
The ending tells us
Thus endeth the amorous hystory of Guystarde and Sygysmonde. Imprinted at London in Fletestrete [Fleet Street] at the sygne of the Sonne [Sign of the Sun] by Wynkyn de Worde. In the yere of our lorde .M.CCCCC.xxxij
(Erler, p. 149).

Very little is known of William Walter, according to Erler, p. 154, but he is believed to have translated the text not from Boccaccio but from the Italian version by Leonardo Bruni. Walter very likely worked a decade or more before his piece was published, since Henry Marney died in 1523. What is certain is that Walter did not edit the piece for the press; that task was undertaken by Robert Copland, a printer who often worked with, and had probably been apprenticed to, de Worde. Copland added a 28-line prologue, a 21-line introduction, and 98 lines of miscellaneous interruptions. (Reprinted on pp. 149-154 of Erler, but trust me, they have all the poetic merit of those "young girls, take warning" interjections in American old-time recordings -- i. e. less than none.) Francis, pp. 15-16, notes many of these editions: "In presenting this story, Copland gets so carried away that he interrupts it at several points to interpolate verses of his own. He does not neglect the opportunity either for some moralising verses by way of introduction," comparing "folysshe Guystarde" and "unwyse Sysysmonde" to Pyramus and "young wanton Thysbe." "He then successively castigates Fortune, for allowing Tancred himself to be the discoverer of 'theyr secret besynesse', pays tribute to the 'consauncy in loue of Sygysmonde', and finally berates Tancred 'in executying tyranny'."

So much for how authors of the time felt about the story.

What is certain, and needs no Boccaccio to tell it, is that a man who got a nobleman's daughter pregnant could expect no mercy. These daughters were intended to cement marriage alliances, and anyone who got them pregnant reduced their value in the marriage market. The punishments could be savage. For instance, Prestwich, p. 109, notes that the French King Philip IV flayed alive the knights who had had affairs with his daughters. By that standard, the king in this song was arguably merciful.

The delivery of a murdered man's heart is also well-attested. Doherty, p. 187, quotes a letter stating that, after the murder of Edward II, his heart (and head) were delivered to his wife Isabella -- although, in this case, she wanted them as proof of his death. - RBW

Bibliography

- Erler/Copland: Mary Carpenter Erler, editor, Robert Copland: Poems, 1993 (I use the 2015 University of Toronto Press paperback)
- Francis: F. C. Francis, Robert Copland, Sixteenth-Century Printer and Translator, being the 24th David Murray Foundation Lecture (1957), Jackson, Son & Company, 1961
Lady Dundee's Lament

DESCRIPTION: "I little thought that waefu' day I bade farewel to thee," that they were their last words, "an' we sud never meet again." He had told her not to mourn, telling her that his heart was given to king, country, and her. But he earned "a hero's death"

AUTHOR: Lady John Scott (Alicia Ann Spottiswoode) (source: Gatherer-SongsAndBalladsOfDundee)

EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)

KEYWORDS: separation death mourning

FOUND IN:
Gatherer-SongsAndBalladsOfDundee 12, "Lady Dundee's Lament" (1 text, 1 tune)
File: Gath612

Lady Elspat [Child 247]

DESCRIPTION: Lady Elspat and Sweet William plan a tryst, but Elspat's brother's page reports to her mother. The mother takes the boy to court on a charge of robbery. The judge concludes that his only crime is being relatively poor, and frees William to wed Elspat

AUTHOR: unknown

EARLIEST DATE: 1783/1799 (Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland)

KEYWORDS: courting trial reprieve

FOUND IN: Britain(Scotland(Aber))

REFERENCES (5 citations):
Child 247, "Lady Elspat" (1 text, 2 tunes, but Bronson says the tunes are not proper to the text)
Bronson 247, "Lady Elspat" (2 versions)
Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 132-135 "Lady Elspat" (2 parallel texts plus a photo of the badly-transcribed tune; also a reconstructed tune on p. 270 and an alternate tune on p. 271)
Whitelaw-BookOfScottishBallads, pp. 185-186, "Lady Elspat" (1 text)
Quiller-Couch-OxfordBookOfBallads 86, "Lady Elspat" (1 text)
ST C247 (Partial)
Roud #4023

CROSS-REFERENCES:
cf. "Mary Acklin (The Squire's Young Daughter)" [Laws M16] (plot)

File: C247

Lady Franklin's Lament (The Sailor's Dream) [Laws K9] -- Part 01

DESCRIPTION: A sailor has a dream (. He hears Lady Franklin) telling of the loss of her husband, who disappeared in Baffin's Bay as he sought the Northwest Passage. He never returned, and is presumed dead, but Lady Franklin would give a great fortune to be certain

AUTHOR: unknown

EARLIEST DATE: 1861 (Journal of the Morning Light); broadside versions probably date from the period 1850-1853

KEYWORDS: sailor wife death exploration Eskimo

HISTORICAL REFERENCES:
1845-1847 - Lord Franklin's final expedition

FOUND IN: Canada(Mar,Newf,Ont) Britain(Scotland) Ireland

REFERENCES (17 citations):
Laws K9, "Lady Franklin's Lament (The Sailor's Dream)"
Doerflinger-SongsOfTheSailorAndLumberman, pp. 145-147, "Lady Franklin's Lament" (2 texts, 1 tune)
Colcord-SongsOfAmericanSailormen, pp. 158-159, "Franklin's Crew" (1 text, 1 tune)
Fowke/Mills/Blume-CanadasStoryInSong, pp. 154-156, "The Franklin Expedition" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenry'sSongsOfThePeople H815, p. 103, "Franklin the Brave" (1 text, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 178-179, "Lady Franklin's Lament for Her Husband" (1 text, 1 tune)
This song is the chief musical relic of one of the saddest events in the history of arctic exploration: The last failed attempt in the nineteenth century to sail the "Northwest Passage" from the Atlantic to the Pacific north of Canada. Curiously, it was not a particularly popular subject in popular culture until recently (Woodman, p. xxi, notes an explosion of novels on the theme starting in 1974, plus a "Doctor Who" episode). Most of its popularity in the 1840s and 1850s lay in broadsides, but most of the results were terrible (for an example of just how bad they can be, see "A Ballad of Sir John Franklin," in Sandler, pp. 96-98). It appears that none of these products survived in tradition -- except this song, which has proved enduringly popular. Unfortunately, the song ends in the middle of the story, with an unsolved mystery. Most books about the Franklin Expedition simply describe the quest for the Northwest Passage, Franklin's part in it -- and then the quest to discover what happened to Franklin. I'm going to try to do it from the standpoint of the song, telling the history of the quests for the passage, then discussing Franklin, then looking what the song has to say on the subject -- and only then talking of the search for and fate of Franklin. It's not a very coherent story this way, but it avoids "cheating." If you want a more orderly exposition, try one of the books listed in the bibliography (I'd recommend Delgado or Fleming-Barrow).

The bibliography below is partially annotated, to tell you which books cover which events. For the rest of the story, see "Lady Franklin's Lament (The Sailor's Dream) [Laws K9]" -- Part 02.

Bibliography

- Beardsley: Martyn Beardsly, Deadly Winter: The Life of Sir John Franklin, Naval Institute Press, 2002
- Beattie: Owen Beattie & John Geiger, Frozen in Time (revised edition by Greystone, 2004). This is specific to the fate of the Franklin Expedition, but primarily about Beattie's autopsies. It exists mostly to advance the lead theory.
- Berton: Pierre Berton, The Arctic Grail (Viking, 1988). This covers the whole history of Polar
and Passage exploration. It has a very low opinion of most arctic explorers but which includes much useful detail. Because it predates Beattie’s main publication, it does not address the lead issue in detail.

- Bryce: Robert M. Bryce, Cook & Peary: The Polar Controversy, Resolved (Stackpole, 1997) is not about Franklin, or the Northwest Passage, but contains so much detail that some of it reflects on the Franklin expedition.
- Cookman: Scott Cookman, Ice Blink: The Tragic Fate of Sir John Franklin's Lost Polar Expedition (Wiley, 2000). Franklin-specific. Although published as non-fiction, and including several useful appendices, this is really more of a historical novel. It advances the botulism theory -- and then basically invents a history of the expedition, right down to what Captain Crozier was thinking as he abandoned the ships and decided to engage in cannibalism.
- Delgado: James P. Delgado, Across the Top of the World (Checkmark, 1999). A good general overview of Passage exploration, apparently up to date on the state of research through 1999. It briefly cites this song (and Stan Rogers's "Northwest Passage") and is a good place to start studying Passage exploration. Incidentally, Rogers looked almost eerily like early engravings of Franklin; see, for instance, Delgado’s modern edition of Franklin’s own edition, Journal to the Polar Sea -- there is a reproduction facing p. 160.

- Delgado Hunter: James P. Delgado, Adventures of a Sea Hunter: In Search of Famous Shipwrecks, Douglas & McIntyre, 2004
- Edinger: Ray Edinger, Fury Beach: The Four-Year Odyssey of Captain John Ross and the Victory, Berkley, 2003. Mostly about Ross, of course, rather than Franklin, but it has some useful background.
- Fleming-Barrow: Fergus Fleming, Barrow's Boys, Grove, 1998. Covers the explorations undertaken at the behest of long-serving Admiralty Second Secretary John Barrow. It probably gives the feel of the period better than any of the other books.
- Fleming-North: Fergus Fleming, Ninety Degrees North: The Quest for the North Pole (Grove, 2001). In some ways, a companion volume to the preceding, devoted mostly to the quest for the North Pole with occasional side glances at other aspects of arctic exploration. It shares most of the characteristics of Fleming-Barrow.
- Hendrickson: Robert Hendrickson, The Ocean Almanac, Doubleday, 1984. This mentions Franklin only in connection with Franklin’s Gull (p. 61), but has interesting notes about the sea in general.
- Hutchinson: Gillian Hutchinson, Sir John Franklin's Erebus and Terror Expedition, Adlard Coles Nautical, 2017
- Ingelow: Jean Ingelow, [The Poetical Words of Jean Ingelow] (N.B. Poems is the common title of this work, but my copy simply says Jean Ingelow on the cover and spine, and has no title page. Nor is there a copyright claim; the dedication is from 1863, but the book seems to have been published by T. Y. Crowell & Co. in the 1870s)
- Lambert: Andrew Lambert, The Gates of Hell: Sir John Franklin’s Tragic Quest for the North West Passage, Yale University Press, 2009. A peculiar defence of Franklin, based mostly on saying he was a scientist rather than an explorer.
- Lubbock: Basil Lubbock, The Arctic Whalers, Brown, Son, & Ferguson, 1937 (I use the 1955 reprint)
- MacInnis-Land: Joe MacInnis, The Land that Devours Ships: The Search for the Breadalbane (CBC, 1985). About a modern search for one of the Franklin rescue ships, with
relatively little about Franklin himself -- but it gives a fair amount of detail about working on shipboard in the Arctic. On the other hand, one of Watson's sources calls the author a con man (Watson, p. 259), and he certainly brought up artifacts he shouldn't have.

- MacInnis-Poison: Peter MacInnis, Poisons (originally published as The Killer Bean of Calabar and Other Stories), 2004 (I use the 2005 Arcade paperback). More about lead.
- McClintock: Francis McClintock, The Voyage of the Fox, 1860(?); I use the 1998 Konemann edition which omits most of the extensive appendices but retains the main narrative. This is one of the key source documents, though it is unindexed and not particularly readable. NOTE: My edition spells the captain's name "McClintock," in accord with modern usage; the author and his contemporaries used the spelling "M'Clintock." In an interesting side note, the original edition of McClintock's book contained an advertisement for a new publication that would help start a different scientific revolution -- On the Origin of Species, by Charles Darwin.
- McGooganRae: Ken McGoogan, Fatal Passage: The Untold Story of John Rae, the Arctic Adventurer Who Discovered the Fate of Franklin, Harper Perennial Canada, 2001. The title tells you most of what you need to know. It is an irritating volume; it claims that Rae completed the mapping the Northwest Passage, which is false (he discovered a key part but not the whole, and as a foot explorer he could not tell if it was navigable), and that he discovered the fate of Franklin, which is at best extraordinarily exaggerated; he was simply the first to learn something useful. But this is one of the few studies of a key character in the story.
- Mirsky: Jeannette Mirsky, To the Arctic: The Story of Northern Exploration from the Earliest Times to the Present, revised edition, Knopf, 1948. This inevitably shows its age. It also glosses over almost all errors while stressing the heroism of arctic explorers. But it covers all attempts at the Arctic, even those by Russians, which is rare.
- Moss: Sarah Moss, The Frozen Ship: The Histories and Tales of Polar Exploration, BlueBridge, 2006. Had I known what I was getting into, I would never have started citing this; I find that every one of my notes is to refute her views. She also spends a lot of time accusing scientists of being ghouls.
- MSmith: Michael Smith: Captain Francis Crozier: Last Man Standing (Collins Press, 2006). The first full biography of Franklin's second-in-command, it gives a different look at the whole Northwest Passage expedition. There are a number of mathematical gaffes (the author does not understand the difference between linear and area measure!), but it is useful as a counterweight to the usual books all about Franklin.
- Sandler: Martin W. Sandler: Resolute (Sterling, 2006). This is, of all things, a book about a desk. But it's a desk made out of wood from one of the Franklin search ships. I ended up, by accident, with an uncorrected review copy. I've noticed several small errors, but I assume the pagination will be little changed.
- Savours: Ann Savours, The Search for the North West Passage (St. Martin's, 1999). Somewhat heavy going, and while it is footnoted it manages to quote the Stan Rogers song "Northwest Passage" as a "seafarer's song" (p. viii), but the appendices, with lists of Northwest Passages and artifacts from the Franklin Expedition, are useful, and it covers the ground thoroughly.
• Stein: Glenn M. Stein, Discovering the North-West Passage: The Four-Year Odyssey of H.M.S. Investigator and the McClure Expedition, McFarland & Company, 2015
• Wallace: Hugh N. Wallace, The Navy, the Company, and Richard King: British Exploration in the Canadian Arctic, 1829-1860, McGill-Queen's University Press, 1980. Not exactly about Franklin, or the Northwest Passage, but because it has a different focus, it often gives information not found in the other sources.
• Walpole: Garth Walpole (edited by Russell Potter), Relics of the Franklin Expedition: Discovering Artifacts from the Doomed Arctic Voyage of 1845, McFarland & Company, 2017. Not about Franklin but about search expeditions. The author died before it was finished, and it is almost unreadable if you don't know most of the information already. But a useful compendium if you do.
• Watson: Paul Watson, Ice Ghosts: The Epic Hunt for the Lost Franklin Expedition, Norton, 2017. The first book to really cover the discovery of Erebus and Terror, but it adds relatively little to the actual history. Maybe the next book about the discoveries will be better....
• Wilkinson: Douglas Wilkinson, Arctic Fever: The search for the Northwest Passage (Clarke Irwin, 1971). Written for a school-aged audience; footnotes are few, and there are a lot of minor slips. But it has some information not found elsewhere, mostly about the Arctic today.
• Williams-Delusion: Glyn Williams, Voyages of Delusion: The Quest for the Northwest Passage (HarperCollins, 2002; I use the 2003 Yale University Press edition). Despite what you might think from its title, this is not a history of all the Passage attempts; it ends c. 1800, and Franklin is mentioned only three times, briefly. But it's a good background book for the pre-Franklin period.
• Williams-Labyrinth: Glyn Williams, Arctic Labyrinth: The Quest for the Northwest Passage, 2009 (I use the 2010 University of California Press edition). This of course has much overlap with Williams-Delusion, but it extends the story to the Franklin era.
• Woodman: David C. Woodman, Unravelling the Franklin Mystery: Inuit Testimony, 1991; second edition with a new preface but no major changes to the main text, McGill-Queen's University Press, 2015. This was a revolutionary book, placing much more emphasis on Inuit testimony than anything that came before. It is often hard to understand for a Westerner, because there are simply too many Inuit names and words to track without detailed references that Woodman doesn't give, and the discovery of Erebus and Terror has shown that many of Woodman's conclusions were wrong. But it pointed the way to new discoveries.
• WoodmanR: Richard Woodman, A Brief History of Mutiny, Carroll & Graf, 2005. No mention of Franklin, but its insights on mutiny in the context of Arctic Madness are interesting.

DESCRIPTION: Continuation of the notes to "Lady Franklin's Lament (The Sailor's Dream) [Laws K9]" [Laws K9]. -- Part 01

NOTES [6473 words]: The quest for the Northwest Passage began because the sea trip from Europe to Asia was so long -- going eastward, it required ships to not only sail the length of Eurasia but, in the period before the opening of the Suez Canal, also south around the Cape of Good Hope. The westward route was also long, and required making the dreadful trip around Cape Horn, which is perpetually stormy. Mariners desperately wanted a shorter, safer route. For that reason, the Northwest Passage had been a goal of mariners since Martin Frobisher in the sixteenth century (McGhee, pp. 23fff.) -- but, at that time, the Little Ice Age almost certainly made it impossible. As the climate warmed, and as ships improved, chances became better. There was actually a case of a ship apparently making it through from west to east, although no one aboard survived; the Octavius had been frozen in off Alaska in 1762, but was found off Greenland in 1775 (Hendrickson, pp. 166-167). Plus, despite centuries of failures, people became more willing to look. For most of the eighteenth century, apart from a naval expedition around 1740 (Williams-Delusion, pp. 62-108), the area of the Passage had been in the hands of the Hudson's Bay Company, a closed group with no willingness to spend money on speculations or on anything that might affect their business
Then came Napoleon. Since it was only the Navy that kept the French from invading England, the Navy had to expand; it ended up roughly four times bigger in 1812 than it had been 25 years earlier. (This had dramatic side effects, such as the Nore and Spithead mutinies; see "Poor Parker" for background.)

Following the Napoleonic Wars, the Royal Navy was dramatically reduced; some 90% of Navy officers were on "half pay" -- i.e. still on the books, but with no commands. In effect, they were in reserve -- and, often, going slowly bankrupt; Fleming-Barrow, pp. 2-3. The search for the Northwest Passage was in part an attempt to find something for them to do. With so many officers available, it is no surprise that many exploratory voyages, to all parts of the world, were ordered. Britain ruled the waves; now it wanted to know just what waves it ruled.

Some of these exploratory voyages were successful, but those to the Northwest Passage all failed, and most resulted in much privation and some death -- Cookman, pp. 221-222, examines eight Passage attempts between 1819 and 1836: Three under Parry, two under Franklin, one under John Ross, and two under Back. 15 men died out of a total force of about 450 embarked. His list is not comprehensive -- e.g. Williams-Delusion, pp. 18-32, documents the early eighteenth century expedition of James Knight, which was lost without any survivors from two ships and a crew numbering in dozens. (It is strange to note that no serious attempts were made to find Knight, even though the approximate site of his disappearance was known. Recent expeditions have discovered his ships and winter camp, but no records and almost no bodies; the best guess is that, like the Franklin expedition a century and a quarter later, Knight's men left their ships and vanished in the wilderness; Williams-Delusion, pp. 32-45.)

But most of these were relatively small attempts. Franklin's 1845 expedition was organized on a massive scale.

Someone compared the quest for the Northwest Passage to the 1960s Apollo lunar program. In terms of cost, the comparison is ridiculous, but in a way, it's accurate: The quest pushed the limits of nineteenth century technology. It is unfortunate that the Admiralty tried to hurry the Franklin expedition due to budget constraints. (Lambert, p. 145, also notes that an international agreement on magnetic cooperation ended at the end of 1845, so it was important to try to get the expedition done in that year. But I'm not convinced that is significant.) This meant that the officers had little time to train for their tasks, according to Lambert, p. 154. Franklin himself wasted much time in a political controversy over his previous appointment in Tasmania (Lambert, p. 159).

(The irony is that Woodman, p. 3, says that the Franklin Search was the largest manhunt in history and cost 760,000 pounds. A little more investment up front would surely have paid off!) The comparison with NASA is instructive. NASA's lunar expeditions were preceded by every possible test -- three generations of manned hardware (Mercury, Gemini, Apollo), plus much detailed exploration (Ranger, Surveyor, Lunar Orbiter). Even so, there were disasters (Apollo 1) and near-disasters (Apollo 13). The Franklin expedition had no such preparations. No one tried to finish off the maps of the relevant area; no one tested the new equipment in Franklin's ships. The massive expedition thus became a massive disaster.

John Franklin, the leader of the expedition, was born on April 16, 1786; he joined the Royal Navy in 1801. His early career was distinguished; he fought as a junior officer at Copenhagen and Trafalgar -- in both cases, aboard heavily engaged ships, the Polyphemus at Copenhagen (Beardsley, p. 6-7) and aboard the Bellerophon, which would later bear Napoleon into exile, at Trafalgar (Beardsley, pp. 22-23, says that he was the signal midshipman who took down Nelson's "England expects every man" message); the noise was so great as to cause permanent damage to his hearing (Wilkinson, pp. 117-118; Beardsley, p. 26, adds that a quarter of Bellerophon's crew were casualties, including her captain. Franklin's behavior was highly praised, but it didn't earn him promotion, perhaps as a result). Although he came through Trafalgar unscathed, he would be wounded during an attack on New Orleans in the War of 1812 (Beardsley, p. 32).

This set the tone for his career -- whatever his faults, he was certainly brave enough (Brandt, p. 19, declares that "No other word but intrepid will do for him"). Franklin then became a noted explorer. In his late teens, as a midshipman, he helped chart portions of the south Pacific -- and faced a shipwreck and his first experience of starvation when the accompanying ship, rather than try to rescue the survivors, sailed off on its own (Beardsley, pp. 14-15). In 1818, as lieutenant in command of the of the Trent, he was part of David Buchan's failed push from Spitzbergen toward the North Pole, narrowly surviving the encroachments of the ice (Fleming-Barrow, pp. 53-55, speaks of a "hair-raising series of near disasters"). The next year, on foot rather than by ship, he explored the north coast of Canada between Point Turnaround and the
Coppermine River -- an expedition that nearly caused his death, and resulted in charges of cannibalism and murder, though by men who were separated from Franklin at the time. Berton, p. 70, accuses Franklin of "ignor[ing] common sense," but also admits that his orders were faulty and the mission funding was inadequate. Fleming-Barrow, p. 125, says more charitably that he was "ordered to hitch-hike through a war zone into a wilderness," being forced to beg assistance from the Hudson's Bay and North West Companies, which at this time were engaged in a small-scale war of raids; they had no time for a Royal Navy interloper. The supplies they made available were too few and, in at least one important instance, spoiled (Brant, p. 105). Lambert, p. 31, also makes the point that "As a career navy officer Franklin had neither training for nor experience of overland travel." And Lambert, p. 33, adds that Franklin kept his men moving when they should have given up and died. Brant, p. 92, says, "[H]e was in fact a beggar, in no position to demand anything [of the companies]. And this rank amateur of the north was trying to do what only two other white men, Hearne and Mackenzie, had ever done, reach the Arctic Ocean across the barren lands, above the tree line, and come back alive."

It would not be the last time John Barrow, the Second Secretary of the Admiralty who dreamed up most of these projects (one of Britain's "first pure civil servants," according to Brandt, p. 41, for whom Point Barrow, Alaska is named; Savours, p. 39), sent Franklin on a mission that was not adequately prepared.

At least Franklin could learn (Lambert, p. 33, says he "never made the same mistake twice"). In 1825 he went on another expedition in northern Canada. This one charted the coastal region from the Coppermine River to the Mackenzie, and this time, his planning for the expedition was better; Fleming-Barrow, p. 173, says he allowed "little scope for failure." There were no casualties. This expedition also showed how good Franklin was at charming people; at one time he had in his camp Englishmen, Gaelic-speaking Scots, Canadians, Inuit, and four different tribes of non-Inuit Indians, but there were no fights (Savours, p. 88). Almost the only problem was a failure of two of their three chronometers (Savours, p. 89), making some of their maps ever so slightly inaccurate, but hardly Franklin's fault!

He earned real scientific recognition as a result, especially for the magnetic data he gathered. (Brant, p. 37, notes that at the beginning of his career, no one even knew for certainty that there was only one north magnetic pole!) He was not really a scientist, in that he did not analyze his data or try to construct models to explain it. But Lambert, p. 35, notes that he was known and respected by such men as Michael Faraday, Charles Lyell (the geologist whose research showed that the earth was old, giving Charles Darwin the time he needed for evolution to work), and John Herschel (the son of the discoverer of Neptune). He would later supply substantial aid to the great naturalist Joseph Hooker while both were in Tasmania (Lambert, pp. 131-132; Alexander, p. 109, says Hooker attributed this to Jane Franklin).

The period after the second arctic expedition was, in many ways, the highlight of his career. Never again would he have such a happy result while on duty. Franklin was knighted for his work (Fleming-Barrow, p. 175; Savours, p. 102, says this happened in 1829). We should note that the song's title "Lord Franklin" is not correct; he was neither an admiral nor a peer. His highest title was "Sir John Franklin," and his wife was Lady Franklin -- not Lady Jane Franklin). Nor was he ever to achieve the rank of admiral; that depended on when older admirals retired, and by the time a slot opened in 1852 (Lambert, pp. 46, 279), Franklin was dead -- although no one knew it at the time. Incidentally, the 1825 expedition split into two smaller parties once it reached the coast, with Franklin going west and the other party going east. One of Franklin's most important subordinates in the eastern group, Dr. John Richardson, apparently felt that they explored enough coast to have mapped the Northwest Passage (Savours, p. 99). This was almost true; the upper coast of Canada was mapped -- except for the Boothia Peninsula and the water route between it and Victoria Island.

It could be said with fair confidence that there was a water route; between what James Clark Ross, Parry, and Richardson had found, that much seemed certain. But that did not show how a ship could travel it. So Richardson (properly, to my mind) was not given the reward for finding the passage.

Although Franklin's career seemed jinxed by this time, he was very lucky in love: His two wives were both beautiful, forthright, and highly intelligent. His first, Eleanor Ann Porden, gave him his only child, a daughter, but died of tuberculosis six days after he set out on the second arctic expedition. Moss, p. 15, thinks it an unhappy marriage, and Brandt, pp. 143-145, notes that their correspondence was rather stiff and shows signs of disagreement -- but much of this seems to be a case of conforming to the conventions of the time. Whatever it was like, it left him a widower with a very young daughter.

Fortunately for him (although perhaps not for his daughter), he had another string for his bow. On his return, he married the former Jane Griffin in 1828 (Savours, p. 167). He had already named a
spot in Canada "Griffin Point," according to Brandt, p. 231, and called on her family very soon after he returned from that trip. Sadly, we know little about their courtship; he had little to say about it, and she (or someone) destroyed her account of their meeting and some later records as well (McGooganFranklin, p. 57).

Lady Jane Griffin Franklin, 1791-1875, would prove one of the most determined women of the nineteenth century. The second daughter of a wealthy silk and gold merchant (Brandt, p. 232), she was beautiful if short, and reportedly kept her looks into her thirties. She was also well-educated, especially for a woman of the period, and loved to travel even before she met Franklin (Brandt, p. 232-233). Alexander, p. viii, declares that "From an early age she wanted to live life to the full, doing and seeing everything she could. She never turned down an opportunity, whether it was to climb a mountain, spear a shark, dally with a charming man, or... investigate a coal mine -- even if it meant being wet, muddy, bent double and worn out. Probably the most travelled woman of her time, she made long, adventurous trips to every continent except Antarctica. The range of her activities in her seven years in Australia was unique, from starting a scientific society to building a Greek temple in the bush and founding an agricultural settlement."

In school, she excelled at reading, French, and history, was less capable in mathematics, and disliked that staple of the era, sewing (Alexander, p. 3). Alexander thinks Jane, who lost her mother at a young age, was a tomboy; I wonder if she wasn't autistic (note that I do not consider autism a handicap; it is simply a difference).

It has been said that Franklin's wives were smarter than he was. Very likely true -- but at least he was a man enough to let them be the brilliant women they were. (McGooganFranklin, p. 68, makes the interesting observation that, at a time when men were usually and by default given absolute control of their wives' dowry, even if they died childless, Franklin signed an agreement with Eleanor Porden's father, and apparently had an informal understanding with Jane Franklin's father, letting his wives control their money -- part of the reason for Eleanor Franklin's dispute with her stepmother, no doubt.) The fact that Jane Griffin accepted his proposal is most intriguing, given that she had rejected many earlier suitors (Alexander, pp. 10-11; Brandt, p. 231; McGooganFranklin, p. 38, counts at least six). It helped his finances very much, since she brought some ten thousand pounds to the marriage (Brandt, p. 233). Today, Lady Franklin is known mostly for her quest for her husband, but if things had turned out differently, or if she had lived a century or so later, things might have been very different: She wanted to learn, study, and work; Berton, p. 138, sourly remarked on her room in Tasmania that it was "more like a museum or menagerie than the boudoir of a lady,' being cluttered with stuffed birds, aboriginal weapons, geological specimens, and fossils." She also travelled to the Middle East, and even learned some Arabic -- studying it while in company with a much younger missionary but without her husband! At least once, someone thought they must be married because they were so close (Alexander, p. 42; McGooganFranklin, pp. 122-125 notes that other Europeans definitely looked askance at that). I can't help but think, had she been born in the twentieth century, she would have made a good Education Secretary -- but it's easy to see why she was regarded as scandalous at the time.

(Franklin also inspired real loyalty from his subordinates. John Hepburn, who had served with him as early as 1818, and also lived through the disastrous first land expedition, still cared for his commander enough to volunteer, when in his early sixties, for one of the Franklin searches; Savours, p. 241.)

Curiously, the Franklins voluntarily spent much time apart early in their marriage (Alexander, p. 36). It was only after his disappearance that Lady Franklin became fanatical about his fate. Having made those three exploratory voyages, Franklin went back to more normal sea duties for about a decade, serving for a time in the Mediterranean and earning the famous Franklin Medal from William IV for services done on behalf of the Greek government (Brandt, pp. 234-236. While he was at it, he saw many Greek historical sites -- and sneered at Lord Elgin's desecration of the Parthenon).

After a few years of frequent separation, in which Lady Franklin added extensively to her diaries and Franklin added slightly to his resume, they were left looking for another job for him. Explorers were not wanted at the time, and the navy still had lots of excess officers. It took him a while before he was given an offer he thought worthwhile -- and it was one for which he really wasn't competent. Having turned down a job as lieutenant governor of Antigua (Alexander, p. 50), Franklin was soon after offered the same post in Van Diemen's land (now Tasmania) -- which, despite the title, made him the on-the-scene head of state (Beardsley, pp. 150-151). He would be only the second governor in the penal colony's history (Beardsley, p. 155). The Franklins set out in August 1836 (Alexander, p. 51).

From 1837-1843 Franklin served as governor of Van Diemen's Land, bringing much relief after the
dreadful leadership of George Arthur -- Franklin, in a brutal age, was gentle enough that he trembled when seamen were flogged (Beardsley, p. 148n.), and one of his subordinates on one of the Canadian expeditions told him of refusing to kill a mosquito that landed on him (Fleming-Barrow, p. 129. Lambert, p. 47, notes that when he served in the Mediterranean, his ship was known as "Franklin's Paradise" because he so rarely resorted to the lash. While there, he did some fossil digging and visited Mycenae and other classical sites.) His own wife recorded, "Sir John's sensitiveness is beyond conception" (McGooganFranklin, p. 184).

Franklin's goal, according to Lambert, pp. 98-103, was to build a civil society out of Tasmania's convict system, and expected transportation to stop. (Transportation to Australia proper was stopped at this time -- but the Tasmanian officialdom was getting rich off convicts and made sure Franklin's request to halt forced migrations was set aside. Ironically, they used some of Lady Franklin's arguments against transportation to show why it should continue; McGooganFranklin, pp. 226-227.) Franklin even tried to learn about the few surviving Tasmanian natives, though it was far too late to help them. (This makes an interesting contrast to his contempt for the voyageurs he hired for his first arctic expedition, described on pp. 140-141 of Brandt. Perhaps he suffered a bit of arctic madness -- a topic to be discussed more below.) As part of his scientific work, Franklin helped rescue the expedition of Dumont d'Urville (Lambert, p. 116); if the expedition is now remembered mostly for being mentioned in Twenty Thousand Leagues Under the Sea, it was a big deal at the time. He also founded what would become the Royal Society of Tasmania, attempted to found a university (Lambert, p. 111, although the school failed once he left), and made some efforts to treat prisoners humanely (Wilkinson, p. 128; Cookman, pp. 26-27).

Frankly, he was just what the colony needed -- except that he didn't have the deviousness to outmaneuver the local officials. Brandt, p. 293, suggests that as a naval officer he was used to being obeyed, not to negotiating with his subordinates. And his civilized attitude was resented by the local establishment; they quarreled with him constantly, and still more with Lady Jane Franklin. Lambert, p. 99, thinks that Jane Franklin's actions were in part due to Franklin's own deafness; she talked a lot to make sure that he knew what was going on. Alexander, p. 177, implies that Jane meddled because Franklin was in over his head. Either way, her role made a bad impression -- e.g. one of his senior subordinates griped about the "petticoat influence."

MSmith, p. 86-87, sums up Franklin's time in Tasmania this way; "Van Diemen's Land was an unpleasant, half-forgetten penal colony on the fringe of the Empire. Over 17,000 of the island's population of 42,000 were shackled convicts and many of the free citizens were former prisoners.... To Franklin and his feisty, strong-willed wife, Lady Jane Franklin, it was a hellhole. To round things off, almost everyone in the suffocating, reactionary frontier community disliked the Franklins, who were regarded as outsiders and dangerous liberals. Lady Franklin, an assured, unconventional woman in her late forties, simply grated... They found her aggressive and disconcertingly radical, especially when she defied convention by straying into unwelcome areas, such as her attempts to improve the island's mediocre schools.... "John Franklin was a square peg in a round hole. He was a genial and inoffensive man who had very little in common with the hostile colonialists or the wretched convicts and often found himself at the mercy of the wily civil servants in the Colonial Office." Indeed, Lambert, p. 137 etc., reports that they schemed directly against him to feather their own nests. Ironically, Franklin's predecessor, George Arthur, who had largely encouraged their deeds, ended up losing a lot of money due to their behavior and came to shun them (Lambert, p. 138).

Alexander, p. 172, observes that George Arthur had controlled the factions under him with an iron hand. Franklin, much gentler, was appreciated by the ordinary citizens, but he simply couldn't control the power centers in the hierarchy. Even Jane Franklin thought he wasn't tough enough for the job (Alexander, p. 173) -- although Jane Franklin's answer to almost everything seems to have been "more punishment." Genius though she was, she was also quite brutal. The politics of all this were so complex that after reading two different accounts of it I still couldn't make sense of it, but local officials headed to London with complaints, and circulated at least one scurrilous, only partly true private book insulting the Franklins (McGooganFranklin, pp. 254-256), but it is certain that the local power brokers went over his head to the Colonial Office. Franklin eventually was recalled from Tasmania in mild disgrace (many of the lies about him had been printed in English papers; McGooganFranklin, p. 260. He wasn't even told that a new governor was being sent until half a day before the new governor occupied the governor's mansion; Alexander, p. 199). Franklin was so irked by what happened that he eventually wrote a 157 page book about it, which he had privately published and distributed (Alexander, p. 204; Beardsley, pp. 181-182; McGooganFranklin, p. 268, adds that Lady Franklin didn't want him to publish but ghost wrote it when he insisted).
It is reported that thousands of non-government officials showed up to cheer him off; Brandt, p. 294. Indeed, Alexander says that it was "Hobart's largest crowd so far." Lambert, p. 139, says that his tenure would later be recalled as "the golden days of Tasmania." The people of Tasmania would later contribute 1700 pounds to the search for Franklin; Berton, p. 140. This out of a relatively impoverished free population numbered in the tens of thousands. As a result, the Tasmania Islands in the Arctic are named for the Tasmanian people; Savours, p. 168. Later, the government erected a statue to him -- the only governor so honored, according to Lambert, p. 295. Clearly the people appreciated him; it was the officialdom that didn't. But, when Franklin got back to England, he again needed a job.

And, after years of ignoring the Arctic, the Royal Navy was getting interested again. It was clear the Passage would never be commercially useful with nineteenth century ships -- but Admiralty Second Secretary Barrow, who had sent out all those other missions of exploration, was in his eighties, and knew he wouldn't be around much longer; he wanted the Passage to finish off his career. Williams-Labyrinth, p. 167, compares Barrow's attitude to that of the First World War generals who, in the face of all evidence, somehow thought that "one more push" would break the enemy's lines. Even Franklin, whose optimism was almost limitless, seems to have thought Barrow's dreams of open water were hopelessly optimistic (Williams-Labyrinth, p. 175, quotes a note of Franklin's that seems to say he doesn't believe in open sea even though Barrow "will have it"). (How hard has it been to make it through the passage? Cookman, p. 197, counted only seven successful trips through the passage as of 2000 -- though Savours, pp. 326-328, has a list of 49 passages from 1906 to 1990, with the rate increasing steadily over the years. But most of these are icebreakers or small boats. It appears, until around 2000, the passage was still not commercially viable -- MacInnis-Land, p. 121, notes that in his first two years of hunting for the *Breadalbane*, there were only seven days of suitable weather, and Edinger, pp. 263-264, describes the attempt of the icebreaker/tanker *Manhattan*, which made it through the passage carrying a symbolic barrel of oil but sustained heavy damage in the process; the attempt was not repeated.) (It's likely that global warming will change that in the next few years, though; I heard a recent report of a group of people canoeing the Northwest Passage in a single year. Williams-Delusion, p. xix, notes that the *St Roch II* in 2000 made it through the passage in a month, without ever being halted by ice! And StarTrib reports that, in 2009, the Northeast Passage was first navigated commercially. The Northeast Passage is much more open than the Northwest Passage, so it is easier find a path, but it is -- or used to be -- almost as icy. Climate change has made it much more accessible.) (Also, the difficulty of the Northwest Passage does not mean that there is no traffic up there; oil has been discovered in the Arctic Archipelago, so ships are frequently going in and out, and there are several icebreakers on regular arctic duty. It's just that they don't take the Passage; they go out the same way they came in.) Once the Passage expedition was chartered -- and thrown together hastily to get it on the present budget -- someone had to run it. Usually a commander was lined up before an expedition was organized. Not this time. There was no question about who the first choice would have been (Brandt, p. 291): Captain James Clark Ross was the greatest Arctic explorer then alive. He had served on Passage expeditions with his uncle John Ross and with William Edward Parry; he had discovered the North Magnetic Pole, and he was just back from the most successful Antarctic expedition ever made. There was no man alive who knew more about arctic exploration.

But he ruled himself out. Part of the reason was that he had not fully recovered from the Antarctic expedition; in addition, he had said he had promised his wife and father-in-law that the southern expedition would be his last. (Fleming-Barrow, p. 351; Lambert, p. 145; SMith, pp. 76, 137-138). The next choice would be Ross's former commander William Edward Parry, whose 1819 Passage attempt had come closer to success than any before or since (Delgado, pp. 58-64), and who had followed it with two other, less successful attempts at the Passage and an 1827 attempt at the North Pole which failed but which set a new "Farthest North" record that would stand for fifty years (Berton, p. 637). But Parry was now 54 and not interested (SMith, p. 138).

With those two out of the running, there was no really obvious choice left. The leaders in Arctic experience were Franklin and Captain F.R.M. Crozier; each had drawbacks. Crozier had less seniority; though an intelligent self-made man, had never held an independent command. And, somehow, he never seemed to gain any recognition or fame (SMith, p. 132).

To be sure, his paper credentials were excellent. Born in Banbridge, Ireland (SMith, pp. 6-7), he was of an Ulster Presbyterian family (the family home, now known as Crozier House, still stands). He was born around September 17, 1796. His family joined the (Anglican) Church of Ireland in the aftermath of the 1798 rebellion (SMith, p. 10).
Francis himself had joined the navy in 1810, at the age of 13 -- an unusual choice, since most of the other members of his family were solicitors. He served as a midshipman on the Fury during Edward Parry's 1821 expedition to Hudson Bay, where he became friends with his future commander, James Clark Ross (MSmith, p. 29). He was also part of Parry's 1824 Passage expedition which ended in the loss of H.M.S. Fury (MSmith, p. 51). He was made lieutenant in 1826, and in that capacity he joined Parry's 1827 North Pole quest, and commanded Hecla while Parry was away trying (and failing miserably) to sledge across the polar ice (MSmith, p. 59). But then -- nothing. Crozier was a lieutenant on half-pay (i.e. without an actual posting) for most of the next seven years (MSmith, pp. 66-67), though he did briefly serve on an expedition sent to rescue some whalers (MSmith, pp. 71-73); if nothing else, that earned him a promotion to Commander (MSmith, p. 74). In 1839, James Clark Ross asked him to be second-in-command of the expedition he was taking to the Antarctic, and it was Crozier who did most of the work of organizing this highly successful expedition (MSmith, p. 78). But, of course, the credit went mostly to Ross. It was probably small consolation to be elected a member of the Royal Astronomical Society in 1827 (MSmith, p. 67). Crozier has a lunar crater named after him, close to the Mare Fecundatis, between it and the Mare Nectaris, close to Columbo Crater. It's a small crater, though, barely visible on most maps. Nor is it located anywhere near either pole, unlike Amundsen Crater (which is right at the South Pole) or Scott Crater (and why Scott should get a bigger crater than Crozier is beyond me, except that he had a great P.R. machine) or Nansen crater near the North Lunar Pole. In time, he even was elected a Fellow of the Royal Society -- a major tribute to his scientific work (MSmith, p. 145), which apparently included making improvements to the instrument known as a dipping needle (Beardsley, p. 192). But he seems to have lacked self-confidence (MSmith, p. 29). And -- he was a victim of unrequited love. His history in that regard was strange and sad. MSmith, pp. 75-76, tells of hints that he was attracted to the poetess Jean Ingelow (1820-1897), very well known in her time but now remembered, if at all, only for "High Tide on the Coast of Lancashire" and perhaps "Seven Times One." The former (Ingelow, p.111) is in a stilted, slightly archaizing dialect, apparently referring to a disaster in 1571; the latter (Ingelow, p. 126) is a child's self-description at age seven -- with the curious lines, "I am old, so old, I can write a letter; My birthday lessons are done; The lambs play always, they know no better; They are only one times one." That perhaps hints at a fear of premature age. She was less than half Crozier's age at the time they met, and nothing ever came of it -- but, strangely enough, she would never marry, and some of her poetry refers to loving a sailor lost at sea (e.g. "A Sea Song," Ingelow, p. 141, calls, "Come over, come home, Through the salt foam, My sailor, my sailor boy..."). An 1869 tale, "Mopsa the Fairy," tells of a boy who meets Mopsa, a young fairy, then watches "as she grows until she is older than he." They are then forced to part (Zipes, p. 247). This again sounds a bit like a tale of a lost sailor. It wasn't Crozier's last odd romantic attachment. His history in that regard was strange and sad. MSmith, pp. 75-76, tells of hints that he was attracted to the poetess Jean Ingelow (1820-1897), very well known in her time but now remembered, if at all, only for "High Tide on the Coast of Lancashire" and perhaps "Seven Times One." 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wife in the last month before the Passage expedition; MSmith, p. 152), nor seemingly against Franklin, but he continued to carry a torch for her. (Interestingly, Cracroft never did marry. She stayed with Jane Franklin to the end of the former's life, and would take possession of her papers after her death. Cracroft, who by the end was almost Jane's shadow, was also the single largest beneficiary of Jane's will, with Jane leaving a relatively limited amount to her stepdaughter's family; McGooganFranklin, p 417. McGooganFranklin, p. 421, shows Sophy taking care of Jane's agenda to commemorate Leopold McClintock even after Jane's death.) In the course of the Antarctic expedition, Crozier was finally promoted to Captain (MSmith, p. 119). Crozier and Ross also selected the site of the future Port Stanley, the only significant town in the Falkland Islands (MSmith, p. 122).

All this seems to have left Crozier depressed. Jane Franklin and Ross both worried about him (MSmith, p. 134). He ended up taking a leave of absence from the Navy to try to get his feelings straightened out (MSmith, p. 135). When the possibility of the Passage expedition came up, he declared "I am not equal to the hardship" (MSmith, p. 140), and turned down the command (Fleming-Barrow, p. 366).

His decision to turn down the command may not really have been his choice; as a self-educated Ulster Presbyterian, he had no political clout, and would likely have been rejected anyway by political hacks (Sandler, p. 72); he would, as we shall see, accompany the party as second-in-command.

MSmith, p. 141, calls his acceptance of the post "the worst of all decisions," but I can't see why this is so; Crozier's depression would have made him a poor commander -- and it sounds as if it got worse as the expedition went along; his last letter, written to the Rosses, declares he is "sadly lonely"; he sounds like a man on the brink of a breakdown; it is quoted on MSmith, pp. 162-163 and on pp. 276-277 of Williams-Labyrinth. He praises Franklin's kindness but desperately misses James Clark Ross. But he had shown his skill as an executive officer.

John Franklin, though more willing to command the Passage expedition, and more socially acceptable (Moss, p. 137, calls him "securely part of the establishment," which he was not -- hence his problems getting a job! -- but he was an establishment type), had a very different, and probably worse, set of drawbacks. He was elderly, very overweight, not a strong physical specimen (Sandler, p. 32, says that he had had circulation problems even when in his twenties, although Brandt, p. 234, says that he did not start putting on weight until his enforced idleness after his marriage. But he ended up weighing over 200 pounds despite being only five feet, six inches tall.), and though he had long before explored northern Canada, he had not been part of any previous naval expedition to the Passage.

But he wanted the job. Most naval officers his age were ready to retire (he said himself that "the Admiralty might be 'disposed to take my age and Crozier's [the latter was 51] together and reckon is a somewhat heavy amount'; Williams-Labyrinth, p. 170), but he wanted to redeem his reputation (Brandt, p. 292). Told he was too old, he admitted that he was too feeble for a walking edition, but pointed out that it he was sound enough to walk the decks of a ship (Brandt, p. 300).

There was apparently another candidate, one John Lort Stokes (Battersby, p. 155). But he had no arctic credentials. Franklin was the only Arctic veteran available, so he was appointed to command even though many simply didn't think him up to the task (Beattie, p. 36; Fleming-Barrow, pp. 366-368; on the other hand, Lambert, p. 60, thinks he was "the best man for the job").

Franklin's last expedition was mounted in 1845, with the explorer acting as commodore commanding two ships (the reinforced bomb ships H.M.S. Erebus and H.M.S. Terror). Not a single man ever returned (MSmith, p. 164). It has been argued that they must have found the Northwest Passage. But it is certain they could not travel it. Their fate would not be learned for many years, and even now, much about it is unknown.

By the late 1840s, the world was growing very concerned about the Expedition. They had been given supplies for three years -- enough that they would probably last four. (When they set out, the ships had been so full that even Franklin's cabin had been filled with canned goods; Lambert, p. 162) But that time was about up, and nothing had been heard. A vast effort was mounted to try to learn the expedition's fate.

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File: LK09A

Lady Franklin's Lament (The Sailor's Dream) [Laws K9] -- Part 03

DESCRIPTION: Conclusion of the notes to "Lady Franklin's Lament (The Sailor's Dream) [Laws
NOTES [17644 words]: Looking at the fuller versions of this song, including the Murray broadside and the 1861 *Morning Light* text printed by Huntington (which says "It is seven long years" since Franklin set sail), we observe that the texts detail rescue attempts but do not recount the fate of Franklin's crew. I think it nearly certain that the piece originated in this period -- probably in broadsides of 1850-1851, when almost nothing was known and before it became clear that McClintock and Rae and McClure and Collinson, not Austin and Ross and Grinnell, were the most important of the searchers. Additional evidence comes from the fact that no version of the song seems to mention Captain William Kennedy, who seems to have been Jane's favorite (McGooganFranklin, pp. 306-311); despite an extreme lack of sea experience, he led expeditions for her in 1851-1852 and 1853 (Alexander, p. 215) but not in 1850 or earlier. It is possible that the Murray broadside is the original of the piece; it looks like a partial adaption of another lost-sailor song (in it, Lady Franklin is seen wandering by the Humber looking for her husband!). Nearly every other version, though, is shorter and frankly better; I suspect that there is at least one other deliberate recension standing between the Murray text and the large majority of traditional versions.

This song is surprisingly accurate in its details (another indication that it is contemporary), though later texts have mangled some names badly -- e.g. I can't imagine who captains Hogg(s) and Winslow might be (Mirsy, pp. 322-324, lists all Franklin search parties; neither name is mentioned, nor anything that sounds similar). Some examples of correct references in one or another text: % "I dreamed a dream, yes I thought it true" (Creighton-MaritimeFolkSongsA, B; Creighton-FolksongsFromSouthernNewBrunswick; Doerflinger-SongsOfTheSailorAndLumberman, II; Fowke/Mills/Blume-CanadasStoryInSong; Greig/DuncanA; Greig/DuncanB; Henry; Huntington; Murray; VaughanW; Cohen "I had a dream I hope it's not true"): The idea of a sailor seeing Franklin in a dream is not just fiction; one W. Parker Snow had dreamed of finding Franklin near the North Magnetic Pole (which was about right; the Pole at that time was on the western side of the Boothia Peninsula, the expedition passed quite close to it shortly before Franklin's death. Had rescuers gone straight there at the first opportunity, they might have rescued some of his men, would almost certainly have learned his fate sooner, and might even have saved one of the ships. To be sure, it didn't take much psychic ability to guess he was there, since magnetic exploration was one of the expedition's goals; Lambert, p. 142).

Parker's dreams seem to have arisen in his youth as the result of a head injury (Watson, p. 110) -- in other words, it was psychosis, not psychic powers. He had paid a high price for them, too. In his time in the Navy, he had been savagely punished in a way reminiscent of "Captain James (The Captain's Apprentice)." He had bad eyesight, difficulties in speech, and went into fugues -- presumably additional effects of his early beating.

(There were a lot of funny coincidences like this to the tale. When James Clark Ross explored the region he called Prince William Land, he named two capes he could see in the distance "Cape Franklin" and "Cape Jane Franklin." It was near those capes that the Franklin expedition was trapped, and that Franklin died.)

Snow, who had support from Lady Franklin, joined one of the searches as a result of his dream (Berton, p. 174, etc.; Watson, p. 111), though he was of no other significance to the search for Franklin -- when he wanted to explore the region where Franklin died, his commander refused (Watson, pp. 118-119). He later ended up having a major row with the later explorer Charles Francis Hall about a book they both wrote, but that is another story (Sandler, p. 269; Berton, p. 370).

Lady Jane Franklin, to her discredit, tried consulting spiritualists to seek her husband (MSmith, pp. 203-205), starting with one Ellen Dawson (Brandt, p. 323). Dawson seems to have pointed to the right place in the Arctic, and to have correctly stated that there were portraits of two women (Victoria and Lady Franklin) in Franklin's cabin -- but nothing came of it. And Dawson also said Franklin was alive when he had been dead for several years (Brandt, p. 323. Watson, pp. 95-98, has details of what this Dawson said -- and it frankly sounds like the usual case of the medium pulling information out of the client and making it sound like psychic revelations).

Lady Jane consulted a couple of other spiritualists, apparently believing at least one (Watson, pp. 99-101), and another turned up later claiming to have had accurate visions but not revealing them until after the details of the expedition's loss had been published (Brandt, p. 324). In fact, the claim used place names that hadn't even been awarded yet!

In 1998, a fellow named B. J. Rule, who said he was a descendent of Franklin, published a book in which he claimed Franklin came to him by various spiritual means to tell his story. I haven't seen this book; no doubt it explains why Franklin couldn't be bothered to visit any else in spirit in the
hundred and fifty years he had been dead. There is a yet a fourth spiritual link in the Franklin story, making you wonder how anyone could call this an enlightened period: Elisha Kent Kane, who tried to reach the North Pole while pretending to search for Franklin, was involved with a "spiritualist" named Margaret Fox; her ability as a "spirit rapper," according to Berton, p. 237, was "the mould from which all future mediums were fashioned." Berton's claims that no one tried to communicate with the dead are patently false (note that Saul is reported to have brought up the shade of the Prophet Samuel in 1 Samuel 28!) but Fox perhaps did find the modern industry of making a "profession" of lying to fools stupid enough to listen to them. Supposedly Kane tried to get her out of this business, but still, he was attracted to her.

In Baffin's Bay where the whale fish blow..." (Creighton-MaritimeFolkSongsB; Doerflinger-SongsOfTheSailorAndLumbermanI; Fowke/Mills/Blume-CanadasStoryInSong; Greig/DuncanB; Henry; Huntington; Murray; VaughanW; Colcord "...where the right whale blows"; Doerflinger-SongsOfTheSailorAndLumbermanI "...where the cold wind blows"; Cohen "where the white whale blows") The Northwest Passage does begin from Baffin Bay -- up the Davis Strait, into the Bay, through Lancaster Sound (which separates Baffin and Devon Islands) and Barrow Strait (between Somerset Island on the south and Devon and Cornwallis Islands on the north), with several alternatives from there (the straight path is through Viscount Melville Sound and McClure Strait, but these are almost always blocked by ice (after Parry was blocked by ice in the 1820s, no one even tried McClure Strait until the Manhattan in the 1960s -- Keating, p. 109 -- and even that ship and its icebreakers eventually gave up); the best route for small boats is south through Peel Sound, passing to the east of Prince of Wales and King William Islands, and then west along the north coast of the Canadian mainland). On July 28, 1845, in Baffin Bay, the Franklin Expedition was seen for the last time by Europeans; they met the whalers Enterprise and Prince of Wales before heading into Lancaster Sound.

(Whalers, we should add, did most of the original exploring of these northern regions; indeed, it was the report of a whaler, William Scoresby, that the ice was melting in the north, that helped encourage the British voyages of exploration after the Napoleonic Wars; see Berton, pp. 24-26. Whales, and hence whalers, are common in far northern and southern latitudes, because that's where the food is -- cold water holds more dissolved oxygen than warm.)

"a ship of fame" (Creighton-MaritimeFolkSongsA, B; Huntington; Cohen "this ship of fame")/"Two ships of fame" (Greig/DuncanB; Murray; VaughanW)/"Three ships of fame" (Henry)/"Those ships of fame" (Colcord): Franklin's expedition of course consisted only of two ships, Erebus and Terror, but they had initially had the supply ship Barretto Junior along; it turned back before they went on the ice. In addition, H.M.S. Rattler, famous for being an early screw steamer, accompanied them as they left England; Cookman, p. 74. Some versions say he had only two ships anyway. It is ironic to note that the skipper of the Barretto Junior was among the first to call for a rescue expedition (Lambert, p. 182), but the mere fact that he had been the last to talk to Franklin at length carried no weight at all; most sources don't even mention his concerns.

The two ships that went to the ice were indeed famous, given their Antarctic adventures with James Clark Ross; Mt. Erebus and Mt. Terror in Antarctica are named for them. Terror also participated in the bombardment of Fort McHenry that gave rise to "The Star-Spangled Banner"; as a bomb ship, she would have been responsible for at least some of the "bombs bursting in air." Since Terror had been part of George Back's arctic expedition of 1836, and both had been to the Antarctic with James Clark Ross, they were already adapted for arctic service, and were selected because they would need relatively little modification.

Indeed, according to Lambert, p. 134, the Franklin expedition to the passage was intended as a complement to the Ross expedition, involving a quick visit to the north magnetic pole to go with Ross's mapping of the southern pole; the idea (Lambert, p. 142) was to take measurements with more accurate data than Ross had had at the time of his earlier visit to the northern pole. Terrestrial magnetism at this time was a science of observation, not experiment (Brandt, p. 285, quotes the astronomer John Herschel on this point); the theorists desperately wanted more data. The expedition was also interested in biology; Franklin told his subordinate FitzJames that they should study "everything from a flea to a whale" (Beardsly, p. 200). But this is where 1840s technology became a problem. Bombs were immensely strong; no ships in use were better designed to withstand the pressure of the ice; they had been used for exploration as early as Middleton's expedition a century earlier (Williams-Delusion, pp. 62-64; Williams-Labyrinth, p. 101).

But bombs -- tubby, heavy, low-riding vessels -- were probably the slowest class of ships in the navy, and the modifications for Arctic service, which added to their weight and put them lower in the water, made them slower still. Almost painfully slow. Terror was particularly bad (during the
Antarctic expedition, Ross in *Erebus* often had to shorten sail to let Crozier's ship catch up; MSmith, p. 84). *Terror* even before her refit was capable of only nine knots before the wind and five when close-hauled (Cookman, p. 74). Those figures probably fell by a third as refitted for arctic service.

It was hoped that steam might provide the answer -- Franklin himself said that the benefits of steam were "incalculable" (Williams-Labyrinth, p. 268). The two ships had revolutionary engines -- removable screw propellers powered by locomotive engines -- but the supply of coal was finite (only enough for twelve days' steaming, according to Hutchinson, p. 56) and could not be replaced, and the engines developed only a few dozen horsepower anyway. Ideally, they didn't even want to leave the screws in place, as they slowed the ships. (Fortunately, they could be removed from inside the ship -- no diving needed!) This was the result of Barrow's hurrying the expedition along; the Admiralty had little time to fit engines more suited to the actual ships.

And locomotive engines had a tradition in steamships -- the first iron steamboat had been powered by a locomotive engine (Fox, p. 142). Even the idea of transatlantic steamships was new; the first such was the *Great Western*, which had been designed in the 1830s and sailed in 1838 (Fox, pp. 74-80). But she was a paddlewheeler, which was clearly unsuitable for work in icy waters. So there was little practical experience to guide those who rebuilt the ships; they worked with the materials at hand. The result was that their engines gave them a speed of only about four knots (Cookman, p. 41; MSmith, p. 149, notes that *Terror* even on her test run under steam reached only four knots, implying that she would be slower still in field conditions). They were so weak that Captain Crozier, at least, thought they weren't worth the bother (Potter, p. 61).

Franklin's *Erebus* and *Terror* were not the first ships to use steam power in the Arctic -- *Victory*, sailed by John Ross in 1829, also used steam. But Ross supposedly hadn't told the people who had designed the engine how it would be used (Stein, p. 10,) and Ross found the engine so useless in arctic conditions that he actually yanked it out of his ship in 1830! (Fleming-Barrow, p. 283; Edinger, p. 33, mentions the curious fact that Ross didn't just toss the engine overboard, but carefully disassembled it and had it carried to a beach nearly a mile away. This was nice for historians -- Delgado, p. 91, shows a photo of some of the parts still by the seaside -- but a rather pointless burden for the crew. Ross's adventures inspired at least one song, "The Bold Adventures of Captain Ross," found in C. H. Firth, *Publications of the Navy Records Society*, 1907, p. 331, available in Google Books, though this shows some pretty substantial errors).

Steam technology had improved since then -- notably in the replacement of paddlewheels with screw propellers -- but steam engines were still not mass-produced; each had its own peculiar characteristics. And Cookman argues that the engines used coal that the expedition needed for heating. *Erebus* and *Terror* would be slow to make the passage even under ideal circumstances -- and ideal conditions never happen in the Arctic, and the ships were very unhandy if there were a need for fast maneuvering.

John Ross argued strongly that an Arctic expedition should use smaller, more nimble ships -- but no one listened to him. Lambert, p. 160, argues that small ships could not have done the magnetic studies that helped justify the voyage.

There was another drawback to the steam engines: They were not interchangeable. It had been settled policy for decades to send two nearly-identical vessels on exploring missions (Savours, p. 115; Williams-Labyrinth, p. 214); this meant that they could sail the same passages, move at the same speed, and exchange parts at need -- plus, if one ship sank, its crew would be able to fit on the other. Indeed, *Erebus* and *Terror* were close to identical as originally built. But there was no way they could swap engine parts. We have no reason to think it mattered -- but, with the fragmentary information we have, we can't prove it didn't, either.

Plus engine installation took up most of the preparation time allotted for the mission (Lambert, p. 156). This left less time to prepare the crew -- and, indeed, to recruit them, since the officers were worrying about what was being done to their ships! (It is fascinating to note that the first rescue ships did not have steam technology; Wallace, p. 83. This was mostly the result of their hasty mounting.)

Plus all that iron in the hold made magnetic measurements much more difficult (Lambert, p. 156). This may indicate some confusion of the mission -- was it scientific or exploratory? Another side-effect of the hasty throwing-together of the expedition was the lack of a backup plan. Voyages to the Arctic "did" end in disaster -- as Ross's *Victory* expedition had shown; given supplies for only a year and a half, they spent four years on the ice, surviving only because of the caches left on Fury Beach years before by Parry. Ross had known about them, and planned all along to use those supplies -- though hardly intending to use them to survive two extra winters! (For details on how *Victory* was trapped, see Edinger, pp. 123-128; for her abandonment, pp. 170-177.) Franklin had no such emergency cache, and no backup route home -- and, like Ross, his
ships would be iced in for more than one winter.
"Captain Brown" (Huntington): No idea
"Brave imbil" (Huntington): No idea
"Captain Hogg" (Henry): No idea
"Brave Winslow" (Doerflinger-SongsOfTheSailorAndLumbermanII): Error for "Granville" or someone else
"Captain Perry of high renown" (Colcord; Creighton-MaritimeFolkSongsB "Crumswell Perry/Penny of fiery renown"; Doerflinger-SongsOfTheSailorAndLumbermanII "Brave Parry"; Greig/DuncanB "Penny of much renown"; Greig/DuncanC "Penny of much renown"; Henry "Captain Parry of high renown"; Huntington "perry of high renown"). [See also "Captain Penny."] Not one of Franklin's officers; Captain F. R. M. Crozier commanded the TERROR, which had also been his ship during Ross's Antarctic expedition, while the slightly newer and larger EREBUS was under the immediate direction of Commander James FitzJames.

The choice of FitzJames, who had never been to the Arctic, was interesting. Battersby, p. 7, notes that he hid his family, and on pp. 23-27 concludes that FitzJames was illegitimate -- obviously a bar to promotion.

Yet he was so promising (Battersby, p. 43, notes that even as a teenager he was fluent in three languages and skilled in mathematics) and so well-versed in current technology that Secretary Barrow had thought about giving him command of the expedition (at least, that's the usual explanation for Barrow's favor toward him, an explanation which Battersby, p. 186, says goes back to Sir Clements Markham, whom he accuses of making it up; Battersby's own explanation involves an unknown favor Fitzjames had done for Barrow's son). But Fitzjames was considered too young at 33 (Sandler, p. 72; Cookman, pp. 55-57); MSmith, p. 138, is scathing about this nomination, which he thinks naked favoritism by Barrow, but none of the other authors seem to have thought him unfit, although Lambert observes his lack of magnetic experience -- but argues on p. 158 that Franklin, who was good at delegating authority, would be able to cover for that.

Instead, Fitzjames was given the post of Commander aboard EREBUS, where Franklin flew his flag -- making him, in effect, her captain, since Franklin would be commanding the whole expedition. "Captain Perry" refers rather to the aforementioned William Edward Parry (1790-1855), an explorer active mostly from 1819-1825 -- and one of the best in terms of ground covered and casualties avoided; his first voyage had discovered Barrow Strait and Viscount Melville Sound and made it farther west than any expedition for more than thirty years. He, like James Clark Ross, had been offered command of the Franklin expedition -- and turned it down; he was long since done with adventure.

"Captain Ross" (Colcord; Doerflinger-SongsOfTheSailorAndLumbermanII; Greig/DuncanB; Greig/DuncanC; Henry; Huntington; Murray; VaughanW): Either John Ross or his nephew James Clark Ross. The elder Ross, who led expeditions in 1818 and then commanded the aforementioned VICTORY expedition of 1829 (the primary subject of Edinger), had harmed the quest for the Passage by erroneously stating that Lancaster Sound was a closed inlet. John Ross's four-year second expedition (1829-1833 -- the one that resulted in him tossing his steam engine on the beach) learned survival techniques that the Franklin expedition ignored to its cost -- but also produced a distorted map of King William Island, with what proved fatal consequences (Delgado, p. 93; Fleming-Barrow, p. 288; Mirsky, pp. 132-133; a copy is on p. 247 of Brandt and p. 238 of Williams-Labyrinth. Ross's map is very hard to read at this scale, but the map on p. 273 of Williams-Labyrinth makes it clear exactly what Franklin thought he had to deal with).

At 72, John Ross led an expedition to find Franklin in 1850 -- but found nothing, and came back with a third-hand report from Greenland that the entire Franklin party was dead. That was, in fact, true, but the details of the report were entirely wrong, and were (properly) ignored. Indeed, other interviews with the same source found that Ross had gotten the story all wrong (Brandt, p. 330). Lady Franklin bitterly remarked that, if she could have done so, she would have put after her name in the subscription list for Ross's expedition, "with a deep sense of gratitude to Sir John Ross for murdering her husband" (Edinger, p. 249). Nonetheless, the Admiralty sent more expeditions; they just didn't send Ross. He died in 1856.

Ross the younger, who had served under his uncle and under Parry, commanded EREBUS and TERROR on their Antarctic expedition (1839-1843), making many discoveries including the Ross Sea and Ross Ice Shelf (which were named for him). Though Ross had refused to command the Passage expedition of 1845 (in part because he had an irrational dislike of steamers; Stein, p. 12), he took a turn hunting for his friends Franklin and Crozier in 1848-1849 (and broke his health in the process).

"Captain Austin" (Greig/DuncanB "Captain Austin of Scarborough town"; Murray, VaughanW:
"Captain Austen of Scarbro' town"; Creighton-MaritimeFolkSongsB "Captain Osborne/Hobson of Scobrun town"; Colcord: "Captain Osborne of Scarbury town"; Doerflinger-SongsOfTheSailorAndLumbermanII "Captain Osborne of Scarborough Town" see also "Captain Osborn"): either Sherard Osborne or, more likely, Horatio T. Austin of HMS Resolute, one of the search vessels. A man of great experience and courage (Sandler, p. 115), he nonetheless proved a not very inspiring leader. Lambert, p. 198, says he was "a skilful and human leader, but his party found little more than scraps because they were looking in the wrong places." Clements Markham, a midshipman on the expedition, describes him as small and stout, an advocate of steam, a "great talker," "genial and warm-hearted," "fond of detail," and having "wide knowledge, though he was a little narrow in his views. But for managing the internal economy of an expedition... he was admirable" (Savours, p. 205).

(The error "Hobson" of Creighton-MaritimeFolkSongsB is interesting, because it was Lieutenant William Hobson who actually discovered the Franklin message; McClintock, pp. 189-193. But he was a lieutenant, not a captain, and he wasn't even that at the time this song was written.) He had been to the Arctic almost thirty years before, on Parry's third expedition that resulted in the loss of H.M.S. Fury; he was now too old and heavy to lead searches, so his role had to be organizational (Williams-Labyrinth, p. 287).

Austin and Erasmus Ommaney of Assistance were the first to find any traces of the Franklin expedition, in the form of discarded supplies on Devon Island, and later three graves and other artifacts on the peninsula known as Beechy Island (Berton, p. 180). (The three graves were later excavated and autopsied to much publicity; James Taylor actually wrote a song about the corpse of one of the men, John Torrington; Potter, p. 13.) But they did not learn the expedition's fate (and met public scorn on their return home in 1851); curiously, although there were three cairns in and near Beechy (see map on p. 70 of Woodman), all three were empty of documents.

Having concluded that Franklin could not be west of Lancaster Sound, and could not have turned south because Peel Sound was blocked, Austin and Co. turned north into Jones Sound, where Franklin never ventured (Savours, p. 211), so naturally they found nothing else. The very fact that the Austin expedition's early return is not mentioned in the earliest known broadside hints that it dates from before they made it back. Austin would not serve in the Arctic after his first mission, and spent the last years of his career in what amounted to desk jobs (Sandler, p. 252). Indeed, there was an Admiralty inquiry into the (lack of) results of the expedition (Lambert, p. 215). And Lambert, p. 202, says the narratives of the expeditions were very exciting, but the song makes no hint of this. "[Captain] and as many's the more" (Creighton-MaritimeFolkSongsB has this name twice): Given its context and the timing, this might be an error for "Captain Austin," but it might refer to Sherard Osborne, who as a lieutenant commanded the Intrepid during Austin's expedition and also served under Edward Belcher during the expedition of 1852-1854. Osborn was arrested by Belcher for arguing about the commander's plans -- but it wasn't held against him, because Belcher's expedition was a disaster. Osborne later wrote a book called Stray leaves from an Arctic journal (Savours, p. 206).

(Arresting a subordinate was by no means unusual for Belcher. Savours, pp. 243-245, devotes three pages to a history of his arguments with junior officers. On p. 245, she cites a source describing which tells how Belcher "habitually" court-martialed his officers at the end of a voyage! Lambert, p. 230, quotes an admiral who told him, "A skilful navigator and a clever seaman you may be, but a great officer you can never be, with that narrow mind." His own men wrote graffiti calling him a pirate; Lubbock, p. 355)

All that can be said in defence of Belcher is that few men died on his watch. Otherwise, his expedition was an unmitigated disaster, learning nothing useful and resulting in the loss of four ships. And not to the ice -- Belcher (who had indicated little interest in the Arctic) after two years decided he had had enough, and despite the arguments of his subordinates abandoned four of his five ships, even though they were still intact. Berton, p. 244, calls him "one of... the most detested figures in the Royal Navy" and Sandler summarizes his actions as a "disgraceful performance"; p. 253. Belcher of course faced a court-martial, which concluded that his actions fell within his discretion, but they gave him back his sword "in stony silence" (Sandler, p. 145). By contrast, his subordinate Kellett was openly praised when his sword was returned (Brandt, p. 361).

It is ironic to note that Belcher was the one Canadian among the exploring leaders -- he came from Nova Scotia (Wallace, p. 164).

Belcher was deprived of all future commands -- and his subordinate Osborn promoted for his actions (Mirsky, p. 153; Lambert, p. 246). Indeed, Osborn would campaign for expeditions to the Pole long after the Admiralty had decided to stop wasting ships and men on the Arctic.

(It was, incidentally, during Belcher's expedition that the supply ship Breadalbane was sunk off
of the ship shows the problems or operating in the Arctic. *Erebus* and *Terror*, despite a year and a half trapped in the ice, stayed afloat until abandoned, showing the strength of bomb ships. The unreinforced *Breadalbane* was not supposed to enter the ice -- but you can't avoid ice in the Arctic. Off Beechey Island, she was "nipped" by ice and sank in 15 minutes; MacInnis-Land, p. 116. Had the rest of Belcher’s expedition not been based there, the entire crew would probably have been lost.

% "[Captain] Penny" (VaughanW; Murray: "Penny of much reuown" (sic.)); [See also "Captain Perry."] Presumably captain William Penny, an experienced whaler based in Aberdeen (Lubbock, p. 51). In 1847, unable to find whales in the usual places, he had poked around in Lancaster Sound, and looked for Franklin while he was at it, making him in a sense the first man to look for Franklin (Watson, p. 64-65). His son would later command the *Polynia*, the ship which gave rise to "The Old Polina"; the elder Penny had supervised her construction (Lubbock, p. 52). Lady Franklin managed to convince ("con" might be a better word) the Admiralty into sending this veteran arctic sailor on a search expedition in 1850-1851, but he didn’t find much (Berton, p. 171); he was sent into Jones Sound (north of Lancaster Sound, and far away from the path Franklin had been ordered to follow; (Berton, p. 173). It was closed by ice, so he headed for Lancaster Sound, but that left him among all the other search vessels. His men were the first to find the traces on Beechey Island (Sandler, p. 115), but they would have been found soon anyway.

He then wanted to head north up Wellington Channel -- he headed back to England to argue for this and was turned down (Brandt, pp. 337-338), but even had this been permitted, that wouldn’t have found Franklin either. Franklin had indeed gone up Wellington Channel and around Cornwallis Island, but he didn’t stay there. (Franklin’s orders seem to have been somewhat contradictory -- the instructions to try Wellington Channel were written in a different hand from the other parts; Wallace, p. 50.) Berton thinks that if Penny had had his way, it might have caused the search to be directed in a better direction (pp. 190-191), but I can’t see how.

Penny ended up in a dispute with Austin, and went back to whaling after his one experience with the navy (Simpson, p. 264). He ended up getting a lot of blame from the naval board (Watson, pp. 120-121). Watson thinks this was because of navy prejudice and arguments he had with Captain Austin, but it seems that Penny simply could not communicate in writing (Williams-Labyrinth, p. 195); the fact that he is mentioned here is an argument that the song was written before the results of the Austin/Penny expedition were known.

% "Brave Granville" (Colcord; Murray; Greig/DuncanC; VaughanW; Greig/DuncanB "Gravel"): Probably an error for Henry Grinnell, an American trader who was convinced by Lady Franklin to support the search. He paid for (but did not accompany) two expeditions; neither accomplished much except to make Elisha Kent Kane briefly famous for surviving a disaster he largely caused. The other possibility would be that it is the Hull whaling captain John Gravill, who was fairly well known at this time (Lubbock, pp. 349-350, tells of him having a near-disaster in the Arctic in 1849) but who was not involved in the Franklin search that I know of.

% "With a hundred seamen he sailed away" (Cohen; Colcord; Creighton-MaritimeFolkSongsB; Doerflinger-SongsOfTheSailorAndLumberman, II; Fowke/Mills/Blume-CanadasStoryInSong; Greig/DuncanC; Henry; Huntington; VaughanW; Murray "...seamen with hearts so bold"); Creighton-MaritimeFolkSongsA "five hundred seamen"): Franklin’s force initially totalled 134 men, one of the largest forces ever sent on an exploratory voyage; interestingly, Captain Crozier, Franklin’s second in command, thought that there were too many men on his ship (Hutchinson, p. 82). But he would have reduced the crew by only about two to four men.

Not all the men went to the Arctic. Five were sent home sick before the ships entered Lancaster Sound and were the only survivors. Three of those initial losses were significant: the sailmaker from *Terror* and the armorers (gunmakers) from both *Erebus* and *Terror* (McClintock, p. 231). The loss of the latter would make hunting for provisions much harder (and fresh food was the only way to get the Vitamin C to avoid scurvy, and 1840s guns needed a lot of maintenance); the loss of the former meant that the two ships -- never speedy, as we saw above -- might end up even slower. It’s perhaps worth reminding moderns, who never face scurvy, how deadly it was at the time. It affects the connective tissue especially, meaning that scars reopen; it also causes blood vessels to leak, resulting in bruises where there has been no trauma; it leaves men weak and gasping for breath, and kills when blood vessels in the brain rupture (Sobel, p. 14). For years, it had ruined crews on long voyages, opening old wounds, causing joint pains, eventually resulting in the loss of teeth as the jaws swelled up; it also affected the mind, so the victims did not realize how bad the problem was.

Scurvy is prevented by Vitamin C, but that is found primarily in fresh vegetables, and also to an extent in fresh meat (especially organ meat). Crews on sea voyages had none such, and the
symptoms usually started to occur in four to six months. This is because crews lived mostly on biscuit and salt meat (as late as the Franklin search, the daily diet for sledgers consisted of 3/4 of a pound of salted meat and bacon, a pound of biscuits, a drib of many-year-old potatoes, and chocolate and tea; Savours, p. 263). By the time of the Franklin expedition, the use of lemon juice (frequently called "lime juice") was common -- but the juice loses potency over time. Another curious fact about the expedition is that, though the crew was hand-picked, it had very little useful experience (MSmith notes that the Admiralty had given responsibility for choosing the crew to FitzJames -- ordinarily it would have been Crozier's job -- and blames him for botching it, even accusing FitzJames of "nauseous whiff of patronage"; p. 146. This was unfortunate in at least one way: It meant that the depressive Crozier had no close friends aboard the expedition; MSmith, p. 155). Apart from Franklin and Crozier, the only commissioned officer who had been to the arctic was Lt. Graham Gore of the Erebus (Fleming-Barrow, p. 373) -- and his experience was slight; he had been on George Back's disastrous expedition on the Terror, which would have taught him a lot about shipwreck but little about arctic survival. Plus he, like Franklin, would die fairly early on. Crozier was the only officer on the expedition to know about wintering in the arctic on a ship. The crewmen were better. On paper, only about half a dozen sailors had arctic experience (Cookman, p. 61) -- but some of those who did had very extensive backgrounds indeed. Thomas Blanky, who had been first mate on John Ross's harrowing four-year expedition of 1829-1833 (Edinger, p. 244), meaning that he had more experience of wintering in the arctic than any man alive other than James Clark Ross, would go on to be Terror's Ice Master (cf. Savours, p. 127). One of the surgeons had been on whaling voyages; there was a whaling captain who served as an Ice Master (Savours, p. 178). Even the men who had not been to the Arctic -- who were the large majority -- were mostly veterans with good records.

"To the frozen ocean in the month of May" (Fowke/Mills/Blume-CanadasStoryInSong; Shepard "As through the frozen seas they pushed"): The expedition left the Thames on May 19, 1845, to arrive in Baffin Bay in June. There was little point in arriving before June due to the ice, though a departure date a few weeks earlier might have allowed the expedition to make it a little farther before their first winter. At least in a normal year, though 1845 was more than usually icy (MSmith, p. 163). Even if the ice had permitted, a departure date earlier than mid-May was impossible due to the rush with which the expedition was put together. In any case, it appears that there was ice in Barrow Straight in the first year of the Franklin expedition, causing them to make a useless circuit of Cornwallis Island before settling down to winter at Beechey Island. So to start earlier in 1845 would have done no good at all. The really strange part is that the expedition seems to have left no records on Beechey Island -- just empty cans and a few other artifacts and the three graves. The phrase "the frozen ocean" predates this song; it is said to have been used in the early nineteenth century in a description of an attempt at the Northeast Passage (Mancall, p. 237).

"On mountains of ice their ship was drove" (Colcord; Creighton-MaritimeFolkSongsA; Doerflinger-SongsOfTheSailorAndLumbermanI; Fowke/Mills/Blume-CanadasStoryInSong; Greig/DuncanB; Greig/DuncanC "since that time seven years have passed"); This would make the date of the broadside c. 1852; note that in Shepard the event is dated "nine" years ago, and it says that "At length sad tidings of this brave band Have reached the shores of their native land." The Shepard broadside, which has relatively few of the common words, appears to be a rewrite after John Rae brought in his report.

And certainly there was plenty of ice on Franklin's route. The whole Northwest Passage is around 70 degrees north; as early as 1631, Luke Foxe had proved that there was no passage south of the Arctic Circle (at least in his own mind, although some of his subordinates were dubious; Williams-Labyrinth, p. 64), and this was confirmed by explorations of the west side of Hudson Bay done in the eighteenth century. Despite stories by men such as Juan de Fuca, the "Straits of Anian" (an easy Northwest Passage with at most a short stretch in the Arctic) had been definitively cast from the map by Samuel Hearne, who in 1771 (in the company with a party of natives) reached the mouth of the
Coppermine River and became the first European to view the seas of the Arctic Archipelago. His journey proved that northern Canada was very large and contained no straights or sounds or passages (Williams-Delusion, pp. 231-233). The passage, such as it was, is all in the Arctic. (Hearne, incidentally, was forced to witness a massacre along the way, and his sad retelling of the tale would much later inspire Coleridge’s "Rime of the Ancient Mariner"; McGooganHearne, pp. 1-3.)

Much of the Passage, including Lancaster Sound, is well north even of the Arctic Circle. Even in summer, the waters are never entirely free of ice; in winter, they all freeze over, and it's a matter of luck which ones thaw out in any given spring. (It took some time to realize this; there was a hypothesis in the nineteenth century that sea water never froze -- Williams-Labyrinth, p. 133. Ridiculous as this sounds to us, it should be remembered that this was a time when artificial refrigeration did not exist.)

Every arctic expedition at some point found itself frozen in, and those which handled their ships badly would see them crushed by the ice. Franklin was neither the first nor the last to come to grief this way, though severe weather in 1847 probably sealed the expedition's fate. (Beattie, p. 128, notes that ice cores show that "the Franklin era was climactically one of the least favorable [i.e. coldest and iciest] periods in 700 years." The climatologists are not absolutely sure of this -- according to Potter, p. 190, there is a five year margin of error about in the core studies -- but MSmith, p. 179, Walpole, p. 146, and Woodman, p. 292, mention an Inuit report that "there was no summer between two winters" in the time the ships were trapped in the ice, which seems like good supporting evidence.)

The history of ships in the passage shows how deadly the ice could be. Parry's H.M.S. Fury was lost to it on his third expedition. The ice had trapped John Ross's Victory, forcing him to abandon the ship. Terror herself had nearly been wrecked in George Back's expedition of 1833-1835 -- the ice "once hurled his battered vessel forty feet up the side of a cliff" (Berton, p. 130); the ship wallowed back across the Atlantic and had to be beached on the Irish coast. Breadalbane, mentioned above, lasted only a few days in the Arctic. And H.M.S. Investigator never escaped Mercy Bay after being trapped in the Franklin search -- it was found, largely intact, in the bay in 2010 (Stein, p. 250), although so far only limited archaeological work has been done at the site. "Only the Eskimo in his skin canoe Was the only one to ever come through": The Inuit did indeed use skin kayaks, and they did know the paths through the ice -- and, as it turned out, saw some of the Franklin refugees. They had saved John Ross's 1829 expedition, which would have perished due to starvation and scurvy without them. But not every European commander had the diplomatic skills or wisdom to work with them (no one prior to Charles Frances Hall in the 1860s really tried to make friends with them), and no one bothered to talk to them about Franklin until John Rae in 1854. One of them drew a map for Hall that -- it now appears -- shows the site of one of the wrecks, but no one at the time was able to interpret it (Watson, p. 298). Worse, there were very few competent Inuit interpreters a the time, so even when they were asked, the results were riddled with errors of translation and understanding (Walpole, p. 147). This failure, combined with very poor record-keeping and what we would now call archaeological work (a very large fraction of Walpole is devoted to nitpicky, almost unreadable reports about problems with the provenance of artifacts; a good example is p. 183, which shows that we can't even always identify the surviving artifacts with the expedition they came from, let alone where they were collected on that expedition), severely handicapped later attempts to figure out what happened.

In any case, Franklin had too many men for the Inuit to be able to provide useful supplies; the natives travelled in small bands and were barely able to feed themselves even so.

% "For my long-lost Franklin I'd cross the main": Lady Franklin did not physically participate in many searches (Sandler, p. 86, says that she volunteered to join John Richardson's search, only to be politely rejected; Watson, p. 75, says that she tried to lead an expedition), but she did in fact go to the Americas during the hunt, and during the great push starting in 1850, she was hovering around the edges of the search.

% "Ten thousand pounds would I freely give" (Cohen; Doerflinger-SongsOfTheSailorAndLumbermanII; Greig/Duncan; Henry; Huntington; Murray; Shepard; Creighton-MaritimeFolkSongsB "one hundred pounds"; Fowke/Mills/Blume-CanadasStoryInSong "five hundred pounds"): When Franklin had been gone for three years, the Admiralty offered 100 guineas for word of him -- and Lady Franklin 2000 pounds (Williams-Labyrinth, p. 279). Brandt, p. 320, says that by about 1849 Lady Franklin was offering a thousand pounds of her own money to any whaler who found her husband. She later raised this to three thousand pounds (Brandt, p. 322). McGooganFranklin, p. 349, claims that by 1856 she had spent 35,000 pounds on the search. He is including others' contributions in that (and I frankly don't believe that total in any case), but there is no question but that she gave it her all. Fortunately for her, she often was able to
gain free lodging and assistance on her travels because of her fame and sorrows. But she eventually had to cut off charities and others whom she had assisted, and for her last expedition, ended up selling property in Australia (Alexander, p. 241; Beardsley, p. 222); all her money went to feed her obsession with her husband (Beardsley, p. 217).

The official rewards also increased for a time. The Admiralty for a while was offering twenty thousand pounds for anyone who could rescue the Franklin expedition (Williams-Labyrinth, p. 286), and half that for definitive word of Franklin's fate, but eventually dropped it, though John Rae did manage to collect (McGoogan-Rae, p. 242). Lambert, p. 250, says that Rae was publicly blamed for the bad news of cannibalism he brought back, even though he believes that the officials privately accepted it; "As an outsider, a man of trade and the wild frontier, he could be hung out to dry to serve official ends, and paid off later." Brandt, p. 369, describes how the British public simply refused to accept the truth -- as McGooganRae, p. 234, observes, the British had to be able to claim moral superiority over natives to justify their colonial policies. Lady Franklin, who of course was outraged, enlisted Charles Dickens to support her cause. And Dickens, who was liberal in most things but a racist with a prejudice against native peoples, went along and leveled charges against the Inuit; McGooganRae, pp. 223-226.

Rae had the account of cannibalism second-hand from the Inuit, but Schwatka's 1876 expedition supplied direct evidence (Walpole, p. 99), and more has arisen since.

McClintock's final expedition, which found the key evidence telling of the expedition's fate, was relatively small mostly because of Lady Franklin's need to keep costs down (Berton, pp. 317-318): it consisted of one small ship, with the officers serving as volunteers. The exact amount she spent is unknown -- I've seen estimates as low as 3,000 pounds and as high as 35,000 (so Berton, p. 333, although that total probably includes contributions from others) -- but it was substantial. As noted above, Berton, pp. 202-203, and Brandt, p. 233, say that Lady Franklin brought ten thousand pounds to their marriage, and that part of the estate was one of the things he left her in his will. Thus, if she did spend ten thousand pounds, it was the entirety of her own money. On the other hand, there is every indication that she spent more than her own money; Franklin had left his first wife's dowry to his daughter Eleanor, and she quarreled with her stepmother -- not even telling Jane Franklin about her upcoming marriage (Watson, p. 106) after she and Jane had disagreed about the marriage and the way to search for Franklin (Alexander, pp. 230-231) -- arguing that Lady Franklin had wasted her estate.

She was probably right; Jane Franklin had power of attorney over her husband's estate (Alexander, p. 231) -- but only as long as he was alive and on an expedition, so the longer John was dead, the longer she hung on to an inheritance that should have been Eleanor's. (In fact Jane outlived Eleanor, who died at age 36; Alexander, p. 245.) She also opened the will without telling her stepdaughter -- and found that it did not give her the inheritance she wanted (Alexander, p. 233); it followed the normal rules of inheritance, meaning the legacy would go to Eleanor (McGooganFranklin, p. 320). And, while this was going on, she granted Eleanor only 200 pounds per year of the 600 per year her inheritance called for (Alexander, p. 232), leaving Eleanor and her husband John Philip Gell (who had 200 pounds a year of his own; McGooganFranklin, p. 294) barely middle class. To be sure, Eleanor Franklin and Lady Franklin had had strained relations for decades; if Jane Franklin was not a deliberately cruel stepmother, she was certainly not a kind one, and Sophia Cracroft, who would know better than most, said that Eleanor hated her stepmother; Beardsley, p. 153.

The quarrel was so bad that it ended up in the papers (Alexander, pp. 234-235), and Jane for a time would not see Eleanor and her husband (Alexander, p. 236).

Lady Franklin had devoted so much money to the quest that her rich father in 1851 cut her out of his will to keep her from wasting more money (Brandt, p. 326; McGooganFranklin, p. 322). Sophia herself had had something of a quarrel with the Franklins after their return from Tasmania had to go live with her mother; for the disagreement, see Alexander, p. 205. Sophia and Jane reconciled four years later (Alexander, p. 211). The point is, Lady Franklin could be abrasive, and the main reason was her obsessions.

Lady Franklin's dedication did do some slight good for feminism: She would be the first woman to be given the Patron Medal of the Royal Geographic Society.

As we see, the original version of the song ended before the fate of Franklin was known. So what happened to him?

From what was learned later, we know that the ships were caught on the ice; eventually they were abandoned and wrecked (this was verified both by Inuit accounts and by wreckage; Collinson found some as far away as Dease Strait, some ten degrees west of where the ships went down; Savours, p. 233), but the men were unable to reach civilization.

Bad maps probably played a role. The Northwest Passage can be thought of as proceeding from
Baffin Bay in four stages: The first is Lancaster Sound, then the Barrow Straight. The obvious third stage was the straight path through Viscount Melville Sound (which runs north of Victoria Island). This path, however, is usually frozen and useless; Parry had made it part way on his first voyage, but no one ever sailed the full path. The more practical alternative was to head around the east and south sides of Victoria Island. No matter what the third stage, the fourth stage would be due west to the Beaufort Sea and out the Bering Strait.

The first, second, and fourth parts were known, but no one had even mapped a route for the third stage. It was known, e.g., that there was a straight path to the south of Victoria Island, but no one knew how to get make the southern connection past Victoria Island from Barrow Straight. Franklin's first attempt at finding the third stage was an unfruitful exploration of Cornwallis Island; this led nowhere. Franklin then properly headed south through Peel Sound and past Prince of Wales island, just to the west of the Boothia Peninsula.

The question then was whether to pass east or west of King William Island, which lies in the area between the Boothia Peninsula and Victoria Island. Lambert, p. 149, suggests that the route south through Peel Sound was taken because it was the way to the Passage but as an attempt to reach the north magnetic pole, because Franklin would have thought Peel Sound a dead end. This is dubious; it was the area by King William Island that was thought to be closed off.

As they approached King William Island, Franklin had to make a guess. And the charts he had were not only incomplete but inaccurate. John Ross had drawn a map of the area, based on his nephew James Clark Ross's explorations, which closed off the eastern passage around King William Island (which, in any case, was narrow and shallow; it would have been hard to navigate -- MSmith, p. 171). Ross even called the area "Poces Bay," implying that he "knew" it was blocked by land. (This wasn't the only time Ross added thing to a map that he didn't know were there; he actually added islands to the Clarence Islands so he could name them after sponsors; McGooganFranklin, p. 135.) Apparently Franklin even wrote to James Clark Ross saying that he knew he could not pass that way (Lambert, p. 164). In fact, the strait east of King William Island was the only way to make the Passage.

(To add to the irony, an expedition under George Back had intended to map the relevant area while searching for John Ross, but when Ross was found, the expedition was redirected and the map never completed -- to Franklin's cost.)

Another error seemed to imply a useful passage further west which did not exist. (Lest we criticize, the Arctic Archipelago -- called the "District of Franklin" when they were still part of the Northwest Territories -- is among the hardest places on earth to map; I have an atlas from 1967 which still contains significant errors, such as showing Borden and Mackenzie King islands as one. Brant, p. 32, notes that this region was not fully mapped until the mid-twentieth century, and that mostly by air.)

Given that misinformation, Franklin chose to steer west of King William Island. That route, while short in air distance, is exposed to pack ice coming down McClintock Channel. While technically ocean, the route almost never thaws -- there is so much ice that it periodically throws floes high up on King William Island (Fleming-Barrow, p. 288; MSmith, pp. 170-171, quotes James Clark Ross's observations of the ice on the island). Franklin seems to have entered it at one of the few times when it was partly open. His ships were frozen on the ice for almost two years before they were finally abandoned.

Franklin did not live long enough to know the worst. He died, of unknown but probably natural causes, aboard Erebus on June 11, 1847; his body has not been found. His loss shouldn't have been fatal -- after all, that left the veteran F. R. M. Crozier in command.

But the loss of their paunchy admiral seemed to take something out of the expedition. Crozier, though an intelligent self-made man, had never held an independent command (Lambert, p. 338). And, somehow, he never seemed to gain any recognition (MSmith, p. 132). Plus, though reportedly respected by his crews, he is said to have been a strict disciplinarian (MSmith, p. 97) and probably was not loved.

His mental state wasn't the best, either. Crozier told the wife of another officer that he didn't expect to return alive from the Franklin Expedition (MSmith, p. 156). His last letters hint strongly at depression (Cookman, p. 54), and Lady Franklin wrote that he "seemed... ill and dispirited when he left" (Savours, p. 192). He felt, with some justice, that his record should have earned him more recognition than he had been given. Bitter and pessimistic, he was hardly the man to save a bad situation.

After being frozen off King William Island for two winters, Crozier finally abandoned the ships and tried to head back to a possible rendezvous point by the Great Fish River (now the Back River). Lambert, pp. 340-342, thinks he did not expect to succeed but had to try something. Lambert, p. 341, adds that neither Crozier nor his second in command FitzJames made any personal
statement in their last record, which to him indicates that they had no hope -- but which could indicate they expected to survive.

But there would be no rescue ships at the Great Fish River, and indications are that the crew broke up into smaller groups, all of which died. Several bodies have been found which seem to come from the Franklin Expedition -- and which show obvious signs of cannibalism (Lambert, p. 347, noting that evidence of cannibalism was found in the nineteenth century by Schwatka, and perhaps McClintock as well, as well as by twentieth-century explorers, and that Rae and Schwatka and Hall all heard Inuit stories of it. Potter, p. 33, notes that modern examinations of the bones strengthen these conclusions. Lambert, p. 348, says that the only actual question is whether the men died before being eaten, or if they were killed for their flesh. This even though Rae's tales of cannibalism were formally written out of the story by authors such as Clements Markham; Lambert, p. 326, in effect declares Markham's works historical fiction.)

The last written record of the expedition comes from the spring of 1848, as they abandoned the ships, although most of the men certainly lived somewhat longer. In 2014, explorers finally found the wreckage of one of the ships, identified as Erebus, somewhat to the south of where it was abandoned but right along the course of the ice drift (Potter, p. 112, declares that it is "exactly where the Inuit said it would be," although the Inuit records are sufficiently contradictory that this may be exaggerated). It is in surprisingly good shape although the stern has been crushed (image on p. 168 of Hutchinson). In September 2016, it was announced that the Terror had been found about forty miles to the north, actually along the coast of King William Island (Watson, p. 334, etc.). It has even entered by a remotely operated vehicle; it is in even better shape. What's more, it is in a rather sheltered bay, making it unlikely that it drifted there; it is easier to assume that it was sailed there some time after the hips were abandoned. In a strange coincidence, McClintock had named the site "Terror Bay" a century and a half before the ship was found (Watson, p. 335).

Interestingly, Terror is near a part of the coast where Franklin relics have been found (see the map on p. xvi of Watson), but it is not clear if there is a direct connection. The finds may yet reveal more about the expedition, but as of this writing, no one has announced anything particularly useful. Watson's book, which is about the exploration, has relatively little information about the expedition itself; it's all about the ships. (It does say, p. 313, that the search for Franklin's ships did help to chart the waters of the arctic, in particular the depths of the channels.)

Inuit accounts imply that one of the ships sank before the other, and that the surviving ship had men on it after the other sank, implying either that the crew did not leave it or that they came back. The wreckage seems to support this to an extent (Woodman, p. xvii, says that "validates the long-known Inuit traditions; although Erebus is in good shape for a shipwreck, it looks like it actually did sink. Terror, by contrast, seems to have been very carefully buttoned up -- abandoned but not given up for lost (Watson, pp. 329-331); one of the searchers said it would probably float if it were raised and pumped out! So neither ship seems to have been wrecked, as the Inuit claimed, and yet they became separated, and one of them ended up in a place where there are Franklin relics. Neither one is anywhere near where the ships were said to have been trapped in the ice. This raises the obvious question of whether the Victory Point record was in fact properly descriptive. Did Crozier abandon when Erebus was damaged and not want to admit to it? Did the ships separate? Did the men leave the ships and then come back, as Woodman suggested (Potter, p. 177, etc.; Woodman, pp. 6-7; he thinks they went out to hunt in 1848 and intended to return)? In particular, did they abandon the ships, fail in their expedition, and return to find Erebus wrecked but Terror able to sail? And did they then sail it to Terror bay? Finding the ships has raised more questions than it has answered.

Franklin's problem, perhaps, could ultimately be put down to "bad luck" -- i.e. lack of actual genius; his 1819 expedition had ended in disaster through minor errors in what we would now call "staff work," and that is perhaps part of what happened here: When he needed to be inspired, he instead got bogged down, wasting time circling Cornwallis Island, failing to leave cairns to mark his progress (or building cairns but leaving no records in them; see, e.g., Savours, p. 292), and then dying before he could rectify his mistake. (Most books seem to take a position that is either strongly pro- or anti-Franklin. I must admit that I find this hard. Of the men most qualified to know -- Parry, James Clark Ross, and Crozier -- all initially approved of his appointment; although Crozier became depressed, he had written to Ross somewhat earlier expressing his approval of Franklin; Savours, p. 178. Reading the passages from Franklin's notes compiled by Savours, pp. 169-177, it appears he was wiser about the Arctic than his superiors. And yet -- he "did" fail. My best guess is that he was a better-than-average commander for the task -- but that the task, given the weather conditions in the late 1840s, needed
(Lambert, p. 350, would view it another way: "Franklin was neither a bungler nor an explorer. An inspirational leader, the noblest of public men, he made important contributions to polar navigation and magnetic science... He did not 'discover' the North West Passage -- instead he discovered that Hell can be found in the hearts of men, in Van Diemen's land rather than in the high Arctic.")

All this was reconstructed from the findings of the expeditions sent to look for Franklin. There were many (Beattie, pp. 262-263, list some 17 ships sent out by 1850, plus some land expeditions; Delgado, p. 149, says that 32 expeditions were mounted from 1847 to 1859), but the initial searches were rather a failure; although the ships charted some new territory, few discovered anything and several managed to come to grief themselves.

Lady Franklin did not get any useful word until 1854. At that time, John Rae -- who wasn't even searching for Franklin; he was exploring the Boothia Peninsula for the Hudson's Bay Company (it was he who finally proved that King William Land was King William Island; Brandt, p. 366) -- met sundry Inuit (Savours, pp. 270-272) who had collected a few relics (including the Franklin Medal) and had also seen a company of perhaps forty white men struggling south in the snow. The Europeans had starved to death (Savours, p. 273), and the Inuit had collected the relics. Rae had hoped to proceed north, into the area where we know Franklin's men died, but there was too much ice that year (Brandt, p. 341). So his knowledge was second- and third-hand (the first man he heard the story from had not seen Franklin's sailors or the places they died, but had traded for and was wearing a British officer's cap; Watson, pp. 152-155) -- but Rae had the artifacts, and why would the Inuit lie?

An 1855 land expedition led by James Anderson and James Stewart found some additional artifacts in the area of Montreal Island, but was unable to converse with the Inuit and so couldn't add much to the story.

While that located the expedition in the waters west of the Boothia Peninsula -- an area that no one had bothered to search, though Lady Franklin had urged it -- it left at least two-thirds of the men unaccounted for, though Franklin on the evidence was surely one of the casualties. The Admiralty was satisfied; it closed the books (Cookman, pp. 1-2, prints the preliminary Admiralty order to pay off the men's widows after a certain date if no word was heard. This was before Rae reported; obviously his report just made it final).

The Navy declared the seamen dead (Moss, p. 140, says that this is good, since it started the pension process, but pensions cost the Navy far less than regular wages), passed out a few knighthoods, and sent its fleet to fight in the Crimean War (where the British forces suffered more wastage than they ever did in Lancaster Sound, and for even less use. The Northwest Passage expeditions not only charted new ground, but they made biological, geological, and anthropological discoveries, though hardly enough to justify the lives they cost).

Brandt, p. 343, points out that, with steam becoming an efficient means of transportation and the Suez Canal complete, China and India were now only two weeks' steaming from Britain. So the Passage had lost any commercial significance. No one really cared any more.

Lady Franklin wasn't satisfied -- after all, this meant that Franklin was officially dead, which meant, given his will, that she lost control of the family finances (McGooganFranklin, p. 326). But from now on, she was on her own. She stuffily refused to take her pension and set out to organize things on her own (Watson, p. 156). She would finally learn her husband's fate in 1859.

In 1857, Lady Franklin had chartered a last expedition, under Francis McClintock. Because Lady Franklin was short of money, they had only a single small ship, the Fox, a 177 ton topsail schooner, formerly a yacht, with auxiliary steam (Savours, p. 284) that she bought for two thousand pounds (Watson, p. 162). It had to be crammed to the bilges to hold all the men and supplies (Savours, p. 285; Watson, p. 163) -- but they finally went to the right place, searching (mostly by sledge) around King William Island and the Boothia Peninsula. They also talked to the Inuit. And McClintock, unlike most of the other searchers, understood sledding and the ice, which made him a better explorer (e.g. Lambert, p. 279).

During their search, they found skeletons, more relics -- and two of the expedition's summary reports (Franklin had had orders to leave reports, sealed against water, at regular intervals, though only a handful were ever found, most from very early in the expedition; in effect, we have only one document of the last stages. The problem may have been that the records were supposed to be dropped into the sea, so that they could be used to evaluate currents as well as trace the expedition's fate; Brandt, p. 305).

It was Lieutenant William Hobson who found the writings (Lambert, p. 280, who says on p. 281 that McClintock assigned Hobson that territory to help him earn promotion) in two cairns on King William Island. The copies originally dropped in the two cairns were the same, but one of them -- the so-called "Victory Point Record" after the place where it was found -- later had a long appendix
added on the same sheet of paper (for details of the finding, see e.g. Sandler, pp. 182-185, plus of course McClintock, pp. 190-192).

The first report, from May 28, 1847, was optimistic. The expedition, after wasting most of 1845 circling Cornwallis Island, had spent the winter of 1845-1846 at Beechey Island. Once the ice broke up the next spring, Franklin had headed south, spending the winter of 1846-1847 off King William Island. At the time the report was written, the ships were still stuck there. Nonetheless, there seemed to be hope.

The second report, from (probably) April 25, 1848, was a grim addendum written in the margins of the first; the ships had been ice-locked by very cold weather for more than a year and a half. Both Franklin's subordinate captains, Crozier and FitzJames, were alive to sign the report, putting their names upside-down at the top of the sheet below a very cramped summary (McClintock, p. 193, believed that the note was written by FitzJames himself, save the last words which were by Crozier; he does not give reasons for this, but Savours, p. 292; Lambert, p. 280; Williams-Labyrinth, p. 34; Woodman, p. 92, and most others accept it. The expedition commander was supposed to write the official summary; Franklin had signed the one report found from the very first days of the expedition; Potter, pp. 37-38. FitzJames, as the #2 of Franklin's ship, might therefore take his place were Franklin ill. Wallace, p. 61, thinks the first message, however, was by Graham Gore. The surviving record seems to have been altered, as well as having the addendum added by Crozier and FitzJames -- but the quality of reproductions I've seen are not good enough to make it clear who did it).

Franklin could hardly have written the second note in any case. By the time it was written, Franklin had been dead for ten months, and a total of two dozen men -- 20% of the expedition's total -- had been lost. There seemed no way to escape by sea. On April 22, Crozier wrote that someone -- the report doesn't say who -- would "start tomorrow... for Back's Fish River." The usual assumption was that the 105 survivors abandoned the ships and head for the mainland.

The 1848 report did not tell the fate of the last survivors, of course. Most think they simply tried for the mainland and failed to make it. But David Woodman speculated that they wanted to hunt and fish at the river to restore their strength, then return to the ships (Delgado, p. 163). This would explain why there were relics found at so many places -- and also why the one ship's boat that was located was found on a sledge heading *north* (Savours, p. 296). On this theory, some of the crew may have lived until 1851 or 1852 -- and could have been rescued had anyone looked in the right place (Williams-Labyrinth, p. 355). But they were never seen again by Europeans.

They may have made severe mistakes in planning this last stage -- McClintock found they took a lot of junk, such as books and silverware, with them, though it has been argued that they simply emptied the ships (perhaps of materials not needed for the final part of the voyage, or perhaps to keep them available should the ships sink). And Woodman, p. 114, argues that the surviving materials in some cases show careful planning -- e.g. the one surviving medicine chest is full of materials likely to be needed on a long land journey. Nor did the men leave the trail of discarded materials that usually is found in a disastrous retreat; they left cairns and graves, but no discarded materials (Woodman, p. 116).

Nonetheless, they may not have been in shape to travel. Their sledges were ill-designed and heavy. It is little surprise that most died along the trek. It appears that quite a few simply dropped as they walked, and died where they fell (Beattie, pp. 80-81). Then, too, the evidence of cannibalism is overwhelming (Rae observed it at once -- Savours, p. 273 -- and others later confirmed it), in the form bones carved by knives and often scattered in a completely unnatural way (Delgado, p. 168; Sandler, pp. 150-151; Cookman offers additional details on pp. 176, 178, then proceeds on p. 184 to accuse Crozier of killing living men to feed the others. Of course, the only evidence of that is Cookman's dreams).

The Inuit would indicate that, after *Erebus* and *Terror* were abandoned, one sank and one was crushed by ice (Sandler, p. 180). The recent discovery of the shipwrecks supports this at least in part. In a sad irony, the two ended up drifting with the ice toward the place the men actually wanted to go (Watson, p. 193; the map on p. xvi of Watson shows *Terror* in a bay on the south side of King William Island, at a place where Franklin relics were found, and *Erebus* actually off the Adelaide Peninsula on the Canadian mainland, not far from a site on the Klutschach Peninsula where relics were also found). From there they could have followed Amundsen's route to Alaska and escape. Although abandoning ship was a reasonable choice, Crozier should either have done it earlier or waited until the drift had taken him south.

The nature of the abandonment, and of the surviving relics, led Woodman to the conclusion that the Victory Point record was not the last word (Woodman, p. 119); the ships were unloaded and left, but that the men returned to them for a time. I did not believe this before the discovery of the ships; now, I incline to think that this is true.
The crew's strange behavior in these final months led to speculation that the men were slowly losing their minds. Much would be made of this in the next century -- perhaps by over-reaction to the idolization of Franklin in Victorian times. As Lambert notes on p. 286, McClintock's book was in print for half a century (and was reprinted in the twenty-first century), and it helped shape Franklin scholarship for a long time. And the government set up a memorial to Franklin at Lady Franklin's urging -- but "from concept to motto the monument was a lie, one that made Jane the widow of 'a great explorer'" (Lambert, p. 295).

It is an irony of the search for Franklin that it finally *did* find the Northwest Passage; explorers from the west, led by Robert McClure, discovered McClure and Prince of Wales Straits and followed each far enough to sight Melville Sound and Parry's Winter Harbour (where that explorer had wintered in 1820), forging the last link." (It was Franklin's friend John Richardson who first said the that Franklin's party "forged the last link of the Northwest Passage with their lives." Richardson's piece was included in the Encyclopedia Britannica, so the phrase became a commonplace; Lambert, p. 260). Both McClure's routes, however, were blocked by ice and unusable (and are close enough to the arctic pack that they rarely open).

McClure managed to slide to Winter Harbor, the westernmost point reached by any expedition from the east, but he and his ship Investigator did not come through -- and indeed blundered around so much that the ship was lost. Having first risked a winter in open ice (Mirsy, p. 145), McClure the next year entered a cul-de-sac he called "Mercy Bay," where the ship was trapped (Berton, pp. 228-232). He probably should not even have tried for that second round of exploration, since many of his provisions had been lost or spoiled (Williams-Labyrinth, p. 302), and Mercy Bay was so open to the local ice currents that it was not until 2007 that it was ever seen to be ice-free (Stein, p. 249), but McClure wasn't the type to abandon a hope of fame just because it was the only sensible thing to do....

Shortly before they were found, McClure engaged in a brazen attempt to send more than half of his crew to their deaths so that the remainder (the strongest) would have a better chance to survive (Sandler, pp. 131-132; details on pp. 199-201 of Stein). If the ship's doctor is to be believed, the men knew what McClure was up to; he had to use the marines to enforce his decisions (Stein, pp. 201-202). Fortunately, they were found before he managed to execute his plan.

As Lambert comments on p. 228, "McClure's single-minded ambition wrecked the careful planning, limited the science, and destroyed any chance of completing the tasks" of the mission. It is noteworthy that his every act was in defiance of his orders -- he even technically mutinied to get away from his superior officer Richard Collinson. He also took a dangerous, largely unknown, route through the Aleutians to assure he arrived in the Arctic before Collinson (Brandt, p. 348). Even his officers seem to have disapproved of his conduct (Williams-Labyrinth, p. 298), and from the very beginning he was intent on undercutting and humiliating his second-in-command (Stein, p. 29).

Even when McClure's crew was rescued by sledges from ships in the east, he tried to leave his sick crew on his ship, so he could try to claim the prize money for making it through the passage (Stein, p. 218) -- but he couldn't convince the crew to do it (Berton, p. 248). McGooganRae, p. 261, says he "demonstrat[ed] a pathological passion to 'complete' a Northwest Passage at any cost."

Fleming-Barrow, p. 405, calls his behavior at this time "a little mad," which may be an understatement; three of his crew were already dead, all had scurvy, and clearly they weren't strong enough to sail the vessel, but McClure tried to trick his superior into forcing them to stay with his ship.

He also pushed his crew to abandon the journals which would have documented his behavior (Savours, p. 222; Stein, p. 213, describes how he wrote this orders to pretend he was safeguarding the records). Some survived to show how badly he managed things (Williams-Labyrinth, p. 308), but Stein, p. 254, finds several cases where there is a gap at just the time when McClure's conduct was at its worst; it is as if they have been censored.

In the end, he had to be ordered to abandon his ship, even though it was clear that she could not be rescued; this little maneuver let him maintain that he had not lost his ship and that he had discovered the Northwest Passage (Stein, pp. 222-223). In writing all this up, he very carefully glossed over the five men who had died, and the others who were injured or ill, because of his vainglory (Stein, p. 227; Stein, p. 237, adds that several who survived probably had their lives shortened by their privations). What's more, he maneuvered it so that Henry Kellett and his men, who had rescued McClure and covered just about as much of the passage as McClure and Company, were left out of all the rewards (Wallace, pp. 138-139).

Wallace, pp. 97-98, observes that there are substantial similarities between the stories of the Franklin and McClure expeditions, and that the ending also would probably have been the same (a total loss) if McClure had been in the Passage alone; he and his crew only survived because all the other searchers were there also.
The only thing I can think of in McClure's defense is that he had lost a fortune through being disinherited at age twelve (Wallace, p. 93). This perhaps explains his obsession with success, but it certainly doesn't justify his methods!

What it came down to was that McClure's crew made the passage (from west to east) -- but no ship did. In the end, the eastern expeditions returned east, and the one surviving ship that had gone in from the west went back west, without their vessels meeting. Lambert, p. 244, suggests that the Admiralty accepted McClure's absurd claim of navigating the Passage just so they could shut down the Arctic mission and stop wasting time and money. But they also promoted McClure to captain (Stein, p. 228), so they don't seem to have really appreciated how badly he had performed. And they awarded 10,000 pounds for the discovery of the passage, including 5,000 to McClure (by comparison, his senior officers got 271 pounds, six shillings, four pence; able seamen were given 29 pounds, one shilling, five pence; Stein, p. 240).

On top of it all, Stein, p. 234, argues that McClure set things up to hand out medals to the sailors who had proved most loyal to him, not those who had done the best service. His wife was not so easily fooled; she blamed her, not himself, but he said that "I can never meet her again" (Stein, p. 235). Knighted in 1855, he commanded the Esk in the Second China War -- and was notorious for the extreme punishments he inflicted on his sailors. He was not given another command, although he was promoted rear admiral after he left the service (Stein, pp. 242-243).

Captain Richard Collinson, McClure's nominal boss, also discovered a passage (Delgado, p. 133), approximating that later used by Amundsen, and he did some good science while he was at it (Lambert, pp. 228-229). Amundsen would later say that Collinson would get far too little credit for what he did; Savours, p. 307. All that was needed after that was for someone to actually sail the passage it. (Although, if Collinson had tried, he might have gotten into real trouble, because his conflicts with his officers were so intense that they all were under arrest by the time he was done; Williams-Labyrinth, p. 314; Stein, p. 238; he might not have been able to navigate the narrow channels safely. An odd outcome, given that Wallace, p. 93, says that he was one of the "most magnanimous" of arctic explorers).

Collinson might well have learned the fate of Franklin, too, except that his interpreter had sailed with McClure, so he couldn't talk to the Inuit (Lambert, p. 229; Williams-Labyrinth, p. 313; Stein, p. 44, explains that it was because there was more room on McClure's ship). Collinson didn't learn anything, but he was the only one in position to find out.

Poor Collinson gained little credit for his work, in part because McClure made it home first and in part because Collinson didn't actually follow the passage; according to Brandt, p. 362, the Admiralty never gave him another command. Lambert also suggests, pp. 237-238, that the Admiralty by that time wanted to suppress any mention of the Arctic. Yet, as his brother noted in editing his journals, he "demonstrated practically that it is navigable for ships" (quoted by Savours, p. 231) -- that is, Collinson, though he mapped only a small part of the Passage, was the first to sail a ship through large portions of it.

Ultimately, it was Collinson, not McClure or Franklin or anyone else, who proved that it was possible to get a ship through the Passage. Collinson also was the one who analyzed the Franklin reports found by McClintock and showed that Ross's erroneous map of King William (Is)land probably led Franklin to make his final mistake of passing west of that island (Lambert, p. 282). It has been speculated that the sledging expedition of Graham Gore that left the "Victory Point Record," the one surviving record of the expedition (and the rarely-mentioned "Gore Point Record" that duplicates part of it), mapped Rae Straight and the other waterways that completed the passage, and that his report, when he got back to the ships, earned him a promotion to commander -- and caused Franklin to die of shock, since Franklin died just a few days after Gore placed the Victory Point document (Wallace, p. 61). This is barely possible, but completely beyond proof. It is noteworthy that Franklin did not sign the Victory Point Record, and that the word "commanding" had been crossed out, hinting that Franklin was already ill, or something, at the time the record was sealed (Woodman, p. 94). What's more, the practice was to solder the messages into their containers (Woodman, p. 95), which makes it interesting that it had been opened, an appendix added, and then left again. (And it was not re-soldered -- Woodman, p. 112 -- whether due to lack of time or equipment is not clear.)

It was not until 1903-1906 that Amundsen in the Gjoa made the actual passage from Baffin Bay to Beaufort Sea -- and even he didn't take the Lancaster/Melville/McClure route, but turned south from the Barrow Strait to take the route east and south of King William Island and then south of Victoria Island -- in effect combining the first part of Franklin's path with the main part of Collinson's. Finally, in 1944, Larsen made it through the icy Lancaster/Melville passage. (Amazing to realize that, now, there are actual settlements -- Resolute and Grise Fjord, among others -- north of that route. Though Wilkinson, p. 78, notes an interesting point about Resolute: It is mostly a military
base and airfield, designed to watch the Pole -- and it was supposed to be set up at Parry's Winter Harbor. But there was too much ice to get there, so they set up on Cornwallis Island instead. Winter Harbor ended up being the place where the first Arctic oil drilling began, though -- Wilkinson, p. 99.)

On January 25, 2011, I had the privilege to hear a talk by Roger Swanson, who sailed the passage in a boat called Cloud Nine in 2007 (a schooner-rigged sailing vessel with an auxiliary engine, built 1975), and afterward to talk for a few minutes with his wife Gaynell Templin. For their trip, they had dramatic advantages over Franklin. For starters, they had better foods and knowledge of nutrition. Also, there are now enough settlements in the Canadian Arctic that they were able to refuel along the way. Plus they had radio -- and satellite-derived ice charts which allowed them to plan their route. And, even so, they had failed in previous attempts at the passage in 1994 and 2005; in the latter case, they had to be rescued by an icebreaker which happened to be nearby. Theirs was the first American sailing vessel to cross the passage from east to west. It is their opinion that, even today, a sailing vessel without auxiliary power cannot make the passage. And that means that Franklin's ships, with their weak engines and limited coal supplies, could not make it either.

Nonetheless, the ice from Melville Sound to the Beaufort Sea opened completely in 2007 (Brandt, pp. 4-5), and we're seeing Russians taking tours in icebreakers (Brandt, p. 31). The passage is likely to be commercially viable soon. We're already seeing contests between Americans, Russians, and Canadians over who owns the land -- some recent Franklin exploration, including underwater searches for his ships, has been done by the Canadians in their attempts to stake their claim to the Passage territories (Brandt, pp. 8-9).

But why did the expedition fail to make it home? Why did they make the strange decisions they did, and why weren't they able to make it home? The ships could not make it through, but why did not the men come back? Crozier and company were far from anywhere when they abandoned ship, but they should still have had enough supplies to make it to one or another Hudson Bay Company outpost.

This is the second Great Mystery of the Franklin Expedition -- the one that endures to this day. The obvious answer is, Scurvy, or vitamin C deficiency (cf. MSmith, p. 174, who estimates that the disease would have turned serious just about when Franklin died). As noted above, this had been the constant companion of long sea voyages for as long a men could remember; it nearly ruined Magellan's first circumnavigation of the globe.

Franklin's crews of course were given the standard rations of lemon juice -- but the standard ration is not by itself enough to prevent scurvy. On most ships, this doesn't matter; the crews get at least some fresh food. Not in the Arctic, though! And Vitamin C has an unfortunate tendency to degrade when exposed to light and air, so a dose of lemon juice that might have prevented scurvy in 1845 would have been too weak to do much good in 1847. Plus, Sherard Osborn noted that no canned materials were found among any of the relics found along King William Island. Although the survivors almost certainly had provisions left when they left the ships, they were likely in the form of salt meat and biscuits, which had no vitamin C at all (Savours, p. 297).

What's more, scurvy affects both the mind and the body; a man too badly afflicted might make the sort of strange decisions Crozier and his surviving officers are accused of having made. Williams-Labyrinth, pp. 354-355, thinks it the main explanation for what happened; so does Woodman, p. 100, who elsewhere notes that the Inuit descriptions of the men they saw fit men who suffered from scurvy.

Yet many deny the possibility of scurvy (e.g. Fleming-Barrow, p. 416 thinks it killed too quickly). And the one skeleton from the Franklin expedition properly examined (originally thought to be Lieutenant Henry Le Vesconte, but isotope analysis makes this impossible; the best bet now is surgeon Harry Goodsir; Potter, pp. 28-30) shows no evidence of scurvy (Potter, pp. 30-31). The flip side is, one of the few Inuit reports about the survivors says that their mouths were dry, bleeding, and black -- a good fit for scurvy.

Owen Beattie had another hypothesis. In 1984 and 1986, he autopsied the bodies of the first Franklin men to die (the three buried on Beechey Island in the first winter). He found extremely high levels of lead. He also looked at bones of the skeletons found along the path of the Franklin Expedition. He found strong evidence of scurvy (Beattie, p. 16) -- and more lead. Emsley-Molecules, pp. 218-219, explains why lead is so dangerous: It interferes with the manufacture of hemoglobin, and causes the buildup of a precursor chemical. The intestines are heavily affected; there is also a high likelihood of fluid on the brain. Beattie's theory is that the men were driven mad by lead poisoning, which would explain their erratic behavior, and of course would make them less able to bear the privations of an arctic journey.

This would also explain the scriptural references on the graves of two of the three men on
Cookman, whose book is mostly about canning, portrays Goldner as the extreme villain of the piece, deliberately cheating the Admiralty. This need not follow -- all that is quite clear that Goldner was not up to the job he had contracted for. He was supposed to supply a variety of provisions -- canned vegetables, meats, soups -- mostly in small cans. He delivered almost nothing by the time to travel across the ice, which would still be firm after the winter. The decision may have been wrong, but it was probably the best Crozier could have done in the circumstances. 

Against the lead theory may be set the fact that the last message, written and signed by Crozier and FitzJames, seems largely coherent and reasonable. The men were debilitated, but not entirely mad. Berton, p. 146, mentions the lead theory but says flatly that "the main cause of death was clearly scurvy." MSmith, p. 181, and Lambert, p. 340, note that Crozier's decision to abandon the ships in April 1848 was rational: although the weather would be warmer later on, this was the best time to travel across the ice, which would still be firm after the winter. The decision may have been wrong, but it was probably the best Crozier could have done in the circumstances. Watson, the most recent writer on the subject as of when I write, says on p. 48, "In the twenty-first century, scientists ruled out the suggestion that any of the metal ingested during the sailors' Arctic voyage had a significant impact." Woodman, p. xix, is less definitive but also says that the scientific evidence is against lead as the major cause of the disaster. Also, a study published in 2018 (which I have not seen, so I can't cite it) says that studies of the hair of one of the bodies on King William Island gives strong evidence that lead was not the culprit, because the body was showing LESS lead in his hair toward the end of his life. The best evidence is that the men's high lead levels were typical of people living at the time.

In any case, there is the question of where the lead came from. It is widely believed that it came from their food. Lead was surprisingly common at this time -- "sugar of lead" (lead acetate) was still used as a sweetener (MacInnis-Poison, p. 53), and yellow lead as a food dye, and red lead was added to snuff and used to color Gloucester cheese (MacInnis-Poison, p. 45). And Watson, p. 18, says that the desalination apparatus in the ships used lead pipes; many people today suspect that the lead came from their water. (Not that it matters; what matters is if it affected them.)

Still, about a third of the provisions supplied to the Franklin Expedition came from canned food -- in tin cans sealed with lead. And yet, other expeditions also sailed with lead-sealed cans, and survived. Indeed, thirty-some years later, the Jeannette expedition suffered from lead poisoning (in the form of stomach cramps) -- and they identified the condition and corrected it (Guttridge, p. 158; or see "Hurrah for Baffin's Bay" for more on the Jeannette).

Still, canning was a new technology in 1845 -- the first version was developed by a Frenchman, Nicolas Appert, shortly before 1800 (Satin, p. 122). His method worked well, but it was based on glass bottles, which were fragile. What was wanted was a metal can. But this required experimentation -- because no one knew why Appert's method worked. Although the first British patent was granted in 1811, people were still tinkering with the techniques. The contract to supply the Franklin Expedition was so large that most canners had backed out. One who did not was Stephan Goldner -- who submitted by far the lowest bid. 

Doreen Jeannette: "Thus saith the Lord of Hosts, consider your ways" and "Choose ye this day whom you will serve" (Williams-Labyrinth, p. 190; the quotes are from Haggai 1:5 or 1:7 and Joshua 24:15). Williams considers these to be rather strange and ominous quotes, perhaps indicating some sort of mental defect, but I don't really see it.

Beattie states clearly in his work that lead did not kill the three men he autopsied on Beechey, though it may have weakened them and left them vulnerable to other illnesses. Nonetheless, the lead theory has been widely repeated, often without even Beattie's cautions -- e.g. Emsley-Molecules, p. 217, blames the deaths on Beechey, and the failure of the Franklin expedition, solely on lead.

Emsley-Elements, p. 302, gives the measured opinion, "Lead may not have caused the deaths of the members of the expedition but it must have seriously weakened them and there is evidence that they also suffered from scurvy.... Whatever happened, the members of that ill-fated expedition certainly suffered from lead poisoning."

But while the lead theory has become popular, the evidence is far from complete -- Beattie examined only a handful of bodies, and only the three from Beechey Island were intact. And even if lead poisoning caused some of the other deaths, we cannot be sure if these men were typical. If anything, the evidence for lead poisoning is stronger in the search expeditions -- e.g. nearly everyone in James Clark Ross's 1848 rescue crew came down sick for extended periods, and their problem does not appear to have been scurvy (Sandler, p. 93); it has all the hallmarks of lead affecting the digestion. (On the other hand, Lambert, p. 188, notes that the crew of this expedition was not carefully chosen, and their provisions may have been poor due to the problems of Irish famine relief; the real problem may just have been that it was an improperly-mounted expedition. James Ross had refused even to consider taking a steamship; Lambert, p. 185.)

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Cookman, whose book is mostly about canning, portrays Goldner as the extreme villain of the piece, deliberately cheating the Admiralty. This need not follow -- all that is quite clear that Goldner was not up to the job he had contracted for. He was supposed to supply a variety of provisions -- canned vegetables, meats, soups -- mostly in small cans. He delivered almost nothing by the
One thing I note is that very many Arctic expeditions -- e.g. those of Kane, Hall, and Greeley, for there were no toxins, then Cookman's diatribe against Goldner has no point.很可能 they have been filled with junk, but at most a tiny fraction could have contained actual toxins. And if the men abandoned the ships, the casualties were still only in the dozens. Goldner's cans may have been discarded, yet only three men died, at least one of them primarily of tuberculosis. Even when it were botulism alone, then why were there so few deaths on Beechey Island? Hundreds of cans were consumed on the trip from England to the Davis Straight -- but no one died in that time. This would fit Beattie's autopsy of Marine Private William Braine, who was very tall for the period (about 6 feet/180 cm.) but utterly emaciated (about 40 kg/90 pounds); botulism frequently affects bacteria. Including botulism bacteria.

Williams-Labyrinth, p. 367, offers some indirect support for this: Amundson, half a century after the Franklin expedition, talked to some Inuit who reported that their forebears had eaten canned goods presumably from Franklin's ships -- and some had become ill and some had died. But had they eaten from sealed cans, or from canned goods that had been opened and spoiled? In any case, is this a quality control problem or deliberate cheating? Cookman thinks the latter -- but it appears that some contemporary Goldner products had proved acceptable (Beattie, p. 65), and that Goldner had given satisfaction in the past (Beattie, p. 45). And Cookman is demonstrably wrong in one charge against Goldner (p. 87, where Goldner, correctly, argued that round cans are structurally more sound than square. Goldner's explanation is imprecise, so Cookman calls it a lie even though the gist of it is true).

But deciding that Goldner was evil allowed Cookman to evolve a vision of the expedition which makes Franklin and Company look much better: At every stage their behavior was rational. They just kept dying of food-borne illnesses. The idea is old: as early as Austin's expedition, Captain Ommaney, counting the number of tins left on Beechey Island, thought that some of Franklin's food might have been bad. The only problem with Cookman's version is that it's about 10% facts (the facts being Goldner's problems, the large number of cans in the camp on Beechey Island, and the known places where Franklin artifacts were found) and 90% Cookman -- and Cookman's writing tends to substitute speculation for fact; his history of the expedition often includes descriptions of events no one witnessed or could reconstruct from the available data (e.g. he actually tells us, p. 95, which hatches were bolted on Franklin's ships during the winter).

Still, MSmith, p. 150, mentions the botulism theory with some approval. Satin, who knows more about food chemistry, however says on p. 136 that "Although this premise is theoretically possible, it is unlikely." He points out on p. 137 that at least some of the canned products would have been consumed on the trip from England to the Davis Straight -- but no one died in that time. This argues that Goldner's cans were not directly poisoned.

That Goldner's products were inferior is certain; there were many complaints in the years after the Franklin expedition, and eventually the Admiralty imposed such stringent conditions on him that he appears to have been driven out of business. Even if his products weren't filled with lead or fatal bacteria, many of the cans probably contained spoiled food.

Williams-Labyrinth, p. 313), Collinson parties found that much they had carried was rotten (Williams-Labyrinth, p. 313). This would fit Beattie's autopsy of Marine Private William Braine, who was very tall for the period (about 6 feet/180 cm.) but utterly emaciated (about 40 kg/90 pounds); botulism frequently affects the digestion first, and other forms of food poisoning target the digestion even more. Plus he didn't solder them tightly enough; the contents, in addition to being saturated with lead, very often rotted in the cans, or in some instances burst. Franklin's wasn't the only expedition troubled by bad canned goods; both the McClure and Collinson parties found that much they had carried was rotten (Williams-Labyrinth, p. 313).

Cookman thinks that Goldner probably adulterated what he shipped, as well; since he was canning in the spring, there would have been few fresh vegetables, and little fatted meat, available. Between the inferior ingredients, the inadequate cooking, and the undeniably unsanitary conditions in Goldner's factory, the canned goods would almost certainly have been breeding grounds for bacteria. Including botulism bacteria.

In Goldner's factory, the canned goods would almost certainly have been breeding grounds for bacteria. Including botulism bacteria.

By the end of the 1850s, it would become clear that Goldner's methods simply didn't work. The hypothesis at the time was that oxygen caused spoilage (Satin, p. 125), which led to misunderstanding of how canning worked. The real problem was that Goldner did not cook the contents of the cans (especially the larger cans, which had a higher volume-to-surface-area ratio) sufficiently. Plus he didn't solder them tightly enough; the contents, in addition to being saturated with lead, very often rotted in the cans, or in some instances burst.
which see "Hurrah for Baffin's Bay," and the Karluk voyage, for which see "Captain Bob Bartlett" -- ended in madness and insubordination. Keating, p. 44, refers to "Arctic madness" as early as the time of Henry Hudson.

It probably started even earlier than that. Martin Frobisher, the first man to seek the Northwest Passage, came to blows with some of his captains during his third voyage to Baffin Bay (McGhee, pp. 143-145). Henry Hudson's crew set him adrift in Hudson's bay because he would not abandon the weaker members of the party (Mirsy, pp. 62-63; WoodmanR, pp. 36-40, thinks that the madness was actually Hudson's, not his men's, but either way, someone was nuts).

Williams-Labyrinth, p. 67, describes quarrels between Luke Foe and his subordinates as the reached the far north. Williams-Delusion, pp. 16-17, tells of exploring parties sent by the Hudson's Bay Company in which men -- often the leaders -- lost their minds; in a later expedition, two ship captains ended up quarrelling over something as trivial as who distributed ptarmigan brought in by Indians (Williams-Delusion, p. 173), and the officers were accusing each other of plotting murder (Williams-Delusion, p. 175).

Thomas Collinson, who edited the journals of his brother Richard Collinson, confessed "there appears to be something in that particular service... that stirs up the bile and promotes bitter feelings" (Berton, p. 296). Thomas Simpson, who explored part of the Arctic shore, died in the north either by suicide or as a result of an attack by his men because he was so harsh (Wallace, p. 43). Berton concludes on pp. 392-393, "The history of Arctic exploration is riddled with irrational decisions and events."

The Arctic brought out the worst in men, and not just because of hunger and scurvy. Noah Hayes, who was on Charles Francis Hall's 1871 expedition, wrote "I believe that no man can retain the use of his faculties through one long [Arctic] night" (quoted in Fleming-North, p. 145).

That there was an Arctic disorder seems clear. I've not seen any writing fully explaining it, though -- seasonal affective disorder might play a part (the Inuit actually had a name for that; they called it "perleronneq"; MSmith, p. 175) , but it hardly seems sufficient. Woodman, p. 113, calls it "arctic sickness" and quotes another source that calls it "arctic scurvy"; they agree that it was more than just scurvy, although they don't know why. Besides, Joseph-Elzear Bernier still found it striking his men in the twentieth century, when they had electric lighting (Williams-Labyrinth, pp. 370-371; he describes his men as depressed). Perhaps SAD plus incipient vitamin deficiency? Or calcium deficiency? In Robert Peary's later expedition, his Inuit were sometimes attacked by a disease called piblokto, which produced vicious and erratic behavior; it is now thought to be caused by lack of calcium (see Fleming-North, p. 359). Reading the accounts of Dr. Frederick A. Cook's arctic quest, I thought his behavior evidence of some sort of mental disturbance, and Bryce, p. 844, quotes another source who had the same thought.

Lambert, p. 339, declares "arctic scurvy" to be "a more complex phenomenon" than ordinary scurvy, suggesting that other vitamin deficiencies were involved. Williams-Labyrinth, p. 78, suggests that men in the arctic drank more to keep warm (or at least to feel warmer), and this might make the effects worse.

Whatever the "arctic madness" was, who is to say it didn't affect the Franklin expedition? The books I've consulted all seem quite certain about their hypotheses. But it appears that, barring additional evidence, we simply cannot be sure. It is true that occasional relics continue to turn up, but they don't tell us much. Barring some other written record -- and, after 150 years, such a record is unlikely to be found -- we will remain as uncertain as the author of this song.

Probably the best conclusion is Satin's (p. 136), that scurvy, disease, malnutrition, and lead all played a part. Similarly, Lambert, p. 343, suggests a combination of factors: Mostly scurvy, a little seasonal affective disorder, some lead, plus despair and other dietary deficiencies (although on 345 he declares, "Faced with ample evidence that the men died of scurvy and starvation there is no need for speculaion"). No one item was fatal. Together, they were.

Lambert, p. 345, makes another point: That, at the time the ships were abandoned, nine officers had already died, leaving only six officers still alive -- hardly enough to control the men and navigate their routes.

It's pretty useless at this stage to assign blame, but it's worth noting that not everyone thinks Franklin entirely at fault for the disaster. His reputation has had a curious history -- the British at first treated him as a near-saint. Then came the reaction in which he was treated as a fool. Now there are various attempts to vindicate him. The truth probably lies somewhere in between. A wiser man would probably have done better with the materials he had at hand, but it was not Franklin who designed the expedition. That was done by John Barrow, the Admiralty Second Secretary. Cookman, p. 204, blames Barrow explicitly; Fleming-Barrow implies it repeatedly. Ironic, then, that I have never seen a version of this song which mentions Barrow.

Moss, p. 221, suggests that the Franklin Expedition inspired The Hunting of the Snark to Lewis
Carroll. I grant some faint similarities, but the differences are tremendous -- and it should be remembered that Carroll told us how the Snark came to be, and it was composed from the last line backward, with no hint of which way the plot would go. Still, the Franklin search did inspire a lot of poetry, although this seems to be the only traditional song. Tennyson's epitaph for his kinsman can be seen on the Franklin monument. A few snippets of some of the others can be found on pp. 394-395 of Brandt, and Alexander, p. 244, has a rather pathetic short piece. For the later fates of some Franklin searchers, who then turned to North Pole exploration, see "Hurrah for Baffin's Bay."

It's interesting to note that the Fox, which discovered the fate of the Franklin Expedition, herself became the subject of a sort of hunt. After her work under McClintock, she spent decades running supplied around Greenland, ran aground and was abandoned in 1912, broke up in 1940, and was recently explored by archaeologists (DelgadoHunter, p. 188). Nor were the members of the Franklin expedition, nor even those who sought her in the nineteenth century, the last casualties of the passage. Martin Bergmann, who was helping to coordinate Canada's search for Franklin's ships in the twenty-first century, died in 2011 when the plane he was riding crashed while trying to land at Resolute (Watson, pp. 304-305). The Arctic still holds her secrets close....

Watson, p. 288, never mentions this song, but he does say that singing Stan Rogers's "Northwest Passage" has become a "required ritual" for arctic archaeologists. - RBW

Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland states that 151C is a different song from 151A and 151B. The text is

We sailed away down Baffin Bay,
Where the nights and days were one;
And the Huskimaw in his skin canoe,
That was the only living soul.
The ice-king came with his eyes aflame,
Perched on our noble crew,
And his chilly breath was cold as death,
It pierced our warm hearts through.
- BS

It is noteworthy that Laws does not list that song with this piece, and most of the lines quoted above are not normally found in "Lady Franklin's Lament." The reference to Eskimos, however, *is* found in other Franklin versions, so (given the rarity of this version), I'm still lumping the songs for the moment.

Incidentally, though the word "Huskimaw" for "Eskimo" seems to be extinct today, it was common enough in the past that it gave rise to the name "husky" for arctic dogs. (Thanks to J. V. Arkle and Lyle Lofgren for bringing this to my attention.) - RBW

Last updated in version 5.0
File: LK09B

Lady Isabel [Child 261]

DESCRIPTION: Isabel's stepmother accuses Isabel of being "her father's whore," and tries to have her drink (poisoned) wine. At church; her mother advises her to take the poison. She bids farewell to her servants, drinks the poison, and dies. The stepmother goes mad

AUTHOR: unknown
EARLIEST DATE: c. 1818 (Glenbuchat Ballads)
KEYWORDS: death stepmother poison homicide mother wine
FOUND IN: Britain(Scotland)
REFERENCES (3 citations):
Child 261, "Lady Isabel" (1 text)
Buchan/Moreira-TheGlenbuchatBallads, pp. 109-112, "Burd Isbell" (1 text)
Leach-TheBalladBook, pp. 633-635, "Lady Isabel" (1 text)
Roud #3884

NOTES [64 words]: Something seems to be wrong with this ballad; there are too many loose ends. While the stepmother's actions are perhaps understandable (she thinks Isabel's father pays more attention to his daughter than his new wife), Isabel's love beyond the sea appears for only one stanza, her mother's behavior is inexplicable, and Isabel is much too passive. Presumably something has been lost. - RBW
Lady Isabel and the Elf Knight [Child 4]

DESCRIPTION: A knight woos a lady. He will marry her if she runs away with him. He leads her to
the seashore and threatens to drown/kill her as he has killed others before. She makes him turn his
back and kills him instead. She bribes her parrot to keep her secret

AUTHOR: unknown

EARLIEST DATE: 1776 (Herd)

KEYWORDS: elopement homicide seduction bird lie

FOUND IN: Britain(England(All),Scotland) US(All) Canada(Mar,Newf,Ont) Ireland Australia;
analuges in Poland, Germany, France, Scandinavia, Netherlands

REFERENCES (96 citations):

Child 4, "Lady Isabel and the Elf Knight" (8 texts)
Bronson 4, "Lady Isabel and the Elf Knight" (144 versions plus 2 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 4, "Lady Isabel and the Elf Knight" (16 versions:
#28, #30, #40, #56, #61, #67, #81, #83, #95, #98, #101, #106, #124, #127, #130, #135)
Chambers-ScottishBallads, pp. 206-210, "May Collean" (1 text)
Dixon-ScottishTraditionalVersionsOfAncientBallads XI, pp. 63-65, "The Water o' Wearie's Well" (1
text, plus an "Outlandish Knight" text on pp. 101-104 in the notes)
Outlandish Knight" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 142-144, "The Water o'
Wearie's Well"; pp. 281-284, "The Outlandish Knight" (2 texts)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 122-125, "Wearies Wells/Wearie's Wells" (2 texts)
Williams-FolkSongsOfTheUpperThames, pp. 159-161, "The Outlandish Knight" (1 text) (also
Williams-Witshire-WSRO Wt 504)
Cologne/Morrison-WiltshireFolkSongs, pp. 48-50, "The Outlandish Knight" (1 text, 1 tune)
Kidson-TraditionalTunes, pp. 26-29,172, "The Outlandish Knight" (1 text, 2 tunes)
OShaunghessy-MoreFolkSongsFromLincolnshire 11, "The Outlandish Knight" (1 text, 1 tune)
Hamer-GarnersGay, pp. 50-51, "The Outlandish Knight (The Dappledy Grey)" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #127, "The Outlandish Knight" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #106, pp. 1-2, "May Colvin" (1 text)
Greig/Duncan2 225, "May Colvin" (2 texts)
Lyle-Andrew-CrawfursCollectionVolume1 34, "May Colyean" (1 text)
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 130-131, "The Outlandish Knight" (1 text, 1
tune) {Bronson's #29}
Broadwood/Maitland-EnglishCountySongs, pp. 164-165, "The Outlandish Knight" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #58, "The False-Hearted Knight" (1 text, 1 tune)
Browne-FolkSongsOfOldHampshire, pp. 81-83, "The Outlandish Knight" (1 text, 1 tune)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp.14-34, "The False-Hearted Knight" (8 texts
plus a fragment, 6 tunes; the "B" text is probably mixed as it starts with first person verses from the
false knight) {Bronson's #50, #22, #35, #81, #5, #13}
Korson-PennsylvaniaSongsAndLegends, pp. 30-32, "The Six Kings' Daughters" (1 text, 1 tune)
{Bronson's #107}
Flanders/Brown-VermontFolkSongsAndBallads, pp. 190-192, "The Outlandish Knight" (1 text, 1
tune) {Bronson's #130}
Flanders/Olney-BalladsMigrantInNewEngland, pp. 4-7, "The False-Hearted Knight"; pp. 109-111,
"The Castle by the Sea"; pp. 129-131, "The Outlandish Knight" (3 texts, 3 tunes) {Bronson's
#138, #57, #141}
Flanders-AncientBalladsTraditionallySungInNewEngland1, pp. 82-123, "Lady Isabel and the Elf-
Knight" (14 text plus 5 fragments, 12 tunes; the "C" and "D" texts have scraps from "The Bailiff's
Daughter of Islington" [Child 105], and the "J" fragment also appears to be mixed) {A=Bronson's
#138, E=#141, F=#130, l=#60, N=#57}
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 5-16, "Lady Isabel and the Elf-
Knight" (8 texts plus variants)
Randolph 2, "Pretty Polly Ann" (4 texts plus a fragment, 3 tunes) {A=Bronson's #121, C=#86,
E=#131}
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 16-18, "Pretty Polly Ann" (1 text, 1 tune -- Randolph's 2A) {Bronson's #121}

High-OldOldFolkSongs, pp. 10-11, "Willie Came Over The Ocean" (1 text)

Arnold-FolkSongsOfAlabama, pp. 54-55, "Billy Came over the Main White Ocean" (1 text, 1 tune) {Bronson's #132}

Hubbard-BalladsAndSongsFromUtah, #1, "The King's Daughter Fair" (2 texts, 1 tune)

Bronner/Eskin-FolksongAlivePart1 8, "Lady Isabella" (1 text, 1 tune)

Eddy-BalladsAndSongsFromOhio 2, "Lady Isabel and the Elf Knight" (4 texts plus a fragment, 2 tunes) {Bronson's #49, #89}

Brewster-BalladsAndSongsOfIndiana 3, "Lady Isabel and the Elf Knight" (3 texts, 1 tune)

List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 266-269, "Six King's Daughters" (2 texts, 2 tunes)

Arnold-FolkSongsOfAlabama, pp. 54-55, "Billy Came over the Main White Ocean" (1 text, 1 tune)

Hubbard-BalladsAndSongsFromUtah, #1, "The King's Daughter Fair" (2 texts, 1 tune)

Bronner/Eskin-FolksongAlivePart1 8, "Lady Isabella" (1 text, 1 tune)

Eddy-BalladsAndSongsFromOhio 2, "Lady Isabel and the Elf Knight" (4 texts plus a fragment, 2 tunes) {Bronson's #49, #89}

Brewster-BalladsAndSongsOfIndiana 3, "Lady Isabel and the Elf Knight" (3 texts, 1 tune)

List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 266-269, "Six King's Daughters" (2 texts, 2 tunes)

Arnold-FolkSongsOfAlabama, pp. 54-55, "Billy Came over the Main White Ocean" (1 text, 1 tune)

Hubbard-BalladsAndSongsFromUtah, #1, "The King's Daughter Fair" (2 texts, 1 tune)

Bronner/Eskin-FolksongAlivePart1 8, "Lady Isabella" (1 text, 1 tune)

Eddy-BalladsAndSongsFromOhio 2, "Lady Isabel and the Elf Knight" (4 texts plus a fragment, 2 tunes) {Bronson's #49, #89}

Brewster-BalladsAndSongsOfIndiana 3, "Lady Isabel and the Elf Knight" (3 texts, 1 tune)

List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 266-269, "Six King's Daughters" (2 texts, 2 tunes)

Arnold-FolkSongsOfAlabama, pp. 54-55, "Billy Came over the Main White Ocean" (1 text, 1 tune)

Hubbard-BalladsAndSongsFromUtah, #1, "The King's Daughter Fair" (2 texts, 1 tune)

Bronner/Eskin-FolksongAlivePart1 8, "Lady Isabella" (1 text, 1 tune)

Eddy-BalladsAndSongsFromOhio 2, "Lady Isabel and the Elf Knight" (4 texts plus a fragment, 2 tunes) {Bronson's #49, #89}

Brewster-BalladsAndSongsOfIndiana 3, "Lady Isabel and the Elf Knight" (3 texts, 1 tune)

List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 266-269, "Six King's Daughters" (2 texts, 2 tunes)
Owens-TexasFolkSongs-2ed, pp. 6-10, "Pretty Polly" (2 texts, 2 tunes)
Quiller-Couch-OxfordBookOfBallads 8, "Lady Isabel and the Elf-Knight"; 10, "May Colvin" (2 texts)
Friedman-Viking/PenguinBookOfFolkBallads, p. 10, "Lady Isabel and the Elf-Knight" (2 texts)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 41, "The Castle by the Sea" (1 text, 1 tune)
Grigson-PenguinBookOfBallads 12, "Lady Isobel and the Elf-Knight" (1 text)
Sharp-OneHundredEnglishFolksongs 11, "The Outlandish Knight" (1 text, 1 tune) {Bronson's #28a}
Niles-BalladBookOfJohnJacobNiles 4, "Lady Isabel and the Elf-Knight" (3 texts, 2 tunes) {A=Bronson's #96}
Sharp-EnglishFolkSongsFromSouthernAppalachians 3 "Lady Isabel and the Elf Knight" (10 texts, 10 tunes) {Bronson's #110, #106, #9, #111, #116, #99, #118, #100, #135, #55}
Sharp/Karpeles-EightyEnglishFolkSongs 4, "The Outlandish Knight (Lady Isabel and the Elf Knight)" (1 text, 1 tune, somewhat edited and expanded) {Bronson's #99}
Karpeles-TheCrystalSpring 9, "The Outlandish Knight" (1 text, 1 tune) {Bronson's #28}
Sandburg-TheAmericanSongbag, pp. 60-61, "Pretty Polly" (1 text, 1 tune) {Bronson's #64}
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, pp. 80-81, "The Outlandish Knight" (1 text, 1 tune) {Bronson's #39, though Bronson has a different title and no text}
Henry/Huntingdon/Herrmann-SamHenrySongsOfThePeople H163, pp. 413-414, "The King o' Spain's Daughter" (1 text, 1 tune)
Morton-FolksongsSungInUlster 13, "The Parrot Song" (1 text, 1 tune)
Lomax-FolksongsOfNorthAmerica 8, "Lady Isabel and the Elf Knight" (1 text, 1 tune) {Bronson's #44}
Hodgart-FaberBookOfBallads, p. 28, "Lady Isabel and the Elf-Knight" (1 text)
Buchan-ABookOfScottishBallads 42, "Lady Isabel and the Elf-Knight" (1 text)
Whiting-TraditionalBritishBallads 32, "Lady Isabel and the Elf-Knight" (1 text)
Cox-FolkSongsSouth 1, "Lady Isabel and the Elf Knight" (9 texts, 1 tune) {Bronson's #126}
Cox/Hercog/Halpert/Boswell-WVirginia-A, #IA-B, pp. 5-9, "The False Sir John," "Six Kings' Daughters" (2 texts, 2 tunes) {Bronson's #128, #127}
Bush-FSofCentralWestVirginiaVol2, pp. 90-93, "The False-Hearted Knight and the Pretty Carol Lynn" (1 text, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 6-7, "The Six King's Daughters" (1 text, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 2, "Lady Isabel and the Elf Knight" (1 text, 1 tune)
Whitelaw-BookOfScottishBallads, pp. 27-30, "May Colvin" (2 texts)
Silber/Silber-FolksingersWordbook, p. 188, "Lady Isabel And The Elf Knight" (1 text)
Darling-NewAmericanSongster, pp. 23-26, "Lady Isabel and the Elf-Knight" (2 texts)
Olson-BroadsideBalladIndex, ZN975, "Go fetch me some of your father's gold" (said to be combined from several Child ballads)
DT 4, OUTKNGHT* ELFKNGHT* WILLWTRE* KNGSPAIN* FLSESIRJ
ADDITIONAL: Walter de la Mare, _Come Hither_, revised edition, 1928; notes to #427, ("The Water o' Wearie's Well") (1 text)
Richard M. Dorson, _Buying the Wind: Regional Folklore in the United States_, University of Chicago Press, 1964, pp. 390-393, "Lady Isabel and the Elf-Knight" (1 text, 1 tune)
Leslie Shepard, _John Pitts, Ballad Printer of Seven Dials, London 1765-1844_, Private Library Association, 1969, p. 38, "The Outlandish Knight" (reprint of a Pitts broadside)
Roud #21
RECORDINGS:
Jumbo Brightwell, "The False-Hearted Knight" (on Lomax41, LomaxCD1741)
Bill Cassidy, "Pretty Polly" (on IRTravellers01)
Kitty Cassidy, "Along the North Strand" (on IRCassidyFamily01)
Lena Bourne Fish, "Castle by the Sea" [excerpt] (on USWarnerColl01)
Mary Anne Haynes, "The Young Officer" (on Voice11)
Fred Jordan, "The Outlandish Knight (Lady Isabel and the Elf Knight)" (on FSBBAL1) (on FJordan01, HiddenE)
Sam Larner, "The Outlandish Knight" (on SLarner01)
Corney McDaid, "False Lover John" (on IREarlyBallads)
Jean Ritchie, "False Sir John" (on JRitchie01) {Bronson's #102}
BROADSIDES:
Bodleian, Johnson Ballads 244, "The Outlandish Knight" ("An outlandish knight came from the north lands"), J. Catnach (London), 1813-1838; also Firth c.21(15), Firth c.21(16), 2806 c.17(323), Firth c.26(230), Harding B 11(2886), Harding B 11(2887), Harding B 11(2889), Harding B 11(2890), Harding B 11(2891), "[The] Outlandish Knight"

CROSS-REFERENCES:
cf. "Fair Eleanor (II)" (plot)

ALTERNATE TITLES:
King of Spain's Daughter
Lady Ishbel and Her Parrot
King William's Son
The Courting of Aramalee
May Colvin
An Outlandish Rover
The Highway Robber
The Old Beau
Halewijn
The Seventh King's Daughter
Pretty Cold Rain
Sweet William
The Six Fair Maids
The Hinges of Ivory
The Prating Parrot

NOTES [697 words]: Many hypotheses have been offered as to the origin of this ballad (closely connected with the Franko-Dutch tale of Halewijn; Entwistle, p. xiii, mentions as parallels "Rico Franco," "Frere Renaud," "Ulinger," and "the original Dutch Halewijn"). The most widely known is Bugge's theory that this is a corrupt form of the tale of Judith, found in the Apocryphal/Deuterocanonical books of the Bible. It should be noted, however, that the only actual parallel between Judith and Lady Isabel is that both end with the bad guy being killed by the heroine. (Some of the European parallels are closer, but we're talking about the English ballad.) Among the substantial differences between the tales: Judith was a beautiful widow (Judith 8:2-4, 7) who was tricking (Judith 8:32-34) the invading general Holofernes (who, we might note, is clearly fictional -- the whole book of Judith is patently unhistorical, as is shown by its reference in 1:1 to Nebuchadnezzar who ruled the Assyrians from Ninevah. Nebuchadnezzar was a Chaldean of Babylon, and his father had in fact destroyed Ninevah before Nebuchadnezzar took the throne). Unlike the tale of Judith, in "Lady Isabel" the man tricks the inexperienced girl.

Judith was trying to save her people; the girl in this song is just trying to save her skin. Judith cut off Holofernes's head with his own sword (Judith 13:6-8). The girl in this song of course threw her betrayer off a cliff.

A comprehensive study of the origins of this piece is offered by Holger Olof Nygard in "Ballad Source Study: Child Ballad No. 4 as Exemplar" (first printed in the Journal of American Folklore, LXV, 1952; see Leach/Coffin, pp. 189-203). Nygard concludes that none of the theories of origin is accurate, and I heartily agree. This piece stands on its own.

Underwood, p. 383, associates this song with Lendalfoot in Ayreshire, and claims that "mysterious shrill cries and strangely fading screams are still heard there." One has to suspect that this is one of those legends that arose after the song. - RBW

MacColl & Seeger cite a German broadside, c. 1550. - PJS

Of course, most of the alleged parallels to this piece (few of which are "truly" parallel) are in German and Scandinavian literature. As a matter of fact, a brief item in Sing Out!, Volume 29, #1, p. 10, suggests that the story runs the other way -- that is, that a German folktale derives from this song. In this tale, a man makes a deal with the devil that makes him (or his music) irresistible to women. The devil's price is that the fiend will get every twelfth soul the man catches. The man ravishes and kills eleven women, but when he attempts to take the twelfth, she or her brother (or her brother in disguise, or something) manages to kill the murderer instead. As the murderer dies, a voice is heard on the wind, "The twelfth soul is mine."

Note that the trick of asking a brief delay before the murder, and using the time to prevent it, also occurs in many versions of the Bluebeard legend.

Child's notes on this ballad are so long that I may have missed the discussion, but a parallel that strikes me as closer than most of these is with the tale of Custace (Constance), as told in Nicolas of Trivet's history (which formed the basis of Chaucer's "Man of Law's Tale"). She had a long list of adventures, in one of which she survived a potential attacker; "It may be, as Trivet suggested, that
she was more clever than strong as she crept up behind the lustful servant and pushed him into
the sea" (Corsa, pp. 131-132).
In a letter referring to the popularity of this piece, Child himself commented that he was "at work on
the everlasting ballad of May Colvin, which from its universal distribution takes more time than any
half dozen"; see Brown, p. 103. - RBW
See "The Twa Sisters" [Child 10] discussion of Jekyll-JamaicanSongAndStory's "King Daniel" and
"Little Musgrave and Lady Barnard" [Child 81] discussion of "Matty Gru," for Caribbean examples
of the parrot introduced as messenger in other Child ballads.
Also collected and sung by Kevin Mitchell, "False Lover John" (on Kevin and Ellen Mitchell, "Have
a Drop Mair," Musical Tradition Records MTCD315-6 CD (2001)) - BS

Bibliography

- Brown: Mary Ellen Brown, Child's Unfinished Masterpiece: The English and Scottish Popular
  Ballads, University of Illinois Press, 2011
- Corsa: Helen Storm Corsa, Chaucer: Poet of Mirth and Morality, 1964; I use the 1969
  University of Notre Dame Press paperback edition
- Entwistle: William J. Entwistle, European Balladry, Oxford University Press, 1939; corrected
  second impression with a new prefatory note 1951
- Leach/Coffin: MacEdward Leach and Tristram P. Coffin, eds, The Critics and the Ballad,
  Southern Illinois University Press, 1961
- Underwood: Peter Underwood: Gazetteer of British, Scottish & Irish Ghosts, originally
  published as two volumes, A gazetteer of British Ghosts (1971?) and A gazetteer of Scottish
  and Irish Ghosts (1973?); although the two volumes still have separate title pages, the 1985
  Bell edition I use has continuous pagination and a single index

Last updated in version 6.1
File: C004

Lady Isabella's Tragedy

DESCRIPTION: Isabella's envious step-mother bargains with the cook to kill Isabella. He does and
bakes her into a mince pie. The scullion-boy, a witness, tells her father. Step-mother is burned at
the stake. Cook is boiled in lead. Scullion-boy becomes heir.

AUTHOR: unknown
EARLIEST DATE: before 1667 (broadside, Bodleian Douce Ballads 1(111a))
KEYWORDS: execution homicide cannibalism father stepmother cook
FOUND IN: Britain(Scotland(Bord))
REFERENCES (6 citations):
Lyle-Andrew-CrawfursCollectionVolume1 7. "The Cruel Stepmother" (1 text)
GlanbuchatBallads, pp. 145-145, "The Cruel Stepmother" (1 text)
Percy/Wheatley-ReliquesOfAncientEnglishPoetry III, pp. 155-158, "The Lady Isabella's Tragedy" (1 text)
ADDITIONAL: J Woodfall Ebsworth, The Roxburghe Ballads, (Hertford, 1888 ("Digitized by
Microsoft")), Vol. VI Part 3 [Part 18], pp. 650-652, "The Lady Isabella's Tragedy" or "The Step-
Mother's Cruelty" (1 text)
#14 pp. 155-158, "Lady Isabella's Tragedy" (1 text)
John Ashton, A Century of Ballads, Elliot Stock, London, 1887; reprinted 1968 by Singing Tree
Press, pp. 302-305, "Lady Isabella's Tragedy" (1 text)
Roud #3853
BROADSIDES:
Bodleian, Douce Ballads 1(111a), "The Lady Isabella's Tragedy" or "The Stepmothers Cruelty"
("There was a lord of worthy fame"), Elizabeth Andrews (London), 1664-1666; also Wood E 25(54),
Douce Ballads 2(142b), "The Lady Isabella's Tragedy" or "The Step Mothers Cruelty"; Harding B
5(6), "The Lady Isabella's Tragedy" or "The Step Mother Cruelty; Douce Ballads 2(142b), Douce
Ballads 3(60a), "The Lady Isabella's Tragedy" or "The Step-Mother's Cruelty"
CROSS-REFERENCES:
cf. "The Lady's Fall" (tune, per Pepys Collection)
cf. "Fair Rosamond" or "Chivy Chase[sic]" (tune, per broadside, Bodleian Douce Ballads 1(111a))
ALTERNATE TITLES:
The Step-Mother's Cruelty

NOTES [235 words]: Percy: "This ballad is given from an old black-letter copy in the Pepys Collection, collated with another in the British Museum, H. 263, folio. It is there intituled, 'The Lady Isabella's Tragedy, of the Step-Mother's Cruelty .... To the tune of, The Lady's Fall.'" Child (Francis James Child, English and Scottish Ballads (Boston, 1860) ("Digitized by Google")), Vol. III, pp. 366-368, "Lady Isabella's Tragedy" (1 text) quotes Percy's statement and adds, "The copy in Durfey's Pills to Purge Melancholy, v.53, is nearly verbatim the same."

Ebsworth adds "Their Lamentation," four verses describing the confession and execution of the master-cook and step-mother. "Now let their deaths a warning be to all that hear this song." Ebsworth dates the Roxburghe text from a broadside to "c.1672."

"Cannibalism" is planned but not realized. Father comes home and asks that his daughter carve the meat. Stepmother says that the daughter "into some nunnery she is gone." The stepmother then tells the father to "sit downe to meat." The scullion-boy says, "If now you will your daughter see, My lord, cut up that pye: Wherein her fleshe is minced small and parched with the fire." - BS

The similarity to the story of Atreus, Thyestes, and the children of Thyestes is obvious; I have to suspect literary dependence. This may explain Child's sarcastic remark that this is "the silliest ballad that was ever made." - RBW

Last updated in version 3.1

File: LyCr107

Lady Jean (I)

DESCRIPTION: Jean's parents arrange her wedding to Lord Dacre. Jean sends for Umphreville, her lover, to rescue her. Dacre is greeted by Jean's parents. The priest prepares for the ceremony. Dacre finds Jean has eloped with Umphreville. Her parents rage and mourn.

AUTHOR: Robert White (source: Whitelaw and Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

EARLIEST DATE: 1842 ( _The Local Historian's Table Book for Northumberland and Durham_, according to Greig-FolkSongInBuchan-FolkSongOfTheNorthEast and Whitelaw)

KEYWORDS: elopement love wedding rescue father mother sister

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #156, p. 1, "Otterburn" (1 text)
Greig/Duncan5 1027, "Otterburn" (1 text)
Whitelaw-BookOfScottishBallads, pp. 67-68, "Lady Jean" (1 text)


Roud #6305

CROSS-REFERENCES:

cf. "John of Hazelgreen" [Child 293] (plot)

NOTES [218 words]: We learn the story by a dialog between Lady Jean and her confidant and sister, Ellen.

The Reliques of Ancient English Poetry ... adds an Addenda, edited anonymously (obviously not Percy (1729-1811) since it includes references to Richardson's 1842-1846 The Local Historian's Table Book of Remarkable Occurrences ...)

Greig: "Our version of this ballad has been communicated by Miss B.I. Fowlie, Methlick, who learned it from her mother. I find that it was written by Robert White, and appeared originally in 'The Local Historian's Table Book for Northumberland and Durham' (1842) [Moses Aaron Richardson, The Local Historian's Table Book of Remarkable Occurrences ... connected with the counties of Newcastle-upon-Tyne, Northumberland and Durham, (Newcastle-upon-Tyne,1842-1846)]... Miss Fowlie's copy of the ballad represents the version that has begun to be traditional. Comparing it with the original, we find that while some verses have dropped out, changes in the text are few and unimportant - a fact that indicates an accuracy of memory much above the average."

The Reliques of Ancient English Poetry ...: "Who the author of this Ballad is, I know not: it appeared in Richardson's Table Book, with the initials R.W. appended to it."

Whitelaw has the author as Robert White, confirming Greig. - BS

Last updated in version 3.2

File: GrD1027
Lady Leroy, The [Laws N5]

DESCRIPTION: A girl and her lover want to escape her father. She disguises herself and buys the Lady Leroy from her father. The father sends a ship to intercept them, but the girl captures her father's ship and sends it home. She and her lover continue on their way.

AUTHOR: unknown

EARLIEST DATE: 1917 (Cecil Sharp collection); +1895 (JAFL8)

KEYWORDS: love escape disguise ship

FOUND IN: US(Ap,MA,MW,NE,So) Canada(Newf,Ont) Ireland

REFERENCES (16 citations):
- Laws N5, "The Lady Leroy"
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 180-182, "The Lady Leroy" (1 text)
- Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 58, "The Lady Leroy" (1 text, 1 tune)
- Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 399-400, "The Lady Leroy" (1 text)
- Flanders/Brown-VermontFolkSongsAndBallads, pp. 137-138, "The Lady Leroy" (1 text, 1 tune)
- Dean-FlyingCloud, pp. 33-34, "The Lady Leroy" (1 text)
- Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 63, "Lady Leroy" (1 text plus mention of 1 more)
- Stout-FolkloreFromIowa 24, pp. 32-33, "Lady Leroy" (1 text)
- Cox-FolkSongsSouth 118, "The Lady Leroy" (1 text)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 155, "Sally and Her Lover, or Lady Leroy" (1 text, 1 tune)
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H214, pp. 445-446, "The Lady Leroy" (1 text, 1 tune)
- Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 111, "The Lady Uri" (1 text)
- Peacock, pp. 208-209, "The Lady Leroy" (1 text, 1 tune)
- Leach-FolkSongsOfLowerLabradorCoast 25, "The Lady Leroy" (1 text, 1 tune)
- DT 440, LADYLROY LADYLRO2

RECORDINGS:
- Warde Ford, "Lady Leroy" (AFS 4205 B1 and 4205 A2 [last verse], 1938; tr.; in AMMEM/Cowell); "The Fair Captive [wrong title, fragment]" (AFS 4205 A2, 1938; in AMMEM/Cowell)

NOTES [79 words]: The LC recordings are a bit of a mess. The one identified as "The Fair Captive" has numbers listed as AFS 4205 A1 and A2, but clicking on any of the audio links brings down only A2, which is definitely "Lady Leroy" or a fragment thereof. The listing under "The Lady Leroy," on the other hand, has a full version, 4205 B1, plus the same fragment, which is really the last verse of "The Lady Leroy." "The Fair Captive" is actually recorded, in full, on AFS 4201 B1. Got that? - PJS

Last updated in version 4.0

File: LN05

Lady Maisry [Child 65]

DESCRIPTION: The Scottish heroine loves an English lord above all Scots. Her family, learning of her love and (in most versions) her pregnancy, prepare to burn her. She sends tokens to her love, but she has been burnt before he can arrive. (He takes bitter vengeance)

AUTHOR: unknown

EARLIEST DATE: 1783/1799 (Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland)

KEYWORDS: love separation death hate hardheartedness family execution revenge suicide

FOUND IN: Britain(England(South,West),Scotland(Aber)) US(Ap,SE)

REFERENCES (25 citations):
- Child 65, "Lady Maisry" (11 texts)
- Bronson 65, "Lady Maisry" (13 versions, though some of these are really "Mother, Mother, Make My Bed")
- Bronson-SingingTraditionOfChildsPopularBallads 65, "Lady Maisry" (3 versions: #1#8, #12)
- Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 152-159, "Lady Maisry" (2 parallel texts plus a photo of the badly-transcribed tune; also a reconstructed tune on p. 275)
- Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 448-449, "Lady Maisry" (notes only)
- Ford-VagabondSongsAndBalladsOfScotland, pp. 117-119, "Bonnie Susie Cleland" (1 text)
- Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #3, "Bonnie Susie Cleland" (1 fragment, 1
tune, with extra text from other versions) {Bronson's #3, although Bronson doesn't have all the padding)

Davis-TraditionalBalladsOfVirginia 16, "Lady Maisry" (2 fragments, the first probably this but the second is only the verse of the messenger boy swimming the river; I suspect it's actually from "Little Musgrave," or "Mother, Mother," or "Lord Lovell," or some other such source)

Sharp-EnglishFolkSongsFromSouthernAppalachians 17 "Lady Maisry" (2 texts, 2 tunes){Bronson's #13, #12}

Sharp-OneHundredEnglishFolksongs 10, "Lady Maisry" (1 text, 1 tune) {Bronson's #8}

Karpéles-TheCrystalSpring 2, "Lady Maisry" (1 text, 1 tune) {Bronson's #8}

Leach-TheBalladBook, pp. 208-213, "Lady Maisry" (2 texts)

Friedman-Viking/PenguinBookOfFolkBallads, p. 74, "Lady Maisry" (1 text)

Whitelaw-BookOfScottishBallads, pp. 214-216, "Lady Maisry" (1 text)

Gatherer-SongsAndBalladsOfDundee 5, "Bonnie Susie Cleland" (1 text, 1 tune)

Quiller-Couch-OxfordBookOfBallads 73, "Lady Maisry" (1 text)

Grigson-PenguinBookOfBallads 40, "Janet (Lady Maisry)" (1 text)

Niles-BalladBookOfJohnJacobNiles 26, "Lady Maisry" (2 texts, 2 tunes; the second is short, and appears to be a mixed text)

Gummere-OldEnglishBallads, pp. 218-222+352, "Lady Maisry" (1 text)

Buchan-ABookOfScottishBallads 11, "Lady Maisry", 29, "Lady Maisry" (2 texts, 1 tune in appendix) {Bronson's #1}

Buchan/Moreira-TheGlenbuchatBallads, p.. 37-41, "Lady Mazrey" (1 text)

Lyle-Andrew-CrawfurdsCollectionVolume2 138, "The Burning o' Lady Marjorie" (1 text)

Whitelaw-BookOfScottishBallads, pp. 294-295, "Bonnie Susie Cleland" (1 text)

Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 63-66, "Lady Maisry" (1 text)

DT 65, SCLELAND* LMAISRY *

Roud #45

CROSS-REFERENCES:

cf. "The Stolen Bride" (plot)

cf. "Mother, Mother, Make My Bed" (lyrics)

cf. "Kafoozalem (I)" (plot)

ALTERNATE TITLES:

Sweet Maisry

Lord Dillard and Lady Flora

NOTES [464 words]: Bronson, Roud, and Scarborough, and probably others, have filed "Mother, Mother, Make My Bed" with "Lady Maisry," but that ballad (composed largely of floating elements) lacks key plot elements, notably the reasons for, and fact of, the girl's condemnation and death. It appears to be a separate song, though perhaps composed on the fragments of this song. Interestingly, it appears that every text Bronson has of "Mother, Mother" is part of his "C" tune group, and every text in the "C" group is either "Mother, Mother" or is too short to allow identification.

I also somewhat question the placing of "Bonnie Susie Cleland" with the other versions of "Lady Maisry." The plot is the same, but the form is very different, and Bronson places the two "Susie Cleland" tunes in a separate group from all the others (his "B"). It all feels like a deliberate rewrite to me. It has been suggested that William Motherwell might have produced "Susie Cleland." On the other hand, Fowler, pp. 206-307, seems to suggest that Anna Gordon Brown of Falkland produced "Lady Maisry" -- which raises at least the possibility that "Susie" is the original and "Maisry" the rewrite.

The tale of a father murdering his daughter for some reason or other goes back in western folklore at least to Agamemnon and Iphigenia. Even earlier is the Biblical tale of Jephthah sacrificing his only daughter in fulfillment of a vow (Judges 11:30-40). There have been attempts to link this to folk tales or nature religions (InterpretersDict, volume II, p. 821; AbingdonComm, p. 368, and HastingsDict, pp.. 431-432, all compare it to the "weeping for Tammuz" of Ezekiel 8:14), although all such parallels seem like a bit of a stretch to me.

These tales share a theme of a father killing a daughter but very little in the way of motivation -- both Agamemnon's and Jephthah's daughters were sacrificed.. A better parallel, because it is a punishment rather than a sacrifice, may be afforded by the case of Saint Barbara. Barbara supposedly lived in the fourth century, and was a very pretty girl -- but she was a Christian among pagans. The details of the story vary, but they agree that she was executed for her faith, with her father being the one who actually struck the fatal blow (DictSaints, p. 27). The year supposedly was 306, the place Heliopolis in Egypt (Hazlitt, p. 26). Her feast day is December 4.

The improbability of the whole story is shown by the fact that the father was slain by lightning
moments later -- a detail which "Susie Cleland" quite properly omits. As far as I know, the story is pure fiction; at least, checking half a dozen histories of the Christian church did not turn up a single reference to the tale. It may bear some relation to the well-known folk tale of "Rapunzel" (Tatar, p. 105) - RBW

Bibliography

- AbingdonComm: Frederick Carl Eiselen, Edwin Lewis, and David G. Downey, editors, The Abingdon Bible Commentary, Abingdon Press, 1929
- Hazlitt: W. C. Hazlitt, Dictionary of Faiths & Folklore, Reeves & Turner, 1905 (I use the 1995 Studio Editions paperback)
- InterpretersDict: [George Arthur Buttrick et al, editor], The Interpreter's Dictionary of the Bible, four volumes, 1962 (a fifth supplementary volume was published later)
- Tatar: Maria Tatar, The Annotated Classic Fairy Tales, edited and with an Introduction by Maria Tatar, Norton, 2002

Last updated in version 5.2
File: C065

Lady Margaret and Sweit Willie

DESCRIPTION: Willie rapes Lady Margaret. He asks her to marry. She warns him not to press the issue. He persists and tells of his riches, including his ships. She curses his riches and would have him drown on his ship. Her curses are realized and he drowns.

AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)
LONG DESCRIPTION: Willie follows and rapes Lady Margaret. He asks her to marry. She rejects the offer and warns him not to press the issue. He lists his inventory of riches: a dozen cows that have not calved, a dozen ewes that haven't lambed, a dozen mares that haven't foaled, a dozen mills that have never failed, and a dozen ships upon the sea. He asks her to marry. She curses his cows to never calve, his ewes to never lamb, his mares to cast their foals, his mills to fail, and his ships to "rock and row and tumble ye in the sea." She says again that, having taken her maidenhead "ye'd better let it be." His cows never calve, ewes never lamb, mares cast their foals, mills fail, his ships "rock and row and drounit him in the sea" because he took her maidenhead and would not "let it be."

KEYWORDS: rape rejection warning punishment drowning curse

FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
Lyle-Andrew-CrawfurdsCollectionVolume2 103, "Lady Margaret and Sweit Willie" (1 text)
Roud #67

NOTES [606 words]: Lyle classifies Lyle-Andrew-CrawfurdsCollectionVolume2 #103, "Lady Margaret and Sweit William" as Child 110. Only Child 110E [see Lyle-Andrew-CrawfurdsCollectionVolume2 p. xxxiv], from Buchan's "Earl Richard, the Queen's Brother" comes close and only in the part of Child 110 preceeding the rape [Peter Buchan, Ancient Ballads and Songs of the North of Scotland (Edinburgh, 1875 (reprint of 1828 edition)). Vol II, pp. 81-91, "Earl Richard, the Queen's Brother"; compare this to Vol II, pp. 91-102, "Earl Lithgow," a more typical Child 110 text; see the note on p. 318 explaining that "the two [versions] which are given here [are] from the recitation of very old people"].

Judge for yourself.
"Earl Richard ..." LONG DESCRIPTION: Earl Richard meets a woman "with towers of gold upon her head" and offers "my bonnie ship to get your maidenhead." She says "I wish your bonnie ship rent and rise and drown you in the sea" because no ship could mend her lost maidenhead; he says a lost maidenhead is not so great a loss. He offers her his twenty-four mills; she repeats her curse on his ship [she should have cursed his mills]. He offers -- in turn -- twenty-four cows "all calved in a day," twenty-four steeds "all foaled in a year" and as much gold as they can carry. She repeats
the curse on his ship [rather than on the cows and horses] and spurns his gold. Then he says, he'll have her without the gold, and he rapes her. [Here any similarity ends and the usual Child 110 tale continues: she asks his name, she recognizes that it is Richard, he rides away, she follows him, crosses a stream by magic, follows him to the castle and pleads her case before the queen; the queen's brother Richard is forced to marry her. He cries in bed but becomes happy when he learns that she is "the king o' Scotland's fair dochter." ] Her curse is never realized.

A note from Steve Gardham in this regard: "['Earl Richard'] has nothing in common with genuine versions of 110. Buchan was notorious for fabricating ballads particularly in ABNS. Nicol of Strichen is no more trustworthy. As far as I can see Buchan could easily have fabricated his version from the obviously genuine piece in Crawford and other versions of 110. Child was quite rightly highly suspicious of Buchan's later publications. There are no surviving manuscripts as such. All that survives is 'finished' material ready for publication -- no field notes and precious few attributions."

Are there similar curses, realized or not? Greig-Duncan2 215BB, "The Dowie Dens o' Yarrow" includes the verse "Oh father dear, ye ha'e twenty kye Calfies a' te follow And I wish you as much good o' them As I got o' my marrow"; we don't know if this curse is realized, but it may not have begun as a curse. The only similar verse in Child is in 214E,F,G and H -- "Take hame your oxen, tak home your kye, They've bred to me great sorrow; I wish they had all now gone mad First when they came to Yarrow" -- indicating only that they may have been the cause of the dispute. BS There are somewhat similar-sounding curses in the Bible, such as Jotham's curse on Abimelech (Joshua 9) and Elisha's curse on the children who teased him (2 Kings 2:23-24). Both those curses were effective. We also have two instances of rape followed by effective retribution (Shechem's rape of Dinah, in Genesis 24, and Ammon's rape of Tamar, in 2 Samuel 13). Neither of those involves the girl cursing, however. Still, the idea of active curses seems to be very old -- it has been hypothesize that some of the very oldest artifacts found in cities are "curse tablets," used in a sort of voodoo against an enemy. - RBW

Last updated in version 2.6
File: LcCr2103

Lady Mary (The Sad Song)
DESCRIPTION: "He came from his palace grand And he came to my cottage door... But I was nothing to him, Though he was the world to me." She desperately loved him; now he is dead, but she has no excuse for mourning. She wonders if, in heaven, he will still ignore her
AUTHOR: unknown
EARLIEST DATE: 1930 (collected by Sandburg)
KEYWORDS: death love beauty
FOUND IN: US(Ao,So)
REFERENCES (5 citations):
Bush-FsofCentralWestVirginiaVol2, pp. 77-79, "Palace Grand" (1 text, 1 tune)
Randolph 698, "The Sad Song" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 522-524, "The Sad Song" (1 text, 1 tune -- Randolph's 698)
Owens-TexasFolkSongs-1ed, pp. 202-203, "Lady Mary" (1 text, 1 tune)
DT, LADYMARY*
Roud #6358
RECORDINGS:
Bud Skidmore, "The Sad Song" (Columbia 15761-D, 1932)
CROSS-REFERENCES:
cf. "We Met, 'Twas In a Crowd"
NOTES [70 words]: This has been quite popular in the folk revival; it appears that most if not all of these versions derive from the May Kennedy McCord collected by Randolph and Hunter; she also gave it to Evelyn Beers. Bush's printing also derives from McCord. Thus although there are a few other versions of the song known (from Owens and Sandburg), if you've heard this song, the version you know almost certainly comes from McCord. - RBW
Last updated in version 3.5
File: R698
Lady of Arngosk, The [Child 224]

DESCRIPTION: Fragment: "The Highlandmen has a’ come down... They've stowen away the bonny lass, The Lady of Arngosk." They dress her in her silken gown, and the Highland leader draws his sword and bids her come. They tie her hands, but she scorns them

AUTHOR: unknown

EARLIEST DATE: 1823 (Sharpe)

KEYWORDS: courting rejection clothes abduction

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
Child 224, "The Lady of Arngosk" (1 text)

Roud #4019

CROSS-REFERENCES:
cf. "Eppie Morrie" [Child 223] (plot)

NOTES [76 words]: Child’s notes to this are about twelve times as long as the actual three-stanza text (the only fragment recovered, and likely the only one which ever will be recovered), and give the apparent background to the song. The lyrics itself are so fragmentary, however, that they could well be a minor adaption of some similar piece such as "Eppie Morrie" [Child 223]. For actual historical examples of events similar to this, see the notes to "Eppie Morrie." - RBW

Last updated in version 2.5

File: C224

Lady of Carlisle, The [Laws O25]

DESCRIPTION: Two brothers court a lady. Unable to choose between them, she decides to find out who is braver. She throws her fan into a den of lions and says she will marry whoever recovers it. The sea captain does so; she offers herself as the prize

AUTHOR: unknown

EARLIEST DATE: 1807 (various broadside, National Library of Ireland I 39988b4: Belfast 1807-1837 2, according to John Moulden)

KEYWORDS: contest courting clothes marriage animal

FOUND IN: US(Ap,MW,NE,SE) Canada(Mar,Newf) Britain(Scotland(Aber),England(So)) Ireland

REFERENCES (27 citations):
Laws O25, "The Lady of Carlisle"

Flanders/Olney-BalladsMigrantInNewEngland, pp. 207-208, "In Castyle there Lived a Lady" (1 text, 1 tune)

Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 67-70, "The Lion's Den" (1 text, 1 tune)

Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 36, "Lady of Carlisle" (1 text, 1 tune)

Sharp-EnglishFolkSongsFromSouthernAppalachians 66, "The Bold Lieutenant" (4 texts, 4 tunes)

Bush-FSofCentralWestVirginiaVol3, pp. 66-68, "The Lion’s Den" (1 text, 1 tune)

Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H474, pp. 488-489, "The Glove and the Lions" (1 text, 1 tune)

McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 49, "London City" (1 text, 1 tune)

Karpeles-FolkSongsFromNewfoundland 36, "The Bold Lieutenant" (3 texts, 3 tunes)

Creighton-SongsAndBalladsFromNovaScotia 43, "Lion's Den" (1 text, 1 tune)

Creighton-MaritimeFolkSongs, pp. 34-35, "The Lady's Fan" (1 text, 1 tune)

Mackenzie-BalladsAndSeaSongsFromNovaScotia 22, "The Lady's Fan" (1 text, 1 tune)

Kennedy-FolksongsOfBritainAndIreland 133, "The Lion’s Den" (1 text, 1 tune)

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #68, pp. 1-2, "The Lions' Den" (1 text)

Greig/Duncan5 1056, "The Lions' Den" (15 texts, 10 tunes)

Ord-BothySongsAndBallads, pp. 393-394, "The Lion's Den" (1 text)

Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #42, pp. 188-189, "Carrbridge Castle" (1 text, 1 tune)

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 89, "The Glove" (2 texts)

Brown/Schinhan-FrankCBrownCollectionNCFolklore4 89, "The Glove" (1 excerpt, 1 tune)

Hudson-FolksongsOfMississippi 29, pp. 139-141, "The Faithful Lover, or The Hero Rewarded" (1 text)

Brewster-BalladsAndSongsOfIndiana 59, "The Lady's Fan" (1 text)

Ashton-RealSailorSongs, #54, "The Bold Lieutenant" (1 text)

Silber/Silber-FolksingersWordbook, p. 146, "Lady Of Carlisle" (1 text)
Darling-NewAmericanSongster, pp. 130-131, "Carolina Lady" (1 text)
DT 335, LDYCRIL* LDYCRIL2*
ADDITIONAL: _Sing Out_ magazine, Volume 22, #5 (1973), p. 4, "The Carolina Lady" (1 text, 1 tune, the Dillard Chandler version)
W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1881 (downloadable pdf by University of Edinburgh, 2007)), Vol II, pp. 126-127, "The Lion's Den" (1 tune)
Roud #396
RECORDINGS:
Eddie Butcher, "The Fan" (on IREButcher01)
Dillard Chandler, "Carolina Lady" (on Chandler01, DarkHoll)
Teresa Maguire, "The Lion's Den" (on FSB8) (on FSBFTX13)
Basil May, "Lady of Carlisle" (LC-1587/AFS 1702, rec. 1937)
New Lost City Ramblers, "Lady of Carlisle" (on NLCR03, NLCR12, NLCRCD1) (on NLCR16)
Cyril O'Brien, "In St. Giles There Dwelled a Lady" (on MUNFLA/Leach)
Pete Seeger, "Down in Carlisle" (on PeteSeeger16)
Doug Wallin, "The Bold Lieutenant" (on Wallins1)
Doug & Berzilla Wallin, "The Carlisle Lady" (on FarMtns3)
Thomas Williams, "Lady Who Threw Her Glove" (on MUNFLA/Leach)
BROADSIDES:
Bodleian, Harding B 16(327a), "The Faithful Lover" or "The Hero Rewarded," J. Pitts (London), 1819-1844; also Firth c.19(28)[some words illegible], "The Faithful Lover" or "The Hero Rewarded"; Harding B 28(187), "Faithful Lover" ("Near to St. James's there lived a lady"); Harding B 17(167b), "The Lion's Den"; Firth c.13(35) View 1 of 2, "The Bold Lieutenant in the Lion's Den"; Harding B 16(29a), "Bold Lieutenant"
LOCSinging, as102520, "The Faithful Lover" or "The Hero Rewarded," J. Catnach (London), 19C
Murray, Mu23-y1:087, "The Bold Lieutenant in the Lion's Den," James Lindsay (Glasgow), 19C
CROSS-REFERENCES:
cf. "When I Was Young I Was Well Beloved" (tune, per Greig/Duncan5)
cf. "Jolie Fleur de Rosier (Lovely Flower of the Rose-Tree)" (theme)
cf. "Isabeau S'y Promene (Isabel)" (theme)
ALTERNATE TITLES:
In Roslyn Isles There Lived a Lady
Two Brothers in the Army
NOTES [420 words]: Kennedy-FolksongsOfBritainAndIreland notes, "Lions were kept at the Tower of London from the time of Henry III [reigned 1216-1272] until 1834." Sam Henry dates this to an actual event in the reign of Francis (I? -- reigned 1515-1547) of France. This is more probable than most of these derivations (how many people in the world are that silly?), but as usual, it cannot be proved.
The notes in Brown posit a different original, claiming (following Barry?) that it originated in Spain, spread to France and Italy, and inspired Schiller ("Der Handschuh"), Browning, and Leigh Hunt ("The Glove and the Lions"). Belden (The Vulgar Ballad, p. 6) thinks he finds traces of a broadside published between 1814 and 1834. Again, proof is lacking.
Leigh Hunt (who is remembered mostly for nauseating generations of schoolchildren with "Abou Ben Adhem") gives a rather different ending to the story in "The Glove and the Lions." As given in [no author listed], The Household Treasury of English Song, T. Nelson and Sons, 1872, pp. 180-181, Hunt's poem begins
King Francis was a hearty king, and loved a royal sport;
And one day, as his lions strove, sat looking on the court:
The nobles filled the benches round, the ladies by their side,
And 'mongst them Count de Lorge, with one he hoped to make his bride.
And truly 'twas a gallant thing to see that crowning show --
Valor and love, and a king above, and the royal beasts below.
The poem goes on to describe the raving of the lions. De Lorge's "beauteous, lively dame" declared that he is "as brave as brave can be," and would do anything to show his love for her. So:
She dropped her glove to prove his love -- then looked on him and smiled;
He bowed, and in a moment leaped among the lions wild:
The leap was quick, return was quick; he soon regained his place,
Then threw the glove, but not with love, right in the lady's face.
"Well done!" cried Francis; "bravely done!" and he rose from where he sat:
"No love," quoth he, "but vanity, sets love a task like that!"
More information can be found in Martin Gardner, editor, Famous Poems from Bygone Days,
Lady of Dun, The

DESCRIPTION: A harper comes to a castle. His playing wakes the lady. She orders him thrown into the sea. Afterwards, she can no longer sleep, and dies in terror, seeing always his eyes and foam-flecked beard.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan2)

KEYWORDS: homicide death drowning dream harp

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan2 188, "The Lady of Dun" (1 text)

Roud #5840

NOTES [189 words]: The Greig/Duncan2 text is fragmentary but Greig reconstructed the plot as follows [the square brackets] bracket what we know from the actual text:

before st. 1, 'A harper came to the castle and his playing awoke the lady.'
[st. 1: "The owner's heart was as hard as stane, And the lady's heart was harder I ween."]
before st. 2, 'She orders him to be thrown into the den.'
[st. 2: "Harping at this time in the morn, Is sure a thing that cannot be borne."]
'A girl pleads for him' before st.3,
[st. 3: the girl is described]
[st. 4: The lady calls the girl senseless and has the harper thrown into the sea for waking her.] and at the end, 'They obeyed her behests. He sunk in the deep, but the lady could never mair sleep, and died in terror, seeing always his eyes and foam-flecked beard.'

Robertson, quoted by Greig/Duncan2, tells that Greig at first "thought it was an attempt to make an imitation of an old ballad but after studying it thought it had been from an older ballad but we never got any light on it." How did Greig come up with his patches?

In any case, this augmented text is the basis for the description. - BS

Last updated in version 2.4

File: GrD2188

Lady of the Lake, The (The Banks of Clyde II) [Laws N41]

DESCRIPTION: The singer walks up to a girl and asks her why she is weeping. She says that the Lady of the Lake, carrying her true love, was wrecked off Newfoundland. He tells her that Willie is dead, and gives her his last message, but then reveals that he is Willie

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan5); c.1850 (broadside, Bodleian 2806 c.16(54))

KEYWORDS: love death wreck ship disguise

HISTORICAL REFERENCES:
May 11, 1833 - The "Lady of the Lake" strikes an iceberg off Newfoundland and sinks, taking with her most of her passengers

FOUND IN: Canada(Mar,Newf) Britain(Scotland(Aber)) Ireland

REFERENCES (8 citations):
Laws N41, "The Lady of the Lake (The Banks of Clyde)"
Greig-FolksongInBuchan-FolksongOfTheNorthEast #88, pp. 2-3, "The Lady of the Lake" (1 text)
Greig/Duncan5 1045, "The Lady of the Lake" (3 texts, 1 tune)
Doerflinger-SongsOfTheSailorAndLumberman, pp. 302-303, "The Lady of the Lake" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H765, pp. 312-313, "The Lady of the Lake" (1 text, 1 tune)
Peacock, pp. 928-930, "Liza Gray" (1 texts, 2 tunes)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 67, "The Lady of the Lake" (1 text)
DT 466, LADYLAKE
Lady of the Land (Here's a Poor Widow)

DESCRIPTION: "Here comes a poor (woman/widow) from (Babylon/baby-land), With three small children in her hand. One can brew, the other can bake, The other can make a pretty round cake.... Pray, ma'am, will you take one in?"

AUTHOR: unknown

EARLIEST DATE: 1842 (Halliwell)

KEYWORDS: cook children poverty playparty

FOUND IN: Britain(England,Scotland) Ireland US(MA) West Indies(Jamaica)

REFERENCES (8 citations):
- Greig/Duncan8 1598, "The Widow of Sandilands" (1 text, 1 tune)
- Leyden-BelfastCityOfSong 19, "Here's a Poor Widow from Sandy Row" (1 text)
- Opie/Opie-TheSingingGame 16, "Widow from Babylon" (4 texts, 1 tune)
- Baring-Gould-AnnotatedMotherGoose #641, p. 256, "(Here comes a poor woman from baby-land)"
- Montgomerie/Montgomerie-ScottishNurseryRhymes 85, "(Here’s a poor widow from Sandisland)" (1 text)
- Newell-GamesAndSongsOfAmericanChildren, #8, "The Widow with Daughters to Marry" (2 texts plus excerpts); #185, "The Old Woman from Barbary" (1 text)

- Martha Warren Beckwith and Helen Roberts, _Folk-Games of Jamaica_ (Poughkeepsie: Vassar College, 1922 (“Digitized by Internet Archive”)) #37 pp. 46-48, "Here Is a Lady from Barbaree" (2 texts, 2 tunes)

Roud #12975

CROSS-REFERENCES:
- cf. "Now You Are Married I Wish You Joy" (one verse: "Now you are married I wish you well")

NOTES [50 words]: Halliwell's fragment is the verse "Here comes a poor woman from baby-land, With three small children in her hand: One can brew, the other can bake, The other can make a pretty round cake." He comments, "I believe the following is only a portion of a dialog, but I have not been able to recover it." - BS

Last updated in version 4.0

File: BGMG641

Lady Washington

DESCRIPTION: Lady Washington has travelled near the front looking for George. He is at the van "where the battle path began" looking after his men. She asks the gods to bring him safely home

AUTHOR: unknown

EARLIEST DATE: 1856 (Thompson-APioneerSongster)

KEYWORDS: love army battle separation dialog nonballad husband wife

FOUND IN: US(MA)
Lady Washington's Lamentation

DESCRIPTION: "When Columbia's brave sons sought my hero to lead them... I rejoiced at his honors." The singer recalls Washington's war service and his political successes. Now he "Has forsaken us." She laments his passing

AUTHOR: unknown

EARLIEST DATE: 1823 (Green Mountain Songster); probably in print by 1800

KEYWORDS: death separation wife war rebellion political mourning nonballad

FOUND IN:

REFERENCES (1 citation):
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 190-192, "Lady Washington's Lamentation" (1 text)

File: FlNG190

Lady, Lady, at the Gate

DESCRIPTION: Jump rope rhyme. "Lady, lady, at the gate, Eating cherries from a plate, How many cherries did she eat...." The player jumping counts the jumps

AUTHOR: unknown

EARLIEST DATE: 1949 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)

KEYWORDS: nonballad food

FOUND IN: US(MW)

REFERENCES (1 citation):
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 106, "(Lady, lady, at the gate)" (1 short text)

File: McIn106A

Lady's Fall, The

DESCRIPTION: The singer warns listeners against sex before marriage. A lady becomes pregnant by her lover, who deserts her. Once the babe is born, she dies, only to have her lover kill himself with sadness

AUTHOR: unknown

EARLIEST DATE: 1765 (Percy); probably from the early seventeenth century or earlier (see NOTES)

KEYWORDS: love sex pregnancy childbirth family death infidelity burial

FOUND IN: Britain(Scotland(Aber))

REFERENCES (6 citations):
Hales/Furnival-BishopPercysFolioManuscript, volume II, pp. 246-252, "Ladyes Fall" (1 text)
Percy/Wheatley-ReliquesOfAncientEnglishPoetry III, pp. 139-145, "The Lady's Fall" (1 text)
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 244-248, "A Lamentable Ballad of the Lady's Fall" (1 text)
Buchan/Moreira-TheGlenbuchatBallads, pp. 101-105, "Lady Mary" (1 text)
Olson-BroadsideBalladIndex, ZN1753, "Mark well my heavy doleful Tale"


Roud #22133

NOTES [99 words]: Hales believes this to be by the same author as "The Children in the Wood..."
(The Babes in the Woods)" [Laws Q34].
There are two seventeenth century references to a piece that is likely this in the Stationer's Register (see Hyder E. Rollins, An Analytical Index to the Ballad-Entries (1557-1709) In the Register of the Company of Stationers of London, 1924 (I use the 1967 Tradition Press reprint with a new Foreword by Leslie Shepard)):
- Rollins #1394, p. 120, "The Ladies Fall," registered by William White June 11, 1603.
- Rollins #1395, p. 121, "Ladies Fall," registered December 14, 1624. - RBW
Last updated in version 5.3
File: Perc3139

Lady's Waiting Man, The

DESCRIPTION: A beautiful girl falls in love with her father's servant-man who waits on table. She faints and when she recovers asks "in the kitchen carry me." When he brings her "dainties" she kisses him and professes her love. He is happy to wait on her.

AUTHOR: unknown
EARLIEST DATE: 1958 (Peacock)
KEYWORDS: love beauty servant
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 545-546, "The Lady's Waiting Man" (1 text, 1 tune)
Roud #6460
RECORDINGS:
Freeman Bennett, "The Lady's Waiting Man" (on PeacockCDROM) [one verse only]
File: Pea545

Ladybug, Ladybug, Fly Away Home

DESCRIPTION: "Ladybug/Ladybird, Ladybug/Ladybird, Fly away home, Your house is on fire, Your children do roam." The extended version may instruct the insect to go to Flanders or elsewhere, and fly to the singer's love

AUTHOR: unknown
EARLIEST DATE: 1951 (Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: bug home fire
FOUND IN: Britain(Scotland) US(MW,SE)
REFERENCES (10 citations):
Baring-Gould-AnnotatedMotherGoose #467, p. 209, "(Lady Bird, Lady Bird)" (a short version in the text with a long addendum in the notes)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 297, "Ladybird, Ladybird" (1 text)
Montgomerie/Montgomerie-ScottishNurseryRhymes 15, "Ladybird" (1 very full text)
Sackett/Koch-KansasFolklore, p. 120, "(Lady-bug, lady-bug, fly away home)" (1 text)
Jack-PopGoesTheWeasel, p. 95, "Ladybird, Ladybird" (1 text)
Dolby-OrangesAndLemons, p. 104, "Ladybird, Ladybird" (1 text)
Henry-SongsSungInTheSouthernAppalachians, p. 243, (no title) (1 short text)
NorthCarolinaFolkloreJournal, John Foster West, "Folklore of a Mountain Childhood," Vol. XVI, No. 3 (Nov 1968), p. 169, "Doodlebug, doodlebug, get a cup of coffee" (1 text); article reprinted (with text reset) in Vol. LI, No. 3 (Nov 1968), p. 11-12
NorthCarolinaFolkloreJournal, Joseph D. Clark, "North Carolina Popular Beliefs and Superstitions," Vol. XVIII, No. 1 (Jan 1970 Special Issue), p. 59 [#1499], "Doodlebug, doodlebug, get a cup of coffee" (1 text)
ADDITIONAL: Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #164, "(Ladybird, Ladybird, fly away home)" (1 text)
Roud #16215
NOTES [185 words]: Although most if not all of us think of this as a song about a bug, the second half of Opie's version is interesting (the Sackett/Koch-KansasFolklore is similar): All the ladybug's children are gone except "little Ann(e), And she has crept under the warming pan."
The moment I saw that, I couldn't help but think of the Glorious Revolution of 1689 and the Hannoverian Succession of 1714. In 1689, it was alleged that James the Old Pretender had been snuck into the Queen's birth chamber in a warming pan, and had the boy been accepted as legitimate, then Anne, the last of the Stuarts, would never have been Queen.
What's more, the first known mention of this item, from Tom Thumb's Pretty Song Book, is from a period within living memory of the Hannoverian Succession.
I grant that it is almost certainly coincidence. But it's an interesting coincidence. Most of the political meanings assigned to nursery rhymes are based on completely undemonstrable equivalents and hidden names. Here, the names are not hidden.

Another story, related by Dolby-OrangesAndLemons, is that it is a charm against witches. - RBW

File: MSNR15

Laidley Worm of Spindleton Heughs, The

DESCRIPTION: When the king returns from traveling, his daughter welcomes him. A lord calls her very fair; her stepmother turns her to a worm. Child Wynd arrives and, with difficulty, transforms her back. He turns the queen into a toad

AUTHOR: unknown
EARLIEST DATE: 1812 (Bell); Child estimates the date of the "Hagg Worm" version as c. 1775
KEYWORDS: animal magic royalty jealousy beauty father stepmother revenge
FOUND IN: Britain(England(North))
REFERENCES (3 citations):
Child 34 Appendix, "The Laidley Worm of Spindleton Heughs" (1 text plus a "more popular" version, "The Hagg Worm," in the addenda to volume IV)
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 180-181, "The Laidley Worm" (1 slightly defective text, 1 tune)
ADDITIONAL: Joseph Jacobs, collector, _English Fairy Tales_, originally published 1890; revised edition 1898 (I use the 1967 Dover paperback reprint), pp. 183-187, "The Laidly Worm of Spindleston Heugh" (a prose retelling)
ST C034A (Partial)
Roud #3176
CROSS-REFERENCES:
cf. "Kemp Owyne" [Child 34]
NOTES [550 words]: Child prints this ballad as an appendix to #34, "Kemp Owyne." There are, however, just enough known versions of the "Laidley Worm" (including Stokoe's, with a tune of uncertain origin) that we split them. Child was probably confused by the Victorian reworking by a Rev. Lamb, who Victorianized the legend and produced what must have looked like a fake (Simpson, p. 59). And Walter Scott, who had a version, didn't bother to print it. It must have looked very artificial to Child, but Simpson offers evidence that the story, at least, was known in Northumberland.
Alexander, p. 158, describes this as the "most enduring" of the many tales told about Bamborough. He says that "the Spindlestone [was] a natural rock towering close to the castle.

According to Simpson, p. 60, a local rock, "which is said to be that to which the hero tethered his horse, can still be seen, but the worm's cave has been destroyed in the course of quarreying. At one time in the nineteenth century, a trough was pointed out... as being that from which the worm drank its daily ration of milk; writing in the 1860's, William Henderson noted that local girls were frightened of meeting a venomous toad which was believed to haunt the beach bear Bamburgh Castle, thinking that it would magically ruin their beauty."
The reference to a King based in, or at least leaving his daughter in, Bamborough (Bamburgh), is puzzling; being near the Scots border (but never in Scotland), it is a rather unsafe place; in any case, few Kings of England spent much time in the north, except in cases such as that of Henry VI when he was a fugitive. If, then, we assume a King who campaigned in Scotland, had daughters, and had a second wife, the obvious choice is Edward I (reigned 1272-1307). Which seems awfully early.... Plus it leaves the hopeless Edward II as the man who is trying to rescue the girl.
The theme of a beautiful daughter and jealous stepmother and a transformation is of course commonplace, with the best known version being "Snow White" (which is from the Grimm collection: #53, Schneewittchen, printed 1812, from the Hassenpflug family).
Simpson, p. 79, notes the curious fact that dragons seem to have been widely reputed to like milk -- even though almost all representation make them reptilian, not mammalian. A fondness for milk violates most of the laws of biology. But then, so do dragons....
Jacobs, p. 256, comments, "There is certainly something Celtic about the Laidly being and the deliverance kiss, as Mr. Nott, as pointed out, Academy, April 30, 1892, and Miss Weston has shown the connection in her Legend of Sir Gawain, p. 49. Indeed, may not Owein be identical with
Gawain?" The connection Jacobs refers to is to "The Marriage of Sir Gawain" [Child 31], or to its relative "The Wedding of Sir Gawen and Dame Ragnall." In the "Laidly Worm," Child Wynd recalls his sister by kissing her; in "The Marriage of Sir Gawain," Gawain turns Dame Ragnall beautiful by agreeing to love her.

Another possible link is with the well-known romance of "Libeaus Desconus" or "The Fair Unknown" (Ritson/Goldsmd, p. 35); they are probably referring to the so-called "fearsome kiss" in which the hero kisses a serpent, thus freeing her from an enchantment and causing her to become a beautiful woman (Lupack, p. 318). - RBW

Bibliography

- Jacobs: Joseph Jacobs, collector, English Fairy Tales, originally published 1890; revised edition 1898 (I use the 1967 Dover paperback reprint)

Laily Worm and the Machrel of the Sea, The [Child 36]

DESCRIPTION: The singer's mother died when he was seven, and his stepmother enchanted him into a "laily worm" and his sister into a "machrel." When their father learns the truth, he forces her to restore the children, then burns her

AUTHOR: unknown
EARLIEST DATE: 1802/3 (Skene ms.)
KEYWORDS: family father children stepmother magic shape-changing rescue monster
FOUND IN: Britain(Scotland)
REFERENCES (5 citations):
Child 36, "The Laily Worm and the Machrel of the Sea" (1 text)
Quiller-Couch-OxfordBookOfBallads 14, "The Laily Worm and the Machrel of the Sea" (1 text)
Grigson-PenguinBookOfBallads 20, "The Laily Worm and the Machrel of the Sea" (1 text)
DT 36, LAIDLEYW
Roud #3968
CROSS-REFERENCES:
NOTES [28 words]: Child's text is badly and multiply defective, but the lack of materials makes restoration well-nigh impossible. Child's conjectures as to what is missing seem apt. - RBW

Laird o Cockpen, The

DESCRIPTION: "The Laird o Cockpen, he's proud and he's great... He wanted a wife his braw hoose tae keep...." He comes to court the noble but poor Jean, who at first turns him down, but then thinks of his wealth and chooses to wed him

AUTHOR: Adapted by Lady Nairn?
EARLIEST DATE: 1821
KEYWORDS: courting marriage money nobility
FOUND IN: Britain(Scotland)
REFERENCES (5 citations):
Logan-APedlarsPack, pp. 355-359, "The Laird of Cockpen" (1 text)
Laird o Drum, The [Child 236]

DESCRIPTION: The Laird o Drum, instead of wooing a noble lady, chooses to court a poor working girl. All his relatives oppose this, but he notes that the girl is willing to work; instead of costing him money (as his previous wife did), she will help him earn it

AUTHOR: unknown

EARLIEST DATE: 1803 (Skene ms.; cf. Herd 1776)

KEYWORDS: courting poverty

HISTORICAL REFERENCES:
1665-1710 - Life of Margaret Coutts, second wife of Alexander Irvine of Drum (previously married, in 1643, to Mary Gordon of Huntley. Drum died in 1687)

FOUND IN: Britain(Scotland(Aber,Bord)) US(NE) Canada(Mar)

REFERENCES (13 citations):
Child 236, "The Laird o Drum" (6 texts)
Bronson 236, "The Laird o Drum" (26 versions+1 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads236, "The Laird o Drum" (2 versions: #5, #23)
Greig-FolkSongInBuchan-FolkSongOfTheNortheast #46, pp. 1-2, "The Laird o' Drum" (1 text plus 2 fragments)
Greig/Duncan4 835, "The Laird o' Drum" (24 texts, 16 tunes)
Porter/Gower-Jeanie-Robertson-EmergentSingerTransformativeVoice #40, pp. 184-186, "The Laird o' Drum," (1 text, 1 tune)
Dixon-ScottishTraditional VersionsOfAncientBallads VIII, pp. 53-56, "The Laird o' Drum" (1 text)
Buchan/Moreira-TheGlenbuchatBallads, pp. 183-184, "The Laird o' Drum" (1 text)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 300-303, "The Laird of Drum" (1 text with variants, 1 tune) {Bronson's #26}
Creighton-MaritimeFolkSongs, p. 28, "The Laird O'Drum" (1 text, 1 tune)
Ford-VagabondSongsAndBalladsOfScotland, pp. 4-9, "The Laird o’Drum" (1 text, 1 tune) {Bronson's #1}
Whitelaw-BookOfScottishBallads, pp. 136-138, "Laird of Drum" (1 text)
DT 236, LAIRDDRM*

Roud #247

RECORDINGS:
Lucy Stewart, "The Laird o' Drum" (on FSBBAL2) (on LStewart1)
CROSS-REFERENCES:
cf. "Muldoon, the Solid Man" (tune, as sung by Jeannie Robertson)
ALTERNATE TITLES:
I Canna Wash
NOTES [125 words]: Whitelaw-BookOfScottishBallads is from George R Kinloch, Ancient Scottish Ballads (London: Longman Rees Orme Brown & Green, 1827 ("Digitized by Microsoft")), pp. 199-205, "Laird of Drum," "obtained from recitation," and is quoted extensively in Child's notes to 236A. Bodleian, 2806 c.11(7), "The Laird o' Drum" ("The laird o' Drum is a hunting gane"), unknown, n.d.
could not be downloaded and verified. - BS
Porter and Gower note that Jeannie Robertson used the tune of an "Irish-American music hall song with the title, "Muldoon, the solid Man," for several of her songs, including "Laird o Drum." Some 6 of Roud's 23 "Muldoon" variants attributed to his number 3355 appear to actually be Robertson and Stewart family versions of "Laird o Drum." - DGE
Last updated in version 5.3
File: C236

Laird o Logie, The [Child 182]
DESCRIPTION: (Logie) is in prison awaiting death; Margaret would save him. She petitions the King; he will not free Logie for all the gold in Scotland. (The queen/Margaret) (steals tokens from the King) and orders that Logie be freed.
AUTHOR: unknown
EARLIEST DATE: 1776 (Herd)
KEYWORDS: prison escape trick nobility love mercy help
FOUND IN: Britain(Scotland(Aber))
REFERENCES (12 citations):
Child 182, "The Laird o Logie" (5 texts, 1 tune) {Bronson's #1}
Bronson 182, "The Laird o Logie" (3 versions)
Bronson-SingingTraditionOfChildsPopularBallads 182, "The Laird o Logie" (3 versions: #1, #2, #3)
Chambers-ScottishBallads, pp. 71-75, "The Laird o' Logie" (1 text)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 32-37, "Young Logie" (2 texts, 1 tune) {Bronson's #1}
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #75, pp. 1-2, "Young Logie" (1 text)
Greig/Duncan2 247, "The Young Laird o' Logie" (3 texts)
Leach-TheBalladBook, pp. 493-495, "The Laird o Logie" (1 text)
Leach-HeritageBookOfBallads, "The Laird o Logie" (1 text)
Whitelaw-BookOfScottishBallads, pp. 108-110, "The Laird of Logie" (1 text)
Walter de la Mare, _Come Hither_, revised edition, 1928; #422, "The Laird o' Logie" (1 text)
Roud #81
ALTERNATE TITLES:
The Gallant Laird o' Young Logie
Young Logie
NOTES [57 words]: In 1591, the Earl of Bothwell tried to capture King James VI of Scotland, and James Weymis of Logie was implicated in the plot. One of Queen Anne's maids, Margaret, loved him; she forged an order to have him questioned, and used it to help him escape. James's anger was appeased by the Queen, and he pardoned Logie, who then married Margaret - RBW
Last updated in version 4.2
File: C182

Laird o' Grant, The
DESCRIPTION: Laird of Grant goes to a home, disguised as a haughty beggar, intending to win a daughter of the house. Her parents would have the beggar dismissed but the girl would feed him. They would have her stay home. She would go with Laird of Grant.
AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan2)
Laird o' Lauderdale, The

DESCRIPTION: "One night, they parting, lingered long together in the dell." The Lord of Lauderdale finds his son with a girl and shuts him away. She contrives his escape through a ball hidden in a bannock. They are married. The father relents

AUTHOR: unknown

EARLIEST DATE: 1939 (Flanders/Ballard/Brown/Barry-NewGreenMountainSongster)

KEYWORDS: love nobility separation reunion trick father rescue

FOUND IN: US(NE)

REFERENCES (1 citation):
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 205-206, "The Laird o' Lauderdale" (1 very fragmentary text, 1 tune)

Roud #4667

File: FlNG205

Laird o' Musselburgh Toon, The

DESCRIPTION: The drunken laird gave the bellman a crown to offer "a hundred marks Scots" to anyone who would let him "gae thro' this vault to Edinburgh toon"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan8)

KEYWORDS: money drink

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
Greig/Duncan8 1927, "The Laird o' Musselburgh Toon" (1 fragment)

Roud #13036

NOTES [43 words]: Musselburgh is near Edinburgh. - BS

Note that a mark was two-thirds of a pound, but a Scots pound was only a fraction of an English pound. A hundred Scots marks was not a trivial sum, but neither was it as large as this would be if it were English money. - RBW

Last updated in version 2.5

File: GrD81927

Laird of Dalziel's Leman, The

DESCRIPTION: Dialog between father and daughter. The father laments, "Dool and wae's me, Jenny (x2), That e'er I lived to see that we Dalziel's leman should be." The daughter protests that he swept her off her feet, and points to her son

AUTHOR: unknown

EARLIEST DATE: 1873 (sent by James Hunter to Furnival, according to Lyle)

KEYWORDS: sex father children bastard

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
ADDITIONAL: Emily Lyle, _Fairies and Folk: Approaches to the Scottish Ballad Tradition_, Wissenschaftlicher Verlag Trier, 2007, pp, 220-221, "[The Laird of Dalziel's Leman]" (1 text, a very defective version partially recalled by James Hunter)
Laird of Wariston, The [Child 194]

DESCRIPTION: Wariston (accuses his wife of adultery and) strikes her. She avenges herself by killing him with the help of a servant. Lady Wariston is arrested and condemned. (She begs the King to lessen her sentence to beheading. He wishes she did not have to die.)

AUTHOR: unknown

EARLIEST DATE: 1827 (Kinloch)

KEYWORDS: homicide revenge adultery accusation punishment execution nobility royalty

HISTORICAL REFERENCES:
July 5, 1600 - Execution of the former Jean Livingston, Lady Wariston (according to Birrell)

FOUND IN: Britain(Scotland)

REFERENCES (4 citations):
Child 194, "The Laird of Wariston" (3 texts)
Chambers-ScottishBallads, pp. 114-117, "The Laird of Waristoun" (1 text)
Leach-TheBalladBook, pp. 528-533, "The Laird of Wariston" (2 texts)

DT 194, WARSTON
Roud #3876

CROSS-REFERENCES:
 cf. "The Laird of Woodhouslie" (plot)

NOTES [265 words]: Child reports that this event is historical, but the judicial records of Lady Wariston's trial are lost. This ballad is therefore the only evidence of the motive for her murder of her husband. This certainly appears to be a folk ballad, but it also appears to be extinct. Child knew three texts, all damaged, and the song has not been collected since. Ewan MacColl has a tune for it, but it's nearly certain that it came out of his own head. (Or, more correctly, is a modification of a tune for another ballad -- e.g. it's much like the tune I know for "The Dowie Dens o' Yarrow.") Child treats this as one ballad, and given its lack of survival in tradition, there is no reason to break it up into two entries -- but I think it likely that it is in fact *two* ballads, one represented by Child's A and B texts and the third by his C text.

There are several reasons for this. The forms of the stanzas are different (though we might note that A and B also differ from each other). There are only a few common words, and most of them commonplace ("O Wariston, I wad that ye wad sink for sin").

Most crucial, though, is the complete difference in motive. In the A/B text, Wariston strikes his wife over a trivial quarrel. In C, however, Lady Wariston is a child bride (her age is given as fifteen at the time of her marriage; the real Lady Wariston seems to have been about nineteen). Shortly after their marriage, Wariston goes to sea; before he returns a year later, she bears a child. Upon his return, Wariston accuses his lady of adultery and casts her out. The murder is her retaliation. - RBW

Last updated in version 4.0

File: C194

Laird of Woodhouslie, The

DESCRIPTION: When Lady Woodhouslie calls on a minstrel to praise Salton, Lord Woodhouslie becomes jealous. The lady, in fear, conspires with her nurse to poison him. The murder is detected and she is condemned to die

AUTHOR: unknown

EARLIEST DATE: c. 1818 (Buchan/Moreira-TheGlenbuchatBallads)

KEYWORDS: husband wife jealousy music homicide poison warning

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Buchan/Moreira-TheGlenbuchatBallads, pp. 85-88, "The Laird of Woodhouslie" (1 text)

CROSS-REFERENCES:
 cf. "The Laird of Wariston" [Child 194] (plot)

File: GlenB085
Lake of Cool Finn, The (Willie Leonard) [Laws Q33]

DESCRIPTION: Willie Leonard and a friend visit Lake Cool Finn. Willie dives in first, and swims to an island, but warns his friend not to follow, warning of "deep and false water...." When Willie tries to swim back, he vanishes (to fairyland?). He is mourned by many

AUTHOR: unknown
EARLIEST DATE: 1873
KEYWORDS: death drowning
FOUND IN: US(MA,NE,S) Ireland Britain(England(West),Scotland) Canada(Newf)
REFERENCES (18 citations):
Laws Q33, "The Lake of Cool Finn"
Greig/FolkSongInBuchan-FolkSongOfTheNorthEast #114, p. 1, "The Loch o' Shilin" (1 text)
Greig/Duncan2 228, "The Loch o' Shilin" (3 texts, 3 tunes)
Leach-TheBalladBook, pp. 732-733, "Willie Leonard or the Lake of Cool Finn" (1 text)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 72, "The Lakes of Col Flynn" (1 text, 1 tune)
Flanders/Ballard/Brown/Berry-NewGreenMountainSongster, pp. 32-34, "The Lakes of Cool Fin" (1 text, 1 tune)
Morris-FolksongsOfFlorida, #230, "The Lake of Coalfin" (1 text)
Kennedy-FolksongsOfBritainAndIreland 324, "The Lakes of Shallin" (1 text, 1 tune)
Williams-Wiltshire-WSRO Ox 295, "Lakes of Cold Finn" (1 text)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #120, "The Lakes of Cold Finn" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H176, p. 146, "Willie Lennox" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 168, "The Lakes of Coolfin" (3 texts, 1 tune)
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 35, "The Lake of Coolfin" (1 text, 1 tune)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 44, "Johnny Bathin" (1 text, 1 tune)
O'Connor-OldTimeSongsAndBalladOfIreland, pp. 15-16, "Lakes of Cold Finn" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 185, "Twas Early One Morning" (1 text)
(source notes only)
DT 541, LKCOLFIN* LKCOLF12* Roud #189
RECORDINGS:
Amy Birch, "Royal Comrade" (on Voice11)
Din Dobbin, "Lake of Coll Finn" (on MUNFLA/Leach)
Patsy Flynn, "Willie Leonard" (on IRHardySons)
Tom Lenihan, "The Lake of Coolfin" (on IRLenihan01)
Mary Reynolds, "The Lakes of Shallin" (on FSB7)
Cathie Stewart, "The Lakes of Shillin" (on SCStewartsBlair01)
Scan Tester, "The Lakes of Coalfin" (on Voice03)
BROADSIDES:
Bodleian, 2806 b.11(260), "The Lakes of Cold Finn," H. Such (London), 1863-1885; also Harding B 20(88), "The Lakes of Cold Finn"; 2806 b.11(31), Firth b.26(168), Harding B 11(1376), "Willie Leonard"
LOCsinging, as107400, "The Lakes of Cold Finn," unknown, 19C
ALTERNATE TITLES:
Billy Henry
NOTES [31 words]: The Loch o' Shilin versions expand on the mother "tearing her hair" by adding father and sweetheart. Greig comments that his version was sung to the tune of "Villikens and his Dinah." - BS
Last updated in version 6.1
File: LQ33

Lake of Ponchartrain, The [Laws H9]

DESCRIPTION: A young man (Union soldier?), lost in the south, is taken in by a Creole girl. He asks her to marry; she cannot, for she is promised to another who is far away (at sea?). He promises to remember her always

AUTHOR: unknown
EARLIEST DATE: 1922 (Pound)
Lake of the Caogama, The

DESCRIPTION: "Oh, now we're leaving home, me boys, to Ottawa we're goin', Expectin' yo be hired, and yet we do not know." The singer hires with Tom Patterson, and spends his time in a comfortless shanty eating bad food. He misses the girls and looks forward to leaving

AUTHOR: unknown
EARLIEST DATE: 1964 (Fowke)
KEYWORDS: logger work lumbering hardtimes
FOUND IN: Canada(Que)
REFERENCES (2 citations):
Fowke-LumberingSongsFromTheNorthernWoods #24, "The Lake of the Caogama" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 21, "The Lake of the Caogama" (1 text, 1 tune)
Roud #4534
NOTES [22 words]: Typical shantyboy complaint song. Lake Caogama (pronounced keg-a-ma) was a lumber camp on the northern shore of the Ottawa River. - SL

File: FowL24

Lake of the Dismal Swamp

DESCRIPTION: A man plans to meet his dead love at the Lake of the Dismal Swamp where she paddles her canoe all night long. He doesn't return but the two of them are often seen at midnight paddling their white canoe.

AUTHOR: Thomas Moore (1779-1852)
EARLIEST DATE: 1803 (Moore)
KEYWORDS: love death America lover ghost
Laky Ship With Her Anchor Down, A

DESCRIPTION: "A laky/leaky hip with her anchor down, her anchor down, her anchor down, A laky ship with her anchor down, Hurrah, my boys, hurrah!" "We're loaded with sugar and rum, my boys, and rum, my boys...." For the launching of the seine fleet

AUTHOR: unknown

EARLIEST DATE: 1945 (Hamilton-Jenkins, Cornwall and its People, according to Deane/Shaw)

KEYWORDS: fishing ship drink

FOUND IN: Britain(England(West))

REFERENCES (1 citation):

ADDITIONAL: Tony Deane and Tony Shaw _The Folklore of Cornwall_, B. T. Batsford, 1975, p. 78, "(A laky ship with her anchor down)" (1 short text)

File: DesSh078

Lamachree and Megrum

DESCRIPTION: Each verse describes a farm hand experience. For example, "I there got buttered bread and cheese An oil to keep my shoon in grease." or "Betty Barbour was fu' keen, She had twa bonnie blinkin' e'en"

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan3)

KEYWORDS: farming work nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #4, p. 1, "Lamachree and Megrum"; #6, p. 2, "Lamachree and Megrum"; #8, p. 2, "Lamachree and Megrum"; "Folk-Song in Buchan," pp. 71-72, "Lamachree and Megrum" (2 texts plus 2 fragments, 1 tune)

Greig/Duncan3 398, "Lamachree and Megrum" (5 texts, 2 tunes)

Roud #2873

NOTES [225 words]: Greig notes that "Mains o' Culsh" is sung to the tune of "Lamachree and Megrum"; on the other hand, Greig/Duncan3 398 includes three verses that belong to, or at least are central to, "Mains o' Culsh." The MacColl version - "learned from print (Miscellanea of the Rymour Club of Edinburgh)" -- is very close to Greig/Duncan 398 minus these three verses (on
Greig/Duncan3’s five versions of "Lamachree and Megrum" include twenty-five verses, rhymed couplets, only one verse is repeated, and that only once: "I gaed up to Aberdour, I got lasses three or four." Greig #4 states that "Sometimes a ploughman song deals with a series of places at which the singer is understood to have served. 'Lamachree and Megrum' may be given as an example." "Lamachree and Megrum" seems a disconnected set of verses in the nature of a military cadence call.
Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Auchtydure (398) is at coordinate (h4-5,v0-1) on that map [roughly 25 miles N of Aberdeen].
Greig #6 is a four verse set dealing mildly with the singer's time with the lasses at Tyrie School. Greig #8 is a four verse set about a fight over cards at Saut Wards. - BS

Last updated in version 2.6
File: GrD3398

Lambing Time
DESCRIPTION: Expect the worst for some lambs at lambing time -- some will drown, some won't nurse, and foxes will take some -- but it all evens out in the long run. Besides, "it's aught that ye can dae"
AUTHOR: unknown
EARLIEST DATE: 1989 (McMorland/Scott-HerdLaddieOTheGlen)
KEYWORDS: farming nonballad sheep
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
McMorland/Scott-HerdLaddieOTheGlen, pp. 88-89, 152, "Lambing Time" (1 text, 1 tune)
Roud #21751
File: McSc088

Lambton Worm, The
DESCRIPTION: Young Lambton catches a fish of an unknown kind. Wanting to know what it is, he puts it down a well, then sets off for the Crusades. The fish grows into a serpent that leaves the well and does great damage. The lord comes home and kills the creature
AUTHOR: unknown
EARLIEST DATE: 1892
KEYWORDS: animal monster fishing fight
FOUND IN: Britain(England(North))
REFERENCES (5 citations):
Grigson-PenguinBookOfBallads 104, "The Lambton Worm" (1 text)
DT, LAMDWORM
ADDITIONAL: Katherine Briggs, _A Dictionary of British Folk-Tales in the English Language_, Part A: Folk Narratives, 1970, volume A.1, pp. 373-376, "The Lambton Worm" (a prose version) [Cuthbert Sharp], _The Bishopric Garland, A Collection of Legends, Songs, Ballads, &c Belonging to the County of Durham_, 1834 (references are to the 1969 reprint), p. 21, "The Worme of Lambton" (1 prose version)
Jacqueline Simpson, _British Dragons_, 1980; second edition with new introduction, Wordsworth/Folklore Society, 2000, pp. 141-142, "The Lambton Worm" (1 text); also a prose text from c. 1875 on pp. 137-140
Roud #2337
NOTES [361 words]: Reputed to be about a Northumbrian lord's attempt to raise taxes (see the Digital Tradition notes). I know of no hard evidence of this. The Briggs version, and the prose summary in Marc Alexander, _A Companion to the Folklore, Myths & Customs of Britain_, Sutton Publishing, 2002, pp. 159-160, tell a second part of the tale. A prophecy had told Lambton of a curse on his family, that could only be expiated, once he had killed the worm, by killing the first living thing he encountered. Lambton arranged to have a dog come to him -- but his father, forgetting the prophecy, instead ran to meet his son. Lambton could not bring himself to kill his father, and his family was cursed for nine generations.
The curse story is of course a variant on the tale of Jepthah's daughter (Judges 11:30-40), which is
a fairly common motif (Thompson S241): Jepthah, if he defeats the Midianites, vows to offer up the first living thing to come out of his house -- and he is greeted by his daughter, who is his only child. Jacqueline Simpson, *British Dragons*, 1980; second edition with new introduction, Wordsworth/Folklore Society, 2000, pp. 47-48, makes the interesting point that, although we think of dragons as creatures living by fire, in Britain they are often associated with watery habitats. The Lambton Worm is a clear example. Simpson, p. 30, goes on to note that some other great monsters, such as the Babylonian Tiamat and the Indian Vrtra, are also associated with water but often thought of as "dragons."

Simpson, p. 64, also observes that Young Lambton is unusual among dragon-slayers in that his conquest did not result in him founding a noble house; the family was already established. A further interesting element is that religious motifs are an integral part of the story; Simpson, p. 128, calls this unusual.

Interestingly, there was a nineteenth century pamphlet recounting this tale; the cover is shown on p. 81 of Simpson. It shows Lambton in a suit of armor covered in sharp points, which Simpson, p. 80, reports was a common way of dealing with worms and dragons: The snakelike creatures would try to crush their prey and be stabbed on the spikes. - RBW

*Last updated in version 5.1*

File: PBB104

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**Lament (Life Is Full of Disappointments)**

DESCRIPTION: "Life is full of disappointments, Dull and empty as a tomb, Father's got a strictured penis, Mother has a fallen womb." Uncle Ted was punished for homosexuality, Sister Sue has many abortions, other family members and servants have similar problems

AUTHOR: unknown

EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: bawdy nonballad disease

FOUND IN: Canada

REFERENCES (1 citation):

Hopkins-SongsFromTheFrontAndRead, p. 155, "Lament" (1 text, 1 tune)
Roud #29428

File: Hopk155

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**Lament for Barney Flanagan**

DESCRIPTION: "Flanagan got up on a Saturday morning... He didn't remember the doctor's warning, 'Your heart's too big, Mr. Flanagan." He dies. Many miss the tavern owner; there are elaborate ceremonies around his death; even the Governor-General attends

AUTHOR: James K. Baxter

EARLIEST DATE: 1954 (broadsheet, according to Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: death drink cards New Zealand

FOUND IN:

REFERENCES (1 citation):

Bailey/Roth-ShantiesByTheWay-NZ, pp. 151-152, "Lament for Barney Flanagan" (1 text, 1 modern tune)

File: BaRo151

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**Lament of John O Mahony**

DESCRIPTION: The singer, growing old "in a foreign land, in a lonesome city" thinks "not a single hope have I seen fulfilled For the blood we spilled." He thinks of his home land. "My heart still lingers on its native strand And American land holds naught for me"

AUTHOR: Dr. Douglas Hyde (source: OLochlainn-MoreIrishStreetBallads)

EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)

KEYWORDS: homesickness rebellion exile America Ireland lament nonballad

FOUND IN: Ireland

REFERENCES (1 citation):

OLochlainn-MoreIrishStreetBallads 31, "Lament of John O Mahony" (1 text, 1 tune)

NOTES [76 words]: OLochlainn-MoreIrishStreetBallads: "O'Mahony, born in Co. Limerick, turned
out with Smith O'Brien at Ballingarry, 1848, fled to France and in 1852 to America; with Stephens
founded I.R.B. and was Head Centre in U.S.A. Died in poverty, New York, 1877." - BS
For more on the events of 1848, see especially "The Shan Van Voght (1848)." It is ironic to note
that the 1848 rebellion was the one attempt to set Ireland free that resulted in almost no bloodshed.
- RBW
File: OLCM031

Lamentation of a Bad Market, The

DESCRIPTION: On January 10 a carpenter starts a fire that burns a bridge over the Thames. A
lord and the King, looking at the thin ice, bet whether a man's weight could be held. The king loses
when three children fall through and drown. John is beheaded.
AUTHOR: unknown
EARLIEST DATE: 1651 (The Loves of Hero and Leander, according to Opie/Opie-
OxfordDictionaryOfNurseryRhymes)
KEYWORDS: wager execution death drowning fire parody children nobility
FOUND IN:
REFERENCES (2 citations):
(reprint of the broadside)
ADDITIONAL: John Ashton, _A Century of Ballads_, Elliot Stock, London, 1887; reprinted 1968 by
Singing Tree Press, pp. 287-290, "The Lamentation of a bad Market, or The Drowning of Three
Children on the Thames" (1 text)
Roud #V29533
BROADSIDES:
Bodleian, Douce Ballads 3(53), "The Lamentation of a Bad Market ," J. White (Newcastle), 1711-
1769
CROSS-REFERENCES:
cf. "Three Little Girls A-Skating Went" (see Notes)
NOTES [247 words]: Immediately after the King loses his bet a man is beheaded without
explanation or follow-up.
Opie/Opie-OxfordDictionaryOfNurseryRhymes 99, "Three children sliding on the ice": "It describes
the burning of 'a bridge of London town' and was probably occasioned by the fire which, in
February 1633, destroyed much of London Bridge. Stanzas 12, 18, and 19, run:
Three children sliding there abouts, Upon a place too thin, That so at last it did fall out, That they
did all fall in.
Yee Parents all that Children have And ye that have none yet; Preserve your Children From the
Grave, And teach them at home to sit.
For had these at a Sermon been, Or else upon dry ground, Why then I never have been seen, If
that they had been drown'd.
This is undoubtedly a burlesque of the pious ballad-mongers whose 'Providential Warning and
Good Counsels' wearied the Cavalier aristocracy."
The three verses survive as "Three Little Girls A-Skating Went" changed slightly to add paradox. -
BS
According to the Riverside Shakespeare, p. 1395, it has never been common for the Thames to
freeze over -- but that page shows a woodcut from Dekker's 1608 publication _The Great Frost:
Cold Doings in London_; the winter of 1607-1608 did see the river frozen solid. Most amazing is the
fact that it shows a fire burning in a pan set directly on the ice. Evidently this sort of thing was
common.
And don't get me started on Minnesota ice fishermen who park their pickup trucks out in the middle
of lakes. - RBW
Last updated in version 5.1
File: BdBLoaBM

Lamentation of Hugh Reynolds, The

DESCRIPTION: Hugh Reynolds loves Catherine McCabe who, by perjury, has him condemned to
be hanged. "With irons I'm surrounded, in grief I lie confounded, by perjury unbounded; she's the
dear maid to me"
AUTHOR: unknown
Lamentation of James O'Sullivan, The

DESCRIPTION: July 12 in Stewartstown the Catholics defend their church, leaving 22 Orangemen "a-bleeding on the ground." O'Sullivan is jailed, tried, convicted, "and sentenced for to end his life upon a gallows tree." He refuses freedom and reward to turn informer.

AUTHOR: unknown
EARLIEST DATE: c.1830 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: violence execution trial Ireland political lament
FOUND IN:
REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 36, "The Lamentation of James O'Sullivan" (1 text)

CROSS-REFERENCES:
cf. "Owen Rooney's Lamentation" (subject: "party fights")
cf. "The Battle That Was Fought in the North" (subject: "party fights")
cf. "The Noble Blue Ribbon Boys" (subject: Ulster quarrels)
NOTES [184 words]: July 12 is the Gregorian Calendar (adopted in England in 1752) date for celebrating the victory of William III of Orange in the Battle of the Boyne, July 1, 1690. The complete title of Zimmerman-SongsOfIrishRebellion's broadside is "The Lamentation of James O'Sullivan, Who was executed at Omagh Jail for being concerned in the battle which took place between the Catholics and Orangemen at Stewartstown on the 12th July." Zimmerman-SongsOfIrishRebellion: "This ballad ... [was] perhaps also inspired by the 'party fights' in July 1829. Upwards of twenty men were said to have been killed in County Tyrone.... There was more fighting near Stewartstown in July 1831." - BS
And it would continue for many more years; after the fight at Dolly Brae in 1849 (for which see "Dolly's Brae (I)" and "Dolly's Brae (II)"), the British would pass the Party Processions Act in 1850 to control these fights. But still they march at Portadown.
Stewartstown is roughly on the boundary between the majority-Catholic and the majority-Protestant parts of Ulster; so it's easy to see how life could be very tense there. - RBW

File: Zimm036
Lamentation of W. Warner, T. Ward, & T. Williams, The

DESCRIPTION: "It's melancholy to relate Of three young men who met their fate, Cut off just in the bloom of day, For robbing on the king's highway." One of the robbers describes attacking Mr. Greenway at Nuneaton. They are taken, tried, and swiftly condemned to death

AUTHOR: unknown

EARLIEST DATE: 2014 (Atkinson/Roud), but clearly published in the first half of the nineteenth century

KEYWORDS: robbery trial execution death warning

HISTORICAL REFERENCES:

Jul 1, 1818 - Warner, Ward, and Williams beat and rob George Greenway in Warwickshire (source: Palmer)

Jul 14, 1818 - The three are hanged

REFERENCES (1 citation):


Roud #3207

CROSS-REFERENCES:

cf. "Three Brothers in Fair Warwickshire" (theme)

NOTES [134 words]: Palmer connects this with a broadside, "Three Brothers in Fair Warwickshire." Roud accepts the equivalence. There are certainly common elements -- the age of the young men (18, 19, 20), the fact that they are in Warwickshire, the fact that they rob someone whose name starts with "Gr...." But there are substantial differences, too. In this broadside, the three are not brothers; in the song, they are. The song adds a scene with the three brothers' mother bewail their fate. Only about half the verses have the same general contents. The song can't even decide whether it's in first or third person. My guess is that the song has taken on material from the broadside but that it either started as something else or was deliberately remade. Either way, I'd call it a separate although related song. - RBW

Last updated in version 5.0

File: AtRo053B

Lamentation over Boston, The

DESCRIPTION: "By the Rivers of Watertown we sat down & wept, we wept... when we remember'd thee, O Boston...." The singer asks God to protect Boston. "A voice was heard in Roxbury" weeping due to the threat. The singer promises not to forget the danger

AUTHOR: William Billings

EARLIEST DATE: 1778 (The SInging Master's Assistant, according to Flanders/Ballard/Brown/Barry-NewGreenMountainSongster)

KEYWORDS: war rebellion America nonballad

FOUND IN:

REFERENCES (1 citation):

Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 183-184, "The Lamentation over Boston" (1 text)

NOTES [59 words]: This is largely based on Psalm 137, with its opening phrase "By the waters of Babylon" and its lyric promise three verses later, "If I forget thee, O Jerusalem...." There is also an invocation of "Rachel's lament for her children," mentioned in Jer. 31:15 and quoted in Matt. 2:18.

For more about composer William Billings, see the notes to "Chester." - RBW

Last updated in version 4.2

File: FlNG183

Lamkin [Child 93]

DESCRIPTION: (Lamkin) rebuilt a lord's castle, but was never paid. As the lord sets out on a journey, he warns his wife to beware of Lamkin. The precautions are in vain; Lamkin (helped by a false nurse) steals in and kills the lord's child (and wife) (and is hanged)

AUTHOR: unknown
EARLIEST DATE: 1775 (Percy)
KEYWORDS: death theft revenge children punishment homicide cannibalism
FOUND IN: Britain(Scotland(Aber,Bord),England(Lond,South,West))
US(Ap,MA,MW,NE,Ro,SE,So) Canada(Mar,Newf) Ireland
REFERENCES (58 citations):
Child 93, "Lamkin" (25 texts)
Bronson 93, "Lamkin" (30 versions (some with variants)+3 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 93, "Lamkin" (6 versions:
#2, #5a, #8, #12, #27, #29)
Chambers-ScottishBallads, pp. 234-239, "Lammikin" (1 text)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, p. 142, "(I wald be very sorry)" (1 fragment, a single verse that the editors think is this)
Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 256-258, "Lamkin" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #40, p. 2, "Lamkin" (1 fragment)
Greig/Duncan 187, "Lambkin" (3 texts)
Lyle-Andrew-CrawfursCollectionVolume1 9, "Lord Meanwell" (1 text)
Leather-FolkLoreOfHerefordshire, pp. 199-200, "Young Lamkin" (1 text, 1 tune) {Bronson's #19}
Palmer-FolkSongs-Collected-By-Ralph-Vaughan-Williams, #29, "Long Lakin; or, Young Lambkin" (1 text, 1 tune)
Roud/Bishop-New-Penguin-Book-Of-English-Folk-Songs #121, "Lambkin" (1 text, 1 tune)
Barry/Eckstorm/Smyth-British-Ballads-From-Maine pp. 200-206, "Lamkin" (1 text plus 1 fragment, 1 tune; also extensive notes on version classification) {Bronson's #16}
Randolph 23, "False Lamkin" (1 text with variants, 1 tune) {Bronson's #25}
Eddy-BalladsAndSongsFromOhio 17, "Lamkin" (1 text, 1 tune) {Bronson's #8}
Gardner/Chickering-BalladsAndSongs-Of-Southern-Michigan 127, "Lamkin" (2 texts plus mention of 1 more, 1 tune) {Bronson's #15}
Flanders/ Olney-BalladsMigrantInNewEngland, pp. 104-107, "Squire Relantman" (1 text, 1 tune) {Bronson's #7}
Flanders-AncientBalladsTraditionallySungInNewEngland2, pp. 297-316, "Lamkin" (7 texts plus 3 fragments, 4 tunes) {=Bronson's #7}
Linscott-FolkSongsOfOldNewEngland, pp. 303-305, "Young Alanthia" (1 text, 1 tune)
Beck-FolkloreOfMaine, pp. 90-91, "Lamkin the Mason" (1 text, with no indication of source)
Davis-TraditionalBalladsOfVirginia 26, "Lamkin" (3 texts plus a fragment, 1 tune entitled "Lampkin") {Bronson's #10}
Davis-MoreTraditionalBalladsOfVirginia 28, pp. 214-220, "Lamkin" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 29, "Lamkin" (1 text plus assorted excerpts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 29, "Lamkin" (4 excerpts, 4 tunes)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 42, "Lamkins" (1 text, apparently a fragment of Child #93 (containing only a threat of cannibalism) plus three "My Horses Ain't Hungry" stanzas)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 26, "Bow Lamkin" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #10, "Lamferd" (1 text, 1 tune)
Henry-SongsSungInTheSouthernAppalachians, pp. 62-64, "Bolakin (Lamkin)" (1 text)
Gainer-Folk-SongsFromTheWestVirginiaHills, p. 63, "Bolakin" (1 fragment, 1 tune)
Brewster-BalladsAndSongsOfIndiana 16, "Lamkin" (1 text plus a fragment, 1 tune) {Bronson's #20}
Creighton-MaritimeFolkSongs, pp. 20-21, "Lamkin" (2 texts, 1 tune)
Peacock, pp. 806-807, "Bold Lamkin" (1 text, 1 tune)
Karpeles-FolkSongsFromNewfoundland 13, "Lamkin" (1 text, 4 tunes)
Lehr/Best-ComeAndIWillSingYou 35, "False Limkin" (1 text, 1 tune)
Leach-TheBalladBook, pp. 288-295, "Lamkin" (4 texts)
Leach-HeritageBookOfBallads, pp. 116-119, "Lamkin" (1 text)
Leach-FolkBalladsSongsOfLowerLabradorCoast 6, "Lamkin" (1 text, 1 tune)
Friedman-Viking/PenguinBookOfFolkBallads, p. 199, "Lamkin" (1 text)
Quiller-Couch-OxfordBookOfBallads 78, "Lamkin" (1 text)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 102, "Bolamkin" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 27, "Lamkin" (5 texts, 5 tunes) {Bronson's #11, #14, #12, #4, #9}
Sharp-OneHundredEnglishFolksongs 27, "False Lamkin" (1 text, 1 tune) {Bronson's #2}
Karpeles-TheCrystalSpring 22, "Lamkin" (1 text, 1 tune) {Bronson's #2}
Grigson-PenguinBookOfBallads 64, "Lamkin" (1 text)
Niles-BalladBookOfJohnJacobNiles 38, "Lamkin" (1 text, 1 tune)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, pp. 60-61, "Long Lankin" (1 text, 1 tune) {Bronson's #28}
Copper-SongsAndSouthernBreezes, pp. 258-259, "False Lanky" (1 text, 1 tune)
Reeves-TheEverlastingCircle 80, "Lamkin" (1 text)
Hodgart-FaberBookOfBallads, p. 64, "Lamkin" (1 text)
Buchan-ABookOfScottishBallads 16, "Lamkin" (1 text)
Whiting-TraditionalBritishBallads 19, "Lamkin" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H735, p. 133, "Lambkin" (1 text, 1 tune)
Whitelaw-BookOfScottishBallads, pp. 241-248, "Lammikin" (5 texts)
Darling-NewAmericanSongster, pp. 63-64, "Bo Lamkin" (1 text)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 18-21, "Lamkin" (1 text)
DT 93, BLAMKIN* BOLAMKN2* BOLAMKN3*
Roud #6
RECORDINGS:
Jim Bennett, "Bold Lamkin" (on PeacockCDROM)
Ben Butcher, "Cruel Lincoln" (on FSB4, Voice03)
George Fosbury, "False Lamkin" (on FSBBAL1)
Mrs. Peter Mushrow, "Lamkin" (on MUNFLA/Leach)
Frank Proffitt, "Bo Lamkin" (on Proffitt03)
BROADSIDES:
Bodleian, Harding B 25(1048), "The Lambkin," J. Pitts (London), 1819-1844
CROSS-REFERENCES:
ALTERNATE TITLES:
Lamfin
NOTES [372 words]: John Jacob Niles claims that this song was once sung in the Louisville schools. One can only wish he had offered supporting evidence.
Anne G. Gilchrist examines the development of this ballad in "Lambkin: A Study in Evolution" (first printed in the Journal of the English Folk Dance and Song Society, I, 1932; see now Leach/Coffin, pp. 204-224).
Gilchrist finds two basic forms of the ballad. In one, primarily Scottish, Lamkin is a mason defrauded of his pay by the lord whose castle he built. In the other, Northumbrian and English, Lamkin is simply a ruffian or a border raider (Reed, p. 152, in making the same point, quotes the verse that says that Lankin "lies in the moss," implying that he is a mosstrooper) seeking loot or perhaps the hand of the lord's daughter.
Gilchrist believes the Scottish form to be older, and believes that the other arose when the first stanza (in which the lord's fraud is described) was lost. She argues that the name "Lambkin" is diminutive of the Flemish name Lambert, and speculates that it may have been based on a (hypothesized) incident at Balwearie in Fife -- a site mentioned in some versions of the ballad, and located near a Flemish colony.
Some versions mention Lamkin catching the infant's blood in a bowl. This has caused all sorts of speculation about ritual, or perhaps about some sort of trick to further punish the child (because, according to the Bible, the blood is the life). Obviously some such explanation is possible -- but I think we have to allow the possibility that he's just a nut, or trying to avoid leaving a trail.
James Reed, in his article "Border Ballads" (which in large part parallels his book also cited here) included in Cowan, discusses this ballad on pp. 24-25, and considers it most unusual among border ballads because it features a class conflict (between the lord and Lamkin). It's an interesting point -- but the question then arises whether the song is really a border ballad. The mere fact that it has been widely collected along the border between England and Scotland does not make it one.
All in all, there is a lot we haven't figured out about this ballad! - RBW
Whitelaw-BookOfScottishBallads is one of Child's sources for composite text D. - BS
Bibliography

Lammas Fair in Cargan, The

DESCRIPTION: The singer rambles until he chances on the Cargan fair, which he says exceeds all others. He describes the people, the food, the vendors, the police, the brawling -- and admits to coming home bruised and beaten

AUTHOR: unknown

EARLIEST DATE: 1933 (Sam Henry collection)

KEYWORDS: party drink fight nonballad

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenry'sSongsOfThePeople H513, p. 75, "The Lammas Fair in Cargan" (1 text, 1 tune)
Roud #9051

File: HHH513

Lancashire Morris Dance

DESCRIPTION: "Morris dance is a very pretty tune And I will dance in my new shoon. My new shoon are not so good, But I would dance it if I could"

AUTHOR: unknown

EARLIEST DATE: 1891 (Kidson-TraditionalTunes)

KEYWORDS: dancing nonballad clothes

FOUND IN: Britain(England(North))

REFERENCES (1 citation):
Kidson-TraditionalTunes, pp. 163-164, "Lancashire Morris Dance" (1 fragment, 1 tune)

NOTES [13 words]: The current description is based on the Kidson-TraditionalTunes fragment. - BS

Last updated in version 3.0

File: KiTu163

Land League's Advice to the Tenant Farmers of Ireland, The

DESCRIPTION: "Cheer up your hearts, you tenant farmers, the land you nobly till, Pay no rent, and keep the harvest" is the advice of Parnell, Brennan, Thomas Woods and Michael Davitt. Thumb your nose at the landlord. Reject the champion spud

AUTHOR: "M. O'Brien" (Source: Zimmerman-SongsOfIrishRebellion)

EARLIEST DATE: c.1881 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: farming Ireland nonballad political

FOUND IN:

REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 79, "The Land League's Advice to the Tenant Farmers of Ireland" (1 text)

CROSS-REFERENCES:
cf. "The Blackbird of Avondale (The Arrest of Parnell)" (subject)
cf. "Michael Davitt" (subject)

NOTES [201 words]: Bodleian, Harding B 40(6), "The Land Leagues Advice to the Tenant Farmers of Ireland ("Attend to me you tenant farmers thats assembled in this town"), J.F. Nugent and Co.? (Dublin?), 1850-1899 is apparently this ballad but I could not download the image to verify that. It has the author as M. O'Brien.

Zimmerman-SongsOfIrishRebellion: "This ballad was probably written as a comment on the 'No-Rent Manifesto' issued by the Land League after the arrest of its leaders, advising the tenant
farmers 'to pay no rents under any circumstances to their landlords ... They can no more evict a whole nation than they can imprison them'' quoting The Nation, 22nd October 1881. 
Zimmermann notes that the "Champion spud," ridiculed in the song, was resistant to the potato blight and was grown in Scotland and Ireland after 1870. 
Zimmermann notes, p. 276, that Thomas Brennan was a Land Leaguer arrested in 1881. Charles Stewart Parnell was also arrested in 1881 (p. 278; cf. "The Blackbird of Avondale (The Arrest of Parnell)"). Michael Davitt is another arrested Land Leaguer (cf. "Michael Davitt"). [For these two, see also the notes on "The Bold Tenant Farmer." - RBW] I have no information on Thomas Woods. - BS
File: Zimm079

**Land o' America, The**

**DESCRIPTION:** "You native Scots, and relations all, A ploughman's wages is but small." Come to America. "There is plenty o' tobacco te smoke and te chaw" but beware the Indians. He says "nor yet will I forsake my dear, but I'lI won gold and buckle braw"

**AUTHOR:** unknown

**EARLIEST DATE:** 1911 (Greig/Duncan3)

**KEYWORDS:** poverty emigration gold America Scotland nonballad Indians(Am.)

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (2 citations):**
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #179, p. 2, ("You native Scots and relations all"); #179, p. 2, ("Yer stinkin' cheese, and yer breid fired raw"); #179, p. 2, ("The women there they nakit run") (3 fragments)
- Greig/Duncan3 535, "The Land o' America" (3 texts)

**Roud #6013**

**ALTERNATE TITLES:**
- America

**NOTES [13 words]:** Greig/Duncan3 by Greig in 1911: "Heard sung at St Combs seventy years ago." - BS

*Last updated in version 2.4*

File: GrD3535

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**Land o' the Leal, The**

**DESCRIPTION:** "I am wearing awa', Jean, Like snaw when it's thaw, Jean; I'm wearing awa' tae the land o' the leal...." The (old man) recalls the hard times they have been through, and looks forward to a happier life

**AUTHOR:** Caroline Oliphant, Lady Nairne

**EARLIEST DATE:** 1910 (Eliot)

**KEYWORDS:** love separation death

**FOUND IN:** Britain

**REFERENCES (5 citations):**
- Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, p. 161, "Hey Tutti Taitie" (1 text, a combination of "Hey Tutti Taitie" and something that looks like "The Land o' the Leal")
- Heart-Songs, p. 46, "The Land o' the Leal" (1 text, 1 tune)
- DT, LANDLEAL

**ADDITIONAL:** Alfred M. Williams, _Studies in Folk-Song and Popular Poetry_, Houghton Mifflin, 1894, pp. 106-107, "[The Land of the Leal]" (1 text)
- Charles W. Eliot, editor, English Poetry Vol II From Collins to Fitzgerald (New York, 1910), #330, p. 560, "The Land o' the Leal" (by Carolina Oliphant, Lady Nairne)

**Roud #8999**

**CROSS-REFERENCES:**
- cf. "Be Kin' to Yer Nainsel, John" (parody)

**NOTES [411 words]:** One of Lady Nairn's most popular pieces, reprinted in works such as Palgrave's _Golden Treasury_. Gordeanna McCulloch sings a song, "Be Kind Tae Yer Nainsel," which purports to be from oral tradition and which has many of the same lyrics but a rather different purpose. I do not know whether it inspired Lady Nairn's song, or was inspired by it; the notes on the recording imply the former.

Williams, pp. 105-106, declares "In its original and simplest form, before [Lady Nairn] had
interpolated a verse to express some of her theological ideas, it is the perfect interpretation of a
sweet, solemn, and simple thought, the tenderest and purest emotion, breathed in an equally
simple, but absolutely perfect melody, that is like the flowing of limpid water, crystal clear and
unbroken to the end. The heart of the world has responded, and it has a place like none other in
the history of song."

Williams has a capsule biography of Lady Nairn on pp. 102-130 of his book, noting that she was
born in 1766 to a staunchly Jacobite family; her father had fought in the "Forty-Five" (p. 108). Her
parents had to marry in exile (p. 123). Carolina (sometimes Caroline) Oliphant was named after
Bonnie Prince Charlie (p. 108). She came to be called "The Flower of Strathearn" (p. 109),
although the surviving portraits of her do not strike me as very beautiful.

She apparently preferred anonymity from the very start; her first verses, "The Ploughman," are said
to have been presented by her brother at a Harvest Home dinner being by an unknown author (p.
110). Her works were published anonymously in her lifetime (p. 107).

"The Land o' the Leal was written for Mrs. Archibald Campbell Colquhoun, a dear friend of Miss
Oliphant, upon the death of an infant daughter, and to one other only was the secret of its
authorship ever definitively disclosed" (p. 111).

"Somewhat late in life Carolina Oliphant married her cousin, Major William Nairne, the heir to the
forfeited Barony of Nairne, Assistant Inspector-General of Barracks in Scotland, and with him
removed to Edinburgh, where she occupied for a time a cottage in Portobello and afterward official
quarters in Holyrood place" (pp. 111-112).

Williams considers the freedom and gaiety of her life to have faded as she grew older, even though
her husband was eventually restored to his barony by George IV. She became a staunch and rigid
Calvinist (p. 112); she did not even allow her son to learn to dance (p. 113). - RBW

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**Land of Fish and Seals, The**

DESCRIPTION: "Let Sunny India her wealth proclaim... We envy not her gaudy show." The singer
contrasts "the land of fish and seals" with foreign nations: though "No great immortal names are
ours," they can boast of freedom and "our living brave."

AUTHOR: "Mrs. Peace" ?

EARLIEST DATE: 1925 (Murphy, Songs Sung By Old Time Sealers of Many Years Ago)

KEYWORDS: nonballad patriotic Canada fishing recitation

FOUND IN:

REFERENCES (2 citations):
Ryan/Small-HaulinRopeAndGaff, p. 25, "The Land of Fish and Seals" (1 text)
ADDITIONAL: James Murphy, editor, _Songs Sung by Old-Time Sealers of Many Years Ago_ ,
James Murphy Publishing, 1925 (PDF available from Memorial University of Newfoundland web
site), p. 19, "The Land of Fish and Seals" (1 text)

Roud #V44606

NOTES [34 words]: A poem not a song, and probably not traditional -- but seemingly widely printed
in Newfoundland. Murphy reports that the author, "Mrs. Peace," was from Scotland but lived in St.
John's in the 1850s. - RBW

Last updated in version 5.0

File: RySm025

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**Land of Potatoes, Oh!, The**

DESCRIPTION: "Oh, had I in the clear five hundred a year" the singer would build a cottage and
garden in Ireland, not roam to other countries. Those from other lands would stay here if they came
once. An Irish wife, "so nice and complete," would make him even happier.

AUTHOR: unknown

EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland); before 1820 (broadside, Bodleian
Harding B 25(1066))

KEYWORDS: poverty emigration Ireland nonballad home

FOUND IN:

REFERENCES (2 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, pp. 73+160, "The Land of Potatoes, Oh!" (1 text)
Croker-PopularSongsOfIreland, pp. 57-60, "The Land of Potatoes, O!" (1 text)
Land of the Silver Birch

DESCRIPTION: A pseudo-Indian ode to northern lands: "Land of the silver birch, home of the beaver, Where still the mighty moose wanders at will, Blue lake and rocky shore, I will return once more." The singer ends by promising to build a wigwam in the north

AUTHOR: unknown

EARLIEST DATE: 1953 (Ontario Department of Education booklet)

KEYWORDS: homesickness return nonballad

FOUND IN: Canada(Ont)

REFERENCES (1 citation):
Fowke/Johnston-FolkSongsOfCanada, pp. 190-191, "Land of the Silver Birch" (1 text, 1 tune)

ST FJ190 (Partial)

Roud #4550

NOTES [19 words]: For some reason, we learned this in elementary school in Minnesota, some time around 1970. I can't imagine why. - RBW

File: FJ190

Land of the West, The

DESCRIPTION: The singer urges his love to "come to the west... I'll make thee my own. I'll guard thee, I'll tend thee...." North and south have their delights, but the west is warm and fair. He again calls her to come to his own land

AUTHOR: Samuel Lover (1797-1868) (source: Hayes)

EARLIEST DATE: before 1845 (broadside, Bodleian Johnson Ballads fol. 118)

KEYWORDS: love home nonballad

FOUND IN: Ireland Britain(Scotland(Aber))

REFERENCES (5 citations):
Greig/Duncan3 505, "The Land of the West" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H677, p. 175, "The Land of the West" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 211, "The Land of the West" (1 text)
Wolf-AmericanSongSheets, #1214, p. 83, "The Land of the West" (2 references)

ADDITIONAL: Edward Hayes, The Ballads of Ireland (Boston, 1859), Vol II, pp. 27-28, "The Land of the West"

Roud #5990

BROADSIDES:

Bodleian, Johnson Ballads fol. 118, "The Land of the West" ("Oh, come to the West, love, oh come there with me"), J. Pitts (London), 1819-1844; also Firth c.13(67), Harding B 11(528), Firth b.27(301), Harding B 18(336), Harding B 11(2056), Harding B 11(4390), 2806 c.15(247)[some words illegible], "The Land of the West"

LOCSinging, as202030, "Land of the West," H. De Marsan (New York), 1859-1878; also sb20284a, "Land of the West"

NOTES [46 words]: Broadside LOCSinging as202030: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. Broadsides LOCSinging as202030 and Bodleian Harding B 18(336) are duplicates. - BS

Last updated in version 6.1
Land Where the Shamrocks Grow, The

DESCRIPTION: "There is an Island that's famed in her glory, Sweet poets have sung in her praise." Some prefer England or Scotland, but the singer gives his love to Ireland. He hopes that she may soon be more friendly to England

AUTHOR: unknown
EARLIEST DATE: 1922 (Dean-FlyingCloud)
KEYWORDS: Ireland nonballad patriotic
FOUND IN: US(MW)
REFERENCES (1 citation):
Dean-FlyingCloud, pp. 60-61, "The Land Where the Shamrocks Grow" (1 text)
Roud #9559
NOTES [44 words]: There is a relatively common poem with this title, found e.g. in the Digital Tradition. They are not the same song. I have found no other sure references to this piece, though with two songs having the same title and general theme, it can be hard to tell.... - RBW

File: Dean060

Landed in Botany Bay

DESCRIPTION: "My dear girl I am landed in Botany Bay, Nevermore to thy arms to return, Tho' I like a negro do labour each day, Tis for thee I am mostly concerned." He is weary, his tears stain the page; he wishes he could die rather than be separated from her

AUTHOR: unknown
EARLIEST DATE: 1964 (Anderson-FarewellToOldEngland); Anderson estimates his broadside is c. 1790
KEYWORDS: exile love separation transportation
FOUND IN:
REFERENCES (1 citation):
Anderson-FarewellToOldEngland, pp. 24-25, "Landed in Botany Bay" (1 text)
Roud #V9223
NOTES [43 words]: Although this surely represents the attitude of many transportees, the number who could write letters was surely small, and the number who could express themselves in such a flowery way surely smaller still. I can't imagine this ever going into tradition. - RBW

Last updated in version 5.2

File: AnFa024

Landfall of Cabot, The

DESCRIPTION: "There's an argument unfinished Twixt his lordship and the Judge, And the doctor takes a hand in For to settle an old grudge." All disagree on where John Cabot first discovered Newfoundland. Many claim to have special information from Cabot's family

AUTHOR: unknown
EARLIEST DATE: 1927 (Doyle-OldTimeSongsAndPoetryOfNewfoundland, 1st edition)
KEYWORDS: Canada humorous home travel
HISTORICAL REFERENCES:
1497- John Cabot's voyage
FOUND IN:
REFERENCES (1 citation):
Roud #7300
NOTES [806 words]: The dispute over where John Cabot reached North America is very real; according to Roberts, p. 4, "Of the great mariner John Cabot... on whose 1497 voyage England's whole claim to North America rested, no portrait exists today, nor a single scrap of his handwriting. By the middle of the 16th century the facts of John Cabot's life had passed completely out of common memory." No real chronicle of English exploration was published until the time of Richard Hakluyt in 1582; our records are very few.
Brown, p. 20: "Cabot (born Giovanni Caboto) understood, like his Italian contemporary Christopher Columbus, that a direct and possibly shorter route to the spice trades of the Far East might be found by sailing west. Finding backers in England for a reconnaissance on a more northerly latitude than Columbus's, he probably landed in Northern Newfoundland, spent a month sailing this new coast, and returned to Bristol to acclaim and a royal pension."

Brebner/Masters, pp. 16-17: "The Bristol merchants outfitted [Cabot] with a tiny bark, named the 'Matthew,' and a crew of seventeen; King Henry VII gave him letters patent for the discovery of "whatssoever lands... which before this time were unknown to all Christians.' The expedition, which set sail on May 2, 1497, reached North America (probably near the southwest corner of Newfoundland, possibly near the northern tip of Cape Breton Island, or less possibly on the Labrador coast), on June 24. After a little coasting along those forbidding shores, they hurried home with the news that they had reached northeastern Asia, with Japan awaiting them to the south and west. They had found no gold, no inviting lands, no imperial cities. The rare natives whom they encountered were primitive folk, useful only as slaves."

Henry VII, ever the cheapskate, gave Cabot ten pounds in cash and a 20 pound annuity -- but from the receipts of Bristol, not his own revenue.

Bothwell, p. 13, "The great port of the English West Country was Bristol, in May 1497, sailed another Genoese, Giovanni Caboto, known to his English hosts as John Cabot. Cabot was sponsored by the English king, Henry VII. Henry was a prudent monarch and did not risk much.... By that time Columbus had made not one but two voyages to the New World, and it was clear that a sailor with a good compass and a certain amount of skill could sail west and encounter land -- possibly China or India, which Columbus had so far failed to locate.

"Cabot didn't find China, but he did find land, probably Nova Scotia and Newfoundland, and he claimed it for his patron, King Henry. Yet Cabot's discovery of land had far less immediate significance than his discoveries at sea.... Cabot's English companions described an ocean alive with fish, the northern cod." It was these fish, on the Grand Banks and elsewhere in Canadian waters, that brought about most English contact with Newfoundland. Peter E. Pope once said that "Cabot may have been seeking Japan, but his greatest discovery was cod" (summary from Hallowell, p. 17).

From this standpoint, it didn't really matter just where Cabot had reached land; the land was there, and the fish were near it, and England had a claim to it. But, to this day, no one knows where Cabot landed. Indeed, his son, Sebastian Cabot, may have organized another trip in 1508, and there is disagreement over whether it even happened (Roberts, pp. 3-6). All that uncertainty forms the backdrop to this poem.

Some of the jokes in here are quite funny -- if you're a Newfoundlander. E.g. "He was two springs with the WALRUS And another with Joe Barbour." The Walrus was one of the very oldest sealing steamers, going back to the 1860s (for her, see "First Arrival -- 'Aurora' and 'Walrus' Full"), but that's still long after Cabot. Similarly, the Barbours were a sealing dynasty, but not in the 1470s! (For them, see "Sealer's Song (II)," "The Greenland Disaster (I)," "Captains and Ships," and "The Nimrod's Song." My guess is that although there was a Joseph Barbour who was a sealing captain, Joe Barbour is not the Barbour meant, since he was one of the less famous ones; perhaps the correct reference is to George Barbour. I would assume the other references are equally anachronistic, although the characters involved aren't as well-known. I personally find the line abut feeding "The population of Quebec and Moreton's Harbour" pretty funny, also -- in round numbers, Quebec would have had ten thousand times the population of Moreton's Harbour of Newfoundland's north coast (for it, see for instance "I'ze the B'y that Builds the Boat").

The poem refers to the crew turning "manus." "Manus" is both noun and verb, to manus being to refuse to work so as to force a captain to end his voyage and a manus being one who engages in this sort of strike (StoryKirwinWiddowson, pp. 322-323). - RBW

Bibliography

- Brebner/Masters: J. Bartlett Brebner, Canada, revised and enlarged by Donald C. Masters, University of Michigan Press, 1970
Landlady of France, The

DESCRIPTION: "A landlady of France loved an officer, 'tis said, And this officer he dearly loved her brandy-o." As he prepares to go off to battle, they encourage each other (primarily to drink more), "For love is like the colic, cured with brandy-o."

AUTHOR: unknown
EARLIEST DATE: 1942
KEYWORDS: soldier drink separation love
FOUND IN:
REFERENCES (2 citations):
Gilbert-LostChords, pp. 37-38, "The Landlady of France" (1 text)
DT, LNDLDYFR*
Roud #V33309
SAME TUNE:
The Monitor and Merrimack ("Way down at Fort Monroe") (Wolf-AmericanSongSheets p. 98)
File: Gil037

Landlord, Fill the Flowing Bowl

DESCRIPTION: "Landlord, fill the flowing bowl until it doth run over (x2), For tonight we'll merry merry be (x3): Tomorrow we'll be sober." The singer describes those who drink water, ale, whiskey and/or court freely -- noting that those who drink deep are happier

AUTHOR: unknown
EARLIEST DATE: before 1830 (broadside, Bodleian Harding B 17(55a))
KEYWORDS: drink nonballad courting landlord
FOUND IN: Britain(England(South),Scotland(Aber))
REFERENCES (9 citations):
Greig/Duncan3 562, "Come, Landlord, Fill a Flowing Bowl" (1 text, 1 tune)
Williams-FolkSongsOfTheUpperThames, pp. 50-51, "Come, Landlord, Fill the Flowing Bowl" (1 text) (also Williams-Wiltshire-WSRO Wt 394)
Wolf-AmericanSongSheets, #357, p. 24, "Come, Landlord, Fill a Flowing Bowl" (1 reference)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 45, "Fill the Flowing Bowl" (1 text)
Heart-Songs, p. 141, "Landlord, Fill the Flowing Bowl" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #155, "Landlord, Fill the Flowing Bowl" (1 text)
Silber/Silber-FolksingersWordbook, p. 229, "Landlord Fill the Flowing Bowl" (1 text)
DT, COACHMN3*
ADDITIONAL: Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, pp. 76-77, "Landlord, Fill Your Flowing Bowl" (1 text, 1 tune)
Roud #1234
BROADSIDES:
Bodleian, Harding B 17(55a), "Come Landlord Fill a Flowing Bowl," T. Birt (London), 1828-1829; also Harding B 18(602), Harding B 15(53a), Harding B 11(2318), "Come, Landlord, Fill a Flowing Bowl"; Harding B 15(52b), Firth c.22(49), Firth b.26(267), "Come Landlord Fill the Flowing Bowl"; Firth b.28(34) View 2 of 2, "Landlord Fill a Flowing Bowl"; Harding B 11(2247), 2806 c.17(135), "Flowing Bowl"
LOCSinging, as108210, "Flowing Bowl," Pitts. J. (London), 1819-1844; also sb10068a, "Come, Landlord, Fill a Flowing Bowl"; as102150, "Landlord, Fill the Flowing bowl"
CROSS-REFERENCES:
  cf. "He That Will Not Merry, Merry Be" (theme: drink and good fellowship))
  cf. "Come, Ye Friends of a Social Life" (theme: drink and good fellowship))
  cf. "The Social Fellow" (theme: drink and good fellowship))
  cf. "Push About the Pitcher" (theme: drink and good fellowship))
cf. "Fill a Glass of Sherry" (theme: drink and good fellowship))
cf. "Farewell to Grog" (tune)
SAME TUNE:
Farewell to Grog (File: SCWF191)
Homeward Oh! (by H. A. Schauffler, [class of 18]59) ("Merrily roll we homeward, oh! While rings the air with laughter") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 114)
Shout for Alma Mater, O! ("Lift your joyful voices high To song of Kenyon measure") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 51)
When the Revolution Comes ("Come every honest lad and lass! Too long we've been kept under") (Foner, p. 305)
ALTERNATE TITLES:
Three Jolly Coachmen
NOTES [164 words]: Although I have not been able to trace this song earlier than the nineteenth century, the idea is quite old. The Richard Hill manuscript, Oxford, Balliol College MS. 354, has a song written by 1537 which begins:
How, butler, how! Bevis a towt!
Fill the boll, gentill butler and let the cup rowght.
Jentill butler, bell amy,
Fyll the boll by the eye,
That we may drynk by and by.
This is item #101 on pp. 118-119 of Roman Dyboski, _Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book_, Kegan Paul, 1907 (there are now multiple print-on-demand reprints), and is #87 on pp. 153-154 of Richard Greene, editor, _A Selection of English Carols_, Clarendon Medieval and Tudor Series, Oxford/Clarendon Press, 1962.
Greene, p. 247, also notes a similar piece in Ravenscroft’s _Deuteromelia_ of 1609.
Broadsides LOCSinging as108210 and Bodleian Harding B 11(2247) are duplicates, [as are] LOCSinging sb10068a and Bodleian Harding B 18(602). - BS
Last updated in version 6.0
File: FSWB229A

**Lang Awa Ship, The**

DESCRIPTION: "On a bonnie green knowe, by the side of the sea, Sat a sailor's wife and her bairnies three," singing, "Oh, it's braw to sit and see the ships comin' in." It's pretty to see ships leave, but better when they return. Her sailor returns to her
AUTHOR: Isabella Boyd (1808-1888) (source: Gatherer-SongsAndBalladsOfDundee)
EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: sailor return home ship nonballad
FOUND IN:
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 15, "The Lang Awa Ship" (1 text, 1 tune)
Roud #13090
File: Gath015

**Lang Harper**

DESCRIPTION: Don't love a rose that blossoms in July, fades in August, and will prick you when the roses fall.
AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan7)
KEYWORDS: courting rejection warning floatingverses
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1410, "Lang Harper" (1 fragment)
Roud #7261
NOTES [22 words]: The Greig/Duncan7 fragment -- one floating verse -- is the basis of the description but gives no clue about the rest of the song. - BS
Last updated in version 2.5
Lang Johnny More [Child 251]

DESCRIPTION: John More, on a visit to London, falls in love with the King's daughter. The King declares he will kill John, and takes him prisoner by drugging him. John sends a message begging help. Two giants come to rescue him, browbeating the King into surrender.

AUTHOR: unknown

EARLIEST DATE: 1827 (described in a letter from Peter Buchan to Motherwell; see Emily Lyle, _Fairies and Folk: Approaches to the Scottish Ballad Tradition_, Wissenschaftlicher Verlag Trier, 2007, p. 172)

KEYWORDS: royalty love courting prison execution rescue

FOUND IN: Britain(Scotland(Aber))

REFERENCES (7 citations):
Child 251, "Lang Johnny More" (1 text)
Bronson 251, "Lang Johnny More" (15 versions)
Bronson-SingingTraditionOfChildsPopularBallads 251, "Lang Johnny More" (2 versions: #8, "#36" -- the latter, however, is version #36 of "The Gaberlunzie Man" and was evidently pasted here by mistake)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #27, pp. 1-2, "Lang Johnnie More" (1 text)
Greig/Duncan2 246, "Lang Johnnie More" (10 texts, 8 tunes) {A=Bronson's #5, B=#3, C=#2, D=#1, E=#13, F=#11, G=#9, H=#12}
Buchan-ABookOfScottishBallads 59, "Lang Johnny More" (1 text)
DT 251, LONGJOHN
Roud #3100

RECORDINGS:
John Strachan, "Lang Johnny More" (on FSB5, FSBBAL2) (Bronson's #8)

CROSS-REFERENCES:
cf. "Johnie Scot" [Child 99]

ALTERNATE TITLES:
Long John, Old John, and Jackie North
Lang Johnnie Moir

NOTES [51 words]: Child views this as "perhaps an imitation, and in fact almost a parody, of 'Johnie Scot.'" Certainly the plots are very much alike -- but the supernatural feats of the rescuers are commonplaces (cf., e.g., "Hughie Grame" [Child 191]).
The surname "More/Moore" appears a distortion of Gaelic "Mor," "big." - RBW

Last updated in version 4.1

File: C251

Langley Dale

DESCRIPTION: "As I down Raby Park did pass, I heard a fair maid weep and wail, The chiepest of her song it was, Farewell the sweets of Langley Dale." She is forced to leave, and laments what she leaves behind. "Our foes have spoil'd the sweetest bower."

AUTHOR: unknown


KEYWORDS: home travel lament nonballad

FOUND IN: Britain(England(North))

REFERENCES (1 citation):
ADDITIONAL: [Cuthbert Sharp], _The Bishopric Garland, A Collection of Legends, Songs, Ballads, &c Belonging to the County of Durham_, 1834 (references are to the 1969 reprint), p. 57, "Langley Dale" (1 text)
Roud #8808

File: CSBG057

Lanigan's Ball (I)

DESCRIPTION: Jimmy Lanigan had "batter'd away till he hadn't a pound"; coming into money from his father, he determines to have a party. A fight ends the ball when "Old Shamus the piper" was
DESCRIPTION: Singer's wife died -- "nice and handy I got rid of her When she died I closed the lid of her" -- and he goes to Dublin or Magilligan to learn to the steps -- and comes back in time -- for Lanigan's Ball.

AUTHOR: unknown

EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: marriage death dancing humorous wife

FOUND IN: Ireland

REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 80, "Lanigan's Ball" (2 texts, 1 tune)

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Lanigan's Ball (II)

DESCRIPTION: Singer's wife died -- "nice and handy I got rid of her When she died I closed the lid of her" -- and he goes to Dublin or Magilligan to learn to the steps -- and comes back in time -- for Lanigan's Ball.

AUTHOR: unknown

EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: marriage death dancing humorous wife

FOUND IN: Ireland

REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 80, "Lanigan's Ball" (2 texts, 1 tune)
Lanky, Lucy, Lister

DESCRIPTION: "The lanky Lucy Lister, Oi-yo, di-o, di-o, I never even kissed her, Oi-yo, di-o, di-o, Lanky Lucy Lister, I never even kissed her, But I seduced her sister."

AUTHOR: unknown
EARLIEST DATE: 1939 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: courting sex
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 782, "Lanky, Lucy, Lister" (1 short text, 1 tune)
NOTES [17 words]: The current description is based on the Brown/Schinhan-FrankCBrownCollectionNCFolklore5 fragment. - RBW

Lantern's Gleam, The

DESCRIPTION: "The lanterns gleam while yellow flames leap and play, And wild and vibrant music pours out, And the rafters ring as supple dancers gay Moving swiftly, circle about."

AUTHOR: unknown
EARLIEST DATE: 1946 (Peters-FolkSongsOutOfWisconsin)
KEYWORDS: dancing
FOUND IN: US(MW)
REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, p. 165, "The Lantern's Gleam" (1 short text, 1 tune)
Roud #9064
NOTES [68 words]: I suspect this is a fragment of a popular song, but much internet searching has failed to reveal it. Probably it in not the first verse. The tune in Peters-FolkSongsOutOfWisconsin is very strange, since it is said to have been sung by a single informant yet the musical notation shows two parts (and does not show how the words are aligned with the tune). It appears something important has been omitted. - RBW

Lanty Leary

DESCRIPTION: "Slippery Lanty Leary" and Rosie Carey are in love. Her father is opposed. He follows her anyway. Her father dies leaving her "house, land, and cash." He agrees to follow her again. Deathly sick, she asks him to follow her. "I'll not, says Lanty Leary"

AUTHOR: unknown
EARLIEST DATE: 1925 (Hayward-UlsterSongsAndBalladsOfTheTownAndCountry)
KEYWORDS: courting death money humorous father separation
FOUND IN: Ireland
REFERENCES (1 citation):
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, p. 78, "Lanty Leary" (1 text)
Roud #6538
File: HayU078
Largy Kargy Haul Away Oh

DESCRIPTION: Chorus: "Largy kargy/weeny kreeny, haul away oh" We're bound for the West Indies. We'll have good food -- no more biscuits and molasses -- and dance and gamble. When we find the pirate gold we'll retire in comfort; no more bunking with cockroaches.

AUTHOR: unknown
EARLIEST DATE: 1884 (McQuade; see NOTES)
KEYWORDS: travel gold sea ship shore drink food humorous shanty
FOUND IN: West Indies
REFERENCES (1 citation):
Abrahams-DeepTheWaterShallowTheShore, pp. 20-21, "Largy Kargy Haul Away Oh" (1 text)
NOTES [37 words]: The Abrahams text is from James McQuade, The Cruise of the Montauk to Bermuda, the West Indies and Florida (New York: Thomas R. Knox & Co, 1885 ("Digitized by Microsoft")), p. 103. The trip was Feb-May 1884 [p. viii]. - BS
Last updated in version 4.0
File: AWIS20B

Largy Line, The

DESCRIPTION: Shoemaker George McCaughey, having seen many women, is ready to abandon them for "Miss Baxter." He met her while teaching the "Tully band," and walked home together. Her family has consented to the marriage. He blesses the founder of the band

AUTHOR: unknown
EARLIEST DATE: 1938 (Sam Henry collection)
KEYWORDS: love courting music family
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H781, p. 467, "The Largy Line" (1 text, 1 tune)
Roud #9457
CROSS-REFERENCES:
SAME TUNE:
Foot of the Mountain Brow,The (The Maid of the Mountain Brow) [Laws P7] (File: LP07)
File: HHH781

Lark in the Morning, The

DESCRIPTION: (Singer) meets young girl who praises plowboys. The singer meets a plowboy. He takes her "to the fair." The rest of their relationship is couched in equally allegorical terms.

AUTHOR: unknown
EARLIEST DATE: 1834 (Cunningham)
KEYWORDS: lyric nonballad farming courting seduction
FOUND IN: Britain(England(North,South),Scotland(Aber)) Ireland US(So)
REFERENCES (17 citations):
Sharp-OneHundredEnglishFolksongs 62, "The Lark in the Morn" (1 text, 1 tune)
Karpeles-TheCrystalSpring 87, "The Lark in the Morn" (1 fragment, 1 tune)
Reeves/Sharp-TheIdiomOfThePeople 56, "The Lark in the Morn" (1 text)
Reeves-TheEverlastingCircle 81A, "The Lark in the Morn" (12 texts)
Kidson-TraditionalTunes, pp. 145-146, "The Pretty Ploughboy" (1 fragment, 1 tune)
Randolph 562, "Lark in the Morning" (1 text, 1 tune)
Williams-FolkSongsOfTheUpperThames, p. 236, "The Ploughboys" (1 text) (also Williams-Wiltshire-WSRO Wt 484)
Copper-ASongForEverySeason, p. 264, "The Lark in the Morning" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 140, "The Ploughboy" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #70, "The Ploughman's Glory" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #107, "The Lark in the Morning" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #99, "The Lark in the Morning" (1 text, 1 tune, plus some excerpts in the notes)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 38, "The Jolly Ploughboy" (1 short text, 1 tune, which Graham places here although it is too short to really assign); p. 277, "The Lark in the Morning" (a reprint of a Bodleian broadside)
Wells-TheBalladTree, pp. 273-274, "The Lark in the Morn" (1 text, 1 tune)
DT, LARKMORN* LARKMOR2*
Maud Karpeles, _Folk Songs of Europe_, Oak, 1956, 1964, p. 46, "The Lark in the Morning" (1 text, 1 tune)
Roud #151
RECORDINGS:
Jim O'Neill, "The Ploughboy" (on FSBFTX13)
Lucy Stewart, "The Ploughboy" (on FSBFTX13)
Paddy Tunney, "The Lark in the Morning" (on Voice05) [a mixture of "The Lark in the Morning" and "Roger the Ploughboy"]
BROADSIDES:
Bodleian, Harding B 25(1070), "The Lark in the Morning" ("As I was a walking one morning in May"), Swindells (Manchester), 1796-1853; also Harding B 11(3684), Firth c.18(172), Firth b.34(224), Harding B 16(125c), Harding B 11(2060), "The Lark in the Morning"
ALTERNATE TITLES:
The Pretty Plowboy
NOTES [195 words]: The narrative thread is so fragmentary that I've classed this as a lyric song, not a ballad. -PJS
There is a ballad back there, though, as Kennedy-FolksongsOfBritainAndIreland's version shows; under all the symbolism is a story of seduction. The title apparently came about because larks are among the first birds to start singing in the morning. - RBW
Cunningham (1834): "The second verse of ["To a Mountain Daisy", specifically, "Alas! It's no thy neebor sweet, The bonnie lark ...."] reminds me of a stanza of an old north country song, a favourite once with the peasantry, who loved it for its truth as well as beauty -- 'The lark in the morning Arises from her nest ...'"
Re Paddy Tunney's "The Lark in the Morning" (on Voice05): the first verse is a fragment of "The Lark in the Morning"; the second is a fragment of "Roger the Ploughboy."
Kennedy 140 is supposedly the Lucy Stewart text, of which the FSBFTX13 recording has only the first verse. Kennedy refers to the Jim O'Neill text on p. 333 as one he and Sean O'Boyle recorded in 1952. Since O'Neill sings Kennedy's second and third verse (and another not in Kennedy), the Kennedy text may be a composite. - BS
Last updated in version 5.0
File: ShH62

Larrigans, The

DESCRIPTION: About Angus Munn, his size 14 larrigans, and the daily life in the winter lumber camps: sleep on spruce boughs, up three hours before sun-up, lunch, axes and saws at work, songs at night.
AUTHOR: Jim McAree, Baldwin's Road
EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)
KEYWORDS: lumbering music humorous
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 34-35, "The Larrigans" (1 text, 1 tune)
Roud #12474
NOTES [112 words]: Here is a description of larrigans from the Web: "They're felt boots and rubbers. Heavy felt, shaped like an English Wellington and knee-high, with tough rubbers over the feet, the whole being devised to comfort woodchoppers in deep snow. The larrigan is noticeable and recognized at a great distance." (source: Grandmothers I Have Known and Embellished by John Gould, quoted from The Home Forum Column from the September 15, 2000 Christian Science Monitor on the Cristian Science Monitor site). In Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland pp. 38-39, "Shanty Boys" "We all arrive at the shanty wet and cold with damp feet; We then pull off our larrigans...." - BS
File: Dib034
Larry Magee's Wedding

DESCRIPTION: Larry "dwelt in a fashionable part of the city An illigant fine mansion." The dancers, drinkers and eaters "at the grand wedding" are named. All the old songs are sung. The wedding ends with a grand fight.

AUTHOR: Samuel Lover (1797-1868)
EARLIEST DATE: before 1865 (broadside, LOCSinging as107470)
KEYWORDS: wedding humorous party drink fight food moniker
FOUND IN: Ireland
REFERENCES (2 citations):
O'Conor-OldTimeSongsAndBalladOfIreland pp. 83-84, "Larry Magee's Wedding" (1 text)
Wolf-AmericanSongSheets, #1217, p. 84, "Larry Magee's Wedding" (3 references)
Roud #V1213
BROADSIDES:
LOCSinging, as107470, "Larry Magee's Wedding," H. De Marsan (New York), 1861-1864
CROSS-REFERENCES:
cf. "Lanigan's Ball" (tune, per broadside LOCSinging as107470)
NOTES [78 words]: Broadside LOCSinging as107470: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS
Edwin Wolf 2nd, American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870, Library Company of Philadelphia, 1963, p. 84, lists three broadsides of this, with the text credited to "Eugene T. Johnston." Perhaps an attempt to avoid paying royalties to Lover?
Last updated in version 5.0
File: 0Con083

Larry McGee

DESCRIPTION: Larry coaxes "Missus Brady, who was reared up a lady" to marry. There was a huge wedding party with dancing, drink and food. Larry gets drunk, confuses his donkey for his wife, gets into a fight "in defense of his darling" and is laid out "with a clout"

AUTHOR: unknown
EARLIEST DATE: 1928 (Mackenzie-BalladsAndSeaSongsFromNovaScotia)
KEYWORDS: wedding fight dancing drink food music humorous animal
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Mackenzie-BalladsAndSeaSongsFromNovaScotia 139, "Larry McGee" (1 text)
Roud #3283
BROADSIDES:
NOTES [76 words]: Mackenzie-BalladsAndSeaSongsFromNovaScotia: "The Irish song 'Larry Magee's Wedding' is so similar in metre and plot to [Mackenzie-BalladsAndSeaSongsFromNovaScotia 139] that there is pretty certainly a tie of relationship." It all depends. Mackenzie cites O'Conor pp. 83-84 (included in the Index as "Larry Magee's Wedding," by Samuel Lover); that is certainly a different song. However, broadside Bodleian Harding B 11(684) is certainly Mackenzie's song. - BS
File: Mack139

Larry McHale (Larry M'Hale)

DESCRIPTION: "Oh, Larry McHale, he had little to fear, And never could want when the crops didn't fail"; for he had property and 800 pounds a year. He has arms, too, and lives a good life. "Ould Erin would be a fine country to live in" if there were more like him

AUTHOR: unknown
EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster)
KEYWORDS: home nonballad Ireland
FOUND IN:
REFERENCES (1 citation):
Hylands-Mammoth-Hibernian-Songster, pp. 10-11, "Larry M'Hale" (1 text)
Roud #31845
Larry O'Gaff

DESCRIPTION: Larry's father leaves when he is a baby in Ireland. He recounts his rambles to England as a hod carrying, bog trotting, soldiering at Waterloo, and retiring "with a wife to spend my life, sport and play, night and day" to Ireland.

AUTHOR: unknown
EARLIEST DATE: before 1845 (broadside, Bodleian Harding B 25(1072))
KEYWORDS: Napoleon Ireland marriage rambling return abandonment soldier
HISTORICAL REFERENCES:
June 18, 1815 - Battle of Waterloo
FOUND IN: US(MW)
REFERENCES (3 citations):
Eddy-BalladsAndSongsFromOhio 148, "We Fought Like the Divil" (1 fragment, 1 tune)
O'Connor-OldTimeSongsAndBalladOfIreland, pp. 55-56, "Larry O'Gaff" (1 text)
Wolf-AmericanSongSheets, #1220, p. 84, "Larry O'Gaff" (2 references)
ST E148 (Full)
Roud #13383
BROADSIDES:
Bodleian, Harding B 25(1072), "Larry O Gaff", J. Pitts (London), 1819-1844
File: E148

Las Kean Fine (Lost and Cannot Be Found)

DESCRIPTION: Jamaican patois: "Have you heard what I've heard?" "No sir." "The boiler burst, kill more than ninety." "Have you heard what I've heard?" "No sir." "Little boy, old man, Miss Matty, all lost, and cannot be found."

AUTHOR: unknown
EARLIEST DATE: 1951 (Murray-FolkSongsOfJamaica)
KEYWORDS: death disaster worksong
FOUND IN: West Indies(Jamaica)
REFERENCES (1 citation):
Murray-FolkSongsOfJamaica, pp. 7-8, "Las Kean Fine" (1 text, 1 tune)
RECORDINGS:
Edric Connor with the Caribbeans and Earl Inkman, "Las Kean Fine" (on WIEConnor01)
NOTES [5 words]: Call and answer digging song. - BS
Last updated in version 3.7
File: JaMu907

Las Vegas Reunion

DESCRIPTION: "Come on, all you cow-punchers, To the round-up in July, Where the Busters get together En the old broncs go sky-high." Cowboys and cowgirls gather from all over. "So whip up yer horse en rope along To the Cowboys' Re-union!"

AUTHOR: N. Howaard Thorp (source: Thorp/Logsdon-SongsOfTheCowboys)
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: cowboy travel nonballad
FOUND IN:
REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 91-92, "Las Vegas Reunion" (1 text)
File: ThLo091

Lasca

DESCRIPTION: "I want free life and I want fresh air; And I sigh for the canter after the cattle/" The cowboy loved fiery Lasca "in Texas, down by the Rio Grande." Deep in love, they ignore the cattle -- and they are forced to flee a stampede. She is thrown and dies

AUTHOR: Words: Frank Desprez (1853-1916)
Lash Up and Stow

DESCRIPTION: "Beautiful dreamer, lash up and stow, 'Cooks to the galley' went ages ago."

AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: cook navy derivative
FOUND IN: Britain(England)
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 146, "Lash Up and Stow" (1 fragment, tune referenced)
CROSS-REFERENCES:
cf. "Beautiful Dreamer" (tune)
File: Tawn114

Lass in Bethlehem Green, The (The Dutchman's Wife)

DESCRIPTION: A fine lass married a Dutchman. She had an affair with the baker. Local gossips
tell the Dutchman. He gets drunk in the local pub and "came rolling home tight." He stabs his wife
to death. In a frenzy of despair he accidentally kills himself.

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: adultery marriage homicide revenge beauty death humorous husband lover wife
suicide
FOUND IN: Canada(Newf)
Roud #18219
RECORDINGS:
Ernest Pooles, "Lass in Bethlehem Green, The (The Dutchman's Wife)" (on MUNFLA-Leach)
File: ML3TLiBG

Lass o' Glencoe (I), The

DESCRIPTION: Singer reminisces about the lass he has left in Glencoe. He meets her in the
heather and asks her to marry; she refuses. He promises to keep a lock of her hair. Last line of
most verses: "I still like my lassie fae bonnie Glencoe"

AUTHOR: unknown
EARLIEST DATE: 1962 (collected from Maggie McPhee)
KEYWORDS: love rejection parting travel Scotland
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 29, "The Lassie o' Glencoe" (1 text, 1
tune)
Roud #3923
CROSS-REFERENCES:
cf. "MacDonald's Return to Glencoe" (lyrics)
cf. "Portmore (My Heart's in the Highlands)" (lyrics)
NOTES [36 words]: Despite a few lyrics in common, this is a separate song from "MacDonald's
Return to Glencoe." It also seems to have had grafted onto it a verse from "Portmore", which
inspired Burns's "Farewell to the Highlands." - PJS
File: McCST029
Lass o Gowrie, The

DESCRIPTION: The singer meets and proposes to Katie, "the finest flower That ever bloom'd in Gowrie." He says he has loved her since he first saw her in school and cares for nothing else in Gowrie. She agrees to marry, the old folks consent, and now she's Lady Gowrie.

AUTHOR: William Reid (source: Bodleian comment on broadside 2806 c.14(35) and some others; but see note re Whitelaw)

EARLIEST DATE: 1826 (Lyle-Andrew-CrawfurdsCollectionVolume1)

KEYWORDS: courting love wedding nobility

FOUND IN: Britain(Scotland(Aber,Bord))

REFERENCES (5 citations):

Greig/Duncan5 954, "The Lass o Gowrie," Greig/Duncan8 Addenda, "Lass o Gowrie" (1 text, 1 tune)

Lyle-Andrew-CrawfurdsCollectionVolume1 29, "The Hills o' Gowrie" (1 fragment)

Whitelaw-BookOfScottishSong, p. 535, "The Lass o' Gowrie" (1 text)

Wolf-AmericanSongSheets, #1221, p. 84, "The Lass of Gowrie" (1 reference)

ADDITIONAL: The Illustrated Book of Scottish Songs from the Sixteenth to the Nineteenth Century, (London, 1854 ("Digitized by Google")), pp. 145-146, "The Lass o' Gowrie"

Roud #3871

BROADSIDES:

Bodleian, Firth b.26(462), "The Lass o' Gowrie" ("'Twas on a simmer's afternoon"), Walker (Durham), 1797-1834; also 2806 c.14(35), Harding B 11(2287), Harding B 11(2074), 2806 c.14(170), Harding B 25(1080), 2806 c.14(196) View 5 of 5, ["The] Lass O' Gowrie"

LOCSinging, as202060, "The Lass of Gowrie" ("'Twas on a simmer's afternoon"), H. De Marsan (New York), 1864-1878; also sb20265a, "The Lass of Gowrie"

NLScotland, L.C.Fol.178.A.2(110), "The Lass o' Gowrie" ("'Twas on a summer's afternoon"), unknown, c.1875

NOTES [143 words]: Gowrie is an area immediately north of Perth City (source: Perthshire Scotland site).

Whitelaw marks his copy as "[Modern Version]"; his five verse version is, excluding some spelling and capitalization differences, the same as broadside Bodleian 2806 c.14(35) and Greig/Duncan5. These texts include a verse in which Kate hesitates, recalling that Nell was won by "Daft Will" and has dropped out of sight.

The Illustrated Book of Scottish Songs ....: "Founded upon an older ballad, by William Reid of Glasgow, entitled 'Kate o' Gowrie.'"

Broadside NLScotland L.C.Fol.178.A.2(110) appears to be a duplicate of a cut from Bodleian 2806 c.14(170), unknown, no date.

Broadside LOCSinging as202060: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

Last updated in version 3.5

File: GrD5954

Lass o' Ballochmyle, The

DESCRIPTION: One evening the singer sees and falls in love with "the Lass o' Ballochmyle." "Had she been a country maid" he would bypass fame, honours or gold if he could have "the cot below the pine To tend the flocks or till the soil" to spend every day with her.

AUTHOR: Robert Burns

EARLIEST DATE: before 1867 (broadside, Bodleian Harding B 11(3337))

KEYWORDS: love nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):

Greig/Duncan4 735, "The Lass o' Ballochmyle" (1 fragment, 1 tune)


Roud #6168

BROADSIDES:

Bodleian, Harding B 11(3337), "The Bonny Lass I Love So Well" ("Fair is the morn in flow'ry May"), J. Harkness (Preston), 1840-1866; also Harding B 11(3338), "The Bonny Lass I Love So Well" NLScotland, L.C.Fol.70(89a), "The Lass o' Ballochmyle," Poet's Box (Dundee), c.1890
CROSS-REFERENCES:
cf. "Ettrick Banks" (tune, per Burns)
cf. "The Braes o' Ballochmyle" (form, rhyme and reference to "the braes o' Ballochmyle")
NOTES [131 words]: Greig/Duncan4 is a fragment (the first line of Burns); broadside NLScotland is verses three and four of Burns, with a chorus; the Bodleian broadsides are verses three and four of Burns without a chorus "as sung by Mr T Moore at the various Concert Rooms"; Burns is the basis for the description.
Commentary to broadside NLScotland L.C.Fol.70(89a): "Burns's poem was later adapted into a song with the addition of the traditional chorus that also features in the song on this broadside."
What is the relationship between this song, "The Lass o' Ballochmyle" ("'Twas even; the dewy fields were green"), and another Burns poem, "Farewell to Ballochmyle" ("The Catrine woods were yellow seen")? Roud assigns the same number to both. The first verses are clearly related in form and rhyme. - BS

Last updated in version 2.5
File: GrD4735

Lass o' Bennochie, The
DESCRIPTION: "Twas at the back o' Bennochie... There I fell in love wi' a bonnie lass." Her wealthy father, despising the lad, forces him into the army. He returns to claim the girl. Father and uncle pursue, but the soldier beats them off. They live happily
AUTHOR: unknown
EARLIEST DATE: 1876 (Christie)
KEYWORDS: love courting poverty soldier separation reunion father
FOUND IN: Britain(Scotland(Aber))
REFERENCES (5 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #8, pp. 1-2, ("I fell in love wi' a bonnie lass") (1 text)
Greig/Duncan5 1012, "The Lass o' Benachie" (15 texts, 12 tunes)
Ord-BothySongsAndBallads, pp. 438-441, "The Lass o' Bennochie" (3 texts, very diverse; the second is mixed with "Locks and Bolts" [Laws M13] and the third is "The Bonnie Lass o' Benachie")
DT, LASBENCH
ADDITIONAL: W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1876 (downloadable pdf by University of Edinburgh, 2007)), Vol I, pp. 36-37, "Twas at the Back o' Bennochie" (1 tune)
Roud #406
CROSS-REFERENCES:
cf. "The Bonnie Lass o' Benachie" (plot)
cf. "Locks and Bolts" [Laws M13] (theme: girl locked away by father) and references there
ALTERNATE TITLES:
Fury
The Banks o' Bennachie
NOTES [178 words]: Roud lumps this with "Locks and Bolts" (Laws M13), and indeed Ord-BothySongsAndBallads's second version includes several whole verses from that song. And Ord's other versions, particularly the third, are so different that it might be reasonable to classify #3 as a separate song and place #2 with "Locks and Bolts."
Nonetheless the similarity of Ord's #1 and #2, and the overall distinctness of the pair from "Locks and Bolts," causes me to split them. This apparently follows Laws, who does not list the Ord texts with M13. Best to see both songs, however - RBW
Greig: "Tradition says that 'The Bonnie Lass o' Benachie' was a Miss Erskine, heiress of Pittodrie, an estate close to Benachie in the parish of Chapel of Garioch. She was born about 1747 and married to her soldier lover about 1770. There is another and better known ballad ["Locks and Bolts"] which is said to refer to the same love episode." Greig then goes on to note "certain chronological difficulties to be faced."
All of the Greig/Duncan5 versions are the same song as the second Ord version. - BS

Last updated in version 2.6
File: 0rd438

Lass o' Everton, The
DESCRIPTION: "Mony a nicht she's gien consent To rise an'at me in, An' a' wish gae wi' yon
bonnie lassie That dwells at Everton"
AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan7)
KEYWORDS: nightvisit
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1327, "The Lass o' Everton" (1 fragment, 1 tune)
Roud #7216
NOTES [11 words]: The current description is all of the Greig/Duncan7 fragment. - BS

Lass o' Gonar Ha', The
DESCRIPTION: "There's toons wi' lasses roon That think themsels fu' braw" but the singer adores Jean, the "lass o' Gonar Ha" He lists towns where "ye winna find her peer." He challenges anyone to "spot a bonnier" he can compare to the "lass whom I adore"
AUTHOR: unknown
EARLIEST DATE: 1901 (Milne, Buchan Folk Songs, according to Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
KEYWORDS: love beauty nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast "Folk-Song in Buchan," p. 36, ("There's toons wi' lasses roon aboot"); #26, p. 2, ("Cake, Cake, and Cairneyquhing") (1 text plus 1 fragment)
Greig/Duncan4 724, "The Lass o' Gonar Ha" (1 text plus two additional versions on p. 520, one of which is Greig's "Cake, Cake,..." fragment and the other is Milne's version)
Roud #6159
File: GrD4724

Lass o' Killiecrankie, The
DESCRIPTION: When the singer was young he followed the Prince of Wales's call to join the army. Now Jane McPhail, the lass o' Killiecrankie, has him "turning old and frail." He met her, lent her a hankie, accepted her invitation to sit but sat on a thistle.
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan4)
KEYWORDS: courting humorous soldier
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Greig/Duncan4 736, "The Lass o' Killiecrankie" (1 fragment, 1 tune)
Behan-IrelandSings, #36, "Join the British Army" (1 text, 1 tune, modified)
Dallas-TheCruelWars-100SoldiersSongs, pp. 45-46, "Join the British Army" (1 text, 1 tune)
DT, BRITARMY (partial text in the notes)
Roud #5680
NOTES [249 words]: Greig Duncan4 is a fragment; I have no book or "traditional" recording of a more complete version. The description follows the text of "Killiecrankie," "Traditional Arrangement The Black Family/Johnny McCarthy" on the Black Brothers site. There is a similar text of "Killiecrankie," "Words and Music by Harry Lauder" on "A Celebration of Sir Harry Lauder" site. The first verse is very close to the first verse of "Join the British Army." - BS
Is there a political subtext here? The famous battle of Killiecrankie, fought in 1689, came about because King James VII and II had had a son, the Prince of Wales, who would be raised Catholic and succeed his father. So, in effect, the Prince of Wales called Stuart loyalists to come to Killiecrankie. The pro-Stuart army was all Scots, but when their commander Dundee was killed, the army broke up even though it won the battle. And then, frankly, the Jacobites, having had no success supporting the thistle, went home and turned old and toothless. It's all a bit far-fetched -- except that it all fits, more or less, plus Killiecrankie is nowhere in particular, and would be forgotten but for the battle.
Behan-IrelandSings's version gives a full text, with an Irish slant; I am not entirely sure it is the same song, given Behan's tendency to fiddle, but Roud appears to lump the two types, and unless
Lass o' the Lecht, The

DESCRIPTION: A servant girl becomes lost in a storm on Earnan's banks. Her master organizes a search. The towns that participate are named. Searchers and bloodhounds fail to find her in the snow. Her body is found in May and buried in Corgarff churchyard.

AUTHOR: unknown

EARLIEST DATE: 1910 (Greig/Duncan2)

KEYWORDS: burial corpse death storm servant

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #129, p. 1, "The Lass of the Lecht" (1 text)
- Greig/Duncan2 229, "The Lass o' the Lecht" (3 texts)

Roud #5841

CROSS-REFERENCES:
- cf. "Johnnie Cope" (tune, according to Greig/Duncan2)
- cf. "Haughs o' Cromdale" (tune, according to Greig/Duncan2)

ALTERNATE TITLES:
- The Lass o' the Light

NOTES [104 words]: Greig/Duncan2: "From leaflet printed at Grantown. Girl was a daughter of Lewis Cruickshank, a contractor near Advie. She was in service at Milton of Allargue. Got permission to visit a former master and mistress near Tomintoul. Tragic death in February 1860. Body found in following May."

Margaret Cruikshank "set off from Tomintoul ... to cross the Lecht Pass over the Ladder Hills [in the current Cairngorms National Park].... body was discovered in Strathdon, on the banks of the river Earnan, many miles from the Lecht" (source: "History - Whisky Smuggling" at the Glenlivet Estate site).

Corgarff is in Aberdeenshire. - BS

Lass of Glenshee, The [Laws O6]

DESCRIPTION: The singer woos the a Scottish shepherdess. He offers to marry and provide wealth and servants. She agrees, even though she is content with her life and herd. The singer looks back on years of happy marriage

AUTHOR: Andrew Sharpe (1805) ?

EARLIEST DATE: before 1851 (broadside, Bodleian Harding B 11(2075))

KEYWORDS: courting money marriage

FOUND IN: US(MA,MW,NE) Britain(Scotland(Aber)) Ireland Canada(Mar,Newf,Ont)

REFERENCES (18 citations):
- Laws O6, "The Lass of Glenshee"
- Ford-VagabondSongsAndBalladsOfScotland, pp. 12-15, "The Lass o' Glenshee" (1 text, 1 tune)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast "Folk-Song in Buchan," p. 20, ("Ae bonnie nicht when the heather was bloomin'") (1 fragment)
- Greig/Duncan5 953, "The Lass o' Glenshee" (8 texts, 9 tunes)
- Ord-BothySongsAndBallads, pp. 75-76, "The Lass o Glenshee" (1 text, tune referenced)
- Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 4, "Lass of Glenshee" (1 text, 1 tune)
- Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 28, "The Hills of Glenshee" (2 texts, 1 tune)
- Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 77, "The Lass of Glenshee" (1 text)
- Peters-FolkSongsOutOfWisconsin, p. 167, "The Lass of Glenshee" (1 text, 1 tune)
- Flanders/Brown-VermontFolkSongsAndBallads, pp. 131-132, "The Lass of Glenshie" (1 text)
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H590, pp. 486-487, "The Lass of Glenshee" (1 text, 1 tune)
- Creighton-FolksongsFromSouthernNewBrunswick 36, "The Rose of Glenshee" (1 text, 1 tune)
Lass of Richmond Hill, The
DESCRIPTION: The singer, a shepherd, praises the "sweet lass of Richmond Hill": he'd "crows resign to call her mine" "I'd die for her, How happy will the shepherd be" who wins her; "may her choice be fixed on me"
AUTHOR: Words: Leonard MacNally; tune: James Hook (source: I'Anson; see bibliography below)
EARLIEST DATE: 1786 (words), 1789 (tune) according to I'Anson (see bibliography below); 1803 (Wilson)
KEYWORDS: love nonballad shepherd
FOUND IN: Britain(England(South))
REFERENCES (3 citations):
Williams-FolkSongsOfTheUpperThames, p. 70, "The Lass of Richmond Hill" (1 text) (also Williams-Wiltshire-WSRO Ox 281)
Williams-Wiltshire-WSRO Mi 752, "Ye Zephyrs Gay" (1 fragment)
Roud #1246
BROADSIDES:
Bodleian, Harding B 11(2590), "Lass of Richmond Hill" ("On Richmond hill there lives a lass"), J.
Pitts (London), 1819-1844; also Firth b.28(32d), 2806 c.16(49a), Johnson Ballads 528, Firth c.17(29), Johnson Ballads fol. 12, Firth c.26(125)[some words illegible], 2806 c.17(221), Firth b.26(228), Firth c.19(56), Firth c.19(56)[almost entirely illegible], "[The] Lass of Richmond Hill"; Firth b.2(532), Harding B 15(93b), "Sweet Lass of Richmond Hill"

LOCSheet, sm1881 16793, "Sweet Lass of Richmond Hill", Wm. J.A. Lieder (New York), 1881 (with tune)"[words and music by Ada Burnett"

SAME TUNE:
The Kentish Maid ("Let other swains their nymphs compare") (The Ulverston New Poetical Miscellany, p. 57)

NOTES [618 words]: All texts I have seen are just the 20 lines described above. That considered, there is a strange, supposedly "true and pathetic story," published in 1826 (Mirror, pp. 29-30), and repeated verbatim in 1830 (Pulleyn, p. 73) (see bibliography below): the "daughter of a merchant of immense wealth" fell in love with "a young officer, of exemplary character, and of respectable though poor parents"; her father confined his daughter to the house and forbade the officer to enter; in despair she jumped from a window and was killed; the young officer "afterwards served in America, and was shot at the head of his company." This is certainly the stuff of many ballads in the Index, but hardly seems to fit this one. Nevertheless, it seems to have a little of the story right. Apparently, real persons' names were incorrectly attached to the song, among them, "[by] Lord Stourton, on the strength of the lines, 'I'd crowns resign to call her mine,' argued that she could have been no other than Mrs Fitzherbert, whom George IV morganatically married" (I'Anson, p. 260). "[It] was also suggested that the heroine was none other than the mysterious Hannah Lightfoot, the fair Quakeress who, under the aegis, it is said, of George III, then Prince of Wales, so suddenly and mysteriously disappeared" (idem).

I'Anson exhausts the subject and asserts that "the real object of the song [was] the charming Frances l'Anson, ... daughter of a rich attorney ... [who] owned the ... residence [Hill House] at Richmond [, Yorkshire]]... Leonard MacNally, the Irish barrister, was her devoted admirer" (idem). Frances was born on October 17, 1766, the only daughter of William, the wealthy attorney ...[and] she has been described as indeed very beautiful, a tall and graceful blonde, with brown hair, blue eyes, and an exquisite complexion." MacNally, son of a Catholic, was raised as a Protestant. "Tradition has it" that Frances's father opposed the match and she was "rusticated for a space at Hill House." While she was there MacNally sent her a copy of the verses in autumn 1786. "She could not resist this" (quoting correspondence). They were married in 1787, "we may assume, with the sanction of the parents of the bride." (Ibid. pp. 265-266.)

I'Anson says more about Frances and Leonard - a later member of the United Irish Society and one of the counsel for Napper Tandy - but that has nothing to do with the song (ibid, p. 267). "The notice of the death of Mrs MacNally, 'The Lass of Richmond Hill,' appears in the 'Gentleman's Magazine' of October 1795" (ibid., p. 268).

I'Anson goes on to prove by correspondence of the day that the composer of the song was this same Leonard MacNally, with the tune being by James Hook, musical director of Vauxhall Gardens from 1773 until 1820 (ibid., p. 261). "'Incledon, the incomparable ballad singer, was singing it to enthusiastic Vauxhall crowds in London at the time when the mob was storming the Bastille in Paris [July 1789]'" (ibid., p. 266). - BS

Against all that set these observations by Kellett, pp. 100-101: The Lass of Richmond Hill was "popularly believed to be Frances l'Anson, born in Leyburn, Wensleydale, in 1766. Her father, a lawyer, moved with his family to London in 1773, and Frances there married an Irish barrister, Leonard MacNally, in 1787. He wrote the words of the song Sweet Lass of Richmond Hill, and James Hook the melody. The tradition that Frances lived at Hill House, Richmond, North Yorkshire, is not supported by recent research -- and the idea may have arisen from the fact that her grandfather and mother had lived there. There is no evidence either to connect Frances with the southern Richmond, named after the Yorkshire town." - RBW

Bibliography

- Pulleyen: "Sweet Lass of Richmond Hill" in William Pulleyen, The Etymological Compendium, Thomas Tegg, 1830 ("Digitized by Google")
Lass of Roch Royal, The [Child 76]

DESCRIPTION: (Anne) misses her love (Lord Gregory). She sets out to meet him. When she comes to his castle, Gregory's mother turns her (and her son) away. When Gregory arrives/awakens to meet his love, he find Anne dead (drowned) and gone

AUTHOR: unknown

EARLIEST DATE: 1776 (Herd); c. 1765 (Ebsworth)

KEYWORDS: separation death mother betrayal floating verses

FOUND IN: Britain(England,Scotland) US(Ap,MW,So,SE,SW) Canada(Ont) Ireland

REFERENCES (37 citations):

Bronson-SingingTraditionOfChildsPopularBallads 76, "The Lass of Roch Royal" (4 versions: #1, #4.1, #5, #16)

Chambers-ScottishBallads, pp. 201-206, "The Lass of Lochryan" (1 text)


Dixon-ScottishTraditionalVersionsOfAncientBallads X, pp. 60-62, "Love Gregory" (1 text, plus a "pleasing imitation" called "Lord Thomas," printed 1825, on pp. 99-100)

Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 211-216, "The Lass of Lochroyan" (1 text)

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #60, p. 2, "Fair Annie of Lochroyan" (1 fragment, a verse of "Fair Annie of Lochroyan" from Peter Buchan "after Willie succumbs.")

Greig/Duncan6 1226, "The Lass of Roch Royal" (4 texts plus a single verse on p. 568, 1 tune)

Lyle-Andrew-CrawfurdsCollectionVolume1 13, "Lord Gregory" (1 text)

OCRoinin/Cronin-TheSongsOfElizabethCronin 83, "Lord Gregory" (1 text, 1 tune)

Flanders-AncientBalladsTraditionallySungInNewEngland2, pp. 174-177, "The Lass of Roch Royal" (2 fragments, one of which is probably "The Lass of Roch Royal" but the second being "Pretty Little Foot"; 1 tune)

Beldin-BalladsSongsCollectedByMissourFolkloreSociety, p. 55, "The Lass of Roch Royal" (notes and references only)

Randolph 18, "Oh Who Will Shoe My Foot?" (8 texts, 5 tunes, with only the "C" and "G" versions clearly belonging here; most of the rest are "Pretty Little Foot" texts; "D," "E," and "F" are probably "Fare You Well, My Own True Love") {G=Bronson's #16}

Randolph/Cohen-OzarkFolksongs-Abridged, pp. 37-39, "Oh, Who Will Shoe My Foot" (1 text, 1 tune -- Randolph's 18G) {Bronson's #16}

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 22, "The Lass of Roch Royal" (2 texts, clearly this song, but with the "Storms are on the ocean" verse; this is either the original of the latter or the two combined)

Scarborough-ASongCatcherInSouthernMountains, pp. 122-123, "The Lass of Roch Royal" (sundry excerpts from versions she did not collect; the versions Scarborough collected are of "Who Will Shoe Your Pretty Little Foot," "Honey Babe/New River Train," and "I Truly Understand That You Love Some Other Man")

Ritchie-FolkSongsOfTheSouthernAppalachians, pp. 78-79, "Fair Annie of the Lochroyan" (1 text, 1 tune) {cf. Bronson's #5, a rather different transcription though of the same approximate version}

Fowke-TraditionalSingersAndSongsFromOntario 42, "Lord Gregory" (1 text, 1 tune)

Leach-TheBalladBook, pp. 253-256, "The Lass of Roch Royal" (1 text)

Quiller-Couch-OxfordBookOfBallads 43, "The Lass of Rochroyan" (1 text)

Friedman-Viking/PenguinBookOfFolkBallads, p. 78, "The Lass of Roch Royal" (3 texts, 1 tune, with only the "A" text being this ballad)

Niles-BalladBookOfJohnJacobNiles 31, "The Lass of Roch Royal" (2 texts, 2 tunes, the second clearly "The Lass of Roch Royal" but the first could be any "Who's Goin' to Shoe" song)

Gummere-OldEnglishBallads, pp. 223-227+352, "The Lass of Roch Royal" (1 text)
Sandburg-TheAmericanSongbag, 98-99, "Who Will Shoe Your Pretty Little Foot" (3 texts, 1 tune; of the three texts here, "C" is definitely a fragment of this piece, "B" is "The Storms Are on the Ocean"; the "A" text is a "pretty little foot" version)
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 21, pp. 118-121, "The Lass of Roch Royal" (1 text)
Buchan-ABookOfScottishBallads 12, "The Lass of Roch Royal", 13, "Love Gregor" (2 texts)
Cox-FolkSongsSouth 13, "The Lass of Roch Royal" (2 texts, but one is a "Pretty Little Foot" version)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 47-50, "Sweet Annie of Rock Royal" (1 text, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 10, "The Lass of Roch Royal" (1 text, 1 tune)
Whitelaw-BookOfScottishBallads, pp. 1-3, "The Lass of Lochryan"; pp. 3-5, "Fair Annie of Lochryan" (3 texts)
HarvardClassics-EnglishPoetryChaucerToGray, pp. 65-68, "Love Gregor" (1 text)
Silver/Silver-FolksingersWordbook, p. 214, "The Lass Of Roch Royal" (1 text)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 66-70, "The Lass of Rock Royal" (1 text)
Olson-BroadsideBalladIndex, ZN1259, "I built my love a gallant ship"
ADDITIONAL: J Woodfall Ebsworth, The Roxburghe Ballads, (Hertford, 1888 ("Digitized by Microsoft")), Vol. VI Part 3 Part 18, pp. 609-615, "The Lass of Ocram" ("I built my love a gallant ship, And a ship of Northern fame") (1 text)
DT 76, LORDGREG LORGREG2 LRDGREG2*
Roud #49
RECORDINGS:
Ollie Conway, "Lord Gregory" (on IROConway01)
Elizabeth Cronin, "Lord Gregory (The Lass of Roch Royal)" (on FSB4, FSBBAL1); "Lord Gregory" (on IRECronin01)
Peggy Delaney, "Maid of Aughrim" (on IRTravellers01)
Jean Ritchie, "Fair Annie of Lochryan" (on JRitchie01) {Bronson's #5}
BROADSIDES:
Bodleian, Harding B 10(3367), "The Lass of Ocram" ("I built my love a gallant ship a ship of northern fam") J. Pitts (London), 1819-1844
CROSS-REFERENCES:
cf. "Who Will Shoe Your Pretty Little Foot" (floating lyrics) and references there
cf. "Fare You Well, My Own True Love (The Storms Are on the Ocean, The False True Lover, The True Lover's Farewell, Red Rosy Bush, Turtle Dove)" (floating lyrics)
cf. "Mary Anne" (lyrics)
cf. "Blackbirds and Thrushes (I)" (theme)
cf. "More Pretty Girls than One" (tune)
ALTERNATE TITLES:
Lord Gregory
A-Roving On A Winter's Night
Roving On Last Winter's Night
Who's Goin' to Shoe Your Pretty Little Foot
Who's Gonna Shoe Your Pretty Little Foot
Sweet Annie of Roch Royal
Annie of Rough Royal
Annie of Lochryan
NOTES [666 words]: This song has created a great deal of confusion, because of the attempt of certain scholars to make everything a Child Ballad. Some versions of this song contain the verses beginning "Who will shoe your pretty little foot, And who will glove your hand...." Therefore, anything containing these verses is filed by those scholars as Child #76, even though the songs they so file often contain no other portions of "The Lass of Roch Royal" -- and in fact the "pretty little foot" stanzas are not integral to "Roch Royal"; it's my personal feeling that they originated elsewhere and floated into this song, rather than the reverse.
For this reason, it may be that some of the versions listed here should be classified with "The Storms Are on the Ocean" or other some other song with the "who will shoe your pretty little foot" lyrics. (I eventually tried to clean those out, but it's hard to do after the fact, and for too long I just trusted people who stamped a song "Child 76.") The floating stanzas about shoeing the girl's feet are simply too widespread for any classification effort to be entirely successful; hence the Ballad...
Index staff created the entry "Who Will Shoe Your Pretty Little Foot."
After much hesitation, we finally ended up dividing the complex family of songs involving those
lyrics as follows:
* "The Lass of Roch Royal" for the ballad of that title
* "Who Will Shoe Your Pretty Little Foot" for fragments too short to classify at all
* "Mary Anne" for the versions specifically about that girl
* "Fare You Well, My Own True Love (The Storms Are on the Ocean, The False True Lover, The
True Lover's Farewell, Red Rosy Bush, Turtle Dove)," for everything else.- RBW
Greig/Duncan6 1226C has a happy ending. The lady, called Janet here, sails safely away,
apparently not hearing Lord Gregory's cries because of the rough weather. He apparently goes
crazy "among the wild wood swine" in someone's park and is "put in strong prison," apparently by
the owner. Janet hears of that, sails back and brings him home. That is sort of "A Maid in Bedlam"
ending -- especially broadside Bodleian Firth c.18(139) -- with sexes reversed.
Of Child's versions, Peggy Delaney's "Maid of Aughrim" on IRTravellers01 is closest to 76H.
Ebsworth: "There are various corrupt and fraudulent versions afloat, and even our Roxburgh Ballad is somewhat flawed, a modernized reprint [c.1765, according to Ebsworth] of one that may have belonged to the days of Mary Queen of Scots. It is the authentic fountainhead of all the others" (p. 609). - BS
This song offers an interesting example of how an informant might modify a song over time. We have two different versions from Anna Gordon Brown of Falkland. For an examination of how her two versions varied, see Bertrand Bronson's essay "Mrs. Brown and the Ballad," with the relevant comparison on pp. 70-71 of the reprint in Bertrand Harris Bronson, _The Ballad as Song_ (essays on ballads), University of California Press, 1969.
Chambers explains that "Lochryan is a beautiful, though somewhat wild and secluded bay, which projects from the Irish Channel into Wigtonshire, having the little seaport of Stranraer situated at its bottom." Of course, that doesn't prove that Lochryan was the original setting of the ballad. - BS
Indeed, there are reasons to think the ballad predates any such setting. David C. Fowler, _A Literary History of the Popular Ballad_, Duke University Press, 1968, pp. 218-219, suggests the woman is a type of calumniated queen, a theme common in the Middle Ages; a typical ballad of that type is "Sir Aldingar" [Child 59]. Fowler, pp. 228-230, compares the "Lass" particularly to Constance, the heroine of Chaucer's "Man of Law's Tale." There is certainly one very strong similarity: both involve a rejected woman going away in a boat with her son. Fowler, p. 233, also mentions Hermione in Shakespeare's "The Winter's Tale."
Fowler, p. 227, says that James Joyce cites a fragment of this song in his short story "The Dead." - RBW
_Peacock, pp. 547-548, "The Lass of Swansea Town" (1 text, 1 tune)_
_Morton/Maguire-ComedayGoDayGodSendSunday 45, pp. 136-137,173, "The Lass from Glasgow Town" (1 text, 1 tune)_
_DT, LASSWANS_
Roud #1416
RECORDINGS:
Jack Kehoe, "Swanse Barracks" (on MUNFLA/Leach)
Mrs. Peter Mushrow, "Swanse Town" (on MUNFLA/Leach)
Tom Pennell, "The Lass of Swansea Town" (on MUNFLA/Leach)
BROADSIDES:
Bodleian, Harding B 11(2071), "The Lass of --- Town" ("As down by --- barracks"), T. Birt (London), 1833-1841; also Harding B 11(2072), "The Lass of ---town"
CROSS-REFERENCES:  
   cf. "John (George) Riley (I)" [Laws N36] (plot) and references there  
SAME TUNE:  
   Irish Molly O! (per broadside Bodleian Harding B 11(2071) )  
NOTES [246 words]: At the Reinhard Zierke site re Mike Waterson entry for Swansea Town: "A.L. Lloyd said in the Mike Waterson sleeve notes: Behind this is an Irish song, The Blooming Rose of Antrim. Old Phil Tanner, of the Gower Peninsula, South Wales, used to sing it, and perhaps it was he who moved the events to Swansea." It's Waterson's version that repeats the line "She's the blooming rose of South Wales and the Lass of Swansea Town." However, the version of The Blooming Rose of Antrim I've seen, at Henry's Songbook site, called Flower of Corby's Mill, the form of the ballads is similar and there are some parallel verses but the stories are entirely different: specifically, Antrim has no mention of a lost sailor or his return; the "Blooming Lass" is "the bonny wee lass that works in Corby's Mill." The CD A Gower Garland by CaLennig includes (Tanner's?) version of "Swansea Barracks" in which the action takes place at Swansea Barracks but the maid is "the blooming rose of South Wales, the lass of Swansea Town." Swansea is in fact in South Wales. Antrim is in Northern Ireland. As to moving the events to Swansea, it appears from the three Bodleian broadsides, which predate Tanner (1862-1950), that you were to substitute any barracks name you could make into two syllables and the "blooming rose" is equally non-differentiating. In broadsides Harding B 11(2071) and Harding B 11(2072) she's "the blooming rose of England"; in Peacock "she appeared to be some goddess." - BS  
Last updated in version 4.2  
File: Pea547  

Lass on Ythanside, The  
DESCRIPTION: It is spring and the singer thinks of his Lass on Ythanside. He remembers their summer trysting tree under the stars. He thinks of "where first we met -- and parted last Ah! ne'er to meet again." "Tho' worlds us baith divide" he dreams and thinks of her.  
AUTHOR: John Imlah (1799-1846) (source: Imlah, Walker)  
EARLIEST DATE: 1827 (Imlah)  
KEYWORDS: courting love separation  
FOUND IN: Britain(Scotland(Aber))  
REFERENCES (2 citations):  
Greig/Duncan8 1908, "The Lass on Ythanside" (1 fragment)  
ADDITIONAL: John Imlah, May Flowers (London, 1827 ("Digitized by Google")), pp. 145-146, "The Lass on Ythanside"  
Roud #13552  
CROSS-REFERENCES:  
   cf. "Of a' the Airts the Wind Can Blow" (tune, per Imlah)  
NOTES [91 words]: Greig/Duncan8's first verse, "The space may spread and days depart ....," is the second version of Imlah's "last half of the last stanza," according to Walker. It was originally "Tho' monie a mile o' shore and sea, Tho' worlds us baith divide, In dream and thought I dwell with thee, Sweet Lass on Ythanside!" (source: William Walker, The Bards of Bon-Accord 1375-1860 (Aberdeen, 1887 ("Digitized by Google")), pp. 421-422). Since the Greig/Duncan8 second verse is not in the 1827 text either, I assume it is also a later modification by Imlah. - BS  
Last updated in version 2.5  
File: Grd81908  

Lass that Loves a Sailor, The  
DESCRIPTION: The singer overhears a young man, just come into an inheritance, propose to a maiden. She says she loves a sailor and hopes to be his wife. "No sooner had these words been spoken" than the weather changes, blows her sailor home, and they kiss.  
AUTHOR: unknown  
EARLIEST DATE: 1907 (Greig/Duncan5)  
KEYWORDS: courting love rejection return reunion sailor  
FOUND IN: Britain(Scotland(Aber))  
REFERENCES (1 citation):
Lass That Made the Bed to Me, The

DESCRIPTION: The singer is on the road one January night and "to my good luck a lass I met." She invites him to her chamber and makes his bed. He seduces her. Next morning she says "Alas! ye've ruin'd me." He says "ye ay shall mak the bed to me." Presumably they marry

AUTHOR: unknown
EARLIEST DATE: 1796 (Scots Musical Museum)
KEYWORDS: marriage seduction sex nightvisit beauty
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan4 794, "When January Winds Were Blawin' Keen," Greig/Duncan8 Addenda, "When January Winds Were Blawin' Keen" (3 texts, 2 tunes)
ADDITIONAL: James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford, 1969) #571, pp. 675-676, "The bonie lass made the bed to me--" (1 text, 1 tune, from before 1796)

Roud #6201
BROADSIDES:
Bodleian, Harding B 14(210), "The Lass That Made the Bed to Me" ("When January's winds were blawing cauld"), W. Stephenson (Gateshead), 1823; also Harding B 11(2076), "The Lass That Made the Bed to Me"

File: GrD4794

Lass, Gin Ye Wad Lo'e Me

DESCRIPTION: Dialog. He says he is a kind goodman and would make her lady of his land. She acknowledges his wealth but doubts marriage would make an old man young. He says she may not get such an offer again. She says he can leave "and mind me i' your latter-will"

AUTHOR: Alexander Laing (source: Whistle-Binkie)
EARLIEST DATE: 1835 (Chambers' Edinburgh Journal No. 196, according to Greig/Duncan4)
KEYWORDS: age courting dialog humorous
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan4 813, "Lass, Gin Ye Wad Lo'e Me" (3 texts, 1 tune)
ADDITIONAL: Alexander Rodger, editor, Whistle-Binkie, Second Series (Glasgow, 1842), pp. 35-36, "Lass, Gin Ye Wad Lo'e Me"

Roud #6119
NOTES [40 words]: The title here is from the half-line ending each speech. In sequence, alternating between him and her, the half-lines are "Lass, gin ye wad lo'e me," "I canna, winna lo'e you," "I think you'd better lo'e me," and "Bodie, gin ye lo'e me!" - BS

Last updated in version 2.5

File: GrD4813

Lass's Wardrobe, The

DESCRIPTION: A young lady was vain about her clothes (her ragged garments are listed) and no lad would take her. The miller wouldn't after she lost her silver. "An' noo she lives 'erlane in a garret Wi' nae and but a cat an' a parrot." "Be nae big aboot your claes"

AUTHOR: unknown
EARLIEST DATE: 1843 (Whitelaw-BookOfScottishSong); before 1845 (broadside, Bodleian Harding B 11(2946))
KEYWORDS: clothes oldmaid
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #17, pp. 1-2, "The Aul' Maid" (1 text)
Greig/Duncan7 1372, "Nae Bonnie Laddie Wad Tak Her Awa" (7 texts, 4 tunes)
Whitelaw-BookOfScottishSong, p. 126, "The Lass's Wardrobe" (1 text)
Lasses o' Foveran, The

DESCRIPTION: Lasses of Foveran are "foul fisher jauds," of Meldrum "lie wi' the lads," of Skene are "black at the bane," but the flower of Kinellar would dazzle your eyes.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan8)

KEYWORDS: courting nonballad beauty

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1646, "The Lasses o' Foveran" (1 text)

Roud #13057

NOTES [14 words]: Foveran, Old Meldrum, and Kinellar are Aberdeenshire parishes. Skene is a town. - BS

Last updated in version 2.5

File: GrD81646

Lassie Gathering Nuts, The

DESCRIPTION: The lassie gathers nuts in the woods as they hang and then falls asleep. Three strong, "lusty" lads come by; the first kisses her, the second undoes her belt, what the third did is not to be put in the song. She awakens and thinks she's "slept too long."

AUTHOR: unknown

EARLIEST DATE: c. 1800 (Burns's "Merry Muses")

KEYWORDS: rape sex abuse hunting bawdy rake

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
DT, LASSINUT

Roud #5131

RECORDINGS:
Lizzie Higgins, "The Lassie Gathering Nuts" (on LHiggins01)

NOTES [46 words]: Rod Stradling notes this song was "One of Lizzie's favourite songs learned from her mother [Jeannie Robertson], who gave it to her 'to sing on the Folk scene'" (http://www.mustrad.org.uk/articles/higgins.htm). [All traditional versions seem to be from the Robertson family.] - DGE

Last updated in version 5.3

File: RcLaGaNu
Lassie Kens She's Far Better Noo, The
DESCRIPTION: "The lassie kens she's far better noo Wi' a hundred sheep and a sackfu' o' woo. [Greig/Duncan8: wool]"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: shepherd
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1768, "The Lassie Kens She's Far Better Noo" (1 fragment)
Roud #13016
NOTES [11 words]: The current description is all of the Greig/Duncan8 fragment. - BS
Last updated in version 2.5
File: GrD81768

Lassie Lie Near Me (Laddie Lie Near Me)
DESCRIPTION: "Lang hae we parted been, Lassie my dearie, Now we are met again, Lassie lie near me. Near me, near me, Lassie lie near me. Lang hast thou lien thy lane, Lassie lie near me."
"A' that I hae endured... Here in thy arms is cured, Lassie, lie near me."
AUTHOR: unknown
EARLIEST DATE: 1803 (Scots Musical Museum, #216)
KEYWORDS: love separation reunion nonballad
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
ADDITIONAL: James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume III, #218, p. 227, "[Old Words]" (1 text, 1 tune, filed as an addendum to the rewritten text "Laddie lie near me.")
Roud #V23985
File: SMM3218

Lassie Lives by Yonder Burn, A
DESCRIPTION: "A lassie lives by yonder burn, That jinks about the seggins, And aft she gies her sheep a turn, To feed amang the bracken." The singer promises that he would "row her in my plaidie" if she would "woo wi' me." He must leave but hopes to return to her
AUTHOR: unknown
EARLIEST DATE: 1904 (Ford)
KEYWORDS: courting separation
FOUND IN: Britain(Scotland)
REFERENCES (2 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 229-231, "A Lassie Lives by Yonder Burn" (1 text, 1 tune)
Greig/Duncan4 799, "To Row Her in My Plaidie" (4 texts, 3 tunes)
Roud #6121
ALTERNATE TITLES:
Though Bogles Meet Me by the Way
File: FVS229

Lassie of the Glen, The
DESCRIPTION: "Beneath a hill 'mang birken bushes, By a burnie's [stream's] dimplit linn [torrent]," the singer says, he and "the lassie o' the glen" confessed their love and would "fondly stray" Now, "unhappy" and far away he recalls those times.
AUTHOR: Angus Fletcher (b.1776) (source: Rogers)
EARLIEST DATE: 1857 (Roger's _The Modern Scottish Minstrel_)
KEYWORDS: courting love lyric
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Lassie wi' the Yellow Coatie

DESCRIPTION: "Lassie wi' the yellow coatie, Will ye wed a muirlan' Jockie? Lassie wi' the yellow coatie, Will ye busk an' gang wi' me?" The singer admits to poverty, but promises to work hard and be true. He warns: "Time is precious, dinna lose it."

AUTHOR: James Duff?

EARLIEST DATE: 1904 (Ford)

KEYWORDS: courting

FOUND IN: Britain(Scotland)

REFERENCES (3 citations):
Ford-VagabondSongsAndBalladsOfScotland, p. 198, "Lassie wi' the Yellow Coatie" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #109, p. 2, "Lassie Wi' the Yellow Coatie" (1 fragment)
Greig/Duncan8 1870, "Lassie Wi' the Yellow Coatie" (8 texts, 6 tunes)

Roud #2582

BROADSIDES:
Bodleian, 2806 c.15(235), "Lassie Wi' the Yellow Coattie" ("Lassie wi' the yellow coattie"), J. Lindsay (Glasgow). 1851-1910

ALTERNATE TITLES:
The Bonnie Lass o' Fintry

NOTES [17 words]: Greig/Duncan8 quoting Duncan or Margaret Gillespie: "From Al. Imlah, Woodhead, Delgaty, about 1860." - BS

Last updated in version 2.6

File: FVS198

Lassie Will Ye Tak' a Man

DESCRIPTION: He: "Lassie, will ye tak' a [wealthy] man"? She: "De'il take the cash!" He: "I'll buy you claise ... a riding pony ..." She: Joy is what you make of life. He: "Gie's your hand ye'll be my wife ... in love an siller rife Till death wind up the lave o't"

AUTHOR: Robert Tannahill (1774-1810)

EARLIEST DATE: c.1838 (Ramsay)

KEYWORDS: courting love marriage money dialog nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig/Duncan8 1862, "Lassie Will Ye Tak' a Man" (1 text)

Roud #13499

File: GrD81862
Lassies in the Cougate, The
DESCRIPTION: "The lassies in the Cougate Kaim doun their yalla hair, The lassies in the Cougate
They sing for evermair" -- but woe to the roving boys and the sailor lads who fill their lassies "full."
AUTHOR: unknown
EARLIEST DATE: 1824 (Sharpe, according to Porter/Gower-Jeannie-Robertson-
EmergentSingerTransformativeVoice)
KEYWORDS: sex courting
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #59, p. 221, "The Lassies
in the Cougate" (1 text, 1 tune)
Roud #8158
ALTERNATE TITLES:
The Lasses o' the Cannogate
NOTES [54 words]: Brushing or combing hair is often a metaphor for sex. "Cougate" (or "Cowgate",
meaning "Cow Street") refers a street or area in Old Town, Edinburgh. - DGE
Although, interestingly, the Cecil Sharpe 1824 text refers to the more familiar Cannongate; the
Cougate reference seems to be specific to Jeannie Robertson's family. - RBW
Last updated in version 5.3
File: RPG059

Last Clam Falls Sensation, The
DESCRIPTION: "I got on board a tote team, at the town of Taylors Falls" to set out for a logging
camp in 1874. The team arrives after a long, tedious trip. One of the loggers misbehaves with the
local women, resulting in a fight between the loggers
AUTHOR: unknown
EARLIEST DATE: 1965 (Dunn, _The St. Croix_, from an uncited source)
KEYWORDS: logger clothes travel fight
FOUND IN: US(MW)
REFERENCES (1 citation):
ADDITIONAL: James Taylor Dunn, _The St. Croix: Midwest Border River_, reprint edition with new
introduction published 1979 by the Minnesota Historical Society press, pp. 251-254, "The Last
Clam Falls Sensation" (1 text)
NOTES [175 words]: Information about this song is sadly lacking. Dunn, although he quotes a full
text, does not tell his source. It appears to have been a manuscript, not an informant, because
most of the names are left blank. Dunn thinks it might have been sung to the tune of "The Jam on
Gerry's Rocks," although he does not specify which of the two tunes he means.
Dunn reports that the village of Clam Falls was founded in 1872 by Daniel F. Smith. It is a tiny
place, not located on most atlases; it is slightly south of a line between Grantsburg and Shell Lake,
Wisconsin, and about half way between the two. It is just about due northeast of Taylors Falls, the
starting point of the song, which is on the Saint Croix river (in Minnesota), which is the limit of
navigation on that river. Clam Falls is on the Clam River, which eventually flows into the Saint
Croix, but its path is too convoluted to serve as a good path to the camp. Frankly, I can't see how
they expected to get the logs out of Clam Falls. Which may be why the area was still unsettled in
1872. - RBW
Last updated in version 2.5
File: JTDST251

Last Farewell, The (The Lover's Return)
DESCRIPTION: "So at last you have come back Since time at last has set you free...." The singer
recalls his old love for the other -- but concludes that it is all over now: "No, no, you must not take
my hand; God never gives us back our youth...."
AUTHOR: unknown
EARLIEST DATE: 1932 (Henry)
KEYWORDS: love separation return age infidelity
FOUND IN: US(So)
REFERENCES (6 citations):

**Last Fierce Charge, The [Laws A17]**

DESCRIPTION: Two soldiers, boy and man, are about to ride into battle (at Fredericksburg?). Each asks the other to write to his home should he die. Both are killed; no letter is sent to mother or sweetheart.

AUTHOR: unknown

EARLIEST DATE: 1863 (February 7, 1863 edition of Harper's Weekly)

KEYWORDS: war battle death farewell Civil war

HISTORICAL REFERENCES:
- June 17, 1775 - Battle of Bunker Hill (fought on Breed's Hill, and won by the British, though at heavy cost)
- Dec 13, 1862 - Battle of Fredericksburg. Robert E. Lee's Army of Northern Virginia, well-positioned and entrenched, easily throws back the assault of Ambrose Burnside's Army of the Potomac.
- June 25, 1876 - Battle of the Little Bighorn. Lt. Colonel George A. Custer (who had been a Major General during the Civil War) is killed, along with the entire force of cavalry (five companies with somewhat over 250 men) with him.

FOUND IN: US (MA, MW, Ro, SE, So) Canada (Mar, Newf) Britain (Scotland (Aber))

REFERENCES (24 citations):
- Laws A17, "The Last Fierce Charge (The Battle of Fredericksburg, Custer's Last Charge)"
- Greig/Duncan1 105, "The Two Soldiers" (1 text, 1 tune)
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 383-387, "The Last Fierce Charge" (2 texts plus mention of 1 more, 1 tune)
- Randolph 234, "That Last Fierce Fight" (2 texts, 1 tune)
- High-OldOldFolkSongs, pp. 7-8, "Custers... Charge" (1 text)
- Abrahams/Riddle-ASingerAndHerSongs, pp. 69-72, "Custer's Last Fierce Charge" (1 text, 1 tune)
- Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 132, "Custer's Last Fierce Charge" (1 text, 1 tune)
- Owens-TexasFolkSongs-1ed, pp. 120-121, "Custer's Last Charge" (1 text, 1 tune)
- Hubbard-BalladsAndSongsFromUtah, #148, "Death in Battle" (1 text, 1 tune)
- Fuson-BalladsOfTheKentuckyHighlands, pp. 94-96, "The Soldier Boy with Curly Hair" (1 text)
- Eddy-BalladsAndSongsFromOhio 139, "The Last Fierce Charge" (2 texts)
- Dean-FlyingCloud, pp. 14-16, "The Charge at Fredericksburg" (1 text)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 231, "The Last Fierce Charge" (1 text plus mention of 1 more)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore4 231, "The Last Fierce Charge" (1 excerpt, 1 tune)
- Peacock, pp. 1004-1006, "The Last Great Charge" (1 text, 1 tune, a conflate version)
- Creighton-MaritimeFolkSongs, pp. 156-157, "Balaclava" (1 text, 1 tune)
- Mackenzie-BalladsAndSeaSongsFromNovaScotia 118, "The Battle of Fredericksburg" (1 text)
- Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 86-87, "The Last Fierce Charge" (1 text, 1 tune)
- Friedman-Viking/PenguinBookOfFolkBallads, p. 295, "The Last Fierce Charge" (1 text)
- Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 14, "The Battle of Gettysburg" (1 text, 1 tune)
- Fife/Fife-CowboyAndWesternSongs 45, "Custer's Last Charge" (1 text, 1 tune)
- Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 196-197, "The Last Fierce Charge" (1 text)
- Dallas-TheCruelWars-100SoldiersSongs, pp. 197-198, "The Battle of Fredericksburg" (1 text, 1 tune)
dt 692, Lastfier
Roud #629

Recordings:
Jack Knight, "The Last Great Charge" (on MUNFLA/Leach)
Ned Rice, "The Blue-Eyed Boy" (on MUNFLA/Leach)

Cross-references:
cf. "The Soldier's Letter" (plot)
cf. "Just as the Sun Went Down" (theme of two farewells to mother and lover)
cf. "I'll Be With You When the Roses Bloom Again" (plot)
cf. "Custer's Last Charge (I)" (subject)

Alternate titles:
Two Soldiers
Fight at Bunker Hill
The Last Fierce Charge of the French at Waterloo

Notes: As the list of song titles shows, this piece could be particularized to deal with almost any battle (as, indeed, Belden-BalladsSongsCollectedByMissouriFolkloreSociety has a text titled "Fight at Bunker Hill," after the Revolutionary War battle. This, however, is historically impossible; the Americans weren't doing any charging at Bunker Hill. In any case, the "Bunker Hill" text never mentions that battle).

Since, however, the second-earliest (and perhaps least famous) event commemorated in a version of this song was the Battle of Fredericksburg, it seems quite likely that the song was originally about that conflict.

Phillips Barry had two texts credited to Virginia F. Townsend -- but even if this is accurate, it may apply only to an adaption; both were "Gettysburg" texts. - RBW

Creighton-MaritimeFolkSongs names this "Balaclava" -- I assume the name the singer assigned -- though that is never mentioned in the ballad; Creighton also has a fragment naming the battle as Waterloo, referenced as in ms. as "The Last Great Charge." - BS

Jim Dixon recently pointed out to me a publication that may be the original. It was found in the February 7, 1863 edition of Harper's Weekly. It is titled "At Fredericksburg," and signed L.C.M.

There is no tune (unless "L.C.M." is a reference to the meter -- the song does fit the standard definition of Common Meter and at least one definition of Long Meter, sometimes abbreviated LCM). The fact that it appeared just a couple of months after Fredericksburg would seem to imply that it was indeed inspired by that battle.

It is very similar to some of the traditional versions. Despite the title, there is absolutely no explicit reference to Fredericksburg, although the circumstances fit (the Union soldiers charge up a hill and take dreadful casualties). This lack of specificity no doubt made it easier to adapt the song to other circumstances. - RBW

Last Updated in version 5.0
File: LA17

Last Great Round-Up, The

Description: "When I think of the last great roundup On the eve of eternity's dawn, I think of the past of the cowboys.... And I wonder if any will greet me On the sands of the evergreen shore." The singer warns of the trail to perdition and says to follow Jesus

Author: unknown

Earliest date: 1931 (ArkansasWoodchopper)

Keywords: cowboy religious warning

Found in:

References (2 citations):
ArkansasWoodchopper, pp. 50-51, "The Last Great Round-Up" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 410-411, "The Cowboy's Dream" (1 text, tune referenced; this appears to combine "The Cowboy's Dream" and "The Last Great Round-Up")
Roud #4453

Recordings:
Arkansas Woodchopper [pseud. for Luther Ossenbrink] "The Cowboy's Dream" (Champion 15897 [as West Virginia Rail Splitter]/Supertone 9571, 1929; Gennett 7065, 1930)

Cross-references:
cf. "The Cowboy's Dream" (subject)
Last Kind Word Blues

DESCRIPTION: Two themes: singer's father is bound for "the German war" and tells what to do if he is killed; singer's mother is concerned about her rambling daughter's wildness. See notes for details.

AUTHOR: unknown
EARLIEST DATE: 1930 (StuffDreams2)
KEYWORDS: love warning war train travel burial death Germany nonballad father lover mother
FOUND IN:
RECORDINGS:
Geeshie Wiley, "Last Kind Word Blues" (on StuffDreams2)

NOTES: The First World War theme is covered in three verses: Her father says "I may not see you after I cross the deep blue sea." His "last kind words" tell her to send his body to his mother, not for burial, but to be left out to "let the buzzards eat me whole."
Before her mother died she said, "stay safe daughter; don't you be so wild." Her lover being across the Mississippi, she "went to the depot and looked up at the sign" -- a common floating line -- and "cried; if a train don't come there'll be some walking done." - BS

Last Letter, The

DESCRIPTION: "Dear love here's a letter It's the last one I'll send For my love's correspondings will soon be at end." He dies with the letter unfinished. She dies from grief when she gets the letter. Now "they dwell each together in a bright home above"

AUTHOR: unknown
EARLIEST DATE: 1921 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
 KEYWORDS: love parting reunion death
FOUND IN: Canada(Mar,Newf) US
REFERENCES (3 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 101, "Lovely Annie" (1 text)
Ives-FolksongsOfNewBrunswick, pp. 180-181, "The Unfinished Letter" (1 text, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 31, "I'll Write You a Letter" (1 text, 1 tune, probably this although it includes only the letter, with no indication that the man is dead or what comes after)
Roud #1967
RECORDINGS:
Jimmie Davis, "The Last Letter" (Decca 5726,/Melotone [Canada] 45334, 1939; Minerva M-14104, 1940)
George Hatfield, "Come Love Here's a Letter" (on MUNFLA/Leach)
George Riley, "The Last Letter" (Conqueror 7742, 1931)
CROSS-REFERENCES:
cf. "Soldier's Last Letter" (theme)

Last Longhorn, The

DESCRIPTION: "An aged longhorn bovine lay dying on the river...." As the bull says it does not wish to live alone, the cowboy watches the passing of their era. The bull dies. The cowboy rides off; "His horse stepped in a dog hole and fell and broke his spine"

AUTHOR: Words: John Wesley / Music: Carl T. Sprague (source: Tinsley-HeWasSinginThisSong)
EARLIEST DATE: 1917 ("The Cattleman"); Sprague set the tune in 1929 (source: Tinsley-HeWasSinginThisSong)
KEYWORDS: cowboy animal death
FOUND IN: US
REFERENCES (3 citations):
Thorp/Logsdon-SongsOfTheCowboys, pp. 88-90, "The Last Longhorn" (1 text)
Fife/Fife-CowboyAndWesternSongs 115, "The Last Longhorn" (1 text, 1 tune)
Tinsley-HeWasSinginThisSong, pp. 220-223, "The Last Longhorn" (1 text, 1 tune)
ST FCW115 (Partial)
Roud #8015
RECORDINGS:
Carl T. Sprague, "The Last Longhorn" (Victor V-40197, 1930; Montgomery Ward M-4467, 1934; on MakeMe, WhenIWas1)
NOTES [103 words]: The dating of the Fifes' version is rather strange; the final verse says that the cowboys' "glory has departed in 1889," but earlier it said that the last comrades of the longhorn "were embalmed to feed the boys who were a-fighting Spain" (placing the song after 1898). Since the cow also refers to the 1880s as "some nineteen summers past," the correct date in the final verse is probably 1899.
The longhorn cow was rugged and strong, but stubborn and perhaps not the best source of meat. Thus, after the closing of the frontier in the late eighteenth century, it was supplanted by domestic breeds. Hence this song. - RBW
Last updated in version 5.3
File: FCW115

Last Night Our Virgin
DESCRIPTION: "Last night, our virgin, Mary mild, was safe delivered, safe delivered of a child."
"Then God's angel" did appear to a frightened shepherd: "Prepare and go to Bethlehem" where Jesus can be found. "Then it was in the beginning... World without end, amen."
AUTHOR: unknown
EARLIEST DATE: 1976 (Cox-FolkMusicInANewfoundlandOutport)
KEYWORDS: religious Jesus
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Cox-FolkMusicInANewfoundlandOutport, pp. 94-95, "Last Night Our Virgin" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Wexford Carol" (lyrics)
NOTES [80 words]: This contains quite a few lines of the Wexford Carol, but significantly modified, and with enough new material at beginning and end that I eventually concluded it was a separate song -- although I suspect it's a muddle of several songs in the source's head; it is the only carol that Cox found only once. Cox notes a resemblance to plainsong; and it concludes with a "world without end" portion of "The Doxology." I think it's a hymn which picked up the Wexford Carol lyrics. - RBW
Last updated in version 4.3
File: CoxN094

Last of the Wooden Walls
DESCRIPTION: "Here Atlantic's foam-wreaths float In aqua-floral tribute to a ship submerged." The unnamed ship's activities are recalled, the men aboard mentioned; we are told of the tears shed when her journeys ended
AUTHOR: Harry R. Burton
EARLIEST DATE: 1952 (Harrington, Poems of Newfoundland)
KEYWORDS: ship nonballad hunting
HISTORICAL REFERENCES:
1950 - Scuttling of the SS Eagle, the last of the Newfoundland sealing steamers
FOUND IN:
REFERENCES (1 citation):
Ryan/Small-HaulinRopeAndGaff, pp. 142-143, "Last of the Wooden Walls" (1 text)
Roud #V44654
NOTES [448 words]: Yes, this is as, um, aqua-floral as it looks. Really, it doesn't belong in the Index. But I've done everything else in Ryan/Small-HaulinRopeAndGaff; leaving out one of many
irrelevant poems because it's irrelevant is rather pointless. This should not be confused with the various other poems about the decline of sailing ships, several of which share similar titles. This piece nowhere names any names; there is no way to be certain what it refers to. But the fact that it was printed in 1952 is indicative. In 1950, the very last of the sealing steamers, the S.S. Eagle, had been scuttled by Bowring's, her owners; she was too worn-out to continue as she was, and not worth enough to fix. (Newfoundland became part of Canada in 1949, so Canadian laws would begin to apply in the year she was scuttled; they would have required the ship to be fixed up.) Attempts to make her a museum had failed. Many protested; it was the end of an era in Newfoundland. Little wonder that the scuttling would encourage poetry like this -- even "I" think it a tragedy that the wooden walls were all lost without any memory, and it all happened before I was born, and I don't like sealing anyway! But there was no money to maintain her. For more about the Eagle, see "The Ice-Floes," which is sort of the reverse of this song: instead of a song about a real ship hidden behind a lack of names, "The Ice-Floes" is a fictitious song about the real ship Eagle. Confirming the connection to the Eagle is the reference to the wooden ship's "more than forty years of service"; the Eagle first went to the ice in 1904 under Arthur Jackman (see Levi George Chafe, Chafe's Sealing Book: A History of the Newfoundland Seafishery from the Earliest Available Records Down To and Including the Voyage of 1923, third edition, Trade Printers and Publishers, Ltd., 1923 (PDF scan available from Memorial University of Newfoundland), p. 99; for Jackman, see "The Old Polina"), so she was 46 years old when she was scuttled. A few terms used in the song (which I'm too lazy to footnote, but I've read a lot of sealing books to learn this vocabulary):
"Barrelmen": men who took their place in the barrel on the mast to guide the ship. They were lookouts, in a way, but they were also navigating the ship. "Whitecoat patches, bedlamers and old dog-hoods": whitecoats were infant harp seals, the main target of the seal hunt; "bedlamers" were seals (whether harp seals or hooded seals) which were in their second year -- not fully grown, but living on their own. "Dog-hoods" were male hooded seals, which were dangerous and had to be hunted with guns; they became a target only if the whitecoat hunt had failed.- RBW

Last Parting of Burns and Bonnie Jean
DESCRIPTION: "Come near to me, Jean, come close to my side... That the widow's God may soften the road For my helpless bairns and thee, O." Burns bids farewell. After he dies, she kisses his cold lips and takes a lock of his hair. Burns is buried and widely mourned
AUTHOR: Elizabeth Rennie
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
KEYWORDS: death burial separation
HISTORICAL REFERENCES:
1759-1796 - life of Robert Burns
1788 - Burns marries Jean Armour (1767-1834)
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, p. 356, "Last Parting of Burns and Bonnie Jean" (1 text)
Roud #5606
File: Ord356

Last Rose of Summer, The
DESCRIPTION: "'Tis the last rose of summer, left blooming alone, All her lovely companions are faded and gone." The singer promises not to leave this flower even when other flowers are "scentless and dead": "Oh! Who would inhabit this bleak world alone!"
AUTHOR: Thomas Moore (1779-1852)
EARLIEST DATE: 1852
KEYWORDS: flowers love nonballad
FOUND IN:
REFERENCES (8 citations):
Moore-IrishMelodies-1846, pp. 95-96, "'Tis the Last Rose of Summer" (1 text)
Heart-Songs, p. 146, "The Last Rose of Summer" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #88, "The Last Rose of Summer" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 59, "The Last Rose of Summer" (1 text)
Wolf-AmericanSongSheets, #1227, p. 84, "The Last Rose of Summer" (5 references)

**DT, LASTROSE**

**ADDITIONAL:** Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 378-379, "The Last Rose of Summer" (1 text)
Roud #13861

**CROSS-REFERENCES:**
cf. "Castle Hyde" (tune)
cf. "Bells of Shandon" (tune)

**SAME TUNE:**
The Groves of Blarney (File: OCon033) (per Hoagland in the notes to "Castle Hyde" and to William H. A. Williams, "'Twas Only an Irishman's Dream," University of Illinois Press, 1996, p. 37)
Castle Hyde (Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 254-255)

**NOTES [61 words]:** Dr. William Mahar claims this is one of the six most popular songs of the Civil War era. I've no idea what his evidence for this was; I've never seen it mentioned in any Civil War history.
This is another of Moore's pieces that was very popular in print (Granger's Index to Poetry has 15 references to it) but which seems to have had little vogue in tradition. - RBW

Last updated in version 6.1
File: DTlastro

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**Last Serenade, The**

**DESCRIPTION:** "I am under your window tonight, love, Giving you my last serenade." The singer says he must leave the girl. "But in the days that are to come we may then be joined in heart.... Serenade, serenade, I am giving you my last serenade."

**AUTHOR:** unknown

**EARLIEST DATE:** 1941 (Randolph)

**KEYWORDS:** love separation farewell

**FOUND IN:** US(So)

**REFERENCES (1 citation):**
Randolph 742, "The Last Serenade" (1 short text, 1 tune)
Roud #7396

File: R742

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**Last Speech and Dying Words of the Auld Kirk of Turriff, The**

**DESCRIPTION:** On Halloween the singer rides by the old church and overhears a meeting of testifying spirits. The church testifies about its history, including forced conversion "to Presbetrie." He hopes the new church will "strive to end as I began ... Pure Orthodox"

**AUTHOR:** unknown

**EARLIEST DATE:** 1914 (Greig/Duncan3)

**KEYWORDS:** religious ghost

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (1 citation):**
Greig/Duncan3 692, "The Last Speech and Dying Words of the Auld Kirk of Turriff" (1 text)
Roud #6114

**NOTES [16 words]:** Greig/Duncan3: "The poem relates to the building of the new parish church of Turriff in 1794." - BS

Last updated in version 2.4
File: GrD3692
Last Thing On My Mind, The

DESCRIPTION: "It's a lesson to late for the learning, Made of sand, made of sand." "Are you going away with no word of farewell.... Well, I could have loved you better, didn't mean to be unkind, You know that was the last thing on my mind." Of lost love and regret

AUTHOR: Tom Paxton
EARLIEST DATE: 1964 (recording, Tom Paxton)
KEYWORDS: love separation nonballad
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
DT, LASTMIND*

NOTES [41 words]: There isn't much evidence that this song became traditional, but Cox-FolkMusicInANewfoundlandOutport, p. 186, says that Harry Mercer of Newfoundland knew it and sang it, with evidence of oral modification, so I put it in here very tentatively. - RBW

Last Token, The

DESCRIPTION: "Come press to your heart this last token, Though 'tis neither silver nor gold, 'Twill remind you of words you have spoken Too fondly to ever be told. When I'm far away a-sleeping... Your first love you'll never forget."

AUTHOR: unknown
EARLIEST DATE: 1940 (Randolph)
KEYWORDS: love death
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 739, "The Last Token" (1 fragment)
Roud #7395
CROSS-REFERENCES: cf. "Little Rosewood Casket"
NOTES [25 words]: I'm sure this is a fragment of something longer. It may even be elsewhere in the Index. But Randolph's fragment is so short that I can't identify it. - RBW

Last Trip in the Fall

DESCRIPTION: "At Nick Hert's mine near Trenton, where we put on eighty tons... we kept right on a-moving... And landed safe in Cleveland, Where we laid up for the fall." The singer tells of cold weather on the Ohio-Erie canal in fall, but will stay with the work

AUTHOR: probably Pearl R. Nye
EARLIEST DATE: 1971 (OHS)
KEYWORDS: ship travel canal
FOUND IN: US(MW)
REFERENCES (2 citations):
Salt-BuckeyeHeritage-OhiosHistory, pp. 67-68, "Last Trip in the Fall" (1 text, 1 tune)
ADDITIONAL: [no author listed], Scenes & Songs of the Ohio-Erie Canal, Ohio Historical Society, 1971, "Last Trip in the Fall" (1 text, 1 tune, from Pearl R. Nye)
CROSS-REFERENCES: cf. "Between Me and the Wall" (tune, according to Salt)
File: OHSLTitF

Last Voyage of the Veteran, The

DESCRIPTION: The captain and ten crewmen "perished in the ocean." A tug was sent out to salvage the Veteran "but the wind it blew so heavy and caused the sea to roar And caused the poor sailors to roll on a lee shore"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan1)
**Last Winter Was a Hard One**

DESCRIPTION: Two Irish women lament the hard times. Neither woman's husband could find a job, and both families suffered. They curse the Italians who have arrived to take Irish jobs. They look forward to better times when their husbands find work.

AUTHOR: Words: Jim O'Neil / Music: Jack Conroy

EARLIEST DATE: 1880 (sheet music)

KEYWORDS: work poverty unemployment foreigner hardtimes

FOUND IN: US(MA,MW) Canada(Mar)

REFERENCES (4 citations):
- Dean-FlyingCloud, pp. 89-90, "When McGuinness Gets a Job" (1 text)
- Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 98, "Last Winter Was a Hard One" (1 text+fragments, 1 tune)
- Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 111-112, 248, "Last Winter Was a Hard One" (1 text, 1 tune)
- DT, LASTWNTR*

Roud #4607

CROSS-REFERENCES:
- cf. "Longshoreman's Strike (The Poor Man's Family)" (theme)

NOTES [247 words]: The sheet music to this is "respectfully dedicated to comptroller John Kelly."

John Kelly (1822-1886) was a New York politician. A one-time representative, the Dictionary of American Biography credits him with running Tammany Hall 1873-1882. Thus he would be the chief politician responsible for municipal employment.

See one version of "When McGuinness Gets a Job" [Sheet Music: digital id sm1880 11975], published in New York in 1880, at the Library of Congress American Memory site. - BS

This seems to be a good example of the Irish situation in New York: They rose the socio-economic ladder, but not securely. William H. A. Williams, 'Twas Only an Irishman's Dream, University of Illinois Press, 1996, p. 176, writes, "It was no accident that the term 'lace curtain' was coined in the 1890s.... By 1900, American-born Irish were over-represented in lower-middle-class positions, such as clerks, salespersons, teachers, and bookkeepers, and were under-represented in the poorer jobs. True, compared to the accomplishments of Germans, Scandinavians, and the recently arrived Jews, Irish success was, as Timothy Meagher pointed out, unspectacular and fragile. The Irish tended to 'slip' more than other groups. Yet, based on the economic distance they had to travel and the vast numbers that had crowded the bottom of the latter, the Irish in America had turned a corner. Even among the great numbers of working-class Irish, the majority were now skilled or semi-skilled." - RBW

Last updated in version 5.2

File: FSC098

**Last Words of Copernicus, The**

DESCRIPTION: "Ye golden lamps of heaven, farewell, With all your feeble light. Farewell thou ever changing moon, Pale empress of the light. And thou refulgent orb of day, In brighter flames arrayed...." The singer looks forward to leaving earth for heaven.

AUTHOR: Words: Philip Doddridge / Music: Sarah Lancaster (source: Sacred Harp -- which however spells Doddridge's name "Dodderidge")

EARLIEST DATE: 1869 (source: Sacred Harp)

KEYWORDS: religious death

HISTORICAL REFERENCES:
- 1473-1543 - Life of Mikolaj Kopernigk, whose name was latinized as "Nicolaus Copernicus"
NOTES [406 words]: According to Julian, p. 305, Philip Doddridge "was b[orn] in London, June 26, 1702. His grandfather was one of the ministers under the commonwealth, who were ejected in 1662. His father was a London oilman. He was offered by the Duchess of Bedford an University training for ordination in the Ch[urch] of England, but declined it. He entered Mr. Jennings's Non-conformist seminary at Kibworth instead." He became a pastor at Kibworth in 1723, and later taught Hebew, Greek, mathematics, Philosophy, and Divinity, eventually being made D.D. by the University of Aberdeen. He died of tuberculosis in Lisbon on October 26, 1751. Job Orton posthumously published his hymns. He wrote many, many hymns -- Julian lists 78, of which he considers eight to be the most popular, although I don't recall ever hearing any of them. This is #66 among the seventy "lesser" hymns.

Neither Morris-FolksongsOfFlorida, nor the Sacred Harp text, nor any other reference I have found, explains why this is called "The Last Words of Copernicus." Copernicus, it is true, was a priest and canon lawyer (see Porter, p. 143), so he probably did look forward to leaving earth (and, perhaps, to getting an explanation from God as to why celestial mechanics was so hard -- contrary to what you may have heard, Copernicus's heliocentric model of the universe did not produce better predictions of celestial mechanics than what went before; it was merely simpler). Possibly the "last words" are a reference to the preface to Copernicus's master work *De Revolutionibus*, which outlined the heliocentric model. Ironically for a book by a Catholic, *De Revolutionibus* was prepared for publication by a Lutheran minister, Andreas Osiander, who (seemingly without telling the dying Copernicus) added a preface that called the heliocentric theory simply a better way to calculate planetary positions, not a reality (Porter, p. 144). And Osiander did not make it clear that he, not Copernicus, had written the preface. This meant that the book was not immediately banned (it wasn't placed on the Index of condemned works until 1616, almost three-quarters of a century after Copernicus's death in 1543), but it made the book rather pointless, and it did not sell well. Not that Copernicus cared; he was dead! But the preface, although it might be regarded as Copernicus's farewell, certainly wasn't anything like this. And the song never mentions Copernicus in the text. - RBW

Bibliography


Last updated in version 5.0
File: Morr095

Late Battle in the West

DESCRIPTION: Another account of the conquest of Vicksburg by Union troops. The focus is mostly on General Grant: "Oh bully for our chief... Old Jeff is getting scared, Grant's getting bolder... Three cheers for Grant, and the Union forever!"

AUTHOR: unknown

EARLIEST DATE: 1909 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: Civilwar patriotic

HISTORICAL REFERENCES:

Nov 1862 - Union general Ulysses S. Grant begins his Vicksburg campaign. His first four attempts to reach the city fail
Apr 16, 1863 - Porter's gunboats run past Vicksburg, opening the way for Grant's final successful campaign
May 12-17, 1863 - Grant fights a series of minor battles which bring him to the defences of Vicksburg
May 22, 1863 - Grant's attempt to take Vicksburg by storm is a bloody failure. The Union army
settles down to a siege
July 4, 1863 - Lt. General Pemberton surrenders Vicksburg
FOUND IN: US(So)
REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 371-372, "Late Battle in the West" (1 text)
Roud #7764
CROSS-REFERENCES:
cf. "The Battle of Vicksburg" (subject)
cf. "Victorious March" (subject)
NOTES [137 words]: Every historical event in this song is described in the notes to "Victorious March"; see the notes to this song. Although this is surely a composed song, the informant almost certainly had it from oral tradition. This shows in the names of the officers. He mentions, in addition to Grant, three generals: MacPherson (James B. McPherson, 1828-1864, one of Grant's corps commanders), Logan (John A. Logan, 1826-1886, a division commander), and "McClellan." George B. McClellan, former commander of the Army of the Potomac, of course did not serve at Vicksburg. The reference, I think, must be to John A. McClernand (1812-1900), a politician who had become one of Grant's corps commanders in exchange for raising many of the troops used in the expedition. He was not particularly competent, and would later be relieved. - RBW
File: Beld371

Late Last Night When Willie Came Home (Way Downtown)

DESCRIPTION: "Late last night when Willie came home Heard a mighty rapping on the door... Willie don't you rap no more." The song then veers to floating verses. Chorus: "Oh me, oh my, what's gonna become of me I's downtown, fooling around No one to stand for me"
AUTHOR: unknown
EARLIEST DATE: 1926 (recording, Uncle Dave Macon)
KEYWORDS: drink prison nonballad floatingverses
FOUND IN: US(SE,So)
REFERENCES (5 citations):
Rosenbaum-FolkVisionsAndVoices, p. 174, "Slippin' and A-Slidin' with My New Shoes On" (1 short text, 1 tune, too short to really identify but Rosenbaum considers it part of this song)
Owens-TexasFolkSongs-2ed, pp. 180-181, "Well the Day I Left My Po' Mama's Door" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 166, "Late Last Night When Willie Came Home" (1 text, 1 tune)
Wheeler-SteamboatinDays, p. 87-89, "Come On, My Pink, an' Tell Me What You Think" (1 text, 1 tune, consisting of many floating verses -- the first, e.g., comes from "Little Pink" -- but which overall seems closest to this)
Handy/Silverman-BluesAnAnthology, pp. 58-59, "Ever After On" (1 text, 1 tune)
Roud #7691
RECORDINGS:
Frank Blevins, "Late Last Night when Willie Came Home" (Columbia, 1927; unissued)
Louise Foreacre, "Last Last Night" (on Stonemans01)
Skip James, "Drunken Spree" (Paramount 13111, 1931)
Uncle Dave Macon w. Sam McGee, "Late Last Night When My Willie Come Home" (Vocalion 5095=Vocalion 15319, 1926; on RoughWays2)
Sam & Kirk McGee, "Late Last Night When Willie Came Home" (on ClassOT)
New Lost City Ramblers, "Late Last Night When Willie Came Home" (on NLCR02)
Poplin Family, "Hammer Ring" (on Poplin01)
Doc Watson, Clint Howard & Fred Price, "Way Down Town" (on Ashley03, WatsonAshley01)
CROSS-REFERENCES:
cf. "Roll In My Sweet Baby's Arms" (lyrics)
cf. "Goodnight, Irene" (floating verse)
ALTERNATE TITLES:
Late Last Night When My Willie Came Home
NOTES [122 words]: It's hard to tell if the Handy text "Ever After On" belongs here. Certainly they derive from the same roots; the Handy text begins "Late last night when my baby come home I
heard a mighty knocking on my door... Told him Baby don't you knock no more." The chorus runs, "But I'll love my baby till the seas run dry... Oh ain't it hard... To love a man that don't love you."
The rest, like the version in Wheeler, is fairly standard for a traditional blues: Verses unrelated except in their sorrowful feeling, and borrowed from all over. I initially listed it as a separate song based on the notes in Handy/Silverman, which imply multiple versions in Odum and Johnson. But I suspect those are actually versions of "Late Last Night." - RBW

Lauchie

DESCRIPTION: Lauchie comes from the Highlands looking for work and enlists. "She always wore her ruffled shirt and clean was shaved" and made a fine impression on the Major. She becomes a drill sergeant. She leaves the army when the war ends.
AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan3)
KEYWORDS: cross-dressing humorous soldier
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 530, "Lauchie" (2 texts)
Roud #6009
CROSS-REFERENCES:
cf. "Tullochgorum" (tune, per Greig/Duncan3)
cf. "The Soldier Maid" (plot)
cf. "The Banks o' Skene" (plot)
cf. "The Drum Major (The Female Drummer)" (plot)
NOTES [126 words]: Greig/Duncan3 530A mixes 12 sung verses and three spoken lines by the recruiter or master sergeant and responses, primarily by the heroine. All the actors are made out to be fools. For example, having made drill sergeant, she says, "O Neil, Neil, if I was known you for a leer, I was believe you, but you was in the bad habit of crying 'Amashew,' [Here] whether you was hear or not, for that I will mark you down absent."
While the recruiter recognizes Lauchie from home, "a soldier she was made," and others think "she's a braw lad."
Greig/Duncan3 530B is a fragment of one-and-a-half verses with no spoken lines. - BS
For notes on legitimate historical examples of women serving in the military in disguise, see the notes to "The Soldier Maid." - RBW

Lauchie Wilson

DESCRIPTION: "I'm Lauchie Wilson, the weaver's son, And I came from Rutherglen toon," He is fond of Geordie Wilson -- and his daughters, one of whom ran away. He will drown himself if no woman will have him. He tells of his work.
AUTHOR: unknown
EARLIEST DATE: 1962 (MacColl-PersonalChoice)
KEYWORDS: courting river work
FOUND IN:
REFERENCES (2 citations):
MacColl-PersonalChoice, p. 56, "Lauchie Wilson" (1 text, 1 tune)
DT, LAUCHIE*
Roud #23429
File: McPCLaWi

Laughing Song

DESCRIPTION: "As I was coming 'round the corner, I heard some people say, Here comes a dandy darky; here he comes this way. His heel is like a snowplow, And his mouth is like a trap, And when he open it gently you will see a fearful gap." Chorus is mostly laughing
Laughter Song

AUTHOR: George W. Johnson
EARLIEST DATE: 1894
KEYWORDS: humorous nonballad Black(s)
FOUND IN: Canada(Newf) US(Ro) Australia
REFERENCES (3 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 171, "Laughing Song" (1 fragmentary excerpt)
Hubbard-BalladsAndSongsFromUtah, #177, "The Laughing Song" (1 text, 1 tune)
Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 17, page headed "After several social visits..."], "The Laughing Song" (1 text)
Roud #6352
CROSS-REFERENCES:
cf. "I'm Old But I'm Awfully Tough" (chorus)
NOTES [162 words]: Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland replaces the "dandy darky" reference by "laughing jackass" and uses ellipses to give the impression that the chorus is just "Ha, ha ha ha ha ha, ha, ha, Ha, ha," etc.
Johnson's chorus is

Then I laugh ha ha ha ha ha ha, ha ha ha ha ha,
I couldn't stop my laughing ha ha ha ha ha ha, ha ha ha ha ha,
Ha ha ha ha ha ha, ha ha ha ha ha,
I couldn't stop my laughing ha ha ha ha ha ha, ha ha ha ha ha.

Johnson's sheet music and recording were an immediate hit "selling tens of thousands of records by 1894 alone" per "The Ragtime Ephemeralist" site. The text is on on the Archeophone Records site recording of the month for February 2002.

This song is sometimes confused with another laughing chorus song, Cal Stewart's 1901 "I'm Old But I'm Awfully Tough." - BS
Hubbard-BalladsAndSongsFromUtah's text also reduces the chorus to a dozen "ha's." I wonder if this might not have been the way some popular performer presented the song. - RBW

Last updated in version 4.5
File: GrMa171

Launch Thy Bark, Mariner!

DESCRIPTION: "Launch thy bark, mariner, Christian God speed thee, Let loose the rudder bands, Good angels lead thee. Set thy sails warily; tempests will come... Set our course home." There is bad weather in the night. The gold is not worth keeping. Steer for heaven
AUTHOR: unknown
EARLIEST DATE: 1860 (Journal of the Sunbeam)
KEYWORDS: ship gold disaster home
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 355-356, "The Mariner's Hymn" (1 text, 1 tune)
Roud #27507
CROSS-REFERENCES:
cf. "Pull for the Shore" (theme)
NOTES [60 words]: This reminds me very much of "Pull for the Shore" -- so much so that I am tempted to think that the Philip Paul Bliss song inspired this. The problem is that, if Huntington's date is right, this was copied down a dozen years before "Pull for the Shore" was written. I will confess to wondering if the piece might not be a later addition to the ship's log. - RBW

Last updated in version 4.2
File: HGam355

Laundry Song, A

DESCRIPTION: "I used to work in the kitchen And wash the pans and crocks, But now I work in the laundry And wash the stinking socks." Brought up well, the singer falls in with a bad crowd, and stands guard during a robbery. The others escape; he ends in prison
AUTHOR: unknown
EARLIEST DATE: 1939 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)
Laurel Hill

DESCRIPTION: The singer recalls sailing from Ireland to fight Napoleon with Wellington. He fights in Spain and all the way to Waterloo. At last her returns to find his love bewailing his death. He reveals himself to her; they settle down. He praises Wellington

AUTHOR: unknown

EARLIEST DATE: 1924 (Sam Henry collection)

KEYWORDS: love separation reunion Napoleon soldier

HISTORICAL REFERENCES:
1809 - Wellington takes command in the Peninsula (to 1814)
1815 - Battle of Waterloo

FOUND IN: Ireland

REFERENCES (4 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H8, pp. 311-312, "Laurel Hill/Kyle's Flowery Braes" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 193, "Laurel Hill" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 39, "Laurel Hill" (1 text, 1 tune)
DT, LAURLHIL

Roud #2917

CROSS-REFERENCES:
cf. "Burns and His Highland Mary" [Laws O34] (tune)

NOTES [46 words]: The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See:
Franke Harte and Donal Lunny, "Sweet Laurel Hill" (on Franke Harte and Donal Lunny, "My Name is Napoleon Bonaparte," Hummingbird Records HBCD0027 (2001)) - BS

Last updated in version 3.5

File: HHH008

Lavender Blue

DESCRIPTION: "Lavender's blue, dilly, dilly..." Singer tells his lady that she must love him because he loves her. He tells of a vale where young man and maid have lain together, and suggests that they might do the same, and that she might love him (and also his dog)

AUTHOR: unknown

EARLIEST DATE: before 1685 (broadside)

KEYWORDS: courting sex love dog colors

FOUND IN: Britain US(NE)

REFERENCES (8 citations):
Linscott-FolkSongsOfOldNewEngland, pp. 229-230, "Lavender's Blue" (1 text, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 299, "Lavender's blue, diddle, diddle" (3 texts plus a plate facing page 266 showing the "Diddle Diddle" broadside of c. 1680)
Baring-Gould-AnnnotatedMotherGoose #137, p. 113, "(Lavender blue and rosemary green)"
Dolby-OrangesAndLemons, p. 129, "Lavender's Blue" (1 text plus a long text of "Diddle, Diddle")
Silber/Silber-FolksingersWordbook, p. 158, "Lavender Blue" (1 text)
DT, LAVNDER2

Lavender Cowboy, The

DESCRIPTION: "He was only a lavender cowboy, The hairs on his chest were two." Troubled by dreams, the boy tries all sorts of worthless hair nostrums. At last he "battled for Red Nellie's honor... He died with his six-guns a-blazing And only two hairs on his chest."

AUTHOR: unknown

EARLIEST DATE: 1927 (recording, Ewen Hail)

KEYWORDS: death dream cowboy fight

FOUND IN: US

REFERENCES (3 citations):
Fife/Fife-CowboyAndWesternSongs 39, "The Lavender Cowboy" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 30, "The Lavender Cowboy" (1 text)
DT, LAVCOWBY

Roud #11213

RECORDINGS:
Vernon Dalhart, "The Lavender Cowboy" (Bluebird B-8229, 1939)
Ewen Hail, "Lavendar Cowboy" (Brunswick 141, 1927; Brunswick 433, 1930)

NOTES [19 words]: Vernon Dalhart recorded this song in 1938 in an ill-fated comeback on Bluebird, only to see the song blacklisted. - RBW

File: FCW039

Lavender Girl

DESCRIPTION: "When the sun climbs over the hills And the skylark sings so merrily, Then I my little basket fill And trudge away to the village cheerily." The girl sells lavender to "keep my mother, myself, and my brother"; she cries, "Come and buy my lavender."

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: commerce home mother family orphan
**Laverock, The (The Lark)**

DESCRIPTION: Get up with the lark (laverock) and get your line, hook, rod and reel. With your fishing a bit of luck, you'll have plenty of fish to bake.

AUTHOR: Andy Hunter (source: LHiggins01?)

EARLIEST DATE: 1973 (recording, Lizzie Higgins)

KEYWORDS: fishing nonballad bird

FOUND IN: Britain (Scotland (Aber))

REFERENCES (1 citation):
- Lizzie Higgins, "Up and Awa wi the Laverock" (on LHiggins)

Roud #5133

CROSS-REFERENCES:
- cf. MacLennan's "Jig of Slurs" (tune)

File: RcLaveroc

**Laws of Jersey State, The**

DESCRIPTION: "The laws of Jersey state are such You dare not kill a snail; To Camden jail they'll send you off Without a cent of bail. They'll seize upon your gun For climbing on a fence And give you twenty years to boot... There's nothing like it, boys, you know...."

AUTHOR: unknown

EARLIEST DATE: 1926 (Cohen)

KEYWORDS: humorous nonballad prison

FOUND IN: US (MA)

REFERENCES (1 citation):
- Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 126, "The Laws of Jersey State" (1 text)

Roud #22307

File: CAFS1126

**Lawson Murder, The (Charlie Lawson) [Laws F35]**

DESCRIPTION: Charlie Lawson goes mad on a Christmas evening and shoots first his wife and then, despite their pleas, his six children. He prepares them for burial, bids goodbye, and kills himself also. The family is buried in a common grave

AUTHOR: Wiley Morris? Walter "Kid" Smith?

EARLIEST DATE: 1930 (recording, The Carolina Buddies)

KEYWORDS: homicide family burial suicide madness children

HISTORICAL REFERENCES:
- Dec 25, 1929 - 43-year-old Charles D. Lawson shoots his family and himself

FOUND IN: US (Ap, SE)

REFERENCES (7 citations):
- Laws F35, "The Lawson Murder (Charlie Lawson)"
- Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 114, "The Lawson Family Murder" (1 text, 1 tune)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 298, "The Lawson Murder" (1 text plus mention of 2 more)
- Burton/Manning-EastTennesseeStateCollectionVol2, pp. 111-112, "Charlie Lawson" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 240-241, "The Lawson Family Murder (1 text)"  
Darling-NewAmericanSongster, pp. 206-207, "The Lawson Murder" (1 text)  
DT 729, LAWSNMRD  
Roud #697  
RECORDINGS:  
[Walter "Kid" Smith and the] Carolina Buddies, "Murder of the Lawson Family" (Columbia 15537-D, 1930)  
Spencer Moore with Everett Blevins, "The Lawson Murder" (on LomaxCD1705)  
The Morris Brothers, "The Story of Charlie Lawson" (Bluebird B-7903, c. 1938)  
E. R. Nance Singers, "The Lawson Murder" (Brunswick 542, 1931)  
Glen Neaves, "The Death of the Lawson Family" (on Persis1)  
CROSS-REFERENCES:  
cf. "The Dark Knight" (plot)  
cf. "William Beadle" (plot)  
NOTES [670 words]: As is typical of songs from the early era of recorded music, the authorship of this is uncertain. D. K. Wilgus credits this to Wiley Morris of the Morris Brothers. But Richard Dress informs me that Walter "Kid" Smith of the Carolina Buddies also claimed to have written it -- and, of course, his recording came first; the Morris recording actually postdates the first field collection (Brown).  
Whoever wrote it sure came out with it fast, since the song was first recorded three months after the murder, on March 25, 1930 (Thanks to Paul Stamler for the date).  
Frances H. Casstevens, Death in North Carolina's Piedmont: Tales of Murder, Suicide, and Causes Unknown, History Press, 2006, devotes half a dozen pages to the murders. It appears there was little evidence in advance that trouble was coming. Charlie Lawson was an independent farmer who was buying his 128 acre tobacco farm on a mortgage and was regarded as honest and as a good provider. He had future plans to improve his property (Casstevens, pp. 79-80).  
It is noteworthy that Lawson had suffered a traumatic brain injury not too long before the murder. His mattock had hit something, rebounded, and hit him in the head, requiring the attention of a doctor (Casstevens, p. 80). Although the doctor pronounced the injury not severe, his personality is said to have changed as a result. This is not, in the light of modern knowledge, a surprise; such a blow, if it damages certain parts of the brain, can severely affect the ability to regulate emotions.  
Sadly, the effect of the injury was to make the formerly-patient Lawson a very combative man, quarreling with his family and, in 1928, getting into a fight with another man which put Lawson in the hospital for two weeks with knife wounds. He seems also to have been more impulsive about purchases. An autopsy after his death did not reveal obvious brain damage (Casstevens, p. 82), but what are the odds that some backwoods North Carolina doctor or coroner would know anything about brain pathology? If it happened today, we would probably find damage of a diagnosable kind.  
What exactly happened on that day cannot be known. Elijah Lawson, Charles's brother, and Elijah's teenage son Claude chanced to visit the Lawson home, to find a grisly sight indeed. Mrs. Fanny Lawson and her infant girl Mary Lou, seven-year-old James, five-year-old Raymond, and sixteen-year-old Marie were killed in the house, and the oldest girl, were killed in the house. Thirteen-year-old Carrie and ten-year-old Maybelle were found in a barn with their hands crossed; it is hypothesized that they ran away and were shot, and their father brought them back and posed their bodies. Lawson also posed the five-month-old baby in her crib. The oldest son, Arthur, was away at the time of the shootings and survived (Casstevens, p. 81).  
Lawson seems to have hidden, and waited until the police arrived, before shooting himself. Five thousand people are said to have attended the burial (Casstevens, p. 82).  
There is a full-length (although non-scholarly) book on the topic, White Christmas, Bloody Christmas, but M. Bruce Jones and Trudy J. Smith. I have not seen it; it is out of print, and used copies run hundreds of dollars. Apparently it offers the hypothesis that Lawson had gotten his daughter pregnant and committed the murder to cover it up (Casstevens, pp. 84-85). This doesn't explain why he killed the whole family, though. And why didn't the coroner figure it out?  
For that matter, if Lawson's traumatic brain injury had influenced his ability to control his rage, it could also have inhibited his ability to control incestuous urges. So while the pregnancy hypothesis may be true, it doesn't preclude the TBI hypothesis being true as well.  
This song has become quite popular with bluegrass performers in recent years, starting with the Stanley Brothers.  
Casstevens, pp. 115-116, has another Lawson Family poem, "The Lawson Family in Rhyme," by Edith Willard. It does not seem to have become traditional. - RBW  
Last updated in version 5.1
**Lawyer and Nell, The**

DESCRIPTION: A lawyer seduces his housekeeper. She has him wish the Devil would take him if he does not marry her. He deserts her for a lady. She conspires with a chimney-sweep to play the Devil and threaten to take him. They marry. She reveals the plot. He is happy.

AUTHOR: unknown

EARLIEST DATE: before 1826 (broadside, Bodleian Harding B 25(1089)); 18C (broadside, Bodleian Douce Ballads 2(180b))

KEYWORDS: marriage seduction bargaining promise disguise trick humorous lawyer servant Devil

FOUND IN: Britain(England(South),Scotland(Aber))

REFERENCES (2 citations):

- Greig/Duncan2 308, "The Lawyer and Nell" (3 texts, 2 tunes)
- Reeves/Sharp-TheldiomOfThePeople 75, "Poor Nell" (1 text)

Roud #555

BROADSIDES:

- Bodleian, Douce Ballads 2(180b), "The Politick Maid of Suffolk" or "The Young Lawyer Out-witted ("Come young men and maidens"), unknown, 18C; also Harding B 1(97), "The Politick Maid of Suffolk" or "The Lawyer Outwitted"; Harding B 25(1089), "The Lawyer and Nell" ("You lads and you lasses draw near")

CROSS-REFERENCES:

- cf. "Kate and Her Horns [Laws N22]" (plot)
- cf. "The Jealous Husband Outwitted" (plot)

ALTERNATE TITLES:

- Well Done Nell
- There Was a Noble Lawyer

NOTES: Greig/Duncan2 entries are incomplete; broadside Bodleian Harding B 1(97) is the basis for the description.

Last updated in version 2.6

File: GrD2308

**Lawyer Outwitted, The [Laws N26]**

DESCRIPTION: A squire's son loves a lawyer's daughter. He disguises himself to ask the lawyer's advice on how to get married against a father's wishes. The lawyer gives detailed advice, which the children follow. Presented with a fait accompli, he blesses the union.

AUTHOR: unknown

EARLIEST DATE: before 1764 (broadside, Bodleian Douce Ballads 3(14a))

KEYWORDS: lawyer courting disguise marriage trick

FOUND IN: US(Ap,MA,NE,Ro) Canada(Mar,Newf) Britain(England,Scotland(Aber))

REFERENCES (11 citations):

- Laws N26, "The Lawyer Outwitted"
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #90, p. 2, "The Lawyer's Bonnie Peggy" (1 text plus 1 fragment)
- Greig/Duncan5 1016, "The Lawyer's Bonnie Peggy" (8 texts, 5 tunes)
- Karpeles-FolkSongsFromNewfoundland 37, "The Councillor's Daughter" (1 text, 1 tune)
- Creighton-SongsAndBalladsFromNovaScotia 24, "Rich Counsellor" (1 text, 1 tune)
- Thompson-APioneerSongster 18, "The Lawyer Outwitted" (1 text)
- Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 121-123, "The Lawyer Outwitted" (1 text, 1 tune)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 68, "The Councillor's Daughter" (1 text, 1 tune)
- Hubbard-BalladsAndSongsFromUtah, #50, "The Lawyer Outwitted" (1 text, 1 tune)
- Olson-BroadsideBalladIndex, ZN2078, "Of a rich Counsellor I write"
- DT 455, LAWYROUT
- Roud #188

RECORDINGS:

- John Myrick, "The Councillor" (on MUNFLA/Leach)

BROADSIDES:
Lay Down, Body (II)
DESCRIPTION: Response: "lay down, body" Leader: "I know you're tired," "you been toiling ... I know you're tired." "Soul need resting," "my God call you," "He will wake you," "tombstone moving," "grave is bursting," "soul is rising."
AUTHOR: unknown
EARLIEST DATE: 1983 (McIntosh1)
KEYWORDS: death resurrection nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Carawan/Carawan-AintYouGotARight, pp. 30-31, "Lay Down Body" (2 texts, 2 tunes)
RECORDINGS:
Bertha Smith & Moving Star Hall Singers, "Lay Down Body" (on BeenStorm1)
Lawrence McKiver and the McIntosh County Shouters, "Lay Down, Body" (on McIntosh1)
File: RcLaDB2

Lay of Oliver Gogarty, The
DESCRIPTION: Senator and doctor Oliver St John Gogarty is asked at home by a lady in a Rolls-Royce to make a house call for a sick man. In the car he is abducted by rebel "masked ruffians" but escapes to the safety of the Civic Guard
AUTHOR: William Dawson (source: OLochlainn-MoreIrishStreetBallads)
EARLIEST DATE: 1960 (OLochlainn-MoreIrishStreetBallads)
KEYWORDS: abduction escape patriotic doctor police IRA
HISTORICAL REFERENCES:
Jan 12, 1923 - "[Free State] Senator Oliver St. John Gogarty [1878-1957] ... escaped from his IRA captors by swimming the Liffey." (source: _Chapters of Dublin History_ on the eircom site)
FOUND IN: Ireland
REFERENCES (2 citations):
OLochlainn-MoreIrishStreetBallads 16, "The Lay of Oliver Gogarty" (1 text, 1 tune)
Behan-IrelandSings, #7, "The Ballad of Oliver St. John Gogarty" (1 text, 1 tune, modified from the original)
File: OLCM016

Lay of the Ancient Valley
DESCRIPTION: "My tale is of a battle, God give it worthy rime, That fell out in this valley...." "John" Rogers brings his small force to Lake Champlain and ambushes the Indians. He kills ten chiefs and many others; the dead still lie there
AUTHOR: unknown
EARLIEST DATE: 1851 (according to Thompson-BodyBootsAndBritches-NewYorkStateFolktales)
KEYWORDS: death battle homicide Indians(Am.)
HISTORICAL REFERENCES:
1759 - the Saint Francis Massacre (see NOTES)
FOUND IN:
REFERENCES (1 citation):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 318-320, "Lay of the Ancient Valley" (1 text)
Roud #6612
NOTES [139 words]: As best I can tell from the Dictionary of American Biography entry on Robert Rogers, this refers to Robert Rogers's 1759 raid on the Saint Francis Indians, in which he destroyed the Native American village. This was in the context of the French and Indian War --
Rogers was part of Jeffery Amherst's Crown Point force -- but it doesn't change the fact that he committed mass murder. As his DAB entry notes, Rogers was incapable of dealing with civilization -- or of being civilized.

There is a good deal of doubt about Rogers -- perhaps not surprising for a semi-independent officer. DAB gives his dates as 1731-1795, but J. Franklin Jameson’s *Dictionary of United States History 1492-1895*, Puritan Press, 1894, p. 563, says 1727-1800. They agree that he was forced out of the Americas during the revolution, and died in England. - RBW

*Last updated in version 4.0*

*File: TNY318*

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**Lay of the Disappointed, The**

DESCRIPTION: "Road and bridges and schools and churches Were among the original terms of purchase... But bridges and schools and churches and roads Are sought for in vain near the settlers' abodes...." The settlers of Dunedin are disappointed with their treatment

AUTHOR: Walter Mantell (source: Bailey/Roth-ShantiesByTheWay-NZ)

EARLIEST DATE: 1851 (MS. in the Hocken Library, Dunedin, according to Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: home hardtimes nonballad

FOUND IN:

REFERENCES (1 citation):

*Bailey/Roth-ShantiesByTheWay-NZ, p. 24, "The Lay of the Disappointed" (1 short text)*

*File: BaRo024*

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**Lay of the Trade, A**

DESCRIPTION: "Staples and Co. were brewers, And they plied a roaring trade," forcing those who rented their rooms to sell their beer. They make a large gift to churches, but the town still votes for prohibition. They win in court, but it will be a minor victory

AUTHOR: unknown

EARLIEST DATE: 1903 (Wellington Petrel, according to Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: drink trial New Zealand

HISTORICAL REFERENCES:

1903 - The Staples and Co. case

FOUND IN:

REFERENCES (1 citation):

*Bailey/Roth-ShantiesByTheWay-NZ, pp. 98-100, "A Lay of the Trade" (1 text)*

NOTES [117 words]: The way Bailey/Roth-ShantiesByTheWay-NZ describe this song, it seems to be self-referential. It was printed in the "Petrel" of Wellington, and Staples and Co. sued for libel, demanding a thousand pounds in damages (a penalty which, in 1903, I suspect would have been enough to shut down the paper). When the case was heard, the jury found the paper guilty -- but imposed damages of just one farthing.

Bailey/Roth-ShantiesByTheWay-NZ's version is not the original from the "Petrel," but a version printed later by the Wellington "Prohibitionist." It was published two weeks after the trial.

Bailey/Roth-ShantiesByTheWay-NZ do not say so, but I am guessing it was updated to include the trial result. - RBW

*Last updated in version 4.3*

*File: BaRo098*

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**Lay That Luger Down**

DESCRIPTION: "Sluggin' Jerry left and right, Havin' lots of fun, Till one night we caught him right, Now he's on the run. Öh, lay that Luger down, kid, lay that Luger down, Luger-luggin' Ludwig, lay...." The singer says why the German should surrender

AUTHOR: unknown

EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: war warning humorous derivative

FOUND IN: Canada

REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, p. 17, "Lay That Luger Down" (1 text, tune referenced)

Roud #24981

CROSS-REFERENCES:

cf. "Pistol Packin' Mama" (tune)

NOTES [145 words]: Elizabeth-Anne Wheal and Stephen Pope, *The Macmillan Dictionary of The Second World War*, second edition, Macmillan, 1997, p. 369, says that "The most famous types [of pistols issued to officers] were the American Browning Colt 0.45 inch, and the German 9mm Luger, although the latter had been superseded as standard issue from 1938 by the 9mm Walther P38." But no doubt some officers kept their old sidearms. In any case, it was a common German model of pistol.

Hopkins-SongsFromTheFrontAndRead thinks the song was written after the capture of the Falais Gap in 1944, and the reference to the Normandy Campaign does indeed assure a 1944 date, but it's worth remembering that there were two invasions of France (in Normandy and in the Mediterranean), and the song fits both; the reference to Normandy doesn't mean that only the invaders of Normandy could sing it. - RBW

Last updated in version 5.0

File: Hopk017B

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**Lay Your Love Lightly on a Young Man**

DESCRIPTION: "Lay your love lightly on a young man. For he will deceive you, then he will grieve you"

AUTHOR: unknown

EARLIEST DATE: 1909 (Greig/Duncan7)

KEYWORDS: love seduction

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan7 1355, "Lay Your Love Lightly on a Young Man" (1 fragment, 1 tune)

Roud #7233

NOTES [11 words]: The current description is based on the Greig/Duncan7 fragment. - BS

Last updated in version 2.5

File: GrD71355

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**Laying Information**

DESCRIPTION: "'Tis twelve at night, and there upon the camp a foot policemen silent watch is keeping." The singer visits various businesses and drinks or buys, and "lays an information." "Next morning, the delinquents are seen" in court, and have to pay out 50 pounds

AUTHOR: Charles R. Thatcher (1831-1878)

EARLIEST DATE: 1869 (Thatcher)

KEYWORDS: police trick money drink

FOUND IN:

REFERENCES (4 citations):

Thatcher-ColonialMinstrel-Songsters, p. 23, "Laying Information" (1 text, from the "Colonial Minstrel")

Anderson-StoryOfAustralianFolksong, pp. 71-73, "Laying Information" (1 text, 1 tune)

Anderson-GoldrushSongster, pp. 42-43, "Laying Information" (1 text, 1 tune)

Anderson/Thatcher-GoldDiggersSongbook, pp. 51-52, "Laying Information" (1 text, 1 tune)

CROSS-REFERENCES:

cf. "Standard Bearer" (tune)

NOTES [29 words]: For brief background on Charles Thatcher's career, see the notes to "Where's Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong. - RBW

Last updated in version 5.3

File: AnSo071

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**Lazarus (I)**

DESCRIPTION: "There was a man in ancient times" who dressed and ate well "And spent his day
**Lazarus and the Rich Man**

**DESCRIPTION:** The singer urges all people to listen as he relates how Lazarus suffered and the rich man ignored him. Indeed, the rich man enjoyed Lazarus's sufferings. Now the rich man is in torment; the listeners are urged to turn to God

**AUTHOR:** unknown

**EARLIEST DATE:** 1941 (Randolph)

**KEYWORDS:** religious, Bible, death, warning

**FOUND IN:** US(So)

**REFERENCES (1 citation):**

*Randolph* 661, "Lazarus and the Rich Man" (1 text)

Roud #7582

**CROSS-REFERENCES:**

cf. "Dives and Lazarus" [Child 56] (subject) and references there

cf. "The Rich Man and the Poor Man" (theme)

**NOTES** [48 words]: Jesus's story of the rich man and Lazarus is found in Luke 16:19-31 (the Lazarus of John 11, 12 is unrelated).

It's worth remembering that this is not something that actually happened in the Bible; rather, it is a story Jesus told as a warning. Thus this is a warning about a warning. - RBW

*Last updated in version 5.1*

File: R661

**Lazy Club, The**

**DESCRIPTION:** The singer complains about his lethargic family: "My wife is such a lazy Turk, she will not do a bit of work." "My eldest daughter's just as bad; I really think she's lazy-mad." And so on, through son, servant, even dog -- leaving him to pay their debts

**AUTHOR:** unknown

**EARLIEST DATE:** 1848 (Elton's Song Book)
Lazy Harry's (Five Miles from Gundagai)

DESCRIPTION: The workers set out for Sydney, but upon reaching Lazy Harry's, stop for a drink. And "the girl who served the poison, she winked at Bill and I. So we camped at Lazy Harry's on the road to Gundagai." The men revel until their money is used up.

AUTHOR: unknown

EARLIEST DATE: 1905 (Paterson's _Old Bush Songs_)

KEYWORDS: drink money rambling

FOUND IN: Australia

REFERENCES (7 citations):
Ward-PenguinBookOfAustralianBallads, pp. 118-119, "Lazy Harry's" (1 text)
Stewart/Keesing-FavoriteAustralianBallads, pp. 58-59, "On the Road to Gundagai" (1 text)
DT, GUNDAGI2*

ADDITIONAL: Bill Wannan, _The Australians: Yarns, ballads and legends of the Australian tradition_, 1954 (page references are to the 1988 Penguin edition), pp. 60-61, "On the Road to Gundagie" (1 text)
Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), p. 306, "On the Road to Gundagai" (1 text)

Roud #10726

RECORDINGS:
John Greenway, "Lazy Harry's (Five Miles from Gundagai)" (on JGreenway01)

CROSS-REFERENCES:
cf. "Jacksons" (plot, lyrics, portions of tune)
cf. "Jog Along Till Shearing" (theme)

NOTES [335 words]: Gundagai was a town of no particular account in itself. Its position at the midpoint of the Sydney-Melbourne road has, however, made it the setting for many folk songs. This particular song is sufficiently well-known that Davey/Seal included "Lazy Harry" as an entry in their encyclopedia (p. 175), but they do not mention a real "Lazy Harry's"; apparently there is no record of such a place.

According to O'Keeffe, p. 161, "the Yanco" was a mansion in the Riverina owned by a famous pastoralist named Samuel McCaughey, said to have owned more property in New South Wales than anyone in history.

There is some clever use of verbs in the song. In the first verse, the shearers have a cheques that "wanted breaking down." But at the end, their check is not "broken down" but "knocked down." Morris, p. 250, says "Knock-down. v. generally of a cheque. To spend riotously, usually in drink." His first cited usage is from 1869, and every cited instance seems to involve wasteful spending, although not all involve liquor.

A "nobbler," which the girls give the shearers when they have used up their money is defined on p.
321: "Nobbler, n. a glass of spirits; lit. that which nobles or gets hold of you. Nobble is the frequentive form of nab. No doubt there is an allusion to the bad spirits frequently sold at bush public-houses, but if a teetotaler had invented the word he could not have invented one involving stronger condemnation." The first citation is from 1852. It is noteworthy that the shearers hump their blueys at the beginning, but shoulder their matildas at the end. The term "matilda" was originally rare; elsewhere, swagmen carried swags! The term is sufficiently local that the first Australian dictionary, Morris's, does not even mention it (that's in 1898). This, to me, strongly hints that the song was written only shortly before Banjo Paterson published it -- possibly even influenced by the usage in Paterson's own "Waltzing Matilda," which did much to make the term "matilda" popular. - RBW

Bibliography

- Davey/Seal: Gwenda Beed Davey and Graham Seal, A Guide to Australian Folklore, Kangaroo Press, 2003
- Morris: Edward E. Morris, A Dictionary of Austral English, 1898 (I use the 1972 Sydney University Press with a new foreword but no new content)

Lazy Mary (She Won't Get Up)

DESCRIPTION: The mother calls the girl, but she "won't get up, she won't get up, she won't get up today." The mother makes various offers to entice the girl; she refuses each one. Finally a young man is offered, and the girl rises.

AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: dialog humorous mother family courting
FOUND IN: US(MW,NE,SE,So)
REFERENCES (8 citations):
Randolph 396, "She Won't Get Up" (1 text)
Brown-AlabamaFolkLyric 175, "Lazy Mary, Will You Get Up?" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, p. 509, "Lazy Mary" (1 short text, 1 tune)
Byington/Goldstein-TwoPennyBallads, p. 107, "Lazy Mary" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 110, pp. 225-226, "What Will You Give Me If I Get Up?" (1 text)
Linscott-FolkSongsOfOldNewEngland, pp. 31-33, "Lazy Mary" (1 text, 1 tune)
Opie/Opie-TheSingingGame 62, "Lazy Mary" (2 texts)
Newell-GamesAndSongsOfAmericanChildren, #32, "Lady Mary" (1 text, 1 tune)
ST R396 (Full)
Roud #6561
CROSS-REFERENCES:
cf. "Whistle, Daughter, Whistle" (theme)
cf. "Gathering Nuts in May" (tune, per Opie/Opie-TheSingingGame)

Lea-Rig, The

DESCRIPTION: "When o'er the hill the eastern star Tells bughtin-time is near, my jo... I'll meet thee on the lea-rig. My ain kind Dearie O." The singer will never be unhappy if he is traveling to see the girl. He loves the "hour o' gloamin grey" when he meets her

AUTHOR: Robert Burns
EARLIEST DATE: 1792 (Kinsley)
KEYWORDS: love travel nonballad
FOUND IN:
REFERENCES (2 citations):
DT, LEARIG
ADDITIONAL: James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford,
Lead Her Up and Down (Rosa Becky Diner, Old Betsy Lina)

DESCRIPTION: "Lead her up and down, Rosa Betsy Lina (x3) And I want you to be my darling."
"Wheel and turn the old brass lantern..." "Swing corners all, Rosa Betsy Lina..." "All promenade...."

AUTHOR: unknown
EARLIEST DATE: 1916 (Texas Folklore Society)
KEYWORDS: playparty dancing
FOUND IN: US(Ap,MW,So)
REFERENCES (3 citations):
Randolph 552, "Lead Her Up and Down" (2 texts plus a fragment, 3 tunes)
Spurgeon-WaltzTheHall-AmericanPlayParty, p. 167, "Rosabeckaliner" (1 text, 1 tune)
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 57-58, "Rosabeckaliner" (1 text, 1 tune)
Roud #7679

ALTERNATE TITLES:
Rosa Betsy Lina
Rosa-beckalina
Betsy Larkin (?)

Lead Me to the Rock Higher Than I

DESCRIPTION: "Won't you lead me to the rock, (Higher and Higher/Higher than I) (x3), Shelter in the time of storm." "My mother is a rock...." "King Jesus is a rock...." "My God is a rock...."

AUTHOR: unknown
EARLIEST DATE: 1966 (Carawan/Carawan-AintYouGotARight)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (2 citations):
Carawan/Carawan-AintYouGotARight, p. 68, "Lead Me To the Rock Higher and High" (1 text, 1 tune)
ADDITIONAL: _Sing Out_ magazine, Volume 35, #4 (1991), p. 15, "Lead Me To the Rock Higher and High" (1 text, 1 tune)

NOTES [95 words]: Obviously a church hymn, but reportedly widespread enough that it perhaps deserves inclusion in the index. The Sing Out! version was collected by Guy Carawan from Janie Hunter, who gave him at least one other unusual song, "Barney McCabe." - RBW
Carawan/Carawan-AintYouGotARight: "Also sung elsewhere in the South "Lead Me to the Rock Higher than I"; same source as Sing Out. Apparently not the same as Jackson, Down East Spirituals, #76, "Lead Me To the Rock (A)" or #153, "Lead Me to the Rock (B)", nor Work, African Negro Songs, p. 75, "Lead Me to the Rock." - BS

Lead, Kindly Light

DESCRIPTION: "Lead, kindly light, amid th'encircling gloom, Lead me on; The night is dark, and I am ar from home." "I do not ask to see the distant scene; One step enough for me." The singer was not always so humble, but now realizes to whom he must turn

AUTHOR: Words: John Henry Newman (1801-1890) (source: Heart-Songs)
EARLIEST DATE: 1834 (see NOTES)
KEYWORDS: religious nonballad
FOUND IN:
REFERENCES (2 citations):
Jolly-Miller-Songster-5thEd, #42, "Lead, Kindly Light" (1 text)
Heart-Songs, p. 261, "Lead, Kindly Light" (1 text, 1 tune, the Dykes melody)
Roud #25816
NOTES [43 words]: There is a good Wikipedia article on this song, listing four different melodies, "Sandon" by Charles Purday, "Lux Benigna" by John Bacchus Dykes; one by John Stainer, and "Lux in Tenebris" by Arthur Sullivan. It says the words were first published 1834. - RBW
Last updated in version 6.0
File: HeSo261

Leadsman's Lament, The
DESCRIPTION: "Oh Lord, when I am in the chains, Stop me from knocking out my brains, Send me an oilskin when it rains, And a smart relief. For sad and weary is my lot." When the singer gets to go off-watch and out of the weather, "I'll show them all."
AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: sailor hardtimes storm
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 29, "The Landsman's Lament" (1 text)
CROSS-REFERENCES:
cf. "To the Man in the Chains" (response to this song)
File: Tawn011

Lean on the Lord's Side
DESCRIPTION: "Wai’, poor Daniel, He lean on the Lord's side. Say, Daniel rock the lion's joy (=jaw). Lean on the Lord's side. (Say) the golden chain to ease him down...." "The silver spade to dig his grave."
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious animal
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 100, "Lean on the Lord's Side" (1 text, 1 tune)
Roud #12058
NOTES [84 words]: Allen/Ware/Garrison-SlaveSongsUnitedStates call this a variant of "Who Is on the Lord's Side," but the tunes are different and there are only a few lines in common; Roud and I both split. Allen/Ware/Garrison-SlaveSongsUnitedStates give the second line as "Daniel rock the lion's jaw," which they link with the story of Samson (who tore a lion to pieces; Judges 14:5fff). I suspect that should be "Daniel LOCK the lion's jaw." The whole point of Daniel, chapter 6, is that God shut the jaws of the lions. - RBW
Last updated in version 2.4
File: AwG100

Leaning on the Everlasting Arms
DESCRIPTION: Gospel song, with chorus "Leaning on the everlasting arms." The rest is a combination of confidence in Jesus, comfort at being in fellowship with Jesus, and simple anticipation
EARLIEST DATE: 1887? (see NOTES)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (3 citations):
Warren-EveryTimelFeelTheSpirit, pp. 235-236, "Leaning on the Everlasting Arms" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 260-261, "Leaning on the Everlasting Arms" (1 text)

DT, LEANARMS

Roud #17383

RECORDINGS:
Irene Spain Family, "Leaning on the Everlasting Arms" (OKeh 45322, 1929)

NOTES [259 words]: At first glance, and even at second glance, this looks like just another gospel song. I don't know of any reason to think it's any more traditional than any other church hymn. But it has achieved a certain popularity with folk revival singers, so it's here.

Warren-EveryTimeIFeelTheSpirit says that the music and chorus words of this were composed in 1888 by Showalter as a comfort to two friends who had lost their wives; he asked Hoffman to compose the verses. But Warren-EveryTimeIFeelTheSpirit also says that the song was published in 1887. An interesting trick, that.... Since other sources also say it was published in 1887 (in Showalter, Evilsizer, and Perry, The Glad Evangel for Revival, Camp, and Evangelistic Meetings), I've put that year as the Earliest Date.

William Reynolds, Companion to Baptist Hymnal, Broadman Press, 1976, p. 338, says that Elisha A. Hoffman was born in Orwigsburg, Pennsylvania, and went to school in Philadelphia, then attended the Evangelical Association's Union Seminary. Ordained into the Evangelical Association, he eventually became pastor of the First Presbyterian Church in Benton Harbor, Michigan. He wrote a number of hymn texts, although few seem to have become well-known.

On p. 426, Reynolds says that Showalter was born in Rockingham County, Virginia in 1858, and studied under George F. Root among others. His first music book was published in 1880. He moved to Georgia in 1884 to work for a music company, and continued in musical pursuits the rest of his life. He died in Chattanooga in 1924. - RBW

Last updated in version 5.0

File: DarNS260

Leap Frog John

DESCRIPTION: "A poor little man living under the hill, And his name is Leap frog John, Old man is so joyous and easy to please...." "He's out at the elbow, and lame in the knees." But he is happy as he plays the fields as the cows come home

AUTHOR: unknown

EARLIEST DATE: 2940 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)

KEYWORDS: clothes music fiddle cattle

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 698, "Leap Frog John" (1 text, 1 tune)

File: BrS5698

Learn To Use Your Hands

DESCRIPTION: A rich father's son never had to work. His father loses all his money and advises his son to "learn to use your hands." A farmer gives him a job; he learns to use his hands farming. He marries the farmer's daughter: "well they used their hands"

AUTHOR: unknown

EARLIEST DATE: 1940 (Bronner/Eskin-FolksongAlivePart1)

KEYWORDS: poverty love marriage farming work

FOUND IN: US(SW)

REFERENCES (1 citation):
Bronner/Eskin-FolksongAlivePart1 9, "Learn To Use Your Hands" (1 text, 1 tune)

Roud #24151

File: BrE1009

Leather Bottel, The

DESCRIPTION: The stoppered leather bottle is better than any open container. It is better than a silver flagon, which is likely to be stolen. The leather bottle is preferred by many. When old it can be used to patch shoes or to hold odds and ends.

AUTHOR: John Wade (source: Ebsworth and Bodleian Wood E 25(56))
EARLIEST DATE: c.1662 (Ebsworth); before 1675 (broadside, Bodleian Douce Ballads 1(119b))
LONG DESCRIPTION: The leather bottle with the stopper in is better than a can, glass, pot or tankard, which can spill. It is better than a silver flagon, which is likely to be stolen. The leather bottle is preferred by field-workers and hunters. When old it can be used to patch shoes or to hold odds and ends.
KEYWORDS: farming harvest hunting drink nonballad
FOUND IN: Britain(England(South))
REFERENCES (6 citations):
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Song #23, pp. 208-210, "The Leathern Bottel" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 423-424, "The Leathern Bottle" (1 text)
Williams-FolkSongsOfTheUpperThames, pp. 244-245, "The Leather Bottel" (1 text) (also Williams-Wiltshire-WSRO Ox 240)
Jolly-Miller-Songster-5thEd, #76, "The Leather Bottel" (1 text)
Roud #1307
BROADSIDES:
Bodleian, Douce Ballads 1(119b)[some words cropped], "A Pleasant New Song in Praise of the Leather [Bottel]" ("God above that made all things"), R. Burton (London), 1641-1674; also Wood E 25(56), "A Pleasant New Song in Praise of the Leather Bottell"; Harding B 2(37), Harding B 2(38), "A Song in Praise of the Leather Bottle"
CROSS-REFERENCES:
cf. "The Bottel-Makers Delight" (tune, per Bodleian Douce Ballads 1(119b))
NOTES [379 words]: Williams-FolkSongsOfTheUpperThames: "I have heard of it in every quarter of the Upper Thames Valley, though I have met with no one who could recite the piece complete. By carefully noting and comparing the different verses and inquiring as to the number of them, and the vessels introduced, I ultimately arrived at the following, which was the version most in use here."
The Ebsworth and Bodleian texts have eleven verses. The later Dixon and Williams-FolkSongsOfTheUpperThames texts introduce no additional verses though Williams-FolkSongsOfTheUpperThames adds a chorus.
The verses are not of uniform length. They are comprised of rhyming couplets. Excluding the chorus couplet, "I wish in heaven his soul may dwell, That first invented the leather bottle," the Ebsworth text has verses of three to seven couplets, Dixon's verses are three or four couplets, and Williams-FolkSongsOfTheUpperThames are all 3 couplets and a chorus adding a couplet of its own.
Although the verses are not uniform in length, the shared couplets make it easy to identify the shared verses. Here is how the verses are distributed, by subject:
- introduction: -- Ebsworth, Dixon, Williams-FolkSongsOfTheUpperThames
- compare cans of wood: -- Ebsworth
- compare glasses: -- Ebsworth, Dixon, Williams-FolkSongsOfTheUpperThames
- compare pots or tankards: -- Ebsworth, Dixon
- compare silver flaggons: -- Ebsworth, Williams-FolkSongsOfTheUpperThames
- leather bottle is good: -- Ebsworth, Williams-FolkSongsOfTheUpperThames
- used by scythe-men: -- Ebsworth
- use by hay-makers: -- Ebsworth, Williams-FolkSongsOfTheUpperThames
- use by corn-stackers: -- Ebsworth
- use by hunters: -- Ebsworth, Williams-FolkSongsOfTheUpperThames
- when the bottle is old: -- Ebsworth, Dixon, Williams-FolkSongsOfTheUpperThames

It appears there may have been some disputes over the ownership of this song. Hyder E. Rollins, _An Analytical Index to the Ballad-Entries (1557-1709) In the Register of the Company of Stationers of London_, 1924 (I use the 1967 Tradition Press reprint with a new Foreword by Leslie Shepard), p. 184, #2115, is "A pleasant new song in praise of the leather bottel," registered July 1, 1678. No printer is listed, but that filing would appear to conflict with the Burton broadside. - RBW
Last updated in version 5.3
File: WT244
Leather Breeches
DESCRIPTION: "I went down town And I wore my leather breeches. I couldn't see the people For looking at the peaches." "I went down town And I got a pound of butter; I come home drunk And I threwed it in the gutter." Or "Leather breeches, finger stitches, Mammy sewed"
AUTHOR: unknown
EARLIEST DATE: 1922 (Brown)
KEYWORDS: drink clothes food
FOUND IN: US(Ap,SE)
REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 322, "Leather Breeches" (1 short text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 322, "Leather Breeches" (1 tune plus a text excerpt)
Thomas-DevilsDitties, pp. 134-135, "Leather Breeches" (1 text, 1 tune)
Roud #15748
NOTES [28 words]: Is the Brown text fiddler's mnemonic for Leather Britches? It's not possible to tell from Brown. Thomas's text, which is different, is clearly a fiddler's mnemonic. - RBW
Last updated in version 4.5
File: Br3322

Leatherman
DESCRIPTION: "I'm a stockman and my work is droving cattle, Wlth my whip and dog I set them at a rattle... Jog along (x3), Leatherman, In the wind and in the rain, Drovving cattle for the can." The singer sleeps under trees, then sets out with his dog to herd cattle
AUTHOR: unknown
EARLIEST DATE: 1960 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)
KEYWORDS: sheep travel worker
FOUND IN:
REFERENCES (1 citation):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 89, "Leatherman" (1 text, 1 tune) (p. 51 in the 1972 edition)
File: Colq051

Leave Her, Johnny, Leave Her
DESCRIPTION: Shanty. Characteristic line: "Leave her, Johnny, leave her... And it's time for us to leave her." Tells of the troubles on the voyage and of what Johnny can hope for as the ship arrives in port. Some versions have a chorus
AUTHOR: unknown
EARLIEST DATE: 1917 (Robinson)
KEYWORDS: shanty sailor separation return
FOUND IN: US(MA,MW,SW) Ireland Australia Canada(Mar)
REFERENCES (21 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 89-90, "Time for Us to Leave Her (Leave Her, Johnny)" (1 text, 1 tune)
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 48-49, "Leave Her, Johnny, Leave Her" (1 text, 1 tune)
Bone-CapstanBars, pp. 135-136, "Leave Her, Johnny, Leave Her" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, pp. 119-121, "Leave Her, Johnny" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 99-100, "Leave Her, Johnny, Leave Her" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 293-298, "Leave Her, Johnny, Leave Her" (5 texts, 2 tunes) [AbEd, pp. 218-221]
Hugill-SongsOfTheSea, p. 40, "Leave Her, Johnny, Leave Her" (1 text, 1 tune)
Sharp-EnglishFolkChanteys, II-III, pp.3-4, "Leave Her Johnny" (2 texts, 2 tunes)
Shay-AmericanSeaSongsAndChanteys, pp. 86-87, "Time to Leave Her" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp. 61-62, "Leave Her Johnny"; pp. 135-136, "Leave 'er, Johnny, Leave 'er" (2 texts, 2 tunes)
Fahey-Eureka-SongsThatMadeAustralia, pp. 46-47, "Leave Her, Jollies, Leave Her" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, p. 412, "Leave Her, Bullies, Leave Her" (2 texts, 1 tune; the "A" text, which is this song, is very short; the "B" text is "Across the Western Ocean")
Scott-TheBalladOfAmerica, pp. 135-137, "Leave Her, Johnny, Leave Her" (1 text, 1 tune)
Greenway-AmericanFolksongsOfProtest, p. 233, ("Leave Her, Johnny") (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H53b, p. 96, "It's Time for Us to Leave Her" (1 text, 1 tune -- a fragment, short enough that it could be this or "Across the Western Ocean")
Palmer-OxfordBookOfSeaSongs 103, "Leave he, Johnny" (1 text, 1 tune)
Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 78, "Leave Her, Johnny" (1 text)
Silber/Silber-FolksingersWordbook, p. 97, "Leave Her, Johnny" (1 text)
DT, LEAVEHER* LEAVHER2*
Frederick Pease Harlow, _The Making of a Sailor, or Sea Life Aboard a Yankee Square-Rigger_, 1928; republished by Dover, 1988, pp. 280-281, "Leave Her Johnny, Leave Her" (1 text, 1 tune)
Roud #354
RECORDINGS:
Leander Macumber, "Leave Her Johnny, Leave Her" (on NovaScotia1)
CROSS-REFERENCES:
cf. "Across the Western Ocean" (floating lyrics; tune)
NOTES [55 words]: According to Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, this shanty was saved for the last duty of a voyage: Pumping out a ship after she reached port and was unloaded. Since the sailors wanted to get ashore, this was considered a particularly unpleasant task -- hence this song, about getting away from the work. - RBW
Last updated in version 5.1
File: Doe089

**Leave Me Alone (I)**
DESCRIPTION: I hev a roustabout for my man-- Livin' with a white man for a sham, Oh, leave me alone, Leave me alone, I'd like you much better if you'd leave me alone."
AUTHOR: unknown
EARLIEST DATE: 1924
KEYWORDS: home
FOUND IN: US(MW)
REFERENCES (1 citation):
Botkin-TreasuryMississippiRiverFolklore, p. 593, [no title] (1 text)
File: DMRF593A

**Leave You in the Hand of a Kind Savior**
DESCRIPTION: "((I'm/Brother Charlie's/Sister Mary's/Sunday morning) going to leave you in the hand) (x3) Of a kind Savior"
AUTHOR: unknown
EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 324-325, "Lebe Yuh Een Duh Han' Ob uh Kin' Sabeyuh" (1 text, 1 tune)
NOTES [18 words]: The description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang but I do not repeat the dialect. - BS
Last updated in version 5.1
File: HPR324L

**Leavenworth Blues**
DESCRIPTION: "I was in Leavenworth, boys, and my baby sent me there (x2), Just because I
didn't want away, in most all day." "That's one no-good place." "Someone stole my gal, while I was in jail." "Blues remain all night in the Leavenworth walls."

AUTHOR: unknown

EARLIEST DATE: 1926 (recording, Bertha "Chippie" Hill)

KEYWORDS: prison separation

FOUND IN:

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 504, "Leavenworth Blues" (1 text)

RECORDINGS:
Bertha "Chippie" Hill, "Leavenworth Blues" (OKeh 8367, 1926)

File: CAFS504B

Leaves Are Green, The

DESCRIPTION: Leaves are green, nuts are brown, "they hang so high they won't come down." In frosty weather "they'll all come down together"

AUTHOR: unknown

EARLIEST DATE: 1893 (Thoyts)

KEYWORDS: playparty

FOUND IN: Britain(England(Lond))

REFERENCES (2 citations):
Opie/Opie-TheSingingGame 50, "The Leaves Are Green" (1 text)
ADDITIONAL: Emma Elizabeth Thoyts, "Old Berkshire School-Games" in The Antiquary (London, 1893 ("Digitized by Google")), Vol. XXVII, Game #15, pp. 254-255, "The Leaves are Green" ("The leaves are green, the nuts are brown") (1 text)

CROSS-REFERENCES:

cf. "Nuts in May" (tune, per Opie/Opie-TheSingingGame)

NOTES [12 words]: Thoyts: "At the last line the children all flop down on the ground." - BS
Last updated in version 2.6

File: OpGa050

Leaves So Green, The

DESCRIPTION: The singer, who "never loved to tread" populated areas, asks that his body, when he dies, be taken "to some green lonely spot, Where none with careless steps shall tread." He recalls the flowers and birds, and can rest most easily among them

AUTHOR: unknown

EARLIEST DATE: 1937 (Sam Henry collection)

KEYWORDS: burial flowers bird nonballad

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H719, p. 63, "The Leaves So Green" (1 text, 1 tune)
Roud #13332

File: HHH719

Leavin' Here, Don't Know Where I'm Goin'

DESCRIPTION: "Leavin' here, don't know where I'm goin', Lord, leavin' here...." "Went to the depot, looked up on the bo'd." "The water here tastes like turpentine, I'm goin' where the water tastes like cherry wine." "People around here treat me like a dirty dog...."

AUTHOR: unknown

EARLIEST DATE: 1980 (Rosenbaum-FolkVisionsAndVoices)

KEYWORDS: travel railroading

FOUND IN: US(SE)

REFERENCES (1 citation):
Rosenbaum-FolkVisionsAndVoices, p. 202, "Leavin' Here, Don't Know Where I'm Goin'" (1 text, 1 tune)
Roud #16275
CROSS-REFERENCES:
f. "I'm Goin' Back to Good Ol' Birmingham" (lyrics)
f. "Going Down This Road Feeling Bad" ("water tastes like wine" lyric)
File: Rose202

**Leaving Erin**

DESCRIPTION: "Farewell Erin, I now must leave you for to cross the raging main." The singer is leaving Ireland for America even though his parents have lived in Ireland since Brian Boru. He misses his family's graves, and hopes the Irish will come home for vengeance

AUTHOR: unknown

EARLIEST DATE: 1922 (Dean-FlyingCloud)

KEYWORDS: Ireland emigration home revenge

HISTORICAL REFERENCES:
Apr 23, 1014 - Battle of Clontarf. Brian Boru defeats a combined force of Vikings and rebels from Leinster, but dies in the battle

FOUND IN: US(MW)

REFERENCES (1 citation):
Dean-FlyingCloud, pp. 109-110, "Leaving Erin" (1 text)

Roud #9577

NOTES [53 words]: Since this song mentions starvation only briefly, it appears it does not date from the potato famines but rather from one or another of the periods when landlords were squeezing tenants off their properties. It does not mention the Fenians by name, so perhaps it is early. I wouldn't bet too much on that, though. - RBW

File: Dean109

**Leaving of Liverpool**

DESCRIPTION: The singer is preparing to sail from Liverpool. He bids farewell to the city and most especially to his sweetheart. He describes the difficult conditions he will face aboard the Davy Crockett under Captain Burgess

AUTHOR: unknown

EARLIEST DATE: 1951 (Doerflinger-SongsOfTheSailorAndLumberman)

KEYWORDS: sailor parting abuse

FOUND IN: US(MA)

REFERENCES (5 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 104-105, "The Leaving of Liverpool" (1 text, 1 tune)
Hugill-SongsOfTheSea, p. 35, "Leaving of Liverpool" (1 text, 1 tune)
Palmer-OxfordBookOfSeaSongs 120, "The Leaving of Liverpool" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 97, "The Leaving of Liverpool" (1 text)

DT, LEAVLIV1*

Roud #9435

NOTES [519 words]: Despite the beauty of this song, it seems to have survived only in the single copy published by Doerflinger-SongsOfTheSailorAndLumberman, which gave rise to all the pop/folk recordings. Palmer claims to have heard it sung, but he doesn't actually list where he heard it; I have little doubt all his versions go back to Doerflinger-SongsOfTheSailorAndLumberman, perhaps via Ewan MacColl's recording.

Although the song refers to the ship as the "Davy Crockett," there was never (according to Howe/Matthews, p. 126; compare the index in Knoblock) a clipper by that name; the ship was called the David Crockett. She was launched in late 1853. Designed for the Liverpool-to-New-York trade, she was transferred to the San Francisco route in 1857. According to Lubbock, p. 46, she "could hardly have been improved upon as a Cape Horner, being possessed not only of unusual speed and strength but of good carrying capacity." Similarly Paine, p. 133, reports that she "combined large carrying capacity with good speed and was regarded by some as 'almost perfect.'" She was also famous for her fast voyages, a tribute partly to her design but mostly to the harshness of her masters.

John A. Burgess took command of the ship in 1860, having previously commanded the Governor Morton and the Monarch of the Seas (Knoblock, p. 87). Burgess, according to Lubbock, p. 28, "was not only a navigator of exceptional reputation, but one of those seamen who delighted in the art of
driving a ship under sail. Though a strict disciplinarian, he would allow no bucko methods, and was one of those rare master-men who were never known to swear or use bad language. His mates, Griffiths and Conrad, were men of the same type, who could get work out of an indifferent or vicious crew without using belaying-pins or knuckle-dusters."

Lubbock, pp. 266-267, gives a catalog of the Crockett's trips around the Horn -- a total of 25 from 1857 to 1983. Burgess took command on her fourth voyage (1860), and captained 13 trips before his death; his mate John Anderson finished that trip and commanded the next two. Burgess was on his way home to San Francisco to retire when he was washed overboard in 1874 (Knoblock, p. 86). According to Lubbock, p. 28, he was attempting to remove wreckage, a task he took upon himself rather than risk a crewman's life. The Crockett did not become an easier ship after his death. Wilson/AmHist discusses impressment ("crimping," in American terms) on the American West Coast. It notes on p. 80 that one Andreas Stork in 1882 sued second mate Jesse Millais of the Crockett for abuse -- and won! Given that sailors were expected to face harsh treatment, conditions on the Crockett must have been bad indeed.

Based on Lubbock's list of voyages, the Crockett made only one trip in 1882 and a last voyage in 1883. I wonder if the Stork suit didn't hasten her retirement from the route. According to Lubbock, p. 49, the Crockett was converted to a coal barge in 1890 and wrecked in 1899. Paine, p. 133, notes that her figurehead still exists and is held by the San Francisco Chamber of Commerce.- RBW

Bibliography

- Howe/Matthews: Octavius T. Howe and Frederick G. Matthews, American Clipper Ships 1833-1858 (Volume I), 1926 (I use the 1986 Dover paperback reprint)
- Lubbock: Basil Lubbock, The Down Easters: American Deep-water Sailing Ships 1869-1929, 1929, 1930 (I use the 1987 Dover paperback edition which is slightly rearranged but uses the full original text)

Last updated in version 5.0
File: Doe104

Leaving of Merasheen, The

DESCRIPTION: The singer remembers life on the "little isle of Merasheen down in Placentia Bay" and mourns having to leave it. "Those days are gone forever now and so is Merasheen."

AUTHOR: Ernie Wilson
EARLIEST DATE: 1975 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: homesickness home parting lament nonballad
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 65, "The Leaving of Merasheen" (1 text, 1 tune)
Roud #26627
CROSS-REFERENCES:
cf. "The Blow Below the Belt" (subject of Newfoundland resettlement)
NOTES [199 words]: "The Resettlement Program was carried out in Newfoundland during Joseph Smallwood's government [1950s to 1970s],... Its aim was to relocate ... coastal communities to larger centers where they would find better job opportunities and public facilities such as hospitals and schools,... When the smoke had finally cleared over three hundred communities had been completely closed down and those that remained were tombstones marking the passing of a large and noble part of our history."

See "The Blow Below the Belt" for another resettlement song - BS

Joey Smallwood began his career as a radio broadcaster, and used his position to push Newfoundland into Confederation with Canada; according to Craig Brown, e.d, The Illustrated History of Canada, p. 374, "Mainland prosperity, urged by Joey Smallwood... won out against the
proud penury of independence."
But Smallwood, who went from broadcaster to Newfoundland premier and led the province for
more than twenty years, by the late Fifties was turning to "increasingly illiberal one-man rule"
(Brown, p. 491). The result of his policy was complaints like these.
For more on the resettlement issue, see the notes to "The Blow Below the Belt." - RBW
Last updated in version 6.1
File: LeBe065

Leaving Old England
DESCRIPTION: The singer is sadly leaving England, and asks for his mother's blessing as he
departs. He regrets leaving home, but poverty forces him away. He comments on England's social
system that is so hard on the poor.
AUTHOR: unknown
EARLIEST DATE: 1954
KEYWORDS: emigration family political mother
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, pp. 55-56, "Leaving Old England" (1 text, 1 tune)
NOTES [25 words]: Meredith and Anderson suggest that this might be the ancestor of "Botany
Bay"; the tunes are similar. There is, however, no firm evidence of this. - RBW
File: MA055

Lebt friedsam sprach Christus (Live Peacefully, said Christ)
DESCRIPTION: Amish hymn in German.. "Lebt friedsam, sprach Christus der Herr, Zu seinen
Ausserkohrnern." "Live peacefully, said Christ, to his chosen people." The hearers are urged to
accept doctrine and listen; they are promised rewards if they do
AUTHOR: unknown
EARLIEST DATE: 1742 (Amish Ausbund, #134, according to Korson-
PennsylvaniaSongsAndLegends)
KEYWORDS: religious nonballad foreignlanguage
FOUND IN: US(MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 153-154, "Lebt friedsam sprach Christus (Live
Peacefully, said Christ)" (1 short German text plus not-very-literal translation, 1 tune)
File: KPL153

Led I the Dance on a Midsummer's Day (Jack and the Dancing Maid)
DESCRIPTION: The singer tells how Jak, the "haly-watur clerk," came and prayed in her face as
she danced in June. He asks for privacy. "Wan Jak had donn," he rings the bell but has her stay.
The girl's mother asks where she has been. Now her "wombe wax out"
AUTHOR: unknown
EARLIEST DATE: Fifteenth century (Cambridge, Gonville & Caius College MS. 383)
KEYWORDS: clergy seduction pregnancy MiddleEnglish
FOUND IN: Britain(England)
REFERENCES (9 citations):
Greene-TheEarlyEnglishCarols, #453, pp. 307-308, "(Ladd Y the daunce a Myssomur Day)" (1
text)
Stevick-OneHundredMiddleEnglishLyrics 73, "(Alas, alas the whilel)" (1 text)
Hirsh-MedievalLyric-MiddleEnglishLyricsBalladsCarols #40, "(Alas, aas the wyle)" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #1849
DigitalIndexOfMiddleEnglishVerse #3044
ADDITIONAL: Richard Greene, editor, _A Selection of English Carols_, Clarendon Medieval and
Tudor Series, Oxford/Clarendon Press, 1962, #96, pp. 164-165, "("Ladd Y the daunce a Myssomur
Day)" (1 text)
Maxwell S. Luria & Richard Hoffman, _Middle English Lyrics_, a Norton Critical Edition, Norton,
1974, pp. 85-86, #87 (no title) (1 text)
Lee-lee-o, Lee-lee

DESCRIPTION: Monday morning when I wake up We have our whale, 'e gon 'a Bequia." Little girl has "big, big botty" and "big big belly." Big big girl has "little botty" and "little bell." Chorus is variation on "Lee-lee-o Lee-lee/Lee-lee-o gon 'a Bequia"

AUTHOR: unknown


KEYWORDS: sex shanty whaler

FOUND IN: West Indies (St Vincent)

REFERENCES (1 citation):
Abrahams-DeepTheWaterShallowTheShore, pp. 113-114, "Lee-lee-o, Lee-lee" (1 text, 1 tune)

NOTES [11 words]: Bequia is an island in the Grenadines just south of St Vincent. - BS

Last updated in version 4.0

File: AWIS113

Lee's Ferry

DESCRIPTION: "Come all you roving cowboys, bound on these western plains... We'll go back home again... We'll cross over Lee's Ferry, oh, and go back home this year." The cowhands agree that they will go home, but they grow old without ever returning

AUTHOR: Romaine Lowdermilk

EARLIEST DATE: 1967

KEYWORDS: cowboy home travel age

FOUND IN: US

REFERENCES (1 citation):
Ohrlin-HellBoundTrain 37, "Lees' Ferry" (1 text, 1 tune)

CROSS-REFERENCES:

NOTES [74 words]: Lee's Ferry (named for Mormon pioneer John D. Lee) was at one time the only way to cross the Colorado River in Arizona. The region north and west of the river (the "Arizona Strip"), surrounded on two sides by river, and with desert to the west and hills to the north, was decent cattle country but very isolated. Hence this song.

For more about John D. Lee, very little of it good, see the notes to "The Mountain Meadows Massacre" [Laws B19]. - RBW

File: Ohrl047

Lee's Hoochie

DESCRIPTION: A soldier visits "Miss Lee" in Seoul, and contracts a venereal disease. He advises
it is better to avoid Lee's hoochie than to have "Old Smoky," his penis, blue.

**Author:** unknown

**Earliest Date:**

**Keywords:** bawdy disease sex warning

**Historical References:**

1950-1953 - Korean War

**Found In:** US

**References (1 citation):**

*Cray-EroticMuse, pp. 407-409, "Lee's Hoochie" (1 text, 1 tune)*

Roud #10409

**Cross-References:**

cf. "On Top of Old Smokey" (tune)

**Notes [15 words]:** This song, for which there seem to be no direct antecedents, dates from the Korean War. - EC

**File:** EM407

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**Leek Hook, The**

**Description:** "A brave young raftsmen dwelt among the Potty County pines" in a poor home, but he is sure he can beat Jeff (Davis) in the (Civil) war. He leaves his Sal and sets out for war. She offers a leek hook as a token. He does so well that he kills six generals

**Author:** unknown

**Earliest Date:** 1949 (Korson-PennsylvaniaSongsAndLegends)

**Keywords:** lumbering love separation soldier war

**Found In:** US(MA)

**References (1 citation):**

*Korson-PennsylvaniaSongsAndLegends, pp. 351-352, "The Leek-Hook" (1 text)*

Roud #7735

**Notes [16 words]:** A leek-hook, according to Korson, was an implement attached to boots used to dig up leeks. - RBW

*Last updated in version 3.2*

**File:** KPL351

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**Leesome Brand [Child 15]**

**Description:** Leesome Brand impregnates his love. When her time comes she has him take her riding, then go hunt, sparing the white hind. He returns to find her and his son dead. He laments his knife and sheath. His mother gives him St. Paul's blood to revive them.

**Author:** unknown

**Earliest Date:** before 1827 (Motherwell)

**Keywords:** love pregnancy death hunting resurrection

**Found In:** Britain(Scotland(Aber))

**References (6 citations):**

*Child 15, "Leesome Brand" (2 texts)*

*Greig/Duncan2 335, "Lishen Brand" (1 text)*

*Leach-TheBalladBook, pp. 90-96, "Leesome Brand" (2 texts)*

*Quiller-Couch-OxfordBookOfBallads 56, "Leesome Brand, or, The Sheath and the Knife" (1 text)*

*Grigson-PenguinBookOfBallads 52, "Leesome Brand" (1 text)*

*Buchan-ABookOfScottishBallads 43, "Leesome Brand" (1 text)*

Roud #3301

**Cross-References:**

cf. "Sheathe and Knife" [Child 16] (lyrics about the "sheathe and knife")

**Notes [105 words]:** The symbol of a knife so fine that no smith can replace it occurs in at least two ballads, "Sheathe and Knife" [Child 16] and "Leesome Brand" [Child 15], also in the Percy Folio version of "The Squire of Low Degree," lines 121-126; for this, see William Edward Mead, *The Squyr of Lowe Degre: A Middle English Metrical Romance*, Ginn & Company, 1904, p. 34.

I do not know if it has any significance, but many Arthurian romances also feature a hunter pursuing a white stag. A white hind with antlers occurs in Marie of France's Breton Lay Guigemar, which has other interesting parallels to this piece although a different plot. - RBW

*Last updated in version 5.1*
Leg of Mutton Went Over to France, A

DESCRIPTION: "A leg of mutton went over to France ... The ladies did sing and the gentlemen dance." Anyway, a man dies, a doctor looks in his head and finds a spring in which 39 salmon are learning to sing, with a pool for young salmon to go to school.

AUTHOR: unknown
EARLIEST DATE: 1909 (Reeves/Sharp-TheIdiomOfThePeople)
KEYWORDS: France humorous nonsense talltale wordplay
FOUND IN: Canada(Newf) Britain(England(South))
REFERENCES (5 citations):
Peacock, p. 14, "A Leg of Mutton Went Over to France" (1 text, 1 tune)
Reeves/Sharp-TheIdiomOfThePeople 7, "As I Was Going to Banbury" (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 357, "As I was walking o' er little Moorfields" (3 texts)
Baring-Gould-AnnotatedMotherGoose #244, p. 155, "(As I was walking o' er little Moorfields)"
ADDITIONAL: Maud Karpeles, _Folk Songs of Europe_, Oak, 1956, 1964, p. 49, "As I Was Going to Banbury" (1 text, 1 tune)
Roud #2423
RECORDINGS:
George Reid, "A Leg of Mutton Went Over to France" (on PeacockCDROM)
NOTES [110 words]: The ending floats: "perhaps you think I ... lie", "If you want any more ...", even if entire verses don't.
Opie/Opie-OxfordDictionaryOfNurseryRhymes: "[Moorfields] would be an appropriate setting for a nonsense song, for in 1675 the Old Bethlem Hospital was moved to Moorfields from Bishops Gate Without." - BS
I suspect the "As I Was Going to Banbury" version is a compound of two different items. As, however, it appears to exist only in the version Cecil Sharp collected from Emma Sister, there seems no need to create a separate item for it. The ending is this song; it merely starts with the verse "As I was going to Banbury, Ri fol lat-i-tee O....." - RBW
Last updated in version 2.6

Legacy

DESCRIPTION: "When in death I shall calm recline O bear my heart my mistress dear, Bid her not shed one tear of sorrow To sully a heart so brilliant and light; But balmy drops of the red grape borrow To bathe the relict from morn till night."

AUTHOR: Words: Thomas Moore (1779-1852)
EARLIEST DATE: 1808 (Missouri Harmony)
KEYWORDS: death drink religious
FOUND IN: US(SE)
REFERENCES (4 citations):
Moore-IrishMelodies-1846, pp. 24-25, "The Legacy" (1 text)
Sandburg-TheAmericanSongbag, p. 155, "Legacy" (1 text, 1 tune)
Joyner-FolkSongInSouthCarolina, p. 76, "Legacy" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 772, "When in Death I Calmly Recline" (1 short text, 1 tune)
Roud #21329
File: San155A

Legend of Pot Sunk Ann, The

DESCRIPTION: Baron Keith and Ann Crawford marry and have a son. King Edward of England, pursuing the Scottish crown, visits them. He falls in love with Ann. Ann dreams of trouble. Her gipsy advisor tells her to flee. In a storm she tries to cross a stream but drowns.

AUTHOR: William Lillie (source: Greig/Duncan2)
EARLIEST DATE: 1905 (Greig/Duncan2)
Legion of the Rearguard, The

DESCRIPTION: "Up the republic, they raise their battle cry, Pearse and McDermott will pray for you on high. Eager and ready, for the love of you they die." The soldiers for the Republic die proud, bloody deaths to accomplish an unstated goal

AUTHOR: J. O'Sheehan

EARLIEST DATE: 1922 (copyright, according to the Clancy/Makem songbook)

KEYWORDS: Ireland political soldier death nonballad

FOUND IN:

REFERENCES (1 citation):

DT, LGNREAR

NOTES [942 words]: Why is it that the Irish nut cases get all the good songs?

After the 1916 rebellion, the Irish people finally turned truly nationalist. And, after World War I, Michael Collins and others turned up the heat so much that the British, after repression failed (see the notes, e.g., to "The Bold Black and Tan"), gave up and started negotiating.

The result was the Anglo-Irish Treaty (for which see, in particular, "The Irish Free State"). This would have turned Ireland into a British Dominion (a nearly-independent state; Canada was the prototype). But there were two things in the Treaty that were objectionable: The Irish still owed nominal allegiance to the British crown, and Ireland was to be partitioned between Ulster and the Free State, according to a boundary to be determined.

Rationally, it was a fair agreement for Ireland; it was not George V and the current generation of the royal family who had oppressed them, but Elizabeth I (no descendants), Oliver Cromwell (repudiated by the English), William of Orange (not the ancestor of the current dynasty), and David Lloyd George, who wouldn't hold power much longer. And, had the boundary commission worked, Ireland would have gotten rid of those ungovernable Ulstermen that gave England almost as much trouble as they gave Dublin.

But the war with Britain had been fought by the IRA and other, even more secret and terrorist, forces, and they wanted complete independence. When Arthur Griffith and Michael Collins brought home the Treaty, Eamon de Valera (head of state and chief hard liner) rejected it. The Dail, the Irish parliament, however, went against him and -- despite being composed entirely of Sinn Fein
members -- voted for it by a narrow margin. The national election which followed showed strong support for it; even the pro-Republican historian Calton Younger's statistics (pp. 313-314) make it appear that only 22% of the voters voted to reject the Treaty. But 22% is more than enough for an insurgency. The IRA was split into pro- and anti-treaty factions. Speaking very loosely, the anti-treaty forces were concentrated in the south and west, with Cork their chief center (hence, presumably, the song's reference to the martial tramp of the Republicans being heard "from Cork to Donegal"). The anti-treaty forces promptly went to war against the pro-Treaty provisional government.

The insurgents scored one and only one real success: On August 22, 1922, they succeeded in killing Michael Collins, the effective head of the government. (For this, and much additional background, see the notes to "General Michael Collins"). It was the ultimate in pyrrhic victories. Collins had started his career as a terrorist, but he was also a realist and a genius. He might have managed to control the rebellion with relatively slight loss of life and liberty. Without him, the new government, headed by William Cosgrave, Kevin O'Higgins, and Collins's former Chief of Staff Richard Mulcahy, turned Ireland into a temporary police state; the Dail gave them emergency powers, and they set up military tribunals and indeed engaged in arbitrary executions; the rebels were explicitly denied prisoner of war status (Kee, pp. 168-169). What should have been a noble cause got off to a dreadful start. But it suppressed the rebellion. This song -- the only thing I've ever encountered by O'Sheehan -- seems to have played its part. In 1923, Eamon de Valera, whose refusal to accept the Treaty had contributed to much to causing the Irish Civil War, finally gave in and urged the anti-treaty forces to lay down their arms. And he addressed them as "Soldiers of the Republic, Legion of the Rearguard" (Kee, p 175; see also p. 170). They were so-called because they had once been (and hoped to be again) the vanguard of Irish independence, but now were fighting a rearguard action to keep the dream alive.

In the long run, of course, de Valera would succeed in "freeing" the 26 counties; Ireland is no longer a British dominion. But it would surely have been a lot easier had he pursued a political solution.

Besides de Valera, the song mentions:

Peare - Padraig Pearse, the leader of the 1916 uprising, who was executed in that year; see in particular the notes to "The Boys from County Cork."

McDermott - Sean McDermott, another executed in the aftermath of the Easter Rising; he was one of those who joined Pearse in organizing the rebellion. According to Foy/Barton, p. 4, he and Tom Clarke were "the key figures who, in the years before 1916, shaped the policies of the Irish Republican Brotherhood." Still in his early thirties at the time of the rising, he had suffered from polio in his late twenties, and could barely shuffle along with a cane or walking stick. I wonder if he may not have been offered as an example precisely *because* he was a cripple whom the British executed anyway.

"Wolfe Love" - This is what the Clancy Brothers record as the text, but I have to think this is an error of some sort. Certainly the reference is to (Theobald) Wolfe Tone, who helped inspire the 1798 rebellion and tried to win French support in the years before that; for his activities and his condemnation by the British, see e.g. the notes to "The Shan Van Voght."

Emmett - Robert Emmet (the usual spelling), whose 1803 attempt at rebellion was a complete botch but who inspired many songs; see e.g. the notes to "Bold Robert Emmet."

I doubt this song is actually traditional; I think the Clancy Brothers and Tommy Makem (violent nationalists all) picked it up because of their political beliefs rather than its historic status. But since they recorded it, it perhaps deserves an Index entry. - RBW

**Bibliography**

- Foy/Barton: Michael Foy and Brian Barton, The Easter Rising, 1999 (I use the 2000 Sutton edition)
- Kee: Robert Kee, Ourselves Alone, being volume III of The Green Flag (covering the brief but intense period from 1916 to the establishment of constitutional government in the 1920s), Penguin, 1972
- Younger: Calton Younger, Ireland's Civil War (1968, 1979; I used the 1988 Fontana edition)

*Last updated in version 2.5*

File: DT1gnrea
Lehigh Valley, The
DESCRIPTION: A stranger explains he is hunting the city slicker who stole his girlfriend Nelly "if it takes till Judgment Day."
AUTHOR: unknown
EARLIEST DATE: 1882 (As "The Tramp's Lament" in Edward Harrigan's play "Squatter Sovereignty")
KEYWORDS: bawdy parody love seduction elopement hobo
FOUND IN: US(MA,So)
REFERENCES (4 citations):
Cray-EroticMuse, pp. 198-200, "The Lehigh Valley" (1 text, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 272-274, "The Lehigh Valley" (5 texts, 2 tunes)
Johnson-BawdyBalladsAndLustyLyrics, pp. 16-18, "Down in the Lehigh Valley" (1 text, bowdlerized)
DT, LEHIGH*
Roud #9389
CROSS-REFERENCES:
cf. "Can I Sleep In Your Barn Tonight?" (plot)
cf. "The Tramp's Story" (plot)
NOTES [74 words]: According to Vance Randolph, this is a parody of Harrigan's "The Tramp's Lament." - EC
For additional thoughts on this point, see "The Tramp's Story" (the name the Index uses for the Harrigan song)
The details of this song apparently vary widely (though some of this may be due to editorial tampering). The final two lines, "I'll hunt the runt that swiped my cunt, If it takes till judgement day," seem however to be absolutely diagnostic. - RBW
File: EM198

Lemeney (Lemeday, Lemody, Lemminy)
DESCRIPTION: "As I was a-walking one fine summer's morning," the singer hears the birds. "Arise, my dear... Arise, and get your humble posies." He will pick flowers for his love (Lemeney). He declares her beauty, and regrets that her parents have taken her away
AUTHOR: unknown
EARLIEST DATE: 1971 (Copper-ASongForEverySeason)
KEYWORDS: love courting flowers separation clothes
FOUND IN: Britain(England(South,West))
REFERENCES (3 citations):
Copper-ASongForEverySeason, pp. 260-261, "Sweet Lemeney" (1 text, 1 tune)
Gundry-CanowKernow-SongsDancesFromCornwall, pp. 31-32, "Limadie" (1 text plus Cornish translation, 1 tune)
Karpeles-TheCrystalSpring 63, "Limady" (1 text, 1 tune)
Roud #193
NOTES [51 words]: The description is based on the Copper-ASongForEverySeasons text, which seems confused. But the whole song family seems messed up, as witness all the variations on the girl's name, none of which seem at all probable. I wonder if the original wasn't French, le May, or some such. Or a jumble of "Milady"? - RBW
Last updated in version 5.0
File: CopSe260

Lemme Go, Melda Marcy
DESCRIPTION: Singer "cried all night and not a policeman was in sight." He hits Melda when she is ready to go to bed. "Lemme go Melda Marcy You bitin' me finger." The more he cries the more she bites. "This teach you not to hit a lady." She has bitten off his finger
AUTHOR: unknown
EARLIEST DATE: 1954 (Bellafonte, "Hold 'im Joe"); 1957 (Attaway and Engel
LONG DESCRIPTION: Singer "cried all night and not a policeman was in sight." He hits Melda when she is ready to go to bed. She bites his finger. "Lemme go Melda Marcy You bitin' me finger." The more he cries the more she bites. She says, "this teach you not to hit a lady in the home." He
rings for the fireman but the fireman is too late. She has bitten off his finger
KEYWORDS: sex violence lover injury
FOUND IN: West Indies(Jamaica)
REFERENCES (1 citation):
ADDITIONAL: William Attaway and Lyle Kenyon Engel, _Calypso Song Book_ (New York: Calypso
Music, Inc, 1957), pp. 52-53, "Lemme Go, Melda Marcy" (1 text, 1 tune)
RECORDINGS:
Harry Belafonte with Hugo Winterhalter and his Orchestra, "Hold 'em Joe" (1954, on RCA Victor 78
Lord Lebby and the Jamaican Calypsonians, "Hol 'im Joe" (1955, on Kalypso 45/78 rpm RL102,
2013, "Mento, Not Calypso," Fantastic Voyage CD FVDD163)
CROSS-REFERENCES:
cf. "Hold 'im Joe" (sexual theme; some lines) references there
NOTES [115 words]: Belafonte and Sparrow incorporate the chorus from "Lemme Go, Melda
Marcy" into "Hold 'im Joe."
Attaway and Engel have this as "public domain, traditional source" (facing title page); also, "Melda
Marcy is a commonly used comic name in Jamaica folk songs" (p. 52).
The double entendre hold throughout. "I hit her with my hand 'cross she head" and she takes his
finger. "The louder I shout, the more finger Melda bite with her mouth." At one point she says, "the
finger taste like pineapple juice." At the end, "Melda drop me finger on the floor." "I cried out, 'Too
late, Melda Marcy, You bite off me finger.'"
Belafonte and Lord Lebby replacing finger with backbone doesn't change things. - BS
Last updated in version 3.7
File: RcLMGMeM

**Lemonade Made in the Shade**
DESCRIPTION: "Lemonade, Made in the shade, Stirred with a spade By an old maid."
AUTHOR: unknown
EARLIEST DATE: 1970 (Sackett/Koch-KansasFolklore)
KEYWORDS: food nonballad oldmaid
FOUND IN: US(MW)
REFERENCES (1 citation):
Sackett/Koch-KansasFolklore, pp. 120-121, ",(Lemonade)" (1 text)
File: SaKo120L

**Lenora**
DESCRIPTION: "Oh, I left to make a fortune, in the glowing West, Then I returned at least to marry
the one that I loved best, I had made a half a million in a mine of gold...." "Lenora, darling, I think of
you only... Lenora, love me as I love you."
AUTHOR: unknown
EARLIEST DATE: 1927 (Randolph)
KEYWORDS: love courting marriage gold
FOUND IN: US(Sc)
REFERENCES (1 citation):
Randolph 790, "Lenora" (1 short text)
Roud #7420
File: R790

**Lenshie**
DESCRIPTION: Fickle Nellie leads both farmer Lenshie and Gordie Ross to think she would marry.
After "bemoaning our his muckle fate," Lenshie decides to court Melly Gray who has some money
and waste no more time on Nellie
AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan6)
KEYWORDS: courting infidelity rejection money
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1205, "Lenshie" (1 text, 1 tune)
Roud #6799

NOTES [27 words]: Greig/Duncan6 "Lenshie is a farm in Auchterless, and Mr Isaac Troup states
that the incidents referred to actually occurred, and were remembered by old people." - BS
Last updated in version 2.5
File: GrD61205

Leprechaun, The
DESCRIPTION: The singer sees a leprechaun and laughs anticipating a purse of gold. He grabs
the leprechaun to claim the purse but is tricked into releasing the leprechaun. The singer laughs to
think how he had been fooled.
AUTHOR: Robert Dwyer Joyce (1830-1883) (source: Hoagland)
EARLIEST DATE: 1968 (recording, Margaret Barry and Michael Gorman)
KEYWORDS: trick gold supernatural
FOUND IN: Ireland
REFERENCES (1 citation):
Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), p. 527, "The
Leprahaun"
Roud #5274
RECORDINGS:
Margaret Barry and Michael Gorman, "The Leprechaun" (on Voice14)
NOTES [41 words]: The trick: singer is told that the [non-existant] lady by his side has the purse in
her hand. - BS
Robert Dwyer Joyce is also credited with the Irish political songs "The Wind That Shakes the
Barley" and "The Boys of Wexford" in this index. - RBW
File: RcTLepr

Les Darcy
DESCRIPTION: The singer mourns for Les Darcy. He recalls "how he beats, Simply eats them,
Every Saturday night." "(The Yanks) called him a skiter, but he proved himself a fighter, (so they
killed him, down in Memphis), Tennessee."
AUTHOR: unknown
EARLIEST DATE: 1957 (Scott-ACollectorsNotebook-31TraditionalSongs)
KEYWORDS: fight Australia death
HISTORICAL REFERENCES:
1895 - Birth of Les Darcy
May 24, 1917 - Death of Les Darcy in Memphis, Tennessee
FOUND IN: Australia
REFERENCES (3 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 218-219, "Les Darcy" (1 text, 1 tune)
Scott-ACollectorsNotebook-31TraditionalSongs, p. 8, "Les Darcy" (1 text, 1 tune)
Ward-PenguinBookOfAustralianBallads, pp. 242-243, "The Death of Les Darcy" (1 text)
RECORDINGS:
John Greenway, "Les Darcy" (on JGreenway01)
CROSS-REFERENCES:
cf. "Young Les Darcy" (plot, subject)
NOTES [2079 words]: Les Darcy was an Australian boxer of whom great things were expected. He
did not live long, and so his major bouts were few, but the Australians made him one of their great
heroes.
Almost everything about his story is disputed. Learmonth, p. 147, in their item on "James Leslie
(Les) Darcy" declare that he was born in Stradbroke in New South Wales in 1895. Wannan, p. 38,
quotes this quick summary of his career by Del Williams: "He arrived in America on an oil tanker,
his goal the world's middleweight championship. Instead, he found frustration, injustice, and finally
death. Branded a slacker by the Governor of New York, and unable to box in America, his spirit
began to fade, and on 24 May 1917, he awoke from a short sleep at the Gartly-Ramsey Hospital,
Memphis, opened his eyes and beckoned to his friend, Mick Hawkis. He gasped for words and
found none." Soon after, he died.
Born in Australia of Irish parents, he became his homeland's lightweight, middleweight, and eventually heavyweight champion, winning 46 of 50 bouts according to Learmonth, he stowed aboard the oil tanker in 1916 to compete in the United States.

His role as heavyweight champion is interesting, in that he was only about 5'7" tall (FitzSimons, p. 19). But he reportedly had exceptionally long arms, giving him the reach of a man half a foot taller (FitzSimons, p. 39).

His first big break apparently came in December 1910, when he was about fifteen; he won a bout with a local bruiser named George Balser and earned fifteen shillings for the feat -- several weeks' income at the unskilled labor at which he was employed (FitzSimons, pp. 28-20). Despite family opposition, he apparently decided that boxing was a good way to improve his life, and signed on with a sort-of-coach named Mick Hawkins (FitzSimons, p. 31). Dance lessons improved his footwork, and a part-time job as a blacksmith no doubt hardened his already-strong muscles (FitzSimons, pp. 34-35). In fairly short order, he had beaten all the boxers in the vicinity of his home town of Maitland and was looking beyond (FitzSimons, pp. 36-37).

In 1914 -- ironically, shortly after his first loss -- he finally got his first invitation to fight in Sydney (FitzSimons, p. 45). Since he was starting to face American boxers at this time, he and his crowd also started a tradition of showing the then-new Australian flag at his fights (FitzSimons, p. 54). He lost that first big fight, but the crowd disagreed, so it didn't hurt his popularity (FitzSimons, p. 56). Granted a rematch, he lost again -- this time being disqualified, which finally pushed him to get a better coach (FitzSimons, pp. 62-63). FitzSimons seems to think it helped, but Darcy's record in the next few months didn't sound impressive to me -- yes, he won most of his fights, but against relatively weak opposition.

Then came World War I. Darcy was obviously of fighting age, and volunteered to fight for Australia -- but because he was under 21, his family had to sign his enlistment papers, and they refused (FitzSimons, p. 60). The Darcys were of Irish descent; apart from a mother's worry, one wonders if, perhaps, Margaret Darcy was opposed to a son of hers fighting for England. He did raise some money for medical charities in this period (FitzSimons, p. 84), which probably helped rise his profile.

A few more fights and, FitzSimons alleges "He was widely acclaimed -- if still not officially acknowledged -- as the champion middleweight of the world" (p. 99). This at a time when he had never had a fight outside Australia. Indeed, he apparently turned down his first offer to make a tour of the United States (FitzSimons, p. 105).

Many things in his life changed in 1915. He apparently proposed to his girlfriend Winnie O'Sullivan (and was turned down by her family because she was too young (FitzSimons, p. 108; she was younger than he was, and would outlive him by almost sixty years, dying in 1974; FitzSimons, p. 207). He had also bought his family a new home that needed to be paid off (FitzSimons, p. 111). The financial pressure was high -- and he was running out of opponents willing in Australia. If he wouldn't go to America, he needed something else. Although his size made him properly a middleweight, he fought briefly as a light heavyweight, then went all the way up to heavyweight -- and promptly beat Australia's heavyweight champion (FitzSimons, pp. 111-113). Thus he was Australia's top boxer in any weight class. (He did lose his two front teeth in that match. A dentist was able to rebuild them; FitzSimons, p. 113. The repair, however, turned out to be less than perfect...).

Meanwhile, Australians were dying in the European war. And one of Les's oldest friends was killed at Gallipoli even as Australia considered conscription (FitzSimons, pp. 101-103, 108). Australia didn't need boxers; it needed soldiers. His fame by this time was enough that the Army was after him specifically -- they wanted to recruit him for his propaganda value, and promised him a safe berth and what sounds like a makework job. He still refused (FitzSimons, p. 118) -- and even when they talked him around, his family continued to refuse (FitzSimons, p. 28). That was potential black mark #2 against him: He refused to fight for Australia, and he refused to fight outside Australia. There wasn't much question but that he was the best boxer in his country, but there was no one left there for him to fight!

And then -- Australian Premier Billy Hughes proposed a conscription law in 1916 (FitzSimons, p. 132). Hughes couldn't just order conscription, and indeed he lost two referendum on the subject and was thrown out of his political party (Clark, pp. 132-134; Learmonth, p. 125) -- but he could order all men to register (FitzSimons, p. 139). Suddenly Darcy's options were looking very limited. He tried to get a passport to go to America -- and was denied, for the third time (FitzSimons, p. 138).

Darcy wouldn't take that for an answer -- but he didn't make the logical move of making sure the media knew the situation and putting pressure on the government. Instead, despite opposition from his family, from his priest, from Winnie O'Sullivan, he decided to take an offer from a promoter
which involved sneaking out of Australia to go to America (FitzSimons, pp. 140-142). He and this promoter Tim O’Sullivan (not listed as a relative of Winnie) rowed out to a coal carrier, the *Hattie Luckenbach*, and hid until they were safely in international waters. They weren’t exactly stowaways -- the captain had been told, and paid, in advance -- but they certainly acted like they were! (FitzSimons, pp. 143-145).

It certainly wasn’t a smart move in the short term; the Australian boxing authorities responded by revoking his titles as Australian champion (FitzSimons, p. 147) -- which, if nothing else, made him a less attractive opponent to American boxers. And it can’t have been easy to practice on a coal carrier! Particularly since it took 62 days to get to New York; they arrived December 24, 1916 (FitzSimons, p. 153).

Darcy's explanation for all this was that he was trying to set his family on a sound financial footing (FitzSimons, p. 154). This seems to be true -- he had spent a lot of money on getting them into their new, comfortable setting. Too much money -- he’d in effect gone into debt against his future earnings. So he had to come up with those future earnings. That's not unreasonable if you have a steady job. But people in sports don't have steady jobs! The whole business strikes me as evidence that Darcy, although he is said to have been quite friendly and of a very cheerful disposition, wasn’t very bright. Darcy -- who was getting questions even in America about dodging the war -- couldn't so much as find an opponent; he went on a sort of an exhibition tour with a show troupe (FitzSimons, p. 161).

In late January, his friend/coach/mentor Mick Hawkins arrived -- and found Darcy coughing and less peppy than usual (FitzSimons, pp. 162-163) -- and feuding with Tim O'Sullivan over what to do next. Darcy eventually fired O'Sullivan, and managed to book a big fight -- at Madison Square Garden, no less. And then, three days before it was supposed to take place, the governor of New York banned it on the grounds that Darcy had left Australia illegally (FitzSimons, p. 166). Other attempts to arrange high-profile fights were also shut down (FitzSimons, p. 173).

The Australian view, reflected in this song, was that the Americans were afraid to fight him. This strikes me as ridiculous -- there was no real evidence that Darcy was a world-class fighter. But all those cancellations make me see how the Australians came to view things that way. Similarly, there doesn't seem to be evidence of the Americans calling Darcy a "skiter" (boaster), but they did call him a slacker for avoiding the war. This was particularly true in the spring of 1917, when the Americans went to war themselves. Darcy had truly made a mess of his career. So his response was -- to apply for American citizenship (FitzSimons, p. 176). And then to volunteer for the American army, with the proviso that he be allowed to fight a few matches first. This was officially announced on April 20, 1917 (FitzSimons, p 180). He managed to work out a plan for a bout in Memphis. But there would be no fights. Darcy was too sick. An abscessed tooth. Tonsillitis. Both were removed, without effect. Soon he was confined to a hospital bed (FitzSimons, p. 182).

Winnie O’Sullivan was in America with a friend, but she had never been in the same city as Les. Finally a telegram called her to his bedside. She made it to Memphis on May 23 and was able to speak with him briefly before he died at 1:45 p.m. on May 24 (FitzSimons, pp. 184-187). He was not yet 22 years old.

There were four funerals: Memphis, San Francisco, Sydney, and Maitland. Somehow, being dead had canceled out all Australia's resentment about him not joining the army. Now he was a hero again; vast crowds came to see his coffin (FitzSimons, pp. 193-197). His body was laid to rest in East Maitland cemetery, where he came from.

Some Australians fell victim to conspiracy theories. When he died, the Americans gave the cause of death as sepsis and pneumonia, probably deriving from his damaged teeth (FitzSimons, p. 187), which makes sense in light of his earlier coughing, but many Australians claim he was poisoned. It's interesting that not every Australian agrees with either diagnosis. Learmonth gives the cause of death as blood poisoning (i.e. sepsis), but MacDougall, p. 392, suggests meningitis, and adds that "His body was returned for burial in Australia giving Australians their chance to pay respects to a champion unfairly maligned." Davey/Seal, p. 85, reports, "Darcy died of blood poisoning arising from an injury received in the ring before he left Australia. Darcy was much more than a sporting celebrity, though, and up to and during World War I [he] took on the character of a national hero, celebrated in tradition with an intriguing mixture of pride, grief and affection."

Indeed, "In 1947 the readers of the Australian magazine *Sports Novels* voted Les Darcy the greatest sportsman of all time" (FitzSimons, p. 3, though he goes on to complain that Darcy was forgotten in the late twentieth century). In 1998, he was inducted into the World Boxing Hall of Fame (FitzSimons, p. 200).

So how good was Darcy? It seems pretty clear that he wasn't the brightest bulb on the Christmas tree, but boxers don't necessarily have to be smart. I think the answer has to be that we don't know -- he just didn't fight much high-level opposition. Given how close some of his fights were, I suspect
he was not world-championship caliber -- but I don't know. Two songs about Darcy are found in the tradition; this one, based on "Way Down in Tennessee," begins, "In Maitland cem'try (or "Way down in Tennessee") lies poor Les Darcy...." It has been surmised that this one was written by P.F. Collins (under the pseudonym "Percy the Poet"). The piece seems to have truly entered oral tradition, however; Fahey reports collecting it twice, and his text differs significantly from that used by John Greenway. It's sad that it makes claims that it can't substantiate rather than emphasizing Darcy's Australian success.

The other, more literary, Les Darcy song, "Young Les Darcy," has eight lines per stanza and begins "We all get a craving to roam, Far from home, o'er the foam...." - RBW

Bibliography

- Davey/Seal: Gwenda Beed Davey and Graham Seal, A Guide to Australian Folklore, Kangaroo Press, 2003

Last updated in version 6.0
File: FaE218

Les Reeder

DESCRIPTION: Les Reeder's mother begs him not to work on Sundays. He tells her he won't any more after this one last time. Needless to say, he's killed on the skidway by a log.

AUTHOR: unknown
EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)
KEYWORDS: lumbering logger death work mother
FOUND IN: US(MW)
REFERENCES (3 citations):
Beck-SongsOfTheMichiganLumberjacks 63, "Les Reeder" (1 text)
Beck-TheyKnewPaulBunyan, pp. 149-150, "Les Reeder" (1 text)
Beck-LoreOfTheLumberCamps 77, "Les Reeder" (1 text)
Roud #4053
CROSS-REFERENCES:
cf. "The Dream of the Miner's Child" (theme)
NOTES [32 words]: [Beck reports,] "Logs were skidded to the skidway, where they were piled to be hauled to the rollways or to the narrow-gauge railroads." - PJS
This song is item dC34 in Laws's Appendix II. - RBW

Last updated in version 5.2
File: Be063

Lescreagie

DESCRIPTION: Pretty Peggie is advised to prepare the cot, "For the fair-haired laddie will be here." "He winna lie in the kitchen... But he'll lie in your bed, Peggie, And you in his airms twa." With the harvest done, Sandy Fraser is coming to take her away.

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan7)
KEYWORDS: love courting harvest
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast "Folk-Song in Buchan," pp. 41-42, "Lescreagie"; #178, p. 2, "Peggie"; "Folk-Song in Buchan," p. 21, ("But gin I had the sair hairst shorn") (3 fragments)
Leslie Allen

DESCRIPTION: Leslie Allen comes to Black Brook from Moncton. He wanders from town one day and a search team of "three hundred men and two bloodhounds" follow his tracks "but the search was unavailing" He is never found.

AUTHOR: Michael Whelan "the poet of the Renous" (Manny/Wilson-SongsOfMiramichi)

EARLIEST DATE: 1950 (Manny/Wilson-SongsOfMiramichi)

KEYWORDS: manhunt

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Manny/Wilson-SongsOfMiramichi 29, "Leslie Allen" (1 text, 1 tune)
ST MaWi029 (Partial)
Roud #9188

CROSS-REFERENCES:
cf. "Barbara Allen" (tune)

NOTES [27 words]: Black Brook is a tributary of the Main Southwest Miramichi River in New Brunswick.
Manny/Wilson-SongsOfMiramichi: A true story of Leslie Allen, a lost hunter. - BS

File: MaWi029

Leslie the Gambler (Parse Nelson)

DESCRIPTION: "Leslie was a gambler, And dead up to the times, 'Twas him that killed Parson Nelson And didn't pay no fine. Oh, my baby, Why don't you come home? Told you once, told you twice, Told you if I told you the third time I'd be bound to take your life."

AUTHOR: unknown

EARLIEST DATE: 1949 (collected from Judge Albert Williams by Boswell)

KEYWORDS: gambling clergy homicide warning

FOUND IN: US(Ap)

REFERENCES (1 citation):
Wolfe/Boswell-FolkSongsOfMiddleTennessee 64, pp. 105-106, "Leslie the Gambler (Parse Nelson)" (1 short text plus an excerpt from another that may or may not be the same song)
Roud #11025

File: BoWo064

Let Erin Remember the Days of Old

DESCRIPTION: "Let Erin remember the days of old, Ere her faithless sons betrayed her; When Malachi wore the collar of gold, Which he won from the proud invader." The singer recalls various Irish triumphs and urges that we recall "the long faded glory"

AUTHOR: unknown

EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster)

KEYWORDS: Ireland nonballad

FOUND IN: Ireland

REFERENCES (2 citations):
Moore-IrishMelodies-1846, p. 38, "Let Erin remember the days of old" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 149, "Let Erin Remember the Days of Old" (1 text, 1 tune)
Roud #V2158

File: HMHS149A
Let Go the Peak Halyards
DESCRIPTION: "Let go the peak halyards, Let go the peak halyards, My knuckles are caught in the falls. LET GO!" (last line shouted)
AUTHOR: unknown
EARLIEST DATE: 1948 (Shay)
KEYWORDS: sailor
FOUND IN:
REFERENCES (1 citation):
Shay-AmericanSeaSongsAndChanteys, p. 125, (no title) (1 fragment)
CROSS-REFERENCES:
cf. "Let Go the Reef Tackle" (form)
NOTES [140 words]: Shay apparently thinks this a fragment of something. To me, it looks more like a curse -- and quite possibly cleaned up.
As a wild speculation, Don Nichols repeated a story Stan Hugill is is said to have told a story about a sailor who stuttered but was able to sing clearly. DoN recalled the story as follows:
There was a sailor... up the mast who was in obvious distress. He kept trying to tell what was wrong, and the stuttering got in the way. From the deck, the bosun cries "For God's sake man -- *sing* it"! So, from the mast comes:
Slack off your reefy tackles
reefy tackles, reefy tackles.
Slack off your reefy tackles,
Me Bollocks are Yammed!
No words in common with this piece, of course, but the *feeling* sure sounds familiar. That song occurs in the Index as "Let Go the Reef Tackle," but with a much-cleaned-up feel. - RBW
File: ShaS125B

Let Go the Reef Tackle
DESCRIPTION: The ship sails out the channel as the sailor cries out, "Let go the reef tay-ckle, Let go the reef tay-ckle, Let go the reef tay-ckle, My sheets they are jammed."
AUTHOR: unknown
EARLIEST DATE: 1945 (Harlow-ChantyingAboardAmericanShips)
KEYWORDS: sailor work
FOUND IN: US(MA)
REFERENCES (3 citations):
Doerflinger-SongsOfTheSailorAndLumberman, p. 165, "Let Go the Reef Tackle" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 170-171, "Let Go the Reefy Tackle" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, p. 503, "Slack Away Yer Reefy Tayckle" (1 text, 1 tune)
[AbEd, p. 371]
Roud #9145
CROSS-REFERENCES:
cf. "Let Go the Peak Halyards" (form)
File: Doe165

Let God's Saints Come In
DESCRIPTION: "Come down, angel, and trouble the water (x3), And let God's saints come in." "Canaan land is the land for me, And let God's saints come in." The story of the Exodus, and of Moses's role, is briefly told.
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 76, "Let God's Saints Come In" (1 text, 1 tune)
NOTES [88 words]: The reference to an angel coming down and troubling the water is assuredly to John 5:4 as it is found in the King James Bible -- though in fact this verse is almost certainly secondary; of the nine earliest manuscripts of John, only one includes it (and it omits part of verse 3).
God's instructions to Moses are in Exodus 3.
The incident in which God shows Moses the backside of his glory, but not his front, is in Exodus 33:22-23, and the passage has been provoking scholars for centuries with its seeming anthropomorphism. - RBW

Let Me Call You Sweetheart
DESCRIPTION: "Let me call you 'sweetheart'..." The singer professes his lover in the usual sorts of empty phrases
AUTHOR: Words: Beth Slater Whitson/Music: Leo Friedman
EARLIEST DATE: 1910 (sheet music)
KEYWORDS: love nonballad
FOUND IN:
REFERENCES (1 citation):
Fuld-BookOfWorldFamousMusic, p. 327, "Let Me Call You Sweetheart"
RECORDINGS:
Riley Puckett, "Let Me Call You Sweetheart" (Columbia 405-D, 1925)
SAME TUNE:
Don't You Call Me Sweetheart (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 113)
Let Me Call You Lizzie (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 113)
Let Me Call You Sweetheart (I'm In Love With Your Automobile) (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 146)
NOTES [75 words]: Not a folk song by any stretch I can imagine. It's listed here because of all the parodies it inspired.
David A. Jasen, Tin Pan Alley: The Composers, the Songs, the Performers and their Times: The Golden Age of American Popular Music from 1886 to 1956, Primus, 1988, p. 66, notes that Chris Smith and Arthur J. Lamb had written a song, "Let Me Call You Sweetheart Once Again," but all it has in common with this song seems to have been the title. - RBW

Let Me Fly
DESCRIPTION: "Way down yonder in the middle of the field, Angel workin' at the chariot wheel... Now let me fly (x2), Let me fly to Mount Zion, Lord, Lord." The singer hopes to meet mother in Heaven, and advises avoiding hypocrites
AUTHOR: unknown
EARLIEST DATE: 1947 (Fireside-Book-of-Folk-Songs)
KEYWORDS: religious nonballad
FOUND IN:
REFERENCES (3 citations):
Fireside-Book-of-Folk-Songs, p. 300, "Now Let Me Fly" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 364, "Let Me Fly" (1 text)
DT, LETMEFLY*
File: FSWB364

Let Me Fly (Not So Particular)
DESCRIPTION: "I have a mother in the promis'd land, I'm not so particular 'bout shakin' her hand, But I heard an angel singing, Oh, let her fly, let her fly. Lord, Lord, let her fly, Let her fly to Mount Zion and sit down." "I have a father in the promis'd land...."
AUTHOR: unknown
EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)
KEYWORDS: religious nonballad father mother
FOUND IN: US(SE)
REFERENCES (1 citation):
Killion/Waller-ATreasuryOfGeorgiaFolklore, pp. 250-251, "Not So Particular 'Bout Shakin' de Hand"
Let Me Go Home, Whiskey
DESCRIPTION: "Let me go home, whiskey, Let me go out that door... Well, I'm feelin' so fine, But I just can't take it no more."
AUTHOR: unknown
EARLIEST DATE: 1963
KEYWORDS: drink nonballad
FOUND IN: US
REFERENCES (1 citation):
Courlander-NegroFolkMusic, p. 20, "Let Me Go Home, Whiskey" (1 text (probably incomplete), 1 tune)
File: CNFM020

Let Me In This Ae Nicht
DESCRIPTION: The (Laird o' Windy Wa's) comes to the girl's window (in bad weather) and begs her, "Let me in this ae nicht." The girl protests. He convinces her to let him in discreetly. She does, and he takes her maidenhead (waking her mother)) and steals away
AUTHOR: unknown
EARLIEST DATE: 1776 (Herd)
KEYWORDS: sex nightvisit bawdy mother father trick grief courting request rejection storm father lover mother soldier
FOUND IN: Britain(England(Lond),Scotland(Aber))
REFERENCES (7 citations):
Greig/Duncan4 778, "The Laird o' Windywa's" (3 texts, 1 tune)
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #46, pp. 197-198, "The Laird o' Windy Wa's" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 90, "Glaw, Keser, Ergh Ow-cul Yma [It Rains, It Hails and Snows and Blows]" (1 text + Cornish translation, 1 tune)
Reeves/Sharp-TheldiomOfThePeople 22, "Cold Blow and a Rainy Night" (1 text)
Whitelaw-BookOfScottishSong, p. 245, "Let Me In This Ae Night" (1 text)
DT, AENICHT COLDRAIN*
ADDITIONAL: David Herd,"Ancient and Modern Scottish Songs, Heroic Ballads, etc." (Edinburgh, 1870 (reprint of 1776)), Vol. II, pp. 167-169, "Let Me In This Ae Nicht"
Roud #135
CROSS-REFERENCES:
 cf. "Aye She Likit The Ae Nicht" (chorus, theme)
 cf. "Love Let Me In (Forty Long Miles; It Rains, It Hails)" (plot)
 cf. "Rise Up Quickly and Let Me In (The Ghostly Lover)" (plot)
ALTERNATE TITLES:
The Laird o Windy Wa's
The Laird o Udny
Cold Haily Windy Night
Cold Blow and a Rainy Night
NOTES [304 words]: This is a complicated story. Kennedy-FolksongsOfBritainAndIreland seems to split this song from "Cold Blow and a Rainy Night" but I unhesitatingly lump them. [As do I - RBW.] The plot combines elements of the first three night-visiting songs cross-referenced, but has a distinctly different ending, more reminiscent of "The Barley Straw."
Kennedy's Cornish words are a revivalist translation from the English. Digital Tradition mentions a 19th-century broadside in Baring Gould's collection, but offers no details, and it's not in Kennedy. - PJS
Archie Fisher and Kennedy both say this is a part of a longer song found in Herd. But is it a part, or a relative (compare "Aye She Likit The Ae Nicht")? I flatly don't trust Kennedy's list of versions. Paul Stamler wanted to file this as "Cold Haily Windy Night," on the basis that it's the one best known to folkies, citing recordings by Steeleye Span and Martin Carthy. But I had already assigned the title I learned.... - RBW
The "laird o' windy-wa's," not capitalized in Herd, seems to me to be a comment rather than a title; after all, in Herd, the singer says "The morn it is the term-day, I maun awa', I canna stay," hardly the statement of a Laird. The "term-day" is the termination day of the farm help hired for six months. (See also, "South Ythsie," "Straloch" and "O Bonny Sandy.")

Kennedy's text, at least, shares little with the Herd or Greig/Duncan\textsuperscript{4} texts. On the other hand it is very close to Greig/Duncan\textsuperscript{5} 983, "Forty Long Miles" and Kidson's Traditional Tunes pp. 58-59, "Forty Miles." - BS

Porter and Gower note that "Several versions of this old bawdy song, more often than not sung by women and all to the same air, have been current among [Scottish] Northeast travellers" (Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice, p. 198. - DGE

Last updated in version 5.3

File: DTaenich

**Let Me Ride**

**DESCRIPTION:** "Well, I'm a soldier, let me ride (x3); Low down your chariot and let me ride!" "I've been converted, let me ride..." "I've got my ticket..." "I'm bound for Heaven..." "In the Kingdom..." "Troubles over..."

**AUTHOR:** unknown

**EARLIEST DATE:** 1933 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)

**KEYWORDS:** religious nonballad

**FOUND IN:** US(SE)

**REFERENCES (4 citations):**

- Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 170, "Let Me Ride" (1 text, 1 tune)
- Warner-FolkSongsAndBalladsOfTheEasternSeaboard, p. 31, "Let Me Ride" (1 text)
- Lomax/Lomax-OurSingingCountry, p. 36, "Low Down Chariot" (1 text, 1 tune)
- Courlander-NegroFolkMusic, p. 72, "(Low Down the Chariot and Let Me Ride)" (1 text); p. 250, "Let Me Ride" (1 tune, partial text)

**ST Wa170 (Partial)**

Roud #7500

**RECORDINGS:**

- Dock Reed & Vera Hall Ward, "Low Down the Chariot and Let Me Ride" (on NFMAla5) (on ReedWard01)

**NOTES** [11 words]: This became a staple of gospel quartet recordings in the 1940s. - PJS

**Last updated in version 4.2**

**File:** Wa170

**Let Mr. McGuire Sit Down**

**DESCRIPTION:** When Mick McGuire calls to court Kitty Donahue, her mother makes sure that he, a farm owner, had the seat by the fire. (Once married, Mick spends her father's legacy, or he proves poorer than expected.) Now her mother won't have him sit by the fire

**AUTHOR:** unknown

**EARLIEST DATE:** 1922 (Dean-FlyingCloud); c.1845 (broadside, NLScotland L.C.1270(020))

**KEYWORDS:** courting dowry marriage humorous mother money poverty

**FOUND IN:** Ireland US(MW) Canada(Newf)

**REFERENCES (1 citation):**

- Dean-FlyingCloud, p. 86, "Kate O'Donahue" (1 text)

Roud #4249

**RECORDINGS:**

- Margaret Barry, "Let Mr. Maguire Sit Down" (on IRMBarry-Fairs)
- The Clancy Brothers and Tommy Makem, "Mick McGuire" (on IRClancyMakem01)
- Dinny (Jimmy) Doyle and Larry Griffin, "Let Mr McGuire Sit Down" (on USBallinsloeFair)
- John Power, "Pat McGuire" (on MUNFLA/Leach)

**BROADSIDES:**

- Bodleian, 2806 c.16(135), "Barney, Get Up from the Fire", unknown, n.d.
- NLScotland, L.C.1270(020), "Barney Get Up from the Fire!", unknown, c.1845

**ALTERNATE TITLES:**

Mick Maguire
Kitty Donahue
NOTES [96 words]: The 1928 date for USBallinsloeFair is according to site irishtune.info, Irish Traditional Music Tune Index: Alan Ng's Tunography, ref. Ng #1122. Broadsides NLScotland L.C.1270(020) and Bodleian 2806 c.16(135) are clearly the same song with the same chorus as the recordings but [have] a different twist. Barney is Kate's brother and tries to blackmail Paddy M'Guire ("I saw you courting Peggy Brown, I'll tell my sister Kate, But if you give me a sixpence, maybe I'll hold my prate.") but mother saves the day; they marry happily and without recriminations on anyone's part. - BS
Last updated in version 4.2
File: RcLMMSD

Let Old Nellie Stay
DESCRIPTION: The bartender is closing up, and demands that the "old lady in red" depart. As she starts crying, someone explains, "Her mother never told her The things a young girl should know... So do not treat her harshly Because she went too far...."
AUTHOR: unknown
EARLIEST DATE: 1955
KEYWORDS: drink age sin recitation
FOUND IN: US
REFERENCES (1 citation):
Ohrlin-HellBoundTrain 44, "Let Old Nellie Stay" (1 text)
CROSS-REFERENCES:
cf. "She Is More to Be Pitied than Censured" (theme)
File: 0hr044

Let Recreant Rulers Pause
DESCRIPTION: "Rouse! Orangemen, rouse! in God be your hope, For England is now allied with the Pope. "The Papists are plotting our Church to pull down." "For wearing a ribbon of Orange and Blue, The prisons were filled with the loyal and true" but we remain loyal
AUTHOR: unknown
EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)
KEYWORDS: Ireland nonballad political
HISTORICAL REFERENCES:
Jul 26, 1869 - Irish Church Disestablishment Act
FOUND IN:
REFERENCES (1 citation):
Smyth/Bush/Long-OrangeLark 18, "Let Recreant Rulers Pause" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Downfall of Heresy" (subject)
NOTES [105 words]: Smyth/Bush/Long-OrangeLark: "This song is a protest against the proposal [sic] disestablishment and disendowment of the Church of Ireland, which was to take place in 1871. " - BS
"Disestablishment" was the process under which Catholic tithes ceased to support the Protestant church and clergy. For the Catholic view of the matter, see "The Downfall of Heresy."
The absurdity of the claim that Britain was allied with the Pope is shown by the fact that, to this day, Catholics are excluded from the British succession. Not only is it illegal for a Catholic to be the crowned monarch, it's illegal for one even to marry a Catholic. - RBW
File: OrLa018

Let That Liar Alone
DESCRIPTION: On the theme of the wickedness a liar can do. "Come to your house, stay all day...." "Tell you such a lie it'll surprise your mind...." Sometimes the liar is Satan. Cho: "If you don't want... to get in trouble...You'd better let that liar alone."
AUTHOR: unknown
EARLIEST DATE: 1927 (recordings, Rev. Edward Clayborn, Rev. Isaiah Shelton)
LONG DESCRIPTION: Words vary, but always on the theme of the wickedness a liar can do.
"Come to your house, stay all day" "Tell you such a lie it'll surprise your mind/Mix a little truth just to make it shine" Sometimes the liar is Satan. Chorus: "If you don't want, you don't have to get in trouble...You'd better let that liar alone"

KEYWORDS: lie nonballad religious devil

FOUND IN: US(So)

REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 183, "If You Don't Want to Get in Trouble" (1 text, 1 tune)

Roud #5120

RECORDINGS:
Emry Arthur, "Let That Liar Alone" (Vocalion 5229, 1928)
Carlisles, "Leave That Liar Alone" (Mercury 70109, 1953)
Carter Family, "You Better Let That Liar Alone" (Decca 5518, 1938, rec. 1937)
Rev. Edward Clayborn, "Let That Lie Alone" (Vocalion 1093, 1927)
Fairfield Four, "Better Leave That Liar Alone" (Bullet 253, n.d.; rec. 1946)
Golden Gate Quartet, "Let That Liar Alone" (Bluebird B-7835, 1938)
Rev. Anderson Johnson, "Leave That Liar Alone" (Glory 4016, n.d., rec. 1953)
Mound City Jubilee Quartette, "Let That Liar Alone" (Decca 7058, 1935)
Rev. Isaiah Shelton, "The Liar" (Victor 20583, 1927; on Babylon)
Silver Leaf Quartette of Norfolk, "You Better Let That Liar Alone" (OKeh 8667/Velvetone 7078/Clarion 6052/Diva 5175, 1929; rec. 1928)
Rosetta Tharpe, "Let That Liar Alone" (Decca 48023, n.d.; rec. 1943)
Trumpeteers, "Leave That Lie Alone" (Score 5057, n.d.; rec. 1946)
Rev. T. E. Weems, "You Better Let That Liar Alone" (Columbia 14469-D, 1929; rec. 1927)

CROSS-REFERENCES:
cf. "Satan's a Liar (Ain't Gonna Worry My Lord No More)" (theme)

SAME TUNE:
You Better Leave Segregation Alone (RECORDING: Nashville Quartet, on SingFreeCD)

NOTES [21 words]: This is a messy song; the verses vary all over the place, sometimes secular, sometimes religious, but the chorus is constant. - PJS

Last updated in version 3.6

File: RcLTLA

Let the Back and Sides Go Bare

DESCRIPTION: Beggar sings of the pleasures of his life -- drinking, starving, sleeping in filth, etc.

AUTHOR: unknown

EARLIEST DATE: 1916 (Sharp); a related piece is from c. 1533 (Gammer Gurton's Needle)

KEYWORDS: drink begging starvation humorous nonballad

FOUND IN: Britain(Scotland,England(South))

REFERENCES (3 citations):
Sharp-OneHundredEnglishFolksongs 78, "The Beggar" (1 text, 1 tune)
Karpeles-TheCrystalSpring 142, "The Beggar" (1 text, 1 tune)

DT BCK&SID2*

Roud #1573

CROSS-REFERENCES:
cf. "A-Begging I Will Go" (theme)
cf. "Jolly Good Ale and Old (Back and Sides Go Bare)" (chorus)

ALTERNATE TITLES:
The Beggar's Song

NOTES [66 words]: The chorus, "Let the back and the sides go bare, go bare/let the hands and the feet grow cold/but give to the belly, boys, beer enough/whether it be new or old" appears in Gammer Gurton's Needle (1575), but the verses are quite different. -PJS

The themes are rather similar, though; I suspect the dependence is literary. For details, see "Jolly Good Ale and Old (Back and Sides Go Bare)." - RBW

Last updated in version 5.3

File: ShH78

Let the Deal Go Down

DESCRIPTION: "Let the deal go down, boys, Let the deal go down." (Sound effects indicate cards
being dealt.) "If your cards ain't lucky, Y' oughta be in a rollin' game." "I want to win for my sweet
mama, She needs a new pair of shoes." Verses about (problem) gambling
AUTHOR: unknown
EARLIEST DATE: 1935 (Hurston, Mules and Men)
KEYWORDS: gambling cards
FOUND IN: US(SE)
REFERENCES (3 citations):
Lomax-FolkSongsOfNorthAmerica 296, "Let the Deal Go Down" (1 text, 1 tune)
original)), pp. 271-272, "Let the Deal Go Down" (with tune)

NOTES [25 words]: Not to be confused with "Don't Let Your Deal Go Down." - RBW
The game referred to in this and similar songs is the "Skin Game" or "Georgia Skin Game." -PJS
File: LoF296

Let the Dove Come In
DESCRIPTION: "(Oh,) Noah, hoist the window (x3), Hoist the window, let the dove come in." Describes how Noah's neighbors scorned him for his work, but he had the last laugh.
AUTHOR: unknown
EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)
KEYWORDS: ship Bible
FOUND IN: US(SE)
REFERENCES (4 citations):
Courlander-NegroFolkMusic, p. 45, (no title) (partial text)
Parrish-SlaveSongsOfTheGeorgiaSealslands 26, pp. 134-136, "Norah, Hist the Windah" (1 text, 1
tune)
Rutledge, pp. 246-247, "Norah Hice duh Winduh" (1 text, 1 tune)
ADDITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers,
1976, p. 309, "(no title)" (1 text)
CROSS-REFERENCES:
cf. "Noah's Ark" (lyrics)
NOTES [14 words]: In this song from the Georgia Sea Islands, the name "Noah" is pronounced
"Norah." - RBW
Last updated in version 5.1
File: CNFM045

Let the Eastern Sages Rise (The Star of Bethlehem)
DESCRIPTION: "Let the eastern sages rise At a signal in the skies, Brighter than the brightest
gem, 'Tis the star of Bethlehem." "Balaam's mystic words appear, Full of light, divinely clear." "Now
the holy wise men meet At the royal infant's feet."
AUTHOR: Words: Jehoiada Brewer / Music: Samuel Stanley
EARLIEST DATE: 1929 (Ralph Dunstan, _Cornish Song Book_)
KEYWORDS: religious nonballad
FOUND IN:
REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, p. 73, "The Star of Bethlehem" (1 text, 1 tune)
Roud #8360
NOTES [153 words]: The "eastern sages" are presumably the Magi of chapter 2 of Matthew.
Balaam's mystic words are less clear, but the high probability is that this is a reference to Numbers
24:17, "A star shall come forth from Jacob, and a scepter shall rise out of Israel; It shall crush the
corners of Moab, and break down all the sons of Sheth." This is frequently taken to be a reference
to Jesus, but the oracle refers to Moab and Edom and Amalek and the Kenites and Asshur
(Assyria) and Eber. Edom still existed as a people in New Testament times (Herod himself was an
Idumean/Edomite), but most of the others were long gone -- not just destroyed as nations but
vanished as peoples.
It is generally agreed among modern Bible scholars that Balaam's oracle refers not to Jesus -- who
in any case did not go about smiting people! -- but to David, in whose time all these peoples
existed, and who successfully fought most of them. - RBW
Let the Heaven Light Shine On Me

DESCRIPTION: Chorus: "Let the heaven light shine on me (x2), For low is the way to the upper bright world, Let the heaven light shine on me." Verse: Brother (sister, preacher, elder, deacon) you must bow so low, For low is the way to the upper bright world, Let...."

AUTHOR: unknown

EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: nonballad religious

FOUND IN: US(SE)

REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 44-45, "Let de Heaven Light Shine on Me" (1 text, 1 tune; pp. 132-133 in the 1901 edition)

Roud #15282

NOTES [58 words]: It's hardly even an allusion, but this reminds me of Matthew 7:13-14 and its Lucan parallel: "Enter ye in at the strait gate: for wide is the gate, and broad is the way, that leadeth to destruction, and many there be which go in thereat: Because strait is the gate, and narrow is the way, which leadeth unto life, and few there be that find it." - RBW

Let the Lower Lights Be Burning

DESCRIPTION: "Brightly beams our Father's mercy, from his lighthouse evermore." "Let the lower lights be burning, Send a beam across the wave, Some poor fainting, struggling seaman, You may rescue, you may save." In a dark night of sin, many are seeking light

AUTHOR: Philip P. Bliss (1838-1876)

EARLIEST DATE: 1871 (first published, according to Dright Boyer, Ships and Men of the Great Lakes); Julian, however, lists the first publication by Bliss as being in _Gospel Songs_ of 1874

KEYWORDS: religious nonballad sailor

FOUND IN:

REFERENCES (3 citations):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 214-216, "Let the Lower Lights Be Burning" (1 text, 1 tune)

DT, LOWERLTS

ADDITIONAL: Frederick Pease Harlow, _The Making of a Sailor, or Sea Life Aboard a Yankee Square-Rigger_, 1928; republished by Dover, 1988, p. 294, "(no title)" (1 text)

Roud #16709

SAME TUNE:
The Red Flag Is Unfurled ("Let us all be up and doing, Striking hard at every wrong") (by Arthur Cheesewright) (Foner, p. 305)

NOTES [682 words]: Many P. P. Bliss hymns have some sort of story associated with them (see, for instance, "Hold the Fort," inspired by a message General Sherman sent to a subordinate). Boyer devotes a whole chapter to Bliss and this song., and tells the story on pp. 41-42 (also found in Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors). Apparently, in this case, a ship was trying to make Cleveland harbor. But the crew could not see the lights of the town (the "lower lights") in the storm, and failed to navigate into the harbor, and the boat was lost.
Bliss made an analogy: God manages the "great lighthouse," but people are the "lower lights" which help with parts of the navigation, and hence should present the best light they can. According to Boyer, p. 41n., no such boat wreck can be identified, but of course it doesn't really matter for purposes of the song.
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors claims that several Great Lakes sailors recalled this song, but cites no names; it appears the version in the book is from print. So I have not listed the Great Lakes in the "Found In" field; I am not convinced this song is genuinely traditional.
Nonetheless Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors did not invent the Great Lakes association, since Boyer also describes it.
Boyter on p. 40 says of Bliss "was best-known for his golden-voiced renditions of hymns he himself had composed. So beautiful and emotional was his delivery that tears would often stream from his eyes, and his audiences frequently reacted likewise.

According to Johnson, p. 146, Bliss (born July 9, 1838) sold his first song to Root and Cady in 1864. He even worked for that time for Root and Cady before becoming choir director of Chicago's First Congregational Church. He went on to work with Dwight L. Moody.

Julian, p. 151, reports, "Mr. Bliss is usually known as 'P. P. Bliss.' This is found on the title-pages of his collections. On his own authority, however, we are enabled to say that his name originally stood thus: Philipp Bliss.' Early in life he separated the final p from his Christian name, constituted it a capital P, and thus produced 'P. P. Bliss.'"

Julian, p. 150, says, "Originally a Methodist, [Bliss] became, about 1871, a choirman of the First Congregational Church, Chicago, and the Superintendent of its Sunday Schools. In 1874 he joined D. W. Whittle in evangelical work. To this cause he gave (although a poor man) the royalty of his Gospel Songs, which was worth some thirty thousand dollars."

Reynolds, p. 267, omits mention of his Methodism, and says that he converted at about age 12 and joined the Baptist church of Elk Run, Pennsylvania, adding that he published his first song with Root and Cady in 1864. He had married his wife, Lucy J. Young, in 1859.

It was in 1874 that Bliss published his collection Gospel Songs -- apparently the first substantiated use of the term "Gospel Songs", although a book Gospel Melodies was published in 1821 (Davidson, p. 139). He had earlier published The Charm (1871), The Joy (1872), and Sunshine for Sunday School (1873) (Davidson, p. 138).

Bliss died in 1876 in a train wreck. He and his family were making a trip through Ohio on December 29 when the train went off the track near a bridge in a snowstorm (Boyer, pp. 43-46). As the train cars fell, they caught fire. Boyer says that 92 passengers were killed and 64 injured. Bliss and his wife were among them. A legend I saw somewhere says that he was killed while going back into the inferno to rescue other passengers. (Johnson, p. 145, says he was trying to rescue his wife; so also Reynolds, p. 268).

Daniel Webster Whittle, who also wrote "Neither Do I Condemn Thee," posthumously published the memoirs of Bliss; that book seems to be the major source of information about him. Among songs in this Index, Bliss is responsible for "Hold the Fort," "Pull for the Shore," "Jesus Loves Me," and "Little Birdie in the Tree" (from The Charm), although it doesn't sound much like his style to me; he also supplied the tune for "It Is Well With My Soul." - RBW

**Bibliography**

- Davidson: James Robert Davidson, A Dictionary of Protestant Church Music, Scarecrow Press, 1975
- Johnson: Charles Johnson, One Hundred and One Famous Hymns, Hallberg, 1982
- Julian: John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes)

**Let the Mermaids Flirt With Me**

**DESCRIPTION**: The singer can't stay, but has no steamship fare. He doesn't like work, his wife controls his home, his sweetheart has left him and crossed the sea. When he dies, don't bother with an undertaker; dump him in the sea with the mermaids.

**AUTHOR**: unknown

**EARLIER DATE**: 1963 (MJHurt04)

**KEYWORDS**: love marriage infidelity separation travel death sea work nonballad wife mermaid/man

**FOUND IN**:

**RECORDINGS**:

Mississippi John Hurt, "Let the Mermaids Flirt With Me" (on MJHurt04)

**NOTES** [46 words]: Hurt's tune is close to Jimmie Rodger's "Waiting for a Train." On another track someone, probably Richard Spottswood, says "Play the 'Let the Mermaids Flirt with Me' except use all the original words." Hurt answers, before playing "Waiting for a Train," "But I can't yodel." - BS
Let the Music Sprightly Play

DESCRIPTION: A series of toasts for a marriage: "Let the music sprightly play, This is Hymen's holiday." Toasts to "roseate" Hymen, "dimpled Innocence," "captivating Modesty, "country, friend and king"

AUTHOR: Leonard Mac Nally (source: Mac Nally)

EARLIEST DATE: 1788 (Mac Nally)

KEYWORDS: marriage drink nonballad

FOUND IN: Britain(England(South))

REFERENCES (3 citations):
- Williams-FolkSongsOfTheUpperThames, p. 305, "Fill the Foaming Horn Up High" (1 text) (also Williams-Wiltshire-WSRO Mi 571)
- The Universal Songster or Museum of Mirth (London, 1834 ("Digitized by Google")), Vol III, pp. 308-309, "Let the Music Sprightly Play" ("Let the Music Sprightly Play") (1 text)
- Leonard Mac Nally, Robin Hood; or, Sherwood Forest: a Comic Opera as Performed at the Theatre Royal in Covent-Garden (Dublin, 1788 ("Digitized by Google")), pp. 62-63, ("Let the Music Sprightly Play") (1 text)

ADDITIONAL: The Universal Songster text treats the whole of Mac Nally's text as a simple song, retaining the attribution to "M'Nally.

NOTES [262 words]: This song is the Finale for Mac Nally's play, each verse being sung by two or three of the characters. The verse printed in Williams-FolkSongsOfTheUpperThames, which begins "Fill the Foaming Horn up High," is marked "catch" by Mac Nally and is sung by Friar, Ruttekin, and John. The Universal Songster text treats the whole of Mac Nally's text as a simple song, retaining the attribution to "M'Nally.

Jones has a translation from Welsh of "Hirlas Owain", "The Drinking Horn of Owen", "composed by the Bard Owain Cyveiliog, Prince of Powys, about the year 1160, and immediately after his great victory over the English at Maelor ...." The translation includes a number of lines very close to Mac Nally's catch, though the 181 line translation of Cyveiliog's song is full of battle references and Mac Nally's comedy finale celebrates "Hymen's holiday."

Cyveiliog translation (line numbers are in parentheses):

    ... (13) Fill the Hirlas Horn, my boy,
    (14) Nor let the tuneful lips be dry
        ...
    (57) Let the brimming goblet smile,
    (58) And Ednyved's cares beguile;
        ...

    Mac Nally's catch:

    ...
    (13) Fill the foaming horn up high
    (14) Nor let tuneful lips be dry;
    (15) Let the brimming goblet smile,
    (16) Blood-red wine our cares beguile.
        ...

    Jones (1794) notes that the poem had been recently reported (and translated)? Did Mac Nally have the translation, or did the translator have Mac Nally's text, or is this a coincidence? See Edward Jones (Bard to the Prince of Wales), Musical and Poetical Relicks of the Welsh Bards (London, 1794 ("Digitized by Google")), pp. 118-120. - BS

Let Them Wear Their Watches Fine

DESCRIPTION: "I live in a town away down south, By the name of Buffalo, And worked in a town with the rest of the trash." The singer works in the factory, but the merchant takes the little he makes. The owners wear fine watches, but they will lose them at the judgment

AUTHOR: unknown

EARLIEST DATE: 1930 (New Masses, according to Horton)
Let Us Cheer the Weary Traveler

DESCRIPTION: Chorus: "Let us cheer the weary traveller (3x), Along the heavenly way." Verses: the singer will, with Jesus's help, blow "my gospel trumpet .. wherever I go." "If you meet with crosses and trials ... trust in Jesus And don't forget to pray"

AUTHOR: unknown

EARLIEST DATE: 1927 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: nonballad religious Jesus

FOUND IN: US(SE)

REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 30, "Let Us Cheer the Weary Traveler" (1 text, 1 tune)

Roud #12205

File: Dett030

Let Us Praise Him

DESCRIPTION: Chorus: "Let us praise Him (x2), "Glory, Hallelujah, Let us praise Him, Oh praise'(x2), Glory Hallelujah." Verses: "I once was lost but now am found (x2)." "I never shall forget that day, When Jesus washed my sins away"

AUTHOR: unknown

EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: nonballad religious Jesus

FOUND IN: US(SE)

REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 195, "Let Us Praise Him" (1 text, 1 tune; p. 121 in the 1901 edition)

Roud #15270

NOTES [22 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses every alternate line is "Glory, Hallelujah." - BS

Last updated in version 4.0

File: Dett195

Let's Get the Rhythm

DESCRIPTION: Someone is drunk or ill. The doctor is called and recommends rhythm of the head (ding dong), the feet (stamp, stamp), hands (clap, clap), hot dog (pant, pant). Put it all together: ding, dong, stamp, stamp, clap, clap, pant, pant.

AUTHOR: unknown

EARLIEST DATE: 1973 (Frye)

KEYWORDS: playparty doctor drink

FOUND IN: Britain(England(Lond)) US(MA)

REFERENCES (4 citations):
Opie/Opie-TheSingingGame, p. 479, ("When Jimmy got drunk on a bottle o' gin") (1 text)
ADDITIONAL: Ellen Frye, "Children's Rhythm Games from New York City" in Western Folklore,
Let's Go Back to the Bible

DESCRIPTION: Chorus: "Let's go back to the Bible." Love brightens the darkest night. There's hope and strength in the bible. Verses: when you're weary and tired and things go wrong, or you're lonely, alone, and strayed from the path, Jesus will guide your way.

AUTHOR: unknown

EARLIEST DATE: 1940 (Wilf Carter recording; see Notes)

KEYWORDS: loneliness Bible nonballad religious Jesus

FOUND IN: Canada(Newf)

Roud #18220

RECORDINGS:
Eddy Primroy, "Let's Go Back to the Bible" (on MUNFLA/Leach)

Montana Slim (Wilf Carter), "Let's Go Back To The Bible" (on "Have a Nice Day," RCA ANL1-2313 LP (1976))

NOTES [79 words]: The Wilf Carter track is only 2:00 minutes long and is probably a re-release of Wilf Carter (Montana Slim, The Singing Cowboy ), "Let's Go Back to the Bible" (RCA 48-0457-A 45). According to Tony Russell, Country Music Records: A Discography, 1921-1942 (Oxford: Oxford University Press, 2008), p. 186, Carter's "Let's Get Back to the Bible" was released by BlueBird (B-4687, B-8875) in 1940. In the 2 minute version Carter sings two verses and Eddy Primroy sings the same. - BS

Last updated in version 4.2

File: RcLGBttB

Let's Go Down to the Water

DESCRIPTION: "Let's go down to the water (x3), To be baptized." "Oh the prettiest work that ever I done... Was to seek the Lord when I was young, Religion's so sweet." "I've gone to the water... been baptized." "Satan is mad and I am glad." "Let's go down to Jordan"

AUTHOR: unknown

EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)

KEYWORDS: religious nonballad river Devil

FOUND IN: US(So)

REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 182, "Let's Go Down to the Water" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Religion So Sweet (II)" (lyrics)

File: Arno182
Let's Have a Party
DESCRIPTION: "We're gonna tear down the bar in this town. Booo! We're gonna build a new bar. Hurray!" The reciter alternates "bad" news ("The barmaids will wear long dresses") with "good" news (the dresses are "made of celliphane"). The men get much alcohol and women
AUTHOR: unknown
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)
KEYWORDS: recitation party drink sex clothes drugs talltale
FOUND IN: Canada
REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, p. 19, "Let's Have a Party" (1 text)
Roud #29413
File: Hopk019B

Let's March Around the Wall (That Suits Me)
DESCRIPTION: "Oh, come along boys, let's march around the wall, I don't want to stumble, great God, I don't want to fall." "My leader, my tenor, my barione, God, forever stand." Similarly with sisters, brothers, deacons, etc. Other verses may float
AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: religious nonballad
FOUND IN: US(SE,So)
REFERENCES (2 citations):
Rosenbaum-FolkVisionsAndVoices, p. 116, "Let's March Around the Wall" (1 text, 1 tune)
Arnold-FolkSongsofAlabama, p. 117, "Roun' the Wall" (1 text, 1 tune)
Roud #16280
File: Rose116

Letter Edged in Black, The
DESCRIPTION: The singer cheerfully greets the postman, only to be handed a letter edged in black. The letter is from his father, informing him that his mother is dead.
AUTHOR: Hattie Hicks Woodbury (Hattie Nevada)
EARLIEST DATE: 1897 (sheet music)
KEYWORDS: death mother mourning
FOUND IN: US(MW,SE,So)
REFERENCES (10 citations):
Randolph 703, "The Letter Edged in Black" (2 texts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 475-476, "The Letter Edged in Black" (1 text, 1 tune -- Randolph's 703A)
McNeil-SouthernFolkBalladsVol2, pp. 169-171, "The Letter Edged in Black" (1 text, 1 tune)
Richardson/Spaeth-AmericanMountainSongs, p. 35, "The Letter Edged in Black" (1 text, 1 tune)
Stout-FolkloreFromIowa 55, p. 74, "The Letter Edged in Black" (1 text)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 260-261, "The Letter Edged in Black" (1 text, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 192-193, "The Letter Edged in Black" (1 text, 1 tune)
Spaeth-WeepSomeMoreMyLady, pp. 38-39, "The Letter Edged in Black" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 267, "The Letter Edged In Black" (1 text)
DT, LETTRBLK
Roud #3116
RECORDINGS:
Cotton Butterfield, "Letter Edged in Black" (OKeh, unissued, 1929)
Fiddlin' John Carson, "The Letter Edged In Black" (OKeh 7008, 1924)
Pete Cassell, "The Letter Edged In Black" (Majestic 6007, c. 1947)
Vernon Dalhart, "The Letter Edged in Black" (Lincoln 2426, 1925) (Edison 51649, 1925) (Victor 19837, 1925) (Cameo 809, 1925) (Banner 1653, 1926; Challenge 560, 1927; Conqueror 7074, 1928) (Bell 396, 1926) (Challenge 160/Challenge 319, 1927) (Champion 15906, 1930; Champion 45096, 1935; rec. 1928) (Brunswick 2900, 1925; Supertone S-2000, 1930) (Columbia 15049-D [as
Letter in the Candle, The

DESCRIPTION: "There's a letter in the candle, It points direct to me, How the little spark is shining, From whoever can it be." The singer describes the "writer From far across the sea." Her last letter in a candle meant her sailor was coming home....

AUTHOR: unknown
EARLIEST DATE: 1938 (Randolph)
KEYWORDS: love separation reunion
FOUND IN: US(So)
REFERENCES (2 citations):
Randolph 777, "The Letter in the Candle" (1 short text, 1 tune)
Spaeth-WeepSomeMoreMyLady, pp. 37-38, "The Letter in the Candle" (1 text, 1 tune)
Roud #7412
File: R777

Letter that Never Came, The

DESCRIPTION: Day after day, a man asks the mail carrier if there is a letter for him. Day after day, he is disappointed. The chorus asks from whom the letter might come. But come it never does; the man dies, and asks that the letter, if it comes, be buried with him

AUTHOR: Paul Dresser (1857-1906) and Max Sturm
EARLIEST DATE: 1886 (date of composition)
KEYWORDS: death lastwill
FOUND IN: US(MW,SE) Ireland
REFERENCES (5 citations):
OCroinin/Cronin-TheSongsOfElizabethCronin 170, "The Letter That He Longed For Never Came" (1 text, 1 tune)
Stout-FolkloreFromIowa 47, p. 64, "The Letter That Never Came" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 699, "The Letter that Never Came" (1 short text, 1 tune)
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 76, "The Letter That Never Came" (1 text)
Gilbert-LostChords, p. 142, "The Letter that Never Came" (1 text)
ST Gil142 (Full)
Roud #4860
RECORDINGS:
Blue Ridge Mountain Singers, "The Letter that Never Came" (Columbia 15580-D, 1930)
Pie Plant Pete [pseud. for Claude Moye], "The Letter That Never Came" (Supertone 9363, 1929)
Charlie Poole and the North Carolina Ramblers, "The Letter That Never Came" (Columbia 15179-D, 1927; on CPoole01, CPoole05)
CROSS-REFERENCES:
cf. "No Letter in the Mail" (theme)
cf. "The Eight-Pound Bass" (tune and structure)
NOTES [43 words]: Gilbert-LostChords observes that this song, unlike almost all popular music, preserves the mystery to the end: We never do learn from whom the letter might have come. For the story of Paul Dresser, see the notes to "On the Banks of the Wabash, Far Away." - RBW
Last updated in version 4.1
File: Gil142

Letters from Lousy Lou (Bugle Call Lyric)

DESCRIPTION: "Letters from Lousy Lou, Letters from Lousy Lou, Letters for you And letters for
me, And letters from Lousy Lou."

AUTHOR: unknown
EARLIEST DATE: 1965 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: soldier
FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 233, "(no title)" (1 short text)
Roud #11252
File: BrPa233C

Levee Camp Holler

DESCRIPTION: "We git up in de mornin' so dog-gone soon, Cain'[t] see nothin' but de stars and moon. Um...." An enumeration of typical travails in a hard day behind a team of mules.

AUTHOR: unknown
EARLIEST DATE: 1934 (Lomax)
KEYWORDS: poverty work hardtimes
FOUND IN: US(So)
REFERENCES (3 citations):
Botkin-TreasuryMississippiRiverFolklore, p. 569, "Levee Camp Holler" (1 text (composite, from Lomax), 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 49-52, "Levee Camp 'Holler'" (1 text, obviously composite, 1 tune)
Jackson-WakeUpDeadMan, pp. 67-70, "I Can Buckle a Wheeler" (2 texts, 2 tunes, both probably the same as one of the composite parts of Lomax's "Levee Camp Holler"; the "A" text also contains a large part of "Mule Skinner Blues")
Roud #15580
CROSS-REFERENCES:
cf. "Roustabout Holler"
cf. "Steel Laying Holler"
ALTERNATE TITLES:
I Worked Old Moll
File: BMRF569

Levee Moan (I'm Goin' Where Nobody Knows My Name)

DESCRIPTION: "I'm goin' whe' nobody knows mah name, Lawd, Lawd, Lawd, Lawd, I'm goin whe' nobody knows mah name." (x2) "I'm goin' whe' dey don't shovel no snow...." "I'm goin' whe' de chilly wind don't blow...." "Oh, baby, whe' you been so long...."

AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: nonballad work
FOUND IN: US(MW)
REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, pp. 225-227, "Levee Moan" (2 texts, 1 tune)
Roud #7695
NOTES [19 words]: This looks to me like a cross of "Goin' Down This Road Feelin' Bad" with "Chilly Winds" -- but I can't prove it. - RBW
Last updated in version 5.0
File: San225

Lewie Gordon (Lewis Gordon)

DESCRIPTION: "O send Lewie Gordon hame, And the lad I darena name" The singer describes her true love. "O to see this princely one Seated on his father's throne!" "Weel wad Ì my true love ken Amang ten thousand Highlandmen"

AUTHOR: Alexander Geddes (1737-1802) (source: _Fraser's Magazine_; see notes)
EARLIEST DATE: 1778 (_The Scots Nightingale_, according to Greig/Duncan1)
KEYWORDS: rebellion exile nonballad Jacobites
**Leys o' Logie, The**

DESCRIPTION: "The lang leys[leas] o' Lessendrum, And the parks abeen Pittodrie, And I canna win where my lovie is For the weary leys o' Logie"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan6)

KEYWORDS: courting separation nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

*Greig/Duncan6* 1190, "The Leys o' Logie" (1 short text, 1 tune)

Roud #6811

NOTES [10 words]: The current description is all of the Greig/Duncan6 text. - BS

*Last updated in version 2.5*

File: GrD61190

**Li'l Liza Jane**

DESCRIPTION: "I've got a gal who loves me so, L'il Liza Jane, Way down south in Baltimore... Oh, Eliza, L'il Liza Jane." The singer loves Liza at first sight, and so "Now I've got me a mother-in-law," plus a house and children in Baltimore, and a home which he loves

AUTHOR: Countess Ada de Lachau

EARLIEST DATE: 1906 (sheet music)

KEYWORDS: love courting marriage children floatingverses worksong

FOUND IN: US(SE)

REFERENCES (4 citations):

*Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3* 436, "Eliza Jane (I)" (1 text)

*Curtis-Burlin-NegroFolkSongs-TheHamptonSeries* (IV), pp. 158-167, "Liza-Jane" (1 text plus variants, 1 tune)

*Silber/Silber-FolksingersWordbook*, p. 37, "L'il Liza Jane" (1 text)


Roud #825

RECORDINGS:

Al Bernard, "Li'l Liza Jane" (Vocalion 15638, 1927)
Harry C. Browne, "Li'l Liza Jane" (Columbia A2622, 1918)
Scott Dunbar, "Little Liza Jane" (on USMississippi01, USDunbarS01)
Taylor Flanagan & his Trio, "Li'l Liza Jane" (Brunswick 573, 1931; rec. 1930)
Earl Fuller's Famous Jazz Band, "Li'l Liza Jane" (Victor 18394, 1917)
Louise Massey & the Westerners, "Lil Liza Jane" (Vocalion 05361, 1939)
Menhaden Fishermen, "Mama Liza Jane" (on USMenhaden01)
Northern Neck Chantey Singers, "Mama Liza Jane" (on USMenhaden02)
Ollie Shepard & his Kentucky Boys, "Li'l Liza Jane" (Decca 7651, 1939)
Win Stracke, "Little Liza" (Mercury 5777, 1952)

NOTES [116 words]: Hard to believe that this isn't a variant of one of the other Liza Jane songs. But there is no evidence that it is. - RBW
It's a composed song, published in 1906, from the show "Come Out of the Kitchen." - PJS
Which probably holds some sort of record for obscurity. I can't even determine if "Countess" is part of de Lachau's name (which I suspect of being a pseudonym), or if she really was a slumming member of some obscure branch of the nobility. My library contains no references to her, and an internet search turned up nothing of use except copies of the sheet music to this song. - RBW
As a worksong "Mama Liza Jane" is made up of floating verses in addition to "Li'l Liza Jane" verses. - BS
Last updated in version 5.1
File: FSWB037

Liam O Raofaille (Willy Reilly; The Virgin Widow)
DESCRIPTION: Irish Gaelic: The singer and her Liam (Willie) are married on the island where they live, but as he rows the priest back to the mainland after the ceremony, the boat sinks and both are drowned. She is left a widow on her wedding night
AUTHOR: unknown
EARLIEST DATE: 1960 (recording, Sean 'Ac Donnca)
KEYWORDS: grief love Virginity wedding death drowning ship foreignlanguage lament husband wife clergy
FOUND IN:
RECORDINGS:
Sean 'Ac Donnca, "Liam O Raofaille" (on TradIre01)
File: RcLiamOR

Liam OConnell's Hat
DESCRIPTION: The singer goes to Coolea "on a dancing expedition." After the dance and drinks his famous hat is missing. It had been worn by Brian Boru, Alfred the Great,... He searches all Ireland but, finally, a witch tells him it is in the Lake.
AUTHOR: "[Jimmy?] Crowley the tailor" (source: OCanainn-SongsOfCork)
EARLIEST DATE: 1978 (OCanainn-SongsOfCork)
KEYWORDS: dancing drink music humorous talltale witch clothes
FOUND IN: Ireland
REFERENCES (1 citation):
OCanainn-SongsOfCork, pp. 96-97,124, "Liam OConnell's Hat" (1 text, 1 tune)
NOTES [94 words]: The tall tale nature of this song is shown by the two kings mentioned. Alfred reigned in Wessex (southwestern England) from probably 871 to c. 899. Brian Boru was born a copule of generations later, and died at the Battle of Clontarf in 1014. Thus it is chronologically possible that the hat could have passed on -- but there was effectively no contact between Wessex and Ireland at this time. Unless the Vikings captured the hat from Wessex and carried it to Ireland. But what are the odds of it surviving that? (Even if you assume it survived everything else). - RBW
File: OCan096

Liberal March, The
DESCRIPTION: "We love our dear new land so bright, We sing of justice and of right." "We're marching on to victory... We're going to win the day." The pro-oligarchy politicians put the country into debt and gave away the land, but Samuel Vaile brings reform
AUTHOR: Words: James Adams
EARLIEST DATE: 1891 (source: Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: political New Zealand money worker nonballad
FOUND IN:
REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, p. 102, "The Liberal March" (1 partial text, tune references)
NOTES [190 words]: Bailey/Roth-ShantiesByTheWay-NZ list the tune of this as "So Early in the Morning," by which I think they mean "The Drunken Sailor (Early in the Morning)." But the text is a poor enough fit that I wonder if it wasn't sung to something else. Of course, it could just be an incompetent piece of versifying.
I wasn't able to find much about Samuel Vaile. He is not mentioned in Keith Sinclair's A History of New Zealand. I did find an obituary in the 17 April 1913 "Auckland Star" which seems to be of him. Vaile was born in Kensington, England, in 1828. He came with his parents to New Zealand in 1843, and trained as an architect. He tried to emigrate to California at the time of the Gold Rush, but was left on Pitcairn Island when the ship he was aboard came in for water but was unable to recover those who had gone ashore because of bad weather. Another ship took him back to New Zealand. He spent 1861-1869 in England, working with the poor, then returned to New Zealand and became a land agent. In the 1880s, he tried to force railroad reform. He three times failed to win election to parliament, and died in 1913 at the age of 85. - RBW
Last updated in version 4.3
File: BaRo102

Liberty Ball
DESCRIPTION: "Come aid the poor slave's liberation ... Democrats come to the rescue ... Whigs forsake slavery's minions ... roll on the liberty ball"
AUTHOR: Words attributed to Jesse Hutchinson in Silber-SongsOfTheCivilWar
EARLIEST DATE: 1856 (Thompson-APioneerSongster)
KEYWORDS: slavery nonballad political
FOUND IN: US(MA)
REFERENCES (2 citations):
Silber-SongsOfTheCivilWar, p. 98, "The Liberty Ball" (1 text, tune referenced)
Thompson-APioneerSongster 60, "Liberty Ball" (1 text)
Roud #2831
CROSS-REFERENCES:
cf. "Rosin the Beau" (tune) and references there
NOTES [128 words]: It is more than a little ironic to find this song, about Whigs and Democrats, in a book compiled in 1856 -- the very year in which the Whig party ceased to be a political force and the new Republican party arose. In the pre-Republican era, the Whigs and Democrats both had room for pro- and anti-slavery members. In 1856, the Republicans were entirely for limiting slavery -- which pushed the Democrats to become pro-slavery. So, in that year, there was no point in appealing to both sides on the issue.
Equally interesting is the fact that the Pioneer Songster's version includes words not in the Silber-SongsOfTheCivilWar version. It would appear the song had a significant life in tradition. Indeed, I almost wonder if one version wasn't a deliberate rewrite. - RBW
Last updated in version 3.2
File: TPS060

Liberty for the Sailors
DESCRIPTION: "The Bellman's called it round the town, And far and near the news has flown; Each wife seeks out her last new gown, There's liberty for the sailors." The revels are told as "every lass will get her lad And every bairn will see its dad."
AUTHOR: unknown
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)
KEYWORDS: sailor home food drink party
FOUND IN: Britain(England(North))
REFERENCES (2 citations):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 188-189, "Liberty for the Sailors" (1 text, 1 tune); some additional words given on p. 198
Liberty Tree (I), The

DESCRIPTION: "Columbus, a man of great genius, Came from the European shore [to America where] Great God himself has created A place for the Liberty Tree." Great Britain jealously tried to clamp down on the Americas, but they remain a beacon of liberty

AUTHOR: unknown

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: political nonballad America exploration

FOUND IN: US(Ap)

REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 47-50, "The Liberty Tree" (1 text, 1 tune)

NOTES [99 words]: The phrase "The Liberty Tree" is probably inspired by a publication of Thomas Paine’s, itself found as a song (1775), though I don't know if it's traditional. The piece in Thomas doesn't strike me as a real result of the folk process; it looks like one of those pieces certain teachers wrote to teach their students. There was another song called "Liberty Tree," beginning "In a chariot of light from the riches of day"; for broadsides, see Wolf-AmericanSongSheets, p. 86. For other songs about the Tree of Liberty, and some discussion of its origin, see the notes to "The Tree of Liberty." - RBW

Last updated in version 3.5

File: ThBa047

Lichputscher, Di (The Candle Snuffer)

DESCRIPTION: German. Cumulative. "Ei du scheene (x3) Lichputscher, Di Lichputscher...." "Oh you pretty (x3) candle snuffer, The candle sniffer. Is this not a back and forth.... Back and forth, and the candle sniffer." "Is this not a short and long?" "A pair of tongs?"

AUTHOR: unknown

EARLIEST DATE: 1937 (Korson-PennsylvaniaSongsAndLegends)

KEYWORDS: foreignlanguage cumulative nonballad

FOUND IN: US(MA)

REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 80-82, "Di Lichputscher (The Candle Snuffer)" (1 German text plus non-poetic English translation, 1 tune)

CROSS-REFERENCES:
cf. "Schnitzelbank" (form)

NOTES [62 words]: Korson-PennsylvaniaSongsAndLegends lists this as a version of the much-loved German cumulative song "Schnitzelbank," and this seems to be generally true; the middle of the song (the cumulative list of random items) seems to be the same. But the wrapper about the candle sniffer is perhaps slightly different, so I have (very tentatively) listed them as different songs. - RBW

Last updated in version 3.2

File: KPL080

Lie Down Daniel Take Your Rest

DESCRIPTION: "(Lie down (Daniel/judges/accusers/mourners), take your rest) (x3) O the lion in the den cannot harm." Daniel "locked the lion's jaw," "lay down on the lion all night," "sweetest rest he ever had," "New grave every day," "Hearse keeps rolling every day"

AUTHOR: unknown

EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)

KEYWORDS: accusation reprieve burial death religious animal

FOUND IN: US(SE)

REFERENCES (1 citation):
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 312-313, "Leddown Daniel Tek Yo' Res'" (1 text, 1 tune)
NOTES [92 words]: The description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang but I do not repeat the dialect.
The verses telling Daniel's story have the same format as the others: one line repeated twice followed by "O the lion in the den cannot harm" - BS
Daniel was of course thrown into the lion's den in Daniel 6:16, and in 6:21, after he has survived, Daniel says, "My God hath sent his angel, and hath shut the lions' mouths" -- but nowhere does it say that Daniel lay down on the lion all night or that he slept, let alone that he had a good sleep. - RBW
Last updated in version 5.1
File: HPR312A

Lieutenant Lang and Storie Bauld
DESCRIPTION: John Arinthrow was a coward: "as soon's the shot began to crack He in the ground the colour stack ... And syne he run awa"/"he turned his back And on the ground he tumbled doun and fyled his Bum"
AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfursCollectionVolume2)
KEYWORDS: cowardice battle scatological
HISTORICAL REFERENCES:
Jan 17, 1746 - Battle of Falkirk won by Jacobite forces (see "The Battle of Falkirk 1746" at the BritishBattles site).
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
Roud #15111
NOTES [186 words]: For more on the Jacobite rising and defeat see notes to "The Muir of Culloden."
The fragment Lyle-Andrew-CrawfursCollectionVolume2 p. xlv is from "Motherwell's manuscript Ballad Book ... Motherwell comments on it: '... It relates to the battle of Falkirk & the behaviour of the Paisley Militia on that day. It is quite a local song. John Arinthrow i.e. Renfrew was the Colour-bearer....'" The verse quoted from Motherwell is 'the equivalent stanza' to Crawfurd's. - BS
According to Stuart Reid, 1745: A Military History of the Last Jacobite Rising, Sarpedon, 1966, p. 84, "A small but enthusiastic battalion of about 180 men was raised in Paisley and Renfrew by another regular officer, Major William Cunningham the Earl of Glencairn"; this was a loyalist formation recruited in November 1745. At Falkirk, the Paisley unit was part of a tiny "brigade" of some 650 men led by the Earl of Home (Reid, p. 100). In the course of the battle, the Jacobites beat off a loyalist attack, then counter-charged and slammed into Home's brigade (Reid, pp. 100-101); not surprisingly, the Jacobites shattered and fled. - RBW
Last updated in version 5.1
File: LyCr2155

Life Boat, The
DESCRIPTION: "The life boat is comin', by the eye of faith I see, As she sweeps through the water to rescue you and me." The singer rejoices that the life boat will take him/her (and his/her companions) away from worldly sorrows and into heaven
AUTHOR: unknown
EARLIEST DATE: 1927 (Randolph)
KEYWORDS: religious
FOUND IN: US(So)
REFERENCES (2 citations):
Randolph 629, "The Life Boat" (1 text, 1 tune)
Roberts-SangBranchSettlers, #42, "The Lifeboat is Coming" (1 text, 1 tune)
Roud #6629
File: R629
**Life in a Prairie Shack**

DESCRIPTION: The singer points out the difficulties of "life in a prairie shack." The tenderfoot can't handle the cold and rain, is thrown from his horse, and hits his toe with an axe. His conclusion: "This bloomin' country's a fraud, And I want to go home to my ma."

AUTHOR: unknown
EARLIEST DATE: 1960
KEYWORDS: home hardtimes injury mother
FOUND IN: Canada(Ont)
REFERENCES (3 citations):
*Fife/Fife-CowboyAndWesternSongs* 36, "Life in a Prairie Shack" (1 text, 1 tune)
*Fowke/MacMillan-PenguinBookOfCanadianFolkSongs* 33, "Life in a Prairie Shack" (1 text, 1 tune)
DT, PRAIRSHK
Roud #4472
CROSS-REFERENCES:
*cf. "A Life on the Ocean Wave"* (tune)
File: FCW036

**Life in California**

DESCRIPTION: Singer leaves his family in Maine to seek California gold; he loses his money at cards and catches the "fever-n-ager." He asks for food, drink, lodging. Cho: "I'm a used-up man, a perfect used-up man/And if ever I get home again, I'll stay there if I can"

AUTHOR: unknown
EARLIEST DATE: c. 1853 (California Songster)
KEYWORDS: disease homesickness loneliness poverty home emigration separation travel mining cards death family
HISTORICAL REFERENCES:
1848 - gold found in Sutter's Mill, California.
1849 - multitudes of easterners emigrate west, hoping to "make their pile"
FOUND IN: US(SW)
RECORDINGS:
*Logan English, "Life in California"* (on LEnglish02)
CROSS-REFERENCES:
*cf. "Used-Up Man"* (tune)
NOTES [5 words]: Fever and ague: Malaria. - RBW
File: RcLiICal

**Life is But a Game of Cards**

DESCRIPTION: "Life is but a game of cards, which each one has t learn: Each shuffles, cuts, and deals a pack... Some hold a card quite full of trumps, while others none can show." Some succeed in love when hearts are trumps; others succeed or fail in other ways

AUTHOR: unknown
EARLIEST DATE: 1928 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)
KEYWORDS: cards nonballad
FOUND IN: US
REFERENCES (1 citation):
*Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 147-148, "Life is But a Game of Cards"* (1 text)
Roud #9540
ALTERNATE TITLES:
A Game of Life
Pack of Cards
File: SBar147

**Life Let Us Cherish**

DESCRIPTION: Let's cherish life while we can. Life is over too soon so, "ere we quit this shore,
Contentment seek. "Away with every toil and care" Meet conflicts "with manful hearts ... Till death sounds the retreat"

AUTHOR: unknown
EARLIEST DATE: 1802 (Oldschool)
KEYWORDS: death nonballad
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Williams-FolkSongsOfTheUpperThames, pp. 292-293, "Life Let Us Cherish" (1 text) (also Williams-Wiltshire-WSRO Wt 418)
Roud #1320
BROADSIDES:
Bodleian, Harding B 25(1101), "Life Let Us Cherish" ("Life let us cherish while yet the taper glows"). J. Pitts (London), 1802-1819; also Johnson Ballads 217, Harding B 11(4230), Harding B 28(125), "Life Let Us Cherish"
LOCSinging, as202150, "Life Let Us Cherish" ("Life let us cherish, while yet the taper glow"), H. De Marsan (New York), 1864-1878
NLScotland, L.C.Fol.178.A.2(083), "Life Let Us Cherish" ("Life let us cherish while yet the taper glow"), unknown, c.1870
SAME TUNE:
Philologian Song (By S. W. Gladden, (class of 18[59])) ("Now, boys, for Logia, Sing, sing the rallying song") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 116)
For Life Let Us Cherish The Fame of Honored Harrison (Harrison campaign song) (A. B. Norton, _Songs of the People in the Log Cabin Days of Old Tippecanoe_, A. B. Norton & Co., 1888 (available on Google Books), p. 84)
NOTES [70 words]: NLScotland commentary: "It is thought that the author of 'Life Let us Cherish' was the Swiss-born poet, Johann Martin Usteri (1763-1827). Whether he was responsible for the first verse or the entire composition is unclear."
Broadside LOCSinging as202150: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS
Last updated in version 4.4
File: WT292

Life of a High-Country Shepherd, The

DESCRIPTION: "Oh the life of a high-country shepherd Is worse than the life of a dog; In summer you frizzle in sunshine And in winter you freeze like a log." The singer’s only companions are the dogs and sheep -- and the pay is lousy. He hopes for a government job
AUTHOR: unknown (see NOTES)
EARLIEST DATE: 1969 (collected by Phil Garland, according to Cleveland-NZ-GreatNewZealandSongbook)
KEYWORDS: sheep dog hardtimes work
FOUND IN: New Zealand
REFERENCES (2 citations):
Cleveland-NZ-GreatNewZealandSongbook, p. 47, "The Life of a High-Country Shepherd" (1 text, 1 tune)
Garland-FacesInTheFirelight-NZ, pp. 25-26, "(The Life of the High Country Shepherd)" (1 text plus an excerpt of another; tune referenced)
NOTES [64 words]: Apparently there are two tunes to this, both collected by Phil Garland. The first, from Alf Woods, has no chorus; the second, from Colin and Jean MacNicol, has a chorus and is sung to "Wrap Me Up in My Tarpaulin Jacket." Colin MacNicol claimed that his grandfather wrote the text in the 1920s. But Garland doesn't even give that grandfather's name, let alone proof of authorship. - RBW
Last updated in version 4.3
File: Clev047
Life of the Bold Buccaneer

DESCRIPTION: "The life of the bold Buccaneer Is ever joyous and new, Upon the wave to steer With a jolly and daring crew." They fly over the sea, and make peace with no one -- except when, in war, they are privateers "heath the starry flag of the free"

AUTHOR: Music: from "A Life on the Ocean Wave," by Henry Russell (1812-1900)
EARLIEST DATE: before 1850 (various songsters, according to Frank-NewBookOfPirateSongs)
KEYWORDS: pirate ship war

REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 69, "Life of the Bold Buccaneer" (1 text, 1 tune; #44 in the first edition)
Roud #V36066
File: FrPi069

Life on the Ocean Wave, A

DESCRIPTION: "A life on the ocean wave, a home on the rolling deep, Where the scattered waters roll And the winds their revels keep." The sailor thrills to the sea life, so much that he welcomes even the storms

AUTHOR: Words: Epes Sargent (1813-1880)/Music: Henry Russell (1812-1900)
EARLIEST DATE: 1838 (_New York Mirror_ for May 19, according to Gardner, with the words credited to "Zeta") (Russel's sheet music published 1838 by Hewitt & Jacques of New York)
KEYWORDS: ship sailor nonballad

REFERENCES (4 citations):
Huntington-SongsTheWhalemenSang, pp. 87-89, "A Life on the Ocean Wave" (1 text, 1 tune)
Heart-Songs, p. 431, "A Life on the Ocean Wave" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1250, p. 86, "A Life on the Ocean Wave" (1 reference)
ST SWMS087 (Partial)
Roud #2033
SAME TUNE:
Coal Ship Song (I) (File: Tawn002)
Oh! Come, Fair Maid, With Me (by Kate J. Boyd) (Wolf-AmericanSongSheets p. 112)
Song for the Gallant Hearts! An Original Fireman's Song (Wolf-AmericanSongSheets p. 146)
The Swill Milk Song ("Hurrah! for the steaming swill") (Wolf-AmericanSongSheets p. 153)
Life of the Bold Buccaneer (File: FrPi069)
The Men Who Work ("Hurrah for the men who work, whatever their trade may be") (by J. Richardson) (Foner, p. 164)
File: SwMS087

Life Presents a Dismal Picture

DESCRIPTION: The physical and psychological woes of a family detailed. (The problems are usually sexual in nature, and the family may be very extended.)

AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: bawdy family humorous nonballad scatological
FOUND IN: Australia Canada Britain(England) US(MA,So,SW)
REFERENCES (2 citations):
Cray-EroticMuse, pp. 114-116, "Life Presents a Dismal Picture" (2 texts, tune indicated)
Randolph/Legman-RollMeInYourArms I, pp. 527-530, "Life Presents a Dismal Picture" (3 texts, 2 tunes)
Roud #10130
ALTERNATE TITLES:
A Letter from Home
My Family Life
NOTES [13 words]: Sung to the melodies of "Hark, the Herald Angels Sing" or "Scarlet Ribbons." - EC
File: EM114

Life, Trial and Execution of John Tawell, the Quaker
DESCRIPTION: "Within a dark and dismal cell In anguish I do lie, Methinks I hear the solemn knell, Says 'Tawell, you must die.'" He seduced Sarah Hart. He was transported and came home. Then he committed murder; now he must die
AUTHOR: unknown
EARLIEST DATE: 1845 (Anderson-FarewellToOldEngland)
KEYWORDS: transportation crime homicide execution
FOUND IN:
REFERENCES (1 citation):
Anderson-FarewellToOldEngland, pp. 77-79, "Life, Trial and Execution of John Tawell, the Quaker"
(1 text)
Roud #V27138
File: AnFa077

Life's Railway to Heaven (Life Is Like a Mountain Railroad)
DESCRIPTION: "Life is like a mountain railroad With an engineer that's brave; We must make the run successful." The listeners are warned, in railroad terms, of the difficulties in life, and promised that if they do well, they will be praised by God the superintendent
AUTHOR: Words: M. E. Abbey/Music: Charlie Tillmann
EARLIEST DATE: 1893 (sheet music)
KEYWORDS: religious railroading nonballad
FOUND IN: US
REFERENCES (4 citations):
Cohen-LongSteelRail, pp. 611-618, "Life's Railway to Heaven" (1 text plus a text of "The Faithful Engineer"), 1 tune)
Greenway-AmericanFolksongsOfProtest, pp. 15-16, "(Life Is Like a Mountain Railroad)" (1 text, plus fragments of assorted parodies)
Silber/Silber-FolksingersWordbook, p. 364, "Life Is Like a Mountain Railroad" (1 text)
DT, LIFERAIL
Roud #13933
RECORDINGS:
Allen Quartette, "Life's Railway to Heaven" (Okeh 45196, 1928; rec. 1927)
Blue Ridge Duo, "Life's Railway to Heaven" (Edison 51498, 1925)
Buice Brothers, "Life's Railway to Heaven" (Bluebird B-5613, 1934; rec. 1931)
Curly Bradshaw [King of the Harmonica], "Life's Railway to Heaven" (Acme J-102, n.d.)
Calhoun Sacred Quartet, "Life's Railway to Heaven" (Víctor 20543, 1927; Montgomery Ward M-4350, 1933)
Criterion Male Quartet, "Life's Railway to Heaven" (Brunswick 2931, 1925; Supertone S-2120, c. 1930)
Sid Harkreader, "Life's Railway to Heaven" (Broadway 8129, c. 1930)
Harper & Turner, "Life's Railway to Heaven" (Supertone 9658, 1930)
Charles Harrison, "Life's Railway to Heaven" (Victor 19825, 1922)
Bradley Kincaid, "Life is Like a Mountain Railroad" (Bluebird B-8501, 1940; rec. 1934)
Fred Kirby, "Life's Railway to Heaven" (Melotone [Canada] 45037, 1935)
Smilin' Ed McConnell "Life's Railway to Heaven" (Victor 23823, 1933; Bluebird B-8194, 1939)
Montgomery Quartet, "Life's Railway to Heaven" (Decca 146, 1934)
Pace Jubilee Singers, "Life Is Like a Mountain Railroad" (Victor 23350, 1932; rec. 1929)
Pickard Family, "Life's Railway to Heaven" (Oriole 1934, 1930)
George Reneau, "Life's Railway to Heaven" (Vocalion 14811, 1924; Vocalion 5030, c. 1926)
Homer Rodeheaver, "Life's Railway to Heaven" (Vocalion 14339, 1922) (Columbia 165-D [as Rodeheaver and Asher], 1924)
John Seagle & Leonard Stokes, "Life's Railway to Heaven" (Victor 22060, 1929)
Oscar Seagle [baritone], "Life's Railway to Heaven" (Columbia A3420, 1921)
Smith's Sacred Singers, "Life's Railway to Heaven" (Columbia 15159-D, 1927; Vocalion 02921, 1935)
Southern Railroad Quartet, "Life's Railway to Heaven" (Victor V-40002, 1929; Montgomery Ward M-8129, 1939; rec. 1928)
Mr. & Mrs. J. Douglas Swagerly, "Life's Railway to Heaven" (OKeh 40086, 1924)
Ernest Thompson, "Life's Railway to Heaven" (Columbia 158-D, 1924) (Diva 6003/Harmony 5096-H, 1930 [both as Jed Tompkins])
Frank Welling & John McGhee "Life's Railway to Heaven" (Champion 15971 [as Hutchens Bros.], 1930; Champion 45125, c. 1935)
Hermes Zimmerman, "Life's Railway to Heaven" (Vocalion 1018, 1926)

CROSS-REFERENCES:
cf. "Ballad of the Braswell Boys" (tune)
cf. "Miner's Lifeguard" (tune)
cf. "Weaver's Life" (tune)
SAME TUNE:
Ballad of the Braswell Boys (File: MN1048)
Miner's Lifeguard (File: BSoF730)
Weaver's Life (File: CSW090)

NOTES [241 words]: The original [sheet music] publication also includes an alternate set of lyrics composed by Jack Penn, under the title "The Gospel Highway"; they seem not to have entered tradition. - PJS

The origin of this piece is looking more and more complicated the more I look at it. In previous editions of the Index, I noted a connection to "The Road to Heaven," which dates from probably 1854. Paul Stamler thought the notion of a railroad to heaven could occur independently. It almost doesn't matter; "The Road to Heaven" is among the earliest "spiritual railroad" songs, but Cohen in Long Steel Rail, pp. 597-603, notes many examples of the genre. There were certainly lots of forerunners to choose from, although only a handful went into tradition.

The interesting feature of this song is its relationship to "The Faithful Engineer," by Will S. Hays, published in 1886. This begins, "Life is like a crooked railroad, And the engineer is brave, Who can make a trip successful From the cradle to the grave."

The connection to this piece can hardly be denied, though the rest of the Hays poem is not quite so closely related.

So how did Abbey and Tillman get away with copyrighting this as an entirely new piece? I have no answer; neither has Cohen, though he speculates about intermediate versions. This seems likely enough, given how rapidly the song spread. Perhaps Abbey did not rewrite Hays, but rewrote some anonymous copy or rewrite of Hays. - RBW

Last updated in version 3.6
File: DTlifera

Lifeboat, The

DESCRIPTION: "We're floating down the streams of time, We have not long to stay, The stormy clouds of darkness Is turned to brightest day. Oh let us all take courage... The lifeboat soon is coming To gather his jewels home." The joys of life with Jesus are outlined

AUTHOR: unknown
EARLIEST DATE: 1938 (Chappell)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 99, "The Lifeboat" (1 text, 1 tune)
ST ChFRA099 (Partial)
Roud #6629

NOTES [22 words]: Roud lumps several "lifeboat" songs under this number, but one is a secular ballad, "The Little Clare Mary (Dailey's Lifeboat)." - RBW

File: ChFRA099
Lift Him Up That's All

DESCRIPTION: Jesus meets a woman at Jacob's well; she wonders at his being a Jew, but when she sees it is Jesus she runs to town: "Come and see a man who told me all that I have done." He asks her for water; she tries to hide her sins, speaking of "race pride."

AUTHOR: Washington Phillips

EARLIEST DATE: 1927 (recording, Washington Phillips)

LONG DESCRIPTION: Jesus meets a woman at Jacob's well; she wonders at his being a Jew, but when she sees it is Jesus she runs to town saying, "Come and see a man who told me all that I have done." He asks her for some water, and she tries to hide her sins, speaking of "race pride." Ch.: "Lift him up, that's all/Lift him up in his word/If you tell the name of Jesus everywhere...He will draw men unto him."

KEYWORDS: Bible religious Jesus Jew

FOUND IN: US(SW)

RECORDINGS:
Washington Phillips, "Lift Him Up That's All" (Columbia 14277-D, 1927; on Babylon)

CROSS-REFERENCES:
cf. "Jesus Met the Woman at the Well" (subject)
cf. "See the Woman at the Well" (subject)

NOTES [11 words]: For the story of Jesus and the Woman of Samaria, see John 4:5-26 - RBW

File: RcLHUTA

Light of the Moon, The

DESCRIPTION: In the first and last verses the singer complains of being true but deserted by his lover because he is poor. The other verses describe a night visit -- they sport and play -- ended too early by a wakeful cock.

AUTHOR: unknown

EARLIEST DATE: 1905 (Reeves-TheEverlastingCircle)

KEYWORDS: poverty courting love sex rejection nightvisit chickens

FOUND IN: Britain(England(South))

REFERENCES (3 citations):
Reeves-TheEverlastingCircle 59, "The Grey Cock" (2 texts)
Palmer-EnglishCountrySongbook, "Oh, Once I Loved a Lass" (1 text, 1 tune)
Brocklebank/Kindersley-DorsetBookOfFolkSongs, p. 7, "Oh, Once I Loved a Lass" (1 text, 1 tune)

Roud #21234

CROSS-REFERENCES:
cf. "The Grey Cock, or "Saw You My Father" [Child 248] (theme: night visit ended prematurely by a crowing cock) and references there
cf. "Rise Up Quickly and Let Me In (The Ghostly Lover)" (theme: night visit ended by a crowing cock)

NOTES [208 words]: The description should make this seem like a ballad that glues together parts of other songs that do not usually float.

There are lines shared with Child 248, "The Grey Cock": "When I came to my true love's door I knocked both loud and sure, My love she arose and slipped on her clothes And came down to let me in"; "...[kept] a cock And it crowed in the morning so soon My love she thought 'twas day and she hastened me away But it proved to be the light of the moon." There are lines shared with Laws O3, "The Foggy Dew": "All the fore-part of the night We did both sport and play And all the last part of the night She slepted in my arms till day" There's a line and a half of "Westron Wynde" -- "in my true love's arms And she in her bed again" -- and other familiar lines and half lines: "When I beheld my true love's charms", "I took her around her middle so small", "The wind it did blow and the cocks they did crow", "tripped over the plain", "I'll prove so true to my own love", "As the stars all in the sky". There is final couplet that I don't yet remember seeing elsewhere and like some others in the song it does not rhyme with the preceding couplet: "If she should not prove the same [true] by me, She's far better lost than found." - BS

Last updated in version 5.1

File: ReCi059
Light on Cape May, The
DESCRIPTION: As the ship sails on a pleasant sea, the lookout spots a light. The crew is given the good news that it is the Cape May light.
AUTHOR: unknown
EARLIEST DATE: 1951
KEYWORDS: sea
FOUND IN: US(MA)
REFERENCES (2 citations):
Doerflinger-SongsOfTheSailorAndLumberman, p. 130, "The Light on Cape May" (1 text, 1 tune, the latter identified as "The Bigerlow" and taken from Sandburg)
DT, CAPEMAY*
Roud #9438
CROSS-REFERENCES:
cf. "The Bigler's Crew" [Laws D8] (tune, lyrics) and references there
NOTES [20 words]: Doerflinger-SongsOfTheSailorAndLumberman describes this as a "salt-water variant of... 'The Timber Schooner Bigler.'" - RBW
File: Doe130

Light, Stranger, Light
DESCRIPTION: "For this is the law of the Western range When a stranger hails in sight -- 'Jest tie up your hoss in the old corral, en 'light, stranger, 'light!'" The range is hospitable at all times. They don't ask questions. You can stay as long as you wish
AUTHOR: N. Howard Thorp (source: Thorp/Logsdon-SongsOfTheCowboys)
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: cowboy travel nonballad
FOUND IN: Thorp/Logsdon-SongsOfTheCowboys, pp. 92-93,"'Light, Stranger, 'Light" (1 text)
File: ThLo092

Lights in the Quarters Burnin' Mighty Dim
DESCRIPTION: "Lights in the quarters burnin' mighty dim, partner... Must be killin' poor Shanty Joe. Please don't kill poor Shanty.... Captain, can't you see this four o'clock risin's 'bout to kill poor me."
AUTHOR: unknown
EARLIEST DATE: 1936 (collected from Johnny Maxwell)
KEYWORDS: execution hardtimes
FOUND IN: US(SE)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 362-363, "Lights in the Quarters Burnin' Mighty Dim" (1 short text, 1 tune)
Roud #15592
File: LoSi362

Lights of Cobb & Co
DESCRIPTION: "Fire lighted; on the table a meal for sleepy men; A lantern in th stable; a jingle now and then...." Cobb & Co men travel dusty roads and half-ruined towns to bring the mail and the news; "A hundred miles shall see tonight the lights of Cobb & Co."
AUTHOR: Henry Lawson (1867-1922)
EARLIEST DATE: 1956 (Meredith/Tritton-DukeOfTheOutback)
KEYWORDS: travel Australia horse worker
FOUND IN: Australia
REFERENCES (2 citations):
Meredith/Tritton-DukeOfTheOutback, pp. 78-79, "Lights of Cobb & Co" (1 text, 1 tune)
Stewart/Keesing-FavoriteAustralianBallads, pp. 153-155, "The Lights of Cobb and Co." (1 text)
Like a Rough and a Rolling Sea (Rough and Rolling Sea)

DESCRIPTION: "Farewell, farewell to my only child, Like a rough and rolling sea (x2)." "The lightnings flashed and thunders rolled...." "The storms beat high and the winds blew fierce...."

AUTHOR: unknown

EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: farewell separation sea storm nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 229, "Like a Rough and a Rolling Sea (Rough and Rolling Sea)" (1 text, 1 tune; p. 90 in the 1901 edition)

Roud #15236

NOTES [132 words]: The words do not match Psalm 107:23-27, but the emotions do: "They that go down to the sea in ships, that do business in great waters; These see the works of the Lord, and his wonders in the deep. For he commandeth, and raiseth the stormy wind, which lifteth up the waves thereof. They mount up to the heaven, they go down again to the depths: their soul is melted because of trouble. They reel to and fro, and stagger like a drunken man, and are at their wits' end." (King James) - BS
I suspect that there is New Testament influence here, in Jesus's stilling of the storm. Jesus was asleep in a boat with his disciples when the weather turned bad: "A great windstorm arose, and the waves beat into the boat" (Mark 4:37). The disciples woke up Jesus, who spoke to the wind and calmed it. - RBW

Last updated in version 4.0

File: Dett229

Like an Owl in the Desert

DESCRIPTION: "Like an owl in the desert I weep, mourn and cry; If love should overtake me I surely would die." "I can love like a lawyer... I can love an old sweetheart Till a new one comes along." "I can love him and kiss him... And turn my back on him ...."

AUTHOR: unknown

EARLIEST DATE: 1915 (Brown)

KEYWORDS: love betrayal

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 304, "Like an Owl in the Desert" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 304, "Like an Owl in the Desert" (1 tune plus a text excerpt)

Roud #16860

CROSS-REFERENCES:
cf. "Farewell He" (subject) and references there

File: Br3304

Likes Likker Better Than Me (Brown-Eyed Boy)

DESCRIPTION: "Oh I'm in love with a brown-eyed boy And he's in love with me But he's in love with a whiskey jug...." Singer laments that her young man "likes likker better than me." She says she thinks of marrying him, but life's hard as a whiskey-drinker's wife.

AUTHOR: unknown

EARLIEST DATE: 1931 (recording, Woodie Brothers)

KEYWORDS: love courting drink

FOUND IN: US

REFERENCES (2 citations):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 75, "Likes Likker Better Than Me" (1 text, 1 tune)
Likewise We Hae a Hoosemaid

DESCRIPTION: The housemaid "wears her hair oot owre the croon To scare the lads awa" "... toothless Annie Her vera face wad fleg [scare] the rats ..."

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: nonballad servant oldmaid
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 402, "Likewise We Hae a Hoosemaid" (1 text)
Roud #5932
File: GrD3402

Lil Lil

DESCRIPTION: "Lil, lill, Over the hill, Wash my lady's dishes, Hang them on the bushes." Rhyme for a tag-like game.

AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: playparty nonballad
FOUND IN:
REFERENCES (1 citation):
Newell-GamesAndSongsOfAmericanChildren, #112, "Lil Lil" (1 short text)
File: Newe112

Lili Marlene

DESCRIPTION: Soldier speaks fondly of his sweetheart, "My Lili of the lamplight," Lili Marlene. She has waited for him "Underneath the lantern by the barrack gate." The soldiers are shipping out, and the singer remembers and dreams of Lili.

AUTHOR: German Words: Hans Leip; Music: Norbert Schulze; English lyrics often credited to Marlene Dietrich; Hopkins-SongsFromTheFrontAndRead credits them to Tommie Connor
EARLIEST DATE: 1937 (first published as song)
KEYWORDS: loneliness love army war separation foreignlanguage nonballad
FOUND IN: Germany
REFERENCES (2 citations):
Hopkins-SongsFromTheFrontAndRead, pp. 148-149, "Lilli Marlene" (1 English+1 Germany text, the latter titled "Lili Marlene"; 1 tune)
Fireside-Book-of-Folk-Songs, p. 202, "Lili Marlene" (1 text, 1 tune)
RECORDINGS:
Marlene Dietrich, "Lili Marlene" (Decca 23456, 1945)
SAME TUNE:
The D-Day Dodgers (File: SBoA358)
Onwards to the Po (File: Hopk111)
417's Lament (File: Hopk048)
Oh Mr. Fraser (File: Clev 114)
Non Capisce (File: Clev115)
23rd Flotilla (File: Hopk112)
When I Am LOB (File: Hopk114)
Orders Came for Sailing (File: Tawn015)
ALTERNATE TITLES:
Lili Marleen
NOTES [363 words]: There is at least one book specifically about this song, Liel Leibovitz and Matthew Miller, *Lili Marlene: The Soldiers' Song of World War II*. The song was enormously popular among German soldiers during World War II, and was picked up by British and American soldiers in the European theater. It was so popular that it was satirized by the Stars and Stripes cartoonist Bill Mauldin, whose drawing (reprinted in his book *Up Front*) showed two American GIs in a foxhole, one playing a harmonica. The caption reads, "The Krauts ain't following ya too good on 'Lili Marlene' tonight, Joe. Think somethin' happened to their tenor?" Singer Marlene Dietrich recorded the song for American propaganda broadcasts to German soldiers, and a recording of the song by her became a hit in the USA and UK; in later years it became a central part of her repertoire. Is it a folk song? Arguably, it became one among Allied troops; it even spawned the parody "The D-Day Dodgers" among British troops in Italy (see notes under that song). -PJS

It is perhaps not too surprising that there are many World War II parodies of this, the majority of which seem to have arisen from the Italian Campaign. In addition to "The D-Day Dodgers," see e.g. "Onwards to the Po," "417's Lament," "Non Capisce," "Oh Mr. Fraser," and probably "When I Am LOB," although the latter is not very specific to Italy. These parodies seem to come from all over the Commonwealth, which again speaks to the popularity of the original song.

James B. Lamb, *The Corvette Navy*, 1979 (I use the 1988 Macmillan Paperbacks edition), p. 157, writes of its role in the Normandy landing of June 1944, "And through it all, like a kind of theme, ran 'Lili Marlene.' The Allied Forces radio seemed to play nothing else; on the popular Mailbag show a dozen different renditions, with a dozen different singers, gave us Lili's haunting ballad. But the German rendition, with the husky-voiced Lale Anderson, a bass chorus, and all those marching feet in the background, was by far the best. The Germans played it incessantly, and so did we; it had been the song of the desert armies, and now it became the melody of the invasion." - RBW

*Last updated in version 5.1*

File: Fire202

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### Lillian Brown

**DESCRIPTION:** "While the sun in his sinking beauty Was shining brightly in the West, A fair fortune maiden was thinking How soon she would meet her death." Lillian Brown, a Virginian boarding near West Durham Mill, takes poison and dies.

**AUTHOR:** unknown

**EARLIEST DATE:** 1922 (Brown)

**KEYWORDS:** suicide

**HISTORICAL REFERENCES:**

1914 - Reported date of Lillian Brown's suicide

**FOUND IN:** US(SE)

**REFERENCES** (1 citation):

*Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 299, "Lillian Brown" (1 text)*

*ST BrII299 (Full)*

Roud #6638

**NOTES [23 words]:** This piece, only three stanzas long, gives no motivation for Ms. Brown's suicide, and the editors of Brown were not able to elucidate. - RBW

File: BrII299

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### Lilliburlero

**DESCRIPTION:** Two Irish Catholics congratulate one another on victory over the Protestants, and make nasty remarks about what they intend to do to them. The song was written by a Protestant Englishman, in a burlesque of Irish dialect

**AUTHOR:** unknown

**EARLIEST DATE:** 1688 (broadside, Bodleian (Wood 417(168)-Wood 417(172)))

**KEYWORDS:** hate Ireland humorous nonballad political dancing

**HISTORICAL REFERENCES:**

1685-1688 - Reign of James II (James VII of Scotland), the last Catholic king of Britain

1688 - Glorious Revolution overthrows James II in favour of his Protestant daughter Mary II and her husband and first cousin William III of Orange

**FOUND IN:** Britain(England) Ireland

**REFERENCES** (14 citations):
Sound up the Trumpet, beat up the Drum/The Protestant Courage..of Valiant Sea-men (Olson-BroadsideBalladIndex ZN2391)
The coffee-house Trade is the best in the town/The City Cheat discovered (Olson-BroadsideBalladIndex ZN498)
Boys let us sing the Glory and Fame/Courageous Betty of Chick-Lane (Olson-BroadsideBalladIndex ZN427)
Hore-Belisha, Bludgeons and Blood (People's Parodies; Edward J. Cowan, _The People's Past_, p. 167)
"Buren, Buren, luckless Van Buren" (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 260)
NOTES [347 words]: The tune was used, under its own name, for an English country dance. A fragment of it is also played on the BBC World Service, 20 seconds before every hour. -PJS
Chappell/Wooldridge-OldEnglishPopularMusic report of this piece, "The words have been variously ascribed to Lord Wharton and Lord Dorset, but probably neither was the author. The tune is a harpsichord lesson by Purcell, printed... in... Musick's Handmaid, two years before Tyrconnel's appointment as Lord Deputy." They quote Percy, "[The piece] was written, or at least re-published, on the Earl of Tyrconnel's going a second time to Ireland, in 1688. 'Lilliburlero' and 'Bullen-a-lah' are said to have been words of distinction used among the Irish Papists in their massacre of Protestants, in 1641." (By contrast, William H. A. Williams, _Twas Only an Irishman's Dream_, University of Illinois Press, 1996, p. 59, calls them "essentially gibberish, the sound of Gaelic to English ears.")

The appointment of Tyrconnel is explicitly mentioned in the song:
Ho brother Teague, dost hear de decree...
Dat we shall have a new deputie...
Ho, by my Soul, it is a Talbot.
Talbot is Richard Talbot (1630-1691), Earl of Tyrconnel since 1685, appointed Lord Deputy of Ireland in 1687. He proceeded to "reform" the Irish army by removing its Protestant officers and increasing its size. Catholics were appointed to other positions as well. The Protestants, naturally, panicked; "Lilliburlero" is one sign of this.

According to Nettel, p. 112, "Teague" was the contemporary English slang for an Irishman, equivalent to "Paddy" in later centuries.
It is said that this song "whistled James II from his throne." (For background on this, see the notes to "The Vicar of Bray." ) (RBW
Broadside Bodleian Wood 417(168) has the tune.
Broadside Bodleian Firth b.20(145) has another tune and the annotation "Made upon ye Irish upon Tyrellons going Deputy thiether 25 Oct. 1688."
Sparling: "Generally attributed to Lord Wharton, but this has never been conclusively proved.... A copy printed in London, 1689, is in the British Museum." - BS
Last updated in version 5.3
File: FR286

Lillie Shaw

DESCRIPTION: The singer describes the crowd gathered to see his execution "for the murder of Lillie Shaw, Who I so cruelly murdered And her body shamefully (?) burned." He recalls the crime, sees his parents in the crowd, and hopes for forgiveness
AUTHOR: unknown
EARLIEST DATE: 1933 (Henry, from the singing of Sofia Hampton)
KEYWORDS: homicide execution punishment gallows-confession
FOUND IN: US(Ap,SE)
REFERENCES (3 citations):
* Henry-SongsSungInTheSouthernAppalachians, pp. 55-56, "Lillie Shull" (1 text)
* Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 308, "Lillie Shaw" (1 text)
* Brown/Schinhan-FrankCBrownCollectionNCFolklore4 306, "Lillie Shaw" (2 excerpts, 2 tunes)
Roud #4627
CROSS-REFERENCES:
cf. "The Pretty Fair Widow (Lillie Shaw)" (subject)
NOTES [54 words]: Although there are two songs on this subject, and this one at least spread enough to be collected three times, no one seems to have found details on the fates of Lillie Shaw and Jim Wilcox/E. B. Preston.
Frank Proffit, who supplied the Warner ballad, claimed the murder took place in the 1880s in
**Lilly Dale**

DESCRIPTION: "'Twas a calm still night and the moon's pale light Shone soft o'er hill and dale, When friends mute with grief" gather around Lilly Dale's deathbed. She asks to be buried near home, by a chestnut tree and stream.

AUTHOR: H. S. Thompson (1852) (source: Thompson-APioneerSongster)

EARLIEST DATE: before 1857 (broadside, Bodleian Firth b.26(374)) [but note derivative song sheet dated 1853, LOCsheet sm1853 591360, "Grave of Lilly Dale"]

KEYWORDS: disease death burial

FOUND IN: US(SW)

REFERENCES (5 citations):
- Thompson-APioneerSongster 39, "Lilly Dale" (1 text)
- Huntington-TheGam-MoreSongsWhalemenSang, pp. 291-292, "Lilly Dale" (1 text, 1 tune)
- Wolf-AmericanSongSheets, #1255, p. 86, "Lilly Dale" (1 reference)
- Heart-Songs, p. 299, "Lilly Dale" (1 text, 1 tune)
- Thatcher-ColonialMinstrel-Songsters, p. 179, "Toll the Bell for Lilla Dale" (1 text, from the "Victoria Songster")

Roud #2819

RECORDINGS:
- John McCready, "Lily Dale" (on AMMEM/Cowell; recorded 1939)
- Asa Martin & Doc Roberts, "Lillie Dale" (American 5-11-63, 1934; on KMM)

BROADSIDES:
- Bodleian, Firth b.26(374), "Lilly Dal" ("'Twas a calm still night, and the moon's pale light"), H.F. Sefton (Worcester), 1844-1856; also Harding B 11(2674), Harding B 11(3148), Firth b.26(85), Harding B 40(26b), "Lilly Dale"; Harding B 11(938), Harding B 11(2131), "Lilly Dale"
- LOCsheet, sm1880 08165, "Lilly Dale," Oliver Ditson & Co. (Boston), 1880 (1 text, 1 tune)
- LOCsinging, as107750, "Lilly Dale" ("'Twas a calm, still night, and the moon's pale light"), J. Andrews (New York), 1853-1859; also as107740, as107760, sb10280b, "Lilly Dale"
- VonWalthour, CD Drive>l>l(37), "Lilly Dale" ("'Twas on a calm still night, and the moon's pale light"), H. De Marsan (New Yorke), 1861-1864
- VonWalthour, CD Drive>l>l(38), "Lilly Dale" ("'Twas on a calm still night, and the moon's pale light"), J. Andrews, 1853-1859
- VonWalthour, CD Drive>l>l(39), "Lilly Dale" ("'Twas on a calm still night"), Thomas G Doyle (Baltimore), no date

CROSS-REFERENCES:
- cf. "The Grave of Lilly Dale" (characters)

SAME TUNE:
- Minnie ("When the sun's beaming high o'er the cloudless blue sky") (Wolf-AmericanSongSheets p. 97)
- Poor Billy Vail. A Parody on "Lilly Dale" (Wolf-AmericanSongSheets p. 128)

NOTES [273 words]: Broadside Bodleian Harding B 11(3148) ends with a verse that begins a different song, "The Grave of Lilly Dale" by Sidney Dyer: "We smoothed down the locks of her soft golden hair, And folded her arms on her breast, And laid her at eve in the valley so fair, 'Mid the blossoms of summer to rest." See LOCsheet, sm1853 591360, "Grave of Lilly Dale," A. E. Jones and Co. (Indianapolis), 1853 (1 text, 1 tune). Another edition of this is LOCSinging, sb10139b, "The Grave of Lilly Dale" ("We smoothed down the locks of her soft golden hair"), J. Andrews (New York), 1853-1859; also as104830, sb10140a, "The Grave of Lilly Dale"


John McCready was recorded in Groveland, California in 1939.

Broadsides LOCSinging as107740 and VonWalthour CDDrive>l>l(37) appear to be the same edition.

Broadsides LOCSinging as107750 and VonWalthour CDDrive>l>l(38) appear to be the same...
Liltin Ooral Ay

DESCRIPTION: "Liltin oo, ooral oo, Liltin ooral ay."
AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan8)
KEYWORDS: nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1783, "Liltin Ooral Ay" (1 fragment, 1 tune)
NOTES [40 words]: The current description is all of the Greig/Duncan8 fragment. - BS
Which, of course, will never be identified with any other song. Hard to imagine why it was printed on paper. Fortunately, we aren't on paper, so we aren't wasting any. - RBW
Last updated in version 3.5
File: GrD81783

Lily Lee

DESCRIPTION: (Nathan Gray) sets out across the sea to gain the money to marry (Lily/Lilla) Lee. One night he dreams that Lily is dead. He returns home in fear, to find that she has indeed died
AUTHOR: unknown
EARLIEST DATE: 1936 (LoC recording, David Rice)
KEYWORDS: separation love death travel
FOUND IN: US(MW,So)
REFERENCES (2 citations):
Randolph 98, "Lily Lee" (1 text plus a fragment, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 513-514, "Lily Lee" (1 text, 1 tune -- Randolph's 98B)
ST R098 (Full)
Roud #3268
CROSS-REFERENCES:
cf. "Lord Lovel" [Child 75]
ALTERNATE TITLES:
Lila Lee
File: R098

Lily of Lake Champlain, The

DESCRIPTION: "Tis of as fair a landscape as ever you did see"; the singer loves Lake Champlain -- and Mary who lives by it. They agree to marry; he goes to sea. He meets Catherine and decides he prefers "the lovely rose of New York town not the lily of Lake Champlain"
AUTHOR: unknown
EARLIEST DATE: 1863 (Journal of the John Dawson)
KEYWORDS: love courting sailor abandonment rejection
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 328-329, "The Lily of Lake Champlain" (1 text, 1 tune)
Lily of the Lake

DESCRIPTION: Singer describes the beauties of Lake Champlain, then the beauty of fair Mary, who glides on its waters. He sits down by her, proposes to her; she accepts with a blinding smile -- "She is the lovely Mary, the Lily of the Lake."

AUTHOR: unknown

EARLIEST DATE: 1960 (recording, Pete Seeger)

KEYWORDS: courting love beauty

FOUND IN: US(MA)

RECORDINGS:
- Pete Seeger, "Lily of the Lake" (on PeteSeeger29)

NOTES: This was only collected from tradition once, but it was from Yankee John Galusha, and that's good enough for me. - PJS

File: RcLotL

Lily of the West, The [Laws P29]

DESCRIPTION: The singer courts (Mary/Flora), only to see her courting another man. He stabs the other man to death. He is taken and sentenced, all the while saying that he loves the Lily of the West despite her betrayal

AUTHOR: unknown

EARLIEST DATE: 1842 (Journal of the Champion)

KEYWORDS: homicide jealousy betrayal trial

FOUND IN: Britain(England(North,South,West)) Ireland US(Ap,MW,SE,So) Canada(Mar,Newf)

REFERENCES (21 citations):
- Laws P29, "The Lily of the West"
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 132-133, "The Lily of the West" (1 text plus reference to 1 more)
- Randolph 145, "The Lily of the West" (3 texts plus a fragment, 2 tunes)
- High-OldOldFolkSongs, pp. 13-14, "The Lillie of the West" (1 text)
- Eddy-BalladsAndSongsFromOhio 49, "The Lily of the West" (2 texts, 1 tune)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 267, "The Lily of the West" (1 text, with little of the plot remaining)
- Chappell-FolkSongsOfRoanokeAndTheAlbermarle 113, "The Lily of the West" (1 fragment)
- Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 85, "The Lily of the West" (1 text, 1 tune)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 148, "The Lily of the West" (1 text, 1 tune)
- Rosenbaum-FolkVisionsAndVoices, p. 135, "The Lily of the West" (1 text, 1 tune)
- Fife/Fife-CowboyAndWesternSongs 54, "Lily of the West" (2 texts, 1 tune)
- Huntington-TheGam-MoreSongsWhalemenSang, pp. 219-220, "The Lily of the West" (1 text, 1 tune)
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H578, pp. 416-417, "Flora, The Lily of the West" (1 text, 1 tune)
- Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 40, "The Lily of the West" (1 text, 1 tune)
- Huntington-SongsTheWhalemenSang, pp. 133-136, "The Lily of the West" (1 text, 1 tune)
- OLochlainn-IrishStreetBallads 93, "The Lily of the West" (1 text, 1 tune)
- Peacock, pp. 473-474, "The Lily of the West" (1 text, 1 tune)
- Creighton-SongsAndBalladsFromNovaScotia 42, "Lily of the West" (1 text, 1 tune)
- Wolf-AmericanSongSheets, #1256 & #1257, p. 86, "The Lily of the West" (3 references)
- Silber/Silber-FolksingersWordbook, p. 225, "Lily Of The West" (1 text)

Roud #957

RECORDINGS:
Mr. and Mrs. Freeman Bennett, "The Lily of the West" (on PeacockCDROM) [one verse only]
W. Guy Bruce, "The Lily of the West" (on FolkVisions1)
Evelyn Rumsey, "The Lily of the West" (on OldTrad1, FireMtms2)
Evelyn & Douston Ramsey, "The Lily of the West" (on FarMtms2)

BROADSIDES:
Bodleian, Harding B 19(104), "The Lily of the West," W. Birmingham (Dublin), c.1867; also 2806 b.9(276), 2806 c.15(122), 2806 b.11(137), Harding B 19(15), "The Lily of the West"
LOCSinging, as107800, "The Lily of the West," J. Andrews (New York), 1853-1859; also as107780, sb20280a, as107790, "The Lily of the West"
NLScotland, L.C.Fol.70(87a), "Flora The Lily of the West," Poet's Box? (Dundee), c. 1880-1900

SAME TUNE:
Caroline Of Edinburgh Town (per broadsides Bodleian LOCSinging as107800, LOCSinging as107780, LOCSinging sb20280a)

NOTES [60 words]: OLochlainn-IrishStreetBallads 93 ends happily: "I then did stand my trial, and boldly I did plead, A flaw was in my indictment found and that soon had me freed."


Last updated in version 4.3
File: LP29

Limber Jim

DESCRIPTION: A long collocation of (often) floating verses, with recurrent themes of gambling, women, comparisons between black and white, "rebels," all in no apparent order, with a variable refrain including the words "Limber Jim" and the chorus response "Shiloh!"

AUTHOR: unknown
EARLIEST DATE: 1924
KEYWORDS: gambling nonballad floatingverses
FOUND IN: US(MW)
REFERENCES (2 citations):
Botkin-TreasuryMississippiRiverFolklore, p. 593, "Limber Jim" (1 text)
Courlander-NegroFolkMusic, pp. 120-121, "(Shiloh)" (1 text)
CROSS-REFERENCES:
cf. "Went to the River (I)" (floating lyrics)
cf. "Buckeye Jim"

File: BMRF593B

Limbo

DESCRIPTION: "Many thousands I've spent on Rachel and Ruth... Bridget and Pegs." A rich uncle gets the singer out of limbo prison; he'd "put you once more on your legs" if he'd settle down. He shows the girls his money. They try to get it from him; he turns them away.

AUTHOR: unknown
EARLIEST DATE: before 1845 (broadside, Bodleian Harding B 11(3214))
KEYWORDS: prison rake family money
FOUND IN: Britain(England(South)) Canada(Mar)
REFERENCES (3 citations):
Creighton-MaritimeFolkSongs, pp. 124-125, "Once I Was Young" (1 text, 1 tune)
Logan-APedlarsPack, pp. 304-307, "The Spendthrift clapt into Limbo" (1 text)
Williams-Wiltshire-WSRO Ox 272, "Spendthrift" (1 text)

ST CrMa124 (Partial)
Roud #969

BROADSIDES:

CROSS-REFERENCES:
cf. "Wild Rover No More" (theme)
NOTES [119 words]: Steve Gardham has this answer to my question as to whether there is/was a "Limbo Prison" (quoted with permission):
"No there was never a Limbo prison. The term applied to prisons evolved from the religious use of the word i.e. the medieval term for purgatory from Limbus Patrum. The leap isn't far from purgatory to prison if you think about it. According to Partridge [The Routledge Dictionary of Historical Slang] the use of the word for a place of confinement dates from c1590. Partridge also gives other uses of the word:
a pawnshop c1690 to 1820,
female pudend 19thC,
bread- military late 19th century.
Roxburgh Ballads. Vol 8 p. 811 and Logan's Pedlar's Pack p. 304 have plenty to say on Limbo songs." - BS
Last updated in version 4.5
File: CrMa124

Lime Stone Water
DESCRIPTION: "Lime stone water and cedar wood, A kiss from you would do me good."
AUTHOR: unknown
EARLIEST DATE: 1929 (Henry, from Mary King)
KEYWORDS: love
FOUND IN: US(Ap)
REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, p. 232, (second of several "Fragments from Tennessee") (1 fragment)
File: MHAp232B

Limejuice Tub, The
DESCRIPTION: A sarcastic song about the ignorance of new chums just arrived in Australia. Recognized primarily by the chorus, "With a rowdem rowdem a rub a dub dub, We'll send you back (or "drive them back") to the limejuice tub."
AUTHOR: unknown
EARLIEST DATE: 1968
KEYWORDS: emigration humorous Australia
FOUND IN: Australia
REFERENCES (8 citations):
Meredith/Anderson-FolkSongsOfAustralia, p. 140, "Rub-a-dub-a-dub" (1 text, 1 tune)
Anderson-StoryOfAustralianFolksong, pp. 188-189, "The Whaler's Rhyme" (1 text, 1 tune)
Fahey-Eureka-SongsThatMadeAustralia, pp. 124-125, "The Limejuice Tub" (1 text, 1 tune)
Fahey-PintPotAndBilly, pp. 36-37, "Lime Juice Tub" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, p. 108, "The Limejeice Tub (The Whalers' Rhyme)" (1 text, 1 tune)
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 160-161, "The Limejuice Tub" (1 text plus a fragment possibly of this song)
Stewart/Keesing-FavoriteAustralianBallads, p. 13, "The Limejuice Tub" (1 short text)
Garland-FacesInTheFirelight-NZ, p. 156, "(The Lime Juice Tub)" (1 text)
Roud #22605
RECORDINGS:
A. L. Lloyd, "The Lime Juice Tub" (on Lloyd4, Lloyd10)
NOTES [39 words]: "Limejuice tubs" were British immigrant ships, so named after the lime juice used to prevent scurvy. (Ironically, the lime juice was usually lemon juice, but called "lime." A little propaganda to make it sound less sour, perhaps.) - RBW
Last updated in version 5.2
File: MA140

Limerick is Beautiful (Colleen Bawn)
DESCRIPTION: The city of "Limerick is beautiful ... The girl I love ... lives in Garryowen, And is called the Colleen Bawn." If I were "Emperor of Russia ... Or Julius Caesar, or the Lord Lieutenant" I'd give up everything to have her be my bride.
Limerick Races

DESCRIPTION: The singer, "a simple Irish lad," goes to Limerick to see the races. He hitches a ride on a coach and four but is thrown off for not paying. He tries to bet, selecting whatever horse finishes first. He enjoys a play when they sing "Paddy Carey"

AUTHOR: unknown
Limerick Rake, The

DESCRIPTION: Singer brags of being a rake; his fancy is young women. Rich men die "among nettles and stones"; he wants to be like wise Solomon with 1000 wives who will cry at his wake. When he goes to the tavern, he's welcomed "where Bacchus is sportin' with Venus."

AUTHOR: words: Unknown; music: attributed to Robert Thompson

EARLIEST DATE: 1939 (OLochlainn-IrishStreetBallads); c.1867 (broadside, Bodleian 2806 b.9(71))

LONG DESCRIPTION: Singer brags of being a rake; raised properly by his father and well educated, his main fancy is young women, whom he lists in great number -- he's in love with one from Arda. The money he spends on the girls causes his parents much chagrin. He says he's not inclined for riches; Rich men die "among nettles and stones" but he wants to be like wise Solomon with 1000 wives who, with their children, will cry at his wake. He will buy a cow that will never run dry, for riches won't last past the grave; when he goes to the tavern, he's welcomed "where Bacchus is sportin' with Venus." Macaronic refrain: "Agus fagaim id siud mar ata se"

KEYWORDS: courting sex bragging beauty money death Ireland foreignlanguage animal father rake humorous

FOUND IN: Ireland

REFERENCES (3 citations):
OLochlainn-IrishStreetBallads 42, "The Limerick Rake" (1 text, 1 tune)
Behan-IrelandSings, #42, "The Limerick Rake" (1 text, 1 tune, modified)
DT, LIMERAKE*
Roud #3018

RECORDINGS:
Margaret Barry & Michael Gorman, "The Limerick Rake" (on Barry-Gorman1)

BRÓADSIDES:
Bodleian, 2806 b.9(71), "The Limrick Rake," P. Brereton (Dublin), c.1867; also Harding B 26(354), "The Limerick Rake"

CROSS-REFERENCES:
cf. "Vive la Compagnie" (on Bacchus & Venus line, otherwise unrelated)

SAME TUNE:
I'm Champion at Keeping 'Em Rolling (MacColl-ShuttleAndCage-IndustrialFolkBallads, p. 7; Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, p. 233; Ewan MacColl, _Journeyman: An Autobiography_, re-edited and with an introduction by Peggy Seeger, 1990; revised edition, Manchester University Press, 2009, p. 344)
NOTES [256 words]: I believe the tune was used by Ewan MacColl for his song, "Champion at Keepin' 'em Rollin'"; Barry states that it was written by her grandfather, Robert Thompson, a famous piper. The Gaelic refrain translates as, "Leave it as it is," or, "Leave well enough alone." - PJS

The tune in fact has been much-used; recently, Ian Robb turned it into "Champion at Driving 'Em Crazy." The Digital Tradition, in fact, lists seven songs with this tune, though only one other, "The Pensioner's Complaint," has any sort of traditional status. And it's listed as having two tunes, so it's not clear whether that affects Thompson's claim to authorship. We do note that he was unlikely to have been of "composing age" at the time the first broadsides were published.

MacColl in his autobiography, Journeyman: An Autobiography, re-edited and with an introduction by Peggy Seeger, 1990; revised edition, Manchester University Press, 2009, p. 344, says of his parody, "I'd spent a fair amount of time in transport caf's during my hitch-hiking days and my stint as an apprentice motor-mechanic had made me familiar with long-distance lorry-drivers talk. I had made up both songs for a BBC feature programme called Lorry Harbour, broadcast sometime between 1947 and 1949. During the next three or four years it became a popular piece among truck drivers and by 1960 it had gathered unto itself half a dozen new verses, mostly obscene." This would seem to imply that it has become traditional, but I have no proof of this other than MacColl's claims. - RBW

Last updated in version 5.0
File: DTlimera

Limerick Shanty, The

DESCRIPTION: Shanty or forebitter. Verses are in the form of limericks, and any limerick will do.
Chorus: "Oh, the elephants walked around, and the band begins to play. And all the girls in Bombay town, were dressed in the rig of the day."

AUTHOR: unknown
EARLIEST DATE: 1935 (Sternvall's Sang under Segel)
LONG DESCRIPTION: Shanty or forebitter. Verses are in the form of limericks, and any limerick will do. Chorus: "Oh, the elephants walked around, and the band begins to play. And all the girls in Bombay town, were dressed in the rig of the day." The verses printed were fairly mild but one could easily see this turning into something like "The Good Ship Venus."
KEYWORDS: shanty humorous foc's'le wordplay
FOUND IN: Sweden Britain
REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, pp. 511-513, "The Limerick Shanty" (1 text plus fragments, 1 tune)
NOTES [92 words]: Hugill-ShantiesFromTheSevenSeas found this in Sang under Segel, though he figures it was British in origin and was picked up by Swedish sailors, a practice which apparently was not unusual, given the number of English worded shanties sung on Scandinavian ships. One significant difference in practice however, is the use of many popular Victorian English "sea-songs." While these were sung ashore by British seamen, they rarely used at sea (and never as shanties), but the same songs were often sung at the capstan by Scandinavian and German sailors. - SL
File: Hugi511

Limey Sailor Song

DESCRIPTION: "For they came over the bounding main To fight their battles here.... They came the crown to stay, to save.... but wimmen it was that ruint them all.... But there's no reason we should die for the want of a little liquor."

AUTHOR: unknown
EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)
KEYWORDS: drink sailor battle
FOUND IN:
REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 131-134, "Limey Sailor Song" (1 text, 1 tune)
Roud #27886
File: NiMo131
Limmer, The

DESCRIPTION: The singer has a hard-hearted jade. She hit him with a stool and a poker. He threatens to hang her. She goes to bed frightened and died. Her friends mourn but he has no tears and "wished them a joyful meetin'." He'll remain a widower.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan8)

KEYWORDS: shrewishness marriage violence abuse death husband wife

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast "Folk-Song in Buchan," p. 30, ("I ance had a wife o' my ain") (1 text)
Greig/Duncan8 1866, "The Limmer" (2 texts)

Roud #13584

NOTES [5 words]: A "limmer" is a scoundrel. - BS

Last updated in version 2.5

File: GrD81866

Lincoln and Liberty

DESCRIPTION: From Lincoln's 1860 presidential campaign, to the tune of Rosin the Beau: "Hurrah for the choice of the nation! Our chieftain so brave and so true, We'll go for the great reformation, For Lincoln and Liberty too."

AUTHOR: unknown

EARLIEST DATE: 1860 (Hutchinson's Republican Songster for the Campaign of 1860)

KEYWORDS: political derivative

HISTORICAL REFERENCES:
1809 - Birth of Abraham Lincoln in Kentucky (hence the references to "the son of Kentucky")
1858 - Lincoln runs for Senator from Illinois against Stephen A. Douglas. Douglas won the election, but a series of debates between the two brought Lincoln to national attention
1860 - The Republicans, looking for a candidate who does not carry much baggage, nominate Lincoln for President. In a four-way race, Lincoln receives 40% of the popular votes and enough electoral votes to be elected President. The result is the Civil War
1864 - Lincoln re-elected President
1865 - Lincoln assassinated

FOUND IN: US

REFERENCES (10 citations):
Sandburg-TheAmericanSongbag, p. 167, "Lincoln and Liberty" (1 text, 1 tune)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 364-365, "Lincoln and Liberty" (1 text)
Silber-SongsOfTheCivilWar, pp. 96-97, "Lincoln and Liberty" (1 text, 1 tune)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, p. 75, "Lincoln and Liberty" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 50, "Lincoln and Liberty" (1 text, 1 tune)
Spaeth-ReadEmAndWeep, pp. 40-41, "Lincoln and Liberty" (1 text, filed under "Old Rosin, the Beau"; tune referenced)
Darling-NewAmericanSongster, pp. 345-346, "Lincoln and Liberty, Too" (1 text)
Silber/Silber-FolksingersWordbook, p. 292, "Lincoln and Liberty" (1 text)
DT, LINCLBRT*

ADDITIONAL: John W. Hutchinson, editor, "Hutchinson's Republican Songster for 1860," O. Hutchinson, 1860 (available on Google Books), pp. 71-72, "Lincoln and Liberty" (1 text, tune referenced)

Roud #6602

RECORDINGS:
Pete Seeger, "Lincoln and Liberty" (on PeteSeeger28)

CROSS-REFERENCES:
cf. "Rosin the Beau" (tune) and references there
cf. "Lincoln Hoss and Stephen A."
(cross-subject)
cf. "Adams and Liberty" (concept)
cf. "Jefferson and Liberty" (concept)

NOTES [11448 words]: I have seen several authors (F. A. Simkins, Jesse Hutchinson) listed as writing these words. I think the matter must be considered uncertain. The publication in
Hutchinson's Republican Songster does not list an author, which I think argues against Hutchinson. Note that this song should not be confused with other songs in that songster such as "Lincoln and Victory."

To explain the complicated situation behind it requires a lot of history. Assuming you want the background, bear with me if it's quite a few words before I even mention the name "Lincoln."

Most histories of the Civil War, quite properly, begin some time around the end of the Mexican War, because this is when the sectional conflicts over slavery started to really tear the country apart. But it wasn't sectional rivalry that elected Lincoln; it was party division. And that division was due largely to the fact that the parties of the mid-nineteenth century were still very fragile things. It all really started with the War of 1812. This was, in some very real ways, almost a civil war as well as a foreign war. New England, with its economy built upon the sea, hated the war with Britain, even though it was the part of the country that had suffered most of the insults inflicted by the British Navy.

The internal struggle in 1812 fell largely along party lines. The two factions which had existed since the passing of the Constitution were the Federalists, with a relatively strong concept of the power of the government, and the Jeffersonians ("Republicans," but not the same party as the current Republican party) with a much more limited notion of government. And New England, which opposed the war, was almost entirely Federalist in politics.

But the country was governed by the Republicans, based in the South and with little reliance upon trade at sea. They were the ones who declared the war -- and nearly destroyed the young nation in the process, since they utterly bungled both finances and military strategy. By the end, so bitter was the conflict that Federalist New England was holding an event called the "Hartford Convention" which at least considered withdrawing from the Union (Hickey, pp. 270-281, with the results of the Convention itself occupying pp. 277-278).

But then the war ended. The Americans didn't win -- the two sides essentially called it all off on the basis of the status quo. The wreck of the U.S. government finances proved that the Federalists had in fact been mostly right. But Americans "felt" they had won -- and the Federalists were the party of the Hartford Convention, which in the wake of "victory" looked like near-treason. Plus the Jeffersonians had found themselves unable to manage the country on their strictly hands-off basis, and came to adopt more and more Federalist-type measures (Schlesinger, p. 19).

Between having little left to distinguish it from the Republicans and having the stain of lack of loyalty, the Federalist party died (Hickey, p. 308) -- died so fast that, five years after the war, James Monroe was re-elected with 231 out of 232 electoral votes, and I've heard that it would have been 232 out of 232 except that a New Hampshire elector disliked Monroe (Schlesinger, p. 19) and felt that no President except George Washington should be elected unanimously (for the electoral vote breakdown, see e.g. the Hammond Atlas, p. U-58). There was a feeble attempt to form a "Tertium Quid," or third party, in the original Jefferson mold, but it failed completely (Schlesinger, pp. 20-21). For a dozen years after 1816, there were no real political parties as such; everyone was a Republican of one stripe or another. Then Andrew Jackson was elected in 1828 (he had nearly won in 1824; he led the popular vote but did not have a majority of the electoral votes, and the House made John Quincy Adams president), and *he* roused opposition (HoltWhig, p. 17, etc.; Schlesinger, pp. 3-7, describes the near-panic in Washington as Jackson prepared to assume the presidency). Indeed, the opposition party which formed in the years after that came to be called Whigs because the British Whigs were generally the anti-Monarchy party, and American Whigs opposed "King Andrew."

The Democratic (Jacksonian) party was never as united as it is sometimes portrayed; there were always factions such as "barnburners," "hunkers," and "locofocos" within it (see, e.g., Schlesinger, p. 398), and it was always possible that they would split off. What held the party together was that the government, inefficient in most other ways, was very good at patronage (see the sweeping indictment of the "spoils system" in Nevins1847, pp. 173-181, which demonstrates how government offices were handed out based on favors, not competence). What kept the nation together was the fact that these potential splinter parties were not truly widespread movements; if New York barnburners, say, tried to separate from the United States, they could not take a block of states with them. The most they could do was hijack the party.

A hijack of "the Democracy," as the Democratic party came to be called, might have happened had the opposition been weaker -- or stronger. But the Whigs never really managed to produce a coherent ideology any more than the Jacksonians did. The Whigs had some common opinions -- support for internal improvements, e.g. -- but on most other issues they had contradictions. For example, although theoretically the anti-war party (Jackson had been elected in part based on his wars against various Indian tribes, including the Creeks and Cherokees, and the Mexican War was started by Democrats), the only two Presidents the Whigs elected (William Henry Harrison and
Zachary Taylor) were both generals. Meanwhile, the South’s pro-slavery attitude was hardening. As late as 1830, there were still significant numbers of southerners who opposed slavery, or at least wanted to see it restricted. But then came Nat Turner’s rising. The rising failed quickly, with the participants almost all killed (Vandiver, p. 5) -- but the brought home to southerners the truth that there *could* be a slave rebellion. Ever after, the great fear of southerners was another Santo Domingo, where slaves succeeded in overthrowing their masters.

There was also John C. Calhoun. Originally a strong nationalist with a desire for internal improvements, in the 1820s he started spending more time in his home of South Carolina, and he started beating the drums of sectionalism (Schlesinger, pp. 52-54). Later, for purely personal reasons, he came to resent the northern Democrats who had thwarted his presidential hopes and supported Martin Van Buren (Schlesinger, pp. 54-55, shows just how vicious Calhoun became in this vendetta). And he was so strong an intellect, and so widely respected, that his opinions swayed even those who did not agree with him.

He had also changed how leaders were selected: "With General Jackson, I put the Congressional caucus system under foot, but I did not expect to see this monstrous system of national conventions take its place" (Nevins1847, p. 194). National political conventions, and their platforms, have obviously survived, but at this time the rules were still fluid and the results highly unpredictable (HoltWhig, p. 293) -- except for the certainty of pandering. There was a sense that "party dictation meant slavery" (HoltWhig, p. 32), so the strongest leaders did little to bind the parties to themselves or themselves to the parties.

By the 1840s, the Whigs were discovering that they just didn't have any answers on the question of slavery. And that oh-so-Democratic war, the Mexican War, made the problem worse, because suddenly the United States gained a lot of southern land -- Texas, California, plus lands in between containing most of what is now Arizona, New Mexico, Nevada, Utah, and more -- that had to be opened to slavery or kept as free soil (Mexico, unlike the U.S., banned slavery categorically, though its peonage system looked very like slavery to some observers).

Theoretically, the problem shouldn’t have arisen. President Polk, who started the Mexican War, had campaigned on the platform of annexing Texas "and" a large part of what is now western Canada ("Fifty four forty or fight!"). Had he gained all the territory he wanted, he would have added as much northern territory (that is, north of the 36 30' Missouri Compromise line -- land which clearly would not accommodate slavery) as southern.

But, not wanting to fight two wars at once, Polk had compromised with Britain on the Oregon/Canada business, meaning that he brought in less northern territory than expected -- but the Mexican War took over all the expected southern land and then some. So Polk had supplied less free territory, and more slave territory, than anticipated. This led to charges of bad faith on the part of northerners (Nevins1847, p. 7).

The worst of it was that it potentially upset the balance of power in the Senate. California and New Mexico were thought to be mostly desert areas, which would always have small populations -- but they would have lots and lots of Senators (eight to ten, under the territorial arrangement envisioned at the time; Nevins1847, p. 21).

William Lowndes Yancey, who thirteen years later would be more responsible than anyone else for splitting the Union, made matters worse: His "Alabama Resolutions" called for repealing the Missouri Compromise of 1820 so as to open all the territories to slavery (Nevins1847, p. 12). Already he was threatening secession if he didn't get what he wanted.

It's interesting that, at this time, few called the Missouri Compromise unconstitutional; it had passed by a margin of three to one, with no questions about its legality (Nevins1847, pp. 26-27). It had generally been agreed that Congress could legislate slavery in the Territories -- until that started to threaten the Peculiar Institution.

Ironically, it was a Democrat, David Wilmot, who introduced the Wilmot Proviso, intended to bar slavery from the territories captured in the War (HoltWhig, p. 251); in this regard, it modeled itself on the great Northwest Ordinance of 1787 (Nevins1847, p. 9) -- something that, in theory, should have made it appeal to conservative Democrats. But it was anti-slavery Whigs who became devoted to it.

This proved an elaborate form of party suicide. The Whigs won the election of 1848 with Zachary Taylor as their candidate, but the process of electing him caused much damage to the party, which broke into "Cotton Whigs" and "Conscience Whigs" (the latter basically pro-Wilmot Proviso and anti-slavery; Nevins1847, pp. 201-202). In 1850, the Whigs lost ground in congress. And then they had to pick a presidential candidate for 1852. It took them 53 ballots to nominate someone, and the division was almost entirely sectional (McPherson, p. 116). They finally set aside sitting president Millard Fillmore (who had alienated the Free Soil forces by enforcing the Fugitive Slave Law) to

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Pierce's cabinet was curious -- it was full of able men like Secretary of War Jefferson Davis and from New Hampshire. What Pierce clearly did *not* understand was northerners' temperament, even though he came Lincoln and most Republicans." This is undoubtedly true -- and, as a result, Pierce gave in to them. HoltPierce, p. 122, comments that "Pierce understood southerners' temperament far better than his home town actually burned him in effigy (HoltPierce, p. 102). 102-105) -- a unique occurrence in this period. He had turned so pro-Southern that the residents of northern support. In consequence, his party refused to renominate him in 1856 (HoltPierce, pp. Southerners viewed him as a friend (HoltPierce, p. 96) -- hardly something which would gain him giving in freely to Southern agitation (HoltPierce, pp. 53-54). As a result, even the most extreme Southerners viewed him as a friend (HoltPierce, p. 96) -- hardly something which would gain him northern support. In consequence, his party refused to renominate him in 1856 (HoltPierce, pp. 102-105) -- a unique occurrence in this period. He had turned so pro-Southern that the residents of his home town actually burned him in effigy (HoltPierce, p. 102). HoltPierce, p. 122, comments that "Pierce understood southerners' temperament far better than Lincoln and most Republicans." This is undoubtedly true -- and, as a result, Pierce gave in to them. What Pierce clearly did "not" understand was northerners' temperament, even though he came from New Hampshire. Pierce's cabinet was curious -- it was full of able men like Secretary of War Jefferson Davis and
Secretary of State William L. Marcy, but they had no coherent policy; in effect, the Cabinet became a parliament of independent duchies rather than a government (Nevins1852, pp. 45-48). HoltPierce, p. 48, thinks Pierce constructed the cabinet solely to balance sectional and factional interests. "And when a brilliant young Alcibiades grasped the leadership that Nicias did not exercise, Pierce had to fall in behind a chariot that was being driven headlong toward the ruin of the Administration" (Nevins1852, p. 44).

But at least the Democrats were still theoretically in charge in the 1850s, which allowed them to survive. By 1856, the prediction of Alexander Stephens was proved correct: the Whigs were dead (they held a convention of sorts in that year -- but instead of nominating a candidate, they simply endorsed Know-Nothing candidate Fillmore; RandallDonald, p. 104. It was their last act). With their party evaporated, former Whigs had to decide which way to go. Those who accepted slavery almost all turned Democratic.

But northern Whigs founded a new party, devoted to opposition to the Kansas-Nebraska Act and the Pierce administration (HoltPierce, p. 99). It might have been called "Free Soil" (there was a "Free Soil" splinter party in 1852), or the "Liberty" party, or even "Wilmotite" party -- but the name they ended up with was "Republican."

The anti-immigrant Know-Nothings (who by now were calling themselves the "American" party) also started to fracture in 1856. Northern Know-Nothings nominated Nathaniel P. Banks (the Speaker of the divided House, and a future thoroughly inept Civil War general) even as the southerners nominated Millard Fillmore, and Banks then withdrew in favor of the Republican candidate John C. Frémont (who had gotten the spot mostly because he carried no political baggage). In 1856, this split in the Know-Nothings helped the Democrats -- but in the longer term, it cemented the Republicans as the "other" party (McPherson, pp. 153-155).

The Republicans stood for a number of things -- e.g. most of them, as former Whigs, believed in a strong program of internal improvements. But they stood for one thing unequivocally: An absolute prohibition on slavery in the territories (Nevins1857, pp. 410-411; he claims this as the moderate position of Lincoln, as opposed to the more radical Seward, who considered the party's dominant idea to be "the equality of men before human tribunals and laws." Lincoln and the moderate Republicans wanted to fence in slavery so that it could not grow; the more radical wing of the part was for more or less immediate abolition).

Even the moderate position -- no slavery in the Territories -- was unacceptable in the South. It threatened slavery twice. It threatened it politically because, if all those territories became free states, they would eventually become numerous and populous enough to amend slavery out of the Constitution.

But the real threat, as some realized at the time, was economic. The southern economy was built around "King Cotton" -- and cotton ruined the soil. (This apart from the fact that mass cotton production meant the Southerners were falling into the economic trap of putting all their eggs in one raw material. The South, even as the planters built their mansions, was growing poorer in both absolute and relative terms. The planters were forever in debt, and there was no capital for the non-planters to build decent farms or anything else. Really, by 1860, the South was a colony of the British and New England textile mills; cf. Catton-Coming, p. 84; also McPherson, p. 95, which notes that there were more cotton spindles in Lowell, Massachusetts alone than in "all eleven future Confederate states combined").

Even had the South wanted to change -- and some did; the well-respected DeBow's Review, e.g., was always calling for more industry (McPherson, p. 96) -- the economy was ill-structured for change. All the capital was absorbed in land and slaves (McPherson, p. 97; Vandiver, p. 4 says that slaves alone "represented no less than a third of the section's wealth"). But, somehow, the South failed to realize that they were turning their fate over to their perceived enemies. Cotton consumption was growing so fast that the South took to the golden treadmill (the same treadmill that today keeps Saudi Arabia what it is).

William H. Seward was not simply being an anti-slavery man when he wrote that southern territory consisted of "exhausted soil, old and decaying towns, wretchedly-neglected roads, and, in every respect, an absence of enterprise and improvement" (Foner, p. 41). The poverty of slave territory was clear to all who saw it.

Seward apparently thought this entirely a moral effect -- slavery causing the decay. Not really; it was the cotton itself. A sufficiently smart owner could mitigate this -- Edmund Ruffin, who would later fire the first shot at Fort Sumter, had shown that marl (consisting largely of old seashells, and rich in calcium and magnesium) could replenish soil fertility. It didn't matter. Most plantation owners were too foolish to engage in scientific farming (these are, after all, people who thought slaveholding a "desirable" state -- RandallDonald, p. 107, quotes Albert Gallatin Brown: "That slavery is a blessing to the masters is shown by simply contrasting a Southern gentleman with a
Northern abolitionist. One is courageous, high-bred, and manly. The other is cowardly, low-flung, and sneaking." Nevins1859, p. 126, cites R. M. T. Hunter, "the very keystone of this arch [the Union] consists of the black marble cap of African slavery; knock that out, and the mighty fabric, with all that it upholds, topples and tumbles to its fall"). Since slavery ruined the land it was on, these upholders of the Peculiar Institution saw the only way slavery could survive was if new land was opened to the slaveholders.

Catton argues that there was another reason why the South clung to slavery: It meant they could avoid the issue of what to do with the former slaves (Catton-Coming, pp. 85-86). Certainly it was a problem we're still struggling with; at the time, even liberals like Lincoln thought the best solution was sending the slaves to found colonies outside the U.S. Many states, north and south, refused to let free Blacks live there. It was a time when racism was so ingrained that no one questioned it. Foner, indeed, argues that many Republicans were not against slavery in the territories because they opposed slavery but because the Whites in the north wanted to make sure plantation culture didn't take over the land -- these Republicans wanted it for themselves, not for the plantation-owners (Foner, p. 61).

The decline of slavery had, in fact, already taken place in many slave states. Delaware in 1860 had a population roughly 20% Black -- but 19,723 of those Blacks were free and only 1798 slaves; the number of slaves had significantly declined in the last decade (RandallDonald, pp. 4-5), and by 1860 there were only 111 households left with five or more slaves (RandallDonald, p. 68). Maryland's Blacks were almost half free (Nevins1859, p. 488). Virginia still had plenty of slaves, but relatively few real plantations; to a significant extent, slavery persisted there to breed slaves for the cotton states (McPherson, p. 102).

But the truly ridiculous situation was Kansas. The state had fought a low-grade civil war for half a dozen years over the issue of slavery, and had (with some conniving from Missouri and Federal authorities) tried to join the Union as a slave state -- but the 1860 census showed exactly *two* slaves resident in the region (RandallDonald, p. 99).

It didn't help that, in the decade of the 1850s, there had been all sorts of irritants between the regions -- California, Kansas/Nebraska, the doctrine of Popular Sovereignty, John Brown, the filibusters (southerners who took semi-private invading forces into places like Nicaragua or Cuba hoping to capture more territory for slavery), physical violence in the Senate (Senator Charles Sumner had made a speech attacking South Carolina's Andrew Butler. Butler's nephew Preston Brooks answered by entering the Senate and beating Sumner unconscious with his cane. Sumner needed four years to recover, but his state refused to replace him; Brooks was easily re-elected; Current/Williams/Freidel, p. 398).

None of these actually affected the electoral situation in the slightest, so I won't detail them. What mattered was that every one of them led to more distrust between South and North.

Plus people no longer trusted the Supreme Court. As early as the 1840s, during the debate over the Texas territories, there was an attempt (the "Clayton Compromise") to turn the whole issue over to the courts. This failed; too many people thought the courts unreliable. And then, right after the Election of 1856, came the infamous Dred Scott decision, in which the courts upheld the Southern position in almost every particular -- no compromise, and no limits on the right to slavery. The North was outraged. The reservoir of national goodwill built up since the end of the War of 1812 was completely used up.

You will sometimes hear people claim that secession was not about slavery; it was about States' Rights. This is entirely false, as the above information clearly shows. But this does not mean States' Rights was trivial. On the contrary, the belief in States' Rights was what allowed the South to secede: They felt they were *entitled* to secede -- that each state was sovereign and had the right to leave the Union. The Constitution was, one might say, a treaty which might be revoked at any time, not a binding contract (cf. Nevins1859, pp. 329-331). The distinction is subtle but real: The South did not secede *in defense of* States' Rights but *because they believed in* their possession of States' Rights.)

It should be noted that this principle was never properly tested. The Constitution does not mention secession. The principle could have been taken to the Supreme Court -- e.g. President Buchanan could have sought an opinion on the matter when South Carolina pulled out. With a southern-dominated court led by Roger B. Taney of Dred Scott infamy, it is hard to guess how they might have ruled. But no one did so -- in the thousand pages of Hall, there is no article on secession, no court case about it, not even a mention of it in the index. The whole thing reminds me a lot of the Book of Judges: "In those days there was no king in Israel; every man did what was right in his own eyes" (21:25 and parallels).

This was the more so because the period had seen the passing of the last men who remembered the founding of the United States. Andrew Jackson died in 1845. John C. Calhoun followed in
1850, and Henry Clay and Daniel Webster in 1852. The leaders who had held the nation together for thirty years were all gone. So it was more or less accepted: If a Republican became President, the South would leave the Union.

In the place of the great leaders of the second generation there arose -- Stephen A. Douglas. Catton-Coming, p. 6, sums up the man brilliantly: "Senator Douglas was a man about whom no one could be indifferent. He was either a remorseless scheming politician or a hero defending eternal truth, the appraisal depending partly on the observer's point of view and partly on what Douglas himself was up to at the moment. As a scheming politician he had opened the door for the great tempest in Kansas and now he was standing in the wind's path, defying the storm and those who had made it; a man who could miscalculate drastically but who would not under pressure run away from what he had done. Very few men either hated or admired him just a little. A passionate man himself, he evoked passion in others, in his friends and in his enemies."

Except for the Dred Scott decision, there was very little that happened in the 1850s that he had not influenced. First chosen for the Senate in 1847, he made a reputation for himself three years later. It was Henry Clay the Whig who put together the Compromise of 1850, but Clay was too old to put in the effort to push it through, and it was Douglas the Democrat who had gotten it passed (McPherson, p. 75; RandallDonald, p. 97). Yet, just a few years later, for reasons which seem completely inadequate, he in effect, ruined the Compromise -- and even the 1820 Missouri Compromise -- with his actions regarding Kansas (RandallDonald, pp. 94-95; Holt-Pierce, p. 79, believes the reason was that Douglas and President Pierce thought the Democratic Party needed an issue to rally around. They expected a party conflict; they got a sectional conflict. Sort of the nineteenth century equivalent of Brexit).

By 1858, Douglas was the most important figure in the country, not excepting President Buchanan, but he was widely regarded as being in trouble in his run for re-election to the Senate (Nolan, p. 133). His attitudes had turned the administration against him to the extent that the White House faction tried to run another Democrat in Illinois to make it a three-way contest (Nevins1857, p. 351), which would naturally have led to a Republican landslide. To this end, they were brutal to Douglas supporters in the state (Nevins1857, p. 372). In the view of Nevins, it made the 1858 Senate contest much more than an ordinary Senate race. Potentially it would decide the direction of the Democratic party -- and with it the nation.

Douglas managed to halt Buchanan insurgency (though naturally the administration never gave him any support), but found himself being trailed around the state by his Republican opponent Abraham Lincoln (Nolan, pp. 135-137). To stop the "stalking," he agree to a series of seven debates, organized by congressional districts.

Not all the debates were memorable or even particularly honest; Nevins1857, pp. 385-386, for instance, talks of the Charleston debate as almost a case of political trickery, and says that its "shadowboxing was unworthy of such men." But the Galesburg debate asked a question still worth asking today. Douglas, declaring Republicanism to be a sectional doctrine, declared that "no political creed is sound which cannot be proclaimed freely in every State of this Union." To which Lincoln wondered if the true test of the doctrine was whether people would not let it be proclaimed everywhere (Nevin1857, p. 387). This was the ultimate difference between the two: Lincoln had a much stronger belief in a higher law. Douglas held as his highest principle popular sovereignty: true democracy (as long as you were male and white and an American citizen and, probably, protestant); Nevins1857, p. 390.

The key was the second debate, at Freeport in northern Illinois. The Dred Scott decision, annulling the Missouri Compromise, allowed Lincoln to put Douglas on the spot: Was there *any* way the people of a territory could exclude slavery in the wake of the Supreme Court's action? Douglas, never one to dodge an issue, formally stated an opinion he had informally held for years (Nevins1857, p. 381). Now known as the Freeport Doctrine, his position was that the Federal government *could not* impose slavery on people, because they would simply not enforce it (Catton-Coming, p. 7; Current/Williams/Freidel, pp 402-403).

Historians -- most of them, of course, anti-slavery -- generally think that Lincoln won his "debates" with Douglas (McPherson, p. 187). Certainly it was the Republican party that distributed tens of thousands of copies (Nevins1859, p. 394).

But the debates and the Freeport Doctrine won "The Little Giant" re-election to the Senate -- just barely. RandallDonald, p. 120, implies that this was partly a result of out-of-date and perhaps gerrymandered district boundaries; Democratic parts of Illinois carried more legislative seats than they were due. (Recall that, at this time, Senators were elected by the state legislatures.) Nevins1857, pp. 396-398, says that Republican legislative candidates won 125,275 votes; Douglas Democrats 121,090, with the Buchanan Democrats picking up a pitiful 5,071 votes. The map in Nevins1857, p. 397, shows county-by-county totals, with Lincoln taking every county north of
roughly Peoria, Douglas winning all but three in the south (roughly below Effingham), and the east-central counties supporting Lincoln while the west-central went mostly to Douglas. (It's an amazing map. Apart from those three Lincoln counties in the south, each candidate had one solid mass; there was no checkerboard border such as we usually see in sectional elections). McPherson, pp. 187-188, has Democrats winning 51 of 54 southern Illinois districts and Republicans winning 42 of 48 in the northern part of the state. It added up to a legislature that gave Douglas 54 votes for the Senate seat and Lincoln 46.

It was, however, a rather pyrrhic victory: Douglas had won Illinois -- but 1858 was otherwise a devastating election for the Democrats. While Republicans had not won sole control of congress (resulting in a second many-month battle over who would be Speaker), they had become the largest party in the House: 109 Republicans, 101 Democrats (only 32 of them from the north, down from 56 in 1856; McPherson, p. 188), 26 Know-Nothings, and one stubbornly self-declared Whig (Catton-Coming, p. 13).

What's more, the cracks in the Democratic party were showing. While it was still officially a unity, it was divided into two factions: The Douglas faction and the Administration faction which followed Buchanan (and his several southern advisors). And the South hated Douglas. Intent on States' Rights when that meant slavery, Southerners would not accept States' Rights when that meant free soil.

Administration supporters were known as "Lecompton men," after the Lecompton Constitution fraudulently foisted on Kansas. Nevins1857, p. 402, notes that "It was significant that nearly all Northern Congressmen who had supported the bill at the Directory's [i.e. the Administration's] behest had run pull-mell for cover as soon as they faced the voters.... Wherever Lecompton was a direct issue, the popular vote was decisive. In Buchanan's own State, for example, ten Lecompton Representative went down; two beaten for renomination, eight for election." Pandering to the South meant defeat in the north -- but failing to give in to the South meant the threat of secession. Even churches were splitting over the issue; Vandiver, p. 10, notes the formation of the Methodist Church, South and the Southern Presbyterian Church in this period.

Ironically, the pro-Douglas, anti-Lecompton Democrats were not worried; Nevins1857, p. 403, notes "exultant as the Republicans were [after the 1858 elections], the popular sovereignty Democrats were happier still." They thought that their success would bring the rest of the Democratic party in line behind them. In fact, all they had won was gridlock: "A feeble president, the captive of a self-willed faction of his party, now repudiated by the North; a divided Congress which faced a certain deadlock on any important legislation; a Supreme Court discredited in half the nation [by the Dred Scott decision] -- such would be the government of the next two years" (Nevins1857, p. 404). With the nation completely leaderless, is it any wonder that southern fire-eaters were maturing plans for secession?

Indeed, in some ways, the rebellion started even before the Civil War. Many Northerners had long resisted enforcing the Fugitive Slave Law (a behavior which, when you think about it, was largely an expression of the Freeport Doctrine. But no one -- not even Douglas -- seems to have looked at it that way).

The South was coming up with its own answer: In the good old days when everyone had wanted slavery to die out, North and South had agreed to pass a ban on further importation of African slaves; all future slaves would be the children of existing slaves. Now, with slavery regarded as a positive good rather than an evil to be tolerated, plantation owners wanted to re-start the importation of slaves. And there were plenty of vile sailors willing to do their bidding. Some slipped through the (obviously quite loose) blockade intended to prevent this. Some crews were caught by the American navy. But when brought to trial in the South, juries refused to convict them even when the slavers were clearly guilty of atrocities (Nevins1857, pp. 433-437). (There was also agitation to make the trade legal; it's hard to say which was more disgusting. But, of course, both inflamed anti-slavery sentiment in the North.)

President Buchanan also promoted an attempt to annex Cuba -- something Spain would never voluntarily allow; it was just another irritant to northern anti-slavery forces, since Cuba was already slave territory and would strengthen pro-slavery forces (Nevins1857, pp. 448-450). And then came 1860, and its presidential election. Douglas was the great issue. He was too powerful to ignore and too hated to be generally acceptable. It showed in the run-up to the 1860 presidential conventions: Douglas was the only true candidate on the Democratic side (Catton-Coming, p. 6; Nevins1859, p. 209, notes that various anti-Douglas politicians supported vice president Breckinridge, or secretary Guthrie, or Senator Hunter, or even Andrew Johnson. Several of these men, ironically, would stay with the Union).

Even had they stayed united, the Democrats had other problems, as the election of 1856 had shown. It had looked like a blowout in the electoral college -- President Buchanan had earned 174
of 296 electoral votes, or 59%. But a glance at the actual results (see e.g. p. U-59 of the Hammond Atlas) shows a different picture: There had been three candidates: Buchanan, the Democrat; Frémont, the Republican; and Fillmore, the "American" (the official name for the Know-Nothings, but which actually translated as the anti-immigrant and anti-Catholic party). Buchanan had won only 45% of the popular vote (only 41% in the north, according to McPherson, p. 162), with Frémont taking 33% and Fillmore 22%. It was southern electoral votes which had put Buchanan in office, and Southerners, as it proved, would make sure Buchanan knew he owed them. And the Republican party in 1856 was brand-new and had little national organization; only a few states had a significant apparatus. It had clearly grown stronger in the years since 1856, when a battle over the house speakership had forced its congressional delegation to cooperate (McPherson, p. 144).

Plus the election was followed by the Panic of 1857, which shattered the economy; the after-effects were still being felt in 1860. It was hardly Buchanan's fault -- Current/Williams/Freidel, p. 399, blame it mostly on a decline in demand for American products after the end of the Crimean War -- but of course Presidents and their party are always blamed for the state of the economy. There was every expectation Republicans would improve their showing in 1860 (which incidentally pretty well ruined the idea of a running a split Democratic ticket, as the Whigs had tried in the 1830s: If no candidate won the electoral vote, resulting in the election going to the House of Representatives, the House would very likely elect the Republican. Indeed, Douglas himself declared that he would not allow such an outcome: "before it shall go into the House, I will throw it to Lincoln" -- CattonRoads, p. 232; Nevins1859, p. 285).

Then, too, there was the distribution of votes in 1856. Frémont has won New York, all of New England, Ohio, Michigan, Wisconsin, and Iowa. Only five free states -- California, Illinois, Indiana, New Jersey, and Pennsylvania (which was Buchanan's home state) -- had gone for Buchanan. Already it was a sectional contest: Buchanan versus the Republican candidate Frémont in the north and against the Know-Nothing Fillmore in the south (McPherson, p. 157). The Democrats won only by taking all of the South and a little in the North. If they lost ground in either section, they were doomed.

And the electoral balance continued to tilt northward. Two states (Oregon and Minnesota) had joined the Union since 1856; the latter was almost certain to go Republican, and they had at least a chance for the former. In 1860, if the Republicans could hold the states they had won in 1856, win the two new states, and take Pennsylvania plus any one of the other Democratic states, they would have at least 152 out of 303 electoral votes and would elect a President. The Democrats, to win, had to somehow to come up with a candidate who would run strong in the Northeast or Midwest. Problem was, there were no Democrats, except Douglas, who seemed likely to run strong there (Catton-Coming, p. 9).

It's a situation really quite reminiscent of the early twenty-first century: Two parties dominated by extremists. The Democrats still had a chance -- a very good chance -- if they could keep their party united and their voters in line.

But who could they nominate? The incumbent, James Buchanan, had been nominated in 1856 mostly because he had been an ambassador and so was not burdened with baggage about Kansas (Current/Williams/Freidel, p. 398). But by 1860 he was obviously no longer free of that taint -- and was so worn and worthless that not even the Democrats seriously considered re-nominating him.

The leading man in the party was Senator Douglas, the man who had beaten Abraham Lincoln in that 1858 Illinois Senate Race. But keep in mind what he had done in the last decade: Douglas had (rather gratuitously) created the infamous Kansas/Nebraska conflict. And, to win that 1858 election, he had supported the doctrine of "Popular Sovereignty" (in simplest terms, that the local [white male] residents always decide about Slavery), and added the "Freeport Doctrine" (not a law, simply an opinion: That locals would always end up making the decision about slavery, because only locals were in a position to enforce the law. If they didn't like a law, it would be ignored). The centrist who would be easiest to elect nationally was almost impossible for the reactionary Democrats to stomach.

Douglas faced other handicaps. He had, in 1856, stepped aside to open the door for Buchanan's candidacy, at significant financial cost to himself (Nevins1847, p. 175), but gratitude is rare in politics. The Buchanan administration hated him, and they dominated several state delegations that might otherwise have gone for Douglas at least in part (Nevins1859, p. 211). The 1860 convention was held in Charleston -- a decision made four years earlier, when Democrats had seemed likely to dominate national politics for years; this was before Dred Scott and John Brown. But Charleston was probably the most reactionary, anti-Douglas city in the country (Catton-Roads, p. 201)
The Democrats were supposed to nominate their candidate before the Republicans; they were to meet in Charleston at the end of April 1860. But "[m]ost southern Democrats went to Charleston with one overriding goal: to destroy Douglas" (McPherson, p. 213). The southerners, according to Catton-Coming, p. 11, were clear: "There was going to be a showdown; once and for all the South would find out whether Northern Democrats would stand squarely with the South on true Constitutional principles [i.e. making people accept slavery whether they wanted it or not]. Both platform and candidate would have to be explicit; 'there must be no Douglas dodges -- no double constructions -- no janus-faced lying resolutions -- no double-tongued and doubly damned trifling with the people.'" It was an attitude which hardly encouraged compromise.

The Southerners at least made this brutally clear, offering this platform language: "Resolved... First, that Congress has no power to abolish slavery in the Territories. Second, that the Territorial Legislature has no power to abolish slavery in any Territory, nor to prohibit the introduction of slaves therein, nor any power to exclude slavery therefrom, nor any right to destroy or impair the right of property in slaves by any legislation whatever" (Catton-Coming, p. 30; Nevins1859, p. 214, comments that, by the day before the platform was due, "everyone agreed that the platform committee must bring forward either a subterfuge or a bombshell").

Their choice was the bombshell. The platform committee had been stacked with anti-Douglas delegates, determined to produce a platform he couldn't accept (Nevins1859, p. 213; Catton-Roads, p. 203), and a majority of the committee adopted the southern position, with a vocal minority producing a more moderate document (Nevins1859, pp. 214-215). When the southern version of the platform was brought up, the Northern Democrats in effect said, "We've been suffering because of you for years, and now you want *this*?" (Catton-Coming, p. 32). The result was pandemonium, halted only by adjourning the day's session (Catton-Coming, p. 33; Nevins1859, p. 217).

When the delegates finally came back together, they rejected the proposed slavery-or-else language 165 to 138 (Catton-Coming, p. 34). This was no surprise; there were more northern than southern delegates. But the southerners were ready -- or had backed themselves into a corner. The delegations from the cotton states walked out (Catton-Coming, p. 34). Formally, the southern states were still part of the U.S. But they had, for practical purposes, already seceded. According to Catton-Roads, p. 204, they were not committed to secession; their goal was simply to get rid of Douglas. If he were gone, they were willing to come back on more moderate terms. But the Douglas supporters, thinking only a few delegates would withdraw, refused to give in at this time. The seceders totalled only about fifty delegates (Catton-Coming, 36). The convention tried to continue. But, it was ruled, any resolution must get a majority (for some sorts of motions, a two-thirds majority) of all delegates, including those who had walked out (Catton-Coming, p. 36). It wasn't going to happen. There were 303 total delegates, of whom 253 (give or take a few) were still in the convention. 202 were needed to nominate a candidate -- 80% of those still present.

Six candidates were nominated: Douglas; former treasury secretary James Guthrie; Senator R.M.T. Hunter; Daniel S. Dickinson; Andrew Johnson; and Joseph Lane (Nevins1859, p. 222). Douglas on the first ballot earned 145 . His best total was 152 , and that only briefly. Thus he barely reached even 50% of total delegates, and never came close to two-thirds. But no other candidate was even close to him; on the first ballot, Hunter had 42, Guthrie 36 , and the others less.

Nor could anti-Douglas forces come together; the leading alternative, Guthrie, peaked at 64 . After nearly sixty ballots, the convention gave up (Catton-Coming, pp. 37, 39). There would be no nomination at this time. It was decided to reconvene six weeks later (Catton-Coming, p. 39).

The Republicans, whose convention followed, were thrilled. Nevins1859 reports that the convention chairman's gavel was "made of oak from Commodore Perry's flagship at the Battle of Lake Erie" (for background on which, see the notes to "James Bird" [Laws A5]). The chairman, noting this, declared, "All the auguries are that we shall meet the enemy and they shall be ours." It seemed pretty clear a Republican could win the Presidency -- as long as they convention produced a candidate who didn't alienate any segment of the North. The same arithmetic that said they needed to add only Pennsylvania plus one other state to their 1856 tally in order to win the presidency also meant that they could not spare many northern states -- e.g. the loss of New York would effectively doom them (Catton-Roads, p. 219). So they had to pick a candidate who wouldn't alienate any of their potential supporters.

(How sectional were the Republicans? Apart from what Nevins1859, p. 251, calls a "flagrantly bogus" Texas delegation, only five slave states -- Delaware, Kentucky, Maryland, Missouri, and Virginia -- were even represented at their convention; Catton-Coming, p. 51. Note that four of the five would stay in the Union, and the fifth, Virginia, would have West Virginia secede when the rest of the state went South. There were no representatives of the cotton-growing areas at all. And the
only one of those five states they had any hope of winning was Missouri, and that only because of Saint Louis.)

So the Republicans gathered, in effect, to seek a dark horse who didn't have any record for people to run against. And they were meeting in Chicago, Illinois. William H. Seward was the party's leading man, but he had spoken of the "Irrepressible Conflict," and he was just a little too prominent. The largest block in the Republican convention supported him. The rest, almost to a man, were "anyone but Seward" types. On the first ballot, Seward had 173.5 votes (out of 233 needed to nominate), favorite son Lincoln 102, and there were rather more than a hundred scattered votes.

The Lincoln team had worked hard. They were everyone's second choice. On the second ballot, it was Seward 184.5, Lincoln 181. The third ballot saw Lincoln at 231.5, and several delegates then changed their votes and Lincoln was over the top. (Catton-Coming, p. 63).

Then it was the Democratic turn to try again. And fail again. They met in Baltimore in mid-June -- and found themselves in a fight over credentials; there were now multiple delegations (pro- and anti-Douglas) from some of the states (Catton-Coming, pp. 69-74). Douglas himself had stated in writing that he would withdraw from the race if it would help (Nevis1859, p. 270). His followers never even revealed the letters, because they saw no signs that the Southern delegates would compromise.

Once again there was a walkout. The rump, naturally, nominated Douglas -- but of course many Democrats did not consider him "their" candidate. Indeed, right there in Baltimore, supported by a meeting in Richmond, the seceders nominated Buchanan's vice president John C. Breckinridge, and he was nominated on the first ballot among those in this small meeting (Catton-Coming, p. 77 -- a rather amazing outcome for this conservative bunch of crotchety old men, since Breckinridge was not yet forty). The Democratic party was split, just as the Whigs had been two elections earlier. It would be oversimplified to say that Douglas was the northern Democrat and Breckinridge the Southern (as the election proved, Douglas earned votes everywhere) -- but still, there were two Democratic candidates, and the general feeling was that both were regional candidates (though Breckinridge, unlike most of his followers, was not committed to secession if he lost -- he was, after all, the vice president!). And, with the situation so messy, a fourth candidate, John Bell, was thrown into the game.

Bell was a last-minute draft, called in in response to the Democratic debacle. But so severe was the train wreck that he was technically was the first candidate nominated. On May 9, after the Democratic failure in Charleston but before the Republicans met in Chicago, a group of (mostly) doddering elders (McPherson, p. 221, reports that "few... were under sixty years of age) representing 24 states met in Baltimore with the express purpose of preserving the Union. Their leading light was Kentuckian John J. Crittenden, who would later offer the "Crittenden Compromise" (and who had sons who were generals on both sides in the war). But he took himself out of the running on the grounds that he was too old. That left Bell and Texas's Sam Houston as the only significant contenders. Bell earned some two-thirds of the votes (Nevins-1859, pp. 161-162).

Calling themselves the "Constitutional Union" party, they nominated Edward Everett as Bell's running mate, passed a platform standing for Union, the Constitution, enforcement of laws (plus, presumably, motherhood and apple pie), refusing even to mention the word "Slavery" (Catton-Coming, pp. 47-48) -- though Bell himself was a slaveholder (McPherson, p. 221).

Bell had had a distinguished career -- Speaker of the House in 1834, Secretary of War under Harrison, many years in the Senate. An independent thinker, he had opposed the pro-Slavery extremists on many occasions, so he could be called a genuine moderate (Nevins1859, pp. 272-273). He would even have praise for Lincoln, saying that the congressman from Illinois had impressed him (Nevins1859, p. 275).

Distinguished or not, balanced or not, Bell's nomination was a forlorn attempt to find middle ground where there was none. And even though it happened before the Democrats finally split, it was largely in response to the Democratic disaster. (That's the opinion of most of my sources, anyway, though they also represented an attempt by the several dying parties to revive; RandallDonald, p. 131, considers them to be the last gasp of the Know-Nothings. Catton-Roads, p. 230, agrees in part, calling the party "Conservative in tone, largely old-line Whig and displaced Know-Nothing in composition, staffed principally by respectable, elderly citizens whose only formula for solving the sectional problem was to stop talking about it." McPherson, p. 221, considers it to be a remnant of the Whigs. Nevins1859, like Catton, thinks it included both Whigs and Know-Nothings; p. 161.) In practice, not even the Constitutional Unionists could avoid the slavery issue; apparently a number of their supporters in the south promised a slave code for the territories. That cost them whatever support they might have had in the North. They ended up winning only 3% of the vote in
northern states (McPherson, p. 222).
The election which followed was hardly a legitimate example of taking the issues to the voters. Of
the four candidates, only Douglas really went out and campaigned (Catton-Coming, p. 100). Bell
was less a candidate than a platform which people could accept or reject; his supporters’ primary
campaign technique was to ring bells (Catton-Roads, p. 231).
Lincoln was the quietest of all, staying at home and explicitly refusing to make campaign
statements on the grounds that his opinions were well-known (Nevins1859, pp. 277-278. Doesn’t
that sort of campaign sound heavenly today?). The Republican organization did produce a
campaign newsletter, The Railsplitter, but it did little except print falsehoods about Douglas
(Catton-Coming, p. 92). What little the voters knew (apart from those who read the many speeches
Lincoln had given earlier, and which were the basis for his statement that his views were known)
came from parades (staged by Republican "Wide Awakes" and Douglasite "Minutemen"; Catton-
Roads, p. 231) and word of mouth and songs such as this one and the much more negative
"Lincoln Hoss and Stephen A."
The Bell campaign was the weakest in this department; as Nevins1859, p. 281, comments, "The
conservative businessmen and planters who ought to have toiled amain for Bell were just the most
prone to indifference and apathy. They would vote, but they would not take off their coats and go to
work." Plus, of course, such well-known and venerable men as Bell and Everett had long "paper
trails," and opponents could almost always dig up something to make them appear "unsound" on
some issue or another.
Breckinridge to a large extent relied upon the Democratic machinery governed by the White House;
president Buchanan hated Douglas, and so gave all possible aid to Breckinridge (Nevins1859, p.
284).
Indeed, the administration contributed greatly to the debacle which followed. President Buchanan’s
hate of Douglas, combined with a pro-southern attitude and a fatal weakness (he is regarded by
many historians as the worst president in American history. And, yes, liberal folkies, that includes
George W. Bush in the calculations) meant that he did absolutely nothing to try to control the
nation’s divisions or to try to bring together the anti-Lincoln forces (Nevins1859, pp. 289-290).
We should perhaps not blame Buchanan too much; Nevins1847, pp. 186-187, notes that "For
twenty-five years after Jackson left the White House, no man of high abilities entered it. What was
more, the country knew that no man of high abilities occupied it." The parties did not want great
men, who were bound to alienate one or another faction. Polk, who served from 1845 to 1849, was
at least forceful, but Zachary Taylor (1849-1850) was too inexperienced and died too soon; Millard
Fillmore (1850-1853) was a non-entity, Franklin Pierce (1853-1857) quite literally a pretty face, and
Buchanan (1857-1861) got the job as the only Democrat who didn't have a track record on Kansas!
Nevins1847, pp. 188, sums up the situation this way: "With a clumsily managed, hopelessly divided
Congress and a series of weak chief magistrates, the country watched the national crisis grow to a
point where even strong leadership could not control it. In 1860 all three parties selected strong
men. Douglas, Breckinridge, and Lincoln were alike leaders of intellectual power and stalwart
character. At last the country was certain of a President of statesmanlike parts -- but it was too
late."
There were side issues: excessive corruption in the Buchanan administration, Pacific railroads, the
need for a Homested Act, tariffs (Nevins1859, p. 301, 304-305). The Republicans, stung by
Democratic charges that they were in favor of Black equality, used these issues in some areas. (To
show the tenor of the times -- there was a ballot initiative in New York at this time to give Blacks the
vote. New York voted 54% for Lincoln -- but only 37% of the citizens of the state supported the
ballot proposal; McPherson, p. 225.) But in the South in particular, the issue was slavery. And,
indeed, the Republicans had made it clear that it would be; at the Chicago convention, when
someone had nominated David Wilmot (of the Wilmot Proviso, banning slavery in the territories) to
be temporary chairman, the proposal was greeted by "a tempest of applause" (Nevins1859, p.
251).
Not even the presence of an official (but extremely minor) Abolitionist candidate, Gerrit Smith,
could cover up the fact that Republicans were the party of controlling slavery (just as Breckinridge
was the candidate of appeasing the South). Nor did the false rumors of slave revolts change
anything (Nevins1847, p. 307) -- after all, no one in the South intended to vote for Lincoln anyway!
All four candidates, ironically, seem to have thought that they were the only one who could save
the Union. Breckinridge wanted to save it by giving in to the South. Bell wanted to save it by
pretending there was no problem. And the Republicans believed in standing firm -- in effect, telling
the South that they had cried wolf too many times.
That was indeed the South's problem; they "had" cried seccession every election since 1848
(Catton-Coming, pp. 96-97), and the Republicans thought it was just noise. But, in fact, every
previous cry for secession had won some sort of compromise. Now, compromises there were none. The forces opposed to the Republicans couldn't even compromise on a candidate; Catton-Roads, p. 231 and Nevins1859, pp. 283-285 report that there were a few abortive attempts to combine the Bell, Breckinridge, and Douglas tickets, but the Douglas camp insisted (almost certainly correctly) that only he could win anything in the North, so nothing came of that. And, as noted above, Douglas was unequivocally opposed to having the election settled in the House. Douglas -- alone among the candidates -- actually wanted to address the issues. (No wonder he didn't win. In addition, he found it very difficult to raise funds, crimping his campaign activities; Nevins1859, p. 292.) He knew the Southerners were serious; he just felt they were dead wrong -- and told them so to their faces: The election of Lincoln was not grounds for secession, and if they did secede, he declared, "it is the duty of the President of the United States and all others in authority under him to enforce the laws of the United States.... In other words, I think the President of the United States... should treat all attempts to break up the Union by resistance to its laws as Old Hickory treated the Nullifiers in 1832" (Nevins1859, p. 294).

Elections at this time were conducted over an extended period; Pennsylvania and Indiana voted before the rest of the North. When Pennsylvania went Republican, a number of papers in other states changed their attitudes, turning from Douglas to Lincoln or, in a few cases, Breckinridge (Nevins1859, p. 311). Douglas declared, "Mr. Lincoln is the next President. We must try to save the Union. I will go south" (Nevins1859, p. 295).

Douglas was dead right. There had been four-way elections before, in 1824, 1832, and 1836 (in 1836, in fact, five different candidates won states. 1832 and 1836 were cases of parties in effect nominating local candidates, but 1824 had four national candidates). But none was like this: Those had been about the person the public wanted as a leader. This was about the very nature of the United States, with each candidate standing for something very different. The bottom line of the 1860 election was straightforward:

* Lincoln: 40% of the popular vote, 180 electoral votes (Lincoln won California, Oregon, Minnesota, Iowa, plus all states north of the Ohio River except New Jersey, where he won four of seven electoral votes)
* Douglas: 29%, 12 electoral votes (9 from Missouri, 3 from New Jersey)
* Breckinridge, 18%, 72 electoral votes (Alabama, Arkansas, Delaware, Florida, Georgia, Louisiana, Maryland, Mississippi, North Carolina, South Carolina, Texas)
* Bell, 13%, 39 electoral votes (Kentucky, Tennessee, and Virginia, which at that time still included West Virginia)

The actual results weren't nearly as simple as the above would imply. Lincoln wasn't even a serious candidate in the southern states (Nevins1859, p. 312; Foote, p. 34, says that he earned no votes at all in five states; RandallDonald, p. 133, says he had no votes in ten of them. The footnote on that page shows that there is some uncertainty about the vote totals; McPherson, p. 223, says simply that the Republicans were not on the ballot in ten states. In the handful of slave states where Lincoln was on the ballot, he earned only 4% of the vote, with most of those from Saint Louis). Breckinridge had hardly more support in the northwest (e.g. he earned only about 4500 votes in Illinois, Wisconsin, and Iowa combined; Nevins1859, p. 313), though in total about a quarter of his votes came from free states (Catton-Coming, p. 113).

A look at the map in McPherson, p. 236, reveals an even more complicated situation. It shows the winners of the popular vote county-by-county. Only eight states had the same winner in every county: Connecticut, Maine (probably), Massachusetts, New Hampshire, Rhode Island, and Vermont went for Lincoln, and Delaware and South Carolina went for Breckinridge (the latter meaning nothing, since conservative South Carolina didn't even conduct a popular vote in this period). The other states were split -- basically between Lincoln and Douglas in northern states, and between Bell and Breckinridge in the south, but several states divided three ways: In California and Oregon, various counties went for Lincoln, Douglas, and Breckinridge (the Breckinridge vote in the western states was just large enough to deny Douglas a win there); in Alabama, Georgia, Kentucky, Louisiana, North Carolina, and Virginia we see different parts supporting Bell, Breckinridge, and Douglas.

Missouri takes the prize. The state as a whole went for Douglas, but in terms of territory it was almost a perfect three-way split between Bell, Breckinridge, and Douglas, with Lincoln actually winning Saint Louis and one other county. (Missouri had earlier been the first Slave state to elect a Republican representative; Nevins1859, p. 300. He would be very lonely.)

Looking at sectional totals, Lincoln won 54% of the vote in the North, while in the South (not counting the border states of Kentucky, Missouri, Tennessee, and Virginia), Breckinridge won 45% of the vote and Bell 39% (MacPherson, p. 232) -- an interesting statistic, because it means that even in the South, the majority was still in favor of the Union. But the pro-Union group was a small
majority, fragile and easily swayed. And in the deep South, Breckinridge had absolute majorities in most cases, though not in Georgia and Louisiana (Catton-Roads, p. 245).

Sliced one more way: Lincoln won more than 60% of the vote, and all but about two dozen counties, north of the 41st parallel (McPherson, p. 232) -- in other words, all points from a line passing south of Chicago, north of Pittsburg and Philadelphia, and just north of New York City. From that line to the Ohio River was won by Douglas (including, ironically, even Lincoln's home county -- CattonComing, p. 110). Bell won from the Ohio River to roughly a line from Memphis, Tennessee to Norfolk, Virginia. And Breckinridge won south of the Memphis-Norfolk line. The United States had had elections divided by sectional interests before, and would have them again (just look at the 2004 electoral map) -- but never such a tiger-stripe based almost solely on north-south geography. It was, indeed, almost a tiger-scratch, ripping the nation apart.

To put that level of complication in another sort of a perspective: this was an election that could have had at least three different winners based on voting method. Lincoln won a plurality of the vote. He also won the Roman voting system vote (a.k.a. the Electoral College: Voting goes by tribes/states, with the winner of voting "within" the tribe earning all the tribe's votes). But if the current notion of Instant Runoff Voting had been in place, Douglas would probably have won. And if the other primary ranked voting method (assigned points, which is the voting method used by the Mathematical Association of America) had been used, my guess is that Bell would have won.

Some Democrats had hoped that, somehow, the three non-Lincoln candidates could combine to win an electoral majority, and a compromise could be worked out in the House. As it turned out, if Lincoln won a plurality in a state, he almost always won a majority; of the states he won, there were only three (California, Oregon, and New Jersey) where he did not win more votes than Bell, Breckinridge, and Douglas combined. (MacPherson, p. 232) The states he won outright had a total of 169 electoral votes, or 17 more than a majority. Nevins1859, p. 312, believes, "Had Douglas been nominated at Charleston, Lincoln might well -- in view of the different trend which the campaign would have taken -- have lost." But Charleston had not nominated Douglas. And I'm not sure Nevins is right nyway.

Two things were clear. One was that the country opposed the Southern doctrine that Slavery could be imposed on territories even if they didn't want the Peculiar Institution. Two-thirds of the population had voted either for Lincoln, who expressly opposed Slavery in the territories, or Douglas, who would allow its implicit limitation (Nevins1859, p. 316)

The other point was even clearer: Lincoln, despite the split in the vote, had won the election. And, as a special extra prize, secession and civil war.

The song is mostly accurate in its details about Lincoln's life -- e.g. the lines "They'll find what by felling and mauling, Our railmaker statesman can do" is reminiscent of Lincoln's own words: "I am not ashamed to confess that twenty five years ago I was a hired laborer, mauling rails, at work on a flat-boat..." (McPherson, p. 28). Though this omits the fact that Lincoln, since then, had worked almost exclusively as a lawyer.

The song calls Lincoln "The pride of the Suckers so lucky." "Suckers" were inhabitants of Illinois. He was hardly their "pride," though, considering that he had won only one term in congress, and lost the 1858 Senate race. In 1860, Illinois hardly looked like the "Land of Lincoln." On the evidence, it was the "Land of Douglas." Until that November. - RBW

Bibliography

- Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover) (N.B. because this is a general reference, I have used it to look up quick facts rather than cite specific quotes).
- Hammond Atlas: (no author listed), The Atlas of United States History (Hammond; I'm using the edition copyrighted 1977 though I imagine there have been others)
Lincoln Hoss and Stephen A.

DESCRIPTION: "There's an old plow 'hoss' whose name is 'Dug,' Doo-dah, doo-dah, He's short and thick, a regular plug... We're bound to work all night... I'll bet my money on the 'Lincoln Hoss,' Who bets on Stephen A.?" Douglas's political problems are parodied

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: political parody nonballad animal

HISTORICAL REFERENCES:  
1847 - Stephen A. Douglas (1813-1861) of Illinois elected Senator  
1854 - In response to the Kansas slavery question, Douglas proposes "popular sovereignty"  
1858 - Abraham Lincoln runs for Senator from Illinois against Douglas. Douglas wins the election, but is forced to declare moderate positions that cause extremists on both sides of the slavery question to oppose him.  
1860 - A four-way race pits Lincoln (Republican) against Douglas, the southern Democrat Breckinridge, and the "Constitutional Unionist" John Bell. In a bitter campaign over slavery, Douglas is lampooned by both sides. Lincoln earns 40% of the vote and is elected President; Douglas earns 29%
1861 - Douglas dies after strenuous attempts to save the Union and, failing that, to support Lincoln's positions

REFERENCES (1 citation):  
Spaeth-ReadEmAndWeep, pp. 42-43, "Lincoln Hoss' and Stephen A." (1 text, tune referenced)  
Roud #V6618

CROSS-REFERENCES:  
cf. "Camptown Races" (tune)  
cf. "Lincoln and Liberty" (subject)

NOTES [1255 words]: In addition to having been a moderate on slavery issues, Stephen A. Douglas was a short, stout man. Hence this vicious satire on a man who, though he was not a
strong opponent of slavery, was in every other way an honest and generous politician. - RBW

Oh, I don't know about that. James McPherson's *Battle Cry of Freedom* offers evidence that Douglas took pro-slavery positions to win the support of southern politicians for his attempts to obtain railroad concessions. His record, at least as detailed in that book, is considerably less than honorable. - PJS

Paul is right; McPherson, pp. 121-122, reports that Douglas was "a large investor in Chicago real estate" who "had enhanced the value of his property by securing a federal land grant for a railroad from that city to Mobile. Perhaps hoping to repeat the scenario from Chicago to San Francisco, Douglas and [William A.] Richardson in 1853 reported bills to organize Nebraska territory." But even McPherson admits his view is controversial.

Nevins1852, pp. 9, admits that Douglas was a favorite of "an industrious bevy of lobbyists and privilege-hunters" and that he "had made a good deal of money in real estate [and] was something of a Western land speculator himself."

Great care must be taken not to see the men of 1860 in the light of today. If Douglas were alive today, we would consider him utterly vile -- it should be remembered that Douglas did not wish to destroy slavery. But it was an attitude of the time. Similarly, that was the era of the spoils system. Few people could make a career of politics, and elected officials weren't paid very well; naturally they tried to take advantage. Today, he would be in trouble with the Ethics Committee. But the rules were very different then -- and at least Douglas lived at a time when incumbents could be voted out of office!

In his defense, we note that Randall/Donald, p. 93, says that "His forthrightness, vigor, and aggressiveness, his force as a debater and talent as a political strategist, had made a deep impression; and the breadth of his national vision had given him a peculiar distinction in an age when the sectionalism of many of the nation's leaders was all too evident."

The real complaint against Douglas is that he destroyed the Compromise of 1850. Yes, he did, and he did it over Kansas. (Holt, p. 79, suggests that Douglas and President Franklin Pierce decided to do it to unify the Democratic party at a time when the Whigs were falling apart and the Democrats needed something to unify them.) But the Compromise was doomed anyway. If it hadn't been for Kansas, it would have been Dred Scott, or the Wilmot Proviso (which hadn't been settled, merely buried) or the Mormons, or Cuba, or something; the Whig party, we must remember, was "already" dying over the Slavery issue in 1852, before the first drop of blood was shed in Kansas. And Douglas notably opposed the fraudulent Lecompton constitution for Kansas.

The majority of historians I've consulted consider Douglas as basically honest, though he certainly resorted to a lot of politicians' tricks. And when it came down to the breach during the election of 1860, Douglas -- and only Douglas -- went all-out, campaigning to save the Union. In the process, he did such harm to his health that he died soon afterward.

According to Catton, p. 233, after it became clear that the parties were split in 1860, and that disaster loomed, it was Douglas, and Douglas alone, who gave his all to try to prevent the war: "The final months of his life were a blaze of glory for the Little Giant, and the greatness that had always hovered above his dogged trail descended fully upon him at the last. Of all the varied courses pursued by America's leaders in the loud, uneasy campaign of 1860, his alone was that of the statesman. Not only grasping but squarely confronting the probably course of events that would follow a Republican victory, Douglas made the Union his sole platform.

"His purpose was simply to remind the electorate, and especially the Democrats, that defeat at the polls in a fair election was no valid cause for destroying the government.... Douglas even carried his message to the deep South, where it took real courage to glorify the Union and repudiate secession at this late date. Abuse, rotten eggs, and detailed threats of physical force attended his swing through the cotton states...."

Nevins1859, p. 293, says that Douglas even feared a sort of southern coup d'etat if southern Democratic candidate and sitting vice president Breckinridge won the border states, and that Douglas campaigned heavily there to prevent it. The coup was probably just a daydream, but Douglas accomplished his ends, more or less: He took Missouri, John Bell won Virginia, Kentucky, and Tennessee, and Breckinridge's margin in Maryland was too small to allow any such games.

Elections at this time were conducted over an extended period; Pennsylvania and Indiana voted before the rest of the North. When Pennsylvania went Republican, Douglas declared, "Mr. Lincoln is the next President. We must try to save the Union. I will go south" (Nevins1859, p. 295). Another measure of Douglas's character is that Alexander Stephens, the future Confederate Vice President who was also perhaps the most realistic man in the South, and one who knew Douglas, openly declared that he admired the man (Nevins1859, p. 296).

Nevins1862 p. 191, makes another very important point: Douglas, had he lived, would have been a War Democrat during the Civil War -- and, being as strong as he was, could probably have held the
War Democrats together. With him dead, the War Democrats had no leader, and Peace Democrats dominated the party. They proved simply obstructionist, and the war was waged almost entirely by Republicans. As a result, the Democrats were very badly discredited by the War -- and reconstruction was run entirely by the Radical Republicans, who wanted vengeance and utterly botched the job. In the long run, the radicals definitely weakened the country, and hurt rather than helped the former slaves. Douglas was missed, though few realized it at the time.

I guess I would sum it up this way: No man in the United States loved the Union more than Douglas. Was this a crime? Lincoln fought the Civil War to preserve the Union. The difference between the two is that Douglas loved the Union as it was; Lincoln loved it as it should have been. Certainly Lincoln's was a better Union -- but not an entirely good one. Lincoln, for instance, had no use at all for independent women; when Jesse Benton Frémont visited him in the White House, he brushed her off as a "female politician" (Nevins1861, p.338). Lincoln had reason to be irritated with her, but the remark shows that he too had a lot to learn. Lincoln was more right than Douglas on one specific issue. It was enough to make him President. But it doesn't prove that he was actually a much greater man.

Really, Douglas is one of the hardest characters in American history to grasp. The disagreement with Paul rather shows the point: Could Douglas be great without being good? He made things happen, but sometimes it almost seemed as if he was stirring things up just to see if he could enjoy the chaos. On the whole, he reminds me more of Theodore Roosevelt than almost any other American politician. (Which, I am sure, will draw more protests. But, of course, opinions of TR were also very mixed.)

For more background on the Lincoln/Douglas situation, see the notes to "Lincoln and Liberty." - RBW

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Lincoln Lovers, The

DESCRIPTION: The singer meets a "fair maid," courts her twelve months, and she agrees to marry. He is "called away" [to war?]. When he returns she breaks her vows "for her parents sake." He will "roam this world" and hopes to find and marry some other pretty girl.

AUTHOR: unknown

EARLIEST DATE: 1962 (Ives-FolksongsFromMaine)

KEYWORDS: love courting promise rejection return separation rambling beauty father mother

FOUND IN: US(NE)

REFERENCES (1 citation):

Ives-FolksongsFromMaine 13, "The Lincoln Lovers" (1 text, 1 tune)

File: IveMa13
Lincolnshire Poacher, The

DESCRIPTION: The singer served as apprentice for seven years, then took to poaching, "For tis my delight of a shining night in a season of the year." The poachers go out hunting, but are spotted by a gamekeeper; they subdue him and continue to make merry

AUTHOR: unknown

EARLIEST DATE: before 1813 (broadside, Bodleian Harding B 25(1508))

KEYWORDS: poaching work apprentice fight

FOUND IN: Britain(England(All))

REFERENCES (11 citations):
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ST K259 (Full)
Roud #299

BROADSIDES:
Bodleian, Harding B 25(1508), "The Poacher" ("When I was bound apprentice in fair Lincolnshire"), J. Evans (London), 1780-1812; also Harding B 28(9), Firth b.34(212) View 2 of 2, "The Poacher"; Firth b.34(228), Harding B 11(1439), Firth b.34(10), Harding B 11(4109), Harding B 11(3039), Firth b.34(229), Harding B 11(3038), Firth c.19(45), "The Poachers"; Firth c.19(41)[left margin clipped one position], "The Poachers" or "It's My Delight &c"
VonWalthour, CDDrive>b>b(3),"The Poachers" ("When I was bound apprentice in famed Northamptonshire"), T. Taylor (London), no date

CROSS-REFERENCES:
cf. "The Chandler's Wife" (tune)
cf. "The Vermont Farmer's Song" (tune)
cf. "The Nottinghamshire Poacher" (theme)

SAME TUNE:
The New York Volunteer (File: SCWF187)
Philadelphia Fireman's Song (Forget-Me-Not-Songster, p. 209; Roud #V9600)
The Billygoat Overlander

NOTES [69 words]: Kennedy-FolksongsOfBritainAndIreland remarks, "Although Lincolnshire, Somerset and Leicestershire occur as the location for this most 'fam-e-rous' of poaching songs, more than half the versions from genuine sources favour Northamptonshire." This appears, from Kennedy's bibliography, to be true, but the oldest versions, and those usually sung, are associated with Lincolnshire, so that is the title I adopted. - RBW

Last updated in version 6.0

File: K259

Lincolnshire Wrestler, The

DESCRIPTION: There is heavy betting on a wrestling match between Bill Scrimshaw from Claypole Town and the Derbyshire Don. "He soon tripp'd up the Derbyshire Don" and challenges the Derbyshire bettors to put up a better wrestler.

AUTHOR: unknown

EARLIEST DATE: 19C (OShaughnessy-Yellowbelly1)

KEYWORDS: fight gambling sports bragging

FOUND IN: Britain(England(Lond))

REFERENCES (2 citations):


Lincolnshire Shepherd, A

DESCRIPTION: "Yan, tan, tethera, tethera, peth'ra, pimp, Yon owd yowe's far-welleted and thos yowe's got a limp." "There's more to being a shepherd than being on watch, There's swedes to chop and lambing time...." The singer tells of the shepherding life

AUTHOR: Words: Jesse Baggaley / Music: Maurice Ogg (source: Palmer)

EARLIEST DATE: 1977 (Palmer)

KEYWORDS: shepherd sheep travel children death

FOUND IN: Britain(England(North))

REFERENCES (1 citation):
Palmer-EnglishCountrySongbook, #7, "A Lincolnshire Shepherd" (1 text, 1 tune)

Roud #1469

NOTES [49 words]: The introductory words of this song are explained by Palmer as Lincolnshire dialect names for numbers; he calls them "Celtic-style." The song is "folk" in the sense that it was created by two ordinary people, not professional singers, but there is no sign that it has gone into tradition. - RBW

Last updated in version 3.7

File: PECS007

Lindbergh's Baby

DESCRIPTION: Charles Lindbergh's baby disappeared from his home last night. The kidnappers "seek a large ransom." His mother wishes her baby would return but he is with the angels. The kidnappers will answer for this crime on judgement day.

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA/Leach)

KEYWORDS: homicide nonballad mother father children abduction

FOUND IN: Canada(Newf)

Roud #18221

RECORDINGS:
Mike Kent, "Lindburg's Baby" (on MUNFLA/Leach)

CROSS-REFERENCES:
cf. "The Stolen Child (The Lindbergh Kidnapping)" (subject)

NOTES [16 words]: The Mike Kent version is not a version of either Thomas-BalladMakingInMountainsOfKentucky text. - BS

Last updated in version 4.2

File: RcLindBa

Lindy Lowe

DESCRIPTION: "Come smilin' Lindy Lowe, de poottiest gal I know, On de finest boat dat ever float, in de Ohio, de Mississippi or de Ohio." Verses have no story at all and only the second line ever changes, "Come smilin' Lindy Lowe, by de Gulf ob Mexico.." etc.

AUTHOR: unknown

EARLIEST DATE: 1945 (Harlow-ChantyingAboardAmericanShips)
Lingle Lingle Lang Tang (Our Cat's Dead)

DESCRIPTION: "Lingle, lingle, lang tang, Our cat's dead! What did she die with? With a sore head! All you that kent her, When she was alive, Come to her burial, Atween four and five."

AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan8)
KEYWORDS: animal death burial
FOUND IN: Britain(Scotland)
REFERENCES (3 citations):
Greig/Duncan8 1678, "Ting, Ting the Bell Rang" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #159, p. 2, ("Ting, tang, the bell rang: fa's noo deid?") (1 text)
Montgomerie/Montgomerie-ScottishNurseryRhymes 41, "(Lingle, lingle, lang tang)" (1 short text)
Roud #13025
CROSS-REFERENCES:
cf. "Oor Cat's Deid"
NOTES [36 words]: Roud lumps this with the Sam Henry piece "A Child's Lullaby" (indexed as "Oor Cat's Deid"). There is similarity in both form and subject matter -- but the lyrics are enough different that I decided to split them. - RBW
Last updated in version 2.5
File: MSNR041

Lingo

DESCRIPTION: "Ladies give me money for (lingo / dancing), Ladies give me money for all, Lingo, lingo, lingo, lingo"

AUTHOR: unknown
EARLIEST DATE: 1890 (JournalOfAmericanFolklore, Bolton)
KEYWORDS: money dancing
FOUND IN: Bermuda
REFERENCES (1 citation):
JournalOfAmericanFolklore, H. Carrington Bolton, "Gombay, a Festal Rite of Bermudian Negroes", Vol. 3, No. 10 (Jul-Sep 1890), p. 225, "Lingo" (1 text)
NOTES [7 words]: The description is all of Bolton's text. - BS
Last updated in version 5.3
File: JAFLingo

Linktem Blue (Reeling Song)

DESCRIPTION: "All along, all along, All along, all along, All along, all along, Linktem blue." "Linktem blue is a very fine song, All along, all along, All along, all along, All along, all along, Linktem blue." Reportedly used to count knots while weaving yarn

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: nonballad
FOUND IN: US(NE,So)
REFERENCES (2 citations):
Flanders/Brown-VermontFolkSongsAndBallads, p. 34, "Reeling Song" (1 text)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 19, (no title) (1 text)
Linstead Market

DESCRIPTION: "He promised to meet me at Linstead Market, take me out to a show." The girl waits long, but there is no sign of Joe. At last a letter arrives, saying that he "just got married today." He promises to meet her the next day, though, and take her to the show.

AUTHOR: unknown
EARLIEST DATE: 1907 (Jekyll-JamaicanSongAndStory)

LONG DESCRIPTION: Jamaican patois: A woman goes to Linstead market to sell her ackee on a Saturday night. People come, including (Lord Flea) a soldier, to "feel up" and "finger" including a voodoo man (Denzil Laing -- maybe a figurative "finger") but she has no sale. The market is no calm agora: there is a fight (Lord Messam), and the woman rides "a merry go-round" (Lord Messam, Laing). At night's end the children meet her to see what she has brought home (Bennett, Laing)

KEYWORDS: courting marriage infidelity Caribbean
FOUND IN: West Indies(Jamaica,Trinidad)

REFERENCES (6 citations):
Murray-FolkSongsOfJamaica, pp. 19-21, "Linstead Market" (1 text, 1 tune)
Jekyll-JamaicanSongAndStory 121, ("Me carry me akee a Linstead market") (1 fragment, 1 tune)
Silber/Silber-FolksingersWordbook, p. 335, "Linstead Market" (1 text)
JournalOfAmericanFolklore, Helen H Roberts, "A Study of Folk Song Variants Based on Field Work in Jamaica," Vol. XXXVIII, No. 148 (Apr-Jun 1925), #44-56 pp. 184-190 "Akee Song No. 1" (14 texts, 14 tunes) [#54 has an a and b version]
ADDITIONAL: Jim Morse, _Folk Songs of the Caribbean_ (New York: Bantam Books, 1958), pp. 86-87, "Linstead Market" (1 text, 1 tune)
Noel Dexter and Godfrey Taylor, _Mango Time - Folk Songs of Jamaica_ (Kingston: Ian Randle Publishers, 2007), pp. 50-51, "Linstead Market" (1 text, 1 tune)
Roud #16397

RECORDINGS:
Louise Bennett, "Linstead Market" (on WILBennett01)
Edric Connor with the Caribbeans and Earl Inkman, "Linstead Market" (on WIEConnor01)
Lord Flea and The Jamaican Calypsonians, "Run Mongoose/Linstead Market)" (2013, on "Mento, Not Calypso," Fantastic Voyage CD FVDD163)
Boysie Grant with Reynolds' Calypso Clippers, "Come We Go Down a Unity/Old Lady O/Linstead Market" (2004, on "Mento Madness, Motta's Jamaican Mento: 1951-56," V2 Music Ltd CD 63881-27201-2)
Lord Fly and Dan Williams Orchestra,"Medley of Jamaican Mento-Calypsos(Linstead Market;Hol' him Joe;Dog War a Mattuse Lane; Manuel Road)" (1951, on Motta MRS 02A, 2006, "Take Me to Jamaica: The Story of Jamaica Mento," Pressure Sounds CD PSCD 51)

NOTES [413 words]: Linstead is in central Jamaica.

Louise Bennett is the source for Murray-FolkSongsOfJamaica, Morse and Dexter & Taylor. Jekyll-JamaicanSongAndStory, p. 220: "The Akee (Cupiana edulis), pronounced acky, is a handsome tree producing something which one hardly knows whether to call a fruit or a vegetable. Besides the edible part, the beautiful scarlet capsule contains a substance which is poisonous. Deaths by misadventure through carelessness in its preparation for table occur every year." The Jamaican versions I have so far -- Jekyll, Bennett, Laing, Lord Flea, Lord Fly, Lord Messam and Boysie Grant -- tell the story described in the LONG DESCRIPTION. So, what is the woman selling in the market on Saturday night? Bennett and Murray -- but not Connor -- have her really selling ackee ("Lady, buy yuh Sunday mawnin' breakfus'/ Rice and ackee nyam gran") on the other hand, in the 1950s, Bennett opposed "slackness" in music aimed at tourists; see the notes to "Hold im Joe." Connor does end with a spoken question: "Akee? Any akee lady?" Bennett is Murray's source; Murray is Connor's source.
The "merry-go-round" reference (Lord Messam, Denzil Laing) is not an anachronism. Jekyll (1907) has two other Jamaican songs about a merry-go-round (#146 pp. 241-242 and #147 pp. 242-243). Jekyll writes that "the merry-go-round is popular."

KEYWORDS for the Jamaican texts—might include "commerce," "food," and "sex." Helen Roberts's texts, gathered between 1919 and 1925, have only what is usually the first verse and chorus, for the most part, though two versions add a verse from another song: "Gal, You Wan' Fe Come Kill Me?" in one case, and "Wata Come a Me Y'Eye" in the other. Her local titles are "Me Carry Me Akee a' Linstead Market," "The Old Gabber" [which combines with "Gal, You Wan' Fe Come Kill Me?"], "You Carry Yo' Akee to Linstead Market", "You Carry Yo' Akee to Sollas Market" (2), "Sem' Me Akee [to Kingston Sollas/ to Kingston Market]" (2), "Carry Me Akee [to Sollas Market]." "Take Me Akee [to Sollas Market]," "Akee [to go to Sollas Market/ go to Kingston Sollas]" (4) [one of which combines with "Wata Come a Me Y'Eye"]. Roberts's first text and tune are from Jekyll. "Sollas market," Roberts explains, is one of several in Kingston itself. Roberts does not consider any sexual angle and her one-verse texts would give her no reason to think of that. The akee, she writes, "probably did not sell in the first place on account of its doubtful quality." - BS

Last updated in version 5.3
File: FSWB335

**Lint Pullin', The**

**DESCRIPTION:** The singer recalls his early days as a lint puller. He is kind to the girls he works with, and makes sure they do well. One day, Mary Jane chooses to work with him; they prove the best. They go home together, and now will work together at marriage

**AUTHOR:** unknown
**EARLIEST DATE:** 1933 (Sam Henry collection)
**KEYWORDS:** work courting home marriage
**FOUND IN:** Ireland
**REFERENCES** (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H487, pp. 43-44, "The Lint Pullin'" (1 text, 1 tune)
Roud #9299
**File:** HHH487

**Linton Lowrie**

**DESCRIPTION:** "I tint my heart ae morn in May When birdies sang on ilka tree... O, Linton Lowrie, Linton Lowrie, Aye sae fond ye trowed to be, I never wist sae bright a morn Sae dark a night would bring tae me." After wishing him back, she sets out to find him

**AUTHOR:** unknown
**EARLIEST DATE:** 1936 (Sam Henry collection)
**KEYWORDS:** love separation
**FOUND IN:** Ireland
**REFERENCES** (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H640, p. 291, "Linton Lowrie" (1 text, 1 tune)
Roud #6888
**File:** HHH640

**Linton Race**

**DESCRIPTION:** A woman coming from Linton Race describes the affair: the pipers and drummers raised a noise; the horses and their colours were a sight in the fast run to the finish, but Lord Louden's rider won the silver cup.

**AUTHOR:** unknown
**EARLIEST DATE:** 1828 (Lyle-Andrew-CrawfurdsCollectionVolume1)
**KEYWORDS:** colors racing music horse
Lion and the Unicorn, The

DESCRIPTION: "The lion and the unicorn, Fighting for the crown, The lion beat the unicorn All around the town." Details of the battle, and of the beasts' reception, may follow
AUTHOR: unknown
EARLIEST DATE: 1691 (according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: animal battle royalty
FOUND IN:
REFERENCES (5 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 304, "The lion and the unicorn" (1 text)
Baring-Gould-AnnnotatedMotherGoose #123, p. 103, "(The Lion and the Unicorn)"
Montgomerie/Montgomerie-ScottishNurseryRhymes 39, "(The lion and the unicorn" (1 text)
Jack-PopGoesTheWeasel, p. 97, "The Lion and the Unicorn" (1 text)
Dolby-OrangesAndLemons, p. 110, "The Lion and the Unicorn" (1 text)
Roud #20170
NOTES [333 words]: I've never heard this sung, but Lewis Carroll and other sources list it as a song, not a poem, so here it files. The song definitely predates Lewis Carroll, appearing in several nursery rhyme anthologies, but I have been unable to determine exactly which, so I have to use Carroll as the earliest date. Various theories revolve around this piece. Typical is the claim that it refers to the conflict between Scotland (whose arms featured a unicorn) and England (marked by lions). But both the Baring-Gaulds and Martin Gardner in The Annotated Alice note that there was a traditional mythological rivalry between lion and unicorn over who would be the King of Beasts. Given that the lion is a carnivore and the unicorn presumably an herbivore (and how does it get its mouth to the ground with that thing on its head?), I suppose it's logical that the lion wins. - RBW
Opie/Opie-OxfordDictionaryOfNurseryRhymes: "MS inscription dated 1691 beside a woodcut of the royal arms with supporters in a copy of The Holy Bible, 1638 (Opie Collection), 'the unicorn & the lyon fiteing for the Crown and the lyon beat the unicorn Round About the town'" - BS If the poem did arise in that period, one suspects it has to do with the quarrel between England and Scotland over the Covenant, Charles I, or Charles II, with Scotland wanting to retain its Stuart King (while putting some restraints on his behavior), whereas England was trying to get rid of the monarchy.
On the other hand, the Opies suggest that the original second verse referred to the lion beating the unicorn three times. This argues against the seventeenth century date. Contrary to Scottish folklore, the English won most of the battles with the Scots -- except in two periods: During the reign of Robert Bruce, when the Scots won Bannockburn and made many successful raids deep into England -- and during the reign of Charles I, when the Covenanters successfully defended their religion against Charles I's attempts to make them Episcopal. - RBW
Last updated in version 5.0
File: BGMG123

Lips That Touch Liquor Shall Never Touch Mine

DESCRIPTION: When the young man comes to the girl's door, she confesses that she had once hastened to answer his call. But now he shows the signs of liquor; she warns him that "Lips that touch liquor shall never touch mine." If he sobers up, she will reconsider
AUTHOR: George W. Young
EARLIEST DATE: 1878 (The Speaker's Garland #4, according to Gardner; supposedly written c. 1870)
KEYWORDS: drink courting rejection
FOUND IN: US(So)
REFERENCES (3 citations):
Randolph 341, "Lips That Touch Liquor Shall Never Touch Mine" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 30, "The Lips That Touch Liquor Must
"Never Touch Mine" (2 texts, with the second perhaps a revised version of the Young original)
ADDITIONAL: Martin Gardner, editor, _Famous Poems from Bygone Days_, Dover, 1995, pp. 68-71, "Lips That Touch Liquor Shall Never Touch Mine"; "Lips That Touch Liquor Must Never Touch Mine" (2 texts, the first by Glazebrook, the second by Young)
ST R341 (Partial)
Roud #7812
NOTES [90 words]: According to Gardner, the first "Lips That Touch Liquor" was by George E. Young; it is the version that has been found in tradition. This inspired a temperance crusader by the name of Harriet E. Glazebrook to compose a sort of parody which begins "Alice Lee stood awaiting her lover one night." In it, Lee convinces her lover to give up drink. This version does not seem to have gone into tradition, but Gardner's notes seem to imply that it is more popular as a poem.
If there is a traditional tune for this poem, I haven't found it. - RBW
Last updated in version 3.0
File: R341

Lipto
DESCRIPTION: "Lipto, lipto, jine de ring, Lipto, lipto, dance an' sing; Dance an' sing an' laugh an' play, Fur dis is now a holiday. Turn aroun' an' roun' and roun'...." "Er holdin' uv dis golden crown, An' I choose my (gal/man) fur ter dance me down."
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: playparty nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 132, "Lipto" (1 text)
CROSS-REFERENCES:
cf. "Jingo Ring (Merry-Ma-Tanzie, Around the Ring)" (lyrics)
NOTES [45 words]: I have to suspect that "lipto" is a corruption of "tiptoe," but whether the confusion is the informant's or the collector's I can't tell.
I also suspect that this whole thing is a corruption of something, perhaps "Jingo Ring," but it's been very thoroughly corrupted. - RBW
File: ScâNF132

Liquor Book
DESCRIPTION: Singer has 3 weeks vacation coming after 3 years working. On line for 3 weeks to get liquor he finds he needs a "book." He gets it, not saying how, "bought myself a bottle of screech and drank the whole damn lot" and dreams "queer old things" while out
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: dream medicine drink humorous
FOUND IN: Canada(Newf)
Roud #18222
RECORDINGS:
Eddy Primroy, "Liquor Book" (on MUNFLA/Leach)
NOTES [47 words]: The note at MUNFLA/Leach: "During prohibition in Newfoundland, alcohol was only available to those with a prescription for it (which everyone, it seems, was able to get). The 'liquor book' was part of this bureaucratic process required to buy even the smallest bottle of alcohol." - BS
Last updated in version 4.2
File: RcLiqBoo

Lisburn Lass, The
DESCRIPTION: Henry loves a Lisburn Lass. Her parents' disapproval forces him to enlist for India. She offers to go with him. He says "All by my foes I am here cut down For loving a maiden in Lisburn town." He leaves her but promises to steal her if he returns.
AUTHOR: unknown
EARLIEST DATE: 1980 (Mary Anne Connelly on IRHardySons); 19C (broadside, Bodleian Harding B 26(530))
KEYWORDS: love army separation India father mother
FOUND IN: Ireland
Roud #5694
RECORDINGS:
Mary Anne Connelly, "The Lisburn Lass" (on IRHardySons)
Marge Steiner, "The Lisburn Lass" (on Steiner01)
BROADSIDES:
Bodleian, Harding B 26(530), "The Pride of Lisburn" ("You boys and girls where'er you be"), Haly (Cork), 19C

CROSS-REFERENCES:
cf. "The Pride of Kilkee" (motif: hiding a sweetheart's name) and references there
NOTES [61 words]: Broadside Bodleian Harding B 26(530) is the basis for the description. Notes to IRHardySons: "Lisburn is in County Antrim, southwest of Belfast."
Broadside Bodleian Harding B 26(530) includes these lines: "For to tell her name I don't intend For fear I might insult her friends But you all know her well, the truth I lay down, For her dwelling lies in Lisburn Town" - BS
Last updated in version 4.4
File: RcLisLas

Lisnagade
DESCRIPTION: The Ulster Protestants march to commemorate the anniversary of the Battle of the Boyne and meet an ambush at a fort at Lisnagade. There is shooting. The Catholic flag was inscribed "Hail Mary" but "my Lady Mary fell asleep, and so they ran away"
AUTHOR: unknown
EARLIEST DATE: 1816 (The Patriotic Songster), according to Zimmerman-SongsOfIrishRebellion; Zimmermann believes it dates from "early 1790's")
KEYWORDS: battle political Ireland
HISTORICAL REFERENCES:
July 12, 1791 - "A group of 'Defenders', a secret Roman Catholic agrarian society, took up position in Fort Lisnagade to attack a group of 'Peep O' Day Boys' who were celebrating King William's [1691] victory at Boyne." (source: "Lisnagade" at the Musica site)
FOUND IN:
REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 93, "Lisnagade" (1 text, 2 tunes)
Roud #13403
NOTES [76 words]: "Lisnagade" refers to the white flag:
We had not march'd a mile or so when the white flag we espied,
With a branch of podereens on which they much relied,
And this inscription underneath -- Hail Mary! unto thee --
Deliver us from these Orange dogs, and then we will be free.
Zimmerman-SongsOfIrishRebellion p. 43 fn. 42: "Previously to the green, the 'seditious' colour was the Jacobite white. This colour remained the symbol of the Catholic Defenders." - BS
Last updated in version 3.5
File: Zimm093

Listen to the Lambs
DESCRIPTION: Chorus: "Listen to the lambs (x3), crying, I want to go to Heaven when I die."
Verses: "Come on, sister, with your ups and downs, Angels waiting to give you a crown." "Come on sister and don't be ashamed, Angels waiting for to write your name"
AUTHOR: unknown
EARLIEST DATE: 1909 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: nonballad religious sheep
FOUND IN: US(SE)
REFERENCES (3 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 136-137, "Listen to de Lambs" (1 text, 1 tune; p. 158 in the 1909 edition)
Curtis-Burlin-NegroFolkSongs-TheHamptonSeries (II), pp. 57-63, "Listen to de Lambs" (1 text with variants, 1 tune with variants)
Roud #12260
NOTES [27 words]: In Work's and Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses, every alternate line is "Want to go to heaven when I die." - BS
Last updated in version 5.0
File: Dett136

Listen to the Mockingbird

DESCRIPTION: The singer recalls his beloved Hallie, who is "Sleeping in the valley, And the mockingbird is singing where she lies." Now the song of the mockingbird makes him "Feel like one forsaken... Since my Hallie is no longer with me now."

AUTHOR: "Alice Hawthorne" (Septimus Winner) and Richard Milburn
EARLIEST DATE: 1854
KEYWORDS: death burial separation bird
FOUND IN: US(MW)
REFERENCES (10 citations):
Dean-FlyingCloud, pp. 78-79,"Listen to the Mocking Bird" (1 text)
Henry-SongsSungInTheSouthernAppalachians, p. 159, "Sweet Hally" (1 text)
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 110-114, "Listen to the Mocking Bird" (1 text, 1 tune)
Spaeth-ReadEmAndWeep, pp. 61-61, "Listen to the Mocking Bird" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1277, p. 87, "Listen to the Mocking Bird!!" (1 reference)
Silber/Silber-FolksingersWordbook, p. 249, "Listen To The Mockingbird" (1 text)
Messerli-ListenToTheMockingbird, pp. 89-91, "Listen to the Mockingbird" (1 text)
Heart-Songs, pp. 384-386, "Listen to the Mocking Bird" (1 text, 1 tune)
Fuld-BookOfWorldFamousMusic, p. 333, "Listen to the Mocking Bird"
DT, MCKNBIRD
ST RJ19110 (Full)
Roud #8079
RECORDINGS:
Theron Hale & Daughters, "Listen To The Mocking Bird" (Victor V-40019, 1929)
Fiddlin' Red Herron. "Listen To The Mockingbird" (King 629, 1947)
Bela Lam and His Green County Singers, "Listen to the Mocking Bird" (OKeh, unissued, 1927)
W. MacBeth & Tom Collins, "Listen to the Mockingbird" (Vocalion 5282, c. 1929)
Morgan & Stanley, "Listen to the Mockingbird" (Columbia 1833, 1904) (Victor Monarch 4080, 1904)
Gordon Tanner, Smokey Joe Miller & thè Jr. Skillet Lickers, "Listen to the Mocking Bird" (on DownYonder)

SAME TUNE:
NOTES [367 words]: Although now often used as an opportunity for fiddle players or other performers to produce strange sounds from their instruments, this piece was originally done "straight." After a few years of obscurity, the composer sold the copyright for a mere $5, only to see the song sell over a million copies.
Alice Hawthorne was a leading pseudonym of Septimus Winner; he also listed her as the author of "Whispering Hope." (The name was a tribute to his mother.) For some reason, Winner published such trivia as "Oh Where Oh Where Is My Little Dog Gone" under his own name. The first edition of this piece gave a melodic credit to Richard Milbourne; this was dropped on later printings. It seems likely, however, that Milbourne did supply the tune; he was a young Negro errand-boy and beggar known as "Whistling Dick." Early in his career, Winner was willing to give
credit to others; as he became more successful, he apparently wanted the praise for himself. The song is reported to have been dedicated to Harriet Lane, the niece of president James Buchanan who was the White House hostess during that bachelor's presidency. (Buchanan was not yet President when the song was written, but Lane had already done duty as his social helper, so this is possible.) It is ironic to observe that Lane was almost an old maid, not getting married until 1866, when she was well into her thirties.

Septimus Winner was quite a character. According to Robert J. Morgan, Then Sings My Soul, Book 2: 150 of the World's Greatest Hymn Stories, Nelson, 2004, p. 113, he was born in 1827, the seventh child of his parents (hence his name). One of his compositions, "Give Us Back Our Old Commander," referring to the dismissal of General McClellan from the Union armies in 1862, earned him a spell in prison until he agreed to destroy remaining copies of the piece. Other songs in the Index by Winner include "O Where O Where Has My Little Dog Gone" (reportedly written 1864), "Whispering Hope" (1868; said by Morgan to be his last successful composition), and possibly "Ellie Rhee (Ella Rhee, Ella Ree)"; he also had something to do with "Ten Little Injuns" and may have arranged "Heaven's a Long Way Off." He died in 1902. - RBW

Little Ah Sid
DESCRIPTION: "Little Ah Sid was a Chinese kid, A neat little cuss, I declare...." One day, as Ah Sid is out playing, he spots a bee and, taking it for a butterfly, knocks it down and puts it in his pocket. It stings him; he remarks "Um bullifly velly dam hot!"
AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: foreigner bug injury
FOUND IN: US
REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, pp. 276-277, "Little Ah Sid" (1 text, 1 tune)
RECORDINGS:
Arkansas Woodchopper [pseud. for Luther Ossenbrink], "Little Ah-Sid" (Conqueror 7887, 1931)
CROSS-REFERENCES:
cf. "The Chinee Bumboatman" (style)
File: San276

Little Alice Summers
DESCRIPTION: "Come all you young parents, I'll sing to you a song Concerning Alice Summers Who was lost so long." Little Alice, not yet two, disappears in the cold. For long hours she is missing, and her family almost despairs. But her tracks are found
AUTHOR: John T. Barton? (source: Barton's great-grandson, Jamie Blackmon)
EARLIEST DATE: 1929 (recording, Arkansas Charlie)
KEYWORDS: family children rescue
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 727, "Little Alice Summers" (1 text)
Roud #7391
RECORDINGS:
Arkansas Charlie [pseud. for Charlie Craver], "Little Alice Summers" (Vocalion 5367, c. 1929)
File: R727

Little Annie Rooney
DESCRIPTION: "A winning way, a pleasant smile, Dressed so neat but quite in style... Has little Annie Rooney... She's my sweetheart, I'm her beau; Soon we'll marry, never to part, Little Annie Rooney is my sweetheart." The singer looks forward to life with Annie
AUTHOR: Michael Nolan
EARLIEST DATE: before 1885 (broadside, Bodleian Firth b.28(8a/b) View 3 of 8)
KEYWORDS: love marriage home
Little Automobile Song

DESCRIPTION: "Johnny McConny bought an automobile, He took his girlie for a ride on Sunday." All goes well until the car breaks down. "He had to get under, get out and get under." When he can drive again, she wants to start cuddling, but the car breaks down again.

AUTHOR: unknown

EARLIEST DATE: 1953 (Browne-AlabamaFolkLyric)

KEYWORDS: technology courting humorous

FOUND IN: US(So)

REFERENCES (1 citation):
Browne-AlabamaFolkLyric 73, "Little Automobile Song" (1 text, 1 tune)

Roud #11392

File: Brne073

Little Beggar Boy, The

DESCRIPTION: The beggar boy's mother is gone and his father is a drunkard who beats him. He misses his mother and wishes to be buried by her. Last verse: "My coffin shall be black/Six white angels at the back/Two to watch, two to pray/Two to carry my soul away"

AUTHOR: unknown

EARLIEST DATE: 1962 (collected from Emily Baker)

KEYWORDS: poverty abuse death funeral begging nonballad father mother floatingverses playparty

FOUND IN: Britain(England(South))

REFERENCES (2 citations):
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 122, "The Little Beggar Boy" (1 text, 1 tune)

DT, BEGGRBOY*

Roud #6355

CROSS-REFERENCES:
Little Beggarman, The (Johnny Dhu)

DESCRIPTION: "I am a little beggarman, a-begging I have been, For three score years and more in this little isle of Green...." (Johnny Dhu) briefly narrates his life, including nights in barns and a "flaxy-haired girl's" attempt to court him. He sets out on his way

AUTHOR: unknown

EARLIEST DATE: 1925 (OLochlainn-MoreIrishStreetBallads)

KEYWORDS: rambling begging gypsy courting

FOUND IN: Ireland

REFERENCES (4 citations):
Kennedy-FolksongsOfBritainAndIreland 345, "The Little Beggarman" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H751, pp. 50-51, "The Oul' Rigadoo" (1 text, 1 tune)
OLochlainn-MoreIrishStreetBallads 26, "The Beggarman's Song" (1 text, 1 tune)
DT, BEGGARDH*

Roud #900

RECORDINGS:
Paddy Doran et al, "The Little Beggarman" (on FSB3)

CROSS-REFERENCES:
cf. "The Red Haired Boy" (tune)
cf. "Me Old Ragadoo" (tune, lyrics)

NOTES [50 words]: See Tim Coughlan, Now Shoon the Romano Gillie, (Cardiff,2001), #172, pp. 447-448, "I Don't Give a Damn for Gaiging is the Best" [Scotto-Romani/Tinklers' Cant version from Maher (1972?)]. Coughlan also quotes an English text of "The Oul' Rigadoo" as performed at the Coleraine Musical Festival. - BS

File: K345

Little Benton

DESCRIPTION: "To little Benton I did fee, In Rhynie feein' fair," but it proves an unhappy agreement; he and Benton soon quarrel. The farmer tries to drive off the singer, who is determined to stay and earn every farthing. The singer warns others of Benton

AUTHOR: unknown

EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)

KEYWORDS: farming money hardtimes

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
Ord-BothySongsAndBallads, p. 238-239, "Little Benton" (1 text)

Roud #5580 and 5906

NOTES [29 words]: Ord-BothySongsAndBallads observes that "Benton" is Aberdeenshire dialect for "bantom," implying that it is a description of, rather than a name for, the unpleasant farmer. - RBW

File: Ord238

Little Bessie

DESCRIPTION: The little girl tells her mother that she is ill (with what sounds like heart disease). She reports that a voice called her, saying, "Come, be my child." The girl bids her mother not to grieve, then dies

AUTHOR: unknown
EARLIEST DATE: 1928 (Recording, Buell Kazee)
KEYWORDS: death children mother religious
FOUND IN: US(Ap,SE)
REFERENCES (4 citations):
- McNeil-SouthernFolkBalladsVol2, pp. 172-173, "Little Bessie" (1 text, the same as that in Abrahams/Foss-AngloAmericanFolksongStyle; 1 tune)
- Henry-SongsSungInTheSouthernAppalachians, pp. 132-134, "Little Bessie" (1 text)
- Burton/Manning-EastTennesseeStateCollectionVol2, p. 109, "Little Bessie" (1 text, 1 tune)
- Abrahams/Foss-AngloAmericanFolksongStyle, pp. 122-123, "Little Bessie" (1 text, the same as that in McNeil-SouthernFolkBalladsVol2; 1 tune)
ST MN2172 (Partial)
RECORDINGS:
- Leroy Anderson, "Little Bessie" (Champion 45059, 1935)
- Blue Sky Boys, "Little Bessie" (Bluebird B-8017, 1939)
- Dixon Brothers, "Little Bessie" (Montgomery Ward M-7171, 1937)
- Kelly Harrell, "I Heard Somebody Call My Name" (Victor 23747, 1929; on KHarrell02)
- Roscoe Holcomb, "Little Bessie" (on Holcomb1, HolcombCD1)
- Buell Kazee, "Little Bessie" (Brunswick 215, 1928)
- Holland Puckett, "Little Bessie" (Gennett 6720, 1928/Supertone 9324, 1929)
- Kid Smith [Walter Smith] & Family, "Little Bessie" (Victor 23576, 1931)
NOTES [67 words]: McNeil reports that a song called "Little Bessie," credited to "someone named Keutchman," was published in 1870. No copies of this piece are known, however, so it cannot be determined if the two are the same.
Given how often this was recorded by old-time bands, and how rare it is in tradition, I have to suspect that Viola Cole (Foss's informant) learned it, at least indirectly, from a recording. - RBW
Last updated in version 5.1
File: MN2172

Little Bird
DESCRIPTION: "Where are you going, little bird, little bird, Where are you going, little bird? I am going to the woods, sweet child, sweet child." What is in the woods? A tree. In the tree is a nest, in the nest, eggs, in the eggs, baby birds to sing "Praise the Lord"
AUTHOR: unknown
EARLIEST DATE: 1931 (Fuson-BalladsOfTheKentuckyHighlands)
KEYWORDS: questions bird nonballad
FOUND IN: US(Ap,SE) Canada(Mar)
REFERENCES (2 citations):
- Fuson-BalladsOfTheKentuckyHighlands, p. 89, "Little Bird" (1 text)
- Scarborough-ASongCatcherInSouthernMountains, pp. 359-400, "The Tree in the Wood/Pretty Bird" (1 text)
ST Fus089 (Partial)
Roud #4281
CROSS-REFERENCES:
- cf. "The Rattling Bog" (theme)
NOTES [44 words]: Lumped by Scarborough with the Endless Circle/Tree in the Wood/Rattling Bog family. But the versions of this do not complete the circle, and add the religious motif. This may well have started from a fragment of the English song, but they're separate, sez I. - RBW
File: Fus089

Little Birdie
DESCRIPTION: "Little birdie, little birdie, Come and sing me your song. I've a short time for to be here And a long time to be gone." Often consists of floating verses, but concerns adultery: "Pretty woman... you made me love you, Now your husband has come."
AUTHOR: unknown
EARLIEST DATE: 1909 (Brown)
KEYWORDS: adultery bird courting husband floatingverses
FOUND IN: US(Ap,SE,So)
REFERENCES (9 citations):
Randolph 676, "The Dark Hollow" (1 text plus a fragment, 1 tune, with the "A" text perhaps somewhat mixed with "Dark Hollow")
Randolph/Cohen-OzarkFolksongs-Abridged, pp. The Dark Hollow, "" (1 text, 1 tune -- Randolph's 676A)
McNeil-SouthernMountainFolksong, p. 43, "Little Birdie" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 255, "Kitty Kline" (2 text plus 4 fragments and 1 excerpt, which despite the title mostly file here; see Notes)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 255, "Kitty Kline" (6 tunes plus text excerpts)
Henry-SongsSungInTheSouthernAppalachians, pp. 187-188, "Little Birdie" (1 text)
Roberts-SangBranchSettlers, #62, "Little Birdie" (1 text, 1 tune, with this chorus although the plot seems to be mostly floating verses)
Silber/Silber-FolksingersWordbook, p. 397, "Little Birdie" (1 text)
DT, LILBIRDY
Roud #5742
RECORDINGS:
Willie Chapman, "Little Birdie" [instrumental] (on MMOK, MMOKCD)
Coon Creek Girls, "Little Birdie" (Vocalion 04413, 1938)
Al Cramer [pseud. for Vernon Dalhart], "Little Birdie" (Columbia 15044-D, 1925)
John Hammond, "Little Birdie" (Challenge 168 or 332 [one of these as "William Price"/Silvertone 5697, 1927; on BefBlues3)
Roscoe Holcomb, "Little Birdie" (on Holcomb-Ward1, HolcombCD1)
Robert Howell [pseud. for Holland Puckett], "Little Birdie" (Herwin 75563, 1927)
J. E. Mainer's Mountaineers, "Little Birdie" (Montgomery Ward M-7127)
Wade Mainer & Zeke Morris, "Little Birdie" (Bluebird B-6840)
Wade Mainer, "Little Birdie" (King 1093, 1952)
New Lost City Ramblers, "Little Birdie" (on NLCR16)
Land Norris, "Little Birdie" (OKeh 45006, 1925)
Frank Proffitt, "Little Birdie" (on FProffitt01)
Sauceman Brothers, "Little Birdie" (Rich-R-Tone 457, n.d.)
Stanley Brothers, "Little Birdie" (Rich-R-Tone 1056, rec. 1952) (on FOTM)
Pete Steele, "Little Birdie" (AFS, 1938; on KMM) (on PSteele01)
Pete Seeger, "Little Birdie" (on PeteSeeger47)
CROSS-REFERENCES:
cf. "East Virginia (Dark Hollow)" (floating lyrics)
cf. "Easy Rider" (theme)
cf. "Kitty Kline"
NOTES [115 words]: No, not the producer of "Spirituals to Swing," nor his blues-singing son! - PJS (I think the above is a reference to the recording by John Hammond. But it's all Urdu to me. - RBW) Yes, it is such a reference. - PJS
Lyle Lofgren informs me that Charles Wolfe did some research on Hammond, learning that he cut only six sides. Wolfe was unable to trace his origins but suspects he came from northern Kentucky. Very many of the versions in Brown contain references to "Kitty Kline (Clyde, etc.)," and the editors on that basis filed it under that title. But the versions are clearly what we know as "Little Birdie," sometimes mixed with references to Kitty Kline, and so I file them here. - RBW
Last updated in version 4.2
File: R676

Little Birdie in the Tree
DESCRIPTION: "Little birdie in the tree, Singing a song to me, Singing about the roses, Singing about the tree; Little birdie in the tree, Singing a song for me."
AUTHOR: Philip P. Bliss (1838-1876)?
EARLIEST DATE: 1871 (Bliss, "The Charm: A Collection of Sunday School Music")
KEYWORDS: bird nonballad
FOUND IN: US(MW,SE)
REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 146, "Little Birdie in the Tree" (1 text)
Sackett/Koch-KansasFolkslore, p. 127, "(Little red bird in the tree)" (1 text)
ADDITIONAL: Philip Paul Bliss, _The Charm: A Collection of Sunday School Music_, John Church
Little Bit

DESCRIPTION: "Leddle bit-a Niggeh an' a great big toe, Meenie miny mo. Leddle bit-a Niggeh wid a great big fis', Jes' de size fo' his mammy to kiss. Leddle bit-a Niggeh wid big black eyes, Bright as de sun up in de skies...."

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: love children nonballad lullaby

FOUND IN: US(So)

REFERENCES (1 citation):

Scarborough-OnTheTrailOfNegroFolkSongs, p. 153, (no title) (1 short text)

CROSS-REFERENCES:

cf. "Eenie Meenie Minie Mo (Counting Rhyme)" (lyrics)

File: ScNF153A

Little Bit of Heaven, A

DESCRIPTION: "Did you ever hear the story of how Ireland got its name?" A small piece of Heaven broke off and fell to earth; when an angel finds it, he proposes to leave it there because it fits so well. They proceed to make improvements such as adding shamrocks

AUTHOR: Words: J. Keirn Brennan / Music: Ernest R. Ball

EARLIEST DATE: 1922 (Dean-FlyingCloud)

KEYWORDS: Ireland talltale

FOUND IN: US(MW)

REFERENCES (1 citation):

Dean-FlyingCloud, pp. 6-7, "And They Called It Ireland" (1 text)

Roud #5495

CROSS-REFERENCES:

cf. "The Origin of Ireland" (theme: The Creation of Ireland)

SAME TUNE:

Shotley Stew (File: Tawn031)

NOTES [69 words]: Ironically, although this song supplies an (obviously humorous) explanation of how Ireland came to be, it does not explain how it came to be called Ireland. Dean-FlyingCloud does not seem to have known the first verse of the song, which is about leprechauns and their antics. It's no loss; other sources omit it as well.

For more about composer Ernest R. Ball, see the notes to "When Irish Eyes Are Smiling." - RBW

File: Dean006

Little Bitty Man

DESCRIPTION: "Little bitty man, Lord, Lord (x4)." "Pickin' up san, Lord, Lord (x4)." "Grain by grain, Lord, Lord (x4)."

AUTHOR: unknown

EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)

KEYWORDS: work nonballad

FOUND IN: US(So)

REFERENCES (1 citation):

Arnold-FolkSongsofAlabama, p. 153, "Little Bitty Man" (1 short text)

Roud #16283

NOTES [37 words]: The current description is based on the Arnold-FolkSongsofAlabama text. I would guess that many other verses have floated in and out of this text, but with only a handful of
Little Black Train Is A-Comin'

DESCRIPTION: Chorus: "Little black train is a-comin', Get all your business right... For the train may be here tonight." King Hezekiah is offered as an example. A young man lives a sinful life; when death comes, he is surprised and vainly begs for mercy

AUTHOR: unknown

EARLIEST DATE: 1922 (Brown)
KEYWORDS: death Bible train

REFERENCES (7 citations):
Cohen-LongSteelRail, pp. 625-628, "Little Black Train" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 46-47, "The Little Black Train" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 541, "The Little Black Train" (1 text)
Botkin-TreasuryOfAmericanFolklore, pp. 914-915, "Little Black Train Is A-Comin'" (1 text, 1 tune)
Courlander-NegroFolkMusic, p. 41, "(Little Black Train)" (partial text)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 260-261, "The Little Black Train" (1 text)


ST BAF914 (Partial)
Roud #11594

RECORDINGS:
Emry Arthur, "The Little Black Train Is Coming" (Vocalion 5229, 1928)
Dock Boggs, "Little Black Train" (on Boggs2, BoggsCD1)
Carter Family, "The Little Black Train" (OKeh 03112/Vocalion 03112, 1935; ARC 7-07-62/Conqueror 8815, 1937; on CGospel1)
Rev. J. M. Gates, "Death's Black Train is Coming" (Columbia 14145-D,1926)
Harmon E. Helmick, "The Little Black Train" (Champion 16744, 1934)
Silver Leaf Quartet, "Gospel Train" (on LomaxCD1708)

CROSS-REFERENCES:
cf. "This Old World Ain't Going to Stand Much Longer" (subject)


Last updated in version 4.2
File: BAF914

Little Blossom

DESCRIPTION: Lonely little (Blossom/Phoebe), left alone by her mother, sets out to find her father. She finds him in the saloon; when she interrupts him, he grabs a chair and attacks her with it. He comes to his senses, but the child is already dead

AUTHOR: (based on a poem by Martha J. Bidwell)

EARLIEST DATE: 1922 (Randolph)
KEYWORDS: father drink homicide children

REFERENCES (6 citations):
Randolph 311, "Little Blossom" (2 texts plus an excerpt, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 260-263, "Little Blossom" (1 text, 1 tune -- Randolph's 311A)
Henry-SongsSungInTheSouthernAppalachians, pp. 118-123, "Little Blossom (I), (II)" (2 texts)
Sackett/Koch-KansasFolklore, pp 130-132, "Little Blossom" (1 text)
ArkansasWoodchopper, pp. 56-58, "Little Blossom" (1 text, 1 tune)

DT, LTLBLSSM*
Roud #7788
RECORDINGS:
Arkansas Woodchopper [pseud. for Luther Ossenbrink], "Little Blossom" (Conqueror 7886, 1931)
NOTES [55 words]: Randolph notes, "Little girls in starched white dresses used to sing [this song] in front of the courthouse at election time." Sackett/Koch-KansasFolklore's informant also described it being used for political purposes at a prohibition program, reportedly in 1888. Almost makes modern political ads sound tolerable, doesn't it? - RBW
Last updated in version 5.2
File: R311

Little Bo-peep
DESCRIPTION: Shepherdess Bo-peep can't find her sheep. When she finds them they are without their tails. One day she finds the tails hung on a tree to dry. She "tried what she could, as a shepherdess should, To tack again each to its lambkin"
AUTHOR: unknown
EARLIEST DATE: 1806 (Monthly Literary Recreations, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: humorous talltale sheep shepherd injury dream
FOUND IN: Britain(Scotland(Aber)) US(MW)
REFERENCES (8 citations):
Greig/Duncan 1659, "Little Bo-Peep" (2 texts, 2 tunes)
McIntosh-FolkSongsAndSingingGamesofillinoisOzarks, p. 107, "(The autumn is Bo-peek)" (1 short text, a game song, much changed from the standard version)
Heart-Songs, p. 207, "Little Bo-Peep" (1 text, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 66, "Little Bo-peep has lost her sheep" (1 text)
Baring-Gould-AnnotatedMotherGoose #112, p. 93, "(Little Bo-peep has lost her sheep)"
Jack-PopGoesTheWeasel, p. 100, "Little Bo Peep" (1 very full text)
Dolby-OrangesAndLemons, p. 73, "Little Bo-Peep" (1 text)
cf. DT, MERRYLD
Roud #6487
CROSS-REFERENCES:
cf. "Simon Brodie" (theme: animal returns by itself, with its tail "behind")
NOTES [270 words]: The Baring-Gould note occurrences of the name "Bo-peep" before the 1810 edition of Gammer Gurton's Garland, which is the first date they mention. But no one seems to be able to trace the song earlier than this.
I'm amazed no one has tried to find a political interpretation. Were the piece earlier, one would be tempted to the English Civil War and Restoration. Or maybe the Stuart monarchy and the Jacobite rebellions. Given the early nineteenth century date, one thinks of the French Revolution, the guillotine, and perhaps Bonaparte's restoration of monarchy.
Or not. I don't really believe it. But it sounds so "folk-plausible." Even the name is right.... - RBW
Maybe "Little Bo-Peep" parodies a shorter song where the only verse is the first. Opie/Opie-OxfordDictionaryOfNurseryRhymes says, "Several of the verses are based on pieces that seem to have been current in the 1760s, amongst them:
Our Jemima's lost her Mare
And can't tell where to find her,
But she'll come trotting by and by
And bring her Tail behind her."
Also, see "Simon Brodie" where the animal -- always a cow, but sometimes also a dove -- does return. - BS
To my amazement, it seems my English Civil War suggestion has been anticipated. Jack-PopGoesTheWeasel mentions a suggestion that this is about smuggling in the time of Charles I (reigned 1625 until his execution in 1649). I still don't believe it, though. Dolby-OrangesAndLemons mentions a link to Mary Queen of Scots, which is equally implausible.
Heart-Songs, p. 207, attributes this to J. W. Elliott, but I think that means either the tune or the arrangement, not the original text. - RBW
Last updated in version 6.0
File: 002066
Little Boneen

DESCRIPTION: The boys play cards at Kate Day's with "Gullivan's little black pig" as the prize. An accusation of cheating starts a fight. "Such a battered up crowd sure the boys never seen"

AUTHOR: probably Johnny Burke (1851-1930)

EARLIEST DATE: 1929 (Burke's Popular Songs)

KEYWORDS: accusation fight violence gambling humorous moniker animal

FOUND IN: Canada(Newf)

REFERENCES (3 citations):

ADDITIONAL: Johnny Burke, _Burke's Popular Songs_, self-published, 1929 (a PDF is available on the Memorial University of Newfoundland web site), p. [19], "The Night We Played Cards for the Little Boneen" (1 text)
Johnny Burke (John White, Editor), _Burke's Ballads_, no printer listed, n.d. (PDF available on Memorial University of Newfoundland web site), p. 35, "Playing For The Boneen" (1 text)
Johnny Burke, _Burke's Christmas Songster 1926_, self-published, 1926 (PDF copy available on the Memorial University of Newfoundland web site), [no page number], "The Night we Played Cards for the Little Boneen" (1 text)

Roud #18223

RECORDINGS:
Jack Knight, "Little Boneen" (on MUNFLA/Leach)

File: RcLitBon

Little Boxes

DESCRIPTION: "Little boxes on the hillside... And they're all made out of ticky tacky and they all look just the same." How people go to school and go into business and get put into "little boxes (houses) all the same" (except for minor differences in color)

AUTHOR: Malvina Reynolds

EARLIEST DATE: 1962

KEYWORDS: political nonballad

FOUND IN:

REFERENCES (4 citations):
Scott-TheBalladOfAmerica, pp. 378-380, "Little Boxes" (1 text, 1 tune)
Arnett-IHearAmericaSinging, p. 189, "Little Boxes" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 314, "Little Boxes" (1 text)

DT, LITBOX1* (LITBOX2*) (LITBOX3*)

RECORDINGS:
Pete Seeger, "Little Boxes" (on PeteSeeger35, PeteSeeger36)

NOTES [165 words]: The irony of this song, at least to me, is that while most Americans DO think the same thoughts and live the same lives and buy houses from the same contractors and watch the same sports on the same TV sets and otherwise follow the crowd and pollute the same environment with the same junk that they extract from the same oil wells, they at least have a choice about it. A medieval peasant was a medieval peasant no matter how hard he tried to be a freethinker, and even the nobility didn't have many choices.... This is of course not a traditional song by origin, and it probably hasn't gone into tradition either; it's here because it's cited in many books, but none of them are field collections.

Although Reynolds is responsible for both words and music of the piece, but she seems to have been inspired (perhaps unconsciously) by the song "Pittsburg, Pennsylvania" ("There's a pawn shop on the corner In Pittsburg Pennsylvania"), made popular by a 1952 recording by Guy Mitchell.

- RBW

File: SBoA378

Little Boy Bilee (Le Petite Navire, The Little Corvette)

DESCRIPTION: English & French versions. Three Bristol men steal a ship and go to sea. Starving, Jack & Jimmy plot to eat Bilee, but he asks to say his catechism first. Before he finishes, he sights the British fleet. Jack and Jimmy are hanged, Bilee made an admiral

AUTHOR: Unknown, English version possibly translated by William Thackeray

EARLIEST DATE: 1867 (published by Thackeray, according to Scott); 1946 (Davenson, French version)
Little Boy Blue (I)

DESCRIPTION: "Little boy blue, come blow your horn, The sheep's in the meadow, the cow's in the corn. Where is the boy who looks after the sheep? Under a haystack, fast asleep. Will you wake him? No, not I, For if I do, he will surely cry."

AUTHOR: unknown
EARLIEST DATE: 1798 (Christmas Box, according to the Opies, who list several probable earlier versions)

Little Boy Blue (II)

DESCRIPTION: "The little toy dog was covered with dust, But sturdy and staunch he stands. And the little toy soldier is red with rust." Little Boy Blue "dreamt of the pretty toys," but an angel takes him away. Still the toys stand faithful

AUTHOR: Words: Eugene Fields
EARLIEST DATE: 1888 (Journal "America," according to Wikipedia; set to music by Ethelbert Nevin in 1891)

File: K114
Little Boy Lonzo

DESCRIPTION: Alternate lines are a chorus: some variation of "Little boy Lonzo," "Lonzo, Lonzo," while the shantyman sings some variation of "Here come Lonzo," "Oh me Lonzo," "Little bitty Lonzo."

AUTHOR: unknown


KEYWORDS: shanty

FOUND IN: West Indies (St Vincent)

REFERENCES (1 citation):
Abrahams-DeepTheWaterShallowTheShore, pp. 96-97, "Little Boy Lonzo" (1 text, 1 tune)

File: AWIS096

Little Brown Bulls, The [Laws C16]

DESCRIPTION: Bold McCluskey believes his steer can out-pull anything on the river, and backs his belief by betting that they can out-pull Gordon's little brown bulls. Despite McClusky's confidence, the bulls are victorious

AUTHOR: unknown

EARLIEST DATE: 1923 (Rickaby-BalladsAndSongsOfTheShantyBoy)

KEYWORDS: contest animal gambling lumbering

FOUND IN: US (MW, NE) Canada (Mar, Ont)

REFERENCES (21 citations):
Laws C16, "The Little Brown Bulls"
Rickaby-BalladsAndSongsOfTheShantyBoy 13, "The Little Brown Bulls" (1 text plus a fragment, 2 tunes)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 13, "The Little Brown Bulls" (1 text plus a fragment, 2 tunes)
Peters-FolkSongsOutOfWisconsin, pp. 248-249, "The Little Brown Bulls" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 107, "The Little Brown Bulls" (1 text)
Lomax/Lomax-OurSingingCountry, pp. 224-226, "The Little Brown Bulls" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 54, "The Little Brown Bulls" (1 text, 1 tune)
Leach-TheBalladBook, pp. 775-777, "The Little Brown Bulls" (1 text)
Botkin-TreasuryOfAmericanFolklore, pp. 849-851, "The Little Brown Bulls" (1 text, 1 tune)
Beck-SongsOfTheMichiganLumberjacks 37, "The Little Brown Bulls" (1 text, 1 tune)
Beck-TheYknewPaulBunyan, pp. 67-71, "The Little Brown Bulls" (1 text, 1 tune)
Beck-LoreOfTheLumberCamps 24, "Little Brown Bulls" (1 text, 1 tune)
Fowke-LumberingSongsFromTheNorthernWoods #47, "The Little Brown Bulls" (1 text, 1 tune)
Ives-FolkSongsOffNewBrunswick, pp. 168-171, "The Little Brown Bulls" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 431-432 "The Little Brown Bulls" (1 text)
Darling-NewAmericanSongster, pp. 178-179, "The Little Brown Bulls" (1 text)

DT 603, BRNWBNUL*
Charles Bowlen, "The Little Brown Bulls" (AFS, 1941; on LC55)
Warde Ford, "The Little Brown Bulls" (AFS 4213 B, 1939; in AMMEM/Cowell)
Carl Lathrop, "The Little Brown Bulls" (AFS, 1938; on LC56)

NOTES [407 words]: According to Fred Bainter, who sang Rickaby-BalladsAndSongsOfTheShantyBoy's "A" text, "the ballad was composed in Mart Douglas's camp in northwestern Wisconsin in 1872 or 1873. It was in this camp and at this date... that the contest between the big spotted steers and the little brown bulls was held" (quotation from Botkin, not Bainter; Laws quotes this information from Rickaby, but without comment on its truth or falsehood. Fowke notes that Beck had a different story).

Rickaby-BalladsAndSongsOfTheShantyBoy's second version lacks the Derry Down refrain, but the informant apparently knew it with the Derry Down tune. Fowke describes her tune as a "Villikens" variant. The Robert Walker recording is said to use the tune of "Rye Whisky." - RBW

Beck notes that some lumberjacks have suggested this song comes from Maine, but it is not included in R. P. Gray's collection Songs and Ballads of the Maine Lumberjacks. - PJS

This is going to be hard to solve. As best I can tell, there are 23 or 24 versions of this known from tradition (depending on whether the Gard/Sorden text is independent or copied from someone else; the text gives no indication, although they say that almost all lumberjacks in Wisconsin knew it, and on page 3 they mention hearing it from "an old lady in Forest County").

Five of these versions (found in Kentucky, Missouri, Texas, and two from the Ford family in California) are clearly not native to their area. Of the other 18, six are from Michigan and six or seven from Wisconsin (plus the Ward and Pat Ford versions surely derive from that state). Two are from Maine, two from Ontario, one from New Brunswick, and one from Nova Scotia.

In addition, Emery DeNoyer, who sang in lumber camps all over Wisconsin, claimed to have met McCloskey, the hero of the song, who was "a big Scotchman and popular wherever he worked." DeNoyer also said that McCloskey had heard several tunes for this song but considered DeNoyer's to be the original. (It may have been changed because it is hard to sing, with a range of an octave and a fourth.)

Did the song originate in the Midwest and travel east? The fact that 14 versions are ultimately from Wisconsin and Michigan argues for this. But it is more likely for a song to move west with the lumbermen than for six versions to make their way east. I think we just have to say we don't know.

If I had to choose, I'd argue for the Wisconsin origin, but I'm far from sure. - RBW

Little Brown Church in the Vale, The (The Church in the Wildwood)

DESCRIPTION: "There's a church in the valley by the wildwood, No lovelier spot in the dale; No place is so dear to my childhood...." "Come to the church in the wildwood, Oh, come to the church in the dale." The singer recalls the joys of church as both child and adult

AUTHOR: William S. Pitts

EARLIEST DATE: 1865 (sheet music published by J. M. Higgins of Chicago)

KEYWORDS: religious nonballad

FOUND IN: US

REFERENCES (3 citations):
Wolf-AmericanSongSheets, #1281, pp. 87-88, "Little Brown Church" (1 reference)
ADDITIONAL: Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), pp. 172-173, "The Little Brown Church in the Vale" (1 text, 1 tune)
Roud #4970

RECORDINGS:
Chuck Wagon Gang, "The Church in the Wildwood" (Vocalion 03028/OKeh 03028, c. 1936; ARC 7-06-60, 1937; Columbia 20501, 1948; Columbia 20699, 1950; Columbia 54010, 1956)

SAME TUNE:
100% Americans, "The Cross in the Wildwood" [Ku Klux Klan song] (KKK 75003, c. 1924)
Imperial Quintette of Lansing, Mich., "The Fiery Cross in the Vale" (Imperial Quintette K-27, rec. 1924)

NOTES [140 words]: According to Johnson, this is largely about an actual church built in the 1860s in the town of Bradford, Iowa (near present-day Nashua). Bradford was bypassed by the railroads, and withered away, but as of his writing, the church still stood. Morgan reports that the
congregation is relatively small but the church is financially sound because so many people want to be married at "the" Little Brown Church."
The story of the song's composition, as given by Morgan, seems almost too good to be true: Author Pitts came by the spot before the church was built, thought it would be a great site for a church and wrote the song -- but filed it away until five years later when, visiting the site again, he found that someone had built a church just where he thought one should be built. That inspired Pitts to put the song before the world. - RBW
Last updated in version 4.3
File: BdLBCitV

Little Brown Dog

DESCRIPTION: "When I was a little boy As fat as I could go, They set me there upon the fence...."
The boy fights and defeats a giant, induces his hen to hatch out a hare, acquires a dog with legs ten feet long, and otherwise does the impossible
AUTHOR: unknown
EARLIEST DATE: 1891 (JAFL 4)
KEYWORDS: talltale animal chickens dog horse sheep humorous nonsense fight
FOUND IN: Britain(England(South),Scotland(Aber),Shetlands) US(MA,NE,So) Canada(Mar,Newf)
REFERENCES (19 citations):
Randolph 357, "When I Was a Little Boy" (2 texts, 2 tunes)
Greig/Duncan 18701, "Speculation" (8 texts, 2 tunes)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #149, p. 1, "Speculation" (1 text)
Reeves-TheEverlastingCircle 4, "As I Set Off To Turkey" (1 text)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 145, "The Lofty Giant" (1 text)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 101, "When I Was a Little Boy" (1 text, 1 tune)
Williams-Wiltshire-WSRO Mi 712, "As I Was Going to Romford" (1 text)
Hudson-FolksongsOfMississippi 129, p. 275, "To London I Did Go" (1 text)
Owens-TexasFolkSongs-2ed, pp. 140-141, "When I'se a Little Boy" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 108-109, "Toll-a-Winker" (1 text, 1 tune)
Peacock, pp. 24-29, "A Tale of Jests" (3 texts, 3 tunes)
Leach-FolkBalladsSongsOfLowerLabradorCoast 111, "The Lying Song" (1 text, 1 tune)
Karpeles-FolkSongsFromNewfoundland 87, "The Liar's Song" (1 text, 1 tune)
Ives-FolksongsOfNewBrunswick, pp. 103-106, "The Little Bull Song" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 79, "The Little Bull" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 394, "Little Brown Dog" (1 text)
JournalOfAmericanFolklore, William Wells Newell, "Nursery Rhymes from Maine," Vol. IV, No. 14 (Jul-Sep 1891), #5 pp. 269-270 "Jack the Giant-Killer" ("When I was a little boy, to London I did go") (2 texts)
DT. (AUTUMNTO)
ADDITIONAL: Roger dev. Renwick, _Recentering Anglo/American Folksong: Sea Crabs and Wicked Youths_, University Press of Mississippi, 2001, p. 81, "When I Was a Little Boy" (1 text)
Roud #1706
RECORDINGS:
George Decker, "A Tale of Jests" (on PeacockCDROM)
Bride Power, "The Lie" (on MUNFLA/Leach) (2 versions)
CROSS-REFERENCES:
  cf. "The Derby Ram"
  cf. "The Swapping Boy"
  cf. "The Seven Wonders"
ALTERNATE TITLES:
The Big Jeest
Once I Had
The Lie Song
A Lad's Adventures
NOTES [112 words]: I've listed this song under a title by which it's well known; as it was extremely popular in the 1960s folk revival. -PJS
Versions of this song may take almost any form, as long as there is enough exaggeration. The piece is recognized by its short lines and stanzas. Here are samples: "When I was a little boy, To
London I did go, Upon that banished (?) steeple, My gallantry to show." "I bought me a little hen, I did not take much care; I set her on an oyster shell, And she hatched me out a bear."

Hudson calls this a rhymed version of the story of Jack the Giant Killer. Some versions were doubtless influenced by that, but the song doesn't require killing a giant. - RBW

**Little Brown Hands**

**DESCRIPTION:** "They drive the cows home from the pasture Down through the long shady lane."
"They know where the apples are reddest." These hard-working children shall one day be great. Many other secrets "are held in the little brown hand."

**AUTHOR:** unknown

**EARLIEST DATE:** 1937 (Brown)

**KEYWORDS:** nonballad work

**FOUND IN:** US(SE)

**REFERENCES** (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 327, "Little Brown Hands" (1 text)
Roud #15890

File: Br3327

**Little Brown Jug, The**

**DESCRIPTION:** The singer praises drink and the little brown jug it comes in: "Ha, ha, ha, you and me, 'Little brown jug' don't I love thee." Drink has turned his friends into enemies, left him poor and sick, and ruined his prospects -- but still he wants another drop

**AUTHOR:** Eastburn (Joseph Eastburn Winner)

**EARLIEST DATE:** 1869 (sheet music published by J. E. Winner of Philadelphia)

**KEYWORDS:** drink poverty nonballad

**FOUND IN:** US(Ap,MW,Ro,SE,So) Britain(England(West))

**REFERENCES** (22 citations):
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 115-118, "Little Brown Jug" (1 text, 1 tune)
Butterworth/Dawney-PloughboysGlory, p. 28, "Little Brown Jug" (1 text, 1 tune)
Williams-FolkSongsOfTheUpperThames, p. 212, "Little Brown Jug" (1 text) (also Williams-Wiltshire-WSRO Wt 406)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 261, "Little Brown Jug" (1 text plus an excerpt from another)
Randolph 408, "The Little Brown Jug" (1 text, 1 tune, plus a fragment which may or may not go here)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 33, "Little Brown Jug" (1 text plus 6 excerpts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 33, "Little Brown Jug" (1 tune plus a text excerpt)
Stout-FolkloreFromIowa 99, pp. 124-125, "The Little Brown Jug" (3 short texts)
Hubbard-BalladsAndSongsFromUtah, #131, "Little Brown Jug" (1 text plus an excerpt)
Roberts-SangBranchSettlers, #78, "Little Brown Jug" (1 text, 1 tune)
Abernethy-SinginTexas, pp. 83-84, "Little Brown Jug" (1 text, 1 tune that are clearly "Little Brown Jug"; also some supplementary dance verses that appear to derive from "Cotton-Eyed Joe" or "Corn-Stalk Fiddle" or some other very unstable text)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 176-177, "Little Brown Jug" (1 text, 1 tune, probably composite, since it includes all the original verses plus some floaters)
Huntington-TheGam-MoreSongsWhalemenSang, p. 212, "Little Brown Jug" (1 text, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 40-41, "Little Brown Jug" (1 text)
Spaeth-ReadEmAndWeep, pp. 52-53, "The Little Brown Jug" (1 text, 1 tune)
Gilbert-LostChords, pp. 64-65, "Little Brown Jug" (1 text)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 269, "Little Brown Jug" (1 text)
Emerson-StephenFosterAndCo, pp. 79-81, "The Little Brown Jug" (1 text)
Messerli-ListenToTheMockingbird, pp. 161-163, "The Little Brown Jug" (1 text)
Silber/Silber-FolksingersWordbook, p. 236, "Little Brown Jug" (1 text)
Little Bunch of Roses, The

DESCRIPTION: "I am waiting here to meet my darling," "My little bunch of roses." They kissed last night and he anticipates the same tonight. He fell in love with her when they met as children. Now she is eighteen. He recalls his proposal and her acceptance.

AUTHOR: "written and composed by" W.H. Delahanty, according to broadside LOCSheet sm1871 06382 (see NOTES)

EARLIEST DATE: 1871 (broadside, LOCSheet sm1871 06382)

KEYWORDS: courting love marriage

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Gregg/Duncan4 924, "The Little Bunch of Roses" (1 text)

Roud #6238

BROADSIDES:
LOCSheet, sm1871 06382, "Little Bunch of Roses," G. D. Russell & Co. (Boston), 1871 (tune)

NOTES [19 words]: Composer attributions are notoriously unreliable on song sheets, frequently attributing the song to the arranger. - BS

Last updated in version 5.1

File: GrD4924

Little Cabin Boy, The

DESCRIPTION: A fair lady falls in love with Billy, a cabin boy. She tries to convince his captain to release him, but the captain will not. She bids him farewell, goes into a garden, and dies for love. Billy's ship is lost in a storm with all hands
Little Carpenter (I), The

DESCRIPTION: Singer is courted successively by an old man, a blacksmith (who gives her a handkerchief and a finger ring) and a handsome young man (from Scarlet town!); she rejects all, preferring the little carpenter who, "hews with his broadaxe all day and sits by me"

AUTHOR: unknown
EARLIEST DATE: 1886 (William Henry Long, _Dictionary of Isle of Wight Dialect_)
KEYWORDS: love courting rejection magic lover worker
FOUND IN: US(Ap) Britain(England(South))
REFERENCES (2 citations):
DT, LITCARP
ADDITIONAL: W H Long, A Dictionary of the Isle of Wight Dialect to which is appended ... Songs Sung by the Peasantry” (London, 1886 (“Digitized by Google”)), p. 112, "The Little Cappender[sic] ("I'll zing you a new zong, that lately has been maade") (1 text) [Not yet indexed as Long-Wight p. 112]
ST DTLitCar (Full)
Roud #1594
RECORDINGS:
Blind James Howard, "The Little Carpenter" (AAFS 1376 B2, 1933; on KMM)
New Lost City Ramblers, "The Little Carpenter" (on NLCR06, NLCRCD2)
NOTES [347 words]: I've included the keyword, "magic" because the appearance of the handkerchief and finger ring hint at now-lost magical elements. Curiously, the field recording cited under, "Earliest Date" is the only time the song has been found, although its diction and images make it sound European. - PJS

Lyle Lofgren, who did a detailed examination of this song for a historical column, agrees. He noted several indications that the song is old: The change from third to first person, the "props" such as finger rings, the pentatonic melody (centering on the fifth rather than the tonic), and the general tone. One scholar speculated that it is a religious song in disguise. (Jesus, recall, was the son of a carpenter.)
The other very faint possibility that occurred to me was that it was about the historical Cherokee chief Attakullakulla, known as "Little Carpenter," who lived at the time of the French and Indian Wars and ended up surrendering some land in the region of South Carolina after a nasty campaign in which both sides suffered significant casualties. I can, by twisting very hard, make some of the references here make sense in his context.

But Virgil Philpott wrote to Lofgren in 2011 with additional information that seems to clarify the matter (much of this has been confirmed by Ben Schwartz) -- and eliminated both Cherokee chiefs and religious motifs:
"I live on the Isle of Wight and sing traditional songs from Southern England in harmony in a trio called The Dollymopps. Over the last 18 months we have been researching the Island's traditional songs and in doing so came across a song called 'The Little Cappender' in a recreation of an old Hooam Harvest celebration in William Henry Long's Dictionary of Isle of Wight Dialect published in 1886.
"WH Long was from a West Wight farming family and the songs he includes in his Dictionary were all 'collected from the mouths of the peasantry' on the Island in the early part of the Nineteenth
Century."
This still doesn't explain what it's about, but we can obviously eliminate any thoughts of an
American origin! - RBW

Last updated in version 5.1
File: DTLitCar

Little Child There Is Yborn, A

DESCRIPTION: "This night there is a child born, That sprang out of Jesse's thorn." "Jesus is that
child's name, And Mary mild is his dame, All our sorrow shall turn to game." "Three kings came
with their presence." "Now kneel we down upon our knee."

AUTHOR: unknown
EARLIEST DATE: before 1537 (Richard Hill MS., Balliol Coll. Oxf. 354, folio 165b)
KEYWORDS: religious nonballad Jesus childbirth MiddleEnglish
FOUND IN:
REFERENCES (8 citations):
Greene-TheEarlyEnglishCarols, #35, pp. 24-25, "(no title)" (2 texts)
Rickert-AncientEnglishChristmasCarols, pp. 42-44 "A Little Child There Is Yborn" (2 texts, not
clearly distinguished)
Sidgwick/Chambers-EarlyEnglishLyrics LXX, p. 132, "(no title)" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #63, #3635
DigitalIndexOfMiddleEnglishVerse #93, #5740
ADDITIONAL: Roman Dyboski, Songs, Carols, and Other Miscellaneous Poems from the Balliol
Ms. 354, Richard Hill's Commonplace Book , Kegan Paul, 1907 (there are now multiple print-on-
demand reprints), #59, p. 49, "(All this tyme this songe is best)" (1 text)
MANUSCRIPT: {MSRichardHill}, The Richard Hill Manuscript, Oxford, Balliol College MS.
354,page 484
MANUSCRIPT: Oxford, Bodleian Library MS. Ashmole 1393 (Bodleian 7589), folio 69
NOTES [145 words]: There are only two manuscript copies of this, which usually would not be
enough reason for me to include it in the Index, even though one of them is the Richard Hill
manuscript, which seems to contain several folk songs. (The other manuscript, Ashmole 1393, is a
tiny fifteenth century volume combined from five originally separate booklets. It contains just four
pieces of poetry, so we can't say much about its origin.)
However, the two versions are very, very different. They have different burdens. Each has at least
one verse not in the other. Even the stanzas in common have very different words -- e.g. in one
Jesus is born in an ass's stall, in the other, in an ox's. These are not the sorts of changes that are
likely to occur due to a deliberate rewrite; they look like the result of oral tradition. So I have
indexed the piece to let you decide for yourself. - RBW

Last updated in version 5.3
File: MSALCTIY

Little Children, Then Won't You Be Glad?

DESCRIPTION: "Little children, then won't you be glad (x2), That you have been to heav'n, And
you're going to go again, For to try on the long white robe..." "King Jesus, he was so strong That he
jarred down the gates of hell." "Don't you remember what you promise..."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad Jesus hell
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 87, "Little Children, Then Won't You Be Glad?"
(1 text, 1 tune)
Roud #12045
NOTES [225 words]: This is a curious mix of Biblical and non-Biblical material. The white robes are
Biblical enough, being mentioned especially in the Revelation to John (Rev. 3:5, 18, 4:4, 6:11, 7:9-
14).
The mention of the Harrowing of Hell, however, is not Biblical at all; it is a Catholic legend, and not
a particularly early one. According to Henry Bettenson, Documents of the Christian Church, second
edition, Oxford, 1963 (I use the 1967 Oxford edition), the "Old Roman Creed" which seems to have
inspired the Apostle's Creed does not mention Jesus's descent into Hell. As far as we know, a Gallican creed of the sixth century is the first to include the phrase "he descended into Hell." This was later adopted into the Apostle's Creed (mid-eighth century?), but it will be evident that that Apostle's Creed is in fact not apostolic. The Nicene Creed mentions the descent into Hell not at all. And the detail that Jesus actually broke the Gates of Hell is presumably a still later embellishment (known, e.g., to Dante).
The mention of a chariot and its wheels is reminiscent of the first chapter of Ezekiel.
The reference to feeding the sheep is imagery from the Gospel of John, though the language appears to me to be inspired by both John 10 and John 21.
All in all, this looks like a very Catholic song to me, even though the style is clearly American. - RBW

Last updated in version 5.1
File: AWG087

Little Chimney Sweep, The

DESCRIPTION: A chimney sweep steals the child while his mother spins. After three years, the child is not found. The sweep returns and is hired by the woman; when his boy appears, she recognizes him. Women are warned to keep their children close at hand
AUTHOR: Unknown, possibly a Mr. Upton
EARLIEST DATE: 1962 (collected from William Hughes) -- but a broadside in the Madden collection, possibly called "The Lost Child Found", long predates it
KEYWORDS: reunion abduction crime mother worker children
FOUND IN: Britain(England)
REFERENCES (1 citation):
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 124, "The Little Chimney Sweep" (1 text, 1 tune)
Roud #1549
CROSS-REFERENCES:
cf. "The Little Lost Child" (plot)
NOTES [52 words]: The resemblance of this song to "The Little Lost Child" (composed 1894) is sufficient that I strongly suspect the author of the latter was familiar with "The Little Chimney Sweep", also known as "The Lost Child Found." According to MacColl & Seeger, it was quite popular among 19th-century broadside printers. - PJS
File: McCST121

Little Clare Mary, The (Daily's Lifeboat)

DESCRIPTION: "When the tempest was raging And the seas running high The little Clara May came scudding down by." The ship strikes a rock. The captain says Dailey will come in his lifeboat, but he never does. The sailors are finally rescued by the Mary Louise
AUTHOR: unknown
EARLIEST DATE: 1924 (Chappell)
KEYWORDS: ship wreck disaster rescue cowardice
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 289, "The Song of Dailey's Life-Boat" (1 text)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 32, "The Little Clare Mary" (1 text)
Roud #6629
NOTES [63 words]: The notes in Brown describe their failure to find historical evidence for the events described here (which may explain the confusion in the name of the song: Brown's text calls it the Clara May, Chappell the Clare Mary). Nor is there evidence of cowardice in the (real) Dailey family.
Roud lumps several "lifeboat" songs under this number, but the other is a religious song. - RBW
File: BrII289
Little Cobbler, The

DESCRIPTION: The butcher goes to London; his wife takes the cobbler to her bed. When a policeman shows up, she invites him into bed while the cobbler hides beneath. The butcher then arrives with the cobbler still hidden. The butcher finds and punishes the cobbler

AUTHOR: unknown

EARLIEST DATE: 1906 (JFSS)

KEYWORDS: seduction trick bawdy humorous hiding

FOUND IN: Britain(England(Lond,South))

REFERENCES (6 citations):
Copper-SongsAndSouthernBreezes, pp. 224-226, "The Little Cobbler" (1 text, 1 tune)
OShaughnessy-YellowbellyBalladsPart1 30, "The Little Cobbler" (1 text, 1 tune)
Kennedy-FolksonsOfBritainAndIreland 197, "The Cunning Cobbler" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #78, "The Little Cobbler" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, pp. xv-xvi, "The Cobbler" (1 text)
Purslow-TheConstantLovers, pp. 15-16, "The Cobbler and the Butcher" (1 text, 1 tune)
Roud #174

RECORDINGS:
George Spicer, "The Cunning Cobbler" (on FSB02, FSB2CD) (on FSBFTX19)

CROSS-REFERENCES:
cf. "The Boatsman and the Chest" [Laws Q8] (plot) and references there

NOTES [118 words]: The Copper version of this piece appears, from the initial verse, to be very closely related to "The Major and the Weaver" [Laws Q10]. The Kennedy-FolksongsOfBritainAndIreland version, however, is distinct. I suspect the Copper version is a cross-fertilization.

Vaughn Williams observed that the piece must be modern (because of the policeman), and remarks "It is a modern example of the kind of fun we find in Chaucer's 'Clerk of Oxenforde.'" This and similar songs are sometimes traced back to a story in Boccaccio (seventh day, second story: Gianella, Peronella, and her husband). But the story is really one of the basic themes of folktale, and doubtless predates Boccaccio as well as these songs. - RBW

Last updated in version 4.3

File: CoSB224

Little Cock Sparrow, The

DESCRIPTION: "A little cock sparrow sat on a green tree" A "naughty boy" with bow and arrow says he will shoot the sparrow to make a stew and pie. The sparrow says otherwise and flies away.

AUTHOR: unknown

EARLIEST DATE: 1846 (Halliwell, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: escape hunting bird youth food

FOUND IN:

REFERENCES (2 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 111, "A little cock sparrow sat on a green tree" (1 text)
Baring-Gould-AnnotatedMotherGoose #182, p. 130, "(A little cock sparrow sat on a green tree)"
Roud #3368

BROADSIDES:
Bodleian, Harding B 25(1117), "The Little Cock Sparrow," W. Oxlade (Portsea), n.d.

NOTES [74 words]: Bird fanciers will note that this is the English sparrow, known in America as a "House Sparrow" but actually a weaverfinch, rather than a true sparrow; it's generally not possible to tell the genders of true sparrows without detailed examination. English sparrows are also generally more given to chattering, and spend more time in trees; true sparrows are groundfeeders. Not that a nursery rhyme writer is likely to worry about such details. - RBW

File: 002111

Little Cottage Girl, The (We Are Seven)

DESCRIPTION: "I met a little cottage girl, She was eight years old, she said." Asked how many siblings she has, the pretty child says, "We are seven." Two are dead alongside their mother, two at sea. He says that the dead do not count; she insists, "We are seven."
Little Cow-Girl, The

DESCRIPTION: "Daddy came from Brownsville En Maw from San Antone; We come here in a wagon" with stock and horses. The whole family was "raised with cattle." Dad plays the fiddle and they dance. She has "A young cow-puncher roped." It's a good life

AUTHOR: N. Howard Thorp (source: Thorp/Logsdon-SongsOfTheCowboys)
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: mother father travel cowboy home music
FOUND IN:
REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 94-95, "The Little Cow-Girl" (1 text)
File: ThLo094

Little Crooked Ring

DESCRIPTION: "Here we go in a little crooked ring, Boys for to whistle and girls for to sing." Choose the one that you love best, And I am sure it'll please the rest." "Irish potatoes, tops and all." "Kiss her quick and let her go, Yonder comes her mommy-o."

AUTHOR: unknown
EARLIEST DATE: 1939 (Skean-CircleLeft-FolkPlayOfKentuckyMountains)
KEYWORDS: play party courting food mother
FOUND IN: US(Ap)
REFERENCES (1 citation):
Skean-CircleLeft-FolkPlayOfKentuckyMountains, p. 24, "Little Crooked Ring" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Green Grow The Rushes, Oh! (II -- Singing Game)" (lyrics)
File: Skea024

Little Darling Pal of Mine

DESCRIPTION: "My little darling, how much I love you, How I love you none can tell... Little darling, pal of mine." In words often reminiscent of the "Dear Companion" family, the singer recalls dreaming of his pal and wishes to be dead without her

AUTHOR: unknown
EARLIEST DATE: 1928 (recording, The Carter Family)
KEYWORDS: love separation rejection
FOUND IN: US(So)
REFERENCES (1 citation):
Abernethy-SinginTexas, p. 52, "Little Darling Pal of Mine" (1 text, 1 tune, linked with "Dear Companion (The Broken Heart; Go and Leave Me If You Wish To, Fond Affection)" and "Columbus Stockade Blues")
Roud #4315
RECORDINGS:
Little David, Play on Your Harp

DESCRIPTION: Recognized by the chorus, "Little David, play on your harp, Hallelu, hallelu." The rest can describe David's exploits, or almost anything else vaguely related to Biblical subjects

AUTHOR: unknown

EARLIEST DATE: 1899 (Barton-OldPlantationHymns)

KEYWORDS: nonballad Bible

FOUND IN: US(SE)

REFERENCES (9 citations):
Barton-OldPlantationHymns, p. 26, "Little David Play on Your Harp" (1 text, 1 tune)
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 64, "Little David, Play on Your Harp" (1 text, 1 tune; p. 139 in the 1901 edition)
Work-FolkSongOfTheAmericanNegro, p. 73, "Little David" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 609, "Little David, Play on Your Harp" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 609, "Little David, Play on Your Harp" (1 tune plus a text excerpt)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 81, "Little David, Play on Your Harp" (1 text, 1 tune, possibly mixed with "On My Journey Now")
Courlander-NegroFolkMusic, pp. 46-49, (no title) (1 text, which appears composite); pp. 236-237, "King David"
Silber/Silber-FolksingersWordbook, p. 361, "Little David" (1 text)

ADDITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, pp. 311-312, "(no title)" (1 text)

Roud #11831

RECORDINGS:
Rich Amerson & Earthy Anne Coleman, "King David" (on NFMAla4, DownHome)
Big Bethel Choir #1, "Little David Play Your Harp" (Columbia 14157-D, 1926)
Commonwealth Quartet, "Little David" (Domino 0173, 1927)
Brother Claude Ely, "Little David Play On Your Harp" (King 1375, 1954)
Fisk University Jubilee Quartet, "Little David, Play On Yo' Harp" (Victor 16448, 1909)
Fisk University Male Quartette (sic.), "Little David Play On Your Harp" (Columbia A2803, 1919)
Hampton Institute Quartette, "Little David, Play On Your Harp" (Musicraft 231, prob. 1939)
Bessie Jones and the Georgia Sea Island Singers, "Little David" (on LomaxCD1712, recorded 1959)
Joe Ramer Family, "Little David Play On Your Harp" (Broadway 8106, c. 1930)
Joe Reed Family, "Little David Play On Your Harp" (c. 1925; on CrowTold02)
Noble Sissle & Lt. Jim Europe's Singing Serenaders, "Little David Play On Your Harp" (Pathe 22084, 1919)
Southland Jubilee Singers, "Little David Play On Your Harp" (OKeh 4271/Phonola 4271, 1921)
Wood Bros. Quartet, "Little David Play On Your Harp" (Rainbow 1094, 1923)

CROSS-REFERENCES:
cf. "All My Trials" (floating lyrics)

NOTES [64 words]: Spaeth lists a 1921 hit, "Little David, Play on Your Harp" as arranged by "Burleigh." I would assume that that is this song, and that it therefore is older than that date by some years. - RBW

The Courlander-NegroFolkMusic references certainly is composite, but the verses were compiled by the informant, Rich Amerson, not by Courlander. See his recording on NFMAla3 and DownHome. - PJS

Last updated in version 6.0

File: CNFM046

Little Dicky Wigburn

DESCRIPTION: Dicky's wife sends him far off to get her a cure. He meets a friend on the road who realizes the mission is a ruse to get Dicky out of the house while the wife and local clergyman make love. The friend schemes successfully to reveal the wife's deception
AUTHOR: unknown
EARLIEST DATE: 1906 (Reeves-TheEverlastingCircle)
LONG DESCRIPTION: Dicky's wife sends him far off to get a cure or "I shall die." He meets a friend on the road who realizes the mission is a ruse to get Dicky out of the house while the wife and local clergyman make love. The friend tells Dicky to climb into a sack. They go to Dicky's house and the friend makes up a reason to bring the sack into the house where the wife is entertaining the clergyman. In the natural course of events the subject of singing arises. The wife sings that she has tricked Dicky and she'll be with the clergyman until Dicky comes home. The clergyman sings that he is enjoying Dicky's food, ale and wife. The friend sings that Dicky is near and should come out of the sack. Dicky jumps out of the sack, grabs a club, and sings about how he will beat the clergyman. In at least one version Dicky beats his wife the next day; in another they hang the clergyman and burn Dicky's wife.

KEYWORDS: adultery trick humorous husband lover wife clergy execution

FOUND IN: Britain(England(South)) US(Ap) Ireland West Indies(Bahamas) Canada(Mar)

REFERENCES (8 citations):
Williams-FolkSongsOfTheUpperThames, pp. 293-294, "Little Dicky Milburn" (1 fragment) (also Williams-Wiltshire-WSRO Ox 227)
Williams-Wiltshire-WSRO Ox 174
Reeves-TheEverlastingCircle, p. 286, "Oh Dickey, Oh Dickey" (1 text)
JournalOfAmericanFolklore, Isabel Gordon Carter, "Mountain White Folk-Lore: Tales from the Southern Blue Ridge," Vol. XXXVIII, No. 149 (Jul-Sep 1925), #14 pp. 366-248 "Little Dicky Wigbun" (1 text)
JournalOfAmericanFolklore, Mellinger E Henry. "Still More Ballads and Folk-Songs from the Southern Highlands," Vol. XLV, No. 175 (Jan-Mar 1932), #9 pp. 34-35 "Little Dicky Wigburn" (1 text, 1 tune)

ADDITIONAL: Katherine Briggs, _A Dictionary of British Folk-Tales in the English Language_, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2), volume 2, pp. 154-155, "Little Dicky Milburn" (1 text)
Elsie Clews Parsons, Folk-Tales of Andros Island Bahamas (Lancaster: American Folk-Lore Society, 1918 ("Digitized by Internet Archive")), #37, pp. 78-79, "The Husband in the Bag" (1 text, 1 tune)

Helen Creighton, _A Folk Tale Journey through the Maritimes_, edited by Michael Taft and Ronald Caplan, Breton Books, 1993, pp. 152-154, "Dicky Melbourne" (1 text)

Roud #1321

RECORDINGS:
Johnny Cassidy, "Dickie Milburn" (on IRCassidyFamily01)

CROSS-REFERENCES:
cf. "The Canny Miller and His Wife" (theme: wife sends husband away so she can have her lover come to the house)

NOTES [154 words]: Most of the text is a recitation. The four verses are sung. Henry quotes Phillips Barry: "It is the only version, as far as I know, in English, of a cante-fable widely current in central, eastern and southern Europe, the German form of which is 'Der Alte Hildebrand.'" See Grimm #95 pp. 440-444, "Old Hildebrand". The standard motif index and tale type references are K1556 ("Old Hildebrand. Hidden cuckhold reveals his presence by rhymes. He responds to the rhymes made by the wife and paramour concerning their entertainment") (TMI) and ATU 1360C, "Old Hildebrand" (ATU Part II, p. 166).
Thompson reports the tale type, aside from many European sources, "in the English tradition of North Carolina, the Negro of Louisiana and the Bahamas, and the Portuguese of Massachusetts." (Thompson, p. 204). Thompson does not cite references. I don't find the North Carolina reference in Brownl (Thompson was an editor for that volume).

Bibliography

- (The) ATU: Hans-Jorg Uther,The Types of International Folktales, Suomalainen Tiedeakatemia, 2004
- Grimm: (Jacob Grimm, James Stern, editor,)The Complete Grimm's Fairy Tales, Pantheon Books, 1972
- (The) TMI: Stith Thompson, Motif-Index of Folk-Literature revised and enlarged by Stith Thompson, Indiana University Press, 1955 (Motif-Index of Folk-Literature on CDROM, Intelex Corporation, 1992
Little Drops of Water (Little Things)

DESCRIPTION: "Little drops of water, Little grains of sand, Make the mighty ocean And (the pleasant/a beautiful) land."

AUTHOR: Julia A. Fletcher Carney (1823-1908) (See NOTES)

EARLIEST DATE: 1848 (Brewer, Reading and Spelling, according to Julian)

KEYWORDS: nonballad

FOUND IN: US(SE)

REFERENCES (5 citations):
Henry Songs Sung In The Southern Appalachians, p. 242, (no title) (1 short text)
Baring-Gould Annotated Mother Goose #798, p. 293, "(Little drops of water)"
ADDITIONAL: Hazel Felleman, Best Loved Poems of the American People, p. 635-636, "Little Things" (1 text)
Martin Gardner, editor, _Famous Poems from Bygone Days_, Dover, 1995, pp. 35-36, "Little Things" (1 text)

ST MHAp242A (Full)

NOTES [291 words]: This item has been variously attributed; Granger's Index to Poetry notes attributions to E. C. Brewer (1810-1897) and Frances S. Osgood, but unequivocally lists the author as Julia A. Fletcher Carney. The Baring-Goulds and Gardner also credit it to her, and Felleman agrees though it gives her name simply as Julia A. Fletcher.

According to Gardner, Brewer (yes, the author of Brewer's Phrase and Fable) added a stanza and managed to get credit for the whole thing as a result. So, e.g., the notes in Julian, p. 679, "The original of this hymn, by Dr. E. C. Brewer, was 1st published in Reading and Spelling, 1848, in 5 stanzas of 4 lines. Subsequently it reappeared in a very much altered and improved form in the American Juvenile Missionary Magazine, also in 5 stanzas. From that magazine it was copied into Hymns and Sacred Songs, published at Manchester by Fletcher and Tubbs, 1855, and from that collection it has passed into numerous children's hymnals in the United Kingdom. When the [common] version.... is compared with the original it is found that the leading thought of the hymn and the first stanza are all that remain of that first published by Dr. Brewer...." Julian goes on to note additional verses by Bickersteth and by Thring.

The second edition of Julian, however, gets it right (p. 1665), admitting that Brewer added "four inferior verses of his own" to Carney's first verse.

This rather insipid piece (which continues, "So the little moments, Humble though they be, Make the mighty ages Of eternity") is clearly Fletcher Carney's "hit"; Granger's lists nine books which contain it, but cites no other works from her pen whatsoever. Gardner mentions (and prints) only one, "Think Gently of the Erring." - RBW

Last updated in version 5.1

File: MHAp242A

Little Dun Dee

DESCRIPTION: "My uncle died and left me forty quid." The singer bets it all on Little Dun Dee in a match race. As the race progresses Little Dunny falls behind and the price rises. The pony falls behind the bay but just wins at the end and carts the money away.

AUTHOR: unknown

EARLIEST DATE: before 1839 (broadside, Bodleian Harding B 11(1793))

KEYWORDS: money racing horse

FOUND IN: Britain(England(Lond,South))

REFERENCES (3 citations):
Williams-Wiltshire-WSRO Mi 620, "Little Dun Mare" (1 text)
Purslow-TheConstantLovers, pp. 53-54, "The Little Dun Mare" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #124, "I'Anson's Racehorse" (1 text, 1 tune)

Roud #176

RECORDINGS:
Mary Anne Haynes, "Little Dun Dee" (on Voice11)
Little Family, The [Laws H7]

DESCRIPTION: Sisters Mary and Martha are deeply grieved when their brother Lazarus falls sick and dies. Jesus is informed that his friend Lazarus is sick, and hurries to Bethany. Finding the sisters weeping, he too weeps and raises Lazarus from the dead

AUTHOR: unknown

EARLIEST DATE: 1906 (Belden-BalladsSongsCollectedByMissourFolkloreSociety, from a manuscript probably from 1865; Hudson's ms. was dated 1862)

KEYWORDS: family Jesus religious Jesus Bible

FOUND IN: US(Ap,MW,SE,So)

REFERENCES (20 citations):
- Laws H7, "The Little Family"
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 447-449, "The Little Family" (2 texts plus a mention of 1 more)
- Randolph 614, "The Little Family" (2 texts, 1 tune)
- Hlhg, pp. 31-32, "Mary Marth & Laserth" (1 text)
- Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 114, "The Little Family" (1 text, 1 tune)
- Eddy-BalladsAndSongsFromOhio 133, "The Little Family" (1 text, 1 tune)
- Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 151, "The Little Family" (1 text, 1 tune)
- Cox-FolkSongsSouth 134, "The Little Family" (2 texts)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 610, "The Little Family" (1 text plus 1 excerpt and mention of 1 more; also assorted stanzas in the notes)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 610, "The Little Family" (2 tunes plus text excerpts)
- Hudson-FolksongsOfMississippi 86, pp. 212-214, "The Little Family" (1 text)
- Scarborough-ASongCatcherInSouthernMountains, pp. 195-196, "The Little Family" (1 text)
- Thomas-BalladMakingInMountainsOfKentucky, pp. 218-222, "The Little Family" (1 text, 1 tune)
- Leach-TheBalladBook, pp. 734-736, "The Little Family" (1 text)
- McNeil-SouthernFolkBalladsVol2, pp. 132-133, "Lazarus" (1 text, 1 tune)
- Burton/Manning-EastTennesseeStateCollectionVol1, pp. 42-44, "Lazarus" (1 text, 1 tune)
- Wells-TheBalladTree, pp. 190-191, "The Little Family" (1 text, 1 tune)
- Ritchie-SingingFamilyOfTheCumberlands, pp. 231-232, "[The Little Family]" (1 text, 1 tune)
- Chase-AmericanFolkTalesAndSongs, p. 183, "The Little Family" (1 text, 1 tune)
- DT 647, LAZRUS
- Roud #656

RECORDINGS:
- Ollie Gilbert, "The Little Family" (on LomaxCD1704)

ALTERNATE TITLES:
- Mary and Martha
- Martha and Mary
- Mary, Martha, and Lazarus

NOTES [63 words]: This song closely parallels the account in John 11:1-44, with two exceptions. First, when Jesus heard Lazarus was sick, he did NOT hasten to Bethany, but sat around for two
days (apparently to give the dead body a little extra time to rot!). Second, Jesus did not weep for Lazarus; he wept because of the hardness of heart of the Jews who did not think Lazarus would be raised. - RBW

Last updated in version 5.1
File: LH07

Little Fight in Mexico

DESCRIPTION: "They had a little fight in Mexico. It wasn't for the boys but the gals, you may know, Sing fa la la, sing fa la la, sing fa la la la day." Boys and girls "came to the place where the blood was shed," where (girls/boys) turned back but the dance continues

AUTHOR: unknown
EARLIEST DATE: 1929 (Randolph)
KEYWORDS: playparty courting dancing fight
FOUND IN: US(Ap,SE,So)
REFERENCES (7 citations):
Randolph 549, "Little Fight in Mexico" (2 texts, 1 tune, although the texts do not really look related)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 79, "Little Fight in Mexico" (1 fragment)
Hudson-FolksongsOfMississippi 141, pp. 288-289, "Had a Big Fight in Mexico" (1 text)
Hudson-FolkTunesFromMississippi 36, "Had a Big Fight in Mexico" (1 short text, 1 tune)
Bush-FSofCentralWestVirginiaVol5, p. 14, "Jimmy Taylor, Oh" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 66-67, "Had a Little Fight in Mexico" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 9, "Johnny Cake" (4 texts, 1 tune, but the "B" text, entitled "Had a Little Fight in Mexico," is clearly this piece)
Roud #736
NOTES [57 words]: Based on the content of this song, I would guess that it is not related to the Mexican War (Hudson states otherwise, but this is based only on the date of collection; he knew people who claimed to have heard it c. 1860). - RBW

There is a town called Mexico in Missouri, although it's in the northern part of the state, not in the Ozarks. - PJS

Last updated in version 6.0
File: R549

Little Fighting Chance, The [Laws J19]

DESCRIPTION: The "Little Fighting Chance" encounters a French warship. The battle is long, and the British take twenty casualties, but in the end they defeat the French vessel and take it home as a prize

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan1)
KEYWORDS: ship battle navy
FOUND IN: Canada(Mar) Britain(Scotland(Aber))
REFERENCES (4 citations):
Laws J19, "The Little Fighting Chance"
Greig/Duncan1 42, "Box Them Off, My Jolly Tars" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 82, "The Little Fighting Chance" (1 text)
DT 551, LILCHANC
Roud #980
File: LJ19

Little Girl and the Dreadful Snake, The

DESCRIPTION: Singer hears screams of his daughter, who's been attacked by "an awful, dreadful snake." He runs through the woods to rescue her, but arrives too late; she is dead

AUTHOR: unknown
EARLIEST DATE: 1952 (recording, Stanley Brothers)
KEYWORDS: death animal children father
FOUND IN:
Little Girl and the Robin, The

DESCRIPTION: "There came to my window one morning in spring A sweet little robin that started
to sing" "As soon as he had finished his... song A cruel young man with a gun came along. He
killed... my sweet bird... No more will he sing at the break of the day"

AUTHOR: George J. Webb?

EARLIEST DATE: 1889 (New First Music Reader)

KEYWORDS: bird death hunting music

FOUND IN: US(MW,So)

REFERENCES (2 citations):

Randolph 880, "The Sweet Little Birdie" (2 fragments, 1 tune)

Randolph/Cohen-OzarkFolksongs-Abridged, pp. 538-539, "The Sweet Little Birdie" (1 text, 1 tune
-- Randolph's 880A)

Roud #7545

NOTES [63 words]: If this were a traditional song, I'm sure folklorists would be all over it looking for
a hidden meaning. Even though it seems to be composed, I suspect there is an additional meaning
-- but I can't see what it is.

Roud seemingly lumps this with "Come, Birdie, Come," but they are certainly separate; apart from
everything else, "Come, Birdie Come" lacks the death of the bird. - RBW

Last updated in version 4.3

File: R880

Little Golden Ring, The

DESCRIPTION: A sailor bids his mother, "a lone, weeping widow," farewell. He promises to return.
She gives him a ring, saying, "Wear it for your mother's sake." He does well at sea, but then his
mother's letters stop. He comes home to learn that she is dead

AUTHOR: unknown

EARLIEST DATE: 1932 (Doerflinger-SongsOfTheSailorAndLumberman)

KEYWORDS: sailor mother separation death ring return

FOUND IN: US(MA)

REFERENCES (1 citation):

Doerflinger-SongsOfTheSailorAndLumberman, pp. 170-172, "The Little Golden Ring" (1 text, 1
tune)

Roud #9418

BROADSIDES:

NLScotland, L.C.Fol.70(104b), "It Is But a Little Golden Ring," Poet's Box (Dundee), c. 1890

File: Doe170

Little Harbour Bargain Store, The

DESCRIPTION: Great men in great cities have had "great ventures" but the Little Harbour bargain
store is "the very best of all" You can find food, clothing, ..., lunch. "They're coming from Joe Batt's
... rushing to the Little Harbour store"

AUTHOR: Chris Cobb (source: Guigné-ForgottenSongsOfTheNewfoundlandOutports)

EARLIEST DATE: 1952 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)

KEYWORDS: clothes commerce food humorous nonballad

FOUND IN: Canada(Newf)

REFERENCES (1 citation):

Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 236-237, "The Little Harbour Bargain
Store" (1 text, 1 tune)
Roud #25329
NOTES [29 words]: Little Harbour is on an island of the northeast coast of Newfoundland in Notre Dame Bay. Joe Batt's Arm is an outport on Fogo Island, also off the coast in Notre Dame Bay. - BS
Last updated in version 4.2
File: Guig236

Little Hillside
DESCRIPTION: "Well, our time is swiftly rolling on, When I know I must die." The singer therefore determines to turn to God. He asks to be buried on the "little hillside." He asks others to sing his songs. He says not to weep for him
AUTHOR: Clarence "Tom" Ashley
EARLIEST DATE: 1963 (recording, Tom Ashley)
KEYWORDS: death burial nonballad religious
FOUND IN: US(Ap)
REFERENCES (1 citation):
Burton-TennesseeTraditionalSingers, p. 40, "Little Hillside" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Dying Preacher (Hick's Farewell)" (first verse lyrics)
File: BTN040

Little Indian Maid, The
DESCRIPTION: The singer grew up in American Indian culture: her father hunted and her mother worked in the wigwam. She helped her mother, but could not read, sew, or pray until the white man "taught poor Indians Jesus's name." She asks the Saviour to bless whites
AUTHOR: unknown, but I bet it wasn't an Indian [note from PJS]
EARLIEST DATE: c. 1957 (recording, Lotys Murrin)
LONG DESCRIPTION: The singer tells of growing up in American Indian culture, while her hunter father roamed, "wild nature's child," and her mother stayed in the wigwam, wove baskets and sewed his moccasins. She helped her mother, but could not read, sew, or pray until the white man came and "taught poor Indians Jesus' name." Now she asks the Saviour to bless the white man
KEYWORDS: religious family Indians(Am.)
FOUND IN: Canada(Ont)
Roud #4807
RECORDINGS:
Lotys Murrin, "The Little Indian Maid" (on Ontario1)
CROSS-REFERENCES:
cf. "When I Go Up to Shinum Place" (theme)
cf. "Indian Hymn" (theme)
NOTES [68 words]: The song practically reeks of missionary origin, but Edith Fowke was unable to find a printed source. She notes that it was popular among lumberjacks. - PJS
Indeed, the several other songs of this type are generally produced by whites (hence their use of English, often pidgin English). Contrary to propaganda, the chief thing the locals caught from missionaries was not Christianity but epidemic diseases. - RBW
File: RcLitInM

Little Jack Horner
DESCRIPTION: "Little Jack Horner Sat in a corner Eating of Christmas pie. He put in his thumb And pulled out a plum, And said, What a good boy am I."
AUTHOR: unknown
EARLIEST DATE: 1725 (Carey's Namby Pamby, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: food
FOUND IN: Britain(Scotland(Aber)) US(MW)
REFERENCES (7 citations):
Greig/Duncan8 1682, "Little Jack Horner" (1 text, 1 tune)
Little Jim

DESCRIPTION: "The night was dark and stormy, The wind was howling wild. A patient mother watched beside The deathbed of her child." The mother prays for Little Jim. He he has no pain. He asks that she tell his coaler father goodbye, then dies; angels take him

AUTHOR: unknown

EARLIEST DATE: 1970 (Abrahams/Riddle-ASingerAndHerSongs)

KEYWORDS: mother children death

FOUND IN: US(So)

REFERENCES (1 citation):
Abrahams/Riddle-ASingerAndHerSongs, pp. 105-107, "Little Jim" (1 text, 1 tune)

Roud #3522

File: Abrr105

Little Joe the Wrangler [Laws B5]

DESCRIPTION: "Little Joe" runs away from home because of a parental remarriage. He is taken in by cowboys and learns how to herd cattle. When a storm starts blowing, he stops a stampede but is killed in the process

AUTHOR: N. Howard Thorp (1898)

EARLIEST DATE: 1908 (Thorp's "Songs of the Cowboys"); reportedly written 1898

KEYWORDS: cowboy death

FOUND IN: US(NW,Ro,So,SW)

REFERENCES (12 citations):
Little Joe the Wrangler's Sister Nell

**DESCRIPTION:** The girl rides up to the cowboy's fire. She is looking for her brother Joe. The cowboys, reluctant to tell her that her brother is dead, listen to her sad story of a cruel stepmother. At last, seeing the brands on the cattle, she realizes the truth.

**AUTHOR:** unknown (sometimes credited to N. Howard Thorp, author of "Little Joe the Wrangler"; Thorp himself in 1934 credited it to Kenneth Clark, according to Logsdon)

**EARLIEST DATE:** 1934

**KEYWORDS:** abuse orphan death stepmother cowboy derivative

**FOUND IN:** US (MW, So)

**REFERENCES** (3 citations):
- Randolph 204, "Little Joe the Wrangler's Sister Nell" (1 text)
- Thorp/Fife-SongsOfTheCowboys I, pp. 28-37 (9-11), "Little Joe, the Wrangler" (4 texts -- one of them being "Sister Nell") and another a parody about "Joe... That hung that bunch of cactus on the wall," 1 tune); Thorp/Logsdon-SongsOfTheCowboys, pp. 96-98, "Little Joe, the Wrangler" (1 text)
- Logsdon-WhorehouseBellsWereRinging 2, pp. 32-37, "Little Joe, the Wrangler" (1 text, 1 tune)

**RECORDINGS:**
- Harry Jackson, "Little Joe the Wrangler's Sister Nell" (on HJackson1, CowFolkCD1)

**CROSS-REFERENCES:**
- cf. "The Little Old Log Cabin in the Lane" (tune) and references there
- cf. "Little Joe the Wrangler's Sister Nell" (subject, tune)

**NOTES [93 words]:** Larkin-SingingCowboy notes that, in a cattle ride, the horse wrangler (responsible for controlling the horses and bringing them to the riders as needed) stood low in the social hierarchy but often played a vital role when the herd was nervous or the riders busy. Although the evidence is strong that N. Howard Thorp (who of course first printed it) wrote this song, I have seen a claim that D. J. O'Malley (the probable author of "The Horse Wrangler (The Tenderfoot)" [Laws B27]) is responsible. For this claim, see Sing Out!, volume 41, #2 (1996), p. 134. - RBW

Last updated in version 5.3

File: LB05
Little John a Begging [Child 142]

DESCRIPTION: Little John (goes/is assigned by Robin to go) a-begging. He meets up with beggars feigning disabilities who do not want his company and they fall to blows. Little John overcomes them and is much enriched by their stores which he takes to Sherwood.

AUTHOR: unknown

EARLIEST DATE: before 1663 (broadsid printed by William Gilbertson); also a garland of 1663

KEYWORDS: Robinhood begging fight disability

FOUND IN:

REFERENCES (10 citations):
Child 142, "Little John a Begging" (2 texts)
Bronson 142, comments only
Ritson-RobinHood, pp. 195-198, "Little John and the Four Beggars" (1 text)
Hales/Furnival-BishopPercysFolioManuscript, volume I, pp. 47-49, "Little John, the Beggar, and the three Palmers" (1 fragment, with a fuller text in the notes)
Leach-TheBalladBook, pp. 406-408, "Little John a Begging" (1 text)
Olson-BroadsideBalladIndex, RZN2, "All you that delight to spend some time"

ADDITIONAL: Stephen Knight, editor (with a manuscript description by Hilton Kelliher), _Robin Hood: The Forrester Manuscript_ (British Library Additional MS 71158), D. S. Brewer, 1998, pp. 2-5, "Little Johns Begging" (1 text, close to the 1670 garland)

Stephen Knight and Thomas Ohlgren, editors, _Robin Hood and Other Outlaw Tales_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2000, pp. 521-526, "Little John a Begging" (1 text, based on one of the garlands)

MANUSCRIPT: {MSForresters}, London, British Library MS. Additional 71158, the "Foresters Manuscript," item 20

Roud #3988

ALTERNATE TITLES: Little John and the Beggars

NOTES [155 words]: For background on the Robin Hood legend, see the notes on "A Gest of Robyn Hode" [Child 117].

Hyder E. Rollins, _An Analytical Index to the Ballad-Entries (1557-1709) In the Register of the Company of Stationers of London_, 1924 (I use the 1967 Tradition Press reprint with a new Foreword by Leslie Shepard), p. 131, #1505, reports on the Stationer's Register entry for this: "Little John and the four beggers, a merry song of Robin Hod & Little John," entered by William Gilbertson on August 18, 1657.

Knight/Ohlgren, p. 525, note the inherent improbability of this song -- would Robin Hood, a "proud outlaw," permit his men to go begging? And would Little John, himself a proud man, consent, even under constraint? Unlikely. I find myself wondering if there might not have been an earlier song about someone exposing feigned beggars which some enterprising, but hardly competent, hack writer converted to a Robin Hood ballad. - RBW

Last updated in version 5.3

File: C142

Little John Henry

DESCRIPTION: "It was early one mornin' And it looked like rain, Way roun' that curve, Lord, I spied a gravel train. O my little John Henry, Godamighty knows." "Now where'd you get your learnin'? Please tell it to me. On the Gulf and Colorado And the Santa Fe."

AUTHOR: unknown

EARLIEST DATE: 1933

KEYWORDS: train

FOUND IN: US(So)
REFERENCES (2 citations):
Lomax-FolkSongsOfNorthAmerica 300, "Little John Henry" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 198-199, "My Li'l John Henry" (1 text, 1 tune, a fragment placed her based primarily on the chorus)
Roud #6715

CROSS-REFERENCES:

NOTES [25 words]: Probably a "John Henry-ized" version of "Casey Jones" -- but it may be that this is another case of the Lomaxes turning a song into something else. - RBW
File: LoF300

Little Julie
DESCRIPTION: "Little Julie, little Julie, I love you (x3), Swing open your window for me now." "I'll pick my guitar at your window (x3). Swing open...." "Brick walls are built all around me." "Six months on the ocean I'll grieve me." "Six months on dry bread....."
AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: love courting separation food
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 17, "Little Juile" (1 text,1 tune)
Roud #11384
File: Brne017

Little Log Cabin by the Sea
DESCRIPTION: Yet another song derived from "Little Old Log Cabin in the Lane", but in this one the singer reminisces about the precious Bible his/her mother left behind in the log cabin by the sea
EARLIEST DATE: 1927 (recording, Carter Family)
KEYWORDS: religious Bible mother family
FOUND IN: US
Roud #15142
RECORDINGS:
Carter Family, "Little Log Cabin by the Sea" (Victor 21074, 1927; Bluebird B-6271, 1936)
DeBusk-Weaver Family, "Little Log Cabin by the Sea" (on DeBusk-Weaver1)
CROSS-REFERENCES:
cf. "Little Old Log Cabin in the Lane" (tune, structure) and references there
NOTES [27 words]: This shouldn't be confused with "Little Old Log Cabin by the Stream" or any of the other "Log Cabin" songs; it's indexed primarily to differentiate it from them. - PJS
Last updated in version 4.2
File: RcLLCBTS

Little Logwood Cabin, The
DESCRIPTION: "There's a little logwood cabin way down in Tennessee, Where the morning glories creep around the door. There's a little yellor girlie, she's waiting there for me." They have played together since they were "little pickaninies." Now he hopes to marry her
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5); Browne-AlabamaFolkLyric
KEYWORDS: home marriage
FOUND IN: US(SE,So)
REFERENCES (2 citations):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 701, "The Little Logwood Cabin" (1 short text, 1 tune)
Little Lost Child, The

DESCRIPTION: "A passing policeman found a little child... Says to her kindly, you must not cry; I'll find your mother by and by." At the station he realizes she is his daughter Jennie, with whose mother he had quarreled. When the mother arrives, they are reconciled

AUTHOR: Words: Edward B. Marks / Music: Joseph W. Stern

EARLIEST DATE: 1894 (sheet music)

REFERENCES (4 citations):
- Randolph 728, "The Lost Child" (1 text)
- Hubbard-BalladsAndSongsFromUtah, #102, "The Passing Policeman" (1 text)
- Spaeth-ReadEmAndWeep, pp. 148-150, "The Little Lost Child" (1 text, 1 tune)
- Geller-FamousSongsAndTheirStories, pp. 132-137, "The Little Lost Child" (1 text, 1 tune)

RECORDINGS:
- Earl Shirkey & Roy Harper, "The Little Lost Child" (Columbia 15642-D, 1931; rec. 1929)

CROSS-REFERENCES:
- cf. "The Little Chimney Sweep" (plot)

NOTES [182 words]: David A. Jasen, Tin Pan Alley: The Composers, the Songs, the Performers and their Times: The Golden Age of American Popular Music from 1886 to 1956, Primus, 1988, p. 3, reports that "Edward B. Marks (1865-1945) was a young notions salesman who liked to write lyrics." Having published a song, "December and May," in 1893 through Frank Harding's music publishing house and being dissatisfied with the royalties, he went into business for himself. "He teamed with another salesman who could write melodies, Joseph W. Stern. They opened a small office in 1894 and issued their first collaboration, 'The Little Lost Child,' that same year. With the help of music hall singers Della Fox and Lottie Gilson, the song became a hit and established the firm of Joseph W. Stern & Company as a major voice in Tin Pan Alley. Marks also created the illustrated song slide, which was used in music theatres to help the audience visualize the lyrics through a series of action and sentimental photographs and illustrations."

The other Marks/Stein collaboration in the Index is "My Mother Was a Lady." - RBW

Last updated in version 4.2

Little Maggie

DESCRIPTION: Singer laments Maggie's drinking and straying ("Over yonder stands little Maggie... She's a drinking away her troubles and a-courting some other man"). He praises her beauty extravagantly, saying she was made to be his, but plans to leave town.

AUTHOR: unknown

EARLIEST DATE: 1928 (recording, Grayson & Whitter)

REFERENCES (8 citations):
- Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 23-25, "Hustling Gamblers" (1 text, very long and with so much floating material that it could be linked with several songs, but "Little Maggie" seems to be the largest and most distinct part)
- Henry-SongsSungInTheSouthernAppalachians, pp. 102-104, "Hustling Gamblers" (1 text, from the same informant as Cambiaire-EastTennesseeWestVirginiaMountainBallads, though apparently taken down independently and with some small differences, many of them orthographic)
- Shellans-FolkSongsOfTheBlueRidgeMountains, p. 11, "Little Maggie" (1 text, 1 tune)
- Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 48, "Little Maggie" (1 text, 1 tune)
- Cray-AshGrove, pp. 10-11, "Little Maggie" (1 text, 1 tune)
- Darling-NewAmericanSongster, p. 277, "Little Maggie" (1 text)
- Silber/Silber-FolksingersWordbook, p. 193, "Little Maggie" (1 text)

DT, LILMAGGI*
Little Maggie

DESCRIPTION: As the singer sleeps on some lumber, a policeman awakes and arrests him. He says he has lost his pocketbook and money, his crops are damaged, and he doesn't have a cent to his name. Chorus: "Little Maud, little Maud/She's the dearest darling of all"

AUTHOR: Words: Thomas B. Albrich / Music: J. P. Webster
EARLIEST DATE: 1928 (recording, Bela Lam & his Greene County Singers)
KEYWORDS: captivity poverty love prison farming police hardtimes
FOUND IN: US(SE)

RECORDINGS:
Bela Lam & his Greene County Singers, "Little Maud" (OKeh 45177, 1928, rec. 1927; on GoingDown)
CROSS-REFERENCES:
cf. "Willy, Poor Boy" (floating verses, some similarity in the tune)
SAME TUNE:
Little Fraud (by Edward Harrigan; see the notes to "Babies on Our Block")
NOTES [33 words]: To say that this song is disjointed would be an understatement. The verses sound like floaters, but aren't. - PJS
The original song was coherent; it seems to have lost something in oral tradition. - RBW

Little Maud

DESCRIPTION: As the singer sleeps on some lumber, a policeman awakes and arrests him. He says he has lost his pocketbook and money, his crops are damaged, and he doesn't have a cent to his name. Chorus: "Little Maud, little Maud/She's the dearest darling of all"

AUTHOR: Words: Thomas B. Albrich / Music: J. P. Webster
EARLIEST DATE: 1928 (recording, Bela Lam & his Greene County Singers)
KEYWORDS: captivity poverty love prison farming police hardtimes
FOUND IN: US(SE)

RECORDINGS:
Bela Lam & his Greene County Singers, "Little Maud" (OKeh 45177, 1928, rec. 1927; on GoingDown)
CROSS-REFERENCES:
cf. "Willy, Poor Boy" (floating verses, some similarity in the tune)
SAME TUNE:
Little Fraud (by Edward Harrigan; see the notes to "Babies on Our Block")
NOTES [33 words]: To say that this song is disjointed would be an understatement. The verses sound like floaters, but aren't. - PJS
The original song was coherent; it seems to have lost something in oral tradition. - RBW

File: RCLitMau

Little Miss Muffet

DESCRIPTION: "Little Miss Muffet Sat on a tuffet Eating her curds and whey. Along came a spider And sat down beside her And frightened Miss Muffet away."

AUTHOR: unknown
EARLIEST DATE: before 1797 (cf. Baring-Gould-AnnotatedMotherGoose)
KEYWORDS: food bug
FOUND IN:
REFERENCES (4 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 369, "Little Miss Muffet" (1 text)
Little Miss Nancy

DESCRIPTION: "It's little Miss Nancy, she's just in her teens, She loves and she says, I know what it means, The other day to her mother she said with a frown, Indeed I must have a large flounce to my gown, Singing, ... [chorus]"

AUTHOR: unknown

EARLIEST DATE: 1906 (Reeves-TheEverlastingCircle)

KEYWORDS: sex clothes nonballad

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Reeves-TheEverlastingCircle, p. 286, "Little Miss Nancy" (1 fragment)

Roud #1071

NOTES [170 words]: The current description is based on the Reeves-TheEverlastingCircle fragment.

"Little Miss Nancy" seems to be the target of English and Caribbean riddles:
A candle: "Little Miss Nancy, In her white petticoat, The longer she stands, The shorter she grows" (Archer Taylor, "English Riddles from Oral Tradition" (1977), #613, p. 223; Elsie Clews Parsons, "Barbados Folklore" in The Journal of American Folklore, Vol. XXXVIII, No. 148 (Apr-Jun 1925 (available online by JSTOR)), #62, p. 286), or "Little Miss Nancy with the blue nose, The longer she stays the shorter she grows" (Elsie Clews Parsons, "Riddles and Proverbs from the Bahama Islands" in The Journal of American Folklore, Vol. XXXII, No. 125 (Jul-Sep 1919 (available online by JSTOR)), #20, p. 440).

A pineapple: "Little Miss Nancy set on a hill with a big beaver" (Roger D Abrahams, "A Riddling on St Vincent" in Western Folklore, Vol. XLII, No. 4 (Oct 1983 (available online by JSTOR)), #38, p. 284). - BS

For related material, see "Little Nancy Etticoat." - RBW

Last updated in version 4.3

File: ReCip286

Little Mohee, The [Laws H8]

DESCRIPTION: A (foreign soldier) is greeted by a pretty Mohee. She offers to take him into her tribe if he will stay with her. He will not stay; he has a sweetheart at home. Returning home, he find his girl has left him, and wishes himself back with the Mohee

AUTHOR: unknown

EARLIEST DATE: 1847 (Journal of William Histed of the Cortes)

KEYWORDS: Indians(Am.) love abandonment infidelity

FOUND IN: US(Ap,MA,MW,NE,Ro,SE,So,SW) Ireland Canada(Newf)
REFERENCES (55 citations):
Laws H8, "The Little Mohea"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 143-145, "Little Mohea" (1 text plus references to 6 more)
Randolph 63, "The Pretty Mohee" (2 texts plus an excerpt, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 484-486, "The Pretty Mohee" (1 text, 1 tune -- Randolph's 63A)
Arnold-FolkSongsofAlabama, pp. 72-73, "Pretty Mohea" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 110, "Little Mohea" (1 texts plus mention of 11 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 110, "Little Mohea" (7 excerpts, 7 tunes)
Morris-FolksongsOfFlorida, #190, "The Little Mohea" (1 text, 1 tune)
Hudson-FolksongsOfMississippi 47, pp. 162-164, "Little Mohea" (2 texts plus mention of 3 more)
Hubbard-BalladsAndSongsFromUtah, #44, "The Lass of Mohee" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 86, "The Indian Mohee" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 102-104, "Little Mohea" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 71-72, "Little Mohea" (1 text, 1 tune)
Brewster-BalladsAndSongsOffindiana 29, "The Pretty Mohee" (3 texts plus an excerpt and mention of 3 more, 1 tune)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 190-194, "The Isle of Mohea," "The Little Mohea" (2 texts, 2 tunes)
Dean-FlyingCloud, pp. 17-18. "The Lass of Mohee" (1 text)
Peters-FolkSongsOutOfWisconsin, p. 114, "The Pretty Mahmee" (1 text, 1 tune)
Stout-FolkloreFromIowa 25, pp. 33-37, "The Little Mohea" (3 texts plus a fragment, 1 tune)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 172-175, "The Pretty Mohea" (2 texts)
Mclntosh-FolkSongsAndSingingGamesOfIllinoisOzarks, pp. 37-38, "Little Mohee" (1 text, 1 tune)
Logsdon-WhorehouseBellsWerenRINGing 40, pp. 211-214, "The Little Mohea" (1 text, 1 tune)
Leach-TheBalladBook, pp. 725-726, "The Little Mohea" (1 text)
Leach-HeritageBookOfBallads (1 text, 1 tune)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 402-403, "Lass of Mohee" (1 text)
Pound-AmericanBalladsAndSongs, 91, pp. 197-198, "The Little Mohea" (1 text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, p. 84, "The Little Mohea" (1 text)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 62-63. "The Pretty Mauhee" (1 text)
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 39-40, "Mohee" (1 text, 1 tune); p. 55, "Little Mohee" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 47, "Little Mohea" (2 texts, 1 tune)
Carey-MarylandFolkLegendsAndFolkSongs, p. 115, "The Little Mohee" (1 text)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 163-165, "The Little Mohee" (1 text, 1 tune)
Botkin-TreasuryOfAmericanFolklore, pp. 824-825, "The Little Mohee" (1 text, 1 tune)
Chase-AmericanFolkTalesAndSongs, pp. 128-129, "The Little Mohee" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H836, pp. 372-373, "The Lass of Mohee" (1 text with many variant readings, 1 tune)
Pound-AmericanBalladsAndSongs, 91, pp. 197-198, "The Pretty Mohea" (1 text)
Cox-FolkSongsSouth 116, "The Pretty Mohea" (3 texts)
Boette-SingaHipsyDoodle, pp. 135-137, "The Pretty Mohea" (1 text, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 148-150, "The Lass of Mowee" (1 text)
Colcord-SongsOfAmericanSailormen, pp. 199-200, "The Lass of Mohea" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 53, "The Young Spanish Lass" (1 text, 1 tune)
tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 103, "Little Mohee" (2 texts, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 58, "The Lass of Mohee" (1 text)
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 82-83, "The Lass of Mohee" (1 text, 1 tune)
Shay-AmericanSeaSongsAndChanteys, pp. 195-197, "The Little Mohee" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 227-229, "The Little Mohee" (1 text)
Silber/Silber-FolksingersWordbook, p. 148, "Little Mohee" (1 text)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 482, "The Pretty Mohea" (source notes only)
DT 648, LILMOHEE*

Roud #275

RECORDINGS:
Hall Brothers, "Little Mo-Hee" (Bluebird B-6843/Montgomery Ward 7237, 1937)
Buell Kazee, "The Little Mohee" (Brunswick 156, 1927; Brunswick 436, 1930) (on Kazee01 [fragment])
Bradley Kincaid, "The Little Mohee" (Gennett 6856/Supertone 9402, 1929)
Flora Noles, "Little Mohee" (OKeh 45037, 1926)
Pie Plant Pete [pseud. for Claude Moye], "Little Mo-Hee", Perfect 5-10-14/Melotone 5-10-14, 1935; rec. 1934)
Riley Puckett, "Little Maumee" (Columbia 15277-D, 1928)
Roe Bros. & Morrell, "My Little Mohi" (Columbia 15199-D, 1927)
Ernest Stoneman and His Dixie Mountaineers, "The Pretty Mohea" (Edison, unissued, 1928)
Marie Sullivan, "Little Mohee" (on MUNFLA/Leach)

CROSS-REFERENCES:
cf. "On Top of Old Smokey" (tune)
cf. "The Indian Lass" (theme, some verses)
cf. "I'm a Stranger in this Country (The Darger Lad)" (theme, verses)

ALTERNATE TITLES:
Cocoanut Grove

NOTES [277 words]: Kittredge describes this as a "chastened" (i.e. de-bawdy-ized) American reworking of a British broadside, "The Indian Lass." It is agreed, though, that the American version is much superior to the British. [It may be agreed that this is superior to "The Indian Lass," but not by me. - PJS]
Barry, however, considers the American version original; it then became a sea song, with the girl transformed from a "Mohee" to a resident of Maui, and the British version descends from that. Belden-BalladsSongsCollectedByMissourFolkloreSociety concurs at least to the extent of calling it a sea song and saying "that the 'Indian lass' is a denizen not of America but of the South Seas." Huntington splits the difference; he thinks the sea version is the original, and the source of the Native American version (he doesn't mention "The Indian Lass"). He offers no evidence for this view, except for the early dates of the whaling versions.
Just looking at the sundry texts, my (slight) inclination is to think "The Little Mohee" the original; "The Indian Lass" looks like this song with a little bit of "The Lake of Ponchartrain" mixed in and the Indian girl released from tribal affiliation.
Scarborough has a discussion of the matter, in which she supports Kittredge in calling it a British import. But she seems to consider the two still one song -- although her versions consistently mention the Mohee/Mauhee/Mawhee, she titles the song "The Indian Lass."
Whatever its origin, the song has become extremely popular in America (Laws lists in excess of two dozen versions, from more than a dozen states). Sundry tunes are used; many are close to "On Top of Old Smokey." - RBW

Last updated in version 6.0
File: LH08

Little More Cider Too, A

DESCRIPTION: The singer loves drink and Miss (Snowflake/Dinah). He wishes they were apples rubbing against each other in the tree, and for more drink. Chorus: "A little more cider, cider, cider, a little more cider too, A little more cider for Miss Dinah...."

AUTHOR: unknown
EARLIEST DATE: 1910 (Brown); 19C (Wolf)
Little More Faith in Jesus, A

DESCRIPTION: "Mothers, don't you think it best, A little more faith in Jesus? Carry the witness in your breast, A little more faith in Jesus. All I want, all I need, All I want is a little more faith in Jesus." Similarly with fathers, children, etc.

AUTHOR: unknown

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: religious nonballad

FOUND IN: US(Ap)

REFERENCES (2 citations):
Thomas-BalladMakingInMountainsOfKentucky, p. 211, "A Little More Faith in Jesus" (1 text)
Work-FolkSongOfTheAmericanNegro, p. 61, "All I Want Is a Little More Faith" (1 text)

Roud #12067

File: ThBa211

Little Moses

DESCRIPTION: The story of Moses in brief: Set adrift in a small boat in Egypt, he is found and raised by the daughter of Pharaoh. When grown, he leads his people across the Red Sea to safety while Pharaoh's host is destroyed

AUTHOR: unknown

EARLIEST DATE: 1905 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: Bible religious Jew royalty abandonment river rescue hiding

FOUND IN: US(Ap,SE,So)

REFERENCES (10 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 449, "Moses in the Bulrushes" (1 text)
Randolph 662, "Little Moses" (1 text)
Brown-MyGrandmothersSongbook 6, "Little Moses" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 94-95, "Little Moses" (1 text, 1 tune)
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 250, "Little Moses" (1 short text)
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 74, "Little Moses" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblerSongbook, pp. 128-129, "Little Moses" (1 text, 1 tune)
Cray-AshGrove, pp. 8-9, "Little Moses" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 361, "Little Moses" (1 text)

DT, LITMOSES

Roud #3546

RECORDINGS:
Carter Family, "Little Moses" (Victor V-40110, 1929; Bluebird B-5924, 1935; Montgomery Ward M-5010, 1936; on AAFM2)
A. P. Carter Family, "Little Moses" (Acme 992, n.d. but post-WWII)
Harmon E. Helmick, "Little Moses" (Champion 16705, 1934; Decca 5498, 1938)
CROSS-REFERENCES:
ct. "The Finding of Moses" (subject)
ALTERNATE TITLES:
By the Side of a River
NOTES: [271 words]: The story of Moses being abandoned by his parents (who had to hide him to prevent him from being killed) is told in Exodus 2:1-10. These verses also tell of his sister (presumably Miriam, since she is Moses's only known sister, though she is not named in this passage) following him as he floated away (his brother Aaron would have been only three and too young for the task), and of his mother nursing her own child. The crossing of the Red Sea is covered in Exodus chapter 14.
The final lines of the Carter Family version, "When his labors did cease, he departed in peace, And rested in the Heavens above" are more interesting. The only official word on Moses's fate is in chapter 34 of Deuteronomy: "Then Moses went up... to Mount Nebo... and the LORD showed him the whole land.... Then Moses... died... in the land of Moab. He was buried in the land of Moab, opposite Beth-Peor, but no one to this day knows where he is buried."
At the time of Moses's death, there was no Jewish tradition of an afterlife; all, good or bad, were thought to go to Sheol (which was quite clearly underground). Later, the idea of a heaven became widespread -- and a Jewish legend had it that Moses went there, or that he was taken up bodily to heaven, as was clearly reported of Elijah (2 Kings 2:11) and less clearly of Enoch (Genesis 5:24). This view seems to be supported by the New Testament account of the Transfiguration (Mark 9:2-8 and parallels), since Jesus is reported to have been talking with Moses and Elijah (though nothing ever makes it clear how Peter and James and John knew that the other two were Moses and Elijah...) - RBW
Last updated in version 5.2
File: R662

Little Musgrave and Lady Barnard [Child 81]
DESCRIPTION: (Lady Barnard), left alone at home by her lord, convinces (Little Musgrave) to sleep with her. Her husband returns unlooked-for, and finds Musgrave in bed with his wife. Lord Barnard slays Musgrave in a duel, and then kills his wife
AUTHOR: unknown
EARLIEST DATE: 1611 (Beaumont & Fletcher); earliest full version before 1750 (Percy Folio)
KEYWORDS: adultery death homicide
FOUND IN: Britain(Scotland,England) Ireland US(Ap,MA,MW,NE,SE,So,SW) Canada(Mar,Newf) West Indies(Jamaica,St Croix,St Vincent)
REFERENCES (74 citations):
Child 81, "Little Musgrave and Lady Barnard" (15 texts)
Bronson 81, "Little Musgrave and Lady Barnard" (74 versions+1 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 81, "Little Musgrave and Lady Barnard" (5 versions: #6, #15, #27, #55, #66)
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 249-253, "Little Musgrave and Lady Barnard" (1 text)
Hales/Furnival-BishopPercysFolioManuscript, volume I, pp. 119-122, "A Fragme(en)t of the Ballad of Lord Barnard & the little Musgrave" (1 fragment)
Lyle-Andrew-CrawfurdsCollectionVolume1 75, "Mossgrove" (1 text)
Lyle-Andrew-CrawfurdsCollectionVolume2 107, "Wee Mess Grove" (1 text)
Buchan/Moreira-TheGlenbuchatBallads, pp. 50-53, "Moncey Grey" (1 text)
Dixon-ScottishTraditionalVersionsOfAncientBallads III, pp. 21-29, "Lord Burnett and Little Munsogrove" (1 text)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 150-194, "" (11 texts plus a collation, a fragment, and a text not from Maine, several of these being variants on versions learned from the same source; 8 tunes from Maine plus one from elsewhere; also extensive notes on version classification) {Ab=Bronson's #70, B=#59, Db=#21, E [Yankee Doodle]=#73, Gb=#60, H [The Little Red Lark] = #71, I=#66; the non-Maine tune is #13}
Percy/Wheatley-ReliquesOfAncientEnglishPoetry III, pp. 68-74, "Little Musgrave and Lady

Fuson-BalladsOfTheKentuckyHighlands, pp. 52-55, "Little Musgrove and Lady Barnard" (1 text) Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 78, "Mothy Grove" (1 text, 1 tune)

Grigson-PenguinBookOfBallads 36, "Little Musgrave and Lady Barnard" (1 text)

McNeil-SouthernFolkBalladsVol1, pp.119-122, "Little Massie Grove' (1 text, 1 tune)

Niles-BalladBookOfJohnJacobNiles 34, "Little Musgrave and Lady Barnard" (2 texts, 1 tune)

Lomax-FolksongsOfNorthAmerica 164, "Little Matthy Groves" (1 text, 1 tune) {Bronson's #13}

Gummeres-OldeEnglishBallads, pp. 337-340, "Little Musgrave and Lady Barnard" (1 text, printed in the notes to "Lord Randal")

Ritchie-SingingFamilyOfTheCumberlands, pp. 123-127, "[Lyttle Musgrave]" (1 text, 1 tune) {Bronson's #15}

Hodgart-FaberBookOfBallads, p. 60, "Little Musgrave and Lady Barnard" (1 text)

Whiting-TraditionalBritishBallads 17, "Little Musgrave" (1 text)

Abrahams/Foss-AngloAmericanFolkSongStyle, pp. 105-108, "Matha Grove" (1 text, 1 tune) {Bronson's #2}

Pound-AmericanBalladsAndSongs, 15, pp. 37-39, "Little Matty Groves" (1 text)

Cox-FolkSongsSouth 15, "Little Musgrave and Lary Barnard" (1 text)

Bush-FSofCentralWestVirginiaVol5, pp. 96-100, "Matthy Grew" (1 text, 1 tune)

Gainer-FolkSongsFromTheWestVirginiaHills, pp. 53-56, "Little Mathie Groves" (1 text, 1 tune)

Whitelaw-BookOfScottishBallads, pp. 230-231, "Lord Barnaby" (1 text)

Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 99-102, "Little Musgrave and Lady Barnard" (1 text)

Darling-NewAmericanSongster, pp. 47-50, "Lord Darnell" (1 text)

Silber/Silber-FolksingersWordbook, p. 226, "Matty Groves" (1 text)

Olson-BroadsideBalladIndex, ZN286, "As it befell on a high Holyday"

DT 81, MATTIEGR* MATTIEG2*

ADDITIONAL: Roger D Abrahams, "Child Ballads in the West Indies: Familiar Fabulations, Creole Performances" in Journal of Folklore Research, Vol. XXIV, No. 2 (May-Aug 1987 (available online by JSTOR)), pp. 120-126, "Little Musgrave and Lady Barnard" (3 texts)

Martha W Beckwith, "The English Ballad in Jamaica: a Note Upon the Origin of the Ballad Form" in Publications of the Modern Language Association [PMLA], Vol. XXXIX, No. 2 (Jun 1924 (available online by JSTOR)), #1-#3, pp. 455-457, 468-473 "Little Musgrove" (3 texts, 2 tunes) and #10, pp. 479-482 "Adinah" (1 text, 1 tune) [but see Notes]


ST C081 (Full)

Roud #52

RECORDINGS:

Blinky (Sylvester McIntosh) and the Roadmasters, "Matty Gru" (on VIBlinky01)

Dillard Chandler, "Mathie Groves" (on OldLove, DarkHoll)

Din Dobbin, "Matty Groves" (on MUNFLA/Leach)

Eunice Yeatts MacAlexander, "Little Massie Groves" (on FarMtns1)

Green Maggard, "Lord Daniel" (AFS, 1934; on KMM)

Jean Ritchie, "Little Musgrave" (on JRitchie02)

Cas Wallin, "Lord Daniel" (on FarMtns3)

Mrs. Thomas Walters, "Lord Donald" (on PeacockCDROM) [one verse only]

BROADSIDES:

Bodleian, Wood 401(91), "The Little Mousgrove, and the Lady Barret," F. Coles (London), 1658-1664; also Douce Ballads 1(115b), Firth b.19(13)[many words illegible], "[The] Little Musgrove, and the Lady Barnet"

CROSS-REFERENCES:
cf. "The Bonny Birdy" [Child 82] (plot)
cf. "Run Mountain" (words)

ALTERNATE TITLES:

Matty Groves

Matty Grove

Little Mattie Groves

Little Mathey Groves
Mathie Groves
Lord Barnard
Lord Arnold's Wife
Lord Daniel's Wife
Little Mathigrew
Lord Donald

NOTES [1650 words]: A fragment of this ballad is found in John Fletcher and Francis Beaumont's 1611 play "The Knight of the Burning Pestle," Act V, scene iii (Wine, p. 376):
And some they whistled, and some they sung,
"Hey, down, down!"
And some did loudly say,
Ever as the Lord Barnet's horn blew,
"Away, Musgrave, away!"

Chambers, p. 163, also mentions that a song of this title was entered into the Stationer's Register in 1630, so it was apparently well-known in the early seventeenth century. There seem in fact to be several Stationer's Register entries, according to Rollins:
- "Little Musgrave," entered June 24, 1630 by Francis Coles (Rollins #1506, p. 131)
- "The lamentable ditty of Little Musgrave," entered March 13, 1656 (Rollins #1507, p. 131)
- "A Lamentable ballad of Little Musgrove & the Lady BArnett-IHearAmericaSinging," March 1, 1675 (Rollins #1508, p. 132)

Simon Furey makes an interesting note about the names. In a post to the Ballad-L mailing list, he observes, "I think it likely that the idea of 'Little Musgrave' as being a small person is just a misassociation of part of a place name to a personal attribute. Little Musgrave and Great Musgrave both still exist in Cumbria, in what used to be Westmorland... and are about 20 miles from Barnard Castle in County Durham. So what we have in the song IMHO is a simple bit of hanky-panky between the wife of the lord of Barnard Castle (the ancient seat of the de Balliol family) and a landowner in Little Musgrave.... In other words, the standard stuff of border ballad plots."

There is a somewhat interesting twist in several of the versions. Usually the song says that the wife loves Musgrave/Mattie more than her Lord and all his kin -- but in both of Scarborough's texts and in Creighton and Barry/Eckstorm/Smythe, p. 164 and a version from Sharp (Bronson's #42) and another from Karpeles (Bronson's #56) she loves his finger, and in Creighton/Senior-TraditionalSongsOfNovaScotia #1 his tongue. Maybe it just strengthens the comparison -- but they're interesting body parts to care for; maybe there was more going on in that bedroom than we thought.

It also occurs to me that there is a certain similarity in this tale to "Sir Gawain and the Green Knight." Not in plot, really, but in incident. Note that Lord Barnard kills Little Musgrave in a formal contest in which Musgrave is granted the first blow. This is obviously a variant on the Beheading Game of "Sir Gawain" -- though in fact the contest is older; the first instance of the Beheading Game appears to have been the Irish prose saga of "Fled Bricrend," "Bricriu's Feast" (cf. Tolkien/Gordon, p. xv); in this, Cuchulainn twice wins the Beheading Game (and others dodge the challenge -- O hOgain, p. 49).

The idea of surviving the Beheading Game might be inspired by the legend of St. Denis of France, who carried off his head after being beheaded; Benet, p. 969. Or, closer to England, there is the story of St. Nectan of Wales, who in the sixth century was killed and beheaded by robbers and supposedly carried his head to the well where he is buried; Kerr, p. 74) There is also a sort of a variant in Blind Harry's "Life of Wallace," in which Wallace cuts off the traitor Fawdoun's head, and Fawdoun returns to him carrying the head. This even has Fawdoun announce his presence by sounding a horn (GArnett-IHearAmericaSinging/Gosse. volume I, p. 293.

But "Sir Gawain" adds to this the temptation of Gawain by a lady while her husband is out hunting. One might say that "Little Musgrave and Lady Barnard" is "Sir Gawain" if Gawain had given in to temptation.

Not that there is much likelihood of literary dependence; "Sir Gawain" was effectively lost (only one copy is extant, although there is a rougher parallel, "The Green Knight," in the Percy folio), and the tale seems to come from a region not associated with the main versions of "Little Musgrave." But there are a number of romances (listed in Tolkien/Gordon, pp. xvi-xvii) which are similar to "Sir Gawain" though weaker. Most of these are French, but they might have inspired the story.

The other thing it reminds us of is the idea of "trial by combat," which according to Benet, p. 1181 (under the title "wager of battle") goes back to "early Teutonic times," and was incorporated into English law by William the Conqueror, not being formally repealed until 1818.

Of course, there is an important footnote here: Three people ended up in Lord Barnard's bedroom: Barnard, his wife, and Musgrave. Only Barnard came out alive. Thus every detail must have been
attested by Barnard. We could not know if there was actually a contest of blows, or what Lady Barnard said; it's perfectly possible, e.g., that Barnard struck Musgrave without warning, and that Musgrave inflicted Barnard's wound after he was himself struck. Or -- well, I leave the rest as an exercise for the reader, until someone comes up with an actual incident that might be the basis for the song. - RBW

Mary Jane Soule in the liner notes to VIBlinky01: "'Matty Gru' exhorts a young man to leave the bedroom of a married lady. (Although the need for such advice is not outside the realm of possibility in St Croix, the song actually derives from a British folk drama known locally as the King George play.)" (See VIZoop01. The CD and liner notes by Mary Jane Soule give the background of scratch bands, a little on Matty Gru -- included as an instrumental -- and a selection from a "King George play.") A version of Matty Gru is in the Supplemental Traditional Text File.

The insertion of the sex theme of Matty Gru into the St/King George play is not as much a reach as might seem. See the discussion of the St George play for "Sweet Moll."

The St Croix and St Vincent versions are similar -- sharing a verse -- though the Crucian version is connected with the St/King George mummers' play and the St Vincent version is connected with wakes. The Jamaica versions, like the St Vincent version, mix prose and song, but the story line is closer to the usual Child 81 plot. In all versions a parrot - not in other versions of Child 81 - is a central character. Beckwith notes, "The theme of the messenger bird who reveals crime appears in all collections of African texts and is closely bound up with the idea that the spirit of the dead takes the form of a bird in order to protect the innocent or avenge itself upon the guilty here on earth." So, for example, Jekyll reports a Jamaican version of "The Tw Sisters" in which the crime is revealed by a parrot rather than by a fiddle created from the victim's bones (See Walter Jekyll, C.S. Meyers and Lucy E Broadwood, Jamaican Song and Story (London, 1907 ("Digitized by Google")) #3 pp. 14-15, "King Daniel").

Regarding the parrot in the Caribbean versions, Abrahams writes (fn 26, p. 133): "A reader of this paper ... suggested that in terms of the plot, the stories here are closer to the very rare 'Bonny Birdy' (Child 82) than to 'Little Musgrave.' The use of the name 'Matty Glow' in the Vincentian texts for the interloping male seems to argue against such an attribution." The same can be said for the name "Matty Gru" in St Croix. The name is "Matty Glow" in one of Abrahams's Vincentian stories and Garoleen in the other two. Beckwith's texts have "Little Musgrave" in two versions and no name at all in the third fragmentary version (which is also lacking the parrot). There is no name in the Brown 20 version of Child 82, so no link can be made on the basis of name. Finally, there is Cunningham's always more-than-suspect version of "The Bonny Birdy" -- from "a recited copy, and [I] have ventured to eke out an imperfect passage or two" -- in which the murderer's name is "Sir Hugh" (Allan Cunningham, The Songs of Scotland, Ancient and Modern (London: John Taylor: 1825 ("Digitized by Google")) Vol 2, pp. 130-134, "Sir Hugh"). Just some things to keep in mind when looking at Caribbean texts, especially if you find one mentioning "diddle" as in the Brown 20 text.

Beckwith's "Adinah" is " Vilikens and his Dinah (William and Dinah)" and is indexed there. The verses fit "William and Dinah" both as to text and tune. The first chorus begins "Singin' toural, singin' toural all cleah," and the tune of the last two bars hints at "Vilikens" but the rest of the tune is nothing like "Vilikens" and the text is pure "Little Musgrave"; since the second chorus is simply "Singin' toural, singin' toural all cleah," it is tempting to consider the insertion of this "Little Musgrave" into "Adinah" an editing error. - BS

The reader to whom Abrahams refers is probably Roger deV. Renwick; in Renwick, pp. 13-18, he described a great many parallels between "Matty Glow" and the "Bonny Birdie." But as I read Renwick's arguments, without having seen the Abrahams response, I independently came up with both the counter-arguments proposed by Abrahams. One is the name "Matty Glow," which is clearly derived from "Matty Groves" or one of the other similar names for Little Musgrave. The other is simply the frequency of the pieces. "Little Musgrave" is known throughout the English-speaking world, including West Indian versions which Renwick does not dispute; the other is the fact that "The Bonny Birdy," unless you count a version offered by John Jacob Niles, is known only from the version of Anna Gordon Brown and clearly has fallen out of tradition. If the former were the only argument, then I could perhaps accept the idea that "Matty Glow" was "The Bonny Birdy" with the name floating in from a "Little Musgrave" variant, but the latter argument is, I think, decisive. Nor is the substitution of a bird messenger for a human one particularly decisive; it's a common enough motif, and it certainly didn't originate with "The Bonny Birdie"; after all, Ecclesiastes 10:20 refers to birds of the air passing secrets! - RBW
Little Nancy Etticoat

DESCRIPTION: Riddle: "Little Nancy Etticoat (Nanny Goat, Hetty Cote), With a white petticoat, And a red nose; She has no hands or feet; The longer she stands, The shorter she grows."

Probable answer: A lighted candle

AUTHOR: unknown

EARLIEST DATE: 1842 (Halliwell); a manuscript version is thought to date from c. 1645, according to the Opies

KEYWORDS: riddle nonballad

FOUND IN:

REFERENCES (4 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 373. "Little Nancy Etticoat" (1 text)
Baring-Gould-AnnotatedMotherGoose #700, p. 275, "(Little Nancy Etticoat)"
Dolby-OrangesAndLemons, p. 185, "Little Nancy Etticoat" (1 text)

Roud #20055

NOTES [138 words]: Although this doesn't seem to be well known in folk circles today, it was famous enough in the last century that J. R. R. Tolkien rewrote it in Old English; in this version, Nancy Etticoat becomes Hild Hunecan, who wears a white tunic (tunecan). See J. R. R. Tolkien, The Annotated Hobbit, annotated by Douglas A. Anderson, second edition, Houghton Mifflin, 2002, pp. 123-125, n. 19.


For related material, see "Little Miss Nancy." - RBW

Little Nassau

DESCRIPTION: New Yorkers: "takin a trip to see little Nassau ... bring all your friends ... drink you some booze ... champagne and whisky and lots of beer ... smokin a big-time cigar ... want your cocktail mix you come right here and get it fixed"

AUTHOR: unknown

EARLIEST DATE: 1952 (Blind Blake Higgs: see WIHIGGS01)
Little Nell of Narragansett Bay

DESCRIPTION: "Full well do I remember My boyhood's happy hours... The bright and sparkling water O'er which we used to sail." The singer and Nell were never afraid at sea. But one day her body is found by the shore. Ten years later, he still weeps for the girl

AUTHOR: George F. Root

EARLIEST DATE: 1863 (Journal of the John Dawson)

KEYWORDS: ship death drowning separation mourning

FOUND IN: US(MW,Ro,SE)

REFERENCES (11 citations):
Spaeth-WeepSomeMoreMyLady, pp. 30-31, "Bright-Eyed Little Nell of Narragansett Bay" (1 text, 1 tune)
Dean-FlyingCloud, p. 119, "Little Nell of Narragansette Bay" (1 text)
Brewster-BalladsAndSongsOfIndiana 88, "Little Nell of Narragansett Bay" (1 text)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 226-227, "Little Nell" (1 text)
Ives-Joe-Scott-TheWoodsmansongmaker, pp. 160-162, "Bright Eyed Little Nell of Narragansett Bay" (1 text, 1 tune, given as the source for the tune of "Guy Reed")
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 72, "(Bright-Eyed) Little Nell of Narragansett Bay" (1 text)
Morris-FolksongsOfFlorida, #60, "Little Nell of Narragansett Bay" (1 text)
Hubbard-BalladsAndSongsFromUtah, #57, "Narragansett Bay" (1 text, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 253-254, "Little Nell of Narragansett Bay" (1 text, 1 tune)
Wolf-AmericanSongSheets, #204, p. 15, "Bright-Eyed Little Nell of Narraganset-Bay" (1 reference)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 480, "Little Nell of Narragansett Bay" (source notes only)

ST Brew88 (Partial)
Roud #3274

CROSS-REFERENCES:

SAME TUNE:
Lines on the Reduction of Pay ("Come all you operatives in this and other towns") (Foner, p. 70, with a broadside print on p. 71)

NOTES [74 words]: There is another "Little Nell" ballad in the National Library of Scotland collection; this too revolves around a dead girl. It is suggested that the name was inspired by the Little Nell of Dickens's The Old Curiosity Shop. The same suggestion might apply here. Or might not, of course.
The Morris-FolksongsOfFlorida version of the song is from a singer who came from Connecticut, so the song's link to the American South is rather weak. - RBW

Last updated in version 5.0

File: Brew88

Little Old Dudeen

DESCRIPTION: If not for Walter Raleigh "I wouldn't be smoking my old dudeen." The singer smokes to keep peace when his wife grumbles. At his wake there'll be poteen but "into me gob, so help me bob, you'll find me old dudeen"

AUTHOR: Words: Edward Harrigan / Music: David or John Braham (but see NOTES)

EARLIEST DATE: 1951 (MUNFLA/Leach; Peacock); reportedly written 1875

KEYWORDS: nonballad funeral
HISTORICAL REFERENCES:
1554-1618 - Life of Sir Walter Raleigh, credited in the song with bringing tobacco to Europe (in fact it was first introduced to Europe by Columbus, and cultivated in Iberia; the first American tobacco plantation was founded by John Rolfe)
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 377-378, "My Old Dudeen" (1 text, 1 tune)
ST Pea337 (Partial)
Roud #9787
RECORDINGS:
Mike Kent, "My Old Dudeen" (on PeacockCDROM) [one verse only]; "My Old Dudeen" (on MUNFLA/Leach)
Harrigan and Hart famous vaudeville team per The Big Bands Database Plus site entry for David Braham.
See The Black Dudeen by Robert Service for one [use of the] phrase "tucked in me gub, me old dudeen." - BS
The LOC credit is a little sloppy; Harrigan's usual partner DAVID Braham, not John. And this song is not found in the comprehensive catalog of Harrigan and Braham songs published by Jon W. Finson and indexed as Finson-Edward-Harrigan-David-Braham. I wonder if it's a Harrigan song with a tune by someone other than Braham, since Harrigan and Braham were not entirely regular partners until slightly later.
Nonetheless Harrigan would know the word "dudeen" better than most; his father had lived in Newfoundland, and "dudeen" as a word for a short-stemmed pipe is well-attested there and can be traced back to at least 1836 (G. M. Story, W. J. Kirwin, and J. D. A. Widdowson, editors, Dictionary of Newfoundland English, second edition with supplement, Breakwater Press, 1990, p. 158). Since Robert W. Service was not born until 1874, and Harrigan was effectively done as a writer by the mid-1890s, the use by Service could well have been derived from Harrigan.
For background on Harrigan, Hart, and Braham, see the notes to "The Babies on Our Block." - RBW
Last updated in version 5.2
File: Pea337

Little Old Log Cabin by the Stream (Rosalie)

DESCRIPTION: The singer recalls the happy time when he and the old folks partied with the fiddle and banjo. Now death has taken his (Rose/Rosalie) "From the little old log cabin by the stream."
She was killed by "swamp fever"; and others are likely to be taken also
AUTHOR: unknown
EARLIEST DATE: 1927 (recording, Fiddlin' John Carson)
KEYWORDS: death love fiddle
FOUND IN: US(MW,So, SE)
REFERENCES (4 citations):
Randolph 710, "Rosalie" (1 text)
Peters-FolkSongsOutOfWisconsin, pp. 122-123, "The Little Log Cabin by the Stream" (1 text, 1 tune)
Arnold-FolkSongsofAlabama, p. 32, "Rosalee" (1 text, 1 tune)
DT, LOGCABIN*
Roud #7376
RECORDINGS:
Fiddlin' John Carson, "Little Old Log Cabin by the Stream" (OKeh 45198, 1928; rec. 1927)
Ted Chestnut, "Little Old Log Cabin By the Stream" (Gennett 6672 [as Ted Chesnut]/Champion 15630 [as Cal Turner], 1928; Conqueror 7258 [as Eli Jenkins], 1929)
NOTES [121 words]: I'm not sure what to make of this piece; Randolph's version sounds like a southern minstrel piece, yet the Digital Tradition version, from Illinois and published in Peters-FolkSongsOutOfWisconsin, is neither southern nor minstrel-ish.
Making the matter more confusing is the fact that Randolph's informant, Rose Wilder Lane, is of course the daughter of Laura Ingalls Wilder, and might thus have had the song from the Ingalls (i.e. Wisconsin) tradition. - RBW
Yes, but it could have entered that tradition from the minstrel shows. They toured everywhere in
the USA (and in Britain as well). - PJS
And there is a possibility that one or the other version, probably Lane's, could be from the Fiddlin'
John Carson version. - (PJS, RBW)
Last updated in version 4.3
File: R710

Little Old Log Cabin in the Lane, The

DESCRIPTION: Singer, a former slave, is getting old and can't work; his master and mistress and
fellow slaves are gone; only his old dog remains. His home is falling apart. He recalls the dances
they used to have. He hopes the angels will watch over him.

AUTHOR: Will S. Hays

EARLIEST DATE: 1871 (sheet music published by J. L. Peters of New York)

LONG DESCRIPTION: Singer, a former slave, is getting old and feeble; he can't work any more,
his master and mistress are gone, and so are the other former slaves; no one else remains except
his old dog. In former days the other "darkies" would gather around his door, and he'd play the
banjo while they danced. His house is falling down, the footpath is overgrown and the fences fall
down. Chorus: "The chimney's falling down, and the roof is caving in/I ain't got long round here to
remain/The angels watches over me when I lay down to sleep/In the little old log cabin in the lane"

KEYWORDS: age loneliness home abandonment death farming dancing music slavery nonballad
animal dog friend slave Black(s)

FOUND IN: US(MW,SE,S0)

REFERENCES (4 citations):
Peters-FolkSongsOutOfWisconsin, p. 178, "Little Old Log Cabin in the Lane" (1 fragment, 1 tune)
Rosenbaum-FolkVisionsAndVoices, p. 214. "Little Old Log Cabin in the Lane" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 702, "The Little Log Cabin in the Lane" (1
text, 1 tune -- but not the standard tune of this piece)
Browne-AlabamaFolkLyric 94, "The Little Old Log Cabin in the Lane" (1 text, 1 tune)
Roud #2473

RECORDINGS:
Bentley Ball, "De Little Old Log Cabin in de Lane" (Columbia A3087, 1920)
Kenneth Barton [pseud. for Marian Underwood], "Little Old Log Cabin in the Lane" (Challenge 331,
1927)
Binkley Bros. Dixie Clodhoppers, "Little Old Log Cabin in the Lane" (Victor V-40129, 1929;
Yorkville K525, n.d.; rec. 1928)
Callahan Brothers, "Little Poplar Log House on the Hill" (Conqueror 8384, 1934)
Frank [or Kenneth] Calvert [pseud. for somebody, probably Vernon Dalhart or Carson Robison],
"The Little Old Log Cabin in the Lane" (Grey Gull/Radiex 4135, 1927)
Fiddlin' John Carson, "The Little Old Log Cabin in the Lane" (OKeh 4890, 1923)
Carroll Clark, "De Little Old Log Cabin in de Lane" (Columbia A-696, 1909)
Vernon Dalhart, "Little Old Log Cabin in the Lane" (Cameo 1174/Romeo 399, 1927) 2455
Girls of the Golden West, "Little Old Log Cabin in the Lane" (Victor 23857, 1933; Bluebird B-5737,
1934)
Doc Hopkins, "Little Old Log Cabin in the Lane" (Broadway 8305, rec. 1931)
Bradley Kincaid, "Little Old Log Cabin in the Lane" (Champion 15923 [as Dan Hughey]/Supertone
9505, 1929)
Silas Leachman, "Old Log Cabin in the Lane" (Victor 1893, 1903)
Lester McFarland & Robert Gardner [Mac and Bob], "Little Old Log Cabin in the Lane" (Brunswick
350, 1929; Supertone S-2036, 1930; Aurora [Canada] 22004, 1931)
Uncle Dave Macon, "Little Old Log Cabin in the Lane" (Vocalion 14864, 1924)
Clayton McMichen "Log Cabin in the Lane" (Crown 3447 [as Bob Nichols], 1933; Varsity 5026, n.d.
but prob. c. 1939)
Melcart & Spencer, "The Old Log Cabin in the Lane" (Columbia 645, 1902; Columbia A-480, 1909)
Metropolitan Quartet, "The Little Old Log Cabin in the Lane" (Edison 80484, n.d.) (CYL: Edison
BA] 3573, n.d.)
David Miller, "Little Old Log Cabin in the Lane" (Gennett 3082/Silvertone 4019, 1925)
Fiddlin' Powers & Family "The Little Old Log Cabin in the Lane" (Victor 19448, 1924) (Edison,
unissued, 1925)
Riley Puckett, "Little Old Log Cabin in the Lane" (Columbia 107-D, 1924) (Columbia 15171-D,
1927)
Oscar Seagle, "Little Old Log Cabin in the Lane" (Columbia A-3582, 1922; rec. 1921)
Frank C. Stanley, "A Little Old Log Cabin in the Lane" (Imperial 44823, c. 1906)
Ernest V. Stoneman "The Little Old Log Cabin in the Lane" (Victor 20235, 1926) (Montgomery Ward M-8305 [as Stoneman's Dixie Mountaineers], 1939); Ernest V. Stoneman Trio, "Little Log Cabin in the Lane" (OKeh, unissued, 1927)
John White, "The Little Old Log Cabin" (Paramount 3190, 1930)

CROSS-REFERENCES:
cf. "The Little Old Sod Shanty on My Claim" (tune)
 cf. "Little Joe the Wrangler" [Laws B5] (tune)
 cf. "Little Joe the Wrangler's Sister Nell" (tune)
 cf. "Little Old Log Cabin in the Lane" (tune)
 cf. "Beans, Bacon, and Gravy" (tune)
 cf. "The Freehold on the Plain" (tune)
 cf. "Little Old Mud Cabin on the Hill" (tune)
 cf. "Double-Breasted Mansion on the Square" (tune)
 cf. "Sara Jane" (tune)
 cf. "My Cabin Home Among the Hills" (tune)
 cf. "The Titanic (I) ("It Was Sad When That Great Ship Went Down") [Laws D24] (Titanic #1)" (tune)
 cf. "Another Fall of Rain (Waiting for the Rain)" (tune)

SAME TUNE:
The Little Old Sod Shanty on My Claim (File: R197)
Little Joe the Wrangler [Laws B5] (File: LB05)
The Little Old Mud Cabin on the Hill (File: HHH642)
Little Joe the Wrangler's Sister Nell (File: R204)
The Freehold on the Plain (File: FaE174)
Beans, Bacon, and Gravy (File: Arn170)
Sara Jane (File: RcSarJan)
The Double-Breasted Mansion on the Square (File: FCW025H)
The Little Red Caboose Behind the Train (I) (File: BrRaF455)
The Little Red Caboose Behind the Train (II) (File: Br3235)
The Little Red Caboose Behind the Train (III) (File: RcTLRCBT)
The Little Red Caboose Behind the Train (IV) (File: LSrai261)
The Little Red Caboose Behind the Train (V) (The Hobo Tramp) (File: LSrai382)
My Cabin Home Among the Hills (File: RcMCHAtH)
My ANZAC Home (File: Cleo091)
The Old Miner's Refrain ("I'm getting old and feeble and I cannot work no more, I have laid my rusty mining tools away") (Foner, p. 198)

NOTES [507 words]: This pop song is the basis from which all of the cross-referenced songs were built. From a modern perspective it's sentimentally stereotyped balderdash, but it was a huge hit when published -- and, judging by the number of versions on 78s, it remained wildly popular half a century later. (Presumably among white people.) It's indexed here primarily because of the genuine folk songs it inspired. - PJS

According to Malone, p. 54, the 1923 Fiddlin' John Carson recording is "one side of the first documented recordings of a southern rural musician." - RBW
Not quite; Eck Robertson recorded several sides of fiddle music on Victor before Carson made his first recording, and one of the discs was released before Carson's. But it didn't have any impact, probably because Victor considered itself a "prestige" label and had no idea how to market it. (They also, unlike their competitors, had no distribution agreement with a major mail-order company like Sears, and wouldn't until the 1930s, so they missed a prime means of distribution to rural buyers.) Carson's OKeh disc, backed with "The Old Hen Cackled and the Rooster's Going to Crow," wasn't the first, but it was the one that started the avalanche. - PJS

Indeed so. OTH, p. 26, tells us that "[Ralph] Peer recorded Carson -- grudgingly, country music lore has it -- in conditions that were less than ideal. The sound of Carson's record, Peer would later say, was 'pluperfect awful.' Nevertheless, a test pressing of 500 of Carson's debut... sold out in the space of an afternoon."

D. K. Wilgus put it this way on pp. 141-142 of Paredes/Stekert: "It was no accident that the recordings of Eck Robertson and Henry Whitter in 1922-1923 were at the insistence of the artists, nor was it an accident that they were not exploited immediately by the Victor and Okeh companies.... It was no accident that Ralph Peer of Okeh was in Atlanta in 1923, to be almost coerced into recording Fiddlin' John Carson on the first successful hillbilly disc.... If he needed to be
persuaded that the 'pluperfect awful' performance of Carson would sell and that the 'wool hat' audience would buy, he lost no time in being convinced and in following up the initial success."

This story needs a little modification, according to Mazor, pp. 53-55. Peer never actually called the recording 'pluperfect awful,' according to this account; this was merely the way someone else described his response. And Peer's problem with the Carson recording was not that the song or the performance was bad, but that it had been recorded so badly that it was hard to listen to. It was an acoustic recording, made shortly before the electrical process became common -- and Carson was, of course, a fiddler who sang. This made a real problem for an acoustic set-up: his fiddle and his mouth were too far apart to be easily recorded with one acoustic horn, but too close together to allow for two. The engineers did the best they could, but there was a lot of sound reflection from the walls, producing a very noisy recording. - RBW

Bibliography

- OTH: The Old-Time Herald, Volume 11, #10, April-May 2009
- Paredes/Stekert: Americo Paredes and Ellen J. Stekert, editors, The Urban Experience and Folk Tradition, American Folklore Society/University of Texas Press, 1971

Last updated in version 5.0
File: RcLOLCIL

Little Old Mud Cabin on the Hill, The

DESCRIPTION: The singer recalls how his father sold the livestock to send him across the sea, "For in Paddy's land but poverty you'll find." The singer misses home, mother, the local music; he wishes he were still there

AUTHOR: S. Gaffney
EARLIEST DATE: 1936 (Sam Henry collection)
KEYWORDS: homesickness emigration poverty
FOUND IN: Ireland US(MW)
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H642, pp. 207-208, "The Little Old Mud Cabin on the Hill" (1 text, 1 tune)
Dean-FlyingCloud, pp. 100-101, "Old Mud Cabin on the Hill" (1 text)
Roud #9271
RECORDINGS:
Eddie Coyle, "The Little Old Mud Cabin on the Hill" (on IRHardySons)
CROSS-REFERENCES:
cf. "Little Joe the Wrangler" [Laws B5] (tune) and references there
cf. "Scarborough Settler's Lament" (theme) and references there
File: HHH207

Little Old Sod Shanty on My Claim, The

DESCRIPTION: The singer admits, "I'm looking rather seedy while holding down my claim." His little sod shanty is made of poor materials and is infested by mice. He recalls the easier life out east, and wishes a girl would join him

AUTHOR: possibly Lindsey Baker
EARLIEST DATE: 1888?
KEYWORDS: hardtimes settler bachelor
HISTORICAL REFERENCES:
May 20, 1862 - President Lincoln signs the Homestead Act
FOUND IN: US(MW,Ro,So) Canada(West)
REFERENCES (18 citations):
Randolph 197, "The Little Old Sod Shanty on the Claim" (1 text plus a fragment, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 141, "Little Old Sod Shanty" (1 text, 1 tune)
NOTES [253 words]: This piece is probably based on Will S. Hays's "The Little Old Log Cabin in the Lane," with which it shares a melody.

The song clearly dates back to the latter part of the nineteenth century, the period of Homestead Claims. The Homestead Act of 1862 had opened large areas of the western U.S. to settlement, allowing settlers to lay claim to 160 acre sections in return for nominal payments. However, the settlers were required to live on their claims for five years before they could "prove up" and gain title to the property. Many settlers, like the one here, wound up living in impossible conditions because it was the only way to stake the claim.

Fife in Thorp/Fife-SongsOfTheCowboys treats "Little Adobe Casa," and some related parodies, as separate from "Little Old Sod Shanty." (Interestingly, the Fifes lump the songs in "Cowboy and Western Songs"). To me these look to be simply localizations of the same song, and there are intermediate versions, so I do not separate them.
Several people seem to have claimed the authorship (e.g., Pound lists a report that one Emery Miller claims to have made it up while living on a claim in the 1880s (so also Welsch-NebraskaPioneerLore, p. 43); on p. p. 171-172 White lists claims by Lindsey Baker, Emery Miller, Charles Griffiths Reynolds, and Orland Newell). Thorp credits the "Little Adobe Casa" version to Tom Beasley, but while he may well have adapted it, his is not the orifinal. The claim by Baker seems to be the strongest, but proof is probably impossible. - RBW

Little Pack of Tailors, The

DESCRIPTION: "I went to Dublin and met a little tailor, I stuck him in my pocket for fear the ducks would eat him, The dogs began to bark at him and I began to beat him, And I threw him in the water for fear the ducks would eat him."

AUTHOR: unknown

EARLIEST DATE: 1952 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: nonsense bird dog

FOUND IN: Ireland

REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 171, "The Little Pack of Tailors" (3 texts, 1 tune)
Roud #3053

RECORDINGS:
Elizabeth Cronin, "The Little Pack of Tailors" (on IRECronin01)

NOTES [37 words]: The current description is all of the OCroinin/Cronin-TheSongsOfElizabethCronin verse. There is also a chorus about rattling and chasing "the little pack of tailors." The last verse of the written version is mouth music.- BS

Little Piece of Whang, The

DESCRIPTION: When the Lord sewed up Adam and Eve, He measured wrong, leaving Adam with a little piece of whang, and Eve with a gap. Ever since then, men have sought to lend women a bit of the whang to fill the gap.

AUTHOR: unknown

EARLIEST DATE: 1952 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: bawdy humorous

FOUND IN: US(MW,So)

REFERENCES (1 citation):
Randolph/Legman-RollMeInYourArms I, pp. 496-498, "The Little Piece of Whang" (1 text, 1 tune)
Roud #8384

NOTES [112 words]: Legman provides citations to a number of folktale antecedents to the modern bawdy song in Randolph/Legman-RollMeInYourArms I. - EC

Arnold Kellett, The Yorkshire Dictionary of Dialect, Tradition, and Folklore, revised edition, Smith Settle, 2002, p. 197, says that in Yorkshire dialect "whang" or "wheng" means tough leather, or a thong or bootlace." I don't know if that is related to the usage in this song, but I feel as if it should be. - RBW

Little Pink

DESCRIPTION: "My pretty little Pink, I once did think, That you and I would marry." The singer complains that the girl has taken too long to make up her mind. In some versions he is a soldier who sets out to see the sights and fight in the Mexican War

AUTHOR: unknown
Little Polly Flinders

DESCRIPTION: "Little Polly Flinders, Sat among the cinders, Warming her pretty little toes. Her mother came and caught her, And whipped her little daughter For spoiling her nice new clothes."

AUTHOR: unknown

EARLIEST DATE: 1807 (Original Ditties for the Nursery, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: clothes

FOUND IN:

REFERENCES (4 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 421, "Little Polly Flinders" (1 text)
Baring-Gould-AnnotatedMotherGoose #166, p. 125, "(Little Jenny Flinders)"
Jack-PopGoesTheWeasel, p. 113, "Little Polly Flinders" (1 text)
Dolby-OrangesAndLemons, p. 80, "Little Polly Flinders" (1 text)

Roud #19767

File: 002421

Little Pony, The

DESCRIPTION: "Hop! Hop! Hop! Nimble as a top! Where 'tis smooth and where 'tis stony, Trudge along my little pony. Hop, hop, hop...." "Whoa, whoa, whoa, How like fun you go, Stop, you jade!... If you don't I'll surely sell you." "Here!... Sure enough we're there"

AUTHOR: unknown

EARLIEST DATE: 1927 (Brown-MyGrandmothersSongbook)

KEYWORDS: horse travel commerce nonballad

FOUND IN: US

REFERENCES (1 citation):
Brown-MyGrandmothersSongbook 2, "The Little Pony" (1 text, 1 tune)

Roud #22141

File: BrGr002
Little Poppa Rich
DESCRIPTION: Children's game: "Little poppa-rich you draw your long lannet/Sit by the fire and
spin/The hen's in the window a-combing her hair/The cat in the corner a-frying his fish... Cocka-pendun
gle a-blowing his horn/The wind was high and it blowed him away"
AUTHOR: unknown
EARLIEST DATE: 1962 or 1966 (collected from Caroline Hughes)
KEYWORDS: nonballad nonsense paradox playparty animal chickens
FOUND IN: Britain(England)
REFERENCES (1 citation):
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 123, "Little Poppa Rich" (1 text, 1
tune)
Roud #16639
NOTES [9 words]: I call this a playparty for want of a keyword "game." - PJS
File: McCST123

Little Red Caboose behind the Train (I), The
DESCRIPTION: In this maudlin ballad, a young conductor is taking his bride to the city for their
honeymoon. The train collides with the express, and the bride is killed. Now the old white-haired
conductor "rides all alone In that little red caboose behind the train."
AUTHOR: Words: Bob Miller (tune by Will S. Hays)
EARLIEST DATE: 1929 (recording, Vernon Dalhart)
KEYWORDS: train marriage wreck death
FOUND IN: US(MA) Canada
REFERENCES (2 citations):
Cohen-LongSteelRail, pp. 261-263, "The Little Red Caboose behind the Train" (2 texts; tune
referenced. The "A" text is this piece;"B" is "Little Red Caboose (IV)"
Botkin/Harlow-TreasuryOfRailroadFolklore, p. 455, "The Little Red Caboose behind the Train" (1
text, 1 tune)
Roud #4762
RECORDINGS:
Barney Burnett & Bob Miller's Hinky Dinkers, "Little Red Caboose" (Brunswick 446/Supertone S-
2074, 1930)
Vernon Dalhart, "Little Red Caboose" (Velvet Tone 1893-V/Diva 2893-G/Harmony 893-H [as Mack
Allen], 1929)
Bob Ferguson [pseud. for Bob Miller] & his Scalawaggers "Little Red Caboose" (Columbia 15616-
D, 1930)
Bob Miller, "Little Red Caboose" (Grey Gull 4286/Van Dyke 74286, 1930 [as Miller & Burnett])
(Victor 23693, 1932; Montgomery Ward M-4337, 1933)
Red River Dave (McEnery), "Little Red Caboose" (Musicraft 285, 1944)
Rocky Mountaineers, "Little Red Caboose" (Columbia [UK] FB-1249, 1935)
CROSS-REFERENCES:
cf. "Little Old Log Cabin in the Lane" (tune) and references there
cf. "Little Red Caboose Behind the Train (II), (III), (IV), (V)" (tune, structure)
NOTES [100 words]: This is one of several songs by this name, all set to the tune of "Little Old Log
Cabin in the Lane"; you should check out the others as well, as they're sometimes hard to
untangle. It should also not be confused with the dance tune "Little Red Caboose," as recorded by
Henry "Ragtime Texas" Thomas.
It looks like Vernon Dalhart rushed his recording into print before the author's. - PJS
Roud for some reason lumps at least the first two "Little Red Caboose" songs, though they are
clearly different in purpose (Caboose I is a song about a young woman's death, Caboose II is
about railroad life). - RBW
File: BRaF455

Little Red Caboose Behind the Train (II), The
DESCRIPTION: "Now I am a jolly railroad man and braking is my trade." He tells of the enjoyable
life throwing switches and making up trains, and mentions the "jolly crew" resting in the little red
caboose. He wishes luck and the attention of angels for the crew
AUTHOR: unknown (tune by Will S. Hays)
EARLIEST DATE: 1929 (recording, Pickard Family)
KEYWORDS: work train nonballad
FOUND IN: US(SE)
REFERENCES (2 citations):
Cohen-LongSteelRail, pp. 583-590, "The Little Red Caboose Behind the Train" (3 texts, 1 tune; only the "A" text is this piece; "B" and "C," both short, are probably "Caboose" (III); also a sheet music cover from a song that is none of these)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 235, "The Little Red Caboose behind the Train" (1 text)
Roud #4762
RECORDINGS:
Pickard Family, "Little Red Caboose" (Banner 6371/Cameo 9278/Conqueror 7349/Domino 4328/Jewel 5590/Lincoln 3305/Oriole 1562/Regal 8776/Apex[Canada] 8916/Crown[Canada] 81057/Melotone[Canada] 81037/Sterling[Canada] 281057, all 1929; Paramount 3231/Broadway 8179 [as Pleasant Family]/Conqueror 7736, 1931)
CROSS-REFERENCES:
cf. "Little Old Log Cabin in the Lane" (tune) and references there
cf. "Little Red Caboose Behind the Train (I), (III), (IV), (V)" (tune, structure)
NOTES [86 words]: This is one of several songs by this name, all set to the tune of "Little Old Log Cabin in the Lane"; you should check out the others as well, as they're sometimes hard to untangle. It should also not be confused with the dance tune "Little Red Caboose," as recorded by Henry "Ragtime Texas" Thomas. - PJS
Roud for some reason lumps at least the first two "Little Red Caboose" songs, though they are clearly different in purpose (Caboose I is a song about a young woman's death, Caboose II is about railroad life). - RBW
File: Br3235

Little Red Caboose Behind the Train (III), The

DESCRIPTION: Singer, a railroader, says he's getting old and feeble, and the only friend he has is the caboose (or his watch). He reminisces about working as a brakeman on the L&N and Southern railroads, and ironically wishes his young successors well
AUTHOR: unknown (tune by Will S. Hays)
EARLIEST DATE: 1927 (recording, Marian Underwood & Sam Harris)
KEYWORDS: age disability loneliness train railroading technology work nonballad worker
FOUND IN:
REFERENCES (1 citation):
Cohen-LongSteelRail, pp. 583-590, "The Little Red Caboose Behind the Train" (3 texts, 1 tune; the short"B" and "C" texts are probably this piece; "A" is "Caboose" (II); also a sheet music cover from a song that is none of these)
RECORDINGS:
Marian Underwood & Sam Harris, "The Little Red Caboose Behind the Train" (Gennett 6155/Champion 15297 [as Clinch Valley Boys]/Challenge 334 [as Borton & Thompson]/Herwin 75549, all 1927)
Paul Warmack & his Gully Jumpers, "The Little Red Caboose Behind the Train" (Victor V-40067, 1929; on RRinFS)
CROSS-REFERENCES:
cf. "Little Old Log Cabin in the Lane" (tune) and references there
cf. "Little Red Caboose Behind the Train (I), (II), (III), (V)" (tune, structure)
cf. "The Old Miner's Refrain" (lyrics, theme)
NOTES [125 words]: This is one of several songs by this name, all set to the tune of "Little Old Log Cabin in the Lane"; you should check out the others as well, as they're sometimes hard to untangle. It should also not be confused with the dance tune "Little Red Caboose," as recorded by Henry "Ragtime Texas" Thomas.
Paul Warmack copyrighted the lyrics in 1930, but since he copyrighted the well-known music as well, and the Underwood-Harris recording precedes his, his claim is doubtful at best. - PJS
It's worth noting that, of the "Red Caboose" songs, this is the one most directly inspired by "Little Old Log Cabin in the Lane"; not only does it share the tune, but also the plot of an old man looking back. It simply changes an old slave to an old railroader. - RBW
Little Red Caboose Behind the Train (IV), The

DESCRIPTION: "Bill Jackson was a brakeman on number 51." Engineer Dad Mendenhall loses his brakes on Crooked Hill. The crew scrambles to set the brakes by hand in icy weather. Bill is thrown from the train and dies; his body is brought home in the caboose

AUTHOR: probably John Lair (tune by Will S. Hays)

EARLIEST DATE: 1935 (100 WLS Barn Dance Favorites)

KEYWORDS: train wreck death

FOUND IN:

REFERENCES (1 citation):
Cohen-LongSteelRail, pp. 261-263, "The Little Red Caboose behind the Train (I)" (2 texts; tune referenced. The "B" text is this piece; "A" is "Little Red Caboose (I)"")

CROSS-REFERENCES:
cf. "Little Old Log Cabin in the Lane" (tune) and references there

cf. "Little Red Caboose Behind the Train (I), (II), (III), (V)" (tune, structure)

File: LSRai261

Little Red Caboose Behind the Train (V), The (The Hobo Tramp)

DESCRIPTION: "I will sing you a little song, won't entertain you long, 'Bout the hobo that promenade the streets." The hobos travel about, suffering in the cold, wishing they could be in the caboose.

AUTHOR: unknown

EARLIEST DATE: 1892 (Delaney's _Collection of Songs_

KEYWORDS: train hobo nonballad travel

FOUND IN:

REFERENCES (1 citation):
Cohen-LongSteelRail, pp. 382-384, "The Little Red Caboose behind the Train (II)" (2 texts; tune referenced)

RECORDINGS:
(Tom) Darby & (Jimmie) Tarlton, "The Hobo Tramp" (Columbia 15293-D, 1928)

CROSS-REFERENCES:
cf. "Little Old Log Cabin in the Lane" (tune) and references there

cf. "Little Red Caboose Behind the Train (I), (II), (III), (IV)" (tune, structure)

NOTES [60 words]: According to Cohen, the Darby & Tarlton recording is the only version of this song not from a songster, and there are only a few print versions. There is no evidence that it ever went into tradition. On the other hand, the melody implies that it is one of the vast constellation of "red caboose" songs, so perhaps Cohen is right to include it in his book. - RBW

File: LSRai1382

Little Red Fox, The

DESCRIPTION: "The little red fox is a raider sly" taking ducks, cocks, and geese for "a family young and growing." He is a "family man," a "hero bold" and a "gallant knight." He is finally "taken 'mongst the rocks, For the love of two bright eyes dying"


EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)

KEYWORDS: theft death humorous animal family

FOUND IN: Ireland

REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 69, "The Little Red Fox" (1 text, 1 tune)

NOTES [39 words]: OLochlainn-MoreIrishStreetBallads: "Adapted from the old ballad of the Maidin Rua which was a macaronic song -- mixed Gaelic and English." - BS

Francis Arthur Fahy is probably most famous as the author of "The Ould Plaid Shawl." - RBW

File: OLcM069
Little Red Light
DESCRIPTION: A house by the sea always had a light in the window. The fisherman comes home one night "his fish being unsold" and turns off the light to have peace. He learns that a barque, following the light, sank and many lives were lost when the light vanished
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: death drowning sea ship shore fishing wreck sailor
FOUND IN: Canada(Newf)
Roud #26199
RECORDINGS:
John James, "Little Red Light" (on MUNFLA-Leach)
NOTES [33 words]: The chorus is "Oh father dear father don't take it away, Remember the sailor far out on the bay, For if you only knew what would happen tonight, You would leave in your window that tiny red light" - BS
Last updated in version 4.4
File: ML3LiRLi

Little Red Rooster and the Old Black Hen, The
DESCRIPTION: "Said the big red rooster to the little red hen, You ain't laid an egg since the Lord knows when," to which she answered, "Then why don't you act the way you used to?" They meet in the barn, "And they did what they used to do till the Lord knows when"
AUTHOR: unknown
EARLIEST DATE: 1055 (List-SingingAboutIt-FolkSongsInSouthernIndiana)
KEYWORDS: bird humorous sex
FOUND IN: US(MW)
REFERENCES (1 citation):
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 198-199, "The Big Red Rooster and the Little Red Hen" (1 text, 1 tune)
Roud #16807
File: List198

Little Red Train, The
DESCRIPTION: A quatrain ballad, this describes the sexual activities and practices of the train crew and passengers. Recognized by the internal chorus, "(She/It) blew, (She/it) blew" and the final line "How (she/it) blew."
AUTHOR: unknown
EARLIEST DATE: 1925 (recordings, Vernon Dalhart)
KEYWORDS: bawdy train humorous nonballad
FOUND IN: US(So,SW)
REFERENCES (4 citations):
Cray-EroticMuse, pp. 224-226, "The Little Red Train" (2 texts, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 254-256, "The Runaway Train" (3 texts, 1 tune)
Sandburg-TheAmericanSongbag, p. 379, "The Wind It Blew Up the Railroad Track" (1 fragment, 1 tune)
DT, SHEBLEW*
Roud #9859
RECORDINGS:
Vernon Dalhart, "The Runaway Train" (Brunswick 2911, 1925) (Victor 19684, 1925) (Oriole 454 [as Dick Morse], 1925) (Edison 51584, 1925) (CYL: Edison [BA] 5028, n.d.) (Perfect 12207 [as Guy Massey], 1925)
CROSS-REFERENCES:
cf. "Mademoiselle from Armentieres" (tune)
cf. "Snapoo" (tune)
cf. "When Johnny Comes Marching Home Again" (tune)
ALTERNATE TITLES:
The Runaway Train
The Sixty-Nine Comes Down the Track
NOTES [117 words]: The history of this song is a bit vague, as it has both clean and dirty forms. Sandburg-TheAmericanSongbag prints a single stanza of a clean text (saying of it "This is for cold weather, around the stove in the switch shanty"). But the bawdy version seems to be much more widespread.
Which is original? The evidence available to me does not make it clear. The possibility that Sandburg's text is bowdlerized cannot be denied. - RBW

The Sandburg version may indeed be bowdlerized, but Vernon Dalhart also put out a clean version of "The Runaway Train" in 1925, two years before. Actually, he put it out several times that year, on different labels. Sandburg's verse isn't on his recording(s), though. - PJS

File: EM224

Little Rosewood Casket

DESCRIPTION: The singer, dying for love, asks her sister to bring her love's letters, kept in the rosewood casket. Having heard them read, she prepares to die and asks that the letters, (ring), and other tokens be buried with her

AUTHOR: Louis P. Goullaud & Charles A. White

EARLIEST DATE: 1870 (sheet music)

KEYWORDS: death love infidelity ring farewell

FOUND IN: US(Ap,MA,MW,SE,So) Australia

REFERENCES (27 citations):
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 220, "Little Rosewood Casket" (1 text)
- Randolph 763, "The Little Rosewood Casket" (2 texts plus a fragment, 1 tune)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 507-509, "The Little Rosewood Casket" (1 text, 1 tune -- Randolph's 763A)
- McNeil-SouthernFolkBalladsVol1, pp. 123-126, "Little Rosewood Casket" (2 texts)
- Arnold-FolkSongsofAlabama, p. 67, "The Little Rosewood Casket" (1 text, 1 tune)
- Owens-TexasFolkSongs-Ted, pp. 181-183, "Rosewood Casket" (1 text, 1 tune)
- Abernethy-SinginTexas, pp. 47-48, "Rosewood Casket" (1 text, 1 tune)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 273, "Little Rosewood Casket" (3 texts plus mention of 21 others)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore4 273, "The Little Rosewood Casket" (3 excerpts, 3 tunes)
- Cox/Hercog/Halpert/Boswell-WVirginia-B, #28A-B, pp. 185-197, "A Little Rosewood Casket" (1 text plus an excerpt, 2 tunes)
- Bush-FSofCentralWestVirginiaVol4, pp. 56-57, "Little Rosewood Casket" (1 text, 1 tune)
- Boette-SingaHipsyDoodle, p. 139, "The Rosewood Casket (A Package of Love Letters)" (1 text, 1 tune)
- Thomas-DevilsDitties, pp. 100-101, "Little Rosewood Casket" (1 text, 1 tune)
- Henry-SongsSungInTheSouthernAppalachians, pp. 182-183, "Little Rosewood Casket" (1 text)
- Shellans-FolkSongsOfTheBlueRidgeMountains, p. 40, "Little Rosewood Casket" (1 text, 1 tune)
- Burton/Manning-EastTennesseeStateCollectionVol1, pp. 22-23, "Little Rosewood Casket" (1 text, 1 tune)
- Richardson/Spaeth-AmericanMountainSongs, p. 53, "The Little Rosewood Casket" (1 text, 1 tune)
- Carey-MarylandFolkLegendsAndFolkSongs, p. 101, "A Package of Old Letters" (1 text)
- Meredith/Anderson-FolkSongsOfAustralia, pp. 261-262, "The Little Rosewood Casket" (1 text, 1 tune)
- Spaeth-WeepSomeMoreMyLady, p. 35, "The Little Rosewood Casket" (1 text, 1 tune)
- Darling-NewAmericanSongster, pp. 276-277, "Little Rosewood Casket" (1 text)
- Silber/Silber-FolksingersWordbook, p. 182, "Rosewood Casket"; p. 269, "Little Rosewood Casket" (2 texts)
- Stout-FolkloreFromIowa 61, pp. 83-5, "Rosewood Casket" (3 texts, 1 tune)
- Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 230-231, "The Little Rosewood Casket" (1 text)

cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 482, "The Rosewood Casket" (source notes only)

DT, RSEWOOD*

ADDITIONAL: Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), p. 206, "(The Rosewood Casket)" (1 text)

Roud #426
RECORDINGS:
Wilma Lee & Stoney Cooper, "The Little Rosewood Casket" (Rich-R-Tone 415, n.d. but post-WWII)
Vernon Dalhart "The Little Rosewood Casket" (Edison 51607, 1925) (Victor 19770, 1925) (Cameo 811, 1925; Romeo 333, 1927) (Broadway 4053, c. 1930) (OKeh 40488 [as Tobe Little], 1925) (Herwin 75506, mid-to-late 1920s) (Banner 6044/Domino 0199, 1927; Conqueror 7175, 1928; Conqueror 7750, 1931) (Champion 15906, 1930; Champion 45076, c. 1935; rec. 1928)
Cal Davenport & his Gang, "Little Rosewood Casket" (Vocalion 5371, 1929)
Arthur Fields, "Little Rosewood Casket" (Radiex 02272, 1926)
Betty Garland, "Little Rosewood Casket" (on BGarland01)
Sid Harkreader and Grady Moore (as Harkins and Moran), "There's A Little Rosewood Casket" (Broadway 8056, c. 1930)
Lulu Jackson, "Little Rosewood Casket" (Vocalion 1278, 1929)
Bradley Kincaid, "The Little Rosewood Casket" (Gennett 6989/Supertone 9403, 1929); (Bluebird B-5895, 1935)
George Reneau, "Little Rosewood Casket" (Vocalion 5057/Vocalion 14997/Silvertone 3044, 1925)
Arnold Keith Storm, "Little Rosewood Casket" (on AKStorm01)
Ernest Thompson, "The Little Rosebud Casket" (Columbia 216-D, 1924)
CROSS-REFERENCES:
 cf. "The Last Token"
NOTES [16 words]: Titled by the authors, "A Package of Old Love Letters," this title seems extinct in tradition. - RBW
Last updated in version 6.0
File: R763

Little Sally Walker

DESCRIPTION: "Little Sally Walker, sitting in (a saucer), Cryin' (for the old man to come for the dollar), (Ride, Sally, Ride). (Fly) to the east, (fly) to the west, (Fly) to the one that you love best."

AUTHOR: unknown

EARLIEST DATE: 1849 (Halliwell)

KEYWORDS: playparty courting

FOUND IN: US(Ap,MA,MW,NW,SE,So) Ireland Britain(England(All),Scotland(Aber),Wales) West Indies(Jamaica,Tobago) New Zealand

REFERENCES (31 citations):
Greig/Duncan8 1585, "Three Little Sand Maidens" (1 text, 1 tune); 1586, "Rise, Sally Walker" (5 texts, 4 tunes)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #152, p. 2, "Sally Walker" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H48g, p. 11, "Old Sally Walker" (1 text, 1 tune)
Skean-CircleLeft-FolkPlayOfKentuckyMountains, p. 11, "Little Sally Ann" (1 short text, 1 tune)
Wolford-ThePlayPartyInIndiana, pp. 86-88=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 210-211, "Sally Walker" (1 text, 1 tune plus a portion of another)
McIntosh-FolkSongsAndSingingGamesOfIllinoisOzarks, pp. 86-87, "Little Sally Walker" (1 text, 1 tune)
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 31-132, "Little Sally Walker" (1 text, 1 tune)
Byington/Goldstein-TwoPennyBallads, p. 109, "Little Sally Waters" (1 text, 1 tune)
Trent-Johns-PlaySongsOfTheDeepSouth, pp. 24-25, "Rise, Sugar, Rise or Little Sallie Ann" (1 text, 1 tune)
Hudson-FolksongsOfMississippi 143, pp. 209-291, "Little Sally Walker" (1 text)
Arnold-FolkSongsOfAlabama, p. 147, "Little Sally Waters" (1 short text, 1 tune)
Courlander-NegroFolkMusic, p. 157, "(Little Sally Walker)" (1 text); p. 278, "Little Sally Walker" (1 text, 1 tune)
Rosenbaum-FolkVisionsAndVoices, pp. 50-51, "Little Sally Walker" (1 text, 1 tune)
Killion/Waller-ATreasuryOfGeorgiaFolklore, pp. 222-223, "Little Sallie Saucer" (1 text, 1 tune)
Morris-FolksongsOfFlorida, #125, "Little Sally Walker" (1 fragment)
Opie/Opie-TheSingingGame 34, "Sally Water" (6 texts, 1 tune)
Newell-GamesAndSongsOfAmericanChildren, #13, "Little Sally Waters" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, pp. 529-530, "Little Sally Waters" (2 short texts, 2 tunes)
Elder-FolkSongAndFolkLifeInCharlottesville, p. 25, "Little Sally Waters" (1 text)
Little Seaside Village, The

DESCRIPTION: "To a little seaside village came a youth one summer day." He wooed a girl, but then left a letter, "Goodbye, I'm going home." A year later he decides he loves her; her father shows him her grave; her message to him was "Goodbye, I'm going home."

AUTHOR: unknown

EARLIEST DATE: 1903 (Byron G. Harlan recording)

KEYWORDS: death betrayal love courting separation abandonment

FOUND IN: US(So) Canada(Newf)

REFERENCES (2 citations):
Randolph 801, "The Little Seaside Village" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 520-522, "The Little Seaside Village" (1 text, 1 tune -- Randolph's 801)

Roud #7422

RECORDINGS:
Byron G. Harlan, "In A Village By The Sea" (Victor 2567, 1903)
Roy Harvey (with Odell Smith), "Just Good-Bye I Am Going Home" (Columbia 15609-D, 1930); (with Jess Johnston), "Little Seaside Village" (Champion 16213, 1930)
Jack Mooney, "The Cottage By The Sea" (on ITMA/CapeShoreNL)
NOTES [57 words]: The cut I heard of the Harlan recording only includes the first three verses. That is, it ends when the girl receives the letter and is alone at night; the year-later ending was not in that cut and, I assume, was not on the record. The two Roy Harvey recordings are identical with regard to the text (which includes the year-later ending). - BS

Last updated in version 4.5
File: R801

Little Ship Was on the Sea, A

DESCRIPTION: A ship is overtaken by storm "And all but One were sore afraid Of sinking in the deep." "He to the storm said, 'Peace, be still!' The raging billows cease" "It was the Lord, The Saviour and the Friend"

EARLIEST DATE: 1855 (Phillips)
KEYWORDS: sea ship storm Jesus
FOUND IN: Britain(Scotland(Aber))
REFERENCES (8 citations):
Greig/Duncan8 1756, "There Was Twa Ships Upon the Sea" (1 fragment, 1 tune)
The Albion Sunday School Hymn Book, (Southampton, 1867 ("Digitized by Google")), #64, ("A little ship was on the sea")
Elementary Books for Catholic Schools: Reading-Book No. II, (London, 1860 ("Digitized by Google")), #32 p. 87, "Jesus on the Waters"
A Selection of Hymns and Poetry Compiled Chiefly for the Use of the Friends' Sabbath Schools, (Liverpool, 1863 ("Digitized by Google")), pp. 2-3, "Peace, Be Still"
The [Presbyterian] School Hymnal, (Philadelphia, 1899 ("Digitized by Google")), #67, "A Little Ship Was on the Sea" (1 text attributed to Dorothy A Thrupp and dated 1840, 1 tune attributed to Duncan Hume)
The Methodist Sunday-School Hymn-Book, (London, 1879 ("Digitized by Google")), #150 p. 118, ("A little ship was on the sea")
Roud #13517
CROSS-REFERENCES:
cf. "Hame To My Nancy" (tune, per Greig/Duncan8)
NOTES [488 words]: Matthew 8.27: "Even the winds and the sea obey Him."
The "ADDITIONAL" references illustrate how widely printed this poem was and how it cut across denominations. Lee commented in 1898 that the song was popular among children. Was it not collected, except in Greig/Duncan8, because it was known to be non-traditional? On the other hand, if it were that widely known why didn't the collector, Duncan, recognize it? Why did the contributor, who recalled that there was a storm in the forgotten part of the song, not recall where it was learned? Why was it recalled as dealing with two ships? - BS
I would note that few of the printings seem to be Scottish or Presbyterian. Checking my own collection of mostly-American hymnals, I do not find this in any -- not Lutheran, Methodist, Baptist, Mormon, or non-denominational military. Nor do I find it in Granger's Index to Poetry. There was a certain class of nineteenth century authors who just loved precious hymns for wittle people. And they all copied each other. I suspect that is what happened here.
Dorothea, or Dororhy, Ann Thrupp is also responsible for the lyrics to "Savior, Like a Shepherd Lead Us," which (unlike "A Little Ship") is still remembered today. Another song, "Come, Happy Children, Come and Raise" ("Child's Song of Praise"), which appeared around 1830 in her _Hymns for the Young_, and also had some success in the nineteenth century.
John Julian, editor, _A Dictionary of Hymnology_, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), p. 1175, gives this brief biography:
Thrupp, Dorothy Ann, daughter of Joseph Thrupp, of Paddington Green, was b[orn] at London, June 20, 1772, and d[ied] there on Dec. 14, 1847. Her hymns, a few of which have come into extensive use, were contributed to the Rev. W. Carus Wilson's _Friendly Visitor and Children's Friend_, under the nom de plume of Iota; to Mrs. Herbert Mayo's _Selection of Hymns and Poetry_
for the use of Infant Schools and Nurseries, 1838... in which her signature is "D. A. T."; and also to
the Hy[mn]s for the Young, which she herself edited for the R. T. S. circa 1830, 4th ed., 1836.
The story of Jesus stilling the storm is in Matthew 8:23-27, Mark 4:35-41, Luke 8:22-25. The
precise words "Peace! Be Still!" are in Mark 4:39 (only). The line about even the winds and sea
obeying is in all three versions: Matthew 8:27, Mark 4:41, Luke 8:25.
We might incidentally add that the "Sea of Galilee" was actually a lake (in fact called "Lake Huleh"
or the like in some sources), and a vessel sailing on it was a boat, not a ship. Most modern
translations get this right; the King James Bible, which was obviously the source for this song, does
not. To be fair, Greek does not draw a distinction between boats and ships (there is a distinction
between large and small vessels, but that's not the same -- and the Bible doesn't seem to pay it
much attention anyway). - RBW

Little Ships
DESCRIPTION: "They're the little ships that Winston Churchill forgot, And he didn't know when one
of them got lost. He'd not forget the Rodney, the Nelson or the Hood," but they do the hard work of
escorting convoys, and suffer greatly, and are ignored
AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: navy sailor work travel hardtimes derivative
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 94, "Little Ships" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "She's a Tiddley Ship" (mentions of HMS Nelson, Rodney, Hood) and notes there
cf. "The 23rd Flotilla" (subject: the hard life of convoy escorts) and references there
cf. "The Little Boy that Santa Clause Forgot" (tune)
File: Tawn070

Little Shoe Black, The
DESCRIPTION: "I'm Daniel O'Connor, an orphan I am, My father and mother both lately did die,
But, 'I clean your boots, Shall I shine your boots!' It's all day long I cry. Just give me one try and I'm
sure you'll come back, Please to encourage this little shoe black."
AUTHOR: unknown
EARLIEST DATE: 1982
KEYWORDS: orphan work clothes hardtimes
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 36-37, "The Little Shoe Black" (1 text, 1
tune)
File: MCB036

Little Sissy
DESCRIPTION: "Oh, bow and bow, put your arms around me; Say, little Sissy, won't you marry
me? Oh, how and bow, put your arms around me, All those sassy words you say, Oh, bow and
bow, put your arms around me; say, Little Sissy, won't you marry me?"
AUTHOR: unknown
EARLIEST DATE: c. 1927(Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: playparty marriage
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, p. 531, "Little Sissy" (1 short text, 1 tune)
NOTES [17 words]: The current description is based on the Brown/Schinhan-
FrankCBrownCollectionNCFolklore5 fragment. - RBW

Last updated in version 5.0
File: GrD81756
Little Streak o' Lean, A
DESCRIPTION: "A little streak o' lean, an' a little streak o' fat, Ole Massa grumble ef you eat much o' dat!"
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: food slave
FOUND IN: US
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 207-208, "Work-Song" (1 fragment, 1 tune)

Little Sweetheart in the Spring
DESCRIPTION: "On a lovely summer's eveneering, when all the world was still," two lovers meet. He must leave, but "You'll be happy little sweethearts in the spring, Those wedding bells for you will surely ring." But he is killed in battle; the bells never ring
AUTHOR: unknown
EARLIEST DATE: 1959 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: soldier courting death separation burial
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, pp. 133-134, "You'll Be Happy Little Sweethearts in the Spring" (1 text, with tune on p. 153)
Roud #1755
RECORDINGS:
cf. "I'll Be With You When the Roses Bloom Again" (theme)
NOTES [32 words]: This feels so much like "I'll Be With You When the Roses Bloom Again" that I briefly toyed with lumping them. Of course, the theme is common; even A. E. Housman's "Bredon Hill" is similar. - RBW
Last updated in version 5.1

Little Swiler, The
DESCRIPTION: "He was such a very little chap, Blue eyes and sunny smile"; when the boy's father becomes ill, the youth sneaks off (with a knife but no gaff) to take a seal. A band of sealers finds him, feeds him, takes him home, for he "was really only ten"
AUTHOR: unknown
EARLIEST DATE: 1978 (Ryan/Small-HaulinRopeAndGaff)
KEYWORDS: youth work disease father children
FOUND IN:
REFERENCES (1 citation):
Ryan/Small-HaulinRopeAndGaff, p. 116, "The Little Swiler" (1 text)
Roud #V44662
NOTES [85 words]: Probably not traditional, but this fits with the culture of Newfoundland: there was almost a mystic attachment to sealing -- which is why Newfoundlanders were so upset when the rest of the world came to oppose the seal hunt. Children from a young age wanted to grow up to be sealers, even though it was dirty, dangerous work that (although it occasionally produced a very large payout) rarely paid well. In addition to children who would play at being sealers, there was a whole folklore about stowaways. - RBW
Last updated in version 5.0

Little Talk with Jesus, A
DESCRIPTION: Chorus: ("A little talk with Jesus makes it right, all right"(2x) "Troubles of every
Little Thatched Cabin, The

DESCRIPTION: The singer recalls the "little thatched cabin Where first shone the light of my life's early morn." He describes learning from and working for his parents. Now he is old, "and kind fortune smiles on me," but he would trade the fortune to be a boy again

AUTHOR: unknown
EARLIEST DATE: 1925 (Sam Henry collection)
KEYWORDS: home age
FOUND IN: Ireland
REFERENCES (1 citation):
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H91, p. 156, "The Little Thatched Cabin" (1 text, 1 tune)
Roud #8121
RECORDINGS:
- Big John Maguire, "The Neatly Thatched Cabin" (on Voice20)

NOTES [35 words]: Sam Henry thought, based on a reference to vines, that this song originated in America. I'm not sure that constitutes proof, but I seem to recall seeing a very similar poem -- somewhere. So he is likely right. - RBW

File: HHH091

Little Tommy Pinkerton

DESCRIPTION: "Little Tommy Pinkerton, the fat by, Went to see his uncle Brown" who gave him half a crown. Tommy uses it to buy "six lemonades and a dozen ginger beer" -- and explodes. Now they need a tombstone for "Tommy's fragments."

AUTHOR: unknown
EARLIEST DATE: 1954 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)
KEYWORDS: humorous food death
FOUND IN: New Zealand
REFERENCES (1 citation):
- Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 32, "Little Tommy Pinkerton (1 text, 1 tune) (p. 16 in the 1972 edition)
RECORDINGS:
- Barbie Colquhoun, "Little Tommy Pinkerton" (on NZSongYngCntry)

NOTES [33 words]: The notes in Colquhoun-NZ-Folksongs-SongOfAYoungCountry compare this to an American poem, "There's Another Harp Hanging in the Sky." but not even Google recognizes this, at least by that title. - RBW

File: Colq016
Little Tommy Tucker
DESCRIPTION: "Little Tom(my) Tucker sings for his supper. What shall he eat? (White/Brown) bread and butter. How will he cut it without any knife? How will he marry without a wife?"
AUTHOR: unknown
EARLIEST DATE: c. 1744 (Tommy Thumb's Pretty Song Book, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: music food marriage
FOUND IN:
REFERENCES (4 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 519, "Little Tommy Tucker" (1 text)
Baring-Gould-AnnnotatedMotherGoose #5, p. 123 "(Little Tom Tucker)"
Jack-PopGoesTheWeasel, p. 114, "Little Tommy Tucker" (1 text)
Dolby-OrangesAndLemons, p. 81, "Little Tommy Tucker" (1 text)
Roud #19618
NOTES [32 words]: The Baring-Goulds report that Katherine Elwes Thomas associated this with Cardinal Wolsey, but that has about as much likelihood as most of her other attributions -- i.e. effectively none. - RBW
Last updated in version 3.3
File: 002519

Little Town in the Old County Down
DESCRIPTION: "If I had the wings of a swallow" I would go across the sea, back to "the dear little town in the old County Down." Singer thinks of his sweetheart, left behind. "Like the black sheep of old I'll come back to the fold"
AUTHOR: unknown
EARLIEST DATE: 1921 (McCormack recording)
KEYWORDS: homesickness love return reunion separation Ireland nonballad
FOUND IN: Canada(Newf)
Roud #13214
RECORDINGS:
John McCormack, "Little Town in the Old County Down" (HMV 5-2484, 1921)
Maudie Sullivan, "Little Town in the Old County Down" (on MUNFLA/Leach)
NOTES [27 words]: Maudie Sullivan's version is close to McCormack's, with its difficult tune. Maudie Sullivan sang another McCormack song indexed here: "Love's Old Sweet Song." - BS
Last updated in version 4.2
File: RcLTiOCD

Little White Cat, The (An Caitin Ban)
DESCRIPTION: The little white cat finds her kitten "dead in the hay of a manger." The sad mother brings the dead body home. The pretty kitten had never broken anything and had no enemies except mice.
AUTHOR: unknown
EARLIEST DATE: 1933 (Sam Henry collection; Gaelic text in Costello 1923)
KEYWORDS: death animal
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H510, p. 17, "The Little White Cat" (1 text, 1 tune)
ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 228-229, "The Little White Cat (1 text, a translation from the Irish said to be by "Mrs. Costello of Tuam")"
Roud #13342
File: HHH510
Little White Robe
DESCRIPTION: Come on fathers and let's go home, I'm a-going where my troubles will be over, will be over, will be over I'm a-going where... There's a little white robe a-waiting for me, I'm a-going where..." Repeat for mothers, brothers, etc.
AUTHOR: unknown
EARLIEST DATE: 1928 Brown)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 607, "Lily White Robe" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 507, "Lily White Robre" (1 partial tune plus a text excerpt)
Burton/Manning-EastTennesseeStateCollectionVol2, p. 25, "Goin' Where My Troubles Will Be Over" (1 short text, 1 tune, which the authors consider to be this although it is too short to really be certain)
Roud #5740 and 7137
RECORDINGS:
Frank Proffitt, "Little White Robe" (on FProffitt01)
File: RclWRobe

Little White Rose, The
DESCRIPTION: "He gave me a rose, a pretty white rose, And asked me to wear it for him." She recalls their happy days together. Later, he is found dead, having thrown himself into the stream with a rose in his mouth.
AUTHOR: unknown
EARLIEST DATE: 1924 (Brown)
KEYWORDS: drowning suicide courting flowers river
FOUND IN: US(SE,So)
REFERENCES (4 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 276, "The Little White Rose" (1 text plus mention of 2 fragments)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 276, "The Little White Rose" (1 excerpt, 1 tune)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 75, "The White Rose" (1 text, 1 tune)
Browne-AlabamaFolkLyric 114, "Little White Rose" (2 texts, 2 tunes)
Roud #6628
RECORDINGS:
Emry Arthur, "The White Rose" (Vocalion 5335, 1929?)
CROSS-REFERENCES:
cf. "Willie Down by the Pond (Sinful to Flirt)" [Laws G19] (plot)
File: BrII276

Little Willie (I)
DESCRIPTION: "Little Willie went to heaven On a bright an' starry night, When I last viewed him in his coffin In his little Sunday suit." The singer describes the possessions the boy left behind. His sister hopes to meet him soon. Jesus will care for him.
AUTHOR: unknown
EARLIEST DATE: 1915 (Pound)
KEYWORDS: death family corpse religious
FOUND IN: US(So)
REFERENCES (2 citations):
Randolph 613, "Little Willie" (1 text, 1 tune)
DT, LTWILLIE*
Roud #7443
CROSS-REFERENCES:
cf. "Blue-Haired Boy (Little Willie II, Blue-Haired Jimmy)"
File: R613
Little Yellow Bird (Time to Rise)
DESCRIPTION: "A birdie with a yellow bill Hopped upon my window sill, Cocked his shining eye and said: 'Ain't you 'shamed, you sleepy-head!'"
AUTHOR: Words: Robert Louis Stevenson
EARLIEST DATE: 1885 (A Child's Garden of Verses)
KEYWORDS: bird nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 191, "Little Yellow Bird" (1 text, 1 tune)
Roud #11317
ALTERNATE TITLES:
Pretty Little Yellow Bird
Birdie with a Yellow Bill
File: Brne191

Liverpool Dock
DESCRIPTION: The singer bids farewell to his mother as his ship sails away from Liverpool Dock. He hopes to return to his home, but there will be no one to meet him
AUTHOR: unknown
EARLIEST DATE: 1940 (Randolph)
KEYWORDS: mother separation emigration parting
FOUND IN: US(So) Ireland
REFERENCES (3 citations):
Randolph 95, "Liverpool Dock" (1 text, 1 tune -- a fragmentary text that might fit with any number of emigration ballads)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 69, "Welcome Home" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 106, "No One To Welcome Me Home" (1 text, 1 tune)
ST R095 (Full)
Roud #3266
File: R095

Liverpool John
DESCRIPTION: "When Liverpool John was just sixteen he went away to sea." "And he tries to settle down, he tries to stay on shore, But every time he gets itchy feet and he's off to sea once more." The song describes his absurd attempts to make a living on land
AUTHOR: Phil Colclough and June COlclough
EARLIEST DATE: 1986 (Palmer-OxfordBookOfSeaSongs)
KEYWORDS: sailor home abandonment
FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 155, "Liverpool John" (1 text, 1 tune)
NOTES [10 words]: There is of course no hint at all that this is traditional. - RBW
Last updated in version 4.4
File: PaSe155

Liverpool Judies, The (Row, Bullies, Row; Roll, Julia, Roll)
DESCRIPTION: The young sailor sets out from England to America. But a wild, drunken life lands him at the boarding-master's. Back at sea, he suffers cruelly at the hands of the mate (whom he curses to hell). (At last he arrives back in port)
AUTHOR: unknown
EARLIEST DATE: 1924
KEYWORDS: sailor abuse drink return shanty
FOUND IN: Canada(Mar,Newf)
REFERENCES (13 citations):
Liverpool Song, The

DESCRIPTION: "'Twas in the' cold month of December... I shipped in the clipper ship 'Defender....'"
The singer complains of sailing along with a lot of foreigners who "didn't know a word of English" But answered to the name o' 'Month's advance.'"
AUTHOR: unknown
EARLIEST DATE: 1932 (Bone-CapstanBars); he reports learning it in 1900
KEYWORDS: foreigner sailor ship hardtimes
FOUND IN:
REFERENCES (1 citation):
Bone-CapstanBars, pp. 140-144, "The Liverpool Song" (1 text, 1 tune)
ST BonCB140 (Partial)
Roud #653
CROSS-REFERENCES:
cf. "Paddy, Get Back" (form, lyrics)
NOTES [121 words]: Roud lumps this with "Paddy, Get Back," which clearly inspired it, but Bone-CapstanBars notes that a sailor used each shantey "for its own special purpose on deck and it was rarely heard within the fo'cas'le, for entertainment...."
"[T]he elder hands maintained that the rousing of a chanty 'when ther worn't no call' could not but offend some presiding deity. But there were fo'cas'le ditty that could be sung in lieu and they had, in words and tune, a close resemblance to the chanty proper."
On that basis, I split them, though this hardly seems to exist in its own right. There was an American clipper named Defender, launched in Boston in 1855 and wrecked in the South Pacific in 1859; I doubt it is the same ship. - RBW
File: BonCB140

Living Humble

DESCRIPTION: Alternate lines are "Living humble, living humble" The mourner must believe "Christ is waiting to receive" Only the righteous will get to "King Jesus camp" The singer prays "to my God until I come through" Converted, the singer has tried to live humble
AUTHOR: unknown
Living on a Hill

DESCRIPTION: "When you get married and living on a hill, I will send you a kiss by a whippoorwill."

AUTHOR: unknown
EARLIEST DATE: 1929 (Henry, from Mary King)
KEYWORDS: love marriage bird
FOUND IN: US(Ap)
REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, p. 231, (fourth of several "Fragments from Tennessee") (1 fragment)
File: MHAp231D

Living on the Hallelujah Side

DESCRIPTION: Singer, once a sinner perishing with cold, is rescued by Jesus, and would not leave "this precious place." Chorus: "Glory be to Jesus, let the hallelujahs roll/Help me to ring the Saviour's praises far and wide... And I'm a-living on the hallelujah side"

AUTHOR: unknown
EARLIEST DATE: 1926 (recording, Ernest V. Stoneman)
LONG DESCRIPTION: Singer, once a sinner perishing with cold, is rescued by Jesus, and now would not leave "this precious place" for all earth's gold and millions. Chorus: "Glory be to Jesus, let the hallelujahs roll/Help me to ring the Saviour's praises far and wide/For I've opened up towards heaven all the windows in my soul/And I'm a-living on the hallelujah side"
KEYWORDS: rescue religious Jesus
FOUND IN: US(SE) West Indies(Bahamas)
Roud #12646
RECORDINGS:
Ernest V. Stoneman, "Hallelujah Side" (on Stonemans01) (Victor 20224, 1926); Ernest Stoneman and Eddie Stoneman, "Hallelujah Side" (ARC, unissued, 1934)
Frank Welling & John McGhee, "The Hallelujah Side" (Vocalion 5241, 1928) (Champion 16585, 1933)

NOTES [30 words]: In addition to the hillbilly performers listed above, the song has been recorded by Bahamian songster Joseph Spence. I suspect it was printed in a popular hymnal at some point.
-PJS
File: RcLotHS

Liza Ann

DESCRIPTION: The singer offers herself to earn money to pay the fine for her man, serving on the chain gang.

AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: bawdy prisoner whore
FOUND IN: US(So)
REFERENCES (1 citation):
Liza Jane

DESCRIPTION: "Goin' up on the mountain To plant a patch of cane, Make a jug of 'lasses To sweeten Liza Jane. O po' Liza, po' gal, O po' Liza Jane, O po' Liza, po' gal, She died on the train." About moonshine, courting Liza Jane, (and dodging work if possible)

AUTHOR: unknown

EARLIEST DATE: 1917 (Cecil Sharp collection); +1893 (JAFL6)

KEYWORDS: courting drink nonballad work floating verses

FOUND IN: US(Ap,MW,So)

REFERENCES (19 citations):

Randolph 435, "Liza Jane" (2 texts plus a fragment, 1 tune, but only the "A" text is this piece; the "B" text is "Goodbye, Susan Jane" and "C" is too short to clearly identify)

McNeil-SouthernMountainFolksong, pp. 174-176, "Liza Up in the 'Simmon Tree" (1 text, 1 tune, with this chorus and many floating verses)

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 437, "Eliza Jane (II)" (1 text, which looks more like this than anything else though it lacks the chorus)

Brown/Schinhan-FrankCBrownCollectionNCFolklore5 437, "Eliza Jane" (2 tunes plus text excerpts)

Trent-Johns-PlaySongsOfTheDeepSouth, pp. 8-9, "O, Li'l 'Liza Jane" (1 text, 1 tune)

Sharp-EnglishFolkSongsFromSouthernAppalachians 244, "Liza Jane" (3 texts, 3 tunes)

Sandburg-TheAmericanSongbag, pp. 132-133, "Liza Jane"; "Mountain Top" (2 texts, 1 tune; the "B" text, "Mountain Top," appears mixed with "Moonshiner" or something similar); 308-309, "Liza in the Summer Time (She Died on the Train)" (1 text, 1 tune)

Thomas-BalladMakingInMountainsOfKentucky, p. 127, (no title) (1 fragment in which the girl is "Susan Jane")

Thomas-DevilsDitties, pp. 91-93, "Liza Jane" (1 text, 1 tune)

Bush-FSofCentralWestVirginiaVol4, pp. 35-36, "Liza Jane" (1 text, 1 tune)

Richardson/Spaeth-AmericanMountainSongs, p. 50, "Went Up on the Mountain" (1 text, 1 tune)

Scarborough-OnTheTrailOfNegroFolkSongs, pp. 7-8, "I Went Up on the Mountain Top" (1 text, 1 tune); also p. 192, "Hawkie Is a Schemin' Bird" (1 text, with the "Hawkie" first stanza, a chorus from "Lynchburg Town," and verses such as "Went up on a mountain To give my horn a blow" and "Climbed up on a mountain... To sweeten Liza Jane")

Stout-FolkloreFromIowa 63, p. 86, "Poor Liza Jane" (1 text)

McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 62-63, "Goin' Upon the Mountain" (1 text, 1 tune, with many floating lyrics but probably closes to this)

Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 284-286, "Liza Jane" (2 texts, 1 tune. The main text is composite)

Botkin-TreasuryMississippiRiverFolklore, p. 591 [no title] (1 text)

Coleman/Bregman-SongsOfAmericanFolks, pp. 58-59, "Mountain Top" (1 text, 1 tune)

Silber/Silber-FolksingersWordbook, p. 30, "Goodbye 'Liza Jane" (1 text)

DT, LIZAJANE

Roud #825 and 4210

RECORDINGS:

Rufus Crisp, "Ball and Chain" (on Crisp01)

Homer & Jethro, "Poor Little Liza, Poor Gal" (King 773, 1949)

Bradley Kincaid, "Liza Up in the Simmon Tree" (Gennett 6761/Champion 15687 [as Dan Hughley]/Supertone 9362, 1929; Champion 45057, c. 1935; on CrowTold01)

John & Emery McClung "Liza Jane" (Brunswick 135, 1927)

New Lost City Ramblers, "Liza Jane" (on NLCR06, NLCR11)

Riley Puckett, "Liza Jane" (Columbia 15014-D, c. 1925; Silvertone 3261 [as Tom Watson], 1926)

George "Short Buckle" Roark, "I Ain't A Bit Drunk" (Columbia 15383-D, 1929; rec. 1928)

Pete Seeger, "Oh! Liza, Poor Gal" (on PeteSeeger06, PeteSeegerCD01); "Liza Jane" (on PeteSeeger33, PeteSeegerCD03)

Uncle "Am" Stuart [vocal by Gene Austin], "Old Liza Jane" (Vocalion 14846, 1924; Vocalion 5039, 1926)

Tenneva Ramblers, "Miss 'Liza, Poor Gal" (Victor 21141, 1927)

Henry Whitter, "Liza Jane" (OKeh 45003, 1925)

CROSS-REFERENCES:
cf. "Molly and Tenbrooks" [Laws H27] (lyrics)  
cf. "Run Mollie Run" (lyrics)  
cf. "Push Boat" (lyrics)  
cf. "Cindy (I)" (floating lyrics)  
cf. "Don't Get Trouble in Your Mind" (floating verses)  
cf. "Turn, Julie-Ann, Turn" (floating lyrics)  
cf. "Watermelon Spoilin' On The Vine" (floating verses)  

ALTERNATE TITLES:  
Goodbye Liza Jane  
Saro Jane  
Little Saro Jane  

NOTES [127 words]: The "Saro Jane" referred to under "Alternate Titles" should not be confused with "Rock About My Saro Jane," which is a different song. This song is almost certainly of minstrel origin, and shares many floating verses with other, similar minstrel-show songs. The Rufus Crisp recording, "Ball and Chain", is in fact one of those conglomerated songs incorporating floating verses from a dozen sources; RBW suggests putting it here because more of its verses seem to come from here than anywhere else. Ditto the George Roark recording; I put it here for want of a better place. It could also go under "Don't Get Trouble In Your Mind," as its lyrics overlap with that song, but it doesn't have the plot theme of rejection. In fact, it doesn't have a plot at all. - PJS  
Last updated in version 6.0  

File: San132

Lizie Lindsay [Child 226]  

DESCRIPTION: A young man comes to court Lizie Lindsay, asking her to come to the Highlands with him. Neither she nor her relatives are interested. He then reveals that he is a rich lord (the Lord of the Isles?); she changes her mind  

AUTHOR: unknown  
EARLIEST DATE: 1796 (Scots Musical Museum)  
KEYWORDS: courting  
FOUND IN: Britain(Scotland(Aber,Bord)) US(Ap,MA,NE,So)  
REFERENCES (14 citations):  
Child 226, "Lizzie Lindsay" (8 texts, 1 tune) {Bronson's #3}  
Bronson 226, "Lizzie Lindsay" (9 versions+1 in addenda)  
Bronson-SingingTraditionOfChildsPopularBallads 226, "Lizzie Lindsay" (3 versions: #1, #3, #7)  
Lyle-Andrew-CrawfurdsCollectionVolume1 53, "Sir Donald and Eliza Lindsay" (1 text)  
Greig/Duncan 854, "Lizzie Lindsay" (7 texts, 3 tunes)  
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 297-299, "Lizzie Lindsay" (1 text with variants, 1 tune) {Bronson's #6}  
Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 269-271, "Lizzie Lindsay" (1 text, 1 tune)  
Cox/Hercog/Halpert/Boswell-WVirginia-A, #11, pp. 46-47, "Leezie Lindsay" (1 text, 1 tune) {Bronson's #2}  
Brewster-BalladsAndSongsOfIndiana 20, "Lizzie Lindsay" (1 text)  
Ford-VagabondSongsAndBalladsOfScotland, p. 314, "Leezie Lindsay" (1 short text)  
Randolph 29, "New Zealand" (1 fragment)  
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 45, "Leezie Lindsay" (1 text, 1 tune)  
Whitelaw-BookOfScottishBallads, pp. 49-51, "Bonnie Lizie Lindsay"; pp. 51-52, "Lizzie Lindsay" (2 texts)  
DT 226, LIZLIND*  
Roud #94  
CROSS-REFERENCES:  
cf. "Dugall Quin" [Child 294]  
cf. "The Blaeberry Courtship" [Laws N19]  

ALTERNATE TITLES:  
Donald Macdonald  
Lord Ronald Macdonald  

NOTES [100 words]: Not every version of this song has Lizie's suitor describe the lands he rules,
but the most typical version makes him "Laird o' Kingussie." Kingussie is in the banks of the Spey at its confluence with the Tromey, across from Strathspey. It is almost due south of Inverness. The region is hilly (the town itself is just below the height of Creag Bheag); I doubt it was ever wealthy. Of course, he's also identified as a MacDonald, and that could imply much greater holdings, up to and including the Lordship of the Isles. - RBW

Whitelaw-BookOfScottishBallads pp. 51-52 is Child's source for text 226F. - BS

Last updated in version 4.1

File: C226

**Lizie Wan [Child 51]**

DESCRIPTION: (Geordy) finds his sister (Lizie Wan) crying. When he asks why, he is told that she is pregnant by him. He kills her to hide his crime. He is revealed by the blood on his sword, and is forced away from home

AUTHOR: unknown

EARLIEST DATE: 1776 (Herd)

KEYWORDS: incest homicide pregnancy questions exile brother

FOUND IN: Britain(Scotland,England(South)) US(Ap,NE,SE)

REFERENCES (15 citations):

Child 51, "Lizie Wan" (2 texts)
Bronson 51, "Lizie Wan" (7 versions plus the #10 text of "Edward," which is actually "Lizie Wan")
Bronson-SingingTraditionOfChildsPopularBallads 51, "Lizie Wan" (2 versions: #2, #4)
Lyle-Andrew-CrawfursCollectionVolume1 46, "Rosianne" (1 text)
Sharp-EnglishFolkSongsFromSouthernAppalachians 14 "Lizzie Wan" (1 text, 1 tune) {Bronson's #2}
Morris-FolksongsOfFlorida, #153, "Lizie Wan" (1 text, 1 tune) {Bronson's #6}
Flanders/Olney-BalladsMigrantInNewEngland, pp. 143-145, "Fair Lucy" (1 text, 1 tune) {Bronson's #5b}
Flanders-AncientBalladsTraditionallySungInNewEngland1, pp. 332-338, "Lizie Wan" (2 texts, 2 tunes, which differ though both informants cited the same source) {A1=Bronson's #5b, A2=#4}
Leach-TheBalladBook, pp. 167-169, "Lizie Wan" (2 texts)
Friedman-Viking/PenguinBookOfFolkBallads, p. 159, "Lizie Wan" (1 text)
Grigson-PenguinBookOfBallads 38, "Lizie Wan" (1 text)
Niles-BalladBookOfJohnJacobNiles 21, "Lizie Wan" (1 text, 1 tune)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 65, "Lucy Wan" (1 text, 1 tune) {Bronson's #3}
Purslow-TheConstantLovers, pp. 81-82, "Rosie Ann" (1 composite text, 1 tune -- probably longer than any actual text of this song)
DT 51, LIZIWAN1*

Roud #234

RECORDINGS:

Jeanie Robertson, "My Son David" (on LomaxCD1700)

CROSS-REFERENCES:

cf. "Sheath and Knife" (plot)

cf. "The Bonnie Hind" [Child 50] (theme)

cf. "Edward" (lyrics)

ALTERNATE TITLES:

Lizie May

NOTES [387 words]: John Jacob Niles claims that, in his experience, the only people willing to sing this song were men. He points out that Sharp's informant was a man; so was the singer who gave the song to Flanders. As usual, though, one must wonder about Niles's sources. In any case, Bronson lists four versions from women. - RBW

Niles may claim that the only informants willing to sing the song are men, but VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs's version was collected from a Mrs. Dann of Cottenham, Cambs. Lloyd notes, however, that this was the only version of the ballad found in oral tradition in England, and that no new Scottish version has been reported since 1827. - PJS

(Which requires the caution, however, that the ending of "Lizie Wan" is indistinguishable from "Edward" (Child 13), so some versions that people have filed as the former might be this. On the scientific evidence that brothers and sisters raised apart are particularly likely to fall in love,
and some further speculation as to why, see the notes to "Babylon, or, The Bonnie Banks o Fordie [Child 14]."

It appears very likely that Charles Dodgson (Lewis Carroll) knew some form of this piece as a very young man. One of his earliest poems, written while he was still a schoolboy, is called "The Two Brothers," and the opening is quite similar to "The Twa Brothers" [Child 49]; it begins:

There were two brothers at Twyford school,
And when they had left the place,
It was, "Will ye learn Greek and Latin?
Or will ye run me a race?
Or will ye go up to yonder bridge,
And there will we angle for dace?"

Later verses are more reminiscent of "Edward" [Child 13] or "Lizzie Wan" [Child 51]:

"Oh what bait's that upon your hook,
Dear brother, tell to me?"
"It is my younger brother," he cried,
"Oh woe and dole is me?"

[... ]

"And when will you come back again,
My brother, tell to me?"
"When chub is good for human food,
And that will never be!"

(for a photo of these verses, see Robert Douglas-Fairhurt, The Story of Alice: Lewis Carroll and the Secret History of Wonderland, Belknap/Harvard, 2015, p. 75)

The final verse might be from "It Was A' For Our Rightful' King" or similar:

She turned herself right round about,
And her heart brake into three,
Said, "One of the two will be wet through and through,
And 'tother'll be late for his tea."- RBW

Last updated in version 5.0

File: C051

Lizzie Borden Songs

DESCRIPTION: Sundry comments on the Fall River murders, e.g. "Lizzie Borden took an axe, and gave her mother forty whacks"; "There's no evidence of guilt, Lizzie Borden, That should make your spirit wilt." The poems/songs are not all derived from a single source

AUTHOR: unknown

EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)

KEYWORDS: homicide father mother

HISTORICAL REFERENCES:
August 1892 - the Fall River Murders

FOUND IN: US

REFERENCES (2 citations):
DT, (FALLRIVR)

NOTES [297 words]: Burt-AmericanMurderBallads observes that there seem to be no truly traditional songs about this famous event. That being the case (and it appears she's right), I've lumped all Lizzie Borden items here as a placekeeper.

Lizzie Andrew Borden (1860-1927) was a spinster living with her wealthy father and stepmother when they were murdered in 1892. Borden was tried for the murders, but found innocent, and lived as a recluse in Fall River for another 35 years.
The popular press has of course had a field day with her. Typical is the sketch given on pp. 171-176 of Matthew P. Mayo, Bootleggers, Lobstermen & Lumberjacks, Globe Pequot Press, 2011. Among the arguments he points out against her:

* Shortly before the murders, she reportedly tried to buy prussic acid (hydrogen cyanide solution) and was rebuffed.
* She had a strong motive; her father had remarried and was planning to change his will to include his second wife and her family, reducing the inheritance of Lizzie and her sister (supposedly $500,000 would go to the wife's family, only $25,000 to the two daughters by the first marriage).
And the two older children never liked their stepmother. (Note that it was the stepmother who was
murdered, not Lizzie's biological mother.) Indeed, the spinsters seem to have been on bad terms with their father as well.

* A witness reportedly saw Lizzie trying to destroy a (blood-)stained dress not long after the murders.
* No proper forensic examination was ever performed on the murder weapon -- in other words, what could have been incriminating evidence was ignored.

The Wikipedia article on Borden lists at least twelve books specifically about this case, plus sundry articles and chapters in other books; clearly it took an intense hold on the popular imagination.

RBW

Last updated in version 5.1
File: DTfallri

Lizzie Brown

DESCRIPTION: The singer, who has moved to Bee's Hotel to sleep with Lizzie Brown, extols the lady's lack of virtues.
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: bawdy sex
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph/Legman-RollMeInYourArms I, pp. 393-394, "Lizzie Brown" (1 text, 1 tune)
File: RL393

Lizzie Laing Began the Play

DESCRIPTION: "Lizzie Laing began the play Baubie Dick beet [bet] to hae Sara Dunn pat up a limmer [scoundrel] Cause she gat a sup in simmer"
AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan8)
KEYWORDS: gambling
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1895, "Lizzie Laing Began the Play" (1 fragment)
Roud #13564
NOTES [11 words]: The current description is all of the Greig/Duncan8 fragment. - BS
Last updated in version 3.5
File: GrD81895

Lizzie Watson

DESCRIPTION: "Miss Lizzie Watson is my name, I brought myself to grief and shame, By loving one that neer loved me." The time when they were to be marred has passed; he avoids her. She intends to drown herself. Dig her grave both wide and deep
AUTHOR: unknown
EARLIEST DATE: 1969 (Bush-FSofCentralWestVirginiaVol3)
KEYWORDS: love courting abandonment death suicide drowning floating verses
FOUND IN: US(Ap)
REFERENCES (1 citation):
Bush-FSofCentralWestVirginiaVol3, pp. 50-51, "Lizzie Watson" (1 text, 1 tune)
Roud #7037
CROSS-REFERENCES:
cf. "The Butcher Boy" [Laws P24] and references there
NOTES [36 words]: This is essentially "The Butcher Boy" or "Died for Love (I)" with a first verse in which the singer gives her name, but that's enough difference that both Steve Roud and I consider it a (sort of) separate song. - RBW
Last updated in version 6.0
File: BwV3051
Llorona, La

DESCRIPTION: Spanish (Mexican). "La pena y la que no es pena, ay llorona, Todo es pena para mi." The Weeping (Woman), La Llorona, is a ghost who seeks her children, whom she killed or who died in a plague.

AUTHOR: unknown

EARLIEST DATE: 1959 (Cray-AshGrove)

KEYWORDS: foreignlanguage death children Mexico

FOUND IN:

REFERENCES (1 citation):
Cray-AshGrove, p. 22, "La Llorona" (1 text, 1 tune)

NOTES [61 words]: Wikipedia (checked January 29, 2018) declares that this song "has [its] origins on the Isthmus of Tehuantepec in the mid of the 19th century besides to another song, 'La Sandunga.' However, the song was first made well-known by Raphael, Spanish singer, in 1968." Obviously the Cray-AshGrove version precedes this; it is only a subset of the popularized version. - RBW

Last updated in version 4.3

File: CraAG22

Lloyd George

DESCRIPTION: Lloyd George won the great war but he'd still "better keep clear from the boys of Fair Hill"; the Germans had intended to capture Ireland. The bishops say only Freestaters get to heaven but there is a spot reserved for the boys of Fair Hill.

AUTHOR: Sean O'Callaghan (source: OCanainn-SongsOfCork)

EARLIEST DATE: 1978 (OCanainn-SongsOfCork)

KEYWORDS: Ireland nonballad political religious IRA

FOUND IN: Ireland

REFERENCES (1 citation):
OCanainn-SongsOfCork, pp. 52-53, "Lloyd George" (1 text, 1 tune)

NOTES [408 words]: The Irish Free State, created under the Free State Agreement, came into being December 1922. It did not provide for the independent republic desired by the IRA. David Lloyd George, who had been Prime Minister during the "Great War," was British Prime Minister during the negotiation. (Source: Wikipedia article Irish Free State) See notes to "General Michael Collins" for additional background.

Fair Hill is a suburb of Cork City. - BS

And Cork, we should note, was one of the strongest centers of the rebellion in Ireland. The Bishops did not say that only Freestaters get to Heaven; almost universally, they condemned all violence -- this is, after all, basic Christian doctrine, as is non-resistance to being governed by nonbelievers (so explicitly 1 Peter 2:13ff., and less explicitly but no less clearly in the writings of Paul). But since the Republicans started the violence -- and since they had very little Christian understanding of the other side -- they felt they were suffering the stronger condemnation. It was ironic to note than many Republicans considered their Catholic bishops to be working with the British!

The situation perhaps can be shown by the events of a single day in 1919. According to Robert Kee, Ourselves Alone, being Volume III of The Green Flag (Quartet, 1972, 1976), pp. 77-78, this day saw the murder of a British agent, which the Archbishop of Tuam labelled "'a shocking crime'... 'a most grave violation of the law of God.'" But even as this was going on, the entire Irish hierarchy was formally condemning British behavior in denying the Irish their political rights, and declaring, "Let the military domination of Ireland cease at once. Let the people of Ireland choose for themselves the Government under which they are to live."

Of course, the Irish people would choose the Free State (or Home Rule -- a government still with links to Britain). So in a way the Bishops were condemning the Republicans. But this was clear only after the fact.

The mention of the Germans capturing Ireland is a reference to the Casement Affair. They didn't really intend to invade Ireland (though they made vague promises along those lines); they could not, unless they beat the British Navy -- and the Battle of Jutland had settled that. What the Germans could do was send arms to the rebels -- arms which they considered unfit for their own soldiers. For background on this, see the notes to "Lovely Banna Strand." - RBW

File: OCan052
Load of Kail Plants, The
DESCRIPTION: The young man comes to Ballymoney to sell his kail plants. He does his business with various buyers, then sets out to seek a wife. He finds a girl, offers her tea, kisses her, asks her name, and presumably asks if she wishes to marry
AUTHOR: unknown
EARLIEST DATE: 1924 (Sam Henry collection)
KEYWORDS: love courting farming commerce home
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon-Herrmann-SamHenrysSongsOfThePeople H25b, pp. 261-262, "The Load of Kail Plants" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 41, "The Load of Kail Plants" (1 text, 1 tune)
Roud #6919
File: HHH025b

Loading Pulp at Georgetown
DESCRIPTION: "I'll tell you how we load the pulp." The loading crew is named we are told how "they like to dine at Mrs Clay." "It is a very dangerous job." Pulp is poor at low price in 1953 and 1954 but "but the wages isn't bad"
AUTHOR: Joe Trainor
EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)
KEYWORDS: lumbering nonballad
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 100-101, "Loading Pulp at Georgetown" (1 text, 1 tune)
Roud #12452
File: Dib100

Lob-Gesang (Love song, Amish hymn)
DESCRIPTION: Amish song, the second one used in some of their services. "O Gott, Vater, wir loben dich, Dich, und deine Gute preisen." "O God, Father, we love you, You, and your goodness." The song gives thanks for God's presence
AUTHOR: unknown
EARLIEST DATE: 1966 (Coffin & Cohen)
KEYWORDS: religious nonballad
FOUND IN: US(MA)
REFERENCES (1 citation):
ADDITIONAL: Tristram P. Coffin and Hennig Cohen, _Folklore in America: Tales, Songs, Superstitions, Proverbs, Riddles, Games, Folk Drama and Folk Festivals_, Doubleday, 1966, pp. 75-77, "Lob-Gesang" (1 excerpt, 1 tune)
File: CoCo076

Loch Duich
DESCRIPTION: "As I was walking with my lover, Down a glen that was so fair, There I heard a piper playing...." The singer sits in the heather with his love as the piper plays "Loch Duich." "There I won and wooed my lassie." He hopes friends will be together again
AUTHOR: unknown
EARLIEST DATE: 2006 (Stewart/Belle-Stewart-QueenAmangTheHeather)
KEYWORDS: love courting music separation reunion
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Stewart/Belle-Stewart-QueenAmangTheHeather, pp. 64-65, "Loch Duich" (1 text, 1 tune)
Roud #21434
**Loch Lomond**

DESCRIPTION: Singer laments parting from his/her love by Loch Lomond, noting "the broken heart it kens nae second spring." Chorus: "You'll take the high road and I'll take the low road And I'll be in Scotland before ye But me and my true love will never meet again..."

AUTHOR: unknown

EARLIEST DATE: 1841 ("Vocal Melodies of Scotland")

KEYWORDS: loneliness love parting separation Scotland lyric

FOUND IN: Britain(Scotland(Aber)) US(MW)

REFERENCES (10 citations):
- Ford-VagabondSongsAndBalladsOfScotland, pp. 145-148, "The Bonnie Banks o' Loch Lomond" (2 texts, 1 tune; the first is the common version and the second a variant without chorus which may have inspired the popular piece)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #91, pp. 1-2, "The Bonnie Banks o' Loch Lomond" (2 texts, including both of Ford's versions)
- Greig/Duncan8 1528, "The Bonnie Banks o' Loch Lomond" (3 fragments, 3 tunes)
- Dean-FlyingCloud, pp. 122-123, "Loch Lomond" (1 text)
- Fireside-Book-of-Folk-Songs, p. 80, "Loch Lomond" (1 text, 1 tune)
- Heart-Songs, pp. 216-217, "The Bonnie Banks o' Loch Lomon'"; pp. 406-407, "Loch Lomond" (2 texts, 2 tunes; the texts are not quite identical and the tunes are in different keys)
- Jolly-Miller-Songster-5thEd, #103, "Loch Lomond" (1 text)
- Silber/Silber-FolksingersWordbook, p. 257, "Loch Lomond" (1 text)

DT, LOCHLMND LOCHMOM (LOCHLOM2)

Roud #9598

RECORDINGS:
- George Alexander, "Loch Lomond" (Columbia 3294, 1906)
- Henry Burr, "Loch Lomond" (Victor 4240, 1905; Victor 16062, 1908)
- Unidentified baritone, "Star of Eve/Loch Lomand [medley]" (Climax [Columbia] X-88, c. 1901)

BROADSIDES:
- NLScotland, L.C.Fol.70(17a), "Bonnie Banks of Lochlomond," unknown (probably Poet's Box ) (Dundee), n.d.

CROSS-REFERENCES:
- cf. "Red Is the Rose" (tune)
- cf. "The Waddin o McPhee" (tune)
- cf. "The Passing of the Helvetia" (tune)
- cf. "The Babcock Bedtime Story" (tune, some lyrics)
- cf. "Flora's Lament for her Charlie" (verses)

SAME TUNE:
- Red is the Rose (File: So28n3a)
- The Waddin o McPhee (File: McSc093)
- The Passing of the Helvetia (File: 147)
- Paint Ship Song (I) (File: Tawn005)
- Flora's Lament for her Charlie (broadside NLScotland, RB.m.168(178), "Flora's Lament for her Charlie," Robert MacIntosh (Glasgow), after 1849; probably the same broadside as Murray, Mu23-y3:013)

NOTES [341 words]: The song (or at least the chorus) seems to have entered oral tradition in the US, probably through the recording by Benny Goodman's band. (Benny Goodman & his Orchestra, vocal by Maxine Sullivan, "Loch Lomond" (Victor 25717, 1937)). - PJS

Legends about this song are numerous. One has it that it was heard and/or composed by Lady John Scott in the 1840s. Another (supported by the Clancy family) is that it is derived from the Irish "Red Is the Rose," with which it shares a tune. ("Red Is the Rose" sounds more recent and more composed, though, at least to my ears.)

Legend has it that the "low road" is the road of death, and that the song was made by a Scottish prisoner following the 1745 Jacobite rebellion: The condemned soldier tells his comrade that (following his execution), he will take the low road back to Scotland and arrive first. One real connection with the Jacobite rebellion is a broadside, NLScotland RB.m.168(178), "Flora's Lament for her Charlie," printed by Robert McIntosh, beginning "It's yon bonny banks and yon
bonny braise, Where the sun shines bright and bonny, Where I and my true love went out for to gaze On the bonny, bonny banks of Benlomond." The next verse is standard "Loch Lomond." But it looks like a patch-up job, and no tune is listed.

More explicit, and perhaps more traditional, is Ford's second text, said to have been found by Lady Jane Scott in Edinborough; it has a terminal verse, "The thistle shall bloom, an' the King hae his ain" and an explicit complaint in the second verse that "My Ranald... the morrow he marches to Edinburgh toun, To fecht for the King an Prince Charlie!"

Both these items, however, look like patch jobs as well. The connection with the '45 remains uncertain.

Fuld offers a list of possible antecedants of the tune; all show noticeable differences. I think the matter must be regarded as unsettled.

Loch Lomond, one of the largest Scottish lakes, is a short way north of Dumbarton, and not far north and west of Glasgow; its outlet flows into the Clyde in Dumbarton. - RBW

Last updated in version 6.0
File: FSWB257B

Loch na Garr (Lachin Y Gair)

DESCRIPTION: The singer is in England, a land of "a million luxuries," but longs for Caledonia. He remembers his childhood, his plaid and "traditional story ... on cheiftains long perished." As "one who has rambled o'er countries afar" he prefers "dark Lough Na Garr"

AUTHOR: George Gordon, Lord Byron (1788-1824) (source: broadside, NLScotland L.C.178.A.2(318))

EARLIEST DATE: 1807 (Byron, _Hours of Idleness_, according to Connie Beck's Lord Byron site)

KEYWORDS: homesickness emigration England Scotland

FOUND IN: Ireland Britain(Scotland(Aber))

REFERENCES (2 citations):
_Tunney-WhereSongsDoThunder, p. 180, "Dark Lough Na Garr" (1 text)
Greig/Duncan3 508, "Lochnagar" (1 fragment)

Roud #2436

BROADSIDES:
NLScotland, L.C.178.A.2(318), "Loch na Garr," Harkness (Preston), c.1870

NOTES [45 words]: Most of the broadsides and Tunney-WhereSongsDoThunder are incomplete. For a complete version see NLScotland L.C.178.A.2(318). The commentary for that broadside notes that "Lochnagar [is] the mountain that gives this poem its title...." [about 40 miles west of Aberdeen]. - BS

Last updated in version 2.4
File: TST180

Loch o' the Auds, The

DESCRIPTION: "At nicht i' my fun, when late I was rovin'" in May, the singer sees a beautiful Portnay girl talking with a rover. Then her long-time swain shows up, and is shocked to find her showing affection for another man. The singer warns against trusting women

AUTHOR: unknown

EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)

KEYWORDS: courting betrayal rambling

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
Ord-BothySongsAndBallads, pp. 446-447, "The Loch o' the Auds" (1 text)

Roud #5619

File: Ord446
Lochaber Shore

DESCRIPTION: The singer calls all people to hear his song about "sweet Lochaber Shore." He lists the local residents, and describes the weather during the past two years, cold winters, and a summer storm which carried off several sailors. He hopes for better times

AUTHOR: unknown
EARLIEST DATE: 1926 (Sam Henry collection)
KEYWORDS: home disaster ship
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H134, pp. 168-169, "Lochaber Shore" (1 text, 1 tune)
Roud #13482
File: HHH134

Lochaber, Lochaber

DESCRIPTION: Lochaber, Lochaber, lack aday ... them that's away, Our lands are all barren, our gardens also....

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan8)
KEYWORDS: poverty emigration nonballad food gardening
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1813, "Lochaber, Lochaber" (1 fragment, 1 tune)
Roud #13077
NOTES [11 words]: The current description is all of the Greig/Duncan8 fragment. - BS
Last updated in version 2.5
File: GrD81813

Lochee

DESCRIPTION: "By dark Lochee's lanes and lochs, Sheepskin burns and waterin trochs... Walkin up an' doon the giddy village street, Baillie Perrie's kingdom is sweet, Here's my respects tae Lochee." The singer describes the people and places around Lochee

AUTHOR: William Harkins (source: Gatherer-SongsAndBalladsOfDundee)
EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: home nonballad
HISTORICAL REFERENCES:
1835-1917 - Life of Beilie Perrie, "The Provost of Lochee," who served on the Dundee town council 1876-1917 and become known as "the Provost-Maker"; Perrie Street in Lochee is named for him
FOUND IN:
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 55, "Lochee" (1 text, 1 tune)
Roud #22210
File: Gath055

Lochmaben Harper, The [Child 192]

DESCRIPTION: A (blind) harper sets out to work in England. He rides his mare, which has just given birth to a foal. In England, he contrives to tie his horse to King Henry's. Next morning, mare and horse are gone; King Henry pays the harper for his work and his mare

AUTHOR: unknown
EARLIEST DATE: 1791
KEYWORDS: robbery royalty music harp
FOUND IN: Britain(Scotland)
REFERENCES (11 citations):
Child 192, "The Lochmaben Harper" (5 texts)
Bronson 192, "The Lochmaben Harper" (3 versions)
Lock the Door, Lariston

DESCRIPTION: "Lock the door, Larriston, Lion of Liddesdale; Lock the door, Larriston, Lowther comes on; The Armshorts are flying..." English attackers are coming; the singer calls on Elliot of Lariston to defend them. The singer cheers his success

AUTHOR: James Hogg

EARLIEST DATE: 1797 (source: Brander)

KEYWORDS: battle borderballad

FOUND IN: Britain(Scotland(Bord))

REFERENCES (3 citations):
McMorland/Scott-HerdLaddieOTheGlen, pp. 54-55, 150, "Lock the Door Lariston" (1 text, 1 tune)
Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), pp. 81-82, "Lock the Door, Larriston" (1 text, 1 tune)

Roud #21732

File: MBra081

Locked in the Walls of Prison

DESCRIPTION: "Locked in the walls of prison, Down in a narrow cell, Locked in the walls... No one to go my bail. If I was worth ten thousand, I'd bury it in my trunk, Or else I'd surely gamble Besides I might get drunk... Take me back... To wear the ball and chain

AUTHOR: unknown

EARLIEST DATE: 1929

KEYWORDS: prison chaingang drink crime

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 144, "Locked in the Walls of Prison" (1 text, 1 tune)

Roud #5484

NOTES [42 words]: Although nearly every word of this song occurs elsewhere (e.g. the final verse, "One foot upon the platform, T'other on the train," can be found in "The House of the Rising Sun"), this is the only version I know of that combines them in this way. - RBW

File: R144

Locks and Bolts [Laws M13]

DESCRIPTION: The singer misses his love. Her parents, learning she loved a poor man, locked her away (in her uncle's house). The young man breaks the locks and rescues her (possibly fighting a battle along the way). The two are married

AUTHOR: unknown

EARLIEST DATE: 1876 (Christie, _Traditional Ballad Airs I_); a song "Locks and Bolts Do Hinder" was in William Thackeray's broadside catalog by 1690

KEYWORDS: love poverty separation rescue marriage

REFERENCES (24 citations):
Laws M13, "Locks and Bolts"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 168-169, "Locks and Bolts" (1 fragment)
Randolph 110, "I Dreamed of My True Lover" (2 texts, 1 tune)
High-OldFolkSongs, p. 24, "They Will Fite for Each Other" (1 short text)
McNeil-SouthernFolkBalladsVol1, p. 74, "Rainbow Willow"; pp. 75-76, "I Dreamt Last Night of My True Love" (2 texts, 2 tunes)
Arnold-FolkSongssofAlabama, p. 62, "Last Night I Dreamed of My True Love" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 84, "Locks and Bolts" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 84, "Locks and Bolts" (1 excerpt, 1 tune)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 74, "Sylvania Lester" (1 text)
Hubbard-BalladsAndSongsFromUtah, #67, "Rainbow Willow" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 96, "Rainbow Willow" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, p. 54, "I Dreamed Last Night of My True Love" (1 text, 1 tune)
Brewster-BalladsAndSongsOfIndiana 65, "Locks and Bolts" (1 text from tradition plus a text from the Pepys Ballads)
Sharp-EnglishFolkSongsFromSouthernAppalachians 80, "Locks and Bolts" (5 texts, 5 tunes)
Sandburg-TheAmericanSongbag, p. 149, "I Dreamed Last Night of My True Love" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 162, "Locks and Bolts" (1 text, 1 tune)
Sharp/Karpeles-EightyEnglishFolkSongs 31, "Locks and Bolts" (1 text, 1 tune -- a composite version)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 79, "Locks and Bolts" (2 texts, 2 tunes)
Chase-AmercianFolkTalesAndSongs, pp. 132-133, "Locks and Bolts" (1 text, 1 tune)
Ord-BothySongsAndBallads, pp. 438-441, "The Lass o' Bennachie" (3 texts, very diverse; the second is mixed with this song)
Abrahams/Foss-AngloAmericanFolksongStyle, pp. 111-112, "Rainbow Willow" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 145, "Locks And Bolts" (1 text)
DT 328, LOCKBOLT*
Roud #406
RECORDINGS:
George Maynard, "Locks and Bolts" (on Maynard1) (on FSBFTX15)
New Lost City Ramblers, "Locks and Bolts" (on NLCR16)
Almeda Riddle, "Locks and Bolts" (Vanguard VRS-9158, n.d.); "Rainbow 'Mid Life's Willows" (on LomaxCD1707)
CROSS-REFERENCES:
cf. "The Gallant Shoemaker" (theme: girl locked away by father)
cf. "The Sailor and His Love" (theme: girl locked away by father)
cf. "The Lass o' Bennachie" (theme: girl locked away by father)
cf. "Johnie Scot" [Child 99] (theme: girl locked away by father)
cf. "Bredalbane" (theme: girl locked away by father)
cf. "The Farmer's Daughter and the Gay Ploughboy" (theme: girl locked away by father)
cf. "Behind the Cold Iron Door" (theme: girl locked away by father)
cf. "Andrew Lammie" [Child 233] (theme: girl locked away by father[?])
cf. "All Over Those Hills" (theme)
cf. "The Drowsy Sleeper (II)" (theme)
cf. "The Farmer's Daughter and the Gay Ploughboy" (theme)
ALTERNATE TITLES:
The Lass o' Bennachie
At the Back o' Bennachie
NOTES [150 words]: "Rainbow 'Mid Life's Willows" is a truncated version of the song, ending with the singer's lamenting his separation from his true love; his breaking down the door is omitted. It does contain the key line, "Locks and chains [bolts] doth hinder," which places it as a version of this song.
The versions of "Locks and Bolts" found in MacColl/Seeger-TravellersSongsFromEnglandAndScotland, "The Lass o' Bennachie" and "At the Back o' Bennachie" should not be confused with the song indexed as "Where Gadie Rins", although the latter is also called "The Back o' Bennachie" and was collected from the same singer as
Lofty Cavavaille, The

DESCRIPTION: The French barque Cavavaille under Captain Ormsby strikes Blackwater sandbank on December 18. Though freed once from the sand, they are cast up on Blackwater beach, "to pieces split," and 27 are lost. The rich cargo from exotic lands is summarized.

AUTHOR: unknown

EARLIEST DATE: 1937 (Ranson-SongsOfTheWexfordCoast)

KEYWORDS: drowning sea ship wreck sailor

HISTORICAL REFERENCES:
Dec 18, 1768 - Cavavile wrecked on Blackwater Bank; Captain Ormsby and 27 crew lost (source: Bourke in _Shipwrecks of the Irish Coast_ v1, p. 71)

FOUND IN: Ireland

REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, pp. 120-121, "The Lofty Cavavaille" (1 text, 1 tune)
Roud #7347

File: Ran120

Logan Braes

DESCRIPTION: Verses 1-2: A shepherdess mourns that her lover, now in the wars, no longer sees her at church or convoys her home. Verses 3-6: A soldier hears her complaint, reveals that he is her lover "free of war’s alarms" and they marry.

AUTHOR: John Mayne (1759-1836) (source: Whitelaw; dates from Contemplator site)

EARLIEST DATE: 1789 and 1816 (see Whitelaw’s explanation in notes below)

KEYWORDS: love wedding war reunion separation shepherd soldier

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
Greig/Duncan6 1123, "Logan Water" (1 text)
Whitelaw-BookOfScottishSong, p. 24, "Logan Braes" (1 text)

ADDITIONAL: Robert Chambers, _The Scottish Songs_ (Edinburgh, 1829), Vol I, pp. 31-32, "Logan Braes"

Roud #6842

CROSS-REFERENCES:
cf. "Logan Water" (tune, per Whitelaw)

NOTES [308 words]: Apparently broadside Bodleian, 2806 c.11(31)), "Logan Braes" ("By Logan streams that rin sae deep")), unknown, no date is this song but I could not download and verify it. Chambers: "This song, the author of which is still alive, was written as a substitute for one or two old rude verses which were formerly sung to the same air" [see "Logan Water" for one rude verse]. The first verse and a half of Greig/Duncan6 are very close to Mayne's text but the last half verse ("O an Catrin wad come to peaceful terms An Britons a' lay doon their arms, An' soldiers view the British shore Syne I micht see my lad once more") is someone else's invention. Whitelaw: As first printed in 1789 in Star Newspaper "we believe consisted originally of only the first two stanzas [that is the base of Greig/Duncan6 text], to which indeed, the song in singing, is generally limited. The four additional stanzas first appeared in the Pocket Encyclopedia of Songs, published at Glasgow in 1816, and are probably not by Mayne." - BS

The "invention" of the half-verse mentioned above nonetheless seems to hearken back to the time of the original song. I assume that "Catrin," since she is significant enough to have to come to peace terms, is Catherine the Great of Russia, who died in 1796 (having reigned, formally illegally, since 1762). - RBW

Wild speculation with no chance of being proven or disproven: Katherine the Great was Czarina when the Russians took the Crimea in 18C. Is the Catrin reference noted above a misconception by a singer that she was Czarina in 1855 during the Crimean War? - BS

Ben and I came the the Catherine the Great speculation independently (which is why I am leaving
in both of our semi-redundant notes). My feeling is that the reference is simply a holdover from an earlier form of the song written when Catherine was still alive. - RBW

Last updated in version 3.2
File: GrD61123

Logan County Jail (Dallas County Jail) [Laws E17]

DESCRIPTION: The singer has been a criminal (robber and pickpocket) from his youth. Eventually he lands in prison, facing an extended sentence. A typical opening has the singer dreaming of younger days, only to wake up in (Logan/Dallas/Ramsey/Anywhere) County Jail

AUTHOR: unknown
EARLIEST DATE: 1916 (Cox)
KEYWORDS: crime prison youth
FOUND IN: US(Ap,MW,SE,So)
REFERENCES (16 citations):
Laws E17, "Logan County Jail (Dallas County Jail)" (sample text in NAB, pp. 76-77)
Randolph 135, "The Dallas County Jail" (4 texts plus an excerpt, 3 tunes)
High-OldOldFolkSongs, p. 35, "Last Night As I Lye Sleeping" (1 text)
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 59, pp. 185-186, "Bob Sims" (1 text)
Ohrlin-HellBoundTrain 57, "Sporting Cowboy" (1 text, 1 tune)
Cox-FolkSongsSouth 42, "Logan County Court House" (3 texts plus mention of 1 more)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 34, pp. 61-62, "When I Was a Small Boy" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 336, "When I Was a Little Boy, I Lived at Market Square" (1 fragment, 1 tune)
Peters-FolkSongsOutOfWisconsin, p. 186, "Ramsey County Jail" (1 text, 1 tune)
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 23-25, "Jackson County Jail" (1 text, heavily localized but probably based on this)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 443-444, "Jackson County Jail" (1 text, heavily localized but probably based on this); pp. 464-465, "Ramsey County Jail" (1 text)
Lomax/Lomax-OurSingingCountry, pp. 241-242, "The Sporting Cowboy" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 285-286, "The Prisoner's Dream" (1 text); also pp. 286-287, "Jack o' Diamonds" (1 text, mostly the "Jack of Diamonds" variant of "Rye Whiskey," but with material from this song)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 130, "At the Jail" (2 texts, 1 tune; the result looks to me to be a mix between this and "Danville Girl," though it's one of those vague cases,...)
DT 739, DALLJAIL* LGANJAIL RAMSJAIL*
ADDITIONAL: _Sing Out_ magazine, Volume 20, #5 (1971), p. 19, "Sporting Cowboy" (1 text, 1 tune, the Watts & Wilson version)
Roud #691 and 9063

RECORDINGS:
Allen Brothers "Prisoner's Dream" (Victor V-40210, 1930) (Vocalion 02874, 1934) (one of these is on RoughWays1, but it's not clear which; the liner notes date it "1928")
Blue Sky Boys, "The Prisoner's Dream" (Bluebird B-7411/Montgomery Ward M-7468, 1938)
Carl & Harty, "The Prisoner's Dream" (Melotone 7-01-53, 1937)
Gooby Jenkins, "The Prisoner's Dream" (OKeoh 45082, 1927; rec. 1926)
Glenn Ohrlin, "The Sporting Cowboy" (on Ohrlin01)
Shelton Brothers, "The Prisoner's Dream" (Decca 5381, 1937)
Hobart Smith, "Hawkins County Jail" (on LomaxCD1700, LomaxCD1705)
Weaver and Wiggins (pseudonyms for Wilmer Watts & Frank Wilson), "The Sporting Cowboy" (Broadway 8112, c. 1931; on WhenIWas1 [as Watts & Wilson])

CROSS-REFERENCES:
ct. "Moonshiner's Dream" (theme, lyrics)

SAME TUNE:
Blue Sky Boys, "Answer to Prisoner's Dream" (Bluebird B-7411/ Montgomery Ward M-7469, 1938)

ALTERNATE TITLES:
Moundsville Prisoner

NOTES [110 words]: Most of the Laws ballads have clearly defined boundaries and distinct plots. This one is rather an exception. By its nature, it has attracted a lot of extra verses, and (perhaps as
a result) also sometimes has pieces fall off. Laws himself discusses this point in NAB, pp. 77-79. Roud, curiously, splits off the Peters-FolkSongsOutOfWisconsin "Ramsey County Jail" and the McIntosh-FolkSongsAndSingingGamesOfIllinoisOzarks "Jackson County Jail" from the rest of this group. It is true that Peters has a "Song of a Gambooleer" verse, which is not typical of this song, but McIntosh doesn't, and the general form certainly seems to make it part of this family. - RBW

File: LE17

Logan Water

DESCRIPTION: On Logan's banks the singer "helpit a bonnie lassie on wi' her claes" but then she deceived him. If he had known he would have "bang'd her belly fou... And hae shew'd her the way to Logan-kirk."

AUTHOR: unknown

EARLIEST DATE: 1776 (Herd)

KEYWORDS: sex clothes trick

FOUND IN: Britain(Scotland(Aber,Bord))

REFERENCES (4 citations):
Greig/Duncan6 1122, "Logan Banks and Logan Braes" (4 fragments, 2 tunes)
Lyle-Andrew-Crawfurd'sCollectionVolume2 153, "Locher Banks and Locher Braes" (1 text)
Whitelaw-BookOfScottishSong, p. 24, ("Ae simmer night on Logan braes") [three line fragment]
ADDITIONAL: David Herd, editor, Ancient and Modern Scottish Songs, Heroic Ballads, etc. (facsimile of (Edinburgh,1776) with an "Appendix ... containing the pieces substituted in the 1791 reprint for those omitted of the 1776 edition, &c.") ("Digitized by Google"), Vol II, p. 230, ("Logan-water and Logan-braes") (1 text)

Roud #6843

NOTES [61 words]: Whitelaw quotes his fragment in explaining the prehistory of John Mayne's "Logan Braes": 'The tune of 'Logan Water,' to which ... ['Logan Braes' is] adapted, is of considerable antiquity, and, before the production of Mayne, used to be sung to the words of by no means a scrupulous character beginning [text]."

Greig/Duncan6 text count includes one verse on p. 549. - BS

File: GrD61122

Logan's Lament

DESCRIPTION: The singer describes the happy lives of various creatures, then turns to his own unhappy lot. His wife, children, and people have been destroyed by the white man. He vows to "dig up my hatchet and bend my oak bow...."

AUTHOR: unknown

EARLIEST DATE: 1844 (fragment in Sanders' Fourth Reader)

KEYWORDS: animal Indians(Am.) homicide revenge

FOUND IN: US(MW)

REFERENCES (4 citations):
Eddy-BalladsAndSongsFromOhio 112, "The Blackbird, or Logan's Lament" (1 text plus an excerpt, 1 tune)
Grimes-StoriesFromTheAnneGrimesCollection, pp. 147-149, "Logan's Lament" (1 text, 1 tune)
Burt-AmericanMurderBallads, pp. 128-129, "Logan's Lament" (1 text, 1 tune)
Salt-BuckeyeHeritage-Ohio'sHistory, pp. 22-23, "Logan's Lament" (1 text, 1 tune)

ST E112 (Full)

Roud #5340

CROSS-REFERENCES:
cf. "Steals of the White Man" (theme)
cf. "Jilson Setters's Indian Song" (theme)
cf. "An Old Indian (The Indian Song)"

NOTES [167 words]: Eddy-BalladsAndSongsFromOhio reports that this song is based on a speech by one Logan, the son of a white man and a Cayuga woman. His family was slain by Europeans, and he vowed revenge, ignoring what is known as Lord Dunmore's War (for which see "The Battle of Point Pleasant"). When the Shawnee chief Cornstalk made peace with Dunmore (the Royal governor of Virginia) in 1775, Logan refused to give up his vengeance, and offered this speech
(delivered under the Logan Elm in Pickaway County, Ohio) to back his position. Despite its origin, the first few stanzas of this song bear an interesting similarity to Jesus's words in Matt. 8:20, Luke 9:58. - RBW

Logan, a chief of the Mingo tribe, was raised a Christian, and the beginning of his oration under the elm is a clear paraphrase of the cited passages from the Bible. A biography of Logan, and the full text of his speech, may be found in Walter G. Shotwell's *Driftwood* (1927, reprinted 1966 by the Books for Libraries Press, Freeport, NY). - PJS

Last updated in version 5.3
File: E112

**Logger's Alphabet, The**

**DESCRIPTION:** A song by which lumbermen remember the alphabet and tell of their "merry" lives:

"A is for axes as all of you know / And B is for boys who can use them also.... So merry, so merry, so merry are we / No mortals on earth are as happy as we"

**AUTHOR:** unknown

**EARLIEST DATE:** 1904 (Maine Sportsman, Volume XI, No. 126, February 1904, according to Gray-SongsAndBalladsOfTheMaineLumberjacks)

**KEYWORDS:** logger nonballad lumbering wordplay

**FOUND IN:** US(MA,MW,NE) Canada(Mar,Newf,Ont)

**REFERENCES** (25 citations):

- Doerflinger-SongsOfTheSailorAndLumberman, pp. 207-208, "The Lumberman's Alphabet" (1 text, 1 tune, plus a sort of personalized appendix, "The Shantyboy's Song," on p. 209)
- Flanders/Olney-BalladsMigrantInNewEngland, pp. 112-113, "Lumberman's Alphabet" (1 text)
- Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 169-171, "The Woodsman's Alphabet" (1 text plus several variants, 1 tune)
- Linscott-FolkSongsOfOldNewEngland, pp. 235-237, "The Lumberman's Alphabet" (1 text, 1 tune)
- Beck-FolkloreOfMaine, pp. 265-266, "The Lumberman's Alphabet" (1 text)
- CaZaden/Haufrecht/Studer-FolkSongsOfTheCatskills 3, "The Woodsman's Alphabet" (1 text, 1 tune)
- Bethke-AdirondackVoices, pp. 59-60, "The Lumberjack's Alphabet" (1 text, 1 tune)
- Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 262-263, "(no title)" (1 text plus a few variant lines)
- Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 10-14, "The Alphabet Song" (3 texts, the "A" text being from the Maine Sportsman and the "C" text from JAFL XXXV)
- Rickaby-BalladsAndSongsOfTheShantyBoy 6, "The Shanty-Man's Alphabet" (1 text plus a fragment, 2 tunes)
- Rickaby/Dykstra/Leary-Pineroys-Boys-SongsSongcatchingInLumberjackEra 6, "The Shanty-Man's Alphabet" (1 text plus a fragment, 2 tunes)
- Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 102, "The Lumberman's Alphabet" (1 text plus an excerpt and mention of 5 more)
- Lewis-FavoriteMichiganFolkSongs, p. 14, "Lumberman's Alphabet" (1 text, 1 tune)
- Fowke-LumberingSongsFromTheNorthernWoods #1 , "The Shantyboy's Alphabet" (1 text, 1 tune)
- Fowke/Mills/Blume-CanadasStoryInSong, pp. 168-170, "The Lumberman's Alphabet" (1 text, 1 tune)
- Creighton-SongsAndBalladsFromNovaScotia 98, "Alphabet Song (Lumberman's)" (1 text; the "A" and "B" texts in this entry are "The Sailor's Alphabet")
- Ives-FolkSongsOfNewBrunswick, pp. 87-90, "The Lumberman's Alphabet" (1 text, 1 tune)
- Manny/Wilson-SongsOfMiramichi 82, "The Lumberman's Alphabet (The Axe-Handle Song)" (1 text, 1 tune)
- Bottkin-TreasuryOfNewEnglandFolkslore, pp. 564-565, "The Lumberman's Alphabet" (1 text, 1 tune)
- Beck-SongsOfTheMichiganLumberjacks 5, "Alphabet Song" (2 texts, 1 tune)
- Beck-TheyKnewPaulBunyan, pp. 33-36, "Alphabet Song" (2 texts, 1 tune)
- Beck-LoreOfTheLumberCamps 13, "Alphabet Song" (2 texts)
- Scott-TheBalladOfBunyan, pp. 173-175, "The Lumberman's Alphabet" (1 text, 1 tune)
- Darling-NewAmericanSongster, pp. 335-336, "The Lumberman's Alphabet" (1 text)
- DT, LUMBALPH
- Roud #21101
- RECORDINGS:

  - Sam Campbell, "The Shantyboys' Alphabet" (on Lumber01)
  - Sam Eskin, "Lumberman's Alphabet" (on GrowOn3)
**Logger's Sweetheart, The**

**DESCRIPTION:** "Oh, yes, my dear, I'm a logger, And I am lonesome too, For I recently lost my true love; She much resembled you." They talk about their fiery lievs in the cold climate, mostly boasting of impossibilities. The two have an exaggerated married life.

**AUTHOR:** unknown

**EARLIEST DATE:** 1992 (Nash/Scofield)

**KEYWORDS:** love courting lumbering humorous drink children derivative

**FOUND IN:**

**REFERENCES (1 citation):**

*ADDITIONAL: Tom Nash and Twilo Scofield, _The Well-Travelled Casket: Oregon Folklore_, Meadowlark Press, 1999, p. 66, "The Logger's Sweetheart" (1 text, tune implied)

Roud #5471

**CROSS-REFERENCES:**

cf. "The Frozen Logger" (tune, ideas)

**File:** NaSc066

**Loggers' Plight, The**

**DESCRIPTION:** Landon Ladd comes to Newfoundland, forms a logger union, and calls a loggers' strike; some are thrown in jail. Premier Smallwood insists Ladd leave and that a new union be formed with Maxwell Lane to lead the way and come to terms with A.N.D.

**AUTHOR:** unknown

**EARLIEST DATE:** 1959 (Peacock)

**KEYWORDS:** strike lumbering labor-movement Canada

**HISTORICAL REFERENCES:**


**FOUND IN:** Canada(Newf)

**REFERENCES (1 citation):**

*Peacock, pp. 755-756, "The Loggers’ Plight" (1 text, 1 tune)*

Roud #9801
RECORDINGS:
Arthur Nicolle, "The Loggers' Plight" (on PeacockCDROM) [one verse only]

CROSS-REFERENCES:
cf. "The I. W. A. Strike" (subject of the I. W. A. Strike)

NOTES [1381 words]: The "on-ramp for K-12 school Web pages in Newfoundland and Labrador" site includes the background about the logging industry at Point Leamington and the strike.

"Throughout its history Point Leamington has been linked directly to the forest industry, and... many of the town's residents were -- and still are -- involved with logging camps and sawmill operations. Many men in the town and the surrounding communities worked at logging camps operated by locals. The wood from these logging operations supplied the raw material needed to make newsprint by the AND Co. Paper Mill at Grand Falls.... Also, many of the locals operated sawmills within the Point Leamington area and employed many of the town's men.

"Over the years many men from Point Leamington were employed in the lumber woods and the seasonal trek to the logging camps in the fall and winter became a way of life.

"However, the wages and the living conditions in the early camps were far from adequate, and despite several attempts to improve those conditions, when the International Woodworkers of America (I.W.A.) arrived in the province in the late 1950's working conditions were still far from ideal.

"Although Landon Ladd's attempt at organizing the Nfld loggers into his union failed following the bitter strike of 1959, the Commission of Enquiry on the Logging Industry that followed in 1961 addressed the conditions of the camps, and this eventually led to improved conditions for loggers. Within a few years most of the recommendations of the Commission had been implemented, and many loggers attribute the improved working and living conditions in the logging camps (either directly or indirectly) to the I.W.A. strike of 1959."

Point Leamington, Grand Falls, and towns often mentioned in Newfoundland logging songs, like Badger -- originally Badger Brook -- and Bishops Falls are about 270 miles northwest of St John's on TC-1, not far from Bonavista Bay on the northeast coast.

The St. Mark's School site, in its biography of Newfoundland Premier Joseph Smallwood, states "On March 1959, a tragedy at the small town of Badger where striking loggers clashed with police officers. One member of the Newfoundland constabulary was clubbed and later died. Joey, who had opposed the strike and decertified the union a few days before, made him into a martyr. Joseph from then on consorted with corporate tycoons and devoted himself to large industrial endeavours like the Churchill Falls power project." St. Marks school is in King's Cove, Newfoundland, and serves grades K-12 for the northern section of the Bonavista Peninsula.

The IWA.CA site presents a view of the strike not in accord with the ballad. "In 1958, the Eastern Canadian Regional Council [of the IWA] organized loggers in Newfoundland and confronted the hostile government of Joey Smallwood who passed legislation decertifying and outlawing the IWA. In March 1959, battalions of RCMP marched on strikers in Badger, beating workers unconscious as women and children screamed. During the confrontation an officer was killed and a logger charged, later to be acquitted."

Peacock discusses the main characters of the ballad. "Landon Ladd is the local union representative sent in by the International Woodworkers of America to organize the loggers. Maxwell Lane is the head of the local union set up by Premier Smallwood to rid Newfoundland of alleged 'union gangsterism' emanating from the United States."

Peacock collected "The Loggers' Plight" at Rocky Harbour in July 1959. Rocky Harbour is on the northwest coast of Newfoundland. - BS

For more on the early history of AND, see the notes to "The Badger Drive."

DictNewfLabrador, p. 193, says that Harvey Alexander Landon Ladd was born in 1917 in Vancouver, and was a British Columbia labor organizer before joining the IWA in 1947 to lead its operations in eastern Canada. When Newfoundland joined Canada, it fell into his region. "The IWA had entered Newfoundland in 1956, when an organizing team had been sent to the province. A long inter-union battle had followed between the IWA, seeking to win the support of Newfoundland loggers, and a number of local unions, seeking to maintain the right they had established for themselves to represent the loggers' interests. In this struggle the IWA had been ably led by H. Landon Lad... A tough, experienced and determined unionist, schooled in the militant traditions of the west coast labour movement, Ladd had advanced the cause of the union on many fronts" (Hiller/Neary, p. 219).

In 1957, the lumbermen of Newfoundland's AND Company joined the IWA (DictNewfLabrador, p. 193). They struck against AND on December 31, 1958. This contributed to making 1959 "one of the most turbulent years in Newfoundland's troubled political history" (Hiller/Neary p. 219).

It is supremely ironic that Joey Smallwood, whose one big political idea was to have Newfoundland
join Canada, called the IWA "outsiders" when they organized a strike in Newfoundland. "It [Landon's organizing of the strike] did strange things to Joey's soul" (Major, p. 418). "The strike proved long and bitter. On the company side there was a determination to keep out the IWA whose resources contrasted sharply with those of the local unions it was seeking to displace; on the union side victory was essential if the IWA was to maintain the foothold it has so painfully bought in the province" (Hiller/Neary, p. 219).

Major, p. 418, says that women were heavily involved in the strike -- a significant step forward for women's rights -- and that that upset Smallwood, too.

In February 1959, Smallwood radically altered things. "[T]he deadlock was finally broken when Smallwood sensationalistically intervened in the strike on the evening of 12 February in a highly emotional speech heard throughout the province. Accusing the IWA of lawlessness and of threatening the provincial economy, Smallwood called on the loggers to drive the union from Newfoundland. In language strikingly reminiscent of the nativism which had surfaced during other great confrontations between capital and labour in Canadian history, Smallwood characterized the IWA as a subversive outside influence incompatible with the Newfoundland way of life. 'How dare these outsiders,' he declared, 'come into this decent Christian Province and by such desperate, such terrible methods try to seize control of our Province's main industry'" (Hiller/Neary, p. 220). On February 23, Smallwood introduced a resolution condemning the IWA in the Newfoundland legislature (Hiller/Neary, p. 221). Major, p. 418 calls Smallwood's new rules "some of the most repressive labour legislation ever seen in Canada."

Smallwood would later call on the Canadian government to send in the Mounties, provoking a crisis in Canada's federal government (which eventually refused the request) and leading the head of the RCMP to resign (Hiller/Neary, p. 222).

Little wonder, with the Newfoundland government making such statements and acting in such a way, that the strikers clashed with the authorities; constable William Moss (1935-1959) was injured at Badger on March 10, 1959 and died on March 10 without regaining consciousness. (DictNewfLabrador, pp. 194, 236; Major, pp. 418-419, says that he was "the only member of the Newfoundland Constabulary to have ever lost his life in the line of duty"). Public opinion was now so strong against the strike that Ladd told the lumbermen to leave his union and join Smallwood's pet union the Newfoundland Brotherhood of Woodworkers (NBWW), which had been founded on March 25 by Smallwood's own government.

The NBWW was led by C. Max Lane, who was general secretary of the Newfoundland Foundation of Fishermen 1951-1961; he also kept the NBWW job until 1961, after which he became Smallwood's Minister of Public Works (DictNewfLabrador, p. 197). It all sounds very Communist to me: the government-run trade union replaced the actual independent trade union. But that's pretty typical of Smallwood, who went from supporter of the small man to petty tyrant in his quarter century in power. For another example, see "The Blow Below the Belt." The conflict arguably helped Smallwood's political position; it split the Newfoundland branch of the Progressive Conservatives (Hiller/Neary, pp. 222-223). - RBW

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- Hiller/Neary: James Hiller and Peter Neary, editors, Newfoundland in the Nineteenth and Twentieth Centuries: Essays in Interpretation, University of Toronto Press, 1980

Last updated in version 5.0
File: Pea755

Logging on Bear Fork

DESCRIPTION: "In 1845, I thought myself quite lucky to find myself alive," so the singer goes out skidding logs. He soon gets drunk and heads off to a dance. Eventually he and a friend sleep it off. The singer asks, "Don't tell no tales on me and Miss Heckert"

AUTHOR: unknown

EARLIEST DATE: 1977 (Bush-FSofCentralWestVirginiaVol5)

KEYWORDS: logger lumbering work music drink dancing floatingverses

FOUND IN: US(Ap)
Logie O Buchan

DESCRIPTION: The singer complains that "they have taken away Jemy the delight of the yard." She has been offered the hand of wealthy Sandy, but prefers to wait for her beloved Jemy. Before he left, he gave her half of his only sixpence.

AUTHOR: George Halket? (1736-1756) (source: Buchan)

EARLIEST DATE: 1803 (Scots Musical Museum)

KEYWORDS: love courting separation poverty brokentoken

FOUND IN: US(SE) Britain(Scotland(Aber))

REFERENCES (8 citations):
Huntington-SongsTheWhalemenSang, pp. 197-198, "O Logie o Buchan" (1 text, 1 tune)
Hudson-FolksongsOfMississippi 55, pp. 171-172, "Logie o’ Buchan" (1 short and much-damaged text)
Greig/Duncan 828, "Logie o’ Buchan" (1 text plus a second version on pp. 549-550)
Whitelaw-BookOfScottishSong, p. 443, "Logie o’ Buchan" (1 text)
DT, LOGIBUCH*

ADDITIONAL: Peter Buchan, Gleanings of Scarce Old Ballads (Peterhead: A. Sangster and G. Mudie, 1825 ("Digitized by Google")), pp. 175-176, 211-215, "Logie o’ Buchan"

ADDITIONAL: The Ulverston New Poetical Miscellany: Containing a Selection of the Most Fashionable Songs, with Many Originals, Not Inserted in Ashburner’s Vocal and Poetic Repository, G. Ashburner, Ulverston, 1812 (available on Google Books), p. 116, "O Logie of Buchan" (1 text)
Roud #1994

SAME TUNE:
Union for Ever ("Ye sons of Liberty assert your birthright," by "D. K. 42nd Regiment NYSV; tune listed as "Logic of Buckam," which is surely this) (Wolf-AmericanSongSheets p. 163)

File: SwMS197

Lolly-Too-Dum

DESCRIPTION: Daughter comes to mother, asking to be married. Mother, after pointing out she's young, asks who she will marry. Daughter says, "Handsome Dan" or any of forty more if he's not available. (The daughter marries, and mother looks for a husband herself)

AUTHOR: unknown

EARLIEST DATE: 1910 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: marriage loneliness courting mother

FOUND IN: US(Ap,So)

REFERENCES (16 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 266, "Mother and Daughter" (1 text)
Randolph 370, "Rolly Trudum" (2 texts plus an excerpt, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 299-300, "Rolly Trudum" (1 text, 1 tune -- Randolph's 370A)
Hudson-FolksongsOfMississippi 134, pp.280-281 , "Rolly Trudam" (1 text)
Arnold-FolkSongsofAlabama, p. 78, "Lollie Trudom" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 189, "Lolly Trudom" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 214-216, "Rolly Troodum" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 122-123, "Rolly Troodum" (1 text, 1 tune)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 83, pp. 133-134, "Handsome Sam" (1 text, 1 tune)
Bush-FSoCentralWestVirginiaVol4, pp. 81-83, "Lolly-Tu-Dum" (1 text, 1 tune)
Lomax/Lomax-FolkSongUSA 12, "Lolly-Too-Dum" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 126-127, "Lolly Too-Dum" (1 text, 1 tune)
Chase-AmericanFolkTalesAndSongs, pp. 138-139, "Lolly Too Dum" (2 texts, 1 tune, but the first is "Whistle, Daughter, Whistle")
Silber/Silber-FolksingersWordbook, p. 344, "Lolly-Too-Dum" (1 text)
DT, LLYTOODM*
Roud #441
RECORDINGS:
Horton Barker, "Rolly Trudum" (on Barker01)
May Kennedy Mc Cord, "Rolly Trudum" (AFS; on LC12)
Pete Seeger, "Lolly Too Dum" (on PeteSeeger32)
CROSS-REFERENCES:
cf. "I Must And Will Get Married (The Fit)" (theme)
NOTES [41 words]: This song is named for its chorus, "Lolly-too-dum, lolly-too-dum-day."
Thematically, it is identical to "I Must And Will Get Married (The Fit)," but the stanza form is different enough that I have separated them. (Roud, of course, lumps them.) - RBW
Last updated in version 6.1
File: LxU012

Lolotte
DESCRIPTION: Creole French, in praise of Lolotte. "Pauve piti Lolotte a mouin (x3), Li gaignin doulair."
"Calalou porte madrasse, le porte jipun garni" (x2). "Pauve piti Lolotte a mouin... Li gaignin doulair, doulair, doulair... dans cour a li."
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: foreignlanguage
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 112, "Lolotte" (1 text, 1 tune)
File: AWG112

Lomonds High, The
DESCRIPTION: Driving home his father's cows the singer meets a girl going to meet "friends" in Dumferline. His brother William is against the match but he proposes, she accepts, they marry and live happily "for he's been constant and she's been true"
AUTHOR: unknown
EARLIEST DATE: 1911 (Greig/Duncan5)
KEYWORDS: love marriage farming
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #168, p. 1, "The Lomonds High" (1 text)
Greig/Duncan5 969, "The Lomonds High" (1 text)
Roud #6298
NOTES [25 words]: Greig: "The Lomonds are hills on the borders of Fife and Kinross, not to be confounded with Ben Lomond in the North-west corner of Stirlingshire." - BS
Last updated in version 2.5
File: GrD5969

London Bridge Is Falling Down
DESCRIPTION: Upon learning that "London Bridge is (falling/broken) down," the singers must
decide what to do, e.g. "Shall we build it up again?" "Mud and clay will wash away" "Iron and stone will stand alone"

AUTHOR: unknown
EARLIEST DATE: c. 1744 (Tom Thumb’s Pretty Song Book)
KEYWORDS: playparty technology
REFERENCES (23 citations):
Wolford-ThePlayPartyInIndiana, pp. 64-65=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 221-222, "London Bridge" (1 text, 1 tune)
Randolph 578, "London Bridge is Falling Down" (1 text)
Flanders/Brown-VermontFolkSongsAndBallads, p. 45, "London Bridge" (1 text)
Linscott-FolkSongsOfOldNewEngland, pp. 34-36, "London Bridge" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, pp. 532-533, "London Bridge" (2 short texts, 2 tunes)
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 8, "London Bridge" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H48h, pp. 11-12, "Broken Bridges" (1 text, 1 tune)
Chase-AmericanFolkTalesAndSongs, p. 189, (no title; part of a section called "Granny London Tells About Old Times") (1 text, 1 tune)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 135, "London Bridge" (1 text)
Henry-SongsSungInTheSouthernAppalachians, p. 244, (no title) (1 short text)
Byington/Goldstein-TwoPennyBallads, pp. 109-110, "London Bridge" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 81, "London Bridge" (1 text, 2 tunes)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 306, "London Bridge is broken down" (4 texts)
Opie/Opie-TheSingingGame 8, "London Bridge" (6 texts, 1 tune)
Newell-GamesAndSongsOfAmericanChildren, #150, "London Bridge" (5 texts, 1 tune); #184, "London Bridge" (1 text, 1 tune)
Welsch-NebraskaPioneerLore, pp. 294-295, "London Bridge" (1 text, 1 tune)
Baring-Gould-AnnotatedMotherGoose #641, pp. 254-255, "(London Bridge)"
Jack-PopGoesTheWeasel, p. 115, "London Bridge Is Falling Down" (1 text)
Dolby-OrangesAndLemons, p. 131, "London Bridge Is Falling Down" (1 text)
Greig/Duncan 1566, "London Bridge" (3 texts, 2 tunes)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 33, "(London Bridge is broken down)" (1 text)
Fuld-BookOfWorldFamousMusic, p. 337+, "London Bridge"
ADDITIONAL: Walter de la Mare, _Come Hither_, revised edition, 1928; #68, "London Bridge" (1 text)
ST R578 (Full)
Roud #502
RECORDINGS:
Pratt children and friends, "London Bridge" (on Ritchie03)
Pete Seeger, "London Bridge" (on PeteSeeger33, PeteSeegerCD03)
CROSS-REFERENCES:
cf. "Rock-A-By Ladies" (tune & meter)
cf. "Watch and Chain" (tune)
SAME TUNE:
Greenberg Shop is Moving South (Greenway-AmericanFolksongsOfProtest, p. 126 note)
NOTES [685 words]: The notes in Baring-Gould mention the hypothesis that this pertains to the breaking of London Bridge by Olaf of Norway in the reign of Ethelred II Unraed ("the Unready," c. 978-1016). Jack-PopGoesTheWeasel even mentions a Norse poem on the subject, a translation of which begins:
London Bridge is broken down,
Gold is won, and bright renown,
Shields resounding, war horns sounding,
Hildur shouting through the din....
The situation is this: In 1013, the Viking king Swein Forkbeard had driven Ethelred (also spelled Aethelred) out of England. But Swein died in 1013, and in the uncertainty that followed, Ethelred was called back. From there, O’Brien, p. 86, takes up the account:
"In the spring of 1014, Aethelred returned to England. But resuming control of the country was not, apparently, an entirely straightforward exercise.... [H]e and his Norwegian ally Olaf Haroldsson
encountered major problems around London.... The biggest obstacle there was London's bridge.... In occupying this large wooden structure the Dan[i]sh defenders] had a great strategic advantage and were able to check any naval attacks from the River Thames below. Olaf, however, had an ingenious solution. He sneaked up to the bridge, fastened cables around the piles that supported it, and took those lines to ships waiting downstream. When the tide was right, his oarsmen rowed with all their might, the bridge fell and London was liberated.

Of course, there are three problems with this. First, any song about an event in the reign of Ethelred II would have to be in Old English, and would have to survive for roughly 750 years without leaving any trace in the records, and it would have to adapt from Old English to Middle English to Modern English. That is difficult enough, but perhaps possible.

The second problem is that the history here is dubious. Linklater, p. 137, tells us that "In the [Norse saga about the event] there is a detailed description of how [Olaf] broke down London Bridge and stormed the Danish positions in Southwark... though it is difficult to accommodate these stirring operations in the English narrative of events."

There is, in fact, no hint of the event in our primary English source, the Anglo-Saxon Chronicle (see Swanton, pp. 142-146, especially p. 145). The source for the story is Snorri Sturluson's Heimskringla, a saga of the Norse kings. But Snorri was born in 1179, and wrote his saga some two centuries after the events he narrates. And we know from his other works that he did not always follow his sources very closely anyway (Snorri/Young, p. 12). The reliability of the tradition is very questionable.

The third and final problem is -- I don't think this is possible. Without details on the construction of the bridge, and of the ropes used, I cannot prove this. But a bridge, to stand at all, had to be firmly footed in the river bottom. To pull it "up" from its footings would be possible with enough energy. But to pull it off its footings from the side would take a tremendous amount of power. I doubt even tides plus oars could supply that power. Alternately, the ropes might break the wooden supports -- this is a greater possibility, but I suspect the ropes would break before the pilings did. Perhaps the bridge did fall in 1014 -- but far more likely that it was burned or broken than that it was pulled off its foundations.

Thus the idea that this song connects to an event is dubious. Simpson/Roud, p. 216, don't even mention the notion. Gomme mentions it only in passing. The Opies, in their extremely extensive notes, talk about foreign analogs (some of them much older than the earliest English versions), and bridges dedicated or mortared with blood, and note Carey's use of this in "Namby Pamby," but ignore King Ethelred. And I mention it only with long, wearisome footnotes like these. Dolby-OrangesAndLemons lists other suggestions: That the song is about human sacrifice, and that the Fair Lady is Matilda of Scotland, wife of Henry I; Eleanor of Provence, wife of Henry III; or a member of the Leigh family of Warwickshire. None of these seems very likely. - RBW

Bibliography

- O'Brien: Harriet O'Brien, Queen Emma and the Vikings, Bloomsbury, 2005
- Snorri/Young: Snorri Sturluson, The Prose Edda: Tales from Norse Mythology, translated from Icelandic by Jean I. Young, University of California, 1954 (I used the 1973 reprint)

Last updated in version 4.5
File: R578

London Heiress, The (The Brisk and Lively Lad)

DESCRIPTION: An heiress loves a farmer's son. Her father has him sent to the battle front. He is severely wounded. She is Captain's waiting maid in the hospital. She buys his discharge. They return to Ireland. She tells her father she will live with her lover.

AUTHOR: unknown

EARLIEST DATE: before 1830 (broadside, Bodleian Harding B 25(1132))

KEYWORDS: love marriage army war reunion separation injury father

FOUND IN: Ireland Britain (England (Lond, South), Scotland (Aber))

REFERENCES (8 citations):
London Lackpenny, The

DESCRIPTION: "To London once my steps I bend," and visited many people and watched many activities. But the Kentish plowman, come to seek justice, cannot enjoy the food or take part in many of the pleasures, because "for lack of money I might not speed."

AUTHOR: possibly John Lydgate (c. 1370?-c. 1451?)

EARLIEST DATE: 1877 (Bell)

KEYWORDS: travel hardtimes money MiddleEnglish

FOUND IN:

REFERENCES (9 citations):
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 9-14, "London Lackpenny" (1 text)

Brown/Robbins-IndexOfMiddleEnglishVerse, #3759
DigitalIndexOfMiddleEnglishVerse #5987

ADDITIONAL: James M. Dean, _Medieval English Political Writings_, TEAMs (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 1996, "In London There I Was Bent, or London Lickpenny" (1 text)

Rossell Hope Robbins, _Historical Poems of the XIVth and XVth Century_, Columbia University Press, 1959, #50, pp. 130-134, "London Lickpenny" (1 text)

W. W. Skeat, _Specimens of English Literature from the Ploughmans Crede to the Shepheardes Calendar_, Oxford, 1879, pp. 24-27


MANUSCRIPT: London, British Library, MS. Harley 367, folio 127 (folios disordered, so the poem ends on folio 126!)

NOTES [969 words]: Friedman, p. 37, calls this the "best known of all pseudo-ballads" -- a term by which he means the transitional forms which led from French "ballades," which had a strict form rarely used in English, to the usual English four-line ballad stanzas. Most older sources agree in attributing this piece (it is surely not a ballad) to John Lydgate, but Chambers, p. 117, considers this doubtful. Perhaps he thought it too good to be a Lydgate piece. Robbins, p. 320, says bluntly, 'The attribution to Lydgate, 'one of the freaks of literature,' rests on this MS. [Harley 367, which prefaces it, "A ballade compyled by Dan Iohn Lydgate, monke of Bury, about ... yeres agoe, and now newly ouersene and amended"]). The poem is not by Lydgate; and the rubric is of interest in showing how his name became attached to any medieval poem." Friedman, p. 38, cites others who reject Lydgate's authorship. Although John Lydgate was a very prolific writer, and one whose works survive in very many copies, our knowledge of him is relatively slight; most of what we know comes from the publication
dates of his works. According to Kunitz/Haycraft, p. 328, his name comes from his birthplace of Lydgate in Suffolk.

According to NewCentury, p. 709, he was "one of the most prolific [poets] in the history of English letters. He was ordained as a priest in 1387, and gained a position as poet at the court of Henry IV, which he held during the reign of Henry V and after the accession of Henry VI." He is also supposed to have been patronized by Humphrey, Duke of Gloucester, and to have known Chaucer.

Kunitz/Haycraft however give the date of his ordination as 1397. Benet, p. 660, says he also knew the Earl of Warwick, and was known for his allegorical forms. Kunitz/Haycraft declare "Lydgate is at his best in his beast fables, his ballads, and in such brief humorous poems as London Lickpeny (not "Lackpenny" as sometimes given)." They snidely remark that he might have been a better poet if he had spent more time studying Chaucer and less time spitting out his own verses. They add that "his chief characteristic is dullness."

Bennett's tart comment on pp. 110-111 is that Lydgate "may well serve as a horrid example of the worst that [the contemporary society's system of supporting authors] could evolve."

"He showed distinct powers of welding together words and phrases into collections which had all the appearance of verse, and he had an intolerable glibness and an indomitable energy, which enabled him to essay tasks which a more sensitive man, or one 'charged with children and chief lorde rent,' would not have dared to attempt." His total output is estimated at 145,000 lines of verse.

And he actually had the audacity to write a new Canterbury Tale, narrating it in his own voice; it was the first tale of the return from Canterbury (Lydgate/Edwards, p. 1). This was The Siege of Thebes, and at 4716 lines -- twice the line count of "The Knight's Tale," the longest of the genuine tales. Lydgate isn't the only author to create a bogus Canterbury Tale, but the others are generally attempts to fill in gaps in the incomplete Tales, and they are anonymous. Only Lydgate had the arrogance to think he could stand up to Chaucer. He was wrong. As NewCentury says, "Most of his longer works, like the Troy Book, are translations. Modern readers find them interminable and tedious, but many of his shorter poems may still be read with pleasure."

"Interminable" seems a suitable word. This poem, e.g., has an interesting premise, but continues it too long. Bell calls Lydgate "frequently difficult and tedious... [but] rarely obscure, and generally distinguished by ease and fluency." This is certainly true by comparison to his contemporaries; as Chambers notes on pp. 115-116, this was the period when many poets were taking Latin words and sticking an English ending on them and pretending they made sense.

As proof of Lydgate's prolixity, I offer the first sentence of the sequel to the Troy Book, The Siege of Thebes. The first sentence of this (as printed on pp. 29-30 of Lydgate/Edwards) is 65 lines long! It gets better after that -- the next one is only 26 lines long. Oy.

Nonetheless Lydgate was very popular. Bennett, p. 290, reports that we have 31 copies of Fall of Princes and 27 of The Siege of Thebes (Lydgate/Edwards lists 31 of the latter, but some are untraced or have only a few lines, so 27 is about right). That exceeds the number of copies of most of Chaucer's lesser works. At the beginning of the era of printing. Duff, pp. 71-77, counts twenty different editions of nine different Lydgate works published before 1500. Interestingly, it appears all of them spelled his name "Lidgate" (at this time, "i" and "y" were interchangeable). All this leads McCarren/Moffat, p. 39, to ask, "Lydgate, for example, while not without his partisans among contemporary critics, has not achieved canonical status. But the numerous surviving copies of his work attest to his considerable medieval popularity. If we judge Lydgate to be an inferior poet, is the lack in his artistry or in our understanding?" This is a question which continues to bedevil those who compile Middle English anthologies: should they include Lydgate, because there is so much of his work, or should they omit it lest they turn off their students? Surprisingly for a poem attributed to Lydgate, the Index of Middle English Verse lists only two manuscript copies of this, both in the British Library, MS. Harley 367 (folios 126, 127) and Harley 542 (folio 102). Perhaps this is indirect evidence that it is not by Lydgate. On the other hand, both manuscripts contain other material attributed to Lydgate; Harley 367 has five other Lydgate pieces and the only other poem in Harley 542 is believed to be a Lydgate piece. - RBW

Bibliography

- Chambers: E. K. Chambers, English Literature at the Close of the Middle Ages, Oxford,
London Lawyer's Son, The

DESCRIPTION: A lawyer's son leaves his fiancee for two months, returns to find her married to a rich squire, and dies of broken heart. His ghost haunts her until she dies, admitting she must "answer for great offence".

AUTHOR: unknown

EARLIEST DATE: 1856 (Thompson-APioneerSongster)

KEYWORDS: grief infidelity love marriage return separation death money ghost

FOUND IN: US (MA)

REFERENCES (2 citations):
Thompson-APioneerSongster 12, "The London Lawyer's Son" (1 text)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, p. 382, "The London Lawyer's Son" (1 excerpt)

Roud #2813

NOTES [59 words]: The only other record I have seen for this song is an entry naming, and giving the first line for, a broadside sold 1800 or later in Boston: #3284, "The Perjur'd Female Lover or, London Lawyer's Son," ("Behold a London Lawyer's Son, A pretty Youth, nigh twenty-one") (Broadside, Ballads etc Printed in Massachusetts 1639-1800 (Boston, 1922), p. 434.) - BS

Last updated in version 4.0
File: TPS012

London Prentice Boy, The

DESCRIPTION: "Come all you young chaps who live both far and near" as the 'prentice tells how his girlfriend urges him to kill her master, and threatens him if he doesn't. He gives in and does it. At his trial, she turns on him; he is transported to Van Dieman's Land

AUTHOR: unknown

EARLIEST DATE: before 1839 (broadside Bodleian Johnson Ballads 209)

KEYWORDS: love betrayal homicide transportation

FOUND IN:

REFERENCES (1 citation):
Anderson-FarewellToOldEngland, pp. 87-88, "The London 'Prentice Boy" (1 text)
Roud #1501

BROADSIDES:
Bodleian, Firth b.26(184), "The Irish Transport," S. Russell (Birmingham), 1840-1851; also Firth b.34(260)=Harding B 11(3269), E. M. A. Hodges (London), 1846-1854; Firth b.25(504), "The Irish Transport," W. Jackson and Son (Birmingham), c. 1860; 2806 c.16(58)=2806 c.16(58), unknown, n.d.
London Rover, The
DESCRIPTION: The singer rides his horse from London "to get myself a dame ... lasses I saw plenty ... I told them I'd be marry'd But I never told them when." He courted a maid and a rich widow promising to marry but never told them when. He rides back to London
AUTHOR: unknown
EARLIEST DATE: before 1808 (broadside, Bodleian Harding B 12(149))
KEYWORDS: courting marriage promise money horse rake lie
FOUND IN: Britain(England(South),Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan7 1483, "I Never Taul Them When" (1 text)
Reeves-TheEverlastingCircle 71, "I Ride My Little Horse" (1 text)
Roud #1045
BROADSIDES:
Bodleian, Harding B 12(149), "The London Rover" ("I took my little horse"), Burbage and Stretton (Nottingham), 1797-1807; also Harding B 28(257), Harding B 25(1135)[many illegible lines], Harding B 17(169b), Harding B 16(131a), 2806 c.17(233), "The London Rover"
ALTERNATE TITLES:
I Mounted My Neddy
File: GrD71483

London Squire, The
DESCRIPTION: A London squire in Aberdeen meets weaver's daughter Nancy. He claims that in his travels to France, Flanders and Ireland "the like o' thee I never saw before." She counts herself as good as those ladies. "That night they wedded and then they bedded"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan4)
KEYWORDS: courting sex wedding beauty
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 836, "The London Squire" (1 text)
Roud #6219
File: GrD4836

London's Burning
DESCRIPTION: "London's burning, London's burning, Fetch the engines, fetch the engines. Fire! Fire! Fire! Fire! Pour on water, pour on water."
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: fire disaster
HISTORICAL REFERENCES:
1666 - The Great Fire of London
FOUND IN:
REFERENCES (1 citation):
Dolby-OrangesAndLemons, p. 136, "London's Burning" (1 short text)
File: Dolb136

Londonderry Love Song
DESCRIPTION: The singer goes out wandering and sees boys and girls at play. He might be with them had his girl proved true. But her father told her she must cross the seas, and with much lamenting, she consented. She sails away
AUTHOR: unknown
EARLIEST DATE: 1933 (Sam Henry collection)
KEYWORDS: love separation emigration father
HISTORICAL REFERENCES:
1862 - Wreck of the Zared, of Londonderry
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H518, p. 301, "Londonderry Love Song" (1 text, 1 tune)
Roud #6898
CROSS-REFERENCES:
cf. "The Dreadnought" [Laws D13] (The Sam Henry text of that song describes the Zared)
NOTES [80 words]: A strange song: The father sends the girl away, but does not go with her or (apparently) offer her any means of support. One wonders if this isn't a worn-down version of something like "The Suffolk Miracle," where the father sends the daughter away because he doesn't like her lover.
If that were true, it would even explain the mention of the Zared -- the girl was coming home to her love, but drowned on the way. Very much "The Suffolk Miracle," with the genders reversed. - RBW
File: HHH518

Lone Graveyard, The
DESCRIPTION: "Oh, the time will come, and it won't be long, Till we leave this world for a land of song. " "In the lone graveyard I will soon be laid; It will not be long until my grave is made." The singer will work on earth while alive, but looks forward to heaven
AUTHOR: unknown
EARLIEST DATE: 1949 (collected from Howell Thomas by Boswell)
KEYWORDS: religious death nonballad
FOUND IN: US(Ap,So)
REFERENCES (1 citation):
Wolfe/Boswell-FolkSongsOfMiddleTennessee 105, pp. 160-161, "The Lone Graveyard" (1 text, 1 tune)
Roud #11027
NOTES [24 words]: I would swear that I have heard this song, with a Carter Family-style accompaniment. But I can't locate it; it must have been under some other title.
Last updated in version 2.6
File: BoWo105

Lone Indian, The
DESCRIPTION: "So, alas," said an Indian, "I once had a home in the far off shade where the wild deer did roam... And the steal/steals of the white man can't drive us away." He recalls father, sister, beloved, all now dead. Alone, "the last of my race," he'll die soon
AUTHOR: unknown
EARLIEST DATE: 1971 (Bush-FSofCentralWestVirginiaVol3)
KEYWORDS: Indians(Am.) home animal death separation
FOUND IN: US(Ap)
REFERENCES (1 citation):
Bush-FSofCentralWestVirginiaVol3, pp. 87-88, "The Lone Indian" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "White Man, Let Me Go" (theme)
File: BwV3087

Lone Shanakyle
DESCRIPTION: An exile thinks about "the murdered ... in coffinless graves" at Shanakyle and mourns for "Eireann" where "the foul Saxon's laws brought ... sorrow and shame." He is ready to return and fight: "my rifle is ready my sabre is bright"
AUTHOR: Thomas Madigan (source: IROConway01)
EARLIEST DATE: 2012 (IROConway01)
KEYWORDS: homesickness rebellion exile home return separation death Ireland nonballad patriotic
Lone Starry Flower, The (The Lone Starry Hours)
DESCRIPTION: "O the lone starry flower, give me love, When still is the beautiful night.... Wake when I touch my guitar. When the rosy dawn comes, "I will wait for a welcome from thee." "And of if that pleasure be mine, live, We will wander together afar."
AUTHOR: Sheet Music Words: Marshall S. Pike / Music: James Power
EARLIEST DATE: 1850 (sheet music, according to Huntington; it appears in the 1849 journal of hte Euphrasia, but it may have been added later)
KEYWORDS: love music nonballad
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 278-279, "The Lone Starry Flower" (1 text, 1 tune)
Roud #25983
NOTES [41 words]: The Huntington-TheGam-MoreSongsWhalemenSang text is very heavily modified from the Pike/Power version, despite being contemporary with it, but I've used it as the basis of the description because it actually shows signs of being traditional. - RBW
Last updated in version 4.2
File: HGam278

Lonely Digger, The
DESCRIPTION: "I'm heartsick and tired of struggle and strife, As my thoughts drift back to the twilight of life." "It's the music that haunts me wherever I go." The singer recalls the pleasures (?) of his time as a gold miner
AUTHOR: unknown
EARLIEST DATE: 2009 (Garland-FacesInTheFirelight-NZ; reportedly collected in the 1950s)
KEYWORDS: gold mining music
FOUND IN: New Zealand
REFERENCES (1 citation):
Garland-FacesInTheFirelight-NZ, pp. 73-74, "The Lonely Digger" (1 short text)
File: Garl073

Lonely Life a Shepherd Leads, The
DESCRIPTION: "Oh the herdin' man he's a lonely one, For he always has to roam, He spends his nights out with his flock." "Wind and rain and cold and snow, He always has to go." He has no regular bed or friends. Nothing can remove his bad smell, as his wife points out
AUTHOR: unknown
EARLIEST DATE: 1971 (Carey)
KEYWORDS: shepherd hardtimes home drink wife
FOUND IN: US(MA)
REFERENCES (1 citation):
Carey-MarylandFolkLegendsAndFolkSongs, p. 103, "The Lonely Life a Shepherd Leads" (1 text)
CROSS-REFERENCES:
cf. "We Shepherds Are the Best of Men" (contrary view)
File: CaMar103

Lonely Waterloo [Laws N31]
DESCRIPTION: The singer sees a girl grieving for her love. She describes Willie, and the singer tells her Willie has died at Waterloo. The girl suffers terribly from grief; (in some texts he reveals himself as Willie and prepares to marry her)
Lonesome (Stormy) Scenes of Winter, The [Laws H12]

DESCRIPTION: The singer insists that a girl tell him whether she will marry him or not. She will not; she has another lover. He berates her love of wealth and threatens to go away as a soldier/sailor. (In some texts she changes her mind, but the man has a new girl.)

AUTHOR: unknown
EARLIEST DATE: 1904 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: courting rejection separation
FOUND IN: US(Ap,MW,SE,So) Canada(Mar,Newf,Ont)
REFERENCES (17 citations):
Laws H12, "The Lonesome (Stormy) Scenes of Winter"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 195-196, "The Lonesome Scenes of Winter" (1 text)
Henry-SongsSungInTheSouthernAppalachians, pp. 136-137, "The Lonesome Scenes of Winter (All in the Scenes of Winter" (1 text)
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol2, p. 94, "The Gonesome [sic] Scenes of Winter" (1 text, 1 tune)
Bush-FSSofCentralWestVirginiaVol4, pp. 58-59, "Cold Scenes of Winter" (1 text, 1 tune)
Brown-AlabamaFolkLyric 3, "Lonesome Seems the Winter" (1 text, 1 tune)
Dean-FlyingCloud, pp. 108-109, "Lonesome Hours of Winter" (1 text)
Fowke/Johnston-FolkSongsOfCanada, pp. 156-157, "The Stormy Scenes of Winter" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 57, "The Lonesome (Stormy) Scenes of
Lonesome Dove (I - The Minister's Lamentation)

DESCRIPTION: "As I set in that lonesome grove, Set o'er my head a little dove, For its lost mate began to coo...." The singer recalls his lost wife and daughter, killed by consumption. But he thanks God who has taken them away, and hopes to see them in heaven

AUTHOR: unknown

EARLIEST DATE: 1855 (Social Harp)

KEYWORDS: death religious bird family disease children wife

FOUND IN: US(Ap,SE,So)

REFERENCES (9 citations):
Randolph 607, "The Lonesome Dove" (1 text, 1 tune)
Arnold-FolkSongsofAlabama, p. 46, "Lonesome Dove" (1 text, 1 tune)
Belden-BalladsSongsCollectedByMissouriFolkloreSociety, p. 486, "The Dove" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 305, "The Lonesome Dove" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 305, "The Lonesome Dove" (1 text plus a text excerpt)
Thomas-DevilsDitties, pp. 162-163, "The Lonesome Dove" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 147, "The Lonesome Grove" (4 texts, 4 tunes)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 77, "Lonesome Dove" (1 text)

ADDITIONAL: James P. Leary, Compiler and Annotator, _Wisconsin Folklore_ University of Wisconsin Press, 2009, article "Kentucky Folksong in Northern Wisconsin" by Asher E. Treat, pp. 230-231, "As I Was Waling Through the Grove (1 text, 1 tune, conflated from versions sung by Pearl Jacobs Borusky and by Maud Jacobs and Mrs. M. G. Jacobs)

Roud #3637

RECORDINGS:
Almeda Riddle, "Lonesome Dove" (on LomaxCD1707)

CROSS-REFERENCES:
cf. "Come All You Friends and Neighbors" (theme)
cf. "The Vulture (of the Alps)"

NOTES [34 words]: The Social Harp version of this song (1855) is credited to William C. Davis. This is certainly possible -- it is hardly a true folk song -- but since Davis might be an arranger, I do
Lonesome Dove (II)

DESCRIPTION: Singer laments a lost love: "You've broken all your promises, Just marry whom you please." "The blackest crow that ever flew It surely will turn white." "Oh don't you see yon little dove?"

AUTHOR: unknown

EARLIEST DATE: 1916 (Sharp)

KEYWORDS: love betrayal abandonment separation floating verses

FOUND IN: US(Ap,SE,SW) Canada(Mar)

REFERENCES (5 citations):

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 262, "The Slighted Girl" (1 text)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 1-6-107, "Lonesome Dove" (1 text, 1 tune)
Bronner/Eskin-FolksongAlivePart2 50, "Lonesome Dove"; "Lonesome Turtle Dove" (2 texts, 2 tunes)
Creighton-MaritimeFolkSongs, p. 85, "Do You See That There Bird On Yonder Tree?" (1 fragment, 1 tune)

DT, (LONEDOVE) (TUTRLDOV) (TURTDOV2) TURTDOV3

NOTES [112 words]: It's hard to decide if this is really a song or a collection of floating verses. The Brown text is interesting; it begins with a verse "You need not flirt nor flounce around. There's more pretty boys than one." Then it goes through the lost love routine, and concludes "Darling, darling, do hush up! I hate to hear you cry. As other friends are having to part, And why not you and I, my love, and why not you and I?" - RBW

Creighton-MaritimeFolkSongs is a one verse fragment, "Do you see that bird there on yonder tree." It belongs, as Creighton notes, to some song which, she speculates, may be "George Collins" ("Lady Alice," Child 85) but I'd rather just put it here. - BS

Last updated in version 5.1

File: Br3262

Lonesome Home Blues

DESCRIPTION: "Lonesome place don't seem like home to me." Blues "felt so heavy it caused my heart to moan." "I'm going back home, gonna fall on my knee, Tell the one I'm lovin', baby, sad I treat you mean."

AUTHOR: unknown

EARLIEST DATE: 1928 (StuffDreams2)

KEYWORDS: loneliness love separation reunion nonballad lover

FOUND IN:

RECORDINGS:

Tommy Johnson, "Lonesome Home Blues" (on StuffDreams2)

NOTES [92 words]: Three line blues: the first line is repeated -- more or less -- and the last line completes the thought.

Tommy Johnson recorded two different songs under this title. The first one, recorded for Victor, was not released; the second -- this song -- was recorded by Paramount (Paramount 13000,1929). Almost all internet references are to the unreleased Victor song. Fortunately, both songs are available on Document DOCD 5001, and the words to both are on Mudcat at [thread 36701, "Lyr Req: Lonesome Home Blues (Tommy Johnson)"]], accessed June 18, 2020. - BS

Last updated in version 5.2

File: RcLoHoBl

Lonesome Road

DESCRIPTION: "Look down (x2) that lonesome road, Hang down your head and sigh. The best of friends must part some day, And why not you and I? (x2)." "I wish to God that I had died... Before I had seen your smilin' face." Singer may be in prison, having ignored mother
Lonesome Stream

DESCRIPTION: "When you look way 'cross dat lonesome stream (x2), Way to Zion, Lawd, Lawd." "When you look way down that lonesome road." "I got a mother dead and gone." "She lef' me here to weep an' moan." "Dark cloud risin' i de east'."

AUTHOR: unknown

EARLIEST DATE: 1934

KEYWORDS: religious nonballad death mother

FOUND IN: US

REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 602-604, "Dat Lonesome Stream" (1 text, 1 tune)

Roud #15547

CROSS-REFERENCES:
ct. "Lonesome Road"

NOTES [32 words]: The Lomaxes attribute this to Mississippi prisoners. I have not noted it elsewhere, though it obviously has links to "Lonesome Road." I suspect the Lomaxes may have engaged in editorial work. - RBW

File: LxA602
**Lonesome Valley (I)**

**DESCRIPTION:** "You've got to walk that lonesome valley, you've got to walk it by yourself; There's no one here can go there with you [or: walk it for you]; You've got to go there by yourself." Various floating verses about the difficult path to heaven

**AUTHOR:** unknown

**EARLIEST DATE:** 1925 (recording, Jenkins Family)

**KEYWORDS:** religious nonballad floating verses

**FOUND IN:** US(SE,So)

**REFERENCES (10 citations):**
- Randolph 622, "Some Folks Say John Was a Baptist" (1 fragmentary text, 1 tune -- a floating verse which, based on the tune, probably belongs here)
- Warner-Traditional American Folk Songs From Anne And Frank Warner Coll 162, "Lonesome Valley" (1 text, 1 tune, sung and notated in three parts)
- Sandburg-The American Songbag, p. 486, "You Got To Cross It Foh Yohself" (1 text, 1 tune)
- Work-Folk Song Of The American Negro, p. 53, "I Must Walk My Lonesome Valley" (1 text)
- Parrish-Slave Songs Of The Georgia Seashore, p. 196, "I Got to Lay In Yonder Graveyard" (1 text)
- Lomax/Lomax-Folk Songs USA 100, "Lonesome Valley" (1 text, 1 tune)
- Hutson/Pinckney/Rutledge-Some Songs The Negro Sang, pp. 286-287, "Uh Look Down duh Road" (1 text, 1 tune)
- Botkin-Treasury Of Southern Folklore, p. 762, "Lonesome Valley" (1 text, 1 tune)
- Silber/Silber-Folk Singers Wordbook, p. 354, "Lonesome Valley" (1 text)
- DT, LONEVALY

**RECORDINGS:**
- Roy Acuff & His Crazy Tennesseans, "Lonesome Valley" (OKeh 04730/Vocalion 04730/Conqueror 9256, 1939; Conqueror 9781, 1941; rec. 1937)
- Carolina Ramblers String Band, "That Lonesome Valley" (Perfect 12818/Banner 32474/Oriole 8148/Romeo 5148/Melotone 12428, 1932)
- "Slim" Duckett and "Pig" Norwood, "You Gotta Stand Judgment For Yourself" (OKeh ???, 1930)
- Bill Elliott, "Lonesome Valley" (Victor 23658, 1932; Montgomery Ward M-4337 [as Jim Baird], c. 1933)
- Lester Flatt & Earl Scruggs, "Don't This Road Look Rough and Rocky" (Columbia 21334, 1954)
- Elzie Floyd & Leo Boswell, "Lonesome Valley" (Columbia 15167-D, 1927; Velvet Tone 2491-V/Clarion 5439-C, 1932)
- Jenkins Family, "That Lonesome Valley" (OKeh 40377, 1925)
- Heavenly Gospel Singers, "Walk This Lonesome Valley" (Bluebird B-6984, 1937)
- J. E. Mainer's Mountaineers, "Walk That Lonesome Valley" (Bluebird B-6596/Montgomery Ward M-7007, 1936)
- Curt Mann, "Lonesome Valley" (on US Warner Coll 01)
- Blind Willie McTell, "I Got to Cross the River of Jordan" (LoC, 1940, two versions; one version is on Babylon)
- Blind Willie McTell, "I Got to Cross the River of Jordan" (LoC, 1940, two versions, on USWMCtell1; one version is on Babylon)
- David Miller, "That Lonesome Valley" (Gennett 6175, 1927)
- Mitchell's Christian Singers, "You Got to Stand Judgement" (Vocalion 04964, 1938)
- Monroe Brothers, "You've Got to Walk That Lonesome Valley" (Bluebird B-6477, 1936)
- Pete Seeger, "You've Got to Walk That Lonesome Valley" (on BroonzySeeger1); "Lonesome Valley" (on PeteSeeger47)
- Ella Mae Wilson and Lillie B. Williams, "Trial in Judgment" (on US Florida 01)

**CROSS-REFERENCES:**
- cf. "Hard Trials" (floating verses)
- cf. "I'm Going To Cross That Ocean By Myself" (lyrics)

**SAME TUNE:**
- RECORDING: Dixie Reelers, "Lonesome Valley - Part 2" (Bluebird B-6713/Montgomery Ward M-7099, 1936)

**NOTES [87 words]:** The "Judgment" recordings all have the same form and tune as the "Lonesome
Lonesome Valley (II), The

DESCRIPTION: "My brother, want to get religion? Go down in the lonesome valley (x4), To meet my Jesus there." "Oh, feed on milk and honey." "Oh, John he write the letter." "And Mary and Martha read 'em."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad

FOUND IN: US

REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 5, "The Lonesome Valley" (1 text, 1 tune)
Roud #11858

NOTES [187 words]: This should not be confused with "Lonesome Valley (I)"; they have nothing in common except those two words.

The phrase "lonesome valley," interestingly, never occurs in the King James Bible, though the phrase would easily be suggested by Psalm 23.

There are three epistles credited to John in the New Testament -- but not one of them actually says it is from John. The assignment of authorship is based on the fact that they definitely seem to be from the same "school," and probably the same author, as the fourth gospel. And the fourth gospel is attributed to the Beloved Disciple, and the BD was surely either Peter or James or John (the three disciples who made up Jesus's inner circle), and it can't be Peter because Peter talked to the BD, and it can't be James because he was executed early on, so presumably it was John. Even if John did write the three letters, there is absolutely no reason to connect them with Mary and Martha, since Martha is mentioned only in Luke 10 and John 11-12. (In fact, the Gospel of John never mentions John the Disciple by name; every reference to John is to John the Baptist.)

RBW

Last updated in version 2.4

File: AWG005

Long Awa' Ship, A

DESCRIPTION: The sight of an outward bound ship "wi' her white sails set to the breezes free" is fine "but to gladden the heart I am sure there's nane Like the sight of a long awa' ship coming hame"

AUTHOR: unknown

EARLIEST DATE: 1962 (ONEFowke01)

KEYWORDS: return sea ship nonballad

FOUND IN: Canada(Ont)

RECORDINGS:
Stanley Baby, "A Long Awa' Ship" (on ONEFowke01)

File: RcALoAS

Long Barney

DESCRIPTION: Biddy Trigg meets Long Barney at an Easter fair and falls in love with him. Darby O'Brian interrupts their drinking and kissing. He and Barney fight. Barney wins. Giddy from whisky and fight, he asks Biddy to marry. She accepted. They are happily married

AUTHOR: unknown

EARLIEST DATE: before 1862 (broadside, Bodleian 2806 b.11(274)) [but see Note re 1855]

KEYWORDS: courting marriage fight drink

FOUND IN: Britain(Scotland(Aber))
LONG EDDY WALTZ

DESCRIPTION: The singer climbs a tree, apparently to spy on lovers. His voyeurism is rewarded when a young couple appear under the tree. The man begs the girl to sleep with him. At some point, the spy lets out a whoop, and the lovers take flight. 

AUTHOR: unknown 

EARLIEST DATE: 1962 (text supplied to Logsdon by Riley Neal) 

KEYWORDS: courting humorous request hiding sex

FOUND IN: US(MA,SW) 

REFERENCES (3 citations): 
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 132, “Long Eddy Waltz” (1 short text, 1 tune) 
Logsdon-WhorehouseBellsWereRinging 43, pp. 222-223, “The Oaks of Jimderia” (1 text) 
DT, LONDEDDY*

Roud #10100 

NOTES [148 words]: Logson connects this with “Walking in a Meadow Gren,” found in the Percy Folio. I don’t really see it. That is simply a song about a guy watching a couple go about their business. This piece, in both the New York and Arizona versions, has several distinct elements in addition to the voyeurism: The narrator in the tree, the crying out, and the lovers fleeing. They do differ in when the singer cried out -- but I suspect this is a deliberate clean-up of the Catskills variant. There does not seem to be a generic title to this song, perhaps because it has so rarely been published. The "Long Eddy Waltz" title comes from Dick Edwards, the New York informant, and has no obvious relationship to the song (save that it is in triple meter). But it is the title which has been used in the Ballad Index for many years, so I am retaining it in the absence of a title with stronger claim. - RBW 

File: FSC132

LONG JOHN (LONG GONE)

DESCRIPTION: "It's-a Long John, He's long gone, Like a turkey through the corn, With his long clothes on, He's gone, gone." Long John escapes from prison, and uses sundry tricks to avoid capture. He intends to keep moving. 

AUTHOR: unknown 

EARLIEST DATE: 1920 (print reproduced by Scarborough) 

KEYWORDS: prison freedom escape floating verses

FOUND IN: US(Ap,So) 

REFERENCES (9 citations): 
Wolfe/Boswell-FolkSongsOfMiddleTennessee 44, pp. 77-79, "Long John Green" (1 text, 1 tune) 
Lomax-FolkSongsOfNorthAmerica 287, "Long John" (1 text, 1 tune) 
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 75-79, "Long Gone" (1 extended text, 1 tune) 
Jackson-WakeUpDeadMan, pp. 202-215, "Crooked-Footed John" (7 texts, 4 tunes; some of these sound like direct descendents of the commercial recordings, but others have been heavily adapted for prison life and may even incorporate other songs) 
Courlander-NegroFolkMusic, pp. 102-103, "(Lost John)" (1 text); p. 261, "Long John" (1 tune, partial text)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 268, "Long Gone" (1 text, a reproduction of a printed version from 1920)
Handy/Silverman-BluesAnAnthology, pp. 200-202, "Long Gone" (1 text, 1 tune, heavily adapted)
Silver/Silber-FolksingersWordbook, p. 68, "Long John" (1 text)
ST LoF287 (Full)
Roud #11520
RECORDINGS:
Allen Brothers, "Long Gone from Bowling Green" (Vocalion 02817, 1934)
Louis Armstrong, "Long Gone (from Bowlin' Green)" (on "Louis Armstrong Plays W. C. Handy," 1954)
Eldon Baker & his Brown County Ramblers, "Lost John" (Vocalion 04217, 1938)
Richard Brooks & Riley Puckett, "Long Gone" (Brunswick 273, 1928)
[Richard] Burnett & [Leonard] Rutherford, "Lost John" (Columbia 15122-D, 1927; rec. 1926; on BurnRuth01, KMM)
Convicts at the Ramsey & Retrice State Farms, "Lost John" (on ClassAfrAm)
Ted Daffan's Texans, "Long John" (Columbia 20358, c. 1947; Columbia 37823, 1947; rec.1942)
Cousin Emmy [Cynthia May Carver], "Lost John" (Decca 24216, 1947)
Woody Guthrie, Cisco Houston & Sonny Terry, "Lost John" (on Struggle2)
Sam Hinton, "Long John" (ABC-Eagle ABC-230, 1950)
J. H. Howell's Carolina Hillbillies, "Lost John" (Bluebird B-7162, 1937)
Charlie Jackson, "Long Gone Lost John" (Paramount 12602, 1928; Broadway 5076 [as Charlie Carter], c. 1930)
Ray Logan, "Lost John Blues" (Paramount 12310, 1925)
Bascom Lamar Lunsford, "Lost John Dean" (Brunswick 227/Vocalion 5246, 1928; on Times1 [as Bascom Lamar Lundsford])
Mose "Clear Rock" Platt, "Long John" (AFS 2644 A2, 1939)
Prison farm work group "Lost John" (on NPCWork, DownHome)
Oliver Sims, "Lost John" (Columbia 15103-D, 1926)
Southern Moonlight Entertainers [possibly pseud. for the Stripling Bros.] "Lost John" (Vocalion 5372/Vocalion 5460, c. 1930; rec. 1929)
Stripling Bros. "Lost John" (Vocalion 5441, c. 1930; rec. 1929)
Vernon Sutphin & J. C. Sutphin, "Lost John" (on Stonemans01)
Sonny Terry, "Lost John" [instrumental with whooping] (AFS, 1938; on LCTreas); "Lost John" (on Terry01, DownHome)
Texas state farm prisoners, "Lost John" (on NPCWork)
Merle Travis, "Lost John Boogie" (Capitol 1737, c. 1951)
Henry Whitter, "Lost John" (OKeh 40391, 1925)
Unknown artists, "Long Gone" (AFS CYL-7-2, 1933)
CROSS-REFERENCES:
cf. "Old Rattler"
ALTERNATE TITLES:
Lost John
Lost John from Kentucky
NOTES [228 words]: The Lomaxes believe this to be based on the story (coming from W. C. Handy's book "Blues"; see page 215 in Handy/Silverman) of one Long John Green, who was known for his ability to move.
When the prison where Green was staying acquired a pack of bloodhounds, they allegedly decided to conduct a test by giving him a head start and then sending the hounds after him. But Green was too fast (he also managed to trick the hounds by catching one in a trap), and escaped them. I have my doubts, though -- neither the Courlander text nor the Burnett & Rutherford recording shows the prison plot details found in the Lomax texts. I can't help but wonder if this might not be another Lomax retouch job, influenced perhaps by Handy's blues piece. - RBW
It's hard to tell pending full scrutiny of the field recordings, but it looks like the Lomaxes didn't mess with them as much as has been suggested. Some of the field recordings, at any rate, are as muddled as the Lomaxes' published versions. - PJS
And the versions in Jackson support this. Several of these versions involve a prisoner who had heels on the front of his shoes, fooling the pursuers. I am still inclined to suspect that several songs have been combined here (Jackson is of the opinion that it has swallowed a song beginning "This old tree..."). It's just that the combination probably predates the Lomaxes. - RBW
Long John Chineeman

DESCRIPTION: "Big Long John was a Chineeman, He came from the land of tea." He lives in a hash house, sells cigarettes, and has long hair down to his heels. He sleeps outdoors. An Indian cuts off his scalp and queue. He dies of the shock of losing his hair

AUTHOR: unknown

EARLIEST DATE: 1947 (Hubbard-BalladsAndSongsFromUtah)

KEYWORDS: China humorous discrimination Indians(Am.) hair

FOUND IN: US(Ro)

REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah, #87, "Long John Chineeman" (1 text)
Roud #10915

File: Hubb087

Long Lost Love

DESCRIPTION: "My sweet little one, with your winsome ways... Dearer to me, none ever can be, And nearer, there'll never be none, For in your sparkling eyes I see That favor that tells of a long lost love." The singer tells of the dead man buried in a grave in the snow

AUTHOR: Almeda Ridde (source: Abrahams/Riddle-ASingerAndHerSongs)

EARLIEST DATE: 1970 (Abrahams/Riddle-ASingerAndHerSongs)

KEYWORDS: love children death burial

FOUND IN: US(So)

REFERENCES (1 citation):
Abrahams/Riddle-ASingerAndHerSongs, pp. 74-76, "Long Lost Love" (1 text, 1 tune)

File: Abrr074

Long Peggin' Awl, The

DESCRIPTION: A girl is berated by her mother for running away with a shoemaker. The girl retorts that the older woman did the same thing: "You followed old dad for his long peggin' awl"

AUTHOR: unknown

EARLIEST DATE: 1925 (recording, Kelly Harrell)

KEYWORDS: bawdy mother elopement

FOUND IN: Britain(England(Lond)) US(MW,SE,So)

REFERENCES (3 citations):
Randolph/Legman-RollMeInYourArms I, pp. 280-281, "The Long Peggin' Awl" (1 partial text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 181, "The Long Peggin' Awl" (1 text, 1 tune)
DT, LNGPGAWL*

Roud #2126

RECORDINGS:
Harry Cox "The Long Peggin' Awl" (on FSB02, FSB2CD)
A. L. Lloyd, "The Pegging Awl" (on BirdBush1, BirdBush2)

NOTES [43 words]: Talk about lumping: Kennedy-FolksongsOfBritainAndIreland includes the Carolina Tar Heels' "Peg and Awl" as quoted by Lomax. I know both songs. No way. The phrase is common to them only because those two tools were found together in the kit of a shoemaker. - PJS

FILE: RL280

Long Preston Peg

DESCRIPTION: "Long Preston Peg to proud Preston went, To see the Scotch rebels it was her intent, A noble Scotch lord, as he passed by, On this Yorkshire damsel did soon cast an eye." He sends his servant to the girl "that sings with a voice so soft and so sweel."
Long Summer Day (I)

DESCRIPTION: "Long summer day make a white man lazy, long summer day" (x2). "Well, a long summer day make a nigger run away." "He run away to see miss Mary." He declares he is sick. The boss orders him back into the field.

AUTHOR: unknown
EARLIEST DATE: 1933 (collected from Moses "Clear Rock" Platt)
KEYWORDS: work hardtimes disease love
FOUND IN: US(So)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 396-398, "Long Summer Day" (1 text, 1 tune)
Roud #15042
File: LxSi396

Long Summer Days

DESCRIPTION: Chantey/worksong: "The day is so long and the wages so small..." "Captain you gae launch this boat today..." "Take it now easy boys, cause the crawfish they're come now" Refrain: "Long summer day"

AUTHOR: unknown
EARLIEST DATE: 1958 (recording, Frederick McQueen & group)
KEYWORDS: fishing ship work nonballad shanty worksong animal sailor
FOUND IN: West Indies(Bahamas)
RECORDINGS:
Frederick McQueen & group, "Long Summer Day" (on MuBahamas2)
NOTES [39 words]: This may derive from the same roots as Randolph's "Rocky Road to Jordan (Long Summer Day)." But the uses of the song are different enough that I am (very tentatively) allowing them to stay separate; Randolph's is a singing game. - RBW
File: RcLoSuDa

Long Tail Blue

DESCRIPTION: The singer has "come to town to see you all... And sing a song not very long About my long tail blue." He is proud of having two coats, a jacket for everyday and the blue for Sunday. He advises others to acquire a similar coat and keep it well

AUTHOR: George Washington Dixon?
EARLIEST DATE: 1855 (Christy's Negro Songster); Dixon is said to have performed the piece in 1827
KEYWORDS: clothes courting
FOUND IN: US(SE) Britain(England(South))
REFERENCES (4 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 416, "My Long Tail Blue" (1 text)
Williams-FolkSongsOfTheUpperThames, p. 218, "The Long-tailed Blue" (1 text) (also Williams-
Wiltshire-WSRO Ox 188)
Emerson-StephenFosterAndCo, pp. 32-34, "My Long Tail Blue" (1 text)
ADDITIONAL: The United States Songster, (Cincinnati, 1836 ("Digitized by Google")), pp. 191-193, "Long Tail Blue" (1 text)
Roud #1287
BRIDGES:
Bodleian, 2806 c.13(135)[first four verses and chorus illegible], "Long Tail Blue" ("I've just dropt in to see you all") , J. Harkness (Preston), 1840-1866; also Firth b.26(454), Harding B 25(1137), "Long Tail Blue"
LOCsinging, as108020, "Long Tail Blue" ("I've just drop'd in to see you all"), L. Deming (Boston), no date
NOTES [303 words]: There are no signs of minstrel origin -- clear in The United States Songster and Bodleian and LOCsinging broadsides -- in the Williams-FolkSongsOfTheUpperThames text.
The Bodleian library dates Firth b.26(454) and Harding B 25(1137), duplicate texts printed by J Todd (Easingwold), to c.1815. The date is suspect because the Bodleian dates all but one Todd broadside to "c. 1815" except one for which they have a definite date of 1838.
The longest text I've seen is LOCsinging as108020: 16 verses plus chorus.
The text in The United States Songster includes current event references to President Jackson and to "Crockett's gone to Texico." -- BS
Harry Dichter and Elliott Shapiro, Early American Sheet Music: Its Lure and Its Lore, 1768-1889, R. R. Bowker, 1941, p. 52, list a piece called "My Long Tail Blue," which was presumably this, as published by J. L. Hewitt & Co in 1836 or 1837. No composer is listed.
George Washington Dixon has also been credited with "Old Zip Coon," but the evidence for that is even murkier than the evidence for this song.
"Long Tail Blue" is said to have been a very early minstrel piece, joining the repertoire soon after the "original" minstrel song, "Jump Jim Crow"; see Harold Vincent Milligan, Stephen Collins Foster: A Biography of America's Folk-Song Composer, 1920 (I use the 2004 University of Hawaii reprint), p. 41. This is strong support for the 1820s date. Milligan, pp. 41-42, says that Dixon was singing "Coal Black Rose" in 1827, and "Longtail Blue" and "Zip Coon" by 1829.
On the other hand, Jon W. Finson, The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song, Oxford University Press, 1994, p. 170 says that Dixon began his career in 1828, but allows that he may have originated "Long Tail Blue" (note the different orthography). - RBW
Last updated in version 4.1
File: Br3416

Long the Days of Sorrow (All Around those Pretty Little Pinks)
DESCRIPTION: "We're marching round two pretty little pinks (x3), Long the days of sorrow."
"Choose two in as we go round." "We've come in to marry you." "Tomorrow is the wedding night."
"God Almighty bless them good old souls." "You rascal you, you told me a lie."
AUTHOR: unknown
EARLIEST DATE: 1942 (Randolph)
KEYWORDS: playparty lie courting marriage
FOUND IN: US(So)
REFERENCES (1 citation): Randolph 589, "Long the Days of Sorrow" (1 text)
Roud #7675
File: R589

Long Time Ago (II)
DESCRIPTION: "Once there was a little kitty, White as the snow, She went out to hunt a mousie,
Long time ago." The cat's appearance is described: Her black eyes spied the mouse, her paws caught it, her teeth bit it -- but the mouse escaped
AUTHOR: unknown
EARLIEST DATE: 1934 (Lomax)
KEYWORDS: animal hunting
FOUND IN:
REFERENCES (1 citation):
Long Time Ago, A

DESCRIPTION: Shanty. Characteristic line: "[To me] way, hey, hey, yah... A long time ago." Texts vary; many have to do with the troubles of seagoing life; one complains about serving on a boat so old it "must have been the ark that Noah built..."

AUTHOR: unknown

EARLIEST DATE: 1906

KEYWORDS: shanty sailor ship

FOUND IN: US(MA,MW) West Indies(Bahamas,Tobago,Nevis) New Zealand

REFERENCES (17 citations):
- Doerflinger-SongsOfTheSailorAndLumberman, pp. 37-43, "A Long Time Ago" (6 texts, 4 tunes)
- Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 68-69, "A Long Time Ago" (1 text, 1 tune)
- Colcord-SongsOfAmericanSailormen, pp. 65-68, "A Long Time Ago" (1 text plus several fragments, 1 tune)
- Harlow-ChantyingAboardAmericanShips, pp. 60-62, "A Long Time Ago" (2 texts, 1 tune)
- Hugill-ShantiesFromTheSevenSeas, pp.97-105, 156, 215, "A Long Time Ago," "Up, Up, My Boys, Up a Hill" (11 texts, 4 tunes. Version "C" is "In Frisco Bay", version "F" is "A-Rovin'", version "G" is "A Hundred Years Ago." Other versions borrow heavily from "Roll the Cotton Down," Blow the Man Down" and "Blackball Line") [AbEd, pp. 88-94]
- Sharp-EnglishFolkChanteys, XLIV, p. 49, "A Long Time Ago" (1 text, 1 tune)
- Kinsey-SongsOfTheSea, pp. 82-83, "A Long Time Ago" (1 text, 1 tune)
- Linscott-FolkSongsOfOldNewEngland, pp. 141-142, "A Long Time Ago" (1 fragment, 1 tune)
- Shay-AmericanSeaSongsAndChanteys, p. 48, "A Long Time Ago" (1 text, 1 tune); p. 47, "Around Cape Horn" (1 short text to the same tune)
- Elder-FolksongsFromTobago 39, "Long Time Ago" (1 text, 1 tune)
- Abrahams-DeepTheWaterShallowTheShore, pp. 46-47, "Long Time Ago" (1 text, 1 tune)
- Bailey/Roth-ShantiesByTheWay-NZ, p. 123, "A Long Time Ago" (1 text, 1 tune, edited; the version is partially localized to Auckland and New Zealand)
- Garland-FacesInTheFirelight-NZ, p. 35, "(A Long Time Ago)" (1 short text, the Auckland version)
- Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 306-207, "Long Time Ago" (1 text, 1 tune)
- Lomax-AmericanSeaSongsAndChanteys, pp. 306-307, "Long Time Ago" (1 text, 1 tune)

SAME TUNE:
- De Hoffnung (File: Hugi104)

NOTES [32 words]: In 1833 one T. Rice sang a minstrel song by this name in "The Ethiopian Opera," with the sheet music published by John Cole of Baltimore; that may well have been the ancestor of this shanty. - PJS

Last updated in version 5.1

ST Doe037 (Full)

Roud #318

RECORDINGS:
- Richard Maitland, "A Long Time Ago" (AFS, 1939; on LC27)
- David Pryor et al: "Long Time Ago" (AAFS 505 B, 1935; on LomaxCD1822-2)

SAME TUNE:
- De Hoffnung (File: Hugi104)

NOTES [32 words]: In 1833 one T. Rice sang a minstrel song by this name in "The Ethiopian Opera," with the sheet music published by John Cole of Baltimore; that may well have been the ancestor of this shanty. - PJS

Last updated in version 5.1

File: Doe037

Long Ways from Home

DESCRIPTION: "One morning, one morning, one morning in spring," the singer meets a girl who
says, "I'm a poor lost girl and a long ways from home." She left father and mother weeping to follow
her girl. She will build a on a mountain. She warns against men

AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: love separation father mother travel warning
FOUND IN: US(So)
REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, pp. 48-49, "Long Ways from Home" (1 text, 1 tune)
Roud #259
NOTES [82 words]: What a mess.... I think every word of this is paralleled in other songs. But it's
so massively composite that it's truly impossible to say what it is a version of. So I call it its own
song, not because it really exists independently but because it so obviously doesn't! Roud files it as
#259, which is both "Rye Whiskley"/"Jack of Diamonds" (which is probably where I would file this if
I had to file it with an existing song -- except that there is no drink in it) and "The Rebel Soldier." - RBW

Last updated in version 4.2
File: Arn048

**Long Whip, The**

DESCRIPTION: "'Twas of an old man who lived in the city, He had a wife who was wonderful pretty
She had a good notion of writing a letter, Her husband loved well but another one better. Fol lol-de-
lol lay."

AUTHOR: unknown
EARLIEST DATE: 1906 (Vaughan Williams collection)
KEYWORDS: beauty bawdy infidelity husband wife
FOUND IN: Britain(England)
REFERENCES (1 citation):
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, p. xvii, "(The Long Whip)" (1 excerpt, 1
tune)
Roud #2541
NOTES [29 words]: This song was bawdy enough that Vaughan Williams took down only the first
verse, and no other version has been identified. The description is all the text that survived. - RBW

Last updated in version 4.2
File: VWPxvii

**Long White Robe (I)**

DESCRIPTION: Chorus: "Can't you hand down that long white robe (x4)." Verses: "Old Satan
thought he had me fast, Can't you hand... But I broke his chain and I come at last, Can't you...." "If I
ever reach that mountain top... I pray to my Lord I may never stop."

AUTHOR: unknown
EARLIEST DATE: 1922 (Brown)
KEYWORDS: religious clothes nonballad
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 518, "Long White Robe" (1 text, with a
"Cotton-Eyed Joe" verse)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 518, "Long White Robe" (2 tunes plus text
excerpts)
Roud #11813
File: Br3518

**Long White Robe (II), A**

DESCRIPTION: "Yes, I really do believe (x3), I shall wear a long white robe up yonder." "Fathers,
will you meet me there? (x3), To wear a long white robe up yonder." "Mothers, will you meet me
there...." Similarly sisters, brothers, ad distant-cousin-ia

AUTHOR: unknown
Long-Legged Lula's Back in Town

DESCRIPTION: "Oh Lula (x4), You know, long-legged Lula thought she's back in town." "Oh, Lula had a fallin' out, It was all about another man's wife." "Please tell me Lula, where you stayed last night." "She could shake it eas', shake it wes'."

AUTHOR: unknown

EARLIEST DATE: 1979 (Rosenbaum-FolkVisionsAndVoices)

KEYWORDS: infidelity

FOUND IN: US(SE)

REFERENCES (1 citation):
Rosenbaum-FolkVisionsAndVoices, p. 193, "Long-Legged Lula's Back in Town" (1 text, 1 tune)
Roud #16273

NOTES [45 words]: Rosenbaum-FolkVisionsAndVoices considers this to be derived from the pop song "Lulu's Back in Town." I wouldn't go that far, given the number of Lulu/Lula songs (several of which describe a very loose woman), but I suppose it might have been one of the inspirations. - RBW

Last updated in version 2.6

File: Rose193

Long-Line Skinner

DESCRIPTION: "I'm a long-line skinner And my home's out west. Lookin' for the woman... that'll love me best." The doctor says whiskey will kill him "but he don't say when." When it gets cold, he will go home; "I ain't skinning mules in the wintertime"

AUTHOR: unknown

EARLIEST DATE: 1973

KEYWORDS: work home drink

FOUND IN:

REFERENCES (1 citation):
Silber/Silber-FolksingersWordbook, p. 128, "Long-Line Skinner" (1 text)
File: FSWB128A

Long, Long Ago!

DESCRIPTION: "Tell me the tales that to me were so dear, Long long ago, long ago; Sing me the songs I delighted to hear... Now you are come my grief is removed...." The singer welcomes back (his?) long-lost love; he doubted her fidelity, but he rejoices to see her

AUTHOR: Thomas Haynes Bayly

EARLIEST DATE: 1844

KEYWORDS: love separation reunion

FOUND IN:

REFERENCES (7 citations):
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 119-120, "Long, Long Ago!" (1 text, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, p.293, "Long Long Ago" (1 text, 1 tune)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, pp. 278-279, "Long, Long Ago" (1 text, 1 tune)
Heart-Songs, p. 435, "Long, Long Ago" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #51, "Long, Long Ago" (1 text)
Silber/Silber-FolksingersWordbook, p. 256, "Long, Long Ago" (1 text)
Longing

DESCRIPTION: "From the green and fertile valley where the broad Willamette flows" the singer sees mountains and fields and beautiful sights, and earns a living logging, but all things remind him of home; "And oh, I'm longing, longing for the bays of Michigan"

AUTHOR: Lizzie Langworthy Connine

EARLIEST DATE: 1948 (Beck-LoreOfTheLumberCamps)

KEYWORDS: homesickness

FOUND IN:

REFERENCES (1 citation):
Beck-LoreOfTheLumberCamps 48, "Longing" (1 text)
Roud #18186
File: BeLo048

Longing for the Spring

DESCRIPTION: "The hills are very bare and cold and lonely; I wonder what the future months will bring. The strike is on...." The singer expresses anger at the scabs and the police, wishes he could shoot them, and longs for easier weather

AUTHOR: unknown

EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)

KEYWORDS: labor-movement hardtimes scab

FOUND IN: US

REFERENCES (2 citations):
Burt-AmericanMurderBallads, p. 188, "(Longing for the Spring)" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 223-224, "Longing for the Spring" (1 text)
Roud #22289
File: Burt188

Longshoreman's Strike (The Poor Man's Family)

DESCRIPTION: "I am a simple lab'ring man / And I work along the shores / For to keep the hungry wolves away / From the poor longshoreman's door." The singer demands fair pay for his work. He complains that foreigners get the jobs while local people starve

AUTHOR: Words: Edward Harrigan / Music: Harrigan and/or David Braham (?)

EARLIEST DATE: 1875

KEYWORDS: strike foreigner poverty

HISTORICAL REFERENCES:
1875 - Longshoreman's strike that inspired this song. Most of the strikers were Irish immigrants

FOUND IN: US(MA,MW)
REFERENCES (5 citations):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 377, "The Poor Man's Family" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 28, "Longshoreman's Strike" (1 text, 1 tune)
Dean-FlyingCloud, pp. 82-83, "Long Shoreman's Strike" (1 text)
Greenway-AmericanFolksongsOfProtest, p. 236, "Longshoreman's Strike" (1 text)
Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 239, "The Poor Man's Family"; p. 241, "Longshoreman's Strike" (2 texts plus a broadside print on p. 242)
ST FSC101 (Partial)
Roud #7461
CROSS-REFERENCES:
cf. "Last Winter Was a Hard One" (theme)
NOTES [254 words]: For background on Harrigan and Braham, see the notes to "The Babies on Our Block." Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills attributes this to both Harrigan and Braham, but I do not find it in Finson's collection of Harrigan/Braham tunes indexed as Finson-Edward-Harrigan-David-Braham. That might be because the music was not published at the time, but it might mean that Braham did not write the music.
According to John Franceschina, David Braham: The American Offenbach, Routledge, 2003, p. 83, "In November [1874], Harrigan and Hart arrived with "The Clancys," and "The Raffle for Mrs. Hennessy's Clock," in which Harrigan introduced a new song written and composed by him, 'The Lockout, or, The Longshoreman's Strike.'" If it is true that David Braham did not write the tune for this, it is almost the only time Edward Harrigan had a successful song that didn't use a Braham tune.
Edward Harrigan was well aware of the problems that a strike could bring. In his volume The Mulligans (G. W. Dillingham, 1901), in which he turned parts of many of his dramatic plots into a novel, he describes the troubles of orphaned Jimmy Dempsey and his sister Nellie, cared for only by their grandmother: "Jimmy was out o' work in the shipyard be the big strike, an' our money gave out, sir, an' Jimmy wint lookin' for work, sir," but being only a boy, he found none, and was forced to try to steal.
Also, Harrigan knew about work around ports; he had worked there himself before becoming a professional writer and actor. - RBW
Last updated in version 5.2
File: FSC101

Looby Lou

DESCRIPTION: "Here we go Looby Lou, Here we go Looby Lou, Here we go Looby Lou, Lou, Lou, All on a Saturday night." "I put my right hand in, I put my right hand out, I give my right hand shakey-shake-shake And I turn myself about."
AUTHOR: unknown
EARLIEST DATE: 1870 (Chambers)
KEYWORDS: dancing playparty
FOUND IN: Britain(England,Scotland(High)) US(Ap,MW,NE,SE,So) Ireland New Zealand
REFERENCES (14 citations):
Flanders/Brown-VermontFolkSongsAndBallads, pp. 192-193, "Looby Low" (1 text)
Linscott-FolkSongsOfOldNewEngland, pp. 23-26, "I Put My Little Hand In" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, p. 538, "Looby Loo" (1 short text, 1 tune)
Randolph 554, "Loupy Lou" (2 texts, 1 tune)
Courlander-NegroFolkMusic, p. 157, "(Loop de Loo)" (1 text)
Opie/Opie-TheSingingGame pp. 392-395, ("Here We Dance Lubin Loo") (1 text)
Morris-FolksongsOfFlorida, #135, "Lubin" (1 text, 1 tune)
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 135-136, "Looby Loo" (1 text, 1 tune)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, pp. 20-21, "Baloo baloo balight" (1 text)
Baring-Gould-AnnotatedMotherGoose #637, p. 252, "(Now we dance looby, looby, looby)"
Silber/Silber-FolksingersWordbook, p. 387, "Her We Go Looby Loo" (1 text)
JournalOfAmericanFolklore, Leah Rachel Clara Yoffie, "Three Generations of Children's Singing Games in St. Louis," Vol. LX, No. 235 (Jan 1947), #51 p. 43 ("Here we go Looby Lou") (1 text)
ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), pp. 137-139, "Hinkumooboo"
Edward W.B. Nicholson, editor, Golspie: Contributions to its Folklore (London, 1897 ("Digitized by Google")), pp. 176-184,206, "Hilli Ballu" (15 texts, 1 tune)
ST R554 (Partial)
Roud #5032
RECORDINGS:
Children of Lilly's Chapel School, "Loop de Loo (Loobie Loo)" (on NFMAla6, RingGames1)
Pete Seeger, "Here We Go Looby-Loo" (on PeteSeeger21)
CROSS-REFERENCES:
cf. "Okey Kokey" (text)
ALTERNATE TITLES:
Here We Go Looby Lou
Ugly Mug
Here We Dance Lubin, Lubin
NOTES [204 words]: This would seem to be the ancestor of the infamous Hokey-Pokey, perhaps urban America's only surviving singing game. But I don't know if the song was rewritten along the way.
Linscott-FolkSongsOfOldNewEngland reports the "Looby Loo" title as "a corruption of lupin,' the word for 'leaping,' for the game takes the form of animal antics."
Richard Greene, editor, A Selection of English Carols, Clarendon Medieval and Tudor Series, Oxford/Clarendon Press, 1962, pp. 49-50, regards this as a survival of the traditional carols. I guess it's easier to take it seriously when one wasn't forced to play the game in elementary school. Courlander, if I understand him correctly, explains it as a bathing game. Wonder how they recorded the motions in that case. - RBW
Opie/Opie-TheSingingGame: ..the dance was known at least as early as 1745, when it was used as the basis of a political song.
Opie/Opie-TheSingingGame discusses the floating pattern of "action object 'in', action object 'out', "shake""wriggle," "turn" with "Here We Dance Lubin, Lubin," "(We come here to be merry)," "(Up with Ailie, Ailie)," "(Turn your toes in, turn your toes out)" and "One Tool In, The Other Tool Out, And So They Dance Looby Round About" - BS

Look At Death
DESCRIPTION: Chorus: "O look at death, It stole my mother away" (x2). Each verse is a pair of floater couplets (see notes), each line answered by "it stole my mother away"
AUTHOR: unknown
EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)
KEYWORDS: floating verses nonballad religious
FOUND IN: West Indies(Bahamas)
REFERENCES (1 citation):
Edwards-BahamaSongsAndStories 13, "O! Look-a Death" (1 text, 1 tune)
NOTES [39 words]: The description is based on the Edwards-BahamaSongsAndStories text. The floating couplets include "If you get there before I do, Tell my Lord I'm on the way" and "If I'd a-died when I was young I would not have this race to run." - BS

Look at the Sun
DESCRIPTION: "Look at the sun, See how he run -- God Almighty'll catch you With your work undone."
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 229, (no title) (1 fragment)
Roud #11645
File: ScNF229B
Look How They Done My Lord

DESCRIPTION: Describes crucifixion of Jesus; he is whipped up to Calvary, where he "never [says] a mumbling word"; a thorny crown is placed on his brow and squashed down, and the blood comes streaming down. Refrain: "Good Lord I can't hold out no longer"

AUTHOR: unknown
EARLIEST DATE: 1953 (recording, Vera Hall Ward & Dock Reed)
KEYWORDS: execution dying Easter Bible religious prisoner Jesus
FOUND IN: US(SE)
Roud #10983
RECORDINGS:
Vera Hall Ward & Dock Reed, "Look How They Done My Lord" (on ReedWard01)

CROSS-REFERENCES:
cf. "He Never Said a Mumbling Word" (verses)

NOTES [61 words]: Several verses of this song are shared with "He Never Said a Mumbling Word". But the "One day when I was lost" refrain is absent, and the overall feeling is quite different, so I split them. Incidentally, I use the keyword, "Easter" although the song technically describes only the events of Good Friday, letting the single keyword sit in for all of the events. - PJS

File: RclLHTDML

Look Out Below

DESCRIPTION: A young man goes to Australia to escape poverty at home. He goes to work in the mines, and in time grows rich. He returns home and marries, but finds that he misses Australia. Back he goes, to resume the miner's life

AUTHOR: Charles R. Thatcher (1831-1878)
EARLIEST DATE: 1869 (Thatcher-ColonialMinstrel-Songsters)
KEYWORDS: mining emigration poverty Australia
FOUND IN: Australia
REFERENCES (10 citations):
Thatcher-ColonialMinstrel-Songsters, pp. 93-94, "Look Out Below" (1 text, from "Thatcher's Colonial Songster")
Anderson-StoryOfAustralianFolksong, pp. 44-45, "Look Out Below!" (1 text, 1 tune)
Anderson-GoldrushSongster, pp. 26-27, "Look Out Below!" (1 text, 1 tune)
Hoskins-GoldfieldBalladeer-LifeAndTimes-Charles-R-Thatcher, pp. 141-142, "Look Out Below!" (1 text)
Anderson/Thatcher-GoldDiggersSongbook, pp. 31-32, "Look Out Below!" (1 text, 1 tune)
Fahey-Eureka-SongsThatMadeAustralia, pp. 92-93, "Look Out Below" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, p. 42, "Look Out Below!" (1 text, 1 tune)
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 128-130, "Look Out Below" (1 text)
Stewart/Keesing-FavoriteAustralianBallads, pp. 78-79, "Look Out Below!" (1 text)
ADDITIONAL: Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), pp. 308-309, "Look Out Below" (1 text)
Roud #27773
NOTES [225 words]: Hoskins-GoldfieldBalladeer-LifeAndTimes-Charles-R-Thatcher lists the tune as "The Pirate King"; Thatcher has it as "Smuggler King."
Hugh Anderson, _The Colonial Minstrel_ (biography of Charles R. Thatcher), F. W. Cheshire, 1960, p. 25, explain this as referring to "shepherding," which took place in the gold fields of Ballarat although not at Bendigo. "Shepherding" apparently referred to doing just enough work on a claim to maintain the claim, without doing serious mining. At Ballarat, the gold was often thirty feet below the surface (hence the need to "Look out below"!), so digging for it was hard. A man with a claim would "shepherd" it by doing a little digging and watching the success of the neighbouring claims. If one of the neighbours struck gold, the people on the shepherded claim would start digging at the point closest to the neighbours' strike, but otherwise would do minimal work.
For brief background on Charles Thatcher's career, see the notes to "Where's Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong or Hoskins-GoldfieldBalladeer-LifeAndTimes-Charles-R-Thatcher.
According to Hoskins-GoldfieldBalladeer-LifeAndTimes-Charles-R-Thatcher, p. 13, this is one of two Thatcher songs that have unquestionably survived in oral tradition, "Where's Your License" being the other. - RBW

Last updated in version 5.3
Look There's a Moon (Lullaby)
DESCRIPTION: "Look there's a moon, it shines tonight, Kowhiti, kowhiti, whitereia, Now your mama will hold you tight... She'll sing you, orirori, She'll bring you, kawe mau, to sweet sleep." Mother will guard baby, so baby should close (his) eyes
AUTHOR: unknown
EARLIEST DATE: 2004 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry); supposedly composed in the 1830s
KEYWORDS: lullaby nonballad mother foreignlanguage
FOUND IN: New Zealand
REFERENCES (1 citation):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 31, "Lullaby" (1 text, 1 tune, plus a classical guitar accompaniment!)
File: Col12031

Look Where the Train Done Gone
DESCRIPTION: Floating-verse blues about trains and lost love: "Look where de train done gone (x3), Oh babe, Gone never to return." "I certainly been a friend to you." "If I'd a-listened to what Mama said." "Tomorrow's my trial day." "If I'd a-died when I was young."
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: floatingverses love separation train
FOUND IN: US
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 245-246, "Look Where de Train Done Gone" (1 text, 1 tune)
Roud #18942
File: ScaNF245

Looked Down the Railroad Far As I Could See
DESCRIPTION: "Well, ah looked down de railroad fuh as I could see, Looked down dat railroad fuh as I could see, Saw mah gal a-wavin' back at me (x2)."
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: railroading separation
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 241, (no title) (1 short text)
NOTES [17 words]: This feels like a blues, but note that the one verse quoted by Scarborough has four lines, not three. - RBW
File: ScNF241

Looking at the Comet
DESCRIPTION: She asks what he is doing: "Tell me this very moment." He says he "was gazing at the comet"
AUTHOR: unknown
EARLIEST DATE: 1861 (Poet's Box broadside "Looking at the Comet," according to Greig/Duncan7)
KEYWORDS: dialog
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1508, "The Comet" (1 fragment, 1 tune)
Roud #7169
NOTES [231 words]: The current description is based on the Greig/Duncan7 fragment.
Greig/Duncan7 quoting Duncan: "'The comet' was no doubt Donati's (1858)." - BS
According to Illingworth, p. 120, "Donati's comment (1858 VI): A spectacular comet famous for its coma with multiple *haloes*: parabolic envelopes with vertices toward the sun and foci near the apparent nucleus."
In the table of comets on 284 of Lodders/Fegley, we find that comet Donati (C/1888 L1) approached to within .578 AU of the sun (about half earth's distance), and that it has a period of about 1950 years. Thus the sighting in 1858 is the only one in the modern era.
Porter, p. 191, says that "Donati's comet, which was first cited on 2 June 1858, was notable for its great beauty. It had, in addition to its major 'tail,' two narrow extra tails. It even featured in William Dyce's painting 'Pegwell Bay.'"
Asimov, pp. 387-388, says that Giovanni Battista Donati (1826-1873), who spotted the comet, discovered five other comets in his life, none so spectacular as the comet of 1858. More important from a scientific standpoint, was his taking of spectra of a comet in 1864 as it neared the sun. This was an important step in determining the composition of comets.
Of course, there is no hint that this particular fellow was doing scientific research on the comet. But isn't it time we found a few folk songs for scientists? - RBW
Bibliography

- Lodders/Fegley: Katharina Lodders and Bruce Fegley, Jr., The Planetary Scientist's Companion, Oxford, 1998

Last updated in version 2.5
File: GrD71508

Looking for a Ship
DESCRIPTION: "I went down dock the other day, Went for a ship, didn't you hear me say? Couldn't get a ship, couldn't get a sub, So I went down dock on the old lug. Singing, I'm going to look." The singer complains that the sailors work but the captain makes the money
AUTHOR: Harry Aisthorpe (source: Palmer-Oxford Book Of Sea Songs)
EARLIEST DATE: 1970 (collected by Steve Gardham); thought to have been written in the 1920s
KEYWORDS: sailor bawdy
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Palmer-Oxford Book Of Sea Songs 148, "Looking for a Ship" (1 text, 1 tune)
Roud #16875
File: PaSea148

Looking for Poppies
DESCRIPTION: An old man meets a girl and asks where she is going. She says she is looking for poppies; he says it's the wrong place. She would hear the nightingale; the time is wrong. At last her young man shows up; the old man warns against such bird songs
AUTHOR: unknown
EARLIEST DATE: 1913 (Belden-Ballads Songs Collected By Missour Folklore Society)
KEYWORDS: love lie questions courting warning
FOUND IN: US(So)
REFERENCES (1 citation):
Belden-Ballads Songs Collected By Missour Folklore Society, pp. 252-253, "Looking for Poppies" (1 text)
Roud #7759
Looking for the Yeller

DESCRIPTION: "Hey boys, look around, but you won't find Johnny... He's gone to Gabriel's Gully to look for gold." "Johnny's gone, he's looking for the yeller, He's got that fatal fever in his head... So have a drink for Johnny, 'cause he might as well be dead."

AUTHOR: unknown
EARLIEST DATE: 2009 (Garland-FacesInTheFirelight-NZ)
KEYWORDS: mining gold New Zealand separation drink
FOUND IN: New Zealand
REFERENCES (1 citation):
Garland-FacesInTheFirelight-NZ, pp. 70-71, "(Looking for the Yeller)" (1 short text)

Looking Like My Brother

DESCRIPTION: Singer's twin brother John always causes trouble for which the singer is blamed, beaten, and jailed. John dies. On the way to the burial John's body, unseen, falls out of the casket. Singer is told to behave while he is nailed in the casket and buried.

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: crime prison punishment burial corpse death drink humorous brother
FOUND IN: US(So) Canada(Newf)
REFERENCES (1 citation):
Roud #17934
RECORDINGS:
Tom Finlay, "Twins" (on MUNFLA-Leach)
Cyril O'Brien, "The Twins" (on MUNFLA-Leach)
CROSS-REFERENCES:
ct. "The Fellow that Looks Like Me" [Laws H21] (theme of a man who gets in trouble for his double's acts)

Looking This Way

DESCRIPTION: "Loved ones are waiting, Looking this way, Fair as the morning, bright as the day, Dear ones in glory." Departed relatives and Jesus look towards the singer, waiting for him to come home, "safe with the angels."

AUTHOR: J. W. van de Venter (copyright 1895) (source: Date)
EARLIEST DATE: 1898 (Date)
KEYWORDS: death religious nonballad Jesus
FOUND IN: US
REFERENCES (1 citation):
ADDITIONAL: Henry Date, Pentecostal Hymns Nos. 1 and 2 Combined (Chicago: Hope Publishing Company, 1898 ("Digitized by Internet Archive")), #415, "Looking This Way" (1 text) (1 tune)
RECORDINGS:
Mississippi John Hurt, "Looking This Way" (on MJHurt05)

Loose Goat

DESCRIPTION: "A loose goat do know how the tied goat feel." If you're "free and gay Take my advice and stay that way." If you marry you will be like the tied goat.

AUTHOR: unknown
EARLIEST DATE: 1952 (Blind Blake Higgs: see WIHIGGS01)
Loppington Bear (The Cobbler Frightened)

DESCRIPTION: "In Loppington town there does dwell, A cobbler that is known full well." One day the cobbler goes out and sees a great bear. He flees to the town. The townfolk set out to kill the bear -- until the blacksmith discovers that the bear is "a chump of wood"

AUTHOR: unknown
EARLIEST DATE: 2013 (Atkinson & Roud); apparently in print by 1827
KEYWORDS: animal humorous

REFERENCES (1 citation):
Additional: Roy Palmer, "Birmingham Broadsides and Oral Tradition" -- essay found in David Atkinson and Steve Roud, Editors, _Street Ballads in Nineteenth-Century Britain, Ireland, and North America: The Interface between Print and Oral Tradition_, Ashgate, 2014, p. 41, "The Cobbler Frightened" (1 text)
Roud #8295
File: AtRo041

Lora Williams

DESCRIPTION: "'Come all you fair and pretty damsels And listen while I now relate... And learn of Lora Williams fate," Lora sets out with a bucket for the spring, but, knowing she must swear against her lover, drowns herself instead

AUTHOR: "Widder' Kizzie Talcott's Dan"
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: love suicide drowning

REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 140-143, "Lora Williams" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Fair and Tender Ladies" (tune)
NOTES [67 words]: According to Thomas's informant (called by the absurd name in the author field), Lora Williams was a 16-year-old asked to swear out a warrant against her lover. She chose suicide instead. Folklore adds that her voice can still be heard at the rock where she drowned, begging her mother not to weep.
At no point is the nature of the lover's crime specified.
This is item dG35 in Laws's Appendix II. - RBW
File: ThBa140

Lord Cornwallis

DESCRIPTION: "'In the year of '81, In Yorktown we capitulated ... We fought them four to one as long as we could stand." The captives are confined "like thieves in a dungeon" and hope for the war to end "to see ourselves at liberty"

AUTHOR: unknown
EARLIEST DATE: 1845 (Shield's _Songs and Ballads in use in the Province of Ulster...1845_, according to Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: captivity battle soldier
HISTORICAL REFERENCES:
Mar 15, 1781 - Cornwallis wins a pyrrhic victory at Guilford Courthouse (North Carolina) and decides to continue the campaign in Virginia rather than the Carolinas. He will command roughly 7500 men in Virginia
Aug 1, 1781- Cornwallis establishes his base at Yorktown, Virginia
Sep 5-13 - Naval battle of the Virginia Capes (also called the Naval Battle of Yorktown); the French
fleets of de Grasse defeats and drives away the British fleet of Thomas Graves.

Sep 28 - George Washington and Rochambeau begin the siege of Yorktown with about 15,000 men.

Oct 19 - Cornwallis's surrender.

Feb 27, 1783 - The British parliament authorizes peace negotiations.

Feb 4, 1783 - Britain officially declares an end to hostilities with the colonies.

Apr 15 - The Congress of the American Confederation ratifies the peace treaty with Britain.

Sep 3 - The Treaty of Paris officially ends the Revolutionary War.

FOUND IN:

REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 7, "Lord Cornwallis" (1 text)

NOTES [191 words]: Moylan-TheAgeOfRevolution-1776-1815: "This song deals with the aftermath of the battle of Yorktown on the 18th of October 1781, when the American rebel army of George Washington defeated the British under General Cornwallis, putting an end to the American War of Independence." - BS

This song, typically, is wrong on several counts: The British at Yorktown were outnumbered by only about two to one, and a large fraction of their enemies were raw troops. The British could certainly have held on -- had they had supplies. But de Grasse's naval victory (which was not very decisive, but it did drive off the English) sealed off the British army, which eventually had to give in. Contrary to a lot of sources, this did not automatically mean an end to the war; Cornwallis's army represented only about a third of the British troops in North America, and Britain could have sent more. The next spring, indeed, Admiral Rodney took care of de Grasse, giving the British control of the seas again. But Parliament had had enough of paying for a war that seemed to promise nothing good, so they swallowed their pride and granted colonial independence. - RBW

File: Moyl007

**Lord Cornwallis's Surrender**

DESCRIPTION: "Come all you brave Americans, The truth to you I'll tell, 'Tis of a sad misfortune To Britain late befell," Cornwallis and his British troops, cut off by Washington on land and de Grasse by sea, are forced to surrender.

AUTHOR: unknown

EARLIEST DATE: 19C (broadside, LOCsinging as108040)

KEYWORDS: war battle rebellion derivative

HISTORICAL REFERENCES:

Oct 19, 1781 - Cornwallis surrenders his forces at Yorktown to General Washington

FOUND IN: US

REFERENCES (2 citations):
Scott-TheBalladOfAmerica, pp. 88-90, "Lord Cornwallis's Surrender" (1 text, 1 tune)
DT, LRDCRNWL*
Roud #V50597

BROADSIDES:
LOCsinging, as108040, "Lord Cornwallis's Surrender," unknown, 19C

CROSS-REFERENCES:
cf. "The British Grenadiers" (tune) and references there

NOTES [358 words]: The Revolutionary War in the north did not go well for Britain. Although their only severe defeat was at Saratoga, they were unable to capture and subdue the countryside. The British command therefore decided to concentrate on the south in 1780. In that year, Charles Cornwallis (the second-in-command in America and the most aggressive of the British generals) was to invade the Carolinas and Virginia. The results were typical of the Revolutionary War: Cornwallis won most of his engagements against the Colonials, but never managed to pin them down and suffered occasional losses at the hands of a rebellious countryside.

Then came disaster. Cornwallis was facing Washington at Yorktown with only a fraction of the British colonial army. Suddenly a French fleet led by Admiral de Grasse, which had been expected to attack New York, instead appeared outside Yorktown. De Grasse could not hope to hold off the British fleet forever, but he held on long enough. Cornwallis, surrounded and cut off from supplies, had to surrender.

It was the effective end of the Revolutionary War. The peace would not be signed until 1783, but the British no longer had the troops in North America to fight the rebels, and were unwilling to send more.
Among the other revolutionary figures mentioned in this song are:
Burgoyne -- John Burgoyne, who surrendered at Saratoga (see "The Fate of John Burgoyne").
Hessians -- German mercenaries employed by the British. They were generally despised -- though
the British government's decision to use mercenaries was rather logical when you think about it;
the British did not want to send disaffected Irish soldiers, or Scottish soldiers who might prove loyal
to the Stuarts -- and if they used English soldiers, they might well desert in the Americas, where the
people spoke English and there were many economic opportunities (see Stanley Weintraub, Iron
Greene -- Nathaniel Greene, who commanded a detached force in the Carolinas against
Cornwallis. He was the best officer the Americans had at harassing the enemy. - RBW

Last updated in version 5.1
File: SBoA088

**Lord Delamere [Child 207]**

**DESCRIPTION:** The king wants a new tax. Delamere asks for charge of all the poor, to hang them;
better they hang than starve. A French lord says he deserves death, but Devonshire, fighting for
Delamere, kills the lord and finds he is wearing the king's hidden armor

**AUTHOR:** unknown

**EARLIEST DATE:** 1827 (Lyle)

**KEYWORDS:** royalty nobility trick money death accusation

**FOUND IN:** Britain

**REFERENCES (3 citations):**
Child 207, "Lord Delamere" (4 texts)
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Ballad #7, pp. 80-85, "Lord
Delaware" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 284-287, "Lord
Delaware" (1 text)
Roud #88

**NOTES [461 words]:** This sort of gesture of defiance (compare Swift's "A Modest Proposal") is
much more common in story than truth; there is no reason to believe that the events here ever took
place. Child gives what background there can be.

The one interesting point I observe (to put my own take on Child's summary) is that the lords
involved were mostly active at the time of the Glorious Revolution (1688) -- and, what's more, Lord
Delamore (1652-1694) and William Cavendish, Earl of Devonshire (1641-1707; Duke of
Devonshire from 1694) both gave open support to William of Orange. Delamere, in fact, went on to
be one of the Lords of the Treasury.

Perhaps this originated as some sort of Williamite broadside? Or, perhaps, an attempt to save
Devonshire from protests? (He is said to have been poor about paying tradesmen.)

Dixon (followed by Bell) had a different hypothesis. The lord in his version was not Lord Delamere
but Lord Delaware -- and Dixon conjectured that that should be Lord Delamare. Obviously this was
a very intelligent conjecture, since it fit the other versions -- but then Dixon suggested that this Lord
Delamare was Thomas de la Mare (correctly Peter de la Mare) speaker of the House of Commons
in the "Good Parliament" of 1376. This was certainly a memorable Parliament -- it tried to clean up
abuses and also regulated the succession after the death of the Prince of Wales, Edward the Black
Prince -- but none of the other characters make any sense in that context. The song is a much
better fit for the Glorious Revolution.

As a footnote, the title of Duke was still brand-new in 1376 (it had been created by the then-
monarch, Edward III, for his sons), and there was no Devonshire Dukedom.

It might seem strange to see a trial by combat at that late date, but judicial combat was not formally
eliminated in Britain until 1818! (see MacEdward Leach, editor, Amis and Amiloun, Early English

The idea of the French lord wearing the King's armor (concealed) while Delamere is un-armored is
interesting in a Glorious Revolution context, since the French would naturally have favored the
Catholic James VII and II over lord who favored William and Mary; although there is no real
evidence that James II was pro-French, he would have been so portrayed. Wearing concealed
armor is self-explanatory, but why the King's armor? One possibility is that a French lord would
have to come to England without his full panoply; another is that the King's armor would be kept in
ideal condition. But it probably wouldn't fit the French lord very well....

All of which fits well with the title of B, which dates the contest to 1687; James II reigned 1685-
Lord Derwentwater [Child 208]

DESCRIPTION: The king sends (Derwentwater) a summons to London. His wife bids him make his will before going. As he goes along his way, ill portents greet him. Arriving in London, he is condemned to death. (He gives gifts to the poor and is executed)

AUTHOR: unknown

EARLIEST DATE: 1812 (Bell)

KEYWORDS: rebellion, nobility, execution, lastwill

HISTORICAL REFERENCES:
- 1715 - the 1715 Jacobite rebellion
- Sept. 1715 - Warrant issued for Derwentwater's arrest. He responds by openly going into revolt
- Nov. 14, 1715 - Derwentwater and his comrades forced to surrender
- Feb 24, 1716 - Execution of Derwentwater at the age of (probably) 26

FOUND IN: Britain(England(South), Scotland) US(SE)

REFERENCES (7 citations):
- Child 208, "Lord Derwentwater" (10 texts)
- Bronson 208, "Lord Derwentwater" (5 versions)
- Bronson-SingingTraditionOfChildsPopularBallads 208, "Lord Derwentwater" (2 versions: #1, #3)
- Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #5, "Lord Ellenwater" (1 text, 1 tune) {Bronson's #2}
- Lyle-Andrew-CrawfurdsCollectionVolume1 3, "My Lord Derwater" (1 text)
- Leach-TheBalladBook, pp. 553-554, "Lord Derwentwater" (1 text)
- Morris-FolksongsOfFlorida, #167, "Lord Derwentwater" (1 text, 1 tune, in which Derwentwater becomes the "Duke of Bellanter") {Bronson's #4b; #4a is a different collection from the same informant which has some substantial differences in text and tunes which, according to Bronson, actually differ in time signature; one is in 4/4, the other in 6/8!}
- Roud #89

RECORDINGS:
- Mrs. G. A. Griffin, "The King's Love-Letter" (AFS, 1937; on LC58) {Bronson's #4a}

CROSS-REFERENCES:
- cf. "Sir Patrick Spens" [Child #58]
- cf. "The Mother's Malison, or Clyde's Water" [Child 216]
- cf. "Derwentwater's Farewell" (subject)
- cf. "Derwentwater" (subject)

NOTES [337 words]: Although based on a historical incident, this ballad is a rather curious amalgam of material from other pieces; the opening is straight from "Sir Patrick Spens" [Child #58], while the incident of the nosebleed portending doom is found in "The Mother's Malison, or Clyde's Water" [Child 216]. The making of the will is harder to trace, but the idea is commonplace. There is an obvious urge to confuse this with "Derwentwater's Farewell," by Robert Surtees, but Child explicitly and correctly denies this link.

Derwentwater seems by all accounts to have been popular, and other poems were written of his death. In this case, it would appear that an unknown poet (Surtees?) took pieces of older ballads to produce a song for the occasion. The night of Derwentwater's execution witnessed a particularly bright aurora, and the aurora is sometimes called "Derwentwater's Lights" as a result. But this usage, like the ballad itself, seems to have faded out with time. Another version of "Derwentwater's Lights" makes it an annual reappearance of a beacon Lady Derwentwater once put out to welcome her husband home."

According to Marc Alexander, A Companion to the Folklore, Myths & Customs of Britain, Sutton Publishing, 2002, pp. 66-67, gives this history of James, 3rd Earl of Dermentwater:
"In 1705 James Ratcliffe succeeded to the [Derwentwater] title at the age of seventeen. As befitted a scion of a Catholic and ardently pro-Stuart family, he had been educated at the court of St Germain with the son of the exiled James II. His devotion to the Stuart cause was reinforced by the fact that his mother was Lady Mary Tudor, a daughter of Charles II by Moll Davis. In 1712 James married a Catholic lady named Anne Welch, and three years later she watched her husband and his retainers join the Jacobite rebellion. Following their defeat, he was one of nine rebel lords taken prisoner."
Derwentater pled guilty to treason, but no clemency was granted and he was beheaded after making a speech in behalf of the Stuart cause. - RBW

**Lord Do Something for Me**

DESCRIPTION: "Lord do something for me... when I'm down at the altar on bended knee... I need the Holy Ghost... I'm your child... Crying, Lord please do something for me"

AUTHOR: unknown

EARLIEST DATE: 2014 (USSealsland03)

KEYWORDS: nonballad religious

FOUND IN: US(SE)

RECORDINGS:
Rosa and Joseph Murray, "Lord Do Something for Me" (on USSealsland03)

File: RcLDSFMe

**Lord Fife**

DESCRIPTION: The singer praises Lord Fife: "every acre he does possess It's called the happy land." When tenants see hard times "Go home, he says, possess your place, I'll pay the rent myself." He toasts Lord Fife and "those who does not say Amen, Ashamed let them be"

AUTHOR: unknown

EARLIEST DATE: 1910 (Greig/Duncan3)

KEYWORDS: virtue farming nonballad landlord

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #147, p. 1, "Lord Fife"; #160, p. 2, "Lord Fife" (1 text plus 1 fragment)
Greig/Duncan3 438, "Lord Fife" (2 texts, 1 tune)

Roud #5952

NOTES [74 words]: Greig #149, p. 1: "Referring to 'Lord Fife,' ... Miss Bell Robertson is able to tell us that the peer alluded to was the Good Earl James, the grand-uncle of the Duke [Greig/Duncan3: "Alexander William George (1849-1912), first Duke of Fife"] -- an ideal landlord and idolized by his tenants. This information is also given by Mr John Mowat ...."

Greig/Duncan3: "This song concerns James, fourth Earl of Fife, who lived from 1776 to 1857." - BS

Last updated in version 2.6

File: GrD3438

**Lord Got Tomatoes**

DESCRIPTION: Adam and Eve's clothes were fig leaves; in autumn bashful Adam turned to the wall when "those leaves would certainly fall" Mary had a cat that swallowed yarn; her kits "all had sweaters on" Mary slept with a sheep; it was a ram; she had a little lamb

AUTHOR: unknown

EARLIEST DATE: 1951 (Blind Blake Higgs: see WIHIGGS01)

KEYWORDS: clothes bawdy Bible humorous nonballad animal sheep

FOUND IN: West Indies(Bahamas)

RECORDINGS:
Blind Blake Higgs, "Lord Got Tomatoes" (on WIHIGGS01)

NOTES [40 words]: The chorus is inconsequential: "Father didn't raise no cotton no corn/ Very few potatoes/ String beans and lima beans/ But lord got tomatoes" - BS

Which I've heard sung with "Whoa Back, Buck," but I don't know if that arose naturally. - RBW

Last updated in version 3.7

File: RcLoGoTo

**Lord I'm In Your Hands**

DESCRIPTION: See notes for format. Verse lines include "I feel all right," "I'm groaning," "I'm
satisfied," "I'm crying," and "I done died."

AUTHOR: unknown
EARLIEST DATE: 1929 (recording, Rev. J.M. Gates)
KEYWORDS: death nonballad religious
FOUND IN: US(SE)

RECORDINGS:
Rev. J. M. Gates, "Lord I'm In Your Hands" (OKeh 8791, 1959)
Mary & Amanda Gordon, "Lord, I'm In Your Hand" (on USMississippi01)

NOTES [79 words]: The description follows the Gordon recording. The Gates recording includes
the verse "I'm a motherless child."
The verse form is: (verse-line(2x), "I'm in your hand"(2x))(2x). The chorus is: "Throw your arms
around me, So my enemies cannot harm, O Lord O Lord I'm in your hands" For example, the
following is a repeated verse: "O Lord, O Lord, I'm in your hands, I'm in your hands. O Lord, O
Lord, I'm in your hands." The Gordons sing "Throw your loving arms around me." - BS

Last updated in version 5.1
File: RcLIIYHa

Lord I'm Sad, I'm Lost and Lonely

DESCRIPTION: "Lord I'm sad, I'm lost and lonely, And I'm trying to find my ease, So I'm asking
thee, dear Savior, Dear Savior, help me please." He has tried pleasures; they leave an "aching
void." He hopes to be accepted and to meet friends who have gone before

AUTHOR: Words: Simon Crocker
EARLIEST DATE: 1974 (Cox-FolkMusicInANewfoundlandOutport)
KEYWORDS: religious nonballad
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Cox-FolkMusicInANewfoundlandOutport, p. 155, "Lord I'm Sad, I'm Lost and Lonely" (1 text)
Roud #26735
File: CoxN155

Lord Ingram and Chiel Wyet [Child 66]

DESCRIPTION: Lord Ingram and Chiel Wyet are (brothers/uncle and nephew). Lady Maisry loves
and is pregnant by Chiel Wyet but Ingram woos her family and she is made to wed him. On the
wedding night Chiel Wyet and Lord Ingram kill each other; Maisry goes mad.

AUTHOR: unknown
EARLIEST DATE: 1802/3 (ms)
KEYWORDS: family pregnancy marriage homicide fight madness
FOUND IN: Britain(Scotland)
REFERENCES (9 citations):
Child 66, "Lord Ingram and Chiel Wyet" (5 texts)
Bronson 66, "Lord Ingram and Chiel Wyet" (2 versions, both regarded by Bronson as dubious;
neither has a text)
Buchan/Moreira-TheGlenbuchatBallads, pp. 188-191, "Lord Ingram an’ Gil Fyat” (1 text)
Leach-TheBalladBook, pp. 213-222, "Lord Ingram and Chiel Wyet" (1 text, with a Danish text for
comparison)
Quiller-Couch-OxfordBookOfBallads 51, "Lord Ingram and Childe Vyet" (1 text)
Buchan-ABookOfScottishBallads 30, "Lord Ingram and Chiel Wyet" (1 text)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 70-73, "Lord Ingram ad Chiel
Wyet" (1 text)
Whiting-TraditionalBritishBallads 66, "Lord Ingram and Chiel Wyet" (1 text)
DT 66, INGRWYLT*
Roud #46

NOTES [169 words]: Bronson quotes two tunes for this piece, but admits they "may have no
genuine right to this association. The sole connecting link, in the absence of words [neither tune
has a text], is the title of the first tune, 'Lord Ingram.' But the tune suits ill with the metre of any
known text...."
In some versions of this, when Ingram and Maisry are wed and she is found to be pregnant, they
sleep with a sword between them. Child has some notes on this folklore motif; for more, see
Leach-TheBalladBook, p. xlv. It's not a common ballad motif, but it shows up a lot elsewhere, e.g. in the Tristan story.

Fowler, pp. 283-284, sees a connection to the May-January motif of Chaucer's "Merchant's Tale," mentioning in particular old January's enthusiasm at taking a beautiful young wife; Fowler seems to be arguing that the song is a fake as a result. Clearly a lot of people have questions about the authenticity of this ballad, but stories of May-December romances are much too common to posit dependence on Chaucer! - RBW

Bibliography

- Leach: MacEdward Leach, editor, Amis and Amiloun, Early English Text Society/Oxford University Press, 1937

Last updated in version 5.2
File: C066

Lord Livingston [Child 262]

DESCRIPTION: Livingston and Seaton both desire the favors of a lady. The lady weds Livingston for her own reasons. Seaton demands a duel. The lady offers to fight him, but Livingston claims it is his right. He is killed. The lady dies of sorrow after seven years

AUTHOR: unknown
EARLIEST DATE: 1878
KEYWORDS: courting love fight death grief mourning marriage
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Child 262, "Lord Livingston" (1 text)
Roud #3909
File: C262

Lord Lovel [Child 75]

DESCRIPTION: (Lord Lovel) is setting out on a voyage. (Lady Nancy) begs him not to go, but he is determined. Soon after he reaches his destination, he misses Nancy and turns for home. He finds that she has died for love of him. He proceeds to do the same

AUTHOR: unknown
EARLIEST DATE: 1765 (letter from Horace Walpole to Percy); printed 1827 (Kinloch, Ancient Scottish Ballads, according to Child)
KEYWORDS: separation love death travel
FOUND IN: Britain(Scotland(Aber,Bord,Hebr),England(All)) US(Ap,MA,MW,NE,Ro,SE,So) Canada(Mar) Ireland
REFERENCES (79 citations):
Child 75, "Lord Lovel" (11 texts, 1 tune) {Bronson's #1}
Bronson 75, "Lord Lovel" (71 versions+3 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 75, "Lord Lovel" (7 versions: #8, #23, #32.1, #42, #46, #53, #57)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 144-145, "Lord Revel" (1 text)
Buchan/Moreira-TheGlenbuchatBallads, pp. 127-128, "Lord Lovell" (1 text)
Lyle-Andrew-CrawfurdsCollectionVolume1 20, "Lord Level" (1 text)
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #77, p. 255-257, "Lord Lovat (Lord Lovel, Child 75)" (1 text, 1 tune) {Bronson's #32.1}
Williams-FolkSongsOfTheUpperThames, pp. 145-146, "Lord Lovel" (1 text) (also Williams-Wiltshire-WSRO Wt 371)
Cologne/Morrison-WiltshireFolkSongs, pp. 51-52, "Lord Lovel" (1 text, 1 tune)
OShaughnessy-YellowbellyBalladsPart2 32, "Lord Lovell" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #122, "Lord Lovel" (1 text, 1 tune)
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Ballad #6, pp. 78-80, "Lord Lovel"
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 134-136, "Lord Lovel"

Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 139-148, "Lord Lovel" (3 texts plus 1 fragment, 2 tunes); p. 482 (additional notes) {Bronson's #36, #48}

Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 52-54, "Lord Lovel" (1 text plus reference to 5 more; also texts of two Civil War parodies, the first of which, Ga, is "The New Ballad of Lord Lovell")

Randolph 17, "Lord Lovel" (2 texts, 1 tune) {Bronson's #38}

Randolph/Cohen-OzarkFolksongs-Abridged, pp. 34-37, "Lord Lovel" (1 text, 1 tune -- Randolph's 17A) {Bronson's #38}

Arnold-FolkSongsofAlabama, pp. 124-125, "Lord Lovel" (1 text, 1 tune0 {Bronson's #17}

Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 20, "Lord Lovel and Lady Nanca Bell" (1 text, 1 tune)

Eddy-BalladsAndSongsFromOhio 13, "Lord Lovel" (5 texts plus an excerpt, 4 tunes; the "E" text has its first line from "The New Ballad of Lord Lovell (Mansfield Lovell)" but is still this song) {Bronson's #30, #46, #59, #68}

Grimes-StoriesFromTheAnneGrimesCollection, pp. 25, "Lord Lovel" (1 text)

Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 6, "Lord Lovel" (1 text plus mention of 2 more, 1 tune) {Bronson's #63}

Peters-FolkSongsOutOfWisconsin, pp. 202-203, "Lord Lovell" (1 text, 1 tune)

Flanders/Brown-VermontFolkSongsAndBallads, pp. 215-216, "Lord Lovell" (1 text, 1 tune) {Bronson's #22}

Flanders-AncientBalladsTraditionallySungInNewEngland2, pp. 148-173, "Lord Lovell" (12 texts plus a fragment, 5 tunes) {L=Bronson's #22}

Linscott-FolkSongsOfOldNewEngland, pp. 233-235, "Lord Lovell" (1 text, 1 tune)

Davis-TraditionalBalladsOfVirginia 20, "Lord Lovel" (12 texts plus 3 fragments, of which "M" may not be this song; 4 tunes; 21 more versions mentioned in Appendix A) {Bronson's #18, #9, #45, #5}

Davis-MoreTraditionalBalladsOfVirginia 20, pp. 146-151, "Lord Lovel" (3 texts, 3 tunes)

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 21, "Lord Lovel" (2 texts plus 2 excerpts and mention of 3 more)

Brown/Schinhan-FrankCBrownCollectionNCFolklore4 21, "Lord Lovel" (6 excerpts plus a one-line fragment, 7 tunes)

Chappell-FolkSongsOfRoanokeAndTheAlbermarle 11, "Lord Lovel" (1 text, 1 tune) {Bronson's #62}

Smith-SouthCarolinaBallads, #VI, pp. 121-124, "Lord Lovel" (2 texts plus an excerpt and mention of 2 more; 1 tune) {Bronson's #12}

Joyner-FolkSongInSouthCarolina, pp. 41-42, "Lord Lovel" (1 text, 1 tune)

Morris-FolksongsOfflorida, #158, "Lord Lovel" (3 texts, 2 tunes) {Bronson's #59, #69}

Hudson-FolksongsOfMississippi 12, pp. 90-91, "Lord Lovel" (1 text)

Hudson-FolkTunesFromMississippi 16, "Lord Lovel" (1 text, 1 tune) {Bronson's #35}

Ritchie-FolkSongsOfTheSouthernAppalachians, pp. 16-17, "Lord Lovel" (1 text, 1 tune)

Wolfe/Boswell-FolkSongsOfMiddleTennessee 12, pp. 24-25, "Lord Lovel" (1 text, 1 tune)

Hubbard-BalladsAndSongsFromUtah, #8, "Lord Lovel" (1 text plus a fragment, 1 tune)

Scarbrough-ASongCatcherInSouthernMountains, pp. 99-102, "Lord Lovell" (2 texts plus a fragment; 2 tunes on pp. 389-390) {Bronson's #8, #25}

Scarbrough-OnTheTrailOfNegroFolkSongs, pp. 55-56, "Lord Lovel" (1 text, 1 tune) {Bronson's #14}

Brewster-BalladsAndSongsOfIndiana 12, "Lord Lovel" (7 texts, 2 tunes) {Bronson's #58, #41}

Sharp-EnglishFolkSongsFromSouthernAppalachians 21 "Lord Lovel" (3 texts plus 2 fragments, 5 tunes){Bronson's #33, #34, #6, #47, #7}

Sharp-OneHundredEnglishFolksongs 26, "Lord Lovel" (1 text, 1 tune) {Bronson's #11}

Carey-MarylandFolkLegendsAndFolkSongs, p. 97, "Lord Lovall" (1 text)

Wells-TheBalladTree, pp. 108-109, "Lord Lovel" (1 text, 1 tune)

Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 41-43, "Lord Lovel" (1 text, 2 tunes) {Bronson's #40, #39}

Pottie/Ellis-FolksongsOfTheMaritimes, pp. 96-97, "Lord Lovell and Lady Nancee" (1 text, 1 tune)

Wells-TheBalladBook, pp. 250-252, "Lord Lovel" (2 texts)

Friedman-Viking/PenguinBookOfFolkBallads, p. 97, "Lord Lovel" (2 texts, but the "B" text is "Abe Lincoln Stood at the White House Gate")

Quiller-Couch-OxfordBookOfBallads 155, "Lord Lovell" (1 text)
Lord Lovel

Lord Lovel ("Lord Lovel he stood at his castle gate")

Lord Levett ("Lord Lovell"

Lord Lovell

Lord Levett

Lord Lovel

Lord Levett

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Lord Love
Lord Maxwell’s Last Goodnight [Child 195]

DESCRIPTION: Lord Maxwell, having had his revenge on the Johnstones and soon to be executed for it, bids farewell to the places and people he has known

AUTHOR: unknown

EARLIEST DATE: 1778 (Percy papers)

KEYWORDS: death execution revenge feud

HISTORICAL REFERENCES:

1608 - Murder of James Johnstone by Lord Maxwell
1613 - Execution of Maxwell for his crimes

FOUND IN: Britain(Scotland)

REFERENCES (5 citations):

Child 195, "Lord Maxwell’s Last Goodnight" (2 texts)
Bronson 195, "Lord Maxwell’s Last Goodnight" (4 versions)
Whitelaw-BookOfScottishBallads, pp. 389-392, "Lord Maxwell’s Goodnight" (1 text)
Leach-TheBalladBook, pp. 533-535, "Lord Maxwell’s Last Goodnight" (1 text)
Quiller-Couch-OxfordBookOfBallads 151, "Lord Maxwell’s Last Goodnight" (1 text)
Roud #4015

NOTES [131 words]: The events which led up to the execution of Maxwell are typical of the sort of feuding in which Scottish nobles were constantly engaged, and are detailed by Child. Even for a last goodnight, this song is amazingly frugal of details; the texts in Child say nothing of what Maxwell did, nor even what his fate will be. I was tempted to give it the keyword “nonballad.”

David C. Fowler, _A Literary History of the Popular Ballad_, Duke University Press, 1968, p. 237, makes an interesting point about the text: Although Child prints it in quatrains, if we arrange it in eight-line stanzas instead, they often appear to take the form ababbccxc -- in other words, the rhyme scheme from one stanza carries across to the next. Which clearly hints at sophisticated, not popular, composition. - RBW

Last updated in version 5.1

File: C195
Lord of Lorn and the False Steward, The [Child 271]

DESCRIPTION: The Lord of Lorn, having done well in school, is sent to France to study. His steward abuses him, takes his possessions, and sets him to begging. Eventually the truth is revealed; the Lord regains his property and the Steward is executed

AUTHOR: unknown

EARLIEST DATE: apparently 1580 (stationer's register entry for "The Lord of Lorne"); it was in William Thackeray's broadside catalog by 1690; first text before 1750 (Percy Folio)

KEYWORDS: nobility trick abuse begging help punishment execution

FOUND IN:
REFERENCES (9 citations):
Child 271, "The Lord of Lorn and the False Steward" (2 texts)
Bronson 271, comments only
Hales/Furnival-BishopPercy'sFolioManuscript, volume I, pp. 180-198, "Lord of Learne" (1 text)
Quiller-Couch-OxfordBookOfBallads 76, "The Lord of Lorn" (1 text)
Olson-BroadsideBalladIndex, ZN1523, "It was a worthy Lord of Lorn"


RELATED: Versions of the Romance "Roswall and Lillian" --
Rhiannon Purdie, _Shorter Scottish Medieval Romances: Florimond of Albany, Sir Colling the Knight, King Orphius, Roswall and Lillian_, Scottish Text Society, Fifth Series, No. 11, 2013, pp. 125-199, "Roswall and Lillian" (2 texts, of the "long" and "short" versions)

Roud #113

CROSS-REFERENCES:
cf. "Greensleeves" (tune)

NOTES [2399 words]: A broadside printing of a song with this title entered into the Stationer's Register in 1580 lists the tune as "Greensleeves." This is also the tune listed on the broadside in Shepard. Since the ballad has not been found in tradition, this remains unverified. In any case, given the apparent wild popularity of "Greensleeves" at the time this was published, it is quite possible the printer tried to take advantage of a tune not normal to the ballad ("Lorn" can be sung to "Greensleeves," but only with effort; it is not a good fit).

And what was a ballad about a Scottish lord doing being registered in England anyway? The first verifiable text is from the Percy folio, though Bronson thinks, probably correctly, that it comes from a lost broadside. Rollins, p. 135, lists three broadsides that are presumably this piece: 
#1546, "The Lord of Lorne and the false Steward" (registered October 6 1580 by Jno. Wally);
#1545, "Lord of Lorne" (registered December 14, 1624), and "A pretty ballad of the Lord of Lorne & the false steward" registered March 1, 1675). The last of these is probably later than the Percy Folio, but either of the first two could have been the source.

Child makes a great deal of the romances analogous to this ballad. Briggs, volume A.2, pp. 475-479, prints one of these, "Roswal and Lilian," from Hazlitt, and notes on p. 479 that this it is essentially the well-known tale of "The Goose Girl" but with the roles reversed. The romance is also known as "Roswall and Lillian.

Similarly Purdie, p. 51, declares that "The texts are not so close as to share any actual lines, but the plot of the 'Lord of Learne' is essentially a simplified version of [Roswell and Lillian]." Further, she points out that the hero in both ballad and romance goes by the strange name "Dissawar," and that it is the only proper name given in the ballad.

"Dissawar" is also, if one thinks about it, close to the name "Roswald" spelled backward. It is a sort of an oral anagram of "Roswald.

Usually we expect ballads to be derived from romances. But, as Purdie notes on p. 52, "the evidence for the existence of the 'Lord of Learne' inconveniently predates that for Roswall." The earliest copy of "The Lord of Lorn," the Percy Folio text, may be more recent than the text of "Roswall" (although even this is uncertain; there are no manuscript copies of "Roswall," only print versions, the oldest being from the seventeenth century; Purdie, p. 56). But the evidence that "Lorn" is older relies on more than just the dates of the extent copies; as mentioned, the "Lord" seems to have been entered into the Stationer's Register in 1580 (Purdie, p. 52), and we also have a mention of "Ballads... Of patient Grizell, and the Lord of Lorne" from Charles Cotton in 1675 (Brushfield, p. vi).

Purdie further argues, pp. 73-74, that "Roswall" is dependent on the story of "Clariodus," which
cannot be earlier than 1503 and it probably some decades later, and which would probably require some additional time to become well-known. Also, the popularity of "Roswall" seems to be quite late. No version can be shown to be much older than the earliest dated print of 1663 (Purdie, p. 73), and the most of the prints are from long after the manuscript era. (Purdie counter-argues, pp. 75-79, that some of the words in the text argue for a sixteenth century date as they went out of use after that. However, some of her examples -- "syne," for instance -- endured into the twentieth century, so I am very far from convinced.) It all adds up to a noteworthy LACK of evidence that "Roswall" predates "Lorn."

It's worth noting that the Percy Folio is full of texts that seem to be semi-cut-down romances -- still longer than ballads, but shorter than any normal romance. (Oddly enough, "Roswall" also underwent this process; Purdie, p. 56, describes a "Long Version" of about 850 lines and a "Short Version" of 412, which seems on its face to have been created in modern times. "Roswall and Lillian" is a romance, but whether it is a MEDIEVAL romance is altogether another question -- I incline to think it is not.)

The nature of the Percy romances is a hint that there might be an earlier, lost "Lord of Lorn" romance, which in turn raises the possibility that "Roswall" is derived from this, or that both are derived from some still earlier "Dissawar" romance.

I don't want to push that too far. It is much speculation based on the thinnest of evidence -- a Stationer's Register entry and the tendency of a manuscript. But it would explain a few things.... Child seems not to have noted the significance of the titles of the characters in the "Lord of Lorn," e.g.; I wonder if there might not be an allegory floating around somewhere in the background that was built up when the romance was balladized. So here is some of what Child omitted:

The story starts with Robert the Bruce (died 1329), the King of Scotland who won the Battle of Bannockburn and re-established Scottish independence. Bruce claimed the throne in 1306 after twenty years of confusion in Scotland (for background on this period, see the notes to "Sir Patrick Spens" [Child 58] and "Gude Wallace" [Child 157]).

The Scots at the time Bruce claimed the throne were divided into at least four parties: Those who favored the English, those who favored the deposed king John Balliol, those who favored the Bruce -- and those who, while opposed to the English and not enthusiastic about Balliol, were absolutely opposed to the Bruce claims. This included the powerful family of the Comyns, whose leader the Red Comyn Bruce had just slain (Magnusson, p. 166).

Of these four factions, the pro-English party was weak simply because any party associated with the English King Edward I would naturally have had the the independence beaten out of it (Edward was an absolute autocrat), and the Balliol faction was weakened by the fact that their monarch was a rather weak man long gone from Scotland. The anti-Bruce faction, though, was strong, including the MacDougalls.

Dougall MacDougall, a supporter of the Comyns (there was a marriage alliance between the families; Thomson, p. 8), had actually defeated and killed two of Robert Bruce's brothers (Magnusson, p. 171). John MacDougall, Lord of Lorn, twice fought against Robert Bruce (Magnusson, pp. 175-177). In 1308, Bruce drove John MacDougall into exile; his family did not return until 1330 (Thomson, p. 11). (It is perhaps little surprise, then, that the Campbell clan first comes to our attention at about this time as supporters of Bruce; Thomson, p. 10, notes that the second known head of the clan, Neil Campbell, married Bruce's sister Mary. Since the MacDougalls had probably been responsible for the death of his father Colin -- Thomson, p. 1 the alliance was a natural one.)

After the great Battle of Bannockburn in 1314, of course, Robert Bruce was too firmly established to be pushed aside; he was able to deprive the MacDougalls of much of their property (Prebble, p. 23, observes that Glencoe, later site of a famous massacre, went to the MacDonalds; for the Massacre of Glencoe, see the song of that title). But there was the matter of the succession after Robert Bruce died.

By his first wife, Isabella of Mar, Bruce had only one child, a daughter Marjory/Marjorie. Given her importance for the succession, she needed a husband who had power and respect, so she was married to Walter, the hereditary Steward of Scotland. They had a single child, Robert; the pregnant Marjorie fell from a horse in 1316 (Cook, pp. 107-109) and died giving birth (Magnusson, p. 192, says she died and the child was saved by Caesarian surgery). The boy Robert (died 1390) would eventually become Robert II and ancestor of the Stewarts.

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By the time of Marjorie's death Robert the Bruce had remarried, to Elizabeth de Burgh. But she was in English custody from 1306 to 1314; by the time she and Bruce reunited, there was some concern about whether she was even still capable of having children (Magnusson, p. 192). It turned out she was; she bore two daughters, then at last twin sons, David and John (Magnusson, p. 193). John died young, but the living boy would be the future King David (Cook, p. 112). Unfortunately, it
was nearly certain that he would be a minor when he came to the throne; although Robert Bruce was only in his fifties, he was also ill with a disease which was called (although almost certainly was not) leprosy.

Still, there was no question that David was Robert Bruce’s heir, and he duly succeeded at the age of five -- though he would spend little of his life actively ruling Scotland. He began his reign as a minor, was sent to France for seven years (Mackie, p. 86); upon returning home, he went to war with England but was heavily defeated in 1346 at Neville’s cross (Mackie, pp. 86-87). He was wounded and captured in the battle, and remained in English hands for eleven years (Magnusson, p. 204) apart from a little time on parole as he sought to raise a ransom (Magnusson, p. 205).

David was married even before he came to the throne, to Joanna “Make-Peace,” the sister of Edward III of England (they had been wed the year before Robert Bruce died, when David was four and Joanna seven; Magnusson, p. 192).

This marriage, however, was childless and "apparently... loveless" (Ashley-Kings, p. 551); she apparently left Scotland, never to return, in 1357 (Boardman, p. 15). David would remarry after Joanna died in 1362, but his second wife (his former mistress, Margaret Drummond, who "was regarded by his nobles as in every way unworthy," according to Mackie, p. 88) could no more produce a child than did Joanna (odds are that the fault was David's, since she had had a son by her first husband; Magnusson, p. 106); they divorced in 1370 (Ashley-Kings, p. 551). Boardman speculates that the divorce was perhaps an attack by David on the Stewarts, since Robert’s son and heir John, the future Robert III, was married to a Drummond -- at David's insistence (Magnusson, p. 207). Ashley-Stuart insists that "Robert had been scrupulously faithful to [King David]" (p. 27), but the King himself clearly did not think so.

David had seemed, toward the end, to be doing all he could to block the Stewart succession: Seeking a third wife (Magnusson, p. 308), plus supporting anti-Stewart nobles (Boardman, pp. 24-25). He had previously tried to bring in the English prince John of Gaunt as an heir in preference to the Stewart (Magnusson, p. 204). And he had proved himself to be no general (Ashley-Stuart, p. 28).

Eventually Robert II suffered a sort of palace coup which pushed him aside in favor of his son (Magnusson, p. 215). Yet that just made the problem worse, because his sons were of questionable legitimacy. Robert II had had to seek a papal legitimization of his children by Elizabeth Mure (Boardman, p. 8). It seems the two were cousins, and they had gotten together in ignorance of this (Mitchison, p. 59; Mackie, p. 94 says that the marriage was made "in good faith"); Mure may also have been previously contracted to another (Cook, p. 135). It may be, in addition, that they had not been formally married (Boardman, p. 8) -- all in all, a lot of barriers to the legitimacy of the children.

Robert had later taken a second wife, and had additional sons (Mitchison, p. 59), but were the first brood his legitimate heirs, or were the second bunch, or were they both illegitimate?

If Robert II's claim to the kingship were set aside, or that of his children, then the Stewarts were not the heirs of David; rather, the true heirs of Robert Bruce would be the offspring of his daughters by Elizabeth de Burgh. (Indeed, it appears that some regarded the sisters as David's heirs all along -- Boardman, p. 9. Was this perhaps because they were "born in the purple," after Robert Bruce became king?)

On this line of argument, David's heir was his full sister Margaret rather than the son of his half sister Marjorie; Margaret had a son John who, from the time of his birth in 1346, seems to have been regarded as David's heir (since the children of Robert Stewart were not legitimizied by the Pope until later, and Margaret apparently died in bearing the boy). But John himself died in 1361 (Boardman, pp. 8-9).

Next in line would be the children of Margaret's younger sister Matilda, should she have any. And she did: A daughter Joanna, who married John, Lord of Lorn (Boardman, p. 2). As it turned out, Joanna and John had no children, and the Lord of Lorn (John MacDougal, the head of Clan Dougal) died in 1388 (Boardman, p. 182) -- but no one could have known that at the time David died.

What's more, the Lords of Lorn (Lorne) had been rivals of the ruling dynasty for many years; Robert the Bruce had attacked the Lorn holding of Dunstaffnage in 1309 (MacLean, p. 41)
There was most definitely rivalry between the branches of the Scottish royal family at this time; while Robert Stewart did manage to ascend as Robert II, Boardman (pp. 42-45) describes what sounds like an abortive coup attempt on behalf of a Douglas. And it apparently took some time before Robert II managed to gain the full support of the nobility. In this period, a claim on behalf of the Lorn faction might have caused a great deal of trouble.

The conclusion is clear: A partisan of the Lords of Lorn might well have called Robert II (or his son Robert III) a "false Steward"; what's more, the Stewarts would set aside the MacDougalls when they had the chance. John MacDougall of Lorn was succeeded as Lord of Lorn by John Steward of Innermeath (died 1421). So if any lordship in Scotland would refer to a false Steward/Stewart/Stuart (as opposed to a mere false steward), it would be the Lords of Lorn. - RBW

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_Last updated in version 5.3_

File: C271

**Lord Paget (The Battle of Sahagun)**

**DESCRIPTION:** "As in quarters we lay, which you shall quickly hear, Lord Paget came to us, and bid us to prepare." The 15th Hussars ride for Sahagun. Although the French are warned, the English and Spanish are victorious. They drink a health to Lord Paget

**AUTHOR:** unknown

**EARLIEST DATE:** 1970 (Winstock-SongsAndMusicOfTheRedcoats)

**KEYWORDS:** soldier battle Napoleon

**HISTORICAL REFERENCES:**

Dec 21, 1808 - The Sahagun skirmish

**FOUND IN:** Britain(England)

**REFERENCES (2 citations):**

Purslow-TheConstantLovers, p. 55, "Lord Paget" (1 text)

Winstock-SongsAndMusicOfTheRedcoats, pp. 123-125, "Sahagun" (1 text, 1 tune)

Roud #1660

**NOTES [62 words]:** "Sahagun, Action at: Minor engagement fought on 21 December 1808 along the road from Soldana to Leon, that was the only offensive action undertaken by General Moore's British force during the brief Peninsular War sortie of late 1808." Source: Stephen Pope, Dictionary
Lord Randal [Child 12]

DESCRIPTION: (Lord Randall) comes home; his mother questions him about his day. He answers each question accurately but incompletely, concluding with a request to rest. At last he reveals that his sweetheart has poisoned him.

AUTHOR: unknown

EARLIEST DATE: 1787

KEYWORDS: homicide lover farewell lastwill food poison

FOUND IN: Britain(England,Scotland(All)) US(All) Ireland Canada(Mar,Que) West Indies(Jamaica) Australia

REFERENCES (81 citations):

Child 12, "Lord Randal" (21 texts, 2 tunes) {Bronson's #31, #33}
Bronson 12, "Lord Randall" (103 versions plus 9 in addenda)
Bronson-SingingTraditionOfChildrensPopularBallads 12, "Lord Randall" (20 versions: #1, #8, #14, #24, #31, #33, #35.1, #35.2, #43, #43.2, #48, #53, #60, #61, #72, #84, #90, #94, #97, #98, #99)
Chambers-ScottishBallads, pp. 287-289, "Lord Randall" (1 text plus excerpts of others)
Buchan/Moreira-TheGlenbuchatBallads, p. 88, "Shouly Linkum Old Fragment" (1 short text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 210-211. "Lord Randall" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #112, pp. 1-2, "Lord Ronald" (1 text)
Greig/Duncan2 209, "Lord Ronald" (10 texts, 8 tunes) {A=Bronson's #85, B=#29, C=#34, E=#40, H=#43}
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #79, p. 262-264, "Lord Donald (Lord Randall, Child 233)" (1 text, 1 tune) {Bronson's #43.2}
Lyle-Andrew-CrawfursCollectionVolume2 162, "My Bonnie Wee Crudland Dou" (1 text)
Broadwood-EnglishTraditionalSongsAndCarols, pp. 96-97, 124-125 "King Henry, My Son" (2 texts, 1 tune)
OShaughnessy-YellowbellyBalladsPart2 59, "Young Henery My Son" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #55, "Henry, My Son" (1 text, 1 tune)
Hamer-GarnersGay, pp. 76-77, "Henry My Son" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 84, "Lord Randall" (1 fragment, 1 tune)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 46-72, "Lord Randall" (12 texts plus 3 fragments and 2 quotations from non-Maine sources, 6 tunes plus 1 unrelated item; the "N" text is a rewrite which ends with Randall's accidental death) {Bronson's #42, #37, #16, #72, #23, [j], #11; Bronson's #70 is a tune for the "J" text, which is printed without a melody}
Flanders/Brown-VermontFolkSongsAndBallads, pp. 197-198, "Mother, Make My Bed Soon" (1 text, 1 tune) {Bronson's #30}
Flanders-AncientBalladsTraditionallySungInNewEngland1, pp. 175-207, "Lord Randall" (13 texts plus 6 fragments, 12 tunes) {H=Bronson's #30}
Linscott-FolkSongsOfOldNewEngland, pp. 191-193, "Dirante, My Son or Lord Randall" (1 text, 1 tune) {Bronson's #12}
Davis-TraditionalBalladsOfVirginia 6, "Lord Randall" (15 texts [two of them in an appendix] plus a fragment; 4 tunes entitled "John Willow, My Son," "Johnny Rilla," "Johnny Rilla," "Lord Randall"; 2 more versions mentioned in Appendix A) {Bronson's #64, #28, (F version not reproduced), #58}
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 24-28, "Lord Randall" (5 texts, 1 tune) {Bronson's #41}
Randolph 5, "Johnny Randolph" (4 texts, 3 tunes) {A=Bronson's #21, B=#26, D=#96}
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 7A, "My Ramboling Son"; 7B, "Jimmy Random My Son" (1 text plus 1 fragment, 2 tunes)
Smith-SouthCarolinaBallads, #II, pp. 101-103, "Lord Randal" (2 texts); p. 64, "(Poor Anzo)" (1 text)
Joyner-FolkSongInSouthCarolina, pp. 23-24, "McDonald"; pp. 25-26, "Poor Anzo" (2 texts)
Eddy-BalladsAndSongsFromOhio 5, "Lord Randal" (4 texts, 3 tunes) {Bronson's #73, #95, #94}
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 3, "The Cup of Cold Poison" (1 text)
Peters-FolkSongsOutOfWisconsin, p. 195, "Dirandel" (1 text, 1 tune)
Brewster-BalladsAndSongsOfIndiana 7, "Lord Randall" (1 text)
Davis-MoreTraditionalBalladsOfVirginia 7, pp. 51-60, "Lord Randall" (5 texts plus an excerpt, 3 tunes)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 6, "Lord Randall" (3 texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 6, "Lord Randall" (5 excerpts, 5 tunes)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 4, "Lorendo" (1 text, 1 tune) {Bronson's #8}
Morris-FolksongsOfFlorida, #148, "Lord Randall" (1 text, 1 tune)
Hudson-FolksongsOfMississippi 4, pp. 69-70, "Lord Randall" (2 texts)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 6, pp. 13-15, "Lord Randall" (1 text plus an excerpt from another, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 178-180, "Lord Randall" (1 text, with local title "Randal, My Son")
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 9-11, "Lord Randall" (2 texts plus 1 fragment, 2 tunes) {Bronson's #48, #86}
Leach-TheBalladBook, pp. 81-85, "Lord Randall" (4 texts)
Leach-HeritageBookOfBallads, pp. 3-6, "Lord Randall," "Croodlin Dow" (2 texts)
Quiller-Couch-OxfordBookOfBallads 66, "Lord Randall" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 178, "Lord Randall" (3 texts)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 107, "Lord Randall"; 108, "Jimmy Ransome" (2 texts, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 7 "Lord Randall" (13 texts, 13 tunes)
{Bronson's #13, #14, #17, #74, #3, #56, #47, #53, #54, #49, #63, #68, #62}
Sharp-OneHundredEnglishFolkSongs 18, "Lord Rendal" (1 text, 1 tune) {Bronson's #90}
Wells-TheBalladTree, pp. 101-102, "Lord Rendall" (1 text, 1 tune); p. 166, "The Croodin' Doo" (1 short text, 1 tune) {Bronson's #100}
Karpeles-TheCrystalSpring 1, "Lord Randall" (1 text, 1 tune) {Bronson's #35}
Hodgart-FaberBookOfBallads, p. 34, "Lord Randal" (1 text)
Wiles 9, "Lord Randall" (2 texts, 2 tunes)
Hirsh-MedievalLyric-MiddleEnglishLyricsBalladsCarols #43, "Lord Randall" (4 texts [3 from Child, 1 from Wiles])
Gummere-OldEnglishBallads, pp. 168-336, "Lord Randall" (1 text)
Sharp/Karpeles-EightyEnglishFolkSongs 7, "John Randolph (Lord Randall)" (1 text, 1 tune -- an expanded composite version) {Bronson's #53}
Ritchie-FolkSongsOfTheSouthernAppalachians, pp. 50-51, "Lord Randall" (1 text)
Scott-TheBalladOfAmerica, pp. 23-24, "Lord Ronald" (1 text, 1 tune)
Hodgart-FaberBookOfBallads, p. 34, "Lord Randall" (1 text)
Cox-FolkSongsSouth4, "Lord Randall" (6 texts plus mention of 6 more)
Cox/Hercog/Halpert/Boswell-WVirginia-A, #3, pp. 14-15, "The Jealous Lover" (1 text, 1 tune)
{Bronson's #38}
Bush-FSofCentralWestVirginiaVol5, pp. 89-91, "Willy, My Son" (1 text, 1 tune)
Geiner, pp. 16-17, "Johnny Randal" (1 text, 1 tune)
Ord-BothySongsAndBallads, pp. 458-459, "Lord Randall" (1 text)
Pound-AmericanBalladsAndSongs, 1, p. 3, "Johnny Randall"; p. 4, "Jimmy Randolph" (2 texts)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 4, "Lord Randall" (2 texts, 2 tunes)
MacColl-PersonalChoice, pp. 3-4, "Lord Randall" (1 text, 1 tune)
Opie/Oxie-OxfordDictionaryOfNurseryRhymes 44, "Where have you been today, Billy, my son" (3 texts)
Baring-Gould-AnnotatedMotherGoose #287, pp. 167-168, "(Where have you been today, Billy, my son)"
Montgomerie/Montgomerie-ScottishNurseryRhymes 199, "The Wee Croodin Doo" (1 text)
Whiting-TraditionalBritishBallads 11, "Lord Randal" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H814, p. 415, "Lord Ronald" (1 text, 1 tune, incorrectly labelled "Child 92")
Whitelaw-BookOfScottishBallads, p. 238, "The Croodlin' Doo"; pp. 238, ("Where have you been today, Billy my son?") [Child 12G]; p. 239, "Lord Randall"; pp. 239-240, "Lord Donald" (3 texts plus 1 fragment)
Behan-IrelandSings, #60, "My Bonny Brown Boy" (1 text, 1 tune, modified)
Scott-ACollectorsNotebook-31TraditionalSongs, p. 5, "Henry My Son" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 43-44, "Lord Randall"; "Johnny Randall" (2 texts)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 21-22, "Lord Randall" (1 text)
DT 12, LORDRAN1* LDRRNLD* EELHENRY* EELHENR2
Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), pp. 51-53, "The Croodin Doo" (1 tune)
Frank Harte _Songs of Dublin_, second edition, Ossian, 1993, pp. 30-31, "Henry, My Son" (1 text, 1 tune)
Olive Lewin, "Rock It Come Over" - The Folk Music of Jamaica (Barbados: The University of the West Indies Press, 2000), p. 119, "Lord Randall" (1 fragment)
Roud #10
RECORDINGS:
Grace Carr, "Henry, My Son" (on Saskatchewan01)
Sara Cleveland, "My Bonny Bon Boy" (on SCleveland01)
Mary Delaney, "Buried in Kilkenny" (on Voice17)
Em & Doreen Elliott, "Henry, My Son" (on Elliotts01)
Pete Elliott, "Henry, My Son" (on Elliotts01)
Ewan MacColl, "Lord Randal" (on ESFB1, ESFB2)
John MacDonald, "Lord Ronald" (on Voice03)
Lawrence Older, "Johnny Randall" (on LOlder01)
Paddy Reilly, "Buried in Kilkenny" (on IRTravellers01)
Jean Ritchie, "Lord Randall" (on JRitchie02)
Jeannie Robertson, Elizabeth Cronin, Thomas Moran, Colm McDonough, Eirlys & Eddis Thomas [composite] "Lord Randal" (on FSB4, FSBBAL1) {cf. Bronson's #43.2 in addenda}
Pete Seeger, "Lord Randall" (on PeteSeeger25)
CROSS-REFERENCES:
cf. "Billy Boy"
ALTERNATE TITLES:
Jimmy Randolph
Jimmy Randal
Bonnie Wee Croodlin Doo
Tiranti, My Love
Henry, My Son
Willie Ransom
Oh Mak' My Bed Easy
NOTES [418 words]: A few versions, such as that recorded by Lawrence Older, make Randall's wife, rather than his sweetheart, his murderer. Wonder if she found out about that other girl he was fooling around with. - RBW
And in Grace Carr's version, it's his father who poisons him. It's worth noting that the title "Henry, My Son" almost inevitably denotes a parody version. - PJS
Chambers, referring to "The Croodin Doo": "the same as a ballad called Grandmother Addercook, which is popular in Germany." - BS
I've seen several sources (notably Davis) mention that John Randolph of Virginia knew the song which sometimes bears his name. The text Randolph cited appears, however, to have been "Wheel of Fortune" or something similar.
Barry et al claim "It is reasonably safe to assert that, of all the English ballads, 'Lord Randall' holds in the United States the leading position, as regards the extent of purely traditional currency. 'Barbara Allen' and 'Lord Thomas' are, no doubt, known to more folk-singers, yet it cannot be said that their popularity is due solely to tradition, since both have been many times reprinted in pocket songsters. On the other hand, we know of no American broadside or songster text of 'Lord Randall.'"
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, following Hodgart, suggests that this is about Ranulf, Earl of Chester, the greatest English landowner in the early 1200s, who was the presumed subject of the comment in Piers Plowman that Sloth knew "rhymes of Robin Hood and (Ranulf/Randolph) Earl of Chester." Supporting evidence for this is nil except the similarity in names and the throwaway line in Langland.
Nonetheless something similar does exist in an old British manuscript, Bodleian Library, Ashmole 48 -- a manuscript Child knew but largely ignored, citing from it only one piece, "The Hunting of the
Cheviot" [Child 162]. (See that ballad for background on Ashmole 48). But item LXVIII has several verses that resemble "Lord Randall" both in the last line and in stanza form, e.g.
Fare well haukyng and huntyng bothe;
Fare well game, solace, and gle;
Fare well, my ladye, fayre of face,
I wene I wyll the never more se.
I so sycke, make my bed, I will dye nowe.
I.e.
Farewell hawking and hunting both;
Farewell game, solace, and glee;
Fare well, my lady, fair of face,
I expect I will never more see you.
I [am] so sick, make my bed, I will die now.
For this text, see David C. Fowler, A Literary History of the Popular Ballad, Duke University Press, 1968, p. 121. - RBW

Lord Saltoun and Auchanachie [Child 239]
DESCRIPTION: Jeanie Gordon loves (Auch)anachie, but her father would have her wed Lord Saltoun, who is old but wealthy. The wedding is carried out despite her wishes. She faints and dies. Auchanachie arrives the next day, learns of her death, and dies himself.
AUTHOR: unknown
EARLIEST DATE: 1824 (Maidment)
LONG DESCRIPTION: Jeanie Gordon loves (Auch)anachie, but her father would have her wed Lord Saltoun, who is old but wealthy. The wedding is carried out despite her wishes. The servants cut her out of her gown so that Saltoun may bed her. She faints and dies. Auchanachie arrives the next day, learns of her death, and dies himself.
KEYWORDS: wedding separation age love death
FOUND IN: Britain(Scotland(Aber))
REFERENCES (6 citations):
Child 239, "Lord Saltoun and Auchanachie" (2 texts)
Bronson 239, "Lord Saltoun and Auchanachie" (1 version)
Buchan/Moreira-TheGlenbuchatBallads, pp. 25-26, "Auchynachy Gordon" (1 text)
Greig/Duncan5 1021, "Lord Salton and Auchanachie" (2 text plus 2 verses on p. 618, 1 tune)
Leach-TheBalladBook, pp. 239-597, "Lord Saltoun and Auchanachie" (1 text)
DT 239, ANGORDON*
Roud #102
CROSS-REFERENCES:
cf. "Johnny Doyle [Laws M2]" (plot)
ALTERNATE TITLES:
Annachie
Annachie Gordon
NOTES [112 words]: Possibly related to the Swedish ballad "Stolt Ingrid [Proud Ingrid]? - PJS
William Bernard McCarthy, in the article "Barbara Allen' and 'The Gypsy Laddie': Single-Rhyme Ballads in the Child Corpus," printed on pp. 143-154 of Thomas A. McKean, editor, The Flowering Thorn: International Ballad Studies, Utah State University Press, 2003, makes the interesting observation that this is the only ballad in the Child corpus where the predominant meter is four beats in all four lines with a rhyme scheme of aabb (with the last line generally ending with the name "Auchanachie"). I have no idea whether this might be responsible for its relatively limited distribution. - RBW

Lord Thomas and Fair Annet [Child 73]
DESCRIPTION: (Lord Thomas) asks his mother to help him decide between (Fair Annet) and the "Brown Girl." The mother prefers the wealthy Brown Girl. Thomas consents, inviting Annet to the wedding, where the jealous brown girl stabs her; (Thomas kills her and himself)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 4, "Lord Thomas" (1 text plus an excerpt, 2 tunes) {Bronson's #54, #100}
Davis-TraditionalBalladsOfVirginia 18, "Lord Thomas and Fair Annet" (17 texts plus a fragment, 7 tunes entitled "Lord Thomas and Fair Eleanor," "Lord Thomas and Fair Eleanor," "Fair Ellen," "Lord Thomas and the Brown Girl," "The Brown Girl, or Lord Thomas and Fair Ellender," "Lord Thomas and Fair Elinor," "Fair Elinor, or Lord Thomas and Fair Ellinder"; 17 more versions mentioned in Appendix A) {Bronson's #31, #81, #120, #36, #37, #60, #144}
Davis-MoreTraditionalBalladsOfVirginia 18, pp. 123-137, "Lord Thomas and Fair Annet" (6 texts plus some excerpts, 5 tunes)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 19, "Lord Thomas and Fair Annet" (4 texts plus 6 excerpts and mention of 4 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 19, "Lord Thomas and Fair Annet" (15 excerpts and fragments, 15 tunes)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 9, "Lord Thomas and Fair Ellen" (1 text)
Smith-SouthCarolinaBallads, #5, pp. 109-120, "Lord Thomas and Fair Annet" (5 texts plus mention of 1 more; 3 tunes) {Bronson's #138, #80, #85}
Joyner-FolkSongInSouthCarolina, pp. 35-37, "Lord Thomas" (1 text, 1 tune)
Morris-FolksongsOfFlorida, #157, "Lord Thomas and Fair Annet" (3 texts, 3 tunes) {Bronson's #112, #59, #113}
Hudson-FolksongsOfMississippi 10, pp. 78-87, "Lord Thomas and Fair Annet" (5 texts)
Hudson-FolkTunesFromMississippi 13, "The Brown Girl" (1 text, 1 tune) {Bronson's #93}; 21, "The Brown Girl" (1 fragment, 1 tune) {Bronson's #53}
Fuson-BalladsOfTheKentuckyHighlands, pp. 49-51, "Lord Thomas and Fair Ellendar" (1 text)
Henry-SongsSungInTheSouthernAppalachians, pp. 41-44, "The Brown Girl" (1 text)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 2, pp. 4-7, "Lord Thomas and Fair Ellender" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 25-27, "Lord Thomas, or, Fair Eleanor" (1 text, 1 tune)
Rosenbaum-FolkVisionsAndVoices, pp. 62-63, "Lord Thomas" (1 text, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 105-114, "Lord Thomas and Fair Annet," with individual titles "The Brown Girl," "Lord Thomas and Fair Ellen," "Lord Thomas," "Fair Ellender," "Lord Thomas and Fair Ellendar" (5 texts plus a fragment; the "A" text has lost the ending; 4 tunes on pp. 391-393) {Bronson's #74, #14, #73, #57}
Thomas-DevilsDitties, pp. 88-90, "Lord Thomas and Fair Ellen" (1 text, 1 tune) {Bronson's #11}
Brewster-BalladsAndSongsOfIndiana 10, "Lord Thomas and Fair Annet" (6 text plus 2 fragments)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 39-41, "Lord Thomas and Fair Ellender" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 19 "Lord Thomas and Fair Ellinor" (8 texts plus 20 fragments, 31 tunes) {Sharp's A=Bronson's #103, Aa=#38, B=#122 Bb=#35, C=#104, Cc=#32, D=#102, Dd=#6, E=#5, Ee=#71, F=#43, G=#101, H=#60, I=#96, J=#117, K=#119, L=#15, M=#145, N=#134, O=#133, P=#3, Q=#42, R=#127, S=#130, T=#46, U=#47, V=#72, W=#88, X=#89, Y=#92, Z=#91}
Sharp-OneHundredEnglishFolksongs 28, "Lord Thomas and Fair Ellinor" (1 text, 1 tune) {Bronson's #99}
Karpeles-TheCrystalSpring 11, "Lord Thomas and Fair Eleanor" (1 text, 1 tune) {Bronson's #13}
Carey-MarylandFolkLegendsAndFolkSongs, pp. 95-96, "The Brown Girl" (1 text)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 40-41, "Lord Thomas and Fair Annet" (1 text, 1 tune) {Bronson's #136}
Creighton-MaritimeFolkSongs, pp. 9-10, "Lord Thomas and Fair Ellinor" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 4, "Lord Thomas and Fair Elinor" (1 text, 1 tune) {Bronson's #34}
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 8, "Lord Thomas" (1 text)
Peacock, pp. 617-619, "Lord Thomas and Fair Ellinor" (1 text, 2 tunes)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 6, "Lord Thomas and Fair Ellinor" (1 text); "Lord Thomas" (1 text, 1 tune) {Bronson's #128}
Leach-TheBalladBook, pp. 239-246, "Lord Thomas and Fair Annet" (3 texts plus a translated Danish text)
Cas Wallin, "Fair Ellender and Lord Thomas" (on FarMtns4)
Doug Wallin, "Fair Eleanor and Lord Thomas" (on FarMtns3)

BROADSIDES:
Bodleian, Douce Ballads 1(120b), "A Tragical Story of Lord Thomas and Fair Ellinor" ("Lord Thomas he was a bold forrester"), F. Coles, T. Vere, J. Wright and J. Clarke (London), 1677; also Douce Ballads 3(58b), "A Tragical Ballad on the Unfortunate Love of Ld Thomas and Fair Eleanor"; Harding B 3(93), Douce Ballads 4(36), Harding B 3(94), Harding B 3(91), Harding B 3(92), Johnson Ballads 385, Johnson Ballads 386, Harding B 11(2208), "A Tragical Ballad of the Unfortunate Love’s of Lord Thomas and Fair Eleanor"; Harding B 11(2209), 2806 c.16(298), Harding B 37(38), "Lord Thomas and fair Eleanor"

CROSS-REFERENCES:
cf. "Thomas o Yonderdale" [Child 253] (plot)
cf. "The Hunting of the Cheviot" [Child 162] (tune)

ALTERNATE TITLES:
Lord Thomas and Fair Ellen
Thomas and Ellen
The Nut-Brown Maid

NOTES [210 words]: According to Bertrand Bronson, this is second only to Barbara Allen in popularity among the Child ballads. He notes that the Scottish tunes, though they are few, seem related to "Lady Isabel and the Elf Knight," also among the most popular of the ballads.
Grieg/Keith see this as much the same ballad as Child #74, and Bronson sees similarities in the tunes, but concludes that the melodies, like the texts, justify separating them. - RBW
[Lloyd dates this to no later than the] late 17th century (broadside in reign of Charles II).
[Silber & Silber mis-identify] this as Child 295, which is actually "Brown Girl (I)." - PJS

The broadside Lloyd mentions appears to be mentioned also by Belden-BalladsSongsCollectedByMissourFolkloreSociety; he believes that it is the ancestor of all American versions, plus most recent British versions. But he believes the original was Scottish, and preceded the broadside. - RBW

A number of the Bodleian broadsides have as subtitle "with the downfall of the brown girl."

re A Collection of Old Ballads Vol I/II/III: Ambrose Philips, whose name does not appear in the Google Books copy is, according to Google Books, the editor. The New York Public Library catalog says "Compilation usually attributed to Ambrose Philips" - BS

Last updated in version 6.1

File: C073

Lord Thomas and Lady Margaret [Child 260]

DESCRIPTION: Thomas, goes hunting and is pursued by (Margaret), whom he cast aside. He orders that she be chased far from him. She takes refuge with and marries (someone). Later, Thomas arrives at her door as a beggar. She poisons him

AUTHOR: unknown

EARLIEST DATE: 1825

KEYWORDS: abandonment hunting punishment poison poverty begging

FOUND IN: Britain(Scotland(Aber,Bord))

REFERENCES (6 citations):
Child 260, "Lord Thomas and Lady Margaret" (2 texts)
Bronson 260, "Lord Thomas and Lady Margaret" (1 version)
Lyle-Andrew-CrawfurdsCollectionVolume1 58, "Lord Thomas and Lady Margaret" (1 text)
Lyle-Andrew-CrawfurdsCollectionVolume2 132, "Lord Thomas and Lady Margaret" (1 text)
Buchan/Moreira-TheGlenbuchatBallads, pp. 119-121, "Lord Thomas a Fragment" (1 text)
Leach-TheBalladBook, pp. 631-632, "Lord Thomas and Lady Margaret" (1 text)

Roud #109

File: C260

Lord Thomas Stuart [Child 259]

DESCRIPTION: Thomas Stuart gives his lady wide lands as a gift. She desires to see them. They ride out, but Thomas is stricken with pain. He bids her ride on; he himself returns home and dies. She dreams a dreadful dream, returns home, and realizes he is dead

AUTHOR: unknown
EARLIEST DATE: 1823 (A North Countrie Garland, according to Whitelaw-BookOfScottishBallads [Child 259A])
KEYWORDS: love home courting disease death dream
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Child 259, "Lord Thomas Stuart" (1 text)
Greig/Duncan6 1233, "Lord Thomas Stuart" (1 text)
Leach-TheBalladBook, pp. 629-630, "Lord Thomas Stuart" (1 text)
Whitelaw-BookOfScottishBallads, p. 171, "Lord Thomas Stuart" (1 text)
Roud #4024
The dream "that our chamber was full of swine and our bed full of blood" associates pigs with death. That association is also made, and discussed briefly, for "Lady Anne Bothwell's Lament." - BS
Last updated in version 3.2
File: C259

Lord Ullin's Daughter

DESCRIPTION: "A chieftain to the Highlands bound, Cries, 'Boatman, do not tarry!'" He and lord Ullin's Daughter are fleeing her father. The boatman fears the storm but takes them for the girl's sake. Lord Ullin finds his daughter dead in her lover's arms. He laments

AUTHOR: Thomas Campbell (1777-1844)
EARLIEST DATE: 1809 (Source: Benet)
KEYWORDS: love elopement river storm death grief father children
FOUND IN: US(Ap,SE)
REFERENCES (4 citations):
Wolfe/Boswell-FolkSongsOfMiddleTennessee 18, p. 33, "Lord Ullin's Daughter" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 329, "Lord Ullin's Daughter" (1 fragment plus a copy of the Campbell text, 1 tune)
ADDITIONAL: [No author listed], _The Household Treasury of English Song_, T. Nelson and Sons, 1872, pp. 164-166, "Lord Ullin's Daughter" (1 text)
The Ulverston New Poetical Miscellany: Containing a Selection of the Most Fashionable Songs, with Many Originals, Not Inserted in Ashburner's Vocal and Poetic Repository, G. Ashburner, Ulverston, 1812 (available on Google Books), p. 26, "Lord Ullin's Daughter" (1 text)
Roud #3138
CROSS-REFERENCES:
cf. "The Chieftain's Daughter" (plot)
NOTES [342 words]: NewCentury, p. 199, says of author Thomas Campbell that he was born July 1777 in Glasgow, died June 1844 in Boulougne. He briefly served as Lord Record of the University of Glasgow, and is buried in Westminster Abbey. It lists as his major works "The Pleasures of Hope," "Gertrude of Wyoming," "Lochiel's Warning," "Hohenlinden," "Mariners of England," and "Battle of the Baltic."
Thomson, p. 125, says that "in the Napoleonic Wars the Campbells produced one of the most popular poets of his generation. Thomas Campbell (1777-1844) was the son of a Glasgow tobacco merchant and was born just one year after then trade collapsed when his father was already sixty-seven. After attending Glasgow University he had his first success with 'The Origins of Evil'. Then came 'Lord Ullin's Daughter' and the popular 'Pleasures of Hope,' though Campbell was at the time himself quite close to suicide. Later, he settled in Hamburg and Ratisbon, producing his war poems to suit the heroic mood of the time: 'Hohenlinden', 'Ye Mariners of England' and 'The Battle of the Baltic'. He was also a great supporter of Polish nationalism and when he was buried in Westminster Abbey a handful of earth from the Polish leader Kosciusko's grave was put into his." The Household Treasury of English Song prints four other Campbell pieces, "Battle of the Baltic,: :Men of England," "Hohenlinden," and "To the Rainbow," and mentions two others, "The Pleasures of Hope" and "Gertrude of Wyoming." Benet calls "Gertrude of Wyoming" his most famous piece and also lists "Hohenlinden," "Lord Ullin's Daughter," and "The Battle of the Baltic."
**Granger's Index to Poetry** lists some three dozen pieces but not "Gertrude of Wyoming." Despite his great contemporary popularity, of the twentieth century anthologies I checked, none included more than two complete Campbell pieces, and several had none at all. Of items in the Index, he is probably responsible for "The Exile of Erin (I)" and "The Wounded Hussar"; also (not in the index but well-known) "Ye Marinors of England." - RBW

**Bibliography**


*Last updated in version 2.7*

**Lord Wathe'ford**

**DESCRIPTION:** Lord Wathe'ford is dead. "The tyrant" choked wells and evicted farmers. He'll not be with common sinners in Hell but will share a private grate with his father. In Hell he meets Queen Bess, and his bailiff, and the Devil himself who is happy to see him.

**AUTHOR:** Michael A. Moran? (source: OLochlainn-MoreIrishStreetBallads)

**EARLIEST DATE:** c.1906 (ballad sheet, according to OLochlainn-MoreIrishStreetBallads)

**KEYWORDS:** death humorous political Devil Ireland Hell nobility landlord

**FOUND IN:** Ireland

**REFERENCES (2 citations):**

- OLochlainn-MoreIrishStreetBallads 60A, "Lord Wathe'ford" (1 text, 1 tune)
- Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 30-31, "Lord Waterford" (1 text)

**Roud #6529**

**CROSS-REFERENCES:**

- cf. "The Shan Van Voght" (tune and repeated lines)

**NOTES** [85 words]: This is a rather odd piece. Landlords in Ireland of course frequently evicted tenants, and they had a general policy of not improving properties; they wanted the Irish Catholic farmers too poor to represent a threat. But not in Waterford. One of the earliest areas of English settlement, it earned a great deal of Royal favor, was relatively prosperous, and was generally one of the most loyal areas of the country. Perhaps this is a reference to some of Lord Waterford's territories outside his home county? - RBW

**File:** OLCm060A

**Lord Will Make a Way Somehow, The**

**DESCRIPTION:** Eight line verses ending "I say to my soul (don't worry take courage), The Lord will make a way somehow." The singer is "Like a ship thast's tossed and driven, Battered by an angry sea" and finds "my race so hard" and "good fortune's always passed me by"

**AUTHOR:** Thomas A. Dorsey (1899-1993) (source: James Cleveland and Soul Stirrers record sleeve attributions)

**EARLIEST DATE:** 1946 (recording, The Soul Stirrers)

**KEYWORDS:** nonballad religious

**FOUND IN:** US(SE)

**Roud #17359**

**RECORDINGS:**

- The Blind Boys of Alabama, "Lord Will Make a Way" (1995, on "I Brought Him With Me," House of Blues 7001087003-2)
- Rev. James Cleveland and the Charles Fold Singers, "The Lord Will Make a Way" (1978, on "Tomorrow (Vol. 3)," Savoy DBL 7020)
- The Soul Stirrers, "Lord Will Make a Way" (Aladdin 2001, 1946)
- Lovey Williams and Family, "The Lord Will Make a Way Somehow" (on USMississippi01)
NOTES [63 words]: The Lovey Williams and family recording takes the beginning of a verse -- "The Lord will make a way somehow When beneath the cross I bow. He will take away my sorrow; Let him have your burden now" -- as the first half of a chorus that continues, "I looked up and wondered why" followed by a statement about life's difficulties, and ended by the usual two line verse ending. - BS

Last updated in version 5.1
File: RclWMAWS

Lord William, or, Lord Lundy [Child 254]

DESCRIPTION: (Lord William) and the bailiff's daughter fall in love (while studying abroad). Her father calls her home to marry a nobleman. She sends a message by bird to Willie. Willie arrives at the wedding, forcing the groom aside and marrying the girl himself

AUTHOR: unknown

EARLIEST DATE: 1845 (Dixon-ScottishTraditionalVersionsOfAncientBallads)

KEYWORDS: love marriage nobility wedding violence father

FOUND IN: Britain(Scotland)

REFERENCES (4 citations):
Child 254, "Lord William, or, Lord Lundy" (3 texts)
Bronson 254, "Lord William, or, Lord Lundy" (1 version)
Dixon-ScottishTraditionalVersionsOfAncientBallads IX, pp. 57-59, "Lord William" (1 text)
Leach-TheBalladBook, pp. 621-623, "Lord William, or, Lord Lundy" (1 text)
Roud #106

File: C254

Lord Willoughby

DESCRIPTION: "The fifteenth day of July... A famous fight in Flanders was foughten in the field... But the bravest man in battel Was brave Lord Willoughby." In a fierce contest with the Spanish, Willoughby's bravery encourages the English to victory

AUTHOR: unknown

EARLIEST DATE: 1765 (Percy); tune known from 1603 (Robinson's "Schoole of Musick"); a song with this name was in William Thackeray's broadside catalog by 1690

KEYWORDS: battle nobility soldier

HISTORICAL REFERENCES:
1587 - Peregrine Bertie, Lord Willoughby of Eresby, takes command of the English forces in the Netherlands
1601 - Death of Willoughby

FOUND IN: Britain(England)

REFERENCES (4 citations):
Percy/Wheatley-ReliquesOfAncientEnglishPoetry II, pp. 238-241, "Brave Lord Willoughbey" (1 text)
Chappell/Wooldridge-OldEnglishPopularMusic I, p. 152, "Lord Willoughby, or Lord Willoughby's March, or Lord Willoughby's Welcome Home" (1 text, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 116-117, "Brave Lord Willoughby" (1 text, 1 tune)
Olson-BroadsideBalladIndex, ZN895, "The fifteenth day of July"

ST Perc2238 (Full)

Roud #V18836

SAME TUNE:
Give ear you lusty Gallants/A famous Sea-fight. Hollander..Spaniard..September 1639. (Olson-BroadsideBalladIndex ZN969)
Now comfortable Tydings is come unto England/Joyfull News for England [Peace.. April 6, 1654] (Olson-BroadsideBalladIndex ZN3422)
Gallant Fighting Joe ("On old Virginia's sacred soil") (Wolf-AmericanSongSheets p. 46)

NOTES [163 words]: This is probably just another broadside that "made it big" without entering oral tradition, but the number of references seemed sufficient for me to include it in the Index. (Note the regular use of the tune in broadsides).

Lord Willoughby was a famous swordsman, and performed well in the Netherlands, but this report of his exploits against the Spanish is certainly blown out of proportion.

The Willoughbys had a strong martial record. The first one I've heard of was a baron who helped lead an English army to France in 1423; he successfully commanded the vanguard of the army in
the British victory at Cravant in that year (Butler, pp. 23-24; Reid, p. 306.) Another was a Lancastrian peer killed at the Battle of Towtown in 1461 (Reid, p. 416). There was a later Willoughby, Francis Willoughby de Parham, a royalist during the Civil Wars who was governor of Barbados in the 1660s, but he died at sea in a hurricane during a war with the French (OxfordCompanion, p. 991). - RBW

Bibliography

- Reid: Peter Reid, By Fire and Sword: The Rise and Fall of English Supremacy at Arms: 1314-1485, Constable, 2007

Last updated in version 5.0
File: Perc2238

Lord, Have Mercy

DESCRIPTION: "Lord have mercy (x3), Save me now." "Save me Jesus." "Save poor sinner." "Lord I'm troubled." "Lord I'm sinking." "When I'm dying." In Dett's verses, every line is sung three times, followed by "Save me now."

AUTHOR: unknown

EARLIEST DATE: 1927 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: death hardtimes nonballad religious Jesus

FOUND IN: US(SE,So)

REFERENCES (2 citations):
- Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 236, "Lord, Have Mercy" (1 text, 1 tune)
- Arnold-FolkSongsofAlabama, p. 171, "Lord, Have Mercy" (1 short text, 1 tune)

Roud #15277

File: Dett236

Lord, I Never Will Come Back Here No Mo'

DESCRIPTION: "Some o' dese days about twelve o'clock, Dis old worl's a gwi' reel and rock. Lawd, I neber will come back here no more. No mo' my Lawd (x2), I neber come back here no mo'." "Way down about Arkansas, De niggers ain't a-arguin' a thing but wa'."

AUTHOR: unknown

EARLIEST DATE: 1922

KEYWORDS: religious war nonballad floatingverses

FOUND IN: US(SE)

REFERENCES (2 citations):
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 349, "Lord, I Never Will Come Back Here No Mo" (1 text)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 349, "Lord, I Never Will Come Back Here No Mo" (1 tunes plus a text excerpt)

Roud #11738

CROSS-REFERENCES:
- cf. "Oh, Mary, Don't You Weep" (floating lyrics)

File: Br3349

Lord, I Want to Be a Christian

DESCRIPTION: "Lord, I want to be a Christian (more loving, more holy, like Jesus) in my heart (x2)" (repeat), "Lord, I want to be a Christian (more loving, more holy, like Jesus) in my heart"

AUTHOR: unknown

EARLIEST DATE: 1909 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-
HamptonInstitute
KEYWORDS: nonballad religious Jesus
FOUND IN: US(Ap,SE)
REFERENCES (3 citations):
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 218-219, "Lord, I Want to Be a Christian" (1 text, 1 tune)
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 50-51, "Lord, I Want to Be a Christian" (1 text, 1 tune; p. 156 in the 1909 edition)
Work-FolkSongOfTheAmericanNegro, p. 131, "Lord, I Want to be a Christian" (1 text, 1 tune)
Roud #11966
NOTES [45 words]: According to LindaJo H. McKim, Presbyterian Hymnal Companion, Westminster/John Knox Press, 1993, p. 372, "The origin of this African-American spiritual has been traced to a 'Presbyterian environment' in Virginia during the ministry of Samuel Davies (1748-1759)." - RBW
Last updated in version 6.0
File: Dett050

Lord, I Wish I Could Pray
DESCRIPTION: "Lord I wish I could pray like Daniel prayed (x2), Lord I wish (x2), Lord I wish I could pray like Daniel prayed." "Go Gabriel go sound the trumpet now." "Lord, I wish I was in Heaven today." "Lord, I wish I had wings like an angel's wing."
AUTHOR: unknown
EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)
KEYWORDS: nonballad religious Bible
FOUND IN: West Indies(Bahamas)
REFERENCES (1 citation):
Edwards-BahamaSongsAndStories 2, "Lord, I Wish I Could Pray" (1 text, 1 tune)
NOTES [12 words]: The description is based on the Edwards-BahamaSongsAndStories text. - BS
Last updated in version 4.2
File: Edwa002

Lord, I've Started for the Kingdom
DESCRIPTION: "Lord, I've starred for the kingdom (x3), And I won't turn back (x2)." "If my father he won't go with me (x3), I won't turn back, Lord, I won't turn back." Similarly for mother and brother; the singer concludes, "Take this world and give me Jesus."
AUTHOR: unknown
EARLIEST DATE: 1955 (Roberts-SangBranchSettlers)
KEYWORDS: religious Jesus nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Roberts-SangBranchSettlers, #43, "Lord, I've Started for the Kingdom" (1 text, 1 tune)
Roud #3406
File: Robe043

Lord, Make Me More Patient
DESCRIPTION: "Lord, make me more patient (x3), Until we meet again. Patient, patient, patient, Until we meet again." Repeat with other virtues: "Lord, make me more holy...." "Make me more righteous." "More peaceful."
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad virtue
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 52, "Lord, Make Me More Patient" (1 text, 1 tune)
Roud #12012 and 12277
ALTERNATE TITLES:
Lord, Remember Me (I)

DESCRIPTION: "Oh, Deat' he is a little man, And he goes from do' to do', He killed some souls and he wounded some...." "Do, Lord, remember me (x2), I cry to the Lord as the year roll around...." "I want to die like-a Jesus die, And he die with a free good will...."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: death religious Jesus nonballad
FOUND IN: US
REFERENCES (2 citations):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 12, "Lord, Remember Me" (1 text, 1 tune)
Botkin-TreasuryOfAmericanFolklore, pp. 915-916, "Lord, Remember Me" (1 text, 1 tune)
Roud #11849
RECORDINGS:
Mississippi John Hurt, "Do Lord Remember Me" (on MJHurt04)
Jimmie Strothers & Joe Lee, "Do, Lord, Remember Me" (AFS 746 B2, 1936; on LC10)
Ella Mae Wilson, Lillie B. Williams, and Richard Williams, "Do Lord, Remember Me" (on USFlorida01)
Evangelist Sister Rosetta Winn, "Do Lord Remember Me" (on Great Gospel Performers Document Records DOCD-5463 (1996))
NOTES [13 words]: This should not be confused with "Do Lord, Remember Me," a separate song. - PJS
Last updated in version 4.2
File: BAF915

Lord, Remember Me (II)

DESCRIPTION: Chorus: "O sinner you better pray, Do, Lord, remember me (3x)." Edwards's verses include floating couplets like "Jacob's ladder mus' be long, De angels shout from heavin down" and "Mi he'd get wet wid di midnight dew, De mahnin stah was a witniss too"

AUTHOR: unknown
EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)
KEYWORDS: Bible floatingverses nonballad religious
FOUND IN: West Indies(Bahamas)
REFERENCES (1 citation):
Edwards-BahamaSongsAndStories 39, "Lawd, Remember Me" (1 text, 1 tune)
NOTES [12 words]: The description is based on the Edwards-BahamaSongsAndStories text. - BS
Last updated in version 4.2
File: Edwa039

Lord, Until I Reach My Home

DESCRIPTION: Chorus: "Until I reach my home (x2), I never expect to give the journey over Until I reach my home." Verses: Satan follows the singer, interfering -- "with all his tempting charms" -- when he goes to pray. "At hell's dark door" Jesus saves him.

AUTHOR: unknown
EARLIEST DATE: 1909 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: nonballad religious Devil Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 76, "Lord, Until I Reach My Home" (1 text, 1 tune; p. 171 in the 1909 edition)
Roud #12351
File: Dett076
Lord's Been Good, The

DESCRIPTION: Chorus: "The Lord's been good (x3), Well he's sure been good to me." Verses: The preacher keeps preaching till he gets it right. You keep running to the rock until the rocks cry out

AUTHOR: unknown

EARLIEST DATE: 2008 (USSealsland04)

KEYWORDS: floatingverses nonballad religious clergy

FOUND IN: US(SE)

RECORDINGS:
- Gullah Kinfolk, "De Lawd Bin Gud" (on USSealsland04)

File: RcLoBeGo

Lords and Ladies All Bedene

DESCRIPTION: "Nowell, nowell, nowell, nowell, This said the angel Gabriel." "Lords and ladies all bedebe (=together), For your goodness and honour, I will sing all of queen." About the Annunciation. "Therefore be merr and let us sing, For this new Lord of Chrhistmas"

AUTHOR: unknown

EARLIEST DATE: c. 1545 (Kele)

KEYWORDS: religious nonballad childbirth MiddleEnglish

FOUND IN:

REFERENCES (5 citations):
- Greene-TheEarlyEnglishCarols, #256, p. 183, "(Lords and ladyes all bydene)" (1 text)
- Rickert-AncientEnglishChristmasCarols, pp. 36-38, "A New Carol of Our Lady" (1 text)
- Brown/Robbins-IndexOfMiddleEnglishVerse, #1984.5
- DigitalIndexOfMiddleEnglishVerse #3257

ADDITIONAL: Edward Bliss Reed, editor, _Christmas Carols Printed in the Sixteenth Century Including Kele's Christmas carolles newly Inprynted reproduced in facsimile from the copy in the Huntington Library_, Harvard University Press, 1932, pp. 44-46 [26-28], "A new caroll of our lady" (1 text)

ST EPLaLAB (Partial)

NOTES [65 words]: Personally, I don't think this belongs in the Index. It has not been found in tradition. There is only one printed version, in Kele's collection, and several things in Kele seem to have been composed. Nor is it particularly good -- just another mundane retelling of parts of Luke 1. But Sandys for some reason decided to print it, and so I'm including it here, with my objection noted. - RBW

Last updated in version 5.3

File: EPLaLAB

Lords of Creation, The

DESCRIPTION: "Ye lords of creation, me you are called, You think to rule the whole... Now did not Adam, the very first man, The very first woman obey?" Though men are stronger, women control them with smiles and tears, and always shall

AUTHOR: unknown

EARLIEST DATE: 1870 (New-Comic-Songster)

KEYWORDS: feminist nonballad

FOUND IN: US(MW,SE,So)

REFERENCES (4 citations):
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 432-433, "The Lords of Creation" (1 text)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 308, "The Lords of Creation" (1 text)
- Sackett/Koch-KansasFolklore, p. 126, "The Lords of Creation" (1 text)
- New-Comic-Songster, pp. 60-61, "The Lords of Creation" (1 text, 1 tune)

Roud #7837

NOTES [86 words]: I've tagged this with the keyword "feminist," but I'm not sure it applies; the women do not earn control based on their skills but their wheedling. The whole argument is Biblical (or at least part of the Protestant apocrypha, and included in an appendix to the Catholic bible): See the argument of Zerubbabel that "women are strongest" in 1
Esdras 3:12, 4:13-32.
The notes in Brown call it an "amusing quip." Which perhaps shows more mostly how humor depends on circumstances -- I find it degrading and disgusting. - RBW

Last updated in version 5.3
File: Beld432

Lordy Edgcumbe Good and Great

DESCRIPTION: "Lordy Edgcumbe, god and great, Open wide the Ha'penny Gate, While the soldiers go through free, Sailors pay a 'ha'penny. Lord Mount Edgcumbe, lord divine, All the hakey fish are thine, All the fishes in the sea... belong to thee."

AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: sailor money derivative
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 61, "Lordy Edgcume Good and Great" (1 text with many variants, tune referenced)
CROSS-REFERENCES:
cf. "Twinkle, Twinkle, Little Star" (tune)

Lorena

DESCRIPTION: "The years creep slowly by, Lorena; The snow is on the grass again." The singer recalls his early years with Lorena, and remembers how much he loved her. He tells her that he still loves her as truly

AUTHOR: Words: H.D.L. Webster/Music: J.P. Webster
EARLIEST DATE: 1857 (sheet music published by Higgins Brothers of Chicago)
KEYWORDS: love age
FOUND IN: US(MA,Ro,So,SW)
REFERENCES (17 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 222, "Lorena" (1 text)
Randolph 757, "Lorena and Paul Vane" (2 texts, 2 tunes, of which the first is "Lorena’ and the second "Lorena's Answer")
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 179, "Lorena" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #63, "Lorena" (1 text, 1 tune)
Logsdon-WhorehouseBellsWereRinging 24, pp. 249-153, "Lorena" (1 text, 1 tune)
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 122-125, "Lorena" (1 text, 1 tune)
Silber-SongsOfTheCivilWar, pp. 134-136, "Lorena" (1 text, 1 tune)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 58-59, "Lorena" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1309, p. 89, "Lorena" (3 references)
Emerson-StephenFosterAndCo, pp. 59-62, "Lorena" (1 text)
Arnett-IHearAmericaSinging, pp. 90-91, "Lorena" (1 text, 1 tune)
Hill-PoemsAndSongsOfTheCivilWar, p. 228, "Lorena" (1 text)
Heart-Songs, pp.242-243, "Lorena" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 255, "Lorena" (1 text)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 481, "Lorena" (source notes only)
DT, LORENA*
ADDITIONAL: David C. Peterson, "Wisconsin Folksongs," chapter in _Badger History: Wisconsin Folklore_, State Historical Society of Wisconsin (Volume XXV, Number 2, November 1973), pp. 60-61, "Lorena" (1 text, 1 tune)
ST R757 (Full)
Roud #4246
RECORDINGS:
Blue Ridge Mountain Singers, "Lorena" (Columbia 15550-D, 1930)
Carter Family. "No More the Moon Shines on Lorena" (Victor 23523, 1931; Montgomery Ward M-5027, 1936; rec. 1930)
Smyth County Ramblers, "Way Down in Alabama" (Victor 40144, 1928; on LostProv1)
CROSS-REFERENCES:
cf. "Lorena's Answer (Paul Vane)"

NOTES [271 words]: The most popular sentimental song of the Civil War. Ironically, in the original Henry deLafayette Webster poem, the girl was Bertha.
To add to the name confusion, Logsdon-WhorehouseBellsWereRinging reports that Henry Webster had been deeply in love with a girl named Ella. (E. Lawrence Abel, Singing the New Nation: How Music Shaped the Confederacy, 1861-1865, Stackpole, 2000, p. 214, gives her full name as Eleanor Blockson, whom he met as a parish minister in Zanesville, Ohio.) Family opposition prevented their marriage (Abel says they discussed running away together, but concluded they could not earn enough money to survive), but Webster was apparently still carrying a torch when he wrote this, though he changed the name to make it seem less personal.
But when Joseph Philbrick Webster (no relation to H. Webster) set the poem to music, he needed a three-syllable name, and so "Lorena" was born. The name is said to be a combination of "Bertha" and Edgar Allan Poe's "lost Lenore"; the name was not in use until the Websters produced their song. (Or so it is claimed. However, I note that both the mother and the sister of Alice Liddell were named Lorina, with an I; Lorina Liddell is thought to be the Lory in Alice's Adventures in Wonderland. So "Lorena" wasn't so much a new name as a new spelling.)
The famous Civil War diarist Mary Chestnut illustrated how popular this song was. According to Abel, p. 213. Mrs. Chestnut wrote that by 1861 "there [was] a girl in large hoops and a calico frock at every piano between... [Charleston] and the Mississippi, banging [out Lorena] on the out-of-tune thing..." - RBW

Last updated in version 6.0
File: R757

Lorena's Answer (Paul Vane)

DESCRIPTION: "The years are creeping slowly by, dear Paul." Lorena answers Paul that, though the years have passed and the winter come, "There's no snow upon the heart." She expects to meet him in heaven.

AUTHOR: Words: H.D.L. Webster/Music: J.P. Webster
EARLIEST DATE: 1863
KEYWORDS: love age
FOUND IN: US(So)
REFERENCES (3 citations):
Randolph 757, "Lorena and Paul Vane" (2 texts, 2 tunes, of which the first is "Lorena" and the second "Lorena's Answer")
Browne-AlabamaFolkLyric 25, "Paul Vane" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1858, p. 125, "Paul Vane. Answer to Lorena" (1 reference)
Roud #4246
CROSS-REFERENCES:
cf. "Lorena"

NOTES [78 words]: The song "Lorena's Answer" was an attempt by Webster and Webster to cash in on the success of their earlier hit "Lorena." It didn't do nearly as well. The reason is probably obvious. If "Lorena" is saccharine, "Lorena's Answer" is sugar-coated extra-strength saccharine. It's more than I can take.
Observe that, whereas broadsides of Lorena were common, Wolf-AmericanSongSheets, which includes many thousands of broadsides, lists only one broadside of the Answer. - RBW

Last updated in version 4.3
File: R757A

Lorene

DESCRIPTION: Lorene is leaving for the city "where loved ones you're seeking to find" and the singer asks her not to go: "give me your answer Lorene today; say you'll be mine."

AUTHOR: unknown
EARLIEST DATE: 1941 (Owens-TexasFolkSongs-2ed)
KEYWORDS: courting love parting separation nonballad
FOUND IN: US(So)
REFERENCES (2 citations):
Owens-TexasFolkSongs-1ed, pp. 185-188, "Lorene" (1 text, 1 tune)
Loss of Seven Clergymen

DESCRIPTION: Concerning the death of seven priests, who are "drowned all in Nazen Lake." The seven relax by going fishing. A storm blows up. Although certain of the boat's crew survive, the priests -- three French and four Irish -- die

AUTHOR: unknown
EARLIEST DATE: 1938 (Sam Henry collection)
KEYWORDS: clergy death ship drowning storm
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H742, pp. 104-105, "Loss of Seven Clergymen" (1 text, 1 tune)
Roud #3570
File: HHH742

Loss of the "Ellen Munn," The

DESCRIPTION: On Christmas Day the Ellen Munn is on its way to Goose Bay for repairs when it sinks in the weak ice. The children are carried to dry ground. A salvage operation follows and the song ends with a warning about weak ice and sailing on Christmas Day.

AUTHOR: unknown
EARLIEST DATE: 1940
KEYWORDS: ship wreck disaster rescue
FOUND IN: Canada(Newf)
REFERENCES (3 citations):
Doyle-OldTimeSongsAndPoetryOfNewfoundland, "The Loss of the 'Ellen Munn'" (1 text, 1 tune): p. 6 in the 2nd edition
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 10, "The Loss of the 'Ellen Munn'" (1 text, 1 tune)
Blondahl-NewfoundlandersSing, pp. 83-84, "The Loss of the Ellen Munn" (1 text, 1 tune)
Roud #4372

Loss of the Albion, The [Laws D2]

DESCRIPTION: The Albion [sailing from New York to Liverpool] is caught in a storm which washes captain and many hands overboard. The ship is finally wrecked upon the [Irish] rocks; only one man survives

AUTHOR: unknown
EARLIEST DATE: before 1825 (broadside, Bodleian 2806 c.17(236))
KEYWORDS: ship sea wreck death storm
HISTORICAL REFERENCES:
April 22, 1822? - Wreck of the Albion
FOUND IN: US(MA,NE,SE) Ireland
REFERENCES (8 citations):
Laws D2, "The Loss of the Albion"
Forget-Me-Not-Songster, pp. 35-37, "Loss of the Albion" (1 text)
Thompson-ApioneerSongster 65, "Loss of the Albion" (1 text)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 204-206, "(Loss of the Albion)" (1 text)
Ranson-SongsOfTheWexfordCoast, p. 101, "The Loss of the Albion" (1 text)
Loss of the Amphitrite, The [Laws K4]

DESCRIPTION: The Amphitrite leaves port, bound for Australia. Two days out she runs aground and sinks, killing all the passengers and most of the crew. The singer and two others survive by clinging to a spar (though one of them dies later)

AUTHOR: unknown

EARLIEST DATE: 1833 (Anderson-FarewellToOldEngland)

KEYWORDS: ship wreck

HISTORICAL REFERENCES:
1833 - The Amphitrite, carrying female convicts to Australia, runs aground near Boulogne; only three sailors are saved

FOUND IN: US(Ap)

REFERENCES (5 citations):
Laws K4, "The Loss of the Amphitrite"

Cox-FolkSongsSouth 87, "The Anford-Wright" (1 text)
Palmer-OxfordBookOfSeaSongs 95, "Loss of the Amphitrite" (1 text)
Anderson-FarewellToOldEngland, pp. 151-153, "The Melancholy Loss of the Amphitrite" (1 text)

DT 740, AMPHITRI

Roud #301

BROADSIDES:
Bodleian, Johnson Ballads 1947, "Loss of the Amphitrite," W & T Fordice (New astle), c. 1840; also Firth c.12(78), H. Such (London), 1863-1885; Firth c.13(277), J. Forth (Pocklington), no date;
Johnson Ballads 1947, "Loss of the Amphitrite"

CROSS-REFERENCES:
cf. "Rounding the Horn" (subject)
cf. "Melancholy News of the Convict Ship George the Third" (similar shipwreck)

NOTES [1711 words]: For an account of the accident see broadside NLScotland, F.3.a.13(126), "Horrible Shipwreck!," Menzies (Lawnmarket), 1833 ("Taken from this day's Observer. Boulogne-sur-Mer, 1st Sep. 1833"). - BS

Cox also gives a contemporary description of the storm in which the Amphitrite sank. And Thomas Haynes Bayly, author of "Long, Long Ago!" and several other songs in the Index, in 1833 wrote "The Female Convict Ship" about this incident, although the poem is very short on actual names
despite having thirteen eight-line stanzas. According to Hudson and Nicholls, *Tragedy on the High Seas*, much of the fault belongs to the captain. Undermanned, and overcrowded with 136 people aboard, the *Amphitrite* ran into a severe storm, and the captain ran her aground but would not let anyone take to the boats; she had convicts aboard and he didn’t want them getting loose. The ship eventually broke up, and only three survived. That’s a good brief summary of what happened. There is a recent book about the tragedy, Andrew C. A. Jampoler, *Horrible Shipwreck! : A Full, True and Particular Account of the Melancholy Loss of the British Convict Ship Amphitrite, the 31st August 1833, off Boulogne, When 108 Female Convicts, 12 Children, and 13 Seamen Met with a Watery Grave, in Sight of Thousands, None Being Saved out of 136 Souls but Three!* (Naval Institute Press, 2010). It features an incredible number of irrelevant side notes (I’d estimate that two-thirds of the book is not relevant the *Amphitrite* at all), making it quite a task to wade through, but amid all the unrelated material, it gives many details on the tragedy. The *Amphitrite* may not have been particularly well-constructed. As originally built in 1801, she had two masts (she was rigged as a "snow," with square sails on the masts plus a fore-aft sail) and was about 75 feet long and 158 tons (Jampoler, p. 70). In 1824, she was extensively rebuilt, increasing in length from 75' 10" to 92' 10", gaining a third mast and a bark rig, and increasing to 209 tons (Jampoler, pp. 72-73). This can't have helped her structural integrity. There was much dispute after her wreck about whether she had been sound (Jampoler, pp. 194-198, cites very mixed testimony -- naval officers who had inspected her had found her to be in good shape, but others disputed this); although Jampoler, p. 247, says that defects in her condition were not responsible for the tragedy, it sounds as if she was in decent shape but had not been perfectly cared for; she went to pieces in about five hours, and odds are the a stronger ship would have lasted at least a little longer.

Even as enlarged, she was small for a transport (the average in 1833, according to Jampoler, p. 73, was 418 tons), but by 1826, she was in service carrying soldiers to India (Jampoler, p. 74). Unusually, her final voyage began on a Sunday; I can imagine that there were people who blamed that for the tragedy, although Jampoler, p. 102, suggests that the reason was simply a matter of supply contracts.

The fact that the ship went aground was not unusual at the time; "What made the *Amphitrite*'s wreck unique and sensational was the public’s suspicion that callous poop deck leadership and inept seamanship, coupled to contracting corruption and a civil servant's disinterest, had produced the tragedy" (Jampoler, p. 9) Jampoler, pp. 42-43, says that most of the crew's names are unknown -- the muster rolls for that particular voyage are lost, although they were usually sent ashore and preserved before the ship sailed -- but that the ones who are known had not served on the ship before.

The same was true of Captain Hunter, who was owner as well as master -- he had bought all 64 shares of the ship on August 17, having to take out a substantial loan in order to do so (Jampoler, p. 51). Although still only thirty-three -- two years older than his ship (Jampoler, p. 59) -- he had a great deal of sea experience. Not all of that experience was especially relevant, though -- he had commanded smaller ships, but none as large as the *Amphitrite*, and not recently. He had sailed to Australia -- but as a junior officer, not commander. And he had never commanded a female transport (Jampoler, p. 47). So he was new to his ship, and new to handling a ship of this size -- not a good situation for a voyage halfway around the world!

The ship's surgeon James Forrester, who was to a significant extent responsible for the human cargo, had served on convict transports twice before (Jampoler, p. 51), but his performance in that role had been dubious enough that he was put on a semi-official list of those unlikely to do the job well (Jampoler, pp. 53-55), implying he got the job only because no one better was available. And his wife, who went with him, apparently was a snob who looked down on the convicts (Jampoler, p. 58).

We obviously don't know much about what went on in the ship's final hours, but many of the convicts had been on board her for weeks before she sailed, and there had been little control exercised over them (Jampoler, pp. 98-99).

The storm that hit the *Amphitrite* was a very bad one; it caused damage all over Britain (Jampoler, pp. 118-119). On the Thursday after she set sail, she passed Dungeness on the Kentish coast, a little east of Rye; on Friday, the storm was bad enough that the ship started to shorten sail; by late Friday night or early Saturday morning, she had taken in all sail and was running on bare poles. Out of sight of land, and with no ability to see the sky, there was no way for them to know their position. (Jampoler, pp. 108-109). It appears they were being blown just about straight east-southeast; Boulogne-Sur-Mer is the directly across the channel from Dungeness.

"Some time after 4:00 PM, several hours before low tide, on August 31, 1833, Captain Hunter
deliberately put his ship onto the Boulogne sands, not because it was a good idea but because he had run out of alternatives" (Jampoler, p. 125; it was not possible for a ship the size of the Amphitrite to enter Boulogne harbor at low tide).

Captain Hunter apparently didn't realize what would happen when the tide rose. Perhaps he thought it would float him off; insofar as his actions are known, they seem consistent with that interpretation (Jampoler, p. 191). But the tides in that area, funneled by the English Channel, were very high and strong. Twice locals from Boulogne risked their lives to come to him and tell him that he had to abandon ship; she would be ruined by the tide. One harbour pilot brought a boat to the Amphitrite; one amazingly brave man swam to her with a line. Hunter refused to accept help (Jampoler, pp. 142-143). He didn't even run out the boats, and when the disaster struck, he apparently did not fire rockets or make other distress signals (Jampoler, p. 191. The ship soon broke up, killing almost all of those on board. There were just three survivors, all members of the crew, all quite young (Jampoler, p. 154. The oldest claimed to be 22, the others were in their teens. Two were unharmed, the third had non-life-threatening injuries). It sounds as if all three were in the upper parts of the ship when she fell apart; everyone below decks was killed.

There were reportedly seven doctors on the beach (Jampoler, p. 152), but there obviously wasn't anything they could do for the dead and drowned -- which was almost everyone. Possibly more could have been done to conduct a rescue, but it appears no one ashore realized the Amphitrite was a convict vessel until one of the survivors told them (Jampoler, p. 155); they just assumed she was a cargo vessel with a crew of probably fewer than twenty.

The exact number of female convicts is apparently unknown. The original indent lists 101, with convict #102 listed in a separate letter. Yet there are claims that there were 108 or more (Jampoler, p. 85). Sixteen of them were said to be under twenty years old, with the youngest being just thirteen although she was regarded as a hardened thief (Jampoler, p. 89).

Soon after the disaster, the newspapers began their coverage (Jampoler, p. 184, says the first story appeared on Tuesday; the wreck was on a Saturday). The story quickly became the subject of headlines. A week after the disaster, at the request of the Foreign Office, the Admiralty sent Captain Henry Ducie Chads to investigate (Jampoler, p. 195). As often happens in these cases, Chads refused to blame anyone British (Jampoler, p. 198). But there were reports that the French locals had actually killed some of victims of the Amphitrite, which threatened diplomatic consequences (Jampoler, pp. 200-201. Jampoler, p. 206 and after, seems to think the charges against the locals true (at least the claims of looting, if not of murder) -- but his main evidence seems to be what happened to other wrecks. It sounds to me as if the French were simply following their rules about preventing smuggling, enforcing quarantine, and preventing looting (as described by Jampoler, p. 210). Jampoler, p. 230, thinks that William Hamilton, the British consul in Boulogne, should have ordered the ship evacuated, but that strikes me as a pretty strange thing to expect a diplomat to do.

In all, 85 bodies (not all of them identified) were buried in Boulogne, meaning that about fifty were not found. They were buried in mass graves. The surviving crewmen identified four of the crew: surgeon Forrester, the second mate, the cook, and one of the seamen. Four other adult men's bodies were recovered but not identified (Jampoler, pp. 238-239). The song is obviously correct in saying the Amphitrite had only three survivors; it is incorrect in saying that one later died. The rest of the details seem to be mostly true, from the little we can tell from the survivors' accounts, but despite its claims, the song is clearly not an account by one of the actual survivors.

In addition to this song, the wreck inspired a painting by N. E. Deey, "The Amphitrite Wreck'd off Boulogne Augt 31st 1833 (108 Females on Board)," which is reproduced on p. 141 of Jampoler and which can be seen at the Royal Museums Greenwich web site, as well as Joseph Mallord William Turner's much better-known, although unfinished painting, "A Disaster at Sea." - RBW

**Loss of the Anglo Saxon**

**DESCRIPTION:** "Gently o'er the swelling deep The noble vessel rolls... Within her bosom safely sleep 500 living souls." In the fog, the ship goes aground. The ship quickly goes aground. Those who reach "the cold, salt shore... send up their prayer of thanks"

**AUTHOR:** James Murphy?

**EARLIEST DATE:** 1904 (Murphy, Songs of Our Land, Old Home Week Souvenir)

**KEYWORDS:** ship wreck disaster death
HISTORICAL REFERENCES:
Apr 27, 1863 - Wreck of the steamer Anglo-Saxon near Cape Race, Newfoundland

FOUND IN:
REFERENCES (1 citation):
ADDITIONAL: James Murphy, compiler/publisher, "(Old Colony Song Book: Newfoundland),"
James Murphy, 1904 (available from the Memorial University of Newfoundland web site; the cover
is missing, but I suspect it is a copy of "Songs of Our Land"), p. 62, "Loss of the 'Anglo Saxon'" (1
text)

CROSS-REFERENCES:
cf. "The Old Mayflower" (theme of wreckers) and references there

NOTES [760 words]: Murphy's text is printed without an attribution, and it's about a wreck which
happened forty years before he published his book. He seems to want us to think it's a traditional
piece. Yet I can find no other hint of the poem, and it doesn't sound like a folk song; the GEST
songs site suggests that Murphy wrote it, and I suspect GEST is right. But because it is presented
as anonymous and possibly traditional, I list it here.
I do find it interesting that the poem is absolutely generic; it never mentions the Anglo-Saxon or any
other specific details.
Murphy claims that 155 of 445 aboard the Anglo Saxon were lost, but this may not be right. The
ship was fairly new, having been built in 1860 and using both steam and sail. On her final trip, she
carried a crew of 86, 48 cabin passengers, and 312 emigrants (Galgay/McCarthy, p. 17). She
sailed from Liverpool to the Americas; her captain was named Burgess (Parsons, p. 38).
There was heavy fog as she sailed near Cape Race, but the captain still had steam up and a full
load of sail. (Galgay/McCarthy, p. 17. Greene, p. 290, says that many ships visited the Cape Race
area to drop off news for "news boats"; it claims that the Anglo-Saxon was in a great hurry to
transmit its news as fast as possible. The ships, according to Parsons, pp. 33-35, dropped off the
news in "message cylinders" with flags attached; the news boats would take them to Cape Race so
telegraphers could transmit the date), Parsons, p. 38, contends that the Anglo Saxon was not
going at full speed, but all agree that there was no time to stop when a lookout spotted breakers.
(There was a lighthouse at Cape Race, but it did not revolve, making it hard to spot in fog, and no
foghorn; the first steam whistle was installed in 1872, according to Parsons, pp. 40-41.) According
to Galgay/McCarthy and Parsons, the ship went ashore on Twin Rocks near Clam Cove,
Newfoundland (just north of Cape Race near the southeast corner of the island), although Greene,
p. 290, says it was at Chance Cove near St. John's. Baehre, p. 43, also says it was Clam Cove.
Attempts to hold the ship on the rocks with cables apparently did little good (Galgay/McCarthy, p.
18). Burgess soon had a hawser ashore, and passengers started to go ashore using baskets from
the cable (Parsons, pp. 38-39). Some of these walked to Cape Race to pass out word of the
disaster, and ships eventually arrived to rescue those they could. The lifeboats were launched, but
there were too few and some were wrecked (Galgay/McCarthy, pp. 18-20). About an hour after
hitting the rocks, the ship's structure disintegrated, with many people still aboard
(Galgay/McCarthy, p. 20; Parsons, p. 39, says that such lifeboats as were in the water rescued a
few of them).
Fox, p. 264, without saying how many were aboard, says that 237 were lost. Parsons, p. 39, says
that "approximately 237" died. Galgay/McCarthy, p. 21, agrees with this figure, reporting that 209
people survived the wreck and 237 (including Captain Burgess) died. The total aboard almost
agrees with Murphy's total for those on the ship (446 versus 445), but the number of casualties is
obviously much higher. Greene's version says that 307 of 444 were lost, which is an even higher
rate of loss but again almost agrees with the number of people aboard.
Even into the twentieth century, the Anglo Saxon wreck was considered to be the worst ever off of
Cape Race, one of the most wreck-prone areas in the world (Parsons, p. 212).
"Reporting in sensational style, the Montreal Witness claimed that 500 wreckers had come to the
scene and carried away every useful item. Even a local newspaper, in an article that was
subsequently cited abroad, complained of the inhumanity of the Cape Race fisherfolk. Yet official
evidence contradicted the press reports. Even if many people did come down to the shore at Cape
Race to witness the wreck -- and the exact number remains unknown -- this group apparently also
included officials and professional salvage workers. Moreover, the official record shows that, when
the authorities arrived soon after the event, they found no desecration of the dead, but rather the
decent burial by local people of over a hundred bodies interred in the frozen ground, with stones
placed at their heads and feet.... Their courage in aiding the victims and their propriety toward the
survivors and the dead were subsequently confirmed by dispassionate observers" (Baehre, pp. 43-44).
There is a book by Arthur Johnson, The Tragic Wreck of the Anglo Saxon. I have not seen it. -
Loss of the Antelope, The

DESCRIPTION: The Antelope sails from Chicago; on the second day out a gale arises. The cook, in the fore-rigging, freezes to death; the ship springs a leak and is wrecked. The captain tries to save his brother, but drowns; all but the singer are lost

AUTHOR: unknown

EARLIEST DATE: 1933 (collected from various informants by Walton)

KEYWORDS: death drowning ship shore work disaster storm wreck brother cook sailor worker

HISTORICAL REFERENCES:
c. 1870: Antelope wrecked on the eastern shore of Lake Michigan, probably near Point Betsey?

FOUND IN: Canada(Ont)

REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 202-205, "The Shores of Michigan (The Antelope)" (1 composite text plus a fragment, 1 tune)

Roud #3840

RECORDINGS:
C. H. J. Snider, "The Loss of the 'Antelope'" (on GreatLakes1)

CROSS-REFERENCES:


NOTES [1232 words]: Scholars long found it hard to identify the ship in this song, since Wolff lists two Antelopes lost on Lake Superior alone, and there were others on the other Great Lakes. In 1879, a tug with that name was wrecked, probably near Marquette (Wolff, p. 29). A better candidate for this song would be the 187 foot schooner Antelope, built in 1861. On October 7, 1897, while carrying coal from Sandusky to Ashland, Wisconsin, she started taking on water (the guess is the seams of the old ship started to come apart). It was clear she would not survive, so the Henry W. Sibley, which was towing her, took off her crew (Wolff, pp. 77-78).

Keller, p. 55, has a chapter entitled "Antelope: A Name With A Curse." He notes that Antelope was a popular ship name, and claims that 13 Antelopes worked the Lakes in the 1890s: "seven schooners, two propellors, one brig, one scow, and one tug" -- but goes on to note that all of them capsized, foundered, burned, or was stranded.

Keller, who quotes a fragment of this song, describes the same 1897 wreck cited by Wolff above. He notes that this Antelope was originally built as a steamer but later converted to a schooner (although she still had a smokestack even after her engine was removed!). This increased her cargo capacity, but it can't have strengthened her structure. Keller has a picture on p. 56; it shows a typical 1860s design. It looks as if she would be very inefficient under sail. Keller, p. 57, does note that, although there was no storm at the time of her sinking, October 7, 1897 had featured rather high seas, and that the Sibley had been towing her at twelve miles per hour -- a high speed for a schooner, particularly an old one. And it is perfectly possible that there would be ice in the water around the Apostle Islands in October (Keller, p. 21, shows her going down just east of Michigan Island, on the eastern edge of the Apostles, almost due northeast of Ashland, Wisconsin).
Ratigan, p. 235, quotes the same version of this song as Keller. This version seems to be set on Lake Superior (as opposed to Lake Michigan in the Snyder and Walton version). On p. 236 he says that of the 13 ships named Antelope on the Great Lakes, two of them (both schooners) were lost in 1894. He therefore thinks the song should be associated with one of the 1894 wrecks. Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors adds even more to the confusion. Their version, extremely composite (at least four informants contributed parts) is clearly a Lake Michigan song as given (the ship sets out from Chicago). They do not try to locate the relevant Antelope. It appears to me that at least part of their version is based on "The Banks of Newfoundland (II)."

Yet one of their verses is quite similar to the Keller/Ratigan fragment. Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors even quotes that same text as a fragment of a different song from Lake Superior!

If there are in fact two songs (one presumably set on Lake Superior and one on Lake Michigan), then it seems likely that Walton accidentally combined verses from both. But I suspect that the Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors hypothesis is wrong; this is really one song, which was perhaps localized to various events. Whether it was inspired by an actual Antelope seemed questionable. (It is truly unfortunate that no one ever really tried to collect songs of Lake Superior sailors....)

That was as far as I was able to take things -- and it turns out that there was a lot more to be learned. Solomon Foster came to another conclusion, based solely on the Walton text. He suggests that the Antelope involved was a 3-masted schooner, 337 tons, built 1855 at Buffalo, New York, by a shipbuilder named Jones. It was driven ashore in a storm eight miles north of Saint Joseph, Michigan on November 20, 1857, with the loss of five lives. More information is available at http://greatlakeships.org/2901840/data?n=4. Foster's own investigation, including scans of three clippings from the Oswego Palladium newspaper, can be found at https://whiskyandwater.wordpress.com/2020/09/24/the-loss-of-the-antelope/, Mr. Foster points out that the story of this Antelope is a good match for the Walton text:

1. Oswego connection, which matches Walton's origin story for the song.
2. Location; ship was driven ashore was 8 miles north of St. Joseph, MI, which matches every location detail given in the song. (Except perhaps they would have been further north two days out of Chicago?)
3. Date: Database gives the date of the wreck as Nov 20th; the song gives it as Nov 18th.
4. Loss of life: song reports all but one of the crew, database reports five men lost.

There is also the fact that one of Walton's informants claimed that his father, Thomas Peckham, wrote the song. I suspected that, as with so many traditional singers, this meant "modified and perhaps wrote down." But possibly not. Foster's article transcribes the three newspaper pieces. I'll quote portions of them (see his web site for the full transcriptions):

November 28, 1857:
Loss of the Schooner Antelope -- The schooner Antelope, Capt. Geo. Budd, bound from Chicago to Oswego, with 14,000 bushels of wheat, was lost of Friday last, about eight miles north of St Joseph, and Capt. Budd and four of the crew perished. The Chicago Press contains the following particulars, obtained from Capt. Parker, of the schooner H. Rand:

"The Antelope was seen on Friday evening by Capt. Parker, running before the wind, in a southerly direction; but it appears that during the same evening she was driven ashore. The Captain and crew, as soon as she struck, made ever attempt to get ashore, but failed -- her small boat being carried away. Capt. Budd then determined to swim ashore, stripped and jumped into the water with a rope, but after several attempts he failed and had to be hauled on board again nearly dead. Shortly afterwards a wave washed him overboard and he was lost. During the course of the night three men of the crew were washed into the lake and met watery graves. The balance lashed themselves to the deck and rigging, where they were found by a party of men from St. Joseph, who reached the vessel with a scow.

"Five of the crew were found completely paralyzed with cold and wet, and almost dead. -- One they found lashed to the rigging, frozen to death....

"The Antelope will be a total loss. She was an A 1 vessel, owned by A. H. Hovey, Oswego, and valued at $11,000. We are informed that the Northwestern Insurance Company have risks on hull and cargo to the extent of $11,000."

November 30th, 1857/December 5th, 1857:
[The first of these is a report from the first mate about the survivors and losses. Besides the mate, four men were still alive, but one of them, Thomas Peckham, was not expected to live much longer. Five men were lost or frozen to death. The second is mentions several survivors -- including Peckam, who apparently made it after all. And, remember, Thomas Peckham was listed as writing]
the song!
Foster's conclusion: "So what have we learned? I think we can be very certain the song was written about the November 20th, 1857 wreck. While there are minor discrepancies, if anything it seems surprising how closely oral tradition preserved the story from 1857 to Snider's recording in 1946, 89 years later!"
I think his work speaks for itself. - RBW

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  (I use the 1989 Bookcrafters edition, which -- given the information on the spine and title page -- I suspect to be a private printing)
- Wolff: Julius F. Wolff Jr., Lake Superior Shipwrecks, Lake Superior Port Cities Inc., Duluth, 1990

Last updated in version 5.3
File: RcLoOTAn

Loss of the Atlantic (I), The

DESCRIPTION: "The loss of the Atlantic upon the ocean wave Where fully seven hundred souls met with a watery grave." Bound for New York, the captain "changed his course for Halifax which proved our overthrow.... she ran upon a rock"
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: death drowning wreck storm
HISTORICAL REFERENCES:
Mar 31/Apr 1, 1873 - wreck of the Atlantic
FOUND IN: Canada (Newf)
REFERENCES (2 citations):
  Peacock, pp. 931-932, "The Loss of the Atlantic" (1 text, 1 tune)
  Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 241-243, "The Loss of the Atlantic" (1 text, 1 tune)
  Roud #3822
RECORDINGS:
  Pat Critch, "Loss of the Atlantic" (on MUNFLA/Leach)
  Joshua Osborne, "The Loss of the Atlantic" (on PeacockCDROM) [one verse only]
CROSS-REFERENCES:
  cf. "The Loss of the Atlantic" (II)
  cf. "The Loss of the Atlantic" (III)
  cf. "The Loss of the Atlantic" (IV)
  cf. "Never Go Back on the Poor"
NOTES [2570 words]: "The Atlantic was a famous four-masted iron vessel of the White Star fleet wrecked off the coast of Nova Scotia on March 31 and April 1 of 1873....[T]he records show a loss of 535" (Peacock). The Northern Shipwrecks database says the passengers were immigrants and 981 people were on board. - BS
Paine, p. 43, notes that the Atlantic was still quite new at the time of her disaster (completed 1871). Ritchie, p. 15, says that she had four masts and four 150 horsepower engines, giving her a speed of 12 knots. She was originally intended to sail to Chile, but the new White Star Line abandoned the idea quickly, and she never sailed that route. The fatal voyage was only her nineteenth.
Hatchard, p. 440, says she was 420 feet long and had a beam of just 41 feet -- in other words, she was very narrow for her length. This made her fast but not very stable. It also meant that she had a very large "sail" area against waves -- she could flex badly if she ran aground, which is exactly what happened to her. In addition to her engines, her full sailing rig was on four iron masts. The sails were often helpful, but they wouldn't be good for anything on this particular trip (though some survivors were able to stay in the rigging to avoid drowning). Hatchard also gives her a draft of 32 feet, which seems excessive.
The Atlantic, according to Brinnin, p. 249, sailed from Liverpool to New York (via Queenstown) on March 20, 1873. He reports 942 people aboard (as we shall see, this figure is subject to question)
and enough coal to last 15 days. Fox, p. 246, notes however that there was a coal strike at the time, so she ended up being given less than her usual coal supply (927 tons, compared to 1155 tons on earlier voyages) -- plus the coal was a mix of Welsh and Lancaster coal. She usually used Welsh coal; the Lancaster type was less pure, faster-burning, and less useful for powering boilers. It was so bad that the chief officer told the captain that a hundred tons of it was just useless stone (Hatchard, p. 28). She usually burned 55-60 tons of Welsh coal a day (Hatchard, p. 120), and the voyage rarely exceeded twelve days, so it sounded like enough -- but the Lancaster coal was not the same.

She also reportedly had a "disorderly and infamous" crew and many officers who were not attentive to their tasks (Brinnin, p. 250); the good crew that she had had on her previous voyage had been dispersed because keeping them on would have required paying them while in port for a week (Hatchard, p. 27).

There seems to be some dispute about the captain's name. Ritchie, p. 15, says he was James A. Williams, and that the fatal voyage was his second with the *Atlantic*. Paine calls him John A. Williams. Hatchard, p. 25, and Brinnin's index call him James Agnew Williams. This is also the name used on p. 246 of Fox -- who adds that he had previously been dropped from another shipping company for drinking, but was hired by White Star because they were growing fast and needed experienced captains. One suspects he had been promoted too fast; White Star had hired him in 1871 as a second officer -- but, just two years later, he had risen to first officer and now captain (Hatchard, p. 31). He apparently wasn't entirely fit, either; an accident during an earlier storm had resulted in a badly broken leg and ribs, and left him with a severe limp and fatigue problems (Hatchard, pp. 25-26).

Whatever (dis)abilities, circumstances beyond his control caused much trouble. There was a gale in the mid-Atlantic which slowed her dramatically. After 11 days of storms, she was an estimated 400 miles from New York. The distance to Halifax was less than half that. And the supply of coal was short. Fox, p. 247, thinks the inexperienced chief engineer had run the engines inefficiently, and also doubts his estimate of the amount of coal remaining. But the Captain had to accept the data supplied by the engineers.

There was no immediate danger; there was enough food on the ship to last quite a bit longer. But steerage was over-booked and over-crowded, and disease was possible. Meanwhile, the barometer was falling (Hatchard, pp. 50-51). Williams had to balance a requirement for safety with the passengers' desire to reach their destination quickly.

Captain Williams at first tried to save the situation by reducing speed and ordering other measures to conserve coal (Fox, p. 247). If he had slowed the ship during the storm, it might have worked, but it was now too late; the ship simply wasn't making enough progress. Williams was forced to make a decision.

Paine reports that Captain Williams's decision to make for Halifax conformed to company regulations, and Fox, p. 247, says that both his chief officer and chief engineer agreed with him: The ship had burned too much coal to continue her run (Ritchie says she was down to 127 tons, and estimates she would need at least 130 to finish her voyage; Fox, p. 247, also reports the 127 ton figure). So she headed for Halifax (Hatchard, p. 52).

To this point, everything Williams had done was defensible. But what he did next was an undeniable mistake. They were close to Halifax, so -- presumably in an attempt to save as much time as possible and avoid penalties for a delayed arrival -- the *Atlantic* lit all her boilers and headed for Halifax at full speed (Fox, p. 248). The goal was to get there, coal up, and hurry to New York in time to make her scheduled return trip to Britain.

This meant that she could expect to get to Halifax -- a coast few of his crew knew, and where there would be few lights along the coast -- at night or, at best, very early in the morning. And it was early spring in Canada, meaning that it would be so cold that lookouts would have difficulties; apparently they didn’t even post any except on the enclosed bridge (Hatchard, p. 61).

Apparently the skies were still cloudy when Williams made his decision and set his course. Williams operated on dead reckoning, based on the compass and logged speeds. Later that evening, the clouds broke up, but he apparently did not recheck his bearings from the stars (which are of course more reliable, since wind and waves do not affect the speed). He could have checked his results by taking soundings -- but this would have slowed the ship, and he did not order it done (Fox, p. 248).

Ritchie thinks that, in the bad weather, Captain Williams misidentified a lighthouse and as a result misdirected the ship. This is not unlikely, given that many Newfoundland and Canadian lighthouses were under-powered. The wreck commissioners think there was a current which threw off his dead reckoning (Hatchard, p. 121). Whatever the explanation, the course was wrong by several degrees. And, having set a course, Williams took a nap. It was only supposed to last three hours (Fox, p.
It is unfortunate to note that a quartermaster at the helm had questioned the landmarks, but was ordered by the second officer to stay on course. The officer refused even to awaken the captain, despite him having given orders to be awakened during the night (Fox, p. 248; Hatchard, p. 61). During the night, they checked the ship's speed and found that she was doing twelve knots -- faster than anyone expected. Shortly after that, the quartermaster who had calculated the speed heard "breakers to port" (Hatchard, pp. 62-63). It was too late. Because of the navigation error, the Atlantic, instead of reaching Halifax, hit the coast some 20 miles from that port, near a hamlet called Lower Prospect (Hatchard, p. 84) along Pennant Bay.

The ship went aground around 3:00 a.m. near Marr's Island (Meagher's Head, on Point Prospect) east of Halifax. Her bow apparently was caught in a vice, so the bow was held in place while the stern was being battered by the waves (Fox, p. 248). She quickly began to settle. What happened next is debated; some claim that the real disaster came when one of her boilers blew up, causing her to roll over, casting many into the sea, and sink unusually quickly (Ritchie, p. 15. It sounds as if there were so many loud noises during her destruction that someone could easily have assumed one of them was a boiler going up). Because her nose was trapped, she sank by the stern, and quickly twisted over on her side (Fox, p. 249). Hatchard, p. 67, describes her tilting toward starboard, so the boats on the port side could not be lowered and the starboard side was being crushed both by water and the flex of the ship. This meant that even the parts still above water were exposed to wind and waves, making it almost impossible to operate the machinery on deck and exposing the people on board to the full violence of the very cold weather. Many people, especially on the starboard side, were trapped below the decks.

The waves swept away the port side lifeboats, and wrecked most of those on the starboard side. Only one made it into the water (Fox, p. 249). Some took shelter in the rigging, but this was hardly better than down below because of the wet and cold.

There was a rock some forty yards away -- windswept, wet, barely above the water's surface, but no one would be washed away. After an unsuccessful try, a sailor managed to carry a rope to it (Fox, pp. 249-250; Hatchard, pp. 79-80, credits Quartermasters Robert Thomas and William Purdy as the first to make it safely and bring the line). Men slowly crawled along the lifeline, with many lost in the attempt. The rock was small, and could hold only a few hundred. Others went on to Marr's Island, but the crossing there also went slowly. As the tide fell, the Atlantic snapped in two (Fox, p. 250); perhaps there were more boiler explosions (so Ritchie, p. 16).

It was a poorly inhabited region; according to the Hatchard, p. 89, only one family lived on Marr's Island at the time, and that was far from the headland where the survivors were. (Even today, it appears based on Google's photos that there are only four homes on the island.) There were a few more people along the mainland coast, but not many. Eventually local boats began to come out, but many locals were afraid to sail. It was some ten hours before rescue operations concluded (Fox, p. 250). At the end, the ship's Third Officer, Cornelius Brady, was the only one still strong enough to do anything, so Captain Williams (who was one of those rescued by Brady; Hatchard, pp. 92-93) sent him to Halifax to send a coded message to White Star (Hatchard, pp. 94-95). Chief Engineer John Foxley, despite possibly being responsible for Williams's earlier mistakes, helped to redeem himself by gathering a few men to walk to Halifax to get help -- there simply weren't enough supplies in the area to feed all the survivors! (Hatchard, p. 97).

About 250 people were saved -- all male and all but one an adult. (The one youngster was a twelve-year-old named John Hindley, who was one of the last people rescued.) The death of every woman and almost all the children aboard apparently became a source of controversy (understandably), but it does not seem to have been a matter of deliberate exclusion; men, being stronger, had a better chance of making it across the lifeline to the island (Fox, p. 250), and being larger, would also survive better in the cold. There are reports of at least a few women making it to shore alive (e.g. Hatchard, p. 92), but with no way to get warm, all died thereafter.

The losses are somewhat uncertain, because the purser and his records were lost, so we don't know how many people were aboard (Fox, p. 250). Paine lists as the extremes 454 lost out of 981 aboard to 560 of 931 aboard; Brinnin's figure is that 481 died. Ritchie, p. 15, also says that 481 died out of 931. Fox, p. 250, cites the high figure of 585. Preston, p. 56, says that over 500 were lost in this first great tragedy of the steam liner trade. Hatchard never really analyzes the losses, but on p. 117 says in passing that 535 were lost, a number apparently derived from the official tribunal finding (printed on pp. 118-126) which on p. 119 says 535 were lost "I believe" (so the tribunal didn't know) out of 957 thought to be on board. On pp. 127-140 Hatchard lists those thought to have been aboard and those who survived. This does not, however, account for stowaways -- I read somewhere that someone claimed there were fourteen.
Preston quotes a contemporary account: "A large mass of something drifted past the ship on the top of the waves, and then it was lost to view in the trough of the sea. As it passed by a moan -- it must have been a shriek but the tempest dulled the sound -- seemed to surge up from the mass, which extended over fifty yards of water: it was the women. The sea swept them out of the steerage, and with their children, to the number of 200 or 300, they drifted thus into eternity."

Captain Williams -- who had been asleep at the time of the wreck; he had given orders to be awakened, but the orders were not obeyed (Brinnin, p. 251) -- was found guilty of negligence, but his license was suspended for only two years based on his gallant conduct during the rescue operations (Brinnin, p. 253; Hatchard, p. 125, has the recommendation and says elsewhere that Williams returned to White Star. Fourth Officer Brown, who refused to wake up Williams, was suspended for three months; Hatchard, p. 126).

Williams was certainly guilty of a navigation error, but Fox would distribute the blame more widely; he blames the chief engineer for mismanaging the engines -- and White Star for being too cheap to supply either enough good coal or an abundance of cheap coal.

Incidentally, the *Atlantic* of 1873 should not be confused with another *Atlantic*, the Collins Line steamer launched in 1849. This ship had a major mechanical breakdown in 1851, and was for a time thought to have vanished, but made it home under sail after much delay (Brinnin, pp. 182-184). The second *Atlantic* was not exactly a replacement for the first, but the decommissioning of the earlier ship after the American Civil War made the name "available" for the new liner. There was also a paddleboat named *Atlantic* which collided with the *Ogdensburg* on Lake Erie in 1852, and sank with the loss of some 250 lives (she was crowded with immigrants, and no one knows exactly how many died; for background, see Bourrie, pp. 77-83).

Despite this tragedy, the period after the sinking of the *Atlantic* was the glory time for the transatlantic steamers, and it was also a relatively safe period. There would not be another such disaster for almost forty years, when a certain ship called the *Titanic* set out on her maiden run.

She too, we note, was a White Star liner.

There is an SS Atlantic Heritage Park, and a Park Society, based on the Lower Prospect peninsula, but it isn't actually at the wreck site. - RBW

For two different 1873 broadsides on the same subject see:

- Bodleian, Harding B 13(234), "Verses on the Wreck of the Atlantic" ("Oh, pray give attention and listen to me "), unknown, 1873 [text refers to the wreck as having occurred after "the steamer Atlantic ... left Liverpool upon the 20th ult"].

- Bodleian, Firth c.26(289), "Lines on the loss of the 'Atlantic'" ("Oh! listen you wives and mothers"), unknown, 1873 [text refers to a "List of the passengers, from the Manchester Courier, April 4th, 1873"] - BS

Note that Roud lumps all the *Atlantic* songs, but their form shows that they are distinct. - RBW

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- Hatchard: Keith A. Hatchard, The Two Atlantics: The Shipwreck of the SS Atlantic at Prospect, NS April 1, 1873, Nimbus Press, 1981
- Preston: Diana Preston, Lusitania: An Epic Tragedy (Walker, 2002; I use the 2003 Berkley edition)

Last updated in version 6.1

File: Pea931

**Loss of the Atlantic (II), The**

DESCRIPTION: "Of the gallant ship Atlantic Wrecked on Nova Scotia's shore." "The captain... heeded not that rocky coast That he was drawing near"
Loss of the Atlantic (III), The

DESCRIPTION: Atlantic sails from Liverpool for Halifax with a crew of 60 and 900 passengers. It strikes a rock at night. The captain is faulted: "he cared not for our safety as you may plainly see He went to bed and left the ship to prove our destiny." All are lost

AUTHOR: unknown
EARLIEST DATE: 1946 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: drowning sea ship wreck sailor
HISTORICAL REFERENCES:
Mar 31/Apr 1, 1873 - wreck of the Atlantic
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, pp. 88-89, "The Loss of the Atlantic" (1 text)
Roud #3822
CROSS-REFERENCES:
cf. "The Loss of the Atlantic" (I)
cf. "The Loss of the Atlantic" (II)
cf. "The Loss of the Atlantic" (IV)
NOTES [29 words]: For extensive historical notes on the Atlantic wreck, see the notes to "The Loss of the Atlantic" (I). Observe that there were in fact hundreds of survivors of the wreck. - RBW
File: Ran088

Loss of the Atlantic (IV), The

DESCRIPTION: Atlantic stops at Queenstown "to bring Erin's sons and daughters to wild Amerikay." One night "and they all in bed, When our gallant ship she struck a rock at a place called The Major's Head ... seven hundred souls were buried in the main"

AUTHOR: unknown
EARLIEST DATE: 1948 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: drowning sea ship wreck sailor
HISTORICAL REFERENCES:
Mar 31/Apr 1, 1873 - wreck of the Atlantic
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, pp. 89-90, "The Loss of the Atlantic" (1 text)
Roud #3822
CROSS-REFERENCES:
cf. "The Loss of the Atlantic" (I)
cf. "The Loss of the Atlantic" (II)
cf. "The Loss of the Atlantic" (III)
NOTES [26 words]: For extensive historical notes on the Atlantic wreck, see the notes to "The Loss of the Atlantic" (I). Observe that this version exaggerates the losses. - RBW
Loss of the Barbara and Ronnie, The

DESCRIPTION: "In the spring of fifty-one" Walter Bond commands the "Barbara Ann Ronney from Petites in Newfoundland." Sailing home near Christmas they are caught and sank with a crew of five sharemen when "on the eighteenth of December the winter hurricane blew"

AUTHOR: unknown

EARLIEST DATE: 1959 (Peacock)

KEYWORDS: death drowning ship sea storm wreck moniker

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Peacock, pp. 937-938, "The Loss of the Barbara Ann Ronney" (1 text, 1 tune)
Roud #9813

NOTES [24 words]: The Barbara and Ronnie was missing and presumed sunk in Glace Bay in the Gulf of St Lawrence December 18, 1951 (Northern Shipwrecks Database). - BS

File: Pea937

Loss of the Bruce, The

DESCRIPTION: "The Bruce was bound for Louisburg, the night being dark and drear ... Captain Drake stood on the bridge ... the Bruce with mail and passengers she ran upon a reef." All except "young Pike" are saved.

AUTHOR: unknown

EARLIEST DATE: 1960 (Peacock)

KEYWORDS: drowning sea ship wreck rescue

HISTORICAL REFERENCES:
Mar 1911 - The wreck of the Bruce

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Peacock, pp. 939-940, "The Loss of the Bruce" (1 text, 1 tune)
Roud #9937

RECORDINGS:
Jim Dalton, "The Loss of the Bruce" (on PeacockCDROM)

NOTES [1094 words]: The Bruce was stranded on Port Nova Reef off Cape Breton Point and crushed in the ice on March 24, 1911 going from Port aux Basques, Newfoundland to Louisbourg Nova Scotia. A steamship ferry, it had 123 passengers (Northern Shipwrecks Database). - BS

The Bruce was one of the first members of the "Alphabet Fleet" (for which see "The Wreck of the Steamship Ethie"); they were Newfoundland vessels given names alphabetically after places in Scotland (so Argyle, Bruce, Clyde, Dundee, etc.) and intended to bring steam ferry service to coastal outports. The service was set up along with the Newfoundland railway, a government-sponsored but privately-owned service intended to improve internal communications and industry on the island. (It was not a financial or economic success, but that's another story.)

The Bruce, although not the first ship on the alphabetical list, actually went into service before the railroad contract was finalized and the rest of the fleet completed, (Penney/Kennedy, p. 94), yet was one of the most closely connected to the railroad. (For more on the Newfoundland Railroad in general, see the notes to "The Wreck of the Steamship Ethie," "The Bonavist Line," "Downey's Our Member," and "Drill, Ye Heroes, Drill!") The ship was put in service once the Newfoundland railway reached Port-aux-Basques in southwest Newfoundland; built in Scotland, it was to supply sea cargo for the train (DictNewfLabrador, p. 287), and in fact was beat the train into service, arriving in Newfoundland on Oct. 13, 1897 (Penney, p. 63) and being present when the first train reached the coast on June 30, 1898 (Bruce, p. 13; Penney, p. 63; Lingard, p. 53, says she left at 11:50 p.m.; Harding, p. 138, says this was 65 minutes after the train arrived). She was the first regular connection between Newfoundland and the mainland (recall that Newfoundland was still an independent dominion at this time), and Sydney, Nova Scotia, at the far end of the link, became a boom town as a result, tripling in size (Bruce, pp. 12-13).

The Bruce also carried the mail; it is ironic to note that the trains had an on-board post office to prepare mail for shipping (Harding, p. 134), given that the Bruce kept its schedule pretty well and the train rarely did.

According to Connors, p. 6, the Bruce was built by A. & J. Inglis of Glasgow; she was 237 feet long
and of 1155 gross tons. The Bruce kept such a regular schedule that she became a byword. England, p. 249, recounts that sealers reckoned short periods of time based on her schedule: "Sometimes for short periods, however, they count by 'Bruces'; i.e. trips by the steamship Bruce... As for example: 'I come over six bruces ago.'" (There was a second Bruce built after the first was lost, which perhaps helped maintain this tradition even in the years after she was lost.) She became such an institution that, "In fond rememberance, her likeness appeared on the labels of the whiskey, Old Bruce, sold in government liquor stores" (O'Neill, p. 976).

According to Hanrahan, p. 2, the Bruce was designed to use both steam and sail. On her first voyage, she managed an impressive 15.5 knots (comfortably more than the ten knots she is credited with in the song). She was strengthened to deal with Newfoundland's icy conditions (she was the first ship to sail in and out of Sydney all year rather than shutting down for the winter; Bruce, p. 33), but still was considered a luxurious liner.

It was estimated that, in her career, she made two thousand round trips and carried about 350,000 passengers. She also carried most of the mail between Newfoundland and Canada. It appears she had only two captains in her career, P. Delaney, who had overseen her construction and stayed with her until her last year (Bruce, p. 32) and Richard Drake, who obviously is the "Captain Drake" of the first verse.

The Bruce had a hard time setting out on her final voyage; the weather in 1911 had been very bad (as the song says, it was "dark and drear."), and passengers reported a lot of water in the ship. Apparently it was some time before Captain Drake was given his orders to sail from Port aux Basques. But visibility was very poor because of heavy snow, and a lookout had mistaken one lighthouse for another. Captain Drake thought he knew where he was, but he was wrong, and he ran the Bruce on a reef and tore out her bottom (Hanrahan, p. 141).

She was only about 150 feet from shore, on the east coast of Nova Scotia (the nearest town of any size, Main-a-Dieu, was about two miles away; Hanrahan, p. 142). But it was hard to get the passengers off the ship in the storm and heavy seas. The good news is that casualties were light -- William Pike drowned (the "Young Pike" of the song), and initially there were reports that a fellow named "Shea" was also lost, but "Shea" seems not to have actually existed; he was reported as a casualty based on confused accounts by the passengers (Hanrahan, pp. 142-143; Connors, p. 6, and Harding, p. 139, nonetheless report that two people were lost). But it took quite a while to get the survivors out of the horrid conditions; indeed, it took the lifeboats several trips just to get all the people to shore (Hanrahan, pp. 145-146), and of course most of the cargo was lost. Hanrahan, pp. 178-179, has a full list of the passengers who were on the Bruce on her final voyage.

A new Bruce (which looked surprisingly similar to the old one) was put into service in 1912 but was sold to Russia in 1915 (Connors, p. 10), presumably because she was well-built and would make a good icebreaker; Russia -- with its Baltic and Black Sea ports closed off by Germany and Turkey respectively, leaving them only the icy ports on the White Sea as a way to receive shipments from the western allies -- bought at least eight Newfoundland ships in that period for this purpose (Candow, p. 45).

There is a photo of the Bruce in her wrecked state on p. 8 of Connors, and photos of the intact ship in the photo insert following p. 79 of Bruce, on p. 53 of Lingard, on p. 51 of Penney, and on p. 94 of Hanrahan (a larger version of which is on p. 6 of Connors), with a note saying that it was taken from one of Gerald Doyle's postcards. I'm surprised this piece didn't go into one of his songbooks. Harding has that same publicity photo on p. 133, plus photos on pp. 138-139 of her waiting for the trains.

It's interesting to note that the third ship to take up the Sydney/Port-aux-Basques route, the Caribou, also has a song; see "The Loss of the Caribou." - RBW

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- England: George Allan England, Vikings of the Ice: Being the Log of a Tenderfoot on the Great Newfoundland Seal Hunt (also published as The Greatest Hunt in the World),
Doubleday, 1924

- Lingard: Mont Lingard (with photos by Mike Shufelt), Next Stop: Wreckhouse; More Chats, Stats and Snaps of the Newfoundland Railway, Mont Lingard Publications, 1997

Last updated in version 6.0
File: Pea939

Loss of the Caribou, The

DESCRIPTION: The steamship Caribou is torpedoed and sunk and passengers are lost. "Here at Channel ... widows and sweethearts and orphans cry and fret" Most of the men "belonged to" Port-aux-Basques. "The funeral was the largest ever known here"

AUTHOR: unknown (listed as by Mrs. Peter Musseau by Thornhill)

EARLIEST DATE: 1945 (Thornhill, _It Happened In October_)

KEYWORDS: grief war travel death drowning funeral commerce sea ship shore disaster wreck religious children family orphan

HISTORICAL REFERENCES:
Oct 14, 1942 - The ferry Caribou was torpedoed by a German submarine going from North Sydney Nova Scotia to Port aux Basques, Newfoundland; 137 lives lost. (per Guigné, Northern Shipwrecks Database)

FOUND IN: Canada(Newf)

REFERENCES (4 citations):
- Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 244-246, "The Loss of the Caribou" (1 text, 1 tune)

ADDITIONAL: H. Thornhill, _It Happened in October: The Tragic Sinking of the S. S. Caribou_, no publisher listed, 1945, pp. 61-63, "(Come old and young, come rich and poor)" (1 text)
- Douglas How, _Night of the Caribou_, Lancelot Press, 1988, p. 144, "(Remember the Caribou)" (1 excerpt, from H. Thornhill's _It Happened In October_ [mis-identified as _It Happened One Night_], plus three other pieces from the same source)
- Harry Bruce, _Lifeline: The Story of the Atlantic Ferries and Coastal Boats_, Macmillan of Canada, 1977, p. 47, "(no title)" (1 partial text, also from _It Happened In October_)
- Roud #18200

RECORDINGS:
- Ernest Poole, "The Caribou" (on MUNFLA/Leach)

CROSS-REFERENCES:
cf. "Spancil Hill" (tune)

SAME TUNE:
The Swiler's Song (File: RySm144)

NOTES [4421 words]: Channel is a town once separate from the town of Port-aux-Basques, at the southwest corner of Newfoundland. - BS

The combination is now known as Channel-Port aux Basques (How, p. 142), but it appears that most of the crew of the Caribou came from Channel, the English part of town.

Wikipedia has a medium-sized entry ("SS Caribou") which, as of January 2018, had no photo but an extensive set of references, mostly to magazine articles or books which mentioned the ship only briefly. There is one relatively accessible book, How's, specific to the tragedy, plus a graphic novel for children, Jennifer Morgan, Almost Home: The Sinking of the S. S. Caribou, which I have not seen. There is also an historical novel by Kevin Major, Land Beyond the Sea. In addition, the well-known Newfoundland writer Cassie Brown published a book The Caribou Disaster, which was later republished (with some pretty irrelevant additions) as Writing the Sea. It contains a reprint of a newspaper article about the Caribou tragedy, but it is short and doesn't say anything not covered in How's book (or indeed in the Wikipedia article), although it has a few photos I haven't seen.
elsewhere; her account is all human interest stories.

More important, as the first book to publish this song, is H. Thornhill's *It Happened in October: The Tragic Sinking of the S.S. Caribou*, which however extremely hard to find -- and is a truly crummy book, a small format collection of facts and recollections without any real organization. Sources can't even seem to agree if it was published in 1945 or 1954, although the front page says explicitly that it was published in November 1945. As a history, it is extremely incomplete; it was written before the German records were available to prove that a submarine has sunk the *Caribou*, and it doesn't even discuss the escort, but it has some use for learning about how people felt at the time since it consists largely of accounts by survivors and witnesses (Bruce, p. 51).

Bruce, p. 47, claims that the *Caribou* was "the biggest, fastest, toughest, most reliable, and best-loved ferry that had ever sailed between Port-aux-Basques and North Sydney. She was some sweet ship." She had been built in 1925 to symbolize that (in 1923) Newfoundland had finally taken over the Newfoundland Railway and its associated coastal steamers (Connors, p. 48; How, p. 30; for a bit more on the fantastically improbable story of the Railway and the "Alphabet Fleet," see "The Wreck of the Steamship Ethie").

The *Caribou* was a large car ferry ("car" meaning "railroad car"; there were very few automobiles, or passable roads, in Newfoundland at the time); she was capable of carrying fifty cars (Harding, p. 140; Lingard, p. 54). Her run went from Sydney in Nova Scotia to Port aux Basques in southwest Newfoundland, a 96 mile trip (How, pp. 26–27); this is where Newfoundland is closest to mainland Canada (excluding the almost unpopulated areas of Canada north of the St. Lawrence), and remains a ferry route today. Connors, p. 50, says she was 276 feet long and 2222 tons; Bruce, p. 48, says she cost $600,000, was 265 feet long and 41 feet wide, was 2200 tons, was designed to break ice, and could steam at 14.5 knots; Harding, p. 140, mixes these figures, giving her length as 265 feet, her width as 41 feet, and 2222 gross tons, a figure also quoted by CuffEtAl, p. 1; Thornhill, p. 12, makes her 265 feet long, 40 feet wide, 2200 tons but gives no speed. Her 14.5 knot speed meant that, at top speed, she could cross between Nova Scotia and Newfoundland in about six hours, not counting the time navigating the harbors (where submarine attack was unlikely), although apparently the usual crossing time was eight hours (How, p. 33). She could carry 400 passengers (150 of them in first class), and she had facilities to keep them occupied during the crossing. She was built by A. Goodwin-Hamilton S. Adamson Limited of Rotterdam (CuffEtAl, p. 1; Thornhill p. 12).

Newfoundland was so happy to have her that they actually issued a two cent stamp with a picture of her and a caption that read "S.S. CARIBOU 9 HOURS TO SYDNEY N. S." (reproduced on CuffEtAl, p. 2). Like most of Newfoundland's best ships, the *Caribou* once served as a sealer in the spring before resuming her regular duties; in 1935, under Billy Winsor (for whom see "Capt. Frederick Harris and the Grates Cove Seal Killers of 1915"), she took the most seals of any ship in the fleet -- often a sign that she handled well in the ice. But that was her only sealing voyage (my guess is that this is because she had limited coal capacity; Ryan-Last, p. 219, says she only had enough bunker capacity to hold the coal for her trip between ports, so the sailors spent most of her sealing trip moving coal from odd corners). She had proved highly reliable, having only one accident in seventeen years (she had run aground in fog in on August 18, 1930, but everyone survived and she was soon back in service; Bruce, p. 49; Harding, p. 140).

American histories of the Battle of the Atlantic rarely mention the war in Canadian waters, but as Britain derived more and more help from Canada, and became more and more dependent on Newfoundland (not yet part of Canada) as a naval base, the region around Newfoundland and the Maritimes became the site of the naval Battle of the St. Lawrence. The first major casualty was the British freighter *Nicoya*, sunk on May 11, 1942, by the U-533 (How, p. 18). Over the next half a year, the U-boats sank dozens of ships in the area.

Canada was ill-prepared; only two ships had been sunk by the Germans in Canadian waters in World War I, so Canada had very little naval strength (Sarty, p. 9; Milner, p. 71, says that she had just six modern destroyers before the war, and they mostly served in convoy escort, and no ability to build more); in the early years of the war, Canada had to accept what Britain gave it. Things were so desperate that, as late as 1942, Canada was still using minimally-modified yachts as antisubmarine craft! (Sarty, p. 64).

The *Caribou* was important enough to rate an escort, but all that was available was a minesweeper, the *Grandmère* a member of the *Bangor* class (How, p. 26). The big advantage of the *Bangors* was that they could be built by Canada's rather limited shipbuilding industry rather than calling for the more advanced construction facilities of a British naval shipyard (Sarty, p. 31); by using them, Canada was using its own ships for submarine defense. Even these relatively simple ships were a strain for the Canadian yards (Sarty, p. 59); it took a while for the ships to
come into service. The whole class was new (built in the 1940s); Grandmère herself was commissioned in December 1941 and had had a lot of work done even after that (indeed, her main wireless conked out when she most needed it; How, p. 66, and her engines had failed in the first two weeks of her career; Macpherson, p. 51), but many in the class had the old triple expansion engines rather than the more powerful turbines (a third sequence had diesel engines), and were armed with only a single 3-inch gun plus a handful of light anti-aircraft guns (Jane's, p. 69). Their wartime crew consisted of six officers and 77 men (Macpherson, p. 46). Worth, p. 121, calls their anti-submarine capabilities "modest" -- but the submarine threat was so great that the Bangors were pressed into the role despite their severe limits. At least they had depth charges and ASDIC (sonar), although a request to install a radar set in the Grandmère had been turned down because the supply was too constrained (How, p. 40).

The Grandmère was commanded by 32-year-old Lieutenant James Cuthbert (How, p. 26), who was a member of the Royal Canadian Naval Volunteer Reserve (Greenfield, p. 183) -- meaning that he wasn't even part of the "regular" reserve, but was a merchant sailor who had a few classes in naval affairs (Greenfield, pp. 163-164; based on Sarty, p. 9, members of this group sometimes hadn't even trained on a ship). For more about the RCNVR, see the notes to "Roll Along Wavy Navy"; they were the second string reserve, behind the Royal Canadian Naval Reserve, meaning that a lot of them were farm boys fresh from the fields. Cuthbert had sea experience; hardly anyone else aboard the Grandmère did (How, p. 41). In a way, the crew was lucky even to have someone as raw as Cuthbert; the immense expansion of the Canadian navy meant that, at this stage, there simply wasn't enough cadre to properly officer the ships.

The Caribou was thus considerably older, and larger, than her guardian.

For the last fourteen of her seventeen years, the Caribou's commander had been Benjamin Taverner (How, p. 31. "Taverner" is How's, Galgay/McCarthy's, and Greenfield's spelling; Hanrahan and Thornhill spell it "Tavernor." The newspaper article on p. 49 of Connors also spells it "Tavernor," but with a "[sic]," so Connors clearly accepts the spelling "Taverner"). He was only the third captain the ship had ever had (Galgay/McCarthy, p. 63). A Newfoundland born in Trinity (Thornhill, p. 18), he was 62 years old in 1942, and approaching retirement; as early as the 1910s, he had been responsible for various marine rescues as captain of the SS Kyle (Hanrahan, pp. 72-77). By 1942, he had two of his sons as junior officers -- Stanley Taverner, 32, was his first mate; 22-year-old Harold Taverner is his third mate (How, p. 32; the plan was Stanley Tavernor to take over the ship when his father retired; Bruce, p. 56). None of them would survive the disaster. Nor were the Taverners the only sailing family to be hit hard; the large fraction of the Caribou's crew from Port-aux-Basques, the Caribou's home port, and nearby Channel saw to that (How, p. 32). The passengers on the ship included six infants of no more than two years old, and five other children under the age of ten (How, p. 53).

Ironically, the ship had been rebuilt and strengthened just a few months before, and had better lifesaving equipment than at any time in her career. That's more, Captain Taverner took the lifeboat drills seriously (How, p. 33), and was serious about keeping her blacked out. He knew he had reason to worry; four days earlier, Oberleutnant Ulrich Graf's U-69 had sunk another vessel, the Carolus, which was about the same size as the Caribou and in a convoy with a heavier escort, in Canadian waters (How, p. 35). The Caribou did not manage to practice good "smoke discipline" about the smoke from her funnel, though, and apparently Captain Taverner wasn't happy about sailing at night (How, p. 46; according to How, pp. 130-132, etc., this eventually became a political hot potato regarding who gave the order and why. It's an interesting question: by sailing at night, the authorities made it harder for a submarine to spot the ship -- but they also made it harder for the ship and her escort to see the submarine, and it meant that the two Canadian ships could not see each other or conduct an efficient rescue. My personal feeling is that ships were safer at night, but that this was offset by the fact that everyone would be sleepy and inefficient).

Lieutenant Cuthbert of the Grandmère often tried to get to know the commanders of the ships he escorted, but he had never met Ben Taverner (How, p. 44). Did it matter? Who knows? The two ships left port at about 8:00 p.m., the Grandmère first (How, p. 44). They rendezvoused around 9:30, and began zigzagging at a speed of 12-13 knots (How, p. 46). It was known there were submarines in the area; U-69 called home a lot, and the signals were detected (Sarty, p. 196). But in the darkness, the Grandmère had no way to spot a submarine near the surface; ASDIC only worked on subs below a certain depth, and as mentioned, the Grandmère had no radar. Plus the mix of hot and cold water, and fresh and salt, in the mouth of the St. Lawrence made ASDIC less than reliable. What's more, doctrine said that the Caribou should sail in front, so the noise of her propellers meant that the Grandmère ASDIC couldn't search forward (How, p. 62). And the blacked-out ships were not supposed to contact each other by wireless or blinker (How, p. 60); Captain Taverner didn't even know where his escort was located.
Not a good situation when facing a skilled opponent like Graf; the U-69's skipper was still in his twenties, but he had been in the navy for seven years, and was smart and skilled enough to have risen through the enlisted ranks to become an officer. And he had won the Iron Cross, both first and second class (How, pp. 49-50).

U-69 itself was a Type VII C U-boat, the most common U-boat class of the war (in fact, according to Bagnasco, p. 65, she was the very first boat of type C of class VII, although of course there had been many Type A and Type B boats before her). Bagnasco, p. 62, describes these boats as 769 tons surfaces, 871 tons submerged, with a length of 218 feet 3 inches (making them rather small by World War II standards; they were well-armed but very cramped). Listed speed was 17.6 knots on the surface, 7.6 submerged; they had a surface range of 8500 miles at 10 knots, and 130 miles at 2 knots submerged. They had four forward torpedo tubes, one stern tube, and normally carried 14 torpedoes. They originally typically had a 3.4" main gun and some antiaircraft guns, but many changed their main weapons during the war.

The U-69 picked a great time to attack if it wanted to cause civilian casualties -- it was around 3:30 a.m. (How, p. 58, although the three ships involved all logged somewhat different times), and the Caribou so close to Newfoundland that she was soon to stop zigzagging as she prepared to go into the harbor -- if indeed she hasn't already straightened out her course (How, pp. 59, 115). So everyone who could get to sleep probably was asleep.

Not surprisingly, U-69 had a hard time identifying her targets with much precision -- she guessed the Caribou to be 6500 tonnes, three times her actual displacement. But Graf correctly identified the lead ship as a freighter/passenger vessel, and the second as a warship (How, p. 61). He fired a single torpedo, which hit the Caribou amidships (How, p. 63). Her boilers apparently exploded soon after; she went down very quickly (How, p. 72).

Some have regarded this as an atrocity, but it should be stressed that many passenger ships were converted to wartime use; there was no way for Graf to know there were civilians aboard. And she carried military cargo -- and reportedly was carrying as much freight as was legally allowed, which might have hastened her sinking (Greenfield, p. 185).

The Caribou's lifeboats were little use. Some were smashed. Those in the rear, since they had not been swung out, survived -- but passengers filled them before they could be swung out, meaning that they could not be launched! (How, p. 73). Only two would make it into the water (How, p. 74). And one boat did not have its seacocks in place -- in other words, it had holes in it! (How, p. 82). Fortunately it hauled a Newfoundlander aboard, and he straightened things out (How, p. 83).

The best guess is that it was only four to five minutes from the time the torpedo hit to the time the Caribou went down (How, p. 76). This means that we don't really have much knowledge about what happened aboard during those few minutes; many lives were lost, and survivors didn't have much time to see what happened, and memories of such stressful events are often inaccurate. To add to the problems of the survivors, they were in northern waters in October. Best guess is that the air temperature was 46 degrees F when the Caribou went down (How, pp. 92-93). Not too bad, for that time of night at that time of year. People who never went into the water could survive that. Those who got wet -- either from sea or spray -- would have a harder time.

The wind made it worse. It was 12 miles per hour at the time of the torpedoing; it rose to about 20 miles per hour over the next several hours. Passengers in the boats avoided the wind and covered themselves as best they could (How, p. 100).

Convoy doctrine said that, in the event a ship was damaged, the escorts should not attempt a rescue; their job was to go after the submarine. So that was what the Grandmère did. The escort could see U-69, and headed for her at top speed; apparently Lt. Cuthbert wanted to ram (How, p. 67). Graf could perhaps have escaped on the surface, or even won a surface battle -- his ship was slightly faster than the Grandmère, with a top speed of 17 knots (although it would take time to get up to speed), and it also had a heavier main gun -- indeed, it was the larger of the two vessels (Worth, p. 69). But, in the dark, Graf couldn't tell details of the Grandmère; what he knew is that an escort was coming for him, and he chose to dive rather than fight (How, pp. 72-73). The Grandmère dropped a series of depth charges without hitting U-69 (How, p. 78). The submarine then headed for where the Caribou sank, correctly anticipating that the Grandmère could not track, and would not attack, it there, where the survivors were gathered (How, pp. 85, 92-93). The Grandmère never did get an ASDIC trace. She hunted for at least eighty minutes, and possibly as much as two hours, but never located the U-69 (How, p. 95). At the end of that time, she gave up and went to rescue the Caribou survivors. This of course meant that U-69 could have sunk her too -- but Lt. Cuthbert correctly guessed that the sub was not hunting in the area any more. As it turns out, it was staying down -- because it can't hear the Grandmère's ASDIC! (How, p. 97).

Around 6:00, as it grew light, the Royal Canadian Air Force sent out a plane to search for survivors (How, p. 98); sadly, the plane and ship seem to have had trouble communicating (How, p. 100).
Another plane, and four navy ships, joined them later (How, p. 106). But most of the rescues were done by the Grandmère, which picked up its first survivors around 6:30 (How, p. 99). At about the same time, small craft started to set out from Port aux Basques despite the worsening seas (How, p. 101). The town prepared a makeshift hospital for the survivors that were expected shortly (How, p. 103) -- although the Navy, being the Navy, ordered the Grandmère to make for Sydney rather than nearby Port aux Basques. (Given that Port aux Basques didn't have electricity or running water at that time -- Greenfield, p. 191 -- that may have been for the best.) The authorities also try to keep the whole thing quiet -- but it seems that everyone knew (How, p. 110-111). It could hardly be kept secret at Port aux Basques, since bodies start to arrive there on the following evening (How, pp. 113-115).

There is some uncertainty as to how many were aboard; Galgay/McCarthy, p. 63, and Sarty, p. xxi, say 237; Andrieux and Lingard, p. 54, say 238; but most of the other writers give totals that add up to 240 (plus or minus one).

The total losses are listed as 136 by How and by Bercuson, p. 95; Bruce, p. 55, Galgay/McCarthy, p. 66, Greenfield, p. 182, Andrieux, p. 121, and Ryan/Drake, p. 43, say 137 were lost; this is also the figure in the newspaper article quoted on p. 49 of Connors; Sarty, p. xxi, implies 134 casualties (but this may refer to those who died in the water, excluding the two survivors who died after rescue). CuffEtAl, p. 5, break down the dead as 48 civilian passengers; 20 navy, 12 army, and 18 air force personnel; eight American military, and 31 crew, for a total of 137. Thornhill, pp. 33-35, gives a list of 105 who were lost and 100 survivors but lists 31 crew separately without saying that they were all lost (but if we add 105 and 31, we get 136 lost, as above).

All sources except Thornhill say there were 103 or 104 survivors (How, p. 107; the discrepancy in the number of survivors is unexplained; Galgay/McCarthy, p. 66, and Sarty, p. xxi, say that the Grandmère rescued 103 but that two died after rescue, which again shows how confused the records were; Bruce, p. 55; CuffEtAl, p. 5; Connors, p. 49; and Lingard, p. 54, simply say that there were 101 survivors). The casualty rate among women was higher than among men; only eight of 26 survived, and most of them needed hospitalization (How, p. 107). Only one of eleven children survived (How, p. 110). Just 15 of the Caribou's crew of 46 survived; the captain and his three senior officers were all dead (Bruce, p. 55; How, p. 109). It is said to be the worst single loss Newfoundland would suffer in the entire war. The port of Channel suffered the highest losses -- 16 men and one woman (Greenfield, p. 182). Given that the area was reported to have only about two thousand people (Greenfield, p. 191), that means that it lost about 1% of its population! Supposedly there were 21 widows and 51 orphans in the area (Bruce, p. 55; Galgay/McCarthy, p. 66).

Greenfield, pp. 242-247, has a list of all people killed in the Battle of the St. Lawrence, including on pp. 244-246 a list of those lost on the Caribou. Deaths on the Caribou represented almost exactly half the losses on all ships in 1942, and almost all the true non-combatants. Two days after the disaster, Ottawa finally admitted the story -- and, of course, broadcast it as an atrocity, an unprovoked attack on civilians (How, pp. 116-117). It should be repeated that, although civilians died, the Allies often used passenger ships like the Caribou for munitions and even as troop transports. The Caribou herself had been so used, and she was escorted by a navy ship (How, p. 126). She was clearly, by the doctrine of the time, a legitimate target. There were multiple inquests, one made by the authorities at once and two later, after the public outcry -- two of them largely in the hands of a certain Captain Dalton (How, p. 127). Dalton's first report, which was frankly done much too quickly, accepted some of the atrocity stories; the second was more cautious and gave the Grandmère more credit, although it sounds as if only the report by the Canadian naval forces really gave her her due (How, p. 128).

The Caribou story became a rallying cry for Canada in World War II (with exaggerations and falsehoods, naturally, such as a claim that the U-boat had rammed and/or machine gunned a lifeboat; How, p. 119). This is twice ironic -- ironic first because Newfoundland, which bore the largest share of the cost, was not yet part of Canada; and second because the Caribou was the last ship the Germans sank in Canadian waters in 1942 (How, p. 122), so Canada was no longer under threat after she went down. (The Canadians, after a weak and chaotic initial response, had improved their defenses enough that their aircraft sank a couple of U-boats before the Caribou met her fate; Sarty, pp. 214-215). The Canadian navy did change some of its doctrines (How, p. 133), but with the U-boats going elsewhere, we don't really know if this made any difference. U-69 and its skipper Graf was sunk with all hands by the Viscount on February 17, 1943 (How, p. 124). It was not until 1985 that her log was examined in detail and it became clear that she had seen both the Caribou and the Grandmère -- reducing but not entirely eliminating the bitterness among Canadians who remembered the sinking (How, p. 146).

The Caribou incident was the biggest event of the Grandmère's career; Macpherson's summary on
p. 51 does not mention anything she did after that. In 1947, most of the Bangors were scrapped or mothballed or sold off; the Grandmère became a yacht (Macpherson, p. 51). A memorial was set up at Port aux Basques on October 14, 1947, the fifth anniversary of the sinking (Sarty, p. 305).

In 1986, when a new ship took over the Sydney/Channel run, it was decided to name her the Caribou, and a survivor dropped a wreath near the site of the wreck (Galgay/McCarthy, p. 68). A later Newfoundland coastal boat was named the Taverner in honor of the Caribou's captain (photo on p. 70 of Connors).

There are photos of the Caribou and the Grandmère facing p. 76 of How; a plan of the U-69 follows, then photos of Captain Taverner and his sons, of Lieutenant Cuthbert, and others from both ships. Bruce, in the photo insert following p. 78; Greenfield, in the photo insert preceding p. 131; Andrieux, p. 120; Lingard, p. 54, Ryan/Drake, p. 43; and Neary/O'Flaherty, p. 146 also have pictures of the Caribou; O'Neill, p. 951, shows a memorial card (?) which shows not only the ship but her captain and thirty of her passengers and crew. Galgay/McCarthy, p. 62, shows the Caribou being launched, and p. 66 shows her at sea. Connors, p. 50, also has a photo of her sailing along the coast. Macpherson, p. 51, has two (better) photos of Grandmère and dozens of photos of other members of the class, plus a design plan (shrunk to the point of near-illegibility) on p. 59. CuffEtAl has a good photo of the Grandmère on p. 9 and a poor one of Captain Taverner on p. 5, plus a very dark one of the Caribou on p. 15.

Thornhill has many photographs of the Caribou, including during her construction, and dozens of photos of those who sailed on her, but most are very poorly reproduced.

Thornhill lists this song as "Composed by Mrs. Peter Musseau, Lake Brook, Nfld. and dedicated to the memory of the S.S. Caribou and those who were lost." This attribution seems to be largely forgotten, if indeed it is accurate; Thornhill's pages are scattered with snippets of poems with poor attributions. What is certain is that the song went into oral tradition and quickly developed variations.

The song as printed by Guigné-ForgottenSongsOfTheNewfoundlandOutports is mostly historically accurate (not too surprising, given that it was collected just nine years after the event). The Caribou was lost on October 14, to a torpedo, in the early morning. The song says there were fourteen children on the ship, whereas How gives the number as eleven, but that depends on just how you define children. The song correctly lists the captain and two sons among the casualties, although I don't recall any of the printed accounts mentioning their bodies being found. And the recriminations show just how important the ship was (or, at least, came to be) for Newfoundlanders.

It's interesting to note that the first ship on the Sydney/Port-aux-Basques run, the Bruce, also has a song; see "The Loss of the Bruce." - RBW

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Last updated in version 5.1
File: Guig244

Loss of the City of Green Bay

DESCRIPTION: "Since you ask Caruso for it, Friends and brothers, lend an ear." A schooner is wrecks almost within reach of shore. The sailors cry for help, and try to man the lifeboats, but they are too far away to reach in the storm

AUTHOR: unknown
EARLIEST DATE: before 1952 (Walton collection, from a scrapbook owned by Charles C. Allers)
KEYWORDS: ship wreck disaster
FOUND IN: US(MW)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheG...Bay" (1 text)
Roud #19883

NOTES [145 words]: Although the text is entitled "Loss of the City of Green Bay," there is no indication whatsoever in the song of what ship is meant, except that she was sailing down from Escanaba and that "Caruso" was asked about the wreck. Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors says that the City of Green Bay was lost October 3, 1887 near South Haven on Lake Michigan, with the loss of six of seven men aboard. Bruce D. Berman Encyclopedia of American Shipwrecks, Mariner's Press, 1972, p. 239, gives the date as October 4 (i.e. the same night but after midnight) though the cause of the wreck is unknown.

We should note that there was a later City of Green Bay, this one a steamer built in 1880, which burned in 1909. But the song seems to refer to a sailing ship going aground. The only real question is whether the ship was indeed the City of Green Bay. - RBW

Last updated in version 5.0
File: WGM127

Loss of the City of Quebec, The

DESCRIPTION: "On the first day of April eighteen hundred and seventy two The City of Quebec leaved London with a choice of British crew." Seventeen are drowned in Newfoundland waters.

AUTHOR: unknown
EARLIEST DATE: 1961 (Peacock)
KEYWORDS: drowning sea ship wreck
HISTORICAL REFERENCES:
May 8, 1871- Loss of the City of Quebec
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
*Peacock*, p. 941, "The Loss of the City of Quebec" (1 fragment, 1 tune)
Roud #9936

RECORDINGS:
*Mrs. Mary Ann Galpin, "The Loss of the City of Quebec"* (on *PeacockCDROM*) [one verse only]

NOTES [265 words]: The City of Quebec was lost at Isle Aux Morts, May 8, 1871 en route from London (Northern Shipwrecks Database). Isle Aux Morts is about 12 miles east of Port Aux Basques at the southwest corner of Newfoundland. - BS

Ships named "City of (somewhere)," e.g. *City of Glasgow, City of Philadelphia*, were characteristic of the Inman Line, which came into being in 1850; according to John Malcolm Brinnin, *The Sway of the Grand Saloon: A Social History of the North Atlantic* (1986; I use the 2000 Barnes & Noble edition), p. 208, "by 1857 he was carrying one third of all individuals traveling across the ocean." I have not been able to determine whether *City of Quebec* was an Inman ship, but it seems likely -- and, frankly, looking at the stories in Brinnin and at the entries on pp. 111-112 of Paine, they had a "terrible" safety record.

To give the Inman Line its due, one of its primary goals was the relatively efficient transportation of steerage passengers emigrating from Ireland to America. This meant that its ships had to be operated on a relatively low budget and had to carry a lot of passengers (Fox, pp. 174-181). The inevitable result was that, if a wreck happened, it killed a lot of people. At least they crossed the ocean faster than the emigrant sailing ships they replaced, so there were far fewer deaths by disease than on the sailing vessels.

Galgay/McCarthy, p. 156, report that the *City of Quebec* was a "Vessel from Aberdeen, Captain Pithie, from London on a voyage to Quebec. Wrecked on Isle aux Morts, May 8, 1891, all hands drowned, 6 bodies recovered." - RBW

Bibliography


Last updated in version 5.0
File: Pea941

**Loss of the Convict Ship**

DESCRIPTION: "Come all you tender Christians that hear my tale of woe" as the singer tells of those transported for "petty crimes." They left Ireland in May. The ship is wrecked. The majority of the crew survives, but only 20 of 346 convicts survive

AUTHOR: unknown
EARLIEST DATE: 1964 (Anderson-FarewellToOldEngland); Anderson dates his broadside c. 1835
KEYWORDS: transportation wreck disaster death
FOUND IN:
REFERENCES (1 citation):
Anderson-FarewellToOldEngland, pp. 159-161, "The Loss of the Convict Ship" (1 text, 1 tune)
Roud #V32795
File: AnFa159

**Loss of the Danny Goodwin, The**

DESCRIPTION: Captain LaFosse takes the schooner Danny Goodwin out from New Harbour. On December 6 the crew of six fisherman is lost in a storm.

AUTHOR: unknown
EARLIEST DATE: 1961 (Peacock)
KEYWORDS: death drowning storm wreck
**Loss of the Druid, The**

DESCRIPTION: The Druid is "a schooner of fame" -- for the wrong reasons; "Jimmy Jackson, her owner, a miser was he,Too greedy to fit out his vessel for sea." A storm blows up, the mainmast is lost, the pumps don't work, and "the water she made was dreadful to see"

AUTHOR: unknown

EARLIEST DATE: 1951

KEYWORDS: ship storm wreck humorous

HISTORICAL REFERENCES:
1878 - Loss of the Druid while en route from Lunenburg, Nova Scotia to the West Indies

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Doerflinger-SongsOfTheSailorAndLumberman, p. 195, "The Loss of the Druid" (1 text, 1 tune)

Roud #4082

NOTES [8 words]: This song is item dD37 in Laws's Appendix II. - RBW

File: Doe195

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**Loss of the Eliza, The (The Herons)**

DESCRIPTION: The crew of the Eliza are cheerfully approaching home (?) when a sudden storm blows up. Driven before the storm, the ship is blown to pieces. The people ashore, including the sister of two of the sailors, await word, but the ship is never found

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA/Leach)

KEYWORDS: sea ship disaster storm death

FOUND IN: Canada(Newf)

REFERENCES (2 citations):
Fowke/Johnston-FolkSongsOfCanada, pp. 47-50, "The Loss of the Eliza (The Herons)" (1 text, 1 tune)

Peacock, pp. 944-947, "The Loss of the Eliza" (1 text, 2 tunes)

ST FJ047 (Partial)

Roud #4424

RECORDINGS:
Mrs. T. Ghaney, "The Loss of the Eliza" (on MUNFLA/Leach)
Ken Peacock, "The Loss of the Eliza" (on NFKPeacock)
Patrick Rossiter, "The Loss of the Eliza" (on PeacockCDROM) [one verse only]

NOTES [372 words]: Fowke writes, "No information is available about the loss of the Eliza, but the story is very similar to that of the Southern Cross which was lost in April, 1914, with one hundred and seventy men aboard." (It might be noted, however, that the ballad claims the Eliza sank in October.) For the loss of the Southern Cross see "The Southern Cross (I)." To this day, no one knows what happened to her, and no bodies were ever found.

"It is...one of the very few native ballads carrying supernatural portents (the herons) in the manner of the older traditional ballads...the spectres...the herons...Death's Angel" (Peacock).

Many [ships named Eliza] lost but no record both in October and off Cape Race/St Mary's Bay; the route would seem to have started at St John's [near Fort Amherst]. The best bet may be March 18, 1862, crushed in the ice off Bay Bulls -- on the route just south of St John's -- en route to St Mary's Riverhead, owned by Welsh & Co at St Mary's Riverhead with a captain possible named Welsh [who, in the ballad, sees the failing ship] (Northern Shipwrecks Database) - BS
There were quite a few Newfoundland sealers named *Eliza*, but each was too small for the ship of the song. In Shannon Ryan, *The Ice Hunters: A History of Newfoundland Sealing to 1914*, Breakwater Books, 1994, p. 471, we find the *Eliza*, of 97 tons, under Captain James Hearne, sailing from Saint John's in 1834 with a company of 27; p. 458, for the year 1853 lists the *Eliza*, Captain Scott, fitted out by Baine, Johnston & Co., still of 97 tons, but now with 37 men. Ryan, p. 475, lists an *Eliza* sailing from Conception Bay in 1833 under Captain Long; she was 83 tons and had 28 aboard. On p. 479, we read of an *Eliza* under Clement Noel (91 tons, 29 men) sailing from Carbonear in 1836; on p. 481, an *Eliza* from St. John's, sailing in 1838; 105 tons, 38 men under S. French (Ryan, p. 481), and another under W. Mullins; 121 tons, 29 men (Ryan, p. 482).

Frank Galgay and Michael McCarthy, *Shipwrecks of Newfoundland and Labrador, Volume II*, Creative Publishers, 1990, p. 102, lists 48 ships lost in the ice in Spring 1862; it was a bad year. The *Eliza* Ben mentions above as lost in that year was one of the 48. - RBW

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**Loss of the Evelyn Marie, The**

DESCRIPTION: "It's mournful to tell you a story so sad. It's about a new trawler and the equipment it had." "Six gallant fishermen" were "In this beautiful trawler, the Evelyn Marie." After a year in service, they radio for rescue, but she sinks before help arrives

AUTHOR: unknown

EARLIEST DATE: 1986 (Palmer-OxfordBookOfSeaSongs)

KEYWORDS: ship sailor death

HISTORICAL REFERENCES:

Jan 7, 1975 - Loss of the _Evelyn Marie_ with all six people aboard (source: Palmer-OxfordBookOfSeaSongs)

FOUND IN: Ireland

REFERENCES (1 citation):

*Palmer-OxfordBookOfSeaSongs* 158, "The Loss of the Evelyn Marie" (1 text, 1 tune)

Roud #16877

File: PsSe158

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**Loss of the Gertie, The (The Loss of the Guernsey)**

DESCRIPTION: The Guernsey sails from Trepassey "wit' fish and oil on borad of her" and is overtaken by wind and snow. The wreckage is found the next morning. The song speculates about how the wreck happened, lists the crew and calls for prayers for those lost

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA-Leach)

KEYWORDS: death drowning sea ship storm wreck sailor

HISTORICAL REFERENCES:

Dec 5, 1934 - Schooner Gertie lost at Trepassey (per Northern Shipwrecks Database)

FOUND IN: Canada(Newf)

Roud #30138

RECORDINGS:

*Mike Welsh, "The Loss of the Guernsey"* (on MUNFLA-Leach)

NOTES [43 words]: Frank Galgay and Michael McCarthy, *Shipwrecks of Newfoundland and Labrador, Volume I*, Harry Cuff Publishing, 1987, p. 82, have a slightly different report of the *Gertie": "Schooner, sailed out of Trepassy. Lost with all hands at Calvert 4 Dec 1934." - RBW

Last updated in version 4.4

File: ML3LootG

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**Loss of the Gilbert Mollison, The**

DESCRIPTION: "Another proud and gallant ship, Another noble crew, Have sunk beneath the angry waves...." No more will the vessel take to the waters. Some of the many sailors who have served on her are now dead. People at home wait and mourn

AUTHOR: unknown

EARLIEST DATE: 1933 (collected from Ben Peckham by Walton)
Loss of the Gilcher, The

DESCRIPTION: "On October 28, Oh how the wind did scream! The last time that the Gilcher and crew were ever seen." The ship vanishes on the way to Milwaukee. The reason is unknown. A note claims she was caught in a storm off Manitou. All aboard are lost

AUTHOR: unknown

EARLIEST DATE: 1933 (Collected from John E. Hayes by Walton)

KEYWORDS: ship wreck disaster death

HISTORICAL REFERENCES:
- Oct 28, 1892 (or thereabouts) - Sinking of the Gilcher

FOUND IN: US(MW)

REFERENCES (1 citation):
- Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 197-199, "The Loss of the Gilcher" (1 text)

Roud #19884

NOTES [668 words]: Although this song talks primarily about the Gilcher, it is really a tale of two ships -- and all of the sources I checked (Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, Ratigan, Wolff, Shelak, and Thompson), agree on this. The story begins with a boat called the Western Reserve, one of the first steel ships on the Great Lakes. (For what follows, except when another source is cited, see Thompson, pp. 218-225; there is a sketch of the boat on p. 213). Built in 1890, she was 300 feet long and the pride of the Minch family fleet. In the summer of 1892, she set out from Cleveland for Lake Superior. Having passed through the "Soo," a storm caught her in Whitefish Bay. On the night of August 30, a mast fell to the deck, the ship's plates developed large cracks, and within moments, she had broken in two (Wolff, p. 66). Apparently it was only about ten minutes from the time the cracks developed to the time she broke in two and went to the bottom (Ratigan, p. 253).

The crew took to the boats, but one of them overturned. The only other boat managed to rescue some of them, but it was too overloaded, and the storm too strong, for it to be steered. And it had no way of signalling other boats -- one went by in the night without spotting them (Wolff, p. 66). As they neared the beach, the boat capsized. Only a few of those aboard had life jackets, and only one man, wheelsman Harry Stewart, made it to the beach to tell the tale. 26 others were lost in the disaster (Shelak, p. 159).

The cause of the Western Reserve's loss was never determined, though many hypotheses were advanced. Many at the time suspected problems with the steel of the boat -- a genuine possibility if the weather had been colder, but it was August! Even the waters of Lake Superior are fairly warm by then. Others suspected design flaws, or improper loading (the latter, however, seems improbable, since Ratigan, p. 252, says she was mostly empty; according to Wolff, p. 66, she was on her way to Two Harbors, Minnesota to pick up iron ore.)

The worries about the Western Reserve did not cause the owners to do anything about her sister, the W. H. Gilcher. (Prior to the loss, the Western Reserve had made "several record-breaking hauls," according to Ratigan, p. 252. The ships were a point of pride; the Gilcher is said to have been the largest boat built in Cleveland to that time; Shelak, p. 158.) Although four months newer, the Gilcher was built to almost exactly the same design as the Western Reserve -- and was lost in the same year, on about October 28. This time, there were no survivors at all (Shelak, p. 159), so there was no clue whatsoever to what happened. It does appear that someone had tried to cut loose a lifeboat with an axe, implying extreme haste (Shelak, p. 159), but either the attempt failed
or the boat was lost. It is believed there were 21 people on board when the Gilcher sank. Ratigan, p. 12, has another speculation: That the Gilcher collided with the Ostrich, also lost with all hands on or about the night of October 28, 1892. This speculation is also mentioned by Shelak. He says that wreckage was found on the Beaver Archipelago on Lake Michigan, though he does not mention the note later found allegedly from a Gilcher crewman. Shelak, pp. 159-160, mentions a folktale calling the Gilcher a "Flying Dutchman," still seen in the area of Mackinac Island in a heavy fog. Many at the time blamed the new-fangled steel construction (though of course steel vessels would in time prove to be very successful on the Lakes.) Wolff, p. 67, mentions that, in the aftermath of the loss of the Gilcher, new designs and stronger steel were specified for new steel ships; it would be more than seventy years until the next instance of a steel ship breaking up. Ratigan, p. 11, quotes eight lines of text about the Gilcher, clearly the same poem as John Hayes's piece in Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors; unfortunately, he cites no source. - RBW

Bibliography

- Shelak: Benjamin J. Shelak, Shipwrecks of Lake Michigan, Trails Books, 2003
- Thompson: Mark L. Thompson, Graveyards of the Lakes, Wayne State University Press, 2000
- Wolff: Julius F. Wolff Jr., Lake Superior Shipwrecks, Lake Superior Port Cities Inc., Duluth, 1990

Last updated in version 5.0
File: WGM197

Loss of the Industry Off Spurn Point, The

DESCRIPTION: The Industry is grounded off Spurn Point in a heavy sea. The captain refuses help: "we shall get off at high water." A later rescue attempt is launched too late to save the crew.

AUTHOR: unknown

EARLIEST DATE: 1891 (Broadwood/Maitland-EnglishCountySongs)

LONG DESCRIPTION: The Industry is grounded off Spurn Point in a heavy sea. A lifeboat is launched from shore "expecting every man to save" The captain refuses help: "we shall get off at high water." The lifeboat returns to shore and is launched again, too late to save the crew, when Industry raises a distress light.

KEYWORDS: rescue death drowning commerce sea ship storm wreck England

HISTORICAL REFERENCES:
Jan 4, 1868 - "The vessel, Industry (Captain Burdon), was stranded on Spurn Point off the mouth of the Humber" (source: Palmer-VaughanWilliams)

FOUND IN: Britain(England(Lond,North))

REFERENCES (3 citations):
Broadwood/Maitland-EnglishCountySongs, p. 180, "All on Spurn Point" (1 text, 1 tune)
OShaughnessy-YellowbellyBalladsPart2 48, "Spurn Point" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #55, "Spurn Point" (1 text, 1 tune)
Roud #599

BROADSIDES:
Bodleian, Firth c.12(440), "The Loss of the Industry Off Spurn Point" ("Good people all, pray listen well"), J. Forth (Pocklington), no date
File: BrMa180

Loss of the Jewel, The

DESCRIPTION: The Jewel sails from Tilt Cove on October 28 and runs into "a heavy gale." The crew is rescued by the Albatross bound to Philadelphia from Greenland.

AUTHOR: unknown

EARLIEST DATE: 1959 (Peacock)

KEYWORDS: rescue sea ship storm wreck
Loss of the John Harvey, The

DESCRIPTION: The John Harvey sails from Gloucester for St Pierre in a hurricane and runs aground. Captain Kerley believes they will die. John Keeping ties a line around his waist and swims to shore; six of the crew are rescued. Keeping and one other died.

AUTHOR: unknown
EARLIEST DATE: 1959 (Peacock)
KEYWORDS: rescue death sea ship storm wreck
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 950-951, "The Loss of the John Harvey" (1 text, 1 tune)
Roud #3843
ALTERNATE TITLES:
The Wreck of the John Harvey
The John Harvey
NOTES [30 words]: [The] shipwreck [took place] January 10, 1912 in Gabarus Harbour, out of Boston bound for St Pierre & Miquelon; [the] Captain [was] George Kearley (Northern Shipwrecks Database) - BS
Last updated in version 5.2
File: Pea950

Loss of the Jubal Cain, The

DESCRIPTION: "Twas of the schooner Jubal Cain Of which no doubt you've heard.... lost on Nova Scotia's shore, She had eight men on board." The cargo vessel leaves Halifax January 10 and after 16 days the owner gets a wire that the ship and all hands are lost at sea.

AUTHOR: unknown
EARLIEST DATE: 1959 (Peacock)
KEYWORDS: death sea ship wreck sailor
HISTORICAL REFERENCES:
Jan 12, 1907 - The _Tubal Cain_ leaves Halifax for Grand Bank; it is lost in a storm, possibly on January 15
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 952-953, "The Loss of the Jubal Cain" (1 text, 1 tune)
Roud #9930
NOTES [95 words]: The Northern Shipwrecks Database notes that there is a monument to the loss at Grand Bank. There was, and may be again. A sign at Fraser Park explaining the loss was put up in 1987 but has since blown down according to Robert Parsons' "NF Shipwrecks on the WEB" site in 2003 - BS
Although the ship is properly the Tubal Cain (a name derived from Genesis 4:22; Tubal-cain, a worker in brass and iron), the only known collection calls it the Jubal Cain (possibly by confusion with Tubal-cain's half-brother Jubal mentioned in Genesis 4:21), and I've followed that. - RBW
File: Pea952
Loss of the Lady of the Lake, The

DESCRIPTION: In 1833 the Lady of the Lake sails from Belfast for Newfoundland. After three weeks on a pleasant sea "the ice came down like mountains" The Captain and some sailors escape in a long boat. The singer os rescued by the Lima and returns to Liverpool.

AUTHOR: unknown

EARLIEST DATE: 1989 (Leyden-BelfastCityOfSong)

KEYWORDS: emigration rescue death sea ship storm wreck

HISTORICAL REFERENCES:
May 11, 1833 - The _Lady of the Lake_ strikes an iceberg off Newfoundland and sinks, taking with her most of her passengers

FOUND IN:
REFERENCES (1 citation):
Leyden-BelfastCityOfSong 35, "The Loss of the Lady of the Lake" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "The Lady of the Lake (The Banks of Clyde II) [Laws N41]" (subject)

NOTES [256 words]: Leyden-BelfastCityOfSong: "Total saved 34; perished 197; total 234" with a list of those saved, including Captain Grant; the ballad claims the author to be survivor George Monaghan via the Lima, who is not on Leyden's list. Leyden's list has one person saved by the "Lima," 13 in the "Harvest Home," and twenty in the "Lady ..." long and stern boats. - BS Northern Shipwrecks Database has 18 left on Harvest Home -- abandoned after striking ice on May 9 -- rescued by Gypsy and transferred to Amazon - BS Doerflinger-SongsOfTheSailorAndLumberman, p. 301: "Bound from Belfast to Quebec, the ill fated emigrant ship struck the underwater tongue of an iceberg on May 11, 1833, south of Newfoundland. Her captain, mate, and some of the crew, with a few of the passengers, got clear of the sinking ship in the boats, leaving the rest of her 230 men, women, and children on board the hulk or struggling in the icy water. All but those in the captain's boat perished." Curiously, for such a major incident, I find no mention of the Lady of the Lake in my books on seagoing disasters. But Patricia Kostelnik of St. Petersburg, Florida, in May of 2012 verified much of the information:
"I am writing to confirm that, indeed, George Monaghan was a survivor. He returned to Ireland and told the tale of the shipwreck in letters to friends. I also recall an article in the newspaper; perhaps the 'Freeman's Journal' of that year.
"I do know that George Monaghan was on that ship, as he was brought along by my family as a hired man." - RBW

Last updated in version 2.7

File: Leyd035

Loss of the Life-Boat Crew at Fethard

DESCRIPTION: The life-boat goes out on a stormy night to try to rescue a Norwegian crew. "Early on next morning the sorrowful news went round." Wives and children find "husbands and fathers lying dead" on the Fethard shore.

AUTHOR: John Butler, Tipperary

EARLIEST DATE: 1948 (Ranson-SongsOfTheWexfordCoast)

KEYWORDS: drowning sea ship storm wreck sailor rescue

HISTORICAL REFERENCES:
Feb 20-21, 1914 - The Mexico wreck

FOUND IN: Ireland

REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, p. 104, "Loss of the Life-Boat Crew at Fethard" (1 text)
Roud #20546

CROSS-REFERENCES:
cf. "The Mexico" (subject) and references there

NOTES [87 words]: February 20, 1914: "Nine members of the Fethard lifeboat were drowned when going to the assistance of the Norwegian steamer Mexico.... Eight of the Mexico's crew were saved by the five lifeboat survivors. All but one of the stranded survivors were saved with great difficulty the next day." (source: Bourke in Shipwrecks of the Irish Coast v1, pp. 52-53) - BS

We note that at least four poems were written about this disaster (see the cross-references); one suspects a campaign to raise money for someone's family. - RBW

Last updated in version 5.0
Loss of the London (I), The
DESCRIPTION: The London, bound for Australia with 239 on board, is caught in a storm in the Bay of Biscay. Captain Martin remains on board when a boat is lowered with nineteen men. The nineteen are rescued by a passing ship and taken to Plymouth Bay.
AUTHOR: unknown
EARLIEST DATE: 1909 (Greig/Duncan1)
KEYWORDS: drowning rescue sea ship storm wreck
HISTORICAL REFERENCES:
Jan 11, 1866 - "London bound for Melbourne, Australia, foundered on 11 January 1866 in severe English Channel gale with a loss of 220." (source: New Zealand Bound site)
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #61, pp. 1-2, "The Loss of the London"; #63, p. 2 (1 text plus 1 fragment)
Greig/Duncan1 31, "The Loss of the London" (3 texts, 1 tune)
Roud #1787
CROSS-REFERENCES:
cf. "The Loss of the London (II)" (subject)
NOTES [34 words]: Apparently broadside Bodleian, 2806 c.13(149), "The Wreck of the 'London'" ("You landsmen all come rist [sic] to me"), J. Lindsay (Glasgow), 1851-1910 is this song but I could not download and verify it. - BS
Last updated in version 2.6
File: GrD1031

Loss of the London (II), The
DESCRIPTION: The "London" "pressed, through storm and rain ... with two hundred souls and more. The 'London' sank near a foreign shore" "The Captain said all hope was gone" Brooke "worked until all hope was gone, Then calmly paced the deck alone"
AUTHOR: unknown
EARLIEST DATE: before 1886 (broadside, Bodleian Firth c.12(117))
KEYWORDS: drowning sea ship storm wreck
HISTORICAL REFERENCES:
Jan 11, 1866 - "London bound for Melbourne, Australia, foundered on 11 January 1866 in severe English Channel gale with a loss of 220." (source: New Zealand Bound site)
FOUND IN:
Roud #V6049
BROADSIDES:
Bodleian, Firth c.12(117), "The Loss of the 'London'
"("The sea ran high, the winds were wild"), H. Such (London), 1863-1885; also Harding B 11(2396), Harding B 13(241)[manually marked "1866, the date of the wreck], "The Loss of the 'London'
CROSS-REFERENCES:
cf. "The Loss of the London (I)" (subject) and references there
NOTES [60 words]: The description is based on broadside Bodleian Firth c.12(117).
Irish Shakespearean actor Gustavus Vaughan Brooke (1818-1866) stayed on deck to help those he could and refused to leave on the last lifeboat. (source: "s.s. London - founded in the English Channel 11 January 1866"; description of wreck by William Andrew Pearce on the New Zealand Bound site) - BS
Last updated in version 5.1
File: BdLoLon1

Loss of the Philosophy
DESCRIPTION: Philosophy has a bad trip from St John to Havana. They make repairs at Havana. Nevertheless, they are cast away nearing home. Only five of seven make shore and two more die of cold. The survivors are rescued and return to Pope's Harbour.
Loss of the Ramillies, The [Laws K1]

DESCRIPTION: A heavy storm dooms the Ramillies. The boatswain orders the crew to the lifeboats. Hundreds drown in the wreck; only three or four survive.

AUTHOR: unknown
EARLIEST DATE: 1905 (Vaughan Williams collection)
KEYWORDS: ship storm wreck death
HISTORICAL REFERENCES:
Feb 15, 1760 - Wreck of the Ramillies off the coast of Devonshire. Only 26 men survive
FOUND IN: Britain(England(Lond),Scotland(Aber)) Canada(Mar,Newf)
REFERENCES (9 citations):
Laws K1, "The Loss of the Ramillies"
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #61, "The Loss of the Ramillies" (1 text, 1 tune)
Purslow-TheConstantLovers, p. 56, "The Loss Of The 'Ramillies" (1 text, 1 tune)
Greig/Duncan1 28, "The Ramillies" (2 texts)
Doerflinger-SongsOfTheSailorAndLumberman, pp. 144-145, "The Ship Rambolee (The Loss of the 'Ramillies)"") (1 text, 1 tune)
Peacock, pp. 954-955, "The Loss of the Rammelly" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 85, "The Old Ramillies" (1 text)
Palmer-OxfordBookOfSeaSongs 47, "The Wreck of the Rambler" (1 text, 1 tune)
DT 554, RAMILLIE

Roud #523
RECORDINGS:
Jumbo Brightwell, "The Loss of 'The Ramilly" (on Voice12)
Charlotte and James Decker, "The Loss of the Rammelly" (on PeacockCDROM)

CROSS-REFERENCES:
cf. "The Fatal Ramilies" (subject)

ALTERNATE TITLES:
The Ramalie
The Ramillies

NOTES [134 words]: Ramillies was the site of one of Marlborough's great victories (1706), and several ships were named after it, from this ship to an early twentieth century dreadnought. This Ramillies had a peculiar history; it actually predates the battle bearing its name! In 1664, the Royal Katherine was built, an 84-gun ship. It was "rebuilt" in 1702 (a subterfuge used by the Royal Navy at the time: They built a new ship with some of the old timber). The rebuilt ship was renamed after the battle of Ramillies. (She would be rebuilt again in 1749.) Half a century after the rebuilding and renaming, having been part of the fleet which failed to save Mallorca, Ramillies was wrecked off Bolt Head on her way to Plymouth. There are thought to have been 725 men aboard at the time, of whom only 26 survived. - RBW

Last updated in version 4.4
File: LK01

Loss of the Regulus (I), The

DESCRIPTION: "While I'll explain ... How the Regulus she got lost in Petty Harbour bay." Regulus
leaves Belle Isle [sic] and is disabled in a heavy breeze near Cape Race. The tug John Green attempts the rescue but the tow line parts. Captain Taylor and his crew drown.

AUTHOR: probably Johnny Burke
EARLIEST DATE: 1958 (Peacock)
KEYWORDS: drowning ship sea storm wreck
HISTORICAL REFERENCES:
Oct 23, 1910 - Wreck of the Regulus
FOUND IN: Canada(Newf)
REFERENCES (3 citations):
Peacock, pp. 956-957, "The Loss of the Regalis" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 74, "Wreck of the Regulus" (1 text, 1 tune)
Roud #6471
RECORDINGS:
Everett Bennett, "The Loss of the Regalis" (on PeacockCDROM) [one verse only]
CROSS-REFERENCES:
cf. "The Loss of the Regulus (II)" (subject)
NOTES [564 words]: [The] Regulus, en route to Sydney Nova Scotia from Wabana [Bell Island, not Belle Isle], [was] wrecked October 23, 1910, when the tow parted from the John Green (Northern Shipwrecks Database). - BS
According to Frank Galgay and Michael McCarthy, _Shipwrecks of Newfoundland and Labrador, Volume II_, Creative Publishers, 1990, p. 54, the Regulus was a cargo ship launched in 1878. The Newfoundland shipping firm Harvey's purchased her in 1897 for use in the coal trade. Until 1907, she seems to have been completely ordinary.
Starting in 1907, she seemed to be under a curse. She ran aground on Sandy Hook in that year, although she suffered no real damage. Her first problems in Petty Harbour took place in 1908 (Galgay/McCarthy, p. 55). Carrying coal from Philadelphia to St. John's, she ran aground. The tug John Green (which we will hear of again) was sent, but the Regulus had to offload much of her coal before the tug could get her off. She was taken to St. John's and repaired, then went back into service, only to collide with a Norwegian ship, the Ocland, and her owners were forced to pay damages although many blamed the Norwegians. In 1909, the Regulus was damaged in a collision with an iceberg (Galgay/McCarthy, p. 56). She barely made it back to St. John's with all pumps running and the men bailing water as well. Then she collided with the Karema. At this point, her owners sold her to pay off the damages, but somehow Harvey & Co. ended up back in possession of her in 1910 (Galgay/McCarthy, p. 57).
On October 20, 1910, she was supposed to pick up a load of iron ore at Bell Island on Conception Bay, but the mining company said she wasn't big enough and sent her back. Serving under an experienced captain named Taylor, she set out in ballast on October 23, 1910. As she steamed south along the Avalon Peninsula, her propeller shaft broke. Captain Taylor dropped anchor and (apparently having no radio -- hardly a surprise for a small ship in 1910) asked a schooner to go into port and ask that a tug be sent. For the second time, the John Green went to her rescue; so did another tug, the Ingraham (Galgay/McCarthy, p. 57). It was foggy enough that the Ingraham, unable to find the Regulus, gave up and went back to port. But the John Green found the Regulus late in the evening. It took until after midnight to get the hawser attached and to raise the Regulus's anchor (Galgay/McCarthy, p. 58). For two hours, the John Green towed the Regulus, but at around 2:30, the hawser broke. They found the wreck the next morning on a reef near Shoal Bay. There had been nineteen men aboard. All were gone; no bodies were ever recovered, although divers explored the wreck (Galgay/McCarthy, pp. 59-60). One source I read said it was the worst sailing disaster in Newfoundland in a decade.
Galgay/McCarthy, p. 100, has a list of those lost.
The song is quite accurate in its details, at least in the Burke original; the Regulus was leaving Bell Island (called "Belle Isle" in the text), she was lost near Cape Race, she broke her propeller, the John Green came to her rescue, the Regulus's lights appeared to go out when the tow-line parted, her captain was named Taylor, and she was lost near Shoal Bay, not far from the better-known Petty Harbour.
For a brief biography of Johnny Burke, see the notes to "The Kelligrew's Soiree." - RBW
File: Pea956
Loss of the Regulus (II), The

DESCRIPTION: The Regulus is lost "near Bay Bulls that awful night the sea was raging high, The fog was thick the rain fell fast." The singer prays for consolation for mothers, wives and children of those lost.

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA-Leach)

KEYWORDS: grief death drowning mourning sea ship storm wreck children mother wife sailor

HISTORICAL REFERENCES:
Oct 23, 1910 - Wreck of the Regulus

FOUND IN: Canada(Newf)

Roud #6471

RECORDINGS:
Mrs. Frank Molloy, "Regalis" (on MUNFLA-Leach)

CROSS-REFERENCES:
cf. "The Loss of the Regulus (I)" (subject)

NOTES [18 words]: For background on the jinxed history of the Regulus, see the notes to "The Loss of the Regulus (I)." - RBW

Last updated in version 4.4

File: ML3LoReg

Loss of the Riseover, The

DESCRIPTION: "The Riseover left Northern Bay, with lumber she did sail" for St John's. They are forced to leave the ship by raft in a heavy storm. Nearing shore, the raft breaks in half and John Pomeroy and Sparks are lost.

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA/Leach)

KEYWORDS: drowning sea ship storm wreck death

HISTORICAL REFERENCES:
Nov 19, 1911 - Riseover wrecked on Muddy Shag Rock, per Newfoundland's Grand Banks Site

FOUND IN: Canada(Newf)

REFERENCES (2 citations):
Peacock, pp. 958-959, "The Loss of the Riseover" (1 text, 1 tune)
Lehr/Best-ComeAndIWillSingYou 94, "The Wreck of the Riseover" (1 text, 1 tune)

Roud #4408

RECORDINGS:
Ned Lee, "Wreck of the Riseover" (on MUNFLA/Leach)

NOTES [304 words]: A detailed account of the Riseover wreck is included in Tales from the Kittiwake Coast by Robert E. Tulk, pp. 90-91 [available as a pdf file from the Canadian National Adult Database site.] - BS

A brief summary is also found in Frank Galgay and Michael McCarthy, Shipwrecks of Newfoundland and Labrador, Volume III, Creative Publishers, 1995, p. 161. The Riseover was a "schooner, ran on Muddy Shag Rock near Musgrave Harbour, November 19, 1911. Captain Pumphrey [sic.] and his crew of five made a raft of lumber and escaped from the wreck. Raft split on a rock and four men went one way, two another. The four were saved, the two were lost."

A slightly fuller account is in John Feltham, Northeast from Baccalieu, Harry Cuff Publications, 1990, pp. 60-61, which opens by declaring, "It was the little islet called Muddy Shag that proved to be the nemesis on Captain William Pomeroy and his Lunenburg-built schooner." The schooner displaced 81 tons. The crew, in addition to William Pomeroy, were Williams Jones, William Percy, James Pomeroy, John Pomeroy, and Archibald Spracklin (presumably the "Sparks" of the song; he was the brother-in-law of brothers William and John Pomeroy). She was carrying 100,000 feet of lumber. In a heavy storm, skipper Pomeroy was aloft watching the rocks, and gave an order that was mis-heard, causing the helmsman to run her onto the rock.

Given the storm, there was no way they could remain on the ship or on Muddy Shag. So the crew decided to use all that lumber to build a raft and head for Peckford Island a few miles away in the direction the wind was blowing. But, as the song says, the raft broke in two, with John Pomeroy and Archibald Spracklin on the smaller part. Some of the lumber from their part of the raft was eventually found, but the bodies had disappeared. - RBW

Last updated in version 4.4
Loss of the Royal Charter, The

DESCRIPTION: The singer tells of a shipwreck near Ireland. 400 passengers sail from Melbourne and are approaching home (and have already dropped off some passengers) when a storm hits. The singer describes the storm, the wreck, and the deaths

AUTHOR: unknown
EARLIEST DATE: 1935 (Sam Henry collection)
KEYWORDS: ship storm wreck disaster death

HISTORICAL REFERENCES:
Oct 1859 - Wreck of the Royal Charter off Anglesey (on her way from Liverpool to Australia); 454 of those aboard were lost and only 39 saved (source: Palmer)

FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H623, pp. 109-110, "The Loss of the Royal Charter" (1 text, 1 tune)

Roud #9040

BROADSIDES:
Bodleian, Firth c.12(95), "Loss of the Royal Charter," unknown, no date

CROSS-REFERENCES:
cf. "The Wreck of the Royal Charter" (subject)

NOTES [200 words]: Curiously, this song is a first-person account of a passenger on the Charter, and yet it says that "all on board would meet a watery grave."

Although I assume the ship described in this song is the same as that in "The Wreck of the Royal Charter," the lyrics are so different that I think they are separate songs. Roud also splits them. I'm not confident about it, though, and indeed Roud seems to confuse them, filing Bodleian Firth c 12(95) with the "Wreck" even though it appears to be a version of the "Loss."

According to Lincoln P. Paine, Ships of the World: An Historical Encyclopedia, Houghton Mifflin, 1997, pp. 438-439, the Royal Charter was built in 1855, and was "One of the finest passenger ships of the day... [and was] the first English ship to carry double topsails." On her last trip she left Melbourne with 511 passengers and crew, which was effectively equal to her capacity. She arrived safely at Queenstown, Ireland, 58 days later, and let off 17 passengers. The next night, as she passed Moelfre, Anglesey, she ran into a severe storm. Captain T. Taylor dropped anchor at 10:45 p.m., but the cables broke at 3:30 a.m., and she was driven ashore. 455 people were lost. - RBW

Last updated in version 4.4

File: HHH623

Loss of the S. S. Algerine

DESCRIPTION: "Attention all ye sailor boys And hark to what I say And hear about the Algerine Was lost in Hudson Bay." The old sealing boat, loaded with Americans but with a Newfoundland crew, is destroyed by ice. The Neptune rescues the remaining crew

AUTHOR: presumably Johnny Burke (1851-1930)
EARLIEST DATE: 1912 (Burke's Ballads)
KEYWORDS: ship wreck rescue

HISTORICAL REFERENCES:
1912 - the Algerine wreck

FOUND IN:
REFERENCES (1 citation):
Ryan/Small-HaulinRopeAndGaff, p. 92, "Loss of the S.S. Algerine" (1 text)

Roud #V44585

NOTES [527 words]: The Algerine (238 tons, according to Winsor, p. 30) first served as a sealer under H. Bartlett in 1893, and made her last voyage in 1912. Although she had been a sealer for every one of those twenty years, she was on an arctic exploration voyage in Hudson Bay, not a sealing trip, when she was lost (Ryan, pp. 195, 197; Winsor, p. 30, says her captain was John Bartlett when she was lost). She had been rebuilt as recently as 1910 (Evans, p. 45). According to Greene, p. 275, she was lost "4 miles off Cape Weld, Ponds Inlet, Baffin Land"; this is on the north side of Baffin Island, across from Bylot Island.

The Algerine had one other brush with fame in her last year. After the Titanic disaster, the White
Star line hired ships to try to find bodies of the dead. The first of these was the Mackay-Bennett, which brought in most of the recovered bodies; the Minia and the Montmagny found more. The last ship chartered was the Algerine; she found only one body (Barczewski, p. 42), but that was remembered because unlike the other recovery vessels, she was a Newfoundland ship. Although she had the biggest engine of any wooden-walled sealer (180 nominal horsepower; Candow, p. 55), she wasn't a spectacular success as a sealer; only once did she take more than 20,000 seals in a season (in 1898 under Job Knee, when she took 23,698); her average haul per season was a little over 10,000. Perhaps that helps explain why she had eight different captains in her twenty years.... (Chafe, p. 98).

In 1908, she had a near-disaster, running out of coal and needing help from other ships. Ironically, she was carrying dozens of refugees from other ships that had sunk in that year's bad conditions (Winsor, p. 30). In addition to its mention in this song, the Algerine is mentioned in mentioned in "Captains and Ships," "The Sealer's Song (II)," "Success to the Hardy Sealers," and "Ballad of Captain Bob Bartlett, Arctic Explorer," An Algerine is also mentioned in "A Noble Fleet of Sealers," although this appears to be a reference to the MV Algerine, not the SS Algerine. Apart from the special case of the Greenland, which was mentioned a lot because of the infamous "Greenland Disaster," no other ship is mentioned more often in the sealing "songs" in Ryan/Small-HaulinRopeAndGaff. Perhaps ironically, the only other ship mentioned equally often is the Neptune, which rescued the Algerine's crew. For her, see "Neptune, Ruler of the Sea."

Ryan, p. 308, has another poem mentioning the Algerine and the Neptune, in the context of a bad voyage which left her sealers stuck without transportation home.

There is a photo of the Algerine on p. 30 of Winsor.

Although most sources attribute this to Johnny Burke, it is not in his most extensive collection, Johnny Burke (William J. Kirwin, editor), John White's Collection of Johnny Burke Songs, Harry Cuff Publications, St. John’s, 1981. But Burke wrote a lot of songs starting "Attention..."; it seems to have been his personal alternative to "Come all ye..." (which he also used several times). For a brief biography of Johnny Burke, see the notes to "The Kelligrew's Soiree." - RBW

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- Evans: Calvin D. Evans, Master Shipbuilders of Newfoundland and Labrador, Volume One: Cape Spear to Boyd's Cove, Breakwater Books, 2013
- Greene: William Howe Greene, The Wooden Walls among the Ice Floes: Telling the Romance of the Newfoundland Seal Fishery, Hutchinson & Co, London (PDF available on the Memorial University of Newfoundland web site)

*Last updated in version 6.0*

File: RySm092

**Loss of the Sailor's Home, The**

**DESCRIPTION:** Sailor's Home leaves Fortune Bay and picks up a load of coal in Sydney on Christmas Day. She sinks in a storm; three of the crew make land on the French island of Miquelon, find help, and recover.

**AUTHOR:** unknown

**EARLIEST DATE:** 1959 (Peacock)

**KEYWORDS:** rescue drowning sea ship storm wreck
HISTORICAL REFERENCES:
Dec 31, 1890 - the Sailor's Home wrecked near St Pierre & Miquelon carrying coal from Sydney
Nova Scotia to Fortune, Newfoundland (Northern Shipwrecks Database)
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 960-962, "The Loss of the Sailor's Home" (1 text, 1 tune)
File: Pea960

Loss of the Savinto, The
DESCRIPTION: Two days out a storm drives Savinto against a rock. "The ship breaks up And all
the crew... Look for a watery grave." Gormley gets to shore and brings help. The rescue ordeal is
described in great detail. Eleven of twenty one are saved.
AUTHOR: unknown
EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)
KEYWORDS: drowning sea ship storm wreck sailor rescue
HISTORICAL REFERENCES:
Nov 6 or 7, 1906 - Barque Sovinto from Dalhousie, NS stranded at Priest Pond, PEI (Northern
Shipwrecks Database)
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 52-55, "The Loss of the Savinto" (1 text,
1 tune)
Roud #12467
File: Dib052

Loss of the Schooner Arabelle, The
DESCRIPTION: The Arabelle, being "light in ballast" in "a heavy gale" "capsized no distance from
the land." The wreck is found drifting three weeks later with one corpse on board.
AUTHOR: unknown
EARLIEST DATE: 1959 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)
KEYWORDS: travel death drowning commerce sea ship shore disaster wreck
HISTORICAL REFERENCES:
Dec 1880 - The schooner Arabelle capsized in a gale sailing from Chatteau, Labrador to Bay of
Islands on Newfoundland's Northern Peninsula (Guigné)
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 247-248, "The Loss of the Schooner
Arabelle" (2 texts, 1 tune)
Roud #25326
NOTES [24 words]: One of Guigné-ForgottenSongsOfTheNewfoundlandOutports's texts is two
verses from a Newfoundland version printed in a Newfoundland periodical. - BS
Last updated in version 4.2
File: Guig247

Loss of the Shamrock, The
DESCRIPTION: James Murray's mother asks him to delay sailing but he won't wait. He sails on
Friday, September 18. The ship is seen on Saturday, then lost. Thomas Ridgeley might have
saved two of those lost but he did not and is scorned for it.
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: sailor death mother wreck
HISTORICAL REFERENCES:
Sep 19, 1846 - the Shamrock is lost in a gale off Cape St Mary's (Northern Shipwrecks Database)
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 963-964, "The Loss of the Shamrock" (1 text, 1 tune)
Roud #9816
RECORDINGS:
George Decker, "The Loss of the Shamrock" (on PeacockCDROM) [one verse only]
Tom Ferrier, "Torbay Song" (on MUNFLA-Leach)
Mike Molloy, "Shamrock" (on MUNFLA/Leach)
NOTES [122 words]: The 1846 wreck described in the HISTORICAL REFERENCES is not the only disaster involving a Newfoundland ship named "Shamrock" in September. On September 15, 1906, the schooner Shamrock, owned and sailed by captain Paul Ezekiel, was attempting to ride out the storm when the Margaret Dawe, which had broken her anchor chains, plowed into the Shamrock. The Shamrock drifted ashore and was wrecked, but due to the bravery of her crew and a Captain Mercer who lived in the area, all survived (see Captain Joseph Prim and Mike McCarthy, The Angry Seas: Shipwrecks on the Coast of Labrador, Jesperson Publishing, 1999, pp. 79-81). That wreck obviously is not the one in the song, but it might have helped keep the song live. - RBW
Last updated in version 4.4
File: Pea963

**Loss of the Snorre, The**

DESCRIPTION: September 18 a storm in Bonavista Bay wrecks Harold F, Olive Branch, Planet, and Reliance. The Norwegian sloop Snorre bursts her chains and is swept away with two boys on board. Four men from Bonavista are named as saving four of the crew.

AUTHOR: unknown
EARLIEST DATE: 1976 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: death sea ship storm wreck
HISTORICAL REFERENCES:
Sep 1907 - more than 58 ships are lost including Olive Branch, Planet, and Snorre (Northern Shipwrecks Database)
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 98, "The Loss of the Snorre" (1 text, 1 tune)
Roud #4407
NOTES [654 words]: Lehr/Best-ComeAndIWillSingYou: "Two young Norwegian boys were drowned, and the four others on board were rescued through the bravery of J Louis Little, Robert Brown, James C Little, William Ford and Eli Paul, all men of Bonavista; they afterwards received recognition from the Carnegie Hero Commission." - BS
Galgay/McCarthy, pp. 129-136, has an account of this incident; it appears the song is mostly right. The Snorre was a brand new wooden barque of 800 tons; she was on her first voyage to Newfoundland (Galhay/McCarthy, p. 130). On this voyage, her crew consisted of Captain Alse, his mate, three sailors, and a cook (pp. 130-131). She was carrying a cargo of flour, which she expected to exchange for a cargo of fish. By the time she arrived at Bonavista Bay, the storm was already blowing hard, so she had to anchor in the harbor, not go to the wharf. Storms in Bonavista Harbour had a tendency to be especially bad because it is open to the sea on the north and northwest, meaning that the prevailing storms blew *into* the harbour (p. 130).
At 3:00 a.m., the Snorre dragged her anchors and was driven onto a ledge at a part of the harbour known as Canaille (pp. 130-131). Four other ships in the harbour, the Evelyn, the Olive Branch, the Jubilee, and the Harold F., also broke loose and were destroyed (p. 131). But all of them had been in the harbour when the storm blew up, and the crews were ashore, so no lives were lost. Only the Snorre that still had her crew aboard and in danger.
Fortunately, the Snorre had grounded in such a way that she survived the night, and she was able to set off distress signals. The signals were seen by brothers Lewis and Stuart Little. Their neighbours Robert Brown, James Little, William Ford, James Ford, and Eli Paul joined them in attempting a rescue in very dangerous conditions (pp. 131-133). They made several tries to get a rope to the Snorre, with little luck, and several of the rescuers were nearly swept away themselves (p. 133). Finally, at great personal risk, Lewis Little got a rope aboard (p. 134), and the rescue began. There was little time to waste; the Snorre was going to pieces. (There was little left after the storm; those who surveyed the area of the Snorre's wreck found nothing but broken wood and debris; pp. 134-135).
Even with a rope to shore, it wasn't easy to get the Snorre's crew ashore in the extreme weather. Four men made it, but cook Peter Sivertzen and 13-year-old seaman Anders Monson were swept away to their deaths (p. 134); their bodies were found after the storm (p. 135).
There seems to be a disagreement about the date of this event. Ben Schwartz reports that the Northern Shipwrecks Database dated in September 8-9, 1907, but Lehr/Best-ComeAndIWillSingYou says September 18-19, and Galgay/McCarthy, p. 130, affirms this. The song states, correctly, that she was chartered by J. Ryan -- properly James Ryan, Ltd. (p. 130). It appears to be wrong in stating that "Ford" was the first to go down to try to get a rope to the Snorre; p. 133 says that Robert Brown was the first to try, then Lewis Little. The song does seem to say that "Littles" was the one that finally got a rope aboard. It is also correct in saying that one of the dead was thirteen years old. It mentions the brothers Ford, the Littles and (Eli) Paul as rescuers, omitting Robert Brown.

Other than the Snorre, the ships named in Lehr/Best-ComeAndIWillSingYou's text are the Harold F. (called the Harold T. by Galgay/McCarthy, p. 131), the Olive Branch (correctly named), the Planet, and the Reliance; it seems the latter two were actually the Evelyn and Jubilee.

Regarding the date: September 18, 1907 saw a "great gale" hit Newfoundland; it was bad enough, for instance, that 26 of 28 schooners in Twillingate Harbour were wrecked (Clarke, p. 72). Thus the September 18 date seems much more likely than September 8. - RBW

Bibliography


Loss of the Souvenir, The

DESCRIPTION: "Gone was summer with its sunshine, with its mild and favoring gales." Even in the harsh weather of autumn, sailors take to the Lakes. A storm blows up and the Souvenir is wrecked. One man is seen on the deck, but cannot be rescued; in all, seven die

AUTHOR: probably A. J. Woods

EARLIEST DATE: 1890 (Oceana County Pioneers)

KEYWORDS: ship storm death wreck

HISTORICAL REFERENCES:

Nov 1872 - The _Souvenir_ sets out from Pentwater, Michigan for Chicago

FOUND IN:

REFERENCES (1 citation):

Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 224-225, "The Loss of the Souvenir" (1 text)

Roud #19865

NOTES [50 words]: Although Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors throws this in with other disaster songs, there seems to be no evidence that it is traditional, or even a song; the text seems to be taken from print, and no informant mentioned it. Nor does the form look much like a traditional song. - RBW

Last updated in version 5.0

File: WGM224

Loss of the Titanic, The (Titanic #13)

DESCRIPTION: "The beauty of the White Star Line, the Titanic, sailed the seas." Off Cape Race "she struck what's called a growler." "Captain Smith and his brave crew, they never left the deck But saved the helpless passengers and went down with the wreck."

AUTHOR: unknown

EARLIEST DATE: 1951 (Peacock)

KEYWORDS: drowning sea ship wreck

HISTORICAL REFERENCES:

April 14/15, 1912 - Shortly before midnight, ship's time, the Titanic strikes an iceberg and begins to sink. Only 711 survivors are found of 2224 people believed to have been aboard.

FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 965-966, "The Loss of the Titanic" (1 text, 1 tune)
Roud #9940

RECORDINGS:
Ned Rice, "The Loss of the Titanic" (on PeacockCDROM) [one verse only]

CROSS-REFERENCES:
cf. all the other Titanic songs (plot)

NOTES [140 words]: To give Captain Smith of the Titanic credit for saving the "helpless passengers" strikes me as a little much, since it appears that much of what went wrong was his fault. But the bravery of the crew mentioned by the song cannot be denied. While the loss of life was very large, it was largest among the crew: According to Lincoln P. Paine's Ships of the World, 60% of the first class passengers survived. 42% of second class passengers survived, and 25% of steerage passengers -- but only 24% of the crew, even though many crew members were put aboard the ship's boats simply to keep them afloat and steer them.

For an extensive history of the Titanic, with detailed examination of the truth (or lack thereof) of quotes in the Titanic songs, see the notes to "The Titanic (XV)" ("On the tenth day of April 1912") (Titanic #15) - RBW

Last updated in version 5.0
File: Pea955

Loss of the Victory Man-of-War, The

DESCRIPTION: "Good people all, pray give attention. "When we first from Spithead sailed convoy to Lisbon bound," the ship is the best in the navy. But she is left behind in a storm off Scilly. Eventually wreckage is found with the name Victory. There is much mourning.

AUTHOR: unknown
EARLIEST DATE: 1891 (Ashton-RealSailorSongs)
KEYWORDS: ship wreck disaster death

HISTORICAL REFERENCES:
1744 - Loss of HMS Victory, flagship of Admiral Sir John Balchin/Balchen

FOUND IN:
REFERENCES (1 citation):
Ashton-RealSailorSongs, #42 insert, "The Loss of the Victory Man-of-War" (1 text)
Roud #21911

CROSS-REFERENCES:
cf. "Disconsolate Judy's Lamentation for the Absence of Her True Love" (subject of the loss of the Victory)

NOTES [220 words]: Not, obviously, about Nelson's flagship, which still exists. But the Royal Navy had had six earlier ships named Victory, two of them first-rates, according to Lincoln P. Paine, Ships of the World: An Historical Encyclopedia, Houghton Mifflin, 1997, p. 550. Given that the song mentions Admiral Balchen, and the firing of ninety guns, and over a thousand losses, it seems clear that the ship of 1744 is meant.

There is disagreement in my sources about whether his name was spelled "Balchin" or "Balchen." It seems to be agreed that he lived from 1670 to 1744. He became an admiral in 1743, and was knighted in the next year.

"In July, 1744, during the War of the Austrian Succession, 1740-58, Balchen was ordered to relieve a convoy of supply ships that was blockaded in the Tagus River by a powerful French squadron. Balchen forced the enemy to withdraw and escorted the rescued ships to Gibraltar. On the voyage home his ship was caught in a storm and sank in circumstances that remain obscure. All 1,100 men on board, including Admiral Balchen, were lost" (Anthony Bruce and William Cogar, An Encyclopedia of Naval History, 1998 (I use the 1999 Checkmark edition), p. 30).

This ship, incidentally, was discovered on the ocean floor in 2008, finally revealing the details of its fate and the exact place it sank. - RBW

Last updated in version 4.4
File: AshS0421

Lost Babe, The

DESCRIPTION: A child wanders away from its mother (or is sent to take its father his dinner) and is lost. Men of the community (or Egypt and foreign lands) search; the child is dead, and buzzards
Lost Birdies, The

DESCRIPTION: Various birds (crow, robin) lay "but ae egg, she brought out ae bird, The bird it came out an' it flew awa', and she gaed a' day." The mothers look for their offspring and beg them come home

AUTHOR: unknown

EARLIEST DATE: 1924 (Sam Henry collection)

KEYWORDS: bird separation lullaby

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H40c, p. 20, "The Lost Birdies/The Hobe and the Robin" (1 text, 1 tune)

File: HHH040c

Lost Boys of East Bay, The

DESCRIPTION: "There's a story so sad I'm about to relate, Of a ship that was left here and gone to her fate." Sailors set out in October 1894 from East Bay. A great storm sweeps over Sand Island. Sixteen men are killed. Families are left to mourn

AUTHOR: Harry Evans?

EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)

KEYWORDS: death sailor family orphan

FOUND IN: US(SE)

REFERENCES (2 citations):
Morris-FolksongsOfFlorida, #50, "The Lost Boys of East Bay" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 322, "The Lost Boys of East Bay" (1 text)

Roud #4083

NOTES [7 words]: This is item dD38 in Laws's Appendix II. - RBW

Last updated in version 3.7

File: CAFS322A

Lost Girl, The

DESCRIPTION: The singer meets a girl who confesses to being lost and far from home. She has left her family to escape from the boys. She warns maidens against men

AUTHOR: unknown

EARLIEST DATE: 1941 (Randolph)

KEYWORDS: rambling lament floating verses warning

FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 60, "The Lost Girl" (1 text, 1 tune)
ST R060 (Partial)
Roud #272
CROSS-REFERENCES:
• cf. "The Poor Stranger (Two Strangers in the Mountains Alone)" (theme)
• cf. "The Poor Strange Girl (The Forsaken Girl)" (lyrics)
NOTES [79 words]: This is about half floating verses ("I'll build me a castle on youn mound so high," "Come all ye young maidens, take warning from me, Don't place your affections on a green willow tree"), and the final line of several stanzas ("Oh she says I'm a poor lost girl and a long ways from home"). Randolph lists many songs with similar elements, most of which I ended up filing under "The Poor Stranger (Two Strangers in the Mountains Alone)". But the whole seems to be unique. - RBW
Last updated in version 6.0
File: R060

Lost Jimmie Whalen [Laws C8]
DESCRIPTION: A passerby hears a girl wailing for her lost Jimmie Whalen. He comes from the grave, and she begs him to stay. He cannot; death keeps them apart.
AUTHOR: unknown
EARLIEST DATE: 1926 (Rickaby-BalladsAndSongsOfTheShantyBoy)
KEYWORDS: death ghost lover
FOUND IN: US(MW,NE) Canada(Mar,Newf,Ont)
REFERENCES (20 citations):
• Laws C8, "Lost Jimmie Whalen"
• Rickaby-BalladsAndSongsOfTheShantyBoy 4, "The Lost Jimmie Whalen" (1 text, 1 tune)
• Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 4, "The Lost Jimmie Whalen" (1 text, 1 tune)
• Leach-TheBalladBook, pp. 726-727, "Lost Jimmie Whalen" (1 text)
• Leach-HeritageBookOfBallads, pp. 177-179, "Lost Jimmie Whalen" (1 text)
• Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 445-446, "The Lost Jimmie Whalen" (1 text, 1 tune)
• Beck-SongsOfTheMichiganLumberjacks 48, "Jimmie Whalen's Girl" (1 text)
• Beck-TheyKnewPaulBunyan, pp. 139-141, "Jimmie Whalen's Girl" (1 text)
• Beck-LoreOfTheLumberCamps 79, "Jimmie Whalen's Girl" (1 text)
• Fowke-LumberingSongsFromTheNorthernWoods #32, "Lost Jimmy Whelan" (1 text, 1 tune)
• Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 26, "Lost Jimmy Whelan" (1 text, 1 tune)
• Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott29, "Lost Jimmy Whelan" (1 text, 1 tune)
• Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 186-187, "Lost Jimmie Whalen" (1 text, 1 tune)
• Creighton-MaritimeFolkSongs, pp. 114-115, "Lost Jimmy Whalen" (1 text, 2 tunes)
• Peacock, pp. 385-389, "Jimmy Whelan" (2 texts, 4 tunes)
• Lehr/Best-ComeAndIWillSingYou 61, "Jimmy Whelan" (1 text, 1 tune)
• Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 35-37,249, "The Lost Jimmy Whalen" (1 text, 1 tune)
• Manny/Wilson-SongsOfMiramichi 81, "The Lost Jimmie Whalen" (1 text, 1 tune)
• Abrahams/Foss-AngloAmericanFolksongStyle, pp. 27-28, "Lost Jimmy Walen" (1 text, 1 tune)
• DT 602, JIMWHEL* JIMWHEL2* Roud #2220
RECORDINGS:
• Mrs John Coughlin, "The Lost Jimmy Whalen" (on MREives01)
• Mrs Mary Dumphy, "The Lost Jimmie Whalen" (on NFMLeach); "Jimmy Whalen" (on MUNFLA/Leach)
• Mrs. Mary Ann Galpin, "Jimmy Whelen" (on PeacockCDROM) [one verse only]
• Ken Peacock, "Jimmy Whalen" (on NFKPeacock)
• Art Thieme, "Lost Jimmy Whalen" (on Thieme05)
CROSS-REFERENCES:
• cf. "James Whalen" [Laws C7] (subject)
File: LC08
Lost Johnny

DESCRIPTION: "Oh, I wonder where my lost Johnny's gone (x3), Oh, he's gone to that new railroad, (x2)" "Go make me a pallet on your floor, Believe I will eat morphine and die." "I'll go if I have to ride the rail To the road where my Johnny is."

AUTHOR: unknown
EARLIEST DATE: 1931 (Fuson-BalladsOfTheKentuckyHighlands)
KEYWORDS: railroading floatingverses suicide drugs
FOUND IN: US(Ap)
REFERENCES (1 citation):
Fuson-BalladsOfTheKentuckyHighlands, pp. 151, "Lost Johnny" (1 text)
ST Fus151 (Partial)
Roud #16412
NOTES [24 words]: Obviously a composite of floating elements. But it has so many floating elements that it can't really be associated with a particular song! - RBW
File: Fus151

Lost Lady Found, The [Laws Q31]

DESCRIPTION: A young lady is carried off by gypsies. Her uncle, who is her guardian, is convicted of murdering her. Her lover follows her to Dublin and tells her of her uncle's plight. They return to England, and the uncle's life is saved

AUTHOR: unknown
EARLIEST DATE: before 1833 (broadside, Bodleian Johnson Ballads 5)
KEYWORDS: shanghaiing Gypsy trial reprieve abduction
FOUND IN: Canada(Mar) Britain(England(Lond,South,West)) US(MA,NE)
REFERENCES (10 citations):
Laws Q31, "The Lost Lady Found"
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 63, "The Lost Lady" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 347, "The Lost Lady Found" (1 text, 1 tune)
Williams-Wiltshire-WSRO Mi 624, "Lost Lady Found" (1 text)
Broadwood-EnglishTraditionalSongsAndCarols, pp. 86-91, "The Lost Lady Found (1 text, 1 tune)
OShaughnessy/Grainger-TwentyOneLincolnshireFolkSongs 14, "The Lost Lady Found" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #139, "The Lost Lady Found" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 24, "The Lost Lady Found" (1 text)
DT 539, LOSTLADY
ADDITIONAL: Tim Coughlan, Now Shoon the Romano Gillie, (Cardiff,2001), pp. 432-433, ("'Tis of a young damsel, that was left all alone") [English text reported by Broadwood, _Old English Songs_ (1843)]
Roud #901
RECORDINGS:
Marge Steiner, "There Was a Rich School Miss" (on Steiner01)
BROADSIDES:
Bodleian, Johnson Ballads 5, "The Lost Lady Found," T. Batchelor (London), 1828-1832; also 2806 c.17(241), Harding B 15(177b), 2806 c.16(128), Harding B 11(3803), Firth b.26(375), Firth b.34(114), Firth c.18(167), Harding B 11(2222), Harding B 11(266), "[The] Lost Lady Found";
Harding B 11(1445), "The Gypsies" or "The Lost Lady Found"
NOTES [171 words]: In reply to the charge of abduction in this piece, Kennedy-FolksongsOfBritainAndIreland writes, "While it is quite likely that some ladies of quality... did run off with the gipsies, it is not proven that abductions of 'giorgio' women ever occurred. As to the charge that gipsies are child stealers, they usually have too many children of their own to bother about increasing their problems." - RBW
See Tim Coughlan, Now Shoon the Romano Gillie, (Cardiff,2001), #163, pp. 416-421, "A Puv Pordo o' Romni Chels" [Romani-English version from Sampson, "English Gypsy songs and rhymes" (1891)] made by Lias Robinson from an English text also reproduced from Sampson. Coughlan prints another English text from an Irish Traveller. Coughlan believes #164, pp. 421-437, "So Did You Muk My Curi Old Dai" [Romani-English fragment from Thompson, "Anglo-Romani songs" (1909)] also belongs here. His commentary on #164 includes a Welsh Gypsy text and English translation, a Romani text and translation, and Woodie Guthrie's "Gypsy Davy." - BS
Lost Miners, The

DESCRIPTION: "Six miners went into the mountains To hunt for precious gold; It was the middle of winter, The weather was dreadful cold. Six miners went into the mountains, They had nor food nor shack -- Six miners went into the mountains But only one came back."

AUTHOR: unknown

EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)

KEYWORDS: mining homicide death food cannibalism gold

HISTORICAL REFERENCES:
1873-1874 - The disappearance of the Packer party

FOUND IN: US

REFERENCES (1 citation):
Burt-AmericanMurderBallads, p. 231, "The Lost Miners" (1 fragment)

NOTES [204 words]: Burt-AmericanMurderBallads believes this item to be about Alferd Packer (she spells it "Alfred," but my sources indicate that "Alferd" is correct). In 1873, Packer and five others went out. In the bitter winter that followed, all save Packer died, and it was later learned that Packer had eaten their bodies. He was generally thought to have murdered them as well as consuming them, and died in prison in 1907.

He seems to have gone into folklore in a fairly substantial way. For a Wyoming account of his story, see James R. Dow, Roger L. Welsch, and Susan D. Dow, Wyoming Folklore: Collected by the Federal Writers' Project, University of Nebraska Press, 2010, #13, pp. 64-72, "Packer, the Man-Eater."

I believe Phil Ochs wrote a song about him, too.

There are at least five books on the subject, none of which I have made any attempt to see (you'll see why when I give you the first two titles):
* Alferd Packer's Wilderness Cookbook by James E. Banks
* Alferd Packer's High Protein Cookbook by Wendy Spurr
* Otto Mears, his life & times: With notes on the Alferd Packer Case by Ervan F Kushner
* Alferd G. Packer, cannibal! Victim? by Ervan F Kushner
* Alferd G. Packer: Soldier, Prospector, and Cannibal by Ann Oldham - RBW

Last updated in version 6.0

File: Burt231

Lost on Lake Michigan

DESCRIPTION: "Come all brother sailors, I hop you'll draw nigh, For to hear of your shipmates, it will cause you to cry." John Gallagher sails to Traverse City despite his mother's dream warning and fiancee's fears. He heads home in a storm, but the boat Lookout sinks

AUTHOR: Dan Malloy

EARLIEST DATE: 1932 (collected from John Malloy by Walton)

KEYWORDS: ship sailor death dream warning love

FOUND IN: US(MW)

REFERENCES (2 citations):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 172-174, "Lost on Lake Michigan" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 410-411, "Lost on Lake Michigan (The Beaver Island Boys)" (1 text)

Roud #19831

RECORDINGS:
John W. Green, "The Gallagher Boys" (1938; on WaltonSailors)

CROSS-REFERENCES:
cf. "The Gallant Tommy Boyle" (subject)

File: WGM172

Lost on the Lady Elgin

DESCRIPTION: "Up from the poor man's cottage, forth from the mansion's door ... Cometh a voice
of mourning, a sad and solemn wail, Lost on the Lady Elgin... Numbered in that three hundred Who failed to reach the shore," The many mourners are briefly mentioned

AUTHOR: Henry Clay Work?

EARLIEST DATE: 1861 (copyright by H. M. Higgins)

KEYWORDS: ship wreck disaster death orphan family

HISTORICAL REFERENCES:
1860 - The Lady Elgin, an excursion boat on Lake Michigan, collides with a steamer and sinks

REFERENCES (11 citations):
Randolph 692, "Lost on the Lady Elgin" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 453-455, "Lost on the Lady Elgin" (1 text, 1 tune -- Randolph's 692)
Pound-AmericanBalladsAndSongs, 60, pp. 134-135, "The Lady Elgin" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 214, "Lost on the Lady Elgin" (1 text)
Dean-FlyingCloud, pp. 61-62, "Lost on the Lady Elgin" (1 text)
Peters-FolkSongsOutOfWisconsin, pp. 239-240, "Lost on the Lady Elgin" (1 text, 1 tune)
Stout-FolkloreFromIowa 44, p. 62, "The Lady Elgin" (1 text plus a fragment)
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 199-202, "Lost on the Lady Elgin" (1 text, 1 tune, with no evidence that it was taken from tradition)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 480, "Lady Elgin" (source notes only)

Roud #3688

CROSS-REFERENCES:
cf. "The Titanic (IV - 'Lost on the Great Titanic')" (tune)

NOTES [1408 words]: Cohen, Pound, and McNeil credit this to Henry Clay Work, though the disaster came before his songwriting career took off. Other sources do not seem aware of this attribution. I have not seen the sheet music. Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors reports that Work first published it in a newspaper. It is not in his the anthology of his songs published by his nephew and cited in this Index as Work-SongsOf-Henry-Clay-Work.

Varhola, p. 58, describe the ship as follows: "[The] Lady Elgin was a double-decked wooden side-wheel steamer owned by Gordon S. Hubbard & Co. that had been built nine years earlier in Buffalo, New York... One of the largest steamers on the Great Lakes, the luxurious Lady Elgin was an impressive 252 feet long, nearly 34 feet wide, and had a draft of just over 14 feet, and her 54-inch-cylinder, 11-foot-stroke steam engine powered a pair of 32-foot paddle wheels. Operated by a crew of forty-three, she was equipped to carry two hundred passengers in her cabins, another hundred on her decks, and up to eight hundred tons of freight in her holds."

Constructed in 1851 (Shelak, p. 86), Thompson, p. 146, says that she was originally built for Canada's Grand Trunk Railway, and intended to sail from Buffalo to Chicago (entirely under steam, if the drawing on p. 149 of Thompson is accurate; she carried no sail). Although designed for passengers, she also carried a lot of freight for the Grand Trunk (Bourrie,p. 92). In 1856, when the Grand Trunk between Toronto and Sarnia was completed, she shifted to a Chicago-to-Lake-Superior route. She was successful enough that she came to be called "The Queen of the Lakes." But Bourrie, pp. 92-93, also notes that she had an amazing series of groundings and other misadventures in this period, one of which nearly caused her to be written off. Shelak, p. 87, mentions a grounding and a fire, and says that she was considered a bad insurance risk as a result.

Apparantly the passengers who booked the Lady Elgin were mostly Irish, from Wisconsin and Illinois. Their story was peculiar. Thompson, p. 147, explains that the governor of Wisconsin at the time was threatening to take the state out of the Union if the federal government didn't do something about slavery. One of the state's militia units was an Irish outfit commanded by Garrett Barry. Barry declared that he would stick with the Union no matter what Wisconsin did, and the Wisconsin government ordered his unit demobilized (Bourrie, p. 94).

The unit wanted to stick together. So they chartered a trip from Milwaukee to Chicago on the Lady Elgin to raise money to purchase new weapons. The company and the paying passengers would go to Chicago on September 7, 1860, hold a parade, and come back.

The ship's captain was Jack Wilson, who was distinguished enough that he had been allowed to
lead the first ship ever to travel the Soo Canal (between Lake Superior and the lower great lakes) in 1855 (Ratigan, p. 43). He apparently did not like the weather on the night of the return voyage (Thompson, p. 148). But he was finally convinced to put out from the shore.

Then, on the night of September 8, the storm struck, it was a bad night for visibility. And the schooner Augusta, 129 feet long, carrying pine logs, had no running lights (Ritchie, p. 112; he calls the ship Augusta of Oswego. Shelak, p. 87, says that there is dispute about the running lights but notes that she was "carrying nearly full sail despite the weather." Apparently her cargo of logs was shifting and she was in danger of capsizing. Augusta's lookout allegedly saw the Lady Elgin twenty minutes before the collision, but she did not change course (Ratigan, pp. 44-45; Thompson, p. 148, explains this on the basis that the mate on watch could not tell the Lady Elgin's course and had been too busy taking in sail to worry about his own; Bourrie, p. 96, explains it as the result of an illegal maneuver which went wrong). The smaller ship's bow went right into the Lady Elgin's side.

The high waves parted the two ships quickly (Thompson, p. 150), and although the Augusta remained seaworthy, she had sustained enough damage that her captain headed for port without making any attempt at rescuing the victims on the Lady Elgin. (He would later claim that he thought he had struck only a glancing blow; damage to his own ship was slight -- Thompson, p. 150. Shelak, p. 88. also reports a claim that the Lady Elgin refused assistance. This strikes me as most improbable -- not only was the damage immediately evident to the passengers, but the boats separated before there was time for the Captain to learn what had happened). The Lady Elgin herself tried to head for shore, but she was nine miles off the coast, with one of her paddlweels wrecked (Bourrie, p. 96), and it was soon clear that she would sink before she could reach the land, despite frantic attempts to lighten her, shift her cargo, and patch the hole (Bourrie, p. 98).

And, according to Thompson, p. 149, she had only four lifeboats -- and those lacked oars! (Thompson, p. 151. Shelak, p. 88, gives a slightly different story: The first boat to be lowered was supposed to inspect the damage, but the oars were forgotten and the boat torn away by the waves).

Captain Wilson managed to get most of the passengers onto improvised rafts, but in the storm, many of them broke up and most of those aboard, including Wilson, were lost (though Shelak, p. 90, says that he made it to shore, then went back into the water to try to rescue others and was lost; his body was finally found on the far side of Lake Michigan. Barry, the militia unit commander, was also killed (Bourrie, p. 106). To make matters worse, the shores of the Lake were very steep here, creating a strong undertow. Passengers would often find themselves very close to shore, only to be sucked back into the water (Bourrie, p. 100; Shelak, p. 89).

Reportedly the ship's upper works exploded as she went down -- probably due to compressed air rather than a boiler explosion. The boat sank within about twenty minutes of being hit. There was one noteworthy deed of heroism: A university student named Edward Spencer swam out more than a dozen times to save fifteen or more passengers -- about a sixth of the total (Ratigan, pp. 47-48; Bourrie, p. 101, says that the deed crippled him for life). Others on the shore, however, robbed the dead bodies (Thompson, p. 153) No knows how exactly how many were aboard, or how high the casualties were. According to Hudson/Nicholls, p. 85, the collision killed 287 of 385 passengers on the Lady Elgin. Ratigan says that 297 were killed. As of the time he wrote, it was the second-highest loss of life from a great lakes disaster. Thompson, p. 153, notes that estimates of the number of survivors range from 98 to 155, and the casualties from 279 to 350. Shelak, p. 89, says there were some 400 passengers on board and cites the 297 figure for casualties. Ritchie, p. 112, says 287 were lost and fewer than 100 survived. Varhola, p. 59, has the highest number of all, claiming that between 600 and 700 people were on board. He says that 160 survived, and 200 bodies washed ashore. Bourrie, p. 100, gives similar numbers.

The Augusta became so infamous that she had to be renamed Colonel Cook and transferred from service on the lakes to work on the Atlantic (Ratigan, pp. 48-49; Shelak, p. 90). Her captain was placed on trial, but it was found that he had conformed to the very weak regulations of the time (Ritchie, p. 112).

According to Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, many of the Augusta's former crew, including the captain, were lost four years later when the the ship they were then sailing, the Mojave, sank without a trace in good weather.

The one good thing to come out of the disaster was that an inquiry was held (Thompson, pp. 153-154), which assigned portions of the blame to both ships (e.g. the Lady Elgin had no watertight compartments, and did not yield to the smaller ship, while the mate of the Augusta was too slow to inform his captain of the other ship's presence), but the primary blame was with the existing
navigation laws. The *Lady Elgin* disaster was largely responsible for the 1864 passage of America's first navigation law (Thompson, pp. 154-155)

Shelak, p. 92, notes that portions of the wreck were found in 1989, and became the subject of protracted litigation. - RBW

**Bibliography**

- Bourrie: Mark Bourrie, *Many a Midnight Ship: True Stories of Great Lakes Shipwrecks*, University of Michigan Press, 2005, pp. 91-106. This inclines excessively toward the dramatic and undocumented
- Thompson: Mark L. Thompson, *Graveyards of the Lakes*, Wayne State University Press, 2000, pp. 146-155; Clearly is the most detailed and best footnoted of the sources for this article.

*Last updated in version 4.0*

File: R692

**Lost Soul, The**

**DESCRIPTION:** Singer says sinners at judgment will hear their fate and say, "I'm paying now the penalty/That the unredeemed must ever pay... For alas I'm doomed." The sinner will say that if he could go back, he'd fight for his Saviour's cause, but he can't

**AUTHOR:** L. V. Jones

**EARLIEST DATE:** 1916 ("Glad News")

**KEYWORDS:** sin death religious nonballad

**FOUND IN:** US(SE)

**RECORDINGS:**

- Watson family, "The Lost Soul" (on Watson01)

**CROSS-REFERENCES:**


**ALTERNATE TITLES:**

- The Lost Soul's Lament

**NOTES** [55 words]: D. K. Wilgus, in his comments on Watson01, notes (speaking of this song and "When I Die"): "The Watson family apparently sang these songs directly from a song book, but I have been unable to locate them in any source available to me, despite the conviction that I have met them before." He may have been remembering "Glad News." - PJS

File: RcTLoSou

**Lothian Hairst, The**

**DESCRIPTION:** "On August twelfth from Aberdeen We sailed upon the Prince... Our harvest to commence." The crew works in Lothian for William Mathieson and his foreman Logan. They find no chance for sport under Logan, and happily depart when the harvest is done

**AUTHOR:** unknown

**EARLIEST DATE:** 1904 (Greig/Duncan3)

**KEYWORDS:** farming work hardtimes

**FOUND IN:** Britain(Scotland)

**REFERENCES** (4 citations):

- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #3, p. 3, "The Lothian Hairst" (1 text)
- Greig/Duncan3 404, "The Lothian Hairst" (9 texts, 6 tunes)
Lots of Fish in Bonavist' Harbour (Feller from Fortune)

DESCRIPTION: "Oh, there's lots of fish in Bonavist' Harbour, lots of fish right in around here. Boys and girls are fishing together..." The folk of the town are described: Uncle George, who tore out his britches; Sally, who has a baby without a father; etc.

AUTHOR: unknown

EARLIEST DATE: 1951 (Peacock)

KEYWORDS: nonballad dancing fishing sex childbirth bastard father lover

FOUND IN: Canada(Newf)

REFERENCES (7 citations):

Fowke/Johnston-FolkSongsOfCanada, pp. 122-124, "Lots of Fish in Bonavist' Harbour" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 37, "Feller From Fortune" (1 text, 1 tune)
Peacock, pp. 53-54, "Feller From Fortune" (1 text, 1 tune)
Doyle-OldTimeSongsAndPoetryOfNewfoundland, "Feller from Fortune" (1 text, 1 tune): p. 23 in the 3rd edition; p. 23 in the 4th; p. 20 in the 5th
Blondahl-NewfoundlandersSing, p. 53, "Feller from Fortune" (1 text, 1 tune)
Mills-FavoriteSongsOfNewfoundland, pp. 38-39, "Feller from Fortune" (1 text, 1 tune)
England-HistoricNewfoundlandAndLabrador, p. 55, "Feller from Fortune" (1 text, 1 tune)

ST FJ122 (Partial)

Roud #4427

RECORDINGS:

Omar Blondahl, "Bonavist Harbour" (on NFOBlondahl04,NFOBlondahl05)
Ken Peacock, "Lots of Fish in Bonavist' Harbour" (on NFKPeacock)
Bob McLeod and Lloyd Soper, "Feller From Fortune" (on PeacockCDROM)

File: FJ122

Loudon Hill, or, Drumclog [Child 205]

DESCRIPTION: Claverse prepares for battle at Loudon Hill. His cornet would avoid battle; the enemy are too mighty to attack. Claverse calls him a coward and leads the attack himself, but his forces are defeated and chased from the field

AUTHOR: unknown

EARLIEST DATE: 1803 (Scott)

KEYWORDS: battle nobility cowardice

HISTORICAL REFERENCES:
June 1, 1679 - Battle of Drumclog. Covenanters defeat the army of Claverhouse, Viscount Dundee

FOUND IN: Britain

REFERENCES (5 citations):

Child 205, "Loudon Hill, or, Drumclog" (1 text)
Whitelaw-BookOfScottishBallads, pp. 533-538, "The Battle of Loudon-Hill" (1 text)

DT, LOUDNHIL*

Michael Brander, _Scottish & Border Battles & Ballads_, 1975 (page references are to the 1993 Barnes & Noble edition), pp. 171-173, "Loudon Hill, or Drumclog" (1 text, 1 tune)

Roud #4018
ALTERNATE TITLES:
The Battle of Loudon Hill

NOTES [331 words]: The "Claverse" of Child's text is, of course, Claverhouse (James Graham of Claverhouse, First Viscount Dundee, c. 1649-1689, known as "Bonnie Dundee" and killed at Killiecrankie; see the entry on "Killy Kranky" for details of that battle).

Drumclog was not, in terms of size, much of a battle (historians have been known to call it "the battle of Drumclog," because the forces were so small). After the restoration, Charles II had appointed James Sharp as Archbishop of Saint Andrews. Bishops were anathema to Presbyterians anyway, and Sharp was unusually obnoxious in his persecutions. He was ambushed and killed on May 3, 1679.

It wasn't really a rebellion, but Claverhouse treated it as if it were, and rode against the "rebels." They were only a few hundred ill-armed men, but Claverhouse had only a handful of troops, who eventually fled.

The success of the Covenanters at Drumclog did not last long; indeed, it helped induce their next defeat. The victory caused many more men to flow to the cause, but they were utterly disorganized. This rabble was defeated at Bothwell Bridge in the same year (see Child 206, "Bothwell Bridge")

There were actually two battles known as Loudon (Loudun) Hill. The first was fought in 1307 between the forces of England and of Robert the Bruce. Magnus Magnusson's Scotland: The Story of a Nation (Atlantic Monthly Press, 2000), pp. 172-173, describes how the Earl of Pembroke challenged Bruce to come out and fight. Bruce did so -- but arranged the battle so that Pembroke's forces charged over a series of hidden trenches. The horsemen went down, and were slaughtered by the Scottish spearmen, with Pembroke fleeing with the rearguard. It was the first real success of Bruce's rebellion (though it probably would not have been enough had not the English King Edward I, "The Hammer of the Scots," died soon after.) It will be obvious that this song refers to the second Battle of Loudon Hill, usually called "Drumclog" to prevent confusion. - RBW

Last updated in version 3.2
File: C205

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**Lough Erne Shore**

DESCRIPTION: Singer meets "a wonderful dame" on Lough Erne shore. As she is leaving he asks to go home with her. She says she will not "yield to men's pleasure." He says "I'll make you a lady of honor, if with me this night you'll come home"

AUTHOR: unknown

EARLIEST DATE: 1952 (IRTunneyFamily01)

KEYWORDS: courting rejection rake

FOUND IN: Ireland

REFERENCES (2 citations):
Tunney-StoneFiddle, pp. 115-116, "Lough Erne Shore" (1 text, 1 tune)
OBoyle-TheIrishSongTradition 14, "Lough Erne Shore" (1 text, 1 tune)

Roud #3476

RECORDINGS:
Paddy Tunney, "Lough Erne's Shore" (on IRTunneyFamily01); "Lough Erne Shore" (on IRPTunney02)

ALTERNATE TITLES:
Lough Erin Shore
Loch Erin's Shore

NOTES [66 words]: OBoyle-TheIrishSongTradition classifies this as a reverdie. For more about reverdie vs aisling see "Ar Eirinn Ni Neosfainn Ce hi (For Ireland I Will Not Tell Whom She Is)." As in "Sheila Nee Iyer" and "The Colleen Rue," there is no resolution for the Tunney-StoneFiddle version. Is there a broadside that ends the story one way or the other?

Lough Erne is in County Fermanagh, Northern Ireland. - BS

File: TSF115

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**Lough Ooney**

DESCRIPTION: Murray was a friend "'til our great Irish nation" and the aged, poor, and sick. He and his friend McManus sail their pleasure boat on Lough Ooney in spite of threat of a storm. The boat sinks. Both swim towards shore but are drowned by high waves.
Loughrey's Bull

DESCRIPTION: Cruel John Loughrey's bull attacks him for evicting tenants. He promises he will never evict anyone again. The bull kills him anyway, saying "if I was a landlord I'd treat the tenants fair." Nobody mourns the loss. Tenants should feed that bull well.

AUTHOR: unknown
EARLIEST DATE: 1988 (McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)
KEYWORDS: homicide funeral farming humorous talltale animal landlord
FOUND IN: Ireland
REFERENCES (1 citation):
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 50, "Loughrey's Bull" (1 text, 1 tune)
NOTES [93 words]: McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen: "This song recalls the death of a local landlord." - BS
There is an interesting symbolism, however -- though in reverse: Usually it is the bull (John Bull) which is harming Ireland. But there is a certain sense to this if one takes it in the context of the Land League and the Tenant Rights Movement -- an attempt to get the English law (often represented by a bull) to give tenants fair treatment. Could this have been a tale of John Bull's government actually enforcing its laws against a landlord? - RBW

File: McB1050

Louie Sands and Jim McGee

DESCRIPTION: Shanty: "Who feeds us beans? Who feeds us tea?/Louie Sands and Jim McGee/Who thinks that meat's a luxury?/Louie... We make the big trees fall ker-splash... Offers more examples of Sands & McGee's penury, usually with beans as the motif.

AUTHOR: unknown
EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)
LONG DESCRIPTION: Shanty (from lumberjacks, not sailors): "Who feeds us beans? Who feeds us tea?/Louie Sands and Jim McGee/Who thinks that meat's a luxury?/Louie Sands and Jim McGee/We make the big trees fall ker-splash/And hit the ground an awful smash/And for the logs who gets the cash?/Louie Sands and Jim McGee". Other verses offer more examples of Sands & McGee's penury, usually with beans as the motif.

KEYWORDS: shanty lumbering work logger greed food nonballad worksong
FOUND IN: US(MW)
REFERENCES (3 citations):
Beck-SongsOfTheMichiganLumberjacks 19, "Louie Sands and Jim McGee" (1 text)
Beck-TheyKnewPaulBunyan, pp. 66-67, "Louie Sands and Jim McGee" (1 text)
Beck-LoreOfTheLumberCamps 23, "Louie Sands and Jim McGee" (1 text)
Roud #6521
CROSS-REFERENCES:
cf. "Beulah Land" (tune)
NOTES [17 words]: One of the few Work-SongsOf-Henry-Clay-Work I've seen from European-Americans who weren't sailors. - PJS
Last updated in version 5.2

File: Be019
Louis Collins

DESCRIPTION: Ms. Collins weeps to see son Louis leave home; he is shot to death in a gunfight. All the young women put on red clothing in mourning; he is buried in the new graveyard. Chorus: "Angels laid him away/Laid him six feet under the clay/Angels laid him away"

AUTHOR: probably Mississippi John Hurt
EARLIEST DATE: 1928 (recorded, Mississippi John Hurt)
KEYWORDS: grief fight violence parting crime homicide clothes burial death mourning mother
FOUND IN: US(SE)

REFERENCES (1 citation):
Roud #21815
RECORDINGS:
Mississippi John Hurt, "Louis Collins" (OKeh 8724, 1929; rec. 1928; on MJHurt01, MJHurt02) (on MJHurt03) (on MJHurt04)
John Jackson, "Louis Collins" (on ClassAfrAm)
File: RclouCol

Louisiana Earthquake, The

DESCRIPTION: On a Sunday night, God sets the earth shaking. Singer stands expecting "louder clouds of thunder." In the morning "the elements were darkened"; six month pass, but the earth continues to shake; Christians fear, while "sinners' hearts were aching"

AUTHOR: unknown
EARLIEST DATE: 1961 (recording, Stella Walsh Gilbert)
KEYWORDS: disaster religious gods
HISTORICAL REFERENCES:
Dec 16, 1811: Series of earthquakes begins, centered on New Madrid, Missouri
Feb 7, 1812: Worst shock of earthquake series
FOUND IN: US(SE)

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 340-341, "Louisiana Earthquake" (1 text)
Roud #18656
RECORDINGS:
Stella Walsh Gilbert, "The Louisiana Earthquake" (on Ashley02)

NOTES [178 words]: The song's reference to the area as "Louisiana" suggests that it was composed shortly after the events; while the region was part of the giant Louisiana Purchase, it became known as Missouri Territory within a year or two after the earthquake. At the time of the quakes, New Madrid was the second largest settlement in the area, after St. Louis. The earthquakes of 1811-1813 affected an area of a million square miles, and included the most severe shocks ever recorded in North America; the worst were felt as far away as Washington, DC, New Orleans, and northern Canada. The course of the Mississippi River was affected (and with it the boundaries of several states); islands and lakes vanished and new ones were formed; the river was observed to flow backward for a time. Remarkably, there were very few fatalities. After two years the shocks diminished, but small aftershocks were common in the area for nine years or more. The New Madrid Fault is still active, and shakes the region every few years; New Madrid residents sell T-shirts reading, "It's Our Fault." - PJS
Last updated in version 5.0
File: RclouEar

Louisiana Lowlands

DESCRIPTION: Pompey Snow has "a good stiff glass of rum. So they buried him in the lowlands .... "The fire bells are ringing boys, ... The steamer she is left behind ... so they ...." "This little boy had an augu-er that bored two holes at once ... so they ...."

AUTHOR: unknown
EARLIEST DATE: 1870 (New-Comic-Songster)
KEYWORDS: nonballad parody humorous derivative floatingverses
FOUND IN: Canada(Mar)
REFERENCES (3 citations):
Creighton-SongsAndBalladsFromNovaScotia 129, "Louisiana Lowlands" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1038, p. 71, "In the Louisiana Lowlands" (1 reference)
New-Comic-Songster, p. 37, "In the Louisiana Lowlands" (1 text, 1 tune)
ST CrNS129 (Full)
Roud #1830
CROSS-REFERENCES:
cf. "The Golden Vanity" [Child 286] (chorus and verse beginning "Some were playing cards and some were playing dice" base for parody)
cf. "A Boy He Had an Auger" (another parody of "The Golden Vanity" verse beginning "Some were playing cards and some were playing dice")
cf. "The Fire-Bells are Ringing!" (see notes)
cf. "In the Louisiana Lowlands" (see notes)
NOTES [174 words]: Creighton-SongsAndBalladsFromNovaScotia may be all floating verses and fragments.
Its first verse, chorus and tunes are derived from the anonymous 1859 minstrel song "In the Louisiana Lowlands" which has nothing but form and, vaguely, melody to relate it to the "Golden Vanity" (see Public Domain Music site Music from 1800-1860). [It also reminds me a bit of songs like "Uncle Ned" and "Pompey Squash." - RBW]
[The third verse,] "Some were playing cards .." is either from "The Golden Vanity" or some other parody. The [second] verse beginning "The fire-bells are ringing, boys, there is a fire in town" ... is suggested by "The Fire-Bells are Ringing!" (1877) by Henry Clay Work (Source: Public Domain Music site Henry Clay Work (1832-1884))
The "original" "Louisiana Lowlands" air may be found at: LOCSheet, sm1881 03225, "Then Sing Louisiana Lowlands," unknown (New Orleans), 1881 (tune)
If "The Fire-Bells are Ringing!" or "In the Louisiana Lowlands" are ever reported in tradition they should be treated as separate songs from this one. - BS
Last updated in version 5.3
File: CrNS129

Louse Song
DESCRIPTION: "Greasy wops and Yankey boys, they all lay own to rest, They flop their tails on lousy straw and the cooties begin the quest. They'll bite you, boys, they'll bite you." The soldiers hunt lice on trains to the front. The lice won't stop while they live
AUTHOR: unknown
EARLIEST DATE: 1929 (Niles-BalladBookOfJohnJacobNiles/Moore-SongsMyMotherNeverTaughtMe)
KEYWORDS: soldier bug
FOUND IN:
REFERENCES (1 citation):
Niles-BalladBookOfJohnJacobNiles/Moore-SongsMyMotherNeverTaughtMe, pp. 35-36, "Louse Song" (1 short text, tune referenced)
Roud #27872
CROSS-REFERENCES:
cf. "The Son of a Gambolier" (tune & meter) and references there
File: NiM033

Lousy Miner, The
DESCRIPTION: "It's four long years since I reached this land In search of gold among the rocks and sand, And yet I'm poor, when the truth is told... I'm a lousy miner In search of shining gold." Tells how the miner lives hard while his girlfriend forgets him
AUTHOR: unknown
EARLIEST DATE: 1855 (Put's Original California Songster)
KEYWORDS: mining work separation gold
FOUND IN: US
REFERENCES (4 citations):
Sandburg-TheAmericanSongbag, p. 107, "(The Lousy Miner)" (1 text found under "Sweet Betsy from Pike")
Lovana

DESCRIPTION: "I once knew a cot, It was humble as could be" around which birds sang and where Lovana lived. The singer describes her beauty as she bathes in the stream. He wishes he were a fish by her boat, or the wind in her hair, or otherwise near her

AUTHOR: unknown
EARLIEST DATE: 1909 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: love courting bird rejection
FOUND IN: US(MW,So)
REFERENCES (2 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 223-224, "Lovana" (1 text, from a very poor transcription)
Dean-FlyingCloud, p. 3, "Luluanna" (1 text)

Love (I)

DESCRIPTION: "There is true love and false love," and so on, "but I always like to hear of love that ends in matrimony." If you love a lady offer her your hand.

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan5)
KEYWORDS: love marriage nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan5 929, "Love" (2 texts)

Love and Freedom

DESCRIPTION: "As I cam ower Strathmartine Mains, O wha dae ye think I seen, But a braw young piper laddie...." His music makes her love him even though he is poor, "But we'll hae love and freedom, Gin ye'll follow me ma dear." "So I chose love and freedom...."

AUTHOR: Mary Brooksbank
EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: love music courting rambling

Love and Whisky

DESCRIPTION: "Love and whisky both, Rejoice an honest fellow." If love leaves a jealous pang or whisky a headache "take another sup" as cure. "May the smiles of love Cheer our lads so clever;
And, with whisky, boys, We'll drink King George for ever"

AUTHOR: unknown
EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)
KEYWORDS: love drink nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 73-74, "Love and Whisky" (1 text)
CROSS-REFERENCES:
cf. "Bobbin Joan" (tune, according to Croker-PopularSongsOfIreland)
NOTES [54 words]: Croker-PopularSong: "The most popular song of the heyday of Irish Volunteerism [beginning 1780] and which song continued a general favourite until the dissolution of the Irish Yeomanry Corps [started to decline about 1812 according to "County Armagh Yeomanry Corps" by Samuel Lutton at the Craigavon Historical Society site]."

Love at First Sight

DESCRIPTION: "I went to Ed Haley's, the day it was bright, I met with a woman I loved at first sight." The singer and his love discuss their histories; they agree to marry and live a happy life; she is very good at housework
AUTHOR: James W. Day ("Jilson Setters")
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: courting marriage
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 183-184, "Love at First Sight (1 text)
NOTES [55 words]: According to Thomas, Setters wrote this to help one Tom Willie in his courting: Willie pretended it was his composition rather than by Setters. It seems likely enough; it's not exactly great art. (And, if I were Mrs. Willie, I'd be less than complimented... but then, I'm a modern male, not an early-twentieth-century female). - RBW

Love at the Brig o' Don

DESCRIPTION: Bess and Jock were to be married. A barber seduces Bess. Jock tries unsuccessfully to commit suicide by jumping off the brig of Don. Bess, deserted by the barber and alone, has a baby born with "the brig o' Don arch ... mark'd on o' his forehead"
AUTHOR: Alexander Robb (1781-1859) (source: Greig/Duncan6)
EARLIEST DATE: 1824 (George Smith's _Douglas Travestie_)
LONG DESCRIPTION: The singer's grandfather tells about Bess -- a widowed farmer's daughter -- and Jock who were to be married. A barber came from Auld-town and met Bess. After they danced "she discarded poor Jock." Jock tried to commit suicide by jumping off the brig of Don, but was rescued. He ran away, never to be heard from again. Bess, deserted by the barber, had the barber's baby, born with "the brig o' Don arch ... mark'd on o' his forehead."
KEYWORDS: courting infidelity sex childbirth humorous baby abandonment suicide river seduction
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #42, p. 2, "Love at the Brig o' Don" or "My Auld Lucky-Dady's Tale" (1 fragment)
Greig/Duncan6 1208, "Love at the Brig o' Don" (1 text)
ADDITIONAL: The Scottish Journal of Topography, Antiquities, Traditions (London, 1848 ("Digitized by Google")), Vol. I, p. 51, ("There was an auld farmer, my grandfather ken'd him") (1 text)
George Smith, Douglas Travestie: to which are added Poems and Songs, Chiefly in the Broad Scottish Dialect (Aberdeen, 1824 ("Digitized by Google")), pp. 133-134, "Love at the Brig o' Don; or "My Auld Lucky Dady's Tale" (1 text)
Roud #6796
CROSS-REFERENCES:
cf. "The Legacy" (tune, per Smith)
ALTERNATE TITLES:
Love Brought the Savior Down

DESCRIPTION: Chorus: "Love love love brought the Savior down, Love love love For me." Verses include "Take a little peep over Jeffrey's wall... See the sinners rise and fall." "Satan fired a ball at me... His ball missed and dropped in hell"

AUTHOR: unknown

EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)

KEYWORDS: floating verses nonballad religious

FOUND IN: West Indies (Bahamas)

REFERENCES (1 citation):
Edwards-BahamaSongsAndStories 10, "Love Bro't de Savye' Down" (1 text, 1 tune)

NOTES [81 words]: The description is based on the Edwards-BahamaSongsAndStories text. The verse is call and response, with "Love for me" the response to each verse line. A floating verse is "Head got wet with the morning dew... The morning star was a witness too" (see "Everywhere I Go My Lord," "Prayer Is the Key To Heaven," and "Pray On" (II)). "Jeffrey's wall" may refer to "Jericho's wall" (Joshua 2 -- referring to the spying mission -- or Joshua 6 -- referring to the destruction of Jericho). - BS

Last updated in version 4.2

File: Edw010

Love Come Twinkling Down (Seek And You Shall Find)

DESCRIPTION: "Oh, brother, you oughtta been there (x3), When the love come (twinking/trickling) down." "Seek, seek, seek and you shall find, Knock... and the door shall be opened, Ask, and it shall be given, When the love...." Repeat with father, mother, etc.

AUTHOR: unknown

EARLIEST DATE: 1915 (Work-FolkSongOfTheAmericanNegro)

KEYWORDS: religious nonballad

FOUND IN: US (SE)

REFERENCES (2 citations):
Rosenbaum-FolkVisionsAndVoices, pp. 46-47, "Brother, You Oughtta Been There" (1 text, 1 tune)
Work-FolkSongOfTheAmericanNegro, p. 65, "Love Come Twinkling Down" (1 text)
Roud #12090

NOTES [178 words]: The "seek and you shall find" refrain of Rosenbaum-FolkVisionsAndVoices's version of this song derives from the Sermon on the Mount, Matthew 7:7: Ask, and it will be given you; seek [so the King James translation; modern editions often read "search"] and you will find; knock, and the door will be opened for you. There is a close parallel in Luke 11:9. It is not in the Work-FolkSongOfTheAmericanNegro, which simply says "All around me The love come twinkling down, From heaven... Help me Jesus... Pity Lord...."

The mention of love "twinkling" down is not Biblical; the word "twinkle" is used only once in the King James Bible, in 1 Corinthians 15:52, where it refers to the blink or sudden movement of an eye.

The alternative verb "trickle" occurs in the KJV only in Lamentations 3:49, of tears trickling down.

My original feeling (and it's only that) was that "trickle" was the original verb, and the reference was to the blood of Jesus that came out when his side was pierced in John 19:34. But I am forced to confess that I've never seen a "trickle" version. - RBW

Last updated in version 6.0

File: Rose046

Love Has Brought Me to Despair [Laws P25]

DESCRIPTION: The singer hears a girl telling of the grief her false love has left her. She seeks a flower in the meadow to ease her mind; none meet her needs. She makes a bed of flowers, asks for a marble stone on her grave and a turtle dove at her breast, and dies

AUTHOR: unknown

EARLIEST DATE: 1827 (Lyle-Andrew-CrawfurdsCollectionVolume1)

KEYWORDS: death separation flowers grief
FOUND IN: US(Ap,MW,Ro) Britain(England(Lond,North,South),(Scotland(Aber,Bord)))
REFERENCES (14 citations):
Laws P25, "Love Has Brought Me to Despair"
Greig/Duncan6 1170, "In Halifax Town" (1 text, 1 tune)
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #73, p. 246-248, "I Wish, I Wish (Love Has Brought Me to Despair (Laws P25)" (1 text, 1 tune)
Lyle-Andrew-CrawfurdsCollectionVolume1 43, "Slighted Love" (1 text)
Reeves-TheEverlastingCircle 34, "Died of Love" (2 texts)
Broadwood-EnglishTraditionalSongsAndCarols, pp. 92-95, "Died of Love or A brisk young lad he courted me" (1 short text, 1 tune)
OShaughnessy-YellowbellyBalladsPart2 52, "There Is an Alehouse" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #42, "A Brisk Young Sailor" (1 text, 1 tune)
Brewster-BalladsAndSongsOfIndiana 58, "Love Has Brought Me to Despair" (2 texts, 1 tune)
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 116, p. 176, "The Auxville Love" (1 text)
Cox-FolkSongsSouth 144, "Love Has Brought Me To Despair" (1 text)
Hubbard-BalladsAndSongsFromUtah, #28, "Love Has Brought Me To Despair" (1 text, 1 tune)
Scott-ACollectorsNotebook-31TraditionalSongs, p. 7, "The Sailor's Lament" (1 text, 1 tune, rather short, and with elements of "The Butcher Boy" [Laws P24], "Tavern in the Town," and perhaps even "Love Has Brought Me to Despair" [Laws P25]; if I had to file it with one, it would probably be "The Butcher Boy," but I'm not sure; Roud lists it as #60, which is both "Tavern in the Town" and "Love Has Brought Me to Despair")
DT 824, LOVDISPR
Roud #60
RECORDINGS:
Dillard Chandler, "I Wish My Baby Was Born" (on Chandler01, DarkHoll)
Geoff Ling, "Died for Love" (on Voice10)
Dellie Norton, "When I Wore My Apron Low" (on DarkHoll)
Berzilla Wallin, "Love Has Brought Me To Despair" (on OldLove, DarkHoll)
CROSS-REFERENCES:
cf. "Tavern in the Town"
NOTES [61 words]: This song has close ties with "Tavern in the Town," often sharing stanzas and, of course, a similarity of plot. Roud, in fact, lumps them (which seems a bit excessive to me). This may help explain why Laws failed to note either the Combs or the Cox version. - RBW
The floating verses "Once I wore my apron low," etc., provide connections to "Careless Love" (R793). - DGE
Last updated in version 5.3
File: LP25

Love in a Tub (The Merchant Outwitted) [Laws N25]

DESCRIPTION: A vintner needs the consent of his sweetheart's rich father to obtain a dowry. The girl hides in one of her father's wine casks, and the vintner offers to buy its contents. The merchant agrees -- only to have his daughter revealed. He blesses the marriage
AUTHOR: unknown
EARLIEST DATE: 1765 (chapbook by James Magee)
KEYWORDS: marriage courting trick hiding wine
FOUND IN: US(So)
REFERENCES (3 citations):
Laws N25, "Love in a Tub (The Merchant Outwitted)"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 233-234, "Love in the Tub" (1 text)
DT 454, LOVETUB
Roud #556
NOTES [33 words]: In 1664, Sir George Etherege produced a play called "The Comical Revenge, or Love in a Tub." The plot is unrelated, and Etherege never produced anything else of even this minimal degree of note. - RBW
File: LN25
Love is Teasing

DESCRIPTION: "Oh, love is teasing and love is pleasing, And love is a pleasure when first it's new, But as it grows older, it grows the colder...." Lyric piece about the dangers of love: The singer gave up family and home, (and now has a baby without a father)

AUTHOR: unknown

EARLIEST DATE: 1905 (Reeves-TheEverlastingCircle)

KEYWORDS: love abandonment baby nonballad home floatingverses

FOUND IN: Britain(England(South),Scotland(Aber)) US(Ap)

REFERENCES (6 citations):
Greig/Duncan6 1166, "Waly, Waly, Gin Love Be Bonny," Greig/Duncan8 Addenda, "Waly, Waly, Gin Love Be Bonny" (1 fragment, 2 tunes)
Reeves-TheEverlastingCircle 84, "Love It Is Pleasing" (1 text)
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 24, "Oh, Love Is Teasin'" (1 text, 1 tune)
Bush-FSofCentralWestVirginiaVol1, pp. 70-71, "Love Is Pleasin'" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 70, "Love is Pleasin'" (1 text, 1 tune, of four verses, two of which might go here, one belongs with "Fair and Tender Ladies," and the fourth could be from several sources; it could be a "Waly Waly" variant)
Behan-IrelandSings. #45, "Love Is Teasing" (1 text, 1 tune, modified)

CROSS-REFERENCES:
cf. "Waly Waly (The Water is Wide)" and references there

NOTES [122 words]: This probably originated as a "Waly Waly" variant, and it can be very hard to tell whether a fragment belongs with one or the other (note the Lomax "Love is Pleasin'" text, which suffers from the additional handicap of being in a Lomax publication; I gave up and listed it both places). I finally decided that there are enough songs which don't say "Waly waly" or "The water is wide" to split then.

It does leave an interesting genealogical question, though: You could produce "Waly Waly" by combining this with "Jamie Douglas," or you could start with "Waly Waly" and have this split off while a few verses floated into the longer ballad. Or it could just all float.

Moral of the story: Be sure to check entries under both songs. - RBW

Last updated in version 6.0

File: Rits024

Love It Is a Dizziness

DESCRIPTION: Singer complains that love "winna lat a puir body gang about their business." "I drill the land that I should plow" and other foolish things. Love makes him more drunk than whiskey. "I first grew dizzy then gid daft and noo I'll dee for Peggy"

AUTHOR: James Hogg (source: Chambers and Whitelaw)

EARLIEST DATE: 1829 (Chambers)

KEYWORDS: courting love nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
Greig/Duncan5 934, "Love It Is a Dizziness" (7 texts, 6 tunes)
Whitelaw-BookOfScottishSong, p. 122, "Love It Is a Dizziness" (1 text)
ADDITIONAL: Robert Chambers, The Scottish Songs (Edinburgh, 1829), Vol I, pp. 152-153, "Love's Like a Dizziness"

Roud #6744

CROSS-REFERENCES:
cf. "Paddy's Wedding" (tune, per Greig/Duncan5 and Whitelaw)

NOTES [410 words]: Apparently, Whitelaw has his text from Hogg (1770-1836). That text says "Were Peggy's love to hire the job and save my heart frae breakin O I'd ... gang an spear for Mungo Park through Africa sae dreary O." That would date the text to between 1795 and 1806. "In 1795 the Association appointed Mungo Park [1771-1806] to explore the course of the River Niger" (source: "Biography: Mungo Park" at About: African History site).

Chambers has as Hogg's tune an earlier version of "Love's Like a Dizziness." - BS

According to Fleming, p. 15, Sir Joseph Banks, president of the Royal Society, in 1799 proposed an exploration of the Niger. Nothing came of it at the time, but Banks also headed the African Association, which sent out various exploratory parties.

Mungo Park had led an expedition to the East Indies which had gathered useful scientific data from
1792 to 1794 (Brumwell/Speck, p. 283). This brought him to the attention of Banks and his colleagues. He was the leader of the first expedition to the Niger to actually get there and back: "Then came Mungo Park, an intrepid Scot who was to become a legend in the annals of exploration. He went out twice, in 1795 and then in 1805. His first journey was under the auspices of the African Association and was funded accordingly: he was given two days' provisions. He did, however, reach the Niger after many vicissitudes..." (Fleming, p. 16).

"Many visissitudes" is an understatement; he was robbed of all his possessions, and also was imprisoned for a time, according to Kunitz/Haycraft, p. 393. But his journal -- the only book he ever wrote -- became quite popular, and he met Sir Walter Scott. It was almost a decade before anyone found funding for a second trip, however.

Park's "second [expedition] was sponsored by the government... and saw him leading a band of forty-four British redcoats to find the rest of the river. One by one the soldiers died. By the time Park reached the Niger at the town of Bussa only five of his original contingent were alive. Then, on some undetermined date in 1805, he was attacked on the river and the entire expedition was wiped out. As soon as the disaster became common knowledge, Park was revered as a hero" (Fleming, pp. 16-17).

The diseases which had killed so many of Park's men continued to be a problem for many years. In 1827, Park's son tried again to explore the Niger and complete his father's expedition. He too died of disease (Kunitz/Haycraft, p. 393). - RBW

Bibliography

- Fleming: Fergus Fleming, Barrow's Boys, Grove, 1998
- Kunitz/Haycraft: Stanley J. Kunitz and Howard Haycraft, Editors, British Authors Before 1800: A Biographical Dictionary, H. W. Wilson, 1952 (I use the fourth printing of 1965)

Love It Is a Folly

DESCRIPTION: "Love it is a folly That dwells within my breast It makes me melancholy So I can take no rest... I darst not keep her company." He wishes he were a swallow, or turtle [dove] to fly and be with her but he "must not keep her company"

AUTHOR: unknown

EARLIEST DATE: 1950 (Owens-TexasFolkSongs-1ed)

KEYWORDS: courting love separation nonballad bird

FOUND IN: US (So)

REFERENCES (1 citation):
Owens-TexasFolkSongs-1ed, pp. 170-171, "Love It Is a Folly" (1 text, 1 tune)
Roud #6377

NOTES [25 words]: I rather suspect this is a by-blow of one of the American members of the "Farewell He" family -- but with only one version, I can't really prove it. - RBW

Last updated in version 3.5

File: Ow1E170

Love King Jesus

DESCRIPTION: "Elder, you say you love King Jesus; Elder, you say you love the Lord." "Oh, come and let us know, How you love King Jesus, Come and let us know... love the Lord." "Sister, you say you love King Jesus." "Sing and tell us how you love King Jesus"

AUTHOR: unknown

EARLIEST DATE: 1915 (Work-FolkSongOfTheAmericanNegro)

KEYWORDS: religious nonballad

FOUND IN: US

REFERENCES (1 citation):
Work-FolkSongOfTheAmericanNegro, p. 69, "Love King Jesus" (1 text)
Roud #12076
Love Let Me In (Forty Long Miles; It Rains, It Hails)

DESCRIPTION: The singer arrives after a long journey, and appeals to the girl: "It rains, it blows, it hails, it snows ... love let me in." At first she turns him away because she is home alone. She changes her mind, takes him to bed and he marries her the next day.

AUTHOR: unknown
EARLIEST DATE: 1891 (Kidson-TraditionalTunes)
KEYWORDS: love marriage sex nightvisit
FOUND IN: Canada(Newf) Britain(England(North,South),Scotland(Aber))
REFERENCES (9 citations):
Greig/Duncan5 983, "Forty Long Miles" (1 text)
Kennedy-FolksongsOfBritainAndIreland 90, "Glaw, Keser, Ergh Ow-cul Yma [It Rains, It Hails and Snows and Blows]" (1 text + Cornish translation, 1 tune, which shares elements of this song and "Let Me In This Ae Nicht")
Williams-Wiltshire-WSRO Wt 452, "It's Forty Long Miles I've Travelled This Day" (1 text)
Hamer-GreenGroves, p. 22, "There Stands a Cottage" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #90, "The Charming Bride" (1 text, 1 tune)
Kidson-TraditionalTunes, pp. 58-59, "Forty Miles" (1 text, 3 tunes)
Purslow-TheConstantLovers, p. 36, "Forty Long Miles" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 48, "Love, Let Me In" (1 text, 1 tune)
DT, FORTYLNG*
Roud #608
CROSS-REFERENCES:
cf. "Rise Up Quickly and Let Me In (The Ghostly Lover)" (plot)
cf. "Let Me In This Ae Nicht" (plot)

Love Lifted Me

DESCRIPTION: "Love lifted me (x2), When nothing else would help, Love lifted me."

AUTHOR: unknown
EARLIEST DATE: 1988 (NorthCarolinaFolkloreJournal)
KEYWORDS: religious love nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Roud #21076
NOTES [32 words]: The description is all of the Landis fragment. Many Landis songs seem not to be known anywhere else. This title is known from other sources, but I don't really know if it's the same song. - RBW
Last updated in version 6.1

Love Me Now

DESCRIPTION: "If you are ever going to love me, Love me now that I may know All the sweet and tender feelings Which from real affection flow. Love me now while I am living...." Would she deny water to the thirsty, or food to the hungry? If he dies, he won't need love

AUTHOR: unknown
EARLIEST DATE: 1953 (Browne-AlabamaFolkLyric)
KEYWORDS: love courting rejection questions
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 16, "Love Me Now" (1 text plus mention of 1 more)
Roud #11383
Love Me or No

DESCRIPTION: "[I] will sing you a song, the best in my heart, For you know very well I have a sweetheart... But if he won't love me, kind sir, won't you?" If one lad proves false, she'll happily turn to another; "I don't care a straw whether you love me or no."

AUTHOR: unknown
EARLIEST DATE: 1940 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: courting farewell abandonment
FOUND IN: US(So)
REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 493, "Love Me or No" (1 text)
CROSS-REFERENCES:
cf. "Farewell He" (subject) and references there
File: Beld493

Love on the Range

DESCRIPTION: "Little gal, I'm not a singer; if I were I'd sing to you A tale of love that sure would be a wonder." He can't play the guitar, either, but he is a good worker. "So, Chiquita, if you'll let me... Come, we'll hit life's trail and follow it -- together!"

AUTHOR: unknown
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: love courting cowboy
FOUND IN:
REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 98-99, "Love on the Range" (1 text)
File: ThLo098

Love Somebody, Yes I Do

DESCRIPTION: "Love somebody, yes I do (x3), Love somebody, but I won't tell who. Love somebody, yes I do (x3), And I hope somebody loves me too." "...Love somebody, yes I do, 'Tween sixteen and twenty-two."

AUTHOR: unknown
EARLIEST DATE: 1924 (recording, Sid Harkreader)
KEYWORDS: love nonballad
FOUND IN:
REFERENCES (3 citations):
Sandburg-TheAmericanSongbag, pp. 140-141, "Love Somebody, Yes I Do" (1 short text, 1 tune)
Chase-AmericanFolkTalesAndSongs, p. 206, "I Love Somebody, Yes I Do" (1 tune, presumably this piece)
Silber/Silber-FolksingersWordbook, p. 141, "Love Somebody, Yes I Do" (1 text)
Roud #7407
RECORDINGS:
Arkansas Barefoot Boys, "I Love Somebody" (OKeh 45217, 1928)
Crook Brothers String Band, "Love Somebody" (Victor V-40099, 1929)
Sid Harkreader, "Love Somebody" (Vocalion 14887, 1924)
Land Norris, "I Love Somebody" (OKeh 45033, c. 1926; rec. 1925; on CrowTold02)
Joe & Tommy Thompson, "Love Somebody (Soldier's Joy)" (on ClassOT)
CROSS-REFERENCES:
cf. "Soldier's Joy" (tune)
File: San140
Love Will Find Out the Way

DESCRIPTION: "Over the mountains and under the waves, Over the fountains and under the graves... Love will find the way." A catalog of the paths love follows, and a praise of its overwhelming power

AUTHOR: unknown

EARLIEST DATE: 1794 (Percy)

KEYWORDS: love nonballad

FOUND IN: Britain(England,Scotland)

REFERENCES (4 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 205-207, "Love Will Find Out the Way" (1 text)

Percy/Wheatley-ReliquesOfAncientEnglishPoetry III, pp. 232-234, "Love Will Find Out the Way" (1 text)

Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 174-177, "Truth's Integrity" (1 text)

Chappell/Wooldridge-OldEnglishPopularMusic I, pp. 189-190, "Love Will Find Out the Way" (1 tune, partial text)

Roud #13167

File: FVS205

Love-of-God Shave, The (Lather and Shave) [Laws Q15]

DESCRIPTION: Paddy asks the barber for a shave on credit. The barber is prepared; he has a razor just for such people. The injured Paddy flees the shop. Some time later, he hears a jackass bray near the shop and assumes someone else asked for a love-of-God shave

AUTHOR: unknown

EARLIEST DATE: 1858

KEYWORDS: humorous animal trick

FOUND IN: US(Ap,MA,MW,SE,So) Britain(England(South)) Ireland Australia Canada(Newf)

REFERENCES (16 citations):

Laws Q15, "The Love-of-God Shave (Lather and Shave)"

Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 249-251, "The Monkey Turned Barber" (3 texts, but only B2 is the piece; A and B1 are "The Monkey Turned Barber")

Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 178, "Lather and Shave" (1 text, 1 tune)

Morris-FolksongsOfFlorida, #240, "The Irish Barber" (1 text, 1 tune)

Cazden/Haufrecht/Studyer-FolkSongsOfTheCatskills 120, "Lather and Shave" (2 texts, 2 tunes)

Creighton-MaritimeFolkSongs, p. 136, "Love O'God Razor" (1 text, 1 tune)

Meredith/Anderson-FolkSongsOfAustralia, pp. 211-212, "The Love-of-God Shave" (1 text, 1 tune)

Kennedy-FolksongsOfBritainAndIreland 227, "The Irish Barber" (1 text, 1 tune)

Williams-Wiltshire-WSRO Mi 607, "Irishman's Shave" (1 text)

Beck-SongsOfTheMichiganLumberjacks 83, "Lather and Shave" (1 text)

Beck-TheyKnewPaulBunyan, pp. 240-241, "Sweet Love of God Shave" (1 text)

Stout-FolkloreFromIowa 106, pp. 134-135, "The Irish Barber" (1 text)

Peters-FolkSongsOutOfWisconsin, pp. 291-292, "The Irish Barber" (1 text, 1 tune)

Wolf-AmericanSongSheets, #1229, p. 84, "Lather and Shave" (1 reference)

cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 483, "The Trust Shave" (source notes only)

DT 526, LOVEGOD

Roud #571

RECORDINGS:
Agnus "The Ridge" MacDonald, "Lather and Shave" (on MUNFLA/Leach)

BROADSIDES:
Bodleian, Firth b.26(197), "Lather Em, Shave Em," John Ross (Newcastle), 1847-1852; also Harding B 11(1927), "Lather 'Em, Shave 'Em"; Harding B 11(2085), Harding B 11(2632), "Lather Em, Shave-Em"; Firth c.26(49), Harding B 11(1867), Harding B 11(1868), Harding B 11(2633), "[A] Love of God Shave"; Firth b.27(285), "The Love o' Good Shave"

LOCSinging, sb20272b, "Lather and Shave," H. De Marsan (New York), 1861-1864; also as202090, "Lather and Shave"

Murray, Mu23-y1:067, "Lather 'Em, Shave 'Em," James Lindsay (Glasgow), 19C

NLScotland, L.C.Fol.178.A.2(082), "A Love of God Shave," unknown, c.1870
SAME TUNE:  
The San Francisco Rag Picker (Wolf-AmericanSongSheets p. 138)  
NOTES [50 words]: Broadside Bodleian Firth b.27(285) is hard to read but has the tune as something like "Flare Up Neddy."  
Broadside LOC Singing sb20272b: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS  
Last updated in version 5.0  
File: LQ15

Love, Farewell!  
DESCRIPTION: "John and Mary making posies" when the Colonel calls "March, my lads." "Some for France, and some for Holland" with powdered hair and firelock shouldered. Mary's mother says, if he takes her daughter, "after death my ghost shall haunt thee"  
AUTHOR: unknown  
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)  
KEYWORDS: courting army war parting separation France mother ghost  
FOUND IN: Britain(England(South))  
REFERENCES (2 citations):  
Williams-FolkSongsOfTheUpperThames, p. 235, "Love, Farewell!" (1 text) (also Williams-Wiltshire-WSRO Gl 106)  
Winstock-SongsAndMusicOfTheRedcoats, pp. 117-118, "Love Farewell" (1 text, 1 tune)  
Roud #1301  
NOTES [93 words]: Williams-FolkSongsOfTheUpperThames: "An ancient piece, reminiscent of operations against the French and Dutch."  
Roud lumps this with "The Harvest Shearin'." The only texts I have seen for that song are the four for Greig-Duncan1 101, which share no phrases, much less lines, with the Williams-FolkSongsOfTheUpperThames text. The chorus for Greig-Duncan1 is "Farewell love, for I maun leave you, Fare ye wel, I maun awa'" or "Love farewell for I maun leave you Farewell for I am away"; the chorus for Williams-FolkSongsOfTheUpperThames is "Love, farewell!" - BS  
Last updated in version 3.2  
File: WT235

Love's Adieu  
DESCRIPTION: "The e'e o' the dawn, Eliza, Blinks over the dark, green sea... Yet still my dowie heart lingers To catch one sweet throb mair." The singer says they have been blessed, but he must go (for no explained reason); he promises to remember and return  
AUTHOR: Joseph Grant  
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads); Grant died 1835  
KEYWORDS: love courting separation  
FOUND IN: Britain(Scotland)  
REFERENCES (1 citation):  
Ord-BothySongsAndBallads, pp. 43-44, "Love's Adieu" (1 text, 1 tune)  
Roud #3788  
File: Ord043

Love's Fierce Desire and Hope's of Recovery  
DESCRIPTION: The man says "Now the Tyrant hath stolen my dearest away" but he will remain faithful to Celia. Celia acknowledges his exile and pain. She will overcome all obstacles to return to him.  
AUTHOR: Laurence Price (according to Bodleian header for broadsides Douce Ballads 1(132a) and Douce Ballads 1(114b))  
EARLIEST DESCRIPTION: before 1681 (broadside, Bodleian Douce Ballads 1(132a))  
LONG DESCRIPTION: The man says "Now the Tyrant hath stolen my dearest away" but he will remain faithful "Till my Celia and I in our loves may be free." Celia answers that she understands "how in exile thou hast wandered the wood But I am resolved thy sorrows to free" She will
overcome all obstacles to return to him: "I'll swim through the Ocean upon my bare brest, To find out my Darling whom I do love best, And when I have found him with Double delight, I'le comfort him kindly, by day and by night; And I'le be more faithful then the Turtle Dove, Which never at all did prove false to her love"; "The horn it shall sound, and the Hounds make a noise To fill my loves heart with ten thousand rare joy [sic]"

KEYWORDS: love exile separation nonballad royalty

FOUND IN:
Roud #V9208

BROADSIDES:
Bodleian, Douce Ballads 1(132a), "Loves Fierce Desire, and Hopes of Recovery" or "A True and Brief Discription[sic] of Two Resolved Lovers" ("Now the tyrant hath stolen my dearest away"), T. Vere (London), 1644-1680; also Douce Ballads 1(114b), "Loves Fierce Desire, and Hopes of Recovery" or "A True and Brief Description of Two Resolved Lovers"

CROSS-REFERENCES:
cf. "Fair Angel of England" (tune, per Bodleian broadsides Douce Ballads 1(132a) and Douce Ballads 1(114b))
cf. "Some Rival Has Stolen My True Love Away" (derivative)

NOTES [693 words]: Broadwood points out the similarities between this ballad and its derivative, "Some Rival Has Stolen My True Love Away," "Love's Fierce Desire" has 60 lines and Broadwood's text for "Rival" has 12; they share 8 lines and one more has the same shape, rhyme and intent, but different nouns [see the long description above for the shared lines]. In addition, his exile -- the subject of "Rival's" second line, is acknowledged at line 30 of "Love's Fierce Desire."

"But the whole ballad [of 'Love's Fierce Desire ...'] is distinct, and artificial in character, and would seem to be based upon some older song" The tune for "Love's Fierce Desire," "Fair Angel of England," "refers to the wooing of a 'fair maid of London' by King Edward IV.[r. 1461-1483], who appears as an imperious and dangerously determined lover. Possibly he is the 'Tyrant' ... referred to." (source: Lucy E. Broadwood, editor, English Traditional Songs and Carols (London, 1908 ("Digitized by Google")), p. 125).

Other than tune and the general subject of a woman pursued by royalty, "Fair Angel of England" has nothing in common with "Love's Fierce Desire": King Edward asks his target "grant a King favour thy true love to be"; she rejects him absolutely -- "Leave me most noble King tempt not in vain" -- and comments besides that "My favour is vanisht my beauty is past" (see broadsides Bodleian, Douce Ballads 2(178b), "A Courtly New Ballad of the Princely Wooing of the Fair Maid of London by King Edward" ("Fair angel of England thy beauty most bright"), F. Coles (London), 1663-1674; also 4o Rawl. 566(171), Douce Ballads 3(77b), "A Courtly New Ballad of the Princely Wooing of the Fair Maid of London, by King Edward"). "Edward was an insatiable womaniser with, it appears, a special taste for older ladies" (Anthony Cheetham in Fraser, p. 150). - BS

That Edward IV was an insatiable womanizer is beyond question; for some details of his love life, see the notes to "Jane Shore." His wife, Elizabeth Woodville or Wydeville, was certainly older than he was; her birth date is not certainly known (Wagner, p. 301, lists it as c. 1437), but we know that she had two children when her first husband was killed in 1461, in which year Edward IV was only 18. And it does seem to be true that he pursued her, and she rejected him, refusing to allow him into her bed unless he married her (Dockray, p. 5, cites the contemporary and near-contemporary sources). But nowhere did she claim at the time that "her beauty is past"; indeed, she used her looks to attract the easily-distracted king.

So I doubt "Fair Angel of England" is about Edward IV and Elizabeth Woodville, and certainly this song isn't; Elizabeth was a widow, not a married woman, when Edward IV pursued her. If you really want more about Edward and Elizabeth, though, see the notes to "The Children in the Wood (The Babes in the Woods)" [Laws Q34]. - RBW

Besides being reworked in the oral tradition as "Some Rival Has Stolen my True Love Away," "Love's Fierce Desire" was well enough known to be copied. A song, dated July 26, 1678, to the tune of "Though the Tyrant Hath Stolen, &c" is recorded in the diary of Henry Teonge. It begins "Though the Fates have ordayned my true love away, And I am constrained on ship-board to stay"; a sailor in war time promises to remain true and asks that his lover do the same. No other words are shared with "Love's Fierce Desire" (source: Henry Teonge, The Diary of Henry Teonge Chaplain on Board His Majesty's Ships Assistance, Bristol, and Royal Oak, Anno 1675 to 1679 (London, 1825 ("Digitized by Google")), pp. 248-249)). - BS

Of course, it could be from the period after the STC's cutoff date. But the Douce broadside, at least, attributes it simply to "L. P.," not to Price specifically. - RBW

Bibliography


Love's Not Like It Used to Be

DESCRIPTION: "They used to get married for love but now they get married for gold... what we called love in those old days it's not what it used to be." Once men were boss. Now wives divorce and go home to mother. Old maids can't find love "like it used to be"

AUTHOR: unknown

EARLIEST DATE: 1952 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)
KEYWORDS: love, marriage, gold, nonballad, husband, mother, oldmaid, wife

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 249-253, "Love's Not Like It Used to Be" (1 text, 1 tune)
Roud #24245

File: Guig249

Love's Old Sweet Song

DESCRIPTION: In our youth at dusk love's song "wove itself into our dream." Now, "still to us at twilight comes love's old song." "Till the end, when life's dim shadows fall" love is found "the sweetest song of all"

AUTHOR: Words: J. Clinton Bingham ; Tune: James L. Molloy (1884) (Source: MUNFLA/Leach; Heart-Songs)

EARLIEST DATE: 1909 (Heart-Songs)

KEYWORDS: age, love, nonballad

FOUND IN: Canada(Newf)

REFERENCES (2 citations):
Heart-Songs, pp. 276-277, "Love's Old, Sweet Song" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #53, "Love's Old, Sweet Song" (1 text)
Roud #18217

RECORDINGS:
John McCormack, "Love's Old Sweet Song" (Victor 6776, 1927)
Maudie Sullivan, "Just a Song At Twilight" (on MUNFLA/Leach)

NOTES [30 words]: The description follows McCormack's recording. Maudie Sullivan's is a fragment. Maudie Sullivan sang another McCormack song indexed here: "Little Town in the Old County Down." - BS

Last updated in version 6.0

File: RcuLo01SS

Love's Young Dream

DESCRIPTION: "Oh! the days are gone... When my dream of life, from morn till night, Was love." First love "'twas light, that ne'er can shine again On life's dull stream!"

AUTHOR: Thomas Moore (1779-1852)

EARLIEST DATE: before 1845 (broadside, Bodleian Harding B 11(3385))

KEYWORDS: love, lyric, nonballad

FOUND IN:

REFERENCES (5 citations):
Loved by a Man

DESCRIPTION: There was a rich young girl courted by an Irish lad who "has left her and gone far away" Her beauty has faded; "see what it comes to [to] be loved by a man." If he returns "she'll crown him with joy." She is "bound in love-chains and can never be free"

AUTHOR: unknown
EARLIEST DATE: 1976 (Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan)
KEYWORDS: courting rejection separation beauty floating verses nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 37, "Loved by a Man" (1 text, 1 tune)
Roud #5232
CROSS-REFERENCES:
cf. "Green Grows the Laurel (Green Grow the Lilacs)" (floating lyrics)
NOTES [27 words]: This song has floating lines rather floating verses such as "Her cheeks they were once like the bud of a rose, But now they're as pale as the lily that grows." - BS

Loved You in the Days of Joy

DESCRIPTION: "I loved you in the days of joy, When you was but a slender boy." She recalls him as he was, "But times have changed... The stamp of manhood is on our brow." Now she lays down her pen, but her love remains even though he has abandoned her

AUTHOR: unknown
EARLIEST DATE: 1953 (Browne-AlabamaFolkLyric)
KEYWORDS: love courting betrayal separation
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 26, "Loved You in the Days of Joy" (1 text)
Roud #11334
CROSS-REFERENCES:
cf. "Midnight on the Stormy Deep" (lyrics)
NOTES [54 words]: This shares several verses with "Midnight on the Stormy Deep" ("The deep deep sea may us divide"; "Farewell to you, I'd rather make My home upon some icy lake"). The direction of the influence is not clear, since "Stormy Deep" can be shown to date back to the 1850s, but this also sounds like it comes from that period. - RBW

Lovel3y Ann

DESCRIPTION: The singer's friends take him to Belfast to sail to America on the Union and leave Ann behind. The ship hits a rock off Rathlin in a storm. All passengers reach shore in boats. He decides to stay home with Ann rather than try to sail to America again.

AUTHOR: unknown
EARLIEST DATE: 1826 (chapbook by James Smyth, Belfast, according to Leyden-
**Lovely Annie**

DESCRIPTION: Annie promised to be true but while the singer is in "the North Highlands to work by the day" she marries someone else. He would have preferred transportation. His "mind turns to madness since Annie's away" His master threatens to send him to Bedlam.

AUTHOR: unknown

EARLIEST DATE: 1979 (Tunney-StoneFiddle)

KEYWORDS: love courting separation betrayal madness

FOUND IN: Ireland

REFERENCES (1 citation):

Tunney-StoneFiddle, pp. 163-164, "Lovely Annie" (1 text, 1 tune)

Roud #5331

CROSS-REFERENCES:

cf. "False Mallie" (theme: a man driven "mad" by a woman's infidelity)

cf. "The Green Bushes, The [Laws P2]," particularly the "Nut Bushes" version (theme: a man driven "mad" by a woman's infidelity)

File: TSF164

**Lovely Armoy**

DESCRIPTION: The singer is preparing to leave Armoy. He recalls all the pleasures and beauties of home. He describes his sad farewell from the girl he loves. Now in Belfast, he can write no more, as he must board the ship

AUTHOR: unknown

EARLIEST DATE: 1924 (Sam Henry collection)

KEYWORDS: emigration separation parting

FOUND IN: Ireland

REFERENCES (2 citations):

Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H9, p. 186, "Lovely Armoy" (1 text, 1 tune)

Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 43, "Lovely Armoy" (1 text, 1 tune)

Roud #13541
Lovely Banks of Boyne, The [Laws P22]
DESCRIPTION: The singer is courted by Jimmie, who wins his way into her heart and her bed but then abandons her. She hears that he is married to a rich lady in London. She must remain in Dublin, far from her love and her home by the Boyne
AUTHOR: unknown
EARLIEST DATE: before 1886 (broadside, Bodleian Firth b.26(316))
KEYWORDS: seduction separation betrayal
FOUND IN: Canada(Mar,Ont) Ireland US(MW)
REFERENCES (7 citations):
Laws P22, "The Lovely Banks of the Boyne"
Morton-FolksongsSungInUlster 17, "The Banks of the Boyne" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 2, "The Banks of Boyne" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 160, "The Lovely Banks of Boyne" (1 text, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 10, "The Lovely Banks of Boyne" (1 text, 1 tune)
Dean-FlyingCloud, pp. 104-105, "The Banks of Boyne" (1 text)
DT 504, LOVLBOYN
Roud #995
BROADSIDES:
Bodleian, Firth b.26(316), "Poor Flora on the Banks of Boyne," H. Such (London), 1863-1885
NOTES [43 words]: The following broadsides could not be read and verified: Bodleian, Harding B 11(3079), "Poor Flora on the Banks of the Boyne," J. Catnach (London), 1813-1838; Bodleian, Harding B 11(3078), "Poor Flora on the Banks of the Boyne," J. Pitts (London), 1819-1844 - BS
Last updated in version 5.1

Lovely Banks of Mourne, The
DESCRIPTION: A farmer's son sees a girl bathing by the banks of the Mourne. He hides behind a bush to watch. At last she sees him and flees. He pursues, and offers her his hand and produce. She consents to marry. The singer will not reveal her name
AUTHOR: unknown
EARLIEST DATE: 1935 (Sam Henry collection)
KEYWORDS: love courting clothes marriage
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H595, p.468 , "The Lovely Banks of Mourne" (1 text, 1 tune)
Roud #9454
CROSS-REFERENCES:
cf. "The Baffled Knight" [Child 112] (subject)
NOTES [25 words]: Sort of a "Clear Away the Morning Dew" with the ending reversed. It's not nearly as much fun, though, which doubtless explains its limited currency. - RBW

Lovely Banna Strand
DESCRIPTION: A German ship is bringing 20,000 rifles for the Irish rebels, but the car which was to meet the Germans crashes. The rifles are not delivered, and Sir Roger Casement, who planned the affair, is hanged
AUTHOR: unknown
EARLIEST DATE: 1962 (Galvin)
KEYWORDS: Ireland rebellion execution injury wreck
HISTORICAL REFERENCES:
1916 - The Casement affair (also the Easter Rising)
FOUND IN: Ireland Canada(Newf)
REFERENCES (2 citations):
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 45, "Lonely Banna Strand" (1 text, 1 tune)
Galvin-IrishSongsOfResistance, pp. 57-58, "Lovely Banna Strand" (1 text, 1 tune)
Roud #5234
RECORDINGS:
Frankie Nash, "Lonely Banna Strand" (on ITMA/CapeShoreNL)
NOTES [848 words]: During the bloody stalemate of 1915-1917, both sides in the First World War sought ways out of the dilemma. Britain tried "peripheral strategies" (her reward being the Gallipoli campaign); Germany dabbled with submarine warfare.

The Casement Affair was another of these sideshows. Ireland wanted freedom (they had been granted Home Rule in 1914, but the war and the disturbances halted its implementation; that plus the absence of many loyalists in the trenches caused a slow but steady increase among forces devoted to rebellion in Ireland); the Germans wanted to distract the British. It was an ideal match.

Roger Casement (1864-1916) was a Protestant who was knighted for his investigations into European cruelty in Africa. Despite this, he became an Irish patriot in the decade before World War One. One might almost think this disturbed his reason.

In 1914, Casement went to Germany and negotiated a "treaty." Among its other provisions, it offered to form Irish prisoners of war into an "Irish Brigade" to fight for Germany. (It turned out to be more of an Irish Platoon; a total of 55 soldiers chose to join it; Kee II, pp. 246-250.) In exchange, Germany would recognize Ireland. It would also, "[i]n the event of a German naval victory affording a means of reaching the coast of Ireland," send forces to Ireland.

Of course, the British navy was much larger than the German, and the Germans never won their victory. They only made one attempt -- at Jutland -- and while more British than German ships went down there, it was a clear British strategic victory. The German navy acted like a whipped cur for the rest of the war, and the sailors actually revolted rather than go to sea in 1918.

In 1916, Casement was still in Germany, being ignored by all parties. Indeed, he had spent time in a sanatorium (Kee II, p. 264), and plans were made to retire him to America. Then came the news of the Easter Rising. Germany decided to give this some very elementary support -- a tramp steamer carrying 20,000 rifles captured from the Russians (and probably not in very good condition), with minimal ammunition and a handful of machine guns.

Casement was horrified at this pinch-penny scheme; it was too little too late. No troops were to be sent, only the weapons. His protests achieved one thing: He was sent along with the arms. On April 9, 1916, the weapons set sail on the Aud (also known, to the Germans at least, as the Libau; Kee II, p. 266), a ship so cheap that she did not have a radio; she was disguised as a Norwegian freighter. Casement was to come on a submarine. The Irish never made contact with the Aud; the ship showed up in Tralee Bay, but no one was expecting her until later. She waited a day for someone to meet her, was ignored, and left.

Eventually the British (who knew many details of the plot) found the ship. Ordered to head for Queenstown, the Aud's captain blew her up before she arrived in harbor (April 22).

Casement had set out by submarine on April 12. Somehow the sub (U19) and the Aud failed to make contact. So the boat's captain put Casement ashore at Banna Strand. He was captured on Good Friday and recognized; on April 22 -- the same day the Aud was blown up -- he was sent to London. He was hanged for treason on August 3, 1916.

When the Casement affair came out, MacNeill went all out to stop the Rebellion. It didn't stop the Dublin rebels -- but it kept the rest of the country quiet. Rather than helping rebellion, Casement's cloak-and-dagger-and-puffery operation hurt it (Kee II, p. 262).

Casement's death, however, proved very valuable to the rebel cause. After a series of quick executions following the Easter Rising, the British government halted the shootings and simply imprisoned the surviving rebels. But Casement was treated as a separate case. He was tried and
convicted, and the British parliament saw no reason to halt his execution, which took place on August 3. The British also released his diary; this seemed to show that he was homosexual (though charges were made that the references were interpolations). In any case, his death seemed to confirm that the British still were abusing the Irish. (See Kee III, pp. 12-14). - RBW Bibliography

- Foy/Barton: Michael Foy and Brian Barton, The Easter Rising, 1999 (I use the 2000 Sutton edition)
- Kee II: Robert Kee, The Bold Fenian Men, being volume II of The Green Flag (covering the period from around 1848 to the Easter Rising), Penguin, 1972
- Kee III: Robert Kee, Ourselves Alone, being volume III of The Green Flag (covering the brief but intense period from 1916 to the establishment of constitutional government in the 1920s), Penguin, 1972

Last updated in version 4.5
File: PGa057

Lovely Cottage Maid, The (The Cottage Maid)

DESCRIPTION: The singer courts Emily but she remains true to William, her sailor, gone ten years. William shows a token identifying her dead lover. After satisfying himself of Emily's fidelity, William identifies himself. The two marry.

AUTHOR: unknown

EARLIEST DATE: before 1863 (broadside, Bodleian Bod7126 Harding B 11(157))

LONG DESCRIPTION: The singer courts Emily, but she remains true to William, her sailor, though he has been gone ten years in the Crimean War. William says her lover is dead, and shows a token with her lover's name. She won't marry the newcomer. William, certain now of her fidelity, identifies himself, and says he has "land and gold in plenty". They marry.

KEYWORDS: love courting marriage war return reunion death gold sailor brokentoken

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 251-253, "The Lovely Cottage Maid (The Cottage Maid)" (3 texts, 1 tune)

Roud #24245

RECORDINGS: Joshua Osborne, "The Lovely Cottage Maid" (on NFAGuigné01)

BROADSIDES:

Bodleian, Bod7126 Harding B 11(157), "The Cottage Maid" ("One morning in my rambles as I walked by the sea shore"), H. Such (London), 1849-1862; also Bod11581 Harding B 11(1244), Bod5163 Harding B 15(323a), "Sweet Cottage Maid"

CROSS-REFERENCES:

cf. "The Dark-Eyed Sailor (Fair Phoebe and her Dark-Eyed Sailor)" [Laws N35] (plot, themes)

NOTES [118 words]: The token is one difference between "The Dark-Eyed Sailor" and "The Cottage Maid": in "The Dark-Eyed Sailor" (see, for example, broadside Bodleian Johnson Ballads 2483). Phoebe says "I took a gold ring from off my hand, We broke the token, here's part with me" ... "Then half the ring did young William show."; in "The Cottage Maid" (see, for example, broadside Bodleian Harding B 11(157)) Willie says "Your William sailed along with me ... He gave me this love token, his name you'll find, Saying, Take this to my Emily"

One of Guigné-ForgottenSongsOfTheNewfoundlandOutports's texts is a verse from broadside Bodleian Harding B 11(1244), cited above. Another is a verse printed in a Newfoundland periodical. - BS

Last updated in version 4.2
File: Guig251

Lovely Derry On The Banks Of The Foyle

DESCRIPTION: "Cruel misfortune" forces the singer to leave Derry and Mary for the sea. Her letter asks him to return and marry. He will return "when I make a fortune ... I will build her a mansion"

AUTHOR: unknown
Lovely Glenshesk (I)

DESCRIPTION: The singer has been "forced to my pen To write down the praises of the top of the glen." He tells of the birds and the hills of his home in Glenshesk, which he must leave tomorrow. His family has been there for generations; he grieves to depart

AUTHOR: unknown
EARLIEST DATE: 1934 (Sam Henry collection)
KEYWORDS: home rambling
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H544, pp. 165-166, "Lovely Glenshesk (I)" (1 text, 1 tune)
Roud #13476
NOTES [30 words]: The singer claims his family has been present in Glenshesk since the Battle of Orra. All I've been able to learn about this battle is that it took place in the sixteenth century. - RBW
File: HHH544

Lovely Glenshesk (II)

DESCRIPTION: "This evening I take my departure from the lovely town where I was bred"; he is bidding farewell to friends and relatives. Having come of age, he must go to "a far foreign land." He describes the temptations faced by humanity, and hopes to avoid them

AUTHOR: John McCormick (?)
EARLIEST DATE: 1924 (Sam Henry collection; tune collected 1905?)
KEYWORDS: emigration farewell
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H28a, pp. 194-195, "Lovely Glenshesk (IIa)"; H547, pp. 195-196, "In Praise of the Glen" (2 texts, 2 tunes)
Tunney-WhereSongsDoThunder, pp. 175-176, "Lovely Glenshesk" (1 text)
Roud #5281
NOTES [96 words]: The Biblical allusion, "The Israelites they were in bondage and they murmured at their going away," actually refers to a multitude of troubles during the Exodus; whenever the Israelites faced problems, or just decided they were tired of something, they "murmured" and talked about going back to Egypt.
A handful of examples: Exodus 14:10ff. (the people are afraid when pursued by Pharaoh); Exodus 16:2ff. (the people demand meat); Exodus 17:2ff. (the people want water); Numbers 11:4ff. (more demands for meat).
The story of the serpent tempting Eve is found in Genesis 3. - RBW
File: HHH028a
Lovely Irish Maid, The

DESCRIPTION: Two lovers talk on Blackwater-side. He says "when I'm in Americay I'll be true to my Irish maid." She says "in Americay some pretty girls you will see." She says many who have crossed the Atlantic are drowned so "stay on shore." We assume he leaves.

AUTHOR: unknown
EARLIEST DATE: 1959 (Peacock)
KEYWORDS: courting parting dialog lover emigration
FOUND IN: Canada(Newf) Ireland Britain(Scotland)
REFERENCES (3 citations):
Peacock, pp. 551-552, "The Lovely Irish Maid" (1 text, 1 tune)
OCanainn-SongsOfCork, pp. 80-81, "Blackwater Side" (1 text, 1 tune)
Stewart/Belle-Stewart-QueenAmangTheHeather, pp. 60-61, "Black Waterside" (1 text)
Roud #6319

RECORDINGS:
Mrs. Clara Stevens, "The Lovely Irish Maid" (on PeacockCDROM) [one verse only]

CROSS-REFERENCES:
cf. "Down By Blackwaterside" (plot, lyrics)

NOTES [64 words]: Kennedy lumps this with "Down By Blackwaterside," and I have to admit that there are strong points of contact, both lyric and in plot. This song, however, appears to take a slightly different direction, so I have, with much hesitation, split them. - RBW

The OCanainn-SongsOfCork text adds a verse to Peacock and ends "I'll stay at home and I'll not roam from my lovely Irish Maid." - BS

Last updated in version 3.8
File: Pea551

Lovely Jamie

DESCRIPTION: Brothers Jamie and Darby sell their peat and drink away the proceeds. They enlist in the army and are sent to the Crimea. At Sevastopol, Jamie loses his legs. The rest of the song wonders how the family will survive with him crippled

AUTHOR: unknown
EARLIEST DATE: 1935 (Sam Henry collection)
KEYWORDS: war soldier drink injury disability
HISTORICAL REFERENCES:
1853-1856 - Crimean War (Britain and France actively at war with Russia 1854-1855)
Nov 5, 1854 - Battle of Inkerman clears the way for the siege of Sevastopol (the city fell in the fall of 1855)
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H618, pp. 85-86, "Lovely Jamie" (1 text, 1 tune)
Roud #9045

CROSS-REFERENCES:
cf. "Mrs. McGrath" (plot)

File: HHH618

Lovely Jane from Enniskea

DESCRIPTION: Willy Bell meets Jane McCann. Neither recognizes the other. He asks her to marry but she is still waiting for Willy after ten years. He shows her the ring she had given him before he left for America. She welcomes him home. They marry.

AUTHOR: unknown
EARLIEST DATE: 1973 (Morton/Maguire-ComeDayGoDayGodSendSunday)
KEYWORDS: love courting separation marriage America Ireland ring reunion
FOUND IN: Ireland
REFERENCES (1 citation):
Morton/Maguire-ComeDayGoDayGodSendSunday 5, pp. 9,101,157, "Lovely Jane from Enniskea" (1 text, 1 tune)
**Lovely Joan**

**DESCRIPTION:** Young man, out riding, comes upon Joan. He offers her a ring/purse of gold in return for a roll in the hay; she says the ring is more use to her than 20 maidenheads. She takes the ring, then hops on his horse and rides off to her true love's gate.

**AUTHOR:** unknown

**EARLIEST DATE:** 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)

**KEYWORDS:** virtue seduction bargaining trick virginity

**FOUND IN:** Britain(England(South),Scotland(Bord))

**REFERENCES (8 citations):**
- Lyle-Andrew-CrawfurdsCollectionVolume2 115, "Handsome Shone the Dairymaid";
- Lyle-Andrew-CrawfurdsCollectionVolume2, pp. 189-190, "Handsome Joan the Dairy Maid" (2 texts)
- Sharp-OneHundredEnglishFolksongs 57, "Sweet Lovely Joan" (1 text, 1 tune)
- Williams-FolkSongsOfTheUpperThames, pp. 46-47, "Sweet Lovely Joan" (1 text)
- Williams-Wiltshire-WSRO Wt 469
- VaughanWilliams/Lloyd-PenguinBookOfEnglishFolksongs, p. 64, "Lovely Joan" (1 text, 1 tune)
- Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #82, "Lovely Joan" (1 text, 1 tune)
- Purslow-TheConstantLovers, pp.95-96, "Sweet Lovely Joan" (1 text, 1 tune)
- Palmer-EnglishCountrySongbook, #64, "Lovely Joan" (1 text, 1 tune)
- DT, SWTJOAN SWTLJOAN* SWTJOAN4*

**Roud #592**

**BROADSIDES:**
- Bodleian, Harding B 11(2226), "Lovely Joan" ("A story unto you I will relate") , J. Catnach (London), 1813- 1838; also Harding B 11(4358), Firth c.21(24)[some words illegible], Harding B 11(2225), Harding B 11(797), Harding B 11(3833), Harding B 11(2227), "Lovely Joan"

**CROSS-REFERENCES:**
- cf. "The Maid and the Horse" (plot)
- cf. "The Broomfield Hill" (Child 43) and references there

**NOTES [26 words]:** Damn fool. -PJS

In Sharp's bowdlerized version, the young man asks Joan to marry him and says that the purse of gold is worth more than twenty husbands! - (PJS)

**Last updated in version 4.2**

**File:** ShH57

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**Lovely Katie of Liskehaun**

**DESCRIPTION:** The singer loves "lovely Katie of Liskehaun" from afar; she is "far superior in wealth." If Paris had seen her he would have chosen her over Helen. He leaves at summer end but he'll be back to "make application to my sweet young Katie"

**AUTHOR:** C.T. Ahern (per broadside Bodleian 2806 c.8(271))

**EARLIEST DATE:** 1939 (Olochlann-IrishStreetBallads); c.1867 (broadside, Bodleian Harding B 26(383))

**KEYWORDS:** love beauty money travel

**FOUND IN:** Ireland

**REFERENCES (1 citation):**
- Olochlann-IrishStreetBallads 99, "Lovely Katie of Liskehaun" (1 text, 1 tune)

**Roud #3048**

**BROADSIDES:**
- Bodleian, Harding B 26(383), "Lovely Katey of Liskehan," P. Brereton (Dublin), c.1867; also 2806 c.8(271), "Lovely Katty of Liscahah"; Harding B 26(384), "Lovely Keaty of Liskehan"
Lovely Lowland Maid, The

DESCRIPTION: Mary Ann sends her sailor away "because he looked so poor." She invites him in when he shows her "a purse of gold" Now he rejects her. She and another suitor kill the sailor for his gold. There is a witness. Both are condemned to die.

AUTHOR: unknown

EARLIEST DATE: 1961 (Peacock)

KEYWORDS: greed infidelity warning betrayal homicide poverty money trial punishment sailor

FOUND IN: Canada(Newf)

REFERENCES (2 citations):
Peacock, pp. 620-621, "The Lovely Lowland Maid" (1 text, 1 tune)
Broadwood-EnglishTraditionalSongsAndCarols, pp. 66-67, "The Little Lowland Maid" (1 text, 1 tune)

ST Pea620 (Partial)
Roud #307

RECORDINGS:
Patrick Rossiter, "The Lovely Lowland Maid" (on PeacockCDROM) [one verse only]

ALTERNATE TITLES:
The Cruel Lowland Maid

NOTES [42 words]: The Lesley Nelson-Burns site Folk Music of England Scotland Ireland, Wales & America collection includes a text named The Little Lowland Maid with a note that "This appeared on a broadside entitled The Cruel Lowland Maid that was printed by Ryle." - BS

Last updated in version 2.8

File: Pea620

Lovely Mary Donnelly

DESCRIPTION: "O lovely Mary Donnelly, my joy, my only best, If fifty girls were round you, I'd love you still the best." He describes her face and hair. He falls in love with her at a dance. She has many sweethearts. He is poor and has no hope of winning her.

AUTHOR: William Allingham (1824-1889) (source: OLochlainn-MoreIrishStreetBallads)

EARLIEST DATE: 1888 (Sparling); 1887? (_Irish Songs and Poems_?, suggested by OLochlainn-MoreIrishStreetBallads)

KEYWORDS: love beauty dancing nonballad hair poverty

FOUND IN: Ireland

REFERENCES (2 citations):
OLochlainn-MoreIrishStreetBallads 53, "Lovely Mary Donnelly" (1 text, 1 tune)

NOTES [117 words]: William Allingham is known primarily for one piece, "The Fairies" ("Up the airy mountain, Down the rushy glen"). Nonetheless he was a fairly major poet in his day; Patrick C. Power, A Literary History of Ireland, p. 159, writes "William Allingham was coeval also with the 'lost generation' [apparently the famine era] but he survived until 1888. He dispersed his talents imitating English poets such as Tennyson and his poetry is tinged with... pre-Raphaelitism.... Nevertheless, he wrote some ballads in the country style and poems inspired by his native Ballyshannon in County Donegal.... It appears that Allingham allowed himself to feel apart from the traditions of his native country...." - RBW

File: OLCM053
Lovely Nancy (I) [Laws N33]

DESCRIPTION: The singer meets a girl and asks her what she is doing so far from home. She says she is seeking her love, gone these three years. He takes out his half of their broken ring and agrees to marry her and stay at home

AUTHOR: unknown
EARLIEST DATE: 1950 (Creighton/Senior-TraditionalSongsOfNovaScotia)
KEYWORDS: separation brokentoken marriage
FOUND IN: Canada(Mar) Britain(England(South))
REFERENCES (4 citations):
Laws N33, "Lovely Nancy I"
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 187-188, "Lovely Nancy" (1 text, 1 tune)
Karpeles-TheCrystalSpring 70, "Faithful Nancy, or One Fine Summer's Morning" (1 text, 1 tune)
DT 746, LOVNANC2*
Roud #1449
CROSS-REFERENCES:
cf. "John (George) Riley (I)" [Laws N36] and references there
File: LN33

Lovely Nancy (IV)

DESCRIPTION: In this confused song, the singer courts a girl, who accuses him of not loving her. He claims he courted her only in jest. As he leaves her, she "hopes you and I will be judged on one day." If he survives his voyage, he hopes to return and ease her pain

AUTHOR: unknown
EARLIEST DATE: 1936 (Sam Henry collection)
KEYWORDS: love courting abandonment separation floatingverses
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H637, p. 385, "Lovely Nancy" (1 text, 1 tune)
Roud #443
NOTES [116 words]: This partakes of so many songs it's almost impossible to list them. The first verse is "When first into this country"; the last is "The Diamonds of Derry" or something similar. In between, we see lines or themes from "The Blacksmith," "The Wagoner's Lad," and any number of other betrayed love songs. There are also a few catch phrases from other "Lovely Nancy" songs. But I can't see that the result qualifies as a version of any of these myriad sources. The notes in Sam Henry posit a link to Laws H12, "The Lonesome (Stormy) Scenes of Winter," with which Roud lumps the song. Belden also alludes to the link, but says (correctly, in my view) that they are simply pieces on a similar theme. - RBW
File: HHH637

Lovely Nancy (VI)

DESCRIPTION: The singer courts Nancy. She and her mother reject me. Nancy marries "a boasty captain." He meet her walking in the fields; she bows her head and turns away. She knows she would have been happier with him. Young girls don't "throw your first love away"

AUTHOR: unknown
EARLIEST DATE: 1959 (Peacock)
KEYWORDS: courting love marriage rejection warning mother
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, p. 477, "Lovely Nancy" (1 text, 1 tune)
Roud #9792
CROSS-REFERENCES:
cf. "The Banks of Sweet Primroses" (floating lyrics)
NOTES [37 words]: Floating lines shared with The Banks of Sweet Primroses: Come all young girls I pray take warning, Don't ever throw your first love away, For there's many a dark and cloudy morning Brings forth a pleasant sunshiny day." - BS
File: Pea477
Lovely Newfoundlander, The
DESCRIPTION: "You may sing of maids of many lands," but none beats the Newfoundlander. Her form is perfect, she is sweet, lovely, can row a boat, catch a fish, garden, "her brain is sharp as needles," she knows when and when not to talk, can sing and dance, etc.
AUTHOR: Chris Cobb
EARLIEST DATE: 1951 (Peacock)
KEYWORDS: beauty dancing flowers lyric nonballad
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 370-371, "The Lovely Newfoundlander" (1 text, 1 tune)
Roud #9788
File: Pea370

Lovely Night
DESCRIPTION: "Lovely night! O lovely night, spreading over hill and meadow, Soft and slow thy hazy shadow, Soon our weary eyelids close...." "Holy night, O holy night, placing brighter worlds before us." The singer wishes to never return "to this weary earth"
AUTHOR: F. X. Chwatal (source: Heart-Songs)
EARLIEST DATE: before 1842 (Bodleian broadsides)
KEYWORDS: nonballad
FOUND IN:
REFERENCES (1 citation):
Heart-Songs, p. 332, "Lovely Night" (1 text, 1 tune)
Roud #13876
BROADSIDES:
NOTES [16 words]: This seems to have been popular in broadsides. Why anyone would actually sing it is beyond me. - RBW
Last updated in version 6.0
File: HeSo332

Lovely Ohio, The
DESCRIPTION: The listeners are urged to emigrate to Ohio. The delights of the country are described: fish in the river, good cropland, sugar cane, no Indians. Both men and women are encouraged to come
AUTHOR: unknown
EARLIEST DATE: 1960
KEYWORDS: emigration home nonballad
FOUND IN: US
REFERENCES (5 citations):
Lomax-FolkSongsOfNorthAmerica 39, "The Lovely Ohio" (1 text, 1 tune)
Botkin-TreasuryMississippiRiverFolklore, p. 563, "We'll Hunt the Buffalo!" (1 text, 1 tune, with the chorus of "Shoot the Buffalo" and lyrics from "The Lovely Ohio")
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 77, "Shoot the Buffalo" (1 text, called "Ohio" by the informant and clearly this piece rather than "Shoot the Buffalo," though the two do mix)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 85, (broadside print of "Battle of Stonington" and "Banks of the Ohio" (1 text)
DT, OHIÖBNKS*
CROSS-REFERENCES:
cf. "Pleasant Ohio" (subject)
ALTERNATE TITLES:
Lovely on the Water

DESCRIPTION: "As I walked out one morning in the springtime of the year," the singer hears a sailor and his girl singing together. He must go; "it's lovely on the water to hear the music play." She asks to come; he refuses; she faints; they part; many sailors are lost

AUTHOR: unknown
EARLIEST DATE: 1908 (Vaughan Williams)
KEYWORDS: sailor separation death travel music
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #66, "Lovely on the Water" (1 text, 1 tune)
Roud #1539
CROSS-REFERENCES:
cf. "High Germany" (theme, some lyrics)

Lovely River Finn, The

DESCRIPTION: The singer recalls school days in Downrye by the river. He "fished for perch and trawled for pike." "Now I'm getting old and grey' and soon his bones will lie in Connon's church graveyard.

AUTHOR: John McKiernan (source: Steiner01)
EARLIEST DATE: 2012 (Steiner01)
KEYWORDS: age death fishing nonballad youth
FOUND IN: Ireland
Roud #22114
RECORDINGS:
Marge Steiner, "The Lovely River Finn" (on Steiner01)

Lovely Sally (You Broken-Hearted Heroes)

DESCRIPTION: Jamie, a militiaman, is being sent overseas. Sally comes with him to Belfast, and cries at their parting. She left her parents for him; how can she go back? Jamie's father promises to care for her. The song concludes with a wish for all militiamen

AUTHOR: unknown
EARLIEST DATE: 1934 (Sam Henry collection)
KEYWORDS: soldier separation father mother home abandonment war
FOUND IN: Ireland Canada(Mar)
REFERENCES (3 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H549, pp. 81-82, "You Broken-Hearted Heroes" ; H 724, pp. 82-83, "Lovely Sally" (2 texts, 2 tunes)
Creighton-FolksongsFromSouthernNewBrunswick 111, "The Spanish Shore" (1 fragment, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 178, "The Spanish Volunteer" (1 text, 1 tune)
Roud #9046 and 2784
NOTES [424 words]: Sam Henry's two texts of this song are very similar though not identical; the same simply cannot be said of the two tunes. The first, said by Sean O'Boyle to be "The Winding Banks of Erne," is in G major and 6/8 time -- and takes shoehorning to fit the text. The second, though listed as being in G, looks to be in E minor, and is in 4/4. It fits the song much better, as well. The third tune, Creighton's, is in 4/4, but not identical to the Henry tune, though much of that may be the way Angelo Dornan ornamented it. It's clearly in G, though.

The two Irish versions do not say where the battle took place. In Angelo Dornan's Canadian fragment, though, the battle is located on the Spanish shore. Could this be a localized version? If so, then Ben Schwartz (based solely on Creighton; we had not at the time noticed that this was the same song as the Irish version) suggests this localization:

"My guess is that this refers to Irish participation on the Cristino side of the First Carlist [or Seven
Years] War (for example, with the British Auxiliary Legion 1835-1837 (7th Irish Light Infantry, 9th Irish, 10th Munster Light Infantry, 2nd Lancers Queen's Own Irish) as at San Sebastian 5 May 1836 (source Stephen Thomas's site re Military History and Wargaming)"

The above suggestion makes sense, though the possibility also exists that it's from Wellington's Peninsular campaign, or the various conflicts over Gibraltar and Minorca. We probably won't know for certain unless a more explicit text shows up. - RBW, BS

Moylan-TheAgeOfRevolution-1776-1815 makes this a reference to the Peninsular War (1808-1814). It might refer to Irish participation on the Cristino [supporting Queen Christina] side in the First Carlist War (for example, with the British Auxiliary Legion 1835-1837 (7th Irish Light Infantry, 9th Irish, 10th Munster Light Infantry, 2nd Lancers Queen's Own Irish) as at San Sebastian 5 May 1836 (source Stephen Thomas's site re Military History and Wargaming)

The ballad is recorded on one of the CD's issued around the time of the bicentennial of the 1798 Irish Rebellion. See:

Franke Harte and Donal Lunny, "Armagh Volunteer" (on Franke Harte and Donal Lunny, "My Name is Napoleon Bonaparte," Hummingbird Records HBCD0027 (2001)).

Harte's final verse is substantially the same as the Creighton-FolksongsFromSouthernNewBrunswick 111 fragment.

Harte, like Moylan, has this refer to the Peninsular War. "It is significant that the 'volunteer' in the song says that 'He was for ced to take the bounty and then to sail awa.'" - BS

File: HHH549

**Lovely Story, The (The Sufferings of Christ)**

**DESCRIPTION:** "'A story most lovely I'll tell, Of Jesus the wondrous surprise, He suffered to save us from Hell...." Jesus had pity on, and bled for, the "lost race." Judas hailed him with a kiss. He was tried before Pilate and crucified. Paradise awaits his followers

**AUTHOR:** William Walker?

**EARLIEST DATE:** 1835 (Southern Harmony)

**KEYWORDS:** religious Jesus

**FOUND IN:** US(MW)

**REFERENCES** (1 citation):

Peters-FolkSongsOutOfWisconsin, pp. 63-64, "The Crucifixion of Christ" (1 text, 1 tune)

Roud #16619

**NOTES** [551 words]: This song seems very rare in tradition, and it also caused the hymnal-compilers some confusion. Charlie Spencer, the informant in Peters-FolkSongsOutOfWisconsin, thought it was two centuries old, and written by a London songwriter named Harris. The 1971 Denson version of the Original Sacred Harp prints it on p. 104 under the title "The Lovely Story," credited to "E. J. King, about 1850," but admits that it does not know whether King wrote or arranged the song.

The earliest trace I can find is the 1835 Southern Harmony, where it is called "The Sufferings of Christ" and credited to William Walker, who of course arranged many shape note songs. Whoever wrote it (and I suspect the words and music are by different authors), it is certainly well-endowed with Biblical allusions:


In Matt. 26:55, Mark 14:48, Luke 22:52, Jesus says that those who are arresting him have come against him as they would against a robber, although the troops responsible are not called ruffians, merely a crowd.

Jesus was beaten before the Sanhedrin (Matt. 26:67, Mark 14:65, Luke 22:64), although it appears these blows were made by the tormenters' hands, not whips; Jesus was not flogged until after he came before Pilate.

The matter of what Jesus did or did not say to those who questioned him, and when, is complicated; suffice it to say that all the gospels say that he occasionally spoke, occasionally kept silent, and made cryptic but generally not abusive or rebellious statements.

Jesus is finally whipped in Matthew 27:26, Mark 15:15.

The colored robe (scarlet/cochineal in Matthew, purple in Mark and John) and the crown of thorns are in Matthew 27:28-29, Mark 15:17, John 19:2. He is called "King of the Jews" in the next verse (and John goes on to a complicated play between Jews and Pilate about that title; compare Matthew 27:27, Mark 15:26, Luke 23:38, John 19:19).
The name "Calvary" does not occur in the Greek Bible; it is a Latin translation of Greek πο, topon kaloumenon kranion, "Place that is called of [a] skull." The King James Bible uses the name in Luke 23:33, based presumably on the Latin Vulgate's "locum qui vocatur Calvariea," "place which is called Calvariea/skull," although modern translations almost universally avoid the name; of the ancient translations, only the Georgian has the Latin name.
The line about "My God, my God, why have you forsaken me" is from Matthew 15:46, Mark 15:34 -- although the two gospels don't agree on whether he said it in Aramaic or Hebrew.
It was not the Temple, but the Temple CURTAIN, which was torn in two in Matthew 27:51, Mark 15:38, although Matthew claims there was an earthquake as well.
The spear in Jesus's side is mentioned in John 19:34.
The rest of the imagery, about Jesus's return, appears to be mostly inspired by the Apocalypse, although parallels to most of it can be found scattered about the Bible. - RBW

Lovely Willie [Laws M35]
DESCRIPTION: A girl with many rich suitors is in love with Willie. The speaks of running away with him. Her father overhears and stabs Willie to death. At Willie's burial the girl openly rejects her father, vowing to spend the rest of her life in exile or die for love
AUTHOR: unknown
EARLIEST DATE: 1935 (Sam Henry collection)
KEYWORDS: homicide courting father elopement
FOUND IN: US(MA,MW,NE,So) Ireland Canada(Mar,Newf)
REFERENCES (14 citations):
Laws M35, "Lovely Willie"
Randolph 113, "Lovely William" (1 short text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 92-93, "Lovely William" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, p. 50, "Lovely William" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 30, "Lovely Willie's Sweetheart" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H587, p. 433, "Sweet William" (1 text, 1 tune)
Tunney-StoneFiddle, p. 138, "Lovely Willie" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 55, "Lovely Willie" (1 text, 1 tune)
Peacock, pp. 456-457, "Green Grow the Laurels" (1 text, 1 tune)
Karpeles-FolkSongsFromNewfoundland 66, "The Father in Ambush" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 19, "Lovely Jimmy" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, p. 107, "Lovely Jimmy" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 71, "Green Grow the Rushes" (1 text, 1 tune)
DT 436, LOVLYWLL LOVJAMIE
Roud #1913
RECORDINGS:
George Carew, "Lovely Jimmie" (on MUNFLA/Leach)
Kitty Cassidy, "Lovely Willie" (on IRCassidyFamily01)
Paddy Tunney, "Lovely Willie" (on IRPTunney02)
Mrs. Clara Stevens, "Green Grow the Laurels" (on PeacockCDROM) [one verse only]
CROSS-REFERENCES:
cf. "Edwin (Edmund, Edward) in the Lowlands Low" [Laws M34] (plot)
cf. "The Green Brier Shore (II)" (lyrics)
cf. "The Lover's Curse (Kellswater)" (themes)
ALTERNATE TITLES:
Lovely Jamie
Willy
NOTES [94 words]: The last verse of Peacock starts "Oh green grow the laurels and the tops of them small But love is a phantom will conquer us all," which is the form that resembles the beginning of the last verse of "Nancy from London"; that ends the similarity. - BS
This fragment also ends the Manny/Wilson-SongsOfMiramichi version (and gives it its title); evidently that was a Canadian adaption.
There is at least one documented instance of this happening in Ireland: In 1798, just before the Rebellion, Lord Kingston was on trial for the murder of his daughter's seducer. - RBW

Last updated in version 4.2

File: LM35

**Lovely Youth Called James McKee, The**

**DESCRIPTION:** The singer loves wonderful James McKee. "I'm now despised, that once was prized, by him that I still adore." They had planned their wedding. "Him for to blame 'twould be a shame, 'twas these false maids led him astray." Warning: "tell your minds to none"

**AUTHOR:** unknown

**EARLIEST DATE:** 1925 (Hayward-UlsterSongsAndBalladsOfTheTownAndCountry)

**KEYWORDS:** courting love rejection warning

**FOUND IN:** Ireland

**REFERENCES:** (1 citation:

Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 91-92, "The Lovely Youth Called James McKee" (1 text)

Roud #6540

File: HayU091

**Lover and Darling, The**

**DESCRIPTION:** The singer overhears "a young pair." He asks that she call him "your darling." She smiles that he asks that so soon. He promises her riches. She refuses "for such." He promises her "love, contentment and ease." She says, "you're my darling"

**AUTHOR:** Sean Maistir O hIarlaithe (according to OCroinin/Cronin-TheSongsOfElizabethCronin; see note)

**EARLIEST DATE:** 1952 (OCroinin/Cronin-TheSongsOfElizabethCronin)

**KEYWORDS:** courting love money dialog humorous

**FOUND IN:** Ireland

**REFERENCES:** (1 citation):

OCroinin/Cronin-TheSongsOfElizabethCronin 172, "The Lover and Darling" (1 text, 1 tune)

Roud #9291

**RECORDINGS:**

Elizabeth Cronin, "The Lover and Darling" (on IRECronin01)

**NOTES:** [28 words]: OCroinin/Cronin-TheSongsOfElizabethCronin: "...a note added by Sean O Croinin states that the song was composed by Bess's [Cronin's] father, Sean Maistir O hiarlaith." - BS

Last updated in version 3.2

File: OCC172

**Lover's Curse, The (Kellswater)**

**DESCRIPTION:** The girl tells how she will curse any woman who courts Willie. Her father gives her two choices: Send Willie away or see him die. When she scorns the choices, he imprisons her. Willie promises he will not leave Ireland without her. The father relents

**AUTHOR:** unknown

**EARLIEST DATE:** 1907 (JIFSS)

**KEYWORDS:** love separation father hardheartedness poverty courting marriage violence travel death sailor

**FOUND IN:** Ireland Canada(Mar,Newf,Ont)

**REFERENCES:** (5 citations):

Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H695, pp. 442-443, "Kellswater" (1 text, 1 tune); also at least portions of H112, p. 288, "A Sweetheart's Appeal to Her Lover/Oh, It's down Where the Water Runs Muddy" (1 text, 1 tune, compiled from three different versions. I rather doubt the three versions were the same song, but at least part of it appears to go here)

Karpeles-FolkSongsFromNewfoundland 70, "On Board the Galle" (1 text, 1 tune)

Creighton-MaritimeFolkSongs, p. 45, "Jimmy and I Will Get Married" (1 text, 1 tune)

Fowke-TraditionalSingersAndSongsFromOntario 51, "In Bristol There Lived a Fair Maiden" (1 text,
**1 tune**

**DT, KELLWATR KELLSWTR**

Roud #916

**RECORDINGS:**

Jimmy Heffernan, "In Bristol There Lived a Fair Maiden" (on Ontario1)

**CROSS-REFERENCES:**

cf. "Edwin (Edmund, Edward) in the Lowlands Low" [Laws M34] (theme)

**ALTERNATE TITLES:**

Bonnie Kellswater

**NOTES [291 words]:** The first few versions I met of this all seemed to start with the line, "Here's a health unto bonnie Kellswater," which seems to be the Irish form of the song. By far the larger fraction of the collections, however, seem to be from Canada, mostly from Fowke. Paul Stamler gives this description of the songs of this type:

A lady of [Bristol/London] is courted by sailor Jimmy, but her father opposes the match. She promises her father that, should she marry, it would be to an equal; he tells her that he's pleased, for he's found her a good match. She confesses that she loves Jimmy, and writes him a letter. They sneak up the stairs, but her father confronts them, holding a "fusee." He tells the daughter to choose between Jimmy's leaving or being shot; she tells him she'd rather see him sail than have innocent blood shed. The father relents and allows the marriage. - RBW/PJS

Edith Fowke notes that she was unable to find this ballad in any British or North American collection; neither was I. Plenty of father-opposes-match, of course, but none with precisely this story, never mind this ending. Fowke notes, "The reference to a 'loaded fusee' suggests a 17th-century origin, for according to the Oxford Dictionary, the term 'fusee' was used for a light musket or firelock between 1661 and 1680." Jim Heffernan, of Peterborough, Ont., learned the ballad from Jim Doherty, an older man who learned it from his mother. Her parents came from Ireland in the 1830s; therefore Fowke suspects an Irish origin for the song. - PJS

The Sam Henry version of this is very confused in viewpoint, with parts spoken by an outside observer and (seemingly) both the girl and the boy. One suspects some imported material. The plot seems undamaged by this. - RBW

Last updated in version 2.6

File: HHH442

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**Lover's Proof, The**

**DESCRIPTION:** "Come sit here beside me and tell me your thoughts, dear, Do you think the sun can rise in the west?" He asks who she loves. She won't say lest he reject her. "Oh when we are married I'll know his intentions, No weddin'... till the sun rises in the west"

**AUTHOR:** unknown

**EARLIEST DATE:** 2001 (HCargillFamily)

**KEYWORDS:** courting rejection questions

**FOUND IN:** US(Ap)

**RECORDINGS:**

Debra Cowan, Acie Cargill, Kristina Olsen, "The Lover's Proof" (on HCargillFamily)

File: HCarg003

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**Lover's Resolution**

**DESCRIPTION:** Singer's lover slights her "because I have not riches to disguise his poverty" If she were queen of England she'd resign the crown for him. She would travel with him "from seaport town to town," but he has left.

**AUTHOR:** unknown

**EARLIEST DATE:**

**KEYWORDS:** poverty love rejection floatingverses nonballad

**FOUND IN:**

Roud #V29751

**BROADSIDES:**

Bodleian, Firth c.13(299), “The Lover's Resolution ("Love it is a killing thing, I've heard the people say"), T. Wilson (Whitehaven), n.d.

**CROSS-REFERENCES:**
Lover's Return (III), The

DESCRIPTION: Mostly floating verses: "If I had listened to mother, I would not a-been here today."
"Let him go, let him go, God bless him, He's mine where ever he may be." "I have a ship out on the ocean." At the end, "My own sweet Robert" arrives from over the sea
AUTHOR: unknown
EARLIEST DATE: 1931 (Fuson-BalladsOfTheKentuckyHighlands)
KEYWORDS: love separation return reunion floating verses
FOUND IN: US(Ap)
REFERENCES (1 citation):
Fuson-BalladsOfTheKentuckyHighlands, p. 111, "The Lover's Return" (1 text)
Roud #16411
NOTES [60 words]: There may be a line or two in this song not paralleled elsewhere. There may not, too. But the combination is unique: The first verse and the "Let him go" chorus imply a betrayal song, the second verse is the floating "I have a ship on the ocean... but before my true love would suffer"; the last verse is closest to unique as it involves the man's return. - RBW
FILE: Fus111

Lover's Trial, The

DESCRIPTION: A listener hears a man and woman talking about marriage. She rejects him because she loves another who is "far away on the foaming ocean." He leaves and the listener reveals himself as her long lost lover.
AUTHOR: unknown
EARLIEST DATE: 1952 (Peacock)
KEYWORDS: courting reunion separation dialog flowers
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 553-554, "The Lover's Trial" (1 text, 1 tune)
ST Pea553 (Partial)
Roud #9794
NOTES [39 words]: Peacock discusses the "fertility symbolism of the garden" and [observes] that "each flower of the garden has its own meaning." - BS
For a catalog of some of the sundry flower symbols, see the notes to "The Broken-Hearted Gardener." - RBW
FILE: Pea553

Lovers Parted

DESCRIPTION: To the tune of "The Ship That Never Returned": Two lovers quarrel as he prepares to seek his fortune. Both regret the quarrel, but they are never reunited. Listeners are warned against quarrelling
AUTHOR: Music by Henry Clay Work
EARLIEST DATE: 1936 (Brown)
KEYWORDS: love separation farewell warning travel
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 215, "The Ship That Never Returned"
Lovers' Farewell (I)
DESCRIPTION: The girl laments that her love came and bade her farewell, then went to war in the Low Country. He fought, and none knew where he fell. Now "he may sleep in an open grave, But I will wake on my pallet of grief...."
AUTHOR: unknown ("collected" by John Jacob Niles)
EARLIEST DATE: 1961
KEYWORDS: parting death separation grief war
FOUND IN: US(SE?)
REFERENCES (1 citation):
Niles-BalladBookOfJohnJacobNiles 17A, "Lover's Farewell" (1 text, 1 tune, dubiously labelled as Child 26)
CROSS-REFERENCES:
cf. "The Three Ravens [Child 26]" (lyrics)
cf. "The Highland Widow's Lament" (plot)
NOTES [94 words]: Niles-BalladBookOfJohnJacobNiles lists this piece as a form of "The Three Ravens," on the basis of a few lyric similarities ("evensong"; "No man knows that he lies there / But his horse and his hound and his lady Mary"; "Oh, he may sleep in an open grave / Where raven fly and flutter"). The plot, however, is completely different, and reminds me more of "The Highland Widow's Lament," which tells of a soldier dying in the Low Country (on behalf of Bonnie Prince Charlie). The piece is quite beautiful, but one can only suspect John Jacob Niles's hand in it. - RBW
File: Niles71A

Lovewell's Fight (II)
DESCRIPTION: Captain Lovewell and his men set out to attack the Indians. They find and kill one, only to find their baggage plundered and the Indians planning an ambush. Lovewell is killed, and many others, but at last the Europeans reach their destination
AUTHOR: unknown
EARLIEST DATE: 1824 (Farmer and Moore, according to Gray-
SongsAndBalladsOfTheMaineLumberjacks); there is a mention of a 1725 broadside that is probably this
KEYWORDS: battle Indians(Am.)
HISTORICAL REFERENCES:
May 9, 1725 - Battle between Captain Lovewell and the Indians at Pigwacket (near Fryeburg, Maine)
FOUND IN: US
REFERENCES (3 citations):
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 127-133, "Lovewell's Fight, I" (1 text, from a broadside)
Leach-TheBalladBook, pp. 714-716, "Lovewell's Fight" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 2-4, "Lovewell's Fight" (1 text)
Roud #4026
CROSS-REFERENCES:
cf. "Lovewell's Fight (II)" (subject)
NOTES [198 words]: Lest the Indians be blamed for this battle, it should be noted that Lovewell and his men were scalphunters -- receiving one hundred pounds for each trophy they brought in. Although the conflict doubtless worsened relations between Colonists and Indians, it seems to have had little real effect on history. I checked five histories of the period, and only one mentioned it: Arthur M. Schlesinger, Jr., editor, The Almanac of American History, revised edition, Putnam, 1993 (I use the 1993 Barnes & Noble edition), pp. 79-80, notes that Lovewell's men brought home ten scalps -- the first known instance of Europeans scalping Indians. Schlesinger, however, dates the attack to April 20, 1725, and places it near Wakefield, New Hampshire, not Pigwacket, Maine.
The dating in the Historical References is based on the song itself (Gray-
SongsAndBalladsOfTheMaineLumberjacks's version says that Lovewell's men encountered their
first Indian on May 8 near Pigwacket).
This song is item dA27 in Laws's Appendix II.
To tell it from "Lovewell's Fight (II)," consider this first half-stanza:
Of worthy Captain Lovewell,
I purpose now to sing,
How valiantly he served
His country and his King. - RBW
Last updated in version 2.7
File: L714

Lovewell's Fight (II)

DESCRIPTION: Lovewell and fifty men set out from Dunstable. Other members of the party include
Farwell, Harwood, Wyman, and Chaplain Frye. They kill an Indian, then are ambushed by 80
others. The deaths of several are described. Old men remember the fight sadly.

AUTHOR: unknown
EARLIEST DATE: 1824 (Farmer and Moore, according to Gray-
SongsAndBalladsOfTheMaineLumberjacks)
KEYWORDS: battle Indians(Am.) clergy
FOUND IN: US
REFERENCES (1 citation):
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 134-139, "Lovewell's Fight, II" (1 text, from a
broadside)
CROSS-REFERENCES:
cf. "Lovewell's Fight (I)" (subject)
NOTES [86 words]: Lest the Indians be blamed for this battle, it should be noted that Lovewell and
his men were scalphunters -- receiving one hundred pounds for each trophy they brought in. For
background, see the notes to "Lovewell's Fight (I)."
Although neither Lovewell song is very good, this one is particularly overwrought. To tell it from
"Lovewell's Fight (I)," consider this first stanza:
What time the noble Lovewell came,
With fifty men from Dunstable,
The cruel Pequa'rt tribe to tame,
With arms and bloodshed terrible.. - RBW
Last updated in version 2.5
File: Gray134

Loving Girl, The

DESCRIPTION: "Adieu, my lovin' girl, adieu, It wounds my heart to part with you, The time has
come for me to go, Therefore your mind I wish to know." He recalls that "you loved me first," but
she has lost interest; he wishes her well and sadly departs

AUTHOR: unknown
EARLIEST DATE: 1929 (Randolph)
KEYWORDS: love separation parting infidelity
FOUND IN: US(So)
REFERENCES (2 citations):
Randolph 732, "The Loving Girl" (1 text, 1 tune)
DT, LOVNGIRL*
Roud #7393
File: R732

Loving Henry (II)

DESCRIPTION: "Have you seen my lovin' Henery. Oh, have you seen dat darlin' man? I'm jes'
crazy 'bout my Henery, He's de sweetes' man in town.... I thought I heard a knocking'. "Is day you,
Henry... Oh, dare's my lovin' Henery now."
**Low Back Car, The**

**DESCRIPTION:** "When first I saw sweet Peggy... A low-backed car she drove." "The man at the turnpike bar" was too stunned by her appearance to collect the toll. Men are knocked down by her glance. The singer imagines driving in the low-backed car to be married.

**AUTHOR:** Samuel Lover (1797-1868)

**EARLIEST DATE:** before 1853 (broadside, Bodleian Harding B 26(397))

**KEYWORDS:** beauty nonballad

**FOUND IN:** Britain(England(South))

**REFERENCES (7 citations):**
- Williams-Wiltshire-WSRO Wt 505, "Peggy in Her Low Backed Car" (1 text)
- O'Conor-OldTimeSongsAndBalladOfIreland, pp. 67-88, "The Low Back Car" (1 text)
- Heart-Songs, pp. 442-443, "The Low-Backed Car" (1 text, 1 tune)
- Jolly-Miller-Songster-5thEd, #74, "The Low-Back'd Car" (1 text)
- Hylands-Mammoth-Hibernian-Songster, p. 67, "The Low Backed Car" (1 text)
- Wolf-AmericanSongSheets, #1332, pp. 90-91, "The Low Back'd Car" (3 references)

**ADDITIONAL:** [no author listed], _Songs That Never Grow Old_, Syndicate Publishing, 1909, 1913, p. 148, "The Low-Backed Car" (1 text, 1 tune)

Roud #6954

**BROADSIDES:**
- Bodleian, Harding B 26(397), "The Low-Backed Car", J. Moore (Belfast), 1846-1852; also Johnson Ballads 1101, "The Low Back'd Car"; Harding B 11(2253), Harding B 20(148), "The Low Back Car"; Harding B 11(2254), Firth b.26(233), 2806 b.11(253), "The Low-Back Car"
- NLScotland, L.C.Fol.70(122b), "The Low-Backed Car," Poet's Box (Glasgow?), 1878

**SAME TUNE:**
- Low Necked Dress ("When first I saw Miss Delia") (Wolf-AmericanSongSheets, p. 91)

**NOTES [86 words]:** Note that there is no connection, save the title, between this and the song we have indexed as "The Low-Backed Car."
The tune to this is said to be "The Jolly Ploughboy," but since there are several songs with that approximate title, it isn't much help.

According to the list of broadsides on pp. 90-91 of Edwin Wolf 2nd, _American Song Sheets, Slip Ballads, and Political Broadside 1850-1870_, Library Company of Philadelphia, 1963, it appears this was originally published in America as "The Low Back's Car." - RBW

Last updated in version 6.1

File: OCon087

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**Low Down in the Broom**

**DESCRIPTION:** "My daddy is a canker'd carle, He'll ne'er twine wi' his gear," the girl admits as she wishes to be with her lad. She details all the ways her family reigns her in. But she meets her love beneath the broom, and at last they escape and live happily

**AUTHOR:** unknown

**EARLIEST DATE:** 1804 (Scots Musical Museum)

**KEYWORDS:** love courting family elopement

**FOUND IN:** Britain(Scotland)

**REFERENCES (2 citations):**
- Ford-VagabondSongsAndBalladsOfScotland, pp. 234-236, "Low Down in the Broom" (1 text)
- Ord-BothySongsAndBallads, p. 161, "Low Down in the Broom" (1 text)

Roud #1644

**NOTES [66 words]:** Said to be the tune Burns used for "My Love Is Like a Red, Red Rose."
Ford's version of this is distinctly longer than the versions in Ord-BothySongsAndBallads and the
Scots Musical Museum; it starts with several stanzas about how Jenny and "Pate" meet, whereas the SMM text simply outlines how difficult the girl's parents are. It is not clear which form is older; Ford had it from a chapbook. - RBW
File: FVS234

Low Is the Way
DESCRIPTION: "Oh my brother, you must bow so low, so low (x2), For low is the way to that upper bright world. Let the heavenly light shine on me." Similarly for sister, preacher, etc.
AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: religious nonballad family travel clergy
FOUND IN: US(So)
REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 180, "Low Is the Way" (1 text, 1 tune)
Roud #16305
File: Arno180

Low-Backed Car, The
DESCRIPTION: "It's onward we travel through life's weary journey Our thoughts oft returns to the bright days of yore, To the scenes of our childhood" in and around St John's. Some day good times will return and we will go back to "be happy by the old low-backed car"
AUTHOR: (credited to T. J. Greene by Michael P. Murphy)
EARLIEST DATE: 1904 (Murphy, Old Colony Song Book)
KEYWORDS: homesickness emigration hardtimes lament lyric
FOUND IN: Canada(Newf)
REFERENCES (3 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 120, "The Low-Backed Car" (1 text)
ADDITIONAL: James Murphy, compiler/publisher, "(Old Colony Song Book: Newfoundland),"
James Murphy, 1904 (available from the Memorial University of Newfoundland web site; the cover is missing, but I suspect it is a copy of "Songs of Our Land"), p. 52, "The Old Low-Back-Car" (1 text)
Michael P. Murphy, _Pathways through Yesterday_, edited by Gerald S. Moore, Town Crier Publishing, 1976, p. 152, "(no title)" (1 verse only, but with a description of the author and his situation)
Roud #17751
NOTES [66 words]: Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland notes that "This is a song about a boy who grew up in St John's but was forced to leave Newfoundland when economic conditions prevented him from getting a living there ... The low-backed car marked a street in St John's'" - BS
Note that there is no connection, save the title, between this and the song we have indexed as "The Low Back Car." - RBW
Last updated in version 4.4
File: GrMa120

Low-Down Blues
DESCRIPTION: "Well, I tell all you workin' men, please take this advice from me, Save yo' money... let these crooked women go." Women will "drink up yo' last dime" and leave you behind. The singer has friends when he has money, none when he has none
AUTHOR: unknown
EARLIEST DATE: 1977 (Rosenbaum-FolkVisionsAndVoices)
KEYWORDS: hardtimes abandonment money nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Rosenbaum-FolkVisionsAndVoices, p. 191, "Low-Down Blues" (1 text, 1 tune)
Roud #16272
File: Rose191
Low, Black Schooner, The
DESCRIPTION: "A wet sheet and a flowing sea.... Come, raise the sparkling can, Sound the toast, each bold mess through, Huzza for our low black craft, my boys, and her noble pirate crew." "We make each trader ay toll, For pirates bold are we"
AUTHOR: unknown
EARLIEST DATE: c. 1845 (The Pirate's Songster, according to Frank-NewBookOfPirateSongs)
KEYWORDS: pirate travel derivative nonballad
FOUND IN:
REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 71, "The Low, Black Schooner" (1 text, 1 tune; #45 in the first edition)
Roud #V25663
CROSS-REFERENCES:
cf. "Britannia on Our Lee" (lyrics, tune)
File: FrPi071

Lower the Boat Down
DESCRIPTION: Halyard shanty. "There's only one thing grieves me. Ch: Oh, lower the boat down! It's my poor wife and baby, Ch: Oh, lower the boat down."
AUTHOR: unknown
EARLIEST DATE: 1938 (Colcord-SongsOfAmericanSailormen)
KEYWORDS: shanty worksong separation
FOUND IN: US
REFERENCES (2 citations):
Colcord-SongsOfAmericanSailormen, p. 63, "Lower the Boat Down" (1 single-verse fragment)
Hugill-ShantiesFromTheSevenSeas, p. 158-159, "Lower the Boat Down" (1 fragment, quoted from Colcord-SongsOfAmericanSailormen)
CROSS-REFERENCES:
cf. "Roll the Cotton Down" (similar tune)
File: Colc063

Lowlands (My Lowlands Away)
DESCRIPTION: Sometimes a ballad: The singer is at sea when his love comes to him in a dream. She is dressed in white, and he realizes that his love is dead. Other times a lyric, in which the sailor talks about his travels, his ship, low pay, and/or a bad captain
AUTHOR: unknown
EARLIEST DATE: before 1870
KEYWORDS: shanty sailor sea love death dream ghost
FOUND IN: US(MA) Canada(Mar,Newf) Ireland Britain(England(West))
REFERENCES (18 citations):
Gundry-CanowKernow-SongsDancesFromCornwall, p. 40, "Lowlands Away" (1 text, 1 tune) 
Doerflinger-SongsOfTheSailorAndLumberman, pp. 80-82, "Lowlands" (3 texts, 1 tune)
Bone-CapstanBars, pp. 124-126, "Lowlands" (1 text plus an excerpt, 1 tune)
Colcord-SongsOfAmericanSailormen, p. 100-101, "Lowlands" (2 texts, 2 tunes; the first is the dead lover version, the second the "Dollar and a half" version)
Harlow-ChantyingAboardAmericanShips pp. 127-128 "Lowlands" (1 text, 1 tune, a "Dollar and a half" version)" 
Hugill-ShantiesFromTheSevenSeas, pp. 65-70 "Lowlands Away," "Lowlands or My Dollar An'A Half A Day" (4 texts, 2 tunes -- three dead lover versions, one Dollar and a half" version) [AbEd, pp. 61-64]
Sharp-EnglishFolkChanteys, XVIII, p. 21, "Lowlands Away" (1 text, 1 tune, a"Dollar and a half" version) 
Mackenzie-BalladsAndSeaSongsFromNovaScotia 109, "A Dollar and a Half a Day" (1 text) 
Shay-AmericanSeaSongsAndChanteys, pp. 43-44, "Lowlands" (1 text, 1 tune); pp. 46-47, "Lowlands, II" (1 text); p. 47, "Lowlands, III" (1 fragment)
Terry-TheShantyBook-Part1, #6, "Lowlands away" (1 text, 1 tune)
Kinsey-SongsOfTheSea, p. 65, "Lowlands" (1 text, 1 tune)
Lowlands Low (III)

DESCRIPTION: Halyard shanty. "Our packet is the Island Lass, Low-lands, low-lands, low-lands, low! There's a nigger howlin' at the main top mast, Low-lands, low-lands, low-lands, low!" Verses mostly complaints and rhymes about sailing.

AUTHOR: unknown

EARLIEST DATE: 1914 (Sharp-EnglishFolkChanteys)

KEYWORDS: shanty work

FOUND IN: West Indies

REFERENCES (2 citations):
- Hugill-ShantiesFromTheSevenSeas, pp. 70-71, "Lowlands Low" (1 text, 1 tune) [AbEb, pp. 64-65]
- Sharp-EnglishFolkChanteys, XXIX, p. 34, "Lowlands Low" (1 text, 1 tune)

Roud #8286

NOTES [30 words]: Hugill-ShantiesFromTheSevenSeas says this is from ships the West Indian trade (sugar and rum), many of which had "chequerboard" crews, i.e. one watch white and one watch coloured. - SL

File: Hugi070
DESCRIPTION: A young couple are parted (when the young man is taken away to sea). While in service, he is drowned. The girl vows she will not dress in fine clothes nor seek another man until the day she dies.

AUTHOR: unknown

EARLIEST DATE: 1760

KEYWORDS: recruiting death parting pressgang separation ship marines

FOUND IN: Britain(England(South,Lond,West),Scotland(Aber)) US(Ap,NE,So) Canada(Newf) Ireland Australia

REFERENCES (35 citations):
Bronson (92), "The Lowlands of Holland" (22 versions)
Bronson-SingingTraditionOfChildsPopularBallads (92), "The Lowlands of Hollands" (5 versions: #1, #6, #7, #110, #16)
Whitelaw-BookOfScottishSong, p. 107, "The Lowlands of Holland" (1 text)
Ford-VagabondSongsAndBalladsOfScotland, pp. 55-57, "The Lowlands of Holland" (1 text, 1 tune) {Bronson's #9}
Bush-FSofCentralWestVirginiaVol2, pp. 88-89, "The Lowlands of Holland" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 26, "The Lowlands of Holland" (1 fragment, 1 tune) {Bronson's #12}
Karpeles-TheCrystalSpring 7, "The Low Lands of Holland" (1 text, 1 tune) {Bronson's #8}
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #83, pp. 1-2, "The Rocks of Giberaltar"; #135, p. 2, "The Lowlands o' Holland" (2 texts plus 1 fragment)
Sharp-OneHundredEnglishFolksongs 23, "The Low, Low Lands of Holland" (1 text, 1 tune)
Reeves/Sharp-TheldiemOfThePeople 60, "The Lowlands of Holland" (3 texts)
Reeves-TheEverlastingCircle 85, "The Lowlands of Holland" (3 texts)
Williams-Witshire-WSRO Wt 456, "Lowlands of Holland" (1 text)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #38, "The Lowlands of Holland" (1 text, 1 tune)
Randolph 83, "The Lily of Arkansas" (2 texts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 72-74, "The Lily of Arkansas" (1 text, 1 tune -- Randolph's 83A)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 101-102, "The Jolly Sailor" (1 text, 1 tune)
Shay-AmericanSeaSongsAndChanteys, pp. 45-46, "The Lawlands o' Holland" (1 text)
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 88-89, "The Lowlands Low" (1 text, slightly damaged)
Flanders/Olney-BalladsMigrantInNewEngland, pp. 113-114, "The Lowlands of Holland" (1 text)
Meredith/Anderson-FolkSongsOfAustralia, p. 179, "The Lowlands of Holland" (1 text, 1 tune)
Logan-APedlarsPack, pp. 22-25, "The Lowlands of Holland" (2 texts)
Quiller-Couch-OxfordBookOfBallads 160, "The Lowlands o' Holland" (1 text)
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 132, p. 150, "The Soldier Bride's Lament" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H180, pp. 149-150, "Holland Is a Fine Place" (1 text, 1 tune)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 54-55, "The Lowlands of Holland" (1 text)
Ord-BothySongsAndBallads, pp. 328-332, "The Lowlands of Holland (Scottish Version)"; "The Lowlands of Holland (English Version)"; "The Rocks of Gibraltar" (3 texts)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 12, "Lowlands of Holland" (1 text, 1 tune)
OLochlainn-MoreIrishStreetBallads 7A, "The Lowlands of Holland" (1 text, 1 tune)
Morton/Maguire-ComeDayGoDayGodSendSunday 48, pp. 140-141,174, "The Rocks of Giberaltar" (1 text, 1 tune)
Ashton-RealSailorSongs, #59, "The Maid's Lamentation for the Loss of her True Love" (1 text)
DT (92), LOWHOLLLD* LOWHOLL2* LOWHOLL3* LOWHOLL4 LOWHOLL5 LOWHOLL6 LOWHOLL7* LOWHOLL8
ADDITIONAL: James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume II, #115, p. 118, "The Lowlands of Holland" (1 text, 1 tune)
Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), p. 213, "(The Lily of Arkansas)"
Walter de la Mare, _Come Hither_, revised edition, 1928; #377, "The Lawlands o' Holland" (1 text)

ST R083 (Full)

Roud #484

RECORDINGS:
- Anita Best and Pamela Morgan, "The Lowlands of Holland" (on NFABestPMorgan01)
- Michael Murphy, "Lowlands of Holland" (on MUNFLA/Leach)
- Paddy Tunney, "The Lowlands of Holland" (on IRPTunney01) (on Voice02)

BROADSIDES:
- Bodleian, Harding B 11(2258), "Lowlands of Holland" ("The night that I was married"), J. Pitts (London), 1819-1844; also Firth c.12(216), Firth c.26(201), "Lowlands of Holland"
- NLScotland, L.C.Fol.70(68b), "The Rocks of Bonnie Gibraltar," Poet's Box (Dundee), c.1890; also RB.m.143(121) "The Lowlands of Holland," Poet's Box (Dundee), c.1890

CROSS-REFERENCES:
- cf. "Bonny Bee Hom" [Child 92] (given as an appendix to that ballad)
- cf. "All Things Are Quite Silent" (theme)
- cf. "The British Man-of-War" (tune)
- cf. "Our Ship She Is Lying in Harbour" (lyrics)
- cf. "Bonny Portmore" ("shines where it stands") and references there

ALTERNATE TITLES:
- The Lily of Arkansas

NOTES [332 words]: "The Lowlands of Holland" is frequently connected to "Bonny Bee Hom" (Child 92), a link dating back to Child (who printed four stanzas of Herd's text). The matter has been much studied, without clear conclusion. The tendency has been to assume that "Bonny Bee Hom" is the older, just because it is the Child Ballad, but the fact that "Lowlands of Holland" is so much more common may be a counter-argument. David C. Fowler, _A Literary History of the Popular Ballad_, Duke University Press, 1968, p. 323, suggests that "Bonny Bee Hom" is Anna Gordon Brown's rewrite of "Lowlands." It might be noted, however, that "Bonny Bee Hom" involves a magic device (the stone that tells the lover whether his sweetheart is true), a theme not found in "The Lowlands of Holland."

It will also be obvious that "The Lowlands of Holland" has been enduringly popular, whereas "Bonny Bee Hom" has had very little currency in tradition.

Roud assigns Burton/Manning-EastTennesseestateCollectionVol1's "The Jolly Sailor" text its own number, #7131, but the Burton/Manning song shares many words with this song; it just omits the reference to the Lowlands of Holland. I have no hesitation about lumping them. - RBW

Roud assigns #2174 to "The Rocks of Gibraltar." Aside from the location being changed from "The Lowlands of Holland" there's hardly anything to distinguish between the two songs.

Reeves-TheEverlastingCircle 85A includes a "shines as it stands" verse: "Holland is a pleasant place which shines as it stands And there's good accommodations for sailors in that land, Where sugar there in canes do grow, the tea falls from the tree. I wish to God my love was nigh, although she's far away." The more usual verse is something like "Holland is a pretty place, And in it grows no green, Nor is there any habitation, For any young man to be seen, The sugar cane is plentiful, And the tea grows on the trees, And the low lands of Holland, Betiwxt you my love and me" (Broadside Bodleian Harding B 11(2258)) - BS

Last updated in version 6.0

File: R083

Lowrie (The Adventures of Larry McFlynn)

DESCRIPTION: Dubliner Lowrie enlists in ignorance. Sentenced to be whipped on his bare skin he puts a bear skin on his back. He drinks his kit empty and stuffs a young cat in his knapsack. The captain recognizes a hopeless case and makes Lowrie his personal servant.

AUTHOR: unknown

EARLIEST DATE: before 1843 (broadside, Bodleian Harding B 11(14))

KEYWORDS: army ordeal humorous soldier

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
- Greig/Duncan1 81, "Lowrie" (2 texts, 1 tune)

Roud #5772

BROADSIDES:
Loyal Lovers, The

DESCRIPTION: Two lovers court in secret for two years. When her parents learn it they and some of her friends on him "laid a' the blame." He feels he must leave: "love winna lat me stay." He claims he will be true. "Long courting is as bad a thing, as any man can do"

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan6)

KEYWORDS: courting separation father friend mother

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan6 1119, "The Loyal Lovers" (3 texts, 2 tunes)

Roud #6850

NOTES [31 words]: A few lines float from "The Wars of Germany" [Laws N7]: "And now he is sailing upon the sea, with a sad and troubled mind For the leaving of his countrie and his own dear love behind." - BS

Last updated in version 2.5

File: GrD61119

Loyal Song Against Home Rule, A

DESCRIPTION: "I'm an Irishman born in loyal Belfast." Ireland "would be ruined for ever if Home Rule was passed." Gladstone "has got no idea of the blood it would spill ... don't let old Gladstone get you in a snare ... It's time long ago he was upon the shelf"

AUTHOR: unknown

EARLIEST DATE: 1893 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: Ireland nonballad political

FOUND IN:

REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 100, "A New Loyal Song Against Home Rule" (1 text)

CROSS-REFERENCES:
cf. "Home Rule for Ireland" (subject: the quest for Home Rule)
cf. "The Union We'll Maintain" (subject: opposition to Home Rule)

NOTES [2271 words]: William Ewart Gladstone became British prime minister in 1868 and supported Home Rule for Ireland. He introduced his first Home Rule Bill, which was defeated, in 1885. His second Home Rule Bill was defeated in 1893. (source: "Home Rule" on the Irelandseye site) - BS

Gradually during the nineteenth century, the restrictions on Catholics in Ireland were lifted. But the memory remained -- and most of the land was still in Protestant hands. Gladstone devoted much of his energy as Prime Minister to improving conditions in Ireland, disestablishing the Church (see, e.g., "The Downfall of Heresy") and granting increased tenant rights (see especially "The Bold Tenant Farmer," though the need for land reform inspired many songs).

Gladstone apparently thought initially that ordinary reforms would be enough to satisfy Ireland (see "Home Rule for Ireland"; also Kee, p. 58: Gladstone seems at first to have imagined that he could solve the problem of Ireland forever by two measures: first, By disestablishing the Irish Protestant Church and, second, legislating to compensate a tenant financially on conviction). The success of the Land League and the rise of Charles Stewart Parnell eventually forced Gladstone to see otherwise (for Parnell, see e.g. "The Blackbird of Avondale (The Arrest of Parnell)"; also "We Won't Let Our Leader Run Down").

For most of the nineteenth century, the Irish had given their support primarily to the Liberals, who were more sympathetic to their cause. But Parnell, who by 1882 was the dominant force in Irish politics, wasn't willing to settle for that. In 1885, he urged his supporters to vote Conservative just to
try to shake things up.
The result as an election in which the Liberals held 335 seats in parliament, the Conservatives 249 -- and Parnell controlled 86 seats and the balance of power (Kee, p. 89).
Prime Minister Gladstone tried to improve the situation with his proposal for Home Rule (partial internal autonomy for Ireland). Gladstone's 1886 Home Rule proposal was limited -- the British would still control foreign and trade policy, for instance. But internal affairs would largely be in Irish hands. Curtis, p. 380, notes that Gladstone's "portrait as 'the Friend of Ireland' adorned thousands of peasant homes."
Unfortunately, his own party was not united on the issue. A handful of members openly went over to the Conservatives; a larger block, headed by Joseph Chamberlain, remained devoted to other liberal reforms, but simply would not support Home Rule (see Kee, pp. 89-90; Massie, pp. 235-238).
The government fell, and Home Rule was shelved for seven years.
The second attempt was no more successful. According to Kee, p. 124, the 1893 Home Rule bill "occupied more parliamentary time than any other bill in the history of the century." You have to wonder why the Ulster Unionists -- who, as we shall see, went into conniptions -- were so worried; some wit quipped that Gladstone had no more power to pass Home Rule (through the Lords) than he did to install waterworks on the moon. The Lords not only rejected it, they rejected it 419-41 (Curtis, p. 386; Kee, p. 125).
That was about the end for Gladstone. It wasn't good for the Liberals, either; for fifteen years Parliament was split into four groups: Conservatives, classic Liberals, Liberal Unionists (Chamberlainites), and the residual Parnellites, now led by John Redmond insofar as they had a leader (OxfordComp, p. 475); in the election of 1892, nearly 90% of the Irish MPs claimed to be anti-Parnellite, but that faded over time. As Curtis says, p. 389, "After Parnell there could not fail to be a dull epoch for Ireland. His party was split and John Redmond took the place of the dead chief, but Tim Healy, William O'Brien and John Dillon were rivals rather than lieutenants, and it was 1900 before even the seeming of unity was restored." For the most part, the British government suffered gridlock, though the Chamberlainites occasionally managed to extract liberal reforms from the Conservatives. But there was no possibility of serious legislation for Ireland. The Conservatives were in almost complete control from 1886 to 1906 (Curtis, p. 386).
Still, Home Rule naturally concerned the Irish Protestants, who would inevitably find Catholics in charge of a Home Rule Ireland. In most of Ireland, they were too few to really resist. But in Ulster, or at least in parts of it, they were the majority. And they didn't want the Catholics doing unto them as they had done unto the Catholics. (They knew what it was like: Unlike the Anglicans in the rest of Ireland, the Ulstermen "had" been subjected to religious persecution; Kee, pp. 96-97.) So the Presbyterians strenuously opposed Home Rule. The old Orange Society, which had been banned in 1836, was revived in 1845 in Enniskillen (Kee, p. 100), and a Protestant Defence Association came into being in 1867-1868 (Kee, p. 101-102) in response to the Land League and the British government's relatively mild reaction (Kee, p. 103). By 1884, Kee reports that 20,000 Orangemen were demonstrating on the anniversary of the Boyne.
If Zimmerman-SongsOfIrishRebellion's 1893 date for this song is reliable, the probable inspiration for this song (apart from Gladstone's 1893 attempt at a Home Rule bill) was the great Ulster Unionist Convention of 1892 (Kee, p. 122); some 12,000 were said to have attended; they passed resolutions which stated that Ulster was an integral part of the United Kingdom, rejected an Irish parliament, and declared against Home Rule. One speaker declared that Ulster would defend itself if threatened with rule from Dublin.
Finally, in 1904, came the foundation of the Ulster Unionist Council (OxfordComp, p. 562, which notes that it was intended as "a unifying organization for northern unionists. Ironically, it helped divide the national Unionist movement; as Townshend notes, p. 32, Unionists in southern Ireland were a small enough minority that their only hope was to maintain the Union with Britain. The Ulster Unionists had a fallback position: Partition. The two groups thus ended up pursuing different ends.)
Even before the founding of the UUC, the Unionists had had a spokesman in Edward Carson (1854-1935). He was denouncing Home Rule in the government by the 1890s, and helped along the split in the Liberal Party that made Home Rule impossible. Eventually he managed to take Ulster out of Ireland. The irony in this is that he wasn't an Ulsterman -- and on issues other than Union, he was even relatively liberal (Kee, p. 169-170). But he openly declared that would support anarchy rather than Home Rule (O'Connor, p. 45).
By 1911, Ulstermen were rallying and marching -- with compliant Justices of the Peace being more than willing to grant them permits to drill (Kee, p. 171; Townshend, p. 35). Nearly 450,000 would sign a "Solemn League and Covenant" to oppose Home Rule, some with their own blood (Kee, p.
20,000 signed on the first day alone (O'Conor, p. 46). They were pledged to "Stand by one another in using all means which may be found necessary to defeat the present conspiracy to set up a Home Rule Parliament and in the even of such a Parliament being forced upon us, we further solemnly pledge ourselves to refuse to recognize its authority" (O'Conor, pp. 45-46).

Starting in 1913, the Ulster Unionist Council formed a provisional government (O'Conor, p. 46) and started raising a private army which would eventually reach 100,000 men (Kee, p. 182; O'Connor, p. 46, credits them with 50,000 men within three months of their foundation), though at first few had weapons (Townshend, p. 33); they practiced with wooden mock-ups. They would raise a million-pound insurance fund (Townshend, p. 42).

Members of the British government called it treason (O'Connor, p. 46). That didn't even slow them down.

Home Rule finally came back in 1910, long after Gladstone was dead. The Liberal government of H. H. Asquith, which needed the Irish votes controlled by Redmond (Dangerfield, pp. 52-53), passed Home Rule -- only to have the Lords block it again.

Asquith finally hit upon the radical solution of limiting the veto power of the House of Lords -- in effect setting up a system where the Lords could block a measure for two years, but have to give in if the Commons kept passing it. Asquith won a narrow parliamentary victory on this point (for an intensely detailed description of how all this came about, see Massie, pp. 640-662 -- the chapter entitled "The Budget and the House of Lords"; for something shorter, see the notes to "My Father's a Hedger and Ditcher (Nobody Coming to Marry Me)").

With the Lords rendered relatively powerless, a preliminary Home Rule bill eventually passed in 1913 (see Cronin, pp. 177-179). But English opinion had not really been tested on the matter (Kee, p. 176, notes that "Only some 94 of the 272 successful Liberal candidates... had actually mentioned Home Rule at all in their election addresses" -- and that the Prime Minister was one of the many cabinet officials who did not mention the subject).

Worse, the army was not prepared to enforce the law; a number of officers resigned rather than prepare to suppress Ulster loyalists -- the so-called "Curragh Mutiny" (Kee, p. 192). In trying to calm the mutiny, the British government made it effectively impossible to control Ulster loyalists.

Indeed, future Conservative prime minister Andrew Bonar Law stood with Carson at a rally against Home Rule in Belfast (O'Connor, p. 45).

Chandler/Beckett, p. 210, sums up the situation this way: "After indicating that sixty officers of the 3rd Cavalry Brigade at the Curragh would prefer dismissal to being ordered north, Brigadier-General Hubert Gough received a written assurance from the Cabinet, amended into more precise language by Sir John French, the Chief of the Imperial General Staff. When the government promptly repudiated any notion of a private bargain with a few officers, the signatories of the document -- French, Sir J. S. Ewart, the Adjutant-General, and J. E. B. Sealy, the Secretary of State for War, proffered their resignations. More of an 'incident' than a mutiny (no orders were actually disobeyed), the Curragh affair damaged personal relationships within the army and bequeathed a legacy between the military and political leaders."

Then came World War I, which caused the law to be suspended (the Home Rule bill had been unravelling over the Ulster problem anyway). Kee reports that Prime Minister Asquith, after consultation with the main parties, "agreed... that Home Rule should become law and be placed on the statute book, but simultaneously with a Suspensory Act which would prevent it coming into force until a new Amending Bill could be introduced" (which, in practice, meant "until after the War").

Still, the bill formally passed and gained the King's assent in 1914. There was celebration in the streets of Ireland (Kee, p. 222).

And then came the Easter Rising of 1916 -- something that real Home Rule might have prevented (Townshend, p. 30, believes that the passage of full home rule, including Ulster, would have turned many Irish nationalists, including rebellion leader Pádraig Pearse and perhaps Sinn Fein founder Arthur Griffith, away from rebellion. O'Connor, p. 41, makes the same argument, noting that Pearse gave a speech, in Irish, applauding Home Rule when it came. I have to add, though, that Pearse in the same speech rejected the notion of even nominal obedience to the crown.)

But the rebellion meant that Home Rule never did really come into effect -- in part because of British brutality in the aftermath of the Easter Rising, and partly because Ulster simply wouldn't accept it. Plus, of course, many of the more moderate Irish had joined the British army during the war, and had died in droves in Flanders. The more militant nationalists had refused to serve; a much lower percentage of the Irish volunteered than did the English (Chandler/Beckett, p. 243).

Thus, after the war, nationalist feeling was much stronger, and pro-British Irishmen fewer. Plus John Redmond, the man who had fought -- and compromised -- to win Home Rule had died in 1918 (OxfordComp, p. 475, thinks the crisis hastened his death; he was only 62), leaving Sinn Fein
as the strongest political element. When the pressure on Britain became intolerable, they gave Ireland the Free State and Partition rather than Home Rule in its initial form. In some ways, the Free State "was" Home Rule -- but it felt different, and opened the door for Eamon de Valera to make separation (and partition) complete.

We should note incidentally that the Orangemen did not really represent any particular segment of society; theirs was the minority no matter how you sliced the demographics. In the parliamentary election after Gladstone's Home Rule attempt, they lost even in Ulster (Kee, p. 106, reports that they won 16 seats, to 17 for their opponents). In Ulster as a whole, the population is said to have been 52% Protestant, 49% Catholic -- but a large share of those Protestants were Anglican, whereas the Orangemen were Presbyterian. Thus Catholics were the plurality in the nine counties of Ulster (three of which, to be sure, would end up in Ireland rather than Northern Ireland). And the Ulstermen didn't represent the majority of Ireland's Protestants, either; although Anglicans were everywhere else a small minority, there were enough of them scattered around the country that they as a group outnumbered the Ulster Presbyterians.

For more on how all this played out, see especially the notes to "The Irish Free State." - RBW

Bibliography

- Cronin: Mike Cronin, A History of Ireland, Palgrave, 2001
- Dangerfield: George Dangerfield, The Damnable Question: One Hundred and Twenty Years of Anglo-Irish Conflict, Atlantic Little Brown, 1976

Lubin's Rural Cot

DESCRIPTION: "Returning homeward o'er the plain Upon a market day, A sudden storm of wind and rain O'ertook me on the way." The singer shelters in Lubin's rural cot, where he entertains her delightfully. He offers marriage; she happily accepts

AUTHOR: unknown
EARLIEST DATE: 1904 (Ford); 19C (broadside, NLScotland L.C.Fol.178.A.2(196))
KEYWORDS: home courting marriage storm
FOUND IN: Britain(Scotland)
REFERENCES (3 citations):
  Ford-VagabondSongsAndBalladsOfScotland, pp. 178-180, "Lubin's Rural Cot" (1 text, 1 tune)
  Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #114, pp. 1-2, "Lubin's Rural Cot" (1 text)
  Greig/Duncan5 955, "Lubin's Rural Cot" (1 text, 1 tune)
Roud #6263
BROADSIDES:
  Bodleian, Firth b.25(505), "Lubin's Rural Cot ("Returning home, across the plain"), E. Keys (Devonport), no date
  NLScotland, L.C.Fol.178.A.2(196), "Lubin's Rural Cot" ("Returning homewards o'er the plain"), unknown, c.1840
NOTES [11 words]: Why do I suspect there is more going on here than meets the eye? - RBW

Last updated in version 2.6
File: Zimm100
Lucindy, Won't You Marry Me
DESCRIPTION: "Lucindy, won't you marry me, Won't you marry me in the mornin'? If you'll marry me your mother'll Cook a shine-eyed-hen."
AUTHOR: unknown
EARLIEST DATE: 1922 (Brown)
KEYWORDS: food courting marriage
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 6, "Lucindy, Won't You Marry Me" (1 fragment)
Roud #7854
CROSS-REFERENCES:
cf. "Richard (Irchard) of Taunton Dean" (theme)
File: Br3006

Lucky Elopement, The
DESCRIPTION: The singer drinks. He courts a girl whose mother calls him a drunkard. He elopes with the daughter to London where they are found and sent to Carrick Jail. At his trial for theft the daughter attests to his virtues, he is acquitted and they marry.
AUTHOR: unknown
EARLIEST DATE: 1939 (OLochlainn-IrishStreetBallads); c.1867 (broadside, Bodleian 2806 b.9(96))
KEYWORDS: elopement marriage trial drink mother
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-IrishStreetBallads 43, "The Lucky Elopement" (1 text, 1 tune)
Roud #2559
BROADSIDES:
Bodleian, 2806 b.9(96), "Luckey Elopement," P. Brereton (Dublin), c.1867
LOCSinging, as108270, "Luckey Elopement," P. Brereton (Dublin), 19C
NOTES [19 words]: Broadside LOCSinging as108270 appears to be the same as Bodleian 2806 b.9(96) printed by P. Brereton (Dublin). - BS
File: OLoc043

Lucky Escape, The
DESCRIPTION: The singer, born a plowman, meets a "Carfindo" who convinces him to go to sea. After a dreadful time aboard ship, he goes home and is told that his family has met disaster. When he declares that he will roam no more, he is told that all is well at home.
AUTHOR: probably Charles Dibdin (1745-1815)
EARLIEST DATE: 1891 (Ashton-RealSailorSongs)
KEYWORDS: ship sailor farming separation home reunion reprieve
FOUND IN: US
REFERENCES (3 citations):
Ashton-RealSailorSongs, #80, "The Carfindo" (1 text)
Arnett-IHearAmericaSinging, pp. 20-22, "The Lucky Escape" (1 text, 1 tune)
Karpeles-TheCrystalSpring 68, "Farewell to Charming Sally" (1 short text, 1 tune, with effectively no plot left, meaning it could be any of several songs; I file it here for consistency with the Roud Index)
Roud #1446
NOTES [24 words]: According to Ashton-RealSailorSongs, a Carfindo was "one of the Ship's Carpenter's gang," although there are very few available citations. - RBW
Last updated in version 5.0
File: Arn020
Lucky Jim

DESCRIPTION: "Jim was my friend, till one unhappy day The usual cause -- a pretty girl -- came in our way." Both court her, but "one day she married him." After three years, Jim dies. The singer marries her -- and regrets it so much that he thinks Jim lucky to be dead

AUTHOR: unknown

EARLIEST DATE: 1928 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)

KEYWORDS: love death humorous shrewishness

FOUND IN: US

REFERENCES (1 citation):
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 161, "Lucky Jim" (1 text)
Roud #9545
File: SBar161

Lucky Sailor, The, or, The Sailor's Invitation to Go with Admiral Anson

DESCRIPTION: "Come jolly sailors join with me (x2), To fight with Anson for renown, That we the French pride may pull down." Anson's fleet, with the Centurion in he lead, is first to attack the French fleet; it is the second time Anson has taken a great prize

AUTHOR: unknown

EARLIEST DATE: 1908 (Firth)

KEYWORDS: sailor war money France

FOUND IN:

REFERENCES (1 citation):
PalmerSea 43, "The Lucky Sailor, or, The Sailor's Invitation to go with Admiral Anson" (1 text)
Roud #V22822
File: PaSe043

Lucy Locket (I)

DESCRIPTION: "Lucy Locket lost her pocket, Kitty Fisher found it; Not a penny was there in it, Only ribbon round it."

AUTHOR: unknown

EARLIEST DATE: 1952 (Opie/Opie-OxfordDictionaryOfNurseryRhymes; they cite versions going back to 1842, but given the confusing history of the piece, this must be treated with caution); there is an apparent citation from 1894 (see NOTES)

KEYWORDS: clothes money playparty

FOUND IN: US(MA,MW) New Zealand

REFERENCES (8 citations):
Linscott-FolkSongsOfOldNewEngland, pp. 37-38, "Lucy Locket" (1 text, 1 tune, which has the "I Wrote a Letter" verse, the "Little dog" verse, and the "Lucy Locket" verse but which is said by Linscott to use the "Hunt the Squirrel" game)
Stout-FolkloreFromIowa 104, p. 133, "Nursery Rhyme" (1 text of two verses, the first being "Yankee Doodle" and the second "Lucy Locket/Hunt the Squirrel")
Byington/Goldstein-TwoPennyBallads, p. 107, "Lady Locket" (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 312, "Lucy Locket" (1 text)
Baring-Gould-AnnotatedMotherGoose #279, p. 165 "(Lucy Locket)"
Jack-PopGoesTheWeasel, p. 123, "Lucy Locket" (1 text)
Dolby-OrangesAndLemons, p. 82, "Lucy Locket Lost Her Pocket" (1 text)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 30, ""I sent a letter to my love"; "I had a little dog"; "Lucy Locket" (3 texts, the first being of the "Atisket, Atasket (I Sent a Letter to My Love)" type, the second of the "Hunt the Squirrel" type, the third being "Lucy Locket," but all apparently used for the same game)
Roud #19536
CROSS-REFERENCES:
cf. "Hunt the Squirrel" (lyrics)

NOTES [133 words]: Much ink has been expended trying to link this to specific historical personages -- e.g. Linscott-FolkSongsOfOldNewEngland claims Lucy and Kitty were "celebrated courtesans of the court of Charles II." The Opies, however, declare that all such links are speculative.
I have not encountered this verse in isolation as a song (as opposed to a rhyme), but since it floated into Linscott's version of "Hunt the Squirrel," I list it here as a piece that is sometimes sung. I cite it as being found in the Midwest on the basis of p. 29 of Laura Ingalls Wilder, *On the Way Home: The Diary of a Trip from South Dakota to Mansfield, Missouri, in 1894*, Harper & Row, 1962, where Laura wrote that "Nebraska reminds me of Lydia Locket's pocket, nothing in it, nothing on it, only the binding round it." - RBW

Last updated in version 5.1
File: Op0x312

Lucy Long (I)

DESCRIPTION: "If I had a scolding wife, As sure as you are born, I'd take her down to New Orleans And trade her off for corn."

AUTHOR: unknown


KEYWORDS: wife shrewishness

FOUND IN: US(SE,So)

REFERENCES (5 citations):
Randolph 279, "If I Had a Scolding Wife" (1 fragment, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 200, "If I Had a Scolding Wife" (1 fragment)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 415, "Lynchburg Town" (3 texts plus 2 fragments, 2 excerpts, and mention of 2 more, all with the "Lynchburg Town" chorus, but "A" and "B" have verses from "Raccoon" and "Possum Up a Gum Stump and "D" and "E" are partly "If I Had a Scolding Wife" ("Lucy Long (I)"); only "C" seems to be truly "Lynchburg Town"
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 415, "Lynchburg Town" (4 tunes plus text excerpts, corresponding to "A," "B," "E," and a "J" version that apparently is not cited in Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3)
Heart-Songs, p.289, "Miss Lucy Long" (1 text, 1 tune)

Roud #7413

NOTES [69 words]: Randolph and Brown both report this as a fragment of "Lucy Long." and I file it as such. It is interesting to note that both have the *same* single-stanza fragment; it seems likely enough that that one verse circulates on its own -- perhaps as the only traditional part of the song. Also interesting is the fact that this single stanza, about the "scolding wife," is the "last" verse in the Heart-Songs version. - RBW

Last updated in version 6.0
File: R279

Lucy Long (II)

DESCRIPTION: "One night when the moon was beaming, I strayed with my Lucy Long." The singer describes the beauties of their evening walk. He asks her to marry; she blushes, hesitates, and consents.

AUTHOR: unknown

EARLIEST DATE: 1941 (Randolph); a "Lucy Long" tune was cited in 1854 in Put's Golden Songster

KEYWORDS: love courting marriage

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 780, "Lucy Long" (1 text, 1 tune)

Roud #7413

File: R780

Lucy Long (III)

DESCRIPTION: Shanty. Characteristic line: ""Why don't you try for to ring Miss Lucy Long?"

Verses involve meeting Miss Lucy, making various attempts at seduction, and being rejected. A
frequent first line is "Was you ever on the Brumalow/Brumielaw?"

AUTHOR: unknown
EARLIEST DATE: 1796-1853 (Broadsides); 1926 (Terry)
KEYWORDS: shanty sailor seduction rejection
FOUND IN: West Indies Britain
REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, p. 396, "Miss Lucy Long" (1 text, 1 tune) [AbEd, p. 301]
Sharp-EnglishFolkChanteys, XXII, p. 25, "Lucy Long" (1 text, 1 tune)
Roud #8285
NOTES [47 words]: There are several versions of this in the Bodleian Broadside collection, though they lack the shanty's chorus lines. [These should perhaps be filed under Lucy Long (II).- RBW]
Hugill-ShantiesFromTheSevenSeas says that Miss Lucy Long is a girl that often appears in Negro songs. - SL
File: Hugi396

Lucy's Flittin'
DESCRIPTION: Lucy's term was over and she "left her auld master and neebours sae dear." "I'm jist like the lammie that loses its mither." She and Jamie love each other but he only gives her a ribbon when they part. They won't meet again.

AUTHOR: William Laidlaw (1780-1845) (source: Ford)
EARLIEST DATE: 1810 (James Hogg's _The Forest Minstrel_, according to Ford and Greig/Duncan6)
KEYWORDS: loneliness love parting servant
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan6 1248, "Lucy's Flittin" (1 text)
ADDITIONAL: Robert Ford, editor, _Vagabond Songs and Ballads of Scotland [first series]_ (Paisley,1899), pp. 170-172, "Lucy's Flittin"
Roud #2641
NOTES [67 words]: Ford: "This deeply pathetic ballad has so much of the country air about it that it has maintained its immense popularity almost entirely among the rural population."
From Peter A Hall, "Farm Life and the Farm Songs," pp. xxi-xxxi in Greig/Duncan3: "The time between hirings was, in the mid nineteenth century North-East, predominantly six months ['terms'] and the hiring was generally called feeing." - BS
Last updated in version 2.5
File: GrD61248

Ludlow Massacre, The
DESCRIPTION: Faced with a strike, the mine owners drive the workers from their (company-owned) homes. The National Guard moves in and kills thirteen children by fires and guns. Since President and Governor cannot stop the guard, fighting continues

AUTHOR: Woody Guthrie
EARLIEST DATE: 1945 (recording, Woody Guthrie)
KEYWORDS: mining strike violence death labor-movement
HISTORICAL REFERENCES:
Sept 1913 - Beginning of the strike by coal workers against John D. Rockefeller's Colorado Iron and Fuel Co.
April 1914 - A state militia company (actually composed of company thugs) attacks the Ludlow colony of strikers using machine guns and coal oil. 21 people die, including two women and thirteen children; three strikers are taken and murdered. Eventually federal troops are called in
FOUND IN:
REFERENCES (4 citations):
Scott-TheBalladOfAmerica, pp. 279-281, "The Ludlow Massacre" (1 text, 1 tune)
Greenway-AmericanFolksongsOfProtest, pp. 152-154, "Ludlow Massacre" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 134, "The Ludlow Massacre" (1 text)
DT, LUDLWMAS*
RECORDINGS:
Woody Guthrie, "Ludlow Massacre" (Asch 360, 1945; on on AmHist2, Struggle2)
NOTES [429 words]: There is a recent book on the Ludlow Massacre, Scott Martelle, *Blood Passion: The Ludlow Massacre and Class War in the American West*, Rutgers University Press, 2007. It notes on the very first page that although there is a freeway exit for Ludlow, the town itself doesn't really exist anymore; the mines have mostly failed and all that is left is a sort of memorial park.

The book does not even mention Woody Guthrie in its index -- rather surprising, given that Guthrie wrote at a time when the massacre was still part of living memory, which it obviously was not at the time Martelle was writing. The numbers Guthrie gives in this song are perhaps a little dubious. Martelle, p. 2, gives this report:

"The nadir came on a sunny Monday morning in April 1914, when a detachment from the Colorado National Guard engaged in a ten-hour gun battle with union men at Ludlow, where a tent colony housing some eleven hundred strikers and their families had been erected. Seven men and a boy were killed in the shooting, at least three of the men -- all striking coal miners, one a leader -- apparently executed in cold blood by Colorado National Guardsmen who had taken them captive. As the sun set, the militia moved into the camp itself and an inferno lit up the darkening sky, reducing most of the makeshift village to ashes. It wasn't until the next morning that the bodies of two mothers and seven children were discovered where they had taken shelter in a dirt bunker beneath one of the tents. The raging fire had sucked the oxygen from the air below, suffocating the families as they hid from the gun battle."

"The deaths of the women and children quickly became known as the Ludlow Massacre, and the backlash was vicious and bloody."

Martelle's Appendix B, pp. 222-224, lists all the victims known to have died in the 1913-1914 labor war. Martelle says that at least 75 people were killed in the course of the labor war. He lists five uninvolved bystanders, 37 strikebreakers and guards (some of them killed from hiding), and 33 strikers and family. This means that more than half those killed on the miners' side died in the Massacre of April 20. The adult women killed were 37-year-old Patricia Valdez, along with four of her children, and 27-year-old Fedelina Costa, along with two of her children; one of the men killed outside was Charles Costa, although I don't know if they were husband and wife. Five other children were also killed in the bunker. The oldest of the suffocated children was nine years old; six of them had not yet reached their fifth birthday. - RBW

**Luir A Chodla (Put the Old Man to Sleep)**

**DESCRIPTION:** Gaelic: Luir a chodla, cuir a chodla, cuir a chodla, an sean-cluine, luira chodle, nigh a chosa agus bog deoch do'r tsean duine. English: Put to sleep (x2) put to sleep the old man. Put him to sleep, wash his feet, and draw a drink for the old man

**AUTHOR:** unknown

**EARLIEST DATE:** 1960

**KEYWORDS:** age nonballad

**FOUND IN:** Ireland

**REFERENCES (1 citation):**

*Lomax-FolkSongsOfNorthAmerica* 191, "Put the Old Man to Sleep" (1 text, 1 tune)

**NOTES** [19 words]: Lomax claims this is a Gaelic version of "Rocking the Cradle (and the Child Not His Own)." The evidence is thin. - RBW

**File:** LoF191

**Luke and Mullen**

**DESCRIPTION:** Sam Mullen goes looking for Luke; Luke says he doesn't want trouble, but Mullen picks a fight until Luke shoots him. Cho: "Wake up, Sam Mullen, put on your shoes/Get ready to catch ol' Luke before he leave this town/For Luke done laid Mullen body down"

**AUTHOR:** unknown

**EARLIEST DATE:** 1954 (recording, Horace Sprott)

**KEYWORDS:** fight violence homicide death

**FOUND IN:** US(SE)

**RECORDINGS:**

*Horace Sprott, "Luke and Mullen" (on MuSouth02, ClassAfrAm)*
Lukey's Boat

DESCRIPTION: A song describing Lukey and his boat. The boat is "painted green... the finest boat you've ever seen," etc. Lukey observes that his wife is dead, but "I don't care; I'll get another in the fall of the year."

AUTHOR: unknown

EARLIEST DATE: 1924 (England, Vikings of the Ice)

KEYWORDS: ship humorous nonballad

FOUND IN: Canada (Mar, Newf)

REFERENCES (8 citations):
- Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 126, "Lukey's Boat" (1 text, 1 tune)
- Fowke/Johnston-FolkSongsOfCanada, pp. 46-47, "Lukey's Boat" (1 text, 1 tune)
- Doyle-OldTimeSongsAndPoetryOfNewfoundland, "Lukey's Boat" (1 text, 1 tune): p. 71 in the 2nd edition; p. 40 in the 3rd; p. 43 in the 4th; p. 53 in the 5th
- Blondahl-NewfoundlanderSing, pp. 44-45, "Lukey's Boat" (1 text, 1 tune)
- Creighton-SongsAndBalladsFromNovaScotia 127, "Loakie's Boat" (1 text, 1 tune)
- Pettie/Ellis-FolksongsOfTheMaritimes, pp. 42-43, "Lukey's Boat" (1 text, 1 tune)
- Mills-FavoriteSongsOfNewfoundland, pp. 28-29, "Lukey's Boat" (1 text, 1 tune)

ADDITIONAL: George Allan England, _Vikings of the Ice: Being the Log of a Tenderfoot on the Great Newfoundland Seal Hunt_ (also published as _The Greatest Hunt in the World_), Doubleday, 1924, p. 127, "Uncle Lukey's Boat" (1 excerpt)

ST FJ046 (Partial)

Roud #1828

RECORDINGS:
- Omar Blondahl, "Lukey's Boat" (on NFOBlondahl05)

NOTES [475 words]: [According to Blondahl, Doyle attributes this to] Mr Roberts, and others, Mrs Ira Yates, Mr Andrew Young, Twillingate, 1929. - BS

George Allen England gives only one verse of this, "Lukey's boat was painted green, De finest boat dat was ever seen...." But it's clearly this song, and it seems to be the earliest mention of it. And he too has an authorship claim: one of the sealers with whom he sailed supposedly told another of the sealers, "Joe," "You know dat song ahl to pieces, an' why wouldn't ye, in 'gard of ye makin' it up in de first place?" England (probably not seriously) claimed that "Joe" had 57 verses. England is not overly free with surnames, but I think the "Joe" referred to is a man named Joe Stirge. Not that I believe the claim of all those verses (though I'm sure there were many.) Creighton's informants said that the subject of the song lived in Lunenburg. But the song seems much more strongly associated with Newfoundland.

Philip Hiscock's notes to this song in West, p. 55, has perhaps the best folklore of all. In Wesleyville, famous as a home of sealing families, it is said that this was about a local fisherman named Luke "Lukey" Gaulton. The legend says the words were written by Virtue Hann Kean.

Gaulton struck back with his own verse:
'Twas Virtue Kean made up the song,
Right fa la, a diddle diddle die doe,
Virtue Kean made up the song,
She sleeps with the doctor all night long....

I can't say whether Gaulton was real, but Virtue Hann Kean most definitely was. She was the wife of Captain Job Kean (for whom see also "Captains and Ships" and "The Sealer's Song (II)"), who was the nephew of Captain Abram Kean (for whom see "Captain Abram Kean"). As Hiscock notes, Job Kean was not a doctor, so this verse was an insinuation about Virtue Kean's character. It's a nice legend, but pretty unlikely. First, Virtue Kean married into the Kean family, who were a bunch of stiff-necked prigs who would never have produced such a piece. Second, Virtue Kean, according to Kean, p. 23, had been the local schoolteacher before marrying Job Kean. So she would likely have been held in high regard.

And, remember, England said he heard this song on the _Terra Nova_, Abram Kean's own ship, in the 1920s. (And it would have been hard for him to find it anywhere else; it wasn't in print yet.) Can you imagine what Abram Kean's reaction was had there been a song floating around impugning...
the virtue of his niece? He'd probably have thrown the singer overboard! So I think the folklore came later.

There is an 1899 photo of Captain Job Kean, along with other sealing stalwarts such as Abram Kean and Arthur Jackman, on p. 25 of Winsor. Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland say that the form of the stanza is the same as "A-Rovin'." True, but the tune I've heard is different. I don't think they're related. - RBW

Bibliography

- Kean: Abram Kean, with a foreword by Sir Wilfred Grenfell, Old and Young Ahead, 1935; I use the 2000 Flanker Press edition edited and with a new Introduction (and new photographs) by Shannon Ryan
- West: Eric West, Sing Around This One: Songs of Newfoundland & Labrador Vol. 2, Vinland Music, 1997

Last updated in version 6.0
File: FJ046

Lula Viers [Laws F10]

DESCRIPTION: John Coyer weighs his fiancee Lula Viers down with metal and throws her into the river. The body is not discovered for several months. Coyer is arrested, but is handed over to the army before going on trial

AUTHOR: unknown

EARLIEST DATE: 1939 (Thomas)
KEYWORDS: homicide river

HISTORICAL REFERENCES:
Oct 1917 - Murder of Lula Viers by John Coyer. Viers was pregnant by Coyer, and he apparently preferred murder to marriage

FOUND IN: US(Ap)

REFERENCES (6 citations):
Laws F10, "Lula Viers" (sample text in NAB, pp. 62-64)
Thomas-BalladMakingInMountainsOfKentucky, pp. 144-146, "Lula Vires" (1 text)
McNeil-SouthernFolkBalladsVol2, pp. 79-81, "Lula Viers" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 203-204, "Lula Viers" (1 text)
DT 804, LULAVIER

ADDITIONAL: Richard M. Dorson, _Buying the Wind: Regional Folklore in the United States_, University of Chicago Press, 1964, pp. 195-197, "Lula Voyers" (1 text)

Roud #1933
NOTES [30 words]: Laws was able to verify the basic facts of this ballad from the records of Floyd County, Kentucky (learning in the process that she was pregnant); see his notes in NAB, p. 65. - RBW

Last updated in version 3.1
File: LF10

Lullaby for a Sailor's Child

DESCRIPTION: "Roar, roar, thunder of the sea, Wild waves breaking on the sandy bar, And my true love is sailing, sailing far For his rosy little boy and Shena." The singer bids the child sleep, and wishes a blessing on her sailor far away

AUTHOR: unknown

EARLIEST DATE: 1933 (Sam Henry collection)
KEYWORDS: lullaby sailor separation nonballad

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H517, p. 7, "Lullaby for a Sailor's Child" (1 text, 1 tune)
Lulu (II)

DESCRIPTION: Composite of verses about Lulu and mountain life, e.g. "Lulu, get your hair cut Just like mine." "I went a fishin' an' fished for shad, First I caught was my old dad." "I'll give you a nickel, An' I'll give you a dime To see little Lulu Cut her shine"

AUTHOR: unknown
EARLIEST DATE: 1909 (JAFL 22)
KEYWORDS: courting fishing nonballad floatingverses
FOUND IN: US(Se)
REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 183, "Lulu" (1 text, clearly composed of parts of different songs as some stanzas are twice the length of others)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 183, "Lulu" (1 tune plus a text excerpt)
Smith-SouthCarolinaBallads, p. 20, "Lulu" (1 short text, 1 tune, too short to be clearly identified, so I filed it here based on "feel")
Roud #4202
CROSS-REFERENCES:
cf. "The Shad" (floating verse)
NOTES [25 words]: This might be connected in some way with "My Lulu." But the Brown and Sandburg versions have only the woman's name in common, so I've separated them. - RBW
Last updated in version 4.1

File: Br3183

Lulu Walls

DESCRIPTION: The singer describes "that aggravating beauty, Lulu Walls." She has stolen his heart and left him in "sad misery." He plans to offer to wed, but knows she will turn him down. If she were his, he would surround her with walls so no one else would see her

AUTHOR: unknown
EARLIEST DATE: 1927 (recording, Walter Morris)
KEYWORDS: love courting rejection
FOUND IN: US(Ap,Se,So)
REFERENCES (6 citations):
Randolph 383, "Lulu Walls" (1 text, 1 tune)
Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, pp. 233-234, "Lula Wall" (1 text, 1 tune)
Henry-SongsSungInTheSouthernAppalachians, pp. 37-38, "Lula Wall" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 703, "Lula Falls"; 704, "Lula Wall" (2 short texts, 2 tunes)
Browne-AlabamaFolkLyric 90, "Lula Walls" (2 texts plus mention of 1 more, 2 tunes)
DT, LULUWALL*
Roud #3338
RECORDINGS:
Carter Family, "Lulu Walls" (Victor V-40126, 1929; Bluebird B-5927/Montgomery Ward M-4437, 1934) (Romeo 06-05-53/Conqueror 8693, 1936; rec. 1935)
A'nt Idy Harper & the Coon Creek Girls, "Lulu Wall" (Conqueror 9065 [as Coon Creek Girls]/Vocalion 04203, 1938)
Bascom Lamar Lunsford, "Lulu Wall" (Brunswick 229/Vocalion 5252, 1928)
Walter Morris, "Lulu Walsh" (Columbia 15115-D, 1927)
Marvin Williams, "Lula Wall" (Okeh 45467, 1930)
NOTES [86 words]: Recorded by the Carter Family, and credited to A. P. Carter -- but given that the song was in circulation in the Ozarks in 1928 (Randolph), and in the Appalachians in 1933 (Henry), it seems a fair bet that the song predates the Carters. Though it is quite likely that the Carters rewrote it. - RBW
The Ozark folks may well have learned the song from the Morris recording. - PJS
And ditto Frank W. Anderson, who was Henry's informant, and so on. I wonder if Morris wrote it? It doesn't sound very traditional to me. - RBW
Last updated in version 4.3
Lumber Camp Song, The

DESCRIPTION: A song describing life in the lumber camp. The shanty boys are men of all places and occupations. Most of the song is devoted to details of meals, smoking in the evening, and sleep. Details of the song vary widely

AUTHOR: unknown

EARLIEST DATE: 1896 (Delaney's Song Book #13)

KEYWORDS: logger separation lumbering moniker

FOUND IN: US(MA,MW,NE) Canada(Mar,Newf,Ont)

REFERENCES (19 citations):
- Doerflinger-SongsOfTheSailorAndLumberman, pp. 210-211, "The Lumber Camp Song" (1 text)
- Rickaby-BalladsAndSongsOfTheShantyBoy 14, "Jim Porter's Shanty Song" (2 texts plus a fragment, 2 tunes)
- Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 14, "Jim Porter's Shanty Song" (2 texts plus a fragment, 2 tunes)
- Peters-FolkSongsOutOfWisconsin, pp. 82-83, "The Shantyman's Life (II)" (1 text, listed by Peters as a version of "The Shantyman's Life (I)" but clearly this)
- Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 104, "The Shanty Boys" (1 text)
- Lewis-FavoriteMichiganFolkSongs, p. 8, "The Shanty Boys in the Pine" (1 short text, 1 tune, probably this): p. 9, "Cutting Down the Pines" (1 text, 1 tune); pp. 10-11, "The Shanty Boys" (1 text, 1 tune, rewritten as a canon for two voices)
- Flanders/Olney-BalladsMigrantInNewEngland, pp. 141-143, "The Shanty Boys" (1 text, 1 tune)
- Fowke/Johnston-FolkSongsOfCanada, pp. 72-73, "The Lumber Camp Song" (1 text, 1 tune)
- Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 159, "The Lumber Camp Song" (1 text)
- Peacock, pp. 750-751, "Hurling Down the Pine" (1 text, 1 tune)
- Fowke-LumberingSongsFromTheNorthernWoods #5, "The Lumbercamp Song" (4 short texts, tune referenced): #7, "Hurry Up, Harry" (1 text, 1 tune)
- Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 38-39, "Shanty Boys" (1 text, 1 tune)
- Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 2, "Cutting Down the Pines" (1 text, 1 tune)
- Korson-PennsylvaniaSongsAndLegends, pp. 350-351, "Song of the Shanty Boys" (1 text)
- Beck-SongsOfTheMichiganLumberjacks 11, "The Shanty Boys in the Pine" (2 texts, 1 tune)
- Beck-TheyKnewPaulBunyan, pp. 92-102, "Shanty Boys in the Pine" (2 texts, 1 tune)
- Beck-LoreOfTheLumberCamps 38, "Shanty Boys in the Pine" (2 texts, 1 tune)

DT, CUTPINES

ADDITIONAL: James P. Leary, Compiler and Annotator, _Wisconsin Folklore_ University of Wisconsin Press, 2009, article "The Wanigan Songbook" by Isabel J. Ebert, pp. 208-210, "The Wolf River Shanty Boy Song" (1 text, 1 tune, sung by Emory DeNoyer)

ST Doe210 (Full)

Roud #667

RECORDINGS:
- Emery DeNoyer, "Shantyman's Life" (AFS, 1941; on LC55)

CROSS-REFERENCES:
- cf. "Jim, the Carter Lad" (lyrics)
- cf. "The Herring Gibbers" (theme, tune)
- cf. "Falling of the Pine" (theme)
- cf. "Johnny Carroll's Camp" (theme)
- cf. "Dans Les Chantiers (The Winter Camp)" (theme)
- cf. "The Winter of '73 (McCullam Camp)" (theme)
- cf. "Burns's Log Camp" (theme)
- cf. "Bunkhouse Ballad" (theme)
- cf. "Winter Desires" (theme)
- cf. "Hall's Lumber Crew" (theme)
- cf. "Peaslee's Lumber Crew" (structure)
- cf. "Dempsey's Lumber-Camp Song" (theme)
- cf. "Trimble's Crew" (theme, tune)
- cf. "Poupore's Shanty Crew" (theme, tune)
Lumber Wagon Blues

DESCRIPTION: "Some women have their troubles, The men have theirs likewise, Compare the
two with agony." A milliner's daughter loves a shanty-boy. "The shanty boy... measures Susie's
waist" but dislikes her makeup. He declares he has learned to cook for himself

AUTHOR: George Nye (Georgiana Keopcke), according to Gard/Sorden
EARLIEST DATE: 1929 (The Knapsack magazine, April 1929 issue, according to Gard/Sorden)
KEYWORDS: love courting rejection humorous
FOUND IN: US(MW)
REFERENCES (1 citation):
ADDITIONAL: Robert E. Gard and L. G. Sorden, _Wisconsin Lore: Antics and Anecdotes of
Wisconsin People and Places_, Wisconsin House, 1962, pp. 107-108, "Lumber Wagon Blues" (1
text, with no evidence that the song went into tradition)

Lumbering on the Cass

DESCRIPTION: "How many of those pioneers, I wonder, are alive, Who used to lumber on the
Cass in 1865? Over forty years ago, how swift the time it flies...." The singer recalls the troubles of
bringing in supplies, lists some of the loggers, and recalls a fire in 1871

AUTHOR: unknown
EARLIEST DATE: 1948 (Beck-LoreOfTheLumberCamps)
KEYWORDS: logger lumbering travel hardtimes fire river
FOUND IN: US(MW)
REFERENCES (1 citation):
Beck-LoreOfTheLumberCamps 14, "Lumbering on the Cass" (1 text)
Roud #18196
File: BeLo014

Lumberjack Song, The

DESCRIPTION: A call to Newfoundland lumberjacks: "On the banks of Red Indian Lake" we'll cut
down the pines in the day and sing around our shanty fires at night. "We'll range the wild woods o'er as a-lumbering we'll go"

**Lumberjack, The**

**DESCRIPTION:** Recitation; the speaker praises the character of lumberjacks, despite their rough-hewn ways.

**AUTHOR:** Probably Marion Ellsworth

**EARLIEST DATE:** 1941 (Beck-SongsOfTheMichiganLumberjacks)

**KEYWORDS:** lumbering work recitation logger

**FOUND IN:** US(MW)

**REFERENCES** (1 citation):
- **Beck-SongsOfTheMichiganLumberjacks** 98, "The Lumberjack" (1 text)

**Roud #8879**

**NOTES** [18 words]: This, like the other pieces probably written by Ellsworth, does not seem to have entered oral tradition. - PJS

**File:** Be098

**Lumberjack's Prayer**

**DESCRIPTION:** "Blue Monday, bitter Tuesday, Long Wednesday, everlasting Thursday, Friday, will you ever go? Sweet silver Saturday in the afternoon. Sunday, may you last forever. Amen. Two nights in the straw And three meals ahead."

**AUTHOR:** unknown

**EARLIEST DATE:** 1956 (Beck-TheyKnewPaulBunyan)

**KEYWORDS:** logger work

**FOUND IN:** US(MW)

**REFERENCES** (2 citations):
- **Beck-TheyKnewPaulBunyan**, p. 122, "Lumberjack's Prayer" (1 text)
- **Beck-LoreOfTheLumberCamps** 4, "Lumberjack's Prayer" (1 text)

**Roud #6508**

**File:** BBun122B

**Lumberman in Town, The**

**DESCRIPTION:** "When the lumberman comes down, Ev'ry pocket bears a crown, And he wanders, some pretty girl to find." He stays at a fine inn till his money is gone, whereupon he regretfully returns to the woods. (When he is old, he marries a young girl who mocks him)

**AUTHOR:** unknown

**EARLIEST DATE:** 1901 (Gray-SongsAndBalladsOfTheMaineLumberjacks)

**KEYWORDS:** logger work drink marriage age

**FOUND IN:** US(NE) Canada(Mar,Ont)

**REFERENCES** (5 citations):
- **Gray-SongsAndBalladsOfTheMaineLumberjacks**, pp. 58-59, "The Lumberman in Town" (1 text)
- **Lomax/Lomax-FolkSongUSA** 51, "The Lumberman in Town" (1 text, 1 tune)
- **Fowke-LumberingSongsFromTheNorthernWoods** #44, "When the Shantyboy Comes Down" (1 text plus a fragment, 1 tune)
- **Fowke/MacMillan-PenguinBookOfCanadianFolkSongs** 28, "When the Shantyboy Comes Down" (1..."
Lumberman's Drinking Song

DESCRIPTION: "'Tis when we do go into the woods, Drink round, brave boys! (x2)... 'Tis when we go... Jolly brave boys are we. 'Tis when we go... We look for timber, and that which is good." The woodsmen chop, the haulers haul -- and the merchants sell to the loggers

AUTHOR: John S. Springer? (source: Gray-SongsAndBalladsOfTheMaineLumberjacks)

EARLIEST DATE: 1851 (Springer, _Forest Life and Forest Trees_)

KEYWORDS: logger lumbering work drink commerce river

FOUND IN: US(MA)

REFERENCES (1 citation):
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 15-17, "Drinking Song" (1 text)
Roud #15000
File: Gray015

Lumberman's Song

DESCRIPTION: "Winter it has come again, And to the woods we go." "It is work and work, from three till none." The singer lists some of the men in the camp: The tricky teamster Huey Mallinix, the McFarley Boys, the cook, the boss who carries the fire-poker

AUTHOR: unknown

EARLIEST DATE: 1939 (Thompson)

KEYWORDS: logger work lumbering moniker

FOUND IN: US(MA)

REFERENCES (1 citation):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 265-266, "Lumberman's Song" (1 text)

CROSS-REFERENCES:
cf. "The Lumber Camp Song" (theme)

File: TNY265

Lurgan Braes

DESCRIPTION: An apprentice boy left Portadown for Woodside on the Kelvin River. He thought of the girl he left behind near Lurgan Braes. He swore he would remain true to her. If he returns he will call on her: "if she is dead, or if she is wed, I'm at my Liberty"

AUTHOR: unknown

EARLIEST DATE: before 1860 (broadside, NLScotland APS.4.86.6)

KEYWORDS: courting love promise separation travel Ireland Scotland floatingverses nonballad apprentice

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #72, p. 2, "Lurgan Braes" (1 text)
Greig/Duncan8 1909, "Lurgan Braes" (1 text)
Roud #6273

BROADSIDES:
Bodleian, 2806 c.14(76), "Lurgan Braes" ("The summer time being in its prime"), J. Lindsay (Glasgow), 1851-1910
Murray, Mu23-y1:034, "Lurgan Braes," James Lindsay (Glasgow), 19C
NLScotland, APS.4.86.6, "Lurgan Braes" ("The Summer time being in its prime"), J. Lindsay (Glasgow), 1852-1859

NOTES [61 words]: Greig: "'Lurgan Braes' is one of those songs which are compounded of several ditties and sorely lack unity and clear meaning."
In spite of Greig's comment there are few actual floating verses ("rocks melt with the sun," for example) but more floating ideas.
Specifically, [the singer] left Portadown in County Armagh. Woodside is on the Kelvin River, near Glasgow. - BS

Last updated in version 2.5
File: Grd81909

Lurgan Town (I)

DESCRIPTION: The singer steps up to a girl and tries to court her. She says she is pledged to Jamie. He says Jamie died in China, and shows the (broken) ring he gave her. She laments, and curses her parents who exiled him. He reveals that he is Jamie; they get married

AUTHOR: unknown
EARLIEST DATE: 1934 (Sam Henry collection)
KEYWORDS: love separation reunion broken token exile soldier
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H563, p. 316, "Lurgan Town" (1 text, 1 tune)
Roud #6871
CROSS-REFERENCES:
cf. esp. "John (George) Riley (I)" [Laws N36] and references there
cf. "A Bonnie Laddie, But Far Awa (theme: parents drive lover away)

File: HHH563

Lurgan Town (II)

DESCRIPTION: Catholic Inspector Hancock has changed Lurgan. You'd be jailed two days for singing an Orange song. He keeps the Fenian meetings safe. The police come to our dance and dance the girls to Garryowen. He breaks up an Orange demonstration on July 12.

AUTHOR: unknown
EARLIEST DATE: 1959 (OLochlainn-MoreIrishStreetBallads)
KEYWORDS: discrimination Ireland political police dancing
FOUND IN: Ireland
REFERENCES (2 citations):
OLochlainn-MoreIrishStreetBallads 54, "Lurgan Town" (1 text, 1 tune)
Smyth/Bush/Long-OrangeLark 21, "Lurgan Town" (1 text, 1 tune)
Roud #6870
NOTES [57 words]: OLochlainn-MoreIrishStreetBallads: "The ballad was occasioned by the unpopular appointment of a Catholic Inspector of Police in Lurgan, Co. Armagh."
July 12 celebrates the Battle of the Boyne, 1690. When Hancock breaks up the demonstration, says the song, "We turned, shook hands, all we could do Was say 'Boys remember the Boyne water!'" - BS

File: OLcM054

Lurgy Stream, The (The Lurgan/Leargaidh Stream)

DESCRIPTION: The singer arrives in the country and sees a beautiful woman by the (Lurgy) stream. He asks her to marry him and come across the seas. She turns him down. He promises to be true, and tries again. She rejects him again. He mopes and leaves home

AUTHOR: unknown
EARLIEST DATE: 1928 (Sam Henry collection)
KEYWORDS: love courting rejection beauty
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H65a, pp. 293-294, "Alt[l]mover Stream" (1 text, 1 tune); H229a+b, p. 360-361, "The Lurgan Stream" (2 texts, 1 tune. The two texts are probably different redactions of the same original)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 52, "The Lurgy Stream" (1 text, 1 tune)
Roud #6881 and 6889
RECORDINGS:
Mary Anne Connelly, "Lurgan Stream" (on Voice15, IRHardySons)
Marge Steiner, "Lurgan Stream" (on Steiner01)
NOTES [60 words]: McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen: "This is another
Donegal song, popular in many parts of Ireland, especially the northern parts. Versions of this song
were made famous in the earlier half of this century through recordings made in America by people
like John McGettigan. Old 78 rpm records were sent home to the kinfolk by emigrants." - BS
Last updated in version 4.4
File: HHH229

Lusitania, The
DESCRIPTION: Lusitania sails from New York for Ireland. "Three thousand souls she had on
board ... Until those cruel German dogs, for her they lay unseen, And shattered her to fragments
with their cursed submarine" Vanderbilt gives his life-belt to a mother.
AUTHOR: unknown
EARLIEST DATE: 1948 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: drowning sea ship wreck sailor war
HISTORICAL REFERENCES:
May 7, 1915: "At lunchtime ... a torpedo from U-20 struck the _Lusitania_. A further explosion rent
the ship and she sank in two hours with the loss of 1200 lives" (source: Bourke in _Shipwrecks of
the Irish Coast_ v1, pp. 117-118)
FOUND IN: Ireland
REFERENCES (2 citations):
Ranson-SongsOfTheWexfordCoast, p. 76, "The Lusitania" (1 text)
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 2, "The Lusitania" (1 text, 1 tune)
Roud #7349
RECORDINGS:
Tom Lenihan, "The Lusitania" (on IRTLenihan01)
NOTES [11656 words]: The _Lusitania's_ tragic story tells a great deal about the peculiar
circumstances of the early twentieth century. The British, though long known for their merchant
fleet, were losing the edge in passenger service, especially high-speed passenger service; the
German lines NDL and HAPAG were taking over the market (Ramsey, pp. 5-8).
Britain had only three companies competing in this market, Inman, White Star, and Cunard. Inman
had sold out in the late nineteenth century, and J. P. Morgan by the early twentieth century owned
the remnants of Inman and was controlling the White Star Line as well (Brinnin, p. 325; Ramsey, p.
12; Fox, pp. 391-393, says that it was one Clement A. Griscom who organized the combinations,
but it was Morgan who managed the financing. Eventually Morgan took charge once Griscom had
laid the groundwork; Fox, p. 394). Brinnin, p. 328, and Barczewski, p. 260, say that Morgan was
sniffing after Cunard as well, hoping to create a dominating transatlantic cartel.
To add to the British problems, the German lines were in alliance with their government (Ramsey,
p. 10) and had a working arrangement with Morgan (Brinnin, pp. 325-327).
Cunard had long built its reputation on an amazing safety record (no passengers lost, *ever*, to an
actual sailing accident; see Brinnin, pp. 272, 275, etc.; Preston, p. 62), but now, seeing its position
drastically affected, it had little choice but to get into the alliance game itself. Dangling the threat of
a Morgan takeover, they negotiated with the British government (Brinnin, pp. 328-331), and came
away with a big subsidy in return for rights to requisition Cunard ships in event of war.
The first ships to come under this arrangement were the _Caronia_ and _Carmania_ -- but the real
prize, for Cunard, was an agreement to build two fast liners that could be requisitioned by the
British navy and converted to auxiliary cruisers. These were the _Lusitania_ and her sister the
_Mauretania_.
The idea of liners that could be converted to warships was not new; the first such to be designed
was the White Star Line's _Teutonic_ of two decades earlier (Fox, pp. 361-362). But the ships'
primary task was of course to carry passengers, not to fight.
"Speed, as ever, carried the day. The final specification called for ships 790 feet long and 88 feet
wide, of 32,500 tons, driven by four screws and four turbine engines humming out 68,000
horsepower. All these dimensions leaped far past any other vessel, either running or planned....
[T]hey would be the first British ships topped off by four smokestacks" (Fox, pp. 402-403). The four
screws were also a new design technique, which forced designers to work out a method of putting


the outer screws much ahead of the center screws (Fox, p. 409).
It was difficult to design such ships; PeekeEtAl, p. 4, say that the designers were called upon to combine "the bottom third of the latest Admiralty design for a heavy cruiser [with] the top two-thirds of a super-liner." It didn't work; they ended up having to widen the beam (and, as we shall see, the result still wasn't as stable as a slower ship).

There were other interesting "naval" touches -- e.g. the equipment on her bridge was similar to that used on navy ships rather than civilian vessels, to make it easier for naval crewmen to use her should she be taken over (PeekeEtAl, p. 23).

When she was launched in 1907, the 30,396 ton Lusitania was the largest ship afloat, capable of over 26 knots for brief spells (Ramsey, p. 24). She soon won the Blue Riband for fastest transatlantic crossing, making the trip in less than five days and averaging almost 24 knots for the entire trip (Ramsey, pp. 27-28). She thus became the first-ever "four day ship" (Brinnin, p. 342). The only ship to compete with her in speed was her sister Mauretania, which proved to be ever so slightly faster and in fact held the Blue Riband for an incredible 22 years (Brinnin, p. 344). Mauretania also managed the astonishing feat of completing all her crossings over a long period in a time that varied by only about ten minutes (Brinnin, p. 345).

We should note that a misconception found in many histories is false. The Lusitania and Mauretania were "not" the fastest ships in the world -- contrary even to an assertion made by Lusitania's crew to her passengers in 1915; see Simpson, p. 112. The sisters were the fastest "liners", but by 1915, there were all sorts of ships capable of catching her. Taking the data in Jane's Fighting Ships of World War I, the 1912 battlecruiser Tiger could reach 28 knots, the 1913 light cruisers of the Aurora class averaged about 28, and the 1911 "K" class destroyers hit 31 knots. Even the battleships of the Queen Elizabeth class could reach 24-25 knots. And ships with an even higher turn of speed were produced during the war.

Germany had no Queen Elizabeths, but they had battlecruisers and destroyers that could catch Lusitania and Mauretania. It's just that their submarines couldn't. Nor would any knowledgeable person have denied the existence of faster ships; even her builders at the time of her launching claimed only that he could move "at a speed only previously accomplished by a torpedo boat destroyer" (PeekeEtAl, p. 16).

In any case, warships, although capable of high speeds, usually sailed at a more economical cruising speed, which also saved wear and tear on the engines. The liners went at full steam the entire way, so although they were not the fastest ships in a sprint, they were the fastest way to cross the Atlantic, bar none.

Apart from being fast, the sisters was also allowed passengers luxuries never before seen (and not to be matched until White Star produced the Olympic and Titanic four years later). They used electricity for many functions previously done by hand or hydraulically, and their cabins were half again as large as previous liners (Brinnin, p. 342). They even had shipboard elevators -- the first on a British liner (Fox, p. 404). As designed, the Lusitania had four boiler rooms and capacity for 552 first class passengers, 460 second class, 1186 third class, and 827 crew (Ramsey, p. 25). They were also magnificently decorated (Fox makes the ironic note that the idea of shipboard design was to make passengers think that they were ashore, and says on p. 403 that Lusitania's interior designer James Miller had done all his previous work on land projects.)

There were a few glitches in the basic design. As originally built, Lusitania vibrated so badly at high speed that she had to be taken in for a major refit (Ballard, p. 22; Preston, p. 62; Fox, pp. 404-405), blames it on the fact that no one fully understood the fluid mechanics of the turbines and propeller at the time -- which is hardly surprising, fluid mechanics to this day remains one of the most intractable areas of classical physics). The repairs succeeded, for the most part, but they perhaps indicated some other structural problems -- PeekeEtAl, pp. 25-26, says that the problem was the lack of decent reduction gearing to allow fast-running turbines to drive the screw propellers (which operate better at a lower rotation rate) at a reasonable speed.

Other than that, the ship performed better than expectations in every regard. But, reading PeekeEtAl, I can't help but note how much time Lusitania spent in the dock, getting new screws, having her turbine blades repaired, or having the structure reworked -- just generally being fiddled with. Not the best testimony to her strength of design.

Despite her design problems, Lusitania was in many ways a stronger ship than her slightly later contemporary, the Titanic; Titanic had only 16 watertight cells, Lusitania 34 (Ballard, p. 23). Unlike Titanic, even though she was designed earlier, she was pretty close to iceberg-proof.

But, of course, she never ran into an iceberg. The surprise was that she proved so vulnerable to man-made attack. This was at least partly due to the many demands placed on her design. A 1907 heavy cruiser had a displacement in the 14,000 ton range. Lusitania was over twice that. Which meant a lot of boilers, which had to run most of the width of the ship, as did the coal bunkers.
The boiler rooms and bunkers were so large that, if flooded, they would cost the ship most of its buoyancy. The only solution was "longitudinal bulkheads" -- that is, instead of a full honeycomb, with from one to three bulkheads along the length of the ship and assorted bulkheads across the width, in the area of the boilers and bunkers, the boilers took up nearly the whole width of the ship, with only small compartments to the port and starboard sides for additional protection (PeekeEtAl, pp. 6-7). The arrangement really was iceberg-proof -- but if, somehow, one of those longitudinal bulkheads was breached, it meant that the ship would lose power and also would run the risk of sinking. If hit just wrong, so that two such bulkheads were breached, she would almost certainly sink.

And there was more. To keep the ship moving at full speed required huge amounts of coal. And the only place to put it, given that the rest of the ship was spoken for, was in the longitudinal bunkers. Which meant cutting doors in the wall. And it turns out that they were almost impossible to close, once opened, because of all the coal and coal dust in them. This wasn't considered a major concern at the time; the designers had thought of icebergs, and plunging shellfire -- but not torpedo hits below the waterline (PeekeEtAl, p. 7; Larson, pp. 11-12, although Larson is of the opinion that the coal was regarded as armor protection -- p. 12 makes the absurd claim that she was "a passenger liner... with the hull of a battleship" -- which is simply wrong; she was a passenger liner with the hull FORM of a heavy cruiser).

Oil fuel would probably have cured most of this, but oil-only vessels were years away. It's also worth noting that Lusitania wasn't really suited to be a warship, despite the gun mountings built into her original design (which were actually fitted at a refit in 1913; PeekeEtAl, p. 37); to achieve her high speed, she was very long and lean -- and tall, because the propulsion system took up the entire size of the hull, so "the design team had nowhere to go but up when deciding where to place the passenger accommodations" (Harding, p. 60).

This meant that she (and Mauretania as well) was not particularly stable; in heavy weather, the bow could pitch wildly into the air, then bury itself in the seas; she was a very "wet" ship (Barczewski, p. 261). This would have made her a poor gun platform; battleships in particular -- by contrast to cruiser designs like the Lusitania -- tend to be very broad of beam, to help keep the guns on target. Indeed, the Admiralty soon after the start of the War refitted the Carmania as an auxiliary cruiser, and she succeeded in sinking a German refitted liner, the Cap Trafalgar -- but the experiment showed how ineffective the Carmania was as a warship (Payne, p. 93; Brinnin, pp. 407-409 points out that there was severe damage to the Carmania as well; both ships needed dozens of hits to sink their opponents. Brinnin, p. 410, calls it a "Gilbert and Sullivan gunfight").

This should probably have been obvious all along. Most converted liners -- "auxiliary cruisers" -- were armed with guns in the four inch to six inch range, with no more than twelve fitted, and obviously none of them centerline mounted. This meant that most liners would have offensive power somewhere between a destroyer and a weak light cruiser (and without a destroyer's antisubmarine weapons or torpedoes). But the liner needed at least as many men as a light cruiser, was slower than some cruisers and all destroyers, and burned more coal. Armed merchant cruisers weren't useful offensive weapons. The Admiralty largely abandoned the idea of arming the luxury liners; they just weren't effective enough for the task (Preston, p. 386).

Indeed, Lusitania had been requisitioned at the start of the war, and promptly turned back to Cunard; her coal demands were too high (Massie, p. 24). (This is not to say that the auxiliary cruisers were useless. By late 1914, converted liners were doing most of the work of maintaining the blockade on Germany; Massie, pp. 510-511. But they were a very expensive way to do this work; it would have taken fewer men and less coal to patrol the area with light cruisers -- if Britain had had the light cruisers to do it.)

The plans for the Lusitania apparently specified a dozen six inch guns (Ramsey, p. 188). The Lusitania would thus have been in the light cruiser range, but unarmored and making a much bigger target. Nor would there have been a good place for an optical platform to centrally direct the guns.

The Admiralty had other uses for requisitioned liners, though. Britain had a lot of soldiers to move, and a lot of freight to haul, and liners were excellent for the first function and could be refitted to do the latter also. Lusitania would be one of the ships so modified.

It's at this point that things get a little murky. That Lusitania underwent a refit is certain. But many claims have been made about what was done during the refit. Simpson, pp. 27-28, claims that she actually was given guns at this time during a dockyard stay beginning August 8 (pretty amazing, given that the war had started only four days earlier).

But even Simpson allows that she never sailed as an auxiliary cruiser (p. 37), and seems to admit that she never went out armed. Harding, p. 62, points out that the United States inspectors never classed her as a combat ship -- and while they might have missed ammunition in the hold, they
certain wouldn't have missed heavy guns on the deck! A member of the expedition of John Light, who dived to the ship in the 1960s, thought he saw guns (O'Sullivan, p. 36) -- but he worked in very bad conditions, in which mistakes were quite possible (Preston, pp. 386-387); O'Sullivan admits that "to date nothing has been found to substantiate his claims." The passengers' accounts uniformly denied seeing weapons (Preston, p. 387), even though at least one specifically searched for them (Preston, pp. 133).

A few paranoids have suggested that *Lusitania* carried guns in her holds which could be put into the gun rings when needed -- but this is simply ridiculous; you don't take 6" guns and casually haul them up an elevator and drop them in a gun mounting. And even if you did, the guns would need to be calibrated (Ramsey, p. 188). Ramsey, pp. 186-192, documents how the story that she was armed arose, but also shows why it is false. Even if you doubt the British records, Ballard's exploration (much more thorough than Light's) would have shown guns on her decks, and evidence of secondary explosions from her shells, and it showed neither.

So what was the Admiralty doing to *Lusitania* during the refit? Primarily converting her to carry more cargo. They opened out some passenger space for storage and other purposes (Ramsey, p. 36; PeekeEtAl, p. 43), incidentally affecting her stability somewhat and worsening that pesky vibration (Ramsey, p. 39; Simpson, p. 45). It also caused significant inconvenience for the passengers. But the navy left her in merchant service, though it began to control her route, schedule, and loading (Preston, p. 64; PeekeEtAl, p. 43).

This was all against Cunard's wishes. With the war on, transatlantic traffic fell dramatically. *Lusitania* didn't have enough passengers to make a profit (PeekeEtAl, p. 43, estimates a two thousand pound loss per trip), but the Admiralty wouldn't let Cunard change her schedule; they wanted her bringing supplies. The government's only promises were to continue the subsidy to the ships, to pay for cargo space, and to insure the ship (Simpson, p. 38). The Admiralty would determine her course and sailing time.

It was a recipe for big losses. The only answer Cunard could find was to close down one of her four boiler rooms (to save coal; Ballard, pp. 30-31, and also to reduce the number of stokers needed; Simpson, p. 85). The shut-down of the boilers allowed her to roughly break even despite the reduced passenger load, but it also reduced her speed significantly -- and all that time spent fiddling around in the shipyard also reduced her efficiency and caused some of her equipment to deteriorate (Ramsey. p. 51).

Larson, p. 130, says that the passengers did not know about her reduced speed, but surely they must have noticed that it took her five days, not four, to cross the Atlantic! It doesn't seem to have caused much worry, though.

There does not seem to have been any fear at the time that a submarine would attack her; the Germans did not start unrestricted submarine warfare until later, and in any case, no submarine had sunk a ship moving faster than 14 knots (Preston, p. 93), and she would still easily exceed that. There had been a story that, early in the war, she was chased by a German cruiser -- a story which Simpson accepts. But PeekeEtAl, p. 42, shows that this simply did not happen.

The war didn't just cause the *Lusitania* to change what she carried and how she sailed. It also cost her most of her more experienced crew; the sailors ended up in the navy and some of the stewards and such were in the army. Their replacements were inexperienced (Simpson, p. 102, says that she managed to find only 41 able seamen for the last trip, though she was supposed to have at least 77), and such crew as could be found had a significant tendency to desert upon reaching New York (Ballard, p. 59). Some who did serve on her spoke poor English, and few knew their way around the ship.

Topping it all off, *Lusitania's* schedule was reduced to one round trip per month, making it harder for the crew to become accustomed to their tasks (Ballard, p. 208). It was not a good combination should there be an emergency. And as for lowering the boats -- well, unlike the *Titanic* three years earlier, they had boat drills, but a passenger reported that they involved only two boats, and even those were not actually lowered (Ballard, p. 63; Preston, p. 131, and PeekeEtAl, p. 58, describe a few crew members simply climbing into a selected boat and then getting out -- PeekeEtAl, pp. 58-59 argues that this was about all that could have been done, since the boats could not be lowered while the ship was moving, but surely the passengers could at least have been shown how to board). Obviously the crew and passengers would not be ready in the event of disaster. (Simpson, p. 102, is of the opinion that the crew simply lied about her disaster preparedness; PeekeEtAl, p. 59, thinks the boat drills were solely to reassure the passengers.) During the war, the ship continued to run primarily passengers, but she did carry some war-related cargo on her final voyages. (The British naturally concealed some of this until after the war, contributing to Simpson's air of paranoia.) O'Sullivan, p. 117, notes that under American law "no
vessel could legally sail with any explosives likely to endanger the health or lives of passengers or the safety of the vessel."

The question, of course, is whether her cargo did in fact violate the American rules. It appears, contrary to O'Sullivan, that it did not. Just what she was carrying on her last trip is slightly uncertain; some of it was munitions -- some four million rifle cartridges (Hoehling, p. 96, calls them practice cartridges, but most sources seem to think they were for ordinary military use) and 5000 3-inch shells (Ramsey, p. 56). Ballard, p. 27, notes that these were considered legitimate items to transport on a passenger liner even in wartime, since they were not explosive (cf. O'Sullivan, p. 133; Preston, pp. 368-369, which has some of the court evidence on the matter). Brinnin, p. 422, says that the shell casings were not loaded with explosives (they were "filled," i.e. the shrapnel had been loaded -- but shrapnel is not itself explosive; O'Sullivan, pp. 131-132. The actual charges would be installed in England).

This has actually been verified; a handful of unfilled fuses have been brought up from the wreck (Preston, p. 389), and the measurement of the weight of the shells shows they were unfilled (Preston, p. 390).

On the other hand, the British themselves, at the start of the war, had changed the rules for what was contraband, and started paying extra attention to neutral ships (Massie, pp. 507-508). I would say that, by the revised British standards, Lusitania was carrying war materials, and could have been made to give them up. But the British would not have sunk her; they would have taken her into port and confiscated what they didn't like.

Simpson says that the British were playing a bit fast and loose with cargo manifests at the time. In effect, they submitted one well in advance with her "standard" cargo, then another with last-minute changes. Not too surprisingly, most of the last-minute changes involved perishable items like food -- given Britain's need for foodstuffs, the local buyers would naturally take whatever they could lay their hands on and find space for in the cargo holds (which had to be loaded very carefully, since the ship wasn't really designed for cargo-hauling and didn't have elevators or passages designed for freight). But it would presumably have been easy to slip in some contraband with the last-minute items.

A suspicious mind could have a field day with the manifest for the final trip. Simpson makes a great deal about 3863 large boxes of cheese (p. 105), which PeekeEtAl, p. 100, notes was unrefrigerated (though a cargo hold near the bottom of a ship in the North Atlantic needn't have been too hot, we should note. Cheese might well survive. There was, however, also butter listed in the shipment, which sounds pretty strange). Stranger still was something listed on her cargo manifest as 205 barrels of oysters, which would certainly go bad before they could be distributed (Ramsey, p. 57). The obvious assumption was that they were actually military materials. The flip side is, even if those oysters were actually explosives (say), 205 barrels of explosives weren't going to change the outcome of the war.

Others have questioned a consignment of furs -- but in fact some of the furs floated to shore after the wreck (Preston, p. 390).

The German government issued warnings in 1915 threatening unrestricted submarine attacks on "civilian" shipping sailing too close to the British Isles; one such message was published in a newspaper just as the Lusitania started her final run (Ramsey, p. 53; Ballard, p. 31, and Preston, p. 91, print a copy of the ad). Supposedly some of the passengers also received warnings, but these had an air of the crank about them (Ballard, p. 32; PeekeEtAl, p. 53, says that it was newspapermen seeking a story, not Germans, who sent them). Few changed their plans. Simpson, p. 114, claims there was a melancholy air about the passengers as they went aboard, but cites no source for this claim.

After all, the Lusitania, even with her speed reduced, was faster than any German submarine (her new cruising speed was about 18 knots, and according to PeekeEtAl, p. 44, she could still hit 21 in a pinch -- twice the speed of a submerged submarine, and at least five knots faster than a submarine on the surface), so no attempt was made to give her an escort (Paine, p. 311. Preston, p. 399, notes that there had been an attempt to give her an escort on a previous trip -- and, given the need for radio silence, the escort had never found her; cf. Ramsey, p. 245). Indeed, had she been given a naval escort, it would have made her a legitimate target in any reckoning.

On May 1, 1915 Lusitania sailed from New York with nearly two thousand people on board. This was by no means a full load; she had only 291 passengers in first class (53% of capacity); there were 601 second class passengers (31% over capacity). Steerage was almost empty, with only 31% of berths filled: 373 out of 1186 possible (Ballard, p. 37).

Nonetheless, it was the largest load of passengers she had had on the eastbound route since the start of the war (Preston, pp. 102-103), in part because passengers from other ships had been put aboard when the other ships had been rescheduled or requisitioned (Larson, p. 114). For some
reason, the number of children was unusually high (Preston, p. 128).

To make things doubly unfortunate, the Germans had sent a number of submarines to the area where she was sailing. This, ironically, was in response to British disinformation: To mask the invasion of the Dardanelles, the British were trying to give the impression they would launch an amphibious assault on Germany. The Germans took the bait and sent submarines to try to interfere (Preston, p. 163).

On May 6, *Lusitania* entered Germany’s declared "war zone." The claims that she made no attempts to avoid her fate are, however, false; Ballard, p. 72, notes that she extinguished her lights at night, closed several watertight doors -- and swung out her boats, just in case (cf. PeekeEtAl, p. 62). Larson, p. 192, says that the crew wasn't very good at doing this (lack of practice, no doubt) -- but the boats were ready to go when the ship was off Ireland.

On the other hand, no serious attempts were made to shut the portholes; many of them were apparently left open, and they probably caused the ship to flood even faster than she otherwise would have, and increased the list that was to make it so hard to lower the boats (Preston, p. 368). She did receive some warnings of submarines (PeekeEtAl, p. 63). It's just that they didn't describe how severe the danger was (fully 23 ships in the area had been sunk since *Lusitania* left New York, including several sunk by *Lusitania*'s nemesis U-20; O'Sullivan, pp. 85-88, though this report is marred, e.g., by calling H. M. S. *Juno* a "battle cruiser"; *Juno* was a light cruiser from the 1890s, meaning that, rather than being one of the fanciest and newest ships in the fleet, she was a piece of junk the British would have been better off without. It's like calling a Yugo a Mercedes). The commander in Queenstown (Cobh), in fact, issued a specific advisory that a U-boat was operating off the south Irish coast (Preston, p. 166), and a specific order was given to make sure the *Lusitania* was warned (Preston, p. 179; Hoehling, p. 100).

Other ships were warned in detail and redirected; *Lusitania* was not (O'Sullivan, p. 87). Of course, *Lusitania* was not expected to be anywhere near the Old Head of Kinsale at that time. Except -- she was.

In the absence of detailed knowledge of conditions in the area, Captain Turner chose to sail past Ireland at 18 knots, well below his available speed; *Lusitania* was big enough that he needed the right tide or a pilot to enter Liverpool, and he didn't want to have to sit around outside the bar, where he would be an even better U-boat target (Ballard, p. 78; Preston, p. 326). (I can't help but think that Turner didn't like having to make tight maneuvers, either; Larson, p. 20, notes that ships he had captained had already had two accidental collisions.) So he ignored what were claimed to be standing orders to proceed at full speed near harbors, to sail away from headlands, and to zigzag in the war zone (Ballard, p. 79), later claiming, possibly truly, that the rules had not been made sufficiently clear (Larson, pp. 146-147, claims this instruction had perhaps not been circulated when the *Lusitania* sailed).

According to PeekeEtAl, pp. 83-84, while en route, he also was wirelessed a secret order to head to Queenstown (a fact which never came out during the inquiries, because it was secret -- according to PeekeEtAl, it was also hidden by the removal of the relevant page from the Admiralty's signal log).

It was unfortunate that the *Lusitania* had encountered a lot of fog in the days before she reached the Irish coast (PeekeEtAl, pp. 67-68; Hoehling, p. 100). That left her dependent on dead reckoning. And the ship, when it left the fog, proved to be slightly off its dead reckoning position -- it was too far from shore. Captain Turner, when he spotted Ireland, of course realized where he was (it was hard to mistake the Old Head of Kinsale, especially as it was marked by a lighthouse with a distinctive white-and-black paint job; PeekeEtAl, p. 70) -- but for some reason he ordered what is known as a "four point fix" to determine his exact location. That meant he had to sail a straight course for some 20 minutes while the fix was being taken (Preston, p. 185, with details on the fog spread over the preceding pages; Larson, p. 231, claims the fix would have taken fully half an hour).

Ramsey, p.162, notes that "other captains had testified that an accurate position could be obtained by taking cross bearings in only three minutes." On pp. 284-285, he notes that it was usually accurate to within a mile, with current and wind being the main things which affected its accuracy. It was used in circumstances when only one landmark with a known location could be seen.

I can't help but note that the *Lusitania* was 787 feet long. If accurate bearings were taken simultaneously from bow and stern, and the angles compared, there would have been a significant difference -- on the order of a degree if the estimated distance from the coast was correct. So, given proper equipment and crew, even the three minute course was not needed. If navigators hadn't developed the trig tables to perform that particular calculation, it was time they did so!

But forget all that and just look at the map on p. 532 of Massie. If Turner could see the Old Head of Kinsale -- and we know he could -- then he could have sailed into Queenstown based solely on
visual observation. And, presumably, once docked, even he would have known his position.
The four point fix was surely the greatest gift Turner could possibly have given to an attacking
vessel; what was he afraid of -- that Ireland had moved overnight? I have seen dozens of excuses
for Turner, most of them valid -- but nothing can excuse the four point fix when the ship's position
was adequately known.

Early in the afternoon of May 7, off the Kinsale coast not far from Queenstown, while taking the
four point fix, *Lusitania* encountered the U-20 under KapitanLeutenant (Lt. Commander) Walter
Schwieger. By this time, the weather was clear and bright (Ramsay, p. 223), so the German had no
trouble tracking the liner. Even so, she would have been out of his reach -- except that Turner
kindly turned the ship to do the Four Point Fix. Schweiger would later say, "She could not have
steered a more perfect course if she had deliberately tried to give us a dead shot" (Larson, p. 232).
Schwieger was actually giving up on this cruise; he was low on fuel and had already had several
run-ins with British merchant ships. That left him with just three torpedoes, and it was standard
policy to save two for the voyage home (Larson, pp. 204-205). Rather than risk digging into his
reserve stock, he fired only one torpedo.

In a major stroke of luck, Schwieger's one torpedo hit *Lusitania* squarely, and exploded properly
(many German torpedoes at this time were duds -- Preston, p. 165, says that 60% misfired in one
way or another), and caused a secondary explosion.

(Some sources, including Marshall, p. 166, says there were two torpedoes; it appears this was
based on the first British investigation, for which see O'Sullivan, p. 122; this claimed two torpedo
hits, one forward and one aft. This was presumably inspired by the fact witnesses agreed there
were two explosions; cf. Ramsey, p. 269. The claim of two torpedoes was at various times affirmed
and retracted by Captain Turner -- Ramsey, p. 274; Preston, pp. 325, 402. Preston seems to think
this was because Cunard wanted there to have been two torpedoes, presumably so they wouldn't
look so bad, and the Admiralty also wanted two, because it would spare them having to explain a
secondary explosion. A few passengers went so far as to claim three torpedoes; Preston, pp. 368,
402. The British investigation, of course, had no access to the German records showing only one
torpedo -- the intelligence service may have known, but it wasn't talking -- so it may have seemed
logical to assume two explosions meant two hits. It was nonetheless wrong).

The ship instantly started listing, and sank within 20 minutes (Paine, p. 311), relieving Schwieger of
the need to decide whether to fire another torpedo (Ballard, p. 90). Indeed, he found the sight "too
horrible to watch" (Brinnin, p. 420).

Captain Turner was quickly on the bridge, but his actions were a bit questionable. According to
Larson's reconstruction (pp. 252-253), he first ordered the engines full astern (there was no
response, which is very strange). He then ordered the ship to turn toward land; for the moment,
she answered the wheel. He then ordered another course change; this time, she did not answer.
Only *then* did he order the watertight doors closed! He then ordered the boats lowered to the rails
so passengers could board (although it should be remembered that they could not be put in the
water until the ship stopped moving).

At about 2:25, fifteen minutes after the torpedo hit, the ship's bow was down 25 degrees, and
Turner told the helmsman to leave the bridge and save himself, but did not leave the bridge himself
until he was swept away as the ship went down.

The speed with which the ship sank turned what could have been a relatively minor incident into a
disaster. The crew began evacuating almost at once -- but it took time to round up the passengers
and lower the boats. This was all the more problematic because the ship was listing so heavily;
within minutes, it was difficult to walk or even stay balanced. It was also hard to lower the boats
and keep passengers in them (Simpson, p. 22, claims that a list of five degrees -- which could be
caused by only one compartment flooding -- would makes half her boats inoperable, and Preston,
pp. 132-133, reports that Cunard had refused to install better davits when they upgraded her
lifeboats after the *Titanic* sinking).

Plus Turner apparently wouldn't let the boats be lowered until several minutes after it was clear
*Lusitania* was sinking (Preston, p. 215). His argument was that the ship was moving too fast to
allow the boats to enter the water safely. This was obviously true for a few minutes, though the ship
surely slowed rapidly. (Larson, p. 272, claims it was still moving at four or five knots shortly before
the ship sank. I frankly find this incredible.)

Many passengers never even made it to the deck; the ship's electrical system failed only minutes
after the explosion, so many below decks would have had no lights to guide them upward (Ballard,
p. 99; Preston, p. 209, says it took only four minutes for the power to go out as the boilers lost
steam. PeekeEtAl, p. 74, attributes the quick failure to a decision by Captain Turner to order "full
astern" to stop the ship -- an order caused the piping to blow off an end cap, probably because it
caused certain damaged-and-not-easily-repaired valves to fail).
By the time Turner allowed the boats to go, the list was so severe that the portside boats could not be lowered without hitting the hull, at minimum damaging them and dumping passengers; many could not be launched at all (Preston, pp. 218, 220). Those on the starboard side, by contrast, swung far away from the ship and were difficult to enter (Preston, p. 219; Larson, p. 259, says that people had to jump into them or build bridges of deck chairs. No one seems to have thought of counter-flooding -- which, in this case, might even have kept the boat afloat longer -- but it was probably impossible anyway, because all the power and control systems were out. Apparently the designers never considered how disastrous a power failure could be on a ship this size; the Titanic had had power to the end, so no one had reason to think about it). In the end, only six boats made it to the water intact (PeekeEtAl, p. 78).

Turner had stayed with the ship. His watch, which presumably stopped when he went into the water as the ship made its final plunge, read 2:36 (Larson, p. 278), or about 25 minutes after the torpedo hit.

It took time for rescue to come. Although the authorities responded quickly, the ships they sent out were slow and small -- fishing boats and trawlers and minor naval vessels -- and none had a wireless (Preston, p. 260; Larson, p. 289). The Juno, which despite its age was the largest and fastest ship available, was not allowed to engage in rescue operations as it would have made too vulnerable a U-boat target (PeekeEtAl, p. 79. There had earlier been talk of sending her out as an escort, but she was withdrawn for the same reason; PeekeEtAl, pp. 59-60). The decision not to send her probably added hundreds to the casualty list.

There were 764 survivors (Paine, p. 311; Ramsey, p. 94 says they consisted of 474 passengers and 290 crew). There were about 1200 casualties, though the number is slightly uncertain (Brinnin, p. 417, says it took months even to come up with a number). According to Keegan, p. 265; also Paine, p. 311, a total of 1201 lives were lost. On the other hand Marshall, p. 166, Barczewski, p. 289, Brinnin, p. 417, and O'Sullivan, p. 27 say that 1198 people were killed, which is also the figure we find if we subtract 764 from the 1962 people Ramsey claims were on board (p. 94). Simpson, p. 1, prefers the figure 1201, explaining on p. 9 that the figure of 1198 excludes three stowaways (!) not on the official passenger list; similarly Preston, p. 303, and PeekeEtAl, p. 80. (The stowaways were thought to be German spies; PeekeEtAl, p. 55, tells of the capture of their cameras and reports, which were probably preserved though no one seems aware of what they revealed). Ballard, p. 13, says that 1195 died.

Preston, p. 303, breaks this down: 785 of 1257 registered passengers were lost, and 413 out of 702 crew. She says 94 of 129 children were killed, including fully 35 of 39 infants (cf. PeekeEtAl, p. 80). Ramsey, p. 100, adds that Liverpool suffered particularly heavily, since Liverpool was Lusitania's home port. The losses might have been worse had the day not been calm and the waves slight (Larson, p. 328); anything else might have swamped some of the boats and the flotsam that people clung to.

Most sources seem to agree that 128 of the victims were Americans (Ballard, p. 13, says there were 123 Americans; O'Sullivan, p. 89 gives the number as 140 but on p. 107 says there were 127 Americans), producing a diplomatic crisis (Preston, p. 311, talks of how the description "Hun" for the Germans became common at this time).

President Woodrow Wilson took a while to respond (Larson, p. 329), but when he did, his words were forceful enough that his pacifist Secretary of State, William Jennings Bryan, resigned (Larson, p. 332) -- a move which, ironically, probably brought war closer, because Wilson's cabinet became more hawkish. But Bryan never did have good timing. Although the uproar did not at the time lead to war, Germany was forced for a time to back off from unrestricted submarine warfare.

The search for bodies was officially ended on June 4, but at least one corpse washed ashore as late as July 15 (Larson, p. 304). The bodies were so many that most of them ended up in a mass grave. (The mass burial eventually became an issue, since families wanted to bury their relatives individually, but the bodies stayed where they were; Larson, p. 310.)

Among the songs played at the group memorial service were "Abide with Me" and "The Last Post" (Larson, p. 309) -- an interesting choice, given that the British were denying that the ship was involved in military activities!

There has been much argument over whether the sinking was justified. Some, like Simpson, seem to think it entirely justified. Others think it a pure atrocity. The truth is surely somewhere in between: The ship *was* carrying military materials, and the Germans probably knew that -- though the submarine commander didn't; he supposedly didn't even know it was the Lusitania at the time he fired -- but the ship was neither armed nor armored, and it could have been given proper notice and sunk after the boats were off -- which was the essence of the American position (Massie, p. 534).
Indeed, it would have been more reasonable to stop her: She was clearly a target worth sinking, just based on her size, but the chances of one torpedo sinking such a big ship would ordinarily be small even if the torpedo hit -- and it would have been easier to hit her were she standing still. By stopping her, the crew of U-20 would have been much more certain to put her under, *plus* there would have been no risk to innocent lives. (Sez I. But back to our story....)

The Vanderbilt of the song is Alfred Gwynne Vanderbilt, who died on the *Lusitania* (though he wasn't one of the more famous Vanderbilts; his wealth was primarily inherited; Ballard, p. 32). According to Ramsey, p. 85, he did indeed give his lifebelt to a female passenger, Alice Middleton. (Though, in the salt water off Ireland, the real threat was not drowning but being washed away from land, plus hypothermia -- the water temperature was about 53F/11C; Preston, p. 249, which since water has a higher heat capacity than air, means that the cold could cause unconsciousness and death in as little as an hour or two; Larson, p. 285. And a person with no training in water might drown despite the fact that his body would float, because water might get into his lungs.) Ballard, p. 116, reports that Vanderbilt made no effort to save himself (he could not swim); his body was never found.

Indeed, Brinnin, p. 425, says some 900 bodies were not recovered; either they were swept out to sea or they went down with the ship. The disaster produced an amazing flurry of messages as Cunard tried to figure out who had actually been aboard, so they could figure out who was lost (Larson, pp. 300-301); since they had never lost a passenger before, their system for tracking who was aboard ship had never been tested. Sadly, as with the *Titanic* disaster, there are reports of passengers already in boats refusing to help those who were not (Preston, p. 250). Brinnin's comment (p. 421) may help explain the notoriety of what happened: "Dresden, Hiroshima, Biafra, My Lai [to which we might now add Armenia, Bosnia, 9/11, Iraq, Darfur....] -- after [these and] all the other names and instances of the murderous course of the middle years of the twentieth century, it is all but impossible to recapture, even to understand, the sense of outrage, 'the universal shout of execration,' generated by the sinking of the *Lusitania*.

There was of course an inquiry held after the sinking, but it being wartime, very little was done to punish Cunard or the captain and crew for sloppiness; instead, the blame was placed squarely on the Germans. *Lusitania* became just another atrocity story, used to inflame American opinion against Germany, causing the Germans to temporarily abandon unrestricted submarine warfare.

It is interesting to observe that, although the Germans briefly celebrated the sinking of the *Lusitania*, they later quieted down. And, when it came time to publish the U-20's war log, skipper Schwieger signed off on every page except that for May 7 (Preston, p. 314). There is also evidence that the record was fiddled with and even "humanized" (Preston, pp. 416-418; she calls the record "institutional afterthoughts"). Sadly, we do not know what Schwieger originally wrote; the original log has perished, and we have only the official transcription. Plus he died in the course of the war; the U-20 was later sunk (with the wreck being discovered in 1984; Hoehling, p. 119), and Schwieger died in the U-88 in 1917.

An anonymous woman who said she was Schweiger's fiancee (apparently in 1919) claimed he felt immense regret about the loss of life (Larson, p. 292), but there is no other sign of it; soon after sinking the Lusitania, Schweiger was going after other targets, and obviously he stayed in the submarine service.

O'Sullivan's chapter on the aftermath of the sinking is entitled "The Sham Tribunals." A sham they obviously were in that it was certain the Germans would be blamed for sinking the ship (though it can hardly be denied that they did so!). But the inquiries could at least have sought to find out what else went wrong -- and they didn't. O'Sullivan accuses the Admiralty of suppressing evidence (pp. 118-121), offering several particulars but not documenting any of them -- and it must be confessed that the tribunal, at least in its open sessions, skipped over a lot of important material. And the Admiralty made sure that certain information was not revealed in open court (Preston, p. 320) -- though this is hardly surprising in a period of wartime secrecy.

They were a sham in another sense, too, in that one of the parties tried to fix the outcome. It seems certain that the Admiralty was out to "get" Captain Turner. O'Sullivan accuses the Admiralty of making Turner the scapegoat; p. 115. Preston, pp. 316-319, 325-327, 403, documents the case the Admiralty built against Turner, sometimes on flimsy evidence; she notes on p. 405 that he probably did not receive some of the orders allegedly sent to him. Larson, pp. 317-318, also says the government was out to get Turner. Even the pro-British Ramsey says that the Admiralty, not Cunard, was getting most of the blame in the press (Ramsey, p. 113), so the officers were determined to find someone else to suffer the odium.

PeekeEtAl, p. 82, say explicitly, "Reading the collective correspondence in its original, unedited state would have made it abundantly clear to anyone that Captain Turner... had followed his Admiralty instructions to the letter. This is why Oliver and Webb were now busily 'tailoring' the
Admiralty signals register...."

In fact, PeekeEtAl, p. 84, says that Turner was shown the evidence against him, which made it clear that it was being faked -- and yet Turner somehow didn't do anything to protest or correct the record. According to PeekeEtAl, p. 88-89, Turner was saved only because there were two different editions of the evidence against him (Ramsey, p. 148), and when Lord Mersey discovered this, he realized what was going on and effectively halted the hearings. And since there was a government change at this time, the Admiralty was shaken up and no longer needed a scapegoat as much, so they let things drop.

Mersey's conclusion was that Turner may have ignored Admiralty advice, but he consistently obeyed his actual orders (PeekeEtAl, p. 90). Mersey retired as Receiver of Wrecks shortly thereafter, and preserved the documents needed to show what happened.

The tribunal's final conclusion was all of two paragraphs long, "placing the entire blame for the disaster on Germany" (Ramsey, p. 154), with a ten-page addendum exonerating everybody in sight (Preston, p. 330). ***

In defence of Captain Turner, we should probably note that, although very experienced overall, and a former captain of the Lusitania, he had little wartime experience on the refitted Lusitania; her previous captain, David Dow, had had something of a breakdown shortly before the final voyage (Preston, p. 110; PeekeEtAl, p. 48; Larson, pp. 20-21, says that he refused to accept responsibility for the safety of passengers in enemy-patrolled waters). Turner in fact sent a number of letters complaining of the Lusitania's state, and saying he would not sail her again unless the problems were repaired.

On the other hand, these problems do not appear to have contributed to her demise (except perhaps for a minor problem with her ballasting). And Turner had told a reporter before the sailing, "It's the best joke I've heard in many days, this talk of torpedoing the Lusitania" (Preston, p. 108). He may have simply been trying to calm nervous potential passengers -- but it sounds like complacency. Especially since he generally disliked having anything to do with the passengers, whom he once called "bloody monkeys" (Preston, p. 108). In fact, Turner requested the services of an assistant in this regard; he was assigned Staff Captain John Anderson to deal with the passengers (PeekeEtAl, pp. 50-51).

Even if we accept that Turner followed his orders exactly, there is still the idiocy of the four point fix. And it also came out during the investigations that Turner had not ordered the passengers to learn how to put on their life belts. And the belts had to be fitted properly to work -- and, with many of the passengers being non-English speakers, it proved impossible to instruct them at the last moment (Preston, pp. 206-207, describes some of the problems it caused. Several passengers would die from wearing the belts wrong). Nor had Turner ordered them to wear them, or even keep them close at hand, in the danger zone (Ballard, p. 132). Many would die because they could not find their belts.

And, of course, Turner had not ordered adequate boat drills (Ballard, p. 135; Preston, p. 325, in fact reports that Turner said in open court that his crew was not proficient in handling boats, to which he added a grumble about the crews available in 1915 compared to those in his youth. PeekeEtAl, p. 57, tells of him challenging his officers to tie a knot he had learned to tie aboard a sailing vessel in his youth. All of them being trained for steam, only one knew how. Turner really does sound like he was still living in the nineteenth century). Nor had the ship's daily newsletter told the passengers anything useful (Preston, p. 183).

Preston, p. 406, notes that the passengers would have taken ill to boat drills and lifebelt practice -- even though the lifebelts were a new, tricky model that even many experienced travelers would not have known how to use. That the passengers would have resented the drills is likely enough. I can't see how this justifies not having them, though.

I can't help but think, reading Captain Turner's responses at the inquiries, that he sounds like a senile old man. Preston declares that his answers were monosyllables, and that "He seemed anxious and, on occasion, confused" (Preston, p. 326). Admittedly he had just lost his ship, which might account for his befuddled state (Preston suggests post-traumatic stress, and the description in PeekeEtAl, p. 79, certainly sounds like it) -- but his behavior *before* the sinking, if not befuddled, is certainly inexplicable.

Presumably Turner could no more believed that the Germans would attack without warning than could the passengers. He was, more or less, exonerated (Preston, p. 404).

To put this in perspective: A similar tribunal, under the same man (Lord Mersey) had earlier investigated the Titanic sinking, and had exonerated Captain Smith of sailing too fast in an ice zone.

My personal verdict on Turner would have to be, Not guilty of malice or criminal intent, but much, much too casual. In light of that, the failure of Lord Mersey's tribunal to blame anyone but the
Germans may have been unfortunate, since Captain Turner was given another ship -- which also ended up being torpedoed and sunk (Ballard, p. 137; Larson, pp. 346-247, describes how he was first given a horse carrier, then a more important vessel). Turner again survived, but apparently that finally caused authorities to put him on the beach.

It is peculiar and sad to note that, although Turner survived two ships being sunk under him, during World War II, his son Percy Wilfred Turner -- a mere Able Seaman, not a merchant officer -- was killed when a U-boat sunk his ship in 1941 (Larson, p. 348).

Captain Turner retired from the sea in 1919 and died in 1933 at the age of 76. His marriage had ended decades earlier, and he became a near-recluse (Preston, p. 431). Reportedly he claimed that he had not been given a "fair deal" (Preston, p. 432), claiming e.g. that he had never been instructed to zigzag.

Few of my sources really talk about the effects of zigzagging (probably because the authors are not mathematicians) -- e.g. Ramsey, in discussing it on pp. 224-225, merely says that it was costly, since it used more fuel, and would be uncomfortable for the passengers.

This is certainly true if the ship had gone through the sorts of sudden turns, of up to ninety degrees, recommended by the Admiralty for navy ships. But smaller turns would not be so bad. And they might well have saved the ship.

There is much we don't know about the geometry of the Lusitania and the U-20. Schweiger (quoted by Ramsey, p. 81, and implicitly by Preston, p. 191) estimated the distance at 700 meters. If anything, he probably estimated low, since the Lusitania was surely bigger than he expected. Nonetheless, PeekEtaI, p. 72, give the distance as 550 meters. The Lusitania was moving at 18 knots, or about 9 meters per second. I've seen estimates that place the torpedo's speed as high as 38 knots, or 20 m/sec, but from everything else I've read, a speed more on the order of 18 m/sec is more likely. That means the approximate time from firing to impact was about 40 seconds.

The best guess is that Schweiger's torpedo hit somewhere around the boundary between #1 and #2 boiler rooms. Both flooded, which was enough to sink the ship.

If the Lusitania had changed course by 15 degrees at the moment the torpedo was fired -- a course that surely would not have caused the passengers too much discomfort -- the hit would have been about 15 meters further forward, taking out #1 boiler room but possibly reducing the damage to #2 enough that the ship, even if she sank, would at least have gone down more slowly, allowing better evacuation. Had Lusitania turned 30 degrees at the time the torpedo was fired, the hit would have been 50 meters forward, and she might have been saved, since only boiler room #1 would have been threatened. Had Lusitania turned 45 degrees, the strike would have been 110 meters forward, and she certainly would have lived; she might not even have been hit. Even if she had started a hard turn just 15 seconds before impact, she probably would have taken the impact only to boiler room #1, and she would have slowed down more rapidly, reducing the water inflow slightly and also making evacuation safer. Thus the straight course of the four point fix was a major cause of the disaster.

I would add that, though Turner was certainly guilty of taking the four point fix, which was the final cause of the disaster, he was not the first cause. The Admiralty certainly bears blame on several grounds. (Hardly a surprise, given its disastrous disorganization; there really was no central coordinating authority short of the First Sea Lord, who simply could not do everything; Ramsey, pp. 233, 250-251, etc.) The information sent to the Lusitania and to Turner was probably inadequate. But the real problem was their penny-pinching and limitations of the Lusitania's schedule. The crew's desperate lack of experience was largely due to this niggling. Had the navy paid enough, they could either have sailed the ship more regularly, allowing the crew to gain experience -- or they could have kept the crew on duty while the Lusitania sat in port, allowing them to practice with the boats. This was something Cunard could not afford to do on its own.

The bad crew also may have contributed to actual torpedo hit. We know that a watchman, Leslie Morton, saw the torpedo long before it hit (Ramsey, p. 82, etc.). Had he not been an untrained nitwit who failed to pass the message to the bridge, the ship would have had a few more seconds to avoid the torpedo -- which, as the geometry shows, might have saved boiler room #2 and the ship. But Morton was an untrained 18-year-old who hesitated, shouted a message into the communicator, and ran off to find his brother without even making sure his message was heard.

Best guess is that it wasn't heard.

On the other hand, the Admiralty can hardly be faulted for failing to provide a destroyer to escort her. Destroyers were in short supply, and at this time, destroyers did not have sonar or radar or any other means of detecting submarines except to see them or their torpedoes. Even in World War II, when sonar was universal and radar coming into use, destroyers didn't keep U-boats from sinking the vessels they escorted; they just made them more miserable afterward. There is little reason to think an escort would have saved Lusitania.
There would later be an American court case (Preston, pp. 366-370); this didn't really bring out much in the way of new facts, but it supported the claim that the *Lusitania* was not an actual warship: the plaintiffs admitted that the ship was not armed, that she was not carrying Canadian troops (something alleged because of the curious coincidence that a lot of the passengers listed Canadian addresses; Ramsey, p. 195), and some lesser points supporting the contention that she was not a legitimate target.

Unlike the other great disaster of the period, *Lusitania*'s transatlantic rival the *Titanic*, the *Lusitania* went down in relatively shallow waters, and the wreck was visited as early as the 1930s. But it wasn't until the late twentieth century that Ballard really investigated the wreck with adequate equipment.

The question of why she sank has long been a topic of controversy: What caused the second explosion, which most passengers thought the larger of the two? Many have speculated that it was in fact an explosion of war materials she had secretly taken aboard (Ballard, p. 14; Preston, p. 448). Against this is Captain Turner's testimony; he said that there was no cargo near the area where (he thought) the torpedo hit. Ballard's exploration also argues against this; he notes on p. 151 that there was only one hole in her hull. The second explosion, then, did not do further damage to the exterior, but damaged the interior and destroyed her watertight integrity.

It is Ballard's belief, based on the opening in the hull and the distribution of coal around her grave, that the second explosion was caused by coal dust: Since the ship was nearing her destination, her bunkers were relatively empty, except for dust. The torpedo sent the dust up into the air, and then sparked it, and the explosion of all the coal was what brought the ship down (Ballard, p. 195). Larson, p. 326, argues however that the coal was too damp for the dust to be very flammable. PeakeEtAl, p. 93, argue that Ballard's exploration did not turn up facts sufficient to justify his conclusions, and Ramsey, pp. 209-210, also doubts this, on the grounds that no similar instances of coal dust explosions are recorded. The latter strikes me as weak -- it is true that there are no verified instances of coal dust explosions on shipboard, but coal dust most definitely explodes (ask any coal miner!) Until World War I, there were no coal-carrying ships torpedoed, and few of the ships torpedoed in that war were examined as closely as the *Lusitania*, and by World War II, most ships were fueled by oil, not coal. So the lack of verified coal dust explosions proves very little.

O'Sullivan, pp. 134-136, holds out for an explosion caused by powdered aluminum (which can attract oxygen from water, causing the leftover hydrogen to burn. Powdered aluminum in fact is used in fireworks, with an oxidizer, to produce the very fast-burning "salutes," which are responsible for the loudest banging noises). There was aluminum in the cargo -- a lot of it (50 barrels and 94 cases, according to Larson, p. 182, who also lists 50 cases of bronze powder although no one else seems to consider that a fire hazard) -- though the aluminum, unlike the coal, was carefully packaged. And aluminum, even if powdered (as O'Sullivan says it was, though he as usual does not cite a source) is certainly a legitimate cargo. Ramsey, p. 209, offers strong evidence that aluminum was not the cause -- while fine-ground aluminum can produce an explosive flash, coarser particles are more likely to simply burn, and 1915 aluminum powder was not very finely ground.

Another possibility is that her boilers blew up (Preston, pp. 451-452; Larson, p. 326) -- not an unusual occurrence in ships of this period; it was part of what had caused the *Atlantic* tragedy forty-odd years earlier. But there wasn't much time for that to happen.

After examining all of these theories, and noting their weaknesses, Preston, pp. 452-454, argues for a failure of her steam lines -- or even a series of failures, perhaps accounting for the quick failure of the electrical system and the fact that the second explosion seemed to be heard everywhere; it may have been several explosions.

Under any of these theories, it is an "industrial accident" (O'Sullivan, p. 137). Arguing against this are PeakeEtAl, p. 103, who suggest that the torpedo hit in the vicinity of the ammunition the ship carried, and that the ammo caused the second explosion, blowing out many bulkheads. Sadly, because the ship settled on its starboard side, we cannot entirely disprove this (if we could see the hole of the explosion, we could observe whether the metal is twisted inward or outward), but unless there were hidden munitions, I frankly don't see how enough explosive could go up at any given moment to cause damage exceeding that of the torpedo hit.

Preston, p. 443, notes that the corridors in passenger liners were often smaller than in other ships, meaning that the pressure wave from the explosion(s) could not dissipate as easily as in a cargo ship. This would have increased the damage in the area of the torpedo hit. Her ultimate conclusion is that the torpedo hit in just about the worst possible spot, and the *Lusitania* simply wasn't designed to take that sort of damage.

Ramsey says explicitly (p. 206), "Although earlier authors have generally ascribed *Lusitania*'s loss
to the second explosion, current opinion suggests convincingly that the effect on the liner's stability resulting from the impact of Schweiger's torpedo was by itself sufficiently lethal to secure her destruction." (This because so much water would enter the starboard side that she could not stay on an even keel; Ramsey, p. 208.) He also suggest that there was a leak in a steam pipe somewhere, leading to rapid loss of boiler pressure (pp. 209-211), aggravated by mishandling of the situation (pp. 212-213). This would not have sunk the ship (the torpedo leak did that), but it was responsible for the rapid loss of power and propulsion.

Reading all the arguments, I am inclined to think we will never know with certainty what happened, or what caused the second explosion, though I too incline toward the "industrial accident" belief; contrary to the claims by Simpson and his followers, the evidence for a large ammunition explosion seems weak.

Apart from causing a diplomatic incident, there was one other effect of the sinking: The Admiralty gave in to the economics of the situation. For the remainder of the war, there was no British passenger service on the Atlantic (Brinnin, p. 426).

An interesting side note is that the Titanic, three years before, inspired almost too many songs to count. The Lusitania seems to have inspired just this one, and it not particularly well-known. Why? It can't be just the war, since the Lusitania got plenty of coverage. Maybe it's that the disaster couldn't so easily be blamed on "the hand of God." Though, in fact, the fault in both cases was largely "the hand of complacency."

The last survivor of the Lusitania is believed to have been Audrey Lawson-Johnston -- a member of a very fortunate family; although several children were lost, her parents, her brother, and the three-month-old Audrey herself were saved. According to a BBC story, she died at age 95 on January 11, 2011. She of course did not remember the disaster, although she did hear stories of it from relatives.

As mentioned, Lusitania is in shallow water (a depth of only 312 feet, according to Preston, p. 372, with parts of the hull 82 feet higher). The wreck has been visited many times as a result. The first was in 1935, but the equipment of the time was so bad that the diver actually thought the ship was resting on its port side; explorations since have shown that it lies on its starboard side (Preston, p. 373).

In the 1960s, the aforementioned John Light and colleagues tried to explore using newer technologies; this is the group that thought they saw guns (but Preston, p. 373, notes that this was still the era of nitrogen/oxygen breathing mixes; the divers suffered from cold and nitrogen narcosis). They did not produce usable film of the weapons. (We might add that the problems Light experienced pretty well demolish the theory that the British could have disarmed the wreck, and the hull was intact enough that the Admiralty could hardly have depth-charged it, as is claimed, e.g., by PeekeEtAl, p. 91.) Light hopes to eventually publish, but all that came of his work was Simpson's volume, which Light himself disputed.

A few artifacts were brought up by a 1982 television expedition (Preston, pp. 374-375); interestingly, these did not sell well at auction. Ballard took his turn in 1993, and produced the first good documentation of the wreck. A team of free divers working in 1994 largely reaffirmed his conclusions (Preston, pp. 376-377), and also discovered the annunciator which relayed speed and drive instructions to the engine room. This showed the ship still in forward drive -- contrary to what Turner said he ordered. Of course, since the engines failed within minutes, it hardly matters. But it makes you wonder what else Turner got wrong.

A curiosity about the whole story is the way the Lusitania legend still grips people. The Titanic fascinates people, but there is little real controversy about the history (yes, Hollywood distorted the story, but that's Hollywood). But the Lusitania continues to inspire polemics and conspiracy theories -- a common one is that the Churchill and/or Fisher (the men most responsible for naval policy) sent out the Lusitania as live bait in an attempt to get the Americans involved in the war. This is patently absurd -- not because Churchill or Fisher were above such things (in fact, Churchill hinted at the idea of live bait in a letter -- PeekeEtAl, p. 47), but because it just wasn't likely to work. The Lusitania was faster than any ship sunk by submarines to date; she also had good underwater protection that would make her hard to sink. And, if the Admiralty wanted her sunk, would they have put aboard such war materials as they did put aboard?

Preston, pp. 395-396, also makes the argument that the British in 1915 did not want the Americans in the war; they would be too likely to meddle with the peace. Such logic does not stop the polemists. Larson, p. 324, quotes a British intelligence officer, Patrick Beesly, was "reluctantly compelled" to think there was a British plot to have the Germans sink the ship. Both Simpson's and O'Sullivan's books both strike me as screeds intended to place as much blame as is possible on the British authorities. (O'Sullivan's in fact seems almost to be the work of two authors -- half the time he's going straight after the Admiralty; the other half, he calms
down and tries to be objective. Was there a hidden ghost writer who only did half the book?) The reason defeats me -- whatever their faults, the men they would blame are long dead, and their policies dead with them.

And the need for polemic produced books that are clearly bad. Simpson's book is littered with small errors of fact -- e.g. he can't even spell "blue riband," consistently calling it "blue ribbon" (O'Sullivan, p. 17), and Preston, p. 374, observe that Simpson was criticized even by John Light, whose research originally inspired what was to have been a collaboration. O'Sullivan may be even worse; his unfootnoted work has its own set of substantial errors, some of which distort the whole history of World War I.

The question of "a legitimate target" is still argued today; Preston, e.g. has a chapter with that title, noting that, within days of the tragedy, a coroner in Ireland offered the verdict "wilful murder." We must remember, as the American judge later wrote, that the incident must be viewed in light of the knowledge of the time (Preston, p. 383). (Which is surprisingly easy to do, given that the British Admiralty is still concealing records, either by refusing to release them or by blanking out pages, and some of the papers Simpson claims to have seen have now vanished; Preston, p. 384).

Preston, p. 393, probably has the best last word: "The truth was that no government, British, German, or American, was entirely free of blame for the situation leading up to the attack. Nor, in its wake, was any government hesitant to twist the facts, or use the disaster, to its own political ends."

On pp. 424-426, Preston makes another point: Two weeks before the Lusitania was sunk, the Germans had launched the first gas attack. A few weeks afterward saw the first bombing of civilians from the air. Germany, for a short time, backed away from unrestricted submarine warfare (a mistake, in Preston's view, and I think she's right: Once Germany started, they would have been better off to keep it up). But Germany did not back away from gas, or bombings, and it built the "Big Berthas" to shell Paris. The age of limited, civilized warfare was over.

I would add only one more thing: whoever was "to blame" for the Lusitania tragedy, many hundreds of complete innocents perished needlessly. In this regard, the song knows what the true issue was, and the polemicists do not. - RBW

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- Keegan: John Keegan, The First World War (Knopf, 1999)
- PeekeEtAl: Mitch Peeke, Kevin Walsh-Johnson, Steven Jones, The Lusitania Story, Naval Institute Press, 2002
- Preston: Diana Preston, Lusitania: An Epic Tragedy (Walker, 2002; I use the 2003 Berkley edition)
- Simpson: Colin Simpson, The Lusitania (Little Brown, 1972)
"north." The ship is well furnished. The mariners fear no enemies. The master "excelleth in skill."
Their cans will be filled with wine, ale, beer

AUTHOR: unknown
EARLIEST DATE: 1576 (Common Conditions, according to Palmer)
KEYWORDS: nonballad ship drink
FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 2, "Lustily, Lustily" (1 text)
NOTES [47 words]: Palmer suggests that this "has a good whiff of salt, and may have been heard
by the playwright [who is unknown] on a sea journey." I suggest Palmer look at some other folk
songs to realize what they're like -- or else stay away from those "cans... filled with wine, ale and
beer." - RBW

Lyda May
DESCRIPTION: A memorial to a dead little girl: her "cradle standing empty and her clothes are laid
away... In the corner lies her play things... We must prepare to meet her... On the streets thats pure
and holy We will join our Lyda May"

AUTHOR: unknown
EARLIEST DATE: 1878 (Musick-JAF-TheOldAlbumOf-William-A-Larkin)
KEYWORDS: grief death memorial nonballad religious baby
FOUND IN: US(MW)
REFERENCES (1 citation):
Musick-JAF-TheOldAlbumOf-William-A-Larkin 44, "Lyda May" (1 text)
Roud #4272

Lydford Law
DESCRIPTION: A sarcastic piece about the arbitrary rule of law in Lydford, the terrible jail
conditions -- dogs are fed better than prisoners -- and open town knavery. "By God's grace I'll
come there no more"

AUTHOR: William Browne (1590-1645) (source: Dixon-
AncientPoemsBalladsSongsOfThePeasantryOfEngland)
EARLIEST DATE: 1701 (Prince's _Worthies of Devon_ according to Dixon-
AncientPoemsBalladsSongsOfThePeasantryOfEngland)
KEYWORDS: abuse crime law prison punishment trial humorous nonballad recitation
FOUND IN: Britain(England(South)) [see note]
REFERENCES (1 citation):
Law" (1 text)
Roud #V40188
NOTES [112 words]: Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland: "In Anglo-
Saxon times, the town of Lidford on Dartmoor, had the privilege of coining, and long after such
privilege was abolished, courts were held there for the purposes of trying all offences connected
with coining, as well as for the settling of mining disputes."
The first three lines -- "I oft have heard of Lydford law, How in the morn they hand and draw, And
sit in judgement after" -- have become a Devonshire street rhyme -- "First hang and draw, Then
hear the cause by Lydford law" -- which preserves the meaning [see G.F. Northall, English Folk-
Rhymes (London, 1892 ("Digitized by Google")), p. 19]. - BS

Lydia Pinkham
DESCRIPTION: A bawdy and scatological testimonial in multiple stanzas for the restorative powers
of Mrs. Pinkham's patent medicine for women.
Lydia Sherman

DESCRIPTION: "Lydia Sherman is plagued with rats, Lydia has no faith in cats, So Lydia buys some arsenic, And then her husband he gets sick, And then her husband, he does die...." Her children follow, and eventually Lydia ends up in prison.

AUTHOR: unknown
EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)
KEYWORDS: homicide poison humorous children mother father husband wife
HISTORICAL REFERENCES:
May 1864 - Death of Edward Struck, first husband of Lydia Sherman (she eventually had three)
August 1864 - Deaths of George and Ann Eliza, Lydia’s children
May 16, 1878 - Lydia Sherman dies in prison in Wethersfield, Connecticut
FOUND IN: US
REFERENCES (1 citation):
Burt-AmericanMurderBallads, p. 5, "Lydia Sherman" (1 text)
NOTES [552 words]: I would love to see a contemporary newspaper account of this trial.
Burt-AmericanMurderBallads doesn’t claim this as a traditional song; it was in a notebook of her
mother’s, probably from a contemporary publication.
It should perhaps be noted that fatal overdoses of arsenic are not always the result of deliberate
poisoning. Emsley-Blocks: pp. 40-46, notes various common uses of arsenic, including pigments
and even a commercial remedy, "Dr. Fowler’s Solution."
Crosland, p. 58, reports, "A Byzantine Greek called Nicolaus Myrepsus compiled a compendium of
remedies in which he drew on Arabic sources, although his knowledge of Arabic was poor. He
made the mistake of including arsenic as a remedy in certain cases." And, once it entered the
literature, it stayed there.
According to Henderson, p. 284, "arsenic] was a commonly administered medicine in the
nineteenth century in the form of arsenious acid, which was prescribed for a great variety of
diseases, such as headaches, ulcers, gout, chorea, syphilis, even cancer. Used in a popular patent
medicine called "Fowler's Solution," it was a well-known remedy for fever and various skin
diseases. It would have been a standard part of any sizeable medical kit."
Emsley-Blocks, p. 105, describes Fowler’s Solution as being an arsenic compound in lavender
water (the latter included to prevent accidental ingestion) and that Fowler had the idea for using an
arsenic compound based on another medicine called "Thomas Wilson's Tasteless Ague and Fever
Drops."
MacInnis, p. 99, reports that Fowler's Solution contained 1% potassium arsenite (K AsO
), and that
it was used to deal with fevers as a substitute for quinine, which was difficult to consume because it
is so bitter. MacInnis, p. 100, says that women drank it for their complexions -- while also rubbing it
into their hair to kill pests. (You’d think that would be a hint.) Timbrell, p. 224, reports that it gave
the skin a "milk rose" hue.
Ironically, Fowler's Solution continued to be sold and used after it was established that it was
poisonous; there were instances where the Solution was suspected of being used in murder cases
(Blum, pp. 85, 95-97).
Also, it is possible to build up arsenic tolerance (Timbrell, p. 225; Emsley-Elements, pp. 102-103,
notes that Styrian mountaineers regularly consumed arsenic to deal with altitude conditions), so if
Lydia were tolerant (as she might have been, had she been using arsenic-based cosmetics), she
might have accidentally poisoned her family while surviving herself.
As another defense, arsenic trioxide (the most common form of arsenic poison) is only mildly
water-soluble, according to Emsley-Elements, p. 140, with the solubility increasing as the
temperature increases. If the compound is mixed with cold water, the amount that dissolves will
generally be too small to be fatal, but more will go into solution as the water warms. In the unlikely
event that someone mixed arsenic trioxide with a cold pitcher of water, the first person to drink from
it might survive while those who drank from it later would be killed; alternately, if someone mixed it
into warm water (or tea, or coffee) which then cooled, the first people to drink might be poisoned
but anyone who drank it when cooler might survive because the arsenic precipitated out. - RBW
Bibliography

- Blum: Deborah Blum,The Poisoner's Handbook: Murder and the Birth of Forensic Medicine
  in Jazz Age New York, Penguin, 2010
  the 2004 Dover reprint)
  University Press, 2005
- MacInnis: Peter MacInnis,Poisons (originally published asThe Killer Bean of Calabar and
  Other Stories), 2004 (I use the 2005 Arcade paperback)
Lyke-Wake Dirge, The

DESCRIPTION: A warning to those not yet dead. Those who gave to the poor shall receive as they have given; those who have not will pay the penalty. "This ae nicht, this ae nicht, ilka nicht and alle -- Fire and sleet and candlelicht, and Christ receive thy soule"

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: death funeral lament religious Hell

FOUND IN:

REFERENCES (4 citations):
- Quiller-Couch-OxfordBookOfBallads 33, "A Lyke-Wake Dirge" (1 text)
- Smith-SouthCarolinaBallads, p. 5, "A Lyke-Wake Dirge" (1 text)
- DT, LYKEDIRG
- Walter de la Mare, _Come Hither_, revised edition, 1928; #278, "A Lyke-Wake Dirge" (1 text)

Roud #8194

NOTES [528 words]: De la Mare quotes Sidgwick to the effect that sleet means not falling water but salt (the token of eternal life) -- or perhaps is an error for "fleet." The editors of the Oxford English Dictionary prefer the latter reading (remember that a "long s" looked very like an f, so it's an easy error). "Fleet" in this context would be a flat surface or floor -- it's the same word as J. R. R. Tolkien's "flet" for a platform in a tree. But it's not obvious what this would mean.

Bengt R. Jonsson suggests ("Oral Literature, Written Literature: The Ballad and Old Norse Genres," in Joseph Harris, editor, _The Ballad and Oral Literature_, Harvard University Press, 1991, p. 170), "As for the 'Lyke-Wake Dirge' we cannot entirely dismiss the possibility that we have to do with one out of many examples of Norwegian influence on Scottish tradition." The Norwegian influence is genuine, but Jonsson offers no real evidence for this particular contention.

Malcolm Douglas gave the following information about the tune to the Ballad-L list in 2008 (slightly edited, mostly for formatting reasons):

"The tune Hans Fried got from Peggy Richards [which was recorded by the Young Tradition] was written by Sir Harold Boulton, and first appeared in his _Songs of the North (Vol I, c.1885)_ set to the text (slightly edited) from Scott. It had changed a bit in detail by the time it got to The Young Tradition, but not fundamentally. _Songs of the North_ was immensely popular (at least 23 editions) and there would seem to be a decent chance that Peggy Richards (described as 'old') had learned it at school, or directly from print.

"It is *just* possible that a tune that may perhaps have been traditionally associated with the text survives. A song ('The Silkstone Disaster', written by Rowland Kellett) appeared in 'English Dance and Song' (XXXIII No 2 Summer 1971), set to a tune described as 'The Yorkshire Lyke-Wake'. Kellett noted that it was played as a funeral march in the Yorkshire Dales, but didn't say where, when or from whom he had got it. It bears no resemblance to Boulton's melody, but the words would fit.

"Some years later, the same tune (though slightly variant and in a different key) turned up in Blowzabella's tunebook 'Encyclopedia Blowzabellica.' There, it was titled 'Lyke Wake Dirge' and described as 'traditional' (but with a query if I remember correctly). No source was identified, and it's unclear whether the change of name is significant or not."

The connection with Yorkshire adds to the interest. According to Arnold Kellett, _The Yorkshire Dictionary of Dialect, Tradition, and Folklore_, revised edition, Smith Settle, 2002, p. 107, the Lyke Wake Dirge is a "funeral lament of great antiquity, the earliest example of Yorkshire dialect, not printed until 1686. The theme is the progress of the soul towards Purgatory and Hell, where good works done by the deceased in life help to minimise suffering. Though a Christian song, it has its roots in the pagan dread of death." The first verse quoted by Kellett opens, 'This yah neet, this yah neet, lvvery neet an' all, Fire an' fleet an' cann'l leet,' so it favors the reading "fleet" over "sleet." - RBW

File: OBB033
Lynchburg Town

DESCRIPTION: Usually a comic song about a farmer's troubles with wife, horse, merchants, prices, machinery, and anything else that comes along. Chorus: "I'm going down to town, I'm going down to town, I'm going down to Lynchburg town, toting my tobaccer down."

AUTHOR: unknown

EARLIEST DATE: 1914 (Brown)

KEYWORDS: farming humorous wife

FOUND IN: US(Ap,SE)

REFERENCES (13 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 415, "Lynchburg Town" (3 texts plus 2 fragments, 2 excerpts, and mention of 2 more, all with the "Lynchburg Town" chorus, but "A" and "B" have verses from "Raccoon" and "Possum Up a Gum Stump and "D" and "E" are partly "If I Had a Scolding Wife" ("Lucy Long (II)"); only "C" seems to be truly "Lynchburg Town"); also 480, "Hard Times" (1 text, massively composite: Chorus from "Lynchburg Town" and verses from "Old Bee Makes the Honey Comb" and the "White Folks Go to College" version of "Hard to Be a Nigger")
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 415, "Lynchburg Town" (4 tunes plus text excerpts, corresponding to "A," "B," "E," and a "J" version that apparently is not cited in Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 181, "Lynchburg Town" (2 texts, 1 tune)
Sandburg-TheAmericanSongbag, p. 145, "Goin' Down to Town" (1 text, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 192, "Hawkie Is a Schemin' Bird" (1 text, with the "Hawkie" first stanza, a chorus from "Lynchburg Town," and verses such as "Went up on a mountain To give my horn a blow" and "Climbed up on a mountain... To sweeten Liza Jane")
Hubbard-BalladsAndSongsFromUtah, #196, "'Little More Cider" (1 text, with the chorus of "A Little More Cider Too" although the lyrics are often found in "Lynchburg Town")
Lomax/Lomax-OurSingingCountry, pp. 60-62, "Lynchburg Town" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 260, "Lynchburg Town" (1 text, 1 tune)
Coleman/Bregman-SongsOfAmericanFolks, pp. 54-55, "Goin' Down to Town" (1 text, 1 tune)
Browne-AlabamaFolkLyric 167, "When I Was a Little Boy" (1 text, 1 tune, which appears to open with part of "I Wish They'd Do It Now," includes floating verses which sometimes are found in "Lynchburg Town," and end with the "Saturday Night My Wife Died" of "The Old Gray Goose (I) (Lookit Yonder)" or similar)
NorthCarolinaFolkloreJournal, Frank L. Warner [nephew of Frank M. Warner], "Songs My Uncle Taught Me" Vol. XI, No. 1 (Feb 1972), pp. 56-57, "Baccerc sellin' high/I'm goin' down to town/" (1 fragment, 1 tune)
DT, LYNCHBRG*
Roud #3444

RECORDINGS:
Blue Ridge Highballers, "Going Down to Lynchburg Town" (Columbia 15096-D, 1926)
The Highlanders [Lonnie Austin, Roy Harvey, Charlie Poole, Odell Smith, Lucy Terry], "Lynchburg Town" [instrumental] (Paramount 3171, 1929) [May also have been issued under Poole’s name with the same record number]
Al Hopkins & his Buckle Busters, "Lynchburg Town" (Brunswick, unissued, 1928)
Grandpa Jones, "Going Down Town" (King 772-B, 1949)

CROSS-REFERENCES:
cf. "Watermelon Spoilin' On The Vine" (floating verses)
cf. "Funniest Is the Frog" (lyrics, tune)

ALTERNATE TITLES:
Lebeck Town

File: Wa181

M. and I. Goo-goo Eyes, The

DESCRIPTION: Recitation about logging life, with musical chorus, "Just because that jack makes goo-goo eyes, They piled them logs clear up into the skies." The singer discusses what happens when the train comes to collect the logs

AUTHOR: Ed Springstad
M.P.'s Life for Me, An

DESCRIPTION: "Hi diddle de dee! An M.P.'s life for me! You get the run of Bellamy's...." "You got to learn to lie." "You get a car that calls at four, With petrol coupons by the score." "And if the people don't obey. In gaol you lock them all away."

AUTHOR: Words: Ronald L. Meek (source: Bailey/Roth-ShantiesByTheWay-NZ)
EARLIEST DATE: 1940 (from a banned Victoria College event, according to Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: political New Zealand humorous nonballad derivative

REFERENCES (2 citations):
Bailey/Roth-ShantiesByTheWay-NZ, p. 109, "An M.P.'s Life for Me" (1 text, tune [inaccurately] referenced)
Cleveland-NZ-GreatNewZealandSongbook, pp. 85-86, "An MP's Life for Me" (1 text, 1 tune)

NOTES [60 words]: Bailey/Roth-ShantiesByTheWay-NZ's notes list the tune of this as "'Hi diddle dee dee" from "The Wizard of Oz." There is of course no such song in either the Baum story or in the standard movie "Wizard." I assume this means "An Actor's Life for Me" from the Disney animated version of "Pinocchio," which came out in 1940. I'm amazed it was parodied so quickly. - RBW

M'Dermott's Farewell

DESCRIPTION: A young man on the Limeric city quay is bound for America. "For want of wages and employment, home and country I must flee." He thinks of his parents and sweetheart left behind. He hopes "fortune [will] smile upon me" so he can return.

AUTHOR: unknown
EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)

KEYWORDS: poverty emigration farewell America Ireland nonballad family

REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 79, "M'Dermott's Farewell" (1 text, 1 tune)

M'Ginty's Meal-an-Ale

DESCRIPTION: A pig escapes and wreaks havoc. Chorus: "They war howlin' in the kitchen like a caravan o' tinkies, An' some wis playin' ping-pong... Up the howe or doon the howe there never wis sic jinkies As M'Ginty's meal-an-ale far the pig gaed there tae see."
Ma Bonnie Wee Lochee Lass

DESCRIPTION: "It fell upon a Lammas nicht now I went oot for a stroll" the singer sees a beautiful girl and asks to walk with her. The talk. He walks her home. Now they are married "an' happy as we can be" with three children. He is happy they met.

AUTHOR: unknown
EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: courting children
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 65. "Ma Bonnie Wee Lochee Lass" (1 text, 1 tune)
Roud #22218
File: Gath065

Ma Brune (My Dark-Haired One)

DESCRIPTION: French. Singer tells of his love for the dark-haired girl. He tells her that if she ever doubts his love, "Ask the echoes ... Ask brooks and rivers and the rocks". He asks the birds to join him in singing of his great love.

AUTHOR: unknown
EARLIEST DATE: 1946 (Berry-FolkSongsOfOldVincennes)
KEYWORDS: love nonballad bird
FOUND IN: US(MW)
REFERENCES (1 citation):
Berry-FolkSongsOfOldVincennes, p. 40, "Ma Brune (My Dark-Haired One)" (1 text + translation, 1 tune)
NOTES [37 words]: If my lover spent his time singing to brooks, rocks and birds, I'd probably be off with a sailor at the first opportunuty. - PJS
On the other hand, it probably pays better than singing for actual people at folk clubs. - RBW
Last updated in version 2.5
File: BerV040

Ma Petite Marguerite (My Little Marguerite)

DESCRIPTION: French. The singer say, Little Marguerite, I am leaving to sail on the waves around the world but I will love you until I die. She says she will cry a thousand tears waiting for his return; all is useless; she would prefer them both lost at the same time.

AUTHOR: unknown
Maa Bonny Lad

DESCRIPTION: "Hae ye seen ought o' maa bonny lad? Are ye sure he's well, o? He's gone awa' wi' a stick in his hand..." "Yes, I've seen your bonny lad, It's on the sea I spied him. His grave is green, but not with grass, And ye'll never lie beside him."  
AUTHOR: unknown  
EARLIEST DATE: 1971 (recorded by Ann Briggs)  
KEYWORDS: love separation sailor death  
FOUND IN: Britain  
Roud #204  
RECORDINGS:  
Anne Briggs, "Maa Bonny Lad" (on Briggs2, Briggs3, Briggs4)  
File: RcMaBoLa

Mabel Clare

DESCRIPTION: The singer recalls walking in the garden to gather roses to "braid in [Mabel's] golden/shiny hair." But now he gathers with others to bid her farewell, as she has died  
AUTHOR: unknown  
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)  
KEYWORDS: love hair flowers death  
FOUND IN: US(So)  
REFERENCES (1 citation):  
Browne-AlabamaFolkLyric 96, "Mabel Clare" (2 texts, 1 tune)  
Roud #11387  
NOTES [80 words]: Browne-AlabamaFolkLyric notes that there was an 1862 song "Mabel Clare" with words by R. Hunt and music by A. J. Higgins. Based on the version on 67 of the Dime Song Book No. 2, it is similar in plot (it recalls beautiful Mabel, who is now dead), but omits the flower-gathering theme that is in both Browne-AlabamaFolkLyric's texts, and the words are quite different. Like Browne-AlabamaFolkLyric, I suspect one inspired the other, but they don't really look like the same song. - RBW  
Last updated in version 4.3  
File: Brne096

Mabel, Mabel

DESCRIPTION: "Mabel, Mabel, Set the table, Don't forget your Salt, vinegar, mustard, pepper." (or "salt and pepper," or "red hot pepper," etc.)  
AUTHOR: unknown  
EARLIEST DATE: 1948 (NorthCarolinaFolkloreJournal)  
KEYWORDS: play party food  
FOUND IN: US(So) New Zealand  
REFERENCES (3 citations):  
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p, 104, "(Mabel, Mabel)" (1 text)  
NorthCarolinaFolkloreJournal, (Joan McCaskill, collector), "Rope-Skipping Games", Vol. 1, No. 1 (Jun 1948), p. 12, "(Mabel, Mabel, set the table)" (1 text)  
Roud #19280
Mac and Shanahan

DESCRIPTION: Miko Mac and Shanahan are tracked to Newtown by bloodhounds and taken by Black and Tans. They refused to give their comrades' names. They are executed by shooting "in the Ennis Road." The pride of West Clare, they are buried in Doonbeg.

AUTHOR: unknown

EARLIEST DATE: 1974 (Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan)

KEYWORDS: rebellion execution manhunt burial patriotic IRA

HISTORICAL REFERENCES:

1920-1921 - The Black and Tan War

Dec 22, 1920 - Commandant Willie Shanahan of the West Clare Brigade of Republican Police and Captain Michael McNamara of Doonbeg Company IRA are executed by the Black and Tans (source: Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan).

FOUND IN: Ireland

REFERENCES (1 citation):

Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 25, "Mac and Shanahan" (1 text, 1 tune)
Roud #5221

RECORDINGS:

Nora Cleary, "Mac and Shanahan" (on IRClare01)
Tom Lenihan, "Mac and Shanahan" (on IRTLenihan01)

NOTES [70 words]: "The Black and Tans" (for which see "The Bold Black and Tan") were a special English constabulary recruited to quell Irish violence. They failed, and in fact contributed to the brutality.

It will tell you something of the violence of the period that none of the six histories I checked (including three devoted specifically to this period, one of which is largely a catalog of atrocities) mentions any of these events. - RBW

File: RcMacASh

Mac's and the O's, The

DESCRIPTION: "When Ireland was founded by the Mac's and the O's, I never could learn..." but the singer lists all the various great family names of Ireland. Some specific names are mentioned, but most are simply references to clans

AUTHOR: unknown

EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland)

KEYWORDS: nonballad wordplay Ireland

FOUND IN: Ireland

REFERENCES (2 citations):

Henry/Huntingdon/Herrmann-SamHerrysSongsOfThePeople H484, p. 176, "The Mac's and the O's" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 79, "The Mac's and the O's" (1 text)
Roud #4812

NOTES [68 words]: Even when a specific character is named in this song, it is often a legendary figure such as Finn MacCool. A handful, however, are historical, such as Hugh O'Neill of Tyrone, whose name is naturally connected with O'Donnell (for these two, see the notes to "O'Donnell Abou").

The final stanza refers to women, and most of these, interestingly, are women of song, e.g. Eileen Aroon and Kathleen Mavourneen. - RBW

File: HHH484

MacCrimmon's Lament

DESCRIPTION: "Round Coolin's peak the mist is sailing." The mists stream, the banshee wails, the beasts and brooks mourn, the singer's eyes stream for MacCrimmon, who never shall return. "No more forever Shall love or gold bring back MacCrimmon."
MacDonald of the Isles

DESCRIPTION: MacDonald courts Peggy, a lowland lady. He tells her that if she'd go with him he'd marry her. She agrees. As they ride "there was nothing there fittin for a lady." She becomes pregnant. At home he has a coach prepared to "go ... and see your daddy"

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan4)
LONG DESCRIPTION: MacDonald says, "first when I cam to Kilboggie's Toon" courting Peggy "she lay in her bed till her breakfast was ready." She tells her mother that she would leave her silk gowns to go with her Highland laddie. He tells her that if she'd go with him he'd marry her and she'd be "a Highland chieftain's lady" She agrees. They ride with her in disguise, as his sister, or Lowland Kate, or Lowland Jinny. As they ride "there was nothing there fittin for a lady." She becomes pregnant. She recalls what she has left behind "in my father's ha" He assures her that when they reach his home she'll be a lady. When they do arrive he has a coach and six prepared to "go once more and see your daddy"

KEYWORDS: elopement marriage sex return disguise pregnancy mother
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 851, "MacDonald of the Isles" (2 texts, 2 tunes)
Roud #95
CROSS-REFERENCES:
cf. "Glasgow Peggy" [Child 228] (tune and general plot)
NOTES [108 words]: Greig/Duncan4 quoting Duncan: "It is not easy to settle the exact relation between this ballad and [Greig/Duncan4 [850], Child 228] 'Glasgow Peggy'; but that there is a connection is clear enough. The plot and development of the story are the same; the names of Peggy and Macdonald are in both; some stanzas in the later part of this ballad are either modelled on 'Glasgow Peggy' or taken from it (9,10,13,14); and, to complete the connection, the tune is the same. Yet the greater part of the fifteen stanzas are quite different in matter from any version of 'Glasgow Peggy', and the name Kilboggie or Kilbagie is not found in any form of it." - BS
Last updated in version 2.5
File: GrD4851

MacDonald's Camp

DESCRIPTION: "One evening last fall when we felt well inclined, We hired with D. A. MacDonald to work at the pine." MacDonald pushes so hard that "He brought bread seven miles and he got it there hot." The loggers are described, and Caldwell called "no use at all."

AUTHOR: reportedly Jack Caldwell
EARLIEST DATE: 1963 (Fowke)
KEYWORDS: work logger lumbering moniker
FOUND IN: Canada(Ont)
REFERENCES (1 citation):
Fowke-LumberingSongsFromTheNorthernWoods #17, "MacDonald's Camp" (1 text, 1 tune)
Roud #4469
File: FowL17

MacDonald's Return to Glencoe (The Pride of Glencoe) [Laws N39]

DESCRIPTION: The singer tries to woo a woman of Glencoe, but she says she is loyal to...
MacDonald, gone to war these ten years. He suggests that MacDonald may have forgotten her; she says she will remain single even so. He then reveals himself as MacDonald.

AUTHOR: unknown

EARLIEST DATE: before 1835 (broadside, Bodleian Johnson Ballads 1641)

KEYWORDS: courting disguise separation reunion

FOUND IN: Britain(Scotland(Aber,Bord)) US(MW,So) Canada(Mar,Newf) Ireland Australia

REFERENCES (25 citations):

Laws N39, "MacDonald's Return to Glencoe (The Pride of Glencoe)"
Ford-VagabondSongsAndBalladsOfScotland, pp. 247-248, "Donald and Glencoe" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #55, p. 1, "Glencoe" (1 text)
Greig/Duncan5 1044, "The Pride of Glencoe" (16 texts plus a single verse on p. 631, 17 tunes)
Ord-BothySongsAndBallads, pp. 65-66, "Donald's Return to Glencoe" (1 text, tune referenced)
McMorland/Scott-HerdLaddieOTheGlen, pp. 62-63, 150, "Donald's Return to Glencoe" (1 text, 1 tune)
Randolph 126, "MacDonald's Return to Glencoe" (1 fragment)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 25, "Glencoe" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 87, "The Pride of Glencoe" (1 text plus mention of 2 more)
Greig/Duncan5 #1044, p. 1, "Glencoe" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 129, "Glencoe" (1 text, 1 tune)
Karpeles-FolkSongsFromNewfoundland 56, "The Pride of Glencoe" (1 text, 1 tune)
Ives-FolkSongsOfNewBrunswick, pp. 70-72, "Glencoe" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 68, "The Pride of Glencoe" (1 text)
O'Connor-OldTimeSongsAndBalladOfIreland, p. 136, "McDonald's Return to Glenco" (1 text)
Meredith/Anderson-FolkSongsOfAustralia, pp. 52-53, "Donald of Glencoe" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H655, p. 319, "The Pride of Glencoe" (1 text, 1 tune)
Huntingdon-SongsTheWhalemenSang, pp. 113-115, "The Banks of Glenco" (2 texts, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 28, "The Lass o' Glencoe" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1354, p. 92, "McDonald's Return to Glenco" (1 reference)
DT 464, PRIGLENC*
Roud #515

RECORDINGS:
Lizzie Higgins, "MacDonald of Glencoe" (on LHiggins01)
Mr. MacDonald, "Glencoe" (on MUNFLA/Leach)

BROADSIDES:
Bodleian, Johnson Ballads 1641, "Donald's Return to Glencoe," G. Walker (Durham), 1797-1834; also sb30347b, "McDonald's Return to Glenco"
Murray, Mu23-y:4:036, "Donald's Return to Glencoe," unknown, 19C
NLScotland, L.C.178.A.2(206), "Donald's Return to Glencoe," unknown, c. 1840; also L.C.Fol.70(73a), "Donald's Return to Glencoe," James Lindsay (Glasgow), c. 1875

CROSS-REFERENCES:
cf. "John (George) Riley (I)" [Laws N36] and references there
cf. "The Lass o' Glencoe" (lyrics)

SAME TUNE:
The Silk Merchant's Daughter [Laws N10] (File: LN10)

NOTES [33 words]: Broadside LOCSinging as202320: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4,
**MacFarlan' o' the Sprotts**

DESCRIPTION: The singer courts Susy but their fathers cannot agree. He sends Macfarlan' as a middleman to negotiate for him. Macfarlan' is an ugly stupid oaf but Susy's father tells him to speak for himself. Susy and Macfarlan' marry. Moral: Never trust a middleman

AUTHOR: George B Thomson (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

EARLIEST DATE: 1910 (Greig/Duncan6)

KEYWORDS: courting marriage bargaining humorous

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #145, p. 1, "MacFarlan o' the Sprotts" (1 text)
- Greig/Duncan6 1221, "MacFarlan' o' the Sprotts" (1 text, 1 tune)

File: GrD61221

**Machine-Guns They Rattle**

DESCRIPTION: "Machine-guns they rattle, Jack Johnsons they roar, I don't want to fight With these Fritz any more. Take me over the sea, Where the Germans they can't get at me, Oh, my, I don't want to die, I want to go home"

AUTHOR: unknown

EARLIEST DATE: 1968 (Meredith/Anderson-FolkSongsOfAustralia)

KEYWORDS: war cowardice homesickness derivative

FOUND IN: Australia

REFERENCES (1 citation):
- Meredith/Anderson-FolkSongsOfAustralia, pp. 143-144, "Machine-Guns They Rattle" (2 texts, 1 tune)

NOTES [17 words]: Although this piece is probably a parody, Meredith and Anderson report a shearer's parody of it. - RBW

Last updated in version 5.0

File: MA143

**Mack's Blues**

DESCRIPTION: "Say, I told the Captain, he don't worry me, Got a hundred and twenty-nine summers, partner, never will go free." The singer complains of hard work and getting up so early, calls for water, works with mules, wishes for mercy, and tells of prison life

AUTHOR: unknown

EARLIEST DATE: 1965 (collected from Mack Maze by Jackson)

KEYWORDS: prison hardtimes nonballad

FOUND IN: US(So)

REFERENCES (1 citation):
- Jackson-WakeUpDeadMan, pp. 81-82, "Mack's Blues" (2 texts, 1 tune)

NOTES [76 words]: This is an amazing demonstration of the fluidity of prison moans (this is properly not a blues; the form is wrong). *Both* of Jackson's versions come from Mack Maze, but while they have the same tune, only one verse is common. Maze's first text is apparently a mule song; the second has a large dose of "Easy Rider" material. I could make a strong case for splitting them, but it is not likely that we will find an exact match for either one elsewhere. - RBW

Last updated in version 2.4

File: JDM081

**Mackenzie and His Dog (I)**

DESCRIPTION: "Draw up your chair and I'll pour out a beer, While I sing you a song of a Scots mountaineer." "He had a fine sheepdog... he learned to find sheep that no one had lost!" While
"Mac" is in a bar, the sheep steals sheep; Mac is captured and the dog shot

AUTHOR: Words: Joe Charles

EARLIEST DATE: 1981 (Charles, Black Billy Tea; reportedly written c. 1960)

KEYWORDS: sheep travel thief dog New Zealand humorous

HISTORICAL REFERENCES:

1855 - the disappearance of the sheep and McKenzie's capture. He is sentenced to five years, but the sentence is commuted after nine months and he returns to Australia

FOUND IN:

REFERENCES (2 citations):
Cleveland-NZ-GreatNewZealandSongbook, pp. 52-53, "Mackenzie and His Dog" (1 text, 1 tune)


CROSS-REFERENCES:
cf. "McKenzie and His Dog" (subject)

NOTES [469 words]: The John/James McKenzie of this song should not be confused with Sir John McKenzie (1839-1901), who spent about twenty years in the New Zealand parliament and in some liberal governments; Sir John was a generation younger and did not arrive in New Zealand until 1860.

Ell. 154-155, has an entry on "Mackenzie, the 'Sheep Stealer'": "A Robin Hood-like glamour surrounds the exploits of James McKenzie (now spelled Mackenzie), who was said to have stolen 1000 sheep from George Rhodes of the Levels and driven them to the huge high-country basin that was named after him. A Highland drover who spoke Gaelic as his first language, McKenzie discovered his 'country' in the infant days of settlement in Canterbury (though his pass was known to others). McKenzie was apprehended by Rhodes' overseer James Sidebotham and two Maori, Taiko and 'Seventeen,' on March 4, 1855, but escaped the same night. The memorial on the spot describes McKenzie as 'the freebooter.' Tried and sentenced to five years' imprisonment, McKenzie made several escapes from the Littleton gal before he was pardoned five months later."

Mackenzie claimed he was helping someone by the name of James Mossman watch over stolen sheep. There seems to be no evidence that Mossman existed.

Ell continues, "In allowing a pardon, the Provincial Superintendent accepted that McKenzie's silence in defence was born of the Gael's incomprehension of the English language in which he was tried. McKenzie's story has inspired many local legends, as did his dog which was said to have a prodigious memory for mustering instructions, allowing the dog to take sheep long after McKenzie had moved on to some other place of safety." A writer named James McNeish wrote a novel Mackenzie [1870] and an attempt at a defense called The Mackenzie Affair.

NewZealandEncyclopedia, pp. 337-338, opens its entry on McKenzie by saying McKenzie "is a legendary figure in NZ history, whose date and place of birth and ultimate fate remain unknown. "The Mackenzie Country, Mackenzie Pass and the Mackenzie River are all named after the shepherd (despite the difference in spelling). It is believed McKenzie was born in Inverness-shire, emigrated to Australia during the 1840s and then came on to NZ with the object of taking up land in Southland."

It was in 1855 that about a thousand sheep disappeared from Levels Station at Timaru. The rest of the story mostly matches Ell's, although in this account, the overseer is called J. H. C. Sidebottom. After his pardon, it is thought McKenzie returned to Australia.

"McKenzie's physical stamina, his stockmanship and his apparently remarkable dog companion have been romanticised over the years, until he is now established as part of NZ's folklore." The entry closes with a picture of McKenzie's dog but has no photo of McKenzie! - RBW

Bibliography


Last updated in version 5.2

File: Clev052

Macnamara's Band

DESCRIPTION: "My name is Macnamara, I'm the leader of the band, My wife is Betty Grable,
she's the fairest in the land"; she can sing, dance, "show a leg" ... everything but "make my ham and eggs"

AUTHOR: John J. Stamford (according to Opie/Opie-TheSingingGame)
EARLIEST DATE: 1960 (Opie/Opie-TheSingingGame)
KEYWORDS: derivative playparty food
FOUND IN: Britain(England(Lond),Scotland(Bord))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame 121, "Macnamara's Band" (2 texts, 1 tune)
SAME TUNE:
No. 5. Squadron Song (File: Hopk041)
NOTES [60 words]: Opie/Opie-TheSingingGame: "'Macnamara's Band', written by John J. Stamford (copyright J.H. Larway, 1914) has been a song too good for children to abandon, and is particularly cherished in Scotland."

Betty Grable, a movie star of the 1930's, 1940's and 1950's, was married to band-leader Harry James from 1943 to 1965. (Source: Wikipedia article Harry James) - BS

MacPherson the Drover

DESCRIPTION: Peggy's father would have her follow McPherson the drover. she agrees but thinks about all the men "for me hae gane stark" she might have had. But if Harry Mitchell, "my love just now," proves true she'll "look owre my nose at the drover"

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan4)
KEYWORDS: courting marriage farming father
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #156, p. 2, "M'Pherson the Drover" (1 text plus 1 fragment)
Greig/Duncan4 768, "MacPherson the Drover" (4 texts plus two verses on pp. 537-538, 1 tune)
Roud #6185
CROSS-REFERENCES:
cf. "The Quaker's Wife" (tune, per Greig)
ALTERNATE TITLES:
Jeannie, My Dear
NOTES [33 words]: Greig: "[According to Rev. George Williams this song] was written about an irregular marriage in 1793, and is supposed to have been the work of John Adam, son of the Rev. Francis Adam, Cushnie." - BS

MacPherson's Lament

DESCRIPTION: MacPherson tells how a woman betrayed him to the Laird o' Grant. He challenges all to a duel in defense of his honor. He breaks his fiddle, "the only friend I hae," rather than see it in bad hands. A rider is coming to reprieve him, so he is hanged early

AUTHOR: unknown
EARLIEST DATE: 1803 ( _Scots Musical Museum_ #114); supposedly first appeared by 1710 (ee NOTES)
KEYWORDS: execution betrayal reprieve fiddle outlaw
HISTORICAL REFERENCES:
Nov 16, 1700 - Execution of James MacPherson
FOUND IN: Britain(Scotland(Aber))
REFERENCES (14 citations):
Whitelaw-BookOfScottishSong, pp. 346-347, "Macpherson's Farewell" (1 text)
Greig/Duncan3 697, "Macpherson's Rant" (6 texts, 6 tunes)
Porter/Gower-Jeanie-Robertson-EmergentSingerTransformativeVoice #15, pp. 134-135, "MacPherson's Farewell" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 348, "MacPherson's Lament" (1 text, 1 tune)
MacPherson's Farewell

DESCRIPTION: "I've spent my time in rioting, Debauch'd my health and strength... But now, alas! at length, I'm brought to punishment direct." MacPherson laments that he is to be hanged, blames the Laird of Grant and Peter Brown, and tells people to live well

AUTHOR: unknown

EARLIEST DATE: 1829 (Chambers)

KEYWORDS: punishment execution betrayal outlaw
HISTORICAL REFERENCES:
Nov 16, 1700 - Execution of James MacPherson
FOUND IN: Britain(Scotland)
REFERENCES (3 citations):
Ord-BothySongsAndBallads, pp. 444-445, "M'Pherson's Farewell" (1 text)
Olson-BroadsideBalladIndex, ZN1339, "I spent my time in rioting, debauch'd my health and strength" (?)
Roud #2160
CROSS-REFERENCES:
cf. "MacPherson's Lament" (subject)
NOTES [81 words]: Often treated (e.g. by Roud) as a variant of the now-better-known "MacPherson's Lament," the two have so little in common that it seems certain that the two are separate. There is, at the very least, a great deal of editing (by Burns?) separating the two. This piece, which can be told from the other by the first line in the description, is much poorer poetry; nonetheless, it is generally held to be older. I doubt it's traditional by origin; it reads like a moralizing broadside. - RBW
Last updated in version 2.5
File: Ord444

Mad Trapper of Rat River, The
DESCRIPTION: The Mounties learn that a trapper has gone mad; he shoots one and flees. During the manhunt, he kills another Mountie, then a third, but is surrounded and shot dead. Credit is given to the Mounties: "They always get their man"
AUTHOR: Probably Wilf Carter
EARLIEST DATE: 1933 (recording, Wilf Carter)
LONG DESCRIPTION: Two Indians report to the Mounties that a trapper has gone mad; the Mounties visit him, but he shoots one and flees. A manhunt ensues; in the process, he kills another Mountie, backtracks and escapes. Eventually he kills a third, but is surrounded and shot dead. Credit is given to the Mounties: "They always get their man"
KEYWORDS: madness fight violence crime homicide death police
FOUND IN: Canada(West)
RECORDINGS:
Wilf Carter, "The Capture of Albert Johnson" (Bluebird [Canada] B-4966, c. 1934; rec. 1933)
Stanley G. Triggs, "The Mad Trapper of Rat River" (on Triggs1)
NOTES [33 words]: Trapper Albert Johnson was hunted and killed by Mounties (Royal Canadian Mounted Police) in the 1930s. Triggs reports this ballad as widespread in western Canada "from the Rockies to the coast." - PJS
Last updated in version 4.2
File: RcTMTORR

Mada Cantinny (Mother Cantinny)
DESCRIPTION: Jamaican patois: They know I am Cantinny. Did you reveal that?
AUTHOR: unknown
EARLIEST DATE: 1921 (Beckwith-Ballad)
KEYWORDS: disguise trick animal
FOUND IN: West Indies(Jamaica)
REFERENCES (2 citations):
Murray-FolkSongsOfJamaica, p. 18, "Mada Cantinny" (1 text, 1 tune)
ADDITIONAL: Martha W Beckwith, "The English Ballad in Jamaica: a Note Upon the Origin of the Ballad Form" in _Publications of the Modern Language Association_ [PMLA], Vol. XXXIXI, No. 2 (Jun 1924 (available online by JSTOR)), pp. 460-461, "Grandy Beard" (1 text)
RECORDINGS:
Edric Connor with the Caribbeans and Earl Inkman, "Mada Cantinny" (on WIEConnor01)
NOTES [71 words]: Murray-FolkSongsOfJamaica: "Mada Cantinny (Mother Cantinny), is a character in an Anancy story, whose name was only known to the animals she fostered. Anancy [the eponymous trickster] [often a spider, and often spelled Anansi - RBW], disguised as a girl,
learned her name from Bra Crab, one of her 'children,' and Mada Cantinny sang this song to each animal in turn asking if it were responsible for divulging her secret." - BS
*Last updated in version 3.8*
File: JaMu018

**Madam, Madam, You Came Courting**

**DESCRIPTION:** When the girl comes courting the boy agrees to "entertain you If you will not call me names." She spurns his wealth: "All I want is a fancy man." He says she can look to the trees to keep her warm "when nights are cold and frosty"

**AUTHOR:** unknown

**EARLIEST DATE:** 1906 (Reeves-TheEverlastingCircle)

**KEYWORDS:** courting rejection humorous

**FOUND IN:** Britain(England(South)) Canada(Mar)

**REFERENCES (3 citations):**
- Reeves-TheEverlastingCircle 111, "Ripest Apples" (2 texts)
- Creighton-MaritimeFolkSongs, p. 121, "Madam, Madam, You Came Courting" (1 text, 1 tune)
- Pottie/Ellis-FolksongsOfTheMaritimes, pp. 100-101, "Madam, Madam, You Came Courting" (1 text, 1 tune)

**Roud #542**

**CROSS-REFERENCES:**
- cf. "Wheel of Fortune" (Dublin City, Spanish Lady) (theme)

**NOTES [63 words]:** Creighton-MaritimeFolkSongs: "Although a different song, this is very like 'The Quaker's Courtship'"; Creighton's song is "Wheel of Fortune" with roles reversed. Nevertheless, though I find no lines shared with that group of songs it is close enough that it may belong there. - BS

Roud, indeed, lumps them -- but logic says that this is rewritten, and hence should be split. - RBW

*Last updated in version 5.0*

File: CrMa121

**Made My Vow to the Lord**

**DESCRIPTION:** "Done made my vow to the Lord, And I never will turn back, I will go, I shall go, To see what the end shall be." "My strength, good Lord, is almost gone, I will go, I shall go...."

"Sometimes I'm helpless on the ground, I will go...."

**AUTHOR:** unknown

**EARLIEST DATE:** 1915 (Work-FolkSongOfTheAmericanNegro)

**KEYWORDS:** religious nonballad

**FOUND IN:** US

**REFERENCES (1 citation):**
- Work-FolkSongOfTheAmericanNegro, p. 67, "Make My Vow to the Lord" (1 text)

**Roud #12077**

File: FSAN067

**Madeleine**

**DESCRIPTION:** French (Belgian). Capstan shanty. "En revenant d'Beaumont, La digue, digue, daine." The singer dreams of Beaumont, where he meets a girl. Her name is Madeleaine. He lifts her petticoat. You can guess the rest

**AUTHOR:** "Commandant LeMaitre" (source: Hugill)

**EARLIEST DATE:** 1977 (Hugill-SongsOfTheSea)

**KEYWORDS:** shanty foreignlanguage courting sex dream

**FOUND IN:**

**REFERENCES (1 citation):**
- Hugill-SongsOfTheSea, p. 102, "Madeleine" (2 texts, French and English, 1 tune)

File: HSoSe102
Mademoiselle from Armentières

DESCRIPTION: The mademoiselle "hasn't been kissed [or other appropriate verb] for forty years."
The soldiers complain about her or cajole her to do their laundry; they complain about their
superiors (and their relations with the lady?) and grouse about army life

AUTHOR: unknown

EARLIEST DATE: 1919

KEYWORDS: bawdy soldier humorous nonballad

HISTORICAL REFERENCES:
1914-1918 - First World War, during which this ballad clearly arose

FOUND IN: US(So) Canada(Newf)

REFERENCES (14 citations):
Randolph/Legman-RollMeInYourArms I, pp. 513-515, "Mademoiselle from Armentieres" (3 texts, 1 tune)
Sandburg-TheAmericanSongbag, pp. 440-442, "Hinky Dinky, Parlee-Voo" (1 text, 1 tune)
Hopkins-SongsFromTheFrontAndRead, pp. 26-27, "Mademoiselle from Armentières" (1 text, 1 tune); p. 139, "Three German Officers Crossed the Rhine" (1 text, tune referenced; Hopkins implies this is a separate song, but most of the verses are standard "Madamoiselle")
Brophy/Partridge-TommiesSongsAndSlang, pp. 48-50, "Mademoisell from Armeenteers"; "Madame, Have You...?"; "ThHe Sergeant-Major's having a time" (3 texts)
Scott-TheBalladOfAmerica, pp. 331-333, "Mademoiselle from Armentieres" (2 texts, 1 tune)
Lomax/Lomax-FolkSongUSA 38, "Mademoiselle from Armentieres" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSons, pp. 557-560, "Hinky Dinky Parley-Voo?" (1 text, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 78-79, "Mademoiselle from Armentieres" (1 text, 1 tune)
Arnett-IHearAmericaSinging, pp. 152-153, "Hinky Dinky Parlay-Voo" (1 text, 1 tune)
Johnson-BawdyBalladsAndLustyLyrics, pp. 110-111, "Hinky Dinky" (1 text)
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 15-22, "Mad'moiselle from Armentieres (40,000 Marines Can't Be Wrong)" (1 very long composite text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 277, "Mademoiselle from Armentieres" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 344-345, "Mademoiselle from Armentieres"

ADDITIONAL: George Allan England, _Vikings of the Ice: Being the Log of a Tenderfoot on the Great Newfoundland Seal Hunt_ (also published as _The Greatest Hunt in the World_), Doubleday, 1924, p. 128, "(no title)" (1 short text, probably partial)

Roud #4703

RECORDINGS:
Benny Bell, "Hinky Dinkey Polly Voo" (Cocktail Party Songs 101, n.d.)
Bell Record Quartet, "Hinky Dinky Parlez Vous" (Bell 285, 1924 - but it's possible this is Benny Bell's post-World War II recording for his similarly-named label)
Broadway Quartet, "Hinky Dinky Parlez Vous" (Banner 1382/Regal 9678, 1924)
Jan Garber & his Orch, "Hinky Dinky Parlay Voo" (Victor 19405, 1924)
Happiness Boys [Billy Jones & Ernest Hare] "Hinky Dinky Parlay Voo" (Columbia 132-D, 1924)
Lawrence Loy & Wilbur Waite, "Hinky Dinky Parlez Vous" (Columbia 20638, 1949)
[Billy] Murray and [Ed] Smalle, "Hinky Dinky Parlay Voo" (Victor 19388, 1924)
Sweet Violet Boys, "Hinky Dinky Parlay Voo, Part 1/Part 2" (Vocalion 03281, 1936; this number was also used for Part 1 only, with the reverse side another song; Part 1 is also on Conqueror 9067, 1938; Columbia 20283/Columbia 37704, 1947. Part 2 was also issued as, "Hinky Dinky Parley Voo #2", Vocalion 03327, 1936; Columbia 20284/Columbia 37705, 1947)

CROSS-REFERENCES:
cf. "When Johnny Comes Marching Home" (approximate tune)
cf. "Johnny, I Hardly Knew Ye" (approximate tune)
cf. "Johnny, Fill Up the Bowl" (approximate tune)
cf. "Snapoo" (approximate tune; theme)
cf. "The Little Red Train" (tune)
cf. "Three Pirates" (tune)

SAME TUNE:
What's Become Of Hinky Dinky Parlez Vous? (What Has Become of Hinky Dinky Parlez Voo?) (Al Bernard & J. Robinson, Cameo 572, 1924; Carl Fenton & his Orch., Brunswick 2618, 1924; Billy Jones, Vocalion 14817, 1924); (Billy Jones & Ernest Hare, Okeh 40128, 1924)
One Grease Ball (Niles/Moore-SongsMyMotherNeverTaughtMe, p. 38)
I Bought a Scab for Fifty Cents (by Odell Corley, then 11 years old) (Kristina Horton, _Martyr of Loray Mill: Ella May and the 1929 Textile Workers' Strike in Gastonia, North Carolina_, McFarland & Company, 2015, p. 199. For background, see the notes on "Chief Aderholt")

NOTES [73 words]: Both plot and tune of this song show a relationship with "Snapoo" (indeed, they sometimes mix, and Roud lumps them); it is reasonable to ask which came first and which influenced the other. As both appear at about the same time, however, it is effectively impossible to settle the matter.

Fuld has extensive notes about the origin of this song, with some interesting folkloric twists; the legends, while possible, are not convincing. - RBW

Last updated in version 6.1

File: RL513

Mademoiselle Went to the Well

DESCRIPTION: Ball-bouncing game. "Mademoiselle, She went to the well, She never forgets her soap or towel. he washes her hands, She dries and dries, She combs her hair, She jumps up high And touches the sky Then twirls around Until she drops."

AUTHOR: unknown

EARLIEST DATE: 1952 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: play party clothes hair

FOUND IN: New Zealand

REFERENCES (2 citations):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 111, "(Madam Morel)" (1 text); pp. 119-120, "(Mademoiselle She goes to the wall)" (1 text)

ADDITIONAL: Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #82"(Mademoiselle)" (1 text)

Roud #19285

File: SuSm111B

Mademoiselle, dites-moi donc

DESCRIPTION: "Dites-moi donc mademoiselle, dou venez-vous donc?" The singer asks the woman a series of questions: Is she from Sorel or Saint-Adele? Is her petticoat is cotton or flannel? She answers with questions of her own. They end with insults

AUTHOR: unknown

EARLIEST DATE: c. 1930 (recording, La Bolduc and Ovila Legare, according to various YouTube videos)

KEYWORDS: foreign language dialog clothes food rejection

FOUND IN: Canada (Mar)

REFERENCES (1 citation):
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 34-35, "Dites-moi donc mademoiselle" (1 text, 1 tune)

File: PoEll034

Magdalene's Lament, The

DESCRIPTION: "As I cam in by Tanzie's wood... Four-and-twenty o' Geordie's men Kiss'd me against my will." The girl recalls flirting happily in a tavern, "But now I'm in the correction-house And whipped to my turn." She hopes to be released and marry

AUTHOR: unknown

EARLIEST DATE: 1827 (Kinloch)

KEYWORDS: seduction sex prison abuse whore

FOUND IN: Britain (Scotland)

REFERENCES (1 citation):
Kinloch-TheBalladBook III, pp. 12-13, "The Magdalene's Lament" (1 text)

Roud #8153

NOTES [111 words]: Traditional? I don't know. Kinloch of course does not list sources. The term "Magdalene" for a reformed prostitute is of course a reference to the Biblical Mary Magdalene ("maudlin"). But while Mary of Magdala was a follower of Jesus, from whom he "cast seven demons" (Mark 16:9), there is no reason to think she had formerly been a prostitute; Luke
7:37-50 describes a reformed prostitute wiping Jesus's feet with her hair, but never calls her Mary. John 12:1-8 has Mary wipe his feet -- but this is Mary of Bethany, not Mary of Magdala! Not that this matters; while Kinloch calls the song "The Magdalene's Lament," the word "magdalene" is not used in the song. - RBW.

File: KinBB03

**Magelhan**

DESCRIPTION: German shanty. Original was a capstan (gangspill) shanty. The Magelhan/Magellan is the name of the ship. The verses (or at least the translation) are mostly good natured complaints about work and the captain.

AUTHOR: unknown
EARLIEST DATE: 1952 (Baltzer's _Knurrhahn_ (reprint))
KEYWORDS: shanty foreignlanguage ship
FOUND IN: Germany
REFERENCES (2 citations):
- Hugill-ShantiesFromTheSevenSeas, pp. 191-192, "Magelhan" (1 text, 1 tune)
- Hugill-SongsOfTheSea, pp. 164-165, "Magelhan" (2 texts, German & English, 1 tune)
CROSS-REFERENCES:
- cf. "Rolling Home (I)" (adaptation of text)
ALTERNATE TITLES:
- Magellan
NOTES [32 words]: Hugill-ShantiesFromTheSevenSeas included this with the versions of "Rolling Home (I)" stating that this was the original shanty from which the German version of "Rolling Home" was derived. - SL

Last updated in version 5.0
File: Hugi191

**Maggie by My Side**

DESCRIPTION: "The land of my home is flitting, Flitting from my view; A gale in the sails is sitting; Toils the merry crew." The sailor wishes this were his home, with Maggie sitting by his side. Not even the storm can threaten him when she is there

AUTHOR: Stephen C. Foster
EARLIEST DATE: 1854 (sheet music by Firth, Pond & Co.)
KEYWORDS: sailor home love
FOUND IN:
REFERENCES (2 citations):
- Huntington-TheGam-MoreSongsWhalemenSang, pp. 282-283, "Maggy By My Side/Maggie By My Side" (2 texts, 1 tune)
- Heart-Songs, pp. 135-136, "Maggie By My Side" (1 text, 1 tune)
Roud #13954
BROADSIDES:
- LOCSheet, sm1854.750390, "Maggie By My Side," Firth, Pond & Co. (New York), 1854 (tune)
NOTES [245 words]: Like most Foster songs, it describes a life Foster knew nothing about, and like most Foster songs, it shows. This one is rare in tradition (in fact, I know of no actual field collections), but Foster's grip on the popular consciousness is shown by the fact that it was included in at least two ships' logbooks within two years of its composition. William W. Austin, *Susanna, Jeannie and the Old Folks at Home: The Songs of Stephen C. Foster from his time to ours*, Macmillan, 1975, p. 117, reports "worst of all [in a series of sappy songs] is a cheerful song copyrighted in October 1853 and destined to sell more copies than any other song in the series [of love songs], including [I Dream of] 'Jeanie.' This is 'Maggie by My Side,' dedicated to a Pittsburg girl, Eliza Denniston, about whom nothing is known.... Such defiant good cheer is unique among the Foster songs."

Austin adds that it brought in $278.01 in royalties by 1857, and that the manuscript of the song sold in 1868 for $4500.

John Tasker Howard, *Stephen Foster, America's Troubadour*, 1934 (I use the 1939 Tudor Publishing edition), p. 211, based on Digging around on the Internet, I found an hypothesis that Maggie was the sailor's dog. While Stephen Foster was fond of dog songs, I find it hard to believe; the singer sounds too fond of Maggie.
Foster's manuscripts, says that it was originally a blackface song, and the heroine was Fanny; I think this additional evidence that a woman is meant. - RBW

Last updated in version 6.0
File: HGam282

**Maggie C, The**

DESCRIPTION: Maggie C is "built by George E Saville a man of high degree." Nevertheless, she is unstable. Everyone laughs at the effort to get to the dock. The owner says "It's that blooming Saville's fault" but Saville claims "No better boat's afloat"

AUTHOR: Victor La Pierre, Annandale, P.E.I.
EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)
KEYWORDS: ship humorous
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
*Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 47-48, "The Maggie C" (1 text, 1 tune)*
Roud #12471
File: Dib047

**Maggie Gordon (I)**

DESCRIPTION: "Fause Maggie Gordon she's made my life a burden." The singer has been jilted and wishes he'd never been born, has no heart to live, but is unwilling to die.

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: love rejection
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
*Greig/Duncan8 1899, "Maggie Gordon" (1 fragment, 1 tune)*
Roud #13237
File: GrD81899

**Maggie Howie**

DESCRIPTION: Michael Lee tells of courting Maggie Howie of Napanee; she wore his ring, but refused to marry him; her parents disapprove. He kills her with an axe, flees to the woods, is captured and jailed. He states his guilt and his readiness to be tried and hanged

AUTHOR: unknown
EARLIEST DATE: c. 1957 (recording, Mrs. Tom Sullivan)
KEYWORDS: courting love marriage rejection violence crime execution homicide punishment death family lover prisoner
HISTORICAL REFERENCES:
c. 1887: Maggie Howie murdered by Michael Lee
FOUND IN: Canada(Ont)
Roud #3838
RECORDINGS:
*Mrs. Tom Sullivan, "Maggie Howie" (on Ontario1)*
NOTES [51 words]: Despite the last verse of the song, Michael Lee was not hanged, but instead found to be criminally insane, and confined in a special wing of Kingston Penitentiary until his death. Maggie Howie's ghost is said to haunt the offices of the local newspaper, which stands on the spot where the murder occurred. - PJS
File: RcMagHow

**Maggie Hunter, The**

DESCRIPTION: The Maggie Hunter leaves Oswego bound for Toronto, but runs into a gale. Various crew members do their best, but the ship is lost, with only bits recovered. Six months later, the cook's body is found. Listeners are told to remember whenever a storm blows

AUTHOR: unknown
Maggie Hunter

DESCRIPTION: "Miss Maggie Jones was a homely maiden, And she owned a homely apple tree." She begs the singer to climb it and throw apples down to her; a branch breaks and he falls on her. His parents fight under the tree and get stung by bees

AUTHOR: unknown

EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)

KEYWORDS: derivative humorous food father mother fight

FOUND IN: US(So)

REFERENCES (1 citation):
Browne-AlabamaFolkLyric 150, "Maggie Jones" (1 text)
Roud #11349

CROSS-REFERENCES:
cf. "The Shade of the Old Apple Tree" (tune)

File: Brne150

Maggie Lauder

DESCRIPTION: Maggie meets a piper, Rab the Ranter, and encourages him to strike up a tune while she dances. He does, and she praises his work; he says, "It's worth my while to play indeed When I hae sic a dancer." She encourages him to ask for her if he comes again

AUTHOR: Francis Sempill? (c. 1616-1682)

EARLIEST DATE: 1794 (Ritson); reportedly written 1642

KEYWORDS: music dancing

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
MacColl-PersonalChoice, pp. 23-24, "Maggie Lauder" (1 text, 1 tune)
Roud #5625

BROADSIDES:
NLScotland, S.302.b.2(094), "Maggie Lauder," Simms and McIntyre (Belfast), probably 1825; also APS.3.84.2, "Maggy Lawder," Charles Pigott (London), after 1825 (with many distortions in the
CROSS-REFERENCES:
cf. "The Northumberland Bagpipes" (theme)
cf. "Cripple Kirsty" (parody)
SAME TUNE:
Cripple Kirsty (File: GrD3556)
The Joyful Widower (Scots Musical Museum, #98)
A Brand Fire New Whaling Song Right from the Pacific Ocean (File: HGam002)
NOTES [160 words]: One can only suspect that more than piping and dancing lies behind this song. This, indeed, may explain its rarity in the older collections; it sounds like a hidden story of something extremely indelicate. (The National Library of Scotland site, in fact, claims that Maggie ended up pregnant. The NLScotland broadsides do not show this, however.)

Maggie Mackay
DESCRIPTION: The singer falls in love with Maggie Mackay at a fair. They go drinking but, when drinking is finished, she says she must go home with her mother. Later that night he sees her drinking with Davie McLean. He won’t take girls drinking again.
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan7)
KEYWORDS: courting lie drink
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1510, "Maggie Mackay" (1 text, 1 tune)
Roud #7171
NOTES [59 words]: I don't understand the last line here which is apparently meant as a humorous conclusion. At an examination on theological knowledge the singer "set mysel doon in great fear" and the minister asked, "What the name the first woman did wear Losht I stammer't oot 'Maggie Mackay.'" I guess he is hearing "lush" or "lushed" but what is the minister asking? - BS

Maggie May
DESCRIPTION: The sailor returns home and soon falls in with Maggie May. She takes him to her room, gets him drunk, and walks off with his money (and clothes). Maggie is arrested and transported to Australia
AUTHOR: unknown
EARLIEST DATE: c. 1906 (recording, John W. Myers)
KEYWORDS: whore robbery sailor transportation
FOUND IN: Britain(England(West)) Australia
REFERENCES (6 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 404-408, "Maggie May" (4 texts, 1 tune) [AbEd, pp. 307-311]
Hugill-SongsOfTheSea, pp. 68-69, "Maggie May" (1 text, 1 tune)
Fahey-Eureka-SongsThatMadeAustralia, pp. 30-31, "Maggie May" (1 text, 1 tune)
NOTES [433 words]: It has been suggested that this is of music hall origin, but I know of no proof. Hugill doesn't mention the hypothesis, and reports (second-hand, without listing his source, so I can't verify it as the EARLIEST DATE) that it was mentioned in a diary by Charles Picknel of the convict ship *Kains*, which sailed in 1830. Hugill also says that the girl was originally "Nelly Ray." The song has seemingly become a cultural phenomenon; I heard somewhere that the Beatles recorded it, and they surely didn't record many other traditional songs! Also, Lionel Bart (who wrote the musical "Oliver!") wrote a musical called "Maggie May" that was reasonably popular. Bart apparently knew the song as a child, and sang it to the delight of the rowdy children in his poor London neighborhood (Stafford, p. 147).

Lamb, pp. 327-328, has this to say of the musical: "for his next piece, Bart abandon London settings for Liverpool's dockland. *Maggie May* (1964) was built by librettist Alun Owen around the old English ballad character of prostitute Maggie May (played by Rachel Roberts), though the central character was not Maggie herself but her childhood sweetheart, docker Casey (Kenneth Haigh). The son of a union worker, he opposes unthinking union action but ends up leading a wildcat strike and dies while seeking to ditch a cargo of arms for South American anti-riot police. The piece had a strong book and colourful characters, who were well served by numbers that ranged from a love song 'It's Yourself I Want' to a topical piece for a Beatles-replica pop group." The name Maggie May is interesting for a prostitute. Maggie May could be a nickname for Magdalene Mary -- Mary Magdalene. And, yes, the story went that Mary Magdalene was a reformed prostitute -- although this is through a chain of equations that doesn't hold up. Mary of Magdala was a follower of Jesus, from whom he "cast seven demons" (Mark 16:9), there is no reason to think, base on the references to her at the crucifixion and after, that she had formerly been a prostitute; if she had been, wouldn't someone have said so? Luke 7:37-50 describes a reformed prostitute wiping Jesus's feet with her hair, but never calls her Mary. John 12:1-8 has Mary wipe his feet -- but this is Mary of Bethany, not Mary of Magdala! OxfordSaints, p. 357, reports that the identification of Mary of Bethany with Mary Magdalene was "propounded by Gregory the Great, but [is] now explicitly rejected by the Roman Missal." But while it is unlikely that Mary Magdalene was actually a prostitute, for a long time it was widely believed that she was. - RBW

Bibliography

- Lamb: Andrew Lamb, 150 Years of Popular Musical Theatre, Yale University Press, 2000
- Stafford: David & Caroline Stafford, Fings Ain't Wot They Used T'Be: The Lionel Bart Story, Omnibus Press, 2011

Last updated in version 5.3
File: FaE030

Maggie Murphy's Home

DESCRIPTION: "Behind a grammar schoolhouse In a double tenement, I live with my old mother, And always pay the rent.... You're welcome every evening at Maggie Murphy's home." Maggie enjoys the area, and hopes all will remain happy at home

AUTHOR: Words: Edward Harrigan / Music: David Braham

EARLIEST DATE: 1890 (sheet music published by Wm. A. Pond & Co, New York)

KEYWORDS: home nonballad dancing music

FOUND IN: Canada(Ont) Ireland

REFERENCES (3 citations):
Finson Edward Harrigan David Braham, vol. II, #159, pp. 263-266, "Maggie Murphy's Home" (1 text, 1 tune)

ADDITIONAL: Stanley Appelbaum, editor, _Show Songs: from The Black Crook to The Red Mill_, Dover Publications, 1974, pp. 47-50, "Maggie Murphy's Home" (1 text, 1 tune, a copy of the sheet music)

Richard Moody, _Ned Harrigan: From Corlear's Hook to Herald Square_, Nelson Hall, 1980, after p. 54, "Maggie Murphy's Home" (a copy of the sheet music)

Roud #5208

RECORDINGS:
The Shannon Quartet, "Maggie Murphy's Home" (Victor 19336, 1924)
Mick Moloney, "Maggie Murphy's Home" (on HarriganBrahamMaloney)

BROADSIDES:
Bodleian, Firth b.28(3a/b), "Maggie Murphy's Home," G. Ingram and Co (London), n.d.

NOTES [1722 words]: Traditional collections of this are few, but there are some. Edith Fowke seems to have had one from Ontario, and there is a YouTube recording sung by John O'Donovan. The latter has definitely been folk processed; the words are very different (a whole verse seems to have come in from somewhere else) and the tune has also drifted a little.

For background on Harrigan and Braham, see the notes to "The Babies on Our Block."

When Edward Harrigan opened his new theater in 1890, the first show he put on there was "Reilly and the 400," which featured this song. According to Appelbaum, p. xxv, "Maggie Murphy's Home," an archetype of the 1890s waltz song, was sung by the fifteen-year-old Emma Pollock in the role of Maggie Murphy. Moody, pp. 189-190, reports "Reilly would probably have caught on even without Harrigan's newest sensations, the teenage chippies Maggie Murphy and Kitty Lynch, played by Emma Pollock, age 16, and Ada Lewis, 17. Emma's Maggie Murphy blew into Casey's [social hall] 'like a sweet breath of air from over the meadow,' and as she 'stood ready to do her jig dance surrounded by roughs, toughs, and fallen women, she made you think of a little violet dropped among the weeds.' Reporters could not control themselves. She was 'like a little bobolink fluttering down from a rose in a frog pond.' Her prize jig led into 'Maggie Murphy's Home,' Al Smith's favorite song, the favorite of all Irishmen who knew that 'an organ in the parlor' did 'give the house a tone.'"

Al Smith famously ended up with "Sidewalks of New York" as the theme song of his political career, but it wasn't the song he wanted. He wanted "Maggie Murphy's Home" (Moody, p. 2); for background on the bandleader's mistake that led to Smith being stuck with "Sidewalks of New York," see the notes to that song.

Spaeth, p. 194: "This number has been associated with the name of Ada Lewis, but was actually introduced by the youthful Emma Pollock. (Miss Lewis created the role of a tough, gum-chewing girl, which also became famous.) The Pollock interpretation included a 'Challenge Jig,' based on the contemporary custom of holding contests in dancing and other arts, and implying the limit of superlative skill. Maggie Murphy's Home is still remembered nostalgically as an exposition of simple New York life (the original home was in Brooklyn) and musically it was one of Braham's most effective creations."

The plot of "Reilly and the 400" is a typical Harrigan complication-fest. William Reilly (Harrigan) owns a pawnship. His lawyer son Ned is going to marry a rich girl, but a rival is trying to reveal Ned's humble past to break up the marriage. So William Reilly decides to pretend to be an Irish nobleman. The rival isn't what he seems to be either, but the book that would prove this gets mixed up with another, and everyone spends three acts looking for it before everyone ends up with the right partner (Franceschina, p. 198).

In the course of all this, "Waltzing music from an onstage orchestra leads into Maggie Murphy's Home, an exceptionally catchy waltz describing tenement life in New York City and performed by Maggie Murphy (Emma Pollock)... [After Reilly sings 'Taking in the Town.'] An eight minute jig follows in which Maggie Murphy and Bessie [Barlow, played by John Decker] compete in challenge dancing" (Franceschina, p. 199, although the music for the jig is lost). The show would prove popular enough to last 202 shows in its first run (Franceschina, p. 202) -- a near-record total (Ewen, p. 64, says it was the longest-running Harrigan/Braham show) -- and would later be revived.

Williams, p. 162: "In [Reilly and the 400] Harrigan introduced a new urban type into his company in the form of two teenage 'chippies' or tough girls. Maggie Murphy and Kitty Lynch were figures known on the street but new to the stage. When Kitty (played by Ada Lewis) appeared in her scruffy clothes and tight, ill-fitting sweater and rapped out to the pawn broker, 'Say Reilly, gimme me shoes!' she stopped the show.... Harrigan had 'framed' another bit of the city."

Harrigan's plays were noted for their complications on stage, but this musical produced one at home: Emma Pollock became involved with composer/bandleader David Braham's son George, a
member of the Harrigan/Braham orchestra (Kahn, p. 155, calls it a "fiery romance"). She gave him a ring -- which George pawned to pay a gambling debt, and then had to come up with a trick to get it back (Franceschina, pp. 201-202). Plus, during a performance, he had to hide the fact that it was missing, which got him in trouble with his father even if he managed to avoid telling Emma. Supposedly it took David Braham just five minutes to compose the tune for this (Moody, p. 154; Franceschina, p. 200, tells how Harrigan had come to Braham late in the production and Braham didn't want to write a new tune, but gave in, and then, some days later, had this melody come into his head). Franceschina, p. 201, has a reprint of his rough draft of the music, and it certainly appears to have been quickly dashed off -- but Braham, according to Harrigan, had terrible handwriting (Franceschina, p. 2), so that may not prove much. According to Williams, p. 207, "The [Tin Pan Alley] Irish-American girl began life as the tough 'chippie' characterized by Harrigan's Maggie Murphy and the somewhat gentler girl who sings 'Danny By My Side.'"

Gilbert, pp. 215-216, gives the story of how Emma Pollock ended up in Harrigan's company. She started seeking theatre work at a young age, and had many tribulations along the way, including having her mother pull her out of a show because they costumed her in tights. When she auditioned for Harrigan, she dressed in borrowed clothes -- and someone dropped a wet towel on her and ruined her hat and hair; she was afraid of losing the part and having to return the damaged clothing. But Harrigan, who was fond of odd costumes, cast Pollock as Maggie Murphy. On pp. 216-217, Gilbert reports that "Maggie Murphy's Home" "not only stopped the show -- it is still a known song. For Emma, thereafter and wherever -- in England, the continent, South Africa, Australia, and on the battlefields of France -- sang it continuously. [Compare Kahn, p. 155, who says that Pollock's 'rendition of 'Maggie Murphy's Home' ... was so universally applauded that it was her theme song ever after.']"

"Emma, who, happily, is still alive [presumably in 1941, when she would have been about 66] and still as sprightly, now confesses that Maggie Murphy's Home actually was in Brooklyn, and that when she removed to New York, her change was sadly noted in the Brooklyn Eagle. "In her role, Emma danced a 'Challenge Jig,' and she had to do it very well, because it was necessary to the plot of Reilly and the Four Hundred. The 'Challenge Jig' had a peculiar connotation. It was an old form of program billing attached to any type of artist... and it meant the equivalent of our modern 'tops,' or 'supercolloossal.'"

Kahn, pp. 274-275: "Reilly and the Four Hundred was a smash hit. It ran for 202 straight performances that first season.... Several factors contributed to Reilly's success. The return of Harrigan to New York after his unaccustomed absence as, of course, one. Another was that John Wild... was back in the Harrigan fold. Another was the song 'Maggie Murphy's Home,' which was fetchingly rendered by Emma Pollock in her debut with the company. She was only fifteen but had got herself hired by auditioning in her older sister Evelyn's clothes. But the most talked-about aspect of the production was Harrigan's unveiling in it of a type of low-life character novel to the state -- the Tough Girl." (This was mostly Ada Lewis, but Emma also played one to a lesser degree.)

Her role as Maggie was evidently a great success, and secured Emma's place in Harrigan's company for years to come. She played the wife of the seemingly-disappeared Hogan in "The Last of the Hogans" (Franceschina, p. 203), and what sounds like a big role as the beautiful street performer daughter Nellie, the poverty-stricken daughter of former mine owner Paddy Dempsey, in "The Woolen Stocking." In "Notoriety," she played Bessie, the daughter of the retired policeman hero, Barney Dolan, played by Harrigan (Franceschina, p. 209). Even after Harrigan's company broke up and reformed when Harrigan's son Eddie died, a theatrical program in the author's possession (quoted in "Babies On Our Block) shows that, in 1895, she played Diana McFudd, the younger sister of Cordelia (McFudd) Mulligan (a role originated by Tony Hart's wife Gertie Granville; Franceschina, p. 159), in a touring production of the play "Cordelia's Aspirations." Clearly she was a performer Harrigan liked a lot.

(It wasn't universal. According to Kahn, pp. 284-285, Another young actress, Fannie Batchelder, briefly worked with Harrigan, and called Ada Lewis, Emma, Emma's sister Evelyn, and one Margery Teal by the gang name "The Racy Four," concealing their actual names but calling Emma, e.g., "The Human Fly" and Ada "The Hoodlum." Batcheler "made her Racy Four out to be ninnies of little charm and less culture. The Human Fly was depicted, for example, as childishly prone to jealous tantrums, La Sale [Teal] as as spiteful gossip, and the Hoodlum as so woefully ignorant that when an admirer presented her with some sterling silver she had been obliged sheepishly to ask Fannie Batchelder what 'sterling' meant." It is left to the reader to determine what the odds are that Lewis would have asked such a question of someone she despised. What I suspect Batchelder's story proves is that Pollock was a teenager. Well, we knew that.....)
In 1895, Richard F. Outcault created a comic strip, "Hogan's Alley," featuring "The Yellow Kid," which in turn inspired the term "yellow journalism" (see the Wikipedia entry on the "Hogan's Alley comic strip"). This name comes from the first line of the last verse of this song: "I walk through Hogan's Alley at the closing of the day"; Outcault was fond of Ned Harrigan's plays (Williams, p. 208).

The "organ in the parlor" of the chorus was probably a reed organ; Williams, p 32, says, "During the second half of the nineteenth century, the reed organ, its bellows operated by a foot pump, became popular, especially in working-class homes." - RBW

Bibliography

- Appelbaum: Stanley Appelbaum, editor, Show Songs: from The Black Crook to The Red Mill, Dover Publications, 1974
- Ewen: David Ewen, American Songwriters, H. W. Wilson, 1987
- Williams: William H. A. Williams, 'Twas Only an Irishman's Dream, University of Illinois Press, 1996

Maggie of Coleraine

DESCRIPTION: The singer praises Coleraine; it is the home of beautiful Maggie. He recalls meeting her by the Bann, and the various places he courted her. He hopes he will soon be able to meet her again.

AUTHOR: unknown

EARLIEST DATE: 1936 (Sam Henry collection)

KEYWORDS: love courting beauty

FOUND IN: Ireland

REFERENCES (1 citation):
  Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H657, p. 242, "Maggie of Coleraine" (1 text, 1 tune)
  Roud #9480

CROSS-REFERENCES:
  cf. "Teddy O'Neill" (tune)

File: HHH657

Maggie Pickens

DESCRIPTION: "(Maggie/Minne) Pickens on the shore, Gathering winkles off Culmore, he lifted her leg and gave a roar, What the devil ails he?" "Maggie Pickens on the shore, she had daughters three or four, Wishing she had many more...." And other short stories.

AUTHOR: unknown

EARLIEST DATE: 2010 (Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman)

KEYWORDS: nonballad children

FOUND IN: Ireland

REFERENCES (1 citation):
  Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 44, "Maggie Picken" (1 text, 1 tune); p. 249, "Maggie Picken" (1 instrumental tune, similar in shape but with slightly different timing than the song)
  Roud #2960
NOTES [35 words]: Graham lumps this with "Katie Bairdie," and it is true that they share a feeling and a stanza form. But I know of no common lyrics, and the tunes I know are different as well. I split them without hesitation. - RBW

Last updated in version 3.5
File: GrHo044

Maggie's Secret

DESCRIPTION: "Oh! many a time I am sad at heart." Boys come to court Maggie "but I tell them they needn't come wooing to me." Her secret is that she loves a sailor: "my heart is over the sea." His mother guesses her secret and approves.

AUTHOR: unknown

EARLIEST DATE: before 1886 (broadside, Bodleian Harding B 15(180a)); Edwin Wolf 2nd, _American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870_, Library Company of Philadelphia, 1963, p. 92, lists two American broadsides that are probably earlier

KEYWORDS: courting love separation mother sailor

FOUND IN: Britain(England(South))

REFERENCES (3 citations):

_O'Connor-OldTimeSongsAndBalladOfIreland_, pp. 143-144, "Maggie's Secret" (1 text)
_Williams-Wiltshire-WSRO Ox 292, "Maggie's Secret" (1 text)
_Wolf-AmericanSongSheets, #1356, p. 92, "Maggie's Secret" (2 references)

Roud #12886

BROADSIDES:

_Bodleian, Harding B 15(180a), "Maggie's Secret", H. Such (London), 1863-1885; also Harding B 11(1663), Firth b.26(257), "Maggie's Secret"

File: 0Con143B

Maggie's Smile

DESCRIPTION: The singer courts Maggie. She would say "gae bide awa" but her smile said "come back again." He withstands her jeering words and finally wins her smile and heart.

AUTHOR: unknown

EARLIEST DATE: 1891 (Kidson-TraditionalTunes)

KEYWORDS: courting love rejection

FOUND IN: Britain(England(North))

REFERENCES (1 citation):

_Kidson-TraditionalTunes, pp. 94-96, "Maggie's Smile" (1 text, 1 tune)

Roud #1099

File: KiTu094

Magic Glass, The

DESCRIPTION: "I went one night with a high-priced thirst to loaf in a booze bazaar." The singer, glancing at himself in the mirror, sees a "cringing bum" -- then looks again and it's gone. The bartender says that the "Magic Glass" lets men see what they might become

AUTHOR: unknown

EARLIEST DATE: 1922 (Dean-FlyingCloud)

KEYWORDS: drink warning

FOUND IN: US(MW)

REFERENCES (1 citation):

_Dean-FlyingCloud, p. 130, "The Magic Glass" (1 text)

Roud #9586

NOTES [65 words]: Dean-FlyingCloud's version ends with the bartender explaining the Magic Glass -- but one has to suspect that the full song goes on to have the singer swear off drinking. Though what "I'd* like is to know why a bartender would be so foolish as to install a glass that would scare off his customers. Obviously some people would approve -- but those people aren't going to become bartenders! - RBW

File: Dean130A
Magilligan
DESCRIPTION: The singer praises Mary and their beautiful home country of Magilligan. He recalls carving their names in a bench, and drinking together. They watch a ship sail away, but again agree never to leave Magilligan
AUTHOR: unknown
EARLIEST DATE: 1924 (Sam Henry collection)
KEYWORDS: love home emigration
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H52a, pp. 244-245, "Magilligan" (1 text, 1 tune, the latter derived from O'Neill on the basis of Henry's statement that the tune is "The Wearing of the Green")
Roud #2965
CROSS-REFERENCES:
cf. "The Wearing of the Green (I)" (tune) and references there
File: HHH052a

Magpie and the Lark
DESCRIPTION: "In a snug little field in a neighboring park, On a beautiful morning in spring, A sly magpie jack saw a pert little lark." The magpie offers to teach the lark to sing. The lark refuses; "it would most likely fail" and they would be confused about colors
AUTHOR: unknown
EARLIEST DATE: 1946 (Peters-FolkSongsOutOfWisconsin)
KEYWORDS: bird music colors
FOUND IN: US(MW)
REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, p. 269, "The Magpie and the Lark" (1 short text, 1 tune)
Roud #15682
File: Pet269

Magpie, The
DESCRIPTION: "I lingered near a cottage door, And a magpie said, 'Come in, come in,' And a magpie said, 'Come in.'" He meets a girl; the magpie says to sit down, and then encourages him to court her. Her father and brother chase him out; the magpie says "Good-bye."
AUTHOR: unknown
EARLIEST DATE: 1973 (Hamer-GreenGroves)
KEYWORDS: bird courting humorous abuse
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
Hamer-GreenGroves, pp. 34-36, "The Magpie" (1 text, 1 tune)
Roud #1145
NOTES [41 words]: The theme of talking magpies causing trouble is fairly common; see "The Magpie's Nest" and "The Maid and the Magpie" in addition to this song. I strongly suspect that several of these songs are related, but I'm not sure which is the source. - RBW
Last updated in version 5.0
File: HaGr034

Magpie's Nest, The
DESCRIPTION: Singer praises his love, saying if he was a king he would make her queen and set her down in the "magpie's nest" -- a cottage alongside the River Shannon. He says he's never seen anyone more lovely than "the little Irish fairy in the magpie's nest."
AUTHOR: unknown
EARLIEST DATE: 1952 (recorded from Aunt Jane Kelly)
LONG DESCRIPTION: Singer praises his love, saying if he was a king he would make her queen and set her down in the "magpie's nest" -- a cottage alongside the River Shannon. He says he's
never seen anyone more lovely than "the little Irish fairy in the magpie's nest." Chorus: "Shiddly-idle-daddle-diddle-dadle-diddle-dum/I would l'ave you down to rest in the magpie's nest"
KEYWORDS: love beauty dancetune lyric nonballad lover
FOUND IN: Ireland
REFERENCES (1 citation):
*Kennedy-FolksongsOfBritainAndIreland* 182, "The Magpie's Nest" (1 text, 1 tune)
Roud #2127
RECORDINGS:
Aunt Jane Kelly "The Magpie's Nest" (on FSB01, FSB2CD)
CROSS-REFERENCES:
cf. "The Cuckoo's Nest (I)" (tune)
cf. "The Cuckoo's Nest (II)" (tune)
cf. "Around the Hills of Clare" (tune)
cf. "Heather Down the Moor (Among the Heather; Down the Moor)" (lyrics)
NOTES [56 words]: This shares the tune and structure with both versions of "The Cuckoo's Nest," the latter of which sometimes incorporate "dowdling" (mouth music) as here. However, "The Cuckoo's Nest" is almost inevitably bawdy or erotic, while "The Magpie's Nest" is invariably clean, so I split them. For completeness, though, better check them out. - PJS

**Magpies, The**

DESCRIPTION: "When Tom and Elizabeth took the farm, The bracken made their bed (x3) And quardle oodle ardle wardle doodle The magpies said." They work hard, but finally she dies and he grows senile. The farm is still there -- because the bankers can't give it away
AUTHOR: Words: Denis Glover
EARLIEST DATE: 1945 (Glover, The Wind and the Sand, according to Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: love home bird money humorous
FOUND IN:
REFERENCES (2 citations):
Bailey/Roth-ShantiesByTheWay-NZ, p. 140, "The Magpies" (1 text, 1 modern tune by Neil Colquhoun)
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 97, "The Magpies" (1 text, 1 modern tune)
CROSS-REFERENCES:
cf. "The Maid and the Magpie" (theme of magpies talking as events take place)

**Maguire's Brae**

DESCRIPTION: "Have you ever stood on the Carn street.. And viewed those hills with their limpid rills..." The singer has traveled widely, but never seen a place so fair. "Though here today in the U. S.A. I toil on a foreign strand," he wishes he were still at home
AUTHOR: Words: James O'Kane
EARLIEST DATE: 1938 (Sam Henry collection)
KEYWORDS: emigration homesickness
FOUND IN: Ireland
REFERENCES (1 citation):
*Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople* H747, pp. 214-215, "Maguire's Brae" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Scarborough Settler's Lament" (theme) and references there

**Mah Mammy Stole a Cow**

DESCRIPTION: "Steal up, young ladies, mah mammy stole a cow (x2)." "Stole dat cow in Baltimo', mah Mammy stole a cow (x2).:" "Steal up and take you' turn." "Steal up an' make a bow." "Steal all 'roun', don' slight no one."
Mahoney (Maloney)

DESCRIPTION: The cabin boy, Tom Bones, is washed overboard of the steamer New Orleans, bound for New York. Newfoundlander Bill Maloney "dressed out in oilskins" "made a leap and saved the boy." "Five brave British sailor boys" rescued them both.

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: rescue sea ship ordeal drowning
FOUND IN: Canada(Newf)
Roud #18224
RECORDINGS:
Pat Sullivan, "Mahoney (Maloney)" (on MUNFLA/Leach)
File: RcMahMal

Maid and the Horse, The

DESCRIPTION: A maid walking in the cold meets three men riding. She tells one that she craves the thing that "sits between your two legs" to make her warm. He gets off his horse. She gets on his horse and rides off. He goes after her until she threatens to shoot him.

AUTHOR: unknown
EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(83))
KEYWORDS: sex escape trick bawdy horse rake
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 214-215, "The Maid and the Horse" (1 text, 2 tunes)
Roud #1624
RECORDINGS:
Freeman Bennett, "The Maid and the Horse" (on PeacockCDROM) [one verse only]
BROADSIDES:
Bodleian, Harding B 28(83), "The Crafty Maid" ("Come listen awhile and I will sing you a song"), W. Armstrong (Liverpool), 1820-1824; also Johnson Ballads 323, Harding B 25(441), "The Crafty Maid's Policy"
CROSS-REFERENCES:
cf. "Lovely Joan" (plot)
cf. "The Broomfield Hill" [Child 43] and references there
NOTES [150 words]: There is another broadside at Bodleian as "The Crafty Maid" [Come all you lads and lasses ..."], in which a farmer's daughter is hiding a rabbit between her legs to keep it warm and a lord "buys that between her legs"; unsatisfied with the rabbit he takes her to a justice who resolves the dispute in favor of the farmer's daughter.
There is yet another broadside at Bodleian as "The Frolicsome Maiden or The Gentleman Outwitted" which combines both Crafty Maid stories: it is a cold morning; she does offer to go with him in exchange for what is between his legs; he is unsatisfied by the outcome and takes her to a justice who rules in her favor.
Roud seems to consider these all as #1624.
Cf. "Handsome Shone the Dairymaid" [Crawfurd 115] (theme) in E. B. Lyle Andrew Crawfurd's Collection of Ballads and Songs (The Scottish Text Society, Edinburgh, 1996) which is similar to "Lovely Joan." - BS
Last updated in version 2.6
File: Pea214
Maid and the Magpie, The

DESCRIPTION: The sailor goes to sea, leaving his girl and the magpie. The girl spends time with the parson, and tells the bird she prefers him. The lonely sailor hurries home; the bird reveals the truth. Neither sailor nor parson want the girl thereafter

AUTHOR: unknown

EARLIEST DATE: 1930 (Williams-Wiltshire-WSRO)

KEYWORDS: bird infidelity sailor clergy humorous

FOUND IN: Britain(England(South)) Australia

REFERENCES (2 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 44-45, "The Maid and the Magpie" (1 text, 1 tune)
Williams-Wiltshire-WSRO Bk 3, "Maid and the Magpie" (1 text)

Roud #1532

RECORDINGS:
Cyril Poacher, "The Maid and the Magpie" (on Voice06)

CROSS-REFERENCES:
cf. "The Magpies" (theme of magpies talking as events take place)

NOTES [269 words]: This apparently began as a nineteenth century theater piece; a play called "The Maid and the Magpie" was seen by none other than Charles Dodgson (Lewis Carroll); see Jenny Woolf, The Mystery of Lewis Carroll, St. Martin's Press, 2010, p. 221. Presumably this was in turn inspired by the poem "The Maid and the Magpie," credited to Charles Moreton and said to be "Founded on Facts." Moreton's poem is not this piece; it is much longer and in a different meter. There is a version available from Project Gutenberg. - RBW

I have not found a broadside but evidence that there is one is that there is a broadside parody:
Bodleian, Harding B 11(2273), "The Maid and the Dustman. A popular parody on the 'Maid & magpie'" ("Once there was a maid who was thought very shy"), unknown, n.d. The parody description: The maid's lover is a tailor; she said they'd marry when he "signed the pledge again." She "hook'd it with the dustman" when her pa goes to church. The girl talks all day to the dustman [instead of the magpie]. When the tailor is asleep the girl goes to the dustman but they are interrupted by her mother. The tailor gets drunk and returns home to find the girl gone. He complains to her parents [instead of the magpie] who tell him about the dustman. The take her to court and she puts the blame on the dustman, who disappears; the bird reveals the truth. Neither tailor nor dustman want the girl thereafter "and she's got no one to cuddle, so she sleeps by herself." - BS

The theme of talking magpies causing trouble is fairly common; see "The Magpie's Nest" and "The Magpie" in addition to this song. - RBW

Last updated in version 5.0

File: MA044

Maid and the Palmer, The [Child 21]

DESCRIPTION: A woman comes to a well, where she meets a man who asks of her a drink. She says she can offer him none because her leman/husband is away. The man tells her that she has no leman, and goes on to tell of her sins and assigns a punishment

AUTHOR: unknown

EARLIEST DATE: before 1750 (Percy Folio)

KEYWORDS: Jesus religious adultery

FOUND IN: Britain(Scotland(Aber)) Ireland

REFERENCES (12 citations):
Child 21, "The Maid and the Palmer" (2 texts)
Bronson's (21 in addenda), "The Maid and the Palmer" (2 versions in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 21, "The Maid and the Palmer" (2 versions: #1, #2)
Buchan/Moreira-TheGlenbuchatBallads, pp. 89-90, "The Maid of Coldingham" (1 text)
Leach-TheBalladBook, pp. 106-107, "The Maid and the Palmer" (1 text)
Quiller-Couch-OxfordBookOfBallads 99, "The Maid and the Palmer" (1 text)
Grigson-PenguinBookOfBallads 3, "The Maid and the Palmer" (1 text)
Whiting-TraditionalBritishBallads 37, "The Maid and the Palmer" (1 text)
Niles-BalladBookOfJohnJacobNiles 15, "The Maid and the Palmer" (1 text, which Niles identifies with Child 21, but the fragment is so short that it could equally be part of Child 20)

DT 21, MAIDPALMA MAIDPAL2*
Maid and the Squire, The

DESCRIPTION: A dialog between a maid and a young squire. He proposes, She ridicules him. In leaving he asks that she remember him "if ever ye in love be wounded." She replies, "If ever I in love be wounded Remember sir, I'll send you word"

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan4)

LONG DESCRIPTION: The singer is approached by a young man who asks her to marry. She tells him to find someone else. He says he is 22 and has never mentioned love to another woman. She recommends he take another ten years to marry. He says if all women treat him this way he may be forty and not married. She says young men brag about how easy it is to win women's hearts. He says he is leaving and asks if he might call on her again. She says he can do as he wishes. He says "if ever ye in love be wounded Remember him that ye did despise." She replies, "If ever I in love be wounded Remember sir, I'll send you word"

KEYWORDS: courting rejection dialog

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #100, p. 2, "The Maid and the Young Squire" (1 text)

Greig/Duncan4 810, "The Maid and the Squire" (3 texts, 2 tunes)

Roud #5068

ALTERNATE TITLES:

Just As I Walked Out One Morning

File: GrD4810

Maid Freed from the Gallows, The [Child 95]

DESCRIPTION: A (woman) is about to be hanged. If she could pay her fee, she would be freed. One by one, father, brother, (and other family members) come to see her hanged, refusing to ransom her. Then her sweetheart arrives to rescue her

AUTHOR: unknown

EARLIEST DATE: 1770 (Percy collection, according to Child)

KEYWORDS: execution love rescue

FOUND IN: Britain(Scotland,England(North,South,West)) US(Ap,MA,MW,NE,SE,So,SW) West Indies(Bahamas,Jamaica)

REFERENCES (82 citations):
Child 95, "The Maid Freed from the Gallows" (11 texts, 1 tune) {Bronson's #5}

Bronson 95, "The Maid Freed from the Gallows" (68 versions+2 in addenda, but the last four main entries are "Gallows" [Laws L11], and some of the fragments may be also)

Bronson-SingingTraditionOfChildsPopularBallads 95, "The Maid Freed from the Gallows" (8 versions: #1, #4, #17, #23, #33, #39.1, #49, #61)

Greig/Duncan 248, "The Maid Freed from the Gallows" (1 fragment)

Williams-FolkSongsOfTheUpperThames, pp. 281-282, "The Prickly Bush"; Williams-FolkSongsOfTheUpperThames, p. 283, "The Prickly Brier" (1 text plus a fragment) (also Williams-Wiltshire-WSRO Wt 498; Williams-Wiltshire-WSRO Ox 218, "Prickly Brier")

Cologne/Morrison-WiltshireFolkSongs, pp. 24-25, "The Prick' ty Bush" (1 text, 1 tune) {Bronson's #19}

Reeves-TheEverlastingCircle 87, "The Maid Freed from the Gallows" (1 text)

Palmer-EnglishCountrySongbook, "The Prickle Holly Bush" (1 text, 1 tune)

Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 206-213, "The Maid Freed from the Gallows" (4 texts plus assorted folktale versions)

Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 15-41, "The Maid Freed from the Gallows" (8 texts plus a fragment, 8 tunes, but of the texts, only "A", "B1," and "B2" are 'The Maid Freed' [Child 95]; the remaining six are "Gallows" [Laws L11])

Thompson-BodyBootsAndBritches-NewYorkStateFolktales, p. 397, "(Hangman, hangman, hold the rope)" (1 text)

Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 66-67, "The Maid Freed from the Gallows" (1 text, 1 tune) {Bronson's #54}

Randolph 24, "Hold Your Hands, Old Man" (5 texts plus a fragment, 4 tunes) {A=Bronson's #41, D=#61, E=#12, F=#50}

Randolph/Cohen-OzarkFolksongs-Abridged, pp. 45-47, "Hold Your Hands, Old Man" (1 text, 1 tune -- Randolph's 24E) {Bronson's #12}

Abrahams/Riddle-ASingerAndHerSongs, pp. 110-111, "Hangman on the Gallows Tree" (1 text, 1 tune)

Arnold-FolkSongsOfAlabama pp. 68-69, "The Miller's Daughter" (1 text, 1 tune) {Bronson's #56}

Eddy-BalladsAndSongsFromOhio 18, "The Maid Freed from the Gallows" (2 texts, 1 tune) {Bronson's #28}

McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 39-41, "My Golden Ball" (1 text, 1 tune)

Grimes-StoriesFromTheAnneGrimesCollection, pp. 116-117, "Hangman" (1 text)

Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 50, "The Golden Ball" (1 text, 1 tune) {Bronson's #22}

Davis-TraditionalBalladsOfVirginia 95, "The Maid Freed from the Gallows" (24 texts plus a fragment, 5 tunes plus a variant entitles "Maid Freed from the Gallows," "The Hangerman's Tree, or Freed from the Gallos," "The Maid Saved," "Hangsman"; 9 more versions mentioned in Appendix A) {Bronson's #9, #26, #42, #46, #40}

Davis-MoreTraditionalBalladsOfVirginia 29, pp. 221-228, "The Maid Freed from the Gallows" (3 texts plus a fragment, 2 tunes; the two longest texts, AA and DD, both contain floating material, in the case of 'D' probably from "Ten Thousand Miles Away from Home (A Wild and Reckless Hobo; The Railroad Bum)"") [Laws H2])

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 30, "The Maid Freed from the Gallows" (4 texts, 5 excerpts, 1 fragment, plus mention of two more, as well as one mixed text, M, probably a combination of this with "Ten Thousand Miles Away from Home (A Wild and Reckless Hobo; The Railroad Bum)"") [Laws H2])

Brown/Schinhan-FrankCBrownCollectionNCFolklore4 30, "The Maid Freed from the Gallows" (8 excerpts plus mention of 1 more, 8 tunes)

Chappell-FolkSongsOfRoanokeAndTheAlbermarle 15, "Maid Freed from the Gallows" (1 text, 1 tune) {Bronson's #34}

Smith-SouthCarolinaBallads, pp. 81-83, "The Maid Freed from the Gallows" (1 text, 1 tune) {Bronson's #5}, with excerpts from several more versions on the following pages; also p. 87, "(The Hangman's Tree)" (1 text plus some excerpts); p. 88, "The Hangman's Tree" (1 text, 1 tune) {Bronson's #48}; pp. 88-89, "(no title)" (1 text plus recitation, 1 tune) {Bronson's #49}; pp. 91-92, "(The Golden Ball)" (1 text, partly prose); p. 93, "The Golden Ball" (1 text, a singing game); #X, pp. 144-147, "The Maid Freed from the Gallows" (2 texts, 1 tune, plus mention of 3 more) {Bronson's #23}

Joyner-FolkSongInSouthCarolina, p. 27, "The Scarlet Tree" (1 text)

Morris-FolksongsOfFlorida, #163, "The Maid Freed from the Gallows" (4 texts, 1 tune, although the "D" text appears to be a mix of two songs) {Bronson's #16}
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 35-42, (no general title; one version is listed as "Hangman, Slack on the Line") (3 texts plus 3 excerpts, 1 tune) {Bronson's #10},

Hudson-FolksongsOfMississippi 17, pp. 111-114, "The Maid Freed from the Gallows" (4 texts plus an excerpt and mention of 1 more; the "D" text is mixed with floating verses from prison songs),

Hudson-FolkTunesFromMississippi 19, "The Hangman's Song" (1 fragment, 1 tune) {Bronson's #52},

Scarborough-OnTheTrailOfNegroFolkSongs, p. 284, (no title) (1 text),

Scarborough-ASongCatcherInSouthernMountains, pp. 196-200, "The Maid Freed from the Gallows" (2 texts plus an excerpt, with local titles "The Hangman's Son" and "Hangman, Hold Your Rope"; 2 tunes on pp. 408-409) {Bronson's #37, #38},

Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 27A, "The Hangman Tree"; 27B, "The Raspel Pole" (1 text plus 2 tunes),

Owens-TexasFolkSongs-1ed, pp. 45-47, "The Hangman's Rope" (1 text, 1 tune) {Bronson's #7},

Owens-TexasFolkSongs-2ed, pp. 26-27, "The Hangman's Rope" (1 text, 1 tune),

Brewster-BalladsAndSongsOfIndiana 17, "The Maid Freed from the Gallows" (1 text),

List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 298-302, "The Hangman Song" (1 text, 1 tune),

Leach-TheBalladBook, pp. 295-300, "The Maid Freed from the Gallows" (4 texts),

Leach-HeritageBookOfBallads, pp. 24-28, "The Maid Freed from the Gallows," "The Golden Ball" (1 text),

Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol1, p. 44, "The Hangman's Song" (1 text, 1 tune) {Bronson's #35},

Fusion-BalladsOfTheKentuckyHighlands, pp. 113-114, "The Hangman's Song" (1 text, with an introductory verse related to "In the Pines," ending "I have done no hanging crime"),

Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 15-16, "The Hangman's Song" (1 text),

Burton/Manning-EastTennesseeStateCollectionVol1, pp. 85-87, "The Maid Freed from the Gallows" (1 text, 1 tune),

Thomas-DevilsDitties, pp. 164-165, "Ropesman" (1 text, 1 tune) {Bronson's #60},

Friedman-Viking/PenguinBookOfFolkBallads, p. 131, "The Maid Freed from the Gallows" (4 texts),

Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 105, "Hang Man" (1 text, 1 tune),

McNeil-SouthernFolkBalladsVol1, pp. 86-87, "Jimmy Loud"; pp. 88-90, "Hangman" (2 texts, 2 tunes),

Roberts-SangBranchSettlers, #6, "Hangman" (1 text, 1 tune),

Sharp-EnglishFolkSongsFromSouthernAppalachians 28, "The Maid Freed from the Gallows" (11 texts, most of which appear to be fragments though it's often hard to tell with this song, 11 tunes) {Bronson's #30, #33, #9, #42, #6, #25, #58, #31, #39, #32, #15},

Sharp-OneHundredEnglishFolkSongs 17, "The Briery Bush" (1 text, 1 tune) {Bronson's #49},

Karpeles-TheCrystalSpring 24, "The Maid Freed from the Gallows, or The Briery Bush" (1 text, 1 tune) {Bronson's #49},

Wells-TheBalladTree, pp. 115-116, "The Hangman" (1 text, 1 tune),

Broadwood/Maitland-EnglishCountySongs, pp. 112-113, "The Prickly Bush" (2 texts, 1 tune),

Reeves/Sharp-TheldiomOfThePeople 61, "Maid Freed from the Gallows" (2 texts),

Niles-BalladBookOfJohnJacobNiles 39, "The Maid Freed from the Gallows" (2 texts, 2 tunes),

Sharp/Karpeles-EightyEnglishFolkSongs 14, "The Maid Freed from the Gallows" (1 text, 1 tune) {Bronson's #30},

Sandburg-TheAmericanSongbag, p. 72, "The Maid Freed from the Gallows" (1 text, 1 tune) {Bronson's #23}; p. 385, "Hangman" (1 short text, 1 tune) {Bronson's #64},

Scott-TheBalladOfAmerica, pp. 14-15, "The Sycamore Tree"; pp. 207-208, "Hangman, Slack on the Line" (2 texts, 2 tunes),

Copper-SongsAndSouthernBreezes, pp. 282-383, "Prickle-holly Bush" (1 text, 1 tune),

Ritchie-SingingFamilyOfTheCumberlands, pp. 139-141, "[Hangman, Slack Up Your Rope]" (2 texts, 2 tunes) {second tune is Bronson's #36, with differences},

Ritchie-FolkSongsOfTheSouthernAppalachians, p. 27, "The Hangman Song" (1 text, 1 tune) {approximately Bronson's #36, but Bronson's transcription, from recording, is noticeably different},

Botkin-TreasuryOfAmericanFolklore, pp. 822-824, "The Hangman's Tree" (1 text, 1 tune) {Bronson's #23},

Whiting-TraditionalBritishBallads 5, "The Maid Freed from the Gallows (The Hangman's Tree)" (1 text),

Pound-AmericanBalladsAndSongs, 13, pp. 31-33, "The Hangman's Song" (1 text).
Cox-FolkSongsSouth 18, "The Maid Freed from the Gallows" (7 texts)
Cox/Hercog/Halpert/Boswell-WVirginia-A, #9, pp. 38-39, "Slack Your Rope" (1 text, 1 tune) {Bronson's #27}
Bush-FSoCenWestVirginiaVol3, pp. 95-97, "Ropeman" (1 text, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 64-65, "The Gallows Tree" (1 text, 1 tune)
Boette-SingaHipsyDoodle, p. 15, "Rop'ry" (1 text, 1 tune)
Abrahams/Foss-AngloAmericanFolksongStyle, pp. 41-42 "Hangman, Hangman" (1 text, 1 tune)
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 74, "The Highwayman" (1 text, with a significant mixture of unrelated material from songs such as "The Roving Gambler"); p. 80, "Hangman, Hangman, Slack the Rope" (1 text, a fairly normal American variant)
Jekyll-JamaicanSongAndStory 18, "Saylan" (1 text, 1 tune) {Bronson's #63}
Darling-NewAmericanSongster, pp. 69-71, "The Hangman"; "Gallows Pole" (2 texts, the first "modernized" by Darling)
Silber/Silber-FolksingersWordbook, p. 211, "The Gallows Pole" (1 text)
DT 95, HANGMN1* HANGMAN2*
ADDITIONAL: Eleanor Long, _"The Maid" and "The Hangman": Myth and Tradition in a Popular Ballad_. Folklore Studies 21, University of California Press, 1971 (a catalog of 254 different texts, although only a few are printed, often in excerpts; 12 tunes plus references to many more)
Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_. Oak, 1962, p. 52, "Gallis (Gallows) Pole" (1 text, 1 tune)

Martha W Beckwith, "The English Ballad in Jamaica: a Note Upon the Origin of the Ballad Form" in _Publications of the Modern Language Association_ [PMLA], Vol. XXXIX, No. 2 (Jun 1924 (available online by JSTOR)), #5 pp. 475-476, "Maid Freed From the Gallows" (1 text)


Elsie Clews Parsons, Folk-Tales of Andros Island Bahamas (Lancaster: American Folk-Lore Society, 1918 ("Digitized by Internet Archive")), #104, pp. 152-154, "The Maid Freed From the Gallows" (1 text, 1 tune)
Roud #144

RECORDINGS:
James "Iron Head" Baker, "Young Maid Saved from the Gallows" (AFS 204 A2, 1934)
Bentley Ball, "Gallows Tree" (Columbia A3084, 1920)
Roy Harvey, Jess Johnston & the West Virginia Ramblers, "John Hardy Blues" (Champion 16281, 1931; on StuffDreams1) [see NOTES]
Fred Hewett, "The Prickle Holly-Bush" (on Voice03)
Harry Jackson, "The Hangman's Song" (on HJackson01) (in this version the true love pays the hangman to ensure that the hanging will take place)

Lead Belly, "The Gallis Pole" (Musicraft 227, rec. 1939)
A. L. Lloyd, "The Prickly Bush" (on ESFB1, ESFB2)
Walter Lucas & the people of Sixpenny Handley, Dorset, "The Prickle Holly Bush" (on Lomax41, LomaxCD1741) {Bronson's #20}
[Asa] Martin & [Bob] Roberts, "Hang Down Your Head and Cry" (Conqueror 8207, 1933) [see NOTES]

Charlie Poole and the North Carolina Ramblers, "The Highwayman" (a heavily modified version; Columbia 15160-D, 1926; on CPoole03); "Hangman, Hangman, Slack the Rope" (a more normal version; Columbia 15385-D, 1929; rec. 1928)
Almeda Riddle, "Hangman Tree" (on LomaxCD1705)
Jean Ritchie, "Hangman" (on JRitchie01) {Bronson's #36?}
Julia Scaddan, "The Prickelly Bush [The Pricketty Bush]" (on FSB4, FSBBAL1)
Sarah Anne Tuck, "The Pricketty Bush (The Maid Freed from the Gallows)" (on FSBBAL1)

CROSS-REFERENCES:

ALTERNATE TITLES:
The Golden Ball
The Prickilie Bush
The Gallows Pole
Granny and the Golden Ball

NOTES [472 words]: This very popular ballad is identical in plot with "Gallows" [Laws L11], and
lumping editors will lump them; individual collections should be checked carefully.
Scarborough notes that southern Blacks turned this song into drama -- in a rather depressing way:
The magical ball could be used to turn a Black girl into a pretty White.
The "golden ball" of some versions appears to have a complex history. Katherine Briggs, *British Folktales* (originally published in 1970 as *A Dictionary of British Folk-Tales*), revised 1977 (I use the 1977 Pantheon paperback edition), pp. 28-31, has a tale which is clearly a version of Grimm #4, "A Tale About the Boy Who Went Forth to Learn What Fear Was," in which the boy seeks a golden ball which his love has lost. She is to be hung for the loss; he arrives just in time to save her. This is evidently a conflation of two separate tales; Briggs, p. 31, points to Tristram E. Coffin's article "The Golden Ball and the Hangman's Tree," on pp. 23-28 of *Folklore International* (1967) for an explanation of how they were combined.
The Martin & Roberts recording is a weird mishmosh: one verse that sounds like it's from the "Ten Thousand Miles Away from Home" family, one from this song, and one more or less from "Roving Gambler." I put it here because that middle verse is most explicitly from here, whereas the others are vaguer.
The Roy Harvey, recording, meanwhile, is equally weird; the tune is from "John Hardy," all right, but the lyrics are "Maid Freed from the Gallows." Don't ask me what's going on. - PJS
Jekyll-JamaicanSongAndStory's "Saylan" is classified by Jekyll as an "Annancy" story. It is a cante fable following the Ashanti (West African) tradition: A stepmother and her daughter frame her husband's daughter -- apparently named "Saylan" -- for the death of a horse she has been hired to care for. The horse's owner, a sailor, takes her to town to hang her. She sings "Sister, you bring me some silver" and the answer is "No, my child, I bring you none." Her brother has brought no gold. But her lover has brought both silver and gold and sings "Yes, my dear, I bring you some. I come to town to see you save, save you mus' be saved."

**Maid from the Carn Brae, The**
DESCRIPTION: The singer recalls the other girls described in songs -- the girl in the Galway shawl, the girl from the County, Down, etc. -- "she was queen alone, The maid from the Carn Brae."
No amount of searching will reveal another such girl
AUTHOR: James O'Kane
EARLIEST DATE: 1937 (Sam Henry collection)
KEYWORDS: beauty music
FOUND IN: Ireland
REFERENCES (1 citation):
 *Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H704, p. 241, "The Maid from the Carn Brae"* (1 text, 1 tune)
Roud #9478
NOTES [19 words]: Curiously, the singer in this song makes no attempt to court the girl; he just describes her as irresistible. - RBW
File: HHH704

**Maid from the County Tyrone, The**
DESCRIPTION: Far from the city live Michael Murphy and his beautiful daughter. The singer praises her beauty at great length, and desires to wed her though she is only a farmer's daughter. If she agrees to marry, he will cease rambling and live in the country with her
AUTHOR: unknown
EARLIEST DATE: 1934 (Sam Henry collection)
KEYWORDS: love courting beauty home
Maid from Tidehead, The

DESCRIPTION: The singer hears a young lumberjack tell how "I long once again for the Maid from Tidehead." He describes their parting and decides to return to Restigouche: "No more will I roam from the Maid of Tidehead"

AUTHOR: unknown

EARLIEST DATE: 1948 (Manny/Wilson-SongsOfMiramichi)

KEYWORDS: love separation logger reunion

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Manny/Wilson-SongsOfMiramichi 31, "The Maid from Tidehead" (1 text, 1 tune)
ST MaWi031 (Partial)
Roud #9187

NOTES [20 words]: The Restigouche River is in the central Miramichi area of New Brunswick. Tide Head is on that river near Chaleur Bay. - BS.

File: MaWi031

Maid Gaed to the Mill, The

DESCRIPTION: "The maid's gaed to the mill by night, sae wanton... That she should hae her corn ground, mill and multure free." The miller's man obliges her. When she has a child "Her mother baid her cast it oot." "Her faither baid her keep it in," and she does.

AUTHOR: unknown

EARLIEST DATE: 1776 (Herd)

KEYWORDS: sex childbirth bastard mother father miller money

FOUND IN: Britain(Scotland)

REFERENCES (4 citations):
DT, MAIDMILL*
Greig/Duncan7 1436, "The Miller and the Maid" (3 texts, 2 tunes)
ADDITIONAL: _Sing Out_ magazine, Volume 39, #4 (1995), p, 38, "The Maid Gaed Tae the Mill" (1 text, 1 tune, Ewan MacColl's version, supposedly from his father)
David Herd, editor, Ancient and Modern Scottish Songs, Heroic Ballads, etc. (Edinburgh, 1870 (reprint of 1776)), Vol II, pp. 148-149, "The Maid Gaed to the Mill"
Roud #2575

RECORDINGS:
Ewan MacColl and Peggy Seeger, "The Maid Gaed to the Mill" (on SCMacCollSeeger01)

CROSS-REFERENCES:
cf. "It Was a Mayde of Brenten Arse" (theme: a miller trading work for sex)
cf. "The Miller and the Lass" (theme: sex and a miller; grinding corn as the metaphor)
cf. "Miller Tae My Trade" (theme: sex and a miller)
cf. "The Miller o' Drone" (theme: sex and a miller; grinding corn as the metaphor)
cf. "The Besom Maker" (theme: sex and a miller; grinding corn as the metaphor)

NOTES [143 words]: The wantonness of millers is proverbial -- and songs of a miller trading work for sex is ancient. There is a song from the sixteenth century about it, indexed as "It Was a Mayde of Brenten Arse."

Chaucer played with the theme indirectly in "The Reeve's Tale, plus there is his description of his miller (see Larry D. Benson, general editor, _The Riverside Chaucer_, third edition, Houghton Mifflin, 1987 (based on F. N. Robinson, _The Works of Geoffrey Chaucer_, which is considered to be the first and second editions of this work), p. 32; The General Prologue, lines 560-562):

He waas a jangler and a goliardeys,
And that was moost of synne and harlotries.
Wel koude he stelen corn and tollen thries...

i.e.
He was a teller of bawdy stories and a buffoon
And that was most of sin and obscenity/harlotry.
Well could he steal corn and take his toll thrice. - RBW

Maid in Sorrow, The (Short Jacket) [Laws N12]

DESCRIPTION: A girl dresses as a sailor and goes to sea to seek her true love. The captain finds her attractive and wishes she were a girl. She puts him off, pointing out that there are handsome girls ashore. Only as she is leaving the ship does she reveal her sex

AUTHOR: unknown
EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
KEYWORDS: cross-dressing ship sea
FOUND IN: US(MA,MW,NE) Canada(Mar,Newf) Ireland
REFERENCES (8 citations):
Laws N12, "The Maid in Sorrow (Short Jacket)"
OCroinin/Cronin-TheSongsOfElizabethCronin 69, "I Am a Maid That Sleeps in Love" (1 text, 2 tunes)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 46, "Short Jacket" (1 text, 1 tune)
Peacock, pp. 327-328, "Blue Jacket and White Trousers" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, p. 78, "A Maid I Am In Love" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 1, "Cabin Boy"; 48, "Cabin Boy" (2 texts, 2 tunes)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 164, "The Maid in Sorrow" (1 text, 1 tune)
DT 444, SHORTJKT* SHORTJK2*
Roud #231
RECORDINGS:
Elizabeth Cronin, "I Am a Maid That Sleeps in Love" (on IRECronin01)
Charlotte Decker, "Blue Jacket and White Trousers" (on PeacockCDROM) [one verse only]
A. L. Lloyd, "Short Jacket and White Trousers" (on Lloyd2, Lloyd3)
Mrs. Stan Marshall, "Maid I Am in Love" (on MRHCreighton)
ALTERNATE TITLES:
A Maid That's Deep in Love
NOTES [13 words]: Elizabeth Cronin sings her version to the tune of "The Lowlands of Holland." - BS

Maid of Aghadowey, The

DESCRIPTION: The singer recalls his time by the Banks of the Ban, where he met a beautiful girl. Her parents are "dead against me," but he begs her to be true to him, and says that he would give her all his riches if he had any

AUTHOR: unknown
EARLIEST DATE: 1936 (Sam Henry collection)
KEYWORDS: love courting separation father mother
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H673, p. 429, "The Maid of Aghadowey" (1 text, 1 tune)
Roud #7958
CROSS-REFERENCES:
NOTES [59 words]: This song is similar in plot to Laws O2, "The Banks of the Bann," and also takes place by the Bann. Some have tentatively equated the songs. But songs of parents opposing lovers are common, and songs set by the Bann are common; there is no reason there shouldn't be two such. There is no lyrical similarity that I can see. Different songs, in my book. - RBW

File: HHH673
Maid of Altaveedan, The

DESCRIPTION: "I met her on the brow of Altaveedon Hill, The lambs were calling after her to stay there." He describes the hills and her, saying "There's a head of gold far lovelier than yon hill." Her beauty has enraptured the singer; he will wander no more

AUTHOR: unknown
EARLIEST DATE: 1935 (Sam Henry collection)
KEYWORDS: love beauty
FOUND IN: Ireland
REFERENCES (1 citation):
  Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H603, p. 239, "The Maid of Altaveedan" (1 text, 1 tune)
Roud #9474
File: HHH603

Maid of Athens

DESCRIPTION: "Maid of Athens, ere we part, Give oh give [me] back my heart, Or, since that has left my breast, Keep it now and take the rest." "Then hear my vows before I go, My life, my soul, I love you."

AUTHOR: Words: George Gordon, Lord Byron
EARLIEST DATE: 1810 (text; the many musical settings came later)
KEYWORDS: love travel separation nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
  Browne-AlabamaFolkLyric 189, "Maid of Athens" (1 text, 1 tune)
Roud #11315

Maid of Ballydoo, The

DESCRIPTION: The singer meets a maid. He asks if she were Helen, or Aurora, or "Flo the queen of May." He takes her to Hilltown and gets her drunk so that "she soon forgot the vows she made." He recalls now "when I first composed these verses" sitting at his loom.

AUTHOR: unknown
EARLIEST DATE: 1976 (OBoyle-TheIrishSongTradition)
KEYWORDS: seduction weaving drink
FOUND IN: Ireland
REFERENCES (1 citation):
  OBoyle-TheIrishSongTradition 15, "The Maid of Ballydoo" (1 text, 1 tune)
Roud #3477
NOTES [70 words]: O Boyle: "Ballydoo is a small townland between Hilltown and Mayobridge [in County Down]...." - BS
I have a recording of this made by David Hammond and released on "Irish Folk Songs: The Clancy
Maid of Ballyhaunis, The
DESCRIPTION: The singer courts Mary, saying that her beauty has ensnared him. He begs her to love him, but notes that his father has told him they may not marry. He asks her to come away with him "to the land of ships," where they will be happy
AUTHOR: unknown
EARLIEST DATE: 1831 (Hardiman _Irish Minstrelsy,_ according to OLochlainn-MoreIrishStreetBallads)
KEYWORDS: love courting father
FOUND IN: Ireland
REFERENCES (3 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H483, p. 427, "The Maid of Ballyhaunis" (1 text, 1 tune)
OLochlainn-MoreIrishStreetBallads 45, "Mary of Ballyhaunis" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 157, "Maid of Ballyhaunis" (1 text)
Roud #7960
NOTES [23 words]: This strikes me as far too intricate to be a genuine traditional song; the evidence strongly implies that it originated in a broadside. - RBW
File: HHH483

Maid of Ballymore, The
DESCRIPTION: Markie Bawn loves the heiress "maid of Ballymore." If he wants to marry, she says, he must have her parents' consent. He puts on his shoes, has her mother's consent, and they marry. "A happier couple were never saw before"
AUTHOR: unknown
EARLIEST DATE: 1978 (recording, Mary Ann Carolan)
KEYWORDS: courting marriage mother
FOUND IN: Ireland
Roud #2991
RECORDINGS:
Mary Ann Carolan, "The Maid of Ballymore" (on Voice06)
NOTES [5 words]: Ballymore is in County Kerry. - BS
File: RcMaiBal

Maid of Belfast Town, The
DESCRIPTION: "In Belfast town of high renown, There lives a comely maid." The singer approaches her and asks her to come away with him. She rejects him because of a vow made seven years before. Now, "each night I dream, rave and complain" because she refused him.
AUTHOR: unknown
EARLIEST DATE: 1826 (according to Leyden-BelfastCityOfSong)
KEYWORDS: courting rejection separation
FOUND IN:
REFERENCES (1 citation):
Leyden-BelfastCityOfSong 26, "The Maid of Belfast Town" (1 text, 1 tune)
Roud #V2930
BROADSIDES:
Bodleian, Harding B 25(1193)[some words in last verse illegible], "The Maid of Belfast" ("In Belfast town of high renown there li[jives a comely maid"); J. Pitts (London), 1819-1844; also Harding B 11(2279), "The Maid of Belfast"; Harding B 11(337), "The Belfast Maid"
NOTES [230 words]: Among other classic [Roman] references here: "Diana fair cannot compare, Or Venus from the tide, Or Dido sure that virgin pure, That for Aeneas died ...." See the notes to "Sheila Nee Iyer" for some traits of the "hedge school master" school of Irish ballad writing. - BS
Someday, someone should do a study on why Diana (Greek Artemis) became so noted for beauty in British tales (see, e.g., "The Tan-Yard Side" [Laws M28], "The Beaver Brig," and "The Fair of Balamina"). She was not one of the three goddesses who competed for the title of "the Fairest" in the Judgment of Paris, that was contested between Hera (Roman Juno), Aphrodite (Roman Venus), and Athena (Roman Minerva). That contest of course was won by Aphrodite, leading to the Trojan War. Not every account says that Aphrodite was born of the sea-foam; Homer simply calls her the daughter of Zeus and Dione. But Hesiod tells of her birth from the sea-foam after the gonads of Ouranos were cast into the ocean after his castration by his son Chronos (Hesiod, Theogony, lines 185-195); indeed, the name "Aphrodite" is in these lines falsely equated with Greek "aphros," "foam.

Aphrodite was of course the mother of Aeneas, which lead smoothly into the story of the latter, and his betrayal of Dido, which is a major theme of Virgil's Aeneid, which I would assume is the major source for most of the material here. - RBW

Last updated in version 5.1
File: Leyd026

Maid of Bonnie Strathyre, The
DESCRIPTION: The singer wants nothing better "than to herd the fine cattle on bonnie Strathyre" with "Mary, the pride of Strathyre." He dances with Mary, and Flora with Colin. Others can go to the lowlands, or soldier far away, but he'll stay home with Mary
AUTHOR: unknown
EARLIEST DATE: 1988 (McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)
KEYWORDS: love farming dancing Scotland nonballad animal
FOUND IN: Ireland
REFERENCES (1 citation):
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 53, "The Maid of Bonnie Strathyre" (1 text, 1 tune)
NOTES [45 words]: McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen: "The song originates in the beautiful vale of Strathyre in Perthshire.... It would seem to be a very localised ballad and it must have been imported by migratory workers who traversed between Inshieowen and Scotland." - BS
File: McB053

Maid of Burndennet, The
DESCRIPTION: "Oh, fair (are the) vales of (my) own native soil," particularly Burndennet, where a beautiful girl lives. The singer praises her beauty and describes their courting. Though their rivals sneer, their love will emerge victorious
AUTHOR: unknown
EARLIEST DATE: 1925 (Sam Henry collection)
KEYWORDS: love courting beauty
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H96a+b, pp. 230-231, "The Maid of Burndennett" (2 texts, 1 tune)
Roud #7982
NOTES [69 words]: Curiously, although Sam Henry lists only one source for this song, he preserved two texts -- each of four verses, but only two and a half verses in common, with a different order, and with substantial differences even in the common material. The differences are just what one would expect from oral tradition -- but with only one listed source, and no other versions known, one must suspect editorial tampering. - RBW
File: HHH096

Maid of Castle Craigh, The
DESCRIPTION: When the singer left Ireland to fight in the wars he had loved his "Maid of Castle Craigh" but thought she did not love him. Somehow, in the three years passed, he learned "that I
had won thy gentle heart." The war is over and he has returned to her.

Maid of Craigienorn, The

_DESCRIPTION:_ The singer praises the Maid of Craigienorn, whom he sees as he rambles. He begs her to come away. She refuses; she has another love and will not leave her parents. He says her love has abandoned her. The ending is confused

Maid of Croaghmore, The

_DESCRIPTION:_ The well-born young man falls in love with the maid of Croaghmore. He describes her beauty, says he would make her queen if he were king, and promises to serve for her hand as Jacob served Laban. Her parents say she is too young

Maid of Culmore, The

_DESCRIPTION:_ The singer praises the harbour and women of Culmore. He recalls the girl he
loved, who cried but "sailed down Lough Foyle and away from Culmore." He wishes a storm would bring her back. He will follow her and seek her in America.

AUTHOR: unknown
EARLIEST DATE: 1937 (Sam Henry collection)
KEYWORDS: love separation ship emigration
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H687, p. 302, "The Maids of Culmore" (1 text, 1 tune)
Roud #2493
File: HHH687

**Maid of Dunmore, The**

DESCRIPTION: The singer meets a maid whose sweetheart is fighting the French with Nelson. He asks her to leave Dunmore and live with him in Ireland. She refuses. He "picked up my alls and left for Ireland, And left that fair maid in Dunmore"

AUTHOR: unknown
EARLIEST DATE: 1922 (Dean-FlyingCloud)
KEYWORDS: love sailor war separation courting rejection Ireland
FOUND IN: Canada(Mar) US(MW)
REFERENCES (2 citations):
Manny/Wilson-SongsOfMiramichi 83, "The Maid of Dunmore" (1 text, 1 tune)
Dean-FlyingCloud, pp. 47-48, "The Lass of Dunmore" (1 text)
ST MaWi083 (Partial)
Roud #9177 and 3668
ALTERNATE TITLES:
The Lass of Dunmore
NOTES [38 words]: This hits so many familiar themes that it sounds like it ought to be a version of something else (compare, e.g., "The Plains of Waterloo (I)" [Laws N32] and "The Banks of Clyde (I)"") -- but I can't locate a true parallel. - RBW.
File: MaWi083

**Maid of Dunysheil**

DESCRIPTION: The singer praises Dunyshiel, "the place where my true love does dwell." He recalls meeting her at Rasharkin Fair. He must leave for Nova Scotia, but as long as he is away, "my heart shall be with the Maid of Dunyshiel."

AUTHOR: Paddy McGuckian
EARLIEST DATE: 1934 (Sam Henry collection)
KEYWORDS: love courting emigration separation
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H530, p. 298, "The Maid of Dunysheil" (1 text, 1 tune)
Roud #6894
CROSS-REFERENCES:
cf. "Erin's Flowery Vale (The Irish Girl's Lament)" [Laws O29] (plot) and references there
File: HHH530

**Maid of Erin, The**

DESCRIPTION: "My thoughts delight to wander Upon a distant shore, Where lovely, fair, and tender Is she whom I adore... The lovely maid of Erin, Who sweetly sang to me." If he were a monarch, she would be his queen. The seas separate them; he hope to see her in heaven.

AUTHOR: unknown
EARLIEST DATE: 1847 (Journal of the Cortes)
KEYWORDS: love separation sailor beauty music
FOUND IN:
Maid of Erin's Isle, The

DESCRIPTION: "Oh, the sun does set down in the west when his daily journey's o'er.... With ruby wine I'll fill my glass... And I'll drink a health to my sweetheart, she's the maid of Erin's isle." He praises Mary's beauty, and vows to love her as long as he lives

AUTHOR: unknown
EARLIEST DATE: 1924 (Sam Henry collection)
KEYWORDS: love beauty nonballad wine
FOUND IN: Ireland
REFERENCES (2 citations):
  - Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H57b, p. 228, "The Maid of Erin's Isle" (1 text, 1 tune)
  - Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 46, "The Maid of Erin's Isla" (1 text, 1 tune)
Roud #7978
BROADSIDES:
File: HHH057b

Maid of Fainey, The

DESCRIPTION: "There was a maid of (Fainey/Marlborough/etc.), of youth and beauty bright, Who had scores of sweethearts to court her day and night...." She loves her father's servant. They break a ring, then he flees. Her father threatens him. The end is confused

AUTHOR: unknown
EARLIEST DATE: 1909 (Cologne/Morrison-WiltshireFolkSongs)
KEYWORDS: brokentoken courting love father separation
FOUND IN: Australia Britain(England(West))
REFERENCES (4 citations):
  - Meredith/Anderson-FolkSongsOfAustralia, pp. 167-168, "The Maid of Fainey" (1 text, 1 tune)
  - Scott-ACollectorsNotebook-31TraditionalSongs, p. 23, "The Maid of Fainey" (1 text, 1 tune)
  - Cologne/Morrison-WiltshireFolkSongs, pp. 60-61, "In the Town of Marlborough" (1 text, 1 tune)
DT, MAIDAIF
Roud #1417
File: MA167

Maid of Faughan Vale, The

DESCRIPTION: The singer meets a beautiful girl near Faughan Vale. He asks her about the road, and then admits to being besotted with her. She tells him she is engaged to another, and they will soon sail for America. He laments his fate

AUTHOR: unknown
EARLIEST DATE: 1927 (Sam Henry collection)
KEYWORDS: beauty courting rejection emigration
FOUND IN: Ireland
REFERENCES (2 citations):
  - Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H167, p. 369, "The Maid of Faughan Vale" (1 text, 1 tune)
  - Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 25, "Faughanvale" (1 text, 1 tune)
Roud #6885
File: HHH167
Maid of Lismore, The
DESCRIPTION: Singer meets Kathy from Lismore, going to sell turkeys at Dungarvan. She pays for drinks. He claims to be rich. They sleep until the market closed. The price for turkeys falls. Now he claims poverty. She is ruined and would have him "hung or transported"
AUTHOR: unknown
EARLIEST DATE: before 1886 (broadside, Bodleian Harding B 11(2283))
KEYWORDS: seduction lie drink commerce poverty bird food
FOUND IN: Ireland
Roud #9284
RECORDINGS:
Martin Reidy, "Lismore Turkeys" (on IRClare01)
BROADSIDES:
Bodleian, Harding B 11(2283), "The Maid of Lismore" ("One day as I chanced to go roving"), H. Such (London), 1863-1885; also 2806 b.9(111), 2806 c.8(187), 2806 c.8(257)[some words illegible], 2806 c.15(12)[some words illegible], 2806 b.11(135), "The Maid of Lismore"
NOTES [33 words]: The places mentioned -- Lismore, Dungarvin and Cappoquin (where they stopped) -- are in County Waterford. It's about three miles from Lismore to Cappoquin, and about 11 miles farther to Dungarvan. - BS
File: RcMaLism

Maid of Magheracloon, The
DESCRIPTION: The singer complains that the man who courted her on the hills of Magheracloon, "behind yon hawthorn tree," no longer courts her. "Oh he's not to blame, the fault's my own ... I gave my love to another young man." Now she is broken-hearted.
AUTHOR: unknown
EARLIEST DATE: 1970 (Morton-FolksongsSungInUlster)
KEYWORDS: courting infidelity rejection love
FOUND IN: Ireland
REFERENCES (2 citations):
Morton-FolksongsSungInUlster 21, "The Maid of Magheracloon" (1 text, 1 tune)
Morton/Maguire-ComeDayGoDayGodSendSunday 6, pp. 9, 102, 157, "The Maid of Magheracloon" (1 text, 1 tune)
Roud #2486
NOTES [24 words]: Magheracloon is a parish in County Monaghan.
Morton/Maguire-ComeDayGoDayGodSendSunday: "The song seems to be very well known in Co. Fermanagh." - BS
File: MorU021

Maid of Monterrey
DESCRIPTION: A senorita comforts the fallen Americans on the field of Monterrey. "Although she loved her nation And prayed that it might live Yet for a dying foeman She had a prayer to give"
AUTHOR: John H. Hewitt (1801-1890) (source: sheet music published 1851 by F. D. Benteen)
EARLIEST DATE: 1851 (sheet music)
KEYWORDS: battle mercy death Mexico soldier
HISTORICAL REFERENCES:
Sept 20-24, 1846 - Battle of Monterrey (part of the Mexican War). General Zachary Taylor captures the city, but the fight is bloody
FOUND IN: US(MA)
REFERENCES (1 citation):
Thompson-APioneerSongster 55, "Maid of Monterrey" (1 text)
Roud #2828
BROADSIDES:
LOCSheet, sm1851.520180, "The Maid of Monterey" F. D. Benteen (Baltimore), 1851
CROSS-REFERENCES:
cf. "The Field of Monterey" (subject)
File: THP055
Maid of Mourne Shore (I), The

DESCRIPTION: The singer asks if he will ever again see the region of Mourne. He goes to his sweetheart, and begs her to love him lest he go over the sea. She says she loves a sailor and will remain true to him. The singer sadly prepares to emigrate.

AUTHOR: unknown

EARLIEST DATE: 1924 (Sam Henry collection)

KEYWORDS: love rejection sailor emigration

FOUND IN: Ireland

REFERENCES (3 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H34b (+tune in H27a), pp. 371-372, "The Maid of Mourne Shore" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 50, "The Murlough Shore" (1 text, 1 tune)

DT, MOURNESH*

Roud #2946

RECORDINGS:
Robert Cinnamond, "The Maids of Mourne Shore" (on IRRCinnamond03)
Martin Reidy, "Maid of Moorlough Shore" (on IRClare01)

CROSS-REFERENCES:
cf. "The Foggy Dew" (II) (version on IRClare01) (tune)

ALTERNATE TITLES:
The Banks of Moorlough Shore
The Moorlough Shore
The Mourn Shore

File: HHH034b

Maid of Mourne Shore (II)

DESCRIPTION: The singer meets a young girl on the Mourne strand. She says she is too young to marry, but he seduces her. She asks if he will marry her but he says he is too young to marry now, but if he returns to the Mourne strand he'll marry her.

AUTHOR: unknown

EARLIEST DATE: 1934 (Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople)

KEYWORDS: courting seduction rejection rambling

FOUND IN: Ireland

REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H 564, pp. 344-345, "The Banks of Mourne Shore" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 47, "The Maid of Mourne Shore" (1 text, 1 tune)

Roud #5282

RECORDINGS:
Roisin White, "Maid of Mourne Shore" (on IRRWhite01)

CROSS-REFERENCES:
cf. "Paddle the Road With Me" (theme)

NOTES [41 words]: As in "Paddle the Road With Me" the question is "will you pad the road with me?" In "Maid of Mourne Shore" the singer asks the question before the seduction and the maid asks it afterwards. There is no afterwards in "Paddle the Road With Me." - BS

Last updated in version 3.5

File: HHH564bb

Maid of Newfoundland, The

DESCRIPTION: The beauties of the maid are compared with the flowers, jewels, women of other lands, etc. The singer tells us that he met her in Labrador and will go far away if he cannot have her.

AUTHOR: unknown

EARLIEST DATE: 1904 (Murphy, Songs of Our Land, Old Home Week Souvenir)

KEYWORDS: love beauty exile
Maid of Prairie Du Chien, The
DESCRIPTION: The singer bids farewell, noting "There's nothing doth my footsteps detain But the beautiful maid of Prairie du Chien." He offers marriage; she rejects him. He hopes she will turn to him "when lovers get scarce." He wishes he were a soldier far away
AUTHOR: unknown
EARLIEST DATE: 1903 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: love rejection
FOUND IN: US(So)
REFERENCES (2 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 201, "The Maid of Prairie Du Chien" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 430-431, "The Maid of Prairie du Chien" (1 text)
Roud #7947
NOTES [150 words]: Belden-BalladsSongsCollectedByMissourFolkloreSociety notes, correctly, that Prairie du Chien is in southwestern Wisconsin, where the Wisconsin River joins the Upper Mississippi. But he fails to note that it was the site of Fort Crawford, founded in 1816, which at the time was the northwesternmost point of functional United States control of the Midwest (to be superseded in 1819 by the founding of Camp New Hope, which eventually was moved to the site of Fort Snelling at the confluence of the Minnesota and Mississippi Rivers). If Belden-BalladsSongsCollectedByMissourFolkloreSociety's informant was correct about when he learned it, the song must have dated back to at least 1850 or so. In that case, it seems quite likely that the singer was intended to be a soldier at Fort Crawford; the girl may have been a local Indian, though by 1850 there were a fair number of Europeans in the area. - RBW
Last updated in version 2.7
File: Beld201

Maid of Seventeen, The
DESCRIPTION: The singer steps up to a beautiful girl and says that she entices him. She answers that she is only seventeen, and knows nothing of courting. He offers her a lesson in the subject. She says he should not visit her; she will return in a week
Maid of Sweet Gurteen, The

DESCRIPTION: The singer tells the praises of the beautiful Maid of Gorteen. His father opposes the match; she is only a serving girl. The father locks her up; when the singer still professes his love, he has the girl sent away. The ending is confused

AUTHOR: unknown
EARLIEST DATE: before 1863 (broadside, Harding B 11(2292))
KEYWORDS: love separation father beauty
FOUND IN: Ireland Canada(Mar,Newf,Ont)
REFERENCES (6 citations):
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H594, p. 430, "The Maid of Sweet Gorteen" (1 text, 1 tune)
- OLochlainn-IrishStreetBallads 22, "The Maid of Sweet Gurteen" (1 text, 1 tune)
- Peacock, pp. 375-376, "The Maid of Sweet Gartheen" (1 text, 1 tune)
- Manny/Wilson-SongsOfMiramichi 85, "The Maid of Sweet Gartheen" (1 text, 1 tune)
- Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 20, "The Maid of Sweet Gurteen" (1 text, 1 tune)
- O'Conor-OldTimeSongsAndBalladOfIreland, p. 31, "The Maid of Sweet Gorteen" (1 text)
ST HHH594 (Partial)
Roud #3025
RECORDINGS:
- Mrs. Mary Ann Galpin, "The Maid of Sweet Kartine" (on PeacockCDROM) [one verse only]
- John Kehoe, "Maid of Sweet Kartine" (on MUNFLA/Leach)
- Will O'Brien, "Sweet Gertie" (on MUNFLA/Leach)
BROADSIDES:
- Bodleian, Harding B 11(2292), "Maid of Sweet Gortein," H. Such (London), 1849-1862; also 2806 b.11(146), "Maid of Sweet Gorteen"; 2806 b.11(271), Harding B 11(2721), "The Maid of Sweet Gorteen"; 2806 c.8(263), Harding B 11(2290), Harding B 11(2291), 2806 c.15(200)[many illegible words], 2806 b.9(277), 2806 b.9(234), Harding B 19(39), "The Maid of Sweet Gurteen"
CROSS-REFERENCES:
NOTES [99 words]: Child would have liked this; the plot is "The Suffolk Miracle" ("The Holland Handkerchief"), minus that ghost he so despised. It's not clear how this song is supposed to end; the Sam Henry texts gives hints that the lovers would reunite, but they never do. Peacock's version has a clear stopping point ("So now my song is ended"), but again, no resolution; it leaves the singer wandering, seemingly between England and Ireland, still coming back to where he found her. Similarly Manny/Wilson-SongsOfMiramichi, save that he is in Florida. And O. J. Abbott's version has him in Flower Hill. - RBW
Last updated in version 5.1
File: HHH594

Maid of Tardree, The

DESCRIPTION: In this confused song, the singer falls in love with a girl, who also says she loves him. But then he falls in love with another girl. But his "first expectations were blighted." He prepares to emigrate
Maid of the Mill, The

DESCRIPTION: Will has "kist and ... prattled with fifty fair maids" but prefers the maid of the mill to Phebe. Phebe says, "Young Harry's the lad for me." They describe their heartthrobs: "Her cheeks like the blossoms in May ..." "His cheeks are as red as a rose ..."

AUTHOR: Frances Brooke (1724-1789, per "Frances Brooke" in Wikipedia) (source: _British Drama_)

EARLIEST DATE: 1783 (_Rosina_ performed in Covent Garden, according to _British Drama_)

KEYWORDS: courting beauty dialog nonballad rake

FOUND IN: Britain(England(South))

REFERENCES (2 citations):
- Williams-FolkSongsOfTheUpperThames, p. 184, "The Maid of the Mill" (1 text) (also Williams-Wiltshire-WSRO Ox 209)
- ADDITIONAL: Mrs Frances Brooke, "Rosina," in _British Drama_; a Collection of the Most Esteemed Tragedies, Comedies, Operas and Farces in the English Language_ (Philadelphia, 1832 ("Digitized by Google")) Vol. I, Act I, Sc. 1, p. 243, ("I've kiss'd and I've prattled to fifty fair maids") (1 text)
- Roud #1276

BROADSIDES:
- Bodleian, Johnson Ballads 907, "The Maid of the Mill" ("I've kist and I've prattled with fifty fair maids"), J. Pitts (London), 1819-1844; also Firth c.18(48), "Maid of the Mill"

NOTES [101 words]: The description follows Rosina, in which William wants the maid of the mill, who is not Phebe; Phebe decides Will is too fickle and prefers Harry. In broadside Bodleian Johnson Ballads 907 Will and Phebe are unnamed; as a result, it appears to be a dialog between two lovers, Harry and the maid. The Williams-FolkSongsOfTheUpperThames text has two verses; the first is built from the last line of the broadside and the second changes the sex in the broadside to refer to the maid where the broadside refers to Harry. The effect is that Williams-FolkSongsOfTheUpperThames is entirely sung by the man. - BS

Last updated in version 2.6

File: WT184

Maid on the Shore, The (The Fair Maid by the Sea Shore; The Sea Captain) [Laws K27]

DESCRIPTION: The captain sees a pretty girl on the shore, and vigorously entreats her to come aboard. At last she does, but then sings captain and sailors to sleep. She robs captain and sailors, then rows back to shore -- using the captain's sword for an oar!

AUTHOR: unknown

EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)

KEYWORDS: courting seduction trick escape robbery magic shore feminist

FOUND IN: US(MA, MW, NE, NW, Ro, So, SW) Canada(Mar, Newf) Ireland

REFERENCES (23 citations):
- Laws K27, "The Maid on the Shore (The Fair Maid by the Sea Shore; The Sea Captain)"
- Bronson (43), "The Broomfield Hill" -- the appendix includes 6 versions (#25-#30) which are this song
- Bronson-SingingTraditionOfChildsPopularBallads (43), "The Broomfield Hill" (version #27 is this song)
Maid with the Bonny Brown Hair, The

DESCRIPTION: The singer sees a beautiful maiden, "brighter than Venus." He courts her; at last they set a wedding day. But she breaks off the engagement; she has "another more kinder." He laments; he or she or both set out for another country

AUTHOR: unknown

EARLIEST DATE: 1905 (JIFSS)

KEYWORDS: love rejection emigration beauty

FOUND IN: Ireland

REFERENCES (3 citations):

- OLochlaing-IrishStreetBallads 6, "The Maid With the Bonny Brown Hair" (1 text, 1 tune)
- Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 39-40, "The Maid with the Bonny Brown Hair" (1 text)

Roud #3032

CROSS-REFERENCES:

cf. "Lough Erin's Shore (l)" (tune)
cf. "The Bonnie Wee Lass of the Glen" (tune)

ALTERNATE TITLES:

The Lass with the Bonny Brown Hair

File: HHH024
Maid's Complaint to her Mother, The
DESCRIPTION: A girl finds her maidenhead "a burden" and would marry. Mother says she's too young and threatens to send daughter to the fields. "Young batchellors will tempt me, and I perhaps may yield" Mother concedes. Daughter will happily marry Frank the Farmer.
AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume1)
LONG DESCRIPTION: A girl, sixteen, finds her maidenhead "a burden every morning" and would marry. Mother says she's seven years too young. "Thousands I have seen Married before my age." Mother says she married at nineteen. She threatens to send daughter to the fields in sack cloth. If so, says the daughter, "young batchellors will tempt me, and I perhaps may yield," so don't blame me. Mother concedes and would have the daughter marry honest Frank the Farmer. Daughter agrees happily.
KEYWORDS: marriage virginity farming bawdy dialog mother
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
Lyle-Andrew-CrawfurdsCollectionVolume1 81, "The Maid's Complaint to her Mother"; Lyle-Andrew-CrawfurdsCollectionVolume1, pp. 239-240, "The Longing Maid" (2 texts)
Roud #3857
CROSS-REFERENCES:
cf. "Whistle, Daughter, Whistle" (theme)
cf. "Sixteen Years, Mama" (theme)
File: LyCr181

Maid's Lament, The
DESCRIPTION: "I can bake and I can brew, I can cook an Irish stew, Wash a shirt and iron it too, But I must go out on Sunday." Six days she works to maintain a good home, "But I must go out on Sunday." She hopes someday to settle down with her young man
AUTHOR: unknown
EARLIEST DATE: 1967 (Hamer)
KEYWORDS: work home oldmaid
FOUND IN: Britain(Engand(Lond))
REFERENCES (1 citation):
Hamer-GarnersGay, p. 28, "The Maid's Lament" (1 text, 1 tune)
Roud #1074
File: HaGa028

Maidean Alainn Ghreine
DESCRIPTION: Gaelic. The singer has a vision of a woman, the spirit of Ireland, who wishes "to be free of English rule."
AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage beauty Ireland patriotic
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 86, "Maidean Alainn Ghreine" (2 texts)
NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. - BS
Last updated in version 3.2
File: OCC086

Maidean Bhog Aoibhinn (A Fine Soft Morning)
DESCRIPTION: Gaelic. The singer seduces a beautiful young woman. "It is not altogether clear whether he abandons [her] or his previous companion."
AUTHOR: unknown
EARLIEST DATE: 1943 (OCroinin/Cronin-TheSongsOfElizabethCronin)
Maiden City, The

DESCRIPTION: Derry is the Maiden City, threatened in 1688. Her defenders shouted "No Surrender" and vowed Derry "should be a Maiden still." She rejected "a Kingly wooer" and her defenders won a terrible battle. "The Maiden on her throne boys, Shall be a Maiden still"

AUTHOR: Charlotte Elizabeth (source: Hayes)

EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)

KEYWORDS: battle Ireland patriotic

NOTES: For background on the Siege of (London)derry, see the notes to "The Shutting of the Gates of Derry" as well as "No Surrender (I)." - RBW

File: OrLa039

Maiden in the Mor Lay (The Maid of the Moor)

DESCRIPTION: "Maiden in the mor [moor] lay, In the more lay, Seuenyst [seven nights] fulle (x2)," "Welle was hire mete. Wat was hire mete?... The primerole ant the violet." "Welle was hire dryng [drink]. Wat was hire dryng? The chelde water of the welle-spring." Etc.

AUTHOR: unknown

EARLIEST DATE: fourteenth century (Bodleian, MS. Rawlinson D.913)

KEYWORDS: religious nonballad food flowers MiddleEnglish

NOTES: For background on the Siege of (London)derry, see the notes to "The Shutting of the Gates of Derry" as well as "No Surrender (I)." - RBW

File: 0rLa039
353-354, "Maiden in the Moor Lay" (1 modernized text)
Karen Saupe, editor, _Middle English Marian Lyrics_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 1998, #81, pp. 154-155, "(Maiden in the mor lay)" (1 text)
Karin Boklund-Lagopolou, _I have a yong suster: Popular song and Middle English lyric_, Four Courts Press, 2002, pp. 31-32, "(Maiden in the mor lay)" (1 text, emended)
MANUSCRIPT: {MSRawlinsonD913}, Oxford, Bodleian Library, Rawlinson D.13 (Bodleian 13679), folio 1
SAME TUNE:
NOTES [1892 words]: This, obviously, has never been found in oral tradition. But Burrow/Turville-Petre, p. 235, say that the piece "happens to be referred to in a fourteenth century sermon... described as 'a certain song, namely a 'karole'.' That's an awfully thin reed on which to base an inclusion, but better to include than omit. Davies, p. 321, does describe this as "popular," which in a fourteenth century context presumably means "folk." It's certainly popular with anthologists! Sisam, p. 162, considers it minstrel work.
The poem itself is one of the "Rawlinson lyrics," found on a single strip of parchment in Bodleian library MS. Rawlinson D.913; it is just four inches wide by eleven inches tall, and much worn. Although the contents are clearly poetry, they are written as prose, although with blank lines between items (Burrow, pp. 2-3).
Even with modern layout and extra spaces, the contents of the that particular sheet of parchment take only three and a half pages; Burrow, pp. 23-26, has a full transcription.
The "manuscript" in which the single sheet is found is not a unity; it is a bunch of odds and ends the Bodleian bound together to make it easier to care for them (Burrow, p. 2, which reports that the Rawlinson collection was received in 1756 and the items bound up more than a century later). This particular item is hard enough to read that its contents were not noticed until 1907 (Burrow, p. 3).
Stevick dates the manuscript "after 1300." Burrow/Turville-Petre, p. 235, says "early fourteenth century," as does the headnote in Saupe. Greene-Carols, p. 42, says merely "fourteenth century." Sisam, p. 162, also thinks it early fourteenth century, pointing out that the poems of the latter part of the century (when the Hundred Years' War was lost and the Wars of the Roses resulted in intermittent civil war) tended to be much gloomer.
The fragment has several short poems, in both English and French (Burrow/Turville-Petre, p. 235), plus a few single lines that I would guess are more of a "set list" than anything else. Several of the other pieces also appear somewhat "folky"; Wells, p. 492, suggests that the page came from a minstrel's notebook but also says that all the substantial pieces "ehibit the primitive popular use of repetition, and apparently all were rude pieces for singing by the roadside or at the ale-house. All are catching jingles, with no sign of reflection or of the learned touch" -- a statement which I would firmly disagree with, particularly as regards this song. This is the eighth piece on the slip, by Wells's and Burrow's counts; the seventh, "Icham of Irlaunde (The Irish Dancer; Good Sir I Pray Thee)," is also well-known and is "perhaps the oldest English dance-song extant" (Wells, p. 493). The tenth also sounds rather folky: "Jonet's hair is all gold, and Jankyn is her love" (first line "Al gold Jonet is thin her"), although Boklund-Lagopolou, 38, claims some of its "semantic codes" are "courtly." This particular poem/song has four verses, with only the first two spelled out in full; the last two verses are much abbreviated, although most modern editions spell out the verses.
There is much disagreement about who the Maiden is. Burrow, pp. 16-17 (compare Burrow/Turville-Petre, p. 236) mention suggestions of the Virgin Mary, Mary Magdalene, a different penitent woman, a dead child, and a water sprite. (More on several of these below.) I am not sure what it was intended to be about, but I would think most singers would have interpreted it as the Virgin Mary. One other possibility that occurs to me, although I think the Virgin Mary hypothesis much more likely, is that it's a tale of one of those endless female saints who, upon being ordered to marry, or sexually abused, engaged in some absurd behavior to protect their virginity, along the lines of "A tale of how Saint Repetitiva, rather than yield her virtue to the lord of the manor, fled to the moor and lived there in the field, sustained by the reeds and grasses, which gave their fruit to her."
The scholarly discussion of this piece is very extensive. Luria/Hoffman reprint no fewer than four articles, by D. W. Robertson, Jr. [1950], by E. T. Donaldson [1960], by John Speirs [undated], and by Peter Dronke [1966] -- very big names in Middle English literature.
Robertson, who points out many puzzles in the poem, believes that the Maid is indeed the Virgin Mary, and points out that the sundry flowers often appear in medieval images of the Virgin, adding that the flowers also implied fleshly beauty. Saupe, pp. 268-269, repeats many of his notes in perhaps more understandable form; her notes are well worth consulting, since they're online. Donaldson thinks reciters would indeed think of the Virgin Mary but might not seek much allegorical depth in the rest of the images. Dronke absolutely rejects the link with the Virgin Mary and proposes the water sprite theory based on German folk tales. He thinks the piece a dance song. In his view, the girl comes to dances to fascinate men, but must return to the moor by a certain time, lest she die. The difficulty with this is that there is no direct evidence of these stories in English. Speirs denies that we can be expected to know who the maid is, but calls her a "child of nature" and suggests a link to fertility cults (which strikes me as extremely unlikely). Boklund-Lagopolou, pp. 37-38, based on an analysis of "isotopies" that might make sense in analyzing an over-trained college student's poetry exercise but makes very little sense when applied to a folk song, concludes that the maiden "is not human but some kind of nature spirit, and the period of seven nights and a day is probably related to the times when contact between this natural world and the cultural world of human beings becomes possible." (Oy.) She also wonders about a sexual component. Davies, pp. 320-321, mentions an interpretation which compares this to the world's wilderness before the incarnation of Jesus. This would fit the moor, but hardly the flowers.

Saupe, p. 267, while acknowledging Donaldson's objection, accepts Robertson's link to the Virgin Mary. Although she doesn't express a strong opinion of her own, she did include this poem in her anthology of Marian literature, and observes that Schoeck, 1951, agreed with Robertson. She mentions an article by E. M. W. Tillyard suggesting that the maid is Mary Magdalene or Mary of Egypt (whoever that is). Greene/Ossory, p. xii, also mentions the Mary Magdalene hypothesis, but links it with Joseph Harris. We hardly need Green/Ossory's scathing critique to throw this idea out the window -- yes, Mary Magdalene found Jesus in a garden, but she was also thought to be a prostitute. I would be very interested in learning how an experienced prostitute could be a maiden. And remember, the woman of the song is a *maiden* but is never called "Mary." Surely we must work from a famous maiden, not a famous Mary. Hence also Trapp, p. 419: "Until quite recently, this little poem existed peacefully as a secular piece of popular origin and obscure meaning," adding that "the Magdalene's maiden status is more than questionable." I do find the mention of the maid drinking from the "welle spring" in the third verse interesting, since in Luke 4, Jesus meets the Woman of Samaria at the well and offers her "living water"; the wellspring could well be a Christian symbol.

Other than the text itself, we have little evidence about the poem. Burrow adduced two pieces of evidence that the song was secular -- the only two references to any of the Rawlinson lyrics outside the manuscript itself.

One comes from the Red Book of Ossory, associated with Richard de Ledrede, Bishop of Ossory 1317-1360. He was an extremely zealous churchman, an English Franciscan ruling an Irish diocese and in the habit of using the full force of his authority (Greene/Ossory, pp. iv-v). Greene/Ossory, p. iv, calls his administration "a reign of terror for those he disliked" and says that "It appears likely that before his death he became mentally deranged." Ossory had a habit of taking secular pieces that he thought too popular and rewriting them for church use, "in order that [his clerks'] throats and mouths, consecrated to God, may not be polluted by songs which are lewd, secular, and associated with revelry.... [L]et them provide themselves with suitable tunes (notis) according to which these sets of words (dictamina, 'ditties') require" (Greene/Ossory, p. iv; Greene/Ossory, p. xii, adds that some of Ossory's lyrics were written without a specified tune, leaving it up to the singers to find something, but the early lyrics in the Red Book clearly have specified tunes).

There is a stain on the line which lists the tune of the eleventh song. But Greene/Ossory, p. x, is convinced that the text under the stain reads "mayde yn the moore lay." This is not proof that Ossory's Latin text uses this tune. But Greene/Ossory, p. x, lines up the two lyrics, and they match metrically. The Latin text reads:

Peperit virgo,
Virgo regia,
Mater orphanorum,
Mater orphanorum;
Pepirit virgo,
Virgo regia,
Mater orphanorum,
Mater orphanorum, 
Plena gracia.
(I can’t help but say that the English words are better!)
This still isn’t absolute proof, but I agree with Greene that it is almost certain that Ossory used "Maiden" as the pattern for his feeble piece. A number of scholars (Burrow, p. 19; cf. Davies, p. 320, Boklund-Lagopolou, p. 28) conclude that Ossory thought the song unfit for church use. I tend to agree. Burrow, p. 20, thinks this rules out references to the Virgin Mary or Mary Magdalene. I personally think it proves that Ossory was too uptight for his job. Possibly Ossory’s objection was that this was a secular piece -- but he might also have objected because it was in English, or because it was unclear, or simply because it was too popular. I do not think Ossory’s opinions tell us anything about what the author of the song thought. So the possibility that this is a religious text -- even a text about the Virgin Mary -- must remain open.

Burrow, p. 19, probably following Greene/Ossory, pp. xii-xiii, cites a manuscript described by Wenzel in 1974. It comes from a sermon collection thought to have been taken down around 1360. "The preacher is lamenting the moral deterioration of man. In the Golden Age, he says... men lived in joy and innocence. They ate only the foods that nature provided. And what, he asks, did they drink? His answer is unexpected. 'And what was their drink? The answer appears in a certain song [in quondam cantico], namely a karole that is called 'the mayde be wode lay'. Note in margin: 'the colde water of the well spryng.'" Obviously the mention is of a "wood" not a "moor" (which Greene/Ossory, p. xiii, says is a better place to find violets), and it calls the song a karole, which based on its form it is not (it is a roundel), but that's a nitpick. Here too we have what seems to be an allusion to this song -- but this time it hints that the song describes the state of unfallen humanity! Which would seem to make the maid Eve.

Probably we will never know what the song is really about. But, I repeat, it does seem likely that at least some hearers -- especially in the period before the reformation, when Mariolatry was very common in England -- thought it referred to the Virgin Mary. - RBW

Bibliography

- Boklund-Lagopolou: Karin Boklund-Lagopolou, I have a yong suster: Popular song and Middle English lyric, Four Courts Press, 2002
- Wells: John Edwin Wells, A Manual of the Writings in Middle English 1050-1400, 1916 (references are to the 1930 fifth printing with three supplements)

Last updated in version 5.3
File: MSBRDMM

Maiden of Drumdurno, The
DESCRIPTION: "Busy baking for her bridal, Durno's maiden lilts wi' glee." A stranger taunts her for baking too slowly. She wagers she can finish baking before he can build a road. He, the devil in disguise, wins the wager. She flees and turns to stone to escape him
AUTHOR: unknown
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
Maiden Pined by Derry's Walls, A

DESCRIPTION: A maiden starving in Derry tells "her 'Prentice Boy lover" not to weep for her: live free or die "not like a popish slave." The message is repeated in Derry by a young wife and mother to her husband, and by a widowed mother to her son.

AUTHOR: unknown

EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)

KEYWORDS: battle death starvation Ireland patriotic husband lover mother wife

FOUND IN: Smyth/Bush/Long-OrangeLark 32, "A Maiden Pined by Derry's Walls" (1 text)

CROSS-REFERENCES: cf. "The Slave" (tune, according to Smyth/Bush/Long-OrangeLark)

NOTES [53 words]: See "No Surrender (I)" and references there for information about the 1688-1689 Siege of Derry. - BS

Also "The Shutting of the Gates of Derry." It's perhaps worth noting, in light of the girl addressing her "'Prentice Boy," that it was the apprentices of the town who were first credited with closing Derry's gates. - RBW

File: PrLa032

Maiden's Grave, The

DESCRIPTION: "What is that crucifix gleaming so whitely, Here in the desert standing so brave? Let us go softly, let us go lightly, To read its inscription, 'The Maiden's Grave.'" No one, save the cross that marks the grave, knows who she was or how she died

AUTHOR: unknown

EARLIEST DATE: 1909 (Deseret News)

KEYWORDS: death burial nonballad

FOUND IN: US

REFERENCES (1 citation):
Burt-AmericanMurderBallads, pp. 135-136, "(The Maiden's Grave)" (1 text)

NOTES [29 words]: Reportedly based on an incident of 1904, when the Central Pacific railroad was realigning its tracks. This involved moving one grave of a woman whose history was not know. - RBW

File: Burt135

Maiden's Lament (I), The

DESCRIPTION: The girl laments that her parents have denied her poor lover's proposal of marriage. She bids farewell to parents, friends and foes. "Come all you fair maids like me a-dying, It's now I'm taking my last farewell." She believes her death is near.

AUTHOR: unknown

EARLIEST DATE: 1929 (Karpeles-FolkSongsFromNewfoundland)

KEYWORDS: love courting separation dying father mother death poverty

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Karpeles-FolkSongsFromNewfoundland 82, "The Maiden's Lament" (1 text, 1 tune)
Roud #2305
Maidens of England, Sair May Ye Mourn

DESCRIPTION: "Maidens of England, sair may ye mourn, For tynd ye have your lemans at Bannockburn, With heavalow. What wende [thought] the King of England to have gotten Scotland? With rumbalow."

AUTHOR: unknown

EARLIEST DATE: c. 1400 (MS. Rawlinson B. 171, f. 119a); presumably written c. 1314

KEYWORDS: battle MiddleEnglish

HISTORICAL REFERENCES:
- 1286 - Death of Alexander III of Scotland
- 1290 - Death of his granddaughter Margaret "Maid of Norway"
- 1292 - Edward I of England declares John Balliol king of Scotland
- 1296 - Edward deposes John Balliol
- 1297 - William Wallace, the Guardian of Scotland, defeats the English at Stirling Bridge
- 1298 - Edward defeats Wallace at Falkirk. Wallace forced into hiding
- 1305 - Capture and execution of Wallace (August 23)
- 1306 - Robert Bruce declares himself king of Scotland
- 1307 - Death of Edward I
- 1314 - Battle of Bannockburn. Robert Bruce defeats Edward II of England and regains Scottish independence

FOUND IN:
- REFERENCES (28 citations):
  - Brown/Robbins-IndexOfMiddleEnglishVerse, #2039
  - DigitalIndexOfMiddleEnglishVerse #3331
  - E. K. Chambers, _English Literature at the Close of the Middle Ages_, Oxford, 1945, 1947, p. 74, "(no title)"
  - Karin Boklund-Lagopolou, _I have a yong suster: Popular song and Middle English lyric_, Four Courts Press, 2002, p. 160, "(no title)" (1 text)
  - Rossell Hope Robbins, _Historical Poems of the XIVth and XVth Century_, Columbia University Press, 1959, p. 262, "(no title)" (1 text)

MANUSCRIPT: Aberystwyth, National Library of Wales. MS. Peniarth 396D, folio 140
MANUSCRIPT: Beaminster, Dorset, J. Stevens Cox MS. [formerly Harmsworth; Sotheby Sale, Oct., 1945, lot 1956] (pagination unknown)
MANUSCRIPT: Cambridge [US], Harvard University, Houghton Library, MS. Eng. 530, folio 137
MANUSCRIPT: Cambridge [US], Harvard University, Houghton Library, MS. Eng. 587, folio 76
MANUSCRIPT: Cambridge [US], Harvard University, Houghton Library, MS. Eng. 766, folio 149
MANUSCRIPT: Cambridge [US], Harvard University, Houghton Library, MS. Richardson 35, folio 63
MANUSCRIPT: Cambridge, University Library MS. Li.2.14, folio 166
MANUSCRIPT: Glasgow, University Library, MS. Hunterian 83 (T.3.21), folio 82
MANUSCRIPT: London, British Library, MS. Harley 266, folio 15
MANUSCRIPT: New Haven, Yale University, Beinecke Library MS. 494, folio 73
MANUSCRIPT: New Haven, Yale University, Beinecke Library, Takamiya Deposit MS. 12 [Dawsons of Pall Mall, Catalogue 103, item 3, 1970], folio 114
MANUSCRIPT: New Haven, Yale University, Beinecke Library, Takamiya Deposit MS. 29, folio 81
MANUSCRIPT: Oxford, Bodleian Library, MS. Rawlinson B.171 (SC 11539), folio 119
MANUSCRIPT: Oxford, Bodleian Library, MS. Rawlinson B.190 (SC 15500), folio 90
MANUSCRIPT: Princeton, Princeton University Library MS. Taylor Medieval 3 [formerly Morent's Court, Kent, Meyerstein, Sotheby's 17 Dec. 1952, lot 466], folio 89
This fragment of a taunt song has been very popular -- with scholars, at least, who have given it much attention. It seems clear that it was written shortly after Robert Bruce's victory at Bannockburn in 1314, but the author is unknown and the exact text is also uncertain. Much of the attention it has gotten, curiously, seems to be related to the two curious words it contains, "heavalow" and "rumbalow." These notes were originally written in connection with "Hal-an-Tow," which contains similar-sounding words (I would not necessarily concede that they are actually the same word). Take the following notes in that light:

Chambers, p. 74, quotes, with an astonishing lack of source detail, one of the "Brut" chronicles concerning the battle of Bannockburn:

Maydenes of Engelande, sare may ye morne,
For tynt ye have youre lemmans at Bannokesborn,
With hevalogh
What wende the Kyng of Engleand
To have y-gete Scotlande
With rombylogh.

Sisam has the same text but uses different punctuation and orthography:

Maidenes of Engelande, sare may ye mourne,
For tint ye have youre lemmans at Bannokesbourne,
With hevalogh.
What! wende the King of Engeland [i.e. here read "Did the king of England think"]
Have y-gete Scotlande?
With rombylogh.

The ultimate source of this is Bodleian MS. Rawlinson B. 171, f. 119a, dated c. 1400.

Boklund-Lagopolou, p. 160, declares the piece "more flyting [insult-rhyme] than narrative," but if nothing else it refers to a clearly datable event.

Chambers explains both "hevalogh" and "rumbylogh" as "boating refrains," but does not show any supporting evidence, although this is accepted, e.g., by Phillips, p. 11n. Chambers also says that Fabyan's Chronicle (1516) has a similar rhyme, which is described as a dance and carol (p. 180). Wells, p. 209, discussing Fabyan, mentions "six lines of tail-rime made by the English 'in reproche of ye Scottes' whom they had beaten in the attempt to relieve Dunbar; a six-line tail-rime stanza like that sung by the mariners in [the thirteenth century metrical romance] Richard Coer de Lyon ('with heua a lowe -- with rumbylowe')"; presumably this is the source of the Chambers comment, but no one gives a line citation from the romance (which was popular in its time but now relatively rarely studied or reprinted), so I can't check it.

Prestwich, p. 81, offers what seems to be a translation of the above rhyme, which he describes as "a song mocking the oarsman's chant of 'Heavalow, Rumbalow'":

Maidens of England, sore may you mourn,
For you have lost your men at Bannockburn with 'Heavalow'.
What, would the king of England have won Scotland with 'Rumbalow'?

Prestwich's source for this is F. W. D. Brie, editor, The Brut, Early English Text Society, 1906, 1908, volume i, p. 208 (i.e. the same original source as Chambers; cited also by Phillips, p. 11, who quotes both the original and the translation and also gives a little of the context).

Greene, p. 26, gives yet another slightly different version, this one from Fabyan's Chronicle (as printed by Pynson in 1516) rather than the manuscript:

Than the Scottish enflamyd with pryde, in derysyon of Englysshe men, made this ryme as foloweth.
Maydens of Englonde, sore maye ye morne.
For your lemmans ye haue loste at Bannocisborne,
With heue a lowe.
What wenyth the kynge of Englonde,
So soone to haue wonne Sotlande
WIth rumbylowe.

This songe was after many dayes sungyn, in daunces, in carolis of ye maydens & mynstrellys of
Scotlande, to the reproofe and dysdayne of Englysshe men, w[i]t[h] dyuerse other which I ouer passe.

Evelyn Kendrick Wells, *The Ballad Tree*, pp. 204-205, has this same version (with minor variants), also attributed to Fabyan's Chronicle.

The DigitalIndexOfMiddleEnglishVerse says this is found in 21 witnesses -- an extraordinarily high number, though many of them are editions of the "Brut." The DIMEV lists the texts of many of the versions; the variations are dramatic. These two facts argue for some sort of traditional status, even though there is no evidence that it was ever a full-length song.

Whether any of these explanations is true, or none, the "rumbelow" refrain was well enough known that W. S. Gilbert used it in "The Mikado." In Act I, lines 67-71 (p. 265 in Gilbert/Sullivan/Bradley), we find the chorus

Then man the capstan -- of we go,
As the fiddler swings us round.
Wth a yeo heave ho,
And a rumbelow,
Hurrah for the homeward bound! - RBW

**Bibliography**

- Wells: John Edwin Wells, *A Manual of the Writings in Middle English 1050-1400*, 1916 (references are to the 1930 fifth printing with three supplements)

*Last updated in version 5.3*

**Maidens of Locharmuick, The**

**DESCRIPTION:** The singer walks out one morning to the farm at Locharmuick. He is greeted with kisses by a girl in the garden. The "aul wife" brings out a whisky bottle and he drinks a toast to the five "maidens of Locharmuick," those over them and men who are away.

**AUTHOR:** unknown

**EARLIEST DATE:** 1916 (Greig/Duncan4)

**KEYWORDS:** farming drink moniker

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES** (1 citation):

- Greig/Duncan4 745, "The Maidens of Locharmuick" (1 text)

Roud #6175

**NOTES** [32 words]: Greig/Duncan4 quotes a note from Charles Murray, Duncan's source for this song, who had "surveyed Glen Carvie [Strathdon, about 40 miles west of Aberdeen] including the farm of Locharmuick." - BS

*Last updated in version 2.5*

**File:** GrD4745

**Maidens of Sixty-Three (The Old Maid)**

**DESCRIPTION:** "When I was a girl of eighteen years old... I was taught to expect wit, wisdom, gold, and nothing less would do for me." She rejected a youth as too poor, a duke as too old, etc. By her forties, the suitors were fewer; at (63), she begs for anyone...
Maidenstone, The

DESCRIPTION: The Devil, to seal a deal with a jealous suitor, wins a bet with a betrothed maiden. She flees and her silent prayer to evade the Devil is answered: she is turned into a stone pillar that reminds maidens to "guard the vows that love has made"

AUTHOR: unknown
EARLIEST DATE: 1847 (Thom)
LONG DESCRIPTION: A jealous suitor makes a deal with the devil to damn the betrothed "Maiden of Drumdurno" -- "the beauty of five parishes' -- and Jamie. She makes a lighthearted bet -- that she can bake bread before he can pave a road -- with a stranger for her self, which she loses. Realizing that she has lost to the Devil she runs -- "fast she flies, as fast pursued" -- and is turned into stone in answer to her silent prayer. The stone "bids the maids of Garioch Guard the vows that love has made" Now, "quick the pace, and quick the pulse" of those who wander there alone "atween Pittrodie's haunted wood An' the dowie Mayden Stane"

KEYWORDS: jealousy courting love bargaining wager disguise food Devil
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #55, p. 3, "Maidenstone" (1 fragment)
Greig/Duncan8 1916, "The Maidenstone" (1 fragment)
ADDITIONAL: William Thom, Rhymes and Recollections of a Hand-Loom Weaver (London, 1847 (3rd edition, "Digitized by Google")), pp. 58-61, ("And quick the pace, and quick the pulse") [narrative and one verse]
Jeanie M Laing, Notes on Superstition and Folk Lore (Brechin, 1885 ("Digitized by Google")), pp. 63-65, "The Mayden Stane of Bennachie" [narrative and three verses]
Roud #13559
CROSS-REFERENCES: cf. "The Standing Stones" (subject: the sculptured stones)

NOTES [142 words]: Laing: "Those ancient sculptured stones which we find here and there throughout the island, and about the origin and significance of which antiquarians are undecided, have, in many cases, legends attached to them by the superstitious. One of the most remarkable of these is the "Maiden Stane of Bennachie," situated in the parish of Chapel of Garioch, Aberdeenshire.... The 'causey' [road] is said to be still extant, although overgrown with rank heather; and the neighborhood bears the reputation of being haunted."
The Greig/Duncan8 note adds this comment to Greig's about the stone: "which has Pictish carvings."
Both Thom and Laing repeat the verse Greig has from Orr. Laing adds two more verses. There may be more verses in Andrew Galloway Fordyce, Reminiscences of the Maiden Stane of Bennachie, published by the Banffshire Journal in 1975. - BS

Last updated in version 2.5
File: GrD81916
Maidin Luan Chincise (Song of the Dead Insurgent)

DESCRIPTION: Gaelic. The speaker laments that while Leinster and Ulster rose in rebellion, Munster did not.
AUTHOR: Micheal Og O Longain (1766-1837) (source: Moylan-TheAgeOfRevolution-1776-1815)
EARLIEST DATE: 1978 (Toibin's _Duanaire Deiseach_, according to Moylan-TheAgeOfRevolution-1776-1815); 1907 (Sigerson translation)
KEYWORDS: foreign language rebellion
HISTORICAL REFERENCES:
1798 - Irish rebellion against British rule
FOUND IN: Ireland
REFERENCES (2 citations):
Moylan-TheAgeOfRevolution-1776-1815 102, "Maidin Luan Chincise" (1 text, 1 tune)
ADDITIONAL: George Sigerson, Bards of the Gael and Gall (New York, 1907 ("Digitized by Google")), pp. 290-292, "Song of the Dead Insurgent" (1 text in English translation)
NOTES [137 words]: The description is, verbatim, Moylan-TheAgeOfRevolution-1776-1815's. Moylan states that his text is not O Longain's original, but a version from tradition. - BS
This is one of those "technically correct" laments: There were lots of hot spots in Ulster in 1798. In Munster, outside of Dublin, there wasn't much -- except in Wexford. Wexford is right on the borther with Munster, but there were few spontaneous uprisings in Munster. But Munster was a backwater. Had the Ulster rebels held together until the French came, or the Wexford rebels raised more of Leinster and moved on Dublin, they might have succeeded. Had Munster risen but all else stayed the same, the effect would simply have been to increase the bloodshed: The British would have pacified the northeast, then concentrated all their forces in the south. - RBW
Last updated in version 2.6
File: Moyl102

Maids of Downhill, The

DESCRIPTION: The singer recalls wandering by Magilligan strand to Downhill. He describes the shore, the old castle, the fields, the girls. He complains that the famous poets never mentioned Downhill. He would rather be here than anywhere else in the world
AUTHOR: Frances Heaney ?
EARLIEST DATE: 1939 (Sam Henry collection)
KEYWORDS: home nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H809, p. 162, "The Maids of Downhill" (1 text, 1 tune)
Roud #13462
File: HHH809

Maids of Simcoe (Ontario)

DESCRIPTION: The singer urges the girls to remember the loggers while waiting at home with the farmers. He remarks sarcastically on the dangers farmers face. The boys head for (Quebec) to party, then for home. (In some texts a girl at an inn falls in love with him)
AUTHOR: unknown
EARLIEST DATE: 1926 (Rickaby-BalladsAndSongsOfTheShantyBoy)
KEYWORDS: logger separation
FOUND IN: US (MA, NE)
REFERENCES (4 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 241-242, "The Maids of Simcoe" (1 text, 1 tune)
Rickaby-BalladsAndSongsOfTheShantyBoy 16, "Ye Maidens of Ontario" (1 text, 1 tune)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 16, "Ye Maidens of Ontario" (1 text, 1 tune)
Fowke/Johnston-FolkSongsOfCanada, pp. 76-77, "Ye Maidens of Ontario" (1 text, 1 tune)
ST Doe241 (Partial)
Roud #3289
CROSS-REFERENCES:
NOTES [97 words]: There are two places in Ontario called "Simcoe." Arthur Lant, of New York (who sang the version found in Doerflinger-SongsOfTheSailorAndLumberman), thought it referred to Simcoe *county* (on the southeastern corner of Georgian Bay, and extending down to Lake Simcoe). The town of Simcoe, which is farther from the logging regions, is in Norfolk County in southern Ontario, a short distance from Lake Erie and almost due north of Erie, Pennsylvania. Fowke reports that this song "is descended from an old English broadside, 'Ye Gentlemen of England, or The Stormy Winds Do Blow.'" - RBW

Last updated in version 4.3
File: Doe241

Maids When You're Young Never Wed an Old Man

DESCRIPTION: Examples of why young women should not marry old men. A girl married at sixteen, and has lived an unsatisfactory life. Details are given of the old man's various performance problems. The girl notes that she eventually found solace with a young man

AUTHOR: unknown

EARLIEST DATE: 1791 (Herd)

KEYWORDS: age marriage

FOUND IN: Britain(England(North,South,Lond),Scotland(Aber)) Ireland US(Ro) Canada(Ont)

REFERENCES (14 citations):
Kennedy-FolksongsOfBritainAndIreland 207, "Never Wed a' Auld Man" (1 text, 1 tune)
Butterworth/Dawney-PloughboysGlory, p. 32, "An old man he courted me" (1 text, 1 tune)
Kidson-TraditionalTunes, p. 92, "An Auld Man He Courted Me" (1 fragment, 1 tune)
Palmer-EnglishCountrySongbook, #100, "Hey Down Derry" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #121, "I Courted an Old Man" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #50, "An Old Man Once Courted Me" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 60, "An Old Man He Courted Me" (1 text, 1 tune)
Fowke-TraditionalSingersAndSongsFromOntario 10, "An Old Man He Courted Me" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #79, "Never Wed an Old Man" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 156, "Maids When You're Young, Never Wed An Old Man" (1 text)
Behan-IrelandSings, #48, "Maid When You're Young" (1 text, 1 tune, modified)
Gilbert-LostChords, p. 72, "Don't Wed an Old Man" (1 text)

ADDITIONAL: David Herd, editor, Ancient and Modern Scottish Songs, Heroic Ballads, etc. (facsimile of (Edinburgh,1776) with an "Appendix ... containing the pieces substituted in the 1791 reprint for those omitted of the 1776 edition, &c.") ("Digitized by Google"), Vol II, Appendix pp. 63-64 [2-313], "Scant of Love, Want of Love" (1 text)

ST K207 (Full)
Roud #210

RECORDINGS:
O.J. Abbott, "An Old Man He Courted Me" (on ONEFowke01)
Sam Larner, "Maids When You're Young Never Wed an Old Man" (on SLarner02)
Jeannie Robertson, "Maids When You're Young [Never Wed a Auld Man]" (on FSB02, FSB2CD); "An Old Man Came a Courting Me" (on Voice01); "Never Wed a' Auld Man" (on FSBFTX19)

CROSS-REFERENCES:
cf. "An Old Man Came Over the Moor (Old Gum Boots and Leggings)"
cf. "I Wouldn't Marry an Old Man"
cf. "I Wouldn't Have an Old Man"
cf. "No Balls at All"
cf. "My Husband's Got No Courage In Him"
cf. "A Bird in a Gilded Cage"
cf. "The Whirly Whorl"
cf. "The Old Bachelor (l)"
cf. "The Burnt-Out Old Fellow [An Seanduine Doighte]"
cf. "Le Mari de Quatre-Vingt-Dix Ans (The Ninety Year Old Husband)"

cf. "The Union Boy" (tune, floating verses)
Maighre an Chuil Orbhui

DESCRIPTION: Gaelic. The singer's wife was stolen and replaced by a fairy woman without his knowledge. In Dublin he meets his real wife whom he eventually recognizes. He joins his real wife.

AUTHOR: Colla Mac Seain (source: O Boyle, citing O'Reilly's _Irish Writers_)

EARLIEST DATE: 1976 (OBoyle-TheIrishSongTradition)

KEYWORDS: foreignlanguage reunion disguise supernatural wife

FOUND IN: Ireland

REFERENCES (1 citation):
OBoyle-TheIrishSongTradition 16, "Maighre an Chuil Orbhui" (1 text, 1 tune)

NOTES [33 words]: O Boyle summarizes the text in English but does not translate it. The description follows the summary. He says, at the end, that "the song does not tell us the fate of [the] fairy wife and children."- BS

File: 0Boy016

Mail Boat Leinster, The

DESCRIPTION: On October 10, 1918, "the Dublin Mail Boat Leinster was sunk in the Irish Sea" by a German submarine. "The passengers, their life-belts on, unto the boats repair, While cries for help do rend the skies in sad and wild despair."

AUTHOR: unknown

EARLIEST DATE: 1946 (Ranson-SongsOfTheWexfordCoast)

KEYWORDS: drowning sea ship wreck sailor war

HISTORICAL REFERENCES:

Oct 10, 1918: World War I. Leinster with 680 passengers sunk "by torpedoes fired by a German submarine U 123 .... Of the total of 757 aboard 501 were lost" (source: Bourke in _Shipwrecks of the Irish Coast_ v1, p. 32)

FOUND IN: Ireland

REFERENCES (2 citations):
Ranson-SongsOfTheWexfordCoast, p. 35, "The Mail Boat, Leinster" (1 text, 1 tune)
Palmer-OxfordBookOfSeaSongs 146, "The Mail Boat, Leinster" (1 text, 1 tune)

Roud #7344

NOTES [12 words]: Ranson-SongsOfTheWexfordCoast: Tune is "Poulshone Fishermen" on p. 102. - BS

Last updated in version 4.4
Mailin, The
DESCRIPTION: The singer lists all her suitors: "the farmer's cauld son," a soldier she refused, a sailor, ... and she waits for the lad and farm waiting for her. Now she has "found a far better and a far better place"
AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume1)
KEYWORDS: courting marriage farming sailor soldier
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
Lyle-Andrew-CrawfurdsCollectionVolume1 77, "The Mailin" (1 text)
Roud #3869
NOTES [140 words]: Lyle-Andrew-CrawfurdsCollectionVolume1 translates "mailin" or "mailen" as "farm."
The Kinloch fragment (George Ritchie Kinloch, editor, The Ballad Book (revised by Edmund Goldsmid) (Edinburgh, 1885 (reprint of 1827 edition) ("Digitized by Microsoft"), #22 p. 46, ("First there came whipmen, and that not a few")) lists suitors who "court her, and leave her": "aye for the courting the lassie was keen ... and the laddie was airy." This is not the sense of the Lyle-Andrew-CrawfurdsCollectionVolume1 text in which the woman is willing but choosy ("It's a wonner I refusit him"), even when there was one "that [others said] soud have me." Closer to LyleCrawfurds1 than to Kinloch is the Greig/Duncan4 fragment "He's a Dark Man" since the woman is the chooser. Nevertheless, I don't see "He's a Dark Man" as being a fragment of "The Mailin." - BS
Last updated in version 2.6
File: LyCr177

Maine Battle Song
DESCRIPTION: "Come, sogers! take your muskets up; And grasp your faithful rifles; We're gwoin to lick the red coat men, Who call us Yankees, 'trifles.'" Loggers and soldiers will drive off the inept British invaders. They will decide the border by battle
AUTHOR: unknown
EARLIEST DATE: 1842 (McCarty, _Songs, Odes, and Other Poems on National Subjects, according to Gray-SongsAndBalladsOfTheMaineLumberjacks); probably published in newspapers in 1839
KEYWORDS: political soldier
HISTORICAL REFERENCES:
1839 - the "Aroostook War"
FOUND IN:
REFERENCES (2 citations):
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 160-161, "Maine Battle Song" (1 text)
ADDITIONAL: John Francis Sprague, _The North Eastern Boundary Controversy and the Aroostook War_ , Observer Press, 1910, pp. 110-111, "Maine Battle Song" (1 text, apparently the same text, and from the same source, as Gray-SongsAndBalladsOfTheMaineLumberjacks's)
CROSS-REFERENCES:
cf. "The Aroostook War" (subject: Aroostook War)
cf. "Maine Soldiers' Song" (subject: Aroostook War)
NOTES [59 words]: For background on the Aroostook almost-war, see the notes to "The Aroostook War." Of the three songs Gray-SongsAndBalladsOfTheMaineLumberjacks prints on this subject, all vigorously anti-British, this is the most jingoistic -- I strongly suspect that, had there been an actual battle, the British regulars would have destroyed the American militia. - RBW
Last updated in version 3.7
File: Gray160

Maine Soldiers' Song
DESCRIPTION: "We are marching on to Madawask, To fight the trespassers; We'll teach the British how to walk -- and come off conquerors." The British will not be allowed to log. People from
all occupations are called to join the forces which will drive out the British

AUTHOR: unknown
EARLIEST DATE: 1910 (Historical collections of Piscataquis County, according to Gray-SongsAndBalladsOfTheMaineLumberjacks; supposedly from 1839 newspapers)
KEYWORDS: political soldier
HISTORICAL REFERENCES:
1839 - the "Aroostook War"

REFERENCES (2 citations):
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 158-159, "The Soldiers' Song" (1 text)
ADDITIONAL: John Francis Sprague, _The North Eastern Boundary Controversy and the Aroostook War_, Observer Press, 1910, pp. 109-110, "The Soldier's Song" (1 text, apparently the same text, and from the same source, as Gray-SongsAndBalladsOfTheMaineLumberjacks's)

CROSS-REFERENCES:
cf. "The Aroostook War" (subject: Aroostook War)
cf. "Maine Battle Song" (subject: Aroostook War)

NOTES [14 words]: For background on the Aroostook almost-war, see the notes to "The Aroostook War." - RBW

Last updated in version 2.6
File: Gray158

Maine-ite in Pennsylvania, The

DESCRIPTION: "I landed safe in Williamsport in a lumberman's rendezvous, 'Twas there I hired with Jacob Brown as one of winter's crew." The singer serves six months in the wild country, talking of the waters and the great variety of animals

AUTHOR: unknown
EARLIEST DATE: 1926 (Rickaby-BalladsAndSongsOfTheShantyBoy)
KEYWORDS: logger work river animal humorous
FOUND IN: US(MW)
REFERENCES (3 citations):
Rickaby-BalladsAndSongsOfTheShantyBoy 19, "The Maine-ite in Pennsylvania" (1 text, 1 tune)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 19, "The Maine-ite in Pennsylvania" (1 text, 1 tune)
Korson-Pennegends, pp. 342-343, "The Maine-ite in Pennsylvania" (1 text, 1 tune)

ST Rick089 (Full)
Roud #7739
CROSS-REFERENCES:
cf. "Morris Ellsworth" (imagery)

NOTES [86 words]: This is a very strange little song: After one verse about hiring out, which could come from another lumbering song, the singer describes the territory in which he worked. But this description is so exaggerated as to be funny -- "the wild ferocious rabbit"? And Caribou are an arctic mammal.
Sandy Ives (Ives-LarryGorman, p. 197) claims that this is a version of "Morris Ellsworth," sometimes credited to Larry Gorman. I wouldn't go that far, but they are similar in concept and may have cross-fertilized a bit. - RBW

Last updated in version 6.1
File: Rick089

Mains o' Boyndie

DESCRIPTION: "If ye want to learn high farmin'" come to Mains of Boyndie: it takes 14 pair and some odd-jobmen to work it. The foreman for the day is the first to start. The scythe there slashes more in a day than you'd cut with a sickle in a week.

AUTHOR: unknown
EARLIEST DATE: 1901 (Greig/Duncan3)
KEYWORDS: farming work nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast "Folk-Song in Buchan," p. 22, ("If ye want to
NOTES [53 words]: Here is one song that praises, rather than condemns, the conditions at a farm. Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Mains of Boyndie (396) is at coordinate (h6-7,v7) on that map [near Banff, roughly 42 miles NNW of Aberdeen]. - BS

Mains o' Culsh

DESCRIPTION: "I hear ye're gyaun to Mains o' Culsh." The singer will not work there again. You are expected to be in the yoke by half past six. Loanie wouldn't rehire him anyway: "I learned his bairns to curse and sweer" though Loanie swears worse himself.

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan3)

KEYWORDS: farming work nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan3 397, "Mains o' Culsh" (1 text, 1 tune)

Roud #5925

CROSS-REFERENCES:
cf. "Lamachree and Megrum" (tune, per Greig "Folk-Song in Buchan," p. 73)

NOTES [39 words]: Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Mains of Culsh (397) is at coordinate (h4,v98) on that map [near New Deer, roughly 28 miles N of Aberdeen] - BS

Last updated in version 2.4

File: GrD3397

Mains o' Elrick

DESCRIPTION: "'Twad be a crime, shame, and disgrace, To hear the people say, That the folk o' Little Elrick Works upon the Sabbath day."

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan3)

KEYWORDS: farming work nonballad religious

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan3 361, "Mains o' Elrick" (1 fragment, 1 tune)

Roud #5904

NOTES [108 words]: The current description is all of the Greig/Duncan3 fragment. Greig/Duncan3: "Noted [by Duncan] 1905 from Mrs Gillespie. A fragment of a doggerel song made about 1855. The queen visited Haddo House that year, and the servants at Little Elrick were angry because they received no holiday .... The servants took revenge by working on Sabbath, while the people passed to church, a fact alluded to in this verse."

Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Little Elrick (361) is at coordinate (h4-5,v9-0) on that map [near New Deer, roughly 25 miles N of Aberdeen] - BS

Last updated in version 2.4

File: GrD3361

Mains O' Fogieloan, The

DESCRIPTION: Singer hires on in May at Turra as the lowest labourer at a Fogieloan farm. The foreman and second, kitchen maid and other labourers are named. Times in town are described with drink, fiddlers, and street dealers. He'll be back next May at a hiring day.

AUTHOR: unknown

EARLIEST DATE: 1974 (recording, John MacDonald)
Mainsail Haul

DESCRIPTION: The sailor, broke, goes to a boarding-master and signs up to serve on the "Oxford." He comes aboard to find "sailors... from every nation"; "There wasn't one man that could understand another." At last he jumps ship or is paid off (with the entire crew!)

AUTHOR: unknown

EARLIEST DATE: 1951

KEYWORDS: sailor poverty humorous foreigner

FOUND IN: US(MA)

REFERENCES (1 citation):
*Doerflinger-SongsOfTheSailorAndLumberman*, pp. 117-122, "Mainsail Haul" (2 texts, 2 tunes)

ST Doe117 (Partial)

Roud #653

NOTES [28 words]: According to Doerflinger-SongsOfTheSailorAndLumberman, the Black Ball Line ran the Oxford on the transatlantic packet run from her launching in 1836 until 1850. - RBW

File: Doe117

Mairi Laghach (Winsome Mary)

DESCRIPTION: Gaelic: The chorus says the mountains, fountains, dewy dells, and snowy blossoms are sweet but "sweeter is young Mary of Glensmole to me." The singer fantasizes about roving with Mary through the woods. He would scorn wealth rather than give her up.

AUTHOR: John Macdonald (1766-1865) (tune: Lachlan M'Kenzie) (source: _The Celtic Monthly_)


KEYWORDS: foreignlanguage love nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
*Greig/Duncan7* 1331, "Winsome Mary" (1 fragment, 1 tune)

ADDITIONAL: K.N. Macdonald, "Mairi Laghach. Winsome Mary," _The Celtic Monthly_, vol VII 1899, pp. 8-9 (1 text plus 2 translations into English) (can be seen at the Am Baile highland history and culture site)


Roud #7219

NOTES [148 words]: The Greig/Duncan7 text is the chorus of the translation by D Macpherson. The description is based on this translation from _The Celtic Monthly_ which states that "it is more poetical, but not so near the original as Evan MacColl's" (also in _The Celtic Monthly_).

The MacColl translation description: The singer says he has often been with Mary and "there seemed 'neath heaven No such loving two!" He would prize her as his bride "far more Than all the treasure Europe has in store" He describes her beauty. The birds singing to them gives them more pleasure than artful music.

Macdonald in _The Celtic Monthly_ says that John Macdonald wrote the song after he saw Mary Mciver (1786-1869), his future wife, for the first time, when she was twelve. - BS

On the other hand, the Gesto collection says the words are by Mr. McKenzie of MonkCastle. Of course, they may be different words.... - RBW

Last updated in version 3.2

File: GrD71331
Mairin Ni Ghiobhalain
DESCRIPTION: Tradesmen, with their tools, come to fix "a new foundation In Maureen from Gippursland" to stop her leak: a blacksmith, saddler, baker, tailor, ploughman and timberman. Each fails. Finally, a big tinkerman, with a soldering iron, fixes her.
AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan7)
LONG DESCRIPTION: Tradesmen, with their tools, came to fix "a new foundation In Maureen from Gippursland" to stop her leak: a blacksmith with hammer and anvil, a saddler with needle and thread, a baker with flour and soda, a tailor with cloth and scissors, a ploughman with horse and plough, and a timberman with an axe. Each work "until his sides was sick and sore, And after all his labour she leaked In the place where she leaked before." Finally, a big tinkerman, with a soldering iron, "rosined her, he soldered her ... but after all his labour she never leaked In the place where she leaked before"
KEYWORDS: sex bawdy tinker
FOUND IN: Ireland Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1434, "Mairins Gibberlin" (2 texts, 2 tunes)
Roud #7269
RECORDINGS:
William Bryan, "Marie from Gippursland" (on IRTravellers01)
ALTERNATE TITLES:
Auld Mairin's Gibberlin
Mairins Gibberlin
NOTES [162 words]: Jim Carroll's notes to IRTravellers01 includes the complete text of a "version entitled 'The Jolly Weaver', described as an old Ulster weaving song ... to be found in The Journal of the Irish Folk Song Society of 1906...."; the tradesmen in that text are a weaver with his shuttles and jacks, a sailor with his compass, a mason with his hammer, trowel and plumb-line, and a ploughman "with two ploughshares in his hand." In addition he refers to 'a fragment entitled 'Mairins Gibberlan,' described as 'decidedly objectionable', included in The Greig Duncan Folk Song Collection [vol 7]." There are many examples in traditional song of tradesmen's use of tools of their trade as code for sexual activity. See, for example, "Donnelly," "Anything (II)," "Bill Wiseman," "The Bonny Black Hare," "Coachman's Whip," "Cruising Round Yarmouth," "The German Clockwinder," "The Jolly Tinker (III)," "The Long Peggin' Awl," "Miller Tae My Trade" and "The Thrashing Machine (I)." - BS
Last updated in version 2.5
File: RcMaNiGh

Mairins McCrie
DESCRIPTION: "Now Mairins being old, and scarcely fit to walk aboot She hired a little girlie to sell her liquor oot, To sell her liquor oot and to serve her with the tea And she sold it to the customers for Mairins McCrie"
AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan8)
KEYWORDS: drink age
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1879, "Mairins McCrie" (1 fragment)
Roud #13572
CROSS-REFERENCES:
cf. "The Bonnie Lass o' Fyvie" (tune, per Greig/Duncan8)
NOTES [19 words]: The current description is all of the Greig/Duncan8 fragment. Greig/Duncan8: "The song is distinctly indelicate." - BS
Last updated in version 2.5
File: GrD81879

Major and the Weaver, The [Laws Q10]
DESCRIPTION: The weaver comes home suddenly, forcing the major (who is visiting his wife) to
hide under the bed. The weaver goes out wearing the major's breeches, containing money and a watch. He claims the same right to the breeches as the major has to his wife

AUTHOR: unknown

EARLIEST DATE: 1938 (Henry)

KEYWORDS: seduction trick bawdy humorous hiding

FOUND IN: US(NE,Ro,So)

REFERENCES (5 citations):
- Laws Q10, "The Major and the Weaver"
- Beck-FolkloreOfMaine, pp. 268-270, "The Miller and the Major" (1 text)
- Flanders/Brown-VermontFolkSongsAndBallads, pp. 91, "Lie Low" (1 fragment, 1 tune, a single stanza which can only tentatively be identified with this song)
- Hubbard-BalladsAndSongsFromUtah, #122, "In Bed with the Major" (1 text)
- DT 522, WEAVWIFE

Roud #1005

CROSS-REFERENCES:
- cf. "The Boatsman and the Chest" [Laws Q8] (plot) and references there

NOTES [78 words]: The Copper text of "The Little Cobbler" appears to have cross-fertilized with this piece; the two are similar in plot, and the Copper version shares some words as well. But the extreme versions are distinct. This and similar songs are sometimes traced back to a story in Boccaccio (seventh day, second story: Gianella, Peronella, and her husband). But the story is really one of the basic themes of folklore, and doubtless predates Boccaccio as well as these songs. - RBW

Last updated in version 3.8

File: LQ10

Major Andre's Capture [Laws A2]

DESCRIPTION: The young gentleman, John Paulding, escapes from a British prison and helps capture Major Andre. American general Benedict Arnold escapes and leaves Andre to be executed. "And every one wished Andre clear, and Arnold in his stead."

AUTHOR: unknown

EARLIEST DATE: 1817 (New American Songster)

KEYWORDS: betrayal execution war prison

HISTORICAL REFERENCES:
- Oct 2, 1780 - Execution of Major John Andre on a charge of spying for the British

FOUND IN: US(MA,MW,So)

REFERENCES (8 citations):
- Laws A2, "Major Andre's Capture"
- Forget-Me-Not-Songster, pp. 38-40, "Major Andre's Death" (1 tune)
- Eddy-BalladsAndSongsFromOhio 114, "Major Andrews' Execution" (1 text)
- Scott-TheBalladOfAmerica, pp. 84-86, "The Ballad of Major Andre" (1 text, 1 tune)
- Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 129, "Major Andre" (1 text, 1 tune)
- Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 87, "Death of Major Andre" (1 text, a reprint of an early broadside)
- Wolf-AmericanSongSheets, #1363, p. 92, "Major Andre's Arrest and Execution" (1 reference)
- DT, ANDREEXEC

Roud #798

NOTES [2444 words]: The story of Benedict Arnold and John Andre perhaps demonstrates why the American Revolution lasted so long: Neither side could really get its armed forces organized or find good officers to put in charge. In the case of Arnold, that very nearly cost the Americans deeply.

Benedict Arnold (1741-1801) was, according to Flexner, p. ix, a "druggist and disreputable horse trader." But he was also one of the best American officers of the Revolutionary War; he was the key figure, e.g., in the first great American victory of the war, at Saratoga (Ketchum, p. 404, reports that he "managed to be everywhere when needed" and lists him first among those responsible for the victory.

What he didn't have was political clout -- or even political understanding. Flexner, pp. xoo-xiii, describes him as delighting in battle -- almost like a knight who enjoyed fighting, or a latter-day Achilles. To his cost, he had none of the political or organizational skills of George Washington. And he had a gripe. A bullet in the knee during the attack on Quebec had lamed him (Marrin, p.
In 1780, Benedict Arnold asked George Washington to give him control of the West Point fortifications. Washington didn't want to waste Arnold on a post where so little action was expected. He would have preferred to give Arnold charge of his left wing -- an important field command. But Arnold had a pretty good argument: His lame knee had been hit again at Saratoga (Lancaster, p. 221; Marrin, p. 140; Ketchum, p. 403 tells how, after being hit, his horse went down and his leg was broken), and he simply wasn't the same physically. He claimed that field command was too strenuous (Marrin, p. 230).

I've read that he asked for command of West Point under British orders (e.g. Marrin, p. 229), but Cook implies that he had not yet gone over to the British. The other possibility is that he was toying with the British, giving them a certain amount of information but not really doing anything to support their cause (this seems to be the situation described on p. 207 of Weintraub). The only thing that is sure is that he would be serving the British soon -- and being called upon to do more than just release a little stale intelligence. If he wanted a traitor's fee, he had to do something that would really help win the war. In short, he had to work out a deal. Which meant talking to John Andre.

Andre (1751-1780) was, according to Marrin, p. 227, "a remarkable person... [H]e was a gentle, lovable man who wrote poetry and enjoyed putting on plays for brother officers. Always cheerful and polite, he had a way of making others want to be his friend." Washington Irving wrote of him "The character, appearance, deportment, and fortunes of Andre had interested the feelings of the oldest and sternest soldiers around him, and completely captivated the sympathies of the younger ones.... Never has any man, suffering under like circumstances, awakened a more universal sympathy even among those of the country against which he practiced" (Walsh, p. 4). Even George Washington, who had him executed, later said, "He was more unfortunate than criminal, and there was much in his character to interest, while we yielded to the necessity of rigor, we could not but lament it" (Walsh, p. 6). Yet Walsh, on the very same page, notes pointedly that "he made a blundering failure of his supremely important mission" and calls it "an incredibly inept performance." And he declares, on p. 7, that Andre was "Not at all the open, accommodating personality he seemed, he was as I see it one of the most calculating of individuals, keenly aware of his peculiar power to impress and fascinate."

Andre was eventually appointed the adjutant of the British commander Henry Clinton, and as such acted as British intelligence chief -- which in turn made him the liaison with Arnold. Arnold by this time was working to weaken the West Point defences (Marrin, p. 230), but the British would need a plan of the fortifications and other details if they were to take advantage of these weaknesses. (According to Walsh, p. 72, the British even hoped to capture George Washington, which would make the blow doubly severe.) To this point, Arnold had been using a go-between by the name of Joseph Stansbury (Weintraub, pp. 206-207), who helped furnish Arnold's lodgings. But this information could hardly be sent by coded letter. Arnold was using what is called a "book code," which forced him to dig through a volume looking for a code for each word. It took forever (Kippenhahn, pp. 45-46, says that Arnold eventually switched to a dictionary, which made things a little faster, but still too slow -- and not especially secure). For a long description, with drawings, that sort of manual encoding was simply impossible. Someone had to physically collect the plans. Andre was the logical candidate. (Walsh, p. 73, says that Andre was under orders not to carry any papers. It's hard to imagine how anyone could have...
On September 20, 1780, the British ship *Vulture* dropped Andre off for a meeting with Arnold. Andre was in uniform at this time (Walsh, p. 26). But they didn't just exchange plans; they also talked until four in the morning (Cook, p. 329). Caught in the fire of American guns, the *Vulture* slipped a short distance downstream, leaving Andre behind (Walsh, pp. 79-81, who adds that the ship suffered some minor damage but no casualties). It left Andre behind, what's more, with the tide going against him; rowing to the ship was out of the question (Walsh, pp. 74-75).

The ship in fact didn't go far, but apparently far enough to be out of sight from where Andre and Arnold were meeting (Walsh, p. 82). Walsh also reports (though I suspect it is only his conjecture) that Arnold expected a tightening of security, making it impossible for Andre to simply go back to the ship (p. 85). Plus George Washington was in the vicinity, so everyone was especially vigilant. Andre was close to neutral ground, but either he or Arnold apparently decided he had no choice but to return to the British lines on land, through the American positions. A British sympathizer outfitted him with civilian clothes, and Arnold gave him a pass with a false name (Walsh, pp. 32, 85; he quotes the passes, with the name "John Anderson," on pp. 87-88). It was at this point that Andre became, formally, a spy. Worse, he was an ignorant spy; he needed a guide (Walsh, p. 90), and the guide chose a long and, as it turned out, dangerous route. They were soon stopped by a patrol, and ended up making an unexpected stop for the night (Walsh, pp. 94-95). When they set out the next morning, they were again stopped, though they were allowed to proceed soon after. Later, they encountered an American officer who actually knew Andre's appearance (Walsh, p. 96), but managed to slip by him. Finally Andre left the guide behind and set out on the last leg of his journey. It was then that he was caught.

Sergeant John Paulding (1758-1818) was almost as romantic a figure as Andre; twice captured by the British, he had twice escaped to return to his regiment (Walsh, pp. 99-100, tells how, in his latest escape, he had pretended to be a British soldier and stolen a rowboat to get away. Thus Paulding, we note, was guilty of the very crime for which Andre was hung -- more guilty than Andre, in fact, since Andre was merely out of uniform but Paulding wore a Hessian uniform coat). A force led by Paulding found Andre, seemingly by accident, and captured him with the plans to West Point in his boots. (Walsh, p. 30, says they were actually inside his stockings. One wonders what sort of state they were in by the time the authorities saw them.)

According to Marrin, p. 231, the men who captured Andre were robbers as well as militia; this seems to have been based on Andre's own statement that they probably would have let him go had they found any money (so Walsh, p. 37, while noting that Paulding denied it). But Andre had no cash to give them, so they searched him closely and found the plans. Andre, it should be noted, was taken on "neutral ground," between the lines, so it was formally proper for him to be out of uniform (Walsh, pp. 40-41). Possessing the papers was another matter.

Unfortunately, the papers did not reveal Arnold as the traitor. Lt. Colonel John Jameson, into whose command Andre fell, sent a message to Arnold describing Andre's capture (Cook, p. 330). Arnold managed to flee and make it to the *Vulture* (Marrin, p. 232). Still, with Arnold gone, the West Point plans safe in American hands, and the whole plot revealed, the fortifications were safe. Andre was captured September 23. Once he realized his predicament, made no secret of his situation; he seems to have hoped for leniency. He was tried before a court of six major generals and eight brigadiers (Walsh, p. 17, but don't take that as too impressive -- the Colonial Congress made far too many generals; those 14 officers would have been majors and colonels in a proper army -- assuming they were promoted that far; many were not worthy of the rank). Walsh, p. 46, says that Washington wanted the Court Martial to return a verdict quickly. So the trial was very speedy; neither side called witnesses, and Andre had no lawyer or counsel.

Andre was convicted. But the American rebels wanted blood, and were not very courteous anyway (note, e.g., their refusal to parole the British soldiers after Saratoga). Walsh, pp. 55-57, described what amounts to mutual blackmail concealed as a prisoner exchange: Clinton threatened American prisoners, and the Americans would accept no less a prize than the betrayal of Arnold. Neither side would give in on the crucial point, and so Andre went to the gallows on October 2; he was denied a firing squad (Cook, p. 331).

The ballad's praise of Andre and dislike of Arnold seems to reflect widespread opinion. Even the men who condemned him, called him a "charming man" and said he deeply regretted the
sentence (Walsh, p. 61). George III gave his mother and sisters pensions, and made his brother a baronet. Arnold, by contrast, was hated in America and despised in Britain.

And it was Arnold’s incompetence which had caused the whole thing to fail: He talked too long, and he refused to make sure Andre made it home. Had it not been for his errors, the capture of West Point would have gone off as planned.

Despite his failure, Arnold was well rewarded for his treachery: a British brigadier's commission, six thousand pounds in cash, pensions for his family, and land in Canada (Marrin, p. 234). Walsh, p. 73, says that the offer made to him was for six thousand pounds in cash, plus a brigadier's commission, with the total payout rising to twenty thousand pounds if West Point fell -- and that Arnold held out for at least ten thousand pounds, even if things fell through. Andre supposedly agreed during their conference -- but since Clinton never approved Andre's deal, Arnold was paid only the previously promised six thousand.

Arnold proved unable to use the rewards of his treachery; troops refused to serve under him, and in the end he lost most of his ill-gotten gains in bad business deals (Marrin, p.236).

Walsh consistently tries to change the image of Andre, painting him as a manipulative schemer who lied, e.g., about the girl he claimed to be in love with (Walsh, p. 60), and accuses him of briefly losing his composure upon being sentenced to death (p. 61. One wonders what Walsh would do is such a situation). He credits Andre's ability to make a good sketch of himself to the major's repeated use of himself as a subject (p. 62). It really does seem to be the picture of a man grasping at straws to find a reason to condemn Andre.

This was, incidentally, one of the last major events of the American Revolution in the north. The British navy at this time was at a rather low ebb; you would never know that it was the fleet that, 25 years later, would win Trafalgar. Despite their theoretical naval superiority, the British were in effect fighting two wars, one from New York and one from Charleston. And, by this time, most of the effort was going into Charleston. Had Arnold's treachery succeeded, the war in the north might have heated up again -- but Arnold failed.

Spaeth (A History of Popular Music in America, p. 24) refers to a song called "Sergeant Champe" which has this precise plot, and which was published in 1780 to the tune of "Barbara Allen," but I have never encountered his title in tradition. - RBW

Bibliography

- Ketchum: Richard M. Ketchum, Saratoga: Turning Point of America's Revolutionary War, Henry Holt, 1997

Last updated in version 6.0
File: LA02

Major Special, The

DESCRIPTION: "Oh you come down on this Ramsey, partner, 'specially Ramsey Two, Hmmm, fix it in your mind, buddy, you got your time to do." The Major knows the river too well for convicts to escape. The singer recalls many years in the prison

AUTHOR: J. B. Smith
**EARLIEST DATE:** 1966 (recorded from J. B. Smith by Jackson)

**KEYWORDS:** prison hardtimes

**FOUND IN:** US(So)

**REFERENCES** (1 citation):
*Jackson-WakeUpDeadMan, pp. 163-164,* *"The Major Special"* (1 text)

**NOTES** [77 words]: All of the songs Jackson recorded from J. B. Smith included a large amount of material unique to Smith, but this one has perhaps the highest proportion of all; there is very little recognizable traditional material. As a result, I have listed Smith as the author. I almost thought of tagging the piece with the "moniker" keyword, since it refers to several of the prison staff that Smith dealt with. But it doesn't really fit the general form of a moniker song. - RBW

**File:** JDM163

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**Major, The**

**DESCRIPTION:** Dublin 1798: "The Major" supported Orange "hangman hacks," "told informers what to swear," tried to prevent his Jemmy's execution and finally converted to Methodism. All "who have their catechism well" agree "whene'er he dies [he] will go to hell"

**AUTHOR:** unknown

**EARLIEST DATE:** 1810 (Cox's _Irish Magazine_, according to Moylan-TheAgeOfRevolution-1776-1815)

**KEYWORDS:** violence death nonballad political police

**FOUND IN:**

**REFERENCES** (1 citation):
*Moylan-TheAgeOfRevolution-1776-1815 165,* *"The Major"* (1 text)

**CROSS-REFERENCES:**
*cf. "Henry Downs" (character of Major Sirr) and references there
*cf. "Jemmy O'Brien's Minuet" (characters)

**NOTES** [219 words]: Moylan-TheAgeOfRevolution-1776-1815: "The Major of the title was Town-Major Sirr, chief of the Dublin police, captor of Lord Edward Fitzgerald and Thomas Russell... The Jemmy referred to ... was Sirr's creature, Jemmy O'Brien.... In 1800 he [O'Brien] killed a man near Steevens' Lane in a fit of temper, was convicted of the crime and was sentenced to hang. Sirr tried [unsuccessfully] to 'fix' the trial.... In later life Major Sirr turned to religion and became a Methodist." For more about Major Sirr see "Henry Downs," "Edward" (III) (Edward Fitzgerald)," "The Man from God-Knows-Where" and the notes to "Who Killed Cock Robin?" (II). For more about Jemmy O'Brien see "Hevey's Mare," "Jemmy O'Brien" and "Jemmy O'Brien's Minuet." - BS

The *Oxford Companion to Irish History* gives Sirr's dates as 1764-1841. He came from a firmly loyalist family; his father Joseph would for a time be Dublin's Town Major (roughly equivalent to police chief). Henry joined the army at about 14, ending his service in 1791. He went into business in Dublin in that year, but was appointed Town Major in 1796. He held that office until it was abolished in 1808, and retained the title even after that; he continued to serve as a magistrate until 1826. He reportedly became very interested in Irish antiquities late in his life. - RBW

**File:** Moyl165

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**Majuba Hill**

**DESCRIPTION:** The singer sighs for "my militia man That sleeps on Majuba Hill" She met her man on Clifton Street on Sunday night and "I let him have his will" He sailed away. She heard a Banshee cry and dog moan one November night and at dawn had news he was dead.

**AUTHOR:** Hugh Quinn (1884-1956) (source: Hammond-SongsOfBelfast)

**EARLIEST DATE:** 1952 (_Rann Magazine_ Summer 1952, according Roud)

**KEYWORDS:** grief courting sex battle parting death lover soldier

**HISTORICAL REFERENCES:**
Feb 26, 1881 - Boers defeat the British at Majuba Hill ("By the second Boer War the battle cry was 'Remember Majuba!'"'). (source: "The Battle of Majuba Hill -The First Boer War 1881" at Books on Hector MacDonald site)

**FOUND IN:** Ireland

**REFERENCES** (1 citation):
*Hammond-SongsOfBelfast, pp. 38-39,* *"Majuba Hill"* (1 text, 1 tune)

**NOTES** [465 words]: Hammond-SongsOfBelfast: The song "recalls the garrison town of Belfast in
Victorian times when streets like Clifton Street were thronged with soldiers and female admirers on a Sunday night." - BS

The opening conflict of the (first) Boer War came on December 20, 1880, at Bronkhorstspruit, when "264 officers of the 94th Regiment (Connaught Rangers), marching from Lydenburg to Pretoria, were halted on the march by a Boer commando and ordered to turn back. The lieutenant-colonel in command was given two minutes to reply to the demand. He refused to surrender and was killed by the Boers' opening shots." Most of the other British soldiers were killed as well. (Farwell, pp. 244-245).

The British commander on the scene, Sir George Pomeroy Colley, wanted both revenge and glory. He found neither. He suffered a nasty and unnecessary defeat at Laing's Nek (Farwell, p. 246), then for some reason decided that the Commander in Chief needed to escort a mail wagon; he took with him only six companies. He suffered heavily in a running battle, and then found himself confronted by an entrenched Boer position. At least he had the sense not to attack that; instead, he headed for high ground; his force by this time, according to Farwell, consisted of 490 soldiers and 64 sailors. Colley's forces reached the position at night, but -- despite the entreaties of his subordinates -- did not order his men to entrench.

On February 26, 1881, at Majuba Hill (properly Amajuba Hill, the Hill of Doves), The British forces were routed and Colley himself killed (van Hartsveldt, p. 4). Van Hartesveldt, p. 5, adds that the British took no heavy weapons up the hill, and perhaps were exhausted, and the slope of the hill was such that it was hard to defend with small arms.

The Boers lost one (Farwell, p. 250) or two men killed (Pakenham, p. xxix), and perhaps five wounded. British losses were 93 killed, 133 wounded, 58 taken prisoner.

A more conservative government might have kept up the fight; losses were still relatively slight. But the liberal government of Gladstone was not imperialist; it gave the Boers something analogous to Home Rule: Internal self-direction as long as they accepted nominal British authority and did not insist on an independent foreign policy (van Hartesveldt, p. 5).

Majuba Day would become something of a holiday to the Boers -- at least until Boers under Cronje surrendered on that day in the second Boer War (Belfield, p. 88).

"If one were forced to say, as in a school examination paper, at what exact moment in history the mighty British Empire began to crumble, it would perhaps not be far wrong to point to that Sunday afternoon in February 1881 when British soldiers, fleeing from Boer farm boys, ran down the steep slopes of Majuba Hill" (Farwell, p. 252). - RBW

Bibliography

- Belfield: Eversley Belfield, The Boer War, 1975 (I use the 1993 Leo Cooper/Barnes & Noble reprint)
- Farwell: Byron Farwell, Queen Victoria's Little Wars (1972; I used the 1985 Norton edition)

Last updated in version 2.5

File: Hamm038

Make Me a Garment

DESCRIPTION: "Mama, mama, make me a garment, And make it long, white, and narrow."
"Mama.... look on my pillow and you will find some money." "Come along, boys... come pay my fine." The singer's love is dead; the singer will die also

AUTHOR: unknown

EARLIEST DATE: 1936 (collected from Roscoe McLean)

KEYWORDS: love clothes death money

FOUND IN: US(SE)

REFERENCES (1 citation):

Lomax/Lomax-OurSingingCountry, pp. 358-359, "Make Me a Garment" (1 text, 1 tune)

Roud #15596

CROSS-REFERENCES:

cf. "Bonny Barbara Allen" [Child 84] (lyrics, theme)

NOTES [37 words]: Lomax/Lomax-OurSingingCountry says this "contains lines from Barbara Allen." In fact, of the eight lines, five could be derived from the ballad. I suspect that this is in fact a much-word-down-by-blow of the ballad. - RBW
Make Me a Pallet on Your Floor

DESCRIPTION: Possibly about life in the south (Atlanta?) and the singer's desire to return or a meeting between the singer's lover and girl. Chorus: "Make me a pallet on your floor (x2), Make it soft, make it low, so my good gal won't know Make me..."

AUTHOR: unknown

EARLIEST DATE: 1923 (version copyrighted by W. C. Handy)

KEYWORDS: nonballad separation loneliness home return floatingverses sex infidelity

FOUND IN: US

REFERENCES (5 citations):
Brown/Belden/Hudson-FrankC BrownCollectionNC Folklore 3 291, "Cornbread When I'm Hungry" (2 fragments; the "A" text combines "Moonshiner" with "Make Me a Pallet on Your Floor"; "B" mixes "Moonshiner" with what appears to be a minstrel song)
Handy/Silverman-BluesAnAnthology, pp. 190-192, "Atlanta Blues (Make Me One Pallet on Your Floor)" (1 text, 1 tune, loosely based on this song)
Darling-NewAmericanSongster, pp. 292-294, "Lovin' Babe" (1 text, composite of floating verses including this one)
DT, PALLTFLR*

RECORDINGS:
Mississippi John Hurt, "Ain't No Tellin'" (OKeh 8759, 1930; rec. 1928; on MJHurt01, MJHurt02); "Pallet on the Floor" (on FOTM); "Pallet On the Floor" (on MJHurt04)
Merline Johnson (the Yas Yas Girl) "Pallet on the Floor" (Bluebird B-7166, 1937)
Grandpa Jones, "Fix Me a Pallet" (King 1069, 1952)
Virginia Liston, "Make Me a Pallet" (OKeh 8247, 1925)
Stripling Brothers, "Pallet on the Floor" (Decca 5367, 1936)
Ethel Waters, "Make Me a Pallet on the Floor" (Columbia 14125-D, 1926)

CROSS-REFERENCES:
cf. "Chilly Winds" (floating lyrics)

Make We Merry Both More and Less

DESCRIPTION: "Make we mery bothe more and lasse, For now is the time of Christmas." All who come to the feast are enjoined to bring some entertainment: A song, a sport, etc. "If he say he can nought do... But to the stokkes then let him go."

AUTHOR: unknown (contemporary tune by Martin Shaw)

EARLIEST DATE: before 1537 (Richard Hill MS., Balliol Coll. Oxf. 354)

KEYWORDS: carol Christmas food party nonballad Middle English

FOUND IN: Britain(England)

REFERENCES (13 citations):
Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 172, "Make We Merry" (1 text, 1 tune)
Sidgwick/Chambers-EarlyEnglishLyrics CXXXVI, p. 234, "(no title)" (1 text)
Greene-TheEarlyEnglishCarols, #11, p. 9, "(Lett no man cum into this hall)" (1 text)
Hirsh-MedievalLyric-MiddleEnglishLyricsBalladsCarols #11, (Make we mery, bothe more and lasse)" (1 text)
Stevick-OneHundredMiddleEnglishLyrics 98, "(Make We Myrie Bothe More and Lasse)" (1 text)
Rickert-AncientEnglishChristmasCarols, pp. 220-221, "Make we merry, both more and less" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #1866
DigitalIndexOfMiddleEnglishVerse, #3059

ADDITIONAL: Roman Dyboski, _Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book_, Kegan Paul, 1907 (there are now multiple print-on-demand reprints), #27, p. 15, "(Make we mery, bothe more & lasse)" (1 text)
Making a Pile

DESCRIPTION: A gold-hunting miner alternates between cheer and gloom as he considers his prospects. He starts out doleful, "My spirits now are low, and I feel quite down-hearted... And I very often doubt I'll make my pile." Then he has hope, the it's back to gloom

AUTHOR: unknown

EARLIEST DATE: 1970 (AndersonStory)

KEYWORDS: mining gold hardtimes

FOUND IN:

REFERENCES (4 citations):
- Thatcher-ColonialMinstrel-Songsters, pp. 89-91, "Making a Pile" (1 text, from "Thatcher's Colonial Songster")
- Anderson-StoryOfAustralianFolksong, pp. 24-26, "Making a Pile" (1 text, 1 tune)
- Hoskins-GoldfieldBalladeer-LifeAndTimes-Charles-R-Thatcher, pp. 145-146, "Making a Pile" (1 text)
- Anderson/Thatcher-GoldDiggersSongbook, pp. 29-30, "Making a Pile" (1 text, 1 tune)

CROSS-REFERENCES:
- cf. "All 'round my Hat" (tune)

File: AnSt024

Making My Will (Father Abdey's Will)

DESCRIPTION: The singer, who is dying, leaves his entire estate to his wife. The estate is detailed in exquisitely rhymed, exquisitely monotonous detail

AUTHOR: unknown

EARLIEST DATE: 1945 (Flanders/Olney-BalladsMigrantInNewEngland)

KEYWORDS: dying bequest lastwill

FOUND IN: US(NE)
Malahide Fishermen, The

DESCRIPTION: On a calm November 18 "four brave seamen ... took their nets and line." Neptune, Boreas, and Death conspire to "rise an awful squall" and they "were lost here in Fingal" The four are named.

AUTHOR: unknown

EARLIEST DATE: 1943 (Ranson-SongsOfTheWexfordCoast)

KEYWORDS: drowning sea ship storm wreck fishing

FOUND IN: Ireland

REFERENCES (2 citations):
Ranson-SongsOfTheWexfordCoast, pp. 14-15, "The Malahide Fishermen" (1 text)
OLochlainn-MoreIrishStreetBallads 56A, "The Malahide Fishermen" (1 text, 1 tune)
Roud #9780

NOTES [16 words]: Malahide is in the Fingal administrative area on the County Dublin coast, north of Dublin city. - BS

Last updated in version 5.0

File: Ran014

Malbrouck

DESCRIPTION: French language: "Malbrouck s'en va-t-en dguere-re/Marlborough he's gone to war." Marlborough is slow in returning home; he is dead and in his tomb. Details of his funeral are given

AUTHOR: unknown

EARLIEST DATE: 1896 (Trebecq)

KEYWORDS: foreignlanguage nobility death burial funeral

HISTORICAL REFERENCES:
1650-1722 - Life of John Churchill, 1st Duke of Marlborough
1701-1714 - War of the Spanish Succession, pitting France and Spain against Britain, Austria, and many smaller nations. Marlborough made a reputation by winning the battles of Blenheim (1704), Ramillies (1706), and Oudenarde (1708) (he fought a draw at Malplaquet in 1709)

FOUND IN: France

REFERENCES (5 citations):
Kennedy-FolksongsOfBritainAndIreland 108, "Malbrouck" (1 text, 1 tune)
Chase-AmericanFolkTalesAndSongs, pp. 202-205, "Molly Brooks" (1 tune plus dance figures)
Fuld-BookOfWorldFamousMusic, pp. 231-233, "For He's a Jolly Good Fellow -- (Malbrouk -- We Won't Go Home till Morning! -- The Bear Went over the Mountain)
cf. List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 146-151, "We'll All Go Down to Rowsers" (1 text, 1 tune, plus sheet music reprints of "Malbrouck" and "For He's a Jolly Good Fellow")
ADDITIONAL: George Borrow, _Romano Lavo-Lil: Word-Book of the Romany or English Gypsy Language_, 1874 (references are to the 2011? Lost Library reprint), pp. 164-169, "Malbrun," "Malbrouk" (1 text plus a a translation from a Spanish Gypsy text, presumably this although not clearly identified)
CROSS-REFERENCES:
cf. "We Won't Go Home Until Morning" (tune) and references there
cf. "The Duke of Marlborough" (subject: The Duke of Marlborough)

NOTES [235 words]: For the history of this tune, see the entry on "We Won't Go Home Until Morning."

It should be noted that this song has nothing to do with the historical Marlborough, although Ruth Dudley Edwards, _The Seven: The Lives and Legacies of the Founding Fathers of the Irish Republic_, OneWorld Books, 2016, p. 155 note, says that it was based on a false report that Marlborough was killed in the Battle of Malplaquet in 1709. She adds that it supposedly was brought to Ireland by Thomas MacDonagh, one of the Irish revolutionaries on 1916.
According to William J. Entwistle, *European Balladry*, Oxford University Press, 1939; corrected second impression with a new prefatory note 1951, p. 53, "A simple instance of migration [of a tune from country to country] is *Marlborough s'en va en guerre*. The tune may come from a seventeenth-century hunting song, but it suddenly sprang into popularity in 1781 through being taken up by the Dauphin's nurse and taken up by Marie Antoinette. It spread abroad so rapidly that Goethe heard it almost everywhere on the road to Naples." Entwistle goes on to mention French and German versions that differ by just one note, plus a Catalan version with more extensive changes. Chase-AmercianFolkTalesAndSongs describes "Molly Brooks" as an American "wearing-down" of Marlborough. Hence the classification of his dance piece here rather than under one of the other Malbrouck tunes. - RBW

Last updated in version 5.3
File: K108

Malek Adehl, The
DESCRIPTION: "Up with the black signal, and brace for the battle, A United States cruiser plows upon our lee.' "Prime well your lee guns and stand by with your matches To sink or to die for Malek Adhel." Damaged, the cry is to "strike the black flag of Malek Adehl." AUTHORITY: Music: "Will Watch" by John Davy (1765-1824)
EARLIEST DATE: c. 1845 (The Pirate's Songster, according to Frank-NewBookOfPirateSongs)
KEYWORDS: pirate battle
HISTORICAL REFERENCES:
1840 - the Malek Adehl [correct transliteration], accused of piracy, is captured by the brig USS Enterprise
FOUND IN:
REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 58, "The Malek Adehl" (1 text, 1 tune; #46 in the first edition, where it is incorrectly associated with the battles against the Barbary Pirates)
Roud #V30373
File: FrPi058A

Mallard, The
DESCRIPTION: "I have et, and what have I et, I have et the toe of a mallard." And so forth, through foot, heel, leg, etc., culminating in the entire bird. "And," we are assured, "good-a meat was the mallard." AUTHORITY: unknown
EARLIEST DATE: 1889
KEYWORDS: bird food cumulative nonballad
FOUND IN: Britain(England(South)) Canada(Newf)
REFERENCES (3 citations):
Kennedy-FolksongsOfBritainAndIreland 299, "The Mallard" (1 text, 1 tune)
Peacock, pp. 16-17, "The Mallard" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #137. "The Mallard" (1 text, 1 tune)
Roud #1517
RECORDINGS:
Mrs. Mary Ann Galpin, "The Mallard" (on PeacockCDROM) [one verse only]
Henry Mitchelmore, "Most Beautiful Leg of the Mallard" (on Voice07)
Bunny Palmer et al, "The Mallard" (on Lomax41, LomaxCD1741)
CROSS-REFERENCES:
cf. "The Red Herring" (theme)
ALTERNATE TITLES:
The Mullard
File: K299

Mally Leigh
DESCRIPTION: An extravagant description of Mally's beauty and its effect on men. Men turn aside to see her; a countess "pines" for her; nobles "each one thocht his Kate or Moll a drab to Mally
Leigh." Even royalty is not immune (but she is true to the man she loves)

AUTHOR: unknown
EARLIEST DATE: 1904 (Ford)
KEYWORDS: beauty courting
FOUND IN: Britain(Scotland)
REFERENCES (2 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 176-178, "Mally Leigh" (1 text)
Greig/Duncan4 720, "Mally Leigh" (1 text, 1 tune)
Roud #6130
ALTERNATE TITLES:
Mally Lee
NOTES [51 words]: Generally held to commemorate one Mally Sleigh, who is said to have married Lord Lyon Brodie in 1725. I know of no supporting evidence except widespread belief; Ford cites a manuscript of the song "subsequent to 1760." If Sleigh (or Brodie) had any subsequent influence on history, I do not know of it. - RBW

Last updated in version 2.5
File: FVS176B

Malone

DESCRIPTION: Pat claims Mick Malone borrowed half-a-crown and "never brough it back." He won't lend him more because Malone "well knows how to borrow But he don't know how to pay." If Pat catches Malone he'll "stop his dirty tricks ... I'll give him cause to moan"

AUTHOR: unknown
EARLIEST DATE: 1985 (IRTravellers01)
KEYWORDS: accusation nonballad money thief
FOUND IN: Ireland
Roud #16689
RECORDINGS:
Mikeen McCarthy, "Malone" (on IRTravellers01)
ALTERNATE TITLES:
The Half Crown
NOTES [63 words]: The repeated lines here are "A half-a-crown is a half-a-crown, Of course it's two and six." - BS
Every time I read this, I'm reminded of the Blind Blake song "Jones." The feel of the lyrics is much alike, but the item stolen is different (money versus girlfriend), and of course they're very different in style. I guess it just shows how certain emotions exist across cultures. - RBW

File: RcMalone

Maltman and the Highwayman, The

DESCRIPTION: A maltman is robbed by a highwayman and left bleeding. A miller finds his neighbor maltman, hears his story, borrows his horse, chases down and kills the highwayman. The maltman testifies for the miller and clears him of the murder charge.

AUTHOR: unknown
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)
KEYWORDS: homicide robbery trial reprieve death friend miller thief
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, pp. 250-251, "The Maltman and the Highwayman" (1 text) (also Williams-Wiltshire-WSRO Wt 355)
Roud #1309
NOTES [32 words]: Williams-Wiltshire-WSRO is missing the Williams-FolkSongsOfTheUpperThames third verse in which the maltman unsuccessfully tries to fob off three pounds of silver when he has twenty guineas. - BS

Last updated in version 2.6
File: WT250
Mama Bought Me a Pincushion

DESCRIPTION: "Mama bought me a pincushion, pinuchion, pincushion, Mama bought... one, two, three." "What did Mama pay for it?" "Paid with Papa's feather bed." "What will Papa sleep on?" "Sleep on the washtub." And so forth

AUTHOR: unknown
EARLIEST DATE: 1966 (Coffin & Cohen, who seem to date it to 1899)
KEYWORDS: playparty nonballad
FOUND IN: US(MA)
REFERENCES (1 citation):
ADDITIONAL: Tristram P. Coffin and Hennig Cohen, _Folklore in America: Tales, Songs, Superstitions, Proverbs, Riddles, Games, Folk Drama and Folk Festivals_, Doubleday, 1966, pp. 191-192, "A Child's Dance Rhyme" (1 text)
CROSS-REFERENCES:
 cf. "Milking Pails (China Doll)" (cumulative theme)

Mama Don't 'Low

DESCRIPTION: "Mama don't 'low no banjo playin 'round here... Well, I don't care what mama don't 'low, Gonna play my banjo anyhow...." Mama forbids all sorts of things, from jazz playing to motorcycle riding, but the singer is not discouraged

AUTHOR: unknown
EARLIEST DATE: 1925 (recording, Charlie Jackson)
KEYWORDS: music mother nonballad
FOUND IN: US(SE)
REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 452, "Mama Don't Allow No Low Down Hanging Around" (1 text)
Silber/Silber-FolksingersWordbook, p. 21, "Mama Don't 'Low" (1 text)
DT, MAMADONT
Roud #11793
RECORDINGS:
Allen Bros., "No Low Down Hanging 'Round" (Victor 23536, 1930; Bluebird B-5448, 1934; Montgomery Ward M-4797, 1935)
Connie Boswell & her Swing Band, "Mama Don't Allow It" (Decca 747, 1936)
Milton Brown & his Brownies, "Mama Don't Allow It" (Decca 5281, 1936)
Smilie Burnett, "Mama Don't Like Music" (Perfect 13011, 1934)
Bill Boyd & his Cowboy Ramblers, "Mama Don't Like No Music" (Bluebird B-5855, 1935; Bluebird B-6235/Montgomery Ward M-4791, c. 1936)
Charlie Jackson, "Mama Don't Allow It" (Paramount 12296, 1925)
Leon's Lone Star Cowboys, "Mama Don't Allow It" (Champion 49151, n.d.; Decca 5423, 1937; Montgomery Ward 8045, 1939)
Riley Puckett, "Mama Don't Allow No Low Down Hanging Around" (Columbia 15261-D, 1928)
CROSS-REFERENCES:
 cf. "Johnny and Jane" (lyrics)
NOTES [95 words]: The Brown text is very distinct from the common, bluegrass/jazz-type arrangements of this piece; the first verse and chorus are"
Well, I get up in the morning,
See no rain;
Looked in the pantry,
See the same old thing.
Mama don't allow no low down hanging around.

Chorus:
Mama don't allow it,
Sister don't care.
Papa don't 'low it,
Won't have it here.
Mama don't low no low down hanging around.

But the ending is familiar: "Well, I don't care What your mama don't 'low, Gonna have fun anyhow."
Clearly the same song, with the popular texts presumably a modern adaption. - RBW
Mama Lama
DESCRIPTION: "Mama lama kuma lama kumala beesta O no no no no na beesta" "Otchy potchy kuma loma"
AUTHOR: unknown
EARLIEST DATE: 1970 (JohnsIsland1)
KEYWORDS: nonsense playparty nonballad
FOUND IN: US(SE)
RECORDINGS:
Mabel Hillery, Janie Hunter and her grandchildren, "Mama Lama" (on JohnsIsland1)
File: RcMamaLa

Mama Pass the Corn Bread
DESCRIPTION: "Mama pass the corn bread, Papa pass the coon, Baby's little belly growls About a(n) empty spoon."
AUTHOR: unknown
EARLIEST DATE: 1971 (NorthCarolinaFolkloreJournal)
KEYWORDS: food mother father
FOUND IN: US(SE)
REFERENCES (1 citation):
NorthCarolinaFolkloreJournal, Joseph D. Clarke, "Burke Davis as Folklorist," Vol. XIX, No. 2 (Mar 1971), p. 63, "(Folk Song)" (5 stanzas, probably representing multiple songs, beginning "Mamma pass the corn bread," "Chicken in the bread tray," "Oh, Nellie had a pair of shoes," "Ye living men come view the ground," "Eat the meat, gnaw the bone;" the second is from "Granny Will Your Dog Bite?"; the third is as "Mama Pass the Corn Bread" and the third as "Barefoot Nellie"; the last two are too short to file)
File: NCF192MP

Mama, Mama
DESCRIPTION: "Well, it's Mama, Mama, O Lord, you don't know" (x2). "Well, it's trouble I've been havin', Mamma, ain't gonna have no mo'." If hearers see his Mama, he asks that she write to the governor for clemency. He regrets the bullies in the prison
AUTHOR: unknown
EARLIEST DATE: 1934 (collected from A. Haggerty, "Track Horse")
KEYWORDS: prisoner hardtimes separation
FOUND IN: US(So)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, p. 355, "Mamma, Mama" (1 text, 1 tune)
Roud #15597
File: LoSi355

Mamma's Goin' to Buy Him a Little Lap Dog (Come Up Horsie)
DESCRIPTION: Lullaby: "Mama's goin' to buy him a little lap dog/Put him in his lap when she goes off...Go to sleep and don't you cry/Mama's goin' to buy you some apple pie" Cho: "Come up horsie, hey hey (2x)"
AUTHOR: unknown
EARLIEST DATE: 1950 (recording, Vera Hall Ward)
KEYWORDS: food lullaby nonballad animal dog horse
FOUND IN: US(SE)
REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 152, "Little Lap Dog" (1 short text, 1 tune)
Roud #10997
RECORDINGS:
Mamma's Gone to the Mail Boat

DESCRIPTION: "Bye-o, baby, bye (x2), Mama's gone to the mail boat." "Go to sleepy, baby, bye, Papa's gone...."

AUTHOR: unknown
EARLIEST DATE: 1937 (Lomax/Lomax-OurSingingCountry)
KEYWORDS: lullaby mother father
FOUND IN: US(SE)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, p. 94, "Mamma's Gone to the Mail Boat" (1 text, 1 tune)
Roud #6373
NOTES [17 words]: Roud lumps this with "All the Pretty Little Horses"/"Go to sleepy, little baby." I don't see it. - RBW

Last updated in version 3.2

File: LxSi094

Mamman Donne Moi un Pitit Mari (Mama Gave Me a Little Husband)

DESCRIPTION: Creole French. "Maman donne moin un pitit mari. Bon Dieu, quel un homme comme li piti! Mo mette le couche dans mo lite, Bon Dieu, comme li si t'on pitit!" Mama gave me a little husband. My god, he's tiny! ... The cat mistakes him for a mouse."

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: husband wife foreignlanguage animal
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 21-22, "Maman Donne Moin un Pitit Mari" (1 fragment, 1 tune); p. 123, "Mamman Donne Moi un Pitit Mari" (1 short text with loose English translation)
NOTES [89 words]: Scarborough, in transcribing her first text, notes that Creole French "is no more like correct French than Negro dialect is like ordinary English. The songs are difficult to capture...." I suspect she is trying to say, "I've no idea what this means." If she, who had contact with the informants, did not, I'm not even going to try until we get a better text. Although Scarborough's second fragment does not make it clear, one suspects that the girl's complaint is not with her husband's height but with, um, certain other dimensions. - RBW

File: ScNF123B

Mammie's Pet

DESCRIPTION: "Let never another young man marry mammie's pet." Her mother teaches her needlework, dancing, and playing the piano instead of baking, brewing, and washing. And the promised dowry? "When the day of payment came, they did them all deny"

AUTHOR: unknown
EARLIEST DATE: 1891 (Kidson-TraditionalTunes)
KEYWORDS: dowry marriage warning nonballad mother wife
FOUND IN: Britain(Scotland(Aber,Bord))
REFERENCES (2 citations):
Greig/Duncan7 1298, "Mammie's Pet" (1 text)
Kidson-TraditionalTunes, pp. 93-94, "The Mammy's Pet" (1 fragment, 1 tune)
Roud #1098

File: GrD71298
Mammy in the Kitchen
DESCRIPTION: "Mammy in the kitchen cookin' pink beans; Daddie on the ocean dodgin' submarines."
AUTHOR: unknown
EARLIEST DATE: 1919 (Brown)
KEYWORDS: food work war technology
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 497, "Mammy in the Kitchen" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 497, "Mammy in the Kitchen" (1 tune plus a text excerpt)
Roud #11764
NOTES [37 words]: Since this was collected in 1919, it clearly refers to World War I and the German submarine blockade of Great Britain. It is said to have been sung by soldiers in France. It's unfortunate that we don't have more of it. - RBW
Last updated in version 4.1
File: Br3497

Mammy's Little Boy
DESCRIPTION: "Who all de time a-hidin' In de cotton an' de corn? Mammy's little boy, Mammy's little boy, Who all de time a-blowin' Ol' Massa's dinner horn?" The little boy runs, steals away to the kitchen, fusses; Mammy keeps careful watch
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: lullaby food baby
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 158-159, "Mammy's Little Boy" (1 text)
ST ScaNF158 (Partial)
File: ScaNF158

Man Ain't Nothin' But a Stupid Fool, A
DESCRIPTION: "Yes, a man ain't nothin' but a stupid fool To think he got a woman all by himself... Well, I say, as soon as his back is turned, You know she cuttin' out with somebody else... Yes, man ain't nothing but a crazy fool To give one woman all his pay"
AUTHOR: unknown
EARLIEST DATE: 1963
KEYWORDS: love infidelity
FOUND IN: US
REFERENCES (2 citations):
Courlander-NegroFolkMusic, pp. 130-131, (no title) (1 text)
File: CNFM130

Man Behind the Plough, The
DESCRIPTION: A defense of "the man that walks behind the plough." He is glad for his sons to be in school, learning to read and write and sporting round at night, but his strength is failing and he needs them to raise food on the farm.
AUTHOR: unknown
EARLIEST DATE: 1961 (Ives-FolksongsOfNewBrunswick)
KEYWORDS: farming nonballad age children
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Ives-FolksongsOfNewBrunswick, pp. 62-65, "The Man Behind the Plough" (1 text, 1 tune)
Man Behind, The

DESCRIPTION: The singer's father warns, "Don't ever be too forward, lad, but act with modesty; In battle it's the man in front that's always shot... But the general gets the credit, for he's the man behind." Other examples show that it's best to be "the man behind"

AUTHOR: unknown

EARLIEST DATE: 1960 (Collected by Shellans-FolkSongsOfTheBlueRidgeMountains from John Daniel Vass)

KEYWORDS: warning humorous soldier clothes food technology

FOUND IN: US(SE)

REFERENCES (2 citations):
- Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 82-83, "The Man Behind" (1 text, 1 tune)
- Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 86, "The Man Behind" (1 fragment, tune references)

Roud #7358 and 12812

NOTES [79 words]: Shellans-FolkSongsOfTheBlueRidgeMountains speculates that this might have originated in Vaudeville. I agree that it has that sort of feeling (or, even more, the music hall or comic opera), but I failed to turn up any versions in web searches. (The fact that the title is a very common phrase doesn't help...).

The Pankakes say that their fragment is sung to "The Wearing of the Green." Not so the version in Shellan -- so, at the very least, there has been folk processing. - RBW

File: Shel082

Man from Conner's Crew, The

DESCRIPTION: The singer, a novice "river hog" in the pinewoods, chances the "Hulling Machine" rapids rather than portage his canoe. Caught, he prepares to die, gamely shouting "Halloo" to Conner's crew as he passes them. One of them rescues him.

AUTHOR: unknown

EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)

KEYWORDS: lumbering work rescue dying logger worker recitation

FOUND IN: US(MW)

REFERENCES (2 citations):
- Beck-SongsOfTheMichiganLumberjacks 29, "The Man from Conner's Crew" (1 text)
- Beck-LoreOfTheLumberCamps 84, "The Man from Conner's Crew" (1 text)

Roud #4063

NOTES [41 words]: Beck leaves it up in the air whether this was a recitation or a song to which his informant had forgotten a tune. However, it reads more like a recitation, so I've assigned it that keyword. - PJS

This song is item dC42 in Laws's Appendix II. - RBW

Last updated in version 5.2

File: Be029

Man from God-Knows-Where, The

DESCRIPTION: A mysterious stranger joined the men around the fire at Andy Lemon's Inn and rode on into the snow. "Two winters more, then the Trouble Year": the French are defeated. Some time after that the singer sees the stranger hanged at Downpatrick gaol.


EARLIEST DATE: 2000 (Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: rebellion execution Ireland patriotic recitation

HISTORICAL REFERENCES:
- May-June 1798 - Irish rebellion against British rule
- August-September 1798 - A French force under General Jean-Joseph-Amable Humbert lands in Ireland and is defeated.
- 1803 - Emmet attempts a new rebellion. The revolt is quickly crushed.
Sep 20, 1803 - Robert Emmet is hanged
Oct 21, 1803 - Thomas Russell is hanged

REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 161, "The Man from God-Knows-Where" (1 text)

CROSS-REFERENCES:
cf. "Oh! Breathe Not His Name" (subject: concealed allusions to Robert Emmet)
cf. "She is Far From the Land" (subject: concealed allusions to Robert Emmet)
cf. "When He Who Adores Thee" (subject: concealed allusions to Robert Emmet)
cf. "Henry Downs" (character of Major Sirr) and references there

NOTES [232 words]: Moylan-TheAgeOfRevolution-1776-1815: "The poem was written in 1918 as a recitation."
Moylan: "Upon hearing of Emmet's arrest, Thomas Russell hurried to Dublin to attempt a rescue." He was taken there by Town Major Sirr. "Russell had been the United Irish organizer in Co. Down. After his conviction for treason he was hanged in Downpatrick on the 21st of October 1803." I am too dense to connect Moylan's dots and make Russell's execution the subject of Wilson's poem. Others, seeing more clearly, make the connection. [Personally, I can connect too many dots -- e.g. an alternate possibility is that Emmet is hanged in 1803, the French are defeated two years later at Trafalgar, and then someone else is hanged the time after that. - RBW] See, for example, "Man from God-knows-where," June 23, 2005, at the Newry Journal site. Also, from the Down County Museum site article on "Thomas Russell" states that Russell was the gaol's most famous prisoner known now to many County Down people as "the man from God knows where" from Wilson's ballad "which generations of school children learnt!"; the museum site has information about Russell's career and documents related to the trial. Town Major Sirr is a frequent villain in Dublin incidents after "the Troubles"; see, for example, "Henry Downs," "Edward (III) (Edward Fitzgerald), "The Major" and the notes to "Who Killed Cock Robin?" II). - BS

Last updated in version 5.1

File: Moyl161

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**Man in the Moon Came Down Too Soon, The**

DESCRIPTION: "The man in the moon Came down too soon, And asked his way to Norwich; He went by the south, And burnt his mouth With supping cold plum porridge."

AUTHOR: unknown

EARLIEST DATE: 1810 (Gammer Gurton's Garland)

KEYWORDS: food injury travel

FOUND IN:

REFERENCES (4 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 331, "The man in the moon" (1 text)
Dolby-OrangesAndLemons, p. 91, "The Man in the Moon" (1 text)
Roud #19744

NOTES [792 words]: In one of his earliest attempts to examine what the lost archetypes of nursery rhymes might have been like, J. R. R. Tolkien dramatically expanded this as "The Man in the Moon Came Down Too Soon," later to become #6 in the _Adventures of Tom Bombadil_; Tolkien's poem first appeared in 1923 (Shippey, p. 36), which I believe means that either it or Tolkien's other "Man in the Moon" poem, "The Man in the Moon Stayed Up Too Late" (his attempt to "explain" "Hey Diddle Diddle, the Cat and the Fiddle") was the first published example of the Middle-Earth writings. According to Tolkien, p. 186, Tolkien's oldest manuscript copy of his poem dates from March 1915. At one stage, Tolkien used the subtitle "An East Anglian Phantasy," although he later dropped that. There has been a surprising amount of scholarship about this particular poem and what Tolkien did with it; these are listed in the Scull/Hammond reference cited above. George MacDonald also fiddled with the poem; he made a sort of expanded combination of the two "moon" rhymes in "The True History of the Cat and the Fiddle" in the chapter "Another Early Bird," chapter 24 of _At the Back of the North Wind._
There was quite a bit of medieval folklore about the Man in the Moon (most of which Tolkien would have known although MacDonald likely did not); Brown, p. 234, says: "According to the general folk-story, the Man in the Moon was a thief, and he was represented as carrying a bundle of thorns. In the Low Countries he was named Burno" -- a connection with burning his mouth? Similarly Dickins/Wilson, pp. 131, "According to a widespread folk-tale the man in the moon is supposed to be a peasant who has been banished there because he has stolen the thorns or brushwood which he is carrying on his fork."

Brown also says, "Popular tradition connected the Man in the Moon with the story of Cain, as O. F. Emerson has shown ('Medieval Legends of Cain', PMLA, xxi, 841-3). The legend of the Man in the Moon and his bundle of thorns was mentioned in the fifteenth century by Henryson in the Testament of Cressid:

On her brest a chorle painted ful even
Bearing a bush of thorns on his backe
Which for his theft might clim no ner the heven.

"It is twice introduced by Shakespeare, M.N.D., Act V, Sc. i, and Tempest, Act II, Sc. ii."

The Henryson text cited, according to both Kindrick, p. 164, and Fox, p. 119, is lines 261-263, i.e. the second through fourth lines of stanza 38 (the poem is in seven-line stanzas). Kendrick, p. 181, also mentions the link through Shakespeare: "The churl bearing a bunch of thorns on his back as part of the moon's iconography reminds one of the rude mechanicals' efforts to represent Moonshine with his 'bunch' of thorns in Shakespeare's A Midsummer Night's Dream." That the Henryson lines refer to the moon is made clear in line 253, which refers to "lady Cynthia," which in line 254 is said to be the planet "swiftest in her spheir" (Fox, p. 119).

It appears that Brown's text is quoted from one of the Anglicized editions (probably William Thynne's) and likely does not represent the original Scots text very well. Fox, who used all three surviving prints, gives the text of the three lines as

And on hir breist ane churile paintit full euin
Beirand ane bunche of thornis on his bak,
Quhilk for his thift micht clim na nar the heuin.

Both Fox and Kindrick read "bunch" for Brown's "bush"; bush is read only by Thynne. There are no other variations in the lines except those caused by Anglicization.

Brown, pp. 160-161, and Dickins/Wilson, pp. 123-124, cite an even earlier Man in the Moon poem (which is why both were commenting on the legend), from MS. Harley 2253 (the transcription is Brown's; Dickins/Wilson's has "ant" for "&" in the first line):

Mon in e mone stond & strit,
On is bot-forke is bur en he bere ;
Ht is much wonder at he nadoun slyt,
for doute lest he valle, he shoddre and shere .
Loosely translated:
Man in the moon stands and strides,
On his forked stick [hay-fork?] his burden he bears.
It is a great wonder that he does not sit down
For fear that he fall, he shudders and swerves.
The poem goes on to describe him as driving stakes to establish a boundary, and calls him the slowest man that ever was born, who does little work. Finally he disappears in the dark (again giving us a possible link to the man coming down in this rhyme).

This poem was reprinted by Ritson in Ancient Songs and Ballads, but Ritson misunderstood it at several points I think it fairly likely that it is a "folk" piece, but there is no evidence of a tune, and it is so old that we really can't place it in a folk context the famous manuscript Harley 2253, the "Harley Lyrics," which in general do not appear to be "folk." - RBW

Bibliography

- Brown: Carleton Brown, editor, English Lyrics of the XIIIth Century, Oxford University Press, 1932 (I use the 1962 reprint)
- Dickins/Wilson: Bruce Dickins & R. M. Wilson, editors, Early Middle English Texts, 1951; revised edition 1952
- Kindrick: Robert L. Kindrick, editor, The Poems of Robert Henryson, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 1997
Man is Free by Nature

DESCRIPTION: "Why vainly do we waste our time, Repeating our oppression? ... See Gallia's bright example; The glorious scene before our eyes, Let's every tyrant trample.... future ages prove this truth, That man is free by nature"

AUTHOR: unknown
EARLIEST DATE: 1796 (_Paddy's Resource_ (Philadelphia), according to Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: France nonballad patriotic freedom
HISTORICAL REFERENCES:
July 14, 1789 - The Bastille is taken, marking the beginning of the French Revolution
1791-1792 - Thomas Paine publishes _The Rights of Man_

NOTES [101 words]: Moylan-TheAgeOfRevolution-1776-1815: "This song may have been written by Thomas Russell." - BS
It does sound like something Russell (1767-1803) might have written, since he was a radical -- reportedly a friend of Wolfe Tone -- hung in the aftermath of Robert Emmet's rebellion. If so, though, he obviously lived to see the promise of the French Revolution drowned in blood. Indeed, it's hard to see how the song could have been published as late as 1796, assuming the author was rational; the Terror had run from 1793-1794, which should have shown how dangerous uncontrolled "populist" movements could be. - RBW

Man Named Hods, A

DESCRIPTION: "Come, all you old cow-punches, a story I will tell.... Back in the days when I was young, I knew a man named Hods" who was good for nothing. Indians attack and leave him to die, but he lives to open a gambling house. He goes to New York

AUTHOR: unknown
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: cowboy Indians(Am.) money injury gambling

NOTES [46 words]: This poem (almost certainly not a song, since the stanzas are irregular) ends with the line "And now they say he's a senator, but of that I shore don't know." There was no national Senator from New York with a name anything like "Hods," but possibly he was a state Senator. - RBW

Man of Burningham Town, The

DESCRIPTION: A man of (Burningham) goes to sea; his wife spends her time carousing. He returns to see her out on the town; he sneaks home and sends the maid to announce his arrival. She proclaims her delight, but he beats her with a rope. She promises to reform.

AUTHOR: unknown
EARLIEST DATE: 1904 (Sharp MS)
KEYWORDS: infidelity marriage warning return abuse humorous sailor
FOUND IN: Britain(England(South,Lond)) Canada(Mar)
REFERENCES (4 citations):
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, pp. 68-69, "The Man of Burningham Town" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #71, "The Man of Birmingham Town" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 195, "The Birmingham Boys" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, p. 123, "There Lived an Old Man in Dover" (1 text, 1 tune)

Roud #665

RECORDINGS:
Harry Cox, "The Birmingham Man" (on H Cox 01) (on FSBFTX19)

ALTERNATE TITLES:
The Man of Burnham Town
In Burnham Town
The Man of Dover

File: VWL068

Man of Constant Sorrow

DESCRIPTION: "I am a man of constant sorrow, I have been troubled all my days, I'll bid farewell to old Kentucky, The place where I was born and raised." Singer describes his hard, rambling life, and bids farewell to his lover, country, and friends.

AUTHOR: unknown

EARLIEST DATE: 1913 (Richard Burnett's songbook)

KEYWORDS: loneliness farewell rambling train lament lyric hobo

FOUND IN: US (Ap, SE)

REFERENCES (8 citations):
Sharp-EnglishFolkSongsFromSouthernAppalachians 167, "In Old Virginny" (4 texts, 4 tunes, with "C" text being this song; "A" and "B" are "East Virginia (Dark Hollow)" and D is a collection of floaters)
Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 26-27, "Constant Sorrow" (1 text, 1 tune, beginning with "Man of Constant Sorrow" but with most of "Fair and Tender Ladies" grafted on at the end)
Abrahams/Riddle-ASingerAndHerSongs, pp. 35-36, "Man of Constant Sorrow" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, p. 30, "I Am a Man of Constant Sorrow" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 113, "Man of Constant Sorrow" (1 text, 1 tune)
Darling-NewAmericanSongster, p. 260, "Man of Constant Sorrow" (1 text)
Silber/Silber-FolksingersWordbook, p. 57, "Man of Constant Sorrow" (1 text)

DT, CONSTSOR* CONSTSR3*

Roud #499

RECORDINGS:
Emry Arthur, "Man of Constant Sorrow" (Paramount 3289, 1931; on ConstSor1); "I Am A Man of Constant Sorrow" (Vocalion 5208, 1928)
Roscoe Holcomb, "Man of Constant Sorrow" (on Holcomb-Ward1)
Frank Proffitt, "Man of Constant Sorrow" (on FProffitt01)
The Stanley Brothers, "I'm A Man of Constant Sorrow" (Columbia 20816, 1951)

CROSS-REFERENCES:
cf. "Girl of Constant Sorrow" (structure, tune)

SAME TUNE:
Girl of Constant Sorrow (File: FSWB128B)

ALTERNATE TITLES:
I Am a Man of Constant Sorrow
Farewell Song

NOTES [101 words]: The words of this song have the curious characteristic of sounding like floating verses, even though they are not. - PJS

Although Emry Arthur claims to have composed this piece, a significantly different version was found in the Blue Ridge Mountains in 1957. One suspects that, when Arthur claimed authorship, he meant (as many other old-time singers meant) that he put it in shape for collection.

In later years, Richard Burnett was asked about the song. He himself could not remember, at that
time, if he had composed it, or copied it, or -- perhaps most likely -- adapted it from something
traditional. - RBW

Last updated in version 5.1
File: CSW113

**Man of Honor from Virginia Came, A**

DESCRIPTION: "[I am???] A man of honor and from Virginia came, I courted a fair damsel and
Polly was her name." Her brother opposes the match because he is poor. The two discuss whether
to marry. The outcome is confused

AUTHOR: unknown

EARLIEST DATE: 1965 (Burton/Manning-EastTennesseeStateCollectionVol1)

KEYWORDS: love courting brother separation

FOUND IN: US(Ap)

REFERENCES (1 citation):
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 49-50, "A Man of Honor from Virginia
Came" (1 text, 1 tune)

Roud #7124

RECORDINGS:
Texas Gladden, "I Am a Man of Honor" (on USTGladden01)

NOTES [82 words]: Burton and Manning lump it with Sharp's "The Virginia Lover," which is also
heavily composite; these are the sorts of songs that are really hard to classify.... It seems clear that
this is a composite, though it's hard to tell of what. Various verses reminded me of "Pretty Saro,"
"The Bramble Briar (The Merchant's Daughter; In Bruton Town)" [Laws M32], "When First Unto this
Country," and others. Like Roud, I file it separately because it doesn't seem to have a single
dominant component. - RBW

Last updated in version 5.3
File: BuMa1049

**Man of the Earth**

DESCRIPTION: "By profession and birth I'm a man of the earth; I burrow in it like a mole." The
singer tells of the life of a miner -- often poor, often overworked, often blamed for problems not of
his making. He recalls the price paid in blood for "socialised coal"

AUTHOR: Words: Jock Graham / Music: Phyl Lobl (?)

EARLIEST DATE: 1975

KEYWORDS: mining work nonballad

FOUND IN:

REFERENCES (1 citation):
Fahey-Eureka-SongsThatMadeAustralia, pp. 204-205, "Man of the Earth" (1 text, 1 tune)
File: FaE204

**Man of the North Countrie, The**

DESCRIPTION: "He came from the North, so his words were few." The singer is happy she
married him and moved to Limerick. "I wish that in Munster they only knew The kind kind neighbors
I came unto" so that there would be no hatred between South and North.

AUTHOR: T.D. M'Gee (source: Hayes)

EARLIEST DATE: 1855 (Hayes)

KEYWORDS: marriage travel nonballad

FOUND IN: Ireland

REFERENCES (2 citations):
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, p. 46, "He Came from the North" (1 text)
ADDITIONAL: Edward Hayes, The Ballads of Ireland (Boston, 1859 (reprint of 1855 London
dition)), Vol II, p. 46, "The Man of the North Countrie"

Roud #6548

NOTES [12 words]: County Limerick is in the north-central area of the region of Munster. - BS
File: HayU046
Man That Came Home From Pretoria, The

DESCRIPTION: The singer catches a lugger for home from the Boer War. Landing at Dundalk he is picked up by peelers for having "no means of support" and is thrown in jail among the fleas. In the morning a J.P. releases him; he swears he won't leave Struicin again.

AUTHOR: Michael O Tuama (George Curtin) (source: OCroinin/Cronin-TheSongsOfElizabethCronin)

EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: war home return travel prison reprieve Africa Ireland humorous soldier

FOUND IN: Ireland

REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 174, "The Man That Came Home From Pretoria" (1 text)

Roud #16261

NOTES [93 words]: Dundalk is in County Louth, Ireland. Peelers (Bobbies) would still have been in County Louth at the end of the Boer War. Struicin (Strickeen) is in County Kerry, Ireland, far enough away from Dundalk. I assume J.P. is Justice of the Peace. A lugger is a fishing vessel not likely to make the whole trip home from "Pretoria," and -- according to OCroinin/Cronin-TheSongsOfElizabethCronin -- it seems Curtin was not in the Boer War but based his song on his adventure to and from Cardiff, Wales; he might very well have been aboard a lugger for that trip. - BS

Last updated in version 3.2

File: OCC174

Man That Lives, The

DESCRIPTION: "The man that lives must learn to die, Christ will no longer stay...." Listeners are reminded that their bodies will be food for worms; their lives are grass. They are in danger of hell, and one who ends there, "no physic shall him cure."

AUTHOR: unknown

EARLIEST DATE: 1909 (Leather-FolkLoreOfHerefordshire)

KEYWORDS: death Hell religious nonballad carol

FOUND IN: Britain(England(West))

REFERENCES (1 citation):
Leather-FolkLoreOfHerefordshire, pp. 195-196, "The Man That Lives" (1 text, 2 tunes)

ST Leath195 (Partial)

Roud #2110

File: Leath195

Man that Waters the Workers' Beer, The

DESCRIPTION: "I am the man, the very fat man, that waters the worker's beer." The man waters the beer to make more profit (he admits to having "a car, a yacht, and an aeroplane") and to keep the workers in subjection. To this end he even uses poison

AUTHOR: Words: Paddy Ryan / Music: Traditional

EARLIEST DATE: 1937

KEYWORDS: drink poison worker humorous

FOUND IN: Britain(England)

REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 29, "The Man That Waters the Workers' Beer" (1 text)

DT, WATRBEER

CROSS-REFERENCES:
cf. "The Son of a Gambolier" (tune & meter) and references there

NOTES [1330 words]: I can't help but think of the charges filed against the founder of chemistry, Antoine-Laurent Lavoisier (1743-1794). According to Brock, p. 123, Lavoisier was charged with "having mixed water and other 'harmful' ingredients in tobacco." He was charged based on the testimony of a man whose early scientific work he had shown to be inadequate (Jaffe, p. 70). He went to the guillotine.
To be sure, he was a stockholder of a tax farming company (he had, at age 28, married the 14-year-old daughter of a tax farmer; Porter, p. 414), and this was his real crime (though he did not himself collect taxes, and his wife helped his experiments, according to Porter, p. 414). But the execution was a terrible loss for France, and an even greater loss for chemistry; as Laplace (himself one of history’s greatest mathematicians) said at the time, "It required only a moment to sever that head, and perhaps a century will not be sufficient to produce another like it" (Porter, p. 415). Much as I sympathize with the British working class, charges such as these are usually oversimplified.

The song lists three poisons placed in the beer: Strychnine, methylated spirits, and kerosene. Kerosene is a highly unlikely contaminant, since it is a hydrocarbon and does not dissolve in water. It is true that, during prohibition, some bootleg compounds were found to contain kerosene (Blum, p. 51). But this was clearly accidental contamination, and it didn't happen in publicly-sold beer. Still, there were a lot of rumors about the matter (Blum, p. 153), which might have helped inspire this song.

Strychnine, which is a natural biological alkaloid, is a more plausible contaminant -- and the same reports which put kerosene in spirits also said that some contained brucine, which is similar to strychnine (Blue, p. 153). Methylated spirits are even more likely -- methylated spirits usually refers to ethyl alcohol contaminated with methyl alcohol to make it undrinkable, but in this case probably is intended to mean pure methyl alcohol.

Methyl alcohol gives the drinker the impression of consuming "regular" alcohol, but methyl alcohol is in fact a poison (Emsley, p. 110, says that methylated spirit is more poisonous than bleach; Blum, p. 41, adds that it derives much of its effect from the fact that it is very hard to metabolize). Plus its buzz didn't last very long (Blum, p. 161), tempting the drinker to consume more sooner, adding to the danger of overdose.

But methyl alcohol is cheap (Blum, p. 40) -- and was commonly used as an adulterant during Prohibition in the United States. Nor was it just during Prohibition. In June 2020, I saw reports of methyl alcohol (also known as methanol) being used in place of ethyl alcohol (ethanol) in hand sanitizer.

Ironically, the more ethyl alcohol, the less poisonous the methyl alcohol; the ethyl alcohol soaks up the enzyme which otherwise converts the methyl alcohol into lethal formic acid (Timbrell, pp. 196-197). The main effect of methyl alcohol in small doses is to make hangovers far worse, but it can also damage the kidneys and eyes, and if consumption reaches about 70 ml, death will generally follow.

It strikes me as unlikely that a boss would have methyl alcohol placed in his workers' beer; blindness was too likely to result (Blum, p. 49). It would be more likely that a dishonest manufacturer, who doesn't care about the drinkers' health, would do so.

The inclusion of strychnine is much more complicated. For starters, the workers might well notice it -- it is one of the most bitter-tasting substances in existence (Timbrell, p. 227).

Although now known as a poison, it was not always so. Buckingham, pp. 35-47, has notes on the discovery of vegetable alkaloids (which is what strychnine is). It began when it was noted that "Jesuit bark" is effective against malaria (Buckingham, p. 35). It would eventually turn out that "Jesuit bark" contains quinine, the first effective anti-malaria medication (now pretty useless, but it worked fine in the nineteenth century). The incompetent chemistry of the time figured out that a bitter agent was responsible for the curative effect -- but not which bitter agent. It was assumed that most bitter vegetable products -- the vegetable alkaloids -- were active against fevers. One such alkaloid was from the Strychnos nux-vomica tree (Buckingham, p. 36). This was strychnine.

The symptoms of strychnine perhaps explain why it was initially considered a useful drug: Timbrell, p. 155, notes that it heightens awareness, and can be used as a purgative. But it also leads to violent and exhausting convulsions. These are what lead to death -- a painful and terrible death, because the victim remains aware the whole time. Respiration often halts during the convulsions; it can restart several times before finally failing. Death usually comes within three hours of the onset of symptoms; a victim who lasts three hours will often survive.

Apparently it began poisoning people very early on, but it took a century and a half before apothecaries ceased to supply it (Buckingham, p. 46). In the Sherlock Holmes novel The Sign of the Four, near the end of chapter four, we see Watson discuss it in a way which implies it was part of his medical kit. MacInnis, p. 79, tells of an Olympic runner in 1904 who tried to use strychnine as a restorative -- and nearly died of it. Even in 2001, there was a report of a weightlifter testing positive for strychnine (which means, yes, doping agencies test for it!).

It is ironic to note that, if someone really wanted to dose the workers' beer with strychnine, the stronger the beer, the less effective it would be. The reason strychnine causes convulsions is that it
opens pathways for especially strong and repeated nerve impulses, leading to convulsions (Timbrell, p. 156). The treatment is to isolate the victim from external stimuli (to prevent the nerves from firing in the first place) and applying a sedative to calm the nerve impulses. Timbrell says that barbiturates are now the preferred sedative, but alcohol would certainly be better than nothing. If the statement that strychnine was added to workers' beer is based on an actual news report (which I doubt, but I don't know), it *might* have been added in an attempt to keep workers healthy -- it was actually used as a tonic (MacInnis, p. xv). The effect, of course, would have been the reverse. And even if it hadn't been a poison, mass use of alkaloids would have had the same effect as the mass use of antibiotics has had more recently: The bugs would have developed immunity. I do think adding it to beer at this early date would have been unlikely. It was not until the 1920s that Robert Robinson began to research the structures of the alkaloids; he managed to determine the chemical composition of strychnine (and even, by 1946, to synthesize it; Porter, pp. xxix, 585); until then, getting precise dosages would have been difficult.

To be sure, it was not unusual for pub owners to water beer and then add adulterants. MacInnis, p. xiii, notes the case of levant nut, which caused the consumers to go to sleep. In a place where the company also owns the bars, this might be very popular -- the workers would drink a little watered beer and go to sleep, thus eliminating the need for all that expensive beer and also reduced the number of drunken workers. On p. 46, MacInnis mentions a law case against a man who made a pseudo-beer out of ingredients including opium and vitriol. Bad beer was common -- but not for the reasons in this song.

It is ironic that the song does not mention arsenic, implicated one of the largest bad-beer stories of all time. According to Timbrell, p. 119, in 1900 a batch of glucose used to make beer was accidentally contaminated with arsenic. 6000 people in Birmingham were sickened; 70 of them died. - RBW

Bibliography

• Buckingham: John Buckingham, Chasing the Molecule, Sutton Publishing, 2004
• Jaffe: Bernard Jaffe, Crucibles: The Story of Chemistry, from ancient alchemy to nuclear fission, fourth revised edition, 1948 (I use the 1976 Dover paperback)
• MacInnis: Peter MacInnis, Poisons (originally published as The Killer Bean of Calabar and Other Stories), 2004 (I use the 2005 Arcade paperback)
• Timbrell: John Timbrell, The Poison Paradox: Chemicals as Friends and Foes, Oxford, 2005

Last updated in version 5.2
File: FSWB029

**Man Took in His Bed, A**

DESCRIPTION: A man says he is sick to death for love of a girl. She sleeps with him. He says he never loved her, but loves another girl. She says he should leave: she does not value his love. If she has a baby she'll nurse it but send her seducer to the gallows.

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan7)
KEYWORDS: seduction rejection trick rake lie
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1482, "A Man Took in His Bed" (1 text, 1 tune)
Roud #7179
File: GrD71482
Man Was Burning, The

DESCRIPTION: A man had been gambling. "The man was burning on the log... that man was burning for blaspheming the name of God." People get a saw in order to free him from the log but "as the sawdust fell it commenced a-dripping blood"

AUTHOR: unknown
EARLIEST DATE: 1936 (VaWork)
KEYWORDS: sin death gambling cards fire religious
FOUND IN: US(SE)
RECORDINGS:
Joe Lee, "The Man Was Burning" (on VaWork)

NOTES [55 words]: Glenn Hinson, liner notes to VaWork, pp. 18-19: "Apparently the gambler lost his final hand, cursed the Lord, and immediately was engulfed in fire.... sat on a nearby log where he was struck immobile.... When they tried cutting the log to free the man, it began dripping blood, forcing them to leave the blasphemer there to die." - BS

Last updated in version 4.2
File: RcMaWaBu

Man Who Broke the Bank at Monte Carlo, The

DESCRIPTION: The singer rejoices in the happiness he experienced since he "broke the bank at Monte Carlo." The girls follow him, and he leads a carefree life. He sets out to marry "a madamoiselle [who] with twenty tongues swears she will be true."

AUTHOR: Fred Gilbert
EARLIEST DATE: 1891 (sheet music published by T. B. Harms & Co.)
KEYWORDS: gambling money
FOUND IN:
REFERENCES (7 citations):
Spaeth-ReadEmAndWeep, pp. 136-137, "The Man That Broke the Bank at Monte Carlo" (1 text, 1 tune)
Geller-FamousSongsAndTheirStories, pp. 124-126, "The Man Who Broke the Bank at Monte Carlo" (1 text, 1 tune)
Gilbert-LostChords, pp. 237-239, "The Man Who Broke the Bank at Monte Carlo" (1 text)
DT, BROKEBNK*
ADDITIONAL: Robert A. Fremont, editor, _Favorite Songs of the Nineties_, Dover Publications, 1973, pp. 183-186, "The Man That Broke the Bank at Monte Carlo" (1 text, 1 tune, the 1891 sheet music)
Aline Waites & Robin Hunter, _The Illustrated Victorian Songbook_, Michael Joseph Ltd., 1984, pp. 128-131, "The Man That Broke the Bank at Monte Carlo" (1 text, 1 tune)
Margaret Bradford Boni, editor, _Songs of the Gilded Age_, with piano arrangements by Norman Lloyd and illustrations by Lucille Corcos, Golden Press, 1960, pp. 125-126, "The Man Who Broke the Bank at Monte Carlo" (1 text, 1 tune)
Roud #24846

BROADSIDES:
NLScotland, L.C.Fol.70(90b), "The Man That Broke the Bank at Monte Carlo," unknown, c. 1890

NOTES [194 words]: This is one of those pieces that is carried entirely by its tune. The words are banal (so much so that a large number of singers instantly rejected it), but it was quite popular in its day (now, thankfully, over). Waites & Hunter say that publishers were so dubious about the song that they insisted upon offering a royalty upon publication rather than a flat fee. It was a mistake -- instead of Gilbert earning ten pounds, he ended up earning 600.
The sheet music, shown in Waites & Hunter, has an interesting superscription: "This song may be sung in public without fee or license, EXCEPT AT MUSIC HALLS."
Gilbert-LostChords reports that, in 1891, Monte Carlo hired a man to toss money about in the streets of London, describing himself as the man who broke the bank. Fred Gilbert, observing this spectacle, wrote his song. According to Geller, the man who tossed the money was Arthur DeCourcy Bower, who died poor, but Geller mentions his hiring by Monte Carlo officials as a mere possibility.
NLScotland claims that the song was instead inspired by the success of Joseph Hobson Jagger (died 1892), who reportedly won a million pounds in Monte Carlo in 1875. - RBW

Last updated in version 5.1
**Man-o-War Sailor**

DESCRIPTION: Alternate lines are a chorus, "Man-o-war sailor, ho-heave-ho." The shantyman sings "Man-o-war sailor, you better le' me go." "... I'm trying to go home" "... I'm going home" "... I'm rowing home" "... the current going home"

AUTHOR: unknown


KEYWORDS: work sea shanty

FOUND IN: West Indies(Tobago)

REFERENCES (1 citation):
Abrahams-DeepTheWaterShallowTheShore, pp. 38-39, "Man-o-War Sailor" (1 text, 1 tune)

NOTES [7 words]: Abrahams has this as a Tobago rowing song. - BS

Last updated in version 4.0

**Man-of-War Piece, The**

DESCRIPTION: "I have kept my true love company For better than three year; He promised that he'd marry me" but he's left on a man-of-war. If he's slain "in heaven I hope his soul will shine through all eternity"

AUTHOR: unknown

EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: grief love war parting ship sailor

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 45, "The Man-of-War Piece" (1 text)
Roud #7578

**Man-of-War's Garland, The**

DESCRIPTION: "Come all ye valiant seamen And each jolly tar, And let us try our fortune On board a man-of-war." The Americans "broke our peace... in Virginia." French, Spanish, others join against Britain, but King George's sailors will be victorious

AUTHOR: unknown

EARLIEST DATE: 1796 ("Man-of-War's Garland," according to Palmer)

KEYWORDS: war ship sailor patriotic

FOUND IN:

REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 59, "The Man-of-War's Garland" (1 text)

**Man's a Man for A' That, A**

DESCRIPTION: "Is there for honest poverty That hangs his head and a' that... For a' that and a' that, Our toils obscure and a' that, The rank is but the guinea stamp, The man's the gowd for a' that." Praising equality, with a final prediction that all will be brothers

AUTHOR: Robert Burns

EARLIEST DATE: 1800 (Currie)

KEYWORDS: political nonballad freedom

FOUND IN:

REFERENCES (5 citations):
Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 162, "A Man's a Man for A' That" (1 text)
Silber/Silber-FolksingersWordbook, p. 297, "A Man's A Man For A' That" (1 text)
Wolf-AmericanSongSheets, #1370, p. 93, "A Man's A Man for A' That" (1 reference)

**ADDITIONAL:** James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford,
For a' that and a' that (1795-1796)

Roud #30953

CROSS-REFERENCES:
- cf. "For A' That and A' That (I)" (stanza form, lyrics)
- cf. "He Wears a Bonnet for a Hat" (lyrics)

SAME TUNE:
- A Tidy Suit for A' That (Broadside Bodleian Firth B.26(289))
- George the Fourth is Coming Down (by John Mayne; see Christoper Sinclair-Stevenson, Blood Royal: The Illustrious House of Hanover, Doubleday, 1980, p. 180)

ALTERNATE TITLES:
- For A' That And A' That
- Is There for Honest Poverty

NOTES [246 words]: Reported to be based on "The Bard's Song" in "The Jolly Beggars," and written in 1795, making it one of the last of Burns's "big" pieces. On the other hand, Ord has a song ("For A' That and A' That," p. 196) which looks like a model and which he calls an "old bothy song." And there is still another song "For a' that an' a' that" credited to Burns in the Scots Musical Museum (#290, p. 300, "Tho' womens minds like winter winds May shift and turn and 'a that, The noblest breast adores them maist, I consequence I draw that..."). Clearly the history of the song is complicated.

Though that's nothing compared to the use to which the tune is currently put. According to John Baynes with John Laffin, Soldiers of Scotland, Brassey's, 1988 (I use the 1997 Barnes & Noble edition), p. 105, five Scots regiments use this as the tune to announce Commanding Officer's Orders. Off the top of my head, I can hardly imagine a song more inappropriate -- this is an open rejection of authority, after all!

It's possible that this song got Burns in some trouble. According to Stephen Brumwell and W. A. Speck, Cassell's Companion to Eighteenth-Century Britain, Cassell & Co., 2001, p. 66, "Burns was accused in 1792 of joining in the singing of the French revolutionary song 'Ca ira'('that will come').... He excused his behavior on the ground that he was drunk at the time... Nevertheless the revolutionary sentiment is surely expressed in 'It's coming yet' [i.e. this song]." - RBW

Mañanitas

DESCRIPTION: Spanish: Title means "Early morning." The singer wishes for sun, moon, and stars to help him court, or separate from Marianita. Chorus: "Ya viene a maeciendo Ya la luz del dia nos vio, Ys dispierta amiga mia, Mira que ya amanecio."

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: courting separation Mexico foreignlanguage

FOUND IN: Mexico

REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, pp. 292-293, "Mañanitas" (1 text plus free translation, 1 tune)

NOTES [15 words]: The accentuation of the chorus is left as an exercise for the Spanish-speaking reader. - RBW

Manchester Angel, The

DESCRIPTION: The singer meets a girl in Manchester and promises to marry her. She sleeps with him; his regiment prepares to march. She begs to go with him; he refuses. She offers to buy his discharge; he refuses. She vows to enter a nunnery until he returns.

AUTHOR: unknown

EARLIEST DATE: before 1825 (broadside, Bodleian Harding Harding B 28(14))

KEYWORDS: courting sex army parting dialog soldier

FOUND IN: Britain(England(South,North))

REFERENCES (3 citations):
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, pp. 66-67, "The Manchester Angel" (1 text, 1 tune)
Manchester Martyrs (I), The

DESCRIPTION: Colonel Kelly and another man come to Manchester "to free old Ireland from her tyrant's chain." They are jailed. Allen, Larkin and O'Brien stage a rescue. They are taken, found guilty, and hanged.

AUTHOR: unknown

EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)

KEYWORDS: execution prisoner rescue political England

HISTORICAL REFERENCES:
- Sep 11, 1867 - Kelly and Deasy are arrested and rescued a week later by 30 Fenians
- Nov 24, 1867 - Three of the ambushers are hanged (source: _The Manchester Martyrs_ on the Gorton Local History Group site)

FOUND IN:

REFERENCES (1 citation):
- OLochlainn-MoreIrishStreetBallads 76, "The Manchester Martyrs" (1 text, 1 tune)

Roud #3029

CROSS-REFERENCES:
- cf. "God Save Ireland" (subject: The Manchester Martyrs)

NOTES [203 words]: OLochlainn-MoreIrishStreetBallads: "The Manchester Martyrs were Allen, Larkin and O'Brien, all three hanged in revenge for the accidental shooting of Constable Brett in the attempted rescue of Kelly and Deasy, two Fenian Leaders in 1867." - BS

We should probably note that Kelly and Deasy, while in British custody, were not really in danger of execution. Thomas J. Kelly, who had been proclaimed chief executive of the Fenian's Irish Republic, and one Captain Timothy Deasy were simply being transported from court to prison, but they were "rescued" anyway on September 18.

In the course of the "rescue," a police sergeant, Charles Brett, was killed. William Allen, Michael Larkin, and Michael O'Brien were convicted of the murder and executed on November 23. The three men came to be known as the "Manchester Martyrs." A later rescue attempt also failed, but managed to kill a dozen bystanders.

Nonetheless, both sides blamed the other, increasing Anglo-Irish tensions. The incident also
increased rebel recruiting, despite the fact that the Irish had committed the initial crime and the fact that the British followed the law throughout.
For additional background, see the notes to "The Smashing of the Van (I)." - RBW

Mandalay
DESCRIPTION: "By the old Moulmein Pagoda, lookin' eastward to the sea, There's a Burma girl a-settin', and I know she thinks of me." The soldier, in London, seeing the dirt and the squalor, thinks with longing of the green land and the girl on the road to Mandalay

AUTHOR: Words: Rudyard Kipling
EARLIEST DATE: 1890 ("The Scots Observer")
KEYWORDS: love separation soldier
FOUND IN: Britain
REFERENCES (2 citations):
  Jolly-Miller-Songster-5thEd, #64, "Mandalay" (1 text)
  Fuld-BookOfWorldFamousMusic, p. 415, "On the Road to Mandalay"

NOTES [534 words]: I had to think long and hard about whether to put this song in the Index. It is, of course, composed. It has not been found in oral tradition. But it has been extremely popular, and has been set to music at least three times (the first time, I think, by Walter W. Hedgcock in 1899, although that seems to have all but disappeared; again by Oley Speaks, in 1907, and again by Peter Bellamy, to an adaption of "Ten Thousand Miles Away"; the latter version will probably be more familiar to folk fans).

I finally decided to include the piece because it is so familiar, and used in so many contexts, and is one of the "folkiest" of the works of Kipling, who was probably closer to the average lower-class Englishman than any other major poet.

It originally appeared in the Scots Observer in 1890, and was published as one of the Barrack-Room Ballads (1892).

The girl's name is given as Supyalat, Thibaw's queen. This is a correct but highly unlikely name. According to The Snake Prince and Other Stories: Burmese Folk Tales collected and retold by Edna Ledgard, Interlink Books, 2000, pp. 6-7, Thibaw was a son of King Mindon, and as Mindon approached his death, there was a struggle for the succession. Thibaw's mother (one of Mindon's lesser wives) and Supyalat decided to take the matter into their own hands. They managed to lure all the other princes to a reception, drugged them, bound them in bags colored dark red (to hide any blood), and then turned war elephants loose in the room containing them. The princes died, but technically no human had killed them; Thibaw succeeded, and Supyalat was his queen -- and the British eventually stepped in to stop such atrocities. Would a Burmese girl have been given such a name? It strikes me as unlikely. But it strikes me as likely that an ignorant British soldier would have called her by the only Burmese woman's name he knew. Kipling, I think, has caught the sense of the occupation well.

I am going to opine, also, that this reveals the nuances in Kipling's beliefs, which few realize. Kipling was an imperialist; he believed in the White Man's Burden. But he did *not* think white men were superior to other "races"; in this song, the white man falls in love -- but does the girl? Or does she simply do what she must to survive? (Compare Gunga Din -- "a better man than I am." ) In this sensitivity, Kipling was far ahead of the imperialists of his time (though hardly modern).

The geography here is rather confused, as in various stanzas it appears to be looking out from Mandalay, Rangoon, Moulmein, and the road to Mandalay (from Rangoon).

Mandalay was one of the key cities of British Burma (modern Myanmar), on the Irrawaddy (now the Ayeyarwady) where the Myitnge flows into the river. The main road from Rangoon also passes through the town. It was (and is), therefore, the main city of inner Burma. The "old flotilla" sailed the Irrawaddy from Rangoon to Mandalay.

The chorus seems to be set in or near Rangoon, where the "sun comes up like thunder" from across the bay (though the far side of the bay is not China but part of Burma -- Moulmein, in fact. From Moulmein, the apparent setting of the song, the sun "sets" over the bay). - RBW

Mandelin
DESCRIPTION: "There's a little old cabin on the Swanee shore far away, That's where my heart is
longing night and day... Pretty little maiden waiting there for me by the shore. Mandelin, Mandelin, moon is shining on the fields of sugar cane... I love you"  
AUTHOR: possibly John Thurland Chattaway  
EARLIEST DATE: 1953 (Browne-AlabamaFolkLyric)  
KEYWORDS: love home river  
FOUND IN: US(So)  
REFERENCES (1 citation):  
Browne-AlabamaFolkLyric 105, "Mandelin" (1 fragment, 1 tune)  
Roud #11388  
NOTES [34 words]: Browne-AlabamaFolkLyric suspects this is a much-worn-down version of John Thurland Chattaway's "Mandy Lee," published 1899. With only seven lines in Browne-AlabamaFolkLyric's version, it's hard to tell. - RBW  
Last updated in version 4.3  
File: Brne105

Mandi Went to Poove the Grys

DESCRIPTION: Travellers' cant. Singer goes to put horses out to graze; a policeman is after the family. The farmer tries to impound the horses; the aunt chases them around the haystacks and steals some hay. Finally the policeman tells them to move on  
AUTHOR: unknown  
EARLIEST DATE: 1960 (recorded from Frank Copper)  
LONG DESCRIPTION: Travellers' cant. Singer goes to put horses out to graze; a policeman is after the family (the daughter remarks, "It's just as Father said; we can't get away"). The farmer tries to impound the horses; the aunt (or the singer) chases them around the haystacks (or srikes the policeman) and steals some hay. Finally the policeman tells them to move on  
KEYWORDS: foreignlanguage horse family police Gypsy migrant  
FOUND IN: Britain(England)  
REFERENCES (3 citations):  
Kennedy-FolksongsOfBritainAndIreland 349, "Mandi Went to Poove the Grys" (1 text, 1 tune)  
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 129, "Mandi Went to Poov the Grais" (1 text, 1 tune)  
ADDITIONAL: Tim Coughlan, Now Shoon the Romano Gillie, (Cardiff,2001), #82, pp. 280-281, "O, 'Tis Mandi Went to Poov the Grais" [from MacColl/Seeger-TravellersSongsFromEnglandAndScotland]  
Roud #852  
RECORDINGS:  
Peter Ingram, "Mandi Went to Poove the Girl" (on Voice11)  
NOTES [74 words]: This song was apparently widespread among English Travellers. "Mandi" = I; "poov(e) the grys (grais)" = put the horses to grass. It was common practice for Travellers to camp in an unauthorized place, then let their horses into a farmer's field after dark with the intention of retrieving them before dawn. Often as not, they were caught and the horses impounded. - PJS  
For a more general discussion see Coughlan, #74, #78-93, pp. 274-285. - BS  
File: K349

Manila Bay

DESCRIPTION: "You have heard about he battle over in Manila Bay, How the Yankees met the Spaniards, fought them on the first of May. Our commander's name was Dewey...." Dewey is praised and Spanish boasting ridiculed  
AUTHOR: unknown  
EARLIEST DATE: 1952 (Brown)  
KEYWORDS: Spain battle war navy  
HISTORICAL REFERENCES:  
1895 - Cubans rebel against Spain  
Feb 15, 1898 - Explosion of the battleship "Maine" in Havana harbor  
May 1, 1898 - Battle of Manila Bay. Dewey's fleet destroys the entire Spanish fleet in the Philippines  
FOUND IN: US(SE)  
REFERENCES (1 citation):
NOTES [64 words]: This has more than the usual amount of American bluster. It is certainly true that Dewey won a decisive victory and did it at the cost of only eight minor injuries to his men (the Spaniards suffered nearly 400 casualties and lost their entire fleet). However, the Spanish knew the American fleet was much superior -- hence their desperate but unsuccessful efforts to prevent war. - RBW

File: BrII238

Manistee Lumberjack, The

DESCRIPTION: "I'm a rippin', roarin' lumberjack From up on the Manistee... And the drinks are all on me." The lumberjack boasts of where he has worked and all he has done. He invites his companions to drink until he uses up his pay, then he'll go back to earn more

AUTHOR: unknown

EARLIEST DATE: 1956 (Beck-TheyKnewPaulBunyan)

KEYWORDS: drink logger money work

FOUND IN: US(MW)

REFERENCES (1 citation):
Beck-TheyKnewPaulBunyan, pp. 64-65, "The Manistee Lumberjack" (1 text)
Roud #6520

File: BBun064

Manitoba

DESCRIPTION: "Manitoba, here we rise to greet you, Manitoba, our home. You're the bond that binds our great Dominion...." "For we all love our Manitoba, Manitoba, our home so der, And we raise the strain Of the waving grain." Manitoba is free and great and lawful

AUTHOR: John Hughes Arnett (source: MacLeod-SongsOfOldManitoba)

EARLIEST DATE: 1920 (source: MacLeod-SongsOfOldManitoba)

KEYWORDS: patriotic nonballad Canada

FOUND IN:

REFERENCES (1 citation):
MacLeod-SongsOfOldManitoba, #16, ppp. 91-93, "Manitoba" (1 text, 1 tune)
Roud #25779

File: Macl16

Manley Pankey

DESCRIPTION: "Here I stand in the jail house door, Here I'll stand no more. Goodbye to my mother And friends forevermore. My mother she did warn me, She warned me when I 'as young, 'I'll raise you up for the gallows; My son, you will be hung.'"

AUTHOR: unknown

EARLIEST DATE: 1947 (Brown)

KEYWORDS: mother warning homicide gallows-confession

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 292, "Manley Pankey" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 292, "Manley Pankey" (1 excerpt, 1 tune)
ST BrII292 (Full)
Roud #6636

NOTES [55 words]: According to the notes in Brown, Pankey was a laborer and musician who murdered his employer, a farmer named Curry. As usual, the song is described as sung by the condemned man before his execution. However, the editors can provide no precise dates or real details, and the song is a scrap with no circumstantial details at all. - RBW

Last updated in version 2.7

File: BrII292
**Manson's Crew**

DESCRIPTION: "It's on the Tomahawk river, a stream you all know well, It's of a crew of shanty boys, a story I would tell." He describes many members of the crew. He ends by wishing good luck to George Manson and others and prepares to leave for Wausau.

AUTHOR: adapted by Bert Taplin

EARLIEST DATE: 1941 (Peters-FolkSongsOutOfWisconsin); supposedly written around 1894

KEYWORDS: logger moniker

FOUND IN: US(MW)

REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, pp. 89-90, "Manson's Crew" (1 text, 1 tune)

Roud #9072

NOTES [54 words]: Bert Taplin, who supplied this song, claimed to have written it around 1894. There are enough local Wisconsin references (the Tomahawk river, Wausau) that it seems likely that the version as we have it is indeed Taplin's work. But it was clearly inspired by one or another of the many logging songs of this basic type. - RBW

*Last updated in version 2.6*

File: Pet089

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**Mantle So Green, The [Laws N38]**

DESCRIPTION: The well-dressed girl refuses the singer's offer of marriage; she is pledged to Willie O'Reilly, whose name is embroidered on her fine mantle. He tells her O'Reilly died at Waterloo; seeing how she grieves, he reveals that he is O'Reilly in disguise.

AUTHOR: unknown

EARLIEST DATE: 1859 (Journal from the Ocean Rover); before 1853 (broadside, Bodleian Harding B 26(417), but see NOTES).

KEYWORDS: love disguise separation grief

HISTORICAL REFERENCES:
June 18, 1815 - Battle of Waterloo

FOUND IN: US(Ap,MW,MA,So) Canada(Mar,Newf) Britain(England(South),Scotland(Aber)) Ireland Australia

REFERENCES (29 citations):
Laws N38, "The Mantle So Green"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 151-152, "The Mantle of Green" (1 text)
Randolph 94, "The Mantle So Green" (1 text, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 24, "Famed Waterloo" (1 text, 1 tune)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 400-401, "Mantle So Green" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 56, "Fain Waterloo" (1 text plus mention of 1 more, 1 tune)
Ritchie-FolkSongsOfTheSouthernAppalachians, pp. 93-94, "Her Mantle So Green" (1 text, 1 tune, expanded by Ritchie from a traditional fragment)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 87, "The Mantle of Green" (2 texts)
Peacock, pp. 555-557, "The Mantle So Green" (1 text, 2 tunes)
Leach-FolkBalladsSongsOfLowerLabradorCoast 130, "Mantle of Green" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 30, "Mantle So Green" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 29, "The Mantle So Green" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 91, "Round Her Mantle So Green (Willie O'Reilly; Famed Waterloo)" (1 text, 1 tune)
Ives-21FolksongsFromPrinceEdwardIsland, pp. 28-31,81-82, "Mantle So Green" (1 text, 1 tune)
OLochlann-IrishStreetBallads 7, "The Mantle so Green" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 188, "The Mantle So Green" (1 text, 1 tune)
Meredith/Anderson-FolkSongsOfAustralia, pp. 33, 214-215, "As I Was A-Walking" (2 texts, 2 tunes)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H76, pp. 314-315, "The Mantle So Green" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladsOfIreland, p. 38, "Mantle So Green" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #157, p. 2, ("One morning in May as I chanced to pass, And there I beheld a most beautiful lass") (1 fragment)
Many Brave Boys Must Fall

DESCRIPTION: "Heavily falls the rain, wild are the breezes tonight... Gathered around the fireside.... We sit and talk of brothers abroad... And yet, and yet, we must not forget That many brave boys must fall." The singer promises to fight before the horrors of war

AUTHOR: Henry Clay Work

EARLIEST DATE: before 1870 (see NOTES)

KEYWORDS: soldier separation

FOUND IN: US(MW)

REFERENCES (1 citation):
- Peters-FolkSongsOutOfWisconsin, pp. 237-238, "Many Brave Boys Must Fall" (1 short text, 1 tune) Roud #15680

NOTES [89 words]: This songs seems to have had only the most tenuous hold on tradition; the
version in Peters-FolkSongsOutOfWisconsin seems to be the only one ever collected. But it was very popular in the Civil War. Edwin Wolf 2nd, *American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870*, Library Company of Philadelphia, 1963, p. 14, lists ten different editions in the Philadelphia collection, by at least five different publishers, most of whom did not list Work's name. The title is either "Brave Boys" or "Brave Boys Are They." - RBW

Last updated in version 3.4
File: Pet237

**Many Say I Am Too Noisy**

DESCRIPTION: "Many say I am too noisy, But I know the reason why, If they only felt the glory
They would shout as loud as I." "Hallelujah, bound for glory... I have crossed the River Jordan, Now I'm safe in Beulah Land." "...In his ranks I still remain."

AUTHOR: unknown
EARLIEST DATE: 1924 (Randolph)
KEYWORDS: religious nonballad
FOUND IN: US(S0)
REFERENCES (1 citation):
*Randolph 602, "Many Say I Am Too Noisy" (1 text, 1 tune)*
Roud #7549
File: R602

**Many Thousand Gone (Auction Block)**

DESCRIPTION: The freed slave rejoices to be done with abuse: "No more auction block for me... Nor more pint of salt for me... No more peck of corn for me... No more driver's lash for me..." (etc.)

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: slavery freedom
FOUND IN: Canada(Mar) US(SE)
REFERENCES (17 citations):
*Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 45, (no title; filed with "Hail Mary" on the basis of the tune); p. 48, "Many Thousand Go" (2 texts, 2 tunes)*
*Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 233, "No More Auction Block (Many Thousand Gone)" (1 text, 1 tune; p. 95 in the 1901 edition) [for 1893 edition, see notes]*
*Joyner-FolkSongInSouthCarolina, p. 94, "Many Thousand Gone" (1 text, 1 tune, clearly this although it does not mention the auction block)*
*Fowke/Johnston-FolkSongsOfCanada, pp. 30-31, "Auction Block" (1 text, 1 tune)*
*Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 279, "Auction Block" (1 text, 1 tune)*
*Pottie/Ellis-FolksongsOfTheMaritimes, pp. 8-9, "Auction Block" (1 text, 1 tune)*
*Scott-TheBalladOfAmerica, pp. 238-239, "Many Thousand Gone" (1 text, 1 tune)*
*Silber-SongsOfTheCivilWar, p. 296, "May Thousand Gone" (1 text, 1 tune)*
*Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, p. 71, "Many Thousand Gone" (1 text, 1 tune)*
*Lomax/Lomax-AmericanBalladsAndFolkSongs, p. 577, "Many T'ousand Go" (1 text, 1 tune)*
*Lomax-FolksongsOfNorthAmerica 238, "Many Thousands Gone" (1 text, 1 tune)*
*Arnett-IHearAmericaSinging, p. 83, "Many Thousand Go" (1 text, 1 tune)*
*Greenway-AmericanFolksongsOfProtest, pp. 101-102, "Many Thousand Gone" (1 text, 1 tune)*
*Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 95, "Many Thousand Gone" (1 text)*
*Darling-NewAmericanSongster, pp. 353-354, "Many Thousand Go (No More Auction Block)" (1 text)*
*Fireside-Book-of-Folk-Songs, p. 187, "Many Thousan' Gone" (1 text, 1 tune)*
*Silber/Silber-FolksingersWordbook, p. 296, "Many Thousand Gone" (1 text)*
ST FJ030 (Partial)
Roud #3348
RECORDINGS:
*Pete Seeger, "No More Auction Block" (on PeteSeeger31)*
NOTES [57 words]: The index to the 1893 edition [of Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute] has "Many Thousands Gone" on page 90, with
Many, Many Stars Are in the Sky

DESCRIPTION: "Many, many stars are in the sky/skies, Some as old as Adam [or, "And each as old as Adam"], Down upon your knees and kiss who you please, Your humble servant, Madam." Described as a kissing game
AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: playparty courting
FOUND IN: US(SE)
REFERENCES (2 citations):
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 227, "Many, Many Stars" (1 short text)
Newell-GamesAndSongsOfAmericanChildren, p. 62, "(Many, many stars are in the skies)" (1 short text, filed under #10, "marriage")
Roud #14006
NOTES [29 words]: Roud lumps several playparties about stars under the same number; I am hesitant to agree.
It might be noted that, according to Genesis 1:16, the stars are older than Adam. - RBW

Maori Joe

DESCRIPTION: Mixed Maori/English. "Kuni atu, kuni mai, plenty piri ring, Turituri, all you folk, While I make you sing.... Time I go to Parliament... Tenei te korero tangata pai, Ingoa Maori Joe." Tales of what happens when Joe goes to parliament
AUTHOR: unknown
EARLIEST DATE: 1913 (Christchurch "Canterbury Times," according to Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: foreignlanguage political New Zealand
FOUND IN: New Zealand
REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, p. 103, "Maori Joe" (1 short text, apparently an excerpt)

Maori's Wool, The

DESCRIPTION: Maori chief Rerenga comes to Wellington "And told the Chief Financial Fiend the tribe had wool to sell." The dishonest bank manager makes an low offer. The chief accepts and brings the wool. The banker pays -- and finds the boxes weighted with sgones
AUTHOR: claimed by A. B. "Banjo" Paterson (1864-1941) (source: Bailey/Roth-ShantiesByTheWay-NZ)
EARLIEST DATE: 1902 (Collected Verse of Banjo Paterson)
KEYWORDS: humorous money trick New Zealand
FOUND IN:
REFERENCES (3 citations):
Bailey/Roth-ShantiesByTheWay-NZ, pp. 133-134, "The Maori's Wool" (1 text)
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 40 in the 1972 edition, "Rerenga's Wool" (1 text, 1 tune); dropped from the 2010 edition
RECORDINGS:
Tommy and Margaret Wood, "Rerenga's Wool" (on NZSongYngCntry)

Maple Leaf Forever, The
DESCRIPTION: "In days of yore, from Britain's shore, Wolfe, the dauntless hero came.... The Maple Leaf, our emblem dead, The Maple Leaf forever, God save our Queen, and heaven bless The Maple Leaf forever." In praise of the heroes and people of Canada
AUTHOR: Alexander Muir
EARLIEST DATE: 1867
KEYWORDS: Canada patriotic nonballad
HISTORICAL REFERENCES:
Sept 13, 1759 - Battle of Quebec. Forces under Wolfe capture Quebec and firmly establish British rule in Canada, although Wolfe is killed
1812 - Battle of Queenston. British forces under Brock repel an American invasion, although Brock is killed
1867 - Canadian Confederation formed
FOUND IN: Canada
REFERENCES (3 citations):
Fowke/Mills/Blume-CanadasStoryInSong, pp. 111-113, "The Maple Leaf Forever" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #23, "The Maple Leaf Forever" (1 text)

MAPLFREV
NOTES [175 words]: The story goes that Alexander Muir (1839-1906) was out walking in the fall of 1867 when a maple leaf floated down and stuck to his sleeve. It proved hard to brush off, and the phrase "the maple leaf forever" sprang to mind. Eventually he turned it into a song celebrating the new dominion of Canada.
Muir's song was a bit optimistic; the proud dominion he envisioned ("from Cape Race to Nootka Sound") did not exist at the time he wrote, and would not until 1949, when Newfoundland (which includes Cape Race) entered the Confederation. Nor did Nootka Sound enter the dominion until 1871, when British Columbia joined Canada.
The song has proved popular in British Canada, but its complete neglect of Quebec has kept it from any official status.
For background on the Battle of Quebec, see the notes to "Brave Wolfe" [Laws A1]. For Queenston, see "Brave General Brock" [Laws A22] and "The Battle of Queenston Heights." The issue of Canadian confederation led to quite a few songs, especially in Newfoundland; "The 'Antis' of Plate Cove" is typical. - RBW
Last updated in version 6.0
File: FMB111

Maple Leaf Squadron, The
DESCRIPTION: "Then here's to the lads of the Maple Leaf Squadron, At hunting the U-Boat it's seldom they fail." "We'll zig and we'll zag all over the ocean, Ride herd on our convoys by night and by day." They sail between Newfoundland and Derry
AUTHOR: unknown
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)
KEYWORDS: sailor ship war
FOUND IN: Canada
REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, p. 51, "The Maple Leaf Squadron" (1 text, tune referenced)
Roud #29398
CROSS-REFERENCES:
cf. "We'll Rant and We'll Roar" (tune) and references there
cf. "The Saguenay Song" (tune and some lyrics)

File: Hopk051

Maple on the Hill
DESCRIPTION: The singer recalls the maple on the hill "Where I sat with my Geneva long ago." Now, as he is dying, he bids her, "Don't forget me, little darling, when they lay me down to die"; he must "leave you and that maple on the hill."
AUTHOR: Gussie L. Davis (1863-1899)
EARLIEST DATE: 1926 (Recording, Vernon Dalhart); said to have been written 1880
KEYWORDS: death separation
FOUND IN: US(Ap,SE)
REFERENCES (4 citations):
Boette-Singa-HipsyDoodle, p. 57, "The Maple on the Hill" (1 text, 1 tune)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 240-241, "The Maple on the Hill" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5706, "Maple on the Hill" (1 short text, 1 tune)
DT, MAPLHILL
Roud #4333
RECORDINGS:
Buckeye Boys, "The Maple on the Hill" (Supertone 2616, 1930; Champion 45160, 1935) (Crown [Canada] 95083/Melotone[Canada] 93083/Minerva M-14046, 1936)
Homer & Walter Callahan, "Maple on the Hill" (ARC 6-06-57/Conqueror 8689/OKeh 02973/Vocalion 02973, 1936; Columbia 37601/Columbia 20200, 1947)
Vernon Dalhart, "We Sat Beneath the Maple on the Hill" (Vocalion 5044, 1926)
(Tom) Darby & (Jimmie) Tarlton, "Maple on the Hill" (Columbia 15591-D, 1930)
Farmer Sisters, "Maple on the Hill" (Vocalion 03104, 1935)
Uncle Dave Macon, "Maple on the Hill" (Vocalion 5158, 1927)
Holland Puckett, "The Maple On The Hill" (Gennett 6532/Supertone 9186, 1928)
Posey Rorrer & The North Carolina Ramblers, "As We Sat Beneath The Maple On The Hill" (Edison 20005/Ed 52414/CYL: Edison 5615 [as by Posey Rorer's North Carolina Ramblers], 1929; rec. 1928)
Frank Welling & John McGhee, "The Maple On The Hill" (Perfect 5-12-59, 1935; Conqueror 8638, 1936)
CROSS-REFERENCES:
ct. "Don't Forget Me, Little Darling (I)" (floating lyrics)
SAME TUNE:
Crowder Brothers, "New Maple on the Hill" (Conqueror 8782/Oriole 07-02-63, 1937; rec. 1936)
Dixie Reelers, "Answer to Maple on the Hill - Part 2" (Bluebird B-6713/Montgomery Ward M-7099, 1936)
Dixon Brothers, "Answer to Maple on the Hill - Part 1" (Bluebird B-6462, 1936)
Dixon Brothers, "Maple on the Hill - Part 3" (Bluebird B-6630, 1936)
Dixon Brothers, "Maple on the Hill - Part 4" (Montgomery Ward M-7170, 1937)
Wade Mainer, "Maple on the Hill - Part 2" (Bluebird B-6293, 1936)
Wade Mainer & Zeke Morris, "Maple on the Hill, Part 2" (Bluebird B-6293, 1936)
J. E. Mainer's Mountaineers "Maple on the Hill - Part 3" (Bluebird B-6293, 1936)
Prairie Ramblers, "Maple on the Hill - Part 2" (Perfect 6-09-60, 1936)
Prairie Ramblers, "Maple on the Hill No. 4" (Melotone 7-09-51, 1937)
Don Weston, "Maple on the Hill Is Gone" (Decca 5421, 1937)
NOTES [110 words]: The Dixon Brothers had an "Answer to Maple on the Hill" and at least two additional "parts" to the song. Mainer's Mountaineers also had a "Part 3." What did the guy do, come back as a ghost? This song has rarely if ever been collected in tradition, but its popularity with old-time singers (see the recording list and the "Same Tune" knock-offs) eventually made me decide to include it here. For brief background on composer Gussie L. Davis, see the notes to "The Baggage Coach Ahead."
- RBW
[Ten] recordings by old-time singers between 1927 and 1936 -- yes, it absolutely belongs in. I call that "being collected from tradition," albeit in a roundabout way. - PJS
Last updated in version 4.3
File: DTmaplhi

Marafray

DESCRIPTION: The people at Marafray are described in unflattering terms: "Bell Lowe she rises in the mornin Wi' a nose sae neat and fine She jabbers and curses ...." "The [end of] term time is comin'" when we'll be paid and have a parting glass.
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
March of Intellect, The

DESCRIPTION: "Let schoolmasters bother their brain In their dry and their musty vocation; But what can the rest of us gain By meddling with such botheration?" Examples of people that work very well without esoteric knowledge: must the tailor know Conic Sections?

AUTHOR: Oliver Goldsmith (1728-1774) (attribution by O Lochlainn in OLochlainn-MoreIrishStreetBallads)

EARLIEST DATE: 1802 (printed by Hicks, according to OLochlainn-MoreIrishStreetBallads)

March of the Cameron Men, The

DESCRIPTION: The Cameron men swear to follow their chief "or die by his side." "Each Cameron knows he may tread o'er the heather no more." The chief says, "whatever men dare they can do."

AUTHOR: Mary Maxwell Campbell (according to Rogers and Bennett/Downey-JeromeJustOneMoreSong)

EARLIEST DATE: 1829 (date written according to Bennett/Downey-JeromeJustOneMoreSong); before 1839 (broadside, Bodleian Bod9200 Firth c.26(254))
March of the Men of Garvagh

DESCRIPTION: "We're marching, marching thro' Garvagh town, We're ready to fight for queen and crown, If any man won't we'll knock him down." The singer sees the marchers come by, led by "fighting Phil," and her (?) heart beats loud

AUTHOR: unknown

EARLIEST DATE: 1913 (JIFSS)

KEYWORDS: nonballad

FOUND IN: Ireland

REFERENCES (1 citation):

Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H17b, p. 180, "March of the Men of Garvagh" (1 text, 1 tune)

Roud #13540
NOTES [91 words]: The Henry text appears to be composite; the first verse is a marching song (perhaps of Ulstermen opposed to Home Rule late in the reign of Victoria?), while the second and third appear to be the song of a girl in love with one of the marchers. Garvagh, in county Londonderry, almost due south of Coleraine, was the site of some sectarian violence on July 16, 1813 (sometimes referred to as the "Battle of Garvagh," though it sounds more like a riot) -- but 1813 is during the reign of George III, so there is no reason to mention the queen. - RBW
File: HHH017b

March of the Rolling-Mill Men

DESCRIPTION: "Rouse, ye noble sons of Labor, And protect your country's honor, Who with bone, and brain, and fibre, Make the nation's wealth." Workers of all sorts are urged to unite. Many occupations are listed
AUTHOR: Words: Reese E. Lewis (source: Korson-PennsylvaniaSongsAndLegends)
EARLIEST DATE: 1875 (March 30 National Labor Tribune)
KEYWORDS: labor-movement nonballad
FOUND IN:
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 447-448, "March of the Rolling-Mill Men" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Men of Harlech" (tune, according to Korson-PennsylvaniaSongsAndLegends)
File: KPL447

March On

DESCRIPTION: "March on and you shall gain the victory, March on and you shall gain the victory." "We want no cowards in our day, You shall gain the victory, We call for the valiant-hearted men...." "This is the year of Jubilee... The Lord has set his people free."
AUTHOR: unknown
EARLIEST DATE: 1915 (Work-FolkSongOfTheAmericanNegro)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Work-FolkSongOfTheAmericanNegro, p. 71, "March On"; p. 127, "(no title)" (2 texts)
Roud #11962
File: FSAN071

Marche des Animaux, Le (The Animal Market)

DESCRIPTION: French. "One day I go to the market to buy a cock. My cock goes coquelicou, cou, cou." Cumulative for: "My chipmunk, my horse, my cow, my pig, my ewe, my goose, my hen." Chorus: "Jamais je n'en serais jaloux"
AUTHOR: unknown
EARLIEST DATE: 1959 (Peacock)
KEYWORDS: foreignlanguage cumulative humorous nonballad animal
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, p. 18, "Le Marche des Animaux" (1 text, 1 tune)
RECORDINGS:
Martin Deveau, "Le Marche des Animaux" (on PeacockCDROM)
CROSS-REFERENCES:
cf. "I Had a Little Rooster" (theme and structure)
NOTES [25 words]: Re "Mon suisse" as "My chipmunk": or does "suisse" in this case really mean Swiss which goes "souisse-souisse-souisse"? or a play on swine=suide? - BS
Last updated in version 2.6
File: Pea018
Marching Along

DESCRIPTION: "The army is gath'ring from near and from far, The trumpet is sounding the call for the war, McClellan's our leader, he's gallant and strong." The Union army will face the enemy in battle array. The singer has good wishes for the families and the dead

AUTHOR: William B. Bradbury (source: Silber-SongsOfTheCivilWar)


KEYWORDS: Civilwar soldier nonballad

FOUND IN:

REFERENCES (3 citations):
Silber-SongsOfTheCivilWar, pp. 30-31, "Marching Along" (1 text, 1 tune)
Heart-Songs, p. 163, "Marching Along" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1378, pp. 93-94, "Marching Along" (13 references)

SAME TUNE:
Alliance Song (File: CAFS2489)
Song of the Volunteers ("Arouse to the conflict; why linger ye here") (Wolf-AmericanSongSheets p. 148)

NOTES [121 words]: George B. McClellan was appointed to command what became the Army of the Potomac after the first Battle of Bull Run in mid-1861, and led it until late 1862, command ing at Yorktown, Fair Oaks/Seven Pines, the Seven Days' Battles, and Antietam. Given that not one of those battles was a clear-cut Union victory, it seems clear that this song was written before McClellan's tendency toward delay and inaction became clear.

That this song was popular shown both by the number of broadsides and by the fact that it probably inspired a "Marching Along No. 2," for which see Wolf, p. 94. But I find no evidence of the song in tradition.

For background on William B. Bradbury, see the notes to "Savior, Like a Shepherd Lead Us." - RBW

Last updated in version 6.0
File: SCWF031

Marching Down to Old Quebec

DESCRIPTION: "We're marching down to (old Quebec/New Orleans), Where the drum is loudly beating, The 'Merican boys have won the day And the (British) are retreating." The soldier describes marching, and his plans to go home/to New Orleans/to visit a girl

AUTHOR: unknown

EARLIEST DATE: 1883 (Newell-GamesAndSongsOfAmericanChildren)

KEYWORDS: playparty soldier war battle floatingverses courting rejection Canada

HISTORICAL REFERENCES:
1775-1776: American attack on Canada. The chief battle of the campaign was fought outside Quebec on December 31, 1775
Jan 8, 1815 - Battle of New Orleans. Although a peace had already been signed, word had not yet reached Louisiana, which Pakenham sought to invade. Andrew Jackson's backwoodsmen easily repulse Pakenham

FOUND IN: US(Ap,NE,MW,SE,So) Canada(Ont)

REFERENCES (11 citations):
Wolford-ThePlayPartyInIndiana, pp. 65-66,=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 176-177 "Marching to Quebec" (1 text, 1 tune)
it, pp. 143-145, "Marching to Quebec" (1 text, 1 tune)
Randolph 519, "We're Marching Down to Old Quebec" (2 texts, 1 tune)
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 207-208, "We're Marding Down to Old Quebec" (1 text, 1 tune)
Bush-FSofCentralWestVirginiaVol2, p. 10, "Marching Down to Old Quebec" (1 fragment, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, p. 524, "Marching to Quebec" (1 short text, 1 tune)
Fowke/Mills/Blume-CanadasStoryInSong, pp. 57-59, "Marching Down to Old Quebec" (1 text, 1 tune)
Newell-GamesAndSongsOfAmericanChildren, #59, "Marching to Quebec" (2 texts); #176, "Quebec
Marching for Freedom

DESCRIPTION: "The farmers of Nebraska now are in a fearful plight, For years they have been worse than slaves... But now they are marching for freedom.... Hurrah for Powers, a farmer true and grand." Banks, speculators, railroads cannot defeat the farmers

AUTHOR: Words: Luna E. (Mrs. J. T.) Kellie (1857-1940)
EARLIEST DATE: 1890 (Farmer's Alliance, August 23, 1890 edition, according to Welsch-NebraskaPioneerLore)

KEYWORDS: farming poverty hardtimes derivative political

HISTORICAL REFERENCES:
1889 - John H Powers elected president of the Farmer's Alliance

FOUND IN:
REFERENCES (2 citations):
Welsch-NebraskaPioneerLore, pp. 60-61, "Marching for Freedom" (1 text, tune referenced)

ADDITIONAL: Nebraska Folklore, Pamphlet Eighteen, "Farmers' Alliance Songs of the 1890's,
Federal Writers' Project, 1938, p. 3, "Marching for Freedom" (1 text)

CROSS-REFERENCES:
cf. "Marching through Georgia" (tune) and references there

NOTES [714 words]: The author of this, Luna E. Sanford Kellie (Mrs. J. T. Kellie), was a prolific creator of poems about the Farmer's Alliance. She operated in the Joe Hill mode of setting her lyrics to well-known tunes. The list of Kellie compositions listed by Welsch-NebraskaPioneerLore includes:

Marching for Freedom ("The farmers of Nebraska now are in a fearful plight"; tune: Marching
The Donkey's Song ("Oh, Thomas Benton is his name, Yonc huh, yonc huh"; tune: When Johnny Comes Marching Home)
Who Has Managed ("I've traveled through the state, dear Tom"; tune: Twenty Years Ago)
The Independent Broom ("Oh, say did you ever in years long gone by"; tune: The Star-Spangled Banner)
Dear Prairie Home ("There's a dear old homestead on Nebraska's fertile plain"; tune: Darling Nellie Gray)
The Pauper's Cowhides ("Say, Richards, have you seen the paupers"; tune: Kingdom Coming)
A Song of the Times ("There's a deep and growing murmur Going up through all the land"; tune: John Brown's Body)
Poking around the Internet turns up these other Farmers' Alliance items by Kellie (mostly found in WPA Nebraska Writers' Project pamphlets from the 1930s):
Good-bye, Oh Tommy, Good-Bye ("Tom Benton is on the G. O. P.")
Vote for Me ("Oh father, dear father, come vote for me now"; tune: Father Come Home)
Our John ("John Thurston is a railroad man, As such he is a dandy"; tune: Yankee Doodle)
Spread the News ("Oh, the farmers hae united, And their actions will be cited"; tune: Sweet Memorie)
The Independent Man ("I was a party man one time, The party would not mind me"; tune: The Girl I Left Behind Me)
Senator Paddock's Sentiments ("Oh, bankers, come and give me credit"; tune Kingdom Coming [this time listed as "The Year of Jubilo"])
Lament of the G. O. P. ("Up in congress now forever Will be many a vacant char"; tune: "The Vacant Chair")
Man the Pumps ("At the railroad's late convention They observed at last"; tune: Hold the Fort)
Queen Victoria's Lackey ("There is a man at Buzzard's Bay To whom the goldbugs daily pray")
She also produced a political manifesto, "Stand Up for Nebraska," in 1894; it contained a poem beginning
There's a land where the toiler is free,
Where no robber of labor can come,
Where wealth gives not power to oppress,
Nor another man's labor to own.
I suspect this was meant to be sung to "Sweet By and By." The poem "Stand Up for Nebraska" ("Stand up for Nebraska! from the hand of her God She came forth, bright and pure as her own golden rod") which concludes the address does not have such an obvious melody, even though it seems to be her anthem.
There is a short biography of Kellie on the Nebraska Historical Society web site as well as material in the memoirs listed below. Born in Pipestone, Minnesota, she was the eldest of five children of J. M. Sanford, and married James Thompson Kellie (died 1918/9) on the last day of 1874. They lived a difficult life on the Nebraska prairie; in that time she bore eleven children. She also served as State Secretary of the Nebraska Farmers' Alliance, and served in the Temperance movement as well as being active in the Methodist Church. Her efforts met little success and she spent her later years in Arizona. The University of Iowa in 1992 published a book of her memoirs, A Prairie Populist: The Memoirs of Luna Kellie, edited by Jane Taylor Nelsen with a foreword by Albert E. Stone, now apparently available as a free download. It contains her political memoir, a text of "Stand Up for Nebraska," and a biographical sketch that she wrote for one of her daughters. It also informs us that she also published a newspaper called "Prairie Home." The Afterword (p. 147) tells us that "Her writing reveals her living conditions, familial networks, the division of labor in her home, and women's roles in the Farmers' Alliance and the Populist party. Her accounts help explain what motivated women to become involved in politics. Furthermore, they illustrate how the Middle-of-the-Road Alliance movement -- so-called because members took a middle ground between the Republican and Democratic parties-evolved, prospered, and then died when 'fusion' proponents pushed for major-party alignment."
Despite all this activity, I can find no evidence that any of her works actually went into tradition.
RBW
Last updated in version 3.6
File: Wels060
Marching On
DESCRIPTION: "Old Abe's in the White House, taking a snooze, Gen'ral Grant is a-busting his gut with his booze... but let's keep marching on." Complaints about life in the Union army: Lincoln freed the Blacks but not the soldiers, the rebels keep coming back, etc.
AUTHOR: unknown
EARLIEST DATE: 1959 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)
KEYWORDS: Civilwar soldier
HISTORICAL REFERENCES:
Sept 23, 1862 - Abraham Lincoln issues the preliminary Emancipation Proclamation, which on Jan 1, 1863 will free all slaves in Confederate-controlled areas
Sept 19-20, 1863 - Battle of Chickamauga (called "Chickamaugie" in the song). Braxton Bragg's reinforced Confederate army routs most of William S. Rosecrans' Federal force, which is saved only by a desperate stand by George H. Thomas. Although the most decisive victory the Confederates ever won, it is the last Rebel victory of the war, and will be avenged a few months later at the Battle of Chattanooga
Feb 1, 1865 - Thirteenth Amendment, which finally prohibits slavery, proposed by congress (It was declared ratified on Dec 18)
FOUND IN: US(SE)
REFERENCES (3 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 130, "Marching On" (1 text, 1 tune)
NorthCarolinaFolkloreJournal, Frank L. Warner [nephew of Frank M. Warner], "Songs My Uncle Taught Me" Vol. XI, No. 1 (Jul 1963), pp. 29-30, "Old Abe, or We Go Marchin' On" (1 text, tune referenced)
DT, MARCHON*
Roud #7475
RECORDINGS:
Frank Proffitt, "Old Abe" (on Proffitt03)
CROSS-REFERENCES:
cf. "John Brown's Body" (tune & meter) and references there
cf. "The Battle Hymn of the Republic" (tune & meter)
cf. "Pass Around the Bottle" (lyrics)
NOTES [55 words]: This song implies that Grant, who was unquestionable a heavy drinker in his younger days, continued his alcoholic ways during the Civil War. Most observers agree, however, that he "did not" drink during the war. Grant was by no means a brilliant general, but at least he was stubborn enough to keep fighting until he won the war. - RBW
Last updated in version 6.1
File: Wa130

Marching Order (Here Comes Mary)
DESCRIPTION: "Here Comes Mary, Covered all over with Marching Order! Marching Order! Marmelade and jam."
AUTHOR: unknown
EARLIEST DATE: 1965 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: food nonballad
FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 49, "Marching Order" (1 text)
Roud #10551
File: BrPa049A

Marching Round the Gum Stump (Marching Round the Fodder Stack)
DESCRIPTION: "Marching round the gum stump, The gum stump, the gum stump, Marching round the gum stump, Rolly roly oh!" "If you want a sweetheart, A sweetheart, a sweetheart, If you want a sweetheart, Choose one and play."
AUTHOR: unknown
EARLIEST DATE: 1942 (Randolph)
Marching Song of the First Arkansas

DESCRIPTION: "Oh, we're the bully soldiers of the 'First of Arkansas,' We're fighting for the Union, we are fighting for the law, We can hit a Rebel further than a white man ever saw..." The soldiers tell how they will show their prowess by defeating the Rebels

AUTHOR: Words: Capt. Lindley Miller?

EARLIEST DATE: 1960 (Silber-SongsOfTheCivilWar); a nineteenth century broadside is listed on p. 147 of Edwin Wolf 2nd, _American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870_. Library Company of Philadelphia, 1963

KEYWORDS: Civilwar battle Black(s) slavery freedom soldier derivative

HISTORICAL REFERENCES:
Jan 1, 1863 - Effectiveness date of the Emancipation Proclamation, which freed all slaves in the portions of the U.S. not then in Federal hands

FOUND IN:
REFERENCES (5 citations):
Silber-SongsOfTheCivilWar, p. 26, "Marching Song of the First Arkansas (Negro) Regiment" (1 text, tune referenced)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, p. 38, "Marching Song of the First Arkansas (Negro) Regiment" (1 text, tune referenced)
Colonial-Dames-AmericanWarSongs, pp. 110-111, "Song of the First Arkansas Regiment" (1 text)
Wolf-AmericanSongSheets, #2194, p. 147, "Song of the First of Arkansas" (1 reference)
DT, MARARKAN

RECORDINGS:
Pete Seeger, "Marching Song of the First Arkansas" (on PeteSeeger28)

CROSS-REFERENCES:
cf. "John Brown's Body" (tune & meter) and references there

NOTES [217 words]: The Union first began enlisting Black troops (informally) in 1862. By the end of that year, four regiments were raised, only to have Lincoln shut them down. After the issuance of the Emancipation Proclamation, however, Lincoln allowed the formation of (segregated) "colored" regiments.

In the end, over a hundred and fifty such regiments were raised. Their performance was mixed -- but this was probably the fault of the (white) officers rather than the Black troops. A large fraction of the officers in the "Colored" regiments were soldiers who had given up on promotion in the white army, and shifted to the "Colored" troops to get ahead.

The "Colored" troops had other reasons for bad morale; their pay was much lower than their white counterparts, and their equipment less good. And soldiers from both sides looked down on them. A large fraction of the "Colored" regiments were raised from free Northern blacks, but some were taken from freed slaves. If anything, the soldiers of these regiments fought better than their free kindred.

At least one edition of this, according to Edwin Wolf 2nd, _American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870_, Library Company of Philadelphia, 1963, p. 147, was published by "the Supervisory Committee for Recruiting Colored Regiments." - RBW

Last updated in version 6.1

File: SCW38

Marching Through Georgia

DESCRIPTION: Sundry boasts, mostly too optimistic, about Sherman's march to the sea: "How the darkeys shouted when they heard the joyful sound.... Yes, and there were Union men who wept with joyful tears... While we were marching through Georgia."

AUTHOR: Henry Clay Work
EARLIEST DATE: 1865 (sheet music published by S. Brainerd's Sons)

KEYWORDS: Civil war patriotic

HISTORICAL REFERENCES:

Nov 15, 1864 - William T. Sherman splits his army (which had conquered Atlanta on September 1) into two parts. One, under Thomas, is to defend Atlanta, while Sherman takes nearly 60,000 men on the "March to the Sea"

Dec 10, 1864 - Sherman's forces reach Savannah

Dec 21, 1864 - Sherman captures Savannah

FOUND IN: US(MW) Australia

REFERENCES (18 citations):

Work-SongsOf-Henry-Clay-Work, pp. 17-20, "Marching Through Georgia" (1 text, 1 tune, a copy of the original sheet music)

Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 126-129, "Marching Through Georgia" (1 text, 1 tune)

Meredith/Anderson-FolkSongsOfAustralia, p. 34, "The Battle Cry of Freedom" (1 text, 1 tune, composed of equal parts of this song and "The Battle Cry of Freedom")

Dean-FlyingCloud, pp. 119-120, "Marching Through Georgia" (1 text)

Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 423, "Marching Through Georgia" (1 text, from a broadside by Johnson & Cartlitch, plus a copy of the Root & Cady sheet music cover)

Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 306-308, "Marching Through Georgia" (1 text plus a sheet music cover)

Silber-SongsOfTheCivilWar, pp. 43-45, "Marching Through Georgia" (1 text, 1 tune)

Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 78-79, "Marching Through Georgia" (1 text, 1 tune)

Wolf-AmericanSongSheets, #1381, p. 94, "Marching Through Georgia" (3 references)

Emerson-StephenFosterAndCo, pp. 122-124, "Marching Through Georgia" (1 text)

Messerli-ListenToTheMockingbird, pp. 155-157, "Marching Through Georgia" (1 text)

Hill-PoemsAndSongsOfTheCivilWar, pp. 207-208, "Marching Through Georgia" (1 text)

Silber/Silber-FolksingersWordbook, p. 278, "Marching Through Georgia" (1 text)

Heart-Songs, pp. 310-311, "Marching Through Georgia" (1 text, 1 tune)

Jolly-Miller-Songster-5thEd, #13, "Marching Thro' Georgia" (1 text)

Colonial-Dames-AmericanWarSongs, p. 91, "Marching Through Georgia" (1 text)

Fuld-BookOfWorldFamousMusic, p. 349, "Marching Through Georgia"

DT, MRCHRGRGA*

ST MA034A (Full)

Roud #9596

RECORDINGS:


(Columbia 1776, 1904) (Victor 4217, 1905)

J. W. Myers, "Marching Through Georgia" (Victor 4289, 1905)

Pete Seeger & Bill McAdoo, "Marching Through Georgia" (on PeteSeeger28)

CROSS-REFERENCES:

cf. "The Golden Gullies of the Palmer" (tune & meter)

cf. "The Workingmen's Army" (tune & meter)

cf. "Coxey Army" (tune)

cf. "Marching to Cuba" (tune)

cf. "All Are Talking of Utah" (tune)

SAME TUNE:

Marching to Cuba (File: BrII237)

All Are Talking of Utah (File: CAFS2601)

Hooray, Hooray (File: CrAG34B)

Marching for Freedom (File: Wels060)

Marching to Freedom ("Rouse, ye sons of labor all, and rally in your might! In the Eastern heavens see the dawning of the light") (Foner, p. 165)

The Workingmen's Army ("When rebel shot and rebel shell burst open Sumter's wall, When honest Abraham Lincoln's voice aroused the people all") (Greenway-AmericanFolksongsOfProtest, pp. 59-60; Foner, p. 257)

Coxey Army ("Bring the good old bugle, boys, we want to tell in song, The Coxey army's marching from the town of Massillon") (Greenway-AmericanFolksongsOfProtest, pp. 62-63; Foner, p. 253)

Marching with Coxey ("We are marching to the Capital, three hundred thousand strong") (Foner, p. 253)
The People's Choice (Wolf-AmericanSongSheets p. 126)
Labor Song ("Start the music, brothers, we will sing a labor song, Sing it with a vim that will speed our cause along") (by John Siney) (Foner, p. 98)
Labor Free for All ("Start the music, comrades, we will sing a labor song, We'll sing it with a spirit that will speed the cause along") (Foner, p. 154)
The March of the Toilers ("Shall we work for hunger pay, that's the question now") (Foner, p. 134)
The Unionist's Song ("Gabriel, blow the clarion and sound the bugle-horn") (Foner, p. 178)
Industrial Freedom ("Sing along the tidings that the race will yet be free") (by S. M. Jones) (Foner, p. 182)
A Song of Eight Hours ("Lo, a vision of dismay, a lurid glimpse of doom") (by E. R. Place) (Foner, p. 220)
The Land Song ("Sound a blast for Freedom, boys, and send it far and wide!") (Foner, p. 261)
March of United Labor ("Come forth, ye toiling millions, and join our worthy band") (by George Campbell) (Foner, p. 267)
Gold Bugs Go Down Before Bryan ("Bring the silver bugle, boys, We'll sing another song... Sing it as they sung it in The anti-gold bug throng") (Foner, p. 283)
When We're United for Freedom ("They tell us that the woods are full, they're coming right along") (by H. B. Salisbury)
While We Are Voting for Garfield ("Let us join our voices, boys, And sing an anthem grand") (Garfield and Arthur Campaign Song Book 1880, p. 7)
Republicans, Remember ("Republicans, remember how in eighteen sixty-one, The fight for human liberty at Sumter was begun") (Garfield and Arthur Campaign Song Book 1880, p. 13)
Hurrah! Hurrah! The Battle Has Begun ("Fling out the starry banner, boys, the flag we love full well") (Garfield and Arthur Campaign Song Book 1880, p. 19)
We Must Vote for Prohibition ("Jump into the wagon, boys, and ev'rybody sing") (by Frank D. Reno) (Anna Adams Gordon, _Popular Campaign Songs_, National W.C.T.U. Publishing House, 1915, p. 17)
They Vote for Prohibition ("Do you see the women of the golden sunset west") (Anna Adams Gordon, _Popular Campaign Songs_, National W.C.T.U. Publishing House, 1915, p. 27)
Marching to Victory ("Bring the good old bugle, boys, and sound the call to war, We're out for prohibition, now") (by Ethel M. Van Vliet) (Anna Adams Gordon, _Popular Campaign Songs_, National W.C.T.U. Publishing House, 1915, p. 27)
The Battle Song of the "Iowa" (by Clay M. Greene, about the Spanish-American War) ("Clear the decks for action, boys, we're brave and strong and true") (Colonial-Dames-AmericanWarSongs, p. 148)
The Freedom of Cuba (by Ella Strait Hollister) ("See the cruel bondage of the Spaniard's mighty host") (Colonial-Dames-AmericanWarSongs, p. 148)
NOTES [194 words]: Although Work can hardly be blamed for his cheerful view of the March to the Sea, it was in fact little better than terrorism. Sherman's expressed goal was to "make Georgia howl," and he certainly succeeded: a region some fifty miles across was devastated. (Sherman was, in fact, reviving the chevauchee, the method by which the armies of the Middle Ages destroyed their enemies' agricultural base).
Even if there had been Union men in the region before, there were none left afterward. "Marching Through Georgia" has been called "the most hated song in the south."
The one other person who hated the song was none other than Sherman himself; he reportedly said, "If I had thought when I made that march that it would have inspired anyone to compose the piece, I would have marched AROUND the state."
Sherman became the most hated man in the south for the rest of his life. It's ironic to note that, when Joseph E. Johnston surrendered the last real southern army to Sherman, Sherman gave such generous terms (to Johnston and anyone else willing to take them) that the North instantly repudiated them. There were loud calls for his removal -- as being too soft! - RBW
Last updated in version 6.1
File: MA034A

**Marching to Cuba**

DESCRIPTION: "We're going down to Cuba, boys, to battle for the right, We're going to show the Spaniards that we Yankee boys can fight... While we are marching to Cuba." The victories at Manila Bay and Santiago are briefly mentioned

AUTHOR: unknown
Marching to Pretoria

DESCRIPTION: Shanty version sung to the Pretoria tune, though with changed verses, which Hugill says he had to camouflage to print. Cho: "We are marchin' to Pretoria, oh gloria, Victoria. We are marchin' to Pretoria, Victoria rules the waves!"

AUTHOR: unknown
EARLIEST DATE: 1954 (recording, Joseph Marais and Miranda (but see notes)
KEYWORDS: shanty army travel Africa food
FOUND IN: South Africa Britain
REFERENCES (3 citations):
Hugill-ShantiesFromTheSevenSeas, p.425, "Pretoria" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 329, "Marching to Pretoria" (1 text)
DT, MARPRET
NOTES [631 words]: I was surprised not to find this in the index already, considering how common I thought was. From what I could find it dates or at least refers to the Boer or Zulu war. - SL
It is not in the Index because it's rarely found in tradition. As best I can tell, it was fixed up by Joseph Marais and Miranda, based on a South African original, and the adaption has been sung
very widely at camps -- typically on hiking expeditions. But only starting in the 1960s. This is the first time I've met the sea version, which may be an alternate adaption. Although Cyril Tawney, in p. 63 of Grey Funnel Lines, reports that the tune was used as part of the tune for "The Oggie Song." It would be very interesting to find the earliest version of this, to know the setting (including which Boer War it dates from). I've seen a number of web sites which give context, but none of them give any actual citations of anyone singing the song! Joseph Marais himself, in World Folk Songs, p. 60, says, "In 1939 I introduced this song to American audiences over NBC's Blue Network. Pretoria, of course, was the important objective of the British during the Boer War of 1901, the last of the so-called "gentlemen's wars." As both sides sang it, there was no recognizable set way of performance. I wrote English words and a definitive musical adaption...." All of which may be true, but Marais offers no evidence for any of it.
What's more, the mention of Victoria in the sailors' version would seem to imply a date before Queen Victoria died in 1901, i.e. before the second Boer War. The opening conflict of the (first) Boer War came on December 20, 1880, at Bronkhorstspruit, when "264 officers of the 94th Regiment (Connaught Rangers), marching from Lydenburg to Pretoria, were halted on the march by a Boer commando and ordered to turn back. The lieutenant-colonel in command was given two minutes to reply to the demand. He refused to surrender and was killed by the Boers' opening shots" (Farwell, pp. 244-245). Most of the other British soldiers were killed as well.
Britain was defeated again early the next year, on February 26, 1881. At Majuba Hill, British General George Pomeroy Colley took his force onto high ground, but failed to create a defensive position; his forces were routed and Colley himself killed (van Hartsveldt, p. 4).
Rather than keep up the fight, the British negotiated. A year later, the Pretoria Convention would end the war. "It gave the South African Republic independence subject to a vague assertion of British suzerainty whatever that might mean" (van Hartsveldt, p. 5).
In the second (1899-1902) Boer War, Pretoria would again be key -- and the site of a lot of marching. On October 30, 1899, after their victory at Lombard's Kop, the Boers marched a number of British prisoners through Pretoria (Belfield, pp. 20-22).
On March 13, 1900, Frederick Singh Roberts captured Bloemfontein, then prepared to march on the Boer capital of Pretoria. He set out on May 3 and arrived June 5 (Belfield, pp. 95-100). That made it possible for British forces to capture Koomati Poort and cut the Boers off from all contact with the outside world (Chandler/Beckett, pp. 200-201). This did not end the war -- there would be two more years of guerrilla fighting, in which world opinion turned against England and the international situation became ever more complicated. But it was nearly the end of the direct military phase (and it earned Roberts an earldom and the command of the British army), and at the time it was thought it would end the conflict; the soldiers must have thought they were making the last big push. Thus, a march to Pretoria could have been bad news for Britain or for the Boers, depending on the war and the situation. Or it could be about something else. - RBW
Bibliography

- Belfield: Eversley Belfield, The Boer War, 1975 (I use the 1993 Leo Cooper/Barnes & Noble reprint)
- Farwell: Byron Farwell, Queen Victoria's Little Wars (1972; I used the 1985 Norton edition)

Last updated in version 5.1
File: Hugi425

Mare and the Foal, The
DESCRIPTION: "The old clerk in the parish you know very well"; he tolls the bell then goes to the alehouse. "A mare and a foal they ran in great speed" and begin to read the Bible. They observe that millers, bakers, tailors, butchers, publicans are all dishonest.
AUTHOR: unknown
EARLIEST DATE: 1921 (E. J. Moeran collection)
KEYWORDS: clergy horse
Margaret Gray

DESCRIPTION: Margaret Gray and her baby bid farewell to Robert Gray as he goes to work in the field. They agree to meet at a neighbor's house. She becomes lost in the woods. Her baby dies. Long after, she finally finds her way home.

AUTHOR: Julia C. R. Dorr

EARLIEST DATE: 1872 (Dorr, Poems)

KEYWORDS: baby separation death love return reunion travel rescue farming ordeal friend husband wife

NOTES [227 words]: Flanders and Brown claim this piece was well-known in Vermont, and indeed they seem to list two informants. But it doesn't appear to have turned up in any other collection. Julia Caroline Ripley Dorr (1825-1913) was successful enough as a writer to earn a place in the Dictionary of American Biography (she was born in Charleston, South Carolina, but moved to Vermont before she was two; her mother, who was frail, died when her family arrived there. She married Seneca M. Dorr in 1847, spent some time in New York City, but returned to the family home in Rutland, Vermont, i 1857. Her first books, published in the 1850s, were novels which were listed as by "Caroline Thomas." Her first volume of "Poems" was published in 1872, and included this piece; at least nine more volumes followed. Her husband died in 1884, and she spent the rest of her life living quietly.)

Despite her productivity, I checked eight anthologies without finding a single word she had written. Granger's Index to Poetry, which cites some 300 anthologies, lists a few of her poems -- but not one of those 300 volumes includes this piece. Given how wordy this poem is, it's perhaps not surprising. Nor is it surprising that she didn't place much material in tradition; her goal was to avoid anything "which she could not with propriety read to children" (DAB, volume III, p. 381) - RBW

Last updated in version 3.6

File: FlBr019

Margot Evans (Let the Bullgine Run)

DESCRIPTION: "Oh the smartest clipper you can find, Oh hey, oh ho, are you 'most done? Is the (Margot Evans) of the (Blue Cross) line, So clear the track, let the bullgine run!" The singer describes the fast passage of the ship, and hopes Liza Lee will marry him

AUTHOR: unknown

EARLIEST DATE: 1921 (Terry)

KEYWORDS: sailor work ship courting nonballad shanty

NOTES [20 words]: Lomax and Colcord claim this piece was popular on the East Coast. It's not clear whether Colcord's "American Sailormen" line refers to the ship or the singer. Again, no citations; likely first seen in Terry's book.

File: FlBr019
Margot, La

DESCRIPTION: French shanty. Chorus: "Oh hisse! et ho! Tire larigot, Hourra pour la Margot!" "With a heave an'a ho! Blow the flute boys, O! Hurrah for La Margot!"

AUTHOR: unknown

EARLIEST DATE: 1927 (Hayet, _Chansons de bord_)

LONG DESCRIPTION: French shanty. Chorus: "Oh hisse! et ho! Tire larigot, Hourra pour la Margot!" "With a heave an'a ho! Blow the flute boys, O! Hurrah for La Margot!" Translation is vague, verses seem to refer to Margot as both a ship and a woman and has thinly disguised bawdy lyrics, and several of the repeating words in both the verses and chorus can have different meanings

KEYWORDS: foreignlanguage shanty bawdy

FOUND IN: France

REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, pp. 398-400, "La Margot" (2 texts-English & French, 1 tune)

ALTERNATE TITLES:
Le Bihor

File: Hugi398

Mari de Quatre-Vingt-Dix Ans, Le (The Ninety Year Old Husband)

DESCRIPTION: French. The singer's father marries her to a ninety year old man. When she complains, her father said that her husband is rich. She would rather have a man that satisfies her

AUTHOR: unknown

EARLIEST DATE: 1959 (Peacock)

KEYWORDS: foreignlanguage age marriage dialog father husband

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Peacock, pp. 298-299, "Le Mari de Quatre-Vingt-Dix Ans" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Maids When You're Young Never Wed an Old Man" and references there

File: Pea298

Maria

DESCRIPTION: "I wonder where Maria's gone (x3). Ear-lye in the morning." "Guess she's gone and I can't go (x3), Ear-lye in the morning." "Yonder she comes and howdy-do (x3), Ear-lye in the morning."
Maria and William

DESCRIPTION: William seduces Maria. After her baby is born William scorns her until he sees her dancing with another. Jealous, he gives her poison in a glass of wine. He also takes the poison and they die. She says, "It's all for your sweet sake I died."

AUTHOR: unknown
EARLIEST DATE: 1905 (Reeves-TheEverlastingCircle)
KEYWORDS: seduction rejection homicide childbirth suicide dancing wine lover
FOUND IN: Britain(England(South,West))
REFERENCES (2 citations):
Reeves-TheEverlastingCircle 88, "Maria and William" (1 text)
Hamer-GarnersGay, p. 53, "Down the Green Groves" (1 text, 1 tune)
Roud #1478
CROSS-REFERENCES:
NOTES [51 words]: The last half of Reeves-TheEverlastingCircle is "Oxford City" ["Poison in a Glass of Wine"] from the woman's point of view. Reeves-TheEverlastingCircle includes a pair of lines close to a pair found in "Oxford City": "He saw me dancing with some other, Jealousy came in his mind." Roud lumps both songs. - BS
Last updated in version 5.0
File: ReCi088

Maria Barberi

DESCRIPTION: "'Tis not for me to speak aloud On lofty themes. I tell As one among the lowly crowd How young Maria fell." "Swift as a flash a glittering blade Across his throat she drew. 'By you,' she shrieked, 'I've been betrayed." She apparently avoids conviction

AUTHOR: unknown
EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)
KEYWORDS: homicide revenge betrayal
HISTORICAL REFERENCES:
April 1895 - Maria Barberi kills Domenico Cataldo, apparently because he would not marry her
FOUND IN: US
REFERENCES (1 citation):
Burt-AmericanMurderBallads, p. 55, "(Maria Barberi)" (1 text, probably a fragment)
File: Burt0655
Maria Bewell

DESCRIPTION: Fifteen year old Maria's stepfather comes to her bed one night and asks to sleep with her. She begs him not to; he persists. Finally his desire is too strong; he lies in wait for her and kills her

AUTHOR: unknown

EARLIEST DATE: 1939 (Eddy-BalladsAndSongsFromOhio)

KEYWORDS: incest homicide rejection father

HISTORICAL REFERENCES:
1832 - Murder of Maria Buell by Ira West Gardner. Gardner was later hung, though details of the sentencing were lost in a fire

FOUND IN: US(MW)

REFERENCES (1 citation):
Eddy-BalladsAndSongsFromOhio 120, "Maria Bewell" (1 text)
ST E120 (Full)
Roud #4116

NOTES [8 words]: This song is item dF44 in Laws's Appendix II. - RBW

File: E120

Maria Marten

DESCRIPTION: Maria tells her mother she is going to meet William at the red barn. They are to be married next day in Islip. Maria is never seen alive again. After eleven months her mother dreams the body will be found buried in the red barn. The body is found there.

AUTHOR: unknown

EARLIEST DATE: 1907 (collected from George Hall, according to Palmer)

KEYWORDS: courting homicide dream mother corpse

HISTORICAL REFERENCES:
May 18, 1827 - Maria Marten meets William Corder at the "red barn" and is murdered
Nov 1827 - Corder marries Mary Moore in London
Apr 18, 1828 - Supposedly informed by a dream experienced by Maria's stepmother, Maria's father finds the body
Aug 8, 1828 - Corder convicted and condemned to death. He admits to the crime in his condemned cell

FOUND IN: Britain(England(Lond,North,South))

REFERENCES (4 citations):
Palmer-EnglishCountrySongbook, #115, "Maria Marten" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #123, "Maria Marten" (1 text, 1 tune)
ADDITIONAL: Tom Pettitt, "Mediating Maria Marten: Comparative and Contextual Studies of the Red Barn Ballads", in David Atkinson and Steve Roud, Editors, _Street Ballads in Nineteenth-Century Britain, Ireland, and North America: The Interface between Print and Oral Tradition_, Ashgate, 2014, pp. 225 (various fragments of traditional and broadside versions compared)
Flemming G. Anderson and Thomas Pettitt, "'The Murder of Maria Marten': The Birth of a Ballad?" in Carol L. Wdwards and Kathleen E. B. Manley, _Narrative Folksong: New Directions: Essays in Appreciation of W. Edson Richmond_, Westview Press, 1985, pp. 132-178 (8 texts, 1 tune, most of which are "The Murder of Maria Marten" but some of which might be related to this)
Roud #18814

RECORDINGS:
Freda Palmer, "Maria Marten" (on Voice03)

CROSS-REFERENCES:
cf. "The Murder of Maria Marten" (subject) and references there

NOTES [183 words]: For background on the Maria Marten case, see the notes to "The Murder of Maria Marten." Some collectors have thought this a version of that song, heavily corrupted by oral tradition, but broadsides show that both were independently composed. There were, in fact, at least four other Maria Marten broadsides, but it appears only this and "The Murder of Maria Marten" became traditional.

Tom Pettitt, "Mediating Maria Marten: Comparative and Contextual Studies of the Red Barn
Ballads", in David Atkinson and Steve Roud, Editors, Street Ballads in Nineteenth-Century Britain, Ireland, and North America: The Interface between Print and Oral Tradition, Ashgate, 2014, pp. p. 242, compares the four traditional versions of this with the original broadside text. He identifies 24 major elements in the broadside. Only one of the four traditional versions retains more than ten of these (we can't say exactly how many, because the transcript has been damaged, but it has 15 of the 17 for which it is extant). Unlike "The Murder of Maria Marten," this song's hold on tradition was clearly very tenuous. - RBW

Last updated in version 4.5
File: RcMariaM

**Marian Parker (I) [Laws F33]**

DESCRIPTION: Pretty schoolgirl Marian Parker and her family are preparing for Christmas when the girl is kidnapped from school. "Young Hickman" is arrested and tried after the body is found

AUTHOR: Bill Barrett?

EARLIEST DATE: 1928 (recording, Al Craver [Vernon Dalhart]; also copyrighted in that year, but the Dalhart recording was probably made in 1927; collected by Brown as early as 1930)

KEYWORDS: homicide corpse trial abduction

HISTORICAL REFERENCES:
Dec 14, 1927 - Kidnapping and murder of twelve (eleven?)-year-old Marian Parker
Dec 17, 1927 - Discovery by her father of the girl's mutilated body
Oct 19, 1928 - Execution of William Edward Hickman for the murder

FOUND IN: US(MW,SE,So) Canada(Newf)

REFERENCES (6 citations):
Laws F33, "Marian Parker"
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 254, "Marian Parker" (1 text)
McNeil-SouthernFolkBalladsVol2, pp. 68-70, "Little Marian Parker" (1 text, 1 tune)
Burt-AmericanMurderBallads, pp. 65-66, "(Marion Parker)" (1 text, tune referenced)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 667-668, "Little Marian Parker" (1 text)
DT 731, MARPARK1
Roud #781

RECORDINGS:
Al Craver [pseud. for Vernon Dalhart] & Charlie Wells [pseud. for Carson Robison], "Little Marian Parker" (Columbia 15218-D. c. 1928)
Helen Dunphy, "Marian Parker" (on MUNFLA/Leach)

CROSS-REFERENCES:
cf. "Marian Parker (II)" (subject)
cf. "Marian Parker (III)" (subject)
cf. "Edward Hickman (Marian Parker IV)" (subject)

NOTES [70 words]: Laws lists a total of four Marian Parker ballads (the others are dF56, dF57, and dE49, "Edward Hickman"). This one, popularized by Vernon Dalhart, begins "Away out in California lived a family bright and gay. They were planning for their Christmas not very far away...."
The 1928 printing, credited to Bill Barrett (though I wonder if Carson Robison may not have been involved), titles the song "Little Marian Parker." - RBW

Last updated in version 4.2
File: LF33

**Marian Parker (II)**

DESCRIPTION: Marian Parker, "a sweet little darling," is "lured away from school" so that the kidnapper (unnamed) can demand a ransom. Her father finds her mangled body. The ballad concludes with moralizing stanzas

AUTHOR: John McGhee?

EARLIEST DATE: 1939 (Brown)

KEYWORDS: abduction homicide death

HISTORICAL REFERENCES:
Dec 14, 1927 - Kidnapping and murder of twelve (eleven?)-year-old Marian Parker
Dec 17, 1927 - Discovery by her father of the girl's mutilated body
Oct 19, 1928 - Execution of William Edward Hickman for the murder

FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 255, "The Murder of Marian Parker" (1 text)
Roud #4126
RECORDINGS:
John McGhee, "The Marion Parker Murder" (Champion 15427=probably Gennett 6362)
CROSS-REFERENCES:
cf. "Marian Parker (I)" [Laws F33] (subject)
cf. "Marian Parker (III)" (subject)
cf. "Edward Hickman (Marian Parker IV)" (subject)
NOTES [62 words]: This is item dF56 in Laws's Appendix II. Laws lists a total of four Marian Parker ballads (the others are F33, dF57, and dE49, "Edward Hickman"). This one, with no details and an extremely sticky tone, begins "In a home out in Los Angeles Lived a sweet little darling so fair. 'Twas a pleasure her loved ones to be, But her loved ones her joy no more they'll share." - RBW
File: LdF56

Marian Parker (III)

DESCRIPTION: Marian and her sister set out for school. Edward Hickman tells her her father had an accident, and kidnaps her. He demands a $1500 ransom. Her father brings the money, but finds her dead body. The song blames Hickman but does not tell his fate
AUTHOR: Andrew Jenkins
EARLIEST DATE: 1928 (recording, Andrew Jenkins)
KEYWORDS: homicide execution trial abduction mother
HISTORICAL REFERENCES:
Dec 14, 1927 - Kidnapping and murder of twelve (eleven?)-year-old Marian Parker
Dec 17, 1927 - Discovery by her father of the girl's mutilated body
Oct 19, 1928 - Execution of William Edward Hickman for the murder
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 256, "Little Marion Parker" (1 text)
Roud #4127
RECORDINGS:
Blind Andy [pseud. for Andrew Jenkins], "Little Marian Parker" (OKeh 45197, 1928) [The flip side is also a Marian Parker ballad, "Edward Hickman"]
CROSS-REFERENCES:
cf. "Marian Parker (I)" [Laws F33] (subject)
cf. "Marian Parker (II)" (subject)
cf. "Edward Hickman (Marian Parker IV)" (subject)
NOTES [61 words]: This is item dF57 in Laws's Appendix II. Laws lists a total of four Marian Parker ballads (the others are F33, dF56, and dE49, "Edward Hickman"). This, one of two by Andrew Jenkins and appearing in the Brown collection, has the opening stanza, "Now little Marion (sic) Parker, She left her home one day, She started to the schoolhouse, Her heart was light and gay." - RBW
File: LdF57

Mariann' s'en va-t-au Moulin (Marianne's Going to the Mill)

DESCRIPTION: French. Marianne rides her donkey to the mill to have her grain ground. A wolf eats her donkey as she waits. The miller pays to buy another. Her father asks what happened to the donkey. She says it is St. Michael's day, when donkeys change their coats
AUTHOR: unknown
EARLIEST DATE: 1946 (Berry-FolkSongsOfOldVincennes)
KEYWORDS: foreignlanguage grief death money humorous animal father miller
FOUND IN: US(MW) Can(Que)
REFERENCES (2 citations):
Berry-FolkSongsOfOldVincennes, p. 76, "Mariann' s'en va-t-au moulin (Marianne's Going to the Mill)" (1 text + translation, 1 tune)
ADDITIONAL: Edith Fowke and Richard Johnston, _Folk Songs of Quebec (Chansons de Quebec)_ , Waterloo Music Company, 1957, pp. 55-57, "Marianne S'en Va-t-au Moulin (Marie Went
Marianson, Dame Joli (Marianson, My Lady Fair)

DESCRIPTION: French. A knight calls on Marianson and steals her husband's rings. The husband, coming home from war, is tricked by the knight into thinking she is unfaithful. He kills the child and drags her behind his horse. She proves her innocence, but is dying.

AUTHOR: unknown

EARLIEST DATE: 1946 (Berry-FolkSongsOfOldVincennes)

LONG DESCRIPTION: French. A man (knight?) calls on Marianson, whose husband is off at the war. He asks her to lend him her golden rings; she gives him the key to her chest, and he takes the rings. He brings them to a goldsmith and has them duplicated. He then meets the lady's husband, who swears his wife is faithful. The man replies that "This I believe, yet disbelieve" and shows the husband the rings. The husband goes home, sick at heart; Marianson show him their newborn son. "A name I'll render to the child, The mother earns renown defiled." He kills the child by throwing it on the ground, ties Marianson by the hair to his horse, and drags her for three days. Then he looks back and asks, "Where are thy golden rings so rare?" She tells him they're in the chest; he looks, and they are there. Stricken with remorse, he asks her what surgeon could save her; she replies that "The only surgeon now would be / A winding-sheet to cover me." He asks her forgiveness; she replies that she forgives him for murdering her, but not for killing their child.

KEYWORDS: jealousy virtue courting ring accusation lie questions violence return betrayal homicide death children husband wife foreignlanguage

FOUND IN: US(MW) Canada France

REFERENCES (1 citation):
Berry-FolkSongsOfOldVincennes, p. 16 (1 text + translation, 1 tune)

NOTES [132 words]: Although I can't remember where I encountered it, I seem to recall a medieval romance similar to this. Searches on the Internet say that this story was particularly popular in Normandy.

I am also strongly reminded of the story of Griselda in Chaucer's "Clerk's Tale" (which, admittedly, goes back to Boccaccio, and before that perhaps to the tale of Eros and Psyche). There is also the legend which Chrétien de Troyes retold as "Erec and Enide," and which occurs in the Mabinogion as "Geraint and Enid," about a husband's unjustified jealousy. Admittedly it ends with the lovers making peace, and Chaucer's tale of Griselda technically has a happy ending -- but the *true* happy ending in that case would have been to give Walter a taste of his own medicine. Where is Medea when we need her? - RBW

Last updated in version 2.5

Marie Madelaine (Son Petit Jupon -- The Little Dress of Gray)

DESCRIPTION: French: The singer is her father's only daughter, and he sent her to sea in her little dress of gray. A sailor courts her and asks to kiss her. She is afraid of what her papa would do. He points out that her father is far away.

AUTHOR: unknown

EARLIEST DATE: 1966

KEYWORDS: Quebec love courting sea father foreignlanguage

FOUND IN: Canada(Que)

REFERENCES (1 citation):
Scott-TheBalladOfAmerica, pp. 294-296, "Son Petit Jupon" (2 texts (1 English, 1 French), 1 tune)

Marine Song

DESCRIPTION: "Oh, a corp'ral and a private of Marines, Licked the Germans and all their bloody damn marines" while their superiors toast General Le Jeune. The singer boasts of all their success against the Germans, who are the toughest soldiers they have faced.

AUTHOR: unknown

EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)
Mariner's Grave, The

DESCRIPTION: "I remember the night was stormy and wet And dismally dashed the dark wave... On the mariner's new dug grave." The singer recalls the burial "near to a dreary cave." The grave is left to the wildflowers, the willows, the moonbeams
AUTHOR: unknown
EARLIEST DATE: 1847 (Journal of the Cortes)
KEYWORDS: sailor death burial
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 127-128, "The Mariner's Grave" (1 text, 1 tune)
Roud #13865
NOTES [17 words]: Very popular in broadsides, but there isn't much evidence that the song actually went into tradition. - RBW
Last updated in version 4.2
File: HGam127

Mariner's Life, The

DESCRIPTION: "A mariner's life is the life for me, Floating along on the changeful sea." When it is stormy, the ship moves fast; when it is calm, it is easy to rest. The sailors always pray for those at home. They will give thanks and die happy when they return home
AUTHOR: unknown
EARLIEST DATE: 1842 (journal of the Courier)
KEYWORDS: sailor ship home return death nonballad
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, p. 150, "The Mariner's Life" (1 text, 1 tune)
Roud #27506
File: HGam150

Marines' Hymn (From the Halls of Montezuma)

DESCRIPTION: "From the Halls of Montezuma To the shores of Tripoli We fight our country's battles On the land and on the sea." The singers are "proud to claim the title of United States Marines." They fight well and toast the success of the Marines wherever they go
AUTHOR: music: Jacques Offenbach
EARLIEST DATE: 1868 (music published, according to Fuld)
KEYWORDS: marines travel
FOUND IN:
REFERENCES (4 citations):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 72-76, "Marine Hymn" (1 text, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 105-106, "The Marines' Song" (1 text)
Marion Massacre, The

DESCRIPTION: "A story now I'll tell you Of a fearful massacree Which happened down in Dixie On the borders of the sea." Five textile workers are shot in Marion, North Carolina. The workers needed more money; the owners brought in police.

AUTHOR: unknown

EARLIEST DATE: 1929 (recording, Frank Welling & John McGhee)

KEYWORDS: strike labor-movement police death

FOUND IN: REFERENCES (2 citations):
Greenway-AmericanFolksongsOfProtest, pp. 131-132, "The Marion Massacre" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 239-240, "The Marion Massacre" (1 text)

RECORDINGS:
Frank Welling & John McGhee (as the Martin Brothers), "The Marion Massacre" (Paramount 3194, 1929)

File: CAFS1239

Marionene

DESCRIPTION: "Marionene, when you said to me That your love would never fade away, Maidens sometimes break their vows, they say. Did you know what love might do?" The singer promises to be true, and asks, "hear my prayer, Heart and soul are only thine"

AUTHOR: unknown

EARLIEST DATE: 1953 (Browne-AlabamaFolkLyric)

KEYWORDS: love nonballad

FOUND IN: US(So)

REFERENCES (1 citation):
Browne-AlabamaFolkLyric 109, "Marionene" (1 text)

Roud #11393

File: Brne109

Mariposa

DESCRIPTION: The steamer Mariposa, loaded with general cargo and sheep, runs on shore at Grassy Point, Labrador. "A portion of her cargo is gone up and down the shore, Honestly and hardly earned by the people of Labrador"

AUTHOR: unknown

EARLIEST DATE: 1960 (Leach-FolkBalladsSongsOfLowerLabradorCoast)

KEYWORDS: ship wreck sea humorous theft

HISTORICAL REFERENCES:
Sep 27, 1895 - Mariposa, sailing from Montreal to Liverpool sinks in the Strait of Belle Isle at L'Anse Au Clair (source: Northern Shipwrecks DataBase)

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Leach-FolkBalladsSongsOfLowerLabradorCoast 79, "Mariposa" (1 text, 1 tune)
ST LLab079 (Partial)

Roud #9980

CROSS-REFERENCES:
cf. "The Old Mayflower" (theme of wreckers) and references there
NOTES [90 words]: Leach-FolkBalladsSongsOfLowerLabradorCoast: "The general attitude toward wrecks was summed up for me by one man, who said, 'If the good Lord sees fit to wrack a vessel, we hope it'll be hereabouts; we can use anything on board.'" - BS
There seems to be some disagreement about the date of this wreck. Frank Galgay and Michael McCarthy, *Shipwrecks of Newfoundland and Labrador*, [Volume I], Harry Cuff Publishing, 1987, p. 87, agrees that the SS Mariposa was lost in the Strait of Belle Isle, but gives the date as September 24, 1895. - RBW
Last updated in version 5.2
File: LLab079

**Maritime Memories of Wexford**

DESCRIPTION: "Tis often I dream of the old Wexford fleet," "golden memories" of the end of the nineteenth century. "Ah! those were the days of the sailing ship, days of a rare old sport, When the Devereux flag was carried on the ships that sailed from our port"

AUTHOR: unknown
EARLIEST DATE: 1945 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: sea ship commerce lyric nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
*Ranson-SongsOfTheWexfordCoast*, p. 10, "Maritime Memories of Wexford" (1 text)
Roud #20531
File: Ran010

**Marjie Murdock**

DESCRIPTION: "Shame shame shame Marjie Murdock, What a burning shame." "When the wedding come Marjie Murdock, You gie dem ginger-beer." "Me ask you fo' rum Marjie Murdock, Me ask you fo' rum." "When the wedding reach Marjie Murdock You run under bed!"

AUTHOR: unknown
EARLIEST DATE: 1954 (Elder-FolksongsFromTobago)
KEYWORDS: wedding accusation drink nonballad wife
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
*Elder-FolksongsFromTobago* 1, "Marjie Murdock" (1 text, 1 tune)

NOTES [26 words]: Elder-FolksongsFromTobago: "Ginger-beer is a prestige beverage among the folk but at weddings it is not made to compete with drinks like rum and gin." - BS
Last updated in version 4.0
File: EIT0001

**Mark Murphy**

DESCRIPTION: Mark Murphy from Avondale "could fight and farm and swing his arm and drive this world along, But the only thing he left undone was to try and hold his tongue." He bragged once too often about his boxing and was shown up by a boxer he said he could beat

AUTHOR: unknown
EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)
KEYWORDS: bragging fight humorous
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
*Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland*, pp. 103-104, "Mark Murphy" (1 text, 1 tune)
Roud #12454
NOTES [12 words]: Avondale is inland at central eastern Queens, Prince Edward Island. - BS
File: Dib103

**Market Street Blues**

DESCRIPTION: "I ain't gonna walk on Market Street no mo', 'Cause market Street made my feet so so'." "Went to the gypsy to get my fortune tol', That low-down gypsy stole my jelly roll." "Sittin'
here worried, a bucket won' hold my tears (x2)"

AUTHOR: unknown
EARLIEST DATE: 1983 (Rosenbaum-FolkVisionsAndVoices)
KEYWORDS: Gypsy abandonment
FOUND IN: US(SE)
REFERENCES (1 citation):
Rosenbaum-FolkVisionsAndVoices, p. 204, "Market Street Blues" (1 text, 1 tune)
Roud #16276
File: Rose204

Marksman, The

DESCRIPTION: In '45 the singer fell in love with a maid who wore the Orange and Blue. He inquired of her home: "her index it came from above." Other questions were answered in Masonic code. Bring your sweethearts and "see if yours tells you what my love told me"

AUTHOR: unknown
EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)
KEYWORDS: courting ritual religious
FOUND IN:
REFERENCES (1 citation):
Smyth/Bush/Long-OrangeLark 31, "The Marksman" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Inniskilling Dragoon" (tune, according to Orange Lark)
cf. "The Grand Templar's Song" (Masonic symbolism: Aaron's rod) and references there
NOTES [67 words]: Within the Orange Lodges, "Purple Marksman" refers to one of the Master degree, above "Orange" and "Orange Marksman," of the Orange Institution (source: "The Formation of the Orange Order 21st September 1795" in the anti-Orange *Evangelical Truth* at NIreland.com site).
Smyth/Bush/Long-OrangeLark has no comment on the code. The song says "if you want to know the secret, go search and you'll see." - BS
File: OrLa031

Marlborough Wreck, The

DESCRIPTION: "Come all you good people of every degree": people in the town of Marlboro are told to tremble when the see the coffins of five men who drowned when a storm struck a vessel at anchor on the Hudson. Only two survived. So stop sinning.

AUTHOR: unknown
EARLIEST DATE: 1887 (Charles F. Cochrane, History of the Town of Marlborough, according to Nestler)
KEYWORDS: ship death storm wreck funeral warning
FOUND IN:
REFERENCES (1 citation):
ADDITIONAL: Harold Nestler, "Songs from the Hudson Valley" (article in *New York Folklore Quarterly*, Volume V, #2, Summer 1949), pp. 84-86, "(no title)" (1 text)
NOTES [29 words]: Your standard, "I'm God, see what you made me do?" sort of piece. Since there is no logic behind its warnings, I very much doubt it persuaded anyone not already believing.
- RBW
Last updated in version 4.4
File: HaNe084

Marriage Causes Trouble

DESCRIPTION: He says he will never marry, "my sorrow for to double," because you need a house, pots, pans, cradle .... She says she has a house and the other things. He says they'd need two maids for the house and children. She says she'll do everything. See notes.

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan5)
KEYWORDS: marriage dialog nonballad
Marriage of Sir Gawain, The [Child 31]

DESCRIPTION: Arthur must fight a huge knight or come back later and say what women most desire. An ugly woman will give the answer if Arthur marries her to one of his knights. Gawain agrees, leaves it up to her to be beautiful by day or night, and lifts the spell

AUTHOR: unknown

EARLIEST DATE: 1794 (Percy)

KEYWORDS: courting marriage shape-changing royalty magic

FOUND IN:

REFERENCES (21 citations):
Child 31, "The Marriage of Sir Gawain" (1 text)
Hales/Furnival-BishopPercysFolioManuscript, volume I, pp. 103-118, "The Marriage of S(i)rgawaine" (1 text, with the defects supplied from The Wedding of Sir Gawain and Dame Ragnall"
Leach-TheBalladBook, pp. 118-123, "The Marriage of Sir Gawain" (1 text)
Quiller-Couch-OxfordBookOfBallads 19, "The Marriage of Sir Gawain [A Fragment]" (1 text)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 102-108, "The Marriage of Sir Gawain" (1 text)
Niles-BalladBookOfJohnJacobNiles 18, "The Marriage of Sir Gawain" (1 text, 1 tune, clearly a form of this ballad but of doubtful authenticity)
DT 31, GAWAIN1
Brown/Robbins-IndexOfMiddleEnglishVerse, #1819
DigitalIndexOfMiddleEnglishVerse #2992

ADDITIONAL: Thomas Hahn, editor, _Sir Gawain: Eleven Romances and Tales_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 1995), pp. 41-80, "The Marriage of Sir Gawain" (1 text)

RELATED: Versions of the Romance "The Wedding of Sir Gawain and Dame Ragnall" --
DigitalIndexOfMiddleEnglishVerse #3130
Thomas Hahn, editor, _Sir Gawain: Eleven Romances and Tales_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 1995), pp. 41-80, "The Wedding of Sir Gawain and Dame Ragnall" (1 text, of 853 line)
Donald B. Sands, editor, _Middle English Verse Romances_, Holt Rinehart and Winston, 1966, pp. 323-347, "The Wedding of Sir Gawain and Dame Ragnell" (1 text, of 855 lines)
Modernized prose version: Louis B. Hall, _The Knightly Tales of Sir Gawain_, with introductions and translations by Hall, Nelson-Hall, 1976, pp. 155-176, "The Wedding of Sir Gawain and Dame Ragnall"
John Edwin Wells, _A Manual of the Writings in Middle English 1050-1400_, 1916 (references are to the 1930 fifth printing with three supplements), pp. 67-69, "(The Weddyng of Sir Gawen and
Dame Ragnell" (prose summaries of the romance, with notes)
Roud #3966
CROSS-REFERENCES:
cf. ""King Henry" [Child 32] (theme of the loathly woman)
ALTERNATE TITLES:
Sir Gaunie and the Witch
NOTES [2525 words]: According to Fowler, p. 158 n. 25, this is one of eighteen ballads in the Child collection found only in the Percy Folio.
The theme of the "Loathly Woman" is common in folklore -- indeed, Chaucer/Benson, p. 10, points out that the legend itself (with the sexes reversed) survives to this day in the folklore of "The Princess and the Frog." This is typically traced to the Grimm folktale of "The Frog King" (the first tale in most printed editions of Grimm). This has multiple English analogies, the closest probably being the Scottish ("The Well at the World's End," Jacobs, pp. 215-219; summarized on pp. 563-564 of Briggs, volume A1; the tale seems rare in English tradition). Note, however, that in "The Frog King," the princess does not kiss the frog; he in fact transforms when she throws him against the wall! The tale as it is now generally told has clearly done some post-Grimm evolving.
There is another reversed variant now best known as "Beauty and the Beast"; many versions have links to the ancient Greek tale of Eros/Cupid and Psyche, and some versions even have a sort of a parallel to the story of Janet pulling a rose in "Tam Lin" [Child 39]. There is a close English analogy in the tale of "The Small-Tooth Dog" (Briggs, volume A.1, pp. 487-489). But the usual version of "Beauty and the Beast" came into English from French; the version most of us know is from Mme. Leprence de Beaumont's 1756 _Magasin des Enfants_ (Jones-Larousse, p. 57) or from Charles Perreault (Pickering, p. 28); the version in Lang's _Blue Fairy Book_ is attributed to Madame de Villanueva.
The "Loathly Woman" is generally a more complex tale, and seemingly known in the British Isles at a much earlier date than either the Frog Princess or Beauty and the Beast. Indeed, Zipes, p. 47, declares that "Beauty and the Beast!" tales, which all require a woman's patient tolerance of an ugly man, have no companion tales in the modern period in which the obverse obtains, that is, a man who must love an ugly wife. In the medieval period, however, numerous companion tales circulated.
Tatar, p. 60, puts it even more bluntly: "Can we imagine, as Chaucer did in the Wife of Bath's tale, a story that could be called 'Handsome and the Beast'?"
The origin of the type is somewhat uncertain. One version goes back to the Irish tale of Niall of the Nine Hostages, summaries of which can be found in o hOgain, pp. 377-379 and Ellis, pp. 181-182. Niall was a historical figure of sorts, but OxfordCompanion, p. 388, can offer few hard facts: "Niall Noigiallach... eponymous ancestor of the Ui Neill [O'Neals], reputed to have flourished in the early 5th century. The earliest traditions about his career are ninth century in date, when he is remembered as a raider of Britain."
One version of the story makes him a contemporary of St. Patrick -- indeed, Niall is sometimes said to have been responsible for his kidnapping (McMahon, p. 10).
Most of the tales about him revolve around his difficult relationships with his four half-brothers (although the relationship is somewhat confused. Ellis, p. 182, describes him as being oppressed by his stepmother, who favored her other boys -- yet how could he have older brothers by a living stepmother? O hOgain, p. 377, offers an alternate explanation that he was the son of a concubine, perhaps captured in Britain.)
Only one incident in Niall's career need detain us. He and his brothers -- who always seem to be together despite their rivalry -- were out hunting, and wanted water. They came upon a hag in the forest (Ellis, p. 182, says she had black skin, grey hair, and green teeth), who offered water to the one who kissed her. Three of the brothers refused absolutely, the fourth pecked her on the cheek -- and Niall kissed her properly and, when she demanded he lie with her, complied. She then was transformed into a beautiful woman who promised him sovereignty in Ireland.
(I am not sure, but this may be a reflection of the early Irish notion that the King was the husband of every woman in the land, and responsible for fertility; for this idea, see Ford-Mabinogi, p. 7.)
The parallels with this song will be obvious, but the differences are also substantial, and the dating of the tale dubious.
The notion of shape-changing, and questions about it, occur in other Irish tales. Curtin, pp. 15-25, prints a tale, "The Three Daughters of King O'Hara." This is a fairly close parallel of Asbjørnsen
and Moe's "East of the Sun and West of the Moon," which itself has its roots in the Latin tale of Cupid and Psyche, but the Irish version has the twist that three daughters wish for husbands, and all gain enchanted husbands -- two who are enchanted as seals, one as a dog. All three are asked the question that we shall meet below: Would the girls rather have their husbands be men by day and animals by night, or vice versa? The two older girls prefer that their husbands be men by day; the youngest prefers him a man by night and a white dog by day.

There were plenty of English-language parallels. The theme seems to have been very popular around 1400. Gower had a Loathly Woman story in the Tale of Florent in the Confessio Amantis (Chaucer/Benson, p. 872). We find it in ballads in "King Henry" [Child 32]. ("The Half-Hitch" [Laws N23], claimed by some extreme lumpers as a version of this ballad, also involves an ugly woman turned beautiful, but there the man is under a self-imposed oath; the two are not really parallel.) A very brief "catch" on the same theme is quoted by Opie/Opie-OxfordDictionaryOfNurseryRhymes, #206:

The hart he loves the high wood,
The hare she loves the hill;
The knight he loves his bright sword,
The lady loves her will.

From about the same time as Gower, and even closer to the ballad, is the fifteenth century romance "The Wedding of Sir Gawen and Dame Ragnall" (called "Dame Ragnall" by Sands). It is viewed by Sir Frederic Madden as the source of the ballad. The notes on pp. 378-379 of Shepherd amount to the same claim -- and treat the ballad as a romance. (Indeed, Shepherd, p. 380, dates this piece to the late fifteenth century, and suggests sundry links with Malory's Morte d'Arthur -- a rather difficult claim, given that it would be some time before the Morte became widely known.) Neither romance nor ballad is well-attested. We should note that, apart from the dubious piece in Niles-BalladBookOfJohnJacobNiles, the only extant version of this ballad is the copy in the Percy folio. And that is badly damaged; it is in the section where half of each page has been torn out, so we have only portions of the piece (which may or may not have been sung as a ballad -- even in its damaged form, it is more than fifty verses long, which is very long for an item maintained by oral tradition). Given that the Percy Folio contains several pieces that appear to be romances cut down to size, it strikes me as quite possible that there was once a fuller "Marriage" romance, which cannot have been "Dame Ragnall" because too many details are different. But if they are not directly dependent, the connection between this ballad and "Dame Ragnall" are hard to deny. If the song is not a recomposition of that romance, it certainly derives from the same immediate source. In the romance (retelling the summary in Sands, pp. 324-325), Arthur meets the huge "Sir Gromer Somer Jour," (a peculiar name -- as Hall notes on p. 157, "Gromer" is probably from the Old Norse "gromr," a boy or youth; "Sommer" is English "summer," and "Jour" is French "day." So Sir Gromer is a child's summer day in bits of three languages. Hahn, p. 42, says that his name "connects him with the licensed anarchy of Midsummer's Day"). Sir Gromer threatens Arthur with death because he has given away land that belongs to Sir Gromer. In order to avoid death, the king is forced to take an oath to return in a year and answer the question, "What do women want?" Gawain manages to learn what has happened from Arthur, and they set out to find an answer. Toward the end of the year, Arthur meets the Loathly Woman in Inglewood, who will answer the question but only if allowed to marry Gawain. Arthur pretends to refuse -- but then begs Gawain to marry her. Gawain, who comes off far better than Arthur, agrees. (In English romances of this period, he is consistently the paragon of honor and very commonly the romantic hero; CHEL1, p. 269). Arthur gets his answer, and is saved. That leaves Gawain to deal with Ragnall, who...

was so foulle and horrible.
She had two teethe on every side
As boris tuskes, I wolle not hide....
With grey heris many on.
Her lippes laye lumprid on her chin.
(lines 547-549, 553-554; Sands, p. 339)

Like Percy's "Marriage," the "Dame Ragnall" romance is found in only one manuscript, Bodleian MS Rawlinson C 86, which has lost a leaf containing probably about 70 lines after line 628. Sands, p. 325, speculates that it was deliberately cut out due to its indecent content. The missing leaf contains a portion of the marriage ceremony, but the key question -- "fair by day and foul by night or vice versa" (Sands, p. 325) survives. When Gawain and the loathly lady go to bed, she turns beautiful. Gawain, amazed, asks "whate are ye?" (line 644). She replies (lines 658-663)

My beauty wolle not hold:
Wheder ye wolle have me faire on nightes
And as foulle on days to alle men sightes
Or els to have me faire on days
And on nightes on the foulist wife.
Gawain finds the choice too hard, and in lines 677-680, declares:
But do as ye list nowe, my lady gaye
The choice I put in your fist.
Evin as ye wolle, I put it in your hand.
And, of course, since he gave her the choice, she is transformed and becomes beautiful both day and night.
Yet more famous, and from almost the same time as Gower, is Chaucer's Wife of Bath's Tale. Like "The Marriage of Sir Gawain," this has an Arthurian setting, with a knight raping a woman and being tried for it. Queen Guinivere, granted the right to sentence him, commands that he learn what women want. He finally locates a hag who promises the answer if he will marry her. Being under sentence of death, he agrees -- and learns that what women want is "sovereignty" -- i.e. control. She then offers him a choice: "foul and faithful" or "fair and faithless." (A choice which, in fact, reflects many of the tradeoffs in human biology; evolution has made us mostly but not quite monogamous, making this a very difficult question. Just think of the fraction of Shakespeare involved in questions of cuckoldry.) In the tale, he offers her the choice -- and, satisfied with him, she becomes beautiful and faithful.
(I should perhaps note that a number of scholars think the Wife of Bath's Tale is not the tale Chaucer originally meant for the Wife; some suggest that she was originally meant to tell the Shipman's Tale. But her tale is an excellent fit for her personality; if this hypothesis is correct, one must suspect that Chaucer encountered the Loathly Woman tale while the Canterbury Tales was already under construction -- perhaps from his friend Gower. Chaucer's direct source has never been identified; I suspect he revised -- and dramatically improved, with the "foul or fair" question -- whatever it was that inspired him. Unfortunately, in the process, he made the woman far less of a character than in the romance of Gawain and the loathly woman; as Hall notes on p. 155, Dame Ragnall -- clever, independent, and refusing to be shamed by things not her fault -- dominates the romance, which is "one of the great stories in Middle English.")
In a rather sad ending, Gawain is said to have loved Ragnall above all his other wives (he went through several, given all the tales about him), but she died within five years.
There is one other interesting sidelight on this: Gawain in this song not only takes on King Arthur's fate but his question. According to Mallory's Le Morte D'Arthur, Book III, Chapter 1 (and earlier versions of the Arthur/Lancelot/Guinivere story), "Merlin warned the king covertly that Guenever was not wholesome for him to take to wife, for he warned that Launcelot should love her, and she him again" (p. 71 in Malory/Rhys). Thus, since Guinivere was considered the fairest woman in the land and Arthur seems to have wanted her for her looks, Merlin presented Arthur with the same question that Gawain faced: "Fair and faithless or foul and faithful." It wasn't so stark for Arthur; Merlin promised to find him a beautiful (if not quite so beautiful) and faithful wife if he would wait. But Arthur chose "fair and faithless," and of course the consequence was his destruction and the destruction of his dream. Thus Gawain not only proved more honorable than Arthur but more wise. (Of course, none of this has anything to do with the historical Arthur; for background on that, see "King Arthur and King Cornwall" [Child 30].)
Jacobs, p. 256, comments of "The Laidly Worm of Spindleston Heughs" and "Kemp Owyne" [Child 34], "There is certainly something Celtic about the Laidly being and the deliverance kiss, as Mr. Nott, as pointed out, Academy, April 30, 1892, and Miss Weston has shown the connection in her Legend of Sir Gawain, p. 49. Indeed, may not Owein be identical with Gawain?" In the "Laidly Worm," Child Wynd recalls his sister by kissing her; in "The Marriage of Sir Gawain," Gawain turns Dame Ragnall beautiful by agreeing to love her.
The manuscript of the Ragnall romance is generally regarded as dating from about 1500. The poem itself is probably 50-150 years older (Sands, p. 325, argues it was composed around 1450 and seems to be in East Midland dialect) -- though the very confused writing makes things harder. I observe that, in the first 60 lines in Sands, there the name "Arthur" is spelled "Arthoure," "Arture," "Arthoure" again, "Arthure, and "Arthour."
Sands notes, p. 323, that the romance is generally not regarded as humorous, but "the Dame Ragnell poet seems to have taken delight in grotesque characterization and absurd social situations." He calls the poet an "indifferent artist who could tell a story with sufficient skill to make it effective." And, perhaps, sufficient skill to induce another poet to create a ballad of it. Several other ballads also derive loosely or from Middle English romance, or from the legends that underly it, examples being:
* "Hind Horn" [Child 17], from "King Horn" (3 MSS., including Cambridge Gg.4.27.2, which also
contains "Floris and Blancheflour")
* "King Orfeo" [Child 19], from "Sir Orfeo" (3 MSS., including the Auchenleck MS, which also contains "Floris and Blancheflour")
* "Blancheflour and Jellyflorece" [Child 300], from "Floris and Blancheflour" (4 MSS, including Cambridge Gg.4.27.2, which also contains "King Horn," and the Auchenleck MS, which also contains "Sir Orfeo")

It is somewhat depressing to note that, even though Chaucer and the Ragnall romance between them pretty definitively said all that needs to be said about this topic, moderns still try to add to it. Lupack, pp. 314-317, lists a number of retellings, most recently a blank verse recasting, "Gawain and the Loathly Lady," by Marilyn Bechely. - RBW

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- Curtin: Jeremiah Curtin, Myths and Folk Tales of Ireland, originally published in 1890 as Myths and Folk-Lore of Ireland (I use the 1975 Dover edition with the full text of the tales but without the introduction)
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- Pickering: David Pickering, The Cassell Dictionary of Folklore, Cassell, 1999
- Sands: Donald B. Sands, editor, Middle English Verse Romances, Holt Rinehart and Winston, 1966
- Tatar: Maria Tatar, The Annotated Classic Fairy Tales, edited and with an Introduction by Maria Tatar, Norton, 2002

Last updated in version 5.3
File: C031
Married and Single Life (I)

DESCRIPTION: Singer warns young people of the perils of marriage, tells them to wait until age 21, and be sure of their sweethearts. "When a man's married he ain't his own man... But when a man's single he can live at his ease..."

AUTHOR: unknown

EARLIEST DATE: 1916 (Cecil Sharp collection)

LONG DESCRIPTION: Singer warns young people (mostly men) of the perils of marriage, tells them to wait until age 21, and be sure of their sweethearts, who can be deceitful. "When a man's married he ain't his own man... For selling his freedom to buy him a wife... But when a man's single he can live at his ease... he can rove through the country and live at his will / Kiss Polly, kiss Betsy, and he is the same still." He offers healths to the single and married alike

KEYWORDS: age marriage warning drink nonballad bachelor husband

FOUND IN: US(Ap)

REFERENCES (2 citations):
Sharp-EnglishFolkSongsFromSouthernAppalachians 73, "Married and Single Life" (1 text, 1 tune) DT, MARRSING

CROSS-REFERENCES:
cf. "Bachelor's Hall (I)" (subject)
cf. "Single Girl, Married Girl" (subject)
cf. "I Wish I Were a Single Girl Again" (subject)
cf. "I Wish I Were Single Again (I - Male)" (subject)
cf. "When I Was Single (II)" (subject)
cf. "Sporting Bachelors" (subject)

NOTES [16 words]: This has parallel content to a lot of other "stay single" songs, but it's separate nonetheless. - PJS

File: ShrAp73

Married and Single Life (II)

DESCRIPTION: The singer warns young men "there is falsehood in the fairest ... a single life's the dearest." But, if you happen to get a wife who is modest, and so on, and let's a man "sit and sing In triumph like a king ... married life's the dearest"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan5)

KEYWORDS: marriage warning nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan5 1066, "Married and Single Life" (2 texts, 1 tune) Roud #6718

File: GrD1066

Married Man Going to Keep Your Secret (Hey Lilee)

DESCRIPTION: "Married man going to keep your secret, Hi-li-li-lee-o" (x2). "Single boy will talk about you."

AUTHOR: unknown

EARLIEST DATE: 1935 (Lomax/Lomax-OurSingingCountry)

KEYWORDS: courting adultery nonballad

FOUND IN: West Indies(Bahamas)

REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 84-86, "Married Man Gonna Keep Your Secret" (1 text, 1 tune) Roud #15650

ALTERNATE TITLES:
Married Man Going to Keep Your Secret
Hey Lilee Lilee Lo
Hey Li Lee Li Lee

File: LoSi084
Married Man, The

DESCRIPTION: The singer looks back fondly on seven years of marriage: His wife cares for him (even when he drinks too much), and never questions or scolds. He advises girls to keep this in mind. "So, girls, mind you this when you marry."

AUTHOR: unknown
EARLIEST DATE: 1937 (Sam Henry collection)
KEYWORDS: marriage drink husband wife warning
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H701, p. 501, "The Married Man" (1 text, 1 tune)
ST HHH701 (Full)
Roud #9465
File: HHH701

Married Man's Blues

DESCRIPTION: Singer is ready to leave his wife and boy after he "gave ten years." His wife "just hollers all the time." "I'm going out west and I'm never coming back So you'll never see me any more."

AUTHOR: unknown
EARLIEST DATE: 1925 (StuffDreams1)
KEYWORDS: shrewishness marriage farewell home parting rambling separation travel nonballad children wife
FOUND IN:
Roud #21347
RECORDINGS:
Wade Ward, "Married Man's Blues" (on StuffDreams1)
File: RcMaMaBl

Married to a Mermaid

DESCRIPTION: Farmer loves a knight's daughter, the knight has him pressed. At sea the farmer falls overboard. As his comrades look for him he pops up and tells them how he found and then married a mermaid. The sailors wish him well. Choruses of "Rule Britannia."

AUTHOR: unknown
EARLIEST DATE: 1870 (Broadside, Bodleian library)
KEYWORDS: sailor mermaid/man pressgang farming marriage
FOUND IN: Britain US
REFERENCES (2 citations):
Harlow-ChantyingAboardAmericanShips, pp. 174-176, "Married to a Mermaid" (1 text, 1 tune)
Hugill-SongsOfTheSea, p. 184, "Married to a Mermaid" (1 text, 1 tune)
Roud #9143
CROSS-REFERENCES:
cf. "Rule Britannia" (tune and chorus)
cf. "Down in the Diving Bell (The Mermaid (II))" (theme of marrying a mermaid)
NOTES [169 words]: This was obviously based on "Rule Britannia," keeping the tune and popular chorus and replacing all the other text. According to contemplator.com it was credited in the "Scottish Student's Handbook" to "A.J.C." and also appeared in Toser's "Sailor's Songs of Chanties." It seems to have been made popular by [music hall performer] Arthur Lloyd (1839-1904) but I could find no indication that he was responsible for the words. One of the Bodleian broadsides state that it was sung to the tune of "The Revelers." - SL

n a strange semi-folkloric note, J. R. R. Tolkien is said to have translated a traditional song called "The Mermaid" into Old English (Christina Scull & Wayne G. Hammond, The J. R. R. Tolkien Companion and Guide: Reader's Guide, Houghton Mifflin, 2006, p. 769). The one line quoted ("It was in the broad Atlantic") appears to be from "Married to a Mermaid" instead of Child 289, but I can't imagine where Tolkien would have found that, and we know that Tolkien knew the Child collection well. - RBW
Marrowbone Itch, The
DESCRIPTION: "Look out, boys, better watch your hands, Joe's got the itch... That marrowbone itch is a-killing me." "That marrowbone itch... You have to scratch it day and night." It makes the hands crack; many people have caught it
AUTHOR: unknown
EARLIEST DATE: 1937 (Lomax/Lomax-OurSingingCountry)
KEYWORDS: disease nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 110-111, "The Marrowbone Itch" (1 text, 1 tune)
Roud #15605
File: LxSi110

Marrowbones [Laws Q2]
DESCRIPTION: An old wife goes to the doctor for a potion to blind her husband. The doctor suggests (eggs and) marrowbones. He says he wishes to die and asks her to push him off a cliff. As she runs to do so, he steps aside. She drowns; he says he cannot see to help
AUTHOR: unknown
EARLIEST DATE: 1874 (quoted in Mark Twain, _Life on the Mississippi_)
KEYWORDS: suicide trick drugs death
FOUND IN: US(Ap,MA,MW,NE,Ro,SE,So) Britain(England(Lond,South),Scotland)
Canada(Mar,Newf,Ont) Ireland
REFERENCES (56 citations):
Laws Q2, "The Old Wife of Slapsadam (The Wily Auld Carle; The Old Woman in Dover; etc.)"
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #13, p. 1, "The Wily Auld Carle" (1 text)
Greig/Duncan2 318, "The Wife o' Kelso" (11 texts, 7 tunes)
Gatherer-SongsAndBalladsOfDundee 68, "The Wife o' Dundee" (1 text, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 237-239, "Johnny Sands" (2 texts, but only the second, with no letter, is this piece)
Randolph 754, "Johnny Sands" (2 texts, 2 tunes, but the "A" text goes with "Johnny Sands" [Laws Q3] while the "B" text belongs with this piece)
Lomax/Lomax-OurSingingCountry, pp. 176-178, "The Rich Old Lady" (1 text, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 239-240, "A Cruel Wife" (1 text)
Eddy-BalladsAndSongsFromOhio 30, "An Old Woman's Story" (1 text)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 151-152, "The Old Woman from Slab Cty" (1 text)
McIntosh-FolkSongsAndSingingGamesOfIllinoisOzarks, pp. 35-36, "Old Woman in Slab City" (1 text, 1 tune)
Wolford-ThePlayPartyInIndiana, pp. 93-94=Wolford/Richmond/Tillson-PlayPartyInIndiana, p. 232, "There Was An Old Woman in Ireland" (1 text, 1 tune, a short text, converted into a playparty, with only a few words of this song)
Flanders/Olney-BalladsMigrantInNewEngland, pp. 13-14, "The Drowning Lady (The Witch Song)" (1 fragment, 1 tune, which might be either "Marrowbones" or "Johnnie Sands")
Linscott-FolkSongsOfOldNewEngland, pp. 255-258, "The Old Woman in Dover" (1 text, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 141, "The Old Woman from Boston" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 55, "The Rich Old Lady" (3 texts, 3 tunes)
Peacock, pp. 261-264, "Eggs and Marrow-Bones" (2 texts, 2 tunes)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 357-359, "There Lived an Old Woman in Dover (Eggs and Marrow Bones)" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 113, "A Cruel Wife" (1 text, 1 tune)
Karpeles-FolkSongsFromNewfoundland 39, "The Rich Old Lady" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, p. 122, "Marrow Bones" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 73, "Marrow Bones" (1 text, 1 tune)
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 109-110,243, "Cheese and Marrowbones" (1 text, 1 tune)
text, 1 tune)
Ives-21FolksongsFromPrinceEdwardIsland, pp. 75-77,84, "There Was an Old Woman in Our Town" (1 text, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 16, "There Was an Old Woman" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 182, "The Old Woman's Blind Husband" (2 texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 182, "The Old Woman's Blind Husband" (2 excerpts, 2 tunes)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 44, "The Old Woman" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 103, "She Loved Her Husband Dearly" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, p. 110, "The Cruel Wife" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 207-209, "The Old Woman From Ireland" (1 text, 1 tune)
Brewster-BalladsAndSongsOfIndiana 60, "An Old Woman's Story" (1 text)
Peters-FolkSongsOutOfWisconsin, p. 172, "There Was an Old Woman in London" (1 text, 1 tune)
Carey-MarylandFolkLegendsAndFolkSongs, pp. 101, "Old Woman from Ireland" (1 text)
Doerflinger-SongsOfTheSailorAndLumberman, p. 281, "The Wife of Kelso (The Wily Auld Carle)" (1 text, 1 tune)
Sharp/Karpeles-EightyEnglishFolkSongs 51, "The Rich Old Lady" (1 text, 1 tune)
Reeves/Sharp-TheldiomOfThePeople 99, "There Was an Old Woman" (2 texts)
Lomax-FolkSongsOfNorthAmerica 274, "The Rich Old Lady" (1 text, 1 tune)
Chase-AmericanFolkTalesAndSongs, pp. 130-131, "The Rich Old Lady" (1 text, 1 tune -- with a second verse created by Chase)
Hubbard-BalladsAndSongsFromUtah, #121, "The Old Woman of Clinton" (2 texts, 2 tunes)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H174, p. 507, "The Auld Man and the Churnstaff" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 88, "Marrowbones" (1 text, 1 tune)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 70, "The Wee Woman in Our Town" (1 text, 1 tune)
Morton/Maguire-ComeDayGoDayGodSendSunday 35, pp. 89-90,121,170, "Marrow Bones" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 208, "The Old Woman of Blighter Town" (1 text, 1 tune)
Karpeles-TheCrystalSpring 114, "Marrow Bones" (1 text, 1 tune)
Williams-Wiltshire-WSRO Wt 417, "Old Woman of Hyslop Town" (1 text)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #82, "Marrowbones" (1 text, 1 tune)
Cox-FolkSongsSouth 157, "An Old Woman's Story" (1 text)
Bush-FSofCentralWestVirginiaVol5, pp. 58-59, "The Old Woman of Slapsdam/The Old Lady from Dover/The Rich Old Lady" (2 texts, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 148-149, "A Blind Man He Can See" (1 text, 1 tune)
Boette-SingaHipsyDoodle, "Singa Hipsy Doodle" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 144-145, "There Was an Old Lady" (1 text)
Silber/Silber-FolksingersWordbook, p. 173, "Eggs And Marrowbones" (1 text)
DT 344, MARBONES* MARBONE2* MARBONE3* MARBONE4 MARBONE5 MARBONE6*
Roud #183
RECORDINGS:
Horton Barker, "There Was an Old Lady" (on Barker01)
Harry Cox, "Marrowbones" (on HCox01)
Betty Garland, "Love My Darlin' O" (on BGarland01)
Frank Hillier, "The Old Woman of Blighter Town" (on FSBFTX19)
Leonard Hulan, "Eggs and Marrow-Bones" (on PeacockCDROM) [one verse only]
Jimmy Knights, "Marrowbones" (on Voice06)
A. L. Lloyd, "Tigery Orum" (on Lloyd01)
John Maguire, "Marrowbones" (on IRJMaguire01)
Red Mick McDermott, "Marrowbones" (on IRHardySons)
Lawrence Older, "Woman from Yorkshire" (on LOlder01)
Ken Peacock, "Woman from Dover" (on NFKPeacock)
Wesley Smith, "Cheese and Marrowbones" (on MREIves01)

CROSS-REFERENCES:
cf. "Johnny Sands" [Laws Q3]
cf. "The Keach in the Creel" (tune, according to Greig/Duncan2)

ALTERNATE TITLES:
Eggs and Marrowbones
Old Woman from Wexford

Dover

NOTES [253 words]: At one time witches were killed by drowning, and Flanders and Olney connect their fragmentary text (which mentions only the drowning and the husband pushing the wife in) with this phenomenon.

Mark Twain quotes a fragment of this piece in Life on the Mississippi.

The Catskills version has a peculiar ending in which the lady swims to the other shore and survives. Much as we would like this to be a feminist touch, it seems more likely that it was a lapse of memory.

Sam Henry had a text in which the man eventually rescued her. Pamela Reinagel points out to me that this is also true in Sarah Makem's version. Perhaps there was an onlooker around somewhere? Interesting that both versions with this trait are from Ireland.

Captain Francis Grose, A Classical Dictionary of the Vulgar Tongue, edited (and expanded) by Eric Partridge, 1931 (I use the 1992 Dorset edition), p. 229, notes that "marrow bones" are a nickname for the knees, and mentions a folk derivation from "Mary's bones." Partridge adds a mention of the "marquess of marrowbones" as a lackey. I don't know if any of these have any significance to the song.

A number of editors confuse "Johnny Sands" [Laws Q3] and "Marrowbones" [Laws Q2]. They obviously have thematic similarity, and probably have exchanged parts. But the "gimmick" is different in each case; there seems no doubt that they are now separate songs. - RBW

Ives-DriveDullCareAway-PrinceEdwardIsland and Ives-21FolksongsFromPrinceEdwardIsland are the same July 15, 1963 performance. - BS

Last updated in version 6.0

File: LQ02

Mars Forevermore

DESCRIPTION: "Well now, brave boys, we're off to the main, Roar, Agamemnon, roar, To load our ships with the dollars of Spain, Mars forevermore!" Thirty French and Spanish ships are at sea, but they will have reason to remember 1805. The British will defeat them

AUTHOR: unknown

EARLIEST DATE: 1987 (Browne-FolkSongsOfOldHampshire)

KEYWORDS: war battle nonballad

FOUND IN:

REFERENCES (1 citation):
Browne-FolkSongsOfOldHampshire, pp. 72-74, "Mars for Evermore" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Roll, Alabama, Roll" (form)

NOTES [35 words]: Although this is based on an event (Trafalgar) that predates the American Civil War, I can't help but think that it's based on "Roll, Alabama, Roll," or some related piece. The tune and form are both similar. - RBW

Last updated in version 5.0

File: BrHa072

Marseillaise, La

DESCRIPTION: French language: "Allons, enfants de la Patrie! Le jour gloire est arrive!" The listeners are urged to fight for France and freedom, and drive foreigners off French soil

AUTHOR: Rouget de Lisle

EARLIEST DATE: 1792 (sheet music)

KEYWORDS: patriotic France nonballad

FOUND IN: France

REFERENCES (7 citations):
Wolf-AmericanSongSheets, #1384-#1386, p. 94, "La Marseillaise" (2 references, plus six various
Martha Dexter

DESCRIPTION: Young Martha Dexter and her niece set out to visit the niece's mother. When they come to the river, the water is high and Martha's excitable horse throws her. She drowns. When her body is found at last, the family mourns

AUTHOR: unknown

EARLIEST DATE: 1910 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: death river drowning horse mourning

HISTORICAL REFERENCES:
Aug 1, 1824 - Death of Martha Decker near what is now Wilawanna, Pennsylvania

FOUND IN: US(MA,So)

REFERENCES (2 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 417-418, "Martha Dexter" (1 text)
Bronner/Eskin-FolksongAlivePart1 29, "Martha Deckert" (1 text, 1 tune)

Roud #4134

CROSS-REFERENCES:
cf. "Ballad of the Drover (Death of Harry Dale)" (theme)
cf. "The Mother's Malison, or Clyde's Water" [Child 216] (theme)

NOTES [76 words]: This is item dG34 in Laws's Appendix II.

My first reaction, upon reading the first half-dozen stanzas in Belden-BalladsSongsCollectedByMissourFolkloreSociety, was that this is basically a variant of a "Marian
Parker" ballad. It has that same cloying feel. But, of course, the song is based on an earlier event, and it takes a different direction at the end. The similarity is presumably due simply to the way semi-professional balladeers treat children. - RBW

Last updated in version 3.5
File: Beld417

**Marthy Had a Baby**

DESCRIPTION: "Marthy had a baby, and she said 'twas mine." "It must have been the walker's [walking boss's], 'cause it had blue eyes." "The walker couldn't stand to hear the baby cry." "Me an' my buddy stared lopin' down the road."

AUTHOR: unknown
EARLIEST DATE: 1936 (collected from Roscoe McLean)
KEYWORDS: baby bastard prison father mother
FOUND IN: US(SE)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 385-386, "Marthy Had a Baby" (1 text, 1 tune)
Roud #15586
File: LoSi385

**Marthy Wept (Mary Wept and Marthy Moaned)**

DESCRIPTION: "Marthy wept and Mary moaned, A-weeoing on a willow tree -- tree -- tree, Don't you know? A-weeping...." "What did you do with my Lord? I left him on the other shore." "What did you do with that sinful man...."

AUTHOR: unknown
EARLIEST DATE: 1932 (Henry, collected from Mrs. Samuel Harmon)
KEYWORDS: religious Jesus burial
FOUND IN: US(Ap)
REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, p. 190, "Marthy Wept" (1 text)
Roud #12123
CROSS-REFERENCES:
cf. "We're All Surrounded" (lyrics)
NOTES [88 words]: The reference to "Martha wept and Mary cried" is presumably a reference to the sisters of Lazarus who mourned over their brother in John 11. The mention of a willow is not directly related to Jesus; the word "willow" is not even used in the King James New Testament. The reference is probably to Psalm 137. The question, "What did you do with my Lord?" seems to be an allusion to John 20:15. The question "What did you do with that sinful man" isn't ever asked in that form, though there are plenty of warnings to sinners. - RBW

File: MHAp190

**Martin Said To His Man**

DESCRIPTION: The singer says s/he saw various animals performing various activities, some of which are impossible or unlikely (E.g. "Saw a crow flying low"; "Saw a mule teachin' school"). In some versions, the narrator(s) are drunk, competing to tell the tallest tale.

AUTHOR: unknown
EARLIEST DATE: 1609 (Deuteromelia; registered as a ballad 1588)
KEYWORDS: contest drink lullaby nonballad nonsense paradox talltale animal bug
REFERENCES (18 citations):
Kinloch-TheBalladBook XIV, pp. 50-54, "The Man in the Moon" (1 text)
Greig/Duncan8 1703, "I Saw a Sparrow" (1 text plus a single verse on p. 401, 1 tune)
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #10, pp. 125-126, "Soo Sewin' Silk" (1 text, 1 tune)
Reeves/Sharp-TheldiomOfThePeople 109, "Well Done Liar" (1 text)
Randolph 445, "Johnny Fool" (2 texts)
Roud #473

RECORDINGS:
Martha Hall, "Kitty Alone" (on MMOK, MMOKCD)
Lizzie Higgins, "Soo Sewin' Silk" (on LHiggins01)

CROSS-REFERENCES:
cf. "Gossip Joan (Neighbor Jones)" (theme)

ALTERNATE TITLES:
Who's the Fool Now?
Old Blind Drunk John
Fooba-Wooba John

NOTES [616 words]: Referred to in Dryden's 1668 play "Sir Martin Mar-all, or the Feign'd Innocence" (act IV). It seems to have been very popular in the century prior to that.
Hyder E. Rollins, An Analytical Index to the Ballad-Entries (1557-1709) In the Register of the Company of Stationers of London, 1924 (I use the 1967 Tradition Press reprint with a new Foreword by Leslie Shepard), p. 146, #1681, gives the Stationer's Register entry for this as "Martyn said to his man, who is the foole now," printed November 9, 1588 by Thomas Orwin.
Rollins notes, in addition to Dryden's citation, that the title is used in Anthony Brewer's "Love-Sick King," Act III, and that someone named Collier in Notes & Queries, second series, XII, 143, connected this with someone by the name of Martin Skinck.
The American versions can generally be told by their narrative pattern, "(I) saw a () (doing something)," e.g. "Saw a crow flying low," "Saw a mule teaching school," "Saw a louse chase a mouse," "Saw a flea wade the sea."
The versions under the title "Kitty Alone" are sometimes a mix of this and "Frog Went A-Courting"; the first such text seems to have been in Gammer Gurton's Garland (1784), which has clearly a "Frog" plot but the form (and some of the exaggerations) of this piece.
I'm sure there are some who have argued that the ancient English "Martin Said To His Man" is not the same as the modern American texts. But there is continuity of verses, believe it or not, and the theme never changes. And there is no way to draw a dividing line.
There is a similar if not identical song that is even older than the "Martin" versions, which I was sorely tempted to lump with this. In the famous Richard Hill manuscript (Oxford, MS. Balliol College 354; see "MSRichardHill" in the Bibliography), folio 54 contains this lyric
I sawe a stokfysshe drawynge a harow,
and a-noder dryveng a bowe,
and a saltfysshe shoteyng an arow,
I will have e whetstone, and I may.

I sawe an egg eating a [mag]pie.
Give me drink, my mouth is dry,
Yet ys not long syth I made a lye
I will have e whetstone, and I may.
I.e.
I saw an egg eating a [mag]pie.
Give me drink, my mouth is dry,
Yet [it] is not long since I made a lie,
I will have the whetstone, and I may.

References for this song include:
Martin, Tim, and Dan

DESCRIPTION: "Come all ye hustling chanty boys, a lesson take from me; Work steady in the lumber woods and don't go on a spree." The singer advises saving to buy a farm; he recalls learning to work as a logger. Chorus: "Martin, Tim, and Dan, Barney, Pat, and Sam...."

AUTHOR: unknown
EALEST DATE: 1934 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)
KEYWORDS: logger lumbering farming work moniker
FOUND IN: US(MW)
REFERENCES (1 citation):
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 116, "Martin, Tim, and Dan" (1 short text)
ST GC116 (Partial)
Roud #3698

NOTES [25 words]: This may be related to some other lumbering song, but with only two verses and an easily-modified chorus, it will be very difficult to identify. - RBW

File: GC116

Martinmas Time

DESCRIPTION: A troop of soldiers forces farmer's daughter to promise she will come to their quarters that night. She arrives in disguise, but the quartermaster sends her away. She leaves her garters and ribbons tied to the gates to prove she'd been there.

AUTHOR: unknown
EALEST DATE: 1905 (Greig/Duncan1)
LONG DESCRIPTION: Troop of soldiers forces farmer's daughter to promise she will come to their quarters that night; she has her hair cut off and dresses in men's clothes. She goes to the soldiers' quarters, asking for lodgings for another troop of soldiers, but the quartermaster sends her away, saying there is no more room. She persists; he gives her money, for "tonight there comes a wench." She leaves her garters and ribbons tied to the gates to prove she'd been there, then blows a whistle, saying "you're not for a girl at all," and goes home in triumph

KEYWORDS: sex rape trick soldier cross-dressing disguise escape
FOUND IN: Britain(England(North),Scotland)
REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #84, p. 2, "It Fell Aboot the Mart'mas Time" (1 text)
Greig/Duncan1 161, "The Irish Dragoons" (16 texts, 10 tunes)
Ord-BothySongsAndBallads, pp. 308-309, "It Fell About the Martinmas Time" (1 text)
DT, MARTINMA*
Mary Acklin (The Squire's Young Daughter) [Laws M16]

DESCRIPTION: The father of a girl secretly sees her giving a ring to her sweetheart. He confines the girl and arrests the singer for robbery. The girl pleads for her lover and, rather than being transported, he is freed. The two marry and settle down

AUTHOR: unknown

EARLIEST DATE: 1916 (Gray-SongsAndBalladsOfTheMaineLumberjacks)

KEYWORDS: ring robbery prison reprieve marriage love

FOUND IN: US(NE) Canada(Mar,Newf) Ireland

REFERENCES (7 citations):
- Laws M16, "Mary Acklin (The Squire's Young Daughter"
- Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 93, "The Squire's Young Daughter" (1 text, 1 tune)
- Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 82-84, "Mary Acron" (1 text)
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H30b, pp. 437-438, "Young Mary of Accland (a)"; H721, p. 438, "Young Mary of Accland (b)" (2 texts, 1 tune)
- Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 110-111, "Mary Acklin" (1 text)
- Mackenzie-BalladsAndSeaSongsFromNovaScotia 40, "Mary Riley" (1 text)

DT 581, MARYRILY

Mary Ambree

DESCRIPTION: Mary disguises herself to join her lover's regiment. When he is slain, she becomes an officer. She leads her men bravely, but is at last captured when her supply officer betrays her. Threatened with death by the enemy, she reveals her sex and is spared

AUTHOR: probably William Elderton

EARLIEST DATE: 1629 (broadside; see notes)

KEYWORDS: war cross-dressing disguise battle reprieve

FOUND IN:

REFERENCES (5 citations):
- Hales/Furnival-BishopPercysFolioManuscript, volume I, pp. 515-519, "Marye Aumbree" (1 text)
- Percy/Wheatley-ReliquesOfAncientEnglishPoetry II, pp. 232-237, "Mary Ambree" (2 text, one from the Folio manuscript and one touched up by Percy for the _Reliques_)
- Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 158-161, "Mary Ambree" (1 text)
- Quiller-Couch-OxfordBookOfBallads 165, "Mary Ambree" (1 text)
- Olson-BroadsideBalladIndex, ZN468, "Captains courageous"; ZN2826, "When captains courageous, whom death could not daunt"

ST OBB165 (Partial)

CROSS-REFERENCES:
Mary and Martha

DESCRIPTION: "Mary and Martha just gone along (x3), To ring them charming bells." "Crying, free grace and dying love, To ring them...." "Oh! way over Jordan...." "The preacher and the elder just gone along...." "My father and mother's just gone along...."

AUTHOR: unknown

EARLIEST DATE: 1887 (College Songs)

KEYWORDS: religious love

FOUND IN: US

REFERENCES (2 citations):
- Jolly-Miller-Songster-5thEd, #129, "Mary and Martha" (1 text)
- ADDITIONAL: Henry Randall Waite, _College Songs: A Collection of New and Popular Songs of the American Colleges_, new and enlarged edition, Oliver Ditson & Co., 1887, p. 61, "Mary and Martha" (1 text, 1 tune) (p. 128 in the 1876 edition)

ST ColS061 (Full)
Roud #4989
File: ColS061
DESCRIPTION: "Oh fare thee well, my own true love, Oh fare thee well my dear, For the ship is waiting and the wind blows free, And I am bound away to the sea, Mary Ann." The singer compares his pain at parting to that of a mourning dove or a lobster in a pot

AUTHOR: unknown
EARLIEST DATE: before 1860 (broadside, LOCSinging as110580)
KEYWORDS: sailor separation love sea floating verses
FOUND IN: Canada(Que) US(Ap,MA,SE) Britain(England(South))

REFERENCES (10 citations):
Williams-Wiltshire-WSRO Gl 147, "Farewell to Mary Ann" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 300, "My Martha Ann" (1 text)
Fowke/Johnston-FolkSongsOfCanada, pp. 142-143, "Mary Ann" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 48, "Mary Ann" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 75, "Mary Ann" (1 text, 1 tune)
Henderson-VictorianStreetBallads, p. 61, "My Mary Ann" (1 text)
Heart-Songs, p. 246, "My Mary Anne" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 147, "Mary Ann" (1 text)
Thatcher-ColonialMinstrel-Songsters, pp. 176-177, "My Mary Anne" (1 text, from the "Victoria Songster"; the text does not claim to be by Thatcher; it appears he added a few verses, e.g. comparing Mary Anne to a pumpkin and a calf "its nussin' days")

DT MARYAN *
Roud #4438

BROADSIDES:
Bodleian, Johnson Ballads 1111, "My Mary Ann," A. Ryle and Co. (London), 1845-1859; also Firth c.12(366), Firth c.12(368), "My Mary Ann"
LOCSinging, as110580, "Our Mary Ann," J. Andrews (New York), 1853-1859; also sb30400b, "Our Mary Ann"; as109170, "My Mary Ann"; Harding B 15(288b), "My Mary Anne"

CROSS-REFERENCES:
cf. "Who Will Shoe Your Pretty Little Foot" (floating lyrics) and references there
cf. "Fare You Well, My Own True Love (The Storms Are on the Ocean, The False True Lover, The True Lover's Farewell, Red Rosy Bush, Turtle Dove)" (lyrics)
cf. "The Lass of Roch Royal" [Child 76] (lyrics)

ALTERNATE TITLES:
Ten Thousand Miles

NOTES [304 words]: Cazden et al report that the distinct subtext of "pretty little foot" group "...was written by stageman Barney Williams to a variant of the traditional tune, ascribed to M. Tyle. It was published as sheet music in Baltimore during 1856...." The ascription to Tyte also appears in Heart-Songs.

Don Duncan reports of this version, "The melody is clearly related to the version re-popularized by Ian & Sylvia; Revels lists it in their songbook as having been collected by Marius Barbeau from a Canadian who had learned it from an Irish sailor "around 1850." I&S's "lobster/bluefish" verse is from the Williams version, which apparently was a bit of a spoof; the fourth verse is downright funky:
The pride of all the produce rare,
That in our garden grow'd
Was punkins, but none could compare
In angel form to my Mary Ann,
In angel form to my Mary Ann.
The Library of Congress has at least three song sheets (that is, I found three, one published in Baltimore and two in New York) in their American Memory 19th century song sheets collection... These have almost identical lyrics to the original, but rather than repeating the final line of each verse (as the original did) they use the first verse as a chorus. "Our Mary Ann," by de Marsan in New York... identifies it as a minstrel song." It is likely that some badly worn down versions of this song are filed with "Fare You Well, My Own True Love (The Storms Are on the Ocean, The False True Lover, The True Lover's Farewell, Red Rosy Bush, Turtle Dove)"; the latter song is a catch-all for songs of this type that don't mention Mary Anne or have the Roch Royal plot. - RBW

Mary Anne Mcguinan

DESCRIPTION: Mary Anne Mcguigan: if your "pritties" are good you must spray them again with bluestone. John James leads the dance with her and buys her a blouse of silk. Who will help her fix her house and thresh her oats? She is "swiggin" her porter.

AUTHOR: unknown

EARLIEST DATE: 1979 (Tunney-StoneFiddle)

KEYWORDS: farming dancing drink humorous nonballad clothes home

FOUND IN: Ireland

REFERENCES (1 citation):
Tunney-StoneFiddle, p. 68, "Mary Anne Mcguinan" (1 text)

Roud #17843

NOTES [307 words]: Each verse is independent of the others and of the chorus. Bluestone is sprayed as a potato fungicide. - BS

"Bluestone" in this case is not lapis lazuli, which is sometimes called by that name, but rather copper (II) sulfate, or chalcanthite, a copper mineral (CuSO $_5$H$_2$O), also known as blue vitriol. According to Emsley, p. 124, "Copper in the form of Bordeaux mixture(a blue gelatinous suspension of copper sulfate and lime in water) was one of the first agrochemical pesticides, developed to control downy mildew on vines."

Heiserman, p. 120, says that "Copper(II) sulfate, CuSO$_4$, is the best known and most popular of the copper compounds. It is a white crystal in its pure, anhydrous (waterless) form. It is better known in its pentahydrate form, CuSO$_4$・H$_2$O, which is a deep blue crystal. Sometimes called blue vitriol, the primary commercial applications of hydrated copper sulfate are in fungicides and algicides, and in ink pigments."

Schwarz, p. 69, notes that copper sulfate was first used on grapes to discourage theft, but that Pierre-Maris-Alexis Millardet, a professor of botany at Bordeaux, observed that the material also prevented the growth of fungus. He went on to offer Bordeaux mixture as the first widely-used fungicide. (Had it been on the market in the 1840s, it could perhaps have prevented the Irish potato famine, according to Coogan, p. 54 -- but although some of the antifungal effects were discovered in the 1840s, it was not until 1882 that Bordeaux mixture was marketed.) It is also used to clarify and purify swimming pools.

Schwarz also makes the ironic note that copper sulfate is no longer sold in home chemistry sets because it is considered dangerous -- but it is still sold to organic farmers who are allowed to use it as a fungicide!

For another song involving bluestone, see "Sergeant Neill." - RBW

Bibliography

- Schwarz: Joe Schwarz, Dr. Joe & What You Didn't Know: 177 Fascinating Questions & Answers about the Chemistry of Everyday Life, ECW press, 2003

Mary Arnold the Female Monster

DESCRIPTION: Mary Arnold, for reasons unknown, decides to blind her baby by covering its eyes with beetles held in walnut shells. Her deed is discovered, and she is sentenced to transportation

AUTHOR: unknown

EARLIEST DATE: 1888 (Ashton)

KEYWORDS: mother children injury disability transportation
Mary Blain

DESCRIPTION: "I wish I were in Ireland, And sitting in my chair, And in my hand a glass of wine, And by my side my dear." "Oh, then, farewell, poor Mary Blain, Oh, do take care of yourself, my dear..." The singer promises to come back, and praises her great beauty

AUTHOR: unknown
EARLIEST DATE: 1937 (Hudson-FolkTunesFromMississippi)
KEYWORDS: beauty love separation nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Hudson-FolkTunesFromMississippi 3, "Mary Blain" (1 text, 1 tune)
Roud #4454
File: HudT003

Mary Celestia, The

DESCRIPTION: "The Mary Celeste she runned ashore, She _did_, she _did_, She'll never run the block no more, No more, no more!"

AUTHOR: unknown
EARLIEST DATE: 1890 (JournalOfAmericanFolklore, Bolton)
KEYWORDS: Civilwar crime commerce sea ship wreck
HISTORICAL REFERENCES:
Sep 9, 1864 - "The blockade running steamer Mary Celestia, from Wilmington, N.C., via Bermuda, for Nassau, sunk off the south of Bermuda" (_The Troy (NY) Daily Whig_ (Sep. 15, 1864)). The cargo was munitions and bacon (Northern Shipwrecks Database)

FOUND IN: Bermuda
REFERENCES (1 citation):
JournalOfAmericanFolklore, H. Carrington Bolton, "Gombay, a Festal Rite of Bermudian Negroes", Vol. 3, No. 10 (Jul-Sep 1890), p. 224, "The Mary Celeste" (1 text)
NOTES [126 words]: The description is all of Bolton's text.
Writing in 1890, Bolton says, "About twenty-five years ago an old negro rejoicing in the soubriquet of 'Blind Isaac' used to go about the islands from house to house in quest of copper coins, and singing songs of his own composition;... During the years 1862-64, when exciting and profitable ventures in blockade-running made the port of St. George a scene of great activity, Blind Isaac used to sing about a vessel that was wrecked on the south shore: - 'The Mary Celeste ...' emphasizing the sentiment by striking the ground at each did with a thick stick.
The Mary Celestia is one of Bermuda's popular SCUBA wreck-diving sites. It is not the Mary Celeste found deserted in the Azores; that was in 1872. - BS
Last updated in version 5.3
File: JAFMaCel

Mary for the Love of Thee (Ay, Ay, Ay, Ay)

DESCRIPTION: "Mary, for the love of thee, Blythe and glad may we be, And I shall sing...." "The first joy was sent to thee, When Gabriel greeted thee." And so through the five Joys of Mary.
Chorus: "Ay, Ay, Ay, Ay, Gaude celi domina"

AUTHOR: unknown
EARLIEST DATE: before 1537 (Richard Hill MS., Balliol Coll. Oxf. 354, folio 165b)
KEYWORDS: religious nonballad MiddleEnglish
FOUND IN: Britain(England)
REFERENCES (8 citations):
Greene-TheEarlyEnglishCarols, #232, pp. 164-165, "(no title)" (3 texts)
Brown/Robbins-IndexOfMiddleEnglishVerse, #2098
Mary from Dungloe

DESCRIPTION: The singer is leaving Donegal and Mary from Dungloe for America. "It was your cruel father" that drove him from her but he plans to return. "I wished I was in sweet Dungloe and seated on the grass And by my side a bottle of wine and on my knee a lass"

AUTHOR: unknown
EARLIEST DATE: 1913 (OLochlainn-IrishStreetBallads)
KEYWORDS: courting separation America Ireland floatingverses father
FOUND IN: Ireland
REFERENCES (2 citations):
OLochlainn-IrishStreetBallads 75, "Mary from Dungloe" (1 text, 1 tune)
DT, MARYDNGL*
Roud #3001
CROSS-REFERENCES:
cf. "Bowling Green" (floating verse)
cf. "Shady Grove" (floating verse)
NOTES [30 words]: The Digital Tradition lists this to the tune of "The Star of the County Down." The version I've heard (admittedly from The Irish Rovers) isn't quite that, but it may be a variant. - RBW

File: OLoc075

Mary Glennie

DESCRIPTION: "Marie Glennie she was there Dressed up like ony doo And aye as she gaed thro' the reel, Says Sandy I'm for you"

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan3)
KEYWORDS: dancing
FOUND IN: Britain(Scotland(Aber))
Mary Had a Baby

DESCRIPTION: "Mary had a baby, oh Lord... People keep a-coming and the train done gone." "What did she name him?" "She named him Jesus." "Where was he born?" "Born in a stable." "Where did they lay him?" "Laid him in a manger"

AUTHOR: unknown

EARLIEST DATE: 1953 (R. C. Seeger, American Folk Songs for Christmas)

KEYWORDS: Christmas childbirth Jesus religious

FOUND IN:

REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 375, "Mary Had A Baby" (1 text)
DT, MARYBABY

RECORDINGS:
Pete Seeger, "Mary Had a Baby" (on PeteSeeger37, PeteSeeger42)

File: FSWB375B

Mary Had a Little Lamb

DESCRIPTION: "Mary had a little lamb whose fleece was white as snow." Surely you know the rest....

AUTHOR: Words: Sarah Josepha Hale

EARLIEST DATE: 1830 ("Poems For Our Children"); a version with music credited to Lowell Mason was published in 1831 in "Juvenile Lyre or Hymns and Songs"

KEYWORDS: animal children

FOUND IN: US(So)

REFERENCES (10 citations):
Randolph 360, "Mary Had a Little Lamb" (1 text, 1 tune, with some unusual words in the first verse) Opie/Opie-OxfordDictionaryOfNurseryRhymes 341, "Mary had a little lamb" (1 text) Baring-Gould-AnnotatedMotherGoose #174, pp. 127-128, "(Mary had a little lamb)" Jack-PopGoesTheWeasel, p. 128, "Mary Had a Little Lamb" (1 text) Dolby-OrangesAndLemons, p. 106, "Mary Had a Little Lamb" (1 text) Heart-Songs, p. 345, "Mary Had a Little Lamb" (1 text, 1 tune)

Fuld-BookOfWorldFamousMusic, pp. 354-355, "Mary Had a Little Lamb"

cf. Greenway-AmericanFolksongsOfProtest, pp. 51-52, "Mary's Little Lot" (1 text)

DT, (MARYLAM2* -- if you're broad-minded about what constitutes a version)


Roud #7622

CROSS-REFERENCES:

"Mary Had a William Goat" (tune & meter)
"Mary Had a Little Watch" (form)
"Goodnight Ladies" (partial tune)
"Mary's Little Lamb" by Commodore Jones (in which Mary raises various lambs, which won't follow her and get eaten; she fights the lamb over its wool, etc.)
SAME TUNE:
Mary's Little Lot/Mary Had a Little Lot ("Mary had a little lot, The soil was very poor, But she had it all the same And struggled to get more") (by Mary C. Hudson) (Greenway-AmericanFolksongsOfProtest, pp. 51-52; Foner, p. 260)
Mary Had a William Goat (File: San336)
Mary Had a Little Watch (File: NJF171MH)
A Retrospect ("Freshman has a little cane, a little cane, a little cane") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 117)
NOTES [158 words]: Reported to be based on a true story. Which seems likely enough; who would make up something so trite?
The Baring-Goulds report a variant by "modern teenager[s]": The response to "Mary had a little lamb" is "And was the doctor ever surprised!"
According to John Julian, editor, _A Dictionary of Hymnology_, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), p. 481, the author's biography is as follows:
Hale, Sarah Josepha, nee Buell, b[orn] at Newport, New Hampshire, 1795, and married to David Hale, a lawyer, who died in 1822. Mrs. Hale edited _The Ladies' Magazine_, Boston, from 1828; and Godey's _Ladies' Book_, Phila[delphia], from 1837, besides publishing several works. Her ymn, "Our Father in heaven, we hallow Thy name" (The Lord's Prayer), appeared in Maron & Green's _Church Psalmody_, 1831, No. 553, in 2 st[anzas] of 8 l[ines]. Mrs. Hale, who was a member of the Protestant Episcopal Church, d[jied] in 1879. - RBW
Last updated in version 6.1
File: R360

Mary Had a Little Watch
DESCRIPTION: "Mary (Patty, etc.) had a little watch, She swallowed it one day, So now she's taking castor oil To pass the time away. But as the time went on and on, The watch refused to pass, So if you want to know the time, Just look up Mary's ass."
AUTHOR: unknown
EARLIEST DATE: 1927 ("Immortalia")
KEYWORDS: derivative humorous
FOUND IN: US(SE)
REFERENCES (1 citation):
NorthCarolinaFolkloreJournal, George W. Boswell, "Humor from the Kentucky Hills," Vol. XVII, No. 2 (Nov 1969), p. 75, "Little Patty Had a Watch" (1 text, with only the first half of the Immortalia version quoted in the description)
Roud #7622
CROSS-REFERENCES:
cf. "Mary Had a Little Lamb" (form)
NOTES [31 words]: Roud lumps this with "Mary Had a Little Lamb," from which it is clearly derived. But I would clearly distinguish them -- despite the "unprintable" second half, this is genuinely clever. - RBW
Last updated in version 6.1
File: NJF171MH

Mary Had a William Goat
DESCRIPTION: "Mary had a William goat, William goat, William goat, Mary had a William goat, Its stomach lined with zinc." "One day it ate an oyster can... And a clothesline full of shirts." "The shirts can do no harm inside... But the oyster can."
AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: parody animal food derivative
FOUND IN: US Canada(Newf)
REFERENCES (2 citations):
Sandburg-TheAmericanSongbag, pp. 336-337, "Mary Had a William Goat" (1 short text, 1 tune)
Peacock, p. 19, "Mary Had a William Goat" (1 text, 1 tune)
Roud #4567
RECORDINGS:
Joshua Osborne, "Mary Had a William Goat" (on PeacockCDROM) [one verse only]
CROSS-REFERENCES:
ct. "Mary Had a Little Lamb" (tune & meter)
File: San336

Mary Hamilton [Child 173]

DESCRIPTION: Mary Hamilton, servant to the queen, is pregnant (by the queen's husband). She
tries to hide her guilt by casting the boy out to sea, but is seen and convicted. She is condemned to
die.

AUTHOR: unknown

EARLIEST DATE: 1790

KEYWORDS: pregnancy homicide abandonment punishment execution

HISTORICAL REFERENCES:
1542 - Accession of Mary Stewart
1548 - Mary Stewart sent to France (later married to King Francis II)
1561 - Mary Stewart returns to Scotland
1567 - Death of Lord Darnley. Mary Stewart deposed

FOUND IN: Britain(Scotland(Aber,Bord)) US(Ap,MW,NE,SE,So,SW) Canada(Mar)

REFERENCES (42 citations):
Child 173, "Mary Hamilton" (27 texts, 1 tune) {Bronson's #5}
Bronson 173, "Mary Hamilton" (12 versions+1 in addenda)

Bronson-SingingTraditionOfChildsPopularBallads 173, "Mary Hamilton" (4 versions: #3, #5, #6, #11.1)

Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 86-89, "Mary Hamilton" (2
texts, 1 tune) {Bronson's #5}
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 258-264, "Mary Hamilton" (2 texts plus some
variants and a verse of "Peter Amberley" they claim floated in from this song, 1 tune plus some
cited extracts) {Bronson's #7; the first short excerpt is from Bronson's #6}
Randolph 26, "The Four Maries" (1 fragment)

Abrahams/Riddle-ASingerAndHerSongs, pp. 133-136, "Four Marys" (1 text, 1 tune, plus some
variants)

Gainer-FolkSongsFromTheWestVirginiaHills, pp. 70-71, "Mary Hamilton" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 35, "The Four Marys" (1 text, 1 tune)

Owens-TexasFolkSongs-1ed, pp. 63-65, "The Four Marys" (1 text, 1 tune) {Bronson's #9}
Owens-TexasFolkSongs-2ed, pp. 27-28, "The Four Marys" (1 text, 1 tune)

Flanders/Olney-BalladsMigrantInNewEngland, pp. 79-80, "The Four Marys" (1 text, 1 tune)
{Bronson's #7}

Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 163-169, "Mary Hamilton" (2 texts
plus a fragment, with the fragment containing parts of "MacPherson's Lament"; 3 tunes)
{B=Bronson's #7}

Davis-TraditionalBalladsOfVirginia 36, "Mary Hamilton" (2 fragments from the same informant, 1
tune) {Bronson's #6}

Davis-MoreTraditionalBalladsOfVirginia 32, pp. 245-252, "Mary Hamilton" (1 text plus 2 fragments,
1 tune) {Bronson's #8}

Leach-TheBalladBook, pp. 481-483, "Mary Hamilton" (1 text)

Leach-HeritageBookOfBallads, pp. 86-88, "Mary Hamilton (The Four Maries)" (1 text)

Friedman-Viking/PenguinBookOfFolkBallads, p. 184, "Mary Hamilton"; p. 219, "Mary Hamilton's
Last Goodnight" (2 texts, 1 tune) {Bronson's #6}

Creighton-MaritimeFolkSongs, pp. 22-23, "Mary Hamilton" (2 texts, 1 tune)

Creighton-FolkSongsFromSouthernNewBrunswick 3, "Mary Hamilton" (1 text, 1 tune)

Pottie/Ellis-FolksongsOfTheMaritimes, pp. 94-95, "Mary Hamilton" (1 text, 1 tune)

Quiller-Couch-OxfordBookOfBallads 83, "The Queen's Marie" (1 text)

Grigson-PenguinBookOfBallads 61, "Mary Hamilton" (1 text)

Niles-BalladBookOfJohnJacobNiles 51, "Mary Hamilton" (2 texts, 1 tune)

Gummere-OldEnglishBallads, pp. 159-161+334-335, "Mary Hamilton" (1 text)

Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 32, pp. 124-126, "Mary Hamilton" (1 text)

Hodgart-FaberBookOfBallads, p. 138, "Marie Hamilton" (1 text)

Buchan-ABookOfScottishBallads 33, "Mary Hamilton" (1 text)

Chambers-ScottishBallads, pp. 106-111, "Marie Hamilton" (1 text)
Mary Jamieson

DESCRIPTION: "I loved you Mary Jamieson ... You ken I loved you Mary deare ye needna look sae
high The time may come yet Mary when I may pass you by." The singer loved Mary "as a
bridegroom loves his bride" -- but apparently unsuccessfully
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan4)
KEYWORDS: courting rejection
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 711, "Mary Jamieson" (2 fragments, 2 tunes)
Roud #6151
NOTES [15 words]: Greig/Duncan4: "Often sung in New Deer district forty or fifty years ago....
Noted 1906." - BS
Last updated in version 2.5
File: GrD4711

Mary Kate White
DESCRIPTION: Gus courts Mary Kate White when her sweetheart Ned is laid up with an injury.
Gus takes her to a card game, an acceptable public courting site, but "it was labour in vain." Ned
recovers "so now he and Kate play cards" with Gus as imaginary prize.
AUTHOR: Paul E. Hall (according to Bennett/Downey-JeromeJustOneMoreSong)
EARLIEST DATE: 1980 (Bennett/Downey-JeromeJustOneMoreSong)
KEYWORDS: courting rejection cards
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Bennett/Downey-JeromeJustOneMoreSong 15, pp. 111-115, "Mary Kate White" (1 text)
Roud #24298
RECORDINGS:
Jerome Downey, "Mary Kate White" (on NFJDowney01)
File: BeDo111

Mary L. Mackay, The
DESCRIPTION: About a voyage by the Mackay from Portland to Yarmouth. Driven by a gale, and
handled by uninhibited officers, she ran 220 miles in 18 hours. The singer challenges others to best
the mark, but admits the voyage was made on the power of Portland rum
AUTHOR: Words: Frederick W. Wallace
EARLIEST DATE: 1914 (Canadian Fisherman)
KEYWORDS: ship racing sailor drink storm
FOUND IN: Canada(Mar)
REFERENCES (3 citations):
Lomax-FolkSongsOfNorthAmerica 74, "The Mary L. Mackay" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 132, "The Mary L MacKay" (1 text, 1 tune)
DT, MARYMKAY*
Roud #1831
NOTES [39 words]: This song is item dD50 in Laws's Appendix II.
According to Creighton, Wallace wrote this poem to describe an experience he had aboard the
Effie Morrissey in 1913. She believes her informant, Edmund Henneberry, supplied the tune. - RBW
File: LoF074

Mary Le More
DESCRIPTION: "As I strayed o'er the common on Cork's rugged border" the singer meets Mary Le
More, distracted. She tells that her brother and friend Connor have been murdered by soldiers and
she has no one to avenge them. When troops appear she screams and runs away.
AUTHOR: George Nugent Reynolds (1770-1802) (see Notes)
EARLIEST DATE: before 1839 (broadside, Bodleian Firth b.34(174))
KEYWORDS: grief madness rebellion death brother friend soldier
FOUND IN:
Mary Machree

DESCRIPTION: "The flower of the valley was Mary Machree," whose beauty is described at length. Her soldier love goes away for many years, leaving her pining on the shore. At last, in the winter, he returns to her

AUTHOR: unknown

EARLIEST DATE: before 1842 (broadside, Bodleian Firth b.25(44))

KEYWORDS: love soldier separation reunion

FOUND IN: Ireland

REFERENCES (3 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H485, p. 308, "Mary Machree" (1 text, 1 tune)
O'Connor-OldTimeSongsAndBalladOfIreland, p. 154, "Mary Machree" (1 text)
Wolf-AmericanSongSheets, #1391, p. 94, "Mary Machree" (1 reference)

Roud #3231

BROADSIDES:
Bodleian, Firth b.25(44), "Mary Machree," Birt (London), 1833-1841; also Harding B 15(187a), Firth c.26(239), "Mary Machree"

LOCSinging, sb30316a, "Mary Machree," H. De Marsan (New York), 1864-1878

SAME TUNE:
Come Home to Me, Love (per broadside LOCSinging sb30316a)

NOTES [70 words]: According to William H. A. Williams, 'Twas Only an Irishman's Dream, University of Illinois Press, 1996, p. 34, "machree" is a popular word in Irish song because it comes from Irish Gaelic "mo chroí," "my heart." - RBW

Broadside LOCSinging sb30316a: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

Last updated in version 5.2

File: HHH485

Mary Mack (I)

DESCRIPTION: "Oh Mary Mack, Mack, Mack, All dressed in black, black, black...." The singer speaks of love, and engages in a series of unprofitable transactions. Much of the song consists of floating verses, e.g. "I went to the river... And I couldn't get across."

AUTHOR: unknown

EARLIEST DATE: 1846 (Halliwell)

KEYWORDS: playparty nonballad courting commerce

FOUND IN: Britain(England(West)) US(MA,MW,NW,SE,SW) Australia Canada(Newf)

REFERENCES (18 citations):
Courlander-NegroFolkMusic, pp. 158-159, "(Mary Mack)" (1 text); p. 279, "Mary Mack" (1 tune, partial text)
Lomax/Lomax-OurSingingCountry, pp. 72-73, "Johnnie Bought a Ham" (1 text, 1 tune)
Opie/Opie-TheSingingGame 145, "Miss Mary Mack" (4 texts, 1 tune)
Byington/Goldstein-TwoPennyBallads, p. 110, "Mary Mack" (1 text)
Cray-AshGrove, pp. 14-15, "Mary Mack" (1 text, 1 tune)
Gundry-CanowKernow-SongsDancesFromCornwall, p. 44, "(Harvey-Darvy dressed in black)" (1 fragment with this form although it's short enough it might be something else, 1 tune, filed with a group of songs under the general heading "Crowdy Crawn")
ADDITIONAL: Miss Allen, "Children's Game-Rhymes" in Relics of Popular Antiquities, &c., The Folk-Lore Record (London, 1878 ("Digitized by Google")), Vol. V, #14 p. 87, "Darby's Son" (1 text)
Henry Carrington Bolton, Counting-Out Rhymes of Children (New York, 1888 ("Digitized by Google")), #795 p. 117, ("Miss Mary Mack, dressed in black") (1 text)
James Orchard Halliwell, The Book of Nursery Rhymes Complete (Philadelphia, 1846 ("Digitized by Google")), #413 p. 202, ("Parson Darby wore a black gown"); #421 p. 205, ("Darby and Joan were dress'd in black") (2 texts)
G.F. Northall, English Folk-Rhymes (London, 1892 ("Digitized by Google")), p. 395, ("Betsy Blue came all in black, Silver buttons down her back") (1 text)
Mrs Lois Rather, "Circle Clap Chants" in Western Folklore, Vol. XVIII, No. 4 (Oct 1959 (available online by JSTOR)), #2 p. 294 ("Say, Say, Say, O Mary Mac, Mac, Mac") (1 text)
Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, pp. 535-536, "Mary Mack" (1 text, 1 tune)
Gwenda Beed Davey and Graham Seal, _A Guide to Australian Folklore_, Kangaroo Press, 2003, p. 151, ("(Mary Mack)" (1 short text, described as a handclapping game)
Tom Nash and Twilo Scofield, _The Well-Travelled Casket: Oregon Folklore_, Meadowlark Press, 1999, p. 59, "Miss Mary Mack" (1 text, a clapping game)
Roud #11498 and 10999
RECORDINGS:
Hunter children "Miss Mary Mack" (on JohnsIsland1)
_children of Lilly's Chapel School, "Mary Mack" (on NFMAla6, RingGames1)
CROSS-REFERENCES:
cf. "The Swapping Boy" (plot)
cf. "Turkey in the Straw" (floating lyrics)
cf. "Went to the River (I)" (floating lyrics)
NOTES [262 words]: Not to be confused with the music hall song of the same title, which involves what sounds to be a shotgun wedding. - RBW
Raudnitzky: "Once upon a time, now long ago, there lived in the city which we know as Gotham, two little sisters who were wont to amuse themselves with ... [Mary Mack]."
One spiritual includes the verse "Look over there what I see, Mary and Mac, Dressed in black. Where shall I be when the first trumpet sound? Where shall it be when it sound so loud? Goin' ter wake up de dead" (source: Anna Kranz Odum, "Some Negro Folk-Songs from Tennessee" in _The Journal of American Folklore_, Vol. XXVII, No. 105 (Jul 1914 (available online by JSTOR)), #3 p. 257 "Goin' ter Wake Up de Dead" (1 text)). Apparently not knowing about the rhyme, Odum reasonably takes Mac to be a corruption of Martha, Mary of Bethany's sister (John 11:1-12:11); or perhaps he has it right and the rhyme is corrupted.
On the other hand, Archer Taylor in _English Riddles from Oral Tradition_ (Berkeley, 1951) apparently lists "Mary Mack all dressed in black, Silver buttons down her back" as riddle #656 with the solution "coffin" (source: Robert A Georges and Alan Dundes, "Toward a Structural Definition of the Riddle" in _The Journal of American Folklore_, Vol. LXXVI, No. 300 (Apr 1963 (available online by JSTOR)), p. 114).
Mary Mahoney

DESCRIPTION: Mary Mahoney is a servant maid in Indiantown. She rejects Archie, a "brisk young mutineer." The landlady resolves to help him and sends him to Newcastle to get jewelry. Mary rejects him again when the "gold" rings prove fake.

AUTHOR: probably Larry Gorman (1846-1917)

EARLIEST DATE: 1947 (Manny/Wilson-SongsOfMiramichi)

KEYWORDS: courting rejection humorous ring

FOUND IN: Canada(Mar)

REFERENCES (2 citations):
Manny/Wilson-SongsOfMiramichi 32, "Mary Mahoney" (1 text, 1 tune)
Ives-LarryGorman, pp. 65-66, "Mary Mahoney" (1 text, 1 tune)

Roud #9186

NOTES [97 words]: Indiantown, now Quarryville, is near the junction of the Renous River and Main Southwest Miramichi River. Newcastle is about twenty miles away, down river, near Miramichi Bay. Manny/Wilson-SongsOfMiramichi: "'And THAT'S by Larry Gorman,' he [the singer, Thomas Coughlan] said.... One of Larry's devastating satires, this song is aimed at the 'silly young gaw gaw,' Archie Woodworth, and his unsuccessful love affair.... Sandy Ives ... says several people have doubted Larry's authorship of the song, saying 'It just doesn't sound like him' but we both think it is authentic Gorman." - BS

Last updated in version 6.1

File: MaWi032

Mary McVeagh

DESCRIPTION: The singer recalls being young and handsome and having all the girls follow him. He loved only Mary McVeagh. Now he is old and fat and tired, but has grown rich. He returns to find Mary -- and finds a girl who looks just like her. Her grandmother was Mary

AUTHOR: unknown

EARLIEST DATE: 1938 (Sam Henry collection)

KEYWORDS: love separation return family mother children age

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H773, p. 229, "Mary McVeagh" (1 text, 1 tune)
Roud #7980

NOTES [30 words]: Obviously a piece of fiction -- how many old men would actually admit to being nicknamed "Tubby" and confess that they are completely unattractive to women except for their money? - RBW

Last updated in version 4.3

File: HHH773

Mary Neal [Laws M17]

DESCRIPTION: The singer is on trial for kidnapping Mary Neal. She pleads for him and he is released. She steals some of her father's wealth; they marry and set out overseas. After a near-disaster on the ship, they reject her father's offer of land if they return

AUTHOR: unknown

EARLIEST DATE: before 1867 (broadside, Bodleian Harding B 11(3843)); "from an Athlone ballad slip of about 1840," according to Sparling)

KEYWORDS: trial emigration love abduction

FOUND IN: Canada(Mar,Newf) Britain(England(South)) Ireland
REFERENCES (8 citations):
Laws M17, "Mary Neal"
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 92, "Mary Neal" (1 text)
Peacock, pp. 216-217, "Mary Neal" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 80, "Mary Nail" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H55, pp. 479-480, "Charming Mary O'Neil" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 38, "Charming Mary Neill" (1 text, 1 tune)
DT 582, MARYNEAL
Roud #142
BROADSIDES:
Bodleian, Harding B 11(3843), "Mary Neal and John M'Cann," J. Harkness (Preston), 1840-1866; also 2806 b.11(66), "Mary Neill" ("I am a bold undaunted youth my name is John M'Cann"); 2806 b.11(259), Harding B 15(41b), "Charming Mary Neal"
Murray, Mu23-y1:044, "Mary Neal," James Lindsay Junr (Glasgow), 19C
NLScotland, L.C.Fol.178.A.2(063), "Mary Neil," James Lindsay Jr. (Glasgow), c.1875
CROSS-REFERENCES:
cf. "William (Willie) Riley (Riley's Trial) [Laws M10]" (tune)
NOTES [82 words]: A correspondent of Sam Henry's claimed that this was a true story, with the girl being kidnapped to prevent a fight between two rival suitors. Yet another case where we can't prove it false but can hardly credit it, either.
Michael Harron of County Tyrone offers more substantial details. He reports that the ship involved was the Charlotte Douglas, which sank June 9, 1836. Harron has seen newspaper accounts of the ship's voyage, and reports that only three were killed in the wreck. - RBW
File: LM17

Mary o' the Dee (Mary's Dream) [Laws K20]

DESCRIPTION: Mary falls asleep thinking of Sandy. His ghost appears to her, bidding her to stop weeping; his body lies at the bottom of the sea and he is at rest. He warns her that they will soon meet. The cock crows and the ghost vanishes

AUTHOR: John Lowe
EARLIEST DATE: 1798 (The Vocal Magazine)
KEYWORDS: dream ghost separation death drowning
FOUND IN: US(Ap,MA,MW,NE,SE) Britain(Scotland(Aber)) Canada(Mar)
REFERENCES (17 citations):
Laws K20, "Mary o' the Dee (Mary's Dream)"
Whitelaw-BookOfScottishSong, pp. 151-152, "Mary's Dream" (1 text)
Greig/Duncan2 339, "Mary's Dream" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 83, "Mary o' the Dee (Mary's Dream)" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H54, pp. 144-145, "Mary's Dream" (1 text, 1 tune -- the latter added by Sam Henry)
Cox-FolkSongsSouth 147, "Mary o' the Dee" (1 text)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 40, "Mary and Sandy" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 707,"Mary, Weep No More for Me" (1 short text, 1 tune)
Morris-FolksongsOfFlorida, #68, "Mary's Dream" (1 text, 1 tune)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 28, pp. 50-51, "Mary's Dream" (1 text, 1 tune)
Beck-FolkloreOfMaine, pp. 102-103, "Mary's Dream" (1 text)
Huntington-SongsTheWhalemenSang, pp. 246-248, "Mary's Dream" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 65, "Mary's Vision" (1 text, 1 tune)
Forget-Me-Not-Songster, p. 168, "Mary's Dream" (1 text)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 481, "Mary's Dream" (source notes only)
DT 562, MARYDREM
ADDITIONAL: James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume I, #37, p. 38. "Mary's Dream" (1 short text, 1 tune, plus a "new set")
ST LK20 (Full)
Mary of Sweet Belfast Town

DESCRIPTION: The singer meets Mary. He asks why she frowns. Her lover has "gone over the main And I hear he is married." The singer reveals that he is her lover returned after seven years. They marry next morning and settle, with his riches, in Belfast.

AUTHOR: unknown

EARLIEST DATE: 1925 (Hayward-UlsterSongsAndBalladsOfTheTownAndCountry)

KEYWORDS: love separation marriage reunion

FOUND IN: Ireland

REFERENCES (2 citations):
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 70-71, "Mary of Sweet Belfast Town" (1 text)
Hammond-SongsOfBelfast, p. 55, "Mary of Sweet Belfast Town" (1 text, 1 tune)

Roud #6535

CROSS-REFERENCES:
cf. esp. "John (George) Riley (I)" [Laws N36] and references there

File: HayU070

Mary of the Wild Moor [Laws P21]

DESCRIPTION: Abandoned Mary comes with her child to her father's door on a bitter winter night. Her father fails to hear or ignores her cries, leaving her all night on the doorstep. In the morning he finds her body. He dies of grief and the child of neglect

AUTHOR: unknown

EARLIEST DATE: before 1839 (broadside, Bodleian Johnson Ballads fol. 27)

KEYWORDS: death father children family hardheartedness grief

FOUND IN: US(Ap,MA,MW,NE,Ro,SE,So) Britain(England(North),Scotland(Aber)) Canada(Mar,Newf,Ont) Ireland

REFERENCES (43 citations):
Laws P21, "Mary of the Wild Moor"
Thompson-APioneerSongster 85, "Mary of the Wild Moor" (1 text)
Sturgis/Hughes-SongsFromTheHillsOfVermont, pp. 44-46, "Mary of the Wild Moor" (1 text, 1 tune)
Greig/Duncan6 1175, "Why Did I Leave My Auld Hame?" (1 text, 1 tune)
Williams-FolkSongsOfTheUpperThames, pp. 213-214, "The Wind Across the Wild Moor" (1 text) (also Williams-Wiltshire-WSRO Gi 89)
Purslow-TheConstantLovers, p. 57, "Mary If The Wild Moor" (1 text, 1 tune)
Kidson-TraditionalTunes, pp. 77-78, "Mary Across the Wild Moor" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #124, "Mary Across the Wild Moor" (1 text, 1
tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 48, "Mary of the Wild Moor" (1 text, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 239-240, "The Winds That Blew 'Cross the Wild Moor (Mary on the Wild Moor)" (1 text, 2 tunes)
Belden-BalladsSongsCollectedByMissouriFolkloreSociety, pp. 207-208, "Mary of the Wild Moor" (1 text plus references to 5 more)
Randolph 72, "The Wild Moor" (3 texts, 3 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 107-108, "The Wild Moor" (1 text, 1 tune -- Randolph's 72A)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 111, "Mary of the Wild Moor" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 75-77, "The Wild Moor" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 69-70, "The Wild Moor" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 88, "Mary of the Wild Moor" (1 text, 1 tune)
Peters-FolkSongsOutOfWisconsin, p. 216, "Young Mary" (1 text, 1 tune)
Brewster-BalladsAndSongsOfIndiana 45, "Mary of the Wild Moor" (1 text)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, p. 149, "Mary o' the Wild Moor" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 78, "Mary of the Wild Moor" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 78, "Mary of the Wild Moor" (3 excerpts, 3 tunes)
Joyner-FolkSongInSouthCarolina, pp. 51-52, "Mary on the Wild Moor" (1 reconstructed text, 1 tune)
Morris-FolksongsOfFlorida, #213, "Mary of the Wild Moor" (1 text)
Scarborough-A SongCatcherInSouthernMountains, pp. 335-336, "The Wind That Blew O'er the Wild Moor" (1 text, with local title "Poor Mary"); tune on p. 448)
Hubbard-BalladsAndSongsFromUtah, #114, "Mary of the Wild Moor" (1 text, 1 tune)
Stout-FolkloreFromIowa 20, pp. 26-30, "Mary of the Wild Moor" (3 texts)
Leach-TheBalladBook, pp. 733-734, "Mary of the Wild Moor" (1 text)
Leach-FolkBalladsSongsOfLowerLabradorCoast 62, "Mary Across the Wild Moor" (1 text)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 61, "The Village Pride" (1 text)
McNeil-SouthernFolkBalladsVol1, pp. 132-134, "Mary of the Wild Moor" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, p. 466, "When Mary Came Wandering Home" (1 fragment, 1 tune)
Botkin-TreasuryOfNewEnglandFolklore, pp. 548-549, "Mary of the Wild Moor" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 35, pp. 81-82, "Mary o' the Wild Moor" (1 text)
Cox-FolkSongsSouth 148, "Mary of the Wild Moor" (1 text plus mention of 3 more)
Cox/Hercog/Halpert/Boswell-WVirginia-A, #27, p. 103, "Mary of the Wild Moor" (1 fragment, 1 tune)
Bush-FSoFCentralWestVirginiaVol1, pp. 62-63, "Mary, of the Wild Moor" (1 text, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 133-134, "Mary of the Wild Moor" (1 text, 1 tune)
Boette-SingaHipsyDoodle, p. 155, "Mary of the Wild Moor" (1 text, 1 tune)
Dime-Song-Book-2, p. 28, "Mary of the Wild Moor" (1 text)
Wolf-AmericanSongSheets, #1393, p. 95, "Mary of the Wild Moor" (2 references)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 481, "Mary of the Wild Moor"
(source notes only)
DT 503, WILDMOOR* WLDMOOR1*
ST LP21 (Full)
Roud #155

RECORDINGS:
Blue Sky Boys, "Mary of the Wild Moor" (Bluebird B-8446/Montgomery Ward M-8667, 1940)
Jim Molloy, "Wind Across the Wild Moor" (on MUNFLA/Leach)
Letys Murrin, "Mary of the Wild Moor" (on Ontario1)

BROADSIDES:
Bodleian, Johnson Ballads fol. 27[many illegible words], "Mary of the Moor," J. Catnach (London), 1813-1838; also Johnson Ballads 1802 View 2 of 2, Harding B 11(3), Harding B 11(2364), Harding B 11(2365), Harding B 11(1501), Firth c.12(443), Harding B 11(4232), Harding B 11(4233), Firth b.25(147), Harding B 15(188b), "Mary of the Moor"; Firth b.27(69), Harding B 26(600), "Poor Mary of the Wild Moor"; Firth b.34(229), Firth c.26(275)[some illegible lines], 2806 c.16(261), 2806 c.14(78), 2806 c.14(13)[some illegible words], "Mary of the Wild Moor[]"; Harding B 11(2789), Harding B 17(243b), Harding B 25(1538)[some illegible lines], 2806 c.18(252) [some illegible/missing words], "Poor Mary of the Moor"
LOCsSheet, sm1882 10438, "Mary of the Wild Moor," Oliver Ditson & Co. (Boston), 1882 (tune)
LOCSinging, sb30333b, "Mary of the Wild Moor," H. De Marsans (New York), 1861-1864; also as108620, as108630, "Mary of the Wild Moor"
Murray, Mu23-y4:018, "Poor Mary of the Wild Moor," unknown, 19C
NLScotland, L.C.178.A.2(072), "Poor Mary of the Wild Moor", unknown, c.1860

CROSS-REFERENCES:

SAME TUNE:
Robin's Petition (per broadside Bodleian Harding B 25(1538))

NOTES [55 words]: Quoted by Laura Ingalls Wilder in chapter 14 of By the Shores of Silver Lake. She does not repeat the sad ending, of course. - RBW

Broadside LOCSinging sb30333b: H. De Marsans dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

Last updated in version 6.0

File: LP21

Mary on the Banks of the Lee

DESCRIPTION: Before the singer leaves Mary to go on the ocean he warns her not to stay out late on the moors. He writes her a letter but receives no reply. He returns and brings roses to place on her grave.

AUTHOR: unknown
EARLIEST DATE: 1952 (IRPTunney01)
KEYWORDS: love warning separation death flowers
FOUND IN: Ireland Britain(Scotland(Aber))
REFERENCES (2 citations):
OCanainn-SongsOfCork, p. 56, "The Banks of the Lee" (1 text, 1 tune)
DT, BNKSLEE*
Roud #6857
RECORDINGS:
Paddy Tunney, "Mary on the Banks of the Lee" (on IRPTunney01)
Sheila Stewart, "The Banks of the Lee" (on SCStewartsBlair01)

NOTES [40 words]: The description is from the text of "Lovely Banks of Lea" on "Oak - Country Songs and Music," Musical Traditions Record MTCD327-8 (2003) sung by Peta Webb, apparently following the text from Mary Connors. It is longer than Paddy Tunney's. - BS

File: DTbnksle

Mary Phagan [Laws F20]

DESCRIPTION: Mary Phagan works in a pencil factory. While there she is beaten to death by Leo Frank. An innocent bystander (who happens to be black) is arrested, but then Frank's guilt is established and he is sentenced to death

AUTHOR: unknown
EARLIEST DATE: 1918 (JournalOfAmericanFolklore XXXI)
KEYWORDS: homicide accusation factory abduction rape execution lie abuse mother corpse Jew
HISTORICAL REFERENCES:
April 26/27, 1913 - Murder (and suspected rape) of thirteen-year-old Mary Phagan at the National Pencil factory in Atlanta
Aug 26, 1913 - Despite evidence that Jim Conley committed the murder, Leo Frank found guilty of the crime and sentenced to death
June 22, 1915 - Georgia Governor Stanton commutes Frank's sentence to life imprisonment
Aug 16/17, 1915 - A lynch mob captures Frank and kills him

FOUND IN: US(Ap,MW,SE,So)
REFERENCES (17 citations):
Laws F20, "Mary Phagan"
Eddy-BalladsAndSongsFromOhio 110, "Leo Frank and Mary Phagan" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 144, "Little Mary Phagan" (1 text)
McNeil-SouthernFolkBalladsVol2, pp. 71-75, "Little Mary Fagan"; "Little Mary Phagan" (2 texts)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 253, "Little Mary Phagan" (4 texts plus 1 excerpt and mention of 1 more; Laws lists only three of these as this song, but this appears to be
an error
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 253, "Little Mary Phagan" (1 excerpt, 1 tune)
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 260, "Little Mary Fagan" (1 fragment)
Morris-FolksongsOfFlorida, #37, "Little Mary Phagan" (2 texts)
Arnold-FolksongsofAlabama. pp. 74-75, "Little Mary Fagan" (1 text, 1 tune)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 104, "Little Mary Fagan" (1 text)
Rosenbaum-FolkVisionsAndVoices, p. 231, "Little Mary Phagan" (1 fragment, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 314, "Little Mary Phagan" (1 text)
Burt-AmericanMurderBallads, pp. 61-64, "(Mary Phagan)" (1 text plus 2 long excerpts, 1 tune; one of these versions blames Conley rather than Frank, and is probably a rewrite); also an isolated couplet on p. 123
DT 774, MARYFAG
ADDITIONAL: Leonard Dinnerstein, _The Leo Frank Case_, second edition, University of Georgia Press, 1987, pp. 166-168, "The Ballad of Mary Phagan" (1 text, from JAFL)
Robert Seitz Frey and Nancy C. Thomson, _The Silent and the Damned: The Murder of Mary Phagan and the Lynching of Leo Frank_), 1988; Cooper Square, 2002, pp. 139-141( 3 texts, one from Burt-AmericanMurderBallads, one from Pearl Flake of Atlanta, and one unidentified; there is also a separate Mary Phagan poem)
Kristina Horton, _Martyr of Loray Mill: Ella May and the 1929 Textile Workers' Strike in Gastonia, North Carolina_, McFarland & Company, 2015, pp. 189-190, "Little Mary Phagan" (1 text, from Brown, included because it is the basis of "The Mill Mother's Lament")
Roud #696
RECORDINGS:
Rosa Lee Carson, "Little Mary Phagan" (OKeh 40446, 1925)
Vernon Dalhart, "Little Mary Phagan" (Columbia 15031-D [as Al Craver], 1925) (Romeo 332, 1927; rec. 1925)
Charlie Oaks, "Little Mary Phagan" (Vocalion 15099, 1925; Vocalion 5069, c. 1927)
CROSS-REFERENCES:
cf. "The Death of Roy Rickey" (tune)
SAME TUNE:
The Death of Roy Rickey (File: ThBa163)
The Mill Mother's Lament (File: GAFP250)
NOTES [15043 words]: [This] story was later made into a movie, "They Won't Forget," in which Lana Turner made her debut as Mary. - PJS
I've seen it called "They Don't Forget," though Internet sources seem to indicate that Paul is correct. The stills on the web don't make Turner a very good likeness of Mary Phagan, if it matters. (McNeil, p. 74, says that Turner was "totally inappropriate" in the role, though he gives no explanation. Hollywood would hardly care that the two didn't look alike.)
Although probably the best-known, "They Won't Forget" was in fact only one of many movies inspired by the case, beginning with a contemporary documentary of sorts, "Leo M. Frank and Governor Slaton," which included actual footage of Leo Frank in prison (it could hardly be called an "interview" in the days of silent film!) but largely ignored the actual case. The Turner movie was based on Ward Green's novel _Death in the Deep South_, which was not intended to be factually accurate. There was also a later TV movie. Books about the tragedy are commonplace, and continue to be published to this day. I have four, including three which as best I can tell are the most recent serious treatments of the subject still in print; for the list, see the Bibliography.
In addition to these three books, Dinnerstein's bibliography cites at least five other books devoted exclusively to the Leo Frank case, and numerous articles. WebFlag lists 13 books about the case, but four are novels and one appears to be more a sociological study than a work about the case itself.
As I re-read and update this entry about fifteen years after I first wrote it, I am amazed by the number of slips of the pen (word processor?). I can only say that I wrote it in real anger and shame at the American judicial system. MacLean, p. 160, suggests that the whole thing was influenced by the sort of reactionary populism which was not widely recognized when she wrote but that came to full flower in the election of 2016.... I still believe that the execution of Leo Frank could only be the result of vigilante justice fueled by what we now call "fake news," but I have tried to improve the account somewhat. Still, there will surely be traces of my earlier passion.
I wasn't the only one making mistakes. Laws, for what reason I do not know (it may be just one of the many typos in his work), gives the date of Mary Phagan's death as April 5, and this was used in earlier editions of the Index. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan incorrectly give it as August 5. McNeil reports April 27, 1913 as the date of Mary Phagan's death; I think this is
meant to refer to the date on which the body was discovered. A *New York Times* story (August 18, 1915) quoted by Brown gives a date of April 26. Mary's tombstone says April 26. This is also the date cited in Dinnerstein and Oney. *F/T*, p. 1, states that the body was found at 3:20 a.m. on April 27; Dinnerstein, p. 1, gives the time as 3:00 a.m., and Oney, p. 18, says it was found at 3:30 a.m. The date of the murder isn't the only thing that is uncertain. For example, Laws lists the date of the commutation of Leo Frank's sentence as June 22, but I made a note (from what source, sadly, I do not recall) that it took place in August. The June date is correct; Governor Slaton was out of office by August.

There seems to have been confusion over the date of Frank's murder as well. Even the date of Mary Phagan's birth is slightly uncertain, though this is not a case of modern misprints; it's an early error. Her tombstone says she was born June 1, 1900 (a photo is found in *F/T* following p. 68), but her mother implied a date in 1899 (*F/T*, p. 6). The best guess is that she was not quite fourteen at the time of her death. Her family's history is not entirely clear in the sources; her biological father was dead at the time of her murder, but *F/T*, p. 6, says her father was named John and died in 1911, while Oney, p. 4, says that her father William Joshua Phagan died in 1899 before Mary was born. *F/T* and Oney also disagree on her birthplace; *F/T* says Marietta, Georgia, which is where she grew up; Oney claims Alabama, saying the family moved to Marietta in 1900, then to Atlanta in 1907. WebFlag agrees with Oney.

What is certain is that Mary Phagan worked in the National Pencil Factory in Atlanta in 1913. If you're wondering what a thirteen-year-old was doing working in a pencil factory, Atlanta at this time was a very rough place. In 1905, it is claimed that a fifth of the population had work-related illnesses. (The first attempt at a national child labor law was passed in 1916; it was not until Franklin Roosevelt's administration that such a law passed court scrutiny. Dinnerstein, p. 7, states that in Georgia at this time, even children under ten often worked illegally in the factories, which were never inspected; some of these children earned only 22 cents a week -- by this measure, Mary Phagan was actually relatively well off. At least she seems not to have been one of the more than 50% of Atlanta children who, according to Dinnerstein, p. 8, suffered malnutrition or work-related illnesses.)

Atlanta at this time was a very rough place; in 1905, it is claimed that a fifth of the population had some sort of run-in with the police. Crime was still extremely widespread at the time of the Frank Dupre case nearly a decade later (see the notes to "Dupree" [Laws 111]). The poverty made the city a powderkeg; Dinnerstein, p. 9, thinks this explains the public hysteria caused by the Phagan case.

Another thing is certain: while in the factory, Mary was murdered. She wasn't even supposed to be there. April 26 was Confederate Memorial Day, so the factory was closed down and only a few people were in the building (*F/T*, pp. 4-5). As the song says, she went to the factory to collect her pay. The body was discovered by night watchman Newt Lee in the early hours of Sunday, April 27, 1913 (Dinnerstein, p. 1). Lee had apparently gone down to the basement to use the "colored" toilet (*F/T*, p. 32 -- remember, this was Atlanta in 1913, so the facilities were thoroughly segregated. Oney, p. 21, says that Lee was born a slave -- whatever that tells us).

Lee called the police, who found the corpse of a girl concealed by sawdust and grime so thick that the police could not immediately determine her race, her mouth filled with dirt, her skin covered with cinders (they probably stuck to her as the murderer choked her with her face to the ground), her cheeks slashed, her fingers out of joint, her head bashed in, blood coming from mouth and ears, with a 3/4 inch cord and a strip of her underclothes tied around her neck, and her clothing in shreds (*F/T*, p. 2; Dinnerstein, p. 2, Oney, p. 18; on p. 391, Oney says that her clothing was "cut" with knife or scissors, to expose body parts -- seemingly evidence of sexual fetishism). She clearly had fought her murderer, but equally clearly, the murderer had been a brute, and probably a very strong one. The issue in the Mary Phagan case is not whether the murderer deserved to be hung -- clearly the human race would have been better off without him (and I say that as an opponent of the death penalty). The issue is, who was the beast?

The police investigation was inept, leaving much physical evidence unexamined. The police expended a lot of energy, searching subjects' homes and checking time clock records (*F/T*, pp. 10-11), but showed little intelligence. (*F/T*, p. 11, points out the interesting fact that the Atlanta police
chief would in later years be twice demoted for incompetence! -- James L. Beavers, had been appointed in 1911 and gone on a crusade against brothels, but was inept enough that he was deposed and resigned in 1915, then reappointed in 1917, ran for mayor in 1922 and didn't even make it to the second round, and was deposed again in 1923, only to be restored yet again 1925-1932; Garrett, pp. 574, 657, 699, 787, 794-795.) The coroner does not seem to have examined the body fully enough to rule on whether the murderer had engaged in anal rape, checking only for vaginal intercourse -- and even there, the results would prove less than definitive.

Mary's purse, described as a mesh handbag, had been taken and was never found (F/T, p. 3) -- a fact which is significant in considering the motive for the murder. Jim Conley would accuse Leo Frank of taking it (Oney, p. 257), but it never surfaced in Frank's possessions. Dinnerstein, pp. 169-171, mentions that a prisoner later claimed that Jim Conley gave him a purse which matched the description of Mary's -- but the account was said by the newspapers to have been discredited, though no explanation was given as to why. Whoever got it, the purse can't have held much; Mary was paid a few pennies an hour to put erasers in their metal holders (F/T, p. 5, says she earned 12 cents an hour; Oney, p. 5, claims 10 cents an hour). Other employees had been paid the Friday before the holiday, but because the eraser room had been temporarily shut down due to a supply problem, Mary had not been in the plant at the time and did not know about this. As a result, she came in a day late to pick up her $1.20 (F/T, p. 5. Ordinarily, she worked 55 hours a week, but this week she had worked only eight or ten hours; Oney, p. 9). Manager Leo Frank was in the office to compile the weekly production report, so she collected her pay from him (he reportedly did not know who she was, according to Oney, p. 27 -- not too surprising, since the factory employed 170 people, mostly teenage girls, according to Oney, p. 16. In the trial, it was shown that he rarely talked to his workers; Oney, p. 215). No one admitted to seeing her again until her body was found (F/T, p. 6). It was obviously murder, and a brutal one; some suspected rape as well. (McNeil-SouthernFolkBalladsVol2,, p. 72, says unequivocally that she had been raped, but it must be repeated, this is unproved.) The claim of rape was apparently was based on the testimony of janitor Conley (Tennessean, p. 3), and also on the fact that there was blood around her genitals (Oney, p. 19), though the limited physical evidence supplied by examiners would prove inconclusive. The room in which she was found was almost inaccessible; the only ways to reach it were by an elevator, a few shafts from the upper floors which could not be climbed from below, or a plank ladder which led to a long, narrow, minimally lighted corridor (Oney, p. 19). It sounds as if, had luck been different, Mary's body might not have been found for days. Remember that elevator, because Jim Conley later claimed that it was by this means that he and Leo Frank had carried Mary's body to the basement. Despite this, there seems to be no evidence that her body was ever in the elevator cage.

Support for the theory of rape probably came from the descriptions of Mary Phagan; according to Tennessean, p. 6, she was "a beautiful girl -- four feet, eight inches tall and weighing about 105 pounds. She had long, reddish-blond hair...." F/T, p. 6, says she was considered the prettiest girl in her neighborhood, and Oney describes her on p. 3 as follows: "Eyes blue as cornflowers, cheeks high-boned and rosy, smile beguiling as honeysuckle, figure busty (later, everyone acknowledged that 'she was exceedingly well-developed for her age'), she had undoubtedly already tortured many a boy." This largely matches the description of Mary given by a friend at the Leo Frank trial; Oney, p. 213. (Two men who sniffed after her actually became suspects in the case, according to Oney: One was a 24-year-old named Arthur Mullinax who supposedly had been attracted to her at a Baptist Christmas pageant in which she played Snow White; Oney, p. 33. There seems to be some confusion about this pageant; F/T, p. 7, says Phagan played "Sleeping Beauty" at the First Christian Church, which doesn't sound like a Baptist congregation. In any case, the police questioned Mullinax but eventually let him go; a sighting of him in suspicious circumstances was a case of mistaken identity; Oney, p. 62. Mary also apparently attracted the attention of James Milton Gantt, a 26-year-old former National Pencil employee; Oney, p. 47. He too came under suspicion, but had an alibi; Oney, p. 62.) Dinnerstein, p. 12, has a photo which does make her quite attractive, though her hair looks rather dark and I would have guessed her to be older than thirteen. It appears that the photos from this set are the only ones of her available, at least as a teenager; the cover of F/T, F/T, p. 26, Golden, before p. 177, and Oney, after p. 278, all show pictures of her in what appears to be the same clothing, though the photos themselves are not quite identical. People also described her as a "model girl" and said that everyone liked her (F/T, p. 6), though Oney, p. 3, sees a more rebellious streak in her letters, which talk about escaping her
circumstances. But she had never done anything that seriously troubled her family. When she didn't come home on time, her mother and stepfather were frantic; when word eventually came (long delayed because the body had been hard to identify and because the Colemans had no phone, so a neighbor had to carry word), Mrs. Coleman literally collapsed over the fate of her daughter (Oney, pp. 23-24). Mary had not until then even been considered old enough to go dating.

(She may have been up to something on the side, though; MacLean, p. 159. Two medical examiners eventually looked at her body. One thought that she had been sexually abused but found no sperm in her vagina; Oney, p. 234. The other found that her hymen was not intact but, because there was little blood there, did not think it had been broken in the assault -- perhaps evidence that she had not been raped; Oney, p. 237. She definitely was not pregnant; F/T, p. 37.) The police abused and detained watchman Lee (Dinnerstein, p. 14; Garrett, p. 620, mentions the custody but not the abuse), and brought to light some inconsistencies in his testimony (F/T, p. 14) as well as finding a suspiciously stained (bloody?) shirt in his trash (Oney, p. 65). He had, however, punched his time clock pretty regularly on the night of the murder (Oney, p. 30), and they finally concluded he was innocent. (Unlike the papers, which at one point declared him unequivocally guilty.) The authorities also used strongarm tactics on fired former bookkeeper Gantt, again without results (F/T, p. 8).

The police had been so incompetent that plant manager Leo Max Frank called in the Pinkertons (Dinnerstein, p. 4). Oney, p. 20, thinks the first men on the scene did a relatively good job, but even he allows on p. 30 that the detectives messed up the trail over which Mary had been dragged, as well as destroying physical evidence when they took the elevator to the basement. In light of their performance, Oney, p. 54, makes the interesting observation that Atlanta's policemen at this time had only a week's training before being given a badge, and the department had no fingerprint expert. This is important, because Dinnerstein, p. 4, says that there were fingerprints on Mary's clothes, and probably in the vicinity, some bloody, but no examination was made of them, even though Frank himself asked if they had been looked at.

Hiring the Pinkertons may have been a mistake; Oney, p. 62, observes that the Pinkertons at this time were often hired to whitewash businesses, so hiring them was seen as a sign of some sort of guilt. They often supplied muscle that was used against ordinary people. In any case, they seem to have turned against Frank under pressure of public opinion; Dinnerstein, p. 20. Plus they weren't much help; F/T, p. 28, says that an Atlanta ordinance forced them into subservience to the police. Nothing much happened for a week after the murder: Investigators did haul in seven suspects -- but couldn't offer any real evidence (Dinnerstein, p. 15). Meanwhile, tensions in the community were increasing.

Because of the lack of results, Atlanta Solicitor-General H. M. Dorsey stepped in on May 5 (Oney, p. 92). "Solicitor-General" was the then-current term for what we would now call "District Attorney"; his main duty was managing prosecutions. Dorsey certainly brought more energy to the case, but it was hardly his job. (Dinnerstein, p. 154, calls his action "conduct unbecoming a state official.") Nor was Dorsey the last to intervene -- a coalition including one of the newspapers would hire the William Burns detective agency (Dinnerstein, p. 16). Burns was probably the most famous sleuth of the time (Oney, pp. 102-105), but though he sent a subordinate, he would not personally get involved until things had turned ugly.

So by early May there were four competing organizations investigating the Phagan case (Dinnerstein, p. 19): The Atlanta police, Dorsey's office, the Pinkertons, and Burns and Company. It was more a competition than anything else -- the investigators were actually spying on each other (Oney, p. 108). Sadly, this caused Burns -- the one competent investigator -- to pull out temporarily (Dinnerstein, p. 20; Oney, p. 112). By the time he returned, public opinion was too set for him to do much good.

While police were striking out with their original suspects, Leo Frank, the manager of the National Pencil factory, had come under suspicion. Oney, p. 24, describes Atlanta Detective John Black as a suspicious sort; he seems to have been set off by the fact that it was some hours before anyone answered the phone at the home where Leo and Lucille Frank lived with Lucille's parents. It didn't help that, when detectives came to the home, Frank appeared to be very agitated (Oney, p. 25). Frank's explanation -- which makes sense to me -- is that, when the police came to his door, no one was willing to say what was going on! (Oney, p. 26).

Later, the police put Newt Lee (whom they still suspected) and Frank in a room together to try to shake something loose, but with no results (Oney, p. 69). This somehow caused investigators to suspect Frank even more (Oney, p. 70).

By that time, the papers had roused tensions to a fever pitch. Unfortunately, one of the local papers was a Hearst organ -- and one that had only been part of the chain for a year, so it needed beefing
up (Oney, p. 40). Crime stories were a favorite (Oney, p. 41). The *Atlanta Georgian* devoted over 17,000 column inches to the Phagan case in the first five months after the murder, forcing the other papers to give it attention as well (Dinnerstein, p. 13). The *Georgian* did not break the story; a sensationalist writer named Britt Craig induced the *Atlanta Constitution* to publish an extra (Oney, pp. 22-23).

But that was just the opening salvo. The papers competed in lurid coverage (including, e.g., a faked photo of Mary's head on another body; Oney, p. 35); naturally public opinion was inflamed! On the Monday after the murders, the *Georgian* printed at least eight extras, perhaps more (Oney, p. 37). The *Georgian* was not actually anti-Frank (according to Dinnerstein, pp. 29-31, only the *Atlanta Constitution*, which was closest to the police department, accepted police statements without question), but it hardly mattered. The Mayor of Atlanta, under pressure, proceeded to order the police to find the murderer or lose their jobs (Dinnerstein, p. 16). After all, they already had 13 unsolved murders on their books (F/T, p. 27) and a reputation for corruption (Oney, p. 54) -- though they also had a crusading reputation (Oney, p. 59).

Later on, another paper, Tom Watson's *Jeffersonian*, would prove even more troublesome. Thomas E. Watson (for whom see the notes to "Thomas E. Watson") called himself a populist, which in practice means that he combined the worst aspects of William Jennings Bryan populism with bigotry, appealing to base prejudices against foreigners, Jews, and Yankees, including the non-Georgian detective Williams Burns (Oney, p. 397. Dinnerstein, p. 95, says that -- in his early days at least -- Watson was not anti-Black. But that changed as he went from politician to publisher -- he even went so far as to rejoin the Georgia Democratic party, which at that time was still the party of racism and reactionary opinion).

Watson had been the populist vice-presidential nominee in 1896 -- producing a very strange situation, since William Jennings Bryan ended up being nominated for President by both the Democrats and the Populists, but with different vice presidential nominees. The Democrats chose Arthur Sewell, the Populists Watson. (That was the last time -- the only time, really -- that a presidential candidate had two significant vice presidential candidates associated with him.) This had come about because the Populists had wanted to support Bryan but did not want to merge their party with the Democrats (PresElections, p. 1812). They supported Bryan to promote free silver, but nominated Watson for vice president to maintain their separate organization.

According to PresElections, p. 1874, the populists were pretty well skunked in the popular vote -- William McKinley earned 7.1 million votes, Bryan with Sewell (or no specified vice president) 6.5 million, the Populist ticket only 222,000. In Georgia, Watson earned only 440 votes, to 94,672 for Bryan and Sewell. Yet, of the 176 electoral votes for Bryan that year, only 149 voted for Sewell, giving Watson 27 electoral votes. It was one of the strongest electoral college showings ever by a third party vice presidential candidate, and the high point of Watson's political career. Watson was the populist presidential candidate in 1904, but went nowhere in that election; the Populist party was dying.

Watson probably didn't help his future prospects in the 1896 campaign; PresElections, p. 1821, describes how he turned "angry and vituperative" when the regular Democrats hadn't paid more attention to him. In effect, he became the predecessor of angry conservative talk radio hosts -- and, arguably, of President Donald Trump.

Since his days on the national stage, Watson had turned into a popularity-grubbing nativist whose message was largely about hate; see Oney, p. 8, and his entry in the *Dictionary of American Biography*. Watson argued (obviously falsely) that there was no poverty in the early United States (Hofstadter, p. 62n.), but "We have become the world's melting pot. The scum of creation has been dumped upon us.... What brought these Goths and Vandals to our shores? The manufacturers are mainly to blame" (Hofstadter, pp. 82-83; on p. 81, he comments on Watson's behavior in the Frank case). Dinnerstein, p. 119, says that he called Frank a "jewpervert."

As the above shows, Watson had a way with words -- and his way was to flamingly condemn anything that his uneducated, poor, parochial readers might dislike. As best I can tell, the only thing he had in common with the broad-minded Thomas Jefferson is that both believed in an agrarian society.

The time of the murder was never firmly established (F/T, p. 37). The prosecution's doctor would estimate that she was killed around the time she was given her pay (Dinnerstein, p. 3). However, the forensics of the time had very little to go on -- the examiner's only evidence was the state of digestion of the contents of her stomach, which led him to estimate that she had eaten within an hour of the time she was killed. This worked out to a time between 12:00 and 12:15, which fit the state's case against Leo Frank; Oney, pp. 233-234. But while this might have been the most likely time, the defense brought in an expert who argued that the death might have occurred much later (Oney, p. 262) -- energetic activity could slow digestion, and even if you ignored being murdered,
Mary had a fairly busy itinerary on the last day of her life. The whole chronology is difficult (the following comes from Dinnerstein, pp. 48-49). Two employees said they came in to be paid around 11:45; Jim Conley said they came in around 1:00. Conley said that Mary Phagan had reached the factory before Monteen Stover. Stover testified that she reached Frank’s office at 12:05, failed to see him in his office (he may have been hidden behind an inner door, assuming her account is accurate), and left at 12:10. The conductor of the trolley Mary rode to work said she had gotten off at 12:10 at a point about three minutes’ walk from her work. Frank was seen at home (where he had lunch) between 1:00 and 1:30. Conley said Frank was at the factory at 1:30. And, as noted, the doctor claimed Mary was dead by 12:15. Obviously these times cannot all be reconciled, and the primary contradictions are between Conley, Stover, and the doctor who estimated the time of death -- all prosecution witnesses.

Quite a few people apparently visited the factory on April 26 (F/T, pp. 11-12). But it was alleged that at the time of the murder (based on the prosecution’s timeline, of course) only two men were in the factory -- manager Leo Frank and (Black) janitor Jim Conley. (Frank’s stenographer and office boy had both left around noon, shortly before Mary came to draw her pay; Oney, p. 29). The claim that no one else was there was extravagant -- the building was not ordinarily locked (F/T, p. 32), and Newt Lee, during the trial, would state that "anyone" could enter; Oney, p. 202. Plus the building was huge -- four stories high, and it occupied a whole city block. Oney, p. 9, reports that it was big enough to produce an average of 4.374 gross of pencils per week, or about 630,000. And the pencils weren’t even all identical; Oney, p. 273, quotes a staff member as saying they made dozens of different kinds of pencil, which meant that it wasn’t just one continuous assembly line; there were several separate production facilities. The obvious conclusion is that a sufficiently determined person could enter the building, and hide for an extended period if he so desired.

Still, the evidence indicates that Leo Frank was apparently the last person, other than the murderer, to see Mary alive, when he gave her her pay (Dinnerstein, p. 3). He said he heard no signs of a row during his time in his office. This even though a stain, which was said to be a pool of blood, was found in the "metal room" near Frank’s office (Dinnerstein, p. 5). Oney, p. 46, says witnesses thought it was new, and that an attempt had been made to hide it. Apparently, though, the only "proof" that the fluid was blood was the fact that it did not dissolve in alcohol. (Oney, p. 47, thinks the blood was Mary’s, but it appears no valid testing was done.) Hair was also found there, and one of the other workers in the metal room was sure it was Mary's.

(The claim that it was Phagan’s blood and hair turned out to be extremely weak; staff at the factory said that there was often blood there because saws were in use; F/T, p. 35. Plus it was on the path to the first aid station, so people sometimes came in bleeding; Oney, p. 231. In any case, Dinnerstein, p. 234, says that the stain was eventually demonstrated not to be blood. Also, a girl who had worked there with Mary said that the floor of the room often was spotted with paint and other fluids, and that girls sometimes combed out their hair there -- and that one of those girls had hair much like Mary’s; Oney, p. 216. The state biologist would later declare unequivocally that the hair was not Mary’s; Dinnerstein, pp. 84-85.)

Given Monteen Stover's testimony that Frank was not in his office around the alleged time of the murder (Dinnerstein, pp. 37-38), Frank was arrested on suspicion of murder on April 29 (F/T, pp. 11-12; Oney, p. 60). He would later be interrogated harshly without his lawyer being present. (In the light of what followed, we have to note that Frank was Jewish and came from New York; Phagan of course was a southern girl.) Since her purse was missing, it was evident that she had been robbed as well as murdered. Frank, however earned a salary of $150 per month (F/T, p. 37), which was at least five times Mary’s income, and no one seems ever to have alleged that his pay was inadequate to his needs. Even if his salary *hadn’t* been enough, what are the odds that he would have cared about Mary’s $1.20? No physical evidence was ever found to implicate Frank. The only real evidence against Frank seems to have been his nervousness when informed of the murder and his vigorous attempts to blame someone else (Oney, p. 63. To which I say, What would *you* do if you were falsely charged with murder?)

A number of witnesses came forward to attack Frank’s sexual morality. A young man named George Epps said Mary Phagan was afraid of him (Dinnerstein, p. 17). This seems dubious -- given the labor shortage in Atlanta, she could have found other work had she been suffering harassment. Plus the strong evidence is that Leo Frank did not know who she was. Topping it all off -- would she have gone to collect her pay on that day, when no one else was around, if she had been afraid of him? If she were really afraid, she would surely have gone to the factory only when there were witnesses around!

Accounts differed about whether Frank hassled other female employees (and, naturally, when one of them made charges against him, it got bigger headlines in the papers than when someone
Conley had an extensive record of petty crime (F/T, pp. 37-28, says he had been in prison seven or
should be kept in mind. He took Mary's body to the basement after Frank murdered her, so this did not prove his guilt. But it
removed -- knew just where the body had lain (Oney, p. 142). To be sure, his final story said that
Conley -- who had not been present when Mary's corpse was found or
Frank was physically abnormal -- but doctors testified that he was not (Oney, p. 276). When asked
to re-enact the murder, Conley claimed the stain was rust) -- but no one even subjected the blood to scientific examination! (Dinnerstein, p. 21). Conley was the one who charged Frank with having sexual liaisons at the factory, adding that
claims were based on racist opinions about Black intelligence, but most were based on sober
profile case for political reasons, which seems likely enough given his rather poor record in past
cases; Oney argues on p. 100 that Dorsey intended to use pubic opinion to make it easier to win a
conviction. But that still doesn't explain why he went after Frank rather than Conley.

Police hauled in a servant of the Franks, and sweated some comments out of her that vaguely supported their theory of the case (Oney, pp. 162-165). Once released, she declared her entire affidavit false (Dinnerstein, pp. 26-27). Given the circumstances, her statements against Frank are clearly unreliable; she had been kept in prison without charge or warrant, and police apparently gave her the impression she would be hanged. In essence, it was a confession under torture. The strange question is, why wasn't 27-year-old janitor Jim Conley, the other person who was known to have been in the National Pencil factory around the time of the murder, given this sort of attention? Although he was taken into custody a few days after the murder, Oney, p. 118, states that no one even took a statement from him for fifteen days after he was arrested! True, he was eventually questioned repeatedly, but apparently this was because the examiners expected him to lie because he was Black (Oney, pp. 140-141). Instead of the changes in his story being considered evidence against him, they were considered evidence that his final story was true! The prosecution was so intent on making a case against Frank that at one point they formally put Conley back on the street on the grounds that he wasn't even a material witness! (Oney, p. 51).

We might note in addition that he was a Reform Jew (Oney, p. 597); he was clean-shaven and had attended Cornell (Oney has several photos of him in college). His subject was mechanical engineering (Dinnerstein, p. 5).

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Dinnerstein, p. 19, and Oney, p. 94, hypothesize that prosecutor Dorsey needed to win a high-profile case for political reasons, which seems likely enough given his rather poor record in past cases; Oney argues on p. 100 that Dorsey intended to use pubic opinion to make it easier to win a conviction. But that still doesn't explain why he went after Frank rather than Conley.

Notes which proved to be in Conley's handwriting were found by Mary's body (Dinnerstein, p. 21; Garrett, p. 619 has the texts), yet at one time he claimed to be unable to write (F/T, p. 26; Oney, p. 119; Dinnerstein, p. 22, says that Frank himself had told police that Conley could write -- he had gotten notes from the man asking for loans). Later, having admitted literacy, Conley claimed Frank dictated the "murder notes," but outside analysts generally felt that Conley composed them to try to divert suspicion (they accuse someone of the murder, and they blame it on a Black -- but seemingly a tall dark-skinned Black; Conley had relatively light skin; WebFlag). Some of these claims were based on racist opinions about Black intelligence, but most were based on sober stylistic analysis. One would come from Conley's own lawyer (Oney, pp. 427-430, 483).

Conley was found trying to wash blood from his shirt (Oney, p. 118, though Conley claimed the stain was rust) -- but no one even subjected the blood to scientific examination! (Dinnerstein, p. 21). Conley was the one who charged Frank with having sexual liaisons at the factory, adding that Frank was physically abnormal -- but doctors testified that he was not (Oney, p. 276). When asked to re-enact the murder, Conley -- who had not been present when Mary's corpse was found or removed -- knew just where the body had lain (Oney, p. 142). To be sure, his final story said that he took Mary's body to the basement after Frank murdered her, so this did not prove his guilt. But it should be kept in mind.

Conley had an extensive record of petty crime (F/T, pp. 37-28, says he had been in prison seven or
eight times in five years, and three times in the two years he had worked for National Pencil). His job performance had been bad enough that he had been demoted from elevator operator to sweeper (Oney, p. 119) -- it was said that the whole National Pencil Factory was filthy (MacLean, p. 168). There was eyewitness testimony that he was drinking in the period before the murder (Dinnerstein, pp. 21-22), and there were other reports of him being drunk on the job in the past (Oney, p. 119). We might also note that he lived with a woman without being married to her (Oney, p. 145, etc.)

Under questioning, Conley changed his story repeatedly (how often depends on how you count changes, but it was certainly three times, and F/T, p. 39, would make it five times). Each recital adding more incriminating statements against Frank (Dinnerstein, pp. 22-25), with his version on the witness stand being even more detailed than the statements to police. His final pre-trial story was that he only helped Frank dispose of the body, plus he was almost the only person to describe actual sexual liaisons in the National Pencil building. He never mentioned the fact (which came out later) that Mary's clothing had been carefully cut up. The story he told had inconsistencies; the *Georgian* stated clearly, "Careful study of the negro's story has revealed absurdities in its structure which bring the deed to Conley's door" (Oney, p. 133).

Much of Conley's testimony was contradicted by reputable witnesses during the trial (F/T, pp. 40-41). A senior National Pencil employee testified that Conley often tried to borrow money from his co-workers (F/T, p. 42), which would provide motive for robbery. Two women he claimed to have seen on the day of the murder contradicted his timeline for the encounters (Oney, p. 283). An expert testified that Conley's claims for the time he needed to transport Mary's body was too short to be physically possible (Oney, p. 284).

Conley stated that he repeatedly stood watch while Frank engaged in his sexual activities (Oney, p. 239). Had this been true, of course, he would almost certainly have been seen doing it, and he never was.

We do not know if Mary was raped, but if rape it was, Conley seems the much more likely perpetrator; letters he wrote from prison are pornographic and utterly disrespectful to women (Oney, pp. 390-391. quotes a small sample. They make disgusting reading -- Dinnerstein alludes to them on p. 102, but, even in 1966, apparently didn't dare quote such filth).

Conley was also crude enough to have defecated down an elevator shaft in the factory on the day of the murder (F/T, p. 46) -- an important point, because it proved that part of his testimony about Frank was a lie. He claimed that he and Frank had used the elevator on that day in moving the body -- but if they had, it would have smashed the pile of excrement, which was untouched when the police arrived. This point -- the "shit in the shaft" -- was not brought out until later, but it is still evidence against him.

In summary, here we have a robber, a liar, and a drunk -- yet, somehow, he became the prosecution's star witness.

On the witness stand, Conley would confess to lying repeatedly, and whenever a question came up regarding a matter on which he had not given specific testimony, he "disremembered." Somehow, he managed to remember many details about Leo Frank's misdeeds, but he "disremembered" almost everything else (Oney, p. 249).

After the trial, a witness would come forward to say that he had tried to assault her (F/T, p. 67; Oney, p. 120, reports that he once shot at a lady friend and wounded a bystander). Mary Phagan's mother Fannie Phagan Coleman eventually brought suit for $10,000 against National Pencil in what we would now call a Wrongful Death case (F/T, p. 74). I can't help but think she would have had a great case -- if Conley had been convicted of murder. I find it incomprehensible that National Pencil did nothing to control or fire this hooligan. It seems the question of why he wasn't fired came up at trial; an officer of the company apparently declared that "trustworthy" Blacks were hard to find (Oney, p. 275).

Eventually a Grand Jury wanted to indict Conley; in fact, a week before Frank's trial, they tried to bring a charge against Conley when they hadn't even been convened (Oney, p. 185). Solicitor Dorsey, who clearly wanted to convict Frank, browbeat them out of it (Dinnerstein, p. 29). At the trial, a Pinkerton agent testified that the police guided Conley to his story (F/T, p. 40). When the time came, Frank was placed on trial for murder, and Conley was primarily as a witness for the prosecution. The trial began on July 28, 1913 (Oney, p. 190).

Due to the high levels of poverty, and the extremely low levels of education, the population of Atlanta is said to have been very xenophobic. Lynchings were common. People even raised the suggestion of "blood libel" -- that Phagan's killing had been a ritual murder. Despite this, jury selection went surprisingly quickly, considering that four of the first seven groups of prospective jurors produces no jurors at all (Oney, p. 195). It took less than a day to form the jury.
The prosecution treated the case very seriously -- Dorsey and his staff evidently knew they had a weak case, so they worked jurors' emotions to the limit. The first witness called was Fannie Coleman, Mary Phagan's mother (Oney, p. 196). She of course had absolutely no evidence to bring against Leo Frank (in all likelihood she had never even seen him before!) -- but she broke down several times on the stand, including when her daughter's bloodstained clothes were brought in; it was a clear attempt to make the jurors desperately want revenge on the murderer. (I can't say I blame them. I would have wanted to avenge Mary, also. I'd just like to have gotten the man who murdered her rather than a scapegoat.)

In addition, the prosecution (plus his lawyer William Smith) had clearly gotten to Jim Conley, tidying him up and, based on his behavior on the witness stand, coaching him on how to present his story (Dinnerstein, pp. 40-44; Oney, pp. 188-189). In the court, he gave a dramatic -- though not very reasonable -- account of how Frank had had him dispose of Phagan's body. And the defense could not shake him (Dinnerstein, p. 45). Having failed, they made little attempt to point up the inconsistencies of his story.

Frank hired top-flight defense lawyers (Dinnerstein, p. 37; Oney, p. 191, notes that no fewer than eight attorneys were present for the defense). But they handled the case badly. F/T, p. 55, suggested that the lawyers simply didn't believe a Georgia jury would convict a white man on the testimony of a black man. Despite the mob baying for blood, they never requested a change of venue (Dinnerstein, p. 57), which was clearly necessary (in fact, the failure to request a change of venue was later used by the prosecution as support for the claim that the trial was fair; Oney, p. 493). Given the Georgia summer heat, it was sometimes necessary to open the court windows, allowing outside demonstrations to be heard (Oney, pp. 210-211). The judge never even cleared the court (F/T, p. 51), except for a brief time when he ordered the women out (Oney, p. 246), which turned the whole thing into a circus. I don't understand why the defense even wanted a jury trial; it cost Frank his life.

The defense did break down the testimony of the first investigators (Oney, p. 208), and of the lead detective (F/T, p. 33; Oney, pp. 218-220). They also largely demolished the testimony of George Epps and Helen Ferguson, young people who vaguely linked Frank to Mary (Oney, pp. 270-271, 273), and Oney, p. 238, seems to think they were ahead "on points," so to speak, when Conley came to the stand. But Conley was the key to the whole case -- the "only" witness or evidence linking Leo Frank to the murder of Mary Phagan -- and they did not break him down. They didn't even object when Conley testified to other misdeeds allegedly committed by Frank (Oney, p. 242. Presumably they thought they would be able to discredit these charges. To a great extent, they did -- but it didn't matter. The jurors got the message.)

When it came time to present a defense, the real disaster began. The defense lawyers had failed to penetrate Jim Conley in cross-examination, but they never presented a real alternative to Conley's claims. They surely could have gone after Conley (who, if Frank was innocent, was almost certainly the murderer). Instead, they spent most of their energy to paint Frank as a saint who would never have done such a thing.

The primary argument seemed to be that Frank had done nothing unusual on the day of the murder (Dinnerstein, p. 48). They did illustrate the inconsistencies in the times of events as stated by the various witnesses, and showed that Frank's whereabouts were accounted for in most of the two hours around the time the murder was thought to have been committed (Dinnerstein, p. 49). Indeed, a stenographer testified that he had asked her to stay the entire period (Oney, p. 279), but she had other duties. But they made no real use of the limited forensic evidence available, and made no attempt to find more (F/T, p. 56).

And then there were the character witnesses. Under 1913 Georgia law, all witnesses had to be sworn in at the start of the trial. Oney, p. 192, notes that the defense wanted to delay submitting its witness list. Told they could not do so, but allowed additional time to compile the list, they huddled, then turned in the list. They proceeded to offer the names of many prominent Jews and alumni of Cornell, Frank's old college. "Plainly, this list of well over one hundred names was more than just a list -- it was a theory of the defense, one that carried with it the prospect that in rebuttal, the state would introduce witnesses to testify to Frank's bad reputation" (Oney, p. 192).

The main effect of these witnesses seems to have been simply to stretch out the proceedings and irritate all involved (F/T, p. 56). Plus they gave Dorsey the chance to ask all of them more questions about Frank's alleged perversions (e.g. Oney, p. 286). In all this, probably the only defense witnesses who really mattered were the outside accountants who testified that the work he did on the fatal Saturday would have required him to stay at his desk all day (Oney, pp. 277-279) -- he would have had no time for attempted seduction, rape, or murder.

Oney, p. 281, shows a typical example of how the character witnesses were treated. Dorsey took a defense witness who had done distinct damage to the prosecution case and kept asking him about
homosexual acts by Frank. As the defense stated, no one could get a fair trial in those circumstances (Oney, p. 282). The judge often struck Dorsey's questions from the record, and the witnesses usually said that Frank didn't do any such thing anyway, but it didn't matter; the insinuation that he was some sort of pervert was kept before the jury's mind. The whole trial took four weeks (Dinnerstein, p. 52). Dinnerstein's description makes the whole prosecution case little more than a smear campaign, and the accounts in F/T and Oney are only slightly more charitable to Dorsey. Golden, p. xiv, declares, "It is unlikely that anyone could be convicted in the America of the 1960s on the evidence and the testimony which convicted Leo Frank in 1913." Dorsey's tactics were so vile that at times it appeared the attorneys for the two sides would come to blows (Oney, p. 290).

At the end, Frank made a statement in his own defense; I assume that this was unsworn (a quirk of Georgia law allowed -- in effect, almost demanded -- the accused to speak, not under oath, but without help or guidance of counsel). He spent four hours in this, and declared it "the whole truth." His family was in tears afterward. (Garrett, pp. 623-624). But -- he was Jewish.

The outcome, in Dinnerstein's view, was inevitable; judge and lawyers had been presented with death threats, and possibly the jurors also (Dinnerstein, p. 60. F/T, p. xix, declare that "The jury were scared, the judge was scared, and the prosecutors were scared"). The prosecution spent three days theatrically summing up the case (Oney, p. 337), reminding the jury again and again that Frank was a Jew (Dinnerstein, p. 53). The defense called for a mistrial (Oney, p. 339), but was turned down. The judge spent mere minutes instructing the jury (Oney, pp. 339-340), and then, only an hour and a half after Dorsey finished shrieking "guilty! guilty! guilty!" like a demented fury as church bells tolled, the jury began to deliberate.

It took the jury only four hours to decide the case (Dinnerstein, p. 55); they reported only two ballots; (Oney, p. 340). To prevent riots, the court had (finally!) been cleared (F/T, pp. 52-53), so there were few people around when the court declared Frank guilty of first degree murder. (Frank would comment, "My God! Even the jury was influenced by mob law" -- Dinnerstein, p 56; Oney, p. 342). Not even Frank was allowed to be present when the verdict was announced, which, according to F/T, p. 53, should have been by itself grounds for a new trial. (The jurors needed to see the accused they were about to convict.) The next day, Frank was sentenced to hang, in a proceeding so secret that not even his wife was allowed to be present (Dinnerstein, p. 57). The execution was scheduled for October 10, 45 days after the sentencing date of August 26 (F/T, p. 54).

Despite the claim by F/T that the jury was scared of the mob, they seem to have been more playful than anything; they had become friends and made up nicknames for each other (F/T, p. 52). From what we know of their deliberations, not one seems to have been bothered by the possibility that they were committing judicial murder.

Clarence Feibelman, who knew Frank and was in high school at the time, reported later, "There was no possibility of him not being found guilty. There were mobs outside the courthouse. It was hot, it was the summertime. And the mobs outside were hollering, 'Kill the Jew!' and 'Lynch the Jew!' and all that sort of stuff. And I'd be on the streetcar and sometimes I'd get off and walk past there, and it was just harrowing to hear these people. It made your blood run cold" (Kuhn/Joye/West, p. 12)

When the verdict came down, it did much to arouse the nation's Jewish community. There were comparisons to the Dreyfus Affair in France, where a Jewish officer had been falsely convicted of treason on even flimsier evidence (Oney, p. 346; Chapter III of Dinnerstein is titled "An American Dreyfus"; Golden, p. xiv, mentions Dreyfus while mentioning the key difference that Dreyfus was not sentenced to death). In one sense, the outrage helped -- it brought in more money for Frank's legal defense (Frank's initial defense had cost about $50,000, according to Oney, p. 365, and he of course didn't have that sort of money). But it also caused the xenophobic Georgians to suspect some sort of Jewish conspiracy (Dinnerstein, p. 92). There was a widespread belief that anyone who supported Frank had been bribed. As a result, there was fear in the Jewish community that they would suffer if they seemed to be openly supporting him.

While the verdict convinced the mob, it did not convince Frank's bosses. National Pencil executives still consulted him on policy while in his prison cell (Oney, p. 349).

There was, of course, an appeal -- but the Georgia constitution didn't care about guilt or innocence, or tainted juries; the only grounds for appeal was an error in law or procedure (Dinnerstein, p. 77; F/T, p. 66, remarks that this was the effect of a constitutional amendment adopted in 1906. To put it another way, having bad lawyers was a hanging offense.)

There were good grounds for the appeal. Frank's lawyers listed 115 reasons why there should be a new trial (Oney, p. 349) -- though some of them should surely have been brought up in the first trial. The most dramatic of the reasons: Two jurors had apparently declared Frank guilty in advance
The judge who tried the original case declared in refusing the motion for a mistrial, "I have thought more about this case than any other I have tried. I am not certain of the man's guilt. With all the thought I have put on this case, I am not thoroughly convinced that Frank is guilty or innocent. The jury was convinced. There is no room to doubt that. I feel that it is my duty to order that the motion for a new trial be overruled" (Dinnerstein, p. 79; Oney, p. 364, points out that the jury's verdict, once reached, bound the judge -- he could not overrule them unless there were procedural errors, and the defense should have pointed those out earlier). The flip side is, Judge Roan ruled that his uncertainty should be included in the appeal request. In other words, he felt bound by the law but probably hoped Frank would get a new trial. The Atlanta Journal also called for a new trial (Garrett, p. 625).

F/T, to be sure, have another hypothesis: based on a book published in 1959, they think Judge Roan knew (based on an account from Conley's lawyer) that Conley was guilty. But, rather than inflame public opinion, he denied the motion for a new trial, hoping the furor would die down and that the appeal would clear Frank (F/T, p. 58-59). Roan's brother said something similar about his brother's motives before the pardon commission (Oney, p. 481). I can't see how this is in any way morally superior to the other.

That left the Georgia Supreme Court. They listened to arguments from the lawyers for four hours, then decided 4-2 not to allow a new trial (Dinnerstein, p. 81). Oney, pp. 368-370, notes that this appeal opened very little new ground, so perhaps it is no surprise that nothing came of it -- though the judges needed 142 pages to say so. But it appears that their ruling boiled down to "it's up to the trial judge." Judge Roan, as we have seen, thought it was up to the Supreme Court. Frank's first appeal was denied because both courts said, "You go first." As a result, a new execution date was set, by a new judge -- April 17, 1914, Frank's thirtieth birthday (Oney, p. 377).

In the period after the first appeal, much new evidence came out. The parties finally consulted a scientist, who said that hairs alleged to have been torn from Mary's head during the murder were not hers (Dinnerstein, pp. 84); those hairs were important to the prosecution's case, but the scientific evidence was suppressed by prosecutor Dorsey (Oney, p. 371), who declared the testimony of his witnesses to be worth more than mere scientific fact (Dinnerstein, p. 85). This was clear misconduct by the prosecution (Oney, p. 370). There was even a witness who said the blood in the "metal room" was probably his.

The "murder notes" that Conley had written and left by the body were shown to have been written on old stationary, stored in the factory basement, not on the current stationary Frank would have had in his office (Dinnerstein, p. 87; Oney, pp. 379-380). Yet Conley claimed that he had written them in Frank's office. The prosecution argued that Frank had dictated the notes to Conley, but there was strong evidence that Frank could not have used the language they contained (Dinnerstein, p. 90); they used words which strongly implied that Conley -- who certainly did the actual writing -- also composed them. This issue would come up again, even more forcefully.

In addition, a number of witnesses changed their story (Dinnerstein, pp. 86-87), with most though not all of them saying that their previous evidence against Frank was false. One of these, George Epps, had been one of the keys to Dorsey's reconstruction of events (Oney, pp. 197-198), and he now accused the police of telling him what to say on the stand (Oney, p. 373). At least seven girls who had testified to Frank's "bad character" changed their accounts, most way that they had been coached (Oney, p. 389, who adds that one testified as she died because she didn't know what "lasciviousness" meant). There were reports of the police having bribed or threatened other witnesses (F/T, pp. 66-67; Oney, p. 372).

Two separate sources, in this period, gave evidence that Frank had not committed the murder (Dinnerstein, pp. 102-105). One was a woman who said Conley had confessed to it while proposing (! -- Oney, p. 395), the other was hearsay testimony from a minister who overheard a congregant saying that he, not Frank, had committed the murder (Oney, p. 396). The minister, C. B. Ragsdale, said he didn't know who had made the comments -- but it obviously wasn't Frank! I suspect both would have been inadmissible in court; in any case, both ended up being retracted. The girlfriend later denied receiving Conley's letters and promises, perhaps under pressure from the prosecutors; the minister also retracted his testimony, claiming that he had been bribed (Oney, p. 398). This ruined one possible grounds for appeal and of course made Frank look bad (F/T, p. 69). The minister involved eventually resigned his pastorate -- after all, he had both sides mad at him!

Other witnesses who changed their stories were threatened by Dorsey with perjury charges (Oney,
In the end, most of those who recanted would re-recant (Oney, pp. 411-413). None of it mattered anyway; under Georgia law, perjured testimony stood unless the witness were convicted of perjury (Oney, p. 418). In other words, here again, Georgia law did not consider innocence to be grounds for a new trial.

During this period, the famed detective Williams Burns finally took a personal role in the case, showing that Mary's clothing had been cut up in a sexually explicit way, implying "deviancy" on the part of the murderer (Oney, p. 391); they failed to find any genuine witnesses to deviancy of this sort on Frank's part (Oney, p. 392).

It is noteworthy that Conley's lawyer refused to let Conley talk to Burns (Oney, p. 393). Monteen Stover, the young girl who claimed Frank was out of his office at a crucial time (making her one of the most important prosecution witnesses other than Conley) also avoided Burns. Burns eventually was driven from Georgia; when he went to visit Mary's hometown of Marietta, he was chased from the town (Oney, pp. 401-403). Witnesses for Frank also suffered the wrath of Georgia; Mineola McKnight, who had testified for Frank, was slashed in the face during the appeals (Oney, p. 422).

In the end, Georgia justice refused to act; the judge (not Judge Roan) responsible for deciding on a new trial barred most of the defense's best evidence (Oney, pp. 403-411), and the state Supreme Court promptly concurred (Oney, p. 446).

Frank's lawyers finally appealed to the United States Supreme Court. Reading the description in Dinnerstein, pp. 109-113, it really sounds as if the Court used a series of quibbles to refuse to intervene -- but refuse they did. A first appeal was denied without explanation (F/T, p. 70; Oney, p. 452, notes that the only statement was the single word "denied"). The second appeal (on the broader grounds of *habeas corpus*) at least reached the full court (Oney, p. 460), but was denied on April 19, 1915 (Dinnerstein, p. 117) by a vote of 7-2 (Hall, p. 317), with justices Hughes and Holmes dissenting.

(You have to wonder what might have happened had the case come up two years later, after Justice Brandeis joined the court, but this was 1914, not 1916. The flip side is, the blatantly anti-Semitic justice James Clark McReynolds, who was such a boor that he could not even speak civilly to justices Brandeis and Cardozo, had joined the court in 1914; Hall, pp. 542-543.)

Those wishing to look up the case in legal articles will find it under "Frank v. Mangum." The court majority's decision was written by justice Pitney, who considered the Georgia appeals process to have eliminated any irregularities in the original trial; Hall, p. 317. Pitney, appointed to the court by President Taft in 1912, had never studied law formally and had a firm belief in individualism, the overwhelming authority of contracts, states' rights, restricted rights of labor, and extremely limited government -- although, oddly enough, he supported workmen's compensation; Hall, pp. 635-636. Hall, p. 317, declares the Frank case a "clear miscarriage of justice."

F/T, pp. 71-72, notes that the court would later reverse itself in a similar case: In Moore v Dempsey, which reached the high court in 1923 (Hall, p. 560; this was a year after justice Pitney left the court; Hall, p. 636), the court found that irregularities such as those found in the Frank case were grounds for a new trial. (The case involved a riot in Arkansas in which hundreds of Blacks and five whites were killed. Several Blacks, convicted of murder, appealed for habeas corpus, which was denied by the lower court but upheld 6-2 by the Supreme Court; Hall, pp. 560-561). But that was later. The court decisions left Frank's friends with no recourse but an appeal for clemency. While that was going on, William Smith, the lawyer for Jim Conley, released a statement concluding that Conley had committed the murder (Dinnerstein, pp. 114-115). This obviously sounds like a violation of attorney-client privilege, but Smith had two reasons for thinking otherwise. First, Conley had never told him what he felt was the truth, so he was not violating a confidence. Smith's declaration, according to Oney, pp. 427-430, was based solely on evidence he had found that Conley had lied (Dinnerstein, p. 115, says that Smith offered "no [single] convincing proof"; he was convinced by an accumulation of evidence).

In any case, Smith felt that to Conley was safe from further prosecution due to the law against double jeopardy; Conley had already been convicted of a lesser charge. In this connection, it is noteworthy that Dorsey declared that he thought Conley should not be punished at all. But the jury needed only twelve minutes to convict Conley of the lesser crime with which he was charged; Oney, p. 385. He was sentenced in February 1914 to a year on the chain gang, and actually served ten months (WebFlag). So Smith made the statement to try to save Frank (F/T, pp. 70, 78).

But such was the climate of the time that those convinced of Frank's guilt thought Smith had been bribed; Dinnerstein, p. 115. Georgians by and large dug in their heels and refused to listen to reason.

Smith, like Judge Roan, would carry the Frank case to his death; the last words he ever wrote were a testament to the "innocence and good character of Leo Frank" (Oney has a photo preceding p.
The appeals for clemency came from all over the country; Dinnerstein, p. 118, counts nine governors (many of them southern), at least seven senators, "scores" of congressmen, and many resolutions by state legislatures. F/T, p. 75, says that the state received 15,000 petitions for clemency; p. 86, claims that the governor was sent more than a hundred thousand requests. Dinnerstein, p. 118, claims that over a million people signed one or another petition. Eventually, even vice president Thomas R. Marshall would speak up, though not until later (Oney, p. 491). But the Georgia Prison Commission, claiming incredibly that no additional evidence had come in (Dinnerstein, pp. 121-122), voted 2-1 to deny Frank relief (F/T, p. 78). They did not explain their reasoning (Oney, p. 488), but one suspects that they were influenced by the large crowds who demonstrated against clemency (Oney, p. 486).

That left only governor John M. Slaton, whose term came to an end a few days after Frank's scheduled execution (Dinnerstein, p. 123). He apparently had hoped that the appeals process would drag out long enough that ye would not have to make a decision before his term ended (F/T, p. 70; Oney, p. 472, notes that he did not wish to act on a case involving Frank's lead defense lawyer Luther Rosser, who was technically his law partner, though Dinnerstein, p. 124, notes that the firms of Slaton & Phillips and Rosser & Brandon did not combine until after Slaton became governor; Slaton was a courtesy partner in the new firm and the two had never practiced together). In the end, though, the matter landed on his desk.

As had happened in all these cases, Hugh Dorsey represented the prosecution and a large team handled the presentation of the defense case. The one major new point was the state of the excrement Conley had left in the elevator shaft (Oney, p. 489). This of course demonstrated that a major portion of Jim Conley had left in the elevator shaft (Oney, p. 489). This of course demonstrated that a major portion of Jim Conley's testimony was inaccurate.

Slaton examined the evidence more thoroughly than any other judicial investigator, even testing the workings of the National Pencil elevator which played such a large role in the case (Oney, p. 501). The governor spent many days on his decision, apparently knowing that commuting Frank's sentence to life imprisonment would damage his political career and maybe even cause his assassination. (There was apparently no question of pardoning Frank; that would have been too controversial.) Finally Slaton decided to commute the sentence (Dinnerstein, p. 125).

It was, as F/T remark on p. 81, "political suicide." In a folkloric touch, his wife is said to have told him, "I would rather be the widow of a brave and honorable man than the wife of a coward" (Dinnerstein, p. 126). She very nearly was; it took militia to force the crowds away from Slaton's home (Oney, p. 504). He ended up leaving the state for years (Dinnerstein, p. 159), even taking up residence in ruined Romania during World War I (Oney, p. 609). Prosecutor H. M. Dorsey, on the other hand, rode his fame into the governor's mansion. To give him his due, Oney, p. 614, says that he proposed the broadest civil rights agenda of any southern governor of the time.

Slaton's summary of the case brought forward much more evidence than the actual criminal trial, and showed strong evidence of Conley's guilt (Dinnerstein, pp. 126-129) -- most, including Dinnerstein, consider it overwhelming evidence. Slaton pointed out the absolute proof that Conley had lied about using the elevator to move the body, argued that Frank was not strong enough to carry the body as far as he would have had to, and noted that there was not enough blood in the room where Conley said the body was found, and that the hairs did not match (F/T, pp. 86-87).

Slaton knew the commutation would cause trouble, and he prepared carefully for his ruling, trying to move Frank to a safer location (Dinnerstein, p. 126). Decoys were actually used to keep Frank safe on his journey (F/T, p. 86). Slaton also called out the militia -- wisely, since rioters tried to reach his home (Dinnerstein, p. 126); martial law continued until the new governor took office (F/T, p. 89).

The reprieve didn't help Frank much; he paid a high price for being left in custody. Although the commutation of his sentence meant that he was moved to a more pleasant prison, four weeks after he arrived, another inmate, William Creen, cut his throat (Dinnerstein, p. 137) using a butcher knife from the prison kitchen (Oney, p. 547); he would have died had their not been doctors among the prisoners to treat him immediately. Such was the sickness of the time that letters reached the new governor demanding that Creen be pardoned for his attempted murder (Dinnerstein, p. 138). The demagogue who led this campaign, Thomas Watson, publisher of The Jeffersonian, openly advocated lynching Frank (F/T, p. 90), and rejoiced when it was said, falsely, that the knife had been used to butcher hogs (Oney, p. 550).

About a month later, on the night of August 16, 1915 a mob broke into the prison where Frank was housed, where they handcuffed him (Dinnerstein, pp. 139-141). This was no casual break-in; F/T, p. 93, says that 25 men were involved, and they drove seven cars. Oney, pp. 511-524, catalogs some of those involved in planning the operation; they included lawyers, a judge, and a former governor (though none of these took part in the actual raid). One of them, in fact, was the solicitor.
responsible for prosecuting crimes in the area of the lynching! Naturally, he did nothing to seek the lynchers (Oney, p. 586).

It is evident that the raiders had tools, knowledge of the prison, and a careful plan. Insiders may have had some knowledge of what was coming; Oney spends many confusing pages discussing this, and Alan M. Dershowitz, who wrote an introduction to the Notable Trials edition of Dinnerstein, explicitly states that some prison officials were in on the plan. It took only seven minutes to kidnap Frank (F/T, p. 94).

It was hard for the authorities to call for help; most of the phone and telegraph lines had been cut, and the warden's car's gas line was cut. Clearly, the lynch mob didn't care that they were creating an opening for other prisoners to escape.

The mob then drove 175 miles, over mostly unpaved roads, to Marietta, Mary Phagan's home town (F/T, p. 95). There they hooded and hanged Frank. Inexpertly; his neck was not broken; rather, he suffocated and bled to death after his neck wound reopened; Oney, p. 566. Despite their ineptitude, the lynchers had accomplished their goal; Frank was dead.

At least one witness kicked the body and stomped on Frank's face after he was cut down (Dinnerstein, p. 144). Souvenir hunters cut off portions of his clothing (F/T, p. 97), and photos of his lifeless body were sold for 25 cents (F/T, p. 98). The oak from which he was hung became the site of a perverse sort of pilgrimages (Dinnerstein, p. 145). A local coroner's jury refused to return indictments against men known to have taken part (Dinnerstein, p. 145; Oney, p. 586, says that the local coroner had been a member of the original Ku Klux Klan) -- even though some of the lynch mob actually volunteered to talk to reporters (F/T, p. 105). Only one man had the decency to recover Frank's wedding ring for his wife, and he seemingly had to do so anonymously (F/T, p. 106).

A man who had known Leo Frank and declared that "He couldn't be guilty of such a thing" recalled the time of the lynching: "I happened to be at Five Points [in downtown Atlanta] the morning after Frank was lynched. There must have been five or six of these men, they would be called red-necks, drove into Five Points. And they displayed a piece of the rope with which they had lynched Frank. They were pretty well received by the folks at Five Points. You can imagine how I felt. They were hazardous times. They were frightening times. We were all frightened" (Kuhn/Joye/West, p. 253).

Supposedly the whole incident led to a revival of the Ku Klux Klan in the area (Dinnerstein, p. 150; F/T, p. 95; Oney, p. 607, tells of them openly applying for a state charter in 1915); certainly the Klan was still making pilgrimages to Mary's grave more than half a century later. They also sent a great cross of flowers when Tom Watson died (Oney, p. 615); after all, it was his poisoned pen that had inspired their rebirth. (For more on Watson and his death, see "Thomas E. Watson," a song written by Andrew Jenkins after his decease.)

Is it any wonder that Frank's family took his body north for burial? It is worth noting that, in this period, Georgia experienced several dozen lynchings per year, and is said to have been the lynching-est state in the Union (Oney, p. 122). In 1915, all but one of the 22 people lynched were Black (Oney, p. 513). The one exception was Frank. Whether innocent or guilty, there is no real question that the reason Frank died is that he was a Jewish Yankee living in Georgia.

Although many, including the new governor, Nathaniel E. Harris, publicly condemned the lynching, none of Frank's murderers were ever brought to trial (Garrett, p. 628).

More data came in after Frank's death. In 1922, a reporter discovered that there were photos of bite marks on Mary's body, and concluded based on what was known about Frank's teeth that Frank could not have made those bites (Dinnerstein, p. 158; Oney, p. 617). The reporter's reward was to have his car forced off the road; for years, the data was suppressed.

Even more dramatically, in 1982, a witness came forward with evidence that Conley had lied about his part in the affair. Alonzo Mann, a boy who had been in the factory on the fatal day, had seen Conley carrying Mary Phagan's body around the time of her murder. What's more, he saw Conley with the body "on the first floor" and not in the presence of Frank; according to Conley's testimony, he had taken it from the second floor to the basement via the elevator, meaning that he should never have stopped on the first floor, and that Frank should have been with him even if he had (WebFlag). Having been threatened by Conley, Mann was advised by his mother to keep quiet at Frank's trial (F/T, p. 157). He did tell his story to a few people, but for a long time no one, not even the Jewish community, wanted to reopen old wounds (F/T, p. 148). Only much later did The Tennessean become interested and interview Mann. He took a polygraph test to verify his story. (Tennessean, p. 2.) He was also examined psychologically (F/T, p. 150). He passed both tests. Several of the major witnesses against Frank had interesting careers in the years after his trial. Monteen Stover, the fourteen-year-old girl who claimed that Frank was not at his desk at the time
the prosecution claimed the murder took place, would some years later be charged with being the lure in a "badger scam" to extort money from married men who had affairs (Oney, p. 618). George Epps, who had claimed Mary Phagan was afraid of Frank (an odd claim, given that she risked being alone with him when she collected her pay) was sent to a reformatory in late 1913 for stealing (Dinnerstein, p. 86). It was Jim Conley, though, who had a truly extraordinary record. On November 1, 1915, Conley (who, you will recall, had a common law wife) was picked up in a "disorderly house." He escaped a prostitution charge by claiming he wanted to marry one of the girls -- and he was so popular that the judge and spectators put up the license fee which he said he could not afford. But he was arrested "three times" for wife beating in the next three and a half months (Oney, p. 612). In 1919, he was injured in an attempt to burglarize a drug store, and was sentenced to twenty years. In 1941, he was arrested for gambling. In 1947, he was picked up for drunkeness. Dinnerstein, pp. 158-159, cites at second hand an obituary notice from 1962. Oney, p. 647, says that there is no record of his death though a witness in 1970 said he had died. WebFlag notes the lack of an obituary or death notice but cites the 1962 date. A memorial to Mary Phagan was erected in 1915. One speaker went so far as to refer to her as "sainted" (Dinnerstein, p. 136). The inscription was written by none other than Tom Watson, according to WebFlag. Although we have no absolute evidence for when this song was composed, it seems to be a pretty good reflection of the murderous mood in Georgia. It is also a fairly accurate reflection of the story told at the trial. The list below summarizes factual details listed in the various versions. I have listed the versions which contain each fact. I have also listed which statements are true, false, or disputed. The versions cited are those of:

Burt1: The first full text of Burt-AmericanMurderBallads, pp. 61-62, sung by Thelda Barris and collected probably around Ibapah, Utah, c. 1926; quoted by F/T (with incorrect stanza divisions), pp. 139-140. This version is fascinating in that it never mentions Leo Frank, which makes it seem that Newt Lee was the criminal. However, it cannot be an early version of the song, since it mentions Judge Roan and prosecutor Dorsey. The version of Cambiaire-EastTennesseeWestVirginiaMountainBallads, interestingly, also seems to follow this outline, and does not mention Roan or Dorsey.

Burt2: a partial text of Burt-AmericanMurderBallads, pp. 62-63, from Pearl Flake, who was originally from Atlanta though apparently she was working for Burt c. 1940 when the song was collected. F/T quote this on pp. 140-141.

Burt3: A fragment, printed by Burt-AmericanMurderBallads, pp. 63-64 with no source listed and repeated by F/T on p. 141.

Cambiaire: From Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 104. No source information given. The murderer is unnamed, and the trial is not mentioned.

Carson1: Fiddlin' John Carson, as given by Wiggins, Fiddlin' Georgia Crazy, and quoted by Oney, p. 492f.

Carson2: Fiddlin' John Carson, apparently as given in the Atlanta Constitution, August 18, 1915, and quoted by Oney, p. 571f. This seems to be the earliest report of the song, but I suspect the reporter managed to take down only part of it.

Eddy: Eddy, p. 252. A very incomplete text, which Eddy had from Mrs. Lawrence Davis of Perrysville, Ohio. In this, the version is called "Mary Pickford" (obviously an error for the actress, who however was still alive at the time Eddy collected the song!). I suspect fragments of other songs may have mixed with this -- it even appears to say that "Mary" called a policeman. The murderer is not named.

G/C: Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 144. Sung by Margaret Tuggle of Detroit but apparently learned in Virginia.

JAFL: Journal of American Folklore, 1918; quoted by Dinnerstein on pp. 166ff.

McNeil1: McNeil, Southern Folk Ballads II, p. 71, from Mrs. Artie Waggoner, Creston, Louisiana, 1977. In this the murderer is called "Leo Benton," presumably a mix-up with other ballads of this type.

McNeil2: McNeil, Southern Folk Ballads II, p. 72, from Reba Cheyne, Fort Smith, Arkansas, 1979. A defective version which appears to include primarily the early verses.

The historical details found in the versions are as follows:
* Correctly states that Mary worked in a pencil factory (versions of JAFL, Cambiaire-EastTennesseeWestVirginiaMountainBallads, Carson1, Carson2, Burt1, Eddy, G/C, McNeil1, McNeil2)
* Correctly states that Mary was going to collect her pay (Carson1, Carson2, Burt1, Cambiaire-EastTennesseeWestVirginiaMountainBallads, Eddy, G/C, McNeil1, McNeil2)
* Correctly states that Mary was very pretty (G/C)
* States, probably correctly, that Mary was going to see the Memorial Day parade (JAFL)
* Correctly states that the murder took place on a holiday, in this case, Confederate Memorial Day (JAFL, Carson1, Burt1)
* Correctly states that she went left home around 11:00 on the fatal day; she had the lunch of cabbage and bread that caused the forensics people so much trouble shortly after 11:00 and then set out for the trolley (JAFL, Carson1, Carson2; Burt1 and McNeil2 incorrectly give the time as 7:00)
* Correctly states that Jim Conley was given a year's sentence (though the song implies that Frank and Conley were tried together, which is false) (JAFL)
* Correctly states that the body was found in the basement (JAFL, Cambiaire-EastTennesseeWestVirginiaMountainBallads, Carson1, Burt1, Burt2, McNeil1)
* Correctly states that Newt Lee found her body (JAFL, Carson1, Burt1; Cambiaire spells it "Nute Lee"; Burt2 calls him "Nemphon"; McNeil1 has "Jim Newt" -- perhaps combining "Jim Conley" and "Newt Lee"?)
* Correctly states that Lee was imprisoned for a time (JAFL, Carson1)
* Correctly states that Mary's mother was wild with grief (JAFL, Carson1, Burt1, Burt2, Burt3, G/C, McNeil1)
* Correctly states that Solicitor H. M. [Dorsey] was the prosecutor (JAFL, Carson1, Burt1)
* Correctly states that Judge Roan tried the case (Carson1, Carson2, Burt1; McNeil1 calls him "Judge Long")
* States that Mary was murdered in the metal room, agreeing with the prosecution but not the defense (JAFL, Carson1, Burt1; McNeil1 and others call it the "little room"; Cambiaire-EastTennesseeWestVirginiaMountainBallads has "middle room")
* States that Leo Frank called on Jim Conley to carry the body, agreeing with the prosecution but not the defense (JAFL, Carson1)
* States that "the janitor" lured Mary to a dreadful fate, agreeing with the defense but not the prosecution (Burt3, G/C)
* States incorrectly that "the janitor" let Mary into the factory (Burt3, G/C; since the factory was not locked, she would not have needed admission
* States incorrectly that Frank had children (JAFL); that may, however, be a holdover from its source, since the song is based on the "Charles Guiteau"/"Murder of F. C. Benwell"/"Ewing Books" family.
* States incorrectly that Mary was "bound both hands and feet" (JAFL, Carson1); there was cord around her neck, but none on her hands and feet.
* States incorrectly that Mary was her mother's "sole support" (Burt3, G/C)
* States incorrectly that "the janitor," rather than Frank, was strung up (Eddy, G/C)

Looking at the versions, it appears that the song exists in three "states." In one, it seems to have ended with the discovery of the body and the police telling Newt Lee that he "must go" (presumably to prison). A second state, associated particularly with Fiddlin' John Carson, brings in Leo Frank, accuses him of the murder, and credits H. M. Dorsey with convicting him, but does not mention the appeals or the lynching. A third state mentions the lynching, though the versions I've seen seem to describe the janitor (i.e., Conley), rather than Frank, as being lynched.

The data is not sufficient to form an absolute conclusion, of course, but this would seem to imply three stages of composition: A very early version, in circulation before Frank's trial; a second completed after he had been convicted (and probably after Conley had been convicted also, given the mention of his sentence), and a third after the lynching. Possibly this last stage involved *two* rewrites, one to add the lynching, the other (perhaps northern) to blame Conley, and these two fused.

And, yes, I know that's an extremely complicated reconstruction based on very flimsy evidence! But how else to explain versions which explicitly blame Leo Frank, explicitly blame "the janitor," and implicitly blame Newt Lee? It's hard to see such changes happening by accident.

Few of the sources I've seen credit this song to an author, but Malone, p. 220, credits it to Fiddlin' John Carson, whose daughter Rosa Lee is credited with the first recording of it. His footnote lists several sources for the murder, but it's not clear how authorship was established. Dinnerstein, p. 121, says that Carson was singing the song at rallies in Georgia in this period -- but his footnote as to sources contains no reference to Carson. Oney, p. 491, cites *Fiddlin' Georgia Crazy* by George Wiggins as the source of the attribution, and says that Carson sang it during the hearing before Governor Slaton.

Nonetheless, I don't think the evidence quite strong enough to prove that Carson wrote the song (or, rather, the lyrics, since the tune is borrowed). He *does* seem to be particularly associated
with the second version, which convicts Frank but does not mention the lynching. It strikes me as likely that he converted the first stage of the song to the second, and the evidence is strong that he made it popular enough that Vernon Dalhart recorded it -- and that, of course made it popular indeed. But I would not wish to bet on whether he wrote the first version. And I strongly doubt that the lynching version is his.

So who killed Mary Phagan? It is unlikely that we will ever be able to acquire any evidence beyond what has already been discussed. Alonzo Mann, the last significant witness, died soon after giving his testimony. Oney, p. 647, says that the physical evidence collected by Hugh Dorsey is gone. WebFlag notes that the National Pencil Company building was demolished June 6, 1994. Even if the family consented to having it exhumed (which seems unlikely), we can hardly hope to learn anything from Mary's body at this late date. Jim Conley's last resting place seems to be unknown, so we couldn't get DNA evidence from him under any circumstances. So all we have is the records of the evidence collected at the time. On this basis, Oney manages the curious summary that "the argument [will] never move beyond Conley's word versus Frank's" (p. 647). That is indeed the key point, but surely we can go beyond "He said, he said" to express probabilities.

(To give Oney his due, according to WebFlag, which reviews Oney's book, Oney is personally convinced that Frank is innocent and Conley guilty.)

Basically, we have three possible murderers: Leo Frank, Jim Conley, or an unknown someone else. There is no evidence for someone else, though we cannot deny the possibility given the ease with which many people entered the National Pencil building. (The one person we know was there at the time, Monteen Stover, seems never to have come under suspicion. Nor does she seem a likely suspect; I mention her only to show that the possibilities have not been fully examined.) However, if it were someone else, why would Conley have implicated Frank? And why write the murder notes if not to divert suspicion? (For this point see WebFlag.) Since Conley is unequivocally known to have carried the body, based on Mann's testimony, and also wrote the murder notes, he surely knew who committed the crime. Since he mentioned only himself and Frank, Conley's testimony strongly implies that either he or Frank did it.

If we look at the classic tests of a crime, "motive, means, and opportunity," we know that Conley had greater motive (either man might have had a sexual motive, but Conley also had robbery as a motive, plus we known that he had quite the sex life). Conley is known to have had the opportunity -- after all, Mann saw him carrying her body! By contrast, there is no evidence linking Frank directly with Mary, though he of course did see her on the day of her death. As for means, Conley was a strong man who could have overcome her; Frank was a weak man who was unlikely to win a battle to the death even with a thirteen year old, and he showed no scars of such a fight. Also, nearly all testimony against Frank was either perjured (if a witness makes a claim and then denies it, we can hardly treat either claim as reliable, no matter what Georgia law said) or from very questionable sources such as Monteen Stover.

Finally, we have the known facts that Conley was a robber, and a wife-beater, and a drunk. His first accounts of the crime were perjured, and the "shit in the shaft" and the testimony of Alonzo Mann show that his final testimony was also perjured. I can imagine no reasons to commit perjury except to cover up crimes of his own (which must mean the murder of Mary Phagan) or to punish Frank somehow (which is hard to believe, given that Frank had kept him on the payroll despite his repeated petty crimes. Conley should have been incredibly grateful to Frank!)

Unlike Conley, Frank had no criminal record. Yes, he ran a company that was little more than a sweatshop, but that was the law at the time. Oney wonders why there were so many allegations of sexual impropriety against him, but ignores the fact that the witnesses didn't even agree on whether he was a homosexual, a heterosexual paedophile, or a fetishist (and very few people are all of these). Plus most of his accusers were ex-employees who might have carried a grudge. And, while many people claimed to have seen him having illicit liaisons, "no one every came forward admitting to being one of the liaisons".

As best I can tell from Oney, only one of Frank's alleged conquests, a woman named Daisy Hopkins, was ever mentioned by name (Oney, p. 245; it was Conley who gave her name, and Oney, p. 247, shows that Conley knew nothing about her except a name, though one C. Brutus Dalton also mentioned her; Oney, p. 258). A Daisy Hopkins was brought before the court, and she denied any sexual relationship with Frank (Oney, pp. 265-266), though she apparently wasn't a very convincing witness (Oney, p. 268). Still, William Smith, who apparently knew her, later declared that he didn't believe there was such a liaison (Oney, pp. 436-437).

So my conclusion is that it is nearly certain that Jim Conley killed Mary Phagan. Dershowitz in the introduction to Dinnerstein, Dinnerstein himself, F/T, WebFlag, and the Tennessean all agree with this. It is probably impossible to prove beyond reasonable doubt at this stage, but it is clearly the highest probability. And even if Conley were innocent, he was still guilty of perjury, for which he
was never tried.
The next highest probability is surely that, despite Jim Conley's behavior in accusing Frank, an unknown person (probably someone known to Jim Conley) committed the crime. In this case, the unknown person must also have had a hold on Conley. (Not unlikely, given Conley's history.) Leo Frank is almost certainly innocent. Even if (perhaps a chance in a thousand) he were guilty, the testimony presented at his trial clearly was not enough for conviction. It wasn't even enough for a mistrial. Judge Roan should have declared him innocent and not even sent the case to the jury. But that would very likely have cost Roan his life (and, very possibly, Frank's as well; he would probably have been lynched before he could get out of the state).
After Alonzo Mann came forward, a first attempt to have Frank cleared failed when, amazingly, some of Mary's living relations objected (F/T, p. 153), but a second appeal succeeded. Frank's name was formally cleared in 1986 (F/T, p. xix), 71 years after he died, an innocent man whose only crime was to be "different." Frank's wife Lucille had remained faithful to him all her life, but died in 1957 without seeing him given the justice he deserved.
Dinnerstein, p. 156, states that "With the Supreme Court so zealous in its defense of civil liberties today, it is extremely unlikely that another Frank case could occur." He wrote that in the days of the Warren Court. But the "convict 'em or else" mentality that motivated so much of what happened in the Frank case persists today, and increasingly the courts and legislatures are re-imposing the sort of "innocence is no excuse" rules that deny appeals not filed in a timely and legally correct way. The old-time singers often added the interjection "Young girls, take warning" to this song. But the real warning may be for us. - RBW

Bibliography

- Dinnerstein: Leonard Dinnerstein, The Leo Frank Case, was originally published by Columbia University Press in 1968 (it began as a doctoral thesis). I use a special edition from "The Notable Trials Library," 1991, which includes Dinnerstein's new preface to a 1987 edition of his book, plus the special article from The Tennessean cited below. Of the books on Mary Phagan cited here, this and Golden are the only one written before Alonzo Mann gave his testimony, so they operate on essentially the same data as was available in 1915. This gives it an interesting perspective in light of what followed. Dinnerstein is also, I think, the volume most interested in the matter of Frank's Judaism, and certainly the one most concerned with how the social unrest caused by urbanization created a climate of xenophobia. (I'm not sure I believe that part; recent indications are that some of the things Dinnerstein blames on culture are in fact biological.) The text of the article from The Tennessean is cited under that name, since it has its own separate pagination.
- F/T: Robert Seitz Frey and Nancy C. Thompson, The Silent and the Damned: The Murder of Mary Phagan and the Lynching of Leo Frank, 1988 (I use the 2002 Cooper Square Press edition). This is, apart from its appendices, the shortest of the three recent books, and perhaps more popular and less scholarly than the others; it has footnotes, but is not nearly as heavily documented as the others. My guess is that it was inspired by the Mann revelations; it claims to be the first book about the Phagan case written after Mann's testimony.
- Oney: Steve Oney, And the Dead Shall Rise: The Murder of Mary Phagan and the Lynching of Leo Frank, 2003 (I use the 2004 Vintage Books edition). This is by far the most detailed book -- in some ways, too detailed, more of a chronicle than an analysis, and much of the detail not really relevant (does it really "matter" that one of those who arranged Frank's lynching had a brother who got in trouble at school?). Sometimes it feels more like a ping-
pong match, as pro- and anti-Frank forces gain an advantage. Strangely, Oney never once says who he thinks murdered Mary Phagan. This is the third of the three books I read, and I'm glad of that. It would be too easy to lose the overall thread of the case otherwise.

- Tennessean: The Tennessean magazine, special article, March 7, 1982 edition, which details the evidence given by Alonzo Mann. This article has been reprinted (with separate pagination) in the Notable Trial Library edition of Dinnerstein, from which I have cited it.
- WebFlag: http://tinyurl.com/tbdx-webflag. After this article was almost finished, I found this review of Oney, part of which apparently appeared first in Flagpole magazine and which is in fact much more than a review; it is an analysis of the case almost entirely from scratch. It doesn't really add much new information, but it includes much analysis. The site also includes information gathered since Oney was published, including notably much information on research on members of the lynching party.

Last updated in version 6.1
File: LF20

Mary Rolled the Stone Away
DESCRIPTION: "Mary rolled the stone away Early on a Easter Sunday morning ... Angel came from heaven Mary rolled the stone away" My brother brings the news from Heaven.
AUTHOR: unknown
EARLIEST DATE: 1964 (USSealsland01)
KEYWORDS: religious Bible nonballad
FOUND IN: US(SE)
RECORDINGS: Moving Star Hall Singers, "Mary Rolled the Stone Away" (on USSealsland01)
NOTES [51 words]: The Marys find the stone rolled away from the Christ's sepulchre in Matthew 28:1-2, Mark 16:1-2 and John 20:1. Matthew 28:2: "... the angel of the Lord descended from heaven, and came and rolled back the stone from the door ...." [King James]. The current description is based on the USSealsland01 text. - BS
Last updated in version 4.0
File: RcmRTSA

Mary Smith, the Maid of Mountain Plain
DESCRIPTION: "Ye maids of Columbia... I beg your attention and now pity me"; he has been wounded by love. He spells out Mary Smith's name to describe her beauty and virtues. He wishes he were Adam and she Eve. He will wander forever if he can't gain her love.
AUTHOR: unknown
EARLIEST DATE: 1936 (Sam Henry collection)
KEYWORDS: love rejection wordplay
FOUND IN: Ireland
REFERENCES (1 citation): Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H636, p. 235, "Mary Smith, the Maid of Mountain Plain" (1 text, 1 tune)
Roud #9469
File: HHH636

Mary Thompson
DESCRIPTION: "In Manchester in Lancashire A damsel she did dwell, In service a long time she lived, Till this to her befell"
AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan2)
KEYWORDS: courting homicide servant
FOUND IN: Britain(Scotland(Aber))
Mary Vickery and Connelly Donnelly

DESCRIPTION: Mary runs away from home. Her father thinks her dead. When a woman's body is found it is thought to be Mary. Conley is arrested for the murder. A jealous woman swears she saw him do it. He is sentenced to life. Mary returns and clears Conley.

AUTHOR: unknown
EARLIEST DATE: 1958 (Peacock)
KEYWORDS: homicide prison trial jealousy lie return pardon hiding
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 819-820, "Mary Vickery and Connelly Donnelly" (1 text, 1 tune)
Roud #9806
ALTERNATE TITLES:
The Return of Mary Vickery

NOTES [42 words]: "Conley Dabney, sentenced to life imprisonment in 1926 for the supposed murder of Mary Vickery at Williamsburg, Ky., was freed when she returned home on Mar 19, 1927, to clear his name" -- from Country Music Sources by Guthrie T Meade Jr, p. 93 - BS
File: Pea819

Mary Was a Bad Girl

DESCRIPTION: Mary, a bad girl, says "I won't." A good girl, the singer says "I will." In school she says "I write." Leaving, she says "Hooray." Courting, she says "a boy." She gets engaged, marries, has a baby who dies (boo, hoo). Her husband dies (hooray). She dies.

AUTHOR: unknown
EARLIEST DATE: 1985 (Opie/Opie-TheSingingGame)
KEYWORDS: courting wedding childbirth death playparty
FOUND IN:
REFERENCES (1 citation):
Opie/Opie-TheSingingGame 71, "Mary Was a Bad Girl" (1 text)
CROSS-REFERENCES:
cf. "Nuts in May" (tune, per Opie/Opie-TheSingingGame)
File: OpGa071

Mary Was a Red Bird

DESCRIPTION: Lullabye. "Mary wore her red dress, red dress, red dress, Mary wore her red dress, All day long," "Mary wore her red ha," "Mary wore her red shoes." Additional verses ask where she got her shoes, groceries, etc. Song concludes, "Mary was a red bird...."

AUTHOR: unknown
EARLIEST DATE: 1939 (Lomax/Lomax-OurSingingCountry)
KEYWORDS: lullaby bird clothes commerce
FOUND IN: US(So)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 98-99, "Mary Was a Red Bird" (1 text, 1 tune)
Roud #11588
ALTERNATE TITLES:
Mary Wore Her Red Dress
File: LoSi098
Mary Was a Three-badge Wren
DESCRIPTION: "Mary was a three-badge Wren, Her hair was fair and curly, She joined the Wrens in 1910, just 30 years too early." "As a glamour girl she wished to pass." She tries to snag a sailor (or more), but ends up with someone undesirable; other Wrens are warned
AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: sailor courting clothes derivative warning
FOUND IN: Britain(England)
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, pp. 119-120, "Mary Was a Three-badge Wren" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "Yankee Doodle" (tune)

Mary With Her Young Son
DESCRIPTION: "Then Mary took her young son, And set him on her knee, Saying, 'My dear son, tell me, Tell me how this world shall be.'" Jesus responds by foretelling his death and resurrection
AUTHOR: unknown
EARLIEST DATE: 1931 (Terry)
KEYWORDS: Jesus religious
FOUND IN: Britain(England)
REFERENCES (2 citations):
Bronson 54, "The Cherry Tree Carol" (Item #31 to this song, in the appendix, is this piece under the title "Mary's Question")
Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 66, "The Cherry Tree Carol" (1 text (separated into smaller parts, the last being "Mary With Her Young Son"), 4 tunes)
Roud #453
CROSS-REFERENCES:
cf. "The Cherry Tree Carol" [Child 54]
cf. "Als I Lay Upon a Nith (As I Lay Upon a Night II)" (theme of the young Jesus foretelling his future)
NOTES [191 words]: The earliest extant version of these stanzas is in Sandys's version of "The Cherry Tree Carol," allowing the possibility that they are an original part of that ballad. But it is certainly not necessary to that ballad -- which is, of course, very episodic.
Of the thirty versions of "The Cherry Tree Carol" in Bronson (not all of which have complete texts), only two have this item in its full form, but many more have a brief section in which Joseph asks the unborn baby about the future. This could well have attracted a separate song on the same theme.
Thus it is equally possible that "Mary With Her Young Son" is a broken-off fragment "or" that it is a separate song grafted in. A. L. Lloyd, in his notes to the recording by The Valley Folk, is noncommittal, and Bronson's treatment is equally noncommittal.
There is, of course, no scriptural basis for any of this; although the adult Jesus repeatedly spoke of his future fate, only the Gospel of Luke mentions any foretellings before his ministry, and even that passage (Luke 2:49, "Didn't you realize that I must be in my Father's house?") is dated to the twelfth year of Jesus's life. - RBW
Last updated in version 5.3
File: C054A

Mary Wore Three Links of Chain
DESCRIPTION: Floating religious verses with the chorus, "All my sins been taken away, taken away." Sample verses: "Mary wore three links of chain (x3), Ev'ry link bearing Jesus's name." "I don't know but I've been told (x3) Streets of heaven are paved with gold."
AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: religious Bible nonballad sin floatingverses
FOUND IN: US(SE)
REFERENCES (3 citations):
**Mary, Mary, Brummagem Mary**

DESCRIPTION: "Mary, Mary, Brummagem Mary, how does your allotment grow? You've 'ad some shy knock through workin' at Kynoch's. Althouh you don't mind we all know. You've never seen Arizona and Texas is not your abode, You're just Mary... what lives up Pairsher street"

AUTHOR: unknown

EARLIEST DATE: 1971 (Palmer)

KEYWORDS: home work nonballad derivative

FOUND IN: Britain(England(West))

REFERENCES (1 citation):

ADDITIONAL: Roy Palmer, _The Folklore of Warwickshire_, Rowman and Littlefield, 1976, pp. 149-150, "Mary, Mary, Brummagem Mary" (1 short text, 1 tune)

File: RPFW149A

**Mary, Mary, Quite Contrary**

DESCRIPTION: "Mary, Mary, quite contrary, How does your garden grow? With silver bells and cockle shells And pretty maids all in a row."

AUTHOR: unknown

EARLIEST DATE: cf. 1744 (Tommy Thumb's Pretty Song Book, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: gardening

FOUND IN:

REFERENCES (4 citations):

Opie/Opie-OxfordDictionaryOfNurseryRhymes 342, "Mary, Mary, Quite Contrary" (1 text)

Baring-Gould-AnnotatedMotherGoose #9, p. 31, "(Mistress Mary)"

Jack-PopGoesTheWeasel, p. 133, "Mary, Mary, Quite Contrary" (1 text)

Dolby-OrangesAndLemons, p. 83, "Mary, Mary, Quite Contrary" (1 text)

Roud #19626

NOTES [93 words]: This is one of those pieces for which a vast variety of explanations has been suggested. The Opies mention several religious explanations, but observe that different denominations give different meanings to the symbols. They also mention a possible connection to Mary Queen of Scots, leading them to add that the "pretty maids" might be the Four Maries of "Mary Hamilton" [Child 173]. Jack-PopGoesTheWeasel also mentioned Mary Queen of Scots, plus Mary Tudor, and finally the Virgin Mary, in which case the garden has something to do with Mary's virginity. - RBW

Last updated in version 3.3

File: 002342
Mary, She Did Dream a Dream
DESCRIPTION: "Mary, she did dream a dream, As she was floating down the stream. When she woke, she gave a sigh, The grey cat kicked out the black cat's eye."
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: animal dream fight
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 190, (no title) (1 fragment)
CROSS-REFERENCES:
cf. "Gray Cat on the Tennessee Farm" (lyrics)
File: ScaNF190

Mary, the Maid of the Don
DESCRIPTION: "Nae mavis nor larkie sang blither than I" but Mary has left the singer and "caused me to roam." "Nae mair I'll herd sheep upon yon hills sae steep But I'll die for my Mary, the maid o' the Don."
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan6)
KEYWORDS: love separation nonballad shepherd
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #110, p. 2, "Mary, the Maid of the Don" (1 text)
Greig/Duncan6 1239, "Mary, the Maid of the Don"; Greig/Duncan8 Addenda, "Mary, the Maid of the Don" (6 texts, 7 tunes)
Roud #6265
NOTES [6 words]: This River Don is in Aberdeenshire. - BS
Last updated in version 2.5
File: GrD61239

Mary, the Pride of Killowen
DESCRIPTION: The singer describes the fine summer night when he emigrated from Coleraine and Mary. He recalls courting her, and says he will never forget the place or the girl He blesses the spot they met.
AUTHOR: Andrew Orr
EARLIEST DATE: 1847 (Derry Standard)
KEYWORDS: love separation emigration
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H26b, p. 250, "Mary, the Pride of Killowen" (1 text, 1 tune)
Roud #13340
NOTES [44 words]: In this particular instance, the song's author Andrew Orr did emigrate (to Australia). Whether the rest of the song is historical is not clear; it's interesting that he wrote at least one other song (Ann o' Drumcroon) with the same plot but a different heroine. - RBW
File: HHH026b

Mary, the Pride of the Shamrock Shore
DESCRIPTION: Henry returns and finds Mary with a squire. The squire is her true love now since her previous sweetheart "is no more." Henry kills the squire in a duel. Mary kills Henry and recognizes him by a private token. She is sentenced to life in jail.
AUTHOR: unknown
EARLIEST DATE: before 1839 (broadside, Bodleian Harding B 11(699))
KEYWORDS: courting homicide prison fight return lover
Mary's Ass

DESCRIPTION: The singer mentions Mary, "a beautiful lass, And the song I will sing is about Mary's ass." She rode the beast, a gift from her uncle, regularly. At last it falls, knocking Mary off, and dies. It is buried, and the bad smell from the Ass Hole described

AUTHOR: unknown
EARLIEST DATE: 1968
KEYWORDS: bawdy humorous animal
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, pp. 158-159, "Mary's Ass" (1 text, 1 tune)
Roud #3351
File: MA158

Mary's Mad

DESCRIPTION: "Mary's mad and I am glad And I know what'll please her, A bottle of wine to make her shine and [so-and-so] to (please/squeeze/tease) her."

AUTHOR: unknown
EARLIEST DATE: 1962 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: playparty courting
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, p. 546, "Mary's Mad" (1 short text, 1 tune)
NOTES [16 words]: The current description is all of the Brown/Schinhan-FrankCBrownCollectionNCFolklore5 fragment. - RBW
Last updated in version 4.1
File: BrS5546

Maryborough Miner, The

DESCRIPTION: The singer describes all the places where he has been digging. At Fitzroy River the boss calls him a loafer, so he burns his office and left. He tells further tall tales, ending "I'm a Maryborough miner, and I'm one of the good old time."

AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: mining work rambling
FOUND IN: Australia
REFERENCES (1 citation):
Fahey-Eureka-SongsThatMadeAustralia, pp. 78-79, "The Maryborough Miner" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Murrumbidgee Shearer" (tune, theme)
NOTES [134 words]: Fahey's version was collected by A.L. Lloyd, and he suspects Lloyd may have retouched it. The notes to Patterson/Fahey/Seal on "The Murrumbidgee Shearer" make this even more explicit: they declare this to be Lloyd's rewrite of that. Similarly Gwenda Beed Davey and Graham Seal, A Guide to Australian Folklore, Kangaroo Press, 2003, pp. 185-186; they note that it describes an improbably long life for one person, and say that it is Lloyd's production, and that it
became controversial at Australian folk festivals as a result.
On p. 195, Davey/Seal report, "In the original song, the shearer has had a chequered career of prospecting for gold, burning the sheds of uncooperative squatters and robbing gold escorts. He finishes up by spending 'ten years on Cockatoo,' Sydney's colonial island prison." - RBW
Last updated in version 4.1
File: FaE078

**Maryland Battle Cry, The**

DESCRIPTION: "Hark! the trumpet calls to duty, See, our glorious flag unfurled...." "So let the Southerns do as they will, We are for the Union still." The singer declares the southerners "traitors" and "rebels" and calls Marylanders to defend the flag

AUTHOR: unknown
EARLIEST DATE: 2008 (Cohen)
KEYWORDS: patriotic nonballad Civilwar
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 175, "The Maryland Battle Cry" (1 text)
File: CAFS1175

**Maryland Martyrs, The**

DESCRIPTION: "They bore them to a gloomy cell And barred them from the light Because they boldly dared to tell The people what was right." The singer urges all to support the cause of "Freedom," and calls their Unionist captors "despots"

AUTHOR: unknown
EARLIEST DATE: 2008 (Cohen); 19th Century (Wolf-AmericanSongSheets)
KEYWORDS: Civilwar political prison
FOUND IN:
REFERENCES (2 citations):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 173-174, "The Maryland Martyrs" (1 text)
Wolf-AmericanSongSheets, #C104, p. 191, "The Maryland Martyrs" (2 references)
File: CAFS1173

**Maryland, My Home**

DESCRIPTION: "Sweet Maryland, thy groves are green, And sparkling are thy rills... Though far away I plow the seas... My heart with fondness clings to thee, Sweet Maryland, my home!" The singer looks forward to seeing his home once again

AUTHOR: unknown
EARLIEST DATE: 2008 (Cohen); 19th Century (Wolf-AmericanSongSheets)
KEYWORDS: home nonballad
FOUND IN:
REFERENCES (2 citations):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 176, "Maryland, My Home" (1 text)
Wolf-AmericanSongSheets, #C106, p. 191, "Maryland, My Home" (1 reference)
File: CAFS176A

**Maryland! My Maryland**

DESCRIPTION: "The despot's heel is on thy shore, Maryland, my Maryland." The state's heroic history is recalled; the singer wants and expects her to join the Confederacy: "Huzza! She spurns the northern scum! She breathes! She burns! She'll come!"

AUTHOR: Words: James Ryder Randall
EARLIEST DATE: 1861
KEYWORDS: Civilwar patriotic nonballad derivative
HISTORICAL REFERENCES:
April, 1861 - Clashes between Massachusetts troops and the residents of Baltimore
FOUND IN: US(SE)
REFERENCES (13 citations):
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 130-133, "Maryland! My Maryland" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 168-172, "Maryland, My Maryland" (2 texts plus a broadside pring, one being Randall's original and another a less Confederate version perhaps by Septimus Winner)
Silber-SongsOfTheCivilWar, pp. 70-72, "Maryland, My Maryland" (1 text, 1 tune); also p. 73, "Answer to 'My Maryland'" (1 text, a parody of the preceding); p. 73, "Kentucky! O Kentucky!" (1 text, a parody of the preceding)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 60-61, "Maryland, My Maryland" (1 text, 1 tune)
Hill-PoemsAndSongsOfTheCivilWar, pp. 195-197, "My Maryland" (1 text)
Krythe-SamplerOfAmericanSongs 9, pp. 142-149, "Maryland, My Maryland" (1 text, 1 tune)
Fuld-BookOfWorldFamousMusic, pp. 355-357, "Maryland, My Maryland -- (O Tannenbaum, O Tannenbaum!); Lauriger Horatius")
Heart-Songs, p. 456, "Maryland! My Maryland" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #16, "My Maryland" (1 text)
Colonial-Dames-AmericanWarSongs, pp.126-127, "Maryland! My Maryland!!" (1 text)
Wolf-AmericanSongSheets, #C107, p. 191, "Maryland, My Maryland" (6 references); also sundry parodies on p. 95, mostly titled, "Maryland, My Maryland"; see also "My Maryland" on p. 104
ST RJ19130 (Full)
Roud #V19764
RECORDINGS:
Harry Macdonough, "Maryland, My Maryland" (CYL: Edison 2033, c. 1897)
Tandy Mackenzie, "Maryland, My Maryland" (Columbia 80320, n.d.)
CROSS-REFERENCES:
cf. "O Tannenbaum (Oh Christmas Tree)" (tune) and references there
cf. "General Lee's Wooing" (tune, subject)
cf. "My Delaware" (form)
cf. "My Normandy" (tune, in some printings)
SAME TUNE:
Answer to "My Maryland" ("The Rebel horde is on thy shore") (Silber-SongsOfTheCivilWar, p. 73; Wolf-AmericanSongSheets, p. 95)
Kentucky! O Kentucky! ("John Morgan's foot is on thy shore") (Silber-SongsOfTheCivilWar, p. 73)
Our Maryland (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 361 -- one of four "Maryland, My Maryland" rewrites on pp. 360-361, all the others being titled "Maryland, My Maryland")

Husbandman! O Husbandman! ("Thou art the tiller of the soil, Husbandman! O Husbandman!") (by A. P. Knapp) (Albert P. Knapp, _Grange Songster_, 1915, p. 9)
To Labor ("Should you complain who feed the world? Who clothe the world, who house the world?") (by Charlotte Perkins Gilman) (Foner, p. 177)
See also the entries under "O Tannenbaum (Oh Christmas Tree)"

NOTES [663 words]: James Ryder Randall was a native of Baltimore. At the time of the Civil War he was teaching English at Poydras College in Louisiana. He wrote this poem on April 26, 1861, after hearing of the Baltimore riot; the piece was published in a New Orleans paper on May 5. Randall hoped it would help encourage Maryland to secede.
Randall's expectations were disappointed; Maryland never joined the Confederacy. The Union could not possibly allow it; the loss of Maryland would place Washington inside Confederate territory. The federal government moved quickly to prevent the state's succession. One side effect of this was the riots in Baltimore that inspired "Maryland! My Maryland."

Chances are, however, that Maryland would not have seceded. Baltimore favored the rebellion, but the rest of the state seems to have been Unionist. A fair number of Maryland citizens went south -- Lee's army contained a Maryland battalion -- but more served in the Northern armies. The reference to the "patriotic gore / that flecked the streets of Baltimore" is, of course, to the Baltimore riots. "Carroll" is Charles Carroll, one of the signers of the Declaration of Independence. I believe "Howard's warlike thrust" refers to Major John Eager Howard, who led the handful of troops
who cut their way out of a British trap at the Battle of Camden (1780).
It should be noted that the sung version of this song does not quite match the written version. In Randall's poem, the internal refrain was not "Maryland, my Maryland"; he used this only in the final line. The internal phrase was simply "Maryland." This was expanded to fit the tune. For a time the poem was sung to the tune "Manormandie," but this was not a success. The "O Tannenbaum" tune is said to have been fitted by a Baltimore girl, Jennie Cary.

Even though Randall's authorship was widely known, a few other names also circulated. Wharton's *War Songs and Poems of the Southern Confederacy*, for instance, credits it to Lamar Fontaine. Dichter and Shapiro think that this is because Randall sent a copy of the poem to a friend shortly after writing it, and the other distributed it without Randall's knowledge. The apparent first edition is anonymous; by 1862, printings circulated which had Randall's name printed and declared that they were the only authorized versions.


There is a long chapter on the song, and on Randall, in E. Lawrence Abel, *Singing the New Nation: How Music Shaped the Confederacy, 1861-1865*, Stackpole, 2000 (chapter 3, pp. 67-80). Apparently Randall, after hearing of the Baltimore riots, flew into extreme agitation. He couldn't sleep, and couldn't sit still, and eventually cranked out this poem (Abel, p. 68). His students urged him to publish. Jenny Cary, who set the tune, was a daughter of a prominent Maryland family with Confederate sympathies, and her parents hosted a glee club. So it was easy for her to make her tune popular -- although the sheet music was published anonymously (Abel, pp. 70-71). The Carys eventually went south to avoid the political fallout.

Randall after the war became a journalist. He continued to write poetry, but was remembered only for "My Maryland" -- which he resented (Abel, pp. 78-79); it made it harder for him to get recognition for his other work. Nonetheless, his wife insisted on naming one of his daughters "Maryland," so that she could call the girl "My Maryland" (Abel, p. 79). He died in 1908 (so Studwell/Schueneman and his entry in the Dictionary of American Biography; Abel says 1907), apparently of pneumonia (Abel, pp. 79-80). "My Maryland" was made the state song in 1939 (Abel, p. 80). - RBW

Last updated in version 6.1
File: RJ19130

**Mashering a Doo a Day**

DESCRIPTION: Mashering a doo a day Mashering a doo a daddie, O, Mashering a doo a day"

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan8)

KEYWORDS: drink

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan8 1752, "Mashering a Doo a Day" (1 fragment, 1 tune)

Roud #13529

NOTES [122 words]: The current description is all of the Greig/Duncan8 fragment. Greig/Duncan8: "Mrs Gillespie does not remember the song, but thinks it may be 'Whisky, punch, and toddy O' [possibly [Greig/Duncan4] 918 'Come All Ye Young Men That Want a Wife' which includes the words 'rum punch and toddy O']. The refrain partly occurs in [[Greig/Duncan7] 1378 'Come Ye Inksmen' B ['The Old Maid's Song' (I)]. [This] is a refrain, and after each verse ends with the last line of that verse." - BS

I strongly suspect her memory is just a little off, and she is remembering a version of "Whisky in the Jar (The Irish Robber A) [Laws L13A]/The Irish Robber B (McCollister) [Laws L13B]." There are versions of that with a chorus very similar to this. - RBW

Last updated in version 2.5

File: GrD81752

**Maskin' Rung, The**

DESCRIPTION: A maid puts off a young man by saying she'll meet him that night in the woods.
She makes a "maid" from a masking rung, branches, and an old widow's clothes. This "maid" smiles but does not speak. When he lifts her skirt he sees he has been fooled.

**Author:** unknown  
**Earliest Date:** 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)  
**Keywords:** courting clothes trick  
**Found In:** Britain(Scotland(Aber,Bord))  
**References:**  
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #173, p. 2, "The Maskin Rung"; #177, p. 2, "The Maskin Rung"; #153, p. 3, ("I wonder what does ail my love") (2 texts plus 1 fragment)  
Greig/Duncan2 323, "The Maskin' Rung" (8 texts, 6 tunes)  
Lyle-Andrew-CrawfurdsCollectionVolume2 124, "Hir Hands War Made o' Willan Wands"; Lyle-Andrew-CrawfurdsCollectionVolume2, pp. 190-194, "The Masking Rung" (2 texts)  
DT, MASKNRNG*  
Roud #5868  
**Cross-References:**  
cf. "The Battle of Harlaw" (tune of the chorus, according to Greig/Duncan2)  
**Alternate Titles:**  
The Masculine Rung  
The Holland Green  
The Hollin It Grows Green  
**Notes:** Greig: "'masking rung' is defined as a rod for stirring malt in the mash-tub." A number of the Greig/Duncan2 texts have a title taken from the chorus: "For the holland grows, the holland grows, And the holland it grows green. There's nae a tree in a' the wood Like the birk and the holland green." - BS

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**Mason Laddie, The**

**Description:** "Leaning oer a window ...I spied a mason laddie who gave my heart a wound." She compares masons to ministers, millers, ploughmen, cobbiers, weavers, and smiths, and prefers "my bonnie mason laddie" to each.

**Author:** unknown  
**Earliest Date:** 1843 (Whitelaw-BookOfScottishSong)  
**Keywords:** love work nonballad  
**Found In:** Britain(Scotland(Aber))  
**References:**  
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #40, pp. 1-2, "The Bonnie Mason Laddie" (1 fragment)  
Greig/Duncan3 465, "The Mason Laddie" (2 texts, 2 tunes)  
Whitelaw-BookOfScottishSong, p. 119, "The Mason Laddie"  
Roud #5883  
**Cross-References:**  
cf. "Johnny Lad" (tune, per Greig/Duncan3)  
cf. "Sandy Ower the Lea" (tune, per Whitelaw)  
cf. "The Masons" (subject: praise of masons)  
cf. "The Bonnie Mason Laddie" (subject: praise of masons)  
**Notes:** Greig's text fragment is the first and last verses from Whitelaw's Book of Scottish Song. - BS

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**Mason's Bonny Daughter, The**

**Description:** "The mason's bonny daughter, The mason's lassie braw, Hey the mason's bonny daughter, She's stown me heart awa'"

**Author:** unknown  
**Earliest Date:** 1914 (Greig/Duncan4)  
**Keywords:** love beauty  
**Found In:** Britain(Scotland(Aber))
Mason's Daughter, The

DESCRIPTION: Isabel refuses to marry her steward. He drugs and seduces her. She tries to kill her baby in a well. He rescues it. When Isabel admires the baby the steward reveals that it is hers. She murders the baby. The steward cries when she was arrested.

AUTHOR: unknown
EARLIEST DATE: 1826 (Lyle-Andrew-CrawfurdsCollectionVolume1)
KEYWORDS: love seduction homicide childbirth baby servant
FOUND IN: Britain(Scotland(Aber,Bord))
REFERENCES (2 citations):
  Greig/Duncan2 196, "Fair Isabel" (1 text, 2 tunes)
  Lyle-Andrew-CrawfurdsCollectionVolume1 39, "The Mason's Dochter" (1 text)
Roud #3850
ALTERNATE TITLES:
In Fair London City
File: GrD2196

Masons, The

DESCRIPTION: The singer sees a bridge where masons are working. She praises their work and would give up her fortune to wed a mason. She admires smiths but "if it had not been for oor mason lads ye would all died of cold." She admires soldiers, printers and tailors.

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan3)
KEYWORDS: work nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
  Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #40, p. 1, "The Mason Lads" (1 text)
  Greig/Duncan3 463, "The Masons" (5 texts, 5 tunes)
Roud #5644
CROSS-REFERENCES:
cf. "The Bonnie Mason Laddie" (subject: praise of masons)
cf. "The Mason Laddie" (subject: praise of masons)
ALTERNATE TITLES:
The Freemasons
From the City to the New Toon
From the Seatown to the Newtown
NOTES [14 words]: Greig/Duncan3: "'Heard at Aberdour fifty-three years ago.'" [counting from 1909?] - BS
Last updated in version 2.4
File: GrD3463

Massa's in the Cold, Cold Ground

DESCRIPTION: "Round de meadows am a ringing, De darkeys’ mournful song.... Down in de cornfield Hear dat mournful sound: All de darkeys am a weeping, Massa’s in de cold, col ground." The "darkeys" loved him because he was so kind; the singer cries and plays banjo

AUTHOR: Stephen C. Foster
EARLIEST DATE: 1852 (sheet music)
KEYWORDS: slave death burial
FOUND IN: US(So)
REFERENCES (4 citations):
  Browne-AlabamaFolkLyric 149, "A Medley" (1 text, 1 tune, starting with the chorus of "Sweet Adeline," then "The Old Oaken Bucket," "In the Evening by the Moonlight," "Rufus Rastus Johnson
Massacre of Glencoe, The

DESCRIPTION: Glencoe is wakened by cannon. "Naked mothers were shot with their babes as they ran, For the English had risen to murder the clan." Five hundred McDonalds are killed including Flora's Donald. She dies of grief. "The pride of Glencoe" are buried together.

AUTHOR: unknown

EARLIEST DATE: before 1867 (broadside, Bodleian 2806 c.14(26))

KEYWORDS: battle burial death Scotland

HISTORICAL REFERENCES:
Feb 13, 1692 - The Massacre of Glencoe

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan1 115, "The Massacre of Glencoe" (2 texts, 1 tune)

BROADSIDES:
Bodleian, 2806 c.14(26). "Flora and Donald" or "The Massacre of Glencoe" ("O dark lour'd the night on the wide distant heather"), J. Harkness (Preston), 1840-1866
Murray, Mu23-y1:082, "Flora and Donald" or "The Massacre of Glencoe," James Lindsay (Glasgow), 19C
NLScotland, L.C.Fol.178.A.2(021), "The Massacre of Glencoe," James Lindsay (Glasgow), c.1856

NOTES [3837 words]: Greig/Duncan1: ".. 13 February 1692 ...."

When Maclain of Glencoe, a MacDonald clan subdivision, was late in swearing loyalty to the crown, William III's forces, augmented by the MacDonald enemy Campbells killed 38 in Glencoe and forced "countless others into the snow-topped Scottish mountains (where many died)."

(source: "British Timeline: Massacre of Glencoe 1692" at the BBC site). - BS

The Massacre of Glencoe remains controversial to this day. The reason is the complicated set of circumstances which led to it. In some ways it was just another case of clan-on-clan warfare (Campbells versus MacDonalds), and by no means the most bloody. But it ended up with a taint of royal favoritism and injustice -- and a deserved reputation as a "brutal crime" (Willson, p. 467). The story, according to Thomson, p. xv, began "with the violent death of a Campbell chief in 1296[..]he feud then went on for about 450 years. There were numerous clashes and cullings inflicted by both sides, among which the incident at Glencoe in 1692 just happens to have been the best publicised."

It became known because King William III (William of Orange) approved it. The problem was that William III, who had come to power by ousting James II, was shaky on the throne. (The "Glorious Revolution" which brought him to the throne had happened as recently as 1689; see the notes to songs such as "Lilliburlero" and "The Vicar of Bray.") Scotland in particular was restive, and the Highlands most restive of all. "The Jacobite Rising of 1689 had left the Highlands in turmoil. The government hurriedly built a new garrison fortress at Fort William, at the head of Loch Linhe, and troops were deployed at several other strategic points. These were men King William urgently needed in Flanders, where he was embroiled in a war with France. How was the problem to be settled?" (Magnusson, pp. 522-523).

"It is probable that the government, and especially the Joint-Secretary, Dalrymple, hoped that the recalcitrance of the Highland chiefs would provide a pretext for a crusade against them" (Mackie, p. 251).

"In the spring and summer of 1691 there were signs of unrest among the clans of the north-west, who had hopes of a French invasion; and the government distributed several thousands of pounds of bribes to keep them quiet, at the same time ordering the suspected chiefs to take an oath of allegiance before the fixed date of New Year's Day 1692. In anticipation of widespread refusals 'letters of fire and sword' were drawn up in the long accustomed form, ordering wholesale ravaging..."
joined in virtually every raid southwards or eastwards since Alastair MacColla first mobilised the Glencoe. "He had spend some time acquiring polish in Paris.... The Glencoe MacDonalds had Thomson, pp. 84-85, takes a very low view of Alastair MacIain MacDonald, the twelfth chief of Glengarry being the other -- not to take the oath on time.) MacLean, p. 143, claims that he was one of only two chiefs -- the powerful MacDonell of

with the Campbells, not true loyalty to the Stuarts. And -- their chieftain was late to submit.

behave of Charles I (Prebble, p. 48) -- though Prebble thinks this was because of the usual rivalry with the Campbells, not understood Highland issues -- he was impatient with the attitudes of the chiefs to William's sovereignty and did not appreciate their values and way of life.... To negotiate with the chiefs he rightly chose a Highlander who could go among them but unwisely chose a man whom nobody could ever begin to trust. The Earl of Breadalbane had never been known to do anything straightforwardly...."

(Tarbat's career was fascinating, incidentally -- he had gotten in trouble in the reign of Charles II, had wormed his way into favor with James II, but then managed to gain the trust of William Ill also; Prebble, p. 85. Talk about slick....)

Prebble, p. 87, describes what happened this way: "Joining in the clamour of voices and the prodigal expenditure of ink there came the Earl of Breadalbane, whom few men trusted but all credited with a unique knowlege of Highland robbers and murderers, being descended from a long line of them himself. He had no original proposal. He blandly took Tarbat's, with this difference -- he should treat with the chiefs, he should distribute the money among them. He had a plausible tongue, and he persuaded the King... to give him a commission 'to meet, treat and correspond with any of the Highlanders in order to reduce them to submission and obedience'. But if few men in the Lowlands could be found to trust the Earl of Breadalbane there were even fewer in the Highlands, and for the moment his commission was no more than paper in his pocket. He had not, in any case, been sent the money, and felt no obligation to move until he was."

The continued Jacobite threat (leading to the Battle of the Boyne) made William especially worried about Scotland. He wanted the place pacified, whatever it took. And the battle of the Haughs of Cromdale in 1690 (the real one, not the fictional story in the song of that name) inclined him to be forceful; Cromdale gave the government forces the initiative they had largely lost after Killiecrankie. In practice, it hardly matters whether Stair preferred to use the carrot or the stick. He prepared both -- and in the end used both. "Tarbat's plan had miscarried because Stair was not the right man to carry it out, but the unity of the band of chiefs was gone" (Mitchison, p. 287). "By the end of the year it was clear that nearly all the clan chiefs were prepared to swear the required oath of allegiance" (Magnusson, p. 522). (It may not have been a sign that their allegiance to the Jacobite cause was waning; MacLean, p. 143, notes that "From his exile in France King James at the last moment authorized the chiefs to swear allegiance to his Dutch son-in-law.")

What happened next is somewhat unclear. What is certain is that the MacDonalds of Glencoe were not liked. Their chief "had fought at Killiecrankie and his men were reputed to be as troublesome as any in the Highlands" (Clark, p. 269). It sounds as if they raided Campbell lands on their way back from Killiecrankie, where of course they fought for the Stuarts (Prebble, pp. 71-72).

"The MacDonals were thus still seen as semi-barbarian and the Glencoe branch of the family was particularly unpopular for its frequent raids on Glenlyon and Inverary" (Thomson, p. 83). "By the end of the sixteenth century it was agreed that the men of Glencoe were the most incorrigible and troublesome of the gallows herd, and had their land been as desirable and as accessible as Clan Gregor's they too might have come under the Crown's proscription" (Prebble, p. 45). The chief himself had already been imprisoned once, and was accused of executing some of his own men -- a severe crime by Highland standards (Prebble, p. 57). Plus, they had fought with Montrose on behalf of Charles I (Prebble, p. 48) -- though Prebble thinks this was because of the usual rivalry with the Campbells, not true loyalty to the Stuarts. And -- their chieftain was late to submit. (MacLean, p. 143, claims that he was one of only two chiefs -- the powerful MacDonell of Glengarry being the other -- not to take the oath on time.)

Thomson, pp. 84-85, takes a very low view of Alastair Maclain MacDonald, the twelfth chief of Glencoe. "He had spend some time acquiring polish in Paris.... The Glencoe MacDonalds had joined in virtually every raid southwards or eastwards since Alastair MacColla first mobilised the
MacDonalds in 1645....

"Numerous mysteries still surround the massacre, not least with regard to the behavior of the 12th Chief. [H]e had been accused of murdering some of his own men. He had been arrested in 1673 and imprisoned at Inveraray but then escaped." [Prebble, p. 58, says that no one knows how he pulled this off, but notes that it caused quite a stir.]

Thomson continues, "The other mystery about Alastair Maclain is why he made such a mess of his capitulation. He as an experienced campaigner and not a stupid man. Soon after the end of August 1691 he must have received the offer of pardon extended to all Highlanders by William of Orange as long as they reported to their local sheriff by 1 January of the following year. He knew that for him it meant a trip down to Inveraray, yet he left everything to the last minute and then reported to the wrong town, Fort William.... Then after a slow midwinter journey from Fort William to Inveraray he arrived too late and because it was the new year holiday had to wait another three days before being allowed to sign. Since the Sheriff, Colin Campbell of Ardkinglas, had been a heavy recent sufferer from Glencoe depredations it was not surprising that he made Glencoe sweat it out." MacLean, p. 143, agrees that Glencoe's delay was "partly from dilatoriness and partly through the inclemency of the weather." Few other authorities are so willing to blame Glencoe. Clark, p. 269, says that he arrived late "by accident."

Magnusson, p. 523, declares, "By an extraordinary series of mishaps, Alasdair Maclain Macdonald of Glencoe had missed the deadline for taking the oath of binding loyalty to King William. He was one of the many chieftains who had waited for formal permission from 'the king across the water' to take the oath, which permission did not arrive in the Highlands until 28 December. With time running out fast, Macdonald set out at once and presented himself at the newly-built government fortress at Fort William on 31 December. But there he was told that the military commander could not accept the oath -- only the sheriff at Inverary could do that. Macdonald now had to make the freezing, ninety-five kilometre journey... carrying a helpful explanatory letter from the commander at Fort William. On the way he was stopped by a party of grenadiers who refused to accept the validity of the letter and held him for twenty-four hours. By the time he reached Inverary the deadline had passed.... His oath was forwarded to Edinburgh, but the government lawyers refused to accept responsibility for it."

"Some very underhanded dealings by the clerks of the Privy Council meant that the Council had not been officially informed that Glencoe had taken the oath; and Stair, who had been informed, stuck to it that all that mattered was that the time limit had been passed" (Mitchison, p. 287). And so the government decided to use Glencoe as an example: they "were a much softer target [than the other chiefs who had not sworn], living in scattered huts at the foot of a glen which could easily be blocked at both ends. According to Dalrymple, they were also 'the only popish clan in the kingdom, and it will be popular to take severe course with them'; in fact, they were probably Episcopalian, if anything. But they were the ideal victims for a terrible and symbolic act of punishment to frighten everyone else into submission" (Magnusson, p. 523). (The statement that the Glencoe sept was Episcopalian is probably based on the fact that they were part of the Highland Host of 1678 that tried to convert the Lowlands from Calvinism to episcopacy; Prebble, p. 59. However, a Catholic sept might well have supported episcopacy against Presbyterianism; Prebble, p. 34, agrees with the claim that the MacDonalds were were Catholic.)

The glen was indeed a trap: "Running east to west along the northern border of Argyll, and eight miles in length, [the vale of Glencoe] is a deep scar left by the agony of Creation. It is an arm bent at the elbow, with sinews of quartz and muscles of granite. It is both fortress and trap, for the only natural entrances are at either end -- across Rannoch Moor in the east and by Loch Levenside in the west, and the high passes to the north and south lead ignorant men to higher hills only. Before the building of a road the Rannoch gate itself was frequently closed by winter snows and summer storms...."

"Only the people of Glencoe, and the broken men of Clan Gregor who hid on its fringe, knew the paths across Rannoch.... The northern wall of the glen is a rippling, saw-toothed escarpment called Aonach Eagach, the Notched Ridge. It is three thousand feet and more in height, and unbroken except in the west where it twists sharply toward Loch Leven, dips, and rises again.... At the eastern end of Aonach Eagach is the only path to Glencoe from the north, a narrow, crooked path that climbs cautiously from the head of Loch Leven... It is rightly called The Devil's Staircase.... [O]pposite the Devil's Staircase [stands] Lairig Gartain, the green pass to Glen Etive in the south, and this too is no escape from or entrance to Glencoe...." (Prebble, pp. 19-20).

It was neither a large nor a productive territory, which never could field more than 150 swords, and so presumably never had more than about 500 people (Prebble, p. 27). The population seems to have been significantly less than that in 1689, even though the land was good (Prebble, p. 29). The
glen did support about a thousand cattle, a major source of food for the winter (Prebble, pp. 30-31). There was no central keep or defensive fortification of any kind (Prebble, p. 28).

Little is known of the history of the MacDonalds of Glencoe. Although Alastair MacDonald was said to be the twelfth chief, we have no list; the number may be wrong (Prebble, p. 34). Indeed, Alastair is almost the only chief about whom we know anything: "He was born late in the third decade of the [seventeenth] century, with the red hair of his family, and he grew to an extraordinary height, six feet seven inches it was said. In his youth he went to Paris, where the sons of Highland chiefs were often sent to lacquer their splendid savagery and pride.... The death of his father brought him home in 1650" (Prebble, p. 34).

"[Alastair MacDonald] took a wife from among the Keppoch MacDonalds who, living to the north of Loch Leven, were the Glencoe men's constant companions in raiding and in war. By her he had two sons, John who would succeed him, and Alasdair Og, Alexander the Younger, a man of eager spirits and a hot temper. There was also at least one daughter, of whom little is known but her existence. John's wife was the daughter of the tacksman of Achtriachan, but Alasdair Og's came from outside the glen. She was Sarah Campbell, daughter of Campbell of Lochnoll, great-granddaughter of a Breadalbane Campbell, and niece of the Glenlyon Campbell who would one day come to cut her husband's throat" (Prebble, p. 35).

How much William of Orange knew about the plan is uncertain; Clark, p. 269, says that Dalrymple "laid before the king an order for their extirpation. It is probable that the king did not read it: we know that he often signed papers so hurriedly that he did not know their contents." But whether he agreed with the idea or not, "his signature is still to be seen on the paper" (Clark, p. 269). The sept of Glencoe was to be destroyed.

"Hamilton [the commander of Fort William]... passed on the orders to Major Duncanson of the Earl of Argyll's regiment on 12 February 1692: '...pursuant to the commander in chief's orders for putting into execution the service against the rebels in Glencoe the orders are that none be spared'. "That same day Duncanson wrote to Captain Robert Campbell of Glenlyon... 'You are hereby ordered to fall upon the rebels, the MacDonalds of Glencoe and to put all to the sword under seventy. You are to have a special care that the old fox and his sons upon no account escape your hands. This you are to put in execution at 5 of the clock precisely.' Thus, like so many war crimes over the centuries, the guilt was spread thinly from top to bottom" (Thomson, p. 85. MacLean, p. 145, has a copy of the written order).

Campbell, being a Campbell, had a grudge against the MacDonalds anyway, and he was not the sort to show mercy: "Captain Robert Campbell of Glenlyon, a kinsman of the Earl of Breadalbane... was sixty years old, an inveterate gambler, and in a notoriously hard-drinking age he drank harder than most" (Magnusson, p. 524).

The way the attack was carried out was particularly odious. The day before, "Robert Campbell actually dined with the head of the sept, who was totally unaware of the plot about to be murderously carried out" (Fry/Fry, p. 180). "Rather more than a hundred soldiers from Fort William, most of them highlanders of Argyll's regiment, were quartered on the valley. After living amicably with their hosts for more than a week they set about the work of massacre" (Clark, p. 269).

"[Campbell's] obedience [to the order for massacre] is even less remarkable when we remember that it was mainly the Glencoe MacDonalds who had caused his ruination by so many raids on his farms. They had also recently burned down the castle of Achallader, south of Glencoe, which belonged to his cousin, Campbell of Glenorchy. What is more surprising -- and this is the main reason why Robert Campbell's reputation has remained so black -- is that if he was aware of the purpose of his expedition to Glencoe for the ten days between arriving there and receiving his final orders, how could he bear to enjoy the MacDonalds' hospitality to hypocritically for all that time? This dishonesty was made even more objectionable by the fact that his own niece was married to one of Alastair Maclain's sons and was living in the glen" (Thomson, p. 86).

"At about five in the morning the next day the Campbells rose quietly and crept toward the homes of the Macdonalds, and in a few swift minutes slaughtered thirty-eight people, including two women and a child of six" (Fry/Fry, p. 180).

The only good news is that the massacre was not as complete as intended. "It was a botched affair -- the passes were to have been closed by Argyll's followers and by troops from Fort William, but many of the victims got through in spite of the bad weather that the high mountains bring down upon the narrow glen" (Mitchison, p. 287). "It was snowing hard, and additional contingents from Fort William and Ballachulish who were intended to block off the escape routes did not arrive in time.

"At five in the morning, two of Glenlyon's officers burst into the house of 'the old fox' at Carnoch and shot him as he was getting out of bed. The sound of gunfire there, and in another house at Achtriachtan, alerted the rest of the Macdonalds, who ran, half-naked, for the icy sanctuary of the
hills. Both of Alasdair Maclain Macdonald's sons, and his baby grandson, escaped. Nevertheless, at least thirty-eight of the clan -- men, women, and children -- were systematically slaughtered; many others died in the raging snowstorm" (Magnusson, pp. 524-525).

"Parties of soldiers went from cottage to cottage, slaughtering the sleeping MacDonalds and setting light to their houses. Maclain himself was shot by one of his guests of the night before. A Campbell soldier gnawed the rings from Lady Glencoe's fingers with his teeth. A child of six, who clung, begging for mercy, to Glenlyon's knees, was promptly dispatched. As the massacre proceeded, snow began to fall. Some of the inhabitants of the glen were able to escape in the confusion. Others died in the snow" (MacLean, pp. 144-146).

"The final mystery about Glenlyon is that, given the fact that he did so totally deceive the unsuspecting MacDonalds... why did he not do a better job of exterminating them? ... He had not obeyed his orders very thoroughly; indeed, he had left people alive who could act as witnesses of the way he had behaved. And he managed to lose three of his own men as well... Of the roughly 150 men who took part in the massacre, under 10 per cent were Campbells, but these included the commanding officer, two junior officers and a corporal" (Thomson, p. 86).

"Such was the public outcry that the Scottish parliament was forced to react when it met in March 1693. A committee was appointed to look into the Massacre, but its report was not published and nothing was done. Two years later, as public revulsion showed no signs of abating, a royal commission was appointed to examine the chain of events leading up to the events at Glencoe. It published its report a month later, in June 1695. This time there was no cover-up: the Massacre had been an act of murder, and the government was condemned for having 'barbarously killed men under trust'. There had to be a scapegoat; the blame was laid squarely at the door of Dalrymple, who resigned his office as secretary of states, unrepentant but totally discredited" (Magnusson, p. 525).

"In due course, however, Stair was rewarded with an earldom, while Campbell of Glenlyon was promoted to colonel" (MacLean, p. 147).

"The earl of Breadalbane, who had acted with [Dalrymple/Stair], was charged with high treason, but never brought to trial. That was all that was done to punish the offenders" (Clark, p. 270).

William III "attempted to deny prior knowledge of the plot, but the documents showed otherwise and he was never trusted again in Scotland" (Fry,Fry, p. 180).

"In its immediate object terrorism succeeded, as it usually does. The resistant chiefs made their peace at once. Within a fortnight of the slaughter Colonel Hill had occupied Glengarry and Castle Eilean Donan, and was expecting the submission even of McNeill of Barra. But though the clans yielded to the threat of force the basic cause of discontent in the growth of Campbell power remained.

"William's government to the end of his reign rested on uncertain foundations. Jacobitism remained an open, or openable, question far longer in his northern kingdom than in England" (Mitchison, p. 288).

"The general execration of the deed helped to build up the British sense of justice and humanity. There were still to be scenes of cruelty in the Highlands as long as the Stuarts called their friends to arms; but never again were the worst methods of frontier warfare combined with the worst methods of secret police" (Clark, p. 270).

"Despite William's concessions, Scotland was never reconciled to his rule, and bitterness in England was greatly increased by a commercial failure in 1799" (Willson, p. 467).

It will be observed that the song bears almost no resemblance to the actual massacre: The first shots were not fired by artillery, and the casualties in the song are exaggerated more than tenfold. You almost wonder if the song might not be about another clan-on-clan massacre. Except -- it blames it all on the English.... - RBW

Bibliography

- Fry/Fry: Peter and Fiona Somerset Fry,The History of Scotland, 1982 (I use the 1995 Barnes & Noble edition)
- MacLean: Fitzroy MacLean,A Concise History of Scotland, Beekman House, 1970
- Prebble: John Prebble,Glencoe, Martin Secker & Warburg, 1966 (I use the 1968 Penguin edition)
- Thomson: Oliver Thomson,The Great Feud: The Campbells & The MacDonalds, revised
Massacre of Ta Phairshon, Ta

DESCRIPTION: "Phairshon (MacPherson) swore a feud Against the Clan MacTavish And marched into their land...." His small force quickly disperses to chase cattle. He encounters his rival; they exchange insults, and Phairshon is killed

AUTHOR: Aytoun and Martin?

EARLIEST DATE: 1904 (Ford); reputedly composed 1844

KEYWORDS: feud death humorous

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
Ford-VagabondSongsAndBalladsOfScotland, pp. 287-290, "Ta Massacre of Ta Phairshon" (1 text, 1 tune)
Roud #13100

NOTES [14 words]: Said to be based on an extended party joke, and with about that level of quality. - RBW

File: FVS287

Massacre of the Whole of the Passengers and Part of the Crew of the Sea Horse, The

DESCRIPTION: "You landsmen and you seamen bold, Attention give to me, While I a tragedy unfold Upon the briney sea." Sailors on the "Sea Horse," from Australia, drug and murder the passengers and crew in order to take the gold, but another ship captures them

AUTHOR: unknown

EARLIEST DATE: 1964 (Anderson-FarewellToOldEngland); Anderson dates his broadside c. 1854

KEYWORDS: drugs homicide ship gold

FOUND IN:

REFERENCES (1 citation):
Anderson-FarewellToOldEngland, pp. 199-200, "The Massacre of the Whole of the Passengers and Part of the Crew of the Sea Horse" (1 text)
Roud #V41926

File: AnFa199

Master Kilby

DESCRIPTION: "In the heat of the day When the sun shines so freely, There I met Master Kilby" and asks where Kilby is bound. He is going west to Nancy, "the fairest of girls" He would give anything he could gain for her

AUTHOR: unknown

EARLIEST DATE: 1909 (Cecil Sharp collection)

KEYWORDS: love courting travel

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Karpeles-TheCrystalSpring 60, "Master Kilby" (1 text, 1 tune)
Roud #1434

NOTES [50 words]: This refers to "King William." This would seem to mean William IV (reigned 1830-1837); the language is too modern for William III (reigned 1689-1702). Admittedly the song appears to have been collected just once, so it could have been modernized, But it doesn't feel like a seventeenth century song. - RBW

Last updated in version 5.0

File: KaCr060
Master McGrath

DESCRIPTION: The great Irish greyhound wins the Waterloo Cup, beating Rose, "the pride of all England." (The two dogs discuss their respective countries. The owners bet large sums. The Irish celebrate the fact that their dog was better than an English dog.)

AUTHOR: unknown
EARLIEST DATE: 1926 (Sam Henry collection)
KEYWORDS: racing dog gambling
HISTORICAL REFERENCES:
1868, 1869, 1871 - Years in which Master McGrath, a hound belonging to Lord Lurgan, won the Waterloo Cup
FOUND IN: Ireland
REFERENCES (7 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H161c, pp. 32-33, "A Ballad of Master M'Grath" (1 text, 1 tune)
Hodgart-FaberBookOfBallads, p. 215, "A ballad of Master McGrath" (1 text)
OLochlann-IrishStreetBallads 33, "Master McGrath" (1 text, 1 tune)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 61-62, "A Ballad of Master McGrath" (1 text)
Behan-IrelandSings, #49, "Master McGrath" (1 text, 1 tune, modified)
DT, MASMCGR*
Richard Hayward, Ireland Calling (Glasgow,n.d.), p. 16, "The Ballad of Master McGrath" (text, music and reference to Decca F-2604 recorded Oct 4, 1931)
Roud #3041
NOTES [24 words]: The date and master id (GB-3359) for Hayward's record is provided by Bill Dean-Mcatt, MPhil. compiler of the Scottish National Discography. - BS
Last updated in version 3.2
File: Hodg215

Master of the Sheepfold, The

DESCRIPTION: Cho.: "The Master guards the sheepfold bin/Comes and calls, is my sheep brung in?/And he's calling...for them all to be gathering in." The Master calls the sheep; the shepherd says some are lost, but the rest will come. The Master goes out and gathers

AUTHOR: Sarah Pratt McLean Greene
EARLIEST DATE: 1986 (recording, Art Thieme)
LONG DESCRIPTION: Cho.: "The Master guards the sheepfold bin/Comes and calls, is my sheep brung in?/And he's calling, calling...for them all to be gathering in" The Master calls the sheep; the shepherd answers that some are wan, weathered, lost or good-for-nothing, but the rest will come. The Master goes out on the wind and rain path, lets down the bars to the sheepfold, and gently calls the sheep to come in; they do

KEYWORDS: religious sheep
FOUND IN: US(MW)
REFERENCES (1 citation):
DT, SHEEPFOL
RECORDINGS:
Art Thieme, "The Master of the Sheepfold" (on Thieme04) (on Thieme06)
NOTES [90 words]: Please pardon a personal remark: this song is unlike any other I've heard in the emotional effect it creates from a spare lyric; the only comparison, I think, is with Blind Willie Johnson. - PJS
Although Art Thieme comments that the song, "means different things to different folks," there is little doubt that it comes from the New Testament images of Jesus and the sheep, e.g. John 10:7-16, especiallay v. 14: "I am the good shepherd; I know my own and my own know me." Compare also the parable of the lost sheep (Matt. 18:12f., etc.). - RBW
File: DTsheepf

Master-Watch, The

DESCRIPTION: While men are preparing for the seal hunt, an old man reminisces in a long nostalgic monologue about the days when he used to go sealing. He dies at the end of his recital.
Masters in This Hall

DESCRIPTION: "Masters in this hall, hear ye news today." The singer announces the good news "brought from oversea" of the birth of Jesus. The shepherds go to visit the child.

AUTHOR: Words: William Morris / Music: Tune: Marin Marais, "Marche pour les Matelots," from the opera _Alcyone_ (1706)
EARLIEST DATE: 1860 ("Antient (sic) Christmas Carols"); the tune is said to be French and to predate the lyrics
KEYWORDS: Christmas religious

REFERENCES (5 citations):
Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 137, "Masters in this Hall" (1 text, 1 tune)
Rickert-AncientEnglishChristmasCarols, pp. 288-291, "Masters, in this Hall" (1 text)
Fireside-Book-of-Folk-Songs, p. 288, "Masters in This Hall" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 375, "Masters In This Hall" (1 text)

ADDITIONAL: Ian Bradley, _The Penguin Book of Carols_ (1999), #51, "Masters in This Hall." (1 text)

RECORDINGS:
Pete Seeger, "Master in This Hall" (on PeteSeeger42)
CROSS-REFERENCES:
ct. "The Female Saylor," a country dance first published in 1706 by Raoul Auger Feuillet as "La Matelotte" and first called "The Female Saylor" in 1710, using Marin Marais' dance from _Alcyone_ (tune)
NOTES [102 words]: The carol books say that this is by William Morris and based on a French piece. But I note a curiosity. Item #56 in Richard Greene, editor, _A Selection of English Carols_, Clarendon Medieval and Tudor Series, Oxford/Clarendon Press, 1962 (pp. 116-117) begins
Nowel, nowel, nowel,
Sing we with myrth;
Cryst is come wel,
With us to dewell,
By hys most noble byrth.
This comes from Bodleian MS. Eng. poet e. 1, one of the great carol manuscripts, of the fifteenth century. Greene, p. 223, suggests that it is a "religious imitation of a secular lyric." I can't help but wonder if this somehow influenced Morris. - RBW
Last updated in version 4.0
File: FSWB375C

Matelot's Prayer, The
DESCRIPTION: "Now I lay me down to sleep, I pray my soul the Lord shall keep, And grant no other sailor take My shoes and socks... But if some poor soul should... try to take these things away, I'll punch his bleeding head in!"
AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: humorous clothes sailor religious warning
FOUND IN:
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 121, "The Matelot's Prayer" (1 text)
File: Tawn121

Matilda
DESCRIPTION: "Matilda, she tke me money and run Venezuela." The singer had saved up his money to buy house and land, hiding it in his bed, but she locates it, sells his cart and horse, and leaves the country. The singer warns against trusting women
AUTHOR: unknown
EARLIEST DATE: 1953 (recorded by Harry Belafonte, according to Wikipedia)
KEYWORDS: love separation robbery theft emigration
FOUND IN:
REFERENCES (1 citation):
NOTES [56 words]: The origin of this song is unclear. Harry Belafonte made it popular, and appears to have copyrighted his version, but it seems to have existed before that. Courlander seems to say that a text was printed in _Caribbee Cruise_ in 1938, as sung by "Duke of Iron," but Courlander's citations are so sloppy that I cannot be sure of this. - RBW
Last updated in version 3.4
File: Crln108

Matin Je Me Leve, Un (One Morning I Get Up)
DESCRIPTION: French. A young soldier is being sent away for six years; he comes to his beloved's chateau to tell her. She despairs; he says other young men of the village will entertain her in his absence. She says they will never take his place in her heart
AUTHOR: unknown
EARLIEST DATE: 1956 (recording, Mrs. Louis Amirault & Mrs. Sephora Amirault)
KEYWORDS: courting love farewell parting separation foreignlanguage lover soldier war
Matt Hyland

DESCRIPTION: A lord's daughter loves Matt. "But when her parents came to know, They swore they'd drive him from this island." The girl bids Matt flee before he is transported. Eventually her father relents, and she bids him come home to marry her

AUTHOR: unknown

EARLIEST DATE: before 1825 (broadside, Bodleian 2806 c.18(344))

KEYWORDS: nobility love separation exile transportation servant

FOUND IN: Britain(England(South)) Ireland US(NE) Canada(Newf)

REFERENCES (3 citations):
Morton-FolksongsSungInUlster 1, "Matt Hyland" (1 text, 1 tune)
Beck-FolkloreOfMaine, pp.95-97, "Mathireland" (1 text, 1 tune, a composite with the first two verses and the tune from Maine, the rest from Newfoundland)
DT, MATTHYL

Roud #2880

RECORDINGS:
Din Dobbin, "Matt Ireland" (on MUNFLA/Leach)
John James, "Matt Ireland" (on MUNFLA/Leach)
Liz Jefferies, "Matt Highland" (on Voice06)

BROADSIDES:
Bodleian, 2806 c.18(344), "Young Mat Hyland," W. Armstrong (Liverpool), 1820-1824; also 2806 b.9(235), 2806 c.15(139), "Mat Hyland"

CROSS-REFERENCES:
cf. "Young M'Tyre" (plot)
cf. "Richie Story" [Child 232] (plot)
cf. "The Kitchie-Boy" [Child 252] (plot)

NOTES [186 words]: This song has been claimed by Irish and Scottish sources, and I've also heard it sung by English singers. Interestingly, all the versions are very close, suggesting there is some single, recent source. This theory is supported by the ornate language, so atypical of traditional song. But no one seems to know what the source is. There are several broadsides, at least one dated c. 1825 (though such datings are notoriously unreliable), entitled "Mat Hyland" or "Young Mat Hyland." None match the traditional text commonly sung; they are without exception wordier and poorer poetry. Still, they provide a strong indication that the song originated as a broadside -- though these prints (e.g. in the Bodleian collection) are probably not the original source, as no tune seems to be indicated!
In addition, a manuscript volume called "Songs and Ballads in use in the Province of Ulster...1845" is said by Hugh Shields to contain a version of the song, but I do not know if the dating of the volume is considered reliable. Still, there seems no doubt that the song was in existence by the early nineteenth century. - RBW

Last updated in version 4.2

File: DTmatthy

Matthew, Mark, Luke, and John (I)

DESCRIPTION: A child's prayer, asking the apostles for a blessing: "Matthew, Mark, Luke, and John / Bless the bed that I lie on / Four bright angels at my bed / Two at the bottom and two at the head / Two to hear me as I pray / And two to bear my soul away"

AUTHOR: unknown

EARLIEST DATE: 1891 (Baring-Gould); original probably from 1656 (Ady, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: nonballad religious

FOUND IN: US(Ap,NE,SE)

REFERENCES (8 citations):

File: DTmatthy
Chase-AmericanFolkTalesAndSongs, p. 209, "The Bedtime Prayer" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, p. 544, "A Parody" (1 partial text, 1 tune, listed as a parody of this piece, but the only text is that found in the proper song)
Baring-Gould-AnnotatedMotherGoose #548, p. 221, "(Matthew, Mark, Luke, and John)"
Dolby-OrangesAndLemons, p. 177, "(Matthew, Mark, Luke, and John)" (1 text)
ADDITIONAL: Tony Deane and Tony Shaw _The Folklore of Cornwall_, B. T. Batsford, 1975, p. 49, "(Matthew, Mark, Luke and John)" (1 short text)
Walter de la Mare, _Come Hither_, revised edition, 1928; #457, "Before Sleeping" (1 composite text, of a number of children's prayers; it may have inspired some later uses of the text.)

ST FO033 (Full)

CROSS-REFERENCES:
cf. "Go And Dig My Grave" (lyrics)
cf. "The Little Beggar Boy" (floating verses)
cf. "Old Lead (Matthew, Mark, Luke, and John II)" (lyrics)

NOTES [142 words]: The first two lines of this piece can be dated to Thomas Ady in 1656 -- but could easily have been used in another context. Similar pieces are common e.g.
Montgomerie/Montgomerie-ScottishNurseryRhymes 95 runs "Matthew, Mark, Luke, John, Hold the horse till I leap on; Hold it succar, hold it sure, Till I win o'er the misty moor". Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, # 84, is similar: "Matthew, Mark, Luke, and John, Hold the horse till I leap on; When I leapt on I could not ride; I fell off and broke my side" (also in Opie/Opie-OxfordDictionaryOfNurseryRhymes #347, p. 305); they suspect this is a hobby horse rhyme.
I'm not really convinced, e.g., the Chase-AmericanFolkTalesAndSongs and Flanders/Olney-BalladsMigrantInNewEngland texts are the same -- but how do you separate two pieces with the same words and no tune? - RBW

Last updated in version 4.3

File: F0033

Mattie Walla Lef (What Matty Left Over)

DESCRIPTION: Jamaican patois: Matty, running to meet her lover, drinks rum, laughs, gets up, and runs some more. The singer doesn't want Matty's left overs.

AUTHOR: unknown

EARLIEST DATE: 1951 (Murray-FolkSongsOfJamaica)

KEYWORDS: courting lover nonballad drink

FOUND IN: West Indies(Jamaica)

REFERENCES (2 citations):
Murray-FolkSongsOfJamaica, p. 50, "Matty Walla-Lef" (1 text, 1 tune)
ADDITIONAL: Noel Dexter and Godfrey Taylor, _Mango Time - Folk Songs of Jamaica_ (Kingston: Ian Randle Publishers, 2007), p. 74, "Matty Walla Lef" (1 text, 1 tune)

RECORDINGS:
Edric Connor with the Caribbeans and Earl Inkman, "Matty Walla-Lef" (on WIEConnor01)

File: JaMu050

Matty Broon's Soo (Tam Gibb and the Soo)

DESCRIPTION: Song with recitation. Tam's wife says they could afford a pig. He goes to buy Matty's sow. Old lovers, they fall to joking; he leaves lightheaded. The sow does not want to follow; when he trips over a stone, it escapes him; he says he likes fish anyway

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan3); 19C (broadside, NLScotland L.C.Fol.70(51))

KEYWORDS: animal commerce humorous escape

FOUND IN: Ireland Britain(Scotland(Aber))

REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #162, pp. 1-2, "Tam Gibb and the Soo"; "Folk-Song in Buchan," p. 29, ("Quo' Nell my wife the other day") (1 text plus 1 fragment)
Greig/Duncan3 497, "Tam Gibb and the Soo" (3 texts, 2 tunes)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H671, p. 22, "Matty Broon's Soo" (1
Matztown Cornet Band, Di (The Mertztown Cornet Band)

DESCRIPTION: German song which can be about any band. "In (Matztown) meet un Cornet Band." In Matztown meets a Cornet band" which plays in the schoolhouse. The members of the band, and their instruments, are listed, with tales or jokes about their lives.

AUTHOR: unknown
EARLIEST DATE: 1937 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: foreignlanguage music nonballad moniker
FOUND IN: US(MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 114-117, "Di Matztown Cornet Band (The Mertztown Cornet Band)" (1 German text with non-poetic English translation, 1 tune)
File: KPL114

Maurice Crotty

DESCRIPTION: Green hand Crotty understands nothing about sealing. When the Dan reach the seals Crotty boxes with a big one until he is rescued. Crotty is thankful the seal's breath smelled of whisky, else he might have been beaten to death.

AUTHOR: unknown
EARLIEST DATE: 1900 (Burke & Oliver)
KEYWORDS: fight rescue hunting ship humorous animal
FOUND IN: Canada(Newf)
REFERENCES (4 citations):
Peacock, pp. 73-74, "Maurice Crotty" (1 text, 1 tune)
Lehr/Best-ComeAndIWillSingYou 74, "Maurice Crotty" (2 texts, 2 tunes)
Ryan/Small-HaulinRopeAndGaff, pp. 86-87, "Maurice Crotty"; p. 88, "The Spring of the Wadhams" (2 texts, 1 tune)
ADDITIONAL: Michael P. Murphy, _Pathways through Yesterday_, edited by Gerald S. Moore, Town Crier Publishing, 1976, pp. 155-156, "The Spring Maurice Crotty Fought The Od Dog Hood" (1 text)
ST Pea073 (Partial)
Roud #6649
CROSS-REFERENCES:
cf. "Grandfather Bryan" (tune)
NOTES [456 words]: Although Ryan/Small-HaulinRopeAndGaff's two texts have different titles, they are clearly the same song, as both involve the strange exploits of Maurice Crotty. It is possible, however, that the piece was rewritten, because a full version would have many anachronisms -- in particular, references to steamships at a time when there were no steam-powered sealers. Only a handful of versions have the opening referring to the Spring of the Wadhams. This may be one of the items that floated in somehow, for several reasons. One is that the Spring of the Wadhams was a disastrous year (more on this below), and there is no hint of it here. Another is that several versions refer to "steamers," yet the first steamer did not go to the ice until 1863, eleven years after the Spring of the Wadhams! (Ryan/Drake, third [unnumbered] page of introduction). Third, while the song does not say that the ship Dan was a steamer, the mentions of steamers hint that it was, and we know there was no steamer named Dan or anything like it. (I can't find a sailing sealer named Dan, either, but there were enough small sealing vessels in the pre-
1860 period that doesn't mean much.) Michael P. Murphy attributes this to Johnny Burke (for whom see "The Kelligrew's Soiree"), which based on the style of the song is possible, but no one else mentions the attribution, and I don't find the song in the collections of Burke's work. According to Ryan/Small-HaulinRopeAndGaff, "1852 is generally known and spoken of as the 'Spring of the Wadhams.'" Seals were found very plentiful in the vicinity of the Wadhams, (islands located in Notre Dame Bay S.E. of Fogo Island), and the majority of vessels were caught in a fearful gale of NNE wind which caused great destruction to the fleet."

Similarly Busch, p. 50, writes of "the 'spring of the Wadhams' (1852), when the seals were found near those desolate rocks and forty vessels were driven to their destruction by rafting ice pushed by a north-northeast gale."

Chafe, p. 41, reports, "It was calculated that upwards of 40 vessels were smashed to matchwood by the rafting ice, while more were destroyed by fire by the upsetting of stoves. About 200 men arrived from Greenspond, who reported leaving 1,500 men behind them who only saved what they stood in. "The crews were sheltered on the 'Wadham Island' from the 5th to the 12th of April, till a relief ship was sent them by the government." (Feltham, p. 54, however, considers this exaggerated -- although, if he is right in saying there were forty lost ships, averaging 25 in their crews, this comes out to a thousand or so lost.)

Feltham, p. 54, quotes a newspaper article saying that there were storms on the fourth and tenth of April in that year. - RBW

Bibliography

- Feltham: John Feltham, Northeast from Baccalieu, Harry Cuff Publications, 1990

Last updated in version 6.1
File: LeBe075

Maurice Hogan's Song

DESCRIPTION: The singer, now sixty-four, compares the happy "dark depression days" of his youth to the go-go girl, T.V., mini-skirt-changed times he sees now. "O how I long for those bright days"

AUTHOR: Maurice Hogan
EARLIEST DATE: 1977 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: age lament nonballad
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 75, "Maurice Hogan's Song" (1 text, 1 tune)
Roud #28975
CROSS-REFERENCES:
cf. "The Good Old Days of Adam and Eve" (theme) and references there
NOTES [38 words]: As best I can tell, all the many songs in which old guys complain about young women's casual clothing (and there are many; see the cross-references) come from guys who aren't having the slightest luck with said young women.... - RBW

Last updated in version 6.1
File: LeBe075

Maurice Kelly

DESCRIPTION: "Maurice Kelly one night when about three parts loaded" is beaten by a ghost.
"Twas Kelly's wife dressed up in white to keep him from drinking... he got such a fright he won't stir after night But right after supper goes ... straight off to bed."

AUTHOR: Johnny Burke?
EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
KEYWORDS: fight drink humorous wife ghost
FOUND IN: Canada(Newf)
REFERENCES (7 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 78, "Maurice Kelly" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 122, "Kelly and the Ghost" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 228-229, "Kelly and the Ghost (Maurice Kelly)" (1 text, 1 tune)
DT, MAUKELLY*
ADDITIONAL: Johnny Burke (William J. Kirwin, editor), _John White's Collection of Johnny Burke Songs_, Harry Cuff Publications, St. John's, 1981, #13, p. 28, "How Kelly Fought the Ghost" (1 text)
Michael P. Murphy, _Pathways through Yesterday_, edited by Gerald S. Moore, Town Crier Publishing, 1976, pp. 158-159, "How Kelly Fought the Ghost" (1 text)
Roud #16894
RECORDINGS:
Ralph Pennell, "Kelly and the Ghost" (on MUNFLA/Leach)
CROSS-REFERENCES:
cf. "Kate and Her Horns" [Laws N22] (gimmck)
NOTES [15 words]: For background on probable author Johnny Burke, see the notes to "The Kelligrews Soiree." - RBW
Last updated in version 4.4
File: GrMa078

Mautman, The

DESCRIPTION: The mautman arrives to demand his pay, "or maut ye'll ne'er get mair." He says it is very good maut, but she complains of the"unruly crew" that "pierc'd my dochter's barrel." (The answer is that kissing is no sin, else so many would not do it.)
AUTHOR: unknown
EARLIEST DATE: 1724 (Ramsay, The Tea-Table Miscellany)
KEYWORDS: food seduction sex money
FOUND IN: Britain(Scotland)
REFERENCES (2 citations):
Kinloch-TheBalladBook XXIX, pp. 86-88, "The Mautman" (1 text)
Roud #5508
CROSS-REFERENCES:
cf. "Kissing's No Sin (I)" (lyrics)
cf. "Behave Yoursel' Before Folk" (theme of avoiding public kissing)
NOTES [108 words]: The Kinloch text of this song seems to be composite; the first part is an argument about seducing an auld wife's daughter, in very irregular meter. It then breaks into a much more regular section stating that "some say kissing's a sin, but I think it's nane ava, For kissing has been in the world When there was but only twa."
The first part is all that is found in Ramsey.
Ewan MacColl has a fragment, "Kissing's No Sin," with only that second part, followed by a part about how lawyers and others go kissing. The latter also appears in "The Hog-Tub." The nature of the dependence is not clear to me given the small number of texts I've seen. - RBW
Last updated in version 3.0
File: KinBB29

Maw Canny Hinny

DESCRIPTION: "Where hes te been, maw canny hinny? An where hes te been, maw bonny
“bairn?” The singer tells of all the places she(?) has looked for him, and the people she has talked to. He describes what he has been doing.

**AUTHOR:** Words: Thomas Thompson

**EARLIEST DATE:** 1827 (Thompson et al)

**KEYWORDS:** questions reunion

**FOUND IN:** Britain(England,Scotland)

**REFERENCES** (2 citations):

Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 156-157, "Maw Cann Hinny" (1 text, 1 tune)

ADDITIONAL: T. Thompson, J Shield, W. Midford, H. Robson, and others, _A Collection of Songs, Comic, Satirical, and Descriptive, Chiefly in the Newcastle Dialect: And Illustrative of the Language and Manners of the Common People on the Banks of the Tyne and Neighbourhood_, (John Marshall, Newcastle, 1827), p. 14, "May Canny Hinny" (1 text)

ST StoR156 (Partial)

**Roud #3168**

**NOTES** [47 words]: This is a difficult song to describe; it spends too much time talking about people and places that it becomes almost a moniker song. The Stokoe version, at least, has a curious change in mid-song: After seven verses with the same chorus, the last two use two different choruses. - RBW

**File:** StoR156

### May and December

**DESCRIPTION:** The singer (May) would not be a husband bought by a codger (December). He wants "a young damsel so brisk as a bee." He is "nimble and active" and "not so old as you take me to be." "Come to my wedding" and we'll fill the glasses and push them about.

**AUTHOR:** unknown

**EARLIEST DATE:** 1906 (Reeves-TheEverlastingCircle)

**KEYWORDS:** age courting wedding dancing drink nonballad

**FOUND IN:** Britain(England(South))

**REFERENCES** (1 citation):

Reeves-TheEverlastingCircle 90, "May and December" (1 text)

**Roud #1051**

**File:** ReCi090

### May Day Carol

**DESCRIPTION:** The singer has been wandering and will return with a branch of may. It is to celebrate the Lord's handiwork (in bringing forth the plants in spring). The singer wishes the listeners well: "God bless you all both great and small And send you a joyful May."

**AUTHOR:** unknown

**EARLIEST DATE:** 1877 (Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland)

**KEYWORDS:** religious ritual carol

**FOUND IN:** US(Ap) Britain(England(Lond,South))

**REFERENCES** (12 citations):

Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 386-387, "The Hitchin May-Day Song" (1 text)

Broadwood/Maitland-EnglishCountySongs, pp. 98-99, "May-Day Carol" (1 text, 2 tunes)

Williams-FolkSongsOfTheUpperThames, p. 303, "May Song of the Children at Shilton" (1 text)

(also Williams-Wiltshire-WSRO Ox 290, "May Song")

Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #4, "May Song" (1 text, 1 tune, the first half of which comes fro "The Moon Shines Bright (The Bellman's Song)" and the last verses from the "May Day Carol," two songs which often swap verses)

Broadwood-EnglishTraditionalSongsAndCarols, pp. 84-85, "Bedfordshire May Day Carol" (1 text, 1 tune)

Hamer-GarnersGay, p. 32, "May Song -- North Bedfordshire" (1 text, 1 tune); p. 33, "May Song -- Bedfordshire" (1 text, 1 tune, which I don't really think is the same song and which might have some element of "The Cuckoo")

Hamer-GreenGroves, pp. 32-33, "May Song" (1 composite text, 1 tune)

Ritchie-SingingFamilyOfTheCumberlands, pp. 238-239, "[May Day Carol]" (1 text, 1 tune)
May God Guard and Prosper England

DESCRIPTION: A mother and son are on the deck of "Florizel." He is leaving to "tread the fields of battle" in World War I. She recounts his growing up. He asks that she and his father, weeping at home, pray for him. She gives him "freely to our king"

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: war parting separation ship father mother youth soldier
FOUND IN: Canada(Newf)
Roud #26347
RECORDINGS:
Mrs. Michael Devereaux, "May God Guard and Prosper England" (on MUNFLA-Leach)
CROSS-REFERENCES:
 cf. "The Wreck of the Steamship Florizel" (subject of the ship "Florizel")
ALTERNATE TITLES:
The Emigrant from Newfoundland
NOTES [35 words]: We know this refers to World War I because Florizel was wrecked February 1918. - BS
And the ship had spent part of the war serving as a transport. For her story, see "The Wreck of the Steamship Florizel." - RBW
Last updated in version 5.2
File: ML3MGGPE

May Irwin's Frog Song (The Foolish Frog, Way Down Yonder)

DESCRIPTION: A bull frog "with nothin else to do" falls, jumps around, and falls in a well. The preacher warns that the Devil is looking for folks with "nothin else to do" If you want your wings, stay home with your family instead of going to other frogs' farms

AUTHOR: Credited to Charles E. Trevathan
EARLIEST DATE: 1907 (recording, May Irwin); Protobilly gives a composition date of 1896, but with no documentation
KEYWORDS: animal humorous talltale
FOUND IN: US(SE) West Indies(Bahamas)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 189, "Way Down Yonder in Pasquotank" (1 fragment); also 435, "The Dummy Line" (2 short texts; the "B" version is a mixed
text that seems to be mostly this with a "Some Folks Say a Nigger Won't Steal" verse
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 189, "Way Down Yonder in Pasquotank" (1 tune plus a text excerpt); 435, "The Dummy Line" (1 tune plus a text excerpt)
Roud #15891
RECORDINGS:
Blind Blake Higgs, "Foolish Frog" (on WIHIGGS01)
Frank Corso, "Foolish Frog" (Flying Lady, no number, 2017; on Protobilly) [Note: this is the Bahamas version]
May Irwin, "May Irwin's Frog Song" (Victor 5156, 1907; Victor 17253, 1913; on Protobilly)
NOTES [360 words]: This is a confusing situation. I have met this chorus only once in tradition, in the form quoted below from Brown. But folkies will know it from Pete Seeger's "Foolish Frog." That is apparently a tall tale concocted by Charles Seeger based on a vaudeville item called "May Irwin's Frog Song." Hence the title I use. Beyond that I cannot trace the piece.
May Irwin was a notable popular singer who was at the height of her powers in the 1890s; In Sigmund Spaeth's *A History of Popular Music in America* she is credited with the song, "Mamie, Come Kiss Your Honey Boy" (pp. 265-266), and with popularizing George M. Cohan's "Hot Tamale Alley"(pp. 282, 339) as well as such songs as "I Couldn't Stand to See My Baby Loose" (p. 347) and "Mister Johnson, Turn Me Loose" (p. 285). Her biggest success of all was apparently "May Irwin's Bully Song," written by Charles E. Trevathan; it is indexed as "The Bully of the Town [Laws I14]," though most folk versions are far removed from the May Irwin original.
According to Stanley Appelbaum, editor, *Show Songs: from The Black Crook to The Red Mill*, Dover Publications, 1974, pp. xxix, "May Irwin... did not use blackface. Her performances, and those of Ben Harney, gave white urban audiences their first exhilarating taste of what was soon to be called ragtime, and eventually became jazz." She had her first starring role in "The Widow Jones," in which she sang "May Irwin's Bully Song," for which see "The Bully of the Town" [Laws I14]. That song also has more background on Irwin.
There is at least one book about Irwin, Sharon Ammen, *May Irwin: Singing, Shouting, And The Shadow Of Minstrelsy*, University of Illinois Press, 2016(?) - RBW
The description is from the May Irwin recording. The Higgs version is very close to Irwin, switching some lines from verse to verse, and adding another verse in the same vein: beware or you'll not be happy on Judgement Day.
The Brown version ("Way down yonder in Pasquotank, Where the bullfrogs jump from bank to bank, They jump so high they break their shank, The old grey goose went 'yankety-yank'") seems an early ("probably in 1913") parody of the Irwin recording. - BS
Last updated in version 5.2
File: Br3189

May Morning Dew
DESCRIPTION: Winter is pleasant but summer is coming with memories of old times when "we tripped through the heather" The old house has fallen, garden overgrown, and all the neighbors "like the red rose they are faded from the May Morning Dew"
AUTHOR: unknown
EARLIEST DATE: 1979 (Tunney-StoneFiddle)
KEYWORDS: flowers nonballad family home
FOUND IN: Ireland
REFERENCES (2 citations): Tunney-StoneFiddle, pp. 30-31, "May Morning Dew" (1 text, 1 tune) DT, MAYMRNDW
Roud #5405
RECORDINGS:
Kitty Hayes, "May Morning Dew" (on IRClare01)
File: DTmaymor

May Peace and May Plenty Her Footsteps Attend
DESCRIPTION: A toast "to the lass wi' the lang pedigree": "to the poor and the lowly she's aye been a friend"
AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan8)
May Queen, The

DESCRIPTION: "Our Queen up the river And we'll keep her there forever with your yah-yah-yah ... Your Queen down the river ... Our Queen can tumble a pole ... birl her leg ... smoke a fag ... ate a hard bap ... The darkie says he'll marry her Because she is a Queen"

AUTHOR: unknown
EARLIEST DATE: 1978 (Hammond-SongsOfBelfast)
KEYWORDS: bragging ritual nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Hammond-SongsOfBelfast, pp. 14-15, "The May Queen" (1 text, 1 tune)
NOTES [39 words]: Hammond-SongsOfBelfast describes Belfast May Day rituals and children's May Queen parades. "The encounters with rival Queens are always exciting and vituperative. Modesty and restraint are not predominant features of the occasion." - BS
File: Hamm014

Mayn Yingele (My Little Son)

DESCRIPTION: Yiddish: The father comes home to his little boy, whom he sees "only while he sleeps." The mother tells him that he is a fine boy but he misses his father. But father can only be there while the child sleeps; he must work all day

AUTHOR: Morris Rosenfeld
EARLIEST DATE: 1887
KEYWORDS: work family separation foreignlanguage
FOUND IN: US
REFERENCES (1 citation):
Scott-TheBalladOfAmerica, pp. 290-291, "Mayn Yingele (My Little Son)" (2 texts (1 English, 1 Yiddish), 1 tune)
File: SBoA290

Mayogall Asses, The

DESCRIPTION: The singer describes a "cavalcade of donkeys" taken to Mayogall. The animals, in all sorts of conditions, are set to carry a load of cabbages to market. The driver convinces the animals to come, where he sells cabbages and animals both

AUTHOR: Words: James O'Kane
EARLIEST DATE: 1926 (Sam Henry collection)
KEYWORDS: animal commerce
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H130, pp. 26-27, "The Mayogall Asses" (1 text, 1 tune)
Roud #13350
NOTES [30 words]: When I read this, I get the feeling something has been lost -- it seems completely pointless.
The story of Saul and his father's missing donkeys is told in 1 Samuel 9:3-10:16. - RBW
File: HHH130
The Mayor of Waterford's Letter

DESCRIPTION: The letter is addressed to the Archbishop of Dublin. It makes the argument for the legitimacy of Henry's claim and ridicules the claim of Lambert, now in the Tower of London. It criticizes the archbishop's silence and asks for reconciliation.

AUTHOR: John Butler (Mayor of Waterford), James Rice, Wm Lyncolle (source: manuscript quoted by Croker-PopularSongsOfIreland)

EARLIEST DATE: 1487 (quoted in Dr Smith's _History of Waterford_, according to Croker-PopularSongsOfIreland)

LONG DESCRIPTION: O thou most noble pastour, chosen by God, Walter, Archbishop of Dublin."

The song hopes that the traditional closeness between the people of Dublin and Waterford, "now late broken of thy parte onely," be restored. It claims "that Henry vijth is king" by descent on his mother's side, like Christ, and other kings of England. It claims his marriage to Elizabeth [heir presumptive], "maried both by amiable accord" settles the matter. It recounts his claims, including "bull papall ... affirming theis titles." Of the opposition to Henry "if thow be cause for this perversitie ... We know it not; but certaine we can saie, Thou keepest silence, and said not once nay" The claim of Lambert, "now kept in the Tower of London," is ridiculed. "It is tyme for you to be reconciled ... Correct yourself." "Thinke not in us no malice."

KEYWORDS: rebellion England Ireland nonballad political religious clergy royalty Jesus

HISTORICAL REFERENCES:
1485-1509: Reign of Henry VII (associated with Elizabeth of York until her death in 1503)
1487 - Battle of Stoke. Defeat of the forces supporting Lambert Simbel

FOUND IN:
REFERENCES (2 citations):
Croker-PopularSongsOfIreland, pp. 293-312, "The Mayor of Waterford's Letter" (1 text)
ADDITIONAL: Thomas Kinsella, _The New Oxford Book of Irish Verse_ (Oxford, 1989), pp. 130-131, "A Letter Sent by the Mayor and Inhabitants of Waterford unto Walter, archbishop of the Citie of Dublin, the Mayor and Citizens of the same, in the time of their Rebellion" (1 text, excerpted from Croker)

CROSS-REFERENCES:
cf. "The Praise of Waterford" (structure)

NOTES [4660 words]: Croker-PopularSongsOfIreland: The texts of "The Mayor of Waterford's Letter" and "The Praise of Waterford" are included in "the collection of some laborious antiquary about the end of the reign of Elizabeth.... 'Ballad royal,' or rhyme royal, was the name given to the measure in which the ballads or songs about Waterford are written: each verse has seven ten-syllable lines with an a/b/a/b/b/c/c rhyme scheme.

[Rhyme royal was a popular medieval format, iambic pentameter with, as ben says, an ababbcc rhyme scheme. According to Rossignol, p. 308, Chaucer was the first English poet to use it, for _The Parlament of Fowls, Troilus and Creseyde_, and a number of the Canterbury Tales, those of the Man of Law, the Clerk, the Prioress, and the Second Nun. Others to use it include Lydgate, Hoccleve, Skelton, and Shakespeare, as well as _The Kingis Quair_. But it is a very artificial format; it doesn't seem to have had any success with folk poets. - RBW]

"To the end of his reign Henry [VII] was troubled by Yorkist claimants to the throne and by pretenders... In the autumn of 1486 ... came disturbing news of a pretender, claiming to be the young Warwick, who, it was rumoured, had escaped from the Tower. Lambert Simnel, who had been carefully groomed for this impersonation ...." (Williams/Fraser, p. 171)

Croker-PopularSongsOfIreland quotes the prose introduction to "The Mayor of Waterford's Letter." It discusses Lambert, "a boy, an organ-maker's sonne, [who] was crowned at Dublin Kinge of England and Lord of Ireland, in the third yere of Henry the 7." The Mayor of Dublin, the governor Earl of Kildare, and Walter, Archbishop of Dublin, then Lord Chancelor of Ireland, were among Lambert's supporters. Among those loyal to Henry VII was the Mayor of Waterford. He sent messages to other mayors to support Henry. In the end "the counterfeite kinge, with his Erle tutor, Walter, Archbishop of Dublin, and many others, wer taken prisoners, and carried to the towr of London...." The Mayor of Warwicke sent a "metrical letter" to the Archbishop of Dublin on October 20, 1487. Croker says "it does not seem improbale that the mayor's metrical letter was sung before Sir Richard [Edgecombe], upon the occasion of his public entertainment by the city of Waterford." - BS

This immensely complex poem (I doubt it was ever a song) is an argument from history supporting the claims of King Henry VII. It is an argument worthy of a very fancy lawyer with a guilty client: There is a lot of stuff thrown out to the listener, most of it completely invalid. This is understandable, for the good and simple reason that Henry Tudor's only serious claim to the throne
was right of conquest over Richard III (prior to his crowning, his highest title had been Earl of Richmond, and even that was a shadow title: He claimed it, but another was in possession of the Earldom).

Henry was descended from King Edward III (died 1377, more than a century before Henry took the throne in 1485), but it was through Edward's third son John of Gaunt, and the claim ran through the Beaufort family, children of a woman who was not even John's wife when they were born; they had been specifically excluded from the succession. What's more, Henry VII's mother Margaret Beaufort was still alive when Henry took the throne, so even if his claims were upheld, she, not he, should have been the monarch. (For background on all this, see "The Rose of England" [Child 166], "The Children in the Wood (The Babes in the Woods)" [Laws Q34], and "The Vicar of Bray." The essential point is that Henry didn't have supporters because he had a claim to the throne; he had supporters because it is human nature to form factions and he was the only faction head left other than Richard III.) Little wonder, then, that he was troubled by pretenders -- he was himself a pretender who got lucky!

But the song refers to events long before the time of Henry VII. Croker has some notes on this, but there is a great deal more to be said.

"Henry [VII]... is king, by grace, of England and Fraunce, and lord of Ireland": King Edward III had claimed the title "King of France," and started the Hundred Years' War to back it up, and although England had lost all French soil except Calais by 1453 (an event which in fact helped provoke the Wars of the Roses and eventually led to Henry VII's taking the Kingdom), the English monarch continued to claim the title for centuries.

"Moses had... commandment, If a man died without issue male": The song links this to the "daughters of Sulphact in Numery 17." Croker correctly refers this to the daughters of Zelophehad in Numbers 27 (also Numbers 26, 37, Joshua 17:3), and wonders about the chapter numbering in earlier Bibles. The easiest explanation is, of course, that this is an error -- or maybe a combination of Numbers 27 with Joshua 17. In the Greek Old Testament, the chapter is still Numbers 27, though the man's name is Salpaad. It's chapter 27 in the Latin Bible also, but the name is "Salphaad," which isn't far from "Sulphact."

"King Henry the First... he passed his traunce without issue male." Henry I of England (reigned 1100-1135), the third and youngest son of William the Conqueror, had dozens of bastard children, but only two legitimate offspring who lived past infancy: Matilda (sometimes called Maud, as in the song) and William of the White Ship. William, Henry's only legitimate son, died without issue in 1120 in the wreck of the White Ship (Brooke, p. 175).

At this time, England had no law of primogeniture (until William the Conqueror, the Witan elected the new king, from the royal family of course, and William himself had been succeeded initially by his second son William II Rufus, and then by his third son Henry I, even though the Conqueror's eldest son Robert Curthose was still alive at the time both William Rufus and Henry succeeded. For that matter, William the Conqueror in his lifetime was called "William the Bastard," because he succeeded to the Duchy of Normandy despite being illegitimate). What's more, few thought a woman competent to rule. So when Henry I died, there was much debate over the succession. Stephen, the son of William the Conqueror's daughter Adela, was the male heir closest to the conqueror (see Brooke's genealogy of the Norman kings, and Brooke, p. 39).

Stephen (who inherited the title Count of Blois, hence the description "Earle of Bloyes" in the song) proved an absolute disaster; he was too indecisive to rule, especially with many of his barons rallying to Matilda's cause. In theory, he reigned from 1135 to 1154, but there was civil war for much of that time, and in 1153, Matilda's son Henry of Anjou invaded. (The title Henry inherited from his father was Count of Anjou, hence the reference to his "Earldome of Angeoi" in the song.)

A peace was patched up in which Henry became Stephen's heir (Brooke, p. 39); he was crowned Henry II in 1154 after Stephen's death, reigning until 1189. He was called "Fitz Empress" (son of the empress) because his mother Matilda had for a brief time been married to the Holy Roman Emperor Henry V (who, however, died in 1125, while she was still young. Matilda lived until 1167, so she was still alive when her son became King -- as with Henry VII, Henry II really shouldn't have been monarch; his mother should have been).

The statement that Henry's "issue raigned King of England... from sonne to sonne" shows this particular item to be a piece of propaganda. Henry was indeed succeeded by his son Richard I (reigned 1189-1199) -- but Richard had no sons (he was possibly homosexual; see the notes to "Richie Story" [Child 232]), and the throne then passed to Henry's youngest son John (reigned 1199-1216) rather than Henry's grandson Arthur, the child of the son between Richard and John in age. John was succeeded by his son Henry III (1216-1272), and Henry by his son Edward I (1272-1307), Edward I by his son Edward II (1307-1327), Edward II by his son Edward III (1327-1377) -- but Edward III was succeeded by his grandson Richard II (1377-1399), who was deposed by his
cousin Henry IV (1399-1413), who was the grandson of Edward III's third son John of Gaunt even though there were living descendants of Edward's second son Lionel, Duke of Clarence. Henry IV was succeeded by his son Henry V (1413-1422), and Henry V by his son Henry VI (1422-1461). Henry VI was ineffectual and eventually went insane; his incapacity eventually caused the Wars of the Roses to break out. He was succeeded by Edward IV (1461-1483, minus a brief interruption due to a revolt in 1470-1471), who was the proper heir of Edward III via Lionel, but who -- far from being Henry VI's son -- was his third cousin twice removed. (To be fair, the song may simply be noting that Henry VI was descended from Henry II entirely in the male line, while Edward IV had two female links in the chain. But in fact Edward IV also had a link in direct male line to Edward III; we'll get to that.)

The song finally manages to cover Edward IV's descent, noting that Edward was descended from "Leonell" via "the Duke's daughter of Clarence." Lionel's daughter was Philippa; her son was Roger Mortimer, his daughter Anne Mortimer, her son Richard of York, and Richard's son was Edward IV. The song draws from the examples of Henry II, Stephen, and Edward IV the ironic conclusion that the "female In England shall succeed for fault of the male." This is by contrast to France, where the Salic Law was held to bar succession in the female line (not only were female ruling queens barred, but the royal title could not be transmitted through a woman; Seward-Hundred, p. 21, though Seward describes the Salic Law as an after-the-fact discovery). However, these precedents are mostly meaningless, because Stephen and Henry II were elected kings, and Edward IV, while his claim to priority over Henry VI was based on descent from Lionel of Clarence in the female line, was also descended from Edward III's fourth son Edmund of York in the male line, and -- if you treated the Beauforts as illegitimate, as nearly everyone did -- was Henry VI's heir in the male line once Henry's son Edward was disposed of.)

The song then goes on to seemingly claim that Jesus was King of Jerusalem by female line. But there are two genealogies tracing the ancestry of Jesus back to David: One in Matthew 1, the other in Luke 3. These two genealogies cannot be reconciled, leading some to claim that one is a genealogy of Mary -- but this is simply balderdash; both link Jesus to David via Joseph, not Mary. In any case, even if one of the genealogies of Jesus is accurate (which neither one can be; that of Matthew doesn't have enough names and that in Luke does not transmit the legal succession), that wouldn't make Jesus David's heir; it would just make him a descendant of David -- which would be true of effectively everyone in Judea a thousand years after David had his zillion or so children. It is really, really interesting to note that the song eventually, in effect, gives up its claim on behalf of Henry VII, noting that Edward's title "is fallen to our soveraigne ladie, Queene Elizabeth, his [Edward IV's] eldest daughter liniall; To her is com all the whole monarchie." In other words, Elizabeth -- not "the" Elizabeth of a century later, but her grandmother -- is the woman with the real right to the throne. Which lies at the heart of Henry VII's kingship. Keep in mind that, as noted above, Henry's claim in his own right was pitifully weak.

The one thing Henry could do to bolster his claim was to marry into the real Royal Family. Which he did; he married Elizabeth. There was some slight doubt about Elizabeth's legitimacy (which is why Richard III had been able to seize the throne), but there wasn't really much doubt but that she was Edward IV's surviving heir. (And, since all of Henry's children were her offspring, and every monarch of England has been descended from that union, in fact every King of England since has been legitimate heir. It was only Henry VII who had a problem.)

The song goes on to note six supports to Henry's claim: first, "Gode's provision" (hard to prove either way); second, election by the Lords and Commons (meaningless, since parliament was always tossing the crown back and forth during this period); third, Elizabeth's claim to the throne (his single best argument, but it was an argument for her, not him); fourth, right of conquest; fifth, "the old Brittaine storie." Croker is not sure what this refers to; I think it refers to Henry's Welsh ancestry on his father's side; he claimed to be descended from Rhys ap Gruffyd of Deheubarth (Ashley, p. 625), and before that from Cadwallader and maybe even King Arthur (Henry in fact named his oldest son Arthur to support this claim); and finally, Papal sanction (received in 1486, according to Ashley, p. 627 -- but that, again, was easily changed; in all likelihood, if someone overthrew Henry, that someone would quickly earn Papal sanction also).

Thus every one of Henry's claims to the throne cited in the song is rather weak. Everyone knew that Henry had usurped the throne, and had little strength of his own. Even after Bosworth, there were many people with clear prior claims -- a fact which, ironically, would help Henry, since it made it hard for the opposition to coalesce around a particular potential monarch.

Making everyone's problems worse was the matter of The Princes in the Tower (for details on this, see the notes to "The Children in the Wood (The Babes in the Woods)" [Laws Q34]). Edward IV had had two boys, Edward (briefly Edward V in 1483) and Richard, Duke of York. The elder was only twelve when Edward IV died, too young to rule (Edward IV had died while in his early forties),
and Edward IV's brother Richard of Gloucester had convinced the leaders of the realm to set them aside (digging up a claim against their legitimacy to make it look legal). Early in Richard's reign, the Princes vanished. Literally. Their fate is a complete mystery; we don't know when or how they died, though there seems little doubt that they did. There are some bones which some have thought are theirs -- but the British royal family has refused to dig them up to allow DNA testing. Odds are that the boys were killed by Richard (or, just possibly, by someone in his official family without him knowing about it), but it was done so secretly that, when the time came, Henry VII couldn't prove who did them in; it's even possible he killed them himself. (It seems pretty safe to say that, had they still been alive, Henry would have disposed of them.) But if Henry didn't know where they were, neither did anyone else. Hence the possibility of pretenders.

And all this was in the aftermath of the Wars of the Roses, in which the crown had changed hands six times (though there were only five kings involved), and every reign had either begun or ended in blood. Henry VII came to the throne as a result of the Battle of Bosworth on August 22, 1485, where Richard III was killed in a death-or-glory charge. That was late enough in the year that there really wasn't time for another revolt in 1485. But early in 1486, Humphrey Stafford and Lord Lovell rebelled. This revolt was quickly suppressed. (Gillingham, p. 247.)

The Stafford revolt had quickly run into the Heir Problem caused by the mystery of the Princes in the Tower. To vastly oversimplify, there were four potential Yorkist heirs after Edward IV and Richard III died: The Princes in the Tower, if they were alive; Elizabeth of York, their older sister; the Earl of Warwick, who was the son of Edward and Richard's brother George of Clarence (who was born after Edward but before Richard); and the Earl of Lincoln, the son of Edward and Richard's oldest sister. The problem with the Princes was that they weren't available. Elizabeth was hardly a possible Yorkist heir since she was married to Henry.

The Warwick claim was weak; he was alive and his location known (since he was in Henry's custody), but George of Clarence had been attainted and executed for rebelling against his brother Edward. (And, yes, he was guilty, and no, Richard III had nothing to do with the execution!) It was generally held that an act of attainder barred all heirs from the succession; in any case, it was reported -- we don't know how accurately -- that young Warwick was feeble-minded (Kendall, p. 349). Henry VII would eventually solve the Warwick problem by executing the boy. Although there was one interesting sidelight on that: When Edward IV executed George, one of the charges against him was that he had hidden his son in Ireland; Ross, p. 242. That might have set someone thinking.)

John, Earl of Lincoln was in many ways the best candidate -- he was an adult, male, known to be of sound mind, undeniably legitimate, and with no acts of parliament against him. Richard III had seemingly appointed him his heir (Kendall, p. 350) after flirting with the idea of Warwick. Unfortunately, Lincoln was also junior in the succession to the Princes, to Elizabeth, and to Warwick, assuming their disabilities were eliminated.

As it turned out, the Stafford rebellion threw its support behind Warwick -- but failed in part because they couldn't get their hands on him (Seward-Wars, p. 315).

The next attempt, in 1487, did better -- not least because it had, or pretended to have, the actual Warwick. This was the first of two significant imposters to arise against Henry: First Lambert Simnel, then Perkin Warbeck.

Lambert was apparently the creation of an Oxford priest named Richard Simons, who passed him off as Warwick (Gillingham, p. 248); Seward-Wars, p. 315, agrees with Croker's notes in calling him an organ-builder's son, from Oxford, and Weir, p. 235, says he was born around 1475 -- the same year that Warwick was born and a bit more than a year after the birth of Richard of York. She notes, however, that she can find no records of a Simnel family in Oxford (or, indeed, anywhere in England at this time); she suspects that even Lambert's "real" name was a pseudonym. Weir, p. 232, says that the original plan was to have him portray Richard of York, the younger of the Princes in the Tower, but the decision to have him portray Warwick was made before Lambert had become well-known.

Williamson, p. 25, offers a possible reason for the change: The conspirators thought that Henry VII had executed Warwick, and so would need to reveal his guilt if he wished to expose them.

Chrimes, p. 75, points out that George of Clarence was born in Dublin, so pretending that Lambert was his son might earn him local support.

Unfortunately for them, Henry was smarter than that; he hadn't executed Warwick -- yet. He was able to answer the conspirators by bringing out the real live earl.

It hardly mattered. Very many Yorkists would have supported *anyone* who might overthrow Henry Tudor. (It's hard to blame them, since one of Henry's acts was to repeal almost every grant of title or lands made since 1455; Williamson, p. 20. That cost the surviving nobles a "lot" of money; little wonder they were resentful!) Lambert was a cause to rally. He earned major support: John of
Lincoln (who doubtless intended to use Lambert to get rid of Henry and then intended to take charge himself; Weir, p. 232); Gerald Fitzgerald, eighth Earl of Kildare, the of the family which produced most of the Deputy Lieutenants of Ireland (meaning in effect that he was the ruler of English Ireland -- which, to be sure, was by this time only a small strip on the east coast); and Margaret of Burgundy, another sister of Edward and Richard (Gillingham, p. 249).

It was a situation in which Ireland was unusually crucial in English affairs. The old Duke of York, father of Edward IV and Richard III and grandfather of the Princes in the Tower, had for a time been Lieutenant of Ireland -- and he was unique among Lieutenants in actually doing a good job and treating the Irish fairly; the Irish were firm supporters of the Yorkist dynasty. If Ireland supported a pretender, it meant big trouble for Henry VII; if Ireland rejected the pretender, Henry was probably safe.

And most of Ireland supported Lambert. Williamson, p. 26, reports, "Margaret [of Burgundy] and the English leaders knew without a doubt that Simnel was an imposter.... The Irish lords seem to have believed in him. They crowned him as Edward VI, did homage to him, called a parliament, struck coins and issued writs in his name. Waterford in the south held out for Henry VII, but for the moment he had lost all the rest of Ireland."

The Archbishop of Dublin was actually responsible for crowning him "Edward VI" (Seward-Wars, p. 316) -- even though it had to be done with a circlet borrowed from a statue of the Virgin Mary (Chrimes, p. 75). Hence this song.

Chrimes, p. 73, declares "Of the two impostitures [Simnel's and later Warbeck's], Simnel's, although by far the more far-fetched, yet for a time attained a startling and menacing success, whilst Warbecks... never attained such distinction. The reason for the difference is to be found in Irish politics. To comprehend how it came about that Lambert Simnel, the ten-year-old son of an Oxford joiner, could come to be crowned King Edward VI in Christchurch, Dublin, on 24 May 1487, supported by many Irish lords, including Gerald, eighth earl of Kildare (the 'uncrowned' king of Ireland), and several Irish bishops, is impossible without some excursion into the circumstances of Irish history during the preceding decades at least."

Waterford had a strong tradition of loyalty to the crown (a loyalty which had earned it significant privileges), and it stayed loyal to Henry VII, trying to convince the Yorkist Archbishop to come back to the fold -- a not-very-successful quest, obviously. (In fact, it was in many ways a really dumb idea for Waterford; after all, it was the Tudors who finally really conquered Ireland. And when Henry VIII turned England Protestant, Waterford stayed even more staunchly Catholic than the rest of Ireland, and suffered for it.)

In that context, it is interesting to note than one of Henry Tudor's claims against Lambert was that his entourage included a Lollard, or proto-Protestant (see Russell, pp. 56-57). The story is clearly not true (Henry claimed the guy said something anti-Catholic, dropped dead, and turned black), though it it likely enough that Lollards were against the oh-so-Catholic Henry VII. But it earned Henry more support from the Pope.

During the Simnel rebellion, Waterford was besieged by the Earl of Desmond for six weeks due to its loyalty to Henry VII. The city earned praise from Henry VII for its efforts. In 1488, a counter-attack by Henry's forces was based in Waterford (Chrimes, p. 79).

The song argues that an English king could not be crowned in Ireland, but while Ireland had never produced a monarch, English kings "had" been crowned away from Westminster -- e.g. Henry III was crowned at Gloucester (Ashley, p. 531), and Edward IV, although formally crowned at Westminster, had made himself king well before that. Indeed, Henry VII had picked up Richard III's crown at Bosworth. Nor had the Archbishop of Canterbury always been responsible for the coronation; Aldred, Archbishop of York, had crowned William the Conqueror (Linklater).

Lambert, who had support from Burgundy, eventually sailed from Ireland to Furness in Lancashire (landing June 4, less than two weeks after the "coronation"; Chrimes, p. 76; Gillingham, p. 250). Due to a lack of sources, we know very little about the resulting Battle of Stoke (June 16, 1487).

Burne, pp. 308-309, says that there are only two independent sources, Polydore Vergil's history (followed by all the later Tudor historians) and an anonymous herald in Henry's army. The herald was an eyewitness but had a limited viewpoint; Vergil was not an eyewitness, and though he tried to be objective, it appears based on his coverage of other events that it was extremely easy to lead him around by the nose. In any case, both these accounts are from Henry's side.

It seems that the rebels sailed from Ireland to Lancashire (Williamson, p. 27), because they wanted to take advantage of the Yorkist support in the north of England (Richard III had been very popular in the north, and the Yorkists in general were preferred there). The Yorkist force supposedly included 2000 continental mercenaries, assorted Irishmen (mostly poorly equipped), and of course the English exiles (Burne, p. 305; Chrimes, pp. 76-77). Burne thinks they may have totalled as many as 9000 troops, though they were a very mixed bag; Williamson (who has a very strong pro-
Tudor bias) however thinks that they found little support in England. Estimates of their forces made at the time of course varied heavily; Gillingham, p. 252, cites two Acts of Attainder against the rebels, one of which claims they numbered 8000, the other 5000.

However many they were, the rebels did not head for York, where they could probably have expected support. Instead, they headed south. Henry VII gathered an army very quickly, and both sides seemed to be heading for Newark when they ran into each other at Stoke (about three miles from Newark, near the river Trent). The herald, disappointingly, gives us no details of the battle, and Vergil has hardly more, and Burne's map on p. 312 shows them to be irreconcilable anyway. The bottom line is, Henry VII's forces won (with the credit perhaps largely due to the Earl of Oxford rather than Henry; Burne, p. 313); Lincoln was killed, as was mercenary commander Schwartz and the Irish leader Thomas Geraldine; Richard III's friend Viscount Lovell vanished, and Lambert was captured (Gillingham, p. 252; Williamson, p. 27; Burne, p. 314; Chrimes, p. 77). Henry, who rarely showed much evidence of humanity, in this case was merciful and sent Lambert to work in the kitchens (Gillingham, p. 253). Apparently the lad was loyal enough to eventually be let out of the King's service, and he lived until at least 1525 (Poole, p. 15).

Stoke was the last battle of the Wars of the Roses, though hardly the end of opposition to Henry VII. The people of Northumberland murdered their earl Henry Percy for failing to support Richard III at Bosworth (Kendall, pp. 458-459; contrary to the lies Shakespeare told, Richard III was very popular in the north of England, where he had ruled a sort of palatinate in the final years of Edward IV’s reign). Henry VII himself executed Sir William Stanley, the man who had won the Battle of Bosworth for him by killing Richard III! (Kendrick, p. 457; Weir, p 236; Poole, p. 18, mentions the suspicion that Henry killed him out to get his hands on Sir William’s money).

Henry even went so far as to seize the property of his mother-in-law Elizabeth Woodville (Weir, pp. 232-233, who notes the strangeness of the idea of Elizabeth plotting against her own daughter, while mentioning a theory that Elizabeth believed Henry VII, not Richard III, had killed her sons. But Weir thinks, and I tend to agree, that Elizabeth Woodville did not plot against Henry; Henry degraded her just to get his hands on her money).

And then there came Pretender #2, Perkin Warbeck, who (after some indecision about which member of the Yorkist dynasty to impersonate) decided that he was Richard of York, the younger of the Princes in the Tower. He proclaimed himself in 1491, in Cork (Chrimes, p. 81), and managed to get the support of Margaret of Burgundy and others. But by this time, Henry had quite a spy network built; Perkin aroused a lot of interest, but never managed to mount a real invasion; he landed in Cornwall with a few hundred men (Weir, p. 238), but ended up in Henry's custody, tried to escape, and was executed in 1499 (Seward-Wars, pp. 320-323). Warwick was executed soon after (Weir, p. 239). Presumably that was after this piece was written; for the story of Warbeck, see "The Praise of Waterford." - RBW

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- Ross: Charles Ross, Edward IV, 1974 (I use the 1997 paperback edition in the Yale English Monarch series with a new introduction by R. A. Griffiths)
- Seward-Hundred: Desmond Seward, The Hundred Years War: The English in France, 1337-1453, 1978 (I used the 1982 Atheneum paperback)
Maypole Song, The
DESCRIPTION: "Come, lads and lasses, take leave of your dads, And away to the maypole hie, For every he has got him a she, And the minstrel's standing by." "Begin," says Hall; "Aye, aye," says Mall. The youths call for dances and exchange remarks
AUTHOR: unknown
EARLIEST DATE: 1671 (_Westminster Drollery_)
KEYWORDS: dancing courting music dialog
FOUND IN: Britain(England)
REFERENCES (3 citations):
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Song #11, pp. 184-187,246, "The Rural Dance about the May-pole" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 384-386, "The Rural Dance About the May-Pole" (1 text)
ADDITIONAL: J. Woodfall Ebsworth, editor, Westminster Drolleries Both Parts of 1671, 1672 (Boston, 1875 (Digitized by Google )), pp. 80-84, The Rurall Dance about the May-pole (1 text)
ST BeCo284 (Partial)
Roud #22885
File: BeCo284

Mazlim's Mill
DESCRIPTION: "Now I am a bullock driver and I work for Mazlim's Mill, And pulling timber from Vine Creek I've nearly had my fill." The singer complains about the rain and advises listeners that it's better to "turn your bullock out" than work at the mill
AUTHOR: unknown
EARLIEST DATE: 1968
KEYWORDS: work hardtimes
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, p. 108, "Mazlim's Mill" (1 text, 1 tune)
File: MA108

McAfee's Confession [Laws F13]
DESCRIPTION: McAfee, the singer, is raised by an uncle after being orphaned. As a youth he runs away and turns wild. Married to a good woman, he has an affair with Hettie Stout and murders his wife by giving her poison instead of medicine. He is condemned to die
AUTHOR: unknown
EARLIEST DATE: 1868 (Musick-JAF-TheOldAlbumOf-William-A-Larkin)
KEYWORDS: homicide orphan adultery execution
HISTORICAL REFERENCES:
Mar 28, 1825 - Hanging of John McAfee
FOUND IN: US(Ap,MW,SE,So)
REFERENCES (19 citations):
Laws F13, "McAfee's Confession"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 317-321, "McAfee's Confession" (2 texts plus references to 4 more, 1 tune)
Randolph 133, "McFee's Confession" (2 texts plus a long excerpt, 1 tune)
Morris-FolksongsOfFlorida, #33, "McAfee's Confession" (1 text)
Eddy-BalladsAndSongsFromOhio 129, "McAfee's Confession" (1 text)
McAllum's Lament

DESCRIPTION: McAllum, a poacher, bids farewell to the woods and the game he hunted. He had been trapped by police and shot one man dead. He curses the lairds and laws and warns poachers to "lay aside your guns while you're able and free"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan2)
KEYWORDS: homicide poaching prison police
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan2 251, "McAllum's Lament" (2 texts, 1 tune)
Roud #5847
File: GrD2251

McCaffery (McCassery)

DESCRIPTION: A young man enlists in the 42nd Regiment; mistreated by his captain and confined to barracks for a trivial offense, he decides to kill the captain. He accidentally shoots his colonel instead, and is tried (at Liverpool Assizes) and hanged.

AUTHOR: unknown
EARLIEST DATE: 1962 or 1966 (collected from Caroline Hughes)
KEYWORDS: army violence crime execution homicide punishment revenge death soldier
FOUND IN: Britain(Scotland,England(West)) Ireland
REFERENCES (4 citations):
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 86, "McCaffery" (1 text, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 170-172, "McCaffery" (1 text, 1 tune)
Hamer-GreenGroves, pp. 47-48, "McCaffery" (1 text, 1 tune)
DT, MCASSERY
Roud #1148
RECORDINGS:
May Bradley, "Calvery" (on Voice08)
CROSS-REFERENCES:
cf. "The Gallant Forty-Twa" (subject: 42nd Highlanders or Black Watch) and references there
McCarthy

DESCRIPTION: St. Patrick's night, John McCarthy and William Toole go to play cards and drink. At the dance hall they have a fight with Dickie Costello. Costello sues McCarthy over the fight. McCarthy wins. Everyone "pity Dickie for being such a fool"

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: fight trial cards dancing drink gambling
FOUND IN: Canada(Newf)
Roud #26239
RECORDINGS:
John Connors, "McCarthy" (on MUNFLA-Leach)
File: ML3McCar

McCarthy's Song

DESCRIPTION: McCarthy stops in Pope's Harbour for a bottle at Brian's tavern. He treats all hands and he sleeps it off on the floor. Next morning the landlord wants his money. He staggers to Mrs. Haws who nursed his wounds at no charge. He swears not to return again.

AUTHOR: Michael McCarthy, school teacher at Taylor's Harbour, N.S. (Source: Creighton-NovaScotia)
EARLIEST DATE: 1932 (Creighton-NovaScotia)
KEYWORDS: drink ordeal landlord
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-SongsAndBalladsFromNovaScotia 133, "McCarthy's Song" (1 text, 1 tune)
ST CrNS133 (Partial)
Roud #1832
NOTES [8 words]: This song is item dH52 in Laws's Appendix II. - BS
File: CrNS133

McCarty's Widow

DESCRIPTION: "It's just a year ago today I took to me a wife, And ever since she's proved to be the burden of my life." The woman licked McCarty to death, but now that he is married to her, the singer vows she won't beat him. He hopes to beat her until she behaves

AUTHOR: unknown
EARLIEST DATE: 1922 (Dean-FlyingCloud)
KEYWORDS: marriage fight
FOUND IN: US(MW)
REFERENCES (3 citations):
Dean-FlyingCloud, p. 93, "McCarty's Widow" (1 text)
**McClanahan's Jean**

DESCRIPTION: The singer praises the beauty of McClanahan's Jean. When her father learns that they are courting, he vows "that in marriage we ne'er should be buckled thegither." He wants her to wed a rich old man. The singer casts scorn on her potential husband.

AUTHOR: David Herbison? (Tune supplied by Sam Henry)

EARLIEST DATE: 1925 (Sam Henry collection)

KEYWORDS: love courting father beauty lover

FOUND IN: Ireland

REFERENCES (1 citation):
- Henry/Huntingdon/Herrmann-SamHenry'sSongsOfThePeople H81, pp. 430-431, "McClanahan's Jean" (1 text, 1 tune)

Roud #7959

File: HHH081

**McClure, The**

DESCRIPTION: McClure sails for Naples with cargo of fish. They are boarded by sailors from a submarine who sink McClure with bombs. The crew are allowed to leave and are rescued by an Italian destroyer who take the Captain and crew of six to Cadiz.

AUTHOR: unknown

EARLIEST DATE: 1977 (Lehr/Best-ComeAndIWillSingYou)

KEYWORDS: war sea ship ordeal

HISTORICAL REFERENCES:
- May 22/24, 1917 - McClure, out of St John's, captured and bombed by a German submarine off Cape Carbonara, Sardinia (Lehr/Best-ComeAndIWillSingYou, Northern Shipwrecks Database)

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
- Lehr/Best-ComeAndIWillSingYou 76, "The McClure" (1 text, 1 tune)

Roud #28974

NOTES [97 words]: Lehr/Best-ComeAndIWillSingYou note that there is uncertainty about how the McClure was destroyed in 1917. The song claims the Germans captured and scuttled it, but others report it was sunk by gunfire or torpedoes. I haven't found proof one way or the other, but it's nearly certain that it wasn't a torpedo -- submarines had guns because some boats (such as schooners with crews of just six) weren't worth a torpedo; subs only had a limited supply of "fish." Putting a bomb aboard was possible, but it took a lot of time. So I'd guess the McClure was actually sunk by gunfire. - RBW

Last updated in version 6.1

File: LeBe076

**McCranken's Ghost**

DESCRIPTION: The singer encounters McCranken's ghost at midnight. He recounts the deaths of Irish heroes of the rebellion. He advises: take by force the Reform the English would not yield. You will free "the Green Isle and receive the world's thanks"

AUTHOR: James Hope and James Orr (source: Moylan-TheAgeOfRevolution-1776-1815)

EARLIEST DATE: c.1893 (Young's _Ulster in '98_, according to Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: rebellion England Ireland patriotic ghost

HISTORICAL REFERENCES:
1798 - Irish rebellion against British rule
FOUND IN: Ireland
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 112, "McCracken's Ghost" (1 text)
CROSS-REFERENCES:
cf. "Henry Joy McCracken (I)" (character of Henry Joy McCracken) and references there
NOTES [40 words]: It sounds as if this may have been written with reference to Gladstone's unsuccessful proposals for Home Rule. For background, see the notes to "Home Rule for Ireland"; for Henry Joy McCracken, see the notes to "Henry Joy McCracken (I)." - RBW
File: Moyl1112

McDonald Family, The
DESCRIPTION: "Sons of freedom, only ponder, On McDonald's awful doom." The five members of the family die in the great fire (of 1871). The singer imagines them dying. He particularly remembers "poor Jeanette," beautiful and a teacher, and believes she is in heaven
AUTHOR: unknown
EARLIEST DATE: 1956 (Beck-TheyKnewPaulBunyan)
KEYWORDS: fire death family
FOUND IN: US(MW)
REFERENCES (2 citations):
Beck-TheyKnewPaulBunyan, pp. 172-175, "The McDonald Family" (1 text)
Beck-LoreOfTheLumberCamps 83, "The McDonald Family" (1 text)
Roud #4142
NOTES [7 words]: This is item dG44 in Laws's Appendix II. - RBW
Last updated in version 5.2
File: BBun172

McDonald of Salmonier
DESCRIPTION: Captain Mike McDonald's fog-bound fishing schooner "struck at Johnson's Point up in Trepassey Bay." McDonald's sons make it to land but the captain, "the last to leave," drowns. His body is found three days later and is returned to Salmonier.
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: death drowning fishing sea ship wreck father
FOUND IN: Canada(Newf)
Roud #18225
RECORDINGS:
Gerald Aylward, "McDonald of Salmonier" (on MUNFLA/Leach)
Cyril O'Brien, "Mike McDonald" (on MUNFLA/Leach)
NOTES [14 words]: Salmonier and Trepassey Bay are on the eastern part of Newfoundland's south coast. - BS
Last updated in version 4.2
File: RcMacdoS

McDonald's (Is Your Kind of Place)
DESCRIPTION: "McDonald's is your kind of place, Hamburgers in your face, (French fries) up your nose, (Catsup) between your toes. The last time I was there, They stole my underwear, McDonalds (is the place for me/is your kind of place)."
AUTHOR: unknown
EARLIEST DATE: 1984
KEYWORDS: nonballad parody humorous
FOUND IN: US
REFERENCES (1 citation):
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 38, "McDonald's" (1 text, tune referenced)
NOTES [57 words]: I make the assumption that, if I learned a kids's song from a source other than
my parents or school, it qualifies as a folk song. This seems to fit that bill. The Pankakes claim that the tune of this is "Down by the Riverside." Not in the version I know! There is similarity, but they are definitely not the same. But I may not be typical. - RBW

File: PFCF038b

**McGinty's Model Lodge**

DESCRIPTION: The singer is "a kind of overseer in a famous hotel" in Glasgow: "a 'Model' lodging house where working men do stay.... All the fighting men in Glasgow's in MacGinty's model Lodge." He describes the fights over imagined offenses.

AUTHOR: unknown

EARLIEST DATE: 1988 (McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)

KEYWORDS: fight humorous nonballad worker

FOUND IN: Ireland

REFERENCES (1 citation):

*McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen* 54, "McGinty's Model Lodge" (1 text, 1 tune)

File: McB1054

**McKenna's Dream, The**

DESCRIPTION: McKenna dreams of Ireland's heroes: Brian Boru, Sarsfield, St Ruth, Billy Byrne from Ballymanus, Reilly "on the hill of Screen," Father Murphy, the pikemen, Napoleon. "I looked around, but could not see One foeman on the plain... So ends McKenna's dream"

AUTHOR: unknown

EARLIEST DATE: 1850's (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: rebellion war Ireland dream patriotic

FOUND IN: Ireland

REFERENCES (5 citations):

*Zimmerman-SongsOfIrishRebellion* 65, "The McKenna's Dream" (1 text, 1 tune)
 *Moylan-TheAgeOfRevolution-1776-1815* 133, "McKenna's Dream" (1 text, 1 tune)
 *Healy-MercierBookOfOldIrishStreetBalladsVol2*, pp. 48-50, "M'Kenna's Dream" (1 text)

ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 279-281, "MacKenna's Dream" (1 text)


Roud #2377

RECORDINGS:

*John Joe English, "Mackenzie's Dream"* (on ITMA/CapeShoreNL)

BROADSIDES:

* Bodleian, Firth b.25(357), "The Irishman's Vision," E.M.A. Hodges (London), 1855-1861; also Firth b.25(357), "The Irishman's Vision"; 2806 b.10(133), "MacKenna's Dream"; Harding B 19(92), Harding B 26(434), 2806 c.8(115), "M'Kenna's Dream[!]"

CROSS-REFERENCES:

cf. "Captain Rock" (tune, per Zimmerman-SongsOfIrishRebellion, Hoagland)
cf. "The Irish Sixty-Ninth" (tune, apparently, according to the sheet music)

NOTES [280 words]: Zimmerman-SongsOfIrishRebellion: "Donal O'Sullivan ... tells me that towards the end of the last century, at Buncrana, a street-singer would often be brought before the R.M. who asked: 'What is the charge in this case?' The answer would usually be: 'Singing McKenna's Dream, Sir.'"

At the Battle of Clontarf, 1014, Brian Boru defeated a combined force of Vikings and rebels from Leinster, but died in the battle. [For Brian, see "Remember the Glories of Brian the Brave." - RBW]

At the Battle of Aughrim, 1691, the Irish Catholic forces [are finally defeated] and the commander of their French allies, St Ruth dies [see "After Aughrim's Great Disaster" - RBW].

Sarsfield is the Irish commander in 1691 who is on the field at Aughrim and Limerick (cf. "The Jackets Green")

United commander Billy Byrne is hanged in 1799 (cf. "Billy Byrne of Ballymanus")

The Wexford rebels under Father John Murphy defeat the North Cork militia in 1798. Father Murphy is caught and executed later in 1798 (cf. "Father Murphy (I).")

The pikemen fought for the rebels in the 1798 rebellion (cf. "General Monroe").

Reilly "on the hill of Screen" [i.e., Tara]. I don't know the reference, but "Rebels posted on Tara Hill,
County Meath, were routed on May 26." (Zimmermann, p. 155) - BS
Although one would expect, from the contents of this song, that McKenna was a well-known Irish patriot, I have not been able to find any suitable candidate to be the dreamer. - RBW
The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See:
Franke Harte, "McKenna's Dream" (on "The Croppy's Complaint," Craft Recordings CRCD03 (1998); Terry Moylan notes) - BS
Last updated in version 4.5
File: Zimm065

**McKenzie and His Dog**

**DESCRIPTION:** "John McKenzie stood in the Mataura store, And looked at the yokes and chains," and sets out to haul cargo. He discovers a large plot of good land -- but he also makes off with a thousand sheep. Still, they name the region for McKenzie and his collie

**AUTHOR:** unknown
**EARLIEST DATE:** 1972 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)
**KEYWORDS:** sheep travel thief dog New Zealand

**HISTORICAL REFERENCES:**
1855 - the disappearance of the sheep and McKenzie's capture. He is sentenced to five years, but the sentence is commuted after nine months and he returns to Australia

**FOUND IN:**
**REFERENCES (1 citation):**
*Colquhoun-NZ-Folksongs-SongOfAYoungCountry*, p. 68, "MacKenzie and His Dog" (1 text, 1 tune) (p. 42 in the 1972 edition, where it is called "McKenzie and His Dog")

**RECORDINGS:**
Rudy Sunde, "McKenzie and His Dog" (on NZSongYngCntry)

**CROSS-REFERENCES:**
* cf. "Mackenzie and His Dog (I)" (subject) and notes there

**NOTES [45 words]:** The John/James McKenzie of this song should not be confused with Sir John McKenzie (1839-1901), who spent about twenty years in the New Zealand parliament and in some liberal governments; Sir John was a generation younger and did not arrive in New Zealand until 1860. - RBW
Last updated in version 5.0
File: Colq042

**McKinley Brook**

**DESCRIPTION:** The singer describes the poor conditions in the McKinley Brook logging camp: The buildings leak ("for comfort, as you plainly see"); there is a risk of flood ("for they deserve it well, it's true") and the gambling and bawdy singing rarely stops

**AUTHOR:** George Calhoun (around 1869?)
**EARLIEST DATE:** 1951
**KEYWORDS:** logger work hardtimes flood
**FOUND IN:** Canada(Mar)
**REFERENCES (1 citation):**
*Doerflinger-SongsOfTheSailorAndLumberman*, pp. 220-221, "McKinley Brook" (1 text, 1 tune)
Roud #9426
File: Doe220

**McLellan's Son**

**DESCRIPTION:** On April 18 Daniel McLennan is shot accidentally by Tim who claims he was playing carelessly with a gun he did not know was loaded.

**AUTHOR:** unknown
**EARLIEST DATE:** 1883 (Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia)
**KEYWORDS:** homicide death friend youth
**FOUND IN:** Canada(Newf)
**REFERENCES (3 citations):**
**McNab's Island**

**DESCRIPTION:** Sergeant John McCafferty marches you "forty hours a day ... in the regular army." "I went down to McNab's Island" to fight Indians but "we got bald-headed And never lost a hair." "I got blisters... bunions...."

**AUTHOR:** unknown

**EARLIEST DATE:** 1932 (Creighton-NovaScotia)

**KEYWORDS:** army humorous nonballad soldier

**FOUND IN:** Canada(Mar)

**REFERENCES (1 citation):**
- Creighton-SongsAndBalladsFromNovaScotia 134, "McNab's Island" (1 short text, 1 tune)
- ST CrNS134 (Partial)
- Roud #1833

**NOTES [16 words]:** Creighton-NovaScotia: "McNab's Island includes part of the fortification of Halifax Harbour" - BS

**File:** CrNS134

**McNally's Row of Flats**

**DESCRIPTION:** "Down in Bottle Alley lived Timothy McNally, A wealthy politician and a gentleman at that," owner of flats occupied by tenants from "Ireland and Italy, Jerusalem and Germany"; not even "the Tower of Babylonium" could match it

**AUTHOR:** Words: Edward Harrigan / Music: David Braham

**EARLIEST DATE:** 1882 (sheet music published by Wm. A. Pond & Co, New York, from the show "The McSorleys" or "McSorley's Inflation")

**KEYWORDS:** home humorous nonballad soldier

**FOUND IN:** US(NE)

**REFERENCES (1 citation):**
- Finson-Edward-Harrigan-David-Braham, vol. II, #85, pp. 15-17, "McNally's Row of Flats" (1 text, 1 tune)
- Roud #32438

**RECORDINGS:**

**Mick Moloney, "McNally's Row of Flats" (on HarriganBrahamMaloney)**

**BROADSIDES:**

**NOTES [386 words]:** For background on Harrigan and Braham, see the notes to "The Babies on Our Block." Although no field collections of this song have ever been printed, Helen Hartness Flanders did pick up a copy of the chorus (only) from Thomas Armstrong on June 22, 1942. Like many Harrigan/Braham songs, its hold in tradition was tenuous, but it had one. And Armstrong, in some respects, had the words more correct than the recording by Mick Moloney, which has been slightly cleaned up.

Franceschina, p. 152, says of this song that it was "a lively hornpipe with another schottische dance break," but it was only a modest hit. Indeed, the whole show "McSorley's Inflation, from a musical standpoint, doesn't seem to have been particularly successful. Franceschina, p. 152,
summarizes the plot:
The drama "dealt with Peter McSorley (Harrigan), a tenement landlord and candidate for the local coronership. Ashamed of the successful poultry-stall run in Washington Market by his wife, Bridget (Tony Hart), McSorley attempts to destroy her seller's permit. Bridget hides the document in her mattress, which is subsequently taken away by a black politician, Rufus Rhubarb (John Wild), at McSorley's request. Bridget follows the mattress robber to his home, where a group of African Americans are assembled to hear the political platforms of McSorley and his opponent, Coroner Slab (Edward Burt). Bridget, with the help of the female constituency, manages to recapture the bed, and McSorley, who has been knocked out by Tom Tough (Michael Foley), a bruiser in the employ of Coroner Slab, decides against a political career and vows never again to try to interfere with his wife's poultry business."

Moody, p. 133, explains that "Dan Mulligan [hero of a whole series of Harrigan plays; see again the notes to "Babies on Our Block"] had been rechristened Peter McSorley to honor the saloon [McSorley's Saloon, later McSorley's Old Ale House, a landmark near where the play was performed] and to take account of Yeaman's absence from the company" [Annie Yeaman played Cordelia Mulligan, wife of Dan Mulligan, and her absence was temporary -- she was still visiting Harrigan in the last days of his life]. The play premiered November 27, 1882 (Moody, p. 132).

For another song from "McSorley's Inflation, see "I Never Drink Behind the Bar." - RBW

Bibliography


Last updated in version 5.2
File: HaBrMcNa

McNulty's Family
DESCRIPTION: The logger's camp, owned by McNulty, is "all populated by McNulty's family... some from every place you'll find upon a map": Irish, French, and Yankee loggers. The crew are all named. "It's pleasant in the evening when your day's work is done"

AUTHOR: James O'Hara? (possible, per Ives-FolksongsFromMaine)
EARLIEST DATE: 1964 (Ives-FolksongsFromMaine)
KEYWORDS: lumbering food moniker logger
FOUND IN: US(NE)
REFERENCES (1 citation):
Ives-FolksongsFromMaine 2, "McNulty's Family" (1 text, 1 tune)
File: IveMa02

McSorley's Twins
DESCRIPTION: "Mrs. McSorley had fine bouncing twins, Two fat little devils they were." The parents determine on a grand christening; many come to join the party. As guests get drunk, fights break out; at last "they smothered the two little twins."

AUTHOR: Gus Philipps ("Oofty Gooft"), according to College Songs
EARLIEST DATE: 1887 (College Songs)
KEYWORDS: baby humorous party mother father fight twins
FOUND IN: US(MW) Canada
REFERENCES (3 citations):
Dean-FlyingCloud, pp. 46-47, "McSorley's Twins" (1 text)
DT, MCSORTWN
Roud #5501
ALTERNATE TITLES:
McSorley's Beautiful Twins
McTavish is Dead

DESCRIPTION: "Oh, McTavish is dead and his brother doesn't know it, His brother is dead and McTavish doesn't know it. They're both of them dead and they're lying in bed And neither one knows that the other is dead."

AUTHOR: unknown
EARLIEST DATE: 1983 (Warner-FolkSongsAndBalladsOfTheEasternSeaboard)
KEYWORDS: death
FOUND IN: US
REFERENCES (2 citations):
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, p. 2, "MacTavish is Dead" (1 text)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 122, "McTavish Is Dead" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "The Irish Washerwoman" (tune)
cf. "The Railroad Corral" (tune and references for the "Irish Washerwoman" tune)
cf. "John Dolan" (theme of two people both being dead)
NOTES [34 words]: Said to have been used as mouth music for dancing. Presumably it is one of the several attempts to provide a lyric for "The Irish Washerwoman" -- in this case, probably just to help remember the tune. - RBW

Me and My Baby and My Baby's Friend

DESCRIPTION: Floating verse song (even the chorus changes): "Me 'n' my baby 'n' my baby's friend Can pick mo' cotton dan a cotton gin." "I got a baby and a honey too." "Boat's up de ribber and she won't come down." Etc.

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: floatingverses love work
FOUND IN: US
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 236, (no title) (1 text, which appears more a collection of blues stanzas than an actual song, but verses from songs such as "Boat's Up the River" and "I Got a Gal in de White Folks' Yard")

Me Done Done What You Told Me To Do

DESCRIPTION: Chorus: Leader: "O Lord, aye." Response: "Me done done what you told me to do." Verse: "You told me to pray And I done that too"

AUTHOR: unknown
EARLIEST DATE: 2008 (USSealsland04)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
RECORDINGS:
Gullah Kinfolk, "Me Dun Dun" (on USSealsland04)

Me Johnny Mitchell Man

DESCRIPTION: A miner's song in "Slavic" dialect, telling how the immigrant has been working in the mines, in bad conditions, for many years. When "Me Johnny Mitchell man" calls a strike, the singer will welcome it

AUTHOR: Con Carbon
EARLIEST DATE: 1938
1899 - John Mitchell becomes President of the United Mine Workers of America. He devoted much of his energy to soothing tensions between Slavs and longer-settled workers so that the UMW could effectively strike against the mine owners.

**Me Old Ragadoo**

DESCRIPTION: Michael Chaser was born "with me hands in the pockets of me old ragadoo." At forty he meets Suzy Lagan but claims he won't shame her by taking her to the altar in his old ragadoo. She is fine with that and bids him adieu. He marries someone else.

AUTHOR: unknown

EARLIEST DATE: 1977 (Lehr/Best-ComeAndIWillSingYou)

REFERENCES (1 citation):

Lehr/Best-ComeAndIWillSingYou 77, "Me Old Ragadoo" (1 text, 1 tune)
Roud #900

RECORDINGS:

Anita Best, "Me Old Ragadoo" (on NFABest01)

CROSS-REFERENCES:

cf. "The Little Beggarman" (tune, words)

NOTES [81 words]: Lehr/Best-ComeAndIWillSingYou: "A 'ragadoo' is a general name for a tattered garment, presumably with pockets."

This is close enough to "The Little Beggarman" that I could not argue too long if they were considered the same song. [Indeed, Roud lumps them. - RBW] Clearly, one is derived from the other. The difference is that this song, in Lehr/Bes...
Meagher's Children [Laws G25]
DESCRIPTION: Two girls, four and six years old, lose their way in the woods and die. It takes a hundred men a week to find their bodies.
AUTHOR: unknown
EARLIEST DATE: 1932 (Creighton-NovaScotia)
KEYWORDS: children death
HISTORICAL REFERENCES:
Apr 11, 1842 - "Two little girls from Preston Road into the woods did stray"
FOUND IN: US(NE) Canada(Mar)
REFERENCES (8 citations):
- Laws G25, "Meagher's Children"
- Creighton-SongsAndBalladsFromNovaScotia 135, "Meagher's Children" (1 text, 1 tune)
- Creighton-MaritimeFolkSongs, pp. 204-205, "Meagher's Children" (1 text, 1 tune)
- Beck-FolkloreOfMaine, pp. 103-105, "Meagher's Children" (1 text)
- Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 75-77, 248-249, "Lost Babes of Halifax" (1 text, 1 tune)
- Ives-21FolksongsFromPrinceEdwardIsland, pp. 37-40, 80-81, "The Lost Babes of Halifax" (1 text, 1 tune)
- Manny/Wilson-SongsOfMiramichi 30, "The Lost Babes of Halifax (Meagher's Children)" (1 text, 1 tune)
- DT 347, MEAGCHLD
Roud #1834
NOTES [60 words]: Manny/Wilson-SongsOfMiramichi: The initials of the author are disputed. Creighton refers to a copy with initials B.G.V. and Manny/Wilson-SongsOfMiramichi refers to a copy with initials D.G.B. "An article in the Dartmouth Free Press, by Dr J P Martin, April 12, 1962, says decidedly that the author is Daniel G Blois, of The Gore, Hants County, Nova Scotia." - BS
Last updated in version 3.6
File: LG25

Mealy-Mou'd Charlie
DESCRIPTION: Charlie warns "fan ye mairry tae manage yer wife." When she nagged him and he took a stick to beat her she took it and beat him. She scratches him when he drinks. Though she reads the Scriptures she is the devil that breaks "hen-ridden" Charlie's bones.
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: shrewishness marriage warning violence drink humorous nonballad wife
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
- Greig/Duncan7 1300, "Mealy-Mou'd Charlie" (1 text, 1 tune)
Roud #7198
File: GrD71300

Mean Mistreater Blues
DESCRIPTION: "It seems mighty hard when you're sleeping all by yourself And the one you love she's loving someone else." "I feel so lonesome sad and blue today I had a darn good woman but my kindesses drove her away."
AUTHOR: unknown
EARLIEST DATE: 1980 (USFlorida01)
**Medicine Jack**

**DESCRIPTION:** Medicine Jack, "a jolly old quack," hopes to sell his pills, powders to be taken in vodka, and "very cheap" plasters for pains. "I am the man" for pulling teeth. "Since you will not buy my goods I'll go and sell elsewhere"

**AUTHOR:** unknown

**EARLIEST DATE:** before 1884 (broadside, Bodleian Bod6599 Firth b.25(172)); 1951 (MUNFLA/Leach)

**KEYWORDS:** bragging lie promise commerce medicine humorous nonballad

**FOUND IN:** Canada(Newf)

**RECORDINGS:**
- John A. McLellan, "Medicine Jack" (on MUNFLA/Leach)

**BROADSIDES:**
- Bodleian, Bod6599 Firth b.25(172), "Medicine Jack" ("Good people all both great and small"), H. Disley (London), 1860-1883; also Bod21930 2806 c.16(225), Firth c.26(116), Harding B 11(1675), "Medicine Jack"

**File:** BdMedJac

**Meditations of an Old Bachelor (The Good Old-Fashioned Girl)**

**DESCRIPTION:** "The girls today are different from those I used to know, They never seem contented unless they're on the go." He complains about makeup, short hair, etc.; "Womenly characteristics we loved and prized are few." He wants a "good old-fashioned girl."

**AUTHOR:** unknown

**EARLIEST DATE:** 1952 (Brown)

**KEYWORDS:** hair clothes courting bachelor

**FOUND IN:** US(SE)

**REFERENCES (1 citation):**
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 57, "Meditations of an Old Bachelor" (1 text)

**Roud #7843**

**CROSS-REFERENCES:**
- cf. "The Good Old Days of Adam and Eve" (theme) and references there
- cf. "The Braw Servant Lasses" (subject)

**NOTES [56 words]:** All I can say to the singer is, "You couldn't get a woman back when they *were* modest; why should they want you now when you're old and a grump?"

Despite this sort of whine, it's worth noting that the population of the planet has doubled repeatedly since this grouse was written (1920s?). Evidently most men can adapt to modern women. - RBW

**File:** Br3057
Meeks Family Murder (I), The [Laws F28]

DESCRIPTION: The Meeks Family (husband, wife, and three children) are lured from home by the Taylors. The parents and two children are killed, but wounded Nellie escapes to report the crime (the song details Nellie's story, and ends before the villains are captured)

AUTHOR: Arthur Wallace
EARLIEST DATE: 1913
KEYWORDS: homicide family escape
HISTORICAL REFERENCES:
May 11, 1894 - Gus Meeks, his wife, and two children are killed by William and George Taylor (who are suspected of cattle stealing). William Taylor was hanged; George escaped and was not recaptured
FOUND IN: US(So)
REFERENCES (5 citations):
Laws F28, "The Meeks Family Murder I"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 404-412, "The Meeks Family Murder" (11 texts, 2 tunes, grouped into types A-E; the "A" group of 3 texts and 1 tune is this song; Belden-BalladsSongsCollectedByMissourFolkloreSociety however believes that A1 and A3 are mixtures of F28 and "The Meeks Family Murder (IV)," which is Belden-BalladsSongsCollectedByMissourFolkloreSociety's "B" group. "C" is "The Meeks Family Murder (V)", "D" is too brief to categorize, and "E" is not traditional)
Randolph 152, "The Meeks Murder" (4 texts, 1 tune; with the "B" and "C" texts being this song; the A text is Laws F30, and D is Laws F29)
Burt-AmericanMurderBallads, pp. 232-234, "(The Meeks Massacre)" (1 text, 1 tune)
DT 719, MEEKMUR1*
Roud #2266
CROSS-REFERENCES:
cf. "The Meeks Family Murder II" [Laws F29]
cf. "The Meeks Family Murder IV"
cf. "The Meeks Family Murder (V -- Nellie's Lament)"
NOTES [214 words]: Belden-BalladsSongsCollectedByMissourFolkloreSociety has detailed notes on the history of this piece; it appears that the Taylors were unsavory sorts, perhaps guilty of cattle stealing, and their employee and tenant Gus Meeks -- given a pardon by the governor -- was going to provide evidence of their financial wrongdoing.

The Taylors, knowing they were in trouble, offered Meeks a better job, and convinced him to go along with them, then tried to kill the whole family with axes and burn their bodies. The hay used in the fire, however, was wet, and so Nellie Meeks, once she awoke, was able to escape alive and report the crime.

Both brothers were sentenced to be hanged, but George escaped and no reliable evidence of his later career is available. Folklore, however, attended both George Taylor and Nellie Meeks for many years (e.g. Nellie is said to have borne a "dint" from the blow of the axe to her head for the rest of her life).

To tell this piece from the other Meeks ballads, consider this first stanza:
About a mile from Brownington
At the foot of Jenkins's hill,
Took place this awful murder
By the Taylors, George and Bill.
(Other versions of the song use stanzas of eight lines of this sort.)
This song seems to have mixed heavily with "The Meeks Family Murder IV."

- RBW
File: LF28

Meeks Family Murder (II), The [Laws F29]

DESCRIPTION: The Meeks Family (husband, wife, and three children) are lured from home by the Taylors. The parents and two children are killed, but wounded Nellie escapes to report the crime. The Taylors are captured and sentenced to die

AUTHOR: credited to Marion Anderson (1894)
EARLIEST DATE: 1942 (Randolph)
KEYWORDS: homicide children escape execution
May 11, 1894 - Gus Meeks, his wife, and two children are killed by William and George Taylor (who are suspected of cattle stealing). William Taylor was hanged; George escaped and was not recaptured.

FOUND IN: US(So)

REFERENCES (4 citations):
Laws F29, "The Meeks Family Murder II"
Randolph 152, "The Meeks Murder" (4 texts, 1 tune, but Laws considers only the "D" text to be this song; "A" is F30 and "B" and "C" go with F28)
Burt-AmericanMurderBallads, p. 235, "(The Meeks massacre)" (1 excerpt)
DT 797, MEEKMUR2
Roud #2267

CROSS-REFERENCES:
cf. "The Meeks Family Murder IV"
cf. "The Meeks Family Murder (V -- Nellie’s Lament)"

NOTES [48 words]: For more historical details on this piece, see the notes to "The Meeks Family Murder" (I).

To tell this piece from the other Meeks ballads, consider this first stanza:
'Twas in the lovely springtime,
In the merry month of May,
When Meeks, his wife, and children
Were induced to go away. - RBW

File: LF29

Meeks Family Murder (III), The [Laws F30]

DESCRIPTION: Nellie Meeks recounts her fate. Her family (father, mother, and three children) are lured from home by the Taylors. The parents and two children are killed, but wounded Nellie escapes to report the crime and tell of being an orphan.

AUTHOR: unknown

EARLIEST DATE: 1915 (Randolph)

KEYWORDS: homicide family children orphan

HISTORICAL REFERENCES:
May 11, 1894 - Gus Meeks, his wife, and two children are killed by William and George Taylor (who are suspected of cattle stealing). William Taylor was hanged; George escaped and was not recaptured.

FOUND IN: US(So)

REFERENCES (6 citations):
Laws F30, "The Meeks Family Murder III"
Randolph 152, "The Meeks Murder" (4 texts, 1 tune, but Laws considers only the "A" text -- which has the only tune -- to be part of F30; "B" and "C" are F28 and "D" is F29)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 151-153, "The Meeks Murder" (1 text, 1 tune -- Randolph's 152A)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 372-373, "The Meeks Murder" (1 text)
Burt-AmericanMurderBallads, pp. 235-236, "(Nellie’s Lament)" (1 text, 1 tune)
DT 796, MEEKMUR3

Roud #2268

CROSS-REFERENCES:
cf. "The Meeks Family Murder II" [Laws F29]
cf. "The Meeks Family Murder IV"
cf. "The Meeks Family Murder (V -- Nellie’s Lament)"

NOTES [93 words]: For more historical details on this piece, see the notes to "The Meeks Family Murder" (I).

Rumor has it that Nellie (elsewhere called Sadie) Meeks herself sang this variant in the 1890s. One person who claimed to be a family relative denied this, saying that Nellie stayed with her grandmother until she married, gave birth, and died at the age of eighteen.

To tell this piece from the other Meeks ballads, consider this first verse:
We lived upon the Taylor's farm
Not many miles from town;
One night while we were all asleep
The Taylor boys came down.

- RBW

Last updated in version 2.7
File: LF30

Meeks Family Murder (IV), The

DESCRIPTION: George Meeks is in prison, but is offered a pardon to testify against the Taylors. The Taylors offer him a job and money to come with him, but then kill him and his family. Nellie escapes and laments being an orphan

AUTHOR: unknown
EARLIEST DATE: 1912 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: homicide family children orphan
HISTORICAL REFERENCES:
May 11, 1894 - Gus Meeks, his wife, and two children are killed by William and George Taylor (who are suspected of cattle stealing). William Taylor was hanged; George escaped and was not recaptured
FOUND IN: US(So)
REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 404-412, "The Meeks Family Murder" (11 texts, 2 tunes, grouped into types A-E; the "B" group of 5 texts and 1 tune is this song, though Laws lists only three texts -- B1, B3, and either B2 or B4, probably the latter -- as this piece; in addition, some of Belden-BalladsSongsCollectedByMissourFolkloreSociety's "A" texts, which belong to "The Meeks Family Murder (I)" appear to have mixed with this piece. Belden-BalladsSongsCollectedByMissourFolkloreSociety's "D" is too brief to categorize, and "E" is not traditional)
Roud #2269
CROSS-REFERENCES:
cf. "The Meeks Family Murder II" [Laws F29]
cf. "The Meeks Family Murder (V -- Nellie's Lament)"
NOTES [54 words]: For more historical details on this piece, see the notes to "The Meeks Family Murder" (I).
This is item dF49 in Laws's Appendix II.
To tell this ballad from the other Meeks Murder songs, consider this first stanza:
In Milan, Sullivan County,
There lived a family poor,
A father and a mother,
Three children around the door. - RBW
File: Beld408A

Meeks Family Murder (V -- Nellie's Lament), The

DESCRIPTION: The singer laments, "Once I had a mamma, likewise a papa too." She recalls a beautiful, sunny day; the next thing she can remember is a pain in her head and the bodies of her family. Having told her tale, she regrets her fate

AUTHOR: unknown
EARLIEST DATE: 1913 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: homicide family children orphan
HISTORICAL REFERENCES:
May 11, 1894 - Gus Meeks, his wife, and two children are killed by William and George Taylor (who are suspected of cattle stealing). William Taylor was hanged; George escaped and was not recaptured
FOUND IN: US(So)
REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 404-412, "The Meeks Family Murder" (11 texts, 2 tunes, grouped into types A-E; the "B" group of 5 texts and 1 tune is this song, though Laws lists only three texts -- B1, B3, and either B2 or B4, probably the latter -- as this piece; in addition, some of Belden-BalladsSongsCollectedByMissourFolkloreSociety's "A" texts, which belong to "The Meeks Family Murder (I)" appear to have mixed with this piece. Belden-BalladsSongsCollectedByMissourFolkloreSociety's "D" is too brief to categorize, and "E" is not traditional)
Murder" (11 texts, 2 tunes, grouped into types A-E; the "C" text is this song, while "A" is "The Meeks Family Murder (I)" and "B" is "The Meeks Family Murder (IV). Belden-BalladsSongsCollectedByMissourFolkloreSociety's "D" is too brief to categorize, and "E" is not traditional)
Roud #2270
CROSS-REFERENCES:
cf. "The Meeks Family Murder II" [Laws F29]
cf. "The Meeks Family Murder (IV)"
NOTES [67 words]: For more historical details on this piece, see the notes to "The Meeks Family Murder" (I).
This is item dF50 in Laws's Appendix II.
To tell this ballad from the other Meeks Murder songs, consider the first line above and the chorus:
Sad, sad to be an orphan here,
No more to see my little sisters dear,
They are in heaven, the voices they are still,
The fatal blows were given upon the Jenkins Hill. - RBW
File: Beld407B

Meerschaum Pipe
DESCRIPTION: "O who will smoke my meerschaum pipe (x3), When I am gone away? Allis Bazan, Patsey Moran, Mary McCann, Cann, Cann." Similarly, the singer asks who will use his umbrella and boots, and who will kiss his girl
AUTHOR: unknown
EARLIEST DATE: 1909 (Heart-Songs)
KEYWORDS: drugs courting separation
FOUND IN:
REFERENCES (1 citation):
Heart-Songs, p. 413, "Meerschaum Pipe" (1 text, 1 tune)
Roud #28864
File: HeSo413

Meet Half Way (Miss Liking)
DESCRIPTION: "'Meet half way to your best like-'em/likeness (x3), You're the one my darling." (Or, "Won't you be my partner?") "Right hand round your best like-'em." "Five dollars if you touch her." "Trip her up and down as long as you love her."
AUTHOR: unknown
EARLIEST DATE: 1937 (Botkin, The American Play-Party Song)
KEYWORDS: playparty courting
FOUND IN: US(MW,Ro)
REFERENCES (2 citations):
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 137-138, "Meet Hal Way with Your Best Likeness" (1 text, 1 tune, with the verses being from "Meet Half Way (Miss Liking)" but the chorus being "Ten Little Indians (John Brown Had a Little Indian)"
Lewis-FavoriteMichiganFolkSongs, p. 34, "Miss Liking" (1 text, tune referenced)
Roud #7923
CROSS-REFERENCES:
ct. "Old Brass Wagon" (tune)
File: Spurg137

Meet Me In Galilee
DESCRIPTION: The leader sings a line such as "Tell me Mary," "One morning soon." "Just roll the stone away." "Tell my disciples," the congregation sings "Ay, Lord." Leader: "If you want to see me"; Congregation: "Meet me in Galilee."
AUTHOR: unknown
Meet Me in St. Louis, Louis

DESCRIPTION: Louis returns from work to find Flossie not at home. Her note says that life is too slow, and tells him to "Meet me in St. Louis, Louis, Meet me at the fair; Don't tell me the lights are shining Any place but there." A despondent Louis prepares to move

AUTHOR: Words: Andrew B. Sterling / Music: Kerry Mills

EARLIEST DATE: 1904 (sheet music)

KEYWORDS: love travel separation abandonment

HISTORICAL REFERENCES:
1904 - St. Louis Louisiana Purchase Exposition (World's Fair), for which Kerry Mills wrote this song

FOUND IN: US(So)

REFERENCES (5 citations):
Randolph 514, "Meet Me at the Fair" (1 text)
Silber/Silber-FolksingersWordbook, p. 255, "Meet Me In St. Louis, Louis" (1 text)
Geller-FamousSongsAndTheirStories, pp. 241-244, "Meet Me in St. Louis, Louis" (1 text, 1 tune)
ADDITIONAL: Robert A. Fremont, editor, _Favorite Songs of the Nineties_, Dover Publications, 1973, pp. 191-194, "Meet Me in St. Louis, Louis" (1 text, 1 tune, the 1904 sheet music)
Margaret Bradford Boni, editor, _Songs of the Gilded Age_, with piano arrangements by Norman Lloyd and illustrations by Lucille Corcos, Golden Press, 1960, pp. 16-18, "Meet Me in St. Louis, Louis" (1 text, 1 tune)
Roud #7597

RECORDINGS:
Billy Murray, "Meet Me In St. Louis, Louis" (Victor 2850, 1904)

NOTES [331 words]: Although the song pronounces the name of the town "St. Louie", no St. Louis resident ever uses that pronunciation, and we look upon it with disdain. - PJS

According to Geller, Sterling and a couple of friends visited a bar run by a man named Louis (Louie), and they called his product Louie as well. When Sterling came in, one of the others said, "Another Louie, Louie," and that inspired the idea. (Boni et al have the minor variant that beers from Saint Louis were called Louis. They agree that the phrase "Another Louie, Louie" inspired this song.)

This is probably the most popular tune by Kerry Mills (whose publishing company F. A. Mills used his actual initials; "Kerry" was a nickname) -- but he had plenty of others, including in this index "Red Wing (I)" and "Whistling Rufus" (although he did not write the texts of any of them). Probably his other biggest hit was "At a Georgia Campmeeting" (1897). This was one of the many "cakewalks" published by Mills, who according to David A. Jasen, _Tin Pan Alley: The Composers, the Songs, the Performers and their Times: The Golden Age of American Popular Music from 1886 to 1956_, Primus, 1988, p. 18, had been largely responsible for the cakewalk craze with his 1895 coon song/cakewalk "Rastus on Parade." Mills went on to produce rags and other modern music; Jasen, p. 19, says, "Through Kerry Mills, the cakewalk became the first major dance form of Tin Pan Alley, breaking the dominance of the waltz and adding a syncopated kick."

Incidentally, the 1904 World's Fair turned out to have a great deal of cultural influence (and waistline influence). Joe Schwarcz, _That's the Way the Cookie Crumbles_, ECW press, 2002, pp. 214-218, notes that among the inventions popularized there were the ice cream cone (ice cream
was well known, but until then it had been served mostly in dishes), the hot dog bun, peanut butter (originally designed as a protein source for those with poor or no teeth), cotton candy, and Dr. Pepper soda. - RBW

Meet Me in the Bottoms
DESCRIPTION: "Meet me in the bottoms with my boots and shoes, Whoo Lordy mamma, Great God A'mighty...." The singer "got to leave this town now." He notes that he sees both the woman he loves and the woman he hates every day
AUTHOR: unknown
EARLIEST DATE: 1950 (recording, Davie Lee)
KEYWORDS: love separation clothes
FOUND IN: US(SE)
REFERENCES (2 citations):
Courlander-NegroFolkMusic, pp. 97-98, (no title) (1 text); p. 274, "Meet Me in the Bottoms" (1 tune, partial text)
ADDITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, pp. 520-521, "Meet Me in the Bottoms" (1 text, 1 tune)
RECORDINGS:
Davie Lee, "Meet Me in the Bottoms" (on NFMAla6)
NOTES [24 words]: Despite the fact that Davie Lee's version appears in the series of recordings, "Negro Folk Music of Alabama," he was recorded in Mississippi. - PJS

Meet Me Over There
DESCRIPTION: "A little child was dying, And called her father near, And on his arm reclining, She whispered in his year, 'I'm going home to glory, A golden crown to wear, O meet me... Meet me over there." The sinful father, after she dies, turns to Jesus
AUTHOR: Elisha A. Hoffman (1839-1929) (source: several hymnals listed on hymnary.org)
EARLIEST DATE: 1939 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: death father sin
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 756, "Drunkard's Dream" (1 short text, 1 tune)
NOTES [59 words]: Despite the Brown/Schinhan title, there is no indication, in Hoffman's original text, that the father was a drunkard. He is merely described as a sinner and "no Christian." The other work by Hoffman in the Index is "Leaning on the Everlasting Arms." If this piece of dreck is typical of his work, little wonder he never put anything else into tradition. - RBW

Meet Me Tonight in the Moonlight
DESCRIPTION: The singer calls on his sweetheart to "Meet me tonight in the moonlight." He bids her come alone and hear his sad story. He is being sent to sea, and they must part. He expresses his hope to return in metaphors of a fine ship, angels' wings, etc.
AUTHOR: Joseph A. Wade (died 1875)
EARLIEST DATE: 1924
KEYWORDS: separation love
FOUND IN: US(Ap,MW,So)
REFERENCES (12 citations):
Randolph 746, "Meet Me Tonight" (3 texts plus a fragment, 1 tune, although the "C" text is probably "The Prisoner's Song (I)")
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 489-491, "Meet Me Tonight" (1 text, 1 tune --
McNeil-Southern Mountain Folksong, pp. 47-48, "Meet Me in the Moonlight" (1 text, plus a text of "The Prisoner's Song" and extensive background notes and text), culminating on pp. 50-51 with "Prisoner's Song (Tragic Romance)" (1 text, 1 tune)

Brown/Belden/Hudson-Frank CBrownCollectionNCFolklore 350, "The Prisoner's Song" (7 texts plus 1 fragment, 2 excerpts, and mention of 1 more; "A"-"C," plus probably the "D" excerpt, are "The Prisoner's Song (I)"; "E" and "G," plus perhaps the "H" fragment, are "Meet Me in the Moonlight"; "J" and "K" are "Sweet Lulur"

Sandburg-TheAmericanSongbag, pp. 216-217, "Moonlight" (1 text plus an excerpt, 1 tune)

Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 494, "Beautiful Light o'er the Sea" (1 text, possibly mixed with something else)

Scarborough-ASongCatcherInSouthernMountains, pp. 346-351, "New Jail/Prisoner's Song/Here's Adieu to all Judges and Juries" (1, not collected by Scarborough, of "Judges and Juries," plus 6 texts from her collections: "New Jail," "I'm Going To My New Jail Tomorrow," "New Jail," "Meet Me in the Moonlight," "The Great Ship," "Prisoner's Song"; 3 tunes on pp. 449-450: the "A" fragment is probably "Meet Me Tonight in the Moonlight"; "B" and "D" are "New Jail" types; "C" is too short to classify; "E" is a mix of floating verse, "If I had a great ship on the ocean," "Let her go, let her go and God bless her," "Sometimes I'll live in the white house, sometimes I live in town..."; "F" may well have some Dalhart influence)

Burton/Manning-EastTennesseeStateCollectionVol1, pp. 60, "The Old Prisoner's Song" (1 text, 1 tune, the first verse of which probably floated in from "Broken Ties (I'm Thinking Tonight of My Blue Eyes" although the rest is clearly "Meet Me Tonight in the Moonlight" or part of that family)

Richardson/Spaeth-AmericanMountainSongs, p. 55, "Meet Me by the Moonlight" (1 text, 1 tune)

Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 239-240, "Meet Me by the Moonlight Alone" (1 text)

Huntington-TheGam-MoreSongsWhalemenSang, p. 296, "Meet Me by Moonlight" (1 text, 1 tune)

Roud #767

RECORDINGS:

Burnett & Rutherford, "Meet Me in the Moonlight" (Supertone 9443, 1929)

Carter Family, "Meet Me by Moonlight Alone" (Victor 23731, 1928; Bluebird B-5096/ Electradisk 2011/ Sunrise S-3174, 1933; Montgomery Ward M-7149, 1937)

Bradley Kincaid, "I Wish I Had Someone to Love Me" (Vocalion 02686, 1934)

CROSS-REFERENCES:

cf. "The Prisoner's Song (I)"

cf. "I'm Dying for Someone to Love Me" (lyrics)

ALTERNATE TITLES:

I Wish I Had Someone to Love Me

NOTES [267 words]: This song later became merged with a version of "Botany Bay/Here's Adieu to All Judges and Juries" to produce "The Prisoner's Song (I)." See notes on that piece also, as they often cannot be distinguished. It doesn't help that that song was built out of traditional materials by Vernon Dalhart (or someone), and the Carter Family patched up a version also.

Belden-BalladsSongsCollectedByMissourFolkloreSociety's "Beautiful Light o'er the Sea" is a curiosity; it doesn't really look like this song -- but two of its three verses go with this song, and the whole theme is very similar. Since I haven't met the "other half" that gave it its title (indeed, it sounds more like a hymn than anything else), it seemed proper to file it here so people will realize that the "half and half" song exists.

Richardson/Spaeth-AmericanMountainSongs's version also has an ending not found in the typical version: She promises to be true, and says that heaven will bless him; she proves faithful, but he dies and her life is "blighted." This looks like a graft onto the song; the poetry seems less skillful although not actually defective.

Richard Dress informs us that Joseph Augustine Wade (1796?-1845) wrote the lyrics 'Meet me by moonlight alone, And then I will tell you a tale Must be told by the moonlight alone" around 1826. It seems to have been the only thing he ever did of significance; my sources don't even agree on whether his middle name was "Augustus" or "Augustine."

This latter piece can be found as broadside NLScotland, L.C.Fol.70(83b) "Meet Me by Moonlight Alone," Poet's Box (Dundee), n.d. - RBW

Last updated in version 5.1

File: R746
Meet, O Lord!

DESCRIPTION: "Meet, O Lord, on the milk-white horse, An' de nineteen wile in his hand. Drop on, drop on the crown on my head, And rolly in my Jesus's arms. In that morning all day (x3), When Jesus the Christ been born." "Moon went into the poplar tree...."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad Jesus

FOUND IN: US

REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 43, "Meet, O Lord!" (1 text, 1 tune)
Roud #11998
File: AWG043A

Meeting at the Building

DESCRIPTION: "Meeting at the building Soon be over (with) (x3), Meeting at the building soon be over (with), All over this world." "Preaching at the building...." Continue with shouting, praying, etc.

AUTHOR: unknown

EARLIEST DATE: 1962 (Leadbelly Songbook)

KEYWORDS: religious nonballad

FOUND IN: 

REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 354, "Meeting At The Building" (1 text)
ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 44, "Meeting at the Building" (1 text, 1 tune)
Roud #11694
SAME TUNE:
Elizabeth Cotten, "Praying Time Will Soon Be Over" (on Cotten03)
File: FSWB354

Meeting of Tara, The

DESCRIPTION: Thousands attend to support O'Connell and Repeal. The counties are represented. Dan appears: 3 cheers for Victoria, 9000 for Repeal. Wellington and Peel would face more men at Tara than at Waterloo. "Come rouse my brave Repealers be obedient to the law"

AUTHOR: unknown

EARLIEST DATE: before 1900 (broadside, Bodleian Harding B 19(102))

KEYWORDS: Ireland political

HISTORICAL REFERENCES:
Aug 15, 1843 - Repeal meeting at Tara (source: Zimmerman-SongsOfIrishRebellion)

FOUND IN: 

REFERENCES (2 citations):
Zimmerman-SongsOfIrishRebellion 50B, "The Meeting of Tara" (1 fragment)
Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 79-81, "The Meeting of Tara" (1 text)
Roud #V4967

BROADSIDES:
Bodleian, Harding B 19(102), "Meeting of Tara" ("On the 15th day of August in the year of 43"). J.F. Nugent & Co. (Dublin), 1850-1899; also 2806 b.9(269), 2806 c.15(118), "The Meeting of Tara"; 2806 c.15(277), "The Tara Monster Meeting"
NLScotland, L.C.Fol.178.A.2(065) , "The Tara Monster Meeting," James Lindsay (Glasgow), c.1843 [? see Notes]
CROSS-REFERENCES:
cf. "Glorious Repeal Meeting Held at Tara Hill" and references there
cf. "Daniel O'Connell (I)" (subject: Daniel O'Connell) and references there
NOTES [742 words]: The description is from broadside Bodleian Harding B 19(102). A line from the broadside hints that it may date from after October 8 when the Clontarff meeting was abandoned: "Such a grand sight was never seen nor will till times no more."
The commentary for broadside NLScotland L.C.Fol.178.A.2(065) states "The meeting at Tara, Co. Meath in the summer of 1843, is now estimated to have been attended by 750,000 people." It is
interesting that that version, seemingly a duplicate of Bodleian 2806 c.15(277), is shortened to omit all reference to O'Connell: not only the final five verses but also the lines in the first verse ("On the Royal Hill of Tara, Irish thousands did prevail, In Union's hands to join their hands with Dan, for the Repeal" becomes "On the Royal Hill of Tara, Where thousands did prevail, In union's bonds to join their hands, To sign for the repeal.")

Be skeptical about NLS dating. L.C.Fol.178.A.2(065) has two entries which, when put together, seem the same as Bodleian 2806 c.15(277). "The Irish Girl" half has the printer's information; "The Tara Monster Meeting" half, of course, has no printer information. NLS dates "The Irish Girl" "Probable period of publication: 1860-1890" and "The Tara Monster Meeting" "Probable date published: 1843" - BS

Be skeptical about NLS numbers estimates, too -- 750,000 people was a tenth of the population of Ireland! Kee1, p. 208, mentions this estimate, but notes that it was from The Nation -- which was pro-Irish. Gavin Duffy in 1880 spoke of 500,000 to 750,000 (Moody/Martin/Keogh/Kiely, p. 225).

O'Connell's estimate was an even more absurd million and a half. These wildly inflated guesses still command occasional modern support (e.g. Coogan, p. 47, accepts the 750,000 figure). A more realistic estimate is a quarter of a million (Woodham-Smith, p. 11).

Nonetheless it is clear that O'Connell faced more people than Wellington at Waterloo. Wellington (who had been Prime Minister from 1828, and in fact granted Catholic emancipation, if unwillingly; Moody/Martin/Keogh/Kiely, p. 221) at Waterloo had faced only about 72,000 men under Napoleon. "Repeal" was of course O'Connell's basic political platform; he wanted repeal of the Union between Ireland and Great Britain. For this purpose, he organized some forty mass meetings in 1843 (Moody/Martin/Keogh/Kiely, p. 223).

Sadly, the Monster Meetings accomplished little. As Kee writes on p. 209, "The real question was whether the giant had a giant's strength. The closer O'Connell got to his goal the nearer came the moment when the question of how exactly he hoped to get Repeal if the government continued to stand firm had to be answered. This critical moment was in fact just seven weeks away." O'Connell published a platform of reforms he sought, then scheduled another Monster Meeting for Clontarf, where Brian Boru had won his great victory -- and close enough to Dublin Castle to seem like a direct threat (Coogan, pp. 47-48).

The day before the meeting was to take place (October 5), the government decided it didn't trust O'Connell's protestations of loyalty. They banned the meeting. O'Connell could surely have held it anyway. But he stood firm to his principle of loyalty, cancelled the meeting -- and saw his movement all but collapse. He had blinked, and from being distrusted by the British, he now saw himself distrusted by the extreme radicals also.

Shortly after this, the government had O'Connell arrested. He was convicted in a farce trial and was sentences to a fairly brief spell of minimum-security detention. But, by the time he was free to move about again, the potato blight had arrived. Repeal was a fine principle, but what Ireland needed was food; the Liberator perforce spent his last years trying to prod a stubbornly non-interventionist government to provide aid.

The "Iron Duke" is of course the Duke of Wellington, victor at Waterloo, and a former Prime Minister; although his official government role was relatively slight by this time, he had an important role as an advisor to Sir Robert Peel's government and was overjoyed at the ending of the Monster Meetings. Sir Robert Peel himself (1788-1850) was Prime Minister for most of this period; some of his legislation, ironically, was pro-Irish, but he was anti-Whig and anti-O'Connell (and later would earn deserved infamy for his lack of response to the potato famine). Basically he believed in small government -- in all the bad senses. - RBW

Bibliography

- Kee I: Robert Kee, The Most Distressful Country, being volume I of The Green Flag (covering the period prior to 1848), Penguin, 1972

Last updated in version 5.1
File: Zimm050B
Meeting of the Waters, The

DESCRIPTION: "There is not in the wide world a valley so sweet As the vale in whose bosom the bright waters meet" The magic of the spot "twas that friends, the beloved of my bosom, were near"

AUTHOR: Thomas Moore (1779-1852)
EARLIEST DATE: before 1835 (broadside, Bodleian Harding B 11(2174))
KEYWORDS: lyric nonballad friend river
FOUND IN: Canada(Newf)
REFERENCES (6 citations):
Moore-IrishMelodies-1846, pp. 16-17, "The meeting of the waters" (1 text)
O'Connor-OldTimeSongsAndBalladOfIreland, p. 54, "The Meeting of the Waters" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 80, "The Meeting of the Waters" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1415, p. 96, "The Meeting of the Waters" (3 references)
ADDITIONAL: Charles Sullivan, ed., Ireland in Poetry, p. 15, "The Meeting of the Waters" (1 text)
ST OCon054B (Partial)
Roud #30116
RECORDINGS:
Mrs. Bulger, "Meeting of the Waters" (on MUNFLA/Leach)
BROADSIDES:
Bodleian, Harding B 11(2174), "Meeting of the Waters", G Walker (Durham), 1797-1834; also Harding B 11(584), Johnson Ballads fol. 18 View 2 of 2, Harding B 45(23) View 3 of 3, Harding B 11(4323), Harding B 11(4189), Harding B 15(195a), Harding B 17(193a), ["The] Meeting of the Waters"
SAME TUNE:
The Head of Old Dennis (broadside Bodleian Harding B 17(193a))
NOTES [24 words]: This is among the most popular of Moore's poems; Granger's Index to Poetry cites four anthologies -- and none of them the usual suspects. - RBW
Last updated in version 6.1
File: OCon054B

Meg Steg

DESCRIPTION: Meg Steg had Bill John's baby; Bill and Jamie Jess "Bor't a hole in Meg's arse." Jock "kissed the cow ahint the tail"; the cow shit; crazy Jock licked the butter. Dirty arse went out to shear gorse and came home with the sickle in his arse.

AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)
KEYWORDS: sex childbirth nonballad scatological
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
Lyle-Andrew-CrawfurdsCollectionVolume2 168, "Meg Steg" (1 text)
Roud #15096
File: LyCr2168

Melancholy Accident, A -- The Death of M. Hodge

DESCRIPTION: "Far distant friends will drop a tear When of this accident they hear." A group of girls visits Betsy Green's school. With bad weather coming, parents gather six girls -- but the horses fall on a slope; Mira is killed instantly; Eliza succumbs weeks later

AUTHOR: unknown
EARLIEST DATE: 1939 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)
KEYWORDS: death horse injury disaster wreck
FOUND IN: US(MW)
REFERENCES (1 citation):
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 126, "A Melancholy Accident -- The Death of M. Hodge" (1 text)
ST GC126 (Partial)
Melancholy News of the Convict Ship George the Third

DESCRIPTION: "Farewell, dear friends and comrades all"; the singer, who is being transported, wishes those he leaves behind well. They strike a rock near the mouth of the Derwent in Tasmania. The guards keep them on the ship. 134 are killed in the wreck.

AUTHOR: unknown

EARLIEST DATE: 1964 (Anderson-FarewellToOldEngland); Anderson dates his broadside c. 1835, but with no printer's data, this is probably just a guess.

KEYWORDS: transportation, wreck, disaster, death

HISTORICAL REFERENCES:
Mar 12, 1835 - Wreck of the _George III_ with the loss of 134 of 294 aboard (source: Wikipedia)

FOUND IN:
REFERENCES (1 citation):
Anderson-FarewellToOldEngland, pp. 155-156, "Melancholy News of the Convict Ship George the Third" (1 text)
Roud #V46385

CROSS-REFERENCES:

File: AnFa155

Mele No Ka Hula Ala'a-Papa (Song for the Hula Ala'a-Papa)

DESCRIPTION: Hawaaiian: "A Koolau wau, ike i ka ua." The singer encounters rain in Koolau. It accompanies dust storms and produces mud. The song is full of strange analogies.

AUTHOR: unknown

EARLIEST DATE: 1909 (Emerson, "The Hula," Unwritten Literature of Hawaii, according to Cohen)

KEYWORDS: foreign language, nonballad

FOUND IN: US

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 687, "Mele No Ka Hula Ala'a-Papa (Song for the Hula Ala'a-Papa)" (1 Hawaiian text plus English translation)

File: CAFS687P

Melven Vine

DESCRIPTION: "The melven vine grows around the tree" (x2). "Go write her name and send it to me." "Morris Jones his name shall be." "So rise you up and she will sit down."

AUTHOR: unknown

EARLIEST DATE: 1916 (Wolford-ThePlayPartyInIndiana)

KEYWORDS: playparty, nonballad

FOUND IN: US (MW)

REFERENCES (1 citation):
Wolford-ThePlayPartyInIndiana, pp. 66-67=Wolford/Richmond/Tillson-PlayPartyInIndiana, p. 143, "Melven Vine" (1 text)
Roud #7889

NOTES [24 words]: Roud appears to lump this with the much more common "Sleeping Beauty (Thorn Rose, Briar Rose)." This is possible, but I'd want more evidence. - RBW

Last updated in version 3.2

File: Wolf066

Memory of the Dead, The

DESCRIPTION: "Who fears to speak of Ninety-Eight? Who blushes at the name?" The listeners are urged to recall the soldiers of the Irish rebellion, and to cherish their values.
AUTHOR: Words: Joseph Kells Ingram (1823-1907)
EARLIEST DATE: 1843 (Zimmerman-SongsOfIrishRebellion: "According to _The Nation_, 12 April, 1843, 'The Memory of the Dead' was first sung in a 'Symposium' held on St. Patrick's Day")
KEYWORDS: Ireland rebellion memorial
HISTORICAL REFERENCES:
1798 - the 1798 Rebellion
FOUND IN: Ireland
REFERENCES (12 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, pp. 48-49, "The Memory of the Dead" (1 text)
Zimmerman-SongsOfIrishRebellion 51, "The Memory of the Dead" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 136, "The Memory of the Dead" (1 text, 1 tune)
Galvin-IrishSongsOfResistance, pp. 39-40, "The Memory of the Dead" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 64, "The Memory of the Dead" (1 text)
Wolf-AmericanSongSheets, #1418, p. 96, "Memory of the Dead. 'Who Fears to Speak of Ninety-Eight?''" (1 reference)
D'T, MEMRYDED*
ADDITIONAL: Edward Hayes, The Ballads of Ireland (Boston, 1859), Vol I, pp. 276-277, "The Memory of the Dead"
Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 505-506, "The Memory of the Dead (1798)" (1 text)
Charles Sullivan, ed., Ireland in Poetry, p. 90, "The Memory of the Dead" (1 text)
Donagh MacDonagh and Lennox Robinson, _The Oxford Book of Irish Verse_ (Oxford, 1958, 1979), pp. 80-82, "The Memory of the Dead" (1 text)
Roud #V5143
CROSS-REFERENCES:
cf. "The Orange Yeomanry of '98" (lyrics)
SAME TUNE:
Easter Week (The Song of 1916) (Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 263-264)
ALTERNATE TITLES:
Who Fears to Speak of Ninety-Eight?
NOTES [111 words]: According to Robert Kee in _The Most Distressful Country_ (being Volume I of _The Green Flag_), p. 203, this poem served to rehabilitate Ireland's memory of the 1798 rebellion, which at the time it was published "had been under a polite historical cloud for nearly half a century."
In an irony pointed out by the semi-parody "The Orange Yeomanry of '98," it was initially published anonymously.
In another irony, Ruth Dudley Edwards, _The Seven: The Lives and Legacies of the Founding Fathers of the Irish Republic_, Oneworld Books, 2016, p. 41 note, says that author Ingram was not an Irish nationalist because he thought Ireland incapable of governing itself. - RBW
Last updated in version 6.1
File: PGa039

Memphis Flu
DESCRIPTION: In 1929 people in Memphis are dying from influenza. Doctors say they will control the flu soon, but God shows his power by making them sick too. Influenza, "puts a pain in every bone/a few days you are gone/to a place in the ground called the grave."
AUTHOR: Words: Elder David Curry/Music: Benjamin Hanby
EARLIEST DATE: 1930 (recording, Elder Curry & congregation)
LONG DESCRIPTION: In 1929 people in Memphis are dying from influenza. Doctors say they will have the flu under control in a few days, but God shows his power by sending the doctors and nurses to sickbeds too. Influenza, "puts a pain in every bone/a few days you are gone/to a place in the ground called the grave." Ch.: "It was God's mighty hand/He is judging this old land...Yes, He killed the rich and poor/And he's going to kill more/If you don't turn away from your shame"
KEYWORDS: disease death religious doctor gods
HISTORICAL REFERENCES:
1918 - Influenza pandemic kills tens of millions worldwide.
FOUND IN: US(SE)
RECORDINGS:
Elder Curry & Congregation, "Memphis Flu" (OKeh 8857, 1931; rec. 1930; on Babylon)
CROSS-REFERENCES:
cf. "Darling Nelly Gray" (tune)
NOTES [42 words]: The 1918 pandemic was the most devastating in [recent] history; smaller outbreaks occurred in later years. Curry may be conflating one of these with the 1918 disease, the symptoms of which were closer to his description than those of "normal" flu. - PJS
File: RcMemFlu

Men Are Like Ships
DESCRIPTION: "Men are like ships upon the main, Exposed to every gale, Each passion is a fatal blast That tears away a sail." "Each pleasure is a latent rock And life a stormy sea." "Yet oft... our pilot sleeps Or leaves his place to pride... the vessel drives ashore"
AUTHOR: unknown
EARLIEST DATE: 1832 (Journal of the Condor)
KEYWORDS: sailor ship religious nonballad
FOUND IN:
REFERENCES (1 citation): Huntington-TheGam-MoreSongsWhalemenSang, p. 359, "Men Are Like Ships" (1 text, 1 tune)
Roud #27508
File: HGam359

Men Awaiting Trial for the Murders in Phoenix Park, The
DESCRIPTION: The men will be tried for murder on the evidence of the double-dyed informer Carey. He duped them and "pointed out the victims, the men that were to be stabbed"; "let us hope further fair play won't be denied." Carey should be given justice
AUTHOR: unknown
EARLIEST DATE: 1966 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: betrayal homicide trial nonballad
HISTORICAL REFERENCES:
The Phoenix Park murders (source: primarily Zimmerman-SongsOfIrishRebellion, pp. 62, 63, 281-286.)
May 6, 1882 - Chief Secretary Lord Frederick Cavendish and the Under Secretary Thomas Henry Burke are murdered by a group calling themselves "The Invincible Society."
January 1883 - twenty seven men are arrested.
James Carey, one of the leaders in the murders, turns Queen's evidence.
Six men are condemned to death, four are executed (Joseph Brady is hanged May 14, 1883; Daniel Curley is hanged on May 18, 1883), others are "sentenced to penal servitude," and Carey is freed and goes to South Africa.
July 29, 1883 - Patrick O'Donnell kills Carey on board the "Melrose Castle" sailing from Cape Town to Durban.
Dec 1883 - Patrick O'Donnell is convicted of the murder of James Carey and executed in London (per Leach-FolkBalladsSongsOfLowerLabradorCoast)
FOUND IN: Ireland
REFERENCES (1 citation): Zimmerman-SongsOfIrishRebellion, p. 63, "A New Song on the Men Awaiting Trial for the Murders in Phoenix Park" (1 fragment)
Roud #V8797
BROADSIDES:
Bodleian, Harding B 26(427), "A New Song on The Men Awaiting Trial for the Murders in the Phoenix Park ("In the dark dismal dungeons and the cold prison cell," unknown, n.d.
CROSS-REFERENCES:
cf. "The Phoenix Park Tragedy" (subject: the Phoenix Park murders) and references there
NOTES [68 words]: Zimmerman-SongsOfIrishRebellion p. 62: "The Phoenix Park murders and their judicial sequels struck the popular imagination and were a gold-mine for ballad-writers: some thirty songs were issued on this subject, which was the last great cause to be so extensively commented upon in broadside ballads."
Zimmermann p. 63 is a fragment; broadside Bodleian Harding B 26(427) is the basis for the
Men of County Clare, The

DESCRIPTION: Toast "The men of County Clare!" Brian Boru's call to defeat of the Danes, and de Valera's call "to strike for native land" were answered by "the mighty men of Clare". Toast "Our land a nation free again From Cork to Antrim's shore!"

AUTHOR: unknown
EARLIEST DATE: 1987 (Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan)
KEYWORDS: battle Ireland nonballad patriotic
FOUND IN: Ireland
REFERENCES (1 citation):
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 48, "The Men of County Clare" (1 text, 1 tune)
Roud #5237
NOTES [111 words]: At the Battle of Clontarf, 1014, Brian Boru defeated a combined force of Vikings and rebels from Leinster, but died in the battle. The song mentions Eamon de Valera. The Anglo-Irish Treaty of December 6, 1921 established the Irish Free State. The Civil War that followed was between the pro-treaty and anti-treaty factions. De Valera led the ant-treaty faction. (source: Irish Civil War at the Wikipedia site).
For more on Brian Boru, see the notes to "Remember the Glories of Brian the Brave." For de Valera, the Free State, and the Civil War, see e.g. the notes to "The Irish Free State" and "General Michael Collins"; also "The Boys from County Cork." - RBW
File: RcMoCoCl

Men of Merry England, The

DESCRIPTION: "Oh the men of merry, merry England, Search ye the wild world round, And take ye the best From the East to the West, Where are such to be found?" The name is "a passport to all that is free." The singer raises a glass to the people of England

AUTHOR: unknown
EARLIEST DATE: 1937 (Henderson-VictorianStreetBallads)
KEYWORDS: patriotic nonballad drink
FOUND IN:
REFERENCES (1 citation):
Henderson-VictorianStreetBallads, p. 131, "The Merry Men of England" (1 text)
Roud #13658
NOTES [24 words]: This song makes me wish we had a keyword along the lines of "willfully blind." Or at least "drawing conclusions with absolutely no evidence." - RBW

Last updated in version 4.4
File: HenV131

Men of the West, The

DESCRIPTION: "Forget not the boys of the heather Who rallied their bravest and best When Ireland was broken in Wexford And looked for revenge to the West." The brief success and final failure of the western rising are recounted.

AUTHOR: William Rooney
EARLIEST DATE: 1959 (IRClancyMakem03)
KEYWORDS: rebellion Ireland death derivative
HISTORICAL REFERENCES:
1798 - Irish rebellion
Aug 22, 1798 - 1100 French troops under General Humbert land at Killala Bay in County Mayo. He would surrender on Sept. 8, and by May 23 the Mayo rising had been suppressed with some brutality
FOUND IN: Ireland
REFERENCES (3 citations):
Galvin-IrishSongsOfResistance, pp. 30-31, "The Men of the West" (1 text, 1 tune)  
Moylan-TheAgeOfRevolution-1776-1815 114, "The Men of the West" (1 text, 1 tune)  

DT, MENWEST*  

RECORDINGS:  
The Clancy Brothers and Tommy Makem, "The Men of the West" (on IRClancyMakem03)  

CROSS-REFERENCES:  
cf. "Rosin the Beau" (tune) and references there  
cf. "Eoghan Coir" (tune according to Moylan-TheAgeOfRevolution-1776-1815, which tune we generally index as "Rosin the Beau")  
cf. "Rouse, Hibernians" (subject)  
cf. "The West's Asleep" (subject)  
cf. "The Frenchmen" (subject)  

NOTES [462 words]: The 1798 rising had already been crushed (see the notes on "The Shan Van Vogt" and "Boulavogue") when French general Humbert landed, largely on his own initiative, in County Mayo (August 1798). A few local peasants rose, and the local British forces were defeated at the "Races of Castlebar." Castlebar was one of the most ignominious defeats in history: The Loyalists were on the defensive, in prepared trenches; their forces are thought to have been larger, and they had the overwhelming edge in artillery. But their Irish militiamen fled, and the handful of steadier forces could not hold in those circumstances. Humbert, however, had only three ships, all frigates -- not enough men to do anything of significance. There was supposed to be another French force, under Hardy -- but it was delayed while its commander tried to pry the money needed to pay the troops out of the French government. Nor was the country particularly receptive when Humbert landed. Connaught had not rebelled at the height of the 1798 rising; a few French troops could not inspire a real rebellion. Worse still, the recruits he did get were Catholics, with few weapons, poor training, and no contact with the United Irish movement. Humbert hardly helped his cause by an explosive temper. Nor did he help his cause by having no money; he issued drafts on the "Republic of Connaught," but in a country that had no banks, few even understood the cheques they were given in lieu of payment for what was requisitioned. It's probably no surprise that Humbert soon had to surrender. He chased around the west of Ireland, and tried to open a way to Dublin, but eventually was trapped between forces led by Cornwallis and Lake; with no reliable troops except his French veterans, he had no choice but to yield to superior force on September 8, 1798. That was the effective end of Humbert's career; indeed, most references I checked don't even list his death date. (If it matters, Robert Kee's The Most Distressful Country, being Volume I of The Green Flag, gives a brief account of his later career on page 140: He fell out with Napoleon and went to the United States, participating in the Battle of New Orleans. He participated in Mexico's 1815 rebellion against Spain, then went back to the U.S. where he died in 1823.) There would be two more French naval expeditions in 1798; for the second, a single ship carrying Napper Tandy, see the notes to "The Wearing of the Green." The third and largest expedition, with Wolfe Tone aboard, is described under "The Shan Van Vogt." - RBW "Eoghan Coir" [the listed tune for this piece in some Irish sources] is a poem by Riocard Bairead (1740-1819) (source: "Riocard Bairead" in the Ar gCeantar and Beyond project at the Inver National School site). - BS  

File: PGa030  

Merchant Shipping Act, The  

DESCRIPTION: "'Come all you fo'c'sle lawyers that always take delight By brooding o'er your troubles to set all matters right." The singer complains about the Merchant Shipping Act. Sailors must endure the bad food, the work, the bad officers, because of the Act  

AUTHOR: unknown  
EARLIEST DATE: 1928 (Clements)  
KEYWORDS: sailor hardtimes  
HISTORICAL REFERENCES:  
1894 - Merchant Shipping Act combines various earlier shipping regulations and adds more.  
FOUND IN:  
REFERENCES (1 citation):
Merchant's Daughter of Bristol, The

DESCRIPTION: A merchant's daughter loves a "gallant youth." Her parents ship him overseas. She takes ship to follow him to Padua. The parents follow her. She finds him condemned to die for religion. She prepares to die with him, but the authorities relent.

AUTHOR: unknown

EARLIEST DATE: 1725 (A Collection of Old Ballads); what is probably this piece was registered in 1595.

KEYWORDS: love, sailor, father, mother, brother, sister, ship, cross-dressing, reunion, death, execution, religious reprieve.

FOUND IN: Britain.

REFERENCES (4 citations):
- Hales/Furnival-Bishop/Percy's Folio Manuscript, volume III, pp. 374-384, "Maudline" (1 text)
- Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 216-224, "The Merchant's Daughter of Bristow" (1 text)
- Ashton-RealSailorSongs, #67 insert, "The Bristol Garland; or the Merchant's Daughter of Bristol" (1 text)


ST BeCo216 (Partial)

Roud #892

ALTERNATE TITLES:
- Fair Maudlin

NOTES [107 words]: Hyder E. Rollins, An Analytical Index to the Ballad-Entries (1557-1709) In the Register of the Company of Stationers of London, 1924 (I use the 1967 Tradition Press reprint with a new Foreword by Leslie Shepard), pp. 148-149, lists the following Stationer's Register entries for what is presumably this ballad:
- #1707, "the first parte of the merchauntes daughter of Bristoll," Thomas Creede, registered February 24, 1595.
- #1709, The merchants daughter of Bristoll," printer not listed, registered March 1, 1675.
- There is also
- #1708, "the second parte of the mercchantes Daughter of Bristowe," Thomas Creede, registered March 17, 1595.

Last updated in version 5.3

File: BeCo216

Merchant's Only Son, The [Laws M21]

DESCRIPTION: A young man's parents send him to America to keep him from marrying a poor girl. He reaches land despite his ship's wreck. He meets a rich girl who offers marriage, but he remains true to the girl at home. The rich girl gives him money to return to her.

AUTHOR: unknown

EARLIEST DATE: before 1900 (broadside, Bodleian 2806 b.11(224))

KEYWORDS: transportation, exile, courting, poverty, ship, wreck, escape, return.

FOUND IN: US(MW), Ireland.

REFERENCES (4 citations):
- Laws M21, "The Merchant's Only Son"
- Ranson-SongsOfTheWexfordCoast, pp. 48-49, "The North Star" (1 text, 1 tune)
- Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 74, "The Merchant's Only Son" (1 text, 1 tune)

DT 764, MERCHSON

Roud #1019

RECORDINGS:
- Martin Howley, "The North Star" (on IRClare01)
Merchant's Song, The

DESCRIPTION: "You are put under... by the merchants and the government right here in Newfoundland." The season is over. Fishermen go on the dole in winter. Merchants sell cheap necessities at high prices. Government won't help but say "go home and sell your cattle"

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA-Leach)

KEYWORDS: greed poverty clothes commerce fishing hardtimes nonballad canal commerce factory farming

FOUND IN: Canada(Newf)

Roud #26131

RECORDINGS:
Leo Martin, "The Merchant's Song" (on MUNFLA-Leach)

CROSS-REFERENCES:
cf. "The Rigs of the Times" (subject: Newfoundland's truck system)
cf. "Squarin' Up Time" (subject: Newfoundland's truck system)
cf. "The Merchants of Fogo" (subject: Newfoundland's truck system)
cf. "The Merchants" (subject: Newfoundland's truck system)

NOTES [502 words]: Newfoundland, because it was so capital-poor, had few proper banks and little ability to invest. As a result, fishermen and others had to operate on the "truck system," where merchants advanced merchandise to fishers and farmers in return for their produce, which the merchants bought at whatever rate the merchants set (Major, p. 186).

O'Flaherty, pp. 4-5, describes it this way:
"The wage system that emerged in the Newfoundland fishery was also curiously tilted one way. In this system the merchants provided credit that enabled the fisherman to obtain the gear he needed and supplies for his family from that merchant's store; the fisherman then brought him his fish, thereby repaying what was owed. The 'settling up' time, when the fisherman's earnings from fish and the debt he owed the merchant were adjusted, was the fall, normally toward the end of October. A balance toward the fisherman might be settled in goods -- again at merchant-controlled prices from his store -- a combination of goods and cash, or (certainly by 1858) just cash. In some cases the fisherman might use the merchant as a banker, and simply leave any balances accruing in his hands. A balance in favour of the merchant, too often the case, would be added to the fisherman's debt, which of course increased when he was supplied anew. (If he was supplied anew. Withholding supplies could be as productive of distress as a poor fishery.)

"This 'truck' or credit system -- the terms came to be used synonymously in Newfoundland -- had some benefits to the fisherman as well as the merchant. Obviously, the availability of credit meant that the fisherman didn't have to draw on his own savings, supposing he had any, to get his voyage underway. The system also forced the merchant, to some degree, to share the risks of catching the often elusive cod.... The fact that this credit/wage method operated, though in a reduced and altered form, into the 1950s and that efforts to end it, in particular the assault on it in the early 20th century by W. F. Croaker [for whom see 'Croaker's Dream']... were resisted not just by the merchants but by the fishermen themselves, may indicate that it was less of an enslavement than many have claimed. [Or it might indicate that most Newfoundlander flat-out hated anything that smacked of progress].... Yet the credit system as it operated in Newfoundland offered the merchant ample room for the exercise of arbitrary power, and it would be disingenuous to suggest that such power was not often abused."

Like most such systems, those who had to live under it resented it. (Compare the complaints in "The Farmer Is the Man." It's the same problem.) In fact the merchants seem to have been only moderately rapacious. But it was hard for the fishermen to see that, given that they lived their entire lives in alternating between poverty (in years when the fishing was good) and possible starvation (when it was not).
For more examples of the effects of the truck system, see the cross-references - RBW

Bibliography


Last updated in version 5.3
File: ML3TMeSo

Merchants of Fogo, The

DESCRIPTION: "Come all ye toil-warn fishermen ... lend an ear; Beware of those cursed merchants, in their dealings they're not fair; For fish they'll give half value." All local merchants are thieves except the Hodge brothers; "they've showed justice to each man"

AUTHOR: unknown

EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: greed accusation commerce nonballad

FOUND IN: Canada(Newf)

REFERENCES (1 citation):

Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 149, "The Merchants of Fogo" (1 text)

Roud #17749

CROSS-REFERENCES:
cf. "The Merchant's Song" (subject: Newfoundland's truck system) and references there

NOTES [490 words]: Fogo, on Fogo Island, is up the East Coast about 170 miles north of Saint John's. Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland states "This song with its coarse slander and gossip was made up in praise of the Hodge Brothers [by] ... a man ... hoping to curry favor." Mr Hodge, however, was not impressed. - BS

That this is about real merchants seems likely; the Earles were a well-known merchant family, and they worked in Fogo: "Another long-lived Fogo merchant establishment, and the one most familiar to older residents today, was run by the Earle family" (Clarke, p. 153). DictNewfLabrador does not mention a Pat Earle, but we have a likely relative:

EARLE, HENRY J. (1841-1934). b. St. John's 25 Dec.; established business on own account 1870; M[ember] H[ouse of] A[sembly] 1900-1913; d. Glovertown 26 Dec... Earle went to Twillingate in 1864 as a clerk for Slade and Co. When that firm was dissolved Earle and a partner took over the business. After this partnership ended Earle continued to operate a general fishery supply business based in Fogo. He was elected MHA for Fogo four times as a liberal. (DictNewfLabrador, p. 95).

Based on Clarke, pp. 153-154, Henry John Earle was the patriarch of the Earle family, going into partnership with John W. Owen in 1869 and taking sole ownership of the Fogo business in 1893. There is a photo of him on p. 153 of Clarke.

In 1912 the company became "Earle, Sons & Company"; in 1917, "Earle Sons & Company Ltd," run by Henry's son Harold. The various Earle operations, which came to include a canning plant as well as stores and which were eventually run by Brian Earle, shut down in 1967/1968 (Clarke, p. 154).

Clarke also gives us a hint about 'Thomas Hodge and John Hodge." On p. 152, Clarke says, "From the 1870s on, the Watermans were partnered with Thomas and Richard Hodge, Thomas having been William Waterman and Company's Fogo agent.... As of 1871 Thomas had set up premises on Wigwam Point.... Later, another member of the family, John Wheadon Hodge, the company's agent at Tilting, bought out the company's assets on both Fogo and Change Islands. John W. Hodge ran the enterprise until 1918 when, on the death of his two Sons (sic.), he retired to Toronto." Pickett, pp. 128-129, says that "In the 1860s the Slade interests in Fogo were sold to John W. Owen [eventually to be taken over by the Earles] and a second major merchant establishment was started by Thomas W. Hodge (these two firms were the major merchant establishments in Fogo well into the Twentieth Century, known asr owner changes, as Henry Earle and Sons and the Newfoundland-Labrador Export Company."

A good look through the Earle Company records would probably either find a Pat Earle or tell us who is really meant (since the name might have been distorted or deliberately hidden). This hints that the other characters in the song could also be identified, if one could check the Fogo records. - RBW
Merchants of the Bay

DESCRIPTION: The merchants of the village of St Peter's Bay are named and characterized: good and bad. "Oh those were spirit stirring times, some twenty years ago" Times have changed for the worse; some remaining moderns are named.

AUTHOR: unknown

EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)

KEYWORDS: commerce nonballad

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 23-24, "Merchants of the Bay" (1 text, 1 tune)

Roud #12478

CROSS-REFERENCES:
cf. "Twenty Years Ago (Forty Years Ago)" (tune)

NOTES [11 words]: St Peter's is on the north coast of Kings, Prince Edward Island - BS

File: Dib023

Merchants, The

DESCRIPTION: "It's all about the cruel rogues of merchants No pity or love do they show." They live a life of ease and luxury and sell poor goods and show no charity. But death found rich and poor on Florizel and Titanic and will find the merchants too.

AUTHOR: Paddy Dover


KEYWORDS: hardheartedness poverty commerce nonballad

FOUND IN: Canada(Newf)

REFERENCES (2 citations):
Lehr/Best-ComeAndIWillSingYou 78, "The Merchants" (1 text, 1 tune)

Roud #26131

CROSS-REFERENCES:
cf. "The Merchant's Song" (subject: Newfoundland's truck system) and references there

NOTES [315 words]: Florizel and Titanic, of course, are famous Newfoundland wrecks with songs of their own. - BS

It's a sad irony to note that, on the Titanic at least, losses were heavier among the third class passengers (who were down below) than the rich in first class.

The bitterness in this song is not at all surprising. Newfoundland was a very poor place, with much of the population isolated and ill-educated and unable to really express its desires politically -- in an island where the population was scattered in "outports" with no connection but by sea, and where every town was too small to have local politics or taxes (in 1901, there were only 18 towns with a population of even 1000 people; Noel, p. 18 n. 1), it was almost impossible to form a political movement anywhere in St. John's.

The effect of this was to put control of almost everything in the (relatively) well-off hands of the St. John's merchants. J. D. Rogers concluded that "the merchant 'acted as banker, mint, and clearing-house, besides acting as money-lender, export-agent, and import-agent" (Noel, p. 8). In other words, the people had to sell their fish and crops to the merchants at the merchants' price, and
they had to buy everything else at the merchants' price.

The result that the merchants of St. John's (often referred to as "Water Street," after the road on which many of them were located) had disproportionate influence -- and were perceived as having even more than they did. In the early years of the twentieth century, political, economic, and even physical conflicts between "Water Street" and the ordinary people were common; see e.g. Cadigan, pp. 1, 170-171 (there are several other passages in the book affirming this same point).

For background on the Florizel, see "The Wreck of the Steamship Florizel." For the Titanic, see "The Titanic (XV) ("On the tenth day of April 1912") (Titanic #15)." - RBW

Bibliography

- Cadigan: Sean T. Cadigan, Newfoundland and Labrador: A History, University of Toronto Press, 2009
- Noel: S. J. R. Noel, Politics in Newfoundland, University of Toronto Press, 1971

Last updated in version 6.1

File: LeBe078

Merie Sungen the Muneches Bennen Ely (Merry Sang the Monks of Ely)

DESCRIPTION: "Merie sungen the munches binnen Ely, Tha Cnut ching reu therby; Roweth, cni(c)tes, noer the land, And here we thes moneches saeng." "Merry sang the monks of Ely, When King Cnut rowed there by, Row, knights, near the land, And hear we the monks sing."

AUTHOR: unknown

EARLIEST DATE: before 1300 (Trinity College/Cambridge MS 1105)

KEYWORDS: royalty clergy river nonballad MiddleEnglish

FOUND IN: Britain(England)

REFERENCES (11 citations):
- Stevick-OneHundredMiddleEnglishLyrics 1, "Myrie songen the monkes binne Ely)" (1 text)
- Brown/Robbins-IndexOfMiddleEnglishVerse, #164
- DigitalIndexOfMiddleEnglishVerse #3487

- John Edwin Wells, _A Manual of the Writings in Middle English 1050-1400_, 1916 (references are to the 1930 fifth printing with three supplements), p. 490, "The Canute Song" (1 text)
- E. K. Chambers, _English Literature at the Close of the Middle Ages_, Oxford, 1945, 1947, p. 73, "(Merie sungen the muneches binnen Ely)" (1 text); p. 177 (the same text, but this time with its Latin context in the Liber Eliensis)

J. R. R. Tolkien, "The Homecoming of Beorhtnoth Beorhthelm's Son," published in _Essays and Studies for 1953_; I use the version published in _The Tolkien Reader_, Ballantine, 1966, p. 5, "(no title)" (1 text, with presumably the original orthography)

MANUSCRIPT: Oxford, Bodleian Library MS. Laud misc. 647 (Bodleian 1595), folio 45

MANUSCRIPT: Cambridge, Trinity College MS O.2.1 (1105), folio 73

CROSS-REFERENCES:
- cf. "Judas" [Child 23] (subject: The Earliest English Ballad) and references there

NOTES [2496 words]: Gummere, according to Chambers, p. 177, offered the hypothesis that there were ballads before the transcription of "Judas" [Child 23], usually held to be the earliest ballad. This single-verse fragment was the only supporting evidence for the hypothesis. Greene, _Early English Carols_, accepted this hypothesis to the extent of including this fragment among the carols, and Julian, p. 208, also calls it a carol, and actually attributes it to King Canute (and gives a very different version of the text). A Scandinavian scholar by the name of Just Bing joked about those different versions by saying that the monks of Ely rowed near the land ("Merie sungen the moneches saeng"). On that basis, I include the piece. But a great many cautions are required. For one thing, Lawson, p. 141 seems to thinks (I say "seems" because Lawson is an incredibly incomprehensible writer) that the monks of Ely wrote about this to commemorate a visit by Cnut -- and used it to bolster their claim that he gave them a charter of liberties. But no such charter has survived.

There are also questions about the source. The document containing the text is the so-called _Liber
Eliensis, the most important copy of which is Cambridge, Trinity College MS. O.2.1 (or MS. 1105). (The Liber is also found in Bodleian MS. Laud misc. 647 and in a copy at Ely. In all three cases, it is the only piece of Middle English poetry in the volume.) James, volume III, p. 79, describes the vellum manuscript at Cambridge as "Cent. xii late, in a beautiful hand." That is, based on the handwriting, it appears to have been written between 1150 and 1200. On the basis of the manuscript, Stevick (e.g.) dates "Merry Sang...." to c. 1150. But while James was a most excellent paleographer and cataloger (and I mean that very strongly -- he catalogued all the early books in the Cambridge libraries and several other places, and his catalogs are still in use today. Interestingly, he was also a successful author of ghost stories and a fantasy novel, The Five Jars), paleography is an imprecise art. MS. O.2.1 is written mostly in Latin (the English poem is an insertion into a Latin text). Latin writing styles changed dramatically between the twelfth and fourteenth centuries -- but only very slightly between the twelfth and thirteenth. A thirteenth century hand would typically be somewhat narrower than a twelfth, and the symbols for abbreviation, if used, were typically less artistic (Thompson, pp. 436-455, esp. p. 450). But the changes were small enough that possibility must always be admitted that a manuscript which appears to date from the twelfth century may in fact be from the thirteenth. Indeed, when I looked at the photographs of the manuscript (now available on the Cambridge library site at https://mss-cat.trin.cam.ac.uk/viewpage.php?index=629&history=1), I thought the text was thirteenth century, not twelfth. I am not the paleographer that James was, and I didn't study it as much; I only say this to make it clear that paleographic dating is a chancy thing.

And the content of the manuscript gives several arguments for a later date. According to Gordon, p. 7, a primary source of the Liber Eliensis was the history of one Richard -- and this Richard was also credited with the romance of Hereward the Wake. But the Hereward romance is clearly built up mostly of legends. It is much easier to understand how a late book would take him seriously than an early book.

A second argument for a late date is the inclusion in the Cambridge MS. of the "Passion of St Thomas of Canterbury" (James, p. 81). It appears this is in the original hand. Also included is a catalog of the Kings of England, ending with Henry III (James, p. 81), who wasn't even born until the thirteenth century. James, p. 80, appears to say that section is in a thirteenth century hand. But, given the nature of hands of this period, all we can say with certainty is that it is in a different hand, not that it is later. (The fact that multiple hands were involved is no surprise; the manuscript is very miscellaneous.)

Looking at the dates of these materials, we note that Thomas Becket died in 1170, and was canonized in 1173. The main tribute to him was by John of Salisbury (died 1180), who worked under Becket (he was apparently present at the murder) and wrote the Archbishop's life immediately after his martyrdom (Kunitz/Haycraft, p. 292). Other tributes to him would probably have been written in Canterbury or London, not Ely, so we must allow time for a copy to make it to Ely. Henry III ascended in 1216, and died in 1272. His inclusion in the kings list may well be an addition, but this is not certain. Thus, due to the mention of Becket, the earliest possible date for our manuscript is c. 1175, and a date fifty or more years later, in the reign of Henry III, is perfectly possible. If we take the latter date, it eliminates the problem of this alleged carol coming into existence so long before all other known ballads (since we are now only a century or so earlier than "Judas"). But we should not stop with paleographic evidence; we must still look at the internal evidence of the poem.

One point stands out dramatically: Although the poem claims to be by King Canute (GArnett-IHearAmericaSinging/Gosse, p. 62), and this claim is actually accepted by GArnett-IHearAmericaSinging/Gosse, and also by Julian, p. 208 (and even Tolkien, p. 5, seems to think it an early reference to Canute), "the poem is in Middle English." GArnett-IHearAmericaSinging/Gosse note that all but two words of the original are "good modern English." Indeed, allowing for sound shifts, it appears there is only one ("binne," line 1) which is not directly related to its modern English equivalent.

But King Canute, who came to the throne in 1016 and died in 1035, did not speak Middle English. The language did not even exist then -- and Canute, who was a Danish invader, spoke as his native language a form of Old Norse. Old Norse and Old English were close enough that they could sometimes be mutually understood with effort -- but what are the odds that Canute produced a poem even in Old English that could be converted into Middle English? Not even Gummere accepts that part (Gummere, p. 298).

For that matter, Hodgart, p. 74, correctly points out that Old English and Old Norse poetry was not written in rhyming couplets; it was alliterative verse. So why would Canute compose in a form that didn't even exist in his time? Hodgart's conclusion is that this piece "does not prove that the genre
of ballads is of great antiquity; it is simply part of the evidence showing that the ballads rest on verse forms which had been current since the twelfth century."

Keen, p. 34, calls this "one of the earliest snatches of genuine popular poetry" but adds "of the post-conquest period."

The provenance of the manuscript also raises concerns. There appears to be no question but that the Cambridge manuscript is from Ely. (It would have come to Cambridge after Henry VIII dissolved the monasteries.) It includes a special mark in the margin of the first page which is characteristic of the Ely library. The contents includes a list of obituaries of benefactors and monks of Ely (James, p. 79) and a catalog of bishops and abbots of Ely (James, p. 80). But this raises another interesting question. The song's description of Ely is accurate enough (it is an island). But would the residents of Ely have wanted to remember any associations with Canute in the period immediately after his reign?

It is true that Canute gave substantial gifts to Ely (Hindley, p. 313). This they surely appreciated. But then things got complicated. There are several reasons why the residents of Ely might not want to remember Canute. For starters, he may have been suspicious of them. A mention in a manuscript from Ely (I *think* the same manuscript as the one containing this song, although the note in Barlow, p. 32, is unclear) says that the future King Edward the Confessor was given to Ely by his parents to be educated as a monk. Barlow, p. 33, goes on to explain why this is effectively impossible. But Edward might have been sheltered there during the Danish invasions (Barlow, pp. 33-34), giving Canute reason to wonder about the monks' loyalty. Could he have rowed by, or visited, for purposes of spying?

Even more complicated is the story of Canute's stepson Alfred.

Canute, when he came to the throne, married as his second wife Emma of Normandy, the widow of the old King Ethelred II (O'Brien, pp. ix, xvii). Emma already had two sons (Alfred and Edward) and at least one daughter by Ethelred. When Canute died, there was a succession crisis, since he had two sons who were possible successors -- one, Harthcanute, by Emma, his more official wife (O'Brien, p. xix) and the older, Harold I Harefoot, by his less official wife Ælfgifu, whom Canute had married first, but never put aside when he made Emma his queen (O'Brien, p. xi). Let's put that another way: Ælfgifu (the mother of Harold) was Canute's wife even after he married Emma (the mother of Harthcanute), but Ælfgifu was never his Queen; Emma held that role. The marriage with Ælfgifu seems to have been at least partly for love (although it was also politically useful), that with Emma for politics. With Canute dead, there arose a Harold/Ælfgifu faction and a Harthcanute/Emma faction. In the end, it proved moot -- Harold got the throne first, but died without issue in 1040, and then Harthcanute took the throne and died without issue in turn in 1042. But in 1036, before any of that was sorted out, Alfred, one of Emma's sons by Ethelred, decided to come to England (Humble, p. 174; Walker, p. 15, suggests that both Alfred and Edward invaded England at their mother's request).

Whatever Alfred's reason for coming, he was captured, bound, taken to Ely, and blinded (Swanton, pp. 158-160). He would soon die of the wounds he suffered (O'Brien, p. 180). There is disagreement in the sources whether Earl Godwine or King Harold Harefoot is to blame (Walker, p. 17). There are no accounts which blame the folk at Ely -- but it must have been a painful memory. If I had been from Ely, I wouldn't want to remember the reign of Canute!

On the other hand, that feeling might fade over time, since Ely did not directly oppose Canute (indeed, at his great victory of Assandon/Ashington, they wrote that they had carried the relics of St. Wendreda -- whoever that was -- to help him win the victory; Bolton, pp. 88-89), and many later kings had trouble with the island. Ely for a time was the base of the rebels associated with Hereward the Wake, the last real rebel against William the Conqueror (Keen, pp. 12-13 -- although Keen notes on p. 19 that it was the monks of Ely who negotiated with William to give the place up). Danish invaders also took over Ely for a time (Brondsted, pp. 100-101), so the locals definitely had trouble in the Conqueror's reign.

William the Conqueror's son William Rufus had trouble with just about everyone, so there was nothing special about his problems with Ely -- but no one wanted to remember his reign.

Things were even worse a third of a century later, in the reign of Stephen, who was King from 1135 to 1154. The reason is that Bishop Nigel of Ely opposed Stephen (Bradbury, p. 30). Stephen would attack Ely over their quarrel (Bradbury, p. 78). Later, the active rebel Geoffrey de Mandeville defied Stephen from the area of Ely (Bradbury, p. 130).

A case could be made that the piece must date before 1189, when Richard I became king. When he went on crusade, Richard named William Longchamp, Bishop of Ely, as one of his justiciars (Gillingham, p. 217) -- i.e. Longchamp ran the country while Richard was away. The flip side is, Longchamp had been named bishop by Richard after Richard had appropriated much of the
property of the previous bishop when that bishop died intestate (McLynn, p. 125). And Longchamp
proved a very unsuccessful governor. Still, he was from Ely; if the song were composed after
Richard's accession, the Lionheart might have been a logical name to plug in rather than Canute.
But that's a very hypothetical chain of reasoning; I don't buy it.

Could the poem be even later? As we have seen, the date of the manuscript does not absolutely
preclude a thirteenth century date. But I can't think of a reason for composing such a piece in the
thirteenth century. So the twelfth century date, even though we can't prove it by the manuscript,
seems likely. Still, I think we cannot claim this as by Canute, we cannot be certain that it existed
before the thirteenth century -- and, frankly, we can't even be sure it's a carol. It's just a fragment
of a Middle English poem. It may have passed from scribe to scribe in its day. That hardly makes it a
folk song.

Thus, although we cannot prove that the poem was in existence in the twelfth century, there is a
fair amount of reason to think it might have been written in the twelfth rather than the eleventh
(which would still make it a century more recent than Canute, and also make it much more likely
that it would be in something recognizable as Middle English). By that time, the bad associations
with Canute might well have been forgotten by the Ely monks, and the locals might have wanted to
remember a king who, if not exactly monogamous, was (other than William the Conqueror)
probably the most efficient monarch of the previous two centuries. (As Humble notes on p. 46, a
typical public relations method for kings was "deliberately evoking memories of the last efficient
king to rule." Why wouldn't a monastery do the same? Especially since Canute, after becoming
Christian, became enthusiastic about attending services and supporting the church.)

The simplest explanation for the existence of this piece would seem to be that the monks of Ely
were trying to butter up Canut, as they had with their claim of carrying saints' relics for him. But why?
What good would it do to make such a claim when Canut and his dynasty were gone? Ultimately I
think this poem remains a mystery.

All that said, even if this is as old as sometimes claimed, is it a ballad? riedman, pp. 15-16, says
that "In the course of a single volume, Sir Edmund Chambers tries these couplets as parts of a
boating song, carol, pure lyric, and ballad-like narrative. Long ago Grundtvig concluded that they
were the refrain of some lost epic or chronicle poem." So: Old? Maybe. Ballad? Maybe. Traditional?
Well, maybe.

Folk song or not, mystery or not, one strange place this item did show up, however, is an essay by
Lewis Carroll. He made it the centerpiece of his introduction to "The Guildford Gazette
Extraordinary," one of his more obscure publications. It doesn't really tell us anything about this
piece, and Carroll modernized the lyrics, but if you really want to see what he had to say about it,
the essay can be found on pp. 327-330 of Hudson. - RBW

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Mermaid (II), The
DESCRIPTION: "To yon fause stream that, near the sea, Hides mony an elf and plum... A witless knight did come." A mermaid comes up to lure him into the water. She convinced him; he holds out his hand, and she laughs as he is sucked into the water, never to rise
AUTHOR: unknown
EARLIEST DATE: 1808 (Finlay, according to Bell)
KEYWORDS: mermaid/man river death
FOUND IN:
REFERENCES (1 citation):
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 186-188, "The Mermaid" (1 text)
ST BeCo186 (Partial)
File: BeCo186

Mermaid (III), The
DESCRIPTION: The singer day dreams at the wheel of the Pretty Peggy, bound for Dundee. A mermaid jumps on board. She wants him to go with her but he "cannot breathe the brine." If she joins him on land they could get rich with her on display. She slaps him. He wakes
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: sea ship dream humorous mermaid/man courting injury
FOUND IN: Canada(Newf)
Roud #18227
RECORDINGS:
Jacob Noseworthy, "The Mermaid" (on MUNFLA/Leach)
File: RcJNoTMe

Mermaid, The [Child 289]
DESCRIPTION: A group of sailors see a mermaid (meaning that they can expect a shipwreck).
Various crew members lament the families they are leaving behind. The ship sinks.

AUTHOR: unknown
EARLIEST DATE: 1765?
KEYWORDS: mermaid/man ship sea wreck
FOUND IN: Britain(England(All),Scotland(Aber)) US(All) Canada(Mar,Newf) Ireland
REFERENCES (59 citations):
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Bronson 289, "The Mermaid" (42 versions)
Bronson-SingingTraditionOfChildsPopularBallads 289, "The Mermaid" (5 versions: #2, #25, #30, #35, #40)
Greig/Duncan 27, "The Mermaid" (8 texts, 3 tunes) {A=Bronson's #16, B=#2, C=#6}
Ord-BothySongsAndBallads, pp. 333-334, "The Mermaid" (1 text plus a fragment)
Sharp-EnglishFolkSongsFromSouthernAppalachians 42, "The Mermaid" (3 texts plus 1 fragment, 4 tunes) {Bronson's #17, #41, #24, #14}
Lomax/Lomax-OurSingingCountry, pp. 151-152, "The Mermaid" (1 text, 1 tune) {compare Bronson's #41}
Bronson-Eckstorm/Smyth-BritishBalladsFromMaine pp. 363-368, "The Mermaid" (3 texts plus a fragment and a version from the Forget-me-not Songster, 1 tune) {Bronson's #25}
Flanders-AncientBalladsTraditionallySungInNewEngland 4, pp. 271-280, "The Mermaid" (4 texts plus a fragment, 3 tunes) {E=Bronson's #39}
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 101-102, "The Mermaid" (1 text)
Randolph 39, "The Wrecked Ship" (3 texts, 2 tunes) {Bronson's #42, #40}
Abrahams/Riddle-ASingerAndHerSongs, pp. 83-85, "Merrimac at Sea" (1 text, 1 tune, which is mostly this although the first verse probably floated in from somewhere else)
Davis-TraditionalBalladsOfVirginia 48, "The Mermaid" (8 texts plus 4 fragments, the last of which may not be this song; 2 tunes entitled "The Stormy Winds," "The Mermaid"; 1 more version mentioned in Appendix A) {Bronson's #22, #12}
Davis-MoreTraditionalBalladsOfVirginia 44, pp. 344-349, "The Mermaid" (3 texts, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore 48, "The Mermaid" (2 texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore 41, "The Mermaid" (1 excerpt, 1 tune)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 23, "The Mermaid" (1 text, 1 tune) {compare Bronson's #9}
Morris-FolksongsOfFlorida, #175, "The Mermaid" (1 text)
Hudson-FolksongsOfMississippi 26, p. 127, "The Mermaid" (1 short text)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 57, "The Ship A-Raging" (1 text, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 189-190, "The Mermaid" (1 text)
Creighton-MaritimeFolkSongs, p. 26, "The Mermaid" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 106-107, "The Mermaid" (1 text, 1 tune) {Bronson's #31}
Mackenzie-BalladsAndSeaSongsFromNovaScotia 16, "The Royal George" (1 text)
Blondahl-NewfoundlandersSing, p. 90, "Black Friday" (1 text, 1 tune)
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 38, "Then Turn Out You Jolly Tars" (1 fragment)
Thomas-BalladMakingInMountainsOfKentucky, pp. 34-35, (no title) (1 fragment)
Leach-TheBalladBook, pp. 673-674, "The Mermaid" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 404, "The Mermaid" (2 texts, 1 tune)
Stout-FolkloreFromIowa 8, pp. 14-15, "The Mermaid" (1 text plus a fragment)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 71, "The Mermaid" (1 text, 1 tune)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 216-217, "(The Murmaid)" (1 text)
Thompson-APioneerSongster 9, "The Mermaid" (1 text)
Musick-JAF-TheOldAlbumOf-William-A-Larkin 33, "The Sailiers" [sic] (1 text)
Niles-BalladBookOfJohnJacobNiles 62, "The Mermaid" (2 texts, 1 tune)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, pp. 70-71, "The Mermaid" (1 text, 1 tune) {Bronson's #36}
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #13, "The Mermaid" (1 text, 1 tune) {Bronson's #4}
Williams-FolkSongsOfTheUpperThames, p. 84, "While the Raging Seas Did Roar" (1 text) (also Williams-Wiltshire-WSRO Oxford)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 98-99, "Waves on the Sea" (1 text, 1 tune)
Botkin-TreasuryOfNewEnglandFolklore, pp. 562-563, "The Mermaid" (1 text, 1 tune)}
Harlow-ChantyingAboardAmericanShips, pp. 147-149, "The Mermaid" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 560, "The Mermaid" (2 texts, 1 tune)
Shay-AmericanSeaSongsAndChanteys, p. 124, (no title) (1 fragment, almost certainly of this song)
Kinsey-SongsOfTheSea, pp. 156-157, "The Mermaid" (1 text, 1 tune)
Spaeth-ReadEmAndWeep, pp. 71-73, "The Mermaid" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 11, pp. 26-27, "Three Sailor Boys" (1 text)
Cox-FolkSongsSouth33, "The Mermaid" (1 text)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 98-99, "The Mermaid" (1 text, 1 tune)
 Ashton-RealSailorSongs, #41, "The Mermaid"; #42, "The Seaman's Distress" (2 texts)
Palmer-OxfordBookOfSeaSongs50, "The Seaman's Distress" (1 text, 1 tune)
Heart-Songs, pp. 360-361, "The Mermaid" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #150, "The Mermaid" (1 text)
Wolf-AmericanSongSheets, #1422, p. 96, "The Mermaid" (1 reference)
Forget-Me-Not-Songster, p. 79, "The Mermaid" (1 text)
Silber/Silber-FolksingersWordbook, p. 93, "The Mermaid" (1 text)
Olson-BroadsideBalladIndex, ZN2143, "On a Friday morning we set sail"
DT 289, MERMDFR" MERMAID3* WAVESSEA* MERMAIDS*
ADDITIONAL: Walter de la Mare, _Come Hither_, revised edition, 1928; #413, "One Friday Morn" (1 text)
Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, part III, p. 47, "The Mermaid" (1 text, 1 tune)
ST C289 (Full)
Roud #124
RECORDINGS:
Emma Dusenberry, "The Mermaid" (AFS, 1936; on LC58) {Bronson's #40}
William Howell, "The Mermaid" (on FSBBAL2)
 Bascom Lamar Lunsford, "The Mermaid Song" (on BLLunsford01) {cf. Bronson's #32}
New Lost City Ramblers, "Raging Sea" (on NLCR02)
Ernest Stoneman & His Blue Ridge Corn Shuckers, "The Raging Sea, How It Roars" (Victor Vi 21648, 1928) {Bronson's #20}
BROADSIDES:
Bodleian, 2806 c.17(273), "The Mermaid" ("One Friday morning we set sail"), W. Armstrong (Liverpool), 1820-1824; also Harding B 11(3641), Harding B 11(3642), 2806 c.17(272), Harding B 11(2228), Harding B 11(2519), Firth c.12(413), 2806 c.17(271), 2806 c.17(275), Harding B 11(2404), Harding B 11(2603), Harding B 11(2403), "The Mermaid"; 2806 c.13(248), Firth c.12(414), Harding B 11(3146), "The Mermaid" or "The Gallant Ship"
LOCsinging, sb20297a, "The Mermaid," H. De Marsan (New York), 1864-1878
CROSS-REFERENCES:
 cf. "Three Times Round" (verse form and some lines)
ALTERNATE TITLES:
The Sinking Ship
Oh, the Lamp Burns Dimly Down Below
The Stormy Winds Do Blow
The Gallant Ship

NOTES [1199 words]:
Legend has it that a ship that sees a mermaid will be destroyed. (Some versions say that all aboard are to be drowned as well, but they could hardly drown at the time; else how would anyone know what destroyed the ship?) Ord-BothySongsAndBallads also notes that it was considered unlucky for ships to sail on a Friday -- and most versions do seem to involve sailing on that day.

One of the verses of this, "three times around went our gallant ship," seems to have circulated independently as a nursery rhyme; see, e.g., Baring-Gould-AnnotatedMotherGoose #862, p. 322. It is often stated that mermaids were sailors' mistaken impression of manatees or dugongs (so, e.g., Benet, p. 715; Jones-Larousse, p. 300; Pickering, p. 193). But Cordingly, pp. 165-166, makes the noteworthy points that, first, manatees and dugongs aren't very attractive. Second, and even more decisive, dugongs live in the Indian Ocean and in the coastal areas of Indonesia and Australia -- areas European sailors would not have seen. Similarly, manatees are found in Florida, the West Indies, Brazil, and the Congo. Neither mammal is found anywhere near European waters. In a side note, Dawkins, p. 216, notes that the Afrotheres, which includes the order of Sirenia (dugongs and manatees) are the most remote of all placental mammals from modern humans, having split off from the human lineage more than 100 million years ago. Thus the dugongs and
manatees are, logically, the mammals least likely to attract human male interest. Dawkins himself comments on p. 222 that the sailors "who first spotted the likeness must have been at sea for a very long time." He adds two rather interesting points. First, "Sirenians are, with whales, the only mammals that never come on land at any time." In other words, you will not see a manatee or dugong "sitting on a rock," as in this song. Second, "Their vegetarian died requires an immensely long gut and a low energy budget. The high-speed aquabatics of a carnivorous dolphin contrast dramatically with the lazy drifting of a vegetarian dugong: guided missile to dirigible balloon." Thus the Sirenians neither look nor act anything like mermaids.

If there is any physical reason for the Sirenians being identified with mermaids, it may be because of the way they nurse their young. Binney, p. 206, makes the interesting point that "While suckling their single young the [female Sirenians] cradle the babies to their breasts with one flipper in the manner of human mothers." Simpson/Roud, p. 234, make the interesting observation that mermaids seem to have been originally tailless -- an elaboration of the siren legend. (Hence the name Sirenia for the order containing the dugongs and manatees.) Which makes sense -- how could a warm-blooded mammal like a mermaid (and it is obvious that they are mammalian!) have a cold-blooded, scaled fish tail? A dolphin's tail, maybe, but a fish's tail?

To be sure, one of the earliest documented sightings, by two of Henry Hudson's crew in his Northeast Passage exploration of 1608, described a creature with a porpoise's tail -- although with the coloration of a mackerel. The skin of the creature's upper body was very white, the hair very dark. Hudson noted the sighting, but did not see the alleged creature himself (Mancall, p. 58).

Cordinally, p. 168, does note an upsurge in alleged mermaid sightings "during the age of exploration," and cites mentions from seemingly hard-headed observers as Hudson's crew. Possibly the dugongs and manatees helped along the transition from siren to creature half-human half-fish -- but even this would be hard to prove. Maybe the sailors were seeing Sirenians -- or maybe their long absence from home made them particularly lusty, and the scurvy they probably experienced made them particularly imaginative. He also notes, p. 169, some instances of people allegedly keeping mermaids. It would be nice if someone had kept a skeleton....

In any case, we see our first human half-fish creature in mythology before Europeans reached the seas where the sirenians are found: The demon Melusine/Melusina, who, when first seen, was a beautiful woman Sunday through Friday, but who hid on Saturdays because her half-fish form (he notes that "flatterers are like to nickers (sea-fairies), which have the bodies of women and the tails of fish") and sing sailors to sleep. - RBW Creighton-MaritimeFolkSongs moves the locale to New York City: "board bill on Fifth Avenue," "sweetheart in Madison's Square," and the wreck [took place] as "we neared Jersey flats, Sandy Hook was on our lee." - BS Mackenzie-BalladsAndSeaSongsFromNovaScotia's "The Royal George" ("O the Royal George turned round three times") would seem to have adapted "The Mermaid" to the sinking of the Royal George, "flagship of Admiral Kempenfelt, ... on 29 August 1782 with the loss of eight hundred lives, including Admiral Kempenfelt himself." (source: "The Loss of the Royal George" at The Cowper and Newton Museum web page at the Milton Keynes Heritage Association site). You can see William Cowper's poem on the subject at Charles W. Eliot, editor, English Poetry Vol II From Collins to Fitzgerald (New York, 1910), #314, pp. 533-534, "Loss of the Royal George." - BS I note parenthetically that Keegan, p. 51, spells the name "Kemenfelt." This may be a printing error, however, as the name is used only once, with reference to the revised signal system he invented. Dupuy/Johnson/Bongard gives his dates as 1718-1782, and says of him, "An intelligent and learned officer, Kempenfelt was noted as a scientist, scholar, and author, known both for his concern for his men's health and welfare, and for his scholarly approach to naval issues; his success at Ushant showed initiative, daring, and a clear grasp of strategy and tactics."

The Royal George itself, according to Paine, p. 439, was ordered in 1749 but not finished until 1759; she was a first rate battleship, said to be the "first warship to exceed 2,000 tons burden." She fought under Hawke at Quiberon Bay (for which see "Bold Hawke"). Put in the reserve in 1763 with the conclusion of the Seven Years' War, she was put back in commission in 1778 as the French and Americans made war on Britain. She was taking on supplies at Spithead "when on August 29 Royal George was being heeled at a slight angle to make some minor repairs below the waterline. At the same times, casks of rum were being loaded aboard and the lower deck gunports were not properly secured. At about 0920 the ship suddenly rolled over on her beam ends, filled with water, and sank, taking with her 800 people, including as many as 300 women and 60 children who were visiting the ship."

In a strange semi-folkloric note, J. R. R. Tolkien is said to have translated a traditional song called
"The Mermaid" into Old English (ScullHammond, p. 769). The one line quoted ("It was in the broad Atlantic") appears to be from "Married to a Mermaid" instead of Child 289, but I can't imagine where Tolkien would have found that, and we know that Tolkien knew the Child collection well. - RBW

Bibliography

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- Pickering: David Pickering, The Cassell Dictionary of Folklore, Cassell, 1999

Last updated in version 6.0

File: C289

Merman, The (Pretty Fair Maid with a Tail) [Laws K24]

DESCRIPTION: The crew is waiting for a breeze to carry them south when a merman appears with a shout. The ship's anchor has stopped his front door! The merman reveals that he is a sailor who was washed overboard. Having married a mermaid, he grew a tail

AUTHOR: unknown

EARLIEST DATE: before 1900 (broadside, Bodleian Firth c.26(152))

KEYWORDS: ship mermaid/man

FOUND IN: Canada(Newf) Ireland

REFERENCES (5 citations):
Laws K24, "The Merman (Pretty Fair Maid with a Tail)"
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 64, "The Pretty Fair Maid with a Tail" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 131-133, "The Merman" (1 text)
Ranson-SongsOfTheWexfordCoast, pp. 30-31, "The Merman" (1 text)
DT 564, MERMAN

Roud #1898

BROADSIDES:
Bodleian, Firth c.26(152), "The Merman", T. Pearson (Manchester), 1850-1899

CROSS-REFERENCES:
cf. "Down in the Diving Bell (The Mermaid (II))" (plot)
cf. "Change Islands Song" (plot)
cf. "Married to a Mermaid" (theme of marrying a mermaid)

File: LK24
Merner Song, The
DESCRIPTION: In November Billy Merner came to Darlingtown and moved in with the Sargents. At Christmas he got drunk, "raked poor Bessie," and left. No one whose "Head is good and sound ... let Will Merner come back to Darlingtown."
AUTHOR: Wilmot MacDonald
EARLIEST DATE: 1958 (Ives-FolksongsOfNewBrunswick)
KEYWORDS: home drink hunting
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Ives-FolksongsOfNewBrunswick, pp. 83-87, "The Merner Song" (1 text, 1 tune)
Roud #1950
File: IvNB083

Merrimac (I), The
DESCRIPTION: "The Merrimac she went out; The Yankees wa'n't a-thinking. The fust thing the Yankees knew, the Cumberland was a-sinking... Holler, boys, oh, holler! ... You ought to seen her go down." The Merrimac sinks the Congress also
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: battle Civilwar navy war ship
HISTORICAL REFERENCES:
March 8, 1862 - U.S. frigates Congress and Cumberland sunk by the CSS Virginia (formerly USS Merrimac). The Minnesota runs aground; had not the Monitor arrived the next day, the Merrimac would have sunk that ship also
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 226, "The Merrimac" (1 text, probably fragmentary)
Roud #6569
CROSS-REFERENCES:
cf. "The Cumberland Crew" [Laws A18] (subject) and references there
File: BrII226

Merry Mormons, The
DESCRIPTION: "What peace and joy pervade my soul, And sweet sensations through me roll... Since I became a Mormon. Aye the merry, aye the merry, I'm a merry Mormon. I never knew what joy it was Till I became a Mormon." He will marry none but Mormons
AUTHOR: unknown
EARLIEST DATE: 1881 (The Mountain Warbler, according to Hubbard-BalladsAndSongsFromUtah)
KEYWORDS: courting religious
FOUND IN: US(Ro)
REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah, #212, "Daddy, I'm a Mormon" (1 text plus an excerpt, 1 tune)
Roud #10878
File: Hubb212

Merry Christmas to the Master
DESCRIPTION: "A merry Christmas to the Master (x3), And a merry Christmas to you all." "A merry Christmas to the Mistress." "A merry Christmas to the children." "Master, mistress, and children, A merry Christmas, a merry Christmas... A merry Christmas to you all"
AUTHOR: unknown
EARLIEST DATE: 1973 (NorthCarolinaFolkloreJournal)
KEYWORDS: Christmas nonballad
Merry Haymakers, The

DESCRIPTION: In (May), the creatures cavort in the fine weather. Assorted men and women join together to cut the hay and frolic. Several are introduced as they arrive. In addition to cutting the fields, they may find other ways of making hay....

AUTHOR: unknown
EARLIEST DATE: 1846 (Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland); c.1720 (broadside, Bodleian Douce Ballads 2(154))
KEYWORDS: farming work love courting
FOUND IN: Ireland Britain(England(Lond,South))
REFERENCES (9 citations):
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Song #15, pp. 192-193, "The Haymakers' Song" (1 text)
Copper-ASongForEverySeason, pp. 228-229, "Pleasant Month of May" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H697, pp. 278-279, "Tumbling through the Hay" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 78, "Tumbling Through the Hay" (1 text, 1 tune)
Williams-FolkSongsOfTheUpperThames, pp. 187-188, "The Haymakers" (1 text) (also Williams-Wiltshire-WSRO Gl 46)
Purslow-TheConstantLovers, p. 58, "The Merry Haymakers" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 255, "The Merry Haymakers" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #9, "Pleasant Month of May" (1 text, 1 tune)
DT, MONTH MAY
Roud #153
RECORDINGS:
Bob & Ron Copper, "The Merry Haymakers" (on FSB3)
Sam Larner, "The Pleasant Month of May" (on Voice05)
Levi Smith, "The Haymakers" (on Voice11)
BROADSIDES:
Bodleian, Douce Ballads 2(154), "The Merry Hay-makers" or "Pleasant Pastime, Between the Young- Men and Maids, in the Pleasant Meadows" ("In our country, in our country"), S. Bates (London), [c.1720]; also Mus. 1 c.118(6e)[title and many words illegible], "The Merry Hay-makers"
ALTERNATE TITLES:
The Month of May
File: HHH697

Merry It Is on a May Morning

DESCRIPTION: "Mery hyt ys in May mornying, Mery wayys for to gone." "And by a chapell as Y came, Mett Y wythe Jhesu to chyrcheward gone." Peter, Paul, Thomas, John, St. George, and Collas (Nicholas?) attend. All take part in the chapel service

AUTHOR: unknown
EARLIEST DATE: fifteenth century (National Library of Wales MS. Porkington 10)
KEYWORDS: religious Jesus clergy nonballad MiddleEnglish
FOUND IN:
REFERENCES (8 citations):
Greene-TheEarlyEnglishCarols, #323, p. 223, "(And by a chapell as Y came)" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #298
DigitalIndexOfMiddleEnglishVerse #298
Maxwell S. Luria & Richard Hoffman, _Middle English Lyrics_, a Norton Critical Edition, Norton,
Merry Man, The

DESCRIPTION: The singer drinks whisky with friends from morning till night. He hates men too miserly to spend their money on drink. He wants no crying or paid keeners at his wake: everyone should toast his journey. All should sing when carrying his body to the grave.

AUTHOR: unknown
EARLIEST DATE: before 1820 (broadside, Bodleian Harding B 25(549))
KEYWORDS: death money drink nonballad
FOUND IN:
REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 101-105, "The Merry Man" (1 text)
Roud #7060

BROADSIDES:
Bodleian, Harding B 25(549), "Drinking Song" ("I am a young fellow that loves to be mellow"), J. Pitts (London), 1802-1819

File: CrPS101

Merry May the Maid Be

DESCRIPTION: "Merry may the maid be that marrys the miller." Jamie wooed the singer; she was impressed by his home, animals, and food. Her mother advised her to marry. Now her mother is happy with them. "Who'd be a king a petty thing when a miller lives sae happy"

AUTHOR: unknown
EARLIEST DATE: 1796 (Scots Musical Museum #123)
KEYWORDS: courting marriage food animal mother miller
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #56, p. 2, ("Merry may the maid be") (1 fragment)
Merry Shanty Boys, The

DESCRIPTION: "We are a band of shanty boys, as merry as can be, No matter where we go, my boys, We're always gay and free." The men go out in the morning to cut the trees, sharpen their axes and relax in the evening, bring the logs to market, and celebrate.

AUTHOR: unknown

EARLIEST DATE: 1926 (Rickaby-BalladsAndSongsOfTheShantyBoy), from a nineteenth-century broadside

KEYWORDS: logger work food nonballad

FOUND IN: US

REFERENCES (2 citations):
Rickaby-BalladsAndSongsOfTheShantyBoy 31, "The Merry Shanty Boys" (1 text)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 31, "The Merry Shanty Boys" (1 text)

Roud #8898

NOTES [33 words]: Rickaby-BalladsAndSongsOfTheShantyBoy prints this, but it appears to be entirely from print. And, despite his comment about its quality, it strikes me as something no shantyman would actually sing. - RBW

Last updated in version 4.3

File: Rick122

Merry Tippler, The

DESCRIPTION: "When first I was a little boy my mammy did begin, She sent me early in the morning to fetch her cargo i. So I drink some you must know, must know." The singer tells how he and his mammy tried various drinks; now he doesn't care; he'll drink it all.

AUTHOR: unknown

EARLIEST DATE: 1907 (Gardiner MS.)

KEYWORDS: drink mother humorous nonballad

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Purslow-TheConstantLovers, p. 59, "The Merry Tippler" (1 text, 1 tune)

Roud #1661

File: PCL059

Messenger Song, The

DESCRIPTION: The horse, a descendent of Messenger, reports on its frisky behavior with its handlers. They respond by beating the animal. It breaks down the door and flees; it boasts of its new freedom and its abilities.

AUTHOR: John Calhoun?

EARLIEST DATE: 1960 (Manny/Wilson-SongsOfMiramichi)

KEYWORDS: horse abuse escape freedom

FOUND IN: Canada(Mar)

REFERENCES (2 citations):
Doerflinger-SongsOfTheSailorAndLumberman, p. 266, "The Messenger Song" (1 text)
Manny/Wilson-SongsOfMiramichi 33, "The Messenger Song (John Calhoun's Colt)" (1 text, 1 tune)

ST Doe266a (Partial)
Met Mister Rabbit

DESCRIPTION: "Met Mister Rabbit one night, All dressed in his plug hat, He turned his nose up in the air, Said, 'I'se gwine to Julia's ball, So good night, possums all."

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: animal dancing
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 176, (no title) (1 short text)

Metamorphoses, Les (Metamorphoses)

DESCRIPTION: French. The male magician is trying to seduce the female. She will be game in a pond and he will hunt her.... She will die and go to heaven and he will be St Peter to open the door. She says, Since you are inevitable, you may as well have me as another.

AUTHOR: unknown
EARLIEST DATE: 1946 (Berry-FolkSongsOfOldVincennes)
KEYWORDS: foreignlanguage rape seduction shape-changing magic
FOUND IN: Canada(Newf,West) US(MW)
REFERENCES (2 citations):
Peacock, pp. 788-789, "Je me mettrai gibier dans un etang" (1 text, 1 tune)
Berry-FolkSongsOfOldVincennes, p. 42, "La Chanson des Metamorphoses (The Song of Transformation)" (1 text + translation, 1 tune); also p. 64, "J'ai fait une maîtresse (I've Found a Maiden)" (1 text + translation, 1 tune)

RECORDINGS:
Mme. Josephine Costard, "Je me mettrai gibier dans un etang" (on PeacockCDROM) [one verse only]

CROSS-REFERENCES:
cf. "The Twa Magicians" [Child 44] (theme) and references there
cf. "Un Canadien Errant" (tune of "La Chanson des Metamorphoses" in Berry-FolkSongsOfOldVincennes)

ALTERNATE TITLES:
Si tu reviens Dimanche

NOTES [297 words]: Child, in his notes to The Twa Magicians [Child 44] gives an extensive description of this ballad [in] the French form. He cites 14 sources, often with names that translate along the lines of "Transformations," "The Mistress Won," and "The Pursuit of Love." Incidentally, he notes that the "French ballad generally begins with a young man's announcing that he has won a mistress, and he intends to pay her a visit on Sunday...."

In that connection, the Brandon [Manitoba] University site for the journal Ecclectica inludes two verses of the ballad, collected in Manitoba, under the title "Si tu reviens dimanche" (If you return Sunday), "The Songs of Their Fathers" by Lynn Whidden, Ecclectica, August 2003

Peacock's version is not as complete as Child's summary. The male verses end "par amitie" (by friendship) while the female verses end "Tout ce que t'auras de moi aucun agrement" (what you have of me is without my agreement). She will be game in a pond and he will hunt her. She will be a rose and he will be a fireman to warm her. She will be the moon and he will be a cloud to cover her. She will become sick and he will be a doctor to cure her. She will die and go to heaven and he will be St Peter to open the door.

Peacock ends here but, according to Child, "she says, Since you are inevitable, you may as well have me as another; or more complaisantly, Je me donnerai à toi, puisque tu m'aimes tant." - BS

Berry-FolkSongsOfOldVincennes suggests the theme is found "in the folk-lore of France, Canada, and southwestern Louisiana." No documentation other than the songs in that book, though. The
Methodist Pie

DESCRIPTION: The singer attends a camp meeting and reports on the goings-on. (S)he enjoys food and music greatly. (S)he maintains, "Oh, little children, I believe (x3); I'm a Methodist till I die...."

AUTHOR: unknown
EARLIEST DATE: 1912 (Perrow)
KEYWORDS: music religious
FOUND IN: US(SE,So)
REFERENCES (3 citations):
Randolph 291, "Methodist Pie" (2 texts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 248-250, "Methodist Pie" (1 text, 1 tune -- Randolph's 291A)
DT, METHPIE
Roud #7823
RECORDINGS:
Ashley's Melody Men, "Methodist Pie" (Victor 23661, 1932)
Bob Atcher, "Methodist Pie" (Columbia 20482, 1948; rec. 1947)
Gene Autry, "Methodist Pie" ((Banner 32308/Oriole 8103/Romeo 5103/Perfect 12764, 1931)
Bradley Kincaid, "Methodist Pie" (Gennett 6417/Champion 15631 [as Dan Hughey]/Supertone 9210/Silvertone 8220, 1928) (Brunswick 420/Silvertone S-2018, 1930)
CROSS-REFERENCES:
cf. "Hard Trials" (floating verses)
File: R291

Metisse, Le (Song of the Metis Maiden)

DESCRIPTION: Canadian French: "Je suis metisse et je suis orgueilleuse." "I am a girl of the small Metis nation" who is proud of her heritage. She hopes to marry one of the soldiers who fight for Metis freedom. Schultz is captures; McDougall is forced back

AUTHOR: supposedly Louis Riel
EARLIEST DATE: 1959 (MacLeod-SongsOfOldManitoba); probably written 1870
KEYWORDS: foreignlanguage Canada love fight
HISTORICAL REFERENCES:
Nov. 2, 1869 - Louis Riel's men seize Upper Fort Garry, taking many prisoners.
FOUND IN:
REFERENCES (1 citation):
MacLeod-SongsOfOldManitoba, #8, pp. 51-55, "Song of the Metis Maiden" (1 French text plus English translation, 1 tune)
CROSS-REFERENCES:
cf. "Riel's Song" (subject of the Metis rebellion) and references there
cf. "Chanson des Metis (Song of the Metis, or McDougall at the Border)" (subject of McDougall's attempt to govern the Metis)
cf. "Les Tribulations d'un Roi Malheureux (Misfortunes of an Unlucky 'King')" (subject of McDougall's attempt to govern the Metis)
File: Mac108

Mettons la Chaloupe a L'eau

DESCRIPTION: French. Forebitter shant: "Mettons la chaloupe a l'eau (x2), Matelot tomba dans l'eau, Mentendez vous?" A sailor falls overboard. His arm is hurt. He will not have it amputated. When they reach port, the singer wants pipe and tobacco

AUTHOR: unknown
EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)
Mexico, The
DESCRIPTION: Mexico is wrecked on Keeragh rocks when the captain "lost his bearings." Fourteen Fethard men set out to rescue the crew "but their boat was smashed upon the rocks": Nine are drowned; the remaining five get the crew to an island and 12 are rescued.
AUTHOR: John Codd
EARLIEST DATE: 1937 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: drowning sea ship storm wreck sailor rescue
HISTORICAL REFERENCES:
Feb 20-21, 1914 - The Mexico wreck
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, pp. 28-30, "The Mexico" (1 text, 1 tune)
Roud #20525
CROSS-REFERENCES:
cf. "The Fethard Life-Boat Crew (I)" (subject)
cf. "The Fethard Life-Boat Crew (II)" (subject)
cf. "The Fethard Life-Boat Crew (III)" (subject)
cf. "Loss of the Life-Boat Crew at Fethard" (subject)
NOTES [87 words]: February 20, 1914: "Nine members of the Fethard lifeboat were drowned when going to the assistance of the Norwegian steamer Mexico.... Eight of the Mexico's crew were saved by the five lifeboat survivors. All but one of the stranded survivors were saved with great difficulty the next day." (source: Bourke in Shipwrecks of the Irish Coast v1, pp. 52-53) - BS
We note that at least four poems were written about this disaster (see the cross-references); one suspects a campaign to raise money for someone's family. - RBW
Last updated in version 5.0
File: Ran028

Mhaighbhdean Mara, An (The Mermaid)
DESCRIPTION: Irish Gaelic. Blond Mary Chinidh, whose mother is a mermaid, swims Lake Erne forever. She loves blond sailor Patrick.
AUTHOR: unknown
EARLIEST DATE: 1951 (recording, Kitty Gallagher)
KEYWORDS: foreignlanguage love nonballad supernatural family mother mermaid/man
FOUND IN: Ireland
REFERENCES (1 citation):
Tunney-StoneFiddle, p. 58, "An Mhaighdean Mara" (1 text)
RECORDINGS:
Kitty Gallagher, "An Mhaighdean Mhara (The Mermaid Song)" [fragment] (on Lomax42, LomaxCD1742)
NOTES [67 words]: The description follows the translation for "An Mhaighdean Mara" at Clannad on Celtic Lyrics Corner site. - BS
Paul Stamler gives this description of Kitty Gallagher's version, which is however a translation of an excerpt of a fragment: "The singer, Mary Heeney, having swum the Erne, speaks to her girl Maire and (husband?) Patrick. Maire then speaks, saying that her mother was a mermaid." - PHS, (RBW)
File: TSF058

Miami Hairikin
DESCRIPTION: "God A'mighty moved on the water, And the peoples in Miami run. And the lady left Miami; She left in lightning speed. Every time the lightnin' flash She thinks about her dirty deeds." Various people's troubles in the Miami hurricane are told
Michael Boylan

DESCRIPTION: Boylan, a United man, is taken prisoner to Drogheda June 3. Dan Kelly swears falsely that Boylan had 10,000 at his command "to assist the French invaders as soon as they would land ... and the jury cried out, Boylan you must die by martial laws"

AUTHOR: unknown
EARLIEST DATE: 1798 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: rebellion betrayal execution prison Ireland
HISTORICAL REFERENCES:
June 22, 1798 - Michael Boylan is hanged at the Tholsel, Drogheda. (source: Moylan-TheAgeOfRevolution-1776-1815)
FOUND IN: Ireland
REFERENCES (2 citations):
Zimmerman-SongsOfIrishRebellion 15, "Michael Boylan" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 66, "In Collon I Was Taken" (1 text, 1 tune)
NOTES [152 words]: "Michael Boylan" has the form of a gallows-confession except that the condemned man is a hero rather than a criminal. We have the usual farewell to an "aged father" and mother and the final request that "good Christians pray for me."
Moylan-TheAgeOfRevolution-1776-1815's account of the event has Kelly, the informer, enraged by Boylan's defection: Boylan was supposed to lead the pikemen to fight on Tara May 23, 1798 but, on that night, he refused to leave his house. - BS
Drogheda, we note, is in County Louth, near the border with Meath, north of Dublin and at the southern edge of Ulster. Collon is about a dozen miles north and west of there, again in County Louth.
Unless Boylan was taken far away from the city where he was tried, the charges against him do sound exaggerated; there weren't that many active rebels in that area. The nearest rebel activity was in County Meath, and that pretty feeble. - RBW
File: Zimm015

Michael Davitt

DESCRIPTION: "Oh, the Lords and and the Commons, Bill Gladstone and Bright" passed Coercion "and arrests and evictions are going on still." Davitt, Dillon, Parnell, "Kettle and Brennan, and two hundred more" are arrested. "[T]he land it is ours and we mean to be free"

AUTHOR: unknown
EARLIEST DATE: 1881 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: prison farming Ireland political
FOUND IN:
REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 80, "A New Song on Michael Davitt" (1 text, 1 tune)
Roud #29516

BROADSIDES:
cf. "The Blackbird of Avondale" or "The Arrest of Parnell" (subject)
cf. "The Land League's Advice to the Tenant Farmers of Ireland" (subject)
cf. "Erin's Lament for her Davitt Asthore" (subject of Michael Davitt)
cf. "Garryowen (II)" (tune, per broadside Bodleian Harding B 40(17))

NOTES [846 words]: Bodleian, Harding B 40(17), "A New Song on Michael Davitt ("Then up with the flag, raised by Davitt, our head"), J.F. Nugent and Co.? (Dublin?), 1850-1899 is apparently this ballad but I could not download the image to verify that. It has the tune as "Garryowen."

"A Coercion Act, I should explain, is defined to be a statute which is not a part of the general law, but applies only to some specified portion of the kingdom. And within the limits to which it applies it arms the police with powers unknown to the ordinary law, and sometimes foreign to the spirit of that law." (source: The Lighter Side of My Official Life by Sir Robert Anderson, 1910 on the Casebook site re Jack the Ripper).

In 1881 Gladstone established "the Irish Coercion Act that let the Viceroy detain people for as 'long as was thought necessary.'" (source: "William Ewart Gladstone" in Wikipedia)

Zimmerman-SongsOfIrishRebellion: "A.J Kettle and Thomas Brennan were Land Leagers arrested in 1881.... John Dillon was arrested in May 1881, but was released later on grounds of ill-health." Zimmermann p.281: "Michael Davitt, who had been sentenced in 1870 to fifteen years' penal servitude for his share in the Fenian movement and released in 1877, was re-arrested in February 1881. Released in 1882, he was again prosecuted for seditious speeches and imprisoned for four months in 1883 ...." - BS

Considering that Gladstone worked for most of his career trying to improve conditions in Ireland, and passed much relief legislation, and on one occasion lost a confidence vote over a proposal for Home Rule, this is a pretty unfair accusation. It was the Tories who opposed rights for Ireland (Lyons, pp. 182-187, especially p. 183). Yes, Gladstone at times was forced to clamp the lid down, but it was hardly something he desired. Unfortunately, he inherited an Ireland which was in turmoil over tenants' rights (see, e.g., "The Bold Tenant Farmer"). He also had to contend with the Phoenix Park Murders (see the notes to "The Phoenix Park Tragedy"). The situation was bad enough that any government would have been forced into a crackdown.

Kettle is, I assume, Andrew J. Kettle, a Land League organizer, whose son Thomas was a nationalist but died at the Somme (Boylan, pp. 185-186).

John Bright (1811-1889) is a more confusing case: He was a pacifist, but an imperialist, and supported more freedom for Ireland and India, but opposed Home Rule in 1886.

Michael Davitt (1846-1906), having seen his family evicted from their land at five and then lost his arm in an industrial accident at the age of 11 or 12 (Boylan, p. 84; Kee, p. 74), started out as a radical, and though he moderated over the years, he was sentenced to 15 years imprisonment in 1870. Released after half that time, he allied with Charles Stewart Parnell to form the Land League, though they would later fall out violently. He was imprisoned again from 1881-1882, this time apparently for more conservative views. (Altogether he is a very confusing figure, at least to me.) In 1886, he supported home rule (Kee, p. 119).

His popularity is a bit ironic, given that he was anti-clerical and inclined toward socialist solutions. As Boylan says on p 85, "Ironically, 'the land for the people' meant to Davitt the nationalisation of the land, whereas to the tenants it could mean only one thing, ownership by themselves."

Moody/Martin/Keogh/Kiely, p. 248, describe Davitt this way, "Davitt was the son of an evicted small tenant, exiled in 1850 from Mayo to Lancashire... in the cotton town of Haslingden. At the age of nine he was working twelve hours a day in a cotton mill. He was just over eleven when in 1857 he lost his right arm in a machine he was minding. This led to four years of unexpected schooling and employment with the local postmaster. A life of comparative security seemed to be opening up when in 1865 Davitt threw himself into the Fenian movement. His Fenian activities earned him in 1870 a sentence of fifteen years' penal servitude, of which he served seven years, mainly in Dartmoor Prison. His release on ticket-of-leave in December 1877 was the outcome of a long and persistent agitation of amnesty for the Fenian prisoners, in which Butt, Parnell, and others took a leading part. He emerged from prison a far more formidable enemy than he went in. He was still a Fenian but critical of Fenian methods and dogmatism.... A Catholic who had been taught by a Wesleyan schoolmaster, he accepted religious diversity as a social fact and not a ground of estrangement...."

For more on Davitt, see the notes to "The Bold Tenant Farmer"; he is also the subject of "Erin's Lament for her Davitt Asthore."

John Dillon (1851-1927) came from a wealthy background but spent most of his life campaigning for land reform; he was four times imprisoned despite spending most of the years 1880-1918 in
For Parnell (1846-1891), see the various songs in the cross-references.
The other imprisoned Land Leaguer, Brennan, was not noteworthy enough to show up in the histories I checked. - RBW

Bibliography

- Kee: Robert Kee, The Bold Fenian Men, being volume II of The Green Flag (covering the period from around 1848 to the Easter Rising), Penguin, 1972

Last updated in version 5.2
File: Zimm080

Michael Dwyer (I)

DESCRIPTION: "At length brave Michael Dwyer and his undaunted men Were scented o'er the mountains and tracked into the glen." Dwyer and three men are trapped by the British in a house afire. One, wounded, tries to delay the police, but only Dwyer escapes

AUTHOR: Timothy Daniel Sullivan (1827-1914)

EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland); Anderson estimates his broadside as c. 1803 but does not have publication details

KEYWORDS: Ireland rebellion police escape death

HISTORICAL REFERENCES:

February 15, 1799 - Michael Dwyer escapes from the Glengarry Regiment (source: Moylan-TheAgeOfRevolution-1776-1815)

FOUND IN: Ireland

REFERENCES (5 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, pp. 44-45, "Michael Dwyer" (1 text)
Moylan-TheAgeOfRevolution-1776-1815 142, "Michael Dwyer" (1 text, 1 tune)
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 30, "Michael O'Dwyer" (1 text, 1 tune)
Galvin-IrishSongsOfResistance, pp. 95-96, "Michael Dwyer" (1 text, 1 tune)
Anderson-FarewellToOldEngland, pp. 110-112, "Michael Dwyer" (1 text, 1 tune)

Roud #5219

RECORDINGS:
Tom Lenihan, "Michael O'Dwyer" (on IRTLenihan01)
Jack Swain, "Mike Dwyer" (on MUNFLA/Leach)

CROSS-REFERENCES:
cf. "Michael Dwyer (II)" (subject)
cf. "Captain Dwyer" (subject)
cf. "Michael Dwyer's Lament" (subject)
cf. "The Mountain Men" (subject)
cf. "Twenty Men from Dublin Town" (subject)

NOTES [274 words]: Moylan-TheAgeOfRevolution-1776-1815: "Michael Dwyer was a Wicklow man, a member of the United Irishmen, who fought during the 1798 rebellion, and who waged a guerilla war in the Wicklow mountains for several years afterwards."
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan: "Michael Dwyer (1771-1826) is a genuinely romantic figure in Irish history. An outlaw 'on his keeping' in the Wicklow hills after the rebellion of 1798 he is remembered by the folk is the same light as Robin Hood or Jessie James are in other traditions." - BS

Sullivan is the author of a number of Irish patriotic poems, of which "God Save Ireland" is probably the best-known. Dwyer also attracted the attention of that militant writer, Peadar Kearney, who produced the Irish national anthem "The Soldier's Song," as well as such pieces as "Whack Fo' the
Diddle (God Bless England)."

As a historical figure, Dwyer was less important; of the five histories I checked, only Robert Kee's *The Green Flag* mentions him, and only to note that he was a Catholic (unlike many leaders of the 1798 rebellion), and that after the United Irish collapse, he fought on in the Wicklow Mountains until about the time of Robert Emmet's rebellion.

According to the *Oxford Companion to Irish History*, his dates were 1771-1826; he surrendered to the British in 1803 and was transported to Australia. He became High Constable of Sydney in 1815. He does not seem to have been notable in that post (none of my histories of Australia mention him) -- but I find it somewhat ironic to imagine the former outlaw commanding the forces responsible for tracking down outlaws and bushrangers. - RBW

*Last updated in version 5.2*

File: PGa095

**Michael Dwyer (II)**

**DESCRIPTION:** "Have you heard of Michael Dwyer and his mountain men?" Dwyer fought when "our flag went down And the nation's hope was banished." Ireland won't have Liberty again "till we strike like Michael Dwyer and his mountain men"

**AUTHOR:** Peadar Kearney (1883-1942) (source: Moylan-TheAgeOfRevolution-1776-1815)

**EARLIEST DATE:** 2000 (Moylan-TheAgeOfRevolution-1776-1815)

**KEYWORDS:** rebellion nonballad patriotic Ireland

**HISTORICAL REFERENCES:**
- 1798 - Irish rebellion against British rule

**FOUND IN:**

**REFERENCES (1 citation):**

Moylan-TheAgeOfRevolution-1776-1815 143, "Michael Dwyer" (1 text, 1 tune)

**CROSS-REFERENCES:**
- cf. "Michael Dwyer (I)" (subject of Michael Dwyer) and references there

**NOTES** [238 words]: Moylan-TheAgeOfRevolution-1776-1815: "Michael Dwyer was a Wicklow man, a member of the United Irishmen, who fought during the 1798 rebellion, and who waged a guerilla war in the Wicklow mountains for several years afterwards." - BS

Peadar Kearny was the author of, among other things, the Irish national anthem "The Soldier's Song," as well as such pieces as "Whack Fol the Diddle (God Bless England)"; for more on him, see the notes to the latter song. It is perhaps no surprise to find him writing in praise of a covert warrior. Dwyer also attracted the attention of T. D. Sullivan, author of "God Save Ireland," who wrote "Michael Dwyer (I)."

As a historical figure, Dwyer was less important; of the five histories I checked, only Robert Kee's *The Green Flag* mentions him, and only to note that he was a Catholic (unlike many leaders of the 1798 rebellion), and that after the United Irish collapse, he fought on in the Wicklow Mountains until about the time of Robert Emmet's rebellion.

According to the *Oxford Companion to Irish History*, his dates were 1771-1826; he surrendered to the British in 1803 and was transported to Australia. He became High Constable of Sydney in 1815. He does not seem to have been notable in that post (none of my histories of Australia mention him) -- but I find it somewhat ironic to imagine the former outlaw commanding the forces responsible for tracking down outlaws and bushrangers. - RBW

*Last updated in version 5.3*

File: Moyl143

**Michael Dwyer's Lament**

**DESCRIPTION:** "To Wicklow's Glens he'd started, from Father Murphy parted." Michael Dwyer continues the fight from the mountains. Some 1798 battles and United Men are listed: "Their Cause it could have gained, then, a Liberty for all!"

**AUTHOR:** Mick Fowler (source: Moylan-TheAgeOfRevolution-1776-1815)

**EARLIEST DATE:** 2000 (Moylan-TheAgeOfRevolution-1776-1815)

**KEYWORDS:** rebellion Ireland nonballad patriotic

**HISTORICAL REFERENCES:**
- 1798 - Irish rebellion against British rule

**FOUND IN:**

**REFERENCES (1 citation):**
Michael Finnegan

DESCRIPTION: Of the exploits of Michael Finnegan, constantly urged to "begin again" after a variety of escapades such as the wind blowing his whiskers back into his chin, or growing fat and then growing thin

AUTHOR: unknown

EARLIEST DATE: 1971

KEYWORDS: nonballad nonsense humorous

FOUND IN: US(MW) New Zealand

REFERENCES (5 citations):
- Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 134, "(Little Michael Finnigan)" (1 text)
- Brophy/Partridge-TommiesSongsAndSlang, p. 66, "Michael Finnigan" (1 short text)
- Silber/Silber-FolksingersWordbook, p. 242, "Michael Finnigan" (1 text)
- Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 201, "Michael Finnigan" (1 text, 1 tune)

Roud #10541

NOTES [38 words]: It perhaps says something about the American education system that this song was forced upon me in grade school, but the schools would never have even contemplated a serious ballad with something resembling actual content.... - RBW

Last updated in version 4.5

File: FSWB242B

Michael James

DESCRIPTION: "I'm as happy as can be, Faith, there is merriment in me," because the singer, when he came home, found he was the father of a boy. He had waited ten years for his first child. He will name the boy Michael James, and boasts of how he will care for it

AUTHOR: unknown

EARLIEST DATE: 1922 (Dean-FlyingCloud)

KEYWORDS: baby father

FOUND IN: US(MW)

REFERENCES (1 citation):
- Dean-FlyingCloud, p. 77, "Michael James" (1 text)

Roud #9566

File: Dean077

Michael O'Brien

DESCRIPTION: "Come all you girls ... A man like me with property free -- how can you pass him by?" He lists his assets. But "the girls won't keep my company, they say my breath is bad ... So I'll take a stroll for the good of my soul and see my neighbor's wife"

AUTHOR: Larry Gorman (1846-1917)

EARLIEST DATE: 1957 (Ives-DriveDullCareAway-PrinceEdwardIsland)

KEYWORDS: courting bragging humorous nonballad bachelor

FOUND IN: Canada(Mar)
REFERENCES (2 citations):
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 52-53, 249, "Michael O'Brien" (1 text, 1 tune)
Ives-LarryGorman, pp. 42-44, 196, "Michael O'Brien" (1 text, 1 tune)
Roud #13990
CROSS-REFERENCES:
cf. "Bachelor's Hall (III)"
NOTES [58 words]: Ives-DriveDullCareAway-PrinceEdwardIsland: "It's worth pointing out that this
song exhibits three Gorman hallmarks. First, it is about a man looking for a wife. Second, like
'Bachelor's Hall,' it develops its theme through a list of possessions. And third, it is said to have
been made up on someone who had asked Gorman to song someone else." - BS
Last updated in version 6.1
File: IvDC052

Michael Power

DESCRIPTION: "On my road to Dungarvan" Michael Power finds a pistol, holds up a postboy and
a dragoon, kills four yeomen on the road, twelve more in Carrick and Carey the hangman. He goes
to Fulham barracks where he is convicted and sentenced to be hanged.
AUTHOR: unknown
EARLIEST DATE: 1976 (recording, Straighty Flanagan)
KEYWORDS: rebellion execution trial humorous outlaw
FOUND IN: Ireland
Roud #8141
RECORDINGS:
Straighty Flanagan, "Michael Power" (on Voice08)
NOTES [29 words]: Hall, notes to Voice08, describes "Michael Power" as "a humorous unlikely tale
of fiction, ... set in the counties of Waterford and Wexford in those dangerous times of 1798." - BS
File: RcMicPow

Michael Roy

DESCRIPTION: "In (London/Brooklyn) city there lived a maid, And she was known to fame." Her
name is Mary Jane. The charcoal man, McCloskey, loves her, but when she is thrown through a
window, he stabs the donkey responsible and goes to Salt Lake City
AUTHOR: unknown
EARLIEST DATE: 1887 (College Songs)
KEYWORDS: love commerce travel mother animal
FOUND IN: US(SE)
REFERENCES (3 citations):
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 332, "Michael Roy" (1 fragment, 1 tune)
Heart-Songs, pp. 408-409, "Michael Roy" (1 text, 1 tune)
ADDITIONAL: Henry Randall Waite, _College Songs: A Collection of New and Popular Songs of
the American Colleges_, new and enlarged edition, Oliver Ditson & Co., 1887, p. 68, "Michael Roy"
(1 text, 1 tune) (part III, pp. 40-41 in the 1876 edition)
ST CSon068 (Partial)
Roud #6655
NOTES [14 words]: I have the feeling this is a stage Irish comic song, but I cannot trace the origin.
- RBW
Last updated in version 6.0
File: CSon068

Michael, Row the Boat Ashore

DESCRIPTION: "Michael, row the boat ashore, (h)allelujah" (x2). Remaining verses tend to be
about the difficulty of crossing (Jordan) to heaven: "Jordan's river is chilly and cold, (h)allelujah;
Chills the body but not the soul...."
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen, Ware, Garrison)
KEYWORDS: religious nonballad travel river ship work worksong floating verses shanty
Michié Préval

DESCRIPTION: Creole French: "Michie Preval li donne youn bai..." Preval hosts a ball, charging three dollars for admission. The festivities reach the stable, where the horses are "astonished." The prison warden likes it so much that he is tempted to stage his own ball

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: foreignlanguage party animal clothes

FOUND IN: US West Indies

REFERENCES (3 citations):

Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 111, "Calinda" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 213-214, "Michié Préval" (1 text plus translation, 1 tune)
Courlander-NegroFolkMusic, pp. 166-167, (no title) (1 text plus literal translation, 1 tune)

NOTES [51 words]: Lomax and Courlander accent the name of the title character differently (Lomax: Michié Préval; Courlander, Michié Preval), but the plot is the same in both versions of the song. The earliest version, Allen/Ware/Garrison-SlaveSongsUnitedStates's, agrees with Lomax, so I've used that as the song name. - RBW

Last updated in version 5.0

File: CNFM166

Michigan Girls

DESCRIPTION: Playparty: "Up to the head and you I call, The invitation is to all, The way is broad, the road is clear, Michigan girls, come volunteer! Volunteer, volunteer! Michigan girls, come volunteer!"

AUTHOR: unknown

EARLIEST DATE: 1920 (JournalOfAmericanFolklore, volume 33, according to Lewis-
**Michigania**

DESCRIPTION: "Come all ye Yankee farmers who would like to change your lot." The singer lists the problems with life in various parts of the country (from cold Vermont to "the land of Blue Laws" to tax-heavy Massachusetts) and urges listeners to come to "Michigania"

AUTHOR: unknown

EARLIEST DATE: 1939 (Gardner & Chickering)

KEYWORDS: home nonballad

FOUND IN: US(MW)

REFERENCES (2 citations):
- Botkin-TreasuryOfNewEnglandFolklore, pp. 555-556, "Michigania" (1 text)
- Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 406-407, "Michigan-i-a" (1 text)

Roud #4745

File: BNEF555

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**Mick Magee**

DESCRIPTION: Magee is a dealer in tobacco and tea who does not bother with licenses. Accidentally taking his wares to a police station, he is pursued by the force. He lends his bag to a beggar and lets himself be trapped. Since he has nothing illegal, he is released

AUTHOR: unknown

EARLIEST DATE: 1938 (Sam Henry collection)

KEYWORDS: commerce trick police escape

FOUND IN: Ireland Canada(Mar)

REFERENCES (2 citations):
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeopleH740, pp. 56-57, "Mick Magee" (1 text)
- Creighton-FolksongsFromSouthernNewBrunswick 74, "Mick McGee" (1 text, 1 tune)

ST HHH740 (Partial)

Roud #2764

ALTERNATE TITLES:
- Mick McGee

File: HHH740

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**Mick Riley**

DESCRIPTION: "'Twas in the summer season in the year of seventy-six" the singer fished one summer on Ocean Lark, whose owner is a cobbler in winter. The song claims this cobbler is a cheat and robber and will be so until "he'll find himself in Hell's eternal flames"

AUTHOR: Larry Gorman (1846-1917)

EARLIEST DATE: 1958 (Ives-DriveDullCareAway-PrinceEdwardIsland)

KEYWORDS: greed thief fishing ship humorous

FOUND IN: Canada(Mar)

REFERENCES (2 citations):
- Ives-DriveDullCareAway-PrinceEdwardIsland, p. 87, "Mick Riley" (1 text)
- Ives-LarryGorman, pp. 36-37, 196-197, "Mick Riley" (1 text)

Roud #14003

CROSS-REFERENCES:
Mickey Burke

DESCRIPTION: The singer's wife takes in Mickey Burke as a boarder. She and Burke blow the singer's wages on liquor. One night she hits the singer and when he "raised a fist to strike her" they beat him. The singer plans to shoot Burke and put his wife in jail.

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA-Leach)

KEYWORDS: marriage violence money drink ordeal wife

FOUND IN: Canada(Newf)

Roud #30139

RECORDINGS:
Paddy Duggan, "Mickey Burke" (on MUNFLA-Leach)

File: ML3MiBur

Mickey Free

DESCRIPTION: "I'm from the town of Banjor, down in the state of Maine, A native American Irishman That spakes the English plain." The singer arrives in Stillwater and works in many logging camps (in Wisconsin). He considers taking up farming in Bashaw.

AUTHOR: unknown

EARLIEST DATE: 1965 (Dunn, _The St. Croix_, from an uncited source)

KEYWORDS: logger work travel farming

FOUND IN: US(MW)

REFERENCES (1 citation):

NOTES [411 words]: The only printed version of this seems to be Dunn's, and Dunn, unfortunately, gives very little information about this song; he says it "first made its appearance" in Taylors Falls (on the St. Croix) in 1878, and in the introduction to the revised 1979 edition of his book, says on p. xi that the song describes the life of Ed Hart. Since, however, Dunn gives no real biographical information about Hart, this is little help.

The song does seem a very Midwestern product. Other than Bangor, Maine, and Stillwater, Minnesota, every place mentioned is in northwestern Wisconsin. The spots mentioned are all in the region north of Hayward, south of Ashland, west of Spooner, and east of the St. Croix -- and all are small and require a very detailed map to locate.

Namekegon is a town and a river. The river flows through Hayward to join the St. Croix just north and east of the point where the St. Croix ceases to mark the Minnesota/Wisconsin border. Namekegon town is on Garden Lake about half way between Hayward and Ashland.

Clam Lake is a lake and down. The lake is near Siren, not far from the St. Croix, and is on the Clam River.

Clam Lake the town is not on the Clam River; it is about ten miles ESE of Namekegon town.

The Yellow River (and Yellow Lake) are almost due north of Clam Lake the Lake, the lake being about five miles from the St. Croix town of Danbury.

Tototatic is a river that is a tributary of the Namekegon, and there is a Totogatic Lake north of Hayward.

Bashaw, where the singer expects to settle, is a very small town -- or perhaps "region" is the right word -- about five miles WNW of Shell Lake and not too far from the Yellow River. Since it is not very good farming country, I would suggest a slight possibility that this should be emended to
Wabasha, Minnesota.

Overall, the plot of this song is pretty clear. The singer's story begins in 1853 in Stillwater. Stillwater -- founded in 1843 and incorporated in 1854 -- was in its early years a logging center and one of the chief towns of what was then Minnesota Territory. It was also the northernmost town on the St. Croix -- the only convenient way to reach the areas in Wisconsin mentioned in the song, especially in the early 1850s before the Soo Canal opened, making it possible for ships to enter Lake Superior. The singer came from Maine to Minnesota in 1853, worked in the lumber camps for a couple of dozen years, and at the time the song ends is contemplating retirement. - RBW

File: JTDST254

**Micky Jim MacNeil**

**DESCRIPTION:** Micky Jim MacNeil was "the tightest of the Scotchmen." Out on the ice, he falls in and is rescued. The rescuers tease him that he has drowned his [only?] bosom friends [that is, his lice]: "the ones he hadn't lost all had a better appetite"

**AUTHOR:** Paul E. Hall (according to Bennett/Downey-JeromeJustOneMoreSong)

**EARLIEST DATE:** 1980 (Bennett/Downey-JeromeJustOneMoreSong)

**KEYWORDS:** rescue river humorous bug

**FOUND IN:** Canada (Newf)

**REFERENCES (1 citation):**

Bennett/Downey-JeromeJustOneMoreSong 24, pp. 143-147, "Micky Jim MacNeil" (1 text)

Roud #24329

**RECORDINGS:**

Jerome Downey, "Micky Jim MacNeil" (on NFJDowney01)

Hector MacIsaac and Jerome Downey, "Scotchie Town" (on NFHMacIsaac01)

Hector MacIsaac, "Scotchy Town" (on NFHMacIsaac02)

File: BeDo143

**Middlesex Flora, The**

**DESCRIPTION:** Bound from London in a storm, "the proud waves did beat her to staves, her name was The Middlesex Flora, and they did sweep our men to the deep." Strangers on the coast pick up the rich cargo. Captain James Bell and the lost crew of thirteen are named.

**AUTHOR:** unknown

**EARLIEST DATE:** 1876 (Christie)

**KEYWORDS:** drowning sea ship storm wreck sailor shore

**HISTORICAL REFERENCES:**

1825: "Middlesex Flora of London was wrecked at Dundrum... en route from Barcelona to Belfast.... Twenty four were drowned." (source: Bourke in _Shipwrecks of the Irish Coast_ v2, p. 25; Irish Wrecks Online site)

**FOUND IN:** Ireland Britain (Scotland)

**REFERENCES (4 citations):**

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #63, pp. 2-3, "The Middlesex Flora" (1 text)

Greig/Duncan1 29, "The Middlesex Flora" (5 texts, 4 tunes)

Ranson-SongsOfTheWexfordCoast, pp. 72-74, "The Middlesex Flora" (1 text, 1 tune)

**ADDITIONAL:** W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1876 (downloadable pdf by University of Edinburgh, 2007)), Vol I, pp. 254-255, 294, "The Middlesex Flora" (2 texts, 1 tune)

Roud #3810

**BROADSIDES:**

Bodleian, Firth c.12(119), "The Middlesex Flora," H. Such (London), 1863-1885

**CROSS-REFERENCES:**

cf. "The Old Mayflower" (theme of wreckers) and references there

**ALTERNATE TITLES:**

The Downs

**NOTES [33 words]:** Christie: "The Editor was informed by a native of the Enzie, who died in 1847, aged 85 years, that he heard "The Middlesex Flora" sung by two sailors on the streets of Buckie about the year 1780." - BS

File: Ran072
**Middletack Cliack**

DESCRIPTION: The singer, a miller, is invited to "a meal and ale" at Middletack farm. "When we got the lasses out we did commence to dance." He names some of the "pretty charming maids" and some of the men. The party ended peacefully after three o'clock.

AUTHOR: John Sim (composed 1860) (source: Greig/Duncan3)

EARLIEST DATE: 1917 (Greig/Duncan3)

KEYWORDS: dancing drink food party moniker

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan3 631, "Middletack Cliack" (1 text)
Roud #6066

CROSS-REFERENCES:
cf. "Castles in the Air" (tune, per Greig/Duncan3)

NOTES [36 words]: Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Middletack (631) is at coordinate (h6,v0) on that map [roughly 35 miles N of Aberdeen]. - BS

Last updated in version 2.4

File: GrD3631

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**Midnight**

DESCRIPTION: "Under this sod lies a great bucking horse. There never lived a cowboy he couldn't toss. His name was Midnight, his coat black as coal. If there's a hoss heaven, please, God, rest his soul."

AUTHOR: unknown

EARLIEST DATE: 1963

KEYWORDS: horse death recitation

HISTORICAL REFERENCES:
1924 - First appearance of the bucking horse "Midnight" at the Calgary Stampede
1933 - Midnight is retired
1936 - Death of Midnight. This poem was reportedly inscribed on his monument

FOUND IN:
REFERENCES (1 citation):
Ohrlin-HellBoundTrain 80, "Midnight" (1 text)
File: 0hr080

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**Midnight Messenger, The**

DESCRIPTION: Death: "the time is come that thou shalt be no more." Rich man: "sure it cannot be; Depart therefore, you are not sent for me." Convinced, rich man says "serve ye the Lord, obey his holy will"

AUTHOR: unknown

EARLIEST DATE: 1846 (Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland)

KEYWORDS: virtue money death dialog religious

FOUND IN:
REFERENCES (2 citations):
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 244-249, "The Midnight Messenger" (1 text)
Roud #V2951

CROSS-REFERENCES:
cf. "Fortune My Foe (Aim Not Too High)" (tune) and references there

NOTES [61 words]: Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland prints the following, apparently from his source: "A sudden call from an earthly glory to the cold grave in a dialogue between Death, and a Rich Man; who in the midst of all his Wealth, received the tidings of his Last Day, to his unspeakable and sorrowful Lamentation. To the tune of 'Aim not too high,' &c." - BS

Last updated in version 5.0
Midnight on the Stormy Deep

DESCRIPTION: "Twas midnight on the stormy deep, My solitary watch I'd keep, And think of her I'd left behind, And ask if she'd be true and kind." He is forced away by war. She asks him not to leave; "The deep deep sea may us divide." One or the other betrays the other

AUTHOR: attributed to "B. E. L." in the 1857 sheet music, perhaps based on a poem "Die Schildwache" by Wilhelm Hauff (1802-1827)

EARLIEST DATE: 1857 (sheet music published by Miller & Beacham)

KEYWORDS: love courting separation

FOUND IN:
Roud #18034

RECORDINGS:
The Blue Sky Boys, "Midnight on the Stormy Deep" (Bluebird 6480)
Mac & Bob (Lester McFarland & Robert Gardner), "Midnight on the Stormy Deep" (Vocalion 5125)
Ernest V. Stoneman, "Midnight on the Stormy Deep" (CYL: Edison ???, 1928)

CROSS-REFERENCES:
cf. "Loved You in the Days of Joy" (lyrics)

NOTES [50 words]: The common version of this has a text substantially different from the 1857 sheet music, and the tunes are somewhat different also. So even though I can't cite a traditional version, there may have been some oral transmission along the way. Of course, it could just be that it was A. P. Carter-ized. - RBW

Last updated in version 4.3

File: RcMotSD

Midnight Serenade

DESCRIPTION: "The voices of the night, love, (Are singing/have hushed) their lullaby, The little stars are bright." "Awake to the notes of my guitar And listen to your lover true." The girl is the man's dream and blessing. He apologizes for waking her

AUTHOR: unknown

EARLIEST DATE: 1953 (Browne-AlabamaFolkLyric)

KEYWORDS: love courting music

FOUND IN: US(So)

REFERENCES (1 citation):
Browne-AlabamaFolkLyric 23, "Midnight Serenade" (2 texts, 2 tunea)
Roud #11336

File: Brne023

Midnight Special, The

DESCRIPTION: "Let the Midnight Special shine its light on me; Let the Midnight Special shine its ever-loving light on me." The prisoner describes how he was arrested, the difficult conditions in prison, and a visit from his girlfriend

AUTHOR: unknown

EARLIEST DATE: 1926 (recording, Dave Cutrell)

KEYWORDS: prison hardtimes warning crime police train

FOUND IN: US(SE,So)

REFERENCES (15 citations):
Cohen-LongSteelRail, pp. 478-484, "The Midnight Special" (1 text, 1 tune)
Randolph 292, "The Midnight Special" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 171, "The Midnight Special" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, pp. 26-27, "The Midnight Special"; 217, "Midnight Special" (2 texts, 1 tune)
Lomax/Lomax-FolkSongUSA 91, "The Midnight Special" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 71-75, "The Midnight Special" (1 text, 1 tune)
Jackson-WakeUpDeadMan, pp. 70-71, "Yon' Come Roberta" (1 text, 1 tune. The song lacks a chorus and the tune is "completely different," according to Jackson, but most of the lyrics belong
here); pp. 92-93, "Midnight Special" (1 text, 1 tune, unusually full)
Botkin-TreasuryOfAmericanFolklore, pp. 908-909, "The Midnight Special" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 528-529, "Midnight Special" (1 text)
Coleman/Bregman-SongsOfAmericanFolks, pp. 112-113, "The Midnight Special" (1 short ext, 1 tune)
Arnett-IHearAmericaSinging, p. 142-143, "Midnight Special" (1 text, 1 tune)
Seeger-AmericanFavoriteBallads, p. 55, "Midnight Special" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 71, "Midnight Special" (1 text)
DT, MDNTPC
ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 71, "Midnight Special" (1 text, 1 tune)
Roud #6364
RECORDINGS:
Jesse Bradley, "Midnight Special" (AFS 218 A1, 1934)
Dillard Chandler, "Gastony Song" (on Chandler01, DarkHoll)
Bill Cox, "The Midnight Special" (Banner 32891/Melotone M12797/Oriole 8271/Perfect 12942/Romeo 3271/Conqueror 8230, 1933; Panachord (UK) 25626, 1934) (See Notes)
Dave Cutrell (known as "Pistol Pete") with McGinty's Oklahoma Cowboy Band, "Pistol Pete's Midnight Special" (OKeh 45057, 1926); McGinty's Oklahoma Cowboy Band (now led by Otto Gray), "The Midnight Special" (Vocalion 5337; c. 1929)
Folkmasters, "The Midnight Special" (on Fmst01)
Frank Jordan & Group, "Midnight Special" (AFS 619 A1, 1936)
Lead Belly, "Midnight Special" (on ClassRR)
Leadbelly & the Golden Gate Quartet, "The Midnight Special" (Victor 27266, 1941; rec. 1940)
Pete Seeger, "The Midnight Special" (on PeteSeeger18) (on PeteSeeger26) (on PeteSeeger43) Pete Seeger & Big Bill Broonzy, "The Midnight Special" (on BroonzySeeger1) (on BroonzySeeger2)
[Wilmer] Watts & [Frank] Wilson, "Walk Right In Belmont" (Paramount 3019, 1927; on TimesAint04)
Ernest Williams, "Midnight Special" (AFS CYL-11-5, 1933)
CROSS-REFERENCES:
cf. "Jumpin' Judy"
cf. "Mississippi Jail House Groan" (floating lyrics)
cf. "Early in the Morning (IV -- prison song)" (lyrics)
cf. "The Woolston Ferry" (primary tune)
NOTES [238 words]: I seem to recall a legend that, should the light of the Midnight Special shine on a convict, he would soon be freed. I can't remember where I heard this, though. I've more recently found this mentioned in Sing Out magazine, Volume 37, #2 (1992), pp, 54, but I'm sure I heard it somewhere else. That issue of Sing Out refers to another legend, in which highly favored convicts were allowed visits from prostitutes brought in on a special train. (The problem with this, of course, is that someone had to pay the prostitutes, so I rather doubt it.)
Carl Sandburg, on the other hand, believes that the song refers to suicide: That the convict would rather be dead under the wheels of the train than spend another twenty years in prison. Cohen quotes Mack McCormick to the effect that several versions show localization to an unsuccessful 1923 jailbreak, but offers evidence that the song, or at least pieces of it, are much older. The version he prints, "Pistol Pete's Midnight Special" by Dave Cutrell, has several verses not heard in the common Leadbelly version. - RBW
The Bill Cox recording consists of floating train-song verses, e.g., "I've rode the Southern, I've rode the L&N." It does have a chorus "Let the Midnight Special shine its light on me/Way out on that old I.C.:" so I place it with the other versions of the song. Oh, the I.C. Is the Illinois Central railroad, which ran through Mississippi to New Orleans. -PJS
Last updated in version 5.0
File: R292

Midnight Train, The

DESCRIPTION: "The midnight train and the fo' day train run all night long (x2) They run till the break of day." "Twas the same train carried yo' mother 'way, run all night long (x2) It run until the break of day."
AUTHOR: unknown
Mighty Bright Light

DESCRIPTION: First verse/chorus: "(It was) a mighty bright light that was shining down." "Oh, tell me who was that light that was shining down?" "King Jesus was the light that was shining down." "My mother saw the light that was shining down...."

AUTHOR: unknown

Mighty Day

DESCRIPTION: Refrain: "Wasn't that a mighty day"(4x). Verse: The book of Revelations is opened. The singer is invited "to see the mystery." He sees the red and black horses and the pale horse takes his father. Satan is chained and burned. The dead rise and are judged.

AUTHOR: unknown

Mighty Day (Wasn't That a Mighty Storm)

DESCRIPTION: The story of the Galveston tidal wave. Despite evacuation efforts, many die on land and at sea. Chorus something like, "Wasn't that a mighty day/storm, when the storm winds
struck/swept the town."

AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: storm disaster death
HISTORICAL REFERENCES:

Sep 8, 1900 - Galveston hurricane and flood. Some 6000 die
FOUND IN: US(So)
REFERENCES (3 citations):
Botkin-TreasuryOfSouthernFolklore, p. 728, "Wasn't That a Mighty Storm!" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 53, "Mighty Day" (1 text)
DT, MIGHTDAY
Roud #12206
RECORDINGS:
"Sin-Killer" Griffin & congregation, "Wasn't That a Mighty Storm" (AFS 185 B2, 1934; on LC10)
CROSS-REFERENCES:
cf. "Wasn't That a Mighty Time (Galveston Flood)" (subject, floating lyrics)
cf. "Galveston Storm" (subject)

NOTES [91 words]: This song shares many of its lyrics, and even some musical elements, with "Wasn't That a Mighty Time (Galveston Flood)." It is quite likely that the two have common roots. The "feel" of the resulting songs is so different, however, that I list them as separate pieces. The "popular" version, as recorded by the Chad Mitchell trio, reportedly was touched up somewhat by Bob Gibson. - RBW

In the LC version... the chorus is: "Wasn't that a mighty storm/Wasn't that a mighty storm, great water/Wasn't that a mighty storm/That blew the people away." - PJS

Last updated in version 4.5
File: BSoF728

Mighty Fortress Is Our God, A (Ein Feste Burg)

DESCRIPTION: Originally in German; now English: A mighty fortress is our God, a bulwark never failing." God is a help in the world's troubles, and can rescue those who cannot save themselves. God endures forever

AUTHOR: Martin Luther / usual English words by F. H. Hedge
EARLIEST DATE: 1529 (sources: Johnson, Julian); English words 1852 (Julian)
KEYWORDS: religious nonballad
FOUND IN: US(MW)
REFERENCES (4 citations):
Warren-EveryTimeIFeelTheSpirit, pp. 241-242, "A Mighty Fortress Is Our God" (1 text, 1 tune)
Fireside-Book-of-Folk-Songs, p. 278, "A Mighty Fortress Is Our God (Ein' Feste Burg)" (1 text, 1 tune)
ADDITIONAL: Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), p. 21 "A Mighty Fortress Is Our God" (1 text, 1 tune)
John Julian, editor, _A Dictionary of Hymnology_, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), pp. 321-325, "Ein Feste Burg ist Unser Gott" (1 German text)
SAME TUNE:
What Gives the Wheat Fields Blades of Steel? (File: SBoA236)

NOTES [445 words]: I suspect the fact that this hymn does not seem to have been collected in tradition indicates primarily that relatively few collectors have worked the Upper Midwest. My experience is that almost all Lutherans (the dominant Christian denomination in Minnesota and other Midwestern states) know at least one verse by heart, but with folk processing errors, and I have included it on that basis.

According to Johnson, p. 20, this "was written in 1529 shortly after the Diet of [Speyer], when German princes made formal protest against revoking some of their liberties and received the name Protestants." This contradicts an account by Heinrich Heine, who claimed that it was a "battle hymn" sung as Luther attended the Diet of Worms in 1521 (Julian, p. 323). Julian points out that Heine's account is surely wrong; had the song been in existence by then, Luther would have published it in his 1524 hymnal, which he did not do. Julian agrees with Johnson's belief that it was probably written in 1529, before the Diet of Speyer. The earliest surviving text, however, was published in 1531.

Julian, pp. 324-325, lists eighteen translations in "common use" and another 44 that are not in
common use, and lists four more on pp. 1561 and 1631, but the "A Mighty Fortress" lyric is the one everyone sings; the others are probably used only to shake up congregations once in a while. Admittedly I'm not a Lutheran, but the only one that sounds even slightly familiar to me is Godfrey Thring's "A Fortress Sure is God Our King," from 1882. One rendering that does not seem to have become well-known was made as early as 1539 by Miles Coverdale, who also created the first officially approved English Bible; it begins "Oure God is a defence and towre, A good armour and good weapon" (Reynolds, p. 24). Reynolds, p. 25, claims that an 1852 translation by Frederick H. Hedge (1805-1890), a Unitarian minister and professor of German, is popular, but it's new to me. The German text is allegedly based on Psalm 46, but Julian grants (p. 704) that it "takes... hardly anything from the Psalm." The psalm perhaps gave the idea rather than any real text; it refers to God as a "strength" and a "refuge," and it isn't far from there to the "Feste Burg." Incidentally, even English versions that mention the Mighty Fortress may not be very close to the Luther text; according to McKim, p. 185, the version sung by Presbyterians has only the first two lines from Luther (translated by Frederick Henry Hodge); the rest was made up by the Roman Catholic musician Omer Westendorf ("J. Clifford Evers") and published in 1964; this version was intended to bring it closer to the actual Psalm 46. - RBW

Bibliography

- Julian: John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes)

Mighty Mississippi

DESCRIPTION: "Way out in the Mississippi valley, Just along the plain so grand, Rose the flooded Mississippi River, Destroying the works of man." The Mississippi River flood of 1927 is described, and the plight of those flooded out detailed

AUTHOR: Words: Kelly Harrell

EARLIEST DATE: 1927 (recording, Ernest Stoneman)

KEYWORDS: flood river disaster

HISTORICAL REFERENCES:
1927 - Mississippi River floods, devastating the Delta region and leaving thousands homeless

FOUND IN: US(SE)

REFERENCES (2 citations):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 87, "Mighty Mississippi" (1 text, 1 tune) DT, MGHTYMSS*
Roud #21713

RECORDINGS:
New Lost City Ramblers, "Mighty Mississippi" (on NLCR02)
Mike Seeger, "The Story of the Mighty Mississippi" (on MSeeger01)
Ernest Stoneman, "The Story of the Mighty Mississippi" (Victor 20671, 1927)

CROSS-REFERENCES:
cf. "The Great American Flood Disaster" (subject)
cf. "Backwater Blues" (subject)
cf. "Mississippi Heavy Water Blues" (subject)
cf. "The Mississippi Flood (The Murrumbidgee Flood)" (subject)
cf. "Cairo (II)" (subject)

NOTES [100 words]: Kelly Harrell wrote this poem but never attempted to record it (shows how different attitudes toward composed songs were back then); it was Ernest Stoneman who took the piece, found a traditional tune for it, and recorded the result. - RBW

And the recording was out within a few months of the disaster -- probably by September, 1927. - PJS

According to Kip Lornell, Virginia's Blues, Country & Gospel Records 1902-1943, the recording session was even more timely: It was made May 21, 1927. Stoneman also cut "Jim Hoover's
Mississippi Flood Song" in that session, but Victor declined to issue it. - RBW

Last updated in version 5.1
File: CSW087

Mighty Mount Saint Helens
DESCRIPTION: "We listened to you rumble, we listened to your roar, We watched the smoke roll fro, your top like we'd never seen before" as "Mighty Mount Saint Helens" prepares to erupt. They "never understood your rage" but now share her wrath.
AUTHOR: Jeanie Bigbee
EARLIEST DATE: 1998 (thesis by J. Revell Carr III)
KEYWORDS: disaster
HISTORICAL REFERENCES:
Mar 27, 1980 - Beginning of the Mount Saint Helens eruption
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 629, "Mighty Mount Saint Helens" (1 text)

Mighty Rocky Road
DESCRIPTION: Chorus: I'm bound to carry my soul to Jesus, Carry my soul to the Lord\(\) (2x).
Verse: "It's a mighty rocky road and I'm most done travelling"(3x). "Christian's (mourner's, sinner's) on the road and he's most done travelling...."
AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (2 citations):
Barton-OldPlantationHymns, p. 6, "Mighty Rocky Road" (1 text, 1 tune)
Work-FolkSongOfTheAmericanNegro, p. 70, "Might Rocky Road" (1 text)
Roud #12078
NOTES [11 words]: The description is based on the Barton-OldPlantationHymns text. - BS

Mike
DESCRIPTION: "Section men a-workin' there all side by side." One of them, Mike, boasts of his work on the railroad. He works and fights hard. One day he works in the jimson, picks up a crosstie, is attacked by a snake, and flees
AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: work railroading animal
HISTORICAL REFERENCES:
May 1869 - Transcontinental railroad complete
FOUND IN: US
REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, p. 23, "Mike" (1 text)
Roud #15523
NOTES [49 words]: The chorus of this piece runs, "Damned be the President, My name's Mike, I got a hand in it, I drive the spike." I assume this refers to the famous "driving of the golden spike" (May 10, 1869 in Promontory, Utah), completing the first transcontinental railroad. This is only a guess, though. - RBW

Mike and Jerry
DESCRIPTION: "Mike and Jerry going down the main line" (spokten: "Southern"). "Oh, they saw it
come by (here) never got no coal never got no (water). Must've been a gasoline (burner), For he never stopped by here."
AUTHOR: unknown
EARLIEST DATE: 1919 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: technology
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 749, "Mike and Jerry" (1 short text, 1 tune)
NOTES [36 words]: The current description is based on the Brown/Schinhan-FrankCBrownCollectionNCFolklore5 fragment. I've no idea what it's about, although my gut feeling is that Mike and Jerry are either mules or escaped prisoners. - RBW
Last updated in version 4.1
File: BrS5749

Mike Bolin
DESCRIPTION: The captain hires Mike Bolin, a fisherman who could do everything. Nevertheless, they catch nothing but sculpin and dogfish, and they run short of gas when jigging and so must row to shore
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: fishing sea ship shore humorous
FOUND IN: Canada(Newf)
Roud #30140
RECORDINGS:
John Conway, "Mike Bolin" (on MUNFLA-Leach)
NOTES [33 words]: Although I cannot give precise dates for this song, it is probably late, since it features a boat that has an engine but evidently no sails. Also, they use jiggers, which were eventually banned. - RBW
Last updated in version 4.4
File: ML3MiBo1

Milatraisse Courri Dans Bal
DESCRIPTION: Creole French. "Milatraisse courri dans bal, Cocodrie po' te fanal, Trouloulou! C'est pas zaffaire a tou (x2), Trouloulou!" The mixed-blood woman goes to the dance; a full-blood black "holds the lantern"; the musician is asked what difference it makes
AUTHOR: unknown
EARLIEST DATE: 1886 (Cable in Century Magazine)
KEYWORDS: Black(s) dancing foreignlanguage
FOUND IN: US
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 122-123, "Milatraisse Courri Dans Bal" (1 short text plus loose English translation, 1 tune)
File: ScaNF122

Militia's Broken Up and Wir Jock's Come Hame, The
DESCRIPTION: Jock has come home in his soldier clothes. He's a fine looking lad and his father was too, so it must run in the blood.
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: nonballad soldier father beauty
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1762, "The Militia's Broken Up and Wir Jock's Come Hame" (1 text)
Roud #13010
File: GrD81762
Milk-Maid's Life, The

DESCRIPTION: "You rural goddesses, That woods and fields possess, Assist me with your skill" to praise "them who choose this trade to use... To carry the milking-pail." They are gay and free from care, they are not idle, they are healthy, they do good work

AUTHOR: Martin Parker?

EARLIEST DATE: 1877 (Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland)

KEYWORDS: work nonballad

FOUND IN:

REFERENCES (1 citation):

ST BeCo446 (Partial)

NOTES [120 words]: The earliest copy of this known to Bell carried the initials "M. P."; he conjectured that this is Martin Parker. This is not absolutely convincing, but certainly the piece has the hallmarks of Parker's flowery style and ignorant praise of a life he would hever in fact have gone near.

A. W. Pollard, G. R. Redgrave, et al, A Short-Title Catalogue of Books Printed in England, Scotland & Ireland And of English Books Printed Abroad 1475-1640, The Bibliographical Society [of London], 1963, also attributes it to Parker; it is #19257 on p. 440, and is listed under the title "The milke-maids life. A pretty new ditty." It is signed "M. P." and was registered by T. Lambert 22 March 1634 and published in the same year. - RBW

Last updated in version 5.3

File: BeCo446

Milk-White Steed, The

DESCRIPTION: "My hour is come, my day is spent, The jailer's at the door; I've been a noted highwayman." The singer recalls his robberies. At a fair, he races with the sheriff and is spotted. He would have escaped, except that his horse was killed. Now he will die too

AUTHOR: unknown

EARLIEST DATE: 1927 (Finger-FrontierBallads)

KEYWORDS: robbery crime prison death horse racing

FOUND IN: US

REFERENCES (1 citation):
Finger-FrontierBallads, pp. 36-38, "The Milk-White Steed" (1 text, 1 tune)

Roud #8833

File: Fing037

Milking Pails (China Doll)

DESCRIPTION: The child begs, "Mama, buy me a china doll." The mother asks where the money will come from. The child proposes selling Papa's bed. Mama asks where Papa will sleep. The child keeps proposing ideas, each more impractical. Finally Mama ends the discussion

AUTHOR: unknown

EARLIEST DATE: 1810 (Gammer Gurton's Garland)

KEYWORDS: commerce children family mother playparty dialog

FOUND IN: US(Ap,MA,So) Britain(England)

REFERENCES (11 citations):
Randolph 356, "Buy Me a China Doll" (1 text, 1 tune)

Randolph/Cohen-ÖzarkFolksongs-Abridged, pp. 291-293, "Buy Me a China Doll" (1 text, 1 tune -- Randolph's 356)

Abrahams/Riddle-ASingerAndHerSongs, pp. 47-49, "China Doll" (1 text, 1 tune)

Browne-AlabamaFolkLyric 166, "Buy Me a Rocking Chair" (1 text, 1 tune)

Opie/Opie-TheSingingGame 63, "Milking Pails" (2 texts, 1 tune)

Montgomerie/Montgomerie-ScottishNurseryRhymes 192, "(Buy me a milking pail)" (1 text)

Newell-GamesAndSongsOfAmericanChildren, #114, "Milking-pails" (1 text)

JournalOfAmericanFolklore, May Ovington, "A Dance-Rhyme of Children in Brooklyn, N.Y.," Vol. XXXI, No. 120 (Apr 1918), pp. 293-294 ("Mamma bought me a pincushion, pincushion, pincushion") (1 text)
Milking Song, The

DESCRIPTION: "Pbroo, pbrou! my bonnie cow! ... Ye ken the hand that's kind to you; Sae let the drappie go, hawkie." The calf is sleeping in the pen, but will come soon. The milk makes visitors glad.

AUTHOR: Robert Jamieson

EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)

KEYWORDS: animal food nonballad

FOUND IN:

REFERENCES (1 citation):
Ord-BothySongsAndBallads, p. 244, "The Milking Song" (1 text)

Roud #3939

NOTES [101 words]: Ord-BothySongsAndBallads believes that Jamieson produced this as an imitation, or perhaps an improvement, of an actual milking song. It seems likely enough. I know of no purely traditional collection.

And, no, I have no idea how one pronounces "pbrou"!

Similar milking rhymes are of course common. Baroing-Gould-MotherGoose 490, p. 213, runs

Cushy cow, bonny, let down thy milk,
And I will give thee a gown of silk;
A gown of silk and a silver tee,
If thou wilt let down thy milk to me.
There is a similar text in Montgomerie/Montgomerie-ScottishNurseryRhymes -- #29, "(Bonnie lady, Let down your milk)." - RBW
File: Ord244

**Milkwhite Lammie, The**

DESCRIPTION: Annie overhears Johnny comforting a lost lamb while complaining of Annie's scorn. Annie reveals herself and offers to marry Johnnie. They share "a moment's leisure," for which she would not exchange being Scotland's queen, and marry the following Sunday.

**AUTHOR:** unknown

**EARLIEST DATE:** 1797 (Aberdeen Magazine, as Greig/Duncan 988D)

**KEYWORDS:** courting, love, marriage, farming, sheep

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES:** (2 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #29, p. 1, "The Milk-White Lammie" (1 text)
- Greig/Duncan 988, "The Milkwhite Lammie" (6 texts, 1 tune)

Roud #5635

File: GrD5988

**Mill (I), The**

DESCRIPTION: "Clip, clap goes the mill by the swift running brook, clip, clap, By day and by night is the miller at work, clip clap! He grindeth the corn to make bread for the year, And with plenty of this we have nothing to fear; Clip clap...."

**AUTHOR:** unknown

**EARLIEST DATE:** 1939 (Linscott-FolkSongsOfOldNewEngland)

**KEYWORDS:** miller, work, river, nonballad

**FOUND IN:** US(NE)

**REFERENCES:** (1 citation):
- Linscott-FolkSongsOfOldNewEngland, pp. 240-241, "The Mill" (1 text, 1 tune)

Roud #3750

**NOTES:** 47 words: Linscott-FolkSongsOfOldNewEngland says of this, "This song in transition has lost its music-box characteristics, which are so apparent in the German form." A curious statement, since she never tells us what the German form is. Possibly "Es klappert die Mühle am rauschenden Bach"? - RBW

*Last updated in version 5.0*

File: Lins240

**Mill (II), The**

DESCRIPTION: "Beside of clump o' needlewood we anchor down the mill." The singer describes building the mill. It isn't fancy; "no wealth of Yankee gear" or clerks or large crew; there are just nine or ten of them. The trees are going down; soon "we'll be all cut out"

**AUTHOR:** Words: C. H. Winter? (source: Colquhoun-NZ-Folksongs-SongOfAYoungCountry)

**EARLIEST DATE:** 1972 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)

**KEYWORDS:** lumbering, work, technology

**FOUND IN:**

**REFERENCES:** (1 citation):
- Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 93, "The Mill" (1 text, 1 tune) (p. 54 in the 1972 edition)

**RECORDINGS:**
- Bill Taylor, "The Mill" (on NZSongYngCntry)

File: Colq054

**Mill Mother's Lament, The**

DESCRIPTION: "We leave our homes in the morning, We kiss our children goodbye, While we slave for the bosses, Our children scream and cry." They have no money for clothing and little for
food. "Let's stand together, workers, and have a union here."

AUTHOR: Ella May Wiggins

EARLIEST DATE: 1953 (Greenway), but Wiggins was shot to death in 1929

KEYWORDS: children hardtimes labor-movement

FOUNDED IN:

REFERENCES (4 citations):
Greenway-AmericanFolksongsOfProtest, pp. 250-251, "The Mill Mother's Lament" (1 text)
ADDITIONAL: (no author listed), _Let's Stand Together: The Story of Ella Mae Wiggins_, Metrolina Chapter, National Organization for Women (Charlotte, NC), 1979, p. 18, "The Mill Mother's Lament" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Mary Phagan" [Laws F20] (tune)

NOTES [104 words]: This is said to be the most popular and most requested song by Ella May Wiggins, although I have no evidence that it went into tradition. The song was sung by Wiggins's grave at her funeral after she was murdered. Much of it is based on her own experience as (for practical purposes) a single mother working for inadequate wages in a mill -- and one who had had four of her nine children die because of the effects of poverty. It is said to be based on "Mary Phagan" [Laws F20]; for the irony of that, and for background on Wiggins, and on the Gastonia strike that led to her murder, see the notes to "Chief Aderholt." - RBW

_last updated in version 6.1_

File: GAFP250

Mill o' Lour, The

DESCRIPTION: "We a' agreed at Martinmas On Mill o' Lour to dwell, They said it was a very fine place, But it turned out not so well." The singer describes how hard it is to work the mill, and the people and teams involved.

AUTHOR: unknown

EARLIEST DATE: 1904 (Ford)

KEYWORDS: work home horse miller

FOUND IN: Britain(Scotland)

REFERENCES (2 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 330-331, "The Mill o' Lour" (1 text, 1 tune)
Ord-BothySongsAndBallads, p. 255, "The Mill o' Lour" (1 text)

Roud #5573

File: FVS330

Mill Wheel (I), The

DESCRIPTION: "In darkest shades the mill wheel Still sings its busy lay, My darling once did dwell there, But now he's far away"

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

KEYWORDS: love separation miller

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #56, p. 2, "The Mill Wheel" (1 fragment)

NOTES [9 words]: The current description is all of the Greig fragment. - BS

_last updated in version 2.6_

File: Grg056a

Mill Wheel (II), The

DESCRIPTION: "Turn, turn, turn the big wheel, Round, round, round the big wheel, Whirr, whirr,
hear the big wheel, What a pleasant sound." "Who is come on a visit to me? Put on the kettle and pour out tea. Welcome, dear neighbor... Please say 'Good day.'"

**AUTHOR:** unknown

**EARLIEST DATE:** 1920 (JournalOfAmericanFolklore, volume 33, according to Lewis-FavoriteMichiganFolkSongs)

**KEYWORDS:** nonballad playparty

**FOUND IN:** US(MW)

**REFERENCES** (1 citation):
Lewis-FavoriteMichiganFolkSongs, p, 33, "The Mill Wheel" (1 text, tune referenced)
Roud #7924

**CROSS-REFERENCES:**

cf. "Bow, Belinda" (tune)

**NOTES** [65 words]: I suspect the "Bow, Belinda" tune cited by Lewis-FavoriteMichiganFolkSongs is that which is better known as "O Belinda" and is part of the family we've filed as "Old Betty Larkin (Betsy Larkin, You Stole My Pard, Steal Partners, Stole My Partner)." Since neither Gardner in JournalOfAmericanFolklore nor Lewis-FavoriteMichiganFolkSongs gives an actual tune, however, I can't prove it. - RBW

*Last updated in version 5.1*

**File:** LeMi033

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**Mill, Mill O, The**

**DESCRIPTION:** "Beneath a green shade I found a fair maid, Was sleeping sound and still." The singer has his way with her, then departs to fight in Flanders. Ten years later, he returns to find that she has a child and knows not the father. He marries her

**AUTHOR:** unknown

**EARLIEST DATE:** 1803 (_Scots Musical Museum_ #242)

**KEYWORDS:** sex rape mother children reunion marriage soldier

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES** (3 citations):
Greig/Duncan7 1437, "The Mill, Mill, O" (1 fragment, 1 tune)
Ord-BothySongsAndBallads, p. 165, "The Mill, Mill, O" (1 text)
James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume III, #242, pp. 250-251, "The Mill Mill O" (1 text, 1 tune)
Roud #8486

**CROSS-REFERENCES:**

cf. "Binnorie" (tune, per Greig/Duncan7)

**File:** Ord165

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**Millbank Rocking, The**

**DESCRIPTION:** A Millbank party: "Ranten Lads and Lasses Gaed West a bit ... neer did a mair motely Squad As this e'er lea the Toun" The partiers are named. Lots of dancing and drinking. When the fiddler thought it time to quit they all left after "A Roun o Mountain dew"

**AUTHOR:** Neil Walker (source: Lyle-Andrew-CrawfurdsCollectionVolume2)

**EARLIEST DATE:** 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)

**KEYWORDS:** dancing fiddle drink food music party moniker

**FOUND IN:** Britain(Scotland(Bord))

**REFERENCES** (1 citation):
Lyle-Andrew-CrawfurdsCollectionVolume2 148, "The Millbank Rocking" (1 text)
Roud #15107

**NOTES** [16 words]: Lyle-Andrew-CrawfurdsCollectionVolume2 glossary: "rocking, n, convivial gathering of neighbours" - BS

*Last updated in version 2.6*

**File:** LyCr2148

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**Miller and the Lass, The**

**DESCRIPTION:** A maid takes her corn to be ground. The miller says he can't grind right now "my
stones is high and my water low." She stays with him until "the mill would grind." "She swore she'd been ground by a score or more (But never been ground so well before"

AUTHOR: unknown
EARLIEST DATE: 1906 (Reeves/Sharp-TheIdiomOfThePeople)
KEYWORDS: sex miller
FOUND IN: Britain(England(South,West))
REFERENCES (3 citations):
Reeves/Sharp-TheIdiomOfThePeople 63, "The Miller and the Lass" (1 text)
Palmer-EnglishCountrySongbook, "The Miller's Song" (1 text, 1 tune)
Purslow-TheConstantLovers, p. 60, "The Miller and the Lass" (1 text, 1 tune)
Roud #1128
CROSS-REFERENCES:
cf. "The Maid Gaed to the Mill" (theme: sex and a miller; grinding corn as the metaphor) and references there
File: ReSh063

Miller Boy, The (Jolly is the Miller I)

DESCRIPTION: Playparty: "Happy is the miller boy who lives by the mill, The mill turns around with its own free will, Hand on the hopper and the other on the sack, Lady keeps a-going, gents turn back." Other verses about courting, milling, weather
AUTHOR: unknown
EARLIEST DATE: 1719? (Pills to Purge Melancholy) (American version 1903/Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: playparty nonballad miller
FOUND IN: Britain(England(West),Scotland(Aber)) US(Ap,MA,MW,Ro,SE,So) Canada(Ont) New Zealand
REFERENCES (25 citations):
Wolford-ThePlayPartyInIndiana, pp. 67-70=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 179-180, "Miller Boy" (1 text, 1 tune)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 124-131, "The Miller Boy" (1 text, 1 tune)
Sackett/Koch-KansasFolklore, p. 214, "The Miller Boy" (1 text)
Greig/Duncan 1604, "There Was a Jolly Miller" (1 text, 1 tune)
Randolph 518, "The Miller Boy" (5 texts, 2 tunes)
Spurgeon-WaltzTheHall-AmericanPlayParty, p. 97, "Dusty Miller" (1 text, 1 tune)
Morris-FolksongsOfFlorida, #132, "The Jolly Miller" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 75, "The Miller Boy" (3 one-stanza fragments)
Brown/Schinhan/Hudson-FrankCBrownCollectionNCFolklore5 75, "The Miller Boy" (1 tune plus a text excerpt); also p. 522, "The Jolly Miller" (1 short text, 1 tune)
Hudson-FolksongsOfMississippi 153, pp. 300-301, "The Jolly Miller" (1 text)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 137, "The Miller's Boy" (1 text)
Bush-FSoCentralWestVirginiaVol4, pp. 4-6, "The Dusty Miller" (3 short texts, 2 tunes)
Skean-CircleLeft-FolkPlayOfKentuckyMountains, p. 40, "Jolly Is the Miller Boy" (1 text, 1 tune)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, p. 197, "Happy is the Miller" (1 short text)
Abernethy-SingInTexas, p. 73, "(Happy was the miller who lived by the mill)" (1 short text, in the notes to "Turkey in the Straw")
Opie/Opie-TheSingingGame 75, "Jolly Miller" (4 texts, 1 tune)
Newell-GamesAndSongsOfAmericanChildren, #40, "Happy is the Miller" (3 short texts)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 40, "(There was a jolly miller)" (1 text, which open with verses from "The Miller Boy (Jolly is the Miller I)" and continues with "A-Hunting We Will Go")
JournalOfAmericanFolklore, F.W. Waugh, "Canadian Folk-Lore from Ontario," Vol. XXXI, No. 119 (Jan 1918), #638 p. 54 ("Happy is the miller who lives by himself") (1 text)
DT, OVRHILL5*
Miller o' Drone, The

DESCRIPTION: A miller grinds a maid's corn. She praises him to her mother. Mother has her corn ground. When the old man goes he is beaten. When he understands the game he beats mother and daughter until they promise not to return to Drone. They return anyway.

AUTHOR: unknown

EARLIEST DATE: 1877 (Poet's Box broadside "Miller of Drone," according to Greig/Duncan7)

KEYWORDS: sex violence miller father mother

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #41, p. 1, "Miller o' Drone" (1 fragment)
- Greig/Duncan7 1435, "The Miller o' Drone" (3 texts, 2 tunes)

Roud #7155

CROSS-REFERENCES:
- cf. "The Battle o' Harlaw" (tune, per Greig/Duncan7)
- cf. "The Maid Gaed to the Mill" (theme: sex and a miller; grinding corn as the metaphor) and references there

File: GrD71435

Miller of Dee, The

DESCRIPTION: The jolly miller "worked and sang from morn till night, no lark more blythe than he." He is happy because "the bread I eat my hands have earned... in debt to none I be." Listeners are urged to follow his example

AUTHOR: probably C Jonson (see NOTES)

EARLIEST DATE: 1729 ("Village Opera" (see NOTES))

KEYWORDS: work drink nonballad miller worker

FOUND IN: Britain(England(South),Scotland)

REFERENCES (13 citations):
- Williams-FolkSongsOfTheUpperThames, pp. 194-195, "The Miller of the Dee" (1 text) (also Williams-Wiltshire-WSRO Ox 283)
- Williams-Wiltshire-WSRO Mi 635, "Miller of the Dee" (1 text)
- Kennedy-FolksongsOfBritainAndIreland (229), "The Jolly Miller" (1 text, located in the notes)
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 352, "There was a jolly miller once" (1 text)
Jack-PopGoesTheWeasel, p. 257, "The Miller of Dee" (1 text plus a later rewrite)
Wolf-AmericanSongSheets, #1433, p. 97, "The Miller of the Dee" (1 reference)
Heart-Songs, p. 443, "The Miller of the Dee" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd #2, "The Miller of Dee" (1 text; #3 is James Whitcomb Riley's "rewrite for The Northwestern Miller")
cf. Chappell/Wooldridge-OldEnglishPopularMusic II, p. 124, "The Budgeon It Is a Delicate Trade" (1 tune, partial text)
DT, MILLDEE* MILLDEE2* ADDITIONAL: J. Woodfall Ebsworth in Notes and Queries (London, 1901 ("Digitized by Google")), Ninth Series, Vol. VIII, No. 199, Oct 19, 1901, p. 331, "[Query]Scott Quotation ["I live by my mill, God bless her! She's parent, child and wife"]" "The Jolly Miller" ("There was a jolly miller once lived on the river Dee")
Matilda Blair, The Violet Speaker (New York, 1906 ("Digitized by Google")), pp. 188-189, "The Miller of the Dees" (1 text)
Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 347-348, "(Song)" (1 short text)
Roud #503 BROADSIDES
Bodleian, Harding B 11(449), "There Was a Jolly Miller" ("There was a jolly miller once") , J.O. Bebbington (Manchester]), c.1850; also Bodleian, Firth b.25(278), "Miller of the Dee," W.S. Fortey (London), 1858-1885; Harding B 15(200a), "Miller of the River Dee"; Harding B 15(199b), "The Miller of the Dee"; Harding B 11(450), "There Was a Jolly Miller"
CROSS-REFERENCES: cf. "The Jolly Miller" (subject)
The Jolly Grinder (File: DTjollgr)
NOTES [1139 words]: Kennedy-FolksongsOfBritainAndIreland makes rather a hash of his notes on this song, observing that it is quite close to "The Jolly Miller," which may derive from the same sources. True enough. But "The Jolly Miller" is not "The Miller of Dee," and though Kennedy identifies the tune of the latter (correctly) with "The Budgeon It Is a Delicate Trade," "The Miller of Dee" and "The Budgeon" do *not* use the same tune as "The Jolly Miller," at least as transcribed by Kennedy. "The Budgeon," which Chappell finds in "The Quaker's Opera" in 1728, is in the natural minor; Kennedy's "The Jolly Miller" is in Ionian (major).
Kennedy makes things worse by saying "The Budgeon" is the same tune as "All Around My Hat" -- which again is in Ionian, not natural minor. - RBW
The Bodleian attributes authorship to Isaac Bickerstaffe, though none of the broadsides have that attribution on its face. Opie/Opie-OxfordDictionaryOfNurseryRhymes 352: "This song, a general favourite in Scotland, and of Sir Walter Scott in particular, became well known after it was sung by John Beard in Bickerstaffe's Love in a Village. The music of this successful opera, performed at Covent Garden in 1762 ...."
Verse 1 of broadside Bodleian Firth b.25(278) is almost the same as verse 1 of Opie/Opie-OxfordDictionaryOfNurseryRhymes 352, "There was a jolly miller once" (earliest date in Opie/Opie-OxfordDictionaryOfNurseryRhymes is 1762). - BS
The Opies say that it was "Love in a Village" was first performed in 1762, "arranged and largely composed by Arne," with this song sung by John Beard. Stanley J. Kunitz and Howard Haycraft, Editors, British Authors Before 1800: A Biographical Dictionary, H. W. Wilson, 1952 (I use the fourth printing of 1965), p. 43, give the publication date of "Love in a Village" as 1763.
I looked up several editions (Hoagland; Richard Aldington, The Viking Book of Poetry of the English-Speaking World) of the "Love in a Village" text, and it's clearly this song -- but there appears to be only one verse. So Bickerstaffe (1735?-1812?) isn't the whole story; the additional text must have come from another source.
According to Stanley J. Kunitz and Howard Haycraft, p. 42, "Love in a Village" was based on ideas produced by others: "The plot, as was often the case with Bickerstaffe's dramas, was derivative, put together from Charles Johnson's Village Opera, Wycherley's Dancing Master, and Marivaux's Le Jeu de l'Amour et du Hasard."
Bickerstaffe, incidentally, is almost as confusing as the piece he wrote, because he was a real person, but shared a name (almost) with Isaac Bickerstaff, who was not. There was also an actor with a name something like this (Kunitz/Haycraft, p. 42). And some sources confuse the spellings -- e.g. Henry Boylan, A Dictionary of Irish Biography, second edition, St. Martin's Press, 1988, p. 22,
spells the name of the real one "Bickerstaff." He reports that Bickerstaffe was born around 1735, served in the marines, wrote twenty-odd plays -- but in 1772 was accused of murder and fled to Europe. He died in poverty around 1812.

Bickerstaff (no e on the end) was a pseudonym adopted by Jonathan Swift in a controversy with John Partridge. Bickerstaff made a claim Partridge was dead, and even wrote an elegy (1708), provoking an indignant exchange of pamphlets with the very-much-alive Partridge. This was amusing enough that Richard Steele used the Bickerstaff name for a writer of *The Tatler* Starting 1709. Then Bickerstaffe (with an e) was born a few decades later.- RBW

Ebsworth, successor to William Chappell as editor of *The Roxburghe Ballads*, gives a history of this song in *Notes and Queries*, cited above. He writes that "the foundation [of Bickerstaff's song] was C Jonson's 'Village Opera,' 1729. ... There was a jolly miller once lived on the river Dee; He work'd and sang from morn till night, no lark more blithe than he; And this the burthen of his song for ever used to be, 'I care for nobody, no, not I, if nobody cares for me. I live by my mill, God bless her! she's kindred, child, and wife; I would not change my station for any other in life: No lawyer, surgeon, or doctor e'er had a groat from me: I care for nobody, no, not I, if nobody cares for me.' This is the entire genuine song, but two other stanzas were afterwards added, unnecessarily, by inferior hands, printed in *The Convivial Songster,* 1782, p. 334, and *'Edinburgh Musical Miscellany,'* 1793, p. 209, commencing:-- When Spring begins his merry career, oh, how my heart grows gay! and Thus like the miller, bold and free, let us rejoice and sing.... Let me add that a fraudulent modern version was sent by an Islington correspondent, 'Pallas,' to the *Illustrated London News*, circa 1856, and printed therein, as if from a flyleaf MS. It gave the genuine first stanza, omitted the second, 'I live by my mill,' &c., and added three stanzas of no value, viz., 'The reason why he was so blithe,' 'A coin or two I've in my purse,' and 'So let us his example take, and be from malice free,' &c. It was not trustworthy, but good-natured William Chappell gave it renewed currency on p. 667 of his *Popular Music of the Olden Time*; but on p. 668, in giving the music notes, he utterly 'sophisticated' the second verse and turned it into a drinking song [compare W. Chappell, *Popular Music of the Olden Time* (London, n.d. [1859 per Internet Archive]), Vol II, pp. 666-668; incidentally, Chappell re Bickerstaff: "he appropriated so many songs from other sources, without acknowledgement, that this [The Jolly Miller] may also have been introduced."]. The Williams-Wiltshire-WSRO text is the four-verse version Ebsworth has in the 1782 *The Convivial Songster*.

Common to all texts are lines to the effect, "I envy nobody, no, not I. Nor ..." something close, in 1762 in "Love in a Village." That is indeed all there is in "Love in a Village" in 1791 (source: Isaac Bickerstaff, *Love in a Village* (London, 1791 ("Digitized by Google", bound with and linked as John Milton, *Comus, a Mask* (London, 1791))), p. 19); Hoagland quotes this one verse. The description above goes with the text in Kennedy's note and with DT MILLDEE, a 1782 text, and DT MILLDEE2, possibly an earlier text than Bickerstaff. There are two sets of Bodleian broadsides from the mid-19th century: The "Miller of Dee" set adds a conversation between the miller and "old King Hal" in which the miller explains his happiness and the king concludes "Thy mealy cup is worth my crown"; the "There Was a Jolly Miller" set has a noble lord ask miller Ralph how to be happy and Ralph would have the lord "leave pomp and pageantry aside, be from ambition free." Williams-FolkSongsOfTheUpperThames is an "old King Hal" version. The claimant as author of "old King Hal" is Charles Mackay (1814-1889), according to Blair. - BS

*Last updated in version 6.0*

File: K229A

**Miller Tae My Trade**

**DESCRIPTION:** The singer reports, "I am a miller tae my trade... And mony a bag of meal I've made, And mony a lassie I hae laid." He describes one night on which a girl came to his mill and sought his services. (They end up being married)

**AUTHOR:** unknown

**EARLIEST DATE:** 1906

**KEYWORDS:** miller work seduction bawdy marriage sex work

**FOUND IN:** Britain(England(South),Scotland(Aber)) Canada(Mar)

**REFERENCES** (4 citations):

*Greig/Duncan* 1489, "I Am a Miller to My Trade" (7 texts, 7 tunes)
*Kennedy-FolksongsOfBritainAndIreland* 218, "The Buchan Miller" (1 text, 1 tune)
*Creighton-MaritimeFolkSongs*, p. 31, "The Miller" (1 text, 1 tune)

*DT, MILLTRAD*
**Miller's Daughter (I), The (The Fleeing Servant)**

DESCRIPTION: The youth and the miller's daughter find themselves on the hill; she starts to seduce him. He flees to the miller, saying, "'O, I have served you seven long years and never sought a fee, And I will serve you seven more if you'll keep your lass from me."

AUTHOR: unknown

EARLIEST DATE: 1827 (Kinloch)

KEYWORDS: seduction humorous miller sex rejection

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
- Kinloch-TheBalladBook V, pp. 23-24, (no title) (1 text)
- Greig/Duncan7 1476, "The Caul's Takin' Me, Gudeman" (3 texts, 1 tune)
- Grigson-PenguinBookOfBallads 84, "The Miller's Daughter" (1 text)

ST KinBB06 (Full)

Roud #7151

CROSS-REFERENCES:
- cf. "The Miller's Daughter (II)" (theme: miller's daughter's, like millers, have a big sexual appetite)

ALTERNATE TITLES:
- The Waukin' o' the Kline

NOTES [174 words]: Kinloch has no title for this piece, and of course doesn't list a source -- but I have to think it's traditional, simply because it doesn't make much sense as it stands. If the young man wants nothing to do with the girl, why does he go walking with her? It seems likely that a stanza is missing -- either one explaining how she trapped him alone, or one along the lines of "The Warranty Deed," explaining why she is desirable only when clothed. The Penguin version of this apparently comes from A. L. Lloyd, and isn't much more detailed -- but looks to have been tidied up just a little.

This is one of the handful of humorous treatments of male fidelity -- a theme going back to the tale of Joseph and Potiphar's wife (Genesis 39:1-20), as well as in the Egyptian "Tale of Two Brothers" which may have inspired it (for which see, e.g., Anthony S. Mercantante, *Who's Who in Egyptian Mythology*, Clarkson N. Potter, 1978, pp. 197-204). The theme is also the the source of such tragic ballads as "Child Owlet" and "The Sheffield Apprentice." - RBW

Last updated in version 2.6

File: KinBB06

**Miller's Daughter (II), The**

DESCRIPTION: The man says he'd give half year's fee to lie with the miller's daughter. "She said she'd gie him wark enough." She wears him out and he dies.

AUTHOR: unknown

EARLIEST DATE: 1996 (Lyle-Andrew-CrawfursCollectionVolume2)

LONG DESCRIPTION: The man said he'd give half year's fee to lie with the miller's daughter. "She said she'd gie him wark enough." The first night they had sex nine times; the second night seven times; the third night five times; the fourth night three times; the fifth night not at all. He dies, apparently from exhaustion, and "his mother brought him the winding sheet"

KEYWORDS: sex death miller

FOUND IN: Britain(Scotland(Bord))

REFERENCES (1 citation):
Miller's She-Ass, The

DESCRIPTION: A miller could not pay the rent on his mill. The landlord offered the mill and arrears for the miller's wife. For appearances' sake they contract that the miller lend the landlord his she-ass in return for the mill. The miller enforces the contract.

AUTHOR: unknown

EARLIEST DATE: before 1845 (broadside, Bodleian Harding B 11(2055))

LONG DESCRIPTION: An honest miller could not pay the rent on his mill. The landlord loved the miller's wife. Drunk, he offered to trade the mill and arrears to sleep with the miller's wife. For appearance sake they agreed that the miller would appear to loan the landlord his she-ass in return for the mill. A lawyer wrote the contract. The next day the landlord's servant called on the miller to complete the deal. The miller had the servant take the she-ass. Sight unseen, the landlord ordered the she-ass put in his bed. The ass kicked the landlord out of bed and was turned out on the street.

"The miller he came and his ass he did own And through all the village the story was known"

KEYWORDS: sex bargaining trick hardtimes drink humorous animal wife landlord miller lawyer

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan2 310, "The Miller's She-Ass" (1 text, 1 tune)
Roud #5864

BROADSIDES:
Bodleian, Harding B 11(2055), "The Landlord Outwitted" or "The Crafty Miller and his She-ass" ("Good people attend I pray you draw near"), J. Pitts (London), 1819-1844

File: GrD2310

Miller's Wife o' Blaydon, The

DESCRIPTION: "The miller's wife o' Blaydon (x2), Sair she bang'd her ain gudeman For kissing o' the maiden."

"Yet aye the miller sings and swears... For one kiss o' that bonny mouth He'd freely give up twenty."

AUTHOR: unknown

EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)

KEYWORDS: miller abuse adultery

FOUND IN: Britain(England(North))

REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 152-153, "The Miller's Wife o Blaydon" (1 text, 1 tune)
ST StoR152 (Full)
Roud #3167

File: StoR152

Miller's Will, The (The Miller's Three Sons) [Laws Q21]

DESCRIPTION: The dying miller, to decide which of his three sons will inherit, asks each boy how much he would charge. The first son would take an honest toll; the second, half; the last, all and swear to the sack. The miller joyfully gives the mill to the last son

AUTHOR: unknown
 EARLIEST DATE: before 1764 (broadside, Bodleian Harding B 5(7))
 KEYWORDS: death father children robbery crime bequest lastwill
 FOUND IN: US(Ap,MW,NE,Ro,SE,So) Canada(Mar) Britain(England(All),Scotland(Aber))
 REFERENCES (49 citations):
 Laws Q21, "The Miller's Will (The Miller's Three Sons)"
 Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 11-13, "The Miller's Three Sons"
 (1 text, 1 tune)
 Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 244-246, "The Miller and his Three Sons"
 (3 texts)
 Randolph 359, "There Was an Old Miller" (4 texts plus an excerpt, 3 tunes)
 Randolph/Cohen-OzarkFolksongs-Abridged, pp. 126-129, "There Was an Old Miller" (1 text, 1 tune -- Randolph's 91D)
 Eddy-BalladsAndSongsFromOhio 61, "The Dishonest Miller" (2 texts, 2 tunes)
 List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 226-230, "The Miller's Will" (1 text, 1 tune)
 Grimes-StoriesFromTheAnneGrimesCollection, p. 137, "The Miller's Will" (1 text)
 Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 98, "The Dying Miller" (1 text, 1 tune)
 Sackett/Koch-KansasFolklore, pp. 173-175, "The Miller and His Three Sons" (1 text, 1 tune)
 Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 177, "The Miller and His Three Sons"
 (2 text plus 5 excerpts and mention of 3 more)
 Brown/Schinhan-FrankCBrownCollectionNCFolklore4 177, "The Miller and His Three Sons" (4 excerpts, 4 tunes)
 Chappell-FolkSongsOfRoanokeAndTheAlbermarle 106, "The Miller" (1 fragment)
 Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, pp. 12-13, "The Old Man and His Mill"
 (1 text, 1 tune)
 Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, pp. 207-208, "The Dishonest Miller"
 (1 text, 1 tune)
 Burton/Manning-EastTennesseeStateCollectionVol1, pp. 27-28, "The Miller's Will" (1 text, 1 tune)
 Morris-FolksongsOfFlorida, #205, "The Miller's Will" (1 text plus a fragment, 1 tune)
 Browne-AlabamaFolkLyric 145, "The Old Miller" (1 text plus mention of 1 more, 1 tune)
 Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 107, "The Miller That Made His Will" (1 text, 1 tune)
 Scarborough-ASongCatcherInSouthernMountains, pp. 240-242, "The Miller's Advice to His Three Sons, on Taking of Toll" (2 texts, both called "The Old Miller"; 2 tunes on p. 419)
 Hubbard-BalladsAndSongsFromUtah, #188, "The Dying Miller" (2 texts, 1 tune)
 Creighton/Senior-TraditionalSongsOfNovaScotia, pp.234-236 , "The Miller of Derbyshire" (1 text, 1 tune)
 Creighton-SongsAndBalladsFromNovaScotia 94, "The Miller" (1 text, 1 tune)
 Sharp-EnglishFolkSongsFromSouthernAppalachians 161, "The Miller's Will" (2 texts, 2 tunes)
 Sharp/Karpeles-EightyEnglishFolkSongs 56, "The Miller's Will" (1 text)
 Karpeles-TheCrystalSpring 113, "The Three Sons" (1 text, 1 tune)
 Williams-FolkSongsOfTheUpperThames, pp. 192-193, "The Miller and His Three Sons" (1 text)
 (also Williams-Willshire-WSRO Wt 381)
 Kennedy-FolksongsOfBritainAndIreland 232, "The Miller's Last Will" (1 text, 1 tune)
 Palmer-EnglishCountrySongbook, #32, "The Miller and His Three Sons" (1 text, 1 tune)
 Greig-FolkSongInBuchan-FolkSongOfTheNorthEast 41, p. 1, "The Miller's Three Sons" (1 text)
 Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #100, "The Miller's Three Sons" (1 text, 1 tune)
 Greig/Duncan3 703, "The Miller's Will" (3 texts, 1 tune)
 Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 58-59, "The Miller and His Sons" (1 text, 1 tune)
 Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Song #21, pp. 204-206, "The Miller and his Sons" (1 text)
 Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 414-415, "The Miller and His Sons" (1 text)
 Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 80-81, "The Miller's Will" (1 text, 1 tune)
 Chase-AmericanFolkTalesAndSongs, pp. 144-145, "The Miller's Will" (1 text, 1 tune)
 Newell-GamesAndSongsOfAmericanChildren, #41, "The Miller of Gospont" (1 text)
 Botkin-TreasuryOfNewEnglandFolklore, pp. 546-547, "The Miller's Three Sons" (1 text, 1 tune)
 Cox-FolkSongsSouth 155, "The Dishonest Miller" (3 texts plus mention of six more, 1 tune)
 Cox/Hercog/Halpert/Boswell-WVirginia-B, #18A-B, pp. 163-165, "The Miller and His Sons," "The Miller" (1 text plus a fragment, 1 tune)
Millman and Tuplin Song, The

DESCRIPTION: June 18 at Margate, Mary "went to meet her young lover, who a few nights before
Said he'd make all things right when they'd meet on that shore." He shoots her and "sunk her body
deep down" in the river. He is convicted in 1898.

AUTHOR: Dan Riley

EARLIEST DATE: 1957 (Ives-DriveDullCareAway-PrinceEdwardIsland)

KEYWORDS: courting homicide trial lover

HISTORICAL REFERENCES:
June 28, 1887 - Murder of Mary Tuplin by William Millman
1888 - Execution of Millman

FOUND IN: Canada(Mar)
REFERENCES (3 citations):
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 46-47, 249-250, "The Millman and Tuplin Song" (1 text, 1 tune)
Ives-21FolksongsFromPrinceEdwardIsland, pp. 42-44, 82, "The Millman and Tuplin Song" (1 text, 1 tune)
Manny/Wilson-SongsOffMiramichi 50, "Young Millman (The Tuplin Song)" (1 text, 1 tune)

ST IvDC046 (Partial)
Roud #9179
CROSS-REFERENCES:
cf. "The Prince Edward Island Murder" (subject)
cf. "The Murder of Mary Tuplin" (subject)
cf. "The Millman Song" (subject)

NOTES [165 words]: Roud has at least five different numbers for this event:
Roud #1837: Creighton-SongsAndBalladsFromNovaScotia 140, "Prince Edward Island Murder" [Laws dF59]
Roud #4129: Doerflinger-SongsOfTheSailorAndLumberman, pp. 285-286, "The Millman Song" (also Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 180-181, "The Millman Murder Trial") [Laws dF60]
Roud #9179: Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 46-47, "The Millman and Tuplin Song" (also Manny/Wilson-SongsOfMiramichi 50, "Young Millman")
Roud #9552: Shea, pp. 174-179, "The Millman Tragedy"
Roud #12463: Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland pp. 72-73, "The Murder of Mary Tuplin"
The Ives-DriveDullCareAway-PrinceEdwardIsland text has the trial in 1898 instead of 1888. That's understandable since the rhyme still holds. [We note that the version in Manny & Wilson has the date right. - RBW]
Ives-DriveDullCareAway-PrinceEdwardIsland and Ives-21FolksongsFromPrinceEdwardIsland are the same June 25, 1957 performance. - BS
Last updated in version 3.6
File: IvDC046

Millman Song, The

DESCRIPTION: Mary "Cuplon" is pregnant by Millman. The father, rather than admit the deed or marry the girl, murders her and throws her in the river. Her body is found, and Millman is sentenced to death. The singer reminds parents to watch their children

AUTHOR: Attributed to John Calhoun
EARLIEST DATE: 1968 (Ives-DriveDullCareAway-PrinceEdwardIsland)
KEYWORDS: homicide pregnancy river trial execution

HISTORICAL REFERENCES:
June 28, 1887 - Murder of Mary Tuplin by William Millman
1888 - Execution of Millman

FOUND IN: Canada(Mar)

REFERENCES (2 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 285-286, "The Millman Song" (1 text, 1 tune)
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 180-181, 250, "The Millman Murder Trial" (1 text, 1 tune)
ST Doe285 (Partial)
Roud #4129
CROSS-REFERENCES:
cf. "The Prince Edward Island Murder" (subject)
cf. "The Murder of Mary Tuplin" (subject)
cf. "The Millman and Tuplin Song" (subject)

ALTERNATE TITLES:
The Millman Murder Trial

NOTES [117 words]: This song is item dF60 in Laws's Appendix II. - RBW
Roud has at least five different numbers for this event:
Roud #1837: Creighton-SongsAndBalladsFromNovaScotia 140, "Prince Edward Island Murder" [Laws dF59]
Roud #4129: Doerflinger-SongsOfTheSailorAndLumberman, pp. 285-286, "The Millman Song" (also
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 180-181, "The Millman Murder Trial") [Laws df60]
Roud #9179: Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 46-47, "The Millman and Tuplin Song" (also Manny/Wilson-SongsOfMiramichi 50, "Young Millman")
Roud #12463: Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland pp. 72-73, "The Murder of Mary Tuplin" - BS
File: Doe285

**Milly Molly Mandy**

DESCRIPTION: The first lines of each verse are "Milly Molly Mandy Sweet as sugar candy." Each verse has a third line: "I'm in love with you," or "Your pretty little eyes are blue."

AUTHOR: unknown
EARLIEST DATE: 1978 (Opie/Opie-TheSingingGame)
KEYWORDS: playparty love
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame, p. 480, ("Milly Molly Mandy") (1 text)
NOTES [65 words]: Opie/Opie-TheSingingGame: "The first Milly-Molly-Mandy Stories, by Joyce Lankester Brisley, were published in 1928." - BS
Based on the artwork I have seen, and the intended readership of the stories, it would seem that Miss Millicent Margaret Amanda was intended to be about eight. Interesting to see her apparently being courted. Presumably her audience grew up even if she didn't. - RBW
Last updated in version 2.6
File: OpGa480A

**Milwaukee Fire, The [Laws G15]**

DESCRIPTION: The "oft-condemned" Newhall House catches fire; passers-by watch in horror as the residents die in the flames. In particular, a servant girl leaps to her death, and a mother watches her son trapped in the fire

AUTHOR: probably J. W. Kelley
EARLIEST DATE: 1922
KEYWORDS: fire disaster death
HISTORICAL REFERENCES:
Jan 1883 - Fire at the Newhall House. At least 63 people die
FOUND IN: US(Ap,MW,SW)
REFERENCES (6 citations):
Laws G15, "The Milwaukee Fire"
Peters-FolkSongsOutOfWisconsin, pp. 245-246, "The Newhall House Fire" (1 text, 1 tune)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 166-167, "Milwaukee Fire" (1 text)
Pound-AmericanBalladsAndSongs, 62, pp. 138-140, "The Milwaukee Fire" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 435-437, "The Milwaukee Fire" (1 text plus a copy of the Kelley broadside)
DT 682, MILWAUKF
Roud #3255
RECORDINGS:
Warde Ford, "Milwaukee Fire" (AFS 4198 B1, 4198 B2, 1938; tr.; in AMMEM/Cowell)
Robert Walker, "The Milwaukee Fire" (AFS, 1941; on LC55)
NOTES [155 words]: John W. Kelley (who also produced such pieces as "The Bowery Grenadiers") wrote a piece called "The Milwaukee Fire" in 1884, and some sources equate this song with that item. The fire, however, was the subject of a great deal of press coverage, and doubtless produced several pieces. The version of the song reproduced by Cohen appears to be the same song but is entitled "The Newell House Fire" and does not appear to have a chorus. This makes me wonder about a rewrite along the way. None of the folk sources I have consulted equate the traditional song with the Kelley piece, and so I am attributing the authorship only tentatively until I see better evidence.
According to Peters-FolkSongsOutOfWisconsin, the Milwaukee Fire was the worst in American history until 1946. The informant in Peters, Ella Mittelstaedt Fischer, claimed to have witnessed the
Min Mand Han Var en Sjomand (My Man He Was a Seaman)

DESCRIPTION: Swedish shanty. Cautionary song, children ask "where is father? He's resting in the grave." Warns girls not to wed a sailor or they'll end up a widow with children. Source doesn't give a chorus, verses may have been repeated as refrains.

AUTHOR: unknown
EARLIEST DATE: 1904 (Eivind Jartved)
KEYWORDS: foreignlanguage shanty sailor wife death
FOUND IN: Sweden
REFERENCES (2 citations):
- *Hugill-ShantiesFromTheSevenSeas*, pp. 529-530, "Min Mand Han Var en Sjomand" (2 texts, Swedish & English, 1 tune)
- *Hugill-SongsOfTheSea*, p. 106, "Min Mand Han Varen Sjomand" (2 texts, Swedish and English, 1 tune)

NOTES [24 words]: Hugill-ShantiesFromTheSevenSeas got this from Sternvall's *Sang under Segel* (1935) with a note that it was taken from "Eivind Jartved" in 1904. - SL

Mine Ain Love

DESCRIPTION: "They say I may marry the laird if I will, The laird of high degree, With jewels so rare to wear in my hair, A lady I'll surely be." "But where, o where, will my heart be?" "Oh, I will marry mine ain love... For true of heart am I."

AUTHOR: unknown
EARLIEST DATE: 1957 (collected from Nancy Stevenson by Boswell)
KEYWORDS: love money rejection
FOUND IN: US(Ap)
REFERENCES (1 citation):
- *Wolfe/Boswell-FolkSongsOfMiddleTennessee* 13, p. 26, "Mine Ain Love" (1 short text, 1 tune)

Roud #11036

CROSS-REFERENCES:
cf. "The Lad That's Far Awa" (theme)

NOTES [52 words]: This has much in common with "The Lad That's Far Awa," including the theme of the young woman being true to her love even though she could marry a man of "high degree." I would not be surprised if they go back to a common original. But the three verses found by Boswell are simply too short to prove identity. - RBW

Mine at Baie Verte, The

DESCRIPTION: George McNaughton finds asbestos. "The mineral was taken and shipped for higher test And when they got their answer it was the best." "Baie Verte will be mining in nineteen sixty-three"

AUTHOR: Gordon Rice (source: Guigné-ForgottenSongsOfTheNewfoundlandOutports)
EARLIEST DATE: 1960 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)
KEYWORDS: mining nonballad technology
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
- Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 263-265, "The Mine at Baie Verte" (1 text, 1 tune)

Roud #25327

RECORDINGS:
Gordon Rice, "The Mine at Baie Verte" (on NFAGuigné01)
Mine Eyes Have Seen the Glory of the Burning of the School

DESCRIPTION: "Mine eyes have seen the glory of the burning of the school, We have tortured every teacher, we have broken every rule." The students describe (with many variations) how they overthrew the scholastic regime

AUTHOR: unknown

EARLIEST DATE: 1973 (NorthCarolinaFolkloreJournal)

KEYWORDS: rebellion derivative

FOUND IN: US

REFERENCES (4 citations):
- Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 100, "Mine Eyes Have Seen the Glory of the Burning of the School" (1 text with many variants, tune referenced)
- NorthCarolinaFolkloreJournal, Nancy Hunnicutt and Donna Southards, "The Foxfire Music Program," Vol. XXVI, No. 1 (May 1978), p. 29, "(Mine eyes have seen the glory of the burning of the school)" (1 text, tune referenced)

DT, BURNSCHL
ST PHCFS100 (Full)
Roud #30929

CROSS-REFERENCES:
- cf. "John Brown's Body" (tune)
- cf. "Mine Eyes Have Seen the Horror of the Ending of the Term"

NOTES [62 words]: I wonder if this isn't the most popular folk song in America today. Roud used to lump this with "The Battle Hymn of the Republic," from which it is patently derived, but it is clearly a separate song now, sung by many children who do not know the Battle Hymn. Even I heard it at some time in my youth. The Hunnicutt and Southards article says that all children know it. - RBW

Last updated in version 6.1

File: PHCFS100

Miner Hill

DESCRIPTION: "Come, boys, if you'll listen, I'll sing you a song... It's up here at Cutting's, at Camp Number One, The boys call the firm here Cutting and Son." The singer lists various specialists in the came, complains of the work, and says he won't be back

AUTHOR: unknown

EARLIEST DATE: 1981 (Bethke-AdirondackVoices)

KEYWORDS: lumbering moniker hardtimes cook logger

FOUND IN: US(MA)

REFERENCES (1 citation):
- Bethke-AdirondackVoices, pp. 125-127, "Miner Hill" (1 text, 1 tune)

Roud #2975

File: Beth125

Miner, The

DESCRIPTION: The miner goes to work "With his calico cap and his old flannel shirt, his pants with the strap round the knee, His boots watertight and his candle alight His crib and his billy of tea." He works to support his family, and hopes to have money for tobacco

AUTHOR: unknown
EARLIEST DATE: 1964
KEYWORDS: mining work family poverty
FOUND IN: Australia
REFERENCES (5 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 74-75, "The Miner" (1 text, 1 tune -- collected as a fragment inserted into another piece)
Fahey-PintPotAndBilly, pp. 42-43, "The Miner" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, p. 43, "The Miner" (1 text, 1 tune)
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 131-134, "The Miner" (1 text, collected as a conflation of "The Miner" and "The Dream of the Miner's Child")
NOTES [48 words]: Manifold comments, "This is one of the few songs from the later period of gold-mining, after the alluvial gold was finished." In other words, it is a true mining song, not a prospecting song. Such things are not rare in America, of course, but they do seem to be unusual in Australia. - RBW
Last updated in version 5.0
File: FaE074

Miner, The (Butte Miner)

DESCRIPTION: "The miners in the mines of Butte Are in rebellion fairly, The gathering clouds of discontent Are gathering fast and surely." The singer describes a miner's hard life. He declares that the mighty system trembles. The revolution's coming fast.
AUTHOR: unknown
EARLIEST DATE: c. 1918, according to Cohen
KEYWORDS: mining labor-movement hardtimes
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 563, "The Miner" (1 text)
File: CASF564B

Miner's Doom, The [Laws Q36]

DESCRIPTION: Although a miner's life may be happy, the risks are great. This miner is riding back to the surface when the elevator rope breaks. His death causes his wife to die of grief, leaving their three children orphans
AUTHOR: unknown
EARLIEST DATE: 1927 (recording, Vernon Dalhart); reportedly sung to Korson in 1925
KEYWORDS: mining death orphan
FOUND IN: US(MA) Britain(Wales)
REFERENCES (3 citations):
Laws Q36, "The Miner's Doom"
Korson-PennsylvaniaSongsAndLegends, pp. 388-390, "The Miner's Doom" (1 text, 1 tune)
DT 544, MINRDOOM*
Roud #1015
RECORDINGS:
Vernon Dalhart, "The Miner's Doom" (Brunswick 139, 1927; Supertone S-2014, 1930)
CROSS-REFERENCES:
cf. "The Orphan Girl" (the subtext "The Coal Miner's Child" has a plot very like this)
NOTES [84 words]: Laws lists this as an old Welsh song, and Korson claims to have picked it up from a Welshman in 1925. But I wonder. There seem to be only two known traditional versions: Korson's, which he claims to have heard in 1925 but who did not record it until 1946, and Lloyd's. Thus, apart from Korson's unverifiable claim of a 1925 date, there is no evidence of this song being in circulation prior to Vernon Dalhart's recording. One has to suspect that Dalhart at least contributed to its (bare) survival. - RBW
Last updated in version 3.2
File: LQ36
Miner's Dream of Home, The

DESCRIPTION: The singer, away from home for ten years, dreams of "the old homesteads and faces I loved" and thinks of hearing the New Year's bells as a boy. In his dream he promises his parents that he'd no't roam again.

AUTHOR: Will Goodwyn and Leo Dryden [George Dryden Wheeler (1863-1939 [per Wikipedia])]

EARLIEST DATE: 1892 (Wehman)

KEYWORDS: homesickness emigration home return reunion separation dream England Ireland father mother

FOUND IN: Britain(England(North)) Ireland Canada(Newf)

REFERENCES (4 citations):
- OCroinin/Cronin-TheSongsOfElizabethCronin 187, "'Tis Ten Weary Years" (1 text, 1 tune)
- Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 354-356, "Ten Weary Years (The Miner's Dream of Home)" (1 text, 1 tune)
- Wehman's [Universal Songster] Collection of Songs No. 34 (New York, 1892, digitized by Internet Archive), p. 28, "The Miner's Dream of Home" ("It is ten weary years since I left Ireland's shore") (1 text)
- David Hillery, _Vernacular Song From a North Yorkshire Hill Farm: Culture, Contents and Comparisons_, (Newcastle: University of Newcastle, 2005 [submitted ... for the degree of Doctor of Philosophy]), Vol. II, #4, "The Bells Were Ringing" ("It's ten weary years since I crossed England's shore") (1 text, 1 tune) [sung by Jack Beeforth] [may be downloaded as a pdf from https://theses.ncl.ac.uk/dspace/bitstream/10443/158/2/hillery05v2.pdf]

Roud #1749

RECORDINGS:
- Elizabeth Cronin, "'Tis Ten Weary Years" (on IRECronin01)

NOTES [73 words]: Published 1891 per Wikipedia article "Leo Dryden" accessed July 27, 2013. The words to "The Miner's Dream of Home" are printed at http://www.poppyrecords.co.uk/lifebeforevinyl/P15.htm. They are the same as Cronin's except that "home" for Goodwyn/Dryden is England, while Cronin has Ireland, and Goodwyn/Dryden refer to "old village bells" while Cronin sings "old Shandon bells." Note that the ADDITIONAL sources also differ on "home." - BS

Last updated in version 4.2
File: OCC187

Miner's Lifeguard

DESCRIPTION: A union song with religious overtones. The miner is advised to "Keep your hand upon the dollar and your eyes upon the scales."

AUTHOR: unknown

EARLIEST DATE: 1940

KEYWORDS: nonballad mining religious labor-movement

FOUND IN: US(Ap)

REFERENCES (6 citations):
- Botkin-TreasuryOfSouthernFolklore, p. 730, "Miner's Lifeguard" (1 text, 1 tune)
- Greenway-AmericanFolksongsOfProtest, pp. 15-16, "(Life Is Like a Mountain Railroad)" (1 text, plus fragments of assorted parodies, of which this is the first)
- Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 208, "Miner's Lifeguard" (1 text)
- Silber/Silber-FolksingersWordbook, p. 138, "Miner's Lifeguard" (1 text)
- DT, MNRLFGRD*


Roud #3510

RECORDINGS:
- Mary Travers, "Miner's Lifeguard" (on PeteSeeger01)

CROSS-REFERENCES:
- cf. "Life's Railway to Heaven (Life Is Like a Mountain Railroad)" (tune) and references there

NOTES [8 words]: A parody of "Life Is Like a Mountain Railroad." - RBW

Last updated in version 5.0
File: BSoF730
Miner's Prayer, A

DESCRIPTION: "I keep listening for the whistles in the morning, But the mines are still; no noise is in the air." The miner's children are crying with hunger and cold, but with no work, there is no food. All he asks is that the rich city folk give him work

AUTHOR: unknown
EARLIEST DATE: 1940 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: mining hardtimes food poverty
FOUND IN: US(MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 382-383, "A Miner's Prayer" (1 text, 1 tune)
Roud #7721
File: KPL382

Miner's Song (II)

DESCRIPTION: "Oh, the farmers go around and fill their legs tied up with straw, The miners they go underground and never miss a blaw. Oh, a-mining we will go, my boys...." They work where they must. They go broke with the girls. They pay for their beer -- eventually

AUTHOR: unknown
EARLIEST DATE: 1956 (Gundry-CanowKernow-SongsDancesFromCornwall)
KEYWORDS: mining worker humorous money courting
FOUND IN: Britain(England(West))
REFERENCES (1 citation):
Gundry-CanowKernow-SongsDancesFromCornwall, p. 53, "Miner's Song" (1 text, 1 tune)
Roud #3317
NOTES [47 words]: The last verse of Gundry-CanowKernow-SongsDancesFromCornwall's text is "And where we're up we're up, And when we're down we're down, And where we're only half way up, We're neither up nor down," from "The Noble Duke of York." But it obviously has a different meaning for miners.... - RBW
Last updated in version 4.5
File: Gund953B

Miners' Fate, The [Laws G10]

DESCRIPTION: A cave-in five hundred feet below the ground traps the Pittston miners. There can be no rescue; not even the bodies can be brought out. The families grieve

AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: mining disaster death family
HISTORICAL REFERENCES:
June 28, 1896 - The Pittstown cave-in
FOUND IN: US(MA)
REFERENCES (2 citations):
Laws G10, "The Miners' Fate"
DT 786, MINRFATE
Roud #3261
File: LG10

Mines of Carriboue, The

DESCRIPTION: "On the banks of the Mississippi my parents reared me well, There was nothing for to hinder me along with them to dwell," but he was restless and went to the mines of Carribou. He warns of a hard trip and nine years spent unsuccessfully seeking gold

AUTHOR: unknown
EARLIEST DATE: 1923 (Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra)
KEYWORDS: travel hardtimes mining warning
FOUND IN: US(MW)
REFERENCES (1 citation):
Minister o' Birse, The

DESCRIPTION: "Ye sanna need to lie ther'oot And me ther'in, and me ther'in"

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan4)

KEYWORDS: seduction clergy

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan4 793, "The Minister o' Birse" (1 fragment, 1 tune)

Roud #6200

NOTES [19 words]: The current description is all of the Greig/Duncan4 fragment.

Greig/Duncan4: "Birse is on Deeside near Aboyne." - BS

Last updated in version 2.5

File: GrD4793

Minister's Farewell

DESCRIPTION: "Dear friends farewell, how do you tell, Since you and I must part? I am going away and here you stay, But still we are joined in heart. Your love to me has been most free, Your conversation sweet. How can I bear to journey where With you I cannot meet?"

AUTHOR: unknown

EARLIEST DATE: 1944 (Morris, Southern Folklore Quarterly 8)

KEYWORDS: separation clergy

FOUND IN: US(SE,So)

REFERENCES (1 citation):

Morris-FolksongsOfFlorida, #97, "Minister's Farewell" (1 short text, 1 tune)

Roud #5058

CROSS-REFERENCES:

cf. "Now Our Meeting Is Over" (lyrics)

NOTES [50 words]: This has so much in common with "Now Our Meeting Is Over" that I have to think they are mutually dependent. But with only two texts (Morris-FolksongsOfFlorida's and one in the John Quincy Wolf Arkansas collection), both very short, telling the exact nature of the connection is almost impossible. - RBW

Last updated in version 3.7

File: Morr097

Minister's Wife Has Learned a Sang, The

DESCRIPTION: "The minister's wife has learned a sang And she cares not how grit it be if it be lang"

AUTHOR: unknown

EARLIEST DATE: 1917 (Greig/Duncan8)

KEYWORDS: music wife clergy

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan8 1869, "The Minister's Wife Has Learned a Sang" (1 fragment)

Roud #13583

NOTES [45 words]: The current description is all of the Greig/Duncan8 text. - BS

Ben conjecturs that "grit" in the second line is "great." This seems likely, but I might conjecture that it is from "greet," "weep" -- i.e. she doesn't care how mournful the song is if it's long enough. - RBW

Last updated in version 2.5

File: GrD81869
**Minnehaha, Laughing Water**

DESCRIPTION: "Minnehaha, Laughing Water, Cease your laughing notes for aye," because "savage hands are red with slaughter Of the innocents today." The singer's home is on fire. His wife and children are dead. He wishes he were dead also

AUTHOR: Words: Richard H. Chittenden / Music: Frank Wood (died 1899)

EARLIEST DATE: 1863 (according to Dunn)

KEYWORDS: death homicide river Indians(Am.)

FOUND IN: US(MW)

REFERENCES (2 citations):
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 53, "Minnehaha, Laughing Water" (1 text, 1 tune)
ADDITIONAL: Peg Meier, _Bring Warm Clothes: Letters and Photos from Minnesota's Past_, Minneapolis Star/Tribune, 1981, p. 100, "(no title)" (1 text)
CROSS-REFERENCES:
cf. "Haunted Wood" (approximate plot) and the extensive notes there on the relationship between the two songs

NOTES [205 words]: At the time I entered "Haunted Wood" into the Index, there was no evidence that this song had gone into tradition, and so I put all my research about "Minnehaha, Laughing Water" into the notes on that song. They're at least as relevant to this one, though, so I'd advise you to look them up. One small excerpt:


"[T]here is at present no reason to doubt that Frank Wood's 'Minnehaha' was the first song by a Minnesota to find local publication.... It followed Wood's initial composition by eight months, appearing in October, 1863. The words -- 'Minnehaha, laughing waters, cease thy laughing now for aye' -- were written by Richard H. Chittenden, a captain in the First Wisconsin Cavalry, who took part in the Sioux Uprising. The song is dedicated 'To the memory of the victims of the Indian Massacre of 1862.' It deals in lurid words the terrors of the Indian revolt and was as close to the Civil War as any of the local music came."

I would add (as the "Haunted Wood" notes make clear), there is no truth in this story. There was violence during the Dakota Conflict -- but not THIS violence. - RBW

Last updated in version 4.3

File: RDL053

**Minnie Quay (Winnie Gray) [Laws G20]**

DESCRIPTION: Slandered by a young man, sixteen-year-old (Minnie) finds that her parents have turned against her and wish her dead. She drowns herself in Lake Huron

AUTHOR: unknown

EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)

KEYWORDS: suicide family lie drowning

FOUND IN: US(MW)

REFERENCES (5 citations):
Laws G20, "Minnie Quay (Winnie Gray)"
Beck-SongsOfTheMichiganLumberjacks 77, "Minnie Quay" (1 text)
Beck-LoreOfTheLumberCamps 98, "Minnie Quay" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 411, "Minnie Quay" (1 text)
DT 835, MINIQUAY

Roud #8850

NOTES [32 words]: [Beck notes that] Minnie Quay's tombstone can be found in the village of Forester, on the shore of Lake Huron. [The author of the song is] possibly William J. Smith, of Port Huron, Michigan. - PJS

Last updated in version 5.2

File: LG20

**Minstrel Boy, The**

DESCRIPTION: "The minstrel boy to the war is gone, In the ranks of death you'll find him. His father's sword he has girded on And his wild hard slung behind him." The minstrel falls in battle, destroying his harp so that "no chains shall sully thee."
AUTHOR: Words: Thomas Moore (1779-1852)
EARLIEST DATE: 1813 ("A Selection of Irish Melodies")
KEYWORDS: soldier harp music death
FOUND IN: REFERENCES (9 citations):
Moore-IrishMelodies-1846, pp. 99-100, "The Minstrel-Boy" (1 text)
Wolf-AmericanSongSheets, #1440, p. 97, "The Minstrel Boy" (1 reference)
Jolly-Miller-Songster-5thEd, #86, "The Minstrel Boy" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 57, "The Minstrel Boy" (1 text)
Fireside-Book-of-Folk-Songs, p. 226, "The Minstrel Boy" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 279, "The Minstrel Boy" (1 text)
Fuld-BookOfWorldFamousMusic, p. 369, "The Minstrel-Boy"
DT, MINSTBOY
ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), p. 375, "The Minstrel Boy" (1 text)
Roud #13867
RECORDINGS:
The Clancy Brothers and Tommy Makem, "The Minstrel Boy" (on IRClancyMakem03)
Vernon Stiles, "The Minstrel Boy" (Columbia A-2435, 1917)
BROADSIDES:
Bodleian, Harding B 25(1037), "The Minstrel Boy", B. Tirt (London), 1828-1829; also 2806 b.9(243), 2806 c.15(207), Harding B 11(1471), Harding B 16(49c), Firth b.26(434)[some words illegible], Firth b.25(385), Harding B 11(2293), 2806 c.16(197), Firth b.27(457/458) View 1 of 4, Johnson Ballads fol. 26, Harding B 40(2) View 3 of 4[some words cut out], Harding B 19(48), Firth b.26(87)[some words illegible], "The Minstrel Boy" LOCSheet, sm1879 02687, "The Minstrel Boy", Edw Schuberth (New York), 1879; also sm1882 21694, sm1882 22258, sm1884 25744, sm1885 05300, "The Minstrel Boy" (tune)
LOCsinging, sb30345a, "The Minstrel Boy", H. De Marsan (New York), 1864-1878
CROSS-REFERENCES:
cf. "The Fisherman's Son to the Ice Has Gone" (tune)
SAME TUNE:
My Northern Boy to the War Has Gone! (by John Ross Dix) (Wolf-AmericanSongSheets p. 104)
The Soldier's Funeral ("He mingled not with the glorious slain," by John Ross Dix) (Wolf-AmericanSongSheets p. 145)
NOTES [231 words]: Usually sung, in these days, as an anti-war song, but originally composed as an Irish freedom piece. The music is said to be "The Moreen," though that song is obscure. Songs That Never Grow Old (1909, 1913) credits the music to the popular composer Michael W. Balfe (who wrote the music to "Killarney") -- but doesn't mention Thomas Moore! This is another of Moore's "big works"; Granger's Index to Poetry cites it from 13 different anthologies. Ironically, I'm not sure it has ever been found strictly in tradition. There was a broadside, "The Coal Black Steed." The most common edition was published by Thomas M. Scroggy of Philadelphia (I own one, and have seen about eight others online). This edition is subtitled "An Original Glee -- Words by John Moore." It begins, "The Knight is on his steed again, To the fields of war he's going." (Wolf-AmericanSongSheets #323; Roud V364; Bodleian, Harding B 18(88), Firth b.34(118), Harding B 15(47b), Harding B 11(4218), 2806 c.16(30)=Harding B 11(992), Harding B 11(626), Harding B 11(993)). No tune is indicated, but the form, some of the words, and even the authorship by "Moore" hint that it is a parody of "The Minstrel Boy." - RBW
Broadside LOCsinging sb30345a: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS
Last updated in version 6.1
File: FSWB279A

Mione

DESCRIPTION: French cumulative song, in which the singer describes each of the items given by Mione: "If I had the beautiful shoes/stockings/hat/etc. which Mione gave to me...."
AUTHOR: unknown
EARLIEST DATE: 1919 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
Mirabeau

DESCRIPTION: "You may talk of equine heroes from Ajax to Grand-van-Ur.... But there's one more worthy of song... [is] Johnson's Mirabeau." The horse is far behind at the three quarters mark, but comes on to win

AUTHOR: unknown

EARLIEST DATE: 1968

REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 517-518, "Mione" (1 text, badly defective and conjecturally restored)

File: Beld517B

Miracle Flower, The

DESCRIPTION: A man murders and buries a girl. A flower grows from her grave and blooms the year round. If anybody plucks the blossom, it blooms again right away. The killer comes to see it. The flower it turns to blood in his hands and reveals his guilt

AUTHOR: unknown

EARLIEST DATE: 1950

REFERENCES (1 citation):
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 188-189, "The Miracle Flower" (1 fragment, 1 tune)

Roud #3345

NOTES [35 words]: [Creighton notes], "Although I have told many singers this story, I have yet to find one who knows the song." [The fragmentary text reads] "And wondered how so fair a flower could bloom and flourish there." - BN

File: CrSe188

Miramichi Fire, The [Laws G24]

DESCRIPTION: A great fire covers an area 42 by 100 miles. In less than a day it burns forest, houses, and towns, killing or wounding vast numbers. There is little for the survivors to do but bury the dead

AUTHOR: John Jardine = Thomas M. Jordan (?)

EARLIEST DATE: 1947

REFERENCES (7 citations):
Laws G24, "The Miramichi Fire"
Creighton-MaritimeFolkSongs, pp. 201-202, "The Miramichi Fire" (1 text, 1 tune)
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 62-64,250-251, "The Miramichi Fire" (1 text, 1 tune)
Ives-21FolksongsFromPrinceEdwardIsland, pp. 33-37,82, "The Miramichi Fire" (1 text, 1 tune)
Beck-FolkloreOfMaine, pp. 251-254, "The Miramichi Fire" (1 text)
Manny/Wilson-SongsOfMiramichi 34, "The Miramichi Fire" (1 text, 3 tunes)
DT 324, MIRAMICH
NOTES [231 words]: By the early nineteenth century, with the fur trade moving into the Canadian west, the eastern provinces were turning increasingly to logging as a source of income, sending most of their wood products to England. This had significant effects on the ecology. As the old forests were cut down, second growth invaded, which was naturally more flammable -- and if the fire grew big enough in one of the clear patches, it could spread to the old growth as well. The result was a constant fire danger. Although none of the fires was as large as the one described in this song, at least one (the "Great Fire") is said to have burned 400 square miles. Adding a zero to that might perhaps have helped inspire this song. - RBW

Ives-DriveDullCareAway-PrinceEdwardIsland: "Shortly after [the fire], John Jardine of Black River wrote a ballad about it which he almost certainly had printed and sold. Either he or, what is more likely, later singers put tunes to it.... At the moment ... no tune has a better right than the present one to be called, if not the 'original,' at least the most widespread." - BS

Laws cites the Bulletin of the Folk-Song Society of the Northeast (#11) in attributing this song to Thomas M. Jordan. Obviously Jordan and Jardine are oral variants on each other. Jardine is the more likely; Manny and Wilson have a photograph of John Jardine (obviously in later life). - RBW

Last updated in version 4.4

File: LG24

Mirie It Is While Sumer Ylast (Merry It Is While Summer Lasts)

DESCRIPTION: Early Middle English: "Mirie it is whil somer ylast, With fughles song." Merry it is while summer lasts, With fowls' song, But now neigh winter's blast, And weather strong. Ei! Ei! What, this night is long, And I, from much wrong, sorrow, mourn, and fast

AUTHOR: unknown

EARLIEST DATE: c.1225? (Oxford, Bodleian Library MS. Rawlinson G.22)

KEYWORDS: hardtimes bird MiddleEnglish

FOUND IN: Britain(England)

REFERENCES (13 citations):

Stevick-OneHundredMiddleEnglishLyrics 2, "(Myrie it is whil somer ylast)" (1 text)
Sidgwick/Chambers-EarlyEnglishLyrics I, p. 1, "(no title)" (1 text)
Hirsh-MedievalLyric-MiddleEnglishLyricsBalladsCarols, #2, "(Mirie it is while sumer i-last)" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #2163
DigitalIndexOfMiddleEnglishVerse #3486.5
ADDITIONAL: Carleton Brown, editor, _English Lyrics of the Xllth Century_, Oxford University Press, 1932, p. 14, "Now Comes the Blast of Winter" (1 text)
Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, p. 13, "(no title)" (1 short text)
Karin Boklund-Lagopolou, _I have a yong suster: Popular song and Middle English lyric_, Four Courts Press, 2002, p. 42, "(no title)" (1 text)
Bruce Dickins & R. M. Wilson, editors, _Early Middle English Texts_, 1951; revised edition 1952, #XXV, p. 118, "Winter Comes" (1 text)


CROSS-REFERENCES:
cf. "Judas" [Child 23] [subject: The Earliest English Ballad] and references there

NOTES [182 words]: Mark this down as yet another instance of a claimed "earliest known ballad." Nettel, p. 13, offers it as his first popular piece. The idea seems to predate him; Brown, p. xiv, reports "E. W. B. Nicholson, sometime Bodley's librarian, dated [this] 'about 1225' and pronounced [it] to be 'the oldest known song in the English language.'"
I doubt it truly qualifies for that description, but it is an early English piece with music, so I'm putting it in here just because we try to list all the claimed "earliest ballads." At least it has a tune in the manuscript, as most of the other candidates do not. Hirsch-MedievalLyric says, "The powm has been discussed widely, including Raymond Oliver, Poems Without Names: The English Lyric, 1200-1550 (1970) and Edmund Reiss, The Art of the Middle English Lyric: Essays in Criticism (1972), but retains its mystery." Apparently this poem was not originally meant to be part of MS. Rawlinson G.22 (which is mostly classical material); it was a sheet that was stuck into the volume. It is apparently the only Middle English poem in the manuscript. - RBW

Bibliography

- Brown: Carleton Brown, editor, English Lyrics of the XIIIth Century, Oxford University Press, 1932 (I use the 1962 reprint)
- Nettel: Reginald Nettel, Seven Centuries of Popular Song, Phoenix House, 1956

File: DIMMIIWS

Miss Bridget Adair

DESCRIPTION: Bridget Adair is a forty year old spinster. One morning a man comes to her door and said "Miss Bridget, I die for you." She likes his demeanour. Then he gives her silks she had sent him to dye "a beautiful mazarine blue." She cries with disappointment.

AUTHOR: unknown

EARLIEST DATE: 1925 (Hayward-UlsterSongsAndBalladsOfTheTownAndCountry)

KEYWORDS: oldmaid

FOUND IN: Ireland

REFERENCES (1 citation):

Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 74-75, "Miss Bridget Adair" (1 text)

Roud #6536

NOTES [47 words]: The Albert Memorial, cited in the song ["It was just as the Albert Memorial struck nine, And Miss Bridget was just out of bed"], was completed 1876 (source: The Victorian Web site). That puts an earliest possible date on the Hayward-UlsterSongsAndBalladsOfTheTownAndCountry version. - BS

File: HayU074

Miss Cochrane

DESCRIPTION: "It was on an Easter Monday which happened of late, Young Marg’ret got ready and set on her way." Her boat blows out to sea and she is drowned. Her body is never found. Her father says he warned her against sailing on Logh Foyle

AUTHOR: unknown

EARLIEST DATE: 1924 (Sam Henry collection)

KEYWORDS: death drowning ship father

FOUND IN: Ireland

REFERENCES (1 citation):

Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H42a, p. 148, "Miss Cochrane" (1 text, 1 tune)

Roud #9452

SAME TUNE:

Eirigh Suas a Stoirin (Kennedy, #34)

File: HHH042a

Miss Dinah

DESCRIPTION: "I wish I was an apple, Miss Dinah was another. And O! what a happy pair we'd make On the tree together." "Oh, I love Miss Dinah so." One day a wind blows them together, then into the water. "Miss Dinah she was raked ashore, But I was never founded"

AUTHOR: unknown
Miss Forbes's Farewell to Banff
DESCRIPTION: "Farewell ye fields an' meadows green, The blest retreat of peace and love." The singer tells of the beauties of home, and admits, "I'm loath to leave the scene again." The singer bids farewell, hoping all the while to return
AUTHOR: John Hamilton (died 1814) ?
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
KEYWORDS: home love emigration
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, p. 358, "Miss Forbes' Farewell to Banff" (1 text)
Roud #5607
File: 0rd358

Miss Gordon of Gight
DESCRIPTION: "O, whare are ye gaun, bonnie Miss Gordon... Ye're gauin wi' Johnny Byron To squander the lands o' Gight awa." "Your Johnny's a man frae England just come, The Scots dinna like his extraction ava... he'll spend a' your rent."
AUTHOR: unknown
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
KEYWORDS: warning home money marriage
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, p. 390, "Miss Gordon of Gight" (1 text)
Roud #3891
NOTES [39 words]: According to Ord-BothySongsAndBallads, Catherine Gordon of Gight married John Gordon on May 12, 1785. The poet Lord Byron was their son -- but the fears of this song did come true: The Byrons did sell her family estate of Gight. - RBW
File: 0rd390

Miss Green
DESCRIPTION: Miss Green courted Sean O'Farrell. He left "for the love of old Ireland" and was greeted in New York by a band; he toasted the Yankees. Tomorrow she will follow him and they will marry. She hopes to return
AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: courting marriage emigration America Ireland nonballad patriotic
FOUND IN: Ireland
REFERENCES (2 citations):
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 47, "Miss Green" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 127, "Sean O'Farrell" (1 text)
Roud #5236
CROSS-REFERENCES:
File: RcMisGre

Miss Hattie Stold His Heart Away
DESCRIPTION: "Under my uncle's kind and friendly roof... Then to my so distressful life I took unto
myself a wife." But then Miss Hattie beguiled him and caused him to kill his wife with poison disguised as medicine, then strangled her. His wife had been good to him

**Miss Liza**

DESCRIPTION: "Oh, Miss Liza, oh, mah darlin'! -- hoo ah hoo! Gwine away to leave you... Gwin away tomorrow... Ain't you mighty sorry?" "Oh, miss Liza... Comin' back to you... Won't you be my honey?" "Don't you know I lub you?... Don't you want to marry?"

**Miss Lucy**

DESCRIPTION: "I went to see Miss Lucy; I'd never been there before. Last time I saw Miss Lucy, She was rolling on the floor."

**Miss Lucy Loo**

DESCRIPTION: Shanty. "Bend yer backs take in the slack, roll me over, Lucy. To me way, hay, hay, ho, hu! Bend yer backs take in the slack, roll me over, Lucy. We're rollin down to Trinidad to see Miss Lucy Loo" No story line, verses one line each repeated w/choruses.
Miss Mary Jane (Riding in the Buggy, Who Moan for Me)
DESCRIPTION: "Ridin' in the buggy, Miss Mary Jane... Long way from home. Who moan for me...." "Sally got a house in Baltimore... And it's three stories high. "Sally got a house in Baltimore, filled with chicken pie."
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: courting home nonballad nonsense
FOUND IN: US(SE)
REFERENCES (3 citations):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 117, "Miss Mary Jane" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 259, "Miss Mary Jane" (1 text, 1 tune)
Coleman/Bregman-SongsOfAmericanFolks, pp. 104-105, "Who Mou'n fo' Me?" (1 text, 1 tune)
ST LoF259 (Partial)
Roud #11595
CROSS-REFERENCES:
cf. "Letter from Down the Road" (lyrics)
NOTES [9 words]: I know it looks like "Old Joe Clark." But it's not. - RBW
Last updated in version 3.2
File: LoF259

Miss Susanna Jane
DESCRIPTION: "Miss Sue, Miss Sue; Somebody's in your cellar, Mis Sue, Miss Sue, Somebody's in your cellar, Miss Susie Anna Jane." "Did you ever see a monkey make a motion, Miss Sue...." "Did you ever see a monkey make a motion, Miss Sue...."
AUTHOR: unknown
EARLIEST DATE: 1962 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: playparty nonballad animal
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, p. 510, "Miss Susianna Jane" (1 short text, 1 tune)
CROSS-REFERENCES:
cf. "Monkey Motions" (mention of Monkey Motions)
File: BrS5511

Miss Ramgoat (Mister Ramgoat)
DESCRIPTION: Jamaican patois. Mr Ramgoat, the barber has come. Please lend me your razor to shave off my long beard.
AUTHOR: unknown
EARLIEST DATE: 1951 (Murray-FolkSongsOfJamaica)
KEYWORDS: nonballad worksong animal
FOUND IN: West Indies(Jamaica)
REFERENCES (2 citations):
Murray-FolkSongsOfJamaica, p. 39, "Missa Ramgoat" (1 text, 1 tune)
RECORDINGS:
Edric Connor with the Caribbeans and Earl Inkman, "Missa Ramgoat" (on WIEConnor01)
NOTES [31 words]: Murray-FolkSongsOfJamaica has this as a song "from Jamaican folklore, which may mean a cante-fable song. Dexter/Taylor say "a song sometimes used to accompany work or as a mento piece." - BS
Last updated in version 3.7
File: JaMu039

Misses Limerick, Kerry and Clare
DESCRIPTION: Three girls civilly compare their county's heroes. "The Limerick people, they were
never beaten." Kerry and Clare both claim O'Connell, "that great Lib'rador." Limerick also claims O'Connell: "we have his staue as well as ye" and Parnell besides.

Mission Song
DESCRIPTION: The workers at the Mission "get the milk skimmed and de relations de cream." The poor get only rags while the Manager is off spending the proceeds in places like Carboneer or Boston.

Missionary's Farewell, The
DESCRIPTION: "Yes, my native land I love thee, All thy scenes I love them well... Can I leave thee, can I leave thee, Far in heathen lands to dwell?" The singer rehearses all that (he) would be leaving, but concludes that preaching the gospel is worth it

Mississippi County Farm Blues
DESCRIPTION: "(Wish I was a babe in my mama's arms"(3x) Wouldn't a been here working on the county farm.") Floating blues verses include "And I hate to hear that big bell dong ... Poor boy, poor boy, you're going on."
Son House, "Mississippi County Farm Blues" (on StuffDreams1)

NOTES [69 words]: Three line blues: the first line is repeated -- more or less -- and the last line completes the thought.

Son House's "hate to hear" verse takes off on Blind Lemon Jefferson's "Have you ever heard the church bell dong" ("See That My Grave Is Kept Clean") by tolling on his bass string. Other floating verses comment on life in jail: "Some got six months and some a year ... Poor me, poor me got a lifetime here." - BS

Last updated in version 5.2

File: RcMCFB

Mississippi Flood, The (The Murrumbidgee Flood)

DESCRIPTION: "Another great disaster has come upon our land, Down where the Mississippi flows on her way so grand." A great flood comes. The levee breaks. Many are killed. The singer has no explanation but believes the dead will have crowns in heaven

AUTHOR: Carson J. Robison?

EARLIEST DATE: 1956 (Scott-ACollectorsNotebook-31TraditionalSongs)

KEYWORDS: death disaster river flood

HISTORICAL REFERENCES:

1927 - Mississippi River floods, devastating the Delta region and leaving thousands homeless

FOUND IN: US(So) Australia

REFERENCES (1 citation):

Scott-ACollectorsNotebook-31TraditionalSongs, p. 12, "The Murrumbidgee Flood" (1 text, 1 tune)
Roud #10441 and 22608

CROSS-REFERENCES:

cf. "Mighty Mississippi" (subject) and references there

NOTES [84 words]: Scott calls this the "Murrumbidgee Flood," but admits in his notes that the singer called it the "Mississippi Flood," although he heard another version in which the river was the Murrumbidgee. It's not really surprising that a song about the Mississippi was known in Australia, since it was recorded by Vernon Dalhart. Roud splits the versions about the two rivers (the American versions are Roud #10441, Scott's version is #22608), but I'd call them the same, given that Scott rewrote his version. - RBW

Last updated in version 4.5

File: ScCo1012

Mississippi Heavy Water Blues

DESCRIPTION: Singer tells of destructive power of Mississippi River floods of 1927; his woman and his home have both been washed away. Refrain: "That's why I'm cryin', Mississippi heavy water blues."

AUTHOR: Robert "Barbecue Bob" Hicks

EARLIEST DATE: 1927 (recording, "Barbecue Bob" Hicks)

LONG DESCRIPTION: Singer tells of destructive power of Mississippi River floods of 1927; his woman and his home have both been washed away; he hopes for her return and yearns for another pay day. Refrain: "That's why I'm cryin', Mississippi heavy water blues." He says "Ain't no womens out here, for they all got washed away." "Mississippi shakin', Louisiana sinkin', the whole town's a-shrinkin', Robert Hicks is singin'. That's why I'm cryin', Mississippi heavy water blues."

KEYWORDS: grief homesickness loneliness lover river flood lament

HISTORICAL REFERENCES:

1927 - Mississippi River floods, devastating the Delta region and leaving thousands homeless

FOUND IN: US(SE)

RECORDINGS:

Robert "Barbecue Bob" Hicks, "Mississippi Heavy Water Blues (Columbia 14222-D, 1927)
Roscoe Holcomb, "Mississippi Heavy Water Blues" (on Holcomb02)
Josh Thomas, "Mississippi Heavy Water Blues" (on ClassBanj)

CROSS-REFERENCES:

cf. "The Great American Flood Disaster" (subject)
Mississippi Jail House Groan

DESCRIPTION: Singer, in jail, sleeps "with my back turned to the wall." His woman brings coffee and tea -- everything but the jailhouse key. His parents say he has too many women; he looks at his mother, hangs his head, cries; if his woman kills him he's ready to die.

AUTHOR: unknown
EARLIEST DATE: 1928 (recording, Rube Lacy)
KEYWORDS: captivity prison floating verses father lover mother prisoner
FOUND IN: US (SE)
RECORDINGS:
Rube [Reubin] Lacy, "Mississippi Jail House Groan" (Paramount 12629, 1928; on BefBlues1)

CROSS-REFERENCES:
cf. "The Midnight Special" (floating lyrics)

NOTES [15 words]: Again, the narrative in this song just sneaks under the wire as a ballad, but it does. - PJS

Mississippi Sawyer

DESCRIPTION: Fiddle tune, with no words listed, but very well known.

AUTHOR: unknown
EARLIEST DATE: 1921 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: nonballad fiddle
FOUND IN: US (SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 671, "Mississippi Lawyer" (1 tune)

NOTES [56 words]: Brown/Schinhan-FrankCBrownCollectionNCFolklore5 gives only a tune for this, no words, but says it was "Sung by Miss Jewell Robbins." It is described as a "jog." It is of course a well-known fiddle tune, and we don't index fiddle tunes, but this is just enough of a dubious case that I put it in. But it probably should be excluded. - RBW
Last updated in version 4.1

Missus in the Big House

DESCRIPTION: "Missus in the big house, Mammy in the yard. Missus holdin' her white hands, Mammy workin' hard." "Old Marse ridin' all the time, Niggers workin' round. Marse sleepin' day time, Niggers diggin' in the ground."

AUTHOR: unknown
EARLIEST DATE: 1963
KEYWORDS: work slave discrimination
FOUND IN: US
REFERENCES (3 citations):
Courlander-NegroFolkMusic, p. 117, (no title) (1 text)
Greenway-AmericanFolksongsOfProtest, p. 96, "Missus in de Big House" (1 text)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 246-247, "De Black Gal" (1 text)

CROSS-REFERENCES:
cf. "Fly Around, My Pretty Little Miss"

NOTES [73 words]: Metrically, this reminds me very much of "Fly Around, My Pretty Little Miss." Hard to tell if they are the same without a tune and with only two verses.
The Lomax text does not share the two verses of the Courlander and Greenway versions, but the form and content (contrasting white luxury with Black work and poverty) seem to place the songs together. The Lomax text may be composite anyway; they give no information about its origin. - RBW

File: CNFM117
Mister Carter

DESCRIPTION: "Mister Cyarter, Mister Cyarter, Won't you be (i.e. buy?) my dawg? He won't bite a sheep But 'e will bite a hog."

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: dog nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 110, "Mister Carter" (1 text)

File: Br3110

Mister Costler

DESCRIPTION: Lorn Costler has the mail contract for outports. When he and his engineer, Billy Warren, work, "the day must be fine, the sea must be calm." He "gives out the mail at a terrible rate" in order to leave quickly even with no danger from ice or wind.

AUTHOR: unknown

EARLIEST DATE: 1977 (Lehr/Best-ComeAndIWillSingYou)

KEYWORDS: cowardice commerce storm

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 80, "Mr Costler" (1 text, 1 tune)

Roud #28972

NOTES [75 words]: The mail route for Costler's ship, The Packet, is along the south coast about 70 miles east of Port-aux-Basques. - BS

Since the ship in the song carried the mail, and had an engine, it was very likely a member of the "Alphabet Fleet," for which see the notes to "The Wreck of the Steamship Ethie." On that basis, it might be possible to work out which ship it was, since the ships each were responsible for part of the circuit around Newfoundland. - RBW

Last updated in version 6.1

File: LeBe080

Mister Dooley's Geese

DESCRIPTION: "I've a very noisy neighbor, Mister Dooley is his name, He's fond of ructions, likewise of raising game; For it's all day long they're marching, Wth their quack, quack...." The singer is always fighting Dooley's birds

AUTHOR: Words: Edward Harrigan / Music: David Braham

EARLIEST DATE: 1884 (sheet music published by William A. Pond & Co.)

KEYWORDS: humorous bird fight clothes

FOUND IN: Canada(Que)

REFERENCES (1 citation):
Finson-Edward-Harrigan-David-Braham, vol. II, #109, pp. 99-100, "Mister Dooley's Geese" (1 text, 1 tune)

BROADSIDES:
LOCSheet, M 3500 M2.3.U6A44,, "Mister Dooley's Geese"," Firth, Pond & Co. (New York), 1884

NOTES [320 words]: For background on Harrigan and Braham, see the notes to "The Babies on Our Block."

Franceschina, p. 171, reports this as one of five songs for the play McAllister's Legacy: "'Mister Dooley's Geese,' a narrative patter song complaining about a noisy neighbor, has an attractive march chorus evoking the quacking sounds of geese, the gobbling noises of turkeys, and the rooster's cock-a-doodle-doo."

The play "McAllister's Legacy," according to Franceschina, p. 170, starts with a typical Edward Harrigan absurdity: old Morgan McAllister, from Ireland but living in Australia, leaves most of his relatives worthless legacies such as a pair of pants or a wooden leg, but one is given a plot of land and another the building on the land. The two then fight over how to dispose of the property. It eventually turns out that the lawyer who read the will is actually McAllister, disguised, attempting to find out which of his relatives is worthy of the property. Molly McGouldrick (played by Tony Hart), who had been granted the building, had been kind to all, ends up with the entire inheritance.
Moody, p. 146, mentions a few other features: a communist planting bombs in clocks, a veterinarian who treats humans "while off duty," a wild parody of the stock market. The play sounds interesting, but it was to have sad side effects: On the night of November 22, 1884, after the Harrigan and Hart company rehearsed the play (which was supposed to premier in two weeks), the theater burned down (Moody, p. 143). The play managed to find a new stage fairly quickly, but did not last long (Moody, pp. 146-147), and no doubt that contributed to the eventual split between Harrigan and Hart. Although I have not been able to hear it, Edith Fowke collected a song by this title, with the correct first line, in Quebec; hence the "Found In" entry. As of this writing, despite the collection from tradition, it has no Roud number.- RBW

Bibliography


Last updated in version 5.2

File: HaBrMDoG

Mister Garfield

DESCRIPTION: Song-story about the assassination of President Garfield. Garfield, shot, tells doctor he's badly wounded. He gives dying advice, and hopes to go to heaven. Sheriff arrests Charles Guiteau for the murder; he says "I'll hang on the 6th day of June."

AUTHOR: Unknown, but much of the text may have been written by Anderson Williams

EARLIEST DATE: 1949 (recording, Bascom Lamar Lunsford)

LONG DESCRIPTION: Song-story describing the assassination of President James Garfield. Garfield's been shot; tells doctor he's badly wounded. Preacher asks where he'd like to spend eternity: Garfield says "Heaven." His wife asks if he should die, should she remarry? He tells her, "Don't you never let a chance go by." Sheriff arrests Charles Guiteau for the murder; he says "I'll hang on the 6th day of June." Mrs. Garfield brings her husband roses

KEYWORDS: grief marriage questions violence crime execution homicide punishment death dying wife doctor

HISTORICAL REFERENCES:

July 2, 1881 - James A. Garfield is shot by Charles Guiteau, who thought Garfield owed him a patronage job. Garfield had been president for less than four months

Sept 19, 1881 - Death of Garfield

June 30, 1882 - Hanging of Charles Guiteau

FOUND IN: US(SE)

REFERENCES (2 citations):

Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, pp. 212-214, "Mr. Garfield" (1 text, 1 tune)

NorthCarolinaFolkloreJournal, John Forbes (transcriber), "Songs Collected by Mr. Bascom," Vol. XXV, No. 1 (May 1977 -- special issue for Bascom Lamar Lunsford), pp. 17-20, "Mr. Garfield" (1 text, 1 tune)

Roud #9138

RECORDINGS:

Bascom Lamar Lunsford, "Mr. Garfield" (LOC AAFS L29, 1949) (Folkways FP 40, c. 1952) (on BLlunsford02)

J. C. "Jake" Staggers, "Garfield" (on FolkVisions2)

Art Thieme, "Mister Garfield" (on Thieme04)

CROSS-REFERENCES:


cf. "Garfield" (form)

NOTES [82 words]: Lunsford is usually thought to have written this, but Art Rosenbaum believes it originated in the Black community. - PJS

Rosenbaum-FolkVisionsAndVoices is comparing it to his song "Garfield," which is a story song about a murder involving a "Garfield." But it never says that the "Garfield" is the President. I have split Rosenbaum's "Garfield" from "Mister Garfield," although Roud lumps them.
For the story of James A. Garfield and his death, see the notes to "Charles Guiteau" [Laws E11]. - RBW

Last updated in version 6.1
File: RcMrGarf

Mister McKinley (White House Blues)

DESCRIPTION: "McKinley hollered, McKinley squallled; The doc says, 'McKinley, I can't find the ball.'" Describing McKinley's assassination by Zolgotz, his poor medical treatment, and his funeral. McKinley is usually said to be "bound to die."

AUTHOR: unknown

EARLIEST DATE: 1926 (recording, Charlie Poole)

KEYWORDS: death homicide doctor funeral political humorous

HISTORICAL REFERENCES:

Sept 6, 1901 - President William McKinley is shaking hands at an exhibition when he is shot by anarchist Leon Czolgosz, who felt McKinley was receiving too much attention.

MacKinley's wounds should not have been serious, but his inept doctor decided to operate immediately rather than wait for a specialist

Sept 14, 1901 - Death of MacKinley (due more to operative trauma than to his wounds). Theodore Roosevelt becomes President

FOUND IN: US(SE)

REFERENCES (12 citations):
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 337, "Zolgotz" (1 short text, 1 tune)
Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, pp. 215-216, "Czolgosz" (1 text, 1 tune)
Cohen-LongSteelRail, pp. 413-425, "Cannonball Blues/Whitehouse Blues" (2 texts, 2 tunes, the first being "Mister McKinley (White House Blues)" and the second the "Cannonball Blues," plus a version of a song called "Mr. McKinley" from _The Week-End Book_, which is so different that I would regard it as a separate though perhaps related song, probably not traditional)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 118-119 "McKinley" (1 text)
Lomax/Lomax-OurSingingCountry, pp. 256-257, "White House Blues" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 143, "Mister MacKinley" (sic) (1 text, 1 tune)
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 56 "White House Blues" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 228 "White House Blues" (1 text, 1 tune)
Rorwer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 73, "White House Blues" (1 text)
Silber/Silber-FolksingersWordbook, p. 287, "White House Blues" (1 text)

DT, WHITHOU*

ADDITIONAL: Tristram P. Coffin and Hennig Cohen, _Folklore in America: Tales, Songs, Superstitions, Proverbs, Riddles, Games, Folk Drama and Folk Festivals_, Doubleday, 1966, p. 90, "McKinley" (1 text)

Roud #787

RECORDINGS:
Warde Ford, "Buffalo, Buffalo (Death of McKinley)" (AFS 4198 B3, 1938; tr.; in AMMEM/Cowell)
Bill Monroe & his Bluegrass Boys, "Whitehouse Blues" (Decca 29141, 1954)
Charlie Poole and the North Carolina Ramblers, "White House Blues" (Columbia 15099D, 1926; on AAFM1, CPoole01, CPoole05)
Riley Puckett, "McKinley" (Columbia 15448-D, 1929)
Swing Billies, "From Buffalo to Washington" (Bluebird B-7121, 1937)

CROSS-REFERENCES:
cf. "Battleship of Maine" (tune)
cf. "Delia's Gone [Laws I5] (tune, some versions)
cf. "The Cannonball" (words)
cf. "Joking Henry" (tune)
cf. "White House Blues (II)" (structure, tune, words)
cf. "Huey Long" (lyrics, form)

NOTES [148 words]: I know of three derivative versions of this song: one collected in Kentucky in the 1930s, talking about Herbert Hoover (in this collection as "White House Blues (II)"), a second recorded by country-and-western singer Tom T. Hall in the 1970s, talking about Richard Nixon. Both share the title "White House Blues." The third is "Governor Al Smith." - (PJS)

McKinley had been unpopular among farmers, most of whom had supported Democrat William
Jennings Bryan, and his passing was not much mourned among country people -- thus the jaunty, humorous tone of this song. - PJS

The reference to McKinley’s children earning a pension upon their father’s death is completely unhistorical; McKinley married Ida Saxton (1847-1907) in 1871, but his two daughters, Katie and Ida, both died in infancy, and Mrs. McKinley was an epileptic and an invalid by the time her husband was elected President. - RBW

Last updated in version 4.1

File: LoF143

Mister Rabbit

DESCRIPTION: "'Mister Rabbit, Mister Rabbit, your tail's mighty white.' 'Yes, bless God, been gettin' out of sight....'" Mister rabbit similarly explains its coat, ears, and other physical features

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: animal questions dialog nonballad floatingverses

FOUND IN: US

REFERENCES (4 citations):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 173-174, "Mister Rabbit" (1 text, 1 tune)
Lomax/Lomax-FolkSongUSA 6, "Mister Rabbit" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 240-242, "Cotton Field Song" (1 text, 1 tune, composite; the final portion goes here and the rest is largely floating verses or unidentifiable; some may go with "Fly Around, My Pretty Little Miss")
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 167, "Old Molly Hare (Mr. Rabbit)" (2 texts plus 4 fragments, 1 excerpt, and mention of 2 more; the "C," "D," and "E" fragments, plus probably "B," are "Old Molly Hare," "I" is "Mister Rabbit"; "A" and "G" mix the two)
ST LxU006 (Partial)
Roud #10058

RECORDINGS:
Horton Barker, "Hop, Old Rabbit, Hop" [with a couple of verses from "Poor Old Man"] (on Barker01)
Pete Seeger, "Mister Rabbit" (on PeteSeeger08, PeteSeegerCD02)

CROSS-REFERENCES:
cf. "Rattlesnake" (theme)

NOTES [58 words]: Roud links together several rabbit songs under one number: "Mister Rabbit," "Ole Mister Rabbit (I'll Get You Rabbit)," even "Rabbit Hash." All are about rabbits raiding gardens (something they certainly do) and the attempts to punish them for it (rarely successful, even with modern technology). But the forms are quite distinct, so I split them. - RBW

File: LxU006

Mister Squirrel

DESCRIPTION: "'One day Mr. Squirrel went up a tree to bed. A great big hickory nut fell upon his head. 'Although I am fond of nuts,' Mr. Squirrel then did say, 'I'd very much rather that they wouldn't come this way.'"

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: animal food humorous

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 171, "Mr. Squirrel" (1 short text)

File: Br3171

Mister, Please Give Me a Penny

DESCRIPTION: "'Mister, please give me a penny, For I ain't got any Pa, Mister, please give me a penny, I want to buy some bread for Ma."

AUTHOR: unknown

EARLIEST DATE: 1940 (Randolph)
Mistletoe Bough, The

DESCRIPTION: In the castle, beneath the mistletoe bough, the lord's daughter prepares to wed young Lovell. The girl, tired of dancing, decides to hide and have Lovell find her. He never does. Years later, her body is found "in a living tomb," trapped in a chest.

AUTHOR: Thomas Haynes Bayly?

EARLIEST DATE: 1855 (National Temperance Songster)

KEYWORDS: love marriage game hiding death Christmas

FOUND IN: Britain(England(Lond,South)) US(MA,MW,ro,So)

REFERENCES (12 citations):
Williams-Wiltshire-WSRO Mi 637, "Mistletoe Bough" (1 text)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #126, "The Mistletoe Bough" (1 text, 1 tune)
Randolph 802, "The Mistletoe Bough" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 466-468, "The Mistletoe Bough" (1 text, 1 tune -- Randolph's 802)
Peters-FolkSongsOutOfWisconsin, pp. 223-224, "The Mistletoe Bough" (1 text, 1 tune)
Stout-FolkloreFromIowa 31, "The Mistletoe Bough" (1 text plus a text of "Ginevra," for which see the NOTES)
Hubbard-BalladsAndSongsFromUtah, #35, "The Mistletoe Bough" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #72, "The Mistletoe Bough" (1 text)
Wolf-AmericanSongSheets, #1723, p. 116, "The Old Oak Chest, or The Missletoe Bough" (sic.) (2 references)
(source notes only)
DT, MISTLETOE*


Roud #2336

BROADSIDES:

SAME TUNE:
The Workhouse Boy ("The cloth was laid in the workhouse hall") (Grigson-PenguinBookOfBallads 102; Henderson-VictorianStreetBallads, p. 42, "The Workhouse Boy"; cf. broadside Bodleian Firth c. 16(311), unknown, no date; a parody in "Dutch" dialect of this song, with very similar lyrics except that the girl is transformed to a boy in a poorhouse; Roud #29495)

Billy Jenkins, or The two houses of parliament (parody per broadside Harding B 11(2462), which also contains the original)

Hail to Old Tippecanoe ("Van Buren sits in his marble hall") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 276)

The Greeley Pill, Mixed at Cincinnati and taken at Baltimore, July 19, 1872 ("There was an old doctor who wore a white hat; He made pills of Free Love and Free Farms and all that") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 456)

The Chinaman's Fate ("The cradles were rocking one fine summer's day, And the diggers were busily puddling away") (by Charles R. Thatcher, in "Thatcher's Colonial Songster") (Thatcher-ColonialMinstrel-Songsters, p. 72; Anderson/Thatcher-GoldDiggersSongbook, pp. 79-80)

NOTES [656 words]: Underwood, pp. 22-23, reports this of Bramshill House near Basingstoke in Hampshire: "An ancient chest in the panelled gallery is said to have been the 'death bed' of a young bride who died on the eve of her wedding." Her ghost is reported to have walked. Probably unrelated, but a garbled version might perhaps have inspired this song. The legend was certainly widespread; Alexander, pp. 195-196, reports versions of the story from Maxwell Hall, Owlesbury, Hampshire; Brockdish Hall, Norfolk; Minster Lovell hall, Oxfordshire (a place with a lot
of other legends going back to the Wars of the Roses), and of course Bramshill, but Alexander
thinks Maxwell Hall the original because it, in his account, has the ghost known as the Mistletoe
Bride. Boase, p. 80, also lists Maxwell Hall as the place most associated with the legend and
mentions the "Mistletoe Bride" title -- but points out on p. 81 that the ghost seen at Maxwell Hall
could also be Anne Boleyn, who was held there before her execution.
On the other hand, Westwood/Simpson, p. 591, give particular attention to Minster Lovell, where
there was a legend that, during a restoration, a walled-off room was located in which a dead body
was found. This obviously sounds rather like this legend -- although most think the body was that of
Francis, Lord Lovell, a close associate of King Richard III who fought at the Battle of Stoke in 1487
and, with his side having been defeated, was never seen again.
Hadlow, pp. 23-24, quotes a similar story told by Horace Walpole of the body of Count Konigsmark,
the lover of Sophia Dorothea the wife of George I of England, who was made to disappear.
Alternately, the tale might come from the same roots as "Ginevra," by Samuel Rogers (1763-1855),
which has the same story though the bride is Italian and the poem is set in Italy. I do not know the
exact date of "Ginevra," but it is part of his massive multi-volume poem "Italy," published 1822-
1828 and reissued in revised form in 1830, so his piece probably predates "The Mistletoe Bough."
Westwood/Simpson, p. 303, say that Rogers was working from the legend of "The Mistletoe Bride,"
i.e. the same legend as this song.
The final stanza of "Ginevra," as quoted in HouseholdTreasury, pp. 133-135, is as follows (the
whole poem "Italy" is apparently in blank verse):
Full fifty years were past, and all forgot,
When, on an idle day, a day of search
'Mid the old lumber in the Gallery,
That mouldering chest was notices; and 'twas said
By one as young, as thoughtless as Ginevra,
"Why not remove it from its lurking-place?"
'Twas done as soon as said; but on the way
It burst, it fell; and lo! a skeleton,
With here and there a pearl, an emerald-stone,
A golden clasp, clasping a shred of gold.
All else had perished, -- save a nuptial ring,
And a small seal, her mother's legacy,
Engraven with a name, the name of both,
"GINEVRA."
There, then, she had found a grave.
Within that chest she had concealed herself,
Fluttering with joy, the happiest of the happy;
When a spring lock, that lay in ambush there,
Fastened her down for ever!
Incidentally, NewCentury, entry on "Ginevra," say that this story was told of several English castles.
And, no, I have no idea, Harry Potter fans, if it is significant that Ginny Weasley's real name was
Ginevra!
Leach, p. 278, claims that "The Hunting of the Snark," Lewis Carroll's greatest work other than the
Alice books, uses this song as a "leitmotif"; Turner, p. 221, also speculates that this might have
inspired the method of hunting a snark, "They sought it with thimbles, they sought it with care...."
But although Leach et al claim that a theme in "The Mistletoe Bough" is the origin of one of
Carroll's stanzas, the only words they have in common are "They sought." And Leach is full of
speculations in the absence of evidence (often in direct defiance of evidence). So I don't think we
need pay that particular hypothesis much attention. - RBW
Bibliography

- Hadlow: Janice Hadlow, A Royal Experiment: The Private Life of King George III, Henry Holt, 2014 (published in Britain by William Collins as The Strangest Family)
- HouseholdTreasury: [no author listed], The Household Treasury of English Song, T. Nelson and Sons, 1872
Mistress Paxton's Shop
DESCRIPTION: The singer tells about everything he finds in the shop: "bacca, saip and carpet shoon, screw nails and bakin soda,... split peas an fiddle rosit... whings, biscuits...."
AUTHOR: unknown
EARLIEST DATE: 1989 (McMorland/Scott-HerdLaddieOTheGlen)
KEYWORDS: commerce humorous
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
McMorland/Scott-HerdLaddieOTheGlen, pp. 82-83, 152, "Mistress Paxton's Shop" (1 text, 1 tune)
Roud #21745
NOTES [37 words]: An "outlandish catalog" song of a kind popular in Newfoundland ("The Kelligrews Soiree," "The Rich Wedding Cake" and "Trinity Cake") and the music hall (hear, for example, The Flanagan Brothers' "The Half Crown Song"). - BS
Last updated in version 3.2
File: McSc082

Mistress's Health (I), The
DESCRIPTION: "Here's a health unto the mistress, the fairest of twenty ... We'll drink him out so deep, and we'll sing ourselves to sleep"
AUTHOR: unknown
EARLIEST DATE: 1892 (Broadwood/Maitland-EnglishCountySongs)
KEYWORDS: drink nonballad
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
Broadwood/Maitland-EnglishCountySongs, pp. 140-141, "The Mistress's Health" (1 text, 1 tune)
Roud #310
File: BrMa140

Mistress's Health (II), The
DESCRIPTION: "Our mistress's health we now begin, In spite of the Pope and the Spanish king"
She has gold and silver and can get more. Let's smoke and drink. "Let the mistress's health go round"
AUTHOR: unknown
EARLIEST DATE: 1893 (Broadwood/Maitland-EnglishCountySongs)
KEYWORDS: drink nonballad royalty
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
Broadwood/Maitland-EnglishCountySongs, p. 141, "The Mistress's Health" (1 text, 1 tune)
Roud #21096
NOTES [121 words]: "The popularity of the poet's royal mistress, Queen Elizabeth, has been brought before us, in a drinking-song of the time, by Mr F.E. Sawyer, among the specimens of Sussex music (p. 322): 'Our mistress's health we'll now begin ....'" (source: T Morgan, "Review of
Mither, I Maun Hae a Man

DESCRIPTION: "Noo mither, I maun tell ye, I'm gaun to be a wife; For I'm sure it's nae pleasure To live a single life." The girl complains of the burdens her mother puts on her, and offers Biblical arguments for marriage, and concludes, "I mean to tak' a man."

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan7)
KEYWORDS: oldmaid mother children marriage
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #105, pp. 2-3, "Mither, I Maun Hae a Man"; #101, p. 2, "Mither, I Maun Hae a Man"; #103, p. 2, "Mither, I Maun Hae a Man" (1 texts plus 3 fragments)
Greig/Duncan7 1333, Greig/Duncan8 Addenda, "Mither, I Maun Hae a Man" (7 texts, 3 tunes)
Ord-BothySongsAndBallads, pp. 148-149, "Mither, I Maun Hae a Man" (1 text)
Roud #5554
NOTES [113 words]: The girl here does not really quote the Bible, except for paraphrasing "be fruitful and multiply" (Genesis 9:1, etc.), but her argument is taken largely from 1 Corinthians 7, particularly 7:28, which states that it is no sin for a girl to marry.
The part about the girl being obedient has multiple sources in scripture, including the first part of 1 Corinthians 11 (the key verse here, 11:10, is actually close to making nonsense in Greek, but of course this is clarified -- usually to the detriment of the women -- in most translations). - RBW

Mo Chraoibhin Aoibhinn Aluinn Og (My Pleasant Beautiful Young Little Branch)

DESCRIPTION: The harper says his true love is "bound and bleeding 'neath the oppressor." Her riches and beauty gone, she is deserted by many "crouching now like cravens" "Arouse to vengeance, men of brav'ry"

AUTHOR: unknown
EARLIEST DATE: 1845 (_The Spirit of the Nation,_ according to OLochlainn-MoreIrishStreetBallads)
KEYWORDS: harp nonballad patriotic
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 85, "Mo Chreeveen Eeven Aulin Og" (1 text, 1 tune)
File: OLCM085

Mo Dhachaidh (My Ain Home)

DESCRIPTION: Gaelic. Our house by the ferry is surrounded with flowers and birds, protected by the hill from snow. My wife is "the star o' my hame ... the bairnies are singin'" We don't need riches.

AUTHOR: Malcolm MacFarlane
EARLIEST DATE: 1903 (The Celtic Monthly)
KEYWORDS: foreignlanguage lyric nonballad home wife
FOUND IN: Canada(Mar)
REFERENCES (2 citations):
ADDITIONAL:
RECORDINGS:
Malcolm Angus McLeod, "Mo Dhachaidh" (on NovaScotia1)

NOTES [68 words]: The description is based on Moffat's translation by Alexander Stewart. - BS
Jaan Kolk pointed out to me the publication of this work in The Celtic Monthly with a report date of March 13, 1893; this was the winning poem in a Gaelic poetry contest. This first printing was signed "Tobar a' Chaibeil" ("The Well of the Chapel"?), but the prize was awarded to Malcolm MacFarlane, so the authorship is clear. - RBW
Last updated in version 5.2
File: RcMDMAH

Mo Leastar Beag
DESCRIPTION: Gaelic. "The poet takes his newly-churned butter for sale at the market, but the 'Taster' declares it impure. The song lament's the poet's misfortune."
AUTHOR: unknown
EARLIEST DATE: 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage commerce food
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 89, "Mo Leastar Beag" (2 texts, 1 tune)
RECORDINGS:
Elizabeth Cronin, "Mo Leastar Beag" (on IRECronin01)
NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. - BS
Last updated in version 3.2
File: OCC089

Mo Mhuirnin Ban
DESCRIPTION: Gaelic. The singer "laments his absence from his loved one... she is already betrothed to Lord Keane." She outshines all his other suitors.
AUTHOR: unknown
EARLIEST DATE: 1946 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage love beauty lament nobility
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 90, "Mo Mhuirnin Ban" (2 texts)
NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. - BS
Last updated in version 3.2
File: OCC090

Mo Nighean donn a Cornaig
DESCRIPTION: Singer's fiancee, coming to church, is murdered by ruffians. The wine saved for their wedding is instead drunk at her funeral. The singer wishes he could find those who killed his beloved; he has a sword, and will test the strength of his arm with it.
AUTHOR: unknown
EARLIEST DATE: 1917 (Kennedy-FolksongsOfBritainAndIreland)
KEYWORDS: grief love sex wedding violence abduction crime homicide revenge beauty death funeral mourning foreignlanguage lament lover wine
FOUND IN: Scotland(Hebr)
REFERENCES (2 citations):
Kennedy-FolksongsOfBritainAndIreland 19, "Mo Nighean Donn a Cornaig [My Dark-Haired Maid from Cornaig]" (1 text in Scottish Gaelic + translation, 1 tune)
Kennedy-Fraser/MacLeod-SongsOfTheHebrides II, pp. 140-145, "A Tiree Tragedy (Mo Nighean
**Mo-te A-pe Promene Sur La Rue Commune**

DESCRIPTION: Creole French. "Mo-te a-pe promene sur la Rue Commune, Quand Mo-te a-pe boire un bon berre la bierre. Voila m'o culotte craquet et fais moin assi par terre." A man has a drink of beer and meets and forces the singer to the ground

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: foreignlanguage drink

FOUND IN: US(So)

REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 124, "Mo-te A-pe Promene Sur La Rue Commune" (1 short text, 1 tune)

File: ScNF124

**Moab Alphabet, The**

DESCRIPTION: "A stands for Amassy, in Moab he does dwell, B stands for Bartlett, the judge you all know well; C stands for Chairley, a young man on the flat," and so forth through the residents of Moab, Utah, omitting F, Q, U, V, X, and Y

AUTHOR: Hannah Somerville (source: Hubbard-BalladsAndSongsFromUtah)

EARLIEST DATE: 1949 (Hubbard-BalladsAndSongsFromUtah)

KEYWORDS: moniker wordplay home nonballad

FOUND IN: US(Ro)

REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah, #248, "The Moab Alphabet" (1 text, 1 tune)

Roud #21107

File: Hubb248

**Moanin'**

DESCRIPTION: Leader (preacher): "De trumpet sounds in my soul" (congregation echoes). "I ain't got long to stay here."

AUTHOR: unknown

EARLIEST DATE: 1934

KEYWORDS: religious nonballad

FOUND IN:

REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 579-580, "Moanin'" (1 text, 1 tune)

Roud #15563

File: LxA579

**Mobile Bay**

DESCRIPTION: Shanty. "From Liverpool Town we sailed away - CH: John come tell us as we haul away. Outward bound at the break of day - CH. Aye, aye, haul aye - CH." Several verses refer to
Mobile Bay and to women. Probably started as a Negro cotton stowing song.

AUTHOR: unknown
EARLIEST DATE: 1894 (Alfred M. Williams, Studies in Folk-Song and Popular Poetry, p. 7)
KEYWORDS: shanty work
FOUND IN: Britain US
REFERENCES (3 citations):
Colcord-SongsOfAmericanSailormen, p. 118, "Mobile Bay" (1 short text, 1 tune)
Harlow-CHANTYINGABOARDAMERICANSHIPS, pp. 86-87, "Mobile Bay" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 287-288, "John, Come Tell Us As We Haul Away" (1 text, 1 tune) [AbEd, pp. 210-211]
Roud #4696
CROSS-REFERENCES:
 cf. "Stow'n' Sugar in de Hull Below" (some verses)
NOTES [25 words]: Hugill-ShantiesFromTheSevenSeas explains that this was one of a very few shanties that would use two singers for the solo lines, alternating verses. - SL
Last updated in version 2.6
File: Hugi287

Mobile Blues

DESCRIPTION: A verse is two couplets followed by "mama, daddy got that mobile blues." Verses are about car wrecks and driving 'mobiles. Then, you won't find "your loving daddy" till you "drop on down in Florida"

AUTHOR: unknown
EARLIEST DATE: 1980 (USFlorida01)
KEYWORDS: travel death wreck nonballad wordplay technology
FOUND IN: US(SE)
RECORDINGS:
Emmett Murray, "Mobile Blues" (on USFlorida01)

File: RcMobBlu

Mochyn Du (The Black Pig)

DESCRIPTION: Shanty. Explains that the black pig is dying, and that now they'll have to do without bacon. Chorus laments the passing of the pig, "Oh, our hearts are very sore...." Based on a Welsh folk song.

AUTHOR: unknown
EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)
KEYWORDS: shanty worksong foreignlanguage animal food
FOUND IN: Wales
REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, pp. 238-239, "Mochyn Du" (2 text-English & Welsh, 1 tune)
CROSS-REFERENCES:
 cf. "Hob-y-derri-dando" (English verses often interchanged with this)
 cf. "Cosher Bailey's Engine" (tune)
NOTES [44 words]: See also notes to "Hob-Y-Derri-Dando." English words often sung to the same tune go "Dave Davy comes from Nevin, an' he's got a little engine, An' he cannot do without it, 'Cos he thinks so much about it. Ch. Wass you effer see (x3) such a funny thing before?" - SL
File: Hugi238

Mode o' Wooing, The

DESCRIPTION: "Young men when that they do arrive Between a score and twenty-five... [are inclined] To gang away a-wooing, a woo woo wooing." The singer tells of asking advice on how to court, but the old men's advice is bad. He has better luck asking an old woman

AUTHOR: unknown
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)
KEYWORDS: youth courting questions
FOUND IN: Britain(England(North),Scotland(Aber))
Model Church, The

DESCRIPTION: "Well, wife, I found a model church, And worshipped there today. It made me think of good old times." Because he is hard of hearing, they let him sit in front. The singing made him think he could hear. The music makes him feel happy that he won't sin more

AUTHOR: unknown

EARLIEST DATE: 1959 (Boette-SingHipsyDoodle)

KEYWORDS: religious nonballad husband wife

FOUND IN: US(Ap,So)

REFERENCES (1 citation):

Boette-SingHipsyDoodle, p. 148, "The Model Church" (1 text)

Roud #7523

NOTES [76 words]: The singer claimed that the service in the Model Church made him able to hear. On the evidence, it doesn't seem to have helped his ability to think.

The hymn "Coronation" referred to in the song is often known as "All Hail the Power of Jesus's Name," and is indexed under that title. "Coronation" isn't really a good name for it, since that is the name of the tune, and "All Hail" is sung to many tunes although "Coronation" is probably the most common. - RBW

Last updated in version 4.3

File: Boet148

Mole-Catcher, The

DESCRIPTION: The old molecatcher learns that his wife is carrying on with a young farmer. He catches them in the act, and demands ten pounds of the farmer for "tilling my ground." The farmer says that's a fair price, "For that won't amount t'above tuppence a time."

AUTHOR: unknown

EARLIEST DATE: 1905

KEYWORDS: adultery sex trick commerce humorous bawdy

FOUND IN: Britain(England(Lond,South,West))

REFERENCES (8 citations):

Kennedy-FolksongsOfBritainAndIreland 206, "The Mole-Catcher" (1 text, 1 tune)

Copper-SongsAndSouthernBreezes, pp. 268-269, "The Molecatcher" (1 text, 1 tune)

MacColl/Seeger-TravellersSongsFromEnglandAndScotland 38, "The Molecatcher" (1 text, 1 tune)

Reeves-TheEverlastingCircle 93, "The Molecatcher" (1 text)

Purslow-TheConstantLovers, p. 61, "The Molecatcher" (1 text, 1 tune)

Palmer-EnglishCountrySongbook, #104, "The Mole Catcher" (1 text, 1 tune)

Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #83, "The Molecatcher" (1 text, 1 tune)

DT, MOLECATCH*

Roud #1052

RECORDINGS:

Alec Bloomfield, "The Mole-Catcher" (on FSBFTX19)

A. L. Lloyd, "The Molecatcher" (on Lloyd01)

File: K206

Mollie and Willie

DESCRIPTION: When Mollie (?) refuses to marry Willie (?), he sets off to be a soldier. She dresses in soldier's clothes and follows him. He tells his fellow "soldier" of his love for Mollie. She starts to cry, and her identity is revealed
Mollie Darling

DESCRIPTION: "Won't you tell me, Mollie darling, That you love none else but me? For I love you, Mollie darling; You are all the world to me." He asks that her answer be a kiss. When he says goodbye, he asks her to dream of him.

AUTHOR: unknown
EARLIEST DATE: 1922 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: love courting separation dream flowers
FOUND IN: US(Ap,SE,So)
REFERENCES (6 citations):
Arnold-FolkSongsofAlabama, pp. 82-83, "Mollie Darling" (1 text, 1 tune)
Boette-SingaHipsyDoodle, p. 128, "Mollie Darling" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 708, "Molly Darling"; 709, "Molly Darling" (2 short texts, 2 tunes)
Browne-AlabamaFolkLyric 30, "Mollie Darling" (2 texts plus a fragment, an excerpt of a fourth, and mention of a fifth; 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 41, "Mollie Darling" (1 text)
Roud #4966
File: BrS5708

Molly Agnew

DESCRIPTION: The singer is vexed that the Irish are "forced from their nation." He meets Molly Agnew, a poor servant girl. Her rich father had been slain in 1799, and his family driven "to beg, starve or die." She agrees to marry the singer and go to old Scotia.

AUTHOR: unknown
EARLIEST DATE: 1854 (broadside, Bodleian 2806 b.11(175))
KEYWORDS: marriage rebellion death servant hardtimes Ireland Scotland father
FOUND IN: Canada(Mar,Newf)
REFERENCES (1 citation):
Creighton-FolksongsFromSouthernNewBrunswick 30, "Molly Agnew" (1 text, 1 tune)
Roud #2750
RECORDINGS:
Mary Dunphy, "Molly Agnew" (on MUNFLA/Leach)
BROADSIDES:
Bodleian, 2806 b.11(175), "Molly Agnew"[partly illegible] ("On the nineteenth of July, in the year twenty-nine"). The Poet's Box (Glasgow), 1854; also Harding B 17(196b), "Molly Angew"[sic but only in the title][partly illegible]
SAME TUNE: The Girl I Love Best (tune, per broadside Bodleian Harding B 17(196b))
NOTES [59 words]: The Bodleian broadsides 2806 b.11(175) and Harding B 17(196b) are more complete than Creighton-FolksongsFromSouthernNewBrunswick and are the source for the description. - BS
I have to suspect that this is based some other emigration song which lacks the political motif. It
reminds me a bit of "The Poor Stranger (Two Strangers in the Mountains Alone)." - RBW

Molly and Tenbrooks [Laws H27]

DESCRIPTION: In the race between (Molly) and (Ten Broeck), Molly at first takes the lead. Ten Broeck tells his jockey to let him run free, and proceeds to overtake the mare.

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: racing horse

HISTORICAL REFERENCES:
July 4, 1878 - race between Ten Broeck and Miss Mollie McCarthy (won by Ten Broeck)

FOUND IN: US(Ap,MW)

REFERENCES (4 citations):
Laws H27, "Ten Broeck and Mollie"
Thomas-BalladMakingInMountainsOfKentucky, pp. 126-127, (no title) (1 short text, probably of this song although it does little except describe Ten Broeck)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 253-254, "Ten Broeck and Mollie" (1 text)
DT 652, MOLLTEN (MOLLTEN2)

RECORDINGS:
Carver Boys, "Tim Brook" (Paramount 3199, 1930; rec. 1929; on StuffDreams2)
Warde Ford, "The Hole in the Wall / Timbrooks and Molly" (AFS 4210 A1, 1939; in AMMEM/Cowell)
Bill Monroe & His Blue Grass Boys, "Molly and Tenbrooks" (Columbia 20612, 1949)
Sonny Osborne, "Molly and Tenbrooks" (Kentucky 605, n.d.)
The Stanley Brothers, "Molly And Tenbrooks" (Rich-R-Tone 418, 1948)

CROSS-REFERENCES:
cf. "Timbrook" (subject)
cf. "Old Timbrook Blues" (subject)
cf. "Liza Jane" (lyrics)
cf. "Run Mollie Run" (lyrics)
cf. "Skewball" [Laws Q22] (theme)

ALTERNATE TITLES:
Run, Molly, Run

NOTES [239 words]: The "short description" above mirrors the plot as given by Laws. In my experience, however, almost all versions of this song credit Molly, not Ten Broeck, as the winner. Of course, many of these texts may have been influenced by the popularized Bill Monroe version, "Molly and Tenbrooks."

Every version of this piece that Laws was aware of came from two articles by Wilgus (both in Kentucky Folklore Record, Vol II, #3 and Vol. II, #4). Wilgus reports that "A match race in Kentucky was arranged at $5,000 a side for a three-heat race, all heats to be four miles each. If either horse was distanced in a heat, the other horse was to be declared automatically the winner."

"The July 4, 1878 match race in which the Kentucky thoroughbred Ten Broeck defeated the mare Miss Mollie McCarthy went into the record books as the last four-mile heat race in American turf history."

As it turned out, Mollie led for much of the first race, then staggered and was distanced, ending the contest. Both sides started trading charges: That Ten Broeck had been poisoned, that the state of the track affected the outcome, etc.

Wilgus sees a relationship with "Skewball" [Laws Q22], and the possibility of a relationship cannot be denied. Laws, however, does not note the connection. As Laws makes the observation that the ballad shows "extreme verbal variation," he may have thought that similarities to "Skewball" either coincidence or later grafts. - RBW

Molly and the Baby

DESCRIPTION: "There's a patient little woman here below, And a little kid that ought to have a
show, Now I'll give the whiskey up and I'll take a coffee cup With Molly and the baby don't you know." The singer vows to give up drinking for the sake of his family

**AUTHOR:** unknown
**EARLIEST DATE:** 1935 (Aurora Advertiser)
**KEYWORDS:** drink family promise
**FOUND IN:** US(So)
**REFERENCES** (1 citation):
  *Randolph 338, "Molly and the Baby"* (1 text)
  *Roud #7810*
**File:** R338

**Molly Bawn (Mary Bawn or Boating on Lough Ree)**

**DESCRIPTION:** The singer remembers happier days with beautiful Mary Bawn: "Her smiles she had for everyone, her kisses all for me." "She pledged herself to be my bride" but "an angel" took her. His hair is now silver but "her comely form still haunts my mind"

**AUTHOR:** John Keegan Casey (1846-1870) (source: Guigné-ForgottenSongsOfTheNewfoundlandOutports, Roe)
**EARLIEST DATE:** 1878 (Roe); 1942 (The McNulty Family recording)
**KEYWORDS:** courting love death beauty nonballad lover
**FOUND IN:** Canada(Newf)
**REFERENCES** (2 citations):
  *Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 266-268, "Molly Bawn (Mary Bawn or Boating on Lough Ree)"* (1 text, 1 tune)
**ADDITIONAL:** Owen Roe, Reliques of John K. Casey ("Leo") (Dublin: Richard Pigot, 1878 ("Digitized by Google")), p. 181, "Boating on Lough Ree" ("I'm sad and I am lonely now in this far-off West") (1 text)

**Roud #24971**
**RECORDINGS:**
  *The McNulty Family, "Molly Bawn" (Decca 12257, 1942)*
  *Alphonse O'Driscoll, "Molly Bawn" (on MUNFLA/Leach)*
**NOTES** [169 words]: Guigné-ForgottenSongsOfTheNewfoundlandOutports: "[Molly Bawn's] popularity in Newfoundland is attributed to the influence of the Irish American vaudeville group the McNulty Family, who popularized it.... McNulty records were readily available... in St. John's...." Guigné's tune is the same as on the McNulty recording. The McNultys made minor changes in every line of Casey's poem; for example, besides changing Mary Bawn's name to Molly Bawn, and the lake's name from Lough Ree to Lough Lee, they changed the first line from "I'm sad and I am lonely now in this far-off West" to "Well I am sad and lonely here in the distant West." The McNultys use Casey's second verse as a chorus. Guigné's text follows the McNultys rather than Casey and mishears some McNulty words (for example, the McNultys have "a-boating on Lough Lee" and Guigné has "alone beyond Lough Lee"). There are a few differences between O'Driscoll and Guigné. O'Driscoll also mishears "a-boating on Lough Lee," but as "of old beyond Lough Lee." - BS

**Last updated in version 4.2**
**File:** Guig266

**Molly Bawn (Shooting of His Dear) [Laws O36]**

**DESCRIPTION:** Jimmy goes out hunting and shoots his true love (Molly, mistaking her for a swan). He is afraid of the law, but is told that the law will forgive him. At his trial Molly's ghost appears and explains the situation; the young man is freed

**AUTHOR:** unknown
**EARLIEST DATE:** 1806 (Jamieson, volume i, p. 194 -- a partial text in the notes to "Lord Kenneth and Fair Ellinour")
**KEYWORDS:** hunting death trial reprieve help ghost
**FOUND IN:** US(Ap,MA,MW,NE,SE,So) Britain(England) Ireland Canada(Mar,Newf)
**REFERENCES** (39 citations):
  *Laws O36, "Molly Bawn (Shooting of His Dear)"
  *Randolph 54, "Molly Vaughn"* (3 texts plus 2 fragments and 1 excerpt, 1 tune)
  *Eddy-BalladsAndSongsFromOhio 77, "Mollie Vaughn (Polly Band)"* (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 14, "Molly Baun" (2 texts, 1 tune)  
Linscott-FolkSongsOfOldNewEngland, pp. 274-276, "Polly Van" (1 text, 1 tune)  
Karpeles-FolkSongsFromNewfoundland 26, "Shooting of His Dear" (1 text, 1 tune)  
Creighton-MaritimeFolkSongs, p. 111, "As Jimmie Went A-Hunting" (1 text, 1 tune)  
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 76, "Molly Bawn" (1 text plus a fragment)  
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 76, "Molly Bawn" (3 excerpts, 3 tunes)  
Morris-FolksongsOfFlorida, #214, "Molly Baun" (3 texts, 1 tune)  
Scarborough-A SongCatcherInSouthernMountains, p. 117, "Molly Vaughn" (1 text, properly titled "The Death of Molly Bender," with very peculiar orthography; it looks like it came from a semi-literate manuscript but is said to be from a field recording)  
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 57, "Polly Bond" (1 fragment)  
Sharp-EnglishFolkSongsFromSouthernAppalachians 50, "Shooting of His Dear" (6 texts, 6 tunes)  
Hudson-FolksongsOfMississippi 32, pp. 145-146, "Shooting of His Dear" (2 texts)  
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 73, "Molly Bond" (1 text, 1 tune)  
Wolfe/Boswell-FolkSongsOfMiddleTennessee 24, pp. 44-46, "Molly Bond" (1 text, 1 tune)  
Leach-TheBalladBook, pp. 700-701, "Molly Bawn" (1 text)  
Leach-HeritageBookOfBallads, pp. 176-177, "Molly Bawn" (1 text)  
Korson-PennsylvaniaSongsAndLegends, pp. 46-47, "Molly Banding" (1 text, 1 tune)  
Friedman-Viking/PenguinBookOfFolkBallads, p. 26, "Molly Bawn" (1 text)  
Grigson-PenguinBookOfBallads 92, "Young Molly Ban" (1 text)  
McNeil-SouthernFolkBalladsVol1, pp. 96-97, "Molly Van" (1 text, 1 tune)  
Meredith/Anderson-FolkSongsOfAustralia, p. 196, "Molly Baun Lavery" (1 text, 1 tune)  
Hodgart-FaberBookOfBallads, p. 206, "Young Molly Ban" (1 text)  
Graham-Jo-Holmes-SongsMusicTraditionsOfAnUlsterman 49, "Molly Ban Lavery" (1 text, 1 tune)  
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H114, p. 143, "Molly Bawn Lowry" (1 text, 1 tune)  
OLochlainn-IrishStreetBallads 29, "Young Molly Ban" (1 text, 1 tune)  
Morton/Maguire-ComedayGoDayGodSendSunday 1, pp. 1-2,99,154-155, "Molly Bawn Lowry" (1 text, 1 tune)  
OCroinin/Cronin-TheSongsOfElizabethCronin 92, "Molly Bawn" (3 texts, 1 tune)  
Kennedy-FolksongsOfBritainAndIreland 330, "Polly Vaughan" (2 text, 1 tune)  
Cox-FolkSongsSouth 102, "Mollie Vaughan" (3 texts, 1 tune)  
Bush-FSofCentralWestVirginiaVol1, pp. 87-88, "Molly Bond" (1 text, 1 tune)  
Bush-FSofCentralWestVirginiaVol3, pp 79-80, "Polly Bond" (1 text, 1 tune)  
Boette-SingAHipsyDoodle, pp.58-59, "Molly Vaunder (Vaughn)" (1 text, 1 tune)  
Pound-AmericanBalladsAndSongs, 33, pp. 78-79, "Mollie Bond" (1 text)  
Wolf-AmericanSongSheets, #1896, p. 128, "Polly von Luther and Jamie Randall" (1 reference)  
Darling-NewAmericanSongster, pp. 133-134, "Molly Bawn"; "Molly Bander" (2 texts)  
DT 308, POLLYVON POLLYVON1 POLLVON2  
ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), p. 304, "Young Molly Bawn" (1 short text)  
Roud #166  
RECORDINGS:  
Louis Boutiler, "As Jimmie Went A-Hunting" (on MRHCreighton)  
Anne Briggs, "Polly Vaughan" (on Briggs1, Briggs3, Briggs4)  
Packie Manus Byrne, "Molly Bawn" (on Voice06)  
Sara Cleveland, "Molly Vaughan" (on S Cleveland01)  
Elizabeth Cronin, "Molly Bawn" (on IRECronin01)  
Seamus Ennis, "Molly Bawn" (on Lomax42, LomaxCD1742)  
A. L. Lloyd, "Polly Vaughan" (on Lomax41, LomaxCD1741)  
John Maguire, "Molly Bawn Lowry" (on IRJMaguire01)  
Maggie Murphy, "Molly Bawn" (on IRHardySons)  
Pete Seeger, "Shoo Fly" (on PeteSeeger33, PeteSeegerCD03)  
Phoebe Smith, "Molly Vaughan" (on Voice03)  
Dan Tate, "Molly Van" (on OldTrad2, FarMtns1)  
BROADSIDES:  
Bodleian, Harding B 19(11), "Young Molly Bawn," J.F. Nugent & Co. (Dublin), 1850-1899; also 2806 b.11(131), "Young Molly Bawn"  
LOCSinging, as111140, "Polly Von Luther and Jamie Randall," J. Andrews (New York), 1853-1859
Molly Ban
Peggy Baun
Lord Kenneth and Fair Ellinour

NOTES [219 words]: Darling compares this to the story of Cephalus and Procris. The standard version is supplied by Ovid in the Metamorphoses (VII.685 and following; it starts on page 174 of the Penguin edition translated by Mary M. Innes). First he tested her love in disguise, and she passed the test. But then she heard a rumor of his unfaithfulness, and set out to watch him. He heard her in hiding, without seeing her, and threw his javelin on the assumption that she was a wild beast. It killed her.

Incidentally, Michael Grant and John Hazel, Gods and Mortals in Classical Mythology: A Dictionary, article on Cephalus, thinks Ovid's version of the story may conflate legends of two different heroes named Cephalus. In any case, I don't see a particularly strong parallel to the ballad; yes, the hunter kills his lover, but the motivations are very different.

There was a nineteenth century song "Molly Bawn," in which a young man tries to convince Molly to marry him; it can be found in New-Comic-Songster, p. 44 and Hylands-Mammoth-Hibernian-Songster, p. 42. I do not know if this song inspired the (feeble) courting song. - RBW


Last updated in version 6.1
File: L036

Molly Brooks (I)

DESCRIPTION: "Molly Brooks has gone to the isle (x3), And I hope she'll never return (x3), Molly Brooks has gone to the isle, And I hope she'll never return."

AUTHOR: unknown
EARLIEST DATE: 1916 (Wolford-ThePlayPartyInIndiana)
KEYWORDS: playparty nonballad travel
FOUND IN: US(MW,So)
REFERENCES (5 citations):
Wolford-ThePlayPartyInIndiana, p. 71=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 194-195, "Molly Brooks" (1 text, 1 tune)
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 78-79, "Molly Brooks" (1 text, 1 tune)
Randolph 529, "Molly Brooks" (1 text, 1 tune)
Spurgeon-WaltzTheHall-AmericanPlayParty, p. 139, "Molly Brooks" (1 text, 1 tune)
Huntington-SongsTheWhalemenSang, p. 274, "Moll Brooks" (1 text, 1 tune -- a fragment which is placed here by the manuscript title; Roud [#2075] files it with "I Lost My Love and I Dinna Ken Hoo," though it has really only one line in common)
Roud #7642

NOTES [49 words]: This probably springs from the same roots as Molly Brooks (II), a dance to the tune of "Malbrouk." Since, however, Randolph's version has lost the tune (which in this case is diagnostic), and Wolford-ThePlayPartyInIndiana appears to have a different tune, I have classified them separately. - RBW

Last updated in version 5.0
File: R529

Molly Hustan

DESCRIPTION: "Late at night, there I sped A barefoot maid trip o'er the street, Oh! the ground shone around...." The singer praises her beauty and comes to her window to court her. She turns him away. He still cannot resist her, and follows her; he spells her name

AUTHOR: unknown
EARLIEST DATE: 1873 (Harris Manuscript; similar to Burns's "Mally's meek")
KEYWORDS: love courting rejection river wordplay
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 156-157, "Molly Hustan" (1 text, 1 tune)
Molly Maguires, The

DESCRIPTION: A song "in praise of Molly's sons." "They can root out all Defenders and plant the Laurel Tree." Seeing them in St Patrick's day finery "while the Ribbon Bands did play" the singer prays "That the Lord may enable Molly's sons to tear down tyranny."

AUTHOR: John Maguire (source: Morton/Maguire-ComeDayGoDayGodSendSunday)

EARLIEST DATE: 1973 (Morton/Maguire-ComeDayGoDayGodSendSunday)

KEYWORDS: Ireland nonballad political

FOUND IN: Ireland

REFERENCES (1 citation):
Morton/Maguire-ComeDayGoDayGodSendSunday 9, pp. 21-22,103,158, "The Molly Maguires" (1 text, 1 tune)

Roud #2923

NOTES [381 words]: Morton/Maguire-ComeDayGoDayGodSendSunday: "Tradition has it that the Molly Maguires were formed in the early nineteenth-century after the Catholic neighbors of a Co. Tyrone widow, Molly Maguire, had successfully foiled an attempt to evict her. The success spurred them to combine to carry out similar defensive action in other areas." Morton continues "I find John's song somewhat confusing for various reasons": The Defenders were a Catholic organization that you would expect to be on the same side as the Molly Maguires but, since there was no great Orange threat in Fermanagh, there could have been conflict between Catholic organizations; on the other hand there was no alliance between the Molly Maguires and the more extreme Catholic Ribbonmen.

Why a "laurel tree"? I don't find any association, for example, between the Liberty Tree and laurel (see "The Liberty Tree," "Ireland's Liberty Tree," "Plant, Plant the Tree" and Zimmermann's discussion of the Liberty Tree: pp. 41-43, 85-86, 255-256). - BS

In classical mythology, and in Roman history, the laurel, or the bay, is associated with victory, and is also said to ward off evil spirits. I don't know of any overwhelming reason to connect that legend with Ireland, but it's probably more likely than a link between "laurel" and "liberty."

The Irish Molly Maguires were not a particularly noteworthy group; I checked seven histories without finding a single mention of them. But they loomed larger in legend. Benet's Reader's Encyclopedia described them as "An Irish secret society organized in 1843. Stout, active young Irishmen dressed up in women's clothes, blackened faces, and otherwise disguised themselves to surprise those employed to enforce the payments of rents. Their victims were ducked in bog-holes, and many were beaten most unmercifully." And this Irish group inspired the American Molly Maguires, which fought against the Pennsylvania coal bosses -- and largely failed. The American Mollies are the chief subject of "Muff Lawler, the Squealer." [Laws E25]; see the entry on that song for background on the American Mollies.

The Mollies, in both their American and Irish forms, inspired sundry other songs -- e.g. there is one by Phil Coulter in the Digital Tradition. Few if any made it into tradition. - RBW

Last updated in version 6.1

File: MoMa009

Molly Malone

DESCRIPTION: Singer tells of meeting sweet Molly Malone in Dublin, where she sold shellfish from a barrow; her parents were also fishmongers. She dies of a fever; now her ghost wheels the barrow. Chorus: "Singing 'Cockles and mussels, alive, alive-o"

AUTHOR: unknown

EARLIEST DATE: 1876 (Waite, Carmina Collegensia)

KEYWORDS: death food worker ghost disease commerce

FOUND IN: US Ireland

REFERENCES (6 citations):
Fireside-Book-of-Folk-Songs, p. 22, "Cockles and Mussels" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 124, "Molly Malone" (1 text)
DT, MOLLYMAL"

ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), p. 256, "Cockles and Mussels" (1 text)
**Molly McGlocklin**

DESCRIPTION: The marries Molly McGlocklin. She prefers Finnigan who "his gizzard he broke." Molly mourns; the singer hits her and fights the Finnigans. After the burial she attacks him; he throws her in the grave. He's single now and will dance but won't marry again

AUTHOR: unknown

EARLIEST DATE: before 1867 (broadside, Bodleian Harding B 11(2962))

KEYWORDS: marriage fight death funeral burial humorous family

FOUND IN: Canada(Newf) Ireland

REFERENCES (1 citation):

O’Conor-OldTimeSongsAndBalladOfIreland, p. 42, "Mister Finagan" (1 text)

Roud #19484

RECORDINGS:

Jack Swain, "Finnigan's Wake II" (on NFMLeach); "Finnegan's Wake (Version 2)" (on MUNFLA/Leach)

BROADSIDES:

Bodleian, Harding B 11(2962), "Pat Finnigan," J. Harkness (Preston), 1840-1866; also Harding B 26(37), "Barnaby Finegan"; 2806 b.11(184), "Barnaby Finnegan"

NOTES [19 words]: Leach (NFMLeach notes) says "Finnigan's Wake" "is a local title; it is more generally known as Molly McGlocklin" - BS

*Last updated in version 5.2*

File: RMo1McG

**Molly Put the Kettle On (Polly Put the Kettle On)**

DESCRIPTION: "(Molly/Polly/Kitty) put the kettle on, Sally blow the dinner horn... We'll all take tea."

Often a fiddle tune with the usual sorts of verses for a fiddle tune

AUTHOR: unknown

EARLIEST DATE: 1841 (_Barnaby Rudge_ by Charles Dickens, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: nonballad floatingverses food dancetune playparty

FOUND IN: US(Ap.MW) Britain(Scotland(Aber))

REFERENCES (11 citations):
Molly, Lovely Molly

DESCRIPTION: Molly hears a voice at her window; it is her old love returned. She bids him leave;
he has courted other women. He replies that it was his master's orders which took him away. His ship leaves tomorrow; will she come with him? She agrees to do so.

AUTHOR: unknown
EARLIEST DATE: 1934 (Sam Henry collection)
KEYWORDS: love separation reunion
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H557, pp. 478-479, "Molly, Lovely Molly" (1 text, 1 tune)
Roud #9456
NOTES [50 words]: Some versions of The Cruel Ship's Carpenter [Laws P36] share a title and/or metrical form with this ballad. The plots are so completely different, however, that I would not even have noted the similarity had not there been a note in the Henry collection pointing out the (lack of) common material. - RBW
File: HHH557

Molly, My Dear

DESCRIPTION: When harvest is over the men's "hearts filled wi' love and their pockets wi' money" and they ask the girls to go with them. Dermot asks Molly to go north with him. She prefers him to Thady "wi' his blarney" and "love songs of the Lake o' Killarney"

AUTHOR: Robert Tannahill (1774-1810)
EARLIEST DATE: c.1838 (Ramsay)
KEYWORDS: courting farming harvest money Ireland Scotland
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan4 861, "The Harvest is Ower" (1 text)
Roud #6246
CROSS-REFERENCES:
cf. "Miss Molly" (tune, per Ramsay)
File: GrD4861

Mon Amour (My Love)

DESCRIPTION: French. Singer tells the charms of her beloved shepherd and tells him (via a passing turtledove) to be true forever

AUTHOR: unknown
EARLIEST DATE: 1946 (Berry-FolkSongsOfOldVincennes)
KEYWORDS: foreignlanguage love virtue nonballad shepherd lover bird
FOUND IN: US(MW)
REFERENCES (1 citation):
Berry-FolkSongsOfOldVincennes, p. 26, "Mon Amour (My Love)" (1 text + translation, 1 tune)
NOTES [4 words]: It's nicer in French. - PJS
Last updated in version 2.5
File: BerV026

Mon Berger (My Shepherd)

DESCRIPTION: French. Shepherdess sings about the merits of her shepherd. He's somewhere else, she knows not where, but if she knew she'd tell him she loves him. If he comes home, she swears she'll marry him tonight.

AUTHOR: unknown
EARLIEST DATE: 1946 (Berry-FolkSongsOfOldVincennes)
KEYWORDS: foreignlanguage love shepherd lyric
FOUND IN: US(MW)
REFERENCES (1 citation):
Berry-FolkSongsOfOldVincennes, p. 60, "Mon Berger (My Shepherd)" (1 text + translation, 1 tune)
Notes [53 words]: If it sounds cloying, that's because it is. Even the editors of Berry-FolkSongsOfOldVincennes suggest this is a composed piece, not long in tradition, suggesting delicately, "These compositions are often characterized by a definite artificiality of sentiment." - PJS
They are also characterized by shepherdesses.... - RBW
Last updated in version 4.1
File: BerV060

Mon Bon Ami Va Venir Ce Soir (My Good Friend Will Come This Evening)

Description: French. The singer's good friend comes to see his, undresses and sleeps in his bed. Near midnight she says Hello. The singer says thanks for the hello, but had hoped for more. To lead quail to corn, you have to know how to serve it.
Author: unknown
Earliest Date: 1959 (Peacock)
Keywords: foreignlanguage sex lover
Found In: Canada(Newf)
References (1 citation):
Peacock, pp. 300-301, "Mon Bon Ami Va Venir Ce Soir" (1 text, 1 tune)
Recordings:
Mme. Josephine Costard, "Mon Bon Ami Va Venir Ce Soir" (on PeacockCDROM) [one verse only]
Notes [68 words]: "Quail" -- that is "caille" -- here likely has the same connotation, that is "young woman," in French slang as it does in US slang. See, for example "Suburban slang greets visitors to France" by John Lichfield, June 6, 2001, "In ...verlan -- the ... language of ... French, suburban youth -- there are more than 50 ways of referring to women. They include "...caille..." from the New Zealand Herald site. - BS
Last updated in version 2.6
File: Pea300

Mon Cher Voisin (My Dear Neighbor)

Description: French. My neighbor sent me to find a worn out old horse. Let's drink, sharpen our knives and skin it. He soothes the horse: no more demands will be made, no more pulling a master and his luggage.
Author: unknown
Earliest Date: 1961 (Creighton-MaritimeFolkSongs)
Keywords: foreignlanguage execution horse
Found In: Canada(Mar)
References (1 citation):
Creighton-MaritimeFolkSongs, p. 129, "Mon Cher Voisin" (1 text, 1 tune)
Cross-References:
 cf. "Pawkie Paiterson's Auld Grey Yaud" (theme)
 cf. "Poor Old Horse (III)" (theme)
Notes [14 words]: The description is based on Alan Mills's translation in Creighton-MaritimeFolkSongs. - BS
File: CrMa129

Monday Morning Blues

Description: On Monday morning the singer's woman left him crying. Now he's been in jail six weeks. At trial he's sentenced: "get a pick and shovel, let's go down in the mine." His "tears come rolling down." He asks for change of a dollar to get a lucky dime.
Author: unknown
Earliest Date: 1963 (MJHurt04)
Keywords: grief courting prison punishment trial mining prisoner money
Found In:
Recordings:
Mississippi John Hurt, "Monday Morning Blues" (on MJHurt04, MJHurt05)
File: RcMoMoBl
Monday Night
DESCRIPTION: "Monday night, Band of Hope, Tuesday night, pull the rope, Wednesday night a visitor [or, put on your coat]." Then, lines like "I love so-and-so" or "take her to the river ... Give her a kiss and send her back"
AUTHOR: unknown
EARLIEST DATE: 1895 (Opie/Opie-TheSingingGame)
KEYWORDS: playparty
FOUND IN: Britain(England(Lond,West))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame 86, "Monday Night" (3 texts, 1 tune)
Roud #13182
NOTES [94 words]: Opie/Opie-TheSingingGame considers this rhyme descended from "My Nannie, O" via "Sunday Night." The argument, as the Opies recognize, seems tenuous: "This is the present stage of the game's evolution; and although scarcely a trace remains of the original structure, yet the bouncing jollity of the 1680's song somehow survives." All that's left of the link to the nineteenth century stage -- much less to the seventeenth century -- is that it starts with a night and that both have a bonny girl: now, "Monday night, Band of Hope"; then, "Sunday night an' Nancy o!" - BS
Last updated in version 2.6
File: OpGa086

Monday's Child
DESCRIPTION: "Monday's child is fair of face, Tuesday's child is full of grace, Wednesday's child is full of woe, Thursday's child has far to go, Friday's child is loving and giving, Saturday's child works hard for his living." Other lines regard Sunday or Christmas
AUTHOR: unknown
EARLIEST DATE: 1838 (Bray, Traditions of Devonshire, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: children
FOUND IN: Britain(England(North))
REFERENCES (7 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 353, "Monday's child is fair of face" (1 text)
Baring-Gould-AnnotatedMotherGoose #533, p. 218, "(Monday's child is fair of face)"
Jack-PopGoesTheWeasel, p. 137, "Monday's Child is Fair of Face" (1 text)
Dolby-OrangesAndLemons, p. 46, "Monday' Child Is Fair of Face" (1 text)
Newell-GamesAndSongsOfAmericanChildren, #149, "Counting Rhymes" (8 texts of the "One-ery, Two-ery, Ickery, Ann" type, 4 of "Eenie Meenie Minie Mo (Counting Rhyme)", 1 of "Intery Mintery Cutery Corn", 1 of "Alphabet Songs", 1 of "Monday's Child", and 20 miscellaneous rhymes)
Welsch-NebraskaPioneerLore, p. 276, "(no title)" (1 text)
ADDITIONAL: Marjorie Rowling, _The Folklore of the Lake District_, Rowman and Littlefield, 1976, p. 130, "(Monday's child is fair of face)" (1 short text)
Roud #19526
NOTES [44 words]: According to Dolby-OrangesAndLemons, the birth of Charles, the son of the soon-to-be Queen Elizabeth II, inspired a great debate in Britain about the "correct" version of this poem. I suspect that any "definitive" answer that was reached was, in fact, wrong. - RBW
Last updated in version 4.2
File: 002353

Mone, Member, Mone
DESCRIPTION: "Tell-a me who had a rod, Mone, member, mone! Hit was Moses, child of God, Mone, member, mone!" A call-and-answer sermon describing the crossing of the Red Sea, listing the order of those who will go to heaven, and calling for repentance
AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: religious nonballad
FOUND IN: 
REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 578-579, "Mone, Member, Mone" (1 text)  
Roud #15562  
NOTES [34 words]: One suspects that this was sort of a preacher's "zipper" text -- any story could be zipped in to replace the Exodus account. But I've never seen this in any other form, so I can't say with certainty. - RBW  
File: LxA578

Money

DESCRIPTION: "Oh, money is the meat in the coconut, O money is the milk in the jug; When you've got lots of money You feel very funny, You're as happy as a bug in a rug."

AUTHOR: unknown  
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)  
KEYWORDS: money food  
FOUND IN: US  
REFERENCES (1 citation):  
Sandburg-TheAmericanSongbag, p. 112, "Money" (1 short text (perhaps just the chorus), 1 tune)  
Roud #19896  
File: San112

Money Makes the Mare to Go (I)

DESCRIPTION: "Will you lend me your mare to go a mile?" "No; no she is lame, leaping over a stile." "But if you will her to me spare You shall have money for your mare." "Oh, ho! say you so? Money will make the mare to go."

AUTHOR: unknown  
EARLIEST DATE: 1893 (broadside, Walsh)  
KEYWORDS: request money nonballad horse  
FOUND IN: Britain(England(South))  
REFERENCES (2 citations):  
Williams-FolkSongsOfTheUpperThames, p. 303, "Money Will Make the Mare to Go" (1 text) (also Williams-Wiltshire-WSRO Ox 190)  
ADDITIONAL: William S Walsh, Handy-Book of Literary Curiosities (Philadelphia, 1893 ("Digitized by Google")), pp. 734-735, ("Will you lend me your mare to go a mile?") (1 text)  
Roud #1332  
NOTES [179 words]: The current description is all of the Walsh text. Walsh: "Money makes the mare go, an old English proverb of uncertain origin. It may be a far-off variant of the ancient phrase found in this form in Publius Syrus: 'Money alone sets all the world in motion.' (Maxim 656) There is an old glee that contains the following lines: ... There is no evidence, however, to show that the glee was not taken from the saw. In Caleb Bingham's 'American Preceptor,' published inj 1794, is a dialog called 'Self-Interest,' in which an English rustic, named Scrapewell, makes all sorts of false excuses to avoid lending his mare to a neighbor, but afterwards, finding that the loan is to be profitable to himself, he takes back all the excuses and lets the mare go. The author's name is given as Berquin. Probably it is a paraphrase from the French writer for children Arnauld Berquin (1749-91). The glee may have been founded on this dialogue, as it follows it in all essentials. And, as the proverb is not mentioned in the dialogue, the saw as well as the glee may have arisen therefrom." - BS  
Last updated in version 2.6  
File: WT303AB

Money, Money, Oh Sweet Money

DESCRIPTION: "Long time ago I had a beau, He came a-courting me, Because he thought that I had wealth...." The girl tests him by informing him she has no money. He drops her at once. She warns others, "Let them find you're minus of gold And you'll be minus of beaux."

AUTHOR: unknown  
EARLIEST DATE: 1942 (Randolph)  
KEYWORDS: love courting money abandonment  
FOUND IN: US(So)
Moneygran Pig Hunt, The

DESCRIPTION: "There was racing and chasing in old Moneygran," as pigs bid humans catch them and say they are "Home Rulers and Fenians and Orange pigs too." The "warhawks" pursue, but "the pigs are the winners in old Moneygran."

AUTHOR: unknown

EARLIEST DATE: Words: 1924 (Northern Constitution); as a song, 1937 (Sam Henry collection)

KEYWORDS: political racing animal

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H731, pp. 22-23, "The Moneygran Pig Hunt" (1 text, 1 tune)
Roud #13345

CROSS-REFERENCES:
  cf. "The Bonnets o' Bonny Dundee" (tune)
  cf. "The Bold Tenant Farmer" (subject)
  cf. The Barrymore Tithe Victory" (theme)
  cf. "The Sow's Triumph Over the Peelers" (theme)

NOTES [216 words]: Said to be based on an incident from 1876, when law officials were sent to the Mercers estate to collect back rent. The tenants loosed their pigs, and the police tried to catch them.
The song is said to be associated with the Land Leagues, a group arising out of the complex interactions between Britain and Ireland. The election of 1868 brought Gladstone to power, but also gave Charles Stewart Parnell a decisive voice in parliament. In 1870, Gladstone passed a Land Act, but the House of Lords rejected it.
The Irish reaction was the Land Leagues, tenant organizations intended to curb excessive rents. They were basically non-violent, but they did resist pressure from landlords in all sorts of creative ways.
The Land Leagues finally faded in 1881 when Gladstone managed to get a true rent reform bill passed (though at the cost of a Coercion Act used to suppress the worst radicals). For further details, see the notes on "The Bold Tenant Farmer."
The reference to the pigs being "Home Rulers and Fenians and Orange" is an observation on the personal politics of those who wanted relief from rents: They ranged from radical Irishmen (Fenians) to conservatives, often Protestant, who wanted Home Rule, to the Ulster Protestants who wanted to be part of Britain but still needed rent reform. - RBW

File: HHH731

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Monie Kings, Monie Queins

DESCRIPTION: The singer hears a killing in a wood and meets a dog that bites his finger off... yoke the plow... the shepherd takes the witch [?] home, shears her and puts her in the pot... Maggie bribed a boy "to tell the deed that she had done"

AUTHOR: unknown

EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)

KEYWORDS: farming hunting dog sheep shepherd injury

FOUND IN: Britain(Scotland(Bord))

REFERENCES (1 citation):
Lyle-Andrew-CrawfurdsCollectionVolume2 120, "Monie Kings, Monie Queins" (1 text)
Roud #15099

NOTES [85 words]: Lyle-Andrew-CrawfurdsCollectionVolume2 pp. xxxvii-xxxviii: "'Monie Kings, Monie Queins' may have been sung or spoken during seasonal house-visiting like other not dissimilar items discussed in my note in Scottish Studies 21 (1978) pp. 109-13 on "Mony Kings, Mony Queens' and its Possible Link with Seasonal Custom'."
I have no idea what's going on here. Not even in those parts I think I have translated correctly. It would help if someone could read and comment here on Lyle's Scottish Studies note. - BS
Monitor and Merrimac

DESCRIPTION: "I'm going to sing a song, I won't detain you long.... The Monitor went smak up to the Merrimac, And upon her sides played Yankee Doodle Dandy, O." The singer taunts Jeff Davis with the success of the Monitor, which he offers as evidence of Yankee skill

AUTHOR: unknown
EARLIEST DATE: 2008 (Cohen); 19C (Wolf)
KEYWORDS: Civilwar battle ship
HISTORICAL REFERENCES: March 8, 1862 - U.S. frigates Congress and Cumberland sunk by the CSS Virginia (formerly USS Merrimack). The Minnesota runs aground; had not the Monitor arrived the next day, the Merrimac would have sunk that ship also
FOUND IN: REFERENCES (2 citations):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 195-196, "Monitor and Merrimac" (1 text)
Wolf-AmericanSongSheets, #1453, p. 98, "Monitor and Merrimac" (9 references)
Roud #V20552
CROSS-REFERENCES: cf. "Yankee Doodle" (tune) and references there
NOTES [93 words]: For background on the Monitor and the Virginia/Merrimac, see the notes to "The Cumberland Crew" [Laws A18]. Although there is little evidence of this song entering tradition, it was popular in print; Edwin Wolf 2nd, American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870, Library Company of Philadelphia, 1963, p. 98, lists nine different broadside prints, which surely dates it to the 1860s. The listed tune is "Yankee Doodle," but it really feels like it should be sung to "Jordan Am a Hard Road to Travel" or one of its relatives. - RBW

Monk McClamont's "Farewell to Articlave"

DESCRIPTION: In (18)40, the singer prepares to sail for America on the Provincial. The ship being becalmed, he has time to see, and mourn, the land he is leaving behind. He praises the captain and crew of the ship

AUTHOR: Monk McClamont
EARLIEST DATE: 1925 (Sam Henry collection)
KEYWORDS: ship emigration farewell
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H65b, p. 166-187, "Monk McClamont's "Farewell to Articlave"" (1 text, 1 tune)
Roud #13542
File: HHH065b

Monk of Great Renown, The

DESCRIPTION: A monk has sex with one or more women until his fellows abruptly put a halt to his misadventures.

AUTHOR: unknown
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)
KEYWORDS: bawdy sex death burial clergy
FOUND IN: Canada Britain(England) US(MW,SW)
REFERENCES (2 citations):
Cray-EroticMuse, pp. 37-42, "The Monk of Great Renown" (3 texts, 1 tune); a piece to a different tune but with the same sort of plot occurs on p. 265 under "Ditties"
Hopkins-SongsFromTheFrontAndRead, p. 184, "The Old Monk" (1 text, 1 tune)
Monkey and the Baboon, The

DESCRIPTION: "The monkey and the baboon playing seven-up The monkey won the money And was scared to pick it up." "The monkey and the baboon Running a race. The monkey fell down And skint his face." "The monkey... climbed a tree... threw a cocoanut..."

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: animal cards humorous floatingverses

FOUND IN: US(So)

REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 180, "The Monkey and the Baboon" (1 text)

NOTES [35 words]: The stanza about X and Y playing seven-up of course occurs with many protagonists (white man and black, David and Goliath, Adam and Eve); one wonders a little if its use here is not some sort of allegory. - RBW

File: ScaNF180

Monkey and the Elephant, The

DESCRIPTION: "The monkey and the elephant were riding on a rail, The elephant said, 'Oh, monkey, you look so doggone frail.'" Other animals also fight. So do the singer's Mom and Dad. The singer discusses his history of courting. Many verses float

AUTHOR: probably adapted by John Daniel Vass

EARLIEST DATE: 1960 (recorded by Shellans-FolkSongsOfTheBlueRidgeMountains from John Daniel Vass)

KEYWORDS: courting animal humorous mother father rejection humorous nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 48-49, "The Monkey and the Elephant" (1 text, 1 tune)

Roud #7330

NOTES [86 words]: The number of floating lines in this song is high: "If I had a scolding wife," "I went to see Miss Annie, I'll never go no more, Her shoes and stockin's in her hand," and references to courting Cindy. Other portions feel adapted from traditional song. My suspicion is that this is a rewrite by John Daniel Vass of an assortment of traditional songs. Vass gave his treatment to several other songs, producing items which are long, invertebrate -- and, to my mind, not really very good when considered as a whole. - RBW

File: Shel048

Monkey Came Into My Shop One Day, A

DESCRIPTION: "A monkey came into my shop one day And asked for a bottle of beer. Where is your money? In my pocket. Where is your pocket? I left it at home. Well, please walk out."

AUTHOR: unknown

EARLIEST DATE: 1910 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty animal drink money

FOUND IN: New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 90, "(A monkey came into my shop one day)" (1 text)

File: SuSm090A
Monkey Draw Bow (Monkey Jaw Bone)

DESCRIPTION: Jamaican patois: Singer goes to a pond hears a bull frog, asks the watchman what it said. Chorus: monkey jaw bone [or monkey draw bow] is so sweet. He hears an alarm in Linstead when "Sweetie tumble off a chair."

AUTHOR: unknown
EARLIEST DATE: 1950 (Rovere: see Notes)
KEYWORDS: fiddle music nonballad animal
FOUND IN: West Indies(Jamaica)
REFERENCES (2 citations):
Murray-FolkSongsOfJamaica, pp. 37-38, "Monkey Draw Bow" (1 text, 1 tune)
RECORDINGS:
Edric Connor with the Caribbeans and Earl Inkman, "Monkey Draw Bow" (on WIEConnor01)
NOTES [78 words]: The 1950 single verse is from a short story that follows the "monkey draw bow" line (Ethel Rovere, "Prempeh" in _14 Jamican Short Stories_ (Kingston: The Pioneer Press, 1950), p. 46, ("Go to Long Pnd fe water").
Lewin: "'Jawbone' probably refers to an instrument (made from the jawbone of an animal) which was used in old Jamaica. In some versions of this song the words 'draw bow' are sometimes substituted for 'jawbone' in which case reference is made to a fiddle." - BS
Last updated in version 3.7
File: JaMu038

Monkey Motions

DESCRIPTION: "I act monkey motions, too-re-loo, I act monkey motions, so I do; I act 'em well an' dat's a fact -- I act just like de monkeys act." "I act gen'man motions...." "I act lady motions...." Similarly for children's motions, preachers' motions, etc.

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: playparty nonballad
FOUND IN: US
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 133, "Monkey Motions" (1 text)
CROSS-REFERENCES:
cf. "What's the Lady's Motion? (Skip O'er the Mountain)" (form)
cf. "Miss Susianna Jane" (mention of Monkey Motions)
File: ScaNF133

Monkey Sitting on the End of a Rail

DESCRIPTION: "Monkey settin' on de end uf a rail, Pickin' his teeth wid de end uf his tail, Mulberry leaves un' calico sleeves, All school teachers is so hard to please." Rest floats: The redbird shaking 'simmons down, the singer is tired of sleeping alone

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: animal floatingverses bird food
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 193, (no title) (1 text, with varying stanza forms)
File: ScNF193B

Monkey Song (I)

DESCRIPTION: "Everything I do the monkey wanna do ... rapping ... going out ... drinking ... eating ... going home ... sleeping ... nothing in the world the monkey won't do"

AUTHOR: unknown
EARLIEST DATE: 1952 (Blind Blake Higgs: see WIHIGGS01)
KEYWORDS: animal nonballad  
FOUND IN: West Indies (Bahamas)  
RECORDINGS:  
Blind Blake Higgs, "Monkey Song" (on W1HIGGS01)  
CROSS-REFERENCES:  
cf. "Monkey" (theme; see notes)  
NOTES [114 words]: King Radio, the Lion and the Tiger recorded "Monkey" in 1936 (on "Fall of Man: Calypsos on the Human Condition 1935-1941," Rounder CD 1141, 1999). The theme is the same as for Higgs's "Monkey Song" but the structure is different, as well as the words and tune. For example, here are three verses, of one line each, sung respectively by Lion, Tiger and Radio, with a group chorus in parentheses:  
I make a dash, monkey made one too/ (We don't know what to say, we monkey won't do)/ I mean, I cover up, monkey cover up too/ (Well look, we don't know what to say, we monkey won't do)/ Oh when I take off me jacket, monkey take off too/ (So we don't know what to say we monkey won't do) - BS  
Last updated in version 3.7  
File: RcMonkSo

Monkey Turned Barber, The [Laws Q14]  
DESCRIPTION: Pat enters the barber's and asks for a shave. A monkey in clothes winks and sets to work. Pat screams with pain; the monkey disappears. The barber enters. Pat accuses his "father" of having cut him. Finally the truth comes out  
AUTHOR: unknown  
EARLIEST DATE: before 1839 (Bodleian Broadside Harding B 11(2478))  
KEYWORDS: animal abuse humorous  
FOUND IN: US(MW,So) Canada(Mar)  
REFERENCES (5 citations):  
Laws Q14, "The Monkey Turned Barber"  
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 249-251, "The Monkey Turned Barber" (3 texts, but B2 is "The Love-of-God Shave")  
Beck-SongsOfTheMichiganLumberjacks 82, "Irishman's Lumber Song" (1 text)  
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 239-240, "Wild Irishman" (1 text, 1 tune)  
DT 525, MONKBARB MANKBAR2  
Roud #918  
BROADSIDES:  
ALTERNATE TITLES:  
The Wild Irishman  
NOTES [42 words]: There is a broadside, NLScotland, F.3.a.13(5), "The Monkey Barber," unknown (Edinburgh), 1825, which tells this story in prose, with rather more substantial detail. It's not clear whether it is the source of this song, or a retelling; I suspect the latter.  
Last updated in version 3.5  
File: LQ14

Monkey, Monkey, Draw the Beer  
DESCRIPTION: "Monkey, Monkey, draw the beer (or "...bottle of beer"), How many monkeys are there here? Two, four, six, eight, Out goes my best mate." (Or "O-U-T spells out," or the like)  
AUTHOR: unknown  
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)  
KEYWORDS: play party animal drink  
FOUND IN: US( So) New Zealand  
REFERENCES (1 citation):
Monkey's Wedding, The

DESCRIPTION: "The monkey married the baboon's sister, Gave her a ring and then he kissed her, He kissed so hard he raised a blister, She set up a yell." Verses, often nonsensical, about the proceedings at the wedding

AUTHOR: unknown

EARLIEST DATE: before 1865 (broadside, LOCSinging sb30342a); sheet music was published by Firth & Hall of New York some time after 1832

KEYWORDS: animal wedding nonsense humorous

FOUND IN: Britain(Scotland(Aber)) US(Ap,MA,MW,NE,SE,So) West Indies(Bahamas)

REFERENCES (13 citations):
Greig/Duncan8 1903, "A Monkey's Wedding" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 181, "The Monkey Married the Baboon's Sister" (1 short text plus 2 excerpts)
Richardson/Spaeth-AmericanMountainSongs, pp. 86-87, "The Monkey's Wedding" (1 text, 1 tune)
Bush-FSofCentralWestVirginiaVol5, pp. 54-55, "The Monkey's Wedding" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 197, "The Monkey's Wedding" (1 text)
Linscott-FolkSongsOfOldNewEngland, pp. 241-243, "The Monkey's Wedding" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, p. 113, "The Monkey's Wedding" (1 text, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 180, (no title) (1 text)
Spaeth-ReadEmAndWeep, pp. 68-69, [no title] (1 text, 1 tune)
Gilbert-LostChords, p. 114, [no title] (1 text)
Wolf-AmericanSongSheets, #1455, p. 98, "The Monkey's Wedding" (2 references)


Elsie Clews Parsons, Folk-Tales of Andros Island Bahamas (Lancaster: American Folk-Lore Society, 1918 ("Digitized by Internet Archive")), #115, pp. 166-167, "The Baboon's Sister" (1 text, 1 tune)

ST San113 (Partial)

Roud #3123

BROADSIDES:

LOCSinging, sb30342a, "The Monkey's Wedding" ("The monkey married the baboon's sister"), H. De Marsan (New York), 1861-1864

NOTES [62 words]: Linscott-FolkSongsOfOldNewEngland lists this as being sung to "The Drunken Sailor," and it will fit that tune -- but her tune is not quite the usual "Drunken Sailor." - RBW


Last updated in version 6.0

File: San113

Monmouth Rebel, The

DESCRIPTION: "I wasn't but a growing boy when first I came to arms Behind the Duke of Monmouth," but the troops they fought at Sedgemoor were "the best, the very best." He flees the country, and takes a pardon, but is frightened by what Jeffries did to Lady Lisle

AUTHOR: unknown

EARLIEST DATE: 1987 (Browne-FolkSongsOfOldHampshire)

KEYWORDS: rebellion escape royalty punishment judge

HISTORICAL REFERENCES:
July 6, 1685 - Battle of Sedgemoor

FOUND IN:

REFERENCES (1 citation):
NOTES [215 words]: Charles II of England and Scotland, the first Stuart king after the Restoration, died in 1685 without a legitimate child. The clear heir was Charles's brother James VII and II -- but James was notoriously Catholic. (A fact that would result in his overthrow in 1688-1689; see the notes to "The Vicar of Bray," "The Boyne Water (I)," etc.) In 1685, most were willing to accept James on the throne -- after all, his daughters and heirs were Protestant. Most, not all. A few decided instead to support Charles II's illegitimate son the Duke of Monmouth. Monmouth raised a rebellion, but it was crushed at the Battle of Sedgemoor, described in this song. And there was, of course, a reckoning after the rebellion. George Jeffreys, First Baron Jeffreys, became known as the "Hanging Judge" because of the severity of the sentences he handed down; his name is still remembered today. Loyal to James II to the end, he was in prison in 1689 when he died; it was reportedly due to illness (he had been suffering some disease, described by Wikipedia as kidney disease, for some years), but he probably would have been in deep trouble with the new regime had he lived. "Lady Lisle" was one of his victims; apparently her only crime was helping fugitives from Sedgemoor, but Jeffries had her beheaded. - RBW

Last updated in version 5.0
File: BrHa075

Monongahela Sal
DESCRIPTION: "She was born in an old Monessen alley, And her maw and her paw, they called her Sal." One day, by the river, a boat pilot name Moat Hanley takes her aboard. He shoves her overboard. She hunts him, kills him, and is acquitted. The dirty river is mentioned
AUTHOR: Robert Smertz
EARLIEST DATE: 1947 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: river technology pilot travel homicide trial humorous
FOUND IN:
REFERENCES (2 citations):
Korson-PennsylvaniaSongsAndLegends, pp. 462-465, "Monongahela Sal" (1 text, 1 tune)
DT, MONONGAH
Roud #7748
File: KPL462

Monquhitter's Lonely Hill
DESCRIPTION: "I love Monquhitter's lonely hills." The singer was born there and knows "ilka neuk." He describes the heather bells, bonnie "woods and waters o' Auchry," a lovely spot by a mill, "the birdies' evening sang" and trout swimming in the brook.
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: lyric home
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 510, "Monquhitter's Lonely Hill" (1 text)
Roud #5994
NOTES [36 words]: Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Auchry (510) is at coordinate (h5,v8) on that map [roughly 31 miles NNW of Aberdeen]. - BS
Last updated in version 2.4
File: GrD3510

Montague, The
DESCRIPTION: "The Montague packet left Wexford at ten, With a fine stock of cattle and a fine crew of men, Hee Ho, Heave away, ho." Montague gets stuck in the sand and the cargo is lost: two cows, six sheep, a goat, and a sow.
AUTHOR: unknown
EARLIEST DATE: 1943 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: sea ship wreck animal
Montezuma

DESCRIPTION: "When I was young and runnin' wild I talked with Montezuma," who tells him to go to sea and attack his enemies. He ships in an "Indian Man," carrying cargo from India. Along the way, "I loved full many a woman, Many a woman loved I."

AUTHOR: unknown

EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)

KEYWORDS: sailor travel sex

FOUND IN:

REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 128-130, "(Montezuma)" (1 text, 1 tune)
Roud #27885
File: NiMo128

Monthly Rose, The

DESCRIPTION: Man and woman compare each other, privately, to a diamond or pearl, a rose, and so on. She is afraid "another will enjoy him." He overhears her and proposes. "I'll lock the door with marriage So that none durst enter in"

AUTHOR: unknown

EARLIEST DATE: 1875 (Greig/Duncan5)

KEYWORDS: courting love marriage flowers

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #167, p. 1, "The Monthly Rose" (1 text)
Greig/Duncan5 990, "The Monthly Rose" (2 texts, 1 tune)
Roud #6299

CROSS-REFERENCES:
cf. "Oh Gin My Love War a Red Rose" (some verses)

NOTES [104 words]: Greig/Duncan5 990A fragment: "'From MS. of George F Duncan (1875) ...." The fragment text -- "But I'm sure it will never be me; Never be me; But I'm sure it will never be me" -- does not appear in the Greig text, which is also the other Greig/Duncan5 text. The editors must have included it here because of the source's memory of the drift of the song.

Greig: "From this song and another 'When you are on the sea sailing,' ... Burns evidently got material for his famous song 'Oh, my love is like a red red rose.'" See Robert Burns, The Complete Poems and Songs of Robert Burns (New Lanark,2005), p. 395, "A Red, Red Rose." - BS

Last updated in version 2.5

File: GrD5990

Months of the Year, The

DESCRIPTION: "January is the first month, the sun goes very low... We shall see an alteration, before the year comes round." The song catalogs the months, describing how farmers spend the time

AUTHOR: unknown

EARLIEST DATE: 1905 (Sharp)

KEYWORDS: nonballad

FOUND IN: Britain(England(South))

REFERENCES (2 citations):
Kennedy-FolksongsOfBritainAndIreland 256, "The Months of the Year" (1 text, 1 tune)
Brocklebank/Kindersley-DorsetBookOfFolkSongs, pp. 18-19, "All the Months in the Year" (1 text, 1 tune)
Monto

DESCRIPTION: "Well, if you've got a wing-o, Take me up to ring-o, Where the waxies sing-o, all the day." Various people in Dublin set out to accomplish some end or other, fail, and console themselves by asking, "Take me up to Monto."

AUTHOR: George Hodnett

EARLIEST DATE: 1982 (Soodlum's Irish Ballad Book); reportedly written 1958

KEYWORDS: whore Ireland political

FOUND IN:

REFERENCES (2 citations):
DT, MONTO*

ADDITIONAL: Frank Harte _Songs of Dublin_, second edition, Ossian, 1993, pp. 60-61, "Monto" (1 text, 1 tune)

ALTERNATE TITLES:
Take Me Up to Monto

NOTES [794 words]: I have never seen definitely-traditional version of this song. But Irish bands seem to sing it without any knowledge of its origin, and the three versions I've seen (Harte's, that in Soodlum's Irish Ballad Book and that in Robert Gogan, 130 Great Irish Ballads (third edition, Music Ireland, 2004), 42) are somewhat different, with the differences being almost always clear errors of hearing, so it possibly belongs here.

The song is intensely political, but you have to know the code to realize what is going on. And I've never seen any analysis that covers everything. Here is what I have come up with, including some of my own conjectures.

"Waxies" are candlemakers.

"Monto" is Montgomery street, Dublin's red light district. Soodlum's says that 1600 prostitutes once worked there, before it was closed down in 1925; Gogan, which is prone to folkloric exaggeration, gives the number of prostitutes as 1800.

"Buckshot" Forster ("Butcher Foster" in Soodlum's and Gogan) is W. E. Forster, known as "Buckshot," a one-time British Chief Secretary for Ireland. According to Kee, p. 86, Forster was given his name because, during his tenure, the police were sometimes given buckshot for ammunition, rather than the more dangerous ball cartridges. This was not his decision, however, and he came to have a bad reputation for violence. Forster resigned his post in the 1880s when Prime Minister Gladstone released Charles Steward Parnell from arrest (for this, see e.g. "The Blackbird of Avondale (The Arrest of Parnell)"; also "Home Rule for Ireland" and the songs cited under those two; also Moody/Martin/Keogh/Kiely, p. 252).

It tells you something about the troubles of Ireland that Forster "had accepted the first secretaryship in a spirit of goodwill and conciliation toward Ireland" (Moody/Martin/Keogh/Kiely, p 250).

"Carey" and "Skin-the-Goat" were two of those involved in the deadly Phoenix Park murders of 1882 (for which see especially "The Phoenix Park Tragedy"; also "Murder of the Double-Dyed Informer James Carey" and "Skin the Goat's Curse on Carey").

These two mentions would seem to set the song in the mid-1880s. This fits with the mentions of Queen Victoria, who ruled 1837-1901 and who repeatedly visited Ireland (though I doubt she ever weighed eighteen stone even in her later years when she did become stout; she just wasn't tall enough).

A similar date also seems to be implied by the mention of "the Czar of Russia and the King of Prussia." My guess is that this is a reference to Victoria's Golden Jubilee of 1887. Wilhelm II, King of Prussia and Kaiser of Germany, was Victoria's grandson by her daughter Victoria; Nicolas II of Russia was married to Alexandra, the daughter of Victoria's second daughter Alice. Neither had ascended yet (Wilhelm I of Prussia died 1888, and his grandson came to the throne three months later; Nicholas II ascended in 1894) -- and there was a plot to assassinate Victoria, blamed on Irish anarchists, which might explain the mention in this song.
Arguing for a slightly later date is the mention of sending the Dublin Fusiliers overseas, which sounds like a reference to the Boer War which began in 1899; more than 20,000 troops were eventually sent to South Africa. But maybe it's a reference to some other small colonial conflict. There were certainly plenty to choose from.

The mention of the "Duke of Gloucester, the dirty old imposter" is frankly befuddling if we are to date this in the reign of Queen Victoria. At the time of Victoria's birth, the Duke of Gloucester (and of Edinburgh) was William, the nephew of George III (being the son of George's brother William), who died in 1834 (Sinclair-Stevenson, genealogy inside front cover). Due to the incestuous politics of the House of Hannover, he married late (to his cousin Mary, daughter of George III) and had no legitimate children. He was known as "Silly Billy" (Sinclair-Stevenson, p. 124), and even "The Cheesee" (Sinclair-Stevenson, p. 129), so I can imagine broadside writers having a lot of fun with him -- but he was dead before Victoria took the throne. And, strangely enough, none of Victoria's children was given the Dukedom of Gloucester; it eventually went to one of the sons of Victoria's grandson George V. So no matter when this song was set in Victoria's reign, there was no Duke of Gloucester.

I'm guessing this is an error of some sort, and that the actual reference is to Spencer Cavendish, the eighth Duke of Devonshire, who was one of the chief leaders of the Unionist party -- that is, the party that broke away from the Liberals over the issue of Home Rule (Massie., pp. 235-238). Of course, the song is said to have been written in the 1950s. I'm not sure what that proves, except that old grudges die hard. - RBW

Bibliography

- Kee: Robert Kee, The Bold Fenian Men, being volume II of The Green Flag (covering the period from around 1848 to the Easter Rising), Penguin, 1972

Last updated in version 2.8
File: Hart060

Monymusk Lads, The

DESCRIPTION: "As I cam' in by Monymusk And doun by Alford's dale," the singer goes "to see my Maggie dear," he visits at night, but the auld wife detects him and sounds an alarm. The auld man forces him out; he vows to return when the old man snores

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: nightvisit courting age escape
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
  Greig/Duncan3 375, "Monymusk" (2 fragments, 1 tune)
  Ord-BothySongsAndBallads, pp. 68-69, "Rural Courtship" (1 text, 1 tune)
  DT, MONYMUSK*
Roud #5568
RECORDINGS:
  Ewan MacColl and Peggy Seeger, "The Monymusk Lads" (on SCMacCollSeeger01)
CROSS-REFERENCES:
  cf. "The Auld Wife to the Bell-Rope Ran" (lyrics)
NOTES [77 words]: Greig/Duncan3: "The song was probably composed before 1876 when the farmer Robert Wilson died and left the farm to his daughter. The full song relates the attempts by a farm servant to court his sweetheart by entering her bedchamber at night."
Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Lethenty (375) is at coordinate (h3,v5-6) on that map [roughly 25 miles WNW of Aberdeen]. - BS
Last updated in version 2.5
File: 0rd068
Moody to the Rescue

DESCRIPTION: "Word came down to Derby town in the spring of '59: McGowan's men had smashed the pen & left for the Hill's Bar Mine." Col. Moody finds the miners do not wish to fight on Sunday. Moody says "Things look all right, so where's the fight?" and heads home.

AUTHOR: unknown
EARLIEST DATE: 1969 (Fowke/MacMillan-PenguinBookOfCanadianFolkSongs)
KEYWORDS: mining gold Canada political humorous
HISTORICAL REFERENCES:
1859 - Ned McGowan's War
FOUND IN: Canada(West)
REFERENCES (1 citation):
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 5, "Moody to the Rescue" (1 text, 1 tune)
Roud #17698
SAME TUNE:
The Keach i' the Creel (File: C281)
NOTES [366 words]: In 1856 gold was discovered near on Fraser River (Vancouver Island), and subsequently the area was host to a massive influx of gold-seekers not only from Canada but America, Europe, and even Australia.

In 1859 two American miners were accused of assault by a man named Dixon. The local magistrate at Fort Yale, named of Whannell, put Dixon in jail for safe keeping and issued a warrant for the two Americans. When they were caught they were put into the jail at Hill's Bar, under the jurisdiction of another magistrate, Perrier. Perrier decided he was going to handle the case and sent a constable to Fort Yale to retrieve Dixon. Whannell refused to release Dixon and instead jailed Perrier's constable. When Perrier heard about this, he deputized Ned McGowan and sent him after Dixon and the constable.

McGowan arrived at Hill's Bar with a dozen armed men and arrested Whannell, charging him with contempt of Perrier's court. The exaggerated account of the proceedings that reached the capital indicated that American miners at Hill's Bar had broken into the jail and were attempting to overthrow the British authority. Colonel R.C. Moody and a force of Royal Engineers and marines were sent out. They arrived, arrested McGowan, and charged him with assault on Whannell. The presiding judge, Begbie, fined McGowan five pounds and lectured all parties (and Whannell and Perrier in particular) on the impartiality of British law. American miners were to receive the same treatment under British law as British citizens, and at the same time the American miners had to understand that on British soil they were to abide by local laws.

This incident became known as 'Ned McGowan's War.'

From Fowke/MacMillan-PenguinBookOfCanadianFolkSongs - Collected from Patrick Graber of Vancouver in 1970. Graber says he got the words from 92-year-old Henry Hawkins, who said he had heard it fifty years earlier. Hawkins could only recite the words, not the tune and Graber set the words to 'The Keach i' the Creel' (Child 281). Another source, Billy Wardell of New Westminster, said he had heard "old Harry Wiltshire" sing the song in 1927, and claimed the opening line should be "word came down to Sappertown." - SL

File: FowM005

Moon Shined on My Bed Last Night, The

DESCRIPTION: As the Moon shines, the singer finds no rest, thinking of the boy she left behind. When an old rich man wants to marry her, she ignores her parents' advice; she would rather live in poverty but with her love. She is bound to follow him to another country.

AUTHOR: unknown
EARLIEST DATE: 1952 (Jeannie Robertson)
LONG DESCRIPTION: As the Moon shone on her bed the singer can find no rest, thinking of the boy she left behind. If he were there she could sleep. She ignores talk of him and of her. When an old rich man wants to marry her, she ignores the advice of her parents, for she would rather live in poverty but with her love. She is bound to follow him to another country
KEYWORDS: age jealousy poverty courting elopement emigration lover family
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #65, p. 231-232, "The Moon Shined on My Bed Last Night" (1 text, 1 tune)
Roud #6959
NOTE: This song has so far only been recorded by Jeannie Robertson and her immediate family in Aberdeen. - DGE

Moon Shines Bright on Charlie Chaplin, The

DESCRIPTION: "The moon shine bright on Charlie Chaplin, His boots are cracking For want of blacking And his (baggy/khaki) trousers They want mending Before we send him To the Dardanelles."

AUTHOR: unknown

EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)

KEYWORDS: soldier travel clothes

FOUND IN:

REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 40, "The Moon Shines Bright" (1 text)
Roud #10558

CROSS-REFERENCES:

cf. "Red Wing (I)" (tune) and references there
cf. "Red Wing (II)" (lyrics)

File: BrPa940B

Moon Shines Bright, The (The Bellman's Song)

DESCRIPTION: "The moon shines bright And the stars give a light." Listeners are told to awake that they may hear the life of Jesus and of the passion: "We ne'er shall do for Jesus Christ as he hath done for us." Listeners are reminded that life is short

AUTHOR: unknown

EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(200))

KEYWORDS: religious Jesus death resurrection warning

FOUND IN: Britain(England(Lond,South,West)) Canada(Newf)

REFERENCES (14 citations):
Broadwood/Maitland-EnglishCountySongs, pp. 108-109, "The Moon Shines Bright" (1 text, 2 tunes)
Leather-FolkLoreOfHerefordshire, pp. 193-194, "The Moon Shines Bright" (1 text plus an excerpt, 2 tunes)
Broadwood-EnglishTraditionalSongsAndCarols, pp. 76-77, "The Moon shines bright [Christmas Carol]" (1 text, 1 tune)
Karpeles-TheCrystalSpring 95, "The Moon Shines Bright" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #150, "The Moon Shines Bright" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #4, "May Song" (1 text, 1 tune, the first half of which comes fro "The Moon Shines Bright (The Bellman's Song)" and the last verses from the "May Day Carol," two songs which often swap verses)
Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 46, 47, 48, "The Bellman's Song" (1 text, 3 tunes)
Rickert-AncientEnglishChristmasCarols, pp. 201-202, "The Moon Shone Bright; or, The Bellman" (1 text)
Cox-FolkMusicInANewfoundlandOutport, pp. 97-98, "The Moon Shines Bright" (1 text, 1 tune); pp. 193-194 (4 tunes)

DT, BELLMAN*

ADDITIONAL: William Sandys, Cristmas Carols, Ancient and Modern (London, 1833 ("Digitized by Google"), pp. 159-160, "The Moon Shines Bright" (1 text)
ADDITIONAL: Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, pp. 168-169, "The Moon Shines Bright" (1 text)
Ian Bradley, _The Penguin Book of Carols_ (1999), #80, "The Moon Shines Bright" (1 text plus sundry loose stanzas)
Roud #702
RECORDINGS:
Jasper Smith, "The Moon Shine Bright" (on Voice11)

BROADSIDES:

CROSS-REFERENCES:
cf. "May Day Carol" (lyrics)
cf. "Hampshire Mummers' Carol (God Sent for Us the Sunday)" (lyrics)
cf. "Christ Made a Trance (God Made a Trance)" (lyrics)
cf. "Awake Awake (Awake Sweet England)" (lyrics)
cf. "Here We Come A-Wassailing"
cf. "Somerset Wassail"

NOTES [465 words]: Wakefield's text and tune are from Miss L.E. Broadwood; she took them down from her uncle, Mr. John Broadwood, probably around 1840 [p. 383]. - BS
This song in its current form seems to have originated in broadsides. It has some material in common with May carols, but whether the lyrics originated there (so A. L. Lloyd) or moved from this piece to the May songs is not clear.
The initial lines, "The moon shines bright The stars give a light" are found in Tommy Thumb's Pretty Song Book, volume II, from around 1744 (see Peter and Iona Opie, I Saw Esau: Traditional Rhymes of Youth, #55), but this is yet another separate piece:
The moon shines Bright
The Stars give a light
And you may kiss
A pretty girl
At ten a clock at Night.
The Baring-Goulds connect the above item with "Now I Am a Big Boy"; this appears possible but not certain.
A second stanza also occurs in nursery tradition: "God bless the master of this house, The Mistress bless also..." (see Baring-Gould-AnnotatedMotherGoose #423, p. 196).
Ravenscroft also printed a "Bellman's Song"; it is not the same thing.
According to Rickert-AncientEnglishChristmasCarols, p. 300, it was Husk who first suggested that this was sung by bellmen (watchmen) on their rounds. Rickert also suggests a relation with the lines
"This carol they began that hour
How that life was but a flower"
from Act V, scene iv of "As You Like It" (the famous song "It was a lover and his lass"). I see the link, but I doubt a specific connection. The idea is too obvious.
Bradley in The Penguin Book of Carols says "This is not, as might appear from its first line, a song about Charlie Chaplin." Don't ask me what that is supposed to mean; I have no clue.
In the article "Whale or Boojum: An Agony" (printed in Guiliano: Edward Guiliano, editor, Lewis Carroll Observed, Clarkson N. Potter, 1976, pp. 111-131), Harold Beaver suggests that Lewis Carroll's The Hunting of the Snark "perhaps... [is] a deliberate (or is it unconscious?) parody of that traditional English carol popularly known as the 'Bellman's Song' (p. 116). This is not on its face entirely absurd -- The Bellman is the figure in Carroll's poem who organizes the hunt, and the Snark has been suggested as an allegory of death, as this song is a warning about the danger of early death. But would Charles Dodgson/Carroll have known the song -- and, more to the point, would he have known it as "The Bellman's Song"? The song had been printed in his time, and Dodgson had a fair knowledge of popular music -- but he shows no knowledge of traditional carols, and the early book printings call it "The Moon Shines Bright," not "The Bellman's Song" (which is the Oxford Book of Carols title) -- and the versions I know don't mention a bellman. So I strongly doubt the connection. - RBW

Last updated in version 5.0
File: DTbellma

Moonlicht Waters

DESCRIPTION: Laddies will come by with "pistols, guns and rappers [rapiers]"; there's a maid who
has drunk "moonlicht waters." Chorus: She wears stays "that disna need nae lacin""

**AUTHOR:** unknown
**EARLIEST DATE:** 1914 (Greig/Duncan7)
**KEYWORDS:** clothes drink nonballad
**FOUND IN:** Britain(Scotland(Aber))
**REFERENCES (1 citation):**
Greig/Duncan7 1421, "Moonlicht Waters" (1 fragment, 1 tune)
Roud #7265
**NOTES [11 words]:** The current description is based on the Greig/Duncan7 fragment. - BS
**Last updated in version 2.5**
**File:** GrD71421

## Moonlight and Skies

**DESCRIPTION:** "Oh, come hear my story of heartaches and sighs, I'm a prisoner who's lonely for my moonlight and skies." The singer leaves his girl (daughter?) and sets out on a robbery. His partner is killed and he is taken. He wishes he were free and with the girl

**AUTHOR:** unknown
**EARLIEST DATE:** 1930 (recording, Jimmie Rodgers)
**KEYWORDS:** love separation robbery death prison
**FOUND IN:** US Canada(West)
**REFERENCES (1 citation):**
Ohrlin-HellBoundTrain 21, "Moonlight and Skies" (1 text, 1 tune)
Roud #4096
**RECORDINGS:**
Gene Autry, "Moonlight and Skies" (Conqueror 8002, 1932)
Hank & Slim "Moonlight and Skies" (Vocalion 02852, 1934)
Jimmie Rodgers, "Moonlight and Skies" (Victor 23574, 1931/Regal Zonophone [Australia] MR 2200, 1931; rec. 1930)
Stanley G. Triggs, "Moonlight and Skies" (on Triggs1)
**SAME TUNE:**
Jimmie Davis, "Moonlight and Skies - No. 2" (Decca 5104, 1935)
**NOTES [46 words]:** This was item #170 in the first edition of Randolph, but was deleted in the second edition. It is item dE36 in Laws's Appendix II. - RBW
Triggs found a logger's version of this song while working in a lumber camp at Salmo, BC; evidently it had already entered oral tradition. - PJS
**File:** 0hr021

## Moonlight Attack on Curtin's House

**DESCRIPTION:** "Moonlighting heroes of late made a raid Down in Castlefarm in John Curtin's place" and shot Curtin and his son. "May those boys that's in jail be home before long." "Not forgetting Thady Sullivan," an assailant shot and killed in the raid.

**AUTHOR:** unknown
**EARLIEST DATE:** 1885 (Zimmerman-SongsOfIrishRebellion)
**KEYWORDS:** homicide prison Ireland political
**HISTORICAL REFERENCES:**
Nov 13, 1885 - John O'Connell Curtin killed by "Moonlighters" at his farm in Molahiffe, County Kerry (source: Zimmerman-SongsOfIrishRebellion)
**FOUND IN:**
**REFERENCES (1 citation):**
Zimmerman-SongsOfIrishRebellion 88, "Moonlight Attack on Curtin's House" (1 text, 1 tune)
**NOTES [93 words]:** The ballad recalls "His grandfather ... brought to the gallows in the year '98 Four dozen of croppies ... For which he was highly rewarded." Zimmerman-SongsOfIrishRebellion notes "The Land War [roughly 1879-1885] took a particularly violent form in County Kerry where a secret agrarian organization revived the methods of the Whiteboys and Ribbonmen. John O'Connell Curtin was killed by some of these "Moonlighters."... Curtin was described by The Nation as a staunch nationalist.... The verses were sung at fairs and other gatherings, and much applauded." - BS
**File:** Zimm088
Moonlight in Glory

DESCRIPTION: "Moonlight/ sunlight/starlight in glory" (3x). "Jesus, he's risen from the dead" "Death where is your stinger" (3x). "Jesus, he's risen from the dead"

AUTHOR: unknown

EARLIEST DATE: 1964 (USSealsland01)

KEYWORDS: death religious nonballad Bible Jesus

FOUND IN: US(SE)

RECORDINGS:
Moving Star Hall Singers, "Moonlight in Glory" (on USSealsland01)

NOTES [141 words]: Matthew 28.6: "... he is risen"; Mark 16.6: "... he is risen ..."; Luke 24.6: "He is not here, but is risen" [King James].
I Corinthians 15.55-57: "O death, where is thy sting? O grave, where is thy victory? The sting of death is sin; and the strength of sin is the law. But thanks be to God, which giveth us the victory through our Lord Jesus Christ" [King James].
The current description is based on the USSealsland01 text. - BS
The passage about death's sting ultimately derives from Hosea 13:14. However, the King James Version translates the passage in a way quite unlike this song, so the source is surely, as Ben indicates, the passage in 1 Corinthians, which is in turn derived from the LXX Greek translation of Hosea rather than the Hebrew. In other words, there was a whole lot of mistranslating going on in the text in Corinthians. - RBW
Last updated in version 4.0
File: RcMooLG1

Moonlight, Starlight

DESCRIPTION: "Moonlight, starlight, Bogey won't come out tonight."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty

FOUND IN: Britain(England) New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 78, "(Moonlight, starlight)" (1 short text)

File: SuSm078

Moonshine

DESCRIPTION: "Come all you booze fighters, if you want to hear, 'Bout the kind of liquor that they sell around here...." The great power of the product is described: "One drop'll make a rabbit lick a hound dog." The large number of 'shiners and revenuers is mentioned

AUTHOR: unknown

EARLIEST DATE: 1938 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)

KEYWORDS: drink talltale

FOUND IN: US(Ap,SE)

REFERENCES (5 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 131, "Moonshine" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 42, "Moonshine" (1 text)
Morris-FolksongsOfFlorida, #46, "Come All You Rounders" (1 text, 1 tune)
Richardson/Spaeth-AmericanMountainSongs, pp. 94-95, "Moonshine" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 230, "Kentucky Bootlegger" (1 text)
ST Wa131 (Partial)
Roud #3126

RECORDINGS:
Fruit Jar Guzzlers, "Kentucky Bootlegger" (Paramount 3113, 1928)
Buell Kazee, "Moonshiner Song" (on Kazee01)
New Lost City Ramblers, "Kentucky Moonshiner" (on NLCR08)
Red Fox Chasers, "Virginia Bootlegger" (Champion 15790 [as Virginia Possum Tamers]/Supertone 9492, 1929)
Moonshine Can, The
DESCRIPTION: Informers report Pat's whiskey still to the Mounties. He is called to court. His still is dumped in the bay. At a neighbor's house a health is drunk to all but the informers
AUTHOR: Pat Troy (see NOTES)
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: drink police
FOUND IN: Canada(Newf)
REFERENCES (2 citations):
Peacock, pp. 75-76, "The Moonshine Can" (1 text, 1 tune)
Blondahl-NewfoundlanderSing, p. 39, "Moonshine Can" (1 text, 1 tune)
Roud #9949
RECORDINGS:
Omar Blondahl, "The Moonshine Can" (on NFOBlondahl01,NFOBlondahl05)
George Hatfield, "Moonshine Song" (on MUNFLA/Leach)
Frank Knox, "Moonshine Song" (on MUNFLA/Leach)
Kenneth Pink, "The Moonshine Can" (on PeacockCDROM) [one verse only]
CROSS-REFERENCES:
cf. "Blockader's Trail" (subject)
cf. "Ewie Wi' the Crookit Horn" (subject)
NOTES [241 words]: According to Philip Hiscock's notes to this song in West, p. 55, "This was composed by Pat Troy of Goose Cove in 1920 about real events he had undergone that year. Folklorist Julia Bishop has shown that The Moonshine Can was composed specifically to clear Troy's reputation." It appears to have gone into tradition based on radio performances by Blondahl and others -- note that, in Peacock's version, "Pat Troy" has become "Pat Roy."
"Doctor Grenfell," mentioned in Peacock's version, was Wilfred Thomason Grenfell (1865-1940), was the son of an English clergyman who became a doctor in 1886, but then was influenced by the famous American evangelist D. L. Moody and by a zealous doctor he worked with, Frederick Treves. Grenfell decided to devote his life to improving conditions in Labrador, and took a hospital ship there in 1892. Over the next several years, he treated patients in Labrador and lectured in Canada and elsewhere to support his mission; eventually his mission founded five hospitals, seven nursing stations, and three orphanages. He also tried to promote economic development in Labrador. Plus he encouraged activities such as Greenleaf and Mansfield's song collecting. He wrote a number of books, and was honored with many degrees and decorations, most notably Knight Commander of the Order of St Michael and St George. There are at least five biographies of Grenfell (CanadianBio, p. 317; DictNewfLabrador, pp. 133-134). - RBW
Bibliography
• West: Eric West,Sing Around This One: Songs of Newfoundland & Labrador Vol. 2, Vinland Music, 1997

Last updated in version 5.0
File: Pea075

Moonshine Informer, The
DESCRIPTION: John Snow "informed on those people for making moonshine" around Bonavista Bay and is driven from town by the women of Southern Bay.
AUTHOR: Moses Harris
EARLIEST DATE: 1976 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: crime punishment revenge drink
FOUND IN: Canada(Newf)
REFERENCES (1 citation):

File: Wa131
Moonshine Steer, The
DESCRIPTION: Two cowboys come across a still whose owner, thinking they are sheriffs, has fled. They get well and truly drunk, and see a steer with two heads, 12 legs, and 14 tails. At last they manage to give it a drink, and it disappears -- flying, according to them
AUTHOR: unknown
EARLIEST DATE: 1935
KEYWORDS: drink cowboy talltale
FOUND IN: US
REFERENCES (1 citation):
Fife/Fife-CowboyAndWesternSongs 73, "The Moonshine Steer" (1 text, 1 tune)
Roud #11202
File: FCW073

Moonshiner
DESCRIPTION: "I've been a moonshiner for sev'nteen long years, I've spent all my money for whiskey and beer, I'll go to some holler, I'll put up my still...."
"I'll eat when I'm hungry and drink when I'm dry; If moonshine don't kill me I'll live till I die...."
AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: drink nonballad floatingverses
FOUND IN: US(Ap) Ireland
REFERENCES (8 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 291, "Cornbread When I'm Hungry" (2 fragments; the "A" text combines "Moonshiner" with "Make Me a Pallet on Your Floor"; "B" mixes "Moonshiner" with what appears to be a minstel song)
Roberts-SangBranchSettlers, #56, "Moonshiner" (1 text, 1 tune, with verses from many places, including probably "Moonshiner," "Rye Whiskey," and maybe even "Green Grows the Laurel"); also #57, "Short Life of Trouble" (1 text, 1 tune, opening with a "Moonshiner" verse but the rest is "Short Life of Trouble")
Sandburg-TheAmericanSongbag, pp. 142-143, "Kentucky Moonshiner" (1 text, 1 tune)
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 187, p. 189, "Moonshiner" (1 text)
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 38, "God Bless the Moonshiners" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 134, "Moonshiner" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 229, "Moonshiner" (1 text)
ADDITIONAL: _Sing Out_ magazine, Volume 29, #3 (1983), p. 1, "God Bless that Moonshiner" (1 text, 1 tune, from Currence Hammons)
ST San142 (Full)
Roud #4301
RECORDINGS:
The Clancy Brothers and Tommy Makem, "The Moonshiner" (on IRClancyMakem01)
Daw Henson, "Moonshiner" (AFS, 1937; on KMM)
Roscoe Holcomb, "Moonshiner" (on Holcomb-Ward1, HolcombCD1)
New Lost City Ramblers, "Moonshiner" (on NLCR08)
CROSS-REFERENCES:
cf. "Country Blues" (words)
cf. "The Wagoner's Lad" (floating lyrics)
cf. "Wild Rover No More" (floating lyrics)
NOTES [55 words]: An early 1960s recording of this song by Bob Dylan, long circulated as a bootleg but released in the 1990s, became justly famous in the folk revival as one of his finest performances, and inspired multiple covers of his version. Listening to the Daw Henson field recording, it seems very likely that this was Dylan's source. - PJS
**Moonshiner's Dream**

DESCRIPTION: "Las night as I lay sleeping I dreamed one pleasant dream...." "Making blockade whiskey And selling at retail; But I woke up sad, broken-hearted In the Fulton County Jail." He laments the conditions, dreams of better, and warns others

AUTHOR: unknown

EARLIEST DATE: 1928 (recording, Riley Puckett)

KEYWORDS: prison drink dream

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 355, "Moonshiner's Dream" (1 text)
Roud #11729

RECORDINGS:
Riley Puckett, "The Moonshiner's Dream" (Columbia 15324-D, 1928)

CROSS-REFERENCES:
cf. "Logan County Jail (Dallas County Jail)" [Laws E17] (theme, lyrics)

NOTES [25 words]: This shows clear signs of borrowing from "Logan County Jail" or a relative. But the dream motif seems important enough for me to list it separately. - RBW

File: Br3355

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**Moore and Jacoby**

DESCRIPTION: "While I relate my story you oystermen give year, Jacoby's fading glory you presently shall hear... the Eloisa Moore can beat the Samuel Jacoby." The Jacoby can barely crawl along as the Moore has to take in sail. The reactions of townfolk are described

AUTHOR: unknown

EARLIEST DATE: 2008 (Cohen); the event apparently happened around 1900

KEYWORDS: ship racing humorous

FOUND IN: US(MA)

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 127, "Moore and Jacoby" (1 text)
Roud #22306

NOTES [30 words]: Jim Albertson, who recorded this song, used Henry Clay Work's tune, "Strike the Bell, Second Mate." This fits fairly well, but I strongly suspect the proper tune is "The Bigler." - RBW

Last updated in version 2.7

File: CAFS127A

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**Moorlough Maggie**

DESCRIPTION: Singer owns sheep, cattle, and ships at sea. He offers each to Moorlough Maggie if she will go with him. She rejects each offer: "Tae gie consent, love, I darna gie Tae herd your sheep high in yon heathery hills"

AUTHOR: unknown

EARLIEST DATE: 1973 (recording, Stanley Robertson)

KEYWORDS: love rejection nonballad

FOUND IN: Britain(Scotland(Aber))

Roud #12939

RECORDINGS:
Stanley Robertson, "Moorlough Maggie" (on Voice15)

NOTES [12 words]: I have to suspect this is a fragment of something like "Lizie Lindsay." - RBW

File: RcMooMag

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**Moorlough Mary**

DESCRIPTION: The singer recalls meeting Mary in Strabane, and being stricken. He describes
how lovely it is to see her. He wishes he had education so he could wed and entertain her. Having no hope of wedding her, he departs Moorlough's banks forever.

AUTHOR: James Devine

EARLIEST DATE: before 1886 (broadside, Bodleian 2806 b.11(223))

KEYWORDS: love, courting, rejection, nonballad, shepherd

FOUND IN: Ireland

REFERENCES (4 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H173, pp. 250-251, "Moorlough Mary" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 85, "Moorlug Mary" (1 text, 1 tune)
Tunney-WhereSongsDoThunder, pp. 59-61, "Moorlough Mary" (1 text)
OBoyle-TheIrishSongTradition 17, "Moorlough Mary" (1 text, 1 tune)

Roud #2742

RECORDINGS:
Brigid Tunney, "Murlough Mary" (on IRTunneyFamily01)
Paddy Tunney, "Moorlough Mary" (on IRPTunney02)

BROADSIDES:
Bodleian, 2806 b.11(223), "Moorlough Mary" ("The first time I saw young Moorlough Mary"), H. Such (London), 1863-1885; also 2806 c.14(18)[some words illegible], "Moorlough Mary"; Firth b.27(232), "Moorlough Mary"[text uses "Moorlough Mary"]

NOTES [96 words]: Credited to James Devine by Sam Henry. Devine's one other song known to me ("The Pride of Glenelly") is a dreadful literary contraption; there is little real evidence that it went into tradition. This song is better-known, and not nearly as pretentious; it makes me wonder if Devine really wrote it. - RBW

Tunney-WhereSongsDoThunder: "It seems that Mary Gormley or Moorlough Mary was no great beauty at all." Peter Boyle's notes to IRPTunney02: "Local tradition has it that, though they were never married, he [Devine] remained in love with her until they both were very old." - BS

File: HHH173

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Moorsoldaten, Die (Peat-Bog Soldiers)

DESCRIPTION: German: The prisoners, trapped in a concentration camp, carry their spades to work in the moors and bogs. There is no escape; they can only keep working. But the winter (of despair) will eventually end, and they can reclaim their corrupted homeland.

AUTHOR: unknown (see notes)

EARLIEST DATE: 1933 (reported written that summer at Borgermoor)

KEYWORDS: war, prisoner, hardtimes, abuse, political, foreignlanguage

FOUND IN:

REFERENCES (5 citations):
Scott-TheBalladOfAmerica, pp. 354-355, "Die Moorsoldaten (Peat-Bog Soldiers)" (2 texts (1 English, 1 German), 1 tune)
Fireside-Book-of-Folk-Songs, p. 210 "The Peat-Bog Soldiers" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 307, "Peat Bog Soldiers" (1 text)
DT, PEATBOG*

ADDITIONAL: Shoshana Kalisch with Barbara Meister, _Yes, We Sang!: Songs of the Ghettos and Concentration Camps_, Harper & Row, 1985, pp. 92-96, "Moorsoldaten / Peat Bog Soldiers" (1 German text plus the "Peat Bog Soldiers" translation, 1 tune)

NOTES [106 words]: This is properly a German folksong, but the English translation has become so popular in revival circles that it probably belongs here. Most sources list this as anonymous, but Kalisch says the German words are by "Esser," adapted by Wolfgang Langhoff, and the music by Rudi Goguel. Klaisch, p. 92, claims that it was the "first song ever written in a Nazi concentration camp" (Borgermoor). That strikes me as unlikely, but it is very probably the most popular. Kalisch adds that some people had a false impression that it came from the Spanish Civil War, because it was recorded by Ernst Busch who fought in the International Brigade. - RBW

_Last updated in version 5.1_

File: SBoA354
Moose Song, The

DESCRIPTION: Izzie Walters sees a moose. The boys kill it. An informer sees them divide the meat. The magistrate says "Five dollars ... or fourteen days in jail." Next time I'll "pay the squealer b'y to keep his big mouth closed."

AUTHOR: George Croucher?
EARLIEST DATE: 1960 (Peacock)
KEYWORDS: hunting animal police punishment
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 77-78, "The Moose Song" (1 text, 1 tune)
Roud #9950
RECORDINGS:
George Croucher, "The Moose Song" (on PeacockCDROM)
CROSS-REFERENCES:
cf. "Terry Toole's Cabbage" (plot)
File: Pea077

Moosehead Lake

DESCRIPTION: "In eighteen hundred and ninety-two, Bant Breau and George Elliot they started a crew." Life in the camp, and the various characters there, are described. The singer talks about the combative men and the long hours

AUTHOR: unknown
EARLIEST DATE: 1916 (Gray-SongsAndBalladsOfTheMaineLumberjacks)
KEYWORDS: logger work
FOUND IN: US(NE) Canada(Mar)
REFERENCES (4 citations):
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 60-61, "Mell Whitten" (1 text)
Lomax/Lomax-OurSingingCountry, pp. 226-228, "Moosehead Lake" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 58, "Moosehead Lake" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 122, "In the Month of October" (1 text, 1 tune)
Roud #1825
CROSS-REFERENCES:
cf. "Blue Mountain Lake (The Belle of Long Lake)" [Laws C20] (floating lyrics)
cf. "Derry Down" (tune) and references there
NOTES [283 words]: This song as found in Lomax shares several verses with "Blue Mountain Lake" (with which Roud lumps it) as well as the "Derry Down" tune, and may well have sprung from the same roots. The overall feeling is just different enough, however, that I have very tentatively decided to keep them separate.

Laws offers another explanation: "Lomax seems to have added some stanzas from [Blue Mountain Lake] to... 'Moosehead Lake.'_" - RBW

Creighton-SongsAndBalladsFromNovaScotia begins "In the month of October eighteen-eight-two, Billy Williams from Bangor he scared up a crew, And forty brave fellows of us he did take, And he landed us over across head Moose Lake" - BS

The crew chief seems to vary more than the lake -- e.g. Gray-SongsAndBalladsOfTheMaineLumberjacks's text megins "In the month of October eighteen eighty-two, Mell Whitten from Bangor he started a crew. A crew of young fellows with him he did take, And he landed them safely upon Moosehead Lake." Gray-SongsAndBalladsOfTheMaineLumberjacks's version also claims to have been composted by "Heyward the chopper, "White-headed Bob," and "Marshall the sled-tender."

All these versions seem to refer to Moosehead Lake in Maine, which is the largest lake in that state. There is also a Moosehead Lake in Minnesota, however, somewhat south and west of Duluth. I have seen no signs that this song was localized to the Minnesota lake. On the other hand, there is a legend that a Moosehead Lake is "the imprint of [Paul Bunyan's] 'broad shape behind'" (see Daniel Hoffman, Paul Bunyan: Last of the Frontier Demigods, 1952; Bison Books edition with a new Introduction by the author 1983, p. 40). That seems more likely with the Minnesota lake. - RBW

Last updated in version 4.4
File: LoF058
Morality

DESCRIPTION: "While beauty and youth are in their full prime, And folly and fashion affect our whole time, O let not the phantom our wishes engage; Let us live so in youth that we blush not in age." The singer vows to avoid youthful passion and be happy when he's dead

AUTHOR: unknown
EARLIEST DATE: 1835 (Southern Harmony)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 667, "Morality" (1 short text, 1 tune)
NOTES [83 words]: Although this appears in a number of shape note hymnals (Sacred Harp, several editions of the Southern Harmony; Missouri Harmny, p. 54), Brown's appears to be the only traditional collection. In the 1971 Denson Revisions edition of the Original Sacred Harp, it is claimed to be "much older" than the earliest version it can cite from hymnals (which is the 1827 Missouri Harmony), "but none discloses the author of the music or words." I can find no hints of it in mainline Protestant sources. - RBW

More Pretty Girls Than One

DESCRIPTION: Singer is a rambler who likes women; his mother told him to settle down, but he won't. He cries, thinking of pretty girls, and hopes he'll never die; he leaves us this lonesome song: "Every town I ramble around/There's more pretty girls than one."

AUTHOR: unknown
EARLIEST DATE: 1909 (JAFL)
KEYWORDS: loneliness rambling nonballad lyric floatingverses love separation travel farewell courting parting family
FOUND IN: US(Ap,SE,So,SW)
REFERENCES (14 citations):
Randolph 734, "Goodbye, Little Bonnie Blue Eyes" (1 text, 1 tune)
Shellans-FolkSongsOfTheBlueRidgeMountains, p. 10, "Hush, Little Bonnie" (1 text, 1 tune)
Rosenbaum-FolkVisionsAndVoices, p. 96, "Goodbye, Little Bonnie, Blue Eyes" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 284, "Bonnie Blue Eyes" (2 text plus 1 fragment and 1 excerpt); also 301, "High-Topped Shoes" (2 texts, both mixed; "A" is mostly "Pretty Little Foot" with verses from "Don't Let Your Deal Go Down" while "B" is a hash of "Don't Let Your Deal Go Down," "'More Pretty Girls Than One," "In the Pines," and others)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 301, "High-Topped Shoes" (2 tunes plus text excerpts, of which "B" has verses of this song)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 284, "Bonnie Blue Eyes" (3 tunes plus text excerpts)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 23, "More Pretty Girls Than One" (1 text)
Henry-SongsSungInTheSouthernAppalachians, p. 170. "More Pretty Girls Than One" (1 text)
Owens-TexasFolkSongs-1ed, pp. 193-195, "Goodbye Little Bonnie Blue Eyes" (1 text, 1 tune)
Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, "My Little Bonny Blue Eyes" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 99-100, "Goodbye Little Bonnie Blue Eyes" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, p. 148, "Little Bonny" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 192, "More Pretty Girls Than One" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 142, "Goodbye, Little Bonnie, Goodbye" (1 text)
Roud #11505 and 762?
RECORDINGS:
Carolina Tar Heels, "Goodbye My Bonnie, Goodbye" (Victor 21193, 1928, rec. 1927)
The Carter Family, "Bonnie Blue Eyes" (Decca 5304, 1936)
Cranford & Thompson, "Goodbye Little Bonnie" (Supertone 2594, c. 1932)
Woody Guthrie, "More Pretty Gals" (Folk Tunes 150, n.d., prob. mid-1940s)
Ken Marvin, "More Pretty Girls" (Mercury 6366, 1951)
Ozarkers, "There's More Pretty Girls Than One" (OKeh 45573, 1932)
Prairie Ramblers, "There's More Pretty Girls Than One" ((Perfect 6-10-58/Melotone 6-10-58/Conqueror 8713, 1936)
Riley Puckett, "There's More Pretty Girls Than One - Parts 1 & 2" (Decca 5439, 1937)
Ridge's Fountain Citians, "Little Bonnie" (Vocalion 5389, 1930)
Rutherford & Foster, "There's More Pretty Girls Than One" (prob. Brunswick, 1930; on KMM)
Gordon Tanner, Smokey Joe Miller & Uncle John Patterson, "Goodbye, Little Bonnie, Blue Eyes" (on DownYonder)
Fields Ward and the Grayson County Railsplitters, "Good Bye Little Bonnie" (Gennett, unissued, 1929)

CROSS-REFERENCES:
cf. "Ten Thousand Miles Away from Home (A Wild and Reckless Hobo; The Railroad Bum) [Laws H2]" (words, tune)
cf. "The Lass of Roch Royal" [Child 76] and its various offshoots (tune)
cf. "Lonesome Road" (words)
cf. "The Wagoner's Lad" (theme)
SAME TUNE:
Dixon Brothers, "Bonnie Blue Eyes - Part 2" (Bluebird B-6691, 1936)
Arthur Smith Trio, "There's More Pretty Girls Than One - Part 2" (Bluebird B-6889/Montgomery Ward M-7155, 1937)
Arthur Smith Trio, "Answer to More Pretty Girls Than One" (Bluebird B-7437/Montgomery Ward M-7476, 1938)
Howard Dixon & Frank Gerald (The Rambling Duet), "More Pretty Girls Than One - Part 3" (Bluebird B-7484/Montgomery Ward M-7464, 1938)

NOTES [257 words]: This song and "Danville Girl" [one of the various forms of Laws H2 - RBW] are siblings. - PJS
And the whole family is rather a mess. "More Pretty Girls Than One" is reasonably well-known. The Silber text "Goodby, Little Bonnie, Goodbye" has been found with this tune. Since both are largely floating verses, we decided to lump them.
Randolph's text also has a similar tune, and it shares the basic form of the Silber text, as well as some lyrics:
"Goodbye, little bonnie blue eyes (x2), I'll see you again, But God knows when, Goodbye, little...."
"I'm going on the railroad train... 'Cause I love you, God knows I do." "I'm goin' on the ocean blue.... " "Lay your hand in mine...."
Brown's two substantial texts ("A" and "B") are similar: Most of the same verses, but no chorus.
Note the absence of the "more pretty girls" verse, which originally caused us to classify separately. After some discussion, Paul Stamler and I decided to lump the lot, even though it's against our general policy, simply because none of the variations are really well-attested enough to be regarded as independent songs. But it should be noted that almost anything can be grafted onto this stalk.
The "Goodbye, Little Bonnie Blue Eyes" family, which includes Shellans-FolkSongsOfTheBlueRidgeMountains's "Hush, Little Bonnie" and Rosenbaum-FolkVisionsAndVoices's "Goodbye, Little Bonnie, Blue Eyes," plus probably Lunsford's "My Little Bonny Blue Eyes," although it's short and somewhat different, is Roud #762. These texts often end with the singer coming back. - RBW

More We Are Together, The

DESCRIPTION: "The more we are together, The merrier we shall be; For our friends are my friends, And my friends are your friends, The more we are together, The merrier we shall be." May repeat with verbs like "The more we play together" or "The more we drink together"

AUTHOR: unknown
EARLIEST DATE: 1956 (Nettel)
KEYWORDS: nonballad drink friend
FOUND IN: Britain(England)
Moreton Bay (I)

DESCRIPTION: The singer meets a prisoner. The prisoner, an Irish transportee, describes the various prisons he has been in, ending with Moreton Bay, which had no equal for harshness. He rejoices at the death of the sadistic commander, Captain Logan

AUTHOR: unknown (sometimes credited to "Frank the Poet" Macnamara)

EARLIEST DATE: 1879 (quoted the "Jerilderie Letter" of Ned Kelly; see Hughes, p. 444; Innes, pp. 81-82)

KEYWORDS: abuse prison transportation injury Australia

HISTORICAL REFERENCES:
1824-1842 - Period during which Moreton Bay served as a prison colony
1830 - Murder of Captain Patrick Logan by an aborigine
FOUND IN: Australia Britain(England(South))

REFERENCES (11 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 38-39, "Moreton Bay" (1 text, 1 tune)
Fahey-PintPotAndBilly, pp. 52-53, "Moreton Bay" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 16-18, "Moreton Bay" (1 text, 2 tunes)
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 52-54, "Moreton Bay" (1 text)
Anderson-StoryOfAustralianFolksong, pp. 13-14, "Moreton Bay" (1 text, 1 tune)
Ward-PenguinBookOfAustralianBallads, pp. 36-38, "A Convict's Lamentation on the Death of Captain Logan" (1 text)
Stewart/Keesing-FavoriteAustralianBallads, pp. 8-9, "A Convict's Lamentation on the Death of Captain Logan" (1 text)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #114, "The Convict's Lamentation" (1 text, 1 tune)

DT, MORETONB*

Lyn Innes, _Ned Kelly: Icon of Modern Culture_, Helm Information Ltd., 2008, pp. 81-82, "The Convict's Lament" (1 text)
Roud #2537
CROSS-REFERENCES:
ct. "Youghall Harbour" (tune)

NOTES [1581 words]: Moreton Bay is the name of the sea inlet into which the Brisbane River empties, but early in the history of Australia, it was "the name formerly given to the district of New South Wales which is now... Queensland" (Morris, p. 303).

"Between his arrival at Moreton Bay and his violent death there four years later, Logan became a legend among the convicts -- so much so that he was the only commandant of an Australian penal station to have a whole ballad dedicated to him" (Hughes, p. 443). Specifically this song, which Hughes quotes in full. Logan (1792-1830) was a Scotsman who joined the 57th Regiment in 1810, coming to Australia in 1825 (Hughes, p. 445).

Learmonth, p. 321, says that "Little is known of the true personality of this hated commander except through official reports and the tales of flogging and escapes, and bitter ballads made by his convict charges whom he disciplined strictly and with some brutality." Hughes believe that Logan's brutal regimen was shaped by the experience of the British army, which -- being composed mostly of those who could find no other work -- was controlled largely by the lash.

Hughes, p. 446, reports that "Although the punishment registers for Moreton Bay in Logan's time are lost, it seems clear that Logan habitually worked prisoners in irons, whatever their sentences. He was also a relentless flogger. One sample record... show[s] that from February to October 1828, Logan ordered 200 floggings, for a total of 11,100 lashes." Few reports of what was going on escaped the colony, since prisoners could not escape and
Logan had to endorse any papers that were sent out. It has been speculated that what reports did reach the world were actually leaks intended to make people fear transfer to Moreton Bay (Hughes, p. 447). But at last a manuscript by Thomas Matthew emerged detailing the brutalities (Hughes, p. 449) -- and Logan's caprice in applying them.

Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition notes that, during Logan's tenure as commander of Moreton Bay, the death rate among the prisoners exceeded ten percent per year; there was a time when it exceeded 3% per month (cf. Hughes, p. 446). This is not entirely Logan's fault; there was a famine and an epidemic at the time. On the other hand, a pretty good way to kill a sick man is to flog him unmercifully. No wonder prisoners celebrated his death!

Moreton Bay is located in what is now southern Queensland. The penal colony there was founded in 1824 (though relocated slightly in 1825), and deliberately placed far away from the settled areas of Australia. Moreton Bay was intended for "doubly convicted felons" -- i.e. those who had stuck to their criminal ways after transportation to Australia, and so were thought effectively beyond redemption -- and it was thought that its remoteness would make it more secure.

Governor Brisbane, who gave his name to the local river and to the town which later arose on the site, wrote that "Port Macquarie [is] for first grave offenses [in Australia], Moreton Bay for runaways from the former, and Norfolk Island... is the 'ne plus ultra' (Hughes, p. 461). This policy of "security through distance" didn't work; squatters were settling near Moreton Bay by 1840. In 1842, the government gave in and opened the area to settlement.

The list of settlements the prisoner has inhabited in the song seems unlikely. For one thing, Norfolk Island should have been his last stop -- unless he had been on Norfolk Island in its first incarnation. But the island was closed in 1814 and not reopened until 1825, when it was determined that Moreton Bay was not sufficient to handle the die-hards (Clark, p. 54). And convicts sent there were not allowed to leave for at least ten years!

In addition, Norfolk Island (in both its incarnations) was as bad as Moreton Bay (the death rate was prodigious; some men received over a thousand lashes a year, and the most common reason for murders was that men would do anything to be sent to Sydney for trial). In one of those interesting folklore links, the governor of Norfolk Island in 1846 was John Price, who "became a byword for cruelty" (Alexander, p. 163). He was the husband of Mary Franklin, one of Sir John Franklin's nieces (Alexander, p. 161). Among his other crimes, Alexander thinks Price was an abusive husband. Little wonder he cared little for the convicts.

Interestingly, like Captain Logan, Price was murdered for his behavior. A mob of convicts attacked him in 1857, injuring him so severely that he died (Alexander, pp. 163-164).

Of the other sites mentioned:

Toongabbie is one of the farming areas near Sydney, and (despite being called "cursed Toongabbie") was said to be the easiest, not the worst, of the settlements.

Castle Hill probably refers to Newcastle (which was so called because it was near a Castle Hill); founded in 1821, it was another place destined for incorrigibles, but was close enough to Sydney that it didn't last long.

The reference to Moreton Bay as part of New South Wales as correct at the time; although it is now in Queensland, all the settled regions of Australia, save Van Diemen's Land, were initially called "New South Wales," and Queensland did not become a separate territory until 1859.

The reference to men dying of starvation in Moreton Bay also has its truth; the British were incredibly inept about organizing colonies, and prison colonies were the worst; they didn't even allow plows to till the soil. A crop failure in 1828/1829 caused Logan to cut the minimal rations in half. He also kept prisoners in irons whatever their punishment status; this can only have lowered their productivity.

A "triangle" was actually a tetrahedron, three sticks lashed together from which a man was hung to be flogged.

Logan (1792-1830) was assigned to Moreton Bay in 1826, and since he was judge, jury, and tribune, no word came out for some time; Governor Darling (who succeeded Brisbane in 1825) wanted it that way. But eventually a prisoner was brought to Sydney for trial, and though he was hanged, a manuscript he left behind revealed some of the truth.

Eventually Logan was ordered to India in 1830, but he stayed at Moreton Bay for some time to show his successor the ropes (Hughes, p. 450) and to testify to the state of things in Queensland. While waiting for the call to testify, he did some exploring, and was waylaid (Hughes, pp. 450-451).

His body was eventually found, partly buried; the physical evidence seemed to indicate that an aborigine had killed him. (Relations with the local natives had turned bad almost instantly, and they killed any intruders they could.) But there isn't much doubt that most of his prisoners would have murdered him given the slightest opportunity.

As with most such historical figures, there have been attempts to whitewash Logan (see Hughes,
The attempts strike me as ludicrous. Possibly he would have been a decent man in another job; perhaps he thought what he was doing was necessary. That does not make him less a sadist, brute, and fool, nor does it make Moreton Bay any less of a concentration camp. Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition notes that this song is usually attributed to Francis "Frank" Macnamara/McNamara, but observes that other authors have also been suggested. Davey/Seal, pp.128, 178, 191, clarify by crediting it to "Frank the Poet," who is often said to be Macnamara (an Irishman born in 1811 and transported in 1832). Manifold, p. 31, mentions the connection to Macnamara -- but points out that there is no record that Macnamara was ever anywhere near Moreton Bay. Stewart/Keesing-FavoriteAustralianBallads say without question that "Frank the Poet" was McNamara (their spelling) but say he was transported in the "early 1820s," most likely for forgery. Thus details are very lacking; "Frank the Poet" was real, and may have been Macnamara, but it can't be proved, and it can't be proved that Frank (whoever he was) wrote this song.

The (online) Australian Dictionary of National Biography says that Macnamara (c. 1810-after 1861) was Irish, possibly from County Clare, and appears to have had some education. He was transported in 1832 for theft on the Eliza. Soon after arriving in Australia on September 6, 1832, he was assigned to an ironed gang and was repeatedly flogged -- so even if he didn't end up in Moreton Bay, he knew what the convicts experienced. In 1842, he was sent to Van Dieman's Land; he earned his ticket-of-leave in 1847, was pardoned in 1849, moved to Melbourne, and all but disappears from the record; we don't even know when he died, except that he was alive in 1861. His best-known piece (other than this) is said to have been "The Convicts Tour of Hell." See also "The Seizure of the Cypress Brig."

John Meredith is reported to have written a book about him, but I haven't been able to find it. Davey/Seal, p. 192, give the text of the relevant part of Ned Kelly's Jerilderie Letter, thought to be the earliest citation of the song:

...[they] were doomed to Port McQaurie Toweringabbie Norfolk island and Emu plains and in those places of tyranny and condemnation many a blooming Irishman rather than subdue to the Saxon yoke were flogged to death and bravely died in servile chains....

The resemblance to the standard text of "Moreton Bay" is obvious; literary dependence is almost certain. How many of the differences are the result of oral tradition, and how much the result of Ned Kelly's illiteracy, is less clear. - RBW

Bibliography

- Davey/Seal: Gwenda Beed Davey and Graham Seal, A Guide to Australian Folklore, Kangaroo Press, 2003
- Morris: Edward E. Morris, A Dictionary of Austral English, 1898 (I use the 1972 Sydney University Press with a new foreword but no new content)

Last updated in version 5.2
File: FaE038

Mormon Army Song

DESCRIPTION: "When Uncle Sam he did send out his army to destroy us, He though, 'The Mormons we will rout, so they cannot annoy us.'" But the Mormons defeat the American forces. They would have taken "Brigham YOung and Heber... but were afraid of Echo Canyon"

AUTHOR: unknown
EARLIEST DATE: 1933 (Briegel, Old Time Mormon Songs, according to Cohen)
KEYWORDS: battle travel
FOUND IN: US(Ro)
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 602, "The Mormon Army Song" (1 text)
Mormon Coon, The

DESCRIPTION: "Young Abraham left home one day." A friend receives his note: "I'm out in Utah in the Mormon land, I'm going to stay because I'm living grand... Now every day I get a band new wife." He can spare six or seven wives, "For I am a Mormon coon."

AUTHOR: unknown

EARLIEST DATE: 1945 (JAFL 58)

KEYWORDS: rambling wife humorous

FOUND IN: US(MW,Ro)

REFERENCES (3 citations):
Hubbard-BalladsAndSongsFromUtah, #224, "Mormon Coon" (2 short texts)
ADDITIONAL: James P. Leary, Compiler and Annotator, _Wisconsin Folklore_. University of Wisconsin Press, 2009, article "The Wanigan Songbook" by Isabel J. Ebert, p. 218, "The Mormon Coon" (1 text, sung by Emory DeNoyer)
Richard M. Dorson, _Buying the Wind: Regional Folklore in the United States_, University of Chicago Press, 1964, pp. 530-532, "The Mormon Coon" (1 text)

Roud #10887

NOTES [225 words]: Ordinary Christians viewed Mormons as scandalous because they had multiple wives, and this song portrays a very flirtatious Mormon girl. In fact Mormons, except for being polygynous, were sexually strict. And in fact the church had abandoned multiple marriage by the time this song was collected. Today the Mormons' primary difference from Protestant Christianity is their acceptance of several books by Joseph Smith as scripture. There are other theological differences, to be sure (including some over how salvation is achieved) which are of great importance to scholars -- but they generally don't interest ordinary people much, and are not widely published.

It probably goes without saying that very few Mormon men were allowed as many wives as this song implies; there weren't enough available women for that! Even Brigham Young had only 17 living wives at the time of his death (see the notes to "Brigham Young"). Joseph Smith had somewhat more -- but if one reads the catalog of wives in Fawn M. Brodie, _No Man Knows My History: The Life of Joseph Smith_ 1945, 1971, it quickly becomes evident that many of these were middle-aged and even elderly women; while one cannot but suspect that Smith introduced polygamy to improve his reproductive life, he in fact doesn't seem to have spent much time rolling in the hay with pretty young women. - RBW

Last updated in version 3.8

File: EDeN218A

Mormon Cowboy (I), The

DESCRIPTION: Singer, a Mormon cowboy, is invited to a grand ball. He meets all the girls and enjoys the music. After dancing a few sets, he steps out for rest; later, a fight starts, with gunplay, but is quickly quashed. The cowboy rides off, vowing nevermore to roam

AUTHOR: unknown

EARLIEST DATE: 1929 (recording, Carl T. Sprague)

KEYWORDS: fight dancing music party cowboy

FOUND IN: US

Roud #11523

RECORDINGS:
Carl T. Sprague, "The Mormon Cowboy" (Victor V-40246, 1929; on AuthCowboys, WhenIWas1)

CROSS-REFERENCES:
cf. "The High-Toned Dance" (plot)

File: RcTMorCw

Mormon Cowboy (II), The

DESCRIPTION: The singer sings "Concerning Archie Barber and his unhappy state." At 22, he marries, but he has "no tool at all" and can't satisfy the girl. Her mother tells her to try him before a
female jury. The marriage is annulled; the girl marries a Mormon cowboy

Mormon Love Serenade, The (The Marriage Proposal)

DESCRIPTION: "O Susan, wilt thou come with me In sweet community to live." He promises "all the love that swells in my breast" and a sixteenth of his wealth. He has "only" 15 other wives, compared to Brigham Young's 44. He also offers a sixteenth of a kiss

Mormon Question, The

DESCRIPTION: "When Uncle Sam first set out His army to destroy us, Says he, 'Those Mormons we'll rout....' "There's a great commotion in the east About the Mormon question." But the expedition encounters much trouble and concludes "These Mormons beat the devil."

On the other hand, they eventually had to abandon polygamy to gain statehood, and once the United States surrounded them, they needed statehood for economic reasons. In the long run, I'd call their quarrel with the United States a draw. - RBW
Mormond Braes (I)

DESCRIPTION: A (lass/lad) laments a lost sweetheart, (who promised to marry but proved fickle). At last (she) says she will find another sweetheart elsewhere. "So fare ye weel, ye Mormond braes, Where after I've been cheerie... Sin I hae lost my dearie."

AUTHOR: unknown

EARLIEST DATE: before 1894 (Murison collection, according to Lyle, _Fairies and Folk_)  

KEYWORDS: love abandonment rambling

FOUND IN: Britain(Scotland(Aber))

REFERENCES (6 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 171-173, "Mormond Braes" (1 text, 1 tune)  
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #1, pp. 2-3, "Mormond Braes"; #6, p. 3, "Mormond Braes"; #107, p. 2, ("Farewell to Pulteney-banks"); #4, p. 3, ("Farewell ye Mormond Braes"); "Folk-Song in Buchan," pp. 63-64, "Mormond Braes" (3 texts plus 5 fragments, 1 tune)  
Ord-BothySongsAndBallads, pp. 62-63, "Mormond Braes" (1 text, 1 tune)  
MacColl-PersonalChoice, p. 25, "Mormond Braes" (1 text, 1 tune)  

DT, MORMBRAE*

RECORDINGS:
Daisy Chapman, "Mormond Braes" (on SCDChapman01)  
Ewan MacColl and Peggy Seeger, "Mormond Braes" (on SCMacCollSeeger01)

BROADSIDES:
NLScotland, L.C.Fol.70(124b), "Fareweel tae Blairgowrie," Poet's Box (Dundee), c. 1890

NOTES [98 words]: Greig #1: "The authorship of 'Mormond Braes' is usually attributed to Dr Gavin of Strichen, father of the late Dr Gavin. All traditions of this kind, however are to be received with extreme caution, even when there exist no specific grounds for doubting them. And in the present case we are confronted with an awkward problem." He then goes on to quote the text of "Fareweel to Blairgowrie," which is lumped with "Mormond Braes," and discusses the problem of which came first, which borrowed what, and whether there might be an earlier ancestor. "There is really no settling such points." - BS

Last updated in version 6.1

File: FVS171

Mormons, The

DESCRIPTION: "Some folks talk about the Mormons, and I think it is very sad...." Most people try to make the Mormons look bad for having many wives, but the singer thinks "they have lots of fun, Do the Mormons!" He described the loose Mormon customs

AUTHOR: Herbert W. Taylor?

EARLIEST DATE: 1942 (Randolph)

KEYWORDS: marriage wife sin humorous

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 500, "The Mormons" (1 text)
Roud #7638

NOTES [116 words]: Ordinary Christians viewed Mormons as scandalous because they had multiple wives, and this song portrays a very flirtatious Mormon girl. In fact Mormons, except for being polygynous, were sexually strict; public nudity was unacceptable. And in fact the church had abandoned multiple marriage by the time this song was collected. Today the Mormons' primary difference from Protestant Christianity is their acceptance of several books by Joseph Smith as scripture. There are other theological differences, to be sure (including some over how salvation is achieved) which are of great importance to scholars -- but they generally don't interest ordinary people much, and are not widely published. - RBW

File: R500

Morning After (I), The

DESCRIPTION: "Sometimes, old scout, in the morning, when the dawn looks cold and gray," the
singer ponders life's troubles and wonders 'Is it really worth the while?' He lists various problems. Then he gets serious about the day, for "tomorrow you may die."

**Morning After (II), The**

DESCRIPTION: "A gilded mirror, a polished bar, A million glasses, straws in a jar... Are my recollections of last night." The singer a long, dirty road to his home. His hangover makes him sick. Will he quit? No, "I got soused again."

**Morning Dew, The**

DESCRIPTION: "The pink, the lily, and the blooming rose Grow in the garden where my true love goes. The little birds they do rejoice When they think they hear my love Jimmy's voice. O James Machree, I do love you well; I love you better than tongue can tell...."

**Morning of the Fray, The**

DESCRIPTION: Frank Gardner leads his gang against a coach at the Eugowra Rocks. The outlaws scatter the escort and take the rich prize. Chorus: "You can sing of Johnny Gilbert, Dan Morgan, and Ben Hall, But the bold and reckless Gardiner he's the boy to beat them all"
Morning Star

DESCRIPTION: "Morning star begin to rise Just before the break of day Children of God awake... I'm goin down by da morning train ... For da evenin' train shall be too late"  
AUTHOR: unknown  
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)  
KEYWORDS: nonballad religious  
FOUND IN: US(SE) West Indies(Jamaica,Tobago)  
REFERENCES (3 citations):  
Elder-FolkSongAndFolkLifeInCharlottesville, p. 50, "Morning Star" (1 text, 1 tune)  
Barton-OldPlantationHymns, pp. 33-34, "Git On the Evening Train" (1 text, 1 tune)  
NOTES [49 words]: Barton-OldPlantationHymns has a "morning train" verse as well as an "evening train" verse but loses the "evening train will be too late" line. It adds verses "Gabriel's trumpet shall blow," "Let God's people get on board," "Swing low chariot swing low," and "Old Death is staying in the grave." - BS  
Last updated in version 4.0  
File: ElCh050A

Morning Trumpet, The (O When Shall I See Jesus)

DESCRIPTION: "O when shall I see Jesus, And dwell with him above, And drink the flowing fountains Of everlasting love. When shall I be delivered, From this vain world of sin?" "But now I am a soldier, My Captain's gone before.... And tells me not to fear."  
AUTHOR: unknown (sometimes attributed to John Leland, 1754-1841))  
EARLIEST DATE: 1937 (Jackson)  
KEYWORDS: religious Jesus soldier nonballad  
FOUND IN: US(Ap,So)  
REFERENCES (1 citation):  
DT, SEEJESUS  
Roud #15077  
NOTES [121 words]: The text of this is widely attributed to John Leland, an American Baptist minister who worked in Massachusetts and Virginia; this attribution has been accepted, e.g., by George Pullen Jackson. But John Julian, editor, _A Dictionary of Hymnology_, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), p. 671, says, "This vigorous lyric is ascribed y Dr. Hitchcock, in _Hymns and Songs of Praise_, 1874, to Leland. It has generally been regarded as anonymous, and is of uncertain date, cir[ca] 1807, or probably earlier." In the supplement on p. 1683, Julian pushes that date back to 1805 (in _The Christian Harmony, or Songster's Companion_ by Jeremiah Ingalls), but still is not certain of the author. - RBW  
Last updated in version 3.7  
File: dtSEEJE

Morning Was Charming, The

DESCRIPTION: The hunters rise early to follow the stag or hare. In some versions the hare is
killed. In another, at day's end hunters are warned "to govern their passions ... and see heaven at
last when he sees no more hounds"

AUTHOR: unknown
EARLIEST DATE: 1785 (_The Humming Bird_)
KEYWORDS: hunting nonballad animal dog horse
FOUND IN: Britain(England(South))
REFERENCES (3 citations):
   Williams-FolkSongsOfTheUpperThames, p. 59, "The Morning Was Charming" (1 text) (also
   Williams-Wiltshire-WSRO Ox 236)
   Palmer-EnglishCountrySongbook, "Hare Hunting Song" (1 text, 1 tune)
ADDITIONAL: The Humming Bird (Canterbury, 1785 (third edition) ("Digitized by Google")), p. 3,
("The morning is charming, all nature looks gay") (1 text)
Roud #580
CROSS-REFERENCES:
cf. "The Red, Rosy Morning" (same theme and shared lines)

Morris Ellsworth

DESCRIPTION: "My name is Morzie Ellsworth, the truth I'll tell to you." He has left home and
parents. His ship goes to Miramichi; he joins a logging crew. He sees many creatures such as the
"savage owl" and "celebrated rabbit" and "wicked robins." It's a hard life

AUTHOR: Larry Gorman (1846-1917) ?
EARLIEST DATE: 1957 (Ives-LarryGorman)
KEYWORDS: humorous logging animal bug travel
FOUND IN:
REFERENCES (1 citation):
   Ives-LarryGorman, pp. 58-59, 197, "Morris Ellsworth" (1 text, 1 tune)
Roud #25133
CROSS-REFERENCES:
cf. The Maine-ite in Pennsylvania" (imagery)
NOTES [40 words]: Sandy Ives (Ives-LarryGorman, p. 197) claims that this is the same as "The
Maine-ite in Pennsylvania." I wouldn't go that far, but they are similar in concept (e.g. the idea that
rabbits are a threat) and may have cross-fertilized a bit. - RBW
Last updated in version 6.1

Morrisite Massacre, The

DESCRIPTION: "We'll see Morris, Banks, and others, Joseph, Hyrum with the Martyrs, On Mount
Zion in great glory With the savior and his army," "Slain by Burton, cruel Mormon," the song tells of
the coming joys for the believers

AUTHOR: unknown
EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)
KEYWORDS: religious homicide
HISTORICAL REFERENCES:
June 13, 1862 - The Morrisite Massacre
FOUND IN: US
REFERENCES (1 citation):
   Burt-AmericanMurderBallads, pp. 121-122, (no title) (1 text)
NOTES [3000 words]: The Morrisites are an effectively extinct sect (earlier editions of the Index
said they were entirely exting), largely because of the actions described in this song.
Joseph Morris was born in England (though Powell gives the date as 1817 and Anderson, p. 31,
as December 15, 1824, near Chester; I assume Anderson's date is based on the fact that George
Morris said Joseph was 38 when he died -- Anderson, p. 33). He was said to be the fifth of eight
children.
As a young man, he was a farm worker and coal miner in England (Anderson, pp. 31-32); he
suffered at least one severe burn while working in the mines (Anderson, p. 32)
Morris became a Mormon in the late 1840s, moving to America, arriving in Utah in 1853 (Powell).
During his early years in America he was married to one Mary Thorp (Anderson, p. 33). When he
went on one of his peregrinations, she left him and took all that he owned, leaving him penniless. He then married a widow named Elizabeth Mills; she too dumped him (Anderson, p. 35). He had a child somewhere in there (Anderson, p. 40). In 1857, he managed to find another wife, Elizabeth Jones (Anderson, p. 41).

This is typical of his lack of social success; one of his surviving letters describes his quest to marry Jones; which went badly -- which he came to blame on the Mormon hierarchy (Anderson, p. 13; Morris's long letter explaining the situation, which I found close to incomprehensible, is on pp. 13-15). He also had trouble getting a decent job (Anderson, p. 25). According to Anderson, p. 22, he never ceased to believe in Joseph Smith; his disagreement was with Brigham Young and the post-Smith organization of the church. In this he had plenty of company, since Mormonism split half a dozen ways when Smith was murdered! The difference was, Morris came later and was active after, not before, the Church moved to Utah -- instead of founding a Mormon sect well separated from the main branch of the Latter-Day Saints, he was an irritant right there in the middle of them. Morris had always been prone to "spiritual manifestations" (not by itself a crazy thing in Mormon circles; they had been founded by a modern-day prophet, after all!) George Morris described his brother as having the "gift of tongues" but "was unwise in the use of them" (Anderson, p 33). From the sound of things, he was a genuine visionary, i.e. psychotic, rather than a con artist such as Joseph Smith; he believed what he was telling people. His brother attributed his mental aberrations to the psychological effects of his mining accident as a young man plus an illness he suffered while in the United States (Anderson, p. 33, quotes George Morris as saying that after the illness he became "very flighty and visionary in his mind" -- but he was already convinced "that he was in very high estimation with the Lord"). Morri's notion is barely possible; it's rare for disease to cause loss of contact with reality in those who are too young for a dementia, but it does happen once in a while. Usually, though, psychotic episodes simply come about because of a deeper mental condition with genetic roots, normally schizophrenia or bipolar disorder. Morris clearly didn't have the latter; his failures with people might be additional evidence for the former.

His visions caused him to invent a truly original cosmology (Anderson, p. 37): his view of the "Rounds of Eternity" envisioned a universe over a billion years old, with 144,000 worlds. Much of this reminds me of first- and second-century gnosticism, which he can't possibly have known about. He also believed in transmigration of souls -- an idea that had some pedigree in both orthodox Christianity and Mormonism (Anderson, p. 37, thinks he got it from a Mormon schismatic named Charles B. Thompson), but his notion of the "Keys of the Priesthood" seems to have been his own. In addition to its cosmological ideas, Morris's system envisioned a series of angels who had "missions" on earth. Morris was the incarnation of the angel Seth, who previously had been Moses (Anderson, pp. 39-40). It's all very strange, and too screwy for me to try to summarize; if you really want to see it, consult pp. 36-40 or so of Anerrson.

The schism with the Mormons came about because, in 1857-186, he received a series of revelations that contradicted the party line (Powell).

He believed that he was called to replace Brigham Young as prophet of the Mormon Church. (Maybe as secular head, too, but certainly as prophet; Anderson, p. 2). In all, he recorded more than 300 revelations (Anderson, p. 26). He had no education, so when he wrote to Young, the result was near-gibberish: "to si exelency Governor young" (Anderson, p. 11; I checked that orthography twice!). Little wonder Young, or someone, scribbled in the margin, "He's weak minded" (Anderson, p. 12). Nonetheless, his writings show a clear familiarity with the style and language of the King James Bible (which Joseph Smith had imitated, somewhat imperfectly, in the Book of Mormon -- but which, it should be noted, was not the style of the actual Bible; the King James Bible was slightly archaic even when it was published, whereas the original Greek and Hebrew of the Bible was the normal language of the time. Thus the evidence is that Morris -- and Smith -- did not have a hot line to God, because God would have told them to talk English, not a fake jargon.) His second message to Brigham Young, shown on pp. 27-29 of Anderson, shows him shifting smoothly from archaizing to modern English as he shifts from his alleged divine message to his suggestions to Young.

The Mormons did not accept his revelations (not surprising, given that he called Brigham Young a fallen prophet!), so after being ignored by Young yet again in late 1860 (Anderson, pp. 51-53), he finally set out on his own. Few took him seriously for a long time (any sane man would surely have given up!), but eventually a Mormon bishop named Richard Cook accepted his revelation and he was in business (Anderson, p. 62). He gathered followers among the Mormons and founded his own community (Powell), very close to Salt Lake City -- on the banks of the Weber River (Anderson, p. 3).

By mid-1861, Morris had managed to gather some 300 followers, with the number of members reaching 507 by 1862 (Anderson, p. 66) -- surprising, since he was anything but eloquent and
made few efforts to recruit new followers (Anderson, pp. 67-68). It is possible that the eloquent John Banks, another disappointed ex-Mormon from England, made up for Morris's lack of charisma. Morris's ability to deal with people was a problem, though; there was apparently already some internal dissension about organization almost from the start (Anderson, p. 65). Their base was called "Kington Fort," but it was unfinished and, being in a valley with hills on all sides, hard to defend -- but isolated from the people around it (Anderson, p. 64).

His inability to come up with clear revelations was both strength and weakness. When he seemed to predict the Second Coming in the fall of 1861, he probably drew followers (for some reason, a lot of people seemed to expect the end of the world around then!) -- but of course it meant a lot of disappointment when the world stayed put. Morris did offer another vision to correct things (Anderson, pp. 72-73) -- but he had made no attempts to found an economically viable organization (Powell), and many failed to raise crops or do useful work that year. The community lived for a time on the proceeds of the members' selling their property (Anderson, p. 35). When they ran out of cash from this, Morris was unable to control dissension among his followers. The armed guard that had earlier been formed to hold off Mormon harrassers was by 1862 being used to intimidate some of the Morrisites themselves (Anderson, p. 86). Morris was even having to aim revelations at his two leading followers, Cook and Banks, who were apparently not friendly (Anderson, pp. 86-87). Certainly Morris's personal skills hadn't improved much; he managed to find a bride, Mary Olsen, among his followers -- but within a month, they were apparently fighting so much that Morris had a revelation directed "explicitly to her" telling her to stop arguing and obey him (Anderson, p. 87). Even if God had nothing better to do than be Morris's relationship counselor, God would at least be competent at it! The two did have a son, born in May 1862, but it died almost at once (Anderson, pp. 104-105) -- perhaps a small mercy, since it spared the boy from inheriting his father's mental condition, plus he would have been orphaned within wees.

Some think the Mormons would have come down on the Morrisites in 1861, except that the American government was threatening to suppress the Mormons themselves; Brigham Young and his supporters didn't want to get in more trouble (Anderson, p. 81). But that protection (if protection it was) would not last. Both Morris's visions of the Second Coming -- which was saying would come any day -- and his political problems were reaching a crescendo. A disgruntled follower named William Jones tried to leave (Anderson, pp. 96-100). The exact details are hazy -- the witnesses disagree, and all are biased -- but Jones and two others ended up in Morrisite custody, in chains. The Morrisites were not a government body; they did not have the right to imprison people.

Then one of them, Lars Gurtsen, escaped (Anderson, p. 100) and called on the Utah authorities, who -- being left largely free of federal control due to the Civil War -- could now safely settle the dissident faction (Powell). A judge, John F. Kinney -- a non-Mormon but one who generally accepted Mormon advice (Bagley, p. 251) -- issued a writ of habeas corpus, addressed to Morris, Banks, Cook, and one other (Anderson, p. 105). A group of deputies tried to deliver the writ. The Morrisites refused to accept it -- some witnesses said they burned it (Anderson, p. 101). Morris, in fact, was having revelations telling his followers to ignore the authorities (Anderson, p. 102. It simply amazes me that anyone would believe God would worry about things like that at a time when, for instance, the Civil War was killing thousands of young men each week!). Morris also gave a new date for the Second Coming: May 30, 1862 would be "Foreshadowing of the Kingdom of God Day" (Anderson, p. 103).

Morris may not have been worried, but the situation was critical. The Morrisites were in open defiance of the law. The state marshal was unwilling or unable to serve a writ in circumstances which might result in violence (Anderson, pp. 107-108), but his top assistant was up for the job. Deputy marshal Robert T. Burton led a posse against the community (Powell). No one knows how many were involved, but there were probably several hundred, most of them Mormons of the Nauvoo legion -- the Mormon militia, although it was technically considered a Federal force (Anderson, pp. 110-111).

The idea was probably to induce a surrender (Anderson, p. 111), but apparently Morris had a revelation anticipating a large army coming. He took it as more evidence of the second coming, and perhaps had another revelation. So there was no surrender. (Many of the Morrisites were probably afraid to surrender. They were aware of the Mountain Meadows Massacre -- Bagley, p. 251 -- where a group of Mormons attacked a passing wagon train, induced the people to surrender, then slaughtered them; for background on this, see "The Mountain Meadows Massacre" [Laws B19].)

Burton captured a Morrisite herder and sent him in with a demand for surrender. It is claimed that he allowed only thirty minutes to think about it, which simply wasn't enough time for the message to be brought to the leaders, let alone for them to decide what to do (Anderson, pp. 112-113), though others claim Burton allowed two hours.
Whatever the timing, Burton fired shots -- warning shots, some said, but the first one fell among the assembled Morrisites (Anderson, pp. 114-115), killing two and leaving one teenager with a permanently disfigured jaw (Anderson, p. 127; p. 119 shows the disfigured woman in later life). Morris, rather than do something useful, reeled off another vision promising better things to come (Anderson, pp. 127-128). For about a day, both sides settled down to a siege; during this, one of the attackers, Jared Smith, was killed (Anderson, p. 132). The next day brought heavy rain, which was hard for the Morrisites in their damaged fort (Anderson, p. 134), especially as they were almost out of ammunition and even food.

Burton apparently sent a message to the territorial governor asking for instructions, pointing out that the Morrisites were resisting and that a man had been killed. Acting Governor Fuller told him to enforce the law (Anderson, p. 133). So, even though the next day was Sunday (Anderson, pp. 134-135), Burton moved in. He ordered a small group of men to storm one of the outbuildings of the fort. One of those who went in, Peter Wahlin, became the second fatality among the Mormons, but they took the building and brought up more equipment (Anderson, pp. 136-137). The Morrisite position was no longer tenable, and they surrendered (Anderson, p. 137).

Burton then occupied the place (Powell). What happened once he and his troops met the assembled, mostly-unarmed Morrisites is unclear -- the witness accounts disagree, and all are self-serving. What is clear is that Burton personally killed a few people including Morris and Banks (Anderson, pp. 138-139). Then his troops took prisoner those men who had been found with arms or were listed as part of the Morrisite army (Anderson, pp. 140-141; this was about ninety people, according to Powell).

With the attack over, the question was what to do about the survivors. Two of the state militia had died, after all. Most of the armed men eventually went on trial. In 1863, although two men were acquitted, seven men were convicted of second degree murder and 66 of "resistance." The latter group were fined; the former were given prison terms of ten years and up (Anderson, p. 143). Territorial governor Stephen S. Harding, who thought he saw in this more resistance to Federal control, pardoned them (Powell) -- on the grounds, one suspects, that "the enemy of my enemy is my friend," even though the Morrisites were no more pro-United States than the Mormons.

As early as 1863, there were people who wanted Burton charged with murder. (Justifiably, I think; we don't know how Morris and Banks died, but it's hard to believe they attacked Burton or his troops after the surrender!) In 1870 a grand jury brought charges against him, but in 1872 the U. S. Supreme Court threw the case out on a technicality (Anderson, pp 148-149). Apparently that ended the possibility of charging him for those deaths, which were probably the ones easier to link to him. In 1879, Burton was charged with another of the Morrisite deaths (Anderson, p. 149; on p. 228, Anderson notes that this was only after Burton's supporter Brigham Young was dead), but was acquitted (Powell).

You'd think that seeing their psychotic "prophet's" visions dramatically disproved would have spelled the end of the Morrisite movement. And some did abandon the faith, either returning to Mormonism or abandoning both Utah faiths and moving away (Anderson, p. 142). But a surprising number tried to preserve their belief system (Anderson, p. 222, concludes that Morris's death actually helped preserve his movement, because his mismanagement had been driving his church into the ground). Few wanted to stay in Utah, though -- most had lost their property, and they faced a hostile population. So they took the opportunity to migrate. In the process, they became divided into two groups (Anderson, pp. 156-157). At first, the separation was merely geographical, but in a denomination that was built around a prophet, the two soon became separate in other ways. There were several post-Morris branches; Anderson has photos of their some of their leaders and one of their meeting sites. Some of them lasted a long time, but none was in any way noteworthy; I checked my several catalogs of denominations and histories of the church without finding any hint of the Morrisites. Such importance as they have seems to be greater for the history of Utah than the history of Christianity.

C. Leroy Anderson's book about this -- the main reference for anyone who cares -- was published under three titles. The first edition, For Christ Will Come Tomorrow: The Saga of the Morrisites, was published in 1981. In 1988 a slightly revised edition was published by Utah State University Press as Joseph Morris and the Saga of the Morrisites. The final version, from 2010, is Joseph Morris and the Saga of the Morrisites (revisited), which is the version cited here. Those wishing to see Morris's own writings may attempt to find Joseph Morris, The Spirit Prevails: Containing the Revelations, Articles, and Letters Written by Joseph Morris, George S. Dove and Company, 1886. Dove was one of Morris's associates (Anderson, p. 3; Dove is all over Anderson's index); I doubt the portrayal is unbiased (and Anderson more than enough Morris quotes for my taste, thank you!). There is also a book about Colonel Burton, Janet Burton Seegmiller, Be Kind To The Poor: The Life Story Of Robert Taylor Burton. Although copies are obtainable, the prices were too ridiculous
for me to bother trying to find a copy. This poem definitely seems to be by a Morrisite, and probably near-contemporary, since it refers to seeing Morris and Banks in the afterlife. It also correctly refers to the massacre as being on the banks of the Weber, to Morris as being slain by Burton, refers to Burton as a Mormon, Joseph and Hyrum are, of course, the brothers Joseph and Hyrum Smith, who were slain by a mob near Nauvoo, Illinois, one of the key events in Mormon history. They were off the scene by the time Morris started having his visions. - RBW

Bibliography

- Powell: Allan Kent Powell, editor, Utah History Encyclopedia, University of Utah Press, 1994. The cited section is from the article on The Morrisites on pp. 381-382

Last updated in version 6.1
File: Burt121

Morrissey and the Benicia Boy

DESCRIPTION: The Benicia Boy -- Heenan -- challenges Morrissey saying "no man from Ireland before him could stand." They agree to fight for $5200 in North America. Morrissey wins in the eleventh round and takes the championship belt.

AUTHOR: unknown
EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland)
KEYWORDS: fight gambling sports
HISTORICAL REFERENCES:
Oct 20, 1858 - American Heavyweight Championship fight between John Morrissey and John C Heenan at Long Point, Canada. Heenan broke his hand during the fight. This is Morrissey's last fight
FOUND IN: Ireland US(MW)
REFERENCES (3 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 44, "Morrissey and the Benicia Boy" (1 text)
OLochlann-IrishStreetBallads, pp. 252-253, "Morrissey and the Benicia Boy" (1 text, tune referenced: OLochlann-IrishStreetBallads 26)
Peters-FolkSongsOutOfWisconsin, p. 254, "The Bold Benicia Boy" (1 text)
Roud #9781
CROSS-REFERENCES:
cf. "Morrissey and the Black" (subject)
cf. "Morrissey and the Russian Sailor" (subject)
cf. "Donnelly and Cooper" (tune)
NOTES [487 words]: Source: Re historical references--"Troy Boxing -Round Two" by Don Rittner on The Mesh site. I have not been able to find which Long Point in Canada was the site of the fight. - BS

John Morrissey was born in Ireland in 1831 but was raised in New York and apparently went to California at the time of the Gold Rush. In 1852 he gained fame as a boxer by defeating George Thomson. The climax of Morrissey's career came in 1858 (so DAB and other sources; I've seen a date of 1860 cited), when he defeated champion John C. Heenan and promptly retired. In the years that followed his gambling resort in Saratoga Springs proved very successful, and Morrissey was twice elected to congress. He died in 1878. In addition to his boxing prowess, he is said to have been a "hatchet man" for the New York Tammany Hall machine. - RBW

America Singing at the Library of Congress American Memory site does not have this ballad but has another about Morrissey and Heenan:
LOCSinging, sb10143a, "The Great Prize Fight Between Morrissey and Heenan, the Benicia Boy, at Long Point, Canada, Oct 20, 1858 for $5000," H. De Marsan (New York), 1864-1878
Bodleian Library site Ballads Catalogue does not have this ballad among its "prizefighting" broadsides. However, among the broadsides at that site, there are many celebrating Heenan. For
example:
Bodleian, 2806 c.15(229), "Heenan's Challenge to Mace," unknown, n.d.; also Harding B 19(62), "Heenan's Challenge to Mace"
Bodleian, Firth b.25(587/588), "Heenan and King," J.F. Nugent & Co. (Dublin), 1850-1899 [could not be downloaded]
Bodleian, Harding B 13(12), "Sayers' and Heenan's Struggle for the Championship and GBP400," J.O. Bebbington (Manchester), 1858-1861
Bodleian, Harding B 13(7), "The Bold Irish Yankee Benicia Boy," J.O. Bebbington (Manchester), 1858-1861 [tune: "Irish Molly"]
Bodleian, Johnson Ballads 2161a, "Coburn's Challenge to Heenan," P. Brereton (Dublin), c.1867; also 2806 c.8(234), "Coburn's Challenge to Heenan"
Bodleian, Johnson Ballads 1448B, "Maugh Bonamalath" or "Charles Heenan, the Champion of the World," W. Pratt (Birmingham), c.1850
There is a different broadside there for this fight:
Bodleian, Harding B 40(15), "The glorious victory of John Morrissy, of Templemore, Ireland, over the Yankee Buffalo boy, on Long Island, North America," J.F. Nugent and Co.? (Dublin?), 1850-1899 [could not be downloaded]

Morrissey has many fewer but at least two have been collected (see cross-references above)

Broadside LOC Singing sb10143a: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

Last updated in version 2.6
File: 0Con044A

Morrissey and the Black [Laws H19]

DESCRIPTION: Morrissey agrees to fight "Ned the black of Mulberry town" for a stake of ten thousand pounds. By the fourteenth round Morrissey is unconscious or nearly, but he is revived and knocks out his opponent in the twenty-fifth round

AUTHOR: unknown
EARLIEST DATE: 1928 (Mackenzie-BalladsAndSeaSongsFromNovaScotia)
KEYWORDS: fight
FOUND IN: US(NE) Canada(Mar,Newf)
REFERENCES (8 citations):
Laws H19, "Morrissey and the Black"
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 175, "John Morrissey and the Black" (1 text)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 136, "Morrissey and the Black" (1 text, 1 tune)
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 186-187,251, "Morrissey and the Black" (1 text, 1 tune)
Ives-FolksongsOfNewBrunswick, pp. 30-32, "Morrissey and the Black" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 269-271, "Morrissey and the Black" (1 text, 1 tune)
Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 9, page headed "MORRISSY AND THE BLOCK"], "Morrissey and the Block" (sic.) (1 fragment, which the editor thinks is "Morrissey and the Russian Sailor" [Laws H18] but is in fact this song)
DT 706, MORRBLK
Roud #1884
RECORDINGS:
Alexander March, "Morrissey and the Black" (on MUNFLA/Leach)
CROSS-REFERENCES:
cf. "Donnelly and Cooper" (subject)
cf. "Morrissey and the Benicia Boy" (subject)
cf. "The Napan Heroes" (theme)
NOTES [217 words]: John Morrissey was born in Ireland in 1831 but was raised in New York and
apparently went to California at the time of the Gold Rush. In 1852 he gained fame as a boxer by defeating George Thomson. The climax of Morrissey's career came in 1858 (so the Dictionary of American Biography and other sources; I've seen a date of 1860 cited), when he defeated champion John C. Heenan and promptly retired. In the years that followed his gambling resort in Saratoga Springs proved very successful, and Morrissey was twice elected to congress. He died in 1878.

In addition to his boxing prowess, he is said to have been a "hatchet man" for the New York Tammany Hall machine. - RBW

Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland says Morrissey was also a Congressman and State Senator for New York.

Ives-DriveDullCareAway-PrinceEdwardIsland: ".. there is no record of a fight between Morrissey and anyone with a name remotely resembling 'Ned the blackman' from Melbourne or anywhere else." - BS

There had been, however, a tendency to recruit Black boxers in the early nineteenth century (see Christopher Sinclair-Stevenson, Blood Royal: The Illustrious House of Hanover, pp. 142-143). This was apparently due to the success of one Molineaux, called "The Moor." This may well have been remembered. - RBW

Last updated in version 4.5

File: LH19

Morrissey and the Russian Sailor [Laws H18]

DESCRIPTION: A Russian sailor in Tierra del Fuego challenges Morrissey to a duel. Morrissey takes on the challenge to uphold the honor of Ireland. The fight, for a large stake, takes 38 rounds, and each knocks the other down, before Morrissey is victorious

AUTHOR: unknown
EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland)
KEYWORDS: fight patriotic
FOUND IN: US(MW,NE) Canada(Mar,Newf) Ireland Australia
REFERENCES (13 citations):
- Laws H18, "Morrissey and the Russian Sailor"
- Rickaby-BalladsAndSongsOfTheShantyBoy 48, "Morrissey and the Russian Sailor" (1 text, 1 tune)
- Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 48, "Morrissey and the Russian Sailor" (1 text, 1 tune)
- Dean-FlyingCloud, pp. 4-5, "Morrisy and the Russian Sailor" (1 text)
- Finger-FrontierBallads, pp. 44-47, "Morrissey and the Russian Sailor" (1 text, 1 tune)
- Fahey-Eureka-SongsThatMadeAustralia, pp. 216-217, "Morrissey and the Russian Sailor" (1 text, 1 tune)
- Sandburg-TheAmericanSongbag, pp. 398-399, "Morrissey and the Russian Sailor" (1 text, 1 tune)
- Kennedy-FolksongsOfBritainAndIreland 325, "Morrissey and the Russian Sailor" (1 text, 1 tune)
- Mackenzie-BalladsAndSeaSongsFromNovaScotia 135, "Morrissey and the Russian" (1 text)
- O'Conor-OldTimeSongsAndBalladOfIreland, p. 30, "Morrissey and the Russian" (1 text)
- OLochlainn-MoreIrishStreetBallads, pp. 255-256, "Morrissey and the Russian Sailor" (1 text, tune referenced: see OLochlainn-IrishStreetBallads 26)
- Leach-FolkBalladsSongsOfLowerLabradorCoast 38, "Morrissey and the Russian Bear" (1 text, 1 tune)

DT 694, MORRRUSS MORRRUS2*
Roud #2150
RECORDINGS:
Joe Heaney, "Morrissey and the Russian Sailor" (on Pubs1, Voice08)
Alexander March, "Morrissey and the Russian Sailor" (on MUNFLA/Leach)
Denis McGrath, "Morrissey And The Russian Bear" (on ITMA/CapeShoreNL)
Johnny McDonagh, "Morrissey and the Russian Sailor" (on Lomax42, LomaxCD1742)
CROSS-REFERENCES:
cf. "Donnelly and Cooper" (subject, tune)
cf. "Morrissey and the Benicia Boy" (subject)

NOTES [363 words]: John Morrissey was born in Ireland in 1831 but was raised in New York and apparently went to California at the time of the Gold Rush. In 1852 he gained fame as a boxer by
defeating George Thomson. The climax of Morrissey's career came in 1858 (so the Dictionary of American Biography and other sources; I've seen a date of 1860 cited), when he defeated champion John C. Heenan and promptly retired. In the years that followed his gambling resort in Saratoga Springs proved very successful, and Morrissey was twice elected to congress. He died in 1878.

In addition to his boxing prowess, he is said to have been a "hatchet man" for the New York Tammany Hall machine.

There is no record of Morrissey ever fighting a Russian sailor -- and certainly not in Tierra del Fuego! On the other hand, he did fight some very long matches; in 1853 it took Morrissey 37 rounds to defeat James Sullivan.

(That win, incidentally, made Morrissey arguably the American champion; Sullivan in 1849 had beaten Tom Hyer in what the February 2006 issue of American History magazine says was "considered to be the [first] American championships prizefight") - RBW

O'Connor-OldTimeSongsAndBalladOfIreland's last verse refers to other fights. Specifically, "Our hero conquered Thompson, the Yankee Clipper, too, The Benicia Boy, and Sheppard he nobly did subdue."

We have a ballad for "Morrissey and the Benicia Boy", at least.

"Thompson" was George Thompson, California champion, who lost a controversial fight to Morrissey in 1852.

The "Yankee Clipper" refers to Morrissey's controversial victory over Yankee Sullivan to become "Champion of America". See "The Fight at Boston Corners" and "The Great Prize Fight Which Took Place at Boston Corners, Oct 12, 1853" broadsides at the Library of Congress American Memory site.

There is also a broadside "Rough and Tumble, or the Amos Street Fight between Poole & Morrissey" at the Library of Congress American Memory site.

Sources: Biography of John Morrissey on the International Boxing Hall of Fame site; Biography of John Morrissey on the HarpWeek Explore History site; "Yankee Sullivan (James Ambrose)(alias Frank Murray)" at Cyber Boxing Zone site. - BS

Last updated in version 4.5

File: LH18

Morro Castle Disaster

DESCRIPTION: "As the fire filled the air maddening scenes were everywhere, The flame-swept decks were far beyond control." Hundreds take a trip on the Morro Castle. The captain is dead. Many die. Investigations won't help. God will judge those involved.

AUTHOR: Bob Miller

EARLIEST DATE: 1934 (recording, Ray Whitley)

KEYWORDS: ship fire wreck death disaster

HISTORICAL REFERENCES:

Sep 5, 1934 - The Morrow Castle begins its voyage

Sep 8, 1934 - The Morrow Castle fire

FOUND IN: US

REFERENCES (1 citation):

Cohen-AmericanFolkSongsAREgionalEncyclopedia1, pp. 133-134, "Morro Castle Disaster" (1 text)

Roud #22305

RECORDINGS:

Ray Whitley, "Morro Castle Disaster" (Conqueror 8383, 1934)

NOTES [6427 words]: There have been at least five books written about this event, of which I have seen Burton, Gallagher, Hicks, and Thomas/Witts. Gallagher is responsible for the suggestion that George White Rogers started the fire that sank the Morro Castle, so he has a bit of an axe to grind. Thomas/Witts I consider sensational -- as Hicks, p. xiii, says, there are "mountains of misinformation" about this event. Burton and Hicks, as their frequent citations below will surely show, seems much more reliable, although I think Hicks has less understanding of what constitutes evidence than does Burton (e.g. he's much too willing to accept eyewitness testimony over forensic -- "circumstantial" -- evidence when we know that eyewitness testimony is extraordinarily unreliable).

The Morrow Castle tragedy is one of the saddest in the history of shipping, because it was clearly preventable. The ship itself was new, having been built in 1930 (Paine, p. 345). It had been designed with safety in mind (the Ward Line was proud of saying it had never lost a passenger;
Burton p. 13), including safety from fire -- there was an advanced firefighting system and a (rather less effective) fire detection system (Burton, pp. 9-10). Although far smaller than major British liners, a newspaper at the time of her commissioning called her the finest and luxurious liner of built for Americans (Burton, p. 12), and experience in a hurricane showed that she was genuinely well suited to deal with the sea itself (Burton, p. 20).

On the other hand, her crew was poorly paid and poorly kept (the food was reported to be terrible; Burton, pp. 15-16), and there was apparently little sense of teamwork -- they didn't even all speak the same language! There are reports that some were even smuggling drugs to augment their minimal pay (Burton, p. 17).

The Morro Castle sailed as a passenger liner, primarily between New York and Havana -- often with passengers making the voyage to escape the limits of prohibition (Burton, p. 8). It was on its way from Cuba to the United States on its final trip (Ritchie, p. 136). It was far from full; the line had repeatedly cut fares because of the Depression, until they were about half the original price (Hicks, p. 18), but it still wasn't enough, especially with prohibition over. But the ship had no choice but to sail; the Morro Castle made its money carrying cargo and the mail. The passengers were for profit, but the cargo "had" to be carried; Hicks, p. 9. Indeed, the ship had been built with government loans because the government felt the country needed merchant ships; Hicks, p. 14.

On September 8, Captain Robert Wilmott (this is the usual spelling; Hicks spells it "Willmott") complained of stomach pains, then died (Hendrickson, p. 292). Most believe he had a heart attack (Paine, p. 346) -- he was overweight and reportedly had had two earlier mild heart attacks (Burton, p. 19), and had had some sort of problem as recently as the last week of August (Hicks, pp. 48-49). The ship's doctor and three other physicians on board agreed that heart disease was the cause of death (Burton, p. 22). But he was only 52 years old (Hicks, p. 8), and there are some who think he was poisoned (Hendrickson, p. 292). They includes the ship's own cruise director; Burton, p. 53, and Fourth Officer Howard Hansen, who said he "had reason to believe" the captain "was given a Micky Finn which could have brought on a heart attack," although he apparently did not present his reasons (Gallagher, p. 27). And the doctor died in the disaster, so he couldn't testify about the matter afterward (Hicks, p. 206).

After the tragedy, a body was identified as Wilmott's and autopsied. However, there is much doubt about the identification (it was too badly burned to recognize, so it was identified by location, and there is some doubt about where it was found, because the man who recovered it did not know the layout of the ship; Gallagher, p. 231; Hicks, p 187), and the results of the autopsy were not helpful (Gallagher, p. 232).

Wilmott -- a British-born sailor who had become an American citizen in 1904 and had been captain of an earlier Morro Castle for 13 years before taking over the new one (Hicks, p. 8) -- was a masterful and suspicious man, whose own suspicions may have played a role in his death, by increasing the stress he was under; he supposedly distrusted some of his crew (Burton, p. 20) -- being convinced, e.g., that the radio operators meant to sabotage the ship (Burton, p. 21).

In the aftermath of Wilmott's death, first officer William Warms took command -- producing a complicated command situation, since Warms was only a "three stripe" officer, and Chief Engineer Eban Abbott was a "four stripe" officer. Abbott was thus senior, and Hicks, p. 76, seems to think that he should have taken command -- but he wasn't a line officer, and most agree that that meant he was out of the chain of command. What's more, it appears that the Ward Line didn't entirely trust Warms -- on the several occasions when Wilmott had skipped a cruise, the Ward Line brought in another captain rather than let Warms sail the ship (Hicks, pp. 77-78).

My guess is that they just didn't consider Warms personable enough to represent the ship to the passengers, but the possibility exists that his superiors didn't trust his judgment. He was regarded as a loner as well as being prone to changes of mind (Burton, p. 19), and Captain Wilmott's wife later said that her husband had not trusted him (Gallagher, p. 24). So his command experience was very limited, and he had no experience dealing with emergencies.

It was in this peculiar situation that a fire broke out in a sealed cabinet. It was discovered fairly quickly, but it was too large to put out with a fire extinguisher, and there was too little water pressure in the fire hoses, so it quickly grew out of control (Burton, pp. 34; Gallagher, p. 89, notes that when people opened the ship's fire hydrants, they neglected to close the unused hydrants, so all of them lost pressure -- one of the inevitable results of refusing to train the crew to deal with fires). Apparently Captain Wilmott had ordered most of the fire control system disabled a month before, after a leaky hydrant had cause a woman to break an ankle (Burton, p. 40).

The smoke detection system was also mostly inoperative, because the ship was carrying a cargo of fresh animal hides, and the only way to keep the smell away from the passengers was to turn it off (Burton, p. 148); this was arguably the worst bit of planning in the entire miserable saga. The ship's fire doors had been changed from automatic to manual, and no one seems to have thought
to close them (Burton, p. 151). It is also reported that the bos'un who should have led the fire crew was drunk (Burton, p. 38). And Warms, who as first officer in the past was the other possible leader of the fire crew, was now acting captain and couldn't do it (Gallagher, p. 35). So there was no one to lead the fire crews.

What caused the fire is unknown; many have suspected arson by a crewman (Ritchie, p. 136). This opinion seems to have been widespread among the ship's officers; Acting Captain Warms, Cruise Director Smith, and at least three other watch-standing officers testified to that effect (Burton, pp. 149-150). Warms declared in his testimony to the Dickerson Hoover commission, "I believe the fire was set. I think somebody put something in that locker" (Hicks, p. 179). Junior officers Freeman and Hackney agreed, although on other points they disagreed with their superior officer.

Gallagher, p. 53, suggests that the fire meets three criteria for arson: if it is intense by the time it is discovered; if it spreads in a rapid, unusual manner (which officer Hackney said it had; Hicks, p. 180); and if water causes the flames to change color, indicating chemical accelerants. However, the third of this is clearly irrelevant (whatever was burning when the crew turned water on it, it wasn't the original chemicals -- and Gallagher, p. 77, notes that there was extremely flammable chemical-treated wood everywhere; Hicks, p. 98, says much of it was re-varnished weekly with a toxic and flammable varnish). The second argument is probably irrelevant (there aren't enough liner fires to compare it against), and the first would have a lot more force if the fire detection system hadn't been turned off! What's more, all the claims are based on memories, not photos or actual forensic examination.

The Dickerson Hoover commission decided not to investigate claims of arson, since it was outside their purview, but did say that it was a strange thing to do, since the arsonist would have been in danger of dying in the fire. It concluded that most of the loss of life was due to the crew's "laxness" -- although Hicks, pp. 284-285, says that most of the crew (except for Chief Engineer Abbott) did their best for the passengers.

You'd think such paranoid officers would have been prepared for sabotage -- but they weren't. There was no real procedure for dealing with fires, and Captain Wilmott had not done much to train the crew or drill the passengers (Hendrickson, p. 292). This even though there had been a fire on board in August! (Hicks, p. 49). When the fire was detected, it probably could have been stopped by closing fireproof doors, but no one was responsible for closing them and, as mentioned, it apparently it did not happen. And it happened in hurricane weather, which undoubtedly distracted the crew (Burton, p. 37).

Commanding officer Warms did not respond well to the disaster -- stressed out, perhaps, by the loss of his commander? (Burton, p. 148, and Hicks, p. 69, say he actually discovered the body, although Gallagher, p. 21, says it was a junior officer, Howard Hansen). Or overworked (Warms had supposedly been on duty without sleep for more than a day; Burton, p. 30)? Cowed by the fact that he had always been forced to obey Wilmott exactly (Burton, p. 163), and needing time to start thinking independently? Or just antisocial?

Warms apparently tried to alter course so the wind would not affect the ship as strongly (Paine, p. 346), but he did not send an SOS (Hendrickson, p. 293). An emergency signal would have made the ship subject to salvage, which was very expensive for the owners; one may speculate that he did not wish to risk potential promotion by saddling the company with a high repair bill (Burton, p. 118; Warms's son would say that Warms was "a company man" who did not want to hurt the company; Burton, p. 130. Of course, the fact that it would probably cost him his job also played a part). Particularly since the ship was almost back in port; she was off Atlantic City, New Jersey (Paine, p. 346).

Whatever his reasoning, the ship's high speed fanned the flames; the fire was soon out of control. The powder for the line-throwing gun exploded at about 3:00 a.m. making matters even worse (Burton, p. 39), and at 3:10 a.m. the electricity went out (Burton, p. 40). At almost the same moment, the steering controls on the bridge went out, and Warms did not attempt to transfer control to the emergency rudder system at the stern of the ship, instead slowing down and trying to steer the ship by her propellers (Burton, p. 41). That did no good; about the time he tried that, the engine room had to be evacuated because of the smoke, and the engines had to be shut down lest they explode (Hicks, p. 115).

The high speed posed another problem: It meant that passengers -- especially those near the stern, where most of them had been trapped by the fire -- could not jump from the ship, because they would be sucked into the propellers (Hicks, p. 113). And by the time Warms ordered the engines stopped, it was almost impossible -- the ventilation system sucked smoke, not clean air, into the engine room, making it almost impossible to manage the controls (Gallager, pp. 112-113). There is conflict about what happened on the bridge in the next ten minutes (one officer claimed to have sluged Warms to get him to do what needed to be done), but at about 3:20, the ship let
down her anchor and stopped. Then came the order to abandon ship; Burton, p. 41. Warms still hadn't ordered a distress call sent. The radio operators tried to keep the airwaves clear, but the window for sending a distress signal was only three minutes long -- and it passed before Warms did anything (Burton, pp. 42-43). George White Rogers, the senior radioman, finally started to call for help on his own initiative (Paine, p. 346). The ship was already in bad enough shape that he had to use the emergency backup transmitter power (Hendrickson, p. 293). As it turned out, he signalled just in time, because all power went out a few minutes later.

The actual distress call (as opposed to a signal to stand by) went out at 3:23 a.m. (Burton, p. 45), and already the power was so low, or the operators so overheated, or the fire producing enough static, or something, that the ships listening could not entirely comprehend it. They receiver had already permanently failed by then; Rogers -- who had done an emergency fix to keep the transmitter working -- was sending without being able to hear any responses (Gallagher, p. 133). The last signal went out at 3:24.

The heat of the fire made things even worse. Even for those far from the fire, the deck was uncomfortably hot, because it was planking over steel, and the steel conducted heat. And, as the planking heated, the chemicals applied to it began to change state, making the deck sticky and releasing noxious fumes (Gallagher, p. 101).

The crew, meanwhile, was abandoning ship without the passengers; the first boats to go off had almost no passengers aboard -- Paine, p. 346, reports that only six of the first 98 people to reach land were passengers! The #1 lifeboat, even though it carried the chief engineer (the senior person aboard other than Warms) was only half full, and of those 31 people, all but three were crew members (Burton, p. 81). Not every boat was lowered (some caught fire, some were hard to reach because of the fire, and it appears that one had been so heavily whitewashed that the tackle no longer worked; Hicks, p. 115), but the six that were lowered had a capacity of 408 people -- but they carried only 85, and most of those 85 were crew! (Burton, p. 82). One of the passengers bitterly remarked, "Officers and stewards were simply splendid, but ordinary seamen went over the side at the first opportunity" (Gallager, p. 157).

The worst of it is, given the heavy storm, most of the boats could not be maneuvered because there were too few aboard to row or handle them in the bad weather! (Hicks, p. 120). Had the ship been far from help, or had the SOS not been sent, those crew members who abandoned ship hastily would have died as a result of their lack of discipline. Indeed, some of the lifeboats from the rescue ships got in trouble due to the extreme conditions (Hicks, p. 148, who notes on p. 150 that one boat from The City of Savannah could not even return to her ship and had to be rescued herself). Indeed, the storm was so bad that at 2:30 the following afternoon (i.e. about eleven hours after the distress call went out), the Coast Guard was forced to call off search-and-rescue operations (Hicks, p. 156).

It should have been possible to save everyone except the few who were direct victims of the fire; the lifeboats alone could have carried 816 (Gallager, p. 159), which is hundreds more than there were people aboard, and there were also life preservers and other equipment; counting them all, Gallager, p. 160, reports that there was life-saving equipment for 1900, which was more than three times the number of people aboard. The problem was that it was misused, or not used at all. At least some people died, for instance, because the life jackets (of hard cork) knocked them unconscious as they went into the water, causing them to drown (Hicks, p. 150).

Part of the problem was inexperience. Gallagher, p. 161, reports that ordinary seamen were paid $35 per month by the Ward Line, and able seamen $50 per month; even executive officer Warms made only $180 per month, so it didn't get good crews. Worse, because no one particularly wanted to work for them, they often recruited crew at the very last moment, so the crews were not very good and not very experienced (Hicks, pp. 24-33).

Although the crew had roused some passengers when the fire broke out, those who fled to the stern never received word to abandon ship, and were cut off from the lifeboats; they had little choice but to go into the sea, and it was non-line officers such as the purser and the cruise director who decided when the passengers should go over the side (Hicks, p. 131). Burton, p. 84, thinks that ships in the area were slow to respond (in particular, the Coast Guard was hampered because a transmitter was temporarily down; Burton, p. 86), but several eventually turned up and, once they arrived, did very good work, taking off hundreds of survivors (Paine, p. 346). Still, 133 of 435 people aboard died (Ritchie, p. 136). To add to the controversy, 29 percent of the passengers died (86 of 318), but only 18 percent of the crew (49 of 231; Burton, p. 5). I would guess that some of the problems were caused by the gale force wind and poor visibility. Some people died simply because the spray was filling their lungs (Burton, p. 95). Others suffered severely from hypothermia (Burton, p. 101); the water in the area is reported to have been about 70 degrees Fahrenheit -- chilly enough to cause hypothermia if one spent enough time in the water.
George Alagna, being a radical, was actually taken into custody for a time (Hicks, p. 183, although ordered the entire crew to stay in New York for a year (Hicks, p. 171). Second radio operator Hoover involved in one of them (Hicks, p. 175). A grand jury issued subpoenas, and a judge (Hicks, p. 172), and there were four investigations going within a week (Hick, p. 177), with J. Edgar Edgar's brother) began the Steamboat Inspection Service inquiry just two days after the disaster.

Naturally there were hearings after the event -- the commission headed by Dickerson Hoover (J. Edgar's brother) began the Steamboat Inspection Service inquiry just two days after the disaster (Hicks, p. 136), although not as quickly fatal as, say, the waters when the Titanic sank. Many small boats that would otherwise have been able to come out and perform a rescue simply could not put to sea in the storm (Gallagher, p. 177). It is perhaps ironic to note that one of the rescue ships, the Monarch of Bermuda, would itself be destroyed by fire thirteen years later (Gallagher, p. 190).

Acting Captain Warms and a handful of his officers were the last survivors off the ship. By then, they were so out of it that, when it came time to cut the ship's anchor cable, they insisted on doing it with a hacksaw blade (which took three hours) rather than letting the tow ship use a real cable cutter (Gallagher, pp. 212-213). It was a minor point, but indicative of the sort of stupidity that doomed the ship. This prevented some people from being rescued -- when the Coast Guard ship Tampa came on the scene, it didn't engage in rescue operations, because it was hanging around waiting for Warms and no one told the Tampa's captain that there were still people in the water! (Hicks, p. 150).

Gallagher, pp. 213-221, reports that this delay would destroy and chance of salvaging the ship -- she couldn't be towed while she was anchored, obviously, and by the time they cut the cable, the storm had reached such intensity that the attempt to tow her failed (the Coast Guard's Tampa could hardly pull her against the storm; shortly after 6:00 p.m., the 12 inch tow line snapped) and she drifted away, still burning (Burton, pp. 132-133; Hicks, p. 157).

Despite a fire so severe that parts of the ship's structure glowed red (Burton, p. 119) and made the whole ship appear to be afire (Burton, p. 115), the Morro Castle did not sink. Still burning, the Morro Castle grounded off Asbury Park (Burton, pp. 133-134), so close to the convention center that people in the building actually feared it might hit them (Hicks, pp. 161-162). Smoke came from the wreck for days, and small bursts of flame as the fire found new things to burn (Hicks, p. 180). Huge crowds gathered to watch the burning ship -- one estimate says 150,000 (Burton, p. 143), another claims that a quarter million visited the site -- now claimed by some as a murder scene -- in less than a week (Hicks, p. 180). Some tried to help the passengers, but many were gawkers and had to be controlled (Burton, p. 137).

The city actually made overtures to buy the wreck and use it as a tourist attraction (Hicks, p. 187), but nothing came of that.

It proved hard to get aboard the ship to investigate -- the only way to reach the deck was by ropes that had been used to let passengers off the stern; arrangements had to be made to rig a breeches buoy to carry people up and down (Hicks pp. 162-163). Just as well; the ship was still burning and very dangerous.

Although she had brought a lot of business to Asbury Park at first, eventually they wanted to be rid of her. She shifted at times, and people kept getting into trouble while visiting the wreck (Hicks, pp. 210-211). Even once the fires burned out, the ship stank -- those hides were now both untanned and burnt, plus there was all the smoke, as well as the occasional dead body (Burton, p. 165; Hicks, p. 163). The ship was finally towed away to be scrapped on March 14, 1935. The ship that had cost millions to build was sold as scrap for $33,605 (Gallagher, p. 236). In a non-trivial irony, the ship caught fire again while they were cutting her apart (Burton, p. 166).

Insurance eventually paid out more than four million dollars -- more than the estimated value of the ship. The company paid much of this to survivors and heirs, who received an average of $894 (Burton, p. 167); the total amount paid out was $890,000, which was not quite three-fourths the amount claimed (Gallagher, p. 236), which strikes me as pretty good by the standard of the time. The New York Post, however, claimed the company had made a $263,000 profit on the disaster, even after the expenses were paid (Hicks, p. 209).

The Ward Line knew it was in trouble, and reacted swiftly -- even before the Tampa reached the shore with Warms and the other officers, they managed to get a lawyer on board via one of the pilot boats, and he gave the officers instructions: Don't talk to reporters or government investigators, call it an Act of God. They were even told to stonewall the U. S. Attorney! (Hicks, pp. 166-167). But the second radio operator, George Alagna, was an activist, and he knew he was going to be out of a job, and he wouldn't put up with it (Hicks, p. 167). Indeed, the Line's attempts to browbeat him just made him more stubborn; he convinced others that they should not follow the company's official position (Hicks, p. 173). The company's mistreatment of its sailors was coming home to roost.

Naturally there were hearings after the event -- the commission headed by Dickerson Hoover (J. Edgar's brother) began the Steamboat Inspection Service inquiry just two days after the disaster (Hicks, p. 172), and there were four investigations going within a week (Hick, p. 177), with J. Edgar Hoover involved in one of them (Hicks, p. 175). A grand jury issued subpoenas, and a judge ordered the entire crew to stay in New York for a year (Hicks, p. 171). Second radio operator George Alagna, being a radical, was actually taken into custody for a time (Hicks, p. 183, although...
it seems to have been regarded as protective custody so that the company lawyers -- who were doing their best to control the story -- couldn't get to him). When Acting Captain Warms was called to testify, it was the first federal hearing ever broadcast on radio (Burton, p. 147). He didn't come out very well, and other witnesses -- notably Alagna -- clearly described his near-stupor. Indeed, Alagna called Warms a murderer (Hicks, p. 182).

(Later, Warms would give much better performances as a witness, helped by Ward Line lawyers; Hicks, p. 207. These were in the Coast Guard hearings, with the company apparently trying to pin everything on George Alagna. But Alagna was never asked to testify, and the hearings produced no real results; Hicks, p. 208. Alagna grew so frustrated, and found it so hard to get a job afterward, that he attempted suicide; Hicks, p. 213)

Five officers had their licences temporarily suspended (Burton, p. 161).

The story was eventually driven from the headlines by stories of an arrest in the Lindbergh kidnapping case (Hicks, p. 202).

Warms eventually faced charges of negligence, as did Chief Engineer Abbott and the company (Burton, p. 164). (Abbott had, by all accounts, been completely useless in the emergency, had left the ship early, and even claimed an injury that others could not see, according to Gallagher, p. 129. It sounds as if the stress caused him to develop delusions; certainly he did not do all he could have.) There were several charges against the officers; they largely came down to not properly organizing and preparing the crew for possible disasters (Burton, pp. 164-165). The company, it turned out, allowed a man who barely spoke English to hire its crews; inevitably the crews were not properly vetted (Burton, pp. 167-168).

Warms, who had reverted to his near-stupor in the trial (Hicks, p. 218), was sentenced to two years in prison, Abbott was given a four year term, and the company and one of its officers fined (Burton, p. 170), but a higher court overturned the sentence (Ritchie, p. 136; Burton, p. 170, notes that the famous Justice Learned Hand was one of those who voted to overturn and that the fines against the company were sustained). To give Warms what credit we can, he had at least stayed with the ship rather than abandoning it -- a fact that was actually mentioned in the court documents overturning his conviction (he "stay[ed] on the vessel until the bridge had burned from under him"; Gallagher, p. 235).

Warms was allowed to go back to sea, but a year later, he ran his new ship aground. That, finally, put an end to his sea career (Burton, p. 171), although he spent time in the navy in World War II (Hicks, p. 283).

The only good to come out of the mess was a series of stronger laws for maritime safety (Hendrickson, pp. 293-294), as well as a deeper understanding that things like wood and paint were flammable and their use had to be restricted (Burton, p. 180). The whole Ward Line, which ran the ship, and the umbrella company which owner it, did not dissolve at once, but the first steps in that direction began after the Morro Castle inquiry (Burton, p. 181).

You'll note that a lot of conspiracy theories arose about the tragedy: That the captain was poisoned, that the fire was arson. This strikes me as pretty unlikely; too many things went wrong that couldn't have been planned for. But there were genuinely suspicious signs; Thomas/Witts, p. 13, point out that a newspaper in the Asbury Park region of New Jersey had said that the area needed a shipwreck to attract tourists. Problem is, the editorial involved was fifty years old at the time of the Morro Castle fire; surely the article had been forgotten! And Thomas/Witts don't actually think this was the explanation for the disaster; they blame fears of a communist conspiracy plus arson by the psychopathic radio operator George White Rogers.

Gallagher, p. 18, also declares that "George W. Rogers was a psychopath with a criminal record going back twenty years. According to one of several subsequent psychiatric reports, all of which agreed diagnostically, he was 'a sociopathic personality; a shrewd individual who attempts to manipulate his environment.'" This statement is notably problematic; see the excursus at the end of this entry.

Nonetheless, Rogers did have a criminal past dating back to his teens (Burton, p. 174; Gallagher, pp. 249-250, catalogs the deeds, which included both theft and, as a teenager, assault, probably sexual, on a younger boy), and he had been repeatedly thrown out of school as a teenager, eventually being permanently barred from the California school system (Hicks, p. 220). None of this was discovered because they didn't do background checks back then -- and he was genuinely skilled with radio equipment. It also appears that the Navy discharged him in 1920 for malingering or bad behavior, although there was no explicit record of his misdeeds (Hicks, pp. 220-221). But it proved relatively easy for J. Edgar Hoover's agent on the case to trace multiple instances of theft -- and fire (Hicks, pp. 202-204). He even lied about his birth date (Hicks, p. 219).

After the Morro Castle disaster, Rogers ended up working for the Bayonne police department, which had recently installed two-way radios in its cars -- the first city in the country to do so, which
meant of course that they needed radio technicians (Hicks, pp. 222-223). It was an officer named Vincent Doyle who had set up the system; Rogers became his assistant (Hicks, p. 224). Then, in 1938, Doyle suffered a murder attempt (Gallagher, pp. 239-240) -- people made a habit of giving Doyle odd gadgets to fix (Hicks, p. 229), and someone gave him a fish tank heater to upgrade. When he worked on it, it exploded. Strong circumstantial evidence pointed to Rogers, who might have been in line to get Doyle's job (Burton, pp. 172-174; Hicks, p. 237, says that this was the only motive police had for the crime) and who had quarreled with Doyle from the day they met after Doyle caught Rogers in a flamboyant lie (Hicks, pp. 190-191).

After Rogers got out on bail, the police had to start protecting the recuperating Doyle (whose left hand had been wrecked and his left leg crippled), since a series of incidents, each petty in itself, seemed to add up to another attack on him, or an attempt to frame someone else for the Doyle murder (Hicks, pp. 240-241). And, interestingly, one involved anonymous notes, a technique which someone had used to get Rogers the position as senior radio operator on the Morro Castle (during his trial, the prosecution had found the people who had sent those notes on Rogers's behalf; Hicks, p. 246), as well as to get Doyle to play with the gadget that nearly killed him. Rogers even tried to cheat his lawyer of most of the money friends had gathered for a legal defense fund (Hicks, pp. 244-245). Little surprise, perhaps, that said lawyer made only a perfunctory attempt to mount a defense (Hicks, p. 248).

Rogers was convicted and sentenced to prison (Gallagher, p. 251), but paroled to do military work (Burton, p. 175; Hicks, p. 253, says that many, including the president, said he should not be paroled, but New Jersey freed him anyway). In the mid-1940s, he became a foreman at an electronics factory where, after a girl turned down his advances, a water fountain was found to have been laced with a poison (Hicks, pp. 256-259).

Later, Rogers became friends with an elderly rich man, William Hummel, who lent him money for various business schemes that, somehow, never came to anything (Hicks, pp. 259-261); Hummel himself recorded that he lent Rogers $7500 by 1949, and more after that (Hicks, pp. 270-271, 273). When he prepared to move south and leave Rogers behind, Hummel and his spinster daughter ended up as murder victims -- with Rogers supposedly noticing that they were missing days before anyone else did (Hicks, p 264, although based on the account on p. 273, this was based on one man's memory of one word said by Rogers, which isn't anything I would regard as evidence. Still, Rogers seems to have liked to hasten the discovery of his crimes; he had nagged Doyle about the exploding tank heater, and this time, he blabbed about the Hummels, whose bludgeoned bodies were found in their home more than a week after; Hicks, pp. 265-266). The trial took a long time, in no small part because it was hard to find a jury, but this time, Rogers went to prison until he died in 1958 (Burton, pp. 175-176). It took the jury just half a day to convict him of first degree murder; they chose life imprisonment over the death penalty (Hicks, pp. 276-277).

It certainly sounds like the career of a man with no sense of morality. Even during the hearings after the wreck, Rogers told tales about George Alagna, the man who had perhaps saved his life (Hicks, p. 186) -- and did so in a way that seemed to make Rogers look much better than he actually was.

On the other hand, there is no direct evidence that Rogers had anything to do with the Morro Castle fire. It can't even be shown that it was set. Every text except Burton is sure he did it, but their evidence is extraordinarily thin.

The most interesting thing is a statement that allegedly was made by Rogers himself. Rogers is recorded as having told Officer Doyle of how a fire could be set to start after a delay, hinting that he knew what caused the Morro Castle fire (Gallagher, pp. 238-239). Obviously a criminal might wish to boast of his acts -- but then, too, a man who had been in a traumatic fire might wish to talk about how it happened! "If" the fire was set, Rogers is the obvious criminal on the crew, but was it set? Doyle supposedly once asked Rogers "Why did you do it?" and Rogers replied, "The Ward Line stinks and the skipper was lousy" (Hicks, p. 228). But this is the only statement Rogers ever made about it, and it was heard only by Doyle, who had a grudge and who of course was human and might have remembered incorrectly, especially since he only reported it after the murder attempt on him -- long after Rogers made the statement, "if" he made the statement.

It should be noted that the official conclusion was that the cause of the fire was not, and could not be, known (Hicks, p. 285. Hicks, p. 286, seems convinced Rogers did it but admits that "There's no guarantee he could have been convicted." He also seems to think that Rogers arranged the death of Captain Wilmott, noting on p. 288 that Rogers used poison on other occasions but admitting that he would have had a hard time getting access to Wilmott's meal.) Burton, p. 177, says unequivocally (and clearly correctly) "Did [Rogers] start the fire? The only verdict has to be the Scotch verdict, "Not proven."

Robert Smith, the cruise director on the final trip, had a spooky story of his own: Captain Wilmott,
what had spent the last 26 years of his life on the Ward Line, supposedly was once asked what he would do if he ever had to leave the *Morro Castle*. He replied, "In that case, I'll take her with me" (Burton, p. 11). He can't have planned it, but that's how it turned out. EXCURSUS: "Psychopathic personality disorder." Gallagher calls George W. Rogers a psychopath, and Hicks, p. 249, says that Charles E. Clark, of the New Jersey State Hospital for the Criminally Insane, examined Rogers after his conviction in the Doyle case and declared that he had a psychopathic personality.

Unfortunately for this diagnosis, prior to the 1970s, when the American Psychiatric Association published the third edition of its *Diagnostic and Statistical Manual*, there was no such thing as a psychiatric diagnosis. I'm serious. Prior to that, psychiatric terms had no definitions, so any psychiatrist could use any designation he liked. So Clark's diagnosis means nothing. Furthermore, neither "psychopathy" nor "sociopathy" is a recognized psychiatric diagnosis -- the only diagnosis in the *Diagnostic and Statistical Manual* is antisocial personality disorder. So Clark's diagnosis, and Gallagher's citation of it, is meaningless (not necessarily wrong, but meaningless). And Clark's evaluation was very likely done according to psychodynamic principles. And Robert Hare, who is the best-known psychopathy researcher in the world and who tried for decades to get psychopathy into the DSM, declares, "Although many books and hundreds of articles on the psychodynamics of psychopathy have been written over the past fifty years, in my opinion they have not greatly advanced our understanding for the disorder. To a large extent, this is because most psychodynamic accounts of psychopathy have an armchair, often circular, quality about them" (Hare, p. xii).

This must be stressed. Clark's evaluation has *no* evidentiary value, because he gave a diagnosis which had no meaning and was likely conducted according to principles which cannot produce meaning. That being said, it must be conceded that Rogers does appear to fit the diagnosis of antisocial personality disorder. According to the current (fifth edition) of the *Diagnostic and Statistical Manual*, to be diagnosed with Antisocial Personality Disorder, one must be at least eighteen years old (Rogers was), one must have shown signs of the problem by age fifteen (which Rogers had, as evidenced by his history of school expulsions), the behaviors must not be the result of schizophrenia or bipolar illness (Rogers showed no signs of either), and one must meet at least three criteria out of seven. It appears to me that Rogers met these:

(1) failure to conform to social norms with respect to lawful behaviors as indicated by repeatedly performing acts that are ground for arrest. Although not every instance is proved, there are repeated hints of robbery, at least the one accusation of homosexual rape, two different attempts at murder, multiple intimidation campaigns, and hints of several arsons. Some of these may not be valid. But the list is long enough that it seems nearly sure that Rogers meets this criterion.

(2) deceitfulness, as indicated by repeated lying, use of aliases, or conning others for personal profit or pleasure. Demonstrated, at minimum, by his use of anonymous letters.

(5) reckless disregard for safety of self or others. Demonstrated, at minimum, by his attempt on the life of Doyle.

(6) consistent irresponsibility, as indicated by repeated failure to sustain consistent work behavior or honor financial obligations. As an example, there is his cheating of his lawyer.

(7) lack of remorse, as indicated by being indifferent to or rationalizing having hurt, mistreated, or stolen from another. He displayed this constantly. Hence it seems reasonable to conclude that Rogers had antisocial personality disorder. And we note that criterion (5) includes reckless disregard for one's own safety. A person with ASPD is just the sort to start a fire on a ship that he was himself aboard. Which is not, however, proof that he did it. Or even evidence that he did it.

We know that Rogers was guilty of theft, and probably of arson as well. Formally, a person who has antisocial personality disorder cannot be diagnosed with either kleptomania or pyromania. Rogers clearly does not fit the diagnosis of kleptomania anyway. He comes closer to pyromania -- clearly he was fascinated with fire-starting devices, and there are signs that he meets some of the other criteria -- but the evidence still available to us does not allow a clear diagnosis on this point. - RBW

Bibliography

- Robert D. Hare,*Without Conscience: The Disturbing World of the Psychopaths Among Us*, Guilford Press, 1993
Moses Andrew Jackson

DESCRIPTION: "I's a-weary of my troubles and I'se tired of my woes... I tried my best to please you, but it really seems no use." "Good-by, you good-for-nothing Andy, Good-bye, you're gonna lose your Mandy." The girl consults a fortune-teller who tells her to get ou

AUTHOR: unknown

EARLIEST DATE: 1953 (collected from Marion Taylor Page by Boswell)

KEYWORDS: separation humorous

FOUND IN: US(Ap)

REFERENCES (1 citation):
Wolfe/Boswell-FolkSongsOfMiddleTennessee 60, pp. 99-100, "Moses Andrew Jackson" (1 text, 1 tune)

File: BoWo060

Moses Donohoe

DESCRIPTION: "The news from Rome ... our Pope he was in danger." April 29, 1869 Irish volunteers leave Dublin on the Avatuskey. They are rammed in a gale on May 10 and sink, deserted by the crew. Moses Donohue of Killincooley is among those drowned.

AUTHOR: unknown

EARLIEST DATE: 1948 (Ranson-SongsOfTheWexfordCoast)

KEYWORDS: drowning sea ship wreck soldier war

FOUND IN: Ireland

REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, pp. 123-124, "Moses Donohoe" (1 text)
Roud #20537

NOTES [231 words]: Did some ship, possibly named Avatuskey -- or some more Polish name -- sail on April 29, 1869 to sink following a collision on May 10, 1869? Ranson-SongsOfTheWexfordCoast says "I have not been able to check up the correctness of the name 'Avatuskey,' nor have I been able to verify the statement that Irish volunteers went to the defence of the Papal States in 1869." Rome was all that was left of the Papal States in 1869 and it fell to Italy in "The Battle of Porta Pia" on September 20, 1870. Newspapers in Galway and London for the dates may reveal the facts. - BS

We might note that the Papal States were annexed rather than directly conquered by Italy; Porta Pia was more demonstration than battle. Of course, if the Papacy had had an Irish regiment at hand, who knows what it might have tried?

Barbara Lee, of Crosby, Liverpool, writes with a likely explanation:
"[The ship] could perhaps have been the General Abatucci, a packet steamer sailing between Marseilles and Civitavecchia, whose sinking was reported in the Times of London on 13th May 1869. THE TIMES - 13 May 1869:
"Intelligence has been received of the loss of the steam packet General Abbatucci. A French Intendant General, the Pontifical Consul at Marseilles, 16 French soldiers and 15 Papal recruits, on their way to Civitavecchia, have perished... 

"Moses was my great grandfather's first cousin." - RBW
Moses of the Mail

DESCRIPTION: "It was a dark and stormy night, The snow was falling fast, I stood on Thorpbridge Junction Where the reckless Moses passed." Although there is no description of a wreck, the song ends with the dying words of Moses

AUTHOR: unknown

EARLIEST DATE: 1954 (MacColl-ShuttleAndCage-IndustrialFolkBallads)

KEYWORDS: train death storm

FOUND IN: Britain(England(West))

REFERENCES (2 citations):
MacColl-ShuttleAndCage-IndustrialFolkBallads, pp. 8-9, "Moses of the Mail" (1 text, 1 tune)

NOTES [61 words]: Although the text in MacColl-ShuttleAndCage-IndustrialFolkBallads is described as composite, it doesn't make much sense: It is never made clear if there was a serious accident, or if engineer Moses retired after a minor injury, or if the whole thing is just a tall tale. The song is said to refer to an actual engineer, Henry "Moses" Poyser, who worked in the 1880s. - RBW

Last updated in version 3.1
File: MacCS08

Moses Paul

DESCRIPTION: "My kindred Indians, pray attend and hear... This day I warn you of that cursed sin That poor despised Indians wallow in." The preacher warns Indians against drink, which led Moses Paul to murder; he bids them turn to Christ

AUTHOR: unknown

EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)

KEYWORDS: drink homicide Indians(Am.) religious

HISTORICAL REFERENCES:
1772 - Execution of Moses Paul, an Indian, for the murder of Moses Cook.

FOUND IN: US

REFERENCES (1 citation):
Burt-AmericanMurderBallads, pp. 152-153, "(Moses Paul)" (1 excerpted text)

NOTES [50 words]: Supposed to be based on the words of one Reverend Samson Occom, himself an Indian, who gave the funeral sermon for Moses Paul. Occom correctly noted the poverty in which the Indians lived, and noted the effects of drink -- but rather ruined the effect, I would say, by blaming these faults on Sin. - RBW

File: Burt152

Moses Ritoora-li-ay

DESCRIPTION: A policeman sees a man peddling in the street and hauls him in. A trial ensues in which the court tries to find out if Moses Ri-too-ral-i-ay is Irish. He turns out to be a Jew related to the judge. Moses is released, and the unhappy policeman fired

AUTHOR: attributed to Brian O'Higgins (1882-1966) but see NOTES)

EARLIEST DATE: 1952 (recording, Margaret Barry)

KEYWORDS: police Jew humorous trial punishment

FOUND IN: Ireland

REFERENCES (1 citation):
DT, MOSESRIT*
Roud #5197

RECORDINGS:
Margaret Barry, "Moses Ritoora-li-ay" (on IRMBarry-Fairs)

CROSS-REFERENCES:
cf. "Vilikens and his Dinah (William and Dinah) [Laws M31A/B]" (tune & meter) and references there

cf. "The Sergeant's Lamentation" (theme)

NOTES [346 words]: In the period around the Easter Rising, it was a crime in Ireland to preach rebellion. Apparently many revolutionaries got around this by preaching in Irish (though this raised
the possibility that the listeners couldn't understand them!). The police, who were often English and almost always anglophone, were told to learn Irish to try to figure out what was going on. This didn't work out all that well. (Gee, where have we heard that story before? The Habsburg Empire? Iraq?) The amused Irish created songs like this to celebrate the problem.

Brian O'Higgins (1882-1966) wrote a song about this topic, according to Frank Harte. But Harte believes the song on this topic is "The Limb of the Law," found in *Songs of Dublin*, second edition, Ossian, 1993, pp. 36-37. Could he have written two such songs?

Kee, p. 28, cites a Sinn Fein speech from 1918 claiming that "there were by then five hundred people in Ireland imprisoned under the Defence of the Realm Regulations on charges ranging from singing a song written seventy years before to presenting their names in Irish when accosted by a policeman." Unfortunately, he does not cite a precise source.

Then there is the mention, in the Clancy version, of "Briscoe." The DT notes mention Briscoe as Mayor of London. Which is true, but.... Boylan, p. 34, gives a capsule biography of Robert Briscoe (1894-1969) -- born in Dublin, but the son of an Orthodox Jew of Lithuanian ancestry. He left Ireland to avoid World War I, but returned in 1916 to support Irish independence. A hard-liner, he opposed the Free State and the Treaty with Britain after the war, and was a founder of Fianna Fáil. He was chosen Lord Mayor of Dublin in 1956 and 1960. Thus Briscoe cannot have been mentioned in the original version, which doesn't much resemble the Clancy version. The bottom line on the origin appears to be that O'Higgins wrote the original of this song, but it drifted somewhat, then was modified (deliberately? perhaps by the Clancys?) to mention Briscoe. This while O'Higgins was still alive. One wonders what he thought. - RBW

**Bibliography**

- Kee III: Robert Kee, *Ourselves Alone*, being volume III of *The Green Flag* (covering the brief but intense period from 1916 to the establishment of constitutional government in the 1920s), Penguin, 1972

*Last updated in version 5.2*

**Moss o Burreldale, The**

**DESCRIPTION:** Description of a rowdy gathering of Travellers at the market of Burreldale. A piper's bag bursts, and he's launched into the air; another man plans to fight but his Annie knocks him over, etc. (Some versions describe the participants and their trades)

**AUTHOR:** unknown

**EARLIEST DATE:** 1952 (collected from Jimmy McBeath)

**LONG DESCRIPTION:** Description of a rowdy gathering of Travellers at the market of Burreldale. A piper's bag bursts, and he's launched into the air; another man plans to fight but his Annie knocks him over then challenges him to fight some more; a showoff horseman is thrown (I think). Another man challenges a Catholic to fight. Eventually all leave, but vow they will always remember the fracas. (Some versions describe the participants and their trades)

**KEYWORDS:** bragging fight commerce drink music party moniker worker Gypsy migrant

**FOUND IN:** Britain(Scotland)

**REFERENCES** (2 citations):

- *Kennedy-FolksongsOfBritainAndIreland* 351, "The Moss o' Burreldale" (1 text, 1 tune)
- *MacColl/Seeger-TravellersSongsFromEnglandAndScotland* 127, "The Moss o' Burreldale" (2 texts, 2 tunes)

**Roud #1876**

**File:** K351

**Moss of Balloch Fair**

**DESCRIPTION:** The singer meets Mary Ann at the fair. He takes her to see the show and buys candy. He takes her home that night; "the auld folks" consent. The next day they marry at the fair. In twelve months they have twins and plan to open a baby show at the fair.

**AUTHOR:** unknown
**Mossie and His Mare**

**DESCRIPTION:** "Oh, Mossie was a cunning man, A little mare did buy; For winking and for jinking There was few could come her nigh." After telling how Mossie captures her, various folks are warned against bad behavior; they will be punished "as Mossie catch'd his mare."

**AUTHOR:** unknown

**EARLIEST DATE:** before 1813 (broadside, Bodleian Harding B 22(179))

**KEYWORDS:** horse humorous warning Jacobites

**FOUND IN:** Britain(Scotland)

**REFERENCES (5 citations):**
- Ford-VagabondSongsAndBalladsOfScotland, pp. 39-42, "Mossie and His Mare" (1 text, 1 tune)
- Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, p. 143, "Mosey, Mare" (1 text)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast 171, p. 1, "Mossie and His Meer" (1 fragment)
- Greig/Duncan3 677, "Mossie and His Meer" (2 fragments, 3 tunes)
- Baring-Gould-AnnotatedMotherGoose #234, p. 152, "(Moss was a little man, and a little mare did buy)"

**Roud #6104**

**BROADSIDES:**
- Bodleian, Harding B 22(179), "Moss and his Mare" ("Moss was a cunning man a little mare did buy"). J. Evans (London), 1780-1812

**NOTES [87 words]:** The keyword "Jacobite" may be strange for this song, but Ford's text, after warning "gilpy lasses," "crafty ale wives," "lousy tailors," and "pettyfoggers," turns its attention to "A' ye Whigs about the land, Wha deny our lawful' King." - RBW

There is no reference to Jacobite politics in broadside Bodleian Harding B 22(179), the earliest text I have seen. Ford's second notion, "that [it] was rejuvenated in the first half of the last century," may explain "the Jacobitish dirl that occurs in the concluding stanza." - BS

**Last updated in version 4.2**

**File:** FVS39

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**Most Tragical Account of Woman's Murdering a Peddler, And Then Burning to Death Her Own Child, A**

**DESCRIPTION:** "People and Friends of every name, Attend to what I write." A peddlar asks lodging with a farmer. The hosts search his pack; the wife kills him so they can sell his effects. Her daughter talks about her new clothes; the mother burns the child

**AUTHOR:** unknown

**EARLIEST DATE:** 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)

**KEYWORDS:** homicide husband wife children begging clothes

**FOUND IN:**

**REFERENCES (1 citation):**
- Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 433-435, "A Most Tragical Account of Woman's Murdering a Peddler, And Then Burning to Death Her Own Child" (1 text)
- Roud #V46538

**NOTES [6 words]:** We need a keyword "over-wrought." - RBW
Moth and the Flame, The

DESCRIPTION: Two old sweethearts meet. He says he still loves her; she says she is to be married to another. He tells the fable of the Moth and the Flame to reveal her lover is already married. At the wedding, the fiance kills his wife. The girl turns to her old love

AUTHOR: Words: George Taggart/Music: Max S. Witt

EARLIEST DATE: 1899 (sheet music by Jos. W. Stern & Co.)

KEYWORDS: love separation homicide wedding adultery

FOUND IN: US(50)

REFERENCES (4 citations):

Randolph 818, "The Moth and the Flame" (1 text)
Spaeth-ReadEmAndWeep, pp. 156-158, "The Moth and the Flame" (1 text, 1 tune)
Geller-FamousSongsAndTheirStories, pp. 155-160, "The Moth and the Flame" (1 text, 1 tune)

ADDITIONAL: Robert A. Fremont, editor, _Favorite Songs of the Nineties_, Dover Publications, 1973, pp. 199-202, "The Moth and the Flame" (1 text, 1 tune, the 1899 sheet music)

Roud #7433

NOTES [34 words]: Should be an opera. - PJS
It comes close. It's based loosely on an 1898 play by Clyde Fitch with the same title. Taggart wrote the words after seeing the play, then sought someone to write the music. - RBW

Mother Bunch

DESCRIPTION: Bessie's daughter would marry Andrew Carr. Mother objects. Maggie Spreul married Roger because she was pregnant; Andrew has had daughter's maidenhead. Daughter says, mother had done the same when she was young. Mother must agree and the couple marry.

AUTHOR: unknown

EARLIEST DATE: 1826 (Lyle-Andrew-CrawfurdsCollectionVolume1)

KEYWORDS: poverty courting marriage sex pregnancy dialog mother

FOUND IN: Britain(Scotland(Bord))

REFERENCES (1 citation):

Lyle-Andrew-CrawfurdsCollectionVolume1 28, "Mother Bunch" (1 text)

Roud #3872

CROSS-REFERENCES:

cf. "Sprightly Young Damsel" (theme: daughter, wanting to marry, reminds mother of her own indiscretions)

cf. "Between the Meadow and the Moss" (theme: daughter, wanting sex, reminds mother of her own indiscretions)

ALTERNATE TITLES:

Andrew Carr

NOTES [179 words]: Mother Bunch objects to the marriage only because "scarce there's ane of the twa has a sark to put on your back." Unspoken is the threat that daughter may already be pregnant but does not yet show it, as Maggie Spreul had. Besides, says daughter, "when ye were young and braw Ye likit the lads yourslel As weel as ony ane o us aw."

The stories of Mother Bunch of Bonny Venture are reprinted by George Laurence Gomme from "the copy in the Pepsyan Library at Cambridge, dated 1685," "... a story of an old woman who lived in the west county, who took delight in studying how she might know what a sweetheart she might have, for at that time she thought she had tarried very long; she being full twenty years of age .... finding some [Grandmother strategies] to be true she took upon her to teach other maidens ...."

The stories are always of a maiden meeting Mother Bunch and being instructed how to find a man (see George Laurence Gomme, editor, _Mother Bunch's Closet Newly Broke Open, and the History of Mother Bunch of the West_ (London, 1885) ("Digitized by Microsoft")). - BS
Mother Carey's

DESCRIPTION: Capstan shanty. "The brave west wind it filled our top-s'ls and bore us out-ward bound... for Frisco Town.... Sheet it home- that big main top-s'l, sheet it home- boys, good and true, For we're bound to Mother Carey's, where she feeds her chicks at sea."

AUTHOR: unknown

EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)

LONG DESCRIPTION: Capstan shanty. "The brave west wind it filled our top-s'ls and bore us out-ward bound, out-ward bound across the Western, out-ward bound for Frisco Town. Chorus: Sheet it home- that big main top-s'l, sheet it home- boys, good and true, For we're bound to Mother Carey's, where she feeds her chicks at sea."

KEYWORDS: shanty ship travel return

FOUND IN: Britain

REFERENCES (1 citation): Hugill-ShantiesFromTheSevenSeas, p. 192, "Mother Carey's" (1 text, 1 tune)

NOTES [1119 words]: Hugill-ShantiesFromTheSevenSeas: "Mother Carey's chickens' was a sailor name for stormy petrels, seabirds found flying close to the crests of the great seas of the high latitudes." - SL

The origin and use of this name is the subject of some dispute. Numerous sources agree that Mother Carey's chickens are stormy petrels. Kemp, p. 561, refers the name particularly to Procellaria pelagica On the other hand, Hendrickson, p. 58, notes that there are several species of stormy petrels, and identifies Mother Carey's chickens in particular with Hydrobates pelagicus (the European Storm Petrel; hydrobatidae is the family name for the petrels, most of which belong to other genuses). Ditto Young, p. 46, entry "Carey's Chickens," which refers it to "one of two species of small petrels: the storm petrel [Procellaria pelagicala] and Leach's storm petrel [Oceanodroma leucorhoa]."

Neither of the latter pair give a source for the name. It appears to go back at least to 1834, however, when author Harriet Martineau saw them on an Atlantic voyage (Fox, p. 12). I suspect that its use in Newfoundland English makes it a good deal older than that; StoryKirwinWiddowson, p. 85, give a vague citation that perhaps goes back to 1767, and mention a "North Carey Island" apparently so named because careys (a short name for petrels) were common there.

Kemp p. 561, reports that the name "Petrel" is derived from Italian Petrello, a diminutive for Peter; supposedly petrels are "St. Peter's birds, because Peter followed Jesus's command to walk on water" (Binney, p. 158).

These birds, according to folklore, foretold approaching storms (Fox, p. 213). This is not as crazy as it sounds; birds, for obvious reasons, are acutely aware of atmospheric conditions, such as barometric pressure, and simple observation shows that they know when storms are coming -- anyone with a birdfeeder can see them stoking up before a storm hits. Presumably the petrels do the same at sea.

Benet, in the article on mothers, adds that Mother Carey's goose is "the great black petrel or fulmar of the pacific." (Interestingly, Brewer/Evans, p. 759, article on "Mother Carey's Chickens," has these definitions almost verbatim. I don't know who stole from whom, though.)

Benet and Brewer/Evans agree that the phrase "Mother Carey is plucking her goose" means that it is snowing.

Partridge dates the use of Mother Carey's Chickens as a name for snowflakes to 1861, citing Hotten's slang dictionary. This usage is also supported by Simpson/Roud. Partridge also cites a usage, "faring alike and paying the same, ca. 1820-1850," and lastly notes that Bowen's Sea Slang applies the phrase to "a small gun."

Opie/Tatem, p. 1878, quote A. MacGregor, Brahan Seer, p. 31, "Superstitions of Highlanders": "Sailors... greatly dread the storm petrel, or Mother Carey's Chickens, as they flutter at night around their masts and yards. The birds are regarded as objects of superstitions fear, believing that they are possessed of supernatural agency in creating danger for the... mariner."

But who is Mother Carey? Walker states that the name is an "English sailor's version of Mater Cara, 'Beloved Mother' [or 'Dear Mother'], the Latin Sea-goddess." She notes that the French call the petrels the "Birds of Our Lady." Similarly, Benet notes that the French call them "oiseaux de Notre Dame" or "aves Sanctae Mariae."

Walker's equivalence, although quoted also by Kemp, appears to be wrong, I checked four classical dictionaries, and not one mentions "Mater Cara" as a Latin goddess. There is a [Mater] Matuta," identified in Zimmerman as a "goddess of sea travel," or perhaps of harbors, but Lucretius (De Rerum Natura, B. 656) credits Matuta with bringing the dawn; she is also associated with childbirth. In any case, it's obviously a different name.
Of course, Mater Cara as a name for the Virgin Mary -- frequently addressed as the Mother of God in Catholic tradition, and often invoked as an intercessor -- is quite common, and Binney, p. 158, declares that petrels "are also called 'Mother Carey's Chickens,,' supposedly from the words 'Mater cara,' or 'Dear mother,' uttered by sailors when storms strike." But would nineteenth century English sailors be addressing Mary for help? (Indeed, if we're trying Latin for a goddess of sailors, how about "Mater Carina," which can mean "Mother of hulls/keels," I don't believe it, though.)

The REAL problem with the Mother Carey=Mater Cara equivalence is noted by Simpson/Roud: It has no support. We nowhere find references to Mother Carey without her birds. If we're looking for an equivalent of Mother Carey that might be known to sailors, we might also mention "Matrika," which is the Hindu name for a "Divine Mother"; there were said to be seven of them (Knappert, pp. 168-169). As a Hindu religious figure, the "Matrika" might well be treated as something of an alien power. There is no link to birds, however, so this too is pretty far-fetched. Simpson/Roud speculate that Mother Carey is the Old Woman of the Storms -- the hag who brings foul weather (sometimes illustrated as stirring the clouds or the sea with a very long finger; George MacDonald in The Princess and Curdie, Chapter V, calls her "Old Mother Wotherwop," but I don't know if this name is traditional or out of his head). The link strikes me as quite reasonable but beyond proof.

There is one other interesting note about that, though: It sounds as if Morgan le Fay, of King Arthur fame, also played a role as the Old Woman of the Storms -- and in this role may be connected with the Celtic goddesses Matrona and Modron (GawainStone, pp. 138-139) -- which is reminiscent of Mater. So we can build a nice mythological circle; we just can't tie it to Mother Carey or chickens. The "chickens" phrase is certainly famous, however. Kate Douglas Wiggin (1856-1923), best known for writing Rebecca of Sunnybrook Farm, also wrote a book called Mother Carey's Chickens, which was made into a movie in 1938. As best I can tell from reading excerpts, though, it's just a book about chickens.

H. D. Traill in 1910 published a mock-ballad with the words "I'm writing a ballad, be still if you can, Little brother."

(O Mother Carey, Mother! What chickens are these between sea and heaven?)

(Friedman, p. 323)

Rogers/Rogers, p. 93, claim that J. R. R. Tolkien, somewhere in his works, explained Mother Carey, but give no explanation for why they say so. My guess is that they are thinking of Elwing's transformation into a bird at the end of the first age, and her coming to Earendil bearing the silmaril. But that is only a guess. In any case, Tolkien was offering at most a retrospective explanation for an existing phrase. - RBW

Bibliography

- Opie/Tatem: Iona Opie and Moira Tatem, editors, A Dictionary of Superstitions, 1989 (I use the 1999 Barnes & Noble edition)
- Partridge: Eric Partridge, A Dictionary of Slang and Unconventional English (combined fifth edition with dictionary and supplement), Macmillan, 1961
Mother Dear, Goodbye

DESCRIPTION: "I'll not be long with you, mother, I soon must say goodbye, But, mother, we shall meet again, In God's bright home on high." The singer rejoices that she(?) will join sister in heaven, and taste the joys there; she promises to pray for mother

AUTHOR: unknown
EARLIEST DATE: 1936 (Thomas)
KEYWORDS: death mother children
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 177, (no title) (1 text)
NOTES [40 words]: Thomas reports this to have been composed by Anna Messer on her deathbed, and that it was still being sung in 1936, 63 years after Messer's reported death. It's insipid enough to come from a dying girl -- but much too cutesy, I think. - RBW

Mother Malone

DESCRIPTION: The singer ridicules men out courting who are afraid to go into the house. He swaggered in, kissed Mother Malone, hugged the old man, gave one brother a dollar and shook the other's hand; "then I'd walk out with me girl Mary Ann." Now they are married

AUTHOR: unknown
EARLIEST DATE: 1938 (see notes)
KEYWORDS: courting marriage humorous nonballad brother father mother
FOUND IN:
Roud #24278
RECORDINGS:
The McNulty Family, "Mother Malone" (on IRMcNulty-Night1)
NOTES [46 words]: According to Ethnic Music on Records: a Discography of Ethnic Recordings Produced in the United States, 1893 to 1942 by Richard K Spottswood (Urbana, c1990), Vol. 5, p. 2819, The McNulty Family, "Mother Malone" on 78 Decca 12195 is apparently another recording of this song. - BS

Mother Shipton's Prophecy

DESCRIPTION: "Carriages without horses shall go, And accidents fill the world with woe, Men in the air shall be seen In blue and black and white and green.... Under the water men shall walk... The world to an end shall come In eighteen hundred eighty-one."

AUTHOR: unknown
EARLIEST DATE: 1923 (Peters-FolkSongsOutOfWisconsin), but see the NOTES
KEYWORDS: prophecy technology nonballad
FOUND IN: US(MW)
REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, p. 77, "Mother Shipman's Prophecy" (1 text)
Roud #9077
NOTES [528 words]: Although the text in Peters-FolkSongsOutOfWisconsin (which has no tune -- an indication that it was never a traditional song) refers to "Mother Shipman," this is unquestionably a reference to the "prophetess" known as "Mother Shipton."

The quantity of Mother Shipman material on the Internet surprised me (at least until I remembered that there is still popular demand for, e.g., astrology columns). The typical story is that she was born Ursula Southill in about 1488, and lived until the reign of Elizabeth I. She was supposed to have lived near Knaresborough in Yorkshire. A cave where she took refuge is still pointed out; Alexander, pp. 198-199, notes that it was considered a dangerous place because high amounts of calcite in the runoff could enclose unmoving objects in stone very quickly.

But as Simpson/Roud note on p. 248, most of this information comes from a chapbook of her prophecies from 1641, nearly a century after her death; there is no reason to consider it reliable. If there are any valid references to Shipton from historical sources, I haven't seen them. BriggsAbbr, p. 299, has a slightly different version: "Most, if not all, of these stories are derived from a book published in 1684, 130 years after the reputed death of Mother Shipton, and it is uncertain how far they were the invention of the author, Richard Head." Westwood/Simpson, p. 832, note that this version makes her a child of the Devil. Briggs goes on to repeat a story of magic and witchcraft. BriggsDict, volume A.2, p. 549, has another tale, "Mother Shipton's House," which seems to show that even articles associated with her were considered magical.

She is reported to have prophesied the death of Cardinal Wolsey -- or at least his failure to reach York on his last trip (Westwood/Simpson, p. 832; Kellett, p. 118); this is considered the prophecy that validated her others, but the accounts of it are, of course, all after-the-fact. The version of the text found in Peters doesn't even go back to Shipton. In 1862, one Charles Hindley took an old Mother Shipton chapbook, edited it, and added some material, including the final couplet about the world ending in 1881 (an interesting number since it is symmetrical front-to-back and top-to-bottom; Westwood/Simpson, p. 833). This was taken seriously enough that there was panic in that year -- even though Hindley had admitted in 1873 to having written the account himself. A later version changed the year to 1991 (Kellett, p. 118), but that obviously didn't work out either.

Hindley had lots of company; according to Alexander, p. 199, more than fifty books of her prophecies have been published since the first one. Although Shipton's prophecies do often seem to have come true (e.g. the big about carriages without horses), there seems to be little indication that whoever originated the verses expected them to come about as a result of technology; the various Biblical apocalypses seem a greater source of inspiration (and probably explain why Hindley saw fit to add an apocalyptic ending). According to Kellett, p. 118, the species of insect Callistege me has the popular name "Mother Shipton's Moth." - RBW

Bibliography

- BriggsAbbr: Katherine Briggs, British Folktales (originally published in 1970 as A Dictionary of British Folk-Tales), revised 1977 (I use the 1977 Pantheon paperback edition)
- BriggsDict: Katherine Briggs, A Dictionary of British Folk-Tales in the English Language, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2)

Last updated in version 4.1
File: Pet077

Mother, can I pick a rose? (Defiance)

DESCRIPTION: "Mother, can I pick a rose? Yes, my dearest daughter, if you don't tear your clothes... I picked a rose. I tore my clothes. Come home! I don't hear you. I'll send your
(father/brother/sister) after you. I don't hear you." Etc., until the child is caught
AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: playparty flowers clothes mother father
FOUND IN: US(MA)
REFERENCES (1 citation):
Newell-GamesAndSongsOfAmericanChildren, #123, "Defiance" (2 texts)
CROSS-REFERENCES:
cf. "Mother, May I Go to Swim" (question form)
File: Newe123

Mother, Don't You Cry
DESCRIPTION: "Oh, well I can remember now, When but a little boy, The fond caresses I received, I was my mother's joy," but he turned criminal, and "I am transported now, But, mother, don't you cry." Finally he received news of liberty
AUTHOR: unknown
EARLIEST DATE: 1964 (Anderson-FarewellToOldEngland); Anderson estimates his broadside is from c. 1840
KEYWORDS: separation mother exile transportation reprieve
FOUND IN:
REFERENCES (1 citation):
Anderson-FarewellToOldEngland, pp. 43-44, "Mother, Don't You Cry" (1 text, 1 tune)
Roud #V2969
File: AnFa043

Mother, He's Going Away
DESCRIPTION: Mother: Don't cry for that liar Barney; remember "how he served poor Kate Kearney." Nelly: He's going away; I dreamed of his ghost. Mother: All the better; remember you protested when he courted Jinny M'Cray last week. Nelly: He's going away ...
AUTHOR: Samuel Lover (1797-1868)
EARLIEST DATE: 1875 ("Barney's Courtship," according to John Franceschina, _David Braham: The American Offenbach_, Routledge, 2003, p. 84)
KEYWORDS: dialog love separation mother rake ghost
FOUND IN:
REFERENCES (2 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 71, "Mother, He's Going Away" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 147, "Mother, He's Going Away" (1 text)
Roud #V8731
BROADSIDES:
Bodleian, Firth b.28(5a/b) view 2 of 8, "Mother, He's Going Away", Richard March & Co (London), 1877-1884
NOTES [48 words]: It appears that this song was printed at least once in America; see the entry in Edwin Wolf 2nd, _American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870_, Library Company of Philadelphia, 1963, p. 99. But it does not seem to have become traditional. It's fun, though. - RBW
Last updated in version 6.1
File: OCon071

Mother, Is Massa Gwine to Sell Us?
DESCRIPTION: A child asks mother whether master will sell him/her "down in Georgia." She says yes. The child tells mother "don't grieve after me ... I'll meet you in heaven"
AUTHOR: unknown
EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute); 1893 (see notes)
KEYWORDS: separation slavery dialog nonballad children mother
FOUND IN: US(SE)
Mother, Is the Battle Over?

DESCRIPTION: The boy asks, "Mother, is the battle over? Ten thousand have been slain, they say. Is my father coming? Tell me, Have the rebels gained the day?" The boy sees his mother crying, and assumes his father is dead. At last mother admits the truth

AUTHOR: Henry Werner

EARLIEST DATE: 1863

KEYWORDS: father battle death

FOUND IN: US(So)

REFERENCES (4 citations):
Randolph 243, "Mother, Is the Battle Over?" (1 text)
Cox-FolkSongsSouth 75, "Mother, Is the Battle Over?" (1 text)
Wolf-AmericanSongSheets, #1466, pp. 99-100, "Mother, Is the Battle Over?" (14 references)

DT, BTTLOVER*

Roud #5462

CROSS-REFERENCES:
cf. "Does Your Mother Know You're Out" (floating lyrics)

NOTES [58 words]: Although not especially popular in tradition, it was sufficiently well-known at the time of composition to inspire an "Answer." According to Wolf, p. 4, there were at least five different prints of "Answer to Mother I the Battle Over?" This four-verse piece began "Yes, my boy, the battle's over," and one print credits it to James Wakefield. - RBW

Last updated in version 3.5

File: R243

Mother, May I Go Out?

DESCRIPTION: "Mother, may I go out? All the boys are waiting, Just to take me out. Some will give me candy, Some will give me cake, Some will give me kisses, Behind the garden gate. I don't want any candy... But I wand (X) to kiss me Behind the garden gate."

AUTHOR: unknown

EARLIEST DATE: 1949 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)

KEYWORDS: courting playparty mother

FOUND IN: US(MW)

REFERENCES (1 citation):
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 101, "(Mother, may I go out)" (1 text)

File: McIn101

Mother, May I Go to Swim

DESCRIPTION: "Mother, may I go out to swim? Yes, my darling daughter. Hang your clothes on a hickory limb But don't go near the water."

AUTHOR: unknown

EARLIEST DATE: 1900 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren); before 1870 (see NOTES)

KEYWORDS: floatingverses clothes nonballad river

FOUND IN: US(SE,So) Canada(Ont) New Zealand

REFERENCES (8 citations):
**Mother, Mother, Make My Bed**

**DESCRIPTION:** A young woman, dying, sends for her true love. He hastens home, but finds her already dead. He kisses her, and dies the next day. They are buried side by side, and a rose and briar twine over their grave.

**AUTHOR:** unknown

**EARLIEST DATE:** 1906 (VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs)

**KEYWORDS:** love death dying magic lover burial

**FOUND IN:** Britain(England(South,West)) US(SE)

**REFERENCES** (6 citations):
- Bronson (65), "Lady Maisry" (13 versions, of which #4, #5, #7, #8, #10, and perhaps #9 and #11 are this piece)
- Bronson-SingingTraditionOfChildsPopularBallads (65), "Lady Maisry" (3 versions, of which #8 is this piece)
- MacColl/Seeger-TravellersSongsFromEnglandAndScotland 22, "Mother, Mother, Make My Bed" (2 texts, 1 tune)
- VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 71, "Mother, Mother, Make My Bed" (1 text, 1 tune)
- Cologne/Morrison-WiltshireFolkSongs, pp. 32-34, "Lady Maisry" (1 text, 1 tune)
- Scarborough-ASongCatcherInSouthernMountains, pp. 137-139, "Laidy Maisry" (1 text, which despite the title appears closer to this than to "Lady Maisry," though it lacks the "Mother, Mother, Make My Bed" verse)

**ST VWL071 (Partial)**
Roud #45

CROSS-REFERENCES:
cf. "Lady Maisry" [Child 65] (floating verses)
cf. "Lord Lovel" [Child 75] (floating verses)
cf. "Bonny Barbara Allen" [Child 84] (floating verses)

NOTES [244 words]: This ballad shares verses with the cross-referenced titles; it's essentially a composite of floating verses and plot elements. -PJS

The problems with this song are myriad, though enough versions exist that it must be treated as a separate piece (at least; "I" say so; Roud lumps it with "Lady Maisry"). It shares material with many ballads (MacColl & Seeger see contacts with no fewer than ten Child ballads in their version, though some of these are stretched or verses found floating in several Child ballads -- e.g. the contact with "Little Musgrave" is the stanza "The first two miles the little boy walked, and the next two miles he run," which is an element which can float easily).

The real difficulty is, every version seems fragmentary. We don't know why the young woman is dying. If the ultimate source were "Lady Maisry," she is to be executed; if "Lord Lovel," she is dying for love. But neither explanation gains any support from the extant texts, implying that the cause of death was never stated. Paul Stamler suggests the possibility of plague. I doubt we'll ever know. It is worth noting that Bronson has thirteen tunes listed under "Lady Maisry," and that eight of them (#4-11) belong to his "C" group, and that "all" of the texts of "Mother, Mother" are in the C group, and *every* song in the C group is either "Mother Mother" or a fragment which could be either song. Thus "Mother Mother" in fact appears to have its own distinct tune group. - RBW

Last updated in version 4.2

File: VWL071

Mother, Mother, Pin a Rose On Me

DESCRIPTION: "Mother, mother, mother, pin a rose on me, Two little boys are after me. One is blind and the other can't see. Mother, mother, mother, pin a rose on me."

AUTHOR: unknown

EARLIEST DATE: 1970 (Sackett/Koch-KansasFolklore)

KEYWORDS: mother courting flowers

FOUND IN: US(MW)

REFERENCES (1 citation):
Sackett/Koch-KansasFolklore, p. 120, "(Mother, mother, pin a rose on me)" (1 text)

Roud #11765

NOTES [16 words]: Roud appears to lump this with "Hesitation Blues." For this little fragment, I don't buy it. - RBW

Last updated in version 4.5

File: SaKo120D

Mother, Queen of my Heart

DESCRIPTION: The singer recalls leaving home and mother and taking up gambling. One day, "I had bet all my money... I needed one card to beat them and that card was a queen." The card shows his mother; she reminds him of what is right and he gives up gambling

AUTHOR: unknown

EARLIEST DATE: 1932 (recording, Jimmie Rodgers)

KEYWORDS: cards gambling mother warning

FOUND IN: US(MW)

REFERENCES (2 citations):
Peters-FolkSongsOutOfWisconsin, p. 258, "Mother, Queen of My Heart" (1 text, 1 tune)

DT, MQNHEART

Roud #9708

RECORDINGS:
Jimmie Rodgers, "Mother, the Queen of My Heart" (Victor 23721, 1932; Bluebird B-5080/Bluebird B-5080/Electradisk 2008/Sunrise S-3167/Montgomery Ward M-4201, 1933; Victor 20-6408 [w. the Rainbow Ranch Boys overdubbed], 1956; HMV [UK] HR10137 [w. the Rainbow Ranch Boys overdubbed], n.d.; overdubs rec. 1955)

File: DTMQHrt
Mother's Love Is a Blessing, A

DESCRIPTION: An Irish boy about to cross the Atlantic says farewell to his mother. He will teach his children that a mother's love is a blessing. Love her when she's old and grey. "You'll never miss a mother's love till she's buried beneath the clay"

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA/Leach)

KEYWORDS: age emigration farewell home parting separation travel Ireland children mother

FOUND IN: Canada(Newf)

Roud #4914

RECORDINGS:
The McNulty Family, "A Mother's Love Is a Blessing" (on IRMcNulty-Night1)
Mary Powers, "A Mother's Love Is a Blessing" (on MUNFLA/Leach)

NOTES [78 words]: The description follows the McNultys' recording. The Mary Powers recording has the same tune but no story. While the McNultys say "keep her while she's living," Powers concentrates on avoiding maltreatment: "do not treat her with scorn" and "do not speak hasty to her." On the other hand only Powers says that your mother "will help you through" when you are in trouble "and don't know what to do." Both agree that you'll never miss her until she's "beneath the clay." - BS

Last updated in version 4.2

File: RcMLisaB

Mother's Malison, The, or Clyde's Water [Child 216]

DESCRIPTION: Willie wishes to visit his lover. His mother bids him stay, and curses him to drown in Clyde if he goes. Willie, trusting in his horse, goes anyway, but his lover's mother bids him away. Returning, he drowns in Clyde; his lover drowns as she seeks him

AUTHOR: unknown

EARLIEST DATE: 1800 (Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland)

KEYWORDS: river death love drowning curse horse

FOUND IN: Britain(Scotland(Aber,Bord))

REFERENCES (13 citations):
Child 216, "The Mother's Malison, or, Clyde's Water" (3 texts)
Bronson 216, "The Mother's Malison, or, Clyde's Water" (14 versions+2 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 216, "The Mother's Malison, or, Clyde's Water" (2 versions: #2, #12.1)
Chambers-ScottishBallads, pp. 268-271, "Willie and May Margaret" (1 text)
Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 252-253, "Willie and May Margaret" (1 text)
Buchan/Moreira-TheGlenbuchatBallads, pp. 125-127, "Sweet William" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #60, pp. 1-2, "Clyde's Waters" (1 text)
Greig/Duncan6 1231, "Clyde's Waters" (10 texts plus a single verse on p. 582, 11 tunes) {A=Bronson's #7, B=#2, C=#1,D=#10, E=#9, F=#8, G=#5, H=#4, i=#12, J=#13, K=#11?}
Lyle-Andrew-CrawfursCollectionVolume2 98, "Willie an' May Marget" (1 text)
Leach-TheBalladBook, pp. 572-575, "The Mother's Malison, or, Clyde's Water" (1 text)
Whitelaw-BookOfScottishBallads, pp. 38-39, "The Drowned Lovers" (1 text)
Quiller-Couch-OxfordBookOfBallads 90, "Clyde Water" (1 text)

DT 216, CLYDWATR*

Roud #91

RECORDINGS:
Stanley Robertson, "The Clattering of the Clyde Waters" (on Voice03)
John Strachan, "Clyde's Water (The Mother's Malison)" (on FSBBAL2) {Bronsons #12.2}

CROSS-REFERENCES:
cf. "Annan Water"
cf. "Lord Derwentwater" [Child 208] (lyrics)
cf. "Ballad of the Drover (Death of Harry Dale)" (theme)
cf. "Martha Dexter" (theme)

ALTERNATE TITLES:
The Drowned Lovers
Maggie's Bowers

NOTES [151 words]: A number of versions of this begin with Willie's nose bleeding. This sounds
strange enough that at least one modern performer changed it to say that his heart began to bleed. But Iona Opie and Moira Tatem, editors, *A Dictionary of Superstitions*, 1989 (I use the 1999 Barnes & Noble edition) has several items on nosebleeds on pp. 287-288. It is noted as a sign of ill omen as early as 1180 (Nigel de Longchamps, *Mirror for Fools*), and there are also several mentions of a spontaneous nosebleed as a sign of affection.

David C. Fowler, *A Literary History of the Popular Ballad*, Duke University Press, 1968, pp. 300-301, seems to believe that Anna Gordon Brown, the great ballad singer, created this piece, using "The Lass of Roch Royal" [Child 76] as a model but adding a supernatural twist. Hers does seem to be the earliest version, but the popularity of the song seems to me to argue against this. - RBW

Last updated in version 5.2
File: C216

### Motherless Child (II)

**DESCRIPTION:** "Sometimes I feel like a motherless child (I'd never been born, I'm a long ways from home, a homeless child)" (3x). "I get down on my knees and pray"(2x). "I wonder where my mother (baby, sister, preacher) has gone"(3x). "I get down on my knees...."(2x)

**AUTHOR:** unknown

**EARLIEST DATE:** 1899 (Barton-OldPlantationHymns)

**KEYWORDS:** nonballad religious baby mother

**FOUND IN:** US(SE)

**REFERENCES** (1 citation):
*Barton-OldPlantationHymns*, p. 18, "Motherless Child" (1 text, 1 tune)

**CROSS-REFERENCES:**
cf. "Sometimes I Feel Like a Motherless Child" (theme, some words, form)

File: Bart018

### Motherless Child (III)

**DESCRIPTION:** "As I walk from door to door, And I have no where to go, And I hear my neighbors cry, That's a motherless child." "Everybody turn me down, Motherless child." "As I walk through the streets, Yes, my knee bones, they seem weak, For I am hungry...."

**AUTHOR:** unknown

**EARLIEST DATE:** 1972 (Killion/Waller-*ATreasuryOfGeorgiaFolklore*)

**KEYWORDS:** orphan mother hardtimes food rejection

**FOUND IN:** US(SE)

**REFERENCES** (1 citation):
*Killion/Waller-*ATreasuryOfGeorgiaFolklore*, p. 253, "Motherless Child" (1 text)

Roud #18172

File: KiWa253

### Motherless Children

**DESCRIPTION:** "Nobody treat you like mother will when mother is dead." (Various surrogate parents are suggested, but the children "have no place to go." "Motherless children have a hard time when mother is gone.")

**AUTHOR:** unknown

**EARLIEST DATE:** 1927 (Recording, Blind Willie Johnson)

**KEYWORDS:** orphan mother nonballad family

**FOUND IN:** US(SE)

**REFERENCES** (5 citations):
*Botkin-TreasuryOfSouthernFolklore*, p. 761, "Motherless Children Sees a Hard Time" (1 text, 1 tune -- a lyric piece, but with enough common lyrics to apparently belong here)

*Courlander-NegroFolkMusic*, pp. 143-144, "(Motherless Children)" (1 text); pp. 269-270, "Motherless Children" (1 tune, partial text)

*Silber/Silber-FolksingersWordbook*, p. 58, "Motherless Children" (1 text)

**DT, MOTHRLSS**

**ADDITIONAL:** Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, pp. 527-529, "Motherless Children" (1 text, 1 tune)
Motor Boat, Motor Boat, Go So Slow

DESCRIPTION: "Motor boat, motor boat, Go so slow, Motor boat, motor boat, Go so fast. Motor boat, motor boat, Step on the gas."

AUTHOR: unknown

EARLIEST DATE: 1973 (NorthCarolinaFolkloreJournal)

KEYWORDS: playparty

FOUND IN: US(SE)

REFERENCES (1 citation):

File: NCF211MB

Motto for Every Man, A

DESCRIPTION: The singer warns about "Some people you've met in your life, Who never look happy or gay." But he has an answer: "Put your shoulder to the wheel" is a motto for every man.

"The weak must go to the wall," but hard work and a good home life bring success

AUTHOR: Words: Harry Clifton / Music: Charles Coote

EARLIEST DATE: before 1872 (in which year Clifton died)

KEYWORDS: work nonballad

FOUND IN: US(MW) Canada(Mar)

REFERENCES (2 citations):
Peters-FolkSongsOutOfWisconsin, pp. 58-59, "A Motto for Every Man" (1 text, 1 tune)
ADDITIONAL: Peter Davison, _Songs of The British Music Hall_, Oak, 1971, pp. 26-27, "A Motto for Every Man" (1 text, 1 tune)

Roud #9079

CROSS-REFERENCES:
cf. "You Never Miss the Water till the Well Runs Dry" (theme of hard work and frugality)

NOTES [29 words]: For background on author Harry Clifton, see the notes to "The Good Ship Kangaroo."

According to Davidson, the melody of the chorus is derived from "The Corn Flower Waltz." - RBW

Last updated in version 2.6

File: Pet058

Mouldering Vine, The

DESCRIPTION: "Hail! ye sighing sons of sorrow, Come learn with me your certain doom; Learn with me what's your fate tomorrow, Dead and perhaps laid in the tomb." Life should bring "to our mind the mouldering vine." People are dying; trees are dying; you are next

AUTHOR: unknown

EARLIEST DATE: 1837 (William Caldwell's _Union Harmony_, according to McNeil)
Mount Massey the Flower of Macroomwn

DESCRIPTION: The singer "must roam far away from my home And sail o'er the wide raging sea" but hopes to return to the place he grew up, to his friends "and that colleen that dearly loves me"

AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: homesickness courting love emigration separation dancing Ireland lover
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 93, "Mount Massey the Flower of Macroomwn" (1 text)
Roud #16249
File: OCC093

Mount Vernon Cyclone

DESCRIPTION: "The gentle breeze blew soft o'er Mount Vernon's quiet homes; The Sunday schools had closed for the day, when all at once there burst that awful, dread cyclone." First the tornado hits, then fire springs out; five hundred homes are destroyed

AUTHOR: unknown
EARLIEST DATE: 1953 (collected from L. L. Jones by McIntosh)
KEYWORDS: disaster death
HISTORICAL REFERENCES:
Feb 20 1888 - A tornado hits Mt. Vernon, Illinois, followed by a fire caused by leaking gas. Almost the whole town is destroyed, dozens are killed, and hundreds injured or left homeless
FOUND IN: US(MW)
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 449, "Mount Vernon Cyclone" (1 text)
File: CAFS449A

Mountain Meadows Massacre, The [Laws B19]

DESCRIPTION: A wagon train is attacked by (Mormons disguised as) Indians. They surrender, but are slaughtered the moment they lay down their weapons. The assault is blamed on Brigham Young

AUTHOR: unknown
EARLIEST DATE: 1952 (collected from Mr. Harter of Kahlotus, Washington, according to Dorson); 19C (Wolf)
KEYWORDS: fight death Indians(Am.)
HISTORICAL REFERENCES:
Sept 11, 1857 - The assault at Mountain Meadows. All members of the caravan except 17 small children are said to have been killed. John D. Lee, reported to have led the assault, was executed
Mar 23, 1877
FOUND IN: US(NW, Ro, SW)
REFERENCES (7 citations):
Laws B19, "The Mountain Meadows Massacre"
Hubbard-BalladsAndSongsFromUtah, #240, "The Mountain Meadows Massacre" (1 text, 1 tune)
Burt-AmericanMurderBallads, pp. 117-120, "Mountain Meadows Massacre" (1 composite text, 1 tune, plus a loose stanza about the punishment of Lee)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 596-597, "Mountain Meadows Massacre"
The Mountain Meadows Massacre is one of those Great Mysteries of History. I've done a lot of research on what follows, but very little of what follows is absolutely certain, and much will be inherently controversial, especially to Mormons. Too much knowledge died with the victims of the massacre, or has been hidden away in one form or another. To those who disagree with what follows, I can only say that a church which will not open its archives will almost always be suspected of having something to hide.

Hubbard-BalladsAndSongsFromUtah's notes on the song are fascinating -- they never really discuss the internal Mormon politics and the question of who is ultimately at fault, but his main informant, Salley A. Hubbard, mentioned a report that when someone visited the area and sang the song one night, he "was forced to leave before morning."

Almost from the moment Joseph Smith announced his first revelation, the Mormon Church suffered persecution. After all, they added new sacred scriptures to the Bible (something no significant sect had tried for roughly 1500 years), and they produced a doctrine of salvation completely unlike anything in orthodox Christianity.

And this was even before polygamy became an issue! But the pressures on the Mormons just kept getting greater. The sect was born in New York, but early on headed for the Midwest. In 1833, they became victim of a massacre organized by Missouri's then-Lieutenant Governor Lilburn Boggs (Brodie, pp. 136-137). In 1838, Boggs (by then governor) ordered the whole church destroyed (Brooks, p. 5), though his orders were not obeyed. Moving once again, this time to the east, they built a city in Nauvoo, Illinois, where leader Smith was lynched (Brodie, pp. 393-395). This, even more than the earlier massacre at Independence, Missouri, was psychologically very significant; as Stegner writes (p. 17), it "made zealots out of men and women who might otherwise have been only die-hards," while Walker, p. 209, observes that it "set in stone the Mormon hatred for the Gentile and gave the Saints a thirst for revenge that found a slaking thirteen years later."

Nor was the Mormon doctrine created by Smith entirely peaceful; Brooks, p. 59, notes a revelation in the Doctrine and Covenants stating "if he has sought thy life, and thy life is endangered by him [as Mormon lives obviously had been threatened], thine enemy is in thine hands and thou art justified." Easy to whip up a mob with texts like that!

Smith had also established a dangerous precedent of authoritarianism; although Stegner, p. 24, cites Brodie to the effect that the problems the Mormons had in Ohio, Missouri, and Illinois all arose from different causes, on pp. 25-27 he tells how Smith harassed and persecuted some of his own followers who disagreed with him (cf. Brooks, p. 6; Stegner, pp. 28-30). It was one of these internal quarrels that resulted in Smith's imprisonment and thus led to his lynching.

Smith was succeeded by Brigham Young (for whom see "Brigham Young"). The new Prophet's solution to the problem of living with the Gentiles was to head farther west, away from the rest of America, to the Great Salt Lake area, which would become the land of Deseret (Brooks, p. 7; Stegner, pp. 37-42). The reasoning was that no one would want to follow them there; not only was it a remote and inhospitable land, it was at that time Mexican rather than United States territory. For the Mormons, this was their Exodus -- both the test and the salvation that forged a people. Forced out of their homes by the pressures of the locals, they suffered much on the trail (Brooks, pp. 8-10, plus this is the main topic of Stegner; Bagley, p. 22, says that some 600 of the 6000 who were in their "Winter Quarters" that first year died). But their exile wasn't far enough. The Mexican War gave the United States control of the land of Deseret. And whereas Mexican control had been lax (indeed, non-existent), the United States wanted to use the land. They sent the explorer John Williams Gunnison to survey the area. In the process, he met and observed the Mormons in Deseret. And he published a book: The Mormons, or Latter-Day Saints, In the Valley of The Great Salt Lake: A History of Their Rise and Progress, Peculiar Doctrines, Present Condition, and Prospects, Derived from Personal Observation, During a Residence Among Them. The book came out in 1852 (Denton, p. 65). Denton believes that Gunnison was relatively sympathetic to the Mormons: If left alone, he expected their church to decay due to its internal
contradictions. (Obviously he hadn't met many fundamentalists.) But Gunnison's book changed the whole debate. The Federals had made Brigham Young governor of Utah Territory (Denton, p. 66), a region rather smaller than the area of Deseret they had hoped to control (Bagley, p. 24), but the authorities didn't know much about the Mormons. Gunnison's publication made it clear: Mormons were polygamous. It didn't sit well with the regular population.

Gradually the Mormons and the government started heating up their cold war. In 1853, the Federal Government sent Gunnison on another surveying expedition in Utah. He thought the Mormons would let him work as before. They didn't. They (or someone) shot him down, along with most of his party, at the Sevier River on October 26, 1853 (Denton, p. 87). It was, in a way, the first blood of what was to follow.

The Sevier River massacre by itself did not cause war between the Mormons and the United States, but it made it easier to blame Mormons for their behavior -- especially as they did little to investigate it (Bagley, p. 44). Add in the church's fierce desire to run its own affairs, and you had trouble. In 1857, Brigham Young declared that he would decide which Federal laws were enforced in his domain (Denton, p. 108). As the government became more insistent, Young would make what amounted to a declaration of independence (Denton, p. 113); he also assembled troops to resist (Brooks, pp. 18-19). As this was going on, discipline among the Mormons was becoming more vigorous, in part because of bad harvests and the unrest they brought; to backslide was to risk death (Denton, pp. 104-107).

To be fair, Young's authoritarianism "was strongly approved by the Mormons when they found President Pierce [who served 1853-1857] appointing political hacks of bad personal character, prejudiced and quarrelsome, to executive and judicial offices in the Territory" (Nevins, p. 317). But Young's declaration was still an obvious attempt to block enforcement of Federal law in Deseret (Nevins, p. 318).

In 1857, President Buchanan ordered the army to suppress Brigham Young's government (Brooks, p. 13; Denton, p. 108; Walker, p. 210). Many think that Young's declaration was just a negotiating ploy. But Young was too smart to run a pure bluff. Young sent out orders to leaders in other communities to count up their arms and prepare to fight (Brooks, pp. 19-22, 31n; Denton, p. 116); all able-bodied men were drafted into a militia. Many, including John D. Lee, would take this very seriously indeed, calling the instructions "sacred commands" (Denton, p. 117). The Mormons also built up a stock of food, weapons, and ammunition, even trying (and failing) to start a lead mine for bullets (Brooks, pp. 25-27). Brooks, pp. 40-41, also tells of Brigham Young meeting with groups of Indian chiefs; he was probably trying to convince them to ally with him against the invaders -- a "hang together or hang separately" sort of situation. The stage was set for the Mormon War (or, as it is also known, the Utah War).

It was a war with an unusual number of bystanders, because the Great Salt Lake was along the route of most of the trails to the West Coast. There were several overland routes to California, all difficult due to the dry and deserted nature of the lands west of the Mississippi. Utah was one of the few places where water and help could be had. So it was quite normal for emigrants to come that way. Brooks, pp. 43-44, prints a journal that lists six emigrant parties reaching Salt Lake City over a period of 16 days in late July and early August 1857. Most probably took a northern route out of Utah, but at least one group -- the Fancher party, from Arkansas -- went south. Their route took them up the Arkansas River, then north to meet the Platte at Fort Kearney; from there they followed the North Platte to Fort Laramie, then through South Pass to Salt Lake City. From there, they evidently intended to head mostly south through the Great Basin; see the map in Denton, pp. 12-13.

What Denton's map doesn't tell you (and what her book clouds by describing the Massacre before the Utah War) is that the shooting between Mormons and "Gentiles" had already started on a small scale. At the time of the Massacre, the Mormons feared that any Gentiles among them might be spies, and any supplies they gave them would not be available during the coming fight. Indeed, even as the Massacre was starting, Brigham Young was negotiating with a federal officer, knowing full well that the U. S. Army was coming -- and that it had a very big supply problem (Denton, pp. 164-165; Brooks, p. 63, prints a letter from Young which seems to show that he was aware this. It also orders his followers not to "meddle" with emigrant trains. It is dated September 10, in response to a lost letter dated September 7. Yet Brooks, p. 64, notes that this letter might allow a massacre by Indians). On September 15, Young declared a scorched earth policy against the Federals. By the end of the month, Mormon guerillas were attacking army outposts (Denton, p. 168).

The Fancher party should perhaps have known better than to get mixed up in all this. The Fancher brothers, Alexander and John, had moved to California as early as 1850 and started a ranch (Denton, pp. 95-96). They made several trips to ferry cattle to California. Alexander's 1857 expedition was expected to be their last.
We don't have exact details on the Fancher party, but it included a number of families, and property estimated to be worth over $2500, plus cash on the order of $100,000 (Denton, p. 100; Walker, p. 213). There were at least 30, and perhaps more than 40, wagons in the train. There are estimated to have been about fifty men, forty women, and fifty children (Walker, p. 212), and perhaps close to a thousand cattle -- though Brooks would reduce those totals (see below).

The Fancher party hoped to simply pass through Mormon territory, purchasing supplies along the way -- but quickly found that the Mormons closed their doors (Denton, p. 119). It appears (though we cannot know for sure) that the members of the caravan were forced to resort to eating the cattle they had hoped to use to make their fortunes in California (Denton, p. 123). They circled their wagons at night to guard against attack, even as some Mormons, frightened of the Church’s strict regimentation, tried to join them.

Meanwhile, groups of Mormons were gathering to make plans. Brooks, pp. 60-61, makes the interesting point that John D. Lee, who would later suffer for the Massacre, was not present at these early meetings.

Despite all that hostility, the caravan almost made it through. Mountain Meadows is in southern Utah; the area is now a national forest, near the town of Enterprise, just east of the Nevada border and almost due north of Saint George, which is on the Arizona border.

They picked a bad place to camp. Mountain Meadows is just what the name implies, a relatively open field surrounded by high rocks on all sides, with excellent grazing for cattle (Brooks, p. 69). But it can be a trap; there are only two exits, and the rocks provide excellent cover for an attack on a train in the meadow (Denton, p. 129). In 1857, it was a desolate area; Brooks, p. 69, says that there was only one house within 20 miles. There is water, but the Fancher train camped at some distance from it (Brooks, p. 70, thinks it was because the ground was swampy). The camp simply could not be defended for an extended period (Walker, p. 218). Given how far they were from any settlement, the Fanchers probably thought they didn't need to worry about that.

It is noteworthy that the date of the Massacre is somewhat uncertain; Brooks, p. 62, writes that "among the many writers on the subject, many different dates have been used"; she then assembles what evidence she can for the date (pp. 63-67). This is significant because it bears directly on the guilt of high officials of the church.

The best guess is that, on Monday, September 7, 1857, the Fancher Train was attacked by people who apparently were dressed as Indians. John D. Lee, however, dated the attack to Tuesday, and said that there were seven defenders killed and three badly wounded at this stage; Brooks, p. 70, notes that we simply cannot test this.

Soon after the attack started, the Fancher party circled their wagons (Brooks, p. 70; Denton, p. 128), but they had no water supply, little food, limited ammunition, and no way to escape. When they tried to send out young girls to get water, the attackers shot them (Denton, p. 130). They tried to send out messengers seeking help; the only result of that was that several ended up dead and one returned to the camp wounded (and, according to Denton, pp. 130, 132, with news that the attackers were Mormons, though it's not clear how she could possibly know this; Brooks, p. 72, does note that the death of one of these men has been claimed as the cause of the massacre, since the victims would now know that their attackers were white, but this doesn't make much sense that I can see. A few messengers continued on -- Brooks, pp. 95-100 -- but they could not bring help in any reasonable time). Those who were left prepared to die; even if one of the messengers made it through, it would be a week or more before rescue arrived.

The ugliest part of the story is also perhaps the best documented. With the Fancher party close to despair, the Mormon elder John D. Lee came into the camp under a flag of truce (Brooks, p. 73). Denton, p. 134, says that he claimed the train needed to appease the Indians, and could survive by surrendering their weapons and cattle. (This even though the local Indians, the Paiutes, were relatively peaceful and ill-armed. The Indians admit to having taken some of the artifacts, but deny participation in the actual assault. Their actual role remains disputed; Denton seems to think they were not involved, but Walker and others think they were.) After much discussion, seeing no alternative, the survivors gave in (Denton, pp. 135-136).

The Mormon leaders, including Lee, broke them up into smaller parties -- and slaughtered them (Brooks, p. 74; Walker, p. 221). It was pure and simple murder; the only survivors were children under the age of eight, most of whom saw their parents and older siblings killed before their eyes. Supposedly 121 people were killed (Walker, p. 222), though there is uncertainty about the numbers; Brooks, pp. xix-xxiv, considers this to be "greatly exaggerated." She never ventures an exact number; I suspect she would have accepted 80-100 as reasonable. Brooks, pp. 101-103, counts 17 children recovered after the massacre; she thinks (pp. 104-105) that one other infant was raised by the Mormons.

Who gave the order for the murders is not clear; after it was over, no one wanted to admit
responsibility (Brooks, p. 75). Supposedly the order was phrased, "Halt! Do your duty!" (Brooks, p. 70). Whoever said it -- it may well have been Lee -- the Mormon soldiers instantly obeyed (Denton, p. 137-143, which gives brutal details of the treatment of the prisoners).

Who was this man who was responsible for what Denton, p. 241, calls "the largest civilian atrocity to occur on American soil" prior to 1995 and the Oklahoma City bombing? (A disputed claim, but it probably does qualify as the largest white-on-white civilian atrocity in that time.) John D. Lee (1812-1877) was an orphan whose father had died of alcoholism when he was six (Bagley, p. 20).

Deprived of an inheritance, and raised strictly, he had joined the Mormon church in 1838 after fighting in the Black Hawk War (Walker, pp. 208-209). He was recruited into the Danites, the society of vigilantes who fought the Mormon's enemies (for other tales of the Danites, see "Old Port Rockwell").

Lee was one of Brigham Young's earliest lieutenants, who gave his allegiance to the prophet at the time when Young's power was still uncertain. Lee was in effect Young's adopted son (Brooks, p. 79; Walker, p. 214), for a time signing himself "J. D. L. Young" (Bagley, p. 19). Despite some minor quarrels (e.g. over a woman both wanted as a wife) he would surely obey the prophet almost without question (Walker, p. 215; Brooks, p. 40, stresses how all Mormons were urged to seek directions from higher authority whenever in doubt about anything) -- a significant point in assessing the conflicting blame for the Massacre.

When word of the Massacre came out, the government had to figure out how to respond. There were two basic questions: Who was responsible for the initial attack (Indians or Mormons)? And (since it was clear that the Mormons were responsible for the eventual slaughter) who was responsible for the Massacre (John D. Lee or someone higher in the church)?

There isn't much evidence. Federal officers took testimony from the surviving children, but all were very young, and many were traumatized; it is very likely that their testimony would today be considered tainted. The Mormon participants reportedly swore vows of secrecy.

Opinions have shifted over the years. The very first investigator was appointed by Brigham Young himself, who had promised the incoming governor that he would look into the Massacre (Denton, p. 182) -- but Young chose as his investigator George A. Smith, was one of those who had helped whip up the people behind the Massacre (Denton, p. 186). Smith's report is so far off the mark that it dates the massacre to September 21-25 rather than September 7-11, and it places almost the entire blame on the Indians (Denton, pp. 186-187).

A non-Mormon investigator, Jacob Forney, set out to investigate further. He recovered 17 children and much property in Mormon hands, and his 1859 report placed the blame squarely in the hands of the Mormons (Denton, pp. 192-194). And, indeed, forensic examination from that day to this show that firearms caused most if not all the deaths, confirming that the Indians were not responsible for the slaughter.

As for what historians have written, the earliest description of the massacre in my library is from Jameson, p. 433; he reports that the emigrants "were brutally murdered at Mountain Meadow, Utah, by a band of Indians, who were incited thereto by Lee, a Mormon fanatic." Note the complete absence of mention of any Mormon other than Lee! He goes on to say, "It was the period of the first troubles between the United States Government and the Mormons. Brigham Young had made threats of turning the Indians loose upon west-bound emigrants, but the Mormons, as a body, were innocent of a massacre."

Nevins, p. 322, reports that "In September, a party of one hundred and thirty-seven California-bound emigrants passing through southern Utah had been all but wiped out by a Mormon-Indian attack in the Mountain Meadows massacre." He as in a footnote, "Neither Young nor the Mormon church approved this murderous attack on the Missouri emigrant train."

Stegner, p. 277, comments, "The massacre of the Fancher party at Mountain Meadows in 1857 may have been, though it probably was not, planned with the knowledge of Brigham Young."

Walker's is the strangest account of all: On p. 216, he tells of the killers sending to Brigham Young for instructions, but then going ahead with the killings -- even as Young sent orders to leave the settlers alone. This makes no sense, unless it was a way for Young to establish plausible deniability. Walker, p. 224, adds that Young certainly knew about the massacre before he officially acknowledged guilt.

Brooks, probably the most careful historian of the event, is certain that Indians were involved, and looted the wagons (p. 95). But she admits that we simply can't be certain about Young's role; there just isn't enough information. She does say, p. 77, that the original plan was for a few whites to induce the Indians to harass the Fancher party; there was initially "no decision to exterminate them." John D. Lee claimed there were hundreds of Indians, angry at the repulse of their initial attack, thirsting for slaughter (Brooks, p. 80). Lee also claimed that a militia band had orders to destroy the Americans; Lee asserts that he prayed, then assented (Brooks, p. 82).
Yet Denton seems to possess no doubts whatsoever that Mormons did it -- and with the full knowledge of Brigham Young (presenting her arguments on pp. 153-159). This even though she confesses that the local leaders argued long and hard about what to tell him (Denton, pp. 147-148). And the planning seems to have been imperfect; while many of the attackers disguised themselves as Indians, there was no scheme to hide the corpses of the emigrants, except to leave them to the crows and wolves (Denton, pp. 149-150).

(I wonder a bit about Denton's motives. The dust jacket says she is "of Mormon descent" -- but she is not a practicing Mormon. She seems to have a strong prejudice against the church.)

Part of Denton's case seems pretty airtight: The massacre was the action of the Mormons, not the local Indians. Modern examination of the bodies -- though it was quickly halted by Mormon authorities -- seems sufficient to establish this.

The case against Young, though, rests on a very slender basis: The testimony of John D. Lee, published after his death and possibly fiddled with by its editor. There is also a "John D. Lee scroll," which if authentic would seem to confirm his guilt (Denton, pp. 242-243), but all that can be proved about it is that it seems to be from the appropriate era.

It is of course possible -- even likely -- that there is additional information in Mormon records, which are not accessible to the public; this would explain why the Mormons seem always to try to quash investigations into the matter. These may even include the journals of John D. Lee, which he reported giving to the church for safekeeping, and which they did not return when asked.

The only conclusion I can make is that it would be very hard to convict Young based on Denton's evidence; at best, he might be labelled an accomplice after the fact. And I would hate to be the prosecuting attorney on that one (even if you ignore the likelihood that Young's followers would have lynched any lawyer who brought the case).

In any case, President Buchanan had offered a near-blanket amnesty for all events of the Mormon War if the Mormons would just back down (Denton, p. 179). Which, for the most part, they did. Buchanan then took away the rights of the military investigators to seek information, stalling any investigation (Denton, p. 202). National dislike of polygamy, and other details, meant that Utah was kept a territory for decades after it had met the normal criteria for statehood, but once the Mormons eliminated polygamy and obtained guarantees of religious autonomy, statehood followed.

Which does not mean that the participants of the massacre were entirely safe. The Mormon church, after all, had every reason to want to clear its name. And once the transcontinental railroad was completed, it was much easier for journalists and others to head west and see what they could learn. For many years, Brigham Young remained close to John D. Lee (Denton, pp. 209-211), but eventually started to distance himself from Lee and the other leaders of the massacre. Lee and another Massacre leader, Isaac Haight, were excommunicated in 1870 (Denton, p. 214; Walker, p. 224).

Eventually Lee was pushed out of Utah altogether, spending some time with John Wesley Powell as the latter explored the Colorado River. He went on to found and operate Lee's Ferry (yes, the Lee's Ferry of the song of that name; Denton, p. 218). He was forced to sell his property in Utah (Denton, p. 215).

When, in 1874, the federal government took over direct control of justice in Utah (Denton, p. 219), it was the beginning of the end for Lee. He was arrested in that year. According to Bagley, p. 290, it was the most sensational trial in American history prior to the twentieth century. Initially, Lee stated that the Church, and Brigham Young, had no role in the massacre (Denton, pp. 219, 221; Bagley, p. 291, notes that a document Lee submitted placed all the blame on lesser men such as Haight and Higbee).

What happened next is fascinating. Even though Lee had been excommunicated, the Mormon Church provided two lawyers for his 1875 trial. Lee himself had three (Denton, p. 221). Bagley, p. 291, argues that this was a mistake for the church, since it led to claims of a cover-up. Denton thinks these two groups were at cross-purposes. The church lawyers had as their chief purpose to protect the church. Lee's lawyers wanted to keep him alive -- which would be very hard to do unless they could implicate the church. (After all, Lee had already given a partial confession.) The 1875 trial was defective in many ways. No testimony was taken from Indians. All sorts of tricks were used to obtain what should have been invalid testimony, or to block what should have been valid (Bagley, p. 291). Many Mormons were subpoenaed; fewer than half appeared. One of those who avoided testifying was Brigham Young (Denton, p. 225). There was conflicting testimony about who did what. Supposedly the lawyers didn't even know when the massacre happened (Bagley, p. 292; he comments acridly, "In their eagerness to answer larger questions about the massacre, the prosecutors apparently forgot they needed witnesses and evidence to convict Lee of murder"). But the defence was not noticeably better, because (as Lee himself noted) the defence lawyers were defending "some person not in court" (Bagley, p. 295).
Eventually the trial went to the jury, which -- being part Mormon, part Gentile -- deadlocked (Denton, p. 226); the Mormon jurors apparently wanted Lee acquitted, the Gentiles wanted him convicted (Walker, p. 226). Bagley, p. 296, claims that the church by this time wanted Lee convicted, but failed to give proper instructions to the Mormon jury members. If Denton is right (p. 228), the next step was simply despicable. A new U. S. attorney reached a deal with Brigham Young: Young would supply all needed witnesses to convict Lee -- as long as the attorney didn't do anything which would implicate the greater church. Since even Denton admits there are no records of this deal, we can hardly be sure of it. Bagley, p. 300, at least offers some slight justifications: The new prosecutor found, to his shock, that the Utah prosecutor's office had neither proper facilities nor equipment, so an independent prosecution was almost impossible. And he was under intense pressure to convict "someone", so that there could be an official scapegoat. Prosecutors often make plea bargains with defendends. Bagley suggests that Sumner Howard, who had no practice in dealing with the Mormons, instead made a deal with the LDS church. According to Bagley, p. 301, prosecutor Howard told the judge, "I have eaten dist and I have gone down out of sight in dirt and expect to eat more dirt." What is certain is that Lee's church-appointed lawyers withdrew from the case, and that the U. S. attorney would earn a reprimand over the matter (Denton, p. 232). We also know that none of the others we know to have taken part in the massacre was ever brought to trial (Walker, p. 226).

In 1876, Lee's second trial began -- this time with an all-Mormon jury. It was a much briefer trial: Seven prosecution witnesses, all Mormons, all of whom testified voluntarily. The defence called no witnesses at all (Denton, p. 229; Bagley, p. 305, says, "By the time the prosecution rested, Lee knew he had been betrayed [by the church]. He ordered his attorneys to present no defense"). According to Bagley, p. 306, "The jurors themselves knew that Brigham Young had furnished the witnesses and evidence to convict Lee." He strongly implies that only one juror proved even slightly reluctant, and the rest convinced him that it was better to sacrifice Lee than threaten the whole church.

Not surprisingly, Lee was found guilty of first degree murder, with the jury needing not quite four hours to convict (Bagley, p. 306). The judge sentenced him to execution (Denton, p. 230; Walker, p. 226); Lee chose a firing squad as a method of execution (Walker, p. 227). Denton notes the interesting point that, at this time, the Mormons practiced beheading as a means of "blood atonement" -- a sort of release from sin. She thinks that Lee, by rejecting the option of beheading, was stating that he did not think his actions needed atonement. In support of this, we note that Lee would write while in prison, "I have been treacherously betrayed and sacrificed in a most cowardly manner by those who should have been my friends" (Walker, p. 227). (I must admit to extreme disquiet about the whole affair. There can be no doubt that Lee was a mass murderer, and that he defiled the names "Christian," "American," and "human being." So Lee deserved everything the law could do to him, and more. Still, the Mormon practice of "blood atonement" -- ritual beheading -- surely made it easier to induce the attackers to massacre their victims; a church that's run like a Mafia shouldn't be surprised that its people turn into barbarians! Certainly Lee's trial should not have been conducted in Utah, there should have been no Mormons on the jury, and the parties involved should have taken real testimony. If there is a Hell, I can only hope Lee and the prosecuting attorney are confined together....)

Lee would write various statements about his actions as the appeals process worked itself out. Eventually, he delivered a large manuscript to his lawyer W. W. Bishop; in it, Lee would aim the blame directly at Brigham Young (Denton, p. 237). Lee was executed March 23, 1877 at the site of the Mountain Meadows Massacre.

In an interesting coincidence, Lee predicted before his end that Brigham Young would die within six months of his own execution. On August 23, 1877, Young took sick with an illness that killed him six days later (Denton, p. 238).

Fred W. Allsopp, *Folklore of Romantic Arkansas*, Volume II (1931), pp. 323-324, does not offer a text of this song, but reports the Arkansas belief that the Massacre was "the sequel to the killing in Arkansas of the Mormon Elder, Parley P. Pratt." This story is also reported in the literature on the Massacre: Pratt had become involved with an already-married women, Elenore McLean (Bagley, pp. 8-9). After a long and complicated pursuit across the country, McLean's husband succeeded in killing Pratt near Van Buren, Arkansas. It was extrajudicial -- but it was also popular; the locals had already hauled Pratt before the law on trumped-up charges (Denton, pp. 110-111). The basic reason for the hullabaloo was polygamy, but Denton, p. 112, and Brooks, p. 57, state that the Mormons viewed it as religious persecution. Hence, in Denton's view, their particular anger with the Arkansans of the Fancher party. Brooks, however, thinks (p. 61) that there is no evidence at all that the Mormons were after the Fancher party in particular; they just wanted blood in general.
(Denton does not say so, but this is, I think, an argument against the guilt of Brigham Young. He was too smart a politician to let things like that influence him.)

This song appears to be generally accurate in its details: The Fancher train of "thirty wagons" was attacked by "Lee's Mormon bullets" and by people "In Indian garb and colors." "While Lee... his word to them did give That if their arms they would give up He'd surely let them live." "When once they had given up their arms... They rushed on them." "Their property was divided Among this bloody crew." The one interesting element is found in what is the final stanza of Burt-AmericanMurderBallads's and Fife's texts: "By order of their president This awful deed was done... His name was Brigham Young." This, of course, is the point still in dispute -- but this verse has been sung by Mormons themselves!

Sundry references appear in the literature to a song, "The Ballad of John D. Lee." Denton, for instance, has a scrap of it on pp. 209-210. But almost all of her words are found in either the Burt-AmericanMurderBallads or the Fife text of "The Mountain Meadows Massacre." Until something clearer comes along, I am assuming these are the same song. - RBW

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Bibliography

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Last updated in version 3.8
File: LB19

Mountain Men, The

DESCRIPTION: The singer is one of Dwyer's mountain men. The Yeos can't trap us, he says. "The people all bless us, for many a cabin's left safe and secure" We are few but we control the mountains and, while we have strength, "we'll keep the old cause living still"

AUTHOR: William Rooney (source: Moylan-TheAgeOfRevolution-1776-1815)
EARLIEST DATE: 1887 (Madden's _Literary Remains of the United Irishmen of 1798_, according to Moylan-TheAgeOfRevolution-1776-1815)
Mountains of Mourne, The

DESCRIPTION: The Irishman in London writes home to Mary to tell her of the city. He describes how the local women dress (or, rather, don't dress). He watches the King of England. He wishes he were home with Mary "where the Mountains of Mourse sweep down to the see"

AUTHOR: Percy French (1854-1920)

EARLIEST DATE: 1931 (recording, Peter Dawson)

KEYWORDS: love home separation homesickness clothes royalty

HISTORICAL REFERENCES:
1903 - Visit of King Edward VII to "Erin's Green Shore" (mentioned in the song)

FOUND IN: Ireland Canada(Newf)

REFERENCES (2 citations):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 272-274, "The Mountains of Mourne (Mountains o’Mourne)" (1 text, 1 tune)
DT, MTMOURNE*

RECORDINGS:
Peter Dawson, "The Mountains O’ Mourne"(HMV [UK] B-3772, 1931; HMV [UK] B-9114, 1940)
Monica Rossiter, "The Mountains of Mourne" (on MUNFLA/Leach)

SAME TUNE:
The Green Hills of Antrim (File: HHH606)
The Stoker's Complaining (File: Tawn016)
Hospital Ship Song (File: Tawn073)

When a poor bloody pilot goes down in the sea (Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, p. 232, mentions this as being in John Moore's _In the Season of the Year_, 1954)

NOTES [463 words]: Several sources say that the tune to this is properly known as "Carrighdhoun," but it is now much better known under French's title. The tune is reported by Robert Gogan, _130 Great Irish Ballads_ (third edition, Music Ireland, 2004), p. 12, to have been supplied by Houston Collison, who performed with French for many years.

The dating of the poem is more problematic. Gogan says that French is "reputed to have written it in 1896 on a very clear day when he could see the Mountains of Mourne from the Hill of Howth in North Dublin."

And yet there is the mention of England's King having "visited Erin's green shore." Now note that, in 1896, England "had" no King; the ruling queen was Victoria, and her husband Albert had died in the 1860s, when French was still a boy too young to notice girls, and had never been King anyway. The first English King to visit Ireland in modern times was Edward VII, who did not ascend until 1901 and who made his visit in 1903 (and "was regarded as a friend of Ireland and was the first of his line to be so," according to Edmund Curtis, _A History of Ireland_. sixth edition, 1950 (I use the 1968 University Paperbacks edition), p. 402).

Edward VII did visit Ireland, but, to repeat, the year was 1903. So how could this song have been
written in 1896?
Whatever the explanation, Edward's visit had little real effect; five of six histories I checked had no mention of the event (and some other reference I used apparently had the wrong date, since earlier versions of this Index gave the date as 1905).

But Edward's trip did show an interesting change in Irish attitudes: quite a few radical nationalists were very upset about the visit, but the ordinary people seem to have loved it; Robert Kee (The Bold Fenian Men, being volume II of The Green Flag, p. 154) calls it an "outstanding success," and cites newspaper accounts of how he was greeted. Compare the song's mention of the singer "cheer[ing] with the rest."

Too bad the Easter Rebellion, and the British over-reaction, did such a find job of messing that up. For background on Percy French, see the notes to "Ballyjamesduff."

I can't help but relate one other interesting anecdote, from C. S. Lewis's stepson. According to Douglas H. Gresham, Lenten Lands: My Childhood with Joy Davidman and C. S. Lewis, Macmillan, 1988 (I use the 2003 HarperSanFrancisco paperback edition with a new afterword), p. 99, Fred Paxford, C. S. Lewis's long-time gardener, had a tendency to tunelessly sing odd songs as he went about his work. The text that Gresham cites is unquestionably this song, although much mangled. I can't help but wonder what Lewis would have done when Paxford mumbled (especially around a teenage boy) about women who "don't wear no tops to their dresses at all." - RBW

Mountains of Pomeroy, The

DESCRIPTION: A maid meets "her gallant Reynardine, on the mountains of Pomeroy." He is an outlaw "but keeps the flag of freedom safe." She is afraid for him. Her kinsmen would kill him. She leaves "her cruel kin and home" to go to him but drowns in a storm

AUTHOR: George Sigerson (1838-1925) (source: Celtic Lyrics site)
EARLIEST DATE: 1991 (Tunney-WhereSongsDoThunder)
KEYWORDS: love drowning storm Ireland patriotic outlaw derivative
FOUND IN: Ireland
REFERENCES (1 citation):
Tunney-WhereSongsDoThunder, pp. 146-147, "The Mountains of Pomeroy" (1 text)

Mountblairy

DESCRIPTION: "Mountblairy thy woods and walks are green ... Thy pleasant scenes in after years I'll lovingly review ... when I am far from you." The singer says Mountblairy's "trees can tell a tale ... but keep thee ever silent ... And I will ever love you."

AUTHOR: unknown
EARLIEST DATE: 1909 (Greig/Duncan3)
KEYWORDS: lyric home
FOUND IN: Britain(Scotland(Aber))
Mountsandel

DESCRIPTION: The singer praises the "soft sylvan splendour" of Mountsandel. Wandering the land reminds him of childhood. He says that friendships grow in the central town of Coleraine

AUTHOR: George Graham

EARLIEST DATE: 1939 (Sam Henry collection)

KEYWORDS: home nonballad

FOUND IN:

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H817, p. 169, "Mountsandel" (1 text, 1 tune)

Roud #13483

File: HHH817

Mourner, You Shall Be Free (Moanish Lady)

DESCRIPTION: A complex family, with no clear dividing line, known by the key chorus line "You shall be free When the good lord sets you free" (or "calls you home"). Verses can be serious or silly ("Oh! there was a moanish lady Lived in a moanish land...")

AUTHOR: unknown

EARLIEST DATE: 1926 (recording, Uncle Dave Macon)

KEYWORDS: nonballad religious nonsense parody humorous floatingverses

FOUND IN: US(Ap,SE,So) West Indies(Bahamas)

REFERENCES (7 citations):
Sandburg-TheAmericanSongbag, p. 11, "Moanish Lady!" (1 fragment, 1 tune)
Spaeth-ReadEmAndWeep, pp. 110-112, "Mona (You Shall Be Free)" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 254-258, "When de Good Lord Sets You Free" (1 text, 1 tune -- an immense composite containing elements of "Moanish Lady," "Talking Blues," and probably other materials, to the tune of "Mourner, You Shall Be Free")
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 163-164, "Old Marse John" (1 text, 1 tune, with this chorus and sundry floating verses: Ole Marse John and the mule he is riding till it dies; the singer standing on the corner doing no harm; the singer in the henhouse hearing the chicken sneeze); p. 172, "Po' Mournah" (1 fragment); p. 176, "Great Big Nigger Sittin'on a Log" (1 text, with this chorus and floating verses: Jakey hunting coons, the Big Nigger shooting at a hog; an humorous description of an unusual girl); p. 194, "Fragment from Pore Mournah" (1 text); p. 197, "There Was an Old Nigger, His Name Was Dr. Peck" (1 text, which uses this chorus); pp. 224-225, (no title), with this chorus and the "My old mistus promised me" and "Some folks say a nigger won't steal" lyrics; p. 293, with a variant on "Ain't no use me working so hard"
Owens-TexasFolkSongs-2ed, pp. 176-177, "Oh Mou'nuhs"; pp. 178-179, "You Shall Be Free" (2 texts, 2 tunes)
Lomax-Lomax-AmericanBalladsAndFolkSongs, pp. 254-258, "When de Good Lord Sets You Free" (1 text, 1 tune, a non-serious version)
ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 25, "We Shall Be Free" (1 text, 1 tune)

Roud #11685

RECORDINGS:
Jules Allen, "Po' Mourner" (Victor 23834, 1933; rec. 1928)
The Blue Chips, "Oh! Monah!" (ARC 6-09-55, 1936)
Bill Boyd & his Cowboy Ramblers, "You Shall Be Free, Monah" (Bluebird B-6694, 1936; Montgomery Ward M-7190/Regal Zonophone [UK] M-2433, 1937)
Carolina Tar Heels, "When the Good Lord Sets You Free" (Victor 20931, 1927)
Four Dusty Travelers, "Po' Mourner" (Columbia 14477-D, 1929; on VocalQ2)
Woody Guthrie, Lead Belly, Cisco Houseton & Sonny Terry, "We Shall Be Free" (on WoodyFolk)
Blind Blake Higgs, "Eighteen Hundred and Ninety One" (on WIHIGGS01)
Lions Quartet, "Moanin' Lady" (Columbia 1167-D, 1927)
Uncle Dave Macon, "Shout Mourner, You Shall Be Free" (Vocalion 5007, 1926)
Bill & Belle Reed, "You Shall Be Free" (Columbia 15336-D, 1928)
Frank Stokes & Dan Sane, "You Shall" (Paramount 12518, 1927; on Cornshuckers2)

CROSS-REFERENCES:
cf. "Raise a Ruckus" (floating lyrics)
cf. "'Uncle Eph" (floating lyrics)
cf. "Talking Blues" (sometimes sung to a tune similar to this)
cf. "Some Folks Say that a Preacher Won't Steal" (floating lyrics)
cf. "The Deacon's Calf" (floating lyrics)
cf. "The Golden Axe" (gospel parody)

NOTES [516 words]: This is a complicated group, and the problem is not lessened by the way editors have handled it. The first three texts I indexed, for instance, were all messed with by editors. Sandburg-TheAmericanSongbag, e.g., derived his "Moanish Lady" from the spiritual "Mourner, You Shall Be Free," but printed only one verse because "the music is too superbly serious to have cheap lines."

It appears, however, to be the same as Spaeth's song about a no-count who hangs around rail yards and sponges off his girl, giving us a whole family of knock-offs.

Fred W. Allsop, in Folklore of Romantic Arkansas, Volume II, p. 161, says Moanish Lady "has been heard often in negro barber shops." Whatever that tells us. - RBW

"Moanish Lady" is derived from "Mourner, You Shall Be Free," and so is "You Shall," but the latter is quite a different song, with a different melody, having in common only the derivation.... [The hymn] seems to have spawned quite a few [parodies], mostly in African-American tradition, but even Bob Dylan created one. - PJS

For the moment, I'm still lumping the family. It's just too messy. - RBW

The Higgs Bahamian text begins with each year from 1891 to 1898 in which the singer explains how he avoids work: " Couldn't do it boys (you shall be free)/ Too lazy boys (you shall be free)/ When the good Lord sets you free."

After a verse about the whale throwing Jonah in a sweet potato patch, and another about a man trying to get to heaven on the tail of a kite, there are some standard floaters found in the U.S.: " settin by the log ... finger on the trigger and his eyes on the hog" [for example, Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 #311 p.566, "The Preacher Song", Lomax/Lomax-AmericanBalladsAndFolkSongs p.255, "When De Good Lord Sets You Free", "Lester Flatt and Earl Scruggs, "Old Salty Dog Blues", Carolina Tar Heels, "When the Good Lord Sets Me Free"] and "no use of working so hard when I've got a gal in the white folks' yard." [for example, Lomax/Lomax-AmericanBalladsAndFolkSongs p.257, "When De Good Lord Sets You Free", E.C. Perrow, "Songs and Rhymes from the South" in The Journal of American Folklore, Vol. XXVIII, No. 108 (Apr-Jun 1915 (available online by JSTOR)), #7.1 p. 135, "Oh Mourner", Carolina Tar Heels, "When the Good Lord Sets Me Free", Carolina Tar Heels, "There Ain't No Use Working So Hard", J.E. Mainer, "Old Hen Sitting in a Chimney Jamb"]. Of course, these examples may indicate that "Mourner, You Shall Be Free" is the source of these "floaters" rather than the passive receiver.

"Workin' in the white folks' yard" may not be so rare in the West Indies. Sam Manning's take off on "Linstead Market" seems to comment on his own position as a long-time West Indian recording artist: "With my basket on my head/Tryin' for my daily bread/Workin' in the white folks' yard/Lookin' for my Santa Claus." Sam Manning with the Melodettes and Felix and his Krazy Kats, "Lookin for Me Santa Claus," Decca 18259 (1941)) - BS

Last updated in version 5.1
File: San011

Mourning Souls

DESCRIPTION: "Ah, poor souls, why cast you down, And why art thou so sad?" The sinner confesses being bound down by his body and his sins; his soul confesses "its ruined state," it prays to Jesus, and is set free

AUTHOR: unknown
Mouse and Plum Cake, The

DESCRIPTION: "A mouse found a beautiful piece of plum cake." It "held the cake fast," not telling the other mice. "He kept gulping it down till he made himself ill." The doctor makes him tell of his greed. Children are warned to share or they too might become ill.

AUTHOR: unknown

EARLIEST DATE: 2010 (Grimes-StoriesFromTheAnneGrimesCollection)

KEYWORDS: food animal warning

FOUND IN: US(MW)

REFERENCES (1 citation):
Grimes-StoriesFromTheAnneGrimesCollection, p. 37, "The Mouse and Plum Cake" (1 text, 1 tune)

File: Grim037

Move, Daniel

DESCRIPTION: Directions to Daniel: "Move, Daniel," "Go the other way, Daniel" -- including obfuscation -- "Sinner in my way" and "Do the eagle wing"

AUTHOR: unknown

EARLIEST DATE: 1959 (Proctor recording)

KEYWORDS: warning trick nonballad

FOUND IN: US(SE)

Roud #21455

RECORDINGS:
Lawrence McKiver and the McIntosh County Shouters, "Move, Daniel" (on McIntosh1)
Willis Proctor, "Daniel" (on LomaxCD1712, recorded 1959)

NOTES [59 words]: Art Rosenbaum’s liner notes to McIntosh1, quoting the lead singer, Lawrence McKiver: Daniel is on a mission for the other slaves. They warn him when the "ol' boss was comin' down... So ol' boss thought that they was singin' a party song, but they was tellin' Daniel how to get out the way, so that ol' boss wouldn't put that whiplash on him..." (p. 6). - BS

Last updated in version 4.1

File: RcMovDan

Move, Members, Move

DESCRIPTION: "Move members move Daniel (x4)! Move till I get (there/home), Daniel (x4) Got on my little John shoes, Got on my little John shoes Daniel (x3), Shoes gonna rocka me home Daniel... Who want to buy this land Daniel...."

AUTHOR: unknown

EARLIEST DATE: 1950 (recording, Rosie Hibler & family)

KEYWORDS: playparty

FOUND IN: US(SE)

REFERENCES (1 citation):
Courlander-NegroFolkMusic, pp. 230-233, "Move, Members, Move" (1 text, 1 tune)

Roud #10958

RECORDINGS:
Rosie Hibler & family, "Move Members Move" (on NFMAla2, NFMAfAm)

NOTES [67 words]: The form of this song, and the references to Daniel, would seem to imply a religious theme. But there are no religious references, and none of the phrases are reminiscent of the Biblical stories of Daniel. - RBW

Despite the fact that Rosie Hibler’s version appears in the series of recordings "Negro Folk Music of Alabama," she and her family were recorded in Mississippi. Just thought I’d mention it. - PJS
Moving On (The Bug-Out Ballad)
DESCRIPTION: "Hear the patter of running feet / It's the old First Cav in full retreat. / They're moving on; they'll soon be gone." The singer describes the unpleasant conditions in which he is fighting, and the many enemies approaching. He intends to head out
AUTHOR: unknown
EARLIEST DATE: Korean War
KEYWORDS: soldier war battle escape
HISTORICAL REFERENCES:
1950-1953 - Korean War
FOUND IN: US
REFERENCES (2 citations):
Cray-EroticMuse, pp. 412-414, "Moving On" (1 text, 1 tune)
DT, BUGOUT*
Roud #10360
NOTES [14 words]: This parody was inspired by Hank Snow's immensely popular recording "Moving On." - EC

Moving-On Song
DESCRIPTION: "Born in the middle of the afternoon In a horse-drawn wagon on the old A5." Wherever travelers stop, they are ordered away -- they lower the price of property, they have no work. "You'd better get born in someplace else, so move along, get along, SHIFT!"
AUTHOR: Ewan MacColl
EARLIEST DATE: c. 1961 (radio ballad, "The Traveling People")
KEYWORDS: Gypsy travel childbirth rejection money
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
DT, MOVEON
Roud #6852
RECORDINGS:
Sheila Stewart, "The Moving-On ong" (on SCStewartsBlair01)
 NOTES [48 words]: Although this is obviously a modern composed song, I was surprised to find what amount to two "field collections" -- by Sheila Stewart and Johnny Connors. Does that make it traditional? It would seem to imply at the very least that it touched a nerve. I am, very hesitantly, indexing it. - RBW

Mower, The
DESCRIPTION: Singer meets a young woman; she has a small meadow needing mowing, it has never been mowed before. He mows all afternoon, but the grass remains standing; she tells him to sharpen his scythe, for the work's not finished
AUTHOR: unknown
EARLIEST DATE: before 1839 (broadside, Bodleian Harding B 11(1187))
KEYWORDS: sex virginity farming harvest work
FOUND IN: Britain(England) US(MW) Canada(Ont)
REFERENCES (4 citations):
Fowke-TraditionalSingersAndSongsFromOntario 14, "The Mower" (1 text, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 22, "The Mower" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #69, "The Mower" (1 text, 1 tune)
DT, THEMOWER
Roud #833
RECORDINGS:
Warde Ford, "The Mowing of the Hay" (AFS 4200 B2, 1938; tr.; in AMMEM/Cowell)
A.L. Lloyd, "The Mower" (on Lloyd 1) (on BirdBush1, BirdBush2)
BROADSIDES:
Bodleian, Harding B 11(1187), "The Mower" ("It was on one summer's morning on the 14th day of May"), J. Catnach (London), 1813-1838; also Harding B 11(2505), Firth b.25(378), Johnson Ballads 559, 2806 c.16*(236)[some illegible words], Harding B 25(1275), Harding B 11(1929), Harding B 16(153c), Harding B 11(2282), "The Mower"; Harding B 25(391), "The Cocks of Hay" ("I am a roving mower, through this country I do stray")
CROSS-REFERENCES:
cf. "The Next Market Day" (plot) and references there
cf. "One Man Shall Mow My Meadow" (imagery)
cf. "The Wanton Seed"
cf. "Mowing the Hay" (subject)
NOTES [36 words]: Lloyd remarks that the song "often appeared on 19th century broadsides," but as he gives no further dates I've refrained from citing that as earliest date. - PJS
The more so since this image is quite a common one. - RBW
Last updated in version 5.1
File: DTthemow

Mowing Machine, The
DESCRIPTION: The cowboy "used to go dashing," "But that was before they invented wire fences And started the cowboys to shoveling hay." He looks back to the good old days, curses the man who invented barbed wire, and requests a "mowing machine" for his tombstone
AUTHOR: Words: "Haywire Mac" McClintock
EARLIEST DATE: c. 1934 (recording, Charlie Marshall)
KEYWORDS: cowboy work technology
FOUND IN: US
REFERENCES (1 citation):
Ohrlin-HellBoundTrain 3, "The Mowing Machine" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Streets of Laredo" [Laws B1] (tune & meter) and references there
File: Ohr003

Mowing Match Song
DESCRIPTION: "Come all ye jovial mowing lads Who have been up aloft To see that famous mowing match 'At were mown at Brimmy Croft." Curly and Tom compete to see who is the better mower. The ill-planned contest goes undecided, to Curly's great displeasure
AUTHOR: unknown
EARLIEST DATE: 1952 (Palmer); the text refers to what may be a 1912 version
KEYWORDS: farming contest
HISTORICAL REFERENCES:
1842 - the Brimmy Croft mowing contest
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Palmer-EnglishCountrySongbook, #121, "Mowing Match Song" (1 text, 1 tune)
Roud #1143
CROSS-REFERENCES:
cf. "The Nutting Girl" (tune)
File: PECS121

Mowing the Barley (Cold and Raw)
DESCRIPTION: A lawyer asks a pretty woman where she's going: "To my father a-mowing the barley." He propositions her; she scorns him, (telling him to keep his money for his wife at home). (He presses his case; she yields and marries "into a station above her")
AUTHOR: unknown
EARLIEST DATE: before 1697 (broadside, Bodleian Harding B 39(152)); 1699 ("Pills to Purge Melancholy"; a bawdy version)
KEYWORDS: courting seduction marriage rejection lawyer
FOUND IN: Britain (England: South, West) Ireland

REFERENCES (15 citations):
Sharp-OneHundredEnglishFolksongs 60, "Mowing the Barley" (1 text, 1 tune)
Karpeles-TheCrystalSpring 62, "Mowing the Barley" (1 text, 1 tune)
Reeves/Sharp-TheIdiomOfThePeople 64, "Mowing the Barley" (1 text)
Reeves-TheEverlastingCircle 82, "The Lawyer" (1 text)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #96, "The Lawyer" (1 text, 1 tune)
Brocklebank/Kindersley-DorsetBookOfFolkSongs, p. 20, "Lawyer's Wife" (1 text, 1 tune)
Cologne/Morrison-WilltshireFolkSongs, pp. 13-14, "Oh Where Beet Gwying?" (1 text, 1 tune)
Hammer-GreenGroves, pp. 26-29, "The Barley Mow" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #49, "Mowing the Barley" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 61, "The Maid That Sold Her Barley" (1 text, 1 tune)
Chappell/Wooldridge-OldEnglishPopularMusic I, "Stingo, or The Oil Of Barley, or Cold And Raw" (1 tune)
Behan-IrelandSings, #5,"As I Was Going O'er the Moor" (1 text, tune)
Olson-BroadsideBalladIndex, ZN499, "Cold and Raw the North did blow"; cf. ZN2294, "Riding down a narrow lane, two or three hours after"
DT, MOWBRLY SOLDBRLY*
ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 281-282, "The Maid That Sold Her Barley" (1 text)
Roud #922
RECORDINGS:
A. L. Lloyd, "Cold and Raw" (on Lloyd01)

BROADSIDES:
NLScotland, APS.4.84.18, "The Northern Ditty" or "The Scotchman Outwitted by a Country Damsel," unknown, 19C

SAME TUNE:
The Lusty Fryer of Flanders/Not long ago from hence I went (Olson-BroadsideBalladIndex ZN1898)
The Poor Contented Cuckold/Was e'er man so unfortunate (Olson-BroadsideBalladIndex ZN2731)
Roger's Renown..Fourth and Last Merry Ditty of Cold and Raw/Roger did a letter send (Olson-BroadsideBalladIndex ZN2302)
The Downright Wooing Of Honest John & Betty/Well met my pritty Betty (Olson-BroadsideBalladIndex ZN2778)
A General Summons ..Hen-Peck'd Frigate/Here is a summons for all honest men (Olson-BroadsideBalladIndex ZN1133)
The London Jilts Lamentation/Here is wonderful Strange News (Olson-BroadsideBalladIndex ZN1136)
The Miserable Mountebank/In a market town of late (Olson-BroadsideBalladIndex ZN1403)
The Wealthy Farmers Choice/Near a pleasant shady grove, in prime of summer weather (Olson-BroadsideBalladIndex ZN1863)
Up in the Morning Early (_Scots Musical Museum_ #140, probably a partial rewrite of this piece)

ALTERNATE TITLES:
Cold and Raw
Lawyer Lee
The Maid Who Sold Her Barley

NOTES [325 words]: Although this song is most famous as "Cold and Raw" (see the numerous broadsides using this tune), there are versions which do not use this phrase, so I chose the title "Mowing the Barley." In addition, the "Cold and raw" refrain apparently exists as an independent nursery refrain; see Baring-Gould-AnnotatedMotherGoose #414, p. 194, "(Cold and raw the north wind doth blow)."

According to Arnold Kellett, The Yorkshire Dictionary of Dialect, Tradition, and Folklore, revised edition, Smith Settle, 2002, p. 175, "Stingo" (one of the names for this tune) is "strong beer from the first brewing."

There is a broadside, NLScotland APS.4.84.18, "The Northern Ditty; or The Scotchman Outwitted..."
by a Country Lass," which begins with the words of this song, but the rest sounds like a "Baffled Knight" plot. The photograph of the sheet is largely illegible. - RBW

Reeves/Sharp-TheIdiomOfThePeople: "And well in the station above her" is a Sharp emendation, following "They live in the happiest content of life," of "And will in the place above here." In the Bodleian broadsides, for example Harding B 11(2300) and Harding B 1(87), the girl takes his money and leaves him behind on the other side of a river he can't ford. Sequels or answers arose early. Some of the "Northern Ditty" broadsides listed above have "a second part" (for example, Douce Ballads 3(70a) and Harding B 1(87)).

See Bodleian, Don. b.13(12), "A third merry ditty of Cold and raw," J. Deacon (London), 1671-1704; Bodleian, Douce Ballads 2(187a), "Rogers Renown" or "The fourth and last merry ditty of Cold and raw," J. Blare (London), 1683-1706

Bodleian attributes its "The Northern Ditty" broadsides' authorship to Thomas D'Urfey. I don't find that attribution on the face of any of those broadsides. For information about Thomas D'Urfey see The Contemplator's Short Biography of Thomas D'Urfey (1653-1723) at the Contemplations from the Marianas Trench contemplator.com site. - BS

Last updated in version 5.1

File: ShH60

Mowing the Hay

DESCRIPTION: Singer goes to Dublin to hire to mow hay. He is hired by a farmer for one thousand a year. He apparently meets a girl and gets consent of "daddy and mammy." They marry and "Whilst the money it will hold out, We'll make the old-tap-room shake"

AUTHOR: unknown

EARLIEST DATE: 1985 (IRTravellers01)

KEYWORDS: courting marriage farming drink

FOUND IN: Ireland

Roud #16878

RECORDINGS:

Andy Cash, "Mowing the Hay" (on IRTravellers01)

CROSS-REFERENCES:

cf. "The Mower" (subject)

File: RcMowtHa

MP that Goes Shilly Shally, The

DESCRIPTION: An MP says he's a good Protestant but does not speak out or vote on critical issues. He won't insist on letting the Bible into school. "He hates the name of 'Orangeman,' 'They go it far too strong; They hit too hard at Popery, And that is very wrong!'"

AUTHOR: unknown

EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)

KEYWORDS: Ireland humorous nonballad political religious

FOUND IN:

REFERENCES (1 citation):

Smyth/Bush/Long-OrangeLark 30, "The MP that Goes Shilly Shally" (1 text)

CROSS-REFERENCES:

cf. "Lucy Long" (tune, according to Smyth/Bush/Long-OrangeLark)

NOTES [144 words]: Smyth/Bush/Long-OrangeLark: "An attack on a Parliamentarian who was a Mister Looking-Both-Ways." - BS

This sort of behavior was apparently a significant issue in Ulster. Robert Kee, in The Bold Fenian Men (being volume II of The Green Flag), Penguin, 1972, p. 102, talks of the response of William Johnston [for whom see "William Johnston of Ballykilbeg"] to such people: "At [a meeting in 1868] the resentment felt by rank and file Orangemen for the upper-class conservatives was particularly marked. Such conservatives, said Johnston, liked their votes very much but they disliked the name of Orangemen. They had used the Orangemen for thirty years and it was 'now time to put their members of Parliament through their catechism.'" Johnston in fact did so, running for Parliament himself and taking the seat even though neither major party supported him. - RBW

File: OrLa030
Mr. Low Is a Very Good Man

DESCRIPTION: "Mr. Low is a very good man, Who tries to teach us all he can, Singing, spelling, arithmetic, He never forgets to give us the stick." "...He goes to church on Sunday, He prays to God to make us good, And gives us the cuts on Monday."

AUTHOR: unknown
EARLIEST DATE: 1900 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty abuse injury
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 55, "(Mr. Low is a very good man)," "(Ole Pa Watson's a very good man)" (2 texts)
File: SuSm055

Mr. Pierce's Experience

DESCRIPTION: "On the twenty-fifth of September, I always it shall remember." Mr. Pierce, of Cambridge, is driving cars when his horse goes wild. The cars crush his legs, which have to be amputated. He warns of and moralizes about his fate

AUTHOR: unknown
EARLIEST DATE: 1939 (New Green Mountain Songster)
KEYWORDS: horse technology wreck injury disability
FOUND IN:
REFERENCES (2 citations):
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 161-164, "Mr. Pierce's Experience" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 54-56, "Mr. Pierce's Experience" (1 text)
File: CAFS1054

Mr. Postman Die

DESCRIPTION: Children's game song in three sections about a postman, about a pussy giving directions, and an unrelated conclusion.

AUTHOR: unknown
EARLIEST DATE: 1964 (BeenStorm1)
LONG DESCRIPTION: The first section is call and response about the postman. For example, leader "Mister Postman die," response "How he die," "He die like-a this," "He die like-a this." Then the leader says "Where he livin'," and everyone does the remaining lines about where the postman lives and what he wears. All continue in the second section where "pussy" gives directions such as "touch the ground" and "turn around." Finally all speed through "Now I went to college, and now I went to school, and now I went to booglie booglie boo." The game gets faster as it goes.

KEYWORDS: nonballad playparty animal
FOUND IN: US(SE)
RECORDINGS:
Mabel Hillery, Janie Hunter and her grandchildren, "Mr. Postman Died" (on JohnsIsland1)
Janie Hunter's children, "Mr. Postman Die" (on BeenStorm1)
File: RcJHMrPD

Mr. Wright and Mrs. Wrong

DESCRIPTION: Old Mr. Wright married Mrs. Wrong, a gin drinker. One night she came home drunk and "flew into the riverside with suicide intent." He jumped in to save her and they were never heard of again. The chorus says "Wrong married right and Wright married wrong"

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: age love marriage death drowning river drink humorous wordplay husband wife
FOUND IN: Canada(Newf)
Roud #18230
RECORDINGS:
Mrs McLeod of Raasay
DESCRIPTION: "Up wi't Meggie Dickie, doun wi't a"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1720, "Mrs McLeod of Raasay" (1 fragment)
Roud #13196
NOTES [92 words]: The Greig/Duncan8 text repeats the description line three times.
Greig/Duncan8 does not explain why this text is connected to the title. There is, Greig/Duncan8
notes, a tune named "Mrs McLeod of Raasay" but there is no indication that this text is to be sung
to that tune.
Greig/Duncan8: "This is said to refer to the notorious Meg Dick of the White Ship Tavern .... The
Black Drummer was murdered in her house.... Margaret Dick's case is discussed at page 168 in
the fourth edition of James Bruce, The Black Kalendar of Aberdeen (Aberdeen, 1878)" - BS
Last updated in version 2.5
File: GrD81720

Mrs Mulligan, the Pride of the Coombe
DESCRIPTION: "I am a scrap of a widow" from the Coombe in Dublin. She has had a room and
stall, selling fruit, sweets and second-hand clothes, for (35) years. "And where would you see a
nate widow like me, Mrs Mulligan, the Pride of the Coombe?"
AUTHOR: unknown
EARLIEST DATE: 1929 (OLochlainn-IrishStreetBallads)
KEYWORDS: commerce humorous Ireland
FOUND IN: Ireland
REFERENCES (4 citations):
OLochlainn-IrishStreetBallads, p. 230, "Mrs Mulligan, the Pride of the Coombe" (1 text)
OCroinin/Cronin-TheSongsOfElizabethCronin 94, "Mrs Mulligan the Pride of Coombe" (1 text)
DT, BIDDYMUL*
ADDITIONAL: Frank Harte _Songs of Dublin_, second edition, Ossian, 1993, pp. 10-11, "Biddy
Mulligan" (1 text, 1 tune)
Roud #16250
ALTERNATE TITLES:
Biddy Mulligan
Biddy Mulligan the Pride of the Coombe
NOTES [125 words]: Harte declares this a relatively recent song, made famous by Jimmy O'Dea,
who acted the character of Biddy. He does not say that O'Dea wrote the song, but it seems not
impossible. - RBW
OCroinin/Cronin-TheSongsOfElizabethCronin: "The song was was supposedly written and
composed by Seamus Kavanagh, but for reservations concerning such attributions, see Tom
Munnelly, Mount Callan Garland, 121." Munnelly: "The Bandon Blarney Stone' was published in
sheet-music form by Walton's Musical Galleries of Dublin in 1936 and its authorship ascribed to
Seamus Kavanagh. That the song had been doing the rounds considerably earlier than that is
proved by the fact that a recording of it was made in America by Shaun O'Nolan, 'The Wicklow
Piper,' in 1926." - BS
Last updated in version 3.2
File: OLoc230A

Mrs O'Grady
DESCRIPTION: Mrs O'Grady, or Mistress Shady, or Mrs Brady "was a lady, She had a daughter
whom I adore." The singer courted her each day -- Monday, Tuesday,... -- "afternoon at half past
Mrs. Bond

DESCRIPTION: "Oh, what (shall we have/have you got) for dinner, (Mrs.) Bond? There's beef in the larder and ducks in the pond." Mrs. Bond offers good meat to her customers, and sends the ostler to kill the ducks. They flee him. She at last goes out herself

AUTHOR: unknown
EARLIEST DATE: 1797 (Juvenile Amusements No. 48, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: food bird commerce
FOUND IN:
REFERENCES (2 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 62, "Oh, what have you got for dinner, Mrs Bond?" (1 text)
Baring-Gould-AnnotatedMotherGoose #822, pp. 306-307, "(Oh, what have you got for dinner, Mrs. Bond)"
Roud #4580
NOTES [85 words]: Much of this revolves around the duck cry "Dilly, dilly, come and be killed." The Baring-Goulds note that there are actually traditions of such animal calls, though this is the only one I've ever heard quoted in any other context. - RBW
Opie/Opie-OxfordDictionaryOfNurseryRhymes: "'Mrs Bond' was originally 'introduced and sung by Mr Bannister Junior in the character of Jerry Sneak', in Foote's 'The Mayor of Garret' (1763). The song was popular, and was immediately issued by rival music publishers ...." - BS

File: BGMG822

Mrs. Brown Went to Town

DESCRIPTION: "Mrs Brown went to town, Riding on a pony, When she came back, she took off her hat And gave it to [or they called her] Miss Malonie." Or "...town, To buy a pair of britches, When she came home, she tried them on, And bang! went the stitches."

AUTHOR: unknown
EARLIEST DATE: 1850s (Opie/Opie-TheSingingGame)
KEYWORDS: derivative humorous nonballad clothes
FOUND IN: Britain(England(North),Scotland(Aber,High)) New Zealand
REFERENCES (6 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #159, p. 2, ("Mrs Brown went to town") (1 text)
Greig/Duncan8 1617, "Mrs Brown Went to Town" (1 text)
Opie/Opie-TheSingingGame, p. 441, "(Old Mrs Brown went up to town)" (1 text)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 132, "(Mrs. Brown went to town)" (1 text); also probably "(Mrs. B. went to town)" (1 short text)
ADDITIONAL: M.C. Balfour, County Folklore (London, 1904 ("Digitized by Google")), Vol. IV, p. 120, ("My mother said that I should not") (1 text) [see note]
Edward W.B. Nicholson, editor, Golspie: Contributions to its Folklore (London, 1897 ("Digitized by Google")), p. 188, "Missis Brown" (1 text)
Roud #12982
CROSS-REFERENCES:
Mrs. Greig of Sandlaw

DESCRIPTION: "Twas at a certain firm toon... A braw goodwife ca'd Mrs. Greig Her servant girlies kept in order," After Greig foils many attempts to sneak in a man, the girls create a straw man, which Grieg "slays" with a cudgel. They hope she has learned her lesson

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan2)

KEYWORDS: sex nightvisit trick disguise hiding

FOUND IN: Britain(Scotland)

REFERENCES (3 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #178, pp. 1-2, "The Straw Man" (1 text)
- Greig/Duncan2 316, "Mrs Greig of Sandlaw" (3 texts, 1 tune)
- Ord-BothySongsAndBallads, pp. 247-248, "Mrs. Greig of S--" (1 text)

Roud #5161

NOTES [76 words]: Greig: "... we have deemed it advisable to suppress names. "The Straw Man" (as we have named the ditty) is said to have been written by a Banffshire rhymer of the name of Shaw, who was long beadle at Alvah. He was the author also of "O Charlie, O Charlie," given in Art. Li." - BS

To this we may compare Ord-BothySongsAndBallads. He did not suppress the family name, but did suppress the name of the town. Only in Greig-Duncan do all the names come out. - RBW

Last updated in version 4.4

File: GrD81617

Mrs. Martin Fell Down Barking

DESCRIPTION: "Mrs. Martin fell down barking, Got up blinking, Ran away thinking."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty injury

FOUND IN: New Zealand

REFERENCES (1 citation):
- Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 132, "(Mrs. Martin fell down barking)" (1 text)

File: SuSm1320

Mrs. McGrath

DESCRIPTION: A sergeant urges Mrs. McGrath to make her boy a soldier. He sails away in fine style. For seven years she waits for him, hoping for word. At last he returns with both legs gone.
(She curses the wars.)

AUTHOR: unknown
EARLIEST DATE: 1916 (OLochlainn-IrishStreetBallads)
KEYWORDS: war injury separation soldier
FOUND IN: Ireland Australia US(MW)
REFERENCES (11 citations):
Meredith/Anderson-FolkSongsOfAustralia, p. 126, "Mrs. McGrath"; pp. 197-198, "My Son Ted" (2 texts, 2 tunes)
Dean-FlyingCloud, pp. 48-49, "Teddy McGraw" (1 text)
Scott-TheBalladOfAmerica, pp. 121-123, "Mrs. McGrath" (1 text, 1 tune)
Hodgart-FaberBookOfBallads, p. 211, "Mrs McGrath" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H131, pp. 84-85, "My Son Ted" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 71, "Mrs McGrath" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 179, "Mrs. McGrath" (1 text, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 37-39, "Mrs McGrath" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 275, "Mrs. McGrath" (1 text)
DT, MRSMCGRT*
ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 285-287, "Mrs. McGrath" (1 text)
Roud #678
RECORDINGS:
Seamus Ennis, "Mrs. McGrath" (on Lomax42, LomaxCD1742)
Pete Seeger, "Mrs. McGrath" (on BroonzySeeger2) (on PeteSeeger15) (on PeteSeeger44)
BROADSIDES:
Bodleian, 2806 b.11(76), "Teddy O'Gra" ("Come all you sons of Hibernia," T. Birt (London), 1833-1841; also Harding B 11(3746), Firth c.12(314), "Teddy O'Gra"
CROSS-REFERENCES:
cf. "Felix the Soldier" (theme)
cf. "Lovely Jamie" (plot)
cf. "The Wars of America" (plot)
NOTES [352 words]: OLochlainn-IrishStreetBallads: "Known to every true-born citizen of Dublin. In the years 1913-1916 it was the most popular marching song of the Irish Volunteers."
Moylan-TheAgeOfRevolution-1776-1815: "This song of the Peninsular War dates, according to one source, to 1815. The earliest account of it in Ireland seems to be 1876 when Sam Henry's informant learned it in Belfast."
The final verse of the three Bodleian "Teddy O'Gra" broadsides seems to refer to the Peninsular War or the 1830s First Carlist War (which included Irish volunteers):
Against the King and Queen of Spain,
And I will make them rue the day,
They shot my Teddy's legs away.
Hoagland's text refers to the First Carlist War: "All foreign wars I do proclaim Between Don John and the King of Spain...."
The following note from John Moulden is quoted with permission:
"I note that all the ballad sheets of this song in Bodley or Madden are English printed. To my almost certain knowledge there is not a single one of Irish popular print origin in those libraries, the British Library, Birmingham University Library or any Irish library in either ballad sheet or 8-page song book form. This suggests that the song originated in Britain and diffused to Ireland only early in the 20th century. This is not the only possibility but the one the evidence most strongly suggests. Actually, it appears that the mid nineteenth-century texts which begin approximately 'Come all of you Hibernian sons' have been substantially altered in the more recent ones; several of the verses at the beginning have been omitted and the 'humour' of the later ones 'enhanced'."
John Moulden is researcher at the "Centre for the Study of Human Settlement and Historical Change" at National University of Ireland, Galway whose subject is "the printed ballad in Ireland."
The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See:
Franke Harte and Donal Lunny, "My Son Tim" (on Franke Harte and Donal Lunny, "My Name is Napoleon Bonaparte," Hummingbird Records HBCD0027 (2001)) - BS
Last updated in version 4.2
Mrs. McLaughlin's Party
DESCRIPTION: Everyone prepares for weeks, buying new clothes and patching the old, for Mrs McLaughlin's party. They dance and drink all night until the fiddler falls drunk and they carry him home, and fight on the way.
AUTHOR: unknown
EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland)
KEYWORDS: fight dancing drink music party
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 61, "Mrs. McLaughlin's Party" (1 text)
Roud #18228
RECORDINGS:
Jack Houlihan, "Mother McLaughlin's Party" (on MUNFLA/Leach)
SAME TUNE:
Julia Harding Got Her Hair Bobbed for the Races ("Oh give us the days of our grannies") (by Johnny Burke) (Johnny Burke, _Burke's Christmas Songster 1926_, self-published, 1926 (PDF copy available on the Memorial University of Newfoundland web site), [no page number])
NOTES [30 words]: Also see a text and hear an excerpt of "Mother McLaughlin's Party" among Newfoundland songs as sung by Jack Houlihan on the "MacEdward Leach and the Songs of Atlantic Canada" site. - BS
Last updated in version 4.4
File: 0Con061

Mrs. Mullowney Was Three Weeks in Bed Since She Ate the Fipper Stew
DESCRIPTION: "Mrs. James Mullowney gave A party Tuesday night... They say the table fairly groaned...." Mrs. Mullowney "couldn't eat no more... She swooned off on the floor." After recovering, "just mention fipper stew" if you want to be attacked
AUTHOR: presumably Johnny Burke (1851-1930)
EARLIEST DATE: 1960 (Burke's Ballads)
KEYWORDS: food party doctor humorous
FOUND IN:
REFERENCES (3 citations):
Ryan/Small-HaulinRopeAndGaff, p. 125, "Mrs. Mullowney Was Three Weeks in Bed Since She Ate the Fipper Stew" (1 text)
ADDITIONAL: Johnny Burke (John White, Editor), _Burke's Ballads_, no printer listed, n.d. (PDF available on Memorial University of Newfoundland web site), p. 49, "Mrs. Mullowney Was Three Weeks in Bed Since She Ate the Fipper Stew" (1 text)
Johnny Burke (William J. Kirwin, editor), _John White's Collection of Johnny Burke Songs_, Harry Cuff Publications, St. John's, 1981, #33, p. 53, "Mrs. Mullowney Was Three Weeks in Bed Since She Ate the Fipper Stew" (1 text)
Roud #V44588
NOTES [439 words]: Yes, that's "fipper." A common Newfoundland pronunciation of "flipper," since the dish is made of seal. (I find no use of "fipper" [as opposed to "flipper"] in the section on Newfoundland dialect in Young, but England, pp. 134, 315, attests to it, and StoryKirwinWiddowson, pp. 175, 191, list "fipper," "fippar," and "phipper" as variants of "flipper," with "phipper" being attested as early as 1770 and "fipper" by 1822. Their instances of usage also include this song.)
According to Bob Bartlett (who should know; see his biography under "Captain Bob Bartlett"), "The flesh [of the seal] is by no means disagreeable, though it has a general flavor of fish, which constitutes the seal's chief food" (Bartlett-Karluk, p. 54). Sealers normally ate seal while on the ice (indeed, if far from the ship, they might eat it raw), and dishes such as "flipper pie" were known (Young, p. 77).
Flippers were one of the few "perks" sealers were (usually) allowed to take home; they sold very well in Newfoundland; Ryan-Last, pp. 264-266, has ten different discussions by sealers of flippers, making them one of the most popular topics of his oral history project. I do not know if it is significant that the sick woman was "Mrs. Jim Mullowney," and a skipper's wife.
Sealing captains ran to dynasties (the result, says Ryan-ice, p. 218, of the contraction of the sealing fleet that followed the introduction of larger ships, which forced many captains and second hands out of their positions), and there were two men named Mullowney (first names unknown) who commanded sealers in 1853: one skippered the *Primrose* and one the *Alpha* (Ryan-Ice, p. 459). Pierre Mullowney was skipper of the the *Ranger* in 1872-1873 (Feltham, p. 115), and of the *Proteus* -- at the time, one of the biggest and fanciest sealers -- in 1874 (Feltham, p. 109), but I haven't found a reference to a James Mullowney.

Of the other references in the song, "white-coats" and "harps" are both harp seals; the whitecoats are the infant seals that were the primary target of the seal hunt; harps were the adults. Bedlamers are second year seals, not yet fully mature but able to care for themselves -- sort of the seal equivalent of teenagers. The title is a description of age; a bedlamer may be either a "harp" or a "hood." The origin of the name is uncertain; some connect it with "bedlam," because they create bedlam, others with French "bête de la mer," "beast of the sea" (Young, p. 33; StoryKirwinWiddowson, p. 37, prefer the "bedlam" sense, and first cite the term from 1766). For a brief biography of Johnny Burke, see the notes to "The Kelligrew's Soiree." - RBW

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- England: George Allan England, Vikings of the Ice: Being the Log of a Tenderfoot on the Great Newfoundland Seal Hunt (also published as The Greatest Hunt in the World), Doubleday, 1924
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*Last updated in version 5.0*

File: RySm125

**Mrs. Murphy's Chowder**

DESCRIPTION: "Mem'ries of the golden west and friends I used to know Take me back to that boarding house Where I lived long ago." On Fridays the residents waited for Mrs. Murphy's chowder, which "made you yodel louder," and included things from benzene to ice cream

AUTHOR: unknown

EARLIEST DATE: 1931 (ArkansasWoodchopper)

KEYWORDS: food home humorous

FOUND IN:

REFERENCES (1 citation):

ArkansasWoodchopper, pp. 10-13, "Mrs. Murphy's Chowder" (1 text, 1 tune)

ST ArWo010 (Partial)

RECORDINGS:

Arkansas Woodchopper [pseud. for Luther Ossenbrink] , "Mrs. Murphy's Chowder" (Conqueror 7879)

NOTES [37 words]: Although there is some thematic similarity, this is not the same song as the equally silly but slightly better-known "Who Put the Overalls in Mrs. Murphy's Chowder," which is also sometimes called "Mrs. Murphy's Chowder." - RBW

*Last updated in version 5.2*

File: ArWo010
**Mucking o' Geordie's Byre, The**

DESCRIPTION: The singer describes the filthy habits of Geordie and his family, and the strange and immense task of cleaning out Geordie's byre. The family's ineptitude and the poorly trained animals result in improbable accidents

AUTHOR: unknown

EARLIEST DATE: 1797 (_Scots Musical Museum_, #96)

KEYWORDS: home work animal dancetune

FOUND IN: Britain(England(North),Scotland(Aber)) Australia

REFERENCES (7 citations):
- Kennedy-FolksongsOfBritainAndIreland 257, "The Muckin' o' Geordie's Byre" (1 text, 1 tune)
- Greig/Duncan7 1303, "The Muckin' o' Geordie's Byre" (3 fragments, 2 tunes)
- Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, p. 82, "Muckin' of Geordie's Byre" (1 tune)
- DT, MUCKBYRE

ADDITIONAL: Alexander Rodger, _Poems and Songs_ (Glasgow, 1838), pp. 29-33, "The Mucking o’ Geordie’s Byre"
- James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume I, #96, p. 97, "The Mucking of Geordie’s Byre" (1 text, 1 tune)
- ST DTMoGB (Full)
- Roud #2137

NOTES [44 words]: This humorous piece has an incredibly complex history, as various poets (including Robert Burns) have taken their hacks at it. The result is so thoroughly mingled that it probably is not possible even to describe the original. - RBW

Rodger: "Written in 1819." - BS

Last updated in version 3.0

File: DTMoGB

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**Muckle Meal-Pock, The**

DESCRIPTION: I am a sturdy beggar loon, weel kent the country through." The rambler describes his life and all work. At last he trades in his pack for "a cuddy an' a cart;" he admits a carrier is "a gentleman compared to the owner o' a pock."

AUTHOR: unknown

EARLIEST DATE: 1901 (Ford); before 1850 (NLScotland, L.C.1270(006))

KEYWORDS: begging work travel

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
- Ford-VagabondSongsAndBalladsOfScotland, pp. 239-241, "The Muckle Meal-Pock" (1 text)
- Roud #13087

BROADSIDES:
- NLScotland, L.C.1270(006), "The Muckle Meal Pock," James Kay (Glasgow), c. 1845; also L.C.Fol.70(34a) [same as the preceding, but with the accompanying text of "Irish Molly, O" cut away]

File: FVS239

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**Muddley Barracks**

DESCRIPTION: The singer accepts the King's shilling to enlist in Muddley Minor regiment. At Muddley Barracks "they cut my hair so close to my head I could hardly wink my eye." Between marching drills, discipline, and meager food he wishes he were back behind the plow.

AUTHOR: unknown

EARLIEST DATE: 1975 (recording, Jumbo Brightwell)

KEYWORDS: soldier recruiting food ordeal hardtimes hair

FOUND IN: Britain(England(Lond))

Roud #1735

RECORDINGS:
- Jumbo Brightwell, "Muddley Barracks" (on Voice20)

NOTES [33 words]: For the typical British recruiting method of The King's Shilling and getting
potential soldiers drunk, as well as the miserable conditions in the army, see the notes to "The Recruited Collier." - RBW
Last updated in version 2.5
File: RcmuddBa

**Mudion River**

DESCRIPTION: The singer calls on the muses to pay attention as he asks their aid in praising the Mudion River. He admits the virtues of other Irish rivers, but none can compare with the Mudion. Had he money to spare, he would spend it living by the Mudion

AUTHOR: "Master (Mc?)Mullan"

EARLIEST DATE: 1925 (Sam Henry collection)

KEYWORDS: river home nonballad

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H108b, pp. 169-170, "Mudion River" (1 text, tune referenced)

Roud #13484

File: HHH108b

**Muff Lawler, the Squealer [Laws E25]**

DESCRIPTION: Muff Lawler, a member of the Molly Maguires, is accused (of murder). Rather than face the consequences, he offers to turn informant if he can be protected from the remaining Mollies. The deal is struck when the lawyers offer to send him to another county

AUTHOR: unknown

EARLIEST DATE: 1946 (Korson-PennsylvaniaSongsAndLegends)

KEYWORDS: mining reprieve punishment

HISTORICAL REFERENCES:
1876 - Conviction of Michael "Muff" Lawler on a charge of murder

FOUND IN: US(MA)

REFERENCES (4 citations):
Laws E25, "Muff Lawler, the Squealer"
Korson-PennsylvaniaSongsAndLegends, pp. 398-399, "Muff Lawler, the Squealer" (1 text, 1 tune)
Byington/Goldstein-TwoPennyBallads, pp. 5-6, "Muff Lawler, the Squealer" (1 text, 1 tune)
DT 710, MUFFLAWL

Roud #2254

NOTES [4495 words]: This story arises from the conditions in the Pennsylvania coal fields in the 1870s. The mine owners treated the miners horribly, resulting in a violent response usually attributed to a shadowy group, the "Molly Maguires." So the owners set out to suppress the Mollies. It should be kept in mind tat "The Molly Maguires themselves left virtually no evidence of their existence, let alone their aims and motivations. Almost everything that is known about them was written by hostile contemporary observers" (Kenny, p. 5). In fact, this song is one of the few pieces from the other side.

To rid themselves of the Mollies, the mining companies hired the Pinkerton detective agency, and Pinkerton decided to employ James McParlan (who later took to spelling his name "McParland") to infiltrate the group. Muff Lawler was one of those he met.

"[Michael] Lawler was in his forties [when he met McParland] and... was 'above medium height, heavily but not clumsily built... with black hair and heavy side whiskers of the same color, the chin being shaven,' all below a bald crown.... [H]e ran a tavern, but he also still worked occasionally as a contractor in the mines" (Riffenburgh, p. 58).

According to Lukas, p. 181, Lawler was the "bodymaster" of the lodge of the Ancient Order of Hibernians who introduced "James McKenna" (the name used by McParland in his undercover work) to the Pennsylvania Hibernians -- and its local chapter with its clandestine terrorist side. Lukas says that Lawler also trained gamecocks (known as "muffs," hence his nickname) and that his nephew Ed was one of the Mollys' triggermen.

The Pennsylvania Molly Maguires were named for an earlier protest group in Ireland (Riffenburgh, p. 28, or see the notes to "The Molly Maguires"). In their defense, it should be noted that the mine bosses' treatment of their employees also verged on terrorism; the Mollies were just seeking decent conditions.
Weir/Hanlan, pp. 618-619: "Nineteen men were eventually hanged for involvement in what was supposedly a clandestine Irish and Irish American terrorist organization responsible for disorder and murders in coal mining regions of northeast Pennsylvania between 1870 and 1876. It has never been definitively proven that such an organization actually existed. Most of the testimony that condemned alleged Mollies came from Pinkerton agent James McParland, who supposedly infiltrated the Molly Maguires. "Critics of the verdict claim that the organization was a fiction invented by coal and railroad barons as an excuse for crushing a legitimate trade-union movement that threatened to loosen the autocratic grip of mine owners, who kept workers toiling in company towns as impoverished chattel. They also point out that McParland was exposed as a pathological liar in a twentieth-century case involving the Western Federation of Miners..." (this is the Frank Steunenberg assassination case, for which see "Harry Orchard." Riffenburgh, pp. 1-16, effectively demonstrates McParland's untruthfulness. A typical one: McParland's tombstone gives a date of birth, yet McParland always denied that he knew when he was born -- and once claimed he had gone to sea in the year of his birth).

Rosenbaum, p. 233, "MOLLY MAGUIRES (1865-75), a secret organization among Irish-American coal miners in the anthracite fields of eastern Pennsylvania. During prolonged labor strife, the Molly Maguires allegedly resorted to intimidation, arson, and murder against strikebreakers and mine owners. A Pinkerton detective infiltrated and exposed the organization. On dubious evidence, 20 of its members were hanged and the organization destroyed."

One of the big reasons for all this conflict was that the Pennsylvania coal fields were special -- they supplied high-quality anthracite coal; few other coal fields had such a quality product (Riffenburgh, pp. 30-31). This meant that they offered the potential for high profits -- if they were managed appropriately. This was especially true of the southern fields, where the coal was hardest to mine because of the angle of the seams (Kenny, p. 47); in the northern fields, around Scranton, the coal was more accessible. Franklin Gowen was able to control enough of the coalfields to accomplish that management (Riffenburgh, pp. 22-27. Gowen had all the morals of a sea slug, but it's hard to deny that he was brilliant; in addition to assembling a successful coal monopoly, he was also the lawyer whose skills convicted the sundry Mollies; Bimba, p. 33. And he was put in charge of the Reading Railroad in 1869 at the age of 32; Kenny, p. 136. Which makes me wonder how he managed to avoid getting drafted into the American Civil War...). But he wasn't satisfied with monopoly control over a valued resource. He wanted to drive down his costs -- meaning that he wanted cheap labor. The miners fought back. Hard to blame them; it was a deadly job -- Bimba, p. 24, says that in 1871, 112 miners were killed and 339 injured in Schuylkill County. That was the worst year, but mining was never safe.

It's also possible that the miners suffered even more prejudice than most Irish in America; Kenny, p. 37, suggests that an unusually high proportion were from the Gaelic-speaking portions of Ireland. (In fact, one family involved with the Mollies, that of the "Widow O'Donnell," were cousins of Patrick O'Donnell, who half a decade after this would kill James Carey, the informant in Ireland's Phoenix Park Murders; Kenny, p. 207. For the Phoenix Park murders, the subject of close to a dozen songs, see the notes to "The Phoenix Park Tragedy.") The whole county was heavily immigrant (1870 population 116,428; 30,856 immigrants; 13,465 from Ireland; Kenny, p. 53). The first death associated with the labor troubles came as early as 1862, when one Frank W. Langdon, who was criticizing a group of Irish miners, was beaten so badly that he died (Riffenburgh, pp. 32-33. But this happened relatively publicly, and spontaneously; could it really be blamed on a secret organization? "[I]t is difficult to see how it could have been attributed to the Molly Maguires other than retrospectively" (Kenny, p. 85). The only real evidence of terrorism in Pennsylvania in this period was that there were a lot of murders -- there were 14 in 1863, 14 in 1864, 12 in 1865, six in 1866. Many of these involved mine officials; in one case, a mine owner was killed in the sight of his family! (Riffenburgh, pp. 34-35). But certainly not all involved mine officials -- Kenny, p. 8, lists a total of only 16 Molly Maguire-type murders from 1862 to 1875, with just one each in 1862, 1865, 1866, and 1867, and none at all in 1864; it wasn't until 1874-1875 that things really got out of hand. (Kenny, p. 188, has a list classified by type. I'm a bit dubious of it, but it implies that organized attacks on mine officials mostly came late.) The Pennsylvania legislature in 1865 responded by letting the mining companies, and the railroads that worked with them, set up their own law enforcement organizations with significant, unregulated powers (Riffenburgh, p. 36).

The crimes rate did fall after that, but not because of the new law; the likely explanation is that the Workingman's Benevolent Association worked to improve the miners' living conditions while negotiating with the bosses (Riffenburgh, pp. 36-40; Kenny, p. 103).

But then Gowen started squeezing. And maneuvering. By the end of 1874, his Reading company...
owned more than 100,000 acres of land and more than 100 collieries (Riffenburgh, p. 43). He then used his market dominance to drive out the coal middlemen, and cut a deal with other coal owners to divide the market (Riffenburgh, p. 44; Kenny, pp. 1501-151, lists the shares, with Reading getting the largest -- meaning that he could hope to eventually drive his competitors out of business and have a true monopoly). He had achieved a classic oligopoly, with nothing left to interfere with his dominance except the miners. He cut wages, and also started company stores and made it clear that the miners would shop there or be blacklisted (Bimba, p. 27; Kenny, p. 141, says that the Reading was the only rail line serving the area, so he was able to enforce his control by raising rates for businesses that resisted him).

These demands were so stringent that the miners again started to fight back. So Gowen talked to Allan Pinkerton about ways to destroy the miners' organizations (Riffenburgh, p. 45). And Pinkerton eventually decided to infiltrate an immigrant Irishman, James McParlan(d), into the Ancient Order of Hibernians to try to find out more about the Mollies. (There would be other Pinkertons later -- Riffenburgh, pp. 65-66, 71, etc.; p. 75 tells of them forming an official alliance and "flying squadron" with the company police, which gave the Pinkertons arresting power -- but McParland was the first and most important. The "squadron" was led by Robert J. Lindon, who would also be important in the aftermath. A Scotsman, P. M. Cummings, also infiltrated the Workingmen's Benevolent Organization -- Kenny, p. 156 -- but he found it entirely peaceful, which of course wasn't what Gowen wanted.)

Although McParland went in alone, he needed help and preparation. McParland worked for two weeks with Franklin Pinkerton to develop a new identity. McParland would become James McKenna. And even McKenna would be a sort of double identity. "McParlan's new character was not a nice man. He supposedly had come to the coal region to hide from the police after murdering a man in a grain elevator in Buffalo. But this was not to be 'disclosed' to just anyone -- his initial story was to be that he had worked in the silver mines of Colorado, where jobs were becoming scarce" (Riffenburgh, p. 51). He would only reveal the "true" tale when he managed to reach the violent inner circle of the Mollies. He also was supposed to have a sideline dealing in counterfeit money.

"McKenna" headed for coal county on October 17, 1873 (Riffenburgh, p. 52), and wandered around the area for some days before making a temporary landing in Pottsville (Riffenburgh, p. 53). He gave a fine performance, drinking, singing, fighting -- but not finding a job (not that he actually wanted one -- he was there to investigate -- but he had to go through the motions!). So one of the friends he had made "suggested he go over the mountains to Shenandoah, where Michael Lawler, the bodymaster, would look after him" (Riffenburgh, p. 56).

Lawler got McKenna into the local Hibernians even though McKenna showed clear signs of having lied about his membership in Ireland (Riffenburgh, pp. 55, 57); he was initiated on April 14, 1874 at Lawler's tavern (Kenny, p. 155). Lawler also found him a job loading coal wagons rather than mining (Riffenburgh, p. 59), which was was relatively low on the pay scale and social hierarchy -- a job done mostly by the unskilled Irish (Riffenburgh, p. 62).

"McKenna" apparently won Lawler's trust by helping him with his fighting cocks. He ended up living with Lawler's family, even though it meant he no longer had his own bed and had to scramble very hard to write and deliver his reports (Riffenburgh, pp. 60-61). He also saw first-hand how hard the miners' lives were -- he called it the hardest work he ever had, and that was apart from claustrophobia and nausea from working in the dark, crowded conditions. Any normal person would surely have started to sympathize with the workers -- but McParland doesn't seem to have been normal.

"McKenna" went through two jobs, then stopped trying. He moved out of Lawler's fairly soon, but managed to find a better place where he didn't have to work so secretly -- and he stayed in Lawler's good graces (Riffenburgh, pp. 62-63). Indeed, on April 14, he was allowed to join the Hibernians -- and started to learn about the terrorist activities (Riffenburgh, p. 64).

Violence wasn't just directed at mine bosses. At least once, a man attempted to murder Lawler, and "McKenna" was instrumental in saving his life (Riffenburgh, p. 66). Something about this perhaps helps explain why Lawler lost his role as bodymaster the following summer, being replaced by Frank McAndrew. But McAndrew was almost illiterate, and so "McKenna" was appointed Secretary of the Shenandoah lodge despite his own limited grasp of spelling and an increasing debility that sounds like it was stress-related (Lukas, p. 183; Riffenburgh, p. 67).

Then came the so-called "Long Strike" that started in December 1874. John Siney, who had headed the Workingman's Benevolent Organization, had moved on to a bigger union, and the WBO was in the relatively inexperienced hands of John F. Welsh, who was more willing to go on strike than Siney (Kenny, p. 169). Gowen meanwhile was putting more pressure on the miners' wages. The result was that the workers in the southern coalfields went on strike (Riffenburgh, p.
71). This quickly caused a spike in crime, but at first this was just the sort of brawling you see during any economic downturn, with more theft and violence because people were starving and scared (Riffenburgh, p. 72). But gradually the violence got more organized -- especially since the WBO was breaking down (Riffenburgh, p. 73).

In May 1875, the Long Strike collapsed, with most mine workers being allowed their jobs back under the harsh labor agreement that had caused the strike (Riffenburgh, p. 78). It is estimated that Gowan had forced a 26.5% pay cut on the typical worker (Riffenburgh, p. 80), and as wages continued to fall in the following years, the total decline from 1869 to 1877 was estimated at 54%. The strike had been so hard on workers that at least one superintendent had to supply food to his employees to enable them to work! (Kenny, p. 180).

During the strike, which aroused deep bitterness, violence was again threatened -- and McParland, who was acting head of his lodge while McAndrew was away, headed the mob, but also warned authorities that it was coming (so that police could be there), and managed to frighten the mob so that they did not attack at once (Riffenburgh, p. 79). Later, a murder was planned that he couldn't get out of, but he managed to delay it for a day -- and then got sick, seemingly genuinely but very conveniently (Riffenburgh, pp. 80-81). And on, and on -- the violence continued, with "McKenna" sometimes involved in the planning and sometimes not. The one thing that is clear is that the Pinkertons had not set up a good enough communication system for McParland to quickly report what he had learned.

Eventually the Mollies suspected a traitor. Muff Lawler was one of their first suspects (on October 9, about fifteen bullets were fired into his saloon, according to Riffenburgh, p. 106), but soon "McKenna" came under suspicion (Lukas, p. 185).

I won't go into all the details of the murders, which don't really affect our understanding of the song. Eventually the state started bringing people to trial, and earning convictions. As this was happening, "McKenna" gave up his alias and his infiltration work (both for safety and to help in the prosecution). Even as one of the trials was going on, about a dozen major figures in the mining movement were arrested and put in prison. Lawler was one (Riffenburgh, p. 125). McParland's role was at best ambiguous. "The weight of the evidence in the Sanger, Uren, and Jones cases is that McParlan let these killings go ahead in order to accumulate more evidence" (Riffenburgh, p. 100, quoting Kevin Kenny without entirely agreeing with him). He played his role of agitator so well that there were mining officials wanted him to face vigilante justice (Riffenburgh, pp. 102-103). He courted the daughter of a labor leader as a way to stick around her father and learn what he could (Riffenburgh, p. 90). As a lodge Secretary, he would have been part of the planning of any terrorist acts.... He would then inform other Pinkertons (notably the "flying squadron"), who "tried to be present when a crime was committed so as to gather eyewitness accounts and physical evidence necessary for convictions."

"It was this procedure that later gave rise to suspicions that McKenna was an agent provocateur who encouraged the Mollies to commit crimes, then arranged for Linden [the Pinkerton liaison] to witness them. This is difficult to prove. But it is worth noting that the Mollies' Shenandoah division didn't gain its reputation for homicide until McKenna became its secretary" (Lukas, p. 184). More than that: When a man was on trial for murder, and McParland knew he was innocent, McParland did not come forward lest it break his cover. McParland said he expected the man, Daniel Dougherty, to be acquitted, and he was, but Dougherty had to undergo a dangerous surgery to remove a bullet to secure the acquittal (Bimba, pp. 84-85, who seems to think Dougherty was being deliberately framed; Riffenburgh, pp. 76-77). There is no reason to think McParland would have come forward had Dougherty’s case gone against him.

"Serious questions surround the role of James McParlan in the assassinations of Sanger, Uren, and Jones. He clearly knew of the plot to kill Sanger at least one day in advance. McParlan named the men assigned to kill Sanger in a report dated August 31, 1875, the day before the assassinations took place [although the report was not received until September 2].... Why, then, did McParlan not notify Captain Linden or warn Sanger directly? His failure in the Jones case is even more troubling, as the plans for the assassination were known long in advance [though he got word out on that one in a timely way].... Did McParlan allow Sanger and Uren to be killed so that he could accumulate evidence against the Molly Maguires? Was the detective an agent provocateur?" (Kenny, pp. 199-200). I, at least, find McParland’s actions deeply disturbing.

Even more than that: McParland openly admitted that he was not in public service, and that he would not risk his own life to protect another (which was not part of his job description, we should add): under questioning about why he didn't do more to help potential murder victims, he said he would not risk his own life to save another man; indeed, "I would not run the risk of losing my life for all the men in this Court House"; when prodded, "You would rather see this man Jones sacrificed," he responded, "Than sacrifice myself? Decidedly" (Riffenburgh, p. 102). He obviously isn't unique.
in that, but it's not what we'd expect of someone who supposedly was enforcing the law. But then, the Pinkertons were not law enforcement. They were hired guns who did not consider the law to be binding on them -- Riffenburgh, p. 103, reminds us of their treatment of the James/Younger gang. Among other things, they had illegally half-hung Frank and Jesse James's stepfather; for details, see the notes to "Jesse James (III)."

Certainly, for an outsider just getting to know the Mollies, "McKenna" heard an amazing number of admissions of crimes (Riffenburgh, pp. 132-133).

McParland eventually testified, against his will (Pinkerton rules said their agents were supposed to keep out of courtrooms, and McParland had more reason to fear retribution than most!), in nine cases (Lukas, p. 186). It is noteworthy that, under Pennsylvania law at this time, the accused could not testify in their own defense, because they had an interest in the case (Riffenburgh, p. 142) -- but McParland, who had an interest in conviction, was allowed to testify.

"The trials of the Molly Maguires began in January 1876 and ended in August 1878. They bordered on a travesty of justice. The trials were conducted under conditions of enormously hostile publicity. The defendants were arrested by private policemen and convicted on the evidence of a detective who was accused of being an agent provocateur. The detective's evidence was supplemented by a series of informers who turned state's evidence. Irish Catholics were excluded from the juries as a matter of course [although, as Kenny points out on p. 218, Germans who couldn't even understand the testimony in English were accepted].... As one historian aptly put it: 'The Molly Maguire investigation and trials marked one of the most astounding surrenders of sovereignty in American history. A private corporation initiated the investigation... the state provided only the courtroom and the hangman' (Kenny, p. 213). On pp. 213-214, he says that "Thomas Duffy, James Roarity, and Jack Kehow, for example, surely ought not to have been convicted as charged" while admitting that "even those who were wrongly convicted may well have been involved in other, similar activities" -- in essence, the Mollies were real and were violent; it's just that no one truly knows who did what, and the trials did not really clarify the situation.

So, for instance, Kenny, p. 222, suggests that there was no real case against John Kehoe; it's just that he was a major figure in the Ancient Order of Hibernians, and since the whole Pinkerton case rested on saying that the Hibernians and the Mollies were the same thing, they had to get Kehoe -- not because he was actually guilty but because the logic of their case required him to be guilty; if they couldn't nail him, then their other cases would be weakened at an abstract level, and they couldn't offer actual proof of much of anything. Kehoe had to die for the sake of the others. Which comes awfully close to judicial murder.

In the first trial, McParland testified for four days, and, pathological liar that he was, the defense could not shake him (Riffenburgh, pp. 125-127. Riffenburgh, pp. 154-156, is more generous than most of today's revisionist historians such as Bimba, and defends the general truth of McParland's statements -- but concludes "So McParlan appears to have been mostly honest, but not totally untainted.... [A] close counting of his witness statements makes it clear that he held back the truth in various parts of his testimony and, ultimately did, in fact, commit perjury. Moreover, he did it more than once").

For the most part, his testimony was convincing. Even the national organization of the Ancient Order of Hibernians condemned the Pennsylvania branch (Bimba, p. 11). On June 21, 1877, ten alleged Mollies were hung, and others were executed on other dates. Lawler was not the witness that McParland was, so in some sense his guilt is less, but he'd certainly brought the traitor into the miners' midst.

After the first few convictions, most of which resulted in sentences of death, some of the accused started turning states' evidence. The first to do so was Patrick Butler, Bodymaster for Lost Creek (Riffenburgh, p. 145).

In August 1875, "Muff Lawler was tried as an accessory after the fact in the Sanger murder. McParlan testified that his old chum took several guns to hide for the killers when they came to his saloon after the murder, and added that, 'I know that he knew of crimes before they were committed, because before these men came back he said he wondered how the boys got along....' Lawler quickly admitted his role and turned state's evidence by corroborating information about other crimes, but the jury was unable to arrive at a unanimous verdict, after voting 10-2 for acquittal" (Riffenburgh, p. 146).

"On September 21, the Shenandoah saloonkeeper and AOH bodymaster, Michael 'Muff' Lawler, was arraigned as an accessory before the fact in the killings of Sanger and Uren. Lawler turned state's evidence and, as a result, the jury failed to reach a verdict.... But, in November, Lawler was tried for a second time in the Sanger-Uren case, convicted of second-degree murder [on November 13, 1876], and sent to prison" (Kelly, p. 224).

"McParlan returned briefly to Pottsville [after some months out of sight]... for the second
prosecution of Muff Lawler. Having not succeeded with the earlier case, the prosecution used the
same information but changed the charge from accessory to the murder of Sanger to that of Uren" (Riffenburgh, pp. 147-148). The defense pointed out defects in "McKenna's" actions, but the jury
still found Lawler guilty.
That wasn't the end of Lawler's role in the Molly trials. In 1877, three men were accused of the
murder of Alexander Rea in 1868. The main evidence was the testimony of a fellow by the name of
"Kelly the Bum" -- a man who had already been convicted of highway robbery and grand larceny
for other crimes. He was given a pardon for his testimony, plus money from citizens that let him
leave the country (Kenny, p. 230) -- but you wonder why any Molly would have trusted him. Lawler
corroborated some of Kéelly's claims, and the three, Hester, McHugh, and Tully, joined the list of
alleged Mollies sentenced to death (Kenny, pp. 228-229).
In the end, twenty men were hung for their part in the coalfield violence (so Riffenburgh, p. 150,
contradicting the Weir/Hanlan figure given above; to be fair, some of the hangings were only
tangentially related to the Mollies).
Lawler, unlike most of the others convicted, did not swing -- he was only an accessory, plus he had
turned states' evidence. He not only survived; the Reading company gave him a job at the Indian
Ridge shaft (Riffenburgh, p. 163). Little wonder the miners judged him harshly -- particularly since
most of the local miners were Irish, and the Irish hated informers above all.
It is ironic to note that Gowen's Reading Company had spent so much to secure its monopoly that
it went into bankruptcy in 1880 and forced Gowen out the next year (Kenny, p. 282). The company
survived, and Gowen even returned in time, but he eventually killed himself in 1889 (Riffenburgh,
p. 190).
Soon after Lawler's trial -- four years after James McParlan(d) had come to the area, the
Pennsylvania coal cases were over. McParland left, never to return. Many of those he had accused
had departed in an even more permanent way.
It might perhaps be noted that, in January 1979, Pennsylvania's Board of Pardons recommended,
and Governor Joseph Wayne officially granted, a posthumous pardon to John Kehoe, the man
McParland called the ringleader (Kenny, p. 284).
It's interesting that only three Mollies seem to have songs about them, and that Lawler is one of
them. Maybe it was Lawler's connection with McParland which earned him special attention. His is
the only song to have a Laws number, but that may be an accident of publishing history, because
the other Molly ballad was published later. Kenny, p. 194, refers to James "Powderkeg" Kerrigan as
"the most infamous of the Molly Maguires to turn informer," and I think that description is right.
Kerrigan is mentioned much more often in the histories than is Lawler. After his testimony, he fled
to Virginia and took a different name, dying in 1898 (Kenny, p. 230 n. 59). Kenny, p. 230, reports a
ballad in Korson, "James Kerrigan's Confession," but I haven't seen it.
There is also a rare item about Thomas Duffy, one of the executed men, called "Thomas Duffy." -
RBW
Bibliography

- Bimba: Anthony Bimba, The Molly Maguires: The true story of labor's martyred pioneers in the
  coalfields, 1932 (I use the 1989 International Publishers paperback)
- Kenny: Kevin Kenny, Making Sense of the Molly Maguires, Oxford University Press, 1998
- Lukas: J. Anthony Lukas, Big Trouble, 1997 (I use the 1998 Touchstone paperback)
- Riffenburgh: Beau Riffenburgh, Pinkerton's Great Detective, Bloomsbury, 2013 (I use the
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- Weir/Hanlan: Robert E. Weir and James P. Hanlan, editors, Historical Encyclopedia of
  American Labor, 2 volumes, Greenwood Press, 2004

Last updated in version 6.1
File: LE25

Muffin Man, The
DESCRIPTION: "Do you know the muffin man Who lives in Drury Lane?" "Yes I know...."
AUTHOR: unknown
EARLIEST DATE: 1837 (Hone); c.1820 (Bodleian Douce Adds. 134(8), according to Opie/Opie-
TheSingingGame)
NOTES [188 words]: "In Bath, before Sally Lunas were so fashionable, ... muffins were cried with a
song beginning -- 'Don't you know the muffin man! Don't you know his name! And don't you know
the muffin man! That lives in Bridewell-lane! &c'" (source: William Hone, The Every-Day Book and
Opie/Opie-TheSingingGame cites a broadside Bodleian, Douce Adds. 134(8) that is not in the
Bodleian online catalog. The date is c.1820 and begins "Don't you know the muffin man?" - BS
According to Arnold Kellett, The Yorkshire Dictionary of Dialect, Tradition, and Folklore,
revised edition, Smith Settle, 2002, p. 119, "In Yorkshire, muffins were commonly sold in the streets by the
muffin man, who advertised his wares by ringing a bell." Kellett adds on p. 206 that the muffin man
also sold yeast.
I am amazed to realize that I know (in a substantially different form from that cited here) a song
which seems to be so obscure. I remember only a few words, however, and do not know whether I
learned it in Michigan or Minnesota. The latter is more likely. - RBW
Last updated in version 5.3
File: OpGa104

Muileann Dubh, Am (The Black Mill)
DESCRIPTION: Gaelic. The black mill is moving around and we expect to go dancing. There are
many things you wouldn't expect at the black mill
AUTHOR: unknown
EARLIEST DATE: 1961 (Creighton-MaritimeFolkSongs)
KEYWORDS: foreignlanguage dancing nonballad
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-MaritimeFolkSongs, p. 179, "Black Mill, The" (1 text, 1 tune)
NOTES [87 words]: The translation, as far as it goes, is from the Celtic Lyrics Corner site. Two
verses are untranslated: "An cual thu gun robh snaoisean" (apparently something to do with "your
faggot was without snuff") and "Tha gobhair is crodh-laoigh ann" (maybe "the goat and calf are
there"). If you can translate this please update the entry.
Is the mill here symbolic, in a mythic sense? For a popular starting point for research on the mill as
a non-sexual symbol see Hamlet's Mill by Giorgio de Santillana and Hertha von Dechend. - BS
File: CrMa179

Muir Hen, The
DESCRIPTION: The singer bends his bow to fire at the muir hen, but cannot fire. She complains
that the young men "do want the pouder." The young man later arrives with "pouder," and twenty
weeks later her back grows sore. He still fears a misfire
AUTHOR: unknown
EARLIEST DATE: 1827 (Kinloch)
KEYWORDS: courting pregnancy bawdy hunting
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Kinloch-TheBalladBook XVII, pp. 65-66, "The Muir Hen" (1 text)
Greig/Duncan7 1426Ab, "The Bonnie Muirhen" (1 fragment, 1 tune)
Roud #6859
CROSS-REFERENCES:
Muir of Culloden, The

DESCRIPTION: "I'll sing of my country, its deep glens and fountains... I'll sing of its battles renowned in story." "On the sixteenth of April, I'll ever remember." The Jacobite leaders disagree and attack half-heartedly; "Cauld lies the lads on the Muir of Culloden."

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan1)
KEYWORDS: Jacobites battle death
HISTORICAL REFERENCES:
Apr 16, 1746 - Battle of Culloden Muir ends the 1745 Jacobite rebellion
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #124, p. 1, "The Muir of Culloden"; #125, pp. 2-3, "The Muir of Culloden" (1 text plus 1 fragment)
Greig/Duncan1 127, "The Muir of Culloden" (1 text, 1 tune)
Ord-BothySongsAndBallads, p. 293, "The Muir of Culloden" (1 text)
Roud #3777
CROSS-REFERENCES:
cf. "Culloden Moor" (subject)
cf. "Culloden Field" (subject)
NOTES [11291 words]: Most songs of the end of 1745 Jacobite Rebellion (at least the ones in English) seem to talk about Bonnie Prince Charlie. This is a genuine exception; it is almost entirely about the tragic Battle of Culloden, which not only destroyed the Jacobite army but, ultimately, the Highland culture.

The history of the 1745 rebellion is almost like a wave: The level rises and rises and crests and then collapses. Indeed, the whole history of Jacobitism is rather like that. In the fifteen years after George I had died, the Jacobite cause had seemed to die down -- notably due to the accession of George II in 1727 (Magnusson, p. 584); even the most extreme Jacobite would agree that he was an improvement on his father. It took two major change to bring Jacobitism back to life: The European political situation, and the rise of a new generation of leaders. James III, the "Old Pretender," was a pessimistic, uninspiring leader who outlived five monarchs who sat on the throne he claimed (Cook, p. 409) but managed to drive off even his own wife (Cook, pp. 407-408); he did his own cause more harm than good.

His son, Charles Edward Stuart, the "Young Pretender," was altogether different -- handsome, outgoing, and tremendously attractive. Few would call him a genius and some declare him little more than a drunk -- but he roused wild affection; he must have been one of the most charismatic leaders in history.

The whole thing started, in a way, as an incident in the War of the Austrian Succession, in which Britain (as usual) found itself fighting France. In 1743, the French were preparing to invade the British Isles. The invading force was to have been led by the brilliant Marshal de Saxe (Dorn, p. 161), who was so superior to British generals of the period that success seemed certain. Britain was poorly defended -- so many troops had gone to the continent that there were supposedly only 8000 soldiers in all of Britain (Browning, p. 221). But the expedition, which was intended to take place in 1744, was intercepted and ruined by the British fleet and storms (Magnusson, p. 585; Reid, pp. 7-9; Wilkinson, pp. 56-58).

Prince Charles, who had hoped to lead the expedition, wasn't willing to take that for an answer. The French were not willing to commit much to a second attempt, in part because they didn't trust Charles -- Browning, p. 220, says that the French viewed him as a "blinkered and quixotic
The "blinkered" part probably arises from his manifest incompetence in writing and in scholarship; he hated studying, and McLynn-Charles, p. 35, quotes his tutor's comment on the boy's schoolwork: "[I]t is impossible to get him to apply to any study as he ought to or indeed in any tolerable degree, by which means the Latin goes ill on." Wilkinson, p. 45, tells us that he spoke French, Spanish, and Italian as well as English, and apparently eventually gained some Gaelic as well, but he flatly could not spell. Kybett, p. 31, declares that he was "functionally illiterate," but also claims that he "never fully mastered English, his primary language." This, of course, is nonsense unless he communicated by grunting; at best, it shows how diverse the opinions about Charles were. But it is agreed that he was very, very stubborn. He clearly hated studying -- and being told that things were impossible.

McLynn-Charles, p. 553, gives perhaps the most balanced assessment of his abilities: "The old view of the prince as a man unable to deal with failure because of mental feebleness will not stand up to scrutiny. A close study of Charles Edward reveals him as highly intelligent, even if the intelligence was often of the divergent or 'lateral' type. His poor spelling and punctuation is a red herring, assiduously peddled by those who cannot see that 'intelligent' and 'academic' are very far from matching complements. More pertinently, the prince, unlike his father who wrote letters of impeccable orthography and sentiments, never wrote a boring sentence.... The prince habitually uses a medley of unusual (even eccentric) arguments, wit, irony and imagery that gives even his most self-pitying letters a peculiar richness...." Charles was stubborn to an extreme, and perhaps dyslexic, and there were things he never learned (such as military tactics) -- but he was certainly more than a mere fool and a drunk.

Even though the French wouldn't support Charles, they certainly didn't mind him going on his own as long as it didn't cost them anything. Supported by some Irish exiles in France, and by pawning his mother's jewels (Magnusson, p. 586), he managed to scrape up two ships and headed for the Hebrides with about 3500 muskets (firelocks), 2500 swords, a tiny treasury, and about sixty marines (Reid, p. 10).

The two ships included only one real fighting vessel, the Elizabeth. On their way from France to Scotland, the convoy ran into the British vessel Lion. Having little other choice, the Prince's expedition put as many crew as possibly on the Elizabeth and left her to fight the Lion alone. (The ships ended up battering each other to the point where neither could continue, suffering total casualties in excess of 300; Browning, p. 221.) The prince, with half his supply of arms left behind, continued on (Wilkinson, pp. 60-63).

The prince landed on Eriskay with only a handful of men, and only a handful of that handful (the "seven men of Moidart") crossed to the mainland, landing at, yes, Moidart. Many chiefs were afraid of a rising without at least some foreign troops (Magnusson, p. 586) -- but Charles was charming enough that he quickly built an army. His reply, when some chiefs told him to go home, was the stuff of legend: "I am come home, Sir, and I will entertain no notion at all of returning to the place from whence I came; for I am persuaded that my faithful Highlanders will stand by me" (Magnusson, p. 587).

Not all of them did, to be sure. But most of the MacDonalds joined him (Thomson, p. 99, claims that they made up 40% of his force, but this was true for only a very short time. Still, most of them came in early, making them very important). Add in Lochiel's Camerons, and it was enough men to organize into something that could be called an army. Plus, while the Prince hadn't been able to bring many firearms, he at least had some -- and most of the Highlanders had been disarmed after the 1715 rebellion, so those who opposed the Jacobites had nothing with which to fight (Browning, p. 243).

It would have been interesting to see what would have happened had a significant fraction of the Campbells, the other great clan, joined. But, of course, Campbells and MacDonalds were not going to be on the same side at this time! (Thomson, p. 98).

It wasn't a big army, but it was enough to occupy Edinburgh (it helped that the city's fortifications were decayed, according to Magnusson, p. 591). Sinclair-Stevenson, p. 57, says that there was no real resistance. In an interesting move that might have done some good had anyone paid attention, the Jacobites proclaimed the Union of Scotland and England to be dissolved; Magnusson, p. 592. They then took on and defeated Sir John Cope at Prestonpans (for which see "Hey Johnnie Cope" and "Tranent Muir") in just ten minutes; it was said to be the shortest battle of the entire War of the Austrian Succession (Browning, p. 241).

After some further maneuvering in Scotland, during which more Highlanders joined the army but the Lowlanders for the most part proved disinterested (Fry/Fry, p. 194), Charles and his men headed into England. This was controversial -- many of the Scots wanted to be independent of England, whereas Charles wanted to regain the entire British Kingdom for the Stuarts. Plus many
leaders thought that their force simply wasn't sufficient to attack the English. Charles finally persuaded a bare majority of his senior officers that they should take the army south (Browning, p. 243).

An invasion of England could not go down the center of the island due to the Pennine range. It had to go either to the east (via Berwick and Newcastle) or to the west (via Carlisle). The Hanoverian army of Marshall Wade blocked the eastward route. So the Jacobites went west. Some scholars think "The Flower of France and England, O" tells of their occupation of Carlisle -- an event which caused significant friction, because Lord George Murray (the brother of Charles's Marquis of Tullibardine, who had been one of the Seven Men of Moidart), who was widely regarded as the best soldier in the army but was a confirmed pessimist and as touchy as mercury fulminate, felt slighted. Neither for the first nor the last time (Sinclair-Stevenson, p. 58).

I note incidentally that, despite his reputation, Murray before 1745 seems never to have commanded anything larger than an understrength regiment (Young/Adair, p. 256), so that his position in the Jacobite army (he was officially Lieutenant General, giving him charge of half the force, and also a sort of de facto chief of staff) was about two grades above his previous best rank. He had no more strategic experience than anyone else in the army. He was now 51 years old, and set in his opinions; Reid, p. 23, quotes one of his own aides as saying "Lord George was vigilant, active, and diligent; his plans were always judiciously formed, and he carried them promptly and vigorously into execution. However, with an infinity of good qualities, he was not without his defects: proud, haughty, blunt and imperious, he wished to have executive disposal of everything and, feeling his superiority, would listen to no advice." Not a good recipe for a second-in-command! It was even worse because Prince Charles was unused to dealing with such independent men (McLynn-Charlie, p. 142); they were often at loggerheads.

Although there were forces in England capable of fighting the invaders, the Jacobite maneuver did a good job of befuddling them. The main defensive army, led by Marshall Wade, was centered on Newcastle, and it just sat there. A second army, assembled by the Duke of Cumberland, tried to block the Jacobites from reaching Wales and the southwest, and it too tended to sit still. The Jacobite army, instead of continuing south from Carlisle, soon turned to the southeast, almost halfway between Wade and Cumberland (Browning, p. 243). The objective was London -- a go-for-broke gamble to take over the government before they could be stopped.

The invading army eventually reaching Derby. It had been a depressing march. There had been Jacobite rebellions in Scotland before, but no Jacobite army had reached England south of Cumbria. They had hoped to find supporters. Except for a few recruits raised in Manchester, they found nothing. As Dorn says (p. 162), the rebellion's failure "was certain from the moment when Prince Charles on his southward march from Carlisle to Derby encountered only a dispiriting indifference among the inhabitants of the countryside." They managed to raise (extort, really) money in most places -- enough to keep the army fed. "But the Jacobites were invariably greeted by sullen faces or by boots and jeers from the brave" (Kybett, p. 170).

And the Jacobite army remained small -- McLynn-Army, p. 25, lists the formations which began the march south. There were about 5100 infantry, mostly in small formation which were hard to control, and many of them ill-equipped. The cavalry totaled only 520, and their equipment was even worse. Had they raised the expected recruits in England, they could perhaps have defeated the Hanoverian armies in detail. Certainly the rank and file were very confident (McLynn-Army, p. 123). But many of the officers felt that, without reinforcements, there was no hope of real victory -- they might win a battle by stratagem, but if it came to a set battle against a proper Hanoverian army, they would certainly be destroyed.

So, at Derby, there was a council of war -- one that lasted from shortly after sunrise until midnight, then resumed the next day. Apparently many of Charles's officers had agreed to advance on England more as a raid than an actual invasion, and were willing to continue only if foreign troops appeared -- and, so far, none had (Magnusson, p. 603. It's ironic to note that this was at about the time Lord John Drummond's expedition, mentioned below, was being mounted). Charles had not understood this to be their meaning (McLynn-Charlie, p. 188). What was Charles to do? As Adair/Young note on p. 248, in connection with another revolt, "A rebellion on the defensive must fail." Charles could have risked everything on a run for London. He could have disbanded the revolt on the spot and fled. He could have retreated for Scotland and tried again for foreign help. Or he could retreat for Scotland and then dispersed the army.

In practical terms, the first was the most risky. It was also the only thing that could possibly succeed -- and McLynn-Army, p. vi, offers reasons why it might have succeeded, because the English government was in panic and the London mob was fickle. The odds were huge -- but the odds of winning any other way were non-existent. As Wilkinson says (p. 136), "There was still just a chance in London, a gambler's throw. But a retreat could only mean one thing -- the failure of the
rebellion.

If the rebels had wanted an example of the results of inaction, they need only to have looked at the failure of the 1715 rebellion. But, somehow, they didn't consider it.

Charles wanted to go for it. But Lord George Murray again showed his severe pessimism, and argued that the army must retreat (Wilkinson, p. 132). He brought most of the other leaders over to his side. Sinclair-Stevenson, pp. 59-60, declares, "It [the arguments of those in favor of retreat] was all special pleading, and almost certainly the wrong decision. It was not well received: The Highlanders, conceiving at first that they were on the march to attack the army of the Duke of Cumberland, displayed the utmost joy and cheerfulness, but as soon as the day allowed them to see the objects around them and they found that we were retracing our steps, nothing was to be heard throughout the whole army but expressions of rage and lamentation."

Magnusson, p. 603: "They called it 'Black Friday': Friday, 6 December 1745, the day the Jacobites began their retreat from Derby." Page 604: "Lord George Murray had won the day, but had he lost the future. For two and a half centuries there has been endless speculation. Derby is one of the great, unanswerable 'ifs' of Scottish history."

Especially since the French had finally been induced to help out, in a small way. A small force of reinforcements, mostly taken from the Irish units in the French army, had been sent out around the end of 1745 under the command of Lord John Drummond (McLynn-Charlie, p. 202).

The Jacobite cause thus gained roughly a thousand experienced troops, plus artillery heavier than the light pieces they had managed to capture so far (Reid, p. 83). It's too bad these forces hadn't arrived earlier; their arrival, and Drummond's strong leadership, might have done much to strengthen the Jacobite grip on Scotland, which weakened appreciably while the army was in England.

Despite the despair of the retreat, and the hostility and appalling weather the army met on its way back to Scotland, there were military successes during the retreat, at Clifton and Falkirk. The former was small; the Duke of Cumberland's army was snapping at the Jacobite rear, and Lord George Murray, who commanded the rear, gave his vanguard a bit of a bloody nose and caused him to halt his pursuit (McLynn-Army, pp. 186-189). Falkirk was big though a very close-run thing (Sinclair-Stevenson, p. 60). But there was little planning behind what was done at this time; as Reid says on p. 94 of the siege of Stirling which preceded Falkirk, "they had decided to besiege Stirling Castle, not through any pressing strategic necessity, but rather it seemed for lack of anything more positive to do."

Falkirk shouldn't have happened. The Hanoverian forces under Hawley (who had replaced Marshall Wade) had a tremendous superiority in cavalry, but they did not scout the field (Reid, p. 98). Hawley's junior officers apparently considered his orders absurd, but he was so harsh that they dared not disobey (McLynn-Charlie, p. 209).

Falkirk is generally described as a big brawl. Neither side was properly deployed, and it ended in darkness and storm (Reid, p. 100) -- not too surprising, since it took place on January 17, 1746. Wilkinson, p. 176, says that "it was Prince Charles in person who by his intervention saved the situation," but most other sources think that he did little good, even causing the pursuit to fail (see, e.g., McLynn-Charlie, p. 210). Casualties were relatively light (Reid, p. 102), but the Jacobites has possession of the field, and picked up some useful equipment as a result.

Then, after Falkirk, the commanders started arguing again. Lord George Murray claimed that soldiers were deserting, that the weather was bad, and that British forces were on their tail; the only option was to head for the Highlands (Wilkinson, p. 184). As Wilkinson comments on p. 185, "Another victory was to be turned into a rearguard action." The retreat continued, but Charles himself wrote, "I know I have an army that I cannot command any further than the chief officers please, and therefore if you are resolved of it I must yield -- but I take God to witness that it is with the greatest reluctance, and that I wash my hands of the fatal consequences which I foresee but cannot help."

Whoever is to blame, these delays and retreats gave the government time to bring home more troops. Note that Falkirk is in Scotland, not near the Forth. At the end of 1745, the Jacobites had retired back into Scotland (Kybett, p. 180) -- though they left a small garrison left at Carlisle which was quickly swallowed. (A bad move by Charles, since he had left all of his artillery with the garrison, hampering his future operations; Magnusson, p. 605. Though if he'd followed Lord George Murray's plan, things might have been just as bad; McLynn-Army, p. 191, says that Murray wanted to trash all the baggage.)

Kybett and Magnusson both think that Charles was by this time an alcoholic (Magnusson, p. 610, and Kybett, almost everywhere; Wilkinson, p. 228, admits that many called him a drunkard as early as the 1740s but says that he was simply trying to act like a British squire. McLynn-Charlie accepts that he ended up a drunkard, and acknowledges that he always had a fondness for drink, but does
not think it began to overwhelm him until *after* the Forty-Five; on p. 243 he argues that it was during the flight, when Charles was under great tension but spent most of his time simply sitting and waiting, that he really started drinking heavily). It cannot be denied that the decision to garrison Carlisle was militarily bad -- yet it made some symbolic sense: Charles did not want to entirely abandon England.

The Jacobites returned to a Scotland which had largely been occupied against them. Glasgow had always been loyal to the Hanoverians, and Edinburgh had been recaptured soon after the invasion of England began (Magnusson, p. 606). The only good news was that Lord John Drummond has his army at Perth, which had even been reinforced by a few French soldiers (Wilkinson, p. 159). This force combined with the invasion army to win the aforementioned battle of Falkirk. But there was no follow-up; "The Jacobites spent most of the month of January in or around Falkirk, and in doing so they threw away whatever initiative they might have gained. They were never to regain it" (Magnusson, p. 608).

A month later, after Charles and Lord George Murray had another fight, they fell back into the Highlands (Magnusson, p. 615; McLynn-Charlie, p. 218, who adds on p. 219 that each of these retreats was disorganized -- the Jacobites, as Murray should have known, were horrible at logistics). Charles was once again sarcastic about the potential effects of the retreat: "Can we imagine, that where we go the enemy will not follow, and at last oblige us to a battle which we now decline?" (Browning, p. 264). In this, Charles again saw more clearly than Murray. If there was any happy note for the Prince, it was that Charles met Clementina Walkinshaw, the closest thing he had to a love of his life, around this time (Magnusson, p. 608). Wilkinson, p. 157, says that it is not quite certain when he met her, but it was definitely in early 1746. McLynn-Charlie, p. 204, says that she helped nurse him through the various illnesses he suffered in early 1746. According to Cook, p. 422, she had actually been named for Charles's mother Clementina Sobieska, so it was pretty clear what her family politics were!

Other than that, it was a particularly hard time for the Prince, who was sick for several months in early 1746 (McLynn-Charlie, pp. 232-233), even as the army was enjoying several minor successes. But the force was still pinned back into a small, desolate area. They were out of money, meaning the soldiers could not be paid (Wilkinson, p. 193; McLynn-Charlie, p. 233. Magnusson, p. 616, says that a ship sent by the French with a large supply of cash was captured). They had managed to bring in a French technical expert on sieges, Monsieur Mirabelle; he proved a complete incompetent (Magnusson, p. 612). Based in the relatively unproductive country around Inverness, they were short of supplies. Their commissary was breaking down even as the death of Charles's efficient administrator Murray of Broughton (McLynn-Charlie, p. 235).

In this situation, a good many clansmen deserted (Wilkinson, p. 194). Somehow, before the army fell apart of starvation and lack of pay and lack of hope, they needed to get out of their trap. They never figured out how to do it.

Into their stronghold came William Augustus, Duke of Cumberland (1721-1765), the third son of George II (and the second son to survive infancy), the man who had lost the skirmish at Clifton. Cumberland's record in wars in Europe shows that he was no general, but he inflicted ferocious discipline and understood butchery very well; massacres don't require brainpower. His army had been following the Jacobites since the March to Derby (his had been the army the chiefs were most afraid of when they argued for a retreat), but apart from the skirmish at Clifton, this was the first time he had closed on them. They had had one chance to stop him as he crossed the Spey (McLynn-Charlie, pp. 237-238; Reid, pp. 121-124). They didn't (most authors seem to think this was sheer stupidity, by junior officers or by Charles himself; Reid, p. 125, blames lack of reconnaissance). After that, the Jacobites were cornered; they had the sea to one side, dead land on another, and Cumberland coming up against them on another.

The faction led by Lord George Murray, that endless fount of suggestions that increased the odds of short-term survival at the expense of any chance of long-term success, wanted to go to the hills and fight as guerrillas (Magnusson, p. 616). But this would mean giving up arms and equipment, and -- as the government's vengeance after Culloden showed -- would open up the clans to piecemeal destruction. Charles insisted he would fight. This was the most hopeless of all the Jacobite battles -- but, once again, it seems to me the most reasonable option in the broad sense. The Jacobites had little chance of victory, but failure to fight meant clear defeat.

In a singularly foolish move, the Jacobite army had been scattered for the winter -- and did not manage to concentrate fully in time for Culloden (McLynn-Charlie, p. 239). The extra few thousand men who were still out foraging might have made a great deal of difference.

The Hanoverian army had the Highlanders outnumbered on the order of two to one -- Wilkinson, p. 195, estimates Cumberland to have had 9000 troops, the Jacobites 5000. Browning, p. 265, gives the numbers as 9000 and 5400. Young/Adair, p. 262, credit the Jacobites with "at most" 5000.
Reid, pp. 145-146, puts 3800 in the Jacobite front line, which would probably mean 5500-6000 for the whole force. Young/Adair estimates the loyalist army at 13000. Kybett, p. 203, makes the exceptional estimate that the Hanoverians had 14000 troops. Brander, p. 215, thinks the Jacobites had only 4500 going into the Night March, compared to 10000 Hanoverians -- though on p. 217, Brander gives the Hanoverian numbers at Culloden as 9000 and Charles's as "certainly under 5,000."

And, no matter what their initial numbers, the Jacobite ranks were depleted by the march, and some of the men who made it back from the march would still have lost their weapons, and others would be too tired and hungry to fight successfully. This is one of the main reasons why estimates vary so much: Although we know which units were present for the Night March, the disaster of Culloden meant that there were no reports about the units' strength before the March or -- even more so -- after.

In addition to their edge in numbers, the Hanoverians of course had a great advantage in equipment. Making this disparity worse is the fact that Charles's handful of French regulars, who presumably would have been the best musketeers he had, were in the second line (Brander, p. 217).

The Battle of Culloden, April 27, 1746, was one of the most mismanaged affairs of military history. Experience showed that Charles's Highlanders had only one successful tactic, the so-called Highland Charge. The idea was to get a bunch of burly clansmen with swords in among the enemy. It worked better than a modern would think -- the standard army of the time was armed with slow-firing smoothbore muskets that weren't very accurate. If the charge were properly executed, the defenders might have time for only one volley, which would not do enough damage to halt the attackers. But the Charge required suitable terrain to pull it off. Why Charles's forces messed up so badly, and who made the decision to fight as they did, is an open question.

Lord George Murray wrote afterward that the Jacobite plan was hopeless -- Kybett, p. 197 -- but of course Murray was trying to defend his own behavior and make Charles look bad.

Reid, p. 129, reports, "Murray's criticism of the field appears to have owed more to his insistence on contradicting everything which [Adjutant General] Sullivan proposed, for on previous experience it fitted the rebel army's requirements in every respect. In order to execute a 'Highland Charge' successfully the rebels needed a clear run at their opponents, as they had on the flat cornfields of Prestonpans, not on the broken grounds of the defensive position proposed by Murray."

Magnusson, p. 617, says of the battlefield, "They used to call it Drumossie Moor -- a bleak stretch of boggy, heather-clad upland moor above Culloden House, south-east of Inverness, overlooking the broad waters of the Moray Firth." McLynn-Charlie, p. 240, agrees with Magnusson at least in part: The ground on the left was too wet to make it easy to attack.

The original Jacobite plan was for a night march, allowing them to attack the Hanoverians at sunrise at Nairn. There is no agreement on whose idea this was. Ben Schwartz looked through the early histories on Google, and found the following quotes:

*** Supporting the theory that it was Charles's idea:*

Robert Chambers, History of the Rebellion of 1745-6 (London and Edinburgh, 1869 ("Digitized by Google")), p. 281, "There yet remained, before playing the great stake of a [pitch?]ed battle, one chance of success by the irregular mode [of] warfare to which the army was accustomed, and Charles [res]olved to put it to trial. This was a night-attack upon the [ca]mp of the Duke of Cumberland."


"Concluding from the inactivity of the duke of Cumberland that he had no intention of marching that day, Charles held a council of war in the afternoon, to deliberate upon the course it might be considered most advisable to pursue in consequence of the duke's stay at Nairn. According to Charles's own statement, he had formed the bold and desperate design of surprising the English army in their camp during the night; but, desirous of knowing the views of his officers before divulging his plan, he allowed all the members of the council to speak before him. After hearing the sentiments of the chiefs, and the other commanders who were present, Lord George Murray proposed to attack the duke of Cumberland during the night, provided it was the general opinion that the attack could be made before one or two o'clock in the morning. Charles, overjoyed at the suggestion of his lieutenant-general, immediately embraced him, said that he approved of it, that in fact he had contemplated the measure himself, and that he did not intend to have disclosed it till all the members of the council had delivered their sentiments [vide Memorandum by the Prince, note, p. 134]."

(James Johnstone) The Chevalier de Johnstone, Memoirs of the Rebellion in 1745 and 1746
When mid-day (the 15th) came, and the King's army did not appear, it was concluded that they
had not moved from their camp at Nairn, and would not move that day, which was the Duke of
Cumberland's birth-day. About two o'clock, the men were ordered to their quarters, and Charles,
calling together the generals and chiefs, made them a speech, in which he proposed to march with
all his forces in the evening, and make a night-attack upon the Duke of Cumberland's army, in their
camp at Nairn.

"At first nobody seemed to relish this proposal; and the Duke of Perth and Lord John Drummond
expressed their dislike of it. Lochiel, who was not a man of many words, said that the army would
be stronger next day by 1500 men at least; but when Lord George Murray rose and seconded the
proposal made by Charles, insisting and enlarging upon the advantage of a night-attack, that
rendered cannon and cavalry (in which the superiority of the Duke's army chiefly consisted) of little
service, it was agreed to make the attempt, as the best thing that could be done in their present
circumstances, for they were almost entirely destitute of both money and provisions."

The notes apparently were added by the uncredited editor, "J.B" in 1821, along with the
Introduction that had this to say about Home, whom he was apparently responsible for quoting,
avove. "But, of Home, from the introduction, pp. xlvii-xlviii, 'The history of Home, which appeared
nearly sixty years after the Rebellion, and from which, previous to its publication, considerable
expectations were entertained, added little to our knowledge on any of the above important points.
This was partly owing to the defective information of the author, and partly owing to his fear of
giving offence. Having himself borne arms in the Rebellion as a volunteer, in aid of the
government, he was not a person to whom the leading Jacobites would willingly confide their
secrets; .. Besides, the writer of this introduction can assert, of his own knowledge, that Mr Home
submitted his history in manuscript to some members of the royal family.. His book affords
materials for the historian, but ought not to be considered a history."

*** Supporting the theory that it was Lord George Murray's idea:*
Andrew Lang, "Prince Charles Stuart" in *Scribner's Magazine* (New York, 1895 ("Digitized by
Google")), Vol. XVII January-June p. 416, "At a council Lord George proposed what Charles was
longing for, a night surprise."

"Murray, Lord George (1694-1760" in *Dictionary of National Biography* (London, 1909 ("Digitized by
Google")), Vol. XIII p. 1257, "Murray was entirely opposed to making a stand against Cumberland
at Culloden.. He therefore advised that meanwhile a retreat should be made to the hills to await
reinforcements, and when overruled in this, stipulated for a night attack as affording the only
possible chance of victory."

*** Unclear as to whose idea it was:*
Robert Chambers, *Jacobite Memoirs of the Rebellion of 1745* (Edinburgh, 1834 ("Digitized by
Google")), p. 138, "The Prince (being informed that the Duke of Cumberland had halted that day at
Nairn, to refresh his men, and that the ships with provisions were coming into the bay of Inverness,
that evening) called a council of war; and, after great debates, (although that neither the Earl of
Cromarty, who by this time was prisoner, though not known, nor the Macphersons, nor a great
many of the Frazers was come up,) it was resolved to march, and endeavor to surprise the Duke in
his camp at Nairn, about twelve miles distance."
The Lockhart Papers (London, 1817 ("Digitized by Google")), Vol. II p. 518 in "Account of events at
Inverness and Culloden" [likely a source for Chambers], "The P. being inform'd that the Duke of
Cumberland had halted that day at Nairn to refresh his men (the ships with his provisions came
into the bay of Inverness that evening) the P. call'd a council and after great debates, tho' neither
the Earl of Cromarty (who by that time was prisoner tho' not known) nor the Macphersons nor a
great many of the Fraizers was come up, it was resolved to march, and endeavour to surprise the Duke in
his camp at Nairn about twelve miles distant."

Among modern commentators, Reid, p. 130, says the concept of the night march was Murray's.
Wilkinson, p. 195, says, "Lord George Murray came forward with an ingenious plan for attacking
the royal army at a disadvantage, thus offsetting their numerical superiority. Briefly, his proposal
was to make an immediate night march upon Nairn, followed by the Highland charge at the first
peep of dawn.... From Murray's own account it seems doubtful whether the proposal first came
from him, but, at any rate, he adopted it with enthusiasm." Magnusson, p. 618, writes, "When the
Hanoverian army did not appear on 15 April, Lord George Murray urged that the Jacobites should
turn the tables by taking the offensive, and suggested a surprise night attack on Cumberland's
sleeping camp."

Young/Adair, p. 258, says that "This plan, somewhat reminiscent of Monmouth's for Sedgemoor,
was devised by the Prince and O'Sullivan. The Duke of Perth disliked it... but Lord George Murray,
though 'very sensible of the danger should it miscarry,' came round to it, probably because he preferred it to fighting on the open moor." McLynn-Charlie, p. 241, describes the prince as "cajoling" the chiefs while Murray argued for another battlefield, and McLynn-Charlie, p. 242, implies that Murray was opposed to the very end. Brander, p. 215, credits the whole business to Charles and O'Sullivan, never even mentioning Murray. Kybett, p. 198, says "Charles walked around the field [the day before Culloden] speaking to individual officers, trying to cajole them to agree to an impetuously conceived plan to attack Cumberland's camp at dawn the next day. No doubt he hoped to take the drunken government troops by surprise, but almost without exception everyone believed it a mad scheme." (Of course, Kybett would say red was blue if it would make Charles look bad.)

"[Adjutant General] Sullivan was commanded to give the orders, and explain what he said in them. Lord George answered that there was no need of orders, [that] everybody knew what he had to do" (Reid, p. 132). But in fact they did "not" know what they had to do. "The attack on Nain, put forward more or less on the spur of the moment by Murray, was badly thought out, poorly prepared and incompetently executed, and responsibility for the debacle lies squarely with Murray alone." The real problem was not with the idea, though, but with its execution. The Highlanders had not been fed for two days, and were weakened by a cold rain (Magnusson, p. 618). The ground had not been scouted. The distance was rather long for a night march (Wilkinson, p. 195, says 12 miles; McLynn-Charlie, p. 244, implies a distance of 10 miles; Young/Adair, p. 258, says eight miles but adds that the night was exceptionally dark; Magnusson, p. 618, says 16 kilometers, or 10 miles. The map in Reid, p. 135, shows that Culloden Moor is about five miles from Inverness, with Nairn about 12 miles beyond that, but the army did not start from Culloden and would not have followed the direct path).

It would surely have been wiser to cover at least some of the distance before dark, but the army did not start until about 8:30 (Young/Adair, p. 258) or 9:00 p.m. (Magnusson, p. 618). The troops were slow to make the journey, and the march resulted in much disorganization (Magnusson, p. 619). The plan called for the army to divide into three columns, but they ended up all on the same trail (McLynn-Charlie, p. 244). Eventually the column started to break up. Lord George Murray, at the front of the column, sent word to Charles at the rear that it was too late for the attack, and that it had better be abandoned (McLynn-Charlie, p. 245). Charles, ever aggressive, didn't want to give up. But eventually Murray on his own ordered the column to halt (Young/Adair, p. 259). "Lord George made the only decision he could under the circumstances. He ordered what remained of the bitter army back to Culloden" (Kybett, p. 200).

"Surviving accounts of the night are pretty unanimous in depicting it as a sorry shambles from its confused beginning to its acrimonious end. The rebel army initially set off in what should have been three columns, following one behind the other. The first was let by Lord George Murray, the second by Lord John Drummond and the third by the Duke of Perth.... Instead of proceeding straight down the main road to Nairn, Murray decided to move across country, thus shunning any houses and people who might be tempted to warn Cumberland of his approach..." (Reid, p. 133). "[I]t soon proved quite impossible to prevent substantial gaps opening up between the columns and between the individual units within the columns. Murray afterwards tried to blame the French regulars and his MacIntosh guides... " (Reid, pp. 133-134). "[T]he rebel army simply [was] not up to the task" (Reid, pp. 134-136).

Charles apparently went bananas over this; Kybett, p. 200, describes him as losing control completely -- "Charles continued to shout hysterically that nobody could command his army but himself" -- though Reid, p. 139, declares that he put on a brave face. Wilkinson, p. 196, describes him as angry but resigned. Wilkinson and McLynn-Charlie, p. 246, both describe him as asking, "Where the devil are the men going?" McLynn also describes a man who went from fury at being disobeyed to weary resignation after the Duke of Perth pulled him aside and described the situation. Whatever his behavior, there was nothing to be done at that point. Lord George, not the Prince, had decided where and how the last battle would be fought. And his decision was simply dreadful: The open field of Culloden, where the Hanoverian artillery could sweep the Jacobite army.

(I must admit that I've never understood this. I can at least comprehend that Lord George would call off the attack. But why send everyone back to Culloden? Lord George disliked the ground, and the retreat left the men even more tired and hungry. If it was light enough for the night attack to fail, it was light enough to pick a better defensive position.)

Just how close the Jacobites had come to the enemy camp is not certain. Wilkinson, p. 196, and Reid, p. 137, say that Cumberland's campfires were already in sight, but McLynn-Charlie, p. 244, calculates that the Jacobites still had four miles to go before they could attack. Brander, p. 216, gives the distance as two miles from Cumberland's camp.
The troops straggled back to camp, even more hungry and exhausted than they had been before. They were also even more scrambled, because there was no real plan for the retreat (Reid, p. 138). All the Night March had done was soften them up for Cumberland's attack. Magnusson, p. 619, estimates that only a thousand Jacobite soldiers were still ready to fight, and says only 1500 took part in the initial attack on Cumberland's line. This is probably too low, but the number cannot have been large.

Thomson, p. 101, notes that "by every standard the Jacobite generals made a mess of Culloden when battle came on 16 April 1746. They chose unsuitable terrain, tired out their troops by ill-thought-out manoeuvres and vaccination, and failed totally to make proper use of their greatest asset, the Highland charge."

Kybett, whose method of analysis consists of finding the worst possible interpretation of Charles's behavior and then inventing a way to make it sound worse, claims that everyone in the army believed the battle plan was a "desperate attempt" -- and claims that Charles was drunk as the battle began (Kybett, pp. 198-199).

"There has been much argument about the choice of the battleground -- Lord George Murray claimed that it was a death trap for his troops. Others maintain that it was good ground for the Highland clansman to charge over; but it was also ideal terrain for the Hanoverian cavalry" (Magnusson, pp. 619-620).

The final battle took place a little south of the ocean. The Jacobite army seems to have left both its flanks rather exposed (so both the maps in Reid, p. 147, and Young/Adair, p. 264, and the semi-legible sketch facing p. 198 of Wilkinson; Reid, p. 145, says the flanks rested on walled parks. The parks probably had some defensive strength, but only if properly manned -- and they weren't; Reid, pp. 150-151, describes how the Hanoverians used them to outflank the Jacobites on the right).

Of the three divisions of the Jacobite army that had marched to Nairn, two were placed in the front line, with the third division forming a second line. Reid, p. 145, estimates that there were 3800 men in the Jacobite front line, which stretched over a distance of 1100 yards (and with a bit of a gap in it when Lord George Murray realigned some of his forces and the other half did not conform). The second line, which was more a tactical reserve than an actual line of battle, had no more than half that many (Reid, p. 146; in the map on p. 216 of Brander, it is so thin as to hardly even constitute a line). A few units, probably mostly cavalry (much of it dismounted, according to Young/Adair, p. 261), were behind that, but they were not really a line, just a small reserve. The small handful of guns -- perhaps a dozen cannon, of various calibers and poorly manned -- was all in the front line, according to Young/Adair, p. 262.

The Hanoverian army also was arranged in three lines, though Reid shows all three lines as being about equally heavy, while Young/Adair makes the front line very strong and the third line little more than a token; Brander splits the difference and makes the second line almost as strong as the first and the third line very weak. Still, given the relative sizes of the armies, the number in the Hanoverian front line must have been at least as many as in the Jacobite, and their reserves were greater -- and they covered the attack with artillery. Young/Adair, p. 263, says that the Hanoverian artillery was able to fire twenty rounds for each round fired by the Jacobites.

The weather too was on the Hanoverian side; the weather was cold and rainy, and the wind blew into the faces of the Highlanders (Young/Adair, p. 262).

"At Culloden the advantages in terms of firepower and training lay with Cumberland, and he had the bonus of fumbling Jacobite command. The result was swift, decisive and bloody. The Jacobite artillery was silenced by a precise, long-range bombardment from artillermen who were then free to pound the Highland line with shot. When the charge began, fire was opened with grape[shot] which was supplemented by volleys of musketry. The onrush was poorly co-ordinated and the clusters of clansmen who reached the lines of redcoats were repelled by bayonets. Culloden was uncannily like one of those Victorian colonial battles in which steady, confident troops used discipline and firepower to repel tribal armies" (James, p. 219).

Under this pressure, the Jacobites had little choice but to charge. Even so, Young/Adair, p. 265, thinks they waited too long to go in. Reid, p. 159, agrees, and says that Charles probably ordered it; Lord George Murray, who actually commanded the charge, had been responsible for the delay. Unfortunately, it was a disorganized charge -- the Duke of Perth's command on the left hardly took part at all, and when it did move, it got tied up in the bog and the movement halted (Reid, p. 166). The center and right, under Murray, rapidly lost order; Young/Adair, p. 267. Reid, pp. 159, says that, instead of the usual fairly regular advance until the clans were in musket range, at which time the men would rush the enemy lines, most men dropped their guns, drew their swords, and started running at once. And they bunched up, exposing them to concentrated canister fire, which of course slaughtered the officers leading the charge and caused the men to become even more disorganized; Reid, p. 160. Reid estimates they may have lost as many as 400 men just getting to
Cumberland's line -- in other words, at least 20% of those who were charging. What was left simply could not hit with the force of a proper Highland Charge. Within minutes of reaching the Hanoverian line, the right had to retreat, and as it retreated, it broke up even further. The left still held together, but when the Hanoverian army counter-charged, the Jacobite army generally dissolved.

Browning, p. 265, gives Hanoverian casualties as 300, Jacobite as 1560 (though this is surely too precise). Magnusson, p. 620, estimates Jacobite losses as "at least 1,500 dead" and the Loyalist forces as having lost fifty dead and 259 wounded. Young/Adair, p. 271, concurs with gives those same numbers for the Hanoverians, adding that one (yes, just one!) soldier was missing, and adds that only about 3000 Hanoverian troops were seriously engaged. Reid, p. 170, also gives 50 dead and 259 wounded in Cumberland's force, and says there were 750 Jacobite dead on the moor, and estimates total Highlander losses as 1500, plus "154 rebel and 222 'French' prisoners."

"The main battle was over inside an hour. Prince Charles, once he saw the day was lost, rode away to the south-west, into hiding. For a moment there might have been a chance of gathering for another fight, but it was too late, and the prince sent word to the clans to disperse and look to their own safety. And well they might for the vengeance of the English was systematic and terrible" (Fry/ Fry, p. 196). Although the Frys, and Kybett, seem to imply cowardice, Sinclair-Stevenson, p. 61, declares that Charles left the battlefield reluctantly.

"The curtain was about to ring down on the clan system and the last battle fought on British soil. It was only regrettable that it should have been marred by the excesses of the victorious general. 'Butcher' Cumberland earned his nickname and the notoriety which still clings to his memory. Instead of dying courageously on the field the Prince was persuaded to fly for his life in the heather and the legend of his escape wove a magic round his name which was largely undeserved. It was the poverty-stricken Highlanders whose honour and gallantry forbade them to betray him whose memory we must applaud. Ahead of them lay the Clearances and the empty glens, the sorrows and persecutions of the century to come..." (Brander, p. 217). Brander also notes the interesting fact that Culloden inspired few songs. He compares it to Flodden: Time needed to pass before the poets' pens could face the tragedy.

"There was still a chance of taking to the hills and continuing a guerrilla war of attrition against the Hanoverian victors. But Prince Charles had no intention of staying in Scotland, and told his followers it was now every man for himself.... For him, the Rising was over" (Magnusson, p. 624). Magnusson seems to disapprove of this course. But such an attempt would surely have failed; many man would have deserted, and their only bases would be in the Highlands; they would have had no way to trouble the English government, or even the Lowland Scots. All they would have done was inflict further trouble on the Highlands. True, the Hanoverians came with fire and sword -- but if the Jacobites had fought, then it would have been "both" Hanoverians *and* Jacobites picking the Highlands clean. If Charles made no other right choices, his decision to abandon the rising was certainly the best thing for all involved.

James, p. 220, observes how strongly our modern attitudes are influenced by the romance and legend of Bonnie Prince Charlie. At the time, Cumberland was feted as a great victor -- the "Conquering Hero" of Handel (Magnusson, p. 623). Magnusson also claims that a plant was renamed "Sweet William" after him (which I doubt); I am only slightly more willing to accept that, in Scotland, "the foul-smelling ragwort Senecto jacobaea was nicknamed 'Stinking Willie.'"

"But the '45 did not end with the battle. Everyone knew that, this time, rebellion was serious, and the smallness of the section of Scotland involved meant that real punishment would follow. The fact that many groups of clansmen got away from the battle gave a particular motive for punitive search. It would be made clear to those who had chosen to fight for the prince rather than have their roofs burnt over their heads by Lochiel and his men, that they were not better off in rebellion" (Mitchison, p 342).

"The atrocities and indiscriminate killing went on for several days. Detachments of Hanoverian troops were sent far and wide to scour the Highlands for rebels on the run. The glens were laid waste. Men found bearing weapons were hanged on the spot, and their womenfolk were raped. Whole families were evicted from their blazing hovels and left to starve. Twenty thousand head of livestock -- cattle, sheep and goats -- were driven off to be sold at market in Fort Augustus, the money to be distributed to the victorious army" (Magnusson, p. 623).

"Nowadays it would be called genocide. Cumberland himself advocated his own 'final solution' to the Highland problem: the transportation of whole 'clans such as the Camerons and almost all the tribes of the MacDonalds (excepting some of those in the Isles) and several other lesser clans' -- also excepting, of course, the Campbells, most of whom had fought on the Hanoverian side" (Magnusson, p. 623).

"Of the total of 3,471 Jacobite prisoners, 120 were executed: most by hanging, drawing and
quartering, four by beheading because they were peers of the realm -- the privilege of rank. Of the remainder, more than six hundred died in prison; 936 were transported to the West Indies to be sold as slaves [which, at that time, meant that they would almost certainly be dead of yellow fever or the like within two years], 121 were banished 'outside our Dominions'; and 1,287 were released or exchanged" (Magnusson, p. 624).

"When all is said and done Cumberland and 'Hangman Hawley' [who at Culloden commanded the cavalry] marred their victory by the atrocities they permitted, and indeed encouraged, afterwards. Pillage, rape and murder were the order of the day, the innocent suffering with the guilty. An undistinguished military career lay ahead for [Cumberland], culminating in his defeat at Hastenbeck and the inglorious Convention of Klosterseven (1757). It is more charitable to remember him as the founder of the Ascot Race Meeting (1748)" (Young/Adair, p. 271).

There is to this day much dispute over who is to blame for the disaster of Culloden, and for the Forty-Five. There is a strong school which argues that, since Lord George Murray was a sound tactical general, he must have been a strategic genius and anything that went wrong in 1745 was someone else's fault. So Young and Adair write, p. 256, "The Young Pretender... besides being himself no soldier, distrusted his ablest general, Lord George Murray, and chose to lean on his hare-brained Quartermaster-General, John William O'Sullivan."

Similarly, Keegan/Wheatcroft, p. 292, write that the Forty-Five "was doomed from the outset" (though they also say "the chance was there"); "Lord George Murray... the only commander of ability on the Jacobite side, argued in vain for a rapid descent on England before the Hanoverian forces could recover from the shock of a rising in the North. The victories -- Prestonpans and Falkirk -- were the work of Murray. It was Charles himself who insisted on attacking... at Culloden, when saner voices argued for a retreat into the Highlands and a war of attrition" (though how an outnumbered force is supposed to win a war of attrition is beyond me. Keegan/Wheatcroft, p. 227, also paper over the fact that Murray had been the voice of retreat at Derby).

McLynn-Charlie, pp. 249-250, also thinks the ultimate fault is Charles's. After the Night March, when Charles confronted Murray, Murray offered three choices: To retreat to Inverness and face a siege, to scatter and become guerrillas, or to accept battle on a different field south of the Nairn. Charles refused all three possibilities, and hence accepted battle at Culloden. McLynn-Charlie, p. 247, blames this on Charles's character: "The prince was never warned of the very real risk that [the night march] might miscarry. At this stage in his life, Charles was far too credulous and trusting toward his favourites, while being ludicrously suspicious of those not in the circle of initiates. The charm and affability of Charles Edward was the positive side of a mentality that was also distinguished by a marked anxiety to please those he considered his friends.... All these signs of a fragile identity were reinforced by a declining grip on reality."

It seems to me that this over-complexifies things: It's basically true, but the real problem was that Charles had taken a lot of advice from Lord George Murray, and it had resulted in the Jacobites being stuck up in the Highlands, so Charles was understandably -- and properly -- very suspicious of *Murray's* advice.

Reid, pp. 139-140, however, makes the significant point that, had the Jacobite army tried at that point to head for Murray's preferred battlefield, Cumberland could have pitched into their rear and done even more than he did at Culloden. When the Night March failed, I think, the Jacobite cause was lost. What was needed was a better plan for the March -- specifically, an alternate plan for what to do if the March were detected. But even if Murray thought of such a thing, he probably didn't dare suggest it.

Kybett, of course, blames everything on Charles. Browning too says that Charles was simply not a good enough leader for his cause, and notes correctly that the Prince's Catholicism cost him support (Charles, who clearly had no strong religious feelings, would actually convert to Protestantism after the Forty-Five, but too late to do any good; McLynn-Charlie, p. 399; Wilkinson, p. 227), and blames him for leading the Jacobite army into England.

In a very broad sense, Browning's charge is true: If Charles had been a military genius *and* smart enough to talk around Lord George Murray when needed *and* had been able to convince the French to really support him, then the rebellion would have had a much better chance. But if he had been able to call lightning from heaven, it would have had a better chance, too -- and the one was almost as impossible as the other.

Consider the flip side: The 1745 rebellion came much nearer success than the 1715, even though the latter was conducted under conditions much more favorable to revolt: The Hanoverian dynasty was weaker in 1715, and the Jacobites far stronger. Why did the 1745 rebellion come as close as it did? Because of Prince Charles.

Oh, Charles certainly wasn't anyone's notion of a general. But he understood something that Lord George Murray completely failed to understand, which was that a forlorn hope of a rebellion could
only succeed by being bold -- even flashy. Charles was good at flashy. Lord George had opposed the idea of going after London; he had been wrong, and as a result, the Jacobite army had been forced to retreat all the way to Culloden in the north of Scotland. In the end, Murray didn't want to fight at Culloden either, even though the Jacobites needed to do *something* to keep the rebellion alive, and all Murray did was see to it that the battle, which would probably have been lost even if everything had gone well, was *guaranteed* to be lost.

Ironically, the period after the debacle at Culloden was considered the Prince's finest hour. He of course spent almost half a year on the run before he finally boarded the L'Heureux on September 20, 1746 (old style) to sail for France (McLynn-Charlie, p. 307). The flight was the subject of many songs such as "Skye Boat Song (Over the Sea to Skye)." For the most famous incident of this period, the time he spent with Flora MacDonald, see "Flora MacDonald's Lament." But his escape to Skye did not end his escapades; he spent another three months "in the heather"; "Despite the huge bounty on his head, not a single Highlander betrayed his whereabouts" (Magnusson, p. 627). His escape was the more amazing because the British, according to James, p. 220, had 15,000 troops in the Highlands searching for him. Of course, they were somewhat distracted by the fact that they were also trying to destroy the Highland way of life.

Although Jacobitism is not quite dead, and many hoped for another rebellion, it was the last rising on behalf of the Stuarts. It is likely that Charles visited England again (Magnusson, p. 628), but he never started another rising (Magnusson, p. 627).

When Charles arrived in France, he found himself as popular as a rock star today: "It is difficult now to appreciate the sensation his exploits both on campaign and in the heather had caused. 'He left France an adventurer and came back a hero,' was Bulkeley's comment. Without exaggeration, in October 1746 the prince was the most famous man in Europe" (McLynn-Charlie, p. 308). But fame doesn't last forever. As long as the War of the Austrian Succession continued, Charles was a useful pawn for France. But the war ended in 1748. He was no longer any use to France -- and had gotten himself into a certain amount of trouble with women and with political intrigues. By the time the war ended, he had in fact already left for Spain. He would spend the next twenty years (until his father died in 1766) a wanderer, always scraping for cash, and never saw his father after he set out to lead the Forty-Five (Magnusson, p. 629).

And the Stuart family's famous ill luck was starting to re-emerge. James the Old Pretender's wife had left him only two children before dying of scurvy caused by her extreme asceticism (McLynn-Charlie, p. 45). The two were Charles and his younger brother Henry. And Henry turned out to be homosexual (McLynn-Charlie, p. 327; Kybett, pp. 297-298); he decided to take holy orders to avoid the idea of marriage, and rose to be a cardinal in 1747, while still in his twenties (Wilkinson, p. 227).

Charles was heterosexual but extremely clumsy with women (Wilkinson, p. 233; McLynn-Charlie, pp. 554-555, argues that his parents' marital problems and his mother's early death badly damaged his ability to understand the opposite sex. Magnusson, p. 528, notes his several affairs in his years in France, including several with married women, one of them a first cousin). In 1852 he summoned Clementina Walkinshaw (McLynn-Charlie, p. 422). "Their relationship lasted for nine tempestuous years, during which she bore him a daughter, Charlotte, whom Charles adored. He became insanely possessive over Clementina, and would beat her in his drunken rages. In 1760 she left him, taking Charlotte with her" (Magnusson, p. 629). The quarrels reportedly began a month after Charlotte was born; Wilkinson, p. 233. Charlotte was seven when Clementina took her from her father (Wilkinson, p. 234); she claiming that Charles was threatening her life (Cook, p. 423). She supposedly said that she would rather see Charlotte cut in pieces (as Solomon would have divided the child of the two prostitutes) than returned to Charles.

It made no dynastic difference. Marriage with Clementina never seemed to be part of Charles's plans; he wanted a royal wife (McLynn-Charlie, p. 327), and of course no king would waste his daughter on a pretender, and there were no available ruling queens for him to seduce. The Stuart line was on its way to extinction.

And it was an ugly end. By the time he reached his fifties, not even Kybett has to distort facts to make Charles look bad; he did it all by himself. At first, he tried to get the courts of Europe to give him support for another invasion of Britain (Wilkinson, p. 226), with no success. He tried to convince his father to imprison Lord George Murray on the grounds that he was a traitor. When both these plans failed, Charles went to seed, and got drunk and (eventually) fat. After his father died, Charles finally started worrying about producing an heir. He had almost certainly waited too long. His glittering reputation was gone, and the nations of the world no longer even pretended to hope for a Jacobite restoration. Even the Vatican had given in and (for practical purposes) acknowledged the Hanoverian dynasty (Kybett, p. 313; Cook, p. 424) -- the Vatican at this time, rather than recognize Charles as King Charles III, offered to recognize him as Prince of
Wales! (McLynn-Charlie, p. 481). Every other country had long since accepted George III, and George II before him, as King of England. But someone finally turned up a possible spouse in Louise of Stolberg, "young, fair, gay, penniless, it is true, but claiming the blood of Bruce in her veins and eager to become a 'Queen.' She was one of a quartet of fatherless daughters, and her mother, who had been left a widow at twenty-five in straightened circumstances, was willing enough to range one of her brood by presenting her to a titular King. Indeed, if Louise failed to suit, Charles might have a younger child for a bride" (Cook, p. 424). 

"[Louise] seems to have made the sacrifice very willingly. The marriage was first performed by proxy at Paris [Charles was there, Louisa wasn't]... and [she] was formally united to him on Good Friday 1772" (Wilkinson, p. 236). Charles called her his "Queen of Hearts" (Magnusson, p. 629), and he may even have cut back on his drinking for a while -- but not for long. Charles was 51 at this time, and "Louise was young, and she took lovers -- first Alfieri, then Gehegan, an Irishman. Charles, his suspicions aroused, broke into her room one day, and there was a disgraceful scene" (Wilkinson, p. 236). She never produced a child, however; I seem to recall reading somewhere that she is suspected of having been sterile.

Having given up on Louise, Charles tried to have Charlotte legitimized (Wilkinson, p. 237), making her Duchess of Albany, but, really, no one cared much. His claim to the English throne, such as it was, would pass to his brother Henry.

Wilkinson, p. 225, sums up the truth and the legend this way. "The great romantic tradition of which this simple-minded young man of action was the unconscious founder still lived and flourished under the trampling boots of the southern invaders, and was to burst into bloom half a century later, with a riot of music and song, idealist tartans, and impossible Floras, and a whole new springtime of romance, which we may sneer at if we like as early nineteenth century sentimentality, but which is really a hard, imperishable growth.... From this point of view -- indeed, from any point of view -- the later period of Prince Charlie's life does not greatly matter. It is a perfectly sound popular instinct which thinks of him always as a young man, ignoring those weary, wasted, insignificant years. There is little to be gained from the contemplation of a man of action who has no longer anything to do."

Compared to the rest of his family, he had a short life -- possibly the result of his alcoholism. By 1786, he was in poor health (McLynn-Charlie, p. 548). He had a stroke early in 1788, and died on January 30 of that year at the age of 67 (McLynn-Charlie, p. 549), with his daughter by his side and his brother Henry administering the last rites of the church that he had earlier scorned and that had cost him his chance for a crown. His father, by contrast, lived to be 78, and Cardinal York, the titular Henry IX, died in 1807 at 82 -- by which time he was actually being given a pension by the English government (Kybett, p. 314)! -- possibly in return for making over some of the Sobieski gems to become part of the English crown jewels. On the other hand, Charlotte outlived her father by only a little more than a year, dying in late 1789 of what McLynn-Charlie, p. 550, describes as liver cancer.

I have read, somewhere, that Charlotte had no children, and even Kybett, p. 304, says that Charles was "not aware" of the existence of any grandchildren. But Kybett, on that same page, says that Charlotte, in the period when her father would have nothing to do with her, became the mistress of a French bishop, and had three illegitimate children -- a daughter Algae, born 1780; a daughter Marie, born 1782, and a son Charles Edward, born 1783. It was shortly after the birth of the latter that Charles and Charlotte were reconciled. Magnusson, p. 629, claims however that Charlotte had married (presumably making the children legitimate), but that she left them behind when Charles summoned her.

The fate of these children seems to have been sad. Their father does not seem to have done anything for them; their grandmother Clementina Walkinshaw, herself quite poor, cared for them until she died in 1802 (Kybett, p. 312). In any case, they were clearly illegitimate in terms of their descent from Charles. James the Old Pretender's claim to the throne lived only in Henry, and it died out when he died. Officially there is still a Catholic heir to the Stuarts out there (I seem to recall that it was the heir of one of the defunct Germany dynasties), but in practice the Jacobite threat, never very great, died with Charles in 1788.

Among the others mentioned in this song:
"Lochiel": Donald Cameron, Lochiel of Cameron (1695-1748, called the "Young Lochiel," even though he was middle-aged, because his father was in exile as a Jacobite); he was the first great chief to come to Charlie's support. He was wounded at Culloden, and, like Charles, would die in exile; the British would execute his brother.

Drummond: Probably the aforementioned Lord John Drummond, though it might be William MacGregor of Drummond (Bahaldy), like Lochiel an early supporter of Charlie, since the others mentioned were among the prince's earliest supporters.
Lewis Gordon was responsible for raising most of the troops from the Aberdeenshire area. For a song about him, see "Lewie Gordon (Lewis Gordon)."

As noted above, the argument these three presented was, in a sense, sound: The Highlanders would have been depressed and would have deserted had the Jacobite army retreated. You wonder, though, if they weren't motivated partly by the fear of British retribution.... - BS, RBW

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- Fry/Fry: Peter and Fiona Somerset Fry, The History of Scotland, 1982 (I use the 1995 Barnes & Noble edition)
- Penguin, 1988, 1990
- Kybett: Susan Maclean Kybett, Bonnie Prince Charlie: A Biography of Charles Edward Stuart, Dodd, Mead & Company, 1988. It should probably be noted that this is a highly unusual biography in that Kybett intensely dislikes and disapproves of her subject; where most biographies tend to take the most generous view of their subject, Kybett's work is almost a hatchet job -- the only other people I can think of who are so harshly treated by their biographers are Hitler and Richard III. (To give an example: Shortly before Culloden, the Jacobite leaders were treated to a banquet. Charles, according to some accounts, refused to eat while his men were starving. Kybett manages to put this in a context which makes it sound like an example of the Prince's lack of feeling!)
- McLynn-Charlie: Frank McLynn, Bonnie Prince Charlie: Charles Edward Stuart, 1988 (I use the 1991 Oxford paperback edition). Of the three biographies I used, this is the only one to see both good and bad qualities in Charles.
- Reid: Stuart Reid, 1745: A Military History of the Last Jacobite Rising, Sarpedon, 1966
- Wilkinson: Clennell Wilkinson Bonnie Prince Charlie, Lippincott, no copyright listed but after 1932. Of the three biographies (Kybett, McLynn-Charlie, and Wilkinson), this is by far the one most favorable to the prince. It has clearly been influenced heavily by the romantic view of Charles.

Last updated in version 5.1
File: 0rd293

Muirisheen Went to Bonane

DESCRIPTION: The singer's lover has left him: "she got this young swain from Bonane." He admits he drank too much, even with her father. "'Tis many an evening I rambled" So "she packed up her boxes quite hasty." "I hope this good dame will succeed."

AUTHOR: unknown

EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: courting rejection separation drink father lover rake
**Muirland Farmer, The**

DESCRIPTION: "I am a gweed fairmer has acres o lan'," servants, a "mansion hoose," "A dainty we wifie," and two children. He describes the farm, the lake with wild ducks, the snug house, his church clothes, and his good luck at selling his barley crop.

AUTHOR: Andrew Scott (1757-1839) (source: Whitelaw)
EARLIEST DATE: 1843 (Whitelaw-BookOfScottishSong)
KEYWORDS: farming nonballad animal
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #122, p. 1, "The Muirland Farmer" (1 text)
Greig/Duncan3 433, "The Muirland Farmer" (4 texts, 3 tunes)
Whitelaw-BookOfScottishSong, p. 94, "The Gude Farmer" (1 text)
Roud #5949
cf. "The Rock and the Wee Pickle Tow" (tune, per Whitelaw)
ALTERNATE TITLES:
The Farmer
The Sma' Farmer
The Aul' Farmer
NOTES [14 words]: The Greig version and two of the Greig/Duncan3 versions add verses not in Whitelaw. - BS
Last updated in version 3.2
File: GrD3433

**Mulberry Disaster**

DESCRIPTION: A storm-tossed ship is blown near Mulberry. The crew abandon ship. One of the boats overturns, drowning five of its seven passengers. The rest of the piece is devoted to mourning for the lost sailors

AUTHOR: unknown
EARLIEST DATE: 1939 (Flanders/Olney-BalladsMigrantInNewEngland)
KEYWORDS: death sea storm wreck
HISTORICAL REFERENCES:
Dec 12, 1800 - date of the Mulberry Disaster (according to the song)
FOUND IN: US(NE)
REFERENCES (1 citation):
Flanders/Olney-BalladsMigrantInNewEngland, pp. 114-117, "Mulberry Disaster" (1 text, 1 tune); cf. also the fragment about Calais Pond on page 119
ST FO114 (Partial)
Roud #4678
NOTES [37 words]: For a song so long, and so specific as to place and date, this is surprisingly unspecific about the actual people involved -- a moniker song without the monikers! This makes it hard to determine actual historical details. - RBW
File: F0114

**Mulcahy's Gone Away**

DESCRIPTION: "The hero of my humble song was once a mighty man, A shining light in his neighborhood, the chief of all his clan." Mulcah'ey, a politician, loses his office and disappears. His family laments as they seek for him

AUTHOR: unknown
EARLIEST DATE: 1922 (Dean-FlyingCloud)
Mulcahy's Home Again

DESCRIPTION: "I come with news tonight, me boys, just listen for a while." The singer tells of his amazement that Mulcahy has returned home. The famous Mulcahy has had enough of politics and has decided to return to his roots.

AUTHOR: unknown

EARLIEST DATE: 1922 (Dean-FlyingCloud)

KEYWORDS: reunion

FOUND IN: US(MW)

REFERENCES (1 citation):
Dean-FlyingCloud, p. 78, "Mulcahy's Home Again" (1 text)

Roud #9567

CROSS-REFERENCES:
- cf. "Mulcahy's Sister Kate" (character?)
- cf. "Mulcahy's Gone Away" (character?)

NOTES [65 words]: As it stands in Dean-FlyingCloud, nothing much happens in this song, which seems to be about an old maid. Possibly the singer is courting her to get her money? But Dean's version has only two verses; I suspect a Stage Irish song; either Dean has forgotten some of the lyrics, or they made sense in the context of the drama.

For more on the story, see the notes to "Mulcahy's Gone Away." - RBW

Mulcahy's Sister Kate

DESCRIPTION: "You have heard me sing of a hero bold, Mulcahy was his name, And, faith, he had a sister, too, that was noted for her fame." Kate Mulcahy is tall, red-haired, and apparently unmarried at 28; she cooks at a boarding house.

AUTHOR: unknown

EARLIEST DATE: 1922 (Dean-FlyingCloud)

KEYWORDS: cook sister

FOUND IN: US(MW)

REFERENCES (1 citation):
Dean-FlyingCloud, pp. 76-77, "Mulcahy's Sister Kate" (1 text)

Roud #9565

CROSS-REFERENCES:
- cf. "Mulcahy's Home Again" (character?)
- cf. "Mulcahy's Gone Away" (character?)

NOTES [65 words]: As it stands in Dean-FlyingCloud, nothing much happens in this song, which seems to be about an old maid. Possibly the singer is courting her to get her money? But Dean's version has only two verses; I suspect a Stage Irish song; either Dean has forgotten some of the lyrics, or they made sense in the context of the drama.

For more on the story, see the notes to "Mulcahy's Gone Away." - RBW
Muldoon, the Solid Man

DESCRIPTION: "I am a man of great influence... I came when small from Donegal, in the Daniel Webster I crossed the sea." Hard work has brought the singer success. He promises the listeners he will "use you decent... I'm a solid man." He tells of his social success.

AUTHOR: Words: Edward Harrigan
EARLIEST DATE: 1872 (Harrigan's sketch "Muldoon, the Solid Man")
KEYWORDS: emigration work
FOUND IN: US(MW) Britain(Scotland(Aber))
REFERENCES (5 citations):
Dean-FlyingCloud, pp. 102-103, "Muldoon, the solid Man" (1 text)
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #41, pp. 187-188, "I Will Lay You Down" (1 text, 1 tune)
Behan-IrelandSings, #79, "Sit Yeh Down And I'll Treat Yeh Decent" (1 text, 1 tune, modified)
DT, LAYEDONZ*
ADDITIONAL: Edward Harrigan, _The Mulligans_, G. W. Dillingham, 1901, p. 12, "(no title)" (1 fragment, of the chorus)
Roud #3355
CROSS-REFERENCES:
cf. "I'll Lay Ye Doon, Love" (lyrics)
cf. "Laird of Drum" (tune, as sung by Jeannie Robertson)
NOTES [478 words]: Roud lumps this with "I'll Lay Ye Doon, Love." But that is a song of seduction, while this is a song telling of prosperity.
The key verse of "I'll Lay You Doon, Love," as derived from Jeannie Robertson, is something like this:
O I'll lay ye doon, love, I'll treat ye decent
I'll lay ye doon, love, I'll fill yere can
I'll lay ye doon, love, I'll treat ye decent
For surely he is an honest man.
Ned Harrigan's own text of this, as published in _The Mulligans_, runs
Go with me and I'll trate ye decent,
I'll set ye drunk, and I'll fill yere can.
As I walk the street, each frind I meet,
Says, There goes Muldoon, he's a solid man.
Harrigan premiered the song in May 1872 in a sketch also entitled "Muldoon, the Solid Man." Richard Moody's biography of Harrigan describes the sketch as "foreshadowing [Harrigan's] fascination with lunatics and undertakers. An old actor has gone mad on Shakespeare, a common affliction according to Harrigan. Another lunatic imagines himself a kite and shouts 'Fly me! Fly me!' The undertaker is overjoyed at the prospect of the final wholesale slaughter: 'A whole world dead! Lord, what a fat job that would be!'"
There is one curiosity about that 1872 date. The song mentions "General" Grant. This require a date after 1862 (when Grant became a general and fought his first significant battles) but might hint at a date before 1868. But that's a minor point.
Given its early date, it is unlikely that the tune was written by Harrigan's long-time collaborator David Braham (Franceschina, p. 82) -- the two were performing together by then (Franceschina, p. 76), but weren't yet a "team." That make it likely that Harrigan used a traditional or popular tune. But what odds that he would use a Scottish song of seduction unknown in American? Besides, while Ned Harrigan did borrow traditional material and adapt it, he didn't do it like this -- he might borrow a tune, or allude to a text, but not rewrite it.
So how did the song end up in Scotland? All attempts to trace it seem to stop at Jeannie Robertson. Her story was that it came from an Irish Traveler -- and that it was bawdy. Abby Sale mentions a suggestion that it became an Irish Music Hall song. Possible -- after all, although Harrigan was American and made his home in New York, his pieces were like music hall; it's possible that someone moved the piece to the music hall. But there is a lot that we can't trace in that history.
For background on Harrigan, see the notes to "Babies on Our Block." - RBW
Porter and Gower note a provenance from an "Irish-American music hall song with the title, "Muldoon, the solid Man," and that Jeannie Robertson used the tune for several of her songs, e.g.
"Laird o Drum" (Child 236). Some 6 of Roud's 23 Muldoon variants attributed to his number 3355 appear to actually be Robertson and Stewart family versions of "Laird o Drum." - DGE

Bibliography


Last updated in version 5.3
File: Dean102

Mule

DESCRIPTION: "The mule he is the funniest sight; he's made of ears and dynamite." "Some folks don't treat mules with respect; they say he has no intellect." "The mule attends to his own biz; He don't look loaded, but he is."

AUTHOR: unknown

EARLIEST DATE: 1929 (Henry, from Annie E. Franklin)

KEYWORDS: humorous animal nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):

Henry-SongsSungInTheSouthernAppalachians, p. 225, "Mule" (1 text)

CROSS-REFERENCES:

cf. "O Tannenbaum (Oh Christmas Tree)" (tune) and refences there

cf. "The Mule, (Never Take the Hindshoe from a Mule)" (subject)

File: MHAp225

Mule on the Mountain

DESCRIPTION: The singer or captain has a mule on the mountain called Jerry. Who will ride him? I will. Jerry is hiking down the Southern main line; didn't stop for water and made it on time.

AUTHOR: unknown

EARLIEST DATE: 1935 (Hurston)

KEYWORDS: floatingverses nonballad shanty worksong animal

FOUND IN:

REFERENCES (3 citations):

Frye-TheMenAllSinging, p. 184, ("I got a muley on the mountain") (1 text)


RECORDINGS:

Crew of the Charles J. Colonna, ("Lord I got a muley") (on VaWork)
Menhaden Fishermen, "Mule on the Mountain" (on USMenhaden01)
Northern Neck Chantey Singers, "Mule on the Mountain" (on USMenhaden02)

NOTES [155 words]: As a menhaden work song this is lined out. For example, ("o hiking jerry O LORDY HIKING DOWN THE MAIN LINE SOUTHERN (chatter)" (2x) "o he did on time boys O LORDY LORD LORD HE DID ON TIME (chatter)"), where: lower case is the chanteyman calling the verse line; upper case is the crew's response; "(chatter)" is directions called out by the crew about hauling.

The VaWork song is part of the "Evalina" track.

Hurston p. 269: "The most widely distributed and best known of all Negro work songs. Since folk songs grow by incremental repetition the diversified subject matter that it accumulates as it ages is one of the evidences of its distribution and usage. This has everything in folk life in it. Several stories to say nothing of just lyric matter. It is something like the Odyssey, or the Iliad." Hurston's version includes sections from menhaden chantey besides "Mule on the Mountain": "Evalina" and "I'm Gonna Roll Here." - BS

Last updated in version 4.2
File: Frye184
Mule Skinner Blues

DESCRIPTION: "Good morning, Captain, Good morning, shine... Do you need another mule skinner out on your new road line?" About the hard life on the road work gang, waiting for water, and dealing with a mule

AUTHOR: unknown

EARLIEST DATE: 1930 (recording, Jimmie Rodgers)

KEYWORDS: work loneliness animal floating verses

FOUND IN: US (Ap)

REFERENCES (4 citations):

Roberts-SangBranchSettlers, #84, "Mule Skinner Blues" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 152, "Mule Skinner Blues" (1 text, 1 tune, with one stanza of "T for Texas" thrown in for fun)
Silber/Silber-FolksingersWordbook, p. 129, "Mule Skinner Blues" (1 text)
Jackson-WakeUpDeadMan, pp. 67-70, "I Can Buckle a Wheeler" (2 texts, 2 tunes, both probably the same as one of the composite parts of Lomax's "Levee Camp Holler"; the "A" text also contains a large part of "Mule Skinner Blues")

Roud #3437

RECORDINGS:

Roy Acuff, "Mule Skinner Blues (Blue Yodel #8)" (OKeh 05638/Conqueror 9528, 1940; Columbia 37012, 1946; Columbia 20038, c. 1947; rec. 1940)
Maddox Bros. & Rose, "New Muleskinner Blues" (4-Star 1240/4-Star 1288, n.d. but post-WWII)
Bill Monroe & His Blue Grass Boys, "Mule Skinner Blues" (Bluebird B-8568, 1940; RCA Victor 20-3163, 1948)

Bill Monroe & his Bluegrass Boys, "New Muleskinner Blues" (Decca 46222, 1950)
Sonny Osborne, "Mule Skinner Blues" (Kentucky 605, n.d.)

Jimmie Rodgers, "Mule Skinner Blues (Blue Yodel #8)" (Victor 23503, 1930; Bluebird B-6275, 1936; RCA Victor 20-6205 [as Jimmie Rodgers w. the Rainbow Ranch Boys], 1955)

Pete Seeger w. Jerry Silverman & Sonny Terry, "Muleskinner Blues" (on HootenannyTonight)

NOTES [144 words]: A "skinner" is a teamster.

To the best of my knowledge, every known version of this goes back to Jimmie Rodgers ("Blue Yodel #8"). I doubt the song can truly be considered traditional. - RBW

To add to the fun, the Lomaxes tacked part of another Rodgers piece, "T for Texas," onto the end of this one. Given that neither song has much of a plot, it can be hard to separate the resulting hybrids. - PJS, RBW

One more bit of mixture: "Chinaman" Johnson's song "I Can Buckle a Wheeler," which seems to be mostly the same as the song the Lomaxes call "Levee Camp Holler," starts with a couple of verses of this. "Chinaman" sang the song more than thirty years after Rodgers recorded it, so the two could have simply been attracted together -- but the flip side is, who was worrying about mule behavior in 1965? I think we just have to call the whole thing a mess. - RBW

Last updated in version 4.2

File: LoF152

Mule Skinner's Song

DESCRIPTION: "Oh, I drove three mules for George McVane, And I drove them three miles on a chain. Nigh one Jude and the middle one Jane, And the one on the stick she didn't have no name."

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: animal harvest work

FOUND IN: US

REFERENCES (1 citation):

Sandburg-TheAmericanSongbag, p. 400, "Mule Skinner's Song" (1 fragment, 1 tune)

File: San400

Mule Song

DESCRIPTION: "No matter what you teach a mule, He'll always have his bray; He'll always have his floppy ears and his god-damned mulish way." "Hee-haw, hee-haw is the only thing he knows."

"In the middle of a straff he'll land a caisson in a ditch...."
Mule-Skinners, The

DESCRIPTION: "In readin' the story of early days, it's a cause of much personal pain" that writers ignore "us in charge of the wagon train." They work and endure harsh conditions just like cowboys, "So why in the name of all that's fair can't we figger in history?"

AUTHOR: unknown
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: hardtimes travel
FOUND IN:
REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 101-102, "The Mule-Skinners" (1 text)
File: ThLo101

Mule, The (Never Take the Hindshoe from a Mule)

DESCRIPTION: "A story come down from old Mathuslam... You'll make a great mistake... If you bother around the hind parts of a mule. So never tickle a mule when he's reposing; If you disturb his peaceful slumbers, you're a fool...." Thus the practical advice continues

AUTHOR: Sam Devere
EARLIEST DATE: 1882
KEYWORDS: animal humorous parody
FOUND IN: US(MA)
REFERENCES (2 citations):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 108, "The Mule" (1 text, 1 tune)
DT, MULESONG*
Roud #4601
CROSS-REFERENCES:
cf. "Never Take the Horseshoe from the Door" (of which this is a parody)
cf. "Mule" (subject)
NOTES [34 words]: Written as a parody of the popular song "Never Take the Horseshoe from the Door" (by Edward Harrigan and Dave Braham). As the original was written in 1880, it didn't take long for the parodists to start. - RBW
Last updated in version 2.5
File: FSC108

Mules Ran Off, The

DESCRIPTION: "The mules ran off and I fell down, I really thought I'd croak," but despite troublesome mules, "I love my old canal." All the river critters make their noise as "Old Fear" looks on and grins. It rains hard, but then it clears up and the birds sing

AUTHOR: Pearl R. Nye (source: Salt)
EARLIEST DATE: 1992 (Salt-BuckeyeHeritage-OhiosHistory)
KEYWORDS: river travel hardtimes bird animal canal
FOUND IN:
REFERENCES (1 citation):
Salt-BuckeyeHeritage-OhiosHistory, pp. 62-63, "The Mules Ran Off" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Oh! Susanna" (tune, according to Salt)
File: Salt062
Mules That Walked Our Fo'c'sle Deck, The

DESCRIPTION: "The mules that walked our fo'c'sle deck, They were two mules of fame; They sailed the Lakes for many a year." The singer describes the mules, the tasks they did, how they adapted to sailing, the messes they made, and says one of them should be mate

AUTHOR: unknown
EARLIEST DATE: before 1952 (collected from James Dix and others by Walton)
KEYWORDS: animal work sailor ship humorous
FOUND IN: Canada(Ont) US(MW)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 135-137, "The Mules That Walked Our Fo'c'sle Deck" (1 composite text)
Roud #19880
NOTES [165 words]: Many deep-sea sailing vessels carried animals aboard -- chickens on short voyages, perhaps even pigs and cattle for long. The idea was to have fresh meat. Great Lakes vessels, never far from shore, normally did not do this, so a good chunk of this song is devoted to complaints about the two mules' waste products.

According to Walton, many timber vessels carried mules aboard, to do the heavy lifting of loading and unloading logs. When this work was taken over by steam engines, they were called "donkey engines."

Walton's informant said that work on these "horseshit boats" was extremely wearying, so sailors rarely signed on for more than one trip. Hence it was quite possible (as in this song) that the mules would be more used to the work than the sailors.

Walton indicates no tune for this, but I can't help but suspect that it is the same melody as that used for "On Mules We Find Two Legs (Before/Behind)," which I seem to recall my father singing to the tune of "Auld Lang Syne." - RBW

Last updated in version 5.0
File: WGM135

Mullach Na Re

DESCRIPTION: Gaelic. "A local song, about a rick of turf that went up in flames. A mock match-making is discussed and local personalities gently lampooned."

AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage marriage humorous fire
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 96, "Mullach Na Re" (1 text)
NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. - BS

Last updated in version 3.2
File: OCC096

Mullaghdoon

DESCRIPTION: The singer recalls how "Hugh Fulton, once my comrade dear, Pursuing fortune, left his home"; Hugh is now in Nova Scotia. The singer is lonely at home now that Hugh is far away. When he left, Hugh asked that they play Auld Lang Syne for Mullaghdoon

AUTHOR: unknown
EARLIEST DATE: 1923 (Sam Henry collection)
KEYWORDS: emigration separation
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H2, pp. 215-216, "" (1 text, 2 tunes -- Sam Henry's different transcriptions of the same original)
DT, MULLGDOO*
NOTES [11 words]: An unusual emigration song, told by one of those left behind. - RBW
File: HHH002
**Mulligan Guard, The**

**DESCRIPTION:** "We crave your condescension, We'll tell you what we know, Of marching in the Mulligan Guard...." The members of the target company "shouldered guns, And marched and marched away From Baxter Street we marched to Avenue A." At home, they drink

**AUTHOR:** Words: Edward Harrigan / Music: David Braham

**EARLIEST DATE:** 1873 (sheet music published by Wm. A. Pond & Co, New York)

**KEYWORDS:** soldier humorous drink nonballad

**FOUNDED IN:**

**REFERENCES (7 citations):**
- Finson-Edward-Harrigan-David-Braham, vol. I, #1, pp. 2-6, "The Mulligan Guards" (1 text, 1 tune)
- Spaeth-ReadEmAndWeep, pp. 113-114, "The Mulligan Guard" (the chorus only)
- ADDITIONAL: Richard Moody, editor, _Dramas from the American Theatre, 1762-1909_, World Publishing Company, 1966, insert after p. 544, "The Mulligan Guard" (1 text, 1 tune, a copy of the original sheet music); the play "The Mulligan Guard Ball" is on pp. 549-565 (this is the first printed edition, taken from the manuscript filed with the Library of Congress in 1879, and may not have matched the actual performances perfectly; this song is at the end of scene 2, on pp. 554-555, apparently sung by Dan Mulligan
- Stanley Appelbaum, editor, _Show Songs: from The Black Crook to The Red Mill_, Dover Publications, 1974, pp. 13-17, "The Mulligan Guard" (1 text, 1 tune, a copy of the sheet music)
- Richard Moody, _Ned Harrigan: From Corlear's Hook to Herald Square_, Nelson Hall, 1980, p. 49, "The Mulligan Guard"; photo inset following p. 54 has a copy of the sheet music
- John Franceschina, _David Braham: The American Offenbach_, Routledge, 2003, pp. 57-58, "(The Mulligan Guard)" (1 text)
- Edward Harrigan, _The Mulligans_, G. W. Dillingham, 1901, pp. 11, 86, 303, "(no title)" (1 fragment, of the chorus, slightly different from the published sheet music)
- Roud #V7922

**RECORDINGS:**
- Mick Moloney, "The Mulligan Guard" (on HarriganBrahamMaloney)

**NOTES [1115 words]:** For background on composers Harrigan and Braham, see the notes to "The Babies on Our Block." Of all their songs, this was the most popular; it was used as a march by the Coldstream Guards and is actually quoted in modified form in Kipling's _Kim_! (Kahn, pp. 3-4). Kahn, p. 4, says there was even a French version, from which which he quotes the chorus.

Appelbaum, p. xx, gives the history of the song as follows:

"The song 'The Mulligan Guard' was not originally part of a musical play. It was first performed by Harrigan and Hart in a sketch at the Academy of Music in Chicago on July 15, 1873. The sketch and song poked fun at the unofficial military organizations then rife among various minority groups in New York City. On certain days these groups would pay their compliments to their local ward politicians and would then partake in a rowdy picnic, combined with target practice.

"Harrigan worked up this sketch into a playlet, _The Mulligan Guard Ball_, which ran at the Theatre Comique from January 13 to May 24, 1879. In the playlet two guards organizations, one Irish and one Negro, hire the same dance hall for the same night, with seismic results. [Literally; in the play; the floor breaks down and the Blacks on the upper floor land among the Irish on the lower.]... In 1883, Harrigan and Hart presented an enlarged, full-evening of _The Mulligan Guard_ at the Theatre Comique."

The Mulligan Guard, as originally presented, was a "target company" -- one of these militia groups that gathered to march, take shots at a target, and then get drunk. Kahn, p. 81, reports that "Target companies came into being in the eighteen-thirties mainly because immigrants were refused admission into the city's existing militia companies by their choosy officers. These companies were pseudo-military outfits, often named in honor of an alderman or other leader in ward politics -- the William A. Tweed Guards, for instance -- which every so often would assemble and march off for what was ostensibly a day's firing practice. Splendidly uniformed, a company would parade through the streets early in the morning, a brass band hired for the day leading the way, and the rear brought up by a colored boy carrying a large target, on which would be prominently lettered the name of the company's patron. The outfit's first stop would always be the home of this individual who was expected, in return for being serenaded there, to provide it with prizes to shoot for." Then the company would go on a party before they had their shooting contest, at which they would get so drunk that they were rarely able to hit the target.

Ned Harrigan reportedly wrote his original skit because he "considered the high-stepping target companies to be a nuisance" (Kahn, p. 84).

Part of the humor of the presentation was that the "company" -- which, to deserve that title, should
have consisted of many dozens of men -- in fact consisted of just two soldiers, Captain Hussey, plus a private and the Black boy, Morgan Benson, who carried the target. (There is disagreement in the books I've read about whether Harrigan or Hart played Captain Hussey. Looking at a photo of the two in costume, I think Harrigan was Hussey, but I can't prove it.) 'Harrigan got the 'guard idea' in Boston n the winter of 1872, wrote the sketch and lyrics, and when Braham sent him a tune shaped to his lyrics, he tried to persuade William A. Pond to publish the sheet music, hoping to get the song in circulation before the act got on stage. It was a promotional stunt he was to use successfully in later years. Pond declined, then changed his mind when he heard Harrigan and Hart perform the number. He offered fifty dollars for the rights, and Harrigan accepted. For the rest of his life, Harrigan bemoaned his youthful indiscretion: 'I let him have it! I let him have it' Why couldn't he have learned his lesson just as well on a less popular song.

"The Mulligan act featured a marching troop of two, one modeled on a tailor on the Seventh Ward named Dan Mulligan and the other on Capt. Jack Hussey, a baggage master at Castle Garden who was said to have the 'awfulest gnarlest, dead-looking face Darwin ever saw,' but whose chest was decorated shoulder to shoulder with medals awarded for the rescues from drowning he had performed along the East River. (Hussey's wife Cordelia would later serve as the model for Dan's wife Cordelia in the Mulligan plays)" (Moody-Harrigan, p. 45).

Kahn, p. 86, says that Jack Hussey was "the idol of all the Seventh Ward target companies. Hussey, a longshoreman and for some years a gatekeeper at Castle Garden, was a native of County Cork who emigrated to New York in 1851 and, during an era when the city's citizens were continually falling or being pushed in the waters that bordered it, achieved a massive reputation as a life-saver. When he rescued his twenty-fifth individual from drowning, Congress had a special medal struck for him to commemorate the feat. Before he was shot and killed in a street brawl, Hussey had fished at least one drowning person out of a New York river annually for thirty-five years, not to mention seven horses that, at one time or another, he pulled from the East River."

"By the summer of 1875, indoors and outdoors, rare was the establishment that did not include at least 'The Mulligan Guard' [and often other Harrigan/Braham songs] in its concert programs" (Franceschina, p. 91). Despite this widespread popularity, there is no evidence that the song went into tradition, even though some other Harrigan/Braham songs did. But, according to Kahn, p. 84, the success of this song "laughed [the target companies] right out of existence."

According to Franceschina, p. 58, "Braham's music begins with a side-drum roll and a single beat of the bass trum. This figure is played three times and followed by eight bars of a drum-and-fife duet. The fife tune is then repeated with full orchestra leading into a four-bar military fanfare. The voice follows in an idiomatic Braham melody outlining the harmony with almost no dissonant nonchordal tones. Following the indication 'Forward march' comes the chorus anticipating many of the trios in the marches of John Philip Sousa, with its easily memorable, constantly soaring melody. After the last verse and chorus are sung, the introductory fife tune reappears, followed by the opening side drum and bass drum duet (with the indication "Present arms"). The musical interlude is completed with an eight-bar Irish jig borrowed from the Irish ballad "St. Patrick's Day in the Morning" (with the indication "Target excursion band"), leading into a final reprise of the chorus (with the indication "Forward march"). - RBW

Bibliography

- Stanley Appelbaum, editor, Show Songs: from The Black Crook to The Red Mill, Dover Publications, 1974

Last updated in version 5.2
File: Aplb013

Mullinabrone

DESCRIPTION: The singer sees two lovers saying goodbye. He is going to America; she fears he will forget her. At last she can stand it no longer; she buys passage to America. At first she cannot
find him, but meets him eventually; they are married
AUTHOR: unknown
EARLIEST DATE: 1928 (Sam Henry collection)
KEYWORDS: love courting separation emigration reunion
FOUND IN: Ireland
REFERENCES (1 citation):
  Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H242, p. 483-484, "Mullinabrone" (1
text, 1 tune)
Roud #2494
CROSS-REFERENCES:
cf. "You Lovers All" [plot]
cf. "My Father's Servant Boy" [Laws M11] [plot]
cf. "Erin's Flowery Vale (The Irish Girl's Lament)" [Laws O29] [lyrics]
NOTES [68 words]: The lyrics of this song often overlap those of "Erin's Flowery Vale," and the first
part of the plot is also the same. But this is somewhat less, um, flowery, and it also has a proper
ending, which "Erin's Flowery Vale" (as defined by Laws) does not. There probably is kinship, but
perhaps the most likely explanation is that both split off from the same roots; they aren't really the
same song any longer. - RBW
File: HHH242

Mullnabeeny (Mill of Boyndie)

DESCRIPTION: "When I was young and in my prime, Guid-fegs, like me there wisna mony." The
singer recalls his success at a young age: A good fee, fine clothes, and the attention of the ladies.
He wishes he were back in the days when his old hat was new
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan3)
KEYWORDS: farming age clothes
FOUND IN: Britain(Scotland)
REFERENCES (3 citations):
  Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #167, pp. 2-3, "Mullnabeeny" (1 text plus 1
fragment)
  Greig/Duncan3 441, "Mullnabeeny" (4 texts, 1 tune)
  Ord-BothySongsAndBallads, p. 249, "Mill of Boyndie (Mullnabeeny)" (1 text)
Roud #5576
CROSS-REFERENCES:
cf. "When This Old Hat Was New" (the concept of "When this old hat was new")
ALTERNATE TITLES:
Mill o' Beenie
When My Auld Hat Was New
NOTES [65 words]: Ord-BothySongsAndBallads explains that the name "Mullnabeeny" is local
dialect for "Milne of Boyndie" -- yet calls his version "Mill of Boyndie." - RBW
Greig/Duncan3 has a map on p. xxxv. of "places mentioned in songs in volume 3" showing the
song number as well as place name; Mill of Boyndie (441) is at coordinate (h6-7,v6) on that map
[near Banff, roughly 41 miles NNW of Aberdeen]. - BS
Last updated in version 2.6
File: Ord249

Mulroy Bay

DESCRIPTION: The singer thinks about the hills of home, where he spent his happy childhood. "I'll
soon be coming back to the place, To the sweetheart that I met so many years ago" at Mulroy Bay.
AUTHOR: unknown
EARLIEST DATE: 1986 (McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)
KEYWORDS: love home return reunion nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
  McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 55, "Mulroy Bay" (1 text, 1 tune)
NOTES [5 words]: Mulroy Bay is in Donegal. - BS
File: McB1055
Multiplication Table Song
DESCRIPTION: "Five times five is 25, And five times six is 30, Five times seven is 25, and five times eight is 40. Five times nine is 45, Five times ten is 50. Five times eleven is 55, And five times twelve is 60." With variations for other numbers
AUTHOR: unknown
EARLIEST DATE: 1936 (Stout-FolkloreFromIowa); reportedly learned 1882
KEYWORDS: nonballad
FOUND IN: US(MW)
REFERENCES (2 citations):
Stout-FolkloreFromIowa 103, pp. 127-133, "Early Iowa School Songs" (11 texts, of which "H" is this song)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 78-80, "The Multiplication Table Song" (2 short texts, 2 tunes, the first for multiples of 2, the second for multiples of 5)
Roud #16811
CROSS-REFERENCES:
  cf. "Yankee Doodle" (tune)
  cf. "Five to My Five" (subject of multiplication)
NOTES [29 words]: Roud lumps this with "Five to My Five," but the purpose is (just barely) different enough that I've split them; that song is a playparty, and this seemingly a school song. - RBW
Last updated in version 5.3
File: Stou103H

Murder in the Market (Payne Dead)
DESCRIPTION: Betsy asks Miss Clark for shelter. Miss Clark asks for details. Betsy says her husband "call me a liar an I stab 'im" "I ain't killed nobody but me husband Didn't mean to kill him but him stone dead."
AUTHOR: unknown
EARLIEST DATE: 1942 (Heskovits)
KEYWORDS: accusation violence crime homicide husband wife
FOUND IN: Panama West Indies(St Croix)
REFERENCES (1 citation):
  ADDITIONAL: Louise Cramer, "Songs of West Indian Negroes in the Canal Zone" in _California Folklore Quarterly_, Vol. 5, No. 3 (Jul 1946 (made available online by JSTOR)), pp. 265-266, "Murder in de Market"
RECORDINGS:
  Ethel McIntosh, "Payne Dead" (on VIZoop01)
NOTES [191 words]: Alan Lomax says this is the basis for Wilmoth Houdini's "He Had It Coming" ("Stone Cold Dead in the Market") [Alan Lomax, "Introduction to 'Stone Cold Dead in the Market'" (on "Calypso at Midnight," Rounder CD 11661-1840-2, 1999) [recorded 1946]]. The verse structure is the same -- aaac -- and some lines are shared: "Didn't kill nobody but me husband" and "... him stone dead." Cramer says this is based on an incident in which a Barbados woman "was told that her husband was being unfaithful to her. One morning a neighbor came by as she was working at home and told her that the miscreant was down in the market. The wife rushed down to the market and confronted her husband with her accusation. He called her a liar. The wife thereupon struck and killed him." Cramer continues the story of how the woman asks for help, and, apparently is tried and released.
The tune of the McIntosh version, from St Croix, is close to Houdini's "He Had It Coming". Apparently there is a short version at the Library of Congress collected in Trinidad by the Herskovitses but I have neither seen nor heard it: "Payne Dead, Payne Dead" recorded in 1942. - BS
Last updated in version 5.2
File: RcPaynDe

Murder in the Shoe-box
DESCRIPTION: "Murder in the shoe-box, fire in the spence [cabinet], I had a little donkey and I haven't seen 'n sense. Give 'n a little oats, give 'n a little straw, Gee up, donkey! ans awa she go."
AUTHOR: unknown
Murder of Alan Beyne, The

DESCRIPTION: A young man is to be hanged for the murder of Alan Beyne. He repeatedly protests his innocence, but judge and jury condemned him. Just before the sentence is carried out, a rider rides up, and proves to be Beyne. The singer is saved

AUTHOR: Will Carleton

EARLIEST DATE: 1935

KEYWORDS: execution punishment reprieve mother homicide

FOUND IN: US(MW,So) Australia

REFERENCES (5 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 243-245, "The Murder of Alan Beyne" (1 text, 1 tune)
Abrahams/Riddle-ASingerAndHerSongs, pp. 100-103, "Allen Bain" (1 text, 1 tune)
McIntosh-FolkSongsAndSingingGamesOfIllinoisOzarks, pp. 8-12, "Alan Bane" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 438-439, "Allen Bayne" (1 text)
DT, ALANBANE*

RECORDINGS:
Almeda Riddle, "Alan Bain" (on LomaxCD1707)

ALTERNATE TITLES:
Alan Bain

NOTES [159 words]: Said to be based on an actual event of the 1860s. - RBW
According to the notes in Lomax, W. K. McNeil says this originated in Australia. McNeil tends to be right a lot. - PJRS
Maybe not in this case, though. Cohen, p. 440, gives what he believes is the original, in which a man named McMahon went missing. A Mr. Williams was accused of murder, but was found innocent when McMahon turned up in court to say he was alive. McIntosh-FolkSongsAndSingingGamesOfIllinoisOzarks, pp. 8-9, prints the newspaper account of the proceedings.
Will Carleton published this piece, but it is noteworthy that the plot has been changed in several ways -- the victim's name is altered, and the missing man appears not at the trial but at the gallows. So it is difficult to be sure whether Carleton rewrote an existing piece, or picked up a bit of folklore and turned it to his own ends, or perhaps just made up the whole thing. Still, an American origin seems very likely. - RBW

Last updated in version 4.3

File: MA243

Murder of Alfreda Pike, The

DESCRIPTION: Out walking, Alfreda Pike, sixteen, is overtaken and her throat is cut. If the murderer is found he'll be lynched. Alfreda is buried at Harbour Grace.

AUTHOR: unknown

EARLIEST DATE: 1959 (Peacock)

KEYWORDS: homicide burial

HISTORICAL REFERENCES:
Jan 5, 1870 - murder of Alfreda Pike in Harbour Grace by Constable Furey

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Peacock, pp. 821-822, "The Murder of Alfreda Pike" (1 text, 1 tune)

Roud #9810

RECORDINGS:
George Decker, "The Murder of Alfreda Pike" (on PeacockCDROM) [one verse only]
Murder of Charles Stacey, The

DESCRIPTION: Charles Stacey goes out on a Sunday morning and meets three drunks -- one of whom had lost his girlfriend to Stacey. The three ruffians wait till Stacey and the girl return from church, then shoot him. Stacey shoots back at one, then dies and is buried.

AUTHOR: unknown

EARLIEST DATE: 1935 (Randolph)

KEYWORDS: homicide courting revenge burial

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 173, "The Murder of Charles Stacey" (1 text)

Roud #4119

NOTES [8 words]: This song is item dF47 in Laws's Appendix II. - RBW

File: R173

Murder of F. C. Benwell, The [Laws E26]

DESCRIPTION: J. R. Birchell is condemned to die for murdering F. C. Benwell. He had tried to pretend innocence in the trial; the attempt failed. His wife bids him farewell, and he is hanged.

AUTHOR: unknown

EARLIEST DATE: 1918

KEYWORDS: homicide execution

HISTORICAL REFERENCES:
Feb 17, 1890 - John Reginald Birchall kills Frederick C Benwell "in the Blenheim swamp in southwestern Ontario." (source: Fowke-TraditionalSingersAndSongsFromOntario and _The Canadian Encyclopedia_)

Nov 14, 1890 - John Reginald Birchall is tried and hanged for the murder. (source: _The Canadian Encyclopedia_, "Birchall, John Reginald")

FOUND IN: US(MW,NE,Ro) Canada(Ont)

REFERENCES (7 citations):
Laws E26, "The Murder of F. C. Benwell"
Fowke-TraditionalSingersAndSongsFromOntario 50, "John R. Birchall" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 65, pp. 148-149, "The Death of Bendall" (1 text, joined with "Charles Guiteau")
Burt-AmericanMurderBallads, p. 228-229, "(J. R. Birchell)" (1 text)
Huntington-FolksongsFromMarthasVineyard, pp. 49-51, "The Death of Bendal" (1 text, with tune on p. 88)
Spaeth-WeepSomeMoreMyLady, pp. 135-136, "The Murder of F. C. Benwell" (1 text)
DT 732, MURBENW*

Roud #2255

RECORDINGS:
Lamont Tilden, "The Murder of F. C. Benwell" (on Ontario1)

CROSS-REFERENCES:
cf. "Charles Guiteau" [Laws E11] (tune & meter) and references there

NOTES [89 words]: According to Spaeth, "J. R. Birchell killed F. C. Benwell in the swamps near Blenheim, Ontario, and then wrote the account of his own execution...." As, however, no date is offered, and the same story is told about every "Charles Guiteau" variant, the reader is advised to take this with a grain of salt.

This is not to deny that the event is historical. Fowke-TraditionalSingersAndSongsFromOntario, p. 189, calls this "the most famous murder case in Ontario's history." She also declares the song "remarkably accurate" (p. 190). - RBW

Last updated in version 5.2
Murder of John Codman, The
DESCRIPTION: "What sad and awful scenes are these Presented to your View." The crimes of
Mark and Phillis, slaves who murdered their master, "appear as black as hell." The two are
condemned for "poys'ning" their master, and are condemned to die
AUTHOR: unknown
EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)
KEYWORDS: slave homicide poison punishment execution
HISTORICAL REFERENCES:
Sep 18, 1755 - Execution of the slaves Mark and Phillis for their role in the poisoning of their owner
John Codman of Charlestown, Massachusetts. A third slave, Phoebe, was acquitted
FOUND IN: US
REFERENCES (1 citation):
Burt-AmericanMurderBallads, pp. 154-155, (no title) (1 excerpted text)
File: Burt154

Murder of John Dugar, The
DESCRIPTION: John Dugar and Charles Robisher quarrel. Dugar murders Captain Charles. Dugar
reaches Liverpool and tries to take ship, but is overtaken by a detective. He is tried and
condemned.
AUTHOR: unknown
EARLIEST DATE: 1937 (Flanders/Olney-BalladsMigrantInNewEngland)
KEYWORDS: homicide escape trial punishment execution fight
FOUND IN: US(NE)
REFERENCES (1 citation):
Flanders/Olney-BalladsMigrantInNewEngland, pp. 172-173, "The Murder of John Dugar" (1 text, 1
tune)
ST FO172 (Partial)
Roud #4681
NOTES [37 words]: Helen Flanders's informant, W. B. Morton, believed that this murder took place
in Digby, Nova Scotia, although his text (which is complete on the face of it but badly confused)
seems to point to County Clare in Ireland - RBW
File: FO172

Murder of John Love, The
DESCRIPTION: Broadside. "Again the murderer's ruthless hand Has stained with blood our happy
land!" "Three brothers bent on crimes and blood... Have murdered Love, their nearest friend." "The
gallows now must end our days, And we must walk in unknown ways."
AUTHOR: unknown
EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)
KEYWORDS: homicide punishment execution friend brother gallows-confession
HISTORICAL REFERENCES:
July 17, 1825 - Hanging of brothers Isaac, Israel, and Nelson Thayer for the murder of John Love,
to whom they owed money
FOUND IN: US
REFERENCES (1 citation):
Burt-AmericanMurderBallads, p. 77, (no title) (2 excerpts)
File: Burt077

Murder of Laura Foster, The [Laws F36]
DESCRIPTION: Laura Foster's fiance and his new sweetheart kill her and bury her. Her parents
find the body, and it is agreed that she has been murdered. In the Brown texts, at least, the fate of
the murderer is not mentioned
AUTHOR: Thomas Land?
EARLIEST DATE: 1947 (Brown)
KEYWORDS: homicide corpse family
HISTORICAL REFERENCES:
1866 - Murder of Laura Foster by Thomas C. Dula (and his new sweetheart Ann Melton). Dula apparently killed Foster because he had contracted a venereal disease from her.
May 1, 1868 - Dula is hanged for the murder.
FOUND IN: US(SE)
REFERENCES (4 citations):
Laws F36, "The Murder of Laura Foster"
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 302, "The Murder of Laura Foster" (1 text plus mention of 3 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 302, "The Murder of Laura Foster" (2 excerpts, 2 tunes)
Roud #1935
RECORDINGS:
Sheila Clark, "The Ballad of Laura Foster" (on LegendTomDula)
CROSS-REFERENCES:
cf. "Tom Dooley" [Laws F36A] (plot)
cf. "Tom Dula's Lament" (subject)
NOTES [276 words]: Laws does not name an author for this ballad, but the attribution to Thomas Land (a Confederate veteran) seems to have been well known to Brown's informants, and the poetry has the stilted feel of a composition which, at the time of collection, was still close to its composed origins.
For background to this song, see the notes to "Tom Dooley." - RBW
John Craig, the source for [Sheila] Clark's version, learned it from his great-grandmother, Zora Church Lee. He describes the ballad as having been "taken from a popular local account" written by Land. So it sounds like Land wrote the story in prose, which was then made into poetry by an unknown author. Clark's song retains the stilted feel Bob mentions. - PJS
In fact Land wrote it; see the text in Gardner cited above. But Fletcher, p. 138, explains that Land wrote the piece as a poem, not a song. So possibly the person who found the "popular local account" was the person who set it to music. This would also explain why the song doesn't describe Dula's fate. Land published "The Murder of Laura Foster" in 1866, and Dula's case bounced around the courts until 1868, when he was hanged. (Again, see the notes to "Tom Dooley").
As for Land's account being local, Land himself was a witness at Dula's trial, although we don't know what he said. (There is no transcript of the trial, just some notes by the judge and clerk.) Land, according to Fletcher, was a former Confederate officer who was also a schoolteacher. According to Fletcher, p. 140, the text of the Sheila Clark version is very close to Land's original, which sometimes forces her to some tricks to deal with his poor metrical sense. - RBW
Bibliography
- Fletcher: John Edward Fletcher, PhD (with a foreword by Edith Marie Ferguson Carter),_The True Story of Tom Dooley: From Western North Carolina Mystery to Folk Legend_, History Press, 2013

Last updated in version 4.0
File: LF36

Murder of Lottie Yates, The
DESCRIPTION: "Come listen, friends, while I relate Of a crime committed in Kentucky state." Lottie, a young mother living with her parents, is stabbed to death. The murderer (her estranged husband) is found and admits to the crime. He is executed; listeners are warned
AUTHOR: Supposedly Elija(h) "Lige" Adams (source: NorthCarolinaFolkloreJournal)
EARLIEST DATE: 1937 (collected from Lindsay Adams, according to Dorson)
Murder of Maria Marten, The

DESCRIPTION: William Corder has Maria Marten meet him at the red barn before they go to Ipswich to be married. He murders her and buries the body in the red barn. Her body is discovered by following her mother's dream. Corder is tried and sentenced to be hanged.

AUTHOR: unknown

EARLIEST DATE: before 1862 (broadside, Bodleian Harding B 14(239))

KEYWORDS: courting homicide dream gallows-confession mother

HISTORICAL REFERENCES:
May 18, 1827 - Maria Marten meets William Corder at the "red barn" and is murdered
Nov 1827 - Corder marries Mary Moore in London
Apr 18, 1828 - Supposedly informed by a dream experienced by Maria's stepmother, Maria's father finds the body
Aug 8, 1828 - Corder convicted and condemned to death. He admits to the crime in his condemned cell

FOUND IN: Britain(England(South))

REFERENCES (3 citations):
  Williams-Wiltshire-WSRO Mi 628, "Maria Martin" (1 text)
  DT, MARMARTH
  Flemming G. Anderson and Thomas Pettitt, "'The Murder of Maria Marten': The Birth of a Ballad?" in Carol L. Edwards and Kathleen E. B. Manley, _Narrative Folksong: New Directions: Essays in Appreciation of W. Edson Richmond_, Westview Press, 1985, pp. 132-178 (8 texts, 1 tune, some of which might be "Maria Marten" rather than this)

Roud assigne the same number to "Maria Marten"; the texts are clearly different and told from a different point of view. This is a gallows confession.

There is a sequel broadside -- Bodleian, Johnson Ballads 2416, "A copy of verses, on the execution of Wm. Corder, for the murder of Maria Marten, in the Red Barn, Polstead," unknown, no date -- in which he is executed August 11. The commentary to Broadside NLScotland L.C.Fol.70(71b) states that a "broadsheet published in London by James Catnach about this crime sold over one million copies."
Yates, Musical Traditions site Voice of the People suite "Notes - Volume 3" - 19.8.02: "[Marten’s] three illegitimate children -- to different fathers -- and her possible criminal activities with Corder became overshadowed by the myth that grew up around her death. Indeed, research now suggests that her mother’s ‘supernatural dreams’ were motivated not so much by psychic phenomena as by her own criminal knowledge and probable association with Corder." A note for The Haunting of William Corder on the Alistair Ferguson site: "The true-life murder of Maria Marten, upon which John Latimer’s famous [Victorian] melodrama 'Maria Marten; or The Murder in the Red Barn' is based, has been adapted several times over the years. This is my version of the story.

There are references at IMDB [Internet Movie DataBase site] to movies from 1902 (Maria Marten: or, The Murder at the Red Barn), and 1935 (Maria Marten, or The Murder in the Red Barn). - BS

To the above compare Alexander, p. 200, article "Murder in the Red Barn": "The story of Maria Marten and her murder achieved the status of a folk tale largely because of the melodrama The Red Barn or the Gypsy’s Curse that was based on the tragedy. The play was first performed in 1828, the year after Maria’s death, and one reason for its outstanding success was its theme of a simple village girl betrayed by a heartless member of the gentry. The story was given further prominence by a book entitled The Awful Adventure of Maria Monk.

Marten, according to Alexander, was a mole-catcher’s daughter, and William Corder, who had gotten her pregnant, preferred a London school-keeper named Mary Moore. In 1827, he told Marten to meet him at a red barn; she "was never seen alive again." Later, he tells Maria's parent that he has married her, but Maria’s mother had nightmares and managed to convince the authorities to find the body.

In a macabre development, after Corder was hanged, his skin was cured and used as a binding for a record of the proceedings. According to Roud/Bishop-NewPenguinBookOfEnglishFolkSongs, when Maria Marten gave birth to William Corder's baby, it was her third child, by three different fathers (one of the fathers being Corder; that baby apparently died and was secretly buried; Pettitt, p. 236). After Marten was murdered, it took eleven months for her body to be found. Her stepmother had had a dream which led Marten's father and a neighbor to excavate the red barn and find the body. Corder -- who had left town shortly after Marten disappeared -- was at once suspected and was taken into custody two days after the body was found. He was tried at the August 4 Assizes, with the trial itself lasting from August 7-8. He was hanged outside the Bury St. Edmunds gaol on August 11. (The above summarized from the timeline on pp. 240-241 of Pettitt).

Although a lot of the accounts say the murder was premeditated, Corder himself said he did it in a fit of rage, and that he had not expected to bury Marten (Pettitt, p. 237; this in contrast to the various reports that he had already dug her grave).

For more on this story, see now Tom Pettitt's essay, cited in the bibliography. On p. 219 it reports that there were at least six broadsides regarding the crime, although most clearly have not survived. Shepard, p. 62, quotes Henry Mayhew to the effect that broadsheets about the Marten case sold 1,650,000 copies!

Pettitt, p. 221, reports that this was clearly the most popular of the Maria Marten songs; there are eleven versions of parts of the text, plus a number of versions of the tune without text. Pettitt, p. 241, breaks down the broadsides versions of this song into sixteen components, and then looks at the traditional versions to see which survived. Every one of the seven substantial versions includes Corder’s self-identification and his statement that he courted Maria, that he promised to arrange their wedding, that he arranged to meet her at the barn, and that Maria's mother dreamed the body at the barn. Six of seven versions include his statement that he was resolved to kill her, his statement that he did murder her when she arrived, that her father dug her up at the barn, and a final request for pity. Six other plot elements occur in two to five versions, but only one mentions that Corder buried Maria in the barn, and all omit mention of the mother's anxiety.

The Digital Tradition lists this has been collected from one Joseph Taylor (initially in 1908), who sang a three-verse fragment to the tune of "The Star of the County Down"/"Dives and Lazarus."

In addition to the song, there appear to be several books about this case. Andersen and Pettitt apparently regard Donald McCormick's The Red Barn Mystery (John Long, 1967) as being the most informative. More recent is Shane McCrorristine, William Corder and the Red Barn Murder: Journeys of the Criminal Body (Palgrave Pivot, 2014), but it's listed as just 112 pages, so it probably isn't very substantial. - RBW

Bibliography
Murder of Mary Tuplin, The

DESCRIPTION: June 1887. Mary leaves home "her lover for to see Down by the river Margaret." Her jealous lover shoots her "through her brain," ties a rope with a stone around her waist and dashed her in the tide." Her body being found, Willy Millman is hanged.

AUTHOR: unknown

EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)

KEYWORDS: execution homicide trial

HISTORICAL REFERENCES:
- Jun 28, 1887 - Murder of Mary Tuplin by William Millman
- 1888 - Execution of Millman

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 71-72, "The Murder of Mary Tuplin" (1 text, 1 tune)
Roud #12463

CROSS-REFERENCES:
cf. "Prince Edward Island Murder" (subject)
cf. "The Millman Song" (subject)
cf. "The Millman and Tuplin Song" (subject)

NOTES [108 words]: Roud has at least five different numbers for this event:
Roud #1837: Creighton-SongsAndBalladsFromNovaScotia 140, "Prince Edward Island Murder" [Laws dF59]
Roud #4129: Doerflinger-SongsOfTheSailorAndLumberman, pp. 285-286, "The Millman Song" (also Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 180-181, "The Millman Murder Trial") [LawsdF60]
Roud #9179: Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 46-47, "The Millman and Tuplin Song" (also Manny/Wilson-SongsOfMiramichi 50, "Young Millman")
Roud #9552: Shea, pp. 174-179, "The Millman Tragedy"
Roud #12463: Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland pp. 72-73, "The Murder of Mary Tuplin" - BS

File: Dib071

Murder of McBriars, The

DESCRIPTION: McBriars, "master of an Orange Lodge," stops for whisky at a tavern and proclaims his Orange loyalty too loudly. He is killed "by Papish schemes" and "three villains" "He was an old and feeble man not able to resist" Thousands attend the funeral.

AUTHOR: unknown

EARLIEST DATE: c.1860 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: homicide funeral drink political

FOUND IN:

REFERENCES (2 citations):
Zimmerman-SongsOfIrishRebellion 99, "The Murder of McBriars" (1 text, 1 tune)
Smyth/Bush/Long-OrangeLark 14, "The Murder of McBriars" (1 text, 1 tune)

NOTES [16 words]: Zimmerman-SongsOfIrishRebellion: "McBriars is said to have been killed in the early 1860's." - BS
Murder of Patsy Beasly, The

DESCRIPTION: Listeners are invited to hear the tale of a "harmless woman." "Patsy Beasly was her name, In Anson County where she was slain, Her little child alone was left, To live with others or starve to death."

AUTHOR: unknown

EARLIEST DATE: 1066 (NorthCarolinaFolkloreJournal)

KEYWORDS: homicide children abandonment

HISTORICAL REFERENCES:

Aug 1844 - The body of Patsy Beasley found in Anson County, North Carolina. Some accounts say her young son had been left abandoned with her dead body with no means of taking care of himself

Oct 8, 1847 - Tom Nash, the probable father of Beasley's unborn child, is hung for her murder

FOUND IN: US(SE)

REFERENCES (1 citation):


Roud #11569

NOTES [120 words]: According to the notes in NorthCarolinaFolkloreJournal, several people remembered the existence of this song, but the single stanza is all anyone recalled. But the history was remembered: Patsy Beasly (who already had one illegitimate child) was pregnant again, and was found murdered. The killer (and presumed father of her child), Tom Nash, was found out and eventually hung. Helms notes some similarities to the story of Tom Dula and Laura Foster, but the differences are also fairly significant. As a story, I find this one more affecting; Laura Foster doesn't seem to have been much more use to the world than was Tom Dula, but Patsy Beasley sounds like a decent person and her child didn't deserve to be orphaned. - RBW

Last updated in version 6.1

File: NCF15251

Murder of Pearl Bryan, The (Pearl Bryan V)

DESCRIPTION: The Setters take on the Peal Bryan story: "A horrible crime was committed Soon was brought to light; For parents to look on their headless girl, What a sad and terrible sight."

Jackson's insanity plea fails; he is to be executed; Walling's trial awaits

AUTHOR: adapted by James W. Day ("Jilson Setters")

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: homicide trial execution punishment

HISTORICAL REFERENCES:

Feb 1, 1896 - Discovery of the headless body of Pearl Bryan, killed along with her unborn child by Scott Jackson and Alonzo Walling, near Fort Thomas, Kentucky

Mar 20, 1897 - Execution of Jackson and Walling

FOUND IN: US(Ap)

REFERENCES (2 citations):

Thomas-BalladMakingInMountainsOfKentucky, pp. 131-135, "The Murder of Pearl Bryan" (1 text, 1 tune)

Burt-AmericanMurderBallads, p. 32, (no title) (1 excerpt)

ST ThBa131 (Partial)

Roud #500

CROSS-REFERENCES:

cf. "The Jealous Lover (I), The (Florella, Floella) (Pearl Bryan II) (Nell Cropsey II) (Laws F1A, B, C)" [Laws F1], particularly the "B" subgroup of Pearl Bryan ballads

cf. "Pearl Bryan I" [Laws F2]

cf. "Pearl Bryan III" [Laws F3]

cf. "Pearl Bryan (IV)"

NOTES [102 words]: Thomas's version is rather a curiosity, since she learned it from Jilson Setters decades after the murder but he never updated the song. There is no evidence that it ever circulated in tradition.

Roud lumps this with Laws F1(B). But while it's just possible that that song inspired Jilson Setters,
this is not a version of the Laws ballad. But my guess is that the song was inspired by the piece which Burt-AmericanMurderBallads excerpts, since both songs end with a stanza about Pearl and her head being reunited in heaven. For background on the Pearl Bryan murder see the notes to "Pearl Bryan (I)" [Laws F2]. - RBW

File: ThBa131

Murder of Sarah Vail, The [Laws F9]
DESCRIPTION: John Monroe, a married man with two children, seduces Sarah Vail, who bears him a child. He takes woman and child on a trip, murders them, and hides their bodies. When his crime is discovered, he is hanged
AUTHOR: unknown
EARLIEST DATE: 1939 (Flanders/Ballard/Brown/Barry-NewGreenMountainSongster)
KEYWORDS: homicide pregnancy children corpse
HISTORICAL REFERENCES:
Oct 31, 1868 - Murder of Sarah Vail and her child
Feb 1870 - Hanging of John Monroe
FOUND IN: US(NE) Canada(Mar)
REFERENCES (4 citations):
Laws F9, "The Murder of Sarah Vail"
Creighton-FolksongsFromSouthernNewBrunswick 89, "Munro's Confession" (1 text, 1 tune)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 221-223, "The Murder of Sarah Vail" (1 text, 1 tune)
DT 760, SARAVAIL
Roud #2258
File: LF09

Murder of Susan Newham, The
DESCRIPTION: "Come friends and relations, I bid you adieu, The grace is now open to welcome me through." The singer admits, "I killed Susan Newham as you have heard tell," bids his friends not to mourn, and looks forward to seeing her in heaven
AUTHOR: unknown
EARLIEST DATE: 1921 (Burt-AmericanMurderBallads)
KEYWORDS: homicide execution reunion gallows-confession
FOUND IN: US
REFERENCES (1 citation):
Burt-AmericanMurderBallads, p. 178, (no title) (1 text)
NOTES [47 words]: According to Burt-AmericanMurderBallads, J. B. Crane was a schoolteacher in Hangtown, California, who became enamored of his student Susan Newham. She rejected him, and he murdered her in 1854. Crane reportedly surrendered to the police, but was captured by vigilantes and hung. - RBW
File: Burt178

Murder of the Double-Dyed Informer James Carey, The
DESCRIPTION: "Kilmarnham's blood is avenged" by the murder of James Carey on board the Melrose. "So traitors all beware I say, And innocent blood don't take away, For vengeful hands shall you repay"
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: betrayal homicide revenge Africa
HISTORICAL REFERENCES:
The Phoenix Park murders (source: primarily Zimmerman-SongsOfIrishRebellion, pp. 62, 63, 281-286.)
May 6, 1882 - Chief Secretary Lord Frederick Cavendish and the Under Secretary Thomas Henry Burke are murdered by a group calling themselves "The Invincible Society."
January 1883 - twenty seven men are arrested.
James Carey, one of the leaders in the murders, turns Queen's evidence.
Six men are condemned to death, four are executed (Joseph Brady is hanged May 14, 1883; Daniel Curley is hanged on May 18, 1883), others are "sentenced to penal servitude," and Carey is freed and goes to South Africa.

July 29, 1883 - Patrick O'Donnell kills Carey on board the "Melrose Castle" sailing from Cape Town to Durban.

Dec 1883 - Patrick O'Donnell is convicted of the murder of James Carey and executed in London (per Leach-FolkBalladsSongsOfLowerLabradorCoast)

Murder of Thomas Walsh, The

DESCRIPTION: "It's a sad and cruel tragedy I am going to relate, Happened near Willow City in North Dakota state." Harmless old Thomas Walsh is found dead. Sheriff Billy Pitts arrests William Ross, who is convicted and bids a sad farewell

AUTHOR: Thomas Cave?

EARLiest DATE: 1958 (Burt-AmericanMurderBallads)

KEYWORDS: homicide trial execution punishment

HISTORICAL REFERENCES:

July 5, 1903 - Discovery of the murdered body of farmer Thomas Walsh

Mar 6, 1903 - William Ross executed (in Ohio) for the murder of Ross

FOUND IN: US

REFERENCES (2 citations):

Burt-AmericanMurderBallads, pp. 82-83, (no title) (1 text)

Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 479, "[William Ross and Thomas Walsh]" (1 text)

Murder of William Funston, The

DESCRIPTION: William Funston is murdered near Trillick. The Catholic Maguires are arrested for the crime. "Two purged Orangemen named Smith and Armstrong" are paid to swear against them. McGrory implicates Armstrong. The singer hopes they will be acquitted.

AUTHOR: unknown

EARLIEST DATE: 1973 (Morton/Maguire-ComeDayGoDayGodSendSunday)

KEYWORDS: homicide trial accusation lie political

FOUND IN: Ireland

REFERENCES (1 citation):
Morton/Maguire-ComeDayGoDayGodSendSunday 52, pp. 147-148, 175, "The Murder of William Funston" (1 text, 1 tune)
Roud #2935
NOTES [88 words]: The song says the murder occurred near Trillick town on March 9, fair-day of Irvinestown, County Fermanagh. Morton/Maguire-ComeDayGoDayGodSendSunday: "... such happenings are likely to take place when inter-religious tension is high in this country, so perhaps we can suggest sometime during the 1910s or 1920s as the possible date of this particular incident. At such times each side of the religious divide will tend to think the worst of those on the other side." Funston himself was, according to the song, an Orangeman. - BS
File: MoMa052

Murder of Young Somers

DESCRIPTION: "When the news it did come in, Sebastopol was taken, (there was rejoicing in the city, and drinking, and young Somers was murdered.)" Somers is knifed to death by accident; "(the man who stabbed Somers ... was after another man)"
AUTHOR: unknown
EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
KEYWORDS: fight war death drink
HISTORICAL REFERENCES:
Sep 9, 1855 - Fall of Sevastopol following an 11 month siege
FOUND IN: Canada(Newf)
REFERENCES (2 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 153, "Murder of Young Somers" (1 fragment)
Peacock, pp. 823-824, "The Murder of Dennis Somers" (1 text, 1 tune)
Roud #17750
RECORDINGS:
Freeman Bennett, "The Murder of Dennis Somers" (on PeacockCDROM)
NOTES [9 words]: Peacock believes the murder took place in St John's. - BS
Last updated in version 2.6
File: GrMa153

Murder Song

DESCRIPTION: A rich lady asks poor Willie to marry. She gives him 15000 pounds for their passage to a country where he can be a gentleman. He throws her in the deep. A wave reveals the corpse. Good Friday her ghost testifies against him and he is sentenced to die
AUTHOR: unknown
EARLIEST DATE: 1960 (Creighton-FolksongsFromSouthernNewBrunswick)
KEYWORDS: execution trial homicide river gallows-confession ghost
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-FolksongsFromSouthernNewBrunswick 90, "Murder Song" (1 text, 1 tune)
ST CrSNB090 (Partial)
Roud #2769
NOTES [123 words]: Well, almost a gallows-confession. The last verse is truncated but has his parents standing by for the execution on April 29, but -- while the ballad starts with a hope that the listeners will pray for him -- he doesn't get to repeat that request at the end. Creighton-FolksongsFromSouthernNewBrunswick: "The place name may be Lipper or Lifford; it was difficult to make out." I repeat that here because it may help connect this tale with some other ballad or some specific murder. - BS
My obvious conjecture would be "Liffey." But that doesn't really help -- though obviously a lot of Irish emigrated to America, so it could connect with the emigration theme. Nor does the April 29 date, though of course that could have been garbled. - RBW
File: CrSNB090
**Murdered by a Brother [Laws F12]**

DESCRIPTION: A brother takes his sister sailing. He denounces her adulterous liaison and announces that he will be avenged. He has already drowned her lover; now he drowns her and sails back alone.

AUTHOR: unknown

EARLIEST DATE: 1939 (Flanders/Ballard/Brown/Barry-NewGreenMountainSongster)

KEYWORDS: homicide adultery sea

FOUND IN: US(NE)

REFERENCES (3 citations):
- Laws F12, "Murdered by a Brother"
- Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 92-94, "Murdered by a Brother" (1 text, 1 tune)
- DT 758, MURDBRO

File: LF12

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**Murdered Pedlar, The**

DESCRIPTION: "Vouchsafe thine aid, ye wondrous nine... A tragic scene transpired of late, The truth of which I will relate." "A Jewish pedlar was shot down, Ah, by a wretch called Warren Wood." "Hiram Williams was the peddler's name." Wood is sentenced to hang.

AUTHOR: unknown

EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)

KEYWORDS: homicide execution punishment Jew

HISTORICAL REFERENCES:
- Aug 19, 1853 - Warren Wood robs and attempts to murder Hiram Williams (Williams survived long enough to identify a photograph of Wood)
- Jun 20, 1864 - Wood is hanged for murder

FOUND IN: US

REFERENCES (1 citation):
- Burt-AmericanMurderBallads, pp. 79-80, "(The Murdered Pedlar)" (1 text)

File: Burt079

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**Murdered Wife or the Case of Henry G. Green, The**

DESCRIPTION: "Come young and old attention give and lend a listening ear" as the singer tells of "a gay and sprightly youth who lived in Berlin Town." Henry Green becomes enamored of beautiful singer Mary Ann Wyatt, marries her, then murders her, and confesses

AUTHOR: unknown

EARLIEST DATE: 1937 (Bulletin of theFolk Song Society of the Northeast)

KEYWORDS: homicide marriage execution poison

HISTORICAL REFERENCES:
- 1845 - Murder of Mary Ann Wyatt Green (February) and execution of Henry Green (September)

FOUND IN: US

REFERENCES (1 citation):
- Burt-AmericanMurderBallads, pp. 8-11, "The Murdered Wife or the Case of Henry G. Green" (1 text)

CROSS-REFERENCES:

NOTES [163 words]: This rather rare broadside on the Mary Wyatt/Henry Green story can be distinguished from the more common ballad "Henry Green (The Murdered Wife)" by the lines quoted in the description and by its length.

According to Burt-AmericanMurderBallads, Mary Ann Wyatt was a performer in a troupe which staged temperance dramas. Her appearance so excited Henry Green that he joined the troupe to court her. They were married in February 1845. The marriage was so sudden that Green felt compelled to publicize it with a sleighing party for his friends, at which a former love told him that she had once wished to marry him. Wyatt felt sick the next day, and Green went to get some medicine. He shoved more and more down her throat, and she died by poison.
Burt-AmericanMurderBallads claims that there are seven different songs written about this story, but cites only this, parts of the Laws ballad, and a single stanza of a third (which might, however, be part of the Laws piece). - RBW

Murderer's Home Blues

DESCRIPTION: The singer is in jail, imagines finding a jailer with a key, and hopes to be a free man some day. "Sent me to the chain gang, back to the murderers' home, I'd a been in better shape if I'd left that reckless woman alone."

AUTHOR: unknown

EARLIEST DATE: 1940 (USWMcTell01)

KEYWORDS: captivity courting prison nonballad judge

FOUND IN: US(SE)

Roud #17454

RECORDINGS: Blind Willie McTell, "Murderer's Home Blues" (on USWMcTell01)

File: RcMuHoBl

Murderers Rock

DESCRIPTION: "Murderers Rock stands on the track And watches all that passes" by the Dunstan, where there is a gold rush. Four men murder Mathieu and other miners. Burgess, the leader, and three others will be hanged "on the evidence of an informer"

AUTHOR: Neal Colquhoun

EARLIEST DATE: 1972 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)

KEYWORDS: homicide police trial death punishment execution

HISTORICAL REFERENCES:

1866 - arrest of the Dunstan murderers. One of them, Joseph Thomas Sullivan, turns Queen's Evidence against the rest of the band

FOUND IN:

REFERENCES (2 citations):

Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 41, "Murderers Rock" (1 text, 1 tune) (p. 41 in the 1972 edition)

Garland-FacesInTheFirelight-NZ, pp. 132, 135, 136-137, "(Murderers Rock" (various excerpts)

RECORDINGS:

Tamburlaine, "Murderers Rock" (on NZSongYngCntry)

NOTES [443 words]: The story of the "Maungatapu murderers," or the "Dunstan murderers," is told on pp. 132-137 of Garland-FacesInTheFirelight-NZ. The trial apparently attracted great attention, but it doesn't seem to have left much mark on history.

A shorter summary occurs on p. 42 of Ell, in the entry on "The Burgess-Kelly Gang":

"The most notorious of the gangs to operate on the goldfields of New Zealand was known as the Burgess-Kelly gang. They were four armed robbers, criminals from Australia, named Burgess, Kelly, Levy, and Sullivan,... [Burgess and Kelly] were involved in incidents about Tuapeka in central Otago where Burgess and Kelly were arrested and sent to jail for three years. Released in 1865, they swore to take a life for every lash laid on them while imprisoned. Levy was said to have a gang in the Kawarau Gorge, near Cromwell, which robbed the passing miners and threw their bodies in the river. These three met up with Sullivan in the 1865 gold rush to Westland.... The gang was caught following the murder of five men on the slopes of Maungatapu. Their victims were storekeepers returning from the Wakamarina gold diggings. When arrested, Sullivan confessed and got life imprisonment. His partners were hanged, their corpses placed on public display, and their death masks taken for posterity. See Confession of Richard Burgess: the Mungatapu murders and other grisly crimes, edited by David Burton...."

NewZealandEncyclopedia, p. 359, says that the "MAUNGATAPU MURDERS were the result of one of the few cases of bush-ranging in NZ during the gold-mining days." It goes on to say that the four murder victims, who left the Wakamarina River on June 12, 1866, were miner James de Pontius, hotelkeeper Felix Mathieu, and storekeepers John Kempthorne and James Dudley. At first, no bodies were found -- only a dead horse and various artifacts. Joseph Thomas Sullivan, Philip Levy, Richard Burgess, and Thomas Kelly, all Londoners with criminal backgrounds, were taken into custody on suspicion. It sounds as if they might have gotten off if they had kept their
mouths shut, but "On the promise of a reward and a free pardon, Sullivan confessed that he had been the look-out but the other three had committed the crimes, and the bodies were discovered according to his directions. Two of the victims had been shot, one stabbed and the other strangled."

The other three, duly convicted were hanged at Nelson in October 1866. Sullivan in turn eventually faced a different murder charge, and was sentenced to hang in turn, but this was commuted to life in prison.

I have no idea why the song implies that Levy is any better than Burgess and Kelly. - RBW

Bibliography


Mureau, Mureau the Devil

DESCRIPTION: The singer, Mureau "the devil," is so bad that his mother made his father disown him. Be careful or his fighting stick will come down on your head and that fighting stick will be used to measure your coffin.

AUTHOR: unknown
EARLIEST DATE: 1939 (WITrinidadVillage01)
KEYWORDS: bragging warning fight violence nonballad
FOUND IN: West Indies (Trinidad)
REFERENCES (1 citation):
ADDITIONAL: J.D. Elder, "Kalinda: Song of the Battling Troubadours of Trinidad" in _The Journal of the Folklore Institute_, Vol. 3, No. 2 (Aug., 1966 (made available online by JSTOR)) #1 pp. 198-199, 202-203, "Me Mother Bring Me" (1 text, 1 tune)
RECORDINGS:
Henry Williams, Allan Lovelace and George Roberts, "Mureau, Mureau the Devil" (on WITrinidadVillage01)
NOTES [157 words]: This is a Trinidadian Carnival kalinda song. That is, it is a song used by stick fighters advertising how threatening they are. This song is typical of kalinda song in that it is in a minor key.
For a few references on kalinda, see
Donald R. Hill, Maureen Warner-Lewis, John Cowley, Lise Winer, liner notes on WITrinidadVillage01

Murillo's Lesson

DESCRIPTION: "As down the lone valley with cedars o'erspread, From war's dread confusion I pensively strayed." "Perfumes of Eden slowed sweetly along; A voice as of angels enchantingly sung; Columbia, Columbia, to glory arise...."

AUTHOR: Dr. Timothy Dwight (source: Morris-FolksongsOfFlorida)
EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)
KEYWORDS: religious nonballad patriotic
FOUND IN: US(SE)
REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #89, "Columbia" (2 short texts, 1 tune)
Roud #17927

NOTES [252 words]: According to Morris-FolksongsOfFlorida, the two texts he has are both
shortened versions of Dr. Timothy Dwight's poem "Columbia," which have been turned from a
patriotic to a religious theme. It seems to me that both themes are still strongly present. The verse
preserved by Morris is the last, with his "chorus" being close to the first verse:

Columbia, Columbia, to glory arise,
The queen of the world and the child of the skies!
Thy genius commands thee; with rapture behold,
While ages on ages thy splendors unfold.
Thy reign is the last and the noblest of time,
Most fruitful thy soil, most inviting thy clime;
Let the crimes of the east ne'er encrimson thy name;
Be freedom and science and virtue thy fame.

According to John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the
1957 Dover edition in two volumes), pp. 316-317, Timothy Dwight "is the most important name in
early American hymnology, as it is also one of the most illustrious is American literature and
education. He was b[orn] at Northampton, Massachusetts, May 14, 1752, and graduated at Yale
College, 1769.... [After 1777 he] became for a short time a chaplain in the United States Army, but
passed on in 1783 to Fairfield, Connecticut, where he held a pastorate, and taught in an Academy,
till his appointment, in 1795, as President of Yale College....

"Dwight's lyrics are all professedly psalms, but they are by no means literal versions." I recognize
none of the items Julian lists as being from his pen. - RBW

Last updated in version 3.7
File: Morr088

Murphy Delaney

DESCRIPTION: "Murphy Delany so funny and frisky Reeled into a shebeen to get his skin full." He
falls into a coal barge, thinking it his bed. He is hauled out by people who think him deed, then
comes to life. He is forced to fight the doctor and flee the coroner

AUTHOR: unknown
EARLIEST DATE: 1835 (Journal of the Frances Henrietta)
KEYWORDS: drink death humorous escape
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 334-335, "Murphy Delany" (1 text, 1 tune)
Roud #25981

NOTES [16 words]: This seems to have been very common in broadsides, but actual traditional
versions are few. - RBW

Last updated in version 4.2
File: HGam334

Murphy in the Cupboard

DESCRIPTION: The singer loves Molly McClare. He finds her kitchen door open and hides in a
cupboard. She returns kissing Murphy. When Murphy also has to hide in the cupboard he reveals
he is Molly's husband. The singer locks Murphy in and leaves with the key.

AUTHOR: unknown
EARLIEST DATE: 1980 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: love humorous hiding husband wife
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 81, "Murphy in the Cupboard" (1 text, 1 tune)
Roud #28970
CROSS-REFERENCES:
cf. "The Boatsman and the Chest" [Laws Q8] (plot) and references there
File: LeBe081
Murray Holds the Reins

DESCRIPTION: "There's another of this nobby band That I've not mentioned yet; There is Dickson with his pettyfogging hell, Who rules, 'The law is not enough To punish Mormon crime." Mormon persecutors Ireson, Zane, and Dickson, are bound for hell for opposing polygamy

AUTHOR: unknown
EARLIEST DATE: 1961 (Hubbard-BalladsAndSongsFromUtah)
KEYWORDS: trial punishment Hell
FOUND IN: US(Ro)
REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah, #247, "Murray Holds the Reins" (1 short text)
Roud #25782
File: Hubb247

Murrumbigdee Shearer, The

DESCRIPTION: "Come, all you jolly natives, and I'll relate to you Some of my observations -- adventures, too, a few." The singer tells of the stations he has visited to ask for work. Denied employment, he has stolen and even burned the place. He ends up in prison

AUTHOR: unknown
EARLIEST DATE: 1905 (Paterson, _Old Bush Songs_)
KEYWORDS: work hardtimes prison
FOUND IN: Australia
REFERENCES (3 citations):
Anderson-StoryOfAustralianFolksong, pp. 185-187, "The Murrumbidgee Shearer" (1 text, 1 tune)
Stewart/Keesing-FavoriteAustralianBallads, pp. 54-55, "The Murrumbidgee Shearer" (1 text)
CROSS-REFERENCES:
cf. "The Maryborough Miner" (tune, theme)
File: PFS192

Murty Hynes

DESCRIPTION: Poor Bermingham is evicted from his farm for failure to pay rent. Murty Hines takes the farm but is persuaded by the Land League to give it up. The people celebrate. "Give three cheers for the Land League and nine for Murty Hines"

EARLIEST DATE: 1914 (OLochlainn-MoreIrishStreetBallads)
KEYWORDS: poverty Ireland political
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 14, "Murty Hynes" (1 text, 1 tune)
Roud #9757
NOTES [59 words]: Formed in 1879, the Irish tenant farmers' Land League fought evictions and spearheaded land reforms through Parliament. - PJS
For other songs and more information on the League, see "The Moneygran Pig Hunt" and "The Bold Tenant Farmer."
Sullivan is the author of a number of Irish patriotic poems, of which "God Save Ireland" is probably the best-known. - RBW
File: OLoM014

Music Alone Shall Live

DESCRIPTION: German: "Himmel und Erde mussen verghen, Aber die musici (x3) Bleiben bestehn." English: "All things shall perish from under the sky, Music alone shall live (x3), Never to die."

AUTHOR: unknown
EARLIEST DATE: 1973
Music and Love

DESCRIPTION: "How great is the pleasure How sweet the delight, When soft love and music together unite. How sweet sweet how sweet the delight When harmony sweet harmony and love do unite."

AUTHOR: Henry Harrington (1727-1816) (source: _Supplement to the Musical Library_)

EARLIEST DATE: 1834 (_Supplement to the Musical Library_) fragment; 1838 (Gardiner)

KEYWORDS: love music nonballad

FOUND IN: Britain(England(South))

REFERENCES (2 citations):
- Williams-FolkSongsOfTheUpperThames, p. 306, "Music and Love" (1 text) (also Williams-Wiltshire-WSRO Mi 640)
- ADDITIONAL: William Gardiner, Music and Friends (London, 1838 ("Digitized by Google")), Vol. I, p. 437, ("How great is the pleasure How sweet the light") (1 text, 1 tune)

Roud #1348

NOTES [76 words]: The _Supplement to the Musical Library_ (London, 1834 ("Digitized by Google")), (September 1834) No. 6, p. 62, reads "'How great is the pleasure, how sweet the delight, When soft love and music together unite!' Composed, and we believe written by Henry Harrington, M.D., a physician, eminent in Bath ... born in Somersetshire in 1727... and died ... on the 15th of January, 1816." (also Gardiner, p. 284)

The current description is from the Gardiner text. - BS

Last updated in version 2.6

File: WT306A

Music and Wine

DESCRIPTION: The singer wants nothing but to "sing of my pleasure in music and wine." He says nothing can compare with them but then thinks of days past "joined hand in hand with my true love" kissing and listening to birds sing.

AUTHOR: unknown

EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)

KEYWORDS: love music wine nonballad bird

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
- Williams-FolkSongsOfTheUpperThames, pp. 42-43, "Music and Wine" (1 text) (also Williams-Wiltshire-WSRO Gl 38)

Roud #1229

File: WT042

Musieu Bainjo

DESCRIPTION: Creole French. "Yoyez ce mulet la, Musieu Bainjo, Comme il est insolent. Chapeau sur cote, Musieu Bainjo. La canne a la main, Musieu Bainjo. Botte qui fait crin, crin, Musieu Bainjo."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: foreignlanguage clothes

FOUND IN: US

REFERENCES (2 citations):
Musselburgh Field [Child 172]

DESCRIPTION: "Two goodly hosts" meet on Musselburgh Field. The Scots enter the battle confident, but are defeated heavily. The English narrator describes the contingents defeated.

AUTHOR: unknown

EARLIEST DATE: before 1750 (Percy Folio); "Upon the Scots being beaten at Muscelborough Field" appeared in "Choyce Drollery" in 1656

KEYWORDS: battle, nobility

HISTORICAL REFERENCES:

Sep 10, 1547 - Battle of Pinkie (Pinkie Cleuch, Musselburgh). English armies defeat the Scots

FOUND IN: Britain

REFERENCES (4 citations):

Child 172 "Musselburgh Field" (1 text)

Hales/Furnival-BishopPercysFolioManuscript, volume I, pp. 123-126, "Musleboorrowe ffeild" (1 fragment)

ADDITIONAL: Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), p. 84, "Musselburgh Field" (1 text)


Roud #4003

NOTES [421 words]: The song claims that the battle of Pinkie was fought in "the fourth yeere of King Edwards raigne" -- but in fact 1547 was the first year of the reign of Edward VI (reigned 1547-1553). Other such errors occur in the song (e.g. the battle is dated to the twelfth of December, not the tenth of September); apparently the piece (which surely originated as a broadside) went through several stages of imperfect tradition. According to Albert B. Friedman, *The Ballad Revival*, University of Chicago Press, 1961, the *Choyce Drollery* version of 1656, which he suspects is the original (but which, note, is still two centuries after Pinkie!), is free of some of these errors. (The other possibility is that it perhaps started as a song about some other Anglo-Scottish battle, and was imperfectly adapted, but the data in the song is hardly enough to reconstruct which.)

Pinkie was the final major ballad of the Anglo-Scottish border wars; by the time the Scots were fully recovered, Elizabeth was Queen of England and the Scottish monarchs were her heirs; James VI, in particular, was very careful not to offend Elizabeth.

Pinkie was part of a long campaign between the English and Scots over the fate of the infant Queen Mary, who came to the throne at the age of eight days (1542) and instantly found herself a pawn in the contest between England and France.

In 1543, the English under Henry VIII pressured the Scots into negotiations, and the result was a draft treaty to wed Mary to Prince Edward (the future Edward VI). The Scottish parliament, however, rejected the treaty. There followed the so-called "Rough Wooing"; Henry sent in his armies in 1544 (burning Edinburgh) and 1545, but the latter was heavily defeated at Ancrum Moor. A quiet period followed, with continued skirmishing but no big battles. That changed after Henry VIII died in 1547. Now, with Edward VI King of England, the desire to take over Scotland was even stronger.

The battle of Pinkie itself resulted when the English Lord Protector, the Duke of Somerset, let an English army in the direction of Edinborough. The Earl of Arran gathered a Scots army -- but, as was often the case, the Scottish army was not really a unified force, but a collection of individual armies; the English won an easy victory.

Pinkie scared the Scots, but did not convince them to marry their Queen to Edward; instead, they shipped her off to France the next year, though her marriage to the French Crown Prince was childless and she ended up going back home after his death. - RBW

Musselman

DESCRIPTION: "When the summer winds blow And the buttercups grow... Where the wild curlew flies, Jimmy's favorite lies, An honest and trustworthy horse." Describes the beloved horse
Musselman, how it raced and how people greeted it, and its grave
AUTHOR: unknown
EARLIEST DATE: 1975
KEYWORDS: horse racing burial
FOUND IN: Australia
REFERENCES (1 citation):
Fahey-Eureka-SongsThatMadeAustralia, pp. 222-223, "Musselman" (1 text, 1 tune)
File: FaE222

Mussels in the Corner
DESCRIPTION: "Indeed I's in love with you, Up all night in the foggy dew, 'Deed I's in love with you, Mussels in the corner." "Ask a bayman for a smoke, He will say his pipe is broke, Ask a bayman for a chew, He will bite it off of you." Other verses are similar
AUTHOR: unknown
EARLIEST DATE: 1997 (Eric West, _Sing Around This One: Songs of Newfoundland & Labrador Vol. 2_)
KEYWORDS: love clothes drugs hardtimes dancing sailor
FOUND IN: Canada(Newf)
REFERENCES (2 citations):
DT, MUSSLCRN*
ADDITIONAL: Ron Young, _Dictionary of Newfoundland and Labrador_, Downhome Publishing Inc., 2006, p. 261, "(Mussels in the Corner)" (1 excerpt)
Roud #26307
ALTERNATE TITLES:
Dirty Newfoundlanders
NOTES [117 words]: "Baymen" were people of Newfoundland who did not come from St. John's -- meaning that they probably lived on the coast of one of Newfoundland's many bays. The word seems to have been in use by 1792 (StoryKirwinWiddowson, pp. 32-33). The relatively sophisticated people of St. John's ("Townies") often had a low opinion of other Newfoundlanders -- and vice versa. Wright, p. 35, for instance, writes that "the common antagonism between 'baymen' (rural people) and 'townies' (St. John's people)... finds great expression on lavatory walls at the [Memorial] university."
This conflict between the people of Newfoundland may well be the subject of "Saint John's Girl," and possibly "Irishmen All" as well. - RBW
Bibliography

- Wright: Guy Wright, Sons & Seals: A Voyage to the Ice, ISER (Institute of Social and Economic Research, Memorial University of Newfoundland), 1984

Last updated in version 5.2
File: YDN261

Must I Go Bound
DESCRIPTION: The singer laments, "Must I go bound and you go free." (S)he hears someone sing "that marriage was a pleasant thing," but "My marriage day soon turned to woe." The singer's spouse has scorned/abused the singer; the singer hopes for revenge
AUTHOR: unknown
EARLIEST DATE: 1928 (Sam Henry collection)
KEYWORDS: marriage abuse betrayal
FOUND IN: Ireland Britain(England(South))
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H218a/b, p. 386, "Must I Go Bound" (2 texts, 1 tune)
Brocklebank/Kindersley-DorsetBookOfFolkSongs, p. 8, "Must I Be Bound" (1 text, 1 tune)
Must I Go to Mississippi?

DESCRIPTION: "Must I go to Mississippi? Must I go or must I stay? Must I go all broken hearted? Oh, my heart shall break in two." "Who will shoe your foot...."

AUTHOR: unknown

EARLIEST DATE: 1934 (Henry, collected from Mrs. Nathan Hicks)

KEYWORDS: travel floating verses

FOUND IN: US(SE)

REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, p. 24, "Must I Go To Mississippi?" (1 text, of three verses, of which the last two are "Who Will Shoe Your Pretty Little Foot?")

CROSS-REFERENCES:

cf. "Who Will Shoe Your Pretty Little Foot?" (lyrics)

NOTES [49 words]: Although two-thirds of the Hicks version are from "Who Will Shoe Your Pretty Little Foot," the first verse is separate. I'm splitting the songs on the odd chance that the "Must I Go to Mississippi" verse is part of something else. Though it is unlikely to matter unless we find more text. - RBW

File: MHApp024

Must Jesus Bear the Cross Alone

DESCRIPTION: Chorus: "My heart's been fixed, My mind's made up, In Thou I live for him." Verse: "Must Jesus bear the cross alone And all the world go free, No there's a cross for every one And there's a cross for me"

AUTHOR: (see NOTES)

EARLIEST DATE: 1898 (Date)

KEYWORDS: nonballad religious Jesus

FOUND IN: US(Ap,SE)

REFERENCES (3 citations):
Gainer-FolkSongsFromTheWestVirginiaHills, p. 204, "Must Jesus Bear the Cross Alone" (1 text, 1 tune)

ADDITIONAL: Henry Date, Pentecostal Hymns Nos. 1 and 2 Combined (Chicago: Hope Publishing Company, 1898 ("Digitized by Internet Archive")) #292 p. 217, "Must Jesus Bear the Cross Alone" (1 text, 1 tune)
Ira D. Sankey, Sankey's Sacred Songs and Solos (1200 Hymns) (London: Collins, 1921?), #610, ("Must Jesus bear the cross alone") (1 text)

RECORDINGS:
Gullah Kinfolk, "Me Heart Dun Fixt" (on USSeasIsland04)

NOTES [217 words]: The pattern of the Gullah Kinfolk recording is common to "shouts": a verse of what is often a Sankey hymn, and a chorus that may or may not be from Sankey. - BS

According to William Reynolds, Companion to Baptist Hymnal, Broadman Press, 1976, pp. 143-144, the original version of the first stanza of this read
Shall Simon bear the cross alone,
And other saints be free,
Each saint of thine shall find his own,  
And there is one for me.  
This appeared in Thomas Shepherd's 1693 "Penitential Cries." Reynolds does not state who "Simon" was (Simon of Cyrene, who was made to carry Jesus's cross according to Mark 15:21, etc.? Simon Peter?), nor who substituted "Jesus." The other verses come from other sources, and apparently were assembled by George N. Allen, who published a three-verse version in 1844 in "The Oberlin Social and Sabbath School Hymn Book." Thus Allen, although not exactly entitled to the name "author," is responsible for the hymn as it is known. Allan apparently did compose the tune "Maitland."  
Reynolds, p. 425, says that Shepherd (1665-1739) was an Englishman who originally belonged to the Church of England but left it in 1694 to lead an independent congregation in Nottingham. In 1700, he moved to another congregation, in Bocking, Essex, where he worked until his death. - RBW

Mustang Gray (The Maid of Monterey)

DESCRIPTION: "There was a brave old Texan, his name was Mustang Gray." When the Mexicans invaded Texas, he was taken prisoner. "He wore the yoke of bondage through the streets of Monterey. A senorita loved him...." and turned him loose

AUTHOR: unknown

EARLIEST DATE: 1908

KEYWORDS: love battle prisoner rescue

HISTORICAL REFERENCES:
1835 - Mayberry B. Gray migrates to Texas from South Carolina (source: Tinsley-HeWasSinginThisSong)

FOUND IN: US(MA,So)

REFERENCES (7 citations):
Thorp/Fife-SongsOfTheCowboys IX, pp. 104-111 (23-24), "Mustang Gray" (4 texts, 1 tune); Thorp/Logsdon-SongsOfTheCowboys, pp. 102-104, "Mustang Gray" (1 text)
Fife/Fife-CowboyAndWesternSongs 49, "Mustang Gray" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 149, "Mustang Gray" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 395-396, "Mustang Gray" (1 text, 1 tune)
Tinsley-HeWasSinginThisSong, pp. 196-199, "Mustang Gray" (1 text, 1 tune)
Saffel-CowboyPoetry, pp. 190-191, "Mustang Gray" (1 text)

DT, MUSTGRAY*

Roud #4035

CROSS-REFERENCES:
cf. "The Turkish Lady" [Laws O26] (plot)
cf. "Young Beichan" [Child 53] (plot)

SAME TUNE:
The Dying Soldier Boy ("Upon Manassa's bloody plain a soldier boy lay dying" -- words by A. B. Cunningham) (War Songs and Poems of the Southern Confederacy, pp. 347-348)

NOTES [131 words]: Thorp/Fife-SongsOfTheCowboys notes that this song takes two forms: "In Hewitt's original aria interest is focused on the senorita and her heroic deed. The texts most current in Western American oral tradition... bring the American soldier-cowboy into central focus...." The piece seems to have drawn its title from the 1847 novel The Volunteer, or The Maid of Monterrey, by Ned Bluntine.
The song has been variously credited to John Hill Hewitt, Tom Grey, and James Lytle. Thorp/Fife-SongsOfTheCowboys considers Hewitt (a well-known composer) to be the most likely candidate -- although Thorp himself credited it to Grey.
I would consider it not unlikely that someone (unknown) wrote the words and Hewitt added a tune. As "Mustang Gray," this song is item dB28 in Laws's Appendix II. - RBW

Mustering Song (The Old Poley Cow)

DESCRIPTION: "Master came to the old hut door And said has he had often said before,
"Tomorrow will be mustering day." An old poley cow flees the mob; Master's horse throws him and he dies. The singer sees master's ghost as he goes to gather the body

AUTHOR: unknown
EARLIEST DATE: 1967 (Stewart/Keesing-FavoriteAustralianBallads); reportedly printed in the Brisbane "Queenslander" in 1894
KEYWORDS: cowboy death ghost work
FOUND IN: Australia
REFERENCES (1 citation):
Stewart/Keesing-FavoriteAustralianBallads, p. 19, "The Old Poley Cow" (1 composite version)
Roud #27771
File: SKeF019

Mustering Song, The

DESCRIPTION: The station owner gathers the crew for mustering day. The workers head out to gather the herd when the old man is thrown into a tree and dies. The next day, the singer sees the man's ghost in his usual place, smoking his usual clay (pipe)

AUTHOR: unknown
EARLIEST DATE: 1894 (The Queenslander)
KEYWORDS: ghost death horse boss Australia
FOUND IN: Australia
REFERENCES (3 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 158-159, "The Mustering Song" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 80-81, "Mustering Day" (1 text, 1 tune)
Roud #27771
CROSS-REFERENCES:
cf. "The Drunken Sailor (Early in the Morning)" (tune & meter)
NOTES [77 words]: The description is based on Fahey-Eureka-SongsThatMadeAustralia. The version in Anderson-StoryOfAustralianFolksong has no mention of the old man with the pipe; it's just a list of problems encountered by herdsmen. The first verses are close enough to show that the two are derived from the same original, so I list them together here. But one is clearly a rewrite of the other. My strong suspicion is that the Fahey text is the rewrite; it has much more plot. - RBW

Mutlah, The

DESCRIPTION: Fragment: "Our good ship she heeled over and sank upon her side, And left her chains and anchors all in the Eddy-tide Outside the sunken Cooneys, where the Mutlah went aground, All with her general cargo, she for Halifax was bound"

AUTHOR: unknown
EARLIEST DATE: 1947 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: drowning sea ship wreck sailor
HISTORICAL REFERENCES:
Apr 16, 1877 - "The ... Mutlah ... went ashore at Glynn Point, Poulshone mear Courtown Captain Faraquar, one passenger and ten of fourteen crew were drowned.... the survivors described the captain as drunk...." (source: Bourke in _Shipwrecks of the Irish Coast_ v1, p. 45)
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, p. 127, "The Mutlah" (1 text)
Roud #20539
File: Ran127B

Muttonburn Stream, The

DESCRIPTION: "Muttonburn Stream, It's not marked on this world's map... A wee river in Ulster." It has wondrous qualities: "a wee dunt" in it makes washing clean, "it cures all diseases" including
fatness or lean, a good place to fall after a drinking party.

AUTHOR: William James Hume
EARLIEST DATE: 1931 (recorded by Richard Hayward)
KEYWORDS: drink humorous nonballad talltale
FOUND IN: Ireland
REFERENCES (3 citations):
Morton-FolksongsSungInUlster 10, "The Muttonburn Stream" (1 text, 1 tune)
ADDITIONAL: Richard Hayward, Ireland Calling (Glasgow, n.d.), p. 6, "The Mutton Burn Stream" (text, music and reference to Decca F-2602 recorded Oct 4, 1931)
Bell/O Conchubhair, Traditional Songs of the North of Ireland, pp. 81-82, "The Muttonburn Stream" (1 text, 1 tune)
Roud #2896

NOTES [100 words]: Morton-FolksongsSungInUlster: "The Muttonburn Stream is to be found near Carrickfergus."
"Castle Hyde" takes glorification of a locality to an extreme. "The Groves of Blarney" takes it to the next stage by parody. "The Muttonburn Stream" completes the transformation by making a tall tale. The date and master id (GB-3353-1) for Hayward's record is provided by Bill Dean-Myatt, MPhil. compiler of the Scottish National Discography. - BS
Kathleen O'Sullivan pointed out to me that this song was written by William Hume, who is the grandfather of the twenty-first century storyteller Billy Teare. - RBW

My Ain Aunty Jean

DESCRIPTION: The singer's late Aunty Jean was a big woman who had seen better days and begged for her living. She'd been wed once or twice. She was "brimfu' o' fun," read fortunes and was "a modest blackmailer." "Let us hope 'mang the blest is my ain Aunty Jean"

AUTHOR: John Murray (written c. 1860) (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
EARLIEST DATE: 1908 (Greig/Duncan4)
KEYWORDS: marriage death begging hardtimes
FOUND IN: Britain (Scotland (Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #41, p. 2, "My Ain Aunty Jean"; #38, p. 2, "My Ain Aunty Jean" (2 texts)
Greig/Duncan4 741, "My Ain Aunty Jean" (2 texts, 1 tune)
Roud #5642

NOTES [24 words]: Greig quotes the author in #41: "'Auntie Jean's suggested by the publication of Davidson's 'Uncle John.' [specifically, 'Uncle John's Fiddle']" - BS

Last updated in version 2.6

File: GrD4741

My Ain Dear Nell

DESCRIPTION: The singer remembers Nelly Brown and their youthful days together. "Ance mair then Nelly Brown I hae sung o' love and thee Tho' oceans wide between us row you're aye the same to me"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan6)
KEYWORDS: age love separation nonballad
FOUND IN: Britain (Scotland (Aber))
REFERENCES (1 citation):
Greig/Duncan6 1253, "My Ain Dear Nell" (1 text)
Roud #6789

SAME TUNE:
Dunedin Town Board ("The streets here in Dunedin are now a sea of mud. This place is very much the same as 'twas before the flood") (by Charles R. Thatcher) (Anderson-ColonialMinstrel, p. 119)

File: GrD61253
My Ain Fireside
DESCRIPTION: The singer says it is time to go home to a wife he's afraid to face, but a drink and a song will soothe her and they'll go to bed "and I'll cuddle her in my airms ... and crack aboot the joys o' oor ain fireside." Here's to every man that will do the same.
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan3)
KEYWORDS: sex drink music nonballad wife
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 553, "My Ain Fireside" (2 texts, 1 tune)
Roud #6028
BROADSIDES:
NLScotland, L.C.Fol.70(144b), "My Ain Fireside" ("Come, my lads, let us mount and go"), Muir [John Muir (Glasgow)?], no date
NOTES [29 words]: Apparently broadside Bodleian, 2806 c.11(239), "My Ain Fireside" ("Come, my lads, let's mount and go"), unknown, no date is this song but I could not download and verify it. - BS
Last updated in version 2.4
File: GrD3553

My Ain Kate
DESCRIPTION: The singer/reciter is a linen draper clerk told by Kate she'll not leave him. He buys her a watch and chain. A policeman "put Her Majesty's braces upon her." He goes to her ninth trial for stealing her mistress's clothes. She is transported for life.
AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan2)
KEYWORDS: courting theft transportation trial clothes recitation servant
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #47, p. 2, ("I'm nae awa' to bide awa"); #49, p. 2, ("I'm not going away to stay away") (2 fragments)
Greig/Duncan2 257, "My Ain Kate" (5 texts, 1 tune)
Roud #5850
CROSS-REFERENCES:
cf. "Mormond Braese" (tune, according to Greig/Duncan2)
ALTERNATE TITLES:
I'm Not Going Away
NOTES [56 words]: The form is an introductory verse followed by spoken text interspersed with the chorus "I'm not going away to stay away, I'm not going away to leave you; I'm your own Kate, your darling Kate, That never will deceive you." At the end the singer, in spite of everything, is convinced by her "sly little wink" that she's not going away. - BS
Last updated in version 2.4
File: GrD2257

My Ain Kind Dearie
DESCRIPTION: The singer returns wet and weary from gathering seaweed. She says "my ain kind dearie O, Ye row me up, ye row me doon, ye row me owre fu' cheerie O"
AUTHOR: unknown
EARLIEST DATE: 1918 (Greig/Duncan4)
KEYWORDS: love farming nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 734, "My Ain Kind Dearie" (1 text)
Roud #8559
NOTES [118 words]: Greig/Duncan4 refers to "a note by Peter Buchan on the gathering of seaweed for manuring the land." - BS
A quick Google search finds many, many hits extolling the virtues of seaweed as a fertilizer. Few of
these seemed to be anything more than the usual sort of "if it's natural, it must be good, and we expect you to pay a lot for it" sort of business. But seaweed in fact is a useful soil additive -- not because it's really very special but because cultivated soil generally loses its nitrogen and phosphorus over time, and seaweed is a useful source of organic forms of those two essential elements. Seaweed is also a good source of potassium, which can sometimes be in short supply in soil as well. - RBW

Last updated in version 2.5
File: GrD4734

My Ain Wife

DESCRIPTION: "I wadna gie my ain wife for ony wife I see." She is cheery, never shows anger, is good with the neighbors and loves the baby. "Tho' beauty be a fading flower, ... She ance was ca'd a bonnie lass, she's bonnie aye to me"

AUTHOR: Alexander Laing (source: Whistle-Binkie)
EARLIEST DATE: 1830 (_The Edinburgh Literary Gazette_ v.II, according to Whitelaw-BookOfScottishSong)
KEYWORDS: love marriage nonballad baby wife
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
  Greig/Duncan4 747, "My Ain Wife" (1 text)
  Whitelaw-BookOfScottishSong, p. 184, "My Ain Wife" (1 text)
Roud #6127
File: GrD4747

My Alabama Sweetheart Far Away

DESCRIPTION: Singer thinks back to his days "upon the snowy fields of cotton" with his "Alabama sweetheart far away." He could never tell her he loved her before he left. He has received a letter "that some other has been with her"

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: love home parting separation
FOUND IN: Canada(Newf)
Roud #28838
RECORDINGS:
  Mrs. Ned Lee, "Alabama Blossom" (on MUNFLA-Leach)
  John Molloy, "Alabama Sweetheart" (on MUNFLA-Leach)
NOTES [50 words]: Annmarie O'Riordan's version on the CD _Ireland: Love of My Heart_ changes the first line to "fields of snowy cotton" but both Avalon peninsula singers agree on "the snowy fields of cotton."
At first glance this looks like a "minstrel" song, but the "sweetheart" is a white "blue eyed maiden." - BS

Last updated in version 4.4
File: ML3MASFA

My ANZAC Home

DESCRIPTION: "Come see my little dugout, upon the hill it stands, Where I can get a lovely view of ANZAC's golden sands" as artillery shells fall. There are fleas and ants and orphaned mice. His back is sore. If he ever gets home, he might miss the place. Or might not

AUTHOR: unknown
EARLIEST DATE: c. 1916 (according to Cleveland-NZ-GreatNewZealandSongbook)
KEYWORDS: soldier hardtimes New Zealand
FOUND IN:
REFERENCES (1 citation):
  Cleveland-NZ-GreatNewZealandSongbook, p. 91, "My Anzac Home" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Little Old Log Cabin in the Lane" (tune) and references there
File: Clev091

My Army Cross Over
DESCRIPTION: "'My brother, tik keer (take care?) Satan, my army cross over" (x2). "Satan very busy, my army cross over." "Wash his face in ashes." "Put on the leather apron." "Jordan river rolling." "We'll cross the danger water."
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 38, "My Army Cross Over" (2 texts, 2 tunes)
Roud #11992
File: AEG038

My Aul' Gudeman
DESCRIPTION: Dialog between a wife and her second husband. He says her first husband left her nothing, whereas now she has things: "tell me nae mair o' yer aul' gudeman." She compares her first husband in bed to her current feeble husband. "Alack, my aul' gudeman"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: age marriage sex death dialog husband wife
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1305, "My Aul' Gudeman" (1 text)
Roud #7201
File: GrD71305

My Aunt Jane
DESCRIPTION: "My Aunt Jane she took me in" and gave me tea from her shop. "She's awful smart" and bakes rings in an apple tart. She "has a bell on the door A white stone step and a clean swept floor, Candy apples, hard green pears, Conversation lozenges"
AUTHOR: unknown
EARLIEST DATE: 1978 (Hammond-SongsOfBelfast)
KEYWORDS: food nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Hammond-SongsOfBelfast, p. 12, "My Aunt Jane" (1 text, 1 tune)
NOTES [64 words]: Hammond-SongsOfBelfast: "Probably the best-loved of all Belfast songs." - BS
The practice of baking prizes (such as coins or rings) into cakes is well-attested, even if it is today remembered mostly because J. R. R. Tolkien mentioned it in Smith of Wooton Major, but it seems somewhat improbable to find it in the contest of a Belfast tea-shop; how did Aunt Jane afford such thing? - RBW
File: Hamm012

My Bark Canoe
DESCRIPTION: An Ojibway (Chippewa) song. The singer reports, "Through the night I keep awake, Upon the river I keep awake."
AUTHOR: unknown
EARLIEST DATE: 1909
KEYWORDS: Indians(Am.) nonballad river
FOUND IN: Canada(Ont)
REFERENCES (1 citation):
My Beautiful Muff

DESCRIPTION: A young lady goes out in her muff, which is "my own, and I'll wear it, So don't you come near it, You'll spoil it, you'll tear it, My beautiful muff." A young man greets her and plies her with wine. She sleeps. Her muff is ruined. Young ladies are warned.

AUTHOR: unknown
EARLIEST DATE: 1956
KEYWORDS: bawdy clothes seduction wine
FOUND IN: Australia Britain(England(North))
REFERENCES (2 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 247-248, "My Beautiful Muff" (1 text, 1 tune)
Gardham-EastRidingSongster 21, p. 27, "My Beautiful Muff" (1 text, 1 tune)
Roud #1402
BROADSIDES:
Bodleian, Harding B 26(51), "My Beautiful Muff" (unknown, n.d.)

My Beauty of Limerick

DESCRIPTION: "I sing of my loved one, an idol to me." Patrick is across the sea but thinks of his "beauty of Limerick" waiting at home. He promises "to go back to old Ireland when money I'd save." He sleeps with her ribbon under his pillow.

AUTHOR: Words: Edward Harrigan / Music: David Braham
EARLIEST DATE: 1880 (sheet music published by William A. Pond & Co.)
KEYWORDS: love separation Ireland nonballad money return
FOUND IN: Ireland
REFERENCES (2 citations):
Finson-Edward-Harrigan-David-Braham, vol. I, #38, pp. 140-141, "The Beauty of Limerick" (1 text, 1 tune)
OLochlainn-MoreIrishStreetBallads 38, "My Beauty of Limerick" (1 text, 1 tune)
Roud #9752
NOTES [79 words]: For background on Harrigan and Braham, see the notes to "The Babies on Our Block."
The original title of this was "The Beauty of Limerick." Finson-Edward-Harrigan-David-Braham, says it has "No known connection to any play," although the timing fits "The Mulligan Guards' Surprise," for which see "Whist! the Bogie Man." Sigmund Spaeth, A History of Popular Music in America, Random House, 1948, p. 188 says that this was sung by "'the American linnet,' Jennie Morgan." - RBW
Last updated in version 5.2
File: OLcM038

My Bible Leads to Glory (The Pilgrim's Song)

DESCRIPTION: "My Bible leads to glory (x3), Ye followers of the Lamb." "Sing on, pray on, ye followers of Immanuel! (x2)." "Religion make me happy (x3)...." "'I'm on my way to glory...." "King Jesus is my captain...." "There we shall live forever...."

AUTHOR: unknown
EARLIEST DATE: 1927 (Richardson/Spaeth-AmericanMountainSongs); Hymnary.org lists several versions from before 1850, including "Hymns: designed for the Use of the Second advent band" dated 1843
KEYWORDS: religious nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Richardson/Spaeth-AmericanMountainSongs, p. 68, "My Bible Leads to Glory" (1 text, 1 tune)
Roud #13916
My Blue-Eyed Boy

DESCRIPTION: Floating verses on the subject of lost love, usually borrowed from "The Butcher Boy" and/or a "Pretty Little Foot" variant. The wide and deep grave carved with a turtle dove may also be present. Identified by the line "Bring me back my blue-eyed boy"

AUTHOR: unknown

EARLIEST DATE: 1909 (Belden-BalladsSongsCollectedByMissourFolkloreSociety); possibly 1879 (Journal of the Andrew Hicks)

KEYWORDS: love beauty separation death suicide

FOUND IN: Britain(Scotland(Aber)) US(Ap,MW,So) Ireland

REFERENCES (16 citations):
Bronson 76, "The Lass of Roch Royal" (23 versions, of which #11 appears to belong here)
Greig/Duncan6 1085, "My Love He Is a Sailor Bold" (1 text plus a single verse on p. 538, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 478-480, "The Blue-Eyed Boy" (4 texts, though "D" is a fragment, probably of "Tavern in the Town" or "The Butcher Boy" or some such)
Randolph 759, "My Blue-Eyed Boy" (3 short texts, 1 tune)
High-OldOldFolkSongs, p. 46, "Remember... Well" (1 text)
McNeil-SouthernMountainFolksong, pp. 18-19, "(Bring Back My Blue-eyed Boy)" (1 text)
Arnold-FolkSongsOfAlabama, p. 33, "Blue-Eyed Boy" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 257, "The Blue-Eyed Boy" (2 text, though the second is rather distantly related)
Owens-TexasFolkSongs-1ed, pp. 151-152, "My Blue-Eyed Boy" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 93-94, "My Blue-Eyed Boy" (1 text, 1 tune)
Brewster-BalladsAndSongsOfIndiana 85, "The Blue-Eyed Boy" (1 text)
Pound-AmericanBalladsAndSongs, 102, pp. 212-213, "My Blue-Eyed Boy" (1 text)
Boette-SingaHipsyDoodle, p. 120, "Bring Me Back the One I Love" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H482, pp. 391-392, "Bring Me Back the Boy I Love"; H692, p. 392, "Never Change the Old Love for the New" (2 texts, 2 tunes)
Huntington-TheGam-MoreSongsWhalemenSang, p. 224, "Never Change the Old Love for the New" (1 fragment, 1 tune, possibly this although it's too short to be certain)

DT, BLUENEYEBY

Roud #4308 and 18831

RECORDINGS:
Brier Hopper Brothers, "Bring Back My Blue-Eyed Boy" (Champion 16692, 1933)
Carter Family, "Bring Back My Blue-Eyed Boy to Me" (Victor V-40190, 1930; Montgomery Ward M-4741, c. 1935; Bluebird B-6271, 1936)
Gid Tanner & Riley Puckett, "Bring Back My Blue-Eyed Boy" (Columbia 15577-D, 1930; rec. 1929)

CROSS-REFERENCES:
cf. "The Butcher Boy" [Laws P24] and references there
cf. "The Willow Tree" (form and lyrics)
cf. "Must I Go Bound" (lyrics, theme)
cf. "Died for Love (I)"
cf. "Love Has Brought Me to Despair" [Laws P25] (lyrics)
cf. "Remember Well and Bear In Mind" (lyrics)

NOTES [82 words]: This is so close to "The Butcher Boy" that I almost listed them as one song. But where "The Butcher Boy" is relatively coherent, this is little more than a lament composed of floating verses and the complaint "Bring me back my blue-eyed boy." So I've listed them separately -- but there are intermediate versions. Sandburg, for instance, has one (p. 324, "Go Bring Me Back My Blue-Eyed Boy," with the suicide theme intact, so I list it with "The Butcher Boy" -- but it has this chorus). - RBW

Last updated in version 5.0

File: R759
**My Body Rock 'Long Fever**

DESCRIPTION: "Wai', my brother, true believe, better true be... Oh, my body rock 'long fever, O! with a pain in 'e head, I wish I been to the kingdom, to sit alongside o' my Lord." "By the help of the Lord we rise up again... An' we'll get to heaven at last."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad

FOUND IN: US

REFERENCES (1 citation):

*Allen/Ware/Garrison-SlaveSongsUnitedStates, pp 44-45, "My Body Rock 'Long Fever" (1 text, 1 tune plus a variant)*

Roud #11988

File: AWG044B

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**My Bonnie Laddie's a Writer o' Letters**

DESCRIPTION: The singer says her bonnie laddie's "a writer o' letters And aye as he writes them he sends them to me"

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan7)

KEYWORDS: courting nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):

*Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #147, p. 2, ("My bonnie laddie's a writer o' letters") (1 fragment)*

*Greig/Duncan7 1345, "My Bonnie Laddie's a Writer o' Letters" (1 short text, 1 tune)*

Roud #7226

NOTES [12 words]: The current description is based on the single Greig/Duncan7 verse. - BS

Last updated in version 2.6

File: GrD71345

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**My Bonnie Lies over the Ocean**

DESCRIPTION: The singer laments that his bonnie is across the waves, and implores that someone "bring back my bonnie to me." He asks the winds specifically to carry her. (He dreams she is dead.) (He rejoices that the winds have blown his bonnie to him.)

AUTHOR: unknown (see NOTES)

EARLIEST DATE: 1881 (Hills's "Student Songs")

KEYWORDS: love separation sea reunion

FOUND IN: US

REFERENCES (6 citations):

*Heart-Songs, p. 179, "Bonnie" (1 text, 1 tune)*

*Jolly-Miller-Songster-5thEd, #142, "My Bonnie" (1 text)*

*Silber/Silber-FolksingersWordbook, p. 143, "My Bonnie Lies Over The Ocean" (1 text)*

*Fuld-BookOfWorldFamousMusic, p. 381, "My Bonnie Lies over the Ocean"*

*DT, MYBONNIE*

ADDITIONAL: Henry Randall Waite, _College Songs: A Collection of New and Popular Songs of the American Colleges_, new and enlarged edition, Oliver Ditson & Co., 1887, p. 6, "Bring Back My Bonnie to Me" (1 text, 1 tune)

Roud #1422

RECORDINGS:

*Cliff Bruner, "My Bonnie Lies Over the Ocean" (Decca 5638, 1939; rec. 1938)*

*Ella Fitzgerald, "My Bonnie Lies Over the Ocean" (Decca 28375, 1952)*

*Haydn Quartet, "Bring Back My Bonnie to Me" (Victor A-123, 1900)*

*Leake County Revelers, "My Bonnie Lies Over the Ocean" (Columbia 15227-D, 1928)*

*Ella Logan, "My Bonnie Lies Over the Ocean" (Brunswick 8196, 1938; Columbia 36313, 1941)*

*Mobile Strugglers, "My Bonnie Lies Over the Ocean" (on AmSkBa)*

CROSS-REFERENCES:

cf. "My God, How the Money Rolls In" (tune)
cf. "The Cowboy's Dream" (tune)
cf. "Tom Twist" (tune)
cf. "The Prisoner's Song (I)" (tune)
cf. "Shine Your Buttons With Brasso" (tune)
cf. "Shaving Cream" (tune)
cf. "My Children Are Seven in Number" (tune)
cf. "Bring Back My Johnny to Me"
cf. "Young Jean Lies Over the Ocean" (presumed tune)

SAME TUNE:
Tom Twist (File: FlBr171)
My Children Are Seven in Number (File: CAFS1282)
We Want None of Thee (File: Wels074)
They Say There Is Gold on the Maggie (File: Garl273)
Swim Back You Bastard to Me (File: Tawn009)
Jenny Wren Bride (File: Tawn056)
Bring Back My Neighbors to Me (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 119)
Yuck! Cats (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 67)
Come Up, Dear Dinner, Come Up (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 121)
My Body Has Tuberculosis (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 131)
Zekey Looked into the Gas Tank (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 133)
My Barney Lies Over the Ocean (RECORDINGS, Nora Bayes, Columbia A-2678, 1918; Louis Winsch, Pathe 22061, 1919; Ada Jones, OKeh 1218, 1919; Billy Murray, Victor 18530, 1919)
Saigon Lullaby (RECORDING, Bull Durham, Saul Broudy, Tom Price, Robin Thomas & chorus, on InCountry)

ALTERNATE TITLES:
My Bonnie
Bring Back My Bonnie to Me

NOTES [293 words]: Fuld notes an 1882 printing of this song allegedly written by H. J. Fulmer (Charles E. Pratt). This text, however, disagrees with the 1881 printing, and Fuld suspects that Pratt is responsible only for the adaption. In College Songs (1887) it is listed as copyring 1885 by Oliver Ditson & Co., but with no authorship details.

Larry J. Purcell of Minneapolis has sent me a photograph of sheet music that credits it to H. J. FULLER (not Fulmer), and reports that Howard Jones Fuller was his great-great-grandfather. This would presumably explain the "Fulmer" attribution, but unfortunately the music has no date. The text is very similar to the common version.

Purcell gives this capsule biography of Fuller: Howard Jones Fuller was born 15 April 1853 in Vershire, Orange County, Vermont to Stephen Fuller and Luvia Carpenter, He married first my great great grandmother, Ida Elizabeth Pickett, 08 March 1874 in Albert Lea, Freeborn, Minnesota, then divorced. He married secondly to Bertha Chloe Smith 04 Jan 1904 in Mississippi. He died 05 Aug 1907 in Gloster, Amite, Mississippi. He is buried at Silver Creek Cemetery in Pike County, Mississippi.

The song obviously has spawned a number of parodies and borrowings. It itself, however, seems relatively constant, and the parodies are all recent. It thus seems likely that the song is fairly recent, and that most known versions derive from the 1881 printing.

It has been theorized that this is a derivative of the song we index as "Bring Back My Johnny to Me." The tunes aren't the same, but there are similarities, and a few lyrics also cross, as well as the theme. But there is no evidence of an intermediate form; it seems nearly certain that there was a deliberate rewrite somewhere along the line. - RBW

Last updated in version 6.0
File: DMybonn

My Bonnie Love Johnny

DESCRIPTION: "My love he's bonny ... He's handsome, charming, sweet and young, An' his cheeks are like a cherry. O"

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan5)
My Bonnie Meg o Noo, o Noo

DESCRIPTION: The singer asks Meg to sit down by him. Meg tells him to drop her hand and tells him he has ruffled her gown. He asks why she's in such a rush to run away "as ye war chased". He says he has told her mother every thing "that passed between us twa"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan7)

REFERENCES (2 citations):
Greig/Duncan 1353, "My Bonnie Meg o Noo, o Noo" (1 text)
Roud #7231

File: GrD71353

My Bonnie Wee Hen

DESCRIPTION: The singer had a fine hen; it laid two eggs a day. But it went out to seek food and was killed. The owner will punish the killers; "I wasna half so sorry the night my husband died." She invites others to the funeral

AUTHOR: unknown

EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)

REFERENCES: (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H94, p.17, "My Bonnie Wee Hen" (1 text, 1 tune)
Lyle-Andrew-CrawfurdsCollectionVolume2 142, "The Wee Broun Tappit Hen" (1 text)

File: HHH094

My Bonny Black Bess (I) [Laws L8]

DESCRIPTION: Dick Turpin gives a detailed account of Black Bess's speed and beauty and the good use to which he put them. He once robbed a horseman and sped to town, arriving so quickly that he appeared to have an alibi when the horseman at last arrived in town

AUTHOR: unknown

EARLIEST DATE: 1915

REFERENCES: (6 citations):
Laws L8, "My Bonny Black Bess I"
Randolph 167, "Bonnie Black Bess" (3 texts, 1 tune, but Laws assigns only Randolph's "C" text to this piece; the others belong with Laws L9)
Fife/Fife-CowboyAndWesternSongs 7, "Bonny Black Bess" (2 texts, 1 tune; the "B" text is this piece while the "A" text is Laws L9)
Pound-AmericanBalladsAndSongs, 69, pp. 155-157, "My Bonny Black Bess" (1 text)
My Bonny Black Bess (II) (Poor Black Bess; Dick Turpin's Ride) [Laws L9]

DESCRIPTION: Dick Turpin bids farewell to the horse that served his so well, making his exploits possible and finally carrying him from London to York in a single day. Now the hounds are on his trail and he cannot escape; he shoots Bess and waits to die himself

AUTHOR: unknown

EARLIEST DATE: 1928 (Mackenzie-BalladsAndSeaSongsFromNovaScotia); before 1878 (broadside LOCSinging, sb30428b)

KEYWORDS: robbery horse punishment outlaw

HISTORICAL REFERENCES:
1735 - Dick Turpin comes to the attention of the authorities as a robber
April 1739 - Hanging of Dick Turpin (by then retired from highway robbery; he was captured after getting drunk and shooting the landlord's cockerel)

FOUND IN: US(MA,MW,Ro,SE,So) Canada(Mar) Britain(England(West))

REFERENCES (15 citations):
Laws L9, "My Bonnie Black Bess"
Henderson-VictorianStreetBallads, pp. 32-33, "Poor Black Bess" (1 text)
Hamer-GreenGroves, p. 44, "Turpin's Farewell to Black Bess" (1 fragment, 1 tune, so short that it could be either Black Bess song, but the lyrics suggest it is this)
Randolph 167, "Bonnie Black Bess" (3 texts, 1 tune, with the "A" fragment and "B" text belonging here; the "C" text is Laws L8)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 122, "My Bonnie Black Bess" (1 text)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 65, "Bonnie Black Bess" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 130, "My Bonnie Black Bess" (1 text text plus 1 fragment and an excerpt, 2 tunes)
Peters-FolkSongsOutOfWisconsin, p. 189, "Dick Turpin and Black Bess" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #139, "My Bonnie Black Bess" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 126, "Dick Turpin's Ride" (1 text)
Fife/Fife-CowboyAndWesternSongs 7, "Bonny Black Bess" (2 texts, 1 tune; the "A" text is this piece while the "B" text is Laws L8)
Ohrlin-HellBoundTrain 12, "Bonny Black Bess" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1899, p. 128, "Poor Black Bess" (3 references)
DT 422, BLCKBESS* BLCKBESS2 BONNBESS*

ADDITIONAL: _Sing Out_ magazine, Volume 25, #4 (1977), p, 9, "Bonnie Black Bess" (1 text, 1 tune, from James and Mary Atwood)
Roud #620
RECORDINGS:
Warde Ford, "My bonny black Bess" (AFS 4212 A1, 1939; in AMMEM/Cowell)
Lawrence Older, "Bonnie Black Bess" (on LOlder01)

BROADSIDES:
LOCSinging, sb30428b, "Poor Black Bess," H. De Marsan (New York), 1864-1878
Murray, Mu23-y1:027, "Poor Black Bess," James Lindsay Jun (Glasgow), 19C

CROSS-REFERENCES:
cf. "My Bonny Black Bess (I)" [Laws L8]
cf. "Dick Turpin and the Lawyer [Laws L10]" (subject)

SAME TUNE:
Poor Dog Tray (per broadsides LOCSinging sb30428b, Murray Mu23-y1:027, and the one listed in
Wolf-AmericanSongSheets p. 128)

ALTERNATE TITLES:
Bonnie Black Bess

NOTES [2559 words]: This is much the more popular of the Black Bess songs; to distinguish it from
Laws L8, consider the following stanza:
When blindness did guide me, I left my abode;
When friends proved ungrateful, I took to the road.
For to plunder the wealthy and relieve my distress,
I bought you to aid me, my bonny Black Bess.
The problem is, Turpin did not buy Black Bess, and never rode her to York. Although Dick Turpin
was real, most of the exploits traditionally attributed to him are false. This is, at least in part,
because the hack writers of his time -- the ones on whom our modern knowledge of roadside
robbers is based -- rarely mentioned him in their accounts of famous highwaymen (Sharpe, pp. 73-74).
When later writers resurrected him, they had few real facts to operate on. Even our knowledge
of his death is relatively slight -- Sharpe, p. 18, points out that much of what we know about his
execution comes from a cheap pamphlet, and we know how reliable those are! But here is the
biography we can give.
The only real description of Turpin is a single sentence, from a proclamation seeking him: "About
thirty years of age, by trade a butcher, about five feet nine inches high, of a brown complexion,
very much marked with the small pox, his visage short, pretty upright, and broad about the
shoulders" (Sharpe, p. 137; Pringle, p. 216, has a similar but not identical version).
According to Sharpe, p. 109, Turpin was born probably on September 21, 1705, although other
sources give the year as 1706. He was baptized on September 23, 1705, however, which would
seem to settle the matter. He was son of an Essex innkeeper; James Turpin was still keeping "the
Bell at Hempstead" at the time of his son's trial and execution (Sharpe, p. 31).
Apprenticed to a butcher, Turpin apparently married (although there is no known record of the
marriage; Sharpe, p. 109, and Brandon, p. 116, gives two possible names for his wife) and went
into business around 1726. But several sheep turned up missing near his establishment in
Waltham Abbey. Apparently forced out of the Guild of Butchers for his misdeeds (Pringle, p. 202),
he took to a life of open crime.
For a time, he was associated with a brutal group of poachers and robbers known as "Gregory's
Gang"; according to Sharpe, pp. 106-108, they took the King's Deer from Waltham in Essex. Turpin
apparently helped them sell their kills (Sharpe, pp. 108-109). By 1734, the gang had turned to
robbery. By 1735, they had moved from Essex to London (Sharpe, p. 115).
They really do seem to have been a brutal bunch; Sharpe, pp. 117-118, describes how they beat
and burned an old farmer during a robbery -- while one of them raped a servant. Large rewards
were put on their heads in 1735, but Turpin escaped when the others were taken. He turned to
highway robbery (Sharpe, pp. 128-129). It is possible that he also went to Holland for a time
(Sharpe, pp. 131-132).
Turpin in this period worked with various companions, the most noteworthy being Tom King (died
1737 -- possibly killed by Turpin himself as they struggled with people who were attempting to
apprehend them; Sharpe, pp. 133-134; Pringle, p. 214; Brandon, p. 122; Alexander, p. 297). King,
according to Alexander, p. 297, was known as the "King of the Highwaymen," but in fact he does
not seem to have been very noteworthy on his own. About this time, Turpin killed one Thomas
Morris who was attempting to apprehend him; for the first time, Turpin was clearly guilty of murder
(Sharpe, p. 135; Pringle, p. 213; Pringle implies that it happened before the death of King, Sharpe
perhaps after).
Turpin had already had a price on his head; the murder caused it to be increased to 200 pounds
(Sharpe, p. 136). But Turpin had disappeared (Pringle, p. 216). He had moved to Yorkshire, and
was calling himself John Palmer (Sharpe, p. 2). He seems to have lived a relatively honest life in the town of Welton, posing as a horse-dealer (Alexander, p. 299) -- but in October 1738, in a fit of mindless brutality, he shot a gamecock belonging to his neighbour (Sharpe, p. 136; Pringle, p. 216 -- a bad move, because the bird apparently had brought its owner good results, and perhaps income, in cockfights; Brandon, p. 123). This presumably is the origin of the claim in "Dick Turpin and the Lawyer" [Laws L10] that he was taken for "shooting of a dunghill cock").

The charges need not have been fatal had his history stayed hidden, but they led to an inquiry into how he made his living (Sharpe, p. 13). In a comedy of errors which started with the fact that Turpin did not pay the proper postage for a letter (Alexander, p. 297), a sample of his handwriting came to the attention of his old schoolteacher, who supposedly recognized it (Sharpe, p. 20). The man then came to Yorkshire and identified his face (Sharpe, p. 21). The indictment against Turpin was technically invalid, according to Sharpe, p. 27, but he was eventually convicted of horse-stealing and sentenced to hang (Pringle, p. 218).

The date of Turpin's hanging is uncertain; it is generally dated to April 7, 1739 (so, e.g., Pringle, p. 218, and Brandon, as well as Sharpe, p. 1), but the day may have been April 6 or April 10. He apparently went to great lengths to put on a good show, buying new clothes and hiring five mourners to accompany him (Sharpe, p. 1). And he jumped off the ladder himself, considered a mark of courage and style, rather than waiting to be dropped (Pringle, p. 218; Brandon, p. 125). A second man, John Stead, was executed at the same time (Sharpe, p. 2).

Reportedly Turpin was executed by another highwayman, Thomas Hadfield, who was pardoned in return for doing the duty; York did not have a professional executioner (Sharpe, p. 3). What is purported to be Turpin's grave still exists, but Sharpe, p. 35, points out that the headstone is not contemporary.

There is little evidence in the historical record of the sort of nobility of character found in many of the songs about him.

The rest of the legend in the songs is equally suspect. There was, almost certainly, no Black Bess, and the twelve hour race to York was not undertaken by Turpin. Logan reports that the feat was performed by one "Nevison or Nicks, who plundered a traveler at four o'clock in the morning on the slope at Gadshill, and was in the bowling-green at York... at a quarter before eight in the evening." Brandon, p. 127, also mentions "a highwayman named Harris" making the trip to Yorkshire, although he mentions Nevison first. Sharpe, p. 74, notes that Daniel Defoe attributed the trip to Nicks (Nix?), who lived around 1676 and whose actual name was Richard Dudley.

Pringle has more details on this, devoting a whole chapter to "Who Rode to York?" (pp. 135-144). He notes that it was perfectly possible to cover the London-to-York distance (about 190 miles) in a day -- if one could change to fresh horses along the route (Pringle, pp. 141-142). The improbable element of "Turpin's Ride" is the idea of doing it on *one* horse.

Did such a journey happen? Defoe's version is that it was done by Nix in 1676. It started with a robbery at Gad's Hill (where else?) at 4:00 a.m. (quoted on p. 137 of Pringle), and Nicks arrived at York that afternoon (Pringle, p. 138). Pringle points out that Defoe wrote this tale in 1724, before Turpin took to the road.

There is a 1668 report of a robber named "Swift Nicks," though it isn't known if it is the same guy. The other fellow Logan mentions, Nevisor, is certainly historical, though there is a lot of uncertainty about him. His name was probably William (Pringle, p. 123), but this is not certain; it might have been John (Pringle, p. 124). He did most of his work in Yorkshire, became the subject of broadsides, and later was mentioned by Maccaulay (Pringle, p. 123).

Sharpe, p. 68, reports that Nevisor was born in 1639, began to steal at age 14, and soon ran off to London, then Holland. His birthplace is uncertain; Pringle, p. 124, mentioned four places that claim him. Sharpe, p. 69, reports, "He was charitable to the poor, and Robin Hood-like in giving them some of the spoils he collected from rich people he robbed. And [this being the era of the Civil Wars] he was a convinced royalist...." He was executed at York in 1684 -- although he supposedly had already faked his own death once by then (Pringle, pp. 131-132). On the evidence, much of the Turpin legend could have derived from tales of Nevisor.

The reason for Nevisor's ride, however, is different. Nevisor had robbed an official, and the victim had insufficient cash, so he wrote a bank draft for 500 pounds. Nevisor made his ride from York to London (not London to York!) to cash the draft before the official could stop it; Sharpe, p. 69.

The link between Nevisor and Nicks is tenuous. According to Brandon, p. 82, Nevisor earned the nickname Nicks because he had ridden to York as fast as Old Nick. Right.

Personally, I'd guess it's a confusion of name. There is a place in Yorkshire known as "Nevison's Leap," because, according to Kellett, p. 124, it "refers to the legendary escape of the Yorkshire highway man John Nevison, who is supposed to have avoided capture by making a horseback leap from the top of Giggleswick Scar." And Nevisor's Leap, Kellett says, was also known as
Nevison's Nick. From there, it isn't much of a stretch to equate Nevison with Nick(s). According to Pickering, p. 297, "Turpin never made such a ride," and Pringle, p. 135, says, "It is a good story; but, in the unequivocal words of Encyclopedia Britannica, 'pure fiction.'"

So how did this semi-legendary feat come to be associated with Turpin? As far as popular culture is concerned, there is no question but that the responsibility must be pinned on William Harrison Ainsworth (1805-1882), who made it a major element of his first major novel, Rookwood (1834). "There was," Pringle admits on p. 136, "no Turpin controversy. No one got up and defended Ainsworth's version."

It was the forerunner of a great deal of highwayman fiction, usually featuring improbably gentlemanly robbers, much of it found in "penny dreadful" format. These created a great body of nonsense and such absurd characters as "May Turpin, the Queen of the Road" (Sharpe, p. 179).

And yet, it was so popular that it reshaped the legend. Westwood/Simpson, p. 2, quote Ainsworth's biographer S. M. Ellis as writing, "All along the Great North Road the legend is truth; every village through which the highwayman galloped (in the imagination of Ainsworth) during that famous ride has its own peculiar tale and relic of Turpin's feat." This was in 1911. Ainsworth's long account is mostly out of his own head, but it's thought that the seeds of the legend came to him from his family; he said that his father told stories of highwaymen and that, as a boy, he and his friends had acted them out (Sharpe, p. 142). Could they have gotten their ideas from one of the Black Bess songs? Or did these songs get it from Ainsworth? It is unlikely, now, that we will ever be able to answer that question.

There are some hints. Derek Barlow did find an 1808 booklet which apparently transferred Defoe's tale of "Swift Nicks" to Turpin, so seemingly Ainsworth did have a source for that (Sharpe, p. 158). And we find Turpin with a mare named Bess in "Turpin and the Bishop" as published by Horace Smith in 1825 (Sharpe, p. 158; cf. Pringle, p. 143). But Ainsworth seems to have been responsible for turning Bess the black mare into Black Bess (Sharpe, pp. 158-159).

Some of the details of the song may well have originated with Ainsworth and Rookwood, with no prior source at all -- e.g. Ainsworth claimed that Bess leapt the Hornsley tollgate, perhaps inspiring the line "no toll bars could hold you." He also gave us a Turpin/Bess death scene -- though Turpin in Ainsworth's account merely lingered as the horse died; he didn't shoot her.

Sharpe, p. 160, notes the irony that Rookwood was published just about the time highway robbery became ineffective -- an improved banking system meant that few travellers carried much cash.

The book itself seems to have come together in fits and starts; Sharpe, p. 148, observes that, despite its importance to the Turpin legend, Rookwood is not primarily about Turpin. It is a novel with Gothic elements about the Rookwood family, which is gripped by several dark secrets (Sharpe, pp. 149-151, sums it up, but it's really too complicated to repeat).

Turpin is part of a subplot, first appearing as "Jack Palmer," a variation of the name he used at the end of his life. Turpin's Ride is the subject of Book IV of Rookwood, which ends with Black Bess dying in sight of York Minster. Book IV begins with a semi-real incident, Turpin's accidental killing of Tom King (Sharpe, p. 155). This caused Turpin to flee from Kilburn to York.

Ainsworth himself admitted that Bess, not Turpin, was the real heroine of Book IV (Sharpe, p. 156). And the book was popular enough that it could have spawned legends -- five editions were published from 1834 to 1837 (Sharpe, p. 160).

Although Ainsworth had great literary success for a few years after Rookwood, tastes soon changed. He lived for almost another half century, but was almost forgotten by the time he died (Sharpe, pp. 168-170). His revision of the Turpin legend proved far more durable.

The one part of his story that's true is that Turpin, late in his career, transferred from the London area to Yorkshire, though it was not at the very end of his life.

As Brumwell/Spec note on p. 394, "While undoubtedly a prolific and daring highwayman, Turpin was raised above the ranks of his fellows largely because he managed to evade the hangman's noose for longer than most. By the time of his execution in 1739, Dick Turpin was already celebrated in anecdotes and ballads that cast him in a Robin Hood role. He was subsequently credited with other exploits -- notably the famous ride from London to York -- previously linked with other folk heroes. The reality of Turpin's life was less glamorous and more violent."

Based on Sharpe, pp. 197-198, the first Turpin song seems to have been "Dick Turpin and the Lawyer" [Laws L10], published in broadside form around the time of Turpin's death. It is noteworthy that it does not even mention a name for Turpin's horse.

Underwood reports that the hoofbeats of the ghost of Black Bess (presumably with Turpin aboard) have been heard at the "Woodfield" estate at Aspley Guise in Bedfordshire (p. 18 and photo facing p. 225), where Turpin was said to have had a safe house. Alexander, who notes many "Turpin Inns" around England, mentions on p. 299 a spot in Oxfordshire where it is also alleged that Bess's hoofbeats can be heard; it boasts several alleged artifacts. Such a list of traces of the fictional
Turpin could easily be extended. The reign of Queen Anne (1702-1714) was considered the heyday of the English highwayman -- probably because the amount of travel was increasing, so there were more targets, but there was no effective national constabulary. Turpin of course came after that time; he was arguably a victim of the reforms that the previous banditry had inspired. - RBW

Broadside LOC Singing sb30428b: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

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Last updated in version 5.1
File: LL09

My Bonny Breeden

DESCRIPTION: "She was born 'mong the wild flowers that bloom in our valley, and like those same flowers she grew lovely and fair." The singer praises the beauty and grace of the girl, and prays that the powers may guard her
AUTHOR: Words: Andrew Doey
EARLIEST DATE: 1933 (Sam Henry collection)
KEYWORDS: love beauty nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H512, p. 225, "My Bonny Breeden" (1 text, 1 tune)
Roud #7973
File: HHH512

My Bonny Brown Jane

DESCRIPTION: The singer recalls courting a girl with a "false flattering tongue." He courts Jane, but another earns her love. He enlists in the army "to fight for my queen in a far country." Lonely at night, he prays "for her welfare; what can I do more?"
AUTHOR: unknown
EARLIEST DATE: 1935 (Sam Henry collection)
KEYWORDS: love rejection soldier floating verses
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H613, p. 396, "My Bonny Brown
Jane" (1 text, 1 tune)
Roud #7000
RECORDINGS:
Robert Cinnamond, "The Comely Young Dame" (on IRRCinnamond02)
CROSS-REFERENCES:
cf. "William and Nancy (II) (Courting Too Slow) [Laws P5]" (lyrics)
cf. "The False Bride (The Week Before Easter; I Once Loved a Lass)" (theme)
NOTES [28 words]: This has many lyric similarities to "William and Nancy," and also a bit of "The False Bride." But the ending about enlisting as a soldier makes the song distinct. - RBW
File: HHH613

My Bonny Lad
DESCRIPTION: "Ha' you seen owt of my bonny lad?... He's gone along wi' a stick in his hand/He's gone to row the keel-o'" "Yes, I ha' seen your bonny lad; 'twas on the sea I spied him/His grave was green, but not wi' grass/And you'll never lay beside him"
AUTHOR: unknown
EARLIEST DATE: 1951 (recording, Isla Cameron)
KEYWORDS: navy separation death sailor
FOUND IN: Britain(England(North))
Roud #204
RECORDINGS:
Anne Briggs, "My Bonny Lad" (on Briggs2, Briggs3)
Isla Cameron, "My Bonny Lad" (on Lomax41, LomaxCD1741)
NOTES [18 words]: This sounds like a fragment, but in fact the story is complete, although squeezed down to bare essentials. - PJS
File: RcMBL

My Bonny Wee Wifie and I
DESCRIPTION: The singer is "a warkman wi' a wife an' twa laddies," six chairs and a pendulum clock. Everything they do turns out so well since he's given up drink. He and his wife are so happy.
AUTHOR: unknown
EARLIEST DATE: 1874 (Poet's Box broadside "My Bonny Wee Wifie and I," according to Greig/Duncan7)
KEYWORDS: marriage drink nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1272, "My Bonny Wee Wifie and I" (2 fragments, 1 tune)
Roud #7139
File: GrD71272

My Boyfriend Gave Me An Apple
DESCRIPTION: "And five o'clock is striking, Mother may I go out My true love is waiting for me without." He brings apples, pears, and six-pence that she "kiss him on the stairs." She rejects apples and pears and gives back sixpence after he kisses her on the stairs.
AUTHOR: unknown
EARLIEST DATE: 1978 (Hammond-SongsOfBelfast)
KEYWORDS: playparty food money
FOUND IN: Ireland
REFERENCES (1 citation):
Hammond-SongsOfBelfast, p. 11, "Five O'Clock is Striking" (1 text, 1 tune)
Roud #12986
CROSS-REFERENCES:
cf. "The Bells are Ringing (Eight O'Clock Bells)"
ALTERNATE TITLES:
Six O'Clock Bells Ringing
NOTES [7 words]: Hammond-SongsOfBelfast: "A skipping game." - BS
My Brother Sylveste

DESCRIPTION: "Have you heard about the big strong man Who lives in a caravan?" The singer's "brother" Sylveste has medals on his chest, has fought Indians, has swum the Atlantic Ocean, beaten boxing champions, can overcome anything

AUTHOR: unknown

EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: talltale travel

FOUND IN: Canada Britain(England)

REFERENCES (2 citations):

Hopkins-SongsFromTheFrontAndRead, pp. 180-181, "My Brother Sylveste" (1 text, 1 tune)
Tawney-GreyFunnelLines-RoyalNavy, pp. 139-140, "My Brother Sylvest" (1 text, with tune on p. 155)

Roud #10682

ALTERNATE TITLES:

Sylveste
Big Strong Man

NOTES [149 words]: Hopkins-SongsFromTheFrontAndRead for some reason files this among the bawdy songs, perhaps because one verse has Sylveste invading the harems of Arabia or perhaps because it was often sung with the unpleasantly dirty "Salome." But I didn't tag it as bawdy; it may have been sung in all-male contexts, but it's mostly suitable for mixed company. Indeed, two of Tawney-GreyFunnelLines-RoyalNavy's informants appear to have been women. I think it is more bothersome for people like *me*, who hate stupid exaggeration. Although not every collection is from a veteran, the song does seem to have strong military links, e.g. Ernle Bradford, The Mighty Hood, 1959 (I use the 1977 Coronet paperback), p. 120, describes it as being sung by Royal Navy sailors in Gibraltar in the early 1940s. And it appears he did get it from oral tradition, not print, because he spells the hero's name "Silvest." - RBW

My Brother, I Wish You Well

DESCRIPTION: "My brother, I wish you well (x2), When my Lord calls, I trust I shall Be mentioned in the promised land." "My sister, I wish you well...." "My father, I wish you well...." Similarly mother, neighbors, pastor, young converts, poor sinners

AUTHOR: unknown

EARLIEST DATE: 1842 (Millenial Harp, according to Hymnary.org)

KEYWORDS: religious nonballad father

FOUND IN: US(Ap)

REFERENCES (1 citation):

Richardson/Spaeth-AmericanMountainSongs, p. 69, "My Brother, I Wish You Well" (1 text, 1 tune)

Roud #13915

My Cabin Home Among the Hills

DESCRIPTION: Singer tells of his cabin in the Virginia hills, where his "mammy" used to sing to him. His mother tells him she's going away "to another home way down in Tennessee." She promises to write, and to someday come home. She never does

AUTHOR: unknown (tune by Will S. Hays)

EARLIEST DATE: 1931 (recording, Asa Martin)

KEYWORDS: grief loneliness promise farewell home parting separation death slavery mother

FOUND IN: US(Ap)

Roud #17214

RECORDINGS:

Recordings: Asa Martin, "My Cabin Home Among the Hills" (Champion 16769, 1934; Champion
**My Cabin in the Hills**

DESCRIPTION: "Oh! please just one peep At my cabin in the hills Where the pine trees sway And the hound dogs bay To the notes of the whippoorwill." The singer wants to see Ma knitting Pa's socks and Pa tending his gun, and recalls the sounds of home

AUTHOR: Robert Louis Stevens?

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: home nonballad clothes hunting animal bird

FOUND IN: US(Ap)

REFERENCES (1 citation):
*Thomas-BalladMakingInMountainsOfKentucky, pp. 173, (no title) (1 text)*

NOTES [29 words]: This is the sort of thing that you feel you ought to know from somewhere else. But that's just because it's based on so many "home" themes; I can't find its like elsewhere. - RBW

File: ThBa173

**My Captain Paid Me Forty-one Dollars and a Quarter**

DESCRIPTION: Hammer song. "My cap'n paid ne (hah!) Forty-one dollars and a quarter (hah!), To get a pair of shoes (hah!), Oh, partner (hah!), To get a pair of shoes (hah!"

"I got a woman... She's got legs Big as anybody." "She got a ring... Shine-a like gold."

AUTHOR: unknown

EARLIEST DATE: 1981 (Rosenbaum-FolkVisionsAndVoices)

KEYWORDS: ring work nonballad worksong

FOUND IN: US(SE)

REFERENCES (1 citation):
*Rosenbaum-FolkVisionsAndVoices, pp. 118-119, "My Captain Paid Me Forty-one Dollars and a Quarter" (1 text, 1 tune)*

Roud #16281

CROSS-REFERENCES:
*cf. "Take This Hammer" (form, theme, lyrics) and references there*

NOTES [44 words]: I am almost certain this is a descendent of "Take This Hammer," and I thought seriously about lumping them. Roud splits them, presumably because the first verse is unusual for "Take This Hammer" versions, and I decided to follow. But this is a very weak split. - RBW

Last updated in version 2.6

File: Rose118

**My Charming Coleraine Lass**

DESCRIPTION: The singer sees a beautiful girl by the banks of the Bann. He asks her to come away with him. They sit by the river and talk. They set a wedding day and are married

AUTHOR: unknown

EARLIEST DATE: 1935 (Sam Henry collection)

KEYWORDS: love courting river beauty marriage

FOUND IN: Ireland

REFERENCES (1 citation):
*Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H616, p. 464-463, "My Charming Coleraine Lass" (1 text, 1 tune)*

Roud #9460
My Charming Kate O'Neill

DESCRIPTION: "The first place that I saw my love, 'twas on a summer's day, She was going to her father's as I passed Red Bay." The singer, a young sea captain, praises her beauty but must go away, for "there's another young man, she intends his bride to be."

AUTHOR: unknown
EARLIEST DATE: 1938 (Sam Henry collection)
KEYWORDS: love rejection marriage sailor travel
FOUND IN: Ireland
REFERENCES (1 citation):
* Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H767, pp. 370-371, "My Charming Kate O'Neill" (1 text, 1 tune)
Roud #6886
NOTES [72 words]: The notes to Henry/Huntington/Herrmann list no other versions of this song, and I can't recall any myself. But there are many lines reminiscent of "The Lowlands of Holland," and the meter is also similar. Sam Henry reports that this is about an actual girl "who captivated the hearts of young Glensmen eighty years ago" (i.e. c. 1855-1860). One wonder if the composer didn't take some inspiration from "The Lowland of Holland." - RBW

My Charming Lass from the County Mayo

DESCRIPTION: "The daughters of Erin are famed the world over, For wit and for beauty and charms of their own," but the singer loves one girl from Mayo above all others. He praises her beauty extravagantly

AUTHOR: unknown
EARLIEST DATE: 1922 (Dean-FlyingCloud)
KEYWORDS: beauty love
FOUND IN: US(MW)
REFERENCES (1 citation):
* Dean-FlyingCloud, p. 115, "My Charming Lass from the County Mayo" (1 text)
Roud #9581

My Children Are Seven In Number

DESCRIPTION: "My children are seven in number, We have to sleep four in a bed, I'm striking with my fellow workers, To get them more clothes and more bread." The singer describes his hard life, tells how Barney Graham was shot, and urges support for the union

AUTHOR: Eleanor Kellogg
EARLIEST DATE: 1960 (Greenway)
KEYWORDS: work hardtimes poverty labor-movement strike
FOUND IN:
REFERENCES (2 citations):
* Greenway-AmericanFolksongsOfProtest, p. 166, "My Children Are Seven In Number" (1 text)
* Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 282, "My Children Are Seven In Number" (1 text)
Roud #22287
RECORDINGS:
* Pete Seeger, "My Children Are Seven in Number (on PeteSeeger13, AmHist1)

My Clinch Mountain Home

DESCRIPTION: "Far away on a hill to sunny mountain side, Many years ago we parted, my little Ruth and I, From the sunny mountain side." She begs him not to go. He promises to return and marry her. Far away, he wants to go to "old Vifginia" and "my old mountain home"
AUTHOR: copyrighted by A. P. Carter
EARLIEST DATE: 1929 (recording, the Carter Family)
KEYWORDS: love separation promise home
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 682, "Away on a Hill" (1 fragment, 1 tune)
ADDITIONAL: Mark Zwonitzer with Charles Hirschberg, _Will You Miss Me When I'm Gone: The Carter Family & Their Legacy in American Music_, Simon & Schuster, 2002, p. 34, "(no title)" (1 text)
Roud #17254
RECORDINGS:
The Carter Family, "My Clinch Mountain Home" (Victor V-40058, 1929; Bluebird B-5301/Montgomery Ward M-4432/Electra-Disc 2172/Sunrise S-3382, 1934) (ARC 7-08-69/Conqueror 8806, 1937; rec. 1935)
NOTES [87 words]: According to Mark Zwonitzer with Charles Hirschberg, _Will You Miss Me When I'm Gone: The Carter Family & Their Legacy in American Music_, Simon & Schuster, 2002, p. 34, this was A. P. Carter's first song. I certainly can't offer counter-evidence, since Brown's field collection, which seems to be the earliest, was not dated. But it looks somewhat different from the Carter version, and Zwonitzer/Hirschberg, p. 120, says that some Carter relatives say that it came from another Carter relative, Amanda "Mandy" Groves. - RBW
Last updated in version 4.2
File: BrS5682

My Creole Belle
DESCRIPTION: The singer loves "my darling baby, my Creole Belle." He loves her "more than anyone can tell." He'll call her his when the stars shine.
AUTHOR: unknown
EARLIEST DATE: 1963 (MJHurt05)
KEYWORDS: courting love nonballad
FOUND IN:
REFERENCES (1 citation):
DT, CREOLBL
Roud #20959
RECORDINGS:
Mississippi John Hurt, "My Creole Belle" (on MJHurt05)
File: RcMyCrBe

My Crime Blues
DESCRIPTION: Singer is on trial for murder, soon to be sentenced, but pleads his innocence. He calls for his lover to come for his trial, so that when he is condemned she can wipe his tears away. The jury finds him guilty; the judge sentences him to the electric chair
AUTHOR: Almost certainly Ed Bell
EARLIEST DATE: 1930 (recording, Ed Bell)
KEYWORDS: grief loneliness accusation crime execution homicide law punishment trial death lover judge
FOUND IN: US(SE)
RECORDINGS:
Barefoot Bill [Ed Bell] "My Crime Blues" (Columbia 14510-D, 1930; [1929]; on RoughWays1)
File: RcMyCrBl

My Dad's Dinner Pail
DESCRIPTION: "Preserve that old kettle so blackened and worn, It belonged to me Father before I was born." The singer recalls carrying the pail, and seeing his father; he is sure Father shared with those in need
AUTHOR: Words: Edward Harrigan / Music: David Braham
EARLIEST DATE: 1883 (from the musical Cordelia's Aspirations)
According to Spaeth, p. 191, "Harrigan, Hart, and Braham [produced] perhaps their best show, Cordelia's Aspirations, [in] November, 1883. In it the Mulligans were almost disrupted by the social climbing of Mrs. Mulligan, and Annie Yeamans, as Cordelia, had one of her greatest comedy scenes when she took a stiff drink under the impression it was poison. [This also occurs in "The Mulligans' Silver Anniversary"; see the notes to "John Reilly (II)".] The best of the songs was My Dad's Dinner Pail...."

For background on Harrigan, Hart, and Braham, as well as the Mulligan Guard, see the notes to "Babies on Our Block."

According to Franceschina, p. 158, the play opens with Cordelia Mulligan and her servant Rebecca Allup (played by Harrigan's long-time partner Tony Hart) returning to New York via Castle Garden; they have been abroad for sixteen months with Cordelia's relatives, including bad guy Planxty McFudd. Cordelia -- who was able to afford the trip because of many years of wise investing -- now wants a higher social standing, and pushes her husband Dan Mulligan to leave his old home: "When Cordelia breaks the news that they're moving uptown and auctions off the furniture, Dan grabs the one precious item that can't be sold, 'that trifle that held his wee bite... that emblem of labor that hung in a corner beyant on a nail.... My Dad's Dinner Pail.' It was one of the best-loved songs and one of Harrigan's biggest production numbers. Grocer, butcher, barber, et al 'focus on Dan upstage as he exits -- then curtain back up -- repeat of chorus'" (Moody, p. 136). Dan finds Madison Avenue hard to understand; eventually the family will go back where it belongs. Cordelia, in the earliest form of the story, took "poison" because she thought some other woman had written Dan a love letter (in one version, Planxty McFudd convinces his sister Diana, played by Tony Hart's wife Gertie Granville, to write a deceptive note; Franceschina, p. 159). Cordelia was wrong twice: the letter wasn't to Dan and the "Rat Poison," as Spaeth says, was an alcoholic beverage.

(According to HarriganMulligans, pp. 296-299. Dan Mulligan is so confused by his new social state that he can't handle it, and needs to know where he can find some fortification. The maid, Rebecca Allup, also wants to keep the extra-strong hooch secret so that she can have at it and no one else will drink it. So she puts the brandy in a cleaned-out bottle labelled "roach poison.")

So Cordelia, believing she is dying, sobs out her last will and testament while getting drunk -- and then wakes up to find herself alive, allowing Dan and Cordelia to reconcile (I read somewhere that Annie Yeamans had done something similar, faking being drunk before going on stage and then revealing herself as sober -- and Ned Harrigan had liked the trick so much that he wrote it into "Cordelia's Aspirations"). Dan, in the upper-class residence, gets in trouble for being "uncouth" and finally puts his foot down and moves back home (Franceschina, pp. 159-160). One of his minor triumphs in the early part of the play was saving the pail of the song title. Harrigan would later return to several of the ideas in this song; "The Old Featherbed" is another song in which a family heirloom is saved and (a closer parallel) "My Little Side Door" has a boy bringing his father his father Dan his beer in a pail (Williams, pp. 166-167)

There is, in a sense, a picture of the pail: when Edward Harrigan in 1901 published The Mulligans, his novelized version of the Mulligan plays (here cited as HarriganMulligans), the cover was printed with a graphic of a man with a pail, presumably Dan with his dad's dinner pail. Dan is dressed in a white shirt with a green kerchief, a brown hat, brown pants held up by suspenders, and a brown suit coat. The pail is shown in white, but it is quite nondescript. And the man on the cover doesn't
look much like Harrigan to me, so it presumably wasn't taken from life.

On p. 264 of HarriganMulligans, we see Harrigan's literary version of this incident. Cordelia has acquired the new house, and is moving into it, with the old place being closed down:

"'Are ye going to sell everything in the house?' quietly asked Dan.

"'Everything, Daniel, that has a tag on it! For instance, here's a sample of old tinware' --

"'That's mine!' cried Dan, snatching the pail from O'Guff's hands. The auctioneer was taken by surprise, and, fearing Mulligan's anger, retreated to the parlor door.

Dan looked at the old pail, blacked from the many times it had been heated over the fire to warm his coffee, when he was a laborer years before in Webb's shipyard.

"'Look, see, neighbours! He was going to take away me ould dinner pail. It belonged to me father, an' its (sic.) a relic of his and me own honest labor, an',' angrily turning to the auctioneer, 'I'm damned if ye'll sell it! Ye'll not sell a thing out of this house, Mr. O'Guff...."

It is perhaps interesting to note that, before he found success in the theater, Harrigan had himself worked in a shipyard. - RBW

**Bibliography**

- HarriganMulligans: Edward Harrigan, The Mulligans, G. W. Dillingham, 1901
- Williams: William H. A. Williams, 'Twas Only an Irishman's Dream, University of Illinois Press, 1996

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**My Dame's Crane**

**DESCRIPTION:** "My dame had a lame tame crane. My dame had a crane that was lame. Pary, Mistress Jane, man my dame's lame tame crane Fly and re-turn again?"

**AUTHOR:** unknown

**EARLIEST DATE:** 1962 (Baring-Gould-AnnotatedMotherGoose)

**KEYWORDS:** animal nonballad

**FOUND IN:** US

**REFERENCES** (4 citations):

Brown-MyGrandmothersSongbook 16, "My Dame Had a Lame Tame Crane" (1 text, 1 tune)
Baring-Gould-AnnotatedMotherGoose #755, p. 284, ",(My dame hath a lame tame crane)"
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 233, "My Dame's Crane" (1 text)
DT, LAMECRN* LAMETAME*

Roud #13622

**NOTES** [19 words]: Reported to have originated in England in the seventeenth century, but seemingly found only in the United States. - RBW

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**My Dancing Day**

**DESCRIPTION:** "Tomorrow shall be my dancing day, I would my true love did so chance To see the legend of my play To call my true love to my dance." The story of the life of Jesus is repeated, with each stage being a reason why the true love should come to the dance

**AUTHOR:** unknown

**EARLIEST DATE:** 1833 (Sandys)

**KEYWORDS:** religious Jesus dancing

**FOUND IN:**

**REFERENCES** (5 citations):

Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 71, "My Dancing Day" (1 text, 2 tunes)
Rickert-AncientEnglishChristmasCarols, pp. 146-148, "To-morrow Shall Be My Dancing Day" (1
NOTES [1252 words]: It would appear that this song is known only from Sandys (I've heard of broadside copies, but have yet to see one that predates Sandys). It is thus arguable that it is not a folk song, and should not be included.

There are, however, strong hints that it is much earlier than Sandys; the Oxford Book of Carols argues that it is from the sixteenth century or earlier, and Bradley in the Penguin Book of Carols thinks it medieval. The latter claim rests on pretty slender evidence (Bradley argues that the third line about seeing "the legend of my play" implies an origin in one of the mystery play cycles, and cites a claim from the New Oxford Book of Carols that it is resembles elements of Cornish play cycles of the fourteenth and fifteenth centuries).

That isn't the only, or even the best, evidence of antiquity in the text itself; the language sounds as if it predates Sandys, and the mention of the Harrowing of Hell hints at a date prior to the Anglican reformation. The Oxford Book of Carols suggests that the original was secular (which seems not unlikely -- probably a dance song). This might well explain the mix of popular legend and learned theology ("Then I was born of a virgin pure, Of her I took fleshly substance" reminds me of the Christological controversies of the early church.)

The theme of calling one's love to a dance is probably from the secular source, but there are four New Testament uses of the Greek word , orcheomai, "to dance": Matt. 11:17, 14:16, Mark 6:22, Luke 7:32. Two of these uses (Matt 14:6, Mark 6:22) refer to the daughter of Herodias dancing before Herod Antipas and clearly would not be the source for this imagery. But the other two refer to children or musicians calling out their friends/playmates to dance, making it a very relevant image for evangelism. (The English word "to dance" is also used in translations of Luke 15:25, in the partying at the return of the prodigal son. This is somewhat less relevant, since the Greek word is , choros, the song/dance of the Greek chorus -- but a reader of the English Bible would not know that).

The individual verses of the song are more biblical; they also have strong ties to the creeds. In the references below, "NC" refers to the Nicene Creed (created by the church in stages starting at the Council of Nicaea in 325, though the final version had to await the Council of Chalcedon over a century later; Bettenson, pp. 24-26, with English translation of the creeds; Christie-Murray, pp. 47-50, 71) while "AC" is the "Apostle's Creed" (which is certainly not Apostolic; it seems to come mostly from the Roman church. Boer, p. 73, claims "it is called the Apostles' Creed because it faithfully set s forth the central teachings of the Apostles." But even he admits on pp. 75-76 that the first elements were used only around 200 C.E., and the final form he dates to the fifth century. Bettenson, pp. 23-24, is less an apologist for the name; he says the elements of the Creed were first assembled by even later writers such as Marcellus and Rufinus, and reached its final form in the eighth century (Bettenson, pp. 23-24).

"Then I was born of a virgin pure": AC; Matthew 1:18-25. (Luke also says that Mary was a virgin at her marriage, but does not explicitly state the idea of the virgin birth. Of course, the phrase "virgin pure" is sometimes taken to refer to the Immaculate Conception, and the notion that Mary herself was born of some sort of parthenogenesis, but there is no Biblical hint of this; even the Catholic Church, while venerating Mary from a very early time, did not fully pronounce the doctrine of the Immaculate Conception until 1854; Christie-Murray, p.198).

"Of her I took fleshly substance": John 1:14; NC; cf. Gal. 4:4. Moderns rarely hear about this, but this was truly a key issue in some of the controversies of the early church; most Monophysite heresies made Jesus either entirely human or entirely divine, with an illusory human body. The belief that he was a divine illusion is known as Docetism, from a Greek word meaning "appearance" or perhaps "display" (Clifton, p. 36). (In the more extreme Gnostic forms, Jesus had to have a phantom body because all matter is evil; Nigg, p. 78. Obviously a song which admits a pleasure such as dancing opposes this view on several levels.) The statement that Jesus became flesh explicitly denies Docetism. The use of the word "substance" might also be significant, since much of the controversy related to the Nicene Creed had to do with the use of the word "substance" ( , ousis) for Jesus; the word is non-Biblical (Christie-Murray, pp. 48-49; Qualben, p. 122), and there was dispute over whether Jesus was of "the same" substance or "like" substance with the Father. (A very small difference in Greek, involving only the addition or deletion of a single vowel.)

"In a manger laid and wrapped I was": Luke 2:7, 12, 16. There is no scriptural warrant for saying an
ox and ass were present. "Then afterward baptized I was, The Holy Ghost on me did glance": Jesus's baptism is told in Matt. 3:16-17, Mark 1:9-11, Luke 3:22-23, John 1:29-34. "Into the desert I was led... The devil bad me make stones my bread": Matt. 4:1-11, Mark 1:12-13, Luke 4:1-13. "The Jews... loved darkness rather than light": not an explicit quotation, but compare John 12:44-46, Matt 6:23; the treatment of Jesus as light is common in the New Testament. "For thirty pence Judas me sold": According to Matthew 26:15, 27:3-9, Judas sold Jesus for "thirty of silver" (so literally, hence modern renderings "thirty pieces of silver"). That would be a lot more than thirty pence in today's money, but early silver pennies might have a value roughly comparable to the price paid to Judas. This is perhaps more evidence that the song is early. "Mark whom I kiss": Matt 26:48-49, Mark 14:44-45, Luke 22:47-48. "Before Pilate the Jews me brought": AC; NC; Matt. 27:1-2, Mark 15:1, Luke 23:1, John 18:28fff. It was in fact the high priests, not the Jewish population as a whole, who handed Jesus over (so all four Gospels, though John uses the word "Jews" in fairly close proximity to the description of Jesus being handed over to the Romans). "Where Barabbas had deliverance": Matt 27:16-26, Mark 15:7-15, Luke 23:18, John 18:40. "Then on a cross hanged I was": Too many references to list; see e.g. Mark 15:25; AC; NC. "Where a spear to my side did glance": John 19:34. (The word used for the weapon is perhaps best translated "lance-head"; sometimes used as a medical instrument). "There issued forth both water and blood": John 19:34. "Then down to Hell I took my way": The Harrowing of Hell is non-Biblical. There is, in fact, no real Biblical explanation of what Jesus was doing during the roughly 36 hours between his death and resurrection. The Harrowing is, however, mentioned in the Catholic texts of AC (the Methodists and some other denominations suppress this). This is not a definitive argument on whether the song is pre- or post-Reformation (Anglicanism, unlike most of the Reformed denominations, allows prayer for the dead and hence admits the possibility of Purgatory; Bainton, p. 202), but the whole business was de-emphasized; the mention of the Harrowing would be much more likely to come from a Catholic than an Anglican (and more likely from an Anglican than a Presbyterian or Lutheran). "And rose again on the third day": Again too many references to list; cf. e.g. Mark 16:6; AC; NC. "Then up to Heaven I did ascend": Acts 1:9-11; AC; NC. - RBW

Bibliography

- Boer: Harry R. Boer, A Short History of the Early Church, 1976 (I use the 1981 Eerdmans paperback)
- Clifton: Chas S. Clifton, Encyclopedia of Heresies and Heretics, 1992 (I use the 1998 Barnes & Noble edition)
- Qualben: Lars P. Qualben, A History of the Christian Church, revised edition, Nelson, 1936

Last updated in version 5.2

File: OBC071

My Darling Sleeps in England

DESCRIPTION: "My darling sleeps in England across the Irish Sea, While I who love him dearly shall mourn him bitterly." The times were hard, so Danny went to work in Birmingham during the war, and was killed by bombs. His wife and growing children mourn

AUTHOR: unknown

EARLIEST DATE: 1972 (Dallas-TheCruelWars-100SoldiersSongs)

KEYWORDS: war death wife children separation

FOUND IN: Ireland

REFERENCES (1 citation):
**My Dear Highland Laddie**

DESCRIPTION: The singer's lover fee'd with her father "when he row'd me in his plaidie And vow'd to be mine." Now he's left with the laird as a soldier. "The blae-berry banks Are now lonesome and dreary." She would leave everything for her Highland laddie.

AUTHOR: unknown

EARLIEST DATE: 1805 (Millar's _Paisley Repository no III_, according to Semple _The Poems and Songs and Correspondence of Robert Tannahill_, p. 221)

KEYWORDS: love separation farming nonballad soldier

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
- Greig/Duncan6 1120, "My Dear Hielan' Laddie" (1 fragment, 1 tune)
- Roud #6841

BROADSIDES:
- Bodleian, Harding B 25(1290), "My Dear Highland Laddaie [sic]" ("Blythe was the day"), unknown, no date

CROSS-REFERENCES:
- cf. "Mor Nian a Ghibarlan" (tune, per Ramsay)

NOTES [56 words]: Greig/Duncan6 is a fragment; broadside Bodleian Harding B 25(1290) is the basis for the description.

From Peter A Hall, "Farm Life and the Farm Songs," pp. xxi-xxxi in Greig/Duncan3: "The time between hirings was, in the mid nineteenth century North-East, predominantly six months ['terms'] and the hiring was generally called feeing." - BS

**My Dear Irish Boy**

DESCRIPTION: "My Connor, his cheeks are as ruddy as morning...." The girl describes her love. But "The wars are all over, and lonely I've waited, I fear that some envious plot has been laid." Though hope is almost lost, she wanders to look for her "dear Irish boy"

AUTHOR: unknown

EARLIEST DATE: before 1863 (broadside, Bodleian Harding B 11(157))

KEYWORDS: love separation soldier rambling

FOUND IN: Ireland

REFERENCES (3 citations):
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H142, p. 294, "My [The] Dear Irish Boy" (1 text, 1 tune)
- O'Connor-OldTimeSongsAndBalladOfIreland, p. 57, "The Dear Irish Boy" (1 text)
- Hylands-Mammoth-Hibernian-Songster, p. 56, "The Dear Irish Boy" (1 text); compare p. 152, "Connor, the Fisherman" (1 text, starting, "My Connor is a fisher bold, He likes the life so free"; Roud #V25191)
- Roud #1555

BROADSIDES:
- Bodleian, Harding B 11(157), "Dear Irish Boy," H. Such (London), 1849-1862; also Harding B 11(1219), Harding B 11(819), Harding B 11(2269), Firth c.26(168), 2806 b.11(185), Harding B 26(121), "[The] Dear Irish Boy"
- LOCSinging, as101620, "The Dear Irish Boy," H. De Marsan (New York), 1861-1864

SAME TUNE:
The Wife's Lament, A New Temperance Song ("My Connor was loving, gentle and kind," by Archibald Scott) (Wolf-AmericanSongSheets, p. 179)

ALTERNATE TITLES:
The Dear Irish Maid

NOTES [33 words]: Broadside LOCSinging as101620: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

File: HHH142

My Dear Old Comrade Soldiers

DESCRIPTION: "My dear old comrade soldier of this our native shore, I'm glad to have the honor of greeting you once more." The singer recalls the difficult careers of soldiers, hopes for pensions, and prays that God inspire current leaders

AUTHOR: unknown

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: Civilwar soldier reunion nonballad

FOUND IN: US(Ap)

REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 89-91, "My Dear Old Comrade Soldiers" (1 text, 1 tune)

NOTES [26 words]: Civil War soldiers held reunions through the 1920s and even into the 1930s; this (not very good) piece presumably came out of one of those gatherings. - RBW

File: ThBa089

My Dear, I'm Bound for Canady

DESCRIPTION: "My dear I'm bound for Canady; Love Sally we must part." Sally asks Willie to stay; "you'll find employment here" but he leaves St John's; he will marry her within three years. But the song ends "every honest decent young man Don't leave his girl behind"

AUTHOR: unknown

EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: love parting unemployment hardtimes Canada father mother betrayal

FOUND IN: Canada(Newf)

REFERENCES (4 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 154, "My Dear, I'm Bound for Canady" (1 text)
Leach-FolkBalladsSongsOfLowerLabradorCoast 85, "Bound for Canada" (1 text, 1 tune)
Lehr/Best-ComeAndIWillSingYou 82, "My Dear, I'm Bound for Canaday" (1 text, 2 tunes)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 187-190, "I'm Bound Away for Canada (My Dear I'm Bound for Canaday)" (3 texts, 2 tunes)
Roud #4411

RECORDINGS:
Jacob Noseworthy, "Canada" (on MUNFLA/Leach)
Charlie Williams, "My Dear I'm Bound for Canada" (on MUNFLA/Leach)

NOTES [154 words]: To understand this song, it is important to recall that Newfoundland did not become part of Canada until after World War II (for background, see especially "Anti-Confederation Song (II)"). And Newfoundland was poor, which meant that many of its people left for other places with more opportunity. Some went to the United States, some to Britain, but probably most went to Canada. Gary McManus and Clifford H. Wood, Atlas of Newfoundland and Labrador, Breakwater Books, 1991, plate 9, shows the shocking figures: Newfoundland in 1986 had somewhat fewer than 600,000 people. And there were 70,000 ex-Newfoundlanders in Ontario alone, and another 25,000 in the Maritimes, and 37,000 in the rest of Canada. That's more than a fifth of the population out-migrating! - RBW

One of Guigné-ForgottenSongsOfTheNewfoundlandOutports's texts is a verse from a version on the "MacEdward Leach and the Songs of Atlantic Canada" site. - BS

Last updated in version 4.4

File: GrMa154
My Dearest Dear

DESCRIPTION: "My dearest dear, the times draws near When I and you must part, And no one knows the inner grief Of my poor aching heart." The (girl) wishes that they could stay together; (s)he promises to love (him) till (s)he dies, and begs that he write to her

AUTHOR: unknown

EARLIEST DATE: 1906 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: love separation lyric nonballad parting floating verses

FOUND IN: Britain(Scotland(Aber)) US(Ap,SE,So,SW)

REFERENCES (22 citations):
Bronson 76, "The Lass of Roch Royal" (23 versions, of which #18, #20, and #22 perhaps go here)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 484-486, "Banishment" (1 text)
Randolph 18, "Oh Who Will Shoe My Foot?" (8 texts, 5 tunes; the "B," "D," "F," and "H" versions are of this sort) (F=Bronson's #18); 760, "I Love You Well" (4 texts plus an excerpt, 1 tune)
Arnold-FolksongsOfAlabama, pp. 14-15, "Winter's Night" (1 text, 1 tune, very heavily composite, starting with "As I rode out last winter's night," then two "Pretty little foot" verses, then "Lonesome dove" verses and ending with "I wish to the Lord I'd never been born") (Bronson's #22)
Davis-TraditionalBalladsOfVirginia 21, "The Lass of Roch Royal" (of the various texts in the appendices, at least "G" seems to belong here) (Bronson's #20)
Scarborough-ASongCatcherInSouthernMountains, pp. 314-317, "The Time Has Come, My Dearest Dear" (2 texts; 1 tune on p. 440)
Sulzer-TwentyFiveKentuckyFolkBallads, p. 8, "Unto Me the Time Drew Near" (1 text)
Brewster-BalladsAndSongsOfIndiana 90, "The True Lover's Farewell" (1 text, which despite the title appears closer to this song than that)
Sharp-EnglishFolkSongsFromSouthernAppalachians 77, "My Dearest Dear" (1 text, 1 tune)
Sharp/Karpeles-EightyEnglishFolkSongs 40, "My Dearest Dear" (1 text, 1 tune)
Bush-FSOfCentralWestVirginiaVol2, pp. 102-103, "A-Roving On One Winter's Night" (1 text, 1 tune)
Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, p. 243,"Little Turtle Dove" (1 text, 1 tune, a composite of floating verses, some of which perhaps belong here)
Greig/Duncan8 1540, "Time's Drawing On, Love" (1 text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, p. 112, "When You and I Must Part" (1 text)
Wells-TheBalladTree, pp. 119-120, "The Little Turtle Dove" (1 text, 1 tune)
Abrahams/Foss-AngloAmericanFolksongStyle, pp. 52-53, "Time Draws Near" (1 text, 1 tune)
McNeil-SouthernMountainFolksong, pp. 102-104, "Time Draws Near" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 108, "Winter's Night" (1 text, 1 tune, beginning with lyrics from this song but with final verses more characteristic of "The Storms Are on the Ocean")
Sandburg-TheAmericanSongbag, pp. 126-127, "The Lover's Lament" (1 text plus a fragment, 1 tune)
Browne-AlabamaFolkLyric 40, "The Blackest Crow" (1 fragment of a single stanza, 1 tune, a floating verse that might go here or almost anywhere else); 43, "Woe Unto Me When the Time Draws Near" (1 text plus an excerpt, 2 tunes)
NorthCarolinaFolkloreJournal, W. Amos Abrams, "Frank Proffitt: A Legend A-Borning," Vol. XIV, No. 2 (Nov. 1966), p. 17, "The blackest crow I ever seen will surely turn to white" (1 excerpt, from Frank Proffitt, probably this although it's too short to be sure)
DT, (REDREDR2)
Roud #3601

RECORDINGS:
Bascom Lamar Lunsford, "Little Turtle Dove" (1928; on BLLunsford01; a composite of all sorts of floating verses, a few of which may be from here)
Doug Wallin, "The Time Draws Near" (on OldTrad2, FarMtns3)

CROSS-REFERENCES:
cf. "Who Will Shoe Your Pretty Little Foot" (floating lyrics) and references there
cf. "Fare You Well, My Own True Love (The Storms Are on the Ocean, The False True Lover, The True Lover's Farewell, Red Rosy Bush, Turtle Dove)"

ALTERNATE TITLES:
A-Roving on a Winter's Night

NOTES [152 words]: This is basically a lyric piece assembled from all sorts of floating materials. The first two lines are characteristic; what follows can come from almost anywhere. Doc Watson sings a version which combines parts of this song (notably the verse "A-roving on a winter's night") with portions of "My Love Is Like a Red, Red Rose" (see DT REDREDR2). - RBW

The one verse of Greig/Duncan8, "Time's drawing on love, when you and I must part; There's none
knows the sorrows of my poor wounded heart, For already I have suffered much and sighed many a tear, I wish I were to go with you, or you to tarry here" is very close to verses 1 and 2 of Brewster-BalladsAndSongsOfIndiana: "O to me the time draws nigh When you and I must part; But little do you think or know The grief of my poor heart.... Sure I am troubled for your sake Since you I loved too dear; I wish that I could go with you Or that you could stay here." - BS

File: SKE40

My Delaware

DESCRIPTION: "How beautiful along thy shore, Delaware, my Delaware, Shall Freedom's word ring out once more?" "We want the earth, we want it all, We want the whole terrestrial ball." In support of the "single tax" land reform movement.

AUTHOR: Frank Stephens
EARLIEST DATE: 1935 (Stephens, _Some Songs_, according to Cohen)
KEYWORDS: home nonballad
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 164, "My Delaware" (1 text)
CROSS-REFERENCES:
"Maryland! My Maryland" (form)

File: CAFS1164

My Dog and I

DESCRIPTION: The singer and his dog are inseparable. He loves no woman who doesn't love his dog. They conspire to seduce maidens and pimp whores. They consult on politics and go to war together. When he dies they will be buried beneath the tap, "cheek by jowl"

AUTHOR: unknown
EARLIEST DATE: efore 1680 (broadside, Bodleian 4o Rawl. 566(108))
LONG DESCRIPTION: The singer and his dog are inseparable, comparable to Prince Rupert and his virtual(?!) familiar. He loves no woman who doesn't love his dog. They can cure any woman from 5 to 50 of "the green sickness ... [that is to say, troubled] with over-grown virginity"; they don't bother with 60 year old women. Together, they search out feasts and games. They consult on politics and go to war together in 1642. They pimp the whores near Hatten-wall, though they "are fitter for my dog than I" He claims, "My Dog is caterer and cook, for he at every game can fly ... Whilst many thieves are hang'd on high, No Law can touch my Dog and I" When he dies they will be buried beneath the tap, "cheek by jowl"

KEYWORDS: seduction sex Civilwar poaching hunting party bawdy nonballad dog rake whore
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan2 254, "My Dog and I" (1 text)
ADDITIONAL: S. Baring-Gould, English Minstrelsie (Edinburgh, 1896 ("Digitized by Google")), Vol. VI, pp. 118-120, xiii, "My Dog and I" (2 texts, 1 tune ["Bobbing Joan"])
Roud #5848

BROADSIDES:
Bodleian, 4o Rawl. 566(108), "My Dog and I" ("You that are of the merry throng"), F. Coles (London), 1674-1679; also Firth c.23(109a)[some words illegible], Douce Ballads 3(67a), "My Dog and I"
EngBdsdBA 21889, Pepys 4.229, "My Dog and I" ("You that are of the merry Throng, Give good attention to my Song"), F. Coles (London), no date, accessed 08 Dec 2013. [see note]
CROSS-REFERENCES:
cf. "Bobbing Joan" (tune, per Bodleian and EngBdsdBA broadsides, Baring-Gould and Simpson)
cf. "Lavender Blue" (some verses)
cf. "George Ridler's Oven" (some verses) and references there
NOTES [650 words]: From the spelling of "doged" in the second verse it appears that broadsides EngBdsdBA Pepys 4.229 and Bodleian Firth c.23(109a) are duplicates. Bodleian dates Firth c.23(109a) as 1678-1680.
Two verses refer to the English Civil War (1641-1651): "When Mars commanded we did go, Unto the wars in forty two, We'd never fear in field to die, But out we'g mo, my Dog and l ... There was a
time when Rebel rout, Did fear Prince Rupert and his Dog, 'Tis dangerous when two heads comply, Especially my Dog and I." See Wikipedia "Prince Rupert of the Rhine": "... Prince Rupert of the Rhine, (17 December 1619-29 November 1682) ... was a younger son of Frederick V, Elector Palatine and Elizabeth Stuart, and the nephew of King Charles I of England, who created him Duke of Cumberland and Earl of Holderness.... In 1642, aged 23, Rupert was appointed by King Charles to lead the Royalist Cavalry during the English Civil War, and he largely deserves credit for their early successes.... He took a white standard breed poodle dog named 'Boye', into battle with him on several occasions. Throughout the Civil War the soldiers of Parliament feared this dog, claiming that it had supernatural powers .... This poodle was Prince Rupert's constant companion until the dog's death at the Battle of Marston Moor (2 July 1644)."

The broadside versions are seventeen stanzas of four lines, excluding the chorus. The Greig/Duncan2 text is three verses. Greig/Duncan2 has only two lines close to the broadsides. Pepys has "But if the weather prove foul and wet, My Dog he shall not wet his Feet; But if the weather prove fair and dry, Then a whishing [whiffing?] goes my Dog and I"; Greig/Duncan2 has "In winter when the weather's wet, My dog and I we warm our feet, In summer when the weather's dry, To the hunting goes my dog and I." Greig/Duncan2 is about a poacher and his hunting dog.

Poaching and petty thievery does not seem beyond the pair in the broadsides (see also the next paragraph).

The entry for "George Ridler's Oven" discusses stanzas shared by that song and "My Dog and I." One verse shares only two lines but may give a clue to a petty thievery connection. "George Ridler's Oven" (Dixon) has -- apparently imitating Gloucestershire dialect -- "My dog is good to catch a hen; A dug or goose is vood for men; And where good company I spy, O thether gwoes my dog and I." Pepys has "We night and day can take no rest, If we can hear of any feast, And where good fellows I espy, There go in my dog and I ... My living lies in every nook, My dog is caterer and cook, For at every game can flie, No fellow to my dog and I." Williams-FolkSongsOfTheUpperThames "George Ridler's Oven" adds another verse that fits "My Dog and I": "Of furren tongues let travellers brag, Wi ther fifteen neams vor a puddin-bag; Two tongues I knows neer towld a lie, And ther wearers be my doag and I."

At least a few verses of the broadside versions overlap "Lavender Blue": for example, "Lavender Blue" "My hostess's maid, her name was Nell, She was a lass that I loved well; But if she die, by some mishap, Then she shall lie under the tap" compares to Pepys "I lov'd a maid, her name was Nell, A bonny lass, I lov'd her well, And if you'd needs know the reason why, Because she lov'd my dog and I .... If death do come, as it may hap, My grave shall be under the tap. With folded arms there we will lie, Cheek by jowl, my dog and I."

Simpson, among others, notes that "Bobbing Joe" or "Bobbing Joan" has a bawdy background of its own, making it an appropriate tune for "My Dog and I"; specifically, "... 'bobbin jo' is equivalent to the 'green gown,' a euphemism for the sexual act. (source: Claude M. Simpson, The British Broadside and Its Music (New Brunswick, 1966), p. 47) - BS

I wonder if the "dog" of this song is a canine -- or a "dog robber," a term for a menial and sometimes used for an officer's body servant. - RBW
Last updated in version 5.0
File: GrD2254

**My Doggie and I**

DESCRIPTION: The singer mourns that, when he and his dog went to the well, his dog fell in and drowned. What will become of him? He can still spin a spangle thread "but bowf bow-ow my doggie's deid"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan8)

KEYWORDS: grief death lament dog

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan8 1660, "My Doggie and I" (1 text)

Roud #13045

File: GrD81660

**My Emmet's No More**

DESCRIPTION: "Despair in her wild eye, a daughter of Erin" played the harp and "sang Erin's
woes and her Emmet no more." She accuses "tyrants and traitors" and the "proud titled villains" who cowered before him before they murdered him.

AUTHOR: unknown
EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland); beginning 19C
(Zimmerman-SongsOfIrishRebellion)
KEYWORDS: rebellion execution patriotic Ireland separation love
HISTORICAL REFERENCES:
Sep 20, 1803 - Robert Emmet (1778-1803) is hanged
FOUND IN: Ireland
REFERENCES (4 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 143, "My Emmet's No More" (1 text)
Zimmerman-SongsOfIrishRebellion 25, "My Emmet's No More" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 156, "My Emmet's No More" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 41, "My Emmet's No More" (1 text)
Roud #V1056

BROADSIDES:
Bodleian, Harding B 17(204b), "My Emmet's No More", unknown, n.d.; also 2806 b.10(16), "My Emmet's No More"
CROSS-REFERENCES:
cf. "Bold Robert Emmet" (subject) and references there
NOTES [16 words]: For the sad background of this typically Irish story, see the notes to "Bold Robert Emmet." - RBW

My Eyes Are Dim

DESCRIPTION: Humorous song about lining out hymns. The preacher speaks a line (i.e. "My eyes are dim; I cannot see; I left my specs at home") and singers repeat it. He says "I did not mean for you to sing." They sing the line back. Finally he says, "Doxology...."

AUTHOR: unknown
EARLIEST DATE: 1964 (NorthCarolinaFolkloreJournal)
KEYWORDS: humorous clergy nonballad
FOUND IN: US(MW)
REFERENCES (3 citations):
Grimes-StoriesFromTheAnneGrimesCollection, p. 23, "My Eyes Are Dim" (1 text); p. 139, "My Eyes Are Dim" (1 text)
NorthCarolinaFolkloreJournal, (no author listed), "My Eyes Are Dim -- I Cannot See," Vol. XII, No. 2 (Dec. 1964), p. 29, "My Eyes Are Dim" (1 text)
ADDITIONAL: _Sing Out_ magazine, Volume 26, #45 (1978), p. 3, in the article "No Fiddle in My Home" (1 text, 1 tune)
Roud #10508?
CROSS-REFERENCES:
cf. "The Quartermaster Corps (The Quartermaster Store)" ("My eyes are dim" lyric, although the context is completely different)
NOTES [45 words]: Hedy West, who wrote the Sing Out! article cited above, said that Don Yoder printed this in Pennsylvania Spirituals from sources in 1849 to 1854. I can't verify this, but it would appear to be the earliest date if correct.
Thanks to Carter C. for this information. - RBW

My Faith Looks Up to Thee

DESCRIPTION: "My faith looks up to thee, Thou lamb of Calvary." "Oh let me from this day Be wholly thine." The singer asks for strength and guidance, and asks, "O bear me safe above."

AUTHOR: Words: Ray Palmer (1808-1887) / Music: Lowell Mason (1792-18720
EARLIEST DATE: 1831 (Hastings and Mason's Spiritual Songs for Soical Worship, according to Marilyn Kay Stulken, _Hymnal Companion to the Lutheran Book of Worship_, Fortress Press, 1981, p. 500); words reportedly written 1830
My Far Down Cailin Ban

DESCRIPTION: Sean meets a lass who invites him "'longside the Cailin Ban" in her cart. She invites him in to meet her father and have tea. Her father falls asleep. He slips his arm around her waist. He has travelled over Erin's Isle and has never seen such a beauty

AUTHOR: Shaun O'Neill (1871-1945) (source: Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan)

EARLIEST DATE: 1975 (Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan)

KEYWORDS: courting Ireland father beauty

FOUND IN: Ireland

REFERENCES (1 citation):
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 36, "My Far Down Cailin Ban" (1 text, 1 tune)

Roud #5231

NOTES [84 words]: Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan: The author was 'described in his publicity as 'Shaun O'Neill, The Wicklow Piper.' The protagonist is a piper named Sean going from Donegal to Tandagree. Munnelly/Deasy-TheMountCallanGarland-Tom-
Lenihan: "Irish geography does not seem to have been a strong point with him, for when he wrote that couple in the ass and cart jog along from Donegal to Tandragee in County Armagh he can hardly have been aware that the distance involved is over ninety miles!" - BS

**My Father Died a Month Ago**

**DESCRIPTION:** "My father died a month ago And left me all his riches." The "riches" are listed: feather bed, wooden leg, leather breeches, teapot without a spout, cup with no handle, tobacco pipe with no lid.

**AUTHOR:** unknown

**EARLIEST DATE:** 1894 (Notes and Queries)

**KEYWORDS:** death humorous nonballad lastwill

**FOUND IN:** Britain(England(North,West),Wales)

**REFERENCES (3 citations):**
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 155, "My father died a month ago" (2 texts)
- ADDITIONAL: Notes and Queries (London, February 17, 1894) ("Digitized by Google"), Vol. V, No. 112, p. 126, ("My father died when I was young") (1 text)
- Notes and Queries (London, March 17, 1894) ("Digitized by Google"), Vol. V, No. 116, p. 217, ("My father died when I was young") (4 texts)

**CROSS-REFERENCES:**
- cf. "Grandfather Bryan" (theme)
- cf. "The Swapping Boy" (theme)

**NOTES [192 words]:** Notes and Queries, February 17, 1894 is reported from Bradford, Yorkshire: "[when] I was quite a youngster ... it was common enough with us in our district."

Notes and Queries, March 17, 1894: "My father died when I was young, And left me all his riches: His gun and volunteering-cap, Long sword and leather breeches.... I have been told that the 'volunteering-cap' form of the ditty is supposed to relate to the American War of Independence" [quoted in Mrs Gutch and Mabel Peacock, County Folk-Lore (London, 1908), Vol. V, p. 393].

Notes and Queries, March 17, 1894 versions include one from Glamorganshire, Wales, and one "current in Leicestershire" which has a "bacco-box" - rather than a "tobacco-pipe" - "without a lid." See DT, CNTRYFSH, "Country Fashions," for a song that begins like "My Father Died a Month Ago": the first verse ends "... a horse both lame and blind sir; You'd swear he'd in a trap been catch'd, he wur cropped so close behind sir." The following verses are neither like "My Father Died a Month Ago" nor "Grandfather Bryan." The singer mounts the horse and the song recounts his misadventures until his unhappy marriage. - BS

*Last updated in version 2.6*

**My Father Gaed Me Milk and Bread**

**DESCRIPTION:** "Ma faither gies me milk an breid [or meat], Ma mither gies me claes, Tae sit aboot the fireside [or be someplace else] An knap fowk's taes"

**AUTHOR:** unknown

**EARLIEST DATE:** 1914 (Greig/Duncan8)

**KEYWORDS:** clothes food humorous nonballad father mother

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (2 citations):**
- Greig/Duncan8 1620, "My Father Gaed Me Milk and Bread" (1 text)
- ADDITIONAL: Robert Chambers (Edited by Norah and William Montgomerie), Traditional Scottish Nursery Rhymes (1990 selected from Popular Rhymes) #225, p. 123, ("Ma faither gies me milk an breid")
- Roud #12984

**NOTES [4 words]:** A joke on collectors? - RBW

*Last updated in version 2.5*
**My Father Gave Me**

DESCRIPTION: "My father gave me when he was able A bowl, a bottle, a dish and a ladle, A bowl sir my father gave me" up to "... Twelve bowls, twelve bottles, twelve dishes, twelve ladies, eleven bowls ...."  
AUTHOR: unknown  
EARLIEST DATE: 1961 (Peacock)  
KEYWORDS: cumulative nonballad gift  
FOUND IN: Canada(Newf)  
REFERENCES (1 citation):  
*Peacock*, p. 20, "My Father Gave Me" (1 text, 1 tune)  
Roud #1505  
RECORDINGS:  
*Mrs. Mary Ann Galpin*, "My Father Gave Me" (on PeacockCDROM) [one verse only]  
ALTERNATE TITLES:  
The Counting Song  
A Bowl, a Bottle, a Dish and a Ladle  
File: Pea020

**My Father Gave Me a Lump of Gold (Seven Long Years)**

DESCRIPTION: "My father dear, so far from here, has given me good advice, He told me to quit my rambling ways And settle down for life." The rest of the family gives equally good advice. Father gives a lump of gold, but it cannot save the son from hell. Etc.  
AUTHOR: unknown  
EARLIEST DATE: 1903 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)  
KEYWORDS: family father mother rambling loneliness poverty separation bequest lastwill  
FOUND IN: US(Ap,SE,So)  
REFERENCES (4 citations):  
*Lomax/Lomax-OurSingingCountry*, pp. 307-308, "My Father Gave Me a Lump of Gold" (1 text, 1 tune)  
*Belden-BalladsSongsCollectedByMissourFolkloreSociety*, pp. 259-260, "Prentice's Drinking Song" (1 text)  
*Randolph 834, "My Father Gave Me a Lump of Gold" (1 text, 1 tune)  
*Sharp-EnglishFolkSongsFromSouthernAppalachians* 102, "Seven Long Years" (1 text, 1 tune)  
Roud #3605  
File: R834

**My Father Had an Acre of Land**

DESCRIPTION: "My father had an acre of land, Hey ho, sing ivy, My father had an acre of land, With a bunch of green holly and ivy." He farmed it in impossible ways: "plowed it with a team of rats," "rolled it with a rolling pin," "thrashed it with a hazel twig"  
AUTHOR: unknown  
EARLIEST DATE: 1842  
KEYWORDS: farming nonsense paradox  
FOUND IN: Britain(England(All))  
REFERENCES (13 citations):  
*Williams-FolkSongsOfTheUpperThames*, pp. 221-222, "Holly and Ivy" (1 text) (also Williams-Wiltshire-WSRO Wt 479)  
*Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams*, #116, An Acre of Land (1 text, 1 tune)  
*Kennedy-FolksongsOfBritainAndIreland* 300, "My Father Had an Acre of Land" (1 text, 1 tune)  
*Williams-Wiltshire-WSRO* Mi 703, "Sing Holly, Sing Ivy"; Williams-Wiltshire-WSRO Ox 273, "Sing Holly, Sing Ivy" (2 texts)  
*Hamer-GreenGroves*, p. 27, "Evie and Ivy (Acre of Land)" (1 text, 1 tune)  
*Cologne/Morrison-WiltshireFolkSongs*, pp. 22-23, "An Acre of Land" (1 text, 1 tune)  
*Reeves-TheEverlastingCircle* 120, "Sing Ovy, Sing Ivy" (1 text)  
*Copper-ASongForEverySeason*, pp. 206-207, "Heigh-ho, Sing Ivy" (1 text, 1 tune)  
*OShaughnessy-MoreFolkSongsFromLincolnshire* 1, "An Acre o’ Land" (1 text, 1 tune)  
*Gardham-EastRidingSongster* 7, 8, pp. 11-12, 44-45, "An Acre of Land" (5 texts, 2 tunes; the first
four texts are "My Father Hand an Acre of Land" but the fifth text, on p. 45, is "The Elfin Knight" (Child 2)
Flanders-AncientBalladsTraditionallySungInTheNewEngland1, pp. 51-78, "The Elfin Knight" (12 texts plus 3 fragments, not all from New England; 8 tunes; mostly of Child #2, but the "N" text, which has no tune, appears to be this song)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 158, "My father left me three acres of land" (1 text)
Jack-PopGoesTheWeasel, p. 210, "Three Acres of Land" (1 text)
Roud #21093
RECORDINGS:
Bob & Ron Copper, "My Father Had an Acre of Land" (on FSB4)
Charlie Potter, "Sing Ivy" (on Voice14)
Tony Wales, "Sing Ivy" (on TWales1)
CROSS-REFERENCES:
cf. "The Elfin Knight" [Child 2] (theme)
ALTERNATE TITLES:
The Team of Rats
Sing Ivy
Sing Ovy, Sing Ivy
NOTES [62 words]: This song is sometimes listed as a variant of "The Elfin Knight" [Child 2], and in fact they share many ideas and some lyrics. However, the crucial element of "The Elfin Knight" is the dialog, whereas this is a song of impossible deeds. The should be kept separate.
For the juxtaposition, and possible rivalry, of holly and ivy, see the notes to "The Holly and the Ivy."
- RBW
Last updated in version 5.0
File: K300

My Father Sent Me Here with a Staff (Laughter Game)
DESCRIPTION: "My father sent me here with a staff, To speak to you, and not to lay. Methinks you smile. Methinks I don't. I smooth my face with ease and grace, And set my staff in its proper place."
AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: playparty
FOUND IN: US
REFERENCES (1 citation):
Newell-GamesAndSongsOfAmericanChildren, #77, "Laughter Games" (1 text plus discussion of others)
File: Newe077

My Father Was a Dutchman
DESCRIPTION: "My father was a Dutchman, Das sprechen verstehst du? My father was a Dutchman, Verstehst du? Yah! Yah!" Ich spoke ein funny lingo." The singer was a sailor who got in trouble. Or he climbed steeples, or otherwise made mischief
AUTHOR: unknown
EARLIEST DATE: 1946 (Peters-FolkSongsOutOfWisconsin)
KEYWORDS: foreignlanguage nonballad emigration shanty
FOUND IN: US(MW)
REFERENCES (2 citations):
Peters-FolkSongsOutOfWisconsin, p. 46, "My Father Was a Dutchman" (1 fragment, 1 tune)
Hugill-SongsOfTheSea, p. 188, "Mein Vader Vos Ein Dutchman" (1 dialect text, 1 tune)
Roud #9085
NOTES [82 words]: If it appears that the non-English part of this text is in German, but the singer calls himself a "Dutchman," recall that in the nineteenth century, "Dutch" was a common name for Germans ("Deutsch"). It is rather a surprise to see a German use it, since it was definitely derogatory. Hugill calls his version a "pidgin," but it is not in a pidgin, which is a technical term for a minimally grammatical pseudo-language used by two groups with no common language. It's just a fake-German song. - RBW
Last updated in version 5.0
File: Pet046A
My Father Was Born in Germany
DESCRIPTION: Father born in Germany, mother in Italy, sister in USA "and my baby followed me." Father likes to smoke a pipe, mother to read her book, sister to show her legs "and my baby follows me." Father died in Germany, ..., baby followed me"
AUTHOR: unknown
EARLIEST DATE: 1975 (Opie/Opie-TheSingingGame)
KEYWORDS: playparty baby father mother sister
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame, p. 479, ("My father was born in Germany") (1 text)
File: 0p6a479A

My Father Went to War
DESCRIPTION: Father went to war in 1974, brought back a gun "and shot me in the tum, tum, tum"
AUTHOR: unknown
EARLIEST DATE: 1977 (Opie/Opie-TheSingingGame)
KEYWORDS: war playparty father
FOUND IN: Britain(England(West))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame, p. 479, ("My father went to war, war, war") (1 text)
File: 0p6a479E

My Father, How Long?
DESCRIPTION: "My father, how long\ (x3) Poor sinner suffer here?" "And it won't be long (x3) Poor sinner suffer here." "We'll soon be free (x3), The Lord will call us home." "We'll walk the miry road." "We'll walk the golden streets." "We'll fight for liberty."
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (2 citations):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 93, "My Father, How Long?" (1 text, 1 tune)
Silber-SongsOfTheCivilWar, pp. 287-288, "My Father, How Long?" (1 text, 1 tune)
Roud #12048
CROSS-REFERENCES:
cf. "We'll Soon Be Free" (lyrics)
cf. "Mourner, You Shall Be Free (Moanish Lady)" (lyrics)
File: AWG093

My Father's a Hedger and Ditcher (Nobody Coming to Marry Me)
DESCRIPTION: "My father's a hedger and ditcher, my mother does nothing but spin, They say I'm a pretty young girl But the money comes slowly in." The girl laments, with variations on a theme, that "there's nobody coming to marry me, Nobody coming to woo."
AUTHOR: unknown
EARLIEST DATE: 1806 (broadside, Bodleian Harding B 10(39))
KEYWORDS: love courting oldmaid
FOUND IN: US(MW,SE) Britain(England(South),Scotland(Aber)) Ireland
REFERENCES (7 citations):
Ford-VagabondSongsAndBalladsOfScotland, p. 189, "Naebody Comin' to Marry Me" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #18, p. 1, ("My daddy's a delver o' dykes") (1 text)
Greig/Duncan7 1385, "Naebody Comin' to Marry Me," Greig/Duncan7 1386, "My Daddy's a Delver o' Dykes" (2 texts, 1 tune)
Williams-FolkSongsOfTheUpperThames, pp. 226-227, "There's Nobody Comes to Marry Me" (1
text) (also Williams-Wiltshire-WSRO Wt 470)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 185, "Nobody Coming to Marry Me" (1
text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 185, "Nobody Coming to Marry Me" (1
excerpt, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 181, "Me Father Is a Lawyer in
England" (2 short texts, 2 tunes, both very mixed; "A" has the first verse of "Me Father Is a Lawyer
in England,"); the second is "Me father is a hedger and ditcher, and the third and the chorus are
from "The Cobbler"; the "B" text is also clearly mixed though the elements are less clear)
Roud #846
RECORDINGS:
Mary Ann Carolan, "My Father's a Hedger and Ditcher" (on Voice20)
BROADSIDES:
Bodleian, Harding B 10(39), "Nobody Coming to Marry Me" ("Last night the dogs did bark"), Laurie
and Whittle (London), 1806; also Harding B 25(1371)[many illegible words], "Nobody Coming to
Marry Me"
NOTES [569 words]: At first glance, the "Hedger and Ditcher" stanza (which is the first in Brown
though not in Ford) seems unrelated to the rest, but it seems likely to be a reference to the girl's
inadequate dowry. There is every likelihood that this is a stage song; most of the (rather unhelpful)
references in Brown are to printed and popular versions.
Roud lists many more versions, but many are of what I would consider separate songs (e.g. "My
Father's a Lawyer in England," which often goes with "My God How the Money Rolls In").
It's just possible that there is a link to British politics in here somewhere. In the years around 1910,
the Liberal government of H. H. Asquith was trying to pass a variety of reforms, and had them
veted by the House of Lords. This was understandable; Britain at the time was trying for social
reforms "and" conducting a naval arms race against Germany, and it cost a great deal. The
Liberals were proposing extreme tax increases (Smith, p. 481)
The Liberals, having been stymied again and again by the Lords, eventually tried to pass a law
restricting the veto power of the Lords. Which, naturally, the Lords vetoed.
Asquith tried various tricks. He called a general election on the issue, and won it -- barely. He tried
to persuade the King (originally Edward VII, then George V after Edward's death) to appoint, or at
least threaten to appoint, enough liberal peers to override the overwhelming conservative majority
(probably at least 75%; some put it at 90%) in the Lords (Longford, p. 148).
The Lords opposed to the reform measure were known as the "Ditchers," because they would die
in the last ditch. Those willing to go along with the change were, for whatever reason, known as
"Hedgers."
The acrimony was intense; Longford, p. 149, records that all pretense of genuine debate was
halted: "The mood... was plain honest anger. The point was not to convince the opponent but to
run him through."
In the end, the reform law was passed by the Lords, very grudgingly -- so grudgingly that the Lords
took the almost unknown step of recording the Division of the House (Longford, p. 152). The large
majority of the Lords did not attend (nothing unusual about that -- a quorum in the Lords was three
peers, though the body had over 500 members). Over 100 Ditchers voted against. Fewer than 100
peers voluntarily voted for. 37 lords led by Lord Curzon, who opposed the bill, finally voted in favor
-- better to lose the veto than dilute the Lords. The final vote was 131 to 114.
It had taken two years, and it brought down Unionist (conservative) leader Arthur Balfour, who had
been strangely quiet the whole time -- a critic of the period might well have said he "does nothing
but spin."
I don't really think the two are connected, but it *is* an interesting parallel. For more on the whole
incident, see "Home Rule for Ireland" and "A Loyal Song Against Home Rule"; also Massie, pp.
640-662 -- the chapter entitled "The Budget and the House of Lords." - RBW
The broadside Bodleian Harding B 10(39) notes: "(Intended as a Companion to the second
appearance of Miss Bailey's Ghost, Just Published) Sung by Mrs Jordan, with Unbounded
Applause at the Theatre Royal Drury Lane." That "No rest in the grave: or The second appearance
of Miss Bailey's ghost" is a parody of "Nobody Coming to Marry Me" : "Nobody coming to bury me,
etc. [the latter found in Bodleian Harding B 17(219a) - RBW] - BS
Bibliography
• Smith: Goldwin Smith,A Constitutional and Legal History of England (no copyright date listed
My Father's Gone to View That Land

DESCRIPTION: "My father's gone to view that land, To view that land, to view that land, My father's gone to view that land, To sing that cheering song." "It takes a saint to view that land." "My (mother/brother/sister/children/neighbor)'s gone to view that land."

AUTHOR: unknown

EARLIEST DATE: 1931 (Fuson-BalladsOfTheKentuckyHighlands)

KEYWORDS: religious nonballad

FOUND IN: US(Ap)

REFERENCES (1 citation):
Fuson-BalladsOfTheKentuckyHighlands, p. 209, "Our Father's Gone to View That Land" (1 text)

ST Fus209 (Partial)

Roud #13937

File: Fus209

My Father's Old Sou'wester

DESCRIPTION: "My father's old sou'wester He wore in days gone by ... Those happy days of old." "When I was but a lad" my father wore his old hat wherever he went. When he died he said "Go take that old sou'wester hat And wear it for my sake"

AUTHOR: words: William Hollett; music: Jimmy Ring (source: Guigné-ForgottenSongsOfTheNewfoundlandOutports)

EARLIEST DATE: 1952 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)

KEYWORDS: death lastwill fishing sea hunting work nonballad father clothes

FOUND IN: Canada(Newf)

REFERENCES (5 citations):
Leach-FolkBalladsSongsOfLowerLabradorCoast 118, "Old Southwester" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 280-281, "My Father's Old Sou'wester" (1 text, 1 tune)
Blondahl-NewfoundlandersSing, p. 57, "My Father's Old Sou' Wester" (1 text, 1 tune)

DT, SOUWESTR*

Roud #4422

NOTES [23 words]: This was originally sung on the Newfoundland radio program "The Irene B. Mellon," for which see the notes to "The Cliffs of Baccalieu." - RBW

Last updated in version 6.0

File: Doy13042

My Father's Servant Boy [Laws M11]

DESCRIPTION: The girl's father plans to have her marry a gentleman. She chooses instead to flee with her sweetheart. They find a captain who will bring them to America, and are supported by an Irishman till the boy can find a job. Despite poverty, the girl is happy

AUTHOR: unknown

EARLIEST DATE: 1927 (Sam Henry collection)

KEYWORDS: marriage emigration poverty

FOUND IN: Canada(Mar) Ireland

REFERENCES (6 citations):
Laws M11, "My Father's Servant Boy"

Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H198, pp. 481-482, "My Father's Servant Boy" (1 text, 1 tune)

Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 52, "My Father's Servant Boy" (1 text, 1 tune)
**My Foot Is in the Stirrup**

**DESCRIPTION:** The singer tells Molly he is going to find a new girlfriend (in rather more coarse language), promising he will do his "plowing in some cleaner, greener land."

**AUTHOR:** unknown

**EARLIEST DATE:** 1937 (Coolidge, "Texas Cowboys")

**KEYWORDS:** bawdy parting

**FOUND IN:** US

**REFERENCES (1 citation):**

Randolph/Legman-RollMeInYourArms I, p. 275, "My Foot Is in the Stirrup" (1 text, 1 tune)

**CROSS-REFERENCES:**

cf. "Oh Lily, Dear Lily"

cf. "Old Paint"

cf. "Sweet Willie"

cf. "The False Lover Won Back" [Child 218]

**NOTES [36 words]:** There was a nineteenth century song titled "One Foot in the Stirrup" and beginning "One foot in the stirrup, one hand in (sic.) the rein"; see Wolf, p. 118. I do not know if it has any relationship to this song. - RBW

_Last updated in version 3.5_

File: RL275

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**My Friends and Relations**

**DESCRIPTION:** "My friends and relations they live in the nations, They know not where their cowboy has gone." The poor cowboy "might have lived long in this world... If my cruel friends could have left me alone." But now he wanders the world

**AUTHOR:** unknown

**EARLIEST DATE:** 1937 (Coolidge, "Texas Cowboys")

**KEYWORDS:** cowboy rambling exile separation family

**FOUND IN:** US

**REFERENCES (1 citation):**

Ohrlin-HellBoundTrain 2, "My Friends and Relations" (1 text, 1 tune)

Roud #16240?
CROSS-REFERENCES:
cf. "The Streets of Laredo" [Laws B1] (tune & meter, floating lyrics) and references there
File: 0hr002

My Friends the Germans
DESCRIPTION: "The Germans are a noble race, and of that race I'll sing, They love their pas, they
love their mas, they idolize their king." The singer knows many languages, but "the tongue of the
Fatherland Almost dislocates my jaw." He insults German wine and music
AUTHOR: unknown
EARLIEST DATE: 1927 (Finger-FrontierBallads)
KEYWORDS: nonballad humorous food drink
FOUND IN:
REFERENCES (1 citation):
Finger-FrontierBallads, pp. 173-174, "My Friends the Germans" (1 text)
Roud #8835
File: Fing173

My Generous Lover
DESCRIPTION: False Jimmy deceives an innocent young woman into yielding to him; she says,
"My generous lover, you're welcome to me", but the generosity is all hers. She leaves her home; he
leaves the country, telling her not to allow any other to love her; she regrets
AUTHOR: unknown
EARLIEST DATE: c. 1960 (recording, A. L. Lloyd)
KEYWORDS: hardheartedness seduction sex abandonment lover
FOUND IN: Britain(England)
REFERENCES (1 citation):
Huntington-SongsTheWhalemenSang, pp. 225-227, "The First Time I Saw My Love" (1 text)
ST RcMGL (Full)
Roud #1996
RECORDINGS:
A. L. Lloyd, "My Generous Lover" (on Lloyd01)
ALTERNATE TITLES:
Pretty Peggy
NOTES [188 words]: The alternate title "Pretty Peggy" should not be confused with "Pretty Peggy-
O", a version of "Bonnie Lass of Fyvie". The young woman's name does not appear in this song. -
PJS
Huntington's version of this (Roud #1996, for which he currently lists only this song) has a rather
simplified plot, in which the man's faithlessness is not clear and the sexual element is very muted (I
didn't see it until Paul's description brought it out). I tie the two versions together based on the key
line "My generous lover, you're welcome to me."
Huntington says he has not seen any other versions in print, and I must admit that I haven't seen
any either. Huntington is reminded of "Logie o Buchan," and I get the same feeling. But they are
definitely separate songs.
A point of interpretation: I believe the key line "you're welcome to me" does not mean "let's do
something dirty" but "you will always be welcome home to me, whatever my family thinks of you." -
RBW
I don't agree; the context makes the offer explicitly sexual. Not something dirty; she's offering her
heart and body in sexual love, and he proves unworthy of the offer. - PJS
File: RcMGL

My Gentle Colleen Bawn
DESCRIPTION: The singer courts Colleen Bawn for 16 months. He is rich and "her friends all
kindly welcomed me" He loses his money and is told "They'd forced my own colleen to wed An old
man for his gold" He asks why "in our own dear land ... They wed for money"
AUTHOR: unknown
EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)
My Gentle Harp

DESCRIPTION: "My gentle harp, once more I waken The sweetness of thy slumb'ring strain. In tears our last farewell was taken, And now in tears we meet again." The wreathes in which he dresses her are "half flowers, half chains."

AUTHOR: Words: Thomas Moore (1779-1852)

EARLIEST DATE: 1846 (Moore-IrishMelodies-1846)

KEYWORDS: music nonballad reunion

REFERENCES (3 citations):
Moore-IrishMelodies-1846, pp. 135-136, "My Gentle Harp" (1 text)
Fireside-Book-of-Folk-Songs, p. 88, "My Gentle Harp (A Londonderry Air)" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 176, "My Gentle Harp" (1 text)

Roud #V19511

CROSS-REFERENCES:
cf. "Danny Boy (The Londonderry Air)" (tune) and references there

File: Fire088

My Girl from Donegal

DESCRIPTION: The singer is setting out for America. He tells those around him of his parting from beautiful Aileen Oge, with whom none can compare. He wishes he could stay, but no money is to be had. When he becomes rich, he will marry Aileen

AUTHOR: unknown

EARLIEST DATE: 1923 (Sam Henry collection)

KEYWORDS: emigration love separation beauty

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H4, pp. 190-191, "My Girl from Donegal" (1 text, 1 tune)

Roud #13547

File: HHH004

My Girl's from USC

DESCRIPTION: Various stanzas about how the singer's girl, whose college or fraternity is usually identified, satisfies the singer. Example: "My girl's from USC, She fights for chastity, Fights ev'ryone but me, I love her so."

AUTHOR: unknown

EARLIEST DATE: 1960

KEYWORDS: courting sex bawdy

REFERENCES (1 citation):
Cray-EroticMuse, pp. 357-359, "My Girl's from USC" (2 texts, 1 tune)

Roud #10402
My God, How the Money Rolls In

DESCRIPTION: A quatrain ballad, "My God" describes the various illegal or dubious occupations of family members, e.g. "My sister she works in a (cathouse/laundry), My father makes synthetic gin, My mother she takes in washing, My God, how the money rolls in"

AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: bawdy humorous family
FOUND IN: Australia Canada Britain(England,Scotland) Ireland US(Ap,MA,MW,NE,Ro,SE,So,SW) New Zealand
REFERENCES (7 citations):
Cray-EroticMuse, pp. 107-109 (related songs to p. 114), "My God, How the Money Rolls In" (1 text, 1 tune)
Hopkins-SongsFromTheFrontAndRead, p. 161, "How the Money Rolls In" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, p. 381, "My Sister She Works in a Laundry" (1 short text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 68, "Me Father's a Lawyer in England" (1 text, 1 tune -- seemingly a composite text with a different chorus and some floating verses, e.g. from "The Cobbler")
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 181, "Me Father Is a Lawyer in England" (2 short texts, 2 tunes, both very mixed; "A" has the first verse of "Me Father Is a Lawyer in England,"; the second is "Me father is a hedger and ditcher, and the third and the chorus are from "The Cobbler"; the "B" text is also clearly mixed though the elements are less clear)
Silber/Silber-FolksingersWordbook, p. 31, "My God, How the Money Rolls In" (1 text)
DT, MYGODHOW MYGOD* (MONTSARG*)
Roud #10143
CROSS-REFERENCES:
 cf. "My Bonnie Lies Over the Ocean" (tune) and references there
 cf. "Please, Don't Burn Our Shithouse Down"
 cf. "The Cobbler (!)"
 cf. "Roll In My Sweet Baby's Arms" (words)
ALTERNATE TITLES:
The Poor Tailor's High Relations
NOTES [72 words]: This is one of the most commonly found of bawdy songs, virtually ubiquitous in the English-speaking world. - EC
On the off chance you didn't know, the tune is "My Bonnie." And I've even heard clean versions. It's possible that "Me Father's a Lawyer in England" is a separate song, or at least a separate subtext -- but the versions I've seen are mixed enough that splitting them based on a single key line seemed rather extreme. - RBW
Last updated in version 5.0
File: EM107

My Good Old Man

DESCRIPTION: Wife asks husband where he is going. He says, grumpily,"Out" (or the like). She asks about supper. He: Eggs. She: How many? He: A bushel. She: They'll kill you. He: Then I'll haunt you. She: You can't haunt a haunt

AUTHOR: unknown
EARLIEST DATE: 1885 (Reeves-TheEverlastingCircle)
KEYWORDS: dialog wife husband shrewishness hardtimes ghost
FOUND IN: Britain(England(South)) US(Ap,MW,So)
REFERENCES (14 citations):
Randolph 426, "The Best Old Feller in the World" (2 texts plus a fragment, 3 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 325-327, "The Best Old Feller in the World" (1 text, 1 tune -- Randolph's 426A)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 191, "The Good Old Man" (2 texts)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 104A, "The Best Old Feller in the World"
104B, "My Good Old Man" (2 texts, 2 tunes)  
Reeves/Sharp-TheIdiomOfThePeople 36, "Good Old Man" (1 text)  
Reeves-TheEverlastingCircle 52, "Good Old Man" (1 text)  
Sharp-EnglishFolkSongsFromSouthernAppalachians 230, "The Good Old Man" (2 texts, 2 tunes)  
Ritchie-SingingFamilyOfTheCumberlands, pp. 12-14, "[My Good Old Man]" (1 text, 1 tune)  
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 33-35, "Kind Old Husband" (1 text, 1 tune)  
Lomax/Lomax-OurSingingCountry, pp. 128-129, "Where Have You Been, My Good Old Man" (1 text, 1 tune)  
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 88 "Le Vieux Soulard Et Sa Femme (The Old Drunkard and His Wife)" (1 text, in French with English translation, 1 tune)  
Silber/Silber-FolksingersWordbook, p. 344, "Where Are You Going, My Good Old Man" (1 text)  
Kennedy-FolksongsOfBritainAndIreland 64, "Yr Hen wr Mwyn [The Gentle Old Man]" (1 text in Welsh + translation, 1 tune)  
DT, GDOLDMAN  
Roud #240  
RECORDINGS:  
Cleoma Breaux & Joseph Falcon, "Le Vieux Soulard et sa Femme" [in Cajun French] (Columbia 14301D, 1928; on AAFM3)  
Texas Gladden, "My Lovin' Old Husband" (AFS 5233 A2; on USTGladden01)  
CROSS-REFERENCES:  
cf. "Tam Buie (Tam Bo, Magherafelt Hiring Fair)" (form)  
NOTES [146 words]: The plot of this song varies widely, as does the final line ("My good old man," "The meanest man in the world," "The best old fellow in the world," "Best Old Soul in the World"). But the format is constant: First the wife asks a long, involved question, e.g.  
Where are you going, my good old man?  
Where are you going, my honey, lovey dove?  
Where are you going, my good old man?  
Best old man in the world.  
Then the man replies (spoken, not sung) in the shortest set of monosyllables possible.  
The final element, about the ghost, disappears in many versions.  
Kennedy-FolksongsOfBritainAndIreland's Welsh text doesn't look that much like the English versions to me, at least in terms of plot; it may be an analog rather than a version of the same song. But it's filed here rather than include it in a separate entry, which it does not deserve in an English-language index. - RBW  
Last updated in version 5.3  
File: R426

My Good-Looking Man

DESCRIPTION: The singer warns other girls against good-looking men. When young, she saw a good-looking man and set about to marry him. Now she sees him with another woman. When he claims to have been in church, she beats him until he flees  
AUTHOR: John Morgan ?  
EARLIEST DATE: before 1845 (broadside, Bodleian Harding B 11(1368))  
KEYWORDS: courting marriage infidelity abuse  
FOUND IN: US(MA,MW) Canada(Newf,Ont) Ireland  
REFERENCES (9 citations):  
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 42, "My Good-Looking Man" (1 text, 1 tune)  
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 182, "My Good-Lookin' Man" (1 text)  
Peacock, pp. 302-303, "My Good-Looking Man" (1 text, 1 tune)  
Leach-FolkBalladsSongsOfLowerLabradorCoast 30, "Good Looking Man" (1 text, 1 tune)  
Lehr/Best-ComeAndIWillSingYou 83, "My Good Looking Man" (1 text, 1 tune)  
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 19, "My Good Looking Man" (1 text, 1 tune)  
O'Conor-OldTimeSongsAndBalladOfIreland, p. 7, "My Good-Looking Man" (1 text)  
Wolf-AmericanSongSheets, #1503, p. 103, "My Good-Looking Man" (1 reference)  
DT, GOODLOOK*  
Roud #3340  
RECORDINGS:  
Nonie Lynch, "My Good Looking Man" (on IRClare01)
Mike Molloy, "Good Looking Man" (on MUNFLA/Leach)

BROADSIDES:

SAME TUNE:
Nice Young Girl (per broadside Bodleian Harding B 11(1368))

NOTES [11 words]: Broadside Bodleian Harding B 11(1368) has the author as J. Morgan. - BS

Last updated in version 5.1
File: FSC42

My Grandfather Married a Quaker

DESCRIPTION: When Judy "sung like a peacock or starling" the singer introduces himself and offers himself as a husband "so hearty" she's not likely to find such again. "Your coldness puts me in a flame I'll marry you if you have money In spite of my family name"

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan4)

KEYWORDS: greed courting money humorous

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan4 820, "My Grandfather Married a Quaker" (1 text)

Roud #6214

NOTES [162 words]: The singer claims to have been attracted by Judy's singing which reminds him of two very unmusical birds. He claims that "all meanality I do disdain" but, whatever that may mean, I'm not convinced.

The first verse of Greig/Duncan4 is not required for the rest of the text but its sentiments float when it is necessary to establish a seedy environment:

My grandfather married a Quaker,
My uncle made hay wi' a fork,
My mither's a great grand brog maker
In the beautiful city called Cork.

My father sold mouse-traps and rabbits
Pigs, tressle and all other game
Would you know the sweet town he inhabits?
It's jolly Dungavin by name.

Croker reported almost exactly the first four lines of this text for "I Was the Boy for Bewitching Them." For other examples close to this see "My Father's a Hedger and Ditcher," and references there, and "My God, How the Money Rolls In." If the first verse just floated here then it's fair to ask what the title [for the rest] should be. - BS

Last updated in version 2.5
File: GrD4820

My Grandfather's Cock

DESCRIPTION: An ode to Grandfather's amazing sexual equipment.

AUTHOR: unknown

EARLIEST DATE: 1963

KEYWORDS: death bawdy

FOUND IN: US(SW) Britain Australia

REFERENCES (2 citations):
Cray-EroticMuse, pp. 270-271, "My Grandfather's Cock" (2 fragments)
DT, GRANDCCK*

CROSS-REFERENCES:
cf. "My Grandfather's Clock" (tune) and references there

File: EM270

My Grave's Gonna Be Decorated On That Day

DESCRIPTION: Chorus: ("My grave's going to be decorated on that day And I know when my Jesus comes" (2x). "There won't be no more trouble in my way I know I'm going to shake my
master's hand I know when my Jesus comes") Verses: liar/gambler, where you going to run?

AUTHOR: unknown
EARLIEST DATE: 1968 (USMississippi01)
KEYWORDS: death nonballad religious Jesus
FOUND IN: US(SE)
RECORDINGS:
Church of God in Christ, "My Grave's Gonna Be Decorated On That Day" (on US(Mississippi01)
File: RcMGGBDD

My Gray Haired Irish Mother

DESCRIPTION: Barney thinks of his childhood in Ireland and how blessed him when he left. He imagines her sorrow: "Your old Irish mother is waiting for you And when friends and companions will turn and desert you There's a place Barney darling at the old home for you"

AUTHOR: unknown
EARLIEST DATE: 1929 (for USBallinsloeFair, according to site irishtune.info, Irish Traditional Music Tune Index: Alan Ng's Tunography, ref. Ng #2617)
KEYWORDS: homesickness separation Ireland nonballad mother home
FOUND IN:
RECORDINGS:
John McGettigan and his Irish Minstrels, "My Gray Haired Irish Mother" (on USBallinsloefair)
CROSS-REFERENCES:
cf. "There's No One Like Mother to Me"
NOTES [319 words]: "There's No One Like Mother to Me" and "My Gray Haired Irish Mother" are clearly related but clearly distinct. The question is: which is the original and which the derivative? The tunes are closely related though the rests in "There's No One Like Mother To Me" are filled with text in "My Gray Haired Irish Mother."
The theme of both songs is: an expatriot remembers his childhood in a "cottage far over the sea" and recalls especially the mother that blessed him with tears on her cheeks.
"There's No One Like Mother To Me" has two verses and a chorus. "My Gray Haired Irish Mother" has five verses and no chorus.
Here is the first verse of "There's No One Like Mother To Me"
Sadly I'm thinking tonight
Thinking of days long gone by
Memories of childhood so bright
Come back like a dream with a sigh
I'm thinking of friends and of home
In that cottage far over the sea
Oh no matter where-ever I roam
There is no one like mother to me.
and the first two verses of "My Gray Haired Irish Mother"
How sadly I'm thinking tonight of my sire-land
Thinking of scenes and of days long gone by.
Memories of childhood so bright and so airy
Come rushing back to me with many's a sigh
I'm thinking of one whom I left far behind me
In that little thatched cottage far over the sea
Oh the one only cried Barney every noon and morning
Darling won't you come back to me.
The pattern is repeated in the remaining verse of "There's No One Like Mother To Me" and the third and fourth verses of "My Gray Haired Irish Mother."
We have sheet music dated 1885 for "There's No One Like Mother To Me" (LOCSheet sm1885 25967, by Gussie L Davis). The version recorded in 1936 by The Carter Family is almost identical to that original (source: Country Music Sources by Guthrie T Meade Jr, p. 324; the Bluegrass Lyrics site)
The John McGettigan recording of "My Gray Haired Irish Mother" in 1929 demonstrates that the songs co-existed. - BS
File: RcMGHIM
My Handsome Sailor Boy
DESCRIPTION: "As I roved out one evening down Water street I took my way." Mary Jane hopes to meet MacDonald, her true love, but is told he's gone to Halifax "for money." Her mother and father tell her to forget MacDonald but she will go to Halifax to be his bride.
AUTHOR: unknown
EARLIEST DATE: 1958 (Peacock)
KEYWORDS: courting separation sea father lover mother
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 566-567, "My Handsome Sailor Boy" (1 text, 1 tune)
ST Pea566 (Partial)
Roud #9795
NOTES [52 words]: Peacock says "Despite the fact that Mary Jane roves down Water Street in St John's (or Halifax) and MacDonald lives in Halifax, this song does not seem to me to be of Canadian origin. It is probably a British song with Canadian referents." Water Street is hardly a street name found only in Halifax or St John's - BS
File: Pea566

My Happy Little Home in Arkansas
DESCRIPTION: "'Tis a pretty little cottage where the grass is ever green... Come and see me, neighbors, come today... 'Tis the finest country found, I will show you all around In my happy little home in Arkansas." Praises of the farming conditions in Arkansas
AUTHOR: unknown
EARLIEST DATE: 1904 (Stockard, History of Lawrence, Jackson, Independence, and Stone Counties, Arkansas)
KEYWORDS: home farming
FOUND IN: US(So)
REFERENCES (2 citations):
Randolph 868, "My Happy Little Home in Arkansas" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 364, "My Happy Little Home in Arkansas" (1 text)
Roud #7537
File: R868

My Harding County Home
DESCRIPTION: "Not so many years ago I left old Buffalo, The place that I have always loved the best.... I'm yearning today For my Harding County home out in the west. The singer recalls the beauties of home; "As I wander down Broadway," he hears a coyote call him home
AUTHOR: Tex Fletcher
EARLIEST DATE: 1948 (recording, Tex Fletcher)
KEYWORDS: home travel
FOUND IN: US(MW)
REFERENCES (1 citation):
Ohrlin-HellBoundTrain 67, "My Harding County Home" (1 text, 1 tune)
RECORDINGS:
Tex Fletcher, "My Harding County Home" (Flint 1782, 1948)
NOTES [122 words]: "Buffalo" here refers not to the city in New York State but to the county seat of Harding County, South Dakota.
Although this began life as a commercial recording, it does have some oral tradition behind it; the author's son tells me of a "kitchen table" recording he has of his father singing it. The mention of the coyote, while hardly South Dakota-specific, is certainly fitting for the state; according to Robert F. Karolevitz, Challenge, the South Dakota Story, Brevet Press, 1974 (I use the eighth printing from 2004), p. v. "In the past, South Dakota has been semiofficially nicknamed for the coyote, the environmentally adaptable but not universally appreciated official state animal with inhabits all 67 counties." - RBW
Last updated in version 2.5
File: Ohr067
My Head is Sair, My Back's in Twa

DESCRIPTION: "My head is sair, my back's in twa, Gar him come, gar him come, My head is sair, my back's in twa, Gar Johnnie come and see me"

AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan6)
KEYWORDS: love nonballad separation
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1101, "My Head is Sair, My Back's in Twa" (1 fragment)
Roud #6849
NOTES [11 words]: The current description is all of the Greig/Duncan6 fragment. - BS
Last updated in version 2.5
File: GrD61101

My Heart Goes Back to dear Old Pendleton

DESCRIPTION: "Now I've sailed the sea, I've seen gay Paree, I've seen the sights of old London, Though I'm far away, I never stray" from Pendleton. The singer declares that he will go back for the September roundup; "That's the place for me."

AUTHOR: unknown
EARLIEST DATE: 2007 (Furlong, Let 'Er Buck, according to Cohen); apparently written by 1920
KEYWORDS: home travel
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 642, "My Heart Goes Back to Dear Old Pendleton" (1 text)
File: CAFS2642

My Heart Is As Licht As a Feather

DESCRIPTION: The singer says her "heart is as licht as a feather." She will not "lat doon my heart" for any mud-splashing lad. "I'll never lie dead for them That winna lie sick for me."

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan6)
KEYWORDS: courting nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1135, "My Heart Is As Licht As a Feather" (1 text)
Roud #6825
CROSS-REFERENCES:
cf. "Farewell He" (theme) and references there
File: GrD61136

My Heart Is Woe (When That My Sweet Son Was Thirty Winter Old)

DESCRIPTION: "When that my sweet son was thirty winter old, Then the traitor Judas waxed very bold." He betrays Jesus on Maundy Thursday with a kiss. The Jews demand crucifixion. Longeus spears his body

AUTHOR: unknown
EARLIEST DATE: before 1537 (Richard Hill MS., Balliol Coll. Oxf. 354)
KEYWORDS: Jesus betrayal money mother MiddleEnglish
FOUND IN:
REFERENCES (8 citations):
Greene-TheEarlyEnglishCarols, #163, pp. 122-123, "(Whan that my swete Son was thirti wynter old)" (1 text with variants)
Sidgwick/Chambers-EarlyEnglishLyrics LXXVIII, pp. 142-143, "(no title)" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #4023
DigitalIndexOfMiddleEnglishVerse #6423
ADDITIONAL: Roman Dyboski, _Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book_, Kegan Paul, 1907 (there are now multiple print-on-demand reprints), #50, pp. 40-41, "(O my harte is wo! Mary, she sayd so)" (1 text)
Edward Bliss Reed, editor, _Christmas Carols Printed in the Sixteenth Century Including Kele's Christmas carolles newly Inprinted reproduced in facsimile from the copy in the Huntington Library_, Harvard University Press, 1932, pp. 32-34 [14-16], "(no title)" (1 text)
ST MSOMHIWo (Partial)
CROSS-REFERENCES:
 cf. "Judas" [Child 23] (themes)
NOTES [900 words]: As is usual with Middle English carols, there is no evidence that this is traditional -- although one of the two surviving sources is the Richard Hill manuscript, which contains substantial folk material. The other source is the first substantial surviving book of Christmas Carols, the Kele collection of c. 1545. Based on the date, it does not appear Hill could have gotten the text from Kele, and Kele could not have gotten it from Hill. On the other hand, there is good reason to think Kele took texts from an earlier carol book by Wynkyn de Worde, and Hill might have gotten his text from de Worde; it's just that the de Worde book is almost entirely lost and we don't know what it contained. So we might have two source -- but we might not. The differences between the two texts, while not trivial, are not so substantial as to preclude a common source -- especially since many of the differences are short omissions in the Hill manuscript which could well be immediate copying errors.
So why do I include the song in the Index? Not because I'm particularly convinced that it's traditional. Instead, I'm indexing it because there are a number of references which are reminiscent of "Judas" [Child 23]. Could it be that that song survived long enough to influence this one? I'm not convinced, but I'm putting this piece in the Index to give you the evidence.
Notes on the song itself:
Chorus: The claim that Mary had no other sons is widespread in folklore, which claimed she was a perpetual virgin, but Mark 3:31 and parallels explicitly state that Jesus's mother and brothers visited him, and Mark 6:30 lists his brothers as James and Joses and Judas and Simon. Nothing is known of the latter three, but Jesus's brother James is well-attested -- e.g. Paul calls him "James the Lord's brother" in Galatians 1:19, and he is even mentioned in Josephus as Jesus's brother! The notion that Mary was a perpetual virgin was probably originated by heretics who condemned carnality, which somehow was accepted by Catholics; the official line became that James et al were children of Joseph by a previous marriage. The only evidence for this is folklore; see the discussion under "The Cherry-Tree Carol" [Child 54].
Stanza 1, line 1: Jesus is said to be "thirty winter old." Luke 3:23 says that Jesus was ABOUT (Greek, hosei, "as") 30 years old at the time he began his ministry. If he were exactly 30 years old at the time the ministry started and we accept the synoptic gospels' view that his ministry lasted only one year, then he would likely have been 31 at the time of the crucifixion. (John's chronology requires a ministry of three or more years.) However, Luke 3:1 says the ministry started in the fifteenth year of Tiberius, which is 29 C.E., so the crucifixion would have been in 30 C.E. But Luke 1:5 says that Herod the Great was king when Jesus was born (and Matthew also says Herod was king), and Herod died in 4 B.C.E. Thus Jesus must have been at least 34 at the time of the crucifixion, and since he was likely born at least two years before Herod's death, an age of 36 or 37 is much more likely -- and if John's chronology was right, an age of about 40 would be reasonable.
Stanza 1, line 3: Judas betrayed Jesus for 30 "plates" of money. Matthew 26:15 (only) says that the authorities promised Judas 30 pieces of silver (the vast majority of Greek manuscripts, plus the Latin which the English church of the period used, say only "30 of silver"); a few manuscripts -- D 1 1582 a b h q -- say "30 staters" or "30 staters of silver. The usual silver coin in the gospels was the denarius; the stater is mentioned elsewhere only in 17:27. The whole verse is a strange adaption by Matthew of Zech. 11:12, which also says "thirty of silver")
Stanza 2, line 1: "Shere Thursday" is Maundy Thursday," but note that it is the term used in "Judas."
Stanza 2, line 4: Judas betrayed Jesus with a kiss in Matthew 26:48-49 and parallels
Stanza 3, line 1: The gospels agree that Jesus went before the High Priest before going before Pilate, but all agree that he ended up being tried by Pilate; Matthew 27:2 and parallels
Stanza 3, line 2: Peter's denial is also in all the Gospels, e.g. Matthew 26:69fff.
Stanza 3, line 4: The call to crucify Jesus is in all the gospels, e.g. Matthew 27:22-23
Stanza 4, line 1: The name "Calvary" is from Luke 23:33, which says that Jesus was crucified at the "place of the skull" (, kranion); this was translated into Latin as "Calvariae," but it's not properly Biblical.

Stanza 4, lines 3-4: We have (contradictory) lists of the women who were at the foot of the cross, but no men are named. John 19:26-27 however says that the "disciple that Jesus loved" was there with Mary, mother of Jesus. We do not know who the Beloved Disciple was, but it is cogently argued that it was John son of Zebedee. And the Beloved Disciple is credited as the source of the Fourth Gospel. Hence, John the Evangelist is credited in the song with being by the cross.

Stanza 5, line 2: The earthquake when Jesus died is mentioned only in Matthew 27:51, which otherwise follows Mark 15 almost verbatim in this section.

Stanza 5, line 4: John 19:34 says that Jesus's side was pierced by a spear. This is not even hinted at in the other Gospels. There is no Biblical warrant for calling the soldier with the spear "Longus" or "Longeus" or "Longinus"; that's from folklore. - RBW

Last updated in version 5.3
File: MSOMHIWo

My Heart It Never Was Afraid

DESCRIPTION: "My heart it never was afraid To go and meet my foe"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: fight
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1922, "My Heart It Never Was Afraid" (1 fragment)
Roud #15123
NOTES [11 words]: The current description is all of the Greig/Duncan8 fragment. - BS
Last updated in version 2.5
File: GrD81922

My Heart's in Old Ireland

DESCRIPTION: "'My bark on the billow dashed gloriously on, And glad were the noted of the sailor-boy's song," but the singer is sad, "For my heart's in old Ireland wherever I go." He recalls its beauties, and vows never to leave leave if he ever returns to his cottage
AUTHOR: unknown
EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster)
KEYWORDS: home Ireland ship exile
FOUND IN:
REFERENCES (1 citation):
Hylands-Mammoth-Hibernian-Songster, p. 15, "My Heart's in Old Ireland" (1 text)
Roud #25090
File: HMHS015A

My Heart's in the Highlands

DESCRIPTION: The singer bids farewell to the highlands mountains, valleys, forests, and rivers, and recalls "chasing the wild deer and following the roe My heart's in the highlands where ever I go"
AUTHOR: Words: Robert Burns
EARLIEST DATE: 1790 (according to Kinsley, _Burns_)
KEYWORDS: homesickness farewell travel nonballad animal hunting
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan3 521, "My Heart's in the Highlands" (1 text, 1 tune)
ADDITIONAL: James Kinsley, editor, _Burns: Complete Poems and Songs_ (shorter edition, Oxford, 1969) #418, pp. 418-419, "My heart's in the Highlands" (1 text, 1 tune, from 1790)
James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume III, #259, p. 268, "My heart's in the Highlands" (1 text, 1 tune)
My Heart's Tonight in Texas [Laws B23]

DESCRIPTION: A rancher's daughter and her lover must part; the girl's father is sending her to England in hopes that she will marry a nobleman. Eventually an earl proposes to her, but she will marry none but her Texas Jack

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: separation love

FOUND IN: US(MW,So)

REFERENCES (5 citations):

Laws B23, "My Heart's Tonight in Texas (By the Silvery Rio Grande; Texas Jack)"
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 179-183, "My Heart's Tonight in Texas" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 525, "My Heart's Tonight in Texas" (1 text)
ArkansasWoodchopper, pp. 38-40, "By the Silv'ry Rio Grande" (1 text, 1 tune)
DT 841, HRTEXAS*

ALTERNATE TITLES:
By the Silvery Rio Grande
Texas Jack

NOTES [25 words]: A piece called "Down by the Silvery Rio Grande" was published in 1913 as by Dave Weisberg, R. F. Roden, and Charles Speidel. I have not seen it. - RBW

Last updated in version 5.3

File: LB23

My Hielan Hame

DESCRIPTION: The singer will not leave his Highland home, where his parents are buried. He is not tempted to leave by promises of "wealth and ease... gold and fame... a glorious name...." "Flowers may bloom fer ayont the sea But oh, my Hielan hame for me."

AUTHOR: unknown

EARLIEST DATE: before 1911 (broadside, Bodleian 2806 c.14(27) but see the notes)

KEYWORDS: homesickness emigration gold work Scotland father mother

FOUND IN: Britain(Scotland(Bord))

REFERENCES (1 citation):

McMorland/Scott-HerdLaddieOTheGlen, pp. 97, 153, "My Hielan Hame" (1 text, 1 tune)
Roud #21758

BROADSIDES:
Bodleian, 2806 c.14(27), "My Hieland Hame" ("I canna leave my hieland hame"), J. Lindsay (Glasgow), 1851-1910; also 2806 c.11(25), "My Hielan' Hame"

NOTES [18 words]: McMorland/Scott-HerdLaddieOTheGlen dates what is probably Bodleian 2806 c.11(25) "probably circa 1880." - BS

Last updated in version 3.2

File: McSc097
My Hielant Hame

DESCRIPTION: "Oh for a sprig o' my ain Hielant heather." The singer recalls parting from his "faither and mither wha near broken hearted." "Sair was my thocht when I crossed the wide ocean For I had nae friend to welcome me there" He dreams of the old folks at home.

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: homesickness emigration parting Scotland father mother
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 533, "My Hielant Hame" (1 text)
Roud #6012
File: GrD2533

My Highland Lassie, O

DESCRIPTION: "I set me down wi' right guid will, To sing my Highland lassie." He prefers her to "gentle dames;" "their titles a' are empty show" If he were rich the world would know his love, but he is poor and will go to India to make his fortune. He will be true.

AUTHOR: Robert Burns
EARLIEST DATE: 1909 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
KEYWORDS: love separation money India nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #76, p. 1, "The Highland Lassie O" (1 fragment)
CROSS-REFERENCES:
cf. "The Deuks Dang O'er My Daddy" (tune, per Burns)
ALTERNATE TITLES:
Nae Gentle Dames Though E'er So Fair
NOTES [28 words]: Greig: "His [Burns's] first reference to ["Highland"] Mary [Campbell?] is in a song, contributed anonymously to Johnson's Musical Museum, "The Highland Lassie, O" - BS Last updated in version 2.6
File: Grg076a

My Home in Fermoy

DESCRIPTION: The singer recalls "those bright golden hours I spent long ago in my home in Fermoy" "far away o'er the wide spreading ocean": school, the Blackwater, Castlehyde, and the Angelus bells. He hopes to return but knows that many he left behind have died.

AUTHOR: Kate Dowling (source: OCanainn-SongsOfCork)
EARLIEST DATE: 1913 (according to OCanainn-SongsOfCork)
KEYWORDS: home travel return Ireland nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
OCanainn-SongsOfCork, pp. 104-105, "My Home in Fermoy" (1 text, 1 tune)
File: 0Can104

My Home in Sweet Glenlea

DESCRIPTION: Singer travels to South Africa, Hindustan, Java, and Palestine, thinking all the time "the fairest was Glenlea." After an earthquake in San Francisco, he writes home for money. He returned, is met by a great crowd, marriess and lives happily in Glenlea.

AUTHOR: unknown
EARLIEST DATE: 1978 (OCanainn-SongsOfCork)
KEYWORDS: parting travel return marriage Africa America India Ireland
FOUND IN: Ireland
My Home Is on the Mountain

DESCRIPTION: The singer expresses a hope and a prayer to be reunited with mother: "I want to see my mother, O can't you call her here? / It wouldn't seem so hard to die to have my mother near...."

AUTHOR: unknown
EARLIEST DATE: 1982
KEYWORDS: religious reunion death
FOUND IN: US(MA)
REFERENCES (1 citation):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 78, "My Home Is on the Mountain" (1 text, 1 tune)
ST FSC078 (Partial)
NOTES [41 words]: Cazden et al know of no other collections of this lyric, although the melody is similar to the familiar hymn tunes "Imandra" and "Milton." They file the piece among "religious songs," but it feels a bit like a Civil War "dying soldier boy" song. - RBW
File: FSC078

My Home's Across the Blue Ridge Mountains

DESCRIPTION: "I'm going back to North Carolina (x3). I never expect to see you any more." Repeat with "I'm going to leave here Monday morning," "How can I ever keep from crying," "I'm going across the Blue Ridge Mountains."

AUTHOR: unknown
EARLIEST DATE: 1909 (JAFL)
KEYWORDS: love home separation farewell nonballad parting
FOUND IN: US(Ap,SE)
REFERENCES (10 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 124, "I'm Goin' Back to North Carolina" (1 text, 1 tune)
Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, p. 228, "My Home's Across the Smoky Mountains" (1 text, 1 tune)
Rosenbaum-FolkVisionsAndVoices, p. 11, "My Home's in Charlotte, North Caroline" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 278, "My Home's Across the Smoky Mountains" (1 text plus a fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 278, "My Home's Across the Smoky Mountains" (2 tunes plus text excerpts)
McNeil-SouthernMountainFolksong, pp. 79-80, "My Home's Across the Smoky Mountains" (1 text, 1 tune)
Roberts-SangBranchSettlers, #55, "Icy Mountain" (1 text, 1 tune, which Roud gives its own entry, #3417, but which is clearly a version of this song)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 242, "I'm Going Back to North Carolina" (1 text)
Silber/Silber-FolksingersWordbook, p. 42, "My Home's Across The Smokey Mountains" (1 text)
DT, HOMSMOK
ST Wa124 (Full)
Roud #7686
RECORDINGS:
Clarence Ashley, Garley Foster, Dock Walsh & Doc Watson, "My Home's Across the Blue Ridge Mountains" (on Ashley03, WatsonAshley01)
Frank Bode, "My Home's Across the Blue Ridge Mountains" (on FBode1)
Carolina Tar Heels, "My Home's Across the Blue Ridge Mountains" (Victor V-40100, 1929)
Carter Family, "My Home's Across the Blue Ridge Mountains" (Decca 5532, 1938/Decca X2184, n.d.)
Delmore Brothers, "My Home's Across the Blue Ridge Mountains" (Bluebird B-8247, 1939)
Kelly Harrell, "I'm Going Back to North Carolina" (OKeh 40505, 1925; on KHarrell01)
Bascom Lamar Lunsford, "My Home's Across the Smoky Mountains" (AAFS 3155 B2)
Poplin Family, "My Home Is Not In South Carolina" (on Poplin01)
Pete Seeger, "My Home's Across the Smoky Mountains" (on PeteSeeger25)
Arthur Smith, "Across the Blue Ridge Mountains" (Bluebird B-7221, 1937)
Jack Wallin, "My Home's Across the Blue Ridge Mountains" (on Wallins1)

My Home's in Montana

DESCRIPTION: "My home's in Montana, I wear a bandana, My spurs are of silver, my pony is gray. While riding the ranges my luck never changes, With my foot in the stirrup I gallop for aye."
The cowboy sketches the life of a horseman following cattle in the wilderness
AUTHOR: Words: Christine Turner Curtis (?)
EARLIEST DATE: 1936 ("Singing Days" series)
KEYWORDS: work cowboy nonballad
FOUND IN: US
REFERENCES (3 citations):
Ohrlin-HellBoundTrain 1, "My Home's in Montana" (1 text, 1 tune)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 247, "My Home's in Montana" (1 text, 1 tune)
Larkin-SingingCowboy, pp. 30-31, "The Cowboy's Lament" (1 text, 1 tune, with four verses that are clearly "Streets of Laredo" but an opening that is "My Home's in Montana")
CROSS-REFERENCES:
cf. "The Streets of Laredo" [Laws B1] (tune & meter, floating lyrics) and references there
cf. "The Unfortunate Rake" (tune, floating lyrics)
NOTES [62 words]: This was apparently composed (based on elements of "The Streets of Laredo") as a cowboy song suitable for young people. There are reports of versions from Montana, possibly unprintable. See the notes in Ohrlin for the background.
Larkin-SingingCowboy's text may be a "missing link": It's largely "Streets of Laredo," but it starts with the "home in Montana" half-verse. - RBW

My Husband's a Mason

DESCRIPTION: The singer tells how her (husband/father/boyfriend) works all day at his trade and then comes home and plies his trade upon her, e.g. "My husband's a mason... All day he lays bricks... At night he comes home and lays me."
AUTHOR: unknown
My Husband's Got No Courage in Him

DESCRIPTION: (Two women meet); one laments, "(My) husband's got no courage in him." She describes all she has done to encourage his "courage," but all attempts have failed. (Even now she still has her maidenhead.) (She hopes he dies so she can find another)

AUTHOR: unknown

EARLIEST DATE: 1701 (broadside NLScotland, Ry.III.a.10(053))

KEYWORDS: wife husband sex disability

FOUND IN: Britain(England(South),Scotland(Aber))

REFERENCES (7 citations):
Kennedy-FolksongsOfBritainAndIreland 213, "Rue the Day" (1 text, 1 tune)
Greig/Duncan7 1367, "My Husband's Got No Courage in Him" (2 texts, 2 tunes)
Reeves/Sharp-TheldiomOfThePeople 67, "O Dear O" (2 texts)
Silber/Silber-FolksingersWordbook, p. 171, "The Husband With No Courage In Him" (1 text)
Olson-BroadsideBalladIndex, ZN2114, "Of late it was my chance to walke"

ADDING: Roy Palmer, "Birmingham Broadsides and Oral Tradition" -- essay found in David Atkinson and Steve Roud, Editors, _Street Ballads in Nineteenth-Century Britain, Ireland, and North America: The Interface between Print and Oral Tradition_, Ashgate, 2014, p. 44, "O! Dear O! He's Got No Courage In Him" (1 text, probably missing some verses)

Roud #870

BROADSIDES:

NLScotland, Ry.III.a.10(053), "My Husband Has No Courage In Him," unknown, 1701

CROSS-REFERENCES:
cf. "Maids, When You're Young"
cf. "What Can a Young Lassie"
cf. "The Jolly Barber Lad" (theme)
cf. "The Old Man from Over the Sea"

NOTES [553 words]: Although this sounds like it is just a woman's lament over an impotent (or homosexual?) husband, it's just possible that there is more going on. At least if you believe Roach. Failure to consummate a marriage of course could allow for an annulment -- and, in sixteenth and seventeenth century France, could call for more. Roach, pp. 149-152, told how a man could be sued by his wife for non-performance. In such a case, he had to prove, before witnesses, that he could produce an erection. If he failed, he could be fined and forbidden to remarry -- and the dowry he had gained upon marriage would be forfeit. The inability to "put up" could thus be extremely expensive as well as embarrassing.

The use of the term "courage" for sexual potency goes back to Middle English; we find it in Chaucer's "Merchant's Tale." In this tale, the old man January has just taken a young wife May, and is trying his best to consummate the marriage:

He drynketh ypocras, clarree, and vernage
Of spices hoote t'encreesen his corage....
"He drinks hippocras, clarree, and Vernaccia
Of/with hot spices to increase his courage."

Hippocras is wine mixed with spices and sugar and strained; clarree is wine mixed with honey and
spices; Vernaccia is a strong Italian wine. None of them in fact increase "courage," but the wine plus the heat of the spices was thought to do so in the Middle Ages. The lines are Fragment IV, lines 1807-1808 in the *Riverside Chaucer*; lines 563-564 of the Merchant's Tale in E. Talbot Donaldson's *Chaucer's Poetry*; lines 595-596 in the Cambridge edition of the Merchant's Prologue and Tale by Maurice Hussey; some older editions call them Fragment E, lines 1806-1807.

Chaucer didn't invent this idea; two lines after the above quote we find that January derived his ideas from "daun Constantyn," that is Constantinus Africanus, who, according to Masi, pp. 16-21, wrote among other things a book *De Coitu* about, well, sex. It was more philosophical than dirty, though; it was a medical text. Constantinus (1015-1087, according to Masi, p. 18) was mostly a translator of Greek and Arabic medical treatises into Latin. The Wife of Bath apparently took information from him also (Masi, pp. 20-21).

Rossignol, p. 92, described *De Coitu* as follows: "A treatise on sexual intercourse written by an 11th-century monk of Monte Cassino named Constantius Africanus, or Constantine the African, who was considered one of the fathers of Western medicine.... The treatise was known to contain recipes for aphrodisiacs." On p. 97, Rossignol says that Constantine was "referred to simply (and confusingly) as 'Constantyn' by Chaucer, was a merchant, physician and scholar of the 11th century. Born in North Africa, he traveled widely in the Middle East as a merchant, and later became a monk, focusing his studies on medicine and philosophy. Contantine spent his last year at the monastery of Monte Cassino in Salerno, Italy, where he translated a number of Arabic works into Latin. The medical works that he translated gave western Europe its first general view of Greek medicine.... Constantine is mentioned in Chaucer's General Prologue... as one of the medical authorities whose teacher the Doctor of Phisic had studied."

Thus the ideas behind this song are very old in English, and even older in other languages. - RBW

**Bibliography**

- Masi: Michael Masi, *Chaucer and Gender*, Peter Lang, 2005

Last updated in version 5.0
File: K213

**My Irish Jaunting Car (The Irish Boy)**

**DESCRIPTION:** "I'm Larry Mchugh, a boy so true, I belong to the Emerald Isle." He tells how the girls "Think it a trate to take a seat and be drove in my jaunting car." He offers rides to all, and guidance on the best places to buy

**AUTHOR:** unknown

**EARLIEST DATE:** 1935 (Sam Henry collection)

**KEYWORDS:** technology travel nonballad

**FOUND IN:** Ireland

**REFERENCES** (1 citation):
*Henry/Huntingdon/Herrmann-SamHennysSongsOfThePeople* H592, p. 41, "My Irish Jaunting Car"
(1 text, 1 tune)

**Roud #13464**

**NOTES** [12 words]: Not to be confused with the much more common "The Irish Jaunting Car." - RBW

**File:** HHH592

**My Irish Molly-O**

**DESCRIPTION:** The singer, (a Scotsman,) is in love with Molly. Her parents oppose the match (because he is not Catholic). Unable to win his love, he is ready to die (and makes preparations for burial). (Common versions often lose the plot, and simply speak of courting)

**AUTHOR:** unknown

**EARLIEST DATE:** 1842 (Joyce, *The Native Music of Ireland*)

**KEYWORDS:** love separation death courting
FOUND IN: US(MA,SE) Ireland Australia Britain(England(South),Scotland(Aber))

REFERENCES (13 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #111, p. 2, "Irish Molly" (1 text)
Greig/Duncan6 1088, "Irish Mally, O"; Greig/Duncan6 1158, "The Gipsy's Warning" (11 texts, 8 tunes)
Ord-BothySongsAndBallads, p. 131, "Irish Molly, O" (1 text)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 62, "My Irish Molly-O" (1 text, 1 tune)
Morris-FolksongsOfFlorida, #234, Irish Mollie-O" (1 text)
Meredith/Coveil/Brown-FolkSongsOfAustraliaVol2, pp. 177-178, "Irish Molly-O" (1 text, 1 tune)
O'Connor-OldTimeSongsAndBalladOfIreland, p. 52, "Irish Molly O" (1 text)
Williams-Wiltshire-WSRO Mi 606, "Irish Molly O" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 92, "Irish Molly O" (1 text)
Wolf-AmericanSongSheets, #1057, p. 72, "Irish Molly, O" (1 reference)
DT, IRSHMOLL*

ADDITIONAL: Charles Gavan Duffy, editor, The Ballad Poetry of Ireland (1845), pp. 214-215, "Irish Molly"
Roud #2168

BROADSIDES:
Bodleian, Harding B 11(1787), "Irish Molly, O!" ("As I walk'd out one morning all in the month of May"), J. Pitts (London), 1819-1844; also Harding B 11(2121), Firth b.28(35) View 2 of 2[some words illegible], Johnson Ballads fol. 114, Harding B 11(4209), Harding B 17(140b), Johnson Ballads 2582, Firth c.26(181), Harding B 20(257), Johnson Ballads 2582, Firth c.26(137), 2906 c.15(243), Firth c.14(204), 2806 b.11(252), "Irish Molly, O[!]"; Johnson Ballads 340, "Irish Molly!"
LOCSinging, as106290, "Irish Molly, O," Harris (Philadelphia), 19C
NLScotland, L.C.1270(006), "Irish Molly, O," James Kay (Glasgow), c. 1845; also L.C.178.A.2(256), "Irish Molly O," unknown, c. 1860
CROSS-REFERENCES:
cf. "I Often Think of Writing Home" (tune)
SAME TUNE:
The Lass of Swansea Town (Swansea Barracks) (per broadside Bodleian Harding B 11(2071))
I Often Think of Writing Home (File: RcIOTOWH)

NOTES [126 words]: Greig/Duncan6 1158's two fragments entitled "The Gipsy's Warning," Roud #7358, are female and male variants of the "never lay your love On the top of a tree. The branches will wither ..." verse. The notes quote Greig: "Thinks this may be chorus of the 'Gipsy's Warning.'" The notes also say, "The printed text [of Cox's version of 'The Gipsy's Warning' in Folk-Songs of the South, Cox-FolkSongsSouth 149 in this index] does not contain [these] words"; neither does the text of "Gypsy's Warning" at Digital Tradition GYPWARN, quoted from Folk Songs Out of Wisconsin. For lack of evidence that this verse goes anyplace else I have stowed it with "Irish Molly, O" which often includes that verse and has been found in Scotland [see Greig/Duncan6 1088]. - BS

My Jesus Led Me To the Rock

DESCRIPTION: "My Jesus led me to the rock; Oh my! Oh my! I heard such a ramblin' in the sky, I tho't 'twas my Lord comin' down"

AUTHOR: unknown

EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)

KEYWORDS: nonballad religious Jesus

FOUND IN: West Indies(Bahamas)

REFERENCES (1 citation):
Edwards-BahamaSongsAndStories 31, "My Jesus Led Me To the Rock" (1 text, 1 tune)

NOTES [10 words]: The description is the Edwards-BahamaSongsAndStories text. - BS

File: Edwa031
My Johnny
DESCRIPTION: Basically a lament for Johnny, who apparently died and was buried at sea. "We're homeward bound today ... We'll drink and play (etc) but always think of Johnny" Chorus: "In the middle of the sea, my boy is floating free, so far away from me, my love."
AUTHOR: unknown
EARLIEST DATE: 1921 (Richard Runciman Terry, _The Shanty Book_)
KEYWORDS: foc's'le shanty lament farewell
FOUND IN: Britain
REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, pp. 539-540, "My Johnny" (1 text, 1 tune)
NOTES [16 words]: Rather slow and sentimental for a shanty, but Terry's source said it was used at the capstan. - SL
File: Hugi539

My Johnny Was a Shoemaker
DESCRIPTION: "My Johnny was a shoemaker But now he's gone to sea." He will be a captain "Of a bold and galliant crew And then across the sea he'll roam All for to marry me ... And when I am a captain's wife I'll sing the whole day long"
AUTHOR: unknown
EARLIEST DATE: before 1865 (broadside, LOCSinging as202550)
KEYWORDS: courting separation sailor nonballad
FOUND IN: Ireland Britain(England,Scotland(Aber))
REFERENCES (9 citations):
Broadwood/Maitland-EnglishCountySongs, p. 181, "My Johnny Was a Shoemaker" (1 text, 1 tune)
Greig/Duncan8 1848, "Oh My Johnny Was a Shoemaker" (1 fragment, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #110, p. 3, "My Johnnie Was a Shoemaker" (1 text)
Broadwood/Maitland-EnglishCountySongs, p. 181, "My Johnny Was a Shoemaker" (1 text, 1 tune)
OLochlainn-MoreIrishStreetBallads 44, "My Johnny Was a Shoemaker" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1514, p. 103, "My Johnny Was a Shoemaker" (1 reference)
New-Comic-Songster, p. 8, "My Johnny Was a Shoemaker" (1 text, 1 tune)
DT, JOHNSHOE
ADDITIONAL: Heywood Sumner, The Besom Maker (London, 1888 ("Digitized by Google")), pp. 11-12, "My Johnny Was a Shoemaker" (1 text, 1 tune)
Roud #1388
BROADSIDES:
Bodleian, Harding B 18(366), "My Johnny Was a Shoemaker," H. De Marsan (New York), 1861-1864; also Harding B 18(670), "My Johnny Was a Shoemaker"
LOCSinging, as202550, "My Johnny Was a Shoemaker," H. De Marsan (New York), 1861-1864; also sb20295b, "My Johnny Was a Shoemaker"
NOTES [121 words]: Broadsides LOCSinging as202550 and Bodleian Harding B 18(366) are duplicates. Broadsides LOCSinging sb20295b and Bodleian Harding B 18(670) are duplicates. The description is from broadside LOCSinging as202550.
Greig/Duncan8 speculates that the Greig text is "probably from print as he does not identify any source." Greig's text is very close to the De Marsan texts but excludes the chorus "But now he's gone to reef top-sail, And sail across the briny sea, e, e, e--, My Johnny was a shoemaker." Broadside LOCSinging as202550 and Bodleian Harding B 18(366): H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS
Last updated in version 5.3
File: OLcM044

My Jolly Shantyboy
DESCRIPTION: The singer overhears a girl praising her shantyboy and lamenting that her parents dislike him. She is advised to marry a drygoods clerk rather than "throw herself away." But "If I had my will I'd love him still, my jolly shantyboy."
My Jolly Waggoner, Drive On!

DESCRIPTION: The singer won’t have a carpenter, blacksmith, cowman, shepherd, reaper, thresher or miller. She'd "rather have a waggoner", "to whip me ..." "with his whips", "on the back", "a good deal", "instead", though he be poor or "stupid as a block"

AUTHOR: unknown
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)
KEYWORDS: courting marriage nonballad
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, pp. 236-237, "My Jolly Waggoner, Drive On!" (1 text)
(also Williams-Wiltshire-WSRO Wt 459)
Roud #1302
CROSS-REFERENCES:
cf. "Soldier Boy for Me (A Railroader for Me" (theme) and references there
NOTES [101 words]: The chorus of Williams-FolkSongsOfTheUpperThames, "Way! Wo-utt! Drive on! My jolly waggoner, drive on" is reminiscent of the chorus of "The Jolly Waggoner": "And sing wo, my lads, sing wo! Drive on my lads, I-ho! And who wouldn't lead the life of a jolly waggoner!"
(source: Bell). However, that song is about the pleasures and problems of waggoning from the waggoner's viewpoint. This song is much closer to the songs that Roud lumps with it, such as "Soldier Boy for Me." On the other hand, the "whip me" line of thinking taken by the singer seems to me not at all like the approach of those other songs. - BS
Last updated in version 2.6
File: WT236

My Jolly-Hearted Ploughboy

DESCRIPTION: "Sailors they are fickle, And the gardeners they're nae true, But my jolly-hearted ploughboy, I'll go along wi' you." It's fine on the sea but she wishes she were in her lover's arms. He gives her "the napkin frae his neck Which cost him guineas three"

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan4)
KEYWORDS: love nonballad clothes farming
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 845, "My Jolly-Hearted Ploughboy" (1 text, 1 tune)
Roud #6223
ALTERNATE TITLES:
The Sailors They Are Fickle
File: GrD4845
My Kentucky Home
DESCRIPTION: "As I stand here in the woods I wonder why I ever left, I wonder if I ever did leave." The singer recalls how it was when she was a girl. She wonders about those she knew. She and her old dog head home, slowly, because they are old; the memories linger
AUTHOR: unknown
EARLIEST DATE: 2001 (HCargillFamily)
KEYWORDS: home dog nonballad
FOUND IN: US(Ap)
RECORDINGS:
Acie Kargill, Ellen Wright, John Wright, "My Kentucky Home" (on HCargillFamily)
NOTES [68 words]: There are several songs on HCargillFamily which do not occur elsewhere, and they frankly have a similar style, much less effective than the traditional pieces. Because of their style, I think it likely they are by a single author. And that author was likely Hattie Mae Tyler Cargill, since this song at least is the song of an old woman (definitely a woman) looking back on her life. But I can't prove it. - RBW
Last updated in version 5.3
File: RcMyKeHo

My Lad's a Sailor
DESCRIPTION: "My lad's a sailor ... he's going to marry me." In twenty-five days "I'll trim my hat wi' velvet, and gie my lad a dram"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: marriage clothes drink nonballad sailor
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1582, "My Lad's a Sailor" (1 text, 1 tune)
Roud #13504
CROSS-REFERENCES:
cf. "Five-and-Twenty Masons" (tune, per Greig/Duncan8)
File: GrD81582

My Lad's a Terry
DESCRIPTION: "My lad's a terry" and a toff. "He says he loves me I know it's true"
AUTHOR: unknown
EARLIEST DATE: 1954 (Opie/Opie-TheSingingGame)
KEYWORDS: playparty
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame 84, "My Lad's a Terry" (2 texts)
NOTES [65 words]: Opie/Opie-TheSingingGame: "The song just possibly celebrates the inauguration of the Territorial Force in 1908, which caused much excitement at the time and was the source of a number of popular songs." ["The Territorial Force (TF) was the volunteer component of the British Army from 1908 to 1920, when it became the Territorial Army" (source: Wikipedia article Territorial Force )]. - BS
Last updated in version 2.6
File: OpGa084

My Laddie Sits Ower Late Up
DESCRIPTION: "My laddie sits ower late up, My hinny sits ower late up.... Betwixt the pint pot and the cup." The singer calls Johnny home to his bairn, lamenting the money he wastes: "When I cry out, 'Laddie, cum hame,' He calls oot again for mair beer."
AUTHOR: unknown
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)
KEYWORDS: home drink wife husband
My Lady Went to Canterbury

DESCRIPTION: "My heart of gold as true as steel." "My lady went to Canterbury, The saint to be her bothe," Nonsense verses, ending, "Terlery lorpyn, the laverock sant, So merrily pipes the sparrow. The cow broke lose, the rope ran home; Sir, God give you good morrow."

AUTHOR: unknown

EARLIEST DATE: 1609 (Ravenscroft, Pammellia); c. 1545 (Kele)

KEYWORDS: nonsense humorous travel bird animal clothes

My Lagan Love

DESCRIPTION: "Where Lagan stream sings lullaby, There blows a lily fair." The singer admits the girl "has my heart in thrall. No life I own, nor liberty, For love is lord of all." The singer recalls the girl's life in the bogs and her sweet songs

AUTHOR: Joseph Campbell

EARLIEST DATE: 1910 (recording, John McCormack)

KEYWORDS: love beauty courting nonballad bug music

Last updated in version 5.3

File: EPMLWtCa
My Last Farewell to Stirling

DESCRIPTION: The convict bitterly prepares to leave Stirling for Van Dieman's Land. He laments the pheasants he will not disturb, the rabbits he cannot hunt. He bids farewell to his (Jeannie), and hopes she will find another love.

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan8)

KEYWORDS: love separation transportation hunting poaching

FOUND IN: Australia Britain(Scotland(Aber))

REFERENCES (5 citations):
Greig/Duncan8 1534, "Farewell to Stirling" (5 texts, 3 tunes)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #171, p. 1, "Farewell to Stirling" (1 text)
Manifold-PenguinAustralianSongbook, p. 23, "My Last Farewell to Stirling" (1 text, 1 tune)
MacColl-PersonalChoice, p. 13, "My Last Farewell to Stirling" (1 text, 1 tune)
DT, FAREWLST
Roud #5160

File: PASB023

My Last Gold Dollar

DESCRIPTION: "My last (gold/ole) dollar is gone (x2), My whiskey bill is due an' my board bill too...." "Oh darling, I'm crazy about you... and another girl too..." "Oh darling, won't you go my bail?..." "Oh darling, six months ain't too long...."

AUTHOR: unknown

EARLIEST DATE: 1927 (American Mountain Songs)

KEYWORDS: poverty hardtimes prison courting drink

FOUND IN: US(Ap,SE,So)

REFERENCES (7 citations):
Randolph 671, "My Last Gold Dollar" (1 text plus a fragment, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 381-382, "My Last Gold Dollar" (1 text, 1 tune -- Randolph's 671A)
Henry-SongsSungInTheSouthernAppalachians, p. 112, "My Last Gold Dollar" (1 single-stanza fragment)
Richardson/Spaeth-AmericanMountainSongs, p. 96, "My Last Ole Dollar" (1 text, 1 tune)
Lomax-FolksongsOfNorthAmerica 149, "My Last Ole Dollar" (1 text, 1 tune)
Spaeth-WeepSomeMoreMyLady, pp. 130-131, "My Last Old Dollar" (1 text, 1 tune)
DT, OLDOLLAR*
Roud #4310

RECORDINGS:
Bascom Lamar Lunsford, "The Last Gold Dollar" (on BLLunsford01)

CROSS-REFERENCES:
cf. "I Wish I Was a Mole in the Ground" (floating lyrics)
cf. "New River Train" (floating lyrics)
cf. "Six Months Ain't Long" (lyrics)

NOTES [86 words]: We might note that the line "last gold dollar" had a slightly different meaning in the nineteenth century. During the Civil War, the Union government issued both gold-backed and unbacked ("greenback") dollars. The greenbacks were, not surprisingly, treated with less respect and discounted. A man who spend his last gold dollar might still have money -- but only the less valuable greenbacks.

Of course, since the song is often sung "My last OLD dollar," that may be just a bit of excessive historical analysis. - RBW

Last updated in version 5.0

File: R671
My Little Brown Mule

DESCRIPTION: "His mammy's a burro, his daddy's a horse, Of course you'll all think it's a mighty queer cuss," but it's "as smart as a cricket, my little brown mule." Always in trouble, it knows every horse and is "wise as a parson." The singer will never sell it

AUTHOR: N. Howard Thorp

EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys); reportedly written 1912

KEYWORDS: cowboy horse animal commerce

FOUND IN:

REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 104-105, "My Little Brown Mule" (1 text)

File: ThLo104

My Little German Home Across the Sea

DESCRIPTION: "How I love to think about the days so full of joy and glee, But they never will come back again to me." The singer recalls home and family in Germany, but now mother and father are dead and he cannot return home. He wishes he could

AUTHOR: George S. Knight

EARLIEST DATE: 1915 (Pound); reportedly copyrighted 1877

KEYWORDS: home Germany family mother father separation emigration

FOUND IN: US(MW,So) Canada(Newf)

REFERENCES (5 citations):
Randolph 870, "My Little German Home Across the Sea" (1 text plus a fragment, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 536-538, "My Little German Home Across the Sea" (1 text, 1 tune -- Randolph's 870A)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 57, "The Little German Home" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 282-283, "My Little English Home Across the Sea" (1 text, 1 tune)
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 91, "I Left My German Home" (1 text)

Roud #7429

RECORDINGS:
Charlie Poole and the North Carolina Ramblers, "I Left My German Home" (No known Columbia release; recorded 1930)
Jim Rice, "My Little Home Across the Sea" (on MUNFLA/Leach) [the home is "English"]
Ernest V. Stoneman, "My Little German Home Across the Sea" (Edison 51909, 1927)

CROSS-REFERENCES:
cf. "The Little Old Log Cabin in the Lane" (tune) and references there

NOTES [46 words]: This piece is probably based on Will S. Hays's "The Little Old Log Cabin in the Lane;" it uses the same melody for the verse, although the chorus is missing. "Log Cabin" of course gave us an assortment of other parodies, including "The Little Old Sod Shanty on my Claim." - RBW

Last updated in version 4.3

File: R870

My Little Home in Tennessee

DESCRIPTION: "Ev're night I'm dreaming of that little home Down among the hills of Tennessee." It's "just a little shack," but the birds sing there, and mother lived there until she died. But another man won the singer's beloved, so he wanders broken-hearted

AUTHOR: unknown

EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)

KEYWORDS: home love rejection mother rambling

FOUND IN: US(So)

REFERENCES (1 citation):
Browne-AlabamaFolkLyric 106, "My Little Home in Tennessee" (1 text, 1 tune)

Roud #11389

RECORDINGS:
Blue Sky Boys, "My Little Home in Tennessee" (Bluebird 8143/Montgomery Ward 7327)
The Carter Family, "My Little Home in Tennessee" (Victor CNV-102)
File: Brne106

My Little One's Waiting for Me
DESCRIPTION: "In the dell where the brook's gently flowing, On the bench by the old willow tree...
My little one's waiting for me." The singer describes how he happily goes home from work (or wherever) to home and the "little one"
AUTHOR: unknown
EARLIEST DATE: 1941 (Randolph)
KEYWORDS: love home nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 850, "My Little One's Waiting for Me" (1 text, 1 tune)
Roud #7450
File: R850

My Little Rambling Rose
DESCRIPTION: "They called her 'Rambling Rose' because she loved to stray... because she always had her way.... He sweetheart wrote a note:" "Someday you"ll ramble back to me, my little Rambling Rose." It takes a long time, but she finally comes home
AUTHOR: unknown
EARLIEST DATE: 1981 (Bethke-AdirondackVoices)
KEYWORDS: love separation return home
FOUND IN: US(MA)
REFERENCES (1 citation):
Bethke-AdirondackVoices, pp. 118-119, "My Little Rambling Rose" (1 text, 1 tune)
Roud #2979
File: Beth118

My Little Sister Dressed In Pink
DESCRIPTION: "My little sister dressed in pink, She washed the dishes in the sink. How many dishes did she break? One, two, three...."
AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty clothes colors
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 108, "(My little sister)" (1 text)
Roud #19419
File: SuSm108B

My Little Soul's Going to Shine
DESCRIPTION: "I'm going to join the great association (x3), Then my little soul's going to shine, shine, Then my little soul's going to shine along." Other verses are shared with "Welcome Table." See notes
AUTHOR: unknown
EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: floatingverses nonballad religious
FOUND IN: US(SE)
REFERENCES (3 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 122, "I'm Gwine to Jine de Great 'Sociation (Oh, Den My Little Soul's Gwine to Shine)" (1 text, 1 tune; p. 173 in the 1874 edition)
Work-FolkSongOfTheAmericanNegro, pp. 56-57, "Oh, My Little Soul'S Going to Shine" (1 text)
ADDITIONAL: J. B. T. Marsh, The Story of the Jubilee Singers (London: Hodder and Stoughton, 1903 ("Digitized by Internet Archive")), #28 p. 185, "Shine, Shine" (1 text, 1 tune)
Roud #11955
CROSS-REFERENCES:
cf. "Welcome Table" (floating verses)
NOTES [81 words]: Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute has the "great association" verse, as well as "I'm going to climb up Jacob's ladder (climb up higher and higher, sit at the welcome table, feast of milk and honey, tell God how you serve me, join the big baptizing)." Work has "I'm going to tell God all my troubles," "Bury my body in the east of the garden." Marsh has "I'm going to sit at the welcome table (tell God about my trial, walk about that city)." - BS
Last updated in version 6.0
File: Dett122

My Little Yaller Coon
DESCRIPTION: "My little yaller coon Done got back here so soon, Dat I ain't yet got De big fat coon For de 'tater an' de pone, To eat in de light of de moon."
AUTHOR: unknown
EARLIEST DATE: 1925 (Scraborough)
KEYWORDS: food animal
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 179, (no title) (1fragment)
NOTES [31 words]: Scarborough considers this a song about eating raccoons. Given the coon's diet, I rather doubt it was ever considered a delicacy; I wonder if there isn't something else going on here. - RBW
File: ScaNF179

My Lone Rock by the Sea
DESCRIPTION: "Oh tell me not the woods are fair Now spring is on the way." The singer admits the beauty of the land, "But ask me, woo me not to leave My lone rock by the sea." He describes the beauties of life by the shore
AUTHOR: Charlie C. Converse
EARLIEST DATE: 1857 (sheet music)
KEYWORDS: home sea nonballad
FOUND IN: US(So)
REFERENCES (2 citations):
Randolph 842, "My Lone Rock by the Sea" (1 text, 1 tune)
Wolf-AmericanSongSheets, #2018, p. 135, "The Rock Beside the Sea" (1 reference)
Roud #7447
NOTES [27 words]: According to Spaeth, this tune later supplied part of the melody for "Aloha Oe." And Randolph's source noted its connection to "these fool 'Hawaiian' songs." - RBW
Last updated in version 3.5
File: R842

My Lord 'Size
DESCRIPTION: "The jailor for trial had brought up a thief" as lawyers look for work and gawkers look for sensation -- when the notice the body of Lord 'Size. Witnesses are sought and questioned. The jury is trying to reach a verdict when the body comes to life
AUTHOR: Words: John Shield
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)
KEYWORDS: humorous trial judge lawyer
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 142-144, "My Lord 'Size" (1 text, 1 tune)
Roud #3164
NOTES [75 words]: According to Stokoe, this "is commemorative of an unlucky accident that actually occurred to one of Her Majesty's Judges of Assize, Baron Graham, about the year 1810." Though, in 1810, the King was George III and it wouldn't have been Her Majesty's Judge.... The whole thing reminds me very much of the Barrister's Dream in *The Hunting of the Snark*, though such courtroom jokes are common in English literature (see, e.g., *The Pickwick Papers*). - RBW
File: StoR142

My Lord Knows the Way
DESCRIPTION: "My Lord knows the way through the wilderness -- all I have to do is follow (x2). Strength for today is mine all the way, and all I need for tomorrow; My Lord knows...."
AUTHOR: Sidney E. Cox
EARLIEST DATE: 1951
KEYWORDS: religious nonballad
FOUND IN: US(MA)
REFERENCES (1 citation):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 81, "My Lord Knows the Way" (2 texts, tune under #80; sung as a medley with #80, "Heavenly Sunlight (Heavenly Sunshine)")
ST FSC081 (Full)
File: FSC081

My Lord's Riding All the Time
DESCRIPTION: Chorus: "He sees all you do and He hears all you say, My Lord's a-riding all the time (x2)." Verses: "When I was down in Egypt, I heard a mighty talking about the promised land." "Come down come down my Lord come down, And take me up to wear the crown"
AUTHOR: unknown
EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute); 1893 (see notes)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 150, "My Lord's a-Riding All the Time" (1 text, 1 tune; p. 98 in the 1901 edition) [for 1893 edition, see notes]
Roud #15244
CROSS-REFERENCES:
cf. "I Can't Stay In Egypt Land" (theme: this world is Egypt)
NOTES [84 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses, every alternate line is "My Lord's a-riding all the time." The index to the 1893 edition [of Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute] has "My Lord's a-riding all the time" on page 98, with the note "Fisk Jubilee Collection, by permission" (Thomas P. Fenner and Frederic G. Rathbun, *Cabin and Plantation Songs* (New York: G.P. Putnam's Sons, 1893)). I have not seen page 98. - BS
Last updated in version 4.2
File: Dett150

My Love
DESCRIPTION: "My love, why art thou straying From my heart so warm and true?" The singer wonders why her love has gone to sea. Her love is not fading during his years away. She wishes she could sail with him
AUTHOR: unknown
EARLIEST DATE: 1879 (Journal of the Andrew Hicks)
KEYWORDS: love sailor separation nonballad
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 280-281, "My Love" (1 text, 1 tune)
My Love He Is a Sailor Lad
DESCRIPTION: "My love he is a sailor lad He's on the ocean blue." The singer says her sailor's heart is "the compass true" that points to her. She turns her head aside when landsmen smile at her and wishes for a safe breeze to bring him home.
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan5)
KEYWORDS: love nonballad sailor separation
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan5 939, "My Love He Is a Sailor Lad" (1 text)
Roud #6754
File: GrD5939

My Love He Stands
DESCRIPTION: The singer thinks of when her love stood "in yon stable door ... combing down his yellow hair." He's "across the sea ... forsaken a lover true And followed the one that ye never knew" She wonders if he thinks of her.
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan6)
KEYWORDS: love separation nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1086, "My Love He Stands" (2 fragments, 1 tune)
Roud #6776
File: GrD61086

My Love in Newfoundland
DESCRIPTION: "In many lands I've wandered, In many climes I've roved... But since I crossed the water, A new light on me shine In the beauties of a daughter Of this enchanted Isle." The singer declares, "I'll toast both now and ever The Belle of Newfoundland"
AUTHOR: unknown
EARLIEST DATE: 1912 (Old Songs of Newfoundland)
KEYWORDS: love sailor travel beauty
FOUND IN:
REFERENCES (1 citation):
ADDITIONAL: James Murphy, editor, _Old Songs of Newfoundland_, James Murphy Publishing, 1912 (PDF available on the Memorial University of Newfoundland web site), p. 8, "My Love in Newfoundland" (1 text)
NOTES [43 words]: Murphy claims that this was written by an officer of HMS Hydra, which had been assigned to Newfoundland around 1861. He also claims it was widely sung in Newfoundland. I've seen no evidence of it being traditional, but I'm including it on that basis. - RBW
Last updated in version 4.4
File: JMOS08

My Love Is Like a Red, Red Rose
DESCRIPTION: "My love is like a red, red rose that's newly sprung in June, My love is like a melody that's sweetly sprung in June." The singer promises to love "Till all the seas gang dry" and return to his love though his voyage takes him "ten thousand mile"
AUTHOR: Robert Burns
EARLIEST DATE:
KEYWORDS: love nonballad separation return beauty
FOUND IN: Britain
REFERENCES (4 citations):
Jolly-Miller-Songster-5thEd, #105, "My Love Is Like a Red, Red Rose" (1 text)
Silber/Silber-FolksingersWordbook, p. 140, "My Love Is Like A Red, Red Rose" (1 text)
DT, REDREDRO*
ADDITIONAL: James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford, 1969) #453, p. 582, "A red red rose" (1 text, 1 tune, from 1794)
Roud #12946
RECORDINGS:
Mrs. McGrath, "My Love Is Like a Red, Red Rose" (on Lomax43, LomaxCD1743)
SAME TUNE:
I Have No Pain, Dear Mother, Now (File: BrPa043B)
NOTES [50 words]: The irony of this song, of course, is that Burns himself was about as constant as -- well, we won't go into that....
I don't know if this song ever did much in tradition, but it's certainly one of the more often-printed of Burns's poems (printed, e.g., as item CXC in Palgrave's Golden Treasury). - RBW
Last updated in version 6.0
File: FSWB140C

My Love is so Pretty
DESCRIPTION: The singer waxes lyrical in his love's praise -- telling how she turns everyone's heads with her straight, slender figure, "mouth always twittering," and "cheeks like cauliflower." He joyfully prepares for his wedding.
AUTHOR: unknown
EARLIEST DATE: 1945 (Flanders/Olney-BalladsMigrantInNewEngland)
KEYWORDS: courting love marriage nonballad youth
FOUND IN: US(NE)
REFERENCES (1 citation):
Flanders/Olney-BalladsMigrantInNewEngland, pp. 7-9, "My Love is so Pretty" (1 text, 1 tune)
ST FO007 (Partial)
Roud #4677
File: FO007

My Love Lays Cold Beneath My Feet
DESCRIPTION: The singer recalls telling tales by the fire. She says she would comfort her love if he appeared. But "My love's laying so cold beneath my feet." She says that he promised to marry her and no other, "but don't my love lay so cold beneath my feet".
AUTHOR: unknown
EARLIEST DATE: early 1960s (collected from Caroline Hughes)
KEYWORDS: love death burial separation
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 61, "My Love Lays Cold Beneath My Feet" (1 text, 1 tune)
Roud #2513
NOTES [140 words]: When Paul Stamler indexed this book, he despaired of this piece as a conglomerate. MacColl and Seeger couldn't classify it with anything, either.
Caroline Hughes seems to have been one of those unusual people who could gather together lines from all sorts of songs and produce a relatively coherent result. I strongly suspect this is the result of such a process; of the six opportunities for rhyme in the song, only three actually do rhyme, and always with the same word (e.g. "feet" is rhymed with "feet"), and stanza one has an aabc rhyme while stanza 3 is abab. (There are no rhymes in stanza two).
Most such songs have a dominant element, and we would classify them there. This song simply does not. It is, as best I can tell, absolutely unique. So I think we have to classify it separately, a de facto composition of Caroline Hughes. - RBW
File: McCST061
My Love She's but a Lassie Yet (I)

DESCRIPTION: "My love, she's but a lassie yet (x2), We'll let her stand a year or twa, She'll no be half sae saucy yet!" Singer tells of a hard courtship, calls for more drink, and concludes, "The minister kisst the fiddler's wife, He couldna preach for thinkin' o't."

AUTHOR: Words: Robert Burns
EARLIEST DATE: 1803 (_Scots Musical Museum_ #225); cf. Tom Thumb's Pretty Song Book of c. 1744
KEYWORDS: courting love youth drink nonballad clergy
FOUND IN: Britain(Scotland(Aber))
REFERENCES (7 citations):
Greig/Duncan8 1871, "We're A' Dry wi' the Drinkin' O't" (1 text)
Meredith/Cowell/Brown-FolkSongsOfAustraliaVol2, p. 226, "My Love is but a Lassie Yet" (1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 524, "My love, she's but a Lassie Yet" (3 texts)
DT, LUVELASS*
ADDITIONAL: James Kinsley, editor, _Burns: Complete Poems and Songs_ (shorter edition, Oxford, 1969) #293, pp. 409-410, "My love she's but a lassie yet" (1 text, 1 tune from 1790)
James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume III, #225, p. 234, "My love she's but a Lassie yet" (1 text, 1 tune)
Robert Chambers, _The Scottish Songs_ (Edinburgh, 1829), Vol II, p. 473, "My Love, She's But a Lassie Yet"
ST MCB226 (Full)
Roud #8979
CROSS-REFERENCES:
cf. "Lady Badinscoth's Reel" (tune, per Burns)
cf. "Green Grow the Rashes" (tune, per Greig/Duncan8)
NOTES [133 words]: The verse, "We're all dry wi' the drinkin' o't... The minister kisst the fiddler's wife, He couldna preach for thinkin' o't" precedes Burns; it appeared (in a more English version) in the _Pretty Songs of Tommy Thumb_ in 1744 (see Baring-Gould-AnnotatedMotherGoose #23, p. 37). This is also in Herd's manuscript of 1776. Whether there is more to the piece than that I do not know. - RBW
Opie/Opie-OxfordDictionaryOfNurseryRhymes: "This song fragment ... had all the while quietly been residing in the English nursery, where it appeared about 1744.... Burns also borrowed the title 'My Love, she's but a Lassie yet' The tune appears in Walsh's _Caledonian Country Dances_ (c.1740), and in Johnson's _Twelve Country Dances_ (1749) under the title 'Foot's Vagaries', as well as in the _Museum." - BS
Last updated in version 3.0
File: MCB226

My Love She's But a Lassie Yet (II)

DESCRIPTION: The singer loves beautful Jean, fears her scorn, and says "I'll love thee ... till life's last close" If he were rich he'd give "a monarch's ransom for thy hand"

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan4)
KEYWORDS: courting love beauty nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #70, pp. 2-3, "My Love She's But a Lassie Yet" (1 fragment)
Greig/Duncan4 733, "My Love She's But a Lassie Yet" (1 text, 1 tune)
Roud #6166
File: GrD4733

My Love's a Plooman

DESCRIPTION: "My love is a ploughman and follows the plough." The singer has promised the ploughman that she will love him. She says she will be true and never rue her promise.

AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan3)
**My Love's Gien Me**

**DESCRIPTION:** "My love's gien me a gay gold ring," says the singer, "but I've gien him a better thing." In the garden there is a straw bee-hive "full o' honey The lad that loes his lassie weel Will never want for money."

**AUTHOR:** unknown

**EARLIEST DATE:** 1914 (Greig/Duncan8)

**KEYWORDS:** ring sex money nonballad

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES** (1 citation):

- **Greig/Duncan8** 1846, "My Love's Gien Me" (1 text)

**Roud #13595**

**File:** GrD81846

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**My Lovely Irish Rose**

**DESCRIPTION:** The singer recalls leaving Mary, his "lovely Irish Rose," and sailing to America. "The strangers' land is fair to see, the strangers too are kind," but he'd rather be home. Nothing compares with Mary and "those many happy days spent with my Irish Rose"

**AUTHOR:** Fred Kearney (source: McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)

**EARLIEST DATE:** 1975 (ITMA/CapeShoreNL)

**KEYWORDS:** love emigration farewell home separation America Ireland

**FOUND IN:** Ireland Canada(Newf)

**REFERENCES** (1 citation):

- **McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen** 51, "My Lovely Irish Rose" (1 text, 1 tune)

**RECORDINGS:**
- **Eta Nash, "The Lovely Irish Rose" (on ITMA/CapeShoreNL)**

**NOTES** [29 words]: McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen: "This song is common all over Ireland thanks mainly to recordings of it done on 78 rpm records in the 1930' and 40's." - BS

**Last updated in version 4.5**

**File:** McB1051

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**My Lovie She's Little**

**DESCRIPTION:** The singer says his love is little, with "handsome foot" and "weel-made middle." He wishes she would fancy him. If she were ale the sight of her would warm him on the coldest night. He would buy her new shoes.

**AUTHOR:** unknown

**EARLIEST DATE:** 1905 (Greig/Duncan5)

**KEYWORDS:** courting love clothes nonballad

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES** (1 citation):
My Lovin' Father (When the World's On Fire)

DESCRIPTION: "My lovin' father, When the world's on fire, Don't you want God's bosom For to be your pillow? Hide me, oh thou, in the rock of ages, Rock of ages, cleft for me." (Similarly with mother and perhaps other relatives)

AUTHOR: unknown

EARLIEST DATE: 1930 (recording, Carter Family)

KEYWORDS: religious nonballad

FOUND IN: US(So)

REFERENCES (3 citations):
- Randolph 637, "My Lovin' Father" (1 short text, 1 tune)
- Owens-TexasFolkSongs-2ed, p. 174, "Oh My Lovin' Brothuh" (1 text, 1 tune)
- Arnold-FolkSongsOfAlabama, p. 137, "When the World's On Fire" (1 text, 1 tune)

ST R637 (Full)

Roud #4225 and 5119

RECORDINGS:
- The Carter Family, "When the World's On Fire" (Victor V-40293, 1930; Bluebird B-1836. 1932; Montgomery Ward M-4229/Bluebird B-5006/Sunrise S-3127, 1933; Bluebird 33-0537, 1945)

CROSS-REFERENCES:
- cf. "This Land Is Your Land" (tune)

SAME TUNE:
- Charlie Monroe's Boys "(New) When the World's On Fire" (Montgomery Ward M-7574, 1938)

NOTES [25 words]: The version of this recorded by the Carter Family, or one of its relatives, is probably the tune-source for Woody Guthrie's "This Land Is Your Land." - RBW

Last updated in version 4.2

File: R637

My Lucky and I

DESCRIPTION: Lucky and the singer went to the mill. Lucky fell in and drowned herself. He pulled her out by her hair but she was dead.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan7)

KEYWORDS: drowning hair death

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
- Greig/Duncan7 1515, "My Lucky and I" (1 fragment)

Roud #7174

File: GrD71515

My Lula Lou

DESCRIPTION: "On the banks of the noble Cumberland I spent many happy hours Wandering there with my Lula Lou, Kentucky's sweetest flower." "She buckled on my sabre there." "The fatal shot has done its work"; now he waits for her to join him

AUTHOR: unknown

EARLIEST DATE: 1931 (Fuson-BalladsOfTheKentuckyHighlands)

KEYWORDS: soldier separation love

FOUND IN: US(Ap)
REFERENCES (1 citation):
Fuson-BalladsOfTheKentuckyHighlands, pp. 124-125, "My Lula Lou" (1 text)
ST Fus124 (Partial)
Roud #16367
NOTES [34 words]: The ending of this song, at least as found in Fuson-
BalladsOfTheKentuckyHighlands, is confused: The boy is shot, "and fainted and fell, and fell as
dead," but "to-day his heart faints for your voice." - RBW
File: Fus124

My Lulu
DESCRIPTION: "My Lulu hugged and kissed me, She wrung my hand and cried, She said I was
the sweetest thing That ever lived or died." The singer praises Lulu and threatens any who court
her. (He will follow her anywhere, but she deserts him)
AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: love courting separation abandonment floating verses
FOUND IN: US
REFERENCES (4 citations):
Sandburg-TheAmericanSongbag, p. 378, "My Lulu" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 178, "Lulu" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 182-184, "Lulu" (1 text, 1 tune)
Roberts-SangBranchSettlers, #82, "Old Corn Whisky" (1 text 1 tune)
ST San378 (Full)
Roud #3435
CROSS-REFERENCES:
cf. "Pig at Home in the Pen" (floating lyrics)
NOTES [21 words]: I suppose this could be a clean version of one of the "Bang Away, Lulu" songs,
but the scansion appears slightly different. - RBW
Last updated in version 4.2
File: San378

My Ma Was Born in Texas
DESCRIPTION: "My ma was born in Texas, my pa in Tennessee," and the singer was born as they
moved to California. He left home to become a cowboy. He married a girl; she proved to have
seven children. He caught her with another man and shot him; he is sentenced to life
AUTHOR: unknown
EARLIEST DATE: 1966
KEYWORDS: courting infidelity homicide prison punishment
FOUND IN: Canada(Ont)
REFERENCES (1 citation):
Fife/Fife-CowboyAndWesternSongs 33, "My Ma Was Born in Texas" (1 text, 1 tune)
Roud #4808
NOTES [83 words]: This was collected by Edith Fowke in Lakefield, Ontario. Don't ask me how an
item about the American South got there.
Possibly this is related to an item that reportedly came from World War I: "My mama was born in
Germany, My daddy was born in France, I was born in my BVD's, And I ain't gonna wear no pants."
For this, see NorthCarolinaFolkloreJournal, F. Roy Johnson, "A Sampling of Eastern Oral Folk
Humor," Vol. XXIII, No. 1 (Feb 1975), p. 10, "(My mama was born in Germany)" (1 short text). -
RBW
Last updated in version 6.1
File: FCW33

My Maggie She Can Wash
DESCRIPTION: Farmer Gordie Duff met Maggie at Porter Fair and he hired her as "dairy maid and
gave her right good pa.y" "My Maggie she can wash ... shew ... patch a coat ... like new ... darn ...
keep a hoose and ... fireside ... she's aye my joy and pride"
My Mammy Don't Love Me

DESCRIPTION: "My mammy don't love me, She won't by me no shoes, Won't give me no cornlicker, Won't tell me no news." The man asks what he has done: "killed nobody, I've done no hanging crime." She(?) says that a man who mistreats her will treat others the same

AUTHOR: unknown
EARLIEST DATE: 1921 (Brown)
KEYWORDS: hardtimes drink crime punishment execution
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 314, "My Mammy Don't Love Me" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 314, "My Mammy Don't Love Me" (1 tune plus a text excerpt)
NOTES [34 words]: The text in Brown is so short as to be almost meaningless; is it the story of a wild woman separated from her husband? Of a wild boy? It may well include floating material which adds to the confusion. - RBW
Last updated in version 4.1
File: Br3314

My Mammy Stole a Cow

DESCRIPTION: "Steal up, young ladies, My mammy stole a cow. Steal up, my darlin' chile, My mammy stole a cow." "Stoled that cow im Baltimo', My mammy stole a cow." "Steal all around, don't slight no one, My mammy stole a cow."

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: dancetune theft animal
FOUND IN: US
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 116, "My Mammy Stole a Cow" (1 text, 1 tune)
NOTES [24 words]: Scarborough claims that the reported theft in this song is "used merely as an excuse to bring in the directions of stealing up in the dance." - RBW
File: ScaNF116

My Mammy Told Me (Don't Marry No Girl You Know)

DESCRIPTION: "My mammy told me long years ago, 'Son, don't you marry no girl you know. Spend all your money, sell all your clothes, Then what'll become of you the Lord only knows."

AUTHOR: unknown
EARLIEST DATE: 1922 (Brown)
KEYWORDS: marriage warning
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 316, "My Mammy Told Me" (3 short texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 316, "My Mammy Told Me" (1 tune plus a text excerpt)
File: Br3316
My Man's Gone
DESCRIPTION: "My man's gone now. He had to go. He couldn't find no work around this town. Not for ages; used his wages. Got up this morning, and he was gone." He takes to the railroad on a rainy Monday to seek work. She wonders how John is doing as he travels.
AUTHOR: unknown
EARLIEST DATE: 1973 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)
KEYWORDS: worker hardtimes poverty separation railroading
FOUND IN: New Zealand
REFERENCES (3 citations):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 69, "My Man's Gone" (1 text, 1 tune) (p. 43 in the 1972 edition)
Cleveland-NZ-GreatNewZealandSongbook, p. 102, "My Man's Gone" (1 text, 1 tune)
Garland-FacesInTheFirelight-NZ, p. 164, "My Man's Gone" (1 text)
RECORDINGS:
Marilyn Bennet, "My Man's Gone" (on NZSongYngCntry)
File: Colq043

My Mary of the Curling Hair
DESCRIPTION: "My Mary of the curling hair, The laughing teeth and bashful air, Our bridal morn is dawning fair." They have been close since infancy. Even so, "My cheek is pale and wan for you," but now all is ending happily
AUTHOR: unknown
EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster_)
KEYWORDS: love marriage hair
FOUND IN:
REFERENCES (1 citation):
Hylands-Mammoth-Hibernian-Songster, p. 68, "Mary of the Curling Hair" (1 text)
Roud #22751
CROSS-REFERENCES:
cf. "Shule Agra (Shool Aroo[n], Buttermilk Hill, Johnny's Gone for a Soldier)" (lyrics)
File: HMHS068A

My Master and I
DESCRIPTION: "Says the master to me, Is it true that I'm told, Your name on the books of the Union's enrolled?" The master says that he can't keep working with a disturber of the peace, and can't pay higher wages. The worker says there is no need to quarrel
AUTHOR: Howard Evans (source: Palmer)
EARLIEST DATE: 1937 (Henderson-VictorianStreetBallads)
KEYWORDS: farming worker labor-movement political food
FOUND IN:
REFERENCES (2 citations):
Palmer-ThePainfulPlow, #17, "My Master and I" (1 text, 1 tune)
Henderson-VictorianStreetBallads, p. 123, "My Master and I" (1 text)
ST PaPa017 (Partial)
File: PaPa017

My Master Sent Me
DESCRIPTION: "My master sent me to you, sir. For what, sir? To do with one as I do, sir."
AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: nonballad playparty
FOUND IN: US(MA)
REFERENCES (1 citation):
Newell-GamesAndSongsOfAmericanChildren, #69, "My Master Sent Me" (1 short text)
File: Newe069
My Master's Gun (I'm a Prentice Boy, My Name Is Bob)
DESCRIPTION: "I'm a 'prentice boy, my name is Bob... They bound me to a dirty 'snob.'"
Resenting his master, he takes the master's gun and enlists in the Spanish army. There, he claims,
he proves such a fine fighter that they label him the British Bonaparte
AUTHOR: unknown
EARLIEST DATE: 1906 (Purslow-TheConstantLovers)
KEYWORDS: bragging work escape soldier
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Purslow-TheConstantLovers, p. 11, "The British Buonaparte" (1 text, 1 tune)
Roud #1657
File: PCL011

My Meg
DESCRIPTION: The singer is in the local pub telling "my great deeds And ither great things o' the
nation" when his brother Jim tells him to go home "for your Meg she is gettin' a bairn." It's good to
have a good wife "your joys and your sorrows to be sharin'."
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan7)
KEYWORDS: marriage bragging drink
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1274, "My Meg" (1 text, 1 tune)
Roud #7189
File: GrD71274

My Minnehasin Come from China
DESCRIPTION: "My Minnehasin come from hina, Me lika Els 'cause she lika me." The singer
wishes to marry Els, mote back to China, and eat rats and mice. He lives in Bottle Alley. He gets
married; his wife gets drunk. The story is told in a strong fake accent.
AUTHOR: unknown
EARLIEST DATE: 1948 (Hubbard-BalladsAndSongsFromUtah)
KEYWORDS: love courting China humorous discrimination drink marriage travel
FOUND IN: US(Ro)
REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah, #88, "My Minnehasin Come from China" (1 text)
Roud #10916
File: Hubb088

My Mither Built a Wee, Wee House
DESCRIPTION: The singer says "How can I keep my maidenhead Amang sae many men?" "My
mither built a tiny house To keep me frae the men." The walls fell. "The Captain had a guinea for't,
The Colonel he bad ten." No silver: "I'll give it to a bonnie lad" as mother did.
AUTHOR: unknown
EARLIEST DATE: 1824 (Sharpe)
KEYWORDS: sex virginity money nonballad mother
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan8 1727, "Hi Tak the Bonnie Lassie" (1 text)
DT, HOWKEEP
ADDITIONAL: Charles Kirkpatrick Sharpe, A Ballad Book (Edinburgh, 1891, reprint of 1824
edition), Vol I, #18 p. 47, "My Mither Built a Wee, Wee House"
Roud #13128
CROSS-REFERENCES:
cf. "There's Nae Luck Aboot the Hoose" (tune, per Greig/Duncan8)
My Mither Is Turnin' Auld
DESCRIPTION: The singer's mother is getting old and would have her child behave but if she were young again she'd behave just like the rest.
AUTHOR: unknown
EARLIEST DATE: 1899 (Greig/Duncan7)
KEYWORDS: nonballad mother age
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1422, "My Mither Is Turnin' Auld" (1 text, 1 tune)
Roud #7266
NOTES [10 words]: The current description is based on the Greig/Duncan7 text. - BS
Last updated in version 2.5
File: GrD71422

My Mither Was a Cankert Fairy
DESCRIPTION: The singer complains that her ill-natured mother would not let her court Harry, who has left her. "I hae nane but Jocky only." She wishes "Jockie wad but steal me"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: courting nonballad mother
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1342, "My Mither Was a Cankert Fairy" (1 text)
Roud #7224
File: GrD71342

My Mother
DESCRIPTION: "I know a dear old lady, whose voice is soft and low, Her face is like some picture, a dream of long ago." "She is not great or famous." "Her life's a living sermon." "Her presence is a garden of ever-blooming flowers... Which time can never wither."
AUTHOR: Larry Chittenden (?) (Source: Finger-FrontierBallads)
EARLIEST DATE: 1927 (Finger-FrontierBallads)
KEYWORDS: mother nonballad
FOUND IN:
REFERENCES (1 citation):
Finger-FrontierBallads, p. 142, "My Mother" (1 text, 1 tune)
Roud #8837
File: Fing142

My Mother and Your Mother (I)
DESCRIPTION: "My mother and your mother Were hanging out clothes; My mother came to your mother And snipped off her nose."
My Mother Died A-Shouting

DESCRIPTION: "My mother died a-shouting, I hope she's gone to glory. The last words I heard her say Was about Jesualem... I'm traveling to the grave, Lord, To lay this body down."

AUTHOR: unknown
EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)
KEYWORDS: religious death nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Killion/Waller-ATreasuryOfGeorgiaFolklore, pp. 244-245, "My Mother Died A-Shouting" (1 text)
Roud #18155
File: KiWa244M

My Mother Gave Me a Necklace

DESCRIPTION: Mother gives a necklace, father a dime, sister a lover-boy "who kissed me all the time." Mother takes the necklace, father the dime, sister the lover-boy "and gave me Frankenstein." He makes her work so she kicks him out.

AUTHOR: unknown
EARLIEST DATE: 1975 (Opie/Opie-TheSingingGame)
KEYWORDS: playparty father lover mother sister monster
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame, p. 478, ("My mother gave me a necklace") (1 text)
NOTES [68 words]: Opie/Opie-TheSingingGame: "Derived from the skipping rhyme 'Nine o'clock is striking' ["My Boyfriend Gave Me An Apple"], especially the early American versions ... (JAFL, xxxix, pp. 84-5) [Winifred Smith, "A Modern Child's Game Rhymes" in The Journal of American Folklore, Vol. XXXIX, No. 151 (Jan 1926 (available online by JSTOR)), #18 pp. 84-85 ("Twelve o'clock striking") (1 text)]." I don't see it. - BS
Last updated in version 2.6
File: OpGa478B
My Mother Is a Baker

DESCRIPTION: "My mother is a baker, she bakes like this, Yummy, yummy." "My father is a butcher, he smells like this, Yummy, yummy, Pooey, pooey" Then, modeller sister, cowboy brother, flasher grandpa, hairdresser grannie. The last line of each verse is cumulative.

AUTHOR: unknown
EARLIEST DATE: 1975 (Opie/Opie-TheSingingGame)
KEYWORDS: cumulative playparty family food
FOUND IN:
REFERENCES (1 citation):
Opie/Opie-TheSingingGame 149, "My Mother Is a Baker" (1 text)
CROSS-REFERENCES:
 cf. "When Susie Was a Baby" (tune, per Opie/Opie-TheSingingGame)
File: 0p6a149

My Mother Said (Gypsies in the Wood)

DESCRIPTION: "My mother said that I never should Play with the gypsies in the wood. The wood was dark; the grass was green; In came Sally with a tamborine." "I went to the sea -- no ship to get across... Sally tell my mother I shall never come back."

AUTHOR: unknown
EARLIEST DATE: 1870 (Kilvert, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: playparty Gypsy mother separation floatingverses
FOUND IN: Britain(England(North,West)) New Zealand
REFERENCES (7 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 362, "My mother said that I never should" (1 fragment)
Opie/Opie-TheSingingGame, pp. 441-442, "(My mother said That I never should)" (2 texts)
Baring-Gould-AnnotatedMotherGoose #603, p. 240, "(My mother said that I never should)"
ADDITIONAL: M.C. Balfour, County Folklore (London, 1904 ("Digitized by Google")), Vol. IV, p. 120, "("My mother said that I should not") (1 text) [see note]
John Devenish Hoppus, Riverside Papers (London, 1882 ("Digitized by Google")), Vol. I, pp. 91-92, ("My mother said") (1 text)
Neil C. Hultin, "The Songs and Ballads of R.F. Kilvert [1840-1879]" in Folklore, Vol. XXVIII, No. 2 (1981 (available online by JSTOR)), pp. 182-183 ("My Mother said that I never should") (4 texts)
Walter de la Mare, _Come Hither_, third edition, 1928 (type reset 1953), p. 535, ("My Mother said that I never should") (1 short text)
Roud #13187
NOTES [155 words]: The second verse of this, of course, floats in part; I have no idea whether it was originally integral to this song, which is thought to be quite old though the Baring-Goulds claim it was not published before de la Mare in 1922. The Opies also consider this the first multi-verse published version, but mention sources who seem to remember it from the nineteenth century. They also note some curious classical relatives of the tune. - RBW
The Balfour text is eight lines. The first four are "My Mother Said (Gypsies in the Wood)"; the last four are "Mrs Brown Went to Town."
The references for this song in Hultin are for "songs and games recalled [from] Kilvert's own youth and [for which] he expressed surprise at the longevity of such material." Only one of the texts quoted are Kilvert's. The others are from Brian Sutton-Smith, _The Games of New Zealand Children_ and Leslie Daiken, _Children's Games Throughout the Year_. - BS
Last updated in version 2.6
File: BGMG603

My Mother Said that I Must Go

DESCRIPTION: "My mother said that I must go To fetch my father's dinner, o. Chappit tatties, beef and steak, Two red herrings, and a bawbee bake."

AUTHOR: unknown
EARLIEST DATE: 1964 (Montgomerie)
KEYWORDS: mother father food nonballad
FOUND IN: Britain(Scotland)
My Mother Was a Lady

DESCRIPTION: Two (drummers) come to a hotel for dinner, and harass the waitress. Eventually she bursts out, "My mother was a lady... I came to this great city To find a brother dear...." One drummer knows her brother, and offers to marry her

AUTHOR: Words: Edward B. Marks / Music: Joseph. W. Stern


KEYWORDS: family servant brother separation marriage

FOUND IN: US(MA,MW) Canada(Newf)

REFERENCES (4 citations):
- Pound-AmericanBalladsAndSongs, 107, pp. 218-220, "The Two Drummers" (1 text)
- Bethke-AdirondackVoices, pp. 121-122, "Mother Was a ady (Or, If Only Jack Were Here") (1 text, 1 tune)
- DT, MTHLADY
- ADDITIONAL: Robert A. Fremont, editor, _Favorite Songs of the Nineties_, Dover Publications, 1973, pp. 208-211, "Mother Was A Lady. or If Jack Were Only Here" (1 text, 1 tune, the 1896 sheet music)

Roud #2982

RECORDINGS:
- Mack Allen [pseud., for Vernon Dalhart], "Mother Was a Lady" (Harmony 721-H, 1928)
- Arkansas Woodchopper [pseud. for Luther Ossenbrink], "If Brother Jack Were Here" (Supertone 9628, 1930)
- Ted Chestnut, "My Mother Was A Lady" (Gennett 6480 [as Ted Chesnut]/Champion 15524 [as Cal Turner]/Supertone 9180 [as Alvin Bunch], 1928)
- Jerry Colonna, "My Mother Was A Lady" (Columbia 35371, 1940)
- Walter Dalton, "If Brother Jack Were Here" (Perfect 12468, 1928)
- Morgan Denmon, "The Two Drummers" (OKeh 45306, 1929; rec. 1927)
- Warde Ford, "My mother was a lady (Brother Jack)" (AFS 4201 A1, 1938; tr.; in AMMEM/Cowell)
- Beatrice Kay & the Elm City 4, "My Mother Was a Lady" (Columbia 35460, 1940)
- Jimmie Rodgers, "If Brother Jack Were Here" (Victor 21433, 1928; Bluebird B-5482, 1934; Victor 23193, n.d.; rec. 1927)
- Joan Sullivan, "My Mother Was a Lady" (on MUNFLA/Leach)
- Arnold Keith Storm, "Two Drummers" (on AKStorm01)
- Frankie Wallace [pseud. for Frankie Marvin], "If Brother Jack Were Here" (Domino 0261, c. 1928)

NOTES [299 words]: "Drummer" = "salesman." - PJS

Finson, pp. 77-78, quotes Edward Marks as writing, "It was a German restaurant on Twentieth Street, and some of the male customers were joshing a new waitress.... The girl, a comely, simple sort... burst into tears. 'No one would dare insult me,' she said, 'if my brother Jack was only here.' And she added, 'My mother was a lady.' Meyer Cohen, known as 'the Califora tenor,' a favorite ballad singer, was at our table and suggested the possibilities of this line as a song title. Stern and I wrote it that afternoon, and Meyer introduced it at [Tony] Pastor's the next day."

Jasen, p. 3, reports that "Edward B. Marks (1865-1945) was a young notions salesman who liked to write lyrics." Having published a song, "December and May," in 1893 through Frank Harding's music publishing house and being dissatisfied with the royalties, he went into business for himself. "He teamed with another salesman who could write melodies, Joseph W. Stern. They opened a small office in 1894 and issued their first collaboration, 'The Little Lost Child,' that same year. With the help of music hall singers Della Fox and Lottie Gilson, the song became a hit and established the firm of Joseph W. Stern & Company as a major voice in Tin Pan Alley. Marks also created the illustrated song slide, which was used in music theatres to help the audience visualize the lyrics through a series of action and sentimental photographs and illustrations."

The other Marks/Stein collaboration in the Index is, not surprisingly, "The Little Lost Child." Lottie Gilson, the single most important influence in popularizing this song, was known as "The Little Magnet" because of the crowds she drew. She was also responsible for popularizing "The Sidewalks of New York" (Jasen, pp. 26-27). - RBW

Bibliography
My Mother-In-Law

DESCRIPTION: Dialect song. The singer grumbles "My life is all troubles... I'd rather be sent off to jail or to Congress Dan live all my life mit my mother-in-law." He complains of her ugliness. He claims she beats him. He says he married his wife, not her family.

AUTHOR: unknown

EARLIEST DATE: 1942 (Randolph)

KEYWORDS: family abuse humorous

FOUND IN: US(Ro,So)

REFERENCES (5 citations):
- Browne-AlabamaFolkLyric 140, "My Mother-In-Law" (2 texts, 1 tune)
- Randolph 395, "My Mother-In-Law" (1 text)
- High-OldOldFolkSongs, p. 16, "My Mother-in-law" (1 text)
- Hubbard-BalladsAndSongsFromUtah, #132, "My Mother-In-Law" (1 text, 1 tune)
- Morris-FolksongsOfFlorida, #74, "My Mother-In-Law" (1 text, not in dialect)
- Roud #4650

File: R395

My Mother's Last Goodbye

DESCRIPTION: Charlie "left my dear old homestead and went away to sea" after his parents tell him "let no false pride make you forget the loving ones at home," When he returns his parents have died. "My gold it had no joy for me for all its joys was fled"

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA/Leach)

KEYWORDS: rambling return separation death gold father mother

FOUND IN: Ireland Canada(Newf)

REFERENCES (1 citation):
- McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 20, "Darling Son" (1 text, 1 tune)

Roud #9705

RECORDINGS:
- Tom Finlay, "Mother's Last Goodbye" (on MUNFLA/Leach)
- James McDermott, "My Mother's Last Goodbye" (on Voice12)

CROSS-REFERENCES:
- cf. "There's No One Like Mother to Me" (subject)

File: RcMMoLaG

My Mother's On That Train

DESCRIPTION: "Well," ("my mother/sister/father)'s on that train, Going around the mountain" (2x).) "The bells go ding, dong, The whistle go wah"

AUTHOR: unknown

EARLIEST DATE: 1967 (USMississippi01)

KEYWORDS: nonballad death train religious

FOUND IN: US(SE)

RECORDINGS:
- Mary Alice and Alan McGowan, "My Mother's On That Train" (on USMississippi01)

NOTES [213 words]: The description is all of the three verse spiritual as sung by Mary Alice and Alan McGowan.

Regarding the symbolism of the train as death in Spirituals: "In their Prometheus' struggle towards the light, the singers saw death as a necessary prerequisite..."
in order to enter into the real world. Often the singers' symbol of death was a boat or ship crossing the river of Jordan. Here original symbols were preserved to denote death:

Tis the old ship of Zion,
Get on board, get on board.
"However, a new concept was retained by a vital symbolism in the slave's everyday experience. Death was emphasized as the 'same train.' This train carried off his mother, father, sister, and brother. The continuation of this process of death can be seen in the repetition of the term 'same train' three times. The train will be back tomorrow for him.

Same train, same train, same train
Carry my mother,
Same train be back to-morrow.
"Death was not an end, but the means of entering into God's eternity. As heaven was the true home, eternity was the true time. This view has many elements of the utopianism of Voltaire's *Candide.*"

(Weyman B. McLaughlin, "Symbolism and Mysticism in the Spirituals" in *Phylon* (1960-) Vol. 24, No. 1 (1st Qtr., 1963 (available online by JSTOR)), pp. 74-75.) - BS

Last updated in version 5.1
File: RcM07ThT

**My Mule**

DESCRIPTION: "The other day I had some cash, And then I thought I'd cut a dash," so the singer bought a mule. The mule throws him, dirties his clothes, injures him. The singer hits the mule; it runs and kicks and throws him. It's easier to get on a mule than off.

AUTHOR: unknown
EARLIEST DATE: 1944 (Morris, Southern Folklore Quarterly)
KEYWORDS: animal humorous commerce injury clothes
FOUND IN: US(SE)
REFERENCES (1 citation):
*Morris-FolksongsOfFlorida, #108, "My Mule" (1 text, 1 tune)
Roud #5030
File: Morr108

**My Mummy Told Me**

DESCRIPTION: "My Mommy told me" she would buy a rubber dolly if I was good. "Don't you tell her," or someone/Auntie told her "I kissed a soldier"; she won't buy me a rubber dolly.

AUTHOR: unknown
EARLIEST DATE: c.1910 (Opie/Opie-TheSingingGame)
KEYWORDS: courting playparty mother
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
*Opie/Opie-TheSingingGame 134, "My Mummy Told Me" (2 texts, 1 tune)
Roud #17597
RECORDINGS:
*Mississippi John Hurt, "Rubber Dolly" (on MJHurt04)*
NOTES [108 words]: Andrew Kuntz's Fiddler's Companion site: "According to Bronner (1987), 'Rubber Dolly' was first collected as an Anglo-American children's game with the following words or variants (which may have come from a music-hall song of the 1890's)."
Among the recordings is "My Wubba Dolly" by Ella Fitzgerald (1939, Decca 91839-A) (source: the Ella Fitzgerald site).
Opie/Opie-TheSingingGame: ".: may have been given a boost by Shirley Ellis's pop version [Congress 234, according to the Shirley Ellis discography on the Spectro Pop Express site], 'The Clapping Song', 1965 [which includes the 'Rubber Dolly' verse and 'Three, Six, Nine', among others]." - BS
Last updated in version 4.0
File: OpGa134
My Name is Ben Hall
DESCRIPTION: "My name is Ben Hall, from Murrurundi I came; The cause of my turn-out you all know the same... I was forced to the bush my sorrows to drown." Hall recalls his skill as a robber, and toasts his imprisoned companions
AUTHOR: Tune fitted by J. S. Manifold
EARLIEST DATE: 1964
KEYWORDS: abuse outlaw police Australia
FOUND IN:
REFERENCES (1 citation):
Manifold-PenguinAustralianSongbook, p. 47, "My Name is Ben Hall" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Ben Hall" (plot, subject) and references there
NOTES [34 words]: Based on something found in Paterson's Old Bush Songs, but significantly modified by Manifold. The result probably does not qualify as traditional. For background, see the several other Ben Hall songs. - RBW
Last updated in version 5.2
File: PASB047

My Name Is Dick Bradley
DESCRIPTION: "My name is Dick Bradley, A boy as loves pleasure, In courtin' and kissin' I spends all my leisure, For Toping and Fuddling, I am always so ready, And I never will give over, While my name is Dick Bradley." The singer talks of his toping
AUTHOR: unknown
EARLIEST DATE: 1981 (Cologne/Morrison-WiltshireFolkSongs)
KEYWORDS: drink travel courting
FOUND IN: Britain(England(West))
REFERENCES (1 citation):
Cologne/Morrison-WiltshireFolkSongs, p. 57, "My Name Is Dick Bradley" (1 short text, 1 tune)
Roud #23617
BROADSIDES:
Bodleian, B 22(134), "The Jolly Toper, A New Song," unknown, N.D.
File: CoMo057

My Name is Edward Broderick
DESCRIPTION: "My name is Edward Broderick, I was born in Illinois." "A boiler maker I'm by trade." One day "A hot iron chip struck me in my right eye." After he recovers, another chip costs him the sight in the other eye. He hopes somehow to survive by running a shop
AUTHOR: unknown
EARLIEST DATE: 1977 (Oster)
KEYWORDS: disability work hardtimes technology
FOUND IN: US(MW)
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 475-476, "My Name is Edward Broderick" (1 text)
File: CAFS2475

My Name is Edward Gallovan
DESCRIPTION: Edward Gallovan from Wexford courts Mary Riley. He tells her they will sail to America with 20 pounds she has saved. He kills her intending to use her money to escape. The body is found. He is convicted and executed.
AUTHOR: unknown
EARLIEST DATE: 1960 (Creighton-FolksongsFromSouthernNewBrunswick)
KEYWORDS: courting execution homicide trial gallows-confession
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
My Name is Edward Kelly
DESCRIPTION: The early adventures of Ned Kelly, told in the first person. He turned to robbing when his sister was harassed by police. He has escaped all attempts to catch him. He hopes to die in battle like Donahue rather than be treated like a government slave
AUTHOR: unknown
EARLIEST DATE: 1964 (Manifold)
KEYWORDS: outlaw Australia escape abuse
HISTORICAL REFERENCES:
1855 - Birth of Ned Kelly
1880 - Execution of Kelly. His last words are reported to have been "Such is life."
FOUND IN: Australia
REFERENCES (3 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 112-114, "My Name is Edward Kelly" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 64-65, "My Name is Edward Kelly" (1 text, 1 tune)
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 91-93, "My Name is Edward Kelly" (1 text)
Roud #22599
CROSS-REFERENCES:
cf. "Kelly Was Their Captain" (subject) and notes and references there
NOTES [96 words]: This song dates itself to Kelly's twenty-fourth year. Despite his hope to die in battle, he was captured and executed the next year. John S. Manifold, Who Wrote the Ballads? Notes on Australian Folksong, Australasian Book Society, 1964, p. 75, observing that the song mentions neither Euroa nor Jerilderie, thinks this may be one of the oldest Ned Kelly songs. Edward "Ned" Kelly and his gang are perhaps the most famous of all Australian bushrangers. For some anecdotes of his life, in addition to the cross-referenced songs, see the notes to "Kelly Was Their Captain." - RBW
Last updated in version 6.1
File: FaE112

My Name is Laban Childers
DESCRIPTION: A song of a volunteer who served in the First World War. He describes how troops were assembled and trained, with many local young men leaving their homes and work. His friend Martin Borders is killed. He says he will not forget
AUTHOR: unknown
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: war soldier work separation death
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 99-100, (no title) (1 text)
File: ThBa099

My Name is McNamara
DESCRIPTION: "My name in McNamara And I come from County Clare...." "Our little farm was
My Name is Yon Yonson

DESCRIPTION: "My name is Yon Yonson, I come from Wisconsin, I work in the lumber mills there, Ven I walk down the street, all the people I meet, say, 'Hello, vot's your name?' and I say...." and repeat until someone rebels

AUTHOR: unknown
EARLIEST DATE: 1929 (Sinclair Lewis, _Dodsworth_)
KEYWORDS: humorous cumulative
FOUND IN: US
REFERENCES (2 citations):
- ADDITIONAL: Walker D. Wyman, _Wisconsin Folklore_, University of Wisconsin Extension (?), 1979, pp. 71, ("My Name is Yon Yonson") (1 text)
- Sinclair Lewis, _Dodsworth_, 1929

NOTES: The form quoted in the description does not appear to be original. Wyman's version is not in dialect (I've quoted James F. Leisy's text, even though I've never heard a Norwegian who could pronounce "th" but could not pronounce "w"; it's either or neither). Also, Wyman's last line is simply "All the people I meet Ask how I came to be there." I suspect the latter form would not have been remembered had not someone "circularized" the poem. But since no author is known, there are variant texts, and Leisy has a tune, this might be a folk song. So here it is.

Credit to Jim Dixon for pointing out to me the 1929 version in Sinclair Lewis's _Dodsworth_. This is a version in true Scandihoovian dialect, and properly circular: "Ven I go down de street, All de people I meet, Dey saaaaaay, 'Vot's your name?' And I sa-aaaaay: My name is Yon Yonson...."

As early as 1895, there was a play presented at the Columbia Theatre in New York, "Yon Yonson," featuring Gus Heege. Wikipedia says that this play (written in 1890) was part of Heege's "Swedish Immigrant" trilogy of plays. But I don't know if it is related to this. RBW

Last updated in version 5.2
File: xMNIYY

My Name's Been Written Down

DESCRIPTION: "How'd you know your name been written down? (x2) On the wall, oh, it's been written down. (x2) Oh, the angel told me, been written down. (x2) Well, the Lord told me, been written down. (x2) Ain't you glad your name been written down. (x2)" Etc.

AUTHOR: unknown
EARLIEST DATE: 1963
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (2 citations):

- Courlander-NegroFolkMusic, pp. 67-68, (no title) (1 text); pp. 244-245, "My Name's Been Written Down" (1 tune, partial text)
My Nannie, O

DESCRIPTION: The singer hears Sandy moaning about Nannie. The young men envy him. His father recommends he marry a laird's daughter. Sandy says, "I would marry the laird's dochter I would die for my Nannie" He'd rather have Nannie "than Jenny wi' ten thousand mark"

AUTHOR: unknown
EARLIEST DATE: before 1697 (broadside, Bodleian Johnson a.57(24c))
KEYWORDS: courting love sex money father cards
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan4 919, "Some Delights in Cards and Dice" (3 fragments, 2 tunes)
Roud #6242
BROADSIDES:
Bodleian, Johnson a.57(24c)[many illegible words], "The Scotch Wooing of Willy and Nanny" ("As I went forth one morning fair"), P. Brooksby (London), 1672-1696; also Douce Ballads 2(194a) [many illegible words], "The Scotch Wooing of Willy and Nanny"
CROSS-REFERENCES:
cf. "Sunday Night" (some lines)
ALTERNATE TITLES:
Nannie O
NOTES [440 words]: The Greig/Duncan4 fragments are all a verse and chorus or less. The differences among the three are primarily the name of the girl: Nannie, Sandy, or Mary. The Nannie version begins "Some delights in cards and dice, And some delights in brandy O, Some delights in a red red rose, The colour o' my Nannie O." Here is the corresponding verse in "Willy and Nanny": "Some takes delight in cards and dice and other some in dancing O, But I take delight in a bonny lass and her name is called Nanny O."
Opie/Opie-TheSingingGame points out that Ramsay wrote a more sophisticated version of this fragment: "While some for pleasure pawn their health, 'Twixt Lais and the Bagno, I'll save myself, and without stealth, Kiss and caress my Nanny - O... I care not though the world know How dearly I love Nanny - O" (source: Allan Ramsay, The Poems of Allan Ramsay (London, 1800 ("Digitized by Google")), Vol. II, 23, pp. 151-152, "Nanny O").
Hogg and Motherwell: "We are indebted to that indefatigable collector of our Scottish Minstrelsy, Mr. Peter Buchan, for the following copy of the elder lyric, which probably awakened the muse of both Ramsay and Burns."
The two Bodleian broadsides are different issues by the same printer. Between them I can see most of the ten verses and chorus. The Buchan text of seven verses and a chorus shares most of four verses and the chorus with the broadsides. The description follows Buchan. Of the shared texts the following are connections to the Greig/Duncan4 fragments "Some Delights in Cards and Dice" ("Some delight in cards and dice, And other some in brandy, O, But my delight's in a bonnie lass, Her name is lovely Nannie, O"), and "Sunday Night" ("Nae friend nor foe shall ever know, The love I bear to Nannie, O").
See also Bodleian, Douce Ballads 1(2b), "An Answer to Nanny O" or "The Happy Agreement between the two Scotch lovers, Willy & Nancy" ("Art thou so loyal to thy love"), P. Brooksby (London), 1672-1696, an answer to Bodleian, Douce Ballads 2(194a).
The Greig/Duncan4 fragment reminds me of the fragments of "The Golden Vanity" and its parodies: "Some were playing cards and some were playing dice" (see references for "Louisiana Lowlands"). A phrase containing "cards and "dice" is also in "The Rantin' Laddie" (the singer says "Aften hae I playd at the cards and the dice, For the love of a bonie rantin laddie") and "The Sorrowful Maiden" (whose father "was so rash in his Spending ... At Cards and Dice"). Another reference is in the 1703 broadside "The Banishment of Poverty" ("I dought nor dance to pipe or harp, I had no stock for Cards and Dice") (source: NLScotland, APS.4.94.22) - BS

Last updated in version 2.6
File: GrD4919
My Native Hame

DESCRIPTION: "Far far frae thee my native hame across the mountains high." The singer misses "the heather hills and glens." He would like to return where there are "no black coal pits ... but air aye pure and clear ... where the Ythan water rins"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan3)

KEYWORDS: homesickness travel mining nonballad home

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan3 523, "My Native Hame" (1 text)

Roud #6005

CROSS-REFERENCES:
f. "Go Bring My Guid Auld Harp Once Mair" (tune, per Greig/Duncan3)

File: GrD3523

My Native Highland Home

DESCRIPTION: Scotland's winters are harsh but "colder far's the Scotsmans heart" not warmed by the words "My native Highland home." The singer asks his sweetheart to go with him to live in Scotland; he describes the pleasures of Scotland's summer.

AUTHOR: Thomas Morton (source: Morton)

EARLIEST DATE: 1816 (Thomas Morton, _The Slave_, according to John S Dwight, _Dwight's Journal of Music: A Paper of Art and Literature, (Boston, 1877 ("Digitized by Google")), Vol. XXXV, p. 316)

KEYWORDS: courting home travel Scotland nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (5 citations):
Greig/Duncan8 1892, "My Native Highland Home" (1 text)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 265-266, "My Highland Home" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1511, p. 103, "My Highland Home" (2 references)

Roud #13215

BROADSIDES:
Bodleian, 2806 c.17(292), "My Native Highland Home" ("My Highland home, where tempests blow"), W. Armstrong (Liverpool), 1820-1824; also Firth b.26(103), Harding B 12(64), Harding B 17(207a)[3 verses instead of 2], "My Native Highland Home"; Johnson Ballads fol. 20, Harding B 11(342), Harding B 15(215a), "Native Highland Home"; Harding B 19(30) [some words illegible], Firth c.26(101) [some words illegible], Harding B 15(211b), Harding B 11(3761), "My Highland Home"; Johnson Ballads 1330, 2806 c.14(37), 2806 c.17(166), 2806 c.17(165), Harding B 17(128a)[6 verses instead of 2], Harding B 11(1538), "Highland Home"
LOCSinging, sb30301b, "My Highland Home" ("My Highland home, where tempests blow"), H. De Marsan (New York), 1861-1864; also sb20167a, as202540, "My Highland Home"
Murray, Mu23-y1:026, "My Native Highland Home," James Lindsay (Glasgow), 19C
NOTES [136 words]: Two of the Bodleian broadsides add to Morton's lines. Harding B 17(207a)[, "My Native Highland Home" ("My highland home where tempest blow"), J. Wheeler (Manchester), 1827-1847] adds a final verse: "When Charley brave, our scottish king, In the highlands braw was bred, With honor to his country To valiantly he bled, We fought the French at Waterloo, When the thistle on each brow did bloom My cottage maid I sigh in vain, And my sweet highland home." Harding B 17(128a)["Highland Home" ("My Highland home, where tempest blows"), W. Carse (Glasgow), c.1825] has it that the singer would have Mary accompany him: "My Highland Home, and Mary's love, Is bliss enough for me." He continues with further description of the pleasant spring and summer. "E'en shall thy artless smile dispel The winter's sullen gloom." - BS
Last updated in version 4.2

File: GrD81892
My Neighbors Dear (The Falling Tree)
DESCRIPTION: "My neighbors dear I pray draw near, In mourning our sad fate." "We to the forest
did repair... Began the cutting down a tree Which on our father fell." "Then watch and pray... At
such an hour as we think not, The Son of Man will come."
AUTHOR: unknown
EARLIEST DATE: c. 1800 (Beck-FolkloreOfMaine)
KEYWORDS: death father family warning
HISTORICAL REFERENCES:
1800 - Death of Beriah Randall, the subject of this piece, according to Beck-FolkloreOfMaine
FOUND IN: US(NE)
REFERENCES (1 citation):
Beck-FolkloreOfMaine, pp. 259-260, "Poetry (On the Sudden Death of Mr. Beriah Randall, of
Easton...." (1 excerpt from a 36 stanza poem)
CROSS-REFERENCES:
cf. "Harry Dunn (The Hanging Limb)" [Laws C14] (plot) and references there
NOTES [101 words]: Beck-FolkloreOfMaine declares this to be the earliest poem of a lumbering
tragedy, half a century earlier than the next known instance. It is included on that basis, although
there is little evidence that it was in circulation (or was even a song).
The reference in the final verse to the coming of the Son of Man is probably an allusion to Matthew
24:44 or something similar, although there are many Biblical mentions of the coming of the end and
of sudden death (e.g. the Wise Fool, Luke 12:13-21; the Little Apocalypse of Mark 13, especially
13:37; also the warning against idleness in 1 Thes. 5:6). - RBW
Last updated in version 2.6
File: BeMe259

My Nelly
DESCRIPTION: "My Nelly's a whore! My Nelly's a whore! She's got such wonderful eyes of blue.
She uses such wonderful language too, Her favorite expression is, 'Ballocks to you!' My Nelly's a
whore."
AUTHOR: unknown
EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: bawdy love whore
FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 65, "My Nelly" (1 text)
Roud #10519
NOTES [33 words]: Brophy/Partridge-TommiesSongsAndSlang list this as to the tune of "Three
Blind Mice," but for the life of me I can't make the first line sing to that tune, so I haven't listed it as
a tune match. - RBW
Last updated in version 4.5
File: BrPa065A

My Number Will Be Changed
DESCRIPTION: "Don't you know my number will be changed, will be changed... Soon as my feet
strike Zion, I'm gonna lay down my heavy burden, I'm gonna put on my robe in glory... I heard the
voice of Jesus say, 'Come unto me and rest. Lay down, you weary traveller...."
AUTHOR: unknown
EARLIEST DATE: 1977 (Rosenbaum-FolkVisionsAndVoices)
KEYWORDS: religious clothes
FOUND IN: US(SE)
REFERENCES (1 citation):
Rosenbaum-FolkVisionsAndVoices, pp. 36-39, "My Number Will Be Changed" (1 text, 1 tune)
Roud #16264
NOTES [76 words]: There isn't much here that is actually scriptural. The reference to the weary
coming to Jesus and resting clearly alludes to Matthew 11:28, where those with heavy burdens are
urged to come to Jesus, who will give them rest. There are several references to robes in the
Apocalypse, with 6:11 being a likely source for this song (see also 1:13, 19:13). The idea of people
My Old Cottage Home

DESCRIPTION: "I am thinking tonight of my old cottage home. It stands on the brow of the hill" where the singer used to roam. Now it is quiet; all the people who used to live there have left or died. "But I shall meet them round Heaven's bright throne".

AUTHOR: unknown

EARLIEST DATE: 1970 (Abrahams/Riddle-ASingerAndHerSongs)

KEYWORDS: home death separation reunion

FOUND IN: US(So)

REFERENCES (1 citation):
Abrahams/Riddle-ASingerAndHerSongs, pp. 16-18, "My Old Cottage Home" (1 text, 1 tune)
Roud #3384
File: Abri016

My Old Horse Died

DESCRIPTION: Singer tells of disasters: horse dies, mule goes lame, storm blows house away, earthquake swallows wreckage, land is repossessed. He dies, but wife & kids are comforted, because he was insured with Banker's Life [Insurance Co.]

AUTHOR: Words: advertisement; tune "Chicken Reel" (trad.), set by Dock Boggs

EARLIEST DATE: 1963 (recording, Dock Boggs)

KEYWORDS: death disaster storm humorous family horse animal

FOUND IN: US(Ap)

Roud #11580

RECORDINGS:
Dock Boggs, "My Old Horse Died" (on Boggs1, BoggsCD1)

NOTES [120 words]: Does this belong [in the index]? It's certainly narrative, and it has entered the repertoire of old-time revival performers. Toss-up, but I say yes, if only for the novelty of the thing. And most traditional performers were far less picky about including non-traditional material in their performances than their revival heirs. - PJS

And the tune, the Chicken Reel, is worth noting in its own right, although we can't really index a melody. But the Chicken Reel was popular enough that it was actually arranged for piano (by John W. Schaum) and published in a musical series which also includes Mozart, Chopin, and Bach, copyrighted 1946 by Belwin, Inc. Not that there is any chance Boggs would have encountered that.

- RBW

Last updated in version 3.6

File: RcMOHD

My Old Kentucky Home

DESCRIPTION: "The sun shines bright on my old Kentucky home; 'Tis summer, the darkies are gay...." The song lists the troubles of the poor tired slave (soon to die? far from home?), "Weep no more, my lady... We will sing one song for the old Kentucky home far away..."

AUTHOR: Stephen C. Foster

EARLIEST DATE: 1853 (sheet music by Firth, Pond & Co.)

KEYWORDS: home slave exile age

FOUND IN: home slave exile age

REFERENCES (14 citations):
Dean-FlyingCloud, p. 72, "My Old Kentucky Home" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 249-250, "My Old Kentucky Home, Good-Night!" (1 text plus a copy of the sheet music cover)
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 134-138, "My Old Kentucky Home, Good Night" (1 text, 1 tune)
Hill-PoemsAndSongsOfTheCivilWar, pp. 217-218, "My Old Kentucky Home, Good Night" (1 text)
Emerson-StephenFosterAndCo, pp. 18-19, "My Old Kentucky Home, Good-Night" (1 text)
My Old Man's a Dustman

DESCRIPTION: "My old man's a dustman, He fought at the Battle of Mons. He killed ten thousand
Germans With only a couple of bombs." The song describes the horrid casualties, concluding, Flies are bad, bugs are worse, If you sing any more I'll start to curse"

**My Old Pennsylvannia Home**

DESCRIPTION: Pennsylvania Dutch adaption of Foster's "My Old Kentucky Home," relocated to Pennsylvania. "Die suun schiendt hell in em alt Pennsylfawnisch heim, Sis suumer die schartzesin fro...."

**My Old Pinto Pal**

DESCRIPTION: The singer declares "I'm headin' once more for the prairie;" he longs for and recalls the joys of cowboy life. But his pinto pal is old; he decides to set the tired horse free, for it is "dearer to me than a gal," and "not once have I known you to fail"

**My Old Wife's a Good Old Cratur**

DESCRIPTION: "Every morning for my breakfast She gives me good toast and roll ... at night when work is over She brings me bacon and my beer." When times are hard she kisses me and if I get beery she has no harsh word Some folks live better but none is happier.

**My Ole Mistus Promised Me**

DESCRIPTION: "My ole mistus promised me When she died she'd set me free." "Good mornin',
John. Howdy." "She lived so long her head got bald...." Rest involves her mistreatment: "My old mistus killed a duck, Didn't give me nuffin' but de bone to suck." Etc.

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: slave hardtimes work freedom death age floatingverses

FOUND IN: US(SE)

REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 417, "My Ole Mistus Promised Me" (1 text)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 223-224, "My Ole Mistis" (1 short text, with a "Johnny get de hoe cake" chorus, 1 tune); there are sundry related texts with the "My ole mistus/marster" stanza on the next several pages
Finger-FrontierBallads, p. 164, "(No title)" (1 fragment, possibly this)

Roud #11723

CROSS-REFERENCES:
cf. "Raise a Ruckus" (floating lyrics)
cf. "Old Marse John" (floating lyrics)
cf. "Way Down Below" (floating lyrics)
cf. Take Your Lover in the Ring" (floating lyrics)
cf. "Steal, Miss Liza (II)" (floating lyrics)

NOTES [57 words]: The initial stanzas, about the promise of freedom at the owner's death, is common and supplies the heart of several songs. But all seem to be distinguished by their choruses. It is possible that this is one of the elements that went into the Lomax conglomeration "Old Marse John" -- but it's such a kitchen sink that proof is impossible. - RBW

Last updated in version 5.2

File: Br3417

My Onery Little Roan

DESCRIPTION: "I've said goodbye to my old bunk, I'll give away my chaps.... I'll go, but no one knows just how I'll miss my little roan." The retiring cowboy recalls breaking the "Scout," He is prepared to head to the city; leaving his horse is his one great regret

AUTHOR: unknown

EARLIEST DATE: 1937 (Powder River Jack Lee songbook)

KEYWORDS: cowboy horse separation

FOUND IN:

REFERENCES (1 citation):
ADDitional: Powder River Jack and Kitty Lee's _Songs of the Range: Cowboy Wails of Cattle Trails_, Chart Music, 1937, pp.24-25, "My Onery Little Roan" (1 text, 1 tune)

File: PRJL024

My Only Jo and Dearie, O

DESCRIPTION: "Thy cheek is o' the rose's hue." The singer describes his sweetheart. He recalls "when we were bairnies on yon brae" and he would chase her and pull flowers for her. He wishes that they would always be together "till life's warm stream forgat to play"

AUTHOR: Richard Gall (1776-1801) (source: Eyre-Todd)

EARLIEST DATE: 1819 (according to Eyre-Todd)

KEYWORDS: love lyric nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
Greig/Duncan8 1859, "Your Cheeks Are o' the Roses' Hue" (1 fragment, 1 tune)
Robert Chambers, The Scottish Songs (Edinburgh, 1829), Vol II, p. 271, "My Only Jo and Dearie, O"
George Eyre-Todd, Scottish Poetry of the Eighteenth Century, (Glasgow, 1896 ("Digitized by Google")), pp. 332-333, "My Only Jo and Dearie, O"

Roud #13588

NOTES [24 words]: Greig/Duncan8 is a fragment; Chambers is the basis for the description.
My Only Love

DESCRIPTION: "I once knew a beautiful greaser... Who played in the street for a living." He follows "And worshipped her sweet mandolin." The singer asks to marry, and offers many gifts, but is ignored. He says he will die. At last someone tells him the woman is deaf

AUTHOR: unknown
EARLIEST DATE: 1927 (Finger-FrontierBallads)
KEYWORDS: music courting humorous rejection
FOUND IN: US
REFERENCES (1 citation):
Finger-FrontierBallads, p. 108-110, "My Only Love" (1 text, 1 tune)
Roud #8826
CROSS-REFERENCES:
cf. "The German Girls" (theme of following a woman for her music)
NOTES [18 words]: So who is more deaf -- the woman who plays a mandolin she can't tune, or the man who thinks it sounds good? - RBW

My Only Woodbine

DESCRIPTION: "My only Woodbine, my double Woodbine, Don't give me Players or Craven A" or other cigarettes, but "Please don't take my Woodbine away" even though they make the singer's throat sore. Eventually, "I cannot smoke the Woodbines any more"

AUTHOR: unknown
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)
KEYWORDS: soldier drugs hardtimes derivative
FOUND IN: Canada
REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, p. 84, "My Only Woodbine" (1 text, tune referenced)
Roud #24974
CROSS-REFERENCES:
cf. "You Are My Sunshine" (tune)

My Own Dear Home

DESCRIPTION: The singer thinks in turn of his childhood home, his longing for home when among strangers, his current happy home, and his home after death.

AUTHOR: unknown
EARLIEST DATE: before 1842 (broadside, Bodleian Harding B 11(3571))
LONG DESCRIPTION: The singer thinks "with pleasure on my first dear home." After leaving his childhood home, being among strangers, "thou would'st say to thyself, what induced me to roam?" Then he thinks of his current home, cherishing wife and children, and the comfort of returning there after a day of work. Then, after his death, "his wife and his children in sorrow will roam To see him conveyed to his last sad home"

KEYWORDS: homesickness marriage home rambling nonballad children family wife
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, pp. 240-241, "My Own Dear Home" (1 text) (also Williams-Wiltshire-WSRO Ox 212)
Roud #1306
BROADSIDES:
Bodleian, Harding B 11(3571), "My Own Dearest Home" ("Wherever I wander, wherever I stray"), T. Birt (London), 1833-1841; also Harding B 11(2578), Firth b.27(219), "My Own Dearest Home";
My Own True Handsome Bill

DESCRIPTION: "One evening very lately" the singer meets handsome Bill. They want to marry. She tells him to speak to her father. "Say you are a farmer and that you want a wife and that you dearly love me." Don't dress in Sunday best. Talk about farming and ploughing.

AUTHOR: unknown

EARLIEST DATE: 1917 (Greig/Duncan4)

KEYWORDS: courting farming father clothes

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan4 824, "My Own True Handsome Bill" (1 text)
Roud #6215
File: GrD4824

My Ozark Mountain Home

DESCRIPTION: Singer recalls his mother sitting in "that little cabin home" "in those Ozark Hills far away." Mother is dead and buried in a "little mound of clay" and the cabin is gone. He's "going back and build a shack...."

AUTHOR: unknown

EARLIEST DATE: 1932 ( StuffDreams2)

KEYWORDS: homesickness home return death nonballad mother

FOUND IN: US(So)

Roud #21512

RECORDINGS:
George Edgin's Corn Dodgers, "My Ozark Mountain Home" (on StuffDreams2)
Swing and Turn Jubilee, "My Ozark Mountain Home", Max Hunter Folk Song Collection, Cat #1589 (MFH #1042), accessed 18 June 2020 at https://maxhunter.missouristate.edu/songinformation.aspx?ID=1589. (1 text, 1 tune)

File: RcMOMH

My Parents Reared Me Tenderly (I -- The Soldier Boy)

DESCRIPTION: The singer tells how his parents brought him up and sent him to school. He works for a time, but -- influenced by drink -- enlists in the army. He learns the drill, but also finds he will have to serve at least twenty years. He hopes eventually to return

AUTHOR: unknown

EARLIEST DATE: 1932 (Sam Henry collection)

KEYWORDS: soldier drink family money loneliness separation army war

FOUND IN: Ireland Canada(Newf)

REFERENCES (3 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H466, pp. 79-80, "My Parents Reared Me Tenderly" (1 short text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 54, "My Parents Reared Me Tenderly" (1 text, 1 tune)
Peacock, pp. 1018-1019, "The Soldier Boy" (1 text, 1 tune)
NOTES: [157 words]: The first two lines, "My parents reared me tenderly I being their only son But little did they ever think I'd follow the fife and drum", are in common with "The Bold Deserter" and the first line with "The Girl I Left Behind (I)" [Laws P1A/B]. There is no other connection with those ballads. - BS

The reference to serving the Queen found in Peacock (not in the Henry version) forces us to the reign of either Anne (reigned 1702-1714) or Victoria (1837-1901); there was no standing army in the time of Elizabeth.

Enlistment was still for life early in Victoria's reign, but the references to the wars inclines me to think that -- if the reference to serving the Queen is original -- the reign of Anne is meant, since Victoria's reign was relatively peaceful (at least in Europe) while Anne's reign corresponded almost exactly with the War of the Spanish Succession, with British troops in Flanders (mostly under Marlborough) the whole time. - RBW

My Peggy and I
DESCRIPTION: "I hae a wee wifie, an' I am her man, My Peggy an' I." They have a daughter: "I am sure she is hers, and I think she is mine," and "when we have siller, we dee best's we can"
AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan7)
KEYWORDS: marriage nonballad baby wife
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1275, "My Peggy and I" (1 text, 1 tune)
Roud #7190
CROSS-REFERENCES:
cf. "The Howes o' Glenarchy" (tune, per Greig/Duncan7)

My Pigeon Gone Wild
DESCRIPTION: In each verse the singer asks to borrow a bird or pony "that will keep family that's mine"; his own bird or pony has "gone wild in the bush" or "gone wild on his trap" or "gone swimmin in the pool" and is usually "in the neighbor's yard"
AUTHOR: unknown
EARLIEST DATE: 1952 (Blind Blake Higgs: see WIHIGGS01)
KEYWORDS: poverty request nonballad animal bird chickens dog horse
FOUND IN: West Indies(Bahamas)
RECORDINGS:
Blind Blake Higgs, "My Pigeon Gone Wild" (on WIHIGGS01)

My Pony
DESCRIPTION: "One morning bright and early, so early, so early, My shining boots my pride, Out near Miss Anna's cottage... where she could see me ride." Hoping to impress Anna, the singer spurs his pony, which throws him in the dirt. Anna laughs at him
AUTHOR: unknown
EARLIEST DATE: 1934 (Randolph)
KEYWORDS: courting horse humorous animal
FOUND IN: US(So)
REFERENCES (2 citations):
Randolph 464, "My Pony" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 678, "Trip, Play-Mo-Blay" (1 short text, 1 tune)
Roud #7606
File: R464
My Pretty Quadroon

DESCRIPTION: Singer, a slave, mourns for his lost Cora, "my pretty quadroon." His master had been kind, but coveted Cora, and when the slave grieves, the master sells the singer down the river. He contemplates suicide until he hears the trumpets of the Union army.

AUTHOR: unknown

EARLIEST DATE: 1865 (Beadle's Dime Song Book #16, according to Browne-AlabamaFolkLyric)

LONG DESCRIPTION: Singer, a slave, mourns for his lost Cora, "my pretty quadroon". His master used to be kind, so much so that the singer "had not...a wish to be free" The master covets Cora, and when the slave tears his hair in grief, the master turns hard, and sells the singer down the river. He contemplates suicide, but hears the trumpets of the Union army and regains hope.

KEYWORDS: hardheartedness sex separation slavery lover Civilwar jealousy

FOUND IN: US(SE,So) Canada(Newf)

REFERENCES (3 citations):
Beck-SongsOfTheMichiganLumberjacks 79, "My Pretty Quadroon" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore 711, "My Pretty Quadroon" (1 short text, 1 tune)
Browne-AlabamaFolkLyric 38, "My Pretty Quadroon" (1 text, 1 tune)

Roud #4965

RECORDINGS:
Beverly Hill Billies, "My Pretty Quadroon" (Brunswick 441, 1930)
Bud & Joe Billings (Frank Luther & Carson Robison), "My Pretty Quadroon" (Victor V-40282, 1930)
Dixieland Swingsters, "My Pretty Quadroon" (Bluebird B-8109, 1939)
The Happy Chappies, "My Pretty Quadroon" (Columbia 2252-D, 1930)
Jim & Ken, "My Pretty Quadroon" (Champion 16812, 1934; Champion 45074, c. 1935)
Light Crust Doughboys, "My Pretty Quadroon" (Vocalion 02992, 1935)
John James, "Pretty Squadron" (on MUNFLA-Leach)
Carson Robison Trio, "My Pretty Quadroon" (Banner 773/Challenge 785/Conqueror 7593/Jewel 6024/Romeo 1388, 1930) (Broadway 8280, n.d.; Crown 3140, 1931)
Texas Jim Lewis, "My Pretty Quadroon" (Decca 5990, 1941)
Vagabonds, "My Pretty Quadroon" (Victor 23849/Bluevird B-5072/Montgomery Ward M-4307, 1933)

Wanner & White [pseudos for W. C. Childers & Clyde White], "The Pretty Quadroon" (Champion 16306/Superior 2713 [as Holmes & Taylor], 1931)

NOTES [100 words]: In the tortured stratification of racism, a "quadroon" was someone whose ancestry was one-fourth Negro -- hence, someone with fairly light skin, and therefore of high status in the African-American community. This song was enormously popular in minstrel shows and vaudeville, well into the twentieth century. But I can't for the life of me remember the author. - PJS

The description here seems to be that of the original poem, or perhaps a Civil War adaption. As it circulates in oral tradition, however, the details can be lost and it may become a lament simply for a girl lost (perhaps by death). - RBW

Last updated in version 4.4

File: Be079

My Ramblin' Boy

DESCRIPTION: The singer recalls the "ramblin' boy" with whom he traveled, who stuck with him in all conditions. On a cold night in a hobo jungle, the ramblin' boy dies. The singer speculates that he will still be rambling in the afterlife.

AUTHOR: Tom Paxton

EARLIEST DATE: 1963

KEYWORDS: rambling death friend

FOUND IN:

REFERENCES (1 citation):
Silber/Silber-FolksingersWordbook, p. 61, "My Ramblin' Boy" (1 text)

ALTERNATE TITLES:
Ramblin' Boy

NOTES [77 words]: Like several other Tom Paxton songs, this has not really entered oral tradition, but it certainly has a strong place in the repertoire of professional folk singers, who ramble more than most. I "have" seen it listed as traditional -- and by people who really should have known better. I'm allowing it to be listed here to make it clear that it is composed. - RBW
My Rattlin' Oul' Grey Mare

DESCRIPTION: "I am a jolly carter and a jolly good soul am I. I whistle and sing from morn till noon, all troubles I defy." The singer described how "my rattlin' mare and I" work together. He does not overburden the horse, and she does her work well

AUTHOR: Harry Clifton (source: Gardham-EastRidingSongster)

EARLIEST DATE: 1906 (Greig/Duncan3)

KEYWORDS: horse work nonballad

FOUND IN: Ireland Britain(England(North,South),Scotland(Aber))

REFERENCES (4 citations):

Greig/Duncan3 456, "The Country Carrier" (1 fragment, 1 tune)

Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H664, p. 41, "My Rattlin’ Oul’ Grey Mare" (1 text, 1 tune)

Williams-Wiltshire-WSRO Mi 548, "Country Carrier" (1 text)

Gardham-EastRidingSongster 10, pp. 14, 45-46, "The Country Carrier"; "My Old Wife"; "My Rattling Old Mare and I" (3 texts, the first being a traditional version, the second being "My Old Wife," the song Harry Clifton parodied; the third, "My Rattling Old Mare and I," being Clifton’s original version)

Roud #1400

NOTES [73 words]: Gardham-EastRidingSongster attributes this to Harry Clifton, although I have not seen the attribution elsewhere. But Clifton did write a lot of songs, and many went into tradition. This was said to be Clifton’s knock-off on "My Old Wife," which Roud files under the same number, #1400; "My Old Wife" does not appear to be traditional in its own right.

For background on author Harry Clifton, see the notes to "The Good Ship Kangaroo." - RBW

My Sailor Boy (A Sailor Boy in Blue)

DESCRIPTION: "My boy he is a sailor, A sailor boy in blue, I know he has my heart, And I hope he will prove true.... And soon he will return again To his own dear Mary Jane." She describes the gifts her has promised to bring her

AUTHOR: unknown

EARLIEST DATE: 1938 (Sam Henry collection)

KEYWORDS: sailor separation gift love

FOUND IN: Ireland

REFERENCES (2 citations):

Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H759, p. 288, "My Sailor Boy" (1 text, 1 tune)

Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 49, "My Bonny Boy in Blue" (1 text, 1 tune)

Roud #5238

RECORDINGS:

Tom Lenihan, "The Bonny Boy in Blue" (on IRTLenihan01)

CROSS-REFERENCES:

cf. "Oh, Dear, What Can the Matter Be?" (theme)

NOTES [89 words]: Sort of a cross between "Sailor on the Deep Blue Sea" and "Oh, Dear, What Can the Matter Be?" - RBW

Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 49: "It is possible, even likely, that he [Tom Lenihan] learned it from the American recording of Nan Fitzpatrick which she made when she joined forces with the very popular Frank Quinn. Fn 144: Frank Quinn and Nan Fitzpatrick with violin, banjo and piano accompaniment 'My Bonny Boy in Blue' on Columbia Records, 33477-F. Matrix (w) 113025. 'Connamara Dan' is on the reverse side." - BS

File: HHH759
**My Seventy-Six Geared Wheel**

DESCRIPTION: "O how I long for solid roads In the merry month of June... How jolly I will feel A-spinning down to Rustico On my seventy-six geared wheel." The singer lists his favorite stops on the way to Mary's "big front door" at Rustico.

AUTHOR: Mary Fleming? Ambrose Cosgrove?

EARLIEST DATE: 1965 (Ives-DriveDullCareAway-PrinceEdwardIsland)

KEYWORDS: courting technology

FOUND IN: Canada(Mar)

REFERENCES (2 citations):

- Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 25-26, "My Seventy-Six Geared Wheel" (1 text, 1 tune)
- Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 151-152,251, "My Seventy-Six Geared Wheel" (1 text, 1 tune)

Roud #12477

RECORDINGS:

John O'Connor, "My Seventy-Six Geared Wheel" (on MRElves01)

NOTES [120 words]: Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland: Maybe "seventy-six geared wheel" refers to a geared bicycle built in 1876. The Rusticos are on the north coast of Queens, Prince Edward Island. Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland claims the author is Mary Fleming, the Mary of the song. Ives-DriveDullCareAway-PrinceEdwardIsland claims the author is Ambrose Cosgrove. Ives-DriveDullCareAway-PrinceEdwardIsland speculates that "seventy-six" is probably a then-current way of referring to a bike's power (a derivation involving gear-ratio and wheel size, perhaps). Mr Cosgrove is saying that he's riding the last word in bikes.... [The] distance [was] some forty miles, and not all of it first-class highway." - BS

File: Din025

**My Siller's Scarce**

DESCRIPTION: "My siller's scarce." The singer lists his current hardships. As for anything substantial, he says, although "I love you well And very dear But you'd better wait Another year"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan4)

KEYWORDS: love hardtimes nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

- Greig/Duncan4 921, "My Siller's Scarce" (1 text)

Roud #6241

NOTES [22 words]: Greig/Duncan4 quoting Greig dates the text to a 1819-1820 manuscript valentine, noting that the "city bankruptcy took place then." - BS

Last updated in version 2.5

File: GrD4921

**My Sister Don't Love Me**

DESCRIPTION: "My sister don't love me; She will not take me in Just because I'm teachin' She must live above sin; What need I to fear when Thou art near? Thou carest, Lord, for me." Similarly with mother, brother, and presumably other ungrateful relatives

AUTHOR: unknown

EARLIEST DATE: 1929 (Henry, from "Aunt" Martha Hardwick)

KEYWORDS: religious nonballad mother brother sister

FOUND IN: US(Ap)

REFERENCES (1 citation):

- Henry-SongsSungInTheSouthernAppalachians, p. 191, "My Sister Don't Love Me" (1 text)

NOTES [47 words]: New verse: "My sister don't love me, Because I'm a jerk, Who insists on saying, I know better than you do, And won't listen, Because I've misread the Bible so thoroughly." The only thing I'm sure of about this song is, I don't want to be around anyone who would sing it and mean it!

File: MHAp191
My Size Is Small
DESCRIPTION: "My size is small, My heart is large, God bless the girls, I love them all."
AUTHOR: unknown
EARLIEST DATE: 1934 (Henry)
KEYWORDS: love nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, p. 243, (no title) (1 short text)

File: MHAp243A

My Son John
DESCRIPTION: "My son John was tall and slim, And he had a leg for ev'ry limb, But now he's got
no legs at all, For he ran a race with a cannon ball." He is asked how he came to lose his legs, and
he says he was not at sea nor deaf or blind
AUTHOR: unknown
EARLIEST DATE: 1968 (Hamer)
KEYWORDS: soldier injury mother
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
Hamer-GarnersGay, p. 44, "My Son John" (1 text, 1 tune)
Roud #678
NOTES [48 words]: Roud lumps this with "Mrs. McGrath," and of course both are songs about
injury. But "Mrs. McGrath" is also about recruiting, and that is completely missing here. Might this
be derived from "Mrs. McGrath"? Certainly. But it's not where I would look for the piece, so I've split
them. - RBW
Last updated in version 5.0
File: HaGa044

My Soul Be At Rest
DESCRIPTION: Response line is "My soul be at rest." Leader lines include "One of these mornings
and it won't be long," "Be at rest, going to be at rest," "Be at rest till Judgment Day," "Hitch on my
wings and try the air," "You'll ask for me and I'll be gone"
AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSealIslands)
KEYWORDS: nonballad religious shanty
FOUND IN: US(SE)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSealIslands, p. 221, "My Soul Be At Rest" (1 text)
File: Parp221A

My Soul Rock On Jubilee
DESCRIPTION: Chorus: "'N Jubilee (x2), A-a-a-h my Lord, 'N Jubilee (x2), My soul rock on
Jubilee." Verses: "Long time talki' 'bout Jubilee." "My mother done gone to Jubilee." "I come to tell
AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSealIslands)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSealIslands, p. 89, "My Soul Rock On Jubilee" (2 texts)
NOTES [42 words]: In Parrish-SlaveSongsOfTheGeorgiaSealIslands's verses, the verse line is
repeated, alternating with "A-a-a-h my Lord" and "My soul rock on Jubilee."
Art Rosenbaum's liner notes to McIntosh1 note that that recording's "Jubilee" is a similar shout
song. - BS
Last updated in version 4.1
My Soul Wants Something That's New

DESCRIPTION: Chorus: "My soul wants something that's new, that's new, My soul wants something that's new (x2)." Verses are "Dark was the night and cold the ground..." and "Was it for crimes that I had done ..." See notes.

AUTHOR: unknown
EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: floatingverses nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 105, "My Soul Wants Something That's New" (1 text, 1 tune; p. 147 in the 1901 edition)
Roud #15290
CROSS-REFERENCES:
cf. "Dark Was the Night, Cold Was the Ground" (first verse from Haweis)
NOTES [250 words]: Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's text is attributed, in error, by White, to Barton, but White does point out that this text starts with Haweis's first verse "Dark was the night ..." and verse two is "stanza 2 of Watt's 'Alas and Did My Saviour bleed?'" (Newman I. White, American Negro Folk Songs (Hatboro: Folklore Associates Inc, 1965 (reprint of Harvard University Press, 1928) p. 105).
I have split "My Soul Wants Something New" from "Dark Was the Night" because Haweis's first verse has floated here with a verse from another hymn, and includes no other verse from Haweis.
In this it is similar to White's #51B, which starts with Haweis's first verse, and continues with couplets from "Amazing Grace," "I Heard the Voice of Jesus Say," "Am I a Soldier of the Cross" and the chorus of "Lord, Remember Me."
Haweis's first verse was floating as early as 1835 where it begins a sacred harp hymn concluded by the first verse of another (Isaac Watts?) hymn, "Now in the hour of deep distress, My God, support thy Son, When horrors dark my soul oppress, O leave me not alone!" (Lowell Mason and T.B. Mason, Mason's Sacred Harp (Cincinnati: Truman and Smith, 1835 ("Digitized by Internet Archive")), p. 66, "Burford"("Dark was the night, and cold the ground"); A Collection of Hymns and Liturgy for the Use of Evangelical Lutheran Churches (Germantown: M. Billmeyer, 1827 ("Digitized by Google")), #135 p. 83, ("Now, in the hour of deep distress")).
Last updated in version 4.0

File: Dett105

My Soul's Full of Glory (The Dying Christian)

DESCRIPTION: "My soul's full of glory, inspiring my tongue, Could I meet with angels, I'd sing them a song." The angels wish to hear more songs about Jesus. The singer longs for heaven. The singer asks for protectin, and declares, "I'm going (x3), I'm gone."

AUTHOR: probably John A. Granade
EARLIEST DATE: 1941 (Peters-FolkSongsOutOfWisconsin); supposedly written 1815
KEYWORDS: religious death
FOUND IN: US(MW)
REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, p. 65, "The Dying Christian" (1 text, 1 tune)
Roud #9078
NOTES [141 words]: The informant who supplied the version in Peters-FolkSongsOutOfWisconsin was Charlie Spencer, who was brought up in a Primitive Baptist church in Kentucky but moved to Wisconsin. Several of his Primitive Baptist songs were obscure (see, e.g., "The Lovely Story (The Sufferings of Christ)," but this one seems more obscure than most. I have not been able to find any real hint of where or when it was first published.
Internet sources attribute it to John A(dam) Granade, called the "Wild Man of Goose Creek," a sort of itinerant preacher/hymn writer known for his preaching and his unkempt appearance. I could not find his birth and death dates based on a casual search, but this song was supposedly written in 1815.
Granade also wrote two other slightly better-known hymns, "Come All Ye Mourning Pilgrims" and
My Spinning Wheel
DESCRIPTION: A man accosts the singer while she sits spinning at her wheel. He flatters her and finally convinces her to leave her spinning-wheel and go with him to a hay-cock. She says, "The pleasure I cannot reveal, It far surpasant the Spinning-Wheel"
AUTHOR: unknown
EARLIEST DATE: 1719 (Pills to Purge Melancholy); 1688? (broadside, Bodleian Douce Ballads 1(19b))
KEYWORDS: sex weaving
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan8 1861, "Jean and her Spinning Wheel" (1 fragment, 1 tune)
ADDITIONAL: Wit and Mirth, or, Pills to Purge Melancholy (London, 1719), Vol III, pp. 88-89, ("As I sat at my spinning-wheel")
Roud #4255
BROADSIDES:
Bodleian, Douce Ballads 1(19b), "The Bonny Scot" or "The Yielding Lass" ("As I sat at my spinning-wheel"), J. Walter (London), 1688?
LOCSheet, sm1843 390460, "My Spinning Wheel," A. Fiot (Philadelphia), 1843 (tune)
NOTES [17 words]: Greig/Duncan8 is a fragment; broadside Bodleian Douce Ballads 1(19b) is the basis for the description. - BS
Last updated in version 2.5
File: GrD81861

My Station's Gonna Be Changed
DESCRIPTION: "Oh, the station's gonna be changed after 'while (x2), When the Lord himself shall come And shall say 'Your work is done.'" "The Gospel train is coming, It's coming around the curve, Stopping at every station... For your station's gonna be changed...."
AUTHOR: unknown
EARLIEST DATE: 1953 (Grimes-StoriesFromTheAnneGrimesCollection)
KEYWORDS: religious nonballad train
FOUND IN: US(MW)
REFERENCES (1 citation):
Grimes-StoriesFromTheAnneGrimesCollection, p. 119, "My Station's Gonna Be Changed" (1 text)
CROSS-REFERENCES:
cf. "Get On Board, Little Children" (lyrics)
NOTES [39 words]: The version of this in Grimes-StoriesFromTheAnneGrimesCollection has a chorus that is very close to "Get On Board, Little Children." The rest of it feels just different enough that I have split them -- but only very tentatively. - RBW
Last updated in version 2.8
File: Grim119A

My Stetson Hat
DESCRIPTION: The singer praises his hat: "Stained with alkali, sand, and mud, Smeared with grease and crimson blood, Battered and bent from constant use, Still you have stood the darned abuse." "You've been a good pal... You dirty old gray Stetson hat."
AUTHOR: unknown
EARLIEST DATE: 1935 (Hoofs and Horns)
KEYWORDS: clothes cowboy nonballad
FOUND IN: US
REFERENCES (1 citation):
Ohrlin-HellBoundTrain 83, "My Stetson Hat" (1 text, 1 tune)
Roud #21614
My Sweet Farm Girl
DESCRIPTION: "My sweet farm girl, she's my joy and pride (x2)." Double-entendre song; singer describes his girlfriend and her abilities to do chores around the farm while the singer "keeps her garden free from bugs and weeds."
AUTHOR: unknown
EARLIEST DATE: 1931 (recording, Carolina Tar Heels)
KEYWORDS: sex farming work bawdy nonballad
FOUND IN: US(SE)
Roud #21326
RECORDINGS:
Clarence Ashley & Gwen Foster, "My Sweet Farm Girl" (Vocalion 02780/Conqueror 7942/Perfect 12779/Banner 32356/Romeo 5113/Oriole 8113, 1934?; rec. Dec. 1, 1931; on Ashley04)
Carolina Tar Heels, "Farm Girl Blues" (Victor 23516, 1931)
New Lost City Ramblers, "My Sweet Farm Girl" (on NLCREP3, NLCRCD1)
NOTES [43 words]: Individually, the verses of this song can be regarded as "clean" -- enough so that I didn't notice the bawdiness on casual hearing. But the overall effect of the song (which may conclude, "She loves her daddy Because I'm long and hard") is very salacious. - RBW
Last updated in version 5.3
File: RvMSFG

My Sweet Little Air Force Blue Suit
DESCRIPTION: "Now we're in the Air Force WD, Brass buttons and flat heels are all that you see. No glamour, no charm, with our closely cropped hair, But our little blue suits are doing their share." Despite the un-glamorous clothing, the women are proud of their work
AUTHOR: unknown
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)
KEYWORDS: clothes soldier nonballad
FOUND IN: Canada
REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, p. 80, "My Sweet Little Air Force Blue Suit: (1 text, tune referenced)
Roud #24975
CROSS-REFERENCES:
cf. "Alice Blue Gown" (tune)
cf. "Night-Gown of Blue" (tune)
File: Hopk080

My Sweet Mary Ann
DESCRIPTION: "She's charming neat and handsome, Her middle ye could span, The only one that entices me Is my sweet Mary Anne"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan5)
KEYWORDS: love nonballad beauty
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan5 944, "My Sweet Mary Ann" (1 text)
Roud #6759
NOTES [74 words]: The current description is all of the Greig/Duncan5 fragment. Is the Greig/Duncan5 fragment related to the floating "She's my darling, she's my daisy, She's humpbacked and she's crazy... She's my freckled-faced consumptive Mary Ann" from "Hungry Hash House" and "Sara Jane?" I have to admit it's a reach. - BS
I'd be willing to bet that the "freckle-faced consumptive" fragment is a parody of this. Finding
My Sweetheart Went Down with the Maine

DESCRIPTION: "Once I had a sweetheart, noble, brave, and true... Out on the high seas he sailed... Anchored at Havana... Down went the Maine.... Rouse ye, my countrymen, rouse... Strike down the cowardly fiends Who slaughtered the crew of the Maine."

AUTHOR: Bert Morgan (source: sheet music published by The Morgan Music Company available at New York Public Library)

EARLIEST DATE: 1898 (copyright date in the sheet music)

KEYWORDS: disaster ship death love separation

HISTORICAL REFERENCES:
1895 - Cubans rebel against Spain
Feb 15, 1898 - Explosion of the battleship "Maine" in Havana harbor
April 25, 1898 - Congress declares war on Spain

FOUND IN: US(SE,So)

REFERENCES (5 citations):
Randolph 689, "My Sweetheart Went Down with the Maine" (1 text)
High-OldOldFolkSongs, p. 7, "The Battle-Ship-Main" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 236, "The Battleship Maine" (2 texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 236, "The Battleship Maine" (2 excerpts, 2 tunes)
DT, SWTMAINE
Roud #6621

CROSS-REFERENCES:
cf. "Did the Maine Go Down?" (theme)
cf. "On the Shores of Havana" (theme)
cf. "Down in the Harbor of Havana" (theme)
cf. "The Spanish War" (theme)
cf. "Manila Bay" (theme)
cf. "Battleship of Maine" (theme)
cf. "Marching to Cuba" (theme)

NOTES [3000 words]: The U. S. S. Maine, it should be noted, was not exactly a battleship, although often called that (including in songs); originally designed as an armored cruiser, she lacked the coal capacity for that role (just 896 tons; Newhart, p. 14; Blow, p. 76, claims that gave her a range of 7000 miles, but that's hard to believe, and Herder, p. 21, says her range was 3600 nautical miles at 10 knots, which wouldn't even let her cross the Pacific). She wound up as an unsatisfactory battleship/cruiser hybrid or "second class battleship."

The design problems shouldn't surprise us; the American navy had essentially been shut down after the Civil War, and she was one of the first ships -- indeed, the first large ship -- coming out of the naval revival of the 1880s. The 1860s and 1870s had been a time of intense naval evolution; no one in the United States knew how to design a modern ship! (Weems, pp. 4-5). Indeed, the Americans bought the design for the Maine's contemporary, the battleship Texas, from the British! (Herder, pp. 21-22), but the Maine was a home-grown attempt.

Laid down in 1888, she had decent speed -- 17 knots -- and four 10" guns, plus decent armor (Paine, p. 320. Note, however, that the American navy was still using gunpowder at the time, not more modern propellants, so a 10" gun packed less punch than a 10" gun of World War I vintage. Contemporary American battleships had 13" guns and were intended to make 16 knots; contemporary cruisers were usually expected to manage 21-22 knots. So Maine was too lightweight for the battle line and too slow to function as a cruiser even if you ignore her lack of range.

In addition, the layout of the guns was obsolete, and she had a worthless ram bow. Originally intended to carry a sailing rig to give her a decent range despite her lack of coal capacity (Herder, p. 17), her design was revised in 1892 to eliminate it, and it wasn't until 1895 that she was finished (Weems, p. 4) -- a ridiculously long time that showed how much the navy had to learn about shipbuilding (so, for example, the first real American battleship, the Indiana, was laid down two and a half years later, but was commissioned just two months later because the Maine took so long; Newhart, pp. 14, 17). And her forwardmost coal bunkers were literally inaccessible when she had a
Captain Sigsbee seems to have behaved in a very responsible way. Once he was on another boat were recovered alive but would die of their injuries (Weems, p. 94).

It is believed that 26 officers and 328 men were serving on her when she blew up (although four of the officers were not on the ship at the time); of these, 252 were dead or missing, and eight more rescued had it not been for this. Only three of the ship's boats (out of fifteen) were usable (Weems, p. 83), but other ships came to the aid of the bewildered crew.

There were secondary explosions, and the ship caught fire. Possibly more men could have been spared, had it not been for this. Only three of the ship's boats (out of fifteen) were usable (Weems, p. 83), but other ships came to the aid of the bewildered crew.

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The arrangements of her guns, which the two ships had in common, was unusual. The forward turret with its big pair of 10-inch guns was mounted to starboard of the centerline, while the matching after turret was to port. The Maine also mounted six 6-inch guns and a baker's dozen of smaller guns (Leeke, p. 24). The odd turret layout was an old Italian idea which had been intended to let all four guns fire in any direction, but it didn't work -- the guns damaged the ship when they fired across the deck. As a result, the Maine's guns actually had more limited arcs of fire than standard designs. They also had to be lowered because the original design had too much topweight (Herder, p. 20). As Herder comments on p. 20, her long gestation meant that she was out of date by the time she was commissioned!

She was really too fragile to be good for much, and she was known in the navy as a "Jonah" ship (Blow, p. 135), but she looked impressive. Still, if the Americans had wanted a ship that they could lose without it really costing their navy anything, she was the ship....

Her captain, Charles G. Sigsbee, was distinguished, but not so much for his naval work -- although he had been a navy man for more than a third of a century -- but for oceanography and hydrography; he had explored the Gulf of Mexico with biologist Alexander Agassiz. He also held several patents. He was not very experienced with a large, modern ship (Blow, pp. 133-134; Leeke, p. 23).

When the Cubans rose in revolt against inept and brutal Spanish rule, the U.S. government -- spurred on by William Randolph Hearst's newspapers -- decided it should be involved. Without going too deeply into either the Cuban rebellion, the Spanish attempts to suppress it, or the American politics of the period, suffice it to say that many Americans wanted Cuba to have autonomy (Trask, p. 28). When the Spanish continued to repress the Cubans, the Americans decided to be prepared to intervene. The Maine was sent to Key West, where she could steam to Havana in just a few hours (Trask, p. 24). Initially the idea was to keep her in American waters, waiting for a signal from the American diplomats in Cuba. When there appeared to be trouble in Cuba, Consul General Fitzhugh Lee (yes, the former Confederate general who was Robert E. Lee's nephew) called for the ship, then changed his mind -- but the ship went, on what was officially listed as a courtesy visit (Trask, pp. 24-25; Weems, pp. 46-47). Once she was there, Lee wanted her to stay until a ship of at least equal power could arrive (Trask, p. 26).

The Maine arrived in Havana on January 25, 1898 (Trask, p. 25), and stayed for some time, ready to potentially evacuate Americans -- or attack the Spanish. Her officers also visited with the Cubans, in proper diplomatic form; everyone seemed to be getting along well. "During the entire visit the officers and crew of the Maine never slackened their vigilance [keeping unusually large crews on duty at all time to watch for trouble]... however, no one had any indication that precautions were actually necessary" (Weems, p. 59, although Blow, p. 34, mentions a poster that circulated showing the ship being blown up). She kept an unusually heavy watch for a ship at anchor -- a quarter watch, i.e. a quarter of her crew were ready for duty at all times; she also kept watertight doors closed -- and enough steam up to power her turrets (Blow, p. 26).

Then... she blew up with a large loss of life. The explosion took place on the port side forward, near where the crew quarters were, so many of the enlisted men were killed at once, or at least unable to escape (Weems, p. 73). This probably helps explain the line in the song about the singer's sweetheart being peacefully asleep in his hammock when he died; this was indeed the fate of many of the victims.

There were secondary explosions, and the ship caught fire. Possibly more men could have been rescued had it not been for this. Only three of the ship's boats (out of fifteen) were usable (Weems, p 83), but other ships came to the aid of the bewildered crew.

It is believed that 26 officers and 328 men were serving on her when she blew up (although four of the officers were not on the ship at the time); of these, 252 were dead or missing, and eight more were recovered alive but would die of their injuries (Weems, p. 94).

Captain Sigsbee seems to have behaved in a very responsible way. Once he was on another boat
and could send messages, he reported both to the Secretary of the Navy and to his immediate supervisor, requesting tenders to bring supplies and clothing -- and suggesting that no one draw premature conclusions: "Public opinion should be suspended until further report" (Weems, p. 92). He would soon change his mind, however, and suggest that the Maine had been mined (Weems, p. 97), although he still allowed that the explosion itself might be an accident. Divers went to the hulk to recover her codebooks, and learned, with some difficulty, that the keys to her magazine were still in place, so it didn't appear the explosion was caused by the deliberate actions of someone on board (Weems, p. 101).

On February 21, an American investigation board arrived, led by Captain William T. Sampson, soon to be made an admiral and to command one of the forces that fought the Spanish fleet (Weems, p. 102). Witnesses from aboard the Maine disagreed about whether there was one explosion or two, but observers elsewhere all reported two (Weems, p. 110), which must have meant that the first explosion, of unknown origin and location, set off either coal dust or the forward 6" magazine, probably the latter. (The magazines for the main guns did not go up, or the explosion would have been even worse.) The divers who visited the ship also claimed that there was a hole in her hull where the metal bend inward, not outward (Blow, p. 143). This was based on what they felt, not what they saw (apparently they didn't ever really get lights down there), so the evidence was very dubious -- but the American investigators concluded that this meant that the first explosion had been outside the hull. In other words, that she had been mined (Weems, pp. 123-124). On the other hand, the few survivors who had been on the deck at the time of the explosion did not report a waterspout or water landing on the deck, nor were there reports of dead fish (Weems, p. 126).

Also, the Spanish had had no warning of the Maine's arrival, so there was no time to plant a mine in advance, and the ship kept careful watch while in Havana, so it would have been hard to plant a mine after she arrived (Weems, p. 128).

One thing that is perhaps of importance is that the Maine, although she never left her berth, did not stay in the same place the whole time. She was moored to the berth, but apparently her other end was not anchored, so she moved around. At different times, she covered different spots on the harbor bottom. So a timed mine could not be sure of getting her; either some person -- unknown and unidentified -- would have to set off the mine (perhaps electrically, from a distance) or it would have to be a contact mine. No sign of either was ever found.

The Spanish also ordered an investigation. Apparently neither side cooperated with the other's investigation; the Americans wouldn't let Spaniards onto the hulk, and the Spaniards wouldn't let the Americans examine the harbour (Blow, p. 118). The Spanish inquiry disagreed with the idea of a mine, but other than rowing around the harbor, they couldn't examine the ship; they just talked to their own witnesses (Weems, pp. 124-125).

And even if there had been a mine, that didn't prove whether the Spanish or the insurgents had set off the mine.

The American commission finally concluded that the first explosion had been external, not internal, although it could not determine who had set the (presumed) bomb (Blow, p. 167).

No account was taken of the fact that the Spanish had nothing to gain from blowing up the Maine; if the crime had been discovered, then the war they had been trying so hard to avoid would of course be inevitable, and even if they got away with it, if war still came, getting rid of a rather feeble ship wouldn't improve the odds for their navy significantly.

Not that Hearst and his minions cared about the result of the investigation. Never mind that the Spanish had nothing to gain from destroying the ship. Spain had to be punished! The newspapers demanded it, with Hearst famously writing to Frederic Remington when the latter wanted to come home from Cuba, "Please remain. You furnish the pictures and I'll furnish the war" (Weems, p. viii). The Spanish did all they could to avoid war; after brief delays to save face, they gave in to every American demand. The Americans would have none of it -- even though many responsible Americans were unsure that their small armed forces could win (Trask, p. 30). McKinley too was afraid of the consequences of war -- he suffered so badly from insomnia in this period that he had to start taking sleep drugs and developed dark circles under his eyes (Phillips, p. 94). He had a point, too -- even if you ignore the morality of it all, Spain had a half-million-man army (Weems, p. 129), while the United States had only a few regiments it used to oppress Native Americans. The United States was the more populous country, but it could not hope to win a purely land campaign. A naval campaign was another matter.

And McKinley had to worry about the way the American people were responding, too. They -- or, at least, the majority of loudmouths who expressed an opinion -- wanted war. By March, McKinley demanded that Spain agree to an armistice with the Cuban insurgents (Trask, pp. 40-41). On April 11, the Americans ran out of patience as the Spanish tried to give in without giving in too far;
McKinley asked Congress to let him intervene in Cuba (Trask, p. 52). "Some two months [after the explosion] came the Spanish-American War, which was to mark the final collapse of the Spanish Empire and the emergence of the United States as a world power.... Cuba, Guam, the Philippine Archipelago, Puerto Rico, and all other Spanish islands in the West Indies were ceded to the United States, which then entertained fond hopes for an empire of its own" (Weems, p. vii).

On April 11, President McKinley asked for a declaration of war; on April 25, he received it. Americans set out to "free" Cuba and the Philippines. (The Philippines, in particular, were so thoroughly "freed" that they soon rose in revolt and did not achieve independence until 1947.) "Remember the Maine," went the battle cry.

The U.S. army was pitifully bad; the vast majority of its losses in the war were caused by disease and supply problems -- but so dreadful were the Spanish forces that by the end of the summer both the Philippines and Cuba were under U.S. control. In December the Spanish were forced to accept the humiliating Treaty of Paris, and the war ended. The U.S. was now an imperialist power -- and all because of songs like this one and Hearst's headlines.

The cause of the Maine's explosion was never definitely determined. The Navy's initial investigation, led by Captain William T. Sampson (who later led the fleet that beat the Spanish fleet outside Havaa), blamed an underwater mine although it could not say who put it there (Trask, p. 35; Paine, p. 321). The Spanish felt it was an internal explosion. When the ship was raised in 1910-1911, the Americans again concluded it was an external explosion, although they revised their opinion of where it happened (Weems, p. 157) -- and then hauled the wreck away and sank it in deep water, making further examinations difficult. Weems, in 1958, could only "conclude that there is a good chance that the ship did blow up internally despite signs to the contrary. In any event, the explosion must have been an accident, even if an outside force caused it" (Weems, p. 178). A 1975 investigation, with little new data but more engineering knowledge, concluded "the available evidence is consistent with an internal explosion alone.... The most likely source was heat from a fire in the coal bunker adjacent to the 6-inch reserve magazine" (Paine, p. 321); this convinced Hyman Rickover, who commissioned the study (Blow, pp. 431-433), but Blow himself considers the result "conjectural and inconclusive" (p. 434, although he seems to think an internal explosion the likeliest explanation); on p. 437 he declares that it will be "forever unsolved." Leeke, p. 35, agrees that certainty is now impossible. Yet Trask, p. 35, says that "it is now almost certainly believed that the Spanish view [that the explosion was internal] was correct." Captain Sigsbee himself wrote, "without more conclusive evidence than we have now [in 1899] we are not right if we charge criminality to persons" (Weems, p. viii). Herder, p. 33, makes the significant point that the Maine was using cheap bituminous coal, which sometimes emitted methane or other flammable gases. He concludes, "The most accepted theory by modern historians is that a smoldering coal bunker detonated Maine's adjacent bow magazine. Given the Maine's poor design, we certainly should at least be open to the possibility that the explosion was the fault of Americans, not Spanish or Cubans. But if modern politics teaches us anything, it's that facts don't matter in mob politics!

That the event was costly for Americans, though, is certainly true. The Maine's Captain Sigsbee would write after the war, "During the recent war with Spain about seventy-five men were killed in the United States Navy. Only seventeen [of them] were killed. On board the Maine 252 men were killed outright and eight died later" (Weems, p. ix). Thus the Maine explosion cost the Navy far more than the entire rest of the war combined!

Songwriter Bert Morgan was apparently based in Macomb, Illinois, and the headnote to the song says that this was inspired by the story of a young woman ("Miss Frances N--) in Illinois who lost her intended husband in the disaster. The sheet music does not state which city the man was from, but I saw a claim online that he was from "southern" Illinois. According to the list on pp. 185-196 of Weems, there were nine sailors from Illinois on the Maine, but six were from Chicago and two others were from the northern part of the state (La Salle County and the town of Ottawa). That leaves only one from southern Illinois: Coal Passer John Matza of East Saint Louis, who was among the dead in the wreck (Weems, p. 192). - RBW

Bibliography

- Herder: Brian Lane Herder, US Navy Battleships 1886-98 (illustrated by P. Wright, F. Rodriguez, A. Gilliland), Osprey/New Vanguard 2019
My Sweetheart's a Mule in the Mines

DESCRIPTION: "My sweetheart's a mule in the mines, I drive her without any lines, On the (bumpers/dasher) I sit and tobacco I spit All over my sweetheart's behind."

AUTHOR: unknown
EARLIEST DATE: 1927
KEYWORDS: animal mining work humorous
FOUND IN: US(MA)
REFERENCES (6 citations):
  Byington/Goldstein-TwoPennyBallads, pp. 1, 8-11, "(My Sweetheart's the Mule in the Mines)" (1 text and various fragments, 1 tune)
  Lomax-FolkSongsOfNorthAmerica 65, "My Sweetheart's a Mule" (1 text, 1 tune)
  Botkin-TreasuryOfAmericanFolklore, pp. 864-865, "My Sweetheart's the Mule in the Mines" (1 text, 1 tune)
  Arnett-IHearAmericaSinging, p. 127, "My Sweetheart's the Mule in the Mines" (1 text, 1 tune)
  Silber/Silber-FolksingersWordbook, p. 27, "My Sweetheart's The Mule In The Mines" (1 text)
DT, MY SWEET M
Roud #4756
RECORDINGS:
Pete Seeger, "My Sweetheart in the Mines" (on PeteSeeger07, PeteSeeger07b)
CROSS-REFERENCES:
cf. "My Sweetheart's the Man in the Moon" (tune)

My Sweetheart's Dying Words

DESCRIPTION: The dying girl says, "Dear Charlie dear, don't grieve for me... For when I'm dead and leave this world, I'll pray for you and the other girl." Recalling his love, she dies. "Twas then I realized she'd been true." He says he will never marry the other girl

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: love betrayal death
FOUND IN: US(SE)
REFERENCES (1 citation):
  Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 169, "My Sweetheart's Dying Words" (1 text)
Roud #6581
NOTES [33 words]: Really smart, Charlie: Betray one, then betray the other because the first one is dead. You sound like a corporate CEO testifying to congress about where the missing ten billion dollars went.... - RBW

My Tra-La-La-Lee

DESCRIPTION: In this formula song, the singer successively feels the girl's heel, calf, knee, thigh, etc., has sex, and is told in the last line "Boy, I'm a whore, and you've got the C-L-A-P."

AUTHOR: unknown
My True Love's Face Is As Bright

DESCRIPTION: The singer describes his lover ("...a simple Irish lass... born near the walls of Garryowen And they call her Cailin Deas"). He compares her to others and says she loved to hear about the Irish who fought "the Saxon foeman" in 1798.

AUTHOR: unknown

EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: love beauty Ireland nonballad patriotic

FOUND IN: Ireland

REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 99, "My True Love's Face Is As Bright" (1 text)

Roud #16252

File: OCC099

My True Love's Gone A-Sailing

DESCRIPTION: "My true love's gone a-sailing right o'er yon western main"; she promises to remain a maid till he returns, even though his absence leaves her uneasy. An old man comes courting her, but she stays true. She wishes she could see her love

AUTHOR: unknown

EARLIEST DATE: 1926 (Sam Henry collection)

KEYWORDS: love courting separation sailor money age

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H160 p. 292, "My True Love's Gone A-Sailing" (1 text, 1 tune)

Roud #3820

NOTES [18 words]: This looks very much like a Riley ballad to me, but the confused ending makes it impossible to be certain. - RBW

File: HHH160

My Trunk Is Packed

DESCRIPTION: "My true love be flirting, But I know I've treated her kind, What can I do or say, darling, That'll change her mind." He cannot change her mind; her trunk is packed. He goes to see her, but he won't go see her again

AUTHOR: Jim Couch? (source: Roberts-SangBranchSettlers)

EARLIEST DATE: 1952 (Roberts-SangBranchSettlers)

KEYWORDS: love courting rejection travel

FOUND IN: US(Ap)

REFERENCES (1 citation):
Roberts-SangBranchSettlers, #63, "My Trunk is Packed" (1 text, 1 tune)

Roud #3422

File: Robe063

My Tuesdays are Meatless

DESCRIPTION: "My Tuesdays are Meatless, My Wednesdays are Wheatless, I'm getting more Eatless every day. My home it is Heatless, My bed it is Sheetless, They're all sent to the YMCA." And on through the troubles of the War, ending "Oh boy! How I do hate the Kaiser"

AUTHOR: unknown
My Valentine

DESCRIPTION: On Valentine's day "came a pretty damsel to my bedside" They meet again. She is pregnant and says he is the father; if he won't marry he'll go to jail. He agrees but sails off instead. Sometimes he returns rich and she welcomes him back after seven years

AUTHOR: unknown

EARLIEST DATE: before 1884 (broadside, Bodleian Harding B 15(168b))

KEYWORDS: sex return reunion pregnancy gold ship rake

FOUND IN: Britain(England(North,South))

REFERENCES (3 citations):
Reeves/Sharp-TheIdiomOfThePeople 66, "My Valentine" (1 text)
Reeves-TheEverlastingCircle 95, "My Valentine" (2 texts)
Kidson-TraditionalTunes, p. 60, "My Valentine" (1 fragment, 1 tune)

Roud #945

BROADSIDES:
Bodleian, Harding B 15(168b), "Last Valentine Day" ("It was on the morn of last Valentine's day"), H. Disley (London), 1860-1883; also Firth c.12(280), "Valentine's Morn"

File: ReSh066

My Warfare Will Soon Be Ended

DESCRIPTION: "My warfare will soon be ended, My trouble is almost done, My warfare is almost ended, And then I am going home." "God bless the holy people, The Presyterian two (?) Those shouting Methodists (?) And the praying Baptists too."

AUTHOR: unknown

EARLIEST DATE: 1920 (Brown)

KEYWORDS: religious nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 294, "William Shackleford's Farewell Song As Sung by Shackleford" (1 text)

ST BrII294 (Full)

NOTES [54 words]: Brown's informant described this as the last words of William S. Shackleford (for whom see the notes on the song with the same title). But it is clearly a generic hymn. Shackleford, a lay preacher, may have sung it at the gallows, but he probably did not originate it; both verses are attested in other religious songs.

- RBW

File: BrII294

My Way Seems So Hard

DESCRIPTION: Tag line: "My ways do seem so hard." Verses: "My way my way my way"(2x). "Two white horses side by side One of these horses I'm bound to ride." "I got a mother in the Promised land Never expect to see her till I shake her hand."

AUTHOR: unknown

EARLIEST DATE: 1960 (LomaxCD1708)

KEYWORDS: floatingverses nonballad religious shanty worksong

FOUND IN: US(SE)

Roud #11897

RECORDINGS:
Bright Light Quartet, "Promised Land" (on LomaxCD1708)
Menhaden Fishermen, "My Way Seems So Hard" (on USMenhaden01)
NOTES [147 words]: The LomaxCD1708 song is part of the "Menhaden Chanteys" track. A couple of verses have close parallels in Newman I. White, American Negro Folk Songs (Hatboro: Folklore Associates Inc, 1965 (reprint of Harvard University Press, 1928). Specifically, "Two white horses side by side Me and my Jesus going to take a little ride" (#ii.28 p. 88), and "I'se got a mudder in the promised land I'se won't stop workin' till I'se shakes huh han'" (#ii.63, pp. 114-115). Another verse on USMenhaden01 is "If you see my mother won't you tell her for me I'm on my way to Galilee." Verses are lined out by the chanteyman. For example, "two white HORSES SIDE BY SIDE (chatter) "one of them HORSES I'M BOUND TO RIDE" (chatter) "o lordy MY WAYS DO SEEM SO HARD" (chatter). See the notes to "Help Me to Raise Them" for an explanation of my formatting and other information about menhaden chanteys. - BS
Last updated in version 4.2
File: RcBLQPL

My Way's Cloudy
DESCRIPTION: Chorus: "O brethren, my way, my way's cloudy, my way, O send one angel down (x2)." Verses: "There's fire in the east and fire in the west, And fire among the Methodist." "This is the year of Jubilee, The Lord has come to set us free." AUTHOR: unknown EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute); 1893 (see notes) KEYWORDS: slavery Bible nonballad religious floatingverses Devil FOUND IN: US(SE) REFERENCES (1 citation): Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 231, "My Way's Cloudy" (1 text, 1 tune; p. 97 in the 1901 edition) [for 1893 edition, see notes] Roud #12333 NOTES [228 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses, every alternate line is "Send one angel down." Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute includes the floater "Old Satan's mad and I am glad, He missed the soul he thought he had." Perhaps the Biblical reference for "send one angel down" is Psalms 91:11: "For he shall give his angels charge over thee, to keep thee in all thy ways"; as for "the year of Jubilee," Leviticus 25:54 has "And if he not be redeemed in these years, then he shall go out in the year of jubile, both he, and his children with him." (King James) - BS (The idea being that, every fifty years was a Jubilee year, and in the year of Jubilee, the Israelites were to free their Israelite slaves. This law applied specifically to Hebrews -- the Israelites were allowed to keep foreign slaves in bondage, which is how Americans justified Negro servitude -- but one can see how American slaves seeking freedom would adopt the language! - RBW) The index to the 1893 edition [of Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute] has "My way's cloudy" on page 97, with the note "Fisk Jubilee Collection, by permission" (Thomas P. Fenner and Frederic G. Rathbun, Cabin and Plantation Songs (New York: G.P. Putnam's Sons, 1893)). I have not seen page 97. - BS
Last updated in version 4.2
File: Dett231

My Wedding Day (I)
DESCRIPTION: The singer is sitting at her spinning wheel, watching birds gather nesting material and thinking of "wool and linen I've stored away For Sunday morning's my wedding day." She thinks about her lover and the house, like a nest, where they will live.
AUTHOR: unknown EARLIEST DATE: 1908 (Greig/Duncan5) KEYWORDS: wedding nonballad home bird FOUND IN: Britain(Scotland(Aber)) REFERENCES (1 citation): Greig/Duncan5 1065, "My Wedding Day" (1 text) Roud #6719 File: GrD1065
My Wedding Day (II)
DESCRIPTION: "Oh, tomorrow is my wedding day, I'm as happy as I can be. It's the day that I've been living for...." She reamed of this as a girl. She asks the birds to sing. She will have daisies in her hair. The feast is being prepared. It will be a new start
AUTHOR: unknown
EARLIEST DATE: 2001 (HCargillFamily)
KEYWORDS: marriage bird nonballad
FOUND IN:
RECORDINGS:
Acie Cargill, Debra Cowan, Kristina Olsen, "My Wedding Day" (on HCargillFamily)
File: RcMyWed2

My Wheelie Goes Round
DESCRIPTION: "My wheelie goes round (x2), And my wheelie casts the band, It's not that my wheelie has the wit, It's my uncanny hand."
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: nonballad
FOUND IN: Britain(Scotland)
REFERENCES (2 citations):
Greig/Duncan3 475, "Spinning Rhyme" (1 text)
Montgomerie/Montgomerie-ScottishNurseryRhymes 173, "(My wheelie goes round)" (1 short text)
Roud #5882
NOTES [25 words]: It probably goes without saying that this refers to a spinning wheel, not a bicycle or motorcycle or the like -- but I'm saying it just in case. - RBW
Last updated in version 2.4
File: MSNR173

My Wife Died on Saturday Night
DESCRIPTION: "My wife died on Saturday night, Sunday she was buried, Monday was my courting day, and Tuesday I got married." "Round and round, up and down, everywhere I wander, Round and round, up and down, looking for my honey." That's all, folks.
AUTHOR: unknown
EARLIEST DATE: 1918 (Cecil Sharp collection)
KEYWORDS: courting marriage wedding death burial floatingverses
FOUND IN: US(Ap,MW,SE)
REFERENCES (3 citations):
Eddy-BalladsAndSongsFromOhio 153 (last of several "fragments of Irish songs" - 1 fragment, which could be this or "The Old Gray Goose (I) (Lookit Yonder)")
Sharp-EnglishFolkSongsFromSouthernAppalachians 202, "A Monday was my Courting Day" (1 text, 1 tune)
NorthCarolinaFolkloreJournal, Douglas D. Short, "Some Scottish Variants of a Burnsville Folk Song Fragment," Vol. XXIII, No. 1 (Feb 1975), p. 16, "(Last Saturday night my wife taken sick)" (1 text, from Sharp, plus a Kinloch text of "Merrily Danced the Quaker" on p. 17 and a text from Chambers on pp. 17-18, a 1620 broadside text "A New Yeares Guift for Shrewes" on pp. 18-19 and "Tom, Tom of Islington" on p. 20)
Roud #3619
RECORDINGS:
Dr. Humphrey Bate & his Possum Hunters, "My Wife Died on Saturday Night" (Brunswick 271, 1928)
New Lost City Ramblers, "My Wife Died on Saturday Night" (on NLCR07, NLCRCD2)
CROSS-REFERENCES:
cf. "The Old Gray Goose (I) (Lookit Yonder)" (floating verse)
cf. "Way Down the Old Plank Road" (floating verse)
NOTES [148 words]: A fragmentary song, really just floating verses and a dance tune. But it's indexed because, compact though it may be, that first verse tells a coherent story. - PJS
This verse, to be sure, is shared with "The Old Gray Goose (I) (Lookit Yonder)." But the rest goes
in different directions.
To add to the confusion, there is a nursery rhyme (Baring-Gould-AnnotatedMotherGoose #131, p. 106):
I married a wife on Sunday,
She began to scold on Monday,
Bad was she on Tuesday,
Middling was she on Wednesday,
Worse she was on Thursday,
Dead was she on Friday,
Glad was I on Saturday night,
To bury my wife on Sunday.
To this compare also Opie/OxfordDictionaryOfNurseryRhymes, #509, p. 410, which begins
"Tom married a wife on Sunday, Beat her well on Monday," but the rest almost the same as the
Baring-Gould version.
The Baring-Goulds also compare the well-known poem of "Solomon Grundy." - RBW

My Wife Went Away and Left Me
DESCRIPTION: Abandoned by his wife, the singer appeals to her to come back. She replies that
she will come back "When the grocery man puts sand in the sugar, The milkman makes milk out of
chalk, Boys stay home with their mothers...."
AUTHOR: unknown
EARLIEST DATE: 1927 (recording, Kelly Harrell)
KEYWORDS: love abandonment humorous husband wife
FOUND IN: US(MW,SE,So)
REFERENCES (4 citations):
Peters-FolkSongsOutOfWisconsin, pp. 176-177, "Of Late I've Been Driven Near Crazy" (1 text, 1
tune)
Morris-FolksongsOfFlorida, #77, "Then I'll Come Back to You" (1 text)
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 78, "My Wife Went Away and Left Me" (1
text)
Browne-AlabamaFolkLyric 85, "My Wife's Gone Off and Left Me" (1 text plus mention of 1 more, 1
tune)
Roud #3686
RECORDINGS:
Kelly Harrell, "My Wife Went Away and Left Me" (Victor 21520, 1927; on KHarrell02)
Charlie Poole and the North Carolina Ramblers, "My Wife Went Away and Left Me" (Columbia
15584-D, 1930; rec. 1928; on CPoole03)
CROSS-REFERENCES:
cf. "Things Impossible" (lyrics)
NOTES [381 words]: Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole reports that this song
bears similarities to a song by Charles D. Vann called "Then My Darling I'll Come Back to Thee." It
is not clear whether they are the same song, though, or whether that song merely influenced this.
There are several southeren versions of this song, and there is an English song with common
lyrics, "Things Impossible." These two are surely derived from the same original, but the setting is
different; the English song is an appeal to marry, the American a plea to a woman to reunite with
her ex-love. Possibly Vann rewrote the English text and created the popular American version. I
separate them; Roud lumps them.
There are several references in the Peters-FolkSongsOutOfWisconsin version which might be
used for dating: The singer's wife runs off with a "Chinee," there was a recent bank robbery in
Canada, Jay Gould is in a contest with the Knights of Labor, and the K.C.'s [Knights of
Columbus?] for Eagles, and Masons are feuding.
Jameson, p. 334, reports that Uriah S. Stevens organized the Knights of Labor in 1869, and that it
was formally organized in 1871 -- but only abandoned secrecy in 1881. In 1886 it organized the
strike against the Missouri Pacific railroad, which failed. By the 1890s, it was dying out (Hofstadter,
p. 99); the strikes it had organized had brought much bitterness but little help to the workers.
Jay Gould (1836-1892, according to CDAB) was involved with the Missouri Pacific in the 1870s,
and "By 1890 he owned half the railroad mileage in the southwest" (CDAB, p. 358).
Protests against Chinese immigration to California had become widespread by 1880, when the census showed more than 100,000 Americans of Chinese origin (Jameson, p. 131). The first attempt at a Chinese Exclusion Act was vetoed by President Hayes in 1879, and another by President Arthur (Karabell, ppp. 84-85), but when Arthur was burned in effigy and he realized that a new law would be passed over his veto, he allows a new law to take effect (Karabell, p. 85). Another strenuous law was passed in 1888 (and largely repealed in 1893 due to its ineffectiveness). Taking all this into account, the song must have been put into the form found in Peters between 1881 and 1892, and probably between 1886 and 1892. - RBW

Bibliography


My Wife's a Wanton Wee Thing

DESCRIPTION: The singer complained that his wife "winna be guided by me." She had affairs before they married and he is sure she'll do that again. She sold her coat to buy drink. Finally he beat her and she's been "a braw guide bairn" since.

AUTHOR: unknown

EARLIEST DATE: 1776 (Herd)

KEYWORDS: infidelity violence drink husband wife clothes

FOUND IN: Britain (Scotland (Aber))

REFERENCES (5 citations):
- Greig/Duncan7 1295A, "My Wife's a Wallopin Wee Thing" (1 text, 2 tunes)
- Whitelaw-BookOfScottishSong, p. 497, "My Wife's" (1 text)

ADDITIONAL: David Herd, editor, Ancient and Modern Scottish Songs, Heroic Ballads, etc. (Edinburgh, 1870 (reprint of 1776)), Vol II, p. 230, ("My Wife's a Wanton Wee Thing")
- James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume III, #217, p. 226, "My Wife's a wanton, wee thing" (1 text, 1 tune)
- Robert Chambers, _The Scottish Songs (Edinburgh, 1829)_, Vol II, pp. 334-335, "My Wife's a Wanton Wee Thing"
- ST GrD71295 (Full)
- Roud #5659

File: GrD71295

My Wifie Winna Dee

DESCRIPTION: The singer complains that his wife won't die. Rather, "she'll live an' anger me"

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan7)

KEYWORDS: shrewishness nonballad husband wife

FOUND IN: Britain (Scotland (Aber))

REFERENCES (1 citation):
- Greig/Duncan7 1294, Greig/Duncan8 Addenda, "My Wifie Winna Dee" (2 texts, 3 tunes)
- Roud #7195

File: GrD71294

My Wild Irish Rose

DESCRIPTION: "If you listen I'll sing you a sweet little song Of a flower that's now drooped and dead Yet dearer to me, yes, than all of its mates" because it came from his beloved, his "wild Irish
rose." He hopes he will win her someday
AUTHOR: Words: Chauncey Olcott
EARLIEST DATE: 1917 (Jolly-Miller-Songster-5thEd)
KEYWORDS: love courting flowers
FOUND IN:
REFERENCES (1 citation):
Jolly-Miller-Songster-5thEd, #96, "My Wild Irish Rose" (1 text)
Roud #5266
NOTES [14 words]: For background on Chauncey Olcott, see the notes to "When Irish Eyes Are Smiling." - RBW
Last updated in version 6.0
File: SonMWIR

My Worry Sure Carryin' Me Down
DESCRIPTION: Opening recitation describes the singer's hard life in prison. The song begins with the lament, "Lord, my worry sure carryin' me down... Sometimes I feel like, baby, committin' suicide." The singer is failing, "goin' down slow, somethin; wrong with me."
AUTHOR: unknown
EARLIEST DATE: 1963
KEYWORDS: prison hardtimes loneliness disease suicide nonballad
FOUND IN: US
REFERENCES (1 citation):
Courlander-NegroFolkMusic, pp. 133-135, (no title) (1 text, 1 tune)
File: CNFM133

My Yallow Gal
DESCRIPTION: "Oh, my daddy was a fool about a yallow gal." "God knows I'm a fool about a yallow gal." The singer describes the various things (walking, talking, having sex), but the consistent result is "I didn' get nothin' from my yallow gal"
AUTHOR: unknown
EARLIEST DATE: 1934 (Lomax)
KEYWORDS: love courting sex
FOUND IN: US(So)
REFERENCES (2 citations):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 245-246, "My Yallow Gal" (1 text, 1 tune)
Jackson-WakeUpDeadMan, pp. 285-287, "Yelllow Gal" (1 text, 1 tune, plus mention of four more)
Roud #11657
CROSS-REFERENCES:
cf. "The Yaller Gal" (theme)
File: LxA245

My Youthful Days
DESCRIPTION: "My youthful days I freely wasted In drinking brandy and such pastime, And other joys which I have tasted Have made me sail to a foreign clime"
AUTHOR: unknown
EARLIEST DATE: 1960 (Creighton-FolksongsFromSouthernNewBrunswick)
KEYWORDS: drink travel exile
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-FolksongsFromSouthernNewBrunswick 105, "My Youthful Days" (1 fragment, 1 tune)
Roud #2780
NOTES [16 words]: The current description is all of the Creighton-FolksongsFromSouthernNewBrunswick fragment. - BS
File: CrSNB105
Mylecharane

DESCRIPTION: Manx Gaelic. Mylecharane had found and hidden gold years before. He's a poorly dressed miser with a daughter. She asks him for gold so she can have a wedding dress and marry. He retrieves the gold and, curse him, starts the custom of a daughter's dowry.

AUTHOR: unknown
EARLIEST DATE: 1868 (Cookson)
KEYWORDS: foreignlanguage poverty dowry wedding request clothes gold dialog father children
FOUND IN: Britain(England(West))
REFERENCES (3 citations):
Broadwood/Maitland-EnglishCountySongs, pp. 36-37, "Mylecharane" (1 text, 1 tune, translated from Manx Gaelic)
ADDITIONAL: W.H. Gill, Manx National Songs with English Words (London, 1896 ("Digitized by Google")), pp. 34-39, "Mylecharane" (1 text, 1 tune)
Elizabeth Cookson, Poems from Manxland (London, 1868 ("Digitized by Google")), pp. 187-192, "Mylecharane" (1 text)
Roud #1370
NOTES [43 words]: Broadwood/Maitland-EnglishCountySongs is translated from Manx Gaelic; pronounced Mollecarane or Mulcrane
Cookson: "The most ancient Manx song, rendered into English verse adapted to the popular old Manx National Air, which is plaintive and very beautiful." - BS
Last updated in version 2.6
File: BrMa036

Mystery of the Dunbar's Child, The

DESCRIPTION: "The eleventh, month of August, in the year of 1912, The kidnapping of the Dunbars' child" at Lake Swayze causes a wide search. No body is found. Months later, a child is found in the presence of Walters. He is convicted of kidnapping but later freed

AUTHOR: unknown
EARLIEST DATE: 1927 (recording, Richard "Rabbit" Brown)
KEYWORDS: children separation reunion trial punishment
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 351-353, "The Mystery of the Dunbar's Child" (1 text)
Roud #22309
RECORDINGS:
Richard "Rabbit" Brown, "The Mystery of the Dunbar's Child" (Victor 35840, 1927)
File: CAFS1352

Na Conairigh

DESCRIPTION: Gaelic. "The song curses the people who gave false witness against the Connery brothers, indicted and condemned to exile in New South Wales.

AUTHOR: unknown
EARLIEST DATE: 1946 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage transportation trial Australia Ireland
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 100, "Na Conairigh" (1 text)
NOTES [66 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin.
OCroinin/Cronin-TheSongsOfElizabethCronin: "The song celebrates the dramatic events surrounding the trial and and conviction of three Waterford brothers, John, Seamus, and Patrick Connery, who were sentenced to be transported to Australia.... They were transported on 8 September [1838]...." - BS
Last updated in version 3.2
File: OCC100
Na Gleannta

DESCRIPTION: Gaelic. "...[verses] sung extempore by guests at a wedding, each in praise of his own locality."
AUTHOR: unknown
EARLIEST DATE: 1952 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreign language pride wedding Ireland nonballad home
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 101, "Na Gleannta" (4 texts, 1 tune)
RECORDINGS:
Elizabeth Cronin, "Na Gleannta" (on IRECronin01)
NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. - BS
Last updated in version 3.2
File: OCC101

Na Leannain Bhriotacha (The Stuttering Lovers)

DESCRIPTION: Birds fly into a poor man's corn. His daughter follows. A fisherman's son follows her. They kiss. The poor old man finds them: "If that's the way ye're minding the corn I'll mind it myself in the morn"
AUTHOR: unknown
EARLIEST DATE: 1906 (sheet music "arranged by Herbert Hughes," according to Bruce Olsen)
KEYWORDS: courting humorous bird father farming
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 12, "The Stuttering Lovers" (1 text, 1 tune); 12A, "Na Leannain Bhriotacha" (1 text, 1 tune)
Roud #9669
RECORDINGS:
The Clancy Brothers and Tommy Makem, "The Stuttering Lovers" (on IRClancyMakem02)
NOTES [181 words]: OLochlainn-MoreIrishStreetBallads: Translated as "Na Leannain Bhriotacha" to Gaelic by Father Tomas O Ceallaigh. The fourth line of each verse mimics stuttering (for example, "I'll mind it myself in the m-m-m-m-m-morn"). The effect is preserved in the Gaelic (for example, "Rachad na bhfiel me f-f-f-f-f-fein") IRClancyMakem02 cover notes: "The Stuttering Lovers' ... was collected and arranged by Herbert Hughes."
John Moulden pointed me to the late Bruce Olsen's Roots of Folk website which has been moving and I can no longer find. Fortunately John quoted a good part of the reference. He pins down the IRClancyMakem02 reference for Hughes to 1906 sheet music. Olsen then refers, for a source, to "English MS Harleian 6057, c 1632." No stuttering in this version, but the same repetition pattern. The birds fly into the corn. "The little boy ...spiede his dame In the middle of all the green and kisses her. "'Tt's enough to tempt a woman,' quote she, 'That never knew man before." The old man finds them making love, chases the boy away, and he'll keep the birds to himself tomorrow. - BS
File: OLcM012

Nabob, The

DESCRIPTION: "When silent time, wi' lightly feet, Had trod on thirty years, I sought again my native land Wi' mony hopes and fears." The singer finds a new generation in the land; all is changed. He misses the old, asking the forgiveness of his old friends' children
AUTHOR: Susanna Blamire (1747-1794)
EARLIEST DATE: 1824 (Smith, _The Scottish Minstrel_, according to Greig/Duncan3)
KEYWORDS: age return home
FOUND IN: Britain(Scotland)
REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #5, p. 2, ("When silent time, wi' lightly foot") (1 text)
Greig/Duncan3 538, "The Nabob" (5 texts, 4 tunes)
Nach Mbonin Shin Do

DESCRIPTION: There is no money this year "but we'll drink all we earn, and we'll pay what we owe." "The gentry who fed upon pheasants and wine" will be reduced to eating what we eat. If the markets improve "every stout farmer will draw the long bow"

AUTHOR: unknown

EARLIEST DATE: 1891 (OLochlainn-MoreIrishStreetBallads)

KEYWORDS: hardtimes Ireland nonballad patriotic food money

FOUND IN: Ireland

REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 49, "Nach Mbonin Shin Do" (1 text, 1 tune)

Roud #9765

File: OLCM049

Nae Bonnie Laddie tae Tak' Me Away (I)

DESCRIPTION: "My name it is (Jean) and my age is (fifteen)... Yet there's nae bonnie laddie tae tak me awa." The girl describes her clothes and her good dowry, but confesses to having no luck in seeking a man

AUTHOR: unknown

EARLIEST DATE: 1903 (Ford)

KEYWORDS: loneliness courting

FOUND IN: Ireland Britain(Scotland)

REFERENCES (3 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H230, p. 255, "Nae Bonnie Laddie tae Tak' Me Away" (1 composite text, 1 tune)
Ford-VagabondSongsAndBalladsOfScotland, pp. 315-317, "Nae Bonnie Laddie Will Tak Me Awa" (1 text, 1 tune)
Montgomerie/Montgomerie-ScottishNurseryRhymes 102, "(Queen Mary, Queen Mary, my age is sixteen)" (1 short text, which despite the first line appears more likely to be this piece)

Roud #895

CROSS-REFERENCES:
cf. "Queen Mary (Auld Maid's Lament)" (lyrics, theme)

NOTES [58 words]: Ford has anecdotal evidence that this was written by Thomas Scott of Falkirk. If this be true, the song has surely wandered far, becoming little more than a singing game in some of the more corrupt versions.

For the vexed relationship between this song and "Queen Mary (Auld Maid's Lament)," with which it shares much, see the notes to that song. - RBW

File: HHH230A

Nails

DESCRIPTION: "Oh, this world is like a bag of nails and some are very queer ones...." The singer describes the world in terms of nails: "The doctor nails you with a bill"; "the undertaker wishes you as dead as any doornail...."
**Nairn River Banks**

DESCRIPTION: The singer wanders by Nairn River banks, where he sees a pretty girl herding her flock and lamenting her soldier. A boy brings her a letter from him, saying he is fighting the French in Spain with Wellington, but hopes to come back to her soon.

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan1)

KEYWORDS: love, separation, soldier, Spain

HISTORICAL REFERENCES:
- 1809 - Wellington takes command in the Peninsula (to 1814)
- 1815 - Battle of Waterloo

FOUND IN: Britain (Scotland)

REFERENCES (3 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #28, p. 1, "Nairn's River Banks" (1 text)
- Greig/Duncan1 92, "Nairn's River Banks" (14 texts, 10 tunes)
- Ord-BothySongsAndBallads, pp. 314-315, "Nairn River Banks" (1 text)

Roud #3780

CROSS-REFERENCES:
- cf. "Jock Scott" (tune, per Greig/Duncan6)

ALTERNATE TITLES:
- Nairn's Bonny Banks
- The Banks o' Nairn
- The Water o' Nairn

NOTES [75 words]: Ord-BothySongsAndBallads calls this a "real Bothy Song," though he admits that it is found in broadsides. But the texts generally seem to be in very exact, even flowery, English, with not a hint of dialect; I have to think it is in origin a broadside, and the traditional versions close to the original. - RBW

One of Greig's correspondents said the song was "written by a Mr Gordon, whose widow was living in Nairn some 30 or 40 years ago." (1908) - BS

Last updated in version 2.5

File: Ord314

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**Nancy (I) [Laws P11]**

DESCRIPTION: The singer offers Nancy his love while confessing his lack of wealth. She is not interested. By the time she changes her mind he has found another love. Nancy warns others against her mistake.

AUTHOR: unknown

EARLIEST DATE: 1929 (Karpeles-FolkSongsFromNewfoundland)

KEYWORDS: poverty, courting, rejection

FOUND IN: Canada (Mar, Newf)

REFERENCES (5 citations):
- Laws P11, "Nancy I"
- Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 189-190, "Nancy" (1 text, 1 tune)
- Karpeles-FolkSongsFromNewfoundland 60, "Proud Nancy" (1 text, 1 tune)
- Manny/Wilson-SongsOfMiramichi 77, "Jenny Dear" (1 text, 1 tune)
- DT 733, DRNANCY*
Roud #1002
RECORDINGS:
Marie Hare, "Jenny Dear" (on MRMHare01)
Jim Molloy, "Lovely Nancy" (on MUNFLA-Leach)
CROSS-REFERENCES:
cf. "The Rejected Lover" [Laws P10] and references there
ALTERNATE TITLES:
Dearest Nancy
File: LP11

**Nancy (II) (The Rambling Beauty) [Laws P12]**

DESCRIPTION: Nancy rejects the singer's offer of marriage. He expresses the wish that her marriage be troubled. His wish comes true; her husband ignores her. Years later, having grown rich, he rubs it in by giving the now-poor girl money. She regrets her error

AUTHOR: unknown

EARLIEST DATE: 1827 (Lyle-Andrew-Crawfurd'sCollectionVolume1)

KEYWORDS: marriage curse poverty rejection

FOUND IN: US (MW, NE, SE, So) Britain (Scotland (Aber))

REFERENCES (10 citations):
Laws P12, "Nancy (II) (The Rambling Beauty)"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 191-193, "The Rambling Beauty" (3 texts)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp 129-131, "The Widow's Daughter" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 163, "Loving Nancy" (2 texts, 2 tunes)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 34, "False Nancy" (1 text, perhaps mixed with "The Banks of Sweet Primroses")
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #142, p. 2, "The Rambling Beauty" (1 text)
Greig/Duncan6 1213, "The Rambling Beauty" (6 texts, 2 tunes)
Lyle-Andrew-Crawfurd'sCollectionVolume1 47, "The Prince of Orange" (1 text)
Ord-BothySongsAndBallads, pp. 176-177, "The Rambling Beauty" (1 text)
DT 496, LVLINGNANC
ST LP12 (Full)

Roud #563
CROSS-REFERENCES:
cf. "The Rejected Lover" [Laws P10] and references there
cf. "False Mallie" (tune, per Greig)
ALTERNATE TITLES:
The Merchant's Daughter
A Farmer's Daughter
NOTES [60 words]: This is rather a difficult item, because the family is so fractured. Laws lists neither the Ord-BothySongsAndBallads nor the Gardner/Chickering-BalladsAndSongsOfSouthernMichigan text with his piece, and indeed the various texts have few words in common. But the plot is the same, and Laws allows both the Ord and Gardner/Chickering titles. So here they are. - RBW

Last updated in version 3.0

File: LP12

**Nancy B, The**

DESCRIPTION: Recitation; the speaker, tired of lumber camps, signs on as cook of the lumber ship "Nancy B." They anchor in the bay. After only one lighter load, however, a storm comes up. The storm last 16 days; it's cold and hard to cook, but no one complains.

AUTHOR: Probably Marion Ellsworth

EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)

KEYWORDS: work cook sailor ship recitation storm

FOUND IN: US (MW)

REFERENCES (1 citation):
Beck-SongsOfTheMichiganLumberjacks 102, "The 'Nancy B'" (1 text)
Roud #8883
NOTES [18 words]: This, like the other pieces probably written by Ellsworth, does not seem to have entered oral tradition. - PJS
File: Be102

**Nancy Dawson**

DESCRIPTION: "There lived a lass in yonder glen, Wham auld and young did brawly ken." Nancy Dawson's parents would wed her to "the laird o Mucklegear," ancient Bauldy Lawson. She loves a young man; the wedding is set, but she flees with her love
AUTHOR: unknown
EARLIEST DATE: 1904 (Ford); the tune "Nancy Dawson" dated back at least to the 1770s
KEYWORDS: lover courting age beauty elopement abandonment
FOUND IN: Britain(Scotland)
REFERENCES (2 citations):
*Ford-VagabondSongsAndBalladsOfScotland*, pp. 71-75, "Nancy Dawson" (1 text)
*Greig/Duncan5 1028*, "Nancy Dawson" (1 text)
Roud #6717
CROSS-REFERENCES:
cf. "John of Hazelgreen [Child 293]" (plot)
cf. "Lady Jean" (plot)
SAME TUNE:
Ye Tories all rejoice and sing Success to George our gracious King (also called "The Congress")
(Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 75; Rabson-
SongbookOfTheAmericanRevolution, pp. 36-37)
American Liberty; or, the Sovereign Right of Thinking ("Since we're forbid to speak or write")
(Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 150)
NOTES [96 words]: There is a (feeble) poem by Herbert P. Horne called "Nancy Dawson"; they are unrelated. It may be that this piece inspired that, however; at least, the name "Nancy Dawson" was well enough known that one of the ships involved in the Franklin search was named Nancy Dawson. And it can't be named after the Horne poem; Horne wasn't born until 1864. Linscott says that "Here We Go Round the Mulberry Bush" and "Gathering Nuts in May" use the tune "Nancy Dawson." That does not appear to be this song; though no tune seems to have been recorded, the stanza forms don't match. - RBW
Last updated in version 4.4
File: FVS071

**Nancy Lee**

DESCRIPTION: "Of all the wives as e'er you know. Yeo ho! Lads, ho! ... There's one like Nancy Lee, I know..."
Chorus: " The sailor's wife the sailor's star shall be, Yeo ho! We go across the sea."
Composed song in which a sailor sings the praises of his wife.
EARLIEST DATE: 188? (composed): 1909 (Heart-Songs)
KEYWORDS: wife husband separation sailor nonballad love
FOUND IN: Britain US(SE)
REFERENCES (5 citations):
*Harlow-ChantyingAboardAmericanShips*, pp. 159-161, "Nancy Lee" (1 text, 1 tune)
*Shay-AmericanSeaSongsAndChanteys*, pp. 170-171, "Nancy Lee" (1 text, 1 tune)
*Morris-FolksongsOfflorida*, #26, "Nancy Lee" (1 text, 1 tune)
*Heart-Songs*, pp. 394-396, "Nancy Lee" (1 text, 1 tune)
*Jolly-Miller-Songster-5thEd*, #152, "Nancy Lee" (1 text)
ST ShaSS170 (Partial)
Roud #5014
NOTES [65 words]: Adams and Weatherly were a very successful British songwriting team during the 1880s & 90s. Stephen Adams's real name was Michael Maybrick, and he was brother to James Maybrick, one of the favorite contenders for having been Jack the Ripper. - SL
For Weatherly, the reputed author of "Danny Boy," see the notes to that song. Another Weatherly song in the Index is "They All Love Jack." - RBW
Nancy of Yarmouth (Jemmy and Nancy; The Barbadoes Lady) [Laws M38]

DESCRIPTION: Nancy's father does not want her to marry Jimmy. He is persuaded to allow them to marry AFTER Jimmy completes a voyage. On his way he breaks a lady's heart and is murdered by a man hired by Nancy's father. His ghost reveals the truth, and Nancy dies

AUTHOR: unknown

EARLIEST DATE: 1818 (Garret, _Merrie Book of Garlands, vol. ii_)

KEYWORDS: homicide courting ghost sailor

FOUND IN: US(MW,SE) Canada(Mar,Newf) Britain(England(South),Scotland(Aber))

REFERENCES (12 citations):
- Laws M38, "Nancy of Yarmouth (Jemmy and Nancy; The Barbadoes Lady) [Laws M38]"
- Greig/Duncan2 222, "Jamie and Nancy of Yarmouth" (3 texts, 3 tunes)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 61, "Nancy of Yarmouth" (1 text)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore4 61, "Nancy of Yarmouth" (1 excerpt, 1 tune)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 63, "Pretty Nancy of Yarmouth" (1 text, 1 tune)
- Stout-FolkloreFromIowa 9, pp. 15-20, "Jemmy and Nancy" (1 text)
- Peacock, pp. 682-686, "Jimmie and Nancy" (1 text, 1 tune)
- Creighton-SongsAndBalladsFromNovaScotia 41, "Jimmie and Nancy" (1 text, 1 tune)
- Ashton-RealSailorSongs, #64 insert, "The Constant Lovers' Garland" (1 text)
- DT 437, JIMNANCY

CROSS-REFERENCES:
- cf. "Chowan River" (plot)

File: LM38

Nancy Till

DESCRIPTION: "Down in the cane brake close by the mill" lives pretty Nancy Till. The singer goes to serenade her, asking her to come along; "I'll row the boat while the boat rows me." When they part, he bids her to be ready the next time he arrives in the boat

AUTHOR: unknown

EARLIEST DATE: 1851 (LOCSheet sm1851 491730)

KEYWORDS: love courting ship river

FOUND IN: US(MA,SE)

REFERENCES (7 citations):
- Thompson-APioneerSongster 68, "Nancy Till" (1 text)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 409, "Nancy Till" (1 text plus a fragment and mention of 1 more)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 409, "Nancy Till" (1 tune plus a text excerpt)
- Wolf-AmericanSongSheets, #1540, p. 105, "Nancy Till" (3 references)
- Salt-BuckeyeHeritage-OhiosHistory, pp. 50-51, "Nancy Till" (1 text, 1 tune)


Roud #2836

RECORDINGS:
- Eleazar Tillet, "Come Love Come" (on USWarnerColl01) [a true mess; the first verse is "Nancy Till", the chorus is "Come, Love, Come, the Boat Lies Low," and it uses part of "De Boatman Dance" as a bridge.)
BROADSIDES:
LOCSheet, sm1851 491730, "Nancy Till," Firth, Pond and Co (New York), 1851 (1 text, 1 tune)
LOCSinging, sb30423b, "Nancy Till," H. De Marsan (New York), 1864-1878; also as110140, "Old Dog Tray"

CROSS-REFERENCES:
cf. "Come, Love, Come, the Boat Lies Low" (chorus lyrics)

NOTES [190 words]: Broadside LOCSinging sb30423b: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

According to Jon W. Finson, The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song, Oxford University Press, 1994, pp. 185-186, this was made famous by a minstrel troupe called White's Serenaders, after their leader Charles T. White (1821-1891). Finson says that White is sometimes credited with writing it, but proof is lacking. Jim Vandergriff's article cited above (p. 36) suggests that the song is the same as the "Nancy Gill" transcribed by one William Sydney Mount in 1838. I have not seen "Nancy Gill," but I know of no connection except the name. Roud splits this from Mary Wheeler's "Come, Love, Come, the Boat Lies Low" (#10033). I'm not sure I would have, but I have conformed to his system to try to retain clarity. There is a parody of this, "Uncle Bill," beginning "Way up near the top of the hill"; I don't know if it uses the same tune. For broadsides, see Wolf-AmericanSongSheets, p. 160. - RBW

Last updated in version 5.3

File: Br409

Nancy Varnon

DESCRIPTION: "Between Lochiel and Gowrie, I met a fair maid by the way; I steppid up unto her, and unto her this word did say." "She's my darling Nancy Varlin, She's my darling goes to and fro"

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan4)
KEYWORDS: courting
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 738, "Nancy Varnon" (2 fragments, 2 tunes)
Roud #6170
CROSS-REFERENCES:
cf. "Planxty Nancy Vernon" (tune by O'Carolan as far as the fragment 738A goes)

ALTERNATE TITLES:
Nancy Varlin
Nancy Vernon

NOTES [33 words]: The current description is all of the Greig/Duncan4 fragments. Greig/Duncan4 quoting Duncan: "This song also [like 'Mairins Gibberlin' from Mrs Gillespie] is understood to be distinctly indecent." - BS

Last updated in version 2.5

File: GrD4738

Nancy Whisky

DESCRIPTION: The weaver sets out to sample the pleasures of drink and a roving life. After extensive drinking, he finds himself broke and despised. He vows to return to weaving, and warns others of the evil of drink

AUTHOR: unknown
EARLIEST DATE: 1907
KEYWORDS: drink poverty weaving warning
FOUND IN: Britain(England(Lond,South),Scotland(Aber,Bord)) Ireland
REFERENCES (11 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #90, p. 1, "The Dublin Weaver" (1 text)
Greig/Duncan3 603, Greig/Duncan8 Addenda, "Nancy Whisky" (9 texts, 7 tunes)
Ord-BothySongsAndBallads, pp. 372-373, "The Calton Weaver" (1 text)
McMorland/Scott-HerdLaddieOTheGlen, pp. 132-133, 155, "Nancy's Whisky" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 279, "Nancy Whisky" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H745, pp. 47-48, "Long Cookstown/
Nancy Whiskey" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 42, "Long Cookstown" (1 text, 1 tune)
MacColl-PersonalChoice, "The Calton weaver" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 234, "The Calton Weaver" (1 text)
DT, CALTONWV
ADDITIONAL: Willie Scott, "Nancy's Whisky," School of Scottish Studies Archive
Roud #883
BROADSIDES:
NLScotland, RB.m.143(125), "Nancy Whisky," Poet's Box (Dundee), c.1880-1900
SAME TUNE:
It's Very Strange (per broadside NLScotland, RB.m.143(125))
ALTERNATE TITLES:
I Am a Weaver
NOTES [57 words]: One title for this song is "The Calton Weaver"; Calton was a village, swallowed up by Glasgow in the early 20th century. - PJS
Also collected and sung by Ellen Mitchell, "The Carlton Weaver" (on Kevin and Ellen Mitchell, "Have a Drop Mair," Musical Tradition Records MTCD315-6 CD (2001)).
Greig/Duncan3: "Greig prints a composite text ...." - BS
Last updated in version 6.1
File: K279

Nancy, the Pride of the West
DESCRIPTION: "We have dark lovely looks on the shores where the Spanish From their gay ships came gallantly forth...." The singer praises Nancy's beauty, her sighs, her laugh, her everything, and says that she holds a thousand in thrall
AUTHOR: unknown
EARLIEST DATE: 1901 (OConor); we have a parody before 1820 (broadside, Bodleian Firth c.18(188))
KEYWORDS: beauty nonballad
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H495, pp. 227-228, "Nancy, the Pride of the West" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 150, "Nancy, the Pride of the West" (1 text)
Roud #7977
NOTES [213 words]: It gives me a certain amount of pleasure to note that this odious piece probably isn't traditional in origin or, very likely, survival. The evidence of its composed nature comes from several references:
The "shores where the Spanish... came forth": Presumably a reference to the ships of the Spanish Armada, many of which were wrecked in Ireland, generally off the northwest coast (the number is given by David Howarth, The Voyage of the Armada, p. 210, as 26). Few of these Spaniards survived long. (There were later instances of Spanish in Ireland, notably at the battle of Kinsale in 1601 -- but Kinsale was in the south, and this is a song about "the pride of the West." contours."
"The statue the Greek fell in love with": Clearly a reference to Pygmalion and Galatea (Ovid, Metamorphoses, X.254 and following.) - RBW
Bodleian Library site Ballads Catalogue has no copies of "Nancy, the Pride of the West" but has a parody: Bodleian, Firth c.18(188), "Nancy, the Pride of the East," J. Pitts (London), 1802-1819; also Harding B 11(1206), Harding B 15(212b), 2806 c.8(177), Harding B 11(3796), 2806 c.18(217), "Nancy, the Pride of the East."
This Nancy has "eyes ... like rubies so fine" and leaves the East "For Jemmy is the boy I adore ... He is the pride of the North Country" - BS
File: HHH495

Nancy's Complaint in Bedlam
DESCRIPTION: In Moorfields Nancy in Bedlam rattles her chains and mourns the absence of her lover, forced to sea by her unkind friends. He returns, learns she is in Bedlam, and goes to rescue
In Moorfields Nancy in Bedlam rattles her chains and mourns the absence of her lover, forced to sea by her unkind friends. She wishes she were a turtle dove, swallow, or fish, to be with him. He returns, learns she is in Bedlam, and goes to rescue her. He convinces her of his identity, rescues her, "brought her to herself and married her" Chorus: "I love my dear Johnnie, And will do till I die"

**LONG DESCRIPTION:**

In Moorfields Nancy in Bedlam rattles her chains and mourns the absence of her lover, forced to sea by her unkind friends. She wishes she were a turtle dove, swallow, or fish, to be with him. He returns, learns she is in Bedlam, and goes to rescue her. He convinces her of his identity, rescues her, "brought her to herself and married her" Chorus: "I love my dear Johnnie, And will do till I die"

**KEYWORDS:**

madness love marriage prison rescue sailor

**REFERENCES (12 citations):**

- Sharp-OneHundredEnglishFolksongs 41, "Bedlam" (1 text, 1 tune)
- Karpeles-TheCrystalSpring 34, "Bedlam" (1 text, 1 tune)
- Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 65, "A Maid in Bedlam" (1 text, very possibly from print)
- Greig/Duncan6 1079, "The Maid in Bedlam" (4 texts, 2 tunes)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #99, p. 1, "The Maid in Bedlam"; #166, p. 2, "The Maid in Bedlam" (1 text plus 1 fragment)
- Reeves-TheEverlastingCircle 86, "The Loyal Lover" (3 texts)
- Broadwood/Maitland-EnglishCountySongs, pp. 172-173, "The Loyal Lover" (1 text, 1 tune)
- Brocklebank/Kindersley-DorsetBookOfFolkSongs, p. 9, "I'll Mount the Air on Swallow's Wings" (1 fragment, 1 tune, too short to classify but surely this or one of its various relatives such as "I'll Weave My Love a Garland")
- Gundry-CanowKernow-SongsDancesFromCornwall, p. 34, "I Love My Love" (1 text, 1 tune)
- DT, MAIDBDLM

**ADDITIONAL: The Vocal Magazine (London, 1781 ("Digitized by Google")), #900 pp. 245-246, ("One morning very early, one morning in spring")

**NOTES [838 words]:**

Bethlehem Hospital ("Bedlam") was the first hospital in London for patients with mental illnesses. It was for men, I believe; Magdalene Hospital ("Maudlin"), established somewhat later, was for women.

Opie/Opie-OxfordDictionaryOfNurseryRhymes: "In 1675 the Old Bethlem Hospital was moved to Moorfields."

Most Laws M10 texts that I have seen have no reference to Bedlam. For one example that does refer to Bedlam see Mary O Eddy, "William Reily's Courtship: A Nineteenth Century Broadside" in Midwest Folklife, Vol. II, No. 2 (Summer 1952 (available online by JSTOR)), pp. 116-118, "William Reily's Courtship, Trial, Answer, Releaseament, & Marriage With His Fair Coolen Bawn":"Reily's Answer, Releaseament, & Marriage with His Coolen Bawn" ("You tender hearted lovers attend unto my theme") (1 text)

At this point [we have located] four ballads with the main plot line having a maiden locked in Bedlam:

(I) Nancy's Complaint in Bedlam (Roud #578). If the maiden rattles her chains it is this song. If she does not at first recognize her lover it is this song. As in "The Fair Maid in Bedlam," the couple are married in spite of her parents. In many versions the plot has been lost and all that remains is the chorus (something like "I love my dear Johnnie, And will do till I die") and non-floating verses in which the maiden wishes she were a turtle dove, had swallow's wings, or was a fish, all to find her...
Nanny That Lives Next Door

DESCRIPTION: The singer takes Nan next door to "a wild beast show" where she is almost killed by a bear: it gets only the false bun of her hair. He proposes. She would prefer a man to a lad. He says he'd be her lad first and then her man. He's been happy with her.

AUTHOR: unknown
EARLIEST DATE: 1886 (broadside "Nanny That Lives Next Door," Poet's Box (Glasgow), according to Greig/Duncan4)
KEYWORDS: courting escape hair humorous animal
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 884, "Nanny That Lives Next Door" (2 texts)
Roud #6137

NOTES [44 words]: This may not seem "humorous" but the intent is clearer from the chorus: "For she stole my heart while sittin and knittin' The time that I sat smokin' and spittin' And ever sin syne my heart's been a flittin' For Nannie that lives next door" (Greig/Duncan4 884A). - BS

Last updated in version 2.5
Nantucket Lullaby

DESCRIPTION: "Hush, the waves are rolling in, White with foam, white with foam, Father toils amid the din, While baby sleeps at home." "Hush, the ship rides in the gale... Father seeks the roving whale...." "... Mother now the watch will keep...."

AUTHOR: Words: unknown / Music: Lucy Allison
EARLIEST DATE: 1943
KEYWORDS: lullaby sailor mother father whaler
FOUND IN: US
REFERENCES (1 citation):
Botkin-TreasuryOfNewEnglandFolklore, p. 571, "Nantucket Lullaby" (1 text, 1 tune)

Nantucket Point

DESCRIPTION: "Uncle Josiah and old Uncle Sam, they built them a sloop in the shape of a clam." The sloop is finished and launched but they find that they can't sail her. After much trouble they get the boat moored and swear they won't build any more.

AUTHOR: unknown
EARLIEST DATE: 1945 (Harlow-ChantyingAboardAmericanShips)
KEYWORDS: ship humorous
FOUND IN: US
REFERENCES (1 citation):
Harlow-ChantyingAboardAmericanShips, pp. 191-192, "Nantucket P'int" (1 text)

NOTES [228 words]: The idea of a ship in the shape of a clam (which I assume means relatively circular and with a smooth, shallow bottom) isn't as ridiculous as it sounds. It has been done -- admittedly with mixed success. In the 1870s, the Russian admiral Andrei Aleksandrovic Popov designed the "Popovkas" (or "Popoffkas") -- battleships (eventually named the Novgorod and Admiral Popov) with circular hulls for maximum stability as gun platforms. Paine, p. 424, says they worked well enough, but Humble, p. 41, reports they could only be steered into a current: "They spun like tops when coming downstream and their decks were flooded by the slightest seaway." A later vessel, elliptical rather than actually circular, proved better. Fritdjov Nansen's Fram, built in the early 1890s, was designed for polar exploration; Nansen and Sverdrup used her to make what amounted to a Northeast Passage (see, e.g., Berton, pp. 489-498, especially p. 495), and Amundsen later took her to the Antarctic. But the honest truth was, she wasn't much good for ordinary sailing; her round sides and rounded bottom were designed to keep her from being crushed by ice, and made her very slow (her top speed under steam, according to Paine, p. 190, was seven knots) and almost useless for other tasks. She ended up in a museum, but it appears no other ships like her were ever ever constructed. - RBW

Bibliography

• Humble: Richard Humble, Battleships and Battlecruisers, Chartwell, 1983

Naomi Wise [Laws F31]

DESCRIPTION: (John Lewis) takes Naomi for a ride and throws her in the river. When her body is found, he is arrested but not convicted. He confesses to the murder only on his deathbed

AUTHOR: Carson J. Robison
EARLIEST DATE: 1925 (recording, Vernon Dalhart)
KEYWORDS: homicide river gallows-confession
Napan Heroes, The

DESCRIPTION: Twenty-five shantymen watch a fight between Robert Sweezey and Frank Russell. After an hour "a poke in the stomach" makes Russell give in. Sweezy "conquered the champion from old Point Carr. He's the true Napan hero."

AUTHOR: unknown

EARLIEST DATE: 1948 (Manny/Wilson-SongsOfMiramichi)

KEYWORDS: fight sports logger derivative

FOUND IN: Canada(Mar)

REFERENCES (2 citations):

Ives-FolksongsOfNewBrunswick, pp. 61-62, "The Napan Heroes" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 36, "The Napan Heroes" (1 text, 1 tune)

ST lvNB061 (Partial)
Roud #1946

CROSS-REFERENCES:

cf. "Morrissey and the Black" (theme)

NOTE [61 words]: Ives-FolksongsOfNewBrunswick: This is a parody of "Morrissey and the Black."
"According to Louise Manny, the fight took place in 1889 and the casus belli was the love of a woman who later married neither combatant." - BS

Manny and Wilson in fact states that the fight took place "about 1889," and describe the tune as "Twickenham Ferry"/"The Squid Jiggin' Ground." - RBW

Napoleon (I)

DESCRIPTION: "I had a horse and his name was Napoleon, All on account of his bony part." The horse is thin and travels in/with a milk wagon; it stops when the owner shouts "milk." He loses a race when the other rider rider shouts "milk" just before he wins

AUTHOR: unknown

EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)

KEYWORDS: horse racing humorous

FOUND IN: US(MA)

REFERENCES (1 citation):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, p. 161, "Napoleon" (1 text)

Roud #4573

CROSS-REFERENCES:

cf. "Reuben and Rachel" (tune) and references there

File: TNY161

Napoleon Bonaparte (III)

DESCRIPTION: "The deeds of famed Napoleon I mean for to relate ... led astray ... Grouchy led the French astray And the great battle of Waterloo was bought with English gold." Having been betrayed by Grouchy Napoleon is banished to St Helena and Louisa laments.

AUTHOR: unknown

EARLIEST DATE: 1957 (Ives-FolksongsOfNewBrunswick)

KEYWORDS: war exile betrayal Napoleon

HISTORICAL REFERENCES:
June 18, 1815 - Battle of Waterloo

FOUND IN: Canada(Mar) Ireland

REFERENCES (2 citations):
Ives-FolksongsOfNewBrunswick, pp. 42-45, "Napoleon Bonaparte" (1 text, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 140-142, "Napoleon Bonyaparte" (1 text, 1 tune)

Roud #1943 and 3084

CROSS-REFERENCES:

cf. "The Wheels of the World" (for the charge that Grouchy betrayed Napoleon)

NOTES [580 words]: Ives-FolksongsOfNewBrunswick: Other pieces "have the Little Corporal as their hero, [this one] is different in having a true villain, the Marquis de Grouchy, the marshall who failed to keep Blucher from joining up with Wellington at Waterloo." - BS

One suspects broadside origin for this piece, from someone who needed a scapegoat for Napoleon. While the behavior of Emmanuel Grouchy (1766-1847) helped lose Waterloo, he certainly didn't betray Napoleon! His competence can be questioned, but not his loyalty.

Primarily a cavalry officer, Grouchy served well in small roles in Napoleon's first career. Quick to return to Bonaparte's service during the Hundred Days, he was rewarded with a Marshal's baton (the last of Napoleon's Marshals) -- and given command of a third of the army in the Waterloo campaign.

This was a mistake; Grouchy had little infantry experience, and no experience with forces so large (two corps and change). His appointment was one of several organizational mistakes that cost Napoleon dearly at Waterloo.

Napoleon's plan for the Waterloo campaign was brilliant: Two armies, Wellington's (British and Dutch) and Blucher's (Prussian), were concentrating against him. Individually, they were smaller than Napoleon's cobbled-up force, but together, they were far larger. Napoleon divided his army into three parts, under Ney, Grouchy, and his own direct command. He interposed them between Wellington and Blucher, and proposed to defeat them in detail.

There were actually three battles involved: Ligny and Quatre Bras on June 16, and Waterloo on June 18. At Quatre Bras, Ney was supposed to attack Wellington's rearguard, while Grouchy and
Napoleon attacked Blucher at Ligny. Grouchy's performance at Ligny was competent enough; the Prussians were forced to retreat. But Ney completely muffed the attack at Quatre Bras, first failing to attack when the odds were with him, then going in after the small local force was reinforced. This got him in enough trouble that he took control of d'Erlon's corps, which Napoleon had called upon to polish off the victory at Ligny, and hauled it back to Quatre Bras. Where it didn't fight. 

This was disastrous. Napoleon turned his own and Ney's forced to attack Wellington at Waterloo, leaving Grouchy to watch Blucher -- but Blucher had merely been pushed back a few miles. He halted the retreat, marched around Grouchy, and managed to bring up enough of his army to turn the tide at Waterloo. 

Grouchy's performance was certainly poor; he lost contact with Blucher, and then just sat rather than trying to find a battle to fight. He did, nonetheless, obey his orders, if woodenly. While his behavior cost Napoleon his last chance to survive at Waterloo, the fundamental fault is Napoleon's for setting up very bad command arrangements -- and, tactically, the fault is almost entirely Ney's (who, indeed, gets the blame in "The Grand Conversation on Napoleon," which see): He messed up at Quatre Bras, he made it impossible to win at Ligny, and he was in tactical charge at Waterloo but delayed so long that Blucher had time to come up. - RBW

The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See: 
Franke Harte and Donal Lunny, "Napoleon Bonaparte" (on Franke Harte and Donal Lunny, "My Name is Napoleon Bonaparte," Hummingbird Records HB0027 (2001))
Harte: "This particular song was written almost fifteen years after the death of Napoleon [1821]." - BS

Last updated in version 4.2
File: IvNB042

Napoleon Is the Boy for Kicking Up a Row

DESCRIPTION: Hard times now but "money was plenty as paving stones In the days of General Bonaparte." He far exceeded past great warriors. He returned from Elba but was murdered on St Helena. "But his nephew's on the throne of France"; maybe he will make England pay.

AUTHOR: unknown

EARLIEST DATE: 1865 (broadside Bodleian, Firth c.16(85))

KEYWORDS: war homicide commerce death Napoleon France royalty revenge

FOUND IN:

REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 199, "Napoleon Is the Boy for Kicking Up a Row" (1 text)
Roud #V12967

BROADSIDES:
Bodleian, Firth c.16(85), "Napoleon is the Boy for Kicking up a Row" ("Arrah, murther, but times is hard"), The Poet's Box (Glasgow), 1865

NOTES [522 words]: Napoleon's "nephew's on the throne of France": Napoleon III[1808-1873; president 1848-1852; emperor 1852-1870] was the son of Napoleon's stepdaughter and, nominally, his brother Louis Bonaparte. (source: "Napoleon III of France" at the Wikipedia site).

This ballad claims Napoleon "was sent off to a barren isle, Where he was murdered and ill-treated." Apparently the thought that Napoleon was poisoned is older than the speculation of the past fifty years that he was poisoned intentionally (possibly). (see, for example "Arsenic poisoning and Napoleon's death" by Hendrik Ball at the Victorian Web site).

Moylan-TheAgeOfRevolution-1776-1815 p. 151: "Times were good during the Napoleonic era as the war effort generated massive demand for goods and services in Ireland. An economic slump ensued after Napoleon's defeat as the war machine was wound down and armies were demobilized." This is like the lines from "The Grand Conversation on Napoleon": "Napoleon he was a friend to heroes, both young and old, He caus'd the money for to fly wherever he did go." Here also is the main theme of "The Grand Conversation Under the Rose": "Come stir up the wars, and our trade will be flourishing." - BS

It's worth remembering that Napoleon poisoned *himself* -- he tried to commit suicide on April 13, 1814, as the allies closed in on Paris (see Alan Schom, One Hundred Days, pp. 2-3). Obviously, he failed -- but he was physically never the same. And he died of what may have been stomach cancer -- the sort of thing that, at the time, could easily have been blamed on poison. Napoleon did have elevated levels of arsenic in his body when he died (though this was not
established until recently, based on neutron activation analysis of his hair). This need not have
been the result of poison, however, it turns out his wallpaper contained heavy doses of arsenic in
the pigment (see John Emsley, *Nature's Building Blocks*, p. 46).
Saint Helena certainly qualifies as barren; according to the 2001 *Statesman's Yearbook*, it didn’t
even become a British colony until 1834, more than a decade after Napoleon’s death. Even
now, the population is less than 10,000, and the lone town, Jamestown, has only about 3000.
The alleged good times during the war with Napoleon are more weak memory than anything else;
the British government nearly spent itself into the ground, the economy was weak (see "Ye Tyrants
of England," e.g., where the people are promised an improved economy once Napoleon is gone),
and if times were so good in Ireland, why was there a rebellion in 1798? The one thing Napoleon
did was siphon off Irish youths of military age.
Napoleon III certainly wanted to enhance French power at British expense, but he didn’t have much
nerve. In the Crimean War, he allied with England against Russia. In the American Civil War, he is
said to have wanted to support the Confederacy, but was unwilling to do so without British support
-- and the British were too cautious (and their millworkers too anti-slavery). Ultimately, Napoleon III
ended up dying in England, having done much to strengthen the British Empire despite himself. -
RBW
*Last updated in version 5.1*
File: Moyl199

**Napoleon the Brave**

**DESCRIPTION:** "Napoleon is no more, the French did him adore." His victories are listed: "The
Austrians he beat." "The Poles he made to flee, and he conquered Italy." "The Hollanders he slew,
he Caesar did outdo" ... "There were 14 Kings at war with Napoleon the Brave"

**AUTHOR:** unknown

**EARLIEST DATE:** before 1856 (broadside, Bodleian Firth c.12(225))

**KEYWORDS:** war death Napoleon

**FOUND IN:** Ireland

**REFERENCES (1 citation):**
Zimmerman-SongsOfIrishRebellion, p. 106, "Napoleon the Brave" (1 fragment)
Roud #V1173

**BROADSIDES:**
Bodleian, Firth c.12(225), "Napoleon the Brave," J. Cadman (Manchester), 1850-1855

**NOTES** [21 words]: Zimmerman-SongsOfIrishRebellion p. 106 is a fragment; broadside Bodleian
Firth c.12(225) is the basis for the description. - BS

*Last updated in version 5.1*
File: BrdNapBr

**Napoleon's Farewell (Pretty English Girls)**

**DESCRIPTION:** "Come all you pretty English girls, I must bid you adieu"; the singer is going to
Alexandria to fight Napoleon. They enter houses in the fight and find girls crying for mercy. Now the
wars are over and they intend to return to their girls and spend freely

**AUTHOR:** unknown

**EARLIEST DATE:** 1891 (Ashton-RealSailorSongs)

**KEYWORDS:** Napoleon navy battle love separation reunion

**FOUND IN:**

**REFERENCES (1 citation):**
Ashton-RealSailorSongs, #83, "The Sailor's Farewell" (1 text)
Roud #12823

**BROADSIDES:**
Bodleian, Harding B 17(269b), "The Sailor's Farewell," J. Pitts (London), 1819-1844; also Harding
B 25(1701); Firth c.13(51) (appears to be a cut-down version of the preceding); Firth c.13(1);
Harding B 16(240a); Harding B 17(270a); all by Pitts, 1819-1844; Harding B 17(269a), "The
Sailor's Farewell," Angus (Newcastle), 1774-1825

File: AshS83
Napoleon's Farewell to Paris
DESCRIPTION: "Farewell ye splendid citadel, metropolis called Paris...." "My name is Napoleon Bonaparte, the conqueror of nations... But now I am transported to Saint Helena's isle." Bonaparte recalls his greatness and laments his fall
AUTHOR: unknown
EARLIEST DATE: before 1842 (broadside, Bodleian Harding B 11(2602)); c.1818 (broadside, NLSScotland L.C.Fol.70(139))
KEYWORDS: exile lament Napoleon
FOUND IN: US(MW) Canada(Newf) Ireland
REFERENCES (7 citations):
Moylan-TheAgeOfRevolution-1776-1815 186, "I Am Napoleon Bonaparte" (1 text, 1 tune); 187, "Napoleon Bonaparte’s Farewell to Paris" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 89, "Bony’s Lament" (1 text)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 82, "Napoleon's Farewell to Paris" (1 fragment)
Creighton-SongsAndBalladsFromNovaScotia 72, "Napoleon's Farewell to Paris" (1 fragmentary text plus some variants, 1 tune)
Peacock, pp. 1009-1011, "Napoleon's Farewell to Paris" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1541, p. 105, "Napoleon's Farewell to Paris" (reference)
DT, NAPOLBON
Roud #1626
BROADSIDES:
Bodleian, Harding B 11(2602), "Napoleon’s Farewell to Paris," T. Birt (London), 1833-1841; also Harding B 20(267), Harding B 15(214b), Johnson Ballads fol. 59, Harding B 16(165c), Firth c.16(87), Harding B 11(2600), Harding B 11(2601), Firth c.26(124), "Napoleon's Farewell to Paris"; Harding B 11(2599), "Napoleon's Farewell"
Murray, Mu23-y1:043, "Napoleon Bonaparte," James Lindsay (Glasgow), 19C; also Mu23-y1:107, "Napoleon Bonaparte"
NLSScotland, L.C.Fol.70(139), "Napoleon's Farewell to Paris," unknown, c.1818
CROSS-REFERENCES:
cf. "Saint Helena (Boney on the Isle of St. Helena)" (subject)
ALTERNATE TITLES:
Napoleon Bonaparte
NOTES [116 words]: The rather ornate language of this song (references to "citadels" and "bright Phoebus," etc.) seems to have caused it to be rather liable to corruption; Gardner and Chickering's text, for instance, has the first line read "Come all ye splendid city dells"! Creighton comments on the difficulty her informant had in learning the song, and prints part of a broadside text to show why he had such difficulty. - RBW
The ballad is recorded on one of the CD's issued around the time of the bicentennial of the 1798 Irish Rebellion. See: Franke Harte and Donal Lunny, "Napoleon's Farewell to Paris" (on Franke Harte and Donal Lunny, "My Name is Napoleon Bonaparte," Hummingbird Records HBCD0027 (2001)) - BS
Last updated in version 3.5
File: GC089

Napoleon's Lamentation
DESCRIPTION: Napoleon says "I was born to wear a stately crown." He recounts his victories until, after Moscow, "my men were lost through cold and frost." Defeats follow. He bids fare well to his "royal spouse, and offspring great"
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: war France Napoleon royalty hardtimes wife children
FOUND IN: Ireland
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 194, "Napoleon's Lamentation" (1 text, 1 tune)
NOTES [95 words]: The ballad is recorded on one of the CD's issued around the time of the bicentennial of the 1798 Irish Rebellion. See: Franke Harte and Donal Lunny, "Napoleon's Lamentation" (on Franke Harte and Donal Lunny, "My Name is Napoleon Bonaparte," Hummingbird Records HBCD0027 (2001)) - BS
This sounds to me rather like "The Bonny Bunch of Roses" [Laws J5], recast to put it in the mouth of Napoleon the Father rather than Napoleon the Son. Of course, I can't tell in which direction the mixture went -- or, indeed, if there might not be a third song that influenced both. - RBW

File: Moyl194

Napper

DESCRIPTION: "Napper come to my house, I thought he come to see me, When I come to find him out He 'suade my wife to leave me." And similar verses about (Napper's) eccentricities: "Napper went a-huntin', He thought he'd catch a coon... He treed a mushy-room."

AUTHOR: unknown

EARLIEST DATE: 1914 (Brown)

KEYWORDS: humorous hunting betrayal wife

FOUND IN: US(SE)

REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 123, "Taffy Was a Welshman" (3 short texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 123, "Taffy Was a Welshman" (1 tune plus a text excerpt)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 102-103, "Rise, Ole Napper" (2 fragments, the first of which might be "Old Tyler" or something else; the second appears to be this but is too short for certainty and is mixed with the chorus of "Oh! Susanna"; 1 tune)

Roud #7849

CROSS-REFERENCES:

cf. "Old Tyler"

NOTES [90 words]: The notes in Brown say that these three fragments are "clearly derived from the familiar Mother Goose rhyme about the thieving Welshman [i.e. 'Taffy Was a Welshman']."

This is a very long stretch; the two have a few similar lines, but "not" the key phrases about Taffy. As they stand, I'd certainly call them separate songs, and possibly not even related.

Brown's "A" text may not be the same as "B" and "C," but it's too short to really deal with separately. The same can be said of Scarborough's miscellaneous one-sentence fragments.- RBW

Last updated in version 4.1

File: Br3123

Naptown Blues

DESCRIPTION: "Nobody knows old Naptown, baby, like I do, do (x2), If you will stop and listen, I will tell you a thing or two, two." Naptown (Indianapolis) is a place for fun; the blues don't last long there. The singer declares that he is returning to Naptown

AUTHOR: probably Leroy Carr (1905-1935)

EARLIEST DATE: 1920 (recording, Leroy Carr and Scrapper Blackwell)

KEYWORDS: home nonballad

FOUND IN:

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 428, "Naptown Blues" (1 text)

RECORDINGS:
Leroy Carr and Scrapper Blackwell, "Naptown Blues" (Vocalion 1400, 1920)

File: CAFS2426

Narrow Lane, The

DESCRIPTION: "Circle four in the narrow lane (x3), Way down below." "Do-si-do in the narrow lane." "Circle six in the narrow lane." "Cut a figure eight in the narrow lane."

AUTHOR: unknown

EARLIEST DATE: 1999 (Spurgeon-WaltzTheHall-AmericanPlayParty)

KEYWORDS: playparty nonballad

FOUND IN: US(So)

REFERENCES (1 citation):
Nat Goodwin [Laws F15]
DESCRIPTION: A young mother, sick abed, is denied a last look at her dead baby. Her husband turns her out of the house. He falls in love with another woman and kills his wife. He is executed when his new flame testifies against him
AUTHOR: unknown
EARLIEST DATE: 1934 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)
KEYWORDS: homicide abandonment baby execution husband wife
HISTORICAL REFERENCES:
Sept 3, 1897 - Shooting of Mrs. (Walter) Goodwin
May 1898 - Hanging of Walter Goodwin
FOUND IN: US(MW)
REFERENCES (3 citations):
Laws F15, "Nat Goodwin"
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 143, "Nat Goodwin" (1 text, 1 tune)
DT 770, GOODWIN
Roud #3670
NOTES [55 words]: Although this song seems to be known only from the text found in Michigan by Gardner and Chickering, the tragedy took place in Wellsboro, Pennsylvania. Gardner and Chickering report that after the hanging of Walter Goodwin, "Gertrude Taylor, the girl in the case, did the shooting." They do not report Taylor's eventual fate. - RBW
File: LF15

Natalicio de Washington
DESCRIPTION: Spanish. "Hoy commemoramos el dia de Washington," "Today we commemorate Washington's birthday." "Long live the nation." "The first president... Was a very brave man called Washington." The people gather to celebrate Wasington's birthday
AUTHOR: unknown
EARLIEST DATE: 1980 (Robb)
KEYWORDS: foreignlanguage patriotic
FOUND IN: US(SW)
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 546, "Natalicion de Washington (Washington's Birthday)" (1 Spanish text plus translation)
File: CAFS546

Nathan Hale
DESCRIPTION: "The breezes went steadily through the tall pines, A-saying o hush...." as Nathan Hale attempts to return to his command. But the British capture him, try him, insult his cause, and hang him
AUTHOR: unknown
EARLIEST DATE: 1856 (Moore's "Songs and Ballads of the American Revolution," according to Eggleston)
KEYWORDS: rebellion war prisoner execution
HISTORICAL REFERENCES:
Sept. 22, 1776 - Execution of Nathan Hale by the British as a spy.
FOUND IN: US
REFERENCES (2 citations):
Scott-TheBalladOfAmerica, pp. 67-68, "Nathan Hale" (1 text, 1 tune)
Colonial-Dames-AmericanWarSongs, pp. 7-9, "The Ballad of Nathan Hale" (1 text)
NOTES [26 words]: There is a poem, "Nathan Hale," by Francis M. Finch, in Eggleston. It is not his piece; it begins "To drum-beat and heart-beat, A soldier marches by." - RBW
Last updated in version 6.1
File: SBoA967
Nathan Killed a Belled Cow

DESCRIPTION: "Nathan killed a belled cow and fed the dogs the liver, And now we're out of meat, and we'll hang the dogs forever." "Oh, the hawks shoot the buzzards and the buzzards shoot the crows." "Oh, the maggots and the skippers they do grow so very bold."

AUTHOR: unknown
EARLIEST DATE: 1970 (Bush-FSofCentralWestVirginiaVol2)
KEYWORDS: cattle dog animal food bird nonballad floatingverses
FOUND IN: US(Ap)
REFERENCES (1 citation):
Bush-FSofCentralWestVirginiaVol2, p. 29, "Nathan Killed a Bell Cow" (1 text, 1 tune)
Roud #3644
CROSS-REFERENCES:
cf. "Shoot the Buffalo" (lyrics)
NOTES [47 words]: Roud lumps this with "Shoot the Buffalo," and I entirely see his point; the second verse borrows words from that song, and the whole thing is likely based on it, but this has so many unique words that I would consider it a song in its own right, if a feeble and little-known one. - RBW
Last updated in version 6.0
File: BwV2929

Nation Once Again, A

DESCRIPTION: "When boyhood's fire was in my blood, I read of ancient freemen... And then I prayed I yet might see... Ireland, long a province, be A nation once again." The youth describes the glories of freedom, and hopes it can be regained

AUTHOR: Thomas Davis (1814-1845)
EARLIEST DATE: 1962
KEYWORDS: Ireland rebellion freedom
FOUND IN: Ireland
REFERENCES (6 citations):
Galvin-IrishSongsOfResistance, pp. 42-43, "A Nation Once Again" (1 text, 1 tune)
Behan-IrelandSings, #3, "A Nation Once Again" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 129, "A Nation Once Again" (1 text)
DT, NTNAGN
ADDITIONAL: Charles Sullivan, ed., Ireland in Poetry, p. 199, "A Nation Once Again (1 text)
Roud #2194
NOTES [376 words]: Thomas Davis was an Irish poet and patriot. A member of Daniel O'Connell's National Repeal Association from 1841, he started the Nation newspaper in 1842 and was a leader of the "Young Ireland" movement that sought a more modern approach to independence. Davis died of scarlet fever in 1845, and it never really became clear whether he supported violent revolution or agreed with O'Connell in espousing peaceful reform.
What is truly hard to imagine is the National Ireland that Davis hoped for. As is so often the with Irish leaders, Davis was Protestant. (See Robert Kee, _The Most Distressful Country_, being Volume I of _The Green Flag_, pp. 195-197).
The irony and the problem of the song is that Ireland was *never* a nation; before the English came, it had been a land of many petty chiefs who never united. The closest it came was the period from 1782-1800, when it had a truly independent parliament under the British crown. It proceeded to shoot itself in the foot, with a government so bad that it induced the 1798 rebellion and in turn caused Britain to create a parliamentary union. So the Protestant concept of the Nation of Ireland was one that oppressed Catholics, and the Catholic concept didn't exist.
And, in fact, Ireland never did manage to become the nation Davis wanted it to be, since the Catholic and Protestant parts separated, and each would display strong prejudice toward the members of the other denomination.
The first stanza refers to "Three Hundred men and Three men." The Three Hundred might refer to the Spartans who held Thermopylae against the Persians -- though they're hardly the best example of a free nation, given that the Spartan soldiers were part of an elite class that held down the majority of helots at least as strictly as the British oppressed the Irish.
But three hundred had another significance: It was the number of representatives in the old Irish
parliament -- the one which had voted the Union, but which Davis (and O'Connell) proposed to recreate. The "three men" I'm not sure about; too many possibilities. For all that I'm carping about the historical accuracy, it cannot be denied that this song, with its stirring tune and brilliant tag line, is a very effective argument for nationalism. - RBW

Last updated in version 6.1
File: PGa042

National Song Used for Hauling (Russian Shanty)
DESCRIPTION: Russian hauling shanty. Translation: "Let us pull away together, boys, all together it goes - it goes, Pull away, away, together."
AUTHOR: unknown
EARLIEST DATE: 1888 (L.A. Smith, _Music of the Waters_)
KEYWORDS: foreignlanguage shanty worksong ship
FOUND IN: Russia
REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, p. 573, "National Song Used for Hauling" (1 text, 1 tune)
File: Hugi573A

Native Swords
DESCRIPTION: "We've bent too long to bragart wrong, While force our prayers derided; We've fought too long, ourselves among..." The singer briefly recounts the story of Irish rebellion, concluding, "But now, thank God, our native sod Has native swords to guard it."
AUTHOR: Thomas Davis (1814-1845)
EARLIEST DATE: 1962
KEYWORDS: Ireland rebellion
FOUND IN: Ireland
REFERENCES (2 citations):
Galvin-IrishSongsOfResistance, pp. 41-42, "Native Swords" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 216, "Native Swords" (1 text)
Roud #V27520
NOTES [83 words]: Thomas Davis (1814-1845) was an Irish poet and patriot. A member of Daniel O'Connell's National Repeal Association from 1841, he started the Nation newspaper in 1842 and was a leader of the "Young Ireland" movement that sought a more modern approach to independence. He is probably most famous for writing "A Nation Once Again." Davis died of scarlet fever in 1845, and it never really became clear whether he supported violent revolution or agreed with O'Connell in espousing peaceful reform. - RBW

Last updated in version 6.1
File: PGa041

Natural Born Reacher
DESCRIPTION: "De white man say de times is hahd, Nigger never worries, 'case he trust in de Lawd. No matter how hahd de times may be, Chicken never roost too high foh me." He recalls "Freeze," who died in a fight and now cuts no ice. He is a "nachel-bawn reacher."
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: hardtimes theft death
FOUND IN: US(Ap)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 232-233, "I'm a Nachel-Bawn Reacher" (1 text, 1 tune)
ST ScNF232B (Partial)
File: ScNF232B
Nautical Yarn, A
DESCRIPTION: "I sing of a captain who's well known to fame" named Bill Jinks. He sails on the Murray River. One night, it is too dark to see, and the crew are all afraid, but the ship goes on. At last they are wrecked -- so the crew walks ashore.
AUTHOR: Keighly Goodchild (source: Stewart/Keesing-FavoriteAustralianBallads)
EARLIEST DATE: 1967 (Stewart/Keesing-FavoriteAustralianBallads)
KEYWORDS: river ship wreck humorous
FOUND IN:
REFERENCES (1 citation):
Stewart/Keesing-FavoriteAustralianBallads, pp. 67-68, "A Nautical Yarn" (1 text)
Roud #9094
NOTES [15 words]: Sort of an Australian version of "The E-ri-e," although I do not suspect dependence. - RBW
Last updated in version 5.2
File: StKF067

Navigation (Navvy's Song)
DESCRIPTION: "Come roll up, my lads, and you shall have a prize, In all parts of the nation,
Where all young lads and swaggering blades that work(s) on the navigation."
AUTHOR: unknown
EARLIEST DATE: 1906 (collected from Jim Creedy by Cecil Sharp, according to Raven)
KEYWORDS: work canal
FOUND IN: Britain(England(West))
REFERENCES (1 citation):
ADDITIONAL: Jon Raven, _Victoria's Inferno: Songs of the Old Mills, Mines, Manufactures,
Canals, and Railways_, Roadside Press, 1978, p. 30, "The Navvy's Song" (2 short texts, 2 tunes, both from Jim Creedy)
Roud #2453
File: RavVI030

Navvy Boy, The
DESCRIPTION: The navvy boy goes roaming, finding work and shelter with a ganger. The ganger's only daughter wishes marry and travel with him. The girl's mother questions this; the daughter says that her father was a navvy. The old man dies and leaves them 500 pounds
AUTHOR: unknown
EARLIEST DATE: 1938 (Sam Henry collection)
KEYWORDS: love courting rambling mother father marriage money
FOUND IN: Ireland
REFERENCES (3 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H760, pp. 471-472, "The Navvy Boy" (1 text, 1 tune)
DT, NAVVYBOY*
ADDITIONAL: Jon Raven, _Victoria's Inferno: Songs of the Old Mills, Mines, Manufactures,
Canals, and Railways_, Roadside Press, 1978, pp. 33-34, "The Navvy Boy" (1 text, 1 tune, from the Henry collection)
Roud #360
NOTES [41 words]: It has been suggested that this is a reworking of "The Little Beggarman." There are common elements, but that's quite a stretch. Roud lumps it with "The Roving Irishman," which also has points of similarity but appears a separate song to me. - RBW
Last updated in version 3.1
File: HHH760

Navvy on the Line
DESCRIPTION: "I'm a nipper, I'm a ripper, I'm a navvy on the line... All the ladies love the navvies, And the navvies love the fun, There'll be plenty little babies When the railway's done." Independent
verses generally about the sexual exploits/desires of the navvies
AUTHOR: unknown
EARLIEST DATE: 1968 (Meredith/Anderson-FolkSongsOfAustralia)
KEYWORDS: railroading courting sex bawdy
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, p. 217, "Navvy on the Line" (1 text, 1 tune)
NOTES [66 words]: Roy Palmer, The Folklore of Warwickshire, Rowman and Littlefield, 1976, p. 53, gives a single verse of a children's song, beginning "I'm a navvy, you'm a navvy, Working on the line; Five and twenty bob a week, And all the overtime." Clearly it derives from the same original, but it seems likely that it evolved in a very different direction. Roud appears to file this piece as his #13310. - RBW
Last updated in version 2.5
File: MA217

Navvy, The
DESCRIPTION: The gaffer gives his girl an expensive ring and warns "beware of the navvy." The navvy gives her a cheap ring and gown to lie with him. She has a baby and goes to find her navvy who's "on the spree." They marry.
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan5)
KEYWORDS: courting marriage ring sex pregnancy railroading
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #118, p. 3, ("Oh, I'll get ribbons to my hair") (1 fragment)
Greig/Duncan5 977, "The Navvy" (7 texts, 5 tunes)
Roud #6730
ALTERNATE TITLES:
The Navvy Lad
Donald Duff
NOTES [174 words]: The alternate title of "Donald Duff" is from lines common to four of the Greig/Duncan5 texts: "And I'll gang to see my navvy lad He works wi' Donal Duff."
The "gaffer," in this case may be the employer or foreman (source: Webster's Third New International Dictionary) and the navvy is the railroad worker. You can get some information on "The Navy Age" in the notes to "The Roving Newfoundlanders (II)" [as the navvies moved to Canada], and, about their reputations as rakes in "The Courting Coat," "The Navvy Boy" and "Navvy on the Line."
Greig/Duncan5 quoting Gillespie: "Heard often in Savoch district, when the Buchan railway was being made. Introduced by navvies. Noted 1906." 1858: "The Formartine and Buchan Railway Act was passed approving the building of the railway line to Peterhead with a branch line from Mintlaw to Fraserburgh." (source: "Some dates in the history of Peterhead" at danielsd demon uk site; also Records of British Railways Board Formartine and Buchan Railway 1855-1858, at National Archives of Scotland site.) - BS
Last updated in version 2.5
File: GrD5977

Navy Hymn (Eternal Father, Strong to Save)
DESCRIPTION: "Eternal father, strong to save, Whose arm does bind the restless wave... O hear us when we cry to thee, For those in peril of the sea." The singer prays to Father, Savior, Holy Spirit, and "Trinity of love and pow'r" for protection, and will praise God
AUTHOR: Words: William Whiting / Music: John Bacchus Dykes (1823-1876)
EARLIEST DATE: 1860 (Whiting's manuscript copy; see notes)
KEYWORDS: sailor religious nonballad navy
FOUND IN: Britain US
REFERENCES (2 citations):
Kinsey-SongsOfTheSea, pp. 183-184, "Eternal Father" (1 text, 1 tune)
DT, NAVYHYMN
SAME TUNE:
The Aviator's Hymn (by Sally Nelson Robins) ("Almighty So'reign of the sky, Whose ever-wake yet tireless eye") (Colonial-Dames-AmericanWarSongs, p. 185)

NOTES [362 words]: Julian, p. 356, reports:
Of this hymn the following texts are known:--
1. The original MS, 1860....
2. The revised text by the Compilers of Hymns A[ncient] & M[odern], 1861, No. 222. This is the most widely used of any.
3. A revision made by the author... [in] 1869....
4. A Latin version also by Whiting.... [1867, based on the Hymns Ancient & Modern version rather than Whiting's own original]
The lack of hymns for that at sea, together with its merits as a hymn, rendered it exceedingly popular from its first publication, and its use has become most extensive in English-speaking countries. Hodges, of Frome, has published a short tale founded thereupon, and entitled "Hymn 222."

McKim, pp. 562-563, reports that this was President Franklin Delano Roosevelt's favorite hymn, and was sung at his funeral. The tune was played after the death of John F. Kennedy. The melody is called "Melita," after the ancient name of the island of Malta. I do not know why it is connected with Malta, unless it's the fact that composer John B. Dykes (1823-1876) was curate of Malton (with an n) for a time starting in 1847 (McKim, pp. 83-84).

John Bachus Dykes was apparently musical from an early age, playing organ for his father's congregation as early as age 10. He went to Catherine's College, Cambridge, and helped found the Cambridge University Music Society before receiving his B.A. in 1847. He was ordained as a priest the next year. His wife Susanna Kingston, whom he married in 1850, was a resident of Malton, where he was curate. He later moved to St. Oswald's Durham. His other most familiar hymn tune is probably "Holy, Holy, Holy." He was perhaps not easy to get along with; in the 1870s, he became involved in a religious and legal controversy with the Bishop of Durham which likely helped to induce a breakdown in 1875. He died in 1876 -- and was popular enough that an endowment of 10,000 pounds was raised for his widow and children. Four of his daughters have the minor distinction of having been photographed by Charles Dodgson (Lewis Carroll) in 1862 (DodgsonWakeling4, p. 129 and n. 105), although, oddly, he does not seem to have corresponded with them. - RBW

Bibliography

- Julian: John Julian, editor,A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes)

Near the Cross

DESCRIPTION: Chorus: "In the Cross, in the Cross, be my glory ever / Till my raptured soul shall find rest beyond the river." Verses center on being "near the Cross" and reaching "the golden strand Just beyond the river."

AUTHOR: Words: Frances Jane (Fanny) (Crosby) Van Alstyne

EARLIEST DATE: 1869 ("Bright Jewels," according to Robinson)

KEYWORDS: river Bible nonballad religious Jesus

FOUND IN: US(SE)

REFERENCES (2 citations):
ADDITIONAL: Ira D. Sankey, Sankey's Sacred Songs and Solos [1200 Hymns] (London: Collins, 1921?), #134 (1880 #127), "Near the Cross"
F. E. Belden, Christ in Song (Washington: Review & Herald Publishing Assn, 1908 ("Digitized by Internet Archive")), #289, "Near the Cross" (1 text) (1 tune)
Roud #17303
RECORDINGS:
*Bright Light Quartet, "Just Beyond the River" (on LomaxCD1708)*
*Moving Star Hall Singers, "Jesus Keep Me Near the Cross" (on USSeaisland02)*

NOTES [150 words]: The USSeaisland02 version starts with Sankey verse 1 - "Jesus, keep me near the Cross / There a precious fountain / Free to all -- a healing stream -- / Flows from Calvary's mountain" repeats the chorus, as in the description above, many times, introduces verse 4 -- "Near the Cross I'll watch and wait / Hoping trusting ever / Till I reach the golden strand / Just beyond the river" -- and ends repeating the chorus again with increasing speed, clapping and beating on the floor.

Belden's tune is attributed to W.H. Doane with an 1890 copyright. - BS

For background on author Fanny Crosby van Alstyne, see the notes to "A Few More Marchings Weary." According to William Reynolds, *Companion to Baptist Hymnal*, Broadman Press, 1976, pp. 1220-123, William H. Doane wrote the tune to this and had Crosby set the text. The result appeared in *Bright Jewels* in 1869 and was reprinted by Sankey in 1880. - RBW

Last updated in version 4.2
File: RcJKMNtC

Near the Shannon Side

DESCRIPTION: "Near the Shannon side there dwelt a lass, a made both chaste and pure." Despite being poor, her beauty caused many men to court her. One finally wins her. They set out to cross the river, and are almost killed, but he saves her.

AUTHOR: unknown

EARLIEST DATE: before 1961 (Fowke collection)

KEYWORDS: love courting beauty river rescue

FOUND IN: Canada(Ont)

REFERENCES (1 citation):
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 8, "Near the Shannon Side" (1 text, 1 tune)
Roud #4821

NOTES [40 words]: This is very flowery, making me think it has not been folk processed much. It feels like a rewrite of "Dublin Bay (Roy Neal)," transferred to the Shannon and given a happy ending. I think; the ending in the O. J. Abbott version is abrupt. - RBW

Last updated in version 5.1
File: AbFo008

Near to the Isle of Portland

DESCRIPTION: A ship "outward bound to the Indies" sinks in a storm. "We were near to the Island of Portland Where our gallant ship went down; There were never a better commander Sailed out of Plymouth town."

AUTHOR: unknown

EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: death sea ship disaster storm sailor wreck

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 59, "Near to the Isle of Portland" (1 text)
Roud #17748

NOTES [28 words]: Portland Bill Lighthouse was built on the Isle of Portland in 1716. Portland is south of Weymouth and about 85 miles by sea east of Plymouth in the English Channel - BS

File: GrMa59

Nearer My God To Thee

DESCRIPTION: "Nearer, my God, to thee, nearer to thee, E'en though it be a cross that raiseth me, Still all my song shall be Nearer my God to thee." Whatever tribulations come, the singer hopes they will cause him/her to come closer to God

AUTHOR: Words: Sarah Fuller Flower Adams (1805-1848)

EARLIEST DATE: 1841 (Hymns and Anthems)
This seems to be the Official Song of People Dying Under Unfortunate Circumstances in the Absence of Corroborating Witnesses. The story that it was played as the *Titanic* went down is simply false (a story spread by one Mrs. A. A. Dick; see Wade, pp. 61-62) -- the disproof being that the passengers who claimed they heard the song were British and American both despite the fact that the two nations used different tunes (Lord, p. 110). Johnson reports that William McKinley's doctor claimed these were the dying president's last words. In the aftermath of the Johnstown Flood, there were newspaper reports of families singing the song in harmony as they were washed away in the flood (McCullough, p. 221).

Interesting how none of these claims are ever capable of verification. - RBW

Bibliography

- Julian: John Julian, editor, *A Dictionary of Hymnology*, 1892; second edition 1907 (I use the
Nebrasks Blues

DESCRIPTION: "I like you, baby, baby, I like you true (x2), But I’m headin' for Nebraska, there's nothin' up there you can do." The singer will leave the snows of Chicago; her baby is holding her back. She has a "daddy" in Nebrasks to whom she will turn

AUTHOR: Victoria Spivey?

EARLIEST DATE: 1931 (recording, Victoria Spivey)

KEYWORDS: love travel separation

FOUND IN:

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 492, "Nebraska Blues" (1 text)

RECORDINGS:
Victoria Spivey, "Nebraska Blues" (Vocalion 1606, 1931)

Nebuchadnezzar's Wife

DESCRIPTION: "Nebuchadnezzar, the King of the Jews Sold his wife for a pair of shoes. When the shoes began to wear, good lack, Nebuchadnezzar wanted her back."

AUTHOR: unknown

EARLIEST DATE: 1976 (Palmer)

KEYWORDS: royalty wife clothes humorous

FOUND IN: Britain(England)

REFERENCES (1 citation):
ADDITIONAL: Roy Palmer, _The Folklore of Warwickshire_, Rowman and Littlefield, 1976, p. 97, (no title) (1 single-verse fragment)

CROSS-REFERENCES:
cf. "Sale of a Wife" (theme) and references there

NOTES [746 words]: It's hard to know what to do with reports of skipping rhymes (are they songs, or just doggerel?), but this sounds to me very much like a folk song, so I'm including it here. It certainly has floated. Robert Salles sends me this report:
"When I was a little boy, in the 1950 ies, my mother told me the following: Nebuchadnezzar, the King of the Jews Sold his wife for a pair of shoes. When the shoes began to wear, good lack, Nebuchadnezzar wanted her back."

The reference to Nebuchadnezzar is interesting. He is sort of the Standard Heathen King of the Old Testament, mentioned about 85 times, with the largest number of mentions being in the books of Jeremiah (whose prophesies cover much of Nebuchadnezzar's long reign) and Daniel (although the events in Daniel, insofar as they are non-fictional and not related to the Maccabean period, seem to be based on the historical Nabonidas, who was perhaps Nebuchadnezzar's son-in-law, rather than Nebuchadnezzar himself). He is also mentioned in Tobit 14:14, where he is credited, falsely, with conquering Ninevah, and in Judith 1:1 and following we find him falsely being called the Assyrian Emperor.

Nebuchadnezzar (or, as Jeremiah more correctly calls him, Nebuchadrezzar) is the Hebrew name for the Chaldean Emperor Nabo-kudurri-usur II. He couldn't really be called the King of the Jews --
he overthrew the Davidic dynasty and deported the people (these events are described in the last two chapters of 2 Kings), but the land was left desolate; there was no King of Judah. Indeed, several records in Babylon still call the deposed King Jehoiachin "King of Ya-u-du" (i.e. Judah; Noth, p. 282). But Nebuchadnezzar did rule almost all the Jews of the Dispersion -- the only ones not within his borders were the handful who had fled into Egypt.

And he was easy to remember, because he reigned for a very long time -- 43 years, according to the Uruk King List (PritchardII, p. 119). He assumed the throne of Babylon in 605, following the death of his father Nabopolassar (If you're wondering about all these names starting with "Nabo" or "Nebo," Nebo was a Chaldean god). This took place just after Nebuchadnezzar had won the great battle of Charchemish and destroyed the last remnant of the Assyrian empire and smashed a great Egyptian army (Bright, p. 326; compare Jeremiah 46:2-4). Had it not been for the death of his father, it is quite possible that Nebuchadnezzar would have gone on to destroy Egypt. As it was, Judah became a Babylonian vassal, but rebelled and was conquered in 598/597. The rebellious King Jehoiakim conveniently died (Bright, p. 327, speculates that he was assassinated), and Nebuchadnezzar did not entirely destroy Judah, although he did exile many of the best people and the new King Jehoiachin (2 Kings 24). A decade later, Jehoiachin's uncle Zedekiah rebelled, and Judah was conquered again in 587 (2 Kings 25). Judah was destroyed and its people exiled. Many Jews probably expected divine revenge on Nebuchadnezzar. It didn't come. He remained King for another quarter century, and embarked in an ambitious rebuilding of Babylon, with much building of temples and monuments to his gods (Leick, p. 119). He finally died in 562.-- opening the door for chaos in Babylon. (And these dates are pretty firm -- according to Dougherty, p. 10, his date list for the Chaldean kings, which agrees with PritchardII, is said to be based on "more than two thousand dated cuneiform documents.") Three kings reigned before Nabonidas took the throne in 556 (Bright, pp. 352-353), and then Babylon fell to the Persians in 539.

Actual records of Nebuchadnezzar's private life are of course few; PritchardI, p. 203, records his brief account of his first capture in Jerusalem in 598 B.C.E., while p. 205 lists some of his household accounts. Goodspeed, p. 349, notes the "instability" of his dynasty -- but there is no mention of his wife, just of the weakness of his son and the brutality of his son-in-law. Still, based on all the sources I checked (not all of which are cited here, since they duplicated the material in the sources I have cited), there seem to have been no succession quarrels in the period before his death, nor is there any mention of a son other than Amel-Marduk (the Bible's Evil-Merodach), implying that there weren't a bunch of wives trying to advance the interests of their sons. - RBW

Bibliography

- Dougherty: Raymond Philip Dougherty,Nabonidus and Belshazzar: A Study of the Closing Events of the Neo-Babylonian Empire, Yale University Press, 1929
- Goodspeed: George Stephen Goodspeed,A History of the Babylonians and Assyrians, 1902, 1903 (I used the 1915 Scribners edition)

Last updated in version 4.5
File: PalWa097

Necktie's Up Behind

DESCRIPTION: "When you attend a party and gyrate with the girls... oh, that painful feeling when suddenly you find The naked truth revealing: your necktie's up behind." When sparking with a girl,
or otherwise compromised, you will often find your necktie up behind
AUTHOR: probably Thomas P. Westendorf (but in a form so different from Browne-
AlabamaFolkLyric's that there was almost certainly a deliberate rewrite)
EARLIEST DATE: 1891 (Westendorf's version printed in Wehman's Collection of Songs #32, 
according to Browne-AlabamaFolkLyric)
KEYWORDS: humorous nonballad courting dancing clothes
FOUND IN: US(So)
REFERENCES (1 citation):
* Browne-AlabamaFolkLyric 162, "Necktie’s Up Behind" (1 text, 1 tune)
  Roud #11357
  File: Brne162

Ned Bolton

DESCRIPTION: "A jolly comrade in the port, A fearless mate at sea." The singer hopes that, if he
ever forgets his comrade, he will lose the ability to fight. Ned Bolton was a fine man aboard the
privateer Black Snake. His ship ran aground and ship and crew lost
AUTHOR: unknown
EARLIEST DATE: 1854 (Journal of the Hillman)
KEYWORDS: pirate ship death disaster drink gold
FOUND IN:
REFERENCES (1 citation):
* Huntington-TheGam-MoreSongsWhalemenSang, pp. 139-141, "Ned Bolton" (1 text, 1 tune)
  Roud #27510
  File: HGam139

Ned McCabe

DESCRIPTION: "I'm a fine old Irish laborer, from Ireland I came, To try me luck on Columbia's
shore, and Ned McCabe's my name." His fortune has been hard, but he bears it with a smile. He
has gone far to the west to log. He can drink twenty jiggers without stumbling
AUTHOR: unknown
EARLIEST DATE: before 1926 (Rickaby/Dykstra/Leary-PineryBoys-
SongsSongcatchingInLumberjackEra)
KEYWORDS: immigration lumbering work drink hardtimes
FOUND IN: US(MW)
REFERENCES (1 citation):
* Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 60, "Ned McCabe" (1
text, 1 tune)
NOTES [123 words]: Although this song is claims to be about a man who went from "the banks of
the Mississippi" to the Black Hills, it clearly swallowed some other song about someone who went
mining somewhere other than the Dakotas. The song says that the miner came to a point 500
miles from the Mines of Carribou by "ship". In other words, by sea. The Dakotas are more than 500
miles from the sea in all directions. Presumably the miner came by boat up the Mississippi to Saint
Paul. This would put him about 625 miles from the Black Hills -- not too far from the 500 miles of
the song. The song also claims there were "tigers in full view" on the path to the mines. I presume it
goes without saying that there are no tigers in Minnesota or the Dakotas. - RBW
Last updated in version 4.3
File: RDL60

Needle's Eye, The

DESCRIPTION: "The needle's eye that doth supply The thread that runs so true, Oh many a beau
have I let go Because I wanted you." The remaining verses describe how the singer(s) have
courted and passed others by; the needle may have "caught" the (girl)
AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: playparty courting
FOUND IN: US(Ap,MW,NE,So)
REFERENCES (16 citations):  
Randolph 545, "The Needle's Eye" (2 text plus an excerpt, 1 tune)  
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 144-145, "The Needle's Eye" (1 text, 1 tune)  
Bush-FSoCentralWestVirginiaVol4, pp. 9-10, "Needle's Eye" (2 texts, 1 tune)  
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 74, "The Needle's Eye" (1 fragment)  
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 74, "The Needle's Eye" (1 tune plus a text excerpts)  
Hudson-FolksongsOfMississippi 144, pp. 291-293, "Needle's Eye" (2 fragments)  
Linscott-FolkSongsOfOldNewEngland, pp. 43-44, "The Needle's Eye" (1 text, 1 tune)  
Wolford-ThePlayPartyInIndiana, pp. 72-73=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 196-197, "Needle's Eye" (1 text, 1 tune)  
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 131-133, "The Needle's Eye" (1 text, 1 tune)  
Mclntosh-FolkSongsAndSingingGamesOfIllinoisOzarks, pp. 94-95, "The Needle's Eye" (1 text, 1 tune)  
Lewis-FavoriteMichiganFolkSongs, p. 36, "The Needle's Eye" (1 text, 1 tune)  
Hudson-FolkTunesFromMississippi 34, "Needle's Eye" (1 short text, 1 tune)  
Abernethy-SinginTexas, p. 90, "Needle's Eye" (1 text, 1 tune)  
Opie/Opie-TheSingingGame pp. 42-43, "(The needle's eye that doth supply)" (2 texts)  
Newell-GamesAndSongsOfAmericanChildren, #29, "Threading the Needle" (2 texts); #171, "The Needle's Eye" (1 text, 1 tune)  
Welsch-NebraskaPioneerLore, pp. 288-289, "The Needle's Eye" (1 text, 1 tune)  
ST R545 (Full)  
Roud #4506  
RECORDINGS:  
Margaret MacArthur, "The Needle's Eye" [fragment] (on MMacArthur01)  
NOTES [197 words]: According to Bush-FSoCentralWestVirginiaVol4, this song supplied the title for a novel called The Thread that Runs So True by Jesse Stuart. The LibraryThing database shows that this was popular enough to have been published in fifty editions or more and to have been turned into a play by Reginald Lawrence.  
A publisher's blurb for the book reads "First published in 1949, Jesse Stuart's now classic personal account of his twenty years of teaching in the mountain region of Kentucky has enchanted and inspired generations of students and teachers. With eloquence and wit, Stuart traces his twenty-year career in education, which began, when he was only seventeen years old, with teaching grades one through eight in a one-room schoolhouse. Before long Stuart was on a path that made him principal and finally superintendent of city and county schools. The road was not smooth, however, and Stuart faced many challenges, from students who were considerably older--and bigger--than he to well-meaning but distrustful parents, uncooperative administrators and, most daunting, his own fear of failure. Through it all, Stuart never lost his abiding faith in the power of education." - RBW  
Last updated in version 6.0  
File: R545

**Needlecases**

DESCRIPTION: Singer, a peddler, is poor and hungry, and offers to sell the listener needlecases. He was once well-off, but is now homeless and friendless; once a farmer, now in rags. Since the listener won't buy, he's off, but asks listener to buy some if he returns.  
AUTHOR: unknown  
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)  
LONG DESCRIPTION: Singer, a peddler, is poor and hungry, and offers to sell the listener needlecases. He was once well-off, but is now homeless and friendless; once a farmer, he's now in rags. Since the listener won't buy, he's off, but asks listener to buy some if he returns. Chorus: "Needlecases, will you buy one?/You will buy one, I'm sure/Won't you buy a case o' needles/From Jack that's so poor?"  
KEYWORDS: poverty request clothes commerce hardtimes  
FOUND IN: Britain(England(South, North))  
REFERENCES (3 citations):  
Williams-FolkSongsOfTheUpperThames, pp. 234-235, "Needle-cases" (1 text) (also Williams-Wiltshire-WSRO Gl 152)  
Williams-Wiltshire-WSRO Mi 647, "Needle-cases" (1 text)
Kennedy-FolksongsOfBritainAndIreland 233, "Needlecases" (1 text, 1 tune)
Roud #1300
ALTERNATE TITLES:
Case of Needles
NOTES [14 words]: We haven't keywords for "peddler" or "street-cry," so "commerce" will have to do. - PJS
Last updated in version 2.6
File: K233

Negro Cotton Picker
DESCRIPTION: Composite fragment of cotton-picking items: "Way down in de bottom, when de cotton's all rotten, Can't pick a hundred a day. Aught for aught, and figger for figger, All for de white man an' none for de nigger."
AUTHOR: unknown
EARLIEST DATE: 1923 (Brown)
KEYWORDS: work hardtimes discrimination
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 211, "Negro Cotton Picker" (1 fragment)
File: Br3211

Negro Reel
DESCRIPTION: "Laws-a-massey, what have you done? You've married the old man instead of his son! His legs are all crooked and wrong put on, They're all laughing at your old man. Now you're married you must obey... Kiss him twice and hug him too."
AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: marriage nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, pp. 134-135, "Negro Reel" (1 short text, 1 tune)
NOTES [23 words]: This is probably an odd version of "Sally Walker," but as it might be derived from "Oats and Beans" instead, I give it its own category. - RBW
File: San134

Negro Song (Doodle Bug on a String)
DESCRIPTION: "Let's sing, What you gonna do.... Tie around a string. Sing, sing, what you gon'er sing? Doodle bug, doodle bug, tied on a string"
AUTHOR: unknown
EARLIEST DATE: 1922 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: bug nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 672, "Negro Song" (1 fragment, 1 tune)
NOTES [29 words]: There obviously isn't enough text here to identify the song, but in case anyone is trying to trace it, it's not the same as the Georgia Yellow Hammers "Doodlebug Song." - RBW
Last updated in version 4.1
File: BrS5672

Negro Yodel Song
DESCRIPTION: "I love my wife and baby, Each morning so soon. I love my wife and baby." In the Brown text, every other word, starting with "love," is yodelled.
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
Nein un neinzich (Nine and Ninety)

DESCRIPTION: German counting song. "Nein un neinzich, acht un neinzich, siwwe un.... Ja, ja, ich fiehle dass du mich liebe...." "Nine and ninety, eight and ninety, seven and ninety.... Yes, I've a feeling you love me...." "Nine and eighty, Eight and eighty...."

AUTHOR: unknown
EARLIEST DATE: 1937 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: nonballad foreignlanguage
FOUND IN: US(MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 88-89, "Nein un neinzich (Nine and Ninety)" (1 German text plus English translation, 1 tune)
File: KPL088

Nell Cropsey (I)

DESCRIPTION: One night Nell's former lover Jim (Wilcox) calls on her. She disappears for three months, then her mother sees her body on the river. Her lover winds up in prison

AUTHOR: credited to Bessie Wescott Midgett
EARLIEST DATE: 1912 (Chappell)
KEYWORDS: homicide
HISTORICAL REFERENCES:
1901 - Murder of Ella Maud(e) "Nellie" Cropsey, presumably by her former lover Jim Wilcox
FOUND IN: US(SE)
REFERENCES (4 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 307 "Nellie Cropsey" (2 texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 307, "Nellie Cropsey" (1 excerpt, 1 tune)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 61, "Nell Cropsey, I" (1 text)
McNeil-SouthernFolkBalladsVol2, pp. 82-84, "Nellie Cropsey" (1 text)
ST MN2082 (Partial)
Roud #4117
CROSS-REFERENCES:
"cf. The Jealous Lover (Florella, Floella) (Pearl Bryan II) (Nell Cropsey II)" [Laws F1] cf. "Nell Cropsey (III -- Swift Flowing River)"
NOTES [1066 words]: This song is item dF45 in Laws's Appendix II, but should certainly have been listed higher; he did not know the Brown version. There are extensive historical notes in Brown, which concur with the song in saying that she was very pretty but list her age as 19, not 16 as in the text of the song. Chappell has four songs associated by title with Nellie Cropsey, but only two (I and IV) mention her name: This one and the Nell Cropsey subfamily of "The Jealous Lover."
To tell this from the Jealous Lover version, consider this first verse:
On the twentieth of November,
A day we all remember well,
When a handsome girl was murdered,
Of her story I will tell.
This story became the subject of a book, Bland Simpson, The Mystery of Beautiful Nell Cropsey: A Nontfiction Novel, University of North Carolina Press, 1993. It looks very un-scholarly, but obviously it is from a university press. Author Simpson was a member of the Red Clay Ramblers, but he was also a professor of creative writing; perhaps it shows. The book includes a photo of Cropsey; she doesn't appear as attractive as all the folklore implies.
Simpson, pp. 165-166, does give some useful dates:
1876 - Birth of Jim Wilcox.
1881 - Birth of Nell Cropsey, fourth child of her parents.
1898 - Cropsey family moves to North Carolina.

Nov. 20, 1901 - Disappearance of Nell, found dead in the Pasquotank river 37 days later.

1902 - Jim Wilcox sentenced to death for the murder of Nell, but the verdict is overturned because of demonstrations during the trial.

1903 - Wilcox retried, convicted of second degree murder, and sentenced to thirty years.

1918 - North Carolina Governor Bickett pardons Jim Wilcox.

1934 - Wilcox commits suicide.

Simpson also notes the interesting fact that Roy Crawford, who had visited Nell's older sister Ollie on the night of Nell's disappearance, killed himself in 1908, and that Nell's younger brother Will committed suicide in 1913. Thus there seems to be real reason to wonder if Wilcox was the actual murderer.

A somewhat more reputable source is John Harden's *The Devil's Tramping Ground*, subtitled "And Other North Caroline Mystery Stories," University of North Carolina Press, 1949. His story of the Cropsey murder is on pp. 11-23. His outline of the case is as follows:

In 1898, the Cropseys, New York merchants, move from Brooklyn to the banks of the Pasquotank River in North Carolina (p. 12). Nellie, who was 16 or 17 at the time, is described as being very beautiful indeed. Jim Wilcox, the son of a former sheriff of Pasquotank County, was 25 years old when the Cropseys moved in, and began to court Nell almost at once (p. 13). But, after three years of courting, he had made no move toward marriage. Apparently Nell was getting restless by this time; the two quarreled on the night she disappeared.

Supposedly those involved had a discussion that night about how they would commit suicide if it came to that, with Wilcox preferring drowning and Nell freezing (Harden, p. 23). This would seem rather ironic in hindsight. Nell's sister Ollie said that Wilcox and Nell later went out to talk on the porch. She heard a thud, but apparently she was with her own beau and did not investigate, nor did she bother waiting for Nell to come home (Harden, pp. 23-24). No one really noticed her absence until there was a disturbance in the yard (Harden, p. 24). Then it was noticed that Nell was missing. Her father went off to find Wilcox -- and learned that he had been home for hours, but Nell was not there (Harden, p. 16). Awakened, Wilcox claimed he had left Nell on her father's porch at 11:15. Wilcox claimed that he had broken up with her and then left (Harden, p. 17). Portions of Wilcox's account could be verified -- he had claimed that he had returned an umbrella and photo to Nell, and the umbrella was there but the photo was not. Also, it appears there was a two hour gap on that night between the time he left the Cropsey home and when he reached his own (Harden, p. 18).

A search began. Dogs traced Nell to a boathouse by the river; there was no sign that she had left it. Wilcox was charged with abduction (Harden, p. 18), but in the absence of a body, no murder charge was filed at the time.

Then things really turned strange. A letter showed up, explaining that the commotion among the pigs arose because someone had been trying to steal one of the Cropsey's hogs, and Nell had tried to stop him, and he murdered her and dumped her in the river. Five days later, her body was found near that spot (Harden, pp. 18-19). A lynch mob came for Wilcox, but the Cropsey family begged them to let justice take its course, and the mob relented (Harden, p. 19).

The autopsy of Nell's body showed that she had been hit hard on the left temple by an object such as a blackjack (Wilcox was known to own a blackjack). There was no water in her lungs, meaning that she had not drowned; the blow to her head must have killed her before she was thrown in the river (Harden, pp. 20-21). It was later implied that she might have committed suicide -- but this of course does not explain the blow in the head or the lack of water in her lungs.

The case against Wilcox, as presented at trial, was that he had been the last to see Nell and that he had owned what could have been the murder weapon; the prosecutor argued that he had been tired of her. There seems to have been no direct evidence against Wilcox, but he never took the stand in his own defense. Wilcox was convicted of first degree murder, but the trial had been messy enough that he was granted another. This time, the sentence was second degree murder -- which still sent him to prison. He stayed there until pardoned in 1920 (Harden, p. 21). It is believed that Wilcox had told Governor Thomas W. Bickett some details of what happened that caused Bickett to pardon him. But Bickett never explained, and neither did Wilcox; he lived as a recluse for a years, then committed suicide (Harden, pp. 22-23).

To this day, no one really knows what happened to Nell Cropsey. Wilcox is the obvious suspect, but there seems to be no direct evidence implicating him; the alternate explanation (that Nell found someone raiding her father's pigs, and he killed her) is entirely consistent with the known facts. So Wilcox arguably was wrongly convicted. That's not to say that he was innocent -- odds are that he was guilty -- but we can't prove it. - RBW

*Last updated in version 4.0*
Nell Cropsey (III -- Swift Flowing River)

DESCRIPTION: "Oh, swift flowing river, A secret you hold, Way down in the depths Of the water so cold." The singer begs the river to tell its secret. A "fair girl" is missing, "stolen away in the night." "The secret, Oh River, You surely must know."

AUTHOR: unknown
EARLIEST DATE: 1934 (Elizabeth City _Daily Advance_); reportedly collected 1902
KEYWORDS: homicide river
HISTORICAL REFERENCES:
1901 - Murder of Ella Maude "Nellie" Cropsey, presumably by her former lover Jim Wilcox
FOUND IN: US(SE)
REFERENCES (1 citation):
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 62, "Nell Cropsey, II" (1 text)
ST ChFRA062 (Partial)
Roud #4117
CROSS-REFERENCES:
cf. "Nell Cropsey (I)" (subject of some versions) and references there
NOTES [75 words]: Although Chappell lists this as a Nell Cropsey song, and the details (such few as the song contains) fit that case, Cropsey is not mentioned in the text; it might be about another murder.
Roud lumps this with all the other Nell Cropsey songs, but it is clearly distinct. The real question is, Is it traditional? The only collection is Chappell's, from a printed source, allegedly based on a poem (song?) taken down around the time of the murder. - RBW

Nell Flaherty's Drake

DESCRIPTION: "Oh, my name it is Neil, quite candid I tell, And I lived in Clonmell, which I'll never deny, I had a large drake..." which she describes in loving terms. One day a thief steals (and kills) the drake. The rest of the song is an extended curse of the thief

AUTHOR: unknown
EARLIEST DATE: before 1851 (broadside, Bodleian Harding B 11(2612))
KEYWORDS: animal bird curse thief theft
FOUND IN: Ireland Australia Canada(Mar)
REFERENCES (8 citations):
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 128-129, "Nell Flaherty's Drake" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H228b, pp. 18-19, "Nell Flaherty's Drake" (1 text, 2 tunes)
O'Connor-OldTimeSongsAndBalladOfIreland, pp. 14-15, "Nell Flaherty's Drake" (1 text)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 68-69, "Nell Flaherty's Drake" (1 text)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 80-81, "Nell Flaherty's Drake" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1566, p. 106, "Nell Flaugherdy's Drake" (2 references)
DT, NELLFLAH*
ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), p. 289, "Nell Flaherty's Drake" (1 text)
Roud #3005
RECORDINGS:
The Clancy Brothers and Tommy Makem, "Nell Flaherty's Drake" (on IRClyancyMakem03)
BROADSIDES:
Bodleian, Harding B 11(2612), "Nell Flaherty's Drake", M. Stephenson (Gateshead), 1838-1850; also 2806 b.11(218), 2806 c.16(21), Harding B 15(216b), 2806 b.11(279), 2806 c.8(306), Johnson Ballads 1220, Johnson Ballads 2696, Harding B 11(2610), Harding B 11(2613), Harding B 11(2614), Harding B 11(2615), 2806 c.16(3a), Harding B 11(2611), "Nell Flaherty's Drake"; 2806 b.9(236), Harding B 26(461), 2806 b.11(132) [lines only partly legible], "Nell Flaugherdy's Drake" LOCSinging, as109390, "Nell Flaugherdy's Drake", J. Andrews (New York), 1853-1859; also sb30356b, "Nell Flaugherdy's Drake"
Murray, Mu23-y1:062, "Nell Flaherty's Drake," James Lindsay (Glasgow), 19C; also Mu23-y4:054, "Nell Flaherty's Drake," unknown (Cork), 19C
NLSScotland, L.C.Fol.70(142a), "Nell Flaherty's Drake," unknown, c. 1845

CROSS-REFERENCES:
cf. "The Wee Duck (The Duck from Drummuck)" (plot, subject?)
cf. "Betsy Brennan's Blue Hen" (plot, lines)

NOTES [292 words]: Tommy Makem describes this as a song about Robert Emmet (executed 1803). I can't prove it wrong -- but if so, it's the most indirect song I know. Certainly later singers (such as those in Australia) seem to have lost consciousness of any anti-British sentiment. For background on Emmet, see "Bold Robert Emmet" and the songs cited there. - RBW
I have not found "Nell Flaherty's Drake" collected in Newfoundland but Johnny Burke's "Betsy Brennan's Blue Hen" is so close that he must have known "Nell Flaherty's Drake." There is no entry for "Nell Flaherty's Drake" in Newfoundland Songs and Ballads in Print 1842-1974 A Title and First-Line Index by Paul Mercer.

Commentary to broadside NLSScotland L.C.Fol.70(142a): "Nell Flaherty's Drake" is an anonymous Irish ballad from the nineteenth century. The drake of the title is believed to be a coded reference to Robert Emmet (1778-1803), who helped to plan and led an uprising against British rule in Dublin in 1803. The uprising went wrong after an explosion at an arms depot, and Emmet was captured and hanged for his part in the uprising and the assassination of the Lord Chief Justice. Irish Home Rule was a volatile subject in Britain in the nineteenth as well as the twentieth century, hence the coding in this song.
This song has the same relationship to "The Bonny Brown Hen" [this adds a villain and curses] that "Betsy Brennan's Blue Hen" has to "Blue Hen" on MacEdward Leach and Songs of Atlantic Canada site, copyright owner Memorial University of Newfoundland Folklore and Language Archive.


Last updated in version 5.0
File: MCB128

Nellie (I)

DESCRIPTION: The singer complains about Nellie's choice of the lily over the rose. Mountain verses: blueberries grow, a castle light-house on top, at its foot the ocean where green-flagged gunships sail to Newry where his "unkind" sweetheart is.

AUTHOR: unknown
EARLIEST DATE: 1893 (Broadwood/Maitland-EnglishCountySongs)
KEYWORDS: courting rejection floating verses nonballad wordplay
FOUND IN: Britain(England(Lond,SOuth)) Canada(Mar) US(SE)
REFERENCES (5 citations):
Broadwood/Maitland-EnglishCountySongs, pp. 136-137, "Faithful Emma" (1 fragment, 1 tune)
Reeves-TheEverlastingCircle 126, "The Streams of Lovely Nancy" (1 text; the "A" text is "Nellie (I)"; the "B" and "C" texts are "The Streams of Lovely Nancy")
Creighton-MaritimeFolkSongs, p. 79, "Nellie" (1 text, 1 tune)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 29, "The Shipwreck" (1 text)
Roud #18820

CROSS-REFERENCES:
cf. "The Streams of Lovely Nancy" (lyrics)

NOTES [309 words]: This song shares one verse with "The Streams of Lovely Nancy" [with which Roud at one time lumped it - RBW], which it corrupts:
At the top of this mountain a castle does stand,
It is decked round with ivy and back to the strand,
It is decked round with ivy and marble stone white,
It's a pilot for sailors on a dark stormy night.
Otherwise it shares a confused story line with that ballad but the confusions are not shared: I don't think this is a version of "Streams."
In the language of flowers the white lily stands for virginity and the red rose stands for love. Newry is about 35 miles southwest of Belfast. - BS

Dornan's text begins "O sleep valiant mountain, it bears a great name" is, in one (so called) "Newry Mountain" text, "It is Slieve Gullion Mountain, oh that bears a great name"; Dornan's text mentions "Newry" twice.

Kittredge's version was "communicated by Professor Angelo Hall of Annapolis, 1914, as sung by his aunt, Mrs Elmina Cooley, who died twenty years before. Mrs Cooley got the song from her father, Theophilus Stickney, before 1833. He was born in Jaffrey, N.H., in 1814, and belonged to the Stickney family of Rowley, Mass." The dates are suspect since Mrs Cooley would have gotten the song from her father before he was 19 and she was ...? In any case, Belden notes that the words and tune were printed by Hall in a biography of his mother in 1908.

Broadwood/Maitland-EnglishCountySongs: "This fragment is either the beginning and end of one ballad, or the first three verses of one tacked on to the ending of another. The name of the song is that given to it by the choirman who sang it to Mr Sumner, though the connection between Emma's faith and Mary's fickleness is not apparent."

Faithful Emma, who does not appear in the Broadwood/Maitland-EnglishCountySongs text does apparently appear in "Homeward Bound" (II). - BS

Last updated in version 5.3

File: CrMa079

Nellie (II)
DESCRIPTION: "Come, listen to me, a story I'll tell... I once loved and courted a dear little girl." But her parents are opposed, and she marries rich Mr. Brown. He is a drunkard and ignores her. She dies. The singer wants to die for love of her

AUTHOR: unknown
EARLIEST DATE: 1932 (JAFL 45, collected from Mrs. Emory P. Morrow)
KEYWORDS: love abandonment drink death
FOUND IN: US(So)
REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, pp. 142-143, "Nellie" (1 text)
Roud #4212
File: MHAp142

Nellie Douglas
DESCRIPTION: "It's O and alas, and O wae's me," cries Nellie as she prepares to depart friends and employment. Young Abram bids her cease; she has his heart. She says she cannot wed him; he is above her station. He marries her anyway, and makes her a lady

AUTHOR: unknown
EARLIEST DATE: 1873 (Harris manuscript)
KEYWORDS: love courting nobility marriage
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Ord-BothySongsAndBallads, p. 123, "Nellie Douglas" (1 text)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, p. 160, "They ca' me Nelly Douglas butt the hoose" (1 short text)
Roud #5547
File: Ord123

Nellie Far Away
DESCRIPTION: "This is my natal day Have you thought of home with sorrow, Of Nellie far away"

AUTHOR: unknown
EARLIEST DATE: 1911 (Greig/Duncan6)
KEYWORDS: homesickness love separation nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1252, "Nellie Far Away" (1 fragment, 1 tune)
Nellie Moore
DESCRIPTION: "In a low green valley where the birds so sweetly sing... Of a summer eve we' launch our little boat. The singer recalls happy days with Nellie, but "Oh, I miss you, Nellie Moore, and my happiness is o'er... For you've gone from the little cottage home."
AUTHOR: unknown
EARLIEST DATE: 1959 (Shellans-FolkSongsOfTheBlueRidgeMountains)
KEYWORDS: love courting separation
FOUND IN: US(SE)
REFERENCES (1 citation):
Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 32-33, "Nellie Moore" (1 text, 1 tune)

Nellie Was a Lady
DESCRIPTION: "Down on the Mississippi floating, Long time I travel on the way." The singer mourns his love: "Nellie was a lady," but "Last night while Nellie was a-sleeping, Death came a-knocking at the door." He will leave Virginia because he mourns so deeply
AUTHOR: Stephen C. Foster
EARLIEST DATE: 1849 (copyright)
KEYWORDS: death love home
FOUND IN: US(MW)
REFERENCES (6 citations):
Dean-FlyingCloud, p. 122, "Nellie Was a Lady" (1 text)
Musick-JAF-TheOldAlbumOf-William-A-Larkin 45a, "Nelly Was a Lady" (1 text)
Wolf-AmericanSongSheets, #1570, p. 107, "Nelly Was a Lady" (3 references)
Emerson-StephenFosterAndCo, pp. 8-9, "Nelly Was a Lady" (1 text)
Jolly-Miller-Songster-5thEd, #126, "Nellie Was a Lady" (1 text)
ST Dean122 (Partial)
Roud #4273
NOTES [71 words]: According to Sigmund Spaeth, _A History of Popular Music in America_, p. 106, this was "Foster's hit in 1849, now chiefly known as a barber-shop favorite." (And, indeed, nearly every reference I found to it online was to barbershop arrangements). According to Deems Taylor et al, _A Treasury of Stephen Foster_, Random House, 1946, p. 55, Foster gave this to Firth, Pond & Co. in return for fifty copies of the printed song. - RBW

Nelly Bly
DESCRIPTION: "Nelly Bly! Nelly Bly! Bring de broom along, We'll sweep de kitchen clean, my dear, and hab a little song." The singer tells how Nelly makes him happy -- she has the voice of a turtle dove, her step is music, and they have corn and pumpkins in the barn
AUTHOR: Stephen C. Foster
EARLIEST DATE: 1850 (sheet music)
KEYWORDS: love nonballad
FOUND IN: US(SE)
REFERENCES (8 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 407, "Nelly Bly" (1 fragment)
Brown-MyGrandmothersSongbook 4, "Nellie Bly" (1 fragment, 1 tune)
Scott-EnglishSongBook, pp. 80-81, "Nelly Bly" (1 text, 1 tune)
Arnett-IHearAmericaSinging, pp. 64-65, "Nelly Bly!" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 144, "Nelly Bly" (1 text)
Emerson-StephenFosterAndCo, pp. 9-10, "Nelly Bly" (1 text)
Wolf-AmericanSongSheets, #1568, p. 107, "Nelly Bly" (4 references)

DT, NELLYBLY*
Roud #13956
SAME TUNE:
The Zouave Boys ("Zouaves sly, shut one eye") (Wolf-AmericanSongSheets, p. 185)
Biennial Jubilee Song [by Charles H. Owen, [class of 18]60] ("Sophs were groaning And condoling Round Alumni Hall") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 56)
Boating Song ("Lightly dipping, gaily skipping, How our oar blades gleam") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 56)
Foot-Ball Song ("Lightly bounding, dully sounding, See the Foot-ball roll") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 66)
Dedicated to Old Party Votes ("Ragged voter, ragged voter, Come see your redeemer") (Foner, p. 281)

NOTES [167 words]: Like several other characters in Foster songs, Nelly Bly was said by Foster's family to be a real person. According to Evelyn Foster Morneweck (Stephen Foster's niece), _Chronicles of Stephen Foster's Family_, University of Pittsburgh Press, 1944, pp. 373-374, Foster and several musical friends were having a musical gathering when "A comely colored girl poked her head out of the cellar door to listen to the music. Stephen observed her and asked Rachel, 'Who's that?' 'That's Nelly Bly,' reply Rachel Woods. The name caught Stephen's fancy, and when the visitors were invited into the house, he went immediately to the piano, and improvised and played and sung 'Nelly Bly' with almost the identical words and music afterward published and sung the world over. The daughter of a former slave, Nelly lived with the Woods family [the host of the gathering] for many years. She died at an advanced age and was always very proud of the fact that Stephen Foster had composed and named a song for her." - RBW

Last updated in version 5.0
File: Arn064

Nelly the Milkmaid

DESCRIPTION: Nelly, coming home from the wake (a country dance, not a funeral), is seduced, her ravisher, sometimes named Roger, assuring her he was merely "shooting at the cat." In some versions she gives birth to a son whom she names Shoot the Cat.

AUTHOR: unknown
EARLIEST DATE: 1885 (Greig/Duncan7)
KEYWORDS: bawdy sex seduction childbirth
FOUND IN: Canada(Ont) Britain(England,Scotland(Aber)) US(So,SW)
REFERENCES (5 citations):
Greig/Duncan7 1481, "Coming Home from the Wake" (2 texts plus a single verse on p. 534, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 169-172, "Nelly the Milkmaid" (2 texts, 1 tune)
Bronner/Eskin-FolksongAlivePart2 49, "Johnny Rogers" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 62, "Nellie Coming Home From the Wake" (1 text, 1 tune)
Fowke-TraditionalSingersAndSongsFromOntario 12, "Nellie Coming Home from the Wake" (1 text, 1 tune)
Roud #1606
RECORDINGS:
O. J. Abbott, "Nellie Coming Home from the Wake" (on Abbott1)
BROADSIDES:
Bodleian, Firth b.34(178), "The Milkmaid Coming from the Wake" ("Young Nelly the milkmaid right
Nelson's Death and Victory

DESCRIPTION: "Ye sons of Britain in chorus join and sing, Great and joyful news is come to our royal king." On October 21, Nelson ordered his ships into battle. The French and Spanish are defeated, but Nelson is killed. The singer hopes for peace

AUTHOR: unknown
EARLIEST DATE: 1908 (Firth)
KEYWORDS: sailor death battle
HISTORICAL REFERENCES:
Oct 21, 1805 - Battle of Trafalgar, in which the British defeat the French but Horatio Nelson is killed. Contrary to one verse of the song, Nelson was not killed by a cannonball; the following verse correctly says that he was killed by a shot from a musket
FOUND IN:
REFERENCES (2 citations):
Palmer-OxfordBookOfSeaSongs 80, "Nelson's Death and Victory" (1 text, 1 tune)
Browne-FolkSongsOfOldHampshire, pp. 23-24, "The Battle of Trafalgar" (1 text, 1 tune)
Roud #18837

File: PaSe080

Nelson's Fame, and England's Glory

DESCRIPTION: Nelson's 27 ships, led by Victory, faced 33 ships of the combined Franch and Spanish fleet. Individual British victories are described. Finally, the Leviathan and Conqueror "came to our timely aid" and the British take 19 in tow "to show we won the day"

AUTHOR: William Welch? (source: Holloway and Black's broadside is "signed" "William Welch")
EARLIEST DATE: 1909 (Greig/Duncan1); 19C (broadside, Holloway and Black)
KEYWORDS: battle navy sea ship
HISTORICAL REFERENCES:
Oct 21, 1805 - Battle of Trafalgar
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #70, p. 2, ("It was daylight the next morning"); #158, p. 3, ("The Victory she came bearing down") (2 fragments)
Greig/Duncan1 146, "Nelson's Fame, and England's Glory" (1 text)
Roud #5821

File: RL169
As regards "nineteen we took and towed away," Holloway and Black notes "the British captured eighteen of the Franco-Spanish fleet's thirty-three ships."

Holloway and Black, noting that Nelson's death is not mentioned in their text: "This ballad may originally have been issued as a news-ballad immediately after the ballad and before the death of Nelson in it was known." - BS

According to John Keegan, *The Price of Admiralty: The Evolution of Naval Warfare*, Penguin, 1988, 1990, p. 90, the British did in fact deprive the Combined Fleet of 19 of the 33 French and Spanish ships at Trafalgar. However, Arthur Herman, *To Rule the Waves: How the British Navy Shaped the Modern World*, 2004 (I use the 2005 Harper Perennial edition), p. 393, makes the number 18, presumably deducting the *Achille* which had exploded (Herman, p. 392). In addition, the largest of the Spanish ships, the *Santissima Trinidad*, was so battered that she sank -- which, as Keegan notes on p. 91, was an exceptional fate for a wooden ship of the period unless it caught fire. Thus the British were "in possession" of 18 ships after Trafalgar, soon to be reduced to 17.

However, a great storm followed, and in the end, only 18 of the 33 French and Spanish ships survived that, whether in British hands or in the hands of their own crews (Keegan, p. 96). The Combined Fleet suffered an estimated 4400 fatalities (Keegan, p. 96). British casualties were 449 killed and 1214 wounded; no ships were lost though quite a few losts masts and a few suffered damage to their hulls (Keegan, p. 94).

The notion that the publisher knew of the victory at Trafalgar but not of the death of Nelson is hard to sustain. Supposedly the first word to come to the Admiralty came from a lieutenant who arrived at the office and declared "Sir, we have gained a great victory but we have lost Lord Nelson" (Herman, p. 395). The two reports certainly arrived on the same ship. - RBW

**Nelson's Monument**

**DESCRIPTION:** "Britons long expected great news from our fleet,Commanded by Lord Nelson, the French to defeat." Word comes: The French have been beaten at Trafalgar, but Nelson is dead. Nelson was beyond compare

**AUTHOR:** unknown

**EARLIEST DATE:** 1847 (Journal of William Histed of the Cortes)

**KEYWORDS:** navy battle death

**HISTORICAL REFERENCES:**
- 1758-1805 - Life of Horatio Nelson, victor at Aboukir (the Nile), Copenhagen, and Trafalgar
- Oct 21, 1805 - Battle of Trafalgar

**FOUND IN:** Britain(England(South))

**REFERENCES** (3 citations):
- *Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams*, #37, "Nelson's Monument" (1 text, 1 tune)
- *Huntington-SongsTheWhalemenSang*, p. 275, "Nelson" (1 fragment, 1 tune)
- *Browne-FolkSongsOfOldHampshire*, pp. 78-80, "Nelson's Death" (1 text, 1 tune)

**Roud #1552**

**CROSS-REFERENCES:**
- cf. "Nelson's Victory at Trafalgar (Brave Nelson)" [Laws J17] and references there (subject)

**File:** VwP037

**Nelson's Victory at Trafalgar (Brave Nelson) [Laws J17]**

**DESCRIPTION:** Nelson leads his English fleet to battle with the French and Spanish navies off Cadiz, "He broke their line of battle, and struck the fatal blow," but in the melee is shot. He dies knowing he has won and that Napoleon's threat to Britain is ended

**AUTHOR:** unknown

**EARLIEST DATE:** 1869 (Logan-APedlarsPack)

**KEYWORDS:** war Napoleon injury death

**HISTORICAL REFERENCES:**
- 1758-1805 - Life of Horatio Nelson, victor at Aboukir (the Nile), Copenhagen, and Trafalgar
- Oct 21, 1805 - Battle of Trafalgar

**FOUND IN:** Canada(Mar) Britain
REFERENCES (7 citations):
Laws J17, "Nelson's Victory at Trafalgar (Brave Nelson)"
Logan-APedlarsPack, pp. 67-69, "Nelson's Glorious Victory at Trafalgar" (1 text)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 77, "Nelson's Victory at Trafalgar" (1 text)
Creighton-FolksongsFromSouthernNewBrunswick 94, "Brave Nelson" (1 text, 1 tune)
Ashton-RealSailorSongs, #18, "The Battle of Trafalgar" (1 text)
DT 549, NLSNTRAF

ST LJ17 (Full)
Roud #522
CROSS-REFERENCES:
cf. "Nelson's Monument" (subject)
cf. "Bold Nelson's Praise" (subject)
cf. "The Grand Conversation on Brave Nelson" (subject)
"The Death of Nelson" (subject)
NOTES [280 words]: Napoleon dearly wanted to capture Britain -- and he was right to feel that way; Britain was his worst enemy and the one that finally defeated him. But he could not invade England unless the Royal Navy could be swept aside. Trafalgar was his attempt to do so, and it failed miserably. The Franco-Spanish navy, under Villaneuve, was slightly larger (33 ships to Nelson's 27), but poorly led and badly trained. Nelson not only had a better fleet, but new ideas. After a game of cat and mouse that had led the fleets all the way to the Americas, the two fleets finally met off Cape Trafalgar in 1805. Nelson's method of "breaking the line" worked, and he heavily defeated the French. In the midst of the battle, however, he was shot by a French sharpshooter and mortally wounded.
Even so, the French threat to Britain was permanently lifted.
Miscellaneous references in the broadside include:
"The hero of the Nile": Nelson's first great exploit against Napoleon occurred before the turn of the century, when he effectively destroyed the fleet that had carried Napoleon's expedition to Egypt. The conflict was known as "The Battle of the Nile" (August 1, 1798).
"Collingwood" was Vice Admiral Cuthbert Collingwood (1758-1810), Nelson's second in command and Chief Assistant Hero of the battle. - RBW
A distinguishing characteristic of this ballad is that each verse ends "brave Nelson."
I haven't found this ballad among the broadsides in the Bodleian catalog though there are broadsides on the subject. See, for example, the chapbook printed by J. Pitts (London) with fifteen "admired songs, on the glorious victory off Trafalgar," Bodleian Curzon b.24(98) [not all of it legible]. - BS
_Last updated in version 3.2_
File: LJ17

**Neptune (The Ocean King)**

DESCRIPTION: "Ho ye ho messmates we'll sing The glories of Neptune the ocean king, He reigns o'er the waters, the wide seas his home." The landsmen know nothing of a sailor's life. "Oh, give me the ocean, naught but the salt sea"
AUTHOR: unknown
EARLIEST DATE: 1848 (Journal of the Nauticon)
KEYWORDS: sailor nonballad
FOUND IN:
REFERENCES (2 citations):
Huntington-SongsTheWhalemenSang, p. 83, "Neptune" (1 text)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 103-104, "The Ocean King" (1 text, 1 tune)
Roud #2030
File: HGam103

**Neptune, Ruler of the Sea**

DESCRIPTION: "The Neptune, ruler of the sea, she rides in court today, Filled up with white-coats to the hatch and her colors flying gay.... While bats did rattle on their heads, the murder then began. " Captain Kane's ship returns home with 30,000 harp seals."
NOTES [963 words]: There were at least three major Newfoundland ships named Neptune, the first of which, a passenger bark, was a famous shipwreck of 1830 (Baehre, pp. 189-212), and the second of which, a schooner, went missing in 1929 (O'Neill, p. 985), but their sealer namesake still had many more years of service ahead of her and was surely the best-known of the bunch.

Greene, p. 53, declares that "The finest, if not the largest of [the wooden-walled sealers], were named the Terra Nova and the Neptune -- each of them having for many springs their fighting claims to be the Commodore of the Fleet's command."

Leach's text (the source also of Ryan/Small-HaulinRopeAndGaff's) gives the ship's master as "Captain Kane." This is almost certainly an error -- in fact, probably a double error, one by the singer or author, one by the transcriber. The transcriber's error is the name "Kane"; it should be "Captain Kean," after Abram Kean (for whom see "Captain Abram Kean") and his many seal-hunting uncles, sons, and other relatives.

But although members of the Kean family commanded many, many ships over the years, none of them ever took charge of the Neptune. The list of her captains, on p. 93 of Feltham (and checked against Chafe, p. 102, for the years up to 1923, and against Winsor, p. 55), includes four members of the Barbour dynasty (probably Alphaeus, Baxter, George, and Samuel), the famous Robert Bartlett (for whom see "Captain Bob Bartlett"), William Winsor (for whom see see "First Arrival from the Sea Fishery S. S. Fogota, 1912"), Samuel Blandford (for whom see "Sealer's Song (I)"), Edward White Sr., and three others not quite so well known.

As a wild guess, perhaps the reference to Captain Kane is to Abram Kean in his unofficial role as commodore of the sealing fleet, which would explain the reference to "fly[ing] his long burgee." (Either that, or the line floating in from a song about a sailing club or something.)

The Neptune was built in 1872-1873 in Dundee, reportedly under the supervision of Captain Edward White (Ryan/Drake, p. 70; this page also has a picture of White), who commanded her 1873-1879 (Chafe, p. 102); she was rebuilt shortly before 1900, with her masts reduced so that she no longer took a full set of sails (Ryan/Drake, p. 20, who have a picture of her in her rebuilt state; Feltham, p. 177, and Winsor, p. 55, also appear to show her after her rebuilding. A third photo, on p. 185 of Feltham, shows her alongside two other sealers as they prepare to go to the ice. Candow, p. 56, shows her in 1901).

The Neptune was famous as the only ship to take more than a million seals in her career (Feltham, p. 92); eleven times in the period 1873-1900, she took more seals than any other ship in the fleet (Feltham, p. 93). She participated in the seal hunt for 66 years from 1873 to 1941, missing only 1904, 1932, and 1933 (Winsor, p. 55). She had a 120 horsepower engine, giving her a lot of power and making her unusually able to make it into the ice (Feltham, pp. 92-93). This probably contributed to her longevity (as did World War I, which saw many of the newer steel ships requisitioned for other uses or simply destroyed; Feltham, p. 95).

In addition to her sealing work, she did some arctic voyaging. Lubbock, p. 415, says that, in 1882, she was sent to supply Augustus Greeley's expedition to Lady Franklin Bay on Ellesmere Island (but failed to reach it, contributing to the tragedy described in "Hurrah for Baffin's Bay"); In 1905, Sam Bartlett (for whom see "Captain Bob Bartlett") brought her home to St. John's after making a trip to Hudson's Bay that took place later in the season than any other up to that time (Horwood, p. 91); Ryan-Ice, p. 393, says the trip was intended to maintain Canadian sovereignty.

There were varying opinions about the Neptune's condition by the time of her end; William Gillett said that she so rotten that you could pick the wood off her walls with your fingers, and she leaked so much that she couldn't sail in a gale (Ryan-Last, pp. 325-326). Arthur O'Neill says she was the worst boat that Job's had. They said she was hogged [bent] four or five feet in the center of the keel" (Ryan-Last, p. 326). But Robert Louis Stevenson (yes, that's the name given) said that she remained fast and safe until the end (ibid). Given what most of those old sealers were like, I suspect the critics had the truth of it.

She finally was lost in a storm on March 4, 1943 while carrying coal (Winsor, p. 55); the tug sent to
help her managed to take off her crew, but it was too late to save the leaking ship (Feltham, p. 97; Doyle Roberts, on p. 325 of Ryan-Last, seems to say she was deliberately sunk outside St. John’s to prevent her from blocking the entrance to the port). That left only two of the old wooden walled sealers (for the final end, see "The Ice-Floes" and "The Last of the Wooden Walls"; also "The Terra Nova").

In all, she took 1,230,731 seals in the course of 66 years (Feltham, p. 93) -- an average of 18,647 per year. Comparing this to some other long-lived sealers (data taken from various pages of Feltham), the Eagle (II) averaged 15,816 over 44 years; the Ranger managed 12,932 over 68 years, and the Terra Nova took in an average of 16,701 over 51 years (although she lost several of her best years to arctic missions). So arguably no ship was as successful for as long. The Neptune is also mentioned in "Captains and Ships," "The Sealer’s Song (II)," "Ballad of Captain Bob Bartlett," "Success to the Hardy Sealers," "Loss of the S. S. Algerine," and "Cotton’s Patch (II)." See the latter song for her brief career as an "aircraft carrier." She is almost certainly also the Nipshun of "Success to Every Man." Ryan-Ice, p. 308, has another poem which mentions her. - RBW

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- Baehre: Rainer K. Baehre, editor, Outrageous Seas: Shipwreck and Survival in the Waters off Newfoundland, 1583-1893, Carleton University Press, 1999
- Feltham: John Feltham, Sealing Steamers, Harry Cuff Publications, 1995
- Greene: William Howe Greene, The Wooden Walls among the Ice Floes: Telling the Romance of the Newfoundland Seal Fishery, Hutchinson & Co, London (PDF available on the Memorial University of Newfoundland web site)
- Lubbock: Basil Lubbock, The Arctic Whalers, Brown, Son, & Ferguson, 1937 (I use the 1955 reprint)

Last updated in version 5.2
File: LLab081

**Nervous Family, The**

**DESCRIPTION:** The singer's family: "if left in the dark, are all frighten'd at each other"; the dog is afraid of visitors; the cat is afraid of a mouse. Doctors, lawyers, watchmen, pills, cordials don't help. Suddenly, the singer feels better and may not go home.

**AUTHOR:** unknown

**EARLIEST DATE:** before 1842 (broadside, Bodleian Harding B 25(1322))

**KEYWORDS:** disability medicine ordeal humorous nonballad doctor

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES** (1 citation):
Greig/Duncan8 1780, "We're A' Nervous" (1 text)
Roud #12988

**BROADSIDES:**
Net for a Night Raven, A, or, A Trap for a Scold

DESCRIPTION: "Here is a merry song; if that you please to buy it, 'Twill show how you may money get...." Hearers are told of the high qualities of "Virginny": those who go there will be wealthy and happy. The husband of a scolding wife sends her there

AUTHOR: unknown

EARLIEST DATE: before 1675 (Bodleian broadside 4o Rawl. 566(165))

KEYWORDS: exile husband wife money humorous

FOUND IN:

REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 17, "A Net for a Night Raven, or, A Trap for a Scold" (1 text)
Roud #2579

BROADSIDES:

Bodleian, 4o Rawl. 566(165), A net for a night-raven; or, A trap for a scold, F. Coles, T. Vere, J Wright (London), 1663-1674

CROSS-REFERENCES:

cf. "The Scolding Wife (V)" (theme)

NOTES [49 words]: Palmer-OxfordBookOfSeaSongs says that this is the same song as "The Scolding Wife (V)." It's the same general plot, but there are enough differences in both text and time that I've separated them. Roud does the same, although there are some entries in his list which are, at best, dubious. - RBW

File: PaSe017

Netherha'

DESCRIPTION: "The cookmaid and the cowboy, Like wise his gallant grieve, He has brough them owre the Cairnamount For aught that we believe. Cabbage kail and spruce beer, Was all our daily fare And marching on from field to field Was all our toil and care"

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan3)

KEYWORDS: farming work

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan3 367, "Netherha'" (1 fragment, 1 tune)
Roud #5910

NOTES [86 words]: Greig/Duncan3: "Netherthird" and "Netherha'" fragments "may belong to the same song, but, in the absence of overlapping material, it is not possible to be certain of this." They do share a nonsense chorus ("... airie airitie adie adie Airie airitie an") and very similar tunes (vaguely like the tune used by Ewan MacColl and Peggy Seeger for "The Monymusk Lads" on "Classic Scots Ballads," Tradition TLP1015 LP (1959). If, in fact, they are part of the same song then "Netherthird" would provide the first verse. - BS

File: GrD3367

Nethermill

DESCRIPTION: The singer hires to Swaggers to be second man plowing. But first he is sent to the mill. They eat at seven, clean horses at eight, plow all day through leisure hour: "there is na time to spare." Beware of hiring to Swaggers at Netherhill.
Nethermill

DESCRIPTION: "As I gaed up through Lammas fair Ance on a day to fee Mony a grey-faced fairmer That day did look at me"

AUTHOR: unknown
EARLIEST DATE: 1909 (Greig/Duncan3)
KEYWORDS: farming work
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #102, p. 3, "Netherthird" (1 fragment)
Greig/Duncan3 366, "Netherthird" (2 fragments, 1 tune)

NOTES [132 words]: The current description is all of the Greig/Duncan3 fragment from John Ord. Candlemas [February 2], Whitsunday [May 15], Lammas [August 1] and Martinmas [November 11] were the four "Old Scottish term days" "on which servants were hired, and rents and rates were due." (Source: Wikipedia article Quarter days).
Greig/Duncan3: "Netherthird" and "Netherha'" fragments "may belong to the same song, but, in the absence of overlapping material, it is not possible to be certain of this." They do share a nonsense chorus (".. airie airtie adie adie Airie airtie an") and very similar tunes [vaguely like the tune used by Ewan MacColl and Peggy Seeger for "The Monymusk Lads" on SCMacCollSeeger01]. If, in fact, they are part of the same song then "Netherthird" would provide the first verse. - BS

Neuve Chappelle

DESCRIPTION: "For when we landed in Belgium, the girls all danced for joy, Says one unto the other, 'Here comes an Irish boy.'" The singer reports that the Irish won Neuve Chappelle. The Kaiser and Von Kluck lament that the Irish have arrived

AUTHOR: unknown
EARLIEST DATE: 1933 (Sam Henry collection)
KEYWORDS: war soldier battle derivative
HISTORICAL REFERENCES:
March 10, 1915 - Start of the Battle of Neuve Chapelle.
FOUND IN: Ireland
REFERENCES (3 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H526, p. 182, "Neuve Chappelle" (1 text, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 220-221, "Neuve Chappelle" (1 text, 1 tune)
ADDITIONAL: Jerry Silverman, _Ballads & Songs of WWL_, Mel Bay, 1997, 2008, pp. 174-175, "Neuve Chappelle" (1 text, 1 tune, which appears to be a direct copy of the Henry version)
Never Get a Lickin' Till I Go Down to Bimini

DESCRIPTION: "Oh, when I go down to Bimini, Never get a lickin' till I go down to Bimini, Bimini gal as a rock in the harbor, Never get...."

AUTHOR: unknown

EARLIEST DATE: 1935 (Lomax/Lomax-OurSingingCountry)

KEYWORDS: nonballad fight

FOUND IN: West Indies(Bahamas)

REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, p. 83, "Never Get a Lickin' Till I Go Down to Bimini" (1 short text, 1 tune)

Roud #15651

File: LxSi083

Never Go Back on the Poor

DESCRIPTION: "In this world of sorrow, of toil and regret, There are scenes I would gladly pass o'er." A great ship sinks as it carries emigrants forced from home by poverty. Divers go to examine the wreck, but make little effort to recover the steerage passengers

AUTHOR: unknown

EARLIEST DATE: 1922 (Dean-FlyingCloud)

KEYWORDS: ship wreck poverty

HISTORICAL REFERENCES:
Mar 31/Apr 1, 1873 - wreck of the Atlantic

FOUND IN: US(MW)

REFERENCES (1 citation):
Dean-FlyingCloud, pp. 116-117, "Never Go Back on the Poor" (1 text)

Roud #9594

CROSS-REFERENCES:
cf. "The Loss of the Atlantic (I)"

NOTES [46 words]: This song nowhere specifies the name of the shipwreck it describes, but it sounds to me as if it describes the Atlantic wreck of 1873: She carried emigrants, losses were large and affected the Steerage in particular, and the captain was asleep at the time of the collision. - RBW

File: Dean116
Never Interfere With Man and Wife

DESCRIPTION: Singer repeatedly gets in trouble trying to make peace between arguing husbands and wives: both sides attack him. "No matter who is wrong or who is right/ O just show your sympathy"

AUTHOR: unknown

EARLIEST DATE: 1951 (Blind Blake Higgs: see WIHIGGS01; see notes)

KEYWORDS: marriage violence abuse nonballad husband wife

FOUND IN: West Indies(Bahamas)

RECORDINGS:
Blind Blake Higgs, "Never Interfere With Man and Wife" (on WIHIGGS01)

NOTES [49 words]: According to Ethnic Music on Records: a Discography of Ethnic Recordings Produced in the United States, 1893 to 1942 by Richard K Spottswood (Urbana, c1990), Vol. 5, p. 2916, Sam Manning and his Orchestra recorded "Don't Interfere With Man and Wife": Bluebird D-4927, recorded June 4, 1934. - BS

Last updated in version 3.7
File: RcNIWMAW

Never Let Your Honey Have Her Way

DESCRIPTION: "John Henry's dead, And de las' words he said, 'Never let your honey Have her way.' "'Way back, 'Way back, Way back in Alabama, 'Way back." "If you let her have her way, She'll lead you off astray." "De chickens in my sack, Bloodhounds on my track."

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: death dog crime escape

FOUND IN: US(So)

REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 221, "John Henry's Dead" (1 text)

CROSS-REFERENCES:
cf. "Rabbit in the Log (Feast Here Tonight)"

NOTES [44 words]: I've heard this song (or something like it) sung as "Pay Day," in a version quite close to "Rabbit in the Log (Feast Here Tonight)." But I can't swear that that wasn't a modified version, so I'm filing it separately from both "John Henry" and "Rabbit in the Log." - RBW

File: ScNF221

Never Mind (If the Antrim Strikes a Mine)

DESCRIPTION: "If the Antrim strikes a mine, never mind, If we're always left behind, never mind. The skipper's name is Lunn, He's as cracked as old Ben Gunn...."

AUTHOR: unknown

EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)

KEYWORDS: ship death derivative

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 81, "Never Mind" (1 text, tune referenced)

CROSS-REFERENCES:
cf. "If Your Face Should Lose Its Smile, Never Mind" (tune)

NOTES [119 words]: Tawney-GreyFunnelLines-RoyalNavy, in his notes to this song, observes that the Antrim never struck a mine, and never had a captain named Lunn. All true, as far as I can tell; according to David Wragg, Royal Navy Handbook 1914-1918, Sutton Publishing, 2006, p. 184, the Antrim was a member of the Devonshire class of cruisers of 1904-1905, and she survived the war. But I note with interest that another member of this class of ships, the Hampshire, was mined off Orkney and sunk in 1916. And that the War Minister, Kitchener, sank with her. This was a notorious event, which might well cause the crews of the Hampshire's sisters to think about what would happen to their ships if they struck mines. - RBW

Last updated in version 5.1

File: Tawn081
Never Said a Mumbling Word

DESCRIPTION: "Oh they whupped him up the hill, up the hill... and he never said a mumbalin' word.... They crowned him with a thorny crown.... They nailed him to the cross.... They pierced him in the side.... Then he hung down his head and he died."

AUTHOR: unknown

EARLIEST DATE: 1926

KEYWORDS: Bible Jesus religious death

FOUND IN: US(SE)

REFERENCES (7 citations):
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 578, "He Never Said a Mumbling Word" (1 text)
- Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 587-588, "Never Said a Mumbalin' Word" (1 text)
- Botkin-TreasuryOfSouthernFolklore, p. 759, "He Never Said a Mumbalin' Word" (1 text)
- Warren-EveryTimeIFeelTheSpirit, p. 161, "(He Never Said a Mumbalin' Word" (1 excerpt)
- Courlander-NegroFolkMusic, p. 60, (no title) (1 text)
- Parrish-SlaveSongsOfTheGeorgiaSeasIslands, pp. 165-166, "An' He Never Said a Mumbalin' Word" (1 text)
- Roud #10068

RECORDINGS:
- Vera Hall Ward & Dock Reed, "Look How They Done My Lord" (on NFMAla5)

CROSS-REFERENCES:
- cf. "Where My Lord Went to Pray" (floating lyrics)
- cf. "Look How They Done My Lord" (verses)

NOTES [133 words]: According to the Synoptic gospels (Mark 15:5, etc.), Jesus said very little to Pilate (according to Mark 15:2, two words, SU LEGEIS, loosely, "You said [it].") John, however, records an extended conversation. All the gospels report at least one saying from the cross; this came to be regarded as "seven words" (i.e. sayings). Of course, there is no evidence that Jesus mumbled any of them....

LindaJo H. McKim, _Presbyterian Hymnal Companion_, Westminster/John Knox Press, 1993, pp. 96-97, suggests that rather than being based on the gospels, this derives from Isaiah 53:7, the "suffering servant," who is compared to a sheep let do slaughter yet "did not open his mouth." This is probably the inspiration for the synoptic claim that Jesus was silent, but I don't see it reflected in the song. - RBW

_Last updated in version 4.2_

File: LxU102

Never Take the Horseshoe from the Door

DESCRIPTION: Singer, an Irishman, admonishes listeners to always keep a horseshoe over the door, and lists misfortunes that befell him when he failed to do so, including his wife's "bringing in a horde of her relations."

AUTHOR: Words: Edward Harrigan/Music: Dave Braham

EARLIEST DATE: 1880 (sheet music published by Wm. A. Pond & Co, New York)

KEYWORDS: humorous family magic

FOUND IN: US(MW)

REFERENCES (4 citations):
- Finson-Edward-Harrigan-David-Braham, vol. I, #36, pp. 134-136, "Never Take the Horse-Shoe From the Door" (1 text)
- Beck-SongsOfTheMichiganLumberjacks 85, "Never Take the Horseshoe from the Door" (1 text)
- Beck-LoreOfTheLumberCamps 102, "Never Take the Horseshoe from the Door" (1 text)

ADDITIONAL: Edward Harrigan, _The Mulligans_, G. W. Dillingham, 1901, p. 37, "(no title)" (1 fragment, of the chorus)

Roud #6839

RECORDINGS:
- Mick Moloney, "Never Take the Horseshoe From the Door" (on HarriganBrahamMaloney)
- Mixed Vocal Quartet, ("HarriganHartBraham melodies, no. 2," Songs of the past, no. 1") (Medley including bits of "Never Take the Horseshoe from the Door," "Babies on Our Block," and others) (Victor 35578)
New Ballad of Lord Lovell, The (Mansfield Lovell)

DESCRIPTION: "Lord Lovell he sat in St. Charles Hotel... A-cutting as big a rebel swell... As you'd ever wish to see." His thirty thousand soldiers dwindle away to a bare handful, and "gallant old Ben sailed in with his men And captured their great citee..."

AUTHOR: unknown

EARLIEST DATE: 1925 (Cox); before 1880 (broadside mentioned on p. 89 of Edwin Wolf 2nd, American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870, Library Company of Philadelphia, 1963)

KEYWORDS: Civilwar parody humorous soldier

FOUND IN: US(Ap,NE,So)

REFERENCES (6 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 52-54, "Lord Lovel" (3 texts, of which the Ga text is this piece)
Cox/Hercog/Halpert/Boswell-Virginia-A, #8A-C, pp. 32-37, "Lord Lovell," "Lord Lovell" (3 texts, 1 tune, but the "C" fragment is this piece)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 236-237, "Lord Lovel" (1 text, 2 tunes)
Huntington-FolksongsFromMarthasVineyard, pp. 10-11, "(Lord Lovell)" (1 text)
Wolf-AmericanSongSheets, #1308, p. 89, "Lord Lovell, No. 2" (1 reference)
Darling-NewAmericanSongster, p. 48, "The New Ballad of Lord Lovell" (1 text)
Roud #7942 and 48

CROSS-REFERENCES:

cf. "Lord Lovel [Child 75]" and references there
cf. "The Capture of New Orleans" (subject of the capture of New Orleans)

NOTES [435 words]: Although the song provides few precise details, it clearly refers to the Federal capture of New Orleans in 1862. The Confederate commander was Mansfield Lovell (1822-1884). According to Foote, p. 360, Lovell was a "Maryland-born West Pointer who had resigned as New York Deputy Street Commissioner to join the Confederacy in September. Impressed with the Chapultepec-brevetted artilleryman's record as an administrator, [Jefferson] Davis made him a major general and sent him to... New Orleans."
By the time New Orleans was attacked by Farragut's naval forces, the regular garrison of the city had been stripped to reinforce Albert Sydney Johnston; most of them would fight at Shiloh (McPherson, p. 418). According to Carter, pp. 8-9, "On taking over in October 1861, Lovell found the city had been 'greatly drained of arms, ammunition, clothing, and supplies,' which had been sent to other war zones. His land forces, moreover, consisted of only 3,000 short-term volunteers, a 'heterogeneous militia, armed mostly with shotguns.'"

Naturally, these forces had little mobility or ability to fight in the field. The real defenses of New Orleans consisted of river forts and a few small ships. Yet, in 1861, Lovell found "Naval preparations were in equally poor shape" (Carter, p. 9). The Confederate attempts to build better, ironclad, ships faltered under their limited industrial capacity; the ships just weren't ready in time (McPherson, p. 419). The Federals failed to destroy the river forts with mortars, but Admiral Farragut was able to run his ships past them and deal with the small Confederate fleet (Foote, pp. 364-369), and that left New Orleans undefended under his guns. Rather than risk the destruction of the city, Lovell retreated with such mobile forces as he had. The garrisons of the river forts then collapsed (Foote, p. 370), and Federal troops were able to come up-river and occupy New Orleans even though the city didn't exactly surrender.

After New Orleans, Lovell briefly held corps command in the west, and demonstrated real skill as a commander. But he was relieved soon after due to political pressure. "Gallant old Ben" is Benjamin F. Butler, the most-hated man in the Confederacy and possibly the worst general ever to serve under the American flag. "Sluggish and inept as an army commander, Butler owed his preferment to some administrative skill and politics; he was one of the most hated men in the Confederacy" (Dupuy/Johnson/Bongard, p. 116). Butler occupied New Orleans (and subjected it to something close to a reign of terror), but the military skill was all Farragut's. - RBW

Bibliography

- Carter: Samuel Carter III, The Final Fortress: The Campaign for Vicksburg 1862-1863, St. Martin's, 198

Last updated in version 5.2
File: DarNS047

New Born Again

DESCRIPTION: Chorus: "Hallelujah hallelujah! Newborn again Been a long time talking About starting on the way."
Verse: "Free grace! free grace! free grace! brother (sister, mourner)"

AUTHOR: unknown

EARLIEST DATE: 1899 (Barton-OldPlantationHymns)

KEYWORDS: nonballad religious

FOUND IN: US(SE)

REFERENCES (2 citations):
Barton-OldPlantationHymns, pp. 6-7, "New Born Again" (1 text, 1 tune)
Roud #12237

NOTES [11 words]: The description is based on the Barton-OldPlantationHymns text. - BS

Last updated in version 4.0
File: Bart006A

New Bunch of Loughero, The

DESCRIPTION: Singer meets a lady by the Danube saying "I have lost my Bunch of Loughero"
She recalls Napoleon's victories and defeat at Waterloo. Her son says he will raise an army to rescue him. She says "I'll live like chaste Penelope, Still hoping for my Loughero"
New Bury Loom, The

DESCRIPTION: The singer meets a weaver. He tells her "I am a good joiner by trade." "My shuttle ran well in her lathe" until, after one success, "My strength now began for to fail me." She asks him to try again but he says it will have to wait until he returns.

AUTHOR: unknown
EARLIEST DATE: 1980 (Elbourne)
KEYWORDS: sex bawdy weaving
FOUND IN:
REFERENCES (1 citation):
NOTES [25 words]: Bodleian, Harding B 16(167b), "New Bury Loom" ("As I walked between Bolton and Bury"), unknown, no date; also Johnson Ballads 2351, "The New Bury Loom"

New Chum Chinaman, The

DESCRIPTION: Irishman Pat McCann, newly arrived in Australia and unable to find work, sees the Chinese working (even if at horrible jobs). He decides to turn himself into "Ah Pat," Chinese immigrant. He describes the steps he will use to take on the part

AUTHOR: unknown
EARLIEST DATE: 1966 (collected by Ron Edwards from Mrs. V.Leonard)
KEYWORDS: foreigner emigration unemployment disguise China
FOUND IN: Australia
REFERENCES (3 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 102-104, "The New Chum Chinaman" (1 text, 1 tune)
Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 17, page headed "After several social
**New Chum in the Country**

**DESCRIPTION:** "I'm a new chum in the country, from Somerset I came." Soon after arriving in Australia, he runs out of money -- but finds various dodges to survive. He often has to shut down before the police catch him. At last he opens a lodging-house without success.

**AUTHOR:** unknown

**EARLIEST DATE:** 1970 (AndersonStory)

**KEYWORDS:** immigration hardtimes trick police money

**FOUND IN:** Anderson-StoryOfAustralianFolksong, pp. 166-168, "New Chum in the Country" (1 text, 1 tune)

**REFERENCES (1 citation):**
Anderson-StoryOfAustralianFolksong, pp. 166-168, "New Chum in the Country" (1 text, 1 tune)

**NOTES [101 words]:**

For brief background on Charles Thatcher's career, see the notes to "Where's Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong. - RBW

**File:** AnSt166

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**New Chums at the Diggings**

**DESCRIPTION:** "New chums start off for the diggings, But some of them never get there," and others despair on arrival. New chums miss their comfort, and arrive with many un-helpful items. Often they lose them (sometimes with help)

**AUTHOR:** Words: portions from "The Wakamarina for Me" by Charles R. Thatcher (1831-1878)

**EARLIEST DATE:** 1864 (Thatcher, "Songs of the War"); this conflate version from Colquhoun-NZ-Folksongs-SongOfAYoungCountry, 1972

**KEYWORDS:** New Zealand gold work hardtimes theft

**FOUND IN:** New Zealand

**REFERENCES (1 citation):**
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 54, "New Chums at the Diggings" (1 text, 1 tune, probably composite) (p. 32 in the 1972 edition)

**NOTES [101 words]:**

The description of this in Colquhoun-NZ-Folksongs-SongOfAYoungCountry is confusing; it is "an adaptation of two distinct songs collected by Rona Bailey: One... from Mr. Butterworth of Westport; and the other, clearly derived from a longer song by Charles Thatcher, The Wakamarina for Me." But from the notes at the back it appears to have been collected from Geoffrey Butterfield. So which part came from where? I don't know.

For brief background on Charles Thatcher's career, see the notes to "Where's Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong. - RBW

Last updated in version 4.4

**File:** Colq932

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**New Electric Light, The**

**DESCRIPTION:** The singer's wife is desperate for electric lights. She wanders the streets seeking them. One night the singer finds a strange man in the house; it proves to be her cousin, who installs lights. She reportedly amuses herself with the light while he's gone

**AUTHOR:** unknown

**EARLIEST DATE:** 1941 (Randolph)

**KEYWORDS:** technology humorous husband wife

**FOUND IN:** US(So)

**REFERENCES (1 citation):**
Randolph 489, "The New Electric Light" (1 text)

Roud #7585

**NOTES [45 words]:** There was a music hall song, "The New Electric Light," words by F. W. Green and music by Alfred Lee; it does not appear to be this song. The first line, as found in Scott-EnglishSongBook, pp. 146-147, is "Oh, have you heard the latest news Of how the world's to be?"

- RBW

Last updated in version 3.2

**File:** R489
New England's Annoyances

DESCRIPTION: "New England's annoyances you that would know them, Pray ponder these verses that briefly doth show them; The place where we live is a wilderness wood." The poet speaks of hard work in the fields and of poverty, but suggests keeping "a contended mind."

AUTHOR: probably Edward Johnson (1598-1672), according to Lemay
EARLIEST DATE: 1774 (Massachusetts Spy, according to Lemay and Cohen); probably written c. 1643
KEYWORDS: work hardtimes nonballad
FOUND IN: US(NE)
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 42-43, "New England's Annoyances" (1 text)

NOTES [37 words]: Cohen, following J. A. Leo Lemay, suggests that this is America's first folk song -- that is, the first song of American origin that can be shown to have gone into oral tradition. But the tradition was pretty thin.... - RBW

Last updated in version 2.7
File: CAFS1042

New Flash Song, Made on the Noted George Barrington, A

DESCRIPTION: "Come all you blades of England I prithee draw near, And of the noted Barrington now quickly you shall hear." Barrington committed many daring robberies, and is sentenced to transportation; he's lucky the prosecutor did not charge him with a capital crime

AUTHOR: unknown
EARLIEST DATE: 1964 (Anderson-FarewellToOldEngland); Anderson estimates the broadside to be from c. 1790
KEYWORDS: crime punishment transportation trial
FOUND IN:
REFERENCES (1 citation):
Anderson-FarewellToOldEngland, pp. 62-63, "A New Flash Song" (1 text)
Roud #V20828

NOTES [220 words]: Henry Boylan, A Dictionary of Irish Biography, second edition, St. Martin's Press, 1988, p. 13, has a brief description of George Barrington, whom he describes as a "pickpocket and author." He was born in 1755 in Maynooth, County Kildare. His birth name was Waldron. Sent to a grammar school in Dublin, he ran away in 1771 after being flogged for disciplinary reasons, and took the name "Barrington" when he joined a traveling company. By 1777 he was in England, picking pockets; he was caught and sentenced to three years' hard labour on a prison hulk, but released after just a year for good behavior -- but kept offending and being caught and given additional sentences. He was sentenced to seven years' transportation in 1789.

"His eloquence and gentlemanly bearing in court earned him considerable notoriety, and two contemporary accounts of his life and adventures sold widely. Sent to Botany Bay in New South Wales. In 1792 received first warrant of emancipation ever issued. Became superintendent of the convicts, high constable of Parramatta for a considerable period, and earned the regard of the governor. He published A Voyage to Botany Bay (1801), A History of New South Wales (1802), and A History of New Holland (1808). He lived to a very old age, and died at Parramatta, date not recorded." - RBW

Last updated in version 5.2
File: AnFa062

New Garden Fields

DESCRIPTION: The singer meets Mary "pulling flowers" and asks to hold her hand. She refuses: "if I thought you in earnest I'd think myself blest." He complains that she has broken his heart. She relents and promises to go away with him to be married.

AUTHOR: unknown
EARLIEST DATE: before 1825 (broadside, Bodleian 2806 c.17(115))
KEYWORDS: courting marriage
FOUND IN: Britain(England(South))
New Ireland Song

DESCRIPTION: The clergy order "not to sell whisky upon a Sunday." Mike Leyden and Tim Long go from place to place in New Ireland looking for rum but only find tea. It being very cold, the boys finally give up and go to bed.

AUTHOR: unknown

EARLIEST DATE: 1960 (Creighton-FolksongsFromSouthernNewBrunswick)

KEYWORDS: drink humorous

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Creighton-FolksongsFromSouthernNewBrunswick 116, "New Ireland Song" (1 text, 1 tune)
ST CrSNB116 (Partial)
Roud #2784

NOTES [74 words]: Creighton-FolksongsFromSouthernNewBrunswick: "New Ireland is a farming community near Elgin" [in south central New Brunswick less than 20 miles north of the Bay of Fundy]. - BS

This seems to be a local composition based on some other local song. The text is reminiscent of "Sweet Betsy from Pike," but the tune is more like "Darby O'Leary" (which is known in New Brunswick). Of course, the latter is rather like "Sweet Betsy" put in minor. - RBW

File: CrSNB116

New Jers-A

DESCRIPTION: "Come, kind friends, all draw near, The song that I'm about to sing, you every one should hear... I'll sing you a new song about New Jers-A." The singer tells of all that goes wrong there -- ships sunk, people killed. He proposes hanging the residents

AUTHOR: unknown

EARLIEST DATE: before 1861 (broadside, according to Cohen)

KEYWORDS: humorous nonballad prison execution ship fire disaster

FOUND IN:

REFERENCES (2 citations):
Wolf-AmericanSongSheets, #1575, p. 107, "New Jers-A" (2 references)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 125-126, "New Jers-A" (1 text)

File: CAFS1125

New Limit Line, The

DESCRIPTION: "Now we left our own homes, for the woods we were bent...." The singer describes hiring out to the New Limit Line. They reach the line with great difficulty, but work hard and are happy at the camp. Many of the other workers there are listed

AUTHOR: unknown

EARLIEST DATE: 1964 (Fowke)

KEYWORDS: lumbering work travel
New Market (The Call to the Races at New-Market)

DESCRIPTION: "To horse, brave boys, to New Market to horse, You'll lose the match by longer delaying." The gamblers set out for the races. The singer swears by Brown Bay, and describes the faults of the other horses -- but "now we're undone, and our guineas are lost."

AUTHOR: unknown

EARLIEST DATE: 1887 (Ashton)

KEYWORDS: racing gambling sports horse

FOUND IN:

REFERENCES (1 citation):
Roud #15020
File: JACB257

New Market Wreck (I), The

DESCRIPTION: "The Southern Railway had a wreck at ten o'clock one morn, Near Hodge's and New Market ground...." A conductor misreads his orders, and two trains collide. The singer hopes the other conductor is in heaven, and adds other details

AUTHOR: Robert Hugh Brooks

EARLIEST DATE: 1906 (copyright)

KEYWORDS: train wreck death

HISTORICAL REFERENCES:
Sep 24, 1904 -- the New Market Wreck. The conductor of the #15 train admitted to misreading his orders and causing the wreck; reports say that at least 56 people died

FOUND IN:

REFERENCES (3 citations):
Cohen-LongSteelRail, pp. 227-231, "The New Market Wreck" (1 text plus an early sheet music print, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 276-277, "The New Market Wreck" (1 text plus part of the sheet music)
Lyle-ScaldedToDeathByTheSteam, pp. 57-67, "The New Market Wreck" (1 text, 1 tune, plus a text of an unrelated song with no known author)
Roud #4904

RECORDINGS:
Mr. & Mrs. J. W. Baker, "The Newmarket Wreck" (Victor 20863, 1927)
George Reneau, "The New Market Wreck" (Vocalion 14930, 1924)
Mike Seeger, "The New Market Wreck" (on MSeeger02, ClassRR)

CROSS-REFERENCES:
cf. "New Market Wreck (II)" (subject)

NOTES [66 words]: According to Cohen, there is a second song about this event, "The Southern Railroad Wreck," by Charles O. Oaks. It seems to be rarely encountered; it is clearly not traditional. Lyle reports another song, "The New Market Wreck," perhaps by Josiah Adams, also poor and also not traditional. I'm not sure how traditional this song is, either, although there are a couple of reported collections. - RBW

Last updated in version 3.6

File: LSRa228
New Market Wreck (II), The

DESCRIPTION: "One autumn morn in Tennessee, An awful wreck was heard, East of Knoxville and near New Market Was where the crash occurred." Two trains collide; seventy are killed and many more hurt. The song briefly tells of several tragic deaths.

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: train wreck death

HISTORICAL REFERENCES:
Sep 24, 1904 -- the New Market Wreck. The conductor of the #15 train admitted to misreading his orders and causing the wreck; reports say that at least 56 people died

FOUND IN: US(SE)

REFERENCES (1 citation):
Lytle-ScaldedToDeathByTheSteam, pp. 66-67, "The New Market Wreck" (1 text)
Roud #14013
CROSS-REFERENCES:
ct. "New Market Wreck (I)" (subject)
File: LySc066

New Moon, True Moon

DESCRIPTION: "New moon, true moon, Tell me who shall marry me; Tell me the color of his hair, The garments he shall wear." Perhaps to be recited if one sees the new moon over one's right shoulder.

AUTHOR: unknown

EARLIEST DATE: 1934 (Henry, from Mrs. Henry C. Gray, or her maid)

KEYWORDS: marriage courting clothes hair nonballad

FOUND IN: US(Ap,MW,SE)

REFERENCES (4 citations):
Henry-SongsSungInTheSouthernAppalachians, p. 238, (no title) (1 short text)
Welsch-NebraskaPioneerLore, p. 269, "(no title)" (1 short text)
Sackett/Koch-KansasFolklore, p. 79, "(New moon, true moon, come unto me)" (1 short text, probably related)
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 195, "(New moon, new moon, Let me see)" (1 short text)

File: MH238D

New National Anthem (Cowboy version, to the tune of My Country Tis of Thee)

DESCRIPTION: "My country, 'tis of thee, Land where things used to be So cheap we croak. Land of the mavericks, Land of the puncher's tricks...." The punchers have poor food and not enough.
They threaten to leave if things don't improve

AUTHOR: unknown

EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)

KEYWORDS: cowboy hardtimes

FOUND IN:

REFERENCES (2 citations):
Thorp/Logsdon-SongsOfTheCowboys, pp. 105-106, "New National Anthem" (1 text)
Saffel-CowboyPoetry, p. 221, "New National Anthem" (1 text)
Roud #8061
CROSS-REFERENCES:
cf. "America (My Country 'Tis of Thee)" (tune) and Same Tune references there

File: ThLo105

New Organ, The

DESCRIPTION: The singer complains about the new organ and choir being installed in the church. She's served the church for 35 years with money and time, "but now their old new-fangled ways Are coming all about And I right in my latter days Am fairly crowded out"
New Plantation, The

DESCRIPTION: "Our bonnie laddies are a' gaun awa' To plenchis the new Plantation." After crossing the ocean they are welcomed with food and a girl. But the girls are yellow and "a piece of gold ... Was all they had for a napkin." The singer wishes he had never come.

AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan3)
KEYWORDS: emigration settler
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #132, p. 2, "The New Plantation" (1 text)
Greig/Duncan3 536, "The New Plantation" (1 text)
Roud #6014
NOTES [15 words]: Just which "new plantation" is this? Someplace in America? West Indies? Cape Breton? - BS
Last updated in version 2.4
File: GrD5356

New Policeman, The

DESCRIPTION: Michael Karney arrives from Dublin and joins the police. He climbs into yards and garden and steals what he finds. He steals from anyone he finds sleeping. He's "in with every servant maid For mutton and love." "That's the life of a new Policeman"

AUTHOR: unknown
EARLIEST DATE: before 1879 (broadside, LOCSing sb30357b)
KEYWORDS: sex violence theft humorous rake police
FOUND IN: Britain(England(South),Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan8 1750, "The New Policeman" (1 fragment, 1 tune)
Williams-Witshire-WSRO Mi 649, "New Policeman" (1 text)
Henderson-VictorianStreetBallads, pp. 38-39, "The Irish New Policeman" (1 text)
Roud #13133
BROADSIDES:
Bodleian, Harding B 11(1790), "The Irish New Policeman" ("Your pardon gents and ladies all"), unknown, no date
LOCSing, sb30357b, "The New Policeman" ("Oh good evening gentlemen to-day"), H. De Marsan (New York), 1864-1878
CROSS-REFERENCES:
cf. "Nora Creina" (tune, per broadside LOCSing sb30357b)
cf. "Are You There Moriarity" (tune, per OLochlainn)
NOTES [49 words]: Greig/Duncan8 is a fragment; broadside LOCSing sb30357b is the basis for the description. - BS
Broadside LOCSing sb30357b: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS
Last updated in version 4.4
File: GrD1750
New Prisoner's Song

DESCRIPTION: Singer has seven more years to serve, for knocking a man down and taking his watch. He recalls home and family. Chorus: "Sitting alone, sad all alone/Sitting in my cell all alone/A-thinking of those good times gone by me/A-knowing that I once had a home"

AUTHOR: unknown
EARLIEST DATE: 1927 (recording, Dock Boggs)
LONG DESCRIPTION: Singer, in prison for seven years, has seven more to serve, for knocking a man down in the alley and taking his watch. He remembers his home and family, and wonders if they think of him. Chorus: "Sitting alone, sad all alone/Sitting in my cell all alone/A-thinking of those good times gone by me/A-knowing that I once had a home"

KEYWORDS: captivity homesickness crime prison robbery family prisoner

FOUND IN: US(Ap)
REFERENCES (2 citations):
Creighton-SongsAndBalladsFromNovaScotia 141, "Prisoner's Song" (1 fragment, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 121, "The Prisoner's Song" (1 text, 1 tune)

RECORDINGS:
Dock Boggs, "New Prisoner's Song" (Brunswick 133A/Vocalion 5114 [5144?], 1927); (on Boggs1, BoggsCD1)
Slim Smith, "Sad and Alone" (Vocalion 05082, c. 1927)

CROSS-REFERENCES:
cf. "The Prisoner's Song (I)"

NOTES [112 words]: Although the plots are virtually identical, this is quite distinct from the "Prisoner's Song." That has the chorus "If I had the wings of an eagle," which this does not, although I strongly suspect it was composed in flagrant imitation. [Borrowing a few items from "Botany Bay" along the way. - RBW] Mike Seeger, incidentally, notes that there is at least one other recording of this song from the 1920s, presumably Slim Smith's. - PJS
Roud, of course, lumps this with the "other" Prisoner's Song. - RBW
Mackenzie-BalladsAndSeaSongsFromNovaScotia has the "Lonely and sad, sad and lonely" chorus but also has as the final verse "I wish I had the wings of an eagle...." - BS

Last updated in version 4.3
File: RcNPS

New River Shore, The (The Green Brier Shore; The Red River Shore) [Laws M26]

DESCRIPTION: The singer is forced to leave his sweetheart (possibly due to manipulation by her parents). She begs that he return. When he does, he is ambushed by a band of men hired by her father. He wins the battle and goes on to claim the girl

AUTHOR: unknown
EARLIEST DATE: 1867 (Moore)
KEYWORDS: separation love fight

FOUND IN: US(Ap,NE,SE,So) Canada(Mar)
REFERENCES (11 citations):
Mackenzie-BalladsAndSeaSongsFromNovaScotia 48, "The New River Shore" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 85, "New River Shore" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 85, "New River Shore" (1 excerpt, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 56-57, "On the Red River Shore" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 142, "The Green Brier Shore" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 206, "The Red River Shore" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, p. 412, "Red River Shore" (1 text)
Fife/Fife-CowboyAndWesternSongs 57, "Red River Shore" (2 texts, 1 tune)
DT 329, GRNBRIER*

Roud #549
RECORDINGS:
Bud Billings' Trio w. Carson Robison, "On the Red River Shore" (Montgomery Ward M-4101, 1933)
New River Train

DESCRIPTION: "(Honey Babe/Darling), you can't love one (x2), You can't love one and still have any fun, Honey Babe, you can't..." Similarly, "You can't love two and still be true..." "You can't love three and still have me..." Etc.

AUTHOR: unknown

EARLIEST DATE: 1924 (recording, Henry Whitter)

KEYWORDS: love nonballad infidelity floatingverses

FOUND IN: US(SE)

REFERENCES (10 citations):
- Cohen-LongSteelRail, pp. 466-471, "New River Train" (1 text, 1 tune)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 103, "Darling, You Can't Love but One" (1 text)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 "Darling, You Can't Love but One" (1 tune plus a text excerpt)
- Scarborough-ASongCatcherInSouthernMountains, pp. 124-125, "Honey Babe" (1 text, without the chorus, filed under Child #76 along with a "Pretty Little Foot" fragment and a version of "I Truly Understand That You Love Some Other Man")
- Abrahams/Foss-AngloAmericanFolksongStyle, p. 73, "Darlin' You Can't Have One" (1 text, 1 tune)
- Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 158-159, "Darlin'" (1 text, 1 tune)
- Cray-AshGrove, p. 19, "New River Train" (1 text, 1 tune)
- Seeger-AmericanFavoriteBallads, p. 74, "New River Train" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 143, "New River Train" (1 text)
- NorthCarolinaFolkloreJournal, Portia Naomi Crawford, "A Study of Negro Folk Songs from Greensboro, North Carolina and Surrounding Towns," Vol. XVI, No. 2 (Oct 1968), pp. 104-105, "Honey Bee" (1 fragment, 1 tune, which appears to be either "Crawdad" or "New River Train," although it has a "Honey Bee" for the "Honey Babe")

Roud #4568

RECORDINGS:
- Al Bernard, "New River Train" (Grey Gull 4150/Radiex 4150/Van Dyke 74150/Madison 1918, 1927)
- Cauley Family, "New River Train" (Banner 33146/Melotone 13113/Perfect 13032/Oriole 8972/Romeo 5372, 1934)
- Crazy Hillbillies Band, "Leaving on the New River Train" (OKeh 45579, 1934)
- Vernon Dalhart, "New River Train" (Columbia 15032-D, c. 1925) (Herwin 75506, mid-to-late 1920s)
- Sid Harkreader, "New River Train" (Vocalion 15035, 1925)
- Kelly Harrell, "New River Train" (Victor 19596, 1925; on KHarrell01) (Victor 20171, 1926; on KHarrell01)
- Iron Mountain String Band, "New River Train" (on ClassRR)
- Monroe Brothers, "New River Train" (Bluebird B-6645, 1936)
- Old Brother Charlie & the Corn Crib Trio, "New River Train" (Mercury 6206, 1949)
- Ridge Rangers, "The New River Train" (AFS 1693 A2, 1939; on LC61)
- Pete Seeger, "New River Train" (on PeteSeeger24), (on PeteSeeger33, PeteSeegerCD03)
- Ernest V. Stoneman Family, "New River Train" (on Stonemans01); Ernest V. Stoneman, Willie Stoneman, and the Sweet Brothers, "New River Train" (Gennett 6619 [as by Justin Winfield] /Supertone 9400 [as by Uncle Ben Hawkins], 1929)
- Wade Ward, "New River Train" [instrumental] (on Holcomb-Ward1)
- Henry Whitter, "The New River Train" (OKeh 40143, 1924)
CROSS-REFERENCES:
cf. "Mole in the Ground" (tune, floating lyrics)
cf. "My Last Gold Dollar" (floating lyrics)
cf. "Crawdad"
cf. "Going Around the World (Banjo Pickin' Girl, Baby Mine)"

NOTES [225 words]: "Honey Babe" and "New River Train" are two versions of the same set of verses, the difference being that the latter has a chorus about the "New River Train" ("Riding on that new river train (x2), Same old train that brought me here Is soon gonna carry me away"). It's not clear which is the original form, but I'm guessing the former. - RBW

Well, [you] may be wrong here; the "New River Train" version dates back to at least 1924 (Whitter's recording). And Fields Ward says he learned it c. 1895. - PJS

In any case, "New River Train" is now the more familiar version (see the recording list), so I eventually adopted that title.

Cohen has notes about the origin of the name "New River Train"; there apparently was no line with that name, but several railroads had track in the New River area and would presumably have been given that name informally. What's more, the earliest recordings he cites (Whitter's and Harrell's) are by residents of that part of Virginia. Vernon Dalhart's recording was similar to and likely based on Harrell's, and that no doubt helped put the song in popular consciousness.

Cohen does report, however, that few versions other than Ernest Stoneman's have much real railroad content. That is the main reason why I thought (and still sort of think) the versions without the New River Train chorus likely to be original. - RBW

Last updated in version 6.1

File: AF073

New Road, The
DESCRIPTION: "For fifty years I've known a woodland Of patriarchal trees, Their roots grown deep in good land, Boughs swaying in the breeze." The singer recalls how farmers came and made the land their own. But now their fields and homes are being separate by roads.

AUTHOR: unknown
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: home farming technology
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 261-262, (no title) (1 text)

File: ThBa262

New Sea Song, A (Our Boatswain Calls)
DESCRIPTION: "Our boatswain calls out for his bold British heroes, Come listen a while to what I do sing." The girls on shore call to their men as they arrive at the dock. Then the ship is re-rigged and goes back to sea to fight the French and Spanish

AUTHOR: unknown
EARLIEST DATE: 1908 (Flrth)
KEYWORDS: ship battle France Spain
FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 44, "A New Sea Song" (1 text)
Roud #V38019

File: PaSe044

New Song Maide, A
DESCRIPTION: "The 30th August, 'twas on that very day, Our captain came alongside; our orders was away." The Olive Branch sets out into a storm, which she survives. After a lot of wind and deck cleaning and repairs, they reach, then leave, Cape Ann

AUTHOR: unknown
EARLIEST DATE: 1794 (Journal of the Polly)
KEYWORDS: ship travel storm
New Song on the Blandford Privateer, The
DESCRIPTION: "Ye seamen who's a mind to go In pursuit of new adventures, Repair on board the Blandford With Captain Stonehouse...." The singer praises the ship, which sail from Bristol, and urges the hearers to come join the fun
AUTHOR: unknown
EARLIEST DATE: 1908 (Firth)
KEYWORDS: sailor pirate battle ship
HISTORICAL REFERENCES:
1745-1747 - Career of the Blandford under George Stonehouse; in the latter year, Stonehouse was mortally wounded, and the ship later taken by the French
FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 42, "A New Song on the Blandford Privateer" (1 text)
Roud #V33313
File: PaSe042

New Song on the Total Defeat of the French Fleet, A
DESCRIPTION: "Come all you valiant heroes and listen unto me" about the fight "Between brave Admiral Nelson and the proud Monsieur." Nelson follows the French from Toulon to the Nile and defeats them there; only four French ships escape
AUTHOR: unknown
EARLIEST DATE: 1986 (Palmer-OxfordBookOfSeaSongs)
KEYWORDS: battle navy
FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 76, "A New Song on the Total Defeat of the French Fleet" (1 text)
File: PaSe076

New Song, Called the Gaspee, A
DESCRIPTION: "'Twas in the reign of George the third, Our public peace was much disturbed." The Americans are much provoked by regulations about smuggling. When the Gaspee goes aground while chasing the Hannah, they burn it. No one will reveal the attackers
AUTHOR: unknown
EARLIEST DATE: 1930 (WInslow)
KEYWORDS: ship fire crime
HISTORICAL REFERENCES:
Jun 8, 1772 - Burning of the Gaspee
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 59-60, "A New Song, Called the Gaspee" (1 text)
NOTES [414 words]: The Gaspee affair was one of those clear tokens that revolution was coming to the Americas. As well as of the fact that Americans just didn't like obeying rules. The Gaspee itself was a two-masted schooner of 102 tons, designed for a crew of 30. The British Navy bought the ship in 1764 and assigned it to guard against smugglers in the Gulf of St. Lawrence (Paine, p. 199).
"The Rhode Island merchants conducted a lively trade, most of it legal though their reputation for illegality was formidable. The Royal Navy believed the reputation conformed to the facts and, after losing two small vessels in Narragansett waters, assigned the Gaspee there in late March 1772. Her skipper, Lieutenant William Dudington, seized several craft engaged in trade only to find himself threatened with arrest by the local sheriff" (Middlekauff, p. 213).
"In June, a zealous, arrogant Royal Navy lieutenant, William Dudington, who commanded a small patrol vessel, the Gaspee, assisting the English customs service, ran his ship aground not far from Providence, Rhode Island. At the time, he was pursuing an American packet that he suspected was attempting to smuggle tea from Holland" (Cook, p. 160).

"News of the stranded vessel quickly reached Providence and that night eight boatloads of colonists, led by the merchant brothers John and Nicolas Brown, moved to seize the vessel. As the colonists approached, they were ordered to identify themselves, but the only reply was 'God damn your blood, we have you now'" (Paine, p. 199).

"It suddenly found itself the hunted, not the hunter, and was boarded, captured, and burned to the water's edge" (Lancaster, p. 65). "Dudington tried to resist and received a bullet in the groin for his trouble" (Middlekauff, p. 215).

"But the investigation soon lost all headway, blanketed by what seemed to be a total loss of memory on the part of Rhode Islanders. At last, in apoplectic frustration, the commissioners reported that they could find no suspects, and hence could forward no prisoners for trial -- and probable hanging -- in London" (Lancaster, p. 65)

"After that Montague decided that Lieutenant Dudington had outlived his usefulness and sent him back to England to explain to a court-martial the loss of the Gaspee" (Middlekauff, p. 215).

"Although the Gaspee affair cooled, it had provided the impetus for organizing the thirteen Committees of Correspondence" (Cook, p. 165), helping the colonies organize for the coming struggle. - RBW

Bibliography


Last updated in version 2.7
File: CAFS1059

New Year's Sermon, The

DESCRIPTION: "Hello, Mr. Jones! We wish you a happy new year -- to you and your wife and your sons... And if our wishes find you good, 'Tis better than the year before the flood." Listeners are warned of times to come, including battles -- and then muskets are let off

AUTHOR: unknown

EARLIEST DATE: 1917 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: nonballad recitation wassail

FOUND IN: US(So)

REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 514, "The New Year's 'Sermon'' (1 text)

Roud #7830

NOTES [31 words]: A sort of a Missouri wassail, in which the performers went from house to house begging for entertainment -- but perhaps with a bit of a threat element, since they all had firearms.... - RBW

File: Beld514

New York to Queenstown

DESCRIPTION: Ship leaves New York Sunday, December 2 and runs into a heavy sea. "The companion and the wheel-house were swept right clean away." At Queenstown the captain reports to "an aged father ... 'Your son fell from our main royal yard, a victim to the sea.'"

AUTHOR: unknown
New York Volunteer, The

DESCRIPTION: "'Twas in the days of seventy-six, When Freemen young and old, All fought for independence then." "Tis my delight to march and fight Like a New York Volunteer." The City Regiments will defend Washington. The conflict in Baltimore is recalled

AUTHOR: unknown
EARLIEST DATE: 1862 (The Campfire Songster, according to Silber-SongsOfTheCivilWar)
KEYWORDS: Civilwar soldier nonballad
HISTORICAL REFERENCES:
April, 1861 - Clashes between Massachusetts troops and the residents of Baltimore.

REFERENCES (2 citations):
Wolf-AmericanSongSheets, #1596, p. 108, "The New-York Volunteer" (3 references)
Silber-SongsOfTheCivilWar, pp. 187-188, "The New York Volunteer" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Lincolnshire Poacher" (tune)
NOTES [136 words]: The Baltimore conflict mentioned in this song took place on April 19, between the 6 Massachusetts regiment and civilians. The soldiers, who were very inexperienced, were being taken though the town in horsedrawn railroad cars (the railroads from north and south of Baltimore did not connect, so cars had to be hauled from one terminal to the other) when the mob started stoning them. Eventually the troops fired back; four soldiers were reported killed and more than three dozen wounded. At least twelve civilians are said to have been hurt. Although no other clashes were so violent, "until the end of the war, Baltimore was treated as an occupied city."

Last updated in version 5.0

File: SCWF187

New-Chum's First Trip, The

DESCRIPTION: A young drover relates the events of his first drive, which has turned out to be harder work than he expected.

AUTHOR: unknown
EARLIEST DATE: 1957
KEYWORDS: work travel
FOUND IN: Australia
REFERENCES (1 citation):
Hodgart-FaberBookOfBallads, p. 232, "The New-Chum's First Trip" (1 text)
Roud #8241
File: Hodg232

New-Fashioned Farmer, The

DESCRIPTION: "Good people all, I pray attend, And listen to my story, How the farmers used to live In our native country." Farmers used to wear long coats and ride old horses, but now they ride fine geldings. In many other ways they have become fancy and "up-to-date."

AUTHOR: unknown
EARLIEST DATE: 1904 (Vaughan Williams collection)
KEYWORDS: farming horse work hardtimes
New-Mown Hay, The

DESCRIPTION: The singer walks out "one May morning" and spies "a pretty sweet maid All on the new-mown hay." She convinces him not to ravish her at once; "You'll spoil my maiden gown." She eludes him; he advises men not to worry about spoiling gowns

AUTHOR: unknown

EARLIEST DATE: before 1845 (broadside, Bodleian Harding B 11(2661))

KEYWORDS: seduction trick clothes

FOUND IN: Britain(England(Lond,South,West)) Canada(Newf)

REFERENCES (6 citations):
Bronson 112, "The Baffled Knight" (40 versions) -- but #26-33 (his Appendix A) are "The New-Mown Hay," which we tentatively separate, and #34-#39 (his Appendix B) are "Katie Morey" [Laws N24] which is certainly separate
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 443-444, "The New-Mown Hay" (1 short text, which I suspect has been cleaned up)
Kennedy-FolksongsOfBritainAndIreland 184, "The New-Mown Hay" (1 text, 1 tune)
Reeves/Sharp-TheIdiomOfThePeople 14B, "Blow Away the Morning Dew" (1 text, a composite of three texts. Reeves/Sharp-TheIdiomOfThePeople p. 42: "no extraneous words or lines are interpolated.")
DT, MORNDEW3*
Roud #11

RECORDINGS:
John Campbell, "There Was a Shepherd's Boy" (on IREarlyBallads)
William Rew, "The New-Mown Hay" (on FSB2CD)

BROADSIDES:
Bodleian, Harding B 11(2661), "New Mown Hay" ("As I walked out one May morning"), J. Pitts (London), 1819-1844; also Harding B 16(168b), "New Mown Hay"

CROSS-REFERENCES:
cf. "The Baffled Knight" [Child 112]

NOTES [95 words]: As far as the plot goes, this is exactly identical to "The Baffled Knight" [Child 112], and some (e.g. Bronson, Roud) have grouped them together. Kennedy-FolksongsOfBritainAndIreland, however, argues that they are separate, and the verse form implies he is right. To me, this looks like a cross between "The Baffled Knight" and "Rolling in the Dew (The Milkmaid)." - RBW
Separate from "The Baffled Knight"? Naah. Never mind "verse form" -- look at Kennedy's verse 3. I call that a smoking gun. - PJS
John Campbell's recording is macaronic, with only the chorus in Irish. - BS

Last updated in version 5.0

File: K184

New-Slain Knight, The [Child 263]

DESCRIPTION: A man sees a girl sleeping under a hedge. He tells her of a dead man in her father's garden. His description makes her think it is her love. She wonders who will care for her. The man offers to do so. She refuses him till he reveals himself as her lover.

AUTHOR: unknown

EARLIEST DATE: 1878; a possibly version is from c. 1818 (Buchan/Moreira-TheGlenbuchatBallads)

KEYWORDS: trick disguise love death
Newburgh Jail, The
DESCRIPTION: The singer is arrested while in a bar. Held without trial for some time, he moves back and forth among prisons. At last he makes his escape (despite the shooting of the guards). He intends to keep moving and not be taken again
AUTHOR: unknown
EARLIEST DATE: 1960
KEYWORDS: prison escape trial
FOUND IN: US(MA)
REFERENCES (1 citation):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 166, "The Newburgh Jail" (1 text, 1 tune)
ST FSC166 (Partial)
Roud #4606
NOTES [8 words]: This song is item dE53 in Laws's Appendix II. - RBW
File: FSC166

Newburgh Salmon Dinner Song, The
DESCRIPTION: The men of Ythan are the best at their work. They win the best prizes at the Aberdeen cattle show and their marksmen always win good prizes. To see them at their best "come down whan they're met her first salmon to prie [taste] An mussels and toddy"
AUTHOR: William Forbes
EARLIEST DATE: 1901 (McConnochie)
KEYWORDS: pride farming fishing drink food nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan3 516, "O Canny an' Cute Men Ye'll Meet by the Dee" (1 fragment)
ADDITIONAL: Alex. Inson McConnochie, editor, The Book of Ellon (Ellon, 1901 ("Digitized by Google")), p. 103, "The Newburgh Salmon Dinner Song"
Roud #6000
CROSS-REFERENCES:
ct. "Contented Wi' Little" (tune, per McConnochie)
NOTES [34 words]: The Ythan, Dee and Don are rivers that flow into the North Sea near Aberdeen. Newburgh on Ythan is "a coastal village in Aberdeenshire, Scotland (source: Wikipedia article Newburgh, Aberdeenshire ). - BS
Last updated in version 2.5
File: GrD3516

Newcastle Is My Native Place
DESCRIPTION: "Newcassel is my native place, Where my mother sighed for me... Where in early youth I sported... But, alas! those days are gone and past." The singer tells of growing up, taking his first job, getting married -- and regrets the woe of the latter
AUTHOR: unknown
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)
Newfoundland and Sebastopol

DESCRIPTION: "Success to France and England! Hurray my boys hurray! Sebastopol is taken And we've nobly gained the day" on September 8, 1855. The battles are recounted. "Here's to the memory of our soldiers ... of that dreadful battle Of September, fifty-five"

AUTHOR: unknown

EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: army battle war England France Russia memorial

HISTORICAL REFERENCES:
Sep 9, 1855 - Fall of Sevastopol following an 11 month siege

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 152, "Newfoundland and Sebastopol"
(1 text)

Roud #17747

CROSS-REFERENCES:
cf. "Sebastopol (Old England's Gained the Day; Capture and Destruction of Sebastopol; Cheer, Boys, Cheer)" (subject, theme)

NOTES [19 words]: Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland['s version] has no mention of "Newfoundland" in the text. - BS

File: GrMa152

Newfoundland Disaster (I), The

DESCRIPTION: Captain Randall, commander of the Bill, abandons his voyage and rescues twenty-five survivors of the Newfoundland from the ice. Seventy-seven are lost.

AUTHOR: unknown

EARLIEST DATE: 1960 (Peacock)

KEYWORDS: rescue drowning sea ship wreck

HISTORICAL REFERENCES:
March/April 1914 - the Newfoundland Disaster

FOUND IN: Canada(Newf)

REFERENCES (2 citations):
Peacock, pp. 967-968, "The Newfoundland Disaster" (1 text, 1 tune)
Ryan/Small-HaulinRopeAndGaff, pp. 94-95, "The Newfoundland Disaster (I)" (1 text, 1 tune)

ST Pea967 (Partial)

Roud #9932

RECORDINGS:
Joshua Osborne, "The Newfoundland Disaster" (on PeacockCDROM) [one verse only]

CROSS-REFERENCES:
cf. Pat Maher, "The Story of the Sealing Vessel, The Newfoundland" (on NFMLEach)
cf. "The Newfoundland Disaster (II)" (subject)
cf. "In Memorial of 77 Brave Newfoundland Sealers" (subject)

NOTES [9353 words]: Maher, on NFMLEach, does not sing the ballad but tells the story and tells a ghost story relating to that wreck. - BS

Other than the Greenland Disaster (for which see "The Greenland Disaster (I)") no other event in sealing history seems to have inspired such an outpouring of poetry as the Newfoundland Disaster. The 1914 tragedy is the subject of three pieces in Ryan/Small-HaulinRopeAndGaff: this, "The Newfoundland Disaster (I)," and "In Memorial of 77 Brave Newfoundland Sealers" (a fourth item,
"The Sinking of the Newfoundland," is about a different ship). The latter two of these are too non-specific to really need checking for either truth or error (although eventually 78 sealers died of exposure, contrary to the "77" figure in "In Memorial"). This song, which refers primarily to the rescue rather than the disaster, is also basically factually correct except for what I suspect are transcriber's errors; the ship he called the Bill was actually the Belle, i.e. Bellaventure, and her commander was Isaac Robert Randell, not "Randall."

There are many articles and at least two books about this tragedy, Cassie Brown's *Death on the Ice* and Gary Collins's *Left to Die: The Story of the SS Newfoundland Sealing Disaster*. The latter is much newer (and written by a member of the family of Jesse Collins, of whom more below), but Brown's is acknowledged as a Newfoundland classic (Collins, pp. 18-19) and is much easier to find. Brown's other book, cited here as BrownWriting, contains several newspaper articles about the Newfoundland Disaster, including stories about two men who were involved, but has no real information not found in her main book; I found nothing useful in it at all except photos of Abram Kean and George Tuff (two of the men implicated in the tragedy) on p. 52, and various other photos related to the disaster on the following pages.

It should be noted that Brown's works are not always entirely fair (a point also made in Rosenberg, pp. 82-83); she refuses to accept that Newfoundland operated under severe economic constraints. The island was poor -- very poor. It had a bad climate, bad soil, and few accessible natural resources except the cod on the Grand Banks and the seals. It had no capital, either. Little wonder, then, that it had an almost medieval political system -- it had a medieval economy, and no way to get out. This meant that the island was reliant on the seal hunt (the islanders ate seals and sold the fat and the hides), and that little could be done to make this unsafe occupation safe.

There were two species of seals found around Newfoundland, hooded and harp seals (Ryan-Ice, pp. 47-49). It was the "harps" that most sealers were after -- the cute, utterly helpless little pups, known as "whitecoats" that have, in recent decades, caused the backlash against sealing. And rightly, since -- even in 1914 -- the population of "harps" was very much in decline; the seal harvest in the nineteenth and early twentieth centuries was too intensive for the population of seals to be stable.

Sealing was so vital to Newfoundland that, during the sealing season, they even pulled ships off other duties to do it -- e.g. the Florizel and Stephano, which came about as close to being luxury liners as anything Newfoundland had, were used as sealers during the season, then went back to ferrying passengers (see the notes to "The Wreck of the Steamship Florizel"). But, in addition to the fancy new steel ships, there were a lot of crummy old ships that went sealing. The Newfoundland was one such. She had been built as a yacht, and then converted to a mail steamer -- but that was all the way back in 1872; she was already fairly old when she became a sealer in 1893 (Feltham, p. 99). She was said to be the largest of the wooden sealers (Ryan/Drake, p. 31), but that doesn't mean the owners gave her the attention she deserved; on her very first sealing cruise in 1893, she reportedly had had several breakdowns (Ryan-Ice, pp. 176-177, although he adds that this may have been exaggerated by the Newfoundland media, which was upset because she was based in Nova Scotia at the time).

The ship had an interesting history; during the Spanish-American war, the Americans had held her for a time for running the Cuban blockade! (Ryan/Drake, p. 31).

Captain Westbury Kean, who had commanded her since 1911 (Feltham, p. 99), was not impressed with his ship, old, underpowered, and hard to maneuver in ice (Brown, p. 2; Collins, p. 128) -- although that description fit most of the wooden steamers. She didn't even have a thermometer to try to gauge the weather! (Brown, p. 37; Collins, p. 182, says that it was illegal for her to not have a thermometer to gauge temperature).

The Newfoundland also lacked wireless -- the owners had removed the equipment (Brown, pp. 22, 215); Collins, p. 129, says that the expense was not the wireless set but the operator, but without an operator, the set was useless, so they took it out to presumably make more space available for other things. Brown says that the wireless had been removed because it wasn't cost-effective; Looker, p. 18, says the wireless and thermometer were removed to equip one of the newer steel ships. It is ironic that the steel ships were able to bring in larger numbers of seals -- but were also more expensive to run, so that most of them were dropped from the sealing fleet during and after World War I (Chafe, p. 27). Wireless had first been installed in the Florizel in 1909, then in the Eagle, and the ships of Bowring's found it useful -- Florizel and Eagle in 1910 apparently took different tracks around the ice and kept each other informed of where the seals were, and had good years as a result -- Ryan-Ice, pp. 192-193. Harvey's which ran the Newfoundland, had a smaller fleet, and so would have been less likely to benefit from this.

But Westbury Kean, who was only 29, didn't have much choice about his ship. He was the son of the unofficial admiral of the sealing fleet, Abram Kean (Brown, p. 1; for Abram Kean, see "Captain
Including a second captain aboard. Westbury (also known as "Wesley" or "Wes") reportedly had hated school (Collins, p. 92), and didn't have the education to have earned his master's certificate (he finally earned it in 1917; Kean, p. 37) and couldn't really navigate in the open ocean, so the owners, to fulfill the law requiring trained officers and navigators, chose Captain Charles Green, who had arctic experience, as the navigating captain. (Indeed, it appears he had commanded two sealers, the *Kite* and the *Neptune*, on northern voyages; Collins, p. 93. For the *Kite*, see "The 'Kite' Abandoned in White Bay"; for the *Neptune*, see "Neptune, Ruler of the Sea"). But Green, although he had commanded ships used in the seal hunt when they were on other duties, wasn't a sealer, and apparently was told to stay out of Kean's way (Brown, p. 18; he testified later that "Captain Kean does not want me there [on the Newfoundland]"; Ryan-Last, p. 29), and Kean seemingly wasn't willing to listen to him anyway (Brown, p. 50); although the only true navigator on board, he had no role in running the ship. Green probably would have been a fine skipper, with Wes just running the sealing, but Newfoundlanders didn't do things that way.

Wes Kean's second-in-command (known in sealing parlance as a "second hand") knew even less about ship-handling, so he wasn't much help; George Tuff was only slightly older, at 32 (DictNewflLabrador says he was born in 1881 and died in 1937), and although he had been a sealer for 17 years, and a Master Watch (sealing shift chief) for ten, it was his first season as second hand (Brown, p. 17). He had quite a history; in only his second year as a sealer, he had been part of the Greenland Disaster a decade and a half earlier (see the notes to "The Greenland Disaster (I)" and the songs cited there), and it sounds as if he developed post-traumatic stress disorder as a result (no one calls it that, but see, e.g., Brown, p. 18; Collins, p. 251). But, Newfoundland being Newfoundland, he didn't really have the option to change jobs. (He wasn't the only one; Brown, p. 32 notes that many of the sealers of 1914 had been involved in the *Greenland* disaster.) He apparently didn't want to be Kean's second hand, but was told he was being given the job, and he didn't have the moral strength to turn it down (Collins, pp. 54-55), even though the event would prove him unfit for the role.

The danger of sealing was the ice: the seals came up on the ice, where the sealers clubbed them and took the carcasses, or their fat, back to their ships. But it was a short season (three weeks at most), at a time when Newfoundland was still in the grip of winter; the ice was not safe and could come in and trap a ship (Brown, p. 10).

Sealing ships, as late as the mid-nineteenth century, were sailing vessels. Many of them were lost, but they were small, so casualties were relatively light. It was in 1863 that steamers joined the hunt (Brown, p. 11), and they soon took over the trade. Around 1900, the wooden walls began to give way (temporarily) to iron and steel. The transition to steam didn't reduce the ship losses; reportedly 41 of the first 50 steam sealers were lost at sea. But each change made the ships more expensive, and required larger crews. The first sealers were less than thirty tonnes, and there were hundreds of them -- supposedly 631 in 1840 (Brown, p. 10). These small vessels had perhaps twenty people aboard.

Not so with the steam sealers; as the songs in Ryan/Small-HaulinRopeAndGaff show, the ships were numbered in the dozens (eventually, fewer than that), but had a crew, counting sailors and sealers (in Newfoundland, those were nearly the same thing) in the hundreds. And there was surely competition between ships, since the crews were paid by seals taken, so captains were willing to do almost anything to get to the seals and keep other ships away. Which no doubt contributed to Wes Kean's sense of inferiority; Abram Kean commanded *Stephano* and Abram's son Joe Kean the *Florizel* (aboard which he would later die), much bigger, better ships than Westbury had been allotted (Ryan-Ice, p. 311).

The whole story of the *Newfoundland*'s voyage sounds like a bad movie: soon after the start of the voyage, having had to retreat from the ice to a more secure anchorage, the crew found two stowaways; they were made to serve as stokers (Brown, p. 19). They would have been put off the ship, but the ice was so bad that Wes Kean skipped a planned stop at Fogo Island, meaning that he had no chance to leave drop them off. He was also supposed to pick up forty sealers at Fogo, so the decision not to visit the town got him to the ice sooner but left him forty men short of his planned complement (Collins, p. 121).

It was a bad year, weather-wise; even the steel ships suffered several collisions and substantial damage (Brown, p. 25). But, by March 20, most of the ships had found seal herds. The *Newfoundland* was one of the exceptions; although Westbury Kean was trying to trail his father (who had promised to signal him if he found seals, despite the fact that they worked for different sealing companies; Ryan-Ice, p. 311), the *Newfoundland* just couldn't handle the heavy ice that
year (Brown, p. 33). Wes Kean was apparently going nuts trying to get to the seals, always testing the conditions, checking charts, climbing the masts to get a better look. Navigator Green compared him to Captain Ahab in his obsessive hunting (Collins, p. 184).

The hunting wasn't any better than the weather; after a full week, on March 27, the fleet was still trying to find a really good patch of seals (Brown, p. 34), and many ships were far below their usual haul (Brown, p. 38). But it was worse for the Newfoundland; she was stuck in the ice and wasn't even getting to the places the others were exploring (Brown, p. 35), and had only 400 seals (Brown, p. 45).

Westbury eventually managed to catch up with the main fleet, and father Abram Kean sent Wes's older brother Joe and the Florizel to talk with Wes. Wes suggested that the main patch was off to the west (which proved to be true; Brown, p. 48); Joe radioed Abram, and off everybody went (Brown, p. 46). Even the ships not under Abram Kean went where he was going because they believed in his reputation (Brown, p. 47). But the Newfoundland got stuck again (Brown, p. 50); she couldn't reach the patch that the other Keans located.

Wes Kean had a bright idea. He would send out his four shifts of sealers to walk to the seals, with two shifts spending the night on the Florizel and two on the Stephano (Brown, p. 51). After all, his father and brother commanded those two ships. They would take in his sealers, even though they belonged to a competitor.

Wes Kean apparently worried somewhat about the sealers' ability to navigate on the ice, but George Tuff -- who, as second hand, had the right (and arguably the duty) to stay with the ship, volunteered to lead them (Brown, p. 55; Ryan-Ice, p. 312, points out that it was unusual for the captain to send out his second hand for such duty, but Kean himself couldn't coordinate their work, so someone had to). It created an interesting conflict -- just who was in charge of the sealers when they arrived at the Stephano, Tuff or Abram Kean? The men didn't know; although they believed Wes wanted them to stay on the Stephano or Florizel for the night, not even the Master Watches who headed the four shifts were told so explicitly (Ryan-Ice, p. 312).

Wes told Tuff to go to the Stephano and get his instructions from Abram Kean. Tuff perhaps did not hear Wes Kean's instructions to stay on the Stephano if they could not reach the Newfoundland before night.

To make matters worse, Tuff did not take a compass (Brown, p. 56). Meanwhile, the barometer on the Newfoundland was falling, but the recorded reading was still high; it was reported at the inquiry (by Captain Green, not Wes Kean) that it had read 30.4 inches early on March 31, but was down to 29.5 a day later, then started to edge upward (Ryan-Last, p. 28). If these numbers were right, then the pressure had gone from the "fair skies" range to "changeable" -- but the glass had not been checked for years, so its accuracy was uncertain (Brown, p. 59; Collins, p. 182, says that the barometer was an ancient aneroid model that probably was not reliable). The crucial observation should have been that it was falling fast, although the weather was warm enough that the sealers were discarding their heavy clothing as they went out on the ice (Brown, pp. 56-58), despite hints of storm clouds in the sky (Brown, p. 57).

The ice turned out to be very bad -- George Tuff said it was the worst he had ever experienced (Brown, p. 60). The men set out around 7:00 a.m. It took them more than four hours to reach the Stephano (Ryan-Ice, p. 312), so even though the distance was no more than seven miles, and possibly less (no one really knows), it was clearly a difficult trip.

As a result, the men became strung out. As more and more signs of bad weather appeared, men began to turn back to the Newfoundland (Brown, pp. 60-62). Eventually 34 men went back to the ship (Brown, p. 62; Collins, pp. 225-227), adding to Wes Kean's frantic irritation (Brown, pp. 70-71). But most kept on -- some of them, at least, because they were closer to the Stephano than the Newfoundland and thought it would be safer to head for the newer ship (Brown, pp. 62-63).

Abram Kean did not do as his son expected. He let the men grab some tea and shoved them back out on the ice (Brown, p. 72) -- having meanwhile steamed away from the point where he picked them up (Ryan-Ice, p. 312). George Tuff was surprised and worried; he expected to stay on the Stephano for the night (Brown, p. 74). But Abram Kean wanted to follow the Florizel, which was heading away from the Newfoundland -- too far for the Newfoundland's sealers to walk back to their ship. And Tuff regarded himself as being under Abram Kean's orders. He did argue a little -- the weather was looking bad. But Kean claimed that his barometer said otherwise (Brown, pp. 76-77) -- which was true but ignored the fact that it was falling quickly. So off Tuff and the Newfoundland's men went -- even though they could not so much as see their ship any more (Brown, p. 75). They had had only about twenty minutes to rest aboard the Stephano before Abram Kean went on about his own business (Brown, p. 77).

It is surely poetic justice to note that one of the men he shoved out on the ice was one of his own cousins, Eli Kean (Brown, p. 157). Eli would later be found dead by men from Abram Kean's own

...
Stephano (Brown, p. 185). There were 132 men on the ice, and as the Stephano sped off, they began to suspect she wasn't coming back -- and Tuff (who according to Brown was only starting to realize that he was in charge and had to manage the mess, and was overwhelmed by the responsibility) had to confirm it (Brown, pp. 78-79). To make matters worse, Tuff had been ordered to seek seals to the southwest, and the Newfoundland was to the southeast. Tuff was supposed to both seek seals and take his men home, and there was no path that would allow him to do both (Brown, pp. 79-80). Master Watch Tom Dawson was already worried, and questioned what Tuff was up to (Collins, p. 235). Tuff fell back on his orders, even though they were Abram Kean's orders, not his own commander's: he took the party to the southwest, away from the Newfoundland. The men, many of them angry and scared, perforce followed (Brown, pp. 80-81). Tuff didn't come around until they had gone about a mile (Brown, pp. 82-83) -- a slow, wearisome task on the ice. By this time, although Tuff didn't admit it, they were probably lost -- in the storm which had blown up, neither the Newfoundland nor the Stephano was in sight.

After the first batch of men -- the ones who had turned back early -- reached the Newfoundland, Westbury Kean dressed them down and then went off watch (Brown, pp. 85-86). When the last of the returnees came in, the Newfoundland ceased sounding its whistle. The ship's log recorded "At 1:30 p.m., thirty-four men returned on board, remainder of crew having boarded S. S. Stephano" (Brown, p. 86). The silencing of the whistle was vital, because it meant that the only way the other sealers could find the ship was by seeing her -- in a blizzard.

The storm was blowing up from the south. Back in St. John's, it was already so bad that business was ceasing. It continued to head north (Brown, p. 87). And the Newfoundland, with no wireless, had no way of knowing.

Something funny happened at this point, and it's hard to know what. Joe Kean, Abram Kean's oldest son, was in command of the Florizel (after the Stephano, the newest and best of the sealers), and he had been picking up the Stephano's sealers as the weather grew worse (Brown, p. 89). The claim is that Joe Kean wanted to send a message to his father: the Florizel would take care of the Stephano's sailors; the Stephano should take care of a small group from the Florizel plus the many men from the Newfoundland. That a message was sent seems certain -- but no copy was kept at the sending end (not too unusual) and none was kept at the receiving end either (Brown, p. 90) -- which was most unusual indeed. Abram Kean would claim that the message he got simply asked him to care for the Florizel's men and did not mention the Newfoundland's. Abram Kean picked up the watch from the Florizel -- and, being Abram Kean, went back to hunting seals (Brown, p. 91). Joseph Kean, perhaps afraid to testify against his father, claimed not to remember these events (Ryan-Last, p. 32).

The Newfoundland's men were straggling back to their ship, but none really knew where she was, and George Tuff was not taking the lead (Brown, pp. 91-93). Around 2:30, the storm turned into a blizzard (Brown, p. 93) -- meaning that the men could not see for any distance, and that it soon would be impossible to locate the path they had taken from their ship. Their only way of navigating was by compass.

There was an informal (and not always respected) rule among sealers that allowed a ship to leave a patch without taking up the seals as long as a flag was left to claim the carcasses. These flags could also be used as navigation guides by the sealers on the ice. And Abram Kean had left at least one flag on the ice without recalling that it was there (Brown, p. 54). As they trudged home, the Newfoundland's men found it, adding to their confusion about their location (Brown, p. 95). Watch master Thomas Dawson, to whom Tuff had delegated the task of leading the party while Tuff stayed at the back, had the men spread out and zigzag to look for signs of their path (Brown, p. 96). Already he had disobeyed Tuff slightly to take them closer to where he (correctly) thought their outward path lay (Brown, p. 96, etc.). And while Dawson found the path around 2:30 p.m., the shifting ice meant that it was getting somewhat confused and no longer led straight back to the Newfoundland -- and they were farther from the ship than they thought (Ryan-Ice, p. 313). As darkness arrived, Tuff decided to send a small party ahead to try to get help (Brown, p. 98). The barometer had fallen about a third of an inch in this time. The storm was about to get worse (Brown, pp. 98-99).

Slowly concern grew on the Florizel and the Stephano. Joe Kean perhaps asked his father about the situation again, and was reassured (Brown, p. 101). The men on the Stephano also asked Abram Kean what was happening. But Abram's only action was to order the whistle to be blown regularly, and to slow down and look for men on the ice (Brown, p. 102). That was more than the Newfoundland was doing. She remained stuck, and Wes Kean was convinced his men were on the Stephano. Or somewhere. He didn't see a need to sound the whistle. A junior officer on watch might have done it -- but most of the officers were out on the ice in
the storm. The bosun -- who was not on watch -- asked the captain about it, and as an afterthought Wes Kean gave permission to blow the whistle once or twice. The bosun blew it twice, then stopped, and no one else sounded it (Brown, pp. 104-105). Once the whistle stopped, there was no way for the men on the ice to locate the *Newfoundland*. A few men had gone into the water by then; probably some of them were already dead. The rest heard the whistle, but still could not see the ship -- and then the whistle stopped sounding. And Master Watch Art Mouland had forgotten his compass, and Tuff didn't have one; they had no way to follow the sound once the whistle was silent (Brown, pp. 106-108). And then, in the snow, the trail vanished (Brown, p. 109; Collins, p. 244).

There was nothing to do but to try to build a snow wall to slow the wind, and huddle together for the night (Brown, pp. 110-111). They couldn't afford to all stay together, though; too many men on one ice pan could cause it to collapse (Collins, p. 246). So they had to separate and then build shelters. The master watches set their men to do so -- but all were tired. One master watch, Art Mouland, got work out of his men, but Thomas Dawson, who had led the return so far, was exhausted himself and couldn't get his men to do what he thought necessary (Brown, pp. 115-118). A third master watch, Sidney Jones, seems to have been completely useless; his men made no preparations at all, and tried to join Dawson's men (Brown, pp. 116-117, 122) -- which meant that the pan was too small for them to exercise enough to keep warm (Ryan-Ice, p. 314). (To be fair, in the process of this, Jones watched his best friend die -- Collins, p. 275 -- so perhaps he just wasn't thinking straight. And George Tuff's son said that Tuff only survived because Jones had forced him to stay awake; Ryan-Last, p. 336) The fourth master watch, Jacob Bungay, wasn't as parasitic but didn't do much to prepare. Tuff, who was with Bungay, was equally useless; all he could do was say, again and again, that they would be found (Brown, p. 134).

Wes Kean apparently didn't think the snow would be bad. The barometer (which, to repeat, was of dubious reliability) still implied good weather, despite the blizzard. In any case, he still thought his men were on the *Stephano*. He made no attempts to do anything, except make arrangements for who would take shifts now that all the officers except the bosun (and Captain Green, whom he ignored) were away from the ship (Brown, p. 112).

The first casualty, a fellow named William Pear who had been sick from the start, was definitely dead by then (Collins, pp. 250-251).

On the *Stephano*, many of the crew were now worried. But none dared talk to Abram Kean. He was that sort of officer.

At 8:00 a.m. on April 1, the *Newfoundland* recorded gale force winds from the north (Brown, p. 132). Wes Kean thought he could work the ship loose. He tried it. The steering chain failed; she was still stuck (Brown, p. 133). There was no way she could go to pick up her men.

By this time, men on some of the ships were comparing the situation to the *Greenland* disaster of sixteen years before (for which see "The Greenland Disaster (I)"). When Joe Kean (the only Kean to come out of the affair with any credit at all) asked one of his master watches about it, the master watch said that at least it was warmer (Brown, p. 121). But that meant that, in time, the snow turned to rain (Brown, p. 123). And that was in some ways worse than snow, because it penetrated clothing and stuck. And, meanwhile, the wind had started to shift at random, so that the snow walls provided shelter only intermittently. And then, very quickly, the temperature dropped from above freezing to about 15 degrees F (Brown, p. 124). The men tried to keep moving to stay warm, and they huddled together (Brown, pp. 125-126). It wasn't much help; some were so badly off that their eyes were freezing shut. A man named Jesse Collins worked tirelessly to lead and keep some of them alive (Brown, pp. 126-128; Ryan-Last, p. 332, has Cecil Mouland's account of Collins's works), but there was only so much that could be done. Even healthy men began to die that night.

Among the most touching: Edward Tippett and his young relatives Norman and Abel died together, with Edward Tippett's arms frozen around the young men (Collins, pp. 294-295, Brown, p. 129, incorrectly implies that Norman and Abel Tippett were both Edward's sons). At least one man went insane before dying (Brown, p. 135). Most of the survivors were with Mouland; Dawson, who had led the return for so many hours, was frostbitten almost to death, and only three others were alive with him in his pan (Brown, p. 137). He only survived the second night because one of his men piled the bodies of dead comrades around him to give him shelter from the wind (Brown, p. 167). George Tuff -- repeatedly confronted by his men -- apparently finally admitted it was a disaster and blamed it on Abram Kean; he expected everyone to die (Brown, pp. 138, 140). And he still didn't have any useful ideas; what little was being done was done by the master watches, especially Art Mouland. The weather on April 1 was so bad that not even Abram Kean sent his men out hunting, although he continued sailing and occasionally made his crews pick up seals by the ship (Brown, p. 141).

The bosun of the *Newfoundland* had managed to repair her steering chains; she tried again to
move at 2:00 p.m. of the second day (Brown, pp. 141-142).
In the afternoon, Tuff thought he saw the *Newfoundland*, and he and a few others set out to find her so that they could rescue the others (Brown, p. 143). Tuff was wrong (Brown, p. 144). Then Tuff spotted another ship -- but not his own. The first ship the sealers saw was not the *Newfoundland*; it was the *Bellaventure*. George Tuff and Art Mouland both saw her, and they and others tried to attract her attention (Brown, pp. 145-152) -- but the *Bellaventure*, which had no reason to be searching for missing sealers, failed to see the lost men and sailed off (Looker, p. 21; Collins, p. 275). And Tuff and his men were too weak to pursue. They had to go back to their ice pans and shelters as men continued to die (Brown, p. 153). Tuff continued to make false claims of rescue, too (Brown, p. 156); I have to suspect all the false hopes he raised just made things worse. Eventually the weather cleared, and the men saw the *Newfoundland*, which they estimated was four miles away (Brown, pp. 156-157; Collins, p. 276, says some thought it was just two miles). A dozen men straggled out to try to reach her, in three separate groups (Brown, p. 158). One of those who set out -- but collapsed along the way -- was Eli Kean (Brown, p. 159).
Right about then the *Newfoundland* finally broke free of the ice -- and started to sail away. That was enough that even George Tuff lost hope (Brown, p. 160); only Art Mouland was still trying. Then the *Bellaventure* showed up again -- and again failed to see the men (Brown, pp. 160-161).
By evening, the temperature was down to 9 degrees F, with the wind still high, meaning that it felt dozens of degrees colder (Brown, p. 162). No unprotected man could survive long in that. But, with all the ships too far away to reach, the men would have to spend a second night on the ice. They couldn't even start a fire; although most still had their wooden gaffs, no one had a match -- supposedly the last had been dropped because the men's hands were shaking too much to hold them (Collins, p. 277).
At 4:00 a.m. on April 2 -- almost two full days after dropping off his men -- Wes Kean thought the weather and the ice good enough to travel. The log of the *Newfoundland* declares his intent to reach the *Stephano* and pick up his men. It is the first time the log mentioned their absence. But she soon becomes stuck again (Brown, p. 170). Still, Wes Kean stayed in the barrel (the lookout's perch) to try to find his way loose (Brown, p. 172). And saw Art Mouland and some of his men (Brown, p. 173). At least someone on a ship realized the disaster.
Wes's first idea was to fly a distress signal to try to get help from the other ships. He didn't have the right equipment for the signal (another symptom of the cheap way in which the *Newfoundland* had been equipped.) He improvised, imperfectly. He then stumbled down to tell what he had seen. He seems to have been hysterical (Brown, pp. 173-174). It was bosun Tizzard who sent men out to rescue those who could be found. Wes Kean -- properly, I think -- turned command over to the rescued. Wes Kean, recorded in the log that men had gone out to attempt a rescue of men they saw on the ice (Brown, pp. 174-175).
When Abram Kean saw his son's distress signal, he didn't know what to make of it, because Wes Kean hadn't set it up properly due to the lack of equipment. So he sent two men to the *Newfoundland* to learn what was going on (Brown, p. 175). They confirmed to Wes Kean that all the *Newfoundland*'s men had been sent (forced, really) onto the ice from the *Stephano* -- and that none had come back.
Art Mouland, helped by the rescuers Wes Kean had sent, was the first to reach the *Newfoundland*, under his own power, but only seven men, including Tuff, were close enough to be rescued by Kean's crew (Brown, p. 176). According to the *Newfoundland*'s log, they were taken aboard around 8:00 a.m. (Brown, p. 178). They slowly told Wes Kean what had happened. And Wes realized that his father had largely been at fault. (One sealer also pointed out to Wes Kean the harm done by his failure to blow the *Newfoundland*'s whistle; Brown, p. 177). Meanwhile, Abram Kean was trying to assemble a rescue, but the ice was still thick. It was not until 8:40 a.m. that the rescuers set out (Brown, pp. 177-178, 181).
Even though the *Bellaventure* missed the men the first time, it was a big part of the rescue. On April 2, at 6:30 a.m., Captain Isaac Robert Randell and his second hand Abram Parsons spotted a few men coming toward them, obviously in very bad shape (Brown, p. 179). The ship moved toward them as best it could in the tight ice (Rendell, 1871-1942, had been a ship's master since 1895 and explored the Arctic for Canada, according to DictNewfLabrador, p. 284, so odds are that he did the job about as well as it could be done. He would later become a director of A. H. Murray and Co. and a member of Newfoundland's House of Assembly). Eventually they picked up two men, Benjamin Piercey and Jesse Collins (who had done so much to keep several men alive); they reported at least fifty men dead. The ship prepared for a rescue; Parsons -- who was a personal friend of *Newfoundland*'s Tom Dawson -- led them (Brown, p. 180). At 9:02 a.m., Randell sent a message to the *Stephano* suggesting it join the rescue. At 9:06 Abram Kean in the *Stephano*...
responded, and then signaled his son Joe in the *Florizel* about the matter. The rescuers -- men who casually murdered seal pups without a qualm -- were horrified by what they saw. Some men were dying even as the men of the *Bellaventure* came to them (Brown, p. 182 -- although the fact that they gave them brandy rather than something warm or nutritious surely didn't help). Some of the dead men had had to be hacked from the ice with axes (O'Neill, p. 975; Brown, p. 183). Even the survivors were often snowblind, mad with cold, or so frostbitten that they would lose limbs (Brown, pp. 183-184).

Joe Kean's *Florizel* sent a chilling message to Newfoundland: "Fear terrible disaster. *Newfoundland* 's crew caught out in last blizzard... *Bellaventure* found 50 men dead and dying" (Brown, p. 184; Feltham, p. 104). Joe asked that the local wireless office stay open to relay messages (none of the ships had long-range transmitters, so they needed a relay to get messages to St. John's). He also pointed out that it wouldn't have happened if the *Newfoundland* had had wireless. He said all three Keans were in a terrible state (Brown, p. 184) -- but, of course, he also started to establish an excuse. Many ships did not have doctors; they merely had a crewman responsible for a supply of bandages. *Bellaventure* had a druggist named Harold Smith (Brown, p. 187). He had done things we might call surgery before this voyage, but nothing had prepared him for what he faced. At 5:44, in response to a message from Abram Kean, *Bellaventure* told *Stephano* they had 58 dead, 35 alive, of whom 15 needed a real doctor, and asked if *Stephano* or *Florizel* had a physician. It took Kean an hour to answer, but *Stephano* had a doctor, and after some difficulties (the doctor had never been on the ice, so he needed help moving between the ships), he was able to go to *Bellaventure* (Brown, pp. 189-191).

The plan was for *Florizel*, *Stephano*, and *Bellaventure* to go to the location of the *Newfoundland* to try to account for everyone (Brown, p. 191). When the government heard, it asked Harvey's, the owner of the *Bellaventure*, to order her home (Ryan-Last, p. 27). They also prepared for casualties (Brown, p. 193). The *Bellaventure*, with as many men and bodies as could be gathered, would take the survivors, and the corpses, home. (Fortunately, she had already taken 13,690 seals, so she had at least a reasonable haul; Chafe, p. 98.) When they finally got a clear message to St. John's, it reported 58 dead and 35 alive on *Bellaventure*, five dead on *Florizel*, one dead and two alive on *Stephano*; the survivors on *Newfoundland* were not counted. So it was already known that there were 64 dead (Brown, p. 194). Abram Kean, having worked to compare rosters, soon after reported 47 alive, about 70 dead (Brown, p. 195. Even two decades later, he would undercount the casualties slightly; Kean, p. 31, claims there were just 73; the correct final tally was 78 men dead -- 77 on the ice and one after being rescued; Ryan-Ice, p. 315). Additional information slowly trickled in. All the survivors except Tuff, Art Mouland, and Mouland's brother were moved to the *Bellaventure* before she headed for St. John's (Brown, p. 196). When everyone came together, in addition to the living and the known dead, there were eight men missing (Brown, p. 197).

It will tell you something about Abram Kean that, as soon as he had finished his reckoning and fixed the steering engine that had been slightly damaged by all the pounding through the ice, he took the *Stephano* off to look for more seals. Even his own sealers were shocked (Brown, p. 197). But he wasn't the only one to keep on sealing (Brown, p. 200). At least one other captain, William "Billy" Winsor of the *Beothic*, more remote from the tragedy, was still looking to earn the honor of being the first man home (Brown, pp. 198-199). Winsor actually raced the *Beothic* into port ahead of the *Bellaventure*, which was the ship everyone wanted to see (Brown, p. 201). The *Newfoundland*, which arrived later, arrived quietly, almost secretly, at evening; none of the flags that usually flew were raised for her (Collins, p. 308). On top of everything else, she had taken just 538 seals (Chafe, pp. 102-103; it was the second-worst year in her history and less than 5% of her career average of 11,817 seals per year).

To make the community's grief even worse, the *Southern Cross* was lost with all hands around this time (see "The Southern Cross (I).") When the *Bellaventure* arrived in St. John's, she was carrying 69 bodies (Feltham, p. 105). Thirty-three of the men who arrived on the *Bellaventure* had to be taken to hospital by ambulance; the handful who could move under their own power walked to the Seamen's Institute -- although even some of them were leaning on others (Brown, p. 202). Full lists of the dead (which differ slightly) are found in Brown, p. 267f., and Ryan-Ice, pp. 326-327 n. 180; Ryan-Ice has notes about the discrepancies. Between the *Newfoundland* and the *Southern Cross*, 251 men were lost (give or take one or two, since were don't know exactly who was on the *Southern Cross*) -- or 0.1% of Newfoundland's entire population of about a quarter million. Ryan-Ice, p. 199, says that "confidence in the industry never recovered."

The sealers on other ships were so upset at still being stuck on the ice that some started to rebel.
Seven men on the Diana mutinied (Brown, p 206), then thirteen on the Eagle; the latter were put on the Florizel, since she was ready to go home. And, on the Stephano, a sealer named Mark Sheppard defied Abram Kean to his face. Kean ordered him "logged" -- i.e. blacklisted and docked of his pay (Brown, pp. 206-207), but other men aboard were also rebelling, if less openly. And, on the Bloodhound, more than half the sealers went on strike to demand that they head for port; Captain Jesse Winsor tried to pick up a few more seals, but eventually gave up and went home (Brown, pp. 207-208).

There was, of course, an inquest, scheduled for April 6, and it was set up so that the survivors could testify (this by interesting contrast to the Greenland Disaster, where they were not called; Brown, p. 201). Wes Kean was the first and most important witness; his testimony took up 44 pages. Ryan-Last, p. 28, acridly remarks, "He does not impress the reader with his testimony, and the commissioners must have been equally unimpressed.... In fact, he showed a remarkable lack of knowledge and an inability to remember wind changes and ice movements that occurred before and during the disaster." To be fair, trauma often causes problems with memory.

Several survivors blamed Abram Kean -- for taking them aboard the Stephano, moving them away from the Newfoundland, showing them off his ship after just minutes to rest, and giving them orders to head away from both ships -- although they also had harsh words for George Tuff (Brown, p. 208, although Collins, p. 324, says they weren't as hard on Kean as they probably wanted to be -- a man who truly spoke against Kean would surely face repercussions if he ever went sealing again!). Tuff, who was one of the men healthy enough to testify, admitted to mistakes but disagreed with his captain Wes Kean over whether Kean had ordered Tuff to have the men to stay on the Stephano overnight (Wes Kean, although still clearly distraught, insisted he had so ordered; Brown, pp, 208-209).

When Abram Kean finally showed up (reportedly upset at having been second in seals taken, trailing the Beothic; Brown, p. 209), he vigorously denied any fault and gave a detailed rebuttal (for which, however, he could offer no direct evidence; Brown, pp. 209-210, thinks he was wrong or lying -- but she also clearly does not approve of him). Kean contradicted both his sons (Wes and Joe) -- and even insisted that his actions were proper and noble (Brown, p. 211). Looker, p. 25, suggests that "his emphatic, detailed, and self-righteous testimony confused the commissioners, and they laid no official charges."

Kean never did admit fault; in his autobiography, he devotes just two paragraphs to the event -- then spends page upon page attacking Sir William Coaker, the advocate for sealers' rights. The first paragraph proclaims, self-righteously, "That part of my history which took place in 1914 and the succeeding years is one which I would willingly forget, but painful recollection must be sacrificed on the altar of truth. Through no fault of my own I was subjected to the most bitter attack launched on any man in this or any other country" (Kean, p. 31). He then outlines the disaster in a few sentences, claiming that there was no warning of the storm (false), that nothing could have been done (false), and that his first duty was to his own men (true, but by making a deal with Westbury about finding the seals, he had taken on responsibility for his son's men also); he also made several minor mis-statements of facts. I find the self-righteous sanctimoniousness of that page of his biography simply disgusting; a man who had any sense of humility at all would have at least considered the possibility that he could have done better!

"Ridiculously, the commission faulted George Tuff for not doing the unheard-of: refusing to take the old man's orders and keep the Newfoundland crew aboard the Stephano" (Cadigan, p. 186). Ryan-Lee, p. 315, reports that several commissioners wanted to blame Kean, but a minority disagreed, and apparently that was enough to scuttle any action.

The only direct result of the commission was a 1916 law requiring all sealing steamers to carry wireless (the Southern Cross, like the Newfoundland, had had no wireless set, according to Collins, p. 243, so the lack was clearly a problem) and mandating a few other protections for sealers (Brown, p. 214; Busch, p. 89).

William Coaker, head of the Fisherman's Protective Union (for Coaker, see "Coaker's Dream"), who had actually gone on the seal hunt in 1914 (he had managed to get some reforms through the legislature early in the year -- Busch, p. 89 -- and wanted to see that they were implemented), was vituperative in his condemnation of Abram Kean (Feltham, pp. 106-107). His complaints were so strong that Kean filed two suits against the Mail, which had published Coaker's letters (Brown, p. 213; Kean, pp. 32ff. gives Kean's side of this story). Prime Minister Morris, his government under threat (Kean was a key supporter), managed to negotiate an out-of-court settlement for the bigger suit (Brown, p. 214), and Kean got a relatively nominal $100 out of the second, which he complained didn't even pay his lawyers (Brown, p. 217). It didn't affect Kean much; there were petitions and parades against him, and some sealers refused to sign up with him, but he still went out on the hunt in the Florizel the next year (the Stephano had been given over to war work; Kean,
George Tuff was the responsible man for our crew, to look out for them. He was given charge of commission assigned him, but he deserves a lot. Dawson, for instance, declared, "In my opinion Wes Kean had wanted the having the brains to put Art Mouland or Tom Dawson in charge. Nor did he tell Abram Kean what - George Tuff, for exhibiting no independence of judgment when it was vitally needed, and not the sealers to disdain him far more than the Terra Nova," which resulted in the deaths of three men and, according to Rosenberg, p. 86, caused continued to treat men as something to be used or discarded; witness the event described in "The - Abram Kean, because he made arrangements to help his son find seals but felt no responsibility for the sealers, and did not care for them. But let's face it: the job of the sealers was mass slaughter. Sealing captains weren't sissies. Abram Kean was the toughest, nastiest, most inconsiderate of the lot -- and that is why the companies hired him. He was a jerk, but being a jerk was his job. They wanted a psychopath, and they got one. Bought and paid for. Any accusations leveled against Kean should also be leveled against those who hired him, i.e. Bowring's, owner of both the Stephano and the Florizel. Certainly he didn't learn anything from the disaster; he continued to treat men as something to be used or discarded; witness the event described in "The Terra Nova," which resulted in the deaths of three men and, according to Rosenberg, p. 86, caused the sealers to disdain him far more than the Newfoundland disaster did.
- George Tuff, for exhibiting no independence of judgment when it was vitally needed, and not having the brains to put Art Mouland or Tom Dawson in charge. Nor did he tell Abram Kean what Wes Kean had wanted the Newfoundland's men to do. He doesn't deserve as much blame as the commission assigned him, but he deserves a lot. Dawson, for instance, declared, "In my opinion George Tuff was the responsible man for our crew, to look out for them. He was given charge of
them. He should have informed Captain Kean that we had been five hours travelling to his ship...
(Collins, pp. 319-320). Other sealers were also bitter at Tuff for not demanding that Abram Kean
give them more time to recover; Tuff admitted that he had not protested to Kean, but he defended
himself by saying that none of the Master Watches objected either (Collins, p. 320). As if they ever
had time to do so! On the other hand, Abram Kean praised Tuff (Collins, p. 319). He would; Tuff
never questioned Kean, which of course by Kean's standards made Tuff a great man.
Slightly unfavorable: Westbury Kean. He was not as careful as he should have been. (The whistle
is an obvious case. Even if his men weren't on the ice, he should have blown it in case some other
men were lost! And when he broke free of the ice, he went sailing off even though he had no clue
where his men were. Suppose Abram Kean had taken them in the Stephano, and then sent them
back to where the Newfoundland had been. What would have happened to them when the
Newfoundland wasn't there? Wes Kean seems to have had no ability to see that things sometimes
did not go as he planned for them to go.)
But, unlike his father, Wes had a conscience. The men liked him. Wilfred Andrews, who sailed with
him in the Terra Nova in 1927, recalled 59 years later that "Wesley (sic.) Kean was our captain,
captain of the Terra Nova. Kean was a good man, perfect man, couldn't get no better. He was good
to his crowd and we could get along pretty good with him" (Ryan-Last, pp. 111-112); also "Captain
Wesley (sic.) was a great captain, but he always felt blame for the Newfoundland disaster. But the
disaster wasn't Wesey's fault; that was the old man's fault, old Abram. That disaster made Wesley
very careful. He'd always say, 'Boys, if you see anything of a storm working up, coming aboard.' He
always seemed to dread sending his crew on the ice' (Ryan-Last, p. 113). Nath Barrett said, "When
I was with Captain Wesley (sic.) Kean, he always lectured us before we went out on the ice. He
was concerned that we be very careful. I guess he never forgot when he lost the men in the
Newfoundland Disaster" (Ryan-Last, p. 128). Wilfred Vincent also described the way "Wessie"
talked: "He'd rather be lecturing than anything else. He was what you call a professor. But he was a
nice man" (Ryan-Last, p. 395). Jacob Best said, "Captain Wes, he was very good. I liked him"
(Ryan-Last, p. 139). Stephen Barry said "He was different from his father, Abram. He couldn't be
no better to the crew." Pat Gosse called him "nervous" but "careful" because of his history but good
to the crew (Ryan-Last, p. 309). Edgar Kean however said that he took to drinking in secret and
sometimes was drunk on duty (Ryan-Last, pp. 309-310).
One could argue, too, that he got his punishment -- in 1914, he had the lowest pay ($47.56) of any
sealing captain.
Slightly favorable: Joe Kean. He was the only captain in the entire fleet who truly tried to
accomplish something, although he couldn't override his father. But it seems clear he would have
been a better commodore. His father claimed that, after Joe died in the Florizel wreck, his "funeral
was beyond all doubt the largest ever seen in Newfoundland" (Kean, p. 39) -- although even if true
(and Abram Kean is a biased witness), that might have been partly a tribute to the
Florizel, on which Kean died, not to Joe Kean -- plus all the sealers were in town, because it was right before
the sealing fleet sailed.
Favorable: Art Mouland, Tom Dawson, Jesse Collins. Mouland kept most of his men alive. Dawson
took George Tuff's instructions with a grain of salt; if he had gone exactly where Tuff had ordered,
things might have been even worse. Collins spent incredible energy to keep men alive -- even
Abram Kean said that "One man in particular, Collins from New Harbour, displayed some
considerable courage in trying to preserve the lives of his fellow men.... One man said, 'I am alive,
Captain, but I do not thank myself, I should have been dead long ago if it was not for Jesse Collins"
(Collins, pp. 318-319). But not even Collins was willing to go back to the ice after that; it was his
last trip (Collins, p. 322).
There is a photo of the Newfoundland on p. 176 of Feltham; p. 179 shows some of the bodies after
their recovery, and some of the coffins that awaited them. Similar photos are on pp. 214-217, 220-
224 of Collins. Brown has two photos of the ship in the photo section following p. 118; this also has
two photos of Abram Kean, one of Joseph Kean, and a small one of Westbury Kean, as well as a
photo of George Tuff, Robert Randell of the Bellaventure, and of the rescue, plus a photo of Master
Watch Thomas Dawson -- who eventually lost both his feet -- being carried to hospital; this is also
found on p. 23 of Looker and p. 219 of Collins. Kean, p. 10, has a photo of Newfoundland with an
inset photo of a very young-looking Westbury; photos of the Kean family, including Westbury, are
on pp. 106 and 116. Winsor, p. 56, has a photo of the ship, clearly taken late in her career. Collins,
p. 156, shows the Newfoundland in the ice; p. 150, has photos of George Tuff and Jesse Collins; p.
151 has a photo of Abram Kean; p. 152 shows the photo of the Newfoundland with the inset of
Westbury; p. 155 shows Captain Randell and the Bellaventure; p. 160 shows the sailors of the
Bellaventure bringing in sealers. Pp. 209-213 have more of the Bellaventure and her part in the
rescue. Ryan/Drake, p. 38, also has a photo of the Bellaventure, as does Winsor, p. 32. She
served on the ice 1909-1916, when she, along with her sister Bonaventure and near-sister Adventure were sold to Russia. In those seven years, she brought in 112,135, a respectable but not spectacular number; in 1910, her best year, she managed 35,816 under Job Knee (Winsor, p. 32).

In addition to being mentioned in the songs about the Newfoundland disaster, the Newfoundland is also referred to in "Captains and Ships"; the sealer in "A Noble Fleet of Sealers" is a different ship. To repeat what was said at the beginning, the text of this, as given by Ryan/Small-HaulinRopeAndGaff, refers to the sealers being rescued by "Captain Randall" of the Bill. This should be the Belle or Bell, as the Bellaventure was known (Brown, p. 282; Rosenberg, p. 87), commanded by Isaac Robert Randell. - RBW

Bibliography

- BrownWriting: Cassie Brown,Writing the Sea (an expanded edition of the earlier volumeThe Caribou Disaster and Other Short Stories, with more material about Brown but nothing new about the sea), Flanker Press, 2005
- Cadigan: Sean T. Cadigan,Newfoundland and Labrador: A History, University of Toronto Press, 2009
- Feltham: John Feltham,Sealing Steamers, Harry Cuff Publications, 1995
- Kean: Abram Kean, with a foreword by Sir Wilfred Grenfell,Old and Young Ahead, 1935; I use the 2000 Flanker Press edition edited and with a new Introduction (and new photographs) by Shannon Ryan
- Looker: Janet Looker,Disaster Canada, Lynx Images, 2000
- Rosenberg: John Scott, Neil V. Rosenberg, editor,Folklore & Oral History (Paper from the Second Annual Meeting of the Canadian Aural/Oral History Association, at St. John's, Newfoundland, October 3-5, 1975), Memorial University of Newfoundland, 1978
- N.B. There is another recent book that purports to be about this disaster, T. C. Badcock,Captain Kean's Secret, 2013. It contains enough anachronisms and impossibilities that I do not cite it. In fact, I think it is a forgery

Last updated in version 5.2
File: Pea967
Newfoundland Disaster (II), The

DESCRIPTION: "Come all ye sons of Newfoundland And shed a tear or two While I relate the hardships great Befell this steamship's crew." The Newfoundland is trapped by a gale, and "nearly 80" men are killed. Listeners are asked to mourn the heroes

AUTHOR: apparently George Humby
EARLIEST DATE: 1914 (Harbour Grace Standard)
KEYWORDS: hunting ship disaster storm death
HISTORICAL REFERENCES:
March 1914 - Wreck of the Newfoundland (Northern Shipwrecks Database)
FOUND IN:
REFERENCES (2 citations):
Ryan/Small-HaulinRopeAndGaff, p. 96, "The Newfoundland Disaster (2)" (1 text)
ADDITIONAL: John Feltham, _Sealing Steamers_, Harry Cuff Publications, 1995, p. 106 "(no title)" (1 excerpt)
CROSS-REFERENCES:
cf. "The Newfoundland Disaster (I)" (subject)
cf. Pat Maher, "The Story of the Sealing Vessel, The Newfoundland" (on NFMLeach)
cf. "In Memorial of 77 Brave Newfoundland Sealers" (subject)
NOTES [16 words]: For background on the Newfoundland Disaster, see the notes to "The Newfoundland Disaster (I)." - RBW
_Last updated in version 4.3_
File: RySm096

Newfoundland Exile, The (The Emigrant from Newfoundland)

DESCRIPTION: "Dear Newfoundland have I got to leave you To seek a living on some foreign strand." The singer recalls hills, meadows, playing with other children, and watching the sealers go to sea. But the fishery is failing, and many are forced away

AUTHOR: unknown (possibly JT Kinsella)
EARLIEST DATE: 1904 (Murphy, Old Colony Song Book)
KEYWORDS: emigration hardtimes fishing
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
ADDITIONAL: James Murphy, compiler/publisher, "(Old Colony Song Book: Newfoundland)," James Murphy, 1904 (available from the Memorial University of Newfoundland web site; the cover is missing, but I suspect it is a copy of "Songs of Our Land"), p. 59, "The Newfoundland Exile" (1 text)
Roud #26347
RECORDINGS:
Gerald Campbell, "The Emigrant From Newfoundland" (on ITMA/CapeShoreNL)
NOTES [113 words]: According to the ITMA/CapeShoreNL notes for this song, "This song may have been composed by JT Kinsella when he emigrated from Newfoundland to settle in Boston, Massachusetts." - BS
I seem to recall several other pieces tentatively linked to Kinsella, with none of the connections ever proved. He seems to have been an elusive figure.
James Murphy, compiler, Songs & Ballads of Terra Nova, Evening Telegram publishing, 1903 (available from the Memorial University of Newfoundland web site), p. 36 has another poem entitled "The Newfoundland Exile," credited to "Mr. F. Merchant, F.S.C." It is not the same song; it opens "I remember it now, it was early in spring time." - RBW
_Last updated in version 4.5_
File: JMC059

Newfoundland Sealing Song

DESCRIPTION: The Greenland and Travan arrive at Harbour Grace "Chock up to every hatch" with fur seals pelts. On March 10 Greenland heads north again for hooded seals and "when the day was done Twice seven thousand pelts was flagged." "So now we're home for Easter"

AUTHOR: unknown
EARLIEST DATE: 1950 (Creighton-MaritimeFolkSongs)
**Newfoundland's Maud Muller**

**DESCRIPTION:** "Maud Muller on that summer day Spread the fish instead of hay" and waits for the government culler. When he arrives, she feeds him liquor until he passes most of the fish. But the trick doesn't work; when it comes to market, it is re-culled.


**EARLIEST DATE:** 1944 (Doyle-OldTimeSongsAndPoetryOfNewfoundland, 4th edition)

**KEYWORDS:** fishing drink trick commerce

**REFERENCES (1 citation):**

**Roud #7303**

**NOTES [77 words]:** This is a bit of a curiosity. The 1966 and later editions of Doyle have the piece "Newfoundland's Maud Muller," and the famous bawdy songbook "Immortalia" in 1927 has a "New Maud Muller." They are clearly related (the "Immortalia" version, which is sexually explicit, begins "Maud Muller on a Summer's day, Raked the meadows sweet with hay"), but on the face of it, neither is directly derived from the other, and I've never seen an "original Maud Muller." - RBW

*Last updated in version 6.0*

**File:** Doyl4073

**Newmill**

**DESCRIPTION:** "It was to Newmill, ayont the hills, Last term I did fee." The master is a miser who feeds and rewards his workers badly: "I chased the barley roun' the plate, And a' I got was three." The master tries to cheat him for his work; he departs happily.

**AUTHOR:** unknown

**EARLIEST DATE:** 1905 (Greig/Duncan3)

**KEYWORDS:** farming hardtimes food money trick

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (4 citations):**
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #92, p. 2, "Newmill" (1 text)
- Greig/Duncan3 381, "Newhills" (4 texts, 3 tunes)
- Ord-BothySongsAndBallads, pp. 257-258, "Newmill" (1 text)
- ADDITIONAL: Roger deV. Renwick, _Recentering Anglo/American Folksong: Sea Crabs and Wicked Youths_, University Press of Mississippi, 2001, pp. 79-8-, "Newmill" (1 text)

**Roud #5588**

**NOTES [36 words]:** Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Newhills (381) is at coordinate (h1,v9) on that map [roughly 5 miles NW of Aberdeen]. - BS

*Last updated in version 4.1*

**File:** Ord257

**Newsboy on the Train, The**

**DESCRIPTION:** "It was a long, long time ago, When I from pain was free, A happy boy was I at school...." The singer worked as a newsboy on the train, but "fell beneath the train"; now he is a cripple on crutches.

**AUTHOR:** unknown
Newsboy, The

DESCRIPTION: "When I was a lad, I had a bad dad... Every dollar and cent for liquor was spent, Till poverty opened our door." The boy is forced to go out looking for work. When he returns, his mother is dead. He is forced to sell news in the streets

AUTHOR: unknown

Next Market Day, The

DESCRIPTION: Woman going to the market meets a man. He gives her three guineas to pay for the yarn, that he might play her a new tune. She goes home with the tune in her head. She vows to seek him "by land or by sea/Till he larns me that tune called the next market day"

AUTHOR: unknown

Next Monday Morning

DESCRIPTION: The singer meets a young girl who says she will be married next Sunday (or other day). He asks her age; she is (12/16/other). He tells her she's too young to marry. She replies that she will be married that day and describes the festivities. End of story.
Next Song on the Programme, The

DESCRIPTION: "The next song on the programme will be a dance Sang by a female gentleman Sitting on a corner of a round table, Picking carrots out of a sultana pie. Nancy Carter, she's the Tartar And I'm a tomato"
Ni Thaithneann Liom Fear a Bhionn Sasta

DESCRIPTION: Gaelic. "The poet deplores the idea of staying in a rut," either by staying "with old ways" or -- for a man -- by "tying himself down with his first love"

AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreign language courting nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 102, "Ni Thaithneann Liom Fear a Bhionn Sasta" (1 text)
NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. - BS

File: OCC102

Niagara Falls

DESCRIPTION: "Don't you hear the water rolling?/Ho, ho, ho.../That we're riding off in trouble/Ho, ho, ho..." Later verses take the form, "Don't you go and tell our father (mother, sister)/.../That we're riding off in trouble..."

AUTHOR: unknown
EARLIEST DATE: 1917 (Cecil Sharp collection)
KEYWORDS: lumbering work disaster worksong
FOUND IN: US(Ap)
REFERENCES (1 citation):
Sharp-EnglishFolkSongsFromSouthernAppalachians 166, "Niagara Falls" (1 text, 1 tune)
Roud #3640
NOTES [23 words]: Sharp notes, "The words of the song refer to men on a logging raft, which has got out of control and is drifting toward Niagara Falls." - PJS

File: ShAp2166

Nice Little Jenny from Ballinasloe

DESCRIPTION: The singer meets and falls in love with Jenny. He declares his love. She says she is "never inclined to disdain or to tease" but she already has a lover and he has a large dog and gun. The singer bows out. "For ever I'll mourn for beauteous Jane Curran"

AUTHOR: unknown
EARLIEST DATE: 1835 (From a Waterford chap-book, according to Sparling)
KEYWORDS: courting rejection beauty dog lover
FOUND IN: Ireland
REFERENCES (3 citations):
OLochlainn-MoreIrishStreetBallads 92, "Nice Little Jenny from Ballinasloe" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 103, "Nice Little Jenny From Ballinasloe" (2 texts, 1 tune)
Roud #5305
RECORDINGS:
Elizabeth Cronin, "Nice Little Jenny From Ballinasloe" (on IRECronin01)
Nice Piece of Irish Pig's Head, A

DESCRIPTION: Irish pig's head is a better meal than Christmas goose, spring lamb, beef, mutton, turkey, or ham. It has been used to pay the rent. Frenchmen eat frog, Englishmen eat beef but give Pat pig's head cabbage and spuds, even as a spread for a wedding.

AUTHOR: unknown
EARLIEST DATE: 1965 (recording, "Maurice")
KEYWORDS: food nonballad
FOUND IN: Ireland
Roud #12932
RECORDINGS:
Maurice, "A Nice Piece of Irish Pig's Head" (on Voice07)

NOTES [71 words]: This probably consists of making the best of necessity. Even before the potato blights of the 1840s, so many Catholics were on such small farms that they could raise nothing but potatoes. Anything else, including meat discarded by the landlord, would be a treat. Yes, the boar's head was sometimes called a delicacy (see "The Boar's Head Carol"), but that seems to be mostly because the rest of the boar came with it.... - RBW

File: RcNP0IPH

Nicht That Oor Mag Had Her Bairn, The

DESCRIPTION: "I'm just gettin back fae a wee social crack" at the pub when Jim runs in to tell the singer he should have been home, "For yer Maggie she's hae'in her bairn." He runs about, drunk and having accidents, before finally locating the midwife

AUTHOR: unknown
EARLIEST DATE: 1986 (Catherer)
KEYWORDS: baby husband wife drink disaster money
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 76, "The Nicht That Oor Mag Had Her Bairn" (1 text, 1 tune)
Roud #22223

File: Gath076

Nicky Tams

DESCRIPTION: Singer works as a plowman, always wearing his nicky tams. He courts "bonnie Annie," who admires his nicky tams. A wasp flies up his pants in church; he won't go again without them. He thinks about other jobs, but he'll never forget wearing his nicky tams

AUTHOR: G. S. Morris
EARLIEST DATE: 1930s (composed)
KEYWORDS: courting clothes farming work humorous bug worker
FOUND IN: Britain(Scotland, England(North))
REFERENCES (2 citations):
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 107, "Nicky Tams" (1 text, 1 tune)
MacColl-PersonalChoice, p. 37, "Nicky Tams" (1 text, 1 tune)
Roud #1875
RECORDINGS:
Jimmy McBeath, "Nicky Tams" (on Voice05)
Jimmy Scott, "Nickie Dams" (on Borders1)
CROSS-REFERENCES:
cf. "Berryfields of Blair" (tune)
SAME TUNE:
The Berryfields of Blaie (File: K339)
**ALTERNATE TITLES:**
A Pair of Nicky Tams

**NOTES [41 words]:** According to MacColl & Seeger, "Nicky tams," aka "yorks," "yaks," or "wull-tams," were leather thongs worn buckled just below the knee, to prevent the trouser legs from dragging in the mud. They were essential parts of a ploughman's attire. - PJS

*Last updated in version 6.1*

File: McCST107

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**Nid de Fauvettes, Le (The Warbler's Nest)**

DESCRIPTION: French. I hold this nest of baby warblers. They cannot escape. Their father and mother try to rescue them and I return them. Teach them to fly here and, next year, to sleep in the oak and they will compose songs of youth.

AUTHOR: unknown

EARLIEST DATE: 1959 (Peacock)

KEYWORDS: foreignlanguage lyric nonballad bird

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
*Peacock, pp. 791-792, "Le Nid de Fauvettes" (1 text, 1 tune)*

RECORDINGS:
*Corneius Robin, "Le Nid de Fauvettes" (on PeacockCDROM)*

File: Pea791

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**Nievie Nievie Nick Nack**

DESCRIPTION: "Nievie nievie nick nack, Whit hand will ye tak? Ta th right or tak the wrong, And I'll beguile ye if I can." Or "Guessing game. "Nievie nievie nick nack, Which hand will you take? The right or the wrong, Or the old blind man?"

AUTHOR: unknown

EARLIEST DATE: 1890 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty trick

FOUND IN: Britain(England(North),Scotland) New Zealand

REFERENCES (1 citation):
*Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 59, "(Navy navy nick nack)" (1 text); p. 122, "(Nivy nivy nick nack)" (1 text)*

Roud #19144

File: SuSm059B

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**Nigger "Lasses": Three-Block Bronco Buster**

DESCRIPTION: "He ca-su-ied wid me, most ruinous, Till ma haid jest popped de ceilin'." "Oh, dere an't no horse what can't be rode, Dat's what de white foks say! En dere ain't a man what can't be throwed...." The Black man suffers while riding a restive horse

AUTHOR: N. Howard Thorp

EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)

KEYWORDS: Black(s) cowboy

FOUND IN:

REFERENCES (1 citation):
*Thorp/Logsdon-SongsOfTheCowboys, pp. 106-108, "Nigger "Lasses": Three-Block Bronco Buster" (1 text)*

NOTES [38 words]: I must confess that this is one of the few Thorp poems that makes no real sense to me. But maybe that's because I despise the language so much. Ordinarily Thorp was more modern than this. I regret having to index the thing. - RBW

*Last updated in version 5.3*

File: ThLo106

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**Nigger and the Bee, The**

DESCRIPTION: "Did you ever hear tellof the nigger and the bee?... How the bee stung the nigger
and then he stung me." The Black(face) man tells the bee there are other places in the garden to
visit. But the bee apparently keeps singing
AUTHOR: Charles H. Sheffer (source: sheet musing in the Library of Congress)
EARLIEST DATE: 1888 (sheet music)
KEYWORDS: bug injury
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 750, "The Nigger and the Bee" (1 text, 1
tune)
BROADSIDES:
Library of Congress/American Memory Collection, "The nigger and the bee song and dance"
(Hamilton S. Gordon, New York, 1888)
NOTES [32 words]: Schinhan suggests that this is a minstrel song, and he is almost certainly right;
I know of no other traditional versions. The BrownSchinhan version is only a subset of the original
text. - RBW
Last updated in version 4.1
File: BrS5750

Nigger, Nigger, Never Die
DESCRIPTION: "Nigger, Nigger, never die, Big flat nose and a shiny eye, Mouth as big...."
AUTHOR: unknown
EARLIEST DATE: 1962 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: Black(s)
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, p. 541, "Nigger, Nigger, Never Die" (1
fragment, partial tune)
NOTES [27 words]: The current text is all the text recorded in Brown/Schinhan-
FrankCBrownCollectionNCFolklore5. One may hope that the transcriber quit because it was so
ugly. - RBW
Last updated in version 4.1
File: BrS5541

Niggers Am A'Risin'
DESCRIPTION: "Go tell Aunt Jane, go tell ever'body, Go tell aunt Jane the niggers am 'risin'." "Run
get your shotgun, run get your rifle, Run tell the white folks the niggers am a'risin'." "Hitch up the
team, load up the wagon, Run tell the sheriff the...."
AUTHOR: unknown
EARLIEST DATE: 1994 (Abernethy)
KEYWORDS: rebellion Black(s)
FOUND IN: US(So)
REFERENCES (1 citation):
Abernethy-SinginTexas, p. 166, "Niggers Am A'Risin" (1 text, 1 tune)
File: Aber166

Night Before Larry Was Stretched, The
DESCRIPTION: "The night before Larry was stretched (hanged), the boys all paid him a visit."
They come to commiserate with Larry, the most gallant, sporting -- and rebellious -- of the lot. He
dies gallantly, "grow[s] white" at the name of King William, and is buried
AUTHOR: unknown
EARLIEST DATE: before 1813 (broadside, Bodleian Johnson Ballads 377); the tune seems to
have been in use by 1803 (implied by its use in Jemmy O'Brien's Minuet, published in _Paddy's
Resource or the Harp of Erin_)
KEYWORDS: rebellion execution Ireland funeral
HISTORICAL REFERENCES:
1688-1702 - Reign of William III of Britain, whose victory at the Boyne (1690) solidified British rule
over Ireland
FOUND IN: Ireland
REFERENCES (8 citations):
Grigson-PenguinBookOfBallads 95, "The Night Before Larry Was Stretched" (1 text, 1 tune)
Hodgart-FaberBookOfBallads, p. 208, "The Night before Larry was Stretched" (1 text)
OLochlainn-MoreIrishStreetBallads 52A, "The Night Before Larry Was Stretched" (1 text, 1 tune)
DT, LARRYSTR*
ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 289-292, "The Night Before Larry Was Stretched" (1 text)
Frank Harte _Songs of Dublin_, second edition, Ossian, 1993, pp. 38-40, "The Night Before Larry Was Stretched" (1 text, 1 tune)
Roud #V1212
BROADSIDES:
Bodleian, Johnson Ballads 377, "The Night Before Larry Was Stretch'd"[last 5 lines missing], J. Evans (London), 1780-1812; also Harding B 28(199), "Night Before Larry Was Stretch'd"
CROSS-REFERENCES:
cf. "The Skipper's Wedding" (tune)
cf. "Saint Patrick of Ireland, My Dear!" (tune)
cf. "Jemmy O'Brien's Minuet" (partial tune)
SAME TUNE:
Saint Patrick of Ireland, My Dear! (File: CPS028)
Cats' Eyes (broadside NLScotland, L.C.1269(170b), "Cats' Eyes," Poet's Box (Glasgow?), 1858)
Crafty Codger, or The Placehunter Out (Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 111-113)
To G. K. Chesterton (Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), p. 692)
Nichol the Newsmonger ("Come, Nichol, and gi'e us thy cracks) (The Ulverston New Poetical Miscellanay, p. 200)
NOTES [238 words]: Sparling, p. 514: "Hitherto the 'Night' has, through carelessness or ignorance, been printed incomplete, even by Graves, but the present version is unmutilated. It has been obtained by the careful collation of very many old chap-books and ballad-sheets." OLochlainn-MoreIrishStreetBallads 52A is essentially the same as Sparling.
[Regarding the authorship:] _Handy Andy_ is a novel Samuel Lover published in 1842. Discussing authorship of street ballads, a character says, on page 468, "'The Night Before Larry Was Stretched' was done by a bishop they say." (The edition is in the _Irish Literature_ series published by PF Collier and Son, under _The Selected Writings of Samuel Lover_, Vol 6, _Handy Andy_ part 2). Sparling, p. 514: "Dublin street song, wrongly attributed to Dean Burrows; the only thing at all certain as to its origin is that he did not write it [supported by a reference to A.P. Graves].... The real writer was probably William Maher, best known as 'Hurlfoot Bill,' a worthy of the type he so well describes." - BS
Jim Dixon points out to me that the reference to Larry being stretched dates back to at least 1800; Robert Bisset, _Douglas: or, The Highlander_ (London, C. Chapple et al; available on Google Books), p. 196, quotes the lines
The night before Larry was stretched,
The boys they did pay him a visit.
However, the text preceding it tells of Larry having an accident, not being executed. - (JD, RBW)
Last updated in version 5.0
File: PBB095

Night Express, The
DESCRIPTION: "One day I met a little girl beyond the railroad bridge" and asks her about her life and what she is doing there. Her father is an engineer on the train. He asks if she worries about her father. The girl says that God will protect him
AUTHOR: unknown
EARLIEST DATE: 1893 (Locomotive Engineer's Monthly Journal)
Night Food

DESCRIPTION: The singer wants to know why "night food" is so expensive. One night a lady on her veranda invites him in for "warmth and food inside." They get into bed. She offers to "scratch your head." He is puzzled and says he wants to eat now. She drives him away.

AUTHOR: Everard Williams

EARLIEST DATE: 1955-1956 (Bedasse)

KEYWORDS: sex food humorous

FOUND IN: West Indies(Jamaica)

RECORDINGS:
Alerth Bedasse and Calypso Quartet, "Night Food" (1956, on Kalypso 78 rpm XX01, 2001, "Boogu Yagga Gal," Heritage CD HTCD45)

NOTES [499 words]: This is the story of an innocent man who has heard that "night food" is very expensive and wants to find out why. When a prostitute invites him up to her place saying "this night food is very warm and sweet" he comes up. He asks for a knife and fork and she asks "how can any human be so dark? The food is right here in the bed." When she sees that he really expects to eat "she jumped up and then turned on the light And say Half a man get out of me sight."

I have included this song because of the part it plays in the history of commercial Jamaican music. For the context see the discussion of "Hold 'im Joe." It seems mild enough when compared to traditional Jamaican songs like "Fan Mi Solja Man" and "Lemme Go, Melda Marcy" but the people that were offended didn't care about that. They were upper-class Jamaicans interested in having music produced for tourists that wouldn't shame them.

"The record became an overnight sensation, but not without controversy. Despite a significant amount of public support for these records [including "Night Food"], Tacius Golding, the Member of the House of Representatives for Western St. Catherine, introduced a motion into the House (prompted, in part, by a resolution made by the Mother's Union Council and presented at a meeting of the Synod of the Church of England) in early 1956 to ban these records. The motion was quickly supported by religious and political leaders and in April, Will Isaacs, the Minister of Trade and Industry ... called for a boycott of stores that carried 'certain brands of calypso records.' Despite what I'm told was robust interest in these rude 'hits,' growing Parliamentary pressure caused a momentary loss of public confidence in this local calypso music that made [Jamaican] producers and artists more careful about the kinds of records they produced" (Daniel T. Neely, "Calling All Singers, Musicians and Speechmakers: Mento Aesthetics and Jamaica's Early Recording Industry" in Caribbean Quarterly Vol. 53, No. 4 (December 2007 (made available online by JSTOR)), p. 11).

The writer, Everard Williams, responded to Isaacs's attack. He said he was sorry "if my song is causing trouble" but it was his first hit after first trying "very high-class calypsos" and then lowering his standards a little without making much headway. "I didn't make a hit until I wrote 'Night Food.'" He says he is a poor man just trying to make a living and "I thought I was giving real entertainment to the public -- because they accepted it -- but it seems that I was mistaken. But I am going to write different calypsos now and hope the public will think them very clean; but since it is my living I hope they will buy them as well as do the ones some say are not so good." (Mike Garnice,"Chin's Calypso Sextet, Alerth Bedasse, Everard Williams and Ivan Chin's Label" in Mento Music site at http://www.mentomusic.com/ (specifically http://www.mentomusic.com/chins.htm last revised July 8, 2014, accessed February 22, 2015). - BS

Last updated in version 3.7
Night Guard, The

DESCRIPTION: As cowboys relax around the fire, the night guard sings to the cattle and thinks of his sweetheart. At dawn, one of the steers attacks the guard's horse, which throws him; he is killed by the steer. The girl grieves and seems to grow old prematurely.

AUTHOR: Unknown, possibly Jack Webb

EARLIEST DATE: 1930 (recording, Jack Webb)

KEYWORDS: grief love death work animal lover cowboy worker

FOUND IN: US

Roud #11522

RECORDINGS:
Jack Webb, "The Night Guard" (Victor V-40285, 1930; on AuthCowboys, MakeMe, WhenIWas2)

Night Herding Song

DESCRIPTION: The tired cowboy advises the herd, "O slow up, dogies, quit your roving around, You've wandered and trampled all over the ground." He tells how, whatever method he uses, he can never keep the cattle still. He again urges the cattle to relax.

AUTHOR: Harry Stephens

EARLIEST DATE: 1910 (Lomax)

KEYWORDS: cowboy work animal request

FOUND IN: US

REFERENCES (10 citations):
Thorp/Logsdon-SongsOfTheCowboys, p. 108, "Night-Herding Song" (1 text)
Larkin-SingingCowboy, pp. 26-29, "Night Herding Song" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 236-237, "(No title)" (1 text)
Lomax-FolkSongsOfNorthAmerica 193, "Night Herding Song", (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 82, "Night-Herding Song" (1 text, 1 tune)
Saffel-CowboyPoetry, p. 214, "Night-Herding Song" (1 text)
Tinsley-HeWasSinginThisSong, pp. 16-19, "Night Herding Song" (1 text, 1 tune)
Coleman/Bregman-SongsOfAmericanFolks, pp. 46-47, "The Night-Herding Song" (1 text, 1 tune)

DT, NITEHERD*

ADDITIONAL: John I. White, _Git Along, Little Dogies: Songs and Songmakers of the American West_, 1975 (page references are to the 1989 University of Illinois Press edition), pp. 54-61, "Move Slow, Dogies, Move Slow" (1 text, 1 tune, plus various excerpts and a history of the song)

Roud #4444

RECORDINGS:
George Goebel, "Night Herding Song" (Conqueror 8157, 1933)
Harry Stephens, "The Night Herding Song" (AFS, 1940s; on LC28)
Marc Williams, "Night Herding Song" (Brunswick 497, c. 1931; on MakeMe)

Night I Stole Old Sammy Morgan's Gin, The

DESCRIPTION: Singer steals a jug of gin from Sammy (Sandy) Morgan, drinks it all, and hallucinates -- seven bears, an owl taking tickets, an ape in britches -- before passing out. When he awakes, "someone had stole my head/And left an elephant's there instead"

AUTHOR: C. E. (Hank) Snow

EARLIEST DATE: c. 1936 (composed)

KEYWORDS: theft drink animal humorous

FOUND IN: Can(West)

REFERENCES (1 citation):
DT, MORGNGIN

RECORDINGS:
Night Last Ook Fan Growing Late, Ae

DESCRIPTION: A man rides to the gate with a letter from the ploughman singer's student son. He is proud "I've a scholar i' my kin" but thinks the letter may mock him, or maybe not. In the end it doesn't matter.

AUTHOR: William Lillie (source: Greig/Duncan3)
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: father youth
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
* Greig/Duncan3 675, "Ae Night Last Ook Fan Growing Late" (1 text)
Roud #6099
File: GrD3675

Night of the Ragman's Ball, The

DESCRIPTION: The ragmen and women have a ball with fights, music, food and drink, and more fights. Many are named. "Black eyes they were in great demand, not to mention split heads at all, So anyone wants to commit suicide let them come to the Ragman's Ball"

AUTHOR: unknown
EARLIEST DATE: 1913 (OLochlainn-IrishStreetBallads)
KEYWORDS: fight dancing drink food music party humorous moniker
FOUND IN: Ireland
REFERENCES (2 citations):
* OLochlainn-IrishStreetBallads 62, "The Night of the Ragman's Ball" (1 text, 1 tune)
* ADDITIONAL: Frank Harte _Songs of Dublin_, second edition, Ossian, 1993, pp. 42-45, "The Ragman's Ball" (1 text, 1 tune)
Roud #3006
File: OLoc062

Night of the Wake, The

DESCRIPTION: The night of the wake people marched in the road for prayer. Buller pulled a razor. The people scattered: some pulled daggers and others ran. The singer says "I was going down de road And Buller bar me on the road ... Buller is a stabber"

AUTHOR: unknown
EARLIEST DATE: 1939 (WITrinidadVillage01)
KEYWORDS: violence death
FOUND IN: West Indies(Trinidad)
RECORDINGS:
* Dixon [Ebenezer] Philip, "De Night a de Wake" (on WITrinidadVillage01)
File: RcDPNotW

Night Visiting Song

DESCRIPTION: Young man comes visiting his love's window, bidding her admit him. She does, and a good time is had by all until daybreak, when they part at the crowing of the cock

AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: sex nightvisit chickens
FOUND IN: Britain
REFERENCES (1 citation):
DT, NITEVIST
RECORDINGS:
Norman Kennedy, "Night Visiting Song" (on BirdBush2)
Louis Killen, "The Cock" (on BirdBush2)
CROSS-REFERENCES:
 cf. "The Grey Cock" (motif)
NOTES [40 words]: Lloyd notes that night-visiting and bundling were common customs in country
villages until the rise of Puritanism, and that bundling was still remembered in the Orkneys. The
mention of the cock’s crowing provides a link to "The Grey Cock." - PJS
File: DTnitevi

Night-Gown of Blue
DESCRIPTION: "In my sweet little night-gown of blue, On the first night that I slept with you, I was
both shy and scared... And you played peekaboo with my ribbons of blue... You said you adored it,
but... you tore it. My sweet little night-gown of blue"
AUTHOR: unknown
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)
KEYWORDS: sex clothes
FOUND IN: Canada
REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, p. 134, "Night-Gown of Blue" (1 text, tune referenced)
Roud #10425
CROSS-REFERENCES:
 cf. "Alice Blue Gown" (tune)
 cf. "My Sweet Little Air Force Blue Suit" (tune)
File: Hopk134A

Nightcap, The
DESCRIPTION: Phoebus, after a tiring ride, unhitches his horses for the night and asks Thetis for
something worthwhile to drink. She gives him a cruiskeen of poteen and he goes to sleep happily
ignoring the dampness of his bed.
AUTHOR: Thomas Hamblin Porter (source: Croker-PopularSongsOfIreland)
EARLIEST DATE: c.1820 (written in 1817 and printed in "a Dublin newspaper or magazine," according to Croker-PopularSongsOfIreland)
KEYWORDS: drink gods horse
FOUND IN:
REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 92-94, "The Nightcap" (1 text)
NOTES [40 words]: Phoebus (Apollo), among his other tasks, drove the sun. The reference to
Thetis is peculiar; as far as I know, she had nothing to do with Apollo. I suspect the reference is
rather to Themis, who helped to care for Apollo in his youth. - RBW
File: CrPS092

Nightingale (IV), The (As I walked out one May morning my fortune for to seek)
DESCRIPTION: "As I walked out one May morning my fortune for to seek, It's who should I find but
a fair pretty maid." The singer describes her beauty and asks to walk with her. He plays her a tune.
She asks when they will be married. He rejoices in his quick courtship
AUTHOR: unknown
EARLIEST DATE: 1855 (Journal of the Lydia)
KEYWORDS: love music marriage floatingverses beauty
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 233-234, "The Nightingale" (1 text, 2 tunes)
Roud #27545
CROSS-REFERENCES:
cf. "One Morning in May (To Hear the Nightingale Sing) [Laws P14]" (plot)
NOTES [130 words]: Huntington tentatively lists this as a version of "One Morning in May (To Hear the Nightingale Sing) [Laws P14]," but admits that it is "a strange and very different version." It is true that they share many plot elements. But this one has no nightingale, and it's not clear that the singer is a soldier or sailor (there is a confused final verse mentioning fife and drum, but as it stands it appears to defy the military, and it looks like a floater anyway -- it doesn't fit the rest of the song). The overall impression of this piece isn't much like the more popular ballad. Roud splits them, and I incline to agree, and so this has its own entry -- although, with no known tune (Huntington's are both from other sources), it's not likely that anyone will be singing this one. - RBW 
Last updated in version 4.2
File: HGam233

Night MGale in the East, The

DESCRIPTION: "On a dark lonely night on the Crimea's dark shore, There had been bloodshed and strife on the morning before." "Miss Nightingale" comforts the wounded and dying. "One of heaven's best gifts is Miss Nightingale."

AUTHOR: unknown

EARLIEST DATE: before 1860 (Bodleian broadsides Harding B 11(2707) and Harding B 11(2708))

KEYWORDS: war injury nonballad

HISTORICAL REFERENCES:
1853-1856 - Crimean War (Britain and France actively at war with Russia 1854-1855)
Nov 5, 1854 - Battle of Inkerman clears the way for the siege of Sevastopol (the city fell in the fall of 1855)

FOUND IN: Britain

REFERENCES (2 citations):
Henderson-VictorianStreetBallads, p. 152, "Night MGale in the East" (1 text)
Roud #2655

BROADSIDES:
also Harding B 11(2708) [an issue nearly identical to the preceding; they may be part of the same run with a stop-press correction undertaken partway through the run]; Firth c.17(208), "The Night MGale in the East," W. S. Fortey, London, 1858-1885; Firth c.14(70), H. Such, London, 1863-1885

CROSS-REFERENCES:
cf. "The Cottage and Water Mill" (tune, according to Bodleian broadside Harding B 11(2708))

NOTES [166 words]: Florence Nightingale (1820-1910) was one of the few genuine heroes of the Crimean War; in 1854, she took a company of nurses to the Crimea, and her efforts beginning at the Battle of Inkerman at least slightly reduced the death toll (the Crimean War saw many new technologies come into play, and was fought by generals who did not understand them; the result was high casualty totals, often involving severe wounds -- and the British and French, fighting at the end of a long supply line, had too few surgeons, too few supplies, and a dreadful lack of camp sanitation. Almost any wound could be a death sentence in such conditions. Florence Nightingale couldn't cure all the problems, but she at least showed what might be possible if someone tired). This song seems to have been quite popular with the broadside publishers; it came out soon after the war. There seems to be only one reference to it in tradition, and that dubious. When in doubt, we index -- but my doubts are pretty strong. - RBW 
Last updated in version 4.4
File: BdNiItEa

Night MGale, The [Laws M37]

DESCRIPTION: A rich girl's parents force her poorer lover to sea aboard the Nightingale. When the ship sinks in a gale, the boy's ghost appears to the girl and accuses her parents of leaving his body to rot in the Bay of Biscay

AUTHOR: unknown
Nil Mo Shlainte Ar Fonamh

DESCRIPTION: Gaelic. The singer is convinced by clergy to give up drink. He relapses and "finishes with a blast against the clergy."

AUTHOR: Pead Bui O Loinse (source: OCroinin/Cronin-TheSongsOfElizabethCronin)

EARLIEST DATE: 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: foreignlanguage drink clergy

FOUND IN: Ireland

REFERENCES (1 citation):

OCroinin/Cronin-TheSongsOfElizabethCronin 104, "Nil Mo Shlainte Ar Fonamh" (1 text, 1 tune)

RECORDINGS:

Elizabeth Cronin, "Nil mo shlainte ar fonamh" (on IRECronin01)

NOTES [28 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin and Elizabeth Cronin's introduction to the song on her recording. - BS

Last updated in version 3.2

File: OCC104

Nil Se Na La

DESCRIPTION: Gaelic. The singer is prompted to stop drinking, get dressed and go home, or not. He tells all the farming tasks he is avoiding by drinking. Getting dressed would be no easy task since "his socks are in the ale-house and his shoes in the pub."

AUTHOR: unknown

EARLIEST DATE: 1952 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: foreignlanguage farming drink humorous animal dog sheep clothes

FOUND IN: Ireland

REFERENCES (1 citation):

OCroinin/Cronin-TheSongsOfElizabethCronin 105, "Nil Se Na La" (4 texts, 1 tune)

RECORDINGS:

Elizabeth Cronin, "Nil Se Na La" (on IRECronin01)

NOTES [72 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. Joyce translates the chorus as "It is day, it is day, it is day -- in the early morning" answered by "Arrah, not at all my dear friend, it is only the light of the moon shining on high!" (P.W. Joyce, Ancient Irish Music (Dublin:McGlashan and Gill, 1873 ("Digitized by Internet Archive")) #57, pp. 57-58, "Thaunlaw. It Is Day"). - BS

Last updated in version 3.2

File: OCC105
Nimrod's Song, The

DESCRIPTION: "Come all ye friends of Newfoundland Who have a mind to roam O'er the wild and stormy ocean...." The crew sails from Newfoundland to the ice. They have great trouble and sorrow. The crew are listed. The singer hopes Captain Barbour will find a better ship

AUTHOR: unknown

EARLIEST DATE: 1925 (Murphy, Songs Sung by Old Time Sealers of Many Years Ago, according to Ryan/Small-HaulinRopeAndGaff)

KEYWORDS: hunting ship hardtimes moniker

FOUND IN:
References (2 citations):
Ryan/Small-HaulinRopeAndGaff, pp. 74-75, "The Nimrod's Song" (1 text)
ADDITIONAL: James Murphy, editor, _Songs Sung by Old-Time Sealers of Many Years Ago_, James Murphy Publishing, 1925 (PDF available from Memorial University of Newfoundland website), p. 1, "The Nimrod's Song" (1 text)

Roud #V44825

NOTES [1611 words]: Not related to "The Wreck of the Nimrod," which obviously is about a shipwreck; this is a song about a whaling ship that later became a sealer and then, later still, an Antarctic explorer. Nimrod was a good name for such a ship; Nimrod was "a mighty hunter before the Lord" (Genesis 10:9).

Despite the aspersions cast in this song, the Nimrod was by no means a failure as a sealer; Chafe, p. 36, reports that her 1871 trip, bringing in 28,087 seals, resulted in a record payout to the men. (The total seals she brought in were not many more than other ships that year, and her total was eclipsed by 1873 anyway -- Chafe, pp. 49-50, has the statistics -- but because she had a small crew, the payout per man was very high.) The real problem is, what had been a good ship in the 1870s was not necessarily a good ship in the 1900s.... And the notes in Murphy say that the song refers to her last trip to the ice, in 1907. Which fits with the record in Chafe, p. 88; Baxter Barbour commanded the Nimrod 1905-1907, without ever taking more than 8099 seals; in 1907, he took a disastrous 2508 "sculps" -- the fifth-lowest total in the ship's long history, based on Chafe, p. 102, and the lowest she ever collected apart from a spell of extremely bad luck in 1883-1887 under, I suspect, two bad captains (the second one was never given another command, and the first one had only a slightly longer career).

According to Paine, p. 359, the Nimrod was built in Dundee in 1865. She was built under the personal supervision of the well-known sealer Captain Edward White (Ryan/Drake, p. 70, which also has a picture of him); he also commanded her until 1870, when he transferred to the Neptune. The Nimrod was purchased by the sealing company Job Brothers -- one of Newfoundland's leading sealing firms -- in 1867 (Busch, p. 66; O'Neill, p. 963), making her one of the first dozen or so steamers to be involved in sealing; the very first time a sealer used steam had been just five years earlier. After forty years of that, although she had been re-engined in 1889 (Riffenburgh, p. 122), she was old enough that Job Brothers sold her.

Her last sealing skipper Baxter Barbour was a well-known name. The Barbours were something of a dynasty of Newfoundland sealer captains -- George Barbour was the captain mentioned in many "Greenland Disaster" songs, e.g., and Alpheus Barber is mentioned in "The Sealer's Song (II)," Baxter Barbour was not one of the more famous ones, but in "Captains and Ships" he is said to command the Labrador, and earlier to have commanded the Louise -- plus he was captain of the Diana in 1913-1914 (for the Diana see "Arrival of 'Aurora,' 'Diana,' 'Virginia Lake,' and 'Vanguard,' Loaded") and of the Kite in 1908 (Feltham, p. 83; for the Kite, see "The Kite Abandoned in White Bay") -- meaning that the song's wish that he get a better ship came true.

An online reference mentions a merchant Master, Baxter Barbour, who was lost with the vanished S. S. Dunelm (sailing from Sydney, Cape Breton to Manchester, England) on October 17, 1915 at the age of 38. (Feltham, p. 56, agrees that Barbour was lost on the Dunelm but lists her as the ship's captain.) A man who was 38 in late 1915 would have been 29 or 30 at the time of the Nimrod's last sealing trip -- and members of the great sealing families often were given charge of sealers while in their twenties, before they were fully qualified to be captains and navigators (see, for example, the case of Westbury Kean on p. 18 of Brown or in "The Newfoundland Disaster (I)"). Such a "captain," since he could not navigate, would have to serve as a Master on a sea voyage. Baxter Barbour was also said to have been a scamp (Feltham, p. 56); there was even a rumor that, after his loss at sea on the Dunelm, he turned up as a translator on the German submarine that sank the Erik (Feltham, pp. 56-57).

The Nimrod was Baxter Barbour's first command; he commanded her in 1905-1907. None of those years was particularly good (Barbour, in fact, never took more than 8099 seals in a season, and in
1911, he lost the *Harlaw*, but 1907 was particularly bad -- as mentioned above, just 2508 seals (Chafe, p. 88). And she hadn't taken as many as many as ten thousand seals in any year since 1901. Perhaps little wonder that the owners were happy to get rid of her. So I think we can safely accept the date of 1907 as the date of this song, since that was her last and worst year under Barbour.

What happened to the *Nimrod* after her 1907 failure made her famous. Ernest Shackleton, who had gotten into a conflict with his ex-superior Robert Scott, wanted to go back to the Antarctic, and he needed a ship FAST (Riffenburgh, p. 117). He had a different vessel in mind -- but his fundraising hadn't been very successful; he couldn't afford her. Unable to find an affordable vessel in Europe, he bought the *Nimrod*, sight unseen, for 5000 pounds -- less than half the price of the *Bjorn*, the vessel he had wanted (Riffenburgh, p. 122). Presumably he had heard of how well Newfoundland sealing vessels handled in the ice, and thought that the old clunker would live up to the reports. "We are led to believe that the explorer's heart sank when he first set his eyes on the little sealer in the Thames. Her decks were stinking and still covered with the remains of seal blood and blubber from the recent hunt. Her masts were rotten and her sails were in such poor condition that they were useless" (O'Neill, p. 963).

"The *Nimrod* was only half the size of the Norwegian ship and had a maximum speed of barely six knots under steam. Shackleton did not think much of her at first, recalling in *Heart of the Antarctic*, 'I must confess I was disappointed when I first examined the little ship, to which I was about to commit the hopes and aspirations of many years. She was very dilapidated and smelled strongly of seal-oil... my first impression hardly did justice to the plucky old ship.' Later, he described her as 'one of the finest I have known,' and confided in a letter that the *Nimrod* was a far stronger ship constructionally than his famous *Endurance* of 1914" (Watson, p. 175). (Which is probably true; she may have had a lousy engine, but they made those old whalers *tough*).

"On 15 June *Nimrod* arrived in the Thames, and Shackleton was horrified. The new ship (which formally belonged to sponsor William Beardmore, not Shackleton) appeared even smaller than her measurements had made her sound, she was extremely dilapidated, her masts were rotten, and from top to bottom she was filthy and stank of the seal oil [actually fat that was processed into oil on shore] that had for decades filled her holds" (Riffenburgh, p. 123). That, frankly, sounds typical of a Newfoundland sealing steamer; they never got decent maintenance, and they all stank because of the seal blubber and flesh. Shackleton probably should have known better, but he was stuck, and so his crews went to work. She wasn't just repaired; she was rebuilt -- converted from a schooner to a barquentine, plus she got new engines. Some reports say they never did get the stink out of her, which I would believe, although I suspect that the real problem came as they entered equatorial regions; a third of a century later, the sealer *Eagle* was almost uninhabitable when the tropical heat caused the blubber to come out of her woodwork (Squires, p. 30 and elsewhere). *Nimrod*'s departure for the Antarctic was delayed a few days so that she could take part in the 1906 Cowles Regatta, where King Edward VII, Queen Alexandra, and other royals could visit her and give the company a flag that might perhaps go to the South Pole -- and the royal company found the ship pungent and hard to get around (Larson, pp. 120-121).

I find myself wondering if, after all that work was done, Shackleton had actually saved money by using her. Certainly she was too small; he filled her till she was much too full, and still couldn't carry all that he needed. But he was committed by then.

So Shackleton took her south, on an expedition that set a new "Farthest South" record but did not reach the South Pole. She returned to England in 1909 (after doing some exploring that updated the charts of the southern seas; Riffenburgh, pp. 284-285; that may well have been more scientifically useful than Shackleton's polar trip). Shackleton sold her a year later to finance future expeditions (Paine, p. 359), including the ill-fated *Endurance* expedition of 1914. In 1911, she went on a Siberia expedition, then served in Britain as a coastal collier in World War I. On January 30, 1919, she was wrecked near Caister/Yarmouth; there were only two survivors (Tarver, p. 15; according to Riffenburgh, this was out of thirteen in the crew; Winsor, p. 57, calls the spot she went aground the "Barber Sand").

It's perhaps a little ironic that one of the commanders of the *Nimrod* when she was a sealer was Robert A. Bartlett (her skipper in 1903-1904; Chafe, p. 87), memorialized in "Captain Bob Bartlett." Bartlett became famous for his exploits in the arctic, but he was not part of the *Nimrod*'s trips to the southern ice.

Riffenburgh's is the only book I could find that is explicitly about the *Nimrod* expedition. But it won't be much use to students of this song; it's much more about Shackleton than his ship. He does reproduce Shackleton's sketch plan of the ship on p. 124; this is of course as she was after her rebuilding.
There is a (very poor) photo of the Nimrod on p. 57 of Winsor and a better one on p. 943 of O'Neill, showing her in St. John's harbour. P. 71 has a photo of Baxter Barbour. - RBW

Bibliography

- Feltham: John Feltham, Sealing Steamers, Harry Cuff Publications, 1995
- Larson: Edward J. Larson, To the Edges of the Earth: 1909, the Race for the Three Poles, and the Climax of the Age of Exploration, William Morrow, 2018
- Riffenburgh: Beau Riffenburgh, Shackleton's Forgotten Expedition: The Voyage of the Nimrod, Bloomsbury, 2005

Last updated in version 5.2
File: RySm074

Nine Bonnie Laddies

DESCRIPTION: "My jolly auld mither rejoices tae see Nine bonnie laddies a-courtin at me There's tailors and sailors and sodgers a' three But it's the bonny mason laddie that I'm gaun wi"

AUTHOR: unknown
EARLIEST DATE: 1909 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
KEYWORDS: courting
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #101, p. 2, ("My jolly auld mither rejoices tae see") (1 fragment)
Greig/Duncan4 844, "Nine Bonnie Laddies" (1 fragment)
Roud #6222
NOTES [20 words]: The current description is all of the Greig/Duncan4 fragment. - BS Related, perhaps, to "The Bonnie Mason Laddie (I)")? - RBW

Last updated in version 2.6
File: GrD4844

Nine Hundred Miles

DESCRIPTION: "I'm a walking down the track, I've got tears in my eyes, Trying to read a letter from my home. If that train runs me right I'll be home tomorrow night." The singer will pawn anything or do whatever is needed to get home (to his sweetheart)

AUTHOR: unknown
EARLIEST DATE: 1909 (JAFL)
Nine Miles from Gundagai (The Dog Sat in the Tuckerbox)

DESCRIPTION: The singer tells of his time as a bullock driver. His worst experience happened nine miles from Gundagai, in a cold storm, with the team bogged, the fire out, (the crew fighting). As a final insult, the dog sat (or "shat") in the tuckerbox

AUTHOR: unknown
EARLIEST DATE: 1954 (Wannan)
KEYWORDS: Australia hardtimes dog
FOUND IN: Australia
REFERENCES (7 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 95-96, "Nine Miles from Gundagai" (1 text with no title given)
Fahey-Eureka-SongsThatMadeAustralia, p. 184, "Nine Miles from Gundagai" (1 text, 1 tune)
Ward-PenguinBookOfAustralianBallads, p. 132, "Five Miles from Gundagai" (1 text)
DT, GUNDAGRD
NOTES [331 words]: Gundagai was a town of no particular account in itself. Its position at the midpoint of the Sydney-Melbourne road has, however, made it the setting for many folk songs. A statue in Gundagai commemorates a dog sitting forlornly on a tuckerbox (food box), guarding it for its master. According to Davey/Seal p. 89, it was made by a local sculptor, Frank Rusconi, and unveiled by Joseph Lyons, the Prime Minister of Australia, in 1932.

John Greenway, however, points out the falseness of this picture. He notes that bullock drivers and swagmen "kept dogs only to have something to kick."

He also notes, delicately, "That's what this song is about: a bullock driver who had the ultimate in bad luck -- not only did his wagon axle break and the team get bogged in the mud and his matches get soaked in the rain, but his dog capped the climax by s--itting (there is an aspirate missing) IN -- not ON -- the tucker box!"

Similarly Beatty, p. 302. Wannan, p. 115 footnote amplifies: "'Sat' is obviously a euphemism. See the volume of verses, Nine Miles from Gundagai, by Jack Moses."

Manifold, p. 97, declares, "The other favorite among bullocky songs is the one about the dog that misbehaved in the tucker-box nine miles from Gundagai. It is a great pity that Jack Moses and the composer O'Hagan should have conspired to put out a euphemistic version which robs the verse of its point." Manifold then goes on to quote a version he collected in 97 which uses, shall we say, the "sh" word (which Manifold was still required to censor slightly).

Davey/Seal, although they state on pp. 199-200 that this interpretation is correct, on pp. 89-90 claim that the "Dog Sat On" version (in which the dog is loyal) is the most popular, and in the entry on dogs (p. 90) claim that this is the most famous dog in all of Australian folklore. My guess is that the original bush version has the dog make the mess, but when city folks, who keep their dogs as pets, heard the story, they prettied it up. - RBW

Bibliography

- Davey/Seal: Gwenda Beed Davey and Graham Seal, A Guide to Australian Folklore, Kangaroo Press, 2003

Last updated in version 5.2
File: MA095

Nine Miles to the Junction

DESCRIPTION: "The troops from Rhode Island were posted along On the road from Anapolis Station." The 71st Regiment, hungry and tired, passes them and is told it is nine miles to the junction. After six hours, they reach their destination; they will march on if needed


EARLIEST DATE: 1894 (Williams)

KEYWORDS: soldier travel Civil war

HISTORICAL REFERENCES:
July 21, 1861 - First battle of Bull Run/Manasses fought between the Union army of McDowell and the Confederates under Johnston and Beauregard. (There was a second Bull Run battle a year later.)

FOUND IN:
REFERENCES (2 citations):
Silber-CivilWarFull, pp. 38-40, "Nine Miles to the Junction" (1 text, 1 tune)
ADDITIONAL: Alfred M. Williams, _Studies in Folk-Song and Popular Poetry_, Houghton Mifflin, 1894, pp. 53-54, "Only Nine Miles to the Junction" (1 text, probably an excerpt)
CROSS-REFERENCES:
cf. "The Battle of Bull Run" [Laws A9] (subject: the battle of Bull Run) and notes and references
NOTES [417 words]: Silber confesses to being unable to determine what event is involved here, but the references to the 71st regiment, Rhode Islanders, "the Junction," and Governor Sprague add up to a pretty clear picture. The 71st is, as Silber suggests, the 71st New York Militia (a three-month regiment, not to be confused with the later 71st New York regiment). This regiment, along with the 2nd New Hampshire, the 1st Rhode Island, and the 2nd Rhode Island, formed Col. Ambrose Burnside's brigade of Colonel David Hunter's division of Irvin McDowell's army that fought at First Bull Run (McDonald, p. 193).

The chronology here is somewhat confusing. Is this song an account of the regiment's march to Bull Run, or of its arrival in McDowell's army? Either is possible. The mention of Annapolis in the song is somewhat confused, but not inaccurate; the 71st came down from New York by boat, and got off the transports at Annapolis on their way to join McDowell's army (NYReport, vol. I, p. 113). And the regiment did trail the Rhode Islanders for part of the march to Bull Run. What's more, this march is described as unusually long and hot. The regiment then marched to a place the officers called "Annapolis Junction" (NYReport, vol. I, pp. 113-114).

On the other hand, the mention of Governor Sprague is perhaps an argument that the song is about the actual Bull Run campaign, not the arrival in Maryland. "The Junction," therefore, might be Manasses Junction, the town for which the Confederates named the battle. The distances fit fairly well, too. Hunter's division was the lead element of McDowell's turning movement on the Confederate left, which involved a 14 mile flanking march (Boatner, p. 100, plus map). Thus, by the time the Federals were "nine miles [from] the junction," they would have marched quite a distance from their camp.

Governor William Sprague of Rhode Island (1830-1915) was instrumental in raising the Rhode Island troops, and came with them to Washington. He then served as an aid to Colonel Burnside at Bull Run (HTIECivilWar, p. 709). Thus it is perfectly reasonable to see him telling the troops which way to go at a crossroads. He in fact had been over the ground, having participated in a preliminary reconnaissance before the battle (McDonald, p. 34).

The 71st New York was actually lucky; it suffered only 10 killed, 40 wounded, and 12 missing at Bull Run; the other three regiments all suffered more, and the casualties included two of the other three regimental commanders. - RBW

Bibliography

- Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover)
- McDonald, JoAnna M. McDonald, We Shall Meet Again: The First Battle of Manassas (Bull Run) July 18-21, 1861, Oxford, 1999
- NYReport: (no author listed), State of New York Annual Report of the Adjutant General 1868, 3 volumes, Charles van Benthuysen & Sons, 1868

Last updated in version 5.2
File: SCWF038

Nine Times a Night

DESCRIPTION: A handsome sailor named "Nine Times a Night" arrives in London after a voyage and is seen by a "handsome rich widow." She entices him to marry her. He "trimmed her sails" five times; she wonders why he can't manage the nine times of his name

AUTHOR: unknown

EARLIEST DATE: 1982 (the broadsides are almost certainly Victorian if not earlier)

KEYWORDS: sex bawdy marriage sailor humorous

FOUND IN: Britain

REFERENCES (1 citation):

**DT, NINETIME**
Roud #18411

BROADSIDES:

Bodleian, Harding B 11(555), "9 times a night," unknown, n.d; also Harding B 17(219a), "9 times a night," unknown, n.d.
CROSS-REFERENCES:
cf. "The Miller's Daughter (II)" (theme: male sexual ability or lack thereof)

NOTES [1019 words]: Field collections of this seem to be relatively few; I might have suspected A. L. Lloyd of writing it had it not been for the broadsides. It's interesting to note that these generally don't admit of a printer -- perhaps to avoid prosecution?

WARNING: Clinical biology ahead. Sort of graphic, and also one of the areas of science some religions find offensive.

There are sound reasons of evolutionary biology why human males cannot do it "nine times a night." It has to do with something called "sperm competition" -- or, rather, the human lack of same. You can read about this in such places as Dawkins, pp. 203-211, and (with a more gruesome side quest into infanticide among monkeys) in Ridley, pp. 213-226.

Dawkins, p. 210, has an interesting little graph, of the ratio of body mass to testes mass in primates -- in effect, of how much sperm each species produces. The interesting thing about this ratio is that the species above average all engage in extremely high levels of sexual activity. Ridley's numbers:
"a female gorilla will mate about ten times for every baby that is born [whereas] a female chimp will mate five hundred to a thousand times" (p. 217).

This correlates closely with behavior. Male gorillas, which have small testes and low sperm production, keep harems (if they're lucky) of six or so females. These harems are stable, at least in the short run; the female will have no other mate while part of one. So the male doesn't have to have much sperm; if the female get pregnant, he knows he's the father.

It's very different in chimpanzees. Male chimps have been observed to murder the offspring of a female who has not mated with them. The only way for the female to prevent this is to mate with as many male chimps as possible, so that all the males might be the father of her child. So the males inevitably have evolved to produce as much sperm as possible in order to try to out-reproduce everyone else. Fatherhood, for chimps, is partly a matter of luck -- but partly a matter of being able to really take advantage of opportunity when it's offered.

This has been shown in many other species. Gibbons are monogamous and have small testes. Monkeys have all sorts of sexual patterns, with sperm production correlating with the number of partners.

Humans -- well, on the graph they are on the low end of the scale. Not as low as gorillas, but definitely among the species that don't engage significantly in sperm competition. That doesn't necessarily mean that we are meant to be monogamous, but it "does* imply fixed pair bonds -- if not lifelong monogamy, then at least something like (polygamous) marriage or serial marriage: Any male "expects" to have near-exclusive access to a female at the time she conceives. So there is no advantage to a male in doing it "nine times a night"; if the first one or two don't do it, the woman probably is at the wrong time of her cycle to conceive.

The result of all this: "while women are physiologically able to return to a state of sexual arousal and even to achieve orgasm again [in a short time], men experience what is called a postejaculatory refractory period. This may last several minutes [for the very lucky guys!], hours, or even days. During this time, men cannot experience another orgasm and have difficulty achieving and maintaining an erection" (Gray/Garcia, p. 201).

The conclusion is somewhat ironic: If women want men able to do it "nine times a night," they have to share their favors around a lot more. And, in that case, they wouldn't "need" someone capable of "nine times a night"; they just need the ability to attract lots of men.

And there is a down side: Chimps, because they engage so heavily in sperm competition, average only seven seconds from the beginning of contact to ejaculation! (Roach, p. 285). Allowing them four times as long to get out after that, "nine times a night," for a chimp, still totals only five minutes and fifteen seconds.

And, yes, I know full well I'm spoiling the song.... One thing that bears thinking about is that the human reproductive system seems to be changing rapidly. At least, Jones, p. 104, reports that a tenth of human sperm carry chromosome errors, and fully a third are abnormal in this or some other way. Such extreme rates of defect apparently have not been found in other species; chimpanzee sperm, for instance, seem to be fine. This clearly implies some sort of change is happening. Maybe more and more women are demanding "nine times a night," and the testes are struggling to keep up as best they can....

As for the actual statistics, Judson, p. 31, notes that the typical human male stores sperm equivalent to one and a half ejaculations. So if Jack really did manage five times in one night, he had three times the average male capacity. Although Jones, p. 103, notes the curious fact that, when spouses are reunited after a relatively long separation, the male's output doubles (he is not clear on whether this is semen or sperm). On p. 105, Jones adds that a man who ejaculates six times in the course of 24 hours is "firing blanks" by the end -- i.e. although he may still be
producing seminal fluid, of actual sperm there are almost none. Interestingly, being a sailor helps, and for reasons not related to just having a lot of biological pressure to work off. Sailors generally ate a lot of fish, and fish is rich in zinc -- and zinc is important to the production of seminal fluid, according to Emsley, pp. 48, 69. A sailor might also have had higher exposure to other chemicals which might enhance sexual performance, but in this regard, much depends on where he actually sailed. Finally, in the days of sail, sailors were unlikely to bathe, especially in hot water -- regular baths in hot water can dramatically reduce sperm production (Jones, p. 120). And they generally dressed in loose clothing, and would not have encountered much extreme heat at sea. Heat depresses sperm production; fertility is lower in summer even in fairly cool climates (Jones, pp. 213-214). Thus a sailor, for many reasons, is likely to be more sexually effective than a landsman. - RBW

**Bibliography**

- Judson: Olivia Judson, *Dr. Tatiana's Sex Advice to All Creation*, 2002 (I use the 2003 Owl Books edition)

*Last updated in version 4.2*

**Nine-Thirteen Men, The**

**DESCRIPTION:** "A famous oldtime racing crew... rowed the old 'Blue Peter' in the time of nine-thirteen." They set a record in the Regatta Day race on Quidi Vidi Lake. The singer wishes "those men of nine-thirteen," who are listed, will "ferry souls where Jordan rolls"

**AUTHOR:** "L.E.F. English, O.B.E."

**EARLIEST DATE:** 1964 (Blondahl-NewfoundlandersSing)

**KEYWORDS:** racing sports moniker

**FOUND IN:** Canada(Newf)

**REFERENCES (1 citation):**

*Blondahl-NewfoundlandersSing, pp. 116-117, "The Nine-Thirteen Men" (1 text, 1 tune)*

**NOTES [39 words]:** Blondahl-NewfoundlandersSing: "The 'BLUE PETER' made her record 'voyage' across Quidi Vidi Lake (pond), St John's, during the summer Regatta of 1901; her time of 9 minutes 13 4/5 seconds has never been surpassed, or even equalled." - BS

**File:** Blon116

**Ninety and Nine, The**

**DESCRIPTION:** "There were ninety and nine that safely lay In the shelter of a fold, But one went out on the hills astray." It is asked, are not 99 enough? "But the shepherd made answer...I go to the desert to find my sheep." He faces great trials in finding the sheep

**AUTHOR:** Words: E. C. Clephane / Music: Ira D. Sankey

**EARLIEST DATE:** 1876 (sheet music)

**KEYWORDS:** religious sheep separation reunion

**FOUND IN:** US(SE)

**REFERENCES (1 citation):**

*ADDITIONAL: _Sing Out_ magazine, Volume 24, #2 (1975), p, 15, "Ninety and Nine" (1 text, 1 tune, the Frank Proffitt version)*

**Roud #13145**

**NOTES [146 words]:** The story of the shepherd leaving 99 sheep to find one is found in Matthew 18:12-13, Luke 15:4-6 (and also is saying #107 in the apocryphal Gospel of Thomas). On the other
hand, it feels a lot like John 10, in which Jesus is the Good Shepherd (and in 10:9 Jesus is the gate of the sheep).

The feeling of the song sort of mixes the two gospel versions. In Matthew, the sheep "wanders" (King James version "goes astray"); in Luke, the sheep is lost. In Matthew, the shepherd seeks the sheep on the mountains (somewhat similar to the song); in Luke the sheep is in the wilderness (=desert). There may be a hint of Mark 6:31ff., where the disciples go by ship to a "desert place" (to be understood "deserted place").

Proffitt's version mentions "gates of gold." There is no such quote in the Bible. In Rev. 21:21, the heavenly Jerusalem has gates of pearl and streets of gold. - RBW

Last updated in version 5.0
File: S0v24n2a

Ninety-Eight

DESCRIPTION: "Ho! cease our mourning." The victories and defeats of 1798 are recalled. "Let the strife renew ... No longer dally, wake up and rally... What if defeated? Death comes -- then greet it -- Why all must meet it, aye, soon or late."

AUTHOR: "Ned of the Hill" (source: Moylan-TheAgeOfRevolution-1776-1815)
EARLIEST DATE: 1898 (according to Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: battle rebellion death nonballad patriotic
FOUND IN:
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 74, "Ninety-Eight" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Cappa Hill" (tune)
cf. "Anach Cuain" (tune)
NOTES [69 words]: The "Ned of the Hill" is of course not Edmond O'Ryan, the hero of the song of that name, who died a century before 1798.

The timing of this call for rebellion is strange; by 1898, Irish nationalism had gone relatively quiet, and Gladstone had made his first attempts to pass Home Rule (though they had failed and cost the Liberals control of the British parliament). But, of course, there were always die-hards. - RBW

File: Moyl074

Ninety-Nine Bottles of Beer

DESCRIPTION: Need I really tell you? "Ninety-nine bottles of beer on the wall, Ninety-nine bottles of beer, Take one down and pass it around, Ninety-eight bottles of beer...." And so on, ad nauseum, drunkenness, or exhaustion

AUTHOR: unknown
EARLIEST DATE: 1910 (Brown)
KEYWORDS: drink nonballad
FOUND IN: US(MW,So)
REFERENCES (5 citations):
Randolph 456, "Ninety-Nine Blue Bottles" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 190, "Ninety-Nine Blue Bottles" (1 text)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 17, "Forty-nine Bottles" (1 text, 1 tune)
NorthCarolinaFolkloreJournal, Gloria Dickens, "Childhood Songs from North Carolina" Vol. XXI, No. 1 (Apr 1973), p. 7, "(There are ten green bottles a-staining on the wall)"; "(A hundred bottles of beer on the wall)" (2 texts)

DT, BOT99*

Roud #7603
CROSS-REFERENCES:
cf. "Eight Little Cylinders" (counting)
cf. "Ten Little Injuns" (counting)
NOTES [73 words]: Randolph's and Brown's texts, obviously, refers to "blue bottles" rather than "bottles of beer," and one of the NorthCarolinaFolkloreJournal texts is about green bottles; might this be an attempt to clean up the song for a temperate audience?

I will admit amazement that neither Randolph nor Brown seems to know this in its common form -- but then, they probably were born in the days before school buses took students on field trips. -
**Ninety-Nine Years (I)**

**DESCRIPTION:** Singer, while gambling, thinks about how the woman he loves ran away with another man. He kills him (or her), is arrested and imprisoned. He has served forty years, but "still has ninety-nine." When the train rolls by with the woman he loves, he cries

**AUTHOR:** unknown

**EARLIEST DATE:** 1931 (recording, Jess Hillard)

**LONG DESCRIPTION:** Singer sits down to gamble, thinking about how the woman he loves has run away with another man. He does something (kills her? kills her lover?), is arrested, tried and sentenced to prison. He has served forty years, but "still has ninety-nine." When the train rolls by with the woman he loves, he hangs his head and cries

**KEYWORDS:** grief jealousy infidelity love violence crime homicide prison punishment trial lover prisoner

**FOUND IN:** US(SE)

**Roud #15842**

**RECORDINGS:**
- Calahan Brothers, "Ninety-Nine's My Name" (Perfect 7-04-63, 1937)
- Graham Bros. "Ninety Nine Years [pts. 1 & 2]" (Victor 23654, 1932) 2/23/32
- Jess Hillard, "Ninety-Nine Years" (Champion 16398, 1932; Champion 45091, c. 1935; rec. 1931) (Champion 16617, 1933; rec. 1932)
- Steve Ledford & Daniel Nicholson w. Carolina Ramblers String Band, "Ninety Nine Years" (Banner 32371/Oriole 8118/Perfect 12787/Romeo 5118/Melotone [Canada] 91283, 1932)
- Lester McFarland & Robert Gardner [Mac and Bob] "Ninety-Nine Years, Parts 1 & 2" (Brunswick 588, 1932)
- Fiddlin' Doc Roberts Trio, "Ninety Nine Years" (Banner 32609/Melotone 12520, 1932)
- Vagabonds, "Ninety Nine Years" (Victor 23820/Bluebird B-5282/Montgomery Ward M-4307, 1933)

**CROSS-REFERENCES:**
- cf. "Ten Thousand Miles Away from Home (A Wild and Reckless Hobo; The Railroad Bum) [Laws H2]" (tune)

**SAME TUNE:**
- Elton Britt, "The Answer to Ninety-Nine Years" (Banner 33033/Melotone M-12954/Melotone [Canada] 93086/Oriole 8315/Perfect 12986/Romeo 5315/Conqueror 8288, 1934; Minerva M-14024/ARC 6-02-55, 1936)

**NOTES [35 words]:** There is another song with the same title; that one can be identified by its opening lines, "The courtroom was crowded/The judge waited there" and by the line "Ninety-nine years, boys, is almost for life." - PJS

**Last updated in version 5.0**

File: Rc99Year

**Nix My Dolly Pals Fake Away**

**DESCRIPTION:** "In a box of the stone jug I was born, Of a hempen widow the kid forlorn, Fake away... Nix my Dolly Pals fake away." The youth grew up poor but was a successful robber until his "nuttiest lady" betrayed him. He has escaped and continues "merry and free"

**AUTHOR:** G. H. Rodwell?

**EARLIEST DATE:** 1926 (Scott); supposedly first performed 1839

**KEYWORDS:** robbery betrayal escape freedom prison

**FOUND IN:**

**REFERENCES (2 citations):**
- Scott-EnglishSongBook, pp. 128-129, "Nix My Dolly Pals" (1 text, 1 tune)
- Winstock-SongsAndMusicOfTheRedcoats, pp. 219-223, "The sprig of shillelagh" (1 tune, which the notes imply is used for this)

Roud #12735

**CROSS-REFERENCES:**
No Balls at All

DESCRIPTION: A young maiden weds a man with no balls at all. Her mother advises her to seek comfort from a young man. She does, and a "bouncing young baby was born in the fall to the wife of the man who had no balls at all."

AUTHOR: unknown

EARLIEST DATE: 1918

KEYWORDS: baby bawdy humorous husband wife

FOUND IN: Australia Britain(England) US(MW,So,SW)

REFERENCES (5 citations):
  - Cray-EroticMuse, pp. 158-162, "No Balls at All" (2 texts, 1 tune)
  - Randolph/Legman-RollMeInYourArms II, pp. 677-678, "No Balls at All" (1 text)
  - Bronner/Eskin-FolksongAlivePart2 66, "No Balls at All" (1 text, 1 tune)
  - Brophy/Partridge-TommiesSongsAndSlang, p. 35, "She Married a Man" (1 short text)
  - DT, NOBALLS*

Roud #10136

RECORDINGS:
  - Anonymous singers, "No Balls at All" [two versions, by different singers] (on Unexp1)

CROSS-REFERENCES:
  - cf. "An Old Man Came Over the Moor (Old Gum Boots and Leggings)"
  - cf. "I Wouldn't Have an Old Man"
  - cf. "Maids, When You're Young"
  - cf. "My Husband's Got No Courage in Him"
  - cf. "What Can a Young Lassie"
  - cf. "The Mormon Cowboy (II)"
  - cf. "'The Strawberry Roan" (tune, some versions)

ALTERNATE TITLES:
  - No Hips at All (marginally cleaned-up version)

NOTES [17 words]: This is one of a large group of traditional songs and ballads dealing with May-December marriages. - EC

Last updated in version 4.5

File: EM158

No Boots

DESCRIPTION: "Down in the land of the Antipodites, Round the campfires that burn on a cold winter's night," bushmen report that ghosts walk "with no boots at all." A young man goes climbing without boots. He falls. Neither heaven nor hell will take him without boots

AUTHOR: unknown

EARLIEST DATE: c. 1950 (Cleveland-NZ-GreatNewZealandSongbook)

KEYWORDS: humorous clothes death Hell humorous

FOUND IN:

REFERENCES (1 citation):
  - Cleveland-NZ-GreatNewZealandSongbook, pp. 80-81, "No Boots" (1 text, 1 tune)

NOTES [24 words]: I rather suspect this was originally sung to "Vilikins and His Dinah," but this is not the tune given by Cleveland-NZ-GreatNewZealandSongbook. - RBW
No Depression in Heaven

DESCRIPTION: Singer describes the Great Depression in apocalyptic terms, predicting the end of the world. He says he is going to heaven where there's no Depression.

AUTHOR: J. D. Vaughan, according to Bill C. Malone, _Don't Get above Your Raisin'_

EARLIEST DATE: 1936 (recording, Carter Family); reportedly written 1932

KEYWORDS: poverty hardtimes religious nonballad

FOUND IN: US(SE)

REFERENCES (2 citations):
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 116, "No Depression in Heaven" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 227, "No Depression in Heaven" (1 text, 1 tune)

Roud #17321

RECORDINGS:
Carter Family, "No Depression" (Decca 5242, 1936; Montgomery Ward 8006, 1939)
Charlie Monroe & his Kentucky Pardners, "There's No Depression in Heaven" (RCA Victor 20-2055, 1946)
New Lost City Ramblers, "No Depression in Heaven" (on NLCR09, NLCRCD1)

SAME TUNE:
No Disappointment in Heaven (on Boggs2, BoggsCD1)

NOTES [87 words]: The Great Depression is generally considered to have extended from the stock market crash of 1929 to the beginning of World War II in 1939. However, it is worth noting that conditions for farmers had already been depressed for several years before this. [Due in part to the revival of European agriculture after World War I. In Minnesota, the political side effects are still felt to some extent today, in the relative strength of third party politics.]

This is a reworking of the hymn "No Disappointment in Heaven". - PJS

Last updated in version 5.0

File: ADR116

No Dominies For Me, Laddie

DESCRIPTION: A young minister proposes to the singer. She rejects him because he is poor. He said he would "fleece the flock" to become rich. She fears he might die young, leaving her and the children poor. Then she meets and happily marries "a gentleman dragoon"

AUTHOR: Rev. Nathaniel Mackay (source: Chambers)

EARLIEST DATE: 1776 (Herd)

KEYWORDS: age poverty marriage rejection humorous clergy soldier

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
Greig/Duncan4 872, "But For Your Sake I'll Fleece the Flock" (1 text)
Logan-APedlarsPack, pp. 319-324, "No Dominies for Me Laddie" (1 text)
ADDITIONAL: Robert Chambers, The Scottish Songs (Edinburgh, 1829), Vol I, pp. 142-144, "Nae Dominies For Me, Laddie"

Peter Buchan, Gleanings of Scarce Old Ballads (Norwood, 1974 (reprint of 1891 Aberdeen reissue of 1825 Peterhead edition)), pp. 172-175, "Nae Dominies for Me, Laddie"

ST GrD4872 (Partial)

Roud #6244

NOTES [35 words]: Chambers [1829]: "Written by the Rev Nathaniel Mackay, Minister of Crossmichael, in the Stewartry of Kirkeadbright, some time during the last century. He is not known to have written any other piece of merit." - BS

Last updated in version 2.5

File: GrD4872
No Hiding Place (I)
DESCRIPTION: "There's no hiding place down there (x2), I ran to the rock to hide my face, The rock cried out, 'no hiding place.'" "The rock cried out, 'I'm burning too... I want to go to heaven the same as you.'" "Sinner man he stumbled and fell...."

AUTHOR: unknown
EARLIEST DATE: 1922 (Brown)
KEYWORDS: religious nonballad Hell
FOUND IN: US(SE) West Indies(Bahamas,Tobago)
REFERENCES (5 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 616, "No Hidin'-Place" (2 texts, but the "B" text appears to be "Sinner Man")
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 616, "No Hidin' Place" (2 tunes plus text excerpts)
Elder-FolkSongAndFolkLifeInCharlotteville, p. 48, "The Sinner Man" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 370, "No Hiding Place" (1 text)
JournalOfAmericanFolklore, Elsie Clews Parsons, "Spirituals and Other Folklore from the Bahamas," Vol. 41, No. 162 (Oct-Dec 1928), Anthems: Rum Cay #2 p. 464, ("I went to de rock, Time") (1 text)

Roud #3408
RECORDINGS:
Marian Anderson, "Dere's No Hidin' Place Down Dere" [medley with "Every Time I Feel the Spirit"] (Victor 2032, 1940)
Carter Family, "There's No Hiding Place Down Here" (Montgomery Ward M-4547, 1935)
Hampton Institute Quartette, "There's No Hiding Place Down Here" (Victor 27472, 1941)
Lulu Belle & Scotty, "There's No Hiding Place Down Here" (Conqueror 9695, 1941)
David Pryor et al, "Time" (AAFS 505 A1, 1935; on LomaxCD1822-2)

CROSS-REFERENCES:
cf. "Can't Hide Sinner" (theme, lyrics)
NOTES [218 words]: I am slightly hesitant about including the [David Pryor] recording of "Time" under this title. However, it has the recurrent verse, "I went to the rock...The rock cried out 'No hiding place,'" which is close enough for me. - PJS
The phrase "no hiding place" has a long history in Christianity. The so-called "Protevangelum of James," or "Infancy Gospel of James," which may date back to the second century, has an incident at the time of the Massacre of the Innocents. Elizabeth, the mother of John the Baptist, knows that Herod's soldiers are coming to kill her son.

In the translation found on p. 71 of Bart D. Erhman, Lost Scriptures: Books that Did Not Make It into the New Testament, Oxford University Press, 2003, 22:3 reads, "when Elizabeth heard that they were looking for John, she took him and went up into the mountains, looking for a place to hide him. But there was no hiding place."

When she cried out, however, "the mountain split open and received her."

The "Protevangelium" was surprisingly influential in Catholic circles; it probably helped foster the myth of Mary's perpetual virginity (see the notes to "The Carnal and the Crane" [Child 55]). But Protestants rejected it utterly. So there is little reason to suspect a connection between that book and this song. But it's interesting. - RBW

Last updated in version 5.3
File: FSWB370C

No Hiding Place (II)
DESCRIPTION: Chorus: "No hiding place, No hiding place, Almost to the Judgment Bar, No hiding place." Verse: "Fox got a hole in the ground, Bird got a nest in the air, There's nare one thing got a hiding place But these sinners got none"

AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaIslands)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeaIslands 33, p. 151, "No Hidin' Place" (1 text, 1 tune)

NOTES [46 words]: The current description is based on the Parrish-SlaveSongsOfTheGeorgiaSeaIslands text. - BS
Matthew 8:20 in the King James Bible reads "And Jesus saith unto him, The foxes have holes, and
the birds of the air have nests; but the Son of man hath not where to lay his head." - RBW

Last updated in version 4.1
File: Parr033

No Irish Need Apply

DESCRIPTION: "I'm a decent boy just landed From the town of Ballyfad; I want a situation, yes,
And want it very bad." He applies for various jobs, but is told time and again, "No Irish need apply."
(At last he attacks one of the bosses and gains a job)

AUTHOR: unknown (see NOTES)
EARLIEST DATE: 1922 (Dean-FlyingCloud)
KEYWORDS: emigration discrimination Ireland nonballad work fight

FOUND IN: US(MW)
REFERENCES (8 citations):
Dean-FlyingCloud, p. 65, "No Irish Wanted Here" (1 text)
Greenway-AmericanFolksongsOfProtest, pp. 41-42, "No Irish Need Apply" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1607, p. 109. "No Irish Need Apply" (4 references)
Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 77, "No Irish Need Apply" (1 text)
Darling-NewAmericanSongster, pp. 364-366, "No Irish Need Apply" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 100, "No Irish Need Apply" (1 text)
Silber/Silber-FolksingersWordbook, p. 292, "No Irish Need Apply" (1 text)

DT, NOIRISH*

Roud #1137

RECORDINGS:
Pete Seeger, "No Irish Need Apply" (on PeteSeeger07, PeteSeeger07a, AmHist1)

CROSS-REFERENCES:
cf. "An Irish Laborer" (subject)
cf. "The Honest Irish Lad" (subject)
cf. "What Irish Boys Can Do" (subject)

SAME TUNE:
No Puppies Need Apply ("Gentlemen who seek a wife, pray just look at me") (Wolf-
AmericanSongSheets p. 110)
Victorious General Grant ("'Tis of a noble soldier that now I am going to sing") (Wolf-
AmericanSongSheets p. 165)

NOTES [478 words]: This is a bit of a conundrum, because this song seems to occur in two fairly
distinct forms, which we might call "No Irish Need Apply" and "No Irish Wanted Here." In many of
the former versions, the Irishman attacks the prejudiced employer. In some of the latter, there is
none of that; the worker appeals to the work the Irish did in the Civil War to save the Union. The
Hylands-Mammoth-Hibernian-Songster is yet another form ("In the papers you have read, have
you noticed what they said"); it appears is another appeal to what the Irish have done but mentions
Waterloo, not the Civil War.
I was seriously tempted to split the two. But they have common lyrics; while I suspect a deliberate
rewrite somewhere along the line, it is not really possible to tell where to draw the line.
Wolf-AmericanSongSheets, p. 109, lists two distinct songs printed in the nineteenth century with
the title "No Irish Need Apply." The more frequently-printed began "I'm a dacint boy, just landed
from the town of Ballyfad"; it is credited to John F. Poole and sung by Tony Pastor. The other,
uncredited, begins "Oh 'twas yesterday that I was led on such a wild goose chase."

Jon W. Finson, The Voices That Are Gone: Themes in Nineteenth-Century American Popular
Song, Oxford University Press, 1994, p. 290, says that a song "No Irish Need Apply" was published
and sung by a self-proclaimed "Irish Vocalist" named Kathleen O'Neil in 1863, but it is has
references to Sebastopol, which hints that it might be an expansion of a Crimean War original to
which O'Neil added a reference to (Philip) Sheridan and the Civil War. It concludes by saying that,
based on their war service, "All Irish may apply" -- which is hardly the common ending.
Finson, pp. 290-291, says that "The title of [O'Neil's] song originated in an advertisement from the
London Times, according to a preface reprinted in the sheet music: WANTED. -- A smart active girl
to do the general house work of a large family; one who can cook, clean plate, and get up fine linen
preferred. N.B. -- No Irish need apply." This is curious, since the song is generally about a man.
As regards "No Irish Wanted Here," one might suspect it is the work of Edward Harrigan and David
Braham, for whom see "Babies on Our Block," or at least that Harrigan popularized it. There are
two reasons for this. First, the song was printed by Dean, and Dean had a lot of Harrigan/Braham/Hart material in his repertoire. Second, the Harrigan company addressed this topic in a drama. According to Richard Moody, *Ned Harrigan: From Corlear's Hook to Herald Square*, Nelson Hall, 1980, p. 239, "No Irish Wanted Here; or, Out on Strike" took a serious turn. While Barney Farrell 'has sacrificed himself for the workingman,' his child has died of hunger. As he roams the town pleading for a job, all he hears is 'No Irish Wanted Here'...." - RBW

Last updated in version 6.1

File: DTnoris

**No Ku Klux Out Tonight**

DESCRIPTION: "At Mars Hill College on a moonlight night, Old Shep Deaver he took a flight."

Chorus: "There ain't no Ku Klux out tonight" (x2). Shep Deaver and Rube Manning flee, Manning in response to a rebel yell. Others in the area are briefly mentioned

AUTHOR: unknown

EARLIEST DATE: 1984 (JonssLunsford)

KEYWORDS: nonballad moniker Black(s)

FOUND IN: US(SE)

REFERENCES (1 citation):

Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, pp. 4-5, "No Ku Klux Out Tonight" (1 text, 1 tune)

NOTES [85 words]: This seems to be the sort of song that only makes sense if you know the local lore. Bascom Lamar Lunsford apparently had relatives who married into the Deaver family, and some of the events are real, but you'll have to read Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford for the details. It appears that Lunsford recorded this at least once (LOC 1822 B2) and possibly twice ("Such a Gittin' Up Stairs," Robert W. Gordon Collection A42 NC 63), but for obvious reasons it has not been widely released. - RBW

Last updated in version 4.0

File: JoLun004

**No Letter in the Mail**

DESCRIPTION: Singer hasn't received an answer to his love-letter. He has written that he was wrong and to blame, and that he loves her truly. He walks down the road, saying if he doesn't get a letter in the mail, he'll "bid this world goodbye"

AUTHOR: unknown

EARLIEST DATE: 1940 (recording, Happy-Go-Lucky Boys)

KEYWORDS: loneliness love abandonment suicide lover

FOUND IN: US(Ap)

Roud #11577

RECORDINGS:

Roy Acuff, "No Letter in the Mail" (Conqueror 9810, 1941/OKeh 06585, 1942)
Happy-Go-Lucky Boys, "No Letter in the Mail Today" (Bluebird B-8467, 1940)
Bill Monroe & His Blue Grass Boys, "No Letter in the Mail" (Bluebird B-8611, 1941)
Martin Young & Corbett Grigsby, "No Letter in the Mail" (on MMOK, MMOKCD)

CROSS-REFERENCES:

cf. "The Letter that Never Came" (theme)

File: RcNLITM

**No Man Can Hinder Me**

DESCRIPTION: "Walk in, kind savior, no man can hinder me" (x2). "O, no man, no man, no man can hinder me" (x2). "See what wonder Jesus done," "Jesus make de dumb to speak," "Jesus do most anything." "King Jesus ride a milk-white horse."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious Jesus healing

FOUND IN: US

REFERENCES (1 citation):
No More Booze (Fireman Save My Child)

DESCRIPTION: "There was a little man... He went to the Saloon on a Sunday afternoon And you ought to heard the bartender holler, No more booze... No more booze on Sunday... Got to get your can filled on Monday. She's the only girl I love.... O fireman, save my child."

AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: drink nonsense
FOUND IN: US
REFERENCES (2 citations):
Sandburg-TheAmericanSongbag, pp. 208-209, "No More Booze (Fireman Save My Child)" (1 text, 1 tune)
DT, NOBOOZE*
Roud #15928
RECORDINGS:
Radio Mac [pseud. for Harry McClintock], "Fireman Save My Child" (Victor V-40234, 1930)
File: San208

No More Good Time in the World For Me

DESCRIPTION: A composite lament of a man serving a life term. He laments his time on the Brazos, tells a girl not to wait, thinks about the time ahead of him, wishes he had a buddy or could escape, and says he will be hard to find if he does escape

AUTHOR: unknown
EARLIEST DATE: 1965 (recorded from J. B. Smith by Jackson)
KEYWORDS: prison hardtimes separation
FOUND IN: US(So)
REFERENCES (1 citation):
Jackson-WakeUpDeadMan, pp. 147-151,"No More Good Times in the World For Me" (1 text plus a fragment, both from the same informant; 1 tune)
NOTES [65 words]: This song, and several others by J. B. Smith, brilliantly illustrates the problem of classifying Black prison songs. This is clearly a personal song by Smith, who was serving a life term for killing his girlfriend, but the themes and many of the words come from other songs. Given the extent of Smith's rewriting, I classified it separately, but there is no good way to file such things.

- RBW
Last updated in version 2.4
File: JDM147

No More Pencils, No More Books

DESCRIPTION: "No more pencils, no more books, No more teachers' dirty looks." Possible additional couplets: "School's out, school's out, Teacher let the news out." "Kick the table, kick the chairs, Kick the teacher down the stairs."
No More Rain Fall for Wet You

DESCRIPTION: "No more rain fall for wet you, Hallelu, hallelu, No more rain fall for wet you, Hallelujah." "No more sun shine for burn you." "No more parting in the kingdom." "No more backbiting in the kingdom." "Every day shall be Sunday."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 46, "No More Rain Fall for Wet You" (1 text, 1 tune); "I Want to Go Home" (1 text, without a real tune; although the authors list this as a separate song, the tune is only a chant, and most of the words go with the preceding, so I lump them.)
Roud #12002 and 12003
CROSS-REFERENCES:
cf. "No Rain Gonna Wet Me" ("no rain will wet me" theme)
File: AwG046A

No More Shall I Work in the Factory

DESCRIPTION: "When I set out for Lowell, some factory for to find, I left my native country And all my friends behind." The worker lives a life driven by the factory bell. She plans to leave the factory and go home. She will soon be married and live a freer life

AUTHOR: unknown
EARLIEST DATE: 1915 (JournalOfAmericanFolklore Vol. 28)
KEYWORDS: work worker hardtimes home weaving factory technology
FOUND IN: US(SE)
REFERENCES (6 citations):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 15-18 "The Factory Girl" (1 text plus a reproduction of a broadside)
Greenway-AmericanFolksongsOfProtest, pp. 122-124, "The Lowell Factory Girl" (1 text); pp. 125-126, "No More Shall I Work in the Factory" (1 text)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 331-332, "The Factory Girl" (1 text, 1 tune)
Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 43, "The Lowell Factory Girl" (1 text)
Silber/Silber-FolksingersWordbook, p. 128, "The Factory Girl" (1 text)
DT, NOMOFACT
Roud #15534
RECORDINGS:
Dorsey Dixon, "The Factory Girl" (Testament t-3301, a version adapted by Dixon from a version sung by his sister Nancy)
Mike Seeger, "A Factory Girl" (on MSeeger02)
CROSS-REFERENCES:
cf. "A Laundry Song" (lyrics)
cf. "The Laddie Wi' the Tarry Trews" (theme)
NOTES [138 words]: The oldest version of this song seems to be the "Lowell Factory Girl" text quoted in the description; this broadside is very full. Greenway believes this version originated before 1840; the wages mentioned fit 1830, and the Panic of 1837 killed off many of the small New
England farms, meaning that the factory girl would have no home to which to return. Cohen dates his broadside print to the 1840s. The localized "Lowell Factory Girl" gradually spread and generalized, producing the more universal text "No More Shall I Work in the Factory." As the latter consists almost entirely of verses found in the former, however, they can surely be considered one song. This should not be confused with the J. A. Phillips song "The Factory Girl" (c. 1895), which begins, "She wasn't the least bit pretty, And only the least bit gay." - RBW

Last updated in version 5.0
File: Grnw122

No More Spelling, No More Books
DESCRIPTION: "No more spelling, no more books, No more teacher's dirty looks." Or variations: "No more spelling, no more French, No more sitting on a hard board bench." "Two more weeks and we shall be Out of the gates of misery."
AUTHOR: unknown
EARLIEST DATE: c. 1970 (personal recollection)
KEYWORDS: playparty
FOUND IN: US(MW) New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 63, "(Two more weeks and we shall be)", "(No more spelling, no more books)"; "No more spelling, no more French)" (3 texts)
NOTES [20 words]: One of those rare children's rhymes that I remember from elementary school, which presumably would be around 1970. - RBW
Last updated in version 4.4
File: SuSm063C

No More Will the Shamrock
DESCRIPTION: The singer says if he forgets his lover the shamrock will not seem green and the morning will not be wet with dew. He tells her to keep his heart and not break it. When they die "the sweet recollection of you" will remain.
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan7)
KEYWORDS: love lyric
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1360, "No More Will the Shamrock" (2 texts, 2 tunes)
Roud #7238
File: GrD71360

No More, My Lord
DESCRIPTION: "No more, my Lord (x2), Lord, I'll never turn back no more." "I found in him a resting place And he has made me glad." "Jesus is the man I am looking for, Can you tell me where he's gone?" "Go down, go down in the floweryard And... you may find him...."
AUTHOR: unknown
EARLIEST DATE: 1939 (Brown)
KEYWORDS: religious nonballad Jesus
FOUND IN: US(SE,So)
REFERENCES (4 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 567, "Gwine Down to Jordan" (1 short text); 617, "No More! No More!" (1 short text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 567, "Grine Down Jordan" (1 tune plus a text excerpt)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 15, (no title; the first line is "I'm gwine down to Jordan -- Hallelu!") (1 fragment, which could be anything; I'm filing it here in desperation based on the similarity to Brown's title)
No Never Alone

DESCRIPTION: "I heard the voice of the Savior, Telling me still to fight on, He promised never to leave me, Never to leave me alone"

AUTHOR: unknown

EARLIEST DATE: 1976 (Owens-TexasFolkSongs-2ed)

KEYWORDS: nonballad religious Jesus

FOUND IN: US(So)

REFERENCES (1 citation):
Owens-TexasFolkSongs-2ed, pp. 165-166, "No Never Alone" (1 text, 1 tune)

NOTES [13 words]: The current description is based on the Owens-TexasFolkSongs-2ed fragment. - BS

Last updated in version 3.5

File: Ow2E165

No Payday Here

DESCRIPTION: "I used to weigh, two hundred, two hundred, now I'm skin and bone." "Well I asked the captain... Did the payroll come? What the hell you care, partner, I don't own you none." The singer complains about the conditions in his prison

AUTHOR: unknown

EARLIEST DATE: 1966 (recorded from J. B. Smith by Jackson)

KEYWORDS: prison hardtimes

FOUND IN: US(So)

REFERENCES (1 citation):
Jackson-WakeUpDeadMan, pp. 164-166, "No Payday Here" (1 text)

File: JDM164

No Rain Gonna Wet Me

DESCRIPTION: "No rain gonna wet me When the roll is called (x2), No rain gonna wet me when I get up in the heaven. No rain gonna wet me when the roll is called." "No sun gonna burn me...." "Gonna shout Hallelujah...."

AUTHOR: unknown

EARLIEST DATE: 2014 (USSealsland03)

KEYWORDS: nonballad religious

FOUND IN: US(SE)

RECORDINGS:
Minnie Gracie Gadson, "No Rain Gonna Wet Me" (on USSealsland03) 

CROSS-REFERENCES:
cf. "No More Rain Fall for Wet You" ("no rain will wet me" theme)
cf. "When That General Roll Is Called" (roll call theme in hymns) and references there.

File: RcNRGWMe

No Room at the Hotel

DESCRIPTION: "There was no room, no room, they had no room, There was no room, no room at
the hotel." At the time Jesus was to be born, the hotel was full. The Virgin Mary was wandering in the night. The people were wicked. The hotel staff may be forgiven

**AUTHOR:** Song segment unknown; story by Vera Ward Hall

**EARLIEST DATE:** 1945 (interview with Vera Ward Hall)

**KEYWORDS:** Jesus hardtimes religious hardheartedness poverty travel childbirth animal family

**FOUND IN:** US(SE)

**REFERENCES** (1 citation):

*Rosenbaum-FolkVisionsAndVoices,* pp. 152-153, "No Room at the Hotel" (1 text, 1 tune)

Roud #13974

**RECORDINGS:**

* Vera Ward Hall, "No Room at the Inn" (on LomaxCD1706)

**NOTES** [216 words]: This is very loosely based on Luke 2:1-7, which does indeed say that Jesus was born in a stable because there was no room at the inn (and it certainly would have been an inn, not the "hotel" of Rosenbaum-FolkVisionsAndVoices's version -- the modern hotel concept did not exist at the time!). However, the song omits the census which allegedly caused the disruptions (and which is never mentioned in secular history and is highly unlikely with Rome and the Parthian Empire at dagger-points; Rome could not afford the disruption a census would have caused). Also, Luke has only a single sentence about the inn being full. There is no hint that the inn's staff was wicked, or of a distinction between the workers and management. Inns at this time were almost certainly family businesses, with father, mother, and children doing the work; they might have a few employees, but the manager was part of the staff. Thus this song is guilty of many anachronisms, and almost all of them unfair.

The behavior of the animals in the stable is equally fictitious; the Lukan account not only doesn't mention animals, it doesn't even explicitly mention a stable! We call it a stable simply because it contained a "manger" (though the Greek word, , phatne, feed-trough, sometimes extends to mean a stable). - RBW

*Last updated in version 5.0*

**File:** Rose152

### No Room at the Inn (I)

**DESCRIPTION:** "When Caesar Augustus had raised a taxation, He assessed all the people that dwelt in the nation." Mary and Joseph go to Bethlehem, but cannot find a place at the inn. They eventually find a stable, where Jesus is born

**AUTHOR:** unknown

**EARLIEST DATE:** 1833 (Sandys)

**KEYWORDS:** religious Bible Jesus Christmas childbirth

**FOUND IN:**

**REFERENCES** (2 citations):

*Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols* 114, "No Room at the Inn" (1 text, 1 tune)

*Silber/Silber-FolksingersWordbook,* p. 374, "No Room at the Inn" (1 text)

**NOTES** [91 words]: I find it hard to believe that this is actually a traditional song; the wording is too ornate and contorted.

The details in this song are either fictional or derived from Luke 2; the birth narrative in Matthew plays no part. Of course, we should also note that the account in Luke 2 is incorrect; there is no record of this particular census, and even if there had been such a census (possible, given the available documentation, but unlikely), the Romans would not allow such a mess in a frontier province threatened with Parthian invasion. - RBW

**File:** FSWB374A

### No Sign of a Marriage [Laws P3]

**DESCRIPTION:** The girl says she has been waiting long enough for marriage. Her sweetheart, who thinks marriage too "confining," suggests she find someone else. She does, and invites him to her wedding. He tries to talk her out of the marriage, but it is too late

**AUTHOR:** unknown

**EARLIEST DATE:** 1905 (Greig/Duncan4)

**KEYWORDS:** courting wedding infidelity rejection

**FOUND IN:** US(SE,So) Britain(England(South),Scotland(Aber)) Canada(Newf)

**REFERENCES** (11 citations):
No Surrender (I)

DESCRIPTION: The song is about the breaking of the seige of Derry. "Walker's zeal, and Murray's steel Came in their need to cheer them, And sallies from open gate, Soon taught their foe to fear them" The Defenders held the city until relieved by "Browning's vessel"

AUTHOR: unknown
EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)
KEYWORDS: battle rescue death starvation patriotic youth
HISTORICAL REFERENCES:
Jul 28, 1689 - Browning's ships break the 105 day seige of Derry (source: Kilpatrick [see Notes])
FOUND IN:
REFERENCES (1 citation):
Smyth/Bush/Long-OrangeLark 5, "No Surrender" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Shutting of the Gates of Derry" (subject: The Siege of Derry) and references there
NOTES [350 words]: Smyth/Bush/Long-OrangeLark: "'No Surrender' is a phrase often used in Ulster. The song traces its origin to the Seige of Derry and names a few of the city's defenders who have been memorialized in Apprentice Boys Clubs." The chorus is "Then raise the cheer, to freemen dear, And toast each brave defender; For nought imparts to Derry hearts A thrill like 'No Surrender!'"

See Historical References to "The Boyne Water" for a summary of the war in Ireland between James II and William of Orange. [Or see the detailed discussions under "The Shutting of the Gates of Derry" and "The Battle of the Boyne (I)." - RBW]
The Protestant Plantation of Ulster was created after the 1607 "Flight of the Earls" -- heads of the Ulster clans -- to Rome allowed James I to declare their lands forfeit to the Crown. In the Plantation, the City of Londonderry was fortified and gated walls built around it. When James II brought troops from Ireland [to England,] Londonderry was left unguarded. On December 7, 1688,
Lord Antrim's Catholic "Redshanks" camped outside the city. With the city government undecided as to how to handle the situation, thirteen young "Apprentice Boys" seized the gate keys, drew up the drawbridge and locked the four gates. Antrim's troops withdrew. Lord Mountjoy's Protestant regiment was allowed to garrison the city.

To escape the war, residents surrounding areas flooded into the city. Reinforcements sent by William to relieve Derry in April turned away. Then James's attempt at negotiating with Derry failed. Colonel Murray led Protestant troops to the gate, which was opened for them, and the Derry government, which had been willing to negotiate with James, was overturned. Reverend George Walker and Colonel Henry Baker were appointed joint Governors. The siege began "in earnest" on May 5, 1689. On July 28 three ships on the Foyle broke the siege bringing food; captain of the Mountjoy was Michael Browning, who was killed in the battle. The besiegers left on August 1, 1689. (source: Cecil Kilpatrick, "The Seige of Derry: A City of Refuge" at the Canada-Ulster Heritage site) - BS

File: 0rLa005

No Surrender (II)

DESCRIPTION: "Behold the crimson banner float" recalling "when Derry's sons ... sung out, 'No Surrender!'" and "her 'Prentice hearts the gate who barred" "Long may that crimson banner wave ... while Derry's sons alike defy Pope, Traitor, or Pretender"

AUTHOR: Lieut. Colonel William Blacker (1777-1853)(written 1817, source: Sparling)

EARLIEST DATE: c.1895 (Graham-TheOrangeSongster)

KEYWORDS: battle Ireland patriotic youth

HISTORICAL REFERENCES:
Dec 7, 1688 - The "Apprentice Boys" close the Londonderry gates against Lord Antrim's "Redshanks" (source: Cecil Kilpatrick, "The Seige of Derry: A City of Refuge" at the Canada-Ulster Heritage site)

FOUND IN:

REFERENCES (2 citations):
Graham-TheOrangeSongster, p. 3, "No Surrender" (1 text, 1 tune)

Roud #V31389

CROSS-REFERENCES:
cf. "No Surrender (I)" (subject)
cf. "The Shutting of the Gates of Derry" (subject) and references there

ALTERNATE TITLES:
The Crimson Banner

NOTES [201 words]: The chorus ("Then here's to the boys that fear no noise And never will surrender, The gates we'll close against her foes On Eighteenth of December") uses the Gregorian Calendar (adopted in England in 1752) date, adding eleven days to the anniversary of December 7, 1688.

"This fraternity [The Apprentice Boys Of Derry] celebrates twice anually. This happens first at the "Closing of the Gates". Later comes the "Relief of Derry" parade .... The flag of the Apprentice Boys is a crimson banner, representing the blood that flowed in Derry for freedom and liberty. The Crimson banner is flown from the Memorial Hall in the city and from St Columb's Cathedral, which was built before the siege." (Source: Wikipedia article Apprentice Boys of Derry)

Sparling: "Written to a very fine old Irish melody (Joyce, p. 83)...." I don't recognize Graham-TheOrangeSongster's tune. "Joyce" is P.W. Joyce and the book Ancient Irish Music (Sparling, p. xxvii, refers to the 1878 edition. - BS

For the background of the Siege of (London)derry, see the notes to "The Shutting of the Gates of Derry"; also "No Surrender (I)". Blacker, in addition to this song, wrote the very well known "The Battle of the Boyne (I)." - RBW

Last updated in version 5.0

File: Grah003

No Telephone in Heaven

DESCRIPTION: "'Now I cannot wait on babies,' the smiling merchant said," as the child says that (s)he be allowed to call mother on the telephone. But there is no way to call her; there are "no
telephones in Heaven." The child tells of the hard times (s)he faces

No to be Married Ava

DESCRIPTION: "Our Girzie was noo thirty-six, Though some rather more did her ca', And ane quite sae auld to get married Has little or nae chance ava." The old maid finds herself teased, and desperately offers to wed any man, whatever his faults, rather than stay unwed

No Use to Rattle the Blind

DESCRIPTION: This song is part of a cante-fable in which the wife warns her lover that the husband is at home by singing a song.

No, John, No

DESCRIPTION: The man asks the girl if she will marry. She informs him that her father has told her to answer all men's questions "No." After several exchanges, he asks something like "Do you
refuse to marry me? Do you want me to leave?" She, of course, answers "No."

AUTHOR: unknown

EARLIEST DATE: 1883 (Burne)

KEYWORDS: courting questions rejection

FOUND IN: US(Ap,MA,MW,SE,So) Britain(England(All))

REFERENCES (26 citations):

- Broadwood/Maitland-EnglishCountySongs, pp. 90-91, "Twenty, Eighteen" (2 texts, 1 tune)
- Kennedy-FolksongsOfBritainAndIreland 138, "No Sir" (1 text, 1 tune)
- Cologne/Morrison-WiltshireFolkSongs, pp. 46-47, "No, Sir! No!" (1 text, 1 tune, with the "No sir" refrain of "No, John, No," but the plot of "The Keys of Canterbury," including the "Keys of my heart" ending; it almost certainly combined the two songs)
- Hamer-GreenGroves, p. 58, "Oh No John" (1 text, 1 tune)
- Randolph 385, "No Sir! No Sir!" (1 text, 1 tune)
- Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 102, "The Scottish Merchant's Daughter" (1 text, 1 tune)
- Eddy-BalladsAndSongsFromOhio 48, "No, Sir" (1 text, 1 tune)
- Stout-FolkloreFromIowa 29, p. 44 "O, No, John" (1 text)
- Wolford-ThePlayPartyInIndiana, pp. 73-74=Wolford/Richmond/Tillson-PlayPartyInIndiana, p. 144, "No Sir" (1 text, 1 tune)
- McLintosh-FolkSongsAndSingingGamesOfIllinoisOzarks, p. 106, "(On yonder hill there stands a lady)" (1 short text, consisting of just the opening lines of either "Wheel of Fortune (Dublin City, Spanish Lady)" or "No, John, No," used as a game song)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 14, "No, Sir" (2 texts plus mention of 2 more)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 14, "No, Sir" (3 tunes plus excerpts of text)
- Morris-FolksongsOfFlorida, #191, "Oh, No, John" (1 text, 1 tune)
- Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol2, p. 98, "'No, Sir, No!'" (1 text, 1 tune)
- Fuson-BalladsOfTheKentuckyHighlands, p. 81, "No, Sir; No!" (1 text)
- Bush-FSofCentralWestVirginiaVol3, pp. 43-44, "O, No, John!" (1 text, 1 tune)
- Sharp-OneHundredEnglishFolksongs 68, "O No, John!" (1 text, 1 tune)
- Korson-PennsylvaniaSongsAndLegends, pp. 50-51, "Oh, No, No, Sir, No!" (1 text, 1 tune)
- Carey-MarylandFolkLegendsAndFolkSongs, p. 100, "No Sir!" (1 text)
- Reeves/Sharp-TheIdiomOfThePeople 68, "O No John" (4 texts)
- Lomax-FolksongsOfNorthAmerica 161, "Uh-Uh, No" (1 text, 1 tune, probably with more than a little of "Wheel of Fortune" mixed in)
- Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 154-155, "Oh, No, John!" (1 text)
- Silber/Silber-FolksingersWordbook, p. 345, "No John" (1 text)
- Olson-BroadsideBalladIndex, ZN2244, "Pretty Betty, now come to me" (?)

DT, ONOJOHN*

ADDITIONAL: Charlotte Sophia Burne, editor, Shropshire Folk-Lore (London, 1883 ("Digitized by Google")), pp. 551-552,652, "The Disdainful Lady" (1 text, 1 tune)

Roud #146

RECORDINGS:

- Emisly Bishop, "No Sir" (on FSBFTX13)
- Ron & Bob Copper, "No, John, No" (on FSB01)
- Sam Larner, "No Sir, No Sir" (on SLarner02)
- Pete Seeger, "No Sir No" (on PeteSeeger14)
- Stoneman Family, "The Spanish Merchant's Daughter" (Victor V-40206, 1928; on AAFM3)

CROSS-REFERENCES:

- cf. "The Keys of Canterbury"
- cf. "Wheel of Fortune (Dublin City, Spanish Lady)"
- cf. "The Nonsense of Men" (theme)

NOTES [57 words]: A Broadwood/Maitland-EnglishCountySongs fragment from Shropshire has the man give up "since I have no more to say"; the woman then says "'O turn again, young man, I'll have you,' But his answer was 'Nay, nay!'" - BS

Reeves/Sharp-TheIdiomOfThePeople #68 is a composite of four texts. However, the original texts are listed on pp. 35-37. - BS

Last updated in version 6.0

File: R385
No, Never, No

DESCRIPTION: "They sat by the fireside, his fair daughters three, They talked of their father who sailed on the sea." Each list the gift she will give if he never again goes to sea. But he dies in a storm. Each verse ends with the phrase, "No, never, no."

AUTHOR: unknown
EARLIEST DATE: 1909 (Heart Songs)
KEYWORDS: death drowning gift father children sailor separation
FOUND IN: US
REFERENCES (2 citations):
Heart-Songs, p. 147, "No, Never, No" (1 text, 1 tune)
Botkin-TreasuryOfNewEnglandFolklore, pp. 556-557, "No, Never, No" (1 text, 1 tune)
File: BNEF556

No, Not One! (Jesus Knows All About My Troubles)

DESCRIPTION: "Jesus knows all about our struggles / He will guide till the day is done / There's no friend like the lowly Jesus / No not one! No not one!"

AUTHOR: Words: Johnson Oatman Jr./Music: George C. Hugg
EARLIEST DATE: 1895
LONG DESCRIPTION: There's no friend like Jesus. "None else could heal all our soul's diseases." He is high and holy, yet meek and mild. He is with us every hour and cheers us in the darkest night. He is with every saint and sinner. He won't refuse us a Heavenly home.
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
RECORDINGS:
James Mackey and the Moving Star Hall Singers, "Jesus Knows All About My Troubles" (on USBeenStorm02)
Moving Star Hall Singers, "Jesus Knows All About My Troubles" (on BeenStorm1)
Congregation of the Wesley Methodist Church, "Jesus Knows All About My Troubles" (on JohnsIsland1)
NOTES [47 words]: BeenStorm1, USSealsIsland02 and JohnsIsland are only the chorus, repeated until the pace becomes quicker and only the last two lines of the chorus are repeated. The current description is the chorus. The LONG DESCRIPTION describes the hymn as it was written by Johnson Oatman Jr. - BS
Last updated in version 4.1
File: RcNNOJKA

No. 5. Squadron Song

DESCRIPTION: "You can talk about the Army And about their victories, You can brag about the Navy, but for baggin' subs, Our Cansos rule the seas." The singer describes the hunt for "Herr Hitler's submarines," and tells of the work of the various unit members

AUTHOR: unknown
EARLIEST DATE: 1949 (Hopkins-SongsFromTheFrontAndRead)
KEYWORDS: soldier work technology flying
FOUND IN: Canada
REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, p. 41, "No. 5 Squadron Song" (1 text, tune referenced)
Roud #29414
CROSS-REFERENCES:
cf. "Macnamara's Band" (tune)
NOTES [835 words]: Hopkins-SongsFromTheFrontAndRead calls this song "optimistic" about the results obtained by the Number 5 squadron (which was one of only two long-range reconnaissance squadrons in eastern Canada; Sarty, p. 127; for the other, #116, see the notes to "The North Atlantic Squadron"). In one sense, Hopkins is right; the planes did not themselves sink many submarines. However, this rather misses the point. The "Canso" is the Canadian name for the Consolidated PBY flying boat, better known to the British and Americans as the "Catalina." (So named by the British, since it was made by Consolidated; the British had a tendency toward alliterative names, such as Hawker Hurricane, Supermarine Spitfire, Short Stirling, Fairey Fulmar,
"One of the most famous and familiar aircraft of its time, the 'Cat' had a distinguished service record in many theatres of war with the U.S. and Allied forces. Having few equals for toughness and dependability, not to mention adaptability, the Catalina was noteworthy for its excellent range" (Munson, p. 45).

Wheal/Pope, p. 110, say that "The bulk of the 3,290 Catalinas of all types built in the US and Canada served the US Navy as bombers, torpedo carriers, convoy escorts, anti-submarine and air-sea rescue aircraft. Over 650 of various marks were eventually used by the RAF, while models in Canadian service were known as 'Cansos.'" (Creed, pp. 253-254, says that the Canadians had tried to buy Catalinas from Consolidated, but all available aircraft had already been allocated to other buyers, so Canadian firms were authorized to build their own; these Canadian-assembled PBys were called "Cansos" to distinguish them from Consolidated's own machines. Creed, p. 253, says that when the Canadians decided to order the aircraft, they initially chose the name "Convoy" for the aircraft, "but, as it was easily confused with ship convoys, it was discarded in favor of 'Canso,' after the Strait of Canso between Cape Breton Island and the mainland of Nova Scotia.") But although the Catalina/Canso occasionally served in combat roles, that really wasn't its purpose. A very slow plane (top speed 179 miles per hour, according to Munson, p. 45, with a crew of 8; Wheal/Pope, p. 110, say it had a top speed of 196 miles per hour, referring to a newer model), it was not well suited for attack -- even the typical biplane was faster. (Bercuson, p. 106, calls it "agonizingly slow; when German submarines spotted the lumbering Catalinas from the bridge of a surfaced U-boat, they usually had ample time for a crash dive before they were attacked.) Its chief attributes were the fact that, as a seaplane, it could be based anywhere with water (and come down on the water to pick up men or cargo) -- and its range of more than 3000 miles. It could go anywhere, and it could stay in the air for as much as 24 hours. This made it excellent as a search aircraft, and this was its primary role. Even in convoy escort, it often served best by spotting a submarine and calling in escort craft to sink it. As Creed says on p. 193, "Even though U.S. Navy PBys in Iceland sank few U-boat, they did the next best thing: They stopped them from sinking Allied ships" -- simply by being around, they forced the submarines underwater, which made it harder for them to pursue convoys. They also did yeoman service as marine rescue craft. No one knows how many people were rescued at sea by Catalinas, but it was many thousands -- one unit's rescue forces, the 5th Air Force ERS squadrons, saved more than 1600 men from the sea all by itself (Creed, p. 243).

First placed in service in 1936 (Creed, p. 35), "the plane was obsolescent when World War II began; the prototype of an intended successor was already flying Even so, the Catalina was ready at the outbreak. It could be produced more quickly and in greater numbers than any other patrol plane, and it could be used in many different ways. It became the Allies' most popular flying boat, largely because of its long range, its carrying capacity, its reliability, and its ability to land where there were no airfields, on any body of calm water. Many of those same qualities account for the fifty-year-old design continuing in civilian service today [1985]..." (Creed, p. 1).

That said, it was too slow to be a day bomber. It wasn't expected to attack! Thus, the fact that the Catalinas of Squadron 5 did not themselves sink many subs is no insult to its usefulness or to the crew's hard work. As proof, I offer the fact that a Catalina was the first unit to spot the Japanese fleet at the Battle of Midway, allowing the American victory there (Lord, pp. 94-95); a Catalina was also the aircraft that spotted the Bismarck after she had eluded her pursuers, making it possible for the British to destroy her (Zetterling/Tamelander, pp. 229-232; Creed, p. 247).

Even so, according to Creed, p. 2, of the 55 Axis submarines sunk by aircraft in World War II, the Catalina was responsible for sinking twenty. - RBW

Bibliography

- Zetterling/Tamelander: Niklas Zetterling and Michael Tamelander, Bismarck: The Final Days
Noah

DESCRIPTION: Chorus "He cried 'Noah Noah'; God's gonna ride 'n the rain and tide." God called Noah: "build an ark ... I want it to stand that rain and tide." Noah built it, "called in the animals two by two" and his sons. God "declared that this time would be no more"

AUTHOR: Willie Johnson (source: Matthew Barton, liner notes to LomaxCD1708)

EARLIEST DATE: 1938 (recording, Golden Gate Jubilee Quartet)

KEYWORDS: Bible religious

FOUND IN: US(SE)

REFERENCES (1 citation):

CROSS-REFERENCES:
cf. "Didn't It Rain" (subject, patter+chorus format) and references there

File: RcNoahGG

Noah Built the Ark

DESCRIPTION: "Noah built his ark and he built it on the ground, the Lord sent a flood and turned it around. The door flew open and the beasts walked in." The story of the Flood, with chorus, "And I cannot stay away, my Lord, And I cannot stay away."

AUTHOR: unknown

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: Bible ship flood religious

FOUND IN: US(Ap)

REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, p. 212, "Noah Built the Ark" (1 text)

CROSS-REFERENCES:
cf. "Old Uncle Noah" (subject) and references there

NOTES [28 words]: For background on the Noah story, see the notes to "Old Uncle Noah." This may be related to one of the other Noah songs, but it's short enough that it's hard to tell.. - RBW

File: ThBa212

Noah's Ark (I)

DESCRIPTION: Floating spiritual verses, most of which refer to inequities between the rich and the poor and the inevitability of death. Refrain refers to Noah and the ark but most of the verses don't mention it at all

AUTHOR: unknown

EARLIEST DATE: 1920

KEYWORDS: death nonballad playparty religious

FOUND IN: US(Ap)

REFERENCES (1 citation):
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol2, p. 36, "Noah's Ark" (1 text, 1 tune)

Roud #3639

CROSS-REFERENCES:
cf. "Let the Dove Come In" (lyrics)
cf. "All My Trials" (lyrics)
cf. "De Fust Banjo (The Banjo Song; The Possum and the Banjo; Old Noah)" (theme)

File: WB2036
Noble Duke O'Gordon, The
DESCRIPTION: Betsy, a servant to Duke of Gordon, is seduced and made pregnant by Captain Glen. Lady Gordon suspects the Duke. Betsy names Captain Glen. When Glen returnd from sea he sends for a priest and marries Betsy. Betsy "is as happy as the duchess of Gordon."

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan1); 19C (broadside, NLScotland L.C.Fol.70(46a))
KEYWORDS: marriage seduction accusation pregnancy sailor servant
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan1 53, "The Noble Duke O'Gordon" (13 texts, 9 tunes)

BROADSIDES:
NLScotland, L.C.Fol.70(46a), "Captain Glen" ("As I was walking to take the air"), unknown, c.1890
CROSS-REFERENCES:
cf. "The Bonnie Lass o' Fyvie" (tune, according to Greig/Duncan1)

ALTERNATE TITLES:
Bonnie Betsy Gordon
There Cam' a Ship
Bonnie Jeannie Gordon

NOTES [51 words]: Greig/Duncan1: Version B was from "about fifty years ago. Noted 29th July 1907." - BS
It's probably just coincidence that the captain in this song has the same name as the guilty officer in "Captain Glen/The New York Trader (The Guilty Sea Captain A/B)" [Laws K22] -- but perhaps one suggested the other. - RBW

Last updated in version 2.4
File: GrD1053

Noble Duke of York, The
DESCRIPTION: "Oh, the Noble Duke of York, He had (ten) thousand men, He marched them up to the top of the hill And he marched them down again. And when they were up, they were up, And when they were down they were down...."

AUTHOR: unknown
EARLIEST DATE: 1892 (Northall), but see NOTES
KEYWORDS: army nonballad
FOUND IN: US(SE,So) Britain(England(West),Scotland(Aber))
REFERENCES (12 citations):
Greig/Duncan8 1592, "The Grand Old Duke of York" (2 texts, 2 tunes)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 99, "The Duke of York" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 99, "The Duke of York" (1 tune plus a text excerpt)
Abernethy-SinginTexas, pp. 14-15, "The Grand Old Duke of York" (1 text, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 549, "Oh, the brave old Duke of York" (1 text)
Opie/Opie-TheSingingGame 45, "The Grand Old Duke of York" (1 text, 1 tune)
Baring-Gould-AnnotatedMotherGoose #201, p. 138, "(Oh, the brave old Duke of York)"
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 42, "(The grand old Duke of York)" (1 text)
Silber/Silber-FolksingersWordbook, p. 390, "The Noble Duke of York" (1 text)
Jack-PopGoesTheWeasel, p. 52, "The Grand Old Duke of York" (1 text)
Dolby-OrangesAndLemons, p. 58, "The Grand Old Duke of York" (1 text)
ADDITIONAL: G.F. Northall, English Folk-Rhymes (London, 1892 ("Digitized by Google")), pp. 98-99 (4 texts) (see Notes)
ST FSWB390B (Full)
Roud #742
CROSS-REFERENCES:
cf. "A-Hunting We Will Go" (tune of some versions)
cf. "The Famous Duke of York" (probable subject)
NOTES [1174 words]: Since the Dukedom of York is usually bestowed upon the Prince of Wales's oldest brother (that is, the second son of the reigning monarch), or other fairly senior prince, there have been a lot of them in history, and many of them important. This makes it hard to be certain
which Duke of York (if any) might be the subject of this little satire. I've seen suggestions over the years, but not one was convincing enough for me to remember it until I had to write this entry. The standard suggestion seems to be that it was Frederick Augustus (1763-1827), second son of George III, who was made a soldier in spite of what was regarded at the time as a clear lack of ability in this department. The Baring-Goulds go so far as to specify the hill as Mount Cassel in Belgium. But even they admit the rhyme does not resemble actual events -- and the Opies quote Burne's account of York's campaigns, which points out that Frederick of York's army never came within ten miles of Mount Cassel.

In any case, I can imagine candidates going back all the way to Richard, Duke of York from 1415. Or maybe even his uncle, who was killed at Agincourt and who was treated as something of a buffoon by later historians -- a Tudor account has it that he fell and was smothered because he was so fat, although contemporary sources do not support this (Barker, p. p. 303)

We should note that the Shakespeare characterization of Richard of York, in the Henry VI plays, is all wrong. He "was" rightful King of England, but he never sought the throne until Margaret of Anjou forced him to do so. Hence a sufficiently anti-Lancastrian partisan could have mocked him for his hesitation. On the other hand, Shakespeare in Henry V is at least as close to the truth about Edward Earl of York as were the Tudor historians."

If we assume that the Noble Duke is indeed Frederick Augustus, as is widely assumed, we should note that this description of him is a little unfair. Perhaps it was just his general appearance. Sinclair-Stevenson, p. 119, who notes that he was groomed from an early age to be an officer, quotes Lord Cornwallis's description of him: "The Royal Person whom I saw does not give much hope, further than a great deal of good nature and a very good heart. His military ideas are those of a wild boy of the Guards."

As a field commander, he was genuinely poor. Frederick fought in Flanders from 1793 to 1794, when he was defeated at Turcoing and recalled. He also had a bad experience in the Low Countries in 1799. Being a prince, however, he eventually was made a field marshal (Chandler/Beckett, p. 146). And, having achieved that rank, he proved himself a good manager, enacting needed reforms in the army when commander-in-chief (Chandler/Beckett, pp. 147-148). Keegan/Wheatcroft, p. 337, say that "As commander-in-chief... from 1798 until his death, he proved an efficient administrator and... apparently not a corrupt one. He was called 'the soldier's friend,' though probably not by the soldiers themselves."

Similarly Brumwell/Speck, p. 432, "Long ridiculed as the hapless 'Grand Old Duke of York'... [he] has more recently received recognition for his role in reforming the British army that was to emerge victorious during the Revolutionary and Napoleonic Wars."

Haddick-Flynn, p. 211, gives a mixed description, saying "The Duke of York was intelligent, outgoing and boisterous.... He was a big, coarse man with a high-coloured face and an intimidating growl. In a throwback to an earlier age, he had been consecrated bishop of onasbruck when six months od, not because of an infantile religious disposition but because of the vast revenues attached to the office. In 1793 he commanded an expedition against the French in Flanders and, after a courageous cavalry charge at Beaumont in April 1794, went on to an astonishing defeat the following month at Turgoing."

In quoting the song, Haddick-Flynn, pp. 211-212, says that "[D]espite his reputation for rudeness, boozing and whoring, the Duke had his admirers, and some regretted that he was caricatured in the nursery rhyme.... He was responsible for a number of useful military reforms, and founded teh Duke of York's Royal Military School (later Sandhurst Military Academy)."

Chandler/Beckett, p. 141, credits him with helping impose the manual of maneuver used during the Napoleonic Wars (before that, local commanders drilled their men pretty much as they liked) and on pp. 142-143, with working to somewhat limit commission by purchase (although he couldn't eliminate it -- given the massive expense of the Napoleonic Wars, the government needed the money!).

But the public doesn't remember administrative accomplishments. What it would remember about the Duke of York was his failures in the field and, perhaps, a scandal involving his mistress and the purchasing of commissions (Keegan/Wheatcroft, p. 337; Brumwell/Speck, p. 432). Which might well be enough to make him the target of this song.

There is a biography by A. H. Burne, which I have not seen, entitled The Noble Duke of York. Gomme describes this as the music for a game, "Find the Ring."

There is a nursery rhyme, "The King of France went up the hill" (Opie/Opie-OxfordDictionaryOfNurseryRhymes, #173; Baring-Gould-AnnotatedMotherGoose #209, p. 144) which looks as if it might be a parody of this -- although the Opies date it to the reign of Charles I. (Apparently it is from one of the Sloane manuscripts, which would certainly make it sixteenth or
seventeenth century -- but they do not quote the Sloane form.) If the Sloane form is indeed the inspiration for the York version, then the parody is presumably the other way. No matter which Duke of York it was, his hill also has its folklore. According to Kellett, pp. 52-54, ""The hill up and down which old Duke Frederick marched his 'ten thousand men' in the old song is said to have been the mound in Allerton Park (near the A1, north of Wetherby), on which stands the eighteenth century folly known as the Temple of Victory. Other traditions say the hill was at Crayke, N Yorks or Cassal, near Dunkerque." - RBW

Northall has the following texts:
"The King of France with twenty thousand men, Went up the hill and then came down again; The King of Spain with twenty thousand more, Climb'd up the same hill the French had climbed before." "The King of France went up the hill with twenty thousand men, The King of France came down, etc., And ne'er went up again."
"The King of France and four thousand men, They drew their swords and put 'em up again."
"O, the mighty King of France/Duke of York, With his twenty thousand men .... (continues with the usual text). - BS

The version involving the King of France appears to be at least a quarter of a century older than Northall. According to Glatthaar, p. 243, in early 1863 a Confederate artillerist wrote, "we have been playing the part of the King of France, marched up the hill and then down again." I can't cite this as the earliest date, though, because I can't absolutely prove it an allusion to this song. - RBW

Bibliography

- Barker: Juliet Barker, Agincourt, 2005 (I use the 2007 Back Bay paperback edition)
- Keegan/Wheatcroft: John Keegan and Andrew Wheatcroft, Who’s Who in Military History from 1453, 1976, 1987 (I use the 1991 LPR reprint)


DESCRIPTION: A girl's lover has been pressed to sea. She carefully disguises herself as a duke -- with such success that the ship's crew is afraid of her. She accuses her lover of robbery. He denies it. She reveals herself, and there is a happy reunion

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: pressgang cross-dressing ship trick reunion disguise

FOUND IN: US(Ap,SE) Ireland

REFERENCES (4 citations):

Laws N15, "The Noble Duke"

Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H584, p. 331, "The True Lovers' Departure" (1 text, 1 tune)

Thomas-DevilsDitties, pp. 76-78, "The Noble Duke" (1 text, 1 tune)

DT 803, NOBLDUKE*

Roud #238

ALTERNATE TITLES:
The Simple Ploughboy
The Pretty Ploughboy

File: LN15
Noble Eighth of December, The

DESCRIPTION: "When our fleet left Abrohlos rocks," they set out to find Graf von Spee. They arrive in the Falklands to avenge the Monmouth and Good Hope. The Germans are surprised when they arrive. The British ships sink most of the Germans

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: navy battle Germany

HISTORICAL REFERENCES:

Nov 1, 1914 - Battle of Coronel. Admiral Graf von Spee sinks the HMS Good Hope and HMS Monmouth

Dec 8, 1914 - Battle of the Falkland Islands. Admiral Sturdee's British fleet sinks all but one of von Spee's ships, effectively ending the German threat in the South Pacific

FOUND IN: Falkland Islands

REFERENCES (1 citation):

Tawney-GreyFunnelLines-RoyalNavy, pp. 78-80, "The Noble Eighth of December" (1 text, with tune on p. 152)

CROSS-REFERENCES:

cf. "Battle of the Falkland Islands" (subject of the Battle of the Falklands)
cf. "Coal Ship Song (III)" (subject of the ship Kent)

NOTES [4358 words]: Germany, when World War I began, was in an interesting situation. It had almost no overseas colonies -- but it had various ships on overseas stations. The Goeben and Breslau are the subject of "Dardanelles Patrol Song." But they were relatively close to home. The Germans ships based farthest from Europe were those of the East Asia Squadron of Graf Maximilian von Spee -- Germany's one and only foreign Kreuzergeschwander or cruiser squadron, based in what was then known as Tsingtao (Yates, p. 1) -- the modern Qingdao.

Graf Spee, born 1861, was the fifth son of a Catholic family that had been ennobled (granted the "von") in the early 1700s. He had joined the navy at the age of 18, and stayed with it despite contracting a "rheumatic fever" that periodically troubled him for the rest of his life. He married in 1889, having three children. His two sons, Otto and Heinrich, also joined the navy; at the time of this song, Otto was on the Nürnberg and Heinrich on the Gneisenau, both ships in their father's squadron. The elder Spee became a rear admiral in 1910, then was promoted to vice admiral in command of the China station in 1913 (Yates, pp. 28-29). His photos, with his handsome but stern face and short beard, show a man who seems to have been born to play Mephistopheles in a production of "Faust."

Graf Spee had five ships at his command, the armored cruisers Scharnhorst and Gneisenau and the lighter Emden, Leipzig, and Nürnberg (Farquharson-Roberts, p. 52), plus some others in the Pacific but not part of his squadron. They were some of the best-trained, most professional ships in the German fleet. They were also, at a time when Britain had the largest fleet in the world by a large margin, little more than sitting ducks, too far from home to survive. At the time the war began, they were training in the Caroline Islands, well away from their base (Marder, p. 104). With no possible reinforcements closer than Germany, and located very close to Japan, which would soon ally with Britain and France (Tsingtao fell to the Japanese and British on November 7; Farquharson-Roberts, p. 54), they would easily be swept up if they returned to their base in China. Graf Spee himself said, "I am quite homeless. I cannot reach Germany. We possess no other secure harbour. I must plough the seas of the world doing as much mischief as I can, until my ammunition is exhausted, or a foe far superior in power succeed in catching me" (Yates, p. 78). So what should his squadron do?

Graf Spee decided on a bold course: he would attack. He sent the Emden off on what proved an incredibly successful raiding expedition (Farquharson-Roberts, p. 53) and took the rest of his ships, plus the Dresden which had been in the South Atlantic (Farquharson-Roberts, p. 55), toward the trade routes off South America. He didn't have much to fear as long as his location did not become known; except for one battlecruiser, HMS Australia, there was nothing in the Pacific as strong as his two biggest ships (Yates, p. 12).

The Germans raided several islands in the next few weeks (Yates, pp. 83-85), and because most of the places he hit did not have wireless, the British did not get word in a timely enough way to catch him. Spee reached the Chilean coast around the end of October (Marder, p. 104). The British weren't entirely unprepared; they had a squadron in the area, consisting of the armored cruisers Good Hope and Monmouth, the light cruiser Glasgow, and the armed merchant cruiser Otranto (Marder, p. 104) under the command of Admiral Christopher "Kit" Cradock. The problem was, the squadron was basically junk. Otranto was so weak that Cradock refused even to commit
her to battle (Beekman, p. 29). Good Hope was the strongest -- she had two 9.2" guns, and no other British ship had a gun heavier than 6" -- but she was also manned by reservists; Cradock had chosen her as his flagship not because he thought her any good but because she was the fastest of the few armored cruisers available to him, and he had earlier in the war failed to intercept an enemy and wanted to be able to keep up with the Germans in future (Yates, p. 106). But even Good Hope had only the two 9.2" guns; the rest of her weapons were 6" guns, mostly mounted in lower-deck casemates which reduced their range and left them hard to use in heavy seas. Monmouth had a lot of 6" guns, but again mounted low; Jacky Fisher said of this class of ships that "Sir William White designed the 'County' class but forgot the guns" and that "with their wretched pea-shooters, they can neither fight nor run" (Yates, p. 135).

The Admiralty knew that Cradock didn't have enough force to deal with Graf Spee, but rather than combine his tiny squadron with another, or send him a modern ship, they sent the Canopus, a pre-dreadnought battleship. She outgunned Spee -- her main armament was four 12" guns -- but her armor was poor, she was due for scrapping, and she had recently spent much time in dockyard hands and was manned by a bunch of reservists. Yates, p. 123, thinks her guns were so old that Graf Spee's lighter guns actually had greater range (although less punch), and certainly the German weapons were more likely to be accurate. Also, Canopus's speed had fallen off, and even at her best, she had been too slow to keep up with the Germans (Marder, pp. 104-106). Just how slow she had become would prove a crucial question in the coming weeks; the Admiralty thought she could manage 15 knots (faster for short bursts), but Cradock thought she was limited to 12 knots (Marder, p. 107; Yates, p. 130; on p. 134, Yates explains that her Chief Engineer suffered from delusions and did not even know the state of the engines, and so reported 12 knots as her maximum speed until others realized his problems and set him aside). Craddock was told of the 12 knot speed, which made her hopeless if Cradock was to pursue the Germans.

Cradock had at one time ordered the cruiser Defence to join him from another Atlantic squadron, which would have roughly doubled his squadron's effective strength -- enough to at least give him a chance against Spee. The Admiralty ordered her not to go to him (Marder, p. 108). Yet Cradock went out to fight. It's not clear why Cradock did what he did -- he did not survive, and neither did any of his staff. Some have thought him too aggressive. Others think he felt he could at least do enough damage to the Germans to let other squadrons catch Graf Spee. But the navigating officer of the Glasgow, the one ship to survive the debacle, had another hypothesis, which many think correct; "The Defence was refused to him and he was as good as told he was skulking at [Port] Stanley. What else was there for him to do except go and be sunk? He was a very brave man and they were practically calling him a coward. If we hadn't attacked that night, we might never have seen [the German fleet] again, and then the Admiralty would have blamed him for not fighting." And we know Cradock was worried about how he would be treated, because he wrote another officer, "I will take care I do not suffer the fate of poor Troubridge" (Marder, p. 111; Yates, p. 131. Admiral Troubridge had been court-martialed for refusing to engage the German battlecruiser Goeben with a fleet of ships that were individually weaker but collectively, arguably, stronger, see "Dardanelles Patrol Song").

Whatever Cradock's thinking, he took his under-strength squadron to the waters off Coronel, Chile (about 500 kilometers/300 miles south of Santiago), where they met Graf Spee's force on the first day of November 1914. The result was "what [Winston] Churchill has called 'the saddest naval action of the war,' the Battle of Coronel" (Marder, p. 101).

Neither side expected the battle they got. The Glasgow, Cradock's fastest and newest ship, had been sent north to pick up messages, and heard radio chatter that turned out to be from the Leipzig. The Germans heard that Glasgow was in the area. So the Germans were coming to try to catch Glasgow; the British were coming to try to catch Leipzig. Instead, both fleets found the other (Marder, pp. 112-113; Yates, p. 136).

The table on p. 109 of Marder shows just how much of a mismatch the battle was. The German ships had a total weight of broadside almost 50% greater than Cradock's -- and that was counting all the British guns, many of which could not be fired in the rough waters of the South Pacific. Plus, the Germans had twelve 8" guns; other than the two 9.2" guns in Good Hope, Cradock had nothing better than a 6", so the Germans had him outranged (Marder, p. 113). And even if you ignore that, the Gneisenau had won prizes for her gunnery, and the Scharnhorst was almost as good, and the British ships weren't even manned by regulars and hadn't had any chances for gunnery practice! (Marder, pp. 109-110). And the German ships had better armor, which was probably strong enough to keep out 6" shells.

Cradock should have known better than to underestimate Graf Spee, too; the two had met each other at the time of the Boxer Rebellion, and were even said to be friends (Yates, p. 137. After the battle, when Spee visited Chile, he was at a banquet where a man cursed the British navy. Spee...
stood, lifted his glass, declared, "I drink to the memory of a gallant and honorable foe," drank the toast, and stormed out; (Yates, p. 181).

When the two forces met about fifty miles to the west of the town of Coronel, Chile, Graf Spee's battle management was exemplary. Using his superior speed, he held off battle until even the light favored his ships (Beekman, p. 27). And his ships served him well. *Scharnhorst*'s first salvo at *Good Hope* was short, the second long; the third hit -- and is thought to have destroyed one of *Good Hope*'s two 9.2" guns (Yates, p. 139). Craddock's supply of useful weapons had been cut in half before he even opened fire. *Gneisenau* hit *Monmouth* at about the same time, before *Monmouth* even got close enough to fire. Within minutes, the two biggest British ships had suffered dozens of hits and were clearly ruined. After about fifty minutes, *Good Hope* apparently suffered a magazine explosion (Yates, p. 141).

The *Otranto*, a big slow target with few useful weapons, had already fled by then. The *Glasgow* had suffered several hits, one of which created a large hole above the waterline but did not slow her down. Cradock was gone. Captain Brandt of the *Monmouth* had stopped answering signals. Captain Luce of the *Glasgow*, although the junior captain, was on his own. He knew he had no chance of surviving if he stayed, and little chance of hurting the Germans, and someone needed to report the outcome. He fled at top speed (Yates, pp. 142-143). The battle of Coronel was over. Graf Spee's ships suffered only trivial damage; their only casualties were two or three men on *Gneisenau* with minor injuries (Marder, p. 114). There were no survivors from either *Good Hope* or *Monmouth* (Farquharson-Roberts, p. 58). It is not even known where *Good Hope* went down, although the *Monmouth* was seen after the battle, in dreadful condition and unable to fire her guns but still afloat; the *Nürnberg* found her with her flag still flying, and since no one took the flag down, the *Nürnberg* sank her with all hands (Yates, p. 143).

It was not really a bad defeat; the British had lost two cruisers they would be better off without, and about 1600 men -- the latter harder to replace, but they were not well-trained, and this was World War I; if the British didn't want casualties, they would have done something about bloody-minded generals like Douglas Haig. The real problem with Coronel was that it was such a one-sided defeat: the British had lost two ships and had barely scratched the German vessels' paint. The psychological harm was much worse than the effect on the fleet. (And, similarly, the psychological boost to the Germans was out of all proportion; the Kaiser gave Spee the Iron Cross, first class, and told him to hand out 300 second class crosses to the men of his command; Yates, p. 186.) Despite his victory, Graf Spee was starting to run out of resources; he had only about 900 8" shells left for his two big cruisers (Marder, p. 118), less than half of a full supply, and had sent away most of the colliers which had supplied him with coal so far. He needed to get home to resupply, particularly since the Admiralty was determined to deal with him. The problem for the British was, Graf Spee could go anywhere -- through the Panama Canal (perhaps to attack trade in the West Indies), or around Cape Horn (to patrol either the Latin American or African coasts), or back across the Pacific to haunt the Indian Ocean. Graf Spee would be overwhelmed -- if he could be found. Spee made it surprisingly easy to find him. He decided to head for the Falklands, presumably to head into the mid-Atlantic. It was the main British base in the South Atlantic, but it was not very big or elaborate and was thought to be poorly defended; he could do some damage there even as he started for home.

The defenses were better than he thought. After he learned of Coronel, Captain Grant of the *Canopus* retreated to the Falklands; the ship eventually grounded itself, with the crew preparing defenses for the port. (Yates, p. 196). They probably wouldn't have been enough to prevent an invasion if left un-reinforced, but they could potentially give the Germans a nasty surprise. And the Admiralty's response was rapid and dramatic. Having refused to take Graf Spee seriously enough before the battle, they now took him perhaps too seriously and sent an overwhelming force. The battlecruiser *Princess Royal* was sent to the West Indies, and the battlecruisers *Inflexible* and *Invincible* were pulled out of the Home Fleet to the South Atlantic to catch Spee -- even though *Invincible* was in bad enough shape that the dockyards insisted she wasn't ready to sail (Wragg, pp. 64-65). The force was also allocated five cruisers, most of which had been in the area -- Coronel survivor *Glasgow*, plus *Carnarvon*, *Kent*, *Bristol*, and *Cornwall* (Farquharson-Roberts, p. 60). That was enough that they might be able to beat Graf Spee even without the big ships. Forces of cruisers were sent to the northern and southern coasts of Africa, to cover other points Graf Spee might attack (Marder, pp. 118-119).

To command the armada chasing Graf Spee, First Sea Lord Jackie Fisher chose Vice Admiral Doveton Sturdee. This wasn't because Fisher liked Sturdee; indeed, despised him, and held him to blame for the mis-allocation of forces that had led to Coronel (Farquharson-Roberts, p. 60; Massie, p. 525, explains that Sturdee had been chief of staff to Fisher's enemy Charles Beresford). Fisher's verdict on the earlier dispositions in the southern hemisphere was "Strong nowhere, weak
everywhere!" (Marder, p. 120), which is absolutely correct and led to Cradock being so heavily overmatched, but how much of that is Sturdee's fault is a different question. I think Sturdee does bear some of the blame, but Winston Churchill, who was in charge of the Admiralty, deserves plenty of blame also.

Curiously, the Admiralty did not order Sturdee to hurry, or even to assure that his mission was secret; Sturdee almost went out of his way to advertise his voyage, even stopping to inspect merchantmen along the way south, and stopping at ports where there were German ships and ships of neutrals friendly to Germany (Yates, pp. 184-185).

Sturdee was very lucky, though. Graf Spee didn't hear of Sturdee's voyage, even though there were many wireless reports about it. Sturdee dawdled somewhat on his way south (which makes me think Fisher's charges about his competence at least partially true), finally arriving at the Abrolhos Rocks off Brazil for a supply stop on November 26 (Yates, p. 190). He still seemed inclined to dawdle -- he wanted to spend three days there -- but was convinced by Captain Luce of the Glasgow (Yates, p. 191) to accelerate his voyage; he arrived at the Falkland Islands on December 7. He immediately set about coaling his ships (Marder, p. 120).

It was lucky Sturdee had hurried on the last leg -- and lucky that bad weather around Cape Horn had caused the Germans to delay to rest (Yates, p. 191). By an incredible coincidence, Graf Spee arrived in the Falklands the morning after Sturdee.

Spee, who had performed so brilliantly to this point, had started making mistakes after Coronel -- Yates, p. 182, suggests that he was psychologically worn out after the long campaign. Around the time of Coronel, the German authorities had officially granted him the permission to come home. Yet he waited ten days before deciding on his next move, only then deciding to head home by way of the Falklands. It was the only British base in the south Atlantic (Yates, p. 193), and he wanted to destroy it even though the majority of his captains, including the exceptional Captain Maerker of Gneisenau, wanted to bypass it (Yates, p. 193).

At Coronel, Spee had done everything right. At the Falklands, he blew it. Having reached the islands, he sent two ships, the Gneisenau and the Nürnberg, to reconnoiter. Sturdee's own ships didn't spot them, but the other lookouts who had been set up by the Canopus did (including one near Sapper's Hill, as mentioned in the song; Yates, p. 198). The Canopus, with some difficulty, passed along to raise the alarm (the battlecruisers, wrapped around by the dust of their coaling, didn't see ordinary signals (Yates, p. 196). This alerted Sturdee, who was shaving at the time (Yates, p. 197); it also alerted the Germans (Marder, p. 121). Most commentators think that if Graf Spee had taken all his ships straight in and blockaded the narrow entrance to the harbor, he could have beaten the British ships in detail, despite the immense edge in gun weight of the British battlecruisers -- after all, the two big ships were not ready to fight; they would need two hours or so to get up steam (Yates, p. 198). But the observant German lookouts had seen tripod masts, which at this time were found only on heavy British ships, so they told Spee that there were battlecruisers in Stanley Harbor. Spee (who probably didn't believe it) ordered his scouts back and started to flee. He thought he would find Canopus-class ships, which he could not outfight but could outrun -- and so he decided to run (Yates, p. 199). But Sturdee's ships were faster than he thought. And, because the Germans were fleeing, the British could set out in an orderly way to follow the Germans.

Once his fleet as at sea, Sturdee arguably made another error that didn't cost him, ordering a "General Chase" rather than giving specific orders for a pursuit (Marder, p. 122). That order could have led to chaos. But, because his ships had such an edge in firepower, plus the battlecruisers were several knots faster than Scharnhorst and Gneisenau, Sturdee was able to catch up. When Sturdee's big ships finally got close enough to threaten the Leipzig, Spee made the odd decision to turn his two big ships around and fight in hopes the smaller ships would escape (Yates, p. 204). It was a strange battle, with Spee trying to get closer to the British so he could use all his weaponry, while the British tried to stand off (Marder, pp. 122-123). This spared the big British ships from damage, but the long range meant that relatively few of the British shells hit (the lesser British ships were stunned by the big ships' crummy shooting; Yates, p. 203); it took a very long time to sink Spee's ships. Sturdee's maneuvers didn't help, because he kept obscuring his gunsights in his own funnel smoke (Marder, p. 126); in the end, he used up so much ammunition that he might have been in trouble had he met a significant German force on the way home.

Ironically, when Spee became sure there was no hope for Scharnhorst, he apparently tried the same maneuver used by Cradock at Coronel: he charged his attackers as if to ram, while ordering Gneisenau to try to escape (Yates, p. 209). But it was too late. As for Gneisenau, she apparently fired until she had used up every 8" shell in her magazines (Yates, p. 210). When there was no further hope, Captain Maerker opened her seacocks and ordered her abandoned (Yates, p. 211). When Spee had turned around to make his last stand, the smaller British cruisers went after the
German small fry. That took longer, but Glasgow and Cornwall sank the Leipzig around 8:30 p.m. Two British ships that sailed later, Bristol and Macedonia, took care of several colliers (Marder, p. 122; see also the map on p. 205 of Yates). Most amazingly, the Kent managed to catch and sink the Nürnberg at 7:30 despite being slower and weaker (she, like the Cornwall, was a sister ship of Cradock's Monmouth). Kent's crew had gone all-out to catch up, even chopping up wooden furniture to try to raise more steam (Yates, p. 216). Only the Dresden the fastest German ship, got away, to be tracked down the next year; the others, after so long without dockyard maintenance, probably could not reach their design speeds (Yates, p. 213).

The Scharnhorst went down around 4:15 with all hands, including Graf Spee; 176 men were rescued from Gneisenau, which lasted until around 6:00 p.m. (Farquharson-Roberts, p. 60), meaning that the British, with no enemies left in the vicinity were able to pick up survivors after she sank. Both ships had had the chance to surrender (Marder, p. 123); neither did, even though their ships were obviously past saving and there was no point in continuing the fight. There were just eighteen survivors from Leipzig (Yates, p. 215). Only seven men from Nürnberg survived; she had done Kent enough damage that the British ship had only two boats left to lower, making rescue operations difficult (Yates, p. 218).

British casualties were light. Invincible took 22 hits but no casualties; Inflexible had taken three hits and had one man dead and two wounded (Yates, p. 212). Cornwall had suffered eighteen hits but no killed or wounded. Glasgow had suffered two hits, one to a boiler, and had one killed and four wounded (Yates, pp. 215-216). Kent, which had taken 38 hits, had sixteen total casualties, not all of them fatal (Yates, p. 218) -- although it took some time for her to report; her wireless had been knocked out and she had used so much coal that she had to steam back to Port Stanley at very low speed (Yates, pp. 219-220).

The British finally caught up with the Dresden in 1915; she was out of ammunition and coal. When she was found by Glasgow and Kent in the Juan Fernández islands, Captain Lüdecke raised the white flag after being hit by a few shells and sent Wilhelm Canaris, the future German intelligence admiral, to play for time while Lüdecke scuttled her (Farquharson-Roberts, p. 61; Yates, p. 234). She had seven killed and sixteen wounded; the British took the latter to hospital while the rest were interned (Yates, p. 235). Glasgow, which had been the only cruiser to survive Coronel, was thus present to see all five of Graf Spee's ships go to the bottom, and Captain Luce, who had done so well to escape Coronel and had convinced Sturdee to hurry to the Falklands, had the honour of being in charge of the squadron that finally tracked her down. The Chileans did protest Luce's actions as a violation of their neutrality, but accepted the British apologies (Yates, pp. 235-236).

Sturdee was given a baronetcy in the 1916 honours (Marder, p. 124), plus a grant of £10,000, making him financially secure for the rest of his life (Yates, p. 297). As Sturdee himself told his flag captain, "Well, Beamish, we were sacked from the Admiralty, but we've done pretty well" (Yates, p. 222). But there were many who thought it undeserved -- how much skill does it take to beat an enemy you have outgunned who kindly shows up on your doorstep all but begging to be destroyed? The doubts were such that he never again held another independent fleet command. He was made Admiral of the Fleet in 1921 (Yates, p. 297), but there was no German navy to fight by then!

As Marder, p. 126, observes, "The Falklands will never be cited in naval literature as an example of a tactical masterpiece. Strategically, however, the consequences were profound." It raised British spirits, and it all but eliminated German commerce raiders; British merchant ships were safe -- until spirits, and it all but eliminated German commerce raiders; British merchant ships were safe -- until...
Noble Fisherman, The, or, Robin Hood's Preferment [Child 148]

DESCRIPTION: Robin goes to sea as a fisherman. He is scoffed at as a lubber, but when the fishing vessel is approached by a French ship of war his prowess with the bow permits the fishermen to take it and its cargo of gold.

AUTHOR: unknown

EARLIEST DATE: 1663 (garland); a song that was likely this one was entered into the Stationer's Register in 1631

KEYWORDS: Robinhood ship battle

FOUND IN:

REFERENCES (9 citations):
Child 148, "The Noble Fisherman, or, Robin Hood's Preferment" (1 text)
Bronson 148, comments only
Ritson-RobinHood, pp. 183-186, "The Noble Fisher-Man; or, Robin Hoods Preferment" (1 text)
Quiller-Couch-OxfordBookOfBallads 124, "The Noble Fisherman or Robin Hood's Preferment" (1 text)
Olson-BroadsideBalladIndex, RZN15, "In summer time when leaves grow green"

ADDITIONAL: Stephen Knight, editor (with a manuscript description by Hilton Kelliher), _Robin Hood: The Forsters Manuscript_ (British Library Additional MS 71158), D. S. Brewer, 1998, pp. 17-22, "Robin Hood's Fishing" (1 text, with substantial differences from the broadside and garland versions)
Stephen Knight and Thomas Ohlgren, editors, _Robin Hood and Other Outlaw Tales_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2000, pp. 581-591, "Robin Hood's Fishing" (1 text, primarily from the Forsters manuscript rather than the broadsides used by Child)
MANUSCRIPT: {MSForresters}, London, British Library MS. Additional 71158, the "Foresters Manuscript," item 4

Roud #3958

NOTES [601 words]: Rollins, p. 169, #1955, gives the Stationer's Register entry for what is presumably this song: "The Noble fisherman or Robin Hoods great Prize," registered June 13, 1631 by "Fran. Coles & partners."

For background on the Robin Hood legend, see the notes on "A Gest of Robyn Hode" [Child 117]. Dobson/Taylor, p. 179, say that Robin Hood has never "undergone a more bizarre transformation" than the one that sent him to sea, but the ballad nonetheless proved popular -- and it's worth noting that some similar outlaw tales also have interludes at sea.

Child mentions, in his notes on this ballad, that the romance of Eustac(h)e the Monk also has an episode in which the hero goes to sea. A stronger parallel might be the tale of Hereward the Wake, Hereward too takes on the disguise of a fisherman (chapter 25). Both the Hereward tale and Eustace's story are considered sources for the early forms of the Robin Hood legend (though not of later songs such as this). But I would incline to consider the Hereward tale a more likely source for
this later ballad, even though the parallel may not be as close. The tale of Eustace survives in only a single manuscript, and is unlikely to have been well known in the late sixteenth or early seventeenth century; Hereward's tale was always popular.

Chambers, p. 131, notes the existence of a ship Robyn Hude at Aberdeen in 1438, which is another interesting nautical link (cf. Knight/Ohlgren, p. 581), but the significance of this is unclear. Similarly, Bett, p. 17, mentions a Robin Hood's Bay near Whitby in Yorkshire, but there are so many sites named for Robin Hood that they cannot all be associated with the original form of the legend (whatever that original form was).

For additional details on the Eustace version, see the summary in Cawthorne, pp. 121-131, or the translation in Knight/Ohlgren. For Hereward, see Linklater, pp. 238-239, Baldwin, pp. 35-26, or, again, the translation in Knight/Ohlgren.

Knight/Ohlgren, p. 582, suggest that this is sort of a "Robin Hood and the Potter" [Child 121] converted to a sea setting; they give it relatively high praise for one of the late ballads. It is true that Robin goes incognito and takes up a trade -- but the direction of the song is completely different. And I am not impressed with the internal logic of the piece.

To be fair, piracy was definitely a problem in the medieval period; with no international agreements and no world-spanning navy (no navies at all, really), it was often "every ship for itself." Hewitt, p. 24, notes fourteen known instances of piracy during the reign of Edward III, including five by English mariners in the year 1354 alone. Given the scantiness of our records, and the fact that many victims of pirates would not have survived to report it anyway, it would seem likely that there were in fact dozens of incidents involving English ships each year -- although in many cases the English were the pirates, not the victims.

The first few verses of this often contain a sort of an ode to the sailor's life, calling it a profitable calling. It can hardly have been more profitable than being an outlaw, if the "Gest" is accurate describing Robin's fortune. For that matter, according to Hewitt, p. 76, a sailor in the king's service early in the Hundred Years' War earned three pence a day. A good archer in Edward III's armies earned twice that. So it makes no sense for Robin to turn sailor even if he wanted to "go legit." I suspect these verses have floated in from a song praising fishermen. Possibly a fisherman decided that he wanted his own Robin Hood ballad.... - RBW

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File: C148

Noble Fleet of Sealers, A

DESCRIPTION: "There's a noble band of sealers being fitted for the ice, They'll take a chance again this year though fat's gone down in price...." The ships set out to take the seal. When they get back to St. John's, the sailors hope for good luck and good food

AUTHOR: unknown (see NOTES)
EARLIEST DATE: 1955 (Doyle-OldTimeSongsAndPoetryOfNewfoundland, 3rd edition)
KEYWORDS: hunting ship travel
This song bears many resemblances, in the first verse and the melodic pattern, to "The Ferryland Sealer" -- which also derives from Newfoundland. But this piece has a different chorus, and the latter verses are different, so I tentatively distinguish them. If they are related, this is without doubt the newer song, since it mentions steam sealing ships; "The Ferryland Sealer" precedes the steamers.

This is also a very confusing song if you know the earlier, more familiar sealing pieces, because it mentions several names of ships that were famous at the turn of the twentieth century, but puts them under captains who never commanded them. For example, the first ship mentioned here is the Algerine; for the SS Algerine, see "Loss of the S. S. Algerine." If the ship involved were the SS Algerine that would force a date in no later than 1912, when that ship was lost. But the song lists the Algerine's skipper as Wilf Barbour -- a member of a famous family of sealers which also included among others George Barbour ("The Greenland Disaster (I)"), Alpheus Barbour ("Sealer's Song (II)"), and Baxter Barbour ("The Nimrod's Song"). The problem is, "Wilf Barbour" never commanded the SS Algerine (Chafe, pp. 87-88). My first guess was that "Wilf" was an error for "Alf"=Alpheus or perhaps "Will"=William. But neither Alpheus nor William Barbour ever commanded the Algerine either; indeed, no Barbour ever commanded her. The only commander with name anything like "Wilf Barbour" is Will(iam) Bartlett, commander of the Algerine in 1902-1903.

The next ship mentioned, the Viking, lasted longer, but no Captain Barbour commanded the SS Viking in the period that the Algerine was afloat; William Bartlett Senior skippered her 1904-1913, then William Bartlett Junior in 1914-1915, after which William Sr. took her back until 1927. I. Barbour commanded the Viking 1928-1929 (Feltham, p. 154). She blew up in 1931; see "To the Memory of the Late Captain Kennedy."

The SS Newfoundland is the subject of "The Newfoundland Disaster (I)." She was renamed in 1915 after the disaster, and sank the next year. At the time she sank, there had never been a sealing captain John Blackmore (Chafe, pp. 88, 97)

The Terra Nova isn't much of a dating hint; she first went to the ice in 1885 and mostly stayed there until shortly before her loss in World War II, apart from missing 1904-1905 and 1910-1913 to go to the Arctic and Antarctic. But she never had a Captain Charles Kean (Feltham, p. 134). She was, however, commanded by Abram Kean (the greatest of all the Kean family; see "Captain Abram Kean") 1906-1908, 1917-1926, 1932-1933 (and a few other Keans having her briefly in the 1920s). All those ships were mentioned in earlier songs in Ryan/Small-HaulinRopeAndGaff, which puts its songs in roughly chronological order. You can imagine that I was getting very confused by all those ships and wrong captains. And it got worse when I looked up the Arctic Sealer, because there was no such steamer in the period of the Algerine and the Newfoundland.

I finally realized that the solution is to look at a later stage of the seal fishery, when it was much smaller and less well-known. By the 1940s, the steamers -- and, indeed, the Newfoundland sealing industry itself -- were almost extinct. The original Terra Nova was lost in 1943, leaving only the J. H. Blackmore to go to the ice in 1943, and only the Eagle (for which see "The Ice-Floes") in 1944 (Candow, p. 107). The J. H. Blackmore was the first example of the replacement for the old steamers -- the small "motor vessels," or MVs. And, yes, her captain was the John Blackmore mentioned in this song, who later became the captain of the Newfoundland mentioned in this verse; for more about him, see "The Sinking of the Newfoundland."

"The appearance of motor vessels sparked a transformation of the industry. Their numbers rose to
11 in 1946, 15 in 1947, and a historic high of 21 in 1948 [Busch, p. 244, says there were 25 in 1948 but may have had a different method of counting]. The rise of the motor vessels broke the St. John's monopoly of the industry" (Candow, p. 108). Not one of the five that sailed in 1945 came from St. John's, and the five together were smaller than the Eagle (Busch, pp. 243-244). These were the first of the "long liners" that some readers may know, e.g., from Stan Rogers's "Make and Break Harbour." In 1946, twelve companies based in seven different ports sent out thirteen ships, with even more in the years that followed (Busch, p. 244).

So, for instance, an MV Terra Nova went out in 1948, commanded by Wilf Barbour; she was one of six MVs he commanded in his career (the others being Ice Hunger, Algerine, Arctic Prowler, Blue Seal, and Bessie Marie; Winsor, p. 101). There was also a Captain Charles Kean, who commanded the MV Terra Nova as well as the MVs Algerine and Blue Seal (Winsor, p. 104); there is a photo of Charles Kean on p. 73 of Winsor, and a photo of the new Terra Nova on p. 82); there was also an MV Catalina Trader as well as the MV J. H. Blackmore, which might help explain the references to Catalina and John Blackmore in the song (there is a very poor photo of the J. H. Blackmore on p. 80 of Winsor). In 1957, MV Algerine and MV Terra Nova went out, although not under Wilf Barbour: Wilf Barbour (of whom there is a photo on p. 72 of Winsor) commanded the Bessie Marie, with Harold Laite commanding the Algerine and Gus Carter the Terra Nova. The new Algerine was a 338 ton converted tug which had been built in 1943 (Candow, p. 146). I have no data when the MV Arctic Sealer sailed, but one of her captains was William Moss, who lived 1911-1969. And Sid Hill (1888-1961) also commanded her; having made his first voyage as a sealer in the Virginia Lake in 1907, his first command was of the steamer Eagle in 1933. (There was apparently another song about Sid Hill, and the Eagle, preserved in Hill's own family, that has never been printed; two verses are on p. 166 of Ryan-Last, and begin "Come all of you seal hunters and listen unto me, While I'll tell of the spring now in 1933.")

Hill soon was given command the much fancier ships Beothic and Imogene (DictNewfLabr, p. 155), then went on to command the MVs in the 1940s and 1950s. (Ryan/Drake, p. 82.;). Among the ships he commanded after World War II were the Arctic Sealer and the Arctic Prowler (DictNewfLabr, p. 155; Winsor, p. 103, says he commanded the MV Arctic Sealer for five years but does not mention the Arctic Prowler).

The description of Hill as the "Sailor's Friend" seems to have been true; Lester Andrews, who sailed under him, declared (a quarter century after Hill's death, so he wasn't buttering up the boss) that "The captains were all good men, but I'm going to speak my mind, and Captain Sidney Hill was my favorite. He had great ideas, and he was a man who could almost read your mind. And he was a great old fellow for getting seals aboard" (Ryan-Last, p. 108). And Lane Watson said, "As far as I'm concerned, the man above couldn't make no better than Captain Sid Hill. I loved him. He was really a gentleman." There is a photo of Hill on p. 73 of Winsor.

Since the MVs/long liners could also catch cod, they seemed ideal for Newfoundland conditions (Busch, p. 244).

But it was a short boom. There were only four MVs in 1950, and no steamers. The numbers bounced around after that, peaking at 12 in 1951, but by 1959, only one MV left; the demand for seal skins was too low to support an industry based in Newfoundland (Candow, p. 109) -- although the Norwegians would keep it up for years, and there were also sealers from Halifax. In 1958, Bowring Brothers, which had been owner of the largest sealing fleet for most of the preceding century, announced that they would bow out of the business, although it was a few more years before they actually made their exit (Candow, p. 110). Sealing as a Newfoundland industry was effectively dead by then. So this song probably dates from around 1950-1952. Since Doyle published it in 1955, it must have been quite new, even if Doyle didn't write it himself.

"Brewis," mentioned at the end, are part of "fish and brewis," a Newfoundland staple: "cod-fish cooked with hard tack or sea biscuit" (StoryKirwinWiddowson, pp. 176-177; 'brewis" being specifically bread [or hardtack or biscuit] soaked in boiling fat pottage, made of salt meat" (StoryKirwinWiddowson, p. 65) -- ultimately, it was fish and biscuit cooked with the fish oil and water.

Winsor has photos of the MV Algerine and the Arctic Sealer on p. 79. - RBW

Bibliography

- Chafe: Levi George Chafe, Chafe's Sealing Book: A History of the Newfoundland Sealfishery from the Earliest Available Records Down To and Including the Voyage of 1923, third
Noble Huntly

DESCRIPTION: "Noble Huntly great in fame And great in warlike story" has called for volunteers to prepare to repel a Bonaparte invasion. "What needs we o' our fleets to voust [boast]? Should he invade our British coast We'll show him soldiers to his cost"

AUTHOR: William Lillie (source: Greig/Duncan1)

EARLIEST DATE: 1803 (The Aberdeen Journal, according to Greig/Duncan1)

KEYWORDS: recruiting war Scotland Napoleon nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan1 74, "Noble Huntly" (1 text)
Roud #5797

CROSS-REFERENCES:
cf. "Tullochgorum" (tune, according to Greig/Duncan1)
cf. "Simon and Janet" (subject: the threatened invasion by Napoleon)

NOTES [37 words]: Greig/Duncan1: "Major-General the Marquis of Huntly (George Gordon, later the 5th Duke of Gordon) was in command of the Northern Military District at this time [1803] and inspected volunteers in Aberdeen on November 22." - BS

Last updated in version 2.4
File: GrD1074

Noble Lads of Canada

DESCRIPTION: "Come all ye British heroes, I pray you lend your ears." The singer urges his comrades to defeat the Americans. They make for Plattsburg. The American fleet defeats the British. The British retreat and celebrate arriving home safely.

AUTHOR: unknown

EARLIEST DATE: c. 1847 (Forget-Me-Not-Songster); 1856 (Thompson-APioneerSongster)

KEYWORDS: war battle soldier drink

HISTORICAL REFERENCES:
Aug/Sept 1814 - Plattsburg campaign. As part of a three-pronged attack strategy (the other prongs being at Chesapeake Bay and the lower Mississippi), a British army of 11,000 regulars led by General Sir George Prevost and a naval force under Captain George Downie attack Lake Champlain.
Sept 6, 1814 - The British army reaches Plattsburg and awaits the navy
Sept 11, 1814 - Battle of Plattsburg. An American naval squadron under Captain Thomas Macdonough (1783-1825) defeats the British force in a fierce contest with very high casualties, compelling the British fleet to retreat in disorder. The British army, though under no military compulsion, retreats as well.

FOUND IN: US(MA)
Noble Ribbon Boys, The

DESCRIPTION: "It was on the first of May, my boys, in the year of thirty-one," 63 Ribbonmen went to the commons to fight Billies. On June 5 300 marched unchallenged to the commons. A health is drunk to those in jail and the "Manual and Platoon ... secrecy" is cited.

AUTHOR: unknown
EARLIEST DATE: 1831 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: violence Ireland political
FOUND IN:
Zimmerman-SongsOfIrishRebellion 39, "The Noble Ribbon Boys" (1 text, 1 tune)
Roud #V33209

NOTES [213 words]: Zimmerman-SongsOfIrishRebellion p. 19: "In some parts of Ulster, Protestant and Catholic tenants were mingled and contended for the land; the peasantry was thus divided into two camps, each having its oath-bound association. This led to a sort of religious war. At the end of the eighteenth century the Catholic "Defenders" were opposed to the Protestant "Peep o'Day Boys" or "Orangemen." The "Defenders were succeeded by the "Ribbonmen," (song [Zimmermann] 39). In parts of counties Tyrone and Monaghan, according to Carleton [p. 19 fn. 14: W. Carleton's Autobiography, p. 83], the whole Catholic population was affiliated to Ribbonism, and it would have been dangerous to avoid being involved in the system." Zimmermann 34, "Owen Rooney's Lamentation": "My prosecutor swore so stout I was the man he saw, That encouraged all the Ribbonmen that came from Lisbellaw."
Zimmerman-SongsOfIrishRebellion: "The 'Billies' were the Orangemen, whose hero was William of Orange." - BS
For another song of the Defenders and Peep o' Day Boys, see "Bold McDermott Roe." For other songs of the Ulster conflicts of this period, see "The Battle That Was Fought in the North," "Owen Rooney's Lamentation, "The Lamentation of James O'Sullivan," and possibly "March of the Men of Garvagh." - RBW

Last updated in version 5.0
File: Zimm039

Noble Twenty-Fourth, The

DESCRIPTION: "A story came one morning From a far and distant land, That savages had massacred A small but gallant band. 'Gainst 20,000 foreign foes... 500 valiant English fought, And nobly fighting fell." Hearers should honor the 24th and "avenge your countrymen."

AUTHOR: Words: G. C. Anewick / Music: V. Davies (source: Winstock-SongsAndMusicOfTheRedcoats)
EARLIEST DATE: 1970 (Winstock-SongsAndMusicOfTheRedcoats)
KEYWORDS: soldier death patriotic
HISTORICAL REFERENCES:
Jan 22, 1879 - Battle of Isandlwana opens the Zulu War. Roughly 20,000 Zulus attacked some 2000 British and allied troops, killing almost all of the British including most of the 24th Regiment of Foot (2nd Warwickshire). (Source: Wikipedia)

REFERENCES (1 citation):
Winstock-SongsAndMusicOfTheRedcoats, pp. 224-226, "The noble 24th" (1 text, 1 tune)
Roud #22076

CROSS-REFERENCES:
 cf. "The Blessed Zulu War" (subject of the Zulu War)
File: Wins224

Nobleman's Wedding, The (The Faultless Bride; The Love Token) [Laws P31]

DESCRIPTION: A man disguises himself to attend the wedding of the girl he loved before he went away. He sings a song that reminds her of her unfaithfulness and promises to return her love token. She swoons and returns to her mother's home. She dies before morning

AUTHOR: unknown

EARLIEST DATE: 1827 (Lyle-Andrew-CrawfurdsCollectionVolume1)

KEYWORDS: disguise wedding infidelity death grief hardheartedness jealousy love marriage

FOUND IN: Britain(England(South),Scotland(Aber,Bord)) US(MA,MW,NE,Ro,SE,So) Canada(Mar,Newf) Ireland

REFERENCES (24 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 165-166, "The Faultless Bride" (1 text)
Sharp-EnglishFolkSongsFromSouthernAppalachians 105, "The Awful Wedding" (1 text, 1 tune)
Rosenbaum-FolkVisionsAndVoices, p. 59, "The Famous Wedding" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #20, "The Bride's Death" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H60a, pp. 400-401, "An Old Lover's Wedding"; H60b, p. 401, "The Laird's Wedding" (2 texts, 2 tune, the second mixed with "All Around My Hat")
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 56, "The Nobleman's Wedding" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #24, pp. 1-2, "The Orange and Blue" (1 text); #88, p. 2, "(Oh, how could you sit at another man's table?)" (1 fragment)
Greig/Duncan6 1199, "Down in Yon Valley" (24 texts, 14 tunes)
Ord-BothySongsAndBallads, pp. 132-133, "The Unconstant Lover" (1 text, 1 tune)
Stewart/Belle-Stewart-QueenAmangTheHeather, pp. 124-125, "Late Last Night" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 164, "The Nobleman's Wedding" (1 text, 1 tune)
Reeves/Sharp-ThelidiomOfThePeople 31, "Down in My Garden" (1 text)
Butterworth/Dawney-PloughboysGlory, p. 4, "All Around My Hat" (1 text, 1 tune)
Reeves-TheEverlastingCircle 3, "All Round My Hat" (1 text)
Williams-Wiltshire-WSRO Ox 201, "Broken Hearted Bride" (1 text)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 1, "Another Man's Wedding" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 158-159, "Green Willow" (1 text, probably this piece though not so listed by Laws)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 75, "The Nobleman's Wedding" (1 text, 1 tune)
Peachcock, pp. 691-697, "Nobleman's Wedding" (4 texts, 3 tunes)
Karpeles-FolkSongsFromNewfoundland 30, "The Nobleman's Wedding" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 142-143, "To Wear a Green Willow" (1 text)
DT 509, NOBLEWED
ST LP31 (Partial)
Roud #567

RECORDINGS:
Eddie Butcher, "Another Man's Wedding" (on Voice06, IREButcher01)
Daisy Chapman, "Down in the Valley" (on SCDC Chapman01)
Sara Cleveland, "To Wear a Green Willow" (on SCleveland01)
Joe Heaney, "The Nobleman's Wedding" (on FSBFTX15)
Bride Power, "The Fatal Wedding" (on MUNFLA/Leach)
Jim Rice, "The Nobleman's Wedding" (on PeacockCDROM) [one verse only]
F. Sutton, "Gay Wedding" (on MUNFLA/Leach)
Maude Thacker, "The Famous Wedding" (on FolkVisions1 -- a very confused version)

CROSS-REFERENCES:
cf. "Green Grows the Laurel" ("change the green and yellow for the orange and blue") and references there

ALTERNATE TITLES:
The Green Willow Tree
The Forsaken Lover
The Inconstant Lover
The False Bride

NOTES [67 words]: According to Hazlitt's Dictionary of Faiths & Folklore, to wear the willow meant that one had been forsaken by a lover. For more in this theme, see the notes to "All Around My Hat (I)."

Roud lumps this with "All Around My Hat." That's *really* a stretch. - RBW
The "Awful Wedding" subgroup ("I'll tell you of an awful wedding"), despite the similarity in titles, is *not* "The Fatal Wedding." - PJS, RBW

Last updated in version 4.3
File: LP31

Nobody Knows

DESCRIPTION: The singer complains of being misunderstood: "Nobody knows how heavy my load, Nobody knows how thorny my road, Nobody knows cares if I'm troubled in the way, How dark the night, how dark the day." Only Jesus, who understands, will help

AUTHOR: unknown

EARLIEST DATE: 1939 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)

KEYWORDS: religious Jesus nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 171, "Nobody Knows" (1 text, 1 tune)
ST Wa171 (Partial)
Roud #7488

RECORDINGS:
Sue Thomas, "Nobody Knows" (on USWarnerColl01)

NOTES [21 words]: As Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl notes, this is NOT "Nobody Knows the Trouble I've Seen." - RBW

File: Wa171

Nobody Knows How Tired We Are

DESCRIPTION: "Nobody knows how tired we are, Tired we are, Tired we are, Nobody knows how tired we are, And nobody seems to care." Or "Nobody knows how dry we are...." Reportedly sung at the end of a march

AUTHOR: unknown

EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)

KEYWORDS: hardtimes drink soldier

FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 37, "Nobody Knows" (1 text)
Roud #10562

File: BrPa037D
Nobody Knows the Trouble I've Seen

DESCRIPTION: "Nobody knows the trouble I've seen, Nobody knows but Jesus." "Sometimes I'm up, sometimes I'm down, Oh, yes, Lord, Sometimes I'm almost to the ground...." The rest of the song describes the singer's life, usually in spiritual terms.

AUTHOR: unknown

EARLIEST DATE: 1865 (diary of William Francis Allen; printed 1867 in Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad

FOUND IN: US(Ap,SE)

REFERENCES (13 citations):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 55, "Nobody Knows the Trouble I've Had" (1 text, with some rather unusual verses but clearly this; 1 tune)
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 232, "Nobody Knows de Trouble I've Seen" (1 text; p. 181 in the 1874 edition)
Work-FolkSongOfTheAmericanNegro, p. 50, "Nobody Knows the Trouble I See" (1 text); pp. 57-58, "Oh, Nobody Knows the Trouble I See" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 615, "Nobody Knows" (1 short text)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 211-212, "Nobody Knows the Trouble I See" (1 text, 1 tune)
Warren-EveryTimIFeelTheSpirit, pp. 68-69, "Nobody Knows de Trouble I've Seen" (1 text, 1 tune)
Arnett-IHearAmericaSinging, p. 110, "Nobody Knows the Trouble I've Seen" (1 text, 1 tune)
Greenway-AmericanFolksongsOfProtest, p. 97, "Nobody Knows" (1 text)
Fireside-Book-of-Folk-Songs, p. 302, "Nobody Knows de Trouble I See" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 358, "Nobody Knows The Trouble I've Seen" (1 text)
Fuld, pp. 391-391+, "Nobody Knows the Trouble I've Seen"

DT, NBDYKNWS

Roud #5438

RECORDINGS:
A. W. Adams, "Nobody Knows the Trouble I've Seen" (OKeh 8361, 1926)
Marion Anderson, "Nobody Knows de Trouble I've Seen" (Victor 19560, 1925; rec. 1924)
Louis Armstrong, "Nobody Knows the Trouble I've Seen" (Decca 2085, 1938)
Mildred Bailey w. Alec Wilder, "Nobody Knows the Trouble I've Seen" (Columbia 35348, 1939)
Cotton Pickers Quartet, "Nobody Knows the Trouble I've Seen" (Conqueror 8360, 1934; rec. 1931)
Vernon Dalhart, "Nobody Knows the Trouble I See" (Edison [BA] 3470, 1918)
Elkins Sacred Singers, "Nobody Knows the Trouble I've Seen" (Cameo 830, 1925)
Excelsior Quartet, "Nobody Knows the Trouble I See" (OKeh 4636, 1922)
Fisk University Jubilee Singers, "Nobody Knows the Trouble I See" (Rainbow 724, c. 1922)
Caroline & May Floyd, "Nobody Knows de Trouble I See" (Champion 15103, 1926)
Jimmie Gordon’s Vip Vop Band ("Nobody Knows the Trouble I See", Decca 7764, 1940; rec. 1939)
Musical Artists Quartet, "Nobody Knows de Trouble I've Seen" (Columbia 1953-D, 1929; rec. 1928)
Paramount Singers, "Nobody Knows the Trouble I See" (Trilon 234, n.d. but probably c. 1939)
James Garfield Smalls, "Nobody Knows de Trouble I Seen" (on USSeasIsland03)
Paul Robeson, "Nobody Knows de Trouble I've Seen" (Victor 20068, 1926)
Southernaires Male Quartet, "Nobody Knows de Trouble I've Seen" (Decca 2859, 1939)
Edna Thomas, "Nobody Knows de Trouble I Sees" (Columbia 1863-D, 1929; rec. 1928)
Tuskegee Institute Singers, "Nobody Knows the Trouble I See" (Victor 18237, 1917; rec. 1915)


Last updated in version 6.0

File: Arn110

Nobody Knows You When You're Down and Out

DESCRIPTION: Singer recalls once living high, but is now broke; friends no longer come around. "If I ever get my hands on a dollar again/Gonna hold onto it till that eagle grins." "If I ever get back on my feet again/Everybody wants to be my long lost friend"
Nobody Knows You When You're Down and Out

DESCRIPTION: "If you join submarines and you've got any pride, You won't use Persil and you won't use Tide" or make any attempt to clean up; "Nobody washes in a submarine." When three men "die of the stink," they aren't buried at sea lest they get clean

AUTHOR: unknown

EARLIEST DATE: 1970 (Tawney-GreyFunnelLines-RoyalNavy)

KEYWORDS: ship navy humorous derivative

FOUND IN: Britain(England)

REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 118, "Nobody Washes in a Submarine" (1 text, tune referenced)

CROSS-REFERENCES:
cf. "Nobody Loves Like an Irishman" (tune)
cf. "Diesel and Shale" (subject of odors on a submarine)

File: Tawn089

Nobody's Business

DESCRIPTION: Singer confesses to all sorts of infractions -- rambling, drinking, gambling -- but says it's "nobody's business if I do." He says he might even kill somebody; his girlfriend "runs a weenie stand..." and drives a Cadillac, but it's all nobody's business

AUTHOR: Porter Grainger, Clarence Williams, Graham Prince, Everett Robbins?

EARLIEST DATE: 1911 (JAFL)

LONG DESCRIPTION: Singer confesses to all sorts of infractions -- rambling, drinking, gambling -- but says it's "nobody's business if I do." He says he might even kill somebody; morphine, cocaine and women will drive him out of his mind; his money goes to buy his girlfriend fancy clothes; "she runs a weenie stand/way down in no man's land" and drives a Cadillac, but it's all nobody's business

KEYWORDS: sex homicide clothes gambling rambling drink nonballad whore

FOUND IN: US West Indies(Jamaica)

REFERENCES (2 citations):
Murray-FolkSongsOfJamaica, pp. 34-35, "Nobody's Business" (1 text, 1 tune)

ADDITIONAL: Noel Dexter and Geodfrey Taylor, _Mango Time: Folk Songs of Jamaica_
Roud #17344

RECORDINGS:

Emry Arthur, "Nobody's Business" (Vocalion 5230, 1928)
Jerry Behrens, "Nobody's Business" (Okeh 45564, 1932)
Tommie Bradley "Nobody's Business If I Do" (Champion 16696, 1933; Varsity 6055, n.d. [as by Big Richard]; rec. 1932; on GoodForWhatAilsYou)
Warren Caplinger's Cumberland Mountain Entertainers, "Nobody's Business" (Brunswick 224/Brunswick [Canada] 224, 1928)
Edric Connor with the Caribbeans and Earl Inkman, "Nobody's Business" (on WIEConnor01)
Ella Fitzgerald, Louis Jordan & his Tympany Five, "Ain't Nobody's Business If I Do" (Decca 27200, c. 1950)
Alberta Hunter, "Tain't Nobody's Biz-ness" (Paramount 12018, 1923)
Mississippi John Hurt, "Nobody's Dirty Business" (Okeh 8560, 1928; on MJHurt01, MJHurt02; on MJHurt05); "Nobody's Business" (Okeh 40389, 1925)
Earl Johnson & his Dixie Entertainers, "Ain't Nobody's Business" (Okeh 45092, 1927, on Rough2)
Lulu Belle & Scotty, "It Ain't Nobody's Bizness" (Okeh 04962, 1939)
Sara Martin w. Fats Waller "Tain't Nobody's Bus'ness If I Do" (Okeh 8043, 1923; rec. 1922)
Charles Nabell, "Nobody's Business" (Okeh 40389, 1925)
Riley Puckett, "Nobody's Business" (Bluebird B-6103, 1935; Bluebird B-8621, 1941)
Roy Sexton & his Arizona Hoedowners, "Nobody's Business" (Old Timer 8013, n.d.)
Bessie Smith, "Tain't Nobody's Business If I Do" (Columbia A3898, 1923)
Leo Soileau & his Aces, "Nobody's Business" (Decca 5101, 1935)
Peter Tosh, "Leave My Business" (on "Early Masters," (2009, on Goldenlane Records MP3 [recorded 1971; see NOTES])
Walker's Corbin Ramblers, "Nobody's Business" (Vocalion 01648, 1934)
Lena Wilson, "Tain't Nobody's Business If I Do" (Victor 19085, 1923)
Jimmy Witherspoon, "Ain't Nobody's Business, Pts. 1 & 2" (Supreme 1506/Swing Time 263, 1947)

SAME TUNE:

She Came from Kelligrews, She Likes Her Fish and Brewis (by Harry Mercer) (Cox-FolkMusicInANewfoundlandOutport, p. 161)

NOTES [344 words]: This shouldn't be confused with Will E. Skidmore & Marshall Walker's 1919 "It's Nobody's Business But My Own," which concerned the extracurricular activities of a deacon. Skidmore and Walker copyrighted that song (and Bert Williams recorded it on Columbia A2750 the same year), but the JournalOfAmericanFolklore reference precedes that copyright, so it's likely they arranged and adapted a traditional piece. And, while I have not seen the sheet music to the copyrighted version, I strongly suspect it doesn't contain all the verses listed above. - PJS

THE JAMAICAN VERSIONS

The Gaylads' ska structure is the same as Dexter/Taylor and Murray-FolkSongsOfJamaica, with the chorus line being "nobody's business, business" and a verse of "if I marry a tiny girl/ or I marry a fat gal/ nobody's business but me own." Dexter/Taylor and Murray is in Jamaican patois with, partly, a similar theme to Gaylads' "if I marry a black man/ And left him for a Chinese man/...." This theme is also in - for example - Tommy Bradley's version: "If I dislike my lover/ And leave her for another/ Nobody's business if I do."

The structure of Boysie Grant's mento version and Peter Tosh's reggae version is like the U.S. recordings: the chorus line is simply "nobody's business" rather than "nobody's business, business."

Grant's verse, like all but Tosh's, has to do with trading lovers: a sailor man for a soldier man, and a Coolie [East Indian] man for a Chinee man.

Tosh's, like the U. S. versions, deals with hard times and shady business, among other things: "When landlord come collectin rent/ Me not come beg you fifty cent/ That's nobody's business but my own" and "If I get high and fly like bird/ You should never say a word...." So does Dexter/Taylor, "Solomon granma swear she no go beg/ Tief 'way an Bra Sammy fowl an' egg/ Nobody's business but she own."

The date on the Peter Tosh recording is from KAZO, Bob Marley and the Wailers "Compared
Nobody's Child
DESCRIPTION: The singer passes an orphan home to watch the children play. He asks one boy why he is not playing. The boy cries and says "People come for children and take them for their own But they all seem to pass me by and I am left alone"
AUTHOR: unknown
EARLIEST DATE: 1949 (Recording, Hank Snow); in tradition, 1951 (MUNFLA-Leach)
KEYWORDS: lament nonballad children
FOUND IN: Canada(Newf)

RECORDINGS:
Francis Dunphy, "Nobody's Child" (on MUNFLA-Leach)
Hank Snow (The Singing Ranger) and his Rainbow Ranch Boys, "Nobody's Child" (RCA Victor 21-0143-A, 1949)

Nobody's Darling on Earth
DESCRIPTION: "I'm out in this bleak world alone, Walking about in the streets... Begging for something to eat." The orphan lost mother at a very young age. Now "I'm nobody's darling on earth; Heaven have mercy on me, For I'm nobody's darling, Nobody cares for me."
AUTHOR: Will S. Hays
EARLIEST DATE: 1870 (sheet music published by J. L Peters of New York)
KEYWORDS: orphan poverty hardtimes begging
FOUND IN: US(MW,So)

REFERENCES (6 citations):
Randolph 723, "I'm Nobody's Darling on Earth" (3 texts, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 471-472, "I'm Nobody's Darling on Earth" (1 text, 1 tune -- Randolph's 723A)
Stout-FolkloreFromIowa 54, pp. 73-74, "Nobody's Darling" (1 text)
Neely/Spargo-CowboyAndWesternSongsOfSouthernIllinois, pp. 252-253, "Nobody's Darling" (1 text)
Fife/Fife-CowboyAndWesternSongs 56, "Red River Valley" (3 texts, 1 tune, the "B" text belonging here)
Spaeth-WeepSomeMoreMyLady, pp. 21-23, "Nobody's Darling" (1 text, 1 tune, plus the sequel "They Say I Am Nobody's Darling")
Roud #4338

RECORDINGS:
Cumberland Ridge Runners, "Nobody's Darling" (Conqueror 8162, 1933)
Jimmie Davis, Nobody's Darling But Mine" (Decca 1504. 1937)
Grayson & Whitter, "Nobody's Darling" (Gennett 6304/Champion 15395 [as by Greysen Thomas & Will Lotty ], 1928)
Kelly Harrell, "Nobody's Darling on Earth" (Victor 20657, 1927; on KHarrerl02)
J. E. Mainer's Mountaineers, "Nobody's Darling on Earth" (Bluebird B-6460, 1936)
Wade Mainer & Zeke Morris, "Nobody's Darling on Earth" (Bluebird B-6423 [as "Nobody's Darling but Mine"]/Montgomery Ward 5028, 1936)
North Carolina Ridge Runners, "Nobody's Darling" (Columbia 15650-D, 1931; rec. 1928; on LostProv1)

SAME TUNE:
Gene Autry, "The Answer to Nobody's Darling" (ARC 6-08-51/Conqueror 8685/OKeh 03101/Vocalion 03101, 1936)
Gene Autry, "That's Why I'm Nobody's Darling" (ARC 7-05-73/Conqueror 8808/OKeh 03229/Vocalion 03229, 1937)
Patsy Montana & the Prairie Ramblers, "Woman's Answer to Nobody's Darling" (Perfect 6-08-52/Conqueror 8655 [as Salty Holmes w. the Prairie Ramblers], 1936)
Sally Foster [pseud. for Louise Rautenberg], "Woman's Answer to Nobody's Darling" (Decca 5239,
1936)
Jimmie Davis, "That's Why I'm Nobody's Darling" (Decca 5336, 1936; Melotone [Canada] 45220/Minerva 14073, 1937)
Tex Ritter, "Answer to Nobody's Darling But Mine" (Champion 45197, 1935)
NOTES [174 words]: Note that the Autry and Montana recordings [in the "Same Tune" field] have successive catalog numbers, and both were "answer" songs to the main entry. The record company was clearly milking this song for all it was worth -- and getting fresh copyrights, to boot. I have no information about the relationship between the Sally Foster and Patsy Montana recordings. - PJS
The Fifes consider their "Little Darling" text ("Come sit by my side, little darling, Come lay your cool hand on my brow, And promise me that you will never Be nobody's darling but Mine") to be a Red River Valley variant. As, however, the chorus does not fit the "Red River Valley" tune, and the rest of the words go with this piece, I classify it here.
Spaeth (in Weep Some More, pp. 40-41) has another piece, "Driven from Home," which has the same theme and some of the same words, but no chorus; I can't tell if it's the same or not, or if it's traditional. - RBW
I suspect, without having heard the recordings, that "Nobody's Darling But Mine" is a Same Tune variant. - PJS
Last updated in version 5.0
File: R723

Non Capisce
DESCRIPTION: "Italiano lingue non capisch"; the soldiers still have memories of Egypt, but Arabic is no help in Italy. "Sunny Italy" is no such thing; he wishes for sand rather than snow. Cassino has fallen; Rome is next; "Tiny" (Gen. Freyberg) likes them to fight
AUTHOR: unknown
EARLIEST DATE: 1944 (according to Cleveland-NZ-GreatNewZealandSongbook)
KEYWORDS: soldier New Zealand home storm
FOUND IN: New Zealand
REFERENCES (1 citation):
Cleveland-NZ-GreatNewZealandSongbook, p. 115, "Non Capisce" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Lili Marlene" (tune, plus cross-references to songs of the Italian campaign)
cf. "O'er the Hills of Sicily" (subject: the Italian campaign)
File: Clev115

None But the Righteous
DESCRIPTION: "Nothin' but the Righteous shall get in the gate (wear the crown)." "Teach me the way (Give me the faith) to get in the gate" "Give me the hands for to shout that day" "Slip an' slide those golden streets"
AUTHOR: unknown
EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)
KEYWORDS: nonballad religious
FOUND IN: West Indies(Bahamas)
REFERENCES (1 citation):
Edwards-BahamaSongsAndStories 29, "Nothin' But the Righteous" (1 text, 1 tune)
NOTES [70 words]: The description is based on the Edwards-BahamaSongsAndStories text. The form of each verse follows "Nothin' but the Righteous get in the gate (3x), Ó Lawd, how long?". The description shows the lead line for each verse.
For "none but the righteous" also see "Take Me to the Water" ("None but the righteous (x3) shall see God") and "Walking In the Light of God" (Dett: "Dat nothin' but de righteous shall go dere"). - BS
Last updated in version 4.2
File: Edwa029
None Can Love Like an Irishman

DESCRIPTION: "The turban'd Turk, who scorns the world, May strut about with his whiskers curled" and have a thousand wives, but he can't love like an Irishman. Neither can the French, the Dutch, the English....

AUTHOR: "Collins," according to Sandburg-TheAmericanSongbag

EARLIEST DATE: 1828 (The Universal Songster, according to Steele)

KEYWORDS: love courting nonballad

FOUND IN: US(MA)

REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, p. xiii, "None Can Love Like an Irishman" (1 text)

ALTERNATE TITLES:
The Turbaned Turk He Scorns the World

File: Sandxiii

Nonsense of Men, The

DESCRIPTION: "I hate to be teased by the nonsense of men," so the girl accepts her mother's advice to always say "No" to men. But young piper Donnelly wins her heart; after many requests, "I mistook and said Yes!" She lives happily and advises others to say "Yes."

AUTHOR: unknown

EARLIEST DATE: 1932 (Sam Henry collection)

KEYWORDS: love courting rejection marriage

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H472, pp. 258-259, "The Nonsense of Men" (1 text, 1 tune)
Roud #1459

CROSS-REFERENCES:
cf. "No, John, No" (theme)

File: HHHH472

Nonsense Saw

DESCRIPTION: Nonsense rhymes showing how to pronounce "Arkansas": "I love a girl from Arkansaw, Who can saw more wood than her Maw can saw." "I sing a saw Of maid I saw In Arkansaw." "Her maw can saw, Her paw can saw, And she can saw In Arkansaw."

AUTHOR: unknown

EARLIEST DATE: 1931 (Allsopp)

KEYWORDS: humorous nonsense wordplay nonballad

FOUND IN: US(So)

REFERENCES (1 citation):
ADDITIONAL: Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), pp. 195-196, "Nonsense Saw" (2 texts)
ST FORA195 (Partial)

NOTES [38 words]: Allsopp reports that there were problems in the 1840s with the pronunciation of "Arkansas." Hence this poem (or complex of poems). It's not clear that they were ever sung, but Allsopp reports that they were genuinely popular. - RBW

File: F0RA195

Noo I'm Just a Lassie in Want o' a Man

DESCRIPTION: The singer "would like to get marriet as sune as I can; I hae a' the perfections a man's heart could wish." She has oiled her hair, put her glasses away and bought a new gown. "Folk'll try mony a plan Fan they hae ony hope o' ensnarin' a man"

AUTHOR: Mrs Will of Alehousehill (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

EARLIEST DATE: 1908 (Greig/Duncan8)

KEYWORDS: courting clothes hair nonballad oldmaid

FOUND IN: Britain(Scotland(Aber))
Noo Jock, my Man

DESCRIPTION: "Noo Jock, my man, sit doun by me, and harken to your mither!" She is old, and wants to see him married before she dies. She says to marry for money, to stay out of trouble, to shave his beard, "For it's nae joke, it's nae joke, the takin' o' the wife"

AUTHOR: Words: John Barr

EARLIEST DATE: 1861 (Barr, Poems and Songs, according to Colquhoun-NZ-Folksongs-SongOfAYoungCountry)

KEYWORDS: mother children marriage hair

FOUND IN: New Zealand

REFERENCES (1 citation):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 29, "Noo Jock, my Man" (1 text, 1 tune)

NOTES [74 words]: According to Gordon McLauchlan, editor-in-chief, New Zealand Encyclopedia, David Bateman Limited, 1984, p. 46, "BARR, John (1809-89) was born in Paisley, Scotland and emigrated to N[ew] Z[ealand] in 1852, settling in Dunedin. He became a well-known poet and songwriter, contributing to the Otago Witness and Saturday Advertiser. His Poems and Songs was published in 1861 and revised and reissued in 1874. He inaugurated the Burns Club. - RBW Last updated in version 5.2

File: Col2029

Noo, I'm a Braw Lassie

DESCRIPTION: The singer reviews her assets and skills: "I think a bit laddie could hardly de better Than tak me and mak' me his wife." She would marry a soldier, sailor, butcher, baker, sweep, mason,... Nobody here wants her: "it's needless to stan ony langer"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan7)

KEYWORDS: nonballad oldmaid

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan7 1387, "Noo, I'm a Braw Lassie" (1 text)

Roud #7246

File: GrD81387

Noonday on the River

DESCRIPTION: "Noonday on the river, Fishing with a hook and line, Catfish in the river, Cain't kotch me this time. Nigger fall in the river, Lay on his back and he wink, Floating like a bubble on the water, 'Cause a tub of grease cain't sink."

AUTHOR: unknown

EARLIEST DATE: 1942 (Coleman/Bregman-SongsOfAmericanFolks, from Bim Mardfin)

KEYWORDS: fishing Black(s) nonballad river humorous

FOUND IN: US

REFERENCES (1 citation):
Coleman/Bregman-SongsOfAmericanFolks, p. 74, "Noonday on de Ribber" (1 short text, 1 tune)

NOTES [8 words]: Very, very racist, but claimed as a folk song. - RBW Last updated in version 3.2

File: CoBr074

Nor Will I Sin

DESCRIPTION: "Nor will I sin by drinking gin And cider, too, will never do Nor brewer's beer my
heart shall cheer Nor sparkling ale my face to pale. To quench my thirst I'll... bring Clean water from the well or spring... I pledge... hate To all that can intoxicate"

AUTHOR: unknown
EARLIEST DATE: 1903 (Pinesville Democrat)
KEYWORDS: drink promise
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 336, "Nor Will I Sin" (1 fragment)
Roud #7808
File: R336

Nora Creina

DESCRIPTION: "Nora Creina, see the flowers, The lovely flowers that all seem'd perish'd" "Nora Creina, see the birds We thought forever flown away, love." "Nora Creina! Nora dear! Thus my love is thine forever... And still more fondly for the parting..."
AUTHOR: unknown
EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster) (the name was in use by 1833)
KEYWORDS: love separation flowers bird
FOUND IN:
REFERENCES (1 citation):
Hylands-Mammoth-Hibernian-Songster, p. 198, "Nora Creina, See the Flowers" (1 text)
CROSS-REFERENCES:
The New Policeman (File: GrD1750)
The Song of the Trap, Part IV (File: AnSt079)
Lansell's Case (by Charles R. Thatcher) (Anderson-ColonialMinstrel, p. 106)
Lesbia hath a beaming eye (Nora Creina) (by Thomas Moore) (Hylands-Mammoth-Hibernian-Songster, p. 37)
NOTES [111 words]: I am not sure that this is traditional in itself, but the tune has been used so many times, for so many things, that I thought it belonged in the Index. Certainly the name is well-known; there is a place in Australia called "Nora Creina," There were several ships by that name. The tune, in addition to the SAME TUNE items mentioned, was reportedly used by Beethoven. "Nora Creina" does not seem to be proper Irish, but it has been suggested that it is a corruption of "Nora of my heart" or perhaps "Wise Nora." There is a Mudcat thread discussing all of this. The description is from one of the texts quoted there -- the one that seemed the most "tradition-ish." - RBW
Last updated in version 6.1
File: RcNorCre

Nora Daly

DESCRIPTION: Singer meets Nora Daly driving a donkey-cart on the way to the fair near Miltown Malbay. They part for fear of her father. "After years abroad sojourning" he returns to County Clare and they marry happily.
AUTHOR: Tomas Ó hAodha (Tom Hayes)(1866-1935) of Miltown Malbay (source: notes to IRClaire01)
EARLIEST DATE: 1974 (recording, Micho Russell)
KEYWORDS: love marriage return reunion separation father
FOUND IN: Ireland
Roud #8002
RECORDINGS:
Micho Russell, "Nora Daly" (on Voice01)
File: RcNoraDa

Nora Nora

DESCRIPTION: "Nora Nora don't wake me foreday morning." Darling let me sleep past dawn. My boat is in the harbour. There is plantain to burn.
AUTHOR: unknown
Nora O'Neal

DESCRIPTION: "I'm lonely tonight, love without you... I love you dear Norah O'Neal." The singer's love he can never conceal. The nightingale's song reminds him of her. He says he will see her tomorrow; they will kiss. "I'll never be lonely again"

AUTHOR: Will S. Hays (see NOTES)

EARLIEST DATE: 1866 (sheet music published by J. L. Peters & Bro. of St. Louis), but see the NOTES

KEYWORDS: courting love nonballad

FOUND IN: Ireland

REFERENCES (5 citations):
- O'Connor-OldTimeSongsAndBalladOfIreland, p. 141, "Nora O'Neal" (1 text)
- Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 63-64, "Norah O'Neale" (1 text)
- Huntington-TheGam-MoreSongsWhalemenSang, p. 248, "Norah O'Neal" (1 text, 1 tune)
- Heart-Songs, pp. 470-471, "Nora O'Neal" (1 text, 1 tune)
- Hylands-Mammoth-Hibernian-Songster, p. 40, "Nora O'Neal" (1 text)

Roud #4976

BROADSIDES:
- Bodleian, Firth c.26(298)[some words illegible], "Norah O'Neal" ("Oh! I'm lonely to night, love, without you"), T. Pearson (Manchester), 1850-1899; also Harding B 11(3772), "Norah O'Neill"
- LOCSinging, as109760, "Nora O'Neal," H. De Marsan (New York), 1864-1878
- NLScotland L.C.1269(158a), "Norah O'Neil," Poet's Box (address illegible), 1869

CROSS-REFERENCES:
- cf. "Shamus O'Brien" (sequel to this song)

SAME TUNE:
- Parody on Norah O'Neal, or Trying to Raise a Square Meal ("I'm thirsty, tonight, Jim, without you") (Wolf-AmericanSongSheets p. 124)

NOTES [159 words]: Source: Re author -- "The Music of William Shakespeare Hays 1837-1907" on PD Music site. - BS

William Shakespeare Hays was of course an American (born and died in Kentucky), as songs such as "Little Old Log Cabin in the Lane" attest, so this song is obviously "stage Irish" -- and yet, it seems to appear almost entirely in Irish collections.

There is a curiosity about the date. The sheet music says it's from 1866, and this is also the year given by Spaeth's History of Popular Music in America, p. 159. Yet Huntington says that it was found in the log of the Charles and Edward in 1858. I have to suspect that either the log is mis-dated or that the text was added to it later, but since I don't have access to the log myself, I can't prove it. - RBW

Broadside LOCSinging as109760: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

Last updated in version 6.1

File: OCon141

Norah Darling, Don't Believe Them

DESCRIPTION: The singer must leave Norah "but I leave my heart with thee." He tells her not to forget him or to believe another suitor's "flattering wiles," "tale of love" or "treacherous whispers."

AUTHOR: unknown

EARLIEST DATE: 1901 (O'Connor-OldTimeSongsAndBalladOfIreland)

KEYWORDS: courting love separation nonballad

FOUND IN:

REFERENCES (1 citation):
- O'Connor-OldTimeSongsAndBalladOfIreland, p. 149, "Norah Darling, Don't Believe Them" (1 text)
Norah Magee

DESCRIPTION: "Oh Norah, dear Norah, I can't live without you... Come back to old Ireland, the land of our childhood...." The singer laments the absence of Norah, gone over the sea, and hopes she will return someday to Ireland.

AUTHOR: unknown

EARLIEST DATE: 1938 (Sam Henry collection)

KEYWORDS: love separation Ireland emigration

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H778, p. 387, "Norah Magee" (1 text, 1 tune)

Roud #4718

BROADSIDES:
NLScotland L.C.Fol.70(86b), "Norah Magee," Poet's Box (Dundee), c. 1890

NOTES [80 words]: Sam Henry observed that this song was "in great vogue" around 1870, but I know of no other field collections. I do find myself strongly reminded of "Barney McCoy" -- but the similarity is at a level far removed from the details of the songs.

Poverty, of course, forced many Irish to migrate to America, and not just in the nineteenth century. It's not usual for the girl to go without the boy, but it's not unknown, either. And men need the chance to sing lost love songs, too. - RBW

File: HHH778

Norah Magee (II)

DESCRIPTION: Norah reads a letter from Terry who's better at fighting than reading and writing. She herself cannot read but she can spell D, E, A, R and can guess "for he calls me dear Norah Magee" Terry says "he'd my name soon be turning To another than Norah Magee"

AUTHOR: unknown

EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland)

KEYWORDS: love nonballad marriage

FOUND IN:
REFERENCES (1 citation):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 61, "Norah Magee" (1 text)

File: OCon061A

Norah McShane

DESCRIPTION: The singer recalls leaving (Ballymoney), and admits to being "as wretched can be" in the new land. He misses buttermilk, the old mud house, peat fires, and of course Norah McShane. Even with no money, it was a better life than this

AUTHOR: Eliza Cook (?)

EARLIEST DATE: 1841 (broadside, LOCsheet sm1841 380630); supposedly written 1838

KEYWORDS: emigration homesickness separation

FOUND IN: Ireland US(MW)

REFERENCES (5 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H157, p. 207, "Norah McShane" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, pp. 50-51, "Nora McShane" (1 text)
Dean-FlyingCloud, p. 105, "Nora McShane" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 42, "Norah McShane" (1 text)
Wolf-AmericanSongSheets, #1620, p. 110, "Norah M'Shane" (1 reference)

Roud #9059

BROADSIDES:
Nordfeld and the Raleigh, The

DESCRIPTION: The "Nordfeld" and the "Raleigh" are two ships wrecked close together in the Strait of Belle Isle. The singer tells of the scavenging of both ships and remarks that had he or his listeners been there, they would have partaken in the spoils.

AUTHOR: George Williams

EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: wreck ship

HISTORICAL REFERENCES:

Aug 1922 - Wreck of the Raleigh

FOUND IN: Canada(Newf)

REFERENCES (3 citations):

Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 142, "The Nordfeld and the Raleigh" (1 text, 1 tune)


Blondahl-NewfoundlandersSing, p. 64, "The Norfeld and the Raleigh" (1 text, 1 tune)

Roud #6346

CROSS-REFERENCES:

cf. "The Old Mayflower" (theme of wreckers) and references there

NOTES [2167 words]: The HMS Raleigh was a new light cruiser on a tour of the United States and Canada when the captain was persuaded to go off course through the Strait of Belle Isle for some good fishing. It wrecked near the Point Amour lighthouse in Labrador. For these and other details, consult David J. Molloy, The First Landfall: Historic Lighthouses of Newfoundland and Labrador (St. John's: Breakwater, 1994), pp. 94-96. Currant Island, the author's home, is on the Newfoundland side just south of the Strait and not particularly close to the events in the ballad. - SH

Although several sources call her a light cruiser, the Raleigh was designed and built with 7.5" guns (Jane's-WWI, p. 56), making her a heavy cruiser (although that term had not come into use when she was built). She was the sixth Royal Navy ship to be named after Walter Raleigh (Smith, p. 177). After World War I, she became part of the British North Atlantic squadron (Galgay/McCarthy, p. 57). This was not an area where there was much action (even by 1920s standards), so she did some touring and showing the flag -- a suitable use for a ship that was a good sea-boat, with high freeboards, good habitability, and good ventilation (Smith, p. 194) but that wasn't a good fighting ship. In 1922, that tour took her to Labrador. On August 8, she departed Hawke's Bay, Newfoundland, to go to Forteau, Labrador (Prim/McCarthy, p. 86; Forteau is in that little tiny corner of southern Labrador just east of the Quebec/Labrador boundary; it's the narrowest part of the
Bromley had little defense except bad charts (Rohmer, p. 131). The court's language in its decision testified against his captain as Bromley's had been used against Bott. Like his subordinate, against him to an end (Rohmer, p. 109). Bromley's trial followed (Rohmer, p. 117), with Bott's have been further action taken against him, but he retired from the navy, bringing the action he was "severely" reprimanded (Rohmer, p. 107). That meant his career was over. There might 92; the Admiralty would dispute this point, but I think it's probably true). It was not defense enough; Bott didn't offer much of a defense, except to say that the charts of the area were bad (Rohmer, p. 87). The attrs were 300; the phrasing is a bit strange). The court-martialed (Rohmer, pp. 70-71).

The crew had little warning when an iceberg appeared off their bow. Desperately they steered around it -- and ended up in shallow water in fog so thick that they could not see or hear the lighthouse just a few hundred yards away (although Smith, p. 190, denies that the grounding was the result of seeing the iceberg). Although the ship slowed to just six knots (so Prim/McCarthy, p. 87) or eight knots (so Rohmer, p. 33 and Smith, p. 190; this seems to be supported by the official report on p. 36 of Rohmer), it was still too fast. She went hard aground about two hundred yards from the Point Amour lighthouse outside the entrance to Forteau's harbor (Prim/McCarthy, p. 87; Rohmer, p. 46), has a stunning photo of the ship and the lighthouse almost next to each other.

Two days after the wreck, a salvage ship, the Raleigh's, arrived, and divers inspected the wrecks, finding a large hole in the bottom (Prim/McCarthy, p. 89). The bilge keel was broken and the much of the ship flooded (Rohmer, p. 58). It was thought that it would take seven weeks to get her in condition to be floated off -- if the weather didn't make things worse. In essence, the ship could have been saved if she were near a decent port, but that condition did not apply. The salvage firm refused a "no cure, no pay" contract; they were not convinced the ship could be saved (Rohmer, p. 59). The Raleigh was eventually declared a total loss; although some equipment was taken off, there was no attempt to re-float the ship (Whitley, p. 80), even though she was still only about five years old.

Admiral Pakenham ordered a court of inquiry, using the captains of the other ships in his squadron, on August 17 (Rohmer, p. 41), but no immediate arrangements were made for the crew. There were other ships in the Raleigh's squadron, and Admiral Pakenham's flagship Calcutta arrived the next day (Rohmer, p. 41), and no immediate arrangements were made for the crew. That put about 700 men ashore at Forteau (population 177) and L'Anse Amour (just a few houses). The men had to subsist for the most part on supplies taken from the ship until arrangements were made to take them home (Galgay/McCarthy, p. 59).

Although the fog didn't last long, the weather -- which is rarely good in Labrador -- stayed bad for many days, further damaging the ship and making it harder to do anything about it (Rohmer, pp. 55-57); it wasn't easy even to get the men on ships to take them home. Two days after the wreck, a salvage ship, the Royal Strathcona arrived, and divers inspected the wreck, finding a large hole in the bottom (Prim/McCarthy, p. 89). The bilge keel was broken and the much of the ship flooded (Rohmer, p. 58). It was thought that it would take seven weeks to get her in condition to be floated off -- if the weather didn't make things worse. In essence, the ship could have been saved if she were near a decent port, but that condition did not apply. The salvage firm refused a "no cure, no pay" contract; they were not convinced the ship could be saved (Rohmer, p. 59). The Raleigh was eventually declared a total loss; although some equipment was taken off, there was no attempt to re-float the ship (Whitley, p. 80), even though she was still only about five years old.

Admiral Pakenham ordered a court of inquiry, using the captains of the other ships in his squadron, on August 17 (Rohmer, p. 41). The court-martial began, with no immediate arrangements made for the crew. Most of the blame went to Captain Bromley and Commander Bott, although they had a little left over for the Officer of the Watch because he didn't entirely understand the chain of command under which he operated (Rohmer, p. 53). The Board was critical also of the way the ship's equipment was managed. On September 12, the Admiralty officially paid off the ship's crew (meaning that they would not attempt to repair her) and ordered Bromley and Bott to be court martialed (Rohmer, pp. 70-71).

Bott's trial came first. Rohmer reprints on pp. 83-85 a list of particulars from the court-martial; it charges Bott with not warning the captain about the problems navigating in the conditions, for not using the sounding machines as much as he should have, for not slowing down enough, for not telling the captain about decreasing visibility, and for not telling the captain to get a visibility report by radio (I *think* that's what the last particular means; the phrasing is a bit strange). Bott didn't offer much of a defense, except to say that the charts of the area were bad (Rohmer, p. 92; the Admiralty would dispute this point, but I think it's probably true). It was not defense enough; he was "severely" reprimanded (Rohmer, p. 107). That meant his career was over. There might have been further action taken against him, but he retired from the navy, bringing the action against him to an end (Rohmer, p. 109). Bromley's trial followed (Rohmer, p. 117), with Bott's testimony used against his captain as Bromley's had been used against Bott. Like his subordinate, Bromley had little defense except bad charts (Rohmer, p. 131). The court's language in its decision
against Bromley seems to me a little less harsh (he was merely "reprimanded"), but it was the end of his sea career, too (Rohmer, pp. 133, 135). 

Oddly, neither man was entirely forced out of public service. Bott was allowed to return to duty during World War II (Smith, p. 185), when presumably the Royal Navy needed every man it could get. Bromley didn't serve at sea again, but he was made a Rear Admiral in 1926 and officially placed on the retired list at that rank. He also became the eighth Baronet Bromley and served a bunch of positions in the royal hierarchy (Smith, p. 186) -- which, to me, shows the advantages of rank in inter-war Britain....

The problem after that was to figure out what to do with the ship. The locals were soon given official permission to salvage the ship, and of course they did so eagerly (Galgay/McCarthy, pp. 59-60). Supposedly the locals had started to strip her even before that -- first of food and leftover clothes and such, then of more valuable materials such as metals (Rohmer, p. 148). The Admiralty eventually tried to sell the salvage rights, with the restriction that the ship's big guns had to be returned to Britain. No one was willing to pay for cleaning up the wreck. Eventually the British gave up on trying to get money for the ship and simply paid to have the guns returned (Rohmer, pp. 148-149).

The next stage of the story is almost comic. The Raleigh continued to sit on the rocks, disarmed but otherwise looking mostly intact. The British Navy considered it embarrassing to have the ship sitting there; officials griped that "the wreck is MOST CONSPICUOUS" (Rohmer, p. 155). So they decided to blow it up! On July 1, 1926, official approval was given (Rohmer, p. 161; Galgay/McCarthy, p. 60) -- and it was decided to do it without cleaning up the hazardous materials still on board, because of the expense. "That decision was to have environmental consequences even when this book was written" (Rohmer, p. 162. The book was published in 2003). The job was assigned to Captain Andrew Cunningham of the Calcutta (later a famous admiral in World War II), who apparently described it in his book A Sailor's Odyssey (Rohmer, p. 169).

Cunninham, in one sense, did his job: he pushed enough ordinance into the ship to ruin her hull and upper works, so that she no longer looked like a navy ship. But he didn't remove her wreckage -- and all the live shells and cordite were left in the wreck (Rohmer, p. 173). At least one child apparently died after running across unexploded ammunition (Rohmer, pp. 176-177; Smith, pp. 192-193, says that a total of four locals were killed over the years), although it sounds as if what killed the child was small arms ammunition that would have been hard to clean up anyway. In 1994, Canada (which by then governed Labrador) was being told that something needed to be done (Rohmer, p. 179 -- although it sounds as if Rohmer was doing most of the telling). The decision to destroy the ammunition was made in 2002, with the first explosions taking place in 2003 (Rohmer, p. 195, 207). I don't know if that is the end of the Raleigh's story, but it seems likely. Andrieux, p. 94, has a photo of the Raleigh on the rocks. Smith has two in his photo section, both from 1922, as well as several of her sister Effingham (which, curiously, also was lost as a result of going aground, although not until World War II). Rohmer has many pictures of Raleigh, from throughout her history, but the printing is incredibly poor.

Part of the reason the British gave up on the ship was probably the extent of the damage, and the location of the wreck can't have helped, but the British would likely have tried harder if the Raleigh had been more useful. The five-ship class to which she belonged (usually called the Hawkins or Frobisher class) had been designed to chase a particular type of German raider, which of course didn't exist any more after World War I (Whitley, p. 77). They indirectly led to the development of what came to be called "heavy cruisers," but they themselves were problematic (Worth, p. 99). One was converted into an aircraft carrier while building, and the others were rebuilt so heavily in the 1920s and 1930s that they in effect became other types of ships (Whitley, p. 79). They were among the oldest cruisers to serve in the British Navy in World War II, but they performed a "secondary role" (Worth, p. 99; according to Smith, p. 197, the Effingham, one of the sisters, had her 7.5" guns replaced by 6" weapons, turning her into probably the worst light cruiser in the Royal Navy). Probably most people in the Admiralty were just as glad to get Raleigh off their hands. It's just coincidence that she went down in an area where people were such vigilant scavengers.

To emphasize just how un-useful the Raleigh was, it's worth comparing her with the next class of British heavy cruisers, the Kents (data based on comparing the data in Whitley and Worth). The Kents did require a few more men, 784 versus 690 -- 14% more crew. But they had a weight of broadside that was 71% greater (2048 pounds per salvo versus 1200). They had 33% more torpedo tubes (eight versus six), and the torpedoes could be fired more easily. The Kents were a little faster (31.5 knots versus 30). The Kents had 73% more cruising range than the Hawkins class's 5400 nautical miles, and they were more fuel efficient -- 2.92 nautical miles per ton of fuel versus 2.08. If the British had been smart, they'd have sold off the remaining Hawkinse to anyone
who would buy them....
I find no mention of the story that the Raleigh went off-course to go fishing.
Unlike the Raleigh, the Nordfeld doesn't seem to have attracted any attention from historians, presumably because she was "just another wreck," of which Labrador had had an abundance. The Raleigh was, I suspect, the largest ship ever wrecked off the Labrador to that time, having three times the tonnage of the largest of the coastal steamers, the Stephano. - RBW

Bibliography

- Galgay/McCarthy: Frank Galgay and Michael McCarthy, Shipwrecks of Newfoundland and Labrador, [Volume I], Harry Cuff Publishing, 1987 [Note: The Galgay/McCarthy and Prim/McCarthy accounts, although not identical, are so close that several whole paragraphs appear verbatim in each]
- Jane's-WWI: Jane's Fighting Ships of World War I (1919; I use the 1990 Studio Editions reprint with modern foreword by Captain John Moore, RN)
- Prim/McCarthy: Captain Joseph Prim and Mike McCarthy, The Angry Seas: Shipwrecks on the Coast of Labrador, Jesperson Publishing, 1999 [Note: The Galgay/McCarthy and Prim/McCarthy accounts, although not identical, are so close that several whole paragraphs appear verbatim in each]
- Worth: Richard Worth, Fleets of World War II, Da Capo, 2001

Last updated in version 6.0
File: Doy47

Norfolk Girls, The
DESCRIPTION: "Our topsails reef'd and filled away, All snug aloft we know... Here's a health to all the Norfolk girls, And Portsmouth maidens too." The singer talks of the labors and dangers of a life at sea, always recalling the Norfolk girls and Portsmouth maidens
AUTHOR: unknown
EARLIEST DATE: 1948 (Shay)
KEYWORDS: sailor work battle
FOUND IN:
REFERENCES (1 citation):
Shay-AmericanSeaSongsAndChanteys, pp. 172-177, "The Norfolk Girls" (1 text, 1 tune)
ST ShaSS172 (Partial)
File: ShaSS172

Norlan' Laddie, The
DESCRIPTION: "A Norlan' Johnnie" woos "a Southlan' Jenny." He is so bashful he can hardly speak "till blinks o' her beauty and hopes o' her siller" force him to speak. She agrees to go with him. It's not clear whether or not he backs down (see NOTES)
AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan4)
KEYWORDS: courting money
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 864, "The Norlan' Laddie" (1 text)
Roud #6226
NOTES [27 words]: The Greig/Duncan4 text is missing lines. The last two lines comment that Southern lasses "are a' for dressing" but Northern lasses "mind milking and threshing." - BS
North American Rebels

DESCRIPTION: Troops prepare to sail to fight in North America. Women ask to be taken as well; the Captain says the ship is overloaded. They (the women?) are not afraid to go. After a bloody fight the soldier's wives and babies mourn their dead

AUTHOR: unknown

EARLIEST DATE: before 1855 (broadside, Bodleian Firth c.14(199))

KEYWORDS: parting separation war America wife soldier Indians(Am.)

FOUND IN: Britain(England(South))

REFERENCES (1 citation):

Williams-Wiltshire-WSRO Gl 107, "North American Rebels"

Roud #596

BROADSIDES:

Bodleian, Firth c.14(199), "North of America" ("As we sailed out of Glasgow, being in the month of June"), E.M.A. Hodges (London), 1846-1854; also Harding B 25(1378)[some words illegible], "North America"

CROSS-REFERENCES:

cf. "Farewell to Kingsbridge" (shared lines and general theme)

NOTES [76 words]: The troops may leave Glasgow or Plymouth, the fight may be against rebels or Indians, and the woman questioning the Captain may be named Polly or Nancy.

There are six lines shared between the Bodleian broadsides of "North American Rebels" and the "Ballad Sheet and Garland" text of "Farewell to Kingsbridge": wives "lamenting for their husbands" and children crying "mommy"; God bless the King, soldiers on land and sea, and our army in North America. - BS

North Atlantic Squadron, The

DESCRIPTION: "Away, away, with fife and drum, Here we come, full of rum Looking for women to pat on the bum, In the North Atlantic Squadron." The singer tells of the hardship of the convoy routes, describes the battles, and complains about the available women in port

AUTHOR: unknown

EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: sailor courting sex ship war bawdy

FOUND IN: Canada(Newf)

REFERENCES (2 citations):


Tawney-GreyFunnelLines-RoyalNavy, p. 145, "The West Atlantic Squadron" (1 fragment)

Roud #10267

CROSS-REFERENCES:

cf. "The Armored Cruiser Squadron" (form)

NOTES [218 words]: This is one of those songs, like "The Old Chisholm Trail," that can go on practically forever, with each verse more bawdy or scatological than the one before. That life on the convoy routes was difficult can hardly be questioned; for other songs on this topic, see "Destroyer Life" and the other various naval songs in Hopkins-SongsFromTheFrontAndRead.

Hopkins calls it "Easily the most famous of Canadian service songs." It is interesting that it is rarely printed. It seems clear that it was simply too hardcore for most anthologies. The big question, to me, is whether it is, properly, a Canadian song; most of the versions I know of are from Newfoundland.

Hopkins attributes his first, extremely long (30 verses!), version to the 116th Squadron, although he does not explain the suggestion. Roger Sarty, War in the St. Lawrence: The Forgotten U-Boat Battles on Canada's Shores, Penguin 2012, p. 93, says that this was a squadron based at Dartmouth, Nova Scotia, and describes it as having Canso (PBY Catalina) aircraft; p. 123 reports that it went into action in mid-1941. Sarty, p. 127, says that it was one of only two long-range
North Campaign, The (Gates's Song, A Song of Saratoga)

DESCRIPTION: "Come unto me, ye heroes, Whose hearts are true and bold. Who value more your honor Than others do their gold." (John) Burgoyne invades New York from Canada. Gates and his men defeat him. The singer toasts the American officers

AUTHOR: unknown

EARLIEST DATE: 1893 (Stone)

KEYWORDS: battle patriotic

HISTORICAL REFERENCES:
Oct 17, 1777 - Surrender of John Burgoyne at Saratoga

FOUND IN:
REFERENCES (1 citation):

CROSS-REFERENCES:
cf. "The Fate of John Burgoyne" and references there

NOTES [24 words]: Stone claims that this "was for a long period sung throughout New England." I have no evidence of this, but I'm including it just in case. - RBW

North Carolina Hills, The

DESCRIPTION: "Oh, the North Carolina Hills, How majestic and how grand, With their summits bathed in glory Like our Prince Immanuel's land." The singer repeatedly praises their beauty and their peoples; he must depart, but hopes to return

AUTHOR: unknown

EARLIEST DATE: 1939 (Brown)

KEYWORDS: home nonballad

FOUND IN: US(SE)

REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 402, "The North Carolina Hills" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 242-243, "The North Carolina Hills" (1 text)
Roud #11757

North Country Collier, The

DESCRIPTION: "At the head of Wear Water about twelve at noon, I heard a maid a-talking...." She describes her handsome young collier who "sails the salt sea." She will build him a "castle." She may be a sheep-girl, but she can enjoy her husband just as a queen does

AUTHOR: unknown

EARLIEST DATE: 1906 (Masefield, Sailor's Garland)

KEYWORDS: love sailor home

FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 87, "The North Country Collier" (1 text)
Roud #683

reconnaissance squadrons in the Eastern Air Command, the other being Squadron 5, for which see "No. 5. Squadron Song," which also has more details about the Catalina. - RBW

Last updated in version 5.1

File: Hopk052
North Country Maid, A

DESCRIPTION: "A north country maid to London had strayed Although with her nature it did not agree." She laments the home she has left behind, its trees, its fields, its people. She hopes soon to be able to return home.

AUTHOR: unknown

EARLIEST DATE: 1893 (Broadwood/Maitland-EnglishCountySongs)

LONG DESCRIPTION: A maid from northern England (Westmoreland), who has strayed to London, wishes she were home; she sings the praises of the north country and its ways; she vows that she'll not marry until she returns, preferring to wed a north country man. She hopes to return in less than a year. Chorus: "The oak and the ash and the bonny ivy tree/They flourish at home in my own country"

KEYWORDS: homesickness rambling

FOUND IN: Britain(England(North),Scotland(Aber))

REFERENCES (7 citations):
Broadwood/Maitland-EnglishCountySongs, p. 18, "A North-Country Maid" (1 text, 1 tune)
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 14-15, "O the Oak, and the Ash, and the Bonny Ivy Tree" (1 text, 1 tune)
Greig/Duncan5 1058, "My Ain Countrie" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 62, "The Oak And The Ash" (1 text)
Wells-TheBalladTree, p. 277, "The Oak and the Ash"; "Goddesses" (2 tunes, with the latter being claimed as the source for the former)
DT, NCNTRYMD* NCNTRYM2*

ADDITIONAL: Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, pp. 77-78, "(no title)" (1 text)

Roud #1367

NOTES [146 words]: This looks like the source for the "oak and the ash" lines that appear in the choruses of many versions of "Rosemary Lane," "Ambletown," "Bell-Bottom Trousers," and other members of that most tangled of song families, typically with no relevance to those songs' plots. If I had my guess, I'd say the recombinant chorus was grafted onto those songs' common ancestor at some point early in its evolution. - PJS

For the complex relationship between this song, "Ambletown," and "Rosemary Lane" [Laws K43], see the notes to the latter song. - PJS, RBW

This song does not seem to have any "plot relationship" to the other two traditional songs; the common element is simply the chorus ("Oh the oak and the ash and the bonny ivy tree They flourish at home in my own country"). The language of this piece, however, hints at literary origin; indeed, it looks like a typical pastoral. - RBW

Last updated in version 2.8

File: LK43B

North Highlands, The

DESCRIPTION: "Down in yon meadow, I chanced for to spy A bonnie young lassie that pleased my eye.... Bonnie lassie, come to the North Hielands wi' me." He offers lands and wealth; she says her parents would object. He turns to go; she consents to go with him.

AUTHOR: unknown

EARLIEST DATE: 1901 (Ord-BothySongsAndBallads)

KEYWORDS: love courting money father mother separation

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #55, p. 1, "The North Highlands"; #61, p. 2, "The North Highlands" (1 text plus 1 fragment)
Greig/Duncan4 853, "The North Highlands" (12 texts, 8 tunes)
Ord-BothySongsAndBallads, p. 87, "Bonnie Lassie, Come to the North Hielands" (1 text)

Roud #5565

File: Ord087

North Star, The

DESCRIPTION: North Star sails from Ireland for America. On December 8, "close to the wild
Welsh shore the North Star struck, that very night, upon that fatal rock ... Out of near five hundred passengers, but twenty-one were saved

AUTHOR: unknown
EARLIEST DATE: before 1900 (broadside, Bodleian 2806 b.9(261))
KEYWORDS: drowning sea ship wreck sailor
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, pp. 94-95, "The North Star" (1 text, 1 tune)
Roud #20534
BROADSIDES:
Bodleian, 2806 b.9(261), "The North Star", J.F. Nugent & Co. (Dublin), 1850-1899; also Firth b.27(109/110) View 1 of 2, "The North Star"
CROSS-REFERENCES:
cf. "The Vivandeer" (tune)
NOTES [11 words]: Ranson-SongsOfTheWexfordCoast: Tune is "The Vivandeer" on p. 112. - BS

North Wind Doth Blow, The
DESCRIPTION: "The north wind doth blow, And we shall have snow, And what will poor robin do then? Poor thing! He'll hide in a barn, To keep himself warm, And hide his head under his wing. Poor thing!"
AUTHOR: unknown
EARLIEST DATE: 1805 (Songs for the Nursery, according to the Opies)
KEYWORDS: storm bird
FOUND IN: REFERENCES (3 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 533, "The North Wind Doth Blow" (1 text)
Baring-Gould-AnnotatedMotherGoose #407, p. 193, "(The north wind doth blow)"
Dolby-OrangesAndLemons, p. 168, "The North Wind Doth Blow" (1 text)
Roud #19525
File: 002533

Northeast Gale, The
DESCRIPTION: June 18, 1906 "one hundred sailors of fishing craft to Cape St Mary's go." They are caught in a gale and the men out in dories, which had been out to haul the trawlers, are lost. Survivors return to Golden Bay and mourn the loss.
AUTHOR: Walt Young (source: notes to ITMA/CapeShoreNL)
EARLIEST DATE: 1978 (ITMA/CapeShoreNL)
KEYWORDS: death drowning mourning fishing sea ship storm
HISTORICAL REFERENCES:
June 1906 - Schooner Avenue lost off Cape St. Mary's, at the southern tip of the Avalon peninsula (per Northern Shipwrecks Database). According to the notes at ITMA/CapeShoreNL, "Several fishing craft from Placentia Bay that were fishing off Cape St Mary's were caught in the storm and men were lost at sea."
FOUND IN: Canada(Newf)
Roud #26873
RECORDINGS:
Denis McGrath, "The Northeast Gale" (on ITMA/CapeShoreNL)
File: ITMANEGa

Northern Bonnie Blue Flag, The
DESCRIPTION: Northern answer to "The Bonnie Blue Flag": "We're fighting for our Union, We're fighting for our trust.... Hurrah, hurrah, For equal rights, hurrah! Hurrah! for the good old flag That bears the stripes and stars."
AUTHOR: (various)
EARLIEST DATE: 1909 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: Civilwar parody patriotic nonballad derivative
FOUND IN: US
REFERENCES (3 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 382, "The Flag with the Thirty-Four Stars" (1 text)
Scott-TheBalladOfAmerica, pp. 218-219, "The Northern Bonnie Blue Flag" (1 text, 1 tune)
Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 358, "Bonnie Blue Flag" (1 text, a copy of a Johnson broadside)
Roud #7760
CROSS-REFERENCES:
cf. "The Bonnie Blue Flag" (tune & meter) and references there
NOTES [864 words]: This is actually a complex of songs rather than a single piece; various poets evidently made answers to "The Bonnie Blue Flag." I've lumped them because they all had, at best, only the weakest holds on tradition.
The version in Scott, which gives this entry its title, is listed as by Isaac Ball, and is a very short piece praising the freedom fighters of the North. I doubt that it is traditional at all.
Belden-BalladsSongsCollectedByMissourFolkloreSociety's "Flag with the Thirty-Four Stars" technically came from oral tradition, but the informant probably learned it from print; there are just too many names to remember them all. And it was widely published; Edwin Wolf 2nd, American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870, Library Company of Philadelphia, 1963, p. 44, lists nine broadside versions, all apparently without authors. Among the many names and places mentioned:
"McClellan of Bold Antietam Fame": George B. McClellan (1826-1885), who took over the Army of the Potomac after First Bull Run and led it to defeat in the Seven Days' Battle and marginal victory (despite overwhelming superiority) after Antietam. The approving mention of McClellan (and Burnside) probably dates the song to late 1862; the list by 1863 would have been very different.
"Hooker, Sigel, Kenly too": Joe Hooker (1814-1879), was in late 1862 the Army of the Potomac's most aggressive corps commander. He would go on to failure in high command.
Franz Sigel (1824-1902) commanded German troops all over the place, and almost always disastrously. The German troops never gave up on him; hence perhaps the approving mention.
Kenly: The Union had a general John Reese Kenly (1822-1891), who commanded troops in the Shenandoah Valley but who managed to not be involved in most of the big battles. His name is hard to explain. I suspect he might have been confused with Phil Kearny (1814-1862), who though only a division commander was widely regarded as the best officer in the Army of the Potomac -- but he was killed before Antietam. There was also a General E. R. S. Canby who held important posts in the west, but while he also spent time in the east, it was mostly in administrative posts.
"Foote, Dupont, Rosecrans": Flag Officer Andrew Hull Foote (1706-1863) had led the fleets that attacked Forts Henry and Donelson in early 1862, giving the Union its first major successes in the war. Wounded at Fort Donelson, he never really recovered. It is interesting to note that U. S. Grant, the land commander at Donelson, is not mentioned -- another hint that the song is from 1862, when Halleck shelved him after the near-defeat at Shiloh.
Dupont: Samuel F. DuPont (1803-1865), another naval officer, commander of the fleet that took Port Royal (November 1861). In 1863 he failed to capture Charleston (the War Department gave him impossible orders), so his star too was clouded.
Rosecrans: William S. Rosecrans (1819-1898). An officer of promise as a subordinate, he had successfully defended Corinth (October 1862). After that, he was given charge of the Army of the Cumberland, where he proved less successful, fighting a bloody draw at Stones River (December 1862) and losing Chickamauga (September 1863).
"Halleck, Burnside, Butler too": Henry W. Halleck (1815-1872) was theatre commander in the west, and after Grant's successes at Henry and Donelson had led the slow advance to Corinth. He was then brought to Washington as General-in-Chief. On paper, his results looked good; in reality, he was far too cautious and never managed to get the Union war machine in gear. He was much more effective as (de facto) chief of staff under Grant. But in late 1862, he still looked like a winner.
Burnside: Ambrose Burnside (1824-1881) had led the successful attacks on the Carolina coast in 1862. He then joined the Army of the Potomac, and failed as a corps commander at Antietam, but was given command of the whole army and led it to defeat at Fredericksburg and the Mud March (late 1862/early 1863) -- still more evidence of a late 1862 date. Burnside's real problem seems to have been a complete inability to react to changing circumstances.
Butler: Benjamin F. Butler (1818-1893), a political general who was perhaps the worst soldier ever to wear a Major General's stars. In 1862, however, he had "captured" New Orleans (the entire work
had in fact been done by Farragut's fleet), and so was an official hero. He was also earning a reputation among the occupied as "Beast" Butler.
"old South Mountain side": The Battle of South Mountain (Sept. 14, 1862) was the first real engagement of the Antietam campaign. McClellan, possessed of Lee's "lost order," knew that Lee's army was scattered behind the South Mountain range, with only a few troops to guard the passes. McClellan, who could have destroyed Lee's army by attacking boldly, instead brought minimal force to bear, forced the passes only because Lee had such weak forces there -- and then sat for two days when he could have defeated Lee piecemeal.
South Mountain did not drive Lee from the north; rather, it gave him time to concentrate his forces at Antietam. Where McClellan again failed to destroy him. - RBW

Last updated in version 5.0
File: SBoA218

Northern Tragedy, A
DESCRIPTION: "An old sour-dough prospector lay dying on the trail," with no women or young people around. He asks that a message be sent to his wife. He asks to be buried in the ice. The thermometer at the time "registered just seventy-two below."
AUTHOR: B. F. Clayton?
EARLIEST DATE: 1899 (Klondike Nugget, according to Cohen)
KEYWORDS: death mining hardtimes burial drink
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 675-676, "A Northern Tragedy" (1 text)
File: CAFS2675

Northessie Crew, The
DESCRIPTION: "As I gaed up to Aikey Fair, 'Twas for to get a fee; A farmer frae St Fergus Came steppin 'owre to me." The singer hires on for the season, "as I hae deen afore." A few of the crew are named and described.
AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan3)
KEYWORDS: farming work moniker nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #16, p. 2, "The Northessie Crew" (1 text)
Greig/Duncan3 412, "The Northessie Crew" (1 text)
Roud #5933
CROSS-REFERENCES:
cf. "The Hairst o' Rettie" (subject: harvest crew moniker song) and references there
cf. "The Boghead Crew" (subject: harvest crew moniker song)
cf. "The Kiethen Hairst" (subject: harvest crew moniker song)
cf. "The Ardlaw Crew" (subject: harvest crew moniker song)
NOTES [84 words]: Greig: "... 'The Northessie Crew' ... was composed last summer [1907]. When ... it gets taken up and sung over Buchan we shall have pleasure in printing it as a full-fledged song. Meantime we pick a few verses by way of specimen." These five verses are the basis for the description.
Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; North Essie (412) is at coordinate (h5-6,v1) on that map [roughly 33 miles N of Aberdeen]. - BS
Last updated in version 2.4
File: GrD3412

Northumberland Bagpipes, The
DESCRIPTION: "A shepherd sat him under a thorn, He pulled out his pipes and began for to play, It was on a midsummer's day in the morn." A girl comes by, hears him piping, and declares, "Iy thou wilt pipe, lad, I'll dance to thee."
Northumberland Betrayed by Douglas [Child 176]

DESCRIPTION: Northumberland flees to Scotland and is taken into custody. Despite his protestations of virtue, he is passed from hand to hand, ending in the custody of Douglas. Percy sets sail, believing he will be freed, but ends up under the control of Lord Hunsden.

AUTHOR: unknown
EARLIEST DATE: before 1750 (Percy folio)
KEYWORDS: nobility rebellion escape trick ring wife betrayal prison
FOUND IN: Britain
REFERENCES (6 citations):
Child 176, "Northumberland Betrayed by Douglas" (1 text)
Hales/Furnival-BishopPercy'sFolioManuscript, volume II, pp. 217-226, "Northumberland Betrayed by Dowglas" (1 text)
Percy/Wheatley ReliquesOfAncientEnglishPoetry I, pp. 279-294, "Northumberland Betrayed by Douglas" (2 texts, one being that in the Reliques and the other being the manuscript copy)
Flanders-AncientBalladsTraditionallySungInNewEngland3, p. 171, "Northumberland Betrayed by Douglas" (1 fragment, similar to the Child text but so short that it might, from its text, be something else -- e.g. some texts of "Mary Hamilton" have rather similar lyrics; the singer apparently knew more of the song but would not repeat it)
Quiller-Couch-OxfordBookOfBallads 129, "Northumberland Betrayed by Douglas" (1 text)
Roud #4006
CROSS-REFERENCES:
cf. "The Rising in the North" [Child 175] (subject)
cf. "The Earl of Westmoreland" [Child 177] (subject)
NOTES [171 words]: According to David C. Fowler, A Literary History of the Popular Ballad, Duke University Press, 1968, p. 158 n. 25, this is one of eighteen ballads in the Child collection found only in the Percy Folio.
For the background to Northumberland's flight to Scotland, see "The Rising in the North" [Child 175]. Having arrived in Scotland, Northumberland became a valuable pawn -- and in a nation with a child king and no real government, he wound up being passed back and forth until he came into Douglas's hands.
The Countess of Northumberland, in exile in Flanders, raised money to ransom him. But the English matched the ransom, and Northumberland was turned over to Lord Hunsdon in late 1571 and executed in 1572.
For the complete details of these proceedings, see the notes in Child.
Those desiring to see how Percy converted the folio text instead of Percy's hack, see Nick Groom, The Making of Percy's Reliques, Oxford English Monographs, 1999, pp. 127 ffff. -- though Groom is far too sympathetic to Percy's hack-work. - RBW
Norway Bum, The
DESCRIPTION: "I'm a bum and addicted to rum." His father drove the singer from home because "I loved a fair lass far beneath my own class." They married; his wife and child died in a fire in Norway. "To drown sorrow I plunged into rum... And now I am only a bum"
AUTHOR: Joe Scott?
EARLIEST DATE: 1901 (April 13 Rumford Falls Times, according to Ives-Joe-Scott-TheWoodsmanSongmaker)
KEYWORDS: grief love marriage death mourning drink wife children
FOUND IN: Canada(Mar) US(NE)
REFERENCES (2 citations):
Ives-Joe-Scott-TheWoodsmanSongmaker, pp. 282-306, "The Norway Bum" (2 texts, 3 tunes plus mention of 24 versions)
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 119-121, 251, "The Norway Bum" (1 text, 1 tune)
Roud #13992
NOTES [54 words]: Ives-DriveDullCareAway-PrinceEdwardIsland: "No one was killed in the fire that destroyed much of Norway, Maine, in 1894, and there is no evidence to show that the song is based on a real person or incident, but, since Scott was not given to fiction, we can be reasonably sure that he thought his source ... was factual." - BS
Last updated in version 3.2
File: IvDC119

Norwegian Collier, The
DESCRIPTION: Fragment: "In the early hours of morning in the foggy atmosphere Our ship was swiftly ploughing through the foam, When a big Norwegian collier, sailing from Quebec, Ran straight into our liner, bound for home,..."
AUTHOR: unknown
EARLIEST DATE: 1948 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: sea ship wreck sailor
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, p. 127, "The Norwegian Collier" (1 text)
Roud #20540
File: Ran127C

Nose On My Old Man, The
DESCRIPTION: "Oh, it's the nose that grows on my old man And it's wonderful to see -- It will live for years in my garden of misery. For it's the one red nose that the boozer knows.... Amid the drink and curse there can be no worse Than the nose on my old man!"
AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: drink nonballad
FOUND IN: Australia
REFERENCES (1 citation):
Fahey-Eureka-SongsThatMadeAustralia, pp. 232-233, "The Nose on My Old Man" (1 text, 1 tune)
Roud #22604
File: FaE232

Not a Word of "No Surrender"
DESCRIPTION: The singer hears two Orangemen complain "we're ruined by Emancipation; ['Popish Daniel'] O'Connell brave and all his men They're a terror to the nation." About this, he hears not a word of "No Surrender"
AUTHOR: unknown
EARLIEST DATE: 1955 (IRRCinnamond01)
KEYWORDS: political Ireland
HISTORICAL REFERENCES:
1829 - Irish Catholic Emancipation Act passes supported by Daniel O'Connell and the Catholic Association
FOUND IN: Ireland
Roud #6987
RECORDINGS:
Robert Cinnamond, "Not a Word of 'No Surrender'" (on IRRCinnamond01)
CROSS-REFERENCES:
cf. "Kerry Eagle" (subject: Daniel O'Connell) and references there
cf. "Our Orange Flags May Gang to Rags" (subject and some lines)
NOTES [296 words]: The Catholic Emancipation Act allowed Catholics to sit as MPs and made Catholics eligible for most public offices but disenfranchised many poor Irish (source: "Catholic Emancipation" on The Peel Web site). [I would consider it clearer to say that it failed to enfranchise many poor Irish; at this time, the poor were generally disenfranchised in all of Britain. - RBW]
This song shares a theme and at least four lines with Greig/Duncan3 691, "Our Orange Flags May Gang to Rags": "May the old Devil take partial Peel Why did he yield to popish Donnell [Daniel] And Wellington great laurels won How soon he's run for to join O'Connell." Nevertheless, the rest of the songs sharing no line or chorus, I think they should be separate.
Greig/Duncan3 p. 685, quoting Edwards, A New History of Ireland: "The reversal of Tory policy on the issue of Catholic emancipation can be ascribed to O'Connell's methods. Wellington, the victor of Waterloo, who became Prime Minister in 1828, was obliged to consider what would be the full consequences of a resort to force in Ireland over the Catholic question. The climax came when O'Connell was returned as a member of parliament for Clare and at the bar of the House of Commons refused to take the declaration against transubstantiation and the anti-Catholic oath of allegiance. Tory feelings were aroused to an intense heat, but in their wisdom, Wellington and his home secretary and political heir, Sir Robert Peel, forced George IV to give way."
"No Surrender" is a reference to the defiant declaration attributed to the Williamites defending Derry in 1688-1689. See "No Surrender (I)" and references there. - BS
See also "The Shutting of the Gates of Derry," plus the many Daniel O'Connell songs cited under "Daniel O'Connell (I)." - RBW
File: RcNaWoNS

Not for Joseph
DESCRIPTION: "Joseph Baxer is my name, My friends all call me Joe. I'm up, you know, to every game, And everything I know. Ah, I was green as green could be, I suffered for it though; Now, if they try it on with me, I tell them not for Joe."
AUTHOR: Arthur Lloyd (source: Scott)
EARLIEST DATE: 1870 (Oliver Ditson & Co, The New Comic Songster)
KEYWORDS: gambling nonballad
FOUND IN:
REFERENCES (4 citations):
Scott-EnglishSongBook, pp. 94-95, "Not for Joseph" (1 short text, 1 tune)
Spaeth-ReadEmAndWeep, pp. 47-48, "Not for Joe" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1626, p. 110, "Not for Joseph" (1 reference)
New-Comic-Songster, p. 18, "Not for Joseph" (1 text, 1 tune)
Roud #13681
File: ScEB095

Not Last Night But the Night Before
DESCRIPTION: "Not last night but the night before, Twenty-four robbers knocking at my door."
Continuations vary: "As I awoke I found this note... Spanish dancer, give a high kick...." or "I ran upstairs to wash my dishes, And by mistake I washed by britches"
AUTHOR: unknown
EARLIEST DATE: 1949 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)
KEYWORDS: playparty dancing clothes humorous
FOUND IN: US(MA,MW)
REFERENCES (2 citations):
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 109, "(Last night and the night before)"
Not the Only Turtle in the Tank
DESCRIPTION: You may think your honors and balance in the bank makes you special but there are others just as fine: "you're not the only turtle in the tank." "The world will move without you and you never will be missed"
AUTHOR: unknown
EARLIEST DATE: 1952 (Owens-TexasFolkSongs-2ed)
KEYWORDS: vanity money nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Owens-TexasFolkSongs-2ed, p. 116, "Not the Only Turtle in the Tank" (1 text, 1 tune)
File: Ow2E116

Not the Swan on the Lake
DESCRIPTION: "Not the swan on the lake or the foam on the shore Can compare with the charms of the maid I adore." The singer praises the girl and her beauty, comparing her to Venus (the planet!), and says he "feast[s]... on the smiles of my love."
AUTHOR: words translated by Ewan MacLachlan
EARLIEST DATE: 1843 (Whitelaw-BookOfScottishSong)
KEYWORDS: love beauty nonballad
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H707, p. 227, "Not the Swan on the Lake" (1 text, 1 tune)
Whitelaw-BookOfScottishSong, p. 544, "Not the Swan on the Lake" (1 text)

Not Weary Yet
DESCRIPTION: "Oh, me no weary yet (x2), I have a witness in my heart, Me no weary yet." "Since I been in the field to fight." "I have a heaven to maintain." "The band of faith are on my soul." "Ole Satan toss a ball at me." "He think the ball would hit my soul."
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious devil nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 12, "Not Weary Yet" (1 text, 1 tune)

Nothing At All
DESCRIPTION: The singer goes with his daddy to court Kate. He and she are too shy to speak at meeting, or proposal, or answering the parson at the wedding. The problem disappears within a week of the wedding and they offer their assurance to other young folks.
AUTHOR: unknown
EARLIEST DATE: before 1839 (broadside, Bodleian Firth b.25(271))
KEYWORDS: courting wedding humorous
FOUND IN: Ireland
REFERENCES (1 citation):
Wolf-AmericanSongSheets, #1629, p. 110, "Nothing At All" (2 references)
Roud #1607
RECORDINGS:
Robert Cinnamond, "Derry Down Dale" (on IRRCinnamond02)
BROADSIDES:
Bodleian, Firth b.25(271), "Nothing At All" ("In Derry Down Dale, when I wanted a mate"), J. Ferraby (Hull), 1803-1838; also Harding B 28(233), Harding B 25(1382)[many illegible words], "Nothing At All"
LOCSinging, sb30352a, "Nothing At all," H. De Marsan (New York), 1864-1878
NLScotland, L.C.1269(152a), "Nothing At All," Poet's Box (Glasgow), 1855

CROSS-REFERENCES:
cf. "Vilikens and his Dinah (William and Dinah) [Laws M31A/B]" (tune & meter used in IRRCinnamond02) and references there
cf. "Things I Don't Like to See" (tune according to boardside NLScotland, L.C.1269(152a))
NOTES [60 words]: Broadside Bodleian Firth b.25(271) is the basis for the description: IRRCinnamond02 ends with the "love, honor, obey" at the wedding coming to "nothing at all."
Broadside LOCSinging sb30352a: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS
Last updated in version 3.5
File: RcNoAtAl

Nothing Else to Do (I)
DESCRIPTION: On a nice day the singer skips work and "went to see my sweetheart, As I'd nothing else to do." They go for a walk, he kisses her -- having nothing else to do -- and proposes. She says, "perhaps I may my dear, When I've nothing else to do."
AUTHOR: unknown (New-Comic-Songster attributes the music to J. L. Hatton)
EARLIEST DATE: before 1870 (broadside, LOCSheet, Music A-1875)
KEYWORDS: courting marriage questions humorous
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Williams-FolkSongsOfTheUpperThames, p. 143, "Nothing Else to Do" (1 text) (also Williams-Wiltshire-WSRO Gl 157)
New-Comic-Songster, p. 62, "As I'd Nothing Else to Do" (1 text, 1 tune)
Roud #1265
BROADSIDES:
LOCSheet, Music A-1875, "As I'd Nothing Else to Do" ("'Twas a pleasant summer's morning"), Lee & Walker (Philadelphia), 1860-1869 (with tune)
NOTES [82 words]: A reference to this song -- or one closely related to it -- in an 1870 novel shows that it was well enough known to be mentioned in passing as an "ould song": "... isn't that the very thing the ould song advises us: 'Sure 'tis then I will get married, Whin I've nothing else to do, Whin I've nothing else to do; An 'tis then I will get married, Whin I've nothing else to do'?" (Source: (anonymous),In re Garland: a Tale of a Transition Time, (London, 1870 ("Digitized by Google")), p. 84) - BS
Last updated in version 5.3
File: WT143

Nothing Like Cider
DESCRIPTION: "In a neat little village not far from the sea Still leaves my old uncle, aged eighty-three." No one else makes cider like the uncle. The singer urges hearers to drink up. He praises the apple and asks to be buried under one when he died
AUTHOR: unknown
EARLIEST DATE: 1908 (Baring-Gould, Devonshire Characters and Strange Events, according to Palmer)
KEYWORDS: drink family burial
FOUND IN:
REFERENCES (1 citation):
ADDITIONAL: Roy Palmer, _Ripest Apples_, The Big Apple Association, 1996, pp. 82-83, "Nothing
Like Cider” (1 text, 1 tune)
File: xxNoLiCi

Nothing To Do With Me
DESCRIPTION: The singer will not denigrate others or interfere in business that has nothing to do with him. The rest of the song is gossip about his neighbors. A policeman, he hints, takes bribes. A girl married to an old man has a baby, he hints, not her husband's.
AUTHOR: unknown
EARLIEST DATE: 1966 (recording, Martin Gorman)
KEYWORDS: humorous nonballad police infidelity accusation
FOUND IN: Britain(England(Lond))
Roud #5315
RECORDINGS:
Martin Gorman, "It's Nowt To Do With Me" (on Voice14)
BROADSIDES:
Bodleian, Harding B 11(2958), "Nothing To Do With Me!" ("Kind friends for what I'm going to say on you I will not frown"), unknown, n.d.; also Firth c.26(252), "Nothing To Do With Me"
NOTES [14 words]: Broadside Bodleian Firth c.26(252) says "Sung by Harry Barber and George Gordon." - BS
File: RcNTDWM

Nothing's Too Good for the Irish
DESCRIPTION: The singer recalls his grandmother's last words. She describes, with the full force of prejudice, the roles reserved for each people (e.g. "Negroes to whitewash, Jews for cash"), then turns to her own people, concluding, "Nothing's too good for the Irish"
EARLIEST DATE: 1922 (Dean-FlyingCloud); Spaeth lists it as published in 1894
KEYWORDS: death foreigner humorous
FOUND IN: US(MA,MW)
REFERENCES (2 citations):
Dean-FlyingCloud, p. 102, "Nothing Too Good for the Irish" (1 text)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 29, "Nothing’s Too Good for the Irish" (1 text, 1 tune)
ST Wa029 (Partial)
Roud #7468
NOTES [60 words]: Presumably the same as the 1894 song by J. J. Goodwin and Rosenfeld, but I can't prove it. For background on Monroe H. Rosenfeld, see the notes to "Those Wedding Bells Shall Not Ring Out!"
The chorus, in John Galusha's version at least (and also in Dean-FlyingCloud), may be the most concentrated dose of racism I've ever seen:It stereotypes *everyone*. - RBW
_Last updated in version 4.2_
File: Wa029

Nottamun Town (Nottingham Fair)
DESCRIPTION: The narrator goes to Nottamun Town, meets odd and mad people, and sees impossible and paradoxical sights: "In Nottamun town, not a soul would look up, not a soul would look up, not a soul would look down to show me the way to fair Nottamun town."
AUTHOR: unknown
EARLIEST DATE: before 1865 (broadside, Bodleian Harding B 18(687))
KEYWORDS: madness nonsense paradox
FOUND IN: Britain(England(South)) US(Ap,So) Canada(Mar)
REFERENCES (12 citations):
Reeves-TheEverlastingCircle 69, "I'm Going Up to London" (1 text)
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol2, p. 6, "Fair Nottiman Town" (1 text, 1 tune)
Randolph 446, "Nottingham Fair" (1 text, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 302-305, "Nottingham Fair" (3 texts, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 191, "Nottamun Town" (2 texts, 2 tunes)
Sharp/Karpeles-EightyEnglishFolkSongs 69, "Nottamun Town" (1 text, 1 tune)
Ritchie-SingingFamilyOfTheCumberlands, pp. 105-106, "[Nottamun Town]" (1 text, 1 tune)
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 5, "Nottamun Town" (1 text, 1 tune)
Abrahams/Foss-AngloAmericanFolksongStyle, pp. 8-9, "Nottamun Town" (1 text, 1 tune, called "Nottalin Town" in the header though "Nottalin Town" in the notes and Index)
Owens-TexasFolkSongs-2ed, pp. 105-106, "Noddingham Town" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1711, p. 115, "The Old Gray Mare" (2 references)

DT, NOTTMUN*

Roud #1044

BROADSIDES:

Bodleian, Harding B 18(687), "The Old Gray Mare" ("As I was a going to Nottingham fair"), H. De Marsan (New York), 1861-1864; also Harding B 18(214), "The Gray Mare"

LOCsinging, sb30373a, "The Old Gray Mare" ("As I was a going to Nottingham fair"), H. De Marsan (New York), 1861-1864; also sb20153a, "The Gray Mare"

CROSS-REFERENCES:

cf. "Black Phyllis" (lyrics)
cf. "Paddy Backwards" (theme, lyrics)

ALTERNATE TITLES:

Nottalin Town

NOTES [1253 words]: There were several episodes of mass insanity in Europe, probably caused by ingestion of ergot, a mold found on rye with hallucinogenic properties. - PJS

I have also heard this song explained as the effects of the delirium caused by the plague. (Indeed, MacInnis, pp. 217-218, suggests that some alleged plague outbreaks were in fact mass cases of food poisoning, although this strikes me as extreme.) This was formerly one of the explanations offered for the affliction of St. Vitus's dance (Runes/Schrickel, p. 974), which is associated with outbreaks of madness similar to the ergot outbreaks. Compare also the song "Black Phyllis," which uses some of the same words and which appears to be about syphilis.

The problem with both the ergot and plague hypotheses is that the sufferer would be rather unlikely to survive unless the outbreak was extremely mild -- which, admittedly, can sometimes be the case; Timbrell, p. 244, mentions an hypothesis that the Salem witch madness was encouraged by the sensations experienced people who had eaten a very small amount of bad grain, and Le Couteur/Burreston, p. 241, agree that the symptoms fit. The suggestion was apparently first made by Lindda Caporael in 1960 (Satin, p. 109), and has gained widespread although not universal support.

But relatively minor cases such as the possible instance in Salem are unusual; ergot is recognizable, and people normally ate it only if they had no choice. Usually, when ergotism hit, it hit hard. Several of the outbreaks of ergotism arose because of the conditions of the Little Ice Age, which caused many bad harvests and forced people to use old flour or non-cereals to make bread. Le Couteur/Burreston, p. 240, note accounts in the literature of 40,000 allegedly dead of ergotism in France in 994, and 12,000 deaths in 1129. Kelly, p. 62, thinks there were probably major outbreaks of ergotism in Europe in 1315-1322, a period of extremely wet, cold weather -- although he adds that some of the symptoms people experienced were probably the result of starvation or vitamin deficiency.

Ergot, according to Satin, p. 96, is so-called because it resembles the leg spur of a rooster. MacInnis, p. 213, reports that "Ergot replaces the seeds of rye, producing a purple lump that looks to the French like a cockspur, or ergot. The ergot looks quite unlike the true grain, but it was so common people thought it was part of the rye plant, until the 1850s when the true nature of ergot was understood." This even though, according to Le Couteur/Burreston, p. 239, ergot was first observed to cause problems for cattle during the Persian period (c. 400 B.C.E.). Satin, p. 96, reports that in really bad years (typically very rainy years) as much as a quarter of the grain harvest might be replaced by ergot.

Ergot, according to MacInnis, pp. 213-214, contains ergotamide (guess where the name comes from!) and a few other "active ingredients," which are related to LSD (the chemical diagrams on Le Couteur/Burreston, pp. 242-243, show that basic lysergic acid, LSC, ergotamine, and ergotamide all have the same basic structure of four carbon-and-nitrogen rings, differing only in the nature of one extended side chain) and have similar properties. Thus it can result in hallucinations. MacInnis, p. 215, notes that ergot had medical uses, especially for pregnant women, but was very tricky: "Just the right amount of the purple grain would hasten contractions; a little more and ergot was an
efficient abortifacient; a little more and the woman suffered gangrene and convulsions." Ergotamine
has also been used to treat migraine headaches in recent years (Timbrell, p. 247). But getting the dosage right is tricky, since the amount of ergotamine varies with the batch, and errors can be fatal. Another chemical usually found in ergot, ergometrine, constricts blood vessels, causing a gangrene-like condition which destroys the extremities (Timbrell, p. 244). Ergot contains other alkaloids which are apparently just plain poison. But it should be noted that alkaloids taste bitter; it would be easy to learn to avoid them. According to Le Couteur/Burreston, p. 238, the full list of symptoms associated with ergotism includes "convulsions, seizures, diarrhea, lethargy, manic behavior, hallucinations, vomiting, twitching, a crawling sensation on the skin, numbness in the hands, and a burning sensation becoming excruciatingly painful as gangrene from decreased circulation eventually sets in."
Le Couteur/Burreston add on p. 239 that wet storage conditions (which would be particularly common during the Little Ice Age) could encourage the mold to grow even after the grain was harvested. On the other hand, Stevens & Klarner, p. 68, say that the ergot alkaloids disintegrate easily; grain that was deadly soon after harvest would be less so by spring. On the other hand, it wouldn't be very nutritious.

It is true that some hallucinations caused by ergotism were bizarre. Satin, p. 99, reports that people during the 1951 French epidemic would jump out of windows because they thought they could fly; others thought they were on fire. But this was based on eating a few baguettes made with relatively mildly contaminated flour. Even so, four people died. At higher dosages, there would have been a lot more deaths and fewer hallucinations.
Under the circumstances, possibly a better hypothesis to explain this song is that people were eating poppy products, rather than rye, to *avoid* ergotism. This too could lead to hallucinations. Saunders, pp. 8-9, describes the symptoms: "Bread was also made from poppyseed, which had the effect of producing a 'drugged and paranoid' state. This was surely preferable to the effects of eating bread made with mouldy or contaminated grain, which could lead to ergotism (St Anthony's Fire), a disease which attacked the muscular system and induced painful spasms. Eventually, the contracting muscles cut off circulation of the blood to the extremities, which became gangrenous. One of the side-effects of ergotism was mind-bending hallucinations -- nature's gift, perhaps, to sufferers, who would otherwise have had to watch their limbs fall off in a state of sober despair."

Binney, p. 72, mentions an hypothesis that the idea of witches riding broomsticks arose because witch-wanna-bes would rub ergot into the sticks, which could result in hallucinations -- perhaps of flying.

Saunders, p. 141, also mentions that extreme hunger could produce hallucinations. And hunger was of course very common during the Little Ice Age.

MacInnis, p. 220, adds that ergotism also affected horses, causing them to come down with blind staggers; he wonders if this did not have effects on some military effects. On p. 221, he notes a major, although isolated, outbreak of ergotism as recently as 1951. Le Couteur/Burreston mention major outbreaks in Russia in 1926-1927 and in Britain in 1927.

Jean Ritchie thinks the song is from a mummer's play and not intended to be understood. This song merges almost continuously with "Paddy Backwards," and there are probably fragments which might go with either song. - RBW

Bibliography

- MacInnis: Peter MacInnis, Poisons (originally published as The Killer Bean of Calabar and Other Stories), 2004 (I use the 2005 Arcade paperback)
- Saunders: Frances Stonor Saunders, Hawkwood: Diabolical Englishman, Faber and Faber,
Nottinghamshire Poacher, The

DESCRIPTION: The poacher goes out with his dogs to hunt. (One of his dogs is wounded, but) he catches a deer and takes it to a butcher to skin. When he attempts to sell the meat, he is arrested and tried, but finally set free. He vows to continue poaching

AUTHOR: unknown

EARLIEST DATE: before 1839 (broadside, Bodleian Harding B 17(311b))

KEYWORDS: dog poaching trial accusation revenge animal judge

FOUND IN: US(MW) Britain(England(South,West))

REFERENCES (10 citations):

Eddy-BalladsAndSongsFromOhio 53, "Thornymuir Fields" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 259, "The Old Fat Buck" (1 text, 1 tune)
Broadwood/Maitland-EnglishCountySongs, pp. 50-51, "The Nottinghamshire Poacher" (1 text, 1 tune)
Williams-Wiltshire-WSRO Mi 723, "Thorneymoor Wood in Nottinghamshire" ; Williams-Wiltshire-WSRO Mi 724, "Thorneymoor Wood in Nottinghamshire" (2 texts)
Palmer-EnglishCountrySongbook, #50, "The Nottingham Poacher" (1 text, 1 tune)
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Song #28, pp. 219-221, "Thornehagh-Moor Woods" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 434-436, "Thornehagh-Moor Woods" (1 text)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 96, "Thornaby Woods" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #142, "Thorneymoor Woods" (1 text, 1 tune)

ADDITIONAL: Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, pp. 18-20, "The Nottinghamshire Poacher" (1 text, 1 tune)

ST E053 (Full)

Roud #222

RECORDINGS:
Anne Briggs, "Thorneymoor Woods" (on Briggs2, Briggs3)
Jasper Smith, "Thornymoor Park" (on Voice18)

BROADSIDES:

CROSS-REFERENCES:
cf. "The Lincolnshire Poacher" (theme)

ALTERNATE TITLES:
Thorny Woods
Thornymoor Woods

NOTES [71 words]: [MacColl and Seeger report that] "Thornehagh-Moor Woods is in the Hundred of Newark, Nottinghamshire, and was once part of Sherwood Forest." - PJS Palmer also mentions this possibility, but notes that it was enclosed in 1792 and deforested, so it ceased to be a possible haunt for poachers. He prefers Thornehagh Moor Woods near Newark. Given that the song dates back to 1839, however, I think either site a possibility. - RBW
Nova Scotia Sealing Song

DESCRIPTION: In 1894 Director goes sealing, "bound for Yokahama." Before rounding Cape Horn they stop for seals at Staten Island where "for eighteen days we were hove to." They make Cape Flattery in sixty days. Now they are in Victoria waiting to finish the voyage.

AUTHOR: unknown
EARLIEST DATE: 1952 (Creighton-MaritimeFolkSongs)
KEYWORDS: hunting sea ship shore ordeal sailor
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-MaritimeFolkSongs, p. 200, "Nova Scotia Sealing Song" (1 text, 1 tune)
Roud #2720
NOTES [40 words]: Staten Island is Isla de los Estados, east of the Argentinian part of Tierra del Fuego. Cape Flattery is on the northwest coast of Washington state across the Strait of Juan de Fuca from Vancouver Island; Victoria is on Vancouver Island. - BS
File: CrMa200

November Keady Fair

DESCRIPTION: The singer takes his nanny goat to the November fair at Keady. He sells her for half-a-crown. "She was nineteen times at Jim's auld buck." Now that she's gone he'll miss her wagging tail, her nipping kale in the garden, and their rows at the fireside.

AUTHOR: unknown
EARLIEST DATE: 1988 (McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)
KEYWORDS: nonballad animal separation
FOUND IN: Ireland
REFERENCES (1 citation):
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 56, "November Keady Fair" (1 text, 1 tune)
Roud #5311
NOTES [147 words]: Keady is in County Armagh. - BS
The Irish had a rule that a young man could not marry until he had land -- a fairly effective means of population control, since it resulted in a lot of late marriage. It's one reason there are so many songs about lonely young Irishmen out looking for girls. Makes you wonder if this guy didn't come up with a substitute....
The rows at the fireside are also not unreasonable. By the mid-nineteenth century, especially in Connaught, the land had been subdivided into so many small holdings that those who were relatively fortunate enough to own an animal would perforce keep it with them in their hovel (often little more than a sod shack). Pigs were more often kept than goats, from what I've read, but obviously goats were possible too. Though, in that context, it would be unlikely that the house would have kale; all land would go to potatoes. - RBW
File: McB1056

Now All You Lads

DESCRIPTION: "Now all you lads that go a-courting, Mind which way you choose a wife, For if you marry my wife's sister, You'll be a beggar for the rest of your life. Twenty, eighteen, sixteen, fourteen...."

AUTHOR: unknown
EARLIEST DATE: 1977 (Copper-ASongForEverySeason)
KEYWORDS: courting marriage begging humorous
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Copper-ASongForEverySeason, p. 226, "Now All You Lads" (1 short text, 1 tune)
Roud #1210
CROSS-REFERENCES:
cf. "Wheel of Fortune (Dublin City, Spanish Lady)" (lyrics)
NOTES [48 words]: I strongly suspect that this is a verse that someone inserted into a "Wheel of Fortune" text as a (stupid) joke which managed to survive on its own. I almost decided to lump them. But since the Coppers are well known, I left it separate. If it vanishes, though, it would be no
Now He's Sorry That He Spoke

DESCRIPTION: "A dude into the country went to meet his cousin Pat, And there he saw an animal that he supposed a cat." But it is a skunk, and it did what skunks do, "And now he's sorry that he spoke." Similarly, a man lights a stick of dynamite -- and regrets it

AUTHOR: unknown
EARLIEST DATE: 1946 (Peters-FolkSongsOutOfWisconsin)
KEYWORDS: humorous animal warning
FOUND IN: US(MW)
REFERENCES (2 citations):
  Peters-FolkSongsOutOfWisconsin, pp. 298-299, "Now He's Sorry That He Spoke" (1 short text, 1 tune)
  ADDITIONAL: David C. Peterson, "Wisconsin Folksongs," chapter in _Badger History: Wisconsin Folklore_, State Historical Society of Wisconsin (Volume XXV, Number 2, November 1973), pp. 62-63, "Now He's Sorry That He Spoke" (1 text, 1 tune)
Roud #15668
File: Pet298

Now I Am a Big Boy (I)

DESCRIPTION: "When I was a little boy My mother kept me in, But now I am a big boy, Fit to serve the king." I can fire a musket, I can smoke a pipe, I can kiss a big girl At ten o'clock at night.

AUTHOR: unknown
EARLIEST DATE: 1842 (Halliwell, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: youth mother family
FOUND IN: US(NE,So)
REFERENCES (3 citations):
  Randolph 358, "Now I Am a Big Boy" (2 texts, both fragmentary, and the "A" text appears to be "Shady Grove")
  Opie/Opie-OxfordDictionaryOfNurseryRhymes 73, "When I was a little boy" (1 text)
  Baring-Gould-AnnotatedMotherGoose, p. 27, note 5, "(When I was a little boy)"
ST R358 (Full)
Roud #7623
NOTES [33 words]: The Opies think this a prototype for a wide variety of self-identification songs. That there are many such is obvious, but it's hard to tell which are related, let alone which is the original. - RBW

Last updated in version 2.6
File: R358

Now I Lay Me (Lumberjack Version)

DESCRIPTION: "Now I lay me down to sleep, Where the lice and bedbugs creep, If I should die before I wake, Who in hell will blow my stake?"

AUTHOR: unknown
EARLIEST DATE: 1956 (Beck-TheyKnewPaulBunyan)
KEYWORDS: bug death gambling
FOUND IN: US(MW)
REFERENCES (1 citation):
  Beck-TheyKnewPaulBunyan, p. 122, "Now I Lay Me" (1 short text)
Roud #6507
File: BBun122A

Now Mercy, Lord, and Gramercy (As I Wanderede Her Bi Weste)

DESCRIPTION: "As I (walked/wandered) here by west, (far/fast) under a forest side, I saw a wight,
went him to rest, Under a bow he (be)gan [to] (a)bide." The man reports and laments all his sins, begging, "Now mercy, Lord, and gramercy"

AUTHOR: unknown

EARLIEST DATE: c. 1400 (Vernon and Simeon manuscripts)

KEYWORDS: religious nonballad MiddleEnglish

FOUND IN: Britain(England)

REFERENCES (9 citations):
Brown/Robbins-IndexOfMiddleEnglishVerse, #374
DigitalIndexOfMiddleEnglishVerse #631
ADDITIONAL: Roman Dyboski, _Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book_, Kegan Paul, 1907 (there are now multiple print-on-demand reprints), #30, pp. 54-57, "[Now mercy, Lord, and gamercy]" (1 text)
Maxwell S. Luria & Richard Hoffman, _Middle English Lyrics_, a Norton Critical Edition, Norton, 1974 pp, 105-107, #104 (no title) (1 text) [based on the Vernon text]
Carleton Brown, editor, _English Lyrics of the XIVth Century_, Oxford University Press, 1924, #107, pp. 1164-167, "Merici God and graunt Merci" (1 text) [based on the Vernon text]
MANUSCRIPT: (MSRichardHill), The Richard Hill Manuscript, Oxford, Balliol College MS. 354, folio 145
MANUSCRIPT: Oxford, Bodleian Library MS. Eng. Poet. a.1 (Bodleian 3938) [The Vernon Manuscript], folio 409
MANUSCRIPT: London, British Library, MS. Additional 22283 [The Simeon Manuscript], folio 131
MANUSCRIPT: National Library of Scotland MS. Advocates 19.3.1, folio 91
NOTES [636 words]: It may seem strange to include a song in the index which exists only in medieval manuscripts, but there are hints that it existed in oral tradition. For starters, there is the fact that it exists in four medieval manuscripts:
-- Oxford, Bodleian Library Eng. poet. a.1 (SC 3938) (the famous Vernon manuscript, c. 1400, from the west midlands)
-- London, British Library Addit. 22283 (the Simeon manuscript, c. 1400, from the west midlands)
-- Oxford, Balliol College 354 (the great Richard Hill manuscript, from London, late fifteenth and early sixteenth centuries)
-- Edinburgh, National Library of Scotland, Advocates 19.3.1 (the Heege manuscript, late fifteenth century, thought to be from Nottinghamshire or thereabouts, containing only the first twelve lines)
This is really only three witnesses, since Vernon and Simeon were almost certainly part of the same project and copied from the same source. But still, three witnesses of a medieval poem is a high number. What's more, one of the three is Richard Hill's manuscript, which contains many folk songs. And the copies are from diverse parts of Britain (west midlands, Nottinghamshire, and probably London, although Richard Hill was apparently born in Hertfordshire). And they are separated by at least a century, perhaps as much as a century and a half. And there are substantial verbal differences between the Vernon/Simeon form and the Hill form, and the Heege form is said to be jumbled as well as short -- arguing for oral transmission.

Individually, none of these points is sufficient to argue for folk song status. Collectively, I consider them enough evidence that I include the piece, although I admit it's a marginal case.

This poem appears in the very last section of the Vernon Manuscript (folios 407-412; this poem is on p. 409, and is #13 in the series). According to John Burrow's article "The Shape of the Vernon Refrain Leaves," in Derek Persall, editor, _Studies in the Vernon Manuscript_, D. S. Brewer, 1990, pp. 187-199, this section contains 23 poems, all with stanzas of either eight or twelve lines, all derived from the French balade form (p. 187). The same 23 poems appear in the same order on folios 128v-133v of the Simeon manuscript, with only such differences as might occur when copied by two different scribes; clearly the 23 were originally found as a unit compiled by someone else. The form implies to Burrow (p. 188), that the poem is late fourteenth century, since the form does not occur in English before that.

Several of the other items in this part of the Vernon collection also appear in other manuscripts, almost always with differences in the form (Burrow, p. 189). Thus there may be several other orally-transmitted pieces in the collection.

The Heege manuscript, which contains this piece, also has #2 in the Vernon/Simeon collection (Burrow, pp. 189, 194). In both cases the poem is incomplete (#2 lacks two stanzas of the Vernon text; #13 is just a fragment). The Hill version of #13 is fuller, but lacks one stanza and rearranges the order of two others (Burrow, pp 194-195). In this case, Burrow thinks Vernon/Simeon have the best text, but elsewhere, the often have edited texts (Burrow, p. 196). This hints to me that none of the four copies is especially close to the original.

John J. Thompson, "The Textual Background and Reputation of the Vernon Lyrics" (Pearsall, pp.
201-224) says (p. 201) that all but three of the Vernon Lyrics have a refrain (in the Vernon copy, varying between "Ay, merci, God, and graunte merci" or "Nou merci, God, and graunt merci").
Thompson, p. 212, says that the Heege MS. copy of this poem was actually copied by John Hawghton, who worked with Richard Heege on the manuscript. Thus, most unusually, we know the names of two of the four scribes who copied this manuscript. - RBW

Last updated in version 5.3
File: MsNMLaG

Now Our Meeting Is Over

DESCRIPTION: "Fathers, now our meeting is over; Fathers, we must part. And if I never see you any more, I'll love you in my heart. And we'll land on shore, Yes, we'll land on shore, We will land on shore, And be saved forevermore." Repeat with mothers, brothers, etc.

AUTHOR: unknown

EARLIEST DATE: 1934 (Lomax)

KEYWORDS: religious nonballad family

FOUND IN: US(Ap,MA,SE)

REFERENCES (5 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 84, "Fathers, Now Our Meeting Is Over" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, p. 49, "Fathers, Now Our Meeting Is Over" (1 text, 1 tune)
Boette-SingaHipsyDoodle, p. 82, "Oh, Brothers Now Our Meeting's Broke" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, p. 571, "Now Our Meeting's Over" (1 text, 1 tune)

DT, MEETOVER
Roud #5716

RECORDINGS:
Dillard Chandler, "Meeting Is Over" (on Chandler01, DarkHoll)

CROSS-REFERENCES:
cf. "There Is No Place in the Height of Heaven" (floating lyrics)
cf. "Minister's Farewell" (lyrics)

File: Wa084

Now Robin, Lend to Me Thy Bow

DESCRIPTION: Wilkin: "Now Robin lend to me thy bow For I must now a hunting with my lady goe" to Uppingham. Robin: Take my hawk and hound also; your hunting doesn't please me; "beware thy babling hounds." Lady: let's agree that hunting is no sin

AUTHOR: unknown

EARLIEST DATE: 1609 (Pammelia, according to Ritson)

KEYWORDS: hunting nonballad

FOUND IN:

REFERENCES (2 citations):
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 207-208, "Robin Lend to Me Thy Bow" (1 text)
Broadwood/Maitland-EnglishCountySongs, pp. 54-55, "Now Robin, Lend to Me Thy Bow" (1 text, 1 tune)

Roud #1373

NOTES [103 words]: Ritson: "A canon on the unison, for four voices, from 'Pammelia. Musicks Miscellanie. Or, Mixed varietie of Pleasant Roundelayes, and delightful Catches. of 3. 4. 5. 6. 7. 8. 9. 10. parts in one. Lond. 1609. 4to.' That it was a popular song in the beginning of Queen Elizabeths reign appears from its being mentioned (amongst others) in ... [two citations]."

Broadwood/Maitland-EnglishCountySongs: "The inclusion of this fine canon may be pardoned, in view of the difficulty of finding any more direct representative of Rutland than the allusion to Uppingham [Ritson re Uppingham: "A market town in Rutlandshire"]." - BS

Last updated in version 5.0
File: BrMa654
Now So Merry We Have Met
DESCRIPTION: "Let us merry be, over a pint or a pot of strong beer." The singer says "after I'm dead not a tear shall be shed, Nor one letter of grief on my tomb. But to my coffin some inscription put on, And to say that my singing's all done."
AUTHOR: unknown
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)
KEYWORDS: death drink music nonballad
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, pp. 49-50, "Now So Merry We Have Met" (1 text) (also Williams-Wiltshire-WSRO Gl 119)
Roud #1233
File: WT050

Now Springs the Spray
DESCRIPTION: "Now springs the spray. All for love I am so sick That sleepen I nay may." The singer is riding and hears a maid singing "the clot him cling" (seemingly a curse). He has changed. She hopes that he will rue the day
AUTHOR: unknown
EARLIEST DATE: c. 1302 (MS. London, Lincoln’s Inn Hale 135)
KEYWORDS: betrayal courting MiddleEnglish
FOUND IN:
REFERENCES (11 citations):
Greene-TheEarlyEnglishCarols, #450, p. 305, "Als I me rode this endre dai" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #360
DigitalIndexOfMiddleEnglishVerse #614
Stevick-OneHundredMiddleEnglishLyrics 25, "(Now spryngeth the spray)" (1 text)
Carleton Brown, editor, _English Lyrics of the XIIIth Century_, Oxford University Press, 1932, #62, pp. 119-120, "Now Springs the Spray" (1 text)
MANUSCRIPT: London, Lincoln’s Inn Hale 135, folio 137
NOTES [210 words]: Let me state from the outset that I think it highly unlikely that this is a folk piece. But it will be seen that it has been very popular with anthologists (see the references), and it is claimed as a carol, despite a rather un-carol-like form. If it is a carol, it is one of the oldest extant, and so I have indexed it.
That it is very early is beyond doubt. The primary content of the manuscript is works by Henry de Bracton, who probably died toward the end of the reign of King Henry III (who himself died in 1272 and was succeeded by Edward I). The manuscript is said to have belonged to Alan de Thornton during the reign of Edward I (reigned 1272-1307).
This item is not in the hand that wrote the Bracton material; it is by a scribe who wrote about swans in year 31 of Edward's reign (i.e.1302/1303). So this likely originated in the thirteenth century. It should be noted that there are several problems with the manuscript copy; the seven-line format used by almost all editors is to some extent a reconstruction. And there is disagreement about what portions of the text mean, although this might be a matter of bad copying.
See Brown, p. 214, for the first three verses of a parallel French chanson d'Aventure generally thought to be the source. - RBW
Last updated in version 5.3
File: MSNoSpSp
Now the War Is Over (Mussolini's Dead)

DESCRIPTION: The text: "Now the war is over, Mussolini's dead, He wants to go to heaven with a crown upon his head, The Lord says no, he's got to stay below, All dressed up and no where to go."

AUTHOR: unknown
EARLIEST DATE: 1955 (on Lomax collection)
KEYWORDS: death war humorous political religious gods
HISTORICAL REFERENCES:
1945 - Death of Mussolini
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
DT, WAROVR
ST DTwarovr (Full)
Roud #12945
RECORDINGS:
Scottish children, "Now the War is Over" (on Lomax43, LomaxCD1743)
NOTES [281 words]: Well, it's a narrative, and it was collected from folk tradition, so what more do you want? Pity we don't have a keyword for rope-jumping songs. - PJS
Mussolini was deposed as Duce of Italy in 1943 (following the Allied invasion, in a staged coup which induced him to resign), but was "liberated" by German commandos led by Otto Skorzeny. He then set up a puppet republic in the north of Italy -- but the key word is "puppet"; he was purely and simply a German tool. (And there is reason to think he didn't like it much.)
In April, 1945, as the German resistance crumbled, the former il Duce was caught by Italian partisans, "tried," and executed. It's rather unfair that this song picks on him, rather than Hitler, who died just weeks later; Mussolini brooked no opposition, but he didn't build any concentration camps, either.
The explanation may lie in the composition of the British army: There were probably more Scots, proportionally, in Italy than on any other front. The North African army was disproportionately composed of Commonwealth forces, while the "British" force in Normandy eventually consisted of one Canadian and one British army. The British army in Italy had probably the highest proportion of home-grown units, including Scots.
Murray Shoolbraid notes that this is an update of a World War I rhyme in which the Kaiser is the intended victim:
When the war is over and the Kaiser's deid
He's no gaun tae Heaven wi' the eagle on 'is heid,
For the Lord says No! He'll have tae go below,
For he's all dressed up and nowhere tae go.
That version probably didn't endure as well, for the simple reason that the Kaiser survived World War I; he didn't die until 1941. - RBW
File: DTwarovr

Now the Winter Is Over (The Ploughboy)

DESCRIPTION: "Now the winter is over and the summer is come, Our fields look pleasant and gay." "Here is the little ploughboy so fresh as a rose... And the fairy maid sat milking her cow." She rejects his request to go with him, but they end up at church to marry

AUTHOR: unknown
EARLIEST DATE: 1905 (Hammond collection)
KEYWORDS: love courting marriage farming
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Brocklebank/Kindersley-DorsetBookOfFolkSongs, p. 2, "The Ploughboy" (1 text, 1 tune)
Roud #1353
CROSS-REFERENCES:
cf. "Well Met, Pretty Maid (The Sweet Nightingale)" (form, theme)
NOTES [94 words]: This is so similar to "Well Met, Pretty Maid (The Sweet Nightingale)" in both form (four independent lines, last two syllables of the fourth line repeated, then the whole line repeated; they can be sung to the same tune) and theme that, if it had just been me, I would most likely have lumped them. But they do have distinct first verses -- or, rather, this has a first verse not found in "Well Met, Pretty Maid." Roud splits them, probably on that basis, and I have done the
same, but I would not be even slightly surprised in they sprang from the same roots. - RBW

Last updated in version 5.1
File: Dors002

Now We Take This Feeble Body
DESCRIPTION: "Now we take this feeble body And we carry it to the tomb, And we all leave it there, Hallelujah," "And a hallelujah, and a hallelujah, And we leave it there, hallelujah." "Now we take our dear old father...." Presumably can be repeated for others
AUTHOR: unknown
EARLIEST DATE: 1915 (Work-FolkSongOfTheAmericanNegro)
KEYWORDS: death religious burial nonballad
FOUND IN: US
REFERENCES (1 citation):
Work-FolkSongOfTheAmericanNegro, p. 59, "Now We Take This Feeble Body" (1 text)
Roud #12079
File: FSAN059

Now Whitsuntide Is Come (Whaddon Whitsuntide Song)
DESCRIPTION: "Now Whitsuntide is come, You well do know, Come, serve the Lord we must before we go Come, serve him truly with all your mind and heart, And then from Heaven your soul shall part." "Now we have brought you this royal branch of oak... merry Whitsuntide"
AUTHOR: unknown
EARLIEST DATE: 1974 (Porter)
KEYWORDS: religious royalty
FOUND IN: Britain(England(London))
REFERENCES (1 citation):
ADDITIONAL: Enid Porter, _The Folklore of East Anglia_, Batsford, 1974, p. 63, "(no title)" (1 text)
Roud #3186 and 305
File: EPNWISWh

Now Winter Has Diminished
DESCRIPTION: "Now winter has diminished, Our shanty life is finished, From the woods we are banished." "At near approach of summer. We will select our timer... and make... rafts of pine." They will travel the river to market, where the lumbermen will drink and party
AUTHOR: unknown
EARLIEST DATE: 1962 (Gard/Sorden)
KEYWORDS: river logger travel drink
FOUND IN: US(MW)
REFERENCES (1 citation):
ADDITIONAL: Robert E. Gard and L. G. Sorden, _Wisconsin Lore: Antics and Anecdotes of Wisconsin People and Places_, Wisconsin House, 1962, p. 110, "(no title)" (1 text, presumably from Wisconsin although no source is listed)
NOTES [24 words]: Gard/Sorden were told that this was the "favorite ballad" of some group of Wisconsin loggers. I don't recall encountering any other copies, however.
Last updated in version 2.5
File: GaSor110

Now You Are Married I Wish You Joy
DESCRIPTION: "Now you are married I wish you joy." You will have a girl and a boy. In seven years a son and daughter.
AUTHOR: Nicholls and Clendon, rewritten by Harry Wincott and Harry Leighton (source: Opie/Opie-TheSingingGame)
EARLIEST DATE: c.1884 (Opie/Opie-TheSingingGame)
KEYWORDS: marriage nonballad children husband wife
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Opie/Opie-TheSingingGame, pp. 149-150, "Now You Are Married I Wish You Joy" (2 fragments)
CROSS-REFERENCES:
cf. "Widow from Babylon" (one verse: Now you are married I wish you well")
NOTES [115 words]: The Norris and Mayo text describes a round ring dance. Once past the
introductory couplets it includes the verse from Nicholls and Clendon: "Now you are married I wish
you joy, First a girl and then a boy; Seven years after, son and daughter; Pray young couple, kiss
together." If the description is accurate the text should significantly predate 1884: writing in 1890,
"two or three years ago I wrote to a Dorsetshire woman, who was a nursery maid in our family
when I was a child, asking her to write down all she remembered of the round game rhymes she
used to teach us as children ...." The editor adds a local variation of the third line: "Seven years
after, a poor man's daughter." - BS
Last updated in version 2.6
File: OpGap149

Now, Moses
DESCRIPTION: "Now Moses, what makes you so strange and forgetful? How is it you heed what I
tell you no more?" Moses's wife is angry at Moses's unruliness and smoking and pie-stealing. She
warns him, "Now Moses, you'll catch it! Now Moses, don't touch it!"
AUTHOR: Henry Clay Work
EARLIEST DATE: 1865 (sheet music published by S. Brainerd's Sons with copyright by Root &
Cady)
KEYWORDS: warning food drugs
FOUND IN: US(SE)
REFERENCES (2 citations):
Work-SongsOf-Henry-Clay-Work, pp. 67-70, "Now, Moses" (1 text, 1 tune, a copy of the original
sheet music)
Morris-FolksongsOfFlorida, #85, "Moses" (1 text)
Roud #5024
NOTES [62 words]: Some of Henry Clay Work's songs are pretty feeble, but of all those I've seen,
this may be the strangest. I have no idea what the point is supposed to be. Interestingly, the Florida
version, which seems to be the only one in tradition, is quite different from Work's original -- it is
longer, and it does not mention Moses's primary fault, the theft of a cherry pie. - RBW
Last updated in version 4.0
File: Morr085

Number Me One
DESCRIPTION: "Number me one"(x3), I'm going to the Judgment Bar." Verses: "Send for my
leader (preacher) here (x3), I'm going to the Judgment Bar."
AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaslnds)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeaslnds 45, pp. 188-189, "Nummer Me One" (1 text, 1 tune)
NOTES [15 words]: The current description is based on the Parrish-
SlaveSongsOfTheGeorgiaSeaslnds text. - BS
Last updated in version 4.1
File: Parr045

Number Twelve Train
DESCRIPTION: "Number Twelve train took my baby, I could not keep from cryin'. (x2)" The
singer's woman left him; he grieves so much he thinks he is dying. He vows that his next girl "will
have to do what poppa say."

**Nurse Pinched the Baby, The**

**DESCRIPTION:** When the nurse pinches the baby, "Mother [goes] down to the beer saloon to pray." When she catches "the rage from Doctor Dye-O," the same thing happens

**AUTHOR:** unknown
**EARLIEST DATE:** 1939 (Eddy-BalladsAndSongsFromOhio)
**KEYWORDS:** drink baby humorous
**FOUND IN:** US(MW)

**REFERENCES (1 citation):**
Eddy-BalladsAndSongsFromOhio 137, "The Nurse Pinched the Baby" (1 short text, 1 tune)

**NOTES [47 words]:** Agnes Amelia Ransom Burton (died 1969) reported that she learned this song from her father before 1900, which is the earliest mention of the song from tradition. Although it isn't very evident from Eddy-BalladsAndSongsFromOhio's fragment, it appears to be a mock temperance song. - RBW

**File:** E137

**Nut-Brown Maid, The**

**DESCRIPTION:** The man claims that women, given the chance, are never true. The woman cites the case of the Nut-brown Maid. They play through the story. The woman will follow her man, even to the greenwood, and will fight for him, etc. The ballad ends by praising women

**AUTHOR:** unknown
**EARLIEST DATE:** before 1537: Richard Arnold's "Chronicle" of c. 1521 (Chambers dates it c. 1503) and in Richard Hill's manuscript (Balliol Coll. Oxf. 354) before 1537; printed in 1707 in the Muses Mercury
**KEYWORDS:** infidelity love dialog outlaw MiddleEnglish

**FOUND IN:**

**REFERENCES (13 citations):**
Hales/Furnival-BishopPercysFolioManuscript, volume III, pp. 174-186, "The nutt browne mayd" (2 texts, the Percy Folio version in the main text and the Hill Manuscript version in the notes)
Percy/Wheatley-ReliquesOfAncientEnglishPoetry II, pp. 31-47, "The Not-Browne Maid" (1 text)
Sidgwick/Chambers-EarlyEnglishLyrics XIX, pp. 34-48, "The Nutbrown Maid" (1 text)
Quiller-Couch-OxfordBookOfBallads 69, "The Nut-Brown Maid" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #467
DigitalIndexOfMiddleEnglishVerse #761

**ADDITIONAL:**
John Ashton, _A Century of Ballads_, Elliot Stock, London, 1887; reprinted 1968 by Singing Tree Press, pp. vi-xii, "(The Nut browne Mayde)" (1 text)
Katherine Briggs, _A Dictionary of British Folk-Tales in the English Language_, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2), volume A.2, pp. 450-451, "the Nut-Brown Maid" (1 summarized prose text, telling only the Maid's story without the enclosing dialog)
GArnett-IHearAmericaSinging/Gosse: Richard GArnett-IHearAmericaSinging and Edmund Gosse, _English Literature: An Illustrated Record_ four volumes, MacMillan, 1903-1904 (I used the 1935 edition published in two volumes), volume I, pp. 310-311 (1 partial text plus a facsimile of Arnold's printed edition)
NOTES [816 words]: Given its elaborate stanzaic structure, regular alternation of speakers, and elaborately formal language, it seems clear that this should be accounted a literary rather than a folk production. I know of no version in oral tradition, although Briggs, p. 451, notes a variety of partial parallels, such as "The Saucy Sailor," "Fair Annie" [Child 62], and "The Squire of Low Degree" (the latter itself, found in the Percy Folio among other places, being of dubious place in tradition; for a list of editions, see Rice, pp. 523-525).

Chambers, p. 120, reminds us, "The stanza-form of the poem is unusual. It is generally printed as in twelve lines. But two out of every three lines have internal rhymes, and on analysis it resolves itself into an eighteen-line variety of the *rime couée*, so beloved by popular singers, complicated by the use of two distinct refrains, which occur with very slight variation. The technical description is thus aa2b3cc2b3dd2b3ee2b3ff2g3hh2g3."

A parody of this song, "The New Nutbrowne Maid," occurs as early as 1520. Obviously this makes the original even older. The earliest date depends on the age of Arnold's *Chronicle*, which is undated. The latest date I have seen for it is the 1521 date cited above. GArett-IHearAmericaSinging/Gosse, which prints a facsimile, dates the *Chronicle* to 1502/3, and Briggs, p. 451, also says 1502. Parker, p. 78, suggests a first edition of 1502 and an expanded edition of 1521. However, Dyboski, p. xxx, thinks that the Hill copy is the oldest copy although the very same page suggests that it was copied from Arnold! (There is good external evidence that Hill knew Arnold's book; later in Hill's volume is a London chronicle for 1414-1536, and Parker, p. 78, says that "the bulk of the borrowing" was from Arnold's Chronicle.. It is even possible that Hill knew Richard Arnold; in 1494, Arnold had a neighbor named "Richard Hyll" -- Parker, p. 85 -- although our Richard Hill was probably very young at that time.)

Whatever the date of the Arnold *Chronicle*, there was another early printing; John Skot issued a copy during the short period that he printed at Fauster Lane in St. Leonard's Parish in London (Plomer, p. 214). From another book printed at this address, we know Skot was active in Fauster Lane in 1537. It will perhaps tell you what sort of printer Skot was if I inform you that both of the complete early versions of the morality play "Everyman" come from his press. (There were earlier printings by Richard Pynson, but we have only fragments of those. The texts you see printed today are essentially Skot's.)

In addition, there is a Stationer's Register entry for "the nutbrowne mayde" in the 1550s (Rollins, p. 172, #1983, says Jno. King was fined for printing this in 1558-1559).

There is a possibility that Queen Elizabeth herself heard this piece; according to Holt, p. 140, one Robert Langham was present when Elizabeth heard an entertainment in July 1575 at the Earl of Leicester's palace of Kenilworth which featured the "The Nut Brown Maid."

GArett-IHearAmericaSinging is also quite effusive about the merits of the piece, but adds that "One famous ballad stands out prominently from the rest as being, so far as is known, the invention of the anonymous writer. It is *The Nut Brown Maid*..." The only anonymous ballad? Uh-huh.
Percy's version, from what I can tell, appears to come from the *Chronicle* text, only with several of Percy's pet archaizing tricks (he did at least improve the punctuation to something resembling sense).

Skeat, one of the greatest scholars of Middle English of the nineteenth century, regards this as "almost certainly written by a woman" (p. 110; a statement I would consider a little strong -- there were medieval authors who were sympathetic to women, including Chaucer -- but likely enough), and then claims it to be the third-oldest surviving English writing by a woman, following "The Flower and the Leaf" and "The Assembly of Ladies." Pearsall, p. 3, says of "The Flower and the Leaf," "Whether the poem is actually by a woman is a question which no ingenuity, it seems, could solve," and p. 31 says of "The Assembly of Ladies, 'Whether the author was indeed a woman is a question impossible to prove either way,' adding that, contrary to Skeat, there were female poets in the fifteenth century, and men did mask themselves as women -- and ultimately expressing the opinion that the author is not a woman. GArett-IHearAmericaSinging/Gosse, p. 174, call the author of the "Flower" "he," but they may be using the masculine pronoun generically; they show no interest in the author's gender even while praising him(?) as a relatively worthy successor to Chaucer. But if the "Flower" and the "Assembly" are by men, it raises the faint possibility that this is the oldest
surviving literary work by a woman in English. I don't believe it, but I'll mention it. - RBW

Bibliography

- GArenett-IHearAmericaSinging/Gosse: Richard GArenett-IHearAmericaSinging and Edmund Gosse, *English Literature: An Illustrated Record* four volumes, MacMillan, 1903-1904 (I used the 1935 edition published in two volumes)
- Skeat: Walter W. Skeat, *The Chaucer Canon: With a Discussion of the Works Associated with the Name of Geoffrey Chaucer*, 1900? (I use the 1965 Haskell House reprint)

Last updated in version 5.3
File: 0BB069

**Nutting Girl, The**

DESCRIPTION: A young girl goes out to gather nuts. A farmer stops plowing and begins to sing. The girl hears his sweet voice, and "what nuts she had got, poor girl, she threw them all away." They lie together, then go their ways. The song warns girls against dallying

AUTHOR: unknown

EARLIEST DATE: 1895; tune 1792 (Bunting)

KEYWORDS: courting seduction music harvest farming sex pregnancy

FOUND IN: Britain(England(Lond,South,West),Scotland(Aber)) US(NE)

REFERENCES (11 citations):
- Kennedy-FolksongsOfBritainAndIreland 186, "The Nutting Girl" (1 text, 1 tune)
- Greig/Duncan7 1475, "A-Nutting I'll Not Go" (4 texts, 3 tunes)
- Copper-SongsAndSouthernBreezes, pp. 214-215, "The Nutting Maid" (1 text, 1 tune)
- Hamer-GreenGroves, pp. 12-13, "The Nutting Girl" (1 text, 1 tune)
- Williams-Wiltshire-WSRO Mi 652, "Nutting Girl" (1 text)
- Palmer-EnglishCountrySongbook, #72, "The Nutting Girl" (1 text, 1 tune)
- OShaughnessy/Grainger-TwentyOneLincolnshireFolkSongs 15, "The Nutting Girl" (1 text, 1 tune)
- Purslow-TheConstantLovers, p. 1, "A-Nutting We Will Go" (1 text, 1 tune)
- Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #84, "The Nutting Girl" (1 text, 1 tune)
- Beck-FolkloreOfMaine, pp. 108-109, "The Jolly Plough Boy" (1 text, 1 tune, in which the plough boy and the squire's daughter end up getting married; I suspect two songs have joined)
- DT, NUTGIRL*
- Roud #509

RECORDINGS:
- Warde Ford, "A Nutting We Will Go" [incomplete] (AFS 4200 A2, 1938; in AMMEM/Cowell)

CROSS-REFERENCES:
- cf. "The Battle of Harlaw" (tune, per Greig/Duncan7)
- cf. "Mowing Match Song" (partial tune, according to Palmer)
Ny Kirree Fo-Sniaghtey (The Sheep All Are Buried)

DESCRIPTION: Manx Gaelic. Nicholas Raby's 2000 sheep are covered by mountain snow drifts. Shepherds are called out with their poles and dog to find the breathing holes and save the sheep. The lambs are saved but some old sheep are lost.

AUTHOR: unknown
EARLIEST DATE: 1893 (Broadwood/Maitland-EnglishCountySongs)
KEYWORDS: foreignlanguage rescue death farming storm sheep shepherd
FOUND IN: Britain(England(West))
REFERENCES (1 citation):
Broadwood/Maitland-EnglishCountySongs, pp. 38-39, "Ny Kirree Fo-Sniaghtey (The Sheep All Are Buried)" (1 text, 1 tune, translated from Manx Gaelic)
Roud #1371
File: BrMa038

O A Iu, Nach Till Thu Dhomnaill (O A Iu, Will You Not Return?)

DESCRIPTION: Gaelic. The singer meets Donald while traversing the moors. They flirt, "he threatened to tear my chemise to shreds.... That was not what you promised me ... a ceremony of marriage."

AUTHOR: unknown
EARLIEST DATE: 1961 (Creighton-MaritimeFolkSongs)
KEYWORDS: foreignlanguage courting promise accusation worksong
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-MaritimeFolkSongs, pp. 178-179, "Gaelic Milling Song" (1 text, 1 tune)
NOTES [58 words]: The description is based on the translation of Creighton/MacLeod 69 in Gaelic Songs in Nova Scotia which is the same Gaelic text as Creighton-MaritimeFolkSongs.
Creighton/MacLeod: "There is a more complete version of this song in Craig's 'Orain Luaidh,' p. 66."
Creighton explains "this is a work song, used for milling, or shrinking, cloth." - BS
File: CrMS178

O Adam

DESCRIPTION: Dialog, in which Eve convinces Adam to eat the tree of knowledge. God orders them out of the garden. They lament, and hope to work their way back to Heaven

AUTHOR: W. W. Phelps
EARLIEST DATE: 1845 (Times and Seasons)
KEYWORDS: religious dialog punishment
FOUND IN: US(So)
REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 455-456, "O Adam" (1 text)
Roud #7834
NOTES [92 words]: The story of the expulsion from the Garden of Eden occupies Genesis 3. Belden-BalladsSongsCollectedByMissourFolkloreSociety (who calls this a "mystery play") notes that the ending of this song is "curiously unbiblical," and links it with Mormon doctrine. That it is Mormon there is no doubt, and it is true that there is no evidence in Genesis that humans can ever return to the Garden (in ordinary Christian theology this is a form of the Pelagian heresy). But I've seen equally non-biblical statements in hymns used by most Protestant denominations. - RBW
File: Beld455
O Alla Tinka
DESCRIPTION: "O alla tinka, to do the Rumba ... I paula-tay paula-taska ...."
AUTHOR: unknown
EARLIEST DATE: 1951 (_The Singing Street_, according to Opie/Opie-TheSingingGame)
KEYWORDS: nonsense playparty
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame 126, "O Alla Tinka" (1 text, 1 tune)
NOTES [71 words]: Opie/Opie-TheSingingGame: "This song is included to show the persistence of
scraps of rhythmic utterance, and the esteem in which they are held, as if they were magic
incantations. ... The mumbo-jumbo of the second verse ['I paula ...'] was, however, being chanted
at the evening sing-songs of the Holiday Fellowship before the First World War, in a part-song
which went like this: Hi politi politaska, polita, polito...." - BS
Last updated in version 2.6
File: OpGa126

O Belinda
DESCRIPTION: "Right hand up, O Belinda, Won't you be my darling?" Left hand up, both hands
up, back to back
AUTHOR: unknown
EARLIEST DATE: 1922 (Beckwith & Roberts)
KEYWORDS: playparty
FOUND IN: Britain(Scotland(Bord)) West Indies(Jamaica)
REFERENCES (2 citations):
Opie/Opie-TheSingingGame 46, "O Belinda" (1 text, 1 tune)
ADDITIONAL: Martha Warren Beckwith and Helen Roberts, _Folk-Games of Jamaica_ (Poughkeepsie: Vassar College, 1922 ("Digitized by Internet Archive")) #44 pp. 55-56, "Yes, Belinda" (1 text)
Roud #7404
File: OpGa046

O Blessed Lord
DESCRIPTION: "O blessed Lord, in the way thou hast gone, Lead him straight to that land above.
Give him cheer everywhere to the sad and the low. Fill my way every day with love...." The singer
prays for love, help, hope, and guidance
AUTHOR: unknown
EARLIEST DATE: 1938 (Chappell)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 98, "O Blessed Lord" (1 text, 1 tune)
Roud #16940
NOTES [24 words]: I suspect this of being an "occasional" item (though I vacillate between thinking
it's for a baptism and for a funeral). But I can't prove it. - RBW
File: ChFRA098

O Bonnie Annie, Gin Ye Had Been Cannie
DESCRIPTION: "O bonnie Annie, gin ye had been cannie, Ye micht 'a been lady o' Lessendrum,
But O bonnie Annie, ye never was cannie, Ye've gotten but Lesley's second son"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan6)
KEYWORDS: courting nonballad nobility
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #143, p. 2, ("O bonnie Annie, gin ye had been
**O Bonny Sandy**

DESCRIPTION: Sandy's term day is near. His girl would follow him but it would ruin her name. He says another man will be hired and she'll find another man. She says she would follow Sandy instead -- "he's a handsome fellow" -- but she doesn't like his drinking

AUTHOR: unknown

EARLIEST DATE: 1917 (Greig/Duncan4)

KEYWORDS: love separation farming drink dialog

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan4 902, "O Bonny Sandy," Greig/Duncan8 Addenda, "O Bonny Sandy" (2 texts, 1 tune)

Roud #6256

CROSS-REFERENCES:
cf. "Term Lilt" (two verses) and notes there

NOTES [109 words]: Greig/Duncan4: "There is some similarity to the opening verses of 'Nellie Douglas' in Ord, p. 123." The similarity is really limited to the opening lines of Ord ("It's, O and alas, and O wae's me, The term time is drawing so near to me") and the theme of a female servant leaving a man behind. However, that ballad ends happily.

The Greig/Duncan4 text is not clear in that in some verses the girl is leaving and in other verses Sandy is leaving. The story makes no sense unless Sandy is leaving.

Seasonal hiring of servants and farm workers usually was for six months, beginning May and November, and the term day marked the end of the employment period. - BS

*Last updated in version 2.5*

File: GrD4902

**O Brothers, Don't Get Weary**

DESCRIPTION: "O Brothers, don't get weary (x3), We're waiting for the Lord. We'll land on Canaan's shore (x2), When we land on Canaan's shore, We'll meet forevermore."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad

FOUND IN: US

REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 95, "O Brothers, Don't Get Weary" (1 text, 1 tune)

Roud #12051

File: AWG095A

**O Bud**

DESCRIPTION: "I don't like no farmer's rule, says, 'Get up in the morning With the dog-goned mule.' Oh Bud, Bud, Bud, Bud, O Bud." "I'm going up the maple, Coming down the pine, Looking for a woman Got a rambling mind."

AUTHOR: unknown

EARLIEST DATE: 1941 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)
O But Ye Are Wan, Lassie
DESCRIPTION: "Ye're wan [pale], lassie, lying in a stange bed or with a strange man." "A juggie and a wee pap spoon, Ye see what's got by man"
AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan8)
KEYWORDS: sex pregnancy nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1794, "O But Ye Are Wan, Lassie" (1 text)
Roud #13022
File: GrD81794

O Canada!
DESCRIPTION: "O Canada! Terres de nos aieux...." "O Canada! Our home and native land." Both French and English versions praise the beauties and freedoms enjoyed by Canada, the "true North."
AUTHOR: French Words: A. B. Routhier / Music: Calixa Lavalee / English Words: Dr. R. Stanley Weir
EARLIEST DATE: 1880 (English words composed 1908)
KEYWORDS: Canada patriotic nonballad foreignlanguage
FOUND IN: Canada
REFERENCES (2 citations):
Fowke/Mills/Blume-CanadasStoryInSong, pp. 114-116, "O Canada!" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 340, "O Canada!" (1 text)
File: FMB114

O Come Away (Sweet Philomel)
DESCRIPTION: "O come, come away, from labor now reposing, Let busy care awhile forbear, O come, come away. Come, come, our social joys renew, And there let trust and friendship grow." As day ends, hearers are called upon to join in prayers
AUTHOR: unknown
EARLIEST DATE: 1850 (Sacred Harp, according to Boette-SingaHipsyDoodle)
KEYWORDS: religious nonballad
FOUND IN: US(Ap)
REFERENCES (2 citations):
Boette-SingaHipsyDoodle, p. 65, "Sweet Philomel" (1 text, 1 tune)
Heart-Songs, p. 303, "O Come, Come Away" (1 text, 1 tune)
Roud #7526
File: Boet065

O Daniel
DESCRIPTION: "You call yourself church member, You hold your head so high, You praise God with your glitt'ring tongue, But you leave all your heart behind. O my Lord delivered Daniel, O Daniel... O why not deliver me?"
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
O David

DESCRIPTION: "O David, yes, yes, My little David, yes, yes, And he killed Goliath...." "My little David... Was a shepherd's boy...." "He killed Goliath... And he shouted for joy...." "O David... Play on, David...."

AUTHOR: unknown

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: Bible religious

FOUND IN: US(Ap)

REFERENCES (4 citations):
- Burton/Manning-EastTennesseeStateCollectionVol1, p. 93, "David, David" (1 text, 1 tune)
- Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 237, "Evil Little David" (1 text, 1 tune)
- Thomas-BalladMakingInMountainsOfKentucky, pp. 204-207, "David, David, Yes, Yes" (1 text, 1 tune)
- Lomax-FolkSongsOfNorthAmerica 130, "O David" (1 text, 1 tune)

Roud #6683 and 7117

NOTES [75 words]: The story of David and Goliath (actually *two* stories, carefully blended together, in one of which David is Saul's aide/court musician and in another he is a shepherd visiting the battle) is found in 1 Samuel 17. The versions of this are so diverse that Roud gave it multiple numbers, and I will allow that different songs about David and Goliath could easily have come into existence. But I don't see an obvious way to draw a line between them. - RBW

Last updated in version 5.1

File: LoF250A

O Dinna Cross the Burn

DESCRIPTION: Willie's sweetheart asks him to stay with her -- "your folks a' ken ye're here the nicht, And sair they wad me blame -- instead of crossing the stream and going home in a storm. He leaves and is drowned. She goes crazy with grief.

AUTHOR: Words: William Cameron, music by MacGregor Simpson (source: Greig/Duncan6 quoting _Lyric Gems_)

EARLIEST DATE: 1917 (Greig/Duncan6)

KEYWORDS: grief madness love death drowning storm

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
- Greig/Duncan6 1243, "O Dinna Cross the Burn" (1 text)

Roud #6770

NOTES [42 words]: Greig/Duncan6: "Lyric Gems prints the song noting that it is by William Cameron, music by MacGregor Simpson. The note adds that, "The song tells a melancholy story, but a true one, of an incident that happened on the river Stinchar in Ayrshire." - BS

Last updated in version 2.5

File: GrD61243

O Du Glade Sjoman (O Ye Merry Seamen)

DESCRIPTION: Swedish shanty. Verses are of contented sailors sailing out with fond farewells to their sweethearts, and of the faith they have in their ship to bring them home again. Each stanza is repeated as a chorus.

AUTHOR: unknown

EARLIEST DATE: 1935 (Sternvall, _Sang under Segel_)

KEYWORDS: foreignlanguage shanty sailor farewell
O Erin, My Country

DESCRIPTION: "O Erin, my country, though strangers may roam, The hills and the valleys I once called my own, still, "Erin! Erin! My heart beats for thee." He has been long away, but he would not forget if he lived to a thousand. He will treasure the memory

AUTHOR: unknown

EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster)

KEYWORDS: home Ireland exile nonballad

FOUND IN:

REFERENCES (1 citation):
Hylands-Mammoth-Hibernian-Songster, p. 17, "O, Erin, My Country" (1 text)
Roud #12874
File: HMHS017C

O Fathers, It's High Time You All Are Ready

DESCRIPTION: "O Fathers, it's high time you all are ready, When this world is at an end.... Oh, we do believe in bein' ready (x2), when this world is at an end." Similarly with mothers, brothers, sisters, children

AUTHOR: unknown

EARLIEST DATE: 1934 (Henry, from Granville Gadsey)

KEYWORDS: religious nonballad

FOUND IN: US(Ap)

REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, pp. 216-217, "O Fathers, It's High Time You All Are Ready" (1 text)
File: MHAp216

O Freedom

DESCRIPTION: Recognized by its praise of freedom and the lines "And before I'd be a slave, I'd be buried in my grave, And go home to my Lord and be free." Most versions simply praise freedom; one speaks of the slave's dead mother

AUTHOR: unknown

EARLIEST DATE: 1899 (Barton-OldPlantationHymns)

KEYWORDS: religious freedom slave slavery mother death nonballad

FOUND IN: US(SE)

REFERENCES (11 citations):
Barton-OldPlantationHymns, p. 25, "Before I'd Be a Slave" (1 text, 1 tune)
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 110, "Oh, Freedom!" (1 text, 1 tune; p. 114 in the 1901 edition)
Scott-TheBalladOfAmerica, pp. 239-240, "Oh, Freedom!" (1 text, 1 tune)
Silber-SongsOfTheCivilWar, pp. 291-292, "Oh Freedom" (1 text, 1 tune)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, p. 33, "Oh Freedom" (1 text, 1 tune)
Warren-EveryTimeIFeelTheSpirit, pp. 70-71, "Oh, Freedom" (1 text, 1 tune)
Lomax/Lomax-FolkSongUSA 108, "O Freedom" (1 text, 1 tune)
Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 89, "Before I'd Be a Slave (Oh, Freedom)" (1 text)
Darling-NewAmericanSongster, p. 354, "O Freedom" (1 text)
Silber/Silber-FolksingersWordbook, p. 295, "Oh Freedom" (1 text)
DT, OHFREEDM
Roud #10073
RECORDINGS:
John Handcock, "No More Mourning (Oh Freedom)" (AFS 3238 A1, 3238 A2, 1937)
Montgomery Gospel Trio, "I'm So Glad" [medley of that song -- 'I'm so glad I'm fighting for my rights' -- and "O Freedom"] (on WeShall1, DownHome)
SNCC Freedom Singers, "Freedom Chant/Oh, Freedom/This Little Light of Mine" (on VoicesCiv)
Hollis Watkins, "Oh Freedom" (on VoicesCiv)

CROSS-REFERENCES:
cf. "The Free Slave"
File: LxU108

O Gal When You Come Off the Island

DESCRIPTION: "O bring me a 'gator O gal when you come off the island A ring tailed 'gator O gal... A Darien 'gator O gal...."
AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaIslands)
KEYWORDS: food nonballad shanty animal
FOUND IN: US(SE)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeaIslands, p. 203, ("O bring me a gator") (1 fragment)
NOTES [15 words]: The current description is based on the Parrish-SlaveSongsOfTheGeorgiaSeaIslands text. - BS
Last updated in version 4.1
File: Parp203

O Gin I Had a Canty House

DESCRIPTION: The singer has a humble but happy cottage with no cares and "yon sweet lass the mistress o't"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: love marriage home nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1271, "O Gin I Had a Canty House" (1 text)
Roud #7187
File: GrD71271

O Gin That I Were Mairrit

DESCRIPTION: "I'm now a lass of thirty-three, As clever a hizzie as ye'll see, And feint a ane a'er courtit me...." "(O gin that I were mairrit, mairrit, mairrit... I raley would do weel, O." The old maid lists her property and describes her skills
AUTHOR: unknown
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
KEYWORDS: age loneliness marriage dowry clothes nonballad oldmaid
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, pp. 39-40, "O Gin That I Were Mairrit" (1 text, 1 tune)
Roud #3786
CROSS-REFERENCES:
cf. "I Wonder When I Shall Be Married" (theme, lyrics)
cf. "The Old Maid's Song (I)" and references there
NOTES [45 words]: This, to me, feels so close to "I Wonder When I Shall Be Married" that I thought seriously about lumping them. But while the feeling is exactly the same, there aren't many words in common, and the ones that are are the sort you almost have to use in songs like this. - RBW
File: 0rd040
O God, Our Help in Ages Past

DESCRIPTION: "O God, our help in ages past, Our hope for years to come, Our shelter from the stormy blast And our eternal home!" The singer hopes for help and protection from God, who has existed since before the world came to be

AUTHOR: Words: Isaac Watts (1674-1748) / Music: Credited to William Croft (1678-1727)

EARLIEST DATE: 1719 (source: Rudin)

KEYWORDS: religious nonballad

FOUND IN: US(NE)

REFERENCES (1 citation):
ADDITIONAL: Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), p. 35, "O God, Our Help in Ages Past" (1 text, 1 tune)
Roud #17837

NOTES [1227 words]: The history of this song is rather complex. Julian, p. 875, tells us that "This is the first part of his [i.e. Isaac Watts's] Common Metre rendering of Psalm xc, in 9 stanzas of 4 lines, which appears in his Psalms of David, &C., 1719, p. 229, and entitled 'Man Frail, and God Eternal.'" Watts's original text began "OUR God, our help in ages past," and often was published with only stanzas 1, 2, 3, 5, 7, and 9 of Watt's original nine. It was John Wesley who in 1737 published it with the first line "O God, our help in ages past," with some additional changes; this is probably the most familiar version today. Julian calls this one of Watt's finest compositions, and his best paraphrase, but that didn't prevent at least two other authors from grafting other material into it, although only the Wesley version seems to be remembered.

Isaac Watts (1674-1748) has been called the "father of English hymnody." His father was a Calvinist preacher who sometimes twice up in prison for his radical beliefs and eventually kept a boarding school at Southampton (Julian, p. 1236); his mother was from a Huguenot family, and sometimes took little Isaac with her when she visited his father in prison (Johnson, p. 34).

An excellent student and quick learner (Kunitz/Haycraft, p. 554), Watts studied Greek and Hebrew as well as Latin (Johnson, p. 34), and eventually became a pastor of a non-conformist church, but had to resign the post in 1712 (Johnson, p. 1236), having apparently made earlier attempts to give up a post which he could not fill properly (Kunitz/Haycraft, p. 554). He spent the rest of his life working for Sir Thomas Abney as tutor and chaplain. He was given his "unsolicited" D.D. by the University of Edinburgh in 1728 (Julian, p. 1236).

According to Morgan, p. 25, he was dissatisfied with the musical materials available to him (Rudin, p. 9, says that musical participation by the congregation had all but been eliminated from Anglican services) -- and so "invented' the English hymn" (although others say he took "his cue from Dr. John Patrick; Davidson, p. 166). He also produced a book, The Psalms of David Imitated in the Language of the New Testament -- which would better be called works vaguely inspired by the Psalms than actual imitations or paraphrases. "Joy to the World," which doesn't really bear much similarity to Psalm 98 on which it is allegedly based, is an example of this. Watts did come under criticism for this; Morgan reports that Thomas Bradbury called his writings "whims" rather than "hymns."

Despite these objections, Watts is credited with writing some 600 hymns, of which Julian, pp. 1237-1241, says 454 are in "common use"; on p. 1594, he adds that there are almost a hundred other Watts hymns in "some minor hymn-books." Among the most famous are this, "When I Survey the Wondrous Cross," "Hush, my dear, be still and slumber," and perhaps "Joy to the World." He also produced the well-known line "When I can read my titles clear to mansions in the sky," although that was taken in many different directions after his time.

NewCentury, p. 1141, says that, in addition to his hymns and books of religious instruction, Watts produced "How doth the little busy bee,' one of his pioneering instructive poems for children." I would suggest that it did better at nauseating than instructing children; the only reason I can see for remembering it is that it inspired Lewis Carroll's "How Doth the Little Crocodile."

Kunitz/Haycraft, p. 554, makes the interesting comment that Watts was "almost if not quite a Unitarian, and extremely liberal in social as well as religious views" -- an attitude seemingly not known to many of the conservative denominations which sing his hymns. He also experimented significantly with meter and poetic forms, although these experiments seem to be forgotten.

Julian, pp. 349-350, says of him "Notwithstanding the contempt with which is name is often mentioned... few have left such a solid contribution to our best hymns as Isaac Watts... and no one has so deeply impressed himself on their structure.... Inheriting from the tradition of the metrical psalms a healthy strength of thought and a habit of broad and jubilant praise, impressed through the paraphrases with the necessity of a rich scripture groundwork, and supplied with a wide range of..."
of subjects by his immediate predecessors, he is in his best pieces gifted with a soft richness of diction, and a free vigorous rhythm.... His faults are bombast and doggrel. Turgid epithets and tawdry ornaments were the fashion of the time.... No one that has studied the hymns that preceded him will wonder that Watts was indifferent about doggrel.... It is due to Watts to point out how frequently in his prefaces he speaks of the 'fetter' of 'the old narrow metres,' the necessity of giving each line by itself a complete sense, and of 'sinking it to the level of a whole congregation as the accepted restraints under which he wrote.... Watts's place in this history is to be estimated not only by the pieces he has left us, but by his enduring influence on the structure of our hymns." Rudin, p. 9, claims that the first book ever printed by Benjamin Franklin was a 1741 volume, "Watts's Psalms and Hymns." Ironically for one of nine children, he never married and had no offspring of his own (Kunitz/Haycraft, p. 554).

Works of his in the Index include "O God, Our Help in Ages Past," "Through Every Age, Eternal God" (indexed as "Highbridge"), "Hush, My Dear, Lie Still and Slumber," "Ballstown (Great God, Attend)," and perhaps "When I Can Read My Titles Clear (Long Time Traveling)," "On a Dark and Doleful Night," and "Joy to the World." The author of the tune, "St. Anne," is less certain; Stulken, pp. 376-377, reports that it was originally published anonymously in the Brady and Tate metrical edition of the psalms (1708), where it was used for Psalm 42 ("As pants the hart for cooling streams"), but that contemporaries attributed it to William Croft (1678?-1727). Reynolds, p. 159, notes that both Philip Hart's 1720 Collection and John Church's 1723 Introduction to Psalmody attribute it to Croft, and says that both Hart and Church knew Croft, so he is inclined to accept the attribution. He was that it is named for St. Anne's Church, Soho, where Croft was organist. He adds that the opening phrase seems to have been older and independently known, being used by Handel in the anthem "O Praise the Lord" and as the base theme of Bach's Fugue in E flat, the "St. Anne Fugue." This obviously raises the possibility that someone else adapted that musical phrase before Croft worked on it. Reynolds, pp. 290-291, says that Croft was born in Warwickshite in 1678 and died in Bath in 1727; he became organist at St. Anne's in 1700 (remaining there until 1711, according to McKim, p. 157), and later became organist for Westminster Abbey and composer for the Chapel Royal. Early in life he wrote some secular music, but later turned entirely to sacred music. Other than his "Funeral Sentences" and this tune (if he wrote it), very little of his work seems to be remembered. Whether Croft wrote "St. Anne" or not, in addition to being the basis for Bach's "St. Anne's Fugue," it was used in Handel's "O Praise the Lord," according to McKim, p. 211. - RBW

Bibliography

- Davidson: James Robert Davidson, A Dictionary of Protestant Church Music, Scarecrow Press, 1975
- Johnson: Charles Johnson, One Hundred and One Famous Hymns, Hallberg, 1982
- Julian: John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes)
- Kunitz/Haycraft: Stanley J. Kunitz and Howard Haycraft, Editors, British Authors Before 1800: A Biographical Dictionary, H. W. Wilson, 1952 (I use the fourth printing of 1965)
- Rudin: Cecilia Margaret Rudin, Stories of Hymns We Love, John Rudin & Company, 1934 (I use the fourteenth printing of 1951)

Last updated in version 5.0
File: BdOGOHIA

O Gott Vater ins Himmels Throne (O God, Father, in Heaven's Throne)
DESCRIPTION: Amish hymn in German. "O Gott Vater in Himmels Throne, Der du uns hast bereit
"O God, Father, in Heaven's throne, You have have prepared a crown for us, As we... Suffer with him the cross and anguish..."

AUTHOR: unknown
EARLIEST DATE: 1742 (Amish Ausbund, #55, according to Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: religious nonballad foreignlanguage
FOUND IN: US(MA)
REFERENCES (1 citation): Korson-PennsylvaniaSongsAndLegends, pp. 156-157, "O Gott Vater ins Himmels Throne (O God, Father, in Heaven's Throne)" (1 short German text plus not-very-literal translation, 1 tune)
File: KPL156

**O Happy Is The Man, That Has No Beast**

DESCRIPTION: The man with no beast, or place to house it, is free of responsibilities.
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: humorous nonballad animal
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1654, "O Happy Is The Man, That Has No Beast" (1 text)
Roud #13050
NOTES [39 words]: Greig/Duncan8: "In the year 1830, a John Henderson [who lived in the 'moss o' Savock'] was tried for smuggling, at the J.P. court, Old Deer. He bought himself off by [a] bit of special pleading in rhyme [adducing his poverty]...." - BS
Last updated in version 2.5
File: GrD81654

**O Holy Night**

DESCRIPTION: "O holy night, the stars are brightly shining, It is the night of the dear Savior's birth." The world has been trapped in sin, but now that will change. Hearers are told to fall on their knees and listen to the angels. "Behold your king."
EARLIEST DATE: 1847 (source: Wikipedia; hymnary.org)
KEYWORDS: religious nonballad Jesus
FOUND IN: ...
REFERENCES (1 citation):
Jolly-Miller-Songster-5thEd, #216, "O Holy Night" (1 text)
Roud #25609
File: JMSo216

**O I Hae Seen the Roses Blaw**

DESCRIPTION: "O, I hae seen the roses blaw, The heather bloom, the broom and a'... Yet Mary's sweeter on the green...." The singer praises the girl, wishes he could win her, says he would love anywhere she is, and declares he will wander till she loves him
AUTHOR: unknown
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)
KEYWORDS: love rejection
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 16-17, "Oh! I Ha'e Seen the Roses Blaw" (1 text, 1 tune)
ST StoR016 (Partial)
Roud #2617
File: StoR016
O I Shall Have Wings
DESCRIPTION: "O I shall have wings, beautiful wings, I shall have wings some day, Bright wings of love from God above, Carry my soul away." "O hallelujah to the lamb, I shall have wings someday, Jesus made me what I am...." The singer looks forward to heaven
AUTHOR: unknown
EARLIEST DATE: 1938 (Chappell)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 94, "The Good Old Way" (1 text, 1 tune)
Roud #16938
CROSS-REFERENCES:
cf. "The Good Old Way (I)" (lyrics)
NOTES [44 words]: It is perhaps worth noting that nowhere in the Bible are angels promised wings; indeed, the word "wing" occurs only five times in the New Testament (it's more common in the Old Testament, but usually is used either of birds' wings or in a metaphorical sense). - RBW
File: ChFRA094

O Jamie Man Tak My Advice
DESCRIPTION: "If you get a wife like mine You'll rue it till you dee." The singer's wife nags when he would drink and breaks teapots on his head. He warns Jamie against considering beauty: "look ye for ane that's mild an' meek"
AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan7)
KEYWORDS: shrewishness violence drink nonballad husband wife abuse
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1296, "O Jamie Man Tak My Advice" (1 text)
Roud #7143
File: GrD71296

O Janet Bring Me Ben My Sunday Coat
DESCRIPTION: The singer asks that Janet bring his fine clothes, boots, "cutty pipe," and "snuffy boxes" for his appearance at the House of Lords, "the father o' the taxes." She says "Ye'll be lookin' like mortality Come out amon' the grave stanes"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: travel clothes dialog nonballad nobility
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 502, "O Janet Bring Me Ben My Sunday Coat" (1 text)
Roud #5987
NOTES [20 words]: I have to think this is a reference to some political event. But with so little to go on, it's hard to imagine what. - RBW
Last updated in version 2.4
File: GrD3502

O Jeannie My Dear Would You Marry Me?
DESCRIPTION: "O (Jeannie) my dear would you marry me, O Jeannie my dear would you go... Whether you're willint or no." "I've a pottie for bilin' my porridge, An' a skillit for bilin' my whey, I've a set o' new cups and saucers, Aye, an' a kettle for bilin' my tay."
AUTHOR: unknown
EARLIEST DATE: 1957 (Jeannie Robertson)
KEYWORDS: marriage courting food
FOUND IN: Britain(Scotland(Aber))
O Kings

DESCRIPTION: "O Kings, you've heard the sequel Of what we now describe; It isn't just and equal To tax this wealthy tribe."

AUTHOR: unknown

EARLIEST DATE: 1931 (Fuson-BalladsOfTheKentuckyHighlands)

KEYWORDS: money nonballad royalty

FOUND IN: US(Ap)

REFERENCES (1 citation):
Fuson-BalladsOfTheKentuckyHighlands, p. 195, "O Kings" (1 fragment, fourth of seven "Quatrains on the War")

ST Fus196D (Full)

File: Fus196D

O Lawd I Went Up on the Mountain

DESCRIPTION: "O Lawd, I went up on the mountain, looked at the risin' sun... I says, 'You can't do to me, oh, like Lorena done.'" He complains of being robbed, she travels, she complains, he is in Cummins (prison? graveyard?); he still loves her

AUTHOR: unknown

EARLIEST DATE: 1934 (collected from Kelly Page and others)

KEYWORDS: love clothes prison burial

FOUND IN: US(So)

REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 394-396, "O Lawd I Went Up on the Mountain" (1 text, 1 tune)

Roud #15653

File: LxSi394

O Little Town of Bethlehem

DESCRIPTION: The quiet little town of Bethlehem is described, with the note that "the everlasting light" shines in its streets. The song describes the reactions of those who know of the event, and prays for the help of the holy child

AUTHOR: Words: Phillips Brooks (1835-1893)

EARLIEST DATE: 1874 ("The Church Porch")

KEYWORDS: Christmas religious nonballad Jesus

FOUND IN: US Britain

REFERENCES (8 citations):
Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 138, "O Little Town" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #214, "O Little Town of Bethlehem" (1 text)
Fireside-Book-of-Folk-Songs, p. 236, "O Little Town of Bethlehem" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 378, "Oh Little Town of Bethlehem" (1 text)
Fuld-BookOfWorldFamousMusic, p. 402, "O Little Town of Bethlehem!"

DT, LTTLTOWN*

ADDITIONAL: Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), p. 132-133, "O Little Town of Bethlehem" (1 text, 1 tune)
Ian Bradley, The Penguin Book of Carols (1999), #55, "O Little Town of Bethlehem" (1 text)

Roud #24752

NOTES [325 words]: This poem is sung to different tunes in Britain and America. The American tune is by Lewis H. Redner (c. 1830-1908), who Reynolds, p. 161, had been asked to provide a melody. This tune is sometimes known as "St. Louis." In Britain, however, the text it is usually sung to "The Ploughboy's Dream" ("Forest Green"). McKim, p. 48, says that it was Ralph Vaughn...
Williams who fitted the tune to the words by Brooks. There is a third tune by Walford Davies, rarely sung in Britain and hardly at all in America.

Phillips Brooks was most noted as a preacher; he had several volumes of sermons published. Of his poems, only four are mentioned in Granger's Index to Poetry, and this is the only one to be widely reprinted. Reynolds, p. 274, says that he was born in Boston and studied at Virginia Theological Seminary; he was ordained in 1859 and took up a job as a minister in Philadelphia, then went back to Boston. In 1891 he became the (Episcopal) Bishop of Massachusetts.

Rudin, pp. 64-65, describes a visit Brooks made to the Holy Land (he was one of the few hymnwriters to actually go there); he visited Bethlehem for Christmas 1865, and watched the children there prepare for the holiday. On his way there for the service, he looked down on the small town at night, and saw its dark streets; hence this poem.

Redner, according to Reynolds, p. 407, was born and educated in Philadelphia, and did well as a real estate broker there, but still managed to have a strong interest in church music, serving several congregations as an organist, including Brooks's (which is why he was called upon to supply a tune; McKim, pp. 48-49). He never married, and died in New Jersey in 1908 after a brief illness.

Rudin, p. 65, says Brooks brought his text to Redner, his organist, who struggled to fit a tune, then has it come to him in a flash of inspiration in the middle of the night on Christmas Eve/Day, 1868. That story truly sounds too good to be true. - RBW

Bibliography

- Rudin: Cecilia Margaret Rudin, Stories of Hymns We Love, John Rudin & Company, 1934 (I use the fourteenth printing of 1951)

Last updated in version 6.0

File: FSWB378B

O Lizzie Lass I've Lo'ed Thee Lang

DESCRIPTION: The singer says he has loved and been true to Lizzie. He asks her to go with him "amang the heathery hills o' Dee. I'll row thee in my tartan plaid And keep the winter's cauld frae thee"

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan7)

KEYWORDS: courting nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan7 1358, "O Lizzie Lass I've Lo'ed Thee Lang" (1 text, 1 tune)
Roud #7236
File: GrD71358

O Lord What Harm I've Done

DESCRIPTION: Chorus: "(O Lord)(x4) O Lord, O Lord, What harm I've done." Verse couplets include "I went to the window to look out, The ramhorn did blow and the children did shout." "I went to the mountain, Jehovah spoke, And out of the mountain came fire and smoke"

AUTHOR: unknown

EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)

KEYWORDS: nonballad religious

FOUND IN: US(SE)

REFERENCES (1 citation):

Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 264-265, "Oh Lawd W'ah Haa'm I Done" (1 text, 1 tune)

NOTES [18 words]: The description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang but I do not repeat the dialect. - BS

Last updated in version 5.1
O Mary Mother

DESCRIPTION: "Oh, Mary, mother, come and see, Thy son is nailed on a tree." John brings word to Mary of the crucifixion. She cannot rest, but hurries to the execution site. She and Jesus discuss his fate. He prays and prepares to die

AUTHOR: unknown

EARLIEST DATE: 1372 (Commonplace Book of John de Grasmine, National Library of Scotland MS. Advocates 18.7.21)

KEYWORDS: Jesus religious mother MiddleEnglish

FOUND IN: Britain(England)

REFERENCES (14 citations):
Greene-TheEarlyEnglishCarols, #157, pp. 117-119, "(no title)" (4 texts)
Sidgwick/Chambers-EarlyEnglishLyrics LXXX, pp. 146-147, "(no title)" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #1219, #2036, #2111, 3575
DigitalIndexOfMiddleEnglishVerse #2029, #3326, #3424, #5653

ADDITIONAL: Roman Dyboski, _Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book_, Kegan Paul, 1907 (there are now multiple print-on-demand reprints), #24, pp. 13-15, "(Mary moder, cum and se)" (1 text)
Edward Bliss Reed, editor, _Christmas Carols Printed in the Sixteenth Century Including Kele's Christmas carolles newly Inprynted reproduced in facsimile from the copy in the Huntington Library_, Harvard University Press, 1932, pp. 49-51 ([31-33]), "(Gaudeam[us] synge we i(n) hoc sacro tpere(??) Puer nobis natus e(st) ex Maria virgine)" (1 text)
Karen Saupe, editor, _Middle English Marian Lyrics_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 1998, #48, pp. 110-111, "(Mayden and mother,cum and see)" (1 text)
Carleton Brown, editor, _English Lyrics of the XIVth Century_, Oxford University Press, 1924, #67, pp. 85-86, "Dialogue between Jesus and the B. V. at the Cross" (1 text)

MANUSCRIPT: {MSGrasmine}, Edinburgh, National Library of Scotland MS. Advocates 18.7.21
MANUSCRIPT: {MSEngPoetE1}, Oxford, Bodleian Library, MS. Eng. Poet. e.1 (Bodley 29734), folio 27 [IMEV #1219]
MANUSCRIPT: {MSSloane2593}, London, British Library, MS. Sloane 2593, folio 23 [IMEV #2111]
MANUSCRIPT: London, British Library, MS. Additional 31042 [the London Thornton Manuscript], folio 94 [IMEV #2111]
MANUSCRIPT: {MSRichardHill}, The Richard Hill Manuscript, Oxford, Balliol College MS. 354, folio 223 [IMEV #3575]

NOTES [558 words]: This is one of several early carols in Greene that seem to have been sufficiently well-known that I include them in the Index. Note the many different manuscripts with versions, which is an amazing number, and they include all three of the most important manuscripts of carols that seem to have gone into tradition: The Richard Hill manuscript (Balliol 354), the Sloane Lyrics (British Library, Sloane 2593), and Bodleian Eng. Poet. e.1. There is also a version in Richard Kele's _Christmas carolles newly imprinted_ in the Huntington Library. The earliest version is in the Commonplace Book of John de Grasmine, of 1372; for more on this book, see the notes to "The Coventry Carol" or Wilson; this song is his #185, with notes (although not the text) on p. 39 of Wilson. The fifth manuscript, the London Thornton Manuscript, is more miscellaneous. Robert Thornton made (at least) two manuscripts, now known as the Lincoln and London Thornton Manuscripts, with romances and poems and poems and odds and ends that struck his fancy. To find a carol like this in it is quite interesting, and is further testimony to its popularity. Any song with this range of attestation surely deserves indexing.

The post-Grasmine versions are all quite different, and have different choruses. Both Greene and the Index of Middle English Verse file them under different numbers. There isn't really much question that they are the same song, though. Greene discusses the matter on pp. cxxiv-cxxvi; his suggestion on the latter page is that the original resembles the John de Grasmine text, which has no burden, and that several writers converted it to a carol by adding (existing?) refrains. I suspect that there is truth in this, although I am not certain the process was deliberate. Woolf, p.
250, says of the process, "The poem [as found in the Grimestone version] is apparently written in couplets, though, out of thirty-six lines, sixteen could equally well be in mono-rhyming quatrains. In fifteenth century manuscripts it was turned into carol form through rearrangements and additions. Woolf, pp. 250-251, mentions this as a member of a small genre of "drama[s] in the sense that there is no narrative and three people speak," the three being Jesus, Mary, and John. She mentions as a prototypical example a Latin piece "Qui per viam pergitis" (although the version of this that I find online is actually dated after the Grimestone book). Thompson, pp. 10-18, lists the contents of the London Thornton Manuscript. This is the tenth item out of 31, quite a few of which are long: an excerpt from the Cursor Mundi, a long poem on the Passion known in many other copies, the Siege of Jerusalem, the Siege of Melayne (Milan), the romance Roland and Ottuel, the Virtues of the Mass, The Three Kings of Cologne, the romance of Richard the Conqueror (i.e. Richard I, Richard Yes-and-No, Richard the Lion-Hearted), The Parliament of the Three Ages, Wynmere and Wastoure. According to Thompson, p. 13, this is an addition to the manuscript by a somewhat later hand. Thompson’s Plate 17 reproduces the text, which he regards as incomplete.

For more on manuscript Sloane 2593, see the notes to "Robyn and Gandeleyn" [Child 115]. For more about the famous anthology Bodleian MS. Eng. Poet. e.1 (Bodleian 29734), see the notes to "The Golden Carol (The Three Kings)." - RBW

Bibliography

- Edward Wilson, A Descriptive Index of the English Lyrics in John of Grimestone's Preaching Book, Medium Aevum Monographs, New Series II, 1973 (I use the 2015 digital reprint which appears to be a scan of the original work)

Last updated in version 5.3
File: Gree044

O Mary, Come Down!
DESCRIPTION: Shanty, though just barely, really more of a call-out. "Oh Mary, come down with your bunch of roses, come down when I call, oh Mary. Oh Mary come down!"
AUTHOR: unknown
EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)
KEYWORDS: shanty, worksong
FOUND IN: West Indies
REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, p. 368, "O Mary, Come Down!" (1 short text, 1 tune) [AbEd, p. 277]
Harlow-ChantyingAboardAmericanShips p. 29, "A Sing Out" (1 short text, 1 tune)
Roud #9165
CROSS-REFERENCES:
cf. "Blood Red Roses" (lyrics)
NOTES [39 words]: The text of this looks very like a fragment of "Come Down You Roses/Blood Red Roses." But the tune looks different, and there is no chorus, and the purpose is different. Susan Lawlor split them, and I am very tentatively going along. - RBW
File: Hug1368

O Mither! Ony Body
DESCRIPTION: A girl would "rather lie through life my lane Than cuddle wi a weaver." But a weaver is her only offer though she tries everything "that some ane might come to her aid." Failing at all she takes the weaver: "Sma' fish are better far than nane"
O Muckle Deil Fat Has Come o' Ye

DESCRIPTION: Devil take the thieves that steal our strays. Take them immediately to Hell for they might find the exit gate from purgatory. The singer offers the Devil "guid whisky" to "take the villains frae our sight" whoever they are (Donald Boutcher?)

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: theft farming humorous nonballad animal Devil
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 676, "O Muckle Deil Fat Has Come o' Ye" (1 text)
Roud #6100
File: GrD3676

O My Ain Wullie

DESCRIPTION: "O my ain Wullie, an' sae dearly's I love ye." The singer loves none better and "Over the salt seas I wad venture" to please him.

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: love nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1849, "O My Ain Wullie" (1 text)
Roud #13594
File: GrD81849

O My Honey, Take Me Back

DESCRIPTION: "O my honey, take me back, O my dahlin', I'll be true. I am moanin' all day long; O my honey, I love you." "I have loved you in joy and pain, In de sunshine and de rain, O my honey, heah me do, O my dahlin', I love you."

AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: love abandonment
FOUND IN: US(So)
REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, p. 239, "O My Honey, Take Me Back" (1 short text, 1 tune)
Roud #15194
File: San239
O Neebor Man
DESCRIPTION: "O neeborman will ye come doon" to join me in a meal. We'll eat and drink "helter welter on the table." The piper will play and we will twist to the Reel o’ Bogie.
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: dancing drink food nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1875, "O Neebor Man" (1 text)
Roud #13575
CROSS-REFERENCES:
cf. "The Battle of Sheriffmuir" (tune, per Greig/Duncan8)
File: GrD81875

O Noble England, Fall Down upon thy Knee (A Joyful New Ballad)
DESCRIPTION: "O noble England, fall down upon thy knee, And praise thy God with thankful heart which still maintaineth thee," The pope blesses the [Spanish] armada. In Plymouth, they set out to defeat it. Several enemy ships and actions are briefly described.
AUTHOR: Words: Thomas Deloney
EARLIEST DATE: 1588 (broadside)
KEYWORDS: navy battle Spain
HISTORICAL REFERENCES:
1558-1603 - Reign of Elizabeth (I)
1588 - Voyage of the Spanish Armada
FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 6, "A Joyful New Ballad" (1 text, 1 tune)
Roud #V21737
File: PaSe006

O Prairie Land
DESCRIPTION: "We've reached the land of pleasant dreams, Of level plains and deep ravines, Where flowers abound on every hand, In this, our lovely prairie land." There are many flowers but few settlers. There is much wildlife -- including mosquitoes
AUTHOR: unknown
EARLIEST DATE: 1959 (MacLeod-SongsOfOldManitoba)
KEYWORDS: pioneer hardtimes derivative farming
FOUND IN:
REFERENCES (1 citation):
MacLeod-SongsOfOldManitoba, #13, pp. 78-82, "O Prairie Land" (1 text, 1 tune)
Roud #4899
CROSS-REFERENCES:
cf. "Beulah Land" (tune)
cf. "Dakota Land" (tune, theme, lyrics)
NOTES [24 words]: Roud lumps this with the "Dakota Land" family. Certainly they are closely linked. But this looks like a deliberate rewrite, so I've split them. - RBW
Last updated in version 4.2
File: Macl13

O Row Thee in my Highland Plaid
DESCRIPTION: Donald asks "Lowland lassie wilt thou go" to the snow-covered hills where "the hardy shepherd tends his sheep?" He describes how they will spend the seasons. While "Lowland lads may dress mair fine" he boasts "an honest heart" She agrees to marry him.
AUTHOR: Robert Tannahill (1774-1810)
EARLIEST DATE: c.1838 (Ramsay)
O Saw Ye the Lass Wi' the Bonnie Blue Een

DESCRIPTION: Donald says, "O saw ye the lass wi' the bonnie blue een? Her smile is the sweetest that ever was seen." He describes her home in the valley. He will meet her "when night overshadows her cot in the glen"

AUTHOR: Richard Ryan (source: Whitelaw)

EARLIEST DATE: 1833 (Cartee); before 1835 (broadside, Bodleian Harding B 11(2757))

REFERENCES (3 citations):
Greig/Duncan8 1842, "Hey to the Lass Wi' the Bonny Blue Een" (1 text fragment, 1 tune)
Whitelaw-BookOfScottishSong, p. 74, "Oh, Saw Ye the Lass" (1 text)
Purslow-TheConstantLovers, p. 90, "Shepherd, Come Home" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Jock Robb" (tune, per Greig/Duncan8)

NOTES [16 words]: Greig/Duncan8 is a fragment; broadside Bodleian B 11(2757) is the basis for the description. - BS

Last updated in version 3.2

File: GrD81842

O Shepherd, O Shepherd

DESCRIPTION: Shepherd's wife offers a breakfast of bacon and beans if he will come home; he refuses, he must tend his sheep. She offers a dinner of pudding and beef, then a supper of bread and cheese. Finally she offers clean sheets and a pretty lass. He accepts.

AUTHOR: unknown

EARLIEST DATE: 1905 (Reeves-TheEverlastingCircle)

REFERENCES (6 citations):
Reeves-TheEverlastingCircle 97, "O Shepherd, O Shepherd" (1 text)
Williams-FolkSongsOfTheUpperThames, pp. 176-177, "Shepherd, Come Home to Thy Breakfast" (1 text) (also Williams-Wiltshire-WSRO Gl 45)
Purslow-TheConstantLovers, p. 90, "Shepherd, Come Home" (1 text, 1 tune)
Greig/Duncan7 1513, "The Shepherd's Wife" (1 text)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, pp. 74-75, "O Shepherd, O Shepherd" (1 text, 1 tune)

DT, SHEPWILD SHEPWIFE (cf. the notes to BONSTJON)

Roud #1055

CROSS-REFERENCES:
cf. "Greensleeves" (tune)

SAME TUNE:
Bonnie Saint John (DT, BONSTJON)

ALTERNATE TITLES:
Shepherd, O Shepherd

NOTES [112 words]: This seems to exist in two forms, "O Shepherd O Shepherd" and "The Shepherd's Wife." The two have identical plots, but the latter -- at least as recorded by Gordeanna McCulloch, based on the version in Herd -- "feels" much bawdier, as well as more fun. (Anne Gilchrist thinks it may be derived from a singing game, and it does have rather that feel.) The distinction is so strong that I thought of calling them separate songs, but I can't imagine a clear dividing line. The tune of the "O Shepherd O Shepherd" versions is described as a "modal version of Greensleeves." This is a bit strong; the tune has been altered in more ways than the simple removal of accidentals. - RBW

Last updated in version 4.2
File: VWL074

O Shout Away

DESCRIPTION: "O shout (2), O shout away, And don't you mind, And glory, glory, glory in my soul. And when 'twas night I thought 'twas day, I thought I'd play my soul away...." "O Satan told me not to play...." "And everywhere I went to pray... something was in my way"

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad Devil

FOUND IN: US

REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 71, "O Shout Away" (1 text, 1 tune)

Roud #12030

File: AWG071

O Susie Anna

DESCRIPTION: "I saw my boy friend walking down the street, O Susie Anna!" A box was in his arms, a dress in the box, a pocket in the dress, a note in the pocket, "Will you marry me" in the note. She replies, "Yes I will" They marry and have "four to five children"

AUTHOR: unknown

EARLIEST DATE: 1966 (Opie/Opie-TheSingingGame)

KEYWORDS: courting marriage playparty children

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Opie/Opie-TheSingingGame 141, "O Susie Anna" (1 text)

CROSS-REFERENCES:
cf. "Fair Rosie" (tune, per Opie/Opie-TheSingingGame)

File: OpGa141

O Sweetly Sings the Burnie

DESCRIPTION: "O sweetly sings the burnie As it wimples doon the glen Where I meet my bonnie lassie When her minnie disna ken"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan4)

KEYWORDS: courting nonballad mother river

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan4 800, "O Sweetly Sings the Burnie" (1 fragment)

Roud #6122

NOTES [76 words]: The current description is all of the Greig/Duncan4 text. "Burnie" is probably stream. This fragment seems not to be from William Neish's "The Burnie's Sang," which has as the seventh line of the first verse, "Oh hoo sweetly sings the burnie"; The eighth line is "At the breakin' o' the
O Tannenbaum (Oh Christmas Tree)

DESCRIPTION: German Christmas song, known in English as "Oh Christmas Tree." In praise of the evergreen's ability to keep its needles all year long: "O tannenbaum, o tannenbaum, Wie treu sind deine blatter...."

AUTHOR: unknown

EARLIEST DATE: 1799 (tune, "Melodien zum Mildheimischen Liederbuche"; lyrics published 1820)

KEYWORDS: Christmas nonballad foreignlanguage

FOUND IN: Germany

REFERENCES (3 citations):
- Silber/Silber-FolksingersWordbook, p. 374, "Oh Tannenbaum (Oh Christmas Tree)" (1 text)
- Fuld-BookOfWorldFamousMusic, pp. 355-357, "Maryland, My Maryland -- (O Tannenbaum, O Tannenbaum!; Lauriger Horatius)"

ADDITIONAL: Ian Bradley, _The Penguin Book of Carols_ (1999), #56, "O Tannenbaum" (1 text)

CROSS-REFERENCES:
- cf. "Maryland! My Maryland" (tune)
- cf. "Chamber Lye" (tune)
- cf. "The Kinkaiders" (tune)
- cf. "General Lee's Wooing" (tune)
- cf. "Mule" (tune)
- cf. "My Delaware" (tune)

SAME TUNE:
- Maryland! My Maryland (File: RJ19130)
- Chamber Lye (File: RL659)
- The Kinkaiders (File: San278)
- General Lee's Wooing (File: SBoA233)
- Mule (File: MHAp225)
- Lutefisk, O Lutefisk (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 20)
- O Tom the Toad (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 50)
- P.S. 52 (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 102)
- National Embalming School (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 125)
- New Mexico, We Love You (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 251)
- Heaven, My Home ("There is a land of joy and peace") (Wolf-AmericanSongSheets p. 58)
- Maryland ("Oh, how I wish that strife would cease") (Wolf-AmericanSongSheets p. 95)
- Maryland, My Maryland ("The rebel horde is on thy shore") (by Septimus Winner) (Wolf-AmericanSongSheets p. 95)
- My Maryland ("My barefoot bands are on they shore," by "Stone-Wall Jackson") (Wolf-AmericanSongSheets p. 104)
- The People to the President ("Oh, let the Constitution stand") (Wolf-AmericanSongSheets p. 126)
- Sheridan! Cavalry Sheridan! ("Come! Soldier's all, lets sing this song" [sic.]) (Wolf-AmericanSongSheets p. 140)
- To Sauerwein ("The Union men have left the floor") (Wolf-AmericanSongSheets, p. 195)
- A Voice from the Old Maryland Line ("The Old Line's foot i on thy shore," by N. G. R[idgeley])
- (Wolf-AmericanSongSheets, p. 196)
- Roosevelt 1912 campaign song ("Thou wilt not cower in the dust, Roosevelt, O Roosevelt!") (Paul F. Boller, Jr., _Presidential Campaigns_, second revised edition, Oxford University Press, p. 193)
- The Song of Iowa (Iowa's state song; lyrics by Samuel Hawkins Marshall Byers, 1897) (see William E. Studwell and Bruce R. Schueneman, _State Songs of the Unites States: An Annotated Anthology_, The Haworth Press, 1997, p. 35; tune on p. 114)
- Michigan, My Michigan ("A song to thee, fair State of mine") (William E. Studwell and Bruce R. Schueneman, _State Songs of the Unites States: An Annotated Anthology_, The Haworth Press,
1997, pp. 45-46. The notes claim a tune by William Otto Miessner, but although it may have been published with another tune, it was clearly modeled on "Maryland, My Maryland" and this melody) Ode to New Jersey ("The rolling wave is on thy shore, Jerseyland, my Jerseyland") (William E. Studwell and Bruce R. Schueneman, _State Songs of the Unites States: An Annotated Anthology_, The Haworth Press, 1997, p. 53; tune on p. 160)
Motherland (by Rev. Allan Eastman Cross) ("Oh beautiful! Beyond compare, Motherland, my Motherland!") (Colonial-Dames-AmericanWarSongs, p. 168)

NOTES [77 words]: Ian Bradley, in _The Penguin Book of Carols_, attributes the "O Tannenbaum" words to Ernst Anschütz in 1824, but Fuld offers the 1820 date, and I'm more inclined to trust him. Both dates seem surprisingly early; according to Ruth Binney, _Nature's Way: lore, legend, fact and fiction_, David and Charles, 2006, p. 176, the Christmas tree (as opposed to simply bringing in evergreen boughs) was introduced to England by Albert, the husband of Queen Victoria. - RBW

O Tell Me Will Ye Go
DESCRIPTION: "O tell me will ye go bonnie lassie O Where the Ugie waters flow?" The singer tells Jean "nae langer we'll be twa" and you will forever be "Ugie's peerless queen"
AUTHOR: Peter Still (1814-1848)
EARLIEST DATE: 1845 (Still)
KEYWORDS: courting lyric
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan4 863, "Ugie's Bonny Queen" (1 fragment)
ADDITIONAL: Peter Still, _The Cottar's Sunday, and Other Poems, Chiefly in the Scottish Dialect_ (Philadelphia, 1845), pp. 207-208, "O Tell Me Will Ye Go"
Roud #6254
CROSS-REFERENCES:
cf. "Kelvin Grove" (tune, per Greig/Duncan4 and Still)
cf. "The Shearin's Nae for You" (tune) and references there
NOTES [41 words]: "The River Ugie (Scottish Gaelic: Uisge Uigidh) or Ugie Water is a river in Scotland. Located in the north east, it flows into the North Sea on the east coast at Peterhead, a little north of Aberdeen." (source: "River Ugie" at the Wikipedia site) - BS

O That Lang Term Whitsunday
DESCRIPTION: "O that lang term Whitsunday will soon pairt's a', Then wha'll be my darling when Johnnie's awa'"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: courting separation farming nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #59, p. 2, ("Oh that lang term Whitsunday Will soon pairt's a") (1 fragment)
Greig/Duncan8 1796, "O That Lang Term Whitsunday" (1 short text, 1 tune)
Roud #12996
NOTES [68 words]: Candlemas [February 2], Whitsunday [May 15], Lammas [August 1] and Martinmas [November 11] were the four "Old Scottish term days" "on which servants were hired, and rents and rates were due." (Source: Wikipedia article _Quarter days_). [With, of course, the non-trivial footnote that Whitsun was a movable holiday that rarely fell May 15. - RBW]
The current description is all of the Greig/Duncan8 text. - BS

File: GrD863
O the Bonny Fisher Lad
DESCRIPTION: "O, the bonny fisher lad That brings the fishes frae the sea; O, the bonny fisher lad, The fisher lad gat haud o' me." The youth lives in Bamboroughshire; the singer met him while gathering cockles. She vows she will have the fisher lad
AUTHOR: unknown
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)
KEYWORDS: love courting
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, p. 103, "O the Bonny Fisher Lad" (1 text, 1 tune)
ST StoR103 (Full)
Roud #3150
File: StoR103

O the Roast Beef of Old England: New Version
DESCRIPTION: "I'll sing you a song it shall not be too long. If you go for your rights, you will not think it wrong." Our fathers owned the land and fought off their foes. But now the rich have taken the land and left workers with nothing. Workers should unionize
AUTHOR: unknown
EARLIEST DATE: 1979 (Palmer)
KEYWORDS: derivative hardtimes labor-movement
FOUND IN:
REFERENCES (1 citation):
Palmer-EnglishCountrySongbook, #35, "O the Roast Beef of Old England: New Version" (1 text, 1 tune)
Roud #1481
CROSS-REFERENCES:
cf. "The Roast Beef of Old England" (tune and inspiration)
NOTES [41 words]: I find no evidence that this was ever actually sung; it's a labor parody of "The Roast Beef of Old England." Palmer doesn't give a date for it, but a time around the 1880s seems likely. He seems to credit the words to "Benjamin Britten." Right. - RBW
Last updated in version 3.7
File: PECS035

O To Be in My Bed and Happit
DESCRIPTION: The singer would be in bed, "lockit in my lovie's arms" with the "household sleepin sound," the door locked, the key turned "and the night to be seven years long"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan5)
KEYWORDS: love sex nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan5 938, "O To Be in My Bed and Happit" (1 text)
Roud #6753
File: GrD5938

O Ugie Tho Nae Classic Stream
DESCRIPTION: The singer praises Ugie "tho nae a classic stream" and "hast nane to gar thee glide Amang the rivers sung wi' pride"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: pride river nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
O Wha's at the Window

DESCRIPTION: Jamie Glen has come sixteen miles to take Jeannie away. "There is mirth on the green an the ha There's fiddling an flinging an dancing an singin Bit the bride's father's gravest ava" because "she'll aye be awa." It seems the wedding will go on.

AUTHOR: words by A. Carlisle, music by R.A. Smith (source: Greig/Duncan3)

EARLIEST DATE: 1917 (Greig/Duncan3)

KEYWORDS: wedding dancing music father

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan3 612, Greig/Duncan8 Addenda, "O Wha's at the Window" (1 text, 1 tune)

Roud #2590

File: GrD3612

O What a Parish (The Parish of Dunkeld)

DESCRIPTION: "O what a parish, a terrible parish, O what a parish is that o' Dunkeld, They hangit their minister...." After rebelling against the organized church, the people turn the site into a meeting place; the singer wishes that all parishes saw such fellowship

AUTHOR: Adam Crawford ?

EARLIEST DATE: 1828 (Lyle-Andrew-CrawfursCollectionVolume2)

KEYWORDS: clergy humorous execution friend party

FOUND IN: Britain(Scotland)

REFERENCES (4 citations):
Lyle-Andrew-CrawfursCollectionVolume2 171, "O What a Parish" (1 text)
Ford-VagabondSongsAndBalladsOfScotland, pp. 217-218, "O What a Parish" (1 text)
DT, PARDUNK*
ADDITIONAL: James Maidment, A North Countrie Garland (Edinburgh, 1884 ("Digitized by Microsoft")), pp. 62-63, "O What a Parish" (1 text)

Roud #13081

CROSS-REFERENCES:
cf. "Bonny Dundee (I)" (tune, per Maidment)

NOTES [55 words]: Ford suspects that this song was originally written not of Dunkeld but of Kinkell, where he claims events similar to this actually took place. He offers no dates, however. - RBW

In Lyle-Andrew-CrawfursCollectionVolume2 and Maidment the parish name is Dunkell. Maidment has the most complete text of those listed here to date. - BS

Last updated in version 4.5

File: FVS217

O What Is That Upon Thy Head?

DESCRIPTION: "O what is that upon thy head, so dazzling and so bright? O what is that upon they breast, Which shines so clear and bright? Upon my head there's glorious hope, upon my breast my shield, And with my sword I mean to fight Until I've gained the field."

AUTHOR: unknown

EARLIEST DATE: 1905 (Journal of the Folk-Song Society; reportedly originally collected c. 1852)

KEYWORDS: battle clothes religious

FOUND IN: Britain(England(West))

REFERENCES (1 citation):
Gundry-CanowKernow-SongsDancesFromCornwall, p. 35, "O What Is That Upon Thy Head?" (1 text, only partly traditional, plus a Cornish translation, 1 tune)
O Where O Where Has My Little Dog Gone

DESCRIPTION: "Oh where Oh where is my little dog gone, Oh where Oh where can he be?..." The singer describes the dog, then his tastes... lager beer, the dog, and of course sausage -- but "Dey makes um mit dog und dey makes em mit horse, I guess dey makes em mit he."

AUTHOR: Septimus Winner (1826-1902)

EARLIEST DATE: 1864 (sheet music published by Sep Winner & Co, Philadelphia)

KEYWORDS: dog death food humorous

FOUND IN: US

REFERENCES (11 citations):
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 57-60, "Der Deitche's Dog" (1 text, 1 tune)
Wolf-AmericanSongSheets, #469, p. 31, "Der Deitche's Dog" (1 reference)
Spaeth-ReadEmAndWeep, p. 29 (fragments filed under "The Orphan Boys")
Opie/Opie-OxfordDictionaryOfNurseryRhymes 139, "Oh where, oh where has my little dog gone?" (2 texts)
Baring-Gould-AnnotatedMotherGoose #873, p. 326, "(Oh where, oh where has my little dog gone?)"
Dolby-OrangesAndLemons, p. 139, "Oh Where, Oh Where Has My Little Dog Gone?" (1 fragment)
Emerson-StephenFosterAndCo, p. 143, "Der Deitche's Dog" (1 text)
Messeri-ListenToTheMockingbird, pp. 144-145, "Der Deitche's Dog" (1 text)
Fuld-BookOfWorldFamousMusic, p. 406, "Oh Where, Oh Where Has My Little Dog Gone (Zu Lauterbach)"


ST RJ19057 (Full)

Roud #1308

NOTES [45 words]: Gundry-CanowKernow-SongsDancesFromCornwall, liking the tune of this piece, expanded it based on Ephesians 6:13-17, the section on "the whole armour of God." It's an interesting continuation, but I'm not convinced that it really reflects the original intent of the song. - RBW

Last updated in version 4.5

File: Gund035

O Where Will Ye Be?

DESCRIPTION: "O where will ye be when the first trumpet sounds? O where will ye be when it
sounds so loud? When it sounds so loud as to wake up the dead?" The singer will be "among the holy," "among the angels," wearing "a royal diadem," etc.

AUTHOR: unknown

EARLIEST DATE: 1909 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: religious nonballad

FOUND IN: US(SE) Canada(Mar)

REFERENCES (4 citations):
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 83, "O Where Will Ye Be?" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 761, "Oh, Where Shall I Be?" (1 short text, 1 tune)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 4-5, "Where Shall I Be When the First Trumpet Sounds?" (1 text, 1 tune)
Roud #12344

RECORDINGS:
The Carter Family, "Where Shall I Be?" (Victor Vi-23523, recorded 1930)
Mississippi John Hurt, "Where Shall I Be" (on MJ Hurt04)

NOTES [81 words]: The imagery here seems to be a bit of a conflation. The "first trumpet" phrase is suggested by Revelation 8:7, but that trumpet brings hail and fire mixed with blood. The trumpet as a symbol of resurrection is more reminiscent of 1 Thessalonians 4:16.

This seems to break up into at least two subfamilies. The Chappell text is a confident boast of salvation. The Carter Family version is much less certain; the singer is worried ("Where shall I be?") and warns of the world's sins.- RBW

Last updated in version 5.0

File: ChFRA083

O You Nasty Black-a-tops (Bird Scarer's Cry)

DESCRIPTION: "O, you nasty black-a-tops (blackbirds), Get off my master's radish tops, For he's a-comin' with his long gun, And you must fly and I must run. Hello-o-o, Hello-o-o."

AUTHOR: unknown

EARLIEST DATE: 1972 (Palmer-ThePainfulPlow)

KEYWORDS: bird nonballad food

FOUND IN: Britain(England)

REFERENCES (1 citation):
Palmer-ThePainfulPlow, #1, Song I, "(no title)" (1 text, 1 tune)

File: PPai01I

O-o-oh, Sistren an' Bred'ren

DESCRIPTION: "O-o-oh, sistren an' bred'ren, Don't you think it is a sin For to go to peel potatoes An' to cas' away de skin? De skin feeds de pigs, An de pigs feeds you, O-o-oh, sistren an' bred'ren, Is not dat true?"

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: food animal

FOUND IN: US(So)

REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 189, "O-o-oh, Sistren an' Bred'ren" (1 text, 1 tune)

NOTES [15 words]: About as close as traditional music gets to an ecology song, when you think about it. - RBW

File: ScaNF189

O, Derry, Derry, Dearie Me

DESCRIPTION: The singer recalls Derry in the springtime. He remembers the sights, swimming in the Moyle, wandering among the bogs. Even in London, he smels the peat and the sea; he wishes
he were home
AUTHOR: James Warnock
EARLIEST DATE: 1934 (Sam Henry collection)
KEYWORDS: homesickness
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H536, p. 209, "Oh, Derry, Derry, Dearie Me" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Scarborough Settler's Lament" (theme) and references there
File: HHH536

O, Foo Will I Get Hame
DESCRIPTION: Jeannie Deans borrows money to buy a coat for her son but spends it on brandy. She sells her own clothes and the meal at home -- blaming rats and mice -- for drink. She has been shamed at church. She is afraid of falling into the river. "Will I win hame?"
AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan3)
KEYWORDS: drink nonballad river clothes food animal
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 583, "O, Foo Will I Get Hame" (2 texts, 2 tunes)
Roud #3135
ALTERNATE TITLES:
Ask My Feet and Then My Noddle
NOTES [23 words]: Greig/Duncan3 compares this to "I'm Often Drunk, and Seldom Sober" but it shares no verses and one line of the chorus with that song. - BS
Last updated in version 2.4
File: GrD3583

O, Jeanie Dear
DESCRIPTION: "O, Jeanie dear, the flow'rs, the flow'rs are springing... the lark is winging... And to my ravished ear his wondrous singing Is all of love... and you." The singer details how nature rejoices in Jeanie -- and he rejoices even more
AUTHOR: Words: Andrew Doey
EARLIEST DATE: 1934 (Sam Henry collection)
KEYWORDS: love bird nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H545, pp. 225-226, "O, Jeanie Dear" (1 text, 1 tune)
Roud #7974
CROSS-REFERENCES:
cf. "Danny Boy (The Londonderry Air)" (tune)
File: HHH545

O, Lula!
DESCRIPTION: "Oh, Lula, oh Lord, gal, I want to see you so bad. Gonna see my long-haired baby (x2), Well, I'm goin' 'cross the country To see my long-haired gal." The singer tells how Mr. Treadmill had Mr. Goff pay the boys off; now he is home and happy with his girl
AUTHOR: unknown
EARLIEST DATE: 1935 (Hurston, Mules and Men)
KEYWORDS: train love
FOUND IN: US
REFERENCES (3 citations):
Lomax/Lomax-FolkSongUSA 77, "O, Lula!" (1 text, 1 tune)
O, Pretty Girls, Won't You List and Come

DESCRIPTION: "Oh, pretty girls, won't you list and come (x3), And follow the music of the fife and drum?" "The drum shall beat and the fife shall play (x3), And merrily on we'll march away." "Over the hill and a great way off (x3), O Don't you hear that Indian cough?"

AUTHOR: unknown
EARLIEST DATE: 1933 (Peters-FolkSongsOutOfWisconsin)
KEYWORDS: music soldier Indians(Am.)
FOUND IN: US(MW)
REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, p. 302, "O, Pretty Girls, Won't You List and Come" (1 text)
Roud #4216
RECORDINGS:
Pearl Jacobs Borusky, "O, Pretty Girls, Won't You List and Come" (AFS 4176 B1, 1941)

O! Alle! O!

DESCRIPTION: Wheat-cutting song: "Watch me whet my cradle, O! Alle! O!" "I'll make it beat de beater, O! Alle! O!" "Watch me throw my cradle... I've been all over Georgia... The storm clouds arising..."

AUTHOR: unknown
EARLIEST DATE: 1928 (White)
KEYWORDS: work nonballad
FOUND IN: US
REFERENCES (1 citation):
Darling-NewAmericanSongster, pp. 325-326, "O! Alle! O!" (1 text)

O! Blarney Castle, My Darling

DESCRIPTION: Freemason Cromwell mounts a battering ram, grape shot, and bullets against Blarney castle. The Irish have bows and arrows. Cromwell "made a dark signal" freezing the defenders. He and his soldiers walk across the lake. He gives Jeffrey's the Castle

AUTHOR: unknown
EARLIEST DATE: 1827 (_Cork Southern Reporter_, according to Croker-PopularSongsOfIreland)
KEYWORDS: battle rebellion magic Ireland patriotic
HISTORICAL REFERENCES:
1641-1653 - Irish Confederate Wars (Irish Roman Catholics rebellion against Protestant British settlers) (source: _Irish Confederate Wars_ at Wikipedia)
August 1651 - Roger Boyle, Lord Broghill defeats the Irish at Blarney after the Battle of Knockaclashy (source: Croker-PopularSongsOfIreland).

FOUND IN:
REFERENCES (3 citations):
Croker-PopularSongsOfIreland, pp. 144-148, "O! Blarney Castle, My Darling" (1 text)
ADDITIONAL: Oliver Yorke, The Reliques of Father Prout (London, 1873 ("Digitized by Google")), pp. 100-101, "Terry Callaghan's Song" ("O Blarney Castle, my darlint!"") (1 text)

NOTES:
CROSS-REFERENCES:
cf. "O, Hold Your Tongue, Dear Sally!" (tune, according to Croker-PopularSongsOfIreland)
NOTES [319 words]: Yorke: "Being a full and true Account of the Storming of Blarney Castle by the united forces of Cromwell, Ireton, and Fairfax, in 1628 [sic]."
Croker-PopularSongsOfIreland: "Upon the allusion made to Oliver Cromwell in the second and sixth verses, it is necessary to remark that, according to the popular belief of the Irish peasant,
Cromwell was endowed with supernatural powers; and that the fraternity of Freemasons, which was said to be founded by him, were supposed, from the secrecy and ceremonies observed by them, to be dabblers in the black art."

Croker-PopularSongsOfIreland: "The name of Cromwell, although associated both in song and story with the taking of Blarney Castle, is obviously used for that of his partisan, Lord Broghill (afterwards the Earl of Orrery). Cromwell, if indeed he ever was at Blarney, could only have paid it a short and peaceable visit."

Croker-PopularSongsOfIreland: "The Editor has no doubt that this song, and ['Saint Patrick's Arrival'], came from the same pen. See that song if you are interested in Croker's speculations there. However, Croker notes that the song has been "unceremoniously appropriated by Father Prout [Rev Francis Sylvester Mahony (1804-1866)]." Croker prints alternative verses from Father Prout's version. In both versions the castle is given by Cromwell to Jeffreys but, according to Croker, the Jeffreys family purchased the estate from the crown (source: "Blarney Castle" in The Mirror of Literature, Amusement, and Instruction Volume 14, No. 396, Saturday, October 31, 1829, on the Project Gutenberg site quoting Croker, Researches in the South of Ireland) - BS

For some background on the horrors inflicted on Ireland by Cromwell, see "The Wexford Massacre."

The fear and hatred Cromwell inspired is reflected in later Irish culture; mothers would threaten their misbehaving children: if they didn't stop, "Oliver Cromwell will get you." - RBW

Last updated in version 2.6

File: CrPS144

O! They Marched Through the Town (The Captain with His Whiskers)

DESCRIPTION: The girl looks out her window as the soldiers march by. Her eye seizes upon the captain, though she conceals this from her parents. Later they meet at the ball. Though the soldiers later depart, the girl hopes that they will soon return with her captain

AUTHOR: Words: Thomas Haynes Bayly / Music: Sidney Nelson ?

EARLIEST DATE: before 1865 (broadside, LOC Singing sb10059b)

KEYWORDS: courting love soldier

FOUND IN: US(NE) Ireland Britain(Scotland(Aber))

REFERENCES (10 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 69, "The Captain with His Whiskers" (1 text, 1 tune)
Randolph 228, "The Captain with His Whiskers" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 214-215, "The Captain with His Whiskers" (1 text, 1 tune -- Randolph's 228)
Greig/Duncan1 87, "The Captain With His Whiskers" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H660, p. 273, "The Captain with His Whiskers" (1 text, 1 tune)
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, p. 38, "The Captain with His Whiskers" (1 tune)
Wolf-AmericanSongSheets, #244, p. 18, "The Captain with the Whiskers" (3 references)
New-Comic-Songster, p. 5, "Captain with His Whiskers" (1 text, 1 tune)
NorthCarolinaFolkloreJournal, Charles W. Joyner, "The Repertory of Nancy Jones as a Mirror of Culture in Scotland County," Vol. XXI, No. 3 (Sep 1973), p. 93, "They came through the town with their banners so gay" (1 text)

DT, CAPTWHSK*

Roud #2735

RECORDINGS:
Aaron Campbell's Mountaineers, "The Captain with his Whiskers" (Champion 45038, 91935)

BROADSIDES:
Bodleian, Firth c.14(314), "The Captain With His Whiskers" ("As they marched thro' the town with their banners so gay"), The Poet's Box (Glasgow), 1867; also 2806 c.8(256), Firth b.28(5a/b) View 4 of 8, "The Captain With His Whiskers"; Harding B 15(38b), "The Captain With the Whiskers"; Firth c.14(312), "The Captain With His Whiskers, Took a Sly Glance at Me"

LOC Singing, sb10059b, "The Captain With His Whiskers," H. De Marsan (New York), 1861-1864

CROSS-REFERENCES:
cf. "Titles of Songs (Song of Songs, Song of All Songs, Song of Song Titles)" (tunes of some versions, according to broadsides)

SAME TUNE:
Miss Jones, by Charles Dodgson (Lewis Carroll) (a poem set to a medley of pop tunes, with this being the first) (Anne Clark, _The Real Alice_, Stein and Day, 1981, p. 82)
Combination Song (a combination by A. Anderson of "We Are Coming Father Abram" and "When This Cruel War Is Over," set to this tune; see Wolf-AmericanSongSheets p. 24)
Die Deutsche Companie ("Kind peope, vat you tinks, I trys to sing a song?") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 16)
QUodlibet ("'Tis September's golden month, when the opening is at hand") (by James K. Blish) (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 73)
NOTES [159 words]: Although the original version of this song makes no mention of facial hair, it is the revised version ("The Captain with His Whiskers") that seems to have captured the popular fancy.
Of the illustration on the earliest sheet music printing known to them (apparently from 1861-1865), Harry Dichter and Elliott Shapiro, _Early American Sheet Music: Its Lure and Its Lore, 1768-1889_, R. R. Bowker, 1941, p. 120, declare: "The 'whiskers' are, as Hollywood would say, super-colossal.... This front cover would have made even Whistler whistle."
According to a broadside cited on p. 18 of Edwin Wolf 2nd, _American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870_, Library Company of Philadelphia, 1963, this was "sung by Mrs. W. J. Florence." - RBW
O! Why Should Old Age So Much Wound Us?

DESCRIPTION: "Why should old age so much wound us?" The singer is happy with his "auld wife sitting by" surrounded by children and grandchildren. They are not wealthy and never had schemes to be wealthy. He hopes their simple home will last the rest of their lives.
AUTHOR: John Skinner (1721-1807) (source: Rogers, _The Modern Scottish Minstrel_, Vol. 1, published by Project Gutenberg)
EARLIEST DATE: 1809 (Skinner, _Poems_, according to Greig/Duncan3)
KEYWORDS: age home nonballad family money
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
  Greig/Duncan3 548, "The Auld Man's Sang" (4 texts, 3 tunes)
ADDITIONAL: John Skinner, _Songs and Poems_ (Peterhead, 1859), pp. 74-76, "The Old Man's Songs"
Roud #6024
CROSS-REFERENCES:
  cf. "Dumbarton's Drums" (tune)
File: GrD3548

O'Brien with His High-Water Pants

DESCRIPTION: "My name is O'Brien from Harlem, I am an Irishman as you may see." As he travels around New York, people observe him and cry out, "There is O'Brien with his high-water pants," He does not seem to notice that he is being teased
AUTHOR: unknown
EARLIEST DATE: 1922 (Dean-FlyingCloud)
KEYWORDS: clothes humorous
FOUND IN: US(MW)
REFERENCES (1 citation):
  Dean-FlyingCloud, p. 92, "O'Brien with His High-Water Pants" (1 text)
Roud #9573
File: Dean092
O'Donnell Aboo (The Clanconnell War Song)

DESCRIPTION: "Proudly the note of the trumpet is sounding, Loudly the war-cries arise on the gale... On for old Erin -- O'Donnell Aboo!" Tirconnell, and all Ireland, are urged to join O'Donnell in his fight against the English

AUTHOR: Words: Michael Joseph McCann (1824-1883)
EARLIEST DATE: c. 1843 ("The Nation")
KEYWORDS: Ireland patriotic battle rebellion
HISTORICAL REFERENCES:
1594 - outbreak of war between the Irish of Ulster and the invading English. (England had already conquered most of Ireland and was attempting to enforce Protestantism. At this time Ulster is still independent, and is fighting to remain so.) The next few years see heavy guerilla war, with both sides devastating the others' property. On the whole the Irish have the best of it, as Hugh O'Neill, Earl of Tyrone, fights the English when he can and carefully buys time (with parleys and even requests for a pardon) when he cannot
1598 - Tyrone and "Red Hugh" O'Donnell, by a pincer movement, defeat the English at Yellow Ford (this is the first major success of Irish arms). Tyrone is able to call on the rest of Ireland to rebel; he is very nearly the de facto King
1599 - Essex leads an army to Ireland. Outmaneuvered by Tyrone (who uses as "scorched earth" policy to starve out the English), he wastes his army on garrisons which Tyrone besieges and defeats piecemeal. Essex, miserably defeated, goes home to England (without permission), bursts in on Elizabeth -- and winds up completely out of favor (so much so that he eventually raises a failed rebellion).
1600- Essex is replaced by Mountjoy, who sets out to isolate the Irish by building strong positions around Ulster. Tyrone's position worsens as Mountjoy's blockade pinches the people who form his power base.
1601 - Battle of Kinsale. Some 4000 Spanish troops had landed in September but let themselves be besieged at Kinsale. Tyrone, O'Donnell, and the Spanish are defeated by the English. O'Donnell (whose over-aggressiveness provoked the action) flees to Spain and abdicates his title to his brother Rory (Rualdri).
1602 - Rory O'Donnell surrenders in December
1603 - Tyrone makes peace with England (March 30). The English have already destroyed the O'Neills; Tyrone retains only his English title. The English now rule most of Ireland. Rory O'Donnell also becomes an English lord, Earl of Tirconnell.
1607 - Tyrone, Rory O'Donnell and other Irish leaders go into exile (Tyrone had been summoned to London and feared to come). The English seize their lands in Ulster and begin colonization. Later known as the "Flight of the Earls," this was popularly regarded as the end of Irish hopes, though in fact the 1603 capitulation broke the Irish resistance
1608 - O'Doherty's Rebellion. Sir Arthur Chichester, who was responsible for the government of Ulster, had proposed a limited colonization. O'Doherty's revolt was a pinprick, but it convinced London to take over Ulster and suppress the natives.
FIND IN: Ireland
REFERENCES (7 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 98, "O'Donnell Abu" (1 text)
Galvin-IrishSongsOfResistance, pp. 12-13, "O'Donnell Aboo" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 319, "O'Donnell Aboo" (1 text)
Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 34-35, "O'Donnell Abu!!" (1 text; tune on p. 20)
Hylands-Mammoth-Hibernian-Songster, pp. 20-21, "O'Donnell Abou" (1 text, 1 tune)
DT, ODNLABU
ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 507-508, "O'Donnell Aboo" (1 text)
Roud #V12567
RECORDINGS:
The Clancy Brothers and Tommy Makem, "O Donnell Aboo" (on IRClancyMakem03)
BROADSIDES:
Bodleian, Harding B 11(2769), "O'Donnell Abu," H. Such (London), 1863-1885; also 2806 b.10(216), "O'Donnell Abu"
NLScotland, L.C.Fol.70(75a), "O'Donnell Aboo!," unknown, c.1875
SAME TUNE:
New Words to the Tune of "O'Donnell Abu" ("Workers of Ireland, why crouch ye like ravens")
(Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 717-718)
The Toilers of Men ("Swiftly the cause of the toiler is speeding, Onward and upward it shoots through the gloom") (by Patrick Carey) (Foner, p. 158)
NOTES [500 words]: Zimmermann, p. 112 fn. 100, "According to The Nation, 28th January, 1843, "O'Donnell Abu" was meant to be sung to the tune 'Roderick Vick Alpine Dhu' (the 'Boat Song' in Walter Scott's Lady of the Lake); it became famous with another tune composed by Joseph Haliday." - BS
First published c. 1843 as "The Clanconnell War Song." The NLScotland site accepts the attribution of the tune to Haliday; few other sources cite a composer.
Robert Gogan, 130 Great Irish Ballads (third edition, Music Ireland, 2004) says that "Abu" is shorthand for "Go Bua!" ("to Victory!").
"Red Hugh" O'Donnell's hatred of England was based on a personal experience; as a teenager, the English had gotten him drunk and taken him prisoner. He escaped a few years later (1591), but the unfair imprisonment affected his opinions for the rest of his life (see Peter and Fiona Somerset Fry, A History of Ireland, pp. 127-128).
The "O'Neill" of the song is Hugh, third Baron of Dungannon and second Earl of Tyrone, one of the greatest Anglo-Irish barons of the time (1551-1616). He became O'Neill in 1593 when his brother Turlough resigned him the position. Prior to that, he had held the barony of Dungannon from 1569 and the Tyrone earldom from 1587 (see Mike Cronin, A History of Ireland, p. 56).
Hugh O'Neill cooperated with the English more than this song might imply. He was more comfortable with English than Irish ways, having lived in Kent when his father was murdered by his half-brother Shane O'Neill, who succeeded to most of the O'Neill lands before the English suppressed him (see Terry Golway, For the Cause of Liberty, p. 17; Fry/Fry, pp. 117, 125). Many historians think he was initially loyal, but the threat to his position (Tudor bureaucracy looked likely to overcome the ancient clan loyalties) eventually pushed him toward rebellion. If the rebellion could be said to have a commander (a debatable point), he was it.
The English grip on Ireland still wasn't strong in the aftermath of the rebellion, which is why Tyrone was permitted to keep his earldom after 1603. But in 1607 he was summoned to London (Cronin, p. 64). Too many Irish chiefs had been summoned to London and never returned. Instead of answering the summons, he fled.
The irony is, until the rebellion, Ulster was almost entirely free of English influence. The Flight of the Earls opened Ulster to settlement -- and of course many immigrants came, mostly from Scotland. So this campaign eventually produced the Troubles that still divide Ireland. Don't ask me why an Irish nationalist would write about this most destructive of Irish failures. There is at least one song about the flight of the earls, called "The Flight of the Earls," on p. 211 of Hylands-Mammoth-Hibernian-Songster, but it does not seem to have become traditional. It does reveal something about the typical pattern of Anglo-Irish relations, though: The British solved one problem (a bunch of rebellious noblemen) and created another (the Ulster plantation). - RBW
Last updated in version 6.1
File: PGa012

O'Donnell the Avenger
DESCRIPTION: Phoenix Park defendants are convicted by informer Carey's testimony. O'Donnell kills Carey on the ship Melrose Castle bound for Africa. O'Donnell is tried for the murder, convicted and executed. "As a martyr for his native land quite bravely he did die"
AUTHOR: unknown
EARLIEST DATE: 1901 (O'Connor-OldTimeSongsAndBalladsOfIreland)
KEYWORDS: betrayal homicide trial execution Africa Ireland patriotic
HISTORICAL REFERENCES:
Chronology of the Phoenix Park murders (source: primarily Zimmermann, pp. 62, 63, 281-286.)
May 6, 1882 - Chief Secretary Lord Frederick Cavendish and the Under Secretary Thomas Henry Burke are murdered by a group calling themselves "The Invincible Society."
January 1883 - twenty seven men are arrested.
James Carey, one of the leaders in the murders, turns Queen's evidence.
Six men are condemned to death, four are executed (Joseph Brady is hanged May 14, 1883; Daniel Curley was hanged May 18, 1883), others are "sentenced to penal servitude," and Carey is freed and goes to South Africa.
July 29, 1883 - Patrick O'Donnell kills Carey on board the "Melrose Castle" sailing from Cape Town to Durban.
Dec 1883 - Patrick O'Donnell is convicted of the murder of James Carey and executed in London (per Leach-FolkBalladsSongsOfLowerLabradorCoast)
FOUND IN: Ireland Canada(Newf)
REFERENCES (1 citation):
O'Conor-OldTimeSongsAndBalladOfIreland, pp. 27-28, "O'Donnell, the Avenger" (1 text)
RECORDINGS:
Pat Critch, "O'Donnell's Execution" (on MUNFLA/Leach)
CROSS-REFERENCES:
cf. "The Phoenix Park Tragedy" (subject: the Phoenix Park murders) and references there
NOTES [47 words]: Zimmermann p. 62: "The Phoenix Park murders and their judicial sequels struck the popular imagination and were a gold-mine for ballad-writers: some thirty songs were issued on this subject, which was the last great cause to be so extensively commented upon in broadside ballads." - BS
Last updated in version 4.2
File: OCon027

O'Dooley's First Five O'Clock Tea

DESCRIPTION: "O'Dooley got rich on an aqueduct job And he made a considerable pile."
O'Dooley celebrates with a series of parties. Someone spikes the tea at one such event, and mayhem (or at least silliness) follows. O'Dooley vows revenge
AUTHOR: unknown
EARLIEST DATE: 1988 (Prairie Home Companion Folk Song Book)
KEYWORDS: drink humorous party
FOUND IN: US
REFERENCES (2 citations):
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, pp. 29-31, "O'Dooley's First Five O'Clock Tea" (1 text, 1 tune)
DT, DOOLYTEA*
Roud #12778
CROSS-REFERENCES:
cf. "The Irish Jubilee" (theme) and references there
NOTES [24 words]: Traditional? I'm not sure. This sort of drunken-Irishman song was amazingly common, and of course the Pankakes give no source information. - RBW
Last updated in version 4.0
File: DTdoole

O'er the Crossing

DESCRIPTION: "Bending knees a-aching, Body wracked with pain, I wish I was a child of God, I'd get home by and by. Keep praying, I do believe, We're a long time waging of the crossing." The singer's mother has been long climbing. Thunder and lightning give warning
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 72, "O'er the Crossing" (1 text, 1 tune plus a variant strain)
Roud #12031
File: AWG072

O'er the Hills and Far Away (I)

DESCRIPTION: (Jocky) the piper "learned to play when he was young," but "the a' tunes that he could play Was o'er the hills and far away." Rejected by Jenny, he laments his fate, declares "I'll never trust a woman more," and intends to spend his life playing the pipes
AUTHOR: unknown
EARLIEST DATE: 1709 (_Pills to Purge Melancholy_, per Opie/Opie-
O'er the Hills of Sicily

DESCRIPTION: "O'er the hills of Sicily, up the toe of Italy, Came the Loyal Edmontons from over the sea. And they sang as the stuffed the bully in their haversacks, "Who'll come a-marching to Berlin with me?""

About the Italian campaign in World War II


(source: Hopkins-SongsFromTheFrontAndRead)

EARLIEST DATE: 1944 (Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: soldier war

HISTORICAL REFERENCES:
July 10, 1943 - British and American troops attack Sicily (Messina falls on August 17, but the Germans have evacuated)
Sept 9, 1943 - Allies invade the Italian mainland
June 4, 1944 - Allies enter Rome
June 6, 1944 - D-Day. Invasion of Normandy begins
FOUND IN: Canada
REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, pp. 36-37, "O'er the Hills of Sicily" (1 text, tune referenced)
Roud #24980
CROSS-REFERENCES:
cf. "Waltzing Matilda" (tune) and references there
cf. "The D-Day Dodgers" (subject: the Italian campaign)
NOTES [563 words]: Although titled "O'er the Hills of Sicily," that is the only mention of the Sicilian campaign; the rest is about the campaign in mainland Italy, and ends with a discussion of whether the troops will go to Burma to fight the Japanese.
The refrain about marching to Berlin is rather ironic: The troops fighting in Italy had no hopes of reaching Berlin (the Alps were just too much an obstacle to troop movement), and the whole Italian campaign had been a deliberate sideshow: The Americans wanted to invade France in 1943 (indeed, they wanted to invade in 1942), and Churchill knew they weren't ready for that, so they compromised on Sicily (Wheal/Pope, pp. 427-429). That went relatively well, so the Allies started into Italy -- and that did not go well at all; Italy, being long and narrow and hilly, is easy to defend, and the Germans took full advantage, and the Allies fought on a shoestring because they were trying to prepare for Normandy. The Italian campaign was probably the toughest fight in Europe for the Anglo-Americans. The officers who wrote this song had good reason to recall its difficulty.
It appears that Canadian Prime Minister Mackenzie King actually "wanted" Canadian troops in the invasion of Italy, to show that they were doing something (Milner, p. 126). Talk about a stupid political decision....
For background on the Italian campaign, see "The D-Day Dodgers."
The "Loyal Edmonton" of the song are the Loyal Edmonton regiment (no, as far as I know, there was no Disloyal Edmonton Regiment!), which Bercuson, p. 175, calls the "Loyal Eddies." They were part of the Canadian First Division that invaded Sicily (Bercuson, p. 164) and then ended up in Italy. In Sicily, they were part of the 2nd Infantry Brigade of the 1st Canadian Divison (commanded by Major General G. G. Simonds), which was part of Oliver Leese's 30 Corps, along with the 51st Highland Division (d'Este, p. 586). The Highlanders were the subject of "Banks of Sicily (The 51st Highland Division's Farewell to Sicily)," which covers the Sicily campaign; the 30 Corps seems to have been a musical lot!
Not only did the Loyal Edmonton not see Berlin, many of them never saw Alberta again. The fighting in Italy was hard, and the unit was already under-strength when the First Canadian arrived below the Italian town of Ortona (Bercuson, pp. 175-176). The division commander at that time was Major General Christopher Vokes, who came to be known as "The Butcher" because he was so fond of frontal assaults (Atkinson, p. 302). The fighting to reach the outskirts of Ortona was slow and bloody, and the Loyal Edmonton were one of two battalions (the Seaforth Highlanders being the other) that eventually led the attack on the town itself (map on p. 303 of Atkinson). There, they had to fight the Germans house to house. Casualties were horrid. "Two dozen Edmonton were buried alive when a booby-trapped building near St. Thomas's collapsed. Germans showered would-be rescuers with stick grenades."
Both town and division ended up in ruins. The December campaign cost the 1st Canadian 2300 men (including 500 dead), about a quarter of them lost in Ortona itself. And, after all that, the campaign (which was supposed to take Ortona then cross the Appenines to attack Rome) had to be called off; the casualties had been too high and the terrain was just too rough (Atkinson, p. 306).
- RBW
Bibliography

• Bercuson: David J. Bercuson, Maple Leaf Against the Axis: Canada's Second World War, 1995 (I use the 2004 Red Deer Press edition)
• Milner: Marc Milner, Canada's Navy: The First Century, University of Toronto Press, 1999
O'Halloran Road, The

DESCRIPTION: The singer thinks half a century back to "a cold Saint Patrick's Day, With my father and my mother then And children we just numbered ten." He thought they were lost until "I heard my father say, 'Here's the O'Halloran Road! This is the way [home]'"

AUTHOR: Dan Riley
EARLIEST DATE: 1996 (Ives-DriveDullCareAway-PrinceEdwardIsland)
KEYWORDS: home lyric family father travel
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
  Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 237-239, 252, "The O'Halloran Road" (1 text, 1 tune)
  Roud #13993
NOTES: [54 words]: Ives-DriveDullCareAway-PrinceEdwardIsland: "Gavin's Cross ['And when we came to Gavin's Cross Us children thought that we were lost']... is present day Bloomfield Corner ... where the O'Halloran Road branches off from the Western Road."
Bloomfield Corner is near the north coast of Prince County, Prince Edward Island. - BS

File: IvDC237

O'Houlihan

DESCRIPTION: "One day while walking down the street, I met O'Houlihan." O'Houlihan offers to place a bet on the races for the singer; the horse wins, but O'Houlihan never produces the cash. O'Houlihan finds other ways to bilk the singer. The singer promises revenge

AUTHOR: unknown
EARLIEST DATE: 1987
KEYWORDS: gambling trick clothes revenge
FOUND IN: Australia
REFERENCES (1 citation):
  Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 189-191, "O'Houlihan" (1 text, 1 tune)
File: MCB189

O'Kelly Brothers, The

DESCRIPTION: The several O'Kelly brothers all get into scrapes -- one umpires a baseball game, one fights over drinks, one gambles. But, in each case, "The doctor thinks O'Kelly will recover, Though he may be laid up for a month or more...."

AUTHOR: C. C. Talbott
EARLIEST DATE: 1922 (Peters-FolkSongsOutOfWisconsin)
KEYWORDS: humorous injury doctor cards drink sports
FOUND IN: US(MW)
REFERENCES (1 citation):
  Peters-FolkSongsOutOfWisconsin, pp. 249-251, "The O'Kelly Brothers" (1 text, 1 tune)
  Roud #15677
File: Pet249

O'Reilly from the County Leitrim

DESCRIPTION: The singer sees a pretty girl and asks her to marry; she says she prefers to live single. He calls her beautiful, and wishes he had her somewhere else. She turns him down again; he is foolish to ask. He says his heart will break, and leaves

AUTHOR: unknown
EARLIEST DATE: 1909 (Joyce); c.1835 (broadside, Bodleian Johnson Ballads 340)
KEYWORDS: love courting rejection beauty
FOUND IN: Ireland Canada(Newf)
REFERENCES (3 citations):
O'Reilly's Daughter

DESCRIPTION: "As I was sittin' by the fire... I was taken by desire To go and shag O'Reilly's daughter." The narrator "shags" landlord or bartender O'Reilly's daughter, then assaults father, mother or both. O'Reilly is typically described as one-eyed.

AUTHOR: unknown

EARLIEST DATE: 1928 (Russell)

KEYWORDS: bawdy sex family mother father homosexuality

FOUND IN: Australia Britain(England) Ireland US(MW,Ro,So,SW) New Zealand

REFERENCES (9 citations):
- Cray-EroticMuse, pp. 101-105, "O'Reilly's Daughter" (2 texts, 1 tune)
- Randolph/Legman-RollMeInYourArms I, pp. 137-140, "One-Eyed Reilly" (3 texts, 1 tune)
- Logsdon-WhorehouseBellsWereRinging 53, pp. 249-252, "One-Eyed Riley" (1 text, 1 tune)
- Bronner/Eskin-FolksongAlivePart2 67, "One-Eyed Riley" (1 text, 1 tune)
- Hopkins-SongsFromTheFrontAndRead, p. 158, "O'Reilly's Daughter" (1 text, 1 tune)
- Botkin-TreasuryOfAmericanFolklore, p. 838, "(One-Eyed Riley)" (1 text, 1 tune -- a fragment of a raftsman's song, so short that it might be this or something else. The lyrics are different, but the feeling is similar)
- Silber/Silber-FolksingersWordbook, p. 172, "Reilly's Daughter" (1 text)
- DT, REILLY1*

ADDITIONAL: Charles Edward Russell, _A-Rafting on the Mississipp'_, 1928 (republished 2001 by the University of Minnesota Press), p. 207, One-Eyed Riley" (1 short text, 1 tune, probably bowdlerized)

Roud #1161
CROSS-REFERENCES:
cf. "I Went Down to New Orleans"

ALTERNATE TITLES:
Reilly's Daughter

NOTES [175 words]: Annotator Legman (pp. 138-139) includes the text of "The Rover," which he dates to 1790, as the forerunner of the modern bawdy ballad. The "C" text in Randolph/Legman-RollMeInYourArms I is only coincidentally "One-Eyed Reilly." - EC

This exists in an extremely bowdlerized version [in which the singer wants to "marry" rather than "shag" the daughter, and in which the daughter is the only one to receive his attentions], which was made popular by the Clancy Bros. in the 1960s. The [Silber] entry is that song. - PJS

Logsdon-WhorehouseBellsWereRinging observes that T. S. Eliot included a verse of this in The Cocktail Party

Even more unlikely is the fact that C. S. Lewis apparently sang the song happily. According to Wilson: A. N. Wilson, C. S. Lewis: A Biography, Norton, 1990, p. 131, Lewis regularly held an "English Binge" for his students. The purpose of this was apparently to get drunk and sing dirty songs. And, yes, this continued after he abandoned atheism. It seems Lewis was happily giving forth with this song at Christmas 1931. - RBW

Last updated in version 5.0

File: EM101

O'Ryan (Orion, The Poacher)

DESCRIPTION: "O'Ryan was a man of might when Ireland was a nation." A poacher, he gives a meal to St. Patrick and is promised a place in heaven in return. Told there is good hunting there, he accepts. Now the other constellations fear his shillelagh

AUTHOR: Charles G. Halpine (per O'Conor-OldTimeSongsAndBalladOfIreland)

EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland)

KEYWORDS: hunting food humorous

FOUND IN: Ireland

REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H823, pp. 58-59, "O'Ryan" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, pp. 23-24, "The Poacher" (1 text)

Roud #13364

NOTES [143 words]: Needless to say, the mythology in this song is distorted (as is the astronomy, for that matter; Venus, Mars, and Orion follow separate courses. Even so, the author must have known some astronomy, as he mentions "a lion, two bears, a bull, and cancer" among the constellations -- i.e. Leo, Ursa Major, Ursa Minor, Taurus, and Cancer the crab). The story of Orion varies according to different sources, but it is generally agreed that the goddess Eos, not Aphrodite, went after him, and in the end it was Artemis who killed him. The timing is also wrong, even if you allow that "Ireland was [once] a nation" (it wasn't). Saint Patrick was active in the fifth century of the Christian Era, and we have references to Orion as far back as Homer (Iliad xviii.488 mentions his place in the constellations, and Odysseus encounters his spirit in Odyssey xi.572). - RBW

File: HHH823

O'Slattery's Light Dragoons

DESCRIPTION: "You have heard of Julius Caesar and of Great Napoleon too, And how the Cork militia beat the Turks at Waterloo," but none can compare with "O'Slattery's mounted foot." "Four-and-twenty" men have hilarious adventures mostly while drunk

AUTHOR: unknown

EARLIEST DATE: 1927 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)

KEYWORDS: soldier humorous drink

FOUND IN: US

REFERENCES (1 citation):
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 52-53, "O'Slattery's Light Dragoons" (1 text)

Roud #9620

NOTES [32 words]: I suspect this was made up as a parody of something or other (I was reminded..."
of "The South Down Militia" as well as, of course, "The British Grenadiers"), but without a tune, it's hard to prove.

Last updated in version 4.2

File: SBar052

O'Sullivan's Frolics

DESCRIPTION: Macaronic. Singer meets a 12-year-old girl who is going alone for a year to Cork. She would not have him without her parents' consent but he seduces her.

AUTHOR: unknown

EARLIEST DATE: 1891 (An Gaodhal, according to O Muirithe); 19C (broadside, Bodleian, 2806 c.8(159))

KEYWORDS: foreign language courting seduction sex youth

FOUND IN: Ireland

REFERENCES (2 citations):
- OCroinin/Cronin-TheSongsOfElizabethCronin 27, "As Bacchus Frequented His Frolics" (2 texts)
- ADDITIONAL: Diarmaid Ó Muirithe, An t-Amhran Macaronach (Baile Atha Cliath: An Clochomhar, 1980) #30, pp. 73-74, 201, "O'Sullivan's Frolics" ("As Bacchus frequented his frolics") (1 text).

Roud #16258

BROADSIDES:
- Bodleian, 2806 c.8(159), "O'Sullivan's Frolicks" ("As Bacchus frequenterent his frolicks"[sic]), unknown, no date; also 2806 c.8(247), "O'Sullivan's Frolics"

NOTES [27 words]: Or maybe not. The song is macaronic, alternating lines in English and Gaelic. The Gaelic lines appear to affect the plot, but I am relying solely on the English. - BS

Last updated in version 3.2

File: OCC027

Oak Before the Ash, The

DESCRIPTION: Weather-forecasting rhyme: "The oak before the ash, Then we'll have a splash; The ash before the oak, Then we'll have a soak."

AUTHOR: unknown

EARLIEST DATE: 1976 (Rowling)

KEYWORDS: nonballad storm

FOUND IN: Britain(England(North))

REFERENCES (1 citation):
- ADDITIONAL: Marjorie Rowling, _The Folklore of the Lake District_, Rowman and Littlefield, 1976, p. 101, ("The oak before the ash") (1 short text)

File: Rowl101

Oak Grows Big, The

DESCRIPTION: "The oak grows big, The pine grows tall; You are my choice Among them all."

AUTHOR: unknown

EARLIEST DATE: 1929 (Henry, from Mary King)

KEYWORDS: love play party

FOUND IN: US(Ap)

REFERENCES (1 citation):
- Henry-SongsSungInTheSouthernAppalachians, p. 231, (second of several "Fragments from Tennessee") (1 fragment)

NOTES [21 words]: Although I don't recognize this and can't find another version, I would bet a good deal that it is part of a singing game. - RBW

File: MHAp231B

Oakey Strike Evictions, The

DESCRIPTION: "It was in November an' aw nivor will forget, The polisses an' the candymen at Oakey's Hooses met." Johnny the Bellman and the candymen set out to evict striking colliers. Their won't do much work, but the singer would still hang them
Oats and Beans

DESCRIPTION: Playparty. "Oats, (peas/and), beans, and barley grow... Do you or I or anyone know... How oats and beans and barley grow." The farmer plants the seed and waits for harvest; young couples marry and must obey each other.

AUTHOR: unknown
EARLIEST DATE: 1883 (Burne)
KEYWORDS: playparty marriage farming
FOUND IN: Britain(England(All), Scotland) US(MW,NE,SE,So)
REFERENCES (15 citations):
"On the Green Carpet" (1 text, 1 tune)
"Thus the Farmer Sows His Seed" (1 text, omitting the "Oats and Beans" opening but clearly this)
"Oats, Peas, Beans, and Barley Grow" (1 text, 1 tune)
"Oats, Pease, Beans, and Barley Grows" (3 short texts, 3 tunes)
"Oats and Beans and Barley Grow" (3 texts, 1 tune)
"Oats, Pease, Beans, and Barley Grow" (1 text plus excerpts, 1 tune)
"Oats, Peas, Beans, and Barley Grow" (1 text, 1 tune)
"Oats, Peas, Beans, and Barley Grow" (1 text, 1 tune)
"Oats, Peas, Beans, and Barley Grow" (1 text, 1 tune)
"Oats, Peas, Beans, and Barley Grow" (1 text, 1 tune)
"Oats, Peas, Beans, and Barley Grow" (1 text, 1 tune)
"Oats, Peas, Beans, and Barley Grow" (1 text, 1 tune)
"Oats and beans and barley grows" (1 text)
"Some Play-Party Songs from Eastern Illinois," Vol. XXXII, No. 126 (Oct 1919), #20 p. 494 "Oats, Pease, Beans, and Barley Grows" (1 text)
DT, OATSBEAN (OATSPEAS*)
ADDITIONAL: Charlotte Sophia Burne, editor, Shropshire Folk-Lore: A Sheaf of Gleanings (London, 1883 ("Digitized by Google")), #I.1 p. 508, "Oats and Beans and Barley Grow!" (1 text)
Roud #1380
CROSS-REFERENCES:
cf. "This Pretty Girl of Mine" (lyrics)
ALTERNATE TITLES:
Oats, Peas, Beans
Oats and Beans and Barley Grow
NOTES [74 words]: Gomme has a table (Volume II, p. 11) showing the distribution of the various crops: Oats, beans, barley, wheat, groats, hops. The second Digital Tradition version comes close to the status of parody.
Newell-GamesAndSongsOfAmericanChildren claims that there are French, Spanish, Italian, German, and Swedish parallels to this piece, but it appears that most of these are just descriptions of farming; I am not sure they are actual parallels. - RBW
Last updated in version 5.3
File: DTOatsbe
Ocean Burial, The

DESCRIPTION: The dying sailor speaks of his loved ones and pleads with his shipmates not to be buried at sea. They do it anyway

AUTHOR: Words: Rev. Edwin H. Chapin

EARLIEST DATE: 1839 (Southern Literary Messenger; set to music 1850)

KEYWORDS: burial death dying sailor

FOUND IN: US(Ap,MW,NE,Ro,SE,So) Canada(Mar,Newf)

REFERENCES (14 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 162-163, "The Ocean Burial" (1 text, 1 tune)
Friedman-Viking/PenguinBookOfFolkBallads, p. 437, "The Ocean Burial" (1 text)
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 139-143, "The Ocean Burial" (1 text, 1 tune)
Cox-FolkSongsSouth 55, "The Ocean Burial" (1 text)
Bush-FSofCentralWestVirginiaVol5, pp. 76-7, "The Ocean Burial" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCFrankCollectionNCFolklore2 261, "The Ocean Burial" (1 text)
Linscott-FolkSongsOfOldNewEngland, pp. 245-248, "The Ocean Burial" (1 text, 1 tune)
Beck-FolkloreOfMaine, pp. 176-176, "The Ocean Burial or The Sailor's Grave" (1 text)
Peacock, pp. 151-152, "Bury Me Not in the Deep Deep Sea" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #93, "O Bury Me Not in the Deep Blue Sea" (1 text)
Abernethy-SinginTexas, p. 153, "The Ocean Burial" (1 text, included in the entry for "Bury Me Not on the Lone Prairie [Laws B2]"
Wolf-AmericanSongSheets, #1644, p. 111, "The Ocean Burial" (3 references)
cf. Fuld, pp. 396-398, "Oh, Bury Me Not on the Lone Prairie"

ADDITIONAL: Tristram P. Coffin and Hennig Cohen, _Folklore in America: Tales, Songs, Superstitions, Proverbs, Riddles, Games, Folk Drama and Folk Festivals_, Doubleday, 1966, pp. 61-62, "The Ocean Burial" (1 text, 1 tune)

ST FR437 (Full)

RECORDINGS:
Eugene Jemison, "The Ocean Burial" (on Jem01)

BROADSIDES:
LOCSheet, sm1850 470190, "The Ocean Burial," Oliver Ditson (Boston), 1850 (tune)

CROSS-REFERENCES:
cf. "Bury Me Not on the Lone Prairie" [Laws B2] (work of this piece)

NOTES [289 words]: The 1850 sheet music of this piece credits the entire thing to George N. Allen. Since the poem was published under Edwin H. Chapin's name (as "The Ocean Buried!")), this must mean that Allen set the music. Allen's tune, however, is NOT what we know as "Bury Me Not on the Lone Prairie." Nor is it the related tune Gordon Bok calls the "Texas Song" (see the index entry on "Going to Leave Old Texas (Old Texas, Texas Song, The Cowman's Lament)."

To add to the confusion, Belden lists the author as William H. Sanders, based apparently on Fulton and Trueblood's _Choice Readings_.

The singer Ossian Dodge is reputed to have been performing the piece as early as 1845. I have been unable to determine the tune he used.

On the whole, I think we must list the author of the music to this piece as "unknown." Laws does not include this piece as one of his ballads, but gives a text (from oral tradition!) in NAB, pp. 80-81. - RBW

And just to add to the confusion, see the sheet music for "The Sailor Boy's Grave" in the Lester Levy collection, where the boy asks "not" to be buried on land, but rather "let me sleep 'neath the silent waves/The sea-nymphs watching over me." That is credited to "J. Martin, Esq. (of Clifton)," and carries a date of 1841; it seems to be an "answer song" to "The Ocean Burial," although the latter had apparently not yet been set to music. The tune is not the same as "Bury Me Not on the Lone Prairie," and is in fact rather dull. - PJS

References for "The Sailor Boy's Grave":
LOCPSheet, sm1841 381040, "The Sailor Boy’s Grave," F. D. Benteen (Boston), 1841; also sm1841 381050, sm1845 401960, "The Sailor Boy's Grave" (tune)
LOCPSing, as112080, "The Sailor Boy’s Grave," Thos. G. Doyle (Baltimore), 19C - BS

Last updated in version 6.0

File: FR437
Ocean is Wide, The

DESCRIPTION: "The ocean is wide an' you cain't step over it, I love you true, an' you cain't help it." "Sure as the grass grows round the stump, You're my darlin' sugar lump." "The ocean is wide, an' you cain't jump it, If your folks don't like it, they can lump it."

AUTHOR: unknown
EARLIEST DATE: 1926
KEYWORDS: love playparty nonballad
FOUND IN: US(So)
REFERENCES (2 citations):
Randolph 580, "The Ocean Is Wide" (1 text)
Henry-SongsSungInTheSouthernAppalachians, p. 238, (no title) (1 short text, "The ocean is wide, The sea is deep, And in your arms I love to sleep." The form looks different from Randolph's, but with only three lines and a similar theme, I don't see how to split them)
Roud #7669
File: R580

Ocean Queen

DESCRIPTION: Ocean Queen is lost in rough weather in winter on George's Banks. The crew are all drowned. The captain's wife is left alone; "there's fathers, sons, and brothers that drowned in the deep."

AUTHOR: unknown
EARLIEST DATE: 1932 (Creighton-NovaScotia)
KEYWORDS: drowning death mourning sea ship storm wreck wife family sailor disaster
HISTORICAL REFERENCES:
Nov 27, 1851 - The Ocean Queen, out of Gloucester, sinks at George's Bank (Northern Shipwrecks Database)
FOUND IN: Canada(Mar,Newf)
REFERENCES (1 citation):
Creighton-SongsAndBalladsFromNovaScotia 136, "Ocean Queen" (1 text, 1 tune)
ST CrNS136 (Partial)
Roud #1835
RECORDINGS:
Pat Critch, "Captain Spinney" (on MUNFLA/Leach)
NOTES [256 words]: Although the Northern Shipwrecks Database may have found the original wreck described in this song (see the Historical References), there are difficulties. Berman does not list the wreck; neither does Hudson/Nicholls, though the latter is not intended to be comprehensive.
What's more, Ratigan, pp. 196-198, prints a different song (reportedly by Kate Weaver) about the wreck of a ship named Ocean Queen (which, in this case, perishes by fire). But Ratigan says there was no known disaster involving an Ocean Queen. Ratigan, p. 195, thinks the ship involved was actually the G. P. Griffith, which burned (according to Berman, p. 245) with the loss of 286 lives on June 17, 1850 -- almost the same time as the George's Bank wreck, note. One has to think there is confusion in there somewhere -- though more likely involving Ratigan's song than this one. Incidentally, the name Ocean Queen seems to have been singularly ill-fated (a mariner might perhaps explain this on the grounds that the name would be an offense to the sea goddess); in addition to the ships listed above, Guttridge, p.120ff., tells of a mailship, the Ocean Queen, which suffered an attempted mutiny in 1864 -- almost the only genuine mutiny in American nautical history. - RBW
To pin this down further, Northern Shipwrecks Database has George Spinney as captain of the Ocean Queen; the MUNFLA/Leach version says the Ocean Queen was "commanded by young Spinney he left a loving wife." Creighton has "commanded by a captain who leaves a tender wife." - BS
Bibliography

• Berman: Bruce D. Berman, Encyclopedia of American Shipwrecks, Mariner's Press, 1972
• Hudson/Nicholls: Kenneth Hudson & Ann Nicholls, Tragedy on the High Seas: A History of
Och, Och, Eire, O!
DESCRIPTION: The Irish exile misses home and his "native bay." He recalls the races and games at Christmas. The new home is "lonely and drear"; there is no call of the corncrake. He wishes he had a boat to row back home
AUTHOR: English translation by Eleanor Hull
EARLIEST DATE: 1895 (for the Gaelic version; Gaelic Journal)
KEYWORDS: homesickness emigration
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H819, pp. 219-220, "Och, Och, Eire, O!" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Scarborough Settler's Lament" (theme) and references there

Oddfellows Hall
DESCRIPTION: McKenna gives Dolan a ticket to a dance in Oddfellow's hall. McKenna upsets Dolan by dancing with Bridget. They fight and "clean up" the hall. Justice Duffy gives them ten dollars or ten days. They haven't the money so "we spent ten days on their island"
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: fight violence prison dancing humorous judge
FOUND IN: Canada(Newf)
Roud #18231
RECORDINGS:
Mr. Walsh, "Oddfellows Hall" (on MUNFLA/Leach)

Ode to Guzz
DESCRIPTION: "Houses furnished with pusser's stores, The Hoe, littered with Plymouth 'hoers'" -- all these lazy, thieving people typify "Guzz" (Devonport). "Dockyard mateys, loafing bastards, Scrounging ticklers off their masters, This lot just about sums up Guzz"
AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: recitation worker crime
FOUND IN: Britain
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 72, "Ode to Guzz" (1 text)

Ode to Newfoundland
DESCRIPTION: Known by the last verse, "As loved our fathers, so we love, Where once they stood we stand, Their prayer we raise to heav'n above, God guard thee, Newfoundland"
AUTHOR: Words: Sir Cavendish Boyle/Music (of most common version): C. Hubert H. Parry
EARLIEST DATE: 1904 (Murphy, Old Colony Song Book)
KEYWORDS: nonballad patriotic
FOUND IN: Canada(Newf)
REFERENCES (7 citations):
Doyle-OldTimeSongsAndPoetryOfNewfoundland, "Ode to Newfoundland" (1 text, 1 tune): p. 7 in the 3rd edition, p. 9 in the 4th, p. 7 in the 5th
Blondahl-NewfoundlandersSing, Front-Cover, "The Ode to Newfoundland" (1 text, 1 tune)
Mills-FavoriteSongsOfNewfoundland, p. 50, "Ode to Newfoundland" (1 text, 1 tune)
England-HistoricNewfoundlandAndLabrador, p. 49, "Ode to Newfoundland" (1 text, 1 tune)
ADDITIONAL: James Murphy, compiler, _Songs & Ballads of Terra Nova_, Evening Telegram publishing, 1903 (available from the Memorial University of Newfoundland web site), p. 4, "Newfoundland" (1 text)
James Murphy, compiler/publisher, "(Old Colony Song Book: Newfoundland)," James Murphy, 1904 (available from the Memorial University of Newfoundland web site; the cover is missing, but I suspect it is a copy of "Songs of Our Land"); p. 4, "Newfoundland" (1 text)
Glenn Colton, "Imagining Nation: Music and Identity in Pre-Confederation Newfoundland" (article printed in _Newfoundland and Labrador Studies_, Volume 22, No. 1, pp. 33-34, "Newfoundland" (1 text, 1 tune, a setting by Charles Hutton); p. 37 (1 tune, the standard Parry setting)
Roud #7304
NOTES [412 words]: "The National Anthem of Newfoundland, written by Sir Cavendish Boyle ... while he was Britain's Governor of Newfoundland between 1901 and 1904 .... First public performance... 1902" [per GEST Songs of Newfoundland and Labrador site] - BS
It should be recalled that, at that time, Newfoundland was not a part of the Dominion of Canada. It was a separate British dominion. Boyle (1849-1916) was not a Newfoundlander; the "governor" was the British representative to the dominions. (Robert Bond was Primer Minister during Boyle's entire term.) Boyle had served in several other colonies before his time in Newfoundland. Despite not being a local, he had some actual role in governance, being involved in mediating the sealers' strike of 1902 (see "The Sealer's Strike of 1902 (The Sealers Gained the Strike)"). He apparently wrote many other poems about Newfoundland (see Robert H. Cuff, managing editor), Dictionary of Newfoundland and Labrador Biography, Harry Cuff Publications, 1990, p. 29, entry on Cavendish Boyle), but this was clearly his "hit."
According to Glenn Colton, "Imagining Nation: Music and Identity in Pre-Confederation Newfoundland" (article printed in _Newfoundland and Labrador Studies_, Volume 22, No. 1, pp. 28-29, the first performance of the piece was at the Casino Theatre in St. John's on January 21, 1902, using a tune set by E. R. Krippner. Colton, p. 31, has a copy of the sheet music cover. Other tunes were used over the years as well -- Colton on the following pages shows one by Charles Hatton although not that by Krippner; the article also includes the Parry tune that is now the standard. There was also an extremely long arrangement by Alfred Allen (Colton, p. 32). Cavendish Boyle himself requested that Hubert Parry create a setting; this version was "widely known" by 1907. Apparently Boyle's niece, who was quite musical, urged him to seek a setting from a British composer (Colton, p. 35) -- although Colton suggests that this was not because there was anything wrong with the local tunes but because the niece was prejudiced against Newfoundlanders. Colton also observes the curious fact that Krippner held the right to set the words to music, but graciously released those rights.
The poem seems to have caught on quite quickly; note that James Murphy put it in his Newfoundland poetry collection just two years after it was offered to the public. It did not become Newfoundland's anthem until 1979, however (Colton, p. 36). - RBW
Last updated in version 6.0
File: Doyl3007

Of a Rose, A Lovely Rose

DESCRIPTION: "Of a rose, a lovely rose, And of a rose I sing a song." Listeners are told to hearken "How a rose began to spring," It had (five/six) branches. The branches reach throughout the world and heaven and hell. We, Mary, Jesus, all are blessed by the nativity
AUTHOR: unknown
EARLIEST DATE: before 1537 (Richard Hill MS., Balliol Coll. Oxf. 354)
KEYWORDS: religious nonballad flowers MiddleEnglish
FOUND IN:
REFERENCES (12 citations):
Greene-TheEarlyEnglishCarols, #175, pp. 131-133, "(Mary, the Rose)" (3 texts)
Stevick-OneHundredMiddleEnglishLyrics 84, "(Of a rose, a lovely rose)" (1 text)
Rickert-AncientEnglishChristmasCarols, pp. 9-10, "Of a rose, a lovely rose" (1 text)
Of All the Birds

DESCRIPTION: "Of all the birds that ever I see, the owle is the fairest in her degree, For all the day she sits in a tree... Te-whit, te-whow, to whom drinks thou... Nose, nose, nose, nose, nose, And who gave thee thy jolly red nose? Cinnamon, ginger, nutmeg, and cloves."

AUTHOR: Thomas Ravenscroft?

EARLIEST DATE: 1609 (Ravenscroft's Deuteromelia)

KEYWORDS: bird drink nonballad

FOUND IN: Britain(England)

REFERENCES (6 citations):
Chappell/Woolridge-OldEnglishPopularMusic I, pp. 141-142, "Of All the Birds" (1 text, 1 tune)
Williams-FolkSongsOfTheUpperThames, p. 53, "Of All the Brave Birds" (1 text) (also Williams-Wiltshire-WSPRO Gl 130)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 50, "Of all the gay birds that e'er I did see" (1 text)
Baring-Gould-AnnotatedMotherGoose #248, p. 155, "(Of all the gay birds that e'er I did see"); #138, p. 114, "(Nose, nose, jolly red nose")
Winstock-SongsAndMusicOfTheRedcoats, pp. 119-122, "The Owl" (1 text, 1 tune)

DT, ALLBIRDS

Roud #496

NOTES [1370 words]: This piece is a curiosity. Published by Ravenscroft, it is rare although not quite unknown in tradition (the Opies mention an 1842 Lincolnshire version). But, in John Fletcher and Francis Beaumont's 1611 play "The Knight of the Burning Pestle," Act I, scene v, lines 45-46, we find Old Merrythought singing,

Nose, nose, jolly red nose,
And who gave thee this jolly red nose?
And in lines 51-52, Merrythought follows this up with
Nutmegs and ginger, cinnamon and cloves;
And they gave me this jolly red nose.
(Wine, p. 316.)

Merrythought's songs, where they can be identified at all, are mostly traditional pieces -- and we note that his words are not identical to Ravenscroft's. Nor is the Baring-Gould text identical. This raises at least the possibility that the song is traditional. So I've include it here. - RBW

Re RBW comment, "I've never seen a collection from tradition" [now modified - RBW]: Williams-FolkSongsOfTheUpperThames writes, "I first heard this at Aston, afterwards at Inglesham, and I finally obtained the complete words of Mrs Bond, Quenington." - BS

The real question is the relationship between the stanzas. Ravenscroft includes "Of all the birds" and "Nose, nose, (jolly red) nose" in one item. The Opies and Baring-Goulds split them, but based on books more recent than Ravenscroft's (the Opies say the "Nose" stanza was independent by 1632). If they are songs at all, are they two joined by Ravenscroft or one split by tradition? Or was it simply such a hit for Ravenscroft that Beaumont and Fletcher latched onto it before it was forgotten?

One thing is certain: It can't be much older than the "Knight of the Burning Pestle," because of the mentions of nutmeg and cloves. Nutmeg, until transplanted, was found only on the seven Banda Islands in the Moluccas, and cloves only from the islands of Ternate and Tidore in the same chain (Le Couteur/Burreston, p. 26). The Moluccas were not known to Europeans until 1512, and it was some time after that before the properties of those particular plants would have been known. The spices were expensive for many years after their discovery; in the 1660s, the Dutch were willing to trade their North American colonies for the one of the nutmeg islands the British controlled (Le Couteur/Burreston, p. 4).

Cinnamon was somewhat better-known; Mancall, p. 22, says that a European recipe book of the year 1500 has 125 recipes featuring it. But it was still expensive, having to be imported long distances by wagon.

Interest in these spices was certainly high at the time Ravenscroft was writing. The East India Company had been chartered in 1600, and James I gave it a monopoly on pepper (another major imported spice) in 1609 (Mancall, p. 26) -- just about the time Ravenscroft was publishing his works.

In the footnotes-that-probably-aren't-important department, eugenol, the aromatic ingredient in cloves, and isoeugenol, which gives nutmeg its scent and taste, are chemically extremely similar, differing only in the location of a double bond in a short carbon chain (Le Couteur/Burreston, p. 29). Zingerone, which is the key ingredient in ginger, is also related, although not quite as closely (where eugenol and isoeugenol have a double carbon bond and a hydrogen atom, it has an oxygen atom. Vanillin, the main flavorant in vanilla, is also somewhat akin; Le Couteur/Burreston, pp. 129-130). Cinnamon is slightly more distinct, but cinnamaldehyde has a similar benzene core with a single long tail (Atkins, p. 134); it looks sort of like a molecule of eugenol stripped of most of the accessories, Ravenscroft of course could not know this, but it is interesting to see these four extraordinarily similar spices linked.

Perhaps some of it has to do with the fact that nutmeg also has intoxicant properties -- the consumption of a single whole nutmeg can cause nausea, high blood pressure, flu-like illness, and prolonged hallucinations (Le Couteur/Burreston, p. 31). Smaller quantities would not cause illness but probably could add to the effect of alcohol. Cloves, too, have their intoxicant effects -- and, until better remedies were discovered, were used as a remedy for sore teeth (Binney, p. 134). Cloves, nutmeg, and mace (another imported spice) quickly became significant elements in European medicine (Mancall, p. 23).

We also find cinnamon, ginger, nutmeg, and cloves linked in a seventeenth century gout medication made by Adrian Mynsicht, which contained these spices along with sage, mint, pepper, and others, plus sugar -- yet, oddly, was called "elixir of vitriol" (Binney, p. 135) -- which probably tells us more about seventeenth century chemistry than about this song.

Another curiosity: Why is the owl declared the fairest bird? It was generally considered an ill-omened bird in Britain. Simpson/Roud, p. 270, tell us "[t]hat an owl's cry means death or disaster is an old and widespread motif, both as a folk belief and as a literary convention" -- adding that seeing the bird in daylight is especially bad. Hazlitt, pp. 468-470, gives numerous examples -- and points out that the feeling goes back to the Romans. He notes that "[t]he ancients held owls in the utmost abhorrence" and notes an instance when all Rome undertook a purification ceremony when one entered the capital precinct.

So why did Ravenscroft (or whoever) praise it? Three possible explanations occur to me. One is that this is the period when there was a revival of classical learning -- and the Greeks, unlike the Romans, did not despise the owl. Jones-Larousse, p. 338, observes that "it was the emblem of
Athena and hence a symbol of wisdom (Athens was renowned for its profusion of owls)." An owl, in fact, may have indirectly saved Greece during the Persian Wars: Plutarch tells a tale of an owl being seen perched on the mast of Themistocles's ship, convincing the Greeks to go along with his plans -- and hence win the Battle of Salamis and the war (Plutarch/Scott-Kilvert, p. 89; section 12 of Plutarch's biography of Themistocles).

Alternately, I find myself thinking of "The Owl and the Nightingale," one of the earliest surviving Middle English poems. It is a dialog between the two birds, with the Owl representing the wisdom of the church and the Nightingale representing courtly love. As in the Athenian legend, the owl is wise (indeed, OwlNightingale, p. 174, connects this with the Athenian legend, but gives no justification) -- although not attractive, since it is an eater of the dead and active only at night, the time of evil (OwlNightingale, pp. 164-165). The Owl is found in an ugly setting in a chopped-down tree (OwlNightingale, p. 163).

On the other hand, the Owl's stump is surrounded by ivy, the symbol of life and growth. (Greene, p cii, points out that the owl is also associated with ivy in the early holly-and-ivy songs mentioned under "The Holly and the Ivy.") It urges a course of moderation rather than the nightingale's extravagance (OwlNightingale, p. 165). And, most notably, it is sitting a tree all day for the argument, which fits the song. And while the argument is more or less a draw (neither side backs down), the owl seems to come off as wiser -- but the poet's sympathies appear with the nightingale (CHEL1, p. 240).

The drawback to this connection is that "The Owl and the Nightingale" was written probably not long after 1200 (OwlNightingale, p. 155), and survives only in two thirteenth century manuscripts (CHEL1, p. 238), so while it has interesting links to this owl verse, Ravenscroft and his contemporaries would have found it nearly incomprehensible. I doubt it can be a direct source. The song and the poem would have to be based on a common legend -- and one that lasted for 400 years. A poor bet.

The final possibility that strikes me is that this is a sort of cuckoo analogy: The owl is seen as spending the days in someone else's bed, then flying off when the husband comes home. This would fit in with the love of cuckoldry jokes around 1600, but I will admit it is extremely forced. A Welsh legend might have a similar point. Alexander, p. 201, records that "In Wales the hooting of an owl in a village did not herald disaster but signified that a girl was about to lose her virginity." - RBW

Bibliography

- Marc Alexander,A Companion to the Folklore, Myths & Customs of Britain, Sutton Publishing, 2002
- Atkins: P. W. Atkins,Molecules, Freeman, 1987
- Hazlitt: W. C. Hazlitt,Dictionary of Faiths & Folklore, Reeves & Turner, 1905 (I use the 1995 Studio Editions paperback)

Last updated in version 5.3
Off For Philadelphia

DESCRIPTION: Paddy Leary is leaving Tipperary for Philadelphia "before the break of morning... without warning." He had hoped to marry Kate Malone but now "they told me I must leave the place... the tears will surely blind me." He'll return some day.

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA/Leach)

KEYWORDS: courting love emigration farewell home parting separation travel sea America Ireland nonballad friend

FOUND IN: Canada(Newf)

REFERENCES (1 citation):

ADDITIONAL: J. Bodewalt Lampe, Songs of Ireland (New York: Remick Music Corp, 1916 (Digitized by Google), pp. 48-49, "My Name Is Paddy Leary (Off To Philadelphia)" (1 text, 1 tune)
Roud #18232

RECORDINGS:
The McNulty Family, "Off For Philadelphia" (on "Irish Folk Songs," Colonial Records COL-LP-121 LP (1957))
Jack Swain, "Off For Philadelphia" (on MUNFLA/Leach)

SAME TUNE:
We Must Close Our Little Store on Sunday Morning (by Johnny Burke) (Johnny Burke (John White, Editor), _Burke's Ballads_, no printer listed, n.d. (PDF available on Memorial University of Newfoundland web site), p. 51) (Johnny Burke (William J. Kirwin, editor), _John White's Collection of Johnny Burke Songs_, Harry Cuff Publications, St. John's, 1981, #84, p. 125)

NOTES [25 words]: According to Lampe, "words revised by Stephen Temple, [tune] adapted from the arrangement of an old Irish melody by Battison Haynes (1859-1900).

Off to Flanders

DESCRIPTION: Will is going, as an officer, to Flanders to fight against the French with King William. He would have Jack join him. Jack chooses to stay at home, reaping and mowing, with his wife rather than "to go a-fighting, What I never took delight in"

AUTHOR: unknown

EARLIEST DATE: 1693 (Ebsworth)

KEYWORDS: war request rejection farming brother soldier

HISTORICAL REFERENCES:
1688-1697 - War of the League of Augsburg (source: "Nine Years' War" in Wikipedia); for a Flanders reference see 1693 "Battle of Landen" (source: "Battle of Landen" in Wikipedia)

FOUND IN: Britain(England(South))

REFERENCES (2 citations):

Williams-FolkSongsOfTheUpperThames, p. 131, "Off to Flanders" (1 text) (also Williams-Wiltshire-WSRO GI 108)

Roud #1260

BROADSIDES:
Bodleian, Don. b.13(35), "The Farmers Son of Devonshire" ("Well met brother Jack"), J. Deacon (London), 1671-1704

CROSS-REFERENCES:
cf. "Mary Live Long" (tune, per Ebsworth and broadside Bodleian Don. b.13(35))

NOTES [326 words]: The description follows Williams-FolkSongsOfTheUpperThames. The differences from Ebsworth are described below.
The Williams-FolkSongsOfTheUpperThames text seems, at first glance, ("Dear brother, farewell! I am now going to Flanders, Amongst bold commanders") to be a prequel to the Ebsworth text ("Well met, Brother Jack, I have been in Flanders, With valiant Commanders, and am returned"). However, of the 18 text lines in Williams-FolkSongsOfTheUpperThames, only two are not close to lines in Ebsworth. Those two seem a slight, by brother Jack, of King Williams' bravery which is
Off to the Diggings

DESCRIPTION: "Some who at a spade would kick Or turn their nose up at a pick... They're off noo to the diggin's." Deacons, debtors, creditors, women, the mayor all go seeking gold. The singer advises all these new miners to listen to the old hands

AUTHOR: some words by "J. B. Kaikorai" (pseudonym, but we don't know whose)

EARLIEST DATE: 2010 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)

KEYWORDS: mining humorous clergy

FOUND IN: New Zealand

REFERENCES (1 citation):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 48, "Off to the Diggings" (1 text, 1 tune)

File: Col2048

Officers' Wives (Puddings and Pies)

DESCRIPTION: "Officers' wives get puddings and pies, A sergeant's wife gets skilly, But a private's wife gets nothing at all To fill her empty belly."

AUTHOR: unknown

EARLIEST DATE: 1965 (Brophy/Partridge-TommiesSongsAndSlang)

KEYWORDS: soldier food wife

FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 233, "(no title)" (1 short text)

Roud #10765

File: BrPa233B

Oft in the Stilly Night

DESCRIPTION: "Oft in the stilly night, Ere slumber's chain has bound me, Fond memory brings to light Of other days around me." The singer remembers the old days, the friends he had. The singer feels like the last one in an empty banquet hall

AUTHOR: Words: Thomas Moore (1779-1852)

EARLIEST DATE: 1909 (Heart-Songs)

KEYWORDS: nonballad

FOUND IN:
REFERENCES (3 citations):
Heart-Songs, p. 91, "Oft in the Stilly Night" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #83, "Oft in the Stilly Night" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 50, "Oft in the Stilly Night" (1 text)

Roud #25277

BROADSIDES:
Ogalley Song
DESCRIPTION: "We left the Nueces River in April '81, With 3000 long-horned cattle, and all they knewed was run, oh." They travel from San Antonio past the Red River to "Dodge City on the Arkansaw," then to Smoky Hill. The boss calls it "the damndest country" he's seen
AUTHOR: unknown
EARLIEST DATE: 1954 (Sackett/Koch-KansasFolklore)
KEYWORDS: cattle travel hardtimes
FOUND IN: US(MW)
REFERENCES (1 citation):
Sackett/Koch-KansasFolklore, pp. 152-153, "Ogalley Song" (1 text)
Roud #4893
File: SaKo152B

Oggie Song, The
DESCRIPTION: I song that appears to have been written by drunks for drunks: "Where be going to Jagger? I be going to Looe. Gor! Buggre Jagger! I be going there too." They will all go to Oggie Land, where they can't tell sugar from tissue paper from jam
AUTHOR: Ivor Bursten and Others (source: Tawney-GreyFunnelLines-RoyalNavy)
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy); reportedly written 1943
KEYWORDS: drink travel sailor nonsense derivative
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, pp. 62-63, "The Oggie Song" (1 text)
NOTES [30 words]: Tawney-GreyFunnelLines-RoyalNavy lists a whole bunch of unlikely places where this... thing... continues to be sung, which I think proves that it's better to be lucky than good.
- RBW
Last updated in version 5.1
File: Tawn045

Oh As I Was a Walking
DESCRIPTION: The singer hears "a beautiful fair one ... Crying, How happy ... should I be if my true love was near" Henry, "her true love," passes by. They kiss. "Now this young couple they are joined to the yoke," happily.
AUTHOR: unknown
EARLIEST DATE: 1778 (Carey)
KEYWORDS: courting love marriage
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Reeves-TheEverlastingCircle 98, "Oh As I Was a Walking" (1 text)
Roud #1056
NOTES [11 words]: Carey believes the text was probably copied from a printed source. - BS
Last updated in version 2.7
File: ReCi098

Oh Babe, It Ain't No Lie
DESCRIPTION: Singer says that one old woman in the town is lying about her, and wishes the old woman would die. "Been all around this whole round world/I just got back today.... Oh, babe, it ain't no lie (x3), (Know) this life I'm living is very (hard/high)."
Oh Bonnie Laddie Be Mine

DESCRIPTION: "My dearest Abdebter I send you this letter To fix your affection on mine You may get a richer but never a better So oh bonnie laddie be mine"

AUTHOR: unknown

REFERENCES (1 citation):
Greig/Duncan8 1833, "Oh Bonnie Laddie Be Mine" (1 short text)
Roud #13600

NOTES [38 words]: The current description is all of the Greig/Duncan8 text.
Greig/Duncan8: apparently a verse for a valentine or album. - BS
With the name or word "Abdebter"? All of Google cannot find a single genuine instance of the term..... - RBW

Last updated in version 2.5

File: GrD1833

Oh Boys Oh

DESCRIPTION: The singer, a servant lass of 28 years, quits to marry whomever will marry her. "I'm bound to say he'll bless the day." But he would have to give up rambling and send her his earnings on term day, and if he lifts a hand or foot to her he'll rue the day.

AUTHOR: unknown

REFERENCES (3 citations):
McMorland/Scott-HerdLaddieOTheGlen, pp. 130-131, 155, "Boys o Boys" (1 text, 1 tune)
Roud #6937

NOTES [84 words]: Candlemas [February 2], Whitsunday [May 15], Lammas [August 1] and Martinmas [November 11] were the four "Old Scottish term days" "on which servants were hired, and rents and rates were due." (Source: Wikipedia article Quarter days). [With, of course, the non-trivial footnote that Whitsun was a movable holiday that rarely fell May 15. - RBW]
Seasonal hiring of servants and farm workers usually was for six months, beginning May and November, and the term day marked the end of the employment period. - BS

Last updated in version 3.2

File: McSc130
Oh But I'm Weary

DESCRIPTION: "Oh, but I'm weary, weary waitin'... Oh, mither, gie me a man Will tak this
weariness away." The mother suggests a plowman, mason, miller, etc.; the daughter rejects each
(e.g. a plowman's wife works too hard); she wants a man who lives "by the pen."

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan7)
KEYWORDS: mother children marriage work
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #98, p. 1, "Oh, But I'm Weary"; #99, p. 2, "Oh,
But I'm Weary" (1 text plus 1 fragment)
Greig/Duncan7 1332, "O But I'm Weary" (7 texts, 5 tunes)
Ord-BothySongsAndBallads, p. 150, "Oh, But I'm Weary" (1 text)
ADDITIONAL: Roger deV. Renwick, _Recentering Anglo/American Folksong: Sea Crabs and
Wicked Youths_, University Press of Mississippi, 2001, p.75, "Oh, But I'm Weary" (1 text)
Roud #5555
CROSS-REFERENCES:
cf. "Soldier Boy for Me (A Railroader for Me)" (theme: professional comparison) and references
there
NOTES [36 words]: One rather suspects this was written by some weedy young poet trying to
convince a girl he was a better catch than a more handsome fellow with a lower-class job.
Wish I'd thought of that trick way back when.... - RBW

Last updated in version 4.1
File: 0rd150

Oh California

DESCRIPTION: "I come from Salem City with my washbowl on my knee. I'm going to California
The gold dust for to see." A parody of "Oh! Susanna," telling of the sea voyage to San Francisco.
The singer of course expects to get rich

AUTHOR: unknown
EARLIEST DATE: 1948 (Shay)
KEYWORDS: gold derivative humorous ship travel
HISTORICAL REFERENCES:
1849 - California gold rush
FOUND IN:
REFERENCES (3 citations):
Shay-AmericanSeaSongsAndChanteys, pp. 114-117, "I Come from Salem City" (1 text, 1 tune)
DT, OHCALIF*
ADDITIONAL: Stewart Gordon, _A History of the World in Sixteen Shipwrecks_, ForeEdge, 2015,
p. 175, "(no title)" (1 text)
Roud #8824
CROSS-REFERENCES:
cf. "Oh! Susanna" (tune) and references there

File: ShaSS114

Oh Cruel

DESCRIPTION: "Oh cruel were my parents that stole [imprest?] my love fae me," but he has
returned safely. They go to Almeldrum, a poor town of little water, tasteless food, a frail bridge, and
a council so down on sin they might let one baby cross but not twins.

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3) [but note parodies printed before 1813]
KEYWORDS: courting parting return travel commerce humorous twins
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan3 513, "Aul' Meldrum Toon" (1 text)
ADDITIONAL: C. H. Firth, _Publications of the Navy Records Society_, 1907 (available on Google
Books), p. 324, "Oh Cruel!" (1 text, possibly this or perhaps one of the parodies)
**Roud #5997**

NOTES [343 words]: Greig/Duncan3: "For the sub-title and opening stanza, cf. the song 'Cruel was my father' of which Greig received a version from Miss H. Rae." Since that verse is not reproduced in Greig or the Greig-Duncan collection we are left to guess what song that might be. It might be "Riley's Farewell" - though Greig does have that as "John Rylie" - which, in Greig's version includes the lines "Cruel were my parents to persecute my love" [by having him impress]; that line in, for example, Ashton, Modern Street Ballads, "Riley's Farewell" is "Cruel was my father that thought to shoot my love."

There are different broadside parodies of "Oh Cruel." For example, see Bodleian, Harding B 17(9a), "The Answer to 'Oh! Cruel!'" ("Oh! cruel were my parents that envied our love"), J. Evans (London), 1780-1812; also Firth c.13(91), Harding B 11(81), "The Answer to 'Oh! Cruel!'"

Bodleian, Harding B 25(1396), "Another Oh, Cruel! A sketch of the life of Sammy Simple, a tale, alas too true!" ("O cruel was the serjeant who did my lovey list"), J.K. Pollock (North Shields), 1815-1855

Bodleian, Harding B 11(81), "Oh! Cruel!" ("Oh! cruel were my parents, as tore my love from me") ["Written and sung by a gentleman (In the Character of a Female Ballad Singer)"] J. Evans (London), 1780-1812; also Firth c.12(207), Firth c.12(205), 2806 c.18(220), Harding B 11(672), "Oh Cruel!"; Harding B 25(1930), "Tommy Strill"; Johnson Ballads 2304 [some lines illegible], "The Answer to Oh! cruel"

Bodleian, Johnson Ballads fol. 250, "Dr. Shuffle" ("Oh! cruel 'twas of you pa, to force this job on me"), G. Stewardson (Norwich), no date

Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Old Meldrum (513) is at coordinate (h2-3,v8) on that map [roughly 16 miles NW of Aberdeen]. - BS

Scott-EnglishSongBook, pp. 74-75, has a song, "Oh! Cruel Were My Parients" (sic.), which is reported to be "Sung by all the Comic Singers", which is "A Burlesque on the traditional words 'Oh! cruel was the Press Gang.'" - RBW

*Last updated in version 3.2*

File: GrD3513

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**Oh Dear Doctor**

DESCRIPTION: "Oh dear doctor, can you tell, What will make poor so-and-so well? She is sick and like to die And that will make poor so-and-so cry." Sometimes, the text continues that the boy has "the prettiest girl of Mrs so-and-so's daughters."

AUTHOR: unknown

EARLIEST DATE: 1884 (Newell-GamesAndSongsOfAmericanChildren)

KEYWORDS: courting play party doctor disease

FOUND IN: US (MW)

REFERENCES (4 citations):
- Opie/Opie-TheSingingGame 32, "Oh Dear Doctor" (1 text)
- Newell-GamesAndSongsOfAmericanChildren, #36, "The Doctor's Prescription" (1 text)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore, p. 540, "Oh, Dear Doctor" (1 short text, 1 tune)
- Sackett/Koch-KansasFolklore, p. 119, "(Doctor, Doctor, can you tell)" (1 text)

*Roud #19115*

NOTES [109 words]: The first four lines of Opie/Opie-TheSingingGame are the same as the fourth verse of Jean Olive Heck, "Folk Poetry and Folk Criticism, as Illustrated by Cincinnati Children in Their Singing Games and Their Thoughts about These Games" in *The Journal of American Folklore*, Vol. XL, No. 155 (Jan 1927 (available online by JSTOR)), #24 p. 19 ("Rain, rain high, and the wind blows cold"). Newell-GamesAndSongsOfAmericanChildren's version is the same four line rhyme (see the first quote in the description). - BS

According to Newell, it wasn't just children who played this game; in France, it was played by adults, and the doctor's prescription was a kiss. - RBW

*Last updated in version 4.5*

File: 0p6a032
Oh Dear Mother

DESCRIPTION: "What a cold I've got." The singer asks the doctor whether s/he will die. The answer may be yes [eventually] or no; in any case, to cure this cold "take your medicine twice a day"

AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan8)
KEYWORDS: disease medicine nonballad doctor
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1613, "Oh Dear Mother" (1 text, 1 tune)
Roud #13501
ALTERNATE TITLES:
Oh Mother Mother

NOTES [33 words]: Greig/Duncan8: "It is also similar to part of Opie, Singing Game, No. 147 'The Johnsons Had a Baby' and lines in 'Mistress Brown' referred to at [Greig/Duncan8] 1617 'Mrs Brown Went to Town'." - BS
Last updated in version 2.5
File: GrD81613

Oh Dear, How I Long to Get Married

DESCRIPTION: "I am a damsel so booming and gay, Who along with the females must mingle." She is "compell'd to live single," but, "Oh dear, how I long to get married," for "I am tired of lying alone." Queen Victoria was able to marry, but the singer can't find anyone

AUTHOR: unknown
EARLIEST DATE: before 1846 (Bodleian broadside Firth b.26(55)); first published c. 1842 (see NOTES)
KEYWORDS: oldmaid royalty
FOUND IN:
REFERENCES (1 citation):
Henderson-VictorianStreetBallads, pp. 103-104, "Oh Dear how I long to get married" (1 text)
Roud #1647
BROADSIDES:
Bodleian, Firth b.26(55), "Oh Dear! How I Long to Get Married!," J. Paul (London), 1838-1845; also Harding B 11(2739); Harding B 11(619), Ryle and Paul (London) 1838-1859; Harding B 11(2738);
Harding B 11(2741)

NOTES [74 words]: Although I have not found an attributed version of this song, all the Bodleian broadsides refer to Queen Victoria and say that she has two children. Her first two children were Victoria (1840-1901), later Empress of Germany, and Edward (1841-1910), later King Edward VII. Her third child, Alice, was born 1843. So this song was almost certainly written between November 9, 1841, when Edward was born, and April 23, 1843, when Alice was born. - RBW
Last updated in version 4.4
File: HenV103

Oh Death (III)

DESCRIPTION: Known mostly by the chorus, "(Oh death/Lord), Spare me over till another year." Despite the worries about dying, the singer praises the afterlife; God or Jesus or someone will has "made for me a home in heaven," etc.

AUTHOR: unknown
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: death religious nonballad floatingverses
FOUND IN: US(Ap,SE)
REFERENCES (2 citations):
Thomas-BalladMakingInMountainsOfKentucky, pp. 201-203, (no title) (1 text, 1 tune)
DT, OHDEATH*

RECORDINGS:
Bessie Jones and the Georgia Sea Island Singers, "O Death" (on LomaxCD1712, recorded 1959)
CROSS-REFERENCES:
Oh Dinna Quarrel the Bairnies

DESCRIPTION: "Oh dinna quarrel the bairnies, try till agree; Be kind to ane anither, be advised by me. Ye'll a 'gree thegither yet in far less room"

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan3)

KEYWORDS: nonballad children

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan3 671, "Oh Dinna Quarrel the Bairnies" (1 text, 1 tune)
Roud #6097

File: GrD3671

Oh Fudge, Tell the Judge

DESCRIPTION: "Oh, fudge, Tell the judge, Mother's got a baby. Oh, joy, It's a boy, Father's nearly crazy." "Wrap it up in tissue paper, Send it down the elevator." "First floor, second floor... send it out the back door."

AUTHOR: unknown

EARLIEST DATE: 1934 (Henry, from Mrs. Henry C. Gray, or her maid)

KEYWORDS: mother father baby judge nonballad

FOUND IN: US(Ap,MA,MW)

REFERENCES (5 citations):
Henry-SongsSungInTheSouthernAppalachians, p. 239, (no title) (1 short text)
Carey-MarylandFolkloreAndFolklife, pp. 79, "(no title)" (1 text)
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 110, "(Fudge, fudge, tell the judge)" (1 text)
Abernethy-SinginTexas, p. 14, "(Fudge, fudge, tell the judge)" (1 text)
NorthCarolinaFolkloreJournal, Teri John, "A Collection of Jump Rope Rhymes," Vol. XXI, No. 1 (Apr 1973), pp. 15-16, "(Fudge, fudge, here comes the judge)"; "(Daddy, Daddy, Call the Doctor)" (2 texts: the second appears to be the same piece but doesn't mention fudge or the judge)
Roud #19318

File: MHAp239C

Oh Gin My Love War a Red Rose

DESCRIPTION: The singer says that if his love were a rose and he a drop of dew he would fall on her; if she were frozen ale her kiss would keep him warm; if she were locked up in a coffer and he had the key he would open the coffer twenty times a night.

AUTHOR: unknown

EARLIEST DATE: 1904 (Greig/Duncan5)

KEYWORDS: courting love flowers nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan5 936, "Oh Gin My Love War a Red Rose" (1 text, 1 tune)
Roud #6751

CROSS-REFERENCES:
cf. "The Monthly Rose" (some verses)
cf. "My Lovie She's Little" (lyrics about ale warming on the coldest night)

NOTES [33 words]: The first verse was adapted by Burns for the beginning of his second verse of "O Were My Love Yon Lilac Fair" (Robert Burns, The Complete Poems and Songs of Robert Burns (New Lanark,2005), p. 383). - BS

Last updated in version 2.5
Oh Hae Ye Seen My Jamie?
DESCRIPTION: Have you seen my Jamie? He's gone on a spree.
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan8)
KEYWORDS: nonballad drink
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
  Greig/Duncan8 1795, "Oh Hae Ye Seen My Jamie?" (1 short text, 1 tune)
  Roud #12998
NOTES [47 words]: Greig/Duncan8: "April 1906. 'Sung at performance of "Gentle Shepherd" in
Whitehill School, some thirty-five years ago." I don't find the song itself in Ramsay's play "The
Gentle Shepherd" (Allan Ramsay, The Gentle Shepherd (Glasgow, 1743 (seventh edition "Digitized
by Google"))) - BS
Last updated in version 2.5
File: GrD81795

Oh Hallelujah
DESCRIPTION: "Oh hallelujah Oh lah di dah (x2). Well I been baptised in the water Oh hallelujah
Oh lah di dah."
AUTHOR: unknown
EARLIEST DATE: 2008 (USSealsland04)
KEYWORDS: ritual nonballad religious
FOUND IN: US(SE)
RECORDINGS:
  Gullah Kinfolk, "Oh Hallelugah" (on USSealsland04)
File: RcOHallg

Oh How Can I Leave You
DESCRIPTION: The singer loves Liza and "long[s] for the day I can call you my own" He
remembers a May meeting "when with you I sported among the new hay" and "a lone winter's
evening" when "your smiles made me cheery"
AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan4)
KEYWORDS: courting love nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
  Greig/Duncan4 713, "Eliza" (2 texts, 1 tune)
  Roud #6155
NOTES [15 words]: Greig/Duncan4 quoting Greig: "Said to be by Dr. [James] Robertson of Ellon
[1803-1860]." - BS
Last updated in version 2.5
File: GrD4713

Oh How Wonderful, Oh How Nice, It Is To Go To School
DESCRIPTION: "Oh! how wonderful, oh, ho nice It is to go to school, There you learn many things
That make you nice and pious, Oh, how wonderful, oh, how nice, It is to go to school."
AUTHOR: unknown
EARLIEST DATE: 1936 (Stout-FolkloreFromIowa)
KEYWORDS: nonballad
FOUND IN: US(MW)
REFERENCES (1 citation):
  Stout-FolkloreFromIowa 103, pp. 127-133, "Early Iowa School Songs" (11 texts, of which "E" is this
song)
Oh It's a Lovely War

DESCRIPTION: "Up to your waist in water, Up to your eyes in slush, Using the kind of language That makes the sergeants blush." "Oh, oh, oh, it's a lovely war. Who wouldn't be a soldier, eh?"
The soldier complains of food and poor pay while pretending to praise them

AUTHOR: unknown
EARLIEST DATE: 1927 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)
KEYWORDS: war soldier humorous food
FOUND IN: US
REFERENCES (2 citations):
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 74-75, "Oh! Oh! Oh! It's a Lovely War!" (1 text)
Brophy/Partridge-TommiesSongsAndSlang, p. 219, "(Oh, Oh, Oh, It's a Lovely War" (1 fragment)
Roud #9624
File: SBar074

Oh Jeannie, There's Naething to Fear Ye

DESCRIPTION: "O! My lassie, our joy to complete again, Meet me again in the gloamin, my dearie" to their "bed in the greenwood." The singer names things that might be frightening (bats, bogle, and brownie) but says there's nothing to fear: "Love be thy sure defence"

AUTHOR: James Hogg (source: Whitelaw)
EARLIEST DATE: 1829 (Chambers)
KEYWORDS: courting sex lyric nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan8 1858, "Oh Jeannie, There's Naething to Fear Ye" (1 text, 1 tune)
Whitelaw-BookOfScottishSong, p. 69, "O Jeannie" (1 text)
Roud #13212
CROSS-REFERENCES:
cf. "Blue Bonnets Over the Border" (tune, per Whitelaw)
NOTES [62 words]: "The bogle or goblin was a mischievous, freakish spirit who took delight in frightening and perplexing rather than in helping or seriously injuring mankind.... The brownie, on the other hand, was a kindly spirit sincerely attached to the household" (source: James Cranstoun, editor, The Poems of Alexander Montgomerie (Edinburgh, 1887 ("Digitized by Google")), p. 324). - BS 
Last updated in version 3.2
File: GrD81858

Oh Judy, Oh Judy

DESCRIPTION: "Oh, Judy [Judas], oh Judy, hit's time that I go, I know you will 'tray me though I love you so." Jesus tells Judas to buy food for the poor, but Judas sells Jesus. Jesus condemns Judas for his betrayal

AUTHOR: unknown ("collected" by John Jacob Niles)
EARLIEST DATE: 1961
KEYWORDS: Jesus betrayal death money
FOUND IN:
REFERENCES (1 citation):
Niles-BalladBookOfJohnJacobNiles 16C, "Oh Judy, Oh Judy" (1 text, which Niles considers part of Child 23, but this is clearly not the case)
File: Niles16C
Oh Lily, Dear Lily

DESCRIPTION: "My foot is in the stirrup, My bridle's in my hand, I'll go court another And marry if I can. Oh Lily, oh Lily, my Lily fare you well. I'm sorry to leave you, For I love you so well." "So fare you well, (Molly), I'll bid you adieu, I'm ruined forever..."

AUTHOR: unknown
EARLIEST DATE: 1920
KEYWORDS: love separation floatingverses
FOUND IN: US(So)
REFERENCES (4 citations):
  Randolph 731, "Oh Lily, Dear Lily" (2 short texts, 1 tune)
  Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 139, "Sweet Lily" (1 text)
  Browne-AlabamaFolkLyric 1, "Sweet Lily" (2 texts, 2 tunes)
  NorthCarolinaFolkloreJournal, Charles W. Joyner, "The Repertory of Nancy Jones as a Mirror of Culture in Scotland County," Vol. XXI, No. 3 (Sep 1973), p. 92, "They say I drink Victor, my money is my own" (1 text, about "Sweet Lily")
  Roud #7583
CROSS-REFERENCES:
  cf. "The Wagoner's Lad" (floating lyrics)
  cf. "Farewell, Sweet Mary" (floating lyrics)
  cf. "My Foot Is in the Stirrup"
NOTES [73 words]: I don't think there is a single line in Randolph's texts that is not paralleled elsewhere. But he treats this as a separate song, and he collected it, so I follow his lead. Similarly the longer version in Brown; the editors give notes about all the various parallels. The possibility must be admitted, however, that this is a worn-down form of something else -- or even that Randolph's two versions, and Brown's one, are separate pieces. - RBW

Oh Look Misery

DESCRIPTION: Singer says, Johnny "wear my clothes ... eat my food ... smoke my pipe ... take my wife." "Johnny was hiding under my bed." Singer shoots Johnny. "The people are sorry to see The grave for Johnny and the gallows for me."

AUTHOR: unknown
EARLIEST DATE: 1952 (Blind Blake Higgs: see WIHIGGS01)
KEYWORDS: adultery infidelity marriage crime execution homicide friend husband wife clothes
FOUND IN: West Indies(Bahamas)
RECORDINGS:
  Blind Blake Higgs, "Oh Look Misery" (on WIHIGGS01)
NOTES [13 words]: The Higgs title is "Oh Look Misery" but it sounds to me like "Oh Love Misery." - BS

Oh Lovely Appearance of Death

DESCRIPTION: "Oh lovely appearance of death, What sight upon earth is so fair? Not all the gay pageants that I breath Can with a dead body compare." Its pain is over. The singer longs to be free of the burdens of life

AUTHOR: George Whitefield (source: Lomax/Lomax-OurSingingCountry)
EARLIEST DATE: 1937 (collected from Mr. and Mrs. Boyd Haskins)
KEYWORDS: death religious
FOUND IN: US(Ap)
REFERENCES (1 citation):
  Lomax/Lomax-OurSingingCountry, pp. 38-39, "Oh Lovely Appearance of Death" (1 text, 1 tune)
  Roud #15645
NOTES [39 words]: Although George Whitefield was a Methodist, and supposedly wrote this for his own funeral, it does not appear in the Methodist hymnals at my disposal. It is perhaps not too surprising that it was collected from hardshell Baptists. - RBW
Oh Molly, I Can't Say That You're Honest
DESCRIPTION: "Oh, Molly, I can't say that you're honest, You've stolen my heart from my breast."
"I know that you father is stingy... 'Tis mighty small change that you'll bring me Exceptin' the change of your name." He throws a rock at her window to say he was there
AUTHOR: Samuel Lover (1797-1868)
EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland)
KEYWORDS: love courting father mother humorous
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H82, p. 262, "An Irish Serenade" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 14, "Oh Molly, I Can't Say You're Honest" (1 text)
Roud #6918
File: HHH082

Oh Mother, Take the Wheel Away
DESCRIPTION: "Oh (mother/father), take the (wheel/cow) away And put it out of sight, For I am heavy-hearted And I cannot (spin/milk) tonight." The rest of the song apparently concerns the lover the singer has lost
AUTHOR: unknown
EARLIEST DATE: 1934 (Randolph)
KEYWORDS: love separation work
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 814, "Oh Mother, Take the Wheel Away" (2 fragments)
Roud #7430
NOTES [21 words]: This is probably a fragment/remnant of something else -- but Randolph’s texts are so fragmentary that we cannot tell what. - RBW
File: R814

Oh Mr. Fraser
DESCRIPTION: "Oh Mr. Fraser, won't you take us home? We've had enough, we want no more to roam. We've had all the sand, the sweat, the blood"; the New Zealanders want relief from the Italian front. They predict the troubles to follow if they aren't relieved
AUTHOR: unknown
EARLIEST DATE: 1944 (according to Cleveland-NZ-GreatNewZealandSongbook)
KEYWORDS: soldier hardtimes political New Zealand home
FOUND IN: New Zealand
REFERENCES (1 citation):
Cleveland-NZ-GreatNewZealandSongbook, p. 114, "Oh Mr Fraser" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Lili Marlene" (tune, plus cross-references to songs of the Italian campaign)
cf. "O'er the Hills of Sicily" (subject: the Italian campaign)
File: Clev114

Oh My Little Boy
DESCRIPTION: "Oh my little boy, who made your britches? (x3), Mammy cut them out and Daddy sewed the stitches.)
AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: children mother father clothes
FOUND IN: US(So)
Oh My Little Darling

DESCRIPTION: "Oh my little darling, don't you weep and cry/Some sweet day a-coming, marry you and I!" "Oh my little darling, don't you weep and moan/Some sweet day a-coming, take my baby home!" "Up and down the railroad, 'cross the county line..."

AUTHOR: unknown
EARLIEST DATE: 1939 (recorded from Thaddeus C. Willingham)
KEYWORDS: grief loneliness courting love marriage reunion separation dance tune nonballad
FOUND IN: US(SE)
RECORDINGS:
Thaddeus C. Willingham, "Oh My Little Darling" (on AFS 3115 B1, 1939)
Mike Seeger, "Oh My Little Darling" (on MSeeger01)
NOTES [22 words]: Nonballad, but it's attained sufficient popularity among old-time musicians, beginning with Mike Seeger, to warrant its inclusion. - PJS

Oh My Liver and Lungs

DESCRIPTION: "Oh, my liver and my lungs, my lights and my legs, They're paining me." Heart and head also hurt. The singer is burdened by endless work and the misery of life

AUTHOR: unknown
EARLIEST DATE: 1936 (collected from Mrs. Frost Woodhull)
KEYWORDS: injury hardtimes nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, p. 272, "Oh My Liver and Lungs" (1 short text, 1 tune)
Roud #15603

Oh My Pretty Monkey

DESCRIPTION: "Down in sunny Mexico there lived an Indian maid." "Oh my pretty monkey, come and play with me." "Oh, my pretty monkey maid, I simply think you're grand." They will live together happily in "monkey land." When they cannot marry, he drowns himself

AUTHOR: unknown
EARLIEST DATE: 1927 (recording, Kelly Harrell)
KEYWORDS: love courting animal Mexico home rejection death river drowning
FOUND IN: Australia
REFERENCES (1 citation):
Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 21, page headed "Home Rule for Ireland"], "Monkey Song" (1 fragment, which appears to be a much-distorted version of the chorus)
Roud #13156
RECORDINGS:
Kelly Harrell, "Oh My Pretty Monkey" (Victor 40047, 1927; on KHarrell02)

Oh My, Oh She Had Lovely Curly Hair

DESCRIPTION: The singer "really thought my bride I would make her" until he found out that she lived with "a dashin' flashin' Irish navigator"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan6)
KEYWORDS: courting sex rake hair
FOUND IN: Britain(Scotland(Aber))
Oh That I Had in My Coffin Been Laid

DESCRIPTION: The old man complains that his silly young wife won't let him sleep: "when she comes to bed to me she winna lie still." What does she want? He wishes he had died before he married, or that she "would but sicken and die"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: age sex nonballad husband wife
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1309, "Oh That I Had in My Coffin Been Laid" (1 text)
Roud #7205
File: GrD71309

Oh the Rose

DESCRIPTION: A sailor, bound for the sea, asks a girl to leave her milk pails and go with him. She refuses. He sends her a letter that "he was going to serve the queen." She rejects him again. He says "Fare ye well ye saucy girl, It's better to go free"

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan6)
KEYWORDS: courting ring rejection farewell flowers sailor
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #150, p. 2, "Oh the Rose"; #147, p. 2, ("There was a lad, a nice young lad") (1 text plus 1 fragment)
Greig/Duncan6 1218, "Oh the Rose" (6 texts, 7 tunes)
Roud #6312
ALTERNATE TITLES:
The Broken Down Rose
The Lassie Wi' Her Milkin Pail
NOTES [58 words]: Greig/Duncan6 deduces that Greig's #150 text is a composite of two or three texts.
The Greig/Duncan6 title is from the chorus "Oh the rose, the broken down rose, The diamond of a ring! A broken heart will surely mend again, And maybe sae will mine." The diamond ring reference is from "He wrote a letter to his love, And sealed it with his ring." - BS
Last updated in version 2.6
File: GrD61218

Oh the Saviour Standing at the Door

DESCRIPTION: "Oh, the Savior standing at the door (x2), Wilt thou enter in, He will cleanse thy sin, Oh, the Savior standing at the door. Art thour thirsty, Cooling water pure and free, Pure and free from the stream of life.... Trav'ler, drink and drink again"

AUTHOR: unknown
EARLIEST DATE: 1941 (Boette-SingaHipsyDoodle)
KEYWORDS: religious nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Boette-SingaHipsyDoodle, p. 83, "Oh, the Saviour (sic.) Standing at the Door" (1 short text, 1 tune)
Roud #7527
File: Boet083
Oh Think of the Home Over Here
DESCRIPTION: "Oh think of the home over there, By the side of the river of light, Where the saints all immortal and fair Are robed in their garments of light." The singer's friends are there; the Savior is there; he will soon be there also
AUTHOR: Words: DeWitt Huntington / Music: Tullius O'Kane (source: cyberhymnal.org)
EARLIEST DATE: 1952 (High-OldOldFolkSongs); internet sources say it was written c. 1873
KEYWORDS: religious home nonballad
FOUND IN: US(S0)
REFERENCES (1 citation):
High-OldOldFolkSongs, p. 3, "Oh Think of the Home Over There" (1 text)
File: High003

Oh Tibbie, Are Ye Sleepin'
DESCRIPTION: Charlie is cold and wet and waiting at Tibbie's door. If she's not sleeping he would have her come down and speak a minute. He says he won't see her so often now but will think about her as he passes her door.
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan4)
KEYWORDS: courting nightvisit nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 782, "Oh Tibbie, Are Ye Sleepin'" (1 text)
Roud #6196
File: GrD4782

Oh What an Afternoon
DESCRIPTION: "I'll sing you a song of my Uncle Pete" who did outlandish things. "He polished his boots with pumpkin squash." He kept tame butterflies that he fed on "ticktacks, cinders and lard." He himself ate in "a common dinner pail"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: talltale food bug
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1708, "Oh What an Afternoon" (1 text)
Roud #13137
File: GrD81708

Oh What Care I for Your Weel-Made Beds
DESCRIPTION: "O what care I for your weel-made beds, Or gold rings to adore me? Weel micht I been a maiden the streen Gin Lord Huntly had never seen me"
AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan6)
KEYWORDS: sex rejection
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1265, "Oh What Care I for Your Weel-Made Beds" (1 text, 1 tune)
Roud #6794
NOTES [30 words]: The current description is all of the Greig/Duncan6 fragment. - BS
My gut tells me this is derived, somehow, from "The Gypsy Laddie" [Child 200], but I can offer no evidence. - RBW
Last updated in version 2.5
File: GrD61265
Oh What Has Changed You

DESCRIPTION: In the street, "a girl was weeping bitterly, her lover stood close by." She asks why he is deserting her and their baby. He hits her. She falls and is run over by a carriage. She forgives her lover, prays that heaven will protect her baby, and dies

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach); (The broadsides from Frank Kidson Manuscript Collection had no imprint; Frank Kidson died in 1926)
KEYWORDS: courting love seduction abandonment death baby rake lover abuse
FOUND IN: Canada(Newf)
Roud #23269
RECORDINGS:
   Ned Stamp, "Down the Streets in London" (on MUNFLA-Leach)
BROADSIDES:

File: ML30WHCY

Oh Yah, Ain't Dat Been Fine

DESCRIPTION: "Now Katryn, my darling, come sig by my side... I's goin' to ask you, 'Won't you be my frau.'" "Oh, shame yourself Scharlie, don't speak out like that... I love you mit all the lova what I got." The two celebrate their love and discuss their life plans

AUTHOR: unknown
EARLIEST DATE: 1946 (Peters-FolkSongsOutOfWisconsin)
KEYWORDS: humorous love marriage
FOUND IN: US(MW)
REFERENCES (1 citation):
   Peters-FolkSongsOutOfWisconsin, p. 148, "Oh Yah, Ain't Dat Been Fine" (1 text, 1 tune)
RECORDINGS:
   Minnie Plimpton Pendleton, "Oh Yah, Ain't Dat Been Fine" (AFS 08431 A01, 1946; in AMMEM)
NOTES [41 words]: This is patently a stage "Dutch" song, with lines such as "We've got plenty of sauerkraut always on hand" and "Den I get some dresses what schtick out behind." I strongly suspect it comes from a stage show. But I haven't yet managed to find it. - RBW

Last updated in version 2.6
File: Pet148

Oh Ye Young, Ye Gay, Ye Proud

DESCRIPTION: "Oh ye young, ye gay, ye proud, You must die and wear a shroud, Death will rob you of your bloom, He will drag you to the tomb, Then you'll cry I want to be Happy in eternity."

AUTHOR: unknown
EARLIEST DATE: 1843 (The Saint's Harp, according to Hymnary.org)
KEYWORDS: religious death
FOUND IN: US(Ap,So)
REFERENCES (3 citations):
   Randolph 639, "Oh Ye Young, Ye Gay, Ye Proud" (1 short text, 1 tune)
   Thomas-DevilsDitties, pp. 118-119, "Oh Ye Young, Ye Gay, Ye Proud" (1 text, 1 tune)
   Richardson/Spaeth-AmericanMountainSongs, p. 73, "Happy in Eternity" (1 text, 1 tune)
Roud #7564
File: R639
Oh You Who Are Able....

DESCRIPTION: "Oh you who are able go out to the stable And throw down your horses some corn If you don't do it the sergeant will know it And report you to General Van Dorn."

AUTHOR: unknown
EARLIEST DATE: 1924
KEYWORDS: Civilwar horse
HISTORICAL REFERENCES:
Jan 1862 - Earl Van Dorn appointed to command the Confederate armies in Missouri and Arkansas
Mar 7-8, 1862 - Battle of Pea Ridge/Elkhorn Tavern. Despite superior numbers, Van Dorn cannot dislodge the Federals
Oct 3-4, 1862 - Battle of Corinth. Van Dorn abandons the field after failing to break the Federal line. Although cleared of charges of mismanagement, he is transferred to the cavalry
May 8, 1863 - Murder of Van Dorn, allegedly for seducing the wife of a local resident
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 250, "Oh You Who Are Able..." (1 fragment)
Roud #7716

NOTES [410 words]: I can't escape the feeling that this song is somehow connected to Earl Van Dorn's reputation as a flashy ladies' man without a great deal of depth or ability (Foote p. 725, quotes an unnamed Confederate senator as saying, "He is the source of all our woes, and disaster, it is prophesied, will attend us as long as he is connected with this army. The atmosphere is dense with horrid narratives of his negligence, whoring, and drunkenness, for the truth of which I cannot vouch; but it is so fastened in the public belief that an acquittal by a court-marshal of angels would not relieve him of the charge." Indeed, Van Dorn would later be murdered by an angry husband who accused him of an affair with his wife (Boatner, p. 867). And he lost both of his major battles as an infantry commander, at Pea Ridge and Corinth). That said, I can't prove the connection based on the fragment I've seen.

Foote, p. 278, says that at one time Van Dorn had a higher price on his head than General Beauregard, the commander of the attack on Fort Sumter, who was widely regarded as the Great Enemy of the north in late 1861 and early 1862.

Catton, p. 207, describes his better attributes: "a slim, elegant little soldier with curly hair, charming manners, and a strong taste for fighting. A West Pointer in his early forties, Van Dorn had an excellent record. He had been an Indian fighter of note, with four wounds received in action on the western plains, and he had done well in the Mexican War, taking another wound and winning promotion for gallantry." Catton regards him as very unlucky, however (p. 209).

HTIECivilWar observes in its entry on Van Dorn that he faced a charge of drunkenness at a court-martial after Corinth, notes that he was "frequently the center of controversy, both for his military tactics and the conduct of his personal life," and says that he "was killed by an irate husband at his headquarters in Spring Hill, Tenn[essee], 7 May 1863."

There is a fragment in Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), p. 227, "It was at the battle of Elkhorn, Van Dorn he lost his hat, And for about a half a mile He laid the bushes flat." I can't identify it with anything else; the mention of the Battle of Elkhorn Tavern might connect it with "The Battle of Elkhorn Tavern, or The Pea Ridge Battle [Laws A12]," or perhaps with one of the General Price songs -- but if I had to guess, I'd guess it goes here; the feeling is right. - RBW

Bibliography

- Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover)
- Catton: Bruce Catton, Terrible Swift Sword (being the second volume of The Centennial History of the Civil War), Doubleday, 1963 (I use the 1976 Pocket Books edition)

Last updated in version 5.0
File: R250
Oh, Baby, 'Low Me One More Chance
DESCRIPTION: "A burly coon you know Who took his clothes an' go, Come back las' night. But his wife said, 'Honey, I'se done with coon, I'se gwine to pass for white.'" He promises to reform, to be satisfied with little, even to do the cooking. She does not relent
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: abandonment home rejection
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 275-276, (no title) (1 text)
CROSS-REFERENCES:
cf. "Bill Bailey, Won't You Please Come Home?" (theme)
NOTES [20 words]: Sort of a "Bill Bailey, Won't You Please Come Home?" with the gender roles reversed and the proper ending to the piece. - RBW
File: ScNF275B

Oh, Be Ready When the Train Comes In
DESCRIPTION: "We are soldiers in this blessed war, For Jesus we are marching on, With a shout and song." "We are sweeping on to claim the blessed promise... Oh, be ready when the train comes in." Harlots, idolaters, loafers, jokers will not be allowed aboard
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 258, "Oh, Be Ready When the Train Comes In" (1 text)
NOTES [60 words]: Very little of this is actually Biblical (smoking, e.g., is not mentioned in the Bible, and the Bible isn't entirely unhumorous -- the book of Jonah, e.g., contains many farcical elements). The one fairly clear allusion is to the "land of Beulah" -- a reference to Isaiah 62:4, where the King James version leaves the word beulah -- "married" -- untranslated. - RBW
File: ScaNF258

Oh, Children, Won't You Come and Go Along with Me
DESCRIPTION: "Oh, (children/fathers/etc.), won't you come and go along with me, For heaven is my home. Jesus is gone, but he's coming back again, To take his children home." "He will raise up the crippled, gather the blind... And take them home to their God."
AUTHOR: unknown
EARLIEST DATE: 1966 (Burton/Manning-EastTennesseeStateCollectionVol1)
KEYWORDS: religious nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Burton/Manning-EastTennesseeStateCollectionVol1, p. 91, "Oh, Children, Won't You Come and Go Along with Me" (1 short text, 1 tune)
Roud #7130
File: BuMa091

Oh, Dear, What Can the Matter Be?
DESCRIPTION: "Oh dear, what can the matter be? (x3), Johnny's so long at the fair." Johnny had promised to bring the singer various gifts, such as "blue ribbons... to tie up my bonny brown hair," but he is long in coming
AUTHOR: unknown
EARLIEST DATE: 1792 (British Lyre, according to Scott)
KEYWORDS: love separation nonballad
REFERENCES (16 citations):
Greig/Duncan 1685, "Oh, Dear, What Can the Matter Be?" (3 texts, 2 tunes)
Williams-FolkSongsOfTheUpperThames, p. 201, "Oh Dear, What Can the Matter Be?" (1 text)
(Williams-Wiltshire-WSRO OX 213)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 122, "Oh, Dear, What Can the Matter Be?" (1 text plus mention of 1 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 122, "Oh, Dear, What Can the Matter Be" (2 tunes plus text excerpts)
Thomas-DevilsDitties, pp. 144-145, "Oh, Dear, What Can the Matter Be?" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 85, "Oh Dear What Can the Matter Be?" (1 text, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 280, "Johnny shall have a new bonnet" (3 texts)
Baring-Gould-AnnotatedMotherGoose #158, p. 118, "(Johnny shall have a new bonnet)"
Dolby-OrangesAndLemons, p. 138, "Oh Dear, What Can the Matter Be?" (1 text)
Scott-EnglishSongBook, pp. 42-42, "Oh Dear! What Can the Matter Be?" (1 short text, 1 tune)
Heart-Songs, p. 140, "O Dear! What Can the Matter Be?" (1 text, 1 tune)
Wolf-AmericanSongSheets, #226, p. 17, "Bunch of Blue Ribbons" (2 references)
Silber/Silber-FolksingersWordbook, p. 150, "Oh, Dear! What Can the Matter Be" (1 text)
Fuld-FFM, pp. 398-399, "Oh! Dear, What Can the Matter Be?"
DT, ODEARWHA* ODEARWH2
ADDITIONAL: Walter de la Mare, _Come Hither_, revised edition, 1928; #78, "Oh! Dear,1" (1 text)
Roud #1279
BROADSIDES:
Bodleian, Firth b.25(103/104), "Dear! What Can the Matter Be," J. Catnach (London), 1813-1838;
also Harding B 11(2743), Harding B 11(2743), "Oh! Dear What Can the Matter Be"
LOCSinging, sb10024a, "Bunch of Blue Ribbons," H. De Marsan (New York), 1864-1878
CROSS-REFERENCES:
cf. "My Sailor Boy (A Sailor Boy in Blue)" (theme)
cf. "Faithless Boney (The Croppies' Complaint)" (tune)
SAME TUNE:
Seven Old Ladies (File: EM119)
Faithless Boney (The Croppies' Complaint) (File: Moyl038)
Bring Your Blueberries to Job's Store (by Johnny Burke) (Johnny Burke (William J. Kirwin, editor),
_John White's Collection of Johnny Burke Songs_, Harry Cuff Publications, St. John's, 1981, #49,
pp. 78-79) (Johnny Burke, _Burke's Popular Songs_, self-published, 1929 (a PDF is available on
the Memorial University of Newfoundland web site), p. [12]) (Johnny Burke (John White, Editor),
_Burke's Ballads_, no printer listed, n.d. (PDF available on Memorial University of Newfoundland
web site), p. 21)
NOTES [127 words]: Fuld reports this song appearing, almost as if by magic, in sundry editions
and manuscripts between 1770 and 1792. None list authors, and few can be dated exactly. The
origin of this song, clearly more popular for its tune than its banal lyrics, must therefore remain a
mystery.
The Opies note a clear resemblance with their #280, which begins
Johnny shall have a new bonnet,
And Johnny shall go to the fair,
And Johnny shall have a blue ribbon
To tie up his bonny brown hair.
The Opies call this "the nursery, and possibly original, version" of the song. - RBW
Broadside LOCSinging sb10024a: H. De Marsan dating per _Studying Nineteenth-Century Popular
Song_ by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles
site. - BS
Last updated in version 6.0
File: FSWB150B

Oh, Give Me the Hills

DESCRIPTION: "Oh give me the hills and the ring of the drills, And the rich silver ore in the goun."
"Oh give me the camp where the prospectors tramp." The singer intends to live and die among "the
hills and the roaring stamp mills."
AUTHOR: unknown
Oh, Give Way, Jordan

DESCRIPTION: Chorus: "Give way Jordan (x3), I want to go across to see my Lord." Verses: "Stand back Satan let me go by, I'm going to serve my Jesus till I die." "...my time was nigh... must be my Jesus in the cloud, never heard him speak so loud."

AUTHOR: unknown

EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: death nonballad religious Devil Jesus

FOUND IN: US(SE)

REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 96-97, "Oh, Give Way, Jordan" (1 text, 1 tune; p. 195 in the 1874 edition)
Roud #15258

NOTES [25 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses, every alternate line is "I want to go across to see my Lord." - BS

Last updated in version 4.0

File: Dett096

Oh, He Raised Poor Lazarus

DESCRIPTION: Jesus raised Lazarus from the dead, healed the sick, gave sight to the blind and enabled the cripple to walk. "Jesus been here one time ... He's coming again, Get ready and let us go home"

AUTHOR: unknown

EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: Bible nonballad religious Jesus

FOUND IN: US(SE)

REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 66-67, "Oh, He Raise-a Poor Lazarus (He Raise a Poor Lazarus)" (1 text, 1 tune; pp. 116-117 in the 1901 edition)
Roud #15280

NOTES [23 words]: The Biblical references are John 11:1-45 (Lazarus), Matthew 9 and John 5, among others (healing the sick, curing the blind and crippled). - BS

Last updated in version 4.0

File: Dett066

Oh, He Sleeps on the Bank of the River

DESCRIPTION: Congregational song. "Our brother is dead, he rests from he labor, And he sleeps (he sleeps, oh he sleeps) Wey de tall pines grow, On the banks of a river." "He trouble is gone." "Out of life's storm." He is with God and safe from trouble

AUTHOR: unknown

EARLIEST DATE: 1928 (Smith-SouthCarolinaBallads)

KEYWORDS: religious death nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Smith-SouthCarolinaBallads, pp. 23-24, "Oh, He Sleeps on the Bank of the River" (1 text)

File: RSmi023
Oh, Honey, Where You Been So Long?

DESCRIPTION: "Oh, honey, where you been so long? Oh, honey, where you been so long? 'I been round the bend and I come back again, Oh, honey, where you been so long?' "Oh, honey, where you been so long? (x2) And it's when I return with a ten dollar bill, it's Honey..."

AUTHOR: unknown

EARLIEST DATE: 1923 (Brown)

KEYWORDS: nonballad return money

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 317, "Oh, Honey, Where You Been So Long?" (1 short text)

CROSS-REFERENCES:
cf. "I Wish I Was a Mole in the Ground" (lyrics)

NOTES [43 words]: Every word of Brown's text of this is found in "I Wish I Was a Mole in the Ground," and my first inclination was to include it as a worn-down version of that song. But the notes in Brown say there is a longer version in Gordon, so here it sits. Tentatively. - RBW

File: Br3317

Oh, How He Lied

DESCRIPTION: An "old villain" sits by a girl and smokes his cigar. She plays her guitar. "He told her he loved her but oh how he lied." They agree to marry, "but she up and died." She goes to heaven, he to hell ("sizzle, he fried"), listeners are warned against lies

AUTHOR: unknown

EARLIEST DATE: 1928 (recording, Joe Foss & his Hungry Sand Lappers)

KEYWORDS: courting marriage music death lie Hell humorous

FOUND IN: US Australia

REFERENCES (4 citations):
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 130-131, "Don't Tell a Lie" (1 text, 1 tune)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 257, "She Sat on Her Hammock" (1 text)
Silber/Silber-FolksingersWordbook, p. 31, "Oh, How He Lied" (1 text)

DT, HELIED*

Roud #13621

RECORDINGS:
Joe Foss & his Hungry Sand Lappers, "Oh How She Lied" (Columbia 15268-D, 1928)
Pete Seeger, "Oh How He Lied" (on PeteSeeger31)

NOTES [20 words]: Meredith/Covell/Brown-FolkSongsOfAustraliaVol2 notes that the tune for this is a waltz by Joseph Franz Karl Lanner. - RBW

File: FSWB031B

Oh, How I Hate to Get Up in the Morning

DESCRIPTION: "The other day I chanced to meet, A soldier friend of mine"; he looks fit and healthy after his training, but when asked about his life, the soldier says, "Oh, how I hate to get up in the morning." He hates and envies the bugler who arouses him

AUTHOR: Irving Berlin

EARLIEST DATE: 1918 (sheet music published, according to Fuld)

KEYWORDS: soldier nonballad music

FOUND IN: US

REFERENCES (2 citations):
Colonial-Dames-AmericanWarSongs, p. 163, "Oh, How I Hate to Get Up in the Morning" (1 text)
Fuld-BookOfWorldFamousMusic, p. 401, "Oh! How I Hate to Get Up in the Morning"

Roud #25947

File: Coa163
Oh, I Used to Drink Beer

DESCRIPTION: "Oh, I used to drink beer, But I threwed it all away (x3), Oh I used to drink beer, But I threwed it all away, And now I'm free at last." "Oh, I used to chew tobacco." "Oh, I used to love sin." "Oh, I gave hell a shake When I came out de wilderness."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: religious drink nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 618, "Oh, I Used To Drink Beer" (1 text)
Roud #11920
NOTES [29 words]: The real keyword for this song should probably be "obnoxious-unconvincing-moralizer." I don't drink or smoke -- but this is the sort of song that almost makes me wish I did. - RBW
File: Br3618

Oh, I'll Never Go With Riley Any More

DESCRIPTION: Singer's friend Riley, just paid, invites him on a spree; they wind up in a fight. Riley punches a policeman; the singer ends up jail. Riley gets killed: "Oh, he thought the wire was dead/But it was full of life instead." Singer won't go with Riley again

AUTHOR: unknown
EARLIEST DATE: 1939 (recording, Pat Ford)
LONG DESCRIPTION: Singer's friend Riley, just paid, invites him on a spree; they wind up in a fight. Riley punches a policeman but the singer, badly bruised, gets put in jail. Riley, meanwhile, gets killed: "Oh, he thought the wire was dead/But it was full of life instead." Singer says he'll never go out with Riley any more

KEYWORDS: fight prison death technology drink injury friend police
FOUND IN: US(MW)
Roud #15473
RECORDINGS:
Pat Ford, "Oh, I'll never go [out] with Riley anymore" (AFS 4211 A3, 1939; in AMMEM/Cowell)
NOTES [18 words]: The [AMMEM] index includes the word "out" in the title, but the page devoted to the item itself does not. - PJS
File: RcOINGOW

Oh, It's Drive the General's Car, My Boy (But Don't Mention It Ten Years Later)

DESCRIPTION: "The Admirals of Paris, the Crillon Gen'rals and such Are always telling others how to lick the bloody Dutch" -- but they can't possibly fight. The singer tells soldiers who want safety to drive the general's car, because they're safe and live a high life

AUTHOR: unknown
EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)
KEYWORDS: soldier technology humorous
FOUND IN:
REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 109-113, "(Oh, It's Drive the General's Car, My Boy (But Don't Mention It Ten Years Later)" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Christopher Columbo" (tune, according to Niles/Moore-SongsMyMotherNeverTaughtMe)
File: NiMo109

Oh, Jerusalem!

DESCRIPTION: Chorus: "Oh, Jerusalem, Oh my Lord, I'm walking the road, Oh Jerusalem, walking the road, Oh, my Lord (x2)."Verses: The Lord comes steps down on a sea of glass mingled with fire -- "Good bye my brother I'm going on higher"
Oh, Johnny, Johnny

DESCRIPTION: A conversation between two former lovers, comprised mostly of floating lyrics. The singer tells Johnny that she loves him; he was the first boy she ever loved. He tells her that she betrayed him, and he now has a new sweetheart. He regrets her infidelity.

AUTHOR: unknown
EARLIEST DATE: 1924 (Sam Henry collection)
KEYWORDS: love courting rejection floating verses
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H16, pp. 392-393, "Oh Johnny, Johnny" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Waly Waly (The Water is Wide)" (floating lyrics)
cf. "Fair and Tender Ladies" (floating lyrics)
cf. "Tavern in the Town" (floating lyrics)
NOTES [89 words]: If one had deliberately set out to create an amalgam of every lost love cliche in folk song, one could hardly do better than this. Without even trying, I observe elements of "Waly, Waly," "Love is Teasing," the "Tavern in the Town" cluster, and "Fair and Tender Ladies," as well as parallels to everything from "Peggy Gordon" to "Barbara Allen."
I suppose one of these songs is the "original," and all the others simply offered verses to be incorporated into the whole, but at this point there is no telling the original source. - RBW
File: HHH016

Oh, Leave Not Your Kathleen

DESCRIPTION: "Oh, leave not your Kathleen to cross the dark sea. For she will be lonely, she cares but for thee. The scenes that were bright will fade from her view." In time both will forget: "When you part from your Kathleen we're parted forever."

AUTHOR: unknown
EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster)
KEYWORDS: love separation
FOUND IN:
REFERENCES (1 citation):
Hylands-Mammoth-Hibernian-Songster, p. 100, "Oh, Leave Not Your Kathleen" (1 text)
Roud #13875
File: HMHS100B

Oh, Lord, How Long

DESCRIPTION: "Before this time another year, I may be (dead and) gone, Down in some lonesome graveyard, Oh Lord, how long!" "Just as the tree falls, just so it lies; Just as the sinner
lives, just so he dies." "My mother broke the ice and gone...."

AUTHOR: unknown
EARLIEST DATE: 1901 (Edward Harringan, "The Mulligans")
KEYWORDS: religious death family nonballad
FOUND IN: US(Ap,SE,So)
REFERENCES (6 citations):
Randolph 615, "Oh Lord, How Long!" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 586-587, "Oh, Lawd, How Long?" (1 text, 1 tune)
Chase-AmericanFolkTalesAndSongs, p. 169, "Oh Lord, How Long?" (1 text, 1 tune)
Parrish-SlaveSongsOfTheGeorgiaSeasIslands, p. 220, "This Time Another Year" (1 text)
Work-FolkSongOfTheAmericanNegro, p. 52, "Before This Time Another Year" (1 text)
ADDITIONAL: Edward Harrigan, _The Mulligans_, G. W. Dilingham, 1901, p. 368, "(no title)" (1 fragment, of the chorus)
ST R615 (Full)
Roud #7546
RECORDINGS:
Sister L. Brown & congregation "Before This Time, Another Year" (on MuSouth09)
The Chosen Gospel Singers, "Before This Time Another Year" (Specialty 848, n.d.)
Cleveland Simmons and Mr. Taylor, "I May Be Gone" (AAFS 422 A2, 1935; on LomaxCD1822-2)
Bessie Jones and the Georgia Sea Island Singers, "Before This Time Another Year" (on LomaxCD1712, recorded 1959)
Odette & Ethel, "Befo' This Time Another Year" (Columbia 14169-D, 1926)
NOTES [120 words]: This is really a chorus with extra lyrics. Bessie Jones sang a version with irregular lines (interspersed with the phrase "how long"?), which broke into the chorus at random intervals. The Lomax text proceeds in double lines, but of different lengths. Some of the versions are regular. But the song is recognized by the chorus "Before this time another year, I may be gone...."
This is quoted as an urban New York Black song in Edward Harrigan, _The Mulligans_, G. W. Dilingham, 1901, p. 368:
Oh, dis time anudder year!
We may be gone!
In some lonely grabeyard!
Oh, Lor', how long!
I find it fascinating that a New Yorker who spent his life playing mostly Irish characters would be the first citation of the song. - RBW
Last updated in version 6.0
File: R615

Oh, Lord, I'se Steppin' Hlgher

DESCRIPTION: "Oh, Lord, I'se steppin' higher; Doan' let de ladder break. Saint Peter, open up de do' An' gib mah han' a shake!"
AUTHOR: unknown
EARLIEST DATE: 1923 (Brown)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 619, "Oh, Lord, I'se Steppin' Higher" (1 text)
Roud #11922
File: Br3619

Oh, Lord, Send Us a Blessing

DESCRIPTION: "Oh Lord, send us a blessing, And oh Lord, send us a blessing, And oh Lord, send us a blessing, And send it down today."
AUTHOR: unknown
EARLIEST DATE: 1933 (Randolph)
KEYWORDS: religious
Oh, Lovely, Come This Way

DESCRIPTION: "I had an old shoe, it had no heel (x3). I looked like a preacher with a mouthful of meal." "Oh, lovely, come this way (x3). Never let the wheels of the church roll away." Other verses often extravagant and floating, e.g. "Whip old Satan round the stump"

AUTHOR: unknown
EARLIEST DATE: 1922 (Brown)
KEYWORDS: nonballad playparty floating verses devil clothes
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-Frank CBrownCollectionNCFolklore3 98, "Oh, Lovely, Come This Way" (1 text)
Brown/Schinhan-Frank CBrownCollectionNCFolklore5 98, "Oh, Lovely, Come This Way" (1 tune plus a text excerpt)
Roud #8372
NOTES [37 words]: About half of the verses in Brown are paralleled in the Woodie Brothers recording "Chased Old Satan Through the Door," but as that piece has a different chorus, form, and apparent purpose, I classify them separately. - RBW
Last updated in version 4.1
File: Br3098

Oh, Mary, Don't You Weep

DESCRIPTION: "If I could I surely would Stand on the rock where Moses stood, Pharaoh's army got drowned, Oh Mary don't you weep." Verses describing the Exodus and how God cares for humanity, with the "Pharaoh's army..." chorus

AUTHOR: unknown
EARLIEST DATE: 1915 (recording, Fisk University Male Quartette)
KEYWORDS: Bible religious nonballad
FOUND IN: US(SE, So)
REFERENCES (8 citations):
Brown/Belden/Hudson-Frank CBrownCollectionNCFolklore3 545, "Pharaoh's Army" (4 texts, mostly short)
Brown/Schinhan-Frank CBrownCollectionNCFolklore5 545, "Pharaoh's Army" (1 tune plus a text excerpt)
Arnold-FolkSongsofAlabama, p. 143, "Oh Ma'y Don't Cha Weep" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, pp. 476-477, "Pharaoh's Army Got Drowned" (1 short text, 1 tune)
Henry-SongsSungInTheSouthernAppalachians, p. 200, "Pharaoh's Army Got Drownned" (1 short text, with chorus "Pharaoh's army got drowned In the deep blue sea"; it might be a separate song, but is too short to classify on its own.)
Seeger-AmericanFavoriteBallads, p. 78, "Oh, Mary Don't You Weep" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 354, "Oh, Mary, Don't You Weep" (1 text)
DT, OHMARY
Roud #11823
RECORDINGS:
Biddleville Quintette, "Pharaoh's Army Got Drowned" (QRS 7073, 1929)
Birmingham Jubilee Singers, "Pharaoh's Army Got Drowned" (Columbia 14203-D, 1927)
Carter Family, "On the Rock Where Moses Stood" (Conqueror 8693/ARC 6-11-59, 1936) (song placed here tentatively)
Leo Boswell & Merritt Smith, "Oh Mary Don't You Weep" (Supertone 2825, n.d.)
Fisk University Male Quartette, "O Mary, Don't You Weep, Don't You Mourn" (Columbia A1895, 1915)
Georgia Yellow Hammers, "Mary Don't You Weep" (Victor 20928, 1927)
Mississippi John Hurt, "Oh Mary Don't You Weep" (on MJHurt04)
Morris Family, "Oh Mary Don't You Weep" (Vocalion 5465, 1940)
Richmond Starlight Quartette, "Mary, Don't You Weep" (OKeh, unissued, 1929)
Pete Seeger, "Oh, Mary Don't You Weep" (on PeteSeeger15, 2 versions) (on PeteSeeger17);
"Mary Don't You Weep" (on PeteSeeger24); "O Mary Don't You Weep" (on PeteSeeger26)
Southern Four, "Good News, Chariot's Comin!' and O Mary, Doan You Weep" (Edison 50885, 1921)
Ex-Governor Alf Taylor & his Old Limber Quartet, "Pharaoh's Army Got Drownded" (Victor 19451, 1924)
Virginia Female Jubilee Singers, "O Mary, Don't You Weep, Don't You Mourn" (OKeh 4430, 1921)

CROSS-REFERENCES:
cf. "Mary Wore Three Links of Chain" (floating lyrics)
cf. "Can'cha Line 'Em" (floating lyrics)
cf. "Keep Your Hand on the Plow" (floating lyrics)
cf. "Don't You Hear My Hammer Rinning" (lyrics)
cf. "Heaven and Hell" (floating lyrics)
cf. "Lord, I Never Will Come Back Here No Mo" (floating lyrics)
cf. "Pharaoh's Host Got Lost" (Pharaoh's Army theme)
cf. "I Want to Die Like Weeping Mary" ("Mary weeping" theme)
cf. "Dark Day" (floating lyrics)

NOTES [192 words]: Although loosely based on the stories of the Exodus, there is a lot that is non-
Biblical here (e.g. there is no reference in the New Testament to Mary ever wearing a chain. The
closest reference I can think of is Luke 2:25, where Simeon tells Mary, "A sword will pierce your
own soul too").
The reference to the "rock where Moses stood" is, I believe, to Ex. 17:5, where Moses stood on the
rock and stuck it to bring forth water.
Moses, according to modern interpretations, did not "smite" the Red Sea (or "Sea of Reeds"), but in
Ex. 14:15 he may have stretched the staff over the sea (in Ex. 14:21, 26-27 he simply "stretched
his hand over the sea"; it's worth noting that most scholars think there are two mixed accounts
here, one where a wind blew the water aside and one where the waters miraculously parted).
God gave the sign of the [rain]bow in Gen. 9:13f. - RBW
In every version I've heard of this song, the word in the chorus is "drownded," not "drowned." - PJS
Same here. On the other hand, I've only heard Pop Folk sorts of versions. Of Brown's four
versions, two (including the most substantial) have "drowned," two have "drowneded." - RBW
Last updated in version 4.2
File:  San476

Oh, Mister Revel (Did You Ever See the Devil?)

DESCRIPTION: "Oh, Mr. Revel! Did you ever see the devil With wooden spade and shovel A-
digging up the gravel With his long toe-nail?" (or "with his tail cocked up," etc.). The devil, or his
wife, or his children, may dig potatoes, or tin (in Cornwall), or shoot birds

AUTHOR: unknown
EARLIEST DATE: 1892 (Northall)
KEYWORDS: devil work nonballad
FOUND IN: US(SE) Britain(England(West))
REFERENCES (5 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 141, "Oh, Mr. Revel" (2 short texts)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 284, (no title) (2 fragments)
Henry-SongsSungInTheSouthernAppalachians, p. 252, "Did Ye Ever See the Divil" (1 short text)
ADDITIONAL: Tony Deane and Tony Shaw _The Folklore of Cornwall_, B. T. Batsford, 1975, p.
68, "(Here's to the Devil, with his wooden spade and shovel)" (1 short text)
G. F. Northall, _English Folk Rhymes_, Kegan Paul, 1892, p. 306, "(Here's to the devil, With his
wooden pick and shovel)"; "(Have you seen the devil, With his wood and iron shovel)" (1 text plus a
fragment)
Roud #16319
CROSS-REFERENCES:
cf. "Did You Ever, Ever, Ever" (theme)
cf. "Did You Ever See the Divil?" (lyrics, theme)
cf. "Yonder Comes the Devil" (theme, lyrics)
Oh, Mr. Cobeau

DESCRIPTION: Alternate lines are a chorus, "Mr Cobeau want to kill out a we picking." The shantyman sings: The dog comes and sniffs the dead whale and the shark comes to eat it. It's so rotten that both get a headache, but Cobeau takes it anyway. "Please bring back"

AUTHOR: unknown


KEYWORDS: work sea shanty whale whaler children

FOUND IN: West Indies (St Vincent)

REFERENCES (1 citation):
Abrahms-DeepTheWaterShallowTheShore, pp. 108-109, "Oh, Mr. Cobeau" (1 text, 1 tune)

NOTES [81 words]: "Mr Cobeau" is probably from "corbeau," French for raven; according to Abrahms, in St Vincent it is the black vulture. "John Crow" in Jamaica is the turkey vulture. In this case, the "cobeau" is a whaler that is second on the scene and takes a whale that this crew harpooned first. "Picking" has a double meaning according to Abrahams: first, the "picking" is the catch; second, the "picking" is a standin for "pickney," that is, "child" or "children" from whom food is being taken. - BS

Last updated in version 4.0

File: AWIS108

Oh, No, Not I

DESCRIPTION: A "Newfoundland sailor" and a noble lady meet. He asks her to marry; she say, "Oh, no, not I!"; his birth is too low. When she bears a child nine months later, she writes to ask him to come back; he tells her, "Oh, no, not I," and bids her go begging

AUTHOR: unknown

EARLIEST DATE: before 1813 (broadside, Bodleian Harding B 25(1375))

KEYWORDS: pregnancy separation rejection marriage nobility

FOUND IN: Britain (England (North, South)) Canada (Newf, Que)

REFERENCES (8 citations):
Fowke-LumberingSongsFromTheNorthernWoods #56, "No, My Boy, Not I" (1 text, 1 tune)
Peacock, pp. 304-305, "Oh No, Not I" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 112, "Hello, My Boy, Not I" (1 text, 1 tune)
Reeves/Sharp-TheIdiomOfThePeople 29, "No My Love Not I" (1 text)
Gardham-EastRidingSongster 24, pp. 32, 51, "No, My Love, Not I" (2 texts, 1 tune)
Henderson-VictorianStreetBallads, p. 79, "O No My Love, Not I" (1 text)
DT, MARRYNO

ADDITIONAL: Leslie Shepard, _John Pitts, Ballad Printer of Seven Dials, London 1765-1844_, Private Library Association, 1969, p. 66, "The Demon of the Sea"/Oh No my Love Not I" (reprint of a Pitts broadside)

Roud #1403

RECORDINGS:
Everett Bennett, "Oh No, Not I" (on PeacockCDROM) [one verse only]

BROADSIDES:
Bodleian, Harding B 25(1375), "No, My Love, Not I," J. Evans (London), 1780-1812; also Firth c.18(293), Firth b.34(209), Firth b.34(97), Harding B 11(2715), Harding B 17(220b), "No, My Love, Not I!"; Firth c.13(169), Harding B 25(1340), "The Newfoundland Sailor"; Firth c.18(292), Harding B 25(1422), 2806 c.18(223), Harding B 20(119), Harding B 11(1635), "O No My Love, Not I!

CROSS-REFERENCES:
cf. "The Yellow Handkerchief (Flash Company)" (floating lyrics)
Oh, Once I Had a Fortune

DESCRIPTION: The singer describes how drink has cost him money and sweetheart: "Oh, once I had a fortune, All locked up in a trunk. I lost it all in a gambling hall One night when I got drunk. I'll never get drunk any more...."

AUTHOR: unknown
EARLIEST DATE: 1847 (Journal of William Histed of the Cortes)
KEYWORDS: drink poverty gambling travel
FOUND IN: US(So) Australia
REFERENCES (5 citations):
Randolph 316, "Oh, Once I Had a Fortune" (1 text, 1 tune)
Huntington-SongsTheWhalemenSang, pp. 203-205, "I Had a Handsome Fortune" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 36, "I'll Never Get Drunk Any More" (4 texts, all mixed, but the "D" text is mostly this piece, and "C" probably originated with this also)
Wolf-AmericanSongSheets, #1010, p. 69, "I'll Never Get Drunk Again" (1 reference)
Scott-ACollectorsNotebook-31TraditionalSongs, p. 28, "I Got Drunk Again" (1 text, tune referenced)
Roud #7792, 1993, 22611

RECORDINGS:
Ernest V. Stoneman and the Dixie Mountaineers, "Once I Had a Fortune" (Edison 51935, 1927) (CYL: Edison [BA] 5357, 1927); Ernest V. Stoneman and His Blue Ridge Cornshuckers, "One I Had a Fortune" (Victor, unissued, 1928)

NOTES [53 words]: The Roud Index seems to split this into all sorts of separate numbers. It's easy to see why it would be hard to remember all the versions -- after all, there are many, many songs about drinking, gambling, and then promising to straighten out! But the reference to a "handsome fortune" seems pretty characteristic.

File: R316

Oh, Poor Cooner Johns

DESCRIPTION: "Oh, poor Cooner Johns, Farm, farm, my lady, Give poor Cooner one more cent, Farm, farm, my lady."

AUTHOR: unknown
EARLIEST DATE: 1971 (NorthCarolinaFolkloreJournal)
KEYWORDS: farming
FOUND IN: US(SE)
REFERENCES (1 citation):

NOTES [13 words]: Walser calls this a John Kunnering song. For other such songs, see "Juba!"

File: NCF194BB
Oh, Rocks Don't Fall on Me
DESCRIPTION: "Oh, rocks don't fall on me (x3). Rocks and mountains don't fall on me." "Look over yonder on Jericho's walls, Rocks and mountains don't fall on me, See those sinners tremble and fall...." "In that great, great judgment day... Sinner will run...."
AUTHOR: unknown
EARLIEST DATE: 1915 (Work-FolkSongOfTheAmericanNegro)
KEYWORDS: religious nonballad death
FOUND IN: US
REFERENCES (1 citation):
Work-FolkSongOfTheAmericanNegro, p. 58, "Oh, Rocks Don't Fall on Me" (1 text)
Roud #11956
File: FSAN0588

Oh, Some Say That He Claw'd
DESCRIPTION: Donald and Maggie McCraw "claw'd ane anither an' a'." When Maggie got a flea on her rump it made a lot of work "for he claw'd and she claw'd She claw'd and he claw'd"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: violence humorous nonballad husband wife bug
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1507, "Oh, Some Say That He Claw'd" (1 text)
Roud #7168
CROSS-REFERENCES:
cf. "The Battle of Sheriffmuir" (tune, per Greig/Duncan7)
File: GrD71507

Oh, Stand the Storm
DESCRIPTION: Chorus: "Oh, stand the storm, it won't be long, We'll anchor by and by (x2)."Verses: "My ship is on the ocean," "She's making for the kingdom", "I've a mother in the kingdom," "We're crossing over Jordan," "King Jesus is our captain"
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: river sea ship storm nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (2 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 189, "Oh, Stand the Storm" (1 text) (1 tune)
ADDITIONAL: J. B. T. Marsh, The Story of the Jubilee Singers (London: Hodder and Stoughton, 1903 ("Digitized by Internet Archive")), #31 p. 188, "We'll Stand the Storm" (1 text) (1 tune)
Roud #12232
NOTES [100 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses, the verse line is repeated and every alternate line is "We'll anchor by and by."
The chorus is used in another hymn in William Booth, Salvation Army Songs (London: The Salvation Army Book Department, 1911 ("Digitized by Internet Archive")), #238 p. 166, ("My God, the spring of all my joys"); Work also has the chorus as a fragment (John Wesley Work, Folk Song of the American Negro (Nashville: Fisk University, 1915 ("Digitized by the Internet Archive")), p. 129, ("Stand the storm, it won't be long")). - BS
Last updated in version 4.0
File: Dett189

Oh, Susanna (II)
DESCRIPTION: Shanty. Swedish version has a sailor leaving his true love and (for a change) actually returning after she has pined for a while. Another (English) fragment has two verses
referring to "the Sovereign of the seas." Both use the familiar Foster tune.

AUTHOR: unknown
EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)
KEYWORDS: foc's'le sailor shanty return derivative
FOUND IN: US Sweden
REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, pp. 116-117, "Oh, Susanna," "Susannavisan (The Susanna Song)" (3 texts-Swedish & English, 1 tune)
CROSS-REFERENCES:
cf. "Oh! Susanna" (tune)

NOTES [178 words]: Hugill-ShantiesFromTheSevenSeas got the Swedish version from Sang under Segel (Sternvall, 1935), which has notes claiming that this text and melody can be traced to the 1750s. If that's true it would put a rather different light on both the Stephen Foster and the gold rush connection. - SL
I have to admit that I don't buy this. I don't know what Sternvall's evidence is, but Foster exuded tunes the way a politician exudes falsehoods about what is mathematically possible. If he'd been better at writing lyrics, he'd have had probably twice as many hits. So I strongly doubt he would have had to steal a tune.
Could the dating somehow be related to The Sovereign of the Seas? There were sundry ships of that name, including an American clipper built in 1852 -- but the most famous ship of that name was Phineas Pett's great battleship of 1637. It was not a very successful ship -- it was too big for the shipbuilding techniques of the time, and as a result was very slow -- but it was so big that it established a reputation based on sheer size and gunpower. - RBW

File: Hugi116

Oh, the Heavens Shut the Gates On Me

DESCRIPTION: "Oh, the heavens shut the gates on me, Oh, the due time, shut the gates on me, Sometimes I weep, sometimes I mourn, Sometimes I do nary one. Oh, the heavens shut the gates on me, Oh, the due time, shut the gates on me."

AUTHOR: unknown
EARLIEST DATE: 1910 (Brown)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 620, "Oh, the Heavens Shut the Gates On Me" (1 text)
Roud #11923
File: Br3620

Oh, They Put John on the Island

DESCRIPTION: "Oh, they put John on the island when the Bridegroom comes, They put John on the island when he comes." "They put him there to starve him." "But you can't starve a Christian." "They fed him on milk and honey." "Oh, look down Jordan river."

AUTHOR: unknown
EARLIEST DATE: 1884 (Deming)
KEYWORDS: religious food floating verses
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 546, "Oh, They Put John on the Island" (1 text)
ADDITIONAL: Newman I. White, American Negro Folk Songs (Hatboro) Folklore Associates Inc, 1965 (reprint of Harvard University Press, 1928) #35 p. 96, ("Oh, we'll put John on the island") (1 text)
Roud #11824
CROSS-REFERENCES:
cf. "Don't You Weep After Me" (floating lyrics)
cf. "The Ten Virgins" (structure, chorus lines)
cf. "Put John on the Island" (theme, first line)
**Oh, What I'd Give for a Mother**

**DESCRIPTION:** "An old man was seated one evening in an easy chair close by the fire" with a little child. "Please tell me, dear Grandpa, of mother, Her sweet face I never shall see.... Oh what I would give for a mother." Her father disappeared; her mother died of grief

**AUTHOR:** unknown

**EARLIEST DATE:** 1938 (Neely/Spargo-TalesAndSongsOfSouthernIllinois)

**KEYWORDS:** mother children death separation grief

**FOUND IN:** US(MW)

**REFERENCES** (1 citation):

*Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 252-253, "Oh, What I'd Give for a Mother" (1 text)*

Roud #4337

File: Neel252

**Oh, Where Is My Sweetheart?**

**DESCRIPTION:** "Oh, where is my sweetheart? Can anyone tell? (x3) Can anyone, anyone tell?"

"He is flirting with another, I know very well." "He told me he loved me, he told me a lie." "I've found
me another I love just as well." "...I love him, I wish he was mine."

AUTHOR: unknown
EARLIEST DATE: 1914 (Brown)
KEYWORDS: love courting betrayal
FOUND IN: US(SE,So)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 303, "Oh, Where Is My Sweetheart?" (2 text plus an excerpt)
Browne-AlabamaFolkLyric 89, "Oh, Where Is My Sweetheart?" (1 text, 1 tune)
Roud #11319
CROSS-REFERENCES:
cf. "Farewell He" (subject) and references there
File: Br3303

Oh, Wretched Man That I Am

DESCRIPTION: "Oh, wretched man that I am (x3), Who will deliver poor me?" "I'm bound down with a burden of woe." "My heart's filled with sadness and pain."

AUTHOR: unknown
EARLIEST DATE: 1915 (Work-FolkSongOfTheAmericanNegro)
KEYWORDS: hardtimes nonballad
FOUND IN: US
REFERENCES (1 citation):
Work-FolkSongOfTheAmericanNegro, p. 53, "Oh, Wretched Man That I Am" (1 text)
Roud #11951
File: FSAN053

Oh, Ye've Been False, or, The Curse

DESCRIPTION: "As I cam' in by yon bonnie waterside... There I spied my ain dear love, And I left my heart wi' him." Finding him false, the singer curses the church where he will marry, hopes his wife buries five sons, and wishes mortal wounds to she who "sinnert" them

AUTHOR: unknown
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
KEYWORDS: betrayal curse rejection
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, pp. 173-174, "Oh, Ye've Been False; or The Curse" (1 text)
Roud #5584
File: Ord173

Oh, Yes!

DESCRIPTION: Chorus: "Oh, wait till I put on my robe." Verses: The singer looks forward to landing "on the other shore" and receiving a gold waist band and slippers and "palms of victory," a white robe and gospel shoes to "walk about heaven and carry the news"

AUTHOR: unknown
EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 210-212, "Oh, Yes!" (1 text, 1 tune; pp. 186-187 in the 1874 edition)
Roud #15273
NOTES [22 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses every line is followed by "Oh yes, oh yes!" - BS
Last updated in version 4.0
File: Dett210
Oh! An Irishman's Heart

DESCRIPTION: "Oh! an Irishman's heart is as stout as shillelah." Invaders beware, "but the battle once over, no rage fills his breast." "Give poor Pat but fair freedom, his sweetheart and whisky, And he'll die for old Ireland, his king, and his friend"

AUTHOR: unknown
EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)
KEYWORDS: Ireland nonballad fight

REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 117-118, "Oh! An Irishman's Heart" (1 text)

CROSS-REFERENCES:
cf. "The Kinnegard Slashers" (tune, according to Croker-PopularSongsOfIreland)

File: CrPS117

Oh! Blame Not the Bard

DESCRIPTION: Don't blame the bard for his songs of love rather than glory. Don't blame him if he "should try to forget what he never can heal," "But though glory be gone, and though hope fade away, Thy name, loved Erin! shall live in his songs"

AUTHOR: Thomas Moore (1779-1852)
EARLIEST DATE: 1846 (Moore-IrishMelodies-1846)
KEYWORDS: Ireland nonballad minstrel

REFERENCES (6 citations):
Moore-IrishMelodies-1846, pp. 45-46, "(Oh! blame not the bard, if he fly to the bowers)" (1 text)
Zimmerman-SongsOfIrishRebellion, p. 77, "Oh! Blame Not the Bard" (1 fragment)
Hylands-Mammoth-Hibernian-Songster, p. 43, "Oh, Blame Not the Bard!" (1 text)
ADDITIONAL: Edward Hayes, Thé Ballads of Ireland (Boston, 1859), Vol I, pp. 180-181, "O, Blame Not The Bard"

Zimmerman, Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 375-376, "Oh Blame not the Bard" (1 text)
Roud #V3131
BROADSIDES:
Bodleian, 2806 b.9(281), "Oh! Blame not the Bard" ("Oh, blame not the bard, if he fly to the bowers"), unknown, n.d.
NOTES [39 words]: Zimmerman-SongsOfIrishRebellion p. 77 is a fragment; broadside Bodleian 2806 b.9(281) is the basis for the description.
Zimmermann [uses] this song to illustrate his point that "the mission of the bard is to weep for his country." - BS

Last updated in version 6.1

File: Brd0BNtB

Oh! Breathe Not His Name

DESCRIPTION: Someone who must not be named has been buried "in the shade Where cold and un-honoured has relics are laid! ... And the tear that we shed, though in secret it rolls, Shall long keep his memory green in our souls"

AUTHOR: Thomas Moore (1779-1852)
EARLIEST DATE: 1846 (Moore-IrishMelodies-1846)
KEYWORDS: grief memorial nonballad patriotic

REFERENCES (3 citations):
Moore-IrishMelodies-1846, p. 6, "Oh! Breath not his Name" (1 text)
Moylan-TheAgeOfRevolution-1776-1815 159, "Oh! Breathe Not His Name" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 45, "Oh, Breathe Not His Name!" (1 text)
Roud #V972
BROADSIDES:
Bodleian, Harding B 18(20), "Oh! Breathe Not His Name" ("Oh! breathe not his name, let it sleep in the shade," H. De Marsan (New York), 1864-1878
LOC Sheet, sm1879 06663, "Oh, Breathe Not His Name," Edw. Schuberth (New York), 1879 (tune)
CROSS-REFERENCES:
cf. "She is Far From the Land" (subject: concealed allusions to Robert Emmet)
cf. "When He Who Adores Thee" (subject: concealed allusions to Robert Emmet)
cf. "The Man from God-Knows-Where" (subject: concealed allusions to Robert Emmet)
cf. "'I Don't Mean to Tell You Her Name (I)" (theme of hidden name)
NOTES [428 words]: Zimmermann p. 77 Fn. 11 speculates that this is 'perhaps inspired by Lord Edward Fitzgerald's death." Moylan 159 in The Age of Revolution: "This, the third of Moore's songs on [Robert Emmet], seems to echo Emmet's dying request for 'the charity of its silence'. [Lord Edward Fitzgerald (1763-1798), head of the military committee of the United Irishmen died June 4, 1798, in Newgate, Dublin after being wounded and arrested by Major Henry Charles Sirr on May 19; Wexford Rebellion begins May 26, 1798 (source: The Princess Grace Irish Library (Monaco) site entry for [Lord Edward Fitzgerald]) [Robert Emmet (1780-1803) "Irish nationalist rebel leader. He led an abortive rebellion against British rule in 1803 and was captured and executed." (source: "Robert Emmet" at the Wikipedia site)]
For the sad background of Robert Emmet's typically Irish story, see the notes to "Bold Robert Emmett." - RBW
The song is so short (two stanzas, neither of which describes the dead man beyond noting that he's dead) that we cannot be dogmatic about the man being memorialized. On the one hand, Emmet asked that no epitaph be written for him (see the notes to "Bold Robert Emmet"), but if he were meant, I'd think the song would be a little more specific. Still, if it is certain that Moore's other poems were about Emmet, then he seems the best candidate. And we should note that Moore knew Emmet; according to Kee, who quotes this song on p. 168 , Moore was "Emmet's old friend and fellow student at Trinity." Kee regards Moore as having "set the tone" for Emmet's legend; the phrase "set the tone" apparently is derived from Marianne Elliot (Edwards, p. 69).
Williams, p. 23, is also convinced the song is about Emmet: "Some of Moore's most deeply felt patriotic songs are opaque to anyone ignorant of their background. For example, 'Oh! Breath Not His Name,' published in the first series [of Moore's Irish Melodies], refers to his friend Robert Emmett...."
Williams, p. 25, makes the interesting point that, although Moore's Irish nationalism was relatively restrained and acceptable to English opinion, "The words 'free,' 'freedom,' and 'liberty' appear in thirty-six of Moore's Melodies."
There was a mid-nineteenth century song, "Oh, Breathe Not Her Name," by L. A. Jones and Frederick Buckley"; I would assume it was inspired by this poem. - RBW

Bibliography

• Kee: Robert Kee, The Most Distressful Country, being volume I of The Green Flag (covering the period prior to 1848), Penguin, 1972
• Williams: William H. A. Williams, 'Twas Only an Irishman's Dream, University of Illinois Press, 1996

Last updated in version 6.1
File: BrdOBNHN

Oh! I Had a Good Woman

DESCRIPTION: "Oh, I had a good woman (x2), And the fool laid down and died."
AUTHOR: unknown
EARLIEST DATE: 1919 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: death
FOUND IN: US(SE)
REFERENCES (1 citation):
**Oh! No, No**

**DESCRIPTION:** "Come here, dearest Peggy, you're my whole heart's delight... So fain I wad bide, love, but away I must go." He says he would guard her if they were together. She goes into frenzies of grief; he stops her, saying he will not leave.

**AUTHOR:** unknown

**EARLIEST DATE:** 1908 (Greig/Duncan5)

**KEYWORDS:** love courting separation trick

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (4 citations):**
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #107, p. 1, "Oh No, No"; #141, pp. 2-3, "Oh No, No" (2 texts)
- Greig/Duncan5 1053, "Oh No, No" (6 texts, 6 tunes)
- Greig/Duncan8 1933, "No, Lassie No" (1 text)
- Ord-BothySongsAndBallads, p. 136-137, "Oh! No, No" (1 text, 1 tune)

**CROSS-REFERENCES:**
- cf. "Busk, Busk, Bonnie Lassie" (lyrics)
- cf. "The Manchester Angel" (lyrics)
- cf. "The Girl Volunteer" (theme: sweetheart tries to convince soldier to let her accompany him)

**NOTES [319 words]:** This guy is enough of a jerk to make John Riley look good. Roud lumps this item with "Busk, Busk, Bonnie Lassie," and there are lyrics in common. But this has no chorus, and does have a happy ending -- if you believe that it's a happy ending when a man taunts a girl needlessly and then declares it a joke. There is kinship, but it doesn't look like the same song to me. - RBW

Greig/Duncan8 notes the similarity of the one verse of its text "to [Greig/Duncan5] 1053, especially to version F, [but] its different structure distinguishes it as a different song." Roud, who numbers the Greig/Duncan8 verse Roud #16606, apparently agrees. The verses in question, and Ord-BothySongsAndBallads p. 136, verse 1, do not seem to me to be different enough in structure to be classified as separate songs. Here is Ord:

"Come here dearest Peggy, you're my whole heart's delight, But the fairest of days love, brings on the dark night; So fain I wad bide, love, but away I must go, And ye canna win wi' me, love, oh! no, no.

Here is Greig/Duncan8 1933:

"Farewell my dear jewel and whole heart's delight The brightest of mornings fesses on a dark night, And it's been cruel fortune that's caused it so But will I win ye Johnie No lassie no, But will I win ye Johnie No lassie no."

Which leads to the next question: is this related to "The Girl Volunteer" ("The Cruel War is Raging") [Laws O33]? Ord has a war connection ("You see yon soldiers ... So fain's I wad bide, love, but away I must go"; "If ye were in India, 'mong the frost and rain, Your color it wad fade love ... If I were in India, 'mong the frost and snow, I wad stand at your back lovie, and keep off the foe"). Maybe the end is enough to separate the songs: in "Cruel War" he sometimes lets her join him; in Ord he admits "I never intended away for to go." It's too bad that Laws did not say what British broadsides might have provided the source for his O33. - BS

*Last updated in version 2.6*

**File:** Ord136
singer's home were England or Scotland, he'd love that home; "pleasant days in both I've past,"
But he'll "steer my bark to Erin's isle, For Erin is my home."

AUTHOR: Words: Thomas Haynes Bayly
EARLIEST DATE: before 1869 (broadside, Bodleian Firth b.25(537))
KEYWORDS: home travel Ireland lyric nonballad

REFERENCES:
O'Connor-OldTimeSongsAndBalladOfIreland, p. 155, "Oh! Steer My Bark to Erin's Isle" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 32, "Erin Is My Home" (1 text, 1 tune)
Roud #10364

BROADSIDES:
Bodleian, Firth b.25(537), "Oh, Steer my Barque to Erin's Isle", J. Moore (Belfast), 1852-1868; also
2806 c.15(318), 2806 c.15(257), "Oh, Steer my Bark to Erin's isle"

NOTES [143 words]: Bodleian makes the author N.T.H Bayly; O'Connor-
OldTimeSongsAndBalladOfIreland has F.H. Bayly. - BS
The latter, of course, is an easy misreading of "T. H. Bayly." Spaeth's A History of Popular Music in
America also credits the lyrics to Bayly (p. 85), adding that the tune is German, arranged by Ignaz
Moscheles.
Curiously, the uncredited book The Library of Irish Music (published by Amsco) credits the *music* to T. H. Bayly with words by "S. Nelson"! (The BaylyNelson combination does seem to have been responsible for "O! They Marched Through the Town (The Captain with His Whiskers)," but Bayley was the lyricist.)
Incidentally, there seem to be conflicting dates for Bayly; Spaeth says he lived 1797-1829; Wikipedia gives 1797-1839. Nor can people seem to agree whether his surname was "Bayly" or "Bayley." Granger's Index to Poetry says "Bayly." - RBW

Oh! Susanna

DESCRIPTION: Nonsense song about a man going to see his beloved Susanna. The singer tells
his love, "Oh Susanna, Oh! don't you cry for me, I've come from Alabama, wid my banjo on my
knee." The song describes the impossible means he took to reach her

AUTHOR: Stephen C. Foster
EARLIEST DATE: 1848 (sheet music by C. Holt Jr.)
KEYWORDS: love travel dream humorous

REFERENCES:
Scarborough-OnTheTrailOfNegroFolkSongs, p. 103, (no title) (1 fragment, with a verse probably from "Napper" but the chorus of this song)

Henry-SongsSungInTheSouthernAppalachians, p. 198, "Susanna" (1 text)

Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 8-9, "O! Susanna" (1 text)

Emerson-StephenFosterAndCo, p. 6, "Susanna" (1 text)

FireSide-Book-of-Folk-Songs, p. 40, "Oh, Susanna!" (1 text, 1 tune)

Heart-Songs, pp. 172-173, "Oh! Susanna" (1 text, 1 tune)

Fuld-BookOfWorldFamousMusic, pp. 404-405, "Oh! Susanna"

ADDITIONAL: Aline Waites & Robin Hunter, _The Illustrated Victorian Songbook_, Michael Joseph Ltd., 1984, pp. 78-79, "Oh! Susanna" (1 text, 1 tune)

ADDITIONAL: Harry Dichter and Elliott Shapiro, _Early American Sheet Music: Its Lure and Its
Lore, 1768-1889_. R. R. Bowker, 1941, plate 21, shows the original sheet music cover

ST Rj19152 (Full)
Roud #11745

RECORDINGS:
Vernon Dalhart, "Oh Susanna" (Romeo 539, 1928)
Vernon Dalhart w. Carson Robison & Adelyne Hood, "Oh! Susanna" (Victor 21169, 1928)
Light Crust Doughboys, "Oh! Susanna" (Vocalion 03345, 1936)
Chubby Parker, "Oh, Susanna" (Silvertone 25013, 1927; Supertone 9191, 1928)
Riley Puckett "O! Susanna" (Columbia 15014-D, c. 1925; rec. 1924; Silvertone 3261 [as Tom Watson], 1926)
Rice Brothers Band, "Oh Susannah" (Decca 5804, 1940)
Pete Seeger, "Oh, Susanna" (on PeteSeeger18)

CROSS-REFERENCES:
cf. "Prospecting Dream" (tune)
cf. "Oh California" (tune)
cf. "Oh, Susanna (II)" (tune)
cf. "Snowed In" (tune)

SAME TUNE:
Oh California (File: ShaSS114)
Oh, Susanna (II) (File: Hugi116)
Song of the Death Valley Prospectors (File: CAFS2664)
The Empire Club (File: TPS063)
Snowed In (File: Clev046)
Trentham (File: Clev118)
The Mules Ran Off (by Pearl R. Nye) (File: Salt062)
The Shipping Agents (by Charles Thatcher) (File: BaRo047)
O Susanne! (a Danish song built around Fosters's tune but about a boy who became a sailor; Rochelle Wright and Robert L. Wright, _Danish Emigrant Ballads and Songs_, Southern Illinois University Press, 1983, #59, p. 137)
Old Mose Song ("I'm don on running with der old machine") (Wolf-AmericanSongSheets p. 115)
That Cottage Home (Wolf-AmericanSongSheets p. 155)
Oh, Luella ("Oh, Luella, won't you mention me," referring to the ability of Louella Parsons to bring performers to fame and prominence) (Jacob Weisberg, _Ronald Reagan_ [a volume in the American Presidents series edited by Arthur M. Schlesinger Jr.], Times Books, 2016 (references are to a 2015 advance reader copy that probably has the final pagination but lacks an index or other reader helps), p. 19)
I'm On My Way to Canada ("I'm on my way to Canada, That cold and dreary land; The sad effects of slavery, I can no longer stand") (Foner, p. 90)
"Song" (by T.R.) ("I dreamt a dream the other night, When everything was still; I dreamt I saw Ben Butler's boys Upon the White House hill.... O Blaine and Cleveland, why did they ever try?") (Foner, p. 260)
There Comes a Reckoning Day ("I had a dream the other night when every thing was still; I dreamt I saw the lab'ring men all going down the hill") (Foner, p. 271)
The Swiss Referendum ("Fair morning comes, behold the dawn Of Direct Legislation") (by B. M. Lawrence) (Foner, p. 282)

NOTES [567 words]: This song is one of the best examples of Stephen Foster's bad luck and lack of skill as a businessman. The first (unauthorized) printing never mentioned Foster's name, though it associated the song with the Christy Minstrels. Foster then gave the piece away; the next printing had his name on it, but if he received any money at all, it was a flat up-front fee. Howard, pp. 141-144, lists twenty different printed editions from 1848 to 1851, from ten different publishers; some are new arrangements, and the titles vary, but they're the same song. Howard says that most of the editions don't even mention Foster's name.

There is perhaps some sort of irony that that earliest, pirated, printing, by C. Holt Jr. of New York, is now immensely valuable; according to TaylorEtAl, p. 31, only three copies were known in the mid-twentieth century.

This was one of Foster's very earliest pieces, and (along with "Uncle Ned") one of his first big hits. According to DeVoto, p. 134, 'in March of [1846] a twenty-year-old Pittsburg youth failed of appointment at West Point, and so at the end of the year he went to keep books in his brother's commission house at Cincinnati. He took with him the manuscripts of three songs, all apparently written in this year, all compact of the minstrel-nigger tradition. One celebrates a lubly collud gal, Lou'siana Belle. In another an old nigger has no wool on the top of his head in the place whar de wool ought to grow.... And in the third American pioneering was to find its leitmotif for all time: it was 'Oh Susanna!'"
Morneweck, p. 313, quotes the announcement for what seems to be the world premier of this song, from the September 11, 1847 Daily Commercial Journal. It is an advertisement for Andrews' Ice Cream Saloon promoting a concert which featured, in addition to "The Old Iron City," "Away Down Souf," "Allegheny Belle," "Picayune Butler," "The Floating Scow," and "The gal wid de blue dress on," "SUSANNA -- A new song, never before given to the public" (Morneweck, pp. 313-314). One of the performers at this event was Nelson Kneass, who wrote the standard tune for "Ben Bolt."

The early popularity of this song seems to be indicated by the existence of a Gold Rush version, a fragment of which is quoted by Laura Ingalls Wilder in Little House in the Big Woods (chapter 13):

Oh, Susi-an-na, don't you cry for me,
I'm going to Cal-i-for-ni-a,
The gold dust for to see.

Emerson, pp. 39-40, notes that Foster has a musical sister, Charlotte Susanna, who died young. He seems to believe the verse

I had a dream de udder night, when ebry ting was still,
I thought I saw Susanna dear a coming down de hill

was inspired by her.

On p. 127, he declares that "September 11, 1847, is a firm date for the birth of pop music as we still recognize it today," when the Eagle Saloon debuted the song. Emerson goes on to declare the song to be more deeply rooted in American consciousness than any other.

Morneweck, volume I, p. 259, suggests that another line, "I jumped aboard de Telegraph, An trabbelleed down de ribber," was inspired by an actual boat, the Telegraph, which Stephen's brother Morrison had written. This might be a bit of family tradition, since Morneweck was Morrison Foster's daughter -- but it strikes me as equally possible that Stephen was just doing one of his bits of nonsense; if a message can travel by telegraph, why couldn't a person? - RBW

Bibliography

- Morneweck: Evelyn Foster Morneweck (Stephen Foster's niece), Chronicles of Stephen Foster's Family, University of Pittsburgh Press, 1944
- Howard: John Tasker Howard, Stephen Foster, America's Troubadour, 1934 (I use the 1939 Tudor Publishing edition)

Last updated in version 6.0
File: RJ19152

Oh! We All Got Religion

DESCRIPTION: Chorus: "We all got religion, In that day (3x), We all got religion in that day. Wait on, the trump shall sound." Verses repeat a line 3x with a tag "When my Lord was there" (see notes). Final chorus replaces "we all got" by "the genuine"

AUTHOR: unknown
EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)
KEYWORDS: nonballad religious
FOUND IN: West Indies(Bahamas)
REFERENCES (1 citation):
Edwards-BahamaSongsAndStories 36, "Oh! We All Got Religion" (1 text, 1 tune)
NOTES [32 words]: The description is based on the Edwards-BahamaSongsAndStories text. Verses include "My father (my mother, ..., you swearers, you mourners, ...) where were you?"(3x) "When my Lord was there" - BS
Last updated in version 4.2
File: Edwa036

Ohio

DESCRIPTION: The singer remembers the dead at Stones River. He recalls finding a dying youth. The soldier sends greetings to his family, then dies
AUTHOR: unknown
EARLIEST DATE: 1939 (Eddy-BalladsAndSongsFromOhio)
KEYWORDS: Civilwar dying
HISTORICAL REFERENCES:
Dec 31, 1862-Jan 2, 1863 - Battle of Stones River/Murfreesboro
FOUND IN: US(MW)
REFERENCES (2 citations):
Eddy-BalladsAndSongsFromOhio 127, "Ohio" (1 text, 1 tune)
Salt-BuckeyeHeritage-OhiosHistory, pp. 86-87, "Stone River" (1 text, 1 tune)
ST E127 (Full)
Roud #5343
CROSS-REFERENCES:
cf. "The Battle of Stone River" (subject: The Battle of Stones River/Murfreesboro)
NOTES [178 words]: Salt's version of this is not the same as Eddy-BalladsAndSongsFromOhio's, and indicated no source; I am more than slightly dubious about its authenticity. But the plot seems to go here.
It is hard to say who won the Battle of Stones' River/Murfreesboro. The battle pitted William S. Rosecrans's Army of the Cumberland against Braxton Bragg's Confederate army. Rosecrans had been advancing into Tennessee, and Bragg set out to stop him.
In the first phase of the battle, on Dec. 31, Bragg drove back but did not destroy Rosecrans's right. Jan. 1, 1863 was quiet, but Bragg tried again on Jan. 2. Again he failed to decisively defeat the Federals.
Although it was probably ahead "on points," after spending the day of Jan. 3 on the field, Bragg's army retreated. The federal army had been so badly mauled that it would be half a year before it moved again -- but Rosecrans held the field and his gains. So a marginal tactical defeat was hailed by Union supporters as a strategic victory.
For a fuller account of the battle, see "The Battle of Stone River" (sic.). - RBW
Last updated in version 5.3
File: E127

Ohio Canal, The
DESCRIPTION: "Up the Cuyahoga, far as Akron," the river passes "locks a-plenty." The singer tells hearers to float the boats through the locks as they head for "the valley." They will keep the boats going "if we pump Lake Erie dry."
AUTHOR: John W. Beattie
EARLIEST DATE: 1951 (The American Singer, Book Six)
KEYWORDS: river ship nonballad
FOUND IN: US(MW)
REFERENCES (1 citation):
Grimes-StoriesFromTheAnneGrimesCollection, p. 33, "The Ohio Canal" (1 text, not from tradition)
File: Grim033

Ohio Guards
DESCRIPTION: "You are wanted for one hundred days, Be ready in one minute, So General Cowen's order says... Ho, lads, untackle from the plow... To join the Union forces." The singer bids goodbye to family, kisses Mary, and heads off to save the nation
AUTHOR: unknown
EARLIEST DATE: 1953? (Grimes-StoriesFromTheAnneGrimesCollection)
KEYWORDS: soldier farewell Civilwar
FOUND IN: US(MW)
REFERENCES (1 citation):
Grimes-StoriesFromTheAnneGrimesCollection, p. 38, "Ohio Guards" (1 text)
NOTES [199 words]: Grimes-StoriesFromTheAnneGrimesCollection says this is to the tune of "The Boyne Water," but I very, very strongly suspect that it is really "Brighton Camp/The Girl I Left Behind Me."
According to Grimes-StoriesFromTheAnneGrimesCollection, p. 157, "General" Cowen called out the Ohio militia in 1864 to serve as guards and otherwise protect the home front. There are some minor problems with this account -- starting with the fact that Cowan wasn't a
general. Benjamin Rush Cowen was a major, serving as an "additional paymaster." He was eventually made a brevet brigadier general, but that wasn't until March 13, 1865 (Phisterer, p. 293). Brevet rank was not the same as regular rank, and Cowen didn't earn his brevet until later anyway, so if Cowen is meant, this song must have been written well after the event Grimes-StoriesFromTheAnneGrimesCollection describes.

On the other hand, there was no other general, Union or Confederate, named Cowen. There isn't much detailed information about Cowen available. According to Boatner, p. 205, he was born in 1831 and was a "journalist, legislator, and merchant." A check of seven other Civil War references failed to reveal any references to him. - RBW

Bibliography

- Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover)
- Phisterer: Frederick Phisterer, Campaigns of the Civil War: Statistical Record of the Armies of the United States, 1883 (I use the 2002 Castle Books reprint)

Last updated in version 2.8
File: Grim038

Ohio Prison Fire

DESCRIPTION: "Locked in the cells of a prison, A prison much too small, Convicts jammed and crowded Within that cold grey wall." When fire strikes, the guards react slowly Many die. The singer laments, "God doesn't want even convicts To die like rats in a hole."

AUTHOR: Carson J. Robison
EARLIEST DATE: 1930 (recording, Carson J. Robison)
KEYWORDS: prison fire disaster death
HISTORICAL REFERENCES:
Apr 21, 1930 - The Columbus Prison fire.
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 404, "Ohio Prison Fire" (1 text)
RECORDINGS:
Carson J. Robison, "Ohio Prison Fire" (Columbia 15548-D, 1930)
File: CAFS2404

Ohio River, She's So Deep and Wide

DESCRIPTION: "Ohio River, she's so deep and wide, Lord, I can't see my poor gal from the other side," "I'm going to river, take my seat and sit down, If the blues overtake me, I'll jump into the river and drown." "I've got the blues... I ain't got the heart to cry"

AUTHOR: unknown
EARLIEST DATE: 1944 (Wheeler)
KEYWORDS: separation floating verses
FOUND IN: US
REFERENCES (1 citation):
Wheeler-SteamboatinDays, p. 81-83, "Ohio Rivuh, She's So Deep an' Wide" (1 text, 1 tune)
Roud #10028
CROSS-REFERENCES:
cf. "Abilene" (floating lyrics)
cf. "Kansas City Blues" (floating lyrics)
NOTES [26 words]: This is one of those songs composed entirely of floating lyrics. But since there doesn't seem to be a dominant "ingredient," it gets listed separately. - RBW
File: MWhee081

Ohio, The

DESCRIPTION: "Just as soon as we get married, to Texas we will go. Settle on the banks of the Ohio, Where there's bear and buffalo, And all sorts of game Creeping through the cane on the
Ohio. Come along here, my love... For I will take good care of thee."

Author: unknown
Earliest date: 1952 (Browne-AlabamaFolkLyric)
Keywords: love courting travel river
Found in: US(So)
References (1 citation):
Browne-AlabamaFolkLyric 35, "The Ohio" (1 short text, 1 tune)
Roud #11394
File: Brne035

Oi! (Song; Ka wai opuamakani o Wailua)

Description: Hawaian: "Ka wai opuamakani o Wailua." "The wind-beaten stream of Wailua Is tossed into waves from the sea." A messenger warns of a coming storm. She despairs of support from the man, and laments, "I am wrong."

Author: unknown
Earliest date: 1909 (Emerson, "The Hula," Unwritten Literature of Hawaii, according to Cohen)
Keywords: foreignlanguage love rejection
Found in: US
References (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 689, "Oi! (Song)" (1 Hawaiian text plus English translation)
File: CAFS689A

Oklahoma

Description: "Oh, the mistletoe grows in the tree tops, And the birds sing their sweet melody, Oklahoma, the state of them Indians, And we'll praise her wherever we go." It is a land of "beautiful highways." Singers will never forget the state's "good people."

Author: unknown
Earliest date: 1940 (recorded from Merle Lovell, according to Cohen)
Keywords: home patriotic nonballad
Found in: US(SW)
References (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 513-514, "Oklahoma" (1 text)
Roud #16028
File: CAFS2513

Ol' Dynamite

Description: "The outlaw stands with blindfold eyes, His feet set wide apart"; the puncher prepares to ride him. They take off the blindfold, and Old Dynamite starts to buck. Rider Buck manages to stay on, tips his hat to the crowd, and disappears

Author: Phil LeNoir (source: Thorp/Logsdon-SongsOfTheCowboys)
Earliest date: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
Keywords: cowboy horse
Found in:
References (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 113-115, "Ol' Dynamite" (1 text)
File: ThLo113

Ol' Gen'ral Bragg's a-Mowin' Down de Yankees

Description: The master (?) tells the slaves that Bragg is defeating the Yankees, and warns them to behave. But then the southern troops appear to be running. Master runs off to the swamps, "while Dinah, Pomp, an' Pete dey look As if dey mighty pleas'."

Author: unknown
Earliest date: 1952 (Brown)
Keywords: Civilwar slave battle freedom
NOTES [195 words]: It is difficult to correlate this song with any particular Civil War battle. Braxton Bragg (1817-1876) commanded at four major conflicts: Perryville (Oct. 8, 1862), Murfreesboro/Stones River (Dec. 31, 1862-Jan. 2, 1863), Chickamauga (Sept. 19-20, 1862), and Chattanooga (Nov. 23-25, 1863).

None of these battles fit the song. Perryville ended with Bragg retreating, but it was a voluntary retreat -- and it was in Kentucky anyway, where the slaves were not freed by the Emancipation Proclamation.

Stones River also ended with Bragg retreating, but again, his forces retreated in good order; there was no running.

Chickamauga was an overwhelming Confederate victory; only the Yankees fled. The best fit, then, is Chattanooga, where Bragg at first held the Federals easily -- he held an overwhelmingly strong position on the ridges above the town) but then saw his troops fall apart. (He was relieved afterward.) -- But the area through which the Confederates fled had been in Union hands previously, and was not good planting country; there were few slaves in the area. According to Greenway, the mother of collector Merton Knowles learned the song after the Civil War. - RBW

File: BrII233

Ol' Hag, You See Mammy?

DESCRIPTION: "Ol' hag, you see Mammy? No, no (x2), Mammy carry bubbly goin' to ilant, Pappy goin' to seasho', Row boat for catfish, row boat."

AUTHOR: unknown

EARLIEST DATE: 1935 (collected from Aunt Stella Horry)

KEYWORDS: nonballad lullaby mother father fishing

FOUND IN: US(SE)

REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, p. 95, "Ol' Hag, You See Mammy?" (1 text, 1 tune)
Roud #15606

File: LxSi095A

Olban (Alban) or The White Captive [Laws H15]

DESCRIPTION: A young woman (Amanda) has been taken captive by Indians. She is about to be subjected to torture or death when one of the tribe (the chief, young Albion?) rescues her and brings her home, (asking no reward but his food)

AUTHOR: Rev. Thomas C. Upham

EARLIEST DATE: 1818 (The "Columbia Sentinel" of Boston)

KEYWORDS: Indians(Am.) rescue

FOUND IN: US(MW,NE,Ro,SE,So)

REFERENCES (10 citations):
Laws H15, "Olban (Alban) or The White Captive"
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 256-259, "The White Captive" (1 text, 1 tune)
Randolph 674, "Her White Bosom Bare" (2 texts)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 158, "Amanda" (1 text, 1 tune)
McNeil-SouthernFolkBalladsVol1, pp. 160-163, "Young Alban and Amandy" (1 text, 1 tune)
Morris-FolksongsOfFlorida, #62, "Young Albin" (1 text)
Peters-FolkSongsOutOfWisconsin, p. 130, "The White Captive" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 31-32, "The White Captive" (1 text)
Hubbard-BalladsAndSongsFromUtah, "Bright Amanda" (1 text, 1 tune)
DT 761, WHTCAPTV
Roud #657

RECORDINGS:
Warde Ford, "Lamanda" (AFS 4203 B1, 1938; tr.; in AMMEM/Cowell)
CROSS-REFERENCES:
cf. "The Fair Captive" (theme)
NOTES [66 words]: Several scholars have sought for the events which lie behind this ballad. One
even connected it with a story by James Fennimore Cooper! Given that all the accounts disagree,
and that the Cooper story ("Wish-Ton-Wish") was not published until 1832, each must probably be
taken with a grain of salt. - RBW
In Ford's version, Olban (called "Alvin") asks for food for his people rather than himself. - PJS

Last updated in version 3.8
File: LH15

Old Abe Is Sick
DESCRIPTION: "Old Abe is sick (x2), Old Abe is sick in bed. He's a lying dog, a dying dog, With
meanness in his head." "He wants our cotton... He shall have it, he will have it, Some tar and
feathers too." "Down with Old Abe... And all his Yankee crew"
AUTHOR: unknown
EARLIEST DATE: 1928 (Brown)
KEYWORDS: political Civilwar
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 388, "Old Abe is Sick" (1 text)
Roud #11754
File: Br3388

Old Abe Lincoln Came Out of the Wilderness
DESCRIPTION: "Old Abe Lincoln came out of the wilderness, Out of the wilderness, Out of the
wilderness, Old Abe Lincoln came out of the wilderness, Down in Illinois." Possibly related: "Aren't
you glad you joined the Republicans... Down in Illinois."
AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: political parody nonballad derivative
HISTORICAL REFERENCES:
1809 - Birth of Abraham Lincoln in Kentucky. He later moved to Illinois
1860 - The Republicans, looking for a candidate who does not carry much baggage, nominate
Lincoln for President. In a four-way race, Lincoln receives 40% of the popular votes and enough
electoral votes to be elected President. The result is the Civil War
1864 - Lincoln is re-elected President
1865 - Lincoln assassinated
FOUND IN: US
REFERENCES (6 citations):
Sandburg-TheAmericanSongbag, p. 168, "Old Abe Lincoln Came Out of the Wilderness" (1 short
text, 1 tune)
Silber-SongsOfTheCivilWar, pp. 94-95, "Old Abe Lincoln Came Out of the Wilderness" (1 text, 1
tune)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, p. 17, "Old Abe Lincoln Came Out of the
Wilderness" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 287, "Old Abe Lincoln Came Out of the Wilderness" (1 text)
Thomas-BalladMakingInMountainsOfKentucky, p. 53, (no title) (1 short text, probably a fragment
of a modified version of this song)
Additional: Paul F. Boller, Jr., _Presidential Campaigns_, second revised edition, Oxford University
Press, p. 112 (partial text)
Roud #11629
CROSS-REFERENCES:
cf. "The Old Gray Mare (I) (The Old Gray Horse; The Little Black Bull)" (tune)
cf. "I Wait Upon the Lord" (tune, structure)
File: San168
Old Abe's Elected

DESCRIPTION: "Old Abe's elected so they say Along with Darkey Hamlin, The Yankees think they'll gain the day By nigger votes and gamblin'." (To the tune of Yankee Doodle)

AUTHOR: unknown

EARLIEST DATE: 1938 (Randolph)

KEYWORDS: Civilwar political parody

HISTORICAL REFERENCES:
1861-1865 - Abraham Lincoln and Hannibal Hamlin are President and Vice President

FOUND IN: US

REFERENCES (1 citation):
Randolph 245, "Old Abe's Elected" (1 text)
Roud #7712

CROSS-REFERENCES:
cf. "Old Honest Abe" (subject)

NOTES [115 words]: Abraham Lincoln hardly needs introduction. Hannibal Hamlin was Lincoln's vice president; a former Democrat, he joined the Republicans over the issue of slavery. He was replaced as vice president, in Lincoln's second term, by Andrew Johnson.

This piece clearly shows the level of political rhetoric that was being fired about during the election of 1860; Hamlin was anti-slavery, but not radically so; certainly neither he nor Lincoln had, at that time, any plan to enfranchise the southern slaves. And, at this time, a referendum in New York to grant Blacks the franchise failed miserably. For background on the amazingly complex election of 1860, see the notes to "Lincoln and Liberty." - RBW

File: R245

Old Adam

DESCRIPTION: "I'm very sorry for old Adam, Just as sorry as can be, For he never had no mammy For to hold him on her knee." "And I've always had the feeling He'd a-let that apple be If he'd only had a mammy For to hold him on her knee."

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: Bible mother

FOUND IN: US

REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, p. 339, "Old Adam" (1 text, 1 tune)
Roud #4566

File: San339

Old Adam and Eve

DESCRIPTION: "The praise of dear women I'll sing." Adam had food, a garden, horses and foxes to hunt. His happiness was not complete until his wife was taken from his side to be his equal and partner. A man without a wife is a beggar; a beggar with a wife is blessed

AUTHOR: unknown

EARLIEST DATE: 1840 (Fisher)

KEYWORDS: marriage Bible nonballad wife gardening animal

FOUND IN: Britain(England(North,South),Scotland(Aber))

REFERENCES (7 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #148, p. 2, "Adam and Eve" (1 text)
Greig/Duncan7 1269, "Old Adam and Eve" (2 texts, 1 tune)
Williams-FolkSongsOfTheUpperThames, pp. 215-216, "Old Adam" (1 text) (also Williams-Wiltshire-WSRO Wt 378)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 451-452, "Old Adam" (1 text)
Kidson-TraditionalTunes, pp. 153-154, "When Adam Was First Created" (1 text, 1 tune)

ADDITIONAL: John Fisher, The Honeymoon (London, 1840 ("Digitized by Google")), p. 164 [Note 3], ("When Adam was first created") (1 fragment (two verses))
Roud #728

BROADSIDES:
Bodleian, Firth b.25(242), "Adam & Eve" ("Both sexes give ear to my fancy"), W. Ford (Sheffield), no date; also Harding B 28(19), "In Praise of Dear Women I Sing ("Both sexes give ear to my fancy")

CROSS-REFERENCES:
cf. "When Adam Was Created (Wedlock)" (theme)

NOTES [130 words]: Greig/Duncan7: "Fifty-three years ago." [1905]
Apparently broadside Bodleian, 2806 c.13(192), "When Adam was first created" ("Both sexes give here [sic] to my fancy"), J. Harkness (Preston), 1840-1866 is this song but I could not download and verify it. - BS

The tale of the creation of the woman from the rib of the man is told in Genesis 2:21-22 (with the description of her as his partner continuing until 2:24, and the statement that none of the animals was a partner fit for him in 3:20). The other account of the creation, in Genesis 1:27, strongly implies that men and women were created at the same time (implying, obviously, a different sort of partnership). This account also places the creation of humanity at the end of the creation of life, not the beginning. - RBW

Last updated in version 3.0
File: GrD71269

Old Alec Brown

DESCRIPTION: "Old Alec Brown has brought me here, Lie in jail all my days." "True love, true love, my darling child, What have I done to you?" The singer asks the girl to be true to him; she has caused him to weep and has turned her back on him. Many lyrics float

AUTHOR: unknown
EARLIEST DATE: 1944 (Morris, Southern Folklore Quarterly)
KEYWORDS: love prison separation abandonment floating verses
FOUND IN: US(SE)
REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #44, "Old Alec Brown" (1 text, 1 tune)
Roud #5010
CROSS-REFERENCES:
cf. "Lonesome Road" (lyrics)
cf. "In the Pines" (lyrics)
File: Morr044

Old and Gray

DESCRIPTION: "'Tis thee and not the roses, dear, That I have learned to love, Though now thine eyes are bright and clear... Yet should thine eyes grow dim with age I'll love thee all the way, For 'tis the head and not the heart That shall grow old and gray."

AUTHOR: unknown
EARLIEST DATE: 1916 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: age beauty
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 712, "Old and Gray" (1 short text, 1 tune)
File: BrS5712

Old and Only in the Way

DESCRIPTION: "When you walk along the street, how often do you meet Some poor old man who's getting old and gray?" Poor old men find that their children do not care for him, and rich old men have heirs waiting impatiently. The singer complains about the young

AUTHOR: P. J. Downey and L. T. Billings
EARLIEST DATE: 1880 (copyright)
KEYWORDS: youth age money work
FOUND IN: US
REFERENCES (2 citations):
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 83, "Old and Only in the Way" (1 text)
DT, OLD&GRAY
Roud #6440
RECORDINGS:
Arkansas Woodchopper [pseud. For Luther Ossenbrink], "Old and Only in the Way" (Gennett 7154/ Champion 15943 [as West Virginia Rail Splitter]//Supertone 9639, 1930; Champion 45192 [as West Virginia Rail Splitter], 1935)
Fiddlin' John Carson, "Old and in the Way" (OKeh 40181, 1924) (OKeh 45273, 1928; rec. 1927) (Bluebird B-5959/Montgomery Ward M-4850, 1935)
Byron G. Harlan, "Always In the Way" (CYL: Edison 8501, 1903)
Kentucky Girls, "Old and Only in the Way" (Columbia 15364-D, 1929; rec. 1928)
Oliver Moore [pseud. for Ted Chestnut], "Old and Only in the Way" (Challenge 422, 1928)
Charlie Poole and the North Carolina Ramblers, "Old and Only in the Way" (Columbia 15672-D, 1931; rec. 1928; on CPoole03)

Old and Young Courtier, The

DESCRIPTION: "An old song made by an aged old pate, Of an old worshipful gentleman, who had a great estate." The story tells of the proper behavior of this old courtier. It compares him to a young courtier whose newfangled behavior is much less proper
AUTHOR: unknown
EARLIEST DATE: 1877 (Bell)
KEYWORDS: royalty nobility nonballad
FOUND IN:
REFERENCES (2 citations):
Percy/Wheatley-ReliquesOfAncientEnglishPoetry II, pp. 314-318, "The Old and Young Courtier" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 180-183, "The Old and Young Courtier" (1 text)
ST BeCo180 (Partial)

Old Ann Tucker

DESCRIPTION: Old Ann "was a wife, biggest old stup I saw in my life" She has a hump like a camel and a stupid son. "She tried to sleep but it was no use, For her legs hung out for the chickens to roost" "... want any more you must help yourself"
AUTHOR: unknown
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)
KEYWORDS: derivative humorous nonballad
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, pp. 142-143, "Old Ann Tucker" (1 text) (also Williams-Wiltshire-WSRO Bk 6)
Roud #390
CROSS-REFERENCES:
cf. "Old Dan Tucker" (source?: male version)
NOTES [82 words]: I think this is a clear derivative of "Old Dan [or Tan] Tucker" but Williams-FolkSongsOfTheUpperThames says, "I have heard many fragments of songs concerning a certain notable Ann Tucker. Sometimes, too, I have heard the name Dan Tucker, though I think it should really be Ann, not Dan." Of course, it's difficult to distinguish between "Ol' Dan Tucker" and "Old Ann Tucker."
The chickens roosting line is also found in "Old Dan Tucker": see, for example, Bodleian broadside Firth b.27(169). - BS
Last updated in version 2.6
File: WT142
Old Arboe (Ardboe)

DESCRIPTION: The singer asks the powers to help him praise Ar(d)boe. He praises the land, the waters, the wildlife, the winds. He talks of the holy days they celebrate. The singer has traveled the world, but has seen no better place

AUTHOR: James Cairnes?
EARLIEST DATE: 1933 (Sam Henry collection)

REFERENCES (3 citations):
Henry/Huntingdon/Herrmann-SamHennysSongsOfThePeople H505, p. 157, "Old Ardboe" (1 text, 1 tune)
Tunney-WhereSongsDoThunder, pp. 82-84, "O! Arboe" (1 text)
OBoyle-TheIrishSongTradition 20, "Old Arboe" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "The Old Cross of Ardboe" (subject)

NOTES [162 words]: Sam Henry has notes on the various feast days mentioned in the song. These seem more accurate than the geography of the Biblical references to "the shores of Cana and Galilee"; neither name was proper in the author's time, and Galilee had no true seacoast (the "sea of Galilee" is a lake). Cana is not on any shore at all; it was half way between the Mediterranean and the Sea of Galilee. - RBW

For the cross reference [to The Old Cross of Ardboe"] see Bell/O Conchubhair, Traditional Songs of the North of Ireland, pp. 38-39, "The Old Cross of Ardboe" attributed to "the 'Poet' Canavan."
The songs are close in theme and approach, but share no lines. Here is a description of "The Old Cross of Ardboe": The singer bids farewell to the places in Tyrone "where I spent my childhood days" He wonders if he will ever return. "May the star of Freedom smile ... And the shamrocks verdant grow Green around those graves near Lough Neagh's waves, And the Old Cross Ardboe."

BS

File: HHH505

Old Arizona Again

DESCRIPTION: "Oh, it's old Arizona again, It's old Aricona again, It's a place where we all have been." The singer recalls "greasers and bad, bad men," "bears and rocky ground And the rattlers running round." "And if you get away, They will bring you back to stay."

AUTHOR: unknown
EARLIEST DATE: 1929 (Dolph, according to Cohen)

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 534, "Old Arizona Again" (1 text)

File: CAFS2534

Old Ark's A-Moverin', The

DESCRIPTION: "O the old ark's a-moverin... an' I thank God." Sundry verses on the flood, salvation, and those who are too proud, e.g. "How many days did the water fall? Forty days and nights and all." "See that sister dressed so fine? She ain't got Jesus on her mind"

AUTHOR: unknown
EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

REFERENCES (8 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 58-59, "De Ole Ark a-Moverin' Along" (1 text, 1 tune; pp. 249-250 in the 1874 edition)
Work-FolkSongOfTheAmericanNegro, p. 73, "The Ole Ark" (1 text)
Thomas-BalladMakingInMountainsOfKentucky, pp. 213-214, (no title) (1 text, with this chorus though many of the verses are about Jesus; it may be conflate, but in the present state of
Old Arm Chair (I), The

DESCRIPTION: "I love it, I love it, and who shall dare To chide me from loving that old arm chair?" The singer calls it "sacred"; his mother sat in it -- and eventually died in it. "I love it, I love it, and cannot tear My soul from a mother's old arm chair"

AUTHOR: Words: Eliza Cook / Music: Henry Russell (source: Heart-Songs)

EARLIEST DATE: 1909 (Heart-Songs)

KEYWORDS: mother love death

FOUND IN:

REFERENCES (2 citations):
- Heart-Songs, pp. 270-271, "The Old Arm Chair" (1 text, 1 tune)
- Jolly-Miller-Songster-5thEd, #61, "The Old Arm-Chair" (1 text)

ST HeSo270 (Partial)

Roud #13966

BROADSIDES:
- Bodleian, Firth b.26(462)=Harding B 11(1138)=Johnson d.1773(p. 141v), "The old arm chair,"

File: HeSo270

Old Aunt Dinah

DESCRIPTION: "Old Aunt Dinah, ho pee, ho pee... Gwine away to leave yer..." "Old Aunt Dinah -- sick in bed... Send for the doctor... You ain't sick... All you need... is a hickory stick." Alternately, Dinah may have four daughters and wants one to marry the singer

AUTHOR: unknown
Old Aunt Kate

DESCRIPTION: "Ole Aunt Kate she bake de cake, She bake hit 'hine de garden gate; She sift de meal, she gimme de dust, She bake de bread, she gimme de crust, She eat de meat, she gimme de skin, An' dat's de way she tuck me in."

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: food humorous

FOUND IN: US

REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 99, "Ole Aunt Kate" (1 text, 1 tune)

Roud #11617

NOTES [16 words]: Scarborough reports that this is an "elaboration" from "Juba." Be hard to prove either way. - RBW

File: ScaNF099

Old Aunt Katy

DESCRIPTION: "Old Aunt Katy was a good old soul, Patched my breeches right full of holes." "Up the ridge and down the ridge And run old Katy home." "Old Aunt Katy was a good old soul, Crossed the bridge and paid her toll." "Old Aunt Katy dressed mighty fine...."

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: clothes nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 323, "Old Aunt Katy" (1 text plus mention of 1 more)

Roud #15889

NOTES [26 words]: The notes in Brown suggest that this is a play-party. It feels more like a fiddle tune to me. But with no tune and no gaming instructions, we can't say. - RBW

File: Br3323

Old Bachelor (I), The

DESCRIPTION: Singer, an old bachelor ignorant of women, marries a 16-year-old, primarily to keep him warm at night. She wants more from him, which baffles him until her mother tells him the
facts of life. He obliges; a fine son results, to his surprise and delight

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan7)

KEYWORDS: age marriage sex bawdy humorous mother bachelor

FOUND IN: Britain(Scotland(Aber),England(North))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #19, p. 2, "The Auld Bachelor" (1 fragment)
Greig/Duncan7 1390, "I Am an Auld Bachelor" (4 texts, 3 tunes)
Roud #7162

RECORDINGS:
A. L. Lloyd, "The Old Bachelor" (on BirdBush1, BirdBush2)

CROSS-REFERENCES:
cf. "Maids When You're Young Never Wed an Old Man" (theme) and references there
File: RcT0B

Old Bachelor (V), The

DESCRIPTION: The singer would not court a rich girl, and beautiful ones reject him. He would marry a well mannered farmer's daughter. He has a pleasant home with plenty of food and goods. "I wish that I may, get a prudent, chaste, and a virtuous wife"

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan7)

KEYWORDS: courting nonballad bachelor

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan7 1391, "The Old Bachelor" (1 text, 1 tune)
Roud #7249


Last updated in version 2.5
File: GrD81391

Old Bachelor, The

DESCRIPTION: An old bachelor resolves to find a wife so perfect as "scarce walks upon the ground." He meets a woman that won't tell him her name, nor whether she is still a virgin, nor whether she would marry. "He that courts a bonnie lass Is sure to get the slip"

AUTHOR: unknown

EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume1)

KEYWORDS: age courting marriage virginity questions bachelor

FOUND IN: Britain(Scotland(Bord))

REFERENCES (1 citation):
Lyle-Andrew-CrawfurdsCollectionVolume1 73, "The Old Bachelor" (1 text)
Roud #1649

File: LyCr173

Old Bald Eagle

DESCRIPTION: "(Old/Big) bald eagle sailing 'round, day I's gone (x2)." "Lead her up and lead her down, day I's gone (x2)." "Backward and forward across the floor." "Sailing round Maggie, sailing found." "Just keep swinging till you get done."

AUTHOR: unknown

EARLIEST DATE: 1939 (Skean-CircleLeft-FolkPlayOfKentuckyMountains)

KEYWORDS: playparty bird food animal

FOUND IN: US(Ap)

REFERENCES (1 citation):
Skean-CircleLeft-FolkPlayOfKentuckyMountains, pp. 34-35, "Big Bal' Eagle" (1 text, 1 tune)
Roud #3425

NOTES [21 words]: Roud lumps this with the "Bald Eagle" text in Roberts, but I think them only
Old Barbed Wire, The (I Know Where They Are)

DESCRIPTION: "If you want to find the privates, I know where they are (x3) -- They're up to their knees in mud (or: "Hanging on the old barbed wire"). I saw them...." Meanwhile, the captains, colonels, and generals enjoy themselves and stay away from the fighting

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: soldier war

FOUND IN: US Britain(England) Canada

REFERENCES (8 citations):
- Sandburg-TheAmericanSongbag, pp. 442-443, "Where They Were" (1 text, 1 tune)
- Brophy/Partridge-TommiesSongsAndSlang, pp. 61-62, "The Old Barbed Wire" (1 text)
- Dallas-TheCruelWars-100SoldiersSongs, pp. 236-237, "Hanging on the Old Barbed Wire" (1 text, 1 tune)
- Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. "If You Want to Know Where the Privates Are" (1 text, 1 tune)
- Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 59-62, "If You Want to Know Where the Privates Are" (1 text, 1 tune)
- Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 41, "I Know Where They Are" (1 short text)
- Hopkins-SongsFromTheFrontAndRead, pp. 90-91, "Has Anyone Seen the Colonel" (1 text, 1 tune)

DT, BARBWIRE

Roud #9618

CROSS-REFERENCES:
cf. "Grouse, Grouse, Grouse" (theme of generals being safe while soldiers fight)

ALTERNATE TITLES:
If You Want to See the Captain
I'll Tell You Where They Were

NOTES [103 words]: Internal evidence clearly dates this to the First World War, with its trenches and barbed wire and mud that threatened to swallow the Allied armies whole. Jerry Silverman includes it in his book Ballads & Songs of WWI, without indication of source. What's more, until WWI, officers -- including brigade and sometimes even divisional officers -- were expected to lead their men from the front. Only in the twentieth century did officers become so valuable that they were allowed to "lead" from the rear. Thus it can hardly be from before World War I, and the earliest collections show that it cannot be from after. - RBW

Last updated in version 5.0

File: San442

Old Barge Oliver Cromwell, The

DESCRIPTION: "On November first in eighty-nine from Port Huron we set sail." The barge Cromwell is hauled by the Lowell. They struggle with weather near Bay City and with snow near Tawas bay. They have to pump in the storm. The singer warns against lumber barges

AUTHOR: reportedly Hank Stone

EARLIEST DATE: 1933 (collected from A. P. Gallino and William J. Small by Walton)

KEYWORDS: sailor storm hardtimes

FOUND IN: US(MW)

REFERENCES (1 citation):
- Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 144-146, "The Old Barge Oliver Cromwell" (1 text)

Roud #19856

RECORDINGS:
- John Gallino, "The Old Barge Oliver Cromwell" (1938; on WaltonSailors; the tune does not match that printed in the text)

File: WGM144
Old Bark Hut, The

DESCRIPTION: The singer, whose name varies, relates, "I once was well to do, but now I am stumped up, And I'm forced to go on rations in an old bark hut." There follows a list of the ways the singer makes do or tolerates the poor conditions

AUTHOR: unknown

EARLIEST DATE: 1905 (Paterson's _Old Bush Songs_)

KEYWORDS: poverty hardtimes

FOUND IN: Australia

REFERENCES (9 citations):
- Meredith/Anderson-FolkSongsOfAustralia, pp. 105-106, "The Old Bark Hut" (1 text, 1 tune)
- Anderson-StoryOfAustralianFolksong, pp. 151-154, "The Old Bark Hut" (1 text, 1 tune)
- Fahey-Eureka-SongsThatMadeAustralia, pp. 126-127, "The Old Bark Hut" (1 text, 1 tune)
- Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 298-302, "The Old Bark Hut" (1 text)
- Manifold-PenguinAustralianSongbook, pp. 87-89, "The Old Bark Hut" (1 text, 2 tunes)
- Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 133-134, 290-291, "The Old Bark Hut" (2 texts, 2 tunes)

Stewart/Keesing-FavoriteAustralianBallads, pp. 22-24, "The Old Bark Hut" (1 text)

ADDITIONAL: Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), pp. 288-291, "The Old Bark Hut" (1 text)

Matthew Richardson, _Once a Jolly Swagman: The Ballad of Waltzing Matilda_, Melbourne University Press, 2006, pp. 34-35, "The Old Bark Hut" (1 text)

Roud #22662

NOTES [119 words]: This is sort of the Australian version of "The Old Chisholm Trail," with nearly infinite verses. Henry Lawson reports riding on a train from Bourke to Sydney with a band of shearers, who sang the song the whole time without repeating a verse.

Manifold, p. 94, following Hugh Anderson, says that the "parent version" was written by William Perrie, and observes that several versions use London thieves' jargon, implying an origin among transportees.

Morris, p. 207, defines "Hut" as follows: "a cottage of a shepherd or a miner. The word is English but is especially common in Australia, and does not there connote squalor or meanness. The "Men's Hut' on a station is the building occupied by the male employees." - RBW

Bibliography

- Morris: Edward E. Morris, _A Dictionary of Austral English_, 1898 (I use the 1972 Sydney University Press with a new foreword but no new content)

Last updated in version 5.2

File: MA105

Old Bay State, The

DESCRIPTION: "Come all good people from far and near... I will sing you the loss of the old Bay State that sailed in the Crawford Line." On the morning of November 2, she sets out and is never seen again. "It's hard to think so many lives down with her had to go."

AUTHOR: Thomas Peckham?

EARLIEST DATE: before 1952 (collected from John S. Parsons by Walton)

KEYWORDS: ship death disaster

HISTORICAL REFERENCES:
- Nov 2, 1862 - final voyage of the _Bay State_

FOUND IN: US(MA)

REFERENCES (1 citation):
- Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 225-226, "The Old Bay State" (1 text)

Roud #19864

File: WGM225
Old Beau Bill

DESCRIPTION: "Old Beau Bill was a fine old man, A-rigging and a-ragging in the world so long, But now his days have cone to pass, And we're bound to break up Beau Bill's class. So sit still ladies and don't take a chill, While the captain... ties Beau Bill"

AUTHOR: unknown
EARLIEST DATE: 1971 (NorthCarolinaFolkloreJournal)
KEYWORDS: death
FOUND IN: US(SE)
REFERENCES (1 citation):
NorthCarolinaFolkloreJournal, Richard Walser, "His Worship the John Kuner" Vol. XIX, No. 4 (Nov 1971), p. 168, "(Old Beau Bill was a fine old man)" (1 text)
NOTES [35 words]: Walser calls this a John Kunnering song. For other such songs, see "Juba!". Yes, the printed text gives the fourth line as "...Beau Bill's class." I would assume there are two extra letters in that last word. - RBW

Last updated in version 6.1
File: NCF194BB

Old Bee Makes the Honey Comb

DESCRIPTION: "Old bee (makes the honey comb/sucks the blossom), Young bee makes the honey. (Poor man/Colored folks) plant the cotton and corn, (Rich man/White folks) make the money."

AUTHOR: unknown
EARLIEST DATE: 1919 (Brown)
KEYWORDS: floatingverses work bug
FOUND IN: US(SE)
REFERENCES (4 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 479, "Old Bee Makes the Honey Comb" (1 fragment); also 480, "Hard Times" (1 text, massively composite: Chorus from "Lynchburg Town" and verses from "Old Bee Makes the Honey Comb" and the "White Folks Go to College" version of "Hard to Be a Nigger")
Scarborough-OnTheTrailOfNegroFolkSongs, p. 165, "Old Bee Make de Honeycomb" (1 text, with this stanza but many more associated primarily with "Raccoon")
Morris-FolksongsOfFlorida, #107, "The Old Bee Makes the Honey Comb" (1 fragment)
cf. Baring-Gould-AnnotatedMotherGoose #194, p. 136, ("God made the bees")

Roud #5029
CROSS-REFERENCES:
cf. "Haul Away, Boys, Haul Away" (lyrics)
cf. "Bees of Paradise" (theme of the work of bees and money)
NOTES [63 words]: Reportedly found also in Uncle Remus, this is one of those floating verses that seems to exist in many songs. Since Brown has it as a standalone, it files here, with many cross-references. The nursery rhyme version, which I suspect is close to the original, runs:
God made the bees
And the bees make honey.
The miller's man does all the work
But the miller makes the money.- RBW

Last updated in version 4.2
File: Br3479

Old Bell Cow

DESCRIPTION: Humorous description of a cow that's difficult to milk: "Went down to the cornfield to pick a mess of beans, Along come the bell cow a-pecking at the greens." "Some of these days when I learn how, I'm gonna milk that old bell cow."

AUTHOR: unknown
EARLIEST DATE: 1929 (recording, Dixie Crackers); possible version from 1927 (Richardson/Spaeth-AmericanMountainSongs)
KEYWORDS: farming work humorous animal
Old Betty Larkin (Betsy Larkin, You Stole My Pard, Steal Partners, Stole My Partner)

DESCRIPTION: "Hop around, skip around, old Betty Larkin (x3), and also my dear darlin'." "Steal, steal, old Betty Larkin...." "You take mine, and I'll take another...." "Needles in a haystack, old Betty Larkin."

AUTHOR: unknown

EARLIEST DATE: 1935 (Randolph)

KEYWORDS: courting abandonment playparty dancing nonballad

FOUND IN: US(So)

REFERENCES (2 citations):
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 15, "Old Betty Larkin" (1 text, 1 tune)
Randy 586, "You Stole My Pard" (1 fragment)

Roud #7404 and 7673

NOTES [58 words]: Randolph's is only a two-stanza fragment: "You stole my pard to my dislike (x3), And also my dear darlin'." "I'll have her back or fight all night (x3), And also my dear darlin'." It may be a separate piece (Roud separates them). But that key line about the "dear darlin'" seems to me to link his text with the Ritchie Family "Betty Larkin" texts. - RBW

File: R586

Old Billy Dugger

DESCRIPTION: "Old Billy Dugger he looks mighty cross; He shot at a man and killed Jack's hoss."

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: soldier death horse

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 283, "Old Billy Dugger" (1 text)

Roud #6642

NOTES [16 words]: Reported to be based on a Civil War incident -- but it's a soldier's joke I've seen elsewhere. - RBW

File: BrII283

Old Billy Kirk

DESCRIPTION: "Now old Billy Kirk was a twenty-minute egg. With his flowing white beard and his one wooden leg." He is tiny. He travels New Zealand on horseback -- a great racer. He plays for dances. He lives to 105. The singer looks forward to seeing him after death

AUTHOR: "Cazna Gyp" (collective name of Bob Edwards and Mr. ad Mrs. Lew Williams, according to Bailey/Roth-ShantiesByTheWay-NZ)

EARLIEST DATE: 1967 (Bailey/Roth-ShantiesByTheWay-NZ)
**Old Binnie**

**DESCRIPTION:** Old Binnie is urged to come see the Irishman work with his penis  
**AUTHOR:** unknown  
**EARLIEST DATE:** 1955  
**KEYWORDS:** bawdy  
**FOUND IN:** US(Ro,So,SW)  
**REFERENCES (1 citation):**  
*Cray-EroticMuse, p. 264,* "Ditties," of which the first is "Old Binnie"  
**CROSS-REFERENCES:**  
cf. "The Irish Washerwoman" (tune)  
cf. "The Railroad Corral" (tune and references for the "Irish Washerwoman" tune)  
**File:** EM264

**Old Black Alice**

**DESCRIPTION:** "Old Black Alice are my name, Wellshot are my station. It's no disgrace, the old black face, it's the colour of my nation." The singer tells how she can dance, points out that God made her as well as whites, and notes the several men who like her  
**AUTHOR:** unknown  
**EARLIEST DATE:** 1964  
**KEYWORDS:** Australia discrimination  
**FOUND IN:** Australia  
**REFERENCES (1 citation):**  
*Manifold-PenguinAustralianSongbook, pp. 92-93,* "Old Black Alice" (1 composite text, 1 tune)  
**File:** PASB092

**Old Black Bull, The**

**DESCRIPTION:** "the old black bull came down from the mountain, Euston, Dan Euston, The old black bull... A long time ago." "There were six fine heifers in the pasture grazing." The bull gets all worked up, but (he fails?) and goes back to the mountain, head hung low  
**AUTHOR:** unknown  
**EARLIEST DATE:** 1931 (Brophy/Partridge-TommiesSongsAndSlang)  
**KEYWORDS:** animal derivative travel  
**FOUND IN:**  
**REFERENCES (1 citation):**  
*Brophy/Partridge-TommiesSongsAndSlang, p. 44,* "The Old Black Bull" (1 text)  
Roud #10554  
**CROSS-REFERENCES:**  
cf. "The Old Gray Mare (I) (The Old Gray Horse; The Little Black Bull)" (form; probably also tune)  
**File:** BrPa044

**Old Black Crow, The**

**DESCRIPTION:** "A boy to school was tramping, singing merrily," when a crow lands on a branch and begins to sing "caw, caw, caw." The boy does not like the song, so he throws a stone at the crow. It misses, and he falls in the mud, is late for school, and whipped  
**AUTHOR:** unknown
Old Black Hen, The

DESCRIPTION: "Master had an old black hen, Black as any bear, Laid and set in an acorn shell, Eighteen inches square."

AUTHOR: unknown

Old Black Horse, The

DESCRIPTION: "I was walking one day Along a crowded way, A-strollin' with the girl of my heart," whose father owned a donkey cart. He sees the old, tired, one-eyes black horse. He drives the carriage when the singer marries the girl. The horse throws him. It dies

AUTHOR: unknown

Old Black Joe

DESCRIPTION: "Gone are the days when my heart was young and gay, Gone are my friends from the cotton fields away, Gone from the earth to a better land I know, I hear their gentle voices calling 'Old Black Joe.'" The singer, having outlived so much, says "I'm coming"

AUTHOR: Stephen C. Foster

REFERENCES:

Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 156-159, "Old Black Joe" (1 text, 1 tune)
Saunders/Root-MusicOfStephenCFoster-Vol2, pp. 99-102+428, "Old Black Joe" (1 text, 1 tune)
Dean-FlyingCloud, pp. 126-127, "Old Black Joe" (1 text)
Wolf-AmericanSongSheets, #1692, p. 114, "Old Black Joe" (1 reference)
Emerson-StephenFosterAndCo, pp. 20-21, "Old Black Joe" (1 text)
Messerli-ListenToTheMockingbird, pp. 102-103, "Old Black Joe" (1 text)
Jolly-Miller-Songster-5thEd, #122, "Old Black Joe" (1 text)
Fuld-BookOfWorldFamousMusic, p. 407, "Old Black Joe"

DT, OLDBLACK*

ST RJ19156 (Full)

Roud #9601

RECORDINGS:
Criterion Quartet, "Old Black Joe" (CYL: Edison [BA] 3092, n.d.)
Edison Quartette, "Old Black Joe" (Edison 8823, 1904)  
Fisk University Jubilee Quartet, "Old Black Joe" (Victor 35097, 1909)  
Ford Hanford, "My Old Kentucky Home and Old Black Joe [medley]" (Victor 18767, 1921)  
Peerless Quartet, "Old Black Joe" (Victor 5562, 1908; Victor 16531, 1910)  
Riley Puckett, "Old Black Joe" (Columbia 15005-D, 1924)

SAME TUNE:

Come Up, Dear Dinner, Come Up (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 121)
Dear Old Flag ("Gone are the days when thy folds were rent in twain") (by A. P. Knapp) (Albert P. Knapp, _Grange Songster_, 1915, p. 24)
The Poor White Slave ("Down where the coal mine lifts its ugly shaft, There stands a hut, beside a narrow lane") (Foner, p. 252)

ALTERNATE TITLES:
Poor Old Joe

NOTES [224 words]: By the time Foster wrote this piece, his parents were dead, his marriage was troubled, and he was in bad financial shape. It has been theorized that this put him in a nostalgic mood. As always, he set it on the plantation -- but for once not in dialect.
TaylorEtAl p. 135, report that "Foster's granddaughter, Mrs. A. D. Rose claimed that 'Joe' was a real person, a servant in the home of [Foster's future wife] Jane McDowell in the days when Stephen was courting her. Up to the time of Dr. McDowell's death, Joe drove Jane’s father on his rounds.... According to Mrs. Rose, Stephen promised Joe that he would put him into a song. The old man was gone when the day of inspiration came, but today an perhaps always, Old Black Joe live again."
The extended Foster family apparently believed this also. Morneweck, pp. 372-373, also quotes Jessie W. Rose, calling him "the McDowell family butler and handy man." Apparently the Foster family did not sing "Old Black Joe" because they knew the back story.
It is perhaps an indication of how far Foster had fallen by the time he wrote this that he actually produced a sort of parody, "Poor Old Joe." According to Waites/Hunter, p. 80, the latter is "virtually identical to Old Black Joe. Probably [Foster] altered a few words and notes so that more than one publisher could issue the same song." - RBW

Bibliography

- Morneweck: Evelyn Foster Morneweck (Stephen Foster's niece), Chronicles of Stephen Foster's Family, University of Pittsburgh Press, 1944

Last updated in version 6.0
File: RJ19156

Old Blacksmith's Shop, The

DESCRIPTION: "Some people ramble to lands far away... But the place I love best and am longing to see... And there I forever could stop... In the old village blacksmith's shop." The singer recalls visiting and playing with the blacksmith, but now the man is long dead

AUTHOR: unknown
EARLIEST DATE: 1934 (Sam Henry collection)
KEYWORDS: work worker loneliness age
FOUND IN: Ireland
REFERENCES (1 citation):  
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H541, p. 207, "The Old Blacksmith's Shop" (1 text, 1 tune)
File: HHH541
Old Blind Horse, The

DESCRIPTION: Old man's will leaves everything to Uncle Bill and an old blind horse. When the horse finally dies "we took his skin for to make some shoes" and give the rest to the crows who "crawed" as they flew by "old horse you had to die"

AUTHOR: unknown
EARLIEST DATE: 1950 (Creighton-MaritimeFolkSongs)
KEYWORDS: death horse bird
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-MaritimeFolkSongs, pp. 130-131, "The Old Blind Horse" (1 text, 1 tune)
Roud #2703
CROSS-REFERENCES:
cf. "Poor Old Horse (II)" (theme)
NOTES [61 words]: Creighton-MaritimeFolkSongs first verse "If you'll join the chorus whilst I sing This very night I'll make this old shanty ring" would seem to put it in a logging camp. The chorus, "And its come, come along with me For the moon is fast a climbing, Young girls, young girls, can't you see? For the dew on the grass is shining" is reminiscent of "Raise a Ruckus." - BS
File: CrMa130

Old Blue

DESCRIPTION: "I had a dog and his name was Blue...." The singer tells how Blue aided him in 'possum hunting, then goes on to describe Blue's death and burial.

AUTHOR: unknown
EARLIEST DATE: 1913
KEYWORDS: dog death burial hunting
FOUND IN: US(SE,So)
REFERENCES (10 citations):
Randolph 295, "Old Blue" (1 text plus a fragment, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 220, "Old Blue" (1 text)
Hudson-FolksongsOfMississippi 74, pp. 201-202, "Old Blue" (1 text)
Lomax/Lomax-FolkSongUSA 7, "Old Blue" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 111-112, "Old Blue" (1 text, 1 tune)
Lomax-FolksongsOfNorthAmerica 157, "Blue" (1 text, 1 tune)
Botkin-TreasuryOfSouthernFolklore, p. 738, "Old Blue" (1 text, 1 tune)
Cray-AshGrove, pp. 11-12, "Old Blue" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 396, "Old Blue" (1 text)
DT, OLDBLUE
Roud #4313
RECORDINGS:
Jim Jackson, "Old Dog Blue" (Victor 21387B, 1928; on AAFM2) (Vocalion 1146, 1928)
Pete Seeger, "Old Blue" (on PeteSeeger09, PeteSeegerCD02)
Art Thieme, "The Split Dog" [combines song and tall-tale] (on Thieme01)
CROSS-REFERENCES:
cf. "Deep Blue Sea (II)" (floating lyrics)
File: R295

Old Bob Ridley (Hobo Diddle De Ho)

DESCRIPTION: "When I was young we crossed the mountains, Crossed so many I quit a-countin', Hobo diddle de ho, An' a hobo diddle de ho." "We seen the buffalo a-comin', Seen so damn' many I couldn't count 'em...." "(Ho/oh), (old) Bob (Ridley/Bridely)"

AUTHOR: unknown
EARLIEST DATE: 1853 (broadside, LOCSheet sm1853 550030)
KEYWORDS: travel humorous talltale
FOUND IN: Britain(England,Scotland(Aber)) US(SE,So) Ireland
REFERENCES (7 citations):
Greig/Duncan8 1898, "Bob Ridley" (1 fragment, 1 tune)
Williams-FolkSongsOfTheUpperThames, pp. 224-225, "Old Bob Ridley O" (1 text) (also Williams-
Old Boss Barry

DESCRIPTION: "There's a quiet little room at the back of the saloon... Where men from tenements hold lengthy arguments On everything besides the liquor bills." Then the "leader" comes,; they say, "Old Boss Barry, how d'ye do? Is there anything that we can do for you?"

AUTHOR: Words: Edward Harrigan / Music: David Braham

EARLIEST DATE: 1888 ("Waddy Googan")

KEYWORDS: political nonballad

FOUND IN:
REFERENCES (2 citations):
Finson-Edward-Harrigan-David-Braham, vol. II, #148, pp. 226-227 "Old Boss Barry" (1 text, 1 tune)  
ADDITIONAL: William H. A. Williams, _"Twas Only an Irishman's Dream_., University of Illinois Press, 1996, p. 142, "Old Boss Barry" (1 excerpt)  
Roud #V45198

RECORDINGS:
Mick Moloney, "Old Boss Barry" (on HarriganBrahamMaloney)

NOTES [132 words]: For background on Harrigan and Braham, see the notes to "The Babies on Our Block."
"'Old Boss Barry' recalls Braham's patter parlando style, with repeated note-melody and schottische rhythms accompanying Harrigan's trenchant satire of Tammany-style politics" (Franceschina, p. 189).

Harrigan apparently did not hesitate to satirize Boss Tweed (Williams, p. 142), and "Harrigan provided one of the best portraits in song of the Irish political boss in 'Old Boss Barry' from Waddy Gogan (1988)" (Williams, p. 143).

An excellent portrayal of a city boss it may have been, and it featured Harrigan flipping from playing an Irishman to playing an Italian with great verve (Moody, pp. 181-182), but as a show it had a relatively short run -- apparently less than three months (Franceschina, p. 189).

Bibliography

- Williams: William H. A. Williams, 'Twas Only an Irishman's Dream, University of Illinois Press, 1996

Last updated in version 5.2
File: HaBr)lBB

Old Brass Wagon

DESCRIPTION: Playparty: "Circle to the left, Old Brass Wagon, You're the one, my darling." "Swing oh swing, Old Brass Wagon...." "Promenade home...." "Shottische up and down...." "Break and swing...." "We'll all run away with the old brass wagon...."

AUTHOR: unknown
EARLIEST DATE: 1911 (JAFL 24)
KEYWORDS: playparty travel
FOUND IN: US(Ap,MW,SE,So)
REFERENCES (7 citations):
  Wolford-ThePlayPartyInIndiana, pp. 76-77=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 156-157, "Old Brass Wagon" (1 text, 1 tune)
  Randolph 527, "The Old Brass Wagon" (1 text, 1 tune)
  Sandburg-TheAmericanSongbag, p. 159, "Old Brass Wagon" (1 text, 1 tune)
  Owens-TexasFolkSongs-2ed, p. 153, "Little Brass Wagon" (1 text, 1 tune)
  Morris-FolksongsOfFlorida, #127, "Old Brass Wagon" (1 text)
  Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 129-130, "Little Brass Wagon" (1 text, 1 tune)
  Silber/Silber-FolksingersWordbook, p. 388, "Little Brass Wagon" (1 text)
ST San159 (Full)
Roud #5034
CROSS-REFERENCES:
cf. "Ten Little Indians (John Brown Had a Little Indian)" (tune)
File: San159

Old Brig, The

DESCRIPTION: Shanty. Verses relate various problems with the ship, an inept and/or drunk bosun, captain and/or cook, bad food. The usual sailor complaints, some of them probably justified. Hugill had four different language texts for this, all basically the same song.

AUTHOR: unknown
EARLIEST DATE: 1916 (Opsang fra Seilskibstiden)
LONG DESCRIPTION: Shanty. Verses relate various problems with the ship, an inept and/or drunk bosun, captain and/or cook, bad food. The usual sailor complaints, some of them probably justified. Hugill had four different language texts for this, all basically the same song. Different versions listed were "Svineper" (a.k.a. The Dirty Old Pig, The Old Brig)-Norwegian, "Den Gamla Briggen"-Swedish, "Die Gut Alte Brigg"-German.
KEYWORDS: foreignlanguage shanty ship cook
FOUND IN: Norway Sweden Germany
Old Brown Coat, The

DESCRIPTION: "...Come listen while I sing about The old brown coat and me." Having worked long on his father's farm, the singer at last gets his own property. The girl he loves favored another, but he proved guilty of theft. She turns to the singer; they live happily

AUTHOR: unknown
EARLIEST DATE: 1918 (Cox)
KEYWORDS: love courting clothes marriage family home work
FOUND IN: US(Ap,MA,So)
REFERENCES (2 citations):
Randolph 791, "The Old Brown Coat" (1 text)
Cox/Hercog/Halpert/Boswell-WVirginia-B, #26, pp. 190-192, "My Old Brown Coat and Me" (1 text, 1 tune)
ST R791 (Partial)
Roud #3114
RECORDINGS:
Lawrence Older, "My Old Brown Coat and Me" (on LOlder01)
File: R791

Old Brown Sat in "The Rose and Crown"

DESCRIPTION: Brown in the pub is talking about the war and drawing the lines on the table with beer. "Five minutes" is called. Not enough time, complains Brown. "For another half pint and we'd been in Berlin. Do you want us to lose the war?"

AUTHOR: unknown
EARLIEST DATE: 1977 (recording, Albert Smith)
KEYWORDS: war drink humorous nonballad
FOUND IN: Britain(England(Lond))
RECORDINGS:
Albert Smith, "Old Brown Sat in 'The Rose and Crown'" (on Voice14)
File: Rc0BSIRC

Old Brown's Daughter

DESCRIPTION: "There lives an ancient party At the other end of town, He keeps a llittle chandler's shop, His ancient name is Brown." The singer admires his daughter and wishes he were Brown's son-in-law. Brown demands a lord. He hopes to run for parliament to win her

AUTHOR: G. W. Hunt? (1839-1904)
EARLIEST DATE: before 1900 (Bodleian broadside Firth c.26(310)); Guigné-ForgottenSongsOfTheNewfoundlandOutports says it was written in the early 1870s
KEYWORDS: love courting humorous nobility
FOUND IN:
REFERENCES (4 citations):
Old Bullock Dray, The

DESCRIPTION: The bullock driver is preparing for a good life in the bush. He seeks a wife, and prepares to head out to find land. He urges others along: "So it's roll up your blankets, and let's make a push; I'll take you upcountry and show you the bush...."

AUTHOR: unknown

EARLIEST DATE: 1905 (Paterson's _Old Bush Songs_)

KEYWORDS: Australia travel settler

FOUND IN: Australia

REFERENCES (11 citations):
Meredith/Anderson-FolkSongsOfAustralia, p. 127, "The Old Bullock Dray" (1 text, 1 tune)
Fahey-Eureka-SongsThatMadeAustralia, pp. 66-67, "The Old Bullock Dray" (1 text, 1 tune)
Fahey-PintPotAndBilly, pp. 34-35, "The Old Bullock Dray" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 140-141, "The Old Bullock Dray" (1 text, 1 tune)
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 143-149, "The Old Bullock Dray" (1 text)
Scott-ACollectorsNotebook-31TraditionalSongs, p. 20, "The Old Bullock Dray" (1 text, 1 tune, but only the chorus is from Scott's informant)

RECORDINGS:
Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), pp. 299-300, "The Old Bullock Dray" (1 text)
Settlers in Australia had two major problems: Lack of women (since most convicts were men) and lack of land (since the good properties had been snatched up by early settlers and the wealthy). In 1861, Sir John Robertson (the "Jackie Robertson" of some versions of the song) promoted the New South Wales Free Selection Act, which made at least some land available to newcomers. Although it didn't really solve the problem, it promoted the era of good feeling apparently described in this song.

The "depot" mentioned in some texts is the compound at Parramatta where female immigrants were kept. Referred to as the "Female Factory," it allowed settlers to come in and seek wives.

Gwenda Beed Davey and Graham Seal, A Guide to Australian Folklore, Kangaroo Press, 2003, p. 203, observe that "the song does not note if the bullocky was successful." - RBW

Old Cabin Home, The

DESCRIPTION: "I am going far, far away to leave you now, To the Mississippi River I am going"; he will take his banjo and sing "Way down in my old cabin home." He will go to the graves of his sister and brother. He will leave "with all this darky band."

AUTHOR: unknown
EARLIEST DATE: 1909 (Heart-Songs)
KEYWORDS: home death return river music
FOUND IN:
REFERENCES (2 citations):
Heart-Songs, p. 457, "The Old Cabin Home" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #128, "Old Cabin Home" (1 text)
Roud #17575
File: JMSo128

Old Camp Meetin'

DESCRIPTION: "Long ago, when but a boy, at old camp meeting time, How my heart would leap with joy...." "I like the old time preachin', prayin', shoutin', singin'...." The singer remembers his father celebrating

AUTHOR: unknown
EARLIEST DATE: 1957 (collected by Shellans-FolkSongsOfTheBlueRidgeMountains from Ruby Vass)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 93-94, "Old Camp Meetin" (1 text, 1 tune)
Roud #7334
File: Shel093

Old Canal, The

DESCRIPTION: "There's a little silver ribbon runs across the Buckeye State, 'Tis the dearest place of all this earth to me." "Cleveland is the northern end and Portsmouth is the south." The singer describes the places along his "pal," the Ohio-Erie canal

AUTHOR: probably Pearl R. Nye
EARLIEST DATE: 1971 (OHS)
KEYWORDS: ship travel
FOUND IN: US(MW)
REFERENCES (1 citation):
ADDITIONAL: [no author listed], Scenes & Songs of the Ohio-Erie Canal, Ohio Historical Society, 1971, "The Old Canal" (1 text, 1 tune, from Pearl R. Nye)
NOTES [161 words]: According to the notes in the Ohio Historical Society booklet, Pearl R. Nye had about 80 verses of this song describing points along the Ohio-Erie Canal (not to be confused with the Erie Canal; it ran from Cleveland on Lake Erie to Columbus, Ohio and on down to the Ohio
River at Portsmouth). They cut it down to six, and even that is probably more than a non-canaller would want to sing. One wonders if Nye's version was related to a piloting song, giving navigation hints for the canal. Although called a "canal," much of the distance was actually along rivers, with canals connecting them. Based on various online maps, it appears it started in Cleveland running down the Cuyahoga River. A true canal took it generally south to the Tuscarawas. From there it wanders mostly west and a little south, partly by river, partly by various creeks, until it reached the Scioto River near Columbus. Then it went down the Scioto to reach the Ohio River at Portsmouth. - RBW

Last updated in version 5.3
File: OHS01dCa

Old Carathee
DESCRIPTION: Sean McNamara from County Down looks for a wife in Carathee. First, Red Danny shows him his selection. He picks Julia, a hawker. The first month they are happy. The second they argue. The third she beats him. You can find such a wife in Carathee.
AUTHOR: unknown
EARLIEST DATE: 1967 (recording, John Reilly)
KEYWORDS: marriage violence humorous wife
FOUND IN: Ireland
Roud #3377
RECORDINGS:
John Reilly, "Old Carathee" (on Voice15)
CROSS-REFERENCES:
cf. "Devilish Mary" [Laws Q4] (theme)
NOTES [91 words]: Hall, notes to Voice15: "'Old Carathee' tells of an Irish traveller, who chooses for a wife at a fair, thinking she would make him a good hawker."
Musical Traditions site Voice of the People suite "Reviews - Volume 15" by Fred McCormick - 27.2.99: "John Reilly's 'Old Carathee,' is about a bachelor who obtains a wife at a horse fair and ends up with a less than blissful match. Matrimonial bargains of this kind were common in Ireland at one time and survive into the present with the famous matchmaking fair at Lisdoonvarna in County Clare." - BS
File: RcOlCara

Old Cass, The
DESCRIPTION: "For six long months we heard the crash As pine trees met their doom. At night we sang the songs we learned When driving to the boom." In spring, they put the logs on the river, filling the banks. Every year, the river "claimed A driver for her toll."
AUTHOR: Henry Dodge (source: Beck-LoreOfTheLumberCamps)
EARLIEST DATE: 1946 (JournalOfAmericanFolklore 59, according to Beck-LoreOfTheLumberCamps)
KEYWORDS: logger travel hardtimes death river lumbering
FOUND IN: US(MW)
REFERENCES (1 citation):
Beck-LoreOfTheLumberCamps 15, "The Old Cass" (1 text)
Roud #18195
File: BeLo015

Old Church Yard, The
DESCRIPTION: "Oh come, come with me to the old church yard, I well know the path through the soft green sward, Our friends slumber there we were wont to regard." The singer recalls the dead, gone from their troubles, and points out that they will rise again
AUTHOR: unknown
EARLIEST DATE: 1856 (Frances E. Percival, "Sweet Home, or, Friendship's Golden Altar")
KEYWORDS: religious death
FOUND IN: US(So)
REFERENCES (3 citations):
**Randolph 620, "The Old Church Yard" (1 text, 1 tune)**

Abrahams/Riddle-ASingerAndHerSongs, pp. 90-91, "The Old Church Yard" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1716, p. 115, "The Old Kirk-Yard" (1 reference)

Roud #3386

NOTES [57 words]: Randolph was told that this was a Millerite (early Adventist) hymn. If this was typical of their music, that might go almost as far to explain the failure of the Millerites as the fact that Miller's predictions of the end of the world were consistently wrong. It appears in fact to be an Americanization of the song "The old kirk-yard." - RBW

Last updated in version 4.1

File: R620

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**Old Cloak, The**

DESCRIPTION: In winter, the old wife urges the old man to go out and bring the cow in from the cold. He protests; his cloak is too old and thin. She reminds him of their history, and of the dangers of pride. At last he, to end the strife, goes out to care for the cow

AUTHOR: unknown

EARLIEST DATE: 1724 (_Tea-Table Miscellany_, according to Chambers)

KEYWORDS: dialog husband wife

FOUND IN: Britain(Scotland(Aber))

REFERENCES (9 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #71, p. 2, "Tak' Your Auld Cloak About Ye" (1 fragment)
- Whitelaw-BookOfScottishSong, pp. 91-92, "The Auld Cloak" (1 text)
- Percy/Wheatley-ReliquesOfAncientEnglishPoetry I, pp. 195-198, "Take Thy Old Cloak About Thee" (1 text)
- HarvardClassics-EnglishPoetryChaucerToGray, pp. 188-189, "The Old Cloak" (1 text)
- Quiller-Couch-OxfordBookOfBallads 170, "The Old Cloak" (1 text)
- ADDITIONAL: Robert Chambers, The Scottish Songs (Edinburgh, 1829 ("Digitized by Google")), Vol I, pp. 139-140, "Tak Your Auld Cloak About Ye" (1 text)
- Robert Ford, editor, Vagabond Songs and Ballads of Scotland [second series] (Paisley, 1901 ("Digitized by Google")), pp. 259-261, "Tak' Your Auld Cloak About Ye" (1 text, 1 tune)
- James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume III, #250, pp. 258-259, "Tak your auld cloak about ye" (1 text, 1 tune)

ST OBB170 (Partial)

Roud #8207

NOTES [130 words]: Chambers: "From the Tea-Table Miscellany, 1724. This excellent old song, however, was probably written before the close of the sixteenth century' as its measure and versification unequivocally belong to that period."

There is an item currently on Google Books identified as the 1724 edition of The Tea-Table Miscellany by Allan Ramsay that does not include this song. However, the title page is missing and while the Preface is by Ramsay and is dated 1724, the exact same Preface and date is in the 1733 edition. - BS

One of Percy's stanzas, beginning "King Stephen was a worthy peer," is quoted in Shakespeare's Othello (II.iii.80). But this stanza has nothing to do with the general plot of this song; I can't help but wonder if it is not some broadside-maker's insertion. - RBW

Last updated in version 3.2

File: OBB170

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**Old Coon Dog (I)**

DESCRIPTION: "The raccoon is a cunning thing, He travels after dark, He never takes to a tree, But I hear old Ranger bark.... When I bust this punkin head, One, two, by three." "Somebody stole my own coon dog...." "Somebody stole my bunny pullet." Other verses float

AUTHOR: unknown

EARLIEST DATE: 1955 (Roberts-SangBranchSettlers)

KEYWORDS: floatingverses nonballad dog animal bird travel
Old Country Party, The

DESCRIPTION: "Say, did ye iver go till an ould country party." The singer describes his first. He describes the food and punch, music and dancing until "the bottle was dry." Now he's away from home and "the tears rushes into me eyes" when he thinks of those days.

AUTHOR: Harry M Palmer

EARLIEST DATE: before 1865 (broadside, LOCSinging sb30374b)

KEYWORDS: homesickness dancing drink music party nonballad moniker

FOUND IN:

REFERENCES (2 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 95, "The Old Country Party" (1 text)
Wolf-AmericanSongSheets, #1700, p. 114, "The Old Country Party" (2 references)

Roud #V27349

BROADSIDES:
LOCSinging, sb30374b, "The Old Country Party", H. De Marsan (New York), 1861-1864; also as202780, "The Old Country Party"
Bodleian, Harding B 18(380), "The Old Country Party", H. De Marsan (New York), 1864-1878

CROSS-REFERENCES:

cf. "Irishman's Shanty" (tune)

NOTES [38 words]: Broadsides LOCSinging sb30374b and Bodleian Harding B 18(380): H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

Last updated in version 5.1

File: OCon095

Old Cow Died of Whooping Cough

DESCRIPTION: "Old cow died of whooping cough, Baby cow died of measles, Father died with a spoon in his mouth An carried it off to Jesus."

AUTHOR: unknown

EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)

KEYWORDS: cattle death father animal

FOUND IN: US(So)

REFERENCES (1 citation):
Browne-AlabamaFolkLyric 183, "Old Cow Died of Whooping Cough" (1 short text, 1 tune)

Roud #11368

CROSS-REFERENCES:

cf. "Jaybird Died With the Whooping Cough" (theme of animal disease)

NOTES [390 words]: Browne-AlabamaFolkLyric notes the similarity to "Jaybird Died With the Whooping Cough." I suspect this is derived from one or another "Whooping Cough" song, but with so little text, it's not possible to tell which.

Incidentally, internet sources report that whooping cough is a human disease which cannot be transmitted to and from animals (let alone birds, as in "Jaybird Died With the Whooping Cough"), but that there are conditions which can result in a mammal coughing in a similar way. I've never
heard a bird cough, though. A baby cow would not die of measles per se, since it's a human disease, but according to a science program I heard on the BBC in June 2020, measles is believed to be a close relative of the cattle disease rinderpest; the estimate is that the two split off around 2500 B.C.E. Thus it is perfectly possible that the baby cow died of rinderpest, which would look like measles. Incidentally, it can't happen now; good sanitation measures rendered rinderpest extinct in 2011. Measles would be extinct also, were it not for anti-vaxers, but certain sub-types of humans are stupider than cattle. 

Rinderpest is certainly highly virulent; it has great cultural significance, e.g., in South Africa, "where it broke out in 1896; described as 'the greatest cultural shock eer sustained by the agricultural community of S.A.'; it was "deadly, implacable, moving faster than the railway, through lands where there were no railways, without a cure, without regard to political or other boundaries" (see Jean Branford, A Dictionary of South African English, Oxford University Press, 1978, p. 202). 

Incidentally, if we look at a family tree for all the animals mentioned in "measles" songs, cows are closest to sheep, then pigs, then horses. That group then joins another group containing carnivora such as cats and dogs. That brings us to a major split in the order mammalia, with rodents and primates on the other side of the split. In other words, to oversimplify dramatically, we have a tree that looks like this: 

```plaintext
           /-
          / |
         /  | -Cats, cows, dogs, horses, pigs, sheep
         |   .--Humans, apes, monkeys, rodents, rabbits
        .

Thus, as between measles and rinderpest, since pigs, sheep, cats, dogs, and horses are closer to cows than they are to humans, we can hypothesize that they are more prone to rinderpest rather than measles. - RBW
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Last updated in version 5.3
File: Brne183

Old Cow Died, The (Little Girl)

DESCRIPTION: Game song, solo question, group answer: "Annie/Little girl, little girl,' 'Yes, ma'am," "Did you go over the river?" "The old cow died, sail around." "Did you give her hot water? Yes, ma'am." "Did you send for the doctor?" "Did she die of the cholera?"

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: animal death dialog playparty food wedding food wine nonballad bird
FOUND IN: US(SE,So)
REFERENCES (4 citations):
Carawan/Carawan-AintYouGotARight, pp. 114-115, "Shoo Turkey Shoo" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 396. "The Old Cow Died" (1 text)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 141-142, "Little Girl" (1 text)
ADDITIONAL: John Stewart, Bessie Jones: For the Ancestors (Urbana: University of Illinois Press, 1983), pp. 69-71, "Shoo Turkey" (1 text)

Roud #11598

RECORDINGS:
Janie Hunter, Mary Pinckney, and their children, "Shoo Turkey" (BeenStorm1)
NOTES [143 words]: The Scarborough and Silber texts are noticeably distinct, Silber's being about the death of the cow while Scarborough's is intent upon the dialog and an adult asking a child about her activities (harvesting an egg, making corn pone, eating it, etc.) But the form is close enough that I've lumped them; the details of such songs are easily remade. - RBW

The "Shoo turkey" line is also in Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 #140, indexed as "Banbury Cross": "My turkey, your turkey. Shoo turkey, shoo!" The line seems out of place in Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 and may have floated there from this game.

BeenStorm1 liner notes have no performer credits for this song. Janie Hunter, Mary Pinckney, and their children sing the song in Carawan/Carawan-AintYouGotARight and seem the likely performers on the record. - BS

Last updated in version 4.0
File: FSWB396A
Old Cowboy, The

DESCRIPTION: The singer recalls the hardships of his life as a cowboy "I've drunk water from the cow tracks, boys, when you bet it tasted good"; "I've starved and ate of the prickly pear"; "Been tortured by the Apaches." But now new cowboys are replacing him.

AUTHOR: unknown
EARLIEST DATE: 1966
KEYWORDS: cowboy work hardtimes
FOUND IN: US
REFERENCES (1 citation):
Fife/Fife-CowboyAndWesternSongs 110, "The Old Cowboy" (1 text, 1 tune)
Roud #11088
File: FCW110

Old Cowman, The

DESCRIPTION: "When the sap comes up through the cottonwood roots, And the first birds light 'mongst the quaking asp shoots," the singer becomes restless to meet his mates. He wants to be out on the range "Till the boss of all herders sings, 'Peace, be still.'"

AUTHOR: Scott Levitt (source: Thorp/Logsdon-SongsOfTheCowboys)
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: cowboy travel death
FOUND IN:
REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 112-113, "The Old Cowman" (1 text)
File: ThLo112

Old Dan Tucker

DESCRIPTION: Vignettes: Old Dan Tucker arrives to court the girls, sell his produce, and/or get drunk. Example: "Old Dan went down to the mill / To get some meal to put in the swill. / The miller swore by the point of his knife / He never seen such a man in his life."

AUTHOR: attributed to Daniel Decatur Emmett
EARLIEST DATE: 1841? (Emerson-StephenFosterAndCo says 1843)
KEYWORDS: bawdy playparty talltale
FOUND IN: US(Ap,MW,Ro,SE,So) Australia New Zealand
REFERENCES (34 citations):
Randolph 521, "Old Dan Tucker" (3 texts plus 2 excerpts, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 431-433, "Old Dan Tucker" (1 tune, 3 texts)
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 148-149, "Old Dan Tucker" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 82, "Old Dan Tucker" (6 texts); 509, "Nigger in the Woodpile" (1 two-line fragment, probably this though the vulgar idiom of the title is obviously common to many songs)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 82, "Old Dan Tucker" (1 tuns plus a text excerpt)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 188, (no title) (2 fragments, one clearly this and the other a Dan Tucker stanza but with "Ole Aunt Dinah" in Dan's place); also p. 199, "Old Dan Tucker" (1 text, with a verse from this song though it has a chorus about "Sambo")
Browne-AlabamaFolkLyric 129, "Old Miss Wilson" (1 fragment, clearly this song although "Old Miss Wilson" has replaced "Old Dan Tucker")
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 219, "Old Dan Tucker" (1 short text)
Brewster-BalladsAndSongsOfIndiana 86, "Old Dan Tucker" (4 short text)
Wolford-ThePlayPartyInIndiana, pp. 78-80=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 180-182, "Old Dan Tucker" (1 text, 1 tune)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, p. 274, "(Old Dan Tucker)" (1 short text, probably localized)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 176-177, "Old Dan Tucker" (1 text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, p. 163, "Old Dan Tucker" (1 text)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 140, "Old Dan Tucker" (1 fragment)
Roberts-SangBranchSettlers, #88, "Old Dan Tucker" (1 text, 1 tune)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 81, pp. 130-132, "Walk, Tom Wilson" (1 text, 1 tune, about half "Old Dan Tucker" and half "Walk Tom Wilson," with probably a few other stray elements as well)

Bush-FSofCentralWestVirginiaVol4, pp. 28-30, "Old Dan Tucker" (2 texts, 1 tune)
Owens-TexasFolkSongs-2ed, p. 155, "Old Dan Tucker" (1 text, 1 tune)
Abernethy-SinginTexas, pp. 78-81, "Old Dan Tucker" (1 text, 1 tune, plus many sundry verses)
Hubbard-BalladsAndSongsFromUtah, #200, "Old Dan Tucker" (3 texts)
Meredith/Anderson-FolkSongsOfAustralia, p. 263, "Old Dan Tucker" (1 fragment, 1 tune)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 133, "(Dan, Dan, the dirty man)" (1 short text)
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 160-162, "Old Dan Tucker" (1 text, 1 tune)
Lomax/Lomax-FolkSongUSA 27, "Old Dan Tucker" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 258-262, "Old Dan Tucker" (2 texts, 1 tune)
Coleman/Bregman-SongsOfAmericanFolks, pp. 28-29, "Old Dan Tucker" (1 text, 1 tune)
Emerson-StephenFosterAndCo, pp. 34-35, "Old Dan Tucker" (1 text)
Seegeer-AmericanFavoriteBallads, p. 52, "Old Dan Tucker" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 240, "Old Dan Tucker" (1 text)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 81, "Old Dan Tucker" (1 text)
Heart-Songs, pp. 174-175, "Old Dan Tucker" (1 text, 1 tune)
NorthCarolinaFolkloreJournal, Archie Green, "A Literary Contribution to the Creation of an American Folk Hero: Dan Tucker in Roakoke," Vol. XL, No. 2 (Summer-Fall 1993), pp. 49-69, (citations only)

DT, DANTUCKR

ADDITIONAL: Richard M. Dorson, _Buying the Wind: Regional Folklore in the United States_, University of Chicago Press, 1964, pp. 382-384, "Old Dan Tucker" (2 texts, 1 tune)
ST R521 (Full)
Roud #390

RECORDINGS:
Bentley Ball, "Old Dan Tucker" (Columbia A3087, 1920)
Harry C. Browne "Old Dan Tucker" (Columbia A1999, 1916; on Protobilly)
Fiddlin' John Carson, "Old Dan Tucker" (OKeh 40263, 1925; rec. 1924)
Pat Ford, "Old Dan Tucker" [fragment] (AFS A 4211 B2, 1939; in AMMEM/Cowell)
Al Hopkins & his Buckle Busters, "Old Dan Tucker" (Brunswick 295, 1929; rec. 1928)
Charlie Jones & his Kentucky Corn Crackers, "Old Dan Tucker" (Rondo R-168, n.d., prob. late 1940s)
Uncle Dave Macon, "Old Dan Tucker" (Vocalion 15033, 1925)
Pete Seeger, "Old Dan Tucker" (on PeteSeeger17)
Judge Sturdy's Orchestra "Old Dan Tucker" (Victor 20102, 1926; rec. 1925)
Gid Tanner & his Skillet Lickers, "Old Dan Tucker" (Columbia 15382-D, 1929; rec. 1928; on Protobilly)
Dan Tate, "Old Dan Tucker" (on FarMtns2)

BROADSIDES:
Bodleian, Harding B 15(227a), "Old Dan Tucker" ("Dan Tucker lived in a nice little hut"), Birt (London), 1833-1851; also Harding B 11(3639), Harding B 15(227a), Harding B 15(84a), "[Old Dan Tucker" ("Dan Tucker lived in a nice little hut"); Harding B 11(952), "Old Dan Tucker" ("I came across de ocean wide"); Harding B 11(927), Firth b.28(38) View 2 of 2[some words illegible], "Ole Tan Tucker"("Ole Tan Tucker cum to town one night"); Harding B 15(227b), Firth c.17(70), "Old Dan Tucker" ("I came ober here de oder day")
LOCSheet, sm1843 031800, "Old Dan Tucker" ("I come to town de oder night"), F. D. Benteen (), 1843 (tune); also sm1845 791510, "Old Dan Tucker"("I come to town de udder night"), (tune)

CROSS-REFERENCES:
cf. "Clear the Track" (tune)
cf. "Johnny, Get Your Gun (II)" (floating lyrics)
cf. "The End of Big Bill Snyder" (tune)
cf. "Old Ann Tucker" (derivative: female version)

SAME TUNE:
Clear the Track (I) (File: SCW48)
Bryan Campaign Song (File: Wels078B)
The End of Big Bill Snyder (Greenway-AmericanFolksongsOfProtest, pp. 30-31)
The Workingman's Train ("Ho, the car Emancipation, Leaves to-day, Industrial station") (by E. R.
Old Darling

DESCRIPTION: Singer, a mule-driver, describes driving his team at a fast pace when Old Darling (the boss) reproaches him for breaking the rules. The singer offers to break Mr. Darling; then tells listeners not to tow to Slocum, because the food is rotten.

AUTHOR: unknown

EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)

KEYWORDS: warning work boss animal

FOUND IN: US(MW)

REFERENCES (1 citation):
Beck-SongsOfTheMichiganLumberjacks 31, "Old Darling" (1 text)
Roud #8855

NOTES [30 words]: In the early days, the teamsters in the pinewoods drove oxen, later horses and (less often) mules.
The last verse is almost certainly tacked on from a completely different song. - PJS

Old Dash

DESCRIPTION: "The bairns will miss you when you're dead, They'll mark the place where rests your head. And down their cheeks the crystal bead Will sure distill." "You've had your time and you must go," "But dogs and men must yield to fate."

AUTHOR: Words: John Barr (source: Colquhoun-NZ-Folksongs-SongOfAYoungCountry)

EARLIEST DATE: 2010 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry; most Barr poems were published in "Poems and songs" in 1861)

KEYWORDS: death children dog

FOUND IN: New Zealand

REFERENCES (1 citation):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 34, "Old Dash" (1 text, 1 tune)

NOTES [74 words]: According to Gordon McLauchlan, editor-in-chief, New Zealand Encyclopedia, David Bateman Limited, 1984, p. 46, "BARR, John (1809-89) was born in Paisley, Scotland and emigrated to N[ew] Z[ealand] in 1852, settling in Dunedin. He became a well-known poet and songwriter, contributing to the Otago Witness and Saturday Advertiser. His Poems and Songs was published in 1861 and revised and reissued in 1874. He inaugurated the Burns Club. - RBW

Last updated in version 5.2

Old David Ward

DESCRIPTION: Singer describes working in a lumber camp for David Ward, including a thieving foreman, an unpleasant employer, and a crooked scaler. The singer vows to leave and not return.

AUTHOR: unknown

EARLIEST DATE: 1932 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)

KEYWORDS: work lumbering logger nonballad

FOUND IN: US(MW)

REFERENCES (4 citations):
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 115, "David Ward" (1 text)
Beck-SongsOfTheMichiganLumberjacks 14, "Old David Ward" (1 text)
Beck-TheyKnewPaulBunyan, pp. 230-33, "Old David Ward" (1 text)
Beck-LoreOfTheLumberCamps 117, "Old David Ward" (1 text)
Roud #6498

CROSS-REFERENCES:
cf. "The Lumber Camp Song" and references there

NOTES [209 words]: David E. Ward lumbered much territory north of Cadillac, Michigan; a small island village in the Manistee River, "Deward," is named for him. - PJS

Bruce Catton, Michigan, A History, 1972, 1976 (I use the 1984 Norton edition), pp. 106-107, has a brief summary of how Ward became a force in the timber industry. He was a "land-looker" or a "timber-cruiser" -- that is, someone who scouted the woods of Michigan looking for quality pine groves suitable for logging. In 1854, he found a good pine stand "far up between the headwaters of the Manistee and Au Sable rivers, which was a long, long way from anywhere in those days" -- but, being by the rivers, was a place where logging could take place. Ward believed another land-looker, Addison Brewer, had also found the spot, so Ward had to somehow get back to Detroit to raise the money to register and pay for the find, then get to the land office in Ionia, Michigan. So he hikes eighty miles through un-tracked forest, then paddled eighty miles to Saginaw, went from there to Detroit to get the money, made an eighteen-hour coach run to Lansing, caught a stage to Ionia, and registered his claim. It took him more than a week, but he won the race -- and his reputation as a hard driver was established. - RBW

Last updated in version 5.2
Old Doctor Collins (Celie)

DESCRIPTION: "Old Doctor Collins, He's a merry man (x3). Old Doctor Collins, He's a merry man, What makes you treat me so?" "Young ladies all, see that... Come in my ladies' garden." "Sam Jones is bound, Come into..." "Swing your sweetheard, see that, Come into..."

AUTHOR: unknown
EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)
KEYWORDS: nonballad playparty dancing gardening
FOUND IN: US(SE,So)
REFERENCES (2 citations):
Morris-FolksongsOfFlorida, #124, "Old Doctor Collins" (1 text, 1 tune)
Abernethy-SinginTexas, p. 103, "To London" (1 text, 1 tune)
Roud #11421

ALTERNATE TITLES:
Celie
Sealy

NOTES [83 words]: This is one of those pieces that has no unifying theme and no unifying character; at one end we have Morris-FolksongsOfFlorida's version that is about Doctor Collins; at the far extreme we have Abernethy-SinginTexas's that is about travel to London, with no characters at all except "Celie" ("Sealy," "Celia," "Cecilia"). The extreme versions look like different songs, but there are so many intermediate versions that there is no good way to draw a line. So I've followed Roud in lumping them. - RBW
Last updated in version 4.5
File: Morr124

Old Dog Tray

DESCRIPTION: "The morning of life is past, And evening comes at last, It brings me dreams of a once happy day... Sporting with my old dog Tray." The singer notes that people come and go, but dogs stay faithful. He concludes he will never have a better friend

AUTHOR: Stephen C. Foster
EARLIEST DATE: 1853
KEYWORDS: dog age nonballad
FOUND IN: US
REFERENCES (6 citations):
Thompson-APioneerSongster 67, "Old Dog Tray" (1 text)
Wolf-AmericanSongSheets, #1701, pp. 114-115, "Old Dog Tray" (3 references)
Emerson-StephenFosterAndCo, p. 52, "Old Dog Tray" (1 text)
Heart-Songs, pp. 156-157, "My Old Dog Tray" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #68, "Old Dog Tray" (1 text)
Silber/Silber-FolksingersWordbook, p. 396, "Old Dog Tray" (1 text)
Roud #2667

BROADSIDES:
LOCSheet, sm1853 740400, "Old Dog Tray," Firth, Pond and Co (New York), 1853 (1 text, 1 tune)
LOCSinging, sb30371a, "Old Dog Tray," J. Andrews (New York), 1853-1859; also as110140, "Old Dog Tray"

SAME TUNE:
Old Dog Tray No. 2 ("The morning meal is past, the next is coming fast") (Wolf-AmericanSongSheets, p. 115)
The Volunteer Fireman ("The evening hour doth wane") (Wolf-AmericanSongSheets, p. 167)
Yankee Fixins ("I don't mind telling you I can bake and boil and stew") (Thatcher-ColonialMinstrelSongsters, p. 172; the song is in the "Victoria Songster" but is not said to be by Thatcher)
(Parody on) Od Dog Tray ("But, unless my watch is fast, The morning time is past") (by Charles R. Thatcher, in the "Victoria Songster") (Thatcher-ColonialMinstrel-Songsters, p. 180)

NOTES [242 words]: "Tray" for some reason seems to have been a popular name for dogs in the early nineteenth century. Thomas Campbell (1777-1844) wrote a piece called "My Dog Tray," about a dog faithful to his Irish master, with enough thematic similarities to this that I suspect dependence. And there seems to have been another My Dog Tray" piece by John Bryon. Also, Henry Randall Waite, Carmina Collegensia: A Complete Collection of the Songs of the American Colleges first edition 1868, expanded edition, Oliver Ditson, 1876, p. 17, prints a brief "Old Dog Tray" text: "Old dog Tray, ever faithful, Grief cannot drive him away...."
According to Deems Taylor et al, *A Treasury of Stephen Foster*, Random House, 1946, p. 103, "With the possible exception of Oh! Susanna, Old Dog Tray ranked next in popularity in the 1850's to Old Folks at Home and My Old Kentucky Home. In less than four years it earned over a thousand dollars. According to Stephen's brother, Morrison, 'Tray' was a real dog, a handsome setter which had been given to Stephen by Colonel Matthew I. Stewart, a friend of the Foster family. At that time the Fosters lived in a house facing the East Common of Allegheny, and Stephen loved to watch this dog playing with the children on the Common." - RBW


Last updated in version 6.0
File: FSWB396B

Old Donoughmore

DESCRIPTION: Pat travels alone at night on his way home to Donoughmore. He stops to sleep on the ground. He dreams of playing games and frightens a weasel back to its lair. Then a pony kicks him and brings him back to reality.
AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: home travel dream horse injury
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 107, "Old Donoughmore" (1 text)
Roud #16262
File: OCC107

Old Dumpty Moore

DESCRIPTION: (Old Dumpty/Darby) rides his mare everywhere, until it grows too (old/stubborn) to ride. The mare goes down into the swamp and dies. The neighbours cook it, and "From the top of her head to the end of her tail Old Dumpty ate his way!"
AUTHOR: unknown
EARLIEST DATE: 1941 (Randolph)
KEYWORDS: animal horse death food
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 427, "Old Dumpty Moore" (2 texts, 1 tune)
Roud #7633
CROSS-REFERENCES:
cf. "Poor Old Man (Poor Old Horse; The Dead Horse)" (plot elements)
File: R427

Old Dun Cow, The

DESCRIPTION: The singer describes the home of Dolly, "the girl I would like to make my spouse." He is bemused by the sight of her "milking her old dun cow." He hopes to win her love; "I'll get married very soon, tomorrow afternoon, for I feel in the humour now."
AUTHOR: unknown
EARLIEST DATE: 1933 (Sam Henry collection)
KEYWORDS: love courting marriage animal
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H492, p. 238, "The Old Dun Cow" (1 text, 1 tune)
Roud #9473
NOTES [10 words]: Not to be confused with "When the Old Dun Cow Caught Fire." - RBW
File: HHH492
Old Elm Tree, The
DESCRIPTION: The singer recalls old elm tree by the mill where he courted Laura. They become engaged, he goes to sea. In his absence, others convince her he was untrue. She dies for love and is buried beneath the old elm tree
AUTHOR: Words: Sarah S. Bolton/Music: Joseph Philbrick Webster
EARLIEST DATE: 1871
KEYWORDS: courting sea death burial
FOUND IN: US(MW,NE,So) Canada(Newf)
REFERENCES (6 citations):
Dean-FlyingCloud, pp. 27-28, "The Old Elm Tree" (1 text)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 221, "The Old Elm Tree" (1 text)
Randolph 708, "The Old Elm Tree" (1 text)
McNeil-SouthernFolkBalladsVol2, pp. 174-176, "The Old Elm Tree" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 47, "The Old Elm Tree" (1 text, 1 tune)
DT, OLDELM*
Roud #2795
RECORDINGS:
Eugene Jemison, "The Old Elm Tree" (on Jem01)
File: R708

Old England Forty Years Ago
DESCRIPTION: England never accepted our independence forty years ago. Now Madison leads us against England again. Fighters and battles of the new war are named. "We've checked the rage of British pride"
AUTHOR: Words: Silas Ballou (source: Flanders/Ballard/Brown/Barry-NewGreenMountainSongster)
EARLIEST DATE: 1856 (Thompson-APioneerSongster)
KEYWORDS: war commerce America England moniker nonballad patriotic
FOUND IN: US(MA)
REFERENCES (2 citations):
Thompson-APioneerSongster 48, "Old England Forty Years Ago" (1 text)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 22-25, "Old England Forty Years Ago" (1 text, 1 tune)
Roud #2824
NOTES [153 words]: The organization of this song is interesting. After praising James Madison (president 1809-1817, but generally regarded as a poor wartime leader), it lists naval heroes -- (Stephen) Decatur, Isaac Hull (for whom see "The Constitution and the Guerriere" [Laws A6], (William) Bainbridge (hardly a great hero; see the notes to "Charge the Can Cheerily"), Perry (Oliver Hazard Perry, for whom see "James Bird" [Laws A5]), Macdonough (Thomas Macdonough, for whom see "The Siege of Plattsburg"). Then the song quickly gets William Hull, who gave up Detroit, out of the way (for this see "Brave General Brock" [Laws A22]) and starts in on successful army commanders: Harrison (for William Henry Harrison's full career, see "Old Tippecanoe"); Miller, Ripley, Gaines, Scott, and Brown (most of whom served at Lundy's Lane; see the notes to "The Battle of Bridgewater"); and Jackson (see "The Battle of New Orleans" [Laws A7]). - RBW
Last updated in version 3.0
File: TPS048

Old English Gentleman, The
DESCRIPTION: "I'll sing you a good old song That was made by a good old pate, Of a fine old English gentleman Who had an old estate." He lived comfortably, and he fed the poor in winter. But he died, and now there are no gentlemen, young or old
AUTHOR: unknown
EARLIEST DATE: 1937 (Henderson-VictorianStreetBallads)
KEYWORDS: death food hardtimes
FOUND IN:
REFERENCES (1 citation):
Old Enoch

DESCRIPTION: The singer is a dabster at stealing. He steals Enoch and Bill's pork and John Wood's wheat, and sheep, and a beehive. He feeds his friends who'd never believe he's a thief "for I'm called a nice man"

AUTHOR: unknown

EARLIEST DATE: 1856 (Thompson-APioneerSongster)

KEYWORDS: bragging theft food humorous thief

FOUND IN: US(MA)

REFERENCES (1 citation):
Thompson-APioneerSongster 88, "Old Enoch" (1 text)
Roud #2851

NOTES [16 words]: Thompson-APioneerSongster: "The word 'dabster' means 'expert.'" [Compare "dab hand." - RBW] - BS

Last updated in version 2.8

File: TPS088

Old Eph Grizzard

DESCRIPTION: Song with sound effects: "Old Efp Grizzard (Fft!), Dead and gone (Fft!), Gone to the evil, Just as sho' as you' born! (Fft!) Eph! (Fft!) (x2), Gimme piece of beef! (Fft!), Gimme piece of liver! (Fft!). Hung old Eph on the Cumberland River...."

AUTHOR: unknown

EARLIEST DATE: 1950 (collected from C. C. Walton by Boswell)

KEYWORDS: nonballad food execution river

FOUND IN: US(Ap)

REFERENCES (1 citation):
Wolfe/Boswell-FolkSongsOfMiddleTennessee 62, pp. 102-103, "Old Eph Grizzard" (1 text, 1 tune)
Roud #11029

File: BoWo062

Old Erin

DESCRIPTION: "Old Erin, my country, I love the green bowers. No music to me like the murmuring rill. And the shamrock to me is the fairest of flowers... Oh, but where is the nation that could rival old Erin, Oh where is the country such heroes can boast?"

AUTHOR: unknown
Old Farm Gate, The

DESCRIPTION: "The old farm gate hangs sagging down"; it is old, rusty, and almost useless. Once children played on it, lovers courted by it, funerals passed through it. But all this was long ago, and "Time passes so quickly away"

AUTHOR: L. C. Wegefarth?
EARLIEST DATE: 1942 (Randolph)
KEYWORDS: nonballad home
FOUND IN: US(So)
REFERENCES (2 citations):
Randolph 852, "The Old Farm Gate" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 476-478, "The Old Farm Gate" (1 text, 1 tune -- Randolph's 852)
Roud #7452
NOTES [58 words]: This is not the same as Wolf-AmericanSongSheets, #1704, p. 115, "The Old Farm Gate," which begins, "Where, where is the gate that once used to divide, The old shaded lane from the grassy road side." The latter song, with words by Eliza Cook and music by Henry Russell, talks about a new, more attractive gate that the singer nonetheless dislikes. - RBW
Last updated in version 3.5
File: R852

Old Farmer (I), The

DESCRIPTION: "I have been travelling (twenty) long years, I have rambled about in the world." "There's none can compare with the fellow that follows the plow." Farmers, millers, soldiers, parsons, excisemen all depend on the work of ploughmen

AUTHOR: unknown
EARLIEST DATE: 1891 (Barrett)
KEYWORDS: farming work nonballad
FOUND IN: Britain(England(Lond,South))
REFERENCES (1 citation):
Palmer-EnglishCountrySongbook, #24, "The Old Farmer" (1 text, 1 tune)
Roud #1178
File: PECS024

Old Farmer John

DESCRIPTION: "Old farmer John expects a son Some time in this November"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: farming
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1924, "Old Farmer John" (1 fragment)
Roud #15123
Old Farmer of Tetford, The

DESCRIPTION: An old farmer keeps his seven servants "on rotten tup mutton and sour small beer." He has a maggoty mutton pie made "on the sly" of "an old yowe dead a week yesterday." Servants and horses are "all skin and bone." The servants complain but work anyway.

AUTHOR: unknown

EARLIEST DATE: 1957 (OShaughnessy-YellowbellyBalladsPart2)

KEYWORDS: greed farming food horse sheep servant humorous hardtimes

FOUND IN: Britain(England(Lond,North))

REFERENCES (3 citations):
- OShaughnessy-YellowbellyBalladsPart2 33, "The Old Farmer of Tetford" (1 text, 1 tune)
- Palmer-EnglishCountrySongbook, #34, "Mutton Pie" (1 text, 1 tune)
- Gardham-EastRidingSongster 17, pp. 22-23, 17, "Mutton Pie" (4 texts, 1 tune)

Roud #1408

File: OSY233

Old Father Christmas

DESCRIPTION: "(Here I come/In come I), old Father Christmas, Perhaps welcome, perhaps not; I hope old Father Christmas Will never be forgot." A verse found in many mummers' plays.

AUTHOR: unknown

EARLIEST DATE: 1973 (Simpson)

KEYWORDS: recitation nonballad Christmas

FOUND IN: Britain(England)

REFERENCES (1 citation):
- ADDITIONAL: Jacqueline Simpson, _The Folklore of Sussex_, B. T. Batsford, 1973, p. 147, "(In come I, old Father Christmas)" (1 short text)

File: Simp157

Old Father Christmas, Guess What He Did

DESCRIPTION: "Old Father Christmas, guess what he did, Upset the cradle, Out fell the kid. The kid began to bubble, So he hit him with shovel, O-U-T spells out, And out you much go for saying so."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty baby Christmas

FOUND IN: New Zealand

REFERENCES (1 citation):
- Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 99, "(Old Father Christmas, guess what he did)" (1 text)

CROSS-REFERENCES:
- cf. "One Two Three Four, Mary at the Cottage Door" ("O-U-T spells out" lyric) and references there

File: SuSm099B

Old Father Gray

DESCRIPTION: "You've all heard of old Father Gray, Traveled over land and traveled over sea. (Chorus:) Wheel around and drive the Yankees back And make them know their places." The Yankees are driven back, and the girls encouraged to give their seats to gentlemen

AUTHOR: unknown

EARLIEST DATE: 1941 (Randolph)

KEYWORDS: courting battle playparty

FOUND IN: US(So)

REFERENCES (1 citation):
Old Fish Song, The

DESCRIPTION: Humorous retelling of the Jonah myth. Jonah is ordered by God to preach repentance to Nineveh. Not wanting the job, he goes to sea. God raises a storm; the sailors throw Jonah overboard. He is swallowed by a whale. Children are warned to obey.

AUTHOR: unknown

EARLIEST DATE: 1933 (field recording, Blind James Howard)

LONG DESCRIPTION: God sees that the people of Nineveh are wicked, and sends Jonah to preach to them. Jonah says he's a hard-shell Baptist and refuses to go, being against foreign missions. He gets on a ship, but God, angered, raises a storm and the sailors throw Jonah overboard, where he's swallowed by a whale. The whale has indigestion, and vomits Jonah back out; Jonah heads for Nineveh and preaches and prophesies until the population repents. The moral is that one should be obedient: "When you disobey mammy, remember this tale/When you run off from home, bud, look out for a whale/There's varmints to get you on sea and on land/And a boy can be swallowed lots easier than a man."

KEYWORDS: captivity travel prophecy Bible humorous religious whale gods

FOUND IN: US(Ap)

REFERENCES (3 citations):
Boette-SingalHipsyDoodle, pp. 148-149, " Jonah and the Whale" (1 text)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 124-125, " The Old Fish Song" (1 text, 1 tune)
DT, OLDFISH
Roud #7522

RECORDINGS:
Blind James Howard, "The Old Fish Song" (AFS 74A, 1933; on KMM)
New Lost City Ramblers, "The Old Fish Song" (on NLCR01, NLCRCD1)

NOTES [61 words]: This hilarious song almost certainly began its life as a printed "ballot." - PJS
Book of Jonah, ch. 1-3. In the Bible, of course, it's a great fish rather than a whale. - PJS
Interestingly, the story leaves out most of chapter 4 of Jonah, in which the repentance of Nineveh causes Jonah to get mad at God again. Perhaps it's the author who's the hard-shell Baptist. - RBW

File: CSW124

Old Folks at Home (Swanee River)

DESCRIPTION: The "darky" remembers the "old folks at home" on "de Swanee ribber." Now forced to wander, he still longs "for de old plantation." He recalls growing up on the plantation, playing with his brother, and listening to the banjo. He hopes to go home.

AUTHOR: Stephen C. Foster

EARLIEST DATE: 1851 (sheet music by Firth, Pond & Co.)

KEYWORDS: home exile family slave

FOUND IN: US(MW)

REFERENCES (18 citations):
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 163-166, "Old Folks at Home" (1 text, 1 tune)
Dean-FlyingCloud, pp. 125-126, "Old Folks at Home" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 320, "Old Folks at Home" (1 text)
Hill-PoemsAndSongsOfTheCivilWar, p. 218, "Old Folks at Home" (1 text)
Krythe-SamplerOfAmericanSongs 5, pp. 74-99, "Old Folks at Home" (1 text, 1 tune)
Fuld-BookOfWorldFamousMusic, pp. 407-408, " Old Folks at Home"
Seeger-AmericanFavoriteBallads, p. 83, "Swanee River" (1 text, 1 tune)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, pp. 268-269, "Old Folks at Home" (1 text)
Wolf-AmericanSongSheets, #1707, p. 115, "Old Folks at Home" (2 references)
Emerson-StephenFosterAndCo, pp. 15-16, "Old Folks at Home" (1 text)
Fireside-Book-of-Folk-Songs, p. 86, "Old Folks at Home" (1 text, 1 tune)
Messerli-ListenToTheMockingbird, pp. 79-80, "Old Folks at Home (Swanee River)" (1 text)
HEART-SONGS, pp. 120-121, "The Old Folks at Home" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #123, "Old Folks at Home" (1 text)
Silber/Silber-FolksingersWordbook, p. 258, "Old Folks At Home" (1 text)
DT, OLDFOLK
ADDITIONAL: Harold Vincent Milligan, _Stephen Collins Foster: A Biography of America's Folk-Song Composer_, 1920 (I use the 2004 University of Hawaii reprint), pp. 60-60, "(no title)" (1 partial text, plus a photo of Foster's original manuscript)
William E. Strudwekk and Bruce R. Schueneman, _State Songs of the United States: An Annotated Anthology_, The Haworth Press, 1997, [I. 28-29, "(Old Folks at Home" (1 text, the modified version Florida uses as its state song; tune on p. 97)
ST RJ19163 (Full)
Roud #13880
RECORDINGS:
Bowman Sisters, "Swanee River" (Columbia 15473-D, 1929; rec. 1928)
Fiddlin' John Carson, "Swanee River" (Okeh 45139, 1927; on TimesAint02)
Monroe Quartet, "Old Folks at Home" (Okeh 45133, 1927)
Riley Puckett, "Swanee River" (Columbia 15003-D, c. 1924)
Virginia Rea & Elias Breeskin, "Old Folks at Home" (Brunswick 10013, 1920)
Paul Robeson, "Old Folks at Home" (HMV [UK] B-3664, 1930)
Pete Seeger, "Swanee River" (on PeteSeeger24)
Unidentified quartette, "Old Folks at Home" (Imperial [UK] 44961, c. 1906)
Bob Wills & his Texas Playboys, "Way Down Upon the Swanee River" (Vocalion 04387, 1938)
BROADSIDES:
Bodleian, Harding B 11(1232), "The Old Folks at Home!," J.O. Bebbington (Manchester), 1855-1858; also Firth b.26(85), Firth b.26(240), Firth b.26(339), Harding B 20(268), Firth b.27(171), Firth c.6(291), Firth c.12(366), Firth b.26(378), Harding B 11(2797), "The Old Folks at Home![""
LOC Singing, sb30401b, "Old Folks at Home," H. De Marsan (New York), 1861-1864; also as110190, "Old Folks at Home"
CROSS-REFERENCES:
f. "Sweet Refrain" (recalls this song)
SAME TUNE:
The Factory Slave ("Toiling amid the smoke and clamor From morn till night") (Foner, p. 161)
Boatman Jim ("Up by Ohio's northern water, Boatman Jim was born") (Garfield and Arthur 
Campaign Song Book 1880, p. 4)
ALTERNATE TITLES:
Way Down upon the Swanee River
NOTES [449 words]: The first sheet music version of this piece credits it to E.P. Christy. This was with Foster's consent; he sold Christy the right to claim authorship for $5. (Fortunately, Foster at least got the royalties on the song.) It finally appeared under his name in 1879 when the copyright was renewed.
In Foster's first draft, the river was the "Pedee," but he concluded that didn't sound right. So he and his brother Morrison scouted an atlas for a better name, finally distorting "Suwanee" (a river in south Georgia and northern Florida) into "Swanee."
For some reason, a lot of people know about that change, but don't know that the first draft makes less mention of the "old folks"; instead of reference to the "old folks at home" in the fourth line, Foster's first draft reads "Dere's wha my brudders play"; see John Tasker Howard, _Stephen Foster, America's Troubadour_, 1934 (I use the 1939 Tudor Publishing edition), p. 191.
Howard, p. 194, also says that some people have suspected that Henry Kleber had some involvement in the music for this song, but adds that there is no proof. Howard himself thinks it unlikely, and I agree -- the tune has the simplicity that marks much of Foster's earliest and best work. A more formally trained musician like Kleber probably would only have interfered.
Phillips Barry posits that this tune is derived from "Annie Laurie." If so, there was a lot of reworking done along the way.
An 1852 report says that this song had already sold 40,000 copies, and that with two, or even three, presses, the publishers still could not keep up with demand (Howard, p. 202).
Ken Emerson, _Doo-Dah! Stephen Foster and the Rise of American Popular Culture_, Da Capo, 1997?, p. 29, notes that Stephen Foster's parents lost their home very early in Foster's life, and
suggests that "Foster would compose so many songs about home in part because he seldom knew one for long."

According to William E. Studwell and Bruce R. Schueneman, *State Songs of the United States: An Annotated Anthology*, The Haworth Press, 1997, p. 28, this is Florida's state song, although the state in 1978 altered it to read "dear ones" instead of "darkies." - RBW


LOC Sheet, sm1853 700590, "Old Folks at Home," Firth, Pond & Co. (New York), 1853 does not include words and has the attribution "Composed by Stephen C. Foster."

Another warning about relying on broadsides for anything: Bodleian, Firth b.27(171), "The Old Folks at Home!," unknown, n.d. has the note "AIR -- 'Old house at home.'" - BS

Last updated in version 6.0

File: RJ19163

Old Folks Better Up and Git to Bed

DESCRIPTION: "Old folks better up and get to bed Before the young folks get the devil in their heads."

AUTHOR: unknown

EARLIEST DATE: 1919 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)

KEYWORDS: age

FOUND IN: US(SE)

REFERENCES (1 citation):

Brown/Schinhan-FrankCBrownCollectionNCFolklore5 752, "Old Folks Better Up and Git to Bed" (1 short text, 1 tune)

NOTES [17 words]: The current description is based on the Brown/Schinhan-FrankCBrownCollectionNCFolklore5 fragment. - RBW

Last updated in version 4.1

File: BrS5752

Old Forty

DESCRIPTION: "I want to go further down the road." "I want to see my little baby so bad." "When Old Forty blows ran and close your door." "Some old rainy day my luck is bound to change." "Down the road sweet baby down the road"

AUTHOR: unknown

EARLIEST DATE: 1980 (USFlorida01)

KEYWORDS: love parting rambling train nonballad lover

FOUND IN: US(SE)

RECORDINGS:

Richard Williams, "Old Forty" (on USFlorida01)

File: RcOldFor

Old Four-Posted Beadstead, The

DESCRIPTION: The singer recalls growing up in his grandfather's house and playing on the four-posted bedstead. He remembers his grandmother being sick and visited by the doctor and vicar/parson before she died in the bed.

AUTHOR: unknown

EARLIEST DATE: 1880 (broadside, LOC Sheet sm1880 13379)

KEYWORDS: home death family father mother doctor

FOUND IN: Britain(England(South))

REFERENCES (1 citation):

Williams-FolkSongsOfTheUpperThames, p. 262, "The Old Bedstead" (1 text) (also Williams-Wiltshire-WSRO Bk 22)

Roud #1194

BROADSIDES:

Bodleian, Harding B 11(2798), "The Old Four-Posted Bedstead" ("It was down in Bedfordshire in
an old fashioned town"), unknown, no date
LOCSheet, sm1880 13379, "The Old Family Bedstead" ("It was down in good old Maine"), T. B Harms & Co (New York), 1880 (with tune)
File: WT262

Old French Trench, The
DESCRIPTION: "Oh what a life, living in a trench. Under Johnny French in the old French trench, We haven't got a wife or a nice little wench, But we're still alive in the old French trench."
AUTHOR: unknown
EARLIEST DATE: 1965 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: soldier France
HISTORICAL REFERENCES:
1914-1915 - Sir John French commands the British Expeditionary Force in World War I. In 1915, he is replaced by Douglas Haig
FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 55, "The Old French Trench" (1 text)
Roud #10549
File: BrPa055A

Old General Lane
DESCRIPTION: "Here sits a young lady all down to mourn, She's mourning the loss of her own true love, It has been said that he was slain in the service of old General Lane (or "was shot A-fighting for old General Scott") Oh no.... He'll come back and be my beau"
AUTHOR: unknown
EARLIEST DATE: 1929 (Randolph)
KEYWORDS: war battle death love separation
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 560, "Old General Lane" (1 text, 1 tune)
Roud #940?
CROSS-REFERENCES:
cf. "Bonnie Light Horseman"
NOTES [122 words]: This piece instantly makes me think of the Napoleonic War-era piece "My Bonnie Light Horseman," but the link is tenuous.
If the soldier was shot in the army of General Scott, the war is presumably the Mexican War.
If instead we refer the song to "General Lane," it probably refers to General Walter Payne Lane, who fought in the Mexican War and served in the Confederate cavalry in the west (Wilson's Creek, Pea Ridge) and was commissioned Brigadier General in 1865. There were, however, several other Generals Lane in the Civil War: James Lane (brigadier in Lee's army), and John Lane (brevet Brigadier in the Army of the Cumberland). There was also Senator James Lane, who had been Major General of the (Unionist) Kansas Militia. - RBW
File: R560

Old General Price
DESCRIPTION: "Old General Price is a mighty fine man, From women an' children he steals all he can, It's damn any man that will follow his trade... These hard times." Perhaps also a playparty: "General Price he made a raid... And lost many a soldier...."
AUTHOR: unknown
EARLIEST DATE: 1922 (Randolph)
KEYWORDS: hardtimes Civilwar thief
HISTORICAL REFERENCES:
Sep-Oct 1864 - Sterling Price's raid in Missouri, which might or might not be the subject of this song
FOUND IN: US(So)
REFERENCES (2 citations):
Randolph 224, "Old General Price" (1 fragmentary text, 1 tune)
Abernethy-SinginTexas, p. 102, "General Price" (1 text, 1 tune)
Roud #7828
CROSS-REFERENCES:
cf. "Sterling Price" (subject)
NOTES [167 words]: Sterling Price (1809-1867), a former governor of Missouri and Confederate commander of Missouri troops, was almost certainly not a thief. His troops, however, were undisciplined and therefore even more likely to loot than the average soldier. Their depredations may account for the attitude toward Price shown in this fragment.
I have the strange feeling that Randolphs' "Old General Price" and "Sterling Price" are a single piece, one being adapted from the other -- but since we don't have a single complete stanza of either, and only one tune, this is beyond proof. Abernethy-SinginTexas's game-song text is sufficiently different that it might be a distinct song, but with so little to go with, I've lumped them for now.
Abernethy-SinginTexas's version refers to Price's raid without any other detail, meaning that we can't be sure it refers to Price's Missouri raid, but it was famous (although it was a failure that didn't accomplish much), so if the song refers to anything, it's likely that. - RBW
Last updated in version 4.5
File: R224

Old Girder Bill
DESCRIPTION: "I'll write you a poem of an old mountaineer, Who spent his life hunting for raccoon and deer." Girder Bill goes hunting and sees a buck and doe; he shoots the buck and goes home, "A buck on his shoulder, a doe left for seed."
AUTHOR: Lije Littleton?
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: hunting
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, p. 124, "Old Girder Bill" (1 text)
File: ThBa124

Old Girl of Cairo Town, The
DESCRIPTION: "There was an old girl who lived in Cairo town, And I wish to the Lord that she was dead. She puts so many notions into my girl's head That we can't get along...." The singer spent all he had on the girl, but she doesn't love him
AUTHOR: unknown
EARLIEST DATE: 1938 (Neely/Spargo-TalesAndSongsOfSouthernIllinois)
KEYWORDS: love money rejection
FOUND IN: US(MW)
REFERENCES (2 citations):
Neely/Spargo-TalesAndSongsOfSouthernIllinois, p. 268, "The Old Girl of Cairo Town" (1 text)
ADDITIONAL: Richard M. Dorson, _Buying the Wind: Regional Folklore in the United States_, University of Chicago Press, 1964, pp. 413-414, "The Old Girl of Cairo Town" (1 text)
ST RDBW413 (Full)
Roud #4345
File: RDBW413

Old Glory
DESCRIPTION: "Say, have you heard the joyful news of Burnside's expedition...?" "The other day at Roanoke... The boys, to play a Union joke, ran up the flag of glory." The singer praises the Union soldiers, taunts the Confederates, and calls for their hanging
AUTHOR: unknown
EARLIEST DATE: 1916 (Cox)
KEYWORDS: Civilwar patriotic
HISTORICAL REFERENCES:
Feb. 7, 1862 - Burnside's North Carolina expedition approaches Roanoke Island
Feb. 8, 1862 - Burnside defeats Henry Wise's local troops to capture Roanoke Island
Mar. 14, 1862 - Burnside takes New Bern
Apr. 26, 1862 - Burnside captures Beaufort
July 3, 1862 - Burnside and some 7500 of his troops are transferred to the Army of the Potomac

FOUND IN: US(Ap)
REFERENCES (1 citation):
Cox-FolkSongsSouth 71, "Old Glory" (1 text)
Roud #5461

CROSS-REFERENCES:
cf. "As I Went Down to Newbern" (subject of Burnside's Carolina campaign)

NOTES [144 words]: Ambrose Burnside's expedition against the North Carolina coast was one of the first Union amphibious expeditions, and was quite successful (almost the only Union success in the war to this time). A large strip of North Carolina coast stayed in Union hands, which helped tighten the Union blockade.

This song was almost certainly composed in the early months of 1862 -- probably before the Battle of Antietam (Sept. 17, 1862), where Burnside had a chance to win the war, and muffed it. Certainly it must have been composed before the Battle of Fredericksburg that winter, when Burnside lost the last shreds of his reputation. The North Carolina campaign had been a pushover, requiring little but energy (which Burnside had). Defeating Robert E. Lee took brains (which Burnside didn't have).
For more on this campaign, see the notes to "As I Went Down to Newbern." - RBW

Last updated in version 5.0
File: JHCox072

Old Gospel Ship, The

DESCRIPTION: "I have good news to bring and that is why I sing... I'm gonna take a trip on that old gospel ship And go sailin' through the air." The singer advises others not to be ashamed of him/her, and admits to an inability to wait

AUTHOR: unknown
EARLIEST DATE: 1935 (recording, Carter Family)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 351, "The Old Gospel Ship" (1 text)
DT, GOSPSHIP GSPLSHIP
Roud #7383
RECORDINGS:
Carter Family, "Gospel Ship" (Melotone 6-07-56/Conqueror 8692, 1936; rec. 1935)
Leverett Bros. "Old Gospel Ship" (Country Church CC3/4, n.d.)
Monroe Brothers, "On That Old Gospel Ship" (Bluebird B-7273/Montgomery Ward M-7312, 1937)
Speer Family, "Old Gospel Ship" (Columbia 20418/Columbia 38155, 1948; rec. 1947)
Ruby Vass, "The Old Gospel Ship" (on LomaxCD1704)
File: FSWB351B

Old Grandma

DESCRIPTION: In praise of Grandma, who raised 21 kids right and lived the good life. "Old Grandma when ... infants came and times got bad, She stuck right on to old Grand-dad." "But young girls now are the other way: They're up all night and sleep all day"

AUTHOR: Words: John I. White
EARLIEST DATE: 1929 (_The Lonesome Cowboy_)
KEYWORDS: mother children family derivative
FOUND IN: Canada(Newf,West)
REFERENCES (4 citations):
Peacock, pp. 81-82, "Old Grandma" (1 text, 1 tune)
Fowke/Johnston-FolkSongsOfCanada, pp. 94-95, "Old Grandma" (1 text, 1 tune)
DT, GRTGRNMA"
ADDITIONAL: John I. White, _Git Along, Little Dogies: Songs and Songmakers of the American
Old Grandma Hones

DESCRIPTION: The Liza leaves Sydney for Halifax and "Missus Hone's." Grandpa Hones tells tales. The girls welcome the sailors home. Grandma goes to bed and "leaves us all night with her daughters to sport"

AUTHOR: unknown

EARLIEST DATE: 1961 (Peacock)

KEYWORDS: sex ship shore humorous whore sailor

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Peacock, pp. 83-84, "Old Grandma Hones" (1 text, 1 tune)

Roud #9952

RECORDINGS:
Patrick Rossiter, "Old Grandma Hones" (on PeacockCDROM) [one verse only]

File: Pea083

Old Granite State, The

DESCRIPTION: "We have come from the mountains (x3) From the Old Granite State; With a band of music (x3) We are passing 'round the world." The song introduces the singers, their state of New Hampshire, and their progressive ideas

AUTHOR: Elaborated, and probably written, by the Hutchinson Family

EARLIEST DATE: 1843 (sheet music published by Firth & Hall of New York)

KEYWORDS: nonballad home family drink

FOUND IN: US

REFERENCES (3 citations):
Cohen-American Folk Songs A Regional Encyclopedia 1, pp. 13-15 "The Old Granite State" (1 text)
Lawrence-Music For Patriots Politicians And Presidents, p. 304, "The Old Granite State" (1 text plus a copy of the sheet music cover)

DT, GRANITST*

Roud # V36573

BROADSIDES:
LOCSheet, sm1843 391270, "The Old Granite State," Firth and Hall (New York), 1843 (tune)

SAME TUNE:
Ratification Song (celebrating the nomination of Winfield Scott as the Whig presidential candidate for 1852) (Lawrence-Music For Patriots Politicians And Presidents, p. 328)

NOTES [162 words]: The Hutchinson Family, according to Spaeth (A History of Popular Music in America, p. 95) used this song to introduce their act and their family. The Digital Tradition says that the verse, "Yes, we're friends of Emancipation And we'll sing the Proclamation" is "an obvious later addition." This is not as clear as it sounds. It was Lincoln who put the two words together -- but the Hutchinsons were campaigning for emancipation (and other liberal causes such as temperance) well before the Civil War. The exact wording may date from 1862, but the family certainly was proclaiming abolition by the 1840s -- and would have felt Lincoln's half-emancipation completely inadequate. The family's own history, by Joshua Hutchinson, credits the song to Jesse Hutchinson (the ninth child of Jesse Sr. and Mary Hutchinson), though the sheet music lists the whole family and is
Old Granny Wales (Granny O'Whale, Granua Weal)

DESCRIPTION: "Old Granny she rose in the morning so soon... Saying, 'They're wronging my children that's over the sea.' She meets Lord Cornwall, Lord Bute, Lord North, Lord Granville, and complains about the Tea Act. They argue; she wishes her children success

AUTHOR: unknown

EARLIEST DATE: 1823 (Green Mountain Songster)

KEYWORDS: political nonballad America nobility

HISTORICAL REFERENCES:
Apr 18, 1775 - Battle of Lexington. A British force routs the American Minutemen. The colonials gain some revenge as the Redcoats advance on Concord
June 17, 1775 - American defeat at the Battle of Bunker Hill

FOUND IN: US(MA,MW)

REFERENCES (4 citations):
Thompson-APioneerSongster 36, "Old Grannau Weal" (1 text)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, p. xvi, "Old Granny Wales" (1 text, a reproduction of the Green Mountain Songster version)
DT, GRNWALE2 (cf. GRNWALE.NOT)

ST DTgrnwl2 (Partial)
Roud #2817

CROSS-REFERENCES:
ct. "Granuaile" (character of Granuaile) and references there
ct. "Revolutionary Tea" [Laws A24] (subject of the tea tax)

NOTES [1205 words]: It appears that there is only one traditional collection of this song, by Bessie Mae Stanchfield, taken from Elma Snyder McDowell of Saint Cloud, Minnesota. Stanchfield published the text (but not the tune) of this version in California Folklore Quarterly. McDowell, according to Stanchfield's notes, had it from her father; this would appear to mean it was in circulation in Minnesota around 1880.

Stanchfield, in researching the song, consulted very many eminent folklorists (I have seen the letters she wrote; they are in the archives of the Minnesota Historical Society). The people she contacted proved very unhelpful; none of the people she consulted even noted the connection with Grace O'Malley, known as Granuaile (for whom see "Granuaile" and the related songs). Stanchfield's speculation was the Granny Wales either Benjamin Franklin (an "old granny" who was for a time, in effect, the American representative trying to negotiate with the British parliament) or perhaps the country of Wales itself.

I have no doubt, however, that Old Granny Wales is in fact Granuaile, and in this I am confirmed by Bruce Olson (Digital Tradition notes on Granny Wale), John Moulden (private communication), and Kenneth Porter (Notes and Queries, in Western Folklore, Volume 13, Number 1 (January,1954), p. 51; note that Western Folklore is the successor of California Folklore Quarterly). All four of us reached this conclusion independently: This is a song of the Irish wishing the Americans well in their rebellion.

The date of the song must obviously be after Bunker Hill, since it is mentioned in the song. I would say that it also must be before the Battle of Saratoga, at the very latest, because of the way that changed the war. I strongly suspect the original was written just after Bunker Hill, before news of the British response had reached the Americas. The British in fact were preparing to offer compromises at this time, but events on the ground overran them (Lyon, p. 298).

Apart from Granuaile, the characters and events mentioned in the McDowell text are:
Lord Cornwall: Cornwall is properly a duchy, and I know of no one named Lord Cornwall in this period; I suspect this is an error for General Cornwallis. (Unless it's a sort of geographical error for the Earl Dartmouth, Secretary for the Americas when the troubles began.) (In the Green Mountain Songster version, it's Lord Connor, which rings no bells for me.)
Lord North, Lord Granville, and infamous Bute: Frederick, Lord North, later second Earl of Guilford (1732-1792), was Prime Minister 1770-1782. His behavior toward the colonies was much better
than this song might imply; he actually "repealed" most of the Townshend Duties which had made
the colonies so restless, keeping only the tea tax as a sort of token of British sovereignty (the tea
tax, Weintraub, p. 4, was a quarter of the tax charged in England; on p. 19, he notes that total
taxes on Americans were only about / the effective tax rate paid by British subjects) and also as an
target to get rid of a lot of tea stuck in East India Company warehouses (Cook, pp. 166-167;  
Marrin, p. 33). His real problem was that he was George III's Prime Minister, so he had to do
something to keep that unwise monarch happy. For more on these guys, see "Taxation of
America."

Lord Granville ("Grantville" in the Green Mountain Songster): presumably George Grenville (1712-
1770), MP from 1741, Secretary of State 1761, Prime Minister 1763-1765. He came into office with
a big problem: According to Middlekauff, p. 57, he came into office with the national debt up to 122
million pounds (the result of the expensive battles of the Seven Years' War/French and Indian
War). Britain was taxed to the limit, and the government felt that it needed to keep troops in
America. Somehow, they had to be paid for. It was decided that the Americans would have to pay
a share. After some fiddling with various tariffs, Grenville imposed the Stamp Act, which was the
first major cause of American revolutionary unrest (Marrin, pp. 14-15). (It is ironic to note that he
lowered other duties, such as that on molasses -- Middlekauff, p. 58 -- but did his best to make
sure it was collected.)

Infamous Bute: John Stuart, Third Earl of Bute (1713-1792). Prime Minister 1762-1763. He had
been the tutor of the future George III from 1755, and his influence with that monarch was felt to
continue long after he left office (Oxford Companion, p. 145). Earlier, he had been an advisor --
whispers said he had been a lover -- to George III's mother In the period after her husband
Frederick died (Hadlow, p. 108). He was, however, hated by just about everyone except the King
(Cook, pp. 30-31), and he drove many Lords out of government.

Middlekauff, p. 20, has much to say of Bute, "The friendship [between George III and Bute] seems
to have developed easily -- in part, we may suppose, because George craved affection and
kindness and Bute responded with both. Yet... Bute held the upper hand: he was twenty-five years
older, strongly opinionated, obviously intelligent, and he was in charge of the prince's education....
Bute himself knew much but did not understand men or human conduct. His pride reinforced the
prince's; his propensity to judge others by abstract principles... strengthened a similar tendency in
the prince. Master and pupil then and later commonly mistook inflexibility for personal strength and
character" (p. 20).

Despite his infamy, Bute arguably contributed more to humanity than most politicians; his extensive
book Botanical Tables Concerning the Families of British Plants was a genuinely useful scientific
work (Hadlow, p. 107). That hardly prepared him for a career in politics, however, particularly one
where he controlled the King's mind -- and, to a large extent, he did; the letters cited on p. 111 of
Hadlow show George III deeply respecting, almost worshipping, Bute.

It was Bute who first started building up the peacetime army, forcing the raising of money to
maintain them. This started the cycle of taxes, continued by Grenville, which caused so much
trouble with the colonies. Especially since Bute did nothing to make it clear why he did what he did.

Lexington Battle: The Battle of Lexington and Concord, April 18-19, 1775. Note that the colonists
did not win at Lexington (where British regulars tore the Minutemen to pieces); the victory came in
the guerilla actions on the way to Concord.

Bunker Hill: The Battle of Bunker Hill, fought on June 17, 1775 at Breed's Hill (not Bunker Hill). The
British won, in that the Americans had to evacuate the site, The claim that 1200 Britons lay dead is
exaggerated: This is about the number of actual casualties, but Cook, p. 226, says 232 British were
killed and 950 wounded. For Bunker Hill, and Joseph Warren who died there, see "The Sword of
Bunker Hill."

Darby, Bixby, and Graves: I'm guessing that Darby is Captain John Derby, whose ship brought the
first word of Lexington and Concord to England (Cook, pp. 219-221). Bixby I can't identify, There
were naval officers named Graves later in the war, though I don't know why they would be
mentioned in 1775, which seems from internal evidence to be the date of this song. - RBW

Bibliography

• Cook: Don Cook, The Long Fuse: How England Lost the American colonies 1760-1785,  
  Atlantic Monthly Press, 1995
• Hadlow: Janice Hadlow, A Royal Experiment: The Private Life of King George III, Henry Holt,  
  2014 (published in Britain by William Collins as The Strangest Family)
• Lyon: Ann Lyon, Constitutional History of the United Kingdom, Cavendish, 2003
• Marrin: Albert Marrin, The War for Independence: The Story of the American Revolution,  
  Athenaeum, 1988
Old Gray Goose (I), The (Lookit Yonder)
DESCRIPTION: Concerning a man's dead wife, whose return he fears: "On Saturday night my good wife died, On Sunday she was buried, But Monday was my courting day, And Tuesday I got married. Now, lookit here, and lookit there, and look way over yonder..."
AUTHOR: unknown
EARLIEST DATE: 1939
KEYWORDS: wife husband death marriage humorous floating verses
FOUND IN: US(MA,MW)
REFERENCES (4 citations):
  Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 147, "Lookit Yonder" (1 text, 1 tune)
  Eddy-BalladsAndSongsFromOhio 153 (last of several "fragments of Irish songs" - 1 text, which could be this or "My Wife Died on Saturday Night")
  Browne-AlabamaFolkLyric 167, "When I Was a Little Boy" (1 text, 1 tune, which appears to open with part of "I Wish They'd Do It Now," includes floating verses which sometimes are found in "Lynchburg Town," and end with the "Saturday Night My Wife Died" of "The Old Gray Goose (I) (Lookit Yonder)" or similar)
  DT, LOOKYOND*
Roud #3619
CROSS-REFERENCES:
  cf. "The Old Turkey Hen" (plot, lyrics; the two may be slightly modified forms of the same song)
  cf. "I Had a Wife"
  cf. "John Styles and Susan Cutter" (tune)
  cf. "Way Down the Old Plank Road" (words)
  cf. "My Wife Died on Saturday Night" (floating verse)
NOTES [121 words]: The first verse quoted here is the same as "My Wife Died on Saturday Night"; they are distinguished mostly by the chorus.
To add to the confusion, there is a nursery rhyme (Baring-Gould-AnnotatedMotherGoose #131, p. 106):
I married a wife on Sunday,
She began to scold on Monday,
Bad was she on Tuesday,
Worse was she on Wednesday,
Dead was she on Friday,
Glad was I on Saturday night,
To bury my wife on Sunday.
To this compare also Opie/Opie-OxfordDictionaryOfNurseryRhymes, #509, p. 410, which begins "Tom married a wife on Sunday, Beat her well on Monday," but the rest almost the same as the Baring-Gould version.
The Baring-Goulds also compare the well-known poem of "Solomon Grundy." - RBW

Old Gray Mare (I), The (The Old Gray Horse; The Little Black Bull)
DESCRIPTION: Concerning an old gray mare (old gray horse, little black bull) that came out of the wilderness (down the meadow, etc.) in Alabam/Arkansas/A long time ago/On to Galilee. Other
animals may also be involved. May be used as a playparty

AUTHOR: unknown

EARLIEST DATE: 1858 (sheet music)

KEYWORDS: horse animal nonballad

FOUND IN: US(MW,SE,So)

REFERENCES (14 citations):
Wolford-ThePlayPartyInIndiana, pp. 92-93=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 185-186, "There Goes Topsy Through the Window" (1 text, 1 tune)
Randolph 271, "The Old Gray Horse" (1 text plus 2 fragments, 1 tune); 559, "Out of the Wilderness" (1 short text, 1 tune); also possibly 429, "John the Boy, Hello!" (1 text, 1 tune, so short that one cannot tell whether it is the same piece or a different one)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 231-232, "The Old Gray Horse" (1 text, 1 tune -- Randolph's 271A)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 174, "The Old Grey Horse Came Tearing Through the Wilderness" (3 short texts; "A" adds an unusual chorus, "Roll, Riley, roll (x3), Oh, Lord, I'm bound to go")
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 13-14, "Old Gray Horse Come Tearin' Out o' De Wilderness" (1 text plus bits of others, 1 tune); p. 183, (no title) (1 short text)
Sandburg-TheAmericanSongbag, pp. 102-103, "Old Gray Mare"; 164-165, "Hoosen Johnny" (2 texts, 2 tunes)
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 92-93, "Down in Alabama" (1 text, 1 tune)
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 65-68, "Down in Alabam' or Ain't I Glad I Got Out de Wilderness" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 45, "In the Wilderness" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 336-338, "Tearin' Out-a Wilderness" (2 texts plus a fragment, 2 tunes)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 29, "The Old Grey Mare" (1 short text)
Silber/Silber-FolksingersWordbook, p. 397, "Hoosen Johnny"; p. 398, "The Old Gray Mare" (2 texts)
Pankake-Pankake-PrairieHomeCompanionFolkSongBook, p. 63, "The Old Grey Mare" (1 text, tune referenced)
Fuld-BookOfWorldFamousMusic, pp. 408-409, "The Old Gray Mare -- (Get Out of the Wilderness)"

RECORDINGS:
Gene Autry, "The Old Grey Mare" (Conqueror 8686, 1936)
Al Bernard, "The Old Grey Mare" (Vocalion 15643, 1927)
Milton Brown & his Brownies, "The Old Grey Mare" (Decca 5260, 1936)
Fiddlin' John Carson & Moonshine Kate, "The Old Grey Horse Ain't What He Used to Be" (OKeh 45471, 1930)
Lew Childr, "The Old Grey Mare" (Gennett 7312/Champion 16093/Suptone 9773, 1930)
[Arthur] Collins & [Byron] Harlan "Old Grey Mare" (Victor 18387, 1917) (Emerson 7298, c. 1917)
(Columbia A2382, 1917) (Little Wonder 780, 1918)
Vernon Dalhart, "The Old Grey Mare" (Perfect 12421/Conqueror 7071, 1928) (Banner 2180/Jewel 5187/Perfect 12421/Regal 8469/Conqueror 7071/Conqueror 7169, 1928; rec. 1927)
Earl Fuller's Famous Jazz Band, "The Old Grey Mare" (Victor 18369, 1917)
Earl Johnson & his Dixie Entertainers.[Clothophappers], "Old Gray Mare Kicking Out of the Wilderness" (OKeh 45183, 1928; rec. 1927)
Jimmy Johnson's String Band, "Old Blind Dog" (Champion 16541 [possibly issued as by Andy Palmer, 1932; on KMM]
[Billy] Jones & [Ernest] Hare, "The Old Grey Mare" (Edison 51618, 1925)
Elmo Newcomer, "Old Grey Mare" CroMart 101, n.d. but prob. late 1940s - early 1950s)
Land Norris, "Old Grey Mare" (OKeh 45047, 1926)
Obed Pickard, "The Old Gray Horse" (Columbia 15246-D, 1928; rec. 1927)
Gid Tanner & his Skillet Lickers, "The Old Grey Mare" (Columbia 15170-D, 1927)
University Quartet, "The Old Gray Mare" (Patie 20267, 1917)

CROSS-REFERENCES:
cf. "Old Abe Lincoln Came Out of the Wilderness" (tune)
cf. "Greasy Grimy Gopher Guts" (tune)
cf. "The Big Black Bull"

I Ain't a-Scared of Your Jail (tune, structure)
cf. "Horsie, Keep Your Tail Up" (lyrics)
Old Abe Lincoln Came Out of the Wilderness (File: San168)
Greasy Grimy Gopher Guts (File: PHCFS133)
The King's Navy (File: Hopk063)
Swimming in the Delaware (Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 163)
Floatin' Down the Delaware (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 157; Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 163)
I Don't Give a Darn for the Whole State of Iowa (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 251)

Aren't You Glad You Joined the Republicans? (Republican campaign song, c. 1860; cf. e.g. Allan Nevins, _The Emergence of Lincoln: Prologue to Civil War 1859-1861_ [volume IV of _The Ordeal of the Union_] (Scribners, 1950, p. 315))

Old Joe Hooker, won't you get out of the Wilderness (Song supposedly sung by J. E. B. Stuart during the Battle of Chancellorsville; see Stephen W. Sears, _Chancellorsville_, Houghton Mifflin, 1996, p. 335)

NOTES [233 words]: The 1858 sheet music credits this to "J. Warner," but no information about Warner has been recovered, and there are indications that the song was in the Black traditional repertoire before the 1850s.

A common bit of folklore claims that this is based on the exploits (?) of an animal that took fright during the Second Battle of Bull Run in 1862. The date of the sheet music, of course, proves this false. - RBW

Sam Hinton traces this to an African-American spiritual, "I Wait Upon the Lord" ("If you want to get to heaven go in the wilderness... and wait upon the Lord"). - PJS [See now the Index entry for "Go in the Wilderness." - RBW]

Are you sure this is the same ballad as "Little black bull come down the meadow/Hoosen Johnny, Hoosen Johnny"? I think they're part of the same family, but maybe we should split them. By the way, there's a great bawdy version of "Hoosen Johnny" called "Houston, Sam Houston", with sound effects. - PJS

It's another case of the extremes being different but the intermediate versions being too mixed to clearly distinguish. Easier to lump the whole family here. If we don't, we *will* mess up. Or, at least, I will. The versions of this song are so diverse that it gets to the point of parodying itself.... It would be an interesting project, for someone, to determine whether these are two songs that mixed or one song that diverged to an extreme degree. - RBW

Last updated in version 5.0
File: R271

Old Gray Mule, The (Johnson's Mule)

DESCRIPTION: "Mr. Thomas had an old gray mule. And he drove him to a cart, And he loved that mule and the mule loved him." The song describes how Thomas mistreats the mule (currying it with a rake, feeding it on boot tops). The mule kicks and eventually dies

AUTHOR: unknown
EARLIEST DATE: 1917 (Pound)
KEYWORDS: animal death work
FOUND IN: US(MW,SE)
REFERENCES (6 citations):
_Pound-AmericanBalladsAndSongs_, 103, pp. 213-214, "The Old Gray Mule" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 186, "Johnson's Mule" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 512, "Johnson's Mule" (1 short text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 512, "Johnson's Mule" (1 tune plus a text excerpt)
Browne-AlabamaFolkLyric 126, "Johnson Had an Old Gray Mule" (2 texts, 2 tunes)
Abernethy-SinginTexas, pp. 25-26, "Johnson's Old Grey Mule" (1 apparently composite text, 1 tune, with material from "Whoa Mule (The Kickin' Mule)" and "The Old Gray Mule (Johnson's Mule)" -- which easily mix anyway -- apparently deliberately mixed)
Roud #3704
NOTES [52 words]: Reading Pound's text, I can't help but believe that parts of it were originally about a goat, not a mule. But I can't locate similar "goat" stanzas. In any case, many of the same lines appear in Gardner and Chickering. Brown's text is also about a mule, but the few lines it contains are all goat-applicable. - RBW
Last updated in version 4.5
File: LPns213

Old Grazin' Ben
DESCRIPTION: "In '76, or thereabouts, when the Black Hills made the strike," large ox trains brought in supplies -- and suffered in the drought along the way. The diggers couldn't have done without them. The singer asks three cheers for them and "for Old Grazin' Ben"
AUTHOR: N. Howard Thorp
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: animal travel gold food
FOUND IN:
REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 115-116, "Old Grazin' Ben" (1 text)
File: ThLo115

Old Grey Duck, The
DESCRIPTION: "The old grey duck she stole her nest and laid up in the fields, And when the young ones they came forth they had no tails or heels." Many eggs don't hatch; the other ducklings die. They will tie up the old grey duck in the barn so it doesn't happen again
AUTHOR: unknown
EARLIEST DATE: 1956 (Gundry-CanowKernow-SongsDancesFromCornwall)
KEYWORDS: bird death
FOUND IN: Britain(England(West))
REFERENCES (1 citation):
Gundry-CanowKernow-SongsDancesFromCornwall, p. 51, "The Old Grey Duck" (1 text, 1 tune)
Roud #3302
File: Gun051

Old Grey Mare (II), The
DESCRIPTION: "Once I had an old grey mare (x3), Saddled her and rode her there." "When I got there she got tired, She laid down in an old courtyard." The singers in the yard scare her, and she flees; she singer finds her "in a mud hole flat on her back."
AUTHOR: unknown
EARLIEST DATE: 1916 (Cecil Sharp collection); +1913 (JAFL26)
LONG DESCRIPTION: "Once I had an old grey mare (x3), Saddled her and rode her there." "When I got there she got tired, She laid down in an old courtyard." The singers in the yard scare her, and she flees; she singer finds her "in a mud hole flat on her back." In other versions, the singer tells that the gray mare was blind and deaf; he takes her out to plow, but she doesn't know how; she runs away, he follows her and finds her on her back in a mudhole. She may get that good old-time religion. In some versions the mare becomes a Christian and "will make some old horse a good old wife."
KEYWORDS: horse travel disability escape farming humorous animal
FOUND IN: US(Ap,SE)
REFERENCES (7 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 175, "The Old Grey Mare" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 175, "The Old Grey Mare" (1 tune plus a text excerpt)
Sharp-EnglishFolkSongsFromSouthernAppalachians 223, "The Old Grey Mare" (3 texts, 3 tunes)
Roberts-SangBranchSettlers, #94, "The Old Grey Mare" (1 text, 1 tune)
Rosenbaum-FolkVisionsAndVoices, p. 71, "Once I Had an Old Grey Mare" (1 text, 1 tune)
Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, pp. 36-37, "Old Gray Mare" (1 text, 1 tune)
Old Grey Mare (Ill), The

DESCRIPTION: ".. of traitors now beware There's none but men would glory win can ride my old Grey Mare. In Erin's Isle in ancient times She was rode by Brian Boru" and other heroes and others "not long ago" and "Brave Bonaparte" as well.

AUTHOR: unknown

EARLIEST DATE: 1939 (OLochlainn-IrishStreetBallads); first half 19C (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: Ireland nonballad patriotic talltale horse Napoleon

HISTORICAL REFERENCES:
1014 - Battle of Clontarf; Brian Boru defeats a mixed force of Vikings and their Irish allies (but is killed in the battle)

FOUND IN: Ireland

REFERENCES (3 citations):
OLochlainn-IrishStreetBallads 35, "The Old Grey Mare" (1 text, 1 tune)
Zimmerman-SongsOfIrishRebellion 44B, "The Sporting Old Grey Mare" (1 text)
Moylan-TheAgeOfRevolution-1776-1815 164, "The Old Grey Mare" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "The Wonderful Grey Horse" (theme)

NOTES [50 words]: Zimmerman-SongsOfIrishRebellion: "The song probably has no emblematic meaning."

For a broadside with the same theme but different ballad see NLScotland, RB.m.169(243), "The Wonderful Grey Horse," unknown, c.1840. The similarity extends even to leading up to support of the Irish Home Rule Movement. - BS

File: OLoc035

Old Gum-Diggers' Bar, The

DESCRIPTION: "We would roll our swags on Friday, Leaving shanties near and far," to "gather round the barrel In the old gumdiggers' bar." That was long ago, and the shanties are gone, but the singer still recalls singing -- and drinking -- at the old bar

AUTHOR: Words: Dennis Hogan (source: Bailey/Roth-ShantiesByTheWay-NZ)

EARLIEST DATE: 1962 (Hogan, Billy-Can Ballads, according to Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: drink music worker

FOUND IN:
REFERENCES (3 citations):
Bailey/Roth-ShantiesByTheWay-NZ, p. 146, "The Old Gum-Diggers' Bar" (1 text, tune referenced)
Garland-FacesInTheFirelight-NZ, pp. 246-247, "(The Old Gumdiggers' Bar)" (1 text)
Colquhoun-NZ-Folksongs-SongOfAYoungCounty, p. 44, "Old Gumdiggers' Bar" (1 text, 1 modern tune which is not the tune intended by the author)

CROSS-REFERENCES:
cf. "Clementine" (original tune, according to Colquhoun-NZ-Folksongs-SongOfAYoungCounty)

NOTES [16 words]: For background on the digging of kauri gum, see the notes to "The Old-Time Kauri Bushmen." - RBW

Last updated in version 4.4

File: BaRo146
Old Hank
DESCRIPTION: "Driftin' along the rim-rock, old Camp-Robber and I," the poet thinks of the boss who is now rich -- and has had a religious conversion and is married. The boss still likes the poet even though "I haven't changed my damn religion"
AUTHOR: N. Howard Thorp
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: cowboy boss marriage
FOUND IN:
REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 116-117, "Old Hank" (1 text)
File: ThLo116

Old Harrison
DESCRIPTION: "So early in the morning, Old Harrison he goes out, You'll always see a drop or two a-hangin' to his snout, His snout both long and crooked, a little Roman, too." "The Whigs' throats are all sore, their noses are all blue From shouting for hard cider"
AUTHOR: unknown
EARLIEST DATE: 1969 (Bush-FSofCentralWestVirginiaVol1)
KEYWORDS: political nonballad drink
HISTORICAL REFERENCES:
Dec 2, 1840 - William Henry Harrison defeats Martin Van Buren
Mar 4, 1841 - Harrison (the first Whig to be elected President) is inaugurated. He gives a rambling inaugural address in a rainstorm and catches cold
April 4, 1841 - Harrison dies of pneumonia, making him the first president to fail to complete his term. After some hesitation, Vice President John Tyler is allowed to succeed as President
FOUND IN: US(Ap)
REFERENCES (1 citation):
Bush-FSofCentralWestVirginiaVol1, p. 22, "Old Harrison" (1 short text, 1 tune)
Roud #7017
CROSS-REFERENCES:
cf. "Old Tippecanoe (I)" (subject of the Harrison/van Buren election) and references there
NOTES [61 words]: Bush explains this as being from the presidential election of 1840, and since it mentions both the Whigs and "Old Harrison," it certainly is likely to be about William Henry Harrison, but I haven't seen it elsewhere, and it's just possible that it's about 1836, not 1840. The oddity is that it survived to be collected a century and a quarter after Harrison died. - RBW
Last updated in version 6.0
File: BuWv1022

Old Hazeltine
DESCRIPTION: "It's of the Eau Claire River, a stream I'm sure you know, It's of a crew of shanty boys who worked through the snow, And as to old Hazeltine, he's a lousy son-of-a-bitch... For the cheating... and the stabbing of his crew, I think he's an old screw."
AUTHOR: probably Bert Taplin
EARLIEST DATE: 1941 (Peters-FolkSongsOutOfWisconsin)
KEYWORDS: lumbering work accusation
FOUND IN: US(MW)
REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, p. 91, "Old Hazeltine" (1 text, 1 tune)
Roud #9071
NOTES [57 words]: It is curious to note that, although informant Bert Taplin claimed to have written this song (and even, while drunk, to have sung it in the presence of the man it insulted), the tune transcribed in Peters-FolkSongsOutOfWisconsin fits only four of the six lines of text, and it does not appear that it could be adapted to fit the final two. - RBW
Last updated in version 2.6
File: Pet091
Old Holly, Crab, and I

DESCRIPTION: "We work for Hay and Company; we try to do what's right. We start at six in the morning and quit at six at night." The three workers, "old Holly, Crab, and me," work hard, then relax in the evening.

AUTHOR: Ron Sisson?

EARLIEST DATE: 1964 (Fowke)

KEYWORDS: logger work lumbering

FOUND IN: Canada (Ont)

REFERENCES (1 citation):
Fowke-LumberingSongsFromTheNorthernWoods #25, "Old Holly, Crab, and I" (1 text, 1 tune)
Roud #4465

CROSS-REFERENCES:
cf. "We Work for Hay and Company" (subject)

File: Fowl25

Old Honest Abe

DESCRIPTION: "Old honest Abe, you are a babe In military glory. An iron fool, a party tool, A traitor, and a Tory." The singer challenges Lincoln to "whup us if you're able." Scott and Wool cannot win his battles; Scott can never defeat his mother

AUTHOR: unknown

EARLIEST DATE: 1863 (Songs of the South)

KEYWORDS: Civil war political

FOUND IN: US (So)

REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 356-357, "Old Honest Abe" (1 text)
Roud #7767

CROSS-REFERENCES:
cf. "Old Abe's Elected" (subject)

NOTES [179 words]: Belden-BalladsSongsCollectedByMissourFolkloreSociety says this song was published in Songs of the South in 1863. Internal evidence implies that it was written rather earlier -- my guess would be around September or October of 1861, after the Confederates had won Wilson's Creek (August 10) and first Bull Run (July 21), making possible the claim of beating the Federals in every battle, but before Winfield Scott gave up the Commander in Chief's post in November of that year.
The "Scott" of the song was of course Winfield Scott (1786-1866), the original commander in chief of the Federal armies, who was a Virginian (hence the gibe about his inability to defeat his mother). Although Scott was soon pushed aside, we might note that his "anaconda plan" was the basic scheme by which the Union won the war.
"Wool" is John E. Wool (1789-1869), like Scott a veteran of the War of 1812, and considered the #2 Federal officer starting the war. He would serve until he retired in 1863, but he didn't really do much in the War; at no point did he command an important army. - RBW

File: Beld356

Old Horny Kebri-O (Shaggin' Away)

DESCRIPTION: The singer goes out and has "good luck," having sex with 14 women. He has less fortune at home, having only animals available. Other verses may involve other exploits of his "old horny kebri-o." Chorus: "Shaggin', shaggin', shaggin' away...."

AUTHOR: unknown

EARLIEST DATE: before 1976 (collected by Logsdon from Riley Neal)

KEYWORDS: sex animal whore bawdy nonballad

FOUND IN: US (MA, So, SW)

REFERENCES (1 citation):
Logsdon-WhorehouseBellsWereRinging 49, pp. 235-237, "Old Horny Kebri-O" (1 text, 1 tune)
Roud #10104

File: Logs049
Old Hoss Kick, The

DESCRIPTION: "De old hoss kick And a hippy-doodle. De old hoss kick And a hippy-doodle. The old hoss kick hard in the stable, And he couldn't git his foot out Because he wasn't able!"

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: animal

FOUND IN: US

REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 185, (no title) (1 fragment)

File: ScNF185A

Old House at Home, The

DESCRIPTION: "Oh, the old house at home where my forefathers dwelt, When a child at the feet of my mother I knelt," where his mother taught him to behave, and the flowers bloom. "Now the old house is no dwelling for me," but the singer still dreams of it

AUTHOR: Thomas Haynes Bayly (1797-1839) ?

EARLIEST DATE: before 1845 (broadside Bodleian Firth b.25(386), etc.)

KEYWORDS: home dream nonballad

FOUND IN: US(Ap)

REFERENCES (1 citation):
Boette-SingaHipsyDoodle, "The Old House at Home" (1 fragment, 1 tune)

Roud #13881

BROADSIDES:

NOTES [52 words]: "Home songs" are common, but I think this one of the stupidest I've ever seen. It's just barely traditional, which makes it interesting that Boette-SingaHipsyDoodle's version is a fragment that really consists of only one line. It's lost the entire rest of the song -- not that you'd notice the difference. - RBW

Last updated in version 4.3

File: Boet037

Old Hulk, The

DESCRIPTION: "When age has rendered some old hulk Unfit for merchant use, She's sold at auction, bought in bulk, Just for a whaling cruise." The singer described the dreadful conditions on a whaling ship, and laments that after all the toil he is still poor

AUTHOR: unknown

EARLIEST DATE: 1854 (Journal from the Governor Carver)

KEYWORDS: whaler work hardtimes

FOUND IN:

REFERENCES (1 citation):
Huntington-SongsTheWhalemenSang, pp. 32-33, "The Old Hulk" (1 text)

Roud #2007

File: SWMS032
Old Hundred

DESCRIPTION: "All people that on earth do dwell, Sing to the Lord with cheerful voice." Alternately, "Make ye a joyful sounding noise, Unto Jehovah, all the earth." The listener is reminded that Jehovah is God, and is advised to enter "his courts with thankfulness."

AUTHOR: unknown (see NOTES)

EARLIEST DATE: 1560 (Psalms of David in English)

KEYWORDS: religious Bible nonballad

FOUND IN: Britain(England) US(NE)

REFERENCES (8 citations):
Fireside-Book-of-Folk-Songs, p. 287, "Old Hundredth" (1 text, 1 tune)
Scott-TheBalladOfAmerica, pp. 28-29, "Psalm 100 (A Psalm of Praise)" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 366, "Old Hundred" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 409-410, "Old Hundred"

DT, (OLDHUND*)

ADDITIONAL: Charles Johnson, _One Hundred and One Famous Hymns_ (Hallberg, 1982), pp. 26-27, "All People That On Earth Do Dwell" (1 text, 1 tune)
Robert J. Morgan, _Then Sings My Soul, Book 2: 150 of the World's Greatest Hymn Stories_, Nelson, 2004, pp. 6-7, "All People That on Earth Do Dwell" (1 text, 1 tune)
John Julian, editor, _A Dictionary of Hymnology_, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), pp. 43-44, "All people that on earth do dwell" (1 text)

SAME TUNE:
Hymn for Syttende Mai (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, pp. 18-19 -- though the words have to be squeezed pretty hard to fit)
The Dogsology (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 156)
National Thanksgiving Ode ("Ancient of Days! before whose throne," by C. C. Haven) (Wolf-AmericanSongSheets p. 106)
Our Country ("Our Country! 'Tis of thee we sing") (Wolf-AmericanSongSheets p. 119)
The Union Soldier's Prayer ("Almighty God! eternal friend") (Wolf-AmericanSongSheets p. 163)
Centennial Hymn ("Our fathers' God, we come to the; To thee our grateful voices raise") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 79)
Gratitude ("Father Supreme! as here we stand") by Prof. Edward North, [class of 18]41 (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 19)
National Anthem -- God of the Free ("God of the Free! upon Thy breath, Our flag is still for right unfurled") (by William Ross Wallace) (Foner, p. 97)

ALTERNATE TITLES:
Old Hundredth

NOTES [1548 words]: Heart-Songs, p. 369, has another song titled "Old Hundred," which is to this tune (more or less), but it has different words which it attributes to Isaac Watts. This tune is now better known as "The Doxology," but those words are a relatively recent addition -- they are part of a work by Thomas Ken (sometimes spelled Thomas Kenn). According to Kunitz/Haycraft, p. 301, Ken was "one of the fathers of English hymnody," but few of his works are still used in any significant way. He lived from 1637 to 1711, perhaps lived for a time with Izaak Walton, and earned his M.A. in 1664. McKim, p. 313, says that King James II called Ken "the most eloquent preacher" among the Protestants of his time -- but given that James II was a Catholic, I'm not sure that should be considered praise. The Doxology apparently is from his _Manuel for Winchester Scholars_ of 1674. He drifted into, then out of, royal favor, and produced many other books but nothing else of great quality or historical significance.

Julian, p. 616, says "The bare details of B[isho]p Ken's life... [are]:-- Born at Berkhamstead, July, 1637; Scholar of Winchester, 1651; Fellow of New College, Oxford, 1657; B.A., 1661; Rector of Little Easton, 1663; Fellow of Winchester, 1666; Rector of Brightstone, 1667; Rector of Woodhay
and Prebendary of Winchester, 1669; Chaplain to the Princess Mary [later Mary II] at the Hague, 1679; returns to Winchester, 1680; Bishop of Bath and Wells, 1685; imprisoned in the Tower, 1688; deprived [of his bishopric], 1691; died at Longleat, March 19, 1710/11.

"The parents of Ken both died during his childhood, and he grew up under the guardianship of Izaak Walton, who had married Ken’s elder sister, Ann." Among his other acts of piety (?) was "refusing Nell Gwynne the use of his house when Charles II came to Winchester" -- but he did provide genuine support to those who were punished after the Battle of Sedgmoor in 1685, and was at the scaffold of the defeated Duke of Monmouth.

Apparently his literary reputation was sufficient that a great deal of stuff was published under his name after his death, and even his authentic works rewritten; Julian devotes much of pp. 617-621 to the history of this (with a supplement on pp. 1658-1659, which seems to indicate that the song dates back at least to 1674), and gives a detailed examination of the "Evening Hymn" from which the doxology comes. The first listed publication of the "Evening Hymn" was in Playford's *Harmonia Sacra* of 1688, where the text run

Praise God from whom all blessings flow,
Praise him all creatures here below;
Praise him above, the angelick host,
Praise Father, Son, and Holy Ghost."

Julian, p. 1537, adds that a biography of Ken by Plumptre was published in 1888. Regarding the "doxology," Davidson, p. 111, reports, "DOXOLOGY... An ascription of praise addressed to the Trinity is a doxology. The term may refer to the *ter sanctus* and *allelulia*, but more especially to the *Gloria an excelsis* (the greater doxology) and the *Gloria Patri* (the lesser doxology). The practice of singing a doxology (usually the *Gloria Patri*) at the conclusion of the Hebrew psalms led to metrical versions of this doxology, which eventually transferred to hymns. One such metrical paraphrase which has gained great popularity is Thomas Ken's (1631-1711) "Praise God from whom all blessings flow." This versification together with the tune "Old Hundredth" is commonly called by many persons "The Doxology." This entity, used as an ascription of praise at the commencement of a service of worship, at the presentation of the offering, or at the end, came into this usage and title during the mid-19th century."

The source and age of the rest of the words are subject to debate. They were not, perhaps, originally meant to be a hymn -- as Morgan points out on p. 7, John Calvin did not approve of hymns, thinking that paraphrases of the psalms were sufficient.

Davies, p. 374 (article on "Metrical Psalms") reports that "The ancestor of the modern hymnal was the metrical psalter, comprising versifications of the psalms with simple strophic tunes designed to fit the metres employed. Perhaps the most familiar of the metrical psalm is the version of the hundredth psalm in which the original prose, 'O be joyful in the Lord, all ye lands,' has become 'All people that on earth do dwell.' Included in almost every modern hymnal, and hence usually thought of as a hymn, these words first appeared in *Fourscore and Seven Psalms of David* published in Geneva in 1561. The tune always associated with them is from the still earlier *Genevan Psalter* published in Geneva in 1561. Thus both words and music take us back to the same source -- the English Protestant exiles who fled to Geneva in 1553 to escape persecution under Queen Mary."

Fuld too reports that the music is said to have been provided by Louis Bourgeois for Psalm 134 in the 1551 Geneva Psalter. However, no copies of this book survive, and the 1553 edition lacks the song.

The first certain printing, the 1560 edition "Psalms of David in English," has the piece with words credited to William Kethe (although Stulken, p. 320, notes another copy of *Four Score and Seven psalms of David in English Mitre* which gives credit to one Thomas Sternhold). According to Johnson, William Kethe was a Scotsman, but apparently he ended up in England, because he "fled before the persecution of Mary 1555-1558 [i.e., by the dates, Mary Tudor of England, not Mary Stuart of Scotland] and found refuge in Geneva."

Although the attribution to Kethe is old, it is by no means found in all the early sources. Julian, p. 44, lists ten psalter editions from 1560 to 1587. These break down as follows:
- No attribution: Daye's Psalter (1560/61), Daye's Appendix (1564), Daye's Psalter (1565), Daye's Psalter (1566), Crespin's Psalter [Geneva] (1569), Daye's Psalter (1579)
- by "Tho. Ster.:" (Sternholf) Anglo-Genevan Psalter (1561)
- "W. Ke.": Britwell Psalter (1561), Scottish Psalter (1564)
- "I. H." (Hopkins): Daye's Psalter (1587)

On this basis Julian accepts the attribution to Kethe. Little is known of Kethe; Julian, p. 623, says he "is said by Thomas Warton in his *Hist[ory] of Eng[lish] Poetry*, and by John Strype in his *Annals of the Reformation*, to have been a Scotsman. Where he was born, or whether he held any preferment in England in the time of Edward VI., we
have been unable to discover. In the *Brieff discours off the troubles begonne at Franckford*, 1575, he is mentioned as in exile at Frankfurt in 1555, at Geneva in 1557; as being sent on a mission to the exiles in Basel, Strassbourg, &c. in 1558; and as returning with their answers to Geneva in 1559. Whether he was one of those left behind in 1559 to "finishe the bible, and the psalmes bothe in meeter and prose," does not appear. The *Discours* further mentions him as being with the Earl or Warwick and the Queen's forces at Nwhaven [Havre] in 1563, and in the north in 1569. John Hutchins... says he was instituted in 1561 as Rector of Childe Okeford, near Blandford.... His connection with Okeford seems to have ceased by death or otherwise about 1593."

Kethe was credited with 25 of the psalms in the *Anglo-Genevan Psalter* of 1561, but only nine of these made the *English Psalter* of 1562, with "All People" being added in 1562, and only his version of Psalm 100 and a modification of his Psalm 104 having any long life in church use. Johnson reports that this song "was suggested to us by the McCormick Theological Seminary as expressing Calvin's and Presbyterian/Reformed hymn concepts in much the same way as *A Mighty Fortress Is Our God* could be said to represent Luther's."

NewCentury, p. 830, reports that the Kethe text of Psalm 100 "was at first known as the 'Hundredth,' but in 1696, when Nahum Tate and Nicolas Brady published their 'New Version,' the word 'Old' was used to show that the tune was the one which had been used in the previous psalter (Sternhold and Heplin's of the 16th century)." (For more on Tate, if it matters, see the notes to "While Shepherds Watched Their Flocks.")

The version printed by Scott (from the Bay Psalm Book of 1640) has the curious trait of using the name "Jehovah" rather than the theologically correct "the LORD" or the phonologically correct "YAHWEH." This version does have the advantage of being noticeably closer to the Hebrew in meaning.

The Missouri Harmony has a song, "Old Hundred" (as well as a "New Hundred") which doesn't seem to match any version of this I've ever seen in either text or tune.

Reynolds, p. 32, claims that this is mentioned by Shakespeare in *The Merry Wives of Windsor,* Acts II, scene i: "They do no more and keep peace together than the Hundredth Psalm to the tune of Greensleeves." An interesting link, although I'm not sure that's proof.

With all that controversy over the lyrics, the tune doesn't seem to get much attention, but McKim, pp. 164-164, says it "was composed or adapted by Louis Bourgeois" (c. 1510-c. 1561) as a setting for Theodore Beza's adaption of Psalm 134; it was combined with "Old Hundred" in the 1562 Psalter by Daye. He sounds like he had a very odd life, actually being prosecuted in Geneva for changing the tunes used for psalms, but being supported by Calvin himself (McKim, pp. 79-80). - RBW

Bibliography

- Johnson: Charles Johnson, *One Hundred and One Famous Hymns*, Hallberg, 1982

*Last updated in version 6.1*

File: SBoA028
Old Identity, The

DESCRIPTION: "Mr. Cargill in the Council Made such a funny speech... That it devolved on each... To preserve... The Old Identity." Will Cargill demand that the old Scottish immigrants go back to kilts and porridge? Satirizes immigration controls and identity politics

AUTHOR: Words: Charles R. Thatcher (1831-1878)
EARLIEST DATE: 1862 (Thatcher's "Dunedin Songster," according to Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: political New Zealand clothes humorous nonballad

REFERENCES (6 citations):
- Bailey/Roth-ShantiesByTheWay-NZ, pp. 45-46, "The Old Identity" (1 text, tune referenced)
- Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 55, "The Old Identity" (1 text, 1 tune) (p. 33 in the 1972 edition)
- Garland-FacesInTheFirelight-NZ, p. 96, "(The Old Identity)" (1 text)
- Hoskins-GoldfieldBalladeer-LifeAndTimes-Charles-R-Thatcher, p. 21, "(no title)" (2 excerpts); pp. 150-153, "The Old Identity" (2 texts, different poems but built around the same idea)
- Anderson-ColonialMinstrel, p. 133, "(no title)" (1 text, one of Thatcher's revised versions)


CROSS-REFERENCES:
- cf. "Duck Leg Dick"

NOTES [276 words]: According to Ell, Charles R. Thatcher is "credited with originating the expression 'old identity' in a song about Otago provincial elections." Ell, p. 185, says that the phrase "was used to distinguish between the founders of the Otago Settlement and the later comers.... As gold-miners from around the world rushed to Otago, Edward Bowes Cargill (1823-1903) son of the leader of the Otago Settlement, had implored the original settlers to stick together to preserve their identity." Hence Thatcher's piece.

The tune is listed as "Duck Leg Dick."

Hoskins, p. 20, says that this comes from Thatcher's first topical skit upon arriving in New Zealand from Australia. "A by-election had just seen Edward W Cargill returned to the Otago Provincial Council. In electioneering he had deplored the removal of established landmarks, and urged Duned in settlers 'that, notwithstanding the great influx of rogues and vagabonds [diggers from Victoria] settlers should preserve their 'Old Identity.'" Thatcher -- himself from Australia although he hadn't come to New Zealand to dig for gold -- had little trouble making fun of ways the early Scots settlers might preserve their "Old Identity."

"If Thatcher ever coined a phrase it was the 'Old Identity.' It immediately became a catchword and was applied by the Victorian immigrants to the more conservative and old-fashioned local settlers" (Hoskins, p. 22). The phrase became popular enough that Thatcher apparently used it in other songs as well.

For brief background on Thatcher's career, see the notes to "Where's Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong. - RBW

Bibliography

Last updated in version 5.0
File: BaRo045

Old Indian, An (The Indian Song)

DESCRIPTION: "An old Indian sat in his little canoe, / A-floating along o'er the water so blue. / He sang of the days when these lands were his own, / Before the palefaces among them were known."

A lament for the loss of the Indians' land and culture

AUTHOR: unknown

EARLIEST DATE: 1919 (Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra)

KEYWORDS: Indians(Am.) lament
Old Inishowen

DESCRIPTION: The singer says there is no place in the country to match Inishowen's beauty. He lists the places nearby: Tyrconnell, the castle of Cahir. He laments that O'Donnell (of Tyrconnell) and O'Doherty (of Inishowen) are dead. He blesses his home

AUTHOR: unknown

EARLIEST DATE: 1939 (Sam Henry collection)

KEYWORDS: home nonballad

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H824, p. 166, "Old Inishowen" (1 text, 1 tune)
Roud #13477

CROSS-REFERENCES:
- cf. "Steals of the White Man" (theme)
- cf. "Logan's Lament" (theme)
- cf. "The Fair Captive" (plot elements)

ALTERNATE TITLES:
- Poor Indian

File: Wa030

Old Ireland

DESCRIPTION: "In the northwest of Europe there lies a green isle" land of majestic hills and fertile fields. The singer came from Columbia to view Ireland, and now praises Saint Patrick for a land without snakes. The singer bids farewell but says his heart will stay

AUTHOR: unknown

EARLIEST DATE: 1936 (Sam Henry collection)

KEYWORDS: home travel nonballad

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H658, pp. 175-176, "Old Ireland" (1 text, 1 tune)
Roud #13536

File: HHH658
Old Ireland I Adore

DESCRIPTION: "Oh, Erin's Isle, my heart's delight, I long to see thee free." O'Connell fought to make Ireland free. "If you were free as once we were How happy would we be! No foreign landlord then would dare To lord it over thee"

AUTHOR: James Walsh

EARLIEST DATE: before 1867 (broadside, Bodleian Harding B 12(242))

KEYWORDS: Ireland nonballad patriotic

HISTORICAL REFERENCES:
1775-1847 - Life of Daniel O'Connell

FOUND IN:
REFERENCES (2 citations):
O'Connor-OldTimeSongsAndBalladOfIreland, p. 113, "Old Ireland I Adore" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 84, "Old Ireland I Adore" (1 text)

Roud #V23210

BROADSIDES:
Bodleian, Harding B 12(242), "The Exile's Lament", J. Harkness (Preston), 1840-1866; also 2806 b.10(82), Harding B 11(2918), 2806 c.15(287), Firth c.26(235), "The Exile's Lament"

CROSS-REFERENCES:
cf. "The Harp That Once Through Tara’s Halls" (tune)
cf. "Daniel O'Connell (I)" (subject: Daniel O'Connell) and references there

File: 0Con113

Old Jack

DESCRIPTION: Charles thinks his horse Old Jack should win a silver cup. Old Jack is a bag of bones, always hungry to eat anything. Nevertheless, he wins a trotting match race.

AUTHOR: unknown

EARLIEST DATE: 1959 (Peacock)

KEYWORDS: racing humorous horse food

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Peacock, pp. 85-86, "Old Jack" (1 text, 1 tune)

Roud #9953

RECORDINGS:
Mrs. Clara Stevens, "Old Jack" (on PeacockCDROM) [one verse only]

File: Pea085

Old Jesse

DESCRIPTION: "One cold and frosty mornin' Just as the sun did rise, The possum roared, the raccoon howled, 'Cause he'd begun to freeze... Old Jesse was a gentleman among the olden times." Remaining verses are floating stanzas about a Black's learning and life

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: religious Bible humorous animal

FOUND IN: US(SE)

REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 71-72, "Old Jesse" (1 text, 1 tune)

ST ScaNF071 (Partial)

Roud #3439

CROSS-REFERENCES:
cf. "On a Cold Frosty Morning" (lyrics)
cf. "Walkin' in the Parlor" (lyrics)

NOTES [132 words]: This is one of those impossible items. Roud lumps Scarborough's text with "On a Cold Frosty Morning," presumably on the basis of the first line. But the next two verses ("Nigger never went to free school Nor any odder college..." and "Nigger used to pick de banjo, He play so berry strong...") are typical of "Walkin' in the Parlor."
The chorus, about Old Jesse (the father of David) is unique.
What's more, I have a recording of George and Gerry Armstrong, with the first verse and the Old
Jesse chorus, combined with "Bye and Bye."
I really don't know what to make of the result. Separate song, or just a conflation? When in doubt, we split. If I had to file it somewhere, I would probably go against Roud and file it with "Walkin' in the Parlor" rather than "On a Cold Frosty Morning." - RBW
File: ScaNF071

**Old Jimmy Johnson**

DESCRIPTION: "Old Jimmy Johnson rolled a jug around the hill, I got a bottle and I want to get it filled." "Old Jimmy Johnson rolled a jug around the hill, I got an interest in a two dollar bill."

AUTHOR: unknown

EARLIEST DATE: 1969 (Boette-SingaHipsyDoodle)

KEYWORDS: nonballad drink money

FOUND IN: US(Ap)

REFERENCES (2 citations):
* Bush-FsOfCentralWestVirginiaVol2, p. 11, "Old Jimmy Johnson" (1 short text, 1 tune)
* Boette-SingaHipsyDoodle, p. 60, "Old Jimmy Johnson" (1 short text, 1 tune)

Roud #7024

NOTES [9 words]: This sure looks like a fiddler's mnemonic to me.... - RBW

Last updated in version 6.0

File: Boet060

**Old Jimmy Sutton**

DESCRIPTION: Bill took the gun, Bill went a-huntin'/Bang went the gun, down went the mutton, baa!" and similar verses about an inept farmer. Cho: "Can't dance that, can't dance nothin'/I wouldn't give a blank for the old Jimmy Sutton, baa!"

AUTHOR: unknown

EARLIEST DATE: 1928 (recording, Grayson & Whitter)

KEYWORDS: hunting dancing food dancetune animal horse sheep farming

FOUND IN: US(SE)

REFERENCES (1 citation):
* Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, pp. 46-47, "Old Jimmie Sutton" (1 text, 1 tune)

Roud #7878

RECORDINGS:
* Blue Ridge Buddies w. E. C. & Orna Ball, "Jimmie Sutton" (onCloseHomeMS)
* [G. B.] Grayson & [Henry] Whitter, "Old Jimmy Sutton" (Gennett 6436, 1928, on GraysonWhitter01)
* Vester Jones, "The Old Jimmy Sutton" (on GraysonCarroll1)
* Glenn Smith, "Old Jimmy Sutton" [instrumental] (GraysonCarroll1)

NOTES [38 words]: Just enough plot to avoid the nonballad keyword by a whisker. - PJS

Brown/Schinhan-FrankCBrownCollectionNCFolklore5 777 is "Jimmie Suttonton," a tune imperfectly transcribed and with no words. I've no idea if they are the same. - RBW

Last updated in version 4.1

File: Rc0JiSu

**Old Joe Camp**

DESCRIPTION: "Old Joe Camp when he came to town, He enlisted under Captain Brown, Brown swore him on the very first slap, And sent him off to Manassas Gap." Brown rides Joe, who vows to desert, is captured (?), and is "fired back" to Brown

AUTHOR: unknown

EARLIEST DATE: 1917 (Cox)

KEYWORDS: soldier Civilwar desertion

FOUND IN: US(Ap)

REFERENCES (1 citation):
* Cox-FolkSongsSouth 79, "Old Joe Camp" (1 text)

ST JH:Cox079 (Full)

Roud #5463
NOTES [121 words]: Despite the title, the stanza form implies that this is not a version of Old Joe Clark. Cox’s version is badly defective, and there don’t seem to be other versions, so it’s hard to tell what this is really about, except that it seems to involve an "old soldier" of the Civil War who does his best to avoid work -- and, when that fails, attempts to desert. The only specific in the song is the reference to Manassas Gap; this is not enough even to allow speculation about the source of the song.

It was quite common, in the Civil War, for a well-to-do or well-connected man to volunteer to raise a company (or even a regiment), and become its commander as a result. It would seem that Brown was just such a company commander. - RBW

File: JHCox079

Old Joe Clark

DESCRIPTION: Old Joe Clark, a "fine old man" and a "preacher's son," lives an improbable life of courting, gambling, drinking, and sundry accidents. Versions range from the thoroughly clean (often involving animals) to the significantly bawdy.

AUTHOR: unknown

EARLIEST DATE: 1842

KEYWORDS: humorous talltale nonballad animal playparty floatingverses bawdy dancetune

FOUND IN: US(Ap,SE,So)

REFERENCES (27 citations):
Randolph 533, "Old Joe Clark" (10 texts plus 2 excerpts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 399-401, "Old Joe Clark" (1 text, 1 tune -- Randolph's 533A)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 86, "Old Joe Clark" (5 texts); also 111, "Wish I Had a Needle and Thread" (7 text, of which only "E" is really substantial; it is certainly the "Italy" version of "Going Across the Sea." The other fragments contain verses typical of "Shady Grove," "Old Joe Clark," and others)
McNeil-SouthernMountainFolksong, pp. 140-145, "Old Joe Clark" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 86, "Old Joe Clark" (7 tunes plus text excerpts)
Randolph/Legman-RollMeInYourArms I, pp. 428-430, "Old Joe Clark" (5 texts, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 157-159, "Old Joe Clark" (2 texts, 2 tunes)
Abernethy-SinginTexas, pp. 99-101, "Old Joe Clark" (1 text, 1 tune, plus many extra verses)
Sharp-EnglishFolkSongsFromSouthernAppalachians 183, "Old Joe Clarke" (1 text, 1 tune)
Sulzer-TwentyFiveKentuckyFolkBallads, p. 21, "Old Joe Clark" (1 text, 1 tune)
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, pp. 22-23, "Old Joe Clark" (1 text)
Lomax/Lomax-AmericanBalladsAndFolkSongsUSA 25, "Old Joe Clark" (1 text, 1 tune -- plus the modern adaption "Round and Round Hitler's Grave")
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 277-279, "Old Joe Clark" (1 text, 1 tune, composite)
Botkin-TreasuryOfAmericanFolklore, pp. 814-818, "Old Joe Clark" (1 collated text, 1 tune)
Cox-FolkSongsSouth 174, "Old Joe Clog" (1 text, partly from "Old Joe Clark" and partly floating verses, several of them from "Shady Grove")
Bush-FSofCentralWestVirginiaVol1, pp. 19-20, "Old Joe Clark" (1 text, 1 tune)
Thomas-DevilsDitties, pp. 106-107, "Old Joe Clark" (1 text, 1 tune, with a lot of verses from "Cindy" or something like it)
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 37-38, "Old Joe Clark" (1 text, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 171-172, "Old Joe Clark" (1 text, 1 tune)
Boette-SingaHipsyDoodle, pp. 156-157, "Old Joe Clark" (1 text, 1 tune)
Abrahams/Foss-AngloAmericanFolksongStyle, p. 89, "Old Joe Clark" (1 partial text)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 149, "Old Joe Clark" (1 short text mixed with a "John Brown's Body" parody)
Seeger-AmericanFavoriteBallads, p. 35, "Old Joe Clark" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 249-250, "Old Joe Clark" (1 text)
Silber/Silber-FolksingersWordbook, p. 206, "Old Joe Clark" (1 text)
DT, JOECLARK*

ADDITIONAL: Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), p. 209, "(Old Joe Clark)" (1 text)
Roud #3594

RECORDINGS:
James "Iron Head" Baker, "Old Joe Clark" (AFS 200 A3, 1933)
H. M. Barnes & his Blue Ridge Ramblers, "Old Joe Clark" (Brunswick 313, 1929)
Fiddlin' John Carson, "Fare You Well Old Joe Clark" (OKeh 40038, 1924; rec. 1923) (OKeh 45198 [as "Old Joe Clark"], 1928, rec. 1927)
James Crase, "Old Joe Clark" (on MMOK, MMOKCD)
Da Costa Woltz's Southern Broadcasters, "Old Joe Clark" (Gennett 6223/Challenge 333/Herwin 75565, 1927, on GoingDown)
The Hillbilies, "Old Joe Clark" (OKeh 40376, 1925) (Vocalion 15369, 1926)
Vester Jones, "Old Joe Clark" (on GraysonCarroll1)
Bradley Kincaid, "Old Joe Clark" (Brunswick 485, c. 1930; Conqueror 8090, 1933)
Clayton McMichen & his Georgia Wildcats, "Old Joe Clark" (Varsity 5029, 1942)
John D. Mounce et al, "Old Joe Clark" (on MusOzarks01)
Glen Neaves & band, "Old Joe Clark" (on HalfCen1)
New Lost City Ramblers, "Old Joe Clark" (on NLCR05, NLCR11)
W. Lee O'Daniel & the Light Crust Doughboys, "Old Joe Clark" (Vocalion 02975, 1935)
Mose "Clear Rock" Platt, "Old Joe Clark" (AFS 197 A1, 1933)
Fiddlin' Powers and Family, "Old Joe Clark" (Victor 19434, 1924) (Edison 51662, 1925)
Riley Puckett, "Old Joe Clark" (Columbia 15033-D, c. 1925)
Ernest V. Stoneman, "Old Joe Clark" (Victor 20302, 1926); Ernest V. Stoneman Trio, "Old Joe Clark" (OKeh, unissued, 1927)
Pete Seeger, "Joe Clark" (on PeteSeeger07, PeteSeeger07b)
Gid Tanner & his Skillet Lickers, "Old Joe Clark" (Columbia 15108-D, 1926)
Wade Ward, "Old Joe Clark" [instrumental] (on LomaxCD1702)

CROSS-REFERENCES:
cf. "Cuckoo Waltz" (floating lyrics)
cf. "Build a Brick House" (lyrics)

SAME TUNE:
Fare You Well, Old Ely Branch (by Aunt Molly Jackson) (Greenway-AmericanFolksongsOfProtest, pp. 268-269; on PeteSeeger13)

NOTES [118 words]: Randolph/Legman-RollMeInYourArms I offers some of the rarely printed bawdy verses to this familiar square dance and quatrain ballad. - EC
Since this piece is often played as a fiddle tune, and since the verses are usually improbable, often come from other songs, and rarely show any connection to each other, this song has been suspected of having begun life as an instrumental. - RBW
Seeger states that Joe Clark was "an actual person, a veteran of the War of 1812." - PJS
I'd love to know what evidence there is to prove that this soldier inspired the song.... - RBW
This shouldn't be confused with the fiddle tune "Old Joe," which is separate. "Old Joe" is reported to have been a nickname for syphilis. - PJS

Last updated in version 6.0
File: R533

Old Joe Shuffle

DESCRIPTION: "Old Joe Shuffle, he walked with a limp, Old man Shuffle he walked with a stick... For he limped, and he kicked at a wheel." He was a potter, and "loved his corn likker" that he put in his own jug. He died at a wheel, seeing snakes, killing his own drakes

AUTHOR: unknown
EARLIEST DATE: 1957 (NorthCarolinaFolkloreJournal)
KEYWORDS: work death drink disability
FOUND IN: US(SE)
REFERENCES (1 citation):
NorthCarolinaFolkloreJournal, (no author listed), "Old Joe Shuffle," Vol. V, No. 1 (Jul 1957), p. 6, "(Old Joe Shuffle he walked with a limp)" (1 text)

NOTES [45 words]: It's not clear, from the song, if Josiah Wedgwood Sheffield, "Old Joe Shuffle," died of delirium tremens, but it certainly sounds like a possibility. Why this made him worthy of a song I am not sure. It doesn't seem as if it circulated outside his immediate region. - RBW

Last updated in version 6.1
File: NCF5106
Old John Booker

DESCRIPTION: "Old John Booker, call that gone!" (repeated frequently, usually in groups of three). "I'm goin' down to telephone!" "Old John Booker, he feel like this!" "I'm goin' down -- on the farm!"

AUTHOR: unknown
EARLIEST DATE: 1963
KEYWORDS: nonballad
FOUND IN: US
REFERENCES (1 citation): Courlander-NegroFolkMusic, pp. 187-188, "(Old John Booker)" (1 text); p. 287, "Old John Booker" (1 tune, partial text)
File: CNFM187

Old John Wallis

DESCRIPTION: John Brown had an old mare. He wasn't bid one farthing for her at Caister fair. He had a cow that gave only enough milk for his sow. His hens got in his corn; he shot at them but killed his mare. He killed another mare running her head into a tree

AUTHOR: unknown
EARLIEST DATE: 1967 (recording, Bob Brader)
KEYWORDS: farming humorous nonballad nonsense chickens horse floatingverses
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation): Hamer-GreenGroves, pp. 73-74, "Old John Wallis" (1 text, 1 tune)
Roud #294
RECORDINGS:
Bob Brader, "Old John Wallis" (on Voice14)
NOTES [159 words]: John Wallis's part in this song is only to ask John Brown "do you think this mare will die?" The rest of the song has to do with John Brown's misadventures. I list only a few of those in the description. He has others that I don't begin to understand. For example,
Old John Brown he went to plough,
And when he got there he didn't know how.
At every end he gave meows
He said he could plough from light to dark.
and
Old John Brown he had two fools
And he said he would make them lead his winter cows.
And if they didn't get back by noon,
He would eat the treacle and swallow the spoon.
I hope this is not supposed to make sense. - BS
I wonder if it isn't some sort of "song of all nonsense songs," with some garbling as the various elements came together. Roud lumps it with "Brian O'Lynn (Tom Boleyn)," which I flatly don't see. I'm reminded of versions of "The Swapping Boy." Mix in a little of "Little Brown Dog" and a dead horse song, and voila! - RBW
Last updated in version 5.0
File: RcOjJoWa

Old Johnny Booger

DESCRIPTION: Johnny Booger takes a wife. Doctor tells Johnny to rub her bad leg with gin. He thinks that a sin so he drinks the gin and rubs her leg with the bottle. Johnny falls in the river and there is no one to pull him out. He dies but can't get in heaven.

AUTHOR: unknown
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)
KEYWORDS: drink humorous wife death river drowning
FOUND IN: Britain(England(North,South))
REFERENCES (1 citation): Williams-FolkSongsOfTheUpperThames, p. 304, "Johnny Bowker" (1 fragment) (also Williams-Wiltshire-WSRO Mi 660, "Old Johnny Bowker")
Roud #1329
RECORDINGS:
Jack Elliott, "Old Johnny Booger" (on Voice14)

NOTES [136 words]: Yates, Musical Traditions site Voice of the People suite "Notes - Volume 14" - 8.9.02: "When I first came across this song, from a singer in Oxfordshire, the title was 'Old Johnny Bigger', the final word rhyming with the now unacceptable word 'nigger'. I presume that the song comes from the American Minstrel stage of the mid-19th century."
Jack Elliott's chorus on Voice14 is "Singing I do believe; I will believe. That old Johnny Booger was a gay old bugger And a gay old bugger was he." It is tempting to lump this [Roud #1329] with "Johnny Booker" [Roud #3441] but the verses and tune here have nothing in common with what I've read and heard. Yet another complication is the relationship of this song to "Johnny Boker" (I) [Roud #353]; for tune, text and structure's sake, I would keep it separate as well. - BS

Old Johnny Walker

DESCRIPTION: "Old Johnny Walker's dead and gone, dead and gone, dead and gone... He never died before." He had a wife who died, then he killed her, then she rose and had three more children. He children go sliding on thin ice; they all fall in or run away

AUTHOR: unknown

EARLIEST DATE: 1969 (Gardham-EastRidingSongster)
KEYWORDS: death husband wife resurrection children disaster humorous floating verses

REFERENCES (1 citation):
Gardham-EastRidingSongster 5, "Old Johnny Walker" (1 text, 1 tune)
Roud #764

CROSS-REFERENCES:
cf. "Three Little Girls A-Skating Went" (lyrics)
cf. "Bollochy Bill the Sailor" (lyrics)
cf. "Old Roger is Dead (Old Bumpy, Old Grimes, Pompey)" (theme)
cf. "Bohunkus (Old Father Grimes, Old Grimes Is Dead)" (lyrics)

NOTES [79 words]: This is confusing and no mistake. The opening "Old Johnny Walker" verse is often associated with "Bollochy Bill the Sailor"; I've never seen the middle elsewhere; the ending is "Three Little Girls A-Skating Went." Roud files it as #764, which equates very loosely with "Bohunkus (Old Father Grimes, Old Grimes Is Dead)" but is also sort of like "Old Roger is Dead (Old Bumpy, Old Grimes, Pompey)." The result is enough of a mess that I decided to just file it on its own. - RBW

Old Johnston Thought It Rather Hard

DESCRIPTION: "Old Johnston thought it rather hard To ride over Beauregard; Old Johnston proved the deuce of a battle, And it's clear beyond a doubt That he didn't like the rout, And the second time he thought he'd try another." The Great Galena is also mentioned

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)
KEYWORDS: Civilwar soldier battle

HISTORICAL REFERENCES:
July 21, 1861 - First battle of Bull Run/Manasses fought between the Union army of McDowell and the Confederates under Johnston and Beauregard
April 6-7, 1862 - Battle of Shiloh. The army of U.S. Grant is forced back but, reinforced by Buell, beats off the army of A.S. Johnston. Johnston is killed. Both sides suffer heavy casualties (Shiloh was the first battle to show how bloody the Civil War would be)
May 15, 1862 - Battle of Drewry's Bluff

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 224, "Old Johnston Thought It Rather Hard" (1 fragment)
NOTES [668 words]: The editors of Brown conjecture that the first verse of this song, at least, refers to the Battle of Shiloh, at which Albert Sidney Johnston commanded (and died). Given the fragmentary state of the text, this is possible, and A. S. Johnston had suffered much criticism in the aftermath of the loss of Forts Henry and Donelson (McPherson, p. 405) -- but I wonder. There were two battles in the Civil War in which a southern general named Johnston was in command over Beauregard: At (First) Bull Run/Manasses, where the Johnston involved was Joseph E. Johnston (Boatner, pp. 99-101), and at Shiloh, where the Johnston was A. S. Johnston (Boatner, pp. 752-757).

To me, the song seems slightly more likely to refer to Bull Run. J. E. Johnston, arriving on the field with reinforcements, could have taken command over Beauregard, but generally deferred to his junior as Beauregard knew the ground. In addition, the Confederates at Bull Run were wavering when Johnston's troops arrived; there was no such rout at Shiloh. (There, it was the Union troops which ran.)

I hasten to add that this is pure conjecture. If true, however, the song may link vaguely with the "Bull Run" song of Cox; there are some metrical similarities.

If the song refers to the eastern campaigns, it would also explain the references to the Galena, a Union ironclad launched in 1862. She operated on the James River during the Peninsular Campaign, and she and the Monitor (either of which, though probably the latter, could be the "Naval Wonder" of the song) tried to ascend the river to attack Richmond after the destruction of the Merrimac/Virginia on May 9. (There were naval vessels involved at Shiloh -- the Lexington and Tyler were on the Tennessee River supporting Grant's troops; McPherson, pp. 410-411 -- but there was nothing unusual about either ship. To be sure, there had been ironclads in the fighting at Forts Henry and Donelson which led up to Shiloh.)

The attack on Drewry's Bluff failed; the Union vessels could not elevate their guns high enough to attack the Confederate works. The Monitor suffered little damage (except that her crew was driven inside by sharpshooters, leaving them breathing foul and very hot air; Holzer/Mulligan, p. 48), but the Galena proved very unsafe. Nelson, p. 89, records an officer writing of her, "She is not proof; ball came through, and many men were killed with fragments of her own iron." Soley-BL, p. 270., writes that in the battle of Drewry's Bluff, "In this position the Galena remained for three hours and twenty minutes until she had expended all her ammunition. She came out of the action badly shattered, having been struck 28 times and perforated in 18 places." In the end, she was converted to an unarmored gunboat.

Another perspective on Drewry's Bluff, however, comes from John Taylor Wood, who was first a lieutenant in the Confederate Navy and then a Colonel in the army. He declares that Drewry's Bluff had not been fortified until the Virginia was scuttled, and manned only by a few guns, served mostly by the Virginia's former crew. He considers the Galena to have been very skillfully handled, but his summary of the battle (Wood-BL, p. 108) is as follows:

"The Monitor, and others anchored just below, answered our fire deliberately; but, owing to the great elevation of the battery, their fire was in a great measure ineffectual, though two guns were dismounted and several men were killed and wounded. While this was going on, our sharpshooters were at work on both banks... Finding they could make no impression on our works, the Galena, after an action of four hours, returned down the river with her consorts.

"This was one of the boldest and best-conducted operations of the war.... Had Commander Rogers [of the Union navy] been supported by a few brigades, landed at City Point or above on the south side [of the James River], Richmond would have been evacuated. The Virginia's crew alone barred his way to Richmond...." - RBW

Bibliography

- Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover)
- Soley-BL: Professor James Russell Soley, U. S. N., "The Navy in the Peninsular Campaign," article in Clarence C. Buel and Robert U. Johnson, editors, Battles and Leaders of the Civil War, four volumes, 1888 (this article is in volume II, pp. 264-270)
- Wood-BL: John Taylor Wood, Colonel, C.S.A., "The battle was a drawn one: The first fight of
iron-clads," article in Clarence C. Buel and Robert U. Johnson, editors, Battles and Leaders of the Civil War, four volumes, 1888. For some reason this is not in the same Volume II as Soley-BL, so for convenience of transport, I used the version of the article printed in the abbreviated one-volume edition "edited" (read: hacked down almost to uselessness) by Ned Bradford, 1956; page references are to the 1979 Fairfax Press edition.

Last updated in version 2.6
File: BrII224

Old Judas
DESCRIPTION: "Old Judas was a traitor and the worst of his kind. He had a bag of money that he carried all the time." The singer details Judas's betrayal of Jesus, and his death, wonders why Jesus chose such a disciple, and warns others against love of money.
AUTHOR: unknown
EARLIEST DATE: 1959 (Collected by Shellans-FolkSongsOfTheBlueRidgeMountains from John Daniel Vass)
KEYWORDS: Jesus religious money lie betrayal
FOUND IN: US(SE)
REFERENCES (1 citation):
Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 87-88, "Old Judas" (1 text, 1 tune)
Roud #7336
NOTES [268 words]: The statement that Judas had "a money bag" seems to be based on John 13:29, where Judas is said to have what the NRSV calls "the common purse," and also John 12:6. This also refers to Judas having the common treasury, and refers to him as a thief who steals from it. 12:6 is also the verse in which, after the anointing of Jesus's feet, he complains that the money was not given to the poor. (In the version of the story of the anointing in Mark 14:3-9 and parallels, it is not Judas who questions the behavior, but the crowd in general).
There is no evidence that Judas had been a thief prior to his involvement with Jesus, except for songs such as "Judas" [Child 23].
It is not really clear whether Judas betrayed Jesus for a high price or a low. Only Matthew tells the story (Matt. 26:15), and the text says literally "thirty of silver" -- hence thirty silver coins, but it it not clear which sort of silver coins. If, as is likely, we are meant to think of the Greek denarius (which was a silver coin massing 3.8 grams), the price -- while not "lordly" as in the source in Zech. 11:13) -- was not trivial; it represented a month or more of income for a hired worker. And it was allegedly enough to buy a field near Jerusalem, where land prices must have been high (Matt. 27:7).
In Matthew 27:3-4, Judas tries to return the money before his death. The song tries to reconcile the two incompatible versions of his death; Matt. 27:5 says he hanged himself, clearly dying in the process, with no broken ropes involved; his death by violent disease, in a field he himself bought, is told in Acts 1:18-19). - RBW
File: Shel087

Old Judge Duffy
DESCRIPTION: Judge Duffy "knew nothing about rules of the law," but "of judges he was one of the best." When the town's only blacksmith is clearly guilty of murder, Duffy orders a Chinese laborer hanged instead, because the blacksmith is needed.
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: execution reprieve foreigner lie
FOUND IN: US(NW,So) Canada(Newf)
REFERENCES (4 citations):
McNeil-SouthernFolkBalladsVol2, pp. 51-52, "Old Judge Duffy" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp 584-585, "Judge Martin Duffy" (1 text)
DT, JDGEDFFY*
ADDITIONAL: Tom Nash and Twilo Scofield, _The Well-Travelled Casket: Oregon Folklore_, Meadowlark Press, 1999, pp. 139-140 "Judge Martin Duffy" (1 text, 1 tune)
Roud #4806
RECORDINGS:
Old Keg of Rum, The

DESCRIPTION: "My name is old Jack Palmer, I'm a man of olden day, And so I wish to sing a song To you of olden praise. To tell of merry friends of old....." The singer describes his mates who gathered around "the old keg of rum," their work and their drinking

AUTHOR: unknown

EARLIEST DATE: 1905 (Paterson's _Old Bush Songs_)

KEYWORDS: drink moniker

FOUND IN: Australia

REFERENCES (3 citations):
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 249-253, "The Old Keg of Rum" (1 text)
Ward-PenguinBookOfAustralianBallads, pp. 78-79, "The Old Keg of Rum" (1 text)
Stewart/Keasing-FavoriteAustralianBallads, pp. 14-16, "The Old Keg of Rum" (1 text)

NOTES [59 words]: The text in Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition appears likely to be based on "The Days of Forty-Nine," but without a tune, it's impossible to be sure. John S. Manifold, _Who Wrote the Ballads? Notes on Australian Folksong_, Australasian Book Society, 1964, p. 94, reports the tune as "Widgegoara Joe" or "The Hut That's Upside Down." - RBW.

Last updated in version 5.2

Old Kentucky

DESCRIPTION: "You may go east, you may go west And sighs so grand you'll see. But after all, Kentucky is The place you'll wish to be." The singer describes the scenery, the "women always fair," the hospitality, the farming, etc. and hopes to be buried in Kentucky

AUTHOR: Billie Menshouse?

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: home nonballad

FOUND IN: US(Ap)

REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 174-175, "Old Kentucky" (1 text)

Old King Buzzard

DESCRIPTION: "Old King Buzzard floating high, 'Sho do wish old cow would die.' Old cow died, old calf cried, 'Oh mourner, you shall be free.'"

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: food bird animal

FOUND IN: US(SE)

REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 193, (no title) (1 fragment)

Old King Cole (I)

DESCRIPTION: Cumulative: "Old King Cole was a merry old soul, and a merry old soul was he. He called for his pipe and he called for his bowl and he called for his --- three." Sundry (soldiers/courtiers) are called in, make suitable remarks, and wait for the next rank

AUTHOR: unknown

EARLIEST DATE: 1776 (Herd); the nursery rhyme form is quoted in William King's "Useful Transactions in Philosophy" (1708/9)

KEYWORDS: cumulative soldier drink humorous bawdy royalty

FOUND IN: US(Ap,SE,So) Britain(England(Lond,North,South),Scotland(Aber)) Canada(Mar)
REFERENCES (22 citations):
Kennedy-FolksongsOfBritainAndIreland 302, "Old King Cole" (1 text, 1 tune)
Williams-Wiltshire-WSRO Mi 661, "Old King Cole" (1 text)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #112, "Old King Cole" (1 text, 1 tune)
Ford-VagabondSongsAndBalladsOfScotland, pp. 151-153, "Old King Coul" (1 text)
Greig/Duncan8 1710, "Old King Cole" (3 texts, 3 tunes)
Whitelaw-BookOfScottishSong, p. 19, "Old King Coul" (1 text)
Chappell-FolksongsOfRoanokeAndTheAlbermarle 107, "Old King Jimmy" (1 text, in which the same first stanza is repeated several times: "Old King Jimmy called for his wine And called for his fiddlers three,"
"Old Farmer Jimmy called for his wine..."
"Old Preacher Jimmy..."
"Old Sailor Jimmy...")
Sulzer-TwentyFiveKentuckyFolkBallads, pp. 26-27, "Old King Quine (Cawein)" (1 text, 1 tune)
Bush-FSofCentralWestVirginiaVol4, pp. 39-41, "Old King Cole" (1 text, 1 tune)
Randolph/Legman-RollMeInYourArms I, p. 158, "Old King Cole" (1 fragmentary text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 117-118, "Old Kinkaid" (1 text, 1 tune)
Chappell/Wooldridge-OldEnglishPopularMusic II, pp. 171-173, "Old King Cole" (1 tune, which may or may not be related as no text is given)
Creighton-SongsAndBalladsFromNovaScotia 91, "Old King Coul" (1 text, 1 tune)
Hopkins-SongsFromTheFrontAndRead, pp. 96-97, "Old King Cole" (1 text, 1 tune, which runs through the military hierarchy from privates to generals); p. 97, "Old King Cole -- 423 Squadron" (1 text, a version customized for the airmen of the 423 squadron)
Lomax/Lomax-OurSingingCountry, pp. 204-205, "Old King Cole" (1 text, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 112, "Old King Cole" (2 texts)
Baring-Gould-AnnotatedMotherGoose #206, p. 143, "(Old King Cole)"
Jack-PopGoesTheWeasel, p. 140, "Old King Cole" (1 text)
Dolby-OrangesAndLemons, p. 56, "Old King Cole" (1 text)
Silber/Silber-FolksingersWordbook, p. 278, "Old King Cole" (1 text)
NorthCarolinaFolkloreJournal, (Joan McCaskill, collector), "Rope-Skipping Games", Vol. 1, No. 1 (Jun 1948), p. 12, "(Old King Cole)" (partial text with game description)
DT, KNGCOLE* KNGCOLE2*
Roud #1164

RECORDINGS:
Martin Gorman, "Old King Cole" (on Voice07)

BROADSIDES:
Bodleian, Harding B 20(269), "Old King Cole," J. Harkness (Preston), 1840-1866 ; also Harding B 11(2808), "Old King Cole"

SAME TUNE:
Old King Cotton (Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II, p. 199)

NOTES [372 words]:
Various explanations have been offered for "King Cole." Colchester is said to have been named after a third century kinglet named Cole; Geoffrey of Monmouth's history, V.6, describes a "Coel Duke of Kaercolun/Colchester" as living in the time of Constantius the father of Constantine the Great -- but Geoffrey made up most of his history. (He also gave us King Lear and much of the basic story of King Arthur). As the Opies comment, "If the old chronicler Geoffrey of Monmouth (1147) could be trusted, which he cannot be, King Cole had a daughter who was well skilled in music." They go on to note that the identity of Cole has been discussed at least since the early eighteenth century.

It might be worth noting that, although Geoffrey's history is almost all fiction, and we have no quality sources for British history in the period preceding Constantius, Geoffrey's work is very popular. So it might possibly have inspired this song even though it is not historical. Scotland had a King Colin (967-971). Various merchants and minor noblemen have also been suggested, and Jack-PopGoesTheWeasel mentions the Celtic kinglet Coel Hen. Needless to say, none of these identifications is convincing. - RBW

Parody: Bodleian, Harding B 11(2809), "Old King Cole," J. Sharp (London), c.1845 - BS

David J. Bercuson, Maple Leaf Against the Axis: Canada's Second World War, 1995 (I use the 2004 Red Deer Press edition), p. 82, describes the 423 Squadron mentioned in Hopkins-SongsFromTheFrontAndRead's "Old King Cole -- 423 Squadron" text: "No. 423 Squadron, formed in May 1942, flew the heavy four-engine Short Sunderland flying-boat on convoy escort and anti-submarine patrols until the end of the war. Its crews destroyed two U-boats and shared in the..."
sinking of one other, beginning with U-753 on 13 May 1943." (This was the one it shared in sinking, according to Bercuson, p. 140.) Another U-boat it sank was U-439 -- although the U-boat, even while sinking, managed to shoot down the Sunderland, killing five of the crew and wounding the rest (Bercuson, p. 83). They flew from Castle Archdale, Northern Ireland (Bercuson, p. 143). - RBW
Last updated in version 6.1

Old King Cole (II)

DESCRIPTION: "Old King Cole was a jolly old soul And this you may tell by his larnin', He eat corn bread till his head turn red And his old yellow cap needs darnin" Other verses are floaters: "My pretty little pink," "Coffee grows," "I'll take my knapsack on my back"

AUTHOR: unknown
EARLIEST DATE: 1955 (Ritchie)
KEYWORDS: nonballad royalty floatingverses
FOUND IN: US(Ap)
REFERENCES (2 citations):
Ritchie-SingingFamilyOfTheCumberlands, pp. 42-43, "[Old King Cole]" (1 text, 1 tune)
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 81, "Old King Cole" (1 text, 1 tune)
Roud #1164
NOTES [74 words]: Roud lumps this with the standard "Old King Cole." But while the theme is similar, the lyrics and the meter are different. It's really more a floating verse collection than anything else; of Ritchie's 20 lines (five stanzas of four lines each), I would consider "at least" fourteen to be from other songs -- and I suspect in fact that the original was a composite song from which the singer forgot a few lines and patched in replacements. - RBW

Old Kingston Jail

DESCRIPTION: The singer describes the conditions in Kingston Jail. The inmates talk of their desire to leave. Most of the song is devoted to the varied characters found in the prison

AUTHOR: unknown
EARLIEST DATE: 1945 (Flanders/Olney-BalladsMigrantInNewEngland)
KEYWORDS: nonballad prison moniker
FOUND IN: US(NE)
REFERENCES (1 citation):
Flanders/Olney-BalladsMigrantInNewEngland, pp. 25-27, "Old Kingston Jail" (1 text)
ST FO025 (Partial)
Roud #4675

Old Kitarden

DESCRIPTION: Singer, a restless logger, leaves "Kitarden" (Katahdin), Maine. Arriving in Michigan, he is set to cooking instead of logging; he reminisces; when he and his friends arrive in Saginaw they will "make the taverns roar" with toasts to Kitarden and the girls

AUTHOR: unknown
EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)
LONG DESCRIPTION: Singer, a logger, leaves "Kitarden" (Katahdin), Maine, because he is restless. He arrives in Michigan, but his cohorts put him to cooking rather than logging; he reminisces about Maine, and vows that when he and his friends arrive in Saginaw they will "make the taverns roar" with toasts to Kitarden and the "girls that we adore."

KEYWORDS: lumbering emigration logger work home cook

FOUND IN: US(MW)
REFERENCES (2 citations):
Beck-SongsOfTheMichiganLumberjacks 44, "Old Kitarden" (1 text)
Beck-LoreOfTheLumberCamps 55, "Old Kitarden" (1 text)
Roud #8876
CROSS-REFERENCES:
Old Lady Come from Booster

DESCRIPTION: "Old lady came from Booster, She had two hens and a rooster, The rooster died, toe old lady cried, She couldn't get eggs like she used to." "Rancy tanky, button my shoe." "Pain in my head, ranky tanky; Pain in my shoulder... Pain all over me, ranky tanky"

AUTHOR: unknown

EARLIEST DATE: 1966 (Carawan/Carawan-AintYouGotARight)

KEYWORDS: playparty nonballad chickens

FOUND IN: US(SE)

REFERENCES (2 citations):
Carawan/Carawan-AintYouGotARight, p. 113, "Old Lady Come from Booster" (1 text, 1 tune)
ADDITIONAL: _Sing Out_ magazine, Volume 22, #2 (1973), p. 27, "Old Lady Come from Booster" (1 text, 1 tune, the Johns Island version)

RECORDINGS:
Mabel Hillery, Janie Hunter and her grandchildren, "Old Lady Come from Booster" (on JohnsIsland1)
Janie Hunter, Mary Pinckney, and their children, "Old Lady Come from Booster" (on BeenStorm1)

Old Lady of Amsterdam

DESCRIPTION: "There was an old lady of Amsterdam, She was a fine old lass, And every time she turned around, She showed her great big... ankle bones." And similar verses about her son, her daughter, and her travels to town

AUTHOR: unknown

EARLIEST DATE: 1969 (Bush-FSofCentralWestVirginiaVol1)

KEYWORDS: humorous wordplay mother children

FOUND IN: US(Ap)

REFERENCES (1 citation):
Bush-FSofCentralWestVirginiaVol1, pp. 30-31, "Old Lady of Amsterdam" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Hallelujah" (technique) and references there

NOTES [47 words]: The technique of the hidden word in this song is also found in songs such as "Hallelujah"; see the references there. This song is perhaps bawdier than most examples of the type, which may explain the references to Amsterdam, known as a home of prostitutes (see, e.g. "A-Rovin"). - RBW

Last updated in version 6.0

File: BuF1030

Old Lady of Botany Bay, The

DESCRIPTION: "There came an old woman/man from Botany/Poverty Bay, And what have you got to give me today? And you mustn't say Yes, o or nay, black, white, or gray."

AUTHOR: unknown

EARLIEST DATE: 1900 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty wordplay colors

FOUND IN: New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 53, "(There came an old woman from Botany Bay)" (1 text)

Roud #5105

NOTES [30 words]: Roud seems to lump British versions of this with the song indexed as "Poor Widow." I can only say that the extreme versions, this and Sam Henry's, do not appear to be the
Old Lady Sally Wants to Jump

DESCRIPTION: "Old Lady Sally wants to jumpty-jump, Jumpty-jump, jumpty-jump... And Old Lady Sally wants to bow." The singer says to throw in a hook to catch a girl, notes there are "many fishes in the brook," and describes a preacher trying to preach his way to heaven.

AUTHOR: unknown

EARLIEST DATE: 1950 (recording, children of Lilly's Chapel School)

KEYWORDS: playparty nonballad courting

FOUND IN: US(SE)

REFERENCES (2 citations):
Courlander-NegroFolkMusic, pp. 153-154, "(Old Lady Sally Wants to Jumpty-Jump)" (1 text); pp. 275-276, "Old Lady Sally Wants to Jump" (1 tune, partial text)

ADDITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, pp. 537-539, "Old Lady Sally Wants to Jump" (1 text, 1 tune)

Roud #11003

RECORDINGS:
Children of Lilly's Chapel School, "Old Lady Sally Wants to Jump" (on NFMAla6, RingGames1)

File: CNFM153

Old Lady Sittin' in the Dining Room

DESCRIPTION: A ring-skipping song. "Choose the one the ring go round, Choose the one the morning, Choose the one with the coal black hair, And kiss and call her honey."

AUTHOR: unknown

EARLIEST DATE: 1939

KEYWORDS: playparty

FOUND IN: US(SE)

REFERENCES (1 citation):
Botkin-TreasuryOfSouthernFolklore, p. 705, "Old Lady Sittin' in the Dining Room" (1 text, 1 tune)

NOTES [6 words]: Another "Weevily Wheat" variant? - RBW

File: BSoF705B

Old Lady Who Swallowed a Fly

DESCRIPTION: Singer says he knows an old lady who swallowed a fly; "I don't know why she swallowed that fly/Perhaps she'll die." She swallows a succession of animals, each to catch the last. At the end, "I know an old lady who swallowed a horse/She's dead, of course."

AUTHOR: unknown

EARLIEST DATE: 1955 (recording, Pete Seeger)

KEYWORDS: death cumulative humorous animal bird bug horse

FOUND IN: US

REFERENCES (1 citation):
DT, SWALLFLY*

Roud #9375

RECORDINGS:
Pete Seeger, "I Know an Old Lady (Who Swallowed a Fly)" (on PeteSeeger08, PeteSeegerCD02)
Pete Seeger & Sonny Terry, "Old Lady Who Swallowed a Fly" (on SeegerTerry)

SAME TUNE:
Pete Seeger, "Young Woman Who Swallowed a Lie" [feminist parody] (DT, SWALLLIE; on PeteSeeger45; on PeteSeeger47)

ALTERNATE TITLES:
There Was An Old Lady Who Swallowed a Fly

File: RcIKA0LW
Old Lead (Matthew, Mark, Luke, and John II)

DESCRIPTION: "Matthew, Mark, Luke, and John, Killed Old Lead and home he run, Old Lead was eat, and John was beat, And Mary ran bawling down the street." How a drifter named John killed a tree dog named "Old Lead" and was punished for it

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: animal death

FOUND IN: US(SE)

REFERENCES (2 citations):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 76, (no title) (1 fragment)
cf. Baring-Gould-AnnotatedMotherGoose p. 221, note 74 
(Matthew, Mark, Luke, and John)"

CROSS-REFERENCES:

File: ScaNF076

Old Leather Breeches, The

DESCRIPTION: "At the sign of the bell, on the road to Clonmel, Paddy Hegarty kept a night shaybeen." When a party arrives demanding food and drink, Paddy supplies liquor, but for food can only cut up his leather breeches. When the trick is discovered, a riot ensues

AUTHOR: unknown

EARLIEST DATE: 1901 (OConor); 19C (Wolf)

KEYWORDS: drink clothes party

FOUND IN: Ireland Australia Canada(Newf) Britain(England(Lond))

REFERENCES (10 citations):
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 232-233, "The Old Leather Breeches" (1 text, 1 tune)
Hamer-GarnersGay, pp. 46-47, "The Leather Breeches" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladsOfIreland, p. 75, "The Old Leather Breeches" (1 text)
OLochlainn-IrishStreetBallads 67A, "The Old Leather Breeches" (1 text, 1 tune)
Peacock, pp. 71-72, "Leather Britches" (1 text, 1 tune)
Bennett/Downey-JeromeJustOneMoreSong 16, pp. 116-1190, "Paddy Hagerty's Old Leather Breeches" (1 text)
Morton/Maguire-ComeDayGoDayGodSendSunday 37, pp. 123-125,171, "The Old Leather Britches" (1 text, 1 tune)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 22-24, "The Ould Leather Breeches" (1 text)
Behan-IrelandSings, #66, "Oul Leather Britches" (1 text, 1 tune, modified)
Wolf-AmericanSongSheets, #1718, p. 115, "The Old Leather Breeches" (1 reference)
Roud #923

RECORDINGS:
Jerome Downey, "Paddy Hagerty's Old Leather Breeches" (on NFJDowney01)
Richard Hayward, Ireland Calling (Glasgow,n.d.), pp. 14-15, "The Ould Leather Breeches" (text, music and reference to Decca F-2266 recorded Feb 6, 1931)

BROADSIDES:
LOCSinging, as110230, "Old Leather Breeches!," unknown, 19C
NOTES [45 words]: Morton/Maguire-ComeDayGoDayGodSendSunday: "It is common throughout Ireland and I have heard [it] in the Border's of Scotland."
The date and master id (GB-2648-1/2) for Hayward's record is provided by Bill Dean-Myatt, MPhil. compiler of the Scottish National Discography. - BS

Last updated in version 5.0

File: MCB232

Old MacDonald Had a Farm

DESCRIPTION: (Old MacDonald's) farm features a wide variety of livestock, described cumulatively, e.g. with the pig making an oink here and an oink there, the cow a moo-moo here and there, etc. until the entire farm is sounding off

AUTHOR: unknown
Earliest Date: 1917 (Tommy's Tunes)
Keywords: animal farming cumulative nonballad
Found In: US(MW,SE,So) Canada(Newf)
References (7 citations):
- Randolph 457, "The Merry Green Fields of the Lowland" (1 text); 458, "Old Missouri" (1 text)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 125, "McDonald's Farm" (5 text)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 125, "McDonald's Farm" (3 tunes plus text excerpts)
- Gilbert-LostChords, p. 83, "Old MacDonald Had a Farm" (1 text)
- Silber/Silber-FolksingersWordbook, p. 389, "Old MacDonald Had A Farm" (1 text)
- Pound-AmericanBalladsAndSongs, 120, pp. 238-240, "Sweet Fields of Violo" (1 text)
- Fuld-BookOfWorldFamousMusic, pp. 410-412, "Old MacDonald Had a Farm"
Roud #745
Recordings:
- Warren Caplinger's Cumberland Mountain Entertainers, "McDonald's Farm" (Brunswick 224, 1928)
- John M. Curtis, "The Farmyard" (on MUNFLA-Leach)
- Englewood Four, "Old McDonald Had A Farm" (Champion 15451/Challenge 396, 1928 [as Henry County Four]; rec. 1927)
- Sam Patterson Trio, "Old MacDonald Had a Farm" (Edison 51644, 1925)
- Dan Russo's Orioles, "Old MacDonald Had A Farm" (Columbia 2647-D, 1932)
- Gid Tanner & His Skillet Lickers, "Old MacDonald Had A Farm" (Columbia 15204-D, 1927)
Cross-references:
cf. "The Farmyard Song (I)" (theme)

Same Tune:
The Farmyard Song

Notes [256 words]: Are the pieces listed here really one song? It's not immediately obvious. The British and American versions are often very distinct, but there are intermediate versions, e.g. Randolph's. There may well be mixture with "The Farmyard Song (I)," and maybe "The Swapping Boy" as well; indeed, early versions of the Index lumped this with "The Farmyard Song (I)."

Neither of Randolph's texts conforms to the common version of "Old MacDonald," and "The Merry Green Fields of the Lowland," in particular, looks older (it probably derives from the George Christy version "In the Merry Green Fields of Oland," from 1865; compare Sharp's "Merry Green Fields of Ireland" and Pound's "Sweet Fields of Violo"). But the cumulative pattern is the same (indeed, something very like it is quoted in Pills to Purge Melancholy in 1707), so I assume the family is a unity.

Gilbert-LostChords claims the piece (in which "My Grandfather," rather than "Old MacDonald, is the farmer) comes from a busker of the 1870s called "the Country Fiddler," but gives no details to verify this.

I use the "Old MacDonald" title because it is the best-known, though Fuld reports that this version did not appear until 1917 (and even then, it was "Old MacDougal"). - RBW

The John M Curtis Newfoundland version replaces the leading "Old MacDonald had a farm" with "Aye bonny lassie will you come For to mind my father's (hens/geese/..." and the trailing "Old MacDonald had a farm" with "Aye bonny lassie will you come to the bonny woods of ivy." Roud has this as #544. - BS

Last updated in version 4.5

File: R457

Old Maid and the Burglar, The [Laws H23]

Description: The old maid prepares for bed by removing her teeth, wig, and glass eye. She then discovers the burglar hiding under her bed. She threatens to shoot him if he will not marry her.

He answers, "Woman, for the Lord's sake, shoot!"

Author: unknown

Earliest Date: c. 1901 (recording, John Terrell)

Keywords: oldmaid robbery humorous

Found In: US(Ap,MW,SE,So) Canada(Newf)
REFERENCES (8 citations):
Laws H23, "The Old Maid and the Burglar"
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 192, "The Burglar Man" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 192, "The Burglar Man" (1 excerpt, 1 tune)
Hudson-FolksongsOfMississippi 110, pp. 249-250, "The Old Maid and the Burglar" (1 text)
Brown-AlabamaFolkLyric 74, "The Burglar Man" (1 text, 1 tune)
Bush-FSofCentralWestVirginiaVol5, pp. 34-35, "The Burglar Man" (1 text, 1 tune)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 223-224, "The Jolly Burglar Boy" (1 text, 1 tune)
DT 780, OLMDBURG
Roud #658
RECORDINGS:
Reubin [Reuben?] Burns, "The Burglar Man" (Champion 15376, 1928; rec. 1927)
Bob Carpenter, "The Burglar Man" (on LomaxCD1702)
Fiddlin' John Carson, "The Burglar and the Old Maid" (OKeh 45259, 1928)
Bill Clifton, "Burglar Man" (Blue Ridge 403, n.d.)
Frank Hutchison, "The Burglar Man" (OKeh 45313, 1929; rec. 1928)
Eddy Primroy, "The Burglar" (on MUNFLA/Leach)
Riley Puckett, "Burglar Man" (Columbia 15015-D, 1925; rec. 1924)
Ernest V. Stoneman, "The Old Maid and the Burglar" (Edison 52369, 1928) (CYL: Edison [BA] 5531, 1928)
Arthur Tanner, "Burglar Man" (Silvertone 3514, 1926)
John Terrell, "A Bergular's [sic] Experience with an Old Maid" (Zon-O-Phone 1-9665, c. 1901)
Henry Whitter, "The Burglar Man" (OKe 45063, 1926); Henry Whitter & Fiddler Joe [Samuels], "The Burglar Man" (OKe, unissued, 1926)
CROSS-REFERENCES:
cf. "The Warranty Deed" (theme)
File: LH23

Old Maid's Song (I), The

DESCRIPTION: An old maid laments her state, noting that her (two) sister(s) were popular, but she's been ignored all her life. She says she'd accept almost any man, and lists the good things she'd do for him.

AUTHOR: Martin Parker (source: Kittredge)
EARLIEST DATE: 1636 (broadside)
KEYWORDS: loneliness marriage nonballad family oldmaid
FOUND IN: US(Ap,MA,NE,Ro,So) Ireland Britain(England(South),Scotland(Aber,Hebr))
Canada(Mar,Newf,Ont)
REFERENCES (20 citations):
Thompson-APioneerSongster 27, "The Spinster's Lament" (1 text)
Sturgis/Hughes-SongsFromTheHillsOfVermont, pp. 18-21, "The Spinster's Lament" (1 text, 1 tune)
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol1, p. 65, "The Old Maid's Song" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #82, "The Old Maid" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H138, p. 256, "The Black Chimney Sweeper" (1 text, 1 tune, in which a "black chimney sweeper" finally marries her)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 87-88, "The Black Chimney Sweeper" (1 text)
Flanders/Brown-VermontFolkSongsAndBallads, p. 102, "Sisters Susan" (1 text)
Logan-APedlarsPack, pp. 353-355, "The Old Maid's Lament for a Husband" (1 text, which is not lyrically similar to the usual versions of this song but has all the same plot elements)
Williams-FolkSongsOfTheUpperThames, pp. 297-298, "Here's My Sister Betsy" (1 text) (also Williams-Wiltshire-WSRO Ox 208)
Reeves-TheEverlastingCircle 133, "Tinker, Tailor" (1 text)
Kennedy-FolksongsOfBritainAndIreland 210, "The Poor Auld Maid" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #17, p. 1, "The Old Maid's Lament for a Husband" (1 fragment which follows Logan-APedlarsPack's version)
Greig/Duncan7 1378, Greig/Duncan8 Addenda, "Come Ye Inksmen" (5 texts, 2 tunes)
Gatherer-SongsAndBalladsOfDundee 40, "Auld Maid in a Garrett" (1 text, 1 tune)
Peacock, p. 461, "I Long to be Wedding" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 21, "Black Chimney Sweeper" (1 text, 1 tune)
Fowke-TraditionalSingersAndSongsFromOntario 26, "Come All You True Lovers" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 186, "Old Maid's Song" (1 text)
JournalOfAmericanFolklore, G.L. Kittredge, editor, "Ballads and Songs," Vol. XXX, No. 117 (Jul-Sep 1917, pp. 355-356 "The Old Maid's Song" (1 Kentucky text plus 5 related verses from Roxburgh)
DT, OLDMAID1 (OLDMAID2) OLDMAID6*
Roud #802
RECORDINGS:
Freeman Bennett, "I Long to be Wedding" (on PeacockCDROM) [one verse only]
Joanna Leith, "The Poor Auld Maid" (on FSBFTX19)
BROADSIDES:
Bodleian, Harding B 11(2011), "Chimney Sweep's Wedding," J.O. Bebbington (Manchester), 1858-1861; also Firth c.20(31), "Chimney Sweeper's Wedding"; 2806 c.7(10), "Chimney Sweepsers Weding"[sic]
LOCsinging, as102060, "The Chimney Sweepers Weding"[sic], P. Brereton (Dublin), n.d.
CROSS-REFERENCES:
 cf. "Betsy Bell" (theme)
 cf. "Darn the Man That I Can Get" (theme)
 cf. "I'll Not Marry at All"
 cf. "Time to be Made a Wife"
 cf. "The Old Maid's Song" (II)
 cf. "A'body's Like to be Married but Me"
 cf. "No to be Married Ava" (theme)
 cf. "I Wonder When I Shall Be Married" (theme)
 cf. "O Gin That I Were Mairrit" (theme)
ALTERNATE TITLES:
Take Her Out of Pity
The Old Maid's Lament
NOTES [223 words]: Kittredge: "The song, now in active oral circulation, is a re-arrangement of 'The Wooing Maid,' a ballad by the famous Martin Parker, which is preserved in a seventeenth-century broadside in the Roxburgh collection I:452-453 ('Roxburgh Ballads,' ed. Chappell, 3:51-56)" [Fn: "... The ballad was entered in the Stationers' Register to Thomas Lambert, 1633-36...."]
Also collected and sung by Ellen Mitchell, "An Old Maid in a Garret" (on Kevin and Ellen Mitchell, "Have a Drop Mair," Musical Tradition Records MTC315-6 CD (2001))
Broadsides LOCSinging as102060 and Bodleian Harding B 11(2011) are duplicates. - BS
Some of the versions, such as Irish/Scottish "Old Maid in a Garret" texts, begin with lines such as "I have often heard it said by my father and my mother, That going to a wedding is the making of another, If that is so, I would go without a bidding...." The superstition about weddings coming together is attested by Iona Opie and Moira Tatem, editors, A Dictionary of Superstitions, 1989 (I use the 1999 Barnes & Noble edition), p. 433:
c. 1635 M. Parker Wooing Maid (1 Roxburgh Ballads III.54) 'Tis said that one wedding produceth another."
"1713 Gay Wife of Bath I.1 One wedding, the Proverb says, begets another."
"1848 Dickens Dombey and Son XXXI. The cook says at breakfast-time that one wedding makes many." - RBW
Last updated in version 5.3
File: R364

Old Maid's Song (II), The
DESCRIPTION: "Oh, Father, I'm sixteen years of age; I'm weary of my life.... I think it's almost time for me to be made a wife." Her father calls men liars; she points out that her mother married younger and her sister also. She says, "Don't let me die a maid"
AUTHOR: unknown
EARLIEST DATE: 1907 (Gardiner MS)
KEYWORDS: marriage oldmaid
FOUND IN: Canada(Newf) Britain(England(South))
REFERENCES (4 citations):
Old Maids

DESCRIPTION: "All you that are single and wild in your ways, Come sow your wild oats in your youthful days, And you shall live happy, You shall live happy when you grow old. The day is far spend and the night's coming on So give us your arm and go jogging along...."

AUTHOR: unknown

EARLIEST DATE: 1901 (JAFL, according to Spurgeon-WaltzTheHall-AmericanPlayParty)

KEYWORDS: playparty courting

FOUND IN: US(NE)

REFERENCES (1 citation):

Spurgeon-WaltzTheHall-AmericanPlayParty, p. 150, "Old Maids" (1 text, 1 tune)

Roud #29460

File: Spurg150

Old Man at the Mill, The

DESCRIPTION: "Same old man, sitting at the mill/Mill turns around of its own free will...ladies go forward and the gents fall back." This is followed by floating verses, many taken from "The Birds' Courting Song (Leatherwing Bat)"

AUTHOR: unknown

EARLIEST DATE: 1962 (recording, Clint Howard et al)

KEYWORDS: courting floatingverses nonballad playparty

FOUND IN: US(SE)

Roud #733

RECORDINGS:

Clint Howard et al, "The Old Man at the Mill" (on Ashley02, WatsonAshley01)

CROSS-REFERENCES:

cf. "The Bird's Courting Song (The Hawk and the Crow; Leatherwing Bat)" (floating lyrics)

NOTES [93 words]: This certainly shares a good deal with "The Birds' Courting Song (Leatherwing Bat)," but there are enough differences that I have split them. - PJS

Roud, interestingly, lumps it not with that song but with "The Miller Boy (Jolly is the Miller I)," presumably on the basis of the first verse. The result may well be a complex composite of the two.

- RBW

In their notes to Ashley02 the Rinzlers attribute this "happy combination of two separate songs: a well-known play party, 'The Jolly Miller'; and 'The Bird Song' or 'The Leather Winged Bat'" to Ashley. - BS

Last updated in version 2.5

File: RctOMatM

Old Man Came Over the Moor, An (Old Gum Boots and Leggings)

DESCRIPTION: The singer's mother tells her to open the door to an old man. He is come to court her; she will not have him; he is too old. The girl's mother makes her to offer him various attentions; she does, and the old man spoils each. (At last he is sent home)

AUTHOR: unknown

EARLIEST DATE: 1733 (Ramsey)

LONG DESCRIPTION: The singer's mother tells her to open the door to an old man. He is come to court her; she will not have him; he is too old. The girl's mother makes her to offer him various attentions; she does, and the old man spoils each. (When the mother asks the daughter to kiss the old man, she says if her mother so likes him she can kiss him herself.) (At last he is sent home)
REFERENCES (41 citations):

Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 264, "The Old Man's Courtship" (1 text)
Randolph 66, "The Old Black Booger" (3 texts, 3 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 129-131, "The Old Black Booger" (1 text, 1 tune -- Randolph's 66C)
Arnold-FolkSongsofAlabama, p. 22, "Old Shiboors and Leggins" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 42, "An Old Man Who Came Over the Moor" (3 texts plus a fragment, 4 tunes)
Stout-FolkloreFromIowa 21, p. 30, "The Old Man Who Came Over the Moor" (1 fragment)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 171, "The Old Man" (2 texts, 2 tunes)
Brewster-BalladsAndSongsOfIndiana 48, "The Old Man Who Vame Over the Moor" (2 texts)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 172-174 (2 texts, 1 tune)
Brown/Belden-Hudson-FrankCBrownCollectionNCFolklore3 9, "The Old Man's Courtship" (5 texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 9, "The Old Man's Courtship" (1 tune plus text excerpt)
Morris-FolksongsOfFlorida, #202, "The Old Man's Courtship" (2 texts, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 122, "Old Beard a-Shakin'" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, p. 217, "Old Shoe Boots and Leggins" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #77, "The Old Man's Courtship" (2 texts, 1 tune)
Ford-VagabondSongsAndBalladsOfScotland, pp. 128-129, "The Carle He Cam' Ower the Craft"; p. 130, "The Dottered Auld Carle" (2 texts)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 457-458, "There Was an Old Man Came Over the Lea" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #149, p. 1, "The Auld Carle" (1 text)
Greig/Duncan4 815, "The Auld Carle wi' His Beard" (4 texts, 3 tunes)
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #50, pp. 205-206, "A Dottered Auld Carle" (1 text, 1 tune)
Fowke/Johnston-FolkSongsOfCanada, pp. 152-154, "The Old Man" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 165, "Old Grey Beard" (1 text, 1 tune)
Henry-SongsSungInTheSouthernAppalachians, pp. 9-10, "There Was an Old Man" (1 text)
Bush-FSofCentralWestVirginiaVol3, pp. 18-19, "With His Old Shoes On and His Leggings"; pp. 20-21, "Crazy Old Man from China" (2 texts, 2 tunes)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 131, "Old Shoes and Leggings" (1 text)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 408-409, ")no title") (2 text, both short)
Cox-FolkSongsSouth 169, "The Old Man Who Came Over the Moor" (1 text)
Sharp-EnglishFolkSongsFromSouthernAppalachians 108, "My Mother Bid Me" (5 texts, 5 tunes)
Boette-SingaHipsyDoodle, p. 34, "Ma, I Won't Have Him" (1 text, 1 tune)
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 87, "Mama Told Me" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 132-134, "Old Shoes and Leggin's" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 190-191, "The Old Man" (1 text, 1 tune)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 40-41, "Billy Modick"; pp. 130-131, "The Old Man" (2 texts, 2 tunes)
Williams-FolkSongsOfTheUpperThames, p. 73, "The Old Grey Man" (1 text) (also Williams-Wiltshire-WSRO GI 161)
Vaughan/Williams/Lloyd-PenguinBookOfEnglishFolkSongs, pp. 76-77, "The Old Man from Lee" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 139, "Old Grey Beard" (1 text, 1 tune)
DT, OLDSHOE*

W. H. D. Rouse, "Christmas Mummers at Rugby" in Folklore, Vol. X, No. 2 (Jun 1899 (available online by JSTOR)), pp. 193-194 ("There was an old man came over the sea") (1 text, 1 tune)
Roy Palmer, _The Folklore of Warwickshire_, Rowman and Littlefield, 1976, pp. 107-108, ("There Was An Old Man Came Over the Sea") (1 text, 1 tune)
Roger deV. Renwick, _Recentering Anglo/American Folksong: Sea Crabs and Wicked Youths_,
ST R066 (Full)
Roud #362

RECORDINGS:
Frankie Armstrong, "The Old Man from Over the Sea" (on BirdBush1, BirdBush2)
Burnett Bros., "Old Shoes a-Draggin'" (Victor 23727, 1932)
[The Stoneman Family and] Uncle Eck Dunford, "Old Shoes and Leggins" (Victor V-40060, 1928; on AAFM1)
Betty Garland, "Old Gum Boots and Leggings" (on BGarland01)
Otis High, "Old Gray Beard A-Flappin'" (on HandMeDown2)
Lawrence Older, "Old Shoes and Leggins" (on LOlder01)
Jeannie Robertson, "Old Grey Beard Newly Shaven" (on FSB01); "Old Grey Beard" (on FSBFTX13)

CROSS-REFERENCES:
cf. "Maids When You're Young Never Wed an Old Man"
cf. "I Wouldn't Have an Old Man"
cf. "The Brisk Young Lad" (plot)

ALTERNATE TITLES:
An Old Man Came Courting Me
The Young Lass contra Old Man
The Carle He Came o'er the Croft
The Auld carle
I'll Not Have Him
The Old Man from Over the Sea
His Old Grey Beard Kept Waggin'
Overshoes and Leggin's

NOTES [81 words]: Roy Palmer's version of this song is included as a part of a Father Christmas play which "was performed every year at Christmastide at Newbold until the end of the nineteenth century." Unfortunately he gives no information on the source of the play, nor when it was first performed. - RBW

The Rouse text is an example of a song of courting, rejection, and, in this case death, inserted into a mummers' "wooing" or "plough" play. For other examples and some discussion see "Sweet Moll." - BS

Last updated in version 6.0
File: R066

Old Man Daisy

DESCRIPTION: "Old man Daisy, what makes you so (lazy/crazy)? Up the ladder, down the ladder, One, two three, Bee-bee-bumble bee, Cedar Cider, Mustard pepper, One, two three."

AUTHOR: unknown

EARLIEST DATE: 1947 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)

KEYWORDS: play party food nonballad

FOUND IN: US(MW)

REFERENCES (1 citation):
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 104, "(Old man Daisy)" (1 text)
Roud #22200

File: McIn104D

Old Man from Over the Sea, The

DESCRIPTION: An old man courts a young woman, whose mother advises her what to do when they are married -- all to no sexual avail.

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: bawdy marriage age

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph/Legman-RollMeInYourArms I, pp. 336-339, "The Old Man from Over the Sea" (2 texts, 1 tune)
CROSS-REFERENCES:
  cf. "Maids When You're Young Never Wed an Old Man"
  cf. "Old Man Came Over the Moor, An (Old Gum Boots and Leggings)"
  cf. "I Wouldn't Marry an Old Man"
  cf. "I Wouldn't Have an Old Man"
  cf. "My Husband's Got No Courage in Him"
NOTES [22 words]: Legman provides significant notes on, and references to, ballads about May-December marriages in Randolph/Legman-RollMeInYourArms I. - EC
File: RL336

Old Man Kangaroo, The

DESCRIPTION: The singer and Bill Chippen are out of food when they spot a kangaroo. Chippen attacks the beast, which seizes him. The singer shoves his tucker-bag over the 'roo, then cuts off its tail. The animal drops dead; the two feed on its tail
AUTHOR: "Tom Tallfern," according to _The Australian Journal_
EARLIEST DATE: 1871 (_The Australian Journal_, according to Paterson/Fahey/Seal-
OldBushSongs-CentenaryEdition)
KEYWORDS: animal fight Australia
FOUND IN: Australia
REFERENCES (2 citations):
  Meredith/Anderson-FolkSongsOfAustralia, pp. 40-41, "The Old Man Kangaroo" (1 text, 2 tunes)
  Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 303-305, "Tailing a Kangaroo" (1 text)
Roud #20409
File: MA040

Old Man, Old Man

DESCRIPTION: "Old man, old man, can I have your daughter? Yes sir, yes sir, take her if you want her." "Get her old duds and put her up behind"; whip her if she misbehaves. The singer hopes she will "bake my bread and carry my water." Animals go walking together.
AUTHOR: unknown
EARLIEST DATE: 1970 (Bush-FSofCentralWestVirginiaVol2)
KEYWORDS: courting marriage age animal floatingverses
FOUND IN: US(Ap)
REFERENCES (1 citation):
  Bush-FSofCentralWestVirginiaVol2, pp. 16-17, "Old Man, Old Man" (1 composite text, 1 tune)
Roud #7026
NOTES [53 words]: This is a conundrum. Bush's version is a composite. Many pieces of it exist in other songs. Is it really one song? I rather doubt it, but the version printed in Bush, as a collective entity, does not seem to exist elsewhere -- so it file as its own song even though I doubt that this collective entity is traditional. - RBW
Last updated in version 6.0
File: BwV2016

Old Man's Advice

DESCRIPTION: "My grandfather worked when he was very young, And his parents grieved that he should." He worked hard for very little reward all his life. He joined the union, and stayed true all his life. His last words instruct his family to stick with the union also
AUTHOR: unknown
EARLIEST DATE: 1915 (collected by Palmer from Walter Pardon)
KEYWORDS: family hardtimes labor-movement work
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
  Palmer-EnglishCountrySongbook, #36, "An Old Man's Advice" (1 text, 1 tune)
Roud #1482
File: PECS036
Old Man's Lament (II)
DESCRIPTION: "When I was young and in my prime, I could get a hard on any time," but now he is old and is almost non-functional. The singer tells of all the things he used to be able to do, and warns listeners, "The time soon will ome when you'll be the same as I."
AUTHOR: unknown
EARLIEST DATE: before 1976 (collected by Logsdon from Riley Neal)
KEYWORDS: bawdy age nonballad
FOUND IN: US(SW)
REFERENCES (1 citation):
Logsdon-WhorehouseBellsWereRinging 50, pp. 238-240, "The Old Man's Lament" (1 text, 1 tune)
Roud #10105
CROSS-REFERENCES:
cf. "The Little Brown Jug" (tune)
File: Logs050

Old Man's Three Sons (Jeffery, James, and John)
DESCRIPTION: "There was an old (wo)man had three sons, (Jerry) and James and John. Jerry was hung, and James was drowned, John was lost and never found, And there was the end of (her) three sons, Jerry and James and John."
AUTHOR: unknown
EARLIEST DATE: 1632 (Choice of Inventions, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: mother father children death drowning
FOUND IN:
REFERENCES (3 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 540, "There was an old woman had three sons" (3 texts)
Baring-Gould-AnnotatedMotherGoose #262, p. 160, ",(There was an old woman had three sons)"
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 125-127, "Jiffery, James, and John" (4 texts, 1 tune)
Roud #4661
NOTES [50 words]: Opie/Opie-OxfordDictionaryOfNurseryRhymes: "This is the first of fourteen verses in The Old Woman and Her Three Sons, a toy book with coloured illustrations published by John Harris in 1815. It is a verse which was certainly current in the reign of Charles I, and may go back to Elizabeth's time." - BS
Last updated in version 3.0
File: BGNG262

Old Mare, The
DESCRIPTION: Old mare is stuck in a bog "and they couldn't get her out." Finally they get her out but she makes her will and dies. The sheep dog will have her bones and the old mistress shall "have my skin to wrap herself"
AUTHOR: unknown
EARLIEST DATE: 1906 (OShaughnessy-YellowbellyBalladsPart2)
KEYWORDS: age death lastwill humorous farming horse
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
OShaughnessy-YellowbellyBalladsPart2 34, "The Old Mare" (1 text, 1 tune)
Roud #2651
File: OSY234

Old Married Couple
DESCRIPTION: An old married couple think back to their marriage day "but now they're aged and feeble." When she dies he buries her and sits by the fireside remembering. "You gave me your love You took my name For forty years of married life"
Old Marse John

DESCRIPTION: Lyrics about a slave promised freedom by his mistress -- but the freedom does not arrive as scheduled. Many floating verses about southern life. Chorus: "O mourner, you shall be free... When the good Lord sets you free."

AUTHOR: unknown
EARLIEST DATE: 1925
KEYWORDS: slave freedom animal food clergy floatingverses
FOUND IN: US
REFERENCES (2 citations):
Lomax-FolkSongsOfNorthAmerica 271, "Old Marse John" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 471, "Jigger, Rigger, Bumbo" (1 fragment)
Roud #6707
CROSS-REFERENCES:
cf. "Raise a Ruckus" (lyrics)
cf. "My Ole Mistus Promised Me" (lyrics)
cf. "Mourner, You Shall Be Free (Moanish Lady)" (floating lyrics)
cf. "Hard Time in Old Virginnie"
cf. "Poor Old Man (Poor Old Horse; The Dead Horse)" (floating lyrics)
NOTES [100 words]: About half of this song, as found in Lomax, is identical to "Raise a Ruckus." But the chorus is different, and the similarities could be due to the Alan Lomax's "improvements." So I've classified them separately.
The Brown fragments "Jigger, Rigger, Bumbo" is another mystery unto itself. It has the "Raise a Ruckus"/"My old marster promised me" opening, and a chorus, and that's it. At some point, there comes a limit on separating songs based on nonsense choruses. So I tossed it here. Roud appears to have a whole category (#11723) of fragments around the "My old master/mistress promised me." - RBW
File: LoF271

Old Mayflower, The

DESCRIPTION: Mayflower runs ashore with its cargo of dry fish and ale. After the cargo is stolen we take the pail, jars, kettle, and, finally, the wood. "And that was the end of the old Mayflower" 

AUTHOR: unknown
EARLIEST DATE: 1960 (Peacock)
KEYWORDS: ship wreck humorous theft
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 87-88, "The Old Mayflower" (1 text, 1 tune)
Roud #9954
RECORDINGS:
Mrs. Nellie Musseau, "The Old Mayflower" (on PeacockCDROM) [one verse only]
CROSS-REFERENCES:
cf. "Mariposa" (theme of wreckers)
cf. "The Middlesex Flora" (theme of wreckers)
cf. "The Irrawaddy" (theme of wreckers)
cf. "Loss of the Anglo-Saxon" (theme of wreckers)
cf. "The Wrecker's Song" (theme of wreckers)
cf. "The Hoban Boys" (theme of wreckers)
cf. "The Nordfeld and the Raleigh" (theme of wreckers)
cf. "The Wreck of the Torhamvan (The Wreck of the Toravan)" (theme of wreckers)
cf. "The Teapots at the Fire" (theme of salvaged items although not wreckers)

NOTES [524 words]: I find myself wondering if Stan Rogers didn't have this or one of the other songs in the cross-references somewhere in the back of his mind when he wrote "The Wreck of the Athens Queen." It's interesting to see how many songs on the theme of, shall we say, extremely rapid and perhaps premature salvage come from Newfoundland.

As Ben Schwartz notes, citing Leach-FolkBalladsSongsOfLowerLabradorCoast, "The general attitude toward wrecks was summed up for me by one man, who said, 'If the good Lord sees fit to wrack a vessel, we hope it'll be hereabouts; we can use anything on board.'"

Which is not to say that there weren't other places where wreckers worked. "The Old Mayflower" and "Loss of the Anglo Saxon" and "Mariposa" and "The Hoban Boys" and "The Nordfeld and the Raleigh" and "The Wreck of the Torhamvan (The Wreck of the Toravan)" are from Newfoundland and Labrador, but "The Middlesex Flora" and "The Irrawady" are about a ships wrecked in Ireland, and Vivian offers a whole book about Cornish wreckers, although he cites no songs. Vivian, p. 5, writes, "The term 'wrecking' covers a wide range of misdemeanors, ranging from inshore piracy to the relatively innocuous gathering of flotsam and jetsam cast up by the sea after a storm. The wrecker of legend, who ured ships to destruction by exhibiting false lights on the coast, and murdered the hapless sailors as they struggled ashore, has, happily, been quite extinct for a very long time now; but the stripping of wrecked vessels still sometimes occurs; so that one can say that this ancient craft, unlike others far worthier which are now extinct, still flourishes in a restricted way. A good instance is that of the American steamer Bessemer City, lost near St. Ives in 1936, which provided many local inhabitants with tinned salmon, fruit, and other good cheer for the Christmas season."

Powers, p. 15, writes, "For centuries, the rugged coastlines of Europe and England -- particularly Cornwall with its treacherous rocks and strong winds -- were a haven for wreckers and smugglers, and these activities reached a peak in the eighteenth century. Seizing the opportunity to ease their miserable lives a little, ordinary folks and even a few clergy plundered wrecked ships to smuggle the 'saved' goods with unchecked enthusiasm. When one man interrupted a Sunday service to shout that a ship had just wrecked on the nearby rocks, the vicar was said to have begged his congregation to remain seated until he could take off his cassock 'to that we can all start fair.'"

The right of salvage is ancient, and so is its abuse. According to Gillingham, pp. 70-71, we find the English King Henry II rescinding the right of salvage at certain points along the Atlantic coast in the 1170s (to protect wine merchants, whose products floated and so could be re-collected even if their ship sank). Gillingham also mentions that the merchants thought he should have extended it even farther -- to Brittany, where the locals had a tradition of living off the proceeds of wrecks. "The Hoban Boys" mentions the looting of a ship Mayflower. Whether they are the same ship I do not know. - RBW

Bibliography

- Vivian: John Vivian, Tales of the Cornish Wreckers, Tor Mark Press, 1969

Last updated in version 5.2
File: Pea087

Old Miner's Refrain, The

DESCRIPTION: "I'm getting old and feeble and I cannot work no more, I've laid my rusty mining tools away, For forty years and over I have toiled about the mines." He recalls buying a lamp at age 11, became a driver, a miner -- but now he must go to the almshouse

AUTHOR: unknown
EARLIEST DATE: 1946 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: mining work hardtimes age
FOUND IN: US(NE)
REFERENCES (1 citation):
Old Miss Ruckett

DESCRIPTION: "Old Miss Ruckett she done kicked the bucket And gone to heaven above, Sitting up there on the topmost bough Singing like a turtle dove."

AUTHOR: unknown

EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)

KEYWORDS: death music

FOUND IN: US(So)

REFERENCES (1 citation):
Browne-AlabamaFolkLyric 127, "Old Miss Ruckett" (1 short text, 1 tune)
Roud #11395
File: Brne127

Old Moke Pickin' on the Banjo (Song of the Pinewoods)

DESCRIPTION: Singer lands in America in 1844 and works in the pinewoods. An Irish girl offers him whiskey and looks him over. He describes the teamsters with whom he works. Song may have many floating verses and a nonsense chorus.

AUTHOR: unknown

EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)

KEYWORDS: lumbering work emigration floating verses music

FOUND IN: US(MW)

REFERENCES (5 citations):
Beck-SongsOfTheMichiganLumberjacks 22, "Song of the Pinewoods" (1 text)
Beck-LoreOfTheLumberCamps 3, "Song of the Pinewoods" (1 text)
Hugill-ShantiesFromTheSevenSeas, pp. 340-341, "The Old Moke Pickin' on the Banjo" (1 text, 1 tune) [AbEd, p. 255]
Sharp-EnglishFolkChanteys, IV, pp. 4-5, "He-Back, She-Back" (1 text, 1 tune)
DT, OLDMOKE*
Roud #8862 and 930

CROSS-REFERENCES:

"Whoa Back, Buck" (floating lyrics)
"Shule Agra (Shool Aroo[n], Buttermilk Hill, Johnny's Gone for a Soldier)" (floating lyrics)
"I'm a Rowdy Soul" (floating lyrics)
"Daddy Shot a Bear" (lyrics)

ALTERNATE TITLES:
He-bang, She-bang
Tapiocum

NOTES: Clearly we have a muddle here. Beck notes that this song can have a huge number of verses, but he lists only four, and the song makes little sense as a result. The chorus, meanwhile, is a reworking of "Shule Agra", with a last line close to "Tighten on the Backband (Whoa Back Buck)." Ah, the folk process! - PJS

A muddle indeed, and one with bounds very hard to define. Beck's refrain for this piece runs
Shu-li, shu-li, shula-racka-ru
Hacka-racka, shacka-racka, shula-bobba-lu

I'm right from the pinewoods. So are you
Johnny, can't you pick it on your banjo?

The more common chorus to this seems to be something like
Hooraw! What the hell's the row?

We're all from the railroad, too-rer-loo,
We're all from the railroad, too-rer-loo,
Oooh! The ol' moke pickin' on the banjo!

This chorus occurs, with variations, in Hugill-ShantiesFromTheSevenSeas and Sharp.

Steve Roud gives a different split than we do; #8862 is "Song of the Pinewoods"; #930 is most of
Old Molly Hare

DESCRIPTION: Fiddle tune with words, often of the form, "Old Molly Hare, What('r) you doin' there?" followed by a reply, e.g. "Sitting in the briarpatch, combing out my hair."

AUTHOR: unknown

EARLIEST DATE: 1881 (Uncle Remus: His Songs and His Sayings)

KEYWORDS: animal fiddle nonballad dancetune

FOUND IN: US(SE,So)

REFERENCES (7 citations):

- Randolph 277, "Old Molly Hare" (1 short text, 1 tune)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 238-239, "Old Molly Hare" (1 text, 1 tune -- Randolph's 277)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 167, "Old Molly Hare (Mr. Rabbit)" (2 texts plus 4 fragments, 1 excerpt, and mention of 2 more; the "C," "D," and "E" fragments, plus probably "B," are "Old Molly Hare," "I" is "Mister Rabbit"; "A" and "G" mix the two)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 167, "Old Molly Hare (Mr. Rabbit)" (1 tune plus a text excerpt)
- Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 283-284, "Old Mother Hare" (1 text, 1 tune)
- Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 108-109, "Old Molly Hair" (1 text, 1 tune)

DT, MOLLHARE

Roud #7781

RECORDINGS:

- Clayton McMichen & Riley Puckett, "Old Molly Hare" (Columbia 15295-D, 1928; on CrowTold01)
- New Lost City Ramblers, "Old Molly Hair" (on NLCR05)
- Fiddlin' Powers & Family, "Old Molly Hare" (Okeh 45268, 1928; rec. 1927; on Cornshuckers2, StuffDreams2)
- Riley Puckett, "Old Molly Hair" (Columbia 15295-D, 1928)

NOTES [40 words]: Joel Chandler Harris quoted the first stanza of this song in "Mr. Rabbit Gorssly Decieves Mr. Fox," published in 1881 in Uncle Remus: His Songs and His Sayings:

Ole Molly Har'.
W'at you doin' dar,
Settin' in de cornder
Smokin' yo seegyar? - RBW

Last updated in version 5.2

File: R277

Old Mont Line, The

DESCRIPTION: "Come gather 'round me lads... Oh, maybe you don't believe me, lads... But ship in this starvation tow and you'll see the same as I." "There one Mont, two Monts, three Monts in a row." The sailors take a dull trip up the Lakes and grumble about the owner

AUTHOR: Captain F. W. Elliott and crew?

EARLIEST DATE: 1933 (collected from Elliott by Walton)

KEYWORDS: sailor ship hardtimes money

FOUND IN: US(MW)

REFERENCES (1 citation):

- Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 125-126, "The Old Mont Line" (1 text, 1 tune)

Roud #19849

RECORDINGS:

- Ivan Watson, "The Old Mont Line" (fragment, 1938; on WaltonSailors)

NOTES [60 words]: According to Walton/Grimm/Murdok, the Mont Line operated a set of sailing barges (cut-down schooners) with such names as Monymorency and Monticello. Supposedly
Captain Elliott and crew made up this song during a particularly boring trip. Grimm's notes compare the tune to "The Bigler," but it seems to me the dependence on "The Derby Ram" is stronger. - RBW

Last updated in version 5.0
File: WGM125

Old Moses Smote the Waters
DESCRIPTION: "Old Moses smote the waters, Hallelujah! Old Moses smote the waters, huh!...
"The waters they divided...." "The children passed over...." "Old Pharaoh's host got drowned...." "I see that ship a-coming...." "She'll take us on to glory...."

AUTHOR: unknown
EARLIEST DATE: 1941 (Randolph)
KEYWORDS: Bible religious travel freedom
FOUND IN: US(SE,So)
REFERENCES (4 citations):
Randolph 290, "Old Moses Smote de Waters" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 [612], "Moses Smote the Waters" (1 fragment, printed in the notes to Brown #610)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 612, "Moses Smote the Waters" (1 tune plus text excerpts)
High, p. 38, "Moses Smote the Water" (1 text)
Roud #7822
CROSS-REFERENCES:
cf. "Sinful Army" (lyrics)
File: R290

Old Mother Crawley
DESCRIPTION: At Plymouth Mother Crawley welcomes a ship and offers goods to sailors. The next day she asks for her pay and complains that sailors pay their girls first. "Our ship she's got orders for Botany Bay, The girls and the bumboats must all lose their pay"

AUTHOR: unknown
EARLIEST DATE: 1906 (Reeves-TheEverlastingCircle)
KEYWORDS: commerce ship shore drink food whore sailor
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Reeves-TheEverlastingCircle 99, "Old Mother Crawley" (1 text)
Roud #1057
NOTES [67 words]: Bumboat: [noun] "a boat that brings provisions and commodities for sale to larger ships in port or offshore "I bought a bunch of the tiny Azores bananas from a ~ under the side -- F.M. Ford." "Nelson's sailors had their ~ women who used to swarm aboard by rope's end and anchor chains -- H.W. Baldwin" (source: Webster's Third New International Dictionary of the English Language Unabridged, 1976). - BS

Last updated in version 2.7
File: ReCi099

Old Mother Goose
DESCRIPTION: "Old Mother Goose, When she wanted to wander, Would ride through the air, On a very fine gander."

AUTHOR: unknown
EARLIEST DATE: 1853 (Halliwell); the Opies think the oldest version was printed by Batchelar c. 1815
KEYWORDS: bird
FOUND IN:
REFERENCES (2 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 364, "Old Mother Goose" (1 text)
Dolby-OrangesAndLemons, p. 85, "Old Mother Goose" (1 text)
Old Mother Gray

DESCRIPTION: "Old Mother Gray. Can we go out to play? We won't get near the water To shoo the ducks away." "Children, where have you been? To Grandmother's house... What did she give you? Strawberries and cream. Where's my share? Up in the air."

AUTHOR: unknown

EARLIEST DATE: 1949 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: play party bird food

FOUND IN: US(Ap) New Zealand

REFERENCES (2 citations):
- Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 53-54, "Old Mother Gray" (1 short text)
- Skean-CircleLeft-FolkPlayOfKentuckyMountains, p. 28, "Old Mother Gray" (1 short text)

File: SuSm053B

Old Mother Head's

DESCRIPTION: Adventures of staff and guests at Mother Head's. "Nobody knows what the sailors eat; Cast no remarks about your meat; But eat your pie, and close your mouth, In the hungry starving boarding house"

AUTHOR: Joe Broadfield

EARLIEST DATE: 1940 (Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia)

KEYWORDS: food hardtimes humorous nonballad sailor

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
- Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 11, "Old Mother Head's" (1 text)

Roud #9414

File: SmHa011

Old Mother Hubbard

DESCRIPTION: "Old Mother Hubbard Went to the cupboard To get her poor dog a bone, But when she got there The cupboard was bare And so the poor dog had none." Additional verses tell of Mother Hubbard's efforts for the dog and how almost all fail

AUTHOR: unknown (many additional verses by Sarah Catherine Martin, 1768-1826)

EARLIEST DATE: before 1797 (cf. Baring-Gould-AnnotatedMotherGoose)

KEYWORDS: dog death food humorous home commerce clothes

FOUND IN:

REFERENCES (6 citations):
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 365, "Old Mother Hubbard" (1 text plus some possibly-related fragments; also illustrations from several editions, including what seems to have been Sarah Catherine Martin's first publication)
- Baring-Gould-AnnotatedMotherGoose #134, pp. 111-113, "(Old Mother Hubbard)"
- Jack-PopGoesTheWeasel, p. 143, "Old Mother Hubbard" (1 text)
- Dolby-OrangesAndLemons, p. 87, "Old Mother Hubbard" (1 text)
- cf. DT, MERRYLN


Roud #19334

NOTES [212 words]: This is probably only a nursery *rhyme*, and not a nursery *song*, and so
properly does not belong in the Index. But Tony and Irene Saletan recorded it as part of their version of "Hail to Britannia" (which includes many nursery rhymes), so it does have a musical tradition of sorts.

In addition, though most of us hear only one verse of this, the Baring-Gould text is 14 stanzas long, although many of the stanzas are silly:

She went to the tailors
To buy him a coat,
But when she came back
He [the dog, note] was riding a goat.

Still, there is a plot in the early stanzas. The whole looks like a song, if an absurd one. - RBW

Opie/Opie-OxfordDictionaryOfNurseryRhymes: "It is now clear that the first three verses of Sarah Catherine Marin's 'Old Mother Hubbard' were taken from tradition, and that her contribution was to write eleven more verses, and to illustrate the whole. The first three verses had appeared in sheet-music form as one of Dr Samuel Arnold's Juvenile Amusements (1797), and were certainly not new then." - BS

Louis Untermeyer, The Golden Treasury of Poetry, credits the whole thing to Sarah Catherine Martin, and has a total of 16 verses. But he doesn't understand tradition very well. The Martin version is said to have been published in 1804. - RBW

Last updated in version 5.0
File: BGMG134

Old Mother Mason Broke Her Basin

DESCRIPTION: "Old Mother Mason broke her basin, Traveling down to the railway station, How much do you think it cost? Penny, twopence...." Or, "Mrs. Mason broke her basin, Mrs. Frost asked how much it cost. Mrs. Brown said half a crown, Mrs. Flory said, What a story"

AUTHOR: unknown
EARLIEST DATE: 1910 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty money
FOUND IN: Britain(England(South)) New Zealand
REFERENCES (2 citations):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 101, "(Old Mother Mason)" (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 344, "Mrs. Mason broke a bason" (1 text)
Roud #20156
File: SuSm101C

Old Mother Riley

DESCRIPTION: "Old Mother Riley had a little kid, Poor little blighter, he wasn't very big. He wasn't very big, and he wasn't very small. Poor lightly blighter, He only had one ball."

AUTHOR: unknown
EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: mother children
FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 64, "Old Mother Riley" (1 text)
Roud #10543
File: BrPa064B

Old Mother Tipsy-toe

DESCRIPTION: "I give you so much work to do, Use thimble, thread, and needle too, If you don't get it done before I come back, I'll give you a slap across your back. Old mother (Tipsy-toe/Tippety-toe)... I'll follow my mother wherever she go."

AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: playparty work mother
FOUND IN: US(MA)
**Old Mother Twitchett**

**DESCRIPTION:** Riddle song(?). "Old Mother Twitchett had bout one eye, And a very long tail which she let fly, Every time she went through the gap, She left a piece of her tail in the trap."

**Answer:** a needle/a needle and thread

**AUTHOR:** unknown

**EARLIEST DATE:** 1600 (source: Opie/Opie-OxfordDictionaryOfNurseryRhymes)

**KEYWORDS:** riddle nonballad

**FOUND IN:** US(SE)

**REFERENCES:**
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 368, "Old Mother Twitchett" (1 text)
- Baring-Gould-AnnotatedMotherGoose #696, p. 273, "(Old Mother Twitchett Had But One Eye)"
- NorthCarolinaFolkloreJournal, (Peggy Cole and Sally Poole, informants), "Riddles," Vol. 1, No. 1 (Jun 1948), p. 28, "(Old Mother Twitchit)" (1 text)
- Roud #20128

**Old Mountain Dew**

**DESCRIPTION:** The praises of mountain dew are sung. "Oh, they call it that good old mountain dew, And those who refuse it are few...." Doctor, preacher, conductor, lawyer (and, in some versions, Uncle Nort, Aunt June, Brother Bill) derive various benefits from it.

**AUTHOR:** Bascom Lamar Lunsford

**EARLIEST DATE:** 1928 (recording, Bascom Lamar Lunsford)

**KEYWORDS:** drink family

**FOUND IN:** US(SE)

**REFERENCES:**
- Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, pp. 36-38, "Mountain Dew" (2 texts, 1 tune)
- Botkin-TreasuryOfSouthernFolklore, p. 736, "Good Old Mountain Dew" (1 text, 1 tune)
- Darling-NewAmericanSongster, p. 289, "Good Old Mountain Dew" (1 text, filed with "Real Old Mountain Dew"="Good Old Mountain Dew")
- Silber/Silber-FolksingersWordbook, p. 236, "Mountain Dew" (1 text)
- DT, MTDW3*
- Roud #9133

**RECORDINGS:**
- Delmore Brothers, "Old Mountain Dew" (Decca 5890, 1940)
- John Griffin, "Real Old Mountain Dew" (Columbia 33145-F, n.d.)
- Grandpa Jones, "Mountain Dew" (King 624, 1947)
- Lulu Belle & Scotty, "Mountain Dew" (Conqueror 9249, 1939) (on CrowTold02; this may be the reissue of the Conqueror recording, but it's not certain)
- Bascom Lamar Lunsford, "Mountain Dew" (Brunswick 219, 1928); "Old Mountain Dew" (on BLLunsford01) (Rounder LP 0065, 1957)

**NOTES** [204 words]: Botkin's text is from a 1949 field recording. He says Lunsford composed and recorded it in the twenties, but that it has already changed substantially in oral tradition. - NR

Some have thought that Lunsford took a traditional song and made it his own. His recording, however, remains the first known version -- and there is no evidence that Lunsford did this with any other song. - RBW

Lunsford himself said he wrote it in the early years of this century, and that it was made up out of whole cloth, not adapted. It should not be confused with the traditional Irish song usually called "Real Old Mountain Dew" [or "Good Old Mountain Dew"]. - PJS

If Lunsford did have a model, it was perhaps the Harrigan/Braham song "The Mountain Dew" by Edward Harrigan and David Braham (for Harrigan and Braham, see the notes to "The Babies on Our Block."). Most of that song bear no relationship to this, but the first verse ends "When home you
Old Nantucket Whaling Song
DESCRIPTION: Description of a whaling voyage. Crew faces months of cold and storms. Upon spotting a whale they give chase, harpoon and fight with the whale, trying to avoid being swamped or crushed. Gives detailed descriptions and is written in future tense.
AUTHOR: unknown
EARLIEST DATE: 1945 (Harlow-ChantyingAboardAmericanShips)
KEYWORDS: whaler ship sea work hardtimes
FOUND IN: US
REFERENCES (1 citation):
Harlow-ChantyingAboardAmericanShips, pp. 216-219, "Old Nantucket Whaling Song" (1 text, 1 tune)
Roud #9153
File: Harl216

Old Newfoundland
DESCRIPTION: The singer is in California remembering "friends I loved and youthful memories." "Take me back ... [to] the dear old hills of Newfoundland."
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: homesickness emigration home separation nonballad friend
FOUND IN: Canada(Newf)
Roud #26492
RECORDINGS:
F. Sutton, "Youthful Memories" (on MUNFLA/Leach)
Jack Swain, "Old Newfoundland" (on MUNFLA/Leach)
CROSS-REFERENCES:
cf. "Flatrock Hills" (theme: Home sickness for the hills around St John's, Newfoundland)
cf. "Towering Heights of Newfoundland" (theme: Home sickness for the hills around St John's, Newfoundland)
File: RcOlNewf

Old Noah (I)
DESCRIPTION: "Old Noah built himself an ark, The good old Christian soul," with all the animals below. The animals do their business, and "in due tie old Noah knew each couple would be three." He is relieved to reach land. Hearers are told not to ship mated animals
AUTHOR: unknown
EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)
KEYWORDS: flood sex humorous animal
FOUND IN:
REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 137-140, "Old Noah" (1 text, 1 tune)
Roud #5355
File: NiMo137

Old Noah Built an Ark
DESCRIPTION: "Good old Noah built an ark, To save the soul of man; A vessel built of gopher wood, By God, the father, planned. Noah preached for years and years To change their awful ways." The flood comes; Noah is saved; listeners are advised to turn to Jesus
Old North

DESCRIPTION: "When the Mormons drifted southward, He was one of the ten-span team, The biggest ox" the locals had seen. When the rest of the team and the Mormon escorts die, Old North alone brings the wagon through. He is set free for what he did.

AUTHOR: N. Howard Thorp
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: animal death travel
FOUND IN:
REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 117-118, "Old North" (1 text)
File: ThLo117

Old Oak Tree, The [Laws P37]

DESCRIPTION: (Betsy) sets out from home to meet her love and never returns. Her widowed mother, after a long search, dies of grief. The girl's body is found during a hunt with the murderer's knife still there. He confesses the crime and (dies/kills himself)

AUTHOR: unknown
EARLIEST DATE: 1921 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
KEYWORDS: homicide suicide gallows-confession
FOUND IN: US(MW,NE) Canada(Mar,Newf) Ireland
REFERENCES (16 citations):
Laws P37, "The Old Oak Tree"
Doerflinger-SongsOfTheSailorAndLumberman, pp. 283-285, "The Old Oak Tree" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H207, pp. 417-418, "The Old Oak Tree" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 57, "The Old Oak Tree" (1 text, 1 tune)
Morton-FolksongsSungInUlster 15, "The Old Oak Tree" (1 text, 1 tune)
Morton/Maguire-ComeDayGoDayGodSendSunday 49, pp. 141-143,175, "The Old Oak Tree" (1 text, 1 tune)
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 11, "The Old Oak Tree" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 33, "The Old Oak Tree" (1 text plus mention of 1 more, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 55, "Squire Nathaniel and Betsy" (1 text, 1 tune)
Beck-FolkloreOfMaine, pp. 100-102, "Old Oak Tree" (1 text)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 74-77, "The Old Oak Tree" (1 text, 1 tune)
Peacock, pp. 628-629, "The Old Oak Tree" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 12, "The Old Oak Tree" (2 texts, 2 tunes)
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 80-81, "The Old Oak Tree" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 66, "Eliza Long (The Old Oak Tree)" (1 text, 1 tune)
Old Oaken Bucket (Whaling Parody), The

DESCRIPTION: "How dear to my heart are the scenes of the whaleship, When fond recollections bring them all back to me... The old oaken bucket, the tar-covered bucket, The ironbound bucket we all knew so well." Scenes from a whaling voyage

AUTHOR: unknown

EARLIEST DATE: 2014 (Huntington-TheGam-MoreSongsWhalemenSang)

KEYWORDS: whaler derivative

FOUND IN: Huntington-TheGam-MoreSongsWhalemenSang, p. 71, "The Old Oaken Bucket" (1 text, 1 tune)

Roud #27512

CROSS-REFERENCES: cf. "The Old Oaken Bucket" (tune)

File: HGam071

Old Oaken Bucket, The

DESCRIPTION: "How dear to this heart are the scenes of my childhood, When fond recollection presents them to view...: The old oaken bucket, the iron-bound bucket, The moss-covered bucket That hung in the well." The singer recalls being refreshed by its water

AUTHOR: Words: Samuel Woodworth (1785-1842)

EARLIEST DATE: 1818

KEYWORDS: home nonballad

FOUND IN: US(So)

REFERENCES (10 citations):

Browne-AlabamaFolkLyric 149, "A Medley" (1 text, 1 tune, starting with the chorus of "Sweet Adeline," then "The Old Oaken Bucket," "In the Evening by the Moonlight," "Rufus Rastus Johnson Brown," and "Massa's in the Cold, Cold Ground")

Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 167-170, "The Old Oaken Bucket" (1 text, 1 tune)

Heart-Songs, p. 495, "The Old Oaken Bucket" (1 text, 1 tune)

Jolly-Miller-Songster-5thEd, #46, "The Old Oaken Bucket" (1 text)

Wolf-AmericanSongSheets, #1724, p. 116, "The Old Oaken Bucket Which Hung in the Well" (X2 references)

Silber/Silber-FolksingersWordbook, p. 256, "The Old Oaken Bucket" (1 text)

Fuld-BookOfWorldFamousMusic, pp. 413-414, "The Old Oaken Bucket"

DT, OAKBUCK

John Burke, _Burke's Christmas Songster 1920_, self-published, 1918 (PDF available on the Memorial University of Newfoundland site), p. 19, "Old Oaken Bucket" (1 text)

ST RJ19167 (Full)
Roud #27512

RECORDINGS:
- David Bangs, "Old Oaken Bucket" (Berliner 0600, rec. 1895)
- Columbia Stellar Quartet, "The Old Oaken Bucket" (Columbia A-1820, 1915)
- Jimmie Tarlton [Darby & Tarlton] "By the Old Oaken Bucket" (Columbia 15763-D, 1932; rec. 1930)
- Edison Male Quartet, "The Old Oaken Bucket" (CYL: Edison 2216, 1897)
- Haydn Quartet, "The Old Oaken Bucket" (Berliner 023-N, 1899)
- Haydn Quartet w. S. Dudley, "Old Oaken Bucket" (Berliner 0873, 1898)
- Honolulu Strollers, "Ole Oaken Bucket" (OKeh 45226, 1928)
- Kaplan's Melodists, "The Old Oaken Bucket" (CYL: Edison [BA] 5155, c. 1926)
- Knickerbocker Quartet, "The Old Oaken Bucket" (CYL: Edison [BA] 2046, n.d.)
- Peerless Quartette, "The Old Oaken Bucket" (Zonophone 696, 1907) (Pathe 40032, 1916)
- Standard Quartette, "The Old Oaken Bucket" (CYL: Columbia 2239, rec. c. 1895)
- Anon. [Sterling Trio] "The Old Oaken Bucket" (Little Wonder 268, 1915)

SAME TUNE:
- That Old Towpath (File: Salt065)
- The Old Family Toothbrush (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 160)
- Nat Wills, "Parody on 'Old Oaken Bucket'" (Victor 16661/Victor 5659 [as "Old Oaken Bucket (parody)"], 1909)
- The Old Oaken Bucket (As censored by the Board of Health) (Hazel Felleman, _The Best Loved Poems of the American People_, p. 386)
- The Old Oaken Bucket (Whaling Parody) (File: HGam071)
- The Beautiful Grange Hall ("How dear to my heart are the scenes in the Grange Hall") (by A. P. Knapp) (Albert P. Knapp, _Grange Songster_, 1915, pp. 10-11)
- A Song of an Old Soldier ("Oh, dear to my soul are the days of our glory") (Harrison campaign song) (A. B. Norton, _Songs of the People in the Log Cabin Days of Old Tippecanoe_, p. 10)

NOTES [136 words]: Samuel Woodworth's only other noteworthy composition was "The Hunters of Kentucky." His novels and plays are mercifully forgotten.

Woodworth originally published this poem under the title "The Bucket." It soon acquired several (rather feeble) tunes and the title "The Old Oaken Bucket." Around 1850, it was fitted to a tune by George Kiallmark; that somehow rescued it from the dustbin of nostalgia and made it into a highly popular song.

Harry Dichter and Elliott Shapiro, _Early American Sheet Music: Its Lure and Its Lore, 1768-1889_, R. R. Bowker, 1941, p. 163, have extensive notes on the history of the song; they mention among other things that the Kiallmark tunes does not seem to have appeared in print until the 1870s; it was originally written for the Thomas Moore poem "Araby's Daughter." - RBW

Last updated in version 6.0

File: RJ19167

Old Oaken Tree, The

DESCRIPTION: "Beautiful miss, fair little maid, Maiden with soft golden hair..." "Down by the lane and over stiles, Under the old oaken tree... There's somebody waiting for me." "Each evening she meets me... Sirs, listen, I'll tell you where."

AUTHOR: unknown

EARLIEST DATE: 1938 (Neely/Spargo-TalesAndSongsOfSouthernIllinois)

KEYWORDS: love courting nonballad

FOUND IN: US(MW)

REFERENCES (1 citation):
- Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 242-243, "The Old Oaken Tree" (1 text)
- Roud #4335
- File: Neel242

Old Orange Flute, The

DESCRIPTION: A Protestant man marries a Catholic woman, but his flute refuses to convert, and continues to play Orange songs. Ultimately it is burnt at the stake as a heretic.
Old Orange Tree, The

DESCRIPTION: King William brought the Orange tree and planted it near London "and frighten'd Popery." He took the plant with him to the Boyne where it frightened King James and his men. Winter cropped the tree but in spring it will flourish, and bloom on July 12.

AUTHOR: unknown
EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)
KEYWORDS: England Ireland patriotic political
FOUND IN:
REFERENCES (1 citation):
Smyth/Bush/Long-OrangeLark 38, "The Old Orange Tree" (1 text, 1 tune)
Roud #13425
NOTES [17 words]: For William of Orange and the Battle of the Boyne, see the notes to "The Battle of the Boyne (I)." - RBW
Last updated in version 5.0
File: OrLa038

Old Paint (III)

DESCRIPTION: "Every time I see an old paint horse, I think of you, Old paint horse of mine that used to be." "Old horse, you never failed to bring me home." He recalls their adventures. Now the horse is buried, but the singer still thinks of their adventures
AUTHOR: N. Howard Thorp
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: cowboy horse death burial nonballad
FOUND IN:
REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 119-120, "Old Paint" (1 text)
File: ThLo119

Old Palmer Song, The

DESCRIPTION: "The wind is fair and free, my boys... The steamer's course is north, my boys, And the Palmer we will see." The singer encourages his listeners to come with him to the gold fields; by working together, they can prosper
AUTHOR: unknown
EARLIEST DATE: 1964
KEYWORDS: river gold travel mining
HISTORICAL REFERENCES:
1875 - Discovery of gold in the Palmer River in Queensland. The influx of people from all over the world meant that few grew rich -- and many starved in the inhospitable terrain

FOUND IN: Australia

REFERENCES (4 citations):
Anderson-StoryOfAustralianFolksong, pp. 37-38, "The Old Palmer's Song" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 38-39, "The Old Palmer Song" (1 text, 1 tune)
Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), pp. 307-308, "The Old Palmer Song" (1 text)

File: PASB038

**Old Pete Bateese**

DESCRIPTION: French-Canadian dialect song. Pete Bateese is chased by wolves. He climbs a tree. The wolves fetch beavers to gnaw it down. Pete pours out some "hooch"; the beavers get drunk and chew up the wolves instead. Pete comes down and cries for the wasted hooch

AUTHOR: unknown

EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)

LONG DESCRIPTION: French-Canadian dialect song. Pete Bateese is chased by wolves one night; he climbs a tree, so the wolves fetch beavers to gnaw it down. Pete pours out some "hooch"; the beavers get drunk and chew up the wolves instead. Pete comes down and "cry and cry to t'ink for where/His one-quart hooch she go."

KEYWORDS: humorous talltale drink animal

FOUND IN: US(MW)

REFERENCES (2 citations):
Beck-SongsOfTheMichiganLumberjacks 75, "Old Pete Bateese" (1 text)
Beck-LoreOfTheLumberCamps 65, "Ole Pete Bateese" (1 text)

File: Be075

**Old Petticoat, The**

DESCRIPTION: The singer sees "an old petticoat hanging high" and hangs his trousers near to "keep that old petticoat warm" He says "'Old trousers, I hope you're on form!'" "The night of the wedding ... the father he's dead; he was shot with a gun"

AUTHOR: unknown

EARLIEST DATE: 1975 (recording, Paddy Tunney)

KEYWORDS: sex clothes humorous

FOUND IN: Ireland

REFERENCES (1 citation):
Tunney-StoneFiddle, pp. 54-55, "As I Was Going into the Fair of Athy" (1 text)

File: RcOldPet

**Old Phoeba Ice**

DESCRIPTION: "Old Phoeba Ice was strong as an ox, Quick as a wink and sly as a fox." The chorus tells us of her illnesses, but "She's a darn good gal for the shape she's in." She stays up late to play fiddle at dances, so now that she's gone, they name a tune for her
Old Pike

DESCRIPTION: "I once knew a man by the name of Pike, B'longed to the family of Riggins." Buying a mule, he heads to California to seek gold. He loses his mule trying to cross the Platte, and his supplies are lost. He turns around and goes home

Old Pod Auger Days, The

DESCRIPTION: "Come and listen to my story Till I talk to you a while"; the poet will speak "Of the famous men and women Of the Old Pod Auger Days." People were more honest and capable. Animals were better. There were no automobiles. Shakespeare lived then

Old Polina, The

DESCRIPTION: "There's a noble fleet of whalers a-sailing from Dundee... There's not another
whaler that sails the Arctic Sea Can beat the old Polina, you need not try, my sons." The singer describes all the various ships which failed to outtrace the Polina

AUTHOR: unknown

EARLIEST DATE: 1955 (Doyle-OldTimeSongsAndPoetryOfNewfoundland, 3rd edition); certainly composed 1885-1887, probably in the first of those years

KEYWORDS: ship whaler racing bragging

HISTORICAL REFERENCES:

1888-1891 - Captain William Guy commands the _Polynia_ out of Newfoundland

FOUND IN: Canada(Newf) Britain(Scotland(Aber))

REFERENCES (10 citations):

Fowke/Mills/Blume-CanadasStoryInSong, pp. 165-166, "The Old 'Polina'" (1 text, tune referenced)  
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 15, "The Old 'Polina'" (1 text, 1 tune)  
Doyle-OldTimeSongsAndPoetryOfNewfoundland, "Old Polina" (1 text, 1 tune): pp. 44-45 in the 3rd edition, pp. 36-37 in the 4th; pp. 32-33 in the 5th  
Mills-FavoriteSongsOfNewfoundland, pp. 22-23, "Old Polina" (1 text, 1 tune)  
Blondahl-NewfoundlandersSing, pp. 22-23, "The Old Polina" (1 text, 1 tune)  
Palmer-OxfordBookOfSeaSongs 134, "The Balena" (1 text, 1 tune)  
Gatherer-SongsAndBalladsOfDundee 25, "The Balena" (1 text, 1 tune); 26, "The Old Polina" (1 text, tune referenced)  
Hugill-SongsOfTheSea, pp. 124-125, "Dundee Whalers" (1 text, 1 tune)  
ADDITIONAL: Norman Watson, _The Dundee Whalers_, Tuckwell Press, 2003, pp. 66-67, "(no title)" (1 text, a "Balena" version)  
Nancy Rycroft (granddaughter of James Fairweather), _Captain James Fairweather: Whaler and Shipmaster: His Life and Carer 1853-1933_, Fairweather Books, 2005, p. 91, "The Old Polina" (1 text, the Gatherer version, repeating Gatherer's error that the tune is "The Balena" rather than the reverse)  
ST FMB165 (Partial)  
Roud #285  
RECORDINGS:  
A.L. Lloyd, "The Balena" (on Lloyd9)  
CROSS-REFERENCES:  
cf. "A Noble Fleet of Sealers" (tune)  
cf. "Save Our Swilers" (tune)  
SAME TUNE:  
Save Our Swilers (File: RySm156)

NOTES [5849 words]: GEST Songs of Newfoundland and Labrador site claims the song was written in the 1880s. The notes to A.L. Lloyd's _Leviathan!_ for "The Balena" makes this whaler R. Kinnes's _Balena_, the "largest and fastest" of the 1873 Dundee whaling fleet. According to the Dundee City Council site, it "sailed its last voyage in 1892 under Captain Alexander Fairweather." That's a different explanation than the sinking of the Polynia proposed by the GEST site. - BS  
There seem to be a lot of errors in interpreting this song -- for instance, Lloyd's date for the _Balena's_ role in the Dundee fleet is off by two decades. The notes in Fowke/Mills/Blume-CanadasStoryInSong and in Mills-FavoriteSongsOfNewfoundland agree with GEST in associating the song with the Newfoundland vessel _Polynia_, but Fowke/Mills/Blume-CanadasStoryInSong offer their own error -- they state the _Polynia_ was lost in the Straits of Belle Isle in 1884. But the _Polynia_ was not lost in 1884.  
Curiously, different versions of the song refer to the _Balena_ and the _Polina_ as the ship -- but, otherwise, have almost the same text. The best explanation is that they're both right.... The problem of whether the ship was the _Polina_ or the _Balena_ appears to have arisen because there were two real whalers with very similar names -- and even some of the same captains. Nonetheless, the internal clues in the song give us a information which allow us to date it fairly precisely -- and to conclude that the original ship was the _Polynia_, making "The Old Polina" the original title.  
All versions agree that the vessel was based from Dundee, which is apt. Dundee was not particularly noteworthy as a whaling port in the early years of the industry. But when whalers converted from sails to steam, things changed. (And note that the ship in the song has an engine, so she must be a steamer.) Dundee "already had an experienced shipbuilding industry with nearly half a century of experience of steam ships" (Archibald, p. 44), so they happily started using their steam ships for whaling -- and sealing; the conversion to steam meant that ships could do both in one year rather than have to choose one industry. (Dundee, although regarded as a "whaling" port,
actually produced more seal oil than whale oil in its heyday; Watson, p. 53. By the 1870s, most whalers were also sealers -- Lubbock, p. 461, for instance, has a table of whale oil and seal oil taken 1861-1881, and in nine of the 22 years, more seal oil was taken than whale oil. The table on p. 460 shows sealing ships outnumbering whalers in 11 of the 22 years, and no whalers at all going out from Britain in 1877 and 1879-1881. In 1878, Dundee built an oil processing plant specifically for dealing with seal fat; Watson, p. 90. The table on p. 88 shows that, by 1883, it produced two and a half times as much seal oil as whale oil -- and that at a time when almost everyone else was out of the arctic whaling business.

The change in the business model induced by steam meant that St. John's became an essential part of the operation: "From 1862 Dundee vessels began to operate regularly from St. John's in Newfoundland, with Polynia the pioneer" (Archibald, p. 45. They still needed Scottish engineers for some years, though, before the Newfoundlanders learned how to maintain the engines; Ryan-Ice, p. 230. Ironically, the Polynia broke her propeller in that year and had to retreat to St. John's for repairs; Watson, p. 118).

If the ships involved are sealers sailing from Dundee, that strongly implies a date after 1876; although the Polynia had gone sealing in Newfoundland in 1862, Dundee whalers did not become regulars at the sealing until 1877, when the Arctic and Aurora took part in the (by-then-well-established) seal hunt (Watson, p. 56; Chafe, p. 52).

If 1862 is the earliest possible year we need to consider for this song, the last is 1917; the whaling fleet by then had been in decline for decades as the arctic whale population fell, and the First World War killed off the Dundee industry (Archibald, p. 49), with the Balaena being the very last ship of the bunch.

The Balaena (or, in some texts, Balena), like the Polynia, sailed from Dundee, and she too was a whaler -- in her first service in the Scottish merchant fleet, she was part of the Dundee Whaling Expedition of 1892-1893 that went to try whaling in the Antarctic (Tarver, p. 23; Archibald, pp. 98-99). According to Lubbock, p. 426, the other ships on that expedition were the Active, Diana, and the Polar Star, and the voyage was a disaster in terms of results; Watson, p. 141, says they took many seals but no whales at all. Despite vigorous attempts to use the seal hides and such, investors lost almost 43% of their capital (Watson, p. 142). The Balaena was commanded by Alexander Fairweather (1853-1896) on that expedition (Tarver, p. 227; Archibald, p. 217; Watson, p. 139). Only after her return did she settle down to regular whaling duty from Dundee, so if the ship is the Balaena, the date has to be after 1893.

Thus the Polynia--Polina is the older of the two ships named in the song, giving her a sort of prior claim, but obviously it would have been easy to confuse one name with the other. So to determine the history of the song, we need to we need to look for stories of the Balaena or the Polina, plus the other ships in the song, the Terra Nova, the Arctic, the Aurora, and the "Husky," in the years from 1862 to 1917. And, fortunately, except for the last, there is very little mystery about the ships involved.

As we saw, Polynia was noteworthy specifically because she was of one of the very first steam whalers to be a sealer as well. The Polynia was built at the Dundee shipyards of Alexander Stephen & Sons in 1861 for Dundee S. & W. Fishing Co. (Archibald, p. 175). She was listed as 146.2' x 29.0' x 18.1', and at 462 gross tons (Tarver, p. 207). Thus she went sealing in the very first season after her completion. She was only the fourth purpose-built Dundee whaling steamer, 146.2' x 29.0' x 18.1', and at 462 gross tons (Tarver, p. 207). Thus she went sealing in the very first season after her completion. She was only the fourth purpose-built Dundee whaling steamer, although the Camperdown of 1859 and the Aurora of 1860 (Watson, p. 83). She was one of just two ships to go to the Newfoundland sealing grounds in 1862 (sealing was well-established in Newfoundland by then -- see, for instance, "The Ferryland Sealer" -- but it was done locally, with sailing ships). Polynia continued to sail from Dundee for more than two decades; for much of this time, her whaling captain was David Kilgour (Archibald, pp. 86-87), although other officers commanded her while sealing. Polynia's first captain was Captain Penny, the son of the Captain William Penny who had earlier been involved in the Franklin search and is mentioned in many versions of "Lady Franklin's Lament (The Sailor's Dream)" [Laws K9]. The elder Penny had also supervised the Polynia's construction (Lubbock, pp. 51, 53). Captains Gravill, Nicoll, William Walker, Kilgour, Yule, John B. Walker, and Burnett followed in command of the Polynia before William Guy took her; he commanded the Polynia in 1888-1891 (Chafe, p. 103).

But in 1884, the year (and indeed the month) Mills and co. say Polynia was lost, the Polynia went to the ice as a sealer under the command of J. B. Walker, and sailed from Newfoundland (Chafe, p. 103), not Dundee. She pursued the seal fishery 1884-1891, although with limited success (in her two years under Walker, she took only 1151 seals, so it's no surprise he wasn't back. Later captains did better, but never hit the 20,000 figure that marked a truly successful trip).

So: the Dundee Polynia was not lost in 1884, as claimed, but was transferred to a Newfoundland base. She wasn't lost until 1891, after the end of the sealing season (Chafe, p. 103); she was
whaling in Lancaster Sound (Archibald, p. 247). This means that the *Balaena* was being acquired for whaling work at just about the time the *Polynia* was being crushed by ice. An odd coincidence....

Archibald, p. 176, describes *Polynia*’s end as follows: "There was a tragedy in the 1891 season when a huge wave struck the *Polynia*, killing one man and injuring ten others and on 11 July that year *Polynia* was crushed by ice in Lancaster Sound. Her crew abandoned and she sank not long afterward. The Dundee ships *Maud* and *Aurora* [the latter, obviously, mentioned in the song] rescued her crew, some of whom arrived in Wick on the 3 October [sic]."

Stephen & Sons, which built the *Polynia*, also built other ships mentioned in the song, the *Esquimaux Terra Nova*, *Aurora*, and *Arctic* (Tarver, pp. 207-209). They did not build the *Balaena*; she was built in 1872 by Jorgensen & Knudsen of Norway and given the name *Mjolne*. She didn’t join the Dundee fleet, or gain the name *Balaena*, until 1891. "Captain Guy" commanded her 1903-1908; also, Alexander Fairweather, who is also mentioned in the song, commanded her 1892-1896 (Archibald, p. 128). Her other captains, Thomas Robertson (1897-1901 -- he was fired in that year for hiding tobacco in his cabin, and also perhaps because of fights among his men), James Bannerman (1902), J. Murray (1909-1911), and W. Adams (1917) do not seem to be mentioned in this song. She returned to Norwegian ownership in 1917, and was a hulk by 1929 (Archibald, p. 129).

Archibald, p. 218, has a full list of whalers commanded by William Guy: the *Nova Zembla* 1878-1882, the *Jan Mayen* 1883, the *Arctic II* 1884-1887 (losing her in Foxe Channel in that year; Archibald, p. 125: Greene, p. 273, specifies that it was near Harrison Point in Cumberland Gulf), the *Polynia* in 1888-1891 (losing her in that year), the *Eclipse* in 1892, the *Nova Zembla* again 1893-1902 (losing her in that year), and then the *Balaena* until 1907. Note that, although he commanded the *Polynia* as both a sealer and a whaler, it wasn’t always in the same years! So which version came first, *Polina* or *Balaena*? After all, the same guy (or the same Guy, if you will) commanded both.

As secondary evidence, note that all Newfoundland versions refer to the *Polina*. The Scottish versions mostly refer to the *Balaena*, but one of Gatherer-SongsAndBalladsOfDundee’s texts refers to the *Polina*. This is evidence that the *Polina* versions are older; if the *Balaena* text had been the original, it would have had to go to Newfoundland, be converted to the *Polina*, after which the *Balaena* version would be forgotten in Newfoundland and the *Polina* version carried to Scotland. If the song originated with the *Polina*, in either Newfoundland or Scotland, then there was only one ocean crossing of the song, and the conversion from *Polina* to *Balaena* happened only in Scotland. This, plus the fact that the *Polynia* was the older ship, and sailed from both Newfoundland and Dundee (which the *Balaena* did not), are pretty decisive for the claim that the *Polina* is the original form, the *Balaena* the adaption. Also, the *Polina* versions seem to preserve the names (Jackman, Fairweather, etc.) a little better than the *Balaena* texts. Strong evidence, although it’s not quite proof.

Although William Guy was the "hero" of this song, he certainly wasn't the most famous of the captains it mentions. One of the other officers mentioned is "Fairweather." There were at least three Captains Fairweather in this period (Ryan/Drake, pp. 24, 27, 29), although almost certainly only two of them concern us: James Fairweather (1853-1933) commanded the *Aurora* 1883-1888, and his older brother Alexander Fairweather the *Aurora* in 1880-1882 (so Rycroft, p. 54; Chafe, p. 90, has James in charge of the *Aurora* 1880-1888), after which Alexander moved to the *Thetis* in 1883 and the *Terra Nova* 1885-1888 (Chafe, p. 90). Rycroft, p. 5, traces the family back to Kirriemuir, Scotland, in the eighteenth century. (Some of this may be by confusion between sealing and whaling trips; according to Rycroft, p. 19, James Fairweather was one of the very few Dundee captains to command both. He would later command the *Discovery* as she went to hunt Shackleton's *Endurance* expedition, although he didn't play any role in the rescue; Rycroft, p. 139.)

The family had no history at sea; James Sr., the father of Alexander and James, had been a cabinet-maker until he suddenly went to sea as a carpenter in 1854, dying in Australian in 1857 with his wife and children still in Dundee! (Rycroft, pp. 9-10). Alexander (who was born around 1847) first went to sea at age ten (Rycroft, pp. 11-12); James was still at home when his mother remarried in 1864.

Alexander Fairweather had an active life; having gone to sea at age ten (Watson, p. 75), he "died aboard his ship *Balaena* off Spitzbergen on May 31, [1896]" (Lubbock, p. 433). Watson has a sketch of him after p. 84, apparently showing him as he looked while commanding the *Balaena*. He was also arguably guilty of incest -- according to Rycroft, pp. 3, 8, he married the daughter of his mother's twin sister -- so at least his first cousin, and if the two twins were identical, then perhaps (from a genetic standpoint) his niece.

I'm quite certain that the "Art Jackson" mentioned in some versions should be "Art Jackman," since
"Art Jackman" is referred to later in the song, and Arthur Jackman (1843-1907) commanded Newfoundland steamers from 1871 to 1906, spending time as captain of the Hawk, Falcon, Narwhal, Resolute, Eagle, Aurora, and Terra Nova (Chafe, p. 92). Based on the lists in Chafe, I can say categorically that no Newfoundland steamer had a "Captain Jackson," and Archibald doesn't list any Dundee whaling captain with that name, although his list is not as comprehensive as Chafe's.

Ryan-Ice, pp. 272-273 n. 23, says Jackman was "a legend in his own time. He was big, impressive, given to heavy drinking and violence, but very successful and usually generous and popular." And tough enough that, when he mangled one of his fingers, he took an axe and cut it off when one of his sailors refused to do so! In 1886, he accompanied Robert Peary on the latter's first trip to the Arctic (DictNewfLabr, p. 173) and came to be known as "Viking Arthur" because of his work in northern seas (Droge, p. 47). He spent some time as a whaler, but had an even longer and more famous career as a sealer; his obituary said that he commanded his first sealing ship at age 22 (Ryan-Ice, p. 380, who reprints the obituary found in the St. John's Evening Telegram of Jan. 13, 1907). Such was his fame that the Evening Telegram also published three poems or ballads about him in the weeks after his death (Ryan-Ice, p. 385). For Jackman, see also "Sealer's Song (I)," "First Arrival -- 'Aurora' and 'Walrus' Full," and "The Spring of '97."

Newfoundlanders continue to tell stories about the Fairweathers and the Jackmans. Young, p. 235, has one about a Fairweather (apparently James) and Art Jackman. Sealing ships had a tendency to follow the lead of the most noteworthy captain, since they were thought likely to find the seals soonest. One year (un-named), Jackman led the sealing fleet out of St. John's, and found the whole fleet following him. He shook off all but Fairweather. When Jackman spotted seals in the distance, he stopped the ship. Fairweather oh so kindly sent a message asking if Jackman needed help. Jackman told Fairweather he was stopped because of the weather; Fairweather said he would do the same, and asked when Jackman would start out in the morning. Jackman said he would hang a red light so Fairweather could see when he moved. In the night, Jackman headed away for the seals, leaving a red light on a pole to fool Fairweather. No wonder they got into bar fights....

In another year, Jackman went into White Bay -- a dangerous decision, because the bay could be closed by ice if the wind blew in the right direction (for an instance of this, see "We Will Not Go to White Bay with Casey Any More"). But he had found seals, so he went in -- and he didn't want anyone else to follow him, so he had his engineers put up extra smoke. The other sealers thought he was jammed (or maybe on fire), and left him alone in the bay to clean up the patch (Ryan-Last, p. 58).

Jackman, in fact, was so notorious an individual that a year in which only one or two sealing steamers found success was known as an "Arthur-Jackman Year" -- a year in which the only captains who found success were those who went against the grain as much as Jackman (Greene, p. 17).

William Guy knew James Fairweather in Newfoundland. James Fairweather got in trouble for using violence against his own crew, and also for beating up the chief engineer of Henry Dawe's ship Esquimaux in 1886 -- and William Guy was there at the time! (Ryan-Ice, pp. 263-264). Both in fact faced charges; Fairweather was fined $4, though the case against Guy was dismissed. And the fight was over whether the engineer could get up steam in haste, to allow the men to go on some sort of drunken harbor cruise. Which makes it interesting, at least, that the Doyle version says, "Art Jackson [=Jackman] set his canvas, Fairweather got up steam, And Captain Guy, the daring boy, came plunging through the stream." It seems the two had semi-friendly competitions in many ways. The Fairweathers certainly seem to have been hard drinkers; Alexander Fairweather died of delirium tremens (Archibald, p. 79) aboard the Balaena (Rycroft, p. 101, which carefully omits mention of the cause of death, as does the obituary she reprints on p. 181. An item on p. 185 says he had been ill for six days). He was also strongly superstitious -- he was afraid of the number 13, wouldn't hire crew on Fridays, and had his cabin decorated with red herring (Archibald, p. 217). One man who sailed with him described him as "a real buccaneer, and looked it. He was a quiet man on shore, but at sea something of a desperado" (Rycroft, p. 102).

There is a portrait of Alexander Fairweather on p. 103 of Rycroft. The fourth captain is typically "Mullin(s)" or perhaps "Mallan," and there was no sealing/whaling captain Mullins, but we'll get to that....

The Doyle text mentions four ships, the Terra Nova, Aurora, Arctic, and Husky, along with the Polina. Several of these were famous sealing steamers. For the Aurora, see "First Arrival -- 'Aurora' and 'Walrus' Full." The Aurora served as a sealer 1877-1911 (Chafe, p. 98), and once made the voyage from St. John's to Dundee (i.e. the reverse of the direction in this song) in nine days, which was considered fast (Watson, p. 178); she eventually sank after a period involved in south polar...
All this gives us a lot of detail on which to date the song. Since all the other ships except the
Arctic II were built in 1875, serving under William Adams Sr. 1875-1883 (as a whaler) and from
1877 to 1887 as a sealer -- and served under William Guy 1884-1887 as a whaler (Archibald, p.
124) and 1885-1887 as a sealer (Chafe, p. 98). It's little surprise that she wasn't fast; in 1881, she
had been so badly squeezed in the ice that it took a hydraulic jack to straighten her out (Archibald,
p. 124; Lubbock, p. 411 reports that "She was so severely nipped in the ice that her hatches were
squeezed into a diamond shape"), and surely her speed would have been affected by that even
after the repairs! Nonetheless Watson, p. 133, says that she was "For some the finest of all the
Dundee whalers."

The most famous of these ships was surely the Terra Nova, for which see "The Terra Nova." The
Terra Nova was built as a whaler/sealer in 1885, came under Newfoundland ownership in 1898,
went to Antarctica in 1903-1905 and in 1910, also served in the Arctic, then again went back to
sealing until she was lost in World War II. In addition to doing more polar exploration than any other
ship (sealer or not), only two ships took more seals in their careers, and those other two both spent
many more years as sealers. She was the very last sealer to sail from Dundee, in 1895 (Archibald,
p. 49) -- a strong hint that the song predates 1895.

Archibald, p. 197, says, "Known familiarly as 'Novey', Terra Nova was the last Dundee built whaling
ship and arguably the best. She was built to replace the successful whaling ship Thetis, which had
been sold to the United States Government. All the skill and experience of the previous two
decades of whaling ship construction created what was undoubtedly a superb example of an
Arctic-worthy hunting vessel.... Terra Nova was a fast ship, with a record passage of 11 days on
her maiden voyage from Dundee to St. John's in February 1885." (But there would be no more,
because the whale fishery collapsed from 1885; Watson, p. 93.) That's a distance of about 2300
miles (probably), so she averaged a bit less than eight knots. In 1910, she left London for
Capetown on June 1 and arrived on August 15 (Fitzsimmons, pp, 212, 224), which works out to a
bit less than seven knots with no help from the wind and with her boilers presumably not going full-
tilt to save coal. That's not really fast, but whalers tended to be slow because they needed to be
strong to withstand ice.

This leaves the problem of the Husky. There was no Dundee whaler or Newfoundland sealer by
that name. But the answer comes from Bruce Laurenson's Balena version from the Shetlands. This
converts Captain Jackman to "Bold Jacklin," but instead of "Mullins in the Husky" it offers "Mallan"
of the Eskimaux -- that is, the SS Esquimaux, yet another Newfoundland ship (for her, see "Captain
Bill Ryan Left Terry Behind"); one suspects that there might have been an intermediate version
which called her the "Huskimaw" or similar, since that is a variant form of "Eskimo" (quite common
in the nineteenth century) that could easily give rise to "Husky." The Esquimaux's Newfoundland
captain, in 1885 and 1887-1890, was William Milne (Chafe, p. 99; Chafe, p. 94, shows that William
Milne (1851-1937) never commanded any other ship, but Archibald, p. 219, says that he was a
whaler for 55 years; in 1903, as captain of the Eclipse, he was supposed to support Roald
Amundsen's first North Pole expedition, although little came of that; Watson, p. 174). His name is
obviously the source of both "Mullins" and "Mallan." (Indeed, as Peter Shepheard pointed out to
me, the name "Milne" is often pronounced "Mallan" in Scotland.)

Milne (1851-1937) would later become famous for helping Roald Amundsen plan his first great
exploit, the sailing of the Northwest Passage, and was knighted by the King of Norway as a result
(Archibald, p. 48). He sounds like he was an interesting character, rising to command despite being
extremely short and finding time to have ten children despite his time at sea (Archibald, pp. 79-80).
He was unusual among Arctic travelers for his knowledge of the Inuit. He reportedly went to the
Arctic 42 times in some capacity or other (Archibald, pp. 219-220).

There is a photo of Milne, with a big pipe and a reindeer head trophy, facing p. 448 of Lubbock.
Watson, p. 166 says that there is a Cape Milne named for him -- although the only Cape Milne I
have found is in New Guinea, which seems unlikely.

I doubt the Esquimaux was very fast; although built in 1865, and designed to have a screw
propellor, it sounds as if it wasn't initially fitted (Archibald, p. 149), and retrofits almost never
worked as well as engines which were part of the original design. She was the last whaler of the
Dundee Seal and Whale Fishing Company to survive her arctic adventures; when the company
was liquidated in 1894, with the Esquimaux sold "at a knockdown price" (Watson, p. 136), though
she continued to serve as a sealer until 1900 (Chafe, p. 99). She was purchased for the 1901
Baldwin-Ziegler polar expedition, in which she was lost (Watson, p. 146).

Fascinatingly, the song omits a lot of Dundee whalers, but mentions all the Dundee whalers that
usually went sealing -- in 1888-1890, for instance, there were just four Dundee whalers that went,
the Polynia, the Aurora, the Esquimaux, and the Terra Nova (Lubbock, pp. 420, 422).

All this gives us a lot of detail on which to date the song. Since all the other ships except the Arctic
outlasted the *Polynia*, they don't provide much dating help. But the mention of the *Terra Nova* proves that the song must be from after 1885. And the *Polynia* versions must be from 1891 or earlier. The *Balaena* versions must be after that. Can we say more?

Captain Guy, after he left the *Polynia*, took over the *Balaena*. Apparently he took the song with him! Palmer says that "The Old Polina" version refers to the years 1884-1887; Gatherer counter-proposes that the storm described as damaging the ship took place in 1891. This would, however, be after *Polynia* was transferred to Newfoundland ownership. In fact, the mention of Milne confines us to 1885 or 1887, probably the former. Further evidence that the year was not 1886 is the fact that the *Aurora* was very nearly lost in that year (Feltham, pp. 22-23, or see the notes to "First Arrival -- 'Aurora' and 'Walrus' Full"). Given the *Aurora*’s troubles in 1886, and the damage she suffered, reducing her abilities in 1887, 1885 might be the best bet for the year. The fact that the *Arctic* was lost in 1887 also supports the 1885 date; while the *Arctic* sailed in 1887, her early loss would probably have caused a change in the song.

An 1885 date would also explain why the *Terra Nova* was called a "model" mail boat; she was brand new -- the latest model. And, of course, it was easy to call the TERRA a "TERROR of the sea": the two are pronounced effectively identically in some dialects.

Another line in the song hints that the song isn't from much after 1885. That's the mention of the *Arctic* and *Aurora* being ships "they talk so much about." In St. John's, maybe... but the outside world was talking about them in the 1880s. Early in that decade, the Greeley expedition had been sent to Lady Franklin Bay on Ellesmere Island -- but its supply ship of 1882, the Neptune (another Newfoundland sealer), hadn't made it. So there was a desperate rescue attempt in 1883. The *Arctic* and *Aurora* were connected with that expedition indirectly; although not the primary ships, in their service as whalers, they led the way north (Guttridge, p. 270); for background, see the notes to "Hurrah for Baffin's Bay."

This leaves one loose end in the Laurenson version, which is the mention of "Captain Burnett" commanding the *Balena*. She never had such a skipper; her captains, according to Archibald, p. 128, were Fairweather, Thomas Robertson, James Bannerman, Guy, J. Murray, and W. Adams. But Burnett did command the *Polynia*, if only for a year. So the Laurenson reference to Burnett would seem to be a hangover -- the song was written in 1885 about Captain Guy, then adjusted to Burnett in 1886, then corrected back to Guy in 1887, but someone forgot and left the mention of Burnett in there! Burnett seems to have been a very obscure captain; the pages of Archibald are littered with mentions of the Jackmans and Fairweathers and Milnes and several others, but the only other mention of Burnett (first name apparently unknown) is as captain of the *Victor* in 1881, and Watson (who also talks a lot about the Milnes and Jackmans and Robertesons and such) never mentions him. The *Victor* was destroyed in the Davis Strait in 1881 (Archibald, p. 208). She never served as a Newfoundland sealer, and Burnett never commanded a sealing expedition (Chafe, p. 97), so presumably he wasn't well-known in Newfoundland.

It is interesting to note that one of the ships on the Antarctic Whaling Expedition did suffer damage like that described in the song in 1892 -- but the ship wasn't the *Balaena*, it was the *Active*: "The rough weather... [cost] *Active* two boats, some sails and a section of bulwark" (Archibald, p. 100). One of Art Jackman's ships, the *Eagle*, also suffered faintly similar damage on one of her voyages. In 1887, the sealing fleet left St. John's, led by Jackman and the *Eagle* (with James Fairweather in the *Aurora* right behind). Not long after, several ladders from the *Eagle* were found on the ice, and there were worries that the *Eagle* had been destroyed -- but Jackman later arrived with a fine load of seals; the ladders had become caught up in some ropes and were thrown overboard (Power, pp. 63-64).

But damage to whalers early in a voyage may have been almost routine, simply because of the state of the crews: according to Albert Markham, "The departure of a whaler is marked by a total incapacity of the crew to perform any duties whatsoever connected with the ship, in consequence of the numerous parting glasses of which they have partaken..." (Watson, pp. 59-60); there are several other references in Watson to drunken crews. Indeed, Captain James Fairweather affirmed that Dundee crews often were so drunk upon departure that the ship might have to halt in the Tay for a while so that the crew could sober up (Rycroft, p. 18).

The spelling *Polina* for *Polynia* may have derived from yet another ship. Power, p. 93, mentions a ship *Polina* being part of a traffic jam in the St. John's narrows in 1896. Since this was after the *Polynia* was lost, the name cannot be an error for the *Polynia*; it was a different ship.

The album "Another Time: The Songs of Newfoundland" tries to explain "The Old Polina" version by saying that is is a localized text of "The Old Balena," obviously assuming that the "Balena" versions are older. (And, indeed, there had been an earlier whaler *Balaena*, which was active in 1789 -- Lubbock, p. 131 -- but she obviously wasn't a steamer and didn't sail at the time of the other ships in this song.) But claiming "The Old Polina" as a localized "Balaena" doesn't explain the
Newfoundland references, or the Newfoundland dialect phrase "you need not try, me sons." (In Gatherer's "Balaena" version, this becomes "ye needn't try her on," which is clearly an error for the Newfoundland phrase) -- and, to emphasize a key point, the Balaena sailed with the wrong ships! Also, the Balaena was not a sealer; she was only a whaler (see the lists of sealing vessels in Chafe). This doesn't preclude her visiting St. John's -- whalers went there regularly to coal up -- but it makes it significantly less likely that she would spend substantial time there. If a whaler did go there, it would simply be to resupply. A sealer would also pick up crew members in Newfoundland. Even though this song says it is about a whaler, it does not describe whaling; it describes the trip to St. John's. There is every reason to believe ship involved was a sealer as well as a whaler. To summarize: This song was written in 1885 about the Polynia's trip to Newfoundland under William Guy. After the Polynia was lost, Guy moved to the Balaena, and the song was adjusted -- but it still contains most of the references to the ships of 1885! So we can confidently claim that "The Old Polina" is the original title and ship. It's hard to know if the song's claim that the Polina was fast fits the Polynia. She was known to be highly maneuverable (Candow, p. 42), which in a steamer is certainly a related ability. But the sources consulted by Archibald (p. 175) say that her engine was only 60 or 70 horsepower. That's not a big engine for a ship of 473 gross tons. Lubbock, p. 376, calls her "a fine full-rigged ship, capable of steaming 9 knots" -- a decent speed for the 1860s, but not likely to win races in the 1880s. If she was fast, it was probably because she was a good sailor, not because of her engine. By contrast, there is every reason to think the Balaena was slow by the time she came into Dundee service. She was old, and she was so tired that her engine broke down on her very first attempt to leave Dundee (Archibald, p. 99; Watson, p. 116, dates a similar event to 1902). The Balaena's crew on the Antarctic expedition was "a jolly motley crowd... men and boys... of every sailor type... Arctic whalers, red cheeked and bearded, tanned South Spaniers... quiet men and boys from the east coast fishing villages and gentle men from the Shetlands" (Archibald, p. 99). No one from St. John's, though! Lubbock, pp. 423-424, has a description of the Polynia's last voyage in the arctic in 1891: "When outward bound to the Newfoundland sealing, Captain Guy was steaming dead slow against a heavy head sea and a W.S.W. gale. At the change of the watch, when all hands were on deck, a huge sea -- which Captain Guy believed to have been a tidal wave -- swept over the ship, killing one man and seriously injuring ten others. The Polynia weathered it out, and at the sealing accounted for 16,535 seals.... [Interesting that that sounds so much like the incident in this song -- except that the Arctic had sunk by then!]

"The Polynia went on to the Davis Straits, and on July 10, during a strong N.E. gal, the ship was caught by the stern between two floes[]. Her crew of 37 men were obliged to leave her, and at six o'clock on the following morning the old ship disappeared beneath the ice, leaving her crew in a desperate situation on broken ice, 12 miles from the shore. In the afternoon the Maud was sighted, but could not force her way through the pack; however, on the morning of the 12th, the Aurora succeeded in getting to them by means of her powerful engines."

One wonders what the author of this song thought about his ship's crew being saved by the enemy in his little race....

One reason the song might have been transferred to the Balaena was the latter's longevity. By the early twentieth century, the Arctic whales were effectively extinct: "The last good catches in the Greenland Sea were made by Captain J. Murray of the Balaena, who in 1909 caught 4 whales and several narwhals... and in the following year also caught 5 whales in the same neighbourhood" (Lubbock, p. 450).

There is a photo of the Balaena facing p. 416 of Lubbock and one facing p. 149 of Watson; the latter shows her at Disco off Greenland, with the caption noting that, in 1918, she was the only surviving Dundee whaling steamer (although Watson, p. 184, says she was sold in 1916). The others were all in Newfoundland or out of the business -- or had been lost during the First World War; attempts to convert them to cargo carriers affected their stability, and several were lost almost without a trace (Watson, p. 150).

Rycroft, p. 17, has a drawing of the Arctic as a whaler.

Fowke/Mills/Blume-CanadasStoryInSong list "The Old Polina" as being to the tune of "A Noble Fleet of Sealers." That the tune is the same is true. But an examination of "A Noble Fleet of Sealers" shows that it must date from the 1940s or later (see the notes to that song). So "The Old Polina" is the original, predating "A Noble Fleet" as well as "The Old Balena" versions.

Doyle's version is said to be from Captain Peter Carter of Greenspond. A Peter Carter (1869-1959) was a famous sealing captain who set the record for most seals in a single season in 1933 (Ryan/Drake, p. 80). I don't know if it's the same Peter Carter, but it seems likely. - RBW

Bibliography
Old Port Rockwell

DESCRIPTION: "Old Port Rockwell has work to do, So he saddles his sorrel and rides away... the waiting wife... shrinks in terror as down the night Comes the wailing of Port's dread war cry, 'Wheat!'" Rockwell's cry means that a wife and children will be orphaned

AUTHOR: unknown

EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)

KEYWORDS: homicide mother orphan

HISTORICAL REFERENCES:
1878 - Death of Orrin Porter Rockwell

FOUND IN: US

REFERENCES (1 citation):
Burt-AmericanMurderBallads, pp. 114-115, "(Old Port Rockwell)" (1 text)

Roud #10880

CROSS-REFERENCES:
cf. "Porter Rockwell" (subject of Orrin Porter Rockwell))

NOTES [4524 words]: Burt-AmericanMurderBallads lists Orrin Porter Rockwell (1813-1878) as a bodyguard to both Joseph Smith and Brigham Young, but he was evidently a dangerous tough also. He was the most famous of the Sons of Dan, or Danites (Walker, p. 209), which also
apparently included John D. Lee, the alleged main perpetrator of the Mountain Meadows Massacre (for which see "The Mountain Meadows Massacre" [Laws B19]).

Rockwell's cry "Wheat!" is reputedly derived from the parable of the wheat and the tares (Matthew 13:24-30): The wheat was to be kept, the tares (weeds) to be burned.

According to Stegner, pp. 37-38, "Rockwell had been promised by Joseph [Smith] that no bullet would ever touch him. He wore his hair long in remembrance of that prophecy, and in a long life that his enemies said included upwards of a hundred holy murders (his most scrupulous biographer guesses twenty) the promise held good. He was illiterate, nerveless, tireless, dedicated, an utterly dependable zealot." Even Fawn M. Brodie, herself a Mormon, calls his appearance "sinister" (Brodie, p. 322).

At the time Burt-American Murder Ballads and Stegner wrote, however, there do not appear to have been any really good biographies of Rockwell. The first appears to be Schindler, which is the primary basis for what follows.

Little is known of Rockwell's early life, except what is found in church and other official records; he was born in 1813 in Belcher, Massachusetts, the second of nine children. At the age of ten, he broke a leg, and the doctor who set it did a poor job, leaving him with a lifelong limp (something he shared with his idol Joseph Smith). Early in life, his family moved close to the home of Smith, and he seems to have fallen under the Prophet's spell even while Smith was compiling the Book of Mormon, working in the fields to help the Prophet's work. Apparently the first record of him as an individual is as a rambunctious youth of 17, in 1831, as he is found running off his energy on a boat on the Erie Canal. He was already a Mormon at this very early date -- indeed, he was one of the first converts, and helped to bring his mother into the fold (Schindler, pp. 2-6).

Rockwell was one of the Mormons who moved to the colony in Independence, Missouri, where he married his first wife Luana Beebe in 1832 -- "the first Mormon wedding in Jackson County" (Schindler, p. 8). He came to work as a ferryman, which finally closed off any possibility of schooling; Rockwell never did learn to read or write (Schindler, p. 9). According to Schindler, pp. 10-11, it was Rockwell and his father who ferried the toughs who perpetrated the first assault on the Missouri Mormon colony. It was this that brought the state's Lieutenant Governor, Lillburn W. Boggs, to the area, where he made it clear that he wanted the church destroyed. The Mormons promised to get out, then sought relief from the courts -- and found themselves under even more severe assault.

The Missouri brutality was personal to Rockwell -- his brother-in-law and a neighbor were beaten in one of the assaults (Schindler, p. 15). A later attack destroyed, among others, the homes of Rockwell and his father (Schindler, pp. 16-17). The Mormons scattered to other parts of the state. Rockwell ended up in the Mormon Community of Far West in 1838; his wife had borne him two daughters, Emily and Caroline, in the interim (Schindler, pp. 23-24).

It was in this context that the Sons of Dan were formed. After some experimentation, they settled on their name based on Genesis 49:17, which calls Dan a serpent in the road that bites at horses' heels. It is also noteworthy that the name "Dan" means "judge" -- though that is not evident from the King James Bible, and there seems to have been no one in the Mormon church with the Biblical learning to realize that (had there been, someone would surely have told Joseph Smith of the fact that the Greek and Hebrew, unlike the King James Bible, are not full of archaisms; they were in the ordinary language of the times they were written. Maybe that someone would also have told him that Hebrew is an actual language, not something in which one could arbitrarily make up words).

Little is really known of the Danites; it's not even clear whether Joseph Smith was aware of their founding (Schindler, p. 32). It is known that, contrary to legend, Rockwell was not their chief (Schindler, p. 33). But we have testimony that they were sworn to work for the "utter destruction of apostates" and to keep the group's secrets at all costs (Schindler, p. 36).

Meanwhile, the war in Missouri was just getting hotter as the Mormons began to fight back seriously. Bands of Danites were important to this process. It is thought that Rockwell may have fought his first battle in a raid on the Crooked River, though we cannot be certain he was present (Schindler, pp. 45-46).

Lillburn Boggs [this is the spelling used in most histories; my Concise Dictionary of American Biography prefers "Lillburn"] made anti-Mormonism one of his key issues, and rode it to the Missouri governorship in 1836. In 1838, he issued an "Extermination Order" against the Mormons (DeVoto, p. 83; Schindler, p. 49, prints the order and notes that it was not rescinded until 1976!). We know that Rockwell was prepared to fight the battle which followed the Boggs order (Schindler, p. 52), but Joseph Smith decided to yield in Missouri.

Smith ended up in prison, where Rockwell visited him regularly (Schindler, p. 56). After that, Smith, Rockwell, and most other Mormons headed for Illinois.
Rockwell's father died in 1839, but Rockwell the Younger -- whose wife bore a son around this time -- was clearly becoming an important figure in the Church; when Smith sent a petition for relief to Martin van Buren (which the president rejected as politically inexpedient), Rockwell was one of those sent to convey it. It sounds as if his real role was bodyguard (Schindler, p. 59), but still, he was clearly a trusted bodyguard.

His looks probably contributed. By this time, he wore his beard long and his hair longer -- well below his shoulders; he really did have the look of an Old Testament prophet. The one problem with the image was his voice, which went into the falsetto when he became worked up. Schindler, p. 61, reports that he tried very hard to control his emotions as a result.

In 1842, with his fourth child about to be born, Rockwell headed back to Missouri to be with his wife and her parents. He was well enough known by now that he chose to use the pseudonym "Brown" rather than his own name (Schindler, p. 66).

Of course, returning to Missouri also brought him back into the state of Lilburn Boggs. In 1842, someone attempted to kill Boggs by shooting through his window (Walker, pp. 207-208). If the murderer didn't manage to kill him, it wasn't for lack of trying; he had a heavy pistol loaded with buckshot, and fired it through Boggs's window. Boggs suffered four wounds, the worst being to his head and neck; he was thought to be doomed, and it was considered miraculous that his six-year-old daughter, who was in the room at the time, was not injured (Schindler, pp. 67-70). Boggs gradually recovered, but left Missouri in 1846 to settle in California.

Rockwell, who had been in Missouri for only a few months, was quickly credited with the assassination attempt, though no absolute proof was offered at the time. Bagley, p. 13, is sure he did it; his note on p. 392 says, "While it may be impossible to prove Joseph Smith sent Rockwell to kill Boggs, a church newspaper called the shooting a 'noble deed.'"

Still, Schindler is not entirely sure Rockwell committed the crime, though he cites strong evidence for it (p. 73). Brodie, pp. 323-324, notes only two points of evidence: That Rockwell had briefly visited Missouri at the time, and that Rockwell seemed to come into some money after his return -- and Smith had offered $500 for anyone who killed Boggs. But she also notes that Rockwell's improved circumstances seemed to be derived from the work he did for Smith, not from any payment for the attack on Boggs.

As a result of the attempted murder, a newspaper dubbed Rockwell "The Destroying Angel." Rockwell later threatened the writer John Cook Bennett for the charges published against him (Schindler, p. 72) -- though much of Bennett's information in fact came from Boggs, who swore to an affidavit charging Smith with being an accessory to murder (Brodie, p. 324).

The Nauvoo authorities (in effect, Smith) ignored the charge against Rockwell (and against Smith himself), refusing to extradite them to Missouri (Schindler, pp. 74-76). Eventually Rockwell ended up with a price of $3000 on his head. Although he remained free, he was unable to find employment in the world outside the church, and spend some time wandering around the Midwest; his wife left him at this time (Schindler, p. 79). Eventually the Illinois authorities tossed out the warrant against Smith -- but Rockwell was apprehended (Schindler, p. 82). The trip back to Missouri had comic aspects; the driver was so drunk that he twice cracked up the stage, and Rockwell, with his knowledge of horses and carts, twice had to repair and rescue the vehicle (Schindler, pp. 84-85). He was imprisoned in dreadful conditions while awaiting trial (Schindler, pp. 85-87), attempted an escape which failed mostly because his companion was too slow (Schindler, pp. 88-89) -- and, upon his recapture, was shackled so tightly that he could not even stand up straight (Schindler, p. 90).

Ironically, Rockwell was eventually cleared of the murder charge, but was forced to stay in prison because he had attempted to escape (Schindler, p. 95). After much more maneuvering, an apparent attempt to kill Rockwell, and most of a year in prison, he finally came to trial. The case finally went to the jury, which sentenced him to "five minutes in the county jail" (Schindler, p. 99). After a few hours of last-minute attempts to file new charges, Rockwell went free. Of course, he was still stuck in Missouri, and vigilantes were after him. Broke, and with his shoes in tatters, he had to walk most of the way to Nauvoo (Schindler, pp. 100-101). This was considered to fulfill one of Smith's visions, though if God were really watching over Rockwell, I'd have to say, that should have included taking care of his badly injured feet....

When Rockwell arrived in Nauvoo, he went to visit a party being held by Smith. And it was there that Smith made his prophecy: "you -- Orrin Porter Rockwell -- so long as ye remain loyal and true to thy faith, need fear no enemy. Cut not thy hair and no bullet or blade can harm thee!" (Schindler, p. 102, who notes the obvious similarity to the tale of Samson -- who, in the Book of Judges, had superhuman strength and avoided capture and death until his hair was shaved).

The prophecy would come to inspire its own folklore; Schindler, p. 351 n. 52, tells two well-known stories about Rockwell which he understandably does not believe. In one, he put a gang of
It supported him also when he led a group to settle a contract dispute, and in the complications returned to Utah, but of course the Mormon hierarchy supported him. (Schindler, p. 190); he barely avoided lynching. Charges of murder would greet him when he also won a rifle contest, which resulted in his name (which he had concealed) being revealed apparently tried panning for gold, then brought in whisky for a saloon (Schindler, pp. 186-187). He (Schindler, pp. 184-185). Rockwell, left on his own while the financial types did their work, Rockwell soon after went on another expedition to California, to collect tithes from Mormons there before it was over, had parted company with the commander of the expedition (Schindler, p. 172).

171), and in the end it wasted a lot of money without bringing in much in the way of food. Rockwell, with Rockwell along as a scout. The planning for this expedition was utterly botched (Schindler, p. 138). Eventually, an expedition was sent to California to try to purchase much-needed supplies, Salt Lake City, of course, was barren, and the Mormons arrived with very little. It was a desperate time. Eventually, an expedition was sent to California to try to purchase much-needed supplies, with Rockwell along as a scout. The planning for this expedition was utterly botched (Schindler, p. 146). Eventually he was captured by Gentiles in Nauvoo -- and found to have so many guns that he could have fired 71 rounds without having to reload (Schindler, p. 147). Schindler, p. 148, describes this as a sort of publicity stunt. With Rockwell on trial, attention would be shifted away from the rest of the Mormons. The trial was moved to a neutral county, and there were no witnesses against Rockwell (Stegner, p. 90, though he seems to think Rockwell intimidated the witnesses while Schindler gives him a more complex defense). Rockwell went free.

Schindler notes that the death of Smith turned Rockwell "aggressive, even belligerent"; he went so far as to appropriate the wife of fellow Mormon Amos Davis at gunpoint (Schindler, pp. 142-143). This at least technically made him guilty of bigamy (polygamy being of course normal Mormon practice at the time), but his first wife, as we know, was no longer with him (Schindler, p. 145). Curiously, I found no mention of the former Mrs. Davis in Schindler's pages after this; she seems to disappear the moment he had won her favors.

When the Mormons began their exodus to Utah (for which see, e.g., "Brigham Young"), Rockwell was given the important task of carrying messages between those already on their way and those who had not yet departed; the logic seems to have been that he would be hard to stop along the way (Schindler, p. 146). Eventually he was captured by Gentiles in Nauvoo -- and found to have so many guns that he could have fired 71 rounds without having to reload (Schindler, p. 147). Schindler, p. 148, describes this as a sort of publicity stunt. With Rockwell on trial, attention would be shifted away from the rest of the Mormons. The trial was moved to a neutral county, and there were no witnesses against Rockwell (Stegner, p. 90, though he seems to think Rockwell intimidated the witnesses while Schindler gives him a more complex defense). Rockwell went free. He then became one of the pioneers Brigham Young brought along to search for the site of the New Zion (Schindler, pp. 152-153). Rockwell did much hunting and scouting on this trip. When Young selected the site of Salt Lake City, Rockwell was chosen to accompany and protect Ezra T. Benson when the latter was sent to lead the remainder of the Mormon exodus (Schindler, p. 167). Salt Lake City, of course, was barren, and the Mormons arrived with very little. It was a desperate time. Eventually, an expedition was sent to California to try to purchase much-needed supplies, with Rockwell along as a scout. The planning for this expedition was utterly botched (Schindler, p. 171), and in the end it wasted a lot of money without bringing in much in the way of food. Rockwell, before it was over, had parted company with the commander of the expedition (Schindler, p. 172). Rockwell soon after went on another expedition to California, to collect tithes from Mormons there (Schindler, pp. 184-185). Rockwell, left on his own while the financial types did their work, apparently tried panning for gold, then brought in whisky for a saloon (Schindler, pp. 186-187). He also won a rifle contest, which resulted in his name (which he had concealed) being revealed (Schindler, p. 190); he barely avoided lynching. Charges of murder would greet him when he returned to Utah, but of course the Mormon hierarchy supported him.

It supported him also when he led a group to settle a contract dispute, and in the complications
which followed, ended up executing four Indians (Schindler, p. 196).

In 1854, Rockwell married Mary Ann Neff, who was about half his age (Schindler, pp. 197, 205). She bore him a daughter in March 1855 (Schindler, p. 217), and another in August 1856 (Schindler, p. 238).

Soon after the birth of that first child came another Samson-like incident: He had, until then, worn his hair very long. On a trip to California, he met the widow of one of Joseph Smith's brothers, who had lost her hair due to illness. Having nothing else to do for her, he cut his hair to make her a wig. From then on, he claimed, he could no longer control his urge to drink and swear (Schindler, p. 220). Of course, he soon grew his hair out again.

Despite his reputation in the Boggs affair, Rockwell's career to this point had been relatively tame. But "as the year 1855 came to a close, Rockwell, now a man of forty-two, was entering the most exciting period of his checkered career -- a time when his name would become synonymous with the mysteries and terrors of Mormonism described in the dime novels of the day" (Schindler, p. 223). Though it appears that, at first, he was more sinned against than sinning. He was nearly lynched while carrying the mail between the Mormon colony and the rest of the United States (Schindler, p. 240).

That didn't last long; the Utah War soon followed, in which the United States tried to guarantee its control over the independence-minded Mormons. The Mormons were sadly deficient in trained military officers; theoretically their forces were commanded by a Lieutenant General (a typical piece of Joseph Smith fiction; he had appointed himself to that rank because it would make him senior to every officer in the United States Army), but their actual forces would have been more suitable to a brigadier -- if they'd had anyone competent even to that office (Schindler, p. 293, quotes Captain Albert Tracy, who observed their formations: "They little seemed to know or heed the modern system of deploying of skirmishing.... [T]he 'corrals' of rock which they had erected... would have been knocked about their ears, and rendered untenable in but a brief time...").

In such a setting, it is little surprise that Rockwell, though he had never commanded troops, was given command of a cavalry company (Schindler, p. 251); he may have been illiterate, impetuous, and not particularly bright, but he was a survivor and knew both horses and weapons.

"Selecting five reliable men, Rockwell set out on the first Mormon action against the United States government" (Schindler, p. 255). He started a panic among the expeditionary force's transport mules -- only to have the mules head back for the Federal lines when the soldiers sounded the Stable Call. To add to the embarrassment, the Mormon's own horses proceeded to follow the Federal mules back to camp, leaving the raiders without mounts (Schindler, p. 256). So they slipped into the Federal lines again, and stole horses for themselves -- only to be told on their return that the horses had earlier been stolen by the Federals from the Mormons (Schindler, p. 257).

Rockwell had better luck later; the Mormon plan was for a "scorched earth policy" to deny the Federals any supplies, and Rockwell was one of those involved in clearing the land of any useful material (Schindler, p. 260). He also was involved in additional raids on the federal supply line (Bagley, p. 181), depriving the Federals of much livestock; late in the year, he would lead over 600 head of cattle into the Mormon ranks (Schindler, p. 264).

This was the period of the Mountain Meadows Massacre (for which see "The Mountain Meadows Massacre" [Laws B19]). Rockwell does not seem to have had any part of it -- but he did participate in the killing of the Aiken party, a group of (apparently) genteel con artists who had hoped to get rich preying off the Federal army (Schindler, p. 276). It will tell you something about relations between the Mormons and Gentiles at this time that Rockwell, an active guerilla and now undeniably a murderer, was still permitted to preach in church (Schindler, p. 283 n.).

He did find himself again under federal charges. A federal judge with a grudge against the Mormons had induced a grand jury to frame treason charges against much of the Mormon community, mostly unnamed -- but Rockwell was one whose name was given explicitly (Schindler, p. 284). Fortunately for him, he was included in the amnesty which ended the Utah War (Schindler, p. 288). During the negotiations which followed, Rockwell continued to serve as scout, sentry, and messenger for Brigham Young; at the beginning of the negotiations, it was Rockwell who escorted the Federal commissioners into the Mormon camp (Schindler, p. 292). As relations improved, Rockwell -- who became the father of a son late in 1858, then another in early 1860 -- began to look for a way to pick up money, and went back to serving liquor (Schindler, p. 294).

Later in 1860, two men engaged in a scheme to produce counterfeit quartermaster's notes which they could use to requisition supplies. Both would end up dead by gunfire. Schindler, pp. 307-308, seems uncertain just what happened -- but it was possible that Rockwell fired the shots.

It is interesting that it is only on p. 309 that Schindler first mentions Rockwell's slogan "Wheat!" The famous explorer Sir Richard Francis Burton, who had earlier visited Mecca and who had an interest
in non-standard religion, decided to see what he could learn in Salt Lake City. There he met and drank with Rockwell -- and the Mormon said "Wheat!" because he enjoyed the contents of his glass (Schindler, p. 309). Rockwell is also said to have used the phrase "Old wheat in the mill" in referring to an easy task (Schindler, p. 347), and to have said "Wheat!" when discussing a court case with his lawyers -- seemingly to indicate disinterest in the charges against him (Schindler, p. 365).

In this period Rockwell also worked to track criminals. Schindler, p. 317, describes him winning a shootout with one wanted fugitive, and tells (p. 319) how two of the fugitive's colleagues also ended up dead by gunfire, though not shortly until after Rockwell had turned them in. After the Utah War, Rockwell found success managing a mail-carrying outfit as well as running his inn. Schindler, p. 321, writes, "This brief interlude in Rockwell's otherwise violent existence may have been his most enjoyable era, but destiny did not plan a quiet life for Orrin Porter Rockwell." As early as 1862, he was back to fighting Indians (in this case, the Shoshone); he was one of those who lured them into what proved to be a set-piece battle against United States (Schindler, p. 327 -- though Bagley, pp. 252-253, thinks that Rockwell may have been trying to lure the Federals into an ambush).

The result was a slaughter of the natives known as the Bear Creek Massacre, which resulted in the death of at least 250 Indians. But the Europeans came close to destruction themselves due to the weather; the commanders credited Rockwell with saving them by bringing up enough transport (Schindler, p. 331). Indeed, Rockwell and the federal officer became close friends -- so close that some sources claim Rockwell confessed to him of the attempted murder of Boggs (Schindler, pp. 332-333, though it sounds as if he doesn't believe it). He continued to work with the Federals in their Indian wars in the coming years, but managed to father another daughter on Mary Ann in 1863 (Schindler, p. 335).

The Indian conflicts had, however, resulted in the death of one of Mary Ann's close friends; she insisted on leaving the area, so Rockwell moved back to Salt Lake City, then filed a claim on some ranchlands west of Sheeprock Mountain (Schindler, p. 337). His fame, or infamy, continued to grow. Newspaper reports at this time credited him with forty or more murders (Schindler, pp. 340-341), though this may have been just an attempt to sell more papers.

In 1866, Mary Ann experienced her sixth pregnancy, dying in childbirth on August 24, with the boy dying soon after (Schindler, p. 344). Rockwell then moved again, the better to handle his contract carrying the mail (Schindler, p. 346. It is not clear to me who was watching the children during all this. Rockwell eventually was involved in a dispute over payment, but his lawyers managed to collect in full; Schindler, p. 360). It appears, though, that he mostly sold alcohol, living as quietly as a man in that occupation can do (though he once threw one of his assistant bartenders through a window; Schindler, p. 355. This brought him up before the law). He did manage to get a stake in a silver mine that became the successful Rockwell Mining Company (Schindler, p. 356).

Through it all, he remained intensely loyal to Brigham Young. When Young was charged in a murder conspiracy, and the court tried to set thing up so that he would be found in contempt for not being in court on time, it was Rockwell who rode a race to inform the Prophet of the trap and hurry him back to the court (Schindler, p. 359).

In his later years, Rockwell turned to ranching (Schindler, pp. 361-362). He also, in 1870 or 1871, took a fourth wife (Schindler, p. 360), his former housekeeper, who was 34 years old (he was 59 at the time). She bore him three girls, though the first died shortly after birth.

As long as Brigham Young was alive, Rockwell was never brought to account for his previous activities. After Young died, however, Rockwell was charged with the murder of John Aiken and arrested in 1877. Released on bail, he died of natural causes in 1878 (Schindler, pp. 365-366) -- meaning that Joseph Smith's prophecy came true: No bullet did touch him.

I wish I knew what to make of Rockwell. Schindler's biography is unhelpful -- the only assassination he seriously discusses is that of Boggs, and he nowhere says that Rockwell did it (though he does leave the impression of Rockwell's guilt). Rockwell, it is true, shot at a few others, but all in legitimate circumstances. It is, I suppose, possible that Rockwell never did go after anyone else. But it feels as if Schindler is hiding evidence -- his portrait of Rockwell is just too favorable. Rockwell's reputation as an assassin was surely exaggerated, but presumably it was based on something.

Schindler, p. 362, lists two ballads about Rockwell: This one, which he knew from Burt-AmericanMurderBallads [Roud #10880], and one beginning "Have you heard of Porter Rockwell, the Mormon Triggerite?" [Roud #10879]. - RBW

Bibliography
• Bagley: Will Bagley, Blood of the Prophets: Brigham Young and the Massacre at Mountain Meadows, University of Oklahoma Press, 2002

Last updated in version 5.0
File: Burt114

Old Prospector's Crime, The
DESCRIPTION: "Gather round me, people, While I speak this last one word, I am on the gallows And I'll ne'er again be heard." The singer and Hard Rock Jim are miners; the singer finds a claim, tricks Hard Rock Jim into a fight with a bear, kills him, and is executed
AUTHOR: unknown
EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)
KEYWORDS: homicide animal mining gold execution
FOUND IN: US(Ro)
REFERENCES (1 citation):
Burt-AmericanMurderBallads, pp. 90-91, "(The Old Prospector's Crime)" (1 text, 1 tune)
Roud #22301
File: Burt090

Old Prowler, The
DESCRIPTION: "Straight over to Andy's the dog he did go, I asked them his name but they said, 'We don't know.'" The dog always stays until given a bone. Eventually they trap it. The singer advises against letting a dog roam free
AUTHOR: Larry Gorman (1846-1917)
EARLIEST DATE: 1961 (Ives-LarryGorman)
KEYWORDS: dog food warning
FOUND IN:
REFERENCES (1 citation):
Ives-LarryGorman, pp. 74-76, 198-199, "The Old Prowler" (1 text plus a fragment, 1 tune)
Roud #25113
File: LaGoOlPr

Old Rags, Bottles, Rags
DESCRIPTION: Perhaps the remnants of a ragman's cry: "O ray, buttah, ray!" (x3), i.e. "Old rags, bottles, rags!"
AUTHOR: unknown
EARLIEST DATE: 1919 (Curtis-Burlin-NegroFolkSongs-TheHamptonSeries)
KEYWORDS: nonballad commerce
FOUND IN: US
REFERENCES (1 citation):
Curtis-Burlin-NegroFolkSongs-TheHamptonSeries (IV), pp. 156-157, "Old Rags, Bottles, Rags" (1 short text, 1 tune)
File: CuBu156
Old Rattler

DESCRIPTION: Chorus: "Here, Rattler, Here." Rattler is a great tracking dog. When (Old Riley) escapes from prison, Rattler is put on his trail, and finds the man despite many distractions and even (the Brazos River) in the way

AUTHOR: unknown

EARLIEST DATE: 1924 (recording, George Reneau)

KEYWORDS: dog manhunt prison escape captivity worksong chaingang floatingverses prisoner

REFERENCES (9 citations):
Courlander-NegroFolkMusic, pp. 104-105, "(Here, Rattler, Here)" (1 text, perhaps composite, plus apparently a portion of another version)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 66-67, "Ol' Rattler" (1 text, 1 tune)
Jackson-WakeUpDeadMan, pp. 282-285, "Long Hot Summer Days" (2 texts, 2 tunes); pp. 290-296, "Rattler" (4 texts, 2 tunes)
McNeil-SouthernMountainFolksong, p. 29, "(Rattler Treed a 'Possum)" (1 short text, not typical of the versions of this song, but it mentions Rattler, so it goes here tentatively)
Abernethy-SinginTexas, pp. 26-27, "Old Rattler" (1 text, 1 tune)
Curtis-Burlin-NegroFolkSongs-TheHamptonSeries (IV), pp. 155-157, "Hyah, Rattler!" (1 text, 1 tune, not much like the common version of this song but filed here because of the mentions of Rattler)
Silber/Silber-FolksingersWordbook, p. 66, "Old Reilly (In Dem Long Hot Summer Days" (1 text); p. 395, "Old Rattler" (1 text, with the chorus of this song though the verses are those of "Old Tyler")
ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 38, "Old Riley" (1 text, 1 tune)
Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, pp. 409-411, "Here Rattler Here" (1 text)

Roud #6381

RECORDINGS:
Elizabeth Cotten, "Here Old Rattler Here" (on Cotten01)
Mose "Clear Rock" Platt & James "Iron Head" Baker, "Old Rattler" (AFS 208 B1, 1934; on LC8)
Mose "Clear Rock" Platt, "Old Rattler" (AFS 205 B2) [this is a solo recording, as opposed to the duet with James "Iron Head" Baker]
George Reneau, "Here Rattler, Here" (Vocalion 14814, 1924)
John Snipes, "Old Rattler" (on ClassBanj)
Texas state farm prisoners, "Here Rattler Here" (on NPCWork)

CROSS-REFERENCES:
cf. "Take This Hammer" (lyrics)
cf. "Long John (Long Gone)" (floating lyrics)
cf. "Poor Lazarus (Bad Man Lazarus)" (plot)

ALTERNATE TITLES:
Here, Rattler, Here

NOTES [273 words]: The "Old Reilly" version is officially credited to Huddle Ledbetter. This looks to me like Lead Belly's adaption of "Long John" -- but of course there is Lomax influence. Given that "Long John" is also derived primarily from the Lomaxes, it's hard to have any confidence about the relationship between the songs, or even their folk status. - RBW

Seeger reports that the Texas state farm prisoners from whom he collected a version of the song believed it described the escape of the prisoner Riley from Clements State Farm. - PJS

To add to all the fun, Jackson thinks that the Leadbelly-type versions which combine "Old Rattler" verses with the chorus "In the long, hot, summer days" are a composite of "Old Rattler" with an independent song which he would title "Long Hot Summer Days." At first glance, this seems reasonable, since he has a "Long Hot Summer Days" version which never mentions Rattler. But it has a lot of "Godalmighty Drag" in it. And his other version does mention Rattler. So, in desperation, I'm continuing to file "Long Hot Summer Days" versions here until we find a pure "Long Hot Summer Days" version.

Jackson of course also has "Rattler" texts with no mention of "Long Hot Summer Days." He says that the convicts he talked to considered Rattler a sort of super-dog, capable of things most other dogs could not do. This does little to clarify matters, since these versions could easily be worn down from a version which did feature long hot summer days. - RBW

I think the field collections from Platt and Baker, Cotten, and the group of prisoners in Texas suggest that the song definitely comes from tradition. -PJS
Old Recruiting Soldier (Twa Recruiting Sergeants)

DESCRIPTION: Recruiter(s) from the Black Watch tell a ploughboy the advantages of enlisting. Leave your rotten food and work. "If you chance to get a bairn" or would leave "Three little weans and a wife" "we'll soon rid your hand of that"

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan1)

KEYWORDS: army recruiting humorous nonballad food wife children soldier

FOUND IN: Britain(Scotland(Aber))

REFERENCES (5 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #176, p. 1, "The Recruiting Sergeant" (2 texts)
Greig/Duncan1 77, "The Recruiting Sergeant" (4 texts, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 18-20, "Twe Recruiting Sergeants" (1 text, 1 tune)
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #25, pp. 155-156, "Twa Recruiting Sergeants" (1 text, 1 tune)

DT, TWARECRU

Roud #3356

CROSS-REFERENCES:
cf. "Wha Saw the Forty-Second" and references there (subject: The Black Watch)

ALTERNATE TITLES:
Twas In That Year

NOTES [427 words]: Greig's first version "is made to apply to the days of Queen Victoria; but there are earlier versions." His second version refers to King George; Greig's correspondent "says that the song was popular about the time of the French wars."

Greig/Duncan1 quotes a song in which "words like the chorus appear in ... George Farquhar's play The Recruiting Officer (1706); the queen here is Queen Anne." - BS

For the typical British recruiting method of The King's Shilling and getting potential soldiers drunk, see the notes to "The Recruited Collier." The irony of this song is that the sergeant's recruiting technique consists mostly of telling the potential recruit of the dangers he will escape: "O laddie, ye dinna ken the danger that ye're in, Gin yer hoorses was to flag... The greedy auld farmer he winna pay your fee...." True, of course, but pay in the British army was legendarily low and late.

"It's a slavery a' your life" to obey a farmer: And obeying a sergeant, and an officer who has the right to punish you with the lash, isn't? The British army controlled its recruits with savage discipline.

"O laddie, gin ye hae a sweethairt or a bairn, Ye'll easily be rid o' that ill-spun yarn": The usual problem for soldiers, of course, was that they had to leave sweethearts behind. The British army in this period did make provision for bringing some wives along -- but not enough to let all the men stay with their women; competition was fierce for the few slots available for spouses.

"With your tattie porin's and yer meal and kale": Food for the plowboy at home may have been poor -- but the British hired out contracts for provisions, and the contractors often provided inadequate, rotten, and inedible food. (In the Navy, this would result in the Spithead and Nore Mutinies, for which see "Poor Parker.") Almost all formations in the British army suffered more casualties from diet-related disease than from battle.

"And it's over the mountain and over the main Through Gibralter, to France and Spain": An interesting lack of mention of India. And Sudan. And other such places, where the risk of disease and casualties were far higher, and where a soldier might spend years without seeing anyone he knew other than his messmates.

The ultimate irony, though, is that the Black Watch managed to maintain its numbers all through the eighteenth and nineteenth and even the twentieth century. Only in the twenty-first, when most of the above problems were solved, did it have to be dissolved. For background, see the notes to "Wha Saw the Forty-Second." - RBW

Last updated in version 5.3

File: GrD1077
Old Redskin, The

DESCRIPTION: "Did you ever hear the story of the old Redskin? She's on the Whale Back with her side stove in, Her captain's gone and her whole darn crew, and her hold's full of fish and I don't know what to do." The singer mentions some of the boat's crew

AUTHOR: unknown

EARLIEST DATE: 1957 (Beck-FolkloreOfMaine)

KEYWORDS: ship wreck moniker fishing

FOUND IN: US(NE)

REFERENCES (1 citation):
Beck-FolkloreOfMaine, pp. 164-165, "The Old Redskin" (1 text)

NOTES [30 words]: Beck's text is short enough that it isn't really clear what is going on, but the remaining material looks like a moniker song about a shipwreck, so I have tagged it accordingly. - RBW

Last updated in version 2.6

File: BeMa165

Old River Driver, The

DESCRIPTION: "I hired out at Saginaw, To work with Avery's men, 'Twas on the north branch of the Cass." The men make several stops on the long trip to the camp. They drink at each hotel, and pour whiskey on their feet to ease the pain.

AUTHOR: Henry Dodge (source: Beck-TheyKnewPaulBunyan)

EARLIEST DATE: 1956 (Beck-TheyKnewPaulBunyan)

KEYWORDS: lumbering drink travel recitation

FOUND IN: US(MW)

REFERENCES (1 citation):
Beck-TheyKnewPaulBunyan, pp. 36-37, "The Old River Driver" (1 text)
Roud #6514

NOTES [23 words]: Although Beck doesn't say so, I suspect this is incomplete. The men make an alcohol-splashed trip to the lumber camp, and then what? - RBW

Last updated in version 5.0

File: BBun036

Old Robin of Portingale [Child 80]

DESCRIPTION: Old Robin's young wife arranges with her lover Sir Gyles for 24 men to kill Robin. Warned by a page, he kills Gyles, then cuts off his wife's breasts and ears. He makes the page his heir, burns a cross into his shoulder and goes to the holy land.

AUTHOR: unknown

EARLIEST DATE: before 1750 (Percy folio)

KEYWORDS: betrayal husband wife injury death fight travel lastwill

FOUND IN:

REFERENCES (5 citations):
Child 80, "Old Robin of Portingale" (1 text)
Hales/Furnival-BishopPercysFolioManuscript, volume I, pp. 235-240, "Old Robin of Portingale" (1 text)
Percy/Wheatley-ReliquesOfAncientEnglishPoetry III, pp. 50-58, "Old Robin of Portingale" (2 texts, the second being that of the folio manuscript and the first being Percy's rewrite)
Quiller-Couch-OxfordBookOfBallads 53, "Old Robin of Portingale" (1 text)
Roud #3971

NOTES [116 words]: This ballad is so thoroughly nasty, I'm surprised it isn't more popular. - PJS The likely explanation is that it is literary; there is no evidence that it ever entered oral tradition. According to David C. Fowler, A Literary History of the Popular Ballad, Duke University Press, 1968, p. 158 n. 25, this is one of eighteen ballads in the Child collection found only in the Percy Folio. And the moral, that young women should not marry old men, is adequately taught in other songs.

Fowler also suggests that this is based in part on "Little Musgrave and Lady Barnard" [Child 81],
but given that that ballad is clearly traditional, and this is not, it would be hard to prove the connection. - RBW

**Old Roger is Dead (Old Bumpy, Old Grimes, Pompey)**

**DESCRIPTION:** (Old Bumpy) is dead and buried. An apple tree grows from his grave. An old woman comes to gather apples. Bumpy arises from his grave and kicks the woman for her temerity

**AUTHOR:** unknown

**EARLIEST DATE:** 1876 (sheet music); some similar text from 1849 (Halliwell)

**KEYWORDS:** burial humorous supernatural playparty

**FOUND IN:** US(Ap,MA,MW,NE,Ro,SE,So) Britain(England(All),Scotland(Aber,Hebr,High)) Ireland

**REFERENCES** (29 citations):
- Greig/Duncan8 1596, "Poor Gracie is Dead" (1 text, 1 tune)
- Broadwood/Maitland-EnglishCountySongs, pp. 94-95, "Oliver Cromwell" (1 text, 1 tune)
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 509-511, "Old Grumbler" (3 texts plus mention of 1 more, 1 tune)
- Randolph 569, "Old Bumpy" (1 text, 1 tune)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 411-413, "Old Bumpy" (1 text, 1 tune -- Randolph's #569)
- Arnold-FolkSongsofAlabama, p. 131, "Old Pompey" (1 text, 1 tune)
- High-OldOldFolkSongs, p. 3, "Poor Pompy Is Dead & In His Grave" (1 text)
- Hudson-FolksongsOfMississipp, pp. 284-285, "Old Grampus" (1 text plus mention of 4 more)
- Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 124, "Cronie is Dead" (1 text, 1 tune)
- Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 236, "Old Grumbler" (1 short text)
- Hubbard-BalladsAndSongsFromUtah, #199, "Old Pompey" (1 text plus an excerpt)
- Scarborough-OnTheTrailOfNegroFolkSongs, pp. 136-137, "Old Ponto Is Dead" (1 text plus a fragment which might be part of this, 1 tune)
- Eddy-BalladsAndSongsFromOhio 65, "Old Granddaddy's Dead" (2 texts, 1 tune)
- Peters-FolkSongsOutOfWisconsin, p. 292, "Old Willis is Dead" (1 short text, 1 tune)
- Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 195-197, "Poor Robin" (2 texts, 1 tune)
- Flanders/Brown-VermontFolkSongsAndBallads, pp. 182-183, "The Tommy Song or Apples are Ripe" (1 text)
- Fuson-BalladsOfTheKentuckyHighlands, p. 186, "Old Grumpus" (1 text, 1 tune)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 259, "Old Roger" (2 texts, 2 tunes)
- Morris-FolksongsOfFlorida, #224, "Old Grampus" (2 texts,1 tune)
- Botkin-TreasuryOfNewEnglandFolklore, p. 585, "Pompey" (1 text, 1 tune)
- Pound-AmericanBalladsAndSongs, 114, pp. 232-233, "Poor Robin" (1 text)
- Hammond-SongsOfBelfast, p. 16, "Poor Toby is Dead" (1 text, 1 tune)
- Opie/Opie-TheSingingGame 57, "Old Roger" (3 texts, 1 tune)
- Newell-GamesAndSongsOfAmericanChildren, #37, "Old Grimes" (1 text)
- JournalOfAmericanFolklore, E. J. Ladbury, "Scrapes of English Folklore, VIII. Worcestershire," Vol. XXXV, No. 3 (Sep 1924), #16 pp. 268-269 "Cock Robin is Dead!" (1 text)
- Tristram P. Coffin and Hennig Cohen, _Folklore in America: Tales, Songs, Superstitions, Proverbs, Riddles, Games, Folk Drama and Folk Festivals_, Doubleday, 1966, pp. 213-214, "Granddaddy Is Dead" (1 text, 1 tune)
- Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 93, "Old Grimes" (1 text, tune referenced)

**ST R569 (Full)**

**Roud #797**

**RECORDINGS:**
- Dora Richards, "Pompey is Dead" (AFS, 1940; on LC55)

**ALTERNATE TITLES:**
- Old Limpy
Old Grimes
Old Johnny
NOTES [312 words]: Eddy-BalladsAndSongsFromOhio quotes John Powell as writing, "This is not a song but a singing game, 'Old Roger is Dead.' It is a relic of an ancient pagan ritual...." Randolph gives details on how the game is played. Botkin believes this originated with "Pompey! A Famous End Song," with words credited to "Mrs. K. B." and music by W. R. Dehnoff. This is possible, as I know of no collections prior to the 1876 publication of that song. But the degree of variation makes me suspect it is older. The version in Henry Randall Waite, *Carmina Collegensia: A Complete Collection of the Songs of the American Colleges* first edition 1868, expanded edition, Oliver Ditson, 1876, is credited to "A. G. Green, [Brown class of 18]20." However, this appears to be a reference to "Bohunkus," even though that's is a different song (and Waite has it on the next page!).

The use of the name "Old Roger" in some versions is interesting. According to Carol Rose, *Spirits, Fairies, Leprechauns, and Goblins: An Encyclopedia* (originally published as *Spirits, Fairies, Gnomes and Goblins: An Encyclopedia of Little People*, 1996); I use the 1998 W. W. Norton paperback edition), p. 246, Old Roger "is the red-faced spirit of apples and the guardian of apple trees in some areas of England." Thus Old Roger might well be expected to guard apples. This should not be confused with "Bohunkus (Old Father Grimes, Old Grimes Is Dead)," which also goes by the title "Old Grimes"; the forms are different, and "Bohunkus" has a plot about two competing brothers. - RBW

Cole, from Massachusetts, accompanies her version with the note that "I have heard my mother repeat the following rhyme as familiar from her childhood (she was born in 1797)." It inserts the following, after Johnny is laid in his grave -- "The Devil came after him, but couldn't have him" -- into the usual course of events. - BS

Last updated in version 5.3

File: R569

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**Old Rub Alcohol Blues**

DESCRIPTION: Singer's "darling threw me down." His pockets are empty; he won't work and is walking the railroad ties. "Peace on earth I cannot find." "... one more plan ... Soak up the old rub alcohol Ease all troubles off my mind."

AUTHOR: unknown
EARLIEST DATE: 1929 (StuffDreams1)
KEYWORDS: grief love rejection rambling drink suicide nonballad lover hobo
HISTORICAL REFERENCES:
1919 - The Volstead Act establishes prohibition of "intoxicating liquors" to carry out the 18th amendment to the U.S. Constitution.
1933 - The 21st amendment to the U.S. Constitution ends prohibition.
FOUND IN:
Roud #12160
RECORDINGS:
*Dock Boggs, "Old Rub Alcohol Blues"* (on StuffDreams1)
CROSS-REFERENCES:
cf. "Got the Jake Leg Too" (Prohibition alcohol surrogates) and references there
NOTES [146 words]: During prohibition rubbing alcohol was among the surrogates people drank as a replacement for illegal "intoxicating liquors." It was intended as a massage liniment and was never safe to drink. - BS
Rubbing alcohol is usually isopropyl alcohol (isopropynol), C3H8O or CH3CHOHCH3; it differs from propyl alcohol in that the hydroxyl group -OH comes off the middle carbon, not one of the carbons on the end. Like most alcohols other than ethyl alcohol, it gives a brief buzz but is deadly if metabolized; indeed, it is a skin irritant. It was not widely available until after World War I, so somebody must have tried it out as an ethanol substitute quite quickly. For more on the use of alcohols other than ethyl alcohol, see "The Man that Waters the Workers' Beer"; for more about the various alcohol substitutes during prohibition, see the notes to "Got the Jake Leg Too." - RBW

Last updated in version 5.2

File: R50RuAB
Old Rugged Cross, The

DESCRIPTION: "On a hill far away Stood an old rugged cross, The emblem of shuffling and shame." The singer loves the cross, "Where the dearest and best For a world of lost sinners were slain." The singer will someday trade a cross for a crown

AUTHOR: George Bennard (1873-1958) (source: Johnson, One Hundred and One Famous Hymns)

EARLIEST DATE: 1913 (source: Johnson, One Hundred and One Famous Hymns)

KEYWORDS: religious nonballad

FOUND IN: US(SE)

REFERENCES (2 citations):

ADDITIONAL: Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), pp, 192-193, "The Old Rugged Cross" (1 text, 1 tune)

Roud #22417

File: HymOlRuC

Old Rustic Bridge by the Mill, The

DESCRIPTION: "I'm thinking tonight of the old rustic bridge... 'Twas there, Maggie dear, with our hearts full of cheer, We strayed 'neath the moon's gentle gleam." The singer recalls their happy meeting by the bridge, and all the joys they had there

AUTHOR: Joseph P. Skelly (source: Greig/Duncan6 and broadside LOCSheet sm1881 02090)

EARLIEST DATE: 1881 (broadside, LOCSheet sm1881 02090)

KEYWORDS: love courting

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig/Duncan6 1254, "The Old Rustic Bridge" (1 text)
Ord-BothySongsAndBallads, p. 124, "The Old Rustic Bridge by the Mill" (1 text)

Roud #3792

BROADSIDES:
LOCSheet, sm1881 02090, "The Old Rustic Bridge by the Mill," Spear & Dehnhoff (New York), 1881; also sm1884 04056, "The Old Rustic Bridge by the Mill"; sm1881 03842, "Heimweh [and] The Old Rustic Bridge by the Mill" (tune)

CROSS-REFERENCES:
cf. "When You and I Were Young, Maggie" (theme)

NOTES [382 words]: This feels so much like "When You and I Were Young, Maggie" (right down to the name of the girl) that I have to suspect dependence. But they aren't the same song, though they're about equally sloppy.

This was one of the best-known songs of Joseph P. Skelly (though I think his best song may be his other item in the Index, "I'm Just Going Down to the Gate"). Norm Cohen's article "Henry J Wehman and Cheap Print in Late Nineteenth-Century America," found in David Atkinson and Steve Roud, Editors, Street Ballads in Nineteenth-Century Britain, Ireland, and North America: The Interface between Print and Oral Tradition, Ashgate, 2014, on pp. 153-154 prints part of the New York Sun's July 2, 1895 obituary of Skelly. After he wrote this song, his mother died, and he seems never to have recovered. He clearly became an alcoholic, and at one time actually wrote a song at Henry J. Wehman's piano in return for a small payment that he promptly drank away -- and drank so much that he ended up in the hospital. It all sounds very like Stephen Foster (a point also made by Sigmund Spaeth, A History of Popular Music in America, p. 218, but I noted the fact even before I read Spaeth's remark). except that Skelly clearly wasn't in the same league.

Spaeth, p. 218, says that Skelly was a plumber by training -- and has a tendency to try to pass off obscure British songs as originals.

Spaeth lists some of Skelly's other work. He wrote the tune for George Cooper's "Strolling on the Brooklyn Bridge" in 1863 (Spaeth, p. 172; did Cooper, who also worked with Stephen Foster, have a thing about alcoholic partners?). In 1874 he wrote "Down by the Old Stream," which, when rewritten with a mill added to the stream, became a hit. In 1876, "I've Only Been Down to the Club" was his preview for "I'm Just Going Down to the Gate" six years later. Spaeth claims that "My Pretty Red Rose" (1877) was Skelly's biggest hit; in 1879 he produced "The Gentleman from Kildare," "If My Dreams Would Come True," and "Pride of the Kitchen" (Spaeth, p. 218). Spaeth on
p. 219 lists thirteen other songs, most of which sound like potboilers; the only ones that sound familiar are "A Boy's Best Friend Is His Mother" and "They're All Getting Married But Me," both of which are obviously easily-borrowed titles.- RBW

Last updated in version 4.4
File: Ord124

Old Sailor's Song
DESCRIPTION: No tune given, basically a poem recounting the various travails of sailors. Nine stanzas; begins "Come listen unto me a while and I will tell you then, the hardships and the misery of life on a merchantman..."
AUTHOR: unknown
EARLIEST DATE: 1938
KEYWORDS: sailor work hardtimes
FOUND IN: US
REFERENCES (1 citation):
Colcord-SongsOfAmericanSailormen, pp. 138-140, "Old Sailor's Song" (1 text)
ST Colc138 (Partial)
Roud #4705
NOTES [101 words]: Colcord-SongsOfAmericanSailormen says this was secured from Fannie Hardy Eckstorm, co-author of Minstrelsy of Maine (though it is not in that collection), which would date it to around 1927. - SL
Curiously, the song does not appear in Jean Patten Whitten's description of the Eckstorm folk song collection (Fannie Hardy Eckstorn: A Descriptive Bibliography), at least not under this title or filed under Colcord-SongsOfAmericanSailormen's first line.
The lyrics fit "Bold Jack Donahoe"/"Jim Jones at Botany Bay," and there are enough similarities that I think that may have been the tune intended. - RBW
File: Colc138

Old Scout's Lament
DESCRIPTION: "Come all of you, my brother scouts, And join me in a song." The singer notes that "but few" old scouts are left alive. But the elk and buffalo are gone, and the Indians driven away: "We won great homes for gentle ones, And now, our West, goodbye."
AUTHOR: unknown
EARLIEST DATE: 1910
KEYWORDS: age Indians(Am.) animal cowboy work farewell
FOUND IN: US
REFERENCES (2 citations):
Ohrlin-HellBoundTrain 18, "The Old Scout's Lament" (1 text)
DT, OLDSCOUT
Roud #4631
File: Ohr018

Old Settoo, The
DESCRIPTION: A rich farmer's daughter courts a beggar wearing an old settoo. Her father tries unsuccessfully to dissuade her. She joins the beggar begging. They get married. "The cold of winter she never knew, For every night I rolled her in my old set-too"
AUTHOR: unknown
EARLIEST DATE: 1925 (OLochlainn-MoreIrishStreetBallads)
KEYWORDS: courting marriage clothes begging father
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 26A, "The Old Settoo" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The White Cockade" (tune)
cf. "A-Begging I Will Go" (theme and some lines)
NOTES [55 words]: OLochlainn-IrishStreetBallads 26A: "Settoo = Surtout, Overcoat."
Old Sheep Done Know the Road, The

DESCRIPTION: "The old sheep done know the road (3x), The young lambs must find the way."
Verse: "Shout my sister for you are free ... For Christ has bought your liberty" "Sooner in the morning when I rise ... With crosses and trials on every side"
AUTHOR: unknown
EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: nonballad religious floatingverses Jesus
FOUND IN: US(SE)
REFERENCES (2 citations):
  Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 4-5, "De Ole Sheep Done Know de Road" (1 text, 1 tune; p. 198 in the 1874 edition)
Roud #12415
RECORDINGS:
  Gullah Kinfolk, "De Old Sheep" (on USSeaIsland04)
  James Garfield Smalls, "Hard Times/De Ole Sheep Done Know de Road" (on USSeaIsland03)
NOTES [60 words]: Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses include the floaters, "I do believe without a doubt ... The Christian has a right to shout" and "Better mind how you walk on the cross ... For your foot might slip and your soul get lost." The second and fourth line of each verse is "The young lambs must find the way." - BS
Last updated in version 4.1
File: Dett004

Old Sheep Went to Sleep

DESCRIPTION: "Old sheep went to sleep And left the lambs a-feeding, Little mouse jumped over the house And set his nose a-bleeding." Other verses also tell of off moments in animal life: A mare kicks a bear, a goat jumps into a boat, a goose breaks loose
AUTHOR: unknown
EARLIEST DATE: 1939 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)
KEYWORDS: animal sheep humorous
FOUND IN: US(MW)
REFERENCES (1 citation):
  Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 191, "Old Sheep Went to Sleep" (1 text)
ST GC191 (Partial)
Roud #3709
File: GC191

Old Ship of Zion (I), The

DESCRIPTION: Following the form of "She'll Be Coming 'Round the Mountain": "The old ship of Zion, when she comes, when she comes," "She rocks so steady any level when she comes." "Have your lamps trimmed and burning," "Have oil in your vessels."
AUTHOR: unknown
EARLIEST DATE: 1927 (Brown)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (4 citations):
  Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 623, "The Old Ship of Zion" (3 texts,
but only the "A" text is certain to be this piece

Brown/Schinhan-FrankCBrownCollectionNCFolklore5 623, "The Old Ship of Zion" (5 tunes plus text excerpts)
Richardson/Spaeth-AmericanMountainSongs, p. 71, "The Ole Ship o' Zion" (1 text, 1 tune)
Killion/Waller-ATreasuryOfGeorgiaFolklore, pp. 240-241, "Old Ship of Zion" (1 text)

Roud #4204

RECORDINGS:
Uncle Dave Macon, "Old Ship of Zion" (Vocalion 15033, 1925)
Ernest Phipps & his Holiness Singers, "Old Ship of Zion" (Victor 20927, 1927)

CROSS-REFERENCES:
cf. "She'll Be Coming Round the Mountain" (form, tune, lyrics)

NOTES [26 words]: The references to a trimmed lamp and having oil in one's vessels are clearly an allusion to Jesus's parable of the Wise and Foolish Virgins, Matt. 25:1-13. - RBW

Last updated in version 5.2

File: Br3623

Old Simeon

DESCRIPTION: Simeon made cans of ale. His journeyman, Jenkin, drank from every can. Simeon asks Jenkin, "to whom drink you?" Jenkin replies, "to you." Simeon says, "I spy a knave [that is, Jenkin] in drinking, Come trole [pass] the bole [bowl] to me"

AUTHOR: William Child (source: Sandys)

EARLIEST DATE: 1652 (Hilton's _Catch That Catch Can_, according to Sandys) [but see notes for earlier references to the first line]

KEYWORDS: request drink nonballad

FOUND IN: Britain(England(South))

REFERENCES (2 citations):
Williams-FolkSongsOfTheUpperThames, p. 299, "Old Simeon" (1 text) (also Williams-Wiltshire-WSRO Ox 184)
ADDITIONAL: William Sandys, editor, Festive Songs Principally of the Sixteenth and Seventeenth Centuries (London, 1848 ("Digitized by Google"), #45 pp. 60-61, ("Now God Be With Old Simeon") (1 text)

Roud #1338

NOTES [220 words]: "Samuel Harsnet, in his Declaration of Egregious Impostures, 1603, mentions a 'merry catch,' 'Now God be with old Simeon' (for which see Rimbault's Rounds, Canons, and Catches of England), which he says was sung by tinkers 'as they sit by the fire, with a pot of good ale between their legs'" (Naylor p. 17; cf. Elson, p. 75; Rimbault, pp. 28-29, refers to "Now God be with old Simeon" in Pammelia, 1609).

Here is a note I don't follow, but since it appears to refer to this catch it may be useful; the apparent reference is to Twelfth Night, Act 2, Scene 3, ll,55-63: "In 'Twelfth Night,' in the scene where the Clown, Sir Andrew Aguecheek, and Sir Toby Belch, act 2, scene the 3rd, are singing catches, there is one 'To whom drinke thou, Sir Knave!' The whole of this will be found in a curious old musical work entitled, 'Pammelia Musicks Miscellanie, or mixed varietie of pleasant Roundelayes and delightful Catches, of 3, 4, 5, 6, 7, 8, 9, 10 parts. London, 1609, page 7.' Malone supposes Shakespeare wrote Twelfth Night in the year 1614, if so, this old work may be considered as containing the original catch; it begins, 'Now God be with old Simeon'" (FQRMaH, p. 137). - BS

That Shakespeare's and Ravenscroft's catches are the same is clear. Like Ben, I rather question the connection with "Old Simeon." -RBW

Bibliography

- Elson: Louis C Elson,Shakespeare in Music, L.C. Page & Co, 1901 ("Digitized by Google")
- FQRMaH: "Music at Home and Abroad" inThe Foreign Quarterly Review American Edition Vol XXVIII No. 60, October 1841 ("Digitized by Google")
- Rimbault: Edward F Rimbault,Bibliotheca Madrigaliana: a Bibliographical Account of the Musical and Poetical Works Published in England During the Sixteenth and Seventeenth Centuries, John Russell Smith, 1847 ("Digitized by Google")

Last updated in version 2.6
Old Simon
DESCRIPTION: Old Simon courts a young girl. She rejects him. He says he is rich. She says he is "not fit to wed with a young maid." He says he'll love her, be at her command and with riches she'll be like a queen. She agrees to "be married to your gold, you old man"
AUTHOR: unknown
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)
KEYWORDS: age greed marriage dialog
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, p. 77, "Old Simon" (1 text) (also Williams-Wiltshire-WSRO Wt 462)
Roud #1248

Old Skipper, The
DESCRIPTION: "I'm an old canal-boat skipper with black snake in hand, So fare you well darling, my mules will not stand." The singer loves working on the tow-path. He has been on many waters, but this is the best. He will not rove. He lists his cargoes
AUTHOR: Pearl R. Nye (source: Salt)
EARLIEST DATE: 1992 (Salt-BuckeyeHeritage-OhiosHistory)
KEYWORDS: river travel home canal
FOUND IN:
REFERENCES (1 citation):
Salt-BuckeyeHeritage-OhiosHistory, pp. 57-58, "The Old Skipper" (1 text, 1 tune)
Roud #31279
CROSS-REFERENCES:
cf. "Whiskey Waltz" (tune, according to Salt)

Old Soap-Gourd, The
DESCRIPTION: "Here we go round the old soap-gourd, the old soap-gourd, the old soap-gourd, Here we go round the old soap-gourd, Earlye in the morning." "The old soap-gourd likes sugar in his tea" as he finds a girl: "Rise and give me your lily-white hands."
AUTHOR: unknown
EARLIEST DATE: 1952 (copyrighted by Jean Ritchie)
KEYWORDS: playparty courting drink
FOUND IN: US(Ap)
REFERENCES (1 citation):
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 62, "The Old Soap-Gourd" (1 text, 1 tune)
Roud #7387
CROSS-REFERENCES:
cf. "Here We Go Round the Mulberry Bush" (form)
cf. "This Is the Way We Wash Our Clothes" (form)
NOTES [33 words]: This appears to be another variation of the "Here We Go Round the Mulberry Bush"/"This Is the Way We Wash Our Clothes" tune group and game. But the lyrics are entirely different, so I split them. - RBW

Old Soldiers Never Die (I)
DESCRIPTION: "There is an old cookhouse not far away Where we get sweet damn all three times a day. Ham and eggs we never see, damn all sugar in our tea, As we are gradually fading away. Old soldiers never die... They just fade away."
AUTHOR: unknown
Old Soldiers Never Die (II)

DESCRIPTION: "Old soldiers never die, Never die, never die, Old soldiers never die, They just fade away." "Old soldiers never die, Never die, never die, Old soldiers never die -- Young ones wish they would."

AUTHOR: unknown

EARLIEST DATE: 1935 (Brophy/Partridge-TommiesSongsAndSlang)

KEYWORDS: soldier age

REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 59, "Old Soldiers Never Die" (1 text)

Roud #10521

CROSS-REFERENCES:
cf. "Kind Thoughts Can Never Die" (tune)
cf. "Old Soldiers Never Die (I)" (lyrics)

File: BrPa059A

Old Sow (I), The

DESCRIPTION: "And the old sow went to the barn to pig, (whistling) barn to pig, And the old sow went to the barn to pig, But never cry di dry do cry da. For old Susanna is a pretty woman." The sow and piglets may try to escape, but are stopped by the wall.

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan8)

KEYWORDS: animal

FOUND IN: US(SE) Britain(England(Lond),Scotland(Aber))

REFERENCES (4 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 178, "The Old Sow" (1 fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 178, "The Old Sow" (1 tune plus a text excerpt)
Greig/Duncan8 1661, "Oor Little Pigs" (1 text, 1 tune)

DT, OLDSOW

Roud #1737

RECORDINGS:
Albert Richardson, "The Old Sow" (on Voice07)
Cyril Smith, "The Old Sow Song" (Castle [UK?] 1259, n.d.)
Rudy Vallee & his Connecticut Yankees w. Cyril Smith, "The Old Sow Song" (Bluebird B-7078, 1937)

ALTERNATE TITLES:
Susannah's a Funny Old Man

NOTES [92 words]: The Brown text and that from the Digital Tradition have little in common, but they both mention Susanna, are about sows, and contain a lot of nonsense; it seems pointless to separate them. The editors of Brown seemed helpless to expain their text (quoted in full in the description, though
they note that several lines are apparently missing), notably the verb "to pig." I wonder if it isn't an
error for "to dig." Alternately, presumably, it means "to live as a pig" or "to have piglets." - RBW
The latter, according to the Random House Dictionary. - PJS
Last updated in version 4.1
File: Br3178

Old Spencer Rifle, The
DESCRIPTION: The singer tells of Johnny's visit, and his "shooting" her with his gun, no less than
seven times. John does the mother too and goes off with his gun-barrel bent.
AUTHOR: unknown
EARLIEST DATE: 1942 (collected by Vance Randolph from Booth Campbell)
KEYWORDS: bawdy sex
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph/Legman-RollMeInYourArms I, pp. 128-129, "The Old Spencer Rifle" (1 text, 1 tune)
Roud #11499
NOTES [193 words]: Annotator Legman in Randolph/Legman-RollMeInYourArms I asserts that the
melody of this apparently unique ballad is "unmistakably" similar to "Yankee Doodle." In fact, it
directly quotes "Cotton-Eyed Joe." In fact, it
directly quotes "Cotton-Eyed Joe." - EC
The mention of seven shots and the "old Spencer Rifle" would seem to be a reference to the
Spencer repeating carbine of the Civil War era. According to Mark M. Boatner III, The Civil War
Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover), p.
782, "SPENCER REPEATING CARBINE. The first successful breech-loading repeating rifled
carbine was patented in 1860 by Christopher M. Spencer of Conn. By 1864 it had become the
standard arm of the Federal cavalry and by the fall of that year brigades of infantry began to
appear with it.... The carbin was loaded by a tubular magazine that passed through the butt of the
stock and held seven copper rimfire 52 caliber cartridges." Although it lacked range and
penetrating power, it became famous because it could be "loaded on Sunday and fired all week." Thus
the reference would seem to imply that the song originated during or shortly after the Civil
War. - RBW
Last updated in version 3.3
File: RL128

Old State Mill, The
DESCRIPTION: "It is pretty hard times for the farmer, Who lives by the sweat of his brow." He has
to sell his cow to pay taxes, and can't pay the store But "The railroad bummers have lots of cash
To spend at the Old State Mill." Times are hard many others as well
AUTHOR: unknown
EARLIEST DATE: 1965 (Dunn, _The St. Croix_, from an uncited source)
KEYWORDS: farming hardtimes worker railroading
FOUND IN: US(MW)
REFERENCES (1 citation):
ADDITIONAL: James Taylor Dunn, _The St. Croix: Midwest Border River_, reprint edition with new
introduction published 1979 by the Minnesota Historical Society press, pp. 256-257, [no title] (1
text)
NOTES [104 words]: Dunn cites no source for this song; it sounds to me as if it might be a Grange
song. But it is not just about farmers; river men, tote teamsters, and "every day men" are also
singled out as being in trouble. Dunn thinks the song dates from the aftermath of the Panic of 1873.
Searching the Internet, I was unable to locate an Old State Mill in Wisconsin (although there seems
to be a famous one in Ohio, and several others of lesser note). However, the stanza about river
men mentions the St. Croix and Clam rivers -- which clearly localize the song to northwestern
Wisconsin (the Clam is a tributary of the Saint Croix). - RBW
Last updated in version 2.5
File: JTDST256
Old Stone Wall, The
DESCRIPTION: "Outside Casey's cabin there is an old stone wall." The singer recalls the sights the wall has seen: Friends meeting, youths singing, pipers playing, lovers meeting. He wishes he could live on the wall; not even a throne would be better
AUTHOR: unknown
EARLIEST DATE: 1925 (Sam Henry collection)
KEYWORDS: love
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H83, pp. 156-157, "The Old Stone Wall" (1 text, 1 tune)
Roud #13453
File: HHH083

Old Straw Bonnet
DESCRIPTION: "Come along, boys, and let's go to meeting (x3), And wear our old straw bonnets." "Come along girls, and let's go with them...." "Mama, o Mama, I won't go to meeting." "No, no, Johnny, you can't go to meeting." "Never mind, Johnny, I'll tell your papa"
AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: courting clothes
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 65, "Old Straw Bonnet" (1 text, 1 tune)
Roud #11323
File: Brne065

Old Stumper
DESCRIPTION: Leo B MacCormack and his brother Archie agree to dig Uncle Stones's well in exchange for "skin and bones" nag Stumper. When title is questioned Stumper asks "did you get a clear receipt?" At the trial title is settled in MacCormack's favor.
AUTHOR: unknown
EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)
KEYWORDS: bargaining trial work humorous horse
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 17-18, "Old Stumper" (1 text, 1 tune)
Roud #12481
NOTES [9 words]: The song dates delivery of the summons March 17, 1892. - BS
File: Dib017

Old T. I.
DESCRIPTION: "T. I. [Thursday Island?] my beautiful home, T. I. my home sweet home, Darling won't you take me Where the sun is sinking farewell." "The sun and the moon that shine Make me long for home." "I'll be there forever, Where the sun is sinking, farewell."
AUTHOR: unknown
EARLIEST DATE: 1955 (Scott-ACollectorsNotebook-31TraditionalSongs)
KEYWORDS: home death separation nonballad
FOUND IN: Australia
REFERENCES (1 citation):
Scott-ACollectorsNotebook-31TraditionalSongs, p. 11, "Old T. I." (1 composite text, 1 tune)
Roud #22591
File: ScCol011
Old Tar River, The
DESCRIPTION: Response lines alternate between "O-eee" and "Lord, Lord, the old Tar River." Leader lines include "Tar river runs black and dirty," "Tar river's going to run tomorrow," "Old Tar river is a healing water," "Old Tar river runs free and easy"
AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeasIslands)
KEYWORDS: river nonballad shanty
FOUND IN: US(SE)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeasIslands 54, pp. 216-217, "Ole Tar River" (1 text, 1 tune)
RECORDINGS:
John Davis and the Georgia Sea Island Singers, "The Old Tar River" (on LomaxCD1713)
NOTES [16 words]: On LomaxCD1713 Davis says this is another song for working heavy timber, "some fifty feet long." - BS 
Last updated in version 4.1
File: Parr054

Old TB, The
DESCRIPTION: "The story of two and they loved each other, More than anyone ever know; The girl, she took the old consumption." They go to the mountain to try to cure her. Both of them die. They are buried together.
AUTHOR: unknown
EARLIEST DATE: 1966 (Burton/Manning-EastTennesseeStateCollectionVol2)
KEYWORDS: love death disease
FOUND IN: US(Ap)
REFERENCES (1 citation):
Burton/Manning-EastTennesseeStateCollectionVol2, p. 98, "The Old TB" (1 text, 1 tune)
Roud #7134
RECORDINGS:
Lilly Brothers, "They Sleep Together Now At Rest" (Page 505, 1948?)
File: BuMa098

Old Testament in Verse (The Books of the Bible)
DESCRIPTION: "In Genesis the world was made, In Exodus the march is told, Leviticus contains the law, In Numbers are the tribes enrolled." And so on to "...And Malachi of John his sign, The Prophets number seventeen And all the books are thirty-nine."
AUTHOR: unknown
EARLIEST DATE: 1923 (Randolph)
KEYWORDS: Bible nonballad
FOUND IN: US(Se)
REFERENCES (2 citations):
Randolph 875, "The Books of the Bible" (1 fragment)
Roud #7540
BROADSIDES:
NLSScotland, RB.m.143(073), "The Books of the Bible: A Literary Curiosity" ("In Genesis the world was made by God's creative hand"), Poet's Box (Dundee), n.d.
NOTES [258 words]: In general the summaries of Bible books in this song are accurate, though it is very clearly Protestant Christian -- the Catholics, e.g., add assorted deuterocanonical books to the Old Testament. The Jewish canon contains the same books as the Protestant, but organize them differently. The number of books is not 39, but 24 (or 22): 5 books of the Law (Genesis-Deuteronomy), eight of the Prophets (Former Prophets=Joshua, Judges, Samuel, Kings; Later Prophets=Isaiah, Jeremiah, Ezekiel, and the Twelve), and the rest, with some reorganization, form the Writings (note that Daniel is not one of the Prophets). The texts in Pankake are "not" the same song as in Randolph, but they are so thematically close.
(and so unlikely to be looked up separately) that I just decided to lump them in here. Their two texts simply list the books of the Bible in order -- both in the Protestant order of the King James Bible (a traditional Greek Bible would put the "Catholic Epistles" of James through Jude with Acts, and might place Hebrews after 2 Thessalonians rather than Philemon). A third anonymous poem on this general theme, "Names and Orders of the Books of the Old Testament," is found on pp. 602-603 of Hazel Felleman's *The Best Loved Poems of the American People.*

The greatest mystery of all may be the relationship between the Randolph text and the NLScotland broadside. They have very many common lyrics, but the Randolph text is in short lines and the Scottish version in long. A rewrite seems likely, but how it proceeded is unclear at best.- RBW

Last updated in version 5.0

File: R875

**Old Timbrook Blues**

DESCRIPTION: Race between Timbrook & Molly; Timbrook races "like a bullet from a gun", while Molly creeps along "like a criminal to be hung." Singer addresses jockey Johnny Walker. Timbrook beats Molly "to the hole in the wall." Singer says old mistress lost her "mon"

AUTHOR: unknown

EARLIEST DATE: 1930 (recording, John Byrd)

LONG DESCRIPTION: Race between Timbrook & Molly; Timbrook races "like a bullet from a gun", while Molly creeps along "like a criminal to be hung." Singer addresses jockey Johnny Walker, telling him to hold Timbrook's reins tight. On the windy race day, "you couldn't see old Timbrook as he come darting by." Everyone shouts, but Timbrook beats Molly "to the hole in the wall." Singer says he loves his racehorse; "old mistress went to the racecourse, lost all of her mon." Song also incorporates the "fourth day of July" verse from "The Cuckoo"

KEYWORDS: gambling horse

HISTORICAL REFERENCES:

July 4, 1878 - race between Ten Broeck and Miss Mollie McCarthy (won by Ten Broeck)

FOUND IN: US

Roud #2190

RECORDINGS:

John Byrd, "Old Timbrook Blues" (Paramount 12997, 1930; on StuffDreams1)

CROSS-REFERENCES:

cf. "Molly and Tenbrooks" [Laws H27] (subject)

cf. "Timbrook" (subject)

NOTES [103 words]: Obviously this describes the same events as "Molly and Tenbrooks" and "Timbrook." However, it does not share lyrics or tune with either of those songs, so I classify it separately. So far as I know, it's the only occurrence of the story in African-American tradition -- unless you count Henry Thomas's "Run, Mollie, Run," which includes the title phrase but none of the story.

The verse from "The Cuckoo" ("The cuckoo was a fine bird, hollered when he fly/But he never hollers cuckoo til the fourth day o' July") makes no sense until you note that the race between Ten Broeck and Miss Mollie was held on July 4, 1878. - PJS

Last updated in version 5.2

File: RcOTimbB

**Old Time Cowboy (Melancholy Cowboy)**

DESCRIPTION: "Come all you melancholy folks wherever you may be, I'll sing about the cowboy whose life is light and free." We are told "his heart is gay," "they're a little bit rough... but if you do not hunt a quarrel you can live with them in peace," etc.

AUTHOR: unknown

EARLIEST DATE: 1908 (Thorp)

KEYWORDS: cowboy nonballad

FOUND IN: US

REFERENCES (5 citations):

Thorp/Fife-SongsOfTheCowboys XIX, pp. 240-243 (40-41), "Old Time Cowboy" (2 texts, 1 tune); Thorp/Logsdon-SongsOfTheCowboys, pp. 121-122, "Old-Time Cowboy" (1 text)
Old Time Sealer's Song

DESCRIPTION: "We'll sound the hardy sealers praise, a wild and cheerful strain...." The singer notes that merchant vessels stop travelling in winter, but sealers work through all the dark, stormy months. At last they can come home from the ice

AUTHOR: "Mr. Webber... of Harbour Grace," according to Murphy

EARLIEST DATE: 1902 (Murphy, Songs and Ballads of Newfoundland, Ancient and Modern); dated by Murphy to 1842

KEYWORDS: hunting ship work

FOUND IN:

REFERENCES (4 citations):
Ryan/Small-HaulinRopeAndGaff, pp. 18-19, "Old Time Sealer's Song" (1 text, 1 tune)
ADDITIONAL: James Murphy, editor, _Songs Sung by Old-Time Sealers of Many Years Ago_, James Murphy Publishing, 1925 (PDF available from Memorial University of Newfoundland web site), p. 12, "Old Time Sealer's Song" (1 text)
James Murphy, _Songs Their Fathers Sung: For Fishermen: Old Time Ditties_, James Murphy Publishing, 1923 (PDF available from the Memorial University of Newfoundland web site), p. 1, "Old Time Sealer's Song" (1 text)

ST RySm018 (Partial)
Roud #V44869
File: RySm018

Old Time Sealers, The

DESCRIPTION: "The bells they are ringing, the sirens are screaming... The sealing fleet's ready to leave port once more." As snow blows in, the fleet sails. The singer tells of the hunt; he says sealers face dangers greater than mountain climbers or big game hunters

AUTHOR: unknown

EARLIEST DATE: 1964 (Newfoundland Stories and Ballads, according to Ryan/Small-HaulinRopeAndGaff)

KEYWORDS: hunting ship bragging

FOUND IN:

REFERENCES (1 citation):
Ryan/Small-HaulinRopeAndGaff, pp. 138-139, "The Old Time Sealers" (1 text, 1 tune)
Roud #V44869

NOTES [49 words]: Although full of sealing jargon, this really looks like a modern composition -- what Newfoundlander, in the heyday of sealing, would even think of mountain climbing or big game hunting? Even though no author is listed by Ryan/Small-HaulinRopeAndGaff, it's pretty clear this is not traditional. - RBW

Last updated in version 5.0
File: RySm138
Old Tippecanoe (I)

DESCRIPTION: "The times are bad and want curing, They're getting past all enduring, Let us turn out old Martin Van Buren, And put in old Tippicanoe." A political song, this piece points out the depressed economic conditions and Tippecanoe's humble origins.

AUTHOR: unknown

EARLIEST DATE: 1888 (Norton)

KEYWORDS: political hardtimes derivative

HISTORICAL REFERENCES:
Dec 2, 1840 - William Henry Harrison defeats Martin Van Buren
Mar 4, 1841 - Harrison (the first Whig to be elected President) is inaugurated. He gives a rambling inaugural address in a rainstorm and catches cold
April 4, 1841 - Harrison dies of pneumonia, making him the first president to fail to complete his term. After some hesitation, Vice President John Tyler is allowed to succeed as President

FOUND IN: US(NE)

REFERENCES (2 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 73, "Old Tippecanoe" (1 text, 1 tune)

ADDITIONAL:
A. B. Norton, _Songs of the People in the Log Cabin Days of Old Tippecanoe_, A. B. Norton & Co., 1888 (available on Google Books), pp. 66-67, "The Best Thing We Can Do" (1 text, tune referenced)
ST Wa073 (Full)
Roud #6950

CROSS-REFERENCES:
cf. "We Won't Go Home Until Morning" (tune) and references there
cf. "Tippecanoe and Tyler Too" (subject of the Harrison/van Buren election)
cf. "Tippecanoe" (subject of the Harrison/van Buren election)
cf. "Harrison Campaign Song" (subject of the Harrison/van Buren election)
cf. "Gold Spoons vs. Hard Cider" (subject of the Harrison/van Buren election)
cf. "Harrison Campaign Song" (subject of the Harrison/van Buren election)
cf. "Election Campaign Song" (subject of the Harrison/van Buren election)
cf. "Old Harrison" (subject of the Harrison/van Buren election)

NOTES [923 words]: When Andrew Jackson stepped down as President, he hand-chose Martin Van Buren as his successor. It was Van Buren's misfortune to suffer the consequences of Jackson's questionable economic policies (Jameson, p. 480). May 10 -- less than ten weeks after Van Buren's inauguration -- is traditionally considered the first day of the Panic of 1837, in which hundreds of banks failed. Almost all halted specie payment at least for a while (Morison, p. 455). The economic consequences lasted until the early 1840s, and made Van Buren, and indeed the whole Democratic party, extremely unpopular.

Harrison's campaign, on the Whig ticket, was far from honest. (Morison, p. 456, calls the election of 1840 the "jolliest and most idiotic presidential contest in our history"). He ran as a frontiersman (his election strategy is referred to as the "Log Cabin and Cider" campaign) even though he was a southern aristocrat -- born in Virginia (DeGregorio, p. 139) although he spent much of his later life in the Midwest (he was Governor of Indiana Territory 1800-1812 and congressman and senator from Ohio 1819-1828; DeGregorio, pp. 141-142). As Holt says on p. 106, "William Henry Harrison was neither poor nor the resident of a log cabin." But the Democrats had tried what we would now call negative campaigning, and the Whigs responded by making "log cabins, hard cider, and the accompanying coonskins... the dominant symbols of a symbol-laden campaign."

Holt notes (p. 100) that the Whigs, having been trounced by Van Buren in 1836, had little choice: "Harrison, recognizing the potential damage of [Whig defeats in local elections in 1838-1839], moved astutely to separate himself from the party's losses and to reemphasize his popularity among non-Whig voters. His message was clear. The Whig part could no longer win on its issues, but Harrison could still win on personal charisma." And he had a point: The Whigs in their roughly two decades of existence (they formed to oppose Jackson and fell apart after the election of 1852) managed to elect only two candidates, both generals: Harrison in 1840 and Zachary Taylor in 1848.

Harrison ran as a successful soldier, even though his only military exploits were the slaughter of Tecumseh's Shawnee and allies on the Tippecanoe River (and that only because Tecumseh himself wasn't present and in his absence the warriors attacked Harrison's defensive position; Mahon, pp. 24-27; also p. 63, which notes that Harrison actually resigned his commission due to the controversy over the battle) and some minor maneuverings on the Great Lakes during the War
of 1812 after the Battle of Lake Erie (for which see "James Bird" [Laws A5]) had opened the way. But it didn't matter; people would have taken anything in preference to Van Buren. This song, sung to the tune of "I Won't Be Home Until Morning/The Bear Went Over the Mountain," betrays the simplistic popular view of the campaign.

To be as fair as I can (probably fairer than Harrison deserves), his exploits against the Indians did open the way for much American expansion. Berton, pp. 53-68, tells how the great Shawnee Tecumseh, and his brother the Prophet, were gradually building a coalition of tribes that might be strong enough to halt American expansion. Harrison was determined to stop it -- and his timing was brilliant: He waited until Tecumseh was too far away to interfere, and then lured the Prophet into battle.

According to Berton, p. 69, "The Battle of Tippecanoe is not the glorious victory that Harrison, down through the years, will proclaim. It is not even a battle, more a minor skirmish, and indecisive, for Harrison, despite his claim, loses far more men than the Indians. Overblown in the history books, this brief fracas has two significant results: it is the chief means by which Harrison will propel himself into the White House... and, for the Indians, it will be the final incident that provokes them to follow Tecumseh to Canada, there to fight on the British side in the War of 1812. "Tippecanoe is unnecessary. It is fought only because Harrison needs it to further his own ambitions." Furthermore his own ambitions is something at which he was always amazingly successful.

Berton, pp. 75-76, describes the casualties of Tippecanoe as follows: "Harrison has lost almost one-fifth of his force [pf roughly a thousand men]. Thirty-seven white corpses lie sprawled on the battlefield. One hundred and fifty men have been wounded of whom twenty-five will die of their injuries.... No one can be sure how many Indians took part in the skirmish. Nobody know how many died. Harrison, like most military commanders, overestimates the enemy's losses, declaring that the Prophet's casualties run into the hundreds. This is wishful thinking; only thirty-six Indian corpses are found." Harrison did, however, hold the field, and as a result was able to burn the Prophet's settlement -- and the food supplies left there; he may have caused more casualties by starvation than he did in the battle.

But he also increased Tecumseh's desire for blood, and Tecumseh was a much more formidable leader than his brother the Prophet could ever hope to be.

The 1840 election was full of rather silly campaign songs; Holt, p. 106, quotes another: Farewell, dear Van, You're not our man; To guide the ship We'll try old Tip.

According to Holt, p. 111, the Democrats responded with Hush-a-by-baby; Daddy's a Whig, Before he comes home Hard Cider he'll swig. Then he'll be Tipsy And over he'll fall; Down will come Daddy, Tip, Tyler and all. - RBW

Bibliography

- Mahon: John K. Mahon, The War of 1812, 1972 (I used the undated Da Capo paperback edition)

Last updated in version 6.0
File: Wa073
Old Tobacco Box, The (There Was an Old Soldier)

DESCRIPTION: "There was an old (soldier) and he had a wooden leg. He had no tobacco; no tobacco could he beg." He asks a comrade for tobacco, and is refused. He is told to save; then he will have tobacco. He gets even by stabbing the other with a splinter from his leg

AUTHOR: unknown

EARLIEST DATE: 1893 (Tony, the Convict)

KEYWORDS: soldier humorous begging drugs injury

FOUND IN: US(Ap,MA,MW,Ro)

REFERENCES (14 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 182, "The Old Geezer" (1 text, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 143, "The Old Tobacco Box" (1 text, 1 tune)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, p. 363, "(no title)" (1 excerpt)
Brewster-BalladsAndSongsOfIndiana 93, "The Soldier's Song" (1 short text)
Sandburg-TheAmericanSongbag, pp. 432-433, "There Was an Old Soldier" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, p. 50, "The Auld Soldier" (1 text, 1 tune)


Roud #3342

CROSS-REFERENCES:

NOTES [577 words]: This piece is often sung to the tune of Turkey in the Straw, and the lyrics often float back and forth, but also exists on its own with its own tune (as was vehemently pointed out by the Warners' informant, Tom P. Smith; Jerome S. Epstein calls it similar to "The Red Haired Boy," but it's Ionian).

It is often listed as a Civil War song, and probably is, but I have not been able to find any Civil War reference to this which clearly distinguishes it from "Turkey in the Straw." On the other hand, the Civil War is one of the few wars in which a man with a wooden leg really could be on fairly active duty. As the war dragged on, and the number of crippled soldiers rose, the Union in 1863 decided to recruit an "Invalid Corps," later renamed the "Veteran Reserve Corps" (Catton, pp. 143-144). The men were classified as "first battalion" men, considered to be fit for garrison duty away from the front lines, and "second battalion" men, who were no longer fit enough even to carry a musket (they were supposed to serve in hospitals as nurses and cooks, according to Boatne's, article on the "Veteran Reserve Corps").

Yet Catton, pp. 144-146, tells how 166 of these poor second battalion men were once sent out to march and fight at Belle Plain. They naturally had to travel without knapsacks (more than half the men in their unit had been unable to march at all), so it would have been perfectly reasonable, on that occasion, for a soldier with a wooden leg to be in the front lines and begging for tobacco. I doubt that explains the origin of the song -- but it *could* have happened.

We might note that there were also a fair number of officers with wooden legs, the most senior being Confederate Lieutenant General Richard Ewell (who was wounded during the Second Bull Run campaign; Harpers, p. 386) and full General John Bell Hood (who lost the leg at Chickamauga; Harpers, p. 546. He had earlier lost the use of an arm at Gettysburg). As officers, however, they were permitted to ride rather than march -- Hood, in fact, had to be strapped to his horse, though Ewell was able to mount and dismount on his own. We might also add that, though both had been fine division commanders before being wounded, neither performed very well following amputation and promotion. Ewell's hesitation at Gettysburg may have cost the Confederates that battle; Hood's performance in the Atlanta and Nashville campaigns finally doomed the Confederacy.

For whatever reason, the Union doesn't seem to have had as many active-duty officers who lost legs. At least, I can't recall reading of many. Daniel Sickles lost his at Gettysburg (Harpers, p. 512),
but he was an incompetent and was put on the shelf after that -- indeed, it was his incompetent
direction of his corps which cost him his leg. There was a young fool named Ulric Dahlgren who led
a cavalry raid on Richmond after losing a leg, but he was only a colonel -- and was killed in the
Dahlgren Raid, his only active service after his injury (Harpers, p. 523). There were some fairly
senior men who had lost an arm -- Philip Kearney (who lost his left arm in the Mexican War;
Boatner, p. 449) and Oliver O. Howard (who lost his right arm at Fair Oaks; Boatner, p. 413). But
losing an arm doesn't seem to have been as debilitating as losing a leg. Hard to shoot a musket,
though....
The versions called "The Soldier's Song" should not be confused with the song of that name which
is the national anthem of Ireland. - RBW
Bibliography

- Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this
  very popular work; mine is a Knopf hardcover)
- Catton: Bruce Catton, A Stillness at Appomattox, Doubleday, 1953
  Rebellion in the United States, 1866 (I use the facsimile published by The Fairfax Press
  as Harper's Pictorial History of the Civil War; this is undated but was printed in the late
  Twentieth Century)

Last updated in version 4.0
File: FSC143

Old Tom Bolen (Tom Boleyn II)
DESCRIPTION: "Old Tom Bolen, his horse Beaver, Forked Deer and Hatchee River, My wife's
dead and I'm a widower, And I'll go back to Rollin' River."
AUTHOR: unknown
EARLIEST DATE: 1941 (Randolph)
KEYWORDS: animal death
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 425, "Old Tom Boleyn" (1 fragment, 1 tune)
Roud #7632
NOTES [54 words]: Randolph tentatively links this song to the minstrel piece "Way Down South in
Alabama," containing the lines "My wife's dead and I'm a widder, All de way from Roarin' Ribber."
Since we're speculating, is there any possibility that these are the fiddler's mnemonic for "Forked
Deer"? (I concede the tunes are not the same.) - RBW
File: R425

Old Tom Cat, The
DESCRIPTION: "An old lady sat by the fire, An she thought no one was nigh her... And she pulled
up her petticoat higher." "The old tom cat saw something naked, an for a rat or a mouse did take
it," and attacks, with raucous results
AUTHOR: unknown
EARLIEST DATE: before 1976 (collected by Logsdon from Riley Neal)
KEYWORDS: bawdy animal fight humorous
FOUND IN: US(SW)
REFERENCES (1 citation):
Logsdon-WhorehouseBellsWereRinging 46, pp. 228-229, "The Old Tom Cat" (1 text, 1 tune)
Roud #10102
File: Logs046

Old Towler
DESCRIPTION: "Bright Chanticleer proclaims the dawn" and dogs and huntsmen gather. "This day
a stag must die." They drink, joke, and start the hunt. "Fleet Towler leads the cry." The stag is
killed. "The huntsman's pleasure is no more. His joys were in the chase"
Old Trouble -- A L Ranch Colored Cook

DESCRIPTION: "Morn's breakin' over de ole Ranch before de moon's gone way," meaning frost is coming. In artificial black dialect, the speaker describes all the signs in nature which reveal that "dere's gwine to be some trouble mighty soon"

AUTHOR: N. Howard Thorp

EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)

KEYWORDS: Black(s) warning nonballad

FOUND IN:

REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 122-123, "Old Trouble' A L Ranch Colored Cook" (1 text)

File: ThLo122

Old Tucker

DESCRIPTION: "All hands up and circle left; All the way round. Half way 'n back. Dance, Tucker, Dance. Swing your partner on a corner.... Dance, Old Tucker, While you're young, When you get old, you can't dance none... Gents choose a partner"; the one left is Tucker's

AUTHOR: unknown

EARLIEST DATE: 1939 (Skean-CircleLeft-FolkPlayOfKentuckyMountains)

KEYWORDS: playparty courting

FOUND IN: US(Ap)

REFERENCES (1 citation):
Skean-CircleLeft-FolkPlayOfKentuckyMountains, p. 42, "Old Tucker" (1 text, with a note that any lively tune may be used)
Old Turkey Hen, The

DESCRIPTION: "Seven years a-boiling, Ho-ma-hala-way, Seven years a-baking, Ho-ma-hala-way," "They blowed the horn for dinner... The people could not eat her." "They carried her to the old field... The buzzards could not eat her...."

AUTHOR: unknown

EARLIEST DATE: 1924 (Brown)

KEYWORDS: bird food humorous

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 203, "The Old Turkey Hen" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 203, "The Old Turkey Hen" (1 tune plus a text excerpt)

Roud #21018

CROSS-REFERENCES:
cf. "The Old Gray Goose (I) (Lookit Yonder)"

NOTES [49 words]: Paul Stamler suggests that this is a version of "The Old Gray Goose (I) (Lookit Yonder)." There are similarities of both plot and lyrics; he may well be right. In fact, I think it more likely than not that he's right. But just enough doubts remain that I'm tentatively keeping them separate. - RBW

Last updated in version 5.0

File: Br3203

Old Tyler

DESCRIPTION: "Old (Tyler/Napper) was a good old dog, We thought he'd treed a coon, But when we come to find it out Old Tyler was barking at the moon...." The song tells of Tyler's eccentricities and how Allegheny finally shot the animal

AUTHOR: unknown

EARLIEST DATE: 1936 (Hudson-FolksongsOfMississippi)

KEYWORDS: dog death animal

FOUND IN: US(Ap,So)

REFERENCES (4 citations):
Hudson-FolksongsOfMississippi 76, p. 203, "Old Napper" (1 short text, mostly floating verses)
Hudson-FolkTunesFromMississippi 37, "Old Napper" (1 text, 1 tune)
Ritchie-SingingFamilyOfTheCumberlands, pp. 69-70, "[Old Tyler]" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 395, "Old Rattler" (1 text, evidently this song from the verses, though it has the chorus from "Old Rattler")

Roud #5712

CROSS-REFERENCES:
cf. "Napper"

NOTES [86 words]: This is a bit of a conundrum. The Ritchie family's "Old Tyler" is a coherent song, but its first verse floats, and the other songs here are all mixed up. And, of course, the name of the dog varies, e.g. Hudson's text seems to call him "Napper."
Then there is the Brown collection, which has a pair of fragments about "Napper" or "Old Napper."
It's clearly not the same as Old Tyler; Napper is a human who fools around with the singer's wife. But the form hints that there is continuous variation between the two. - RBW

Last updated in version 4.0

File: JRSF069

Old Uncle Noah

DESCRIPTION: "Old Uncle Noah built him an ark / He built it out of hemlock bark... The animals went in two by two / The elephant and the kangaroo... Mrs. Noah she got drunk / She kicked old Noah out of his bunk..."

AUTHOR: unknown

EARLIEST DATE: 1887 (College Songs)
Old Virginny Never Tire

DESCRIPTION: Floating verses: "There is a gal in our town... The hollow of her foot makes a hole in the ground." "As I was walking... I met a terrapin and a toad." Chorus: "Old folks, young folks, clear the kitchen (x2), Old Virginny never tire."

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: animal floatingverses nonballad

FOUND IN: US(SE)
Old Witch (I)

DESCRIPTION: "Now all you children stay at home, And be good girls while I am gone; Let no one in... Especially you, my daughter Sue, Or else I'll beat you black and blue." A witch tries to lure the children away from the mother

AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: playparty children mother
FOUND IN: US(NE)
REFERENCES (2 citations):
Newell-GamesAndSongsOfAmericanChildren, #154, "Old Witch" (1 text of "Old Witch" plus 1 text of "Chickee Chickee Ma Craney Crow (Hawks and Chickens)"); #190, "Old Witch" (no text, but apparently Newell considers it another version of this game)
cf. Welsch-NebraskaPioneerLore, pp. 297-300, "Old Witch" (1 text and description, with only a few words in common with Newell but several of the same concepts)

FILE: Newe154

Old Woman and Her Pig (Cumulative Folktale), The

DESCRIPTION: A woman is bringing a pig home where her servant-boy waits. The pig won't cross a bridge. She tries to get a dog to scare it; the dog won't bark. A stick won't beat the dog. At last she finds enough tricks to get the pig across the bridge and go home

AUTHOR: unknown
EARLIEST DATE: 1973 (Roberts-SangBranchSettlers)
KEYWORDS: humorous cumulative animal
FOUND IN: US(Ap)
REFERENCES (1 citation):
Roberts-SangBranchSettlers, #105, "The Old Woman And Her Pig" (1 text with a chorus)
NOTES [55 words]: Roberts-SangBranchSettlers notes that this tale is Thompson type #2030. Properly speaking, the Roberts/Couch version is not a ballad -- but it has a sung chorus, so I have included it. No attempt is made to include versions of the tale without a musical part. I find myself wondering if Rube Goldberg knew a version of this tale. - RBW
Last updated in version 4.2
File: Robe105

Old Woman Drinking Her Tea, The

DESCRIPTION: "If you marry a wife she'll have her own way, For she has such a habit of drinking her tea." They spend all your money on tea and leave the housework to you. "Bang the tea kettle and crockery ware, Break all the tea tackle that you can come near"

AUTHOR: unknown
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)
KEYWORDS: shrewishness nonballad wife
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, pp. 251-252, "The Old Woman Drinking Her Tea" (1 text)
(also Williams-Wiltshire-WSRO Wt 408)
Roud #1310
CROSS-REFERENCES:
cf. "The Tay" (theme: husband dominated by tea-drinking wife)
File: WT251

Old Woman Who Went to Market, The (The Old Woman and the Pedlar)

DESCRIPTION: "There was a little woman, as I've heard tell, Fol loll, diddle diddle dol, She went to market her eggs for to sell." She falls asleep along the road. A peddlar cuts off her skirts at the knee. Panic ensues when she awakens

AUTHOR: unknown
EARLIEST DATE: 1784 (Wallis, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: humorous drink theft thief disguise
FOUND IN: US(MW,NE,So)
REFERENCES (6 citations):
Linscott-FolkSongsOfOldNewEngland, pp. 258-259, "The Old Woman Who Went to Market" (1 text, 1 tune)
Grimes-StoriesFromTheAnneGrimesCollection, p. 144, "There Is a Little Woman" (1 text)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 108, "The Old Woman Who Went to Market" (1 text, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 535, "There was a little woman" (1 text plus a text of "The Wee Wifikie")
Baring-Gould-AnnotatedMotherGoose #257, p. 159, "(There was an old woman, as I've heard tell)"
ADDITIONAL: Katherine Briggs, _A Dictionary of British Folk-Tales in the English Language_, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2), volume 2, pp. 539-540, "Lawkamercyme" (1 text)
Roud #3740

BROADSIDES:
Bodleian, Harding B 28(253), "The Little Woman and Her Eggs," J.Crome (Sheffield), c.1817

CROSS-REFERENCES:
cf. "The Wee Wifikie" (theme, lyrics)

NOTES [173 words]: This has to be related somehow to "The Wee Wifikie." But the nature and direction of the dependence is unclear. If I had to guess, I'd say this came first, because the idea of a peddlar cutting off the woman's "skirt" (which obviously has sexual implications) might be softened by having him cut off her hair.

A letter from Charles Dodgson (Lewis Carroll) to his illustrator Arthur Burdett Frost shows that he knew this piece; in referring to one of Frost's sketches, he said it reminded him of "the condition of the 'little old woman' of the nursery-song, when the pedlar had 'cut short her petticoats round about'" (from a letter of January 30, 1879; Lewis Carroll & His Illustrators: Collaborations & Correspondence, 1865-1898, edited by Morton N. Cohen & Edward Wakeling, Cornell University Press, 2003, p. 56). Dodgson of course never used that particular poem for one of his parodies.
Briggs, p. 540, cites a great many parallels, especially Finnish, but without detailed references, I do not know how close they really are. - RBW

**Old Yellow Slicker I Wore on the Range, The**

DESCRIPTION: "It hangs in the bunkhouse right over the door, A relic of cow-punchin' trail days of yore... That old yellow slicker I wore on the range." The singer never went on the trail without it. It protected him from cold and rain. Now it brings back memories

AUTHOR: unknown

EARLIEST DATE: 1937 (Powder River Jack Lee songbook)

KEYWORDS: clothes cowboy travel

FOUND IN:

REFERENCES (1 citation):

**ADDITIONAL**: Powder River Jack and Kitty Lee's _Songs of the Range: Cowboy Wails of Cattle Trails_. Chart Music, 1937, p. 21, "That Old Yellow Slicker I Wore on the Range" (1 text, 1 tune)

NOTES [20 words]: This reminds me of "My Dad's Dinner Pail," and the two match metrically, but I do not know if one inspired the other. - RBW

**Old Yellow's Dead**

DESCRIPTION: "Allen says, 'Ma, bring here a pry, I think Old Yellow's a-going to die.' Louis says, 'What'll I eat with bread, For they tell me that Old Yellow is dead.'" The crew sets out to skin the animal; Allen blisters his hands tanning it; they haul the hide away

AUTHOR: unknown

EARLIEST DATE: 1931 (Fuson-BalladsOfTheKentuckyHighlands)

KEYWORDS: animal death

FOUND IN: US(Ap)

REFERENCES (2 citations):

**Fuson-BalladsOfTheKentuckyHighlands**, pp. 102-103, "Old Yellow's Dead" (1 text)

**Parrish-SlaveSongsOfTheGeorgiaSeaIslands** 24, pp. 126-127, "I Jing-a-ling" (1 text, 1 tune)

ST Fus102 (Partial)

Roud #4285

CROSS-REFERENCES:

cf. "The Jawbone Song" (chorus form)

NOTES [54 words]: I have a strange feeling that this is somehow related to a historical event -- perhaps a political piece. But the references are too local for me even to hazard a guess as to what. It's one of those pieces that makes nonsense out of context.

If it is a political piece, it was probably built around "The Jawbone Song." - RBW

**Old Zip Coon (I)**

DESCRIPTION: "Ole Zip Coon he is a larned scholar (x3), Sings possum up a gum tree an coony in a holler." Chorus: "O Zip a duden duden duden zip a duden day (x4)." The remaining verses are quatrains about the people and animals of the south

AUTHOR: unknown

EARLIEST DATE: 1834 (five different sheet music editions)

KEYWORDS: animal humorous nonballad

HISTORICAL REFERENCES:

Jan 8, 1815 - Battle of New Orleans. Americans under Andrew Jackson defeat British troops under Pakenham (the event is referred to obliquely in stanza 6 of the sheet music)

FOUND IN: US(NE,SE,So)

REFERENCES (11 citations):

**Jackson-PopularSongsOfNineteenthCenturyAmerica**, pp. 258-260, "Zip Coon" (1 text, 1 tune)
Old Zip Coon (II)

DESCRIPTION: "White man in his cotton field, doin' pretty well; Nigger in his melon patch, givin' his melons -- Hallelujah, Old Zip Coon, keep singin'...." "Lord made Adam and Eve, An' they done pretty well, Soon as he turned his back on Eve, she gave them apples --"

AUTHOR: unknown

EARLIEST DATE: 1942 (Randolph)

KEYWORDS: nonballad animal religious wordplay

FOUND IN: US(So)
Old-Time Kauri Bushmen, The

DESCRIPTION: "'Twas in the year of 1940, the day was calm and still When an old-time Kauri bushman wandered up a northern hill" to a kauri tree above his farm -- one of the last such trees. He plans to cut it down to build a home. He and the tree die at the same time

AUTHOR: unknown

EARLIEST DATE: 1940 (source: Garland-FacesInTheFirelight-NZ)

KEYWORDS: death home

NOTES [495 words]: Kauri trees are large and offer good wood; they are also the source of the "gum" (resin) that made gum-digging such a major trade in New Zealand. Little surprise that most of the trees were cut down, leaving only a few mature stands in wildlife refuges.

According to Ell, pp. 129-130, "The bleeding gum of the kauri tree (Agathis australis) was the basis of a major New Zealand industry from the middle of the 19th century into the 1930s. The gum was gathered by probing 'gumlands,' places where ancient kauri trees had fallen, and digging for it. The lumps of gum were scraped and washed for export, finding a ready market in the manufacture of varnishes, some paints and linoleum. Gumdiggers worked the bleak gumlands of the north Auckland region and also entered the forests, where some even bled the trees for quick reward. The practice of 'bleeding' was made illegal in 1905 as good trees became infected and began to die. The great days of the industry were the 1890s to 1910, but many men and women remained on the fields through the Depression of the 1930s, and some were still working there in the 1950s to 60s.... Synthetic substitutes killed the demand.... Find further detail in Bruce W. Hayward's pictorial history of the gum industry, Kauri Gum and the Gumdiggers (The Bush Press, Auckland, 2003).

NewZealandEncyclopedia, pp. 292-293, reports, "KAURI (Agathis australis) is, on maturity, one of the largest trees found anywhere in the world, and one of the most commercially attractive, with a long straight, branchless trunk producing durable straight-grained timer, and a resin once greatly prized for the manufacture of high quality paints, varnishes and polishes. As a result, it was the basis of the first export trade from NZ and was cut and milled with a voracity hard to believe considering the technology of 19th-century NZ." In addition to its straight grain, it has few knots, so the Maoris prized it for canoes and the British, from the earliest times, used it for ships' spars. It also used to be used for homebuilding, but with the population so badly reduced, this is no longer permitted.

The tree is a conifer with relatives found in other Pacific regions; the New Zealand species is found mostly in the northern regions of the North Island. The largest one ever found is said to have had "a girth of 23.43 m[eters] and source 21.8 m[eters] to the first branch." The trees can apparently grow to be at least two thousand years old.

In 1899, the busiest year for gum production, more than 11,000 tons were exported. With prices approaching £100 per ton, it was a major source of export income. There were hundreds involved in the industry, many of them from Dalmatia.

Kauri trees depleted the soil, so at least they weren't cut to create farmland. But, where they had been cleared, the gum diggers came to recover the resin the trees had left behind. The Maori used raw gum as fuel, gum ash for tattoos, and even ate it on occasion. - RBW

Bibliography


Last updated in version 5.2
Old-Time Lumberjacks

DESCRIPTION: "We sit around the camp at night when the daily work is o'er And listen to the lumberjacks who logged in days of yore." The old lumberjacks claim that everything was bigger in the old days. The singer doubts it, but expects to tell his own tales in time

AUTHOR: unknown
EARLIEST DATE: before 1940 (Peters-FolkSongsOutOfWisconsin)
KEYWORDS: nonballad logger talltale
FOUND IN: US(MW)
REFERENCES (2 citations):
Peters-FolkSongsOutOfWisconsin, p. 86, "Old-Time Lumberjacks" (1 text)
ADDITIONAL: David C. Peterson, "Wisconsin Folksongs," chapter in _Badger History: Wisconsin Folklore_, State Historical Society of Wisconsin (Volume XXV, Number 2, November 1973), pp. 59-60, "Old-Time Lumberjacks" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Good Old Days of Adam and Eve" (theme) and references there

Old-Time Rounders

DESCRIPTION: Verses end "all of you old time rounders You'd better lie down." Captain wakes us at four "can't see nothin' but stars and moon." Same old food. "If I'd known my captain was mean" I would have stayed in Florida; I'm going back "won't have to plow no mule"

AUTHOR: unknown
EARLIEST DATE: 1980 (USFlorida01)
KEYWORDS: food work hardtimes nonballad animal
FOUND IN: US(SE)
Roud #6364
RECORDINGS:
Emmett Murray, "Old-Time Rounders" (on USFlorida01)

File: Pet086

Old-Time Sealing Fleet, The

DESCRIPTION: "Newfoundland has many stories that can make a heart beat fast." The singer recalls how the sealing fleet excited him as a boy. He tells how seeing seals inspired them, and of past disasters. He says that Newfoundlanders can still dream of heroic deeds

AUTHOR: Arthur R. Scammell (1913-1995)
EARLIEST DATE: 1945 (Scammell, Songs of a Newfoundlander, according to Ryan/Small-HaulinRopeAndGaff)
KEYWORDS: hunting ship disaster
FOUND IN:
REFERENCES (1 citation):
Ryan/Small-HaulinRopeAndGaff, pp. 140-141, "The Old-Time Sealing Fleet" (1 text, 1 tune)
Roud #V44748
NOTES [84 words]: For background on Arthur R. Scammell, see the notes on "The Squid-Jiggin' Ground."

Even at the time Scammell wrote this piece, it was becoming anachronistic; the sealing fleet was all but gone by the 1940s (see, e.g., the notes to "Last of the Wooden Walls" and "The Ice-Floes"). The mention of "iron ships... and iron men" is even more anachronistic; steel ships had been all the rage around 1910, but they all but disappeared during World War I, sold off (mostly to Russia) for use as icebreakers. - RBW

Last updated in version 5.0

File: RySm140
Olden Days
DESCRIPTION: Kate is married in "1602." There's a dance followed by drink, partying, and a friendly fight.
AUTHOR: Chris Cobb
EARLIEST DATE: 1952 (Peacock)
KEYWORDS: wedding fight dancing drink music party humorous
FOUND IN: Canada(Newf)
REFERENCES (2 citations):
Peacock, pp. 79-80, "Olden Days" (1 text, 1 tune)
ADDITIONAL: Roger deV. Renwick, _Recentering Anglo/American Folksong: Sea Crabs and Wicked Youths_, University Press of Mississippi, 2001, p. 66, "Olden Days" (1 text)
Roud #9951
NOTES [39 words]: Peacock writes "Chris Cobb is, of course, kidding about the date '1602.' The wedding party actually took place in Barred Islands, and Cris composed this song to commemorate the event and to entertain the people who had been there." - BS
Last updated in version 4.1
File: Pea079

Olden Memories
DESCRIPTION: The singer recalls "thrilling stories of the past." "Round the cairns where great ones lie, Their bold requiem, 'No Surrender' lives while soulless slanderers die" Past heroic deeds are like seedlets that may flower in the present.
AUTHOR: unknown
EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)
KEYWORDS: Ireland nonballad patriotic
FOUND IN:
REFERENCES (1 citation):
Smyth/Bush/Long-OrangeLark 1, "Olden Memories" (1 text)
NOTES [59 words]: Smyth/Bush/Long-OrangeLark: "As the original air was unknown this song has been set to the Hornpipe, 'The Humours of Enniskean.'" Smyth/Bush/Long-OrangeLark does not cite sources. It may not have been sung.
For the reference to "No Surrender," see "No Surrender (!)." - BS
(See also "The Siege of Derry," about the event which inspired the slogan. - RBW)
File: OrLa001

Ole from Norway
DESCRIPTION: Dialect song in which Ole describes coming to the north woods and gives a few details of how he works driving logs down the river. "Ay yus come down from Minnesota/Ay been in this part 'bout three year" but protests that Ole is not his name.
AUTHOR: unknown
EARLIEST DATE: 1926 (Rickaby-BalladsAndSongsOfTheShantyBoy)
KEYWORDS: lumbering work humorous
FOUND IN: US(MW,Ro)
REFERENCES (5 citations):
Rickaby-BalladsAndSongsOfTheShantyBoy 36, "Ole from Norway" (1 text)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 36, "Ole from Norway" (1 text)
Beck-SongsOfTheMichiganLumberjacks 8, "Ole from Norway" (1 text)
Beck-LoreOfTheLumberCamps 62, "Ole from Norway" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 462, "Ole from Norway" (1 text)
ST Be008 (Partial)
Roud #8867
CROSS-REFERENCES:
cf. "The Swede from North Dakota" (theme)
NOTES [72 words]: Without a tune it's impossible to be sure, but the verses suggest that this is a variant of "The Swede from North Dakota" with an added chorus. - PJS
I thought the same thing upon seeing it, but the version in Rickaby-
BalladsAndSongsOfTheShantyBoy doesn't quite fit the tune of "The Swede." It may also be older; Rickaby's informant claimed to have learned it c. 1895. If anything, I suspect the dependence goes the other way. - RBW

Last updated in version 5.2
File: Be008

Ole Granny Rattletrap
DESCRIPTION: "Ole Granny Rattletrap, Settin' on a log, Finger on the trigger, And eye on a hawg."
AUTHOR: unknown
EARLIEST DATE: 1968 (NorthCarolinaFolkloreJournal)
KEYWORDS: hunting animal
FOUND IN: US(SE)
REFERENCES (2 citations):
NorthCarolinaFolkloreJournal, John Foster West, "Folklore of a Mountain Childhood," Vol. XVI, No. 3 (Nov 1968), p. 166, "(Ole Granny Rattletrap)" (1 text); article reprinted (with text reset) in Vol. LII, No. 3 (Nov 1968), p. 8
File: NCG1630G

Ole Massa's Going Away
DESCRIPTION: "Ole Massa's goin' away, boys, He's goin' to see his brother. We'll wait till he gets out of sight, Then we'll throw down the hoe and shovel."
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: work slave brother
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 215, "Ole Massa's Going Away" (1 fragment)
Roud #21033
NOTES [35 words]: Despite the fact that this seems to be spoken by slaves, I suspect this is a minstrel tune. Most slaves on a plantation large enough to have multiple field workers would be bossed by overseers, not the master. - RBW
Last updated in version 5.0
File: Br215

Ole Mister Rabbit (I'll Get You Rabbit)
DESCRIPTION: "Ole Mister Rabbit, You're in a mighty habit, Gwine in mah garden, Cuttin' down mah cabbage. Um-hum -- um-hum." "Ole Mister Rabbit, Your hair look brown, You'se gwine so fas', You'se hittin' de groun'." The singer tries to get back at the rabbit
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: animal food nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 174-175, "Ole Mister Rabbit" (2 short texts, 1 tune)
ST ScaNF174 (Full)
Roud #10058
NOTES [58 words]: Roud links together several rabbit songs under one number: "Mister Rabbit," "Ole Mister Rabbit (I'll Get You Rabbit)," even "Rabbit Hash." All are about rabbits raiding gardens (something they certainly do) and the attempts to punish them for it (rarely successful, even with modern technology). But the forms are quite distinct, so I split them. - RBW
File: ScaNF174
Ole Tommy Finlayson

DESCRIPTION: "Ole Tommy Finlayson is a bit of rusty tin, So stick him in the rubbish bin, And there'll be no more of him."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty

FOUND IN: New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 131, "(Ole Tommy Finlayson)" (1 text)
File: SuSm131B

Oleanna

DESCRIPTION: The singer sings the praises of "Ole, Oleanna," where "land is free," the crops grow themselves, the livestock cooks itself, and "the poorest wretch... becomes a king in a year or so."

AUTHOR: Norwegian Words: Ditmar Meidell (English words by Pete Seeger and others)

EARLIEST DATE: 1853 (Krydseren, March 5 issue)

KEYWORDS: emigration farming money talltale nonballad

FOUND IN: US

REFERENCES (7 citations):
Lomax-FolkSongsOfNorthAmerica 42, "Oleanna" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 47, "Oleanna" (1 text)
Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 286, "(Oleana)" (1 fragment, a translation not derived from Seeger's)
DT, OLEOLEAN *

ADDITIONAL: Theodore Blegen and Martin B. Ruud, editors & Translators, _Norwegian Emigrant Songs and Ballads_, University of Minnesota press, 1936/Arno Press, 1979, pp. 187-197, "Öleana" (1 Norwegian text with literal English translation, 1 tune)
Rochelle Wright and Robert L. Wright, _Danish Emigrant Ballads and Songs_, Southern Illinois University Press, 1983, #105, pp. 222-223, 274-275, "I Oleana Der Er Det Godt at Vaere" (1 Danish text with literal English translation, 1 tune)
Pete Seeger, _Where Have All the Flowers Gone: A Musical Autobiography_, A SIng Out Publication, 1993, 1997, pp. 119-120, "Oleana" (1 text, 1 tune, the Seeger translation, plus some of the Norwegian words)

RECORDINGS:
Pete Seeger, "Oleanna" (on PeteSeeger10) (on PeteSeeger12)

CROSS-REFERENCES:
cf. "Darling Neddeen" (absurdist sorts of claims for the town)

NOTES [261 words]: Ole Bull was a Norwegian fiddler who tried to found a colony in Pennsylvania. Despite his extravagant hopes for the settlement (satirized in this song), it was too poor and too far from transportation arteries, and eventually failed.

Bull, incidentally, was quite a character, playing both violin for classical pieces and hardanger fiddle for folk dances. He was a fervent Norwegian patriot, and Oleana (the usual spelling) was not his only attempt to help other Norwegians find a better life, though it was the most spectacular.

Bull inspired several books; the most recent, as far as I know, is Einar Haugen and Camilla Cai, Ole Bull: Norway's Romantic Musician and Cosmopolitan Patriot, University of Wisconsin Press, 1993. It devoted 22 pages to the short life of the Oleana colony, which theoretically was active from 1852 to 1857 but which really existed only for part of 1853.

It perhaps tells you something that Bull is not listed in (no author listed), _Pennsylvania Biographical Dictionary: People of All Times and All Places Who Have Been Important to the History and Life of the State_, American Historical Publications, Inc., 1989.

The original tune to this was apparently called "Rio Janeiro" (so Wright/Wright), but there are several tunes -- e.g. the one you've probably heard from Pete Seeger or his imitators is not the same as the one in Blegen, though they started from the same roots. The Danish tune in Wright/Wright diverges even more, to my ears. - RBW

The town now calls itself "Oleona," and contains a museum celebrating the colony. - PJS

Last updated in version 5.1
Oliver Cromwell Lost His Shoe

DESCRIPTION: "Oliver Cromwell lost his shoe In the battle of Waterloo."
AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty clothes
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 99, "(Oliver Cromwell lost his shoe)" (1 text)
Roud #20511
NOTES [34 words]: This of course is historically inaccurate; Oliver Cromwell died in 1658, and the Battle of Waterloo was in 1815. I wonder if there wasn't an earlier version in which it was Napoleon who lost his shoe. - RBW
Last updated in version 4.4

Oliver's Advice (Barossa)

DESCRIPTION: As storm, night, and the enemy approach, the soldiers are advised, "Put your trust in God, my boys, and keep your powder dry." The soldiers are reminded of all God did for the Israelites. They should trust in God also
AUTHOR: Words: William Blacker ?
EARLIEST DATE: 1834 (Duffy)
KEYWORDS: soldier religious nonballad Spain
HISTORICAL REFERENCES:
March 5, 1811 - Battle of Barrosa
FOUND IN: Ireland
REFERENCES (7 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H98a, p. 64, "Barossa/Oliver's Advice" (1 text, 1 tune)
OLochlainn-MoreIrishStreetBallads 72B, "Oliver's Advice" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 134, "Oliver's Advice" (1 text, 1 tune)
Smyth/Bush/Long-OrangeLark 20, "Oliver's Advice" (1 text, 1 tune)
Healy-MercierBookOfOldIrishStreetBalladsVol2, pp.35-38, "Oliver's Advice" (1 text; tune on p. 20)
ADDITIONAL: Charles Gavan Duffy, editor, The Ballad Poetry of Ireland (1845), pp. 83-86, "Oliver's Advice"
Roud #2182
CROSS-REFERENCES:
cf. "The Battle of Barossa" (subject)
cf. "Barrosa Plains" (subject)
cf. "The Maid of Castle Creagh" (tune, according to Moylan-TheAgeOfRevolution-1776-1815)
NOTES [186 words]: The "battle" of Barrosa was more of a skirmish; the forces involved were small, though the British won a clear victory. Most short histories of the Napoleonic Wars don't seem even to mention it. The 87th Royal Fusiliers (the regiment allegedly described in the song, though there isn't a single specific reference in the piece) was raised in 1793; its separate history ended when it was combined with the 89th foot in 1881 to form the Royal Irish Fusiliers. Barrosa was its second battle honor, and a tune called "Barossa" remains one of the Royal Irish Fusiliers' official quick marches. The song is called "Oliver's Advice" because Oliver Cromwell is reported to have said, "Put your trust in God, but mind to keep your powder dry."
The song contains assorted Biblical references to God going before the Israelites as a "pillar of cloud... by day... and a pillar of fire... by night"; see, e.g., Exodus 13:41. For parting the Red Sea, see Exodus 14:21-29. - RBW
Nobody seems to attribute this to anyone except Colonel Blacker (1777-1855). Duffy and, probably as a result, Sparling date this "Orange Ballad" 1834. - BS
Omagh Town and the Bards of Clanabogan

DESCRIPTION: The singer "caroused and gambled" many places but his "heart was achin' for Omagh Town!" Even wined and dined in London and New York City he longs for Omagh Town. "When life is over ... I'll never grumble If Heaven's as charmin' as Omagh Town!"

AUTHOR: Michael Hurl (source: Tunney-WhereSongsDoThunder)

EARLIEST DATE: 1976 (OBoyle-TheIrishSongTradition)

KEYWORDS: homesickness rambling drink nonballad rake

FOUND IN: Ireland

REFERENCES (2 citations):
Tunney-WhereSongsDoThunder, pp. 66-68, "Omagh Town and the Bards of Clanabogan" (1 text)
OBoyle-TheIrishSongTradition, p. 26, "Sweet Omagh Town" (1 fragment)

RECORDINGS:
Robert Cinnamond, "Sweet Omagh Town" (on IRRCinnamond03)
Roisin White, "Omagh Town" (on IRRWhite01)

NOTES [5 words]: Omagh is in County Tyrone. - BS

On a Cold December Night

DESCRIPTION: "It was on a cold December night, 'Twas the eve were Christmas morn," a wife and child wait in a hut with broken windows for their drunkard husband. After just ten years of marriage, their home is broken. The freezing boy declares he feels warmer and dies

AUTHOR: unknown

EARLIEST DATE: 1936 (Stout-FolkloreFromIowa)

KEYWORDS: mother father children death drink hardtimes

FOUND IN: US(MW)

REFERENCES (1 citation):
Stout-FolkloreFromIowa 102, pp. 126-127, "On a Cold December Night" (1 text)

Roud #4876

On a Cold Frosty Morning

DESCRIPTION: "On a cold frosty morning a nigger feels good; He shouldered up his axe and went off to the wood." He all but freezes in the cold. (Various other observations about his life. The song may complain about white men's privilege)

AUTHOR: unknown

EARLIEST DATE: 1941 (Randolph)

KEYWORDS: nonballad Black(s)

FOUND IN: US(Ap,SE,So)

REFERENCES (5 citations):
Randolph 283, "On a Cold Frosty Morning" (2 texts, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 474, "Cold Frosty Morning" (1 fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 474, "Cold Frosty Morning" (1 tune plus a text excerpt)
Roberts-SangBranchSettlers, #89, "Cold Frosty Morning" (1 text, 1 tune)
Arnold-FolkSongsOfAlabama, p. 116, "Work Song"(1 short text,1 tune)

Roud #3439

CROSS-REFERENCES:
cf. "Old Jesse" (lyrics)

File: R283

On a Cold Winter's Eve

DESCRIPTION: "On a cold winter's eve when the snow was fast falling, In a small humble cottage
a poor mother lay, Although wracked with pain, she lay there well-contented, Wi' th Christ as her friend...." She bids farewell and says her family will meet again

AUTHOR: unknown
EARLIEST DATE: 1932 (Henry)
KEYWORDS: death religious nonballad
FOUND IN: US(Ap)
REFERENCES (2 citations):
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 33, "On a Cold Wi'nter's Eve" (1 text)
Henry-SongsSungInTheSouthernAppalachians, p. 203, "On a Cold Winter's Eve" (1 text, probably from the same source as Cambiaire-EastTennesseeWestVirginiaMountainBallads's)
Roud #12637
ALTERNATE TITLES:
One Cold Winter's Eve
File: Camb033

On a Dark and Doleful Night

DESCRIPTION: "'Twas on a dark and doleful night, When power of hell and earth arose... And friends betrayed him to his foes." "Before the mournful scheme began, He took the bread...." "This is my body broke[n] for sin." '[He] took the cup....'

AUTHOR: Isaac Watts?
EARLIEST DATE: 1930 (Brown); fragment in the Missouri Harmony (1840)
KEYWORDS: religious Jesus Bible food drink
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 626, "On a Dark and Doleful Night" (1 text)
Roud #11927
NOTES [186 words]: The story of the Last Supper is told in all four gospels, but the institution of the Eucharist is described only in Matthew, Mark, and Luke (with a partial parallel in 1Corinthians 11:23ff.) with significant verbal variations, often with variations from what we read here. In Matthew 26:26f., Jesus's words over the bread were simply, "Take, eat, this is my body." Of the cup, the King James version says, "Drink ye all of it; For this is my blood of the new testament" (i.e. "covenant," as the song renders is, but the best manuscripts omit "new") "which is shed for many, for the remission of sins."
Mark 14:22f. is closely parallel to Mark: "This is my body... This is my blood of the covenant [again, the KJV reads "new testament," based on late manuscripts] which is shed for many." In Luke 22:19f, we find the phrasing "This is my body which is given for you." (Note that, even here, it's not given "for sin.") The cup is "the new covenant in my blood."
In the Missouri Harmony, the first verse of this appears with the tune "Bourbon."
For more on Isaac Watts, see the notes to "O God, Our Help in Ages Past." - RBW
Last updated in version 2.5
File: Br3626

On a Tropical Isle

DESCRIPTION: "In this wonderful isle Everyone is wearing a smile Come on enjoy yourself. Don't stay up there in the shelf ... native guitars ... take a buggy ride and watch the moon ... with your lover by your side"

AUTHOR: unknown
EARLIEST DATE: 1952 (Blind Blake Higgs: see WIHIGGS01)
KEYWORDS: music nonballad lover travel
FOUND IN: West Indies(Bahamas)
RECORDINGS:
Blind Blake Higgs, "On a Tropical Isle" (on WIHIGGS01)
NOTES [207 words]: The current description is based on Higgs: probably intended primarily for tourists.
"The goombay drum" is a feature of the Jamaican Maroon culture.
Pages references below are to Olive Lewin, Rock It Come Over (Kingston: University of the West Indies Press, 2000).
Very briefly, the Jamaican Maroons originated as Spanish slaves who escaped when the British took Jamaica in 1655. Over the next two centuries there were guerrilla wars and accommodations between the Maroons and British that left the Maroons with independent enclaves within Jamaica. The Maroons in those enclaves were isolated, culturally, from other Jamaicans and remain so today, to an ever-shrinking degree. There was a distinct Maroon music and dance culture. [pp. 152-156]

"The most important Maroon drums are the prenting and the goombeh.... The drums were vital in relaying messages and inducing trances during which special persons went into a state of Myal and warned of impending [British] attacks.... Both drums are used on religious and secular occasions.... The goombeh is the prime symbol and revered instrument of Accompong Maroons.... Goombeh rhythms are quick and sharp, in keeping with the darting, angular dances that they accompany." [pp. 159-160] - BS

On Board of a Man-of-War (Young Susan)

DESCRIPTION: The singer overhears "a maid complain for the losing of her dear," gone to sea aboard a man-of-war. She dresses as a sailor to follow him. After seven years they come home and live happily ever after
AUTHOR: unknown
EARLIEST DATE: 1934 (Sam Henry collection)
KEYWORDS: sailor separation love cross-dressing disguise
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H556, p. 326, "On Board of a Man-of-War" (1 text, 1 tune)
Ashton-RealSailorSongs, #60, "Susan's Adventures in a Man of War" (1 text)
Roud #1533
CROSS-REFERENCES:
cf. "The British Man-of-War" (theme, lyrics)
NOTES [54 words]: This is closely related to the songs of the "British Man-of-War" family, and almost certainly derives from the same sources. But the two songs don't share many actual words, and this is one of several versions in which the girl dresses herself as a sailor to follow her love. I decided this was reason enough to split them. - RBW

On Board of a Ninety-eight

DESCRIPTION: The singer was a rake at sixteen when his parents, afraid he would waste all their money, ship him on a man-of-war. When battle begins, he wishes he could run away but at Trafalgar he fights well. Now "I'm too old to sail, for I'm almost ninety-eight"
AUTHOR: unknown
EARLIEST DATE: before 1839 (broadside, Bodleian Harding B 11(2843))
KEYWORDS: age battle navy war father mother rake sailor
HISTORICAL REFERENCES:
1805 - Battle of Trafalgar ends Napoleon's hopes of invading Britain
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 1012-1013, "On Board of the Ninety-eight" (1 text, 1 tune)
Roud #1461
BROADSIDES:
Bodleian, Harding B 11(2843), "On Board of a Ninety-Eight," J. Catnach (London), 1813-1838; also Johnson Ballads 2728[a few words illegible], Firth c.12(398), "On Board of a Ninety-Eight"
NOTES [118 words]: "Ninety-eight" refers to the number of guns carried by the ship. For example, at Trafalgar, Nelson's flagship Victory, with 100 guns, led but with two ninety-eight gun ships, Temeraire and Neptune, in close support. Source: Horatio Nelson by Tom Pocock, quoted on The Nelson Society site. - BS
(We should note, incidentally, that the number of guns on a ship was somewhat nominal, with light
On Board of the Victory

DESCRIPTION: "I am a young girl whose fortune is great." Her father has her lover, "below my degree," impressed. After a fight with the press-gang he is shipped aboard the Victory. She dreams of being with him on board and prays for his return.

AUTHOR: unknown

EARLIEST DATE: before 1839 (broadside, Bodleian Firth c.13(280))

KEYWORDS: courting war ship father mother sailor pressgang grief loneliness love navy separation sea lover nobility

HISTORICAL REFERENCES:
Oct 21, 1805 - Battle of Trafalgar, the greatest naval engagement of the Napoleonic Wars. H.M.S. Victory is Nelson's flagship in that battle.

FOUND IN: Canada(Mar,Newf) US(MW)

REFERENCES (5 citations):
Peacock, pp. 484-485, "On Board of The Victory" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 41, "Victory" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, p. 42, "On Board of the Victory" (1 text, 1 tune)
Dean-FlyingCloud, pp. 95-96, "On Board the Victory" (1 text)
Palmer-OxfordBookOfSeaSongs 81, "A New Song Called the Victory" (1 text, 1 tune)

Roud #2278

RECORDINGS:
Grace Clergy, "On Board of the Victory" (on MRHCleighton)
Charlotte Decker, "On Board of The Victory" (on PeacockCDROM) [one verse only]

BROADSIDES:
Bodleian, Firth c.13(280), "On Board the Victory," J. Catnach (London), 1813-1838; also Harding B 11(898), Firth c.12(220), Harding B 11(1911), Harding B 11(2901), Harding B 26(474), "On Board the Victory"!!; Harding B 25(1420), Harding B 11(2846), Firth c.12(222), "On Board of the Victory"; Harding B 20(178), "The Victory"

NOTES [109 words]: Ironically, Mr. Clergy's family is of French descent. - PJS

HMS Victory was launched in 1765, commissioned in 1778, and served in the wars with France associated with the American Revolution. She served in the Mediterranean during the early phases of the French revolution. She was withdrawn from sea service in 1812, and dry-docked in 1922. It will be evident that many young men served on her at battles other than Trafalgar -- but, as most Napoleonic songs mention Waterloo, so most naval songs of the era seem to assume a setting at Trafalgar. - RBW

[In] broadside Harding B 20(178), [the girl's] sweetheart is killed with Nelson at Trafalgar. - BS

Last updated in version 4.4

File: Pea484

On Board the Bugaboo

DESCRIPTION: Singer joins the Bugaboo at the James's Street canal. They "plow the raging surf ... to get a full load of turf." In a storm the captain, smoking in bed, starts a fire. The helmsman, asleep, lets the fire burn. The ship sinks with 1000 sods and 60000 men

AUTHOR: unknown

EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)

KEYWORDS: canal commerce ship fire storm wreck humorous talltale sailor

FOUND IN: Ireland

REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 17A, "On Board the Bugaboo" (1 text, 1 tune)

Roud #9775

CROSS-REFERENCES:
cf. "The E-ri-e" (theme) and references there

File: OLcM017A
On Board the Magalena
DESCRIPTION: Sam or Tom have "gone away On board da Magalena." The singer "wish ah was ah sailor On board de Magalena." "Ah wish ah was a cleaner On board de Magalena Would a-clean up every corner ... Would sail to every harbour"
AUTHOR: unknown
EARLIEST DATE: 1950 (Elder-FolksongsFromTobago)
KEYWORDS: fishing sea ship nonballad shanty
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
Elder-FolksongsFromTobago 37, "On Board the Magalena" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Sam Gone Away" (lyrics)
NOTES [43 words]: Is the the same as "Sam Gone Away"? ("I wish I was a sailor on board the man-of-war, Sam gone away on board the man-of-war, Pretty work, brave boys, pretty work I say, Sam gone away on board the man-of-war")? Without more traditional texts, I can't tell. - RBW
Last updated in version 4.0
File: ElTo037

On Braes o' Killiecrankie (III)
DESCRIPTION: "For on a thistle I sat doun, I nearly jumpit tae the moon (x2), For the lass that stole my hankie." Jean MacNeil is fair, fat, wears her hair open, has big feet and a flat face. When she cursed her bloomers fell and she stuck her arse out of the window.
AUTHOR: unknown
EARLIEST DATE: 1954 (recording, Jeannie Robertson)
KEYWORDS: disability love sex curse hair bawdy nonballad derivative
FOUND IN: Britain (Scotland (Aber))
REFERENCES (1 citation):
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #48, pp. 201-202, "The Braes o' Killiecrankie" (1 text, 1 tune)
Roud #3363
File: RPG048

On Buena Vista's Battlefield
DESCRIPTION: "On Buena Vista's battlefield A dying soldier lay, His thoughts was on his mountain home Some thousand miles away." The wounded soldier bids farewell to (family and) sweetheart and prepares for the end
AUTHOR: Words: Colonel Henry Petriken/Music: Albert G. Emerick
EARLIEST DATE: 1848 (Emrick's Songs for the People)
KEYWORDS: death war battle
HISTORICAL REFERENCES:
Feb 22-23, 1847 - Battle of Buena Vista. 5000 troops under Zachary Taylor defeat 15,000 Mexicans under Santa Anna
FOUND IN: US(So)
REFERENCES (2 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 340-341, "Buena Vista" (1 text, fragmentary)
Randolph 225, "The Battle of Vicksburg" (the second, fragmentary, text is "On Buena Vista's Battlefield")
Roud #2829
CROSS-REFERENCES:
cf. "The Battle of Vicksburg" (tune & meter, theme)
cf. "Buena Vista (I)" (subject)
File: R225A
On Christmas Day It Happened So

DESCRIPTION: A farmer goes out to plow on Christmas day. Jesus meets him there and asks him what he is doing. The farmer nervously says that he needs to work. Obviously this is not acceptable; the farmer is swallowed up by the ground and his family dies

AUTHOR: unknown
EARLIEST DATE: 1911 (Gillington, Songs of the Open Road)
KEYWORDS: religious work Jesus curse
FOUND IN: Britain(England(South,West))
REFERENCES (3 citations):
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #41, "On Christmas Day" (1 text, 1 tune)
Hamer-GamersGay, pp. 54-55, "On Christmas Day" (1 text, 1 tune)
Grigson-PenguinBookOfBallads 6, "In Dessexshire As It Befel" (1 text)
ST PBB006 (Partial)
Roud #1078
NOTES [217 words]: Yet another example of fine Christian charity. This one, fortunately, is apocryphal, with almost no parallel in scripture. There is one instance of the earth swallowing up people (Korah, Dathan, and Abiram, Numbers 16:28-32). The rest has no parallel at all, except a curious passage in the early but periphrastic Gospel manuscript Codex Bezae (D/05). After Luke 6:4 it adds, "That same day, seeing someone working on the Sabbath, [Jesus] said to him, 'Fellow, if you know what you are doing, you are blessed, but if you don't know, you are cursed and a transgressor of the law.'"
I wonder if this didn't somehow arise out of the Puritan movement. During the commonwealth era in England, it was declared that Christmas was a work day, and those NOT working on that day would be punished. This produced a great deal of resentment -- but the policy long continued; Dickens wrote "A Christmas Carol" partly in response to this.
Not all such stories are associated with Jesus himself. In Ireland, there is a field associated with the Irish St. Maeve. A ploughman once vowed he would plow the field despite its association with the saint. The ground is said to have swallowed horse, plough, and man, burying them in a depression still visible today. I'd love to know what the horse did to deserve that. - RBW

On Christmas Night All Christians Sing (Sussex Carol)

DESCRIPTION: "On Christmas night all Christians sing To hear what news the angles bring (x2), News of great joy and of great mirth, News of our sweet redeemer's birth. "Then why should men on earth be so sad?" "Then out of darkness we see light."

AUTHOR: unknown
EARLIEST DATE: 1923 (Karpeles-TheCrystalSpring)
KEYWORDS: religious nonballad
FOUND IN: Britain(England(West))
REFERENCES (2 citations):
Karpeles-TheCrystalSpring 108, "On Christmas Night" (1 text, 1 tune)
Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 24, "Sussex Carol" (1 text, 2 tunes)
Roud #597
File: KaCr108

On Eli's Sunny Hill

DESCRIPTION: "On Eli's Sunny Hill I stand, And cast a wicked eye, Down toward Bill McFarland's - don't let that hat pass by; Drop in a nickel, brother Burnett, 'Tis the river of Delight"

AUTHOR: unknown
EARLIEST DATE: 1936 (Stout-FolkloreFromIowa)
KEYWORDS: drink money
FOUND IN: US(MW)
REFERENCES (1 citation):
Stout-FolkloreFromIowa 100, p. 125, "On Eli's Sunny Hill" (1 fragment)
Roud #4874
NOTES [30 words]: Stout-FolkloreFromIowa explains this as a fragment from a time when
temperance was an issue in Iowa. This seems not unlikely, but it's hard to prove from his one verse fragment. - RBW

Last updated in version 5.0
File: Stou100

On Friday Last at Half Past Two

DESCRIPTION: "On Friday last at half past two, two love stricken chaps... met for satisfaction raps; One of them Gus Healey was, the other Dooley Din... Miss 'Blank' green heart to win. The police intercede, and Din "got well oild off behind John Casey's barn"

AUTHOR: unknown
EARLIEST DATE: 2001 (Galgay/McCarthy)
KEYWORDS: love fight drink police
HISTORICAL REFERENCES:
Sep 25, 1873 - Alleged date of the "duel" between Dennis Dooley and Gus Healey over a young woman (who reportedly rejected both)
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
ADDITIONAL: Frank Galgay & Michael McCarthy, _Olde St. John's: Stories from a Seaport City_, Flanker Press, 2001, p. 63, "(No title)" (1 text)
NOTES [35 words]: The rest of this poem is every bit as forced as the excerpts quoted in the description; it certainly didn't deserve to be preserved. But Galgay/McCarthy hint that it's traditional, so I've included it here. - RBW

Last updated in version 4.4
File: ADDOFLH2

On Gibraltar's Slopes

DESCRIPTION: "On Gibraltar's slopes so firm and steep, A lovely maid lay down to sleep, And as she lay in sweet repose, A gust of wind blew up her clothes" -- but a sailor who chances by, "to his despair, He was the red flag flying there."

AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: clothes bawdy derivative
FOUND IN: Britain
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, pp. 67-68, "On Gibraltar's Slopes" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "The Red Flag" (tune)
NOTES [28 words]: Tawney-GreyFunnelLines-RoyalNavy lists the tune of this as "The Red Flag." But it feels to me as if a likely tune was "O Tannenbaum" or one of its many derivatives. - RBW

Last updated in version 5.1
File: Tawn050

On Gravelly Bay

DESCRIPTION: "I was a handsome nice young man... And all day long I'd sport and play... Till I was sent to Gravelly Bay To work upon a dredge." He meets a girl. Her mother dislikes him. He concludes that the girl flirts to get gifts from many men

AUTHOR: unknown
EARLIEST DATE: before 1952 (collected from E. J. Buzzard by Walton)
KEYWORDS: sailor love courting rejection gift mother
FOUND IN: Canada(Ont)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp 109-110, "On Gravelly Bay" (1 text)
Roud #19845
File: WGM109
On Ilkla Moor Bah T'at

DESCRIPTION: On the dangers of visiting the moor without a hat: One singer tells the other he has been (courting) on the moor without a hat. He is told he'll die of cold. They will bury him, and worms will eat him; ducks will eat them, people eat ducks, and so it goes

AUTHOR: unknown
EARLIEST DATE: 1917
KEYWORDS: clothes courting disease death
FOUND IN: Britain(England(North),Wales) Canada
REFERENCES (4 citations):
Kennedy-FolksongsOfBritainAndIreland 303, "On Ilkla Moor Bah T'at" (1 text, 1 tune)
Hopkns, p. 43, "On Ilkla Moor" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 26, "Ilkley Moor Baht 'At" (1 text)
DT, ILKLAMOR
Roud #2143
CROSS-REFERENCES:
cf. "While Shepherds Watched Their Flocks" (tune "Cranbook")
NOTES [121 words]: Kennedy-FolksongsOfBritainAndIreland reports, "The author of this local dialect song is supposed to have been a Thomas Clark who wrote it in 1805 to the hymn tune Cranbrook. Who he was or how the song came to be are not known. Yorkshire men all the world over regard the song with ritualistic respect."
On the other hand, I've seen Clark listed as the author of the tune "Cranbrook" (so, e.g., Arnold Kellett, The Yorkshire Dictionary of Dialect, Tradition, and Folklore, revised edition, Smith Settle, 2002, p. 128), leaving the lyrics of this song anonymous. Kellett says the lyrics were a gag by un-named choir members, perhaps from Halifax, about a member of their party. So I'm listing the author as unknown. - RBW

On Johnny Mitchell's Train

DESCRIPTION: "I'm an honest union laboring man, And I'll have you understand.... It was Baer and Morgan done it." Having nothing else to do, the singer will ride on "Johnny Mitchell's train." He mentions his troubles with (J. P.) Morgan and Schwab. He bids farewell

AUTHOR: unknown
EARLIEST DATE: 1946 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: mining strike labor-movement railroading travel money
HISTORICAL REFERENCES:
1899 - John Mitchell becomes President of the United Mine Workers of America. He devoted much of his energy to soothing tensions between Slavs and longer-settled workers so that the UMW could effectively strike against the mine owners
FOUND IN: US(MA)
REFERENCES (2 citations):
Korson-PennsylvaniaSongsAndLegends, pp. 396-398, "On Johnny Mitchell's Train" (1 text, 1 tune)
Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 211, "On Johnny Mitchel's Train" (1 text)
Roud #7725
File: KPL396

On Leome Is in this World Ilist

DESCRIPTION: "On leome is in this world iist, Therof is muchel pris; Arisen is God and that is rist, From deth to lif." Christ suffered and rose for our redemption. Mary watched the crucifixion. We should be thankful.

AUTHOR: unknown
EARLIEST DATE: c. 1300 (ms. Cambridge Trinity College B 14.39, also sometimes called ms. Trinity Cambridge 323)
KEYWORDS: religious Jesus death MiddleEnglish
FOUND IN:
REFERENCES (4 citations):
Brown/Robbins-IndexOfMiddleEnglishVerse, #293
ADDITIONAL: Carleton Fairchild Brown, _English Lyrics of the XIIIth Century_, Clarendon University Press, 1932, pp. 34-37, "(On leome is in is world ilist)" (1 text)
MANUSCRIPT: {MSCambridgeTrinity323}, Cambridge University, Trinity College MS. 323, folio 32

CROSS-REFERENCES:
cf. "Judas" [Child 23] (subject: The Earliest English Ballad) and references there

NOTES [410 words]: Despite giving the text of this as "On leome is in is world ilist," the DigitalIndexOfMiddleEnglishVerse files this under the title "An leam is in the world I-lit." The text actually begins
On leome is in is world ilist
er of is muchel pris
A risen is god & at is rist
From de e to lif....
The piece is very old; it is in the same thirteenth/fourteenth century manuscript as "Judas" [Child 23]; see that piece for information about the manuscript source.

I do not think there is any particular reason to include this poem in the Index. It is only here because of a probable error. On the basis of the manuscript dating, Albert B. Friedman, _The Ballad Revival_, University of Chicago Press, 1961, p. 15, classes either this or "Wolle Ye Iheren of Twelte Day" among ballads older than 1500 (both of them are from the "Judas" manuscript). Friedman probably meant to cite "Wolle Ye Iheren," but his page numbers are wrong, making it just possible that this is the piece he intended.

And the language, to me, seems much more difficult than "Judas." Possibly this is just the dialect (not having an annotated text, I don't know what has been deduced about it). But it might be that it is actually older than "Judas." In which case it becomes yet another candidate for the "Oldest English Ballad."

So why hasn't it gotten more attention? Part of the reason is probably the obscurity of the manuscript; it should be recalled that Trinity College MS. B 14.39 was lost for some decades, so scholars, including Child, had to rely on inaccurate transcripts).

And it doesn't look like a ballad; it's in ten-line stanzas (twelve in all) with rhyme scheme ababcddcd. (Maybe Friedman would argue that it is a proto-ballad; on p. 37, he talks about how the rigid French form the "ballade" became the English ballad, and mentions an intermediate "pseudo-ballae" form with rhyme scheme ababcbbbc, which looks a bit like the Latin version.) Brown, p. 182, says "The special form of the 10-line stanza employed in this piece is not frequent." At least the first lines of those stanzas are in ballad meter, four stresses then three then four then three, although the later lines don't fit as well. It could be played as a ballad. And it is narrative, although the religious elements pretty well overwhelm the plot.

Am I convinced? No. I think it's just another religious poem. But I'm filing it here because we try to cover every candidate for "The Earliest English Ballad." - RBW

Bibliography

- Brown: Carleton Brown, editor, _English Lyrics of the XIIIth Century_, Oxford University Press, 1932 (I use the 1962 reprint)
- Friedman: Albert B. Friedman, _The Ballad Revival_, University of Chicago Press, 1961

Last updated in version 5.3
File: BrRo293

On Longside Road (Auld Lang Syne)

DESCRIPTION: "On Longside Road I've often trod... 'Twas there I spied another maid In the arms of my dear." The singer hisses her anger: "You think I that I could love you still?" She is resolved "to shun your company." But she would take old lovers into her home

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan6)
KEYWORDS: love betrayal
FOUND IN: Britain(Scotland)
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #97, p. 2, "On Longside Road"; #172, pp. 1-2, "Auld Lang Syne" (2 texts)
Greig/Duncan6 1143, "Auld Lang Syne" (3 texts, 2 tunes)
On Meesh-e-gan

DESCRIPTION: French-Canadian dialect song. Singer reports work in the Michigan lumber camps, but it's exhausting, the pay is irregular, there are diseases and snakes. Chorus: "Come all you great beeg Canada man/Who want fin' work on Meesh-e-gan...."

AUTHOR: unknown

EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)

LONG DESCRIPTION: French-Canadian dialect song. Singer tells fellow Frenchmen there's work in the Michigan lumber camps, but it includes the exhausting job of "sacking", the pay is irregular, there are diseases and snakes. Chorus: "Come all you great beeg Canada man/Who want fin' work on Meesh-e-gan/Dere's beeg log drive all troo our lan';/You sure fin' work on Meesh-e-gan."

KEYWORDS: lumbering work logger hardtimes

FOUND IN: US(MW)

REFERENCES (3 citations):
Beck-SongsOfTheMichiganLumberjacks 72, "On Meesh-e-gan" (1 text)
Beck-LoreOfTheLumberCamps 64, "On Meesh-e-gan" (1 text)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 334-335, "On Meesh-e-gan" (1 text, 1 tune)

Roud #8856

CROSS-REFERENCES:
cf. "Don't Come to Michigan" (theme)

NOTES [10 words]: Just enough of a narrative that I didn't use "nonballad." - PJS

File: Be072

On My Journey (II) [Mount Zion]

DESCRIPTION: Song of religious ecstasy. "On my journey now, Mount Zion/Well I wouldn't take nothing, Mount Zion/For my journey now." Singer is walking along, the "elements opened and the love come down"; he goes to the valley; "my soul got happy/And I stayed all day."

AUTHOR: unknown

EARLIEST DATE: 1926 (recording, Paul Robeson)

KEYWORDS: religious floatingverses

FOUND IN: US

RECORDINGS:
Paul Robeson, "On Ma Journey" (Victor 20013, 1926; Victor 25547, 1937)

CROSS-REFERENCES:
cf. "Jesus Says 'You Goes and I Goes Wid You'" or "Jesus Says Go" (floating verse)
cf. "Hold the Wind" (floating verse)

NOTES [10 words]: Just enough of a narrative that I didn't use "nonballad." - PJS

File: Rc0MJMZ

On My Journey Home (I)

DESCRIPTION: Chorus: "I feel like, I feel like I'm on my journey home." Verses are floating: "When I can read my titles clear...." "Should earth against my soul engage...." "Let cares like a wild deluge come....."

AUTHOR: unknown

EARLIEST DATE: 1938

KEYWORDS: religious nonballad

FOUND IN: US(SE)
On My Way to Mexico

DESCRIPTION: "Well I woke up early this mornin', I was a-feelin' mighty wrong... that black gal, she had done gone." "She's gone to her mama." 'I knocked on Mama's door." "She said, 'Get away you mistreater.'" "On my way to Mexico" "I got arrested."

AUTHOR: unknown

EARLIEST DATE: 1964 (recorded from Jesse Lee Warren by Jackson)

KEYWORDS: separation, abuse, prison

FOUND IN: US(SO)

REFERENCES (1 citation):
Jackson-WakeUpDeadMan, pp. 302-303, "On My Way to Mexico" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Black Gal (I)" (lyrics)

NOTES [94 words]: Like so many prison songs, this seems to have had very fluid lyrics; Jackson mentions that he often heard it mixed with "Stewball" (but does not print any variants). I suspect that the original plot may have run something like this: The man wakes up and finds his girl gone. He traces her to her mother's house. The mother tells him to leave. He tries to break in, then flees when the police are called. He tries to escape to Mexico, but is caught and sent to prison. The versions in Jackson, however, have done enough lyric-swapping that it is hard to be sure. - RBW

Last updated in version 2.4

File: JDM302

On My Way to New Orleans

DESCRIPTION: Collection of floaters including "On my way to New Orleans, Black cat sitting on the sewing machine, Sewing machine ran so fast, Made ninety-nine stitches in the poor cat's...." For other floaters see notes.

AUTHOR: unknown

EARLIEST DATE: 1980 (VaWork)

KEYWORDS: floating verses, nonballad, worksong

FOUND IN: US(SE)

RECORDINGS:
Lee Wynn and John Mantley, "On My Way to New Orleans" (on VaWork)

NOTES [310 words]: The floating verses in VaWork have so many different sources that lumping this song with some other would be too arbitrary.

The VaWork verse listed in the description illustrates censorship by singer or collector: Scarborough-OnTheTrailOfNegroFolkSongs has an answer to that verse: "sewed so easy and he sewed so slow, Took ninety-nine stitches on the tom-cat's toe" (p. 91, "Tom Cat"). Another VaWork floater is "If I live, don't get killed, Make my home in Jacksonville" (Parrish-SlaveSongsOfTheGeorgiaSeasIslands p. 99, "Sangaree"; Howard Odum and Guy B. Johnson, Negro Workaday Songs (Chapel Hill: University of North Carolina Press, 1926 ("Digitized by Internet Archive")), pp. 92-93, "He-i-Heira"; Newman I. White, American Negro Folk Songs (Hatboro: Folklore Associates, 1965 reprint of Harvard University Press, 1928), #ix.57 p. 309 "... make my home in Thomasville"). VaWork also has "One of these mornings won't be long, You gonna look for me and I'll be gone" (Howard Odum and Guy B. Johnson, Negro Workaday Songs (Chapel Hill: University of North Carolina Press, 1926 ("Digitized by Internet Archive")), p. 139, "Some o' Dese Days"; John W. Work, American Negro Songs (Mineola: Dover, 1998 reprint of New York: Crown Publishers, 1940), p. 237, "Captain, O Captain"; The New Orleans reference in VaWork might be broken off a verse like "Captain, O Captain": "Wake up this mornin' feelin' mighty mean Thinkin' 'bout my good gal in New Orleans"). The VaWork "If I get up in the morning I'm gonna make me a diamond ring If that ring doesn't shine
I'm gonna get me a five and dime" is a common floater from "Hush Little Baby"; for another worksong example compare USMenhaden02 "Mama Liza Jane" ("L'il Liza Jane"): "... Johnny's gonna buy you a diamond ring ... If that diamond ring don't shine ... Johnny's gonna take you to the five and dime." - BS

Last updated in version 4.2
File: Rc0MYTN0

On Patrick's Day in the Morning

DESCRIPTION: The singer, 20, meets a spinster, 70. He says he's wealthy. She proposes, having money of her own. On the way to a dentist to fix her only tooth they stop for a drink, jump into the river, "and I lost her forever, On Patrick's day in the morning"

AUTHOR: unknown
EARLIEST DATE: 1970 (Morton-FolksongsSungInUlster)
KEYWORDS: courting marriage drink humorous oldmaid youth age river
FOUND IN: Ireland
REFERENCES (1 citation):
Morton-FolksongsSungInUlster 5, "On Patrick's Day in the Morning" (1 text, 1 tune)
Roud #2895
NOTES [770 words]: May-December romances in which the man is the older (and usually incapable of performance) are common in folklore; see, e.g., the various cross-references under "Maids When You're Young Never Wed an Old Man". Old maid songs are also common. There aren't many where the old woman finds a young man, though.
Of course, he may have just been kidding her along. Or -- perhaps more likely -- going for her money. This phenomenon is relatively well-attested; an English example comes from the reign of Edward IV: "Sir John Woodville [the brother of Edward's wife Elizabeth Woodville] was given a marriage that even in that opportunistic age created a scandal: still in his teens, he wedded the Dowager Duchess of Norfolk, a lady venerable enough to be his grandmother, but very rich" (Kendall, p. 61).
Ross-Edward, pp. 92-93, explains that this took place soon after King Edward married Elizabeth Woodville (itself a marriage which shocked Europe, since her social status was so far below his -- and he had married her secretly). She came from a rather poor family, and the best way to increase their wealth was aristocratic marriages. Most of Elizabeth's brothers and sisters were married to eligible heirs. The case of John Woodville was the most extreme probably because he was the first of the men to be wed -- he married Katherine Neville only about half a year after Elizabeth's marriage to Edward IV was announced. It would seem Duchess Katherine was the first heiress available.
The details of this marriage are a little vague; Jenkins, p. 31, says that Woodville was twenty and the Dowager Duchess between seventy and eighty. Wilkinson, p. 291 says that the groom was twenty and calls the bride "the octogenarisn duchess of Norfollk." Ross-Wars, p. 60, says that she was "well into her sixties" and was "compelled to accept in matrimony one of the queen's brothers, John Woodville, who was still in his teens."
It appears the confusion arises in the original source, a Latin miscellany sometimes attributed to William Worcester and known as the Annales Rerum Anglicarum. Dockray, p. 48, translates the passage as follows: "In the month of January [1465] Catherine, Duchess of Norfolk, a slip of a girl of about eighty years old, was married to John Woodville, the queen's brother, aged twenty years; a diabolical marriage." The Annales, however, is very loose with numbers; it seems clear that the author did not know the actual age of Katherine Neville. All that can be said with certainty is that her father, Ralph Neville, Earl of Westmoreland, died in 1425, and that she was the daughter of his second wife Joan Beaufort; it is believed that her oldest brother Richard, Earl of Salisbury, was born around 1400, and her younger sister Cecily Neville was born 1415 (Wagner, pp. 172, 180). Thus she was probably born between 1400 and 1410, meaning she was somewhere between 54 and 65.
Still, there is no doubt that she was too old to bear children; Hicks, p. 129, says that Katherine Neville's first husband had died in 1432, more than thirty years before she married John Woodville; even their son and heir was dead by then. She had apparently been married twice since. Hence there can be little doubt that John Woodville was in it for the money. According to Jenkins, p. 53, Woodville eventually was executed for his behavior (by the Earl of Warwick, the nephew of the Dowager Duchess).
Thus, ironically, the Dowager Duchess outlived her strapping young husband. By more than half a
decade, in fact; in the late 1470s, she was negotiating to marry her granddaughter Anne Mowbray (the heir to the Norfolk dukedom) to Richard of York, the younger son of Edward IV (Jenkins, p. 113). Which implies that the Dowager Duchess was still of sound mind. (Which makes me wonder if she might not have been a little younger than everyone thinks -- indeed, Dockray, p. 42, says only that she was "at least 65"; Ross-Edward, p. 93, also says that she was "at least sixty-five." Castor, p. 197, says that she was in her late sixties and had already been three times married while he was just out of his teens. There can be no question, however, that she was old enough to be her husband's grandmother.)

There may have been an instance of this in the Roman Empire, too, because a legal memorandum by the Emperor Diocletian in 295 C.E. condemned men marrying their grandmothers (Potter, pp. 83-84).

For additional cases of a younger man being involved with an older woman, see the examples cited in "A-Growing (He's Young But He's Daily A-Growing)" [Laws O35]. In that song, however, the age gap is much smaller than in this. - RBW

Bibliography

- Castor: Helen Castor, Blood & Roses: The Paston Family in the Fifteenth Century, Faber & Faber, 2004
- Hicks: Michael Hicks, Edward V: The Prince in the Tower, Tempus, 2003
- Jenkins: Elizabeth Jenkins, The Princes in the Tower, Coward McCann, & Geoghan, 1978
- Potter: David Potter, Constantine the Emperor, Oxford University Press, 2012

Last updated in version 4.2
File: MorU005

On the Banks of the Murray

DESCRIPTION: "In a neat little cot on the banks of the Murray Lived a wife of a family with children so poor." One lad is sent to the Dardanelles and fatally wounded. He makes his will and dies; his little daughter and the entire family grieve

AUTHOR: unknown
EARLIEST DATE: 1968
KEYWORDS: Australia war death lastwill
FOUND IN: Australia
REFERENCES (2 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 258-259, "On the Banks of the Murray" (1 text, 1 tune)
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 267-268, "The Banks of the Murray" (1 text, 1 tune)
Roud #5476
File: MA258

On the Banks of the Old Mohawk

DESCRIPTION: "It's all about my sweetiest Julia, And she looked just as natural as she lie. They buried her deep... On the banks of the old Mohawk." The singer recalls the time they spent by the river. She was sewing when she became sick and died.

AUTHOR: unknown
EARLIEST DATE: 1946 (Peters-FolkSongsOutOfWisconsin)
KEYWORDS: death separation wife
On the Banks of the Old Omaha

DESCRIPTION: "I will sing you a song of sweet Julia... I never shall forget the first time we met On the banks of the old Omaha...." One day she heard a knocking at the door, and died that night. The singer's heart is still by her grave in that far-off valley

AUTHOR: unknown
EARLIEST DATE: 1968
KEYWORDS: death separation love burial
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, pp. 260-261, "On the Banks of the Old Omaha" (1 text, 1 tune)

File: MA261

On the Banks of the Old Tennessee

DESCRIPTION: If the singer were a bird, he would fly to his love; if a fish, he would take her hook. But now she is dead and buried, and he is no longer willing to stay "on the banks of the old Tennessee."

AUTHOR: unknown
EARLIEST DATE: 1928 (Randolph)
KEYWORDS: love courting animal death burial separation family
FOUND IN: US(So)
REFERENCES (3 citations):
Randolph 700, "On the Banks of the Old Tennessee" (4 texts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 515-516, "On the Banks of the Old Tennessee" (1 text, 1 tune -- Randolph's 700A)
Wheeler-SteamboatinDays, p. 117, "On the Bank uv the Old Tennessee" (1 text, 1 tune)

Roud #7374

RECORDINGS:

NOTES [156 words]: Randolph's four texts are rather confused, and not one tells the full story. The only common element is the line "on the banks of the old Tennessee." The chorus varies (one even borrows lines from "My Sweet Sunny South"!), as do the presence of the floating-verse-like stanzas about being beast or bird. Cohen thinks the "A" and "D" texts are one song, and "B" and "C" another, probably related to "Free Little Bird."
The Grayson & Whitter recording doesn't help much; the verses are stereotyped: "I have no (brother/sister/true lover/mother) in this world (x2), (He's) sleeping tonight where the moon shines so bright, On the banks of old Tennesee (x3), He's sleeping tonight... On the banks..."
Wheeler's version is just a fragment, and adds nothing to the discussion.
In other words, it's possible that this is more than one song. But I think it all goes back to one piece, with a lot of importation and forgetfulness along the way. - RBW

File: R700

On the Banks of the Pamanaw [Laws H11]

DESCRIPTION: The singer sees an Indian girl sitting alone but unafraid. She explains that her family is dead and her lover has abandoned her. He offers to take her "to a better land, to a pale-face countree." She will not come; she has vowed to stay there

AUTHOR: unknown
EARLIEST DATE: 1931
On the Banks of the Wabash, Far Away

DESCRIPTION: "Round my Indiana homestead wave the cornfields... But one thing there is missing from the picture, Without her face it seems so incomplete." The singer misses his mother and his sweetheart Mary, left in the graveyards of his home on the Wabash

AUTHOR: Paul Dresser (1857-1906)

EARLIEST DATE: 1897 (sheet music by Howley, Haviland & Co.)

KEYWORDS: death mother love separation home rambling

FOUND IN: US(MW)

REFERENCES (8 citations):
Dean-FlyingCloud, p. 117, "Banks of the Wabash" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 426, "The Banks of the Wabash" (1 text)
Jolly-Miller-Songster5thEd, #117, "On the Banks of the Wabash" (1 text)
Silber/Silber-FolksingersWordbook, p. 45, "On the Banks of the Wabash" (1 text)
Geller-FamousSongsAndTheirStories, pp. 166-169, "On the Banks of the Wabash, Far Away" (1 text, 1 tune)

ADDITIONAL: Robert A. Fremont, editor, _Favorite Songs of the Nineties_, Dover Publications, 1973, pp. 230-234, "On the Banks of the Wabash, Far Away" (1 text, 1 tune, the 1899 sheet music)
Margaret Bradford Boni, editor, _Songs of the Gilded Age_, with piano arrangements by Norman Lloyd and illustrations by Lucille Corcos, Golden Press, 1960, pp. 30-32, "On the Banks of the Wabash, Far Away" (1 text, 1 tune)

Roud #9595

SAME TUNE:
On the Banks of the Railroad ("Away down in our homes in Alabama Us coons were contented to stay") (Foner, p. 210)

NOTES [389 words]: This piece is now Indiana's state song. Dresser (originally Dreisser; he was Theodore Dreisser's brother), who ran away to join a medicine show rather than enter the priesthood, was also the author of "The Letter That Never Came" and "The Pardon Came Too Late."

According to Sigmund Spaeth, _A History of Popular Music in America_, pp. 276-277, Dresser was "widely remembered as one of the most lovable characters in the history of Tin Pan Alley. A huge mountain of a man, with a heart as big as his body, his generosity was notorious. Whatever he had..."
he shared with others, and most of his debtors never paid him back.... Like most of the songwriters of his day, Paul Dresser had a thoroughly naive outlook on life.... He believes the sentimentalities he put into his songs."

Spaeth considers 1895 to be the peak of his career; in that year he produced "Just Tell Them That You Saw Me," described as "enormously popular" though it has had little impact on tradition. I've seen it said that it was Theodore Dreiser who suggested to his brother that he write a river song about Indiana, and this was the result. But according to Jon W. Finson, The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song, Oxford University Press, 1994, p. 120, it was one Max Hoffman who pushed him to the final form: "Paul was mulling over a melody that was practically in finished form. But he did not have the words.... He had a sort of dummy refrain, which he was studying, but by the time he finished what he was writing down to my playing it was an altogether different lyric.

"When Paul came to the line, 'Through the sycamores the candle lights were gleaming [sic.],' I was tremendously impressed.... "I have always felt that Paul got the idea from glancing out of the window now and again as he wrote [while on a tour in Chicago], and seeing the lights glimmering out on Lake Michigan."

Spaeth, p. 281, says that "by 1903 the Dresser gift had definitely declined," and he started to try to work the business end of the music trade. But Dresser, no businessman, managed to die in poverty in 1906 despite many hits. Spaeth, p. 282, claims that he died "at the home of his sister in Brooklyn, where he had been living for some time in obscurity. Regardless of any physician's diagnosis, his malady was a broken heart." - RBW

Last updated in version 6.0

File: FSWB045

On the Bed Ground in a Cow Camp
DESCRIPTION: "Come all you tender college folk, if you should have some fun, Come out among the cowboys, they'll show you how it's done." They dance with girls at balls. Their language is rough. They gamble heavily but are always generous
AUTHOR: unknown
EARLIEST DATE: 1958 (Sackett/Koch-KansasFolklore)
KEYWORDS: cowboy dancing money
FOUND IN: US(MW)
REFERENCES (1 citation):
Sackett/Koch-KansasFolklore, pp. 157-159, "On the Bed Ground in a Cow Camp" (1 text, 1 tune)
Roud #4891
File: SaKo157

On the Bluff (Alligator Song)
DESCRIPTION: "'Twas on the bluff In the state of Indiana, Dat's where I useter lib." The singer is a good fisherman, but partial to drink; he fights with an alligator, only to find it is a log. He hides from a white man by playing a mile-post. At last he buries master
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: river fishing drink slave humorous burial
FOUND IN: US
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 72, "'Twas on de Bluff" (1 text)
ST ScaNF072 (Partial)
Roud #7493
NOTES [107 words]: There is a song in the Edith Fowke collection which appears to be a version of this, so it appears to have been known in Canada as well as wherever it was that Scarborough located it. But I can't absolutely prove it at this time. It might be objected that Indiana is not a slave state, and this is true -- but it was also quite anti-Negro, and locals might have looked the other way at a slaveholder. Or, of course, the actual location of the song might have been Kentucky, across the river from Indiana. Though it's hard to imagine alligators on the Ohio River.
In any case, this looks more like a minstrel piece than a real folk song. - RBW
File: ScaNF072
On the Booms

DESCRIPTION: "Oh the coxswain of the launch he didn't stand a chance, On the booms, on the booms." Similarly for the coxswains of other boats, e.g. the coxswain of the "pinnacle... didn't finish"; "...whaler was up another sailor," etc.

AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: navy ship bawdy sex
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 28, "On the Booms" (1 text, with tune on p. 149)
File: Tawn010

On the Cumberland Land

DESCRIPTION: "When we were out in the ice and snow, It hailed and stormed, how the wind did blow... It was so cold we almost died." But they finally find safety in a lonely but fertile place, although religion is scarce. "Wish me safe to the Cumberland land"

AUTHOR: unknown
EARLIEST DATE: 1970 (Bush-FSofCentralWestVirginiaVol5)
KEYWORDS: home travel hardtimes
FOUND IN: US(Ap)
REFERENCES (1 citation):
Bush-FSofCentralWestVirginiaVol5, pp. 50-51, "On the Cumberland Land" (1 text, 1 tune)
Roud #7055
File: BWV5050

On the Dodge

DESCRIPTION: "Well, old horse, you've brought me 'cross the line, There's a sheriff's posse ridin' close behind" but it will stop at the Rio Grande. The singer is always in trouble. He sees a horse he used to own, repossesses it, and flees, but no one believes him

AUTHOR: N. Howard Thorp
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: cowboy thief escape
FOUND IN:
REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 123-124, "On the Dodge" (1 text)
File: ThLo123

On the Eleventh of October in the Year Ninety Nine

DESCRIPTION: The Boer War begins 11 October 1899 "when Ireland was deprived of some brave Irishmen. Married or single to the war they must go To die upon the field or to conquer the foe."
The Boers are coming and the slaughter is greater than any since Bonaparte

AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: war parting death Africa nonballad
HISTORICAL REFERENCES:
1899-1902 - Boer War
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 110, "On the Eleventh of March in the Year Ninety Two" (1 text)
Roud #16260
NOTES [44 words]: OCroinin/Cronin-TheSongsOfElizabethCronin has only the title "On the Eleventh of March in the Year Ninety Two" from Elizabeth Cronin's song-lists. OCroinin speculates that the song referred to may be this one "noted from Jerry Buckley of Cnoc Raithin, in 1961." - BS
Last updated in version 3.2
On the First of November

DESCRIPTION: "On the first of November last, My love and I was parted." He goes to fight the French. Even as she begs to come with him, he is killed. "Then she took up his armour bright." She kills the man who slew her lover, and leads the English troops to victory

AUTHOR: unknown
EARLIEST DATE: 1913 (Butterworth collection)
KEYWORDS: love death soldier war clothes
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
Butterworth/Dawney-PloughboysGlory, pp. 30-31, "On the First of November" (1 text, 1 tune)
Roud #1915
CROSS-REFERENCES:
cf. "Mary Ambree" (plot: lover becomes officer)

On the Late Engagement in Charles Town River

DESCRIPTION: "Good people of old England, come listen unto me, All you who live at home at ease and from all dangers flee." The British fleet comes to Charles Town and the Bristol runs aground. They fight the "blacks and Indians" and shatter the town

AUTHOR: unknown
EARLIEST DATE: 1908 (First)
KEYWORDS: battle death patriotic
FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 60, "On the Late Engagement in Charles Town River" (1 text)
Roud #V12546
CROSS-REFERENCES:
cf. "Sir Peter Parker" (subject) and references there

On the Road Again

DESCRIPTION: Singer comes home, finds the window propped, the door locked, and another man in his bed. He fires a shotgun; the man runs off. Another man arrives. Chorus: "(S)he's on the road again (just as sure as you're born)/Nat'chl born easeman on the road again"

AUTHOR: unknown
EARLIEST DATE: 1928 (recording, Memphis Jug Band)
LONG DESCRIPTION: Singer says his woman's evil. He comes home, finds the window propped, the door locked, and another man in his folding bed. He fires a shotgun through the glass, and the man takes off running. Another man comes to call, the wife tells him her husband's on the way to the pen. Chorus: "(S)he's on the road again (just as sure as you're born)/Nat'chl born easeman on the road again"
KEYWORDS: jealousy adultery infidelity sex violence prison wife
FOUND IN: US(Ap)
RECORDINGS:
Memphis Jug Band "On the Road Again" (Victor V-38015, 1929; rec. 1928; on TimesAint01)
CROSS-REFERENCES:
cf. "Joseph Mica (Mikel) (The Wreck of the Six-Wheel Driver) (Been on the Choly So Long) [Laws I16]," especially the "Kassie Jones" text (floating verses)
cf. "Skinner's Song" (form)
On the Road to Bethlehem
DESCRIPTION: A "merry company" comes to Bethlehem to obey the decree of "the governor." Mary and Joseph seek the inn, but there is no room. They go to a stable, where the baby Jesus is born. Eastern kings and shepherds come to visit.
AUTHOR: Words: Robert Hugh Benson / Music: Sir R. R. Terry
EARLIEST DATE: 1924 (Sam Henry collection)
KEYWORDS: religious Bible childbirth
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H59, p. 76, "On the Road to Bethlehem" (1 text, 1 tune)
Roud #9052
NOTES [50 words]: With the sole exception of the reference to "Eastern kings," every item mentioned in this song comes from the Gospel of Luke (chapter 2). The form of this song, and the first couple of verses, don't seem quite suitable for the content; I wonder if the author didn't fix up a non-religious poem. - RBW
File: HHH059

On the Schooner Africa
DESCRIPTION: "We wallowed Lake Superior through, And then we reached Marquette, Where Billy Clark, our singing friend, By Charlie Turpin was shot." With Clark in the hospital and two other sailors ashore, the captain has to use the cook as a sailor and hire a woman
AUTHOR: unknown
EARLIEST DATE: 1933 (collected from J. Sylvester Ray by Walton)
KEYWORDS: sailor ship cook injury
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, p. 111, "On the Schooner Africa" (1 fragment)
Roud #19843
File: WGM111

On the Schooner Hercules
DESCRIPTION: "On the eighth day of November In the year of ninety-one, The schooler Hercules set sail For the port of Parry Sound." The ship leaves Sarnia. The song describes the voyage and a storm. He names the sailors and bids good luck to captain Glass and crew
AUTHOR: probably Jimmie McQuarie
EARLIEST DATE: 1949 (collected from John McDonald and Joseph Glass by Walton)
KEYWORDS: ship travel cook storm
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 142-143, "On the Schooner Hercules" (1 text)
Roud #19857
File: WGM142

On the Schooner John Joe
DESCRIPTION: "Beware of George Farrin his schooner John Joe." Breakfast and dinner is fish soup. Supper is "thin hard bread." The singer had to fight George to get a decent meal from the cook. But, when he gets home it's back to "hard bread."
AUTHOR: Tom Evans (ca 1890 per Peacock)
EARLIEST DATE: 1952 (Peacock)
KEYWORDS: fight fishing sea ship food ordeal hardtimes
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
On the Shores of Havana

DESCRIPTION: "Many hearts were filled with sorrow and with sadness, Many hearts were torn with anguish and pain... for the heroes of our battleship, the 'Maine.'" A brief account of the destruction of the Maine, with comments about the lives of the sailors killed
AUTHOR: Andrew B. Sterling
EARLIEST DATE: 1898 (broadsides & songbooks)
KEYWORDS: sea disaster ship
HISTORICAL REFERENCES:
1895 - Cubans rebel against Spain
Feb 15, 1898 - Explosion of the battleship "Maine" in Havana harbor
April 25, 1898 - Congress declares war on Spain
FOUND IN: US(MA,MW,SE) Canada(Newf)
REFERENCES (2 citations):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 21, "On the Shores of Havana" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 235, "The Battleship Maine (I)" (1 text)
ST FSC021 (Partial)
Roud #4615
RECORDINGS:
Vince Ledwell, "Battleship Maine" (on MUNFLA/Leach)
CROSS-REFERENCES:
cf. "On the Banks of the Wabash Far Away" (tune & meter)
cf. "My Sweetheart Went Down with the Maine" (subject) and references there
NOTES [22 words]: For background on the loss of the Maine, and the war that followed, see the notes to "My Sweetheart Went Down with the Maine." - RBW
Last updated in version 6.0
File: FSC021

On the Sign of an Old Wiltshire Inn

DESCRIPTION: "Come, my dear brother, let's comfort each other; There's whisky and gin, and brandy within; There's ale and good cider, that's fit for a king."
AUTHOR: unknown
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)
KEYWORDS: drink nonballad brother
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, p. 306, "On the Sign of an Old Wiltshire Inn" (1 text) (also Williams-Wiltshire-WSRO Wt 520)
Roud #22079
NOTES [35 words]: The current description is all of the Williams-FolkSongsOfTheUpperThames text. I included this just to have a complete record of Williams-FolkSongsOfTheUpperThames. Roud does not assign a number to this entry. - BS
Last updated in version 5.0
File: WT306B

On the Sixteenth o' October

DESCRIPTION: A day of work: plowing in the morning, bundling straw, eating, then cleaning the horses and plowing again in the rain. "Noo my day's wark is finisht, and I'll hae a smoke, An' I'm boun' for my bed, for it's past nine o'clock"
AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan3)
On the Spree

DESCRIPTION: Mrs. Brown locks the doors and keeps the keys to keep the boys away from Maggie. Drunk Johnny comes down the chimney but gets stuck on the bar that holds the chain and pothook. He takes the chimney apart to escape. Beware of that bar.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan7)

KEYWORDS: courting escape warning ordeal humorous

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan7 1509, "On the Spree" (1 text)

Roud #7170

File: GrD71509

On the Steps of the Dole Office Door

DESCRIPTION: "The songs that we sang were about old Jack Lang On the steps of the Dole Office door. He closed up the banks, it was one of his pranks, And he sent us to the Dole Office door. We molested the police till they gave us relief..."

AUTHOR: unknown

EARLIEST DATE: 1968

KEYWORDS: unemployment hardtimes

FOUND IN: Australia

REFERENCES (2 citations):
Meredith/Anderson-FolkSongsOfAustralia, p. 225, "On the Steps of the Dole Office Door" (1 text, 1 tune)
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 138-139, "Clem Murphy's Door" (1 text, 1 tune)

NOTES [50 words]: On the face of it, it is hard to equate the two Meredith versions of this song; all they have in common is a Depression setting. But Meredith, who has direct experience of the songs, thinks them one. Both fragments describe how people survived the depression and attempted to get by on the dole. - RBW

File: MA225

On the Swag

DESCRIPTION: "His body doubled under the pack that sprawls untidily on his old back, the cold wet deadbeat plods up the track." The cook curses upon seeing him. The cook is urged to bring him in -- "for this is Christ"

AUTHOR: R. A. K. Mason (source: Bailey/Roth-ShantiesByTheWay-NZ)

EARLIEST DATE: 1934 (Mason, "No New Thing," according to Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: travel clothes hardtimes cook religious

FOUND IN:

REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, p. 160, "On the Swag" (1 text, 1 modern tune)
NOTES [79 words]: This appears to be an allusion to Matthew's parable of the Sheep and the Goats, where Jesus promises a reward to those who were kind to the poor, but punishment for those who were not. Matt. 25:35 reads, "for I was hungry and you gave me food, I was thirsty and you gave me drink, I was a stranger and you welcomed me." The blessed say they never helped Jesus, but in 25:40, Jesus says, "Truly I tell you, just as you to the least of these my brothers, so you did to me." - RBW

Last updated in version 4.3
File: BaRo160

On the Wings of a Dove

DESCRIPTION: "On the wings of a snow white dove He sends His pure sweet love." Noah was not forgotten. "When trouble surrounds us when evils come... He does not forget us"

AUTHOR: Robert B. Ferguson (according to Bennett/Downey-JeromeJustOneMoreSong)


KEYWORDS: Bible nonballad religious bird

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Bennett/Downey-JeromeJustOneMoreSong 19, pp. 127-128, "On the Wings of a Dove" (1 text), with two verses repeated on p. 154
Roud #24301

RECORDINGS:
Jerome Downey, "On the Wings of a Dove" (on NFJDowney01)

File: BeDo127

On to Glory

DESCRIPTION: "Oh come my brethren and sisters too, We're going to join the heavenly crew, To Christ our savior let us sing And make our loud hosannas ring. O, hallelujah...." "Oh, there's (Bill Thomas), I know him well...." (The singer lists sinners and their sins)

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad

FOUND IN: US

REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 66, "On to Glory" (1 text, 1 tune)
Roud #12022

NOTES [62 words]: The notes to this song in Allen/Ware/Garrison-SlaveSongsUnitedStates question whether this is of Negro origin but say that it "illustrat[es] the pressure brought to bear upon the wavering." I don't know about you, but if a preacher started picking on "me" that way, I'd walk out of the congregation. So I have to suspect the audience was, in some sense or other, captive. - RBW

Last updated in version 2.4
File: AWG066

On to the Morgue

DESCRIPTION: "On to the morgue, that's the only place for me (x2). Take it from the head one, he sure is a dead one. On to the morgue...." "Where will we all be one hundred years from now? (x2) Pushing up the daisies (x2), That's where we'll all be...."

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: death parody

FOUND IN: US(MA)

REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, p. 199, "On to the Morgue" (1 short text, 1 tune)
Roud #13614

NOTES [14 words]: Sandburg-TheAmericanSongbag calls this a "travesty on the Chopin funeral
On Top of Old Smokey

DESCRIPTION: "On top of old Smokey, All covered with snow, I lost my true lover, From courting too slow." The singer laments (her) lover’s infidelity, saying that a "false-hearted lover is worse than a thief." (She) claims one cannot trust one in a thousand

AUTHOR: unknown

EARLIEST DATE: 1911 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: courting love rejection lyric warning floatingverses

FOUND IN: US(Ap,MA,MW,SE,So)

REFERENCES (40 citations):

Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 473-476, "The Unconstant Lover" (3 texts, 1 tune, none of which mention Old Smokey; the second mixed with "The Cuckoo" and the third short enough that it might be any of the "never place your affection on a green willow tree" songs)

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 253, "Old Smoky" (2 texts plus 3 excerpts and mention of 3 more); also 248, "The Inconstant Lover" (5 texts plus a fragment, admitted by the editors to be distinct songs but with many floating items; "A," "B," and "C" are more "On Top of Old Smokey" than anything else, though without that phrase; "D" is primarily "The Broken Engagement (I -- We Have Met and We Have Parted)," "E" is a mix of "Old Smokey" and "The Cuckoo," and the "F" fragment may also be "Old Smokey")

Brown/Schinhan-FrankCBrownCollectionNCFolklore5 253, "Old Smoky" (7 tunes plus text excerpts); 248, "The Inconstant Lover" (4 tunes plus text excerpts; the "B," "C," and "C(1)" tunes presumably belong with "On Top of Old Smokey"; "H" appears to be "Beware, Oh Take Care")

Morris-FolksongsOfFlorida, #195, "The Cuckoo" (1 text, very mixed, containing fragments of at least three songs, "On Top of Old Smokey" being the largest element, plus "The Cuckoo" and something that begins "Johnny on the water")

Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, p. 54, "Old Smoky" (1 text, 1 tune) Hudson-FolksongsOfMississippi 50, p. 166, "Jimmy" (1 text, more this than anything else but starting with "A-walking, a-talking, a-walking foes I, To meet pretty Jimmy, he'll be here by and by" and continuing with many floating verses, e.g. "The cuckoo is a pretty bird," "If I am forsaken, I am not foresworn, And he is mistaken who thinks I will mourn")

Randolph/Cohen-OzarkFolksongs-Abridged, pp. 117-118, "The Cuckoo" (1 text, 1 tune -- Randolph's 49A)

Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 38, "Sweet Willie" (1 text, six verses derived from at least two and probably three or four songs; the largest portion is "On Top of Old Smokey" but there is a bit of "Farewell Ballymoney (Loving Hannah; Lovely Molly)" and something from one of amorphous the "courting is a pleasure" group)

Henry-SongsSungInTheSouthernAppalachians, pp. 2-3, "Old Smoky" (1 text, starting with a full "On Top of Old Smokey" text and then including a long set of verses from "The Roving Gambler" or perhaps "The Wagoner's Lad"); pp. 18-19, "Pretty Polly, Pretty Polly, I'm Going Away" (with five verses of "Old Smokey" preceded by two "Roving Gambler"-type floaters); p. 33, "Advice to Girls" (a pure "Old Smokey" version)

Scarborough-ASongCatcherInSouthernMountains, pp. 272-282, "The Waggoner's Lad" (9 texts, 6 tunes on pp. 428-431, but the entry combines many songs; A (no title), B ("My Fortune's Been Bad"), and E ("My Horses Ain't Hungry") are extended versions of "The Waggoner's Lad"; C ("The Last Farewell") is a short text probably of "The Waggoner's Lad"; D ("Old Smokie") combined one "Smokey" verse with three "Wagoner's Lad" verses; F ("Old Smokey") is a very long "Old Smokey" text which seems to have gained parts of other songs; G ("A False Lying True Love") is "Old Smokey" minus the first verse; H ("I'll Build My Cabin on a Mountain So High" is "Old Smokey" with a first verse from a drunkard song and a final floating verse supplying the title; I (no title) is a
fragment probably of "Old Smokey")
Sharp-EnglishFolkSongsFromSouthernAppalachians 78, "I'm Going to Georgia" (2 texts, 2 tunes; as with many pieces listed above, I've filed the Sharp-
EnglishFolkSongsFromSouthernAppalachians "I'm Going to Georgia" songs here for want of a better place for them, using the "never place your affections" line as the delineator. - PJS)
Brewster-BalladsAndSongsOfIndiana 89, "The Unconstant Lover" (1 text, with no mention of Old Smokey and many floating verses)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 236-238, "Old Smoky Mountain" (1 text)
Carey-MarylandFolkLegendsAndFolkSongs, pp. 101-102, "The Cuckoo" (1 text, with at least two verses that are "On Top of Old Smokey," two that might be from any of several abandonment songs, and a final verse that is "The Cuckoo")
Leach-TheBalladBook, pp.738-740, "The Wagoner's Lad" (2 texts, with the "B" text being a composite of "Wagoner's Lad" and "Old Smokey" verses)
Morris-FolksongsOfFlorida, #65, "Old Smoky" (1 text, 1 tune, another "Old Smokey"/"Wagoner's Lad" mix)
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol2, p. 1, "An Inconstant Lover" (1 text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, pp. 119-120, "Old Smoky" (1 text)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 50-51, "On Top of Old Smokey" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 152-154, "Forsaken"; Owens-TexasFolkSongs-1ed, p. 178, "On Top of Old Smokey" (2 texts, 2 tunes)
Owens-TexasFolkSongs-2ed, p. 97, "On Top of Old Smokey" (1 text, 1 tune)
Lomax-LomaxFolkSongUSA 18, "Old Smoky" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 112, "Old Smokey" (1 text, 1 tune)
Seeger-AmericanFavoriteBallads, p. 60, "On Top Of Old Smokey" (1 text, 2 tunes)
Silber/Silber-FolksingersWordbook, p. 165, "On Top Of Old Smokey" (1 text)
Cox-FolkSongsSouth 143, "A Forsaken Lover" (1 text, which appears to be a compound: Three verses of a forseken lover song, followed by an Old Smokey text less the first verse)
Cox/Hercog/Halpert/Boswell-WVirginia-B, #13, pp. 151-152, "Old Smoky" (1 text, 1 tune)
McNeil-SouthernMountainFolksong, pp. 27-28, "(Old Smokey)" (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 121, "The cuckoo is a merry bird" (text 2 is "The Forsaken Lover" which omits the "Old Smokey" lines; dated c.1780 (The Merry Gentleman's Companion, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes))
Palmer-EnglishCountrySongbook, #78, "The Cuckoo" (1 text, 1 tune, of four verses, all of which can float; one might be "Oh, No, Not I!"; the second is clearly "The Cuckoo"; the third is perhaps from "On Top of Old Smokey"; the fourth is uncertain)
Wolf-AmericanSongSheets, #2398, p. 161, "The Unconstant Lover" (1 reference, probably to this)
NorthCarolinaFolkloreJournal, Daniel W. Patterson, "Archive Notes," Vol. XV, No. 1 (May 1967), pp. 21-22, "(The Inconstant Lover)" (1 text, 1 tune, probably this although it lacks the first verse)
Fireside-Book-of-Folk-Songs, p. 42, "On Top of Old Smokey" (1 text, 1 tune)
Fuld-BookOfWorldFamousMusic, p. 416, "On Top of Old Smokey"
DT, OLDSMOKY
ADDITIONAL: [no author listed], Scenes & Songs of the Ohio-Erie Canal, Ohio Historical Society, 1971, "Johnny and Mollie" (1 text, 1 tune, from Pearl R. Nye; it never mentions Old Smokey and appears to have several stanzas added by Nye, but more of the many floating lines appear to belong here than anywhere else)
Roud #414
RECORDINGS:
Bob Atcher, "Old Smokey" (Columbia 20484, 1948; rec. 1947)
Cramer Brothers, [pseud. for Vernon Dalhart and -- probably -- Carson Robison] "On Top of Old Smokey" (Broadway 8071, c. 1930)
Gerald Duncan et al, "On Top of Old Smokey" (on MusOzarks01)
I. G. Greer, "Old Smoky" (AFS; on LC14)
Roscoe Holcomb, "Old Smokey" (on Holcomb-Ward1, HolcombCD1)
Buell Kazee, "On Top of Old Smokey" [fragment] (on Kazee01)
Bradley Kincaid, "On Top of Old Smokey" (Supertone 9566, 1929)
George Reneau, "On Top of Old Smokey" (Vocalion 15366, 1926)
Pete Seeger, "On Top of Old Smoky" (on PeteSeeger17) (on PeteSeeger23)
Henry Whitter, "It's a Rough Road to Georgia" (on StuffDreams1)
CROSS-REFERENCES:
cf. "The Wagoner's Lad"
cf. "Lee's Hoochie" (tune)
cf. "I'm Sad and I'm Lonely" (floating lyrics)
cf. "The Blackbird and Thrush" (floating lyrics)
cf. "I Shot My Poor Teacher (With a Big Rubber Band)" (tune)
cf. "Sailing Out on the Ocean" (floating lyrics)
cf. "A Warning to Girls" (floating lyrics)
cf. "Once I Loved a Bonny Boy" (floating lyrics)
cf. "Courtin' Owre Slow" (theme: lover lost by courting too slowly)
cf. "Go Away From Me, Willie" (floating lyrics)
SAME TUNE:
Up in Old Loray (by Ella May Wiggins and/or Odell Corley; Greenway-
I Shot My Poor Teacher (With a Big Rubber Band) (File: PHCFS093)
The Little Mohee (File: LH08)
Lee's Hoochie (File: EM407)
On Top of Spaghetti (File: NCF211TS)
On Top of Old Smoky (Davy Crockett) (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 111)
On Top of Old Smokey (All Covered with Blood) (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 126)
On Top of My Headache (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 111)
On Top of Old Baldy (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 144)
NOTES [444 words]: The relationship between this song and "The Wagoner's Lad" is problematic. The two are occasionally listed as one song (e.g. by Leach, Scarborough, and implicitly by Shellans-FolkSongsOfTheBlueRidgeMountains; also, at least in part, by Roud); indeed, this was done in early versions of this Index. This was done under the influence of the Lomaxes, who classify the songs together.

Further study, however, seems to show that almost all versions which have common material are derived from the Lomaxes, and the minor exceptions are usually fragments of floating verses. (Morris-FolksongsOfFlorida is an exception, but in his case, it looks as if two songs have been grafted together -- and Morris worked with John Lomax anyway.) The plots of the two songs are different, their tunes are distinct, and there does not seem to have been any overlap in ordinary versions. It would appear that the identification of the two is purely the result of the sort of editorial work the Lomaxes so often committed.

Due to this inconsistency, it is suggested that the reader check all versions of both songs, as well as both sets of cross-references, to find all related materials.

It also appears that certain key lines, beginning "A meeting's a pleasure, a parting's a grief, And an (unconstant young man) is worse than a thief," predate this song, as they appear in several British texts which otherwise bear little resemblance to "Old Smokey." For the moment, these British Isles variations are filed under "The Blackbird and Thrush," at least until I find a more authoritative source.

Edwin Wolf 2nd, American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870, Library Company of Philadelphia, 1963, p. 61, mentions a broadside, "The Unconstant Lovier" (sic.), which begins "Oh! it's meeting's a pleasure, and it's parting's a grief"; this is credited to J. H. Collins, but I know nothing else about it.

Another interesting question: Does this song refer to the Great Smoky Mountains, which run along the North Carolina/Tennessee border? This seems reasonable based on the geographical distribution. The flip side is, the highest peak in the Great Smoky Mountains is Clingmans Dome, 6643 feet/2025 meters, the highest point in Tennessee. My information is that it is not snow-covered in summer; it is low enough and far enough south that the snow melts every year. Hardly anyone lives near Clingman's Dome, but if it's the highest point in the Smokys, what are the odds of year-round snow on some other peak in the range? Of course, the song could have taken place in winter, when there is snow in the Smokys, but it seems an odd way of identifying the place. - RBW

Last updated in version 6.1
File: BSoF740
On Top of Spaghetti
DESCRIPTION: "On top of spaghetti, all covered with cheese, I lost my last meatball When somebody sneezed." It lands on the floor, or in the street, and goes rolling and has various adventures
AUTHOR: unknown
EARLIEST DATE: 1973 (North Carolina Folklore Journal)
KEYWORDS: food humorous derivative
FOUND IN: US (SE)
REFERENCES (2 citations):
DT, OLDSMOK2
Roud #16483
File: NCF211TS

On Yonder Hill There Sits A Hare
DESCRIPTION: A worried hare sits "o'er her lodgings." A huntsman sets his dogs on the hare. She escapes from the best dog. "Merrily as she trips the plain, And may she live to run again."
AUTHOR: unknown
EARLIEST DATE: 1977 (recording, Geordie Hanna)
KEYWORDS: escape hunting animal dog
FOUND IN: Ireland
Roud #5173
RECORDINGS:
Geordie Hanna, "On Yonder Hill There Sits A Hare" (on Voice18)
File: Rc0YHTSH

Once I Had a Box of Colours
DESCRIPTION: "Once I had a box of colours, What colour do you think it was?"
AUTHOR: unknown
EARLIEST DATE: 1890 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: play party colors
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 96, "(Once I had a box of colours)" (1 short text)
File: SuSm096A

Once I Had a Daughter
DESCRIPTION: Father has a daughter who leaves for Germany and returns and says "I have my sweetheart here." Father replies "I have no time to chat And I have no time to talk And I do not like the vagabond Who by your side does walk."
AUTHOR: unknown
EARLIEST DATE: 1960 (Creighton-FolksongsFromSouthernNewBrunswick)
KEYWORDS: love war soldier cross-dressing separation Germany
FOUND IN: Canada (Mar)
REFERENCES (1 citation):
Creighton-FolksongsFromSouthernNewBrunswick 106, "Once I Had a Daughter" (1 text fragment, 1 tune)
Roud #2778
NOTES [16 words]: The current description is based on the Creighton-FolksongsFromSouthernNewBrunswick fragment. - BS
File: CrSNB106
Once I Had a Sweetheart (I)
DESCRIPTION: "Once I had a sweetheart, A sweetheart brave and true, His hair was dark and curly, His cunning eyes were blue." But her sweetheart wanted to roam; he gave her a ring and departed (to become a soldier). He is killed far from home
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: love separation mourning soldier battle death war
FOUND IN: US(Ap,SE,So)
REFERENCES (4 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 140, "Once I Had a Sweetheart" (1 text)
[Randolph 796, "Once I Had a Sweetheart" -- deleted in the second printing]
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 527-528, "Once I Had a Sweetheart" (1 text, 1 tune -- Randolph's 796A)
Burton/Manning-EastTennesseeStateCollectionVol1, p. 19, "The Soldier" (1 text, 1 tune)
Roud #4477
RECORDINGS:
Jimmie Rodgers, "The Soldier's Sweetheart" (Victor V-20864, 1927 -- a World War I adaption)
NOTES [28 words]: A generic plot, and floating lyrics too! But it seems to be a separate song -- though it's hard to believe it originated in the U. S., as the notes in Brown imply. - RBW
Last updated in version 5.1
File: BrII140

Once I Had Two Hands Full of Gold
DESCRIPTION: "Once I had two hands full of gold, Beside a plentiful store, But I didn't have a shoe to my foot, Nor a hat upon my head (x2)."
AUTHOR: unknown
EARLIEST DATE: 1940 (Peters-FolkSongsOutOfWisconsin)
KEYWORDS: clothes gold hardtimes
FOUND IN: US(MW)
REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, pp. 181-182, "Once I Had Two Hands Full of Gold" (1 fragment, 1 tune)
NOTES [33 words]: The fragment in Peters-FolkSongsOutOfWisconsin is so short that it isn't really possible to tell what sort of song this is. A gold rush song? A morality tale? Presumably it's one or the other. - RBW
Last updated in version 2.6
File: Pet181

Once I Led a Happy Life
DESCRIPTION: "Once I led a happy life way out on the plains, Far away from city strife, with its grief and pain." The singer is "goin' back again, where I long to be. Goin' home, goin' home, Where the coyote howl and the cattle roam." He will not leave the range again
AUTHOR: unknown
EARLIEST DATE: 1937 (Powder River Jack Lee Songbook)
KEYWORDS: cowboy home travel return
FOUND IN:
ADDITIONAL: Powder River Jack and Kitty Lee's _Songs of the Range: Cowboy Wails of Cattle Trails_, Chart Music, 1937, pp. 46-47, "Once I Led a Happy Life" (1 text, 1 tune)
File: PRJL046

Once I Lived in Cottonwood
DESCRIPTION: "Once I lived in Cottonwood and owned a little farm, When I was called to Dixie it did me much alarm." On his way to "Utah Dixie" his wagon breaks down and everyone is
Once I Loved a Bonny Boy

DESCRIPTION: The singer and her lover vowed to marry but "all vows and protestations between us he broke." He's on the ocean and, though some say he'll not prosper, she wishes him "safe sailing and a fair wind to blow." Meeting is pleasure, parting grief, and so on.

AUTHOR: unknown
EARLIEST DATE: 1955 (IRRCinnamond03)
KEYWORDS: courting love parting warning floatingverses
FOUND IN: Ireland
Roud #6998
RECORDINGS:
Robert Cinnamond, "Once I Loved a Bonny Boy" (on IRRCinnamond03)
CROSS-REFERENCES:
cf. "On Top of Old Smoky" (floating verses)
File: Rc0ILaBB

Once I Was Single, Boo Hoo Hoo Hoo

DESCRIPTION: "Once I was single, boo hoo hoo hoo... I had nothing but peace and pleasure." "Now I've got married, boo hoo... Now I see nothing but a pack of trouble." When he said he loved her, it was only a story. He offers to go away; she tells him to keep going

AUTHOR: unknown
EARLIEST DATE: 1953 (Browne-AlabamaFolkLyric)
KEYWORDS: marriage dialog rejection separation travel humorous
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 62, "Once I Was Single, Boo Hoo Hoo Hoo" (1 text, 1 tune)
Roud #11398
File: Brne062

Once I Was Young and Hadna Muckle Wit

DESCRIPTION: The singer says when she was young she "hadna muckle wit." Now, older, she "hinna muckle yet." She promises to get worse as she gets older "until I get some bonnie laddie tae lie langside o' me"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: age sex nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1341, "Once I Was Young and Hadna Muckle Wit" (1 text)
Roud #7223
File: GrD71341

Once in a Manger Lowly (Angels Sang Out the Sweet Story)

DESCRIPTION: "Once in a manger lowly, hundreds of years ago, A little babe so holy came to this
world below. Near was... Bethlehem dark and cold. "Angels sang out the sweet story." No one takes in Joseph and Mary. The Magi visit the "gift from the world above."

**Once More A-Lumbering Go**

**DESCRIPTION:** The singer calls on "all you sons of freedom" to "range the wild woods over and once more a-lumbering go." He briefly describes the work of cutting the trees, the sleighing and hunting, and the joyful return to their families

**AUTHOR:** unknown

**EARLIEST DATE:** 1851 (Springer's _Forest Life and Forest Trees_, according to Gray-SongsAndBalladsOfTheMaineLumberjacks)

**KEYWORDS:** logger work lumbering

**FOUND IN:** US(MA,MW,NE) Canada(West)

**REFERENCES:**
- Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 31, "Once More A-Lumbering Go" (1 text, 1 tune)
- Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 18-21, "The Logger's Boast" (1 text)
- Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 8-9, "The Logger's Boast" (1 text)
- Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 282-283, "Saranac River" (1 text)
- Lomax/Lomax-FolkSongUSA 48, "Once More a-Lumb'ring Go" (1 text, 1 tune)
- Beck-SongsOfTheMichiganLumberjacks 4, "Once More a-Lumbering Go" (1 text, 1 tune)
- Beck-TheyKnewPaulBunyan, pp. 106-109, "Once More A-Lumbering Go" (1 text plus a variant stanza, 1 tune)
- Beck-LoreOfTheLumberCamps 10, "Once Moe A-Lumbering Go" (1 text)
- Peters-FolkSongsOutOfWisconsin, p. 85,"A-Lumbering We Will Go" (1 text, 1 tune)
- Fowke-LumberingSongsFromTheNorthernWoods #4, "A-Lumbering We Go" (1 text, 1 tune, a mixed text starting with two stanzas of "Once More A-Lumbering Go" and continuing with a version of "Bung Yer Eye" minus the chorus)

**RECORDINGS:**
- Carl Lathrop, "Once More A-Lumbering Go" (AFS, 1938; on LC56)
- Lawrence Older, "Once More A-Lumbering Go" (on LOlder01)
- Pete Seeger, "Once More A-Lumbering Go" (on PeteSeeger29)

**Once There Lived a Captain**

**DESCRIPTION:** A sea captain sails before he can marry. He returns and finds the girl has left her father's house for a nunnery. There he finds she has gone to an asylum. At the asylum he finds she died the previous night. At her side he kills himself with his sword.

**AUTHOR:** unknown

**EARLIEST DATE:** 1967 (recording, John Reilly)

**KEYWORDS:** courting return separation death suicide father sailor

**FOUND IN:** Ireland

**REFERENCES:**
- Roud #591 and 7088

**RECORDINGS:**
- Jean "Sauce" Driscoll, "The Sea Captain" (on IRTravellers01)
- John Reilly, "Once There Lived a Captain" (on Voice17)
Once There Were Three Fishermen (The Three Jews)

DESCRIPTION: "Once there were three fishermen (x2), Fisher fisher men men men (x3) Once there were three fishermen." The three fishermen are named, and their voyages described

AUTHOR: unknown
EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
KEYWORDS: fishing nonsense
FOUND IN: US(MW, Ro) Canada(Mar, Newf)
REFERENCES (5 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 176, "The Three Old Jews" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 185, "The Three Jews" (1 text)
Hubbard-BalladsAndSongsFromUtah, #194, "Three Jews" (1 text)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 85, "Three Jolly Fishermen" (1 text, tune referenced)
Silber/Silber-FolksingersWordbook, p. 240, "Once There Were Three Fishermen" (1 text)
Roud #3708 and 12776

NOTES [126 words]: This is rather confusing, because the change of one word significantly changes the song. In several texts (Gardner and Chickering, Greenleaf and Mansfield), the three heroes are Jews. But in Pankake, as well as the version printed by Silber, they are fishermen. The latter version is very much a children's song, I've only encountered only two versions of this, and they differ in most particulars: In the Silber version, the sailors are Abraham, Isaac, and Jacob, and they sail for Amsterdam (with resulting comments about naughty words); Ed McCurdy sings a version with different sailors, in which Halifax is the destination. In this case, Roud splits the two versions. But the verse form, as well as the names of the characters, says they are the same. - RBW
Last updated in version 3.8
File: FSWB240A

Once They Said My Lips Were Red

DESCRIPTION: "Once they said my lips were red, Now they're scarlet pale, When I, like a silly girl, Beleiv'd his flattering tale. But he vow'd he'd never deceive me, And so fondly I believ'd he, While the stars and the moon So sweetly shone Over the willow tree"

AUTHOR: unknown
EARLIEST DATE: 1896 (Ditchfield)
KEYWORDS: courting infidelity
FOUND IN: Britain(England(South))
REFERENCES (3 citations):
Williams-FolkSongsOfTheUpperThames, p. 302, "Morris Fragment" (1 text) (also Williams-Wiltshire-WSRO Ox 215, "Oh! Once They Said My Lip Was Red")
ADDITIONAL: P.H. Ditchfield, Old English Customs Extant at the Present Time (London, 1896 ("Digitized by Google")), p. 125, ("Once they said my lips were red") (1 text)
Percy Manning, "Some Oxfordshire Seasonal Festivals" in Folk-Lore, Vol. VIII (1897 ("Digitized by Google")), p. 321, ("Once they said my lips were red") (1 text, 1 tune)
Roud #1331
CROSS-REFERENCES:
cf. "The Willow Tree" (tune, per Ditchfield and Manning)
cf. "Willaim and Margaret" (one verse)
NOTES [98 words]: Williams-FolkSongsOfTheUpperThames lists this as a fragment but both Manning and Ditchfield have substantially the same text as a complete Morris song. Ditchfield and Manning: Listed under "Whitsuntide Customs" for Bampton Morris Dancers. Williams-FolkSongsOfTheUpperThames: "The eleventh verse of the ballad, 'William and Margaret,'... is similar ...." Versions vary but one text for the "William and Margaret" verse is "How could you say my lips were red, And make the scarlet pale? And why did I, young witless maid Believe thy flattering tale." Williams says his text may be older. - BS
Last updated in version 2.6
File: WT302A
Once You Get the Habit (You Can't Keep Still)

DESCRIPTION: "I've beat my way wherever any winds have blown, I've bummed along from Portland down to San Antone... For once you get the habit, why, you can't keep still." The singer describes both good places to visit and bad, but he always moves on

AUTHOR: unknown
EARLIEST DATE: 1931 (ArkansasWoodchopper)
KEYWORDS: travel nonballad
FOUND IN: US
REFERENCES (1 citation):
ArkansasWoodchopper, p. 66, "The Habit" (1 text, 1 tune)
Roud #8036
RECORDINGS:
Arkansas Woodchopper [pseud. for Luther Ossenbrink] "The Habit" (Supertone 9664)

One and Twenty

DESCRIPTION: "My father was a farmer gay, With beef and corn in plenty, I hoed, I mowed, I held the plow, And I longed for one and twenty." Of age at last, the singer enlists. Army life makes him wish for home. He loses a leg, is captured, and goes home crippled

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan8)
KEYWORDS: farming youth soldier battle injury home disability
FOUND IN: Britain(Scotland(Aber)) US(MW)
REFERENCES (2 citations):
Greig/Duncan8 1761, "My Father Was a Farmer Good" (1 fragment, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 96, "One and Twenty" (1 text, 1 tune)
ST GC096 (Partial)
Roud #3367
File: GC096

One Bottle More

DESCRIPTION: "Assist me, ye lads... To sing the praise of old Ireland's isle." England taunts our simplicity but we would share our last bottle. At Candy's six Irishmen had four bottles each, a fight brought a fifth and a resolve to have 12 bottles more the next night

AUTHOR: unknown
EARLIEST DATE: 1815 (broadside, Bodleian Harding B 10(10))
KEYWORDS: virtue drink Ireland
FOUND IN:
REFERENCES (1 citation):
O'Connor-OldTimeSongsAndBalladOfIreland, p. 23, "One Bottle More" (1 text)
Roud #V18973
BROADSIDES:
Bodleian, Harding B 10(10), "Irish Hospitality", J. Whittle and R. H. Laurie (London), 1815
LOC Singing, sb40474a, "One Bottle More", Louis Bonsal (Baltimore), 19C
SAME TUNE:
Town and Country (broadside Bodleian Harding B 10(10))
File: 0Con923

One Bottle of Pop

DESCRIPTION: "One bottle (of) pop. Two bottles (of) pop. Three bottles (of) pop...." "Don't throw your junk in my back yard... my back yard's full." "Fish and chips and vinegar...." Composite children's round
AUTHOR: unknown
One Bumper at Parting

DESCRIPTION: "One bumber at parting! -- though many Have circled the board since we met." "As onward we journey, how pleasant To pause and inhabit a while The few sunny spots like the present." So drink; there won't be that many more chances
AUTHOR: Thomas Moore (1779-1852)
EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster)
KEYWORDS: drink nonballad
FOUND IN:
REFERENCES (2 citations):
Moore-IrishMelodies-1846, pp. 109-111, "One Bumper at Parting" (1 text)
Hylands-Mammoth-Hibernian-Songster, pp. 44-45, "One Bumper at Parting" (1 text)
Roud #12872
File: HMHS044C

One Cent for Coffee

DESCRIPTION: "It's one cent for coffee, Two cents for bread, Three for mince pie, And five for a bed. There's eighty-three boarders All packed at my door, And they paid their five cents For to sleep on the floor"
AUTHOR: unknown
EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)
KEYWORDS: home food money hardtimes
FOUND IN:
REFERENCES (1 citation):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, p. 228, "(no title)" (1 short text)
Roud #6603
File: TNY228A

One Cold Winter's Morning

DESCRIPTION: Singer laments having to leave his love, perhaps never to return. (Friends try to persuade him to stay.) "When I lie down at night all for to take my rest/Trouble and sorrow still rolls across my breast." "O she is the only girl all in this world so wide"
AUTHOR: unknown
EARLIEST DATE: 1917 (Cecil Sharp collection)
LONG DESCRIPTION: Singer laments that he must leave his love and travel far away, perhaps never to return. (Friends try to persuade him to stay.) "When I lie down at night all for to take my rest/Trouble and sorrow still rolls across my breast." "For the first time I saw her I gained her by my charm/The second time I saw her I rolled her in my arms/O she is the only girl all in this world so wide/She is the only girl can ever be my bride"
KEYWORDS: grief loneliness courting love marriage sex parting travel lover
FOUND IN: US(Ap)
REFERENCES (1 citation):
Sharp-EnglishFolkSongsFromSouthernAppalachians 146, (2 texts, 2 tunes)
Roud #3626
NOTES [33 words]: Yes, the plot is well-worn and found in multiple other songs, but this one seems distinct; significantly, Sharp lists no relatives or antecedents, but he did find two versions,
One Day I Chanced to Rove
DESCRIPTION: The singer falls in love with a rich girl. Her friends slight him because he is poor. He says he is not interested in her gold. If she would agree "we'll live at our end aye each other please"
AUTHOR: unknown
EARLIEST DATE: 1881 (Christie)
KEYWORDS: courting love money nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #158, p. 2, ("As one day I chanced to rove"); #23, p. 2, ("One day I chanced to rove") (1 text plus 1 fragment)
Greig/Duncan5 965, "One Day I Chanced to Rove" (2 texts, 1 tune)
ADDITIONAL: W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1881 (downloadable pdf by University of Edinburgh, 2007)), Vol II, pp. 228-229, "As One Day I Chanc'd to Rove" (1 tune)
Roud #6767
ALTERNATE TITLES:
The Shady Grove
NOTES [131 words]: Greig #23: "... said to have been written by James Walker, Gonar Burn, and once popular in the New Pitsligo district. The first verse is as follows -- [text]. The stanza is the same as that of "Strichen's Plantins. I should not wonder if the tune was the same." Greig #158, quoting Christie's version in [Traditional Ballad Airs] [1876-1881]: "When we compare this ditty, which Christie takes to be incomplete, with "Brigtown's Plantins," we feel inclined to put the question -- Why should these two songs have so much likeness without having more?"
Christie: "The editor noted this Air, note for note, from the singing of 'Jennie Meesic' in 1851. The song given is what she sung to the Air. It appears to be a fragment." His version does not get beyond her disapproving friends. - BS
Last updated in version 2.6
File: GrD5965

One Day of Turkey and Six Days of Hash
DESCRIPTION: Philosophical; for every silver lining there's a dark cloud. "For one faithful friend there are dozens who sneer/For one happy laugh there is always a tear...For one gentle dog there are dozens that bite...For one day of turkey there's six days of hash."
AUTHOR: unknown
EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)
KEYWORDS: warning humorous nonballad food dog
FOUND IN: US(MW)
REFERENCES (2 citations):
Beck-SongsOfTheMichiganLumberjacks 92, "One Day of Turkey and Six Days of Hash" (1 text)
Beck-LoreOfTheLumberCamps 93, "One Day of Turkey and Six Days of Hash" (1 text)
Roud #8848
NOTES [27 words]: This cynical little masterpiece is worthy of Tom Lehrer. - PJS
Beck claims that this was heard in Florida and along the Mississippi, but offers no evidence. - RBW
Last updated in version 5.2
File: Be092

One Dime Blues
DESCRIPTION: "I'm broke an' I ain't got a dime (x3) Ev'rybody gets in hard luck sometime." "You want your friend to be bad like Jesse James (x3) Git two six shooters, highway some passenger train." "One dime was all I had (x3) that was the meal before last."
AUTHOR: Blind Lemon Jefferson
EARLIEST DATE: 1927 (recording, Blind Lemon Jefferson)
KEYWORDS: hardtimes poverty money
One Evening Fair For To Take the Air

DESCRIPTION: "One evening fair for to take the air" the singer strays by Dublin's Bay and sees "a female form... more brighter far than the evening star, and they call her the Cailin Deas"

AUTHOR: unknown

EARLIEST DATE: 1946 (O'Croinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: beauty

FOUND IN: Ireland

REFERENCES (1 citation):
O'Croinin/Cronin-TheSongsOfElizabethCronin 113, "One Evening Fair For To Take the Air" (1 fragment)

NOTES [67 words]: O'Croinin/Cronin-TheSongsOfElizabethCronin is a fragment of "The Cailin Deas" ("My true love's eyes are as bright" [p. 160]) recorded from Michael Cronin; as for Elizabeth Cronin's song-lists, this is only a title. In spite of shared lines, O'Croinin/Cronin-TheSongsOfElizabethCronin says this fragment is "not to be confused with the Cailin Deas in no. 99 above ['My True Love's Face is as Bright']." - BS

Last updated in version 3.2

File: OCC113

One Evening So Clear

DESCRIPTION: "One morning so clear. In the meadows did pass, Her eye full of tear, A most beautiful lass." She asks, "O William... Why were you unkind? O why did you seek ANother than me?" She falls down in the grass and dies of love

AUTHOR: unknown

EARLIEST DATE: 1888 (Baring Gould collection)

KEYWORDS: love abandonment betrayal death

FOUND IN: Britain(England(West))

REFERENCES (1 citation):
Gundry-CanowKernow-SongsDancesFromCornwall, p. 29, "One Evening So Clear" (1 text, 1 tune)
Roud #3311

File: Gund029

One Fine Day

DESCRIPTION: Floating verse song: "One fine day I went to mill, I got stuck on Badger's Hill; I hawed my horses... But to save my soul I couldn't get a start." "There was a frog lived in the spring." "The black cat spit in the white cat's eye." Etc.

AUTHOR: unknown

EARLIEST DATE: 1929 (Garnder/Chickering)

LONG DESCRIPTION: Floating verse song: "One fine day I went to mill, I got stuck on Badger's Hill; I hawed my horses... But to save my soul I couldn't get a start." "There was a frog lived in the spring." "The black cat spit in the white cat's eye." "Now maybe you think there's another verse To this here song, but there ain't." Chorus: "Oh where you come from, knock a nigger down, A wagon full of bum shells, knock....."

KEYWORDS: nonballad floatingverses

FOUND IN: US(MW)

REFERENCES (1 citation):
Garnder/Chickering-BalladsAndSongsOfSouthernMichigan 201, "One Fine Day" (1 text, 1 tune)
Roud #3711

CROSS-REFERENCES:
One Fine Summer's Evening

DESCRIPTION: "One fine summer's evening as I walked along," the singer hears a girl singing. Her true lover meets and embraces her. They walk to a shady green. One of them promises to be true; only when the sun darkens, the stars fall, the earth moves will (s)he be untrue.

AUTHOR: unknown
EARLIEST DATE: 1949 (Nestler)
KEYWORDS: love, courting, separation, promise
FOUND IN: US (MA)
REFERENCES (1 citation):
- Harold Nestler, "Songs from the Hudson Valley" (article in _New York Folklore Quarterly_, Volume V, #2, Summer 1949), p. 92, "One Fine Summer's Evening" (1 short text)

NOTES: This has only four verses, and the only plot elements are the singer seeing the couple meet and they promising to be true. It is almost certainly a very defective version of something else, but most of the words are either commonplaces (e.g. the first line) or not like anything I can identify. Of all the countless songs of this type, the lyrics remind me most of "Tripping Over the Lea" [Laws P19] -- but that song is very rare in America. So I'm leaving this alone until and unless someone can identify it. - RBW
Last updated in version 4.4

One Fish-Ball (One Meat Ball, The Lone Fish-Ball)

DESCRIPTION: A single man (who perhaps has abandoned his wife?) wanders into a restaurant, but finds he has only money for one (meat/fish) ball. Waiters and company abuse him, and he is told, "You get no bread with one fish ball"

AUTHOR: unknown
EARLIEST DATE: 1862 (parodied; see notes)
KEYWORDS: food, poverty
FOUND IN: US
REFERENCES (6 citations):
- Spaeth-ReadEmAndWeep, pp. 74-75, "The Lone Fish-Ball" (1 text, 1 tune)
- Botkin-TreasuryOfNewEnglandFolklore, pp. 580-584, "The Lone Fish-Ball" (2 texts, 1 tune, plus assorted items on the same theme)
- Heart-Songs, p. 433, "The Lone Fish-Ball" (1 text, 1 tune)
- Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 22, "One Fish Ball" (1 text, tune referenced)
- Silber/Silber-FolksingersWordbook, p. 264, "One Fish Ball" (1 text)

ADDITIONAL: Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 15, "The Lone Fish-Ball" (1 text, 1 tune)

SAME TUNE:
- Two Freshmen ("Two Freshmen once, as green as grass, By Riley's restarant did pass") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 65)
- The Life Preserver ("There was a class went up and down") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 89)

NOTES: According to the Caxton Club (Chicago) edition of _Il Pescoballo_ (1899), the one-act opera buffa with Italian words by Francis James Child and English translation by James Russell Lowell was first performed in 1862 to raise money for the Civil War Sanitary Commission (precursor to the Red Cross). The authors of the _jeu d'esprit_, to quote Charles Eliot Norton's introduction, were originally given only as "Maestro Rossibello-Donimozarti."
"One Fish Ball," upon which the opera buffa was based, was written by a Harvard Latin professor,
identified by Norton only as "Lane." It was a "local ballad which had had great vogue, written not many years before." Norton asserts Lane based the song on "an adventure of his own." The Caxton Club edition prints a tune, crediting it as a "volkslied." - EC

Lewis Becker adds that Loesser's *Humor in American Song* dates the song to about 1854 and claims it is "Founded on a Boston Fact." It appears that this claim may derive from Waite, who also says the story is "Founded on a Boston fact," and says it is printed by permission of R. Storrs Willis, who owned the copyright (but is not actually listed as the author).

Interestingly, although Waite says it is "Founded on a Boston Fact," the story he uses to explain the song is set in New York, where a certain restaurant served three buckwheat cakes for sixpence (sixpence? In a song placed in New York and written in the nineteenth century? Hm). A professor wants FIVE cakes. He is willing to pay ten pence -- i.e. two pennies per cake, which is the same per-cake cost as three for sixpence. But the professor is told that the restaurant only does transactions in multiples of sixpence, so he can have three cakes for sixpence, or he can have six for twelve, but not five cakes. He doesn't return.

It will be evident that it is rather a stretch to get from that to this song.

Dick Greenhaus reports that the "One Meat Ball" version was popularized by Josh White in the 1940s. Popularized enough, in fact, that they taught it in my grade school! - RBW

Last updated in version 6.0

File: SRW074

One for Sorrow (Counting Magpies, Telling Fortunes)

DESCRIPTION: "One for sorrow, two for joy, Three for (a girl), four for (a boy), five for (silver), six for (gold)," and so on up to seven or ten or twelve. For telling fortunes by counting birds (magpies or crows).

AUTHOR: unknown

EARLIEST DATE: 1895 (Denham Tracts); earliest version c. 1780 according to Simpson/Roud

KEYWORDS: bird nonballad prophecy

FOUND IN: Britain(England(North)) US(NE) Canada(Newf)

REFERENCES (9 citations):
Beck-FolkloreOfMaine, p. 79, "(One crow sorrow, Two crows joy)" (1 short text)
Dolby-OrangesAndLemons, p. 21, "One for Sorrow" (1 text)
Baring-Gould-AnnotatedMotherGoose #475 n. 32, pp. 210-211, "(One crow sorrow)"
Carey-MarylandFolkloreAndFolklife, p. 87, "(no title)" (1 text)

ADDITIONAL: Jacqueline Simpson and Steve Roud, _A Dictionary of English Folklore_, Oxford, 2000, pp. 222-223, (entry on magpies) (portions of four versions)
Marjorie Rowling, _The Folklore of the Lake District_, Rowman and Littlefield, 1976, p. 106, "(One is for sorrow, but two for mirth)" (1 text plus variants)
Tony Deane and Tony Shaw _The Folklore of Cornwall_, B. T. Batsford, 1975, p. 66, "One [magpie] is sorrow, two is mirth" (1 excerpt)
Ron Young, _Dictionary of Newfoundland and Labrador_, Downhome Publishing Inc., 2006, p. 2836, "(One, for wet; two for dry)" (1 text plus an excerpt)

Roud #20096

NOTES [564 words]: As a rhyme, this seems to have been very common, especially in the north of England. Most versions are about magpies, but Beck's Maine version, from an area without magpies, uses it to count crows.

I have not encountered this as a proper song, but Dave Dodds used it as part of the source for the song "The Magpie," so the piece should probably be indexed to show what the original looked like. Readers should see Simpson and Roud for a good idea of the range of possible prophecies. For whatever reason, magpies seem to have been among the most "folkloric" of birds, and the stories seem to be ancient. They are not mentioned in the Bible (unless they are among the birds identified as unclean in Leviticus 11:13-19, Deuteronomy 14:12-18; several of these bird names cannot now be identified, but neither the King James Bible nor the New Revised Standard Version translate any of the names as "magpie" and the identifiable birds in the list are all flesh-eaters of the hawk and crow type; InterpretersDict, volume I, p. 439). But it is said to have been present in Noah's Ark -- and, depending on the version, either refused to enter the interior of the Ark, spending its time outside wisecracking (Simpson/Roud, p. 223) or was forced to leave the interior of the ship and journey on the mast because it chattered too much (Pickering, p. 183).
An Irish story reported by o Hogain, p. 36, says that the magpie is colored black and white because, when the birds went into mourning following the death of Jesus on the cross, the magpie did so only half-heartedly. Supposedly a battle in the sky between magpies and jackdaws forecast a battle between French and Bretons in the reign of Charles VIII of France (Hazlitt, p. 383) As in this fragment, seeing a single magpie is generally considered ill luck in Britain, but seeing two does not cause extreme misfortune (Simpson/Roud, p. 222). O hOgain, p. 36, reports that this belief is also found in Ireland -- and has a legend that the bird was brought there by Oliver Cromwell (this, presumably, reflects the Irish attitude toward the man who so abused them). Briggs, p. 311, has a story of "The Good Magpie," from Nottinghamshire. A man passes a house where a boy cries out that his mother is going to roast him in the oven. The man thinks the boy joking, and rides on -- but a magpie harasses him to turn back. He does -- and finds that the boy was telling the truth. Sometimes the word "magpie" was applied to things other than the bird. Partridge, p. 504, notes that it was sometimes used for Anglican bishops (presumably for their vestments), and that the word "magpie's nest" applies to the female genitalia. In China, however, the magpie was said to be a bringer of good luck: "In popular parlance, the magpie has always been called xi-qiao, i.e. 'joy-bringing magpie'. Its call heralds good news or the arrival of a guest" (Eberhard, p. 174). On the other hand, Eberhard goes on to tell the tale of the Cowherd and the Spinning Damsel, who could only meet once a year because the magpie was forgetful. Once a year, on the seventh day of the month, the magpies would build a bridge over the Milky Way to let the lovers meet. A picture of twelve magpies was apparently a way to express twelve particularly good wishes (Eberhard, p. 175). The magpie also plays a role in some Native American folktales (Jones-Larousse, p. 286). - RBW

Bibliography

- Briggs: Katherine Briggs,British Folktales (originally published in 1970 asA Dictionary of British Folk-Tales), revised 1977 (I use the 1977 Pantheon paperback edition)
- Hazlitt: W. C. Hazlitt,Dictionary of Faiths & Folklore, Reeves & Turner, 1905 (I use the 1995 Studio Editions paperback)
- InterpretersDict: [George Arthur Buttrick et al, editor],The Interpreter's Dictionary of the Bible, four volumes, 1962 (a fifth supplementary volume was published later)
- O hOgain: Daithi O hOgain,The Lore of Ireland, Boydell Press, 2006
- Partridge: Eric Partridge, A Dictionary of Slang and Unconventional English (combined fifth edition with dictionary and supplement), Macmillan, 1961
- Pickering: David Pickering,The Cassell Dictionary of Folklore, Cassell, 1999

Last updated in version 4.5
File: BeFM079

One for the Blackbird

DESCRIPTION: Folk wisdom: "One for the blackbird, Two for the crow, Three for the cutworm, An' the rest for to grow."
AUTHOR: unknown
EARLIEST DATE: 1923
KEYWORDS: harvest bird nonballad
FOUND IN: US(SE,So)
REFERENCES (2 citations):
  Randolph 275, "The Crow Song" (with only the "E" fragment belonging here)
  Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 184, "One for the Hoe" (1 text)
Roud #21651
NOTES [46 words]: Killion/Waller-ATreasuryOfGeorgiaFolklore explain this by saying, "Five grains
of corn should be planted to each hill": they have one each for the hoe, crow, and cutworm, and two remaining to grow. Nonetheless it is clearly the same rhyme, if used in different circumstances.

- RBW

Last updated in version 5.2

File: R275E

One for the Money

DESCRIPTION: "One for the money, Two for the show, Three to get ready, And four to go"

Perhaps used to start a race

AUTHOR: unknown

EARLIEST DATE: 1888 (Bolton)

KEYWORDS: wordplay racing nonballad

FOUND IN: US(MW)

REFERENCES (3 citations):

Sackett/Koch-KansasFolklore, p. 118, "(One for the Money)" (1 text)

Opie/Opie-OxfordDictionaryOfNurseryRhymes 384, "(One for the money)" (1 text in the notes to "One to make ready")

Baring-Gould-AnnotatedMotherGoose #656 note, p. 259, "(One for the money)"

Roud #16216

File: SaKo118A

One I Love, Two I Love

DESCRIPTION: Counting rhyme, usually for counting seeds or flower petals: "One I love, two I love, Three I love, I say. Four I love with all my heart, Five I cast away." And so forth, with different actions up to twelve or higher

AUTHOR: unknown

EARLIEST DATE: 1883 (Newell-GamesAndSongsOfAmericanChildren, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: nonballad love

FOUND IN:

REFERENCES (4 citations):

Opie/Opie-OxfordDictionaryOfNurseryRhymes 382, "One I love, two I love" (1 text)

Newell-GamesAndSongsOfAmericanChildren, #44, "Counting Apple-seeds" 1 text)

Welsch-NebraskaPioneerLore, p. 270, "(no title)" (1 short text)

Garland--NZ, p. 270, "(One I love, two I love, three I love, I say)" (1 short text, possibly derived from this)

ALTERNATE TITLES:

Counting Appleseeds

NOTES [45 words]: Jean Ritchie appears to have combined this with the lyrics of "I Love my Love (II)" to produce her song "One I Love." I am not sure this counting rhyme exists as a song on its own, but the connection to the Ritchie song was (just barely) enough reason to include it. - RBW

Last updated in version 4.3

File: 00x382

One Little Elephant

DESCRIPTION: "One elephant went out to play Upon a spider's web one day. He had such tremendous/enormous fun That he sent/called for another elephant to come." Repeat for two elephants, three elephants, ....

AUTHOR: unknown

EARLIEST DATE: 1975 (Opie/Opie-TheSingingGame)

KEYWORDS: playparty animal

FOUND IN:

REFERENCES (1 citation):

Opie/Opie-TheSingingGame 99, "One Little Elephant" (1 text, 1 tune)

File: 0pGa099
One Little Frog

DESCRIPTION: "One little frog a-settin' on a log, Waitin' for its brother, Its eyes were red from the tears it had shed, And it jumped right into the water." Repeat indefinitely: "Another little frog a-settin' on a log...." Etc.

AUTHOR: unknown
EARLIEST DATE: 1930 (Randolph)
KEYWORDS: animal brother separation nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
    Randolph 581, "One Little Frog" (1 text)
    Roud #7668
    File: R581

One Man Shall Mow My Meadow

DESCRIPTION: Singer states that various numbers of men shall mow her meadow and gather it together, as well as shear her sheep. The song is cumulative, hypnotic, and loaded with symbolism.

AUTHOR: unknown
EARLIEST DATE: 1906 (Reeves-TheEverlastingCircle)
KEYWORDS: cumulative nonballad
FOUND IN: Britain(England(South)) Canada(Mar)
REFERENCES (9 citations):
    Sharp-OneHundredEnglishFolksongs 100, "One Man Shall Mow My Meadow" (1 text, 1 tune)
    Williams-FolkSongsOfTheUpperThames, p. 288, "Mowing Down the Meadow" (1 text) (also Williams-Wiltshire-WSRO Ox 280)
    Kennedy-FolksongsOfBritainAndIreland 291, "The Counting Song" (1 text, 1 tune)
    Reeves-TheEverlastingCircle 100, "One Man Shall Mow My Meadow" (1 text)
    Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #2, "I Had One Man" (1 text, 1 tune)
    Creighton-SongsAndBalladsFromNovaScotia 90, "Me One Man" (1 text, 1 tune)
    DT, ONEMANMW
ADDITIONAL: Walter de la Mare, _Come Hither_, revised edition, 1928, notes to #218, ("One man shall mow my meadow") (1 text)
    Maud Karpeles, _Folk Songs of Europe_, Oak, 1956, 1964, p. 50, "One Man Shall Mow My Meadow" (1 text, 1 tune)
    Roud #143
CROSS-REFERENCES:
    cf. "The Mower" (imagery)
ALTERNATE TITLES:
    Me One Man
    Mowing Down the Meadow
    One Man Shall Shear My Wethers
NOTES [31 words]: It's hard to decide whether there's a ritual element here, or whether the song itself is the ritual. -PJS
And here I thought it was just a dirty song covered with pastoral symbols.... - RBW
Last updated in version 4.2
File: ShH100

One Man's Hands

DESCRIPTION: "One man's hands can't break a prison down, Two men's hands can't tear a prison down, But if two and two and fifty make a million, we'll see that day come 'round." Similarly, "One man's voice can't shout to make them hear," etc., with topical references

AUTHOR: Words: Alex Comfort / Music: Pete Seeger
EARLIEST DATE: 1962
KEYWORDS: political nonballad
FOUND IN:
REFERENCES (2 citations):
    Scott-TheBalladOfAmerica, pp. 376-377, "One Man's Hands" (1 text, 1 tune)
One Misty, Moisty Morning

DESCRIPTION: Daniel courts Dolly, a milk maid. Before she will marry he must have her father and mother's consent. "Her parents being willing, all Parties was agreed, Her Portion thirtie shilling, they marry'd were with Speed" and have a public celebration.

AUTHOR: unknown
EARLIEST DATE: 1700 (Pills to Purge Melancholy, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes); tune from 1650 (Playford's The Dancing Master, according to Chappell); the Opies say that a broadside, "The Wiltshire Wedding" was printed c. 1680
KEYWORDS: courting dowry wedding father mother
FOUND IN:
REFERENCES (5 citations):
  - Opie/Opie-OxfordDictionaryOfNurseryRhymes 359, "One misty, moisty, morning" (2 texts)
  - Baring-Gould-AnnotatedMotherGoose #140, p. 114, "(One Misty, Moisty Morning)"
  - Chappell/Wooldridge-OldEnglishPopularMusic I, p. 286, "The Friar and the Nun" (1 tune, which is clearly this although no lyrics are printed)
  - Cologne/Morrison-WiltshireFolkSongs, pp. 26-27, "The Wiltshire Wedding" (1 text, 1 tune)
  - DT, HOWDYEDO*

Roud #20075
BROADSIDES:
  - Bodleian, Douce Ballads 2(256b), "The Wiltshire Wedding Between Daniel Do-well and Doll the Dairy-maid" ("All in a misty morning"), unknown, n.d.
NOTES [76 words]: The description is from broadside Bodleian Douce Ballads 2(256b).
See "One Misty Moisty Morning" by Steeleye Span on "Parcel of Rogues." Chrysalis CHR 1046 (1973). - BS
The Digital Tradition notes that this tune is used in the Beggar's Opera. This appears to be a reference to Act II, Air 5, "Before the Barn Door Crowing," which has the tune "All in a misty morning" and ends with the lines
With how do you do, and how do you do,
And how do you do again. - RBW
Last updated in version 5.0

One More Chance

DESCRIPTION: "Late last night, When the moon shone bright," the singer visits his honey. She declares she has gone to bed. He points out that he paid her rent, begs for one more chance, offers to take her to a ball. He then pulls out a ten dollar bill, and is admitted

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: sex courting home rejection money whore nightvisit
FOUND IN: US
REFERENCES (1 citation):
  - Scarborough-OnTheTrailOfNegroFolkSongs, pp. 274-275, (no title) (1 text)

One More Day

DESCRIPTION: Shanty: "One more day, me johnnies, One more day, Come rock and row me over, Johnny, one more day." The voyage has been hard, the captain cruel, but the sailors are almost home and soon will be able to visit their girls

AUTHOR: unknown
EARLIEST DATE: 1917 (Capt. John Robinson, "Songs of the Chantey Man")
KEYWORDS: shanty sailor home hardtimes
FOUND IN: US
REFERENCES (10 citations):
One More Kiss Before I Go

DESCRIPTION: "Such a happy girl am I, And I'll tell you the reason why": She has a love who is always courting her and asking for "One more kiss before I go." They will marry soon. She tells boys that girls expect "a loving kiss And a word or two like this..."

AUTHOR: R. E. Bays (source: Bays-Richmond [broadside, LOCSheet sm1871 10419])

EARLIEST DATE: 1871 (Bays-Richmond)

KEYWORDS: love courting marriage

FOUND IN: US(Ap,So,SE)

REFERENCES (7 citations):

Henry-SongsSungInTheSouthernAppalachians, pp. 168-169, "One More Kiss Before I Go" (1 text)
Owens-TexasFolkSongs-1ed, pp. 164-165, "Bye Bye My Darling" (1 text, 1 tune)
Browne-AlabamaFolkLyric 15, "The Merry Girl" (3 texts; the first text is from _Robert Jones Songster_ (New York, 18__); the second is a fragment of the Norwood text from _Birch & Backus Songs of the San Francisco Minstrels_ (New York, 187?)); the third is #15A colected by Browne in Alabama, 1 tune)

ADDITIONAL: Beard-Lunsford, pp. 617-618, "Goodbye Darling I Must Leave You" (1 text)
Crabtree, pp. 285-286, "Such a Happy Little Girl Am I!" (1 text)
Norwood, p. 35, "Good-bye, Darling, I Must Leave You" ("Oh I love a charming girl") (1 text)
Wiseman, pp.14-15, "Good Nite Darling" ("Sich a happy girl am I") (1 text, 1 tune)

Roud #6375

RECORDINGS:

Clarence Greene, "Goodnight Darling" (Victor V40141, 1927; on "Birth of Country Music," Vintage Masters MP3 (2012))
Da Costa Woltz's Southern Broadcasters, "Merry Girl" (Gennett 6143, 1927; on "Da Costa Woltz's Southern Broadcasters," Document Records DOCD-8023 CD (1998))

BROADSIDES:

LOCSheet, sm1871 10419, "Good-night Darling" ("Such a happy girl am I"), G.D. Russell & Co (Boston), 1871 (1 text, 1 tune)

NOTES [4591 words]: He has teeth as white as pearls
And such darling little curls
Should we consider a song with those lines to be -- using Browne's term -- a "genuine folk song"?
Owens writes about his experiences in the early 1930s:
"I tried to interest the boys and girls I worked with in my songs, but they had never heard of them and did not like what they heard from me. They were busy singing 'Mr. Gallagher and Mr. Sheenan' and 'Yes, We Have No Bananas,' which were popular in the vaudeville shows at the Majestic
Theater and on phonograph records" [fn.1]. A little more than thirty years before "Yes, We Have No Bananas" was first sung on a New York vaudeville stage "Good-night Darling" was being sung on an early New York burlesque stage. Owens included "Good-night Darling" as "Bye, Bye, My Darling" in the first edition, only, of *Texas Folk Songs* [fn.2].

Browne, who also included the song, as "The Merry Girl," writes in his Introduction: "[Pound and Barry] would accept as genuine folk song one which, regardless of origin, had (1) undergone certain textual and musical changes and had (2) become so much a part of folk culture that the members felt free to sing it as they had learned it without any self-conscious concern for its origin or its 'correct' version" [fn.3]. "Good-Night Darling" or "Bye, Bye, My Darling" or "The Merry Girl" meets that standard. The song text and tune are always recognizably some recasting of the writer-composer's original, but both words and tune change in every version.

This is what I know of the song's history. In 1871 a songsheet of "Good-night Darling," written and composed by R. E. Bays, as sung by Adah Richmond, was printed in Boston [fn.4]. Richmond played in Boston and, in the same year, brought her early burlesque troupe to New York City [fn.5]. She was on the New York stage in the early seventies -- the period that concerns us -- and later [fn.6]. Almost the same version, again attributed to R. E. Bays, and sung by Alice Dunning Lingard, was printed in "The Faded Coat of Blue Songster" in 1873 [fn.7]. Alice Dunning Lingard was an English actress and singer who toured with the Lingard family troupe and was also on the New York stage in the early seventies and afterwards [fn.8].

In 1875 "Good-Bye, Darling, I Must Leave You," as "sung with great success by the late Eddie Norwood," was printed in the "There's Millions In It Songster" [fn.9]. Norwood's version is also printed in 1873 in "Jennie Engel's Bouquet of Melodies Songster" [fn.10]. It was printed, also "as sung" by Eddie Norwood, in Frank Dumont's "Birch and Backus' Songs of the 'San Francisco Minstrels' Including All the Continuously Popular Pieces That Have Been Received With Boundless Applause From Maine to California, When Sung By This Great Troupe" [fn.11]. If Norwood were a member of the San Francisco Minstrels, a very popular troupe on the New York Stage from 1865-1883 [fn.12], it should have given his version a great boost. I find nothing showing that Norwood ever performed with the San Francisco Minstrels [fn.13]. The Norwood version entirely replaces every verse of the Bays song so that the singer tells about his 'girl Liz'; it only keeps the Bays chorus. None of the other versions show any influence of the Norwood version.

Bays's song was well enough known to earn a black-face adaptation in "Goodbye Darling," printed in the "The Robert Jones Songster." The lover's name is changed from "Harry Mortimer de Vere" to "Lilly Dusky Moore," a play on "lily"/'little" "dusky moor"[fn.14]. The words are not in dialect but are less "artful" than Bays's: "I am engaged to such a dear" becomes "I'm engaged to something sweet"; "he comes nearly ev'ry day" becomes "and it seems as every day"; "Oh young ladies when you find A young lover true and kind" becomes "Ladies, if you want to find Some gents that's good and kind"; "'Tis so nice to have a beau" becomes "Ain't it nice to have a beau"; "He has teeth as white as pearls And such darling little curls" becomes "and his teeth are white like pearl And his darling little curl."

I don't know of any other texts from the nineteenth century. The song appears to have been popular in some rural areas by the early nineteen hundreds. Bascom Lamar Lunsford (1882-1973) learned the chorus in 1904 and said it was a favorite with both boys and girls at outdoor gatherings [fn.15]. One of the two Alabama texts reported but not printed by Browne was learned about 1912 [fn.16] and the other was known by the contributor before 1903 [fn.17] [fn.18].

Owens (1905-1990) learned the song from his Oklahoma cousins [fn.19]. The spread of "Good-bye Darling" may illustrate points about distribution and change made by Cohen and Browne.

Cohen [fn.20] quotes an 1880 New York Herald article to illustrate the effect of troupe appearances on the popularity of "penny ballads" like "Good-night Darling" and -- with the history of "Grandfather's Clock" -- illustrates how a song no longer popular where printed can spread slowly throughout the rural areas where it has a chance to establish itself: "This ['Scotch Lassie, Jean,' Roud #21539], like a majority of the songs that appear in the penny ballad series, owes its present favor to being sung by a prominent minstrel troupe. A majority of the purchasers of the ballads are working girls, boys and young men who hear the verses sung at a theatre or social gathering, where they catch the melody, and at the expense of a cent for the words, are enabled to try their own vocal powers.... Singularity enough the most popular song outside of New York at present [1880] is 'Whoa Emma,' of unpleasant memory. 'Grandfather's
Clock' also, having run its course in the city, is only now ticking its way through the rural districts, and thousands of orders for it come in every week. Another odd thing about this popular song. It was brought from England and published by the publisher [Wehman] as a failure, when suddenly it made a hit, and some idea of its subsequent popularity may be formed from the fact that a single publisher of sheet music disposed of 50,000 copies in that form.... A new penny ballad is published every day, and the mails are busy distributing this remarkable literature throughout the country" [fn.21].

Aside from the Norwood version the "Good-night Darling" texts are interesting for how they have changed. Aside from verses forgotten or omitted the texts are surprisingly similar; even the versions that reverse the sex of the singer do not change the "sense" of the song: no floating or new verses have been added and the intent of almost all lines remains unchanged, but almost all lines have been changed in ways that do not affect the intent. Bays's song text remains recognizable, verse for verse, in every text except Norwood's, but the words of each line are fluid. Browne explains why he believes these published texts change.

"The fact that literary songs have an existence frozen in art form ... does not alter their status as genuine folk songs. Their inclusion in a songster or other popular song book, furthermore, would not act as a corrective or stabilizing force. On the contrary, the fact that they were included in these cheap books would probably be license enough for the folk to take liberties with them. Songsters were too ephemeral to be regarded as sacrosanct. They probably served rather to introduce songs into a community than to stabilize those which they brought in" [fn.22].

The fragile nature of songsters [fn.23] would underline their role as introducer of songs. Once introduced, a song's survival in any form is problematic.

Three of the four "country" recordings of the song were made in 1927 [fn.24]; the fourth was made in 1930 [fn.25]. They seem entirely independent of each other, differing in text, tune and presentation.

Lulu Belle Wiseman's adaptation [fn.26] was printed in 1937, but I can't find that the song was ever recorded by the Wisemans.

The text Browne printed as #15A he collected in 1953 from an Alabama singer; "she claims her mother wrote it" [fn.27].

The versions, excluding the Norwood version, all retain the "sense" and form of the song, but the details vary from version to version.

To find the "sense" of the song I paraphrase it, couplet by couplet, or--if that isn't fine enough--line by line. If we look at the "sense" of the texts, again excluding the Norwood version, from a distance by paraphrasing them they are remarkably similar. With the sole exception of Woltz -- which has a substitution -- the changes in "sense" from the Bays original are all losses of text.

[And scholarship has shown that, even in written transmission, loss of text is the single most common mistake. - RBW]

Here is the Bays-Richmond text paraphrase. There is a chorus and four verses.

[chorus] Good night; one more kiss; he'll return tomorrow or else he'll write.
[1] the singer is happy to be engaged; the lover comes every day; he whispers when he goes
[2] the lover has wonderful teeth and a darling curl; the singer tells the lover's name; when they are married she won't have to hear his words [the chorus]
[3] advice to ladies: when you find a lover who's true and kind it will make you happy to have a beau to pet and love you and kiss at the door.
[4] advice to gentlemen: when you must leave your sweetheart remember a kiss and say before you part [the chorus]

Here is a paraphrase of the Norwood text:

[chorus] Good night; one more kiss; he will return tomorrow or else he'll write.
[1] he loves a charming girl; he'll do nothing wrong; he brings her here every night to hear [the chorus]
[2] pretty Liz stole his heart; other chaps envy him that when they part he sings [the chorus]
[3] when he meets her he is sure to kiss her; such waist, cheeks and face: she's too good for this world.
[4] tonight he'll propose; he'll be happy when she agrees to wed and his cares will end.
[spoken] "Ah, my dear boys, I sha'n't have to say then" [the chorus]

The Bays-Richmond [1871] text is the earliest but also the "most complete" in the sense that none of the later texts--except Norwood--add verses.

Four of the other texts have the same paraphrased structure as Bays-Richmond: Lingard [1873], Henry [1930], Smith [1930] and Browne [1953].

At the paraphrase level, Woltz, Greene and Wiseman differ from Bays-Richmond in what they lose from, or how they change, the "advice" verses [3] and [4].
Woltz, the closest to Bays-Richmond, retains [4] advice to gentlemen, but changes [3] advice to ladies
from
[3] when you find a lover who's true and kind it will make you happy to have a beau to pet and love
you and kiss at the door.
to
[3] when you find a lover who's true and kind it will make you happy; every night he'll come and go;
he'll give the word as he goes [the chorus]
Greene and Wiseman -- which are identical at the paraphrase level -- omit [4] advice to gentlemen,
but take its ending to replace the ending for their [3] advice to ladies:
[3] advice to ladies: when you find a lover who's true and kind -- when you find one good and true --
remember a kiss and [he'll] say before you part [the chorus]
Crabtree, RobertJones and Foster are like Bays-Richmond in their treatment of [3] advice to ladies,
but leave out other verses or parts of verses.
advice to gentlemen, and Foster truncates [2] the lover's description to
[2] the lover has wonderful teeth and a darling curl; the singer tells the lover's name.
Owens-TexasFolkSongs-1ed has only the chorus and parts of the first two verses, and [2]
precedes [1]
[2] the lover has wonderful teeth and a darling curl; the singer tells the lover's name.
[1] the lover comes every day; he whispers when he goes
Beard-Lunsford is just the chorus, which is included for Norwood as well as the other texts.
Imagine a tree that shows how the texts are related at the paraphrase level, but has nothing to do
with how the texts evolved:
Beard-Lunsford, which is just the chorus, is just above the root. The chorus is in every text, so all
routes from the root to the branch ends pass through Beard-Lunsford.
From there
Owens-TexasFolkSongs-1ed branches one way;
Norwood branches another way.
The Owens-TexasFolkSongs-1ed branch itself splits:
through Foster, RobertJones and Crabtree;
through Greene/Wiseman, Woltz, and Bays-Richmond [and Lingard, Henry, Smith, and Browne,
which have the same paraphrased structure as Bays-Richmond].
It is the Wiseman/Greene branch that reaches Bays-Richmond, the original text [fn.28].
The "paraphrase level" may seem too broad, grouping too many versions as "the same thing."
Comparing texts at the "detail level" may seem to be at the other extreme, separating versions on
trivial grounds.
In comparing texts I ignore differences in spelling but not in how a line is phrased.
For example, the two versions that are based on Bays's sheet music are very close, but not
identical.
The only difference that I found I disregarded as a "spelling difference":
Bays-Richmond: 'Tis the pleasure of my life
Lingard: It's the pleasure of my life
Two versions that are identical at the paraphrase level but differ at the detail level are Greene and
Wiseman. They are close enough that Lulu Belle Wiseman's version may have been based on
Greene's recording, though her tune is simpler.
[chorus]...; he'll write.
Greene: Just a word or two to let my darling know
Wiseman: A line or two to let my darling know
[2] the lover has wonderful teeth and a darling curl; the singer tells the lover's name; when they are
married she won't have to hear his words [the chorus]
Greene: He comes home most every day
Wiseman: He comes almost ev'ry day [a possible mondegreen copy]
... And such darling yeller curls
And his name is Alexander David Lee
He's the joy of all my life
And I'm soon goin' to be his wife
Then those words I no longer have to hear

[3] advice to ladies: ....
Greene: Now young ladies bear in mind
Wiseman: Now young girls all bear in mind
Greene and Wiseman illustrate one of the common points of departure from an agreed upon reading; there is almost no agreement about the lover's name:
Bays-Richmond and Lingard: His name is Harry Mortimer de Vere [fn.29].
Browne: His name is Harry Martin ....
Foster: And her name excuse me friends I will not tell
Greene: And his name is Harry Martin Davy-o
Henry: And his name is written everywhere
Owens 1ed: And his name which I call o'er every day
RobertJones: And his name is Lilly Dusky Moore
Smith: And her love is with me every where I go
Wiseman: And his name is Alexander David Lee
Woltz: And his name I cannot tell you but I know
Smith and Foster would have a problem here because they have made the singer a man. While their paraphrase follows Bays-Richmond closely, their detail level resolution is to dodge the naming problem altogether.
For "the singer tells the lover's name," Browne and Greene are close but, as noted above, their paraphrase structure is significantly different. Perhaps that is just a function of forgotten verses and lines. I would expect them, having agreed on the name, to be very close on lines they shared. Here their common paraphrase lines are compared with each other amid with the original Bays text:
[chorus] ...; he'll return tomorrow or else he'll write.
Bays-Richmond: I'll be here tomorrow night
Browne: I'll be here tomorrow night
Greene: I'll be back tomorrow night

[1] ... ; the lover comes every day; he whispers when he goes
Bays-Richmond: He comes nearly every day/ and when he goes away/ these words he always whispers in my ear
Browne: he comes nearly every day/ and when he goes away/ these words he always whispers in my ear
Greene: he comes home most every day/ and before he goes away/ he always whispers in my ear

[2] ... ; when they are married she won't have to hear his words [the chorus]
Bays-Richmond: 'Tis the pleasure of my life/ That I'm soon to be his wife/ For these words I shall no longer have to hear
Browne: he's the pleasure of my life/ For I'm soon to be his wife/ Then those words I'll no longer have to hear
Greene: He's the joy of all my life/ And I'm soon to be his wife/ Then these words I'll no longer have to hear
[3] advice to ladies: when you find a lover who's true and kind it will make you happy to have a beau ....
Bays-Richmond: Oh young ladies when you find/ A young lover true and kind/ You cannot be more happy I am sure/ 'Tis so nice to have a beau
Browne: Oh young ladies when you find/ A young lover true and kind/ You cannot be more happy I am sure/ For it's nice to have a beau
Greene: Now young ladies bear in mind/ A true lover's hard to find/ When you find one you know / That's good and true
[4] advice to gentlemen: ...; remember a kiss and say before you part [the chorus]
Bays-Richmond: You had best remember this/ She expects a sweeter kiss/And a word or two like this before you part
Browne: You had best remember this/ She'll expect a sweeter kiss/ And a word or two like this
Greene: It is best remember this/ He expects another kiss/ And another word or two before he goes
Where lines are shared, Browne is very close to Bays-Richmond, and not so close to Greene. That is not too surprising since Browne and Bays-Richmond were identical at the paraphrase level.
As written by R. E. Bays, "Good-night Darling" is sung by a woman with a chorus "as if" sung by a woman. As a result it is a simple matter to change the verses so the song would entirely be "as if"
sung by a man. Of the four recordings, all made by men, two -- Smith and Foster -- change the sex of the singer to male. They make simple changes to Bays text.

[1] the singer is happy to be engaged; the lover comes every day; he whispers when he goes
Bays-Richmond: Such a happy girl am I/ I will tell the reason why/ 'Tis because I am engaged to such a dear/ He comes nearly ev'ry day/ And when he goes away/ These words he always whispers in my ear
Foster: Such a happy boy [boid?] am I/ And I'll tell you the reason why/ Just because I go to see a pretty little girl/ Go to see her ev'ry Sunday night/ Just before I go away/ And this is what I whisper in her ear and say
Smith: Such a happy boy am I/ And I'll tell you the reason why/ Is because that I'm engaged to such a dear/ I go there most every day/ And when I go away/ These are the words I whisper in her ear

[2] the lover has wonderful teeth and a darling curl; the singer tells the lover's name; when they are married she won't have to hear his words [the chorus]
Bays-Richmond: He has teeth as white as pearls/ And such darling little curls/ His name is Harry Mortimer de Vere/ 'Tis the pleasure of my life/ That I'm soon to be his wife/ For these words I shall no longer have to hear
Foster: O her teeth are just like pearls/ She's a darling little girl/ And her name excuse me friends I will not tell/ Go to see her ev'ry Sunday night/ Just before I go away/ And this is what I whisper in her ear and say
Smith: She has teeth as white as pearls/ She is such a darling girl/ And her love is with me every where I go/ She's the joy of my life/ And she's set to be my wife/ And these the words I'll no longer have to say

Where lines are shared, Smith is closer to Bays-Richmond than to Foster. That is not too surprising since Smith and Bays-Richmond were identical at the paraphrase level. The Foster version has generally drifted further away from the original text.

I have tunes for Bays-Richmond, Owens-TexasFolkSongs-1ed, Wiseman, and the four recordings: Woltz, Foster, Greene and Smith.

The tunes are all recognizably the same but Bays, with its succession throughout of dotted fourths and eighths, is the most complex.
Owens-TexasFolkSongs-1ed and Wiseman simplify the tune into a succession of fourths. No one quite gets the first two lines of the chorus and no two tunes for those lines agree. Greene comes closest to the verse -- closer than Wiseman -- and that argues against Wiseman trying to cover Greene's version; on the other hand it may be that Lulu Belle Wiseman liked Greene's tune and decided to simplify it.

Browne, thinking to state Pound and Barry's position, "would accept as genuine folk song one which, regardless of origin, had (1) undergone certain textual and musical changes and had (2) become so much a part of folk culture that the members felt free to sing it as they had learned it without any self-conscious concern for its origin or its 'correct' version." "Good-night, Darling" began as a song on the Boston and New York burlesque stage, was printed with some adaptation on song sheet and songster, achieved some level of popularity in the South East, Appalachians, and South, and was recorded four times we know of. The singers all retained the "sense" and form of the song, but the words and tune seem never to have been captured twice the same way. "Good-bye, Darling" seems to satisfy the test. Is that enough to allow us to classify this as a "genuine folk song"?

78 RPM references and dates for Da Costa Woltz, John D Foster, Clarence Greene and McDaniels and Smith from MeadeSpottswoodMeade, pp. 122-123. MeadeSpottswoodMeade is my primary source for references and recordings. - BS

FOOTNOTES
[12] McCoy; Toll, pp. 149-152, 167, 186; Brown2, pp. 120-121; Brown3, p. 210; Rice, pp. 18, 46,
Brown2, pp. 121-122 lists the members of the Minstrels in New York from 1865-1869; not found in Rice [fn.11 lists all references to members of the San Francisco Minstrels from the time they moved to New York]; there is a "Dutch" Eddie Norwood on the New York Stage in 1873: NYClipper-1873-1, NYClipper-1873-2.

Through Calpe's straits survey the steepy shore; Europe and Afric on each other gaze! Lands of the dark-e'y'd Maid and dusky Moor Alike beheld beneath pale Hecate's blaze:

Byron, p. 72 Canto 2.22. [1812]

Whether or not "dusky moor" was a commonplace before Byron, it was one afterwards, in the United States as well as England, sometimes in describing Othello:

from a report from "Central África" in a journal of the American Colonization Society: "You see him [the Negro] mingling with the dusky Moor, the olive coloured Arab, and the tawney Egyptian...." AfricanRepository, p. 372 [1827];

from a direct quote of Byron in an American short story. Leggett, pp. 38-39 [1834];

from an American insurance agents' periodical: "Othello, when weaving his yarn in the presence of Desdemona and her father, says: 'Wherein I speak of most disastrous chances, of moving accidents by flood and field,' but he says nothing of having been insured against them. There were not so many accident insurance companies then as now, and all things considered we guess the pesky and dusky Moor was an extra hazardous risk anyhow." Kellogg, p. 116 [1896].

Beard-Lunsford, p. 617.

Browne, #15B, p. 73.

Browne, #15C, p. 73.

Browne #15B and #15C are references to versions Browne had when he edited the book; the texts are not available in the Ray B Browne Collection at Bowling Green University in Ohio according to personal correspondence Nov 6, 2014.

Owens-TexasFolkSongs-1ed, p. 164.

Cohen, p. 154.

NYHerald-1880.

Browne, pp. 13-14.

Cohen, p. 147.

Foster; Greene; Woltz.

Smith.


Browne, p. 72.

The tree, as I describe it, is oversimplified. There are at least two ways to interpret trees. The "phenetic" way is to consider apparent similarities among the texts in deciding how the texts relate to each other. The "phylogenetic" way is to consider strictly evolutionary principles to determine how the texts developed sequentially.

In this case I am not interested in finding how the texts evolved and determining what the original text looked like. In a "phylogenetic" tree Bays-Richmond is at the root and later-developing texts are progressively further away from the root. In my "phenetic" tree Bays-Richmond and Norwood are furthest from the root, carrying -- as they do -- almost all the elements of different versions. Beard-Lunsford, as noted, being only the chorus, and the chorus being included in all other texts, is closest to the root. The remaining texts are progressively further from the root, and closer to Bays-Richmond, as they become more "complete" (In this approach, every text -- not acknowledged by the singer to be only part of what she knows as the text -- is considered to be complete). Even so, people building trees, whether phenetic or phylogenetic, have the same serious problem: there are few cases in the real world that can accurately be represented as trees. Consider the phylogenetic problem of having the same mutation appear on two separate branches of a tree. Perhaps there has been a previously unsuspected hybridization, or perhaps there is something that makes the independent occurrence of the mutation likely, or perhaps this is just a chance occurrence. How should the tree be modified to reflect this situation? The "Good Night Darling" paraphrase level tree has an analogous problem. Woltz and Bays-Richmond are at the end of one branch and Crabtree is at the end of another. All three have [4] advice to gentlemen, and no texts closer to the root than they are have that verse. Of course, change by hybridization on the one
hand and by forgetting on the other are accepted as frequent occurrences for song texts and there is no problem accepting those as causes of the change; the problem of representing the situation is exactly the same for phenetic and phylogenetic problems. In the "Good Night Darling" problem a solution would be to have cross-branches directly connecting Woltz and Bays-Richmond on one end to Crabtree on the other.

The software I use as an aid in comparing texts provides such cross-branches. At the paraphrase level, for this song, the result is a sort of web stretched between the Greene branch, ending at Bays-Richmond, and the Foster branch ending at Crabtree. At the detail level the picture is more complicated.

The software I use is SplitsTree4. If you care to investigate it I recommend starting with Huson-Rupp-Scornavacca.

[29] In Bays's Boston the de Vere name may have indicated "high class" but have had no such meaning on the streets of New York or in rural America.

A note from Bob Waltz: "The name 'de Vere' was probably chosen just for the rhyme, but there is a peculiar significance. The de Vere family held the Earldom of Oxford for "twenty generations" in the Middle Ages and after. The only family to have done something similar is the Howard Dukes of Norfolk, and that's much more recent -- they weren't all that close to the record when 'One More Kiss' was written. The tag phrase 'the Vere de Vere' refers to the ability of the de Veres to hang on to their earldom. To be the 'Vere de Vere' means to have an impeccable pedigree." - BS

Bibliography

- Bays-Richmond: LOCSheet, sm1871 10419, "Good-night Darling" ("Such a happy girl am I"), G.D. Russell & Co (Boston), 1871 (1 text, 1 tune)
- Cohen: Norm Cohen, "Henry J. Wehman and Cheap Print in Late Nineteenth-Century America" in David Atkinson and Steve Roud, editors, Street Ballads in Nineteenth-Century Britain, Ireland, and North America (Surrey: Ashgate Publishing Limited, 2014)
- Crabtree: Lillian Gladys Crabtree, Songs and Ballads Sung in Overton County, Tennessee: a Collection (Nashville: George Peabody College for Teachers (Unpublished Thesis- M.A.), 1936)
- Lingard: Faded Coat of Blue Songster (Philadelphia: The Central News Company, 1873)
- McCoy: Sharon D McCoy, "'The Trouble Begins at Eight': Mark Twain, the San Francisco Minstrels, and the Unsettling Legacy of Blackface Minstrelsy" in American Literary Realism, Vol. 41, No. 3, Special Issue on Mark Twain (Spring, 2009)
- Norwood: There s Millions In It Songster (New York: R.M. De Witt, 1875)
- NYClipper-1873-1: "Theatrical Record - City Summary" in The New York Clipper (New York, July 19, 1873), p. 6
- NYClipper-1873-2: "Theatrical Record - City Summary" in The New York Clipper (New York, September 6, 1873), p. 2
One More River to Cross

DESCRIPTION: Counting up the contents of Noah's Ark: "The animals went in one by one... two by two... three by three...," often with odd groups listed. Chorus: "One more river, and that is the river Jordan, One more river (for) to cross." Or "Wasn't that a wide river"

AUTHOR: unknown

EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute); this is the "Wide River" version

KEYWORDS: Bible animal nonballad

FOUND IN: US(Ap,MW,SE,So)

REFERENCES (11 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 98-99, "Oh, Wasn't Dat a Wide River?" (1 text, 1 tune; p. 194 in the 1874 edition; a "Wide River" type)
Work-FolkSongOfTheAmericanNegro, p. 47, "Wide River" (1 text, a "Wide River" type)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 455, "One More River to Cross" (1 short text)
Randolph 294, "One More River" (2 texts, 1 tune, both "Ark" versions)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 250-252, "One More River" (1 text, 1 tune -- Randolph's 294A)
Peters-FolkSongsOutOfWisconsin, p. 60, "One More River" (1 short text, 1 tune); p. 62, "Jordan's River I'm Bound to Cross" (1 short text, 1 tune, too brief to determine whether it is this or something else; I would guess it is a mixture of two songs)
Bush-FSofCentralWestVirginiaVol3, pp. 10-11, "One More River" (1 text, 1 tune, an "Ark" version)
Fireside-Book-of-Folk-Songs, p. 308, "One More River" (1 text, 1 tune, an "Ark" version)
Silber/Silber-FolksingersWordbook, p. 392, "One More River to Cross" (1 text, an "Ark" version)
DT, ONEMORER

ADDITIONAL: Edward Harrigan, _The Mulligans_, G. W. Dillingham, 1901, p. 369, "(no title)" (2 verses plus the chorus, possibly rewritten)

Roud #4458 and 12088

RECORDINGS:
Lt. Jim Europe's Four Harmony Kings, "One More Ribber to Cross" (Pathe 22187, 1919)
Uncle Dave Macon, "One More River to Cross" (Bluebird B-5842, 1935)

CROSS-REFERENCES:
cf. "Old Uncle Noah" (lyrics)
cf. "Who Built the Ark?" (floating lyrics)

SAME TUNE:
One More Battle to Fight ("The car of progress rolls along, One more battle to fight") (Foner, p. 166)

NOTES [91 words]: Cohen notes that a piece, "Dar's One More Ribber for to Cross" was
composed in 1881, with words by James Husey and music by Thomas P. Westendorf. I am unable to verify that this is the same as this song.

Roud splits this into two pieces, both with the same chorus but with different verses. The Noah's Ark type texts appear to be #4458; those which speak primarily of the river itself ("Oh, wasn't that a wide river, River Jordan, Lord, Wide River") are #12088. I've tried to label the texts, but some are too short for this to be possible. - RBW

Last updated in version 6.0
File: R294

One Morning in May (To Hear the Nightingale Sing) [Laws P14]

DESCRIPTION: A (soldier) and a pretty girl meet; they chat and he plays on the fiddle for her. When she asks him to play more, he says it is time to leave. She asks him to marry; he already has a wife and children

AUTHOR: unknown

EARLIEST DATE: 1903 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: soldier courting separation marriage fiddle

FOUND IN: US(Ap,MA,MW,NE,SE,So) Britain(Scotland,England(Lond,North,South)) Canada(Newf)

REFERENCES (54 citations):
Laws P14, "The Nightingale (One Morning in May)"
Kennedy-FolksongsOfBritainAndIreland 185, "The Nightingales Sing" (1 text, 1 tune)
Copper-SongsAndSouthernBreezes, pp. 210-211, "To Hear the Nightingales Sing" (1 text, 1 tune)
Williams-Wiltshire-WSRO Wt 495, "To Hear the Nightingale Sing" (1 text)
OShaughnessy-MoreFolkSongsFromLincolnshire 2, "The Bold Grenadier" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #93, "The Grenadier and the Lady" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #77, "Bold Grenadier" (1 text, 1 tune)
Brocklebank/Kindersley-DorsetBookOfFolkSongs, p. 21, "Grenadier and Lady" (1 text, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 239-244, "The Nightingale" (3 texts plus 2 excerpts and a reference to 1 more, 2 tunes)
Randolph 58, "One Morning in May" (3 texts plus 1 fragment and 1 excerpt, 1 tune plus a fragment)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 13, "One Morning in May" (1 text plus a fragment and mention of 2 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 13, "One Morning in May" (5 tunes plus excerpts of texts)
Morris-FolksongsOfFlorida, #192, "The Nightingale" (2 texts, 1 tune)
Abrahams/Riddle-ASingerAndHerSongs, pp. 23-25, "The Nightingale Song" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 97, "The Nightingale" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 60-61, "I Was Out Walking" (1 text, 1 tune)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 14, pp. 27-28, "One Morning in May" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol1, p. 95, "The Soldier and the Lady" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, p. 31, "The Soldier and the Lady" (1 text, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 310-311, "One Morning in May" (2 texts, with local titles "See the Waters Gliding," "One Morning, One Morning, One Morning in May"; 2 tunes on pp. 438-439)
Eddy-BalladsAndSongsFromOhio 103, "One Morning in May" (1 text, 1 tune)
Grimes-StoriesFromTheAnneGrimesCollection, pp. 81-82, "The Nightingale" (1 text, 1 tune)
Flanders/Olney-BalladsMigrantInNewEngland, pp. 164-165, "The Banks of Low Lee" (1 text, 1 tune)
Peacock, pp. 594-595, "The Soldier and the Lady" (1 text, 1 tune)
Karpeles-FolkSongsFromNewfoundland 77, "The Nightingale" (1 text, 2 tunes)
Leach-TheBalladBook, pp. 744-745, "One Morning in May (The Nightingale)" (1 text)
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol1, p. 68, "The Nightingale" (1 text, 1 tune)
Thomas-DevilsDitties, pp. 112-113, "Nightingale" (1 fragment, 1 tune)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 92, "The Nightingale" (1 text)
Cox/Hercog/Halpert/Boswell-WVirginia-A, #24A-C, pp. 94-98, "The Nightingale," "One Morning in May" (3 texts, 2 tunes)
Bush-FSoCentralWestVirginiaVol2, pp. 73-75, "The Brave Volunteer" (1 text, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 122-123, "One Morning in May" (1 text, 1 tune)
Boette-SingaHipsyDoodle, p. 40, "One Morning in May" (1 text, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 130, "A Bold, Brave Bonair" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 145, "The Nightingale" (5 texts, 5 tunes)
Sharp/Karpeles-EightyEnglishFolkSongs 47, "The Nightingale" (1 text, 1 tune -- a composite version)
Karpeles-TheCrystalSpring 40, "The Bod Grenadied, or The Nightingale" (1 text, 1 tune)
Wells-TheBalladTree, p. 222, "The Nightingale" (1 text, 1 tune)
Reeves/Sharp-TheOldiomOfThePeople 17, "The Bold Grenadier" (4 texts)
Ritchie-FolkSongsOfTheSouthernAppalachians, pp. 40-41, "See the Waters A-Gliding" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, pp. 136-138, "One Morning in May" (2 texts, 1 tune, but only the "A" text is this piece; the "B" text is "The Rebel Soldier")
Lomax-FolkSongsOfNorthAmerica 198, "The Wild Rippling Water" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 52-53, "Fiddling Soldier" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 3, "The Wild Rippling Water" (1 text, 1 tune)
Hodgart-FaberBookOfBallads, p. 237, "The Wild Rippling Water" (1 text)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 45, "The Lady and the Soldier" (3 texts, 2 tunes)
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, pp. 41-42, "One Morning in May" (1 text)
Dallas-TheCruelWars-100SoldiersSongs, pp. 68-70, "The Nightingale" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 137-138, "One Morning in May" (1 text)
Silber/Silber-FolksingersWordbook, p. 166, "One Morning In May (The Nightingale)" (1 text)
Olson-BroadsideBalladIndex, ZN277, "As I went forth one Sun-Shining day"
DT 340, NTNGALE NTNGALE2* NTNGALE3* NTNGALE4
ADDITIONAL: Sing Out magazine, Volume 22, #2 (1973), p. 18, "The Brave Volunteer" (1 text, 1 tune, the Bob Beers version)
Roud #140
RECORDINGS:
Raymond & John Cantwell, "The Soldier and the Lady" (on FSB02, FSB2CD)
Liam Clancy, "The Nightingale" (on IRLClancy01)
Coon Creek Girls, "The Soldier and the Lady" (Vocalion 05404, 1940; rec. 1938)
Bill Cox, "Fiddling Soldier" (Melotone 7-08-70, 1937)
Betty Garland, "One Morning in May" (on BGarland01)
Mrs. Jack [Vera] Keating, "The Weaver" (on Ontario1)
Neil Morris, "The Irish Soldier and the English Lady" (on LomaxCD1707)
Howard Morr, "The Soldier and the Lady" (on PeacockCDROM) [one verse only]
New Lost City Ramblers, "Soldier and the Lady" (on NLCR13)
Shorty & Juanita Sheehan, "The Soldier and the Lady" (on FineTimes)
Marvin Thornton & Fort Thomas group, "The Soldier and the Lady" (AFS, 1938; on KMM)
Doug Wallin, "The Nightingale" (on Wallins1)
CROSS-REFERENCES:
cf. "The Gentleman Soldier" (plot)
cf. "Across the Blue Mountains" (theme)
cf. "The Crystal Spring" (plot)
cf. "1913 Massacre" (tune)
cf. "Harbour Le Cou" (theme)
cf. "The Nightingale (IV) (As I walked out one May morning my fortune for to seek)" (plot)
ALTERNATE TITLES:
The Bold Grenadier
The Nightingale's Song, or the Soldier's Rare Musick and Maid's Recreation
File: LP14
One Night As I Lay On My Bed

DESCRIPTION: Singer dreams of his love; the dreams torment him so much that he goes out and calls at her window, bidding her to let him in. She demurs, saying her parents will punish her. He says they're asleep and won't hear; she lets him in.

AUTHOR: unknown
EARLIEST DATE: 1803 (Scots Musical Museum)
KEYWORDS: courting sex nightvisit
FOUND IN: Britain(England(South),Scotland) Canada(Newf)
REFERENCES (5 citations):
  VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 79, "One Night as I Lay On My Bed" (1 text, 1 tune)
  Williams-Wiltshire-WSRO Wt 425, "Whisper, My Love, Do" (1 text)
  Karpeles-FolkSongsFromNewfoundland 81, "Go From My Window" (1 text, 1 tune)
  Reeves-TheEverlastingCircle 101, "Open the Window" (1 text)
  DT, LAYBED*
Roud #672
RECORDINGS:
  Ewan MacColl and Peggy Seeger, "One Night as I Lay On My Bed" (on ENMacCollSeeger02)
CROSS-REFERENCES:
  cf. "Farewell to Bonny Galaway" (lyrics, theme).
  cf. "Go From my Window, Go"
  cf. "The Waters of Dee" (theme)
NOTES [21 words]: [The earliest known version of this was a] fragment found by Burns [and] published in Johnson's "The Scots Musical Museum." - PJS
Last updated in version 2.7
File: VWL079

One Night in Cleveland (A Canal Dance)

DESCRIPTION: "One night in Cleveland we had a dance On the weight-lock platform we did prance." Even the mules and chickens try to join the festivities. Old men think they are young again. The singer, despite being "up in years," will stick with canalling

AUTHOR: probably adapted, and possibly written, by Pearl R. Nye
EARLIEST DATE: 1971 (OHS)
KEYWORDS: dancing animal music nonballad
FOUND IN: US(MW)
REFERENCES (1 citation):
  ADDITIONAL: [no author listed], Scenes & Songs of the Ohio-Erie Canal, Ohio Historical Society, 1971, "A Canal Dance" (1 text, 1 tune, from Pearl R. Nye)
Roud #4953
File: OHSOnNCl

One Night Sad and Languid (Dream of Napoleon)

DESCRIPTION: "One night sad and languid I went to my bed... When a vision surprising came into my head... I beheld that rude rock... O'er the grave of the once-famed Napoleon." The singer recalls the deeds of Napoleon and how he was "sold... by treachery."

AUTHOR: unknown
EARLIEST DATE: 1847 (Journal of William Histed of the Cortes); before 1854 (broadside, Bodleian Harding B 16(77b))
KEYWORDS: Napoleon dream death freedom
FOUND IN: US(SE)
REFERENCES (5 citations):
  Huntington-SongsTheWhalemenSang, pp. 215-216, "One Night Sad and Languid" (1 text)
  Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #63, "A Dream of Napoleon" (1 text, 1 tune)
  Moylan-TheAgeOfRevolution-1776-1815 207, "Napoleon's Dream" (1 text, 1 tune)
  Dallas-TheCruelWars-100SoldiersSongs, pp. 135-137, "Napoleon's Dream" (1 text, 1 tune)
One of the Has-Beens

DESCRIPTION: "I'm one of the has-beens, a shearer I mean. I once was a ringer and I used to shear clean... But you may not believe me, for I can't do it now." The shearer recalls the greats he used to shear with, and remains determined to shear as long as he can

AUTHOR: unknown
EARLIEST DATE: 1957 (Stewart/Keesing, _Old Bush Songs_)
KEYWORDS: sheep work age
FOUND IN: Australia
REFERENCES (4 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 156-157, "One of the Has-Beens" (1 text, 1 tune)
Fahey-PintPotAndBilly, pp. 48-49, "One of the Has-Beens" (1 text, 1 tune)
Ward-PenguinBookOfAustralianBallads, pp. 125-126, "One of the Has-Beens" (1 text)

ST FaE156 (Full)

RECORDINGS:
John Greenway, "One of the Has-Beens" (on JGreenway01)

File: FaE156

One Of These Days (I)

DESCRIPTION: Chorus: "Soon shall be done with the crosses (Trouble of the world, crosses) When the Lord calls me home." Verse: "Sister (Brother) x, one of these days, my sister (brother) one of these days (x2), When the Lord calls me home"

AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSealIslands)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
One of Tonight

DESCRIPTION: "One of tonight! We will all pray together Like de one of tonight." "Moan, oh, moan, We will all moan together... Ninety and nine and de ninety-ninth...." "Shout, oh, shout." "Bow... Like de Israelites bow." "Pray... Like de Israelites." "Cry...."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 625, "One of Tonight" (1 text)

One Potato Two Potato

DESCRIPTION: "One potato, two potato, three potato, four, Five potato, six potato, seven potato, more." Other verses, if any, may refer to all good children going to heaven, or Nellie giving cherries to the poor

AUTHOR: unknown
EARLIEST DATE: 1918 (Journal of American Folklore, according to Coffin & Cohen)
KEYWORDS: playparty food nonballad children
FOUND IN: US(MW,SE) Britain(Scotland) Ireland Canada New Zealand
REFERENCES (6 citations):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 94, "(One potato, two potato)" (1 text)
Sackett/Koch-KansasFolklore, p. 118, "(One potato)" (1 text)
ADDITIONAL: Tristram P. Coffin and Hennig Cohen, _Folklore in America: Tales, Songs, Superstitions, Proverbs, Riddles, Games, Folk Drama and Folk Festivals_, Doubleday, 1966, p. 190, "(One, Two Three)" (1 text)
Edith Fowke, _Red Rover, Red Rover: Children's Games Played in Canada_, p. 17, "One Potato, Two Potato" (1 text with description of how it is used as a counting rhyme)
Gwenda Beed Davey and Graham Seal, _A Guide to Australian Folklore_, Kangaroo Press, 2003, p. 77, "(One potato, two potato" (1 text

One Pound Two

DESCRIPTION: "Now, Maggy dear, it's I do hear you have been on the spree." Johnny asks his wife for an accounting of how she spends his salary of one pound two. She lists it all: meal, potatoes, sugar.... Nothing is wasted or unaccounted. He is satisfied.

AUTHOR: unknown
EARLIEST DATE: before 1852 (broadside, NLScotland, LC.Fol.187.A.2(052))
KEYWORDS: virtue dialog wife money food
FOUND IN:
REFERENCES (2 citations):
O’Conor-OldTimeSongsAndBalladOfIreland, p. 20, "One Pound Two" (1 text)
One Ship Drives East

DESCRIPTION: Round. "One ship drives east and one ship drives west, By the south-same winds that blow, Yet the set of the sails and not the gale (x20 Determines the way-i-aye-i-aye, That determines the way she goes."

AUTHOR: unknown

EARLIEST DATE: 1946 (Peters-FolkSongsOutOfWisconsin)

KEYWORDS: ship nonballad

FOUND IN: US(MW)

REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, pp. 100-101, "One Ship Drives East" (1 text)

Roud #15670

NOTES [79 words]: Peters-FolkSongsOutOfWisconsin files this among the nautical songs. Yet every other song in this section of the book is well-attested -- a handful of shanties known (mostly from Walton) to have been sung on the Great Lakes, several midwestern occupational songs, and a number of old ballads. This song is none of those things. It is not found elsewhere, and doesn't appear suitable for shanty work. I think it is a children's game that just happens to be about a ship.

- RBW

Last updated in version 2.6

File: Pet100

One Sort, Two Sort

DESCRIPTION: "One sort, two sort, three sort, sand, Bob tail Dominie little taw tan, Virgin Mary, halem, caelem, siglam, zaglam, BUCK!"

AUTHOR: unknown

EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)

KEYWORDS: playparty nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 222, "One Sort, Two Sort" (1 short tet)

NOTES [41 words]: I'm quite sure that this is a much-damaged version of some other counting song -- but it's so damaged (or mixed with a Catholic lyric about the Virgin Mary; note both the reference to Mary and the word "caelem," "heavens") that I can't tell what.

Last updated in version 5.2

File: KiWa222

One Sunday after Mass (Dermot and His Lass)

DESCRIPTION: "One Sunday after mass As Dermot and his lass Through the greenwood did pass, All alone and all alone." He asks for a "póg." She hits him. She asks why she is coy; she calls him rude. "He bribed her with nuts" till she gives him a kiss

AUTHOR: unknown

EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster)
One Thing or the Other, The

DESCRIPTION: Singer's mother tells him, at 21, to choose a wife; he's always thinking on "the one thing or the other." He courts a girl and marries her; she gets pregnant. It's twins; he complains of the squalling of the one thing and the other

AUTHOR: unknown

EARLIEST DATE: 1903 (Sharp mss); 19C (Wolf)

LONG DESCRIPTION: Singer's mother tells him, at 21, to choose a wife; he's always thinking on "the one thing or the other." He courts a girl and marries her; they're happy in their daily occupation "at the one thing or the other." After a year, she gets pregnant. "It's a son", cries the sister; "It's a daughter" cries the mother; singer says it's the one thing or the other. It's twins; he complains of the squalling of the one thing and the other

KEYWORDS: courting marriage pregnancy baby mother wife humorous twins

FOUND IN: Ireland Britain(England(South)) Canada(Mar,Newf)

REFERENCES (4 citations):
Kennedy-FolksongsOfBritainAndIreland 209, "The One Thing or the Other" (1 text, 1 tune)
Tunney-StoneFiddle, p. 94, "The Twins" (1 text)
Peacock, pp. 312-313, "The One Thing or the Other" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1755, p. 118, "One Thing and the Other" (1 reference)
Roud #2131

RECORDINGS:
James Decker, "The One Thing or the Other" (on PeacockCDROM) [one verse only]
Michael Gallagher, "The One Thing Or the Other" (on FSBFTX19)

One Thursday Evening

DESCRIPTION: The singer goes to his lover's house but she is not home. He accepts her sister's offer to take him to see her and his rival. He spies on them and leaves when he hears how he is mentioned. He leaves, drinks whisky and leaves Scotland? Courts the sister?

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan6)

KEYWORDS: courting infidelity drink sister

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan6 1204, "One Thursday Evening" (3 texts, 2 tunes)
Roud #6800

CROSS-REFERENCES:

NOTES [116 words]: There are a few lines that are puzzling in both of the Greig/Duncan6 texts. First, the singer refers to his lover as "gramachree" or "grammochree." In spite of the line "If e'er I return to Scotland again," this naming seems Irish (see "Gay Girl Marie" [Laws M23] and "Gra Geal Mo Chroi (II -- Down By the Fair River)" and other "Gramachree ..." broadsides (none of which, that I have seen, are this song). Second, maybe the "Scotland" reference is an add-on since it doesn't seem to make sense in this context ("But if ever I return to Scotland again From England from Ireland from France and from Spain I'll do my endeavor to alter my cause In case that new incomes may strike up new laws"). - BS

Last updated in version 2.5

File: GrD61204
One to Make Ready

DESCRIPTION: "One to make ready, And two to prepare, Good luck to the rider, And away goes the mare." (The New Zealand version adds, "Salt, mustard, vinegar, pepper.")

AUTHOR: unknown

EARLIEST DATE: 1853 (Halliwell)

KEYWORDS: playparty horse racing

FOUND IN: Britain US(So) New Zealand

REFERENCES (3 citations):
- Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 103, "(One to make ready)" (1 text); also pp. 103-104, ("Onery, twoery, threery, same") (1 text, which combines the counting part of "One-ery, Two-ery, Ickery, Ann" with a "salt, mustard, vinegar, pepper" line also found in New Zealand texts of "One to Make Ready," "Baker, Baker, Bake Your Bread," and "Mabel, Mabel")
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 384, "One to make ready" (1 text)
- Baring-Gould-AnnotatedMotherGoose #656, p. 259, "(One to make ready)"

CROSS-REFERENCES:
- cf. "Bluebells, Cockleshells" (verse regarding vinegar, salt, mustard, pepper) and references there

File: SuSm103A

One Two Three Four Five Six Seven, All Good Children Go to Heaven

DESCRIPTION: "One two three four five six seven, All good children go to heaven." "When they get there, God will say, Where's the diamond you stole that day? If you say you do not know, He will send you down below." "Penny on the water, tuppence on the sea"

AUTHOR: unknown

EARLIEST DATE: 1900 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty thief Hell

FOUND IN: US(MW) New Zealand

REFERENCES (4 citations):
- Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 89, "(One to three four, five, six, seven)" (2 texts)
- McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 110, "(One-two-three-four-five-six-seven)" (1 text)
- Sackett/Koch-KansasFolklore, p. 118, "(1, 2, 3, 4, 5, 6, 7)" (1 text)
- ADDITIONAL: Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #74, p. 67, "(One two three four five six seven)" (1 text)

Roud #19355
File: McIn110B

One Two Three Four, Mary at the Cottage Door

DESCRIPTION: "One, two, three, four, Mary at the cottage door, Five, six, seven, eight, Eating cherries off a plate." Continuations vary: O-U-T spells out." "Fish, fish, in the dish, how many fishes do you wish?" "Out goes the rat, out goes the cat...."

AUTHOR: unknown

EARLIEST DATE: 1970 (Carey)

KEYWORDS: playparty wordplay food

FOUND IN: US(MA) New Zealand

REFERENCES (3 citations):
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 387, "One, Two, Three, Four" (1 text)
- Carey-MarylandFolkloreAndFolklife, p. 77, "(no title)" (1 text)
- Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 89, "(Two, four six eight, Mary at the cottage gate)" (1 text); p. 97, "(Two, four, six, eight)" (1 text); p. 118, "(Two, four, six, eight)" (1 text)

Roud #19295
CROSS-REFERENCES:
- cf. "Ena, Mena, More, Mi" ("O-U-T spells out" lyric)
- cf. "Ickle Ockle Black Bottle"("O-U-T spells out" lyric)
- cf. "Spelling Game (Blue spells B-L-U-E; T-W-O Spells Two; My Mother and Your Mother)" ("O-U-T
One Zahl, Two Zahl
DESCRIPTION: Counting rhyme: "One zahl, two zahl, a-zig, a-zag, a-zang. Bob-tail guinea nigger, tic-a-ram-a-tang, Hall 'em, scale 'em, budge 'em, Mary, A-sink 'em, a-sank 'em, buck!"
AUTHOR: unknown
EARLIEST DATE: 1971 (NorthCarolinaFolkloreJournal)
KEYWORDS: nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
NOTES [75 words]: The author of this learned this from her mother, who was suffering from dementia and sang it without being able to explain why or where she learned it. Bailey asked Arthur Palmer Hudson if he could identify it, and he claimed he could, but the author never explained what it was or where! So it files as its own piece for the moment. I wonder if Hudson was referring to "One-ery, Two-ery, Tickery, Seven" or one o the other versions of Roud #19296- RBW
Last updated in version 6.1
File: NCF194OZ

One-Cent Herring, Two-Cent Grits
DESCRIPTION: "... one-cent herring ... two cent grits ... child like that, Can't do like this, Oh ray back Sam, Oh go on gal."
AUTHOR: unknown
EARLIEST DATE: 1966 (Carawan/Carawan-AintYouGotARight)
KEYWORDS: poverty hardtimes food dancing nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Carawan/Carawan-AintYouGotARight, p. 21, "One-Cent Herring, Two-Cent Grits" (1 fragment, 1 tune)
NOTES [115 words]: The current description is based on the Carawan/Carawan-AintYouGotARight fragment. Carawan/Carawan-AintYouGotARight, quoting Mrs Janie Hunter: "Used to have dances called Charleston, Pick Cherry, Alligator -- get down on floor and do 'gator tap-tap, tap on your heel and toe -- 'One-Cent Herring, Two-Cent Grits." While the title and first line parallel "Seven-Cent Cotton and Forty Cent Meat" the rest of the verse seems to be dance step calling, and the tune is something else entirely. If the idea of the first two lines follows that of "Seven-Cent Cotton and Forty Cent Meat" the original question was: if I only get one-cent for my herring, how can I afford two-cents for grits. - BS
Last updated in version 4.0
File: CaCa021

One-ery, Two-ery, Ickery, Ann
DESCRIPTION: "One-ery, two-ery, ikery on, Fillisy, follisy, Nicholas John, Query, quavey, Irish Mary, Stinkilum, stankilum, jolly-co, buck"
AUTHOR: unknown
EARLIEST DATE: 1842 (Halliwell, quoted by Bolton)
KEYWORDS: nonballad nonsense
One-ery, Two-ery, Tickery, Seven

DESCRIPTION: "One-ery, two-ery, tickery, seven, Hallibo, crackibo, ten and eleven, Spin, span, muskidan, Twiddle-um, twaddle-um, twenty-one." Or, "...eleven, Pin, pan, muskyan, Tweedle-um, twaddle-um, twenty-one, lerie, Ourie, owrie, you are, OUT!"

AUTHOR: unknown

EARLIEST DATE: 1810 (Gammer Gurton's Garland, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: nonsense nonballad

FOUND IN: US(MW,NE) Britain New Zealand

REFERENCES (5 citations):

McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 102, "(Wonery, twoery, tickery seven)" (1 short text)

Opie/Opie-OxfordDictionaryOfNurseryRhymes 391, "One-ery, two-ery, tickery, seven" (2 texts)

Baring-Gould-AnnotatedMotherGoose #628, p. 249, "(One-ery, two-ery)"

Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, pp. 88-89, "(Onery twoery dickery seven)"; "(Onery, twoery, tickery, seven)")(Black fish, white trout)" (3 texts)

ADDITIONAL: Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #73, "(Onery, Twoery)" (1 fragment)

Roud #19296
NOTES [29 words]: McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks gives no explanation for this bit of nonsense, but I suspect it is a counting rhyme of some sort. The Opies file it as one. - RBW
Last updated in version 4.4
File: McIn102B

One-Hung Lo
DESCRIPTION: Recitation: Prostitute Hoo Flung Shit is masturbating when One-Hung Lo crawls in and insultingly asks her for sex. She tells him to "go fuck your hat"; he tries to have sex with his hat and mashes it; he falls on the floor; she urinates down his throat
AUTHOR: unknown
EARLIEST DATE: 1947 (referred to by Jarvis)
LONG DESCRIPTION: Recitation: The prostitute Hoo Flung Shit is masturbating with a candle when the client One-Hung Lo crawls in and insultingly asks her to have sex with him. She tells him to "go fuck your hat"; he bangs his penis on the floor, tries to have sex with his hat and mashes it (the hat or the penis) in the door; finally he falls on his back on the floor, and she urinates down his throat
KEYWORDS: shrewishness sex request rejection bawdy recitation whore
FOUND IN: US Britain(England)
RECORDINGS:
Unidentified reciter, "In Crawled One-Hung Lo" (on Unexp1)
NOTES [52 words]: Whew. That this piece had entered oral tradition (if the phrase is appropriate) is shown by the memoirs of one William E. Jarvis, who recounts that when he served in the US navy at Shanghai, 1947, he had a friendship with a girl named Amy Lo, and his shipmates taunted him by referring to her as "One Hung." - PJS
File: Rc0nHunL

One, Two, Buckle My Shoe
DESCRIPTION: "One, two, buckle my shoe; Three, four, (open/shut) the door; Five, six, pick up sticks; Seven, eight, lay them straight...." And so forth, to ten or twenty or even beyond; there is naturally increasing variation as the numbers grow larger
AUTHOR: unknown
EARLIEST DATE: 1805 (Songs for the Nursery, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: nonballad
FOUND IN: US(MW)
REFERENCES (6 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 385, "One, two, Buckle my shoe" (1 text, plus excerpts from Bolton's text that goes all the way to thirty)
Baring-Gould-AnnotatedMotherGoose #615, p. 246, "(One, two, buckly my shoe)"
Henry-SongsSungInTheSouthernAppalachians, pp. 239-240, (no title) (1 text)
Sackett/Koch-KansasFolklore, p. 118, "(One, two, buckle my shoe)"; p. 224, "One-Two" (2 texts)
Dolby-OrangesAndLemons, p. 22, "One, Two, Buckle My Shoe" (1 text)
ADDITIONAL: Tristram P. Coffin and Hennig Cohen, _Folklore in America: Tales, Songs, Superstitions, Proverbs, Riddles, Games, Folk Drama and Folk Festivals_, Doubleday, 1966, p. 187, "A Ball-Bouncing Game" (1 text)
Roud #11284
File: BGMD615

One, Two, Sky Blue
DESCRIPTION: "One, two, sky blue, All (in/out) (but/except) you."
AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty colors
FOUND IN: Britain(Scotland) New Zealand
REFERENCES (1 citation):
One, Two, Three

DESCRIPTION: The singer teaches his girl to dance. "'Twas easy just as easy as A B C, She'd done it when I taught her like one two and three." In demand by the ladies at a ball he realizes that "without her for a partner I would never dance again"

AUTHOR: unknown

EARLIEST DATE: 1928 (for USBallinsloeFair, according to site irishtune.info, Irish Traditional Music Tune Index: Alan Ng's Tunography, ref. Ng #2608)

KEYWORDS: courting love dancing

FOUND IN:

RECORDINGS:
Packy Dolan and The Melody Boys, "One, Two, Three" (on USBallinsloeFair)

File: Rc0ne23

One, Two, Three, Four, Five

DESCRIPTION: "One, two, three, four, five, Once I caught a (fish/hare) alive, Six, seven, eight, nine, ten, Then I let it go again. Why did you let it go? Because it big my finger so. Which finger did it bite? The little finger on the right."

AUTHOR: unknown

EARLIEST DATE: c. 1765 (Mother Goose's Melody, according to the Opies)

KEYWORDS: hunting animal fishing injury

FOUND IN: Britain(England) US

REFERENCES (3 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 388, "One, Two, Three, Four, Five" (2 texts)
Dolby-OrangesAndLemons, p. 23, "One, Two, Three, Four, Five" (1 text)
Baring-Gould-AnnotatedMotherGoose #626, p. 249, "(One, Two, Three)"

Roud #13530

File: 002388

One, Two, Three, Mother Caught a Flea

DESCRIPTION: "One, two, three, Mother caught a flea, Flea died, mother cried, Out goes she." Or "(Mother/Ronny/etc.) caught a flea, Put it in a teapot And made a cup of tea."

AUTHOR: unknown

EARLIEST DATE: 1895 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty mother bug food

FOUND IN: New Zealand

REFERENCES (2 citations):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 89, "(One, two, three)" (1 text); p. 131, "(One, two, three)" (1 text); p. 133, "(One, two, three)" (2 texts)

ADDITIONAL: Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #5, "(Oh dear me! Mother caught a flea)" (1 text)

Roud #19254

File: SuSm089A

One, two, three, O'Leary

DESCRIPTION: Ball-bouncing game. "One, two, three, o'leary (x3), One, o'leary postman." Or "One, two, three, o'leary, T'Throw the ball to sister Mary, Way down in Canterbury, Eating mandarines."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty food
Only a Brakeman

DESCRIPTION: "Far out in Texas... This boy fell a victim.... Only a brakeman, gone on before, Only a brakeman, we'll never see more." The accident that cost him his life is alluded to; his grieving family is mentioned

AUTHOR: unknown

EARLIEST DATE: 1927 (Randolph)

KEYWORDS: death railroading train family

FOUND IN: US(So)

REFERENCES (3 citations):
- Randolph 679, "Only a Brakeman" (1 text, 1 tune)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 445-447, "Only a Brakeman" (1 text, 1 tune -- Randolph's 679)
- Cohen-LongSteelRail, pp. 173-174, "(Only a Brakeman" (excerpts from 7 "Only a Brakeman" songs; the last is this piece)

Roud #4147

CROSS-REFERENCES:
- cf. "Only a Miner" [Laws G33] (theme, meter, floating lyrics)

NOTES: This song is item dG49 in Laws's Appendix II. - RBW

File: R679

Only a Face in the Firelight

DESCRIPTION: The singer, an old man dozing by the fire, thinks of a sweetheart of long ago: "a face in the firelight asking why we should part"

AUTHOR: Charles Shackford (source: notes to ITMA/CapeShoreNL)

EARLIEST DATE: 1904 (recording by James McCook, according to notes to ITMA/CapeShoreNL)

KEYWORDS: age courting love parting dream

FOUND IN: Canada(Newf)

Roud #26944

RECORDINGS:
- Petchie Nash and Frankie Nash, "Only a Face in the Firelight" (on ITMA/CapeShoreNL)

File: ITMAOaFF

Only a Miner (The Hard-Working Miner) [Laws G33]

DESCRIPTION: A miner is trapped under a falling boulder; no one can help him. Most of the world doesn't care; he's "only a miner," though he leaves a wife and children

AUTHOR: unknown

EARLIEST DATE: 1927 (recording, Kentucky Thorobreds); John Garst has demonstrated that the "only a miner" verse goes back to at least 1902

KEYWORDS: mining family death

FOUND IN: US(Ap,Ro,So)

REFERENCES (8 citations):
- Laws G33, "Only a Miner (The Hard-Working Miner)"
- Randolph 680, "Only a Miner" (1 text, 1 tune)
- Fuson-BalladsOfTheKentuckyHighlands, p. 141, "The Hard-Working Miner" (1 text)
- Green-OnlyAMiner-RecordedCoalMiningSongs, pp. 63-65, "Only a Miner" (5 texts, 1 tune)
- Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 437-438, "The Hard-Working Miner" (1 text, 1 tune)
- Greenway-AmericanFolksongsOfProtest, p. 263, "Poor Miner's Farewell" (1 text)
- Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 215, "Hard-Working Miner" (1 text, 1 tune)
Only a Rosebud

DESCRIPTION: "Ofttimes I fancy at the close of the day That she is waiting for me far away. Still in my mem'ry her sweet face I see, Smiling as when she gave this rose to me. Only a rosebud that she wore in her hair... Sweet faded flower that she left in my care."

AUTHOR: unknown

EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)

KEYWORDS: love separation beauty flowers

FOUND IN: US(So)

REFERENCES (1 citation):
Browne-AlabamaFolkLyric 112, "Only a Rosebud" (1 short text, 1 tune. N.B. The pagination in Browne-AlabamaFolkLyric is here confused; as it stands, it appears that the text on p. 288 goes with "Only a Rosebud" on p. 287, but in fact it is a continuation of "Welcome as the Flowers in May" on p. 289)

Roud #11397

File: Brne112

Only Daughter, The

DESCRIPTION: The singer lives with her father and works to support him, "for I am his only daughter." Ladies offer her work but she won't leave her father. Jockey asks her to marry; "should he ask me to go I could not say no ... But still I'm his only daughter"

AUTHOR: unknown

EARLIEST DATE: before 1845 (broadside, Bodleian Johnson Ballads 925)

KEYWORDS: age poverty courting marriage work nonballad

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, p. 228, "The Only Daughter" (1 text) (also Williams-Wiltshire-WSRO Wt 463)

Roud #1293

BROADSIDES:
**Only Nineteen Years Old**

DESCRIPTION: Singer fell in love with, and married, "a virgin only nineteen years old." Next morning she took off her paint and revealed her hump, wig, false leg and fingers. Before marrying, he says, examine your intended: she may be ninety.

AUTHOR: unknown

EARLIEST DATE: 1879 (Journal of the Andrew Hicks)

KEYWORDS: age courting marriage beauty disguise money humorous

FOUND IN: Ireland US(SW)

REFERENCES (3 citations):
- Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 15, "Only Nineteen Years Old" (1 text, 1 tune)
- Logsdon-WhorehouseBellsWereRinging 36, pp. 197-199, "Oh! My! You're a Dandy for Nineteen Years Old" (1 text, 1 tune)
- Huntington-TheGam-MoreSongsWhalemenSang, pp. 318-319, "The Virgin Nineteen Years Old" (1 text, 1 tune)

Roud #4792

RECORDINGS: Tom Lenihan, "Only Nineteen Years Old" (on IRTLenihan01)

CROSS-REFERENCES:

NOTES [23 words]: Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan: "Tom's sister Margaret used to sing this when she was home on holidays from America." - BS

**Only Remembered**

DESCRIPTION: "Up and away like the dews of the morning, Soaring from earth to its home in the sun, Thus would I pass from the earth and its toiling, Only remembered for what I have done." An exhortation to good works, with a promise of reward for those who do them

AUTHOR: Words: Dr. Horatio Bonar/Music: W. W. Bentley

EARLIEST DATE: 1886 (sheet music reprinted in Seeger, Where Have All the Flowers Gone)

KEYWORDS: religious nonballad

FOUND IN: US(So)

REFERENCES (3 citations):
- Randolph 627, "Only Remembered" (1 text, 1 tune)
- DT, ONLYRMBR*


Roud #7557

NOTES [812 words]: For more about Horatio Bonar, see the notes on "I Heard the Voice of Jesus Say,"
There have been several settings of Bonar's text. For a long time, I listed the tune as by W. W. Bentley. Pete Seeger, however, says that the "ancestor" of the tune is by John R. Sweney, and Sweney's does appear to be the earliest, since it was copyrighted in 1886. In a fascinating side note, Seeger says that Sweney was Joe Hickerson's great-grandfather.

Although this song has been fairly popular with folk revival singers, it bears noting that it does not conform with the theology of any major branch of Christianity. Catholics and Orthodox believe in the salvific power of the church, as do (for the most part) Anglicans. Lutherans believe in justification by faith alone (Luther in fact declared the Letter of James "an epistle of straw" because it seemed to support salvation on the basis of works); the Reformed churches (e.g. Presbyterians)
believe in predestination to grace.
Indeed, as it says in Ephesians 2:8-9, "For by grace you are being saved through faith... not because of works, lest someone should boast...."
The technical name for the heresy that men could accomplish their own salvation is Pelagianism, after its founder. Bettenson, p. 52, gives this capsule biography: "Pelagius was a British monk, probably of Irish origin. He came to Rome in 400 and was distressed at the low state of conduct there. Feeling that there was need of more moral effort, he was shocked by the prayer in S. Augustine's Confessions, 'Give what thou commandest and command what thou wilt.' His teachings seem to have aroused no stir until he went to Carthage after the sack of Rome in 410."
On p. 53, Bettenson quotes the key to Pelagius's doctrine: "Everything good and everything evil, in respect of which we are either worthy of praise or of blame, is done by us, not born with us." Thus Pelagius denied Original Sin, one of the key elements of orthodox Christian doctrine. (This is one of the reasons for the emphasis in many sects on the Virgin Birth, and the Catholic idea of the Immaculate Conception. It flows from the doctrine of Augustine, which was heavily based on the idea that men are born in sin. Jesus was free of this taint because was the son of a virgin herself born of a virgin; Christie-Murray, p. 88. Pelagius explicitly denied that human nature was inherently corrupt; Chadwick, p. 228.)
Qualben, p. 124, says, "Pelagian centered on the question: how is man saved? Three general answers were given. Pelagius ascribed the chief merits of conversion to man. Augustine gave God all the glory and made freedom the result of divine grace. The Semi-Pelagians co-ordinated the human will and the divine grace as factors in the work of salvation.
Boer, p. 161, has perhaps the best one-sentence summary of Pelagianism: "[Pelagius] taught that God gave to every man the *possibility* of living a sinless life."
According to O'Grady, p. 113, he "abjured" the title of monk, and held that anyone could be a teacher -- thus in effect anticipating Luther. He also anticipated Luther in claiming there was no difference in kind between priest and laity. Is it any wonder the clerical hierarchy sought to control him?
Pelagianism was formally condemned by the third council of Ephesus in 431 (Qualben, p. 125), even before Pelagius died (Qualben, p. 124, estimates his dates as 370-440). By then, he had done quite a job of producing controversy in the Larin church, with various popes and councils condemning or condoning him (Christie-Murray, pp. 90-91; Chadwick, pp. 196-198). Making matters worse is the fact that Pelagius's chief disciple Celestius settled at Carthage (Chadwick, p. 227), very near Augustine's home of Hippo. The need to respond to these two gave rise to many of Augustine's most fervent writings, in which he declared man utterly degenerate and gave forth (e.g.) the view that unbaptized infants are automatically damned. Pelagius had no desire to create such conflict in the church, and a slightly more Pelagian doctrine might have been accepted in the West had the matter not caused so much controversy that the Imperial government exiled Pelagius (Chadwick, pp. 229-232). As O'Grady says on p. 112, "The Pelagian dispute did not arouse such fierce antagonisms among the people as did the disputes in the Eastern Empire." But because Pelagianism was forced from the field, Augustine's views became Catholic doctrine -- and, because the doctrine is so radical, has left many people semi-Pelagian to this day (as this song attests). Christie-Murray, p. 95, notes a trace of Pelagianism in most of the Puritan sects.
Unlike most other early heresies, such as Arianism, Monophysitism, and Gnosticism, Pelagianism did not result in the formation of a separate church. I can't help but wonder if this isn't a major reason why it so readily re-emerges today. - RBW
Bibliography
• Boer: Harry R. Boer, A Short History of the Early Church, 1976 (I use the 1981 Eerdmans paperback)
• Chadwick: Henry Chadwick, The Early Church (being volume I of The Pelican History of the Church), Pelican, 1967
• O'Grady: Joan O'Grady, Early Christian Heresies, 1985 (I use the 1994 Barnes & Noble edition)
• Qualben: Lars P. Qualben, A History of the Christian Church, revised edition, Nelson, 1936

Last updated in version 5.0
Onward Christian Sailors

DESCRIPTION: "Onward Christian sailors, Scrub and wash your clothes. Where the dirties come from, Lord almighty known. I've got fourteen pieces And one hammock to scrub. But I cannot do it; Someone's got the tub... someone's pinched my soap"

AUTHOR: unknown

EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)

KEYWORDS: sailor clothes derivative theft

FOUND IN: Britain(England(Lond))

REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, pp. 39-40, "Onward Christian Soldiers" (sic.) (1 text, tune referenced)

SAME TUNE:

cf. "Onward Christian Soldiers" (tune)

NOTES [39 words]: Although Tawney-GreyFunnelLines-RoyalNavy officially gives this the title "Onward Christian Soldiers," I think this should be regarded as a typo (assimilation to the familiar); the text consistently says "Onward Christian Sailors." - RBW

Last updated in version 5.1

File: Tawn022

Onward Christian Soldiers

DESCRIPTION: "Onward, Christian Soldier, Marching as to war, With the cross of Jesus Going on before." The Christian "army" is urged forward, bypassing temporary earthly structures for the eternal kingdom of God

AUTHOR: Words: Sabine Baring-Gould (1834-1924) / Music: Arthur Sullivan (1842-1900)

EARLIEST DATE: 1864 (Church Times)

KEYWORDS: religious nonballad

FOUND IN: 

REFERENCES (6 citations):
Silber/Silber-FolksingersWordbook, p. 352, "Onward Christian Soldiers" (1 text)
Jolly-Miller-Songster-5thEd, #40, "Onward, Christian Soldiers" (1 text)
DT, ONCHRST*
ADDITIONAL: Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), pp. 80-81, "Onward, Christian Soldiers" (1 text, 1 tune)
Anna Adams Gordon, _Popular Campaign Songs_, National W.C.T.U. Publishing House, 1915, p. 27, "Onward Christian Soldiers" (1 text, which appears to be the only unmodified text in the book)
Roud #V26738
RECORDINGS:
Haydn Quartet, "Onward Christian Soldiers" (Victor 521, 1901)
Old Southern Sacred Singers, "Onward Christian Soldiers" (Brunswick 166, 1927)
Stellar Quartet, "Onward, Christian Soldiers" (Puritan 11158, 1922)

SAME TUNE:

Onward Christian Sailors (File: Tawn022)
Onward, Christian Bedbugs (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 105)
Quartette, "Onward Valiant Klansmen" (KKK 75008, c. 1924)
W. R. Rhinehart, "Onward Christian Klansmen" (100% K-32, n.d., prob. 1920s)
Modern Missionary Zeal ("Onward, Christian soldiers, On to heathen lands! Prayer book in your pockets, Rifles in your hands") (Foner, p. 152)

NOTES [379 words]: Yes, the Sabine Baring-Gould who wrote this is the same fellow as collected English folksongs. And whose descendants are responsible for the Annotated Mother Goose cited frequently in this index. He was ordained in the Church of England in 1864, and produced quite a bit of Christian poetry and analysis, though this hymn is nearly the only part to have achieved any popularity.

Julian, p. 870, reports:
This most successful processional hymn was written in 1865, and first printed in 6 stanzas in the Church Times during the same year. Usually st[anz]a iv.,
"What the saints established
That I hold for true,
What the saints believed
That believe I too.
Long as earth endureth
Men that Faith will hold, --
Kingdoms, nations, empires,
In destruction rolled."

is omitted, and certainly to the advantage of the hymn. The form given to the text in *Hymns Ancient and Modern*, 1868, is that in general use in all English-speaking countries.

On p. 1684, Julian notes another change to the original text; since the Church is no longer a single denomination, "We are not divided" was altered to "Though divisions harass."

Kellett, p. 199, reports that "[Whitsuntide] was until very recently observed by churches and Sunday schools walking round, sometimes with a banner, usually on Whit Monday, to sing hymns in the open air; the well-known Onward Christian Soldiers was specially written for the children of Horbury Bridge, near Wakefield, in 1865 for such an occasion.

Reynolds, p. 176, records that Sir Arthur Sullivan's tune was given the name "St. Gertrude," after Gertrude Clay-Ker-Seymer, at whose home the tune was written. Rudin, p. 60, says that Baring-Gould's text, when first written, was instead sung to "St. Alban," which did not have as much of a marching feeling; Sullivan wrote the melody in 1871, six years after the words were set down.

The idea of the piece is old. Seng, pp. 67-69, quotes a Tudor era piece which begins "Marche out gods soldiours, youre enimies be sure at hand, no doubte ye must have warres, se therefor lusty whole ye stand," and that is headed "A ballet declaring how everye christian ought to perpare them selfe to warre & for to fight valiantly vnder the banner of his captan christ: to be Songe after Rowe well you maryners." - RBW

**Bibliography**

- Rudin: Cecilia Margaret Rudin, *Stories of Hymns We Love*, John Rudin & Company, 1934 (I use the fourteenth printing of 1951)
- Seng: Peter J. Seng, *Tudor Songs and Ballads from MS Cotton Vespasian A-25*, Harvard University Press, 1978, #17, pp. 32-33, "Where gripinge greues the hart wold wound" (1 text)

*Last updated in version 6.1*

**Onward, The**

**DESCRIPTION:** The Onward and her crew from Troon to Larne was bound"; she tries to reach Lamlash for shelter in a storm. "Between Dromore and the Ailsa Craig The Onward she went down... unseen all from the shore; no rescue life could save."

**AUTHOR:** unknown

**EARLIEST DATE:** 1943 (Ranson-SongsOfTheWexfordCoast)

**KEYWORDS:** drowning sea ship storm wreck sailor

**FOUND IN:** Ireland

**REFERENCES (1 citation):**

*Ranson-SongsOfTheWexfordCoast*, p. 90, "The Onward" (1 text)

Roud #20548

**NOTES** [35 words]: Ranson-SongsOfTheWexfordCoast: "'The Onward' was wrecked off the Ayrshire coast of Scotland in 1881."

Troon is on the Ayrshire coast of Scotland; Larne is across the North Channel on the coast of County Antrim. - BS

*Last updated in version 5.0*

**File:** Ran090
**Onwards to the Po**

DESCRIPTION: "We will debauch into the valley f the Po, We will strike the Hun a mighty blow... And this we know, for Corps says so, Onwards to Bologna, onwards to the Po." The song describes the troops around them and the horrid life of the Italian campaign

AUTHOR: unknown

EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: soldier hardtimes

FOUND IN: Canada

REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, p. 111, "Onwards to the Po" (1 text, tune referenced)

Roud #29415

CROSS-REFERENCES:
  cf. "Lili Marlene" (tune, plus cross-references to songs of the Italian campaign)
  cf. "O'er the Hills of Sicily" (subject: the Italian campaign)

NOTES [71 words]: Hopkins-SongsFromTheFrontAndRead attributes this song to the Fifth Canadian Armoured Division. There is no hint in the song of an identification of the singer's unit, although the other units mentioned fit with the Italian campaign.


RBW

*Last updated in version 5.0*

File: Hopk111

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**Oor Cat's Deid**

DESCRIPTION: "Whirry, whirra, the cat she's deid, And whirry, whirra, there's a sod on her heid, And in a wee hole we'll bury them a', And for wee puss we'll sing for a'."

AUTHOR: unknown

EARLIEST DATE: 1924 (Sam Henry collection)

KEYWORDS: lullaby death burial animal

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H40b, p. 17, "A Child's Lullaby" (1 text, 1 tune)

Roud #13025

CROSS-REFERENCES:
  cf. "Lingle Lingle Lang Tang (Our Cat's Dead)"

File: HHH040b

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**Oor Dochter Jean**

DESCRIPTION: "Oor dochter Jean cam hame yestreen, Wi' rosy cheeks an' lauchin' e'en." Asked where she has been, she replies, "Wi' Fermer Joe o Auchinglen." There is a ring on her finger.

Fermer Joe arrives to ask her hand; all happily agree

AUTHOR: unknown

EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)

KEYWORDS: love courting marriage farming

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
Ord-BothySongsAndBallads, pp. 49-50, "Oor Dochter Jean" (1 text, 1 tune)

Roud #3789

File: Ord049

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**Oor Fairm Toon**

DESCRIPTION: The singer describes the goings on "at oor fairm toon." The fee'd help are strange but the kitchie lass is a beauty. Work starts early and food is meager. There's a new "thrashin' mull." "We'll shortly hae the plooin' deen"
Oor Jock Cam Hame

DESCRIPTION: Jock comes home distracted but says he'll be better. He says that on the way home he met his Peggie. Then he put sugar in his egg, salt in his tea, used knife and fork to eat his brose, and cleared his nose with a spoon.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan8)

LONG DESCRIPTION: Jock comes home from work with a white face. The singer asks him what is the matter. Jock says he'd be better soon. The singer tells him supper and tea would do him good. Jock says that on the way home he met his Peggie. Then he put sugar in his egg, salt in his tea, used knife and fork to eat his brose [oatmeal and boiling water], and cleared his nose with a spoon. The singer is amazed.

KEYWORDS: love food humorous

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1705, "Oor Jock Cam Hame" (1 text)
Roud #13524
File: GrD81705

Oor Treasures

DESCRIPTION: The singer and Willie have been married fourteen years. "We were rich in ane anither though richt scant in warld's gear." "Wid ye like tae see our treasures" -- she names and describes their children -- which God will "guide and shield forever"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan5)

KEYWORDS: marriage nonballad children

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan5 1073, "Oor Treasures" (1 text)
Roud #6741
File: GrD51073

Open Book, The

DESCRIPTION: "You've been tamped full of shit about cowboys; they are known as a romantic breed...." The reciter proceeds to dispel these myths, talking about cowboys' sexual exploits, their local peculiarities, and their folly

AUTHOR: Curley Fletcher

EARLIEST DATE: 1985 (Logsdon-WhorehouseBellsWereRinging)

KEYWORDS: cowboy recitation nonballad

FOUND IN: US

REFERENCES (1 citation):
Logsdon-WhorehouseBellsWereRinging 16, pp. 108-117, "The Open Book" (2 very long texts, one Fletcher's original bad-language version, the other his later cleaned-up text)
Roud #10092
File: Logs016
Open the Door to Me Oh

DESCRIPTION: "O, open the door, some pity to show, Oh, open the door to me oh! Though thou has been false, I'll ever prove true." The girl is colder than the frost. He says he will leave forever. She opens the door "and sunk down by his side O never to rise again O"

AUTHOR: Words: Robert Burns

EARLIEST DATE: 1793 (Kinsley)

KEYWORDS: love rejection death

FOUND IN:

REFERENCES (2 citations):
Hylands-Mammoth-Hibernian-Songster, pp. 197-198, "O! Open the Door" (1 text)
ADDITIONAL: James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford, 1969) #403, p. 541, "Open the door to me Oh" (1 text, 1 tune, from 1793)

File: HMHS197C

Open the Gate and Let Me Through

DESCRIPTION: Ball-bouncing game with a floating verse found in other games: "Open the gate and let me through, sir (x3), Early in the mornig."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: play party travel

FOUND IN: New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 118, "(Open the gate and let me through, sir)" (1 text)

File: SuSm118B

Open Your Mouth and Shut Your Eyes

DESCRIPTION: "Open your mouth and shut your eyes, And you will get a big surprise." Or "...eyes, And I'll give you something to make you wise."

AUTHOR: unknown

EARLIEST DATE: 1860 (see NOTES)

KEYWORDS: food nonballad

FOUND IN: US(MW)

REFERENCES (1 citation):
Sackett/Koch-KansasFolklore, p. 122, "(Open your mouth and shut your eyes)" (1 text)

Roud #25368

NOTES [273 words]: The first earliest version I've found of this is Sackett/Koch-KansasFolklore's. But it is without doubt much, much older. When I was a child in the 1960s, my mother would haul this out at children's parties; she must have learned it in Illinois or Michigan some decades earlier. But that is by no means the earliest date. In July 1860, Charles Dodgson (Lewis Carroll) posed a picture of Lorina, Alice, and Edith Liddell in the garden of the Christ Church deanery (the home of the Liddell girls, the daughters of Dean Henry George Liddell). Lorina, the oldest sister, is holding a pair of cherries, and Alice, the middle sister, has her eyes closed and appears to be about to eat them. (Edith is just sitting off to the side). The photograph is titled, "Open your mouth and shut your eyes." Thus Dodgson, who often created photos with "stories," must have been illustrating some version of this rhyme. The photo has often been reprinted. A selection of published copies includes:
There are versions in many of Dodgson's biographies as well. Or just google "Open your mouth and shut your eyes Liddell." - RBW

Last updated in version 4.5
File: SaKo122C

Opeongo Line, The

DESCRIPTION: "On the Opeongo Line I drove a span of bays One summer once upon a time For Hoolihan and Hayes. Now that the bays are dead and gone And grim old age is mine... Ay, dreaming, dreaming, I go teaming On the Opeongo Line."

AUTHOR: unknown
EARLIEST DATE: 1965 (Fowke)
KEYWORDS: travel logger
FOUND IN: Canada(Que)
REFERENCES (1 citation):
Fowke-LumberingSongsFromTheNorthernWoods #65, "The Opeongo Line," (1 fragment)
Roud #4565
File: FowL65

Operator Blues

DESCRIPTION: Singer asks the operator "how long the train been gone," "It's been so long I can't hear the engine moan." See the notes for floating verses.

AUTHOR: unknown
EARLIEST DATE: 1930 (StuffDreams1)
KEYWORDS: grief love parting train suicide floatingverses nonballad lover
FOUND IN:
RECORDINGS:
Andrew and Jim Baxter, "Operator Blues" (on StuffDreams1)
NOTES [52 words]: Three line blues: the first line is repeated -- more or less -- and the last line completes the thought.
On the Baxters' track, floating verses include "If I had wings like Norah's dove I would fly away to the one I love" and "Gonna lay my head on some railroad line, Let some freight train satisfy my mind" - BS
Last updated in version 5.2
File: RcOperBl

Ophelia Letter

DESCRIPTION: "Ophelia letter blow away He blow 'way in Arima." "Ophelia where you' letter? He blow 'way in Arima."
"Ophelia where you' lover gone? He blow 'way in Arima."

AUTHOR: unknown
EARLIEST DATE: 1950 (Elder-FolksongsFromTobago)
KEYWORDS: grief love death nonballad religious lover Caribbean
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
Elder-FolksongsFromTobago 14, "Ophelia Letter" (1 text, 1 tune)
NOTES [56 words]: Life is like a letter that wind can blow away, but the person whose life has been lost is not dead but blown away to some other place, like Arima.
Elder-FolksongsFromTobago: "In 'Ophelia letter' we have a beautiful metaphor of a woman losing her husband or spouse and the sheer impossibility of saying just where the dead man is." - BS
Last updated in version 4.0
File: ElTo014

Ops in a Wimpey

DESCRIPTION: To the tune of "Waltzing Matilda," the airmen describe the dangers of flying a Wellington over Germany. The song may ask whether an airman is willing to fly the "Wimpy," or describe the dangers encountered in bombing operations
NOTES [851 words]: There seem to be two collected forms of this, one in Hopkins-
SongsFromTheFrontAndRead, one in Pinto & Rodway, and Roud gives them two different
numbers (Hopkins's is #29392, the Common Muse version is #10390). And indeed they don't have
many words in common. Yet they're both to the tune of "Waltzing Matilda," they're both about the
Wellington, and they both describe the dangers of bombing Germany. Clearly there has been a
rewrite along the way, but I'd still call it fundamentally the same song.

If I had to guess which version came first, I'd say the Pinto & Rodway text. It mentions raiding
Hanover and Magdeburg, but not Berlin, That argues for a date relatively early in World War II. The
Hopkins version is much less specific -- no particular raids mentioned, and indeed, nothing specific
to the Wellington bomber except the name "Wimpy."

Nonetheless is is no surprise to find a song about the "Wimpy." The British started World War II
with a plethora of two-engined medium bombers -- the Whitley, the Manchester, the Beaufort, the
Blenheim, the Hampden, the Wellington. Most of them were flops of one sort or another. The
Wellington was pretty definitely the best, and as a result, it remained in service long after the
others.

"The Vickers Wellington -- or 'Wimpy' as it was universally and most affectionately dubbed by its
myriad air and ground crews -- was almost unique in several respects. Its greatest claim to fame in
the context of Royal Air Force history is usually considered to be the fact that it was produced in
greater quantity than any other bomber ever to enter RAF service... Yet the Wellington's
outstanding record did not rest simply on statistical prominence. Wellingles saw active service in
the RAF from 1938 to 1953, including operational service from the first to the last days of the 1939-
1945 war.... In its prime bomber role the Wellington was unquestionable the real backbone of the
RAF's bombing offensive against the Axis powers during the first three years of World War II"
(Bowyer, p. 13) -- that is, until the Lancaster gave the British a good heavy bomber and the
Mosquito gave them a fast medium bomber.

"The type had been in service since before the war; it was a pleasant aircraft to operate, good-
natured and utterly reliable, though shatteringly noisy. Veterans who flew the Wellington in action
still recall its ability to absorb horrific damage and remain aloft, thanks to its geodetic 'basket-
weave' construction. The Wellington was unusual among modern aircraft in having a fabric skin
stretched over its metal framework, through which the clumsier members of the ground crews
frequently stuck their boots. The Wellington carried a crew of five: pilot, navigator, bomb-aimer,
wireless operator, and gunner. [British aircraft usually did not have co-pilots; they had no station for
a second pilot although the 'flight engineer' served some of those functions in larger aircraft.] ... The
aircraft had a range of about 2,000 miles. Its top speed was in the region of 250 mph and it had a
service ceiling of 22,000 feet. The Wimpy's defensive armament consisted of four Browning .303
machine guns in the rear turret and two in the nose turret. The Wellington could carry 4,500
pounds of bombs, a formidable load back in the early Thirties when the aircraft first flew"
(Dunmore/Carter, p. 12) -- although that bomb total was only a quarter of what a Lancaster could
carry by the end of the war.

Munson, p. 159, concurs with its ability to survive: "One of the outstanding aeroplanes of the war,
the Wellington was noteworthy for the fantastic amount of punishment it could withstand, thanks
largely to its revolutionary geodetic construction devised by Barnes Wallis of 'dams' fame. [Wallis
would design the 'bomb-buster' spinning bomb that could take out targets, such as hydroelectric
plants, that could not easily be destroyed by conventional aerial bombs.] ... Wellingtons made the
first raid of the war, against Wilhelshaven, on 4th September 1939."

The nickname "Wimpy" was not because the plane was somehow weak or cowardly; "The
Wellington was [nick]named after a confederate of the popular cartoon figure Popeye (of
contemporary wartime fame in the Daily Mirror newsletter); one J. Wellington Wimpy, a rotund,
somnolent devotee of the American savory hamburger" (Bowyer, p. 14). It's not too surprising that the Canadians knew this song; for much of the war, Canadian flyers had higher casualty rates and lower success rates than regular RAF crews (Dunmore/Carter, pp. 144-
145) -- and so, it was rumored, weren't assigned to the higher-value Lancaster bombers; they were
stuck with the old, easier to kill but easier to replace Wellingtons. It wasn't until the end of 1943 that the strategic bombing forces were entirely converted to the heavier Lancasters and Halifaxes (Dunmore/Carter, p. 194). Even then, the Wellington was used for tasks other than strategic bombing.

I've spelled the aircraft "Wimpey" in the song title, because that's the title Hopkins uses, but Bowyer and others are adamant that it should be spelled "Wimpy." - RBW

Bibliography


Last updated in version 5.0
File: Hopk126

Opsang for Jonas Anton Hjelm

DESCRIPTION: Norwegian shanty. "Hurrah for Jonas Aston Hjelm, He was for Norway, helmet and spear, till at last he celebrated peace." Other versions are general sailing rhymes with a choruses of "Sing salio!" or "Sing sailor-O!" or "Singsalli-joh!"

AUTHOR: Henrik Wergelands
EARLIEST DATE: 1839
KEYWORDS: foreignlanguage shanty
FOUND IN: Norway
REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, pp. 558-559, "Opsang for Jonas Anton Hjelm" (4 texts-Norwegian & English, 1 tune)
ALTERNATE TITLES:
Sing Salio
Siste Reis

NOTES [129 words]: Jonas Anton Hjelm was a Norwegian lawyer who was instrumental in the fight for national control while Norway was under Swedish rule (1814-1905). In particular he argued in 1834 that the Act of Union provided that a Norwegian minister had to be present whenever the Swedish ministers discussed Norwegian affairs. Edvard Greig also wrote a piece called "Sailor's Song - Hurrah For Jonas Anton Hjelm," but the melody bears no resemblance to the tune given in Hugill-ShantiesFromTheSevenSeas.

Hugill speculated that Wergelands may have based his poem on an earlier shanty (though the poem predates any available shanty collection). The possible earlier version Hugill gave was spoken from the view of a ship -- "The Resolution was a demon, and the name I got at baptism...." - SL

File: Hugi558

Opuceny Banik z Wilks Barroch (The Lonely Miner of Wilkes-Barre)

DESCRIPTION: Slovak. "Moja zena v starim kraju a ja tu hledam sebe v Americe robo tu." "While my life is in the old country, I am in America seeking work." The singer finds a job in the mines of Wilkes-Barre. He describes the awful work. He hopes he can go home

AUTHOR: unknown
EARLIEST DATE: 1947 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: foreignlanguage mining work separation family
FOUND IN: US(MA)
REFERENCES (2 citations):
Korson-PennsylvaniaSongsAndLegends, pp. 374-376, "Opuceny Banik z Wilks Barroch (The Lonely Miner of Wilkes-Barre)" (1 text, 1 tune)
Foner-AmericanLaborSongsOfTheNineteenthCentury, "The Lonely Miner of Wilkes-Barre" (1 text)
File: KPL374
Oran Do Cheap Breatainn (Cape Breton is the Land of My Love)

DESCRIPTION: Gaelic. Now I live in the mountains but I am singing about "the land of the glens": birds, cows, thoughts of winter "the time for weddings and milling frolics" and people I knew in my youth who have died.

AUTHOR: Dan Alex McDonald (per MRHCreighton)
EARLIEST DATE: 1956 (Creighton-MaritimeFolkSongs)
KEYWORDS: foreignlanguage lyric nonballad
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-MaritimeFolkSongs, pp. 184-185, "Oran Do Cheap Breatainn" (1 text, 1 tune)
RECORDINGS:
John Ranny McReigen, "Oran Do Cheap Breatainn" (on MRHCreighton)
NOTES [17 words]: The description is based on the translation of Creighton/MacLeod 17 in Gaelic Songs in Nova Scotia. - BS
File: CrMa184

Oran Na Caillich (Our Auld Wife)

DESCRIPTION: Scottish Gaelic. My wife is dour, sour, and the devil's own. I must have been bewitched to be drawn to her. She's so ugly. I have to drink to stand it.

AUTHOR: Allan McDougall [Ailean Dall] (1750-1829)
EARLIEST DATE: 1959 (Peacock)
KEYWORDS: foreignlanguage drink humorous wife
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 793-794, "Oran Na Caillich" (1 text, 1 tune)
RECORDINGS:
Alan MacArthur, "Oran Na Caillich" (on PeacockCDROM)
NOTES [121 words]: Peacock notes that this "is called a milling song ... used to accompany the work of shrinking wool homespun. The wet cloth is alternately kneaded and pounded on a large table by several people either seated or standing. A leader sings the verses, and everyone comes in on the chorus." "Milling wool" and "waulking tweed" is the same process. For a note on the process and the songs see "Waulking" by Craig Cockburn at the Silicon Glen site. The description is based on a translation by Malcolm MacFarlane available in the hard-cover edition of The Minstrelsy of the Scottish Highlands ed Alfred Moffat (Bayley & Ferguson, London & Glasgow, ca 1908), pp. 76-77. This song is not in the soft-cover edition issued ca. 1960. - BS
Last updated in version 2.6
File: Pea793

Orange and Blue

DESCRIPTION: "When Brethren are met in orders so grand, What a beautiful sight for to view." Singer describes his induction, in code. But, "what a shameful disgrace on a lodge it doth bring To see Brethren each other subdue." Join "in defence of the Orange and Blue"

AUTHOR: unknown
EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)
KEYWORDS: ritual religious
FOUND IN:
REFERENCES (1 citation):
Smyth/Bush/Long-OrangeLark 34, "Orange and Blue" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Grand Templar's Song" (Masonic symbolism) and references there
NOTES [115 words]: Smyth/Bush/Long-OrangeLark: "Another much used song which has the effect of stirring the blood of those who sing it."
"Orange and blue were William III's colours, and they are still borne by the Orange lodges of Ireland, by which means they have become strongly associated with an anti-catholic spirit" (source: "Party Colours" quoted from Chambers' Journal in Littell's Living Age (Boston, 1873 ("Digitized by Google")), Fifth Series, Vol. I, p. 819).
"The cause it is good, and the men they are true, And the green shall outlive both the Orange and
Orange and Green

DESCRIPTION: "The night was falling dreary in merry Bandon town...." To an Orangeman's door comes a Green, pursued by an angry crowd. The Orangeman shelters him -- then learns he has killed his son. He still does not retaliate. Years later, they meet in peace.

AUTHOR: Gerald Griffin (1803-1840)

EARLIEST DATE: 1850 (David Charles Bell, _The Modern Reader and Speaker_)

KEYWORDS: Ireland political homicide promise reprieve reunion

FOUND IN: US(MW)

REFERENCES (3 citations):
Dean-FlyingCloud, pp. 41-43, "Orange and Green" (1 text)
O'Connor-OldTimeSongsAndBalladOfIreland, pp. 138-139, "Orange and Green" (1 text)

ADDITIONAL: Edward Hayes, The Ballads of Ireland (Boston, 1859 (reprint of 1855 London edition)), Vol I, pp. 281-284, "Orange and Green" (1 text)

Roud #9556

NOTES [256 words]: Given that Dean-FlyingCloud's seems to be the only traditional text of this, and that I have found no sign of sheet music, I suspect this is actually a recitation rather than a song. I also suspect Dean took it from a literary source. Finally, I have to suspect its inclusion was inspired by the horrid Irish troubles that were taking place at the time Dean was assembling his book: The conflict of Orange and Green was at its worst, because by this time England would probably have walked away from Ireland -- except that the Orangemen of Ulster wanted no part of an independent Ireland.

Gerald Griffin had an interesting career: Born in Ireland, the ninth son of a brewer, his family moved to America to escape poverty (so it's just possible that he would have heard the story of Duncan Campbell which this so resembles). He spent time as a journalist in London, and finally ended up teaching in Ireland for the Society of Christian Brothers. His posthumous collected works occupied eight volumes, though most of his works have fallen into obscurity. (Benet's Reader's Encyclopedia, which is as close to comprehensive as any literary reference I've seen, doesn't even mention him.)

He did produce a version of "Eileen Aroon," reportedly taken from the Gaelic (see the Notes to that song); also, his novel _The Collegians_ (1829) was made into a play, _Colleen Bawn_. Patrick C. Power _A Literary History of Ireland_, Mercier, 1969, calls it "a very good novel" but says that after that he "never again wrote anything as good." - RBW

Orange Balls

DESCRIPTION: "Orange balls, here we are again," the last one to sit is out, or "Orange boys, let the bells ring ... who's the only king" or "... God save the King"

AUTHOR: unknown

EARLIEST DATE: 1962 (Opie/Opie-TheSingingGame)

KEYWORDS: playparty political

FOUND IN: Britain(England(North,South))

REFERENCES (1 citation):
Opie/Opie-TheSingingGame 53, "Orange Balls" (2 texts, 1 tune)

Roud #22561

ALTERNATE TITLES:
Orange Boys

NOTES [28 words]: Just in case you didn't catch it, this appears to refer to William of Orange and the Glorious Revolution of 1688. I'm surprised this hasn't been collected in Ulster. - RBW

File: Dean040

File: OpGa053
Orange Lark, The

DESCRIPTION: The lark "is true Orange bird" who cheered William on July first and "sang him an Orange hymn." The nightingale sings sweetly but the lark's song comes "from the soldier's drum." The eagle is too aristocratic; the lark's "is the song of the free"

AUTHOR: unknown
EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)
KEYWORDS: Ireland patriotic bird
FOUND IN:
REFERENCES (1 citation):
Smyth/Bush/Long-OrangeLark 40, "The Orange Lark" (1 text, 1 tune)
File: OrLa040

Orange Lily-o, The

DESCRIPTION: Did you go to the flower show? The prize is won by the Orange Lily. "The Viceroy there was so debonair ... And Lady Clarke" approached Ireland's Orange Lily.

AUTHOR: unknown
EARLIEST DATE: c.1895 (Graham-TheOrangeSongster)
KEYWORDS: Ireland flowers political
FOUND IN: Ireland
REFERENCES (3 citations):
OLochlainn-IrishStreetBallads 70, "The Orange Lily-o" (1 text, 1 tune)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, p. 116, "The Orange Lily-O" (1 text)
Graham-TheOrangeSongster, p. 7, "The Orange Lily, O!" (1 text, 1 tune)
Roud #3003

NOTES [551 words]: Georges Denis Zimmermann, Songs of Irish Rebellion , 2nd ed. (2002), p. 303: "The great emblem of the [Orangemen], the Orange lily, is celebrated like the shamrock in nationalist songs. [Fn.45 'The Orange Lily O!' in The Protestant or True Blue, pp. 45-46, and in every Orange song book thereafter.]

What message is hidden here?
OLochlainn-IrishStreetBallads: "I heard an older and more pungent ballad but could not find it printed. All I remember is 'D'ye think I would let, a -- Fenian -- Destroy one flower of the Lily O?" The "Songs Collected by Donagh MacDonagh" site has two versions. The first version is, essentially, the same as OLochlainn 70. A long description of version 2, as far as I can state it is: At the show Lady Clarke approaches the lily. The viceroy is reluctant to give it the prize. Sir Charley is also unhappy but "horse master Billy" laughs to think his ex should be bothered by the lily. "With moistened eyes" the Viceroy gives the prize to the lily. "Toast the health of Billy" who won "on Boyne's red shore The Royal Orange Lily O!"

Which Viceroy and Lady Clarke? Who are Sir Charley and horse master Billy? And what is the Royal Orange Lily? And do these versions all refer to the same "flower show?"
The following notes, quoted with permission, are from John Moulden, researcher at the "Centre for the Study of Human Settlement and Historical Change" at National University of Ireland, Galway whose subject is "the printed ballad in Ireland":
"I take it that it is a satire concerning the reluctance of one of the Lords Lieutenant of Ireland (aka the Viceroy) to award first prize at a flower show to an Orange Lily. The distaste of the Victorian establishment for the Orange Order was much the same as today.
"The Orange Lily was a symbol of the Royal House of Orange, official or not, but clearly adopted as such in Ireland.
"Specifics are a bit more difficult - the likelihood is that Lady Clarke was Olivia Owenson, sister of Lady Morgan; c. 1785-1845, and that therefore the Viceroy in question was one of: [See Wikipedia for the list of the 16 Viceroys from Philip Yorke, 3rd Earl of Hardwicke: 27 April 1801 to William Court, 1st Baron Heytesbury: 17 July 1844] but obviously after Lady Clarke's marriage and probably after 1819 when she had a very poor play acted in Dublin.
"Horse Master Billy may refer to the equestrian statue of William of Orange which stood in St. Stephen's Green in Dublin until being blown up in the (I THINK) 1830s.
"There is of course a possibility that the song refers to an event other than a flower show, such as a parade of ladies.
"The Chief Secretaries at the same times were: [a list of 22 between 1798 and 1845, including a number of "Sirs" and a number of "Charles"--Charles Abbot 1801-1802, Charles Long 1805-1806 and Charles Grant 1818-1821] but there are no Sir Charleys among them."
The last verse from Graham-TheOrangeSongster may refer to King William: "Then come, brave boys, and share her joys, and toast the health of Willy, O! Who bravely wore, on Boyne's red shore, the Royal Orange Lily, O!" That is reminiscent of the last verse sometimes sung to "The Aughalee Heroes": "And when that we landed in Aughalee, Our brandy in gallons did shine, The toast we often repeated Was to William that crossed the Boyne." - BS

Orange Maid of Sligo, The

DESCRIPTION: A tiny boat is driven by wind onto the shore of the Bay of Sligo. "At the bow there sat a girl... the 'Orange Maid of Sligo.'" An Orange youth sees an orange lily on the water and gives it to her. They marry.

AUTHOR: unknown

EARLIEST DATE: 1970 (Morton-FolksongsSungInUlster)

KEYWORDS: marriage sea ship shore flowers Ireland patriotic

FOUND IN: Ireland

REFERENCES (2 citations):
Morton-FolksongsSungInUlster 34, "The Orange Maid of Sligo" (1 text, 1 tune)
DT, ORGSLIG*

Roud #2910

NOTES [67 words]: The "aisling" is common on the Green side of the Irish conflict. Here the Orange Maid stands for Orange Ireland and the Orange Lily is its symbol. See the discussion of "aisling" in the notes to "Eileen McMahon." "The Orange Lily was a symbol of the Royal House of Orange, official or not, but clearly adopted as such in Ireland." (source: John Moulden; for the full note see "The Orange Lily-o"). - BS

Orange Riots in Belfast, The

DESCRIPTION: "Emancipation first tortured them [Orangemen] sore But O'Connell's procession it grieved them far more," so they took it as an excuse to burn Dan's effigy and "to murder and tear Saint Malachy's Chapel." They should consider their own July 12 parading.

AUTHOR: unknown

EARLIEST DATE: 1989 (Leyden-BelfastCityOfSong); 19C (broadside, Bodleian 2806 b.9(270))

KEYWORDS: violence Ireland political

HISTORICAL REFERENCES:
Aug 8-23, 1864 - Belfast riots about Dublin Daniel O'Connell statue (source: Leyden-BelfastCityOfSong).

FOUND IN:
REFERENCES (1 citation):
Leyden-BelfastCityOfSong 42, "The Orange Riots in Belfast" (1 text)
Roud #V2931

BROADSIDES:
Bodleian, 2806 b.9(270), "The Orange Riots in Belfast" ("Rejoice sons of Erin all over the land"), unknown, n.d.

CROSS-REFERENCES:
cf. "The Battle of the Navvies" (subject)

NOTES [166 words]: Leyden-BelfastCityOfSong: "The protagonists in these disturbances were the Protestants of Sandy Row and the Catholics of the nearby Pound area (now the Divis Flats area)." The Catholic navvies were "engaged in the excavation of the New Docks." "Never before had there been rioting on such a scale with widespread shooting, intimidation and looting of gunsmiths, resulting in death, injury and destruction."
The conflict began when the foundation stone for a statue of Daniel O'Connell was laid in Dublin. That evening Sandy Row Protestants burned an effigy of O'Connell in Belfast. St Malachy's Chapel was the meeting place for Catholic navvies reacting to the effigy burning. Following an attack by the navvies on Brown Square School, Protestants "headed for St. Malachy's to seek revenge." (source: Leyden) For notes on Daniel O'Connell see "Erin's Green Shore [Laws Q27]."
See the notes to "The Boys of Sandy Row" for comments on sectarian riots earlier and later in the same Belfast area. - BS

Last updated in version 5.0
Orange Yeomanry of '98, The

DESCRIPTION: The singer's father fought with the Orange Yeomanry in 1798. The Orange peasant and artisan imitate "the gallant Orange Yeomanry." The Orangeman "relies upon his Bible and his gun." Preferring peace, the Orangeman would fight if necessary

AUTHOR: unknown

EARLIEST DATE: 1882 (_The History of Orangeism_, according to Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: rebellion nonballad patriotic political derivative

HISTORICAL REFERENCES:

1798 - Irish rebellion against British rule

FOUND IN:

REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 137, "The Orange Yeomanry of '98" (1 text)

Roud #V43602

CROSS-REFERENCES:
cf. "The Memory of the Dead" (lyrics)

NOTES [104 words]: One verse
"Who fears to speak of Ninety-Eight?"
This was the silly note
Of one who was afraid to put
His name to what he wrote;
The reference is to John Kells Ingram's "The Memory of the Dead," which begins "Who fears to speak of Ninety-Eight?" The point is that Ingram's song was published anonymously. "The Orange Yeomanry of '98" was also published anonymously before Ingram openly acknowledged authorship of "Memory of the Dead." (source: Moylan-TheAgeOfRevolution-1776-1815) - BS
And, of course, this well sums up the attitude of groups such as the Orange Order, which eventually led to partition -- and the Troubles. - RBW

Last updated in version 5.0

Orangeman's Apology, The

DESCRIPTION: "I am a loyal Orangeman, in this I take delight, Though long before I firmly swore to those who did unite." Green being out of date, the singer calls the Pope a hog and swears what he's told. "For it's my rule, and I'm no fool, who's miller, I'll be dog"

AUTHOR: unknown

EARLIEST DATE: 1809 (Cox's _Irish Magazine_, according to Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: Ireland humorous nonballad political

FOUND IN:

REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 49, "The Orangeman's Apology for Quitting the Croppies and Turning Loyalist" (1 text)

File: Moyl049

Orangeman's Dream, The

DESCRIPTION: "Oh, the day being gone and the night coming on... When an Orangeman have departed his life." He arrives before St. Peter. He admits to being an Orangeman. St. Peter sends him to eternal damnation with "'Lizbeth" and "Harry" and "King William"

AUTHOR: unknown

EARLIEST DATE: 1994 (Thomas and Widdowson)

KEYWORDS: death Hell rejection religious

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
ADDITIONAL: Kenneth S. Goldstein, "A Report on Continuing Research into 'Treason Songs': A
Orangemen of Cadiz, The

DESCRIPTION: An annual July 12 Orange lodge parade celebrates William's 1690 victory at the Boyne and ends in a fight with Irish Catholics. A politician who opposes Home Rule for Ireland is praised. The Protestant battle cry at the 1688 seige of Derry is recalled.

AUTHOR: unknown

EARLIEST DATE: 1959 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)

LONG DESCRIPTION: Orangemen, "stand for your friend Johnson" who "gained the day" in Parliament against the Home Rule Bill. July 12, 1872, 4000 Orangemen parading were "attacked by that hellish rival" but "we gained the day." Loyal Lodge 219 is the first in the field to fight "those bloody hounds." "Don't meddle with the Home Rule Bill the Orange rule to stain, Let 'no surrender' be the word Britannia rules the wave." The singer would have us "drink my health among you on the twelfth of July"

KEYWORDS: violence pride Ireland patriotic political

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 291-293, "The Orangemen of Cadiz" (1 text, 1 tune)

Roud #25328

NOTES [319 words]: July 12 is the Gregorian Calendar (adopted in England in 1752) date for celebrating the victory of William II of Orange in the Battle of the Boyne, July 1, 1690. "Johnson" is apparently William Johnston, an anti-Home Rule M.P. (see note to "William Johnston of Ballykilbeg")

For a note on William of Orange in Ireland see "The Battle of the Boyne" (I).


For notes on July 12 marches and battles between Orangemen and Catholics see "The Battle of the Diamond," "The Battle That Was Fought in the North," "The Boys of Sandy Row" (with a comment on the 1872 riots in Belfast), "The Cavan Buck," "Dolly's Brae" (I) and (III), "The Lamentation of James O'Sullivan," "Listnagade" and "Owen Rooney's Lamentation."

For notes on March 17 marches and battles between Orangemen and Catholics see "Defence of Crossgar," "The Parish of Inch" and "The Shambles Fight."

For notes on Irish Home Rule see "Advice to Paddy," "Balbriggan Landlord," "Dialog Between Orange and Croppy," "Home Rule for Ireland," "A Loyal Song Against Home Rule," "The Union We'll Maintain," "We Won't Let Our Leader Run Down" and "William Johnston of Ballykilbeg.

"No surrender" is an Orange cry dating to the 1688 Seige of Derry. See the notes to "No Surrender"(I) and "The Shutting of the Gates of Derry."

For another reference to possible conflict between Orangemen and Roman Catholics in Newfoundland see "In Lonely Belvedere."

For other songs of a specific Orange lodge see "Cowcadden's Heroes" (L.O.L. 162) and "The Parish of Inch" (L.O.L. 430).

Not only are there wide-spread Orange songs but individual lodges have their own. This song cites Loyal Orange Lodge 219. - BS
**Orangemen's Song**

DESCRIPTION: "Some of my weary moments, I prone to solitude (sic.), I meditate on bygone days." A stranger asks why he is gazing at a rainbow. The singer had been a traveler, but his way was barred. He was shown Old Testament sights. Love should be like the rainbow

AUTHOR: unknown

EARLIEST DATE: 1976 (Cox-FolkMusicInANewfoundlandOutport)

KEYWORDS: religious nonballad

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
*Cox-FolkMusicInANewfoundlandOutport, pp. 73-75, "Orangemen's Song" (1 text, 1 tune)

NOTES: This supposedly was sung at Orangemen's Parades. You'd think they could have found something easier to understand -- although the problem may be just that the informant bollixed his pronouns; it's hard to know who is talking when.

The song's imagery is mostly Old Testament: Jacob's Ladder (Genesis 28:12). The twelve stones at the crossing of the Jordan is Joshua 3:13f. (with a variant involving twelve stones taken from the Jordan in 4:3). Noah's flood and the rainbow is 9:13. I have no idea what "that glorious eight thirteen" in verse eight means; my guess is that it is an error for "nine thirteen," God's promise, symbolized by the rainbow, that there would never again be a great flood. - RBW

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**Oranges and Lemons**

DESCRIPTION: "Oranges and lemons, Say the bells of St. Clement's. You owe me five farthings.... When will you pay me? Say the bells of Old Bailey.... "I'm sure I don't know, Says the great bell of Bow." A threat (to chop off a head) may follow

AUTHOR: unknown

EARLIEST DATE: c.1744 (Tom Thumb's Pretty Song Book, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: money playparty

FOUND IN: Britain(England(All)) New Zealand

REFERENCES (7 citations):
*Opie/Opie-OxfordDictionaryOfNurseryRhymes 392, "Oranges and lemons" (1 text)
Opie/Opie-TheSingingGame 7, "Oranges and Lemons" (3 texts, 1 tune)
Baring-Gould-AnnotatedMotherGoose #640, pp. 253-254, "(Gay go up and gay go down)" (a conflate version probably containing material not relevant to the song)
Jack-PopGoesTheWeasel, p. 146, "Oranges and Lemons" (1 text)
Dolby-OrangesAndLemons, p. 140, "Oranges and Lemons" (1 text)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, pp. 31-32, "(Oranges and lemons)" (2 texts)
DT, ORANGLEM

Roud #13190

NOTES: Opie/Opie-OxfordDictionaryOfNurseryRhymes: "Whether or not the terminating lines ['... Here comes a chopper to chop off your head'] have special significance, they do not appear in the song's earliest recording (c.1744)" - BS

Whatever the significance of the song, it appears to have inspired a lot of descendants (several of which are quoted by the Opies). Many folkies will know Idris Davies's "Bells of Rhymney," set to music by Pete Seeger. Eleanor Farjeon (of "Morning Has Broken") fame also used it as a starting point for a song about a memorial for World War I soldiers called "The Children's Bells": "Where are your Oranges? Where are your Lemons? What, are you silent now, Bells of St. Clement's?" For the full text, with background, see Walter de la Mare, *Come Hither*, revised edition, 1928; #184, "The Children's Bells."

According to Marc Alexander, *A Companion to the Folklore, Myths & Customs of Britain*, Sutton Publishing, 2002, p. 208, the students at St. Clement Danes Primary School to this day go to what was the church of St. Clement Danes and are given an orange and a lemon following afternoon services.
Orders Came for Sailing

DESCRIPTION: "Orders came for sailing, flash up number one, Go and chase up Chiefy, the panic has begun. Tiffies are rushing here and there, It's hot down here, but the pigs don't care, We're flashing up regardless, We've got to go to sea."

AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: sailor navy derivative
FOUND IN: Britain
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 31, "Orders Came for Sailing" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "Lili Marlene" (tune)

Ore Knob

DESCRIPTION: "Come, blooming youth in the midst of day And see how soon some pass away." Just before their shift ended, two miners, Sherley and Smith, die in a rockfall. The singer quotes the New Testament and says that it is all God's plan

AUTHOR: unknown
EARLIEST DATE: 1936 (Brown)
KEYWORDS: mining disaster religious
FOUND IN: US(SE)
REFERENCES (4 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 211, "The Ore Knob" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 211, "The Ore Knob" (1 excerpt, 1 tune)
NorthCarolinaFolkloreJournal, Sam E. Phiher, "True Stories and Tall Tales of Early Mining in North Carolina," Vol. VI, No. 1 (Jul 1958), p. 11-12, "The Ore Knob" (1 text)
Roud #6556
NOTES [69 words]: The editors of the Brown collection are unable to link this to any actual event, though it appears to be based on reality. Cray quotes a writing of the collector as saying, "The two men mentioned in 'The Ore Knob Song, Shirley and Smith, were killed in a mine at Ore Known in Ashe County, North Carolina, about 1897 or '98." The song probably would have been more successful if it weren't so sickeningly blatant. - RBW

Oregon and Texas

DESCRIPTION: "Hark! Freedom's eatly loudly calls, His cry rings through our hill s and halls...." "March away, 'tis freedom beck us, On for Oregon and Texas." The singer condemns Mexico, recalls San Jacinto, and urges a fight for Texas and Oregon

AUTHOR: unknown
EARLIEST DATE: c. 1848 (Rough and Ready Songster, according to Cohen)
KEYWORDS: patriotic political battle war
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 633, "Oregon and Texas" (1 text)
NOTES [121 words]: In 1844, James K. Polk campaigned for President on the basis of annexation of Texas and demanding a large Oregon country -- that the U. S. should take the entire Oregon
region up to latitude 54 degrees 40 minutes (hence the slogan "fifty four-forty or fight"). Polk was elected, and he did start a war with Mexico over Texas (or, rather, over California, which is what he really wanted) -- but he compromised over the Oregon boundary, knowing he could not fight two wars at once.

All the talk about freedom in this song is rather ironic, because one of the main reasons Texas rebelled against Mexico in the 1830s was because the American settlers there wanted to keep slaves. Mexico forbid slavery; the United States did not. - RBW

Last updated in version 2.7
File: CAFS2633

Oregon Question, The

DESCRIPTION: "Good evening folks -- it's old Dan Rice, Just come to give you good advice, And tell the Senate to be sure Like Polk, to go for fifty-four." Listeners are urged to take an aggressive line with Britain on the Oregon boundary

AUTHOR: Dan Rice?

EARLIEST DATE: c. 1846 (Book of 1001 songs, according to Cohen)

KEYWORDS: political patriotic

FOUND IN:

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 631-632, "The Oregon Question" (1 text)

NOTES [80 words]: In 1844, James K. Polk campaigned for President on the basis of annexation of Texas and demanding a large Oregon country -- that the U. S. should take the entire Oregon region up to latitude 54 degrees 40 minutes (hence the slogan "fifty four-forty or fight"). Polk was elected, and he did start a war with Mexico over Texas (or, rather, over California, which is what he really wanted) -- but he compromised over the Oregon boundary, knowing he could not fight two wars at once. - RBW

Last updated in version 2.7
File: CAFS2631

Oregon Trail. The

DESCRIPTION: "Way down yander in the Wahee Mountains, Where folks don't know about books nor countin's, Here lived a Zeke, an old galoor," who shoots a "city feller" for courting his girl. The girl gets pregnant; the stork travels so far with the baby that it dies

AUTHOR: unknown

EARLIEST DATE: 1927 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)

KEYWORDS: humorous courting death bird baby

FOUND IN: US

REFERENCES (1 citation):
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 51, "The Oregon Trail" (1 text)
Roud #9619
File: Sbar051

Organ Grinder, The

DESCRIPTION: The singer in successive stanzas has sex with his girl friend in various places, each more outlandish than the last.

AUTHOR: unknown

EARLIEST DATE: 1948 (Bronner/Eskin-FolksongAlivePart2)

KEYWORDS: bawdy humorous sex

FOUND IN: US(MA,So,SW)

REFERENCES (3 citations):
Cray-EroticMuse, pp. 341-344, "The Organ Grinder" (3 texts, 1 tune)
Randolph/Legman-RollMeInYourArms I, p. 369-370, "My Little Organ Grinder" (1 text, 1 tune); II, pp. 592-594, "My Little Organ Grinder" (2 texts)
Bronner/Eskin-FolksongAlivePart2 65, "My Little Organ Grinder" (1 text, 1 tune)
Roud #18789
CROSS-REFERENCES:
Origin of Ireland, The

DESCRIPTION: "I crave your attention, Before I shall mention Of Erin so dear, Without hesitation, [...]. The cream of creation [...] the Queen. "Twas early one morning, Without any warning [...] by the sweet token [...] was broken."

AUTHOR: unknown
EARLIEST DATE: 1922 (Brown)
KEYWORDS: Ireland royalty
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 325, "The Origin of Ireland" (1 fragment, 1 tune)
Roud #6653
CROSS-REFERENCES:
cf. "A Little Bit of Heaven" (theme: The Creation of Ireland)
NOTES [42 words]: I have a feeling that this started as a stage song, but I haven't managed to locate it; the badly damaged text in Brown/Schinhan is not much to go on. I suspect the first lacuna, after "hesitation," reads something like "I shall say of that nation." - RBW
Last updated in version 3.5
File: BrS4325

Origin of the Harp, The

DESCRIPTION: "'Tis believed that this Harp, which I wake now or thee, Was a Siren of old, who sung under the sea," who fell in love with a man on shore; she grieved so much that she was turned to a harp. But still she is beautiful

AUTHOR: Thomas Moore (1779-1852)
EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster)
KEYWORDS: love beauty harp magic
FOUND IN:
REFERENCES (2 citations):
Moore-IrishMelodies-1846, pp. 60-61, "The Origin of the Harp" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 60, "The Origin of the Harp" (1 text)
Roud #19483
File: HMHS060A

Orkney Style of Courtship, The

DESCRIPTION: Recitation: Speaker says that the Orkney style of courship looks odd from outside, but "let them court the way they choose." Others may sit around to court; he prefers to court by jumping in bed with the girl; it saves time after a long day at work.

AUTHOR: unknown
EARLIEST DATE:
LONG DESCRIPTION: Recitation: Speaker says that the Orkney style of courship looks odd from outside, but he says to "let them court the way they choose." He says that those who like to court in an armchair after the old folks have gone to sleep are free to do so, but he himself prefers to remove his boots and coat and jump into bed with the girl. He explains that this saves time after a long day at work.
KEYWORDS: courting sex family nonballad recitation
FOUND IN: Britain(Scotland(Hebr))
Roud #3087
RECORDINGS:
John Findlater, "The Orkney Style of Courtship" (on FSB02, FSB2CD)
NOTES [4 words]: And I'm sure it does. - PJS
File: RcTOS0C
Orphan Child (Cherokee)

DESCRIPTION: Cherokee. "I hear Jesus's sorrowful voice" speaking to those who are orphaned. The singer hopes Jesus will take them. There will be room for them in heaven.

AUTHOR: (English translation by Kathy Sierra)

EARLIEST DATE: 2008 (Cohen)

KEYWORDS: religious nonballad foreignlanguage

FOUND IN:

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 509, "Orphan Song" (1 text)

File: CAFS2509

Orphan Girl (III), The

DESCRIPTION: The ship Orphan Girl, out of London for Liverpool "with her cargo of cement," is "stranded on a place called Sea-field shore...; four of her crew were saved." A heroic boy is lost, the captain is cowardly, "but we may blame the Coast-guards."

AUTHOR: unknown

EARLIEST DATE: 1947 (Ranson-SongsOfTheWexfordCoast)

KEYWORDS: drowning sea ship storm wreck sailor

HISTORICAL REFERENCES:
Oct 22, 1881: "... schooner Orphan Girl ... wrecked at Ballymoney"; the crew were rescued. (source: Bourke in _Shipwrecks of the Irish Coast_ v1, p. 45)

FOUND IN: Ireland

REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, pp. 64-65, "The Orphan Girl" (1 text, 1 tune)
Roud #20517

CROSS-REFERENCES:
cf. "The Alfred D. Snow" (tune)
NOTES [11 words]: Ranson-SongsOfTheWexfordCoast: Tune is "Alfred D. Snow" on p. 116. - BS
Last updated in version 5.0

File: Ran064

Orphan Girl, The (The Orphan Child)

DESCRIPTION: The orphan girl at the rich man's door cries, "No home." Ragged, hungry, and cold, she begs for help, but the rich man turns her away. In the night she freezes to death, "but her soul has gone to a home above where there's room and bread for the poor"

AUTHOR: unknown

EARLIEST DATE: 1894 (inscription in a book currently [2010] in the possession of Kirsten Wagmeister)

KEYWORDS: poverty orphan rejection death

FOUND IN: US(Ap,MW,Ro,SE,So) Canada(Newf)

REFERENCES (33 citations):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 309-311, "The Prince and the Orphan (The Orphan Girl)" (1 text, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 277-278, "The Orphan Girl" (1 text plus an excerpt from another, 1 tune)
Randolph 725, "The Orphan Child" (2 texts, 1 tune)
High-OlOldFolkSongs, p. 20, "A Pooe Orphant Left A Lone"; p. 43, "The Girl That Frose to Death" (2 texts)
Abrahams/Riddle-ASingerAndHerSongs, pp. 96-98, "The Orphan Girl" (1 text, 1 tune)
Arnold-FolkSongsOfAlabama, p. 17, "The Orphan Girl" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 148, "The Orphan Girl" (3 texts plus mention of 11 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 148, "The Orphan Girl" (3 excerpts, 3 tunes, plus observations on a fourth)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 117, "The Orphan Girl" (1 text)
Morris-FolksongsOfFlorida, #58, "The Orphan Girl" (1 text, 1 tune)
Brewster-BalladsAndSongsOfIndiana 63, "The Orphan Girl" (3 texts plus an excerpt and mention
Orphan, The

DESCRIPTION: "Will you hear my mournful story? All my friends are dead and gone. Father is no more, nor mother; I'm an orphan left alone." The singer recalls mother's death, and her dying
injunction to obey the Bible. She visits the graveyard, and hopes to join mother

**Orphan's Lament (Two Little Children, Left Jim and I Alone)**

**DESCRIPTION:** "Two little children, a boy and a girl, Sat by the old church door." The ragged, dirty children tell of their poverty: "Papa was lost out on sea long ago... Mama's in heaven, angels took her away." They are too young to work. They die before morning

**Ossian's Serenade**

**DESCRIPTION:** "Oh come with me and be my love For thee, the deepest depths, I vow, Oh come
"with me for I long to go." "Oh, I'll chase the antelope over the plain, And the tiger's cub I'll bind with a chain." The singer urges haste lest their love decay

AUTHOR: unknown

EARLIEST DATE: 1941 (Peters-FolkSongsOutOfWisconsin)

KEYWORDS: love animal

FOUND IN: US(MW)

REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, p. 147, "Ossian's Serenade" (1 text, 1 tune)
Roud #9067

NOTES [401 words]: Although the informant behind Peters-FolkSongsOutOfWisconsin's version, Winifred Bundy of Madison, mentioned Ossian and the Fenians, it nearly defies belief that this is actually by the historical Ossian (Oisan) -- who, after all, was a character in the Irish mythological cycle, the son of Finn Mac Cumhaill (O hOgain, p. 410).

If he actually existed, he probably dated from around the third or fourth century (Benet, p. 806), which makes references to tigers and antelopes quite improbable -- no one in Ireland would know of such things.

The poetry published under the name "Ossian" was in fact collected and (to a large degree) written by James MacPherson (1736-1796), who wasn't even Irish; he was Scottish and working from Scots Gaelic materials (Benet, p. 669). The most famous of these is "Fingal."

MacPherson apparently learned about Ossian in 1759 from John Home. Although not a Gaelic scholar, he was determined to show that Scotland was superior to other Celtic nations (Kunitz/Haycraft, p. 333), and so produced his forgeries. Some of these were extremely blatant -- e.g. Fingal supposedly conquered Rome. (Amazing that no one in Rome noticed.) Ossian was portrayed as Fingal's bard.

Williams, p. 131, comments on MacPherson's work as seen in the late nineteenth century: "Opinions of eminent Celtic scholars still differ as to whether the so-called Gaelic originals of his poems were genuine transcripts from ancient pieces, or were translations into the Gaelic from Macpherson's English composition made by his friends to conceal the fraud and maintain provincial pride. He himself never produced the originals of his poems, and took refuge in a silence which went far to onfirm the impression of fraud and forgery. But whether he had any direct originals or not, and the weight of probability is that he had not, his poems were unquestionably founded on the vast mass of Celtic poetry and legend existing in Ireland and Scotland in tradition and manuscript."

MacPherson never admitted to forgery (Kunitz/Haycraft, p. 334), but the controversy had been so hot that he had been forced to make up more and more material. Finally a comission was formed to determine the truth -- and it firmly declared the materials forged in 1805. Kunitz/Haycraft grant them some genuine merit -- but very little Ossianic content. And this song, it appears to me, doesn't even have much MacPherson content. - RBW

Bibliography

• Kunitz/Haycraft: Stanley J. Kunitz and Howard Haycraft, Editors, British Authors Before 1800: A Biographical Dictionary, H. W. Wilson, 1952 (I use the fourth printing of 1965)
• O hOgain: Daithi O hOgain, The Lore of Ireland, Boydell Press, 2006
• Williams: Alfred M. Williams, Studies in Folk-Song and Popular Poetry, Houghton Mifflin, 1894

Last updated in version 2.6

File: Pet147

Ot Azoy Neyt A Shnayder (Weary Days Are a Tailor's)

DESCRIPTION: Yiddish: The immigrant singer tells of the hard work and long hours in a sweatshop: "From dawn till dusk he sews away." "Hunger and pain are all he knows." He thanks the union for better conditions

AUTHOR: unknown
EARLIEST DATE: 1950
KEYWORDS: work hardtimes foreigner labor-movement nonballad foreignlanguage
FOUND IN:
REFERENCES (1 citation):
Scott-TheBalladOfAmerica, pp. 286-287, "Ot Azoy Neyt A Shnayder (Weary Days Are a Tailor's)"
(2 texts (English & Yiddish), 1 tune)
File: SBoA286

Ot Kraya i Do Kraya (From Frontier to Frontier)
DESCRIPTION: Russian: The listeners across the land are called upon to take up rifles to defend their homeland. They are urged to fight "for country and for freedom." They are warned to be ready for danger and sorrow, and are asked to fight to the end.
AUTHOR: unknown
EARLIEST DATE: 1940s (recording, Paul Robeson)
KEYWORDS: war political nonballad patriotic foreignlanguage
HISTORICAL REFERENCES:
June 22, 1941 - German troops invade the Soviet Union without warning
FOUND IN:
REFERENCES (1 citation):
Scott-TheBalladOfAmerica, pp. 356-357, "Ot Kraya i Do Kraya (From Frontier to Frontier)" (1 text, 1 tune)
ALTERNATE TITLES:
From Border To Border
NOTES [82 words]: When the Germans first invaded the Soviet Union in 1941, Stalin appealed to the people to save the Communist state. As propaganda, it failed miserably. Eventually the Soviets started appealing to the people to save Holy Mother Russia. Songs like this were emblems of that appeal. Combined with widespread (and true) reports of Nazi atrocities against Slavs (whom Hitler regarded as only marginally human), Stalin eventually built up enough patriotic fervor to allow the nation to survive. - RBW
File: SBoA356

Other Bright Shore, The
DESCRIPTION: "I have a mother gone to glory (or: ...mother over yonder) (x3), On (that) other (bright) shore." Similarly with father, sister, etc. "Some bright day we'll go and meet them...." "Won't that be a happy meeting..." etc.
AUTHOR: unknown
EARLIEST DATE: 1922 (Brown)
KEYWORDS: religious death reunion family
FOUND IN: US(Ap,SE,So)
REFERENCES (13 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 539, "John Saw de Hundred and Forty-Four Thousand" (1 text, perhaps not this song but too close to separate (it starts "John saw the Hundred and Forty-Four Thousand" and has the chorus "I can't stay away," but the rest appears to be this); also 576, "Gwine Down Jordan" (1 text, also possibly separate as it has the chorus, "I'me gwine down Jordan, hallelo," but the verses seem to belong here); also 648, "We Have Loved Ones Over Yonder" (1 text, which appears to be exactly this song except that it uses the phrase "over yonders ocean" rather than "on the other bright shore")
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 539, "John Saw de Hundred and Forty-Four Thousand" (1 tune plus a text excerpt)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 90, "Over Yonders Ocean" (1 text, 1 tune)
Randolph 611, "On That Other Bright Shore" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, p. 164, "On Canaan's Happy Shore" (1 text, 1 tune)
Rosenbaum-FolkVisionsAndVoices, p. 228, "Some Have Fathers Over Yonger" (1 text, 1 tune)
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 47, "I've Got a Mother Gone to Glory" (1 text, 1 tune)
Thomas-BalladMakingInMountainsOfKentucky, pp. 217-218, "Oh, Brother Will You Meet Me?" (1 text, 1 tune, in which all meet "On Canaan's happy shores.")
Lomax/Lomax-AmericanBalladsAndFolkSongs, p. 572, "The Other Shore" (1 text, 1 tune)
Otto Wood the Bandit

DESCRIPTION: Otto Wood has a quarrel with and kills a pawnshop clerk. Sheriff arrests him; he's imprisoned. He breaks out but is recaptured (and shot). In another break, he's shot dead. Chorus: "Otto Wood why didn't you run/When the sheriff pulled out that 44 gun?"

AUTHOR: unknown

EARLIEST DATE: 1930 (recording, Slim Smith & the Carolina Buddies)

LONG DESCRIPTION: Otto Wood has a quarrel with a pawnshop clerk and pistol-whips (shoots?) him to death. Sheriff arrests him; he's sentenced to the penitentiary. He breaks out but is recaptured (and shot in the process). In another break, he's shot dead. "He loved the women and he hated the law/Just wouldn't take nobody's jaw." Chorus: "Otto Wood why didn't you run/When the sheriff pulled out that 44 gun?"

KEYWORDS: captivity crime homicide law manhunt prison punishment trial escape death police prisoner
HISTORICAL REFERENCES:
May 8, 1895 - birth of Otis "Otto" Wood
Nov 3, 1923 - Wood robs and mortally wounds pawnbroker A. W. Kaplan
1926 - Wood writes "The Life Story of Otto Wood," published by the North Carolina Department of Corrections (!)
Jul 11, 1930 - Wood's last prison break
Dec 31, 1930 - Wood apprehended for the last time; he starts shooting rather than surrendering, and is shot dead (source: Sky)
FOUND IN: US(SE)
REFERENCES (3 citations):
DT, OTTOWOOD*
Roud #11543
RECORDINGS:
[Walter "Kid" Smith & the] Carolina Buddies, "Otto Wood the Bandit" ((Columbia 15652-D, 1931; rec. 1930; on RoughWays2)
Slim Smith [pseud. for Bernard Smith], "Otto Wood the Bandit" (Victor 23526, 1931)
CROSS-REFERENCES:
cf. "Duncan and Brady" [Laws I9] (lyrics)
NOTES [1186 words]: Otto Wood was a local boy in the same area of North Carolina as Charlie Poole's band; the song tells his story pretty accurately.
Pity there isn't a keyword "ineptitude." - PJS
According to Casstevens, p. 86, Wood wasn't exactly inept -- just thoroughly out of it: "Wood escaped a total of ten times from prison. Four of those escapes were from the North Carolina State Prison, the rest from prison in Tennessee and Virginia. This record was remarkable in itself, and almost miraculous considering the prisoner had only one hand and a crippled foot" (Casstevens, p. 86). In telling his own story, he admitted to car theft, moonshining, and gambling while denying any sort of violence -- although a man he was fighting with did die (Casstevens, pp. 86-87; Sky, p. 35). Wood seems to have been very, very messed up -- I obviously can't diagnose from here, but psychopathy, or at least its broader cousin antisocial personality disorder, seems likely. Since such people have no respect for truth, I'm not sure how far we can trust his reports of his behavior. But the report is that he ran away from home as early as age seven (Sky, p. 38), riding the rods out of North Carolina and ending up cadging food and lodging before being sent home. His parents, clearly fearing a repeat, advised the railroads not to let him ride. But he managed to run away again and ended up in the custody of his uncle, where he learned about moonshining and gambling (Casstevens, p. 87).
When he next visited his family, he stole a bicycle, even though he didn't know how to ride it! He was first sentenced to a chain gang at age twelve, but was sent home because he was still so small. He then stole a bunch of guns, and was caught and tried. The judge tried to put him back with his family, who said they couldn't control him. The judge sent him home anyway (Casstevens, p. 88).
Some time after this, Wood lost his hand, seemingly in legitimate work in a coal mine, although he does not give details (Casstevens, p. 88). Somehow, he managed to hook up with several girls -- and, having married one, was imprisoned for making false promises to another and getting her pregnant. After this, he managed his first escape from prison -- which resulted in his sentence being lengthened when he was recaptured. He escaped again, got into a gambling fight, and ended up in a shootout in which three others were injured as well as Wood himself (he claimed he took all the winnings; I suspect he cheated and was caught). Amazingly, he was allowed to go free, since he claimed self-defense. He married again, took to hauling drink, and added car theft to his rap sheet (Casstevens, p. 89).
Fool that he was, when he escaped from prison in Tennessee, he decided to head home to his mother's family -- and was picked up almost at once. But he escaped again, briefly, although he ended up getting injured in the process -- and adding horse theft to his record (Casstevens, p. 90). When he ended up in jail in West Virginia, he recruited a young murderer to help him escape. They broke out on January 3, 1919. The kid was eventually captured, but Wood made it to North Carolina. He was arrested for moonshining and extradited to West Virginia (three states had
warrants out for him, but they sent him to West Virginia because they offered the largest reward; (Casstevens, p. 91). He was granted a pardon there but shipped off to Tennessee, where he was given a sentence of three year and treated harshly. His latest girlfriend, who had been with him in West Virginia, had borne him a child, so he decided to escape again and head west. He apparently spent a year or so rambling around the west coast (Casstevens, p. 92). On his way back, he got caught with stolen merchandise which he claimed to have been trying to return to the rightful owner. He ended up wrecking his car in a chase, but escaped in the dark (Casstevens, p. 93). Woods by this time had two children, and he had to care for them and their mother. He turned again to moonshining. He also pawned a watch, and then tried to reclaim it -- and got into a fight with the pawnshop owner. (This is perhaps the event referred to in the song, which obviously happened after his criminal career was well advanced, although it might be confused with the fight with A. W. Kaplan, who refused to buy various things Wood tried to pawn.) Somehow, Wood ended up shooting the owner. He then hijacked a car, but eventually was caught and put on trial for murdering a man (Wood hadn't even known the owner was dead; Casstevens, p. 94. In his autobiography, he claimed never to have hurt a man intentionally; Sky, p. 38). He was convicted of second degree murder and sentenced to thirty years (his first really serious sentence). Not liking his treatment, he supposedly told the prison staff to lighten up or he would take matters into his own hands, and they dared him to try.

Wood took them up on it, once again recruiting a confederate and breaking out. They stole the prison doctor's car, then traded it for another, then another, taking the drivers of the latter two cars as prisoner and tying them up when they abandoned the cars (Casstevens, p. 95). But, of course, they were recaptured. Even his crazy girlfriend gave up on him and married another man. Naturally that meant that Wood had to break out again, to see her, but he was taken prisoner in North Carolina yet again. That was, by Casstevens's count, his eleventh arrest, following his eighth escape. It induced him to write his memoirs -- but not to listen to his own advise to stay out of trouble (Casstevens, p. 96).

Wood escaped yet again, apparently with inside help, and headed for the Midwest. He was shot while trying to rob a drug store in Indiana. He lived, and after a spell in solitary confinement in which he conveniently developed a severe cough, he was given relatively good treatment in prison. In July 1930, he made what is listed as his tenth and final escape (and his fourth from a North Carolina prison). By this point, people were sick of his escapades, and a reward was given for bringing him in dead or alive. He was located after six months, and R. L. Rankin, the police chief of Salisbury, North Carolina, caught him and called on him to give himself up (Casstevens, p. 97). Wood, rather than give himself up, jumped in the officers' car and tried to force the officers to help him get away. Rankin jumped out of the car. Wood started firing at him. Rankin and his companion returned fire. Wood was mortally wounded; his companion, Roy Baker, went back to prison (Casstevens, p. 98). The first versions of this song were recorded soon after.

The author of the song cannot be definitely known, but Sky, p. 36, believes that it was Walter "Kid" Smith. Since Smith and the Carolina Buddies (Odell Smith, fiddle; Norman Woodlief, guitar; Smith, vocals) produced the first recording, I suspect he's right.

A new book about Otto Wood is due in September 2021; the tentative title is Trevor McKenzie, Otto Wood, the Bandit: The Freighthopping Thief, Bootlegger, and Convicted Murderer behind the Appalachian Ballads. - RBW

Bibliography


Last updated in version 6.1
File: DTottowo

Ou Som Souroucou

DESCRIPTION: Creole French. "Ou Som Souroucou, qui ca ou gagnien, gagnien pou' bpi' do l'eau?" Ou Som Souroucou, asked why he drinks so much water, replies that he has eaten corn and has to drink.

AUTHOR: unknown

EARLIEST DATE: 1909 (Peterson, "Creole Songs from New Orleans")
Oughta Come on the River

DESCRIPTION: "Oughta come on the river Long time ago, I don't know partner, Say, you oughta know, You'd catch plenty trouble Everywhere you go." The Captain threatens the members of the gang. The singer dreams of freedom

AUTHOR: unknown
EARLIEST DATE: 1963
KEYWORDS: work chaingang freedom
FOUND IN: US
REFERENCES (1 citation):
Courlander-NegroFolkMusic, p. 103, (no title) (1 text)
CROSS-REFERENCES:
cf. "Ain't No More Cane on this Brazos"
NOTES: There are many, many elements of "Ain't No More Cane on this Brazos/Go Down, Old Hannah" in this piece -- but it appears to be different. Assuming Courlander didn't cut something essential, anyway. - RBW

Oul' Dunloy

DESCRIPTION: The singer reports being sick of the city, and wishes he were back in Dunloy. The city is loud and strange, and the people look unhealthy. He misses his neighbors, who made life a joy. The corncrake cries, "Come back, come back to Dunloy."

AUTHOR: Andrew Doey
EARLIEST DATE: 1933 (Sam Henry collection)
KEYWORDS: homesickness
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H498, pp. 211-212, "Oul' Dunloy" (1 text, 1 tune)

Ould Bog Hole, The

DESCRIPTION: "O, the pigs are in the mire and the cow is at the grass And a man without a woman is no better than an ass." The singer courts Judy; she calls him a rake; he says he will be reform and hopes for as many children as there are "days in Lent." She consents

AUTHOR: unknown
EARLIEST DATE: 1860 (Wolf)
KEYWORDS: love courting humorous
FOUND IN: Britain(Scotland) Ireland US(MW)
REFERENCES (8 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 290-292, "The Ould Bog Hole" (1 text)
Greig/Duncan4 743, "The Old Bog Hole," Greig/Duncan8 Addenda, "The Old Bog Hole" (5 texts, 2 tunes)
O'Conor-OldTimeSongsAndBalladsOfIreland, p. 65, "The Old Bog Hole" (1 text)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 36-37, "The Ould Bog Hole" (1 text)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 249-250, "The Old Bog Hole" (1 text, 1 tune)
Beck-LoreOfTheLumberCamps 92, "The Old Bog Hole" (1 text)
Hylands-Mammoth-Hibernian-Songster, pp. 154-155, "The Old Bog-Hole" (1 text)
Wolf-AmericanSongSheets, #1694, p. 114, "The Old Bog-Hole" (1 reference)
Ould Father Dan

DESCRIPTION: "I once knew a dodger, whose name was Father Dan ... to purgatory he's gone long ago." "The Repealers of their cash were shorn And Repeal with Dan sent below." "There is no more rent for ould Father Dan, He is gone where the rest all will go"

AUTHOR: unknown
EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)
KEYWORDS: death Ireland humorous political
FOUND IN:
REFERENCES (1 citation):
Smyth/Bush/Long-OrangeLark 28, "Ould Father Dan" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Grand Conversation on O'Connell Arose" (subject) and references there
NOTES [167 words]: Smyth/Bush/Long-OrangeLark: "The song celebrates the death of Daniel O'Connell, leader of the mid-19th century movement aimed at breaking Ireland's integral union with Britain. The Repeal movement was financed with money raised from the Roman Catholic masses. The song points to the irony of a popular leader whose income derived from these collections and from the rents of his tenants." - BS
By the looks of it, this is a parody of "Uncle Ned." A vicious one, obviously. But probably produced almost the moment Stephen Foster's song came out; Daniel O'Connell died in 1847, and "Uncle Ned" was copyrighted 1848. Incidentally, this is an illustration of how violently biased Irish Protestantism could be. I am not Catholic, and I find very many Irish nationalists to be utterly ridiculous -- but O'Connell sought only civil rights for the people, and did not believe in violence, and did not want separation from the British crown. It's hard to see how anyone even vaguely rational could condemn him. - RBW

File: OrLa028

Ould Heelball You're Boozing Again

DESCRIPTION: The singer, McShaw, is "a decent shoemaker ... but I've lately took on to the booze," as his friends comment at every chance. He was once well-to-do but now his wagon wheel is broken, his horses sold, and his wife has taken his watch and chain.

AUTHOR: unknown
EARLIEST DATE: 1970 (Morton-FolksongsSungInUlster)
KEYWORDS: drink hardtimes nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Morton-FolksongsSungInUlster 48, "Ould Heelball You're Boozing Again" (1 text, 1 tune)
Roud #2915
File: MorU048

Ould Ireland, You're My Darlin'

DESCRIPTION: "Ould Ireland, you're my jewel sure." The singer blesses "each manly son... But hang the knave and dastard slave So base as to deny thee." He pleads "a love that ne'er can perish."

AUTHOR: unknown
EARLIEST DATE: before 1865 (broadside, Bodleian Harding B 18(388))
KEYWORDS: Ireland nonballad patriotic
FOUND IN:
Ould Lammas Fair, The

DESCRIPTION: "At the Ould Lammas Fair in Ballycastle long ago, I met a little colleen who set my heart aglow." He recalls the girl even while looking at the lasses of Flanders. Now he is glad to be at home with her, playing the fiddle and recalling the fair

AUTHOR: John Henry Macaulay

EARLIEST DATE: 1925 (Sam Henry collection)

KEYWORDS: love courting fiddle reunion

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H101, pp. 275-276, "The Ould Lammas Fair" (1 text, 1 tune)

Roud #9051

NOTES [48 words]: The reference to courting Flemish girls could date this to several wars, but the reference to "resting from the war," and the fact that the soldiers spent much time there, clearly implies a World War I date. As one would expect of a song composed during Sam Henry's collecting days. - RBW

File: HHH101

Ould Piper, The

DESCRIPTION: An old Irish piper, who played before Moses, can only play one tune. He dies and goes to Hell. The devil puts him in the frying pan; "This is another ould piper I've found/ Put him down with the rest for to play." (For a chorus, the singer imitates pipes.)

AUTHOR: Carl Hardebeck

EARLIEST DATE: c.1912 (OLochlann-MoreIrishStreetBallads learned from the author)

KEYWORDS: death music Hell Devil

FOUND IN: Ireland

REFERENCES (1 citation):
OLochlann-MoreIrishStreetBallads 70, "The Piper Who Played Before Moses" (1 text, 1 tune)

Roud #3091

RECORDINGS:
Frank McPeake, "The Ould Piper" (on FSB3)

File: RcTOLPi

Ould Plaid Shawl, The

DESCRIPTION: "Not far from old Kinvara in the merry month of May ... came ... a little Irish cailin in an ould plaid shawl" A man "enchanted with her beauty" greets her. She "shyly passed me by" He can't forget her. "I'll seek her all through Galway and ... Clare"

AUTHOR: Francis A. Fahy

EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: love separation beauty courting

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 106, "The Ould Plaid Shawl" (1 text)
Our Baby (Cheeks of Rose, Tiny Toes)
DESCRIPTION: "Cheeks of rose, tiny toes, Has our little baby, Eyes of blue, fingers too, Cunning all as may be. "Mouth so fair, skin so clear." 'Thee I love, sweetest dove.' "Crow and play, all the day. Happy little baby, May your life... Pure as 'tis today be."
AUTHOR: unknown
EARLIEST DATE: 1909 (Heart-Songs)
KEYWORDS: baby nonballad
FOUND IN: Heart-Songs, p. 119, "Our Baby" (1 text, 1 tune)
REFERENCES (1 citation):
Heart-Songs, p. 119, "Our Baby" (1 text, 1 tune)
NOTES [46 words]: Heart-Songs calls this a "French Folksong." It offers no French words, and I can't find a traditional version. I think I heard it somewhere, but that doesn't make it a folksong either. So I suspect the Heart-Songs attribution is wrong -- but I'm putting it in just in case. - RBW
Last updated in version 6.0
File: HeSo119

Our Baby Died
DESCRIPTION: Our baby committed suicide or died of spinal meningitis... to spite us... no one sent flowers because he was not ours.
AUTHOR: unknown
EARLIEST DATE: 1945 (Bronner/Eskin-FolksongAlivePart2)
KEYWORDS: death suicide humorous nonballad baby bastard
FOUND IN: US(SW)
REFERENCES (1 citation):
Bronner/Eskin-FolksongAlivePart2 68, "Our Baby Died" (1 text, 1 tune)
Roud #24596
File: BrE2068

Our Boots Are Made of Leather
DESCRIPTION: Our boots/shoes are leather, stockings/socks are silk Our pinafores are white as milk, or I wash myself in milk. We go around until we touch the ground.
AUTHOR: unknown
EARLIEST DATE: 1909 (A.E. Gillington, _Old Surrey Singing Games_, according to Opie/Opie-TheSingingGame)
KEYWORDS: clothes playparty
FOUND IN: US Britain(England)
REFERENCES (2 citations):
Opie/Opie-TheSingingGame 49, "Our Boots Are Made of Leather" (1 text, 1 tune)
Brown-MyGrandmothersSongbook 15, "My Shoes Are Made of Spanish" (1 text, 1 tune)
Roud #13171
File: 0pGa049

Our Brave Scotch Lads
DESCRIPTION: "Scotch soldiers true, wi' bonnets blue ... They made the Russians rue, man, The bold attack which they did make On Balaklava's plain." Many died in the Crimea "the Sultan for to save." "They made the heart o' Menschikoff To sink on Alma's heights"
AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan1)
KEYWORDS: war death Russia
FOUND IN: Britain(Scotland(Aber))
Our Captain Calls All Hands (Fighting for Strangers)

DESCRIPTION: "Our Captain called all hands and away tomorrow, Leaving those girls behind." She says "What makes you go abroad fighting for strangers?" Stay here "free from all danger." He leaves. In grief "she fell like one a-dying."

AUTHOR: unknown

EARLIEST DATE: 1794 (Journal of the Polly)

KEYWORDS: grief love request rejection war parting death family lover separation

FOUND IN: Britain(England(Lond,South)) Canada(Newf)

REFERENCES (8 citations):
Butterworth/Dawney-PloughboysGlory, p. 34, "Our Captain Calls" (1 text, 1 tune)
Peacock, pp. 416-417, "All Hands Away Tomorrow" (1 text, 1 tune)
Reeves/Sharp-TheldiomOfThePeople 71, "Our Captain Cried All Hands" (2 texts)
Williams-Wiltshire-WSRO Wt 440, "Disconsolate Lover" (1 text)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams #25, "Fountains Flowing" (1 text, 1 tune)
Purslow-TheConstantLovers, "Our Captain Cried 'All Hands'' (1 text, 1 tune)
Huntington-SongsTheWhalemenSang, pp. 99-100, "The Captain Calls All Hands" (1 text, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 162-163, "A Song Concerning Love (The Captain Calls All Hands)" (1 text, 1 tune)

Roud #602

RECORDINGS:
Mrs Freeman Bennett, "All Hands Away Tomorrow" (on PeacockCDROM) [one verse only]
Pop Maynard, "Our Captain Calls All Hands" (on Voice01)

BROADSIDES:
Bodleian, Harding B 11(636), "The Distressed Maid" ("Our captain calls all hands away to morrow"), J. Pitts (London), 1819-1844; also 2806 c.18(93)[a few illegible lines], Firth c.12(210), Harding B 25(525), "The Distressed Maid"; Firth c.12(208)[illegible lines], "The Distress'd Maid";

NOTES [125 words]: This is not "The Bold Privateer." [I agree, and so does Roud, though Huntington implies that they are the same. - RBW]

Vaughan Williams used the tune to set the words of John Bunyan's hymn starting "He who would valiant be 'gainst all disaster" (see Southern Life(UK) Sussex villages site for Monk's Gate)

Reeves/Sharp-TheldiomOfThePeople: "... Lucy Broadwood gave as its original a broadside entitled 'The Welcome Sailor.'" The only broadsides of that title I have found so far belong with "A Seaman and His Love (The Welcome Sailor)" [Laws N29]. - BS

The title "Fighting for Stranger" is not, to my knowledge, found in tradition, but since that is the title Steeleye Span used, in what is probably the best-known recording, I've listed it here. - RBW

Last updated in version 4.2

File: Pea416
Our Cheerful Voices (Separation)
DESCRIPTION: "Our cheerful voices let us raise, And sing a parting song, Although, dear friends, I'm with you now. I can't be with you long." The singer hopes to meet friends again, wishes the Lord would come, and hopes to be taken away by the last Trump
AUTHOR: unknown
EARLIEST DATE: 1934 (Henry, from Granville Gadsey)
KEYWORDS: religious death
FOUND IN: US(Ap)
REFERENCES (1 citation):
 Henry-SongsSungInTheSouthernAppalachians, pp. 204-205, "Our Cheerful Voice" (1 text)
Roud #13951
NOTES [26 words]: This piece is titles "Parting Friends" in the Sacred Harp, but is not to be confused with "Farewell My Friends (Parting Friends; I'm Bound for Canaan)." - RBW
File: MHAp204

Our Cherries
DESCRIPTION: An allegory. The fine cherries [of true religion] are guarded from birds and infidels by a finely woven net. Some would propose to loosen the net. The result would be that birds, Methodists, and Baptists would get the fruit -- an unacceptable result
AUTHOR: unknown
EARLIEST DATE: 1939 (Eddy-BalladsAndSongsFromOhio)
KEYWORDS: religious political
FOUND IN: US(MW)
REFERENCES (1 citation):
 Eddy-BalladsAndSongsFromOhio 141, "Our Cherries" (1 text)
ST E141 (Full)
Roud #4449
NOTES [113 words]: Eddy-BalladsAndSongsFromOhio, following Tolman, regards this as a bit of theological satire. I wonder if it's not a bit more complicated -- "Testy" is presumably the Test Act -- a law passed in Britain in 1673, requiring public officeholders to demonstrate a commitment to Anglicanism. The Act was repealed in 1829. The reference to Methodists implies a date not much before that. Perhaps this piece was involved (as a broadside?) in the efforts to repeal the Acts. The reference to "Arian's flock" is, I presume, an error, referring to the Arian heresy (which held that God the Son was inferior to God the Father). The founder of this group was, however, Arius, not Arian. - RBW
File: E141

Our Fathers They'll Be There
DESCRIPTION: "Our fathers, our fathers they'll be there, Yes, our fathers they'll be there, When we all meet around God's bright throne. What a meeting, what a meeting that will be... When we all meet...." Similarly with mothers, brothers, sisters
AUTHOR: unknown
EARLIEST DATE: 1924 (Brown)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (2 citations):
 Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 627, "Our Fathers They'll Be There" (1 text)
 Brown/Schinhan-FrankCBrownCollectionNCFolklore5 627, "Our Fathers, They'll Be There" (1 tune plus a text excerpt)
Roud #11928
File: Br3627

Our Feet's Cauld
DESCRIPTION: "My feet's cauld, my shoon's thin; Gie's my cakes and let me rin!"
AUTHOR: unknown
EARLIEST DATE: 1832 (Chambers)
KEYWORDS: request food begging nonballad clothes
FOUND IN: Britain(Scotland(Aber))
REFERENCES (6 citations):
Greig/Duncan3 640, "Our Feet's Cauld" (1 short text)
J. Christie in Scottish Notes and Queries (Aberdeen, 1888 ("Digitized by Google")), Vol. I, No. 10, March 1888, p. 163, ["Query 81. New Year Rhymes" ("Here comes in a guid new year") (1 text with 5 verses, 1 tune) I consider this "Get Up Goodwife and Shake Your Feathers"; the last verse is the "my feet's cauld" couplet.
John Muir, "Notes on Ayrshire Folk-Lore" in [John Bulloch?, editor,] Scottish Notes and Queries (Aberdeen, 1895 ("Digitized by Google")), Vol. VIII, No. 3, August 1894, p. 40, ("My feet's cauld, my shin's thin")
R.C. Maclagan, "Additions to _The Games of Argyleshire_" in Folk-Lore, (London, 1905 ("Digitized by Google")), Vol. XVI, pp. 215-216 ("'This night is called Hogmanay'" (1 text: four verse epilogue to "The New-Year Mummer's Tale of Golishan" "as it used to be said, sung, and acted all over Scotland, from Cheviot to Cape Wraith,'... as communicated to the _Scotsman_ of 31st Dec, 1902."))
E.F. Coote Lake, "Folk Life and Traditions" in Folklore, Vol. LXVII, No. 1 (Mar 1956 (available online by JSTOR)), p. 45 ("Ma feet's cauld, ma shane's thin") (1 text: two lines)
Roud #5886
CROSS-REFERENCES:
"Get Up Goodwife and Shake Your Feathers" (text) and references there
NOTES [221 words]: The current description is all of the Chambers entry.
Chambers presentation argues for keeping "shake your feathers" and "my feet's cauld" as separate entries. He lists "shake your feathers" and, as a different entry, the "get up, goodwife, and binna sweir" verse from MacLagan, and then introduces the "my feet's cauld" couplet as "the most favorite of all ... more to the point than any of the foregoing." Of the reports I have seen, only Christie and MacLagan have "my feet's cauld" in a combination with other verses.
MacLagan's example combines "shake your feathers" and "our feet's cauld" in a different way than Christie's text. The first verse is an introduction to the holiday and a "bless the master" verse. Then comes another "get up, guid wife" ("get up, guid wife, and binna sweir") that is usually reported as a separate rhyme, and concluding with "shake your feathers" and "our feet's cauld." Possibly, the formality of the mummer's play made combining usually independent verses attractive.
Muir points out that another rhyme, current among children waiting outside school on cold winter mornings -- "Master, master, let me in, My feet's cauld, my shin's din, If ye dinna let me in I'll be frozen to the shin" is similar but that the Hogmanay couplet is more smarter, more laconic, and more to the point." - BS
Last updated in version 2.5
File: GrD3640

Our Foreman, Mr. Knight

DESCRIPTION: "Mr. Knight is our foreman's name, A good old soul is he. He works us from morning till night On potatoes, salt, and tea. But that's all right, It's Mr. Knight." If they're wet enough, he sends them inside among bedbugs and mice. The loggers won't forget

AUTHOR: unknown
EARLIEST DATE: 1956 (Beck-TheyKnewPaulBunyan)
KEYWORDS: lumbering hardtimes food work
FOUND IN: US(MW)
REFERENCES (1 citation):
Beck-TheyKnewPaulBunyan, pp. 224-225, "Our Foreman, Mr. Knight" (1 text)
Roud #6504
File: BBun224
Our Island Home
DESCRIPTION: "Then here's to ... Prince Edward Island, Sweet garden of sunshine, ... our beautiful Isle in the sea." The singer has "roamed far and wide over mountains and prairies" but prefers the people, the land and the beauty of "our Island"
AUTHOR: Father Mathias Smith
EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)
KEYWORDS: home lyric nonballad
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 117-118, "Our Island Home" (1 text, 1 tune)
Roud #12461
File: Dib117

Our Island Is Covered with Fog
DESCRIPTION: Spring. Snow melts. Frantic activities start now "our island is covered with fog": trouting, gunning, chopping; people and animals are rushing around
AUTHOR: Chris Cobb
EARLIEST DATE: 1952 (Peacock)
KEYWORDS: fishing hunting humorous nonballad animal
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 89-90, "Our Island Is Covered with Fog" (1 text, 1 tune)
NOTES [16 words]: Peacock: "The island referred to in the song is Fogo Island off Newfoundland's northeast coast." - BS
File: Pea089

Our Jack's Come Home Today
DESCRIPTION: Jack, (after many years at sea), is coming home (in some versions, "blind drunk"). Everyone rejoices at the sailor's return. His sweetheart, it is reported, "ne'er despaired, Though all hope within her died," but now the two will be married
AUTHOR: unknown
EARLIEST DATE: 1951
KEYWORDS: sailor separation return reunion marriage
FOUND IN: US(MA)
REFERENCES (1 citation):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 169-170, "Our Jack's Come Home Today" (1 text, 1 tune)
Roud #1983
File: Doe169

Our Lady of Knock
DESCRIPTION: An apparition in the church of Knock in County Mayo: Saint Joseph, Mary, and Saint John appear to a few. Now "hundreds come from far and near Our Lady's help to seek ... deaf and dumb ... born blind" and are cured. The three are asked to intercede
AUTHOR: unknown
EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland)
KEYWORDS: healing Bible religious
HISTORICAL REFERENCES:
Aug 21, 1879 - "15 people, from the village of Knock, witnessed an apparition of Our Lady, St Joseph and St John the Evangelist at the South gable of Knock Parish Church." (source: Museums of Mayo site, Knock Folk Museum)
FOUND IN: Ireland
REFERENCES (2 citations):
OLochlainn-MoreIrishStreetBallads 11, "Our Lady of Knock" (1 text, 1 tune)
Our Orange Flags May Gang to Rags

DESCRIPTION: The singer overhears two Orangemen. One would rather die than surrender. He fears emancipation since "popish Dan ... Again has won the Clare election" and Peel and Wellington have joined O'Connell. Their Orange flags and drums must be put away.

AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan3)
KEYWORDS: Ireland political
HISTORICAL REFERENCES:
1829 - Irish Catholic Emancipation Act passes supported by Daniel O'Connell and the Catholic Association
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 691, "Our Orange Flags May Gang to Rags" (1 text)
Roud #6113
CROSS-REFERENCES:
cf. "Not a Word of 'No Surrender'" (subject and some lines) and references there
NOTES [290 words]: For a reference to the Orange Drum see "You Ribbonmen of Ireland."
The speaker is talking to "dear Billy lad." Greig/Duncan3 notes comments in the text that would make "Billy lad" be William the 4th [reigned 1830-1837]. - BS
Daniel O'Connell (for whom see, e.g., "Daniel O'Connell (I)" and the myriad cross-references there) had obtained Catholic Emancipation in 1829, in the reign of George IV. But William IV succeeded soon after, and in effect had the task of implementing it. It was hardly to his liking; he was an old man when he came to the throne (born 1765), and -- like most of the Hannoverians -- stubborn without being very bright.

According to Philip Ziegler, King William IV, Cassell, 1971, p. 241, William was hardly happy at his role in the reorganization of Ireland. He rejoiced when O'Connell was arrested in 1831, and was unhappy when O'Connell was acquitted. In 1833, when the Whigs in parliament proposed to reform the official Church of Ireland (to which tithes were paid by the people even though the vast majority were Catholics rather than Anglicans), William was again unhappy (Zieger, p. 242). It was a period of much trouble between a King with conservative inclinations and a series of parliaments with many Whigs and few MPs who were entirely in support of the government. As a result, Williams tossed out most of the cabinet in 1834, but found he could not govern with Tories alone. It was a difficult time in Westminster -- which was, indirectly, good for the Irish and O'Connell, because the English couldn't come up with a concerted plan for halting O'Connell's plans for liberalization. Of course, that which was good for the Irish as a whole was bad, or at least was seen as bad, for the Orangemen. - RBW
Last updated in version 2.4
File: GrD3691

Our Sheepshearing's Done

DESCRIPTION: "Our sheepshearing done, to our master we come, Who enjoins us to sport as we please." The shepherdesses, beer, cider, wine, wool, and, most of all, cheese, are praised. "Join hands, ... drink 'May our Squire Live long, and enjoy his own cheese!"

AUTHOR: unknown
EARLIEST DATE: 1893 (Broadwood/Maitland-EnglishCountySongs)
KEYWORDS: farming drink food nonballad sheep
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
**Our Ship Sails Ready to Bear Away**

**DESCRIPTION:** The singer's ship prepares to sail. He bids Nora farewell and hopes to meet again. He thinks of all the places in Ireland he will miss: Dublin's hills, Killiney's mount, Wicklow, Avoca's Vale, Delgany, Bray,... and knows he'll remember Ireland.

**AUTHOR:** unknown

**EARLIEST DATE:** 1955 (IRRCinnamonond03); 19C (broadside, Bodleian Harding B 26(164))

**KEYWORDS:** love, emigration, farewell, sea, ship, Ireland, nonballad, home

**FOUND IN:** Ireland

**Roud #2995**

**RECORDINGS:**

Robert Cinnamond, "Our Ship Sails Ready to Bear Away" (on IRRCinnamonond03)

**BROADSIDES:**

Bodleian, Harding B 26(567), "The Emigrants Farewell to his Country" ("Our ship is ready to beare away"), P. Brereton (Dublin), c.1867

**CROSS-REFERENCES:**

cf. "Remember Me" (shares opening verses)

**NOTES [106 words]:** Wright-Irish (Irish Emigrant Ballads and Songs) pp. 111, 170-173, has two versions of "Our Ship Sails Ready to Sail Away" and one of "Remember Me" and considers them to be variants of the same song. His longest version of "Our Ship ..." and his "Remember Me" share three verses almost exactly; "Our Ship ..." adds six 4-line verses and "Remember Me" adds five 4-line verses and, in these lines, the songs share no lines. "Our Ship ..." is a farewell to Nora, and besides to Dublin, Delgany and Wicklow; "Remember Me" is a farewell to old Ireland boys, and besides to Killarney. My inclination is to keep them as two separate songs. - BS

**File:** RcOSSRBA

**Our Ship She Is Lying in Harbour**

**DESCRIPTION:** The impressed singer, his ship ready to sail, hopes his girl will be safe. The girl laments the departed youth; the father is glad her is gone. Her love returns after seven years. The father offers her money not to marry him, but they are married anyway

**AUTHOR:** unknown

**EARLIEST DATE:** 1847 (Journal of William Histed of the Cortes)

**KEYWORDS:** sailor, love, separation, pressgang, father

**FOUND IN:** Britain(England(South))

**REFERENCES (4 citations):**

Huntington-SongsTheWhalemenSang, pp. 124-125, "Our Ship She Is Lying in Harbour" (text)
Reeves-TheEverlastingCircle 102, "Our Ship She Lies in the Harbour" (1 text)
Purslow-TheConstantLovers, p. 63, "Our Ship She Lies In Harbour" (1 text, 1 tune)
Broadwood-EnglishTraditionalSongsAndCarols, pp. 58-59, "Our Ship she lies in Harbour" (1 text, 1 tune)

**Roud #1011**

**BROADSIDES:**

Bodleian, Harding B 26(686), "Willy's Return" ("Our ship lies in this harbour"), J Moore. (Belfast), 1846-1852

**CROSS-REFERENCES:**

cf. "The Lowlands of Holland" (lyrics)

**NOTES [48 words]:** There are several songs on this theme, but this doesn't quite seem to match any of them. Several early verses are found, almost verbatim, near the END of some texts of "The Lowlands of Holland." It's almost as if someone took the end of that song as the starting-off point for this. - RBW

**Last updated in version 4.2**

**File:** SWMS124
Our Street Car
DESCRIPTION: In abysmal verse, the singer points out, "Let moderns preach, 'We need more street' With themes and schemes -- ah! scorners." The singer would rather praise "Our street car! Ours to honor." The singer describes its virtues and mourns its passing
AUTHOR: Lucie Mullan
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: technology nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 248-249, "Our Street Car" (1 text)
NOTES [19 words]: Thomas implies that the author sang this piece, but I find it hard to believe this mess could fit a regular tune. - RBW
File: ThBa248

Out In the Moonlight (I Will Love Thee Always)
DESCRIPTION: The young man bids the girl goodbye in the moonlight, promising, "I will love you always... Through life and death I'm faithful to thee." Returning home (a year) later, he finds her married to another. He leaves a note and shoots himself
AUTHOR: unknown
EARLIEST DATE: 1928 (recording, Rutherford & Burnett)
KEYWORDS: love courting marriage separation betrayal suicide
FOUND IN: US(So)
REFERENCES (2 citations):
Randolph 803, "Out in the Moonlight" (2 texts, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 723, "Standing by the Old Garden Gate" (1 fragment, 1 tune, possibly this)
Roud #3445
RECORDINGS:
Burnett & Rutherford, "Under the Pale Moonlight" (Challenge 420, 1928; on BurnRuth01)
CROSS-REFERENCES:
cf. "Skon Jungfrun Hon Gangar Sig Till Sogsta Berg (The Pretty Maid Climbs the Highest Mountain)" (plot)
ALTERNATE TITLES:
Forsaken Love
NOTES [65 words]: The Burnett & Rutherford version of this differs so strongly from the versions in Randolph (lacking, e.g., the suicide ending; also, the the girl is not yet married when he returns home) that I was sorely tempted to classify it as a separate song. The essential plot is the same, however, and some of the words, and I know of no other versions of the recorded song. So they stay together. - RBW
Last updated in version 4.1
File: R803

Out of the Blossom Sprang a Thorn
DESCRIPTION: "Out of the blossom sprang a thorn, When God himself would be born." A spring (Jesus?) comes from a well (Mary?). Three kings come to visit, bearing their gifts. Refrain: "Deo patri sit gloria" or "That was born of Marie"/"And his mother Marie"
AUTHOR: unknown
EARLIEST DATE: c. 1430 (British Library -- Sloane MS. 2593)
KEYWORDS: religious Jesus travel MiddleEnglish
FOUND IN:
REFERENCES (9 citations):
Greene-TheEarlyEnglishCarols, #123, pp. 79-80, "(no title)" (2 texts)
Rickert-AncientEnglishChristmasCarols, pp. 117-120, "Alleluia! alleluia!"; "Out of the Blossom Sprang a Thorn" (2 texts)
Brown/Robbins-IndexOfMiddleEnglishVerse, #2730, 3527
DigitalIndexOfMiddleEnglishVerse #4333, #5566
ADDITIONAL: Roman Dyboski, _Songs, Carols, and Other Miscellaneous Poems from the Balliol
Ms. 354, Richard Hill's Commonplace Book, Kegan Paul, 1907 (there are now multiple print-on-demand reprints), #24, pp. 12-3, "(Alleluia, Alleluia, Deo patri sit gloria)" (1 text)
Carleton Brown, editor, _Religious Lyrics of the XVth Century_, Oxford University Press, 1939, #88, pp. 126-127, "Balthazer, Melchior and Jasper" (1 text)
MANUSCRIPT: {MSSloane2593}, London, British Library, MS. Sloane 2593, folio 12 [IMEV #2730]
MANUSCRIPT: {MSRichardHill}, The Richard Hill Manuscript, Oxford, Balliol College MS. 354, folio 222 [IMEV #3527]
NOTES [302 words]: Although no longer found in tradition, this seems to have been popular in the fifteenth and early sixteenth centuries, surviving in two very important manuscripts. It is in the Hill MS. (Balliol College, Oxford, 354) and in Sloane MS. 2593, an important collection which contains many folk songs.

What is more, the two texts are so different as to have hardly a word in common (e.g. Sloane mentions the legendary names of the three kings, Balthazar, Melchior, and Gaspar; Balliol calls them the oldest, middle, youngest). There seem to be corruptions in both texts (e.g. Sloane, the earlier text, has in stanza 3 "Out of the welle sprng a streme From patriarch to Jerusalem" -- and no one seems to have a clue what "patriarck" is). And Greene, p. xcvii, suggests that the method of naming the kings is derived from the folk song method of incremental repetition of Forms (e.g. "There were three sisters lived in a hall").

What's more, Greene, p. 376, says the Sloane manuscript is "disturbed" here, implying that more might be learned if it were in its proper form.

On this very tentative basis I have included the song.

For more on the "three kings" (who may not have been three, and whose names are unknown) see the notes to "The Golden Carol (The Three Kings)."

Greene, p. 376, suggests that the blossom and thorn is a variation of the Rod/Root of Jesse symbolism.

Brown, p. 324, mentions a "figure of the Wounds [of Jesus] as wells." Brown does not apply the figure to this verse, but the well must mean SOMETHING. My first thought was that it meant Mary. Then I thought of Jesus as the source of Living Water in John 4:10-14. But the idea of the Wounds of Christ seems like a third possibility that fits well here.

For more on manuscript Sloane 2593, see the notes to "Robyn and Gandeleyen" [Child 115]. - RBW

Bibliography


Last updated in version 5.3
File: MS0B1SpT

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**Out on the Lone Star Cow Trail**

DESCRIPTION: Singer, a cowboy, meets a comrade and kills him although "he was dear to me." The judge sends him to prison. He asks listener to tell mother and sweetheart that he's in the "dark city jail"; his sweetheart should bail him out. Chorus: "Hoo-hoo-hooo-oo-oo"

AUTHOR: unknown

EARLIEST DATE: 1929 (recording, Dick Devall)

KEYWORDS: captivity violence crime homicide prison punishment trial friend lover cowboy judge

FOUND IN: US(So)

Roud #633

RECORDINGS:

-Dick Devall, "Out on the Lone Star Cow Trail" (Timely Tunes [Victor subsidiary] C-1563, 1931; rec. 1929; on MakeMe, WhenIWas1)

NOTES [45 words]: This should not be confused with "Lone Star Trail." - PJS

Roud lumps this with "The Wandering Cowboy (I)" [Laws B7], and the plot similarity is obvious, but there are enough different details that Paul Stamler, who has listened to most of the versions, splits them. - RBW

Last updated in version 5.0
Out to Dark Harbour

DESCRIPTION: "Now boys I'll tell you it's a wonderful time Out to Dark Harbour in the old summer time." The singer picks dulse and sells it at Eastport.

AUTHOR: John Guptill (of Grand Manan)

EARLIEST DATE: 1960 (Creighton-FolksongsFromSouthernNewBrunswick)

KEYWORDS: sea commerce nonballad food

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Creighton-FolksongsFromSouthernNewBrunswick 117, "Out to Dark Harbour" (1 short text, 1 tune)
ST CrSNB117 (Partial)
Roud #2785

OUTHARBOUR PLANTER, THE

DESCRIPTION: The narrator lights his pipe and extols the virtues of the "outharbour planter." This apparently dead breed of men was not well refined but had many virtues of industry and honesty.

AUTHOR: probably M. A. Devine (1857-1915)

EARLIEST DATE: 1901 (Christmas Review, according to Ryan)

KEYWORDS: recitation virtue

FOUND IN: Canada(Newf)

REFERENCES (4 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 136, "The Outharbor Planter" (1 text)
ADDITIONAL: James Murphy, _Songs Their Fathers Sung: For Fishermen: Old Time Ditties_, James Murphy Publishing, 1923 (PDF available from the Memorial University of Newfoundland web site), p. 6, "The Outhorbor Planter" (sic). (1 text)
Roud #6354

NOTES [202 words]: A typical song about the archetypal hardy Newfoundlander. The dictionary defines a "planter" as a person who settles or colonizes a new area. I believe that this is the closest definition here because the "outharbour" is probably synonymous with "outport" which is a very small settlement far away from cities. They are probably leaders of a kind because there are some references in the song being made to his selling and providing people with food and clothes and using his house as a meeting hall. - SH

According to Shannon Ryan, _The Ice Hunters: A History of Newfoundland Sealing to 1914_, Breakwater Books, 1994, p. 401 n. 110 , this first appeared in the St. John's Christmas Review in 1901 under the name of Absalom Hbbs, but Gerald S. Doyle credited it to M. A. Devine. Murphy also credits it to Devine. Ryan thinks Devine published it under a pseudonym. This seems not unlikely; according to (Robert H. Cuff, managing editor), Dictionary of Newfoundland and Labrador Biography, Harry Cuff Publications, 1990, p. 83, "Devine's literary efforts most often appeared anonymously." And he was a newspaper editor; it sounds as if he might have published the piece himself and not wanted to admit it. - RBW

Outlaw Dunny

DESCRIPTION: The cook's rattling arouses Dunny, and he and the rest of the herd take off. By the
Outlaw Murray, The [Child 305]
DESCRIPTION: The King of Scotland demands that the outlaw pay him homage for his holdings in Ettrick Forest. Murray refuses; he won the land by his own valor. The King calls up his forces to attack Murray. A compromise is reached; Murray becomes sheriff of Ettrick
AUTHOR: unknown
EARLiest DATE: 1791 (Glenriddell mss.)
KEYWORDS: outlaw royalty bargaining reprieve
FOUND IN: Britain(Scotland)
REFERENCES (5 citations):
- Child 305, "The Outlaw Murray" (3 texts)
- Whitelaw-BookOfScottishBallads, pp. 349-355, "The Outlaw Murray" (1 text)
- Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 193-204, "The Sang of the Outlaw Murray" (1 text)
- Quiller-Couch-OxfordBookOfBallads 84, "The Outlaw Murray" (1 text)
Roud #3296
CROSS-REFERENCES:
cf. "Captain Ward and the Rainbow" [Child 287] (theme)
NOTES [93 words]: According to Mary Ellen Brown, Child's Unfinished Masterpiece: The English and Scottish Popular Ballads, University of Illinois Press, 2011, p. 128, Child was strongly inclined to omit this item from the ESPB, and included it only at the last minute. Hence its number as the very last of the Child Ballads. - RBW
Whitelaw-BookOfScottishBallads follows Scott, one of the sources for Child's 305A. If you want to see Scott's text it's much easier to follow in Scott or Whitelaw-BookOfScottishBallads than it is to decipher Child's deconstruction notes. - BS
Last updated in version 3.2
File: C305

Outlaw of Loch Lene, The
DESCRIPTION: The outlaw lives in the wood. "All the wealth that I sought, one fair kind glance from my love." His lover lives down by the lake. He remembers when his lover swam Loch Lene to find him. He imagines them alone, "far off on the deep"
AUTHOR: unknown (translated by J. J. Callanan)
EARLiest DATE: 1888 (Sparling)
KEYWORDS: love nonballad lover outlaw separation
FOUND IN: Ireland
REFERENCES (4 citations):
- OLochlainn-MoreIrishStreetBallads 55, "The Outlaw of Loch Lene" (1 text, 1 tune)
- Walter de la Mare, _Come Hither_ , revised edition, 1928; #365, "The Outlaw of Loch Lene" (1 text)
There is a certain amount of confusion about this author. Most sources list his name as James
Joseph Callanan, but he is also sometimes listed under the name "Jeremiah" (and, yes, it is known that it is the same guy). Most sources agree that he was born in 1795, but his death date seemingly varies; Hoagland and MacDonagh/Robinson give 1829. He wrote some poetry of his own, but is probably best known for his translations from Gaelic. Works of his found in this index include "The Convict of Clonmel," "The Outlaw of Loch Lene," "Sweet Avondu," "The Virgin Mary's Bank," "Gougane Barra," and a translation of "Drimindown." - RBW

File: OLcM055

Outward and Homeward Bound

DESCRIPTION: Shanty. Verses enumerate the ports to be visited and the girls being left behind. The singer says the purser will supply their needs, and looks forward to returning home after (three) years. Chorus: "We're outward bound, Hurrah, we're outward bound."

AUTHOR: unknown

EARLIEST DATE: before 1863 (broadside, Bodleian Harding B 11(1565))

KEYWORDS: shanty farewell travel floating verses

FOUND IN: Britain (England (Lond, South)) US

REFERENCES (7 citations):

- Williams-Wiltshire-WSRO Gl 88, "When We Are Homeward Bound" (1 text)
- Harlow-ChantyingAboardAmericanShips, pp. 136-139, "Outward Bound" (1 text, 1 tune)
- Hugill-ShantiesFromTheSevenSeas, pp. 541-543, "Outward and Homeward Bound" (2 texts, 2 tunes) [AbEd, pp. 387-389]
- Hugill-SongsOfTheSea, p. 37, "Outward and Homeward Bound" (1 text, 1 tune)
- Shay-AmericanSeaSongsAndChanteys, pp. 147-148, "Homeward Bound" (1 text, 1 tune)
- Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #65, "Homeward Bound" (1 text, 1 tune)
- Palmer-OxfordBookOfSeaSongs 88, "Homeward Bound" (1 text, 1 tune)

Roud #927 and 18905

BROADSIDES:

- Bodleian, Harding B 11(1565), "Homeward Bound" ("Now to Blackwall docks we bid adieu"), H. Such (London), 1849-1862; also Firth c.12(159), "Outward Bound"

CROSS-REFERENCES:

cf. "Get Up, Jack! John, Sit Down!" (lyrics)

ALTERNATE TITLES:

Homeward Bound

NOTES [82 words]: Most if not all versions of this share a verse with "Get Up, Jack! John, Sit Down!"; at one time I lumped Shay's version with that song. We've now split them, but it seems clear there is some sort of borrowing going on. Given that "Get Up, Jack! John, Sit Down!" is apparently a composed song, the best bet may be that that is a rewrite of this.

Roud gives this two numbers, 927 and 18905, but I can't see the distinguishing feature; the whole family is an incredible mess of composites. - RBW

Last updated in version 5.0

File: Hugi541

Ouzel, The

DESCRIPTION: Ouzel sails from Dublin for Tripoli. "Somewhere down by Algiers, on the coast of Barbary, The Ringsend sailors fought and failed against black piracy." Years later they escape, take over Ouzel again, and return to Ireland with pirate gold.

AUTHOR: unknown

EARLIEST DATE: 1948 (Ranson-SongsOfTheWexfordCoast)

KEYWORDS: sea ship captivity slavery pirate escape

HISTORICAL REFERENCES:

- 1695 - Ouzel sails from Dublin for Smyrna but is not heard from until she returns five years later (see Notes)

FOUND IN: Ireland

REFERENCES (1 citation):

- Ranson-SongsOfTheWexfordCoast, pp. 113-114, "The Ouzel" (1 text)

Roud #20543

NOTES [104 words]: "The crew said the ship had been captured by Algerian pirates who used it to terrorise the Mediterranean seas, although it was rumored in some quarters that Captain Massey
might have been indulging in a spot of piracy himself!! The official story went on to relate how the Irish crew, who had been spared, managed to escape from captivity and regained control of the ship and the pirate's booty" (source: site of The Ouzel Galley Society on IrishShips)

Irish Architecture Online site: "Ringsend is named from the Gaelic Roinn Aun, meaning Sea Point. In the 17th century it took over from Dalkey as Dublin's main port." - BS

Last updated in version 5.0
File: Ran113

**Over Hills and Mountains**

DESCRIPTION: "Mony's the hill and valley that's atween my love and me Likewise the Sea in full flowing tide." The singer thinks and dreams about being with his "sweet bride." If he were emperor he'd "throw down the crown and go and beg with thee"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: love separation nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1544, "Over Hills and Mountains" (2 texts, 1 tune)
Roud #12959
CROSS-REFERENCES:
cf. "The Belfast Beauty" (theme: singer would give up the crown or great wealth he doesn't have for love) and references there
cf. "The Braes o' Abernethy" (theme: singer would give up the crown or great wealth he doesn't have for love)
cf. "Limerick is Beautiful" (theme: singer would give up the crown or great wealth he doesn't have for love)
NOTES [3 words]: There's Many a Mile
Last updated in version 2.5
File: GrD81544

**Over In the Glory Land**

DESCRIPTION: "Just over in the glory land" the singer will join "the happy angels' band" and stand "with the mighty host." He's on his way "to those mansions fair" "where the saints abide" where he'll be with Jesus forever.

AUTHOR: unknown
EARLIEST DATE: 1919 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(Ap)
REFERENCES (2 citations):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 766, "There's a Place Prepared" (1 short text, 1 tune)
Roberts-SangBranchSettlers, #39, "Glory Land" (1 text, 1 tune)
Roud #3402
RECORDINGS:
Mississippi John Hurt, "Over In the Glory Land" (on MJHurt04)
J.E. Mainer's Mountaineers, "Just Over In the Glory Land" (1938, Bluebird B 7730, 2009, "J.E. Mainer Classic Sides 1938-1941," JSP Records CD JSP77124A)
NOTES [38 words]: Roud lumps the Brown/Schinhan-FrankCBrownCollectionNCFolklore5 with the amorphous song we have filed as "Welcome Table (Streets of Glory, God's Going to Set This World on Fire)," but it appears to me much closer to this song. - RBW
Last updated in version 4.2
File: RcOitGlL

**Over in the Meadow**

DESCRIPTION: Counting song. "Over in the meadow, in the sand, in the sun, Lived an old mother toad and her little toadie one. 'Wink,' said the mother. 'I wink,' said the one. So she winked and she
blinked...." Repeat with other animals in higher numbers.

AUTHOR: Katherine Floyd Dana ("Olive A. Wadsworth") (1835-1886)
EARLIEST DATE: 1927 (Brown-MyGrandmothersSongbook)
KEYWORDS: animal bird bug
FOUND IN: US
REFERENCES (1 citation): Brown-MyGrandmothersSongbook 12, "Over in the Meadow" (1 text, 1 tune)
Roud #22136
NOTES [83 words]: Widely sung as an "old folk song" (I heard it somewhere when I was young), field collections are very rare. I have not seen an actual book by Katherine Floyd Dana which contained the text, but several sources agree on the attribution: Brown-MyGrandmothersSongbook, certain web sites, and Granger's Index to Poetry (which however gives the name as OLIVER A. Wadsworth rather than OLIVE A. Wadsworth.) It seems to be the only one of Dana/Wadsworth's works to have achieved any lasting currency. - RBW

Last updated in version 4.5
File: BrGr012

Over the Garden Wall

DESCRIPTION: The young couple court "over the garden wall": "Over the garden wall, The sweetest girl of all, I'll never forget those eyes of jet, You may bet I'll never forget, Over the garden wall."

AUTHOR: Words: Harry Hunter / Music: G. D. Fox (source: Browne-AlabamaFolkLyric; Heart-Songs)
EARLIEST DATE: 1879 (sheet music)
KEYWORDS: courting
FOUND IN: US(MW,SE,So) Britain(England)
REFERENCES (4 citations): Randolph 867, "Over the Garden Wall" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 714, "Over the Garden Wall" (1 short text, 1 tune)
Browne-AlabamaFolkLyric 20, "Over the Garden Wall"(1 text, 1 tune, plus excerpts from two songster versions)
Heart-Songs, pp. 346-347, "Over the Garden Wall" (1 text, 1 tune)
Roud #3765
RECORDINGS:
Carter Family, "Over the Garden Wall" (Montgomery Ward M-7354. c. 1937)
File: R867

Over the Garden Wall I Let the Baby Fall

DESCRIPTION: "Over the garden wall, I let the baby fall, My mother came out, And gave me a clout, Over the garden wall."

AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty baby mother
FOUND IN: New Zealand
REFERENCES (1 citation): Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 106, "(Over the garden wall)" (1 texts)
File: SuSM106C

Over the Hills and Lofty Mountains

DESCRIPTION: "Over the hills and lofty mountains, Where the fields are buried in snow, By the rumbling tumbling waters Where the crystal waters flow, Come, highlanders, now let's be marching." All should choose a love. A girl begs Johnnie to kiss her before he goes

AUTHOR: unknown
EARLIEST DATE: 1949 (Creighton collection)
**Over the Hills at the Poorhouse**

DESCRIPTION: "Over the hills at the poorhouse In the twilight so dim and so gray, A woman is quietly lying, Breathing her life away." She "blesses" her children while whining that they never listen; when she is buried, the children find excuses not to attend

AUTHOR: unknown

EARLIEST DATE: 1909 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: mother death burial hardheartedness children rejection

FOUND IN: US(So)

REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 280-281, "Over the Hills at the Poorhouse" (1 text)
Roud #5496

CROSS-REFERENCES:
cf. "You'll Never Know What Time Will Bring" (theme of old people abandoned in poverty)

NOTES [91 words]: Belden-BalladsSongsCollectedByMissourFolkloreSociety notes that there is a poem by Will Carleton with a similar title and theme, but regards them as separate (the Carleton piece, which is 22 stanzas long, begins "Over the hill to the poor-house I'm trudgin' my weary way -- I, a woman of seventy, and only a trifle gray..."), and also (correctly) treats a piece in Brown and Dean (given here as "Over the Hills to the Poor-House") as separate. One rather hopes so; this strikes me as just another "young folks these days are so..." potboiler. - RBW

Last updated in version 4.2

File: Beld280

**Over the Hills So Far Away**

DESCRIPTION: "Possum ran from under the barn, Fiddle bow under his arm, The only tune that be could play Was Over the hills so far away." (x3) "The old cow died in the forks of the branch, Over the hills so far away; Possum had a regular dance, Over the hills...."

AUTHOR: unknown

EARLIEST DATE: 1913 (Brown)

KEYWORDS: animal music dancing

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 165, "Over the Hills So Far Away" (1 text)

CROSS-REFERENCES:
cf. "O'er the Hills and Far Away (I)" (lyrics)

NOTES [25 words]: Almost certainly derived as some degree from "O'er the Hills and Far Away (I)," but since the outcome is an animal song, I classify this separately. - RBW

File: Br3165

**Over the Hills to the Poor-House**

DESCRIPTION: "Oh, yes, it is true they have driven Their father so helpless and old; Oh, God! may their crime be forgiven For driving him out in the cold." The father, "helpless and feeble," recalls his love for wife and children, and sadly sets out for the poorhouse

AUTHOR: Words: George L. Catlin / Music: David Braham (source: sheet music in the Levy Collection)

EARLIEST DATE: 1874 (sheet music published by William A. Pond & Co.)

KEYWORDS: home betrayal children father poverty age
Over the Mountain (I) (Allanah Is Waiting for Me)

DESCRIPTION: "I'm always light-hearted and easy, Not a care in this world have I." The singer is joyful because he is so close to his love, even though she is over the (mountain/ocean). He is preparing for a reunion.

AUTHOR: unknown

EARLIEST DATE: 1922 (Dean-FlyingCloud); Caleb Johnson Burton apparently had a version in 1908

KEYWORDS: love home nonballad reunion

FOUND IN: US(MW) Canada(Ont)

REFERENCES (2 citations):
Dean-FlyingCloud, p. 75, "Allanah Is Waiting For Me" (1 text)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 48, "Over the Mountain" (1 text, 1 tune)

Roud #7450

ALTERNATE TITLES:
Ila, My Darling

NOTES [397 words]: This is an extremely mysterious song, because the versions are so diverse. The earliest version I've found was in an online manuscript of songs sung by Agnes Amelia Ransom Burton in 1957; the document claims she learned it in 1908 from her husband Caleb Johnson Burton. In that version, it's "Ila, My Darling," and it looks like an Irish emigration song, with the guy leaving the girl behind. Then comes Dean-FlyingCloud's text, in which the girl is "Eileen" (yes, the girl is "Allanah" in the title, but she's "Eileen" in the text. Wilgus thought the title an error); it's interesting to note that Dean knew many Irish and stage-Irish songs. Then Uncle Dave Macon had at it, and you can imagine the shape it was in after that! O. J. Abbott's text clearly has Irish roots; there is a touch of Gaelic in the chorus. The girl here is "Eli," pronounced "Eelee," which is reminiscent of Burton's "Ila" as well as Dean's "Eileen."

Roud lumps this with Randolph's text "My Little One's Waiting for Me." There are a few similar
words, but I don't see it. - RBW
RBW cites Wilgus. Anyone interested in this song should read D.K. Wilgus, "The Text Is The Thing" in The Journal of American Folklore, Vol. LXXXVI, No. 341 (Jul-Sep 1973 (available online by JSTOR)), pp. 241-252. Wilgus traces "Over the Mountain" and its derivatives through six texts, and lists the words for all of them:

Date......Source and Title
n.d.(19c?)..Nugent Songsters: My Mountain Molly
1905.......Irish manuscript: My Eily
1922.......Dean Flying Cloud: Allanah Is Waiting for Me
1925.......Fiddlin' John Carson: The Grave of Little Mary Phagan
1927.......Earl Johnson: Little Grave in Georgia
1929.......Dave Macon: Over the Mountain
The Meade Spottswood Meade entry for I-C75b "Grave of Little Mary Phagan" -- not to the same song as "Mary Phagan" [Laws F20] -- notes "adapted from 'Over the Mountain' [see II-G28] by John Carson, ca. 1917" (p. 92); their note for II-G28 "Over the Mountain" has that song being printed in songsters, beginning with William J. Scanlon's Peek-A-Boo Songster (1882) (pp. 230,906) [Guthrie T Meade Jr with Dick Spottswood and Douglas S. Meade, Country Music Sources (Chapel Hill:Southern Folklife Collection University of North Carolina, 2002)].

The Carson, Johnson and Macon cuts are available from iTunes. I haven't seen the Scanlon songster so I can't vouch for it. - BS

Last updated in version 5.1
File: R850A

Over the River and Through the Woods
DESCRIPTION: "Over the river and through the woods To Grandmother's house we go." The family travels (by horse) to Grandmother's (for Thanksgiving)
AUTHOR: Words: Lydia Marie Child (1802-1880)
EARLIEST DATE: 1978
KEYWORDS: nonballad food family
FOUND IN: US
REFERENCES (2 citations):
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 278, "Over the River and Through the Woods" (1 text)
ADDITIONAL: Martin Gardner, editor, _Famous Poems from Bygone Days_, Dover, 1995, pp. 41-44, "Thanksgiving Day" (1 text)
NOTES [114 words]: Obviously primarily a popular song, sustained by recordings and print versions, and with no relevance outside the U.S. But the fact that it has been sung by so many families in cars implies that it is at least a marginal folk song. It has certainly undergone some evolution; the original is a dozen stanzas long, and I can't recall ever seeing some of the verses, such as that about "Old Jowler," before. And the first verse mentions going to GrandFATHER's house, not GrandMOTHER's.
Lydia Maria Child sounds like a rather formidable character, a feminist and an abolitionist. She wrote poetry, novels, and non-fiction, and founded an early children's magazine, Juvenile Miscellany. - RBW

Last updated in version 3.0
File: PHCFS278

Over the Water to Charlie
DESCRIPTION: "Come boat me o'er, come row me o'er, Come boat me o'er to Charlie." "We'll o'er the water, we'll o'er the sea, We'll o'er the water to Charlie." The singer tells her love for Charlie, laments his exile, says she would bear her sons again to die for him
AUTHOR: Robert Burns?
EARLIEST DATE: 1788 (Scots Musical Museum #187)
KEYWORDS: love Jacobites separation exile ship
HISTORICAL REFERENCES:
1720-1788 - Life of Charles Edward Stuart, "Bonnie Prince Charlie"
1745-1746 - '45 Jacobite rebellion led by Bonnie Prince Charlie
Apr 16, 1746 - Battle of Culloden. The Jacobite rebellion is crushed, most of the Highlanders slain,
and Charlie forced to flee for his life.
Jun 28-29, 1746 - Aided by Flora MacDonald, and dressed as her maidservant, Charles flees from North Uist to Skye in the Hebrides.
Sep 20, 1746 - Charles finally escapes to France
FOUND IN: US(NE) Britain(Scotland(Aber))
REFERENCES (9 citations):
Hogg-JacobiteRelicsOfScotlandVol2 38, "O'er the Water to Charlie" (1 text, 1 tune)
Greig/Duncan1 135, "O'er the Water to Charlie" (2 texts, 2 tunes)
Greig/Duncan8 1733, "Owre the Water to Torry" (2 texts, 1 tune)
Lyle-Andrew-CrawfurdsCollectionVolume2 186, "O'er the Water to Charly" (1 text)
Linscott-FolkSongsOfOldNewEngland, pp. 262-263, "Over the Water to Charlie" (1 short text, 1 tune, with one verse of this, and two of the "Charlie" verses of "Weevily Wheat")
Winstock-SongsAndMusicOfTheRedcoats, pp. 52-54, "Over the water to Charlie" (1 tune)
DT CHARLOVER* CHARLOV2*
ADDITIONAL: James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford, 1969) #211., pp. 319-320, "O'er the Water to Charlie" (1 text, from 1788)
James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume II, #187, p. 195, "O'er the water to Charlie" (1 text, 1 tune)
Roud #729
BROADSIDES:
Bodleian, Johnson Ballads fol. 26, "O'er the Water to Charlie" ("Come boat me o'er, come row me o'er"). J. Catnach (London), 1813-1838
CROSS-REFERENCES:
cf. "The Quaker's Wife" (tune, per Greig/Duncan8)
NOTES [150 words]: Roud lumps this (and several other Bonnie Prince Charlie songs) with the "Weevily Wheat" family. Certainly Linscott-FolkSongsOfOldNewEngland's version is really just a "Weevily Wheat" variant which has swallowed a fragment of this song. But "Weevily Wheat" is a dancetune that mentions "Charlie" (not necessarily Charles Edward Stuart) incidentally, while this is a sure Jacobite song. As such, I separate them.
Just how much this piece owes to Burns is unknown to me; he surely had a hand in it, but it's interesting to note that there is a verse out there which he did not publish. - RBW
Hogg-JacobiteRelicsOfScotlandVol2: "I do not know if the last two stanzas have ever before been printed, though they have often been sung." His final verse, "I ance had sons, but now hae nane; I bred them toiling sairly; And I wad bear them a' again, And lose them a' for Charlie," is not in the Burns version. - BS
Last updated in version 3.2
File: Lins262

Over There (I - The Praties They Grow Small)

DESCRIPTION: "Oh, the praties they grow small, Over there... Oh the praties they grow small, But we eat them tops and all...." Stories of the Irish potato famine. Localized versions preserve the theme of poverty but apply it to local conditions and places
AUTHOR: A. P. Graves?
EARLIEST DATE: 1895 ("In Old New England"); tune registered 1844
KEYWORDS: hardtimes farming food poverty starvation
HISTORICAL REFERENCES:
1847/8 - Greatest of several Irish potato famines
FOUND IN: US(Ap,SE,So)
REFERENCES (12 citations):
Hudson-FolksongsOfMississippi 90, pp. 216-217, "Over There" (1 short text, with one humorous and one straight verse)
Morris-FolksongsOfFlorida, #236, "Over There" (1 text)
Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 14-15, "Romance" (1 text, 1 tune -- a strange piece with two verses of this song and three of some sort of courting song; there is probably a separate song mixed in there somewhere)
Korson-PennsylvaniaSongsAndLegends, pp. 250-251, "Over There" (1 text, 1 tune, regarded as entirely a parody, but enough like other versions of this song to list here)
Scott-TheBalladOfAmerica, pp. 148-149, "The Praties They Grow Small" (1 text, 1 tune)
Botkin-TreasuryOfNewEnglandFolklore, pp. 532-533, "Over There" (1 text, 1 tune)
Spaeth-ReadEmAndWeep, pp. 30-31, "Over There" (1 text, 1 tune)
Galvin-IrishSongsOfResistance, p. 44, "The Famine Song" (1 text, 1 tune)
Cray-AshGrove, p. 29, "The Pratie Song" (1 text, 1 tune)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 24, "Over There" (1 text, 1 tune, with ordinary and parody verses)
Silber/Silber-FolksingersWordbook, p. 119, "The Praties" (1 text)

DT, OVRTHERE* PRATSMALL*
Roud #4455

CROSS-REFERENCES:
cf. "The Emigrant's Farewell to Donegal" (subject: The potato famines)
cf. "Skibereen" (subject: The potato famines)
cf. "The Rotten Potatoes" (subject: The potato famines)
cf. "Did You Ever See the Divil?" (subject: The potato famines)
cf. "In Kansas" (tune & meter, floating lyrics)
cf. "Down on the Pichelo Farm" (floating lyrics)

NOTES [1178 words]: Zimmermann p. 16, fn. 7, writing in 1966: "Many recent anthologies quote wrongly as a song of the famine period 'Over Here' ('Oh, the praties they are small...'). The air was learnt in South America and does not sound Irish; the words were written by A.P. Graves, (see Miss H. Galwey Old Irish Croonauns, p. 16). It was first printed in 1897, in Graves Irish Folk Songs, pp. 76-77." - BS

I would note that, though it was not written during the blight, the song is certainly about the Irish dependence on the potato.
There is no clear dividing line between this and "In Kansas"; there are versions of this piece that are short enough and vile enough to belong with either. But, as often happens, we must classify them separately because the extremes are so distinct.
It is rather shocking to observe that Spaeth (who prints a rather corrupt version and remarks that "[t]he original words are silly enough to suit the most up-to-date interpreter") did not realize that this song connects with the poverty of the potato blight era.
The first of the blights occurred in 1845; the blight continued to strike for the next three years; not until 1849 was there a decent crop, by which time Ireland's population, which exceeded eight million before the blight (twice the current total!), had fallen to about six million; in very round numbers, a million had died and a million had emigrated.
The blight was a fungus, arrived from America, which caused potatoes to wither almost instantly.
To make matters worse, potatoes were the chief crop of Ireland. There were many reasons for this, including the fact that potatoes were easy to grow. But the basic reason was British rules. The Irish had been forced almost entirely onto small holdings, usually of five acres or less (according Edwards, p. 182, in 1841, over 80% of Irish farm families had property of 15 acres or less; 45% had five acres or less). Few families could feed themselves on such small fields using other crops. And if they had enough property to improve things, the British landlords took the excess in rent. So the Irish grew potatoes, and when the crop failed, they starved.
It didn't help that Ireland was among the most overpopulated countries in Europe. I read somewhere that there were over 300 people per arable acre "even in the countryside". I wish I'd noted the source -- but if we divide the number of acres of land devoted to agriculture in the late twentieth century by the 1845 population, we still get about eight people per arable acre. Edwards, p. 179, notes that, in County Mayo in 1841, there were 475 people per square mile, and only 36% of the land was arable, meaning that in that county, there were 1300 people per square mile of arable land! If British pressure forced the Irish into smallholdings, it was overpopulation which made them microscopic.
And the Irish were true peasants -- among the last in western Europe. Where English tenants by now were growing food for market, the Irish were growing for subsistence, paying their rent with labor and eating every morsel they could scrape from the soil. It wasn't even a money economy -- "by the 1840s, [the potato] had become the sole diet for three million..." (Fry/Fry, p. 228). And "over two-thirds of the Irish people were dependent on agriculture for a living in 1841" (Moody/Martin/Keogh/Kiely, p. 232). When the crop failed, they starved. No other outcome was possible. It was a Malthusian result, pure and simple.
It is sad to note that, by the 1840s, the antifungal effects of bluestone (copper sulfate) had been discovered -- but were not widely known (Coogan, p. 54). It was not until 1882 that Bordeaux Mixture became commercially available; see the notes on "Mary Anne McGuinan."
The failure of 1845 did not bring utter destruction because the British government of Sir Robert Peel sprang into action to relieve the distress. By 1846, however, Peel's government had fallen, and his successors let the Irish starve (Moody/Martin/Keogh/Kiely, p. 234). It may have been
"laissez faire" (though we note that, while the government didn't send food, it did pass coercive acts to repress riots; as usual "laissez faire" really meant "help the rich and stick the poor"); it may have been deliberate genocide -- whatever it was, it resulted in permanent alienation of the Irish. Moody/Martin/Keogh/Kiely, pp 238-239, remind us that there was much blame to go around: "The historian... will have an uneasy conscience about labelling particular classes or individuals as villains of the piece. The Irish landlords held the ultimate responsibility, but on the whole they were as much involved in disaster as their tenantry. The ministers of the crown who had to accept responsibility once the disaster occurred were callous, parsimonious, and self-righteous. Yet these are the very qualities which Charles Dickens, for instance, found so distasteful in men of their class, and they were exhibited as much to the English as to the Irish poor."

It will tell you something about the landlords of the time that Ireland was exporting food all through the blight -- Daniel O'Connell pointed out to the English Parliament that exports of many agricultural commodities from Ireland to Britain actually "increased" in 1845 (Kee, p. 247). Ireland at this time had, in effect, two economies, the Landlord class (not all of them Protestant, though a lot were) and the Tenants (all Catholic). The landlords had not interest in feeding the tenants; that, after all, didn't bring in any cash. "Had all food been kept in the country, and home-grown grain and provisions been on sale, had private enterprise succeeded in functioning and supplies of cheap food been freely available, the Irish people would have been little better off. They were penniless; even if food had been abundant, they could not have bought it" (Woodham-Smith, p. 121). Little wonder that it came to be called "The Great Hunger."

Woodham-Smith, pp. 404-405, notes that there were future failures: A bad round of blight in 1852, a worse famine in 1879. "When Irish people refer to 'the famine,' however, they mean the years of concentrated disaster in which blight first appeared, and in rapid succession the partial failure of 1845 was followed by the total failure of 1846 and the second total failure of 1848. The history of what then occurred is deeply engraved in the memory of the Irish race" (Woodham-Smith, p. 405). "The famine ravaged Ireland from 1845 to 1848. That is a minuscule part of the 8,000 or so years of Ireland's history which are treated in this book. Yet it was probably the most cataclysmic event in that long period, and its effects are still with the Irish in Ireland and with people of Irish descent in many parts of the world" (Fry/Fry, p. 227).

The famine, and a cholera epidemic in 1849, was devastating. Fry/fry, p. 233, estimate the population of Ireland in 1845 as eight and a half million, and think it was down to six and a quarter million in 1850, due to starvation and emigration. Some sources make the casualties even higher.

Bibliography

- Fry/Fry: Peter and Fiona Somerset Fry, A History of Ireland, 1988 (I use the 1993 Barnes & Noble edition)
- Kee: Robert Kee, The Most Distressful Country, being volume I of The Green Flag (covering the period prior to 1848), Penguin, 1972

Last updated in version 4.3
File: SBoA148

Over Yonder Where the Sun Will Never Shine

DESCRIPTION: Verses are: (line, "Where the sun will never shine") (2x). Lines include "I am going over yonder," "I'll be shouting/walking over yonder" and "Meet my mother over yonder"

AUTHOR: unknown

EARLIEST DATE: 1968 (USMississippi01)

KEYWORDS: nonballad religious

FOUND IN: US(SE)
**Overgate, The**

**DESCRIPTION:** Singer meets a lass at the Overgate; she eats as much as an elephant, then invites him to her bed. A policeman pushes him downstairs. He complains that he's lost his valuables; she retorts that she's lost her maidenhead "and that's a damn sight worse."

**AUTHOR:** unknown

**EARLIEST DATE:** 1954 (recording, Belle Stewart)

**LONG DESCRIPTION:** Singer meets a lass at the Overgate (Dundee market) and takes her to a restaurant, where she eats as much as an elephant, then invites him to her house for the night. When he arrives, a policeman gives him a "whirly-jig" and pushes him downstairs. He complains that he's lost his waistcoat, watch and purse; she retorts that she's lost her maidenhead "and that's a damn sight worse." He envisions going home to Auchtermuchty and vows he'll never forget Dundee

**KEYWORDS:** sex robbery food humorous police warning money drink

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (5 citations):**
- Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #51, pp. 207-208, "The Overgate" (1 text, 1 tune)
- Kennedy-FolksongsOfBritainAndIreland 187, "The Overgate" (1 text plus another in the appendix, 1 tune)
- MacColl/Seeger-TravellersSongsFromEnglandAndScotland 47, "The Overgate" (1 text, 1 tune)
- Gatherer-SongsAndBalladsOfDundee 31, "The Overgate A"; The Overgate B"; 32, "The Beefcan Close" (3 texts, 3 tunes)
- DT, OVERGATE* OVERGAT2*
- Roud #866

**RECORDINGS:**
- Belle Stewart, "The Overgate" (on Voice20)
- Belle Stewart & Hamish Henderson, "The Overgate" (on FSB2CD)

**CROSS-REFERENCES:**
- cf. "Seventeen Come Sunday" (tune, plot), plus all the other "seduced and robbed" songs
- cf. "The Shift and the Apron"

**NOTES [157 words]:** Kennedy-FolksongsOfBritainAndIreland says that this may be based on "As I Roved Out" (his version of "Seventeen Come Sunday"). This is a bit strong; Kennedy has lumped obvious "Seventeen Come Sunday" variants under "The Overgate." But cross-fertilization certainly took place; the two share tunes, choruses, and theme. There are hints of elements from other songs of this type as well. - RBW

Yates, Musical Traditions site Voice of the People suite "Notes - Volume 20" - 15.1.04: "The song 'A Waukrife Minnie,' which Burns sent to the Scots Musical Museum (1790) would seem to be an antecedent of the song." That may be true of "Seventeen Come Sunday" [Laws O17], but I think that's as close as it comes. - BS

I've lumped two versions together here; in one (Belle Stewart's) the young man is chased out by a policeman, while in the other (Jeannie Robertson's) he hides his money but awakens in an alley. Still essentially the same story. - PJS

**Last updated in version 5.3**

File: K187

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**Overland Stage, The**

**DESCRIPTION:** "They don't drive the Overland Stage no more Like they used to when I was
young." The drivers take the stage out and talk of how they would face an outlaw. They pick up a young woman. She shocks them by holding them up. He blames it on women's suffrage.

**AUTHOR:** N. Howard Thorp

**EARLIEST DATE:** 1921 (Thorp/Logsdon-SongsOfTheCowboys)

**KEYWORDS:** cowboy robbery trick

**FOUND IN:**

**REFERENCES** (1 citation):

*Thorp/Logsdon-SongsOfTheCowboys, pp. 124-126, "The Overland Stage" (1 text)*

**Overtures from Richmond**

**DESCRIPTION:** "'Well, Uncle Sam,' says Jefferson D., Lilliburlero, old Uncle Sam, You'll have to join my Confederacy...." The Confederates make demands for money, recognition, slavery, absolute power, and rewritten histories. Uncle Sam rejects the terms.

**AUTHOR:** Words: Francis J. Child

**EARLIEST DATE:** 1863 (F. J. Child, War Songs for Freemen, according to Silber-SongsOfTheCivilWar)

**KEYWORDS:** Civilwar political parody nonballad derivative

**FOUND IN:**

**REFERENCES** (2 citations):

*Silber-SongsOfTheCivilWar, pp. 335-337, "Overtures from Richmond" (1 text, 1 tune)*

*Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 46-47, "Overtures from Richmond" (1 text, 1 tune)*

**CROSS-REFERENCES:**

cf. "Lilliburlero" (structure, tune)

**File:** SCW46

**Oville**

**DESCRIPTION:** The singer's heart returns constantly to "Altmover's Fairy Glen and the cot where I was born." He recalls all the sights near Oville. Though others would differ, he will prefer visiting the Doo-an Rocks and other sites near home.

**AUTHOR:** unknown

**EARLIEST DATE:** 1936 (Sam Henry collection)

**KEYWORDS:** home nonballad

**FOUND IN:** Ireland

**REFERENCES** (1 citation):

*Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H666, p. 170, "Oville" (1 text, 1 tune)*

Roud #13485

**File:** J666

**Owen Rooney's Lamentation**

**DESCRIPTION:** Rooney of Innismore, Fermanagh near Lough Erne, joins a fight and stands with the Catholics. Six of the opponents fall. Rooney is taken prisoner, tried and convicted; "my wife and children it grieved ... To see me transported at the age of fifty-three"

**AUTHOR:** unknown

**EARLIEST DATE:** c.1830 (Zimmerman-SongsOfIrishRebellion)

**KEYWORDS:** violence transportation trial death Ireland political lament

**FOUND IN:**

**REFERENCES** (1 citation):

*Zimmerman-SongsOfIrishRebellion 34, "Owen Rooney's Lamentation" (1 text)*

**CROSS-REFERENCES:**

cf. "The Battle That Was Fought in the North" (subject: "party fights")

cf. "The Lamentation of James O'Sullivan" (subject: "party fights")

cf. "The Noble Blue Ribbon Boys" (subject: Ulster quarrels)

**NOTES** [61 words]: Zimmerman-SongsOfIrishRebellion: "This ballad is probably connected with the 'party fights' in County Fermanagh in July 1829." Zimmermann cites a report describing the
"battle of Mackeen," July 13, 1829, following an Orange celebration of the Battle of the Boyne. "Several Orangemen were killed. A Rooney was among the nineteen Catholics deported after the trial." - BS

File: Zimm034

Owen Trainor
DESCRIPTION: Owen Trainor and two friends hire a boat that capsizes in a gale. Trainor dies after telling his friends to tell his sweetheart and comrades his dying thoughts. An Indian in a canoe rescues his friends.
AUTHOR: unknown
EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)
KEYWORDS: drowning sea ship storm wreck farewell rescue Indians(Am.)
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 65-68, "Owen Trainor" (1 text, 1 tune)
Roud #12465
NOTES [24 words]: Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland: "Owen Trainor worked in the Post Office in Charlottetown. The drowning occurred before 1900." - BS
File: Dib065

Owenreagh
DESCRIPTION: The singer, wandering by Owenreagh, recalls all the "comrades long absent from home." He admits that the land is barren and money hard to come by. He wishes them back; he stayed, and the land is beautiful, and money is fleeting. Perhaps they will return
AUTHOR: George BArnett-IHearAmericaSinging
EARLIEST DATE: 1934 (Sam Henry collection)
KEYWORDS: emigration home
FOUND IN: Ireland
 REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H542, p. 217, "Owenreagh" (1 text, 1 tune)
File: HHH542

Owenreigh's Banks
DESCRIPTION: The singer, bound for America, bids farewell to Glenrannel, his friends, and his sweetheart most of all. His one true fear is leaving her, and having "the ties of love... rend in twain." He bids his friends drink, and promises to remain affectionate
AUTHOR: unknown
EARLIEST DATE: 1925 (Sam Henry collection)
KEYWORDS: emigration farewell
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H100b, p. 193, "Glenrannel's Plains" (1 text): H225, pp. 196-197, "Owenreagh's Banks"
Roud #13550
NOTES [44 words]: The editors of the Henry collection do not seem to have noticed that these two texts are the same song. But they have the same plot, and very many of the same lyrics; only the place has changed. I chose the "Owenreagh" title because it is the version with a tune. - RBW
File: HHH100b

Owl and the Mice, The
DESCRIPTION: "The owl and the mice lived up in the barn, A dinky dinky doo dum dow; The owl eat(s) mice and the mice eat corn." The song of the owl causes the mice to come out and listen; the owl swoops down and eats them
AUTHOR: unknown
EARLIEST DATE: 1958 (collected by John Daniel Vass)
KEYWORDS: animal bird trick music food
FOUND IN: US(SE)
REFERENCES (1 citation):
Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 78-79, The Owl and the Mice" (1 text, 1 tune)
Roud #7339
NOTES [142 words]: One of the few folk song I've heard with an almost "ecological" theme. Sadly, it is very rare; Shellans-FolkSongsOfTheBlueRidgeMountains claims to have found another version, but I have been unable to verify this.
It is ironic to note that, of the two creatures in the song, it is not owls but mice that 'sing' (at an inaudibly high pitch, to be sure). Owl calls are in general quite unmusical. And, according to several bird guides (Peterson, National Geographic), the only American owl even faintly likely to roost in a barn is (logically enough) the Barn Owl, found throughout the southern United States. Roger Tory Peterson (Birds of Eastern and Central North America, fifth edition, 2002, p. 204) describes its voice as a "shrill rasping hiss or snore, kschhh or shiiish." Not the sort of thing that would lure *me* out of my nice safe hole. - RBW
File: Shel078

Owre the Hills and Far Awa'
DESCRIPTION: The singer is sad that the wind has blown his plaid away. It was his sheet that protected him from wind and wet. "It's nae the plaid that I lament, But ochone, alas, my love was inti"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: courting sex parting
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1408, "Owre the Hills and Far Awa'" (1 text)
Roud #7260
File: GrD71408

Owslebury Lads, The
DESCRIPTION: 30 November 1830 a mob of Owslebury lads wreck machinery. Sent for trial to Winchester, "many was transported for life and some was case to die." Conditions in the jail are hard. "For all the poor in Hampshire for rising of their wages"
AUTHOR: unknown
EARLIEST DATE: 1906 (Reeves-TheEverlastingCircle)
KEYWORDS: poverty violence crime execution punishment sabotage transportation trial farming technology food ordeal
HISTORICAL REFERENCES:
Nov 19-25, 1830 -- Riots in Winchester district (source: Times of London)
Dec 30, 1830-Jan 3, 1831 -- Special Commission at Winchester (source: Times of London)
FOUND IN: Britain(England(South))
REFERENCES (4 citations):
Reeves-TheEverlastingCircle 103, "The Owslebury Lads" (1 text)
Palmer-ThePainfulPlow, #8, "The Owslebury Lads" (1 text, 1 tune)
Brown-FolkSongsOfOldHampshire, pp. 84-86, "The Owslebury Lads" (1 text, 1 tune)
ADDITIONAL: Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, pp. 37-39, "The Owslebury Lads" ("The thirtieth of November, Eighteen hundred and thirty") (1 text, 1 tune)
Roud #17212
NOTES [399 words]: Raven's text is based on the same manuscript as is printed in Reeves-TheEverlastingCircle. I have cited it because it includes the tune and has a more detailed explanation of the situation than Reeves-TheEverlastingCircle. Reeves-TheEverlastingCircle's first line is "The thirtieth of November last eighteen hundred and thirteen," which, Reeves points out, should have noted the date as 1830, not 1813. When reading Raven note that the Winchester commission, convened December 18, 1830, covered many more "riots" than Owslebury. For background on this [p. 282] and similar occurrences, and the results of the subsequent Special
Commission at Winchester, and Special Commissions for Wiltshire at Salisbury and other locations, see J.L. Hammond and Barbara Hammond, *The Village Labourer 1760-1832* (Longmans, Green and Co, 1913 ("Digitized by Google")), pp. 240-334, Chapters 11 and 12, "The Last Labourers' Revolt." Details of the Special Commission at Winchester are reported in the *Times of London*, Dec 22, 1830-Jan 3, 1831. For a summary of the "riot" activity see *The Times of London*, Wednesday, Dec 22, 1830; pg. 5; Issue 14416; Start column: C. (Copyright 2002 The Gale Group); the later issues cover the details of the Special Commission at Winchester's activities and indictments.

The machines being broken were primarily threshing machines. Two convicted thrashers at Salisbury were enlightened by the judge at sentencing: "You are both thrashers and you might in the perversion of your understanding think that these machines are detrimental to you. Be assured that your labour cannot ultimately be hurt by the employment of these machines. If they are profitable to the farmer, they will also be profitable to the labourer, though they may for a time injure him. If they are not profitable to the farmer he will soon cease to employ them" (Hammond, p. 295).

For all of the three weeks of Special Commissions, "In the riots ... the only man who had been killed was a rioter.... On the other side, not a single person had been killed or seriously wounded. For these riots, apart from the cases of arson, for which six men or boys were hung, aristocratic justice exacted three lives, and the transportation of four hundred and fifty-seven men and boys [to Van Diemen's Land and New South Wales], in addition to the imprisonment of about four hundred at home" (Hammond, pp. 307-308).- BS

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**Ox Driving Song**

DESCRIPTION: The singer tells of the hardships of ox-driving in the winter -- an occupation he intends to quit. "It would make any tender-hearted person weep To see my oxen pull and slip." "When I get home I'll have my revenge, I'll land my family among my friends."

AUTHOR: unknown

EARLIEST DATE: 1939 (collected from Herman R. Weaver)

KEYWORDS: work cowboy animal

FOUND IN: US(So)

REFERENCES (4 citations):
- Lomax/Lomax-OurSingingCountry, pp. 233-234, "Ox-Driving Song" (1 text, 1 tune)
- Fife/Fife-CowboyAndWesternSongs 13, "Ox Driving Song" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 125, "The Ox-Driver" (1 text)
- DT, OXDRIVE

Roud #3584

RECORDINGS:
- Pete Seeger, "Ox Driver's Song" (on PeteSeeger07, PeteSeeger07a)

CROSS-REFERENCES:
- cf. "I Whipped My Horse" (floating lyrics)

NOTES [99 words]: Perhaps it's hearing the Burl Ives version too many times, but this sounds recently composed to me. - PJS

Every version I've seen seems to go back to the same Lomax field recording. Possibly the informant had worked on it?

Roud lumps this with Belden-BalladsSongsCollectedByMissourFolkloreSociety's piece "The Waggoners." There are a few words in common, but only a few, and those of the sort that could float or even occur to an author spontaneously; really, only thing they have in common that I can see is that both involve travel. -I can see Roud's point, but I'm not quite ready to agree. - RBW

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**Oxeborough Banks (Maids of Australia)**

DESCRIPTION: The singer settles under a tree to watch the girls bathe. One catches his eye -- and he hers. She calls him to rescue her from sinking. (He then "entered the bush of Australia.") Nine months later she bears a son whose dad "nowhere could be found"

AUTHOR: unknown
Earliest Date: 1952 (recording, Harry Cox)

Keywords: courting seduction pregnancy abandonment river sex

Found In: Australia Britain(England(Lond)) Canada(Newf) US(SE)

References (5 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 44-45, "Maids of Australia" (1 text, 1 tune)
Peacock, pp. 276-277, "The Gay Maid of Australia" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 183, "The Maid of Australia" (1 text, 1 tune)
Logsdon-WhorehouseBellsWereRinging 27, pp. 163-166, "The Banks of My Native Australia" (1 text, 1 tune)

Roud #1872

Recordings:
Everett Bennett, "The Gay Maid of Australia" (on PeacockCDROM) [one verse only]
Harry Cox, "The Maid of Australia" (on FSB02, FSB2CD)
Unidentified Mississippi singers "The Fair Maids of Australia" (AFS 15014 A3, 1930s)

Notes [13 words]: The Hawkesbury River reaches the sea north of Sydney at Broken Bay, NSW.
-PJS

Last updated in version 2.6
File: FaE044

Oxen Ploughing, The

Description: "Prithee, lend your jocund voices for to listen we're agreed; Come sing of songs the choicest of the life we ploughboys lead." Ploughboys hear the birds as they work; they rest when it is hot; they go home to the girls and fires at evening; all need them

Author: unknown

Earliest Date: 1897 (Baring-Gould)

Keywords: farming bird work nonballad

Found In: Britain(England(South,West))

References (3 citations):
Palmer-EnglishCountrySongbook, #2, "The Oxen Ploughing" (1 text, 1 tune)
Gundry-CanowKernow-SongsDancesFromCornwall, p. 26, "The Oxen Ploughing" (1 text, 1 tune); p. 44, "(A Cornish Ox-Driver's Song)" (1 fragment, 1 tune, filed with a group of songs under the general heading "Crowdy Crawn")
Hamer-GarnersGay, pp. 72-73, "Ox Plough Song" (1 text, 1 tune)

Roud #686

File: PECS002

Oxen Song, The

Description: "Come all you bold ox teamsters, Wherever you may be...." "It's of a bold ox teamster, His name I'll tell to you, His name was Johnny Carpenter, He pulled the oxen through." Despite his prowess, the oxen wear out and the trips go slowly

Author: unknown

Earliest Date: 1939 (Linscott-FolkSongsOfOldNewEngland)

Keywords: logger work animal moniker

Found In: US(NE)

References (2 citations):
Linscott-FolkSongsOfOldNewEngland, pp. 263-267, "The Oxen Song" (1 text, 1 tune)
DT, OXENDRV*

Roud #3751

Cross-References:
cf. "The Lumber Camp Song" (theme) and references there

Notes [30 words]: Linscott-FolkSongsOfOldNewEngland mentions a claim that this was by Larry Gorman -- but, frankly, Gorman's songs tend to be better than this; the song really doesn't go anywhere. - RBW

File: Lins263
Oxford and Hampton Railway, The

DESCRIPTION: "'O, come and listen to my song... About the folks... Along the Oxford Railway.' "Don't you wonder how it's done? Carriages without horses run...." Various people watch the train, celebrate it, ride it; "you can visit all your friends"

AUTHOR: unknown
EARLIEST DATE: collected by David Blagrove, according to Raven
KEYWORDS: nonballad railroading
FOUND IN: Britain(England(West))
REFERENCES (2 citations):
Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, pp. 226-228, "The Oxford and Hampton Railway" (1 text, 1 tune)

File: JRViI050

Oxford City [Laws P30]

DESCRIPTION: A servant asks a lady to wed; she put him off on the grounds that they are too young. When he sees her dancing with someone else, he poisons her wine. Feeling ill, she asks him to take her home. He reveals that both have drunk poison; they die together

AUTHOR: unknown
EARLIEST DATE: before 1830 (broadside, Bodleian Harding B 17(230a))
KEYWORDS: courting death poison homicide wine suicide
FOUND IN: US(MW,NE) Britain(Scotland,England(All)) Ireland Canada(Mar,Newf)
REFERENCES (18 citations):
Laws P30, "Oxford City"
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #137, pp. 2-3, "In Oxford Town" (1 text)
Greig/Duncan2 210, "In Oxford Town" (4 texts, 1 tune)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 83, "Oxford City" (1 text, 1 tune)
Cowper-SongsAndSouthernBreezes, pp. 212-213, "Poison in a Glass of Wine" (1 text, 1 tune)
Williams-Wiltshire-WSRO GJ 317, "Around the Grove as I Was Walking"; Williams-Wiltshire-WSRO Bk 12, "Twas Near Fleet Street" (2 texts)
Purslow-TheConstantLovers, pp. 46-47, "Jealousy" (1 text, 1 tune)
Cologne/Morrison-WiltshireFolkSongs, pp. 44-45, "Oxford City" (1 text, 1 tune)
OShaughnessy-MoreFolkSongsFromLincolnshire 15, "Worcester City" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 329, "Poison in a Glass of Wine" (1 text, 1 tune)
Maccoll/Seeger-TravellersSongsFromEnglandAndScotland 74, "Oxford City" (1 text, 1 tune)
Hammer-GamersGay, p. 36, "The Poisoned Cup" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #128, "Oxford City" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 18, "Oxford City" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 92-93, "In Oxford City" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 54, "The Jealous Lover" (1 text, 1 tune)
DT 508. OXFJEAL*

ADDITIONAL: Leslie Shepard, _John Pitts, Ballad Printer of Seven Dials, London 1765-1844_, Private Library Association, 1969, p. 119, "Oxford City" (reprint of a Pitts broadside)
Roud #218

RECORDINGS:
Garrett & Norah Arwood, "Poison in a Glass of Wine" (on OldTrad2, FarMtns3)
Gerald Aylward, "Wexford Girl" (on MUNFLA/Leach)
Bill Bundy, "Poison in a Glass of Wine" (Unissued test pressing, 1928; on KMM)
Mary Doran, "Oxford City" (on FSB7)
Louie Fuller, "Young Maria" (on Voice13)
Roscoe Holcomb, "True Love" (on Holcomb-Ward1)
Bride Judge, "In Yorkshire City" (on ITMA/CapeShoreNL)
New Lost City Ramblers, "Little Glass of Wine" (on NLCR06)
Stanley Brothers, "The Little Glass of Wine" (Rich-R-Tone 423, rec. c. late 1947) (Columbia 20590, 1949) (Rich-R-Tone 1056 [as "Little Glass of Wine"], rec. 1952)
Joseph Taylor, "Worcester City" (on Voice03)

BROADSIDES:
Oyster Girl, The [Laws Q13]

DESCRIPTION: The singer meets an oyster girl and proposes that they take a room at the inn to discuss the sale. When they arrive, she picks his pocket and jumps out the window. He is left with a kettle of oysters and a bill to pay

AUTHOR: unknown
EARLIEST DATE: 1904
KEYWORDS: courting robbery trick seduction
FOUND IN: US(SE) Britain(England(North,South),Scotland(Aber),Wales) Ireland Canada(Mar)
REFERENCES (10 citations):
Laws Q13, "The Oyster Girl"
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #96, pp. 2-3, "The Girl and the Oysters" (1 text)
Greig/Duncan2 304, "Oysters" (12 texts, 10 tunes)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H725, p. 278, "The Basket of Oysters" (1 text, 1 tune)
Kennedy-Huntingdon/Herrmann-SamHenrysSongsOfThePeople H725, p. 278, "The Basket of Oysters" (1 text, 1 tune)
Williams-Wiltshire-WSRO Mi 669, "Oyster Girl" (1 text)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 48, "The Oyster Girl" (1 text, 1 tune)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 48, "The Oyster Girl" (1 text)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 168-170, "The Oyster Girl" (1 text, 1 tune)
DT 524, OYSTRGAL*
Roud #875
CROSS-REFERENCES:
"Quare Bungo Rye" (mysterious--read female--"box" motif)
ALTERNATE TITLES:
The Creel and the Oysters
File: LQ13

Oyster Shell Bonnets and Chignons (The Dandy Chignon)

DESCRIPTION: The singer describes the "queer fashion" of the (bonnet and) chignon. He tells how all the women are trying them out. Some even buy two; others get them made from odd materials. He clearly thinks the old ways (sunbonnets, etc.) were better

AUTHOR: unknown
EARLIEST DATE: 1928 (Sam Henry collection)
KEYWORDS: hair nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H227, p. 47, "The Dandy Chignon" (1 text, 1 tune)
Roud #13359
File: HHH227
Oyster Stew

DESCRIPTION: "A man happened to an accident upon a railroad train" and has his leg amputated; he sends a message to his mother, "Just tell them that you saw me... Her darling boy has one foot in the grave." An oyster sends a message, "Just tell... I was in the soup"

AUTHOR: unknown

EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)

KEYWORDS: derivative humorous injury food

FOUND IN: US(So)

REFERENCES (1 citation):

Browne-AlabamaFolkLyric 154, "Oyster Stew" (1 text, 1 tune)

Roud #11352

CROSS-REFERENCES:

cf. "Just Tell Them That You Saw Me" (source of this parody)

File: Brne154

Pa Rattin

DESCRIPTION: "Home came old Pa Rattin," drunk. He kills Ma, Grandpa, brother and baby Rattin.

AUTHOR: unknown

EARLIEST DATE: 1945 (Bronner/Eskin-FolksongAlivePart2)

KEYWORDS: homicide drink brother mother husband baby wife

FOUND IN: US(SW)

REFERENCES (1 citation):

Bronner/Eskin-FolksongAlivePart2 51, "Pa Rattin" (1 text, 1 tune)

File: BrE2051

Pace-Egging Song, The

DESCRIPTION: We have come pace-egging; give us eggs and beer and we'll not come till next year. A British tar who served with Nelson has returned to England pace-egging. A lady has run from her country and is here to collect eggs in a basket and drink neat gin.

AUTHOR: unknown

EARLIEST DATE: 1846 (Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland)

KEYWORDS: Easter drink nonballad religious

FOUND IN: Britain(England(Lond,North))

REFERENCES (7 citations):

Broadwood/Maitland-EnglishCountySongs, pp. 22-25, "Peace-Egging Song" (2 texts, 2 tunes)

Palmer-EnglishCountrySongbook, #132, "Peace Egging Song" (1 text, 1 tune)

Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Song #17, pp. 196-199,246-247, "The Maskers' Song" (1 text)

Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 400-403, "The Maskers' Song" (1 text)

Hamer-GarnersGay, pp. 58-59, "Pace Egg Song--I" (different enough from the standard version that it might be considered a separate song, or at least to have mixed with one); p. 60, "Pace Egg Song--2"; pp. 64-65, "Pace Egg Song--Chipping" (3 texts, 3 tunes)

DT, PACEEGG*

ADDITIONAL: Marjorie Rowling, _The Folklore of the Lake District_, Rowman and Littlefield, 1976, p. 116, "(no title) (1 fragment with notes about the custom)

Roud #614

RECORDINGS:

Emma Vickers, "The Pace-Egging Song" (on Voice16)

NOTES [678 words]: Yates, Musical Traditions site Voice of the People suite "Notes - Volume 16" - 13.9.02: "Pace-Egging customs were once common throughout north-west England (the word Pace, meaning Peace, may be derived from the French word Pasque, which means Easter) and this song is used as an introduction to an accompanied Mummer's Play." - BS

Yates's derivation of "pace," which is repeated by Palmer, is oversimplified. Most agree that "pace" is from Middle English "paschal" -- which does clearly derive from either a late Latin or an early French root. But it's not a word for "peace"; it's derived ultimately from the Greek root underlying "passion." The Latin word "pascha," according to FreundEtAl, p. 1311, is exclusively derived from
Greek πασχα, "pascha," and is used solely in Christian contexts, seemingly first by Tertullian in the third century, for the Passover; it is also used in the Latin translation of 1 Corinthians 5:7. Nonetheless the idea of "peace" may be mixed in somehow. The Latin for peace is "pax," and one of the most familiar of all Latin liturgical phrases is surely "pace [pronounced, in Church Latin, 'pach-ay'] vobiscum," "peace to you."

The term "Pace Eggs," as opposed to "Easter Eggs," is mostly confined to the north of England, Upton/Widdowson, pp. 150-151, map the usage of the two terms. Unlike most cases where the dividing lines between terms are rather ragged, there is really only one line between "Pace" and "Easter." The term "Pace" is used in Lancashire, Cumbria, Durham, Northumbria, and central Yorkshire; "Easter" is used everywhere else (except for a few areas in the south that don't have a name for these eggs).

Of course, none of this has anything to do with the actual custom of pace-egging. Simpson/Roud, p. 105, note that eggs could not be eaten by Catholics during Lent, so eggs laid in that time were preserved for Easter. "In northern England they were called 'pace eggs,' 'peace eggs,' or 'paste eggs', corruptions of pasche, the Latin-based medieval word for Easter, here confused with pax='peace.'" Hazlitt, p. 478, calls them "pasch eggs," although without adding anything except a citation of another book.

It should be pointed out that the Easter Bunny is a much newer phenomenon; rabbits were not introduced into England until the thirteenth century. Egg customs are also late; although many cultures associated eggs with life (Jones-Larousse, pp. 159-160), they are rarely mentioned in the Bible, and in the early Old Testament period, there seem to have been no domesticated egg-laying fowl, although an egg eventually became part of the Jewish Seder celebration (InterpretersDict, volume 2, p. 38). In the New Testament, the word is used only in Luke 11:12, and in a saying of Jesus, not referring to an actual egg.

Alexander, p. 211, notes a custom of rolling pace eggs at Preston, but this seems to be more recent. Kellett, p. 132, says that they were rolled down a hill, and it was a sign of good fortune if they reached the bottom without breaking. He also says that they could be rolled on Monday (sometimes called "Troll Monday") rather than Easter Sunday.

Based on Kellett, there were in relatively recent times quite a few other Pace Egg customs in Yorkshire, including "Pace Egg Plays" (in which, e.g., Saint George kills an enemy, who then is revived by a magic potion), and "jawping" pace eggs in a conkers-like game. Depending on the version, quite a few characters show up to beg for their eggs and beer, starting with Lord Horatio Nelson himself. For Nelson, see e.g. "Nelson's Victory at Trafalgar (Brave Nelson)" [Laws J17], which in some ways is similar to this in structure. We also meet (Vice Admiral) Lord (Cuthbert) Collingwood, Nelson's second-in-command at Trafalgar, and sundry anonymous sailors who are listed as serving under Nelson.

Hamer's "Pace Egg Song--I" is a partial exception to this; we are still introduced to various people (which is why I filed it here rather than splitting them," but none of them have names; they are just a sailor, a lady, and a jolly man. - RBW

Bibliography

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- Hazlitt: W. C. Hazlitt, Dictionary of Faiths & Folklore, Reeves & Turner, 1905 (I use the 1995 Studio Editions paperback)
- InterpretersDict: [George Arthur Buttrick et al, editor], The Interpreter's Dictionary of the Bible, four volumes, 1962 (a fifth supplementary volume was published later)

Last updated in version 5.0
Pack of Cards, A

DESCRIPTION: "One night as I sat by my fireside so weary..... When all of a sudden I found my eyes resting On something that brought many scenes to my mind, 'Twas an old pack of cards." The singer tells tales of a gambler slowly dies from gambling and poverty

AUTHOR: unknown
EARLIEST DATE: 1928 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)
KEYWORDS: gambling death hardtimes cards
FOUND IN: US
REFERENCES (1 citation):
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 117-119, "A Pack of Cards" (1 text, 1 tune)
Roud #9535

Pack Train

DESCRIPTION: "Welton Brown ran a pack train From his farm at the top of the hill, Brining supplies to the bush men who fell'd the trees." He carries food, mail, news in the rain. "It's been a hard slog with horses and dog, But where else would I rather be?"

AUTHOR: Words: Peter M. Gross / Music: Neil Colquhoun
EARLIEST DATE: 2003 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)
KEYWORDS: travel food nonballad
FOUND IN:
REFERENCES (1 citation):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, pp. 94-95, "Pack Train" (1 text, 1 tune)

Pack Up Your Troubles in Your Old Kit Bag

DESCRIPTION: "Pack up your troubles in your old kit bag And smile, smile, smile! While you've a Lucifer to light your fag, Smile, boys, that's the style; What's the use of worrying, It never was worthwhile; So pack up your troubles in your old kit bag...."

AUTHOR: Words: "George Asaf" (George Henry Powell) / Music: Felix Powell
EARLIEST DATE: 1915
KEYWORDS: nonballad war drugs
FOUND IN: US Canada
REFERENCES (4 citations):
Hopkins-SongsFromTheFrontAndRead, p, 21, "Pack Up Your Troubles" (1 text, 1 tune)
Scott-TheBalladOfAmerica, p. 334, "Pack Up Your Troubles" (1 text, 1 tune)
Colonial-Dames-AmericanWarSongs, p. 160, "Pack Up Your Troubles in Your Old Kit Bag and Smile, Smile, Smile" (1 text)
Fuld-BookOfWorldFamousMusic, p. 419, "Pack Up Your Troubles in Your Old Kit Bag"

NOTES [81 words]: According to Thomas S. Hischak, The American Musical Theatre Song Encyclopedia (with a Foreword by Gerald Bordman), Greenwood Press, 1995. p. 271, this "is the British hit song that was equally popular with American troops during World War One. Adele Rowland sang the Felix Powell (music) and George Asaf (lyric) marching song in Her Soldier Boy (1916), and the next year there were popular recordings by James F. Harrison and the Knickerbocker Quartet and by Reginald Werrenrath. - RBW

Packet Ship

DESCRIPTION: "Bounty was a packet ship, Pump ship, packet ship, Sailing on a cruising trip, In the south Pacific!" "Billy Bligh(t), that silly man... was the master in command." The men mutiny
and put Billy Blight off in a boat. The Bounty disappears

AUTHOR: unknown
EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)
KEYWORDS: ship sailor shanty mutiny
HISTORICAL REFERENCES:
1787 - The Bounty, under William Bligh, sets sail for the South Seas
Apr 28, 1789 - The Bounty mutiny, in which Bligh and 18 others are set adrift in a boat. They make it back to England; the mutineers settle in the South Seas

FOUND IN:
REFERENCES (2 citations):
Hugill-SongsOfTheSea, p. 152, "Bounty Was a Packet Ship" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp. 113-114, "Packet Ship" (1 text, 1 tune)
Roud #8235
File: HSoSe152

Packing My Things

DESCRIPTION: "When I came and took up my claim, Well, Bill Muggins was my name" but he's stuck rocking the cradle. He has hunted for gold and suffered through cold winters. But in "shanties where you spin away all your... tin" Nancy ensnared him

AUTHOR: unknown
EARLIEST DATE: 1958 (Collected from William Swan)
KEYWORDS: father children gold
FOUND IN:
REFERENCES (3 citations):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 58, "Packing My Things" (1 text, 1 "reconstructed" tune) (p. 30 in the 1972 edition)
Garland-FacesInTheFirelight-NZ, p. 72, "(Packing My Things)" (1 text)
Fahey-PintPotAndBilly, pp. 14-15, "Packing My Things" (1 text, 1 tune)
File: Colq030

Packing Up, Getting Ready

DESCRIPTION: "Packing up, getting ready, Going to see King Jesus, I'm packing up, getting ready, Packing up, getting ready to go."

AUTHOR: unknown
EARLIEST DATE: 1973 (NorthCarolinaFolkloreJournal)
KEYWORDS: religious nonballad Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
NorthCarolinaFolkloreJournal, Charles W. Joyner, "The Repertory of Nancy Jones as a Mirror of Culture in Scotland County," Vol. XXI, No. 3 (Sep 1973), p. 94, "(Packing up, getting ready, going to see King Jesus)"/("King Jesus is mine and I'm forgiven") (1 short text, or possibly two independent fragments)
NOTES [34 words]: Aretha Franklin recorded a song, "Packing up, getting ready to go." It does not appear to be the same as this. I would assume that this is a hymn from... somewhere... but I have been unable to locate it. - RBW
Last updated in version 6.1
File: NCF212PU

Packington's Pound

DESCRIPTION: Dance tune, with no real lyrics of its own, but used as a platform for a great variety of broadsides.

AUTHOR: unknown
EARLIEST DATE: 1596 (Barley's "New Book of Tablature")
KEYWORDS: nonballad dancetune
FOUND IN: Britain(England)
REFERENCES (1 citation):
“Chappell/Wooldridge-OldEnglishPopularMusic I, pp. 259-260, "Packington's Pound" (1 tune)
SAME TUNE:
The Praise of a Dairy (File: BeCo444)
Well worth[y] Predecessors, and Fathers by name/Pitties Lamentation (Olson-BroadsideBalladIndex ZN2781)
Come listen a while and a Story you'll hear/The Murtherer Justly Condemned.. May, 1697 (Olson-BroadsideBalladIndex ZN629)
When England half Ruin'd had cause to be sad/Romes Beargarden (Olson-BroadsideBalladIndex ZN2836)
Poor England thy sorrows this many a year/England's Mercies (Olson-BroadsideBalladIndex ZN2214)
Come, John, sit thee down, I have somewhat to say/An Amorous Dialogue between John and his Mistress (Olson-BroadsideBalladIndex ZN616)
Come young men and listen to what I'lle you show/A good wife is a portion every day (Olson-BroadsideBalladIndex ZN710)
All Company-keepers come hear what I say/Two-penny-worth of Wit for a Penny (Olson-BroadsideBalladIndex ZN61)
Come listen a while though the weather be cold/Blanket Fair (Olson-BroadsideBalladIndex ZN636)
I am a young blade that had money good store/The World turn'd up-side down (Olson-BroadsideBalladIndex ZN1231)
All you that have stock, and are mad for a peace/The French Preliminaries (Olson-BroadsideBalladIndex ZN136)
Let England rejoyce with heart and with voice/A New Protestant Ballad.. Reign of King William (Olson-BroadsideBalladIndex ZN1641)
Hold up thy head England, and now shew thy face/Englands Joy in a Lawful Triumph [on proclaiming Charles Il King] (Olson-BroadsideBalladIndex ZN1158)
You Sabbath-day Tiplers, pray do not repine/A Caveat for Tiplers (Olson-BroadsideBalladIndex ZN3103)
There was an old Knight liv'd in Sommersetshire/The Bountiful Knight of Sommersetshire (Olson-BroadsideBalladIndex ZN2555)
A chimney-man lately in London did dwell/Chimney-man's Lamentation (Olson-BroadsideBalladIndex ZN486)
This nation long time hath been plagued with old rats/Come Buy a Mouse Trap/ [by Humphrey Crouch] (Olson-BroadsideBalladIndex ZN2582)
A new calculation of late has been given/A New Copy of Verses, of Monsieurs Boating (Olson-BroadsideBalladIndex ZN1875)
By Brittains true Monarchs, Great William and Mary/The Proclamation For a General Fast in the Nation (Olson-BroadsideBalladIndex ZN457)
Ye Sages of London, of states high and low/City Justice (Olson-BroadsideBalladIndex ZN2986)
Your scandalous lies I with patience have read/An Answer to the Packet of Advice (Olson-BroadsideBalladIndex ZN3223)
Good people come hither come listen awhile/The Brickmaker's Lamentation from Newgate (Olson-BroadsideBalladIndex ZN1049)
You free-men, and masters, and 'prentices mourn/London's Lamentation (Olson-BroadsideBalladIndex ZN3245)
Ye Whigs and Dissenters I charge ye, attend/The Whigs Hard Heart for the Cause of the Hard Frost (Olson-BroadsideBalladIndex ZN2987)
This Winter was sharp, it did plainly appear/London's Wonder [frost ending Feb. 4 1685] (Olson-BroadsideBalladIndex ZN2585)
Bold Titus he walkt about Westminster-Hall/Perjury Punished (Olson-BroadsideBalladIndex ZN411)
Come listen ye Whigs, to my pitiful moan/The Salamanca Doctor's Farewell (Olson-BroadsideBalladIndex ZN658)
Let England Rejoyce and all sorrows expell/The Princely Triumph..Birth of the Young Prince of Wales (Olson-BroadsideBalladIndex ZN1639)
The world is overrun with enormous abuse/Fayre Warning (Olson-BroadsideBalladIndex ZN2966)
Though the town does abound so with plots and with shams/The Protestant Cuckold [Ben. Harris and wife Ruth] (Olson-BroadsideBalladIndex ZN2599)
Now let us all true Protestants ever Rejoyce/...Prince of Orange's March (Olson-BroadsideBalladIndex ZN1932)
London now smiles to see Oxford in tears/Oxford in Mourning for the Loss of the Parliament (Olson-BroadsideBalladIndex ZN1703)
The manifold changes that have hap'ned of late/The High Court of Justice [trial of Regicides] (Olson-BroadsideBalladIndex ZN1748)
You Millers, and Taylors, & Weavers each one/The Crafty Maid of the West..Miller.. trapan'd (Olson-BroadsideBalladIndex ZN3071)
As through the City I passed of late/The Sorrowful Complaint of Conscience and Plain-Dealing (Olson-BroadsideBalladIndex ZN314)
The weather is clear, which was late over cast/Holland turn'd to Tinder..Third Great Royal Victory [Naval battle, July 25-6, 1666] (Olson-BroadsideBalladIndex ZN2760)
Let England, and Ireland, and Scotland rejoice/The Royal Victory [over Dutch fleet, June 2, 3, 1665] (Olson-BroadsideBalladIndex ZN1636) (With the title "The Royal Victory" in C. H. Firth, _Publications of the Navy Records Society_, p. 58)
Lift up thy head England & lay by thy mourning/The Triumph of four Nations;.. [peace of Breda] (Olson-BroadsideBalladIndex ZN1690)
Of all the rich pleasures that ever was seen/Joyfull News to the Nation..[Crowning of] Charles the II. on the 23. of April (Olson-BroadsideBalladIndex ZN2094)
Adiew vain delights, and bewitch us no more/Robbery Rewarded.. Five Notorious High-way-men's Exploits (Olson-BroadsideBalladIndex ZN15)
Come hither good fellows and hear what I say/A Groatsworth of Good Counsel for a Penny, Or The Bad Husbands Repentance (Olson-BroadsideBalladIndex ZN595)
Of late I did walk in a pleasant fair day/The Constant Couple, Or, The Glory of True Love (Olson-BroadsideBalladIndex ZN2110)
The Jenny a small Picaroon in the Park/The City Caper; Or, The Whetstone-Park Privateer (Olson-BroadsideBalladIndex ZN1541)
Forbear your vile plotting/The Plotter Executed (Olson-BroadsideBalladIndex ZN906)
All young men and maidens, come listen a while/The merry Pastime of the Spring (Olson-BroadsideBalladIndex ZN161)
Good people attend now, and I will declare/Mans Amazement..Thomas Cox.. (Olson-BroadsideBalladIndex ZN1045)
When all hearts did yield unto Cupid as King/Pyramus and Thisbie (Olson-BroadsideBalladIndex ZN2815)
You Bartholomew tapsters I first do advise/A Description of Bartholomew-Fair (Olson-BroadsideBalladIndex ZN2991)
Come all you brave Sea-men of Courage so free/News from the coast of Spain (Olson-BroadsideBalladIndex ZN524)
Let all loyal subjects look well to their wits/Treason Rewarded at Tiburn.. executed [24th of January, 1679] (Olson-BroadsideBalladIndex ZN1619)
Fairest and dearest to thee I am bound/The Dying Lovers Reprieve (Olson-BroadsideBalladIndex ZN848)
For certain and sure, this Girl will go mad/The Young-Man's Answer to the Politick-Maids Device (Olson-BroadsideBalladIndex ZN903)
Farewel, worldly pleasures and fading delight/Sir Thomas Armstrong's Farewell [executed June 20, 1684] (Olson-BroadsideBalladIndex ZN888)
You bonny boon blades that are company keepers/The bad husband's Information of ill Husbandry (Olson-BroadsideBalladIndex ZN2998)
Good fellows come hither, 'tis to you I speak/The Alewives Invitation to Married-Men, and Batchelors (Olson-BroadsideBalladIndex ZN1005)
My dearest come hither and listen tome [sic].../The merry Discourse between two Lovers (Olson-BroadsideBalladIndex ZN1799)
Company of Gossips that love strong bub/The Merry Gossips Vindication (Olson-BroadsideBalladIndex ZN506)
Company of Gossips that love strong bub/The Merry Gossips Vindication (Olson-BroadsideBalladIndex ZN506)
Company of Gossips that love strong bub/The Merry Gossips Vindication (Olson-BroadsideBalladIndex ZN712)
Alas my dear husband, what is your intent/A Looking glass for all Good-fellows; or, The Provident Wives Directions (Olson-BroadsideBalladIndex ZN45)
Come all loyal subjects I pray you draw near/ Great Britains Joy (Olson-BroadsideBalladIndex ZN505)
A curse on blind Cupid his name I do hate/A Westminster Wedding, Or, A Whore-master Buried Alive (Olson-BroadsideBalladIndex ZN738)
Captain Harman, or, News from the Coast of Spain ("Come, all you brave seamen of courage so
Packman, The

DESCRIPTION: The ballad tells the story of an itinerant pedlar as he rises through hard work to wealth and honor. His sons become professionals. His daughter marries well. The Packman still works as hard as he ever did.

AUTHOR: Charles Murray (1864-1941)

EARLIEST DATE: 1910 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

LONG DESCRIPTION: A popular pedlar buys and sells everything, knows everybody's business, and works hard to raise himself from poverty. Eventually he can buy a cart, and then a shop on which he raises the sign "Merchant." His wealth increases and he marries well. He becomes a church elder and banker. His three sons are sent to college and become a scholar, a lawyer and a doctor. His daughter, schooled in France, marries "a strappin' Deeside laird." The Packman still works as hard as he ever did.

KEYWORDS: marriage bargaining commerce children

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #130, p. 3, "The Packman"; #118, p. 3, ("There was a jolly pedlar loon") (2 text fragments)


NOTES [65 words]: Greig: "Mr Duncan says that the poem was circulated before its publication in book form, which, he thinks, may account for parts of it getting picked up. The fragment, which was picked up some years ago, was sung to a genuine folk-tune, with a refrain in the middle and at the end of the verse; which inclines one to think it just possible that the 'Pedlar Loon' was before the 'Packman.'" - BS

Last updated in version 2.6

File: Grg130a

Paddle the Road with Me

DESCRIPTION: A rambler invites a girl to marry him and join him on the road. The girl is not thrilled; winter is coming and her father has another husband in mind. The rambler declares that her fiance is worthless; the two set out happily on their rambles.

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan4)

KEYWORDS: courting rambling marriage

FOUND IN: US(MA) Britain(Scotland(Aber)) Ireland

REFERENCES (5 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #68, p. 1, "To Pad the Road"; #70, p. 2, "To Pad the Road" (1 text plus 1 fragment)
Greig/Duncan4 875, "Pad the Road" (6 texts, 3 tunes)
Ord-BothySongsAndBallads, pp. 78-79, "To Pad the Road wi' Me" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 32, "Paddle the Road with Me" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H18a, pp. 358-359, "Will Ye Pad the Road wi' Me?" (1 text, 1 tune)
Paddle Your Own Canoe

DESCRIPTION: "I've traveled about a bit in my time And of troubles I've seen a few, But I found it better in every clime To paddle my own canoe." The singer advises loving one's neighbor, not being downhearted, and remaining as independent as possible

AUTHOR: Probably Harry Clifton

EARLIEST DATE: before 1867 (broadside, Bodleian Harding B 11(2905))

REFERENCES (4 citations):
Greig/Duncan3 663, "Paddle Your Own Canoe" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 55, "Paddle Your Own Canoe" (1 text)
OCroinin/Cronin-TheSongsOfElizabethCronin 116, "Paddle Your Own Canoe" (1 text)
Heart-Songs, pp. 286-287, "Paddle Your Own Canoe" (1 text, 1 tune)

Roud #6093

BROADSIDES:
Bodleian, Harding B 11(2905). "Paddle Your Own Canoe" ("I've travelled about a bit, in my time"), J. Harkness (Preston), 1840-1866; also Harding B 26(492), Harding B 18(580), Firth b.34(222), "Paddle Your Own Canoe"

LOC Singing, sb30426b, "Paddle Your Own Canoe," H. De Marsan (New York), 1864-1878

CROSS-REFERENCES:
cf. "Captain Bill Ryan Left Terry Behind" (tune)

SAME TUNE:
The Night Pat Murphy Died (by Johnny Burke) (Johnny Burke (William J. Kirwin, editor), John White's Collection of Johnny Burke Songs, Harry Cuff Publications, St. John's, 1981, #78, p. 119)
Peter Joy (by James Murphy?) ("Whenever you need a 'roast' or steak... Go call on Peter Joy") (James Murphy, editor, Songs Sung by Old-Time Sealers of Many Years Ago, James Murphy Publishing, 1925 (PDF available from Memorial University of Newfoundland web site))

NOTES [105 words]: Greig/Duncan3: "Cf. Paddle Your Own Canoe written and sung by Harry Clifton (Hopwood and Crew, London, c. 1890)" -- but note earlier broadsides. - BS

For background on Harry Clifton (1824-1872), see the notes to "The Good Ship Kangaroo." Although the broadsides probably predate the first official publication of this song, Clifton's authorship seems likely. Heart-Songs lists "M Hobson" as being responsible for the tune. - RBW

Broadside LOCSinging sb30426b: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

Last updated in version 6.0

File: Be3055

Paddy and the Whale

DESCRIPTION: "Paddy O'Brien left Ireland in glee He had a strong notion old England to see." A whale attacks the ship, swallows him, and vomits him six months later. "The next time he wishes old England to see It will be when the railroad runs over the sea"

AUTHOR: unknown

EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

REFERENCES (2 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 67, "Paddy and the Whale" (1 text, 1 tune)
**Paddy Backwards**

**DESCRIPTION:** Singer rides to market on a cow, which dirties his clothes and shoes. He looks up the magistrate, asking if he knows the place; when he arrives, he sees nothing but a thousand potatoes growing on a pear tree. Chorus: "Sing down, all you paddies, lay down"

**AUTHOR:** unknown

**EARLIEST DATE:** 1921 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

**KEYWORDS:** travel nonsense paradox animal

**FOUND IN:** Britain(England) Canada(Mar,Newf)

**REFERENCES (6 citations):**
- Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 110, "Paddy Backwards" (1 text)
- Leach-FolkBalladsSongsOfLowerLabradorCoast 110, "Paddy Backwards" (2 texts, 2 tunes)
- Creighton-SongsAndBalladsFromNovaScotia 82, "Paddy Backwards" (1 text, 1 tune)
- Creighton/Senior-TraditionalSongsOfNovaScotia, pp.140-141, "Paddy Backwards" (1 fragment, 1 tune)
- MacColl/Seeger-TravellersSongsFromEnglandAndScotland 119, "Paddy Backwards" (1 text, 1 tune)

**NOTES [651 words]:** MacColl & Seeger lump this and other "marvels" songs with "Nottamun Town," but as the tunes, structures wonders cited are different I prefer to keep them separate. - PJS

This is another "Oh, dear." Looking at the version in the Digital Tradition, the plot is quite distinct from what is listed here, and it shares lyrics and a metrical pattern with "Nottamun Town" -- so much so that I almost filed "it" with Nottamun Town and called the MacColl/Seeger text a separate piece. Definitely a case of continuous texts, but with divergent extremes. - RBW

Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland says "this is a variant of 'Paddy's Ramble to London' a favorite slip and broadside song of the first half of the nineteenth century."

Leach-FolkBalladsSongsOfLowerLabradorCoast agrees with Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland in that "an English broadside, 'Paddy's Ramble to London,' early nineteenth century, is probably the ancestor of this and of the various songs found in America with titles like 'Nottingham Fair,' 'Nottamun Torn.' It was a popular minstrel song."

If you follow this through the Bodleian archives, be careful not to be misled by broadsides with similar titles like "Paddy's Ramble THROUGH London" or "Paddy's VISIT to London" which are among the many country-bumpkin-comes-to-town-and-reveals-how-foolish-things-are-in-the-city broadsides. Bodleian includes "Paddy's Ramble to London" printed at Seven Dials between 1802 and 1844, shelfmark 2806 c.18(233). You can see a similar text as "Paddy's Ramble"[""Says Paddy in Ireland no longer I'll stay"] printed in London between 1802 and 1819, shelfmark Harding B...
Here is a Long Description of "Paddy's Ramble to London":
This is addressed to tars looking for a fight between wars, without swords or guns but arms "to kill all our friends that will do no harm."
Paddy has too much money and so can't pay his debts and decides to go to London, pass for a Lord, with his arm under his arm, his wig and broad sword.

[The third and fourth verse are a clear source for Paddy Backwards]: He leaves Dublin for Manchester "next Michael last" where "My horse standing still throw'd me down in the dirt Daubed my Body and bruised my shirt, I being of good courage I mounted again, My ten toes I tripp'd over the plain, Where my knapsack and all I throw'd to the ground And away then I steer'd to fair London town"

At London "not a soul could I see" because the crowd was so thick so I stood still but my feet were worn and shoes were lame.

I choked on the dust in the day-long rain, had a quart "to drive gladness away" and since I had no money to pay with I took a coach and walked away.

[Lines from the next two verses also survive in Paddy Backwards]:"As I was a going through St. Jame's Park, In the middle of winter when noon it was dark, I met three making of hay in the middle of winter, One Midsummer's Day. To find out the place I was sad at a loss, When shutting my eyes on safe Charing Cross Where the King set on horseback all on the cold stone There was thousands all round him but troth never a one."

I'll play cards at the Ball and court a rich Lady worth nothing. At the marriage drum will ring, bells beat and fiddle sing.

I'll marry a Blackamoor Lady, the "fairest of creatures" and buy her a silver cup of horn.

Since I favor splitting "Paddy's Ramble to London" from "Paddy Backwards" I think it pays to compare the two more precisely. Among the four Newfoundland texts, the version of "Paddy Backwards" that is closest to the "Paddy's Ramble to London" broadside is on the MacEdward Leach and the Songs of Atlantic Canada site. The broadside has 20 couplets and the site has 14. They share five. The five couplets shared are the only ones found in Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland (3 couplets out of 12), Leach text A (4 out of 13 1/2) and Leach text B (3 1/2 out of 8). - BS

Last updated in version 4.2

File: McCST119

Paddy Carey

DESCRIPTION: Recruiting Sergeant Snapp meets Paddy Carey, a great favorite with the women. He enlists Paddy for a shilling "while Pat was coaxing duck-legged Mary." At that ugly widow Leary gives Paddy money for a ring. He outfits himself as a captain and leaves.

AUTHOR: unknown
EARLIEST DATE: before 1813 (broadside, Bodleian Harding B 17(232a))
KEYWORDS: courting army recruiting money humorous rake

REFERENCES (1 citation):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 20, "Paddy Carey" (1 text)

Roud #V1016

BROADSIDES:

Bodleian, Harding B 17(232a), "Paddy Carey" ("'Twas at the town of neat Clogheon"), J. Evans (London), 1780-1812; also 2806 c.15(294), Harding B 11(2906), Harding B 12(71), Harding B 11(2907), Harding B 28(23), Harding B 25(1445), "Paddy Carey"

CROSS-REFERENCES:

cf. "Limerick Races" (mentions this song)

NOTES [59 words]: Broadside Bodleian Harding B 17(232a) is used as the basis for the description since O'Conor-OldTimeSongsAndBalladOfIreland ends his song before widow Leary comes on the scene. - BS

It should be noted that this song was printed at a time when commission by purchase was still the norm in the British army; the practice was not abolished until 1871. - RBW

Last updated in version 5.1

File: 0Con020A
Paddy Darry
DESCRIPTION: "Paddy Darry lived in Clary, Had a girl in Biddy Town, Her tongue was slit with the sierel larry, But she sang to Paddy a golden rune. Hey eye for the sierel-larry... Oh what's the use of going fast? He's sure to meet me on the way."
AUTHOR: unknown
EARLIEST DATE: 1940 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: courting
FOUND IN: US(So)
REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 293, "Paddy Darry" (1 text)
Roud #7952
NOTES [37 words]: This is perhaps the least-documented piece in all of Belden-BalladsSongsCollectedByMissourFolkloreSociety. He didn't take down the date or the tune, it's only a fragment, and neither he nor I knows another version of it. - RBW
File: Beld293

Paddy Doyle (I)
DESCRIPTION: Shanty. Characteristic line: "We'll pay Paddy Doyle for his boots." The boots may be referred to as stolen, or Paddy's boarding house may be described
AUTHOR: unknown
EARLIEST DATE: 1909
KEYWORDS: shanty clothes poverty
FOUND IN: US(MA) Ireland Canada(Mar)
REFERENCES (15 citations):
Doerflinger-SongsOfTheSailorAndLumberman, p. 10, "Paddy Doyle" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, p. 43, "Paddy Doyle" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, p. 32, "Paddy Doyle and His Boots" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 330-334, "Paddy Doyle's Boots" (3 texts, 3 tunes) [AbEd, pp. 247-249]
Sharp-EnglishFolkChanteys, XXXVIII, p. 43, "Paddy Doyle" (1 text, 1 tune)
Kinsey-SongsOfTheSea, p. 115, "Paddy Doyle's Boots" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H53c, p. 96, "Paddy Doyle' (1 text, 1 tune, a tiny fragment)
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 28, "We'll Pay Paddy Doyle For His Boots" (1 fragment)
Bone-CapstanBars, p. 47, "Paddy Doyle" (1 short text, 1 tune)
Terry-TheShantyBook-Part1, #30, "Paddy Doyle's boots" (1 text, 1 tune)
Shay-AmericanSeaSongsAndChanteys, p. 31, "Paddy Doyle" (1 text, 1 tune)
Heart-Songs, p. 433, "We'll Pay Paddy Doyle" (1 text, 1 tune, a single line)
DT, PADDOYLE
Frederick Pease Harlow, _The Making of a Sailor, or Sea Life Aboard a Yankee Square-Rigger_, 1928; republished by Dover, 1988, p. 199, "Paddy Doyle and His Boots" (1 text, 1 tune)
Roud #4695
RECORDINGS:
The Clancy Brothers and Tommy Makem, "Paddy Doyle's Boots" (on IRClancyMakem02)
Richard Maitland, "Paddy Doyle" (AFS, 1939; on LC26)
NOTES [102 words]: According to Doerflinger-SongsOfTheSailorAndLumberman, Doyle was a boarding master. (A boarding master took in sailors and found them jobs at sea in return for a cut of their pay. In return, he was to provide them with necessary equipment such as boots; for background on the, see the notes to "Dixie Brown" [Laws D7].) Boarding masters expected to take a large profit, but apparently Doyle was more rapacious than most.
Terry says that the only line in some versions was the identifying lyric "We'll pay Paddy Doyle for his boots," but happily for the sailors' sanity, some people came up with alternatives. - RBW
Last updated in version 6.0
File: Doe010
Paddy Duffy's Cart

DESCRIPTION: "The many happy evenings I spent when but a lad On Paddy Duffy's lumber cart, quite safe away from dad," The singer recalls all the people, "Tommy Dobson, now a senator," "Henry Gleason, now a millionaire," and others less noteworthy

AUTHOR: Words: Edward Harrigan / Music: David Braham

EARLIEST DATE: 1882 ("Squatter Sovereignty")

KEYWORDS: humorous lumbering home moniker

REFERENCES (5 citations):
- Finson-Edward-Harrigan-David-Braham, vol. I, #73, pp. 266-270, "Paddy Duffy's Cart" (1 text, 1 tune)
- Spaeth-ReadEmAndWeep, pp. 118-119, "Paddy Duffy's Cart" (1 text, 1 tune)
- Stanley Appelbaum, editor, _Show Songs: from The Black Crook to The Red Mill_, Dover Publications, 1974, pp. 28-33, "Paddy Duffy's Cart" (1 text, 1 tune, a copy of the original sheet music)
- Roud #V1588

RECORDINGS:
- American Quartet (Billy Murray, Steve Porter, John H. Bieling, William F. Hooley), "Paddy Duffy's Cart" (Victor 17056)

NOTES [516 words]: For background on Harrigan and Braham, see the notes to "The Babies on Our Block."

This is a curiosity -- it's a moniker song, but a moniker song about people who assuredly did not exist. It also seems to swallow Edward Harrigan's earlier piece "Little Fraud," which was (I think) originally a parody of "Little Maud."

The play "Squatter Sovereignty" was one of Edward Harrigan's biggest hits, running 168 performances (Moody, p. 125) -- a very high number at the time. Moody, p. 126, calls it a "documentary" of the Shantytown of New York, where in the 1880s "squatters" had transformed old boxes, barrels, and the like into shanties by Central Park. In a typical Harrigan twist, one of the major characters was a goat, Billy, the subject of "The Widow Nolan's Goat."

The widow's daughter Nellie (played by Gertie Granville, Tony Hart's soon-to-be wife) is supposed to marry Terrence McIntyre, son of the "royal astronomer to the Duchess of Connaught" (Harrigan) who can show you "Uranus, Venus, Mars, and Jew Peter" for ten cents (Moody, p. 126). As is typical of Harrigan, the show involves misplaced love (Nellie loves Fred Kline, the son of a glue maker, not McIntyre), conflict between ethnic groups -- and live animals.

Franceschina, p. 144, says, "A contract is drawn up between the Widow [Nolan] and Felix [McIntyre, the astronomer, father of Terrens] in which she bestows her daughter with a dowry of bedding and a billy goat, while he gives his son a pig and a goose, with the understanding that if either child shold refuse the marriage, the parent would forfeit the dowry.... When the widow learns of her daughter's marriage to Fred Kline, she refuses to give up her goat to McIntyre, ignoring a feud.... Before the curtain falls... both families find themselves in another characteristic Comique melee in which the widow's shanty is torn down and all the animals are let loose from their cages."

David Braham gave up his usual pattern of marches and schottisches (Franceschina, p. 144): "There were no songs and dances, walk-around, or military parades. Instead, Braham borrowed from European operetta and Irish jig patterns to create, arguably, his most original score to date. "The runaway song hit from Squatter Sovereignty was "Paddy Duffy's Cart," an ensemble number used at the beginning of the third act to announce the arrival of Paddy Duffy (Eugene Rourke), a character of tangential importance to the plot. Particularly notable is the antiphonal choral writing in the second chorus, the melody and lyric of Harrigan and Hart's earliest theatrical success: 'Little Fraud,/ Little Fraud,/ She's the daintiest darling of all. As the widow Nolan, Hart [who often played transvestite roles] was provided with 'The Widow Nolan's Goat, an attractive Irish jig with a chorus in the minor mode and a rather conservative melodic compass."

According to Spaeth, p. 190, there was also an interlude after the first and third choruses: "After the first and third stanzas it was customary to sing [John P.] Ordway's Twinkling Stars are Laughing, Love [from 1855] in close harmony." - RBW

Bibliography
Paddy from Home

DESCRIPTION: "Paddy from home has never been, A railway train he's never seen, He longs to see the great machine, That travels along the railway." Or, "Paddy McQuark/from Cork was never seen, never seen, never seen... Travelling around the railroad."

AUTHOR: unknown
EARLIEST DATE: 1898 (Gomme)
KEYWORDS: travel play party train
FOUND IN: Britain(England(Lond)) Canada(Newf)
REFERENCES (1 citation):
ADDITIONAL: Ron Young, _Dictionary of Newfoundland and Labrador_, Downhome Publishing Inc., 2006, p. 251, "(Paddy McQuark Was Never Seen)" (1 short text)
Roud #13608
ALTERNATE TITLES:
Paddy from Cork
File: Yng251PH

Paddy Hart

DESCRIPTION: "Come all you gallus sporting men and boys that fall the pine, I hope you'll pay attention and just listen to this rhyme" iabout Paddy Hart, whose ancestry was noble. He loves fighting, drink, women. Left to freeze by a widow, he reforms and goes west

AUTHOR: unknown (but see NOTES)
EARLIEST DATE: 1956 (Beck-TheyKnewPaulBunyan)
KEYWORDS: humorous drink lumbering rejection travel
FOUND IN: US(MW)
REFERENCES (2 citations):
Beck-TheyKnewPaulBunyan, pp. 218-223, "Paddy Hart" (1 text)
Beck-LoreOfTheLumberCamps 105, "Paddy Hart" (1 text)
Roud #6502
NOTES [53 words]: Beck had this at about third hand from an informant who claimed this was written by "Big Head McGinness, who also wrote 'White River Drive.'& I know of no traditional song by that name, but the description of McGinness sounds a bit like the "Dan McGinnis" who wrote "Jack Haggerty (The Flat River Girl)" [Laws C25]. - RBW

Paddy In New York

DESCRIPTION: Pat lands in New York and finds a pub. The cost of Irish whisky is so high he accuses the landlord of trying to rob him, as the landlords did at home. They fight. Pat knocks the landlord down. 50 Yankees join the battle, but 50 Irishmen chase them away

AUTHOR: unknown
EARLIEST DATE: 1978 (ITMA/CapeShoreNL)
KEYWORDS: accusation fight violence emigration travel drink America Ireland humorous
FOUND IN: Canada(Newf)
Roud #26623
RECORDINGS:
John Joe English, "Paddy In New York" (on ITMA/CapeShoreNL)
NOTES [52 words]: This is more "the Irishman wins over the oppressors" than "the ignorant
Irishman doesn't know what to make of the big city. The final lines of the ITMA/CapeShoreNL text are, "Success attend all Irish people, many a country they have roamed. But their courage is more dearer, when they're far away from home." - BS

Last updated in version 4.5
File: RcPaInNY

Paddy Magee's Dream

DESCRIPTION: An Englishman, Scotchman, and Irishman meet and pool their resources to buy a loaf. The loaf will go to the one who has the grandest dream. The Englishman and Scotchman have grand dreams but the Irishman dreamt he was hungry, woke and ate the loaf.

AUTHOR: unknown
EARLIEST DATE: before 1886 (broadside, Bodleian Harding B 11(2917))
KEYWORDS: wager dream food humorous
FOUND IN: Canada(Mar) US(Ro)
REFERENCES (3 citations):
O’Conor-OldTimeSongsAndBalladOfIreland, p. 99, "Paddy Magee's Dream" (1 text)
Creighton-FolksongsFromSouthernNewBrunswick 72, "Johnny Bull, Irishman, and Scotchman" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #191, "The Three Dreams" (1 text, 1 tune)
ST OCon099 (Partial)
Roud #3272
BROADSIDES:
Bodleian, Harding B 11(2917), "Paddy Magee's Dream", W.S. Fortey (London), 1858-1885; also Harding B 11(2918), "Paddy Magee" ("John Bull he was an Englishman, he went on the tramp one day") or "The Three Dreams"
CROSS-REFERENCES:
cf. "John Bull Lives In England" (theme of national comparison)

File: OCon099

Paddy Malone

DESCRIPTION: "Oh! My name is Paddy Malone, or 'twas so in Tipperary," but he chose to emigrate to Australia and now regrets it: He lost his master's sheep, was kicked by his bullock team; he will now head to town to try something safer

AUTHOR: unknown
EARLIEST DATE: 1905 (Paterson, _Old Bush Songs_)
KEYWORDS: Australia emigration animal humorous
FOUND IN: Australia
REFERENCES (6 citations):
Anderson-StoryOfAustralianFolksong, pp. 163-165, "(Paddy Malone)" (1 text, 1 tune)
Ward-PenguinBookOfAustralianBallads, pp. 52-53, "Paddy Malone" (1 text)
Stewart/Keesing-FavoriteAustralianBallads, pp. 16-17, "Paddy Malone in Australia" (1 text)
Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), pp. 273-275, "Paddy Malone in Australia" (1 text)
Roud #9111
File: PFS097

Paddy McGinty's Goat

DESCRIPTION: Paddy McGinty buys a nanny goat for the milk but finds it is a billy. The goat eats folks' valuables and causes the Kaiser problems. The goat swallows gasoline, dynamite and a spark: if you see someone in heaven with whiskers it may be this goat.

AUTHOR: unknown
EARLIEST DATE: 1926 (Frank Quinn recording)
Paddy Miles the Fisherman

DESCRIPTION: "Paddy Miles was a fisherman, young and light-hearted," who found that "all kinds of fish... came into his net." But he wants a wife. He meets a mermaid and tries to make out with her -- but finds her fishy hindquarters unsuited to his desires

AUTHOR: unknown
EARLIEST DATE: 1940 (Peters-FolkSongsOutOfWisconsin)
KEYWORDS: fishing humorous mermaid/man
FOUND IN: US(MW)
REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, pp. 264-265, "Paddy Miles, the Fisherman" (1 text, 1 tune)
Roud #15679

NOTES [29 words]: There was a nineteenth century song "Paddy Miles" beginning "From the big town of Limerick lately I came" (see Wolf-AmericanSongSheets, p. 123); it appears to be unrelated.
- RBW

Last updated in version 3.5
File: Pet264

Paddy O'Rafferty

DESCRIPTION: Paddy O'Rafferty, marries Judy O'Doherty, a scold. "With pleasure I'd pay for a neat wooden suit for her." They go to dig turf. She falls in a hole; "Says I, there's an Irish divorce for you." He would dance on her grave but the mossy ground is too soft.

AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: shrewishness marriage abuse death humorous burial
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 118, "Paudeen O'Rafferty" (1 text)
Roud #16253

NOTES [32 words]: OCroinin/Cronin-TheSongsOfElizabethCronin text is from Healy, The Mercier Book of Irish Street Ballads 4, pp. 134-135, "Paddy O'Rafferty." Elizabeth Cronin's song lists have only the title. - BS

Last updated in version 3.2
File: 0CC118
Paddy on the Railway (I)

DESCRIPTION: "Paddy on the railway, Picking up stones; Along came an engine And broke Paddy's bones." "O, said Paddy, That's not fair. O, said the engineman, You shouldna have been there."

AUTHOR: unknown
EARLIEST DATE: 1946 (Opie)
KEYWORDS: train injury
FOUND IN: Britain(Scotland) New Zealand
REFERENCES (4 citations):
- Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, "(Paddy on the railway)" (1 text); p. 109, "(Polly on the railway)" (1 text)
- Montgomerie/Montgomerie-ScottishNurseryRhymes 151, "(Paddy on the railway)" (1 text)
- Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #46, "(Piggy on the Railway)" (1 text)


Paddy on the Turnpike

DESCRIPTION: Floating verses about Paddy's difficulties as he travels: "I'm just Paddy on the turnpike, I'll just be on my way, I'll just paddle down the turnpike To pass the time away." He describes his travels, admits he has no wife, and laments growing old

AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: floating verses rambling age
FOUND IN: US
REFERENCES (1 citation):
- Ohrlin-HellBoundTrain 43, "Paddy on the Turnpike" (1 text, 1 tune)

NOTES [30 words]: Not to be confused with the fiddle tune of the same name. Ohrlin's version, as the notes admit, consists mostly of floating verses; I don't know if a coherent version exists. - RBW

File: Ohr043

Paddy Ryan

DESCRIPTION: "Way up in old Calgary over the line There came an old cowboy, his name was Pat Ryan. He looked at the cowboys a-workin' the chutes, 'Boys, watch these spurs on the heels of my boots.' "Old Thief Duncan looks up and he squalls, 'Watch this boy....'"

AUTHOR: unknown
EARLIEST DATE: 1964
KEYWORDS: cowboy horse
HISTORICAL REFERENCES:
- 1896 - Birth of Pat Ryan
FOUND IN: Canada
REFERENCES (1 citation):
- Ohrlin-HellBoundTrain 34, "Paddy Ryan" (1 fragmentary text, 1 tune)

File: Ohr034

Paddy Ryan's Victory

DESCRIPTION: ""'From round seventy-eight to eighty-six, Left room for to believe No Englishman could ever stand The weight of Paddy's sleeve.' After a long boxing match, "Joe" is unable to come
out to fight "Paddy," who wins the bout
AUTHOR: unknown
EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)
KEYWORDS: fight Ireland patriotic
HISTORICAL REFERENCES:
Jun 1, 1880 - bare-knuckle fight between Joe Goss and Paddy Ryan, won by Ryan after Goss
failed to come out of his corner for round #87
FOUND IN:
REFERENCES (1 citation):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 232-233, "Paddy Ryan's Victory" (1
excerpt)
Roud #V36855
File: TNY232

Paddy West
DESCRIPTION: The singer stops at Paddy West's (boarding)-house. Paddy offers him a (bad)
meal and induces him to go to sea. Paddy assures the recruit is qualified by sending him three
times "around the horn" of a cow and having him furl the royal of the window blind
AUTHOR: unknown
EARLIEST DATE: 1951 (Doerflinger-SongsOfTheSailorAndLumberman)
KEYWORDS: sailor humorous shanghaiing
FOUND IN: US(MA) Britain(England(South))
REFERENCES (6 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 113-114, "Paddy West" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 335-336, "Paddy West" (1 text, 1 tune) [AbEd, pp. 250-
251]
Hugill-SongsOfTheSea, pp. 80-81, "Paddy West" (1 text, 1 tune)
Palmer-OxfordBookOfSeaSongs 113, "Paddy West" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp. 136-1137, "Paddy West" (1 text, 1 tune)
DT, PADWEST*
Roud #3092
CROSS-REFERENCES:
cf. "Tramps and Hawkers" (tune) and references there
NOTES [214 words]: Hugill claimed Paddy West was a real person, living probably on Great
Howard Street in Liverpool. But he offers no further details. For the not-very-savory history of
boarding masters in general, see the notes to "Dixie Brown" [Laws D7].
How much difference Paddy West's attempts to varnish his recruits made is far from clear. Richard
Henry Dana Jr., who sailed in this period, wrote in the second paragraph of chapter one of Two
Years Before the Mast, "The change from the tight dress coat, silk cap, and kid gloves of an
undergraduate at Cambridge, to the loose duck trousers, checked shirt, and tarpaulin hat of the
sailor... was soon made, and I supposed myself to be looking as salt as Neptune himself. But it is
impossible to deceive the practiced eye in these matters... I was, no doubt, known for a landsman
by every man on board as soon as I hove in sight. A sailor has a peculiar cut to his clothes, and a
way of wearing them which a green hand can never get.... Besides the points in my dress which
were out of the way, doubtless my complexion and hands were enough to distinguish me from the
regular salt, who, with a sunburnt cheek, wide step, and rolling gain, swings his bronzed and
toughened hands athwartships, half open, as though just ready to grasp a rope." - RBW
Last updated in version 5.1
File: Doe113

Paddy Whack
DESCRIPTION: Paddy Whack boasts of his Irish ancestry, his schooling (especially in fisticuffs),
and his skill in war
AUTHOR: unknown
EARLIEST DATE: 1939 (Eddy-BalladsAndSongsFromOhio)
KEYWORDS: Ireland
FOUND IN: US(MW)
REFERENCES (2 citations):
Paddy Works on the Railway

DESCRIPTION: Paddy describes the working conditions on the railway: "In (1841), I put me corderoy britches on... to work upon the (railway)." He recalls the hard work, courting and losing a wife, and the drink he uses to relieve his burdens

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag); there is a clear reference from 1864 in a manuscript from the clipper _Young Australia_

KEYWORDS: railroading work marriage death drink hardtimes

FOUND IN: US Britain(England)

REFERENCES (21 citations):
Cohen-LongSteelRail, pp. 547-552, "Paddy Works on the Railway" (1 text plus extended excerpts to illustrate variations in the song and a broadside print of "Mick Upon the Railroad," 1 tune)
Sandburg-TheAmericanSongbag, pp. 356-357, "Poor Paddy Works on the Railway" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, pp. 107-108, "Paddy Works on the Railway" (1 text, 1 tune)
Harlow-ChantyiingAboardAmericanShips pp. 139-141, "Oh, Poor Paddy Works on the Railway" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 155-156, "Roll the Cotton Down" (1 text, version "E" of "Roll the Cotton Down"); pp. 337-338, "Paddy Works on the Railway," "Poor Paddy Works on the Railway" (2 texts, 2 tunes) [AbEd, pp. 252-253]
Shay-AmericanSeaSongsAndChanteys, pp. 77-78, "Paddy Works on the Railway" (1 text, 1 tune)
MacColl-ShuttleAndCage-IndustrialFolkBallads, pp. 20-21, "Poor Paddy Works on the Railway" (1 conflated text, 1 tune)
Williams-Wiltshire-WSRO Mi 670, "Paddy Works on the Railway" (1 text)
Lomax/Lomax-FolkSongUSA 76, "Paddy Works On the Erie" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 20-22, "Paddy Works on the Erie" (1 text, 1 tune)
Botkin/Harlow-TreasuryOfRailroadFolklore, p. 438, "Paddy Works on the Erie" (1 text, 1 tune)
Seeger-AmericanFavoriteBallads, p. 43, "Fillimeeooreay" (1 text, 1 tune)
Greenway-AmericanFolksongsOfProtest, pp. 42-43, "Pat Works on the Railway" (1 text)
Fonre, p. 78, "Pat Works on the Railway" (1 text)
Darling-NewAmericanSongster, p. 330, "Pat Works on the Railway" (1 text)
Fireside-Book-of-Folk-Songs, p. 150, "Paddy Works on the Erie" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 101 "Pat Works On The Railway" (1 text)
DT, PADRAIL1*


ADDITIONAL: Frederick Pease Harlow, _The Making of a Sailor, or Sea Life Aboard a Yankee Square-Rigger_, 1928; republished by Dover, 1988, pp. 344-345, "Oh, Poor Paddy Works on the Railway" (1 text, 1 tune)

Roud #208
Paddy, Get Back

DESCRIPTION: Shanty, with long chorus, "Paddy, get back, Take in the slack, Heave away your capstan," etc. The song details how the poor boy has to go to sea to earn money, then suffers at the hands of weather, mate, and a long voyage

AUTHOR: unknown

EARLIEST DATE: 1898

KEYWORDS: shanty poverty sailor abuse

FOUND IN: US(MA) Canada(Mar) Britain(England(Lond))

REFERENCES (9 citations):

- Doerflinger-SongsOfTheSailorAndLumberman, pp. 54-55, "Paddy, Get Back" (1 text, 1 tune)
- Colcord-SongsOfAmericanSailormen, pp. 121-122, "Paddy Get Back" (1 text, 1 tune)
- Hugill-ShantiesFromTheSevenSeas, pp. 321-327, "Paddy Lay Back" (3 texts, 3 tunes with variants) [AbEd, pp. 241-244]
- Hugill-SongsOfTheSea, p. 32, "Pady Lay Back" (1 text, 1 tune)
- Shay-AmericanSeaSongsAndChanteys, pp. 68-70, "Paddy Get Back" (1 text, 1 tune)
- Kinsey-SongsOfTheSea, pp. 73-74, "Valparaiso Round the Horn" (1 text, 1 tune)
- Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, pp. 42-43, "Lay Out, Tack Sheets and Haul!" (1 text)
- Palmer-OxfordBookOfSeaSongs 141, "On Board the Leicester Castle" (1 text, 1 tune)

DT, PADLAYBK

Roud #653

RECORDINGS:

- George Ling, "On Board the Leicester Castle" (on Voice02)
- Richard Maitland, "Paddy, Get Back" (AFS, 1939; on LC26)

CROSS-REFERENCES:

- cf. "The Liverpool Song" (form, lyrics)

ALTERNATE TITLES:

- Mainsail Haul
- The Liverpool Song
- Valparaiso Round the Horn

File: Doe054
Paddy, the Cockney and the Ass

DESCRIPTION: Pat Molloy meets a cockney and his ass in London. Forced to speak to the ass, Pat puts a pebble in its ear. Enraged, it upsets the cockney's cart. Taken in, Pat says he told the ass that the Irish had rid themselves of the landlords. Charges dismissed.

AUTHOR: unknown
EARLIEST DATE: 1972 (Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan)
LONG DESCRIPTION: Pat Molloy from County Clare goes to London and meets a Cockney with a cart and donkey. The Cockney won't let Pat pass until he speaks to the donkey. While speaking he puts a pebble in the ass's ear. The ass, mad, upsets the Cockney's cart. The Cockney has the peelers take Pat in. The magistrate asks Pat what he told the ass to make him mad. He says he told the ass that the Irish had rid themselves of all the landlords. The magistrate laughs and dismisses Pat.

KEYWORDS: England Ireland humorous animal
FOUND IN: Ireland
REFERENCES (1 citation):
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 18, "Paddy, the Cockney and the Ass" (1 text, 1 tune)
Roud #3078
ALTERNATE TITLES:
Pat Molloy and the Cockney
Paddy and the Ass
NOTES [33 words]: Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan: "The slightly 'stagy' language used in the ballad might be an indication -- by no means an infallible one -- that the song originated in America." - BS
File: RcPaCoAs

Paddy's Advice

DESCRIPTION: Paddy is advised "let men of all creeds and professions agree ... How easy old Erin we'd free." If you stand alone, the preachers will fleece you, you must pay landlords just to dig your land. "The system must fall ... if ye stick to each other"

AUTHOR: James Hope (1764-1847) (source: Moylan-TheAgeOfRevolution-1776-1815)
EARLIEST DATE: 1887 (Madden's _Literary Remains of the United Irishmen of 1798_, according to Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: Ireland nonballad political
FOUND IN:
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 41, "Paddy's Advice" (1 text, 1 tune)
File: Moyl041

Paddy's Curiosity Shop

DESCRIPTION: "Did you hear tell of Paddy's Museum?" It is filled with antiquities. Barnum's cannot compare. It has Adam's "mattock and spade," "King David's ould breeches,"... "I'll give you the second edition Some night when you drop in again."

AUTHOR: unknown
EARLIEST DATE: before 1879 (broadside, LOCSing sb30404a)
KEYWORDS: humorous talltale Bible
FOUND IN:
REFERENCES (2 citations):
O'Connor-OldTimeSongsAndBalladOfIreland, p. 145, "Paddy's Curiosity Shop" (1 text)
Wolf-AmericanSongSheets, #1856, p. 125, "Pat's Curiosity Shop" (4 references)
Roud #15372
BROADSIDES:
Bodleian, Harding B 18(694), "Pat's Curiosity Shop", H. De Marsan (New York), 1864-1878 [same as LOCSing sb30404a]
LOCSinging, sb30404a, "Pat's Curiosity Shop", H. De Marsan (New York), 1864-1878 [same as Bodleian Harding B 18(694)]
SAME TUNE:
Paddy's Green Shamrock Shore
DESCRIPTION: The singer tells of setting sail from (Londonderry), bound for America. He looks long on the beloved Irish coast he is leaving. A hard voyage brings him to America, where he and his friends say farewell. (He hopes to return home and marry his girl)
AUTHOR: unknown
EARLIEST DATE: 1927 (Sam Henry collection)
KEYWORDS: emigration parting ship separation
FOUND IN: Ireland
REFERENCES (4 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H192, pp. 101-102, "The Shamrock Shore" (1 text, 1 tune)
Ranson-SongsOfTheWexfordCoast, p. 55, "The Shamrock Shore" (1 text)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 62, "The Shamrock Shore" (1 text, 1 tune)
DT, PADDYGRN* PADDYGR2*
Roud #1419
File: HHH192

Paddy's Land
DESCRIPTION: The singer travels from Ireland to Scotland. He sees and falls in love with a beautiful girl. She asks him if he is Scottish. He tells her no, and asks if she will go to Ireland with him. She apparently refuses, for he returns to Ireland alone
AUTHOR: unknown
EARLIEST DATE: 1932 (Sam Henry collection)
KEYWORDS: love courting rejection foreigner beauty
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H473, pp. 354-355, "Paddy's Land" (1 text, 1 tune)
Roud #6876
File: HHH473

Paddy's Land (II)
DESCRIPTION: The singer is asked by a damsel "for a verse or two in praise of Paddy's land." He sings about pure air, pretty girls. The Irish are noble people driven from home by the failure of trade. Trade has now returned. He toasts Wellington, Duncan, and Jervis.
AUTHOR: unknown
EARLIEST DATE: before 1820 (broadside, Bodleian Harding B 17(233b))
KEYWORDS: emigration commerce Ireland
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1745, "Paddy's Land" (1 fragment, 1 tune)
Roud #12987
BROADSIDES:
Bodleian, Harding B 17(233b), "Paddy's Land" ("One evening all alone as I sat in my easy chair"), J. Pitts (London), 1802-1819; also Harding B 25(1453), Harding B 16(197b), "Paddy's Land"

NOTES [197 words]: Greig/Duncan8 is a fragment; broadside Bodleian Harding B 17(233b) is the basis for the description.

For more on trade problems at the end of the Napoleonic Wars see "The Ports Are Open."

Of the heroes toasted at the end of the song: Jervis is probably John Jervis, First Lord of the Admiralty (1735-1823) (source: Wikipedia article John Jervis, 1st Earl of St Vincent); Duncan is probably Admiral Adam Duncan (1731-1804) who defeated the Dutch fleet at Camperdown in 1797 (source: Wikipedia article Adam Duncan, 1st Viscount Duncan of Camperdown).

The woman at the beginning of the song is familiar from the Aisling style of Irish poem [see "Granuaile"]; it would be unusual in that kind of poem for her to drop out of the text as she does in this song. - BS

Unusual, certainly, but it makes sense for a song that praises Wellington, Duncan, and Jervis to drop references to Granuaile, who stood for Irish independence. Wellington, Duncan, and Jervis were "British" heroes, implying that this is a song by a pro-Union, probably Protestant, Irishman. Roud lumps this with a pro-Irish Freedom song called "Paddy's Land," but they don't have much in common in terms of content. - RBW

Last updated in version 6.1
File: GrD1745

Paddy's Land (III)

DESCRIPTION: "Come, all you songs of Paddy's land, who are inclined to roam To reap the English harvest so far away from home.... You'll have to fight both day and night 'gainst John Bull and his crew." They sail to New York, where they find many Irish already there

AUTHOR: unknown
EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster)
KEYWORDS: Ireland emigration
FOUND IN:
REFERENCES (1 citation):
Hylands-Mammoth-Hibernian-Songster, p. 112, 'Paddy's Land" (1 text)
Roud #12987
NOTES [30 words]: Roud seems to lump this with an item in Greig-Duncan about travel from Ireland to Scotland also called "Paddy's Land," but they don't have much in common in terms of content. - RBW

Last updated in version 6.1
File: HMHS112B

Paddy's Panacea

DESCRIPTION: Poteen is "the best thing in nature For sinking your sorrows and raising your joys." It cures cramp, colic and spleen, calms a baby when mixed in milk, soothes a mind at school, makes the dumb talk, the lame walk, and helped Brunel dig the Thames tunnel.

AUTHOR: Joseph Lunn (1784-1863) (source: O'Conor-OldTimeSongsAndBalladOfIreland)
EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland)
KEYWORDS: drink humorous nonballad technology
FOUND IN: Ireland
REFERENCES (2 citations):
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 3, "Paddy's Panacea" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, pp. 155-156, "Paddy's Panacea" (1 text)
Roud #3079
RECORDINGS:
Tom Lenihan, "Paddy's Panacea" (on Voice13) (on IRTLenihan01)
NOTES [507 words]: Marc Isambard Brunel began construction of the Thames Tunnel in 1825. The tunnel was completed in 1842 and opened in 1843. (source: Thames Tunnel at the Wikipedia site. - BS

The history of the Thames Tunnel is complicated, and the Brunels (Marc Isambard, the father, and Isambard Kingdom, the son) were involved for only part of the time.

The idea for a tunnel went back to 1802, when one Robert Vazie suggested a tunnel between Rotherhithe and Limehouse. This was actually begun in 1805, but the river flooded it in 1808 and
work was abandoned (Weinreb/Hibbert, p. 860).
Marc Isambard Brunel (1769-1849) became involved a decade later. He had already invented a system for mass-producing pulley blocks which made ship manufacture much faster and cheaper (Porter, pp. 103-104). A series of inventions to help other types of manufacturing followed (Porter, p. 104), but bad luck and incompetent partners drove him to insolvency.

By 1823, the idea of a Thames Tunnel was back, and Brunel invented what was called a "tunneling shield" to make it easier and safer to build the tunnel (Weinreb/Hibbert, p. 860). The idea was good, and has been used for tunneling ever since (Weinreb/Hibbert, p. 860). In 1825, work began on a 1200 foot tunnel between Rotherhithe and Wapping.

Unfortunately, while the tunneling shield worked, the tunnel itself -- the first ever constructed under a large, tidal river (Fox, p. 67) -- was problematic. The plan was to run the tunnel just 14 feet under the riverbed at one point (Porter, p. 104), and the support structures just weren't strong enough. There were problems with leakage -- and what was leaking was Thames water, and what's worse, water from the "bottom" of the Thames -- essentially, an open sewer with industrial chemicals thrown in to make the mix even more toxic.

Marc Brunel was so stressed by the work that he eventually had to turn it over to his son. Isambard Kingdom Brunel (1806-1859) joined the project soon after it began, and in 1826, he became the field manager of the project (Fox, p. 66). In 1828, the tunnel was badly flooded; Isambard was badly injured (it took him three months to recover, according to Fox, p. 67) and the project was once again shut down.

The project was shut down from 1828 to 1835, but then resumed again, with an improved tunneling shield and new managers (Weinreb/Hibbert, p. 860). It was finally finished in 1843 -- although there still wasn't enough money to build an approach for wheeled vehicles, so it was used only by pedestrians at first. In 1865, it was converted to use by trains (Porter, p. 104), and is now part of the London Underground.

Since the song mentions the Brunels, we can feel fairly confident it was written before 1835, and probably before 1828. It is hardly surprising to find a song about Irishmen working on the tunnel; the tunneling shield involved 36 workmen in dark, sticky conditions working hard to excavate the tunnel. Given the economic circumstances of the time, and the prejudices, it was an obvious job for Irishmen. - RBW

Bibliography

- Weinreb/Hibbert: Ben Weinreb and Christopher Hibbert, editors, The London Encyclopedia, Macmillian, 1983 (I use the 1986 Ader & Adler reprint)

Last updated in version 2.6
File: RcPadPan

Paddy's Pastoral Rhapsody

DESCRIPTION: Pat asks Molly to marry. She says he is too young and too poor. He says "wealth is an invitation The wise should never mintion," Sparrows, bees and roses, he says, get by without wealth. He drinks to her "for when I'm drunk I think I'm rich"

AUTHOR: Samuel Lover (1797-1868)
EARLIEST DATE: before 1885 (broadside, Bodleian Firth b.28(6a/b) view 7 of 8)
KEYWORDS: poverty courting rejection drink
FOUND IN:
REFERENCES (1 citation):
O'Connor-OldTimeSongsAndBalladOfIreland, p. 38, "Paddy's Pastoral Rhapsody" (1 text)
Roud #V2084
BROADSIDES:
Bodleian, Firth b.28(6a/b) view 7 of 8, "Paddy's Pastoral Rhapsody", R. March & Co (London), 1877-1884
NOTES [95 words]: Broadside Firth b.28(6a/b): "Sung by the Author in his Irish Evenings"; the
broadside does not state who that Author might be but the Bartleby Great Books Online site quotes *The Cambridge History of English and American Literature in 18 Volumes* (1907-21). *Volume XIV. The Victorian Age, Part Two. IX. Anglo-Irish Literature* to attribute this to Samuel Lover (and quote the verse O'Conor-OldTimeSongsAndBalladOfIreland omits, to boot). This broadside has a final verse omitted by O'Conor. The broadside is used for the Description (I guess "the Author" should know). - BS

*Last updated in version 5.1*

File: OCon038

**Paddy's Ramble to London**

**DESCRIPTION:** Paddy has too much money and so can't pay his debts and goes to London to pass for a Lord. He has strange, often paradoxical adventures. Finally he decides to marry a Blackamoor Lady, the "fairest of creatures" and buy her a silver cup of horn.

**AUTHOR:** unknown

**EARLIEST DATE:** before 1845 (broadside, Bodleian 2806 c.18(233))

**KEYWORDS:** travel nonsense paradox animal

**FOUND IN:**

- Roud #V7641

**BROADSIDES:**

- Bodleian, 2806 c.18(233), "Paddy's Ramble to London" ("Come listen awhile you frolicksome tars"), J. Pitts (London), 1802-1844

**CROSS-REFERENCES:**

- cf. "Donald's Visit to Glasgow" (theme: country folk in town)
- cf. "Paddy's Voyage to Glasgow" (theme: country folk in town)
- cf. "Paddy Backwards" and references there
- cf. "Nottamun Town (Nottingham Fair)" (theme)
- cf. "The Seven Wonders" (theme)
- cf. "The Lofty Giant (Song of Marvels)" (theme)
- cf. "Limerick Races" (theme)
- cf. "Shon M'Nab" (theme)

**NOTES** [165 words]: One verse of Bodleian 2806 c.18(233) is close to Opie/Opie-OxfordDictionaryOfNurseryRhymes 93, "As I was going by Charing Cross" (earliest date in Opie is 1808).

Paddy's Ramble to London: "To find out the place I was sad at a loss, When shutting my eyes on safe Charing Cross. Where the King set on horseback all on the cold stone There was thousands all round him but truth never a one."

Opie/Opie-OxfordDictionaryOfNurseryRhymes 93: "As I was going by Charing Cross, I saw a black man upon a black horse; They told me it was King Charles the First Oh dear, my heart was ready to burst!"

Opie explains that "in 1675 the statue of Charles I, which had originally been erected in King Street (and may today be seen at the top of Whitehall), was re-erected on the site of the old Charing Cross ...."

On the same subject see broadside Bodleian, Antiq. c. E.9(97), "A dialogue between the old black horse at Charing cross, and the new one, with a figure on it in H--er square," unknown, c.1702 - BS

*Last updated in version 5.1*

File: BdBPRtL

**Paddy's Voyage to Glasgow**

**DESCRIPTION:** Paddy goes to Scotland for the harvest. He takes the steamboat from Belfast to Glasgow and does not understand paying fare. He is confused by the town and a public show, cannot sleep for the drunk telling the hour, and is happy to leave for the Lothians

**AUTHOR:** John Milne (source: broadside Bodleian Harding B 11(3605))

**EARLIEST DATE:** 1905 (Greig/Duncan2)

**KEYWORDS:** travel humorous

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES** (1 citation):

- Greig/Duncan2 293, "Paddy in Glasgow" (3 texts, 2 tunes)
Roud #5859
BROADSIDES:
Bodleian, Harding B 11(3605) View 2 of 2, "Paddy's Voyage to Glasgow" ("When I took a notion from home for to stray"), unknown, no date ["Songs and poems by John Milne"]
CROSS-REFERENCES:
cf. "Paddy's Ramble to London" (theme: country folk in town)
cf. "Donald's Visit to Glasgow" (theme: country folk in town)
ALTERNATE TITLES:
The Broomielaw
NOTES [79 words]: Paddy is illiterate ("I never was learned my name for to spell"). He does not understand what he sees. The show he visits seems to him real: he first sees "wild beasts, few of them were tame, The nobles of Scotland came there to see them, Young Bonapart I on him did stare, I wondered what brought him from Germany there"; he is prevented by "a man with a red neck" from shaking hands with Bonapart.
Broadsid Bodleian Harding B 11(3605) is the basis for the description. - BS
Last updated in version 2.4
File: GrD2293

Padstow May Day Song
DESCRIPTION: Ritual song, for a hobby-horse, in English or Cornish: "Unite and unite, and let us all unite"..."Rise up, Mrs. __ and gold be your ring/And give to us a cup of ale the merrier we shall sing"..."Where are these young men that now here should dance..."
AUTHOR: unknown
EARLIEST DATE: 1860 (Baring Gould MS)
LONG DESCRIPTION: Ritual song, accompanying antics of a hobby-horse; sung in English or Cornish: "Unite and unite, and let us all unite"..."Rise up, Mrs. __ and gold be your ring/And give to us a cup of ale the merrier we shall sing"..."Where are these young men that now here should dance?/Some they are in England and some they are in France"..."Now we fare you well and we bid you all good cheer/We'll call no more unto your house before another year"
KEYWORDS: ritual drink foreignlanguage moniker nonballad animal horse
FOUND IN: Britain(England(South,North))
REFERENCES (5 citations):
Kennedy-FolksongsOfBritainAndIreland 86, "Can Cala Me [May Day Song]" (1 text, 1 tune; the notes give a related text and a version of "The Old May Song")
Reeves-TheEverlastingCircle 104, "Padstow May Song" (2 texts)
Gundry-CanowKernow-SongsDancesFromCornwall, pp. 15-17, "May Day Song" (2 texts, 2 tunes)
DT, CORMMAY
Roud #305
RECORDINGS:
Blue Ribbon Hobby Horse Team, "May Day Song" (on FSB9)
People of Padstow, "Padstow May Day Song" (on Lomax41, LomaxCD1741)
CROSS-REFERENCES:
cf. "May Day Carol" (subject) and references there
ALTERNATE TITLES:
The Old May Song
Cornish May Carol
NOTES [2010 words]: Kennedy-FolksongsOfBritainAndIreland's Cornish words are a revivalist translation from the English. - PJS
Some versions of this ask, "O where is Saint George" or equivalent. (The answer being, "He's out in his longboat, all on the salt sea, O.") It's an interesting question: As Stewart notes (p. 62), George was not a natural English saint; Edward the Confessor was long considered England's national saint (indeed, King Edward I was given such an un-Norman name only because his father Henry III revered Edward the Confessor) -- and in Northumbria, Saint Cuthbert was long revered. Saint Dunstan was also popular. Stewart notes that various authors date George's adoption as England's Patron at diverse times from 1220 to 1415.
It should be noted, however, that the tale of "St. George for Merry England" (Briggs, pp. 474-476)
makes George a son of the Earl of Coventry. (An odd claim, given that Coventry was not an ancient earldom.)

The best-known version of the legend of George in medieval England would be that in the so-called "Golden Legend." George is #58 in Ryan's edition (pp. 238-242). It calls him a military tribune from Cappadocia. His exploit with the dragon is said to have taken place by a lake near "Silina in the province of Lybia." The dragon demanded two animals -- sheep or humans -- per day, and George arrived when the king's daughter (a king? Inside the Roman Empire?) was to be sacrificed. George hits the dragon with his lance and orders the girl to bind it with her girdle as a leash. He then converts the whole town. (The legend admits that there are variants in the story.) After that the "Legend" tells how, in the time of the Emperor Diocletian, a "prefect Dacian" started a persecution. (Diocletian's persecution of Christians was the most severe in Roman history.) George therefore quit the army and gave away his possessions. Dacian orders George tortured, and this makes no impression on him. So Dacian calls in a magician to poison him, but the poison fails. So does persuasion. Dacian's wife tells him it is pointless, whereupon the wife too is tortured -- and George tells her that her blood "will be both your baptism and your crown."

George is then sentenced to be dragged through the streets and beheaded. He is said to have prayed that all who asked for his help receive their requests, and a voice from heaven said it would be so. George is then executed -- and lightning strikes and kills Dacian.

Stewart remarks that the Catholic church in 1969 effectively de-sanctified George, demoting him to local status only. This is frankly logical, since the records of his works, and even of his existence, are slight. As early as 494 C.E., Pope Gelasius had declared that George was "one of those saints whose names are justly revered by men but whose works are known only to God" (Alexander, p. 253). Chadwick, p. 155, thinks "the" Saint George is George of Lydda, a soldier -- but also thinks that his history has been mixed up with that of the Arian Bishop George of Alexandria (martyred 360), and that much of the tale of Saint George comes from the martyrdom of this heretic! Benet, p. 970, declares this to have been disproved, however, and the revised fourth edition of Benet, which shortens the entry on George (p. 393) does not even mention it. Similarly Hole, p. 104, declares that this story "carries within it the seeds of its own refutation." The story apparently was popularized by Gibbon's *Decline and Fall of the Roman Empire* (Hole, p. 106).

OxfordCompanion, p. 412, says that George was martyred at Lydda in Palestine in the fourth century, with the first signs of reverence in the sixth century. It suggests that the story of George and the Dragon is "a reminiscence of Perseus and Theseus" -- a statement that seems very likely, since the story is that the dragon, which was terrorizing a kingdom, demanded the daughter of the king as a meal, and George killed the beast instead (Alexander, p. 253). Eventually this fight came to be associated with Dragon Hill in Berkshire (Alexander, p. 254). Hole, p. 110, confesses that we do not know when he came to be known as a dragon-fighter, but the two had certainly been linked by the twelfth century. It is only with the *Golden Legend*, however, that we see George actually fighting the dragon, as opposed to defeating it by prayer.

George was not the only victim of Diocletian's persecution -- in Britain, saints Alban, Aaron, and Julius of Caerlon were said to have suffered (Hole, p. 105). Alban's story was particularly interesting, in that he had to make a miraculous river crossing to reach his own place of execution, and his executioner went blind as he struck the fatal stroke (DictSaints, p. 6). But that wasn't enough to make him Britain's patron saint.

OxfordCompanion adds that George was the patron of the Order of the Garter, founded by Edward III in 1348. It has met on April 23, St. George's day, ever since, except for a brief interruption during the reign of Edward VI (Hole, p. 116, who thinks Edward disliked St. George. There were also orders devoted to George in Aragon and Prussia; Hole, p. 115). Simpson, p. 105, says that Edward III added St. George's name to the English battle cry during the siege of Calais at about the same time. This doubtless helped make him popular in England.

Hole, p. 115, says that he was certainly England's patron saint by the time of the Battle of Agincourt (1415). It is possible that his cult is older; a legend eventually arose that Richard I had called upon St. George during the siege of Acre in the Third Crusade (Saul, p. 93; Hole, p. 114).

Hole, p. 115, says that several of his alleged relics were brought to Europe following the First Crusade. And Hole, p. 103, says that George's legend was known in the time of the Venerable Bede. But Saul, p. 171, says that the evidence of Richard introducing George's cult into England is weak.

Simpson, p. 105, says that George was celebrated by a guild in Norwich by 1389, and they had equipment for an elaborate pageant by 1408. George's feast day was made an official holiday in 1415 (reign of Henry V). Alexander, p. 253, suggests however that he gained his fame at the time of the Third Crusade, since a soldier-saint would appeal to the British crusaders. We know that Richard III supported his cult in the 1480s (Saul, p. 195).
According to Simpson, p. 106, by 1532 the girl George rescued was reputed to be St. Margaret -- i.e. St. Margaret of Antioch, whose dates are unknown but who was a pagan converted to Christianity who was oppressed by her father and who was swallowed by a dragon which later threw her up (DictSaints, p. 152). This is the only St. Margaret associated with a dragon, although the ties with George are at best tenuous (and Simpson maintains Margaret was fictitious, which makes it interesting that Jean Darc once claimed to have heard her...). Margaret, like George, was found in the famous Golden Legend (Simpson, p. 107), one of the earliest printed books in English, so that may have cemented the link.

Alternately, Simpson, p. 115 (and preceding pages) mentions a sort of a "hobby dragon" tradition parallel to the hobby horse. She hints that this would cause Saint George the Dragon Slayer to be attracted to hobby horse celebrations.

Stewart, p. 63, is of the opinion that George is based on a pagan deity. This is perhaps an elaboration of the link to Perseus. But on p. 68, Stewart rings in fertility deities such as the Green Man. This is somewhat more logical than the other -- the Greek name "George" means "farmer." So he is associated with agriculture -- but hardly as a fertility deity!

It is curious to note that Greene, p. 227, observes that only one early carol about George has been preserved for us (it is Greene's #62, p. 124, beginning "Enfors we us with all our might To love Seynt Georg, Owr Lady knyght"). But he is hardly more popular in recent folk song. Could he have been less popular with the folk than the nobility?

Englebert, pp. 28-29, declares, "St. George suffered martyrdom at Lydda in Palestine shortly before the accession of the Emperor Constantine. These words contain all we certainly know of him whom the Greeks call 'the great martyr....'" He supposedly was celebrated in the east by the fifth century, and his cult reach France by the sixth. Oxford was celebrating him in 1222. As mentioned above, Benet, p. 970, calls George a soldier in Diocletian's army, killed in 304, and the revised edition cuts this. The explanation of George and the Dragon also changes; the first edition, pp. 970-971, links it to various tales of Christian heroes slaying dragons, including the account in the Revelation to John of the Dragon (Greek, drakon) who contests with God in chapter 12 and after, and who is cast out of heaven by Michael in 12:7. The revised edition, while mentioning this, also brings in (Perseus and) Andromeda.

Finally, both editions of Benet mention that the Red Cross Knight in Spenser's Faerie Queene is Saint George.

Adding all this up, I wonder if the reference in this song is not to Saint George the (mostly fictional) saint but to Saint George's Banner, one of the naval flags. This would explain why Saint George was "out in his longboat." Although Stewart has an explanation for that, too -- or, rather, two of them. On p. 66, he thinks Saint George is to be identified with the brother in the bottomless boat of "Edward" [Child 13]. On p. 67, he suggests that the bottomless boat that we have no actual reason to believe Saint George is in is in fact a sacrifice to the mother deep. I leave it to you to decide how to apply Occam's Razor to that.... Somewhat more likely is Kennedy's suggestion that it is associated with St. George's Well near Padstow.

Since we're talking ancient legends anyway, another thought I had is that St. George being in his longboat might somehow be a confusion with the legend of Joseph of Arimathea, plus some subset of Mary, Martha, and Lazarus of Bethany floating to England after being driven out of the Holy Land.

Greene, pp. 9-10, would have us believe that the song must go back at least to the time of the Battle of Agincourt in 1415, because of the lines, "Where are the French dogs that made so great a boast, O, They shall eat the grey goose feather, And we will eat the roast, O." The goose feathers do sound like clothyard arrows, of course -- but as far as beating the French goes, the Napoleonic Wars are much more recent.

GreeneEarliest, pp. xxxii-xxxiii, connects this with the original "carole" dances: "The processional dance which accompanies the singing of the Padstow 'May Song' keeps to the present day this association of burden with movement and stanza with standing. As long as the 'hobby horse' and his companion dancers advance along the street or whirl about in it, the crowd of villagers sings the burden over and over again. The instant the dancers pause for breath, the singers change without other signal to the stanza, at the conclusion of which the dance is resumed." On pp. xxxi-xxxii Greene proposes that carols are ring dances; during the stanzas (verses) sung by the leader, the dancers stepped left. Then they would stop and dance in place for the burden. The hobby horse makes the dance linear, but the alternation remains.

Alexander, p. 134, has what strikes me as the most likely explanation of all. "There can be little doubt that the 'Obby 'Oss goes back to some long-forgotten pagan ritual but over the years the locals grew frustrated at not knowing the reason for their great day and several explanations evolved. The most popular is that a French warship attempted to raid Padstow in the fourteenth
century when most of the men of the town were away at the siege of Calais [i.e. 1346-1347]. Some quick-thinking person rushed a hobby horse to the harbour, where the French thought it was the Devil come to protect the Cornish and turned about with all speed."

With that sort of hypothesis floating around, is it any wonder that the song got a bit strange too? - RBW

Bibliography

- Briggs: Katherine Briggs, A Dictionary of British Folk-Tales in the English Language, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2)
- Chadwick: Henry Chadwick, The Early Church (being volume I of The Pelican History of the Church), Pelican, 1967

Last updated in version 5.3
File: K086

Page from the Scrap-Book of Life

DESCRIPTION: "I stood in the glare of the city, And gazed on the passing throng... there in the crowd came a woman... I could trace upon her sad face, A tale of a happier day." "'Tis a page from the scrapbook of life." She was lured from home; her child grieves

AUTHOR: unknown
EARLIEST DATE: 1938 (Neely/Spargo-TalesAndSongsOfSouthernIllinois)
KEYWORDS: wife husband children separation
FOUND IN: US(MW)
REFERENCES (1 citation):
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 258-259, "Page from the Scrap-Book of Life"
(1 text)
Roud #4341
CROSS-REFERENCES:
cf. "A Picture from Life's Other Side" (theme)
NOTES [23 words]: I can't prove it, since I know no other versions of this song, but I feel as if this was inspired by "A Picture from Life's Other Side." - RBW

Last updated in version 3.2
Paid O'Donoghue

DESCRIPTION: Anti-rebel forces range through Meath. Young Currogha smith Paid O'Donoghue forges rebel pike-heads. He is betrayed, taken and forced, before execution, to shoe the yeoman captain's horse. He kills the captain with his hammer and escapes on the horse.

AUTHOR: Patrick Archer (1861-1919) (source: Moylan-TheAgeOfRevolution-1776-1815)

EARLIEST DATE: 2000 (Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: rebellion betrayal escape death recitation horse

Historical References:
1798 - Irish rebellion against British rule

Found in:
References (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 59, "Paid O'Donoghue" (1 text, 1 tune)

File: Moyl059

Painful Plough, The

DESCRIPTION: "Come all you jolly plowmen, of courage stout and bold... To crown them with contentment, behold the painful plow." The gardener and plowman discuss the antiquity of their profession. The plowman wins the argument because the plow makes all else possible.

AUTHOR: unknown

EARLIEST DATE: before 1839 (broadside, Harding B 11(2936))

KEYWORDS: farming worker

FOUND IN: Britain(England(Lond,South),Scotland(Aber))

REFERENCES (11 citations):
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Song #2, pp. 167-169, "The Painful Plough" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 363-365, "The Painful Plow" (1 text)
Williams-FolkSongsOfTheUpperThames, pp. 242-243, "The Faithful Plough" (1 text) (also Williams-Wiltshire-WSRO Wt 430)
Williams-Wiltshire-WSRO Gl 33, "Ploughman" (1 text)
Palmer-ThePainfulPlow, #19, "The Painful Plough" (1 text, abridged from Barrett; 1 tune)
OShaughnessy-YellowbellyBalladsPart1 17, "The Gardener and the Ploughman" (1 text, 1 tune)
[see Note]
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #101, "The Painful Plough" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #66, p. 1, "The Painful Plough" (1 text)
Greig/Duncan3 448, "The Painful Plough" (5 texts, 2 tunes)
Ord-BothySongsAndBallads, pp. 222-223, "The Painful Plough" (1 text)
Broadwood/Maitland-EnglishCountySongs, pp. 126-127, "The Painful Plough" (1 text, 1 tune)
Roud #355

BROADSIDES:
Bodleian, Harding B 11(2936), "The Painful Plough" ("Come all you jolly ploughmen of courage stout and bold"), J. Catnach (London), 1813-1838; also Johnson Ballads 2086, Harding B 20(127), 2806 c.17(325), Firth b.26(485), Harding B 11(2935), "[The] Painful Plough"

CROSS-REFERENCES:
cf. "The Irish Boy" (tune, per Greig/Duncan3)

ALTERNATE TITLES:
The Plough
The Ploughman and the Gardener

NOTES [269 words]: OShaughnessy-YellowbellyBalladsPart2 35 replaces the text for OShaughnessy-YellowbellyBalladsPart1 17, a text mainly written by O'Shaughnessy.

Greig: "The expression 'painful plough' is very interesting, as illustrating how tradition may retain a word even after its original meaning has become obsolete and liable to be misunderstood. 'Painful' here means painstaking or laborious." - BS

This sounds reasonable -- but I wouldn't bet the farm on it. Note that one stanza of this song claims that "Adam was a plowman when plowing first begun." This is not scriptural; on the face of it, Adam was a hunter/gatherer. As the song says, the Bible describes Cain as a farmer (Genesis 4:2). But
Genesis 3:17 declares, "Cursed is the ground for thy sake; in sorrow shalt thou eat of it all the days of thy life." This is right after God declares that Eve shall suffer misery in childbirth. Sounds pretty painful to me (and most modern translations use the word "pain" or "painful" somewhere in Genesis 3:16-17, though the King James Version does not).

The exploits of Samson are in Judges 13-16. Solomon's wisdom is mentioned, e.g., in 1 Kings 3:12 (though in fact 1 Kings devotes more space to his folly than his wisdom). David's slaying of "his ten thousands" is mentioned first in 1 Samuel 18:7.

The exploits of Alexander the Great are not mentioned in the Hebrew Bible (except implicitly in veiled references in the second half of the Book of Daniel), though there are mentions in the Greek Old Testament (in 1 Maccabees); but the lack of explicit Biblical mention hardly matters, he was well-known to tradition. - RBW

Last updated in version 5.0
File: 0rd222

Pains in My Fingers
DESCRIPTION: "Pains in my fingers, Pains in my toes; I sent for Doctor Brody To know what to do." Cho: "Sick him, Bobby, hoo-hoo, Sick him, Bobby, hoo! Oh, pore Mary Jane, He'll never come here no more." Other verses float
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: doctor injury animal floatingverses
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 167-168, "Pains In My Fingers" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Raccoon" (floating verses)
File: ScaNF168

Pains o' Love, The
DESCRIPTION: The singer is wounded by love and tortured "like to a salamander." He will wander aimlessly until "the maid whom I adore ... grants me my designing"
AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan5)
KEYWORDS: courting love nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan5 935, "The Pains o' Love" (1 text, 1 tune)
Roud #6750
NOTES [39 words]: My guess is that the torture "like to a salamander" is a reference to the mythical fire-breathing salamander. The torture is a heart on fire, or being burned. It all seems much too flowery for a folk song, whatever the author meant. - RBW
Last updated in version 2.5
File: GrD5935

Paint Ship Song (I)
DESCRIPTION: "You take the paint pot And I'll paint the brush, And we'll paint the ship's side together. When 'Jimmy' comes along We'll sing this little song. Thank the Lord we didn't join forever."
AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: sailor work derivative
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 23, "Paint Ship Song (I)" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "Loch Lomond" (tune)
**Paint Ship Song (II)**

DESCRIPTION: "Just grey paint, just grey paint, We know where the paint comes from, Underneath the old pom-pom. Just grey paint, Makes things look like what they ain't. 'Jimmy' goes sick when he looks at the chit For just grey paint."

AUTHOR: unknown

EARLIEST DATE: 1931 (Tawney-GreyFunnelLines-RoyalNavy)

KEYWORDS: navy derivative

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
* Tawney-GreyFunnelLines-RoyalNavy, p. 23, "Paint Ship Song (II)" (1 text, tune referenced)

NOTES [105 words]: Tawney-GreyFunnelLines-RoyalNavy says that this was sung on board the destroyer HMS Stuart. According to M. J. Whitley, *Destroyers of World War II: An International Encyclopedia*, Naval Institute Press, 1988, pp. 17-18, the Stuart was a member of the Scott class of World War I destroyers, 1580 tons; the Stuart herself had been commissioned in late 2018. Destoyers tended to age quickly, so by 1929 she would have been a candidate for a lot of paint and minor maintenance. She was transferred to the Australian navy in 1933. She served in World War II in the Indian Ocean and Mediterranean, and was scrapped in 1947. -RBW

**Paisley Officer, The (India's Burning Sands) [Laws N2]**

DESCRIPTION: Henry, an officer from Paisley, meets and falls in love with Mary. His regiment having been called to India, (they are married and) she dresses as a soldier to accompany him. He is fatally injured; she is killed caring for him

AUTHOR: unknown

EARLIEST DATE: 1916 (Gray-SongsAndBalladsOfTheMaineLumberjacks, plus Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, who also mention a manuscript copy dated 1884); there are sundry 19C broadsides

KEYWORDS: courting marriage cross-dressing soldier death battle India

FOUND IN: US(MA,MW,NE) Canada(Mar,Newf) Ireland Britain(Scotland(Aber))

REFERENCES (15 citations):
* Laws N2, "The Paisley Officer (India's Burning Sands)"
* Greig/Duncan1 185, "The Paisley Officer" (2 texts)
* Doerflinger-SongsOfTheSailorAndLumberman, pp. 308-310, "The Paisley Officer" (2 texts, 1 tune)
* Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H120, pp. 332-333, "Blythe and Bonny Scotland/India's Burning Sands" (1 text, 1 tune, composite)
* Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 34, "India's Burning Sands" (1 text, 1 tune)
* McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen, pp. 65,75, "The Paisley Officer" (1 text)
* Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 192-193, "The Paisley Officer" (2 texts)
* Creighton-MaritimeFolkSongs, pp. 158-159, "The Paisley Officer" (1 text, 1 tune)
* Mackenzie-BalladsAndSeaSongsFromNovaScotia 51, "Bonny Scotland" (2 texts)
* Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 191-195, "In Bright and Bonny Scotland (The Paisley Officer)" (3 texts, 2 tunes)
* Ives-FolksongsOfNewBrunswick, pp. 153-157, "The Paisley Officer" (1 text, 1 tune)
* Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 86, "The Village Pride" (1 text plus mention of 1 more)
* Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 85-87, "In Blithe and Bonnie Fair Scotland" (1 text)
* Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 19-21, "India's Burning Sangs" (1 text, 1 tune)

**DT 438, PAISLYOF**

Roud #550

RECORDINGS:
* Sara Cleveland, "In Bonny Scotland" (on SCleveland01)
Charlotte Decker, "In Bright and Bonny Scotland" (on NFAGuigné01)
Warde Ford, "India's Burning Sands" [fragment] (AFS 4198x1, 1938; in AMMEM/Cowell)
Mrs. Ghaney, "Benny Hills of Scotland" (on MUNFLA/Leach)
John James, "Bonnie Hills of Scotland" (on MUNFLA/Leach)
John Kehoe, "Benny Hills of Scotland" (on MUNFLA/Leach)
Eta Nash, "The Bonny Hills Of Scotland" (on ITMA/CapeShoreNL)
Theresa White, "On the Bonny Hills of Scotland" (on MUNFLA/Leach)

BROADSIDES:
Bodleian, Harding B 17(234a), "The Paisley Officer," Sanderson (Edinburgh), 1830-1910; also
2806 c.14(124), "The Paisley Officer"
NLScotland, L.C.178.A.2(198), "The Paisley Officer," unknown, c.1840; also L.C.178.A.2(198);
RB.m.169(070), "The Paisley Officer"

CROSS-REFERENCES:
cf. "Fare Thee Well, My Dearest Dear"
cf. "The Fair Town of Greenock" (theme)
NOTES [79 words]: The description of this song at the Bodleian site associates this with the Sepoy
Rebellion (1857-1858) -- but note that the National Library of Scotland broadsides probably predate
this. - BS, RBW

Paistin Fionn
DESCRIPTION: "Oh, my fair Paisteen is my heart's delight, Her gay heart laughs in her blue eye
bright." If he were in town with her on his knee, he would drink to her. He waited for her for nine
nights; he will never abandon her "Till I lie in the coffin stretched."
AUTHOR: unknown
EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster)
KEYWORDS: love death drink nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Hylands-Mammoth-Hibernian-Songster, p. 49, "Pastheen Fion" (1 text)
Roud #32889
File: HMHS049A

Pakenham
DESCRIPTION: "Come, Pakingham, and have a cup, Perhaps the last you will ever sup." The
singer taunts the British soldiers coming to the battle of New Orleans
AUTHOR: unknown
EARLIEST DATE: 1905 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: battle death soldier
HISTORICAL REFERENCES:
Jan 8, 1815 - Battle of New Orleans. Although a peace had already been signed, word had not yet
reached Louisiana, which Pakenham sought to invade. Andrew Jackson's backwoodsmen easily
repulsed Pakenham's force; the British commander is killed in the battle.
FOUND IN: US(So)
REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 298-299, "The Hunters of Kentucky"
(1 text plus 2 fragments, 1 tune, but the "A" fragment and part of "C" is "Pakenham")
Roud #2211
CROSS-REFERENCES:
cf. "Molly Put the Kettle On (Polly Put the Kettle On)" (form)
NOTES [186 words]: Belden-BalladsSongsCollectedByMissourFolkloreSociety observes that the fragment he lists as "A" of "The Hunters of Kentucky," and several lines of the last stanza of his "C" text, do not appear to be part of "The Hunters." (And I heartily agree, though Roud lumps them.) And they "do" appear to be the same song. Belden-BalladsSongsCollectedByMissourFolkloreSociety therefore speculates that they are fragments of some lost song. He appears to be right. Indeed, the chorus of the "A" fragment ("Jackson, put the kettle on, Coffee, blow the fire strong, Carroll, hands the cups around, The strangers must have tea") makes it nearly certain that it was built around "Molly Put the Kettle On." Whether it was truly traditional must wait on other information.

Jackson is of course Andrew Jackson, and "Packingham" is Pakenham, the British commander. "Coffee" is not the drink but John Coffee, Jackson's second in command in the Creek War (for background, see "Andrew Jackson's Raid"); Carroll is William Carroll (1788-1844), Jackson's successor in command of the Tennessee militia and later governor of that state. - RBW

File: Beld298

Pale Was Her Face, She Hung Over My Shoulder

DESCRIPTION: The singer leaves Eldring and goes to war. The war ends and he had "escaped from the slaughter" but he returns home to find she had died of grief.

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan6)

KEYWORDS: love return war separation death

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan6 1242, "Pale Was Her Face, She Hung Over My Shoulder" (1 text)

Roud #6783

File: GrD61242

Palms of Victory (Deliverance Will Come)

DESCRIPTION: "I saw a wayward traveller in tattered garments clad... His back was heavy laden, his strength was almost gone, He shouted as he journeyed, 'Deliverance will come!' Whatever the trouble, the traveller's refrain is the same.

AUTHOR: Rev. John B. Matthias

EARLIEST DATE: 1836 (original composition)

KEYWORDS: religious

FOUND IN: US(SE,So)

REFERENCES (4 citations):

Randolph 626, "Palms of Victory" (1 fragment, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 437-438, "Palms of Victory" (1 text, 1 tune -- Randolph's 626)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 92, "Palms of Victory" (1 text, 1 tune)

DT, PALMSVIC

Roud #3540

RECORDINGS:

Linzy Hicks, "Palms of Victory" (on USWarnerColl01)
Homer Rodeheaver, "Palms of Victory" (Rainbow 1118, c. 1925)

CROSS-REFERENCES:

cf. "The Honest Farmer" (form)

File: R626

Pandora, The

DESCRIPTION: The Pandora "went down in Youghal Bay." On November 18 she sailed from Nova Scotia and, after seven days of heavy seas, sank after striking a rock. Captain Hardcastle "ordered out the longboat in hopes to reach the land" but many "perished in the deep"

AUTHOR: unknown
**Panic is On, The**

DESCRIPTION: Singer says the country is falling apart; no one can get work; landlords are raising rents; women are selling fruit, booze, or "everything they can." If things don't change "there'll be some stealin' done." Cho: "Doggone...I mean the panic is on."

AUTHOR: Probably Hezekiah Jenkins

EARLIEST DATE: 1931 (recording, Vic Collins [Hezekiah Jenkins])

LONG DESCRIPTION: Singer says the country is falling apart; no one can get work, folks are homeless and walking the streets; landlords are raising rents and evicting those who can't pay; to support their men, women are selling fruit, booze, or "everything they can." Singer has pawned everything but his gun; if things don't change "there'll be some stealin' done." Chorus: "Doggone...I mean the panic is on."

KEYWORDS: poverty crime robbery unemployment hardtimes nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
DT, PANICON

Roud #15867

RECORDINGS:
Vic Collins [pseud. for Hezekiah Jenkins], "The Panic is On" (Columbia 14585-D, 1931)

NOTES [31 words]: The Great Depression is usually considered to have begun with the crash of the stock market in 1929; however, conditions in rural areas had been depressed for several years before then. - PJS

File: DTpanico

**Papa's 'Bout to Get Mad**

DESCRIPTION: Singer is lonesome since his lover left. He writes her a letter about the "cook" and a hen, who wouldn't lay eggs. If she doesn't lay "the cook's 'bout to get mad." "That cook has a great big axe." "Sweet mama, papa's 'bout to get mad."

AUTHOR: unknown

EARLIEST DATE: 1928 (recording, Pink Anderson and Simmie Dooley)

KEYWORDS: loneliness warning separation nonballad lover chickens

FOUND IN:

RECORDINGS:
Pink Anderson and Simmie Dooley, "Papa's 'Bout to Get Mad" (Columbia 14336-D, 1928; on USChartersHeroes)

File: RcPBtGMa

**Papir Iz Doch Vays (Silver Is the Daylight)**

DESCRIPTION: Yiddish: Daylight is silver, the sea is blue, and the singer's new love is bright. He
hopes she will stay with him forever. None is as fair as she. He is tormented by love; all he wants is to be with her. If he is, any hut is a palace

AUTHOR: unknown
EARLIEST DATE: 1950
KEYWORDS: love courting colors foreignlanguage
FOUND IN:
REFERENCES (1 citation):
Scott-TheBalladOfAmerica, pp. 292-293, "Papir Iz Doch Vays (Silver Is the Daylight)" (2 texts (1 English, 1 Yiddish), 1 tune)
File: SBoA292

Par Derrier' Chez Mon Pere (The Prince's Three Daughters)

DESCRIPTION: French. Behind my father's house is an apple tree, Under it sleep the prince's three daughters. Their lovers are in battle; "If they win, they'll have our love so sweet...if they win or lose, they'll have our love forever"

AUTHOR: unknown
EARLIEST DATE: 1946 (Berry-FolkSongsOfOldVincennes) (15th century?)
LONG DESCRIPTION: French. Behind my father's house is an apple tree, "Vole, mon coeur, vole (Fly, my heart, fly)". Under the tree sleep the prince's three daughters; the youngest wakens and tells the others that day is breaking. "Tis but a star in heaven.. a star to light love's way." One says that their lovers are in battle; "If they win, they'll have our love so sweet...if they win or lose, they'll have our love forever"

KEYWORDS: foreignlanguage love army battle war lover soldier
FOUND IN: US(MW) Canada(Que) France
REFERENCES (1 citation):
Berry-FolkSongsOfOldVincennes, p. 38, "Par derrier' chez mon pere (The Prince's Three Daughters)" (1 text + translation, 1 tune)
NOTES [72 words]: Berry-FolkSongsOfOldVincennes dates the song to the 15th century, but without documentation. They note that, in addition to Indiana, the song was popular in French-speaking areas of southern Illinois and Missouri. - PJS
I must say that the context does not sound fifteenth century to me. If it were, the war would probably be the Hundred Years' War, and there should be something about the English enemy. But that's not proof. - RBW
Last updated in version 2.5
File: BerV038

Par Excellence

DESCRIPTION: "I am the gentleman whose name is known throughout the land." "I'm par excellence the creature of the day." He has to keep a book of the ladies he has conquered. "I've never earned a penny yet," but the ladies help him with "voluntary contributions"

AUTHOR: William Horace Lingard (source: Spaeth)
EARLIEST DATE: 1869 (source: Spaeth)
KEYWORDS: courting money
FOUND IN:
REFERENCES (2 citations):
New-Comic-Songster, p. 20, "Par Excellence" (1 text, 1 tune)
Spaeth-WeepSomeMoreMyLady, pp. 208-209, "Par Excellence" (1 text, 1 tune)
Roud #24456
NOTES [68 words]: It's hard for me to believe that this would ever go into tradition, but there is a fragment from East Anglia that may be this, so I've indexed it.
Incidentally, Spaeth's and the New Comic Songster version are substantially different. I wonder if performer and alleged author Lingard didn't fiddle with an existing text somehow -- or if the editors of New-Comic-Songster didn't do so to cover up plagiarism. - RBW
Last updated in version 5.3
File: NCSParEx
Parcel from a Lady, The (Under Her Apron)

DESCRIPTION: Singer is hailed by a lady who asks him to hold her parcel while she finds her sister. He holds the parcel until his arms grow tired. He sets it down; it emits a squall; he finds a baby. He advises young men never to take a parcel from a lady

AUTHOR: unknown

EARLIEST DATE: 1959 (recorded from Frank Hillier)

LONG DESCRIPTION: Singer, walking down the strand, is hailed by a lady who asks him to hold her parcel while she goes to find her sister. He agrees, and holds the parcel until his arms grow tired. He then sets it down, and it emits a squall; he opens the parcel, and finds a baby. He advises young men never to take a parcel from a lady, or they might find themselves with an unwanted child

KEYWORDS: request warning abandonment humorous baby

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Kennedy-FolksongsOfBritainAndIreland 328, "The Parcel from a Lady" (1 text, 1 tune)
Roud #898

CROSS-REFERENCES:
cf. "The Basket of Eggs" (plot) and references there

ALTERNATE TITLES:
Rolled in her Apron
She roun't in her apron

NOTES [30 words]: While the plot is certainly similar to those of "The Basket of Eggs" and "Quare Bungo Rye", this song does not share any lyrics with them (except, of course, for the word "baby").
- PJS

File: K328

Parchman Farm Blues

DESCRIPTION: "Judge give me life this morning down on Parchman Farm (x2), I wouldn't hate it so bad, but I left my wife this morn." "Oh, goodbye, wife, all you had done gone." The singer warns hearers to avoid Parchman, and wishes for better times

AUTHOR: Booker T. Washington "Bukka" White

EARLIEST DATE: 1940 (recording, Booker T. Washington "Bukka" White)

KEYWORDS: prison separation wife

FOUND IN:

REFERENCES (1 citation):
Burton-TennesseeTraditionalSingers, pp. 181-182, "Parchman Farm Blues" (1 text, 1 tune)

RECORDINGS:
Bukka White, "Parchman Farm Blues" (OKeh 05683, 1940)
File: BTN181

Pardon Came Too Late, The

DESCRIPTION: "A fair-haired boy in a foreign land at sunrise was to die." The solder is captured while trying to desert. The pardon does not arrive in time to save him. After his death, his comrades learn that he had been trying to return to his dying mother

AUTHOR: Paul Dresser (1857-1906)

EARLIEST DATE: 1927

KEYWORDS: death execution mother desertion soldier

FOUND IN: US(So)

REFERENCES (3 citations):
Randolph 709, "The Pardon Came Too Late" (1 text)
Spaeth-WeepSomeMoreMyLady, pp. 233-235, "The Pardon Came Too Late" (1 text, 1 tune)
Gilbert-LostChords, pp. 311-312, "The Pardon Came Too Late" (1 text)

ST R709 (Full)
Roud #7375

RECORDINGS:
Vel Veteran [pseud. for either Arthur Fields, Vernon Dalhart or Irving Kaufman] "The Pardon Came Too Late" (Grey Gull 4237, 1928)
BROADSIDES: 
*NLScotland, RB.m.143(123), "The Pardon Came Too Late," Poet's Box (Dundee), c. 1880-1900*

NOTES [15 words]: For the story of Paul Dresser, see the notes to "On the Banks of the Wabash, Far Away." - RBW

File: R709

Pardon of Sydna Allen, The

DESCRIPTION: "In the state of old Virganny, In the year 1912, Was the famous Allen gangsters we all remember well." The judge is shot while Claude and Sydna are in court. Sydna is convicted and sentenced to 14 years, but the governor pardons him

AUTHOR: Carson J. Robison?

EARLIEST DATE: 1927 (Richardson/Spaeth-AmericanMountainSongs); also published by Robison around this time

KEYWORDS: prison fight trial feud

HISTORICAL REFERENCES:
1912 - Trial of the Allen family

FOUND IN: US(Ap)

REFERENCES (2 citations):
Richardson/Spaeth-AmericanMountainSongs, p. 34, "The Pardon of Sydna Allen" (1 text, 1 tune)

Roud #3117

CROSS-REFERENCES:

NOTES [27 words]: For some background on Sidney Allen and the Allen Family, see the notes to "Sidney Allen" [Laws E5] or the NorthCarolinaFolkloreJournal article cited above. - RBW

Last updated in version 6.1

File: Rich034

Parish of Inch, The

DESCRIPTION: On St Patrick's day the Teagues assembled at Downpatrick fair: "Protestant traitors with papists united Unfurled their green banners at Ballynahinch" and were confronted by the members of Four Hundred and Thirty, "the True Blues of the Parish of Inch"

AUTHOR: unknown

EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)

KEYWORDS: Ireland nonballad political religious

FOUND IN:

REFERENCES (1 citation):
Smyth/Bush/Long-OrangeLark 22, "The Parish of Inch" (1 text, 1 tune)

NOTES [179 words]: "Dictionary definition for 'Taig': Taig n. In Northern Ireland, a Protestant epithet for a Roman Catholic. Formerly, any Irishman. Also Teague." (source: Double-Tongued Word Wrester site.) "Lilliburlero" begins "Ho brother Teague, Dost hear de decree." [The spelling "Teague" seems generally to be preferred; I suspect "Taig" is a result of local pronunciation. Eric Partridge's *A Dictionary of Slang and Unconventional English*, fifth edition, gives alternate spellings "Teg" and "Teigue," and derives it from the Irish surname "Tadhg," pronounced "Teeg." As "Teg," it appears in the anthology "Merry Drollery" in 1661; it is also used by Swift. Listed as archaic since 1879, but still used in Ulster as late as 1904. - RBW]
Smyth/Bush/Long-OrangeLark: "Inch had L.O.L. 430 and the song compares its gallant members with the bad Protestants 'who would change their faith for a British half-crown.' On a certain St Patrick's Day they proved their loyalty and dependability to the distress of their enemies." For "True Blue" Masonic Lodges see Notes to "Derry Walls Away." - BS

File: OrLa022

Park in Portadown, The

DESCRIPTION: The singer meets a woman who knows him by name. He asks her to walk with him in the park in Portadown. She refuses; she is waiting for her cousin James McKeown. He receives
a letter from his "dear" as Mrs James McKeown. Beware of girls willing to spark.

**AUTHOR:** unknown

**EARLIEST DATE:** 1970 (Morton-FolksongsSungInUlster)

**KEYWORDS:** courting lie rejection warning

**FOUND IN:** Ireland

**REFERENCES:** (1 citation):
- *Morton-FolksongsSungInUlster* 18, "The Park in Portadown" (1 text, 1 tune)

**Roud #2892**

**CROSS-REFERENCES:**
- cf. "Watercresses" (theme: the married woman pretending to be single)

**NOTES** [15 words]: Morton-FolksongsSungInUlster: "Portadown ... is a market town just below Lough Neagh." - BS

**File:** MorU018

### Parks o' Keltie, The

**DESCRIPTION:** Despite her mother's warnings a Perthshire maid walks in Keltie's parks. The Laird of Keltie rapes her. Her father sees the rape and threatens to "forfeit" the parks if not paid "her portion." The laird marries her.

**AUTHOR:** unknown

**EARLIEST DATE:** 1826 (Lyle-Andrew-CrawfurdsCollectionVolume1)

**KEYWORDS:** marriage rape father mother nobility

**FOUND IN:** Britain(Scotland(Aber,Bord))

**REFERENCES:** (2 citations):
- *Greig/Duncan7* 1487, "The Parks o' Keltie" (11 texts, 6 tunes)

**Roud #3861**

**BROADSIDES:**
- *Bodleian, Harding B 25(1564), "The Pretty Parks of Cailty O"* ("Where are you going my bonny lass, where are you going so late"), C. Croshaw (York), 1814-1850

**CROSS-REFERENCES:**
- cf. "Johnny Doyle" (tune, per Greig/Duncan7)
- cf. "The Dainty Doonby" (theme of a laird raping a girl then marrying her)

**ALTERNATE TITLES:**
- The Laird o' Geldie
- The Bonnie Lands o' Keltie
- The Bonnie Woods o' Keldie O

**File:** GrD71487

### Parody on Jock o' Hazeldean

**DESCRIPTION:** Wealthy Episcopalian Geordie would marry a Presbyterian lady who weeps to think of leaving Manse o' Deer. "The day was fixed the feast was spread ... But the bride she wisna seen Wi' a drunken pedlar she's awa To the jile at Aiberdeen"

**AUTHOR:** unknown

**EARLIEST DATE:** 1914 (Greig/Duncan5)

**KEYWORDS:** courting wedding escape parody

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES:** (1 citation):
- *Greig/Duncan5* 1030, "Parody on Jock o' Hazeldean" (1 text)

**Roud #6722**

**CROSS-REFERENCES:**
- cf. "John of Hazelgreen" [Child 293] (basis for parody)

**NOTES** [91 words]: The mention that Geordie is Episcopalian while his intended is Presbyterian is interesting. The strongest conflict between Anglicans and Presbyterians was in the early seventeenth century, when Charles I and Archbishop Laud were trying to impose bishops on Congregational Scotland. That of course resulted in the rise of the Solemn League and Covenant -- and a lot of Anglo-Scottish conflict. But that was before Scott (re)wrote "Jock of Hazeldean."

Perhaps the mention of Geordie as an Episcopalian is just to emphasize how Anglicized he was.
Parson and the Clerk, The

DESCRIPTION: Parson preaches against sin; clerk wants to do it. Parson denounces coveting gold, saying it’s his fate to be well-paid. Clerk says, "Give it to me." Parson deplores boys kissing hussies; clerk says "I've done it myself and they're fond of it too." Etc.

AUTHOR: unknown

EARLIEST DATE: 1949 (recorded from Phil Tanner)

LONG DESCRIPTION: Parson preaches against various sins; clerk says he wants to do them. Parson denounces coveting gold, saying it’s his fate to be well-paid. Clerk says, "Give it to me." He tells those sinned against to turn the other cheek; clerk says, "I'll break his nose." Parson deplores young boys kissing hussies; clerk says "I've done it myself and they're fond of it too." Parson preaches temperance; clerk says "I am awfully dry."

KEYWORDS: virtue courting sin drink dialog humorous religious clergy worker

FOUND IN: Britain(Wales) Australia

REFERENCES (3 citations):
Kennedy-FolksongsOfBritainAndIreland 235, "The Parson and the Clerk" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #29, "The Parson and the Clerk" (1 text, 1 tune)
Meredith/Tritton-DukeOfTheOutback, pp. 91-92, "The Parson and His Clerk" (1 text, 1 tune)

Roud #1154

RECORDINGS:
Phil Tanner, "The Parson and the Clerk" (on FSB10)

CROSS-REFERENCES:
cf. "The Soldier and the Sailor" (theme)
cf. "The Mare and the Foal" (theme)

NOTES [54 words]: Verse 6 of this song runs, "I bid you work and pray, And don't do all your parson does, But do as your parson say." Compare Matthew 23:3 -- "Do and obey what [the scribes and Pharisees] tell you, but not what they do, for they preach but do not practice."

It will presumably be obvious that "clerk" is pronounced "clark." - RBW

Parson and the Sucking Pig, The

DESCRIPTION: A parson insists that a farmer's tithe be a plump sucking pig which he will feed some guests that night. He rejects the first offer and insists on making the choice himself. The old sow throws him in the mud and he runs away, swearing off "sucking pig"

AUTHOR: unknown

EARLIEST DATE: 1888 (Baring-Gould collection, according to Palmer)

KEYWORDS: farming humorous animal clergy

FOUND IN: Britain(England(South))

REFERENCES (4 citations):
Williams-FolkSongsOfTheUpperThames, pp. 197-198, "The Parson and the Sucking Pig" (1 text) (also Williams-Wiltshire-WSRO We 325)
Palmer-EnglishCountrySongbook, #28, "The Tythe Pig" (1 composite text, 1 tune)
Palmer-ThePainfulPlow, #5, "The Sucking Pig" (1 text, 1 tune)

ADDITIONAL: George Griffiths, A History of Tong, Shropshire (London, 1894 ("Digitized by Google)), pp. 138-139, "The Tithe Pig" (1 text)

Roud #574

BROADSIDES:
Bodleian, Harding B 25(57), "The Parson and Pigs" ("All you who love a bit of fun"), unknown, no date

NOTES [25 words]: Griffiths relates this song to the Tithe Commutation Act of 1836. The parson insists on being allowed to choose the tithe: "you know it is my due." - BS
**Parson Brown's Sheep**

**DESCRIPTION:** A boy sings truly that his father killed the minister's wether. The minister hears the song and offers a reward to sing the song in church. The boy sings that he saw the minister in bed with his mother. The minister runs away. The family eats the wether.

**AUTHOR:** unknown

**EARLIEST DATE:** before 1879 (broadside, LOCSinging sb30381a) [but notice that the earliest date on the sequel (broadside, Bodleian Harding B 11(82) is before 1867]

**LONG DESCRIPTION:** A family had nothing to eat for Christmas and followed the son's plan to lure and kill the minister's fat wether. Alone in the wood the boy sang about the deed. The minister heard the song and offered the poor boy a reward to sing that song in church. At Christmas service the minister promised the full congregation that a boy would come and sing a true song. The boy sang that he saw the minister in bed with his mother [Are we to assume that the minister's objective had been to eliminate the father's competition by having him hanged?]. (In other versions, the minister is in bed with "Molly" or some other girl.) The minister ran away with the boy running after claiming his reward [but, though he sang a true song, it was not the song contracted; we do not hear that he collected]. The family ate the wether.

**KEYWORDS:** adultery accusation promise theft trick food hardtimes humorous sheep family clergy recitation

**FOUND IN:** Britain(England(North),Scotland(Aber)) Canada(Newf)

**REFERENCES** (4 citations):
- Greig/Duncan2 309, "The Minister's Wedder" (4 texts, 3 tunes)
- Wolf-AmericanSongSheets, #1725, p. 116, "Old Parson Brown" (1 reference)

**ADDITIONAL:** Katherine Briggs, _A Dictionary of British Folk-Tales in the English Language_, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2), volume A.2, pp. 173-174, "The Man That Stole the Parson's Sheep" (1 text)
- Katherine Briggs, _British Folktales_ (originally published in 1970 as _A Dictionary of British Folk-Tales_), revised 1977 (I use the 1977 Pantheon paperback edition), pp. 58-59, "The Man That Stole the Parson's Sheep" (1 text, the same as the preceding); see also p. 344, 'The Wee Boy an the Minister Grey" (1 text)

**Roud #2498**

**BROADSIDES:**
- LOCSinging, sb30381a, "Old Parson Brown," H. De Marsan (New York), 1864-1878

**ALTERNATE TITLES:**
- The Minister and His Wether
- The Parson's Fat Wedder

**NOTES** [409 words]: The LOCSinging and Bodleian broadsides tell the story, alternating verse and prose, with many more details but sharing no lines with Greig/Duncan2 texts. In these the boy explains that the father is old and out of work; the parson sets the dog on the boy when he asks for help; the part about the parson overhearing the first song agrees well enough; the parson pledges to the congregation the truth of what is about to be heard ("it's of a most notorious and outrageous crime as ever was committed, and ought to be severely punished, and every word that he says is as true as the gospel I am now preaching"); the new song is not about the parson and mother but rather about the parson "Romping Molly on the hay." The Greig/Duncan2 texts seem to be a badly remembered retelling of "Parson Brown's Sheep," which seems to me a stage piece.

There is a sequel broadside as well for "Parson Brown's Sheep." See Bodleian, Harding B 11(82), "Encore Verses" or "The Answer to Parson Brown's Sheep" ("My thanks accept kind friends"), J. Harkness (Preston), 1840-1866; also Bodleian, 2806 c.16(241), "Encore Verses" or "The Answer to Parson Brown's Sheep"; Bodleian, Johnson Ballads 678, "Second edition of Parson Brown's Sheep" [Parson Brown arranges that the boy marry Molly, upon whom the Parson has bestowed a dowery of three hundred golden sovereigns. They live happily ever after. Like the original, this piece alternates recitation and verse.]

H. De Marsan dating per _Studying Nineteenth-Century Popular Song_ by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

The Briggs version also differs somewhat from Greig/Duncan and the others while clearly being the same general story. I suspect that, as a combination of song and story, it was unusually easy for the text of this item to evolve.

The only versions of this I have seen in field collections are from the British Isles, but there is a
strong hint that it, or the answer, has been found in Newfoundland as well. G. M. Story, W. J. Kirwin, and J. D. A. Widdowson, editors, *Dictionary of Newfoundland English*, second edition with supplement, Breakwater Press, 1990, cites a verse from a collection at the Memorial University of Newfoundland, tape T2414-74:
As I went out in the field one day,  
I saw our parson bright and gay,  
Rampsin Molly on the hay [the verb "to rompse" is defined as "to romp and tumble"]  
And he turned her upside down, sir! - RBW  
*Last updated in version 5.3*

**Parson With the Wooden Leg, The**

*DESCRIPTION:* A wooden-legged parson promises to try to resolve differences between a couple he has married. The husband finds the parson and his wife together and kicks him out but his wife delivers a baby with a wooden leg.

*AUTHOR:* unknown

*EARLIEST DATE:* before 1856 (broadside, Bodleian Harding B 11(4307))

*LONG DESCRIPTION:* A wooden-legged parson marries Barber Briggs to Becky Bell. When Becky reveals herself to be a shrew Briggs asks the parson to undo the wedding. The parson says he can't undo the wedding but he'll do the best he can to convince Becky to change her ways. One day Briggs comes home and finds Becky on the parson's knee. He kicks the parson out. He and Becky get on better afterwards until, after nine months, Becky has a baby with a wooden leg.

*KEYWORDS:* shrewishness infidelity marriage wedding humorous clergy injury

*FOUND IN:* Britain(England(Lond,South))

*REFERENCES* (2 citations):

- OShaughnessy-YellowbellyBalladsPart2 36, "The Parson With the Wooden Leg" (1 text, 1 tune)
- Palmer-EnglishCountrySongbook, #101, "The Parson With the Wooden Leg" (1 text, 1 tune)

*File:* OSY236

**Parting (The Dying Girl's Farewell)**

*DESCRIPTION:* "The time has come, dear Papa, when I must say goodbye; I feel the shadows thickening...." "I'll meet you at the portals, where the angels come and go." The singer bids farewell to mother and father and looks forward to heaven

*AUTHOR:* unknown

*EARLIEST DATE:* 1950 (collected from Myrtle Carrigan by Boswell)

*KEYWORDS:* religious death nonballad father mother

*FOUND IN:* US(Ap)

*REFERENCES* (1 citation):

- Wolfe/Boswell-FolkSongsOfMiddleTennessee 106, pp. 162-163, "Parting (The Dying Girl's Farewell)" (1 text, 1 tune)

*File:* BoWo106

**Parting Glass, The**

*DESCRIPTION:* The singer has done some ills and foolish things, but never with ill purpose and only to himself. He misses his girl. He would spend money on good company if he had it. Conclusion: "So fill to me the parting glass, Goodnight and joy be with you all."
Parting Hand

DESCRIPTION: "My Christian friends ... we must take the parting hand." "Your company's sweet." "How sweet the hours have pass'd away." "How would it would cheer my mind to stay but... we must take the parting hand"

AUTHOR: Jeremiah Ingalls (source: Original Sacred Harp)
EARLIEST DATE: 1803 (according to Original Sacred Harp)
KEYWORDS: parting nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
ADDITIONAL: Benjamin Franklin White, E. J. King, et al., Original Sacred Harp (Atlanta, 1911 ("Digitized by Google")) [correction and enlargement of 1869 edition copyright J.S. James], p. 62, "Parting Hand" ("My Christian friends in bonds of love") (1 text, 1 tune)
Parting Words

DESCRIPTION: "When the parting words were spoken And I told him he was free... I am free, oh, free again...." She has seen him with another; accuses him of falsehood, says she will be true; he wipes away a tear, murmuring, "Life is nothing more to me."

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: love courting betrayal floating verses

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 160, "Parting Words" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 160, "Parting Words" (1 excerpt, 1 tune)

Roud #6576

CROSS-REFERENCES:
cf. "Farewell He" (plot)
cf. "Ella Lea" (floating lyrics)
cf. "Thou Hast Learned to Love Another" (floating lyrics)
cf. "Faded Flowers" (floating lyrics)

NOTES [31 words]: A rather confused piece; the overall plot is very much like "Farewell He," but with the strange report of his despair at the end. Many of the lyrics float; see the cross-references. - RBW

Last updated in version 2.7

File: BrII160

Partizaner Lid (The Partisan)

DESCRIPTION: Yiddish: The guerrilla is advised to use (her) weapon well. A girl is going on her first raid. She kills an enemy soldier, and his vehicle crashes. She rejoices in her success in "a struggle all must share"

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: war battle death rebellion foreign language

FOUND IN:

REFERENCES (1 citation):
Scott-TheBalladOfAmerica, pp. 360-361, "Partizaner Lid (The Partisan)" (2 texts (1 English, 1 Yiddish), 1 tune)

NOTES [128 words]: World War II saw more partisan activity than any previous war, mostly because the Nazis so cruelly oppressed their victims. Perhaps the largest guerrilla forces were raised in Poland, where Jews were plentiful and even the Christians were treated as animals. Toward the end of the war, as the Russians approached Warsaw, the Polish resistance arose and recaptured the city. This was the greatest accomplishment of the partisans in the entire war. Sadly, at that very moment the Russians stopped their advance. Stalin said his armies needed to regroup. In fact, he was allowing the Nazis the chance to crush the Warsaw uprising so he wouldn't have to do it himself. The Nazis did their part, then the Russians moved in. Tens of thousands of Poles had died for nothing. - RBW

File: SBoA360
Party at Jack Williams's, The

DESCRIPTION: "It was on a Sunday evening in the month of July We went out to Jack Williams's ourselves for to enjoy" Late arrivals -- "a sporting bunch belonging to Kilbride" -- took the floor, and when they left the locals danced the night away

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: dancing party moniker
FOUND IN: Canada(Newf)
RECORDINGS:
John Molloy, "The Gasker Song" (on MUNFLA-Leach)
File: ML3PJWi

Pass Around the Bottle (As We Go Marching Home)

DESCRIPTION: "Pass around the bottle and we'll all take a drink (x2) As we go marching home." "Pull out the stopper and fill it up again." "Hang John Brown on a sour apple tree." "Grasshopper sitting on a sweet potato vine." Etc.

AUTHOR: unknown
EARLIEST DATE: 1926 (recording, Gid Tanner & his Skillet Lickers)
KEYWORDS: drink floating verses Civilwar execution drink nonballad
FOUND IN: US(Ap,SE)
REFERENCES (2 citations):
Lomax/Lomax-OurSingingCountry, pp. 296-297, "Pass Around Your Bottle" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 34, "Pass Around the Bottle" (1 text)
Roud #7858
RECORDINGS:
Al Bernard, "Pass Around the Bottle" (Grey Gull 4210/Radiex 4210/Van Dyke 74210, 1928; Madison 5094, c. 1930)
Georgia Yellow Hammers, "Pass Around the Bottle" (Victor 20550, 1927; Montgomery Ward M-8054, 1939)
Sim Harris, "Pass Around the Bottle" (Oriole 916, 1927)
North Carolina Hawaiians, "Pass Around the Bottle" (OKeh 45405, 1930; rec. 1928)
Ernest Stoneman, "Pass Around the Bottle" (Banner 2157/Domino 3985/Regal 8346/Homestead 16490 [as by Sim Harris], c. 1929/Oriole 916 [as by Harris]/Challenge 665/Conqueror 7064/Conqueror 7755, 1931/Paramount 3021/Broadway 8054, c. 1930; rec. 1927) Pathe 32278/Perfect 12357/Cameo 8217/Romeo 597/Lincoln 2882, 1927); "Hang John Brown" (on Stonemans01); (Edison, unissued, 1927)
Gid Tanner & his Skillet Lickers, "Pass Around the Bottle and We'll All Take a Drink" (Columbia 15074-D, 1926)
Walter Williams, "Pass Around the Bottle" (AFS, 1937; on KMM)
CROSS-REFERENCES:
cf. "Marching On" (lyrics)
cf. "John Brown's Body" (tune & meter) and references there
NOTES [71 words]: Since this is almost entirely floating verses, with a floating chorus, it probably is actually a version of something else. But without a tune, we can't really tell what.
Paul Stamler tells me that Gid Tanner recorded this to the tune of "John Brown's Body." However, this does not fit the text printed by Brown (which is only three lines long rather than four). The Lomax version, on the other hand, has four-line stanzas. - RBW
Last updated in version 3.6
File: Br3034

Pass Me Not O Gentle Savior

DESCRIPTION: Chorus: "Saviour, Saviour / Hear my humble cry / And while others Thou art calling / Do not pass me by." Verses ask, "help my unbelief" and "whom have I ... but Thee."

AUTHOR: unknown
EARLIEST DATE: 1880 (Sankey)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
ADDITIONAL: Ira D. Sankey, Sankey's Sacred Songs and Solos [1200 Hymns] (London: Collins, 1921?), #488 (1880 #63), "Pass Me Not"
RECORDINGS: 
Moving Star Hall Singers, "Pass Me Not O Gentle Savior" (on USSeasIsland02)
NOTES [70 words]: The USSeasIsland02 version includes three of Sankey's four verses and the chorus, and ends repeating the chorus again with increasing speed, clapping and beating on the floor. - BS
The reference to "Help my unbelief" is to Mark 9:23-24. A man has brought his sick child to Jesus to be cured. Jesus declares that "All things will be done for the one who believes." The boy's father replies, "I believe; help my unbelief!" - RBW
Last updated in version 4.0
File: RcPMN)GS

Pass Under the Rod

DESCRIPTION: The singer variously sees "a young bride in her beauty and pride," a "young mother in tenderness band," and parents falling victim to "idolatrous love," but a Healer came to rescue them, saying "I love thee, I love thee, pass under the rod."
AUTHOR: Mrs. M. S. B. Dana (?)
EARLIEST DATE: 1905 (Heart Throbs)
KEYWORDS: religious
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 650, "Pass Under the Rod" (2 texts)
Roud #7571
NOTES [51 words]: As best I can tell, the phrase "pass under the rod" is an allusion to the King James Version text of Ezekiel 20:37, which refers to bringing transgressors back into the covenant. Leviticus 27:32 uses the same phrase (referring to the holy tithes of animals), but this strikes me as even more of a stretch. - RBW
File: R650

Passant par Paris (Passing through Paris)

DESCRIPTION: French capstan song. Singer is passing through Paris, when he's told that someone is courting his girl. He says he doesn't care, anyone can have her, and goes on to list all the other good things that he has/had.
AUTHOR: unknown
EARLIEST DATE: 1927 (Hayet, _Chansons de bord_)
LONG DESCRIPTION: French capstan song. Singer is passing through Paris, when he's told that someone is courting his girl. He says he doesn't care, anyone can have her, and goes on to list all the other good things that he has/had. Sung as a typical French call & response form where the first line of a verse is a repeat of the last line of the previous verse, with choruses interspersed. Chorus of this song is "Bon! bon! bon! Le bon vin m'endort, l'amour me reveille / Good! good! good! The good wine makes me sleep, but love wakes me up."
KEYWORDS: foreign language shanty love bragging
FOUND IN: France
REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 414-416, "Passant par Paris" (2 texts, French & English, 1 tune)
Hugill-SongsOfTheSea, p. 92, "Passant par Paris" (2 texts, French & English, 1 tune)
File: Hugi414

Passing of the Helvetia, The

DESCRIPTION: "'Russ Gibb must go.' The Commission willed it so, And the glory of Waimea is departed." "But you thirty true loves Shall never drink again In our beloved pub, the Helvetia." The locals lament the closed Helvetia hotel
AUTHOR: Words: Louis Magee (source: Bailey/Roth-ShantiesByTheWay-NZ)
Past Ten O'Clock

DESCRIPTION: "'Twas ten o'clock one moonlit night" when the singer's love comes tapping at the window. Her parents are awake; she dares not answer. Finally the parents fall asleep; she goes with her beau and they marry at ten o'clock the next morning

AUTHOR: unknown

EARLIEST DATE: before 1845 (Bodleian broadside Harding B 11(2500))

KEYWORDS: love mother father elopement night visit

FOUND IN:
REFERENCES (1 citation):
Forget-Me-Not-Songster, p. 128, "Ten O'Clock" (1 text)

Roud #2674

BROADSIDES:
Bodleian, Johnson Ballads fol. 16, "Remember, love, Remember," J. Catnach (London), c. 1825; also Harding B 11(1538), J. Catnach; also Johnson Ballads fol. 19, "Remember, love, remember," J. Catnach (1825); also Harding B 11(3762), "Ten o'clock or Remember, love, remember," J. Cadman (Manchester), 1850-1855; also Firth b.28(41a), "Remember, Love, Remember," W. King (Oxford), c. 1835; also Harding B 11(3761), "Ten o'clock, or, Remember, love, remember," W. F. Fortey (London), 1858-1885; also Johnson Ballads 607, "Ten o'clock love remember," E. M. A. Hodges (London), 1846-1858; also Harding B 11(3417), "Ten o'clock love remember," E. M. A. Hodges; also Harding B 11(1060), "Remember, love, remember," A. Swindells (Manchester), 1796-1853; also Harding B 11(2500), "Past ten o'clock, remember, love, remember," J. Pitts (London), 1819-1844; also Firth b.27(67)=Harding B 11(3929)=Johnson Ballads 2939=Johnson Ballads 3376, "Remember love, remember," unknown, n.d.; also 2806 c.17(416), "Ten o'clock or Remember love remember," W. Wright (Birmingham), 1820-1855; also Firth b.27(145), "Remember ten o'clock my dear," unknown, n.d.; also 2806 c.13(156), "Remember ten o'clock, my dear," J. Harkness (Preston), 1840-1866; also Harding B 11(3252), "Remember ten o'clock my dear," unknown, n.d.

File: FMNS128

Pastoral Elegy

DESCRIPTION: "What sorrowful sounds do I hear Move slowly along in the gale?... Sweet Coroden's notes are all o'er, How lonely he sleeps in the clay." Caroline describes the flowers by his grave and plans to haunt the woods "Since Coroden hears me no more"

AUTHOR: unknown

EARLIEST DATE: 1835 (Missouri Harmony, according to Pound)

KEYWORDS: death burial rambling

FOUND IN: US(NE,MW)

REFERENCES (2 citations):
Pound-AmericanBalladsAndSongs, 95, pp. 203-204, "Pastoral Elegy" (1 text)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 149-151, "Corydon and Caroline" (1 text, 1 tune)

Roud #4662

CROSS-REFERENCES:
cf. "Corydon and Phoebe" (theme)

NOTES [127 words]: This is clearly a folk remnant of the many
Corydon-and-Phyllis/Phyllida/Chloris pastoral romances so common in the broadsides. I have not been able to find a broadside source, but this is nearly the only traditional survival of one of these pieces. (I thought the only one until Paul Stamler pointed out "Corydon and Phoebe.") For which we should all be heartily thankful.
The song does appear, under the "Pastoral Elegy" title, in the 1835 edition of the "Missouri Harmony," and this, or some equivalent version, is probably ancestral to the text Pound collected. The Flanders version also appears to have its origin in print, in the 1840 Social Lyricist. There are of course many other songs and poems called "Pastoral Elegy." Few if any are traditional- RBW

Last updated in version 3.5
File: LPnd203

**Pastores, Los**

DESCRIPTION: Spanish. "Ys se van los pastores a la Estremadura (x2), Ya se queda la Sierra triste y oscura (x2)." "Ye se van mardhando. Yas las pobres zagales se quedan llorando." The shepherds leave Estremadura, leaving the Sierras sad. The girls weep

AUTHOR: unknown
EARLIEST DATE: 1959 (Cray-AshGrove)
KEYWORDS: foreignlanguage separation travel
FOUND IN:
REFERENCES (1 citation):
Cray-AshGrove, p. 23, "Los Pastores" (1 short text, 1 tune)
File: CrAGr23A

**Pastures of Plenty**

DESCRIPTION: "It's a mighty hard road that my poor hands has hoed." The singer describes the hard work in the fields and the life of the (migrant) field worker. The singer promises to fight if need be, "Cause my Pastures of Plenty must always be free."

AUTHOR: Woody Guthrie
EARLIEST DATE: 1953
KEYWORDS: work farming travel migrant freedom nonballad derivative
FOUND IN: US
REFERENCES (2 citations):
Greenway-AmericanFolksongsOfProtest, pp. 293-294, "Pastures of Plenty" (1 text)
DT, PASTPLEN
Roud #16377
RECORDINGS:
Woody Guthrie, "Pastures of Plenty" (on AmHist2)
CROSS-REFERENCES:
cf. "Pretty Polly (II)" (tune)
File: Grnw293

**Pasty-Seller's Song, The**

DESCRIPTION: Street cry. "Hot pasty, pasty, Hot potato mutton pasty, Hot pasty."

AUTHOR: unknown
EARLIEST DATE: 1926 (Gundry-CanowKernow-SongsDancesFromCornwall)
KEYWORDS: food nonballad
FOUND IN: Britain(England(West))
REFERENCES (1 citation):
Gundry-CanowKernow-SongsDancesFromCornwall, p. 44, "(The Pasty-Seller's Song)" (1 short text, 1 tune, filed with a group of songs under the general heading "Crowdy Crawn")
Roud #24349
File: Gund044E
**Pat and the Gauger**

DESCRIPTION: Paddy lands with a 6-gallon whisky keg. A gauger asks to see his permit. Says Pat, "It's unconvenient to show it." The gauger takes the "smuggled" keg and sweats lugging it toward Customs House. At his own house Pat shows the permit and takes the keg

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan8)

KEYWORDS: drink humorous trick work

FOUND IN: Britain(Scotland(Aber)) Canada(Mar)

REFERENCES (2 citations):
- Greig/Duncan8 1747, "Paddy and the Gauger" (1 fragment, 1 tune)
- Creighton-FolksongsFromSouthernNewBrunswick 78, "Pat and the Gauger" (1 text, 1 tune)

ST CrSNB078 (Partial)

Roud #2765

NOTES [36 words]: I repeat Bob Waltz's comment from "The Gauger": It appears, in this case, that "gauger" is used in its sense of "revenue officer," though the secondary sense of one who is very aware of his own interests also fits. - BS

Last updated in version 2.5

File: CrSNB078

**Pat Brady**

DESCRIPTION: Pat Brady's father is taken prisoner and hanged without any crime. Pat vows revenge. He takes part in the rebellion at Gorey, Wicklow, New Ross, and Vinegar Hill, is taken in Rathangan, and condemned to hang for high treason.

AUTHOR: unknown

EARLIEST DATE: before 1886 (broadside, Bodleian 2806 b.10(15))

KEYWORDS: rebellion battle death execution Ireland lament patriotic

HISTORICAL REFERENCES:
- 1798 - the Irish Rebellion
- June 4 - Wexford rebels capture Gorey (which loyalists had abandoned a week earlier)
- June 5, 1798 - The Wexford rebels attack the small garrison (about 1400 men, many militia) at New Ross, but are repelled
- June 9, 1798 - Battle of Arklow. Father John Murphy tries to fight his way into Wicklow, but fails and suffers heavy casualties
- June 21, 1798 - The rebel stronghold a Vinegar Hill is taken, and the Wexford rebellion effectively ended

FOUND IN: Ireland

REFERENCES (2 citations):
- OLochlainn-IrishStreetBallads 53A, "The Lamentations of Patrick Brady" or "The Heroes of Ninety-Eight" (1 text, 1 tune)
- Moylan-TheAgeOfRevolution-1776-1815 67, "The Lamentation of Patrick Brady" (1 text, 1 tune)

Roud #3071

BROADSIDES:
- Bodleian, 2806 b.10(15), "Pat Brady" ("Ye true born heroes, I hope you will lend an ear"), W.S. Fortey (London), 1858-1885; also 2806 b.10(13), "Pat Brady"

CROSS-REFERENCES:
- cf. "The Banishment of Patrick Brady" (theme)
- cf. "Boulavogue" (historical setting)
- cf. "Father Murphy (I)" (subject of Father Murphy) and references there

File: OLoc053A

**Pat Malloy [Laws Q24]**

DESCRIPTION: Pat, the singer, reports that his mother (burdened with thirteen children) at last had to send him out to fend for himself. He visits England and America, sending his earnings home. Finally he prepares to return to Ireland and his sweetheart Molly

Pat Malony's Family

DESCRIPTION: Mike Malony marries Molly Higgins. "She'd as many relations as fishes in the sea, They ate me out of house and home." The family, including the "seventeen hundred babies... grandmothers and mothers-in-law" are numbered and named.

AUTHOR: unknown

EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland)

KEYWORDS: marriage humorous food clothes ordeal family moniker

FOUND IN: Ireland

REFERENCES (1 citation):
O'Connor-OldTimeSongsAndBalladOfIreland p. 128, "Pat Malony's Family" (1 text)

CROSS-REFERENCES:
cf. "The Poor Hard-Working Man" (theme)

File: OCon128

Pat Murphy of the Irish Brigade

DESCRIPTION: "Said Pat to his mother, "It looks strange to see, Brothers fighting in such a queer manner." But Pat joins the Union army. He goes to battle still singing, but is shot and dies "far from the land of shillelagh."

AUTHOR: unknown

EARLIEST DATE: before 1865 (broadside, Bodleian Harding B 31(118))

KEYWORDS: Civilwar death battle foreigner

FOUND IN: US

REFERENCES (5 citations):
Silber-SongsOfTheCivilWar, pp. 219-221, "Pat Murphy of the Irish Brigade" (1 text, 1 tune)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, p. 22-23, "Pat Murphy of the Irish Brigade" (1 text, 1 tune)
Pat O'Brien [Laws P39]

DESCRIPTION: Pat asks Nancy to meet him. Having decided not to marry her, he stabs her. Her ghost tells her mother of the crime. Her body is found and Pat arrested. The ghost keeps appearing to him, finally inducing him to confess. He is hanged.

AUTHOR: unknown

EARLIEST DATE: 1909 (Greig/Duncan2)

KEYWORDS: homicide ghost execution gallows-confession

FOUND IN: US(NE) Ireland Britain(Scotland(Aber)) Canada(Newf)

REFERENCES (6 citations):
Laws P39, "Pat O'Brien"
Greig/Duncan2 203, "Pat O'Brien" (1 text)
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 10, "Pat O'Brien" (1 text, 1 tune)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 131-135, "Pat O'Brien" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 300-302, "Pats O'Brien" (1 text, 1 tune)
DT 516, PATOBRI

Roud #1919

RECORDINGS:
John Kehoe, "Pat O'Brien" (on MUNFLA/Leach)
Mrs. K. McCarthy, "Pat O'Brien" (on MUNFLA/Leach)
Charlie Williams, "Patrick Power (Parker)" (on MUNFLA/Leach)

CROSS-REFERENCES:
cf. "The Cruel Ship's Carpenter (The Gosport Tragedy; Pretty Polly) [Laws P36A/B]" (theme)
NOTES: "The Cruel Ship's Carpenter" is just the first similar ballad that came to mind. As Munnelly notes, "it is a classic of the type of murder ballads which eminated from the popular broadsheet presses of the 19th century." Munnelly also remarks on the "popularity of this song in oral tradition." I don't have a broadside example yet. The Charlie Williams MUNFLA/Leach recording at first names the ship's carpenter "Patrick Power (Parker?)" but later names the murderer "Pat O'Brien." - BS

Last updated in version 4.2

File: LP39

Pat O'Donnell

DESCRIPTION: Pat O'Donnell, "a deathly foe to traitors," sails from Ireland for Capetown on the Melrose. The informer James Kerry is also on board. Pat kills Kerry in a gunfight and is convicted of murder, though he claims self defence.

AUTHOR: unknown

EARLIEST DATE: 1883 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: emigration homicide trial Ireland patriotic

HISTORICAL REFERENCES:

- May 6, 1882 - Chief Secretary Lord Frederick Cavendish and the Under Secretary Thomas Henry Burke are murdered by a group calling themselves "The Invincible Society."
- January 1883 - twenty seven men are arrested.
- James Carey, one of the leaders in the murders, turns Queen's evidence.
- Six men are condemned to death, four are executed (Joseph Brady is hanged May 14, 1883; Daniel Curley is hanged on May 18, 1883), others are "sentenced to penal servitude," and Carey is freed and goes to South Africa.
- July 29, 1883 - Patrick O'Donnell kills Carey on board the _Melrose Castle_ sailing from Cape Town to Durban.

Dec 1883 - Patrick O'Donnell is convicted of the murder of James Carey and executed in London (per Leach-FolkBalladsSongsOfLowerLabradorCoast)

(Source for The Phoenix Park murders: primarily Zimmerman-SongsOfIrishRebellion, pp. 62, 63, 281-286)

FOUND IN: Canada(Mar,Newf,Ont) Ireland

REFERENCES (7 citations):

- Leach-FolkBalladsSongsOfLowerLabradorCoast 42, "Pat O'Donnell" (1 text, 1 tune)
- Manny/Wilson-SongsOfMiramichi 86, "Patrick O'Donnell" (1 text, 1 tune)
- Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 33, "Pat O'Donnell" (1 text, 1 tune)
- OLochlainn-IrishStreetBallads 44A, "Pat O Donnell" (1 text, 1 tune)
- Zimmerman-SongsOfIrishRebellion 86, "Patrick O'Donnell" (1 text)
- Morton/Maguire-ComedayGoDayGodSendSunday 54, pp. 150-151,176, "Pat O'Donnell" (1 text, 1 tune)
- O'Croinin/Cronin-TheSongsOfElizabethCronin 117, "Pat O'Donnell" (1 text)

ST Llab042 (Partial)

Roud #2794

RECORDINGS:

Marie Hare, "Patrick O'Donnell" (on MRMHare01)

CROSS-REFERENCES:

cf. "The Phoenix Park Tragedy" (subject: the Phoenix Park murders) and references there

NOTES [50 words]: Zimmerman-SongsOfIrishRebellion p. 62: "The Phoenix Park murders and their judicial sequels struck the popular imagination and were a gold-mine for ballad-writers: some thirty songs were issued on this subject, which was the last great cause to be so extensively commented upon in broadside ballads." - BS

Last updated in version 5.1

File: LLab042

Pat O'Hara

DESCRIPTION: "I am an Irish boy, and my heart is full of joy... I'm the rattling, rowling, teasing Pat O'Hara." The girls are always chasing Pat. He loves Ireland "tho' the times have changed this while in dear ould Erin's isle, And many have had to wander"

AUTHOR: unknown
Pat O'Reilly

DESCRIPTION: Pat O'Reilly intends to go to America, make a fortune, and return to Tyrone. Pat promises to marry Ann McCormick when he returns. She has him arrested and lies at the trial. He is condemned to "die on the gallows tree"

AUTHOR: unknown

EARLIEST DATE: 1901 (O'Connor-OldTimeSongsAndBalladOfIreland)

KEYWORDS: courting accusation lie death lover trial execution emigration

FOUND IN: Canada(Newf) Ireland US(MW)

REFERENCES (3 citations):
Peacock, pp. 159-160, "Pat O'Reilly" (1 text, 1 tune)
O'Connor-OldTimeSongsAndBalladOfIreland p. 35, "Patrick Reilly" (1 text)
Dean-FlyingCloud, pp. 7-8, "Patrick Riley" (1 text)

Roud #5494

RECORDINGS:
John Bulger, "Pat O'Reilly" (on MUNFLA/Leach)
Emma Doyle, "Patrick Reilly" (on ITMA/CapeShoreNL)
James John, "Pat O'Reilly" (on MUNFLA/Leach)

File: Pea159

Pat of Mullingar

DESCRIPTION: "They may talk of Flying Childers" and other fast horses but none compares to the filly that drags Pat Mullingar's jaunting car. She won cups but "lost an eye at Limerick and an ear at Waterloo... She's gentle as the dove sirs, her speed you can't deny"

AUTHOR: unknown

EARLIEST DATE: before 1862 (broadside, Bodleian Harding B 15(234b))

KEYWORDS: racing horse

HISTORICAL REFERENCES:
June 18, 1815 - Battle of Waterloo

FOUND IN: Ireland

REFERENCES (2 citations):
O'Connor-OldTimeSongsAndBalladOfIreland, p. 10, "Pat of Mullingar" (1 text)
O'Lohlainn-IrishStreetBallads 90, "Pat of Mullingar" (1 text, 1 tune)

Roud #3067

BROADSIDES:
Bodleian, Harding B 15(234b), "Pat of Mullingar", J.O. Bebbington (Manchester), 1858-1861; also 2806 c.15(130), Harding B 11(2967), 2806 b.11(121), "Pat of Mullingar"; Harding B 26(503), Harding B 19(91), "Pat of Mullinger"

NOTES [26 words]: Flying Childers, born in 1714, "is considered the first truly great racehorse in the history of the Thoroughbred." (source: Thoroughbred Heritage site) - BS

File: 0Con010

Pat-a-Cake

DESCRIPTION: "Pat-a-cake, pat-a-cake, baker's man! So I will, master, as fast as I can: Pat it, and prick it, and mark it with T [or B], Put in the oven for Tommy [baby] and me"
Pat's Wedding

DESCRIPTION: "O come in, man, and let's hear your cracks; I heard ye was o'er at the wedding O aye, man, indeed I was that, And I lent them a hand at the bedding." The singer describes Pat, "a comical body"; Rob, "the greedy hash"; etc.

AUTHOR: unknown
EARLIEST DATE: 1916 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)
KEYWORDS: wedding food nonballad
FOUND IN: US(MW)
REFERENCES (1 citation):
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 166, "Pat's Wedding" (1 expurgated text)
ST GC166 (Partial)
Roud #3705

NOTES [47 words]: This may well be a fragment of some sort of song such as "The Blythesome Bridal," about an uproarious wedding. But it appears a bit fragmentary, and the omission of a verse at the end doesn't help. I file it separately until something clearly related shows up, and so does Roud. - RBW

File: GC166

Patches on My Pants, The

DESCRIPTION: "Of all the years since I began To mix in politics, The one that tries my inner man Is Eighteen Ninety Six... And count them all from hip to heel, The patches on my pants." He first put them on in 1888, when he voted for Harrison; now he regrets it

AUTHOR: unknown
EARLIEST DATE: 1938 (Nevada Folklore pamphlet; probably written in the 1890s)
KEYWORDS: political nonballad clothes hardtimes
HISTORICAL REFERENCES:
1888 - Benjamin Harrison elected President by the Electoral College even though Grover Cleveland won the popular vote
1892 - Cleveland wins the rematch with Harrison
1896 - William McKinley elected President for the first time, defeating William Jennings Bryan

FOUND IN:
REFERENCES (2 citations):
Welsch-NebraskaPioneerLore, pp. 76-77, "The Patches on My Pants" (1 text)

ADDITIONAL: Nebraska Folklore, Pamphlet Eighteen, "Farmers' Alliance Songs of the 1890's,"
Paterson Fire, The

DESCRIPTION: "The fatal cry of fire it was carried through the air, And crowds of people they came rushing round. All Paterson is burning...." People "madly" try to save themselves. The fire causes great damage and disturbance

AUTHOR: Larry Lavake

EARLIEST DATE: 2008 (Cohen); original publication c. 1902

KEYWORDS: fire disaster

HISTORICAL REFERENCES:
Feb 9, 1902 - The Paterson, New Jersey fire. Although damage is heavy, only two lives are lost.

FOUND IN:

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 129, "The Paterson Fire" (1 text)

Path of a Walking Man

DESCRIPTION: "So farewell to you Geraldine I am already down the track... Down the path of a walking man Treads a song for a working plan, If it ends in the way it began, It's the path of a walking man." The singer lists the places he will go before returning home

AUTHOR: At least partly Joe Fleming

EARLIEST DATE: 1968 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)

KEYWORDS: travel nonballad

FOUND IN: New Zealand

REFERENCES (1 citation):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 72, "Path of a Walking Man" (1 text, 1 tune)

Patie's Wadding (Petie's Wedding)

DESCRIPTION: Petie comes to Meg to ask if she will marry. She consents but directs him to her father. Petie asks her father, pointing out that he has relatively little. The father consents to the wedding, and to pay for the feast

AUTHOR: unknown

EARLIEST DATE: 1899 (Ford)

KEYWORDS: wedding father food

FOUND IN: Ireland Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig/Duncan3 616, "Patie's Wedding" (4 texts, 4 tunes)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H200, pp. 470-471, "Petie Cam' ower the Glen" (1 text, 1 tune)

Roud #5514

ALTERNATE TITLES:
Patie Cam' Doon the Glen

NOTES [21 words]: One has to wonder what is going on beneath the surface here -- the father seems awfully eager to get rid of his daughter.... - RBW

Last updated in version 2.4

File: HHH200
**Patie's Wedding (II)**

DESCRIPTION: The singer tells of attending Patie's wedding. There was lots of food but the singer sat next to a glutton. They had to give the fiddler a toddy so he could play. Everyone danced until "they'd a' got their fill," then "repaired to the beddin'"

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan3)

KEYWORDS: wedding dancing drink fiddle food music nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
  - Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #151, p. 2, "Patie's Weddin'" (1 text)
  - Greig/Duncan3 607, "The Wedding" (3 texts, 2 tunes)

Roud #2620

NOTES [43 words]: Greig/Duncan3 and Greig suggest that Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 24-26, "The Skipper's Wedding" may be this song. I see no relationship between these songs (no shared lines, for example) except the subject: a wedding with lots of food. - BS

Last updated in version 2.4

File: GrD3607

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**Patient Grissell**

DESCRIPTION: "A noble marquess, As he did ride a hunting," meets Grissell. The story follows that in Chaucer and the Italien ancestors: He marries her or gets her pregnant, abuses her, casts her aside, and finally reunites with her when she stays faithful

AUTHOR: unknown

EARLIEST DATE: 1877 (Bell); broadside believed to be from before 1590

KEYWORDS: love courting abuse rejection reunion

FOUND IN:

REFERENCES (3 citations):
  - Hales/Furnival-BishopPercysFolioManuscript, volume III, pp. 421-430, "Patient Grissell" (1 text)
  - Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 73-81, "Patient Grissell" (1 text)


ST BeCo073 (Partial)

NOTES [237 words]: Even though this is found in the Percy Folio, there is no evidence whatsoever that this is traditional, although the tale of Griselda certainly is. Marquis Walter and Griselda are the subject of the "Clerk's Tale" in the Canterbury Tales.

Hyder E. Rollins, An Analytical Index to the Ballad-Entries (1557-1709) In the Register of the Company of Stationers of London, 1924 (I use the 1967 Tradition Press reprint with a new Foreword by Leslie Shepard), p. 215, #2486, is "The sonnge of pacyte Gressell vnto hyr make," registered by Owen Rogers in 1655/1656. I don't know that that is this song, but it seems likely, particularly since it is very nearly contemporary with the Percy Folio.

Although the story has had its admirers (I was astounded to learn that there are more manuscript copies of The Clerk's Tale than any of the other Canterbury Tales), most moderns regard it as monstrous. For a discussion of this, see James Sledd, "The Clerk's Tale: The Monsters and The Critics." This was originally published in Modern Philology LI (1953), and is now available in Edward Wagenknecht, Editor, Chaucer: Modern Essays in Criticism, Galaxy, 1959 (I use the sixth printing of 1963), pp. 226-239. The two preceding essays in Wagenknecht, George Lyman Kittredge's "Chaucer's Discussion of Marriage" and Henry Barrett Hinkley's "The Debate on Marriage in The Canterbury Tales," are also worth seeing in this context. - RBW

Last updated in version 5.3

File: BeCo073

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**Patient Jo**

DESCRIPTION: Collier Patient Jo is mocked for his acceptance of any misfortune. Jo's life is saved and his taunter's life is lost when a dog steals Jo's lunch.

AUTHOR: unknown
Patient Jo is "a collier of honest renown ... Whatever betied (sic.) him he thought it was right And providence still he kept ever in sight". One day at the pit "Tim Jenkins as usual was turning to jest Jo’s notion that all things which happened were [for the] best". When a dog steals Jo’s lunch, Jo follows the dog to retrieve his lunch while Tim laughs and swears from the pit. The pit falls in and Tim is killed, while Jo escapes harm by following the dog. Jo comments on Tim’s death: "How could it appear to a short sighted sinner That my life would be saved by the loss of my dinner"?

The title is presumably a reduced version of "Patient Job" -- Job was famous for his endurance in misfortune, although in fact he complained a lot. - RBW

Patrick O'Neal

Patrick goes to visit a cousin, and -- being mistaken for a sailor in disguise -- is taken by a press gang. Aboard ship, he proves utterly inept and meets many surprises. His ship defeats a Frenchman in battle. With peace, Patrick gets to go home.

Patrick Power

Patrick Power robs his father for a girl he is courting. She advises him to kill his father, which he does. Patrick is arrested, tried, convicted, and condemned. He repents, says farewell to his mother and warns against "Satan's cursed art."

Both young and old... beware of Satan's cursed art."
Patrick Sheehan [Laws J11]

DESCRIPTION: Patrick and his family are forced from their home by the landlord. His mother dies in the poorhouse. Patrick has little choice but to join the British army. He is blinded at Sevastopol, and ends as a wandering beggar.

AUTHOR: Charles Joseph Kickham ("Darby Ryan, Junior") (1828-1882)

EARLIEST DATE: 1857 ("First printed in The Kilkenny Journal, 7th October, 1857," according to Zimmerman-SongsOfIrishRebellion)

KEYWORDS: war death family father begging injury

HISTORICAL REFERENCES:
1853-1856 - Crimean War (Britain and France actively at war with Russia 1854-1855)

FOUND IN: US(MW,NE) Australia Ireland Britain(England(South))

REFERENCES (12 citations):
Laws J11, "Patrick Sheehan"
Purslow-TheConstantLovers, pp. 64-65, "Patrick Sheehan" (1 text, 1 tune)
Meredith/Anderson-FolkSongsOfAustralia, pp. 88-89, "Paddy Sheehan" (1 text, 1 tune)
Zimmerman-SongsOfIrishRebellion 63, "Patrick Sheehan" (1 text, 1 tune)
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 39, "Patrick Sheehan" (2 texts, 1 tune)
O'Connor-OldTimeSongsAndBalladsOfIreland, p. 72, "Patrick Sheehan" (1 text)
Healy-Mercier-BookOfOldIrishStreetBalladsVol2, pp. 115-117, "Patrick Sheehan" (1 text)
Dean-FlyingCloud, pp. 3-4, "Patrick Sheehan" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 208, "The Glen of Aherlow" (1 text)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 481, "Patrick Sheehan" (source notes only)
DT 750, PATSHEEN*


Roud #983

RECORDINGS:
Vincie Boyle, "Patrick Sheehan" (on IRClare01)

BROADSIDES:
Bodleian, 2806 b.11(48), "Patrick Shean" or "The Glen of Aherloe," H. Such (London), 1863-1885; also 2806 b.10(204), Firth c.14(124), "Patrick Shean" or "The Glen of Aherloe"; 2806 c.8(300), "Patrick Sheehan" or "The Glen of Aherlow"

CROSS-REFERENCES:
cf. "Lovely Jamie" (plot)

NOTES [492 words]: The author attribution to Charles Kickham is from the Bodleian broadsides cited.

Yates, Musical Traditions site Voice of the People suite "Notes - Volume 8" - 1.3.03, re "The Glen of Aherlow" instrumental: "Text written by Charles Joseph Kickham (1828 - 1882), who based it on a true story of one Patrick Sheehan who was blinded at Sebastopol. Sheehan was later jailed for begging in Grafton Street, Dublin, his British army pension having expired after six months. Kickham's poem was first published in 1857."

Zimmerman-SongsOfIrishRebellion: "On 28th September, 1857, The Freeman's Journal published the following information: 'A young man named Patrick Sheehan was brought up in custody of
Police-constable Lynam, charged with causing an obstruction to the thoroughfare in Grafton-street. The constable stated that the prisoner was loitering in Grafton-street for the purpose of begging, having a placard on his breast setting forth that he had served in the Crimea in the 55th regiment; that he had lost his sight in the trenches before Sebastopol, and that he was discharged on a pension of six pence per day for nine months; and that this period being now expired, he was now obliged to have recourse to begging to support himself. A Crimean medal was found on his person... The prisoner was committed for seven days for begging."

Notes to IRClare01: "The ballad was soon to be heard in the streets all over Ireland, and was thought to have shamed the government into enquiring about the ex-soldier, to whom a life pension of a shilling a day was granted." - BS

Kickham's most important work is generally considered to be the novel Knocknagow. His dates seem to have caused some uncertainty; Laws quotes Barry to the effect that he was born in 1826; earlier editions of the Index quoted a birthdate of 1825, on what basis I no longer recall. But the majority of my references give his birth date as 1828. Kickham had seemed destined for a career as a doctor when a shooting accident left him half-blind, almost deaf, and badly disfigured. He nonetheless became a successful author and poet -- and a vigorous nationalist, strongly attacking the Catholic church for its passivity in the quest for Irish independence.

By 1848, he was involved in nationalist causes. In 1861, he joined the Fenian Brotherhood, which evolved into the Irish Republican Brotherhood. Around 1873, he became president of the IRB's Supreme Council, holding the post until his death and rebuilding it after the debacle of the Fenian Rebellion.

It will be evident that his personal experiences contributed at least somewhat to the content of this song, though Kickham's family was sufficiently well-off that there was never any threat of him being forced from his home.

Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 159-160, prints a piece, "The Immortal Kickham Is No More." There is no evidence that it's traditional, but it shows his historical importance. - RBW

Last updated in version 6.1
File: LJ11

Patrick's Day

DESCRIPTION: Singer cries because Jimmy left her and crossed the ocean on Saint Patrick's day. They had met on Saint Patrick's day. Her friends warned her to "banish him out of my mind" but she ignored the warning. She'll never forget his vows and promises.

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA/Leach)

KEYWORDS: grief warning courting love emigration separation lover

FOUND IN: Canada(Newf)

Roud #18236

RECORDINGS:

Will O'Brien, "Patrick's Day" (on MUNFLA/Leach)

File: RcPatsDa

Patrick's Day Parade

DESCRIPTION: "Saint Patrick was a gentleman, his name we celebrate. And on the 17th of March the Irish congregate." They'll "face the divil, friend or foe In the Patrick's Day parade." They cheer both America and their Irish heritage, and all who are in the parade.

AUTHOR: Words: Edward Harrigan / Music: David Braham

EARLIEST DATE: 1874 (The Day We Celebrate; also sheet music by William A. Pond & Co.; see NOTES)

KEYWORDS: Ireland patriotic nonballad

FOUND IN: REFERENCES (2 citations):

Finson-Edward-Harrigan-David-Braham, vol. I, #2, pp. 7-10, "Patrick's Day Parade" (1 text, 1 tune)

ADDITIONAL: John Franceschina, _David Braham: The American Offenbach_, Routledge, 2003, pp. 81-82, "(The Patrick's Day Parade)" (before-and-after texts of the chorus, which was revised over the years)
RECORDINGS:
Mick Moloney, "Patrick's Day Parade" (on HarriganBrahamMaloney)
CROSS-REFERENCES:
cf. "Saint Patrick Was a Gentleman" (opening line)
NOTES [279 words]: For background on Harrigan and Braham, see the notes to "The Babies on Our Block."
The opening line "Saint Patrick was a gentleman" was in use by the 1830s, so Edward Harrigan clearly borrowed it. But it's not entirely clear whether he borrowed more of this song.
Williams, p. 111, says that the play "The Day We Celebrate" premiered in 1875; Moloney says 1874; it appears both are correct. "The song 'Patrick's Day Parade,' with music by Braham, was, in fact, a rewrite of Bob Hall's music for the same lyrics, arranged by M. De Donato, for 'The Day We Celebrate,' an earlier version of the sketch, and published in 1874..... But the differences in melodic contour and harmonic complexity are significant, particularly in the chorus, where Braham managed to convince Harrigan to rewrite the text to allow for a more varied and interesting melody" (Franceschina, p. 81).
The plot of "The Day We Celebrate," which was later renamed "Patrick's Day Parade," sounds as if it was lifted from "The Boatsman and the Chest" [Laws Q8] or one of the other adulterer-has-to-hide songs that have been traced back as far as Boccaccio's Decameron. Irish servant-woman Johanna McCann, thinking her boyfriend Fitzgerald Conroy will be marching in the St. Patrick's Day Parade, invites Hogarth Higgins to visit. But Conroy arrives in turn, forcing Higgins to hide in a closet. Conroy finds his hat, eventually finds Higgins, and beats him (Franceschina, p. 81). According to Blow, p. 296, Theodore Roosevelt knew this song, or at least the lines "Shout hurrah for Erin go Bragh And all the Yankee nation," and sang them as he and the Rough Riders approached the coast of Cuba in 1898. - RBW

Bibliography

• Franceschina: John Franceschina, David Braham: The American Offenbach, Routledge, 2003
• Williams: William H. A. Williams, 'Twas Only an Irishman's Dream, University of Illinois Press, 1996

Patriot Game, The

DESCRIPTION: "Come all you young rebels and list' while I sing, For the love of one's land is a terrible thing." 16-year-old O'Hanlon wanted to fight England and "free" Ulster. Now he lies with his body "all holes." He wishes he had accomplished more

AUTHOR: Dominic Behan

EARLIEST DATE: 1962 (copyright)

KEYWORDS: Ireland IRA political death war

FOUND IN: Ireland

REFERENCES (2 citations):
Behan-IrelandSings, #68, "The Patriot Game" (1 text, 1 tune)
DT, PATGAME1*

Roud #18464

SAME TUNE:
With God On Our Side (by Bob Dylan, and available in many pop songbooks)

NOTES [47 words]: Behan reports that this was inspired by the death of one Feargal O'Hanlon in 1957. It has been preserved mostly by pop folk singers (who seem to have adapted the message with regularity), but there are a handful of semi-traditional collections, so perhaps it belongs in the Index. - RBW

Last updated in version 5.1

File: Beha068
Patriot Mother, The

DESCRIPTION: "Come tell us the name of the rebelly crew Who lifted the pike on the Curragh with you." The captured rebel's mother tells the young man that she would rather see him dead than turn traitor. He holds fast and is hanged

AUTHOR: Mary Eva Kelly (1826-1910) (source: Moylan-TheAgeOfRevolution-1776-1815)

EARLIEST DATE: 1888 (Sparling)

KEYWORDS: prisoner mother children Ireland patriotic execution

REFERENCES (4 citations):
Galvin-IrishSongsOfResistance, pp. 85-86, "The Patriot Mother" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 54, "The Patriot Mother" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 217, "The Patriot Mother" (1 text)


NOTES [23 words]: Sparling, re Eva Mary Kelly (p. 502): "One of the poetesses of the Nation." Sparling does not credit her with "The Patriot Mother." - BS

Last updated in version 6.1

File: PGa085

Patriot Queen, The

DESCRIPTION: Singer meets a beautiful woman who identifies herself as Ireland. "The bigoted tyrant I'll humble" "I have noble fine brave men ... Preparing to fight for my name; I have noble O'Connell my leader, And millions of heroes at home"

AUTHOR: unknown

EARLIEST DATE: first half 19C (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: beauty Ireland nonballad patriotic

REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 26, "The Patriot Queen" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "The Pretty Maid Milking Her Cow"("Cailin deas cruidhte na mbo") (tune, per Zimmerman-SongsOfIrishRebellion)

File: Zimm026

Patsy Fagan

DESCRIPTION: "I left my home in Ireland, 'twas many years ago... where the pigs and praties grow." "Hello, Patsy Fagan, you'll hear the girls all cry... You're a decent lad from Ireland." He hopes someone will marry him and accept him as a "decent boy"

AUTHOR: unknown

EARLIEST DATE: 1956 (Scott-ACollectorsNotebook-31TraditionalSongs)

KEYWORDS: emigration courting farming

FOUND IN: Australia

REFERENCES (1 citation):
Scott-ACollectorsNotebook-31TraditionalSongs, p. 17, "The Patsy Fagan" (1 text, 1 tune)

Roud #22590

File: ScCo1017

Pattonia, the Pride of the Plains [Laws B12]

DESCRIPTION: Rangers at a frontier post are hard-pressed by Indians. The commander sends the singer to get help. His swift horse Pattonia carries him through to safety, even though an arrow has pinned his foot to the stirrup

AUTHOR: unknown

EARLIEST DATE: 1931

KEYWORDS: horse injury Indians(Am.)
Patty the Piper

DESCRIPTION: The singer meets Pat Murphy the piper: "the sweet music he blew 'Twould have melted the heart of a stone." The singer followed Murphy for five years. Drunk, the piper "fell from a bridge ... dead as a nail in a door" The singer now plays Murphy's pipes.

AUTHOR: unknown

EARLIEST DATE: 1910 (Greig/Duncan6)

KEYWORDS: drowning death drink music travel

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan6 1260, "Patty the Piper" (1 text)

Roud #6792

File: GrD61260

Paul and His Chickens

DESCRIPTION: "Paul let his chickens run down from the hillside"; he realizes from their actions that Reyard (the fox) is out. The fox has taken a chicken before Paul chases it off. Ashamed, he grinds some corn to earn enough that he can go home to his mother

AUTHOR: unknown

EARLIEST DATE: 1923 (Rickaby collection, according to Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra)

KEYWORDS: foreignlanguage animal chickens death work money mother

FOUND IN: US(MW)

REFERENCES (1 citation):

Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 64, "Paul and His Chickens" (1 text)

NOTES [47 words]: According to the notes in Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra, this is a translation of the Norwegian folk song "Pal pa Haugen," "Paul on the Hill." Leary says the Norwegian version was "widely sung," but I have no idea if it was truly traditional. - RBW

Last updated in version 4.3

File: RDL064
Paul Bunyan

DESCRIPTION: Recitation. Singer works Paul Bunyan's camp, where everything is done on a grand scale (e.g. the pancakes are turned with a sidehill plow). Bunyan, needing a river to run his logs, has his huge ox plow the Big Manistee. Bunyan retires when the ox dies.

AUTHOR: unknown

EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)

KEYWORDS: lumbering humorous recitation talltale logger

FOUND IN: US(MW)

REFERENCES (1 citation):
Beck-SongsOfTheMichiganLumberjacks 96, "Paul Bunyan" (1 text)

Roud #8874

CROSS-REFERENCES:
cf. "Round River Drive" (subject of Paul Bunyan)

cf. "Paul Bunyan's Big Ox" (subject of Paul Bunyan)

cf. "Paul Bunyan's Manistee" (subject of Paul Bunyan)

cf. "In Old Paul Bunyan's Camps" (subject of Paul Bunyan)

NOTES [3659 words]: Paul Bunyan is sometimes derided as a phony folk-hero, and he's certainly been heavily commercialized, but Beck makes clear that these were genuine folk tales.- PJS

This is a complicated question, and I will admit to having doubts -- including questions about Beck's credibility, because he seems to be the only person who actually collected Bunyan poems, and he has no fewer than five different recitations.

Hoffman, p. 1, begins his book by saying, "Perhaps, once, long ago in the woods, there was a strong and skilled lumberjack who bore the name of Bunyan. Perhaps. We shall never know, for the origina of this hero is lost to us now that the woodsmen of the nineteenth century have all passed on. Nobody ever asked them about Paul Bunyan...."

On pp. 27-28, Hoffman notes the difference in style between Paul Bunyan tales and most logging folklore. Whereas loggers sing songs such as "The Jam on Gerry's Rocks" [Laws C1] about the dangers of breaking a jam, a Bunyan folklore about a jam is a tall tale of thrusting the logs aside.

The first certain reference to Paul Bunyan is unquestionably literary. Risjord, p. 143, reports that "Paul Bunyan was popularized by a Detroit, Michigan, journalist, James McGillivray, who wrote a story for the Detroit News-Tribune on July 24, 1910 about a heroic lumberjack of immense size and strength." Similarly, Wyman, p. 4, says that "The name on Bunyan appears for the first time in 1910 in the Detroit Evening News., in the poem 'Round River Drive' by James McGillivray. [A full text of this, allegedly from oral tradition, occurs on pp. 77-80 of Gard/Sorden.]

It has been claimed that "Round River Drive" is older than this and was first printed in 1906. This alleged text was somewhat shorter than the 1910 version. But Hoffman, p. viii note 1, observes that the paper involved was published by McGillivray's brother -- and that their records were destroyed by fires. So, while this may push the date of the poem a little earlier, the evidence is weak and the writer is still presumably McGillivray.

Hoffman, p. 4, makes the interesting point that Paul is not the primary focus of "Round River Drive." It takes place in his camp, but most of the events involve other loggers.

Four years later Douglas McMallock rewrote the McGillivray story for the American Lumberman." A series of pamphlets and books followed in the 1920s, the most notable being Paul Bunyan by James Stevens (yes, "The Frozen Logger" author James Stevens), and eventually a Minnesota lumber company picked him up as a mascot.

There seems to be no evidence whatsoever that any of these stories were collected from loggers or based on lumbermen's tales, except for what Stevens states in his preface. In his second edition, Stevens, p. ix, states, "The Paul Bunyan legend had its origin in the Papineau rebellion of 1837. This was a revolt of the French-Canadians against their young English queen. [Victoria, who ascended in 1837.] ... Among [the rebels] was a mighty-muscled, bellicose, bearded giant named Paul Bunyan.... [He] raged among the Queen's troops like Sampson among the Philistines." Bunyan, of course, is not a French name, but Havinghurst, p. 236, says that he was originally "Paul Bonhomme of the Two Mountain Country," and claims the stories were first told in the New Brunswick area. He cites no sources.

The Papineau rebellions were real; Louis J. Papineau struggled for decades to improve the political position of the residents of Quebec. Brebner/Masters, p. 220, notes that there had been bad harvests in 1836 and 1837, and the combination of hunger and rejection of their political demands led to uprisings. But Brebner adds that the "half-dozen skirmishes and pitched battles of November and December were pitiable, tragic affairs in which half-armed farmers faced regulars backed by artillery, and, after their defeats, saw their villages and farmsteads looted and burned by
uncontrollable, vengeful volunteers."

There is no mention at all of a second Sampson. And Gartenberg, according to Hoffman, p. 97, searched for this Bonhomme character and couldn't find him in the records of the rebellion. Hoffman, p. 96, explicitly labels the Papineau hypothesis "fallacious."

Stevens, interestingly, admits that he got most of his stories from Louis Letourneau and his family, who came from Washington state (Stevens, p. x). There seem to be no evidence of a heroic figure in the records of eastern lumber camps.

I find it interesting to note that Carl Sandburg, in one of his letters (Sandburg/Mitgang, pp. 245-246), seems to be offering Stevens a tale (presumably about Paul Bunyan) which he made up himself -- an implication that Sandburg considered Bunyan mostly fake.

Garrison, p. 163, repeats a different story: "Nobody really knows for sure where Paul Bunyan came from or when. It's possible that French-Canadian fur trappers and traders of the Northwest told the earliest of all Paul Bunyan stories. They tried to resist when their territory was invaded by woodsmen who cut the trees that sheltered the animals. Telling about Paul Bunyan and Babe helped them work off some of their frustration. This theory is buttressed by the fact that Bon Jean, meaning 'brave John,' was often slurried so that it sounded a lot like Boneyaahn. Boneyaahn gradually became Bonikon and then Bunyon and eventually Bunyan, some scholars think."

(Though no one seems ever to have seen the intervening forms.)

Gard/Sorden, pp. 70-71, seem to think Paul came from Wisconsin: "Professor Raney of Appleton says that the lumber camps of Wisconsin helped create an entire cycle of native American folklore. Paul Bunyan, the hero, was a mythical lumber operator who, according to Gene Shephard[,] had his camp about forty miles west of Rhinelander, Wisconsin.... After his work in Wisconsin was done, Paul Bunyan logged in the Dakotas (witness their present treeless condition) and in the Pacific Northwest." They go one to give "Paul Bunyan's Wisconsin Natural History," full of creates like "axehandle hounds," "hodags" (one of the few to be heard of outside the Bunyan stories, in my experience), giant "moskittos," and "hoop snakes," whose venom was so strong that it even made axe handles swell up.

A slight hint of support for this may come from the Wisconsin song (recitation?) called "Old-Time Lumberjacks." This item, collected "in the 1930's," does not mention the name Bunyan, but does have a line that the boasts of those old lumberjacks would "put ol' Paul to shame."

Wyman -- also of Wisconsin -- mentions that some of the people he talked to knew of a "big man" named "Joe Mouffreau." Stevens, p. xi, says that the name (which he spells Muphraw) is a variant of Murphy, and claims that he worked in Quebec some time after 1875.

Interestingly, Hoffman, p. 52, has a story in which Paul has an employee called "Sour-faced Murphy," which raises the faint possibility that he might have been an earlier incarnation of Paul. Laughed went so far as to people Paul's band with "two Joe Mufraws, one named Pete" (Hoffman, p. 80).

Stevens admits that two legends may have combined, but claims that Paul Bunyan stories were in circulation by 1860. On p. xvii, he states that "I must have known some [of the Bunyan stories] before 1910, but it was not until then that I heard a gifted and experienced bunkhouse bard give a genuine Paul Bunyan service."

One wonders who this bard might have been. I find it highly interesting that Rickaby-BalladsAndSongsOfTheShantyBoy has no songs about Paul Bunyan. Neither does Doerflinger-SongsOfTheSailorAndLumberman. Nor Fowke. Peters-FolkSongsOutOfWisconsin has only the one very oblique reference. Nute, p. 45, declares that the voyageurs "loved to pull the long bow [i.e. tell tall tales], especially about their own exploits, and though Paul Bunyan seems to be a very modern mythological hero of uncertain parentage, his prototype was every voyageur's conception of himself."

Hoffman also thinks the stories have older roots, although he would see the model more in the Yankee Trickster sort of tale (Hoffman, p. 48). He observes, p. 50, that (unlike, say, the Robin Hood corpus which features other genuine characters such as Little John), the Paul Bunyan tales have no other actors than Paul himself. This goes back at least to Laughed, who said that none of his informants had names for any of the actors but Paul.

Interestingly, Hoffman, p. 11, quotes a story which a logger claimed was from Joe Muffreau -- who, in this account was "camp cook to the master logger" and, seemingly, the last Paul Bunyan survivor. Hoffman, p. 45, also mentions a tale told of a logging thief, "Joe Munion." Could "Joe Muffreau" and "Paul Bunyan" be various distortions of "Joe Munion," or Munion a combination of the other two?

Hoffman, p. 54, also described one informant -- Perry Allen -- as a source of high-quality tales, often of Bunyan. But he notes on p. 55 that Alan Lomax had to work very hard to extract the tales from Allen. It appears, in any case, that much of Allen's material was derived from printed sources.
such as Laughead. Thus, as Paul Stamler said above, Paul Bunyan did become a folk hero -- but Allen's tales are not evidence that he originated as "folk."

Stevens, in the revised introduction to his second edition (p. xvi), acknowledges that the Paul Bunyan stories have come under attack, listing Stuart Sherman and Ben Botkin as those doubting their veracity. But he denies that the attacks have been successful. Stevens eventually admitted that most of his work was based on literary prototypes, not folklore (Hoffman, p. 99), but that's not quite an admission of fakery.

Agnes M. Larson, in surveying lumbermen for a history of white pine logging published in the 1940s, found that none of them knew about Paul (Lass, p. 183). Similarly, Wyman apparently had students look for traces of Paul Bunyan among loggers, and found some who thought they had heard of him in lumber camps, but many more claimed never to have heard of him there.

Blegen's massive tome, written by Minnesota's best historian who was also something of a folklorist, says on page 335, "Paul Bunyan has been presented as a myth, a folk tale, drawn from oral tradition in the lumber camps.... The stories have had wide circulation.... But there is scarcely a shred of evidence that the lumberjacks were familiar with Paul Bunyan, told stories about him, or indeed had ever heard of him.... The present author interviewed a lumberjack of rich experience in the 1920s, Wright T. Orcutt, who had written about lumberjacks and woods lore, and he had never heard a Bunyan story in the woods. And the Forest History Society in its far-ranging investigations of the sources for woods history has unearthed no evidence that Paul Bunyan was the subject of bunkhouse tales."

Gilman, p. 219, finds it hard to disentangle folklore from publicity. On the one hand, she says, "Yankee lumberjacks had their own her.... [H]e belonged to more than Minnesota. In forests from Maine to the Pacific Coast they told stories of Paul Bunyan. Many were about how he solved problems." Even though she claims a folklore origin, the story she retells is straight out of the popularized accounts. Yet she also says "Paul Bunyan was different. In 1914 the Red River Lumber Company of Minneapolis printed a pamphlet with stories about him. Paul's fame spread. Writers everywhere claimed him. They made up new stories and changed him from a clever Yankee lumberjack to a frontier giant."

Jamie Moreira reports that Sandy Ives found no Paul Bunyan tales at all among his New England informants. He also reports on a student collector who had the same experience.

Richard M. Dorson had a very critical appraisal of the legends in his book American Folklore; he includes Paul Bunyan as one of his key examples of "fakelore." Duncan Emrich, Folklore on the American Land, p. ix, says explicitly that the stories of Paul Bunyan "are not folktales." Hoffman, while more sympathetic to Bunyan tales, notes (p. 35) that very many of them are not logging tales but are "typical of an American comic genre: the enlargement of natural objects, especially plaguey critters. This is often pushed to the grotesque. While the genre contributes some good Bunyan stories, it also exists quite independently of them...."

A pretty massive collection of authorities; I would be loathe to argue with them.

On the other hand, Bunyan's place in Minnesota's urban folklore seems clear -- you can hear screams all the way to Saint Paul any time anyone messes with a Paul Bunyan monument. The first one seems to have been put up in 1937 (Lass, p. 182). Minnesota in 1965 went so far as to publish a booklet about the "Paul Bunyan Trail," four interconnected loops leading to a lot of tourist destinations -- very few of which have anything to do with Paul and relatively few of which even have to do with logging.

Holding, p. 296, says "The legends of Paul Bunyan are widely distributed throughout the lumber camps of the North," and claims to have assembled a batch of materials from 1916 -- though the book seems to use only one source, which looks secondary to me.

Havinghurst declares on p. 237 that "By 1870 [Bunyan] was a full-fledged deity, and in the next fifty years his fame completed its spread across the continent. Paul Bunyan became the logger's god from Maine to Oregon." Once again he supplies no source for this information.

Beck, collecting primarily in Michigan, gathered enough material to make a Paul Bunyan book, and to have some material left over for other collections. (In this context, it's interesting to note that Gardner and Chickering, who gathered much Michigan logging material, do not seem to have found any Paul Bunyan material.)

Norm Cohen cites the following from Leach's Standard Dictionary of Folklore: "As far as can be determined, the legend originated in Canada during the [nineteenth] century, and was considerably amplified as it spread west and south with the lumber industry, centering in the Lake states and the Northwest. In the course of his migration Paul Bunyan incorporated elements of local heroes like Jigger Jones (Johnson), Joe Mufrâw, and Jean Frechette, whom he supplanted." Cohen himself concluded, "He first appeared in print in stories published by James MacGillivray in 1910, but oral tales from lumbermen in Pennsylvania, Wisconsin, and the Northwest circulated
considerably earlier.... Paul was first introduced to a general audience by W.B. Laughead, a Minnesota advertising man, in a series of pamphlets (1914-44) used to publicize the products of the Red River Lumber Company.... James Stevens, also a lumber publicist, mixed tradition and invention in his version of the story, Paul Bunyan (1925). Along the way, the Bunyan stories took on the character of lying contests -- who could tell the biggest whopper about the good-natured Paul."

Cohen adds, in a message to the Ballad-L mailing list, "In a letter to Louise Pound (SFQ 7) Laughead states that he began with what he 'remembered from Minnesota logging camps (1900-1908)... then picked up odds and ends from letters received...."

Laughead also produced the first Bunyan illustrations, some of which are shown after the preface of the new edition of Hoffman. Interestingly, these illustrations -- with a mustache that sticks out almost like a cat's whiskers and no beard -- bear little resemblance to the standard Paul Bunyan I seem to recall from my youth. Laughead's book The Marvelous Exploits of Paul Bunyan does admit that the author "embellished" the tales.

Hoffman, p. 5, quotes a newspaper story in which Laughead admitted to mixing advertising copy with stories about Paul. Laughead also confessed to creating Babe the Big Blue Ox (according to Hoffman, p. 75, the ox had been mentioned as early as 1910, but Laughead supplied the name and various particulars). Hoffman, pp. 6-7, demonstrates how Laughead gradually popularized his picture; the first edition, of 1914, is full of lumbering terms and proved not very popular; the later editions reduced the logging vocabulary and started adding the vocabulary of ordinary business. This was enough of a success that the Red River company started to call its produces "Paul Bunyan's Pine" (Hoffman, p. 74), which surely helped promote the tale. Because Laughead had claimed his stories were logger folklore, however, Paul Bunyan could not be copyrighted; others soon began to use the Bunyan name (Hoffman, p. 82). The legend quickly became popular; the first Paul Bunyan festival was held in Brainerd, Minnesota in the mid-1930s (Hoffman, p. 81).

To Laughead's credit, when folklorists started to question him about his work, he readily confessed to what he had done (unlike, say, Stevens). This does give some credence to his claim of having had some sort of legend to start from. He apparently was surprised by the extent to which it took off. (Hoffman, p. 83)

Although, as noted above, Edith Fowke found no Bunyan songs, Jamie Moreira points to her published report, "In Defence of Paul Bunyan" (New York Folklore 5, 1979, 43-52), which says that there were nineteenth century folktales about him.

Jonathan Lighter reports a speculation of Gershon Legman that Bunyan began as a figure of erotic folklore (which obviously would explain why he wasn't cited in the earlier collections). Legman on p. 227 of The Horn Book says that Bunyan was "an upstart in folklore, but folklore nevertheless" (though without explaining or justifying the statement).

Hoffman, p. 8, however makes an interesting point: There are unquestionably folktales about Bunyan "now", but they all appear to derive from print. He cites a tale about Bunyan's macaroni farm. This is not lumbering folklore; it is a tall tale gone into tradition. If there is a traditional core, it is secondhand.

Hoffman, p. 65, says that the writers who, starting in 1912, contributed most to the Bunyan legend were W. B. Laughead, Ida Virginia Turney, Esther Shephard, James Stevens, Glen Round, and Harold Felton.

Turney, who wrote in 1916, tells a series of tales about Paul so close to Laughead's that they clearly show direct dependence (Hoffman, p. 83) -- if not direct plagiarism, then she took the tales from informants who themselves had read Laughead.

Esther Shephard, who published a popular Bunyan book in 1924, used both popular and traditional sources, making no attempt to distinguish them (Hoffman, pp. 87-88); it thus served primarily to muddy the tradition.

Hoffman does say that the second Stevens book on Bunyan, The Saginaw Paul Bunyan, published in 1932, is better (Hoffman, p. 113), lacking the political overtones. Frank Shay's Here's Audacity,
from 1930, includes Paul among other heroes such as Paul Bunyan; it qualifies as one of the few attempts to put Paul in the context of what Hoffman calls "frontier demigods."

Hoffman, p. 116, adds that The Saginaw Paul Bunyan was the last Bunyan book intended for an adult audience. From then on, the tales were pitched to children. By 1947, he had even worked his way into the Compton Encyclopedia for children (Hoffman, p. 120) -- in an article which, sadly, swallowed the Stevens explanation for Paul.

Harold Felton published the voluminous Legends of Paul Bunyan in 1947; according to Hoffman, pp. 123-124, this suffered from the usual problem of failing to distinguish folklore from fakelore. Over this period, Robert Frost, Carl Sandburg, W. H. Auden, and Louis Untermeyer all produced Bunyan poems. Hoffman, p. 128, suggests that they were all trying to make a true American myth. Their efforts were probably better than the popularizers'. But hardly more folkloric.

Auden, indeed, seems to have tried to suppress his work, an operetta for which he supplied the words (Hoffman, pp. 143-144). Of Untermeyer, Hoffman says (p. 153), "In five hundred ways it repeats what had been written before by Laughead, Turney, Shephard, Stevens, Wadsworth, Rounds, and others, but always with a difference. The distinction is very simple: Mr. Untermeyer has one great advantage over the popularizers, and that is good writing."

Hoffman, p. xxvi, has what I think a fitting summary: "When Paul Bunyan became a popular rather than merely an occupational hero, he ceased to be the product of a homogenous folk society. In the popularization of Paul Bunyan not only were his adventures revised, but his character and the humor with which his exploits were told were altered still more. His changing lineaments reflect the changing values of American culture over the last half century."

I guess I'll have to leave it to you to draw your own conclusions beyond that.

Hoffman makes some other interesting points about Bunyan and his mythos. For instance, he observes on p. 43 that, unlike other mythic heroes, Bunyan embraces technology and even tries to enhance its application. But he adds on p. 62 that this simplifies the process of storytelling, because technology does not require characterization. - RBW

Bibliography

- Blegen: Theodore C. Blegen, Minnesota: A History of the State (1963; I use the 1975 University of Minnesota edition with a new final chapter by Russell W. Fridley, but this is merely an appendix to the Blegen book; it is actually placed *after* the index!)
- Brebner/Masters: J. Bartlett Brebner, Canada, revised and enlarge by Donald C. Masters, University of Michigan Press, 1970
- Hardin: Terri Hardin, editor, A Treasure of American Folklore, Barnes & Noble, 1994
- Nute: Grace Lee Nute, Lake Superior (part of the American Lakes series edited by Milo M. Quaife), Bobbs-Merrill, 1944
- Peters: Harry B. Peters, editor, Folk Songs out of Wisconsin, State Historical Society of Wisconsin, 1977
- Stevens: James Stevens, Paul Bunyan, 1947 (I use the 19975 Western Americana edition)
- Wyman: Walker D. Wyman, Wisconsin Folklore, University of Wisconsin Extension (?), 1979
Paul Bunyan's Big Ox

DESCRIPTION: Recitation about Paul Bunyan's giant blue ox ("...every day for dinner/He would eat a ton of hay"; "This big blue ox weighed fourteen tons/And every time he'd bawl/The earth would shake... timber it would fall." The ox dies by breaking its neck

AUTHOR: unknown
EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)
KEYWORDS: recitation talltale animal death
FOUND IN: US(MW)
REFERENCES (2 citations):
Beck-SongsOfTheMichiganLumberjacks 97, "Paul Bunyan's Big Ox" (1 text)
Beck-LoreOfTheLumberCamps 46, "Paul Bunyan's Big Ox" (1 text)
Roud #4069
CROSS-REFERENCES:
cf. "Paul Bunyan" (subject) and references there
cf. "The Derby Ram" (theme)
NOTES [24 words]: This recitation is item dC48 in Laws's Appendix II. For background (or, rather, speculation) about Paul Bunyan, see the notes to "Paul Bunyan." - RBW
Last updated in version 5.2
File: Be097

Paul Bunyan's Manistee

DESCRIPTION: "Paul Bunyan, the lumberman, came from St. Paul. he owned a big ox that was eleven feet tall." The singer, from Bay City, is out of work and joins Bunyan's crew. He greases Bunyan's huge griddle with ham strapped to his ankles and does other absurd jobs

AUTHOR: unknown
EARLIEST DATE: 1948 (Beck-LoreOfTheLumberCamps)
KEYWORDS: talltale work
FOUND IN: US(MW)
REFERENCES (3 citations):
Beck-TheyKnewPaulBunyan, pp. 73-75, "Paul Bunyan's Manistee" (1 text)
Beck-LoreOfTheLumberCamps, pp. 121-122, "Paul Bunyan's Manistee" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 458, "Paul Bunyan's Manistee" (1 text)
Roud #6522
CROSS-REFERENCES:
cf. "Paul Bunyan" (subject) and references there
NOTES [43 words]: Beck's version of this (seemingly the only one in existence) has this to the Derry Down tune. Yet I heard the first verse, at least, sung, with a tune very close to the verse of "The Strawberry Roan," and no refrain. Wsh I remembered where I heard it! - RBW
Last updated in version 5.2
File: CAFS2458

Paul Jones, the Privateer [Laws A3]

DESCRIPTION: John Paul Jones's American ship outruns a British man-of-war. Most of the ballad is devoted to describing the way the ship sails.

AUTHOR: unknown
EARLIEST DATE: 1894 (Williams)
KEYWORDS: sea navy ship
HISTORICAL REFERENCES:
1777 - The "Ranger" is commissioned
1778 - The "Ranger" outruns the British ship
FOUND IN: US(MA,MW,NE), Canada(Mar) Ireland
REFERENCES (15 citations):
Laws A3, "Paul Jones, the Privateer"
Doerflinger-SongsOfTheSailorAndLumberman, pp. 131-133, "The Stately Southerner" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, pp. 126-127, "The Stately Southerner" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 177-184, "The Yankee Man-Of-War" (2 texts, 1 tune)
Paul Jones's Victory [Laws A4]

DESCRIPTION: John Paul Jones's [Bonhomme] Richard encounters two British ships. Despite being outgunned, Jones manages to capture the larger of the British ships.

AUTHOR: unknown

EARLIEST DATE: before 1839 (broadside, Bodleian Johnson Ballads 247)

KEYWORDS: navy war ship battle

HISTORICAL REFERENCES:

Sept 23, 1779 - Battle between the Bonhomme Richard (40 guns) and the British Serapis (44 guns) and Scarborough (20 guns)

FOUND IN: US(MA,SE) Britain(England(South)) Canada(Mar) Ireland

REFERENCES (23 citations):

Laws A4, "Paul Jones's Victory"
John Paul Jones (1747-1792) was born in Scotland with the name John Paul (Morison, pp. 1, 3). The fourth of five children (Cordingly, p. 193), he went to sea at age 13 (Morison, p. 9), initially serving aboard merchant ships (Morison, p. 10), including time aboard a slaver (Morison, p. 13). In 1768, John Paul saw both the master and mate of his ship die of fever. The only man aboard who could navigate, he brought the ship home and was given command of the John (Morison, pp. 13-14). He was 21. He served well in this role for five years (Morison, p. 20). Then he killed one of his sailors. It wasn't the first time he had been charged with brutality. In the course of a voyage in 1769-1770, Jones had had a sailor named Mungo Maxwell brutally flogged (Morison, p. 17). There had been some doubt about who was at fault in the Maxwell case; there was no question about this one. Calling at Tobago, John Paul had refused to pay his men an advance on their wages (which, we note, they had already earned, but which were not due until the ship returned to Britain). Several men apparently wanted to desert. John Paul stopped the mutiny by killing "the ringleader" (Morison, pp. 22-23). Legally, he was in the right, and would presumably have been cleared in court (Cordingly, p. 193) -- but it was definitely not a smart thing to do. It is not clear what happened next, but somehow John Paul ended up in the colonies and started...
calling himself by the surname "Jones" rather than his birth name of "Paul" (Morison, pp. 23-24). When war broke out with Great Britain, Paul Jones joined the navy, apparently being the senior lieutenant in the entire service (Morison, p. 29). (We should probably add that "lieutenant" was, in effect, a higher rank than then now -- the approved ranks were captain, lieutenant, master, and midshipman. Thus a lieutenant was the equivalent of a "commander" today, ranked high enough to command a sloop or even a small frigate though not a ship of the line.) Not that the continental navy was a very impressive service at first; Pratt, p. 11, reports that "At the time the troubles broke out in Boston in 1775, there were not a few officers of the Royal Navy who came from the colonies, but... these officers stayed with the flag rather than join persons in revolt against due authority. A few men were available for the Continental Navy who had served with the Royal Navy earlier in their careers, but only one man is reported to have left the King's service to join the colonists in revolt, and his name has not survived." The appointment process didn't help. According to Bryant, p. 79, "Never was the creation of a corps of naval officers handled with more regard for the political weight each aspirant carried; the commissions were frankly awarded on the basis of political expediency, and little regard for the appointees' abilities as leaders and marines." Pratt, p. 24, comments that the initial naval commands "were distributed on the combined principles of geography and nepotism, modified by political maneuver." Of the first batch of officers in the United States Navy, Bryant apparently considers Jones to be the only "happy choice," but such were politics of the time that he would soon be known as the "North Carolina Captain."

He was first appointed to the Alfred, of 20 guns, as first lieutenant (Cordingly, p. 194), although the Alfred, called the first ship in the Continental Navy "was regarded as a dull sailer, and was almost useless as a warship." The British would capture the converted merchantman later in the war (Millar). Jones, however, was long gone, having served on several ships in 1775-1776 (Cordingly, p. 194).

In 1777, Jones was given command of the ship Ranger (Cordingly., p. 195), which he sailed with some success (see "Paul Jones, the Privateer" [Laws A3]). This was all the more impressive because, according to Bryant, p. 96, he had only one set of sails (and only one cask of rum, if you can believe that). But -- in one of those typically idiotic acts of the American congress -- he was deprived of command and put on the beach. (On the other hand, Pratt, p. 44, reports that he kicked one of his junior officers in the pants, which is hardly the way to win friends and influence people.) He seems to have already been a romantic figure; at least, Cordingly, p. 195, claims he had an affair with a rich Frenchwoman while the Ranger was being repaired, and on p. 198 mentions other woman sniffing after him.

He (or, rather, the French) finally scrounged up the Bonhomme Richard, a converted merchant ship with forty guns so badly worn as to be rather dangerous. Bryant calls her a "floating antique with a castellated poop," and says that the former Duc de Durac was "worm-eaten, crank, her old timbers exuding a hearty aroma of arrack, cloves, and tea" -- a reminder of her days trading to the East Indies (Bryant, p. 97). Hendrickson, p. 189, declares that "Some of her timbers were rotten, and many of her 40 guns were condemned."

Paul Jones sailed her anyway, with a scrounged-up crew (Pratt reports that only 79 of his initial crew of 227 were Americans; Hendrickson, p. 189, says that the others consisted of 174 French and 59 British), naming her Bonhomme Richard after Benjamin Franklin's French rendering of "Poor Richard" (Paine, p. 67). She sailed with an assortment of five even more ill-favored consorts (Marrin, p. 168). Even though two of his ships had to return to France, Jones commanded a squadron of four ships, 124 guns, at the time of this battle (the whole flotilla financed by the French), although only the Bonhomme Richard was completely engaged in the fight; his second-in-command, the French officer Pierre Landais, refused to take part. (Some even accuse him of firing on Jones, e.g. Cordingly, p. 197).

Jones won the battle by using his marines: He lashed his ship to the big 44-gun Serapis, and -- having made his famous remark "I have just begun to fight" when called upon to surrender -- continued the struggle until the British gave up. (The alternate version of Jones's line, which frankly sounds more likely, is "I'll sink, but I'm damned if I'll strike" [i.e. surrender]; Paine, p. 68). The Richard had, however, been reduced to a sinking condition (among other things, several of those worn guns had blown up -- on only their second salvo, according to Paine, p. 68), and only vigorous work at the pumps kept her afloat long enough to take the Serapis. Indeed, Jones would never have been able to board had not the Serapis been so mis-handled as to bump into the Richard (Marrin, p. 172).

This time, Jones's brutality paid off: Some of his men, with their ship's guns silenced, the ship itself full of holes, the deck falling in, had tried to surrender. Jones knocked one of them unconscious
and kept up the fight. You could make the case that he won because his men were too afraid to give in.

In any case, he succeeded only because of the British attitude toward prizes. Had the British navy paid sailors decently, and had a doctrine of just "sinking" the enemy, rather than capturing them, the *Serapis* would have won the fight and John Paul Jones would be a guy who sank with his ship. The *Richard* proved past saving and went down on September 24; had Jones not won, he would have either been a prisoner (possibly even regarded as a deserter, given that he was Scottish) or dead.

Plenty of his men were already dead. Paine, p. 68, says that 140 of his 322 crewmen were killed or mortally wounded. And the *Serapis* was damaged enough that Jones could not even reach France; he had to hole up in the Netherlands (Cordingly, p. 197).

(I can't help but think how much this sounds like it could have inspired the Stan Rogers song "Barrett's Privateers," only Rogers gave it the ending it deserved.)

Even this noteworthy success didn't get Paul Jones the influence he wanted; when the new ship *America* was finished, the command did not go to Jones (Cordingly, p.199). This marked the functional end of his career in the American navy. He wanted, and did not get, an admiral's commission (it would not be until the end of the Civil War that the American navy started commissioning admirals), so he went to Russia (Cordingly, p. 200). Then, in 1789, he was charged with having sexual relations with a ten-year-old... Even in Tsarist Russia, that was enough to cause him to leave the country (Cordingly, pp. 200-201). He died in 1789, at the age of 45, having been driven out of two countries and having abandoned the third.

In recent years, some attempts have been made to find the wreck of the *Bonhomme Richard*. As far as I have heard, the attempts have failed. Laws classified this as an American song, and it probably was so in origin -- but it will be seen that it was found in British and Scottish broadsides at least. - RBW

In the Bodleian broadsides, the frigate is named Percy, Rachel or Richard. The opposing ship, if named, is Caraphus, Ceraphus or Percy. - BS

Bibliography

- Millar: John Fitzhugh Millar, *Ships of the American Revolution*, with illustrations by Gregory Irons, Bellerophon, 1988. N.B. This book does not have a pagination; you just have to look through it until you find the page for the particular ship.

_Last updated in version 6.1_

File: LA04

**Paulie Say She Love Me**

DESCRIPTION: Paulie told the singer that she loved only him but she has been courted by the fluter of the band. The singer is unhappy: "when she says she loves me / Then she tells a fib"

AUTHOR: unknown

EARLIEST DATE: 1939 (WITrinidadVillage01)

KEYWORDS: courting infidelity love nonballad music lie

FOUND IN: West Indies(Trinidad)

RECORDINGS:

*Venive Talbott, "Paulie Say She Love Me" (on WITrinidadVillage01)*

File: RcPaSSLM
Pauline
DESCRIPTION: "Pauline, Pauline, I don't love nobody but you." "Lord, I'm going to my shanty, I'm gonna lie down." "Lord, I'm going back home to Pauline." He has walked and cried all night long. "I'm gonna write one more letter, gonna write no more."
AUTHOR: unknown
EARLIEST DATE: 1933 (collected from Allen Prothero)
KEYWORDS: love separation
FOUND IN: US(Ap)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 402-404, "Pauline" (1 text, 1 tune)
Roud #15654
File: LxSi402

Pauper's Cowhides, The
DESCRIPTION: "Say, Richards, have you seen the paupers With a mortgage on their lands, Going to congress with their cowhides." "Schemers" steal their crops; "Money-changers" will not yield, but "Thou must be the hayseed jubilo And the pauper's kingdom come."
AUTHOR: Words: Luna E. (Mrs. J. T.) Kellie (1857-1940)
EARLIEST DATE: 1890 (Farmer's Alliance, October 4, 1890 edition, according to Welsch-NebraskaPioneerLore)
KEYWORDS: poverty derivative political money
FOUND IN:
REFERENCES (2 citations):
Welsch-NebraskaPioneerLore, pp. 67-68, "The Pauper's Cowhides" (1 text, tune referenced)
ADDITIONAL: Nebraska Folklore, Pamphlet Eighteen, "Farmers' Alliance Songs of the 1890's," Federal Writers' Project, 1938, p. 3, "The Pauper's Cowhides" (1 text)
CROSS-REFERENCES:
cf. "Kingdom Coming (The Year of Jubilo)" (tune)
NOTES [12 words]: For background on Luna Kellie, see the notes to "Marching for Freedom." - RBW
Last updated in version 3.6
File: Wels067

Paw-Paw Patch, The
DESCRIPTION: Playparty, with lyrics such as "Where oh where is pretty little (Susie/Liza/Nellie) (x3)? Way down yonder in the paw-paw patch." "Pickin' up paw-paws, puttin' 'em in her pockets." "Come along, boys, and let's go see her...."
AUTHOR: unknown
EARLIEST DATE: 1916 (Wolford-ThePlayPartyInIndiana)
KEYWORDS: playparty nonballad courting
FOUND IN: US(Ap,MW,SE,So)
REFERENCES (7 citations):
Wolford-ThePlayPartyInIndiana, pp. 101-102=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 205-206, "Way Down in the Paw Paw Patch" (1 text, 1 tune)
Sackett/Koch-KansasFolklore, pp. 218-219, "Pawpaw Patch" (1 text 1 tune)
Randolph 553, "Paw-Paw Peeling" (1 text plus a fragment, 1 tune)
Morris-FolksongsOfFlorida, #115, "The Pawpaw Patch" (1 text, 1 tune)
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 151-152, "The Paw-Paw Patch" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 46, "The Paw-Paw Patch" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 391, "Paw-Paw Patch" (1 text)
Roud #5038
RECORDINGS:
Group of children, "The Paw Paw Patch" (on JThomas01)
Pete Seeger, "Paw Paw Patch" (on PeteSeeger22)
CROSS-REFERENCES:
cf. "Where Is Old Elijah? (The Hebrew Children)" (tune & meter)
cf. "Going to Boston" (lyrics)
Pawkie Adam Glen

DESCRIPTION: "Pawkie Adam Glen, piper o' the clachan When he stoited ben, sairly was he pechin'." Old Adam goes out seeking a wife, settling on "auntie Madie." After a cheerful dance, "Madge is hect to Adam Glen, And sune we'll hae a weddin'."

AUTHOR: Alexander Laing

EARLIEST DATE: 1901 (Ford)

KEYWORDS: courting age dancing wedding

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
Ford-VagabondSongsAndBalladsOfScotland, pp. 300-301, "Pawkie Adam Glen" (1 text)

Roud #13101

NOTES [30 words]: According to Ford, piper Adam Glen died in battle in 1715 at age ninety, having taken his seventh wife (who was half his age) some months previously. Believe that if you will. - RBW

Pawkie Paiterson's Auld Grey Yaud

DESCRIPTION: "As I gae'd up Hawick Loan... 'Twas there I heard an auld yaud Gie mony a heavy grane... 'I'm Pawkie Patterson's auld yaud, See how they're guidin' mie.'" The aged horse describes its hard and bitter life, and leaves its body parts to various people

AUTHOR: George Ballantyne

EARLIEST DATE: 1904 (Ford)

KEYWORDS: horse age death lastwill hardtimes

FOUND IN: Britain(Scotland)

REFERENCES (3 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 311-313, "Pawkie Paiterson's Auld Grey Yaud" (1 text, 1 tune)
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 52-53, "Robin Spraggon's Auld Grey Mare" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #175, p. 2, "Pawkie Paiterson's Auld Grey Yaud"; #176, p. 2, "Robin Spraggon's Auld Grey Mare" (1 text plus 1 fragment)

ST FVS311 (Partial)

Roud #3063

CROSS-REFERENCES:
cf. "Poor Old Horse (III)" (theme)
cf. "Mon Cher Voisin (My Dear Neighbor)" (theme)

Pay Boy Pay Mango

DESCRIPTION: "Pay boy mango." "Papa say no go there." "Take you bare han cut timber"

AUTHOR: unknown

EARLIEST DATE: 1950 (Elder-FolksongsFromTobago)

KEYWORDS: accusation warning nonballad father

FOUND IN: West Indies(Tobago)

REFERENCES (1 citation):
Elder-FolksongsFromTobago 11, "Pay Boy Pay Mango" (1 text, 1 tune)

NOTES [68 words]: Elder-FolksongsFromTobago: "'Pay boy pay mango' was collected from fishermen in Charlotteville on the north coast of Tobago. About what 'pay mango' means they were not clear but they felt it meant suffering for wrong done to one's parents.... There are many proverbs among the folk emphasizing the evils of 'hard ears', failure to be guided by the advice of elders especially men folk in one's family." - BS

Last updated in version 4.0
Pay Day at Coal Creek

DESCRIPTION: "Pay day, O pay day, O pay day, Pay day at Coal Creek tomorrow." "Bye bye, good woman, I'm gone." "You gonna miss me when I'm gone" "She's a rider, but she'll leave that rail sometime." "Pay day won't come no more."

AUTHOR: unknown
EARLIEST DATE: 1928
KEYWORDS: work mining separation
FOUND IN: US(MW)
REFERENCES (4 citations):
Lomax/Lomax-OurSingingCountry, pp. 274-275, "Pay Day at Coal Creek" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 146, "Pay Day" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 126, "Pay Day At Coal Creek" (1 text)
DT, PAYDAYCC
Roud #6685
RECORDINGS:
Pete Seeger, "Pay Day at Coal Creek" (on SeegerTerry)
Pete Steele, "Last Payday at Coal Creek" (on PSTeele01); "Pay Day at Coal Creek" (AFS, 1938; on LC02, KMM)
CROSS-REFERENCES:
cf. "Coal Creek Troubles" (subject)
NOTES [28 words]: While this has turned into a nonballad, it seems to have started off as an account of a bitter strike. - PJS
(For details, see the notes to "Coal Creek Troubles.") - RBW
Last updated in version 3.2
File: LoF146

Pay Me My Money Down

DESCRIPTION: "Pay me, O pay me, Pay me my money down... Pay me or go to jail. Pay me, mister stevedore.... You pay me, you owe me...." Almost anything may be included, but all on the theme that the boss has hired the worker and should pay him for his labor

AUTHOR: unknown
EARLIEST DATE: 1944
KEYWORDS: work money nonballad
FOUND IN: US(SE)
REFERENCES (4 citations):
Lomax-FolkSongsOfNorthAmerica 279, "Pay Me" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 501-503, "Pay Me My Money Down" (1 text, 1 tune)
[AbEd, pp. 370-371]
Silber/Silber-FolksingersWordbook, p. 83, "Pay Me My Money Down" (1 text)
DT, PAYMONEY* PAYMONY2
Roud #21449
RECORDINGS:
Joe Armstrong and the Georgia Sea Island Singers, "Pay Me" (on LomaxCD1713)
CROSS-REFERENCES:
cf."Tie-Tamping Chant" (floating lyrics)
cf. "Darlin' (I)" (floating lyrics)
File: LoF279

Peaches in the Parlor

DESCRIPTION: Rope-skipping or counting game. ""Peaches in the parlor, Apples on the shelf, [name's] getting tired Of sleeping by herself. How many times did she sleep by herself? One, two...."

AUTHOR: unknown
EARLIEST DATE: 1948 (NorthCarolinaFolkloreJournal)
KEYWORDS: playparty food
FOUND IN: US(SE)
REFERENCES (1 citation):
Peanut Sat on the Railway Track, The
DESCRIPTION: "The peanut sat on the railway track, Its heart was all a-flutter. The train came roaring round the bend, Toot, toot... Peanut butter."
AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: play party food humorous
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 99, "(The peanut sat on the railway track)" (1 text)
File: SuSm099C

Peanut-Pickin' Song
DESCRIPTION: "You kin do jes'-a' what you please, I's gwine to pick off-a Massa's peas (x2), An' den I's gwine home." "I kin fill dis basket if I choose, Nen I's gwine home." Master gives him shoes and clothes. The singer hopes to catch a possum.
AUTHOR: unknown
EARLIEST DATE: 1919 (Curtis-Burlin-NegroFolkSongs-TheHamptonSeries)
KEYWORDS: work food clothes
FOUND IN: US(SE)
REFERENCES (1 citation):
Curtis-Burlin-NegroFolkSongs-TheHamptonSeries (IV), pp. 127-139, "Peanut-Pickin' Song" (1 text with variants, 1 tune with variants)
Roud #17445
File: CuBu127

Pear Tree, The
DESCRIPTION: "Twa lads" go out one day, see a pear tree, and climb it. Lad and lass start to undress in the tree as the pears fall. The young man loses his coat. The singer calls into the tree about the coat; the couple in the tree do not answer. So he takes the coat
AUTHOR: unknown
EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: courting sex humorous clothes
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 69, "The Pear Tree" (1 text, 1 tune)
Roud #1713
NOTES [39 words]: One must obviously suspect this was somehow inspired by Chaucer's "Merchant's Tale," where the young girl May and the young man Damian are caught in the act by May's husband January -- who, however comes out the worst of the three. - RBW
Last updated in version 4.5
File: Gath069

Pearl Bryan (I) [Laws F2]
DESCRIPTION: Pearl Bryan runs away to meet her lover Jackson, who, helped by Walling, takes her to Kentucky and decapitates her. Her body is discovered the next day. (The fate of the murderers may then be described)
AUTHOR: unknown
EARLIEST DATE: 1935 (Brewster-BalladsAndSongsOfIndiana)
KEYWORDS: elopement homicide
HISTORICAL REFERENCES:
Feb 1, 1896 - Discovery of the headless body of Pearl Bryan, killed along with her unborn child by Scott Jackson and Alonzo Walling, near Fort Thomas, Kentucky
Mar 20, 1897 - Execution of Jackson and Walling
FOUND IN: US(Ap,MW,SE)
REFERENCES (10 citations):
Laws F2, "Pearl Bryan I"
Brewster-BalladsAndSongsOffindiana 61, "Pearl Bryan" (3 texts plus an excerpt and mention of 3 more; 1 tune; the "A" and "B" texts and the "F" fragment and tune are this piece; the "C" text is Laws F1B)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 343-352, "Pearl Bryan" (2 texts, 2 tunes plus a supplementary text that is a "Pearl Bryan" version of Laws F1)
Burton/Manning-EastTennesseeStateCollectionVol1, p. 77, "Pearl Bryan" (1 text, 1 tune)
Leach-TheBalladBook, pp. 789-790, "Pearl Bryan" (1 text)
Burt-AmericanMurderBallads, p. 31, "(Pearl Bryan)" (1 short text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 424-425, "The Ballad of Pearl Bryan and Her Sad Death in the Kentucky Hills at Fort Thomas" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 209, "Pearl Bryan" (1 text)
Darling-NewAmericanSongster, pp. 199-200, "Pearl Bryan" (1 text plus a fragment)
DT 751, PERLBRY1
Roud #2212
CROSS-REFERENCES:
cf. "The Jealous Lover (I), The (Florella, Floella) (Pearl Bryan II) (Nell Cropsey II) [Laws F1A, B, C]" [Laws F1], particularly the "B" subgroup of Pearl Bryan ballads
cf. "Pearl Bryan III" [Laws F3]
cf. "Pearl Bryan IV"
NOTES [651 words]: To tell this song from the other Pearl Bryan ballads, consider this first stanza (from Leach-TheBalladBook):
Now, ladies, if you'll listen, a story I'll relate
'Twas late in January this awful deed was done
By Jackson and by Walling; how cold their blood did run!
This particular murder seems to have attracted more attention than any this side of the Lizzie Borden case. Richard Polenberg: *Hear My Sad Story: The True Tales That Inspired Stagolee, John Henry, and Other Traditional American Folk Songs*, Cornell University Press, 2015, pp. 268-269, lists books by James McDonald and Joan Christen, *The Perils of Pearl Bryan: Betrayal and Murder in the Northwest in 1896*; and Anne B. Cohen, *Poor Pearl, Poor Girl! The Murdered Girl Stereotype in Ballad and Newspaper*, plus several long articles and web sites.
Polenberg, pp. 82-89, gives a summary, including a photo of Pearl on p. 83 and sketches of the murderers Jackson and Walling on p. 86.
Pearl, the youngest child in her family, was born in October 1872, and was said to have been friendly and popular, a Sunday School and church worker (Polenberg, pp. 82-83).
Pearl's body was discovered early near Fort Thomas, Kentucky, early on the morning of February 1, 1896; the murder had probably happened the day before (Polenberg, p. 82). It would seem she did not carry obvious forms of identification; the investigators were able to identify her by tracing her clothing. Polenberg also says that "certain physical characteristics" helped identify the body. He does not say what he means, but Cox reported that she was "web-footed." Based on her photograph, she doesn't appear to have been particularly pretty.
A cousin of hers, Will Wood, had introduced her to Scott Jackson, who got her pregnant; she was reportedly about five months gone at the time of her murder. Jackson seems to have been quite a piece of work; as a young man, he had been involved in embezzlement, but had turned states' evidence and avoided conviction (Polenberg, p. 83). Then he got Pearl pregnant. The only positive thing I can say about him is that he did try to find a way to terminate her pregnancy -- but turned to murder when that failed. He had already apparently thrown her over to go to dental school.
Alonzo Walling was Jackson's school roommate, and for some reason went along with Jackson's plan rather than trying to prevent it. The two gave her a heavy dose of cocaine mixed with water, which made her sick and induced her to go with them; they carted her away in a hired cab (whose driver, confusingly, was also named Jackson; Polenberg, p. 84), then left the cab and murdered her. We of course cannot know what happened after that; Jackson and Walling both accused the other (Polenberg, pp. 84-85). The police inclined to believe Walling, who said Jackson did it, and
certainly Jackson had the stronger motive. Neither could offer much of a defense, and both were convicted in separate trials (Polenberg, pp. 87-88). All appeals failed; they were hung together (Polenberg, p. 88).

Polenberg, pp. 88-89, says that songs about Pearl Bryan are rare, but although none is individually as popular as, say, "Omie Wise," there are at least half a dozen Pearl Bryan songs all told. Clearly the macabre story took a strong grip on the public imagination. Despite this, the story doesn't seem to have attracted books the way the story of, say, Maria Marten did. The book by James McDonald and Joan Christen, The Perils of Pearl Bryan: Betrayal and Murder in the Midwest in 1896, AuthorHouse, 2012, turns out to be historical fiction by a couple of authors who discovered the story because they were interested in the history of dentistry! It does have a handful of interesting illustrations, ad the bibliography lists a few pamphlets about Pearl, but I doubt it can be relied on. Except maybe about teeth. - RBW

Pearl Bryan (III) [Laws F3]

DESCRIPTION: Pearl Bryan appeals to Jackson for help; he is not interested and, with (Alonzo) Walling, cuts off her head and abandons the body
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: homicide abandonment
HISTORICAL REFERENCES:
Feb 1, 1896 - Discovery of the headless body of Pearl Bryan, killed along with her unborn child by Scott Jackson and Alonzo Walling, near Fort Thomas, Kentucky
Mar 20, 1897 - Execution of Jackson and Walling
FOUND IN: US(Ap,MW)
REFERENCES (3 citations):
Laws F3, "Pearl Bryan III"
Eddy-BalladsAndSongsFromOhio 105, "A Fatal Acquaintance" (2 texts, but Laws considers only the B text part of this ballad; the A text may belong with Pearl Bryan II)
DT 755, PERLBRY3
Roud #2213
CROSS-REFERENCES:
cf. "The Jealous Lover (I), The (Florella, Floella) (Pearl Bryan II) (Nell Cropsey II) [Laws F1A, B, C]"
[Laws F1], particularly the "B" subgroup of Pearl Bryan ballads
cf. "Pearl Bryan I" [Laws F2]
cf. "Pearl Bryan IV"
NOTES [83 words]: To tell this song from the other Pearl Bryan ballads, consider this first stanza (from Eddy-BalladsAndSongsFromOhio):
In Greencastle lived a maiden
She was known the wide world o’er;
She was murdered by Scott Jackson
Whom she fondly did adore.
Comparison with Eddy’s other text (which also lacks a melody) would seem to imply that the two could be one -- but Laws separates them, so the Index does the same.
For background on the Pearl Bryan murder see the notes to "Pearl Bryan (I)" [Laws F2]. - RBW

Pearl Bryan (IV)

DESCRIPTION: A girl of Greencastle, Indiana loves a young man. (She becomes pregnant?, and) begs him to make good the wrong he has done her. He refuses and plans to depart. She follows him. He kills her. Young girls are warned by the example of Pearl Bryan
AUTHOR: unknown
EARLIEST DATE: 1939 (Eddy-BalladsAndSongsFromOhio)
KEYWORDS: love homicide abandonment
HISTORICAL REFERENCES:
Feb 1, 1896 - Discovery of the headless body of Pearl Bryan, killed along with her unborn child by
Scott Jackson and Alonzo Walling, near Fort Thomas, Kentucky
Mar 20, 1897 - Execution of Jackson and Walling

Peas and Rice and Cocoanut Oil

DESCRIPTION: People cruising to Nassau "get drunk... hear those natives singin'. Mandy don't want no peas no rice no cocoanut oil Just a bottle of brandy handy." People came for a race but got "whisky and champagne." "Mama got drunk but she wouldn't get drunk no more"

AUTHOR: unknown

EARLIEST DATE: 1938 (Rushing, Count Basie)

KEYWORDS: travel drink wine nonballad

FOUND IN: West Indies(Bahamas,Jamaica,Trinidad)

REFERENCES (1 citation):

RECORDINGS:
Blind Blake Higgs, "Peas and Rice and Cocoanut Oil" (on WIHIGGS01)
James Rushing with Count Basie and His Orchestra, "Mama Don't Want No Peas an' Rice an' Cocoanut Oil" (1938, on Decca 78RPM 2030 B, 1992, "Count Basie - The Complete Decca Recordings" Decca CD GRD-3-611)
Vernon Hedley and Carl Monsegui, "We Don't Want No Rice" (on WITrinidadVillage01)

NOTES [206 words]: The description follows Higgs. The Hedley and Monsegui track is only the chorus (sung six times with no break between repetitions), and it is stew they want every day rather than brandy. Higgs's first verse of two is very close to the Count Basie version (Basie's "mama" becomes Higgs's "Mandy", and a few of Basie's "ands" become Higgs's "no's."
The liner notes to the Herskovits album: "Raymond Quevedo (Attila [sic] the Hun) notes this song as 'traveling down the islands from the Bahamas to Barbados and then to Trinidad,' being incorporated into the Trinidad calypso repertoire around 1937.... The song probably originated in the Commonwealth of the Bahamas during World War I, when cooking oils were difficult to obtain and the majority of cooking was done with cocoanut oil. The song entered main-stream U.S. popular music in the early 1930s. Most versions outside the Caribbean appear to be based on U.S. commercial recordings, such as Count Basie's Decca recording with Jimmy Rushing on vocal, cut in New York on June 6, 1938" (Donald R. Hill, Maureen Warner-Lewis, John Cowley and Lise Winer, liner notes to WITrinidadVillage01.
For Higgs, "Peas and Rice and Cocoanut Oil" is the first part of a track called "Peas and Rice." - BS

Last updated in version 5.2

File: RcPaRaC0
Peas and the Rice
DESCRIPTION: "Peas and the rice... new rice and okra, eat some and left some... peas and the rice done done done"
AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeasIslands)
KEYWORDS: work food nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeasIslands 58, pp. 226-226,232-233, "Peas an' the Rice" (1 text, 1 tune)
NOTES [44 words]: The current description is based on the Parrish-SlaveSongsOfTheGeorgiaSeasIslands text. Parrish writes, "In her youth, Julia Walker employed these rhythmic lines to help in thrashing rice on the floor." "Eat some and left some" is also in "Eat Some and Leave Some" - BS
Last updated in version 4.1
File: Parr056A

Peasant's Bride, The (Thady and I)
DESCRIPTION: "I was a simple country girl." She loves Thady: "with hook or scythe, with plow or spade, He'd beat ten men together" They marry and many nobles "would gladly give a crown of gold To be like me and Thady."
AUTHOR: unknown
EARLIEST DATE: 1855 (Edward Hayes, The Ballads of Ireland (Boston, 1859), Vol II)
KEYWORDS: poverty love marriage
FOUND IN:
REFERENCES (3 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, pp. 120,123, "The Peasant's Bride" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 153, "The Peasant's Bride" (1 text)
ADDITIONAL: Edward Hayes, The Ballads of Ireland (Boston, 1859), Vol II, p. 84, "The Peasant's Bride"
Roud #V13704
BROADSIDES:
Bodleian, Firth b.28(9a/b) view 7 of 8, "Thady and I", R. March & Co (London), 1877-1884
File: 0Con120

Pease Porridge Hot
DESCRIPTION: "Pease porridge hot, Pease porridge cold, Pease porridge in the pot, Nine days old. Some like it hot, Some like it cold, Some like it in the pot, Nine days old." A clapping game, sometimes used to keep the hands warm
AUTHOR: unknown
EARLIEST DATE: c. 1765 (Mother Goose's Melody, according to Baring-Gould-AnnotatedMotherGoose)
KEYWORDS: playparty food nonballad
FOUND IN: US
REFERENCES (4 citations):
Newell-GamesAndSongsOfAmericanChildren, #71, "Pease Porridge Hot" (1 short text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 502, "Tinker, Tailor...." (1 text)
Baring-Gould-AnnotatedMotherGoose #599, p. 237, "(Pease Porridge Hot)"
Dolby-OrangesAndLemons, p. 160, "Pease Pudding Hot" (1 text)
Roud #19631
File: Newe071

Peaslee's Lumber Crew
DESCRIPTION: The various characters on Peaslee's lumber crew are described.
AUTHOR: Fred Walker (source: Beck-LoreOfTheLumberCamps)
Peata an Mhaoir (The Kerry Cow)

DESCRIPTION: Gaelic. "I wish I had the shepherd's lamb... And Katie coming after." "I wish I had the yellow cow And welcome from my darling."

AUTHOR: unknown

EARLIEST DATE: 1952 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: foreignlanguage courting love farming nonballad animal sheep lover

FOUND IN: Ireland

REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 167, "The Kerry Cow" (2 texts, 1 tune)

RECORDINGS:
Elizabeth Cronin, "The Kerry Cow" (on IRECronin01)

NOTES [46 words]: The description follows the English translation from Joyce provided by OCroinin/Cronin-TheSongsOfElizabethCronin and P.W. Joyce, Old Irish Folk Music and Songs (Dublin: Hodges Figgis & Co Ltd, 1909 ("Digitized by Microsoft")) #46, p. 238, "I Wish I Had the Shepherd's Lamb." - BS

Last updated in version 3.2

File: OCC167

Pecos Punchers, The

DESCRIPTION: The singer describes his appearance ("I wear the high heels, also the white hat"), talks of the work of a cowboy, and lists the outfits he worked for. He decides to "go east like Wild Bill and there play the tough" -- but keep his saddle for use hereafter

AUTHOR: unknown

EARLIEST DATE: 1966

KEYWORDS: cowboy work

FOUND IN: US

REFERENCES (1 citation):
Fife/Fife-CowboyAndWesternSongs 112, "The Pecos Punchers" (1 text)
Roud #8047
File: FCW112

Pecos River Queen

DESCRIPTION: "Where the Pecos river winds and turns its journey to the sea... Dwells fair young Patty Moorhead the Pecos River Queen." Patty's amazing skills are described. At last she "rode her horse... a lover's heart to test." "But the puncher wouldn't follow...."

AUTHOR: N. Howard Thorp

EARLIEST DATE: 1908

KEYWORDS: cowboy love courting

FOUND IN:
Pecos Tom

DESCRIPTION: "Where the old Fort Sumber Barracks look down on the Pecos wide," the speaker and Pecos Tom are telling tales when the speaker notices Tom has a fancy gun. It cost $15,000. The seller didn't think he could afford it -- don't judge cowboys by their clothes

AUTHOR: N. Howard Thorp
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: cowboy money clothes
FOUND IN:
REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 127-129, "Pecos Tom" (1 text)
File: ThLo127

Peddler and His Wife, The [Laws F24]

DESCRIPTION: An old peddler and his wife are riding in their wagon on a fine day when they are ambushed, robbed, and murdered

AUTHOR: unknown
EARLIEST DATE: 1930 (recording, Appalachian Vagabond [Hayes Shephard])
KEYWORDS: homicide robbery commerce
FOUND IN: US(Ap)
REFERENCES (6 citations):
Laws F24, "The Peddler and his Wife"
Fuson-BalladsOfTheKentuckyHighlands, pp. 116-117, "The Peddler and His Wife" (1 text)
Cambiare-EastTennesseeWestVirginiaMountainBallads, p. 9, "The Peddler and His Wife" (1 text)
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 70, pp. 166-167, "The Irish Peddler" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 260-261, "The Peddler and His Wife" (1 text)
DT 762, PEDDWIFE
Roud #2262
RECORDINGS:
Appalachian Vagabond [pseud. for Hayes Shephard], "Peddler and his Wife" (Vocalion 5450, rec. 1930)
James Howard, "The Peddler and his Wife" (AFS, 1937; on KMM)
File: LF24

Pedlar (I), The

DESCRIPTION: "The pedlar ca'd in by the house o' Glenneuk" and begins bargaining -- for his goods and the hosts' daughters. Although the parents discourage it, one daughter is interested. She departs with him; they are married; he proves very successful in business

AUTHOR: William Watt
EARLIEST DATE: 1904 (Ford)
KEYWORDS: love courting rambling money elopement
FOUND IN: Britain(Scotland)
REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #96, pp. 1-2, "The House o' Glenneuk" (1 text)
Greig/Duncan2 280, "The Pedlar and his Pack" (4 texts, 2 tunes)
Peel a Banana Upside Down

DESCRIPTION: "Peel a banana upside down, Peel an orange round and round, If you count to twenty-one, You hall have another turn. Not last night but the night before, Three little gents came knocking at my door." They sang, "Lady, lady, lady, turn around...."

AUTHOR: unknown

EARLIEST DATE: 1966 (Coffin & Cohen)

KEYWORDS: playparty nonballad food

FOUND IN:

REFERENCES (1 citation):
ADDITIONAL: Tristram P. Coffin and Hennig Cohen, _Folklore in America: Tales, Songs, Superstitions, Proverbs, Riddles, Games, Folk Drama and Folk Festivals_, Doubleday, 1966, p. 189, "(no title)" (1 text)

Peeler and the Goat, The

DESCRIPTION: The Peelers meet a goat and plan to jail him for being on the road. The goat says that he is honorable if houseless and that the road is his home. He expects to be acquitted. He says the peelers are drunk and could be bought for more poteen.

AUTHOR: Jeremiah O'Ryan ("Darby Ryan") (Source: Zimmerman-SongsOfIrishRebellion)

EARLIEST DATE: 1913 (Padraic Colum, "Broadsheet Ballads"); c.1830 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: prison drink humorous political animal police

FOUND IN: Ireland

REFERENCES (3 citations):
OLochlainn-IrishStreetBallads 74, "The Peeler and the Goat" (1 text, 1 tune)
Zimmerman-SongsOfIrishRebellion 45, "The Peeler and the Goat" (1 text, 1 tune)
DT, PEELERGT*

Roud #1458

RECORDINGS:
Martin Reidy, "Peeler and the Goat" (on IRClare01)

BROADSIDES:
Bodleian, Harding B 26(510), "The Original Peeler and the Goat," unknown, n.d.; also 2806 b.9(266), "The Peeler and the Goat"

CROSS-REFERENCES:
cf. "The Sow's Triumph Over the Peelers" (theme)
cf. "The Cavan Buck" (tune)

NOTES [141 words]: Sir Robert Peel established the Royal Irish Constabulary in 1812 and its success led, in 1829, to the Metropolitan Police Act for London. Originally the term "Peeler" applied to the London constabulary. (source: Sir Robert "Bobby" Peel (1788-1850) at Historic UK site.) In this song the term is applied to the Bansha police in Bansha, County Tipperary. Martin Reidy's tune on IRClare01 is the one used for "The Recruiting Sergeant" (on Robin Hall and Jimmy MacGregor, "Two Heids are Better than Yin!", Monitor MF 365 (1962)) - BS

Max Heiliger, who pointed out to be the 1913 Padraic Colum printing (available on Internet Archiva), also pointed to two references to a song by this title from 1884. As neither includes the lyrics, I cannot prove that they are the same song. But they probably indicate that the song was widespread in that year. - RBW

Last updated in version 5.1

File: OL0c074
Peelhead
DESCRIPTION: Peelhead owns the saw mill. "All the kind o' logs they got Was small rough saplin' pine." Hope for better times: "not like it was last summer When you said they'd be good times, And some o' your men you owe six months, And more you do owe nine"
AUTHOR: William McKay "of the Millstream" (Manny/Wilson-SongsOfMiramichi)
EARLIEST DATE: 1948 (Manny/Wilson-SongsOfMiramichi)
KEYWORDS: lumbering hardtimes humorous moniker boss horse
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Manny/Wilson-SongsOfMiramichi 37, "Peelhead" (1 text, 1 tune)
ST MaWi037 (Partial)
Roud #9208
NOTES [71 words]: Manny/Wilson-SongsOfMiramichi: "The song ... is a typical woods satire about a lumber operator, Isaac Anderson, nick-named 'Peelhead,' who flourished in the 1880's. There is a mention for everyone in the woods crew, including the horses, and the usual fling at the employer. Actually the reproaches in the last verse were not very serious complaints in the 1880's, when so much of the lumber business was done on credit." - BS
File: MaWi037

Peep Squirrel
DESCRIPTION: Singing game: "Peep squirrel, yang-dan-diddle-um (or other nonsense, e.g. Hop squirrel, eedle-dum-dum)" (x2 or x4). Similarly, "Run, squirrel...." "Catch the old squirrel...." "I give you fifty cents...."
AUTHOR: Squirrel
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: animal hunting playparty
FOUND IN: US(MW,SE)
REFERENCES (3 citations):
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 119, "Peep Squirrel" (1 fragment, 1 tune)
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 91-92, "Peep Squirrel" (1 text, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 134-136, "Hop, Old Squirrel" (2 texts, the second with interspersed game instructions, 1 tune)
ST ChFRA119 (Partial)
Roud #7645
NOTES [63 words]: Roud lumps this with "Hunt the Squirrel" and similar items -- superficially reasonable, since they're both singing games about squirrels. But they don't have any lyrics in common.
Even I decided ot merge "Hop, Old Squirrel" with "Peep, Squirrel"; the forms are very different, but it appears that lyrics cross so much; my guess is that it's one song with two differen games. - RBW
Last updated in version 4.3
File: ChFRA119

Peerless Fishermen, The
DESCRIPTION: "Peerless," with a Nova Scotia crew, load their bait at Bay of Islands and reach the banks. Their dories are lowered but lost in a storm. The captain looks for the twelve lost fishermen but is forced to sail for Newfoundland.
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: grief death drowning fishing sea ship storm
FOUND IN: Canada(Newf)
RECORDINGS:
Peter Molloy, "Ye landsmen and ye seamen come listen to what I write" (on MUNFLA-Leach)
CROSS-REFERENCES:
cf. "Bank Fishermen" (subject)
File: ML3PeFis
Peg an' Awl

DESCRIPTION: "In the days of eighteen and one, Peg an' awl... Peggin' shoes was all I done, Hand me down my pegs, my pegs, my pegs, my awl." The singer describes his work, then tells how "They've invented a new machine.... Makes a hundred pairs to my one."

AUTHOR: unknown
EARLIEST DATE: 1928 (recording, Carolina Tar Heels)
KEYWORDS: work technology unemployment worker
FOUND IN: US(Ap,SE)
REFERENCES (5 citations):
Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, pp. 30-31, "The Ruin Cobbler" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 144, "Peg an' Awl" (1 text, 1 tune)
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 40 "Peg and Awl" (1 text, 1 tune)
Darling-NewAmericanSongster, p. 363, "Peg and Awl" (1 text)
DT, PEGNAWL*
Roud #4619
RECORDINGS:
Carolina Tar Heels, "Peg and Awl" (Victor V-40007A, 1928; on AAFM1; recorded Oct 11 1928)
Kelly Harrell, "Peg and Awl" (OKeh 40544, 1925; on KHarrell01)
Lawrence Older, "Peg and Awl" (on LOlder01)
Pete Seeger, "Peg and Awl" (on PeteSeeger13)
Hobart Smith, "Peg an' Awl" (on LomaxCD1702)
Clarence Ashley & Doc Watson, "Peg and Awl" (on WatsonAshley01)
NOTES [23 words]: The notes in Lomax imply that this is a bawdy song. I suppose it's possible, but I think this is a confusion with "The Long Peggin' Awl." - RBW
Last updated in version 4.4
File: LoF144

Peggy and the Soldier (The Lame Soldier) [Laws P13]

DESCRIPTION: Peggy leaves her husband and child to go with a soldier who offers her gold and a high life. The two soon quarrel; the soldier beats her and sends her back to her husband. She arrives home and begs her husband to take her back; he rejects her

AUTHOR: unknown
EARLIEST DATE: before 1675 (broadside, Bodleian Douce Ballads 2(208a)); a song with this name was in William Thackeray's broadside catalog by 1690
KEYWORDS: infidelity separation soldier rejection family
FOUND IN: US(MW) Britain(Scotland(Aber))
REFERENCES (6 citations):
Laws P13, "Peggy and the Soldier (The Lame Soldier)"
Lomax/Lomax-OurSingingCountry, pp. 164-165, "The Lame Soldier" (1 text, 1 tune)
Greig/Duncan6 1129, "The Old Soldier" (1 text, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 94-95, "Peggy and the Soldier" (1 text, 1 tune)
Olson-BroadsideBalladIndex, ZN1517, "It was a brave souldier that long liv'd in Wars"
DT 497, LAMESLDR* LAMESLD2
Roud #907
BROADSIDES:
Bodleian, Douce Ballads 2(208a), "The Souldier and Peggy" ("It was a brave souldier that long liv'd at wars"), F. Coles (London), 1663-1674; also Harding B 39(151), Douce Ballads 2(209b), "The Souldier and Peggy"
CROSS-REFERENCES:
cf. "Rosie Anderson" (plot)
cf. "The Brewer Laddie" (plot)
NOTES [15 words]: In the Bodleian broadsides and Greig/Duncan6, at least, Peggy's husband takes her back. - BS
Last updated in version 5.0
File: LP13
Peggy Bawn

DESCRIPTION: An Irishman stops at a Scots farmer's house and courts daughter Jane. The farmer offers his daughter in marriage, money, and land. The singer thinks of Peggy and excuses himself: he must be off on the king's business. He will always be true to Peggy

AUTHOR: unknown

EARLIEST DATE: 1788 (William Shield's opera "Marion," according to OLochlainn-MoreIrishStreetBallads)

KEYWORDS: infidelity sex rejection separation Ireland Scotland father courting money

FOUND IN: Ireland Britain(England(Lond))

REFERENCES (3 citations):
OLochlainn-MoreIrishStreetBallads 5, "Peggy Bawn" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 162, "Peggy Bawn" (1 text)


Roud #661

RECORDINGS:
Walter Pardon, "Peggy Benn" (on Voice01)

BROADSIDES:
Bodleian, Harding B 25(1481)[many illegible words], "Peggy Band," D. Wrighton? (Birmingham) [hand-written note on broadside], 1810-1820; also Harding B 26(149), Firth b.25(391), Harding B 20(131), Harding B 11(2699), Harding B 11(2700), Harding B 11(2982), Firth c.18(244), 2806 c.17(329), 2806 b.11(232), "Peggy Band"; Harding B 25(1480), "Peggy Bann"

NOTES [164 words]: OLochlainn-MoreIrishStreetBallads: "Once very popular in Northern Ireland and among the Irish in Scotland.

Duffy (1845): "The existence of this ballad is traceable for a century -- it is probably much older. It bears strong evidence of having been written in Ulster, where it holds its ground with undiminished popularity to this day."

I have to admit to some confusion. It seems clear that Jane and Peggy are not the same person but some broadside lines make it seem otherwise: "With hat in hand I came away, And parted with each one, And especially the pretty girl Who was tired of lying alone. With hat in hand I came away, But in my mind it ran, That blithe and merry were the days I had with Peggy Band." The counter argument, from broadside Bodleian Harding B 25(1481), "Peggy Band's Answer," D. Wrighton? (Birmingham), 1810-1820 has Peggy relating that her Jemmy, "a SCOTISH Lady did adore, And offered him her Hand, But he slighted all her Proffers For his dear PEGGY BAND." - BS

Last updated in version 6.1

File: OLcM005

Peggy Gordon

DESCRIPTION: "Oh Peggy Gordon, you are my darling, Come sit you down upon my knee, And tell to me the very reason Why I am slighted so by thee." Spurned, the singer wishes he were far away, or drinking, or doing something to ease the pain of separation

AUTHOR: unknown

EARLIEST DATE: 1916 (Cox)

KEYWORDS: love separation rejection

FOUND IN: US(Ap) Canada(Mar,Newf) Britain(England)

REFERENCES (7 citations):
Gilbert-LostChords, p. 127, [No title] (1 fragmentary text)
Abrahams/Foss-AngloAmericanFolksongStyle, p. 164, (no title) (1 tune, partial text, probably this song)
Cox-FolkSongsSouth 141, "Youth and Folly" (1 text, with many floating verses but such plot as it has derived from this song); 142, "Maggie Goddon" (1 text)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 194-195, "Peggy Gordon" (1 text plus 1 fragment, 1 tune)
Creighton-MaritimeFolkSongs, pp. 74-75, "Peggy Gordon" (1 text, 1 tune)
Peacock, pp. 475-476, "Love is Lovely" (1 text, 1 tune, strongly composite, starting with a verse perhaps from "Peggy Gordon," then the chorus of "Waly Waly (The Water Is Wide)," two more which might be anything, and a conclusion from "Carrickfergus")

DT, PEGGORDN"
Roud #2280
RECORDINGS:
Grace Clergy, "Peggy Gordon" (on MRHCreighton)
Ralph Pennell, "Keg of Brandy" (on MUNFLA/Leach)
CROSS-REFERENCES:
cf. "Fair and Tender Ladies" (floating lyrics)
cf. "I'm Deep In Love, My Mind Is Troubled" (lyrics)
cf. "O'Reilly from the County Leitrim" (lyrics in common with the "Youth and Folly" texts)
ALTERNATE TITLES:
Maggie Gordon
File: G1127

Peggy Howatt
DESCRIPTION: Howatt, a barkeep, is shot and killed by "a brave engineer." When St. Peter declines to admit Howatt, the late bartender replies with obscenity and scorn.
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: bawdy homicide Hell
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph/Legman-RollMeInYourArms I, pp. 468-470, "Peggy Howatt" (2 texts, 1 tune)
CROSS-REFERENCES:
cf. "Casey Jones (I)" [Laws G1] (tune)
NOTES [52 words]: Jim "Peggy" [from his wooden leg] Howatt sold liquor in Joplin, Mo., Picher, Okla., and Pittsburg, Kansas, until his death from tainted moonshine about 1924. Annotator Legman posits this topical satire, sung to a set of the melody of "Casey Jones," was written by the composer of that ballad, Wallace Saunders. - EC
File: RL468

Peggy in the Morning
DESCRIPTION: "Noo, mither, confess, a' the lasses ye saw... And wasna my Peggy the flooer o' them a'??" The mother says the girl is lazy and sleeps late. The lad says her father has promised a fine dowry. The mother admits, "Your Peggy's better noo."
AUTHOR: unknown
EARLIEST DATE: before 1894 (Murison collection, according to Lyle, _Fairies and Folk_)
KEYWORDS: love courting money dowry
FOUND IN: Britain(Scotland)
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #37, p. 1, "Peggy in the Mornin'"; "Folk-Song in Buchan," pp. 37-38, "My Peggy" (2 texts)
Greig/Duncan5 1002, "Peggy in the Morning" (9 texts, 5 tunes)
Ord-BothySongsAndBallads, p. 110, "Peggy in the Morning" (1 text)
Roud #5541
CROSS-REFERENCES:
cf. "Billy Grimes the Rover" (plot)
Note: Sort of a Scottish version of "Billy Grimes the Rover," with the sexes reversed. - RBW
In the Greig/Duncan5 versions Johnnie and Peggy marry and, in 1002B, "he's Peggy until his airms And made her the mither o' three bonny bairns." - BS
Last updated in version 2.6
File: Ord110
Peggy o' Greenlaw
DESCRIPTION: "I am a bold, undaunted youth, George Hewitt is my name... And there I had a sweetheart... My Peggy o' Greenlaw." But bad company pulls him away; he falls in love with another, marries her in haste, quickly becomes disillusioned, and regrets losing Peggy
AUTHOR: Alexander Shaw
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
KEYWORDS: love courting abandonment betrayal marriage
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, p. 143, "Peggy o' Greenlaw" (1 text)
Roud #3949
File: Ord143

Peggy of the Moor
DESCRIPTION: "Come all you sporting young men and listen unto me, Come all you loyal lovers that live in unity...." The singer was one of many fascinated by Peggy of the Moor. A bold shoemaker will be successful with her. The singer wishes success to lovers
AUTHOR: unknown
EARLIEST DATE: 1938 (Sam Henry collection)
KEYWORDS: love courting beauty drink
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H761, pp. 228-229, "Peggy of the Moor" (1 text, 1 tune)
Roud #7979
NOTES [27 words]: It is not at all clear from the Henry text whether the singer is the "bold shoemaker" whose attention to Peggy will make all other lover's attentions "useless." - RBW
File: HHH761

Peggy on the Banks o' Spey
DESCRIPTION: The singer is enthralled by "Peggy on the banks o' Spey" bleaching her clothes. He thinks "she fain wad be my dearie." He imagines some night that he would "wed her frae her daddy O I'll kiss her ower and ower again And row her in my plaidie O"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan6)
KEYWORDS: sex nonballad father clothes
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1131, "Peggy on the Banks o' Spey" (1 text)
Roud #6846
File: GrD61131

Peistie Glen, The
DESCRIPTION: The singer wanders by Peistie Glen and "imbibes meditation" urging him to "write measured words eulogizing" the place. He recalls the history of the place. Now the ship calls him away; he bids farewell to his home
AUTHOR: Frances Heaney ?
EARLIEST DATE: 1936 (Sam Henry collection)
KEYWORDS: home emigration nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H654, pp. 170-171, "The Peistie Glen" (1 text, 1 tune)
Roud #9685
CROSS-REFERENCES:
Penal Servitude

DESCRIPTION: "I have just arrived from Australia, Where I have been for a change of air." He described the "jolly living" there "Where they feed you, and they clothe you Better than a working man or soldier." He tells his history and how he was transported

AUTHOR: unknown

EARLIEST DATE: 1964 (Anderson-FarewellToOldEngland); Anderson dates his broadside c. 1830

KEYWORDS: crime travel transportation

FOUND IN:

REFERENCES (1 citation):
Anderson-FarewellToOldEngland, pp. 91-93 "Penal Servitude" (1 text)
Roud #V27681
File: AnFa091

Peninsula Pike, The

DESCRIPTION: "There's a railroad they call the Peninsula Pike -- Go get me the Bible and read it."
The singer describes the "two streaks of rust" that mark the ill-maintained railroad, which he claims was built immediately after the flood

AUTHOR: unknown

EARLIEST DATE: 1914 (Ilwaco Tribune, according to Cohen)

KEYWORDS: train humorous

FOUND IN:

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 624-625, "The Peninsula Pike" (1 text)
File: CAFS2624

Penny Fair, The

DESCRIPTION: The Penny Fair drifts from the wharf. The crew are wakened and scramble to tie her up. Jack Lushman, on the ferry, not only sleeps through the hubbub but sleeps while the ferry runs aground. Everyone has a good laugh.

AUTHOR: Blanche Pink

EARLIEST DATE: 1977 (Lehr/Best-ComeAndIWillSingYou)

KEYWORDS: sea ship ordeal

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 86, "The Penny Fair" (1 text, 1 tune)
Roud #26967
File: LeBe086

Penny Wager, The

DESCRIPTION: A traveller with one penny in his pocket stakes his purse in a pub wager. He wins; when he asks the landlord's wife what he owes, she tells him to give her a kiss and go. (He rejoices that he has won the wager; otherwise he'd have had to sell his horse)

AUTHOR: unknown

EARLIEST DATE: before 1845 (broadside, Bodleian Harding B 11(3387))

KEYWORDS: wager travel gambling money landlord

FOUND IN: Britain(England(West)) Australia

REFERENCES (3 citations):
Kennedy-FolksongsOfBritainAndIreland 280, "The Penny Wager" (1 text, 1 tune)
MacColl/Seeger- TravellersSongsFromEnglandAndScotland 115, "The Penny Wager" (1 text, 1 tune)
Pensioner's Complaint, The

DESCRIPTION: "You neighbours all listen, a story I'll tell." The Waterloo veteran has a pension of 18 pounds a year, and his wife takes too much of it. She drinks, she gossips, she does no work, leaving him cold and tired from his tasks. He wishes she were taken away

AUTHOR: unknown
EARLIEST DATE: 1907 (Hammond MS.)
KEYWORDS: soldier money wife hardtimes
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Purslow-TheConstantLovers, pp. 68-69, "The Pensioner's Complaint" (1 text, 1 tune)
Roud #1663
NOTES [40 words]: Purslow suggests that this was originally meant to be sung to the "Limerick Rake" tune (also known as "Champion at Keepin' 'em Rollin'", "Champion at Driving 'Em Crazy," etc.). This seems likely, but it might also be "Arthur McBride." - RBW

Last updated in version 4.2

File: PCL68

People Are A-Coming, The

DESCRIPTION: "I hearkened in the east and I hearkened in the west, And I heard a fifing and a drumming, and my heart bobbed up... For I knew that the people were a-coming" to support Lincoln. New York political establishments and the South are worried

AUTHOR: unknown
EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales); probably composed for the election of 1860
KEYWORDS: political nonballad derivative
FOUND IN:
REFERENCES (1 citation):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 363-364, "The People Are A-Coming" (1 text)
Roud #V39414
CROSS-REFERENCES:
cf. "Jordan Am a Hard Road to Travel" (tune) and references there
NOTES [27 words]: Thompson says he does not know what tune this was sung to, but it is quite clear that the melody was "Jordan Am a Hard Road to Travel" or one of its variants. - RBW

Last updated in version 5.2

File: TNY363

People Will Talk

DESCRIPTION: "We may get through the world, but 'twill be very slow, If we listen to all that is said as we go"; people shouldn’t get bogged down in worries and warnings even though people talk. So "the best way for you is to do as you please"

AUTHOR: Music: S. M. Grannis (source: New-Comic-Songster)
EARLIEST DATE: 1870 (New-Comic-Songster)
Pera Lee

DESCRIPTION: Pera Lee's gone to the "worldly fair." She "ain't coming back no more"
AUTHOR: unknown
EARLIEST DATE: 1963 (MJHurt04)
KEYWORDS: courting separation travel nonballad
FOUND IN:
RECORDINGS:

Mississippi John Hurt, "Pera-Lee" (on MJHurt04)

Pere Marquette 18, The

DESCRIPTION: "Out through the piers at Ludington one dark September day, The Pere Marquette 18 steamed proudly on her way. Her captain, Peter Kilty, looked on his ship with pride," but the mate announces the ship is sinking. They call for help, but 28 drown
AUTHOR: Frank McCauley
EARLIEST DATE: 1932 (collected from Manus J. Bonner, brother-in-law of the Pere Marquette 18's captain, by Walton)
KEYWORDS: ship disaster death drowning technology
FOUND IN: US(MW)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 177-179, "The Pere Marquette 18" (1 text)
Roud #19834
NOTES [600 words]: Although this wreck is historical, there seems to be some uncertainty about the facts. I checked four sources: Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, Berman, Shelak, Thompson.
Berman's brief comment, p. 259, says merely that the Pere Marquette 18, 2090 tons, built 1902, foundered September 9, 1910, near Sheboygan, with the loss of 27 lives.
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors agrees with the tonnage and the date of sinking; it says that "more than two dozen" lives were lost, including Captain Peter Kilty. The ship foundered some twenty miles from Sheboygan. The remaining crew members were saved by the Pere Marquette 17, a sister ship.
The most detailed accounts are in Shelak and Thompson. Shelak, pp. 144-147, describes her as 338 feet long, with a beam of 56 feet and a draft of 20, and lists her as 2909 tons (it will be seen that this and Berman's figures are easy typographic variants of each other). The ship was a car ferry; there were reportedly 29 railroad cars aboard. The ship had been recently inspected, and the weather on her final voyage, though stormy, was not really extreme. Reportedly there were 62 passengers and crew, and two stowaways, aboard.
The voyage was a "routine cruise" from Ludington to Milwaukee. Shelak seems to say that the voyage began in the early morning of September 8, but gives no date for the actual sinking (though he claims the fatal leak was discovered around 3:00 a.m.)
When water started coming in, the first mate made an inspection and concluded it was "nothing more than a damaged deadlight or porthole cover." But the pumps could not handle the flooding. Not even pushing out nine of the loaded railroad cars could keep the ship afloat. Finally a distress call went out. The Pere Marquette 17 responded, but the 18 went down just before rescue operations could begin. Pere Marquette 6 and Pere Marquette 20 also arrived eventually. 33 passengers and crew were saved, but all officers were lost, and two crew from the Pere Marquette 17 died in the rescue attempts.
The cause of the disaster was never determined, but a likely culprit is the rear deck area where the railroad cars were loaded.
Thompson, p. 285, says "On September 9, 1911, the Pere Marquette Railroad's Pere Marquette 18
got caught out on the lake in a severe storm and began taking on water through a number of
portholes that were smashed out by the pounding seas. When the pumps couldn't keep up with the
incoming water and the stern of the ship continued to settle deeper in the seas, the captain had the
radio operator send out a message in Morse code asking for help.
"The distress call was heard by the Pere Marquette 17, which arrived on the scene just as the
flooded ferry sank.... CREWmembers from the Pere Marquette 17 managed to pull thirty-two
people from the stormy waters. Twenty-seven others went down with the ship or drowned before
rescuers could get to them."
Thompson has another account of the sinking, on page 27, which says that "many lives" were lost
in the sinking, but 35 were saved. This passage gives the date as September 9, 1910, as in all the
other sources. It seems clear that this is the correct date, but apparently the number killed and the
number saved is slightly uncertain.
Thompson also says that this was the first rescue on the Lakes made possible by radio. (There had
already been one on the high seas.) Radios were still optional equipment on boats, but the Pere
Marquette railroad company had voluntarily installed radios on their ship, and in this case it paid off
handsomely. - RBW

Bibliography

- Shelak: Benjamin J. Shelak, Shipwrecks of Lake Michigan, Trails Books, 2003
- Thompson: Mark L. Thompson, Graveyards of the Lakes, Wayne State University Press, 2000

Last updated in version 5.0
File: WGM177

Perigoo's Horse

DESCRIPTION: Lawyer Walter Perigoo visits Whalen's Inn and puts his horse in the stable. Local
boys (led by Whalen's son?) cut off the horse's tail and paint it red, white, and blue. Perigoo
eventually finds the disguised animal and threatens retribution
AUTHOR: George or John Calhoun?
EARLIEST DATE: 1971
KEYWORDS: horse trick lawyer humorous disguise
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Doerflinger - Songs Of The Sailor And Lumberman, pp. 266-268, "Perigoo's Horse" (1 text)
Roud #4165
NOTES [8 words]: This song is item dH48 in Laws's Appendix II. - RBW
File: Doe266b

Perry Allen

DESCRIPTION: "Merry little man with a twinkle in your eye, Indeed you hold my envy, and I will tell
you why. I envy you the golden days that you have seen." The poet goes on to describe all the
places Perry Allen has seen and the people he has met
AUTHOR: George A. Belding (source: Beck-Lore Of The Lumber Camps)
EARLIEST DATE: 1948 (Beck-Lore Of The Lumber Camps)
KEYWORDS: nonballad lumbering recitation
FOUND IN:
REFERENCES (1 citation):
Beck-Lore Of The Lumber Camps 118, "Perry Allen" (1 text)
Roud #18183
File: BeLo118

Persian's Crew, The [Laws D4]

DESCRIPTION: The Persian sets out [from Chicago] and disappears on Lake Huron. Since
nothing is known of the wreck, the singer can only wonder at and lament the fate of the lost crew.
The mate, Daniel Sullivan, may be specially praised

AUTHOR: unknown

EARLIEST DATE: 1877 (published as a poem in the Buffalo Express, according to Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors; the first traditional version appears to have been Dean's)

KEYWORDS: ship storm death

FOUND IN: US(MW) Canada(Ont)

REFERENCES (12 citations):
Laws D4, "The Persian's Crew"
Colcord-SongsOfAmericanSailormen, pp. 203-204, "The Persia's Crew" (1 text, 1 tune)
Rickaby-BalladsAndSongsOfTheShantyBoy 46, "The Persian's Crew" (1 text plus a fragment, 2 tunes)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 46, "The Persian's Crew" (1 text plus a fragment, 2 tunes)
Dean-FlyingCloud, pp. 29-30, "The Persian's Crew" (1 text)
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 191-194, "Lake Huron's Rockbound Shore (The Ill-Fated Persian)" (1 text, 1 tune)
Peters-FolkSongsOutOfWisconsin, "The Persia's Crew" (1 text, 1 tune)
Beck-SongsOfTheMichiganLumberjacks 86, "Lake Huron's Rock-Bound Shore" (1 text)
Beck-LoreOfTheLumberCamps 99, "Lake Huron's Rock-Bound Shore" (1 text)
DT 677, PERSIACR

Sing Out magazine, Volume 33, #1 (1987), pp, 46-47, "Persia's Crew" (1 text, 1 tune, apparently the Stanley Baby version)
Roud #2230

RECORDINGS:
Stanley Baby, "The 'Persian's Crew" (on GreatLakes1)
John W. Green, "The Ill-Gated Persian" (1959; on WaltonSailors -- not the same as the text in Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors; it sounds as if two recordings have been combined due to Green's memory troubles)

CROSS-REFERENCES:
cf. "The Maggie Hunter" (subject, tune)
NOTES [806 words]: According to Beck, possibly composed by the daughter of Dan Sullivan, the Persian's first mate. - PJS
I suspect something rather more complicated, given the handful of melodies for this piece. Laws lists four versions with melodies, two in Rickaby-BalladsAndSongsOfTheShantyBoy and one in Colcord-SongsOfAmericanSailormen. Rickaby's first, from Dean, is approximately "Tramps and Hawkers." His second, from Art C. Milloy, has a somewhat similar shape but but is mixolydian and not necessarily related. And Colcord-SongsOfAmericanSailormen has yet another tune with similar shape but distinct tonal differences.

Perhaps some of the variations are due to the fact that so little is known about what actually happened, which might have inspired rewrites. According to Ratigan, p. 98, "the schooner Persia went down with all hands" in November 1869 (a memorable storm which also destroyed the Volunteer and other ships), and inspired a song" (presumably this). And yet, Berman, p. 257, does not even list the Persia as a Great Lakes shipwreck. He does note the screw steamer Persian (note the presence of the n at the end; the ship wrecked in 1869 was Persia, not Persian). The Persian burned near Long Point, Ontario, in August 1875. Long Point is in Lake Erie, not Lake Huron, but might it have contributed to some confusion? Parker, p. 147, says that a schooner Persian was lost in 1868, not 1869, by collision, and "sank off 40 mile Pt., 10 lives lost."

Norm Cohen's research (which I would imagine exceeds that of all the others listed here) says that the song was by Patrick Fennell, and that the ships involved were the Persian and the E. B. Allen. He wrote an article on the subject for the December 1969 New York Folklore Quarterly
Fennell, who apparently appeared publicly as "Shandy Maguire," published a text in his book Recitations, Epics, Epistles, Lyrics and Poems, Humorous and Pathetic; this is, I believe, why Cohen cites him as the author. The book contains no background on the song, but it does seem to be an intact text; if it is not the original, it is very close. It is surprising to see the song go into tradition; Fennell wrote mostly about railroads, and frankly I wasn't very impressed by the other pieces of his in his book. Nor were publishers, apparently, since he had to self-publish.
I did find an item in *The Railroad Trainmen's Journal, Volume VII, January to December 1890* (available on Google Books) about Fennell:

"Almost every reader of labor publications has read something from the pen of 'Shandy Maguire,' who, for many years past has furnished delightful entertainment for those who appreciate the music of words. But probably not all of them know that 'Shandy Maguire' is Patrick Fennell, a practical railroad man employed on the D. L. & W., and something about this railroad poet and his productions will be interesting and instructive to our readers. Mr. Fennell was born in Ireland in 1841, and became a resident of Oswego, N. Y., in 1849. In 1864 he began railroad life as a fireman on the Oswego & Syracuse and in due course of time became an engineer. After seven years' service at the throttle he was made Engine Dispatcher, which position he still holds. For the past nine years he has been Commissioner of the Common Schools of Oswego, and has served three terms as President of the Board of Education. Seventeen years ago Mr. Fennell appeared as a regular contributor to the Engineers' Journal, and as the advent of a real poet is a very unusual occurrence he at once attracted wide attention. In 1886 the demand for his productions justified the publication of a volume of four hundred pages, which was well received and has, we believe, reached its third edition."

Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors generally agrees with Cohen about the story of the *Persian*, saying that there was a "persistent rumor" that the *Allen* had had a collision, possibly with the *Persian* (the name it uses) in 1869. The crew of eight, including captain and owner John Long, came from Oswego, New York. According to them, Patrick Fennell wrote the poem under the pen name Shandy Maguire, but later published it under his own name. Solomon Foster, who contacted me to point out the Fennell book, notes that the wreck of the *Persian* that (presumably) collided with the *Allen* was found in 1991. An underwater image of the wreck shows what appears to be the mark of a collision between the two visible masts. - RBW

Northern Shipwrecks Database shows two Lake Huron shipwrecks outbound from Chicago. In November 1869 the *Persia* foundered in a storm. The comments are "See Persian 1868.09?" so the evidence is apparently questionable. The other entry, in September 1868 is for the *Persian*, bound for Oswego, a total loss and sunk after a collision. - BS

Bibliography

- Parker: Jack Parker, "Shipwrecks of Lake Huron... The Great Sweetwater Sea", Avery Color Studios, 1986 (I use the 1990 reprint)

*Last updated in version 5.2*

File: LD04

**Personal Friend of Mine, A**

DESCRIPTION: "It's easy to see she's not my mother, 'Cause my mother's 49. It's easy to see she's not my sister... It's easy to see she's not my sweetie, 'Cause my sweetie's too refined... She's just a personal friend of mine" who does not tell what they do together

AUTHOR: unknown

EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: sex soldier courting nonballad

FOUND IN: Canada

REFERENCES (1 citation):

*Hopkins-SongsFromTheFrontAndRead*, p. 136, "A Personal Friend of Mine" (1 short text)

Roud #29416

File: Hopk136A

**Pete Knight**

DESCRIPTION: "Pete Knight was a rider of horses, The best that I ever did see, But often a life in the saddle Is not what it's cracked up to be." "Ten thousand fans saw him carried Away from the field and the horse."

AUTHOR: unknown
Pete Knight, the King of the Cowboys

DESCRIPTION: "List a while to my story 'Bout a lad from the wide open plain Who has won a great name the world over, Pete Knight of rodeo fame." Knight's success as a rider is detailed; the song ends with his marriage

AUTHOR: Wilf Carter (1937)

Pete Knight's Last Ride

DESCRIPTION: The singer reports "My whole life's full of heartaches and sighs... For I've just lost a pal, like a brother to me...." Expert rider Pete Knight falls and dies; the singer hopes to meet him "on that heavenly range"

AUTHOR: Wilf Carter

Pete Orman

DESCRIPTION: "I'll tell all you skinners from John Day to Bend That the road south o' Shaniko ain't got no bend." Pete Orman "never had time to get over the spree" but is sent out on the road. The
drunken truckers (?) try to make a fast run.

**Author:** unknown

**Earliest Date:** 1953 (Tennessee Folklore Society Bulletin, according to Cohen)

**Keywords:** technology travel drink

**Found In:**

**References:** (1 citation):

*Cohen-American Folk Songs A Regional Encyclopedia 2, p. 638, "Pete Orman" (1 text)

**File:** CAFS2638

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**Peter Amberley [Laws C27]**

**Description:** Peter Amberley leaves Prince Edward Island to go lumbering in New Brunswick. Fatally injured in a logging accident, he bids farewell to the father whose unkindness sent him away, to his mother, sweetheart, and home.

**Author:** John Calhoun (sometimes attributed to Larry Gorman)

**Earliest Date:** 1903

**Keywords:** logger death farewell father

**Historical References:**

- around Jan. 1881 - Peter Amberly is fatally wounded. He is eighteen years old, and has been in the woods less than a year

**Found In:** US (MA, NE) Canada (Mar, Newf, Ont)

**References:** (26 citations):

- *Laws C27, "Peter Amberley"
- *Doerflinger-Songs Of The Sailor And Lumberman, pp. 225-233, "Peter Emberley" (3 texts, 2 tunes)
- *Gray-Songs And Ballads Of The Maine Lumberjacks, pp. 63-69, "Peter Ambelay" (3 texts)
- *Beck-Folklore Of Maine, pp. 255-257, "Peter Amberley" (1 text, 1 tune)
- *Flanders/Ballard/Brown/Barry-New Green Mountain Songster, pp. 115-117, "Peter Emery" (1 badly damaged text, 1 tune)
- *Greenleaf/Mansfield-Ballads And Sea Songs Of Newfoundland 164, "Peter Hembly" (1 text)
- *Fowke/Johnston-Folk Songs Of Canada, pp. 80-81, "Peter Amberley" (1 text, 1 tune)
- *Fowke/MacMillan-Penguin Book Of Canadian Folk Songs 27, "Peter Emberley" (1 text, 1 tune)
- *Creighton-Songs And Ballads From Nova Scotia 138, "Peter Rambelay" (1 text, 1 tune)
- *Creighton-Folk Songs From Southern New Brunswick 118, "Peter Emberley" (1 text, 1 tune)
- *Pottie/Ellis-Folk Songs Of The Maritimes, pp. 102-103, "Peter Emberley" (1 text, 1 tune)
- *Guigné-Forgotten Songs Of The Newfoundland Outports, pp. 306-308, "Peter Emberley (Peter Hembly; Peter Amberley)" (1 text, 1 tune)
- *Mackenzie-Ballads And Sea Songs From Nova Scotia 116, "Peter Amberlay" (1 text)
- *Dibblee-Dibblee-Folksongs From Prince Edward Island, p. 33, "Peter Emberley" (1 text, 1 tune)
- *Ives-Drive Dull Care Away-Prince Edward Island, pp. 235-236, 252-253, "Peter Emberly" (1 text, 1 tune)
- *Ives-Folksongs Of New Brunswick, pp. 99-103, "Peter Emberley" (1 text, 1 tune)
- *Manny/Wilson-Songs Of Miramichi 38, "Peter Emberley" (1 text, 1 tune)
- *Cazden/Haufrecht/Studer-Folk Songs Of The Catskills 5, "Adieu to Prince Edward's Isle" (1 text, 1 tune)
- *Linscott-Folk Songs Of Old New England, pp. 269-272, "Peter Emily" (1 text, 1 tune)
- *Scott-The Ballad Of America, pp. 270-273, "Peter Emberly" (1 text, 1 tune)
- *Beck-Songs Of The Michigan Lumberjacks 9, "Peter Ambelay" (1 text)
- *Beck-Lore Of The Lumber Camps 31, "Peter Ambelay" (1 text)
- *Fowke-Lumbering Songs From The Northern Woods #36, "Peter Emery" (2 texts, 1 tune)
- *Barry/Eckstorm/Smyth-British Ballads From Maine pp. 258-264, "Mary Hamilton" (the "C" fragment actually comes from a text of this song rather than a version of "Mary Hamilton")
- *Darling-New American Songster, pp. 181-182, "Peter Emberly" (1 text)
- *DT 608, PTRMBRLY* PTRMBRL2
- *Roud #668

**Recordings:**

- *Omar Blondahl, "Peter Amberley" (on NFBlondahl04)
- *John Conners, "Peter Hennessey" (on MUNFLA/Leach)
- *Marie Hare, "Peter Emberley" (on MRMHare01)
- *Wilmot McDonald, "Peter Emberley" (on Miramichi1)
- *Pat Murphy, "Peter Amberley" (on MUNFLA/Leach)
Peter and I Went Down the Lane

DESCRIPTION: "Peter and I went down the lane, down the lane (x2), Peter and I went down the lane, And sister came behind." Both sisters love Peter. "Sister was bending over the well When splash, splash in she fell." The survivor marries Peter; he abandons her

AUTHOR: unknown
EARLIEST DATE: 1931 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)
KEYWORDS: love courting death homicide betrayal sister
FOUND IN: US(MW)
REFERENCES (1 citation):
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 2, "The Two Sisters" (2 texts, 2 tunes; the "A" text is "Child #10, but the "B" text is this) {B=Bronson's #97}
Roud #8

NOTES [45 words]: Gardner and Chickering file this as a version of "The Twa Sisters," and certainly it appears to be the same plot. But the tune approximates "London Bridge," and the story is simplified. While it's probably built upon "The Twa Sisters," I'd call it a separate song. - RBW

File: C010A

Peter and Lizzie

DESCRIPTION: Peter Davidson is a poor miller. He and Lizzie are in love. Lizzie is to be married to a rich man. Peter dresses neatly and attends the wedding with ten men. The bridegroom had thirty, or fifty, but Lizzie leaves with Peter.

AUTHOR: unknown
EARLIEST DATE: 1911 (Greig/Duncan5)
KEYWORDS: courting elopement wedding
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #174, p. 2, "Peter and Lizzie"; #177, p. 3, "Peter and Lizzie" (1 text plus 4 fragments)
Greig/Duncan5 1031, "Peter and Lizzie" (2 texts)
Roud #6290

ALTERNATE TITLES:
Peter Davidson

File: GrD51031
Peter and Paul

DESCRIPTION: "One summer day it came to pass That Peter and Paul upon an ass" go up to "Jerusalem the Golden" to drink. They see a pretty barmaid, and hope to pursue an acquaintance (ahem) when a monastery bell rings; they hurry home to army camp

AUTHOR: unknown

EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)

KEYWORDS: soldier drink bawdy

FOUND IN:

REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 23-26, "Peter and Paul" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Kathusalem (Kafoozelum) (II)" (form)

File: NiMo023

Peter Clarke

DESCRIPTION: Peter Clarke and Jimmy Clarke are stopped by a robber. Peter refuses to be robbed; rather than give up his valuables, he attacks the outlaw barehanded. The robber shoots Clarke, but Clarke has a hand on his throat. Clarke dies, but the robber is taken

AUTHOR: unknown

EARLIEST DATE: 1960

KEYWORDS: outlaw fight death Australia

FOUND IN: Australia

REFERENCES (3 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 100-102, "Bold Peter Clarke" (1 text, 1 tune)
Ward-PenguinBookOfAustralianBallads, pp. 75-77, "Galant Peter Clarke" (1 text)

DT, PETECLRK

RECORDINGS:
John Greenway, "Peter Clarke" (on JGreenway01)

NOTES [91 words]: The facts about this case are a bit uncertain. Folklore does not give a name to the bushranger (unusual indeed in Australia!), and claims that Peter and Jimmy Clarke were unrelated.

John Greenway, however, reports that the two were brothers, and (along with their brother Acton and some others) were overtaken near Warland's Range by twenty-year-old Harry Wilson. (The time was April, 1864.) Wilson shot several members of the party, but could not release himself from Peter Clarke's dying grip. Wilson was tried and hung on October 4, 1864. - RBW

Last updated in version 4.5

File: MA100

Peter Coutt's Canis

DESCRIPTION: "Peter Coutts had seven bairns Nether sheet nor plaid upo' them, Ilka ane took up a neuk An' hauled on the canis o' them, Haul on, trail on, Peter Coutts's canis"

AUTHOR: unknown

EARLIEST DATE: 1916 (Greig/Duncan8)

KEYWORDS: farming harvest family clothes

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1884, "Peter Coutt's Canis" (1 text)

Roud #13570

NOTES [25 words]: The current description is all of the Greig/Duncan8 fragment. Greig/Duncan8: "Canis as you must know was the canvas on which the winnowing was done." - BS

Last updated in version 2.5

File: GrD81884

Peter Fishing

DESCRIPTION: Peter catches a fish, which urges, "Take me home, Peter (x3), oh mah ding."
Peter takes it hom; the fish says, "Kill me now." Then, "Clean me now," "Salt me now," "Cook me now," "Eat me now," "I got you now!" (and Peter vanishes)

**AUTHOR:** unknown

**EARLIEST DATE:** 1934 (Henry, from Mrs. Walter Scott Jr.)

**KEYWORDS:** fishing food devil

**FOUND IN:** US(SE)

**REFERENCES:**
*Henry-SongsSungInTheSouthernAppalachians, pp. 221-222, "Peter Fishing" (1 text)*

**NOTES:** Henry's informant said that Peter was punished by the Devil for fishing on a Sunday. I'd be inclined to say that listening to a dead fish wasn't too smart, either. - RBW

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**Peter Go Ring Them Bells**

**DESCRIPTION:** Chorus: "Peter go ring them bells (x3), I heard from Heaven today (x3), Thank God, and I thank you to, I heard from heaven today." Verses: "I wonder where sister Mary (brother Moses, ...) has gone"(x3) "I heard from heaven today"

**AUTHOR:** unknown

**EARLIEST DATE:** 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

**KEYWORDS:** nonballad religious

**FOUND IN:** US(SE)

**REFERENCES:**
*Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 204-205, "I Heard From Heaven To-day (Peter, Go Ring Dem Bells)" (1 text, 1 tune; pp. 174-175 in the 1874 edition)*

*Work-FolkSongOfTheAmericanNegro, p. 46, "Peter, Go Ring Them Bells" (1 text)*


*Roud #12081

**NOTES:** Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute quotes Fenner's 1874 statement from J.M. Waddy: "A secret prayer-meeting song, sung by Thomas Vess, a blacksmith and a slave." - BS

*Last updated in version 6.0

File: Dett204

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**Peter Gray**

**DESCRIPTION:** Peter Gray, of Pennsylvania, loves Lucy Annie Pearl. Her father sends her west; he considers suicide, but instead goes west himself and is scalped by Indians. She takes to her bed and dies. Chorus: "Blow ye winds of morning, blow ye winds heigh-o."

**AUTHOR:** unknown

**EARLIEST DATE:** 1859 (Duke University broadside, https://library.duke.edu/digitalcollections/hasm_cP478G/)

**KEYWORDS:** courting separation father Indians(Am.) death humorous

**FOUND IN:** US(So,SW) Britain(Scotland(Aber))

**REFERENCES:**
*Dime-Song-Book-2, p. 45, "Peter Gray" (1 text)*

*Lomax/Lomax-OurSingingCountry, pp. 252-253, "Peter Gray" (1 text, 1 tune)*

*Bronner/Eskin-FolksongAlivePart2 53, "Peter Gray" (1 text, 1 tune)*

*Greig/Duncan8 1897, "Peter Gray" (1 fragment, 1 tune)*

*Heart-Songs, p. 359, "Peter Gray" (1 text, 1 tune)*

*Wolf-AmericanSongSheets, #1870, p. 126, "Peter Gray" (1 reference)*

*Fireside-Book-of-Folk-Songs, p. 56, "Peter Gray" (1 text, 1 tune)*

*Silber/Silber-FolksingersWordbook, p. 240, "Peter Gray" (1 text)*

*New-Comic-Songster, p. 33, "Peter Gray" (1 text, 1 tune)*

**ADDITIONAL:** Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, part III, p. 38, "Peter Gray" (1 text, 1 tune)
**Peter Murphy's Little Dog**

DESCRIPTION: This teasing song involves Murphy giving his girl friend a dog that wants to poke its nose into the woman's privates.

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: bawdy dog humorous

FOUND IN: US(So)

REFERENCES (1 citation):

Randolph/Legman-RollMeInYourArms I, pp. 214-215, "Peter Murphy's Little Dog" (1 text, 1 tune)

CROSS-REFERENCES:


NOTES [22 words]: As is common with teasing songs, this is a fragmentary ballad at best, each verse ricocheting off the previous into a new direction. - EC

File: RL214

**Peter Piper Picked a Peck of Pickled Pepper**

DESCRIPTION: "Peter Piper picked a peck of pickled peppers, A peck of pickled peppers Peter Piper picked. If Peter Piper picked a peck of pickled peppers, How many pickled peppers did Peter pick?" (Or: "Where's the peck of pickled peppers Peter Piper picked?")

AUTHOR: unknown

EARLIEST DATE: 1819 (Peter Piper's Practical Principles of Plain and Perfect Pronunciation, according to the Opies)

KEYWORDS: food wordplay

FOUND IN: US(MW)

REFERENCES (4 citations):

Sackett/Koch-KansasFolklore, p. 122, "(Peter Piper picked a peck of pickled peppers)" (1 text)

Opie/Opie-OxfordDictionaryOfNurseryRhymes 406, "Peter Piper Picked a Peck of Pickled Pepper" (1 text)

Baring-Gould-AnnotatedMotherGoose #740, p. 281, "(Peter Piper picked a peck of pickled pepper)"

Dolby-OrangesAndLemons, p. 182, "Peter Piper Picked a Peck (1 text)

Roud #19745

NOTES [48 words]: According to Dolby-OrangesAndLemons, the earliest printed source, Peter Piper's Practical Principles of Plain and Perfect Pronunciation, included practice rhymes for every letter of the alphabet. But this was clearly the "hit" of the collection, and may well precede the other rhymes. - RBW

Last updated in version 4.5

File: 002406
Peter Pullin' Blues
DESCRIPTION: "Papa caught me in the loft, I'd just finished jackin' off." The father orders the boy to cease. He takes the boy, whose only other sexual experience is with a cow, to a whorehouse, where he proves highly interested but unable to perform.
AUTHOR: attributed to Tex Fletcher by Jack Steele
EARLIEST DATE: 1989 (Logsdon-WhorehouseBellsWereRinging)
KEYWORDS: bawdy whore warning animal sex
FOUND IN: US
REFERENCES (1 citation):
Logsdon-WhorehouseBellsWereRinging 60, pp. 271-274, "Peter Pullin' Blues" (1 text)
Roud #10110
NOTES [36 words]: Despite the title, this is clearly not a blues, either in form or in content. And I couldn't bring myself to tag it "humorous," either. It's too crude; a slightly lighter touch would have been much more amusing. - RBW
File: Logs060

Peter Rabbit, Ha! Ha!
DESCRIPTION: "Peter Rabbit, ha! ha! Stole my cabbage, ha! ha! Caught him in the garden, ha! ha! Sop that gravy, ha! ha! Ain't he pretty, ha! ha!" "Peter Rabbit, ha! ha! STole my cabbage, ha! ha! Caught him in the garden, ha! ha! Suck his bomes, ha! ha! Ain't he...."
AUTHOR: unknown
EARLIEST DATE: 1944 (Trent-Johns-PlaySongsOfTheDeepSouth)
KEYWORDS: animal food nonballad playparty
FOUND IN:
REFERENCES (1 citation):
Trent-Johns-PlaySongsOfTheDeepSouth, pp. 6-7, "Peter Rabbit, Ha! Ha!" (1 text, 1 tune)
File: TrJo067

Peter Was a Fisherman
DESCRIPTION: Peter was a fisherman who preached and shouted on Pentecost. "The lily of the valley ... the lily stand in the valley ... green and fair."
AUTHOR: unknown
EARLIEST DATE: 1939 (WITrinidadVillage01)
KEYWORDS: flowers Bible nonballad religious
FOUND IN: West Indies(Trinidad)
RECORDINGS:
Michael Williams, "Peter Was a Fisherman" (on WITrinidadVillage01)
CROSS-REFERENCES:
cf. "He's the Lily of the Valley" (theme)
NOTES [273 words]: A critic quoted in the liner notes ridiculed the idea of Peter equating himself with the lily of the valley (Donald R. Hill, Maureen Warner-Lewis, John Cowley, Lise Winer, liner notes on WITrinidadVillage01). If we assume the lily reference is to the content of Peter's Pentecost sermon (Acts 2.14-30), and if we do not concentrate so on the word "of," then the reference can be to Luke 12.27-28 ("Consider the lilies how they grow ... If then God so clothe the grass ..."), rather than to Song of Solomon 2.1 ("I am the rose of Sharon, and the lily of the valleys"). That would be a reference not in Acts, but a conflation of sermon texts.
Sankey #104 has "Through Jesus I shall safely reach the goal. / He's the 'Lily of the Valley,' the 'Bright and Morning Star'; He's the fairest of ten thousand to my soul!!" (Ira D Sankey, Sacred Songs and Solos (London: Marshall, Morgan and Scott Ltd, 189?)). Booth #3 is entitled "He's the Lily of the Valley" (Evangeline Booth, The Salvation Army - Songs and Music (New York) The Salvation Army, 1922 ("Digitized by Internet Archive"): "The Lily of the Valley, in Him alone I see All I need to cleanse and make me whole". - BS
The word "lily" is used fifteen times in the King James Bible, and eight of these are in the Song of Songs (2:1, 2, 16, 4:5, 5:13, 6:2, 3, 7:2), it also shows up in 1 Kings 7:19, 22, 26, 2 Chronicles 4:5 as part of the description of the building of the Temple; in Hosea 14:5; and in Matthew 6:28, Luke 12:27, where it refers to the "lilies of the field" and Solomon. I doubt any of this is significant. As Ben says, this is just some texts jumbled together. - RBW
Peter Wheeler

DESCRIPTION: Peter Wheeler comes to "this foreign shore, He lived close by little Annie's door" in Nova Scotia. He asks Anne to marry and she refuses again. He clubs her and cuts her throat. He is convicted, gives us good advice and bids us "a last good-night"

AUTHOR: unknown

EARLIEST DATE: 1960 (Creighton-FolksongsFromSouthernNewBrunswick)

KEYWORDS: courting rejection execution homicide trial gallows-confession

HISTORICAL REFERENCES:
1895 - Anne Kempton murdered by Peter Wheeler at Bear River, Digby County (source: Mackenzie; Creighton says 1896)

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Creighton-FolksongsFromSouthernNewBrunswick 91, "Peter Wheeler" (1 text, 1 tune)
ST CrSNB091 (Partial)
Roud #2770

CROSS-REFERENCES:
cf. "The Bear River Murder" (subject: the same murder) and references there

File: CrSNB091

Peter, Peter, Pumpkin Eater

DESCRIPTION: Peter, a neeper [neighbor], pumpkin-eater, chimney sweeper, ... 'Had a wife and couldn't keep her." He put her away [in a wall, pumpkin shell] and mice eat her, or he treats her well. Or, didn't love her until he taught her to read and write.

AUTHOR: unknown

EARLIEST DATE: 1797 (_Infant Institutes, part the first_, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: nonballad nonsense husband wife food

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
Greig/Duncan8 1896, "Peer Peter My Neeper" (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 405, "Peter, Peter, Pumpkin Eater" (3 texts)
Dolby-OrangesAndLemons, p. 32, "Peter, Peter, Pumpkin Eater" (1 text)

Roud #13497

ALTERNATE TITLES:
Heeper, peeper, Chimney-sweeper

NOTES [51 words]: There must be countless parodies like this one: "Peter, Peter, pumpkin eater, Had a wife and couldn't keep her, Took an axe and smashed her bike, So she had to stay at home at night" (source: Edmond Redmond, Lyra Cyclus or The Bards and the Bicycle, (Rochester, 1897 ("Digitized by Google")), p. 90). - BS

File: GrD81896

Peter's Banks

DESCRIPTION: William Strickland and Goddard take the Lily out on Peter's Banks on May 21. They are lost in wind and fog for six days without food or water and Goddard dies. A fishing skiff from Ramea rescues Strickland.

AUTHOR: unknown

EARLIEST DATE: 1959 (Peacock)

KEYWORDS: rescue death fishing sea ship

HISTORICAL REFERENCES:
May 24, 1897 - Albert Goddard is lost on the Lily (source: Newfoundland Schoonermen -- Victims of their Trade per Robert C Parsons NF Shipwrecks on the WEB site)

FOUND IN: Canada(Newf)
Peterborough May Song

DESCRIPTION: "Good morrow, lords and ladies, It is the first of May. We hope you'll view our garlands." "To the greenwoods we will go," "This bunch of May... is but a sprout but it's well spread out By the work of our Lord's hand." Singers celebrate spring, ask alms

AUTHOR: unknown

EARLIEST DATE: 1904 (Dack, according to Palmer)

KEYWORDS: ritual religious bird

FOUND IN: Britain(England(Lond))

REFERENCES (1 citation):
Palmer-EnglishCountrySongbook, #134, "Peterborough May Song" (1 text, 1 tune)

Roud #305

CROSS-REFERENCES:

cf. "May Day Carol" (subject) and references there

NOTES [27 words]: Roud lumps a great variety of May songs (many of them clearly distinct) under his #305. I've split a lot of them, including this, but best to check them all. - RBW

Last updated in version 3.7

File: PECS134

Peterhead

DESCRIPTION: "A busy town was Peterhead ... In the days of long ago": lasses worked at looms, whaling ships sailed to Greenland, "fishermen went out to sea," "drifters were unknown." "Peterhead will flourish still As in the days of long ago"

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan3)

KEYWORDS: commerce fishing weaving nonballad whaler

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #86, p. 1, "Peterhead" (1 text)
Greig/Duncan3 515, "Peterhead" (1 text)

Roud #5999

NOTES [96 words]: Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Peterhead (515) is at coordinate (h4-5,v1) on that map [on the coast, roughly 28 miles NNE of Aberdeen] - BS

Peterhead was for a time famous as the place where the Old Pretender landed in 1715. As the song indicates, it was a leading whaling port. But first the arctic whales were hunted to near-extinction, and then the fish populations crashed. Peterhead was never to recover its prosperity (although I gather North Sea oil has helped somewhat). - RBW

Last updated in version 2.6

File: GrD3515

Petit Couturier, La (The Little Dressmaker)

DESCRIPTION: French. A dressmaker goes to an inn; there are two lovely women there. He makes love with the smaller one; the larger offers the dressmaker 100 sovereigns to sleep with her. He declines, for honor's sake. She throws him out of the inn.

AUTHOR: unknown

EARLIEST DATE: 1855 (BNP MSS)
LONG DESCRIPTION: French. A dressmaker goes to an inn; there are two lovely women there. He makes love with the smaller one; the larger, however, is searching for a husband, and offers the dressmaker 100 sovereigns to sleep with her. He declines, for the sake of his own honor and the smaller woman's. The larger woman throws him out of the inn. On the street, his knees begin to tremble; he says that if he were back at peace, he'd never refuse a damsel, but they have tricked him too much.

KEYWORDS: jealousy courting sex rejection request foreignlanguage lover worker

FOUND IN: France Canada

REFERENCES (1 citation):
Kennedy-FolksongsOfBritainAndIreland 113, "Le Petit Couturier [The Little Dressmaker]" (1 text, 1 tune)

File: K113

Petit Mari, Le

DESCRIPTION: French. "Mon pere m'a donné-t-un petit mari." The girl complains that her father wed her to a tiny husband, "a manikin, not a man." She complains about all the problems this causes -- e.g. the cat confuses him with a rat.

AUTHOR: unknown

EARLIEST DATE: 1934 (Lomax/Lomax-OurSingingCountry)

KEYWORDS: humorous foreignlanguage husband wife animal

FOUND IN: US(So)

REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 189-190, "Le Petit Mari" (1 French text plus translation, 1 tune)

File: LoSi189

Petit Moine, Le (The Little Monk)

DESCRIPTION: French. The little monk finds a dairy-maid crying because she has trouble milking her cows. She offers a kiss if he does the job. The cow kicks over the pail, then kicks the monk into a ditch. The monk vows he'll never again help anyone milk a cow.

AUTHOR: unknown

EARLIEST DATE: 1959 (recording, Allan Kelly)

KEYWORDS: farming foreignlanguage humorous animal clergy

FOUND IN: Canada(Mar)

RECORDINGS:
Allan Kelly, "Le Petit Moine (The Little Monk)" (on Miramichi1)

CROSS-REFERENCES:
cf. "The Deacon's Calf" (plot)

File: RcLPetMo

Petit Rocher

DESCRIPTION: Canadian French: The trapper, wandering in the forest, fears for his family's safety. He returns home, and arranges for his family's flight from marauding Indians. He remains and is mortally wounded. He prays for comfort in death.

AUTHOR: unknown

EARLIEST DATE: 1865 (Gagnon)

KEYWORDS: Quebec family death separation Indians(Am.) foreignlanguage

FOUND IN: Canada(Que,West) US(MW)

REFERENCES (4 citations):
Berry-FolkSongsOfOldVincennes, p. 24, "P'tit rocher, de la haute montagne (Little Rock Atop the Mountain Crest" (1 text + translation, 1 tune)
Fowke/Mills/Blume-CanadasStoryInSong, pp. 34-35, "Petit Rocher" (1 text, 1 tune)
Salt-BuckeyeHeritage-OhioHistory, pp. 18-19, "Petit Rocher de la Haute Montagne" (1 text+translation, 1 tune)

ADDITIONAL: Grace Lee Nute, _The Voyageur_, Appleton, 1931 (reprinted 1987 Minnesota Historical Society), pp. 148-149, "Petit Rocher" (1 text plus English translation, 1 tune)
CROSS-REFERENCES:
cf. "Haunted Wood" (plot)

NOTES [156 words]: This is said to be "the first Canadian song about a Canadian incident." The song is supposedly based on the legend of the trapper Cadieux. In 1709 he went trapping along the Ottawa River. Returning to his camp and his family, he saw a band of Indians threatening the camp. He put his family in the canoe and stayed behind to slow the attackers.
When his body was found, it lay in a grave he had dug with his own hands, and with his story written on birchbark with his own blood.
We must regretfully report that little if any verifiable evidence exists for this story. - RBW

Berry-FolkSongsOfOldVincennes gives the Cadieux story, but also mentions that one Frank Louvier, an elderly and "well-known folk singer of the region" around Prairie du Rocher, Illinois, stated that local legend placed the events on which the song was based in that community, founded by the French in the 1730s. No evidence beyond the assertion, unfortunately. - PJS

Last updated in version 5.3
File: FMB034

Petroleum Oil

DESCRIPTION: "How strange! Why, old Fishkill is all in a blaze, And the people -- why, they the Old Nick will soon raise!" All "are prospecting for Petroleum Oil." Oil is everywhere -- even in the water and the whiskey. But at least they're getting rich

AUTHOR: "A. W. L." (source: Nestler)

EARLIEST DATE: 1949 (Nestler)

KEYWORDS: mining money drink

HISTORICAL REFERENCES:
1864 - the Fishkill oil "strike" (which seems to have been hoax)

FOUND IN: US(MA)

REFERENCES (1 citation):
ADDITIONAL: Harold Nestler, "Songs from the Hudson Valley" (article in _New York Folklore Quarterly_, Volume V, #2, Summer 1949), p. 101, "Petroleum Oil" (1 text)

File: Nest109

Petticoat Lane (II)

DESCRIPTION: A man from the country comes to town. His friend shows him the sights of Petticoat Lane. He is beaten at every turn and his pockets picked clean. The police charge him with killing a policeman. His policeman brother Darby gets him off. He goes home

AUTHOR: unknown

EARLIEST DATE: before 1855 (broadside, Bodleian Harding B 11(2996))

KEYWORDS: travel violence homicide theft reprieve brother police crime brother

FOUND IN:
REFERENCES (2 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, pp. 18-19, "Petticoat Lane" (1 text)
Wolf-AmericanSongSheets, #1871, p. 126, "Petticoat Lane" (1 reference)

Roud #V20294

BROADSIDES:
Bodleian, Harding B 11(2996), "Petticoat Lane" ("To London I came from the sweet county Down"), E.M.A. Hodges (London), 1846-1854; also 2806 b.11(167), Firth b.25(393), "Petticoat Lane"

NOTES [58 words]: Charles R. Thatcher wrote a song, "Encore Verses to Petticoat Lane" (Thatcher-ColonialMinstrel-Songsters, pp. 174-175). I assume this is the "Petticoat Lane" he meant.
For brief background on Charles Thatcher's career, see the notes to "Where's Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong. - RBW

Last updated in version 5.1
File: OCon018A
Petty Harbour Bait Skiff

DESCRIPTION: A bait skiff sails from Petty Harbour to Conception Bay in the spring and encounters a storm on their return in the summer. A rescue party is dispatched, but only a young fisherman named Menshon is saved.

AUTHOR: John Grace

EARLIEST DATE: 1852 (source: Another Time: Songs of Newfoundland); first publication perhaps 1912 (Murphy)

KEYWORDS: wreck ship disaster rescue

FOUND IN: Canada(Newf)

REFERENCES (8 citations):
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 13, "The Petty Harbour Bait Skiff" (1 text, 1 tune)
Lehr/Best-ComeAndIWillSingYou 87, "The Petty Harbour Bait Skiff" (1 text, 1 tune)
Blondahl-NewfoundlandersSing, pp. 99-101, "The Petty Harbour Bait Skiff" (1 text, 1 tune)
Mills-FavoriteSongsOfNewfoundland, pp. 29-31, "Petty Harbour Bait Skiff" (1 text, 1 tune)

DT, BAITSKIF*

ADDITIONAL: James Murphy, editor, _Old Songs of Newfoundland_, James Murphy Publishing, 1912 (PDF available on the Memorial University of Newfoundland web site), p. 4, "Petty Harbor Bait Skiff" (1 text) James Murphy, _Songs Their Fathers Sung: For Fishermen: Old Time Ditties_, James Murphy Publishing, 1923 (PDF available from the Memorial University of Newfoundland web site), p. 8, "Petty Harbor Bait Skiff" (1 text)

Roud #4410

RECORDINGS:
Cyril O'Brien, "Petty Harbour Bait Skiff" (on MUNFLA/Leach)
Pat Sullivan, "Petty Harbour Bait Skiff" (on MUNFLA/Leach)

NOTES [163 words]: Doyle mentions that he received the song from someone who was still alive when the book was compiled and remembered the events fully. However, the recording, "Another Time: Songs of Newfoundland," notes that John Grace wrote the song in 1852, which was almost ninety years before Doyle published it.

The attribution to John Grace is also found in Murphy's book, which seems to be the first actual publication. He says that the name of the sole survivor was "Menchington."

According to G. M. Story, W. J. Kirwin, and J. D. A. Widdowson, editors, _Dictionary of Newfoundland English_, second edition with supplement, Breakwater Press, 1990, p. 15, a baitskiff is a "large undecked boat with 5 to 7 crewmen, propelled by oar and sail and employed to catch caplin, etc. for use in the cod fishery." These bait fish included herring, lance, squid and others; they were used to bait the lines used to catch cod, Newfoundland's chief food source and export (StoryEtAl, p. 14). - RBW

Last updated in version 6.0

File: Doy48

Pewter Tailor, The

DESCRIPTION: The tailor, apparently needing money, enlists with Hugh Fraser. The captain warned him that he could not be a soldier if he is not sober. Someone tells the tailor's mother and his sister buys off the tailor.

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan1)

KEYWORDS: army recruiting money humorous mother sister

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan1 76, "The Pewter Tailor" (1 text)

Roud #5795

NOTES [169 words]: I am too dense for this humor. The chorus is "O for lead and tin, Pewter, tin and siller; O for twenty pun, To buy the pewter tailor." First, I assume "pun" stands for "pundis" or "pounds" (source: "Glossary" at Wedderburn pages site). Pewter is a silvery alloy of tin, copper and lead. Pewter was used in counterfeit British coins in 18th century (source: "Counterfeit British Coppers" at The Coins of Colonial and Early America site). Is any of this relevant?
Greig/Duncan1: "There may possibly be a connection with the Hugh Fraser who was captain in the 78th (Highland) Regiment c. 1780" - BS
My speculation about the tailor being "pewter" has to do with the use of pewter as fake silver -- used for dinnerware, or (as noted) for counterfeit coin. The pewter tailor is an imitation soldier. There is also the point that pewter eventually poisoned its users as the lead leached out. But the composer of the song would probably be less aware of that than of the use of pewter by those who couldn't afford silver. - RBW
Last updated in version 2.4
File: GrD1076

Phadrig Crohour
DESCRIPTION: "Phadrig Crohour was a broth of a boy, and he stood six foot eight" with strong arms; "...with one blow he stretched bold O'Hanlan for ever."
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: violence death
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1748, "Phadrig Crohour" (1 fragment)
Roud #13132
NOTES [15 words]: Although this sounds like a song about a murder, I suspect it is actually about boxing. - RBW
Last updated in version 2.5
File: GrD1748

Pharaoh's Host Got Lost
DESCRIPTION: Chorus: "Pharaoh's host got lost, lost, lost, Pharaoh's host got lost In that Red Sea." The leader would have Moses "lay your rod" that the children cross. When the host was lost there was shouting and weeping.
AUTHOR: unknown
EARLIEST DATE: 1983 (McIntosh1)
KEYWORDS: escape death drowning dying sea magic Bible religious soldier
FOUND IN: US(SE)
RECORDINGS:
Lawrence McKiver and the McIntosh County Shouters, "Pharaoh's Host Got Lost" (on McIntosh1)
CROSS-REFERENCES:
cf. "Oh, Mary, Don't You Weep" (Pharaoh's army theme) and references there
cf. "Old Moses Smote the Waters" (Pharaoh's army theme)
File: RcPhHoGL

Phil the Fluther's Ball
DESCRIPTION: "Have you heard of Phil the Fluther, of the town of Ballymuch? The times were going hard with him, in fact the man was broke." So he holds a party, passing the hat, promising that the more he takes in, the better the music will be
AUTHOR: Percy French (1854-1920)
EARLIEST DATE: before 1920 (French died in that year)
KEYWORDS: music hardtimes humorous
FOUND IN:
REFERENCES (2 citations):
DT, PHILFLUT
ADDITIONAL: _Sing Out_ magazine, Volume 32, #4 (1987), pp, 22-23, "Phil the Fluther's Ball" (1 text, 1 tune)
NOTES [22 words]: For background on Percy French, see the notes to "Ballyjamesduff." Apparently this song was based on the story of a real person. - RBW
Last updated in version 5.3
File: DTphilfl
Philadelphia Lawyer, The

DESCRIPTION: "Way out in Reno, Nevada," the Philadelphia lawyer courts a "Hollywood maid." He tries to convince her to come back to Philadelphia with him. But her husband Bill, discovering them, kills the lawyer.

AUTHOR: Words: Woody Guthrie (tune: The Jealous Lover)
EARLIEST DATE: 1937 (composed)
KEYWORDS: homicide lawyer courting derivative cowboy infidelity
FOUND IN: US
REFERENCES (2 citations):
Greenway-AmericanFolksongsOfProtest, pp. 283-284, "The Philadelphia Lawyer" (1 text)
DT, PHILALAW
Roud #500
RECORDINGS:
Woody Guthrie & Cisco Houston, "Philadelphia Lawyer" (on OrigVis, CowFolkCD1)
Maddox Bros. & Rose, "Philadelphia Lawyer" (on Four Star 1289, 1949)
ALTERNATE TITLES:
Reno Blues
NOTES [32 words]: In one of the strangest lumps I've seen, Roud classifies this with the "Florella" family [Laws F1]. That, of course, provided some inspiration, but the actual text is pure Woody Guthrie. - RBW
File: Grnw283

Philadelphia Riots, De, or, I Guess It Wan't de Niggas Dis Time

DESCRIPTION: "Oh, in Philadelphia folks say how De Darkies kick up all de rows," but in the 1844 riots, "I guess it wasn't de niggas dis time." The "natives" (nativists) opposie the immigrant Irish, resulting in riots. The singer gleefully points out his lack of fault.

AUTHOR: unknown
EARLIEST DATE: 19C (Wolf); probably published c. 1844
KEYWORDS: emigration fight Black(s) political
FOUND IN:
REFERENCES (2 citations):
Wolf-AmericanSongSheets, #1875, p. 126, "Philadelphia Riots" (1 reference)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 143-146, "De Philadelphia Riots, or, I Guess It Wasn't De Niggas Dis Time" (1 text)
File: CAFS1143

Philander's March

DESCRIPTION: "Come, Philander, let us be a-marching, From the ranks there's no deserting, Choose your own, your own true lover, See that you don't choose any other. Now farewell, dear love, farewell, We're all a-marching, so farewell."

AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: playparty love soldier separation
FOUND IN: US(NE)
REFERENCES (1 citation):
Newell-GamesAndSongsOfAmericanChildren, #9, "Philander's March" (2 texts)
Roud #12426
File: Newe009

Phoenix of the Hall, The

DESCRIPTION: The singer meets and falls in love with "the Phoenix of the Hall." He proposes. "Drop such speculation," she says, but he begs. She changes her mind. They marry and he now has money and land: "to her am obligated." "My foes I've exculpated."

AUTHOR: Domhnall O Suillebhain (Danny O'Sullivan) (source: OCroinin/Cronin-TheSongsOfElizabethCronin)
Phoenix Park Tragedy, The

DESCRIPTION: Burke and Cavendish are murdered in Dublin's Phoenix Park. The Lord Mayor and Irish MPs -- Davitt, Parnell, Dillon, Sexton -- condemn the assassins. "[L]et us hope and pray to the Lord each night and day, That no Irishman for this crime will be blamed"

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: homicide Ireland political

HISTORICAL REFERENCES:
Chronology of the Phoenix Park murders (source: primarily Zimmermann, pp. 62, 63, 281-286.)
May 6, 1882 - Chief Secretary Lord Frederick Cavendish and the Under Secretary Thomas Henry Burke are murdered by a group calling themselves "The Invincible Society."
January 1883 - twenty seven men are arrested.
James Carey, one of the leaders in the murders, turns Queen's evidence.
Six men are condemned to death, four are executed (Joseph Brady is hanged May 14, 1883; Daniel Curley is hanged on May 18, 1883), others are "sentenced to penal servitude," and Carey is freed and goes to South Africa.
July 29, 1883 - Patrick O'Donnell kills Carey on board the "Melrose Castle" sailing from Cape Town to Durban.
Dec 1883 - Patrick O'Donnell is convicted of the murder of James Carey and executed in London (per Leach-FolkBalladsSongsOfLowerLabradorCoast)

FOUND IN:
Roud #V8799

BROADSIDES:
Bodleian, Harding B 26(362), "Lines on the Phoenix Park Tragedy" ("Pay attention young and old to these lines"), unknown, n.d.

CROSS-REFERENCES:
cf. "The Condemned Men for the Phoenix Park Murders" (subject: the Phoenix Park murders)
cf. "The Execution of Michael Fagan" (subject: the Phoenix Park murders)
cf. "Joe Brady and Dan Curley" (subject: the Phoenix Park murders)
cf. "The Men Awaiting Trial for the Murders in Phoenix Park" (subject: the Phoenix Park murders)
cf. "O'Donnell and Carey" (subject: the Phoenix Park murders)
cf. "O'Donnell the Avenger" (subject: the Phoenix Park murders)
cf. "Pat O'Donnell" (subject: the Phoenix Park murders)
cf. "Skin the Goat's Curse on Carey" (subject: the Phoenix Park murders)
cf. "Dan Curley" (subject: the Phoenix Park murders)
cf. "Joe Brady" (subject: the Phoenix Park murders)
cf. "The Bold Tenant Farmer" (subject: Charles Stewart Parnell) and references there
cf. "Carey's Disguise" (possible subject of James Carey)

NOTES [1077 words]: Zimmermann p. 62: "The Phoenix Park murders and their judicial sequels struck the popular imagination and were a gold-mine for ballad-writers: some thirty songs were issued on this subject, which was the last great cause to be so extensively commented upon in broadside ballads." - BS
The Phoenix Park murders were, in the end, very costly for Ireland; at the very least, they destroyed her influence in the English parliament, and arguably cost them Home Rule and eventually resulted in the Civil War.

Though it doesn't seem to have bothered the more vigorous Irish nationalists, we should note that the Phoenix Park murders were incredibly brutal; Kee, p. 87, says that Cavendish and the Catholic Irishman Burke were "hacked to death by twelve-inch long surgical knives."

Lyons, p. 176, says that on May 6, 1882, "A new Chief Secretary, Lord Frederick Cavendish, arrived in Dublin to replace W. E. Forster who had resigned in protest at the Kilmarnam 'Treaty' [under which British Prime Minister Gladstone freed Charles Stewart Parnell and gave concessions in return for political help]. Later on the evening of his arrival Cavendish and his undersecretary, T. H. Burke, were set upon by a band of assassins while they were walking in the Phoenix Park in Dublin and stabbed to death. The murderers belonged to a secret society, the Invincibles."

Fetherling, p. 72, reports that "[Joseph] Brady stabbed Burke in the back with a long surgical knife; Burke died immediately. Alarmed, Cavendish attempted to repel Brady with his umbrella but Brady stabbed him repeatedly, while [Tim] Kelly cut Burke's throat to make sure he was dead."

Sadly, the murders forced Gladstone's hands at a time when he was trying to improve Ireland's condition. It was not just the English who were upset; Charles Stewart Parnell -- who dominated Irish politics and held the balance of power in the English parliament -- offered to resign his leadership of the Irish party (Golway, p. 175).

Parnell, for the moment, stayed on. But Gladstone still had to be seen to do something -- that something being coercion. (Any scruples he may have had were probably lessened by the fact that Cavendish was Gladstone's nephew by marriage.) And when Gladstone finally managed to propose a limited Home Rule bill in 1886, it failed and Gladstone's government fell (Golway, p. 180).

We might add that Parnell himself was largely responsible for the sequel: His party fell apart not over Phoenix Park but his own adulterous affair (Fry/Fry, 259-260). Gladstone tried again for Home Rule in 1893; it was rejected in the Lords, and Gladstone sort of faded away. So did Home Rule. And while Zimmermann is clearly right that this terrorist act caught the attention of the broadside press, it's worth noting that very little of this outpouring of venom seems to have made it into oral tradition. [One song that has been found in Newfoundland and the Canadian Maritimes as well as Ireland is "Pat O'Donnell" which tells only of the assassination of Brady at the very end of the story. - BS]

It did have its effects, though. According to Townshend, p. 6, the murder was carried out by "[t]he nearest thing to a home-grown terrorist group to appear in Ireland [prior to the twentieth century]... the shadowy Irish National Invincibles.... This ephemeral group carried out only one operation. All the same, that single operations... had a tremendous psychological impact. Together with the Manchester Martyrs, the Invincibles' drama became an enduring spur to later generations."

Coogan, pp. 12-13, gives another take, showing how the horrid events influenced a future Irish leader: "In the year [Eamon] de Valera was born, the desperation... led to some of the most horrific murders in Irish history. There were some sixty agrarian or politics-related killings in the first eight months of the year alone. Amongst these were the knifing to death on 6 May 1882, the day he arrived in Ireland, of the Chief Secretary for Ireland, Lord Frederick Cavendish, and of his Under Secretary, T. H. Burke...." Some would argue that reaction in Britain to the deaths aborted progress to Home Rule for Ireland and so paved the way for revolution, partition and today's Provision IRA. Certainly, Parnell was so shattered by the assassinations that for a while he seriously contemplated resignation. Then, in August, there occurred the Maamtrasna murders in Co. Mayo: The Joyce family were slaughtered in a clay-floored hovel shared by humans and animals." Four people were killed, and two boys were mutilated and left for dead. "The neighbours, out of superstition and ignorance, left the boys in agony without doing anything to help them. One child died, and subsequently three men -- one of them innocent -- were hanged for the crime...."

Maamtrasna and the related events became the talk of Ireland, obviously adding to the tensions there.

Boylan, pp. 50-51, has a capsule biography of James Carey, one of the key figures in the Invincibles. Born in 1845, he was a bricklayer, like his father before him. Able to start his own business, he became a Dublin Councilman as well as joining the Fenians. After the Phoenix Park murders, he was one of seventeen men arrested. Carey turned Queen's Evidence, which resulted in five other men being executed. (Fetherling, pp. 71-72, lists the most important as Joseph Brady, 1856-1883, and Tim Kely, 1862-1883). Carey and his family were supposed to go to South Africa for their safety, but the remaining Invincibles learned of the plan. Patrick O'Donnell shot Carey on July 29, 1883 on the Melrose after the ship left Cape Town. Sent back to Britain, O'Donnell was
executed at Newgate on December 17 of that year, without his Fenian connections being aired. It is interesting to note that O'Donnell had cousins in American who were associated with another violent group, the Molly Maguires (Kenny, p. 207); for background on that, see the notes to "Muff Lawler, the Squealer" [Laws E25]. Kenny seems to suggest that O'Donnell spent time in Pennsylvania and developed his hatred of informants among his cousins there. For more on Parnell, see "We Won't Let Our Leader Run Down."
The Phoenix Park murders apparently inspired several books; the two most recent (both of them controversial, based on the reviews) appear to be T. H. Corfe, *The Phoenix Park Murders*, 1968; and Senan Molony, *The Phoenix Park Murders: Conspiracy, Betrayal & Retribution*, Mercier Press, 2006. - RBW

**Bibliography**

- Kee: Robert Kee, *The Bold Fenian Men*, being volume II of *The Green Flag* (covering the period from around 1848 to the Easter Rising), Penguin, 1972

*Last updated in version 6.1*

**Phyllis and her Mother**

**DESCRIPTION:** Phyllis hides in the woods. Her mother finds her asleep. The daughter drowsily says, "Damon, dear, how long you take." The mother, enraged, tells Phyllis she must go to a convent; Phyllis demurs: "And if love is wrong, said she/Tell me how I came to be."

**AUTHOR:** unknown

**EARLIEST DATE:** 1915 (recording [in German], Paul Reimers)

**LONG DESCRIPTION:** Waiting for her shepherd lover, Phyllis hides in the woods. Her mother looks for her and, finding her asleep, kisses her supposedly-innocent daughter. The daughter drowsily says, "Damon, dear, how long you take." The mother, enraged, tells Phyllis she must go to a convent; Phyllis demurs: "And if love is wrong, said she/Tell me how I came to be."

**KEYWORDS:** courting sex foreignlanguage mother

**FOUND IN:**

**RECORDINGS:**

*Paul Reimers, "Phyllis und die Mutter" (Victor 45062, 1915)*

**NOTES** [123 words]: The song is probably best-known, in an English translation, from the repertoire of revival singer Richard Dyer-Bennet. However, the 78 by Paul Reimers is evidence that the song circulated in German during the 20th century. Reimers seems to have been an American (or at least a resident), recording for Victor in New Jersey, and most of his recordings are of English-language popular music. Dyer-Bennet notes an anonymous publication of the song in Germany in 1799, but without further data I'm reluctant to list that as earliest date. - PJS It seems pretty clear to me that it's an art song rather than of true folk origin (at least in the Dyer-Bennet form), but I'm in the same quandry as Paul: I can't do much to trace the history. - RBW

**Phyllis and the Shepherd**

**DESCRIPTION:** A shepherd looking for a lost lamb falls in love with Phyllis, who he finds apparently sleeping in the shade with her flock. She reveals that she was not asleep and had been
watching him. "He wooed her and won her, I can't tell you how" and they marry.

AUTHOR: unknown
EARLIEST DATE: 1776 (Herd)
KEYWORDS: courting love marriage sex sheep shepherd
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Williams-FolkSongsOfTheUpperThames, p. 38, "Phyllis and the Shepherd" (1 text) (also Williams-Wiltshire-WSRO Wt 363)
ADDITIONAL: David Herd, editor, Ancient and Modern Scottish Songs, Heroic Ballads, etc. (facsimile of (Edinburgh,1776) with an "Appendix ... containing the pieces substituted in the 1791 reprint for those omitted of the 1776 edition, &c.") ("Digitized by Google"), Vol II, Appendix p. 41 [2-44], ("Her sheep had in clusters kept close by the grove") (1 text)
Roud #1225
BROADSIDES:
Bodleian, Harding B 21(1), "Damon & Phillis" ("A shepherd in clusters crept close by a grove"), C. Sheppard (London), 1786; also Harding B 41(3v), ("A shepherd in clusters crept close by a grove"), Harding B 25(1496)[many illegible lines], "Phillis and the Butterfly"

Pick "Em Up, Hot Potatoes (Bugle Call Lyric)

DESCRIPTION: "Pick 'em up, pick 'em up, Hot potatoes, hot potatoes, hot potatoes, Pick 'em up, pick 'em up, Hot potatoes, hot potatoes, oh!"
AUTHOR: unknown
EARLIEST DATE: 1965 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: soldier food nonballad
Pick a Bale of Cotton

DESCRIPTION: "You got to jump down, turn around, Pick a bale of cotton...." A list of various people who can, alone or in combination, pick a bale of cotton a day. (In the more serious versions, the singer disclaims any ability to do such a thing.)

AUTHOR: unknown

EARLIEST DATE: 1933 (recording, James "Iron Head" Baker & group)

KEYWORDS: work nonballad farming bragging

FOUND IN: US(So)

REFERENCES (8 citations):
Scott-TheBalladOfAmerica, pp. 393-304, "Pick a Bale o' Cotton" (1 text, 1 tune)
Lomax/Lomax-FolkSongUSA 68, "Pick a Bale of Cotton" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 231-233, "Pick a Bale o' Cotton" (1 text, 1 tune)
Jackson-WakeUpDeadMan, pp. 99-101, "Pick a Bale o' Cotton" (2 texts, 1 tune)
Seeger-AmericanFavoriteBallads, p. 54, "Pick A Bale Of Cotton" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 123, "Pick A Bale Of Cotton" (1 text)

ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 56, "Pick a Bale of Cotton" (1 text, 1 tune)
Roud #10061

RECORDINGS:
James "Iron Head" Baker & group, "Pick a Bale o' Cotton" (AFS 195 A1, 1933; on LC53)
James "Iron Head" Baker, "Pick a Bale o' Cotton" (AFS 721 B3, 1936) (AFS 3523 A3, 3523 B3, c. 1940)
Folkmasters, "Pick a Bale of Cotton" (on Fmst01)
Mose "Clear Rock" Platt, "Pick a Bale o' Cotton" (AFS 2643 A2, 1939)
Pete Seeger & Sonny Terry, "Pick a Bale of Cotton" (on SeegerTerry)
Pete Seeger, "Pick a Bale o' Cotton" (on PeteSeeger43)

NOTES [15 words]: Picking a bale of cotton in a single day is, for one picker, an almost superhuman task. - PJS

Last updated in version 3.1

File: LxU068

Pick and Shovel

DESCRIPTION: "The pick and shovel are all that I know, I'm workin' the day-shift away down below, A mile underground I keep pickin' all day." "From Cornwall we have come to explore." The miners have been working since age six. He is grateful for his wife

AUTHOR: almost certainly Carl Nelson

EARLIEST DATE: 1965 (Peters-FolkSongsOutOfWisconsin)

KEYWORDS: mining wife work

FOUND IN:

REFERENCES (2 citations):
Peters-FolkSongsOutOfWisconsin, pp. 78-79, "Pick and Shovel" (1 text, 1 tune)

ADDITIONAL: David C. Peterson, "Wisconsin Folksongs," chapter in _Badger History: Wisconsin Folklore_, State Historical Society of Wisconsin (Volume XXV, Number 2, November 1973), pp. 53-54, "Pick and Shovel" (1 text, 1 tune)
Roud #9076

NOTES [44 words]: The inclusion of this song in Peters-FolkSongsOutOfWisconsin is rather a curiosity. It is about miners from Upper Michigan, not Wisconsin, and it was found in a musical play, not composed for "folk" use. It does not appear to have found a place in tradition. - RBW

Last updated in version 4.5

File: Pet078
Pickaxe Too Heavy
DESCRIPTION: "Oh, dis pickaxe am too heavy, Dis pickaxe am too heavy, Dis pickaxe am too heavy To heavy for my strength."
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: work
FOUND IN: US(SE)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 216, (no title) (1 fragment)
CROSS-REFERENCES:
cf. "Take This Hammer" (theme)
NOTES [31 words]: This is obviously reminiscent of "Nine Pound Hammer/Take This Hammer" and the like. But the song applies to a different occupation, so -- for lack of additional words -- I split them. - RBW
File: ScNF216A

Picket Line Blues, The
DESCRIPTION: "Com all my friends if you want to know And I'll tell you about the C.I.O.... I'll tell you about the Ashland Strike." The workers picket, and some are arrested; the singer says he will not be discouraged, even though "I've got them picket line blues"
AUTHOR: Bunyan Day
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: strike labor-movement police trial lawyer
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 238-239, "The Picket Line Blues" (1 text)
CROSS-REFERENCES:
cf. "The Ashland Strike" (subject)
NOTES [105 words]: 1937 is listed by Thomas as the date of the strike mentioned in this song. This is supported by internal evidence: The song mentions the Wagner Act (National Labor Relations Act), which legally protected collective bargaining; it was passed in 1935 and declared constitutional by the Supreme Court in 1937.
John L. Lewis (the "John L." of the song) originally served as president of the United Mine Workers, then came into the AFL as chief of the Committee for Industrial Organizations. This group proved too radical for the AFL, and so was expelled in 1937, whereupon Lewis remade it as the Congress of Industrial Organizations. - RBW
File: ThBa128

Pickin' Out Cotton
DESCRIPTION: "Hello, my little girl, which away, which away... Mammy sent me pickin' out cotton." The girl and the singer converse about the state of the cotton and where she is going; the girl (?) concludes by asking for a chew of tobacco
AUTHOR: unknown
EARLIEST DATE: 1922 (Brown)
KEYWORDS: work drugs farming
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 212, "Pickin' Out Cotton" (1 text plus an excerpt)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 212, "Pickin' Out Cotton" (1 tune plus a text excerpt)
File: Br3212

Pickle My Bones in Alcohol
DESCRIPTION: A dying request, with the verse, "When I die don't bury me at all... Just pickle my
bones in alcohol" (or, sometimes, corn pone). The rest of the song varies widely, usually with other requests for the burial; it may also have blues floating verses

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: drink burial floating verses

FOUND IN: US(SE) West Indies

REFERENCES (4 citations):

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 38, "Pickle My Bones in Alcohol" (1 relatively full text, 3 fragments plus mention of 2 more)

Brown/Schinhan-FrankCBrownCollectionNCFolklore5 38, "Pickle My Bones in Alcohol" (2 tunes plus text excerpts)

Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 24, "When I Die" (1 short text)


Roud #727

RECORDINGS:

Edith Perrin, "When I Die" [fragment] (on USWarnerColl01)

CROSS-REFERENCES:

cf. "Hard Times in the Mill (I)" (floating lyrics)

NOTES [165 words]: This piece is one of those Big Problems, because the key verse ("When I die don't bury me at all") floats, and also has a variable ending. We do the best we can with it.

Edith Perrin's West Indian version is so distinct that I thought about calling it a separate song:

Mama, when I die
Don't you bury me at all
Just cure my bone and body in alcohol.

Two bottles of beer,
One at my head and one at my feet,
Then to show the world
That my bones can cure,
My bones can cure.

I suspect that this may have mixed in part of another song -- just possibly, in fact, a religious song, since the Bible tells, e.g., of the curative power of Elisha's bones (2 Kings 13:21). But we really need more text to prove it.

The NorthCarolinaFolkloreJournal tet is

When I die bury me deep,
Put a bowl of gravy at my feet.
Put two biscuits in my hand;
I'll sop my way to the glory land.

This could be almost anything; I'm putting it here mostly because Brown has other When I Die items from North Carolina. - RBW

Last updated in version 6.1

File: Br3038

Pickled Jew, The

DESCRIPTION: "Two middle-age brothers in New York once dwelt"; the two were Jewish merchants. One dies and leaves his property to his brother if he will bury him in England. The brother ships it to England as salt pork. The crew, in distress, unknowingly eats it

AUTHOR: unknown

EARLIEST DATE: 1941 (Peters-FolkSongsOutOfWisconsin); before 1863 (broadside, Bodleian Bod10069 Firth c.20(132))

LONG DESCRIPTION: Isaac and Moses are rich merchants in New York. Moses dies and his will leaves all his goods to Isaac if he is buried in "old English soil." No captain will carry the body of a Jew, so Isaac cuts and pickles the body and says it is a barrel of pork. The ship is becalmed and, provisions being short, they eat the "pork." Isaac explains that they have eaten his brother. The captain offers to pay for the body as if it were pork. Isaac feels he can't accept money for -- that is, sell -- his brother but accepts the payment as if for the barrel and brine.

KEYWORDS: Jew cannibalism sailor disaster humorous greed trick burial corpse death commerce sea ship food starvation America England humorous animal brother

FOUND IN: US(MW) Canada(Newf)
REFERENCES (3 citations):
Peters-FolkSongsOutOfWisconsin, pp. 290-291, "The Pickled Jew" (1 text, 1 tune)
DT, PCKLDJEW
ADDITIONAL: John Ashton, Modern Street Ballads (London: Chatto & Windus, 1888 ("Digitized by Internet Archive")), pp. 170-172, "The Barrel of Pork" ("Two Israelite brothers in New York once dwelt") (1 text)
Roud #15684 and
RECORDINGS:
Paddy Duggan, "Barrel of Pork" (on MUNFLA-Leach)
Bob Walker, "The Pickled Jew" (AFS 3290 B1, 1941)
BROADSIDES:
Bodleian, Bod10069 Firth c.20(132), "The Barrel of Pork" ("Two Israelite brothers in New York once dwelt"), H. Such (London), 1849-1862; also Bod4175 Firth b.27(107), "The Barrel of Pork"
NOTES [46 words]: Roud files the versions of this called "The Pickled Jew" as #15684; those labelled "Barrel of Pork" as #15912, but they have so much in common that I have concluded that they are one song. The long description is of a "Barrel of Pork" text, the short, of "The Pickled Jew." - RBW

Last updated in version 5.1
File: Pet290

Picnic at Groshaut, The
DESCRIPTION: The ladies prepare the picnic "upon the teagrounds at Gros Haut" but it rains until noon. "If it wasn't a success, 'twas a frolic nonetheless" The picnic is rescheduled for the next day with cider-drinking, dancing, and "scuffles" meanwhile.
AUTHOR: Lawrence Doyle
EARLIEST DATE: 1968 (Ives-DriveDullCareAway-PrinceEdwardIsland)
KEYWORDS: fight dancing drink music party
FOUND IN: Canada(Mar)
REFERENCES (2 citations):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 14-15, "The Picnic at Gros Haut" (1 text, 1 tune)
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 178-179,253, "The Picnic at Groshaut" (1 text, 1 tune)
Roud #12483
RECORDINGS:
Arthur Cahill, "The Picnic at Groshaut" (on MREIves01)
NOTES [11 words]: Groshaut is in the northeast corner of Kings, Prince Edward Island - BS
File: Dib014

Picnic in the Northwest, The
DESCRIPTION: An August picnic in poor weather has some folks say they had other plans. Those who go row to the spot. Meal being over, they sweeten bad tea with four-cent syrup bought on credit. It being rainy they all get wet, put on dry clothes and go to a dance.
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: clothes dancing food party sea ship shore humorous moniker
FOUND IN: Canada(Newf)
Roud #26978
RECORDINGS:
Harry Curtis, "The Picnic in the Northwest" (on MUNFLA-Leach)
File: ML3PitNo

Picnic, A
DESCRIPTION: "What's any better than a picnic? The victuals all on the ground, Flies in the buttermilk, bugs in the butter, And the skeeters humming around. Goin' down, children, Goin' down, I say, Goin' down, children, to have a holiday."
**Picture from Life's Other Side, A**

DESCRIPTION: "In the world's mighty gallery of pictures Hang scenes that are faded from life...." The song describes the pictures from life's other side: A gambler staking his mother's ring, a thief killing his brother for gold, a starving woman leaping off a bridge.

AUTHOR: unknown

EARLIEST DATE: 1896 (sheet music)

KEYWORDS: poverty hardtimes robbery suicide gambling death

FOUND IN: US(SE,So)

REFERENCES (6 citations):
- Randolph 603, "A Picture from Life's Other Side" (1 text)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 422-424, "A Picture from Life's Other Side" (1 text, 1 tune -- Randolph's 603)
- Silber/Silber-FolksingersWordbook, p. 265, "A Picture From Life's Other Side" (1 text)
- Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 153-154, "The Lights of London Town" (1 text, 1 tune, quite distinct from the common version)
- Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 148, "Pictures from Life's Other Side" (1 fragment)

DT, PICTLIFE*

Roud #3527

RECORDINGS:
- Benny Borg (The Singing Soldier), "Picture from Life's Other Side" (Columbia 15183-D, 1927; Velvet Tone 7109-V/Clarion 5141-C, 1930)
- The Blue Sky Boys, "Picture From Life's Other Side" (Bluebird 8646/Montgomery Ward M-8845, 1941; rec. 1940)
- The Clinch Valley Boys, "Picture From Life's Other Side" (Champion 15316/Silvertone 5091/Challenge 393 [as Borton & Lang], 1927)
- Vernon Dalhart, "Pictures from Life's Other Side" (OKeh 40696, 1926)
- Hank & Slim, "Three Pictures of Life's Other Side" (Vocalion 02808, Vocalion 02840, 1934)
- Harkins & Moran [pseud. for Sid Harkreader & Grady Moore], "A Picture from Life's Other Side" (Broadway 8055, c. 1930)
- Jenkins Family [or Jenkins Sacred Singers], "Pictures from Life's Other Side" (OKeh 45134, 1927)
- Matt Judson, "Pictures from Life's Other Side" (Clarion 5141-C, 1930)
- Kelly Family, "A Picture from Life's Other Side" (Decca 5054, 1934)
- Bradley Kincaid, "A Picture from Life's Other Side" (Vocalion 5476, 1930; Conqueror 7983, 1932; Vocalion 4637, 1939)
- Luke the Drifter [pseud., Hank Williams], "Pictures from Life's Other Side" (MGM 11120, 1951)
- Frank Luther's Trio, "A Picture of Life's Other Side" (Decca 5039, 1934)
- Old Southern Sacred Singers, "Picture from Life's Other Side" (Brunswick 115, 1926; recut 1932)
- Sam Patterson Trio, "Pictures from Life's Other Side" (Edison 52085, 1927)
- Goebel Reeves, "Pictures from Life's Other Side" (MacGregor 875, n.d.)
- Smith's Sacred Singers, "Pictures from Life's Other Side" (Columbia 15090-D, 1926/Vocalion 02949, 1935) (Bluebird B-5606, 1934; Montgomery Ward M-4804, 1935)
- Smoky Mountain Sacred Singers "'Tis a Picture From Life's Other Side" (Vocalion 5119, c. 1927/Dominio 0186, 1927 [as Smoky Mountain Twins, "A Picture From Life's Other Side"]) "'Tis a Picture From Life's Other Side" (Vocalion 5119, 1927; rec. 1926) (Domino 0186 [as Smoky Mountain Twins,"A Picture From Life's Other Side"], 1927/Challenge 667/Banner 6041 [both as Lonesome Pine Twins, "A Picture from Life's Other Side"], 1927; Banner 0586 [as Smoky Mountain Twins, "Picture from Life's Other Side"], 1930)
- Frank Welling, "Picture[s] from Life's Other Side" (Champion 15924 [as Clarence Young]/Supertone 9612 [as Frank Hill], 1930)
Picture No Artist Can Paint, A

DESCRIPTION: "A quaint New England homestead Where a gray-haired couple dwell, Their heads are bowed with sorrow For the one they loved so well." Their daughter ran away from home after an argument. Her brother left to seek her. Neither has yet returned

AUTHOR: unknown

EARLIEST DATE: 1930 (recording, Leake County Revelers)

KEYWORDS: family separation children brother sister

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 831, "A Picture No Artist Can Paint" (1 text)
Roud #7441

RECORDINGS:
Leake County Revelers, "A Picture No Artist Can Paint" (Columbia 15691-D, 1931; rec. 1930)

Picture that Is Turned Toward the Wall, The

DESCRIPTION: "Far beyond the glamour of the city and its strife There's a quiet little homestead by the sea." But a family daughter ran away, and "There's a name that's never spoken, and a mother's heart is broken... And a picture that is turned toward the wall."

AUTHOR: Charles Graham

EARLIEST DATE: 1891 (copyright)

KEYWORDS: separation abandonment children

FOUND IN:

REFERENCES (4 citations):
Spaeth-ReadEmAndWeep, pp. 160-161, "The Picture That Is Turned Toward the Wall" (1 text, 1 tune)
Geller-FamousSongsAndTheirStories, pp. 59-63, "The Picture That Is Turned Toward the Wall" (1 text, 1 tune)
Gilbert-LostChords, pp. 276-277, "The Picture That Is Turned Toward the Wall" (1 text)
DT, PICWALL*

RECORDINGS:
Vernon Dalhart, "The Picture That Is Turned Toward the Wall" (Columbia 15030-D, 1925) (Edison 51607 [as Vernon Dalhart & Co.], 1925)

NOTES [162 words]: Written by Graham after seeing the play "Blue Jeans," in which a father turns his runaway daughter's picture toward the wall. (Why not take it down? Don't ask me.)
The song sold extremely well, but as so often happens, Graham saw little of the proceeds, and died a pauper in 1899.
He also produced a sequel, "Her Father Has Turned the Dear Picture Again." Which had all the success it deserved.
To set a new record for Completely Useless Information Included in the Ballad Index, some students of Sherlock Holmes claim that the woman whose picture is turned toward the wall is none other than Irene Adler, the heroine of "A Scandal in Bohemia." The latter story was published in 1891, with an internal date of 1888 though Sherlockians have demonstrated that this date is not possible. For what little I can glean of this theory, see William S. Baring-Gould, The Annotated Sherlock Holmes, Volume I, note 28 to "A Scandal in Bohemia" (p. 354 in the Wings Books edition). - RBW
Pig and a Posset o' Whey, A

DESCRIPTION: The singer, it seems, would poison her husband, Arthur o' Broadley, with a witch's brew. She wants to be a widow. She likes "the yellow haired lad." Expensive meal will be cheap again and she won't mind if "farmers a' may hang themselves"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: farming poison humorous nonballad husband wife youth
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1706, "A Pig and a Posset o' Whey" (1 text)
Roud #13525
CROSS-REFERENCES:
cf. "The Dear Meal's Cheap Again" (one verse; see the note below)
NOTES [103 words]: The verse, "The dear meal will be cheap again; The dear meal will be cheap again, The Farmers may go hang themselves; The dear meal will be cheap again" dates back at least to 1813. It is embedded in a medley in W. Beattie, Buchan Poetry. Fruits of Time Parings (Aberdeen, 1873 (Reprint of the 1813 edition ("Digitized by Google")), p. 63). See "The Ports Are Open" for a discussion of grain prices after the Napoleonic wars. - BS
I'd love to know how getting rid of farmers would lower grain prices. I suppose the claim is that they are jacking up prices, but historically, it has rarely happened that way.... - RBW

Last updated in version 2.5

File: GrD81706

Pig at Home in the Pen

DESCRIPTION: Floaters: "When she saw me coming, she hung her head and cried/Yonder comes the meanest boy that ever lived or died." "Next time said darling, pick a bed with me...." Cho: "Got that pig at home in the pen, corn to feed him on/All I want..."

AUTHOR: unknown
EARLIEST DATE: 1937 (recording, Arthur Smith Trio)
KEYWORDS: love sex rejection farming floatingverses nonballad animal
FOUND IN: US(SE,Ap)
REFERENCES (1 citation):
McNeil-SouthernMountainFolksong, pp. 52-55, "Pig in a Pen" (2 texts, 1 tune)
RECORDINGS:
Spud Gravely w. Glen Smith, "Pig in a Pen" (on Persis1)
Arthur Smith Trio, "Pig at Home in the Pen" (on Bluebird B-7043, 1937)
CROSS-REFERENCES:
cf. "Shady Grove" (lyrics)

File: RcPAHITP

Pig Got Up and Slowly Walked Away, The

DESCRIPTION: The singer, drunk, walks down the street "in tipsy pride" and falls down in the gutter. A pig lies down beside him. A high-toned lady remarks that "you can tell a man who boozes By the company he chooses," and "the pig got up and slowly walked away"

AUTHOR: unknown
EARLIEST DATE: 1933 (copyrighted by Benjamin Hapgood Burt)
KEYWORDS: drink humorous animal
FOUND IN: US Britain(England) Australia
REFERENCES (2 citations):
Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 58-59, "Friendship with a Hog" (1 text, 1 tune; the first two verses from this song but the last three might be informant John Daniel Vass's expansions of the piece)
DT, PIGINEBR PIGINEB2 PIGENEB3

Roud #7322
Pig in the Parlor

DESCRIPTION: "My ma and pa was Irish (x3), And I am Irish too," "Your right hand to your partner/neighbor... And we'll all promenade,""We got a new pig in the parlor... and he is Irish too." "We kept the cat in the cream-jug... And it was Irish too." Etc.

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan8)
KEYWORDS: playparty nonballad animal family
FOUND IN: Britain(Scotland(Aber)) US(Ap,MW,So)
REFERENCES (14 citations):
Greig/Duncan8 1746, "My Father and Mither Were Irish" (1 text, 1 tune)
Randolph 522, "Pig in the Parlor" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 80, "Pig in the Parlor" (1 short text plus 1 excerpt and 1 fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 80, "Pig in the Parlor" (1 tune plus a partial text)
Morris-FolksongsOfFlorida, #239, "That Was Irish, Too" (1 text)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 198-199, "The Pig in the Parlor" (1 text)
Wolford-ThePlayPartyInIndiana=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 183-184, pp. 81-82, "Pig in the Parlor" (1 text, 1 tune)
Opie/Opie-TheSingingGame, p. 313, "Pig in the Parlour" (1 fragment, 1 tune)
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 153-154, "Pig in the Parlor" (1 text, 1 tune)
Bush-FSoCentralWestVirginiaVol4, pp. 17-18, "The Pig in the Parlor" (1 text, 1 tune)
JournalOfAmericanFolklore, Mrs. L.D. Ames, "The Missouri Play-Party," Vol. XXIV, No. 93 (Jul 1911), pp. 297-298 ("My father and mother were Irish") (1 text, 1 tune)
JournalOfAmericanFolklore, Leona Nessly Ball, "The Play Party in Idaho,", Vol. XLIV, No. 171 (Jan 1931 ), p. 12 "My Father and Mother Were Irish" (1 text, 1 tune)
DT, PIGPARLR*
ADDITIONAL: Tristram P. Coffin and Hennig Cohen, _Folklore in America: Tales, Songs, Superstitions, Proverbs, Riddles, Games, Folk Drama and Folk Festivals_, Doubleday, 1966, pp. 70-71, "Pig in the Parlor" (1 text, 1 tune)
Roud #4251
RECORDINGS:
Chubby Parker, "And That Was Irish Too" (Conqueror 7896, 1931)
Pete Seeger, "Pig in the Parlor" (on PeteSeeger22) (on PeteSeeger33, PeteSeegerCD03)
CROSS-REFERENCES:
cf. "We Won't Go Home Until Morning" (floating lyrics, form)
ALTERNATE TITLES:
We Have a Pig in the Parlor
File: R522
**Pig Snout**

DESCRIPTION: "Pig snout, Walk out" (or "You are out")

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: play party animal

FOUND IN: New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 95, "(Pig snout)" (1 text)

NOTES [70 words]: The Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren version of this is so short that I hesitated over including it. I finally decided to list it, for a peculiar reason. In the Harry Potter books, one of the passwords to the Griffyndor common room is "Pig Snout." Did J. K. Rowling know this rhyme? After all, those who need the password to the common room are "out" -- as in, locked out of the dormitory. - RBW

Last updated in version 4.4

File: SuSm095E

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**Pigeon, The**

DESCRIPTION: A woman asks where her lover is and why he hadn't returned. She sends a letter by pigeon. The pigeon flies through a storm; it "disdain'd To seek shelter ... It flew all around Till Colin he found." and dies from exhaustion while Colin reads the letter.

AUTHOR: Lady Anne Lindsay (Barnard) (1750-1825) (source: Wilson)

EARLIEST DATE: before 1819 (broadside, Bodleian Harding B 11(2362))

KEYWORDS: love separation death ordeal storm bird lover

FOUND IN: Britain(England(South))

REFERENCES (2 citations):
Williams-FolkSongsOfTheUpperThames, pp. 231-232, "The Dove" (1 text) (also Williams-Wiltshire-WSRO Ox 284)

ADDITIONAL: James Grant Wilson, The Poets and Poetry of Scotland (London, 1876 ("Digitized by Google")), pp. 334,336, "Why Tarries My Love?" (1 text)

Roud #1296

BROADSIDES:
Bodleian, Harding B 11(2362), "The Pigeon("Why tarries my love a[h] where does he rove?")", H. Wadsworth (Birmingham), 1802-1818; also 2806 c.16*(154), Harding B 15(309b), 2806 c.18(244), Harding B 21(14), Harding B 11(2418), "The Pigeon"

NOTES [30 words]: Williams-Wiltshire-WSRO lacks Williams-FolkSongsOfTheUpperThames third verse in which the woman "tied to his wing this letter with a string, And kissed him and sent him away." - BS

Last updated in version 2.6

File: WT231

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**Pigs Did Squeal, The (I Once Did Love a Girl Named Sal)**

DESCRIPTION: "I once did love a girl named Sal, Each day and night I'd court her." He is about to propose when the pigs start squealing; the other animals add to the din. She feeds them; they squeal when he kisses her. He drops her rather than hear the squealing

AUTHOR: unknown

EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)

KEYWORDS: love courting animal humorous abandonment

FOUND IN: US(MA)

REFERENCES (1 citation):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 410-411, "(no title)" (1 text)

Roud #6604

File: TNY410
Pilgrim's Sea-Voyage and Sea-Sickness, The (Pilgrim's Song; Pilgrims to St. James)

DESCRIPTION: "Men may leve all gamys, That saylen to seynt James," because the sea voyage brings trouble. The work of the sailors is described. The passengers are unable to eat -- and the food is bad anyway. And the smell of the pump is awful

AUTHOR: unknown
EARLIEST DATE: before 1600 (MS. Cambridge, Trinity College R.3.19)
KEYWORDS: travel hardtimes MiddleEnglish sea
FOUND IN:
REFERENCES (6 citations):
Brown/Robbins-IndexOfMiddleEnglishVerse, #2148
DigitalIndexOfMiddleEnglishVerse #3466
Douglas Gray, _The Oxford Book of Late Medieval Verse and Prose_. Oxford University Press, 1985, pp. 25-26, "By Sea to Santiago" (1 text)
MANUSCRIPT: Cambridge, Trinity College, MS. R.3.19 (Trinity 599), folio 208
NOTES [582 words]: There is no reason to think this traditional, but Stone's Sea Songs and Ballads calls it the "Earliest Sea Song," so here it is. Despite Stone, obviously it isn't the first sea song, and I'm pretty sure it's not the oldest surviving sea song even in English. It certainly doesn't look "folk," with its stanzas consisting of three-foot lines in eight-line stanzas rhyming aaabcccb.

So how old is it? The only hints we have are the language (which does not seem very old to me) and the manuscript, Trinity R.3.19, plus the fact that it describes a sea-voyage to Santiago de Compostela -- implying a date before the Protestant Reformation. So we can surely say that it is from before 1560, and probably before 1540. (In any case, the cult of Saint James at Santiago peaked in the twelfth through fifteenth centuries and was in decline in the sixteenth; OxfordSaints, p. 269).

The manuscript is written on paper, not parchment. The binding, which is not contemporary, has the arms of George Wilmer, who died in 1626 (Seymour, p. 95). Seymour, p. 136, suggests that at least one of the scribes was from the east Midlands working in London.

Manly/Rickert, p. 533, say that the various sections date from the fifteenth and sixteenth centuries. They think (p. 534) it might have been made in the shop of John Shirley, although after his death. The manuscript is large and diverse; the Digital Index of Middle English Verse counts 59 items in its 248 folios (about a fifth of them blank, perhaps set aside for items that were not at hand when the text was originally written). But it has much Chaucer (the _Legend of Good Women_, the _Parliament of Fowls_, parts of the _Canterbury Tales_, and a few short items) and a lot of Lydgate, plus miscellaneous lyrics. It is, however, composite -- a collection of independent booklets (Seymour, p. 95). These remained separate for long enough that the outer pages of some of the booklets suffered soiling and damage. Seymour, in his content list on pp. 96-98, divides its 32 quires into 13 sections; Manly/Rickert, p. 533, suggest 14. Seymour, p. 97, places this poem in section 10 (quires 26-27, folios 205-217), along with seven other fairly short pieces: "Discriving of fayre lady" (IMEV #1300), "O mosy quince" (IMEV #2524), Lydgate's "Horns away" (IMEV #2625), "Looke well" (IMEV #1944), Lydgate's "They that no while endure" (IMEV #55), "Proverbs of Wisdom" (IMEV #3502), and "How the Good Wife" (IMEV #671).

Seymour, p. 23, declares that the text of Chaucer's _Parliament_ is derived from Caxton's 1477-1478 edition, and pp. 136-137 say that the Canterbury Tales extracts are also from Caxton (the original 1478 edition rather than the corrected edition of 1483); Manly/Rickert, p. 533, agree. The fact that the two Chaucer poems are certainly from after 1478 is not definitive for this piece, since it's in a separate booklet, but Manly/Rickert, p. 533, think that the bulk of the Trinity manuscript, folios 55-213, are from a single cursive hand, using yellowish-brown changing to reddish-brown ink. Thus it is likely that the quire containing this piece is from the same scribe as the one who copied Caxton's Chaucer text, and probably from the same post-1478 period. Thus a good approximate date for the manuscript is c. 1500. I would guess the poem, at least in its current form, not much older.

There is a published facsimile of the manuscript, B. Y. Fletcher, _M.S. Trinity College R. 3. 19. A facsimile_ (1987). Good luck finding a copy. - RBW
Bibliography


Last updated in version 6.1
File: MSPSVASS

Pin Dip

DESCRIPTION: "A pin or a bull or a button, To see a rary rary show, show, show"
AUTHOR: unknown
EARLIEST DATE: 1875 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty commerce
FOUND IN: New Zealand
REFERENCES (1 citation):
  Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 59, "(A pin or a bull or a button)" (1 text)
File: SuSm059C

Pinch and a Punch, A

DESCRIPTION: "A pinch and a punch, For the end of the month." Supposedly used to justify the "associated behaviors" at the end of a month.
AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty injury
FOUND IN: New Zealand
REFERENCES (1 citation):
  Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 134, "(A pinch and a punch)" (1 text)
File: SuSm134B

Pining Daily and Daily

DESCRIPTION: "I am pining day and daily this twelve months and above, I am pining day and daily, and all about my love My beauty it is fading... And I wish I was with my true love...." The singer's love has been unfaithful, but her words encourage him to return
AUTHOR: unknown
EARLIEST DATE: 1926 (Sam Henry collection)
KEYWORDS: love separation emigration
FOUND IN: Ireland
REFERENCES (1 citation):
  Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H149, p. 456, "Pining Daily and Daily" (1 text, 1 tune)
CROSS-REFERENCES:
  cf. "The Blacksmith" (plot)
NOTES [47 words]: Kennedy, seemingly followed by Brunnings, connects this with "She Moved Through the Fair (Our Wedding Day)." This, in my opinion, is an impossible degree of stretch. The lyrics have some similarity to "The Blacksmith"; I also find myself reminded of "I'll Weave My Love a Garland." - RBW
File: HHH149
Pint Pot and Billy
DESCRIPTION: The singer apparently struck it rich in Australia and returned to join the high society in Britain. But he hates it: "Now I am stranded on my own native shore, I'll go back to Australia to the goldfields again." No one understands him; he wants to go home
AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: Australia home gold
FOUND IN: Australia
REFERENCES (2 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 116-117, "Pint Pot and Billy" (1 text, 1 tune)
Fahey-PintPotAndBilly, p. 20, "Pint Pot and Billy" (1 text)
File: FaE116

Pioneer Preacher, The
DESCRIPTION: "As we were on the ice and snow, It rained, it hailed, and the wind did blow... We were so cold we almost died." "But thank the Lord, relief was found...." The singer will preach in Tennessee/Cumberland, where "Religion's scarce"
AUTHOR: unknown
EARLIEST DATE: 1936 (Hudson-FolksongsOfMississippi)
KEYWORDS: clergy storm pioneer settler Indians(Am.)
FOUND IN: US(So)
REFERENCES (2 citations):
Hudson-FolksongsOfMississippi 82, p. 82, "The Pioneer Preacher" (1 short text)
Thomas-BalladMakingInMountainsOfKentucky, pp. 168-169, "The Evangelist's Song" (1 text)
Roud #4493
File: Hud082

Pioneers, The
DESCRIPTION: The pioneers, the engineers, the cannoneers are very hardy, and very sexual.
AUTHOR: unknown
EARLIEST DATE: 1929
KEYWORDS: bawdy humorous talltale sex scatological animal
FOUND IN: US(MW,SW)
REFERENCES (3 citations):
Cray-EroticMuse, pp. 228-231, "The Pioneers" (2 texts, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 510-512, "The Pioneers" (6 texts, 1 tune)
DT, PIONEERS*
Roud #10119
CROSS-REFERENCES:
cf. "The Son of a Gambolier" (tune & meter) and references there
ALTERNATE TITLES:
The Engineers
The M.P.s
The Infantry
The A.P.s
The Mountaineers
File: EM228

Pious Little Men, The
DESCRIPTION: "See the pious little men So faithful to their duty, Marching to a batter land In robes of shining beauty." "Lowly, lowly, lowly, low, I love to be a Shaker." (x2) "Be kind and be good... If you join the Shaker band You will be good forever."
AUTHOR: unknown
EARLIEST DATE: 2010 (Grimes-StoriesFromTheAnneGrimesCollection)
KEYWORDS: religious nonballad
Piper MacNeil
DESCRIPTION: Piper MacNeil loves whisky. One night he staggers home falling-down drunk. His mother opens the door, sees his dirty clothes and curses whisky. He says she should not be angry because “as long as I live I aye will be, That I'll take a drap whisky-o"
AUTHOR: unknown
EARLIEST DATE: 1967 (recording, Willie Scott)
KEYWORDS: drink mother
FOUND IN: Britain(Scotland(Bord))
REFERENCES (2 citations):
McMorland/Scott-HerdLaddieOTheGlen, pp. 96-96, 153, "Piper MacNeil" (1 text, 1 tune)
Roud #5125
RECORDINGS:
Willie Scott, "Piper O'Neill" (on Voice13) [the title seems to be an error for "Piper MacNeil" in the text]
File: RcPipMON

Piper o' Dumbarton, The
DESCRIPTION: "Saw ye Rory Murphy, Rory Murphy, Rory Murphy, Saw ye Rory Murphy, Comin' through Dumbarton?" Rory, "a piper guid," plays for his living and travels Scotland, but at last falls "doun a brae" while drunk
AUTHOR: David Webster ?
EARLIEST DATE: 1899 (Ford)
KEYWORDS: music death drink
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ford-VagabondSongsAndBalladsOfScotland, pp. 138-141, "The Piper o' Dumbarton" (1 text)
Roud #13116
File: FVS138

Piper o' Dundee, The
DESCRIPTION: "The piper cam' tae oor toon, Tae oor toon (x2), The piper cam' tae oor toon, And he played bonnily." He plays inspiring Jacobite tunes, and many leaders gather to support the Stuarts. "And wasna he a roguey, The piper o' Dundee?"
AUTHOR: unknown
EARLIEST DATE: 1821 (Hogg-JacobiteRelicsOfScotlandVol2)
KEYWORDS: music patriotic Jacobite
FOUND IN:
REFERENCES (3 citations):
Hogg-JacobiteRelicsOfScotlandVol2 19, "The Piper o' Dundee" (1 text, 1 tune)
Gatherer-SongsAndBalladsOfDundee 13, "The Piper o' Dundee" (1 text, 1 tune)
DT, PIPERDUN*
File: Gath013
The Piper of Crossbarry

DESCRIPTION: Piper Flor Begley volunteers to fight but his captain prefers that "Today you'll stride between our lines and martial music play." Tom Barry's fighters defeat 2000 British. "The Piper of Crossbarry, boys, had piped old Ireland free"

AUTHOR: Bryan MacMahon

EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)

KEYWORDS: rebellion battle Ireland patriotic IRA music

HISTORICAL REFERENCES:
Mar 19, 1921 - Nationalist victory at Crossbarry

FOUND IN: Ireland

REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 58A, "The Piper of Crossbarry" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "The Boys of Kilmichael" (subject: The exploits of Tom Barry)

NOTES [682 words]: [On March 19, 1921], 104 men of the Third West Cork Flying Column of the IRA, under Tom Barry, defeat more than 1000 British and 120 Auxiliaries about 12 miles southwest of Cork city (source: Tom Barry Leads West Cork Flying Column To Victory at Crossbarry at Cork's War of Independence site).

The "Black and Tans" were British reinforcements to regular British soldiers sent to Ireland in 1920. The "Auxiliary Cadets" were veteran British army officers sent to help the Black and Tans. (source: Michael Collins: A Man Against an Empire copyright by and available on the History Net site) For more information see RBW note for "The Bold Black and Tan" - BS

Crossbarry was really two actions: Kee, p. 128, notes that "at Crossbarry... not only did Tom Barry and his flying column successfully ambush a convoy of nine military lorries but fought their way out of a massive attempt to encircle them afterward."

This was not the only victory won by Barry in 1920-1921, nor even his most notorious. He was also, according to OxfordCompanion, p. 40, responsible for killing 15 Auxiliaries at Kilmichael on November 28, 1920 -- an event which also inspired a song.

Kee, pp. 120-121, reports of this action, "After a savage fight at close quarters in which three IRA were killed and, according to Barry, the Auxiliaries made use of the notorious 'false surrender' tactics, the entire convoy was wiped out, and seventeen of the eighteen auxiliaries were killed.... [T]he first British officer on the scene... said that although he had seen thousands of men lying dead in the course of the war, he had never before seen such an appalling sight... The doctor at the inquest, an Irishman, said that there was no doubt that some of the injuries had been inflicted after death."

 Dangerfield's history of Irish rebellion does not list Kilmichael or Crossbarry but on p. 319 does mention an action of 1920: "On 9 December a flying column under Tom Barry, Commandant of Cork's No. 3 Brigade, and one of the most ruthless and successful of all guerilla leaders, ambushed two lorry loads of Auxiliaries, and wiped them out in circumstances of unusual savagery."

Although Barry's behavior was unconscionable, the reaction was also ugly, showing how bad conditions were in Ireland at that time: In December, pro-British forces (Auxiliaries and Black and Tans) destroyed a large part of the city of Cork (Kee, pp. 116-117).

Barry would later attack a police barracks in Cork (Kee, p. 128).

Younger, pp. 108-109, notes a case of Barry justifying the murder of a Catholic member of the R. I. C. as he went in to mass, though it doesn't tell whether Barry was actually the assassin.

It's probably no surprise that, when Irish leaders had to decide on the Treaty granting Ireland functional independence, Barry was against it (Murphy, p. 48).

Coogan, p. 169, sums up Barry and Crossbarry as follows: "Barry in fact was one of the bravest men in the war and probably the most successful field commander.... [H]e achieved a spectacular success at Crossbarry, County Cork, on 19 March 1921. In a day-long engagement, encouraged by the traditional pipes of Flor Begley, Barry and a force of about a hundred men broke through a more heavily armed British encirclement of ten times that number and got away safely...."

Ironically, Barry (1897-1980) had been in the British Army in Mesopotamia (Boylan, p. 15; Kee, p. 70), and had shown no evidence of nationalist sympathies at that time. But he would later become a high officer of the IRA, becoming its Chief of Staff for a time in 1937. But he quit the IRA the next year, disagreeing with their proposal to engage in terrorist bombings of England, since he thought it would kill innocent civilians. Which is not to say that he had turned peaceful; he wanted to make war in Ulster.

He eventually wrote a memoir, Guerilla Days in Ireland. published in 1949, and also a pamphlet,
The Reality of the Anglo-Irish War, 1919-21, (1974), to counteract what he considered a false narrative by Liam Deasy (Boylan, p. 45). Born in County Cork in 1897, he died in 1980. - RBW

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- Kee: Robert Kee, Ourselves Alone, being volume III of The Green Flag (covering the brief but intense period from 1916 to the establishment of constitutional government in the 1920s), Penguin, 1972
- Murphy: John A. Murphy, Ireland in the Twentieth Century (originally published in 1975 as a portion of the Gill History of Ireland), Gill and Macmillan, 1989
- Younger: Calton Younger, Ireland's Civil War (1968, 1979; I used the 1988 Fontana edition)

Last updated in version 5.2
File: OLoc058A

Piper's Tunes, The

DESCRIPTION: The singer goes to town "to view the pretty lasses" and sees a famous Captain and Joe Blake. Blake the piper plays the favorite tunes and variations, all named. "Get up and shake your heels, 'tis better sport than any"

AUTHOR: unknown
EARLIEST DATE: before 1855 (broadside, Johnson Ballads 602)
KEYWORDS: dancing music
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-IrishStreetBallads 11, "The Piper's Tunes" (1 text, 1 tune)
Roud #3030
BROADSIDES:
Bodleian, Johnson Ballads 602, "Sporting Irish Piper," E.M.A. Hodges (London), 1846-1854; also 2806 b.11(249), Johnson Ballads 603, "Sporting Irish Piper"; 2806 c.15(147), 2806 b.9(225), "The Rakes of Kildare"
CROSS-REFERENCES:
cf. "Bob and Joan" (tune, per OLoclaimn)
ALTERNATE TITLES:
John Murphy
NOTES [79 words]: The final line of the Bodleian "The Rakes of Kildare" broadsides is "Oh, tune up the old banjo, for that's better than any." OLoclaimn-IrishStreetBallads's town is Cove and his famous captain Burke of Grove; the broadsides town is Kildare and the famous captain Cornock of Cromwell's Fort. The Bodleian "Sporting Irish Piper" broadsides have no similar final line or famous captain, the town is Liverpool and the piper is John Murphy." The same tunes are played throughout. - BS
File: OLoc011

Pique la Baleine

DESCRIPTION: French. Rowing shanty. "Pour retrouver ma douce amie." The whaler goes out to strike the whale, "for to find my love again." He sails many seas to find the whale, and will find the whale, his love, even if she is drowned

AUTHOR: unknown
EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)
KEYWORDS: whaler shanty foreignlanguage love
FOUND IN:
REFERENCES (1 citation):
Pirate Crew, The

DESCRIPTION: "O'er the wide world of waters we roam ever free: Sea-kings and rovers, bold pirates are we... We love the black storm as we rode o'er the billows... Hurrah! the black banner is nailed to the mast." "Dauntless and daring the deeds that they do."

AUTHOR: unknown

EARLIEST DATE: 1845 (The Book of a Thousand Songs, according to Frank-NewBookOfPirateSongs)

KEYWORDS: pirate nonballad ship

FOUND IN:

REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 72, "The Pirate Crew" (1 text; #47 in the first edition)

Roud #V9212

File: FrPi072

Pirate Lover, The

DESCRIPTION: "Thou art gone from thy lover thou lord of the sea, The illusion is over that bound me to thee." The singer cannot forget her love -- but his "black vessel" is at sea. She thought him brave, and will not upbraid him, but as a pirate, he must die.

AUTHOR: unknown (music by J. Akroid and J. G. Percival?)

EARLIEST DATE: 1847 (Journal of the Cortes)

KEYWORDS: pirate love separation ship

FOUND IN:

REFERENCES (2 citations):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 136-137, "The Pirate Lover" (1 text, 2 tunes)
Frank-NewBookOfPirateSongs 35, "The Pirate Lover" (1 text, 1 tune; #48 in the first edition, without a tune)

Roud #27513

File: HGam136

Pirate of the Isles, The

DESCRIPTION: "I command a steady band Of pirates so bold and free." The pirate rejoices at being ruler of his ship and men. He tells of his joy in the sea. At last, however, he is overtaken by a warship. Hit by a cannonball, he is dying. His crew surrenders.

AUTHOR: unknown

EARLIEST DATE: 1847 (Journal of William Histed of the Cortes)

KEYWORDS: pirate ship battle death

FOUND IN:

REFERENCES (4 citations):
Harlow-ChantyingAboardAmericanShips, pp. 172-174, "The Pirate of the Isle" (1 text, 1 tune)
Huntington-SongsTheWhalemenSang, pp. 74-77, "The Pirate of the Isles" (1 text, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 138-139, "The Pirate of the Isle" (1 text, 1 tune)
Frank-NewBookOfPirateSongs 44, "The Pirate of the Isle" (1 text, 1 tune; from Chappell; #37 in the first edition)

Roud #2024

BROADSIDES:
Murray, Mu23-y4:026, "The Pirate of the Isles," unknown, 19C

NOTES [128 words]: Leslie Shepard, John Pitts, Ballad Printer of Seven Dials, London 1765-1844, Private Library Association, 1969, p. 65, quotes an interview by Henry Mayhew with the alleged author of this piece (who is, however, not named). He complained about the pay:
"The first song I ever sold was to a concert-room manager. The next I sold had great success. It was called the 'Demon of the Sea', and was to the tune of 'The Brave Old Oak.' Do I remember how it began? Yes, sir, I remember every word of it.... That song was written for a concert-room,
but it was soon in the streets, and ran a whole winter. I got only 1 [shilling] for that. Then I wrote the 'Pirate of the Isles,' and other ballads of that sort. The concert-rooms pay no better than the printers in the sheets...."

Last updated in version 5.0
File: SwMS074

Pirate Smith

DESCRIPTION: Smith scoured the seas "with a noble crew of cutthroats." "He said that grabbing booty was a Briton's pleasing duty." He'd hang foreign foemen from his lanyards. At 37 he is killed by a Spanish bullet and goes to heaven "to rest in Nelson's bosom"

EARLIEST DATE: 1965 (OLochlann-MoreIrishStreetBallads)
KEYWORDS: death sea ship England humorous political pirate
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlann-MoreIrishStreetBallads 65, "Pirate Smith" (1 text, 1 tune)

NOTES [66 words]: Sullivan is the author of a number of Irish patriotic poems, of which "God Save Ireland" is probably the best-known. This is one of the few non-nationalist poems I've seen from his pen. Ironically, the Smith he commemorates does not seem to be very famous; there are several Smiths with entries in Rogozinski's The Wordsworth Dictionary of Pirates, but none of them fit the hero of this song. - RBW

File: OLcM065

Pirate's Bark, The

DESCRIPTION: "Lightly thou art bounding, My bark upon the sea, Like an eagle on the mountain, Thou'ret rapid and as free." "Hurrah, hurrah, my rover, We're fleeting past the wind. The fancied danger's over, Thou'st left them far behind."

AUTHOR: Words: TJ. Burrington / Music: John W. L. Ash (according to Frank-NewBookOfPirateSongs)
EARLIEST DATE: 2011 (Frank-NewBookOfPirateSongs), but probably from the 1830s
KEYWORDS: pirate ship escape
FOUND IN:
REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 40, "The Pirate's Bark" (1 text, 1 tune)
Roud #V13258

NOTES [29 words]: Amazingly, the sheet music to this lists three noteworthy performers who sang it. I'm amazed three people even managed to finish reading the first verse without gagging. - RBW

Last updated in version 4.3
File: Fran040

Pirate's Call, The

DESCRIPTION: "There's a prize upon the deep, boys, There's gold in the gathering gale, Then to your posts quick leap, boys... Awake, awake, bold pirates." The target is heavily-laden. A broadside causes her to give in. "The ocean shall be their shroud."

AUTHOR: unknown
EARLIEST DATE: c. 1845 (The Buccaneer Songster, according to Frank-NewBookOfPirateSongs)
KEYWORDS: homicide pirate ship
FOUND IN:
REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 74, "The Pirate's Call" (1 text; #50 in the first edition)
Roud #V30992

File: FrPi074

Pirate's Chorus

DESCRIPTION: "Ever by happy and light as thou art, Pride of the Pirate's heart! Long be thy reign"
o'er land and main, By the glaive, by the chart, Queen of the Pirate's heart." The rest of the song mostly rearranges these words

AUTHOR: Michael William Balfe (1808-1870) (source: Frank-NewBookOfPirateSongs)
EARLIEST DATE: 1845 (opera The Enchantress, according to Frank-NewBookOfPirateSongs); also in some versions of the Forget-Me-Not Songster
KEYWORDS: pirate nonballad
FOUND IN:
REFERENCES (2 citations):
Heart-Songs, p. 237, "Pirates' Chorus" (1 text, 1 tune)
Frank-NewBookOfPirateSongs 56, "Pirate's Chorus" (1 text, 1 tune; #33 in the first edition)
Roud #31314
File: FrPi056

**Pirate's Deserted Bride, The**

DESCRIPTION: "Far o'er the sea the bark is gone, with her blood red flag above; And I am left to weep along." The singer fears that her pirate lover will not return. In words so flowery as to approach incomprehensibility, she admits to sorrow

EARLIEST DATE: c. 1832 (sheet music, according to Frank-NewBookOfPirateSongs)
KEYWORDS: pirate marriage love separation
FOUND IN:
REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 36, "The Pirate's Deserted Bride" (1 text, 1 tune)
Roud #V13709
File: FrPi036B

**Pirate's Serenade, The**

DESCRIPTION: "My boat's by the tower, my bark's in the bay, And both must be gone ere the dawn of the day." The pirate waits for his bride. He asks that his roughness be excused. She shall "rule as Queen." He sees her signal that she is coming

EARLIEST DATE: 1842 (_Whistle-Binkie_) 
KEYWORDS: courting marriage ship pirate
FOUND IN: Canada(Mar)
REFERENCES (4 citations):
Creighton-MaritimeFolkSongs, pp. 152-153, "The Pirate's Serenade" (1 text, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, p. 132, "Serenade Song of Hurrah for the Rover and His Beautiful Lass" (1 text, 1 tune)
Frank-NewBookOfPirateSongs 52, "The Pirate's Serenade" (1 text, 1 tune, #31 in the first edition)
Roud #2698
BROADSIDES:
Bodleian, Firth b.25(493), "The Pirate's Serenade," T.A. Jackson (Birmingham), c.1860
NOTES [112 words]: See two very similar broadsides for "The Pirate's Serenade" attributed to Geo. A. W. Langford Fahie and with the tune "I Am Off for Baltimore": LOCSinging, as111010, "The Pirate's Serenade," J. Andrews (New York), 1853-1859; also sb30427a, "The Pirate's Serenade" - BS
According to Frank-NewBookOfPirateSongs, the text and tune of this did not often appear together, raising the possibility that the tune would not be widely known in tradition. And, indeed, although the Creighton tune starts like that in Frank, the rest looks significantly different, although I could believe that the one evolved into the other (e.g. by eliminating accidentals in the original tune). - RBW
Last updated in version 4.3
File: CrMa152
Pirate's Song (IV)
DESCRIPTION: "Come pass round the bowl and the festive board hail, We will drink deep tonight, for tomorrow we sail... We seek for an equal game, conquer or die." "The eagle aloft on Icarian flight Feels no more at home than we in the fight." They fight man and sea
AUTHOR: Words: George W. Frase / Music: Charles Leslie (source: Frank-NewBookOfPirateSongs)
EARLIEST DATE: 1853 (sheet music, according to Frank-NewBookOfPirateSongs)
KEYWORDS: pirate ship battle nonballad
FOUND IN:
REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 60, "Pirate's Song (I)" (1 text, 1 tune; #34 in the first edition)
Roud #V26999
File: FrPi060

Pirate's Song (V), The
DESCRIPTION: "O Lady, come to the Indies with me, And reign and rule on the sunny sea." The singer tells of a gallant ship and hopes for "the foe on our lee." Neither French nor Americans frighten him. She will be "queen of the fathomless brine."
AUTHOR: Allan Cunningham (1784-1842) (source: Frank-NewBookOfPirateSongs)
EARLIEST DATE: 1895 (Rinder's Naval Songs, according to Frank-NewBookOfPirateSongs)
KEYWORDS: pirate courting battle nonballad
FOUND IN:
REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 75, "The Pirate's Song (II)" (1 text; as "The Pirate's Song (III), it is #54 in the first edition)
File: FrPi075

Pirates Bold and Brave
DESCRIPTION: "Pirates, bold and brave, are we, Who sail on the snowy crested sea"; the ship waits in ambush, then plunders "the foe." The singer loves the sailing, spending the gold, and the free life of a pirate
AUTHOR: unknown
EARLIEST DATE: c. 1845 (The Pirate's Songster, according to Frank-NewBookOfPirateSongs)
KEYWORDS: pirate ship fight gold
FOUND IN:
REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 73, "Pirates Bold and Brave" (1 text; #49 in the first edition)
Roud #V36788
File: FrPi073

Pirn-Taed Jockie
DESCRIPTION: While a girl was kissing Jockey she stole his candy. When at a ball, he kissed Polly Procter; she ran off with an ugly soldier. At a market he swapped his nag, blind in one eye, for a Balaklava charger that was blind in both.
AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan6)
KEYWORDS: courting bargaining trick party humorous soldier
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #144, pp. 2-3, "Pirn-Tae't Jockie" (1 text)
Greig/Duncan6 1220, "Pirn-Taed Jockie" (2 texts)
Roud #6315
CROSS-REFERENCES:
cf. "The Swapping Boy" (theme: bad bargains)
NOTES [24 words]: Greig/Duncan6: "Pirn-taed" means "pigeon-toed."
Pit the Lassie Till Her Beddie

DESCRIPTION: Put the lassie to bed. Her head and back are sore. "She'll need cock bree"

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan7)

KEYWORDS: sex pregnancy

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan7 1430, "Pit the Lassie Till Her Beddie" (1 fragment, 1 tune)
Roud #7268

CROSS-REFERENCES:
cf. "Sandy's the Laddie That I'm Gaun Wi'" (tune, per Greig/Duncan7)

NOTES [22 words]: Greig/Duncan7 quoting Duncan: "The words are said to be objectionable." "No more remembered: the reference is of course indelicte." - BS

Pitcaithly's Wells

DESCRIPTION: "It fell aboot the Lammas time A fine time o' the year..." that the singer goes out and sees the girls "drink the waters clear." His eye lights on one in particular. He asks if she will marry; she refuses at first, but after a time of courting, consents

AUTHOR: Sixth Earl of Kinnoul (c.1660-1719) (source: Hecht-Herd)

EARLIEST DATE: 1776 (Herd, according to Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

KEYWORDS: love courting

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #20, p. 1, "Pitcaithly's Well"; #21, p. 3, "Pitcaithly's Wells"; #22, p. 2, "Pitcaithly's Wells" (1 text plus 2 fragments)
Greig/Duncan4 925, "Pitcaithly's Wells" (8 texts plus 5 verses on pp. 578-579, 9 tunes)
Ord-BothySongsAndBallads, pp. 133-134, "Pitcaithly's Wells" (1 text)

ADDITIONAL: Hans Hecht, editor, Songs From David Herd's Manuscripts (Edinburgh, 1904), #110 pp. 255-257,329-330, "Pitcaithly Green" (1 text) [Not yet indexed as Hecht-Herd 110]

Roud #5549

CROSS-REFERENCES:
cf. "Clyde's Water" (tune, per Greig/Duncan4)

NOTES [130 words]: Ord-BothySongsAndBallads reports a legend that this was written, perhaps c. 1700, by the Earl of Kinnoul in honor of Jeannie Oliphant of Pitcaithly. This sounds like the usual sort of pretty legend. - RBW

Greig: "Pitcaithly, celebrated for its mineral wells, is situated near Bridge of Earn in Perthshire." - BS

Hecht: "In Herd's MS. there is the following remark under the title of the poem: 'This song was made by the auld Earl of Kinnoul (grandfather of the present Earl) upon Jean Oliphant, a daughter of the Laird of Pitcaithly and Kilcow, afterwards married to Mr. Bruce, a minister in Fife -- short time after the mineral of Pitcaithly was discovered. We have thus to consider the sixth Earl of Kinnoul as the author of the poem (born about 1660, Earl 1706, died 1719)." - BS

Pitch, You Old Piebally, Pitch

DESCRIPTION: "You've been roped and saddled, bridled and straddled, I've spurred and quirted you too." Despite the trouble the animal has caused, the singer says, "I'll ride you, ole hoss, till you drop." Half friendly, half exasperated, he says, "pitch, you piebally"

AUTHOR: attributed to Kearney Moore in the Powder River Jack Lee Songbook (but see NOTES)
EARLIEST DATE: 1937 (Powder River Jack & Kitty Lee Songbook)
KEYWORDS: cowboy horse work
FOUND IN: US(Ro)
REFERENCES (2 citations):
NOTES [81 words]: The WPA Guide to Wyoming calls this "a variation of E. A. Brinistool's "A Corral Soliloquy" and says it was popular in the Jackson Hole area. The latter poem was published in _Trail Dust of a Maverick_ (p. 140) in 1914. The dependence is clear, but in the Brinistool version, the horse is a "pie-bitier" and the order of the lyrics somewhat different. Nor is a tune indicated. My guess would be that Kearney Moore rewrote Brinistool's poem, then Powder River Jack Lee fitted a tune. - RBW
Last updated in version 2.7
File: PRJL038

Pitman's Courtship, The
DESCRIPTION: " Quite soft blew the wind from the west, The sun faintly shone in the sky, When Lukey and Bessie sat courting, As walking I chanced to espy. " He reminds her that they have been together since childhood, and promises business and a fine wedding
AUTHOR: William Mitford
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland); Mitford died 1851
KEYWORDS: love courting marriage
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 39-40, "The Pitman's Courtship" (1 text, 1 tune)
ST StoR039 (Partial)
Roud #3058
File: StoR039

Pitman's Happy Times, The
DESCRIPTION: " When aw wes yung, maw collier lads, Ne man cud happier be; For wages was like sma' coals then, An' cheps cud raise a spree. " The singer recalls all afford in his youth, and notes in sad amazement all the changes since -- e.g. that all children can read
AUTHOR: unknown
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)
KEYWORDS: work age children food clothes money mining
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 167-169, "The Pitman's Happy Times" (1 text, 1 tune)
Roud #3172
NOTES [13 words]: Never thought I'd see a coal miner reminiscing about the good old days.... - RBW
File: StoR167

Pittenweem Fisher-Wife's Song, The
DESCRIPTION: The fisher-wife wakes her husband and three sons. The sun shines like gold in their boat and it is time, while they still live, to row out -- "were I a man I'd off to sea" -- and, when they return at night, she'll hear their "songs and tales"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: fishing sea nonballad family
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan8 1760, "Fisher Song" (1 fragment)
ADDITIONAL: Christopher Stone, Sea Songs and Ballads (Oxford, 1906 ("Digitized by Google")), #24 pp. 36-37, "We'll Go To Sea No More" J. E. Patterson, The Sea Anthology: From the Earliest Times Down to the Middle of the Nineteenth Century (New York, 1913 ("Digitized by Google")), p. 182, "The Pittenweem Fisher-Wife's Song"
Roud #13136
NOTES [48 words]: The line about hearing songs is ironic if Greig's assessment is accurate: "There are not many traditional songs dealing with fisher folk; and as for fisher folk themselves they do not seem to have any old minstrelsy dealing with their special calling and interests" [Greig #153, p. 2]. - BS
Last updated in version 2.5
File: GrD81760

Pittsburg Is a Great Old Town
DESCRIPTION: "Pittsburg is a great old town, Pittsburg (x2), Pittsburg is a great old town, Solid steel from McKeesport down." "Pittsburg is a smoky old town... Coal piled high in great big mounds." Pittsburg is a river town, a hilly town....
AUTHOR: unknown
EARLIEST DATE: 1947 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: nonballad home river technology
FOUND IN: US(MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 440-441, "Pittsburg Is a Great Old Town" (1 text, 1 tune)
Roud #7747
File: KPL440

Pitty Patty Poke
DESCRIPTION: Game played while patting a baby's feet: "Pitty patty poke, Shoe the wild colt, Here a nail, there a nail, Pitty patty poke"
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 119, "Pitty Patty Poke" (1 text)
Roud #7850
File: Br3119

Pity a Maiden
DESCRIPTION: A maiden in Bedlam blames her ruin on the press-master that took her Billy. She dreams that her work in Bedlam would allow her to fit out a man of war and go to him. She gets a letter from Billy saying he hopes to return and free her.
AUTHOR: unknown
EARLIEST DATE: before 1820 (broadside, Bodleian Harding B 25(1502))
KEYWORDS: madness love war prison death father mother
FOUND IN:
Roud #V19594
BROADSIDES:
Bodleian, Harding B 25(1502), "Pity a Maiden" (Pity an innocent maiden in Bedlam I lay confin'd"), J. Pitts (London), 1820-1824
CROSS-REFERENCES:
cf. "Nancy's Complaint in Bedlam" (theme of a maid in Bedlam) and references there
File: BdPitMa
Pity Poor Labourers
DESCRIPTION: "You sons of old England, now listen... Concerning poor lab'rors we all must allow
Who work all day at the tail of the plow. Oh, pity poor lab'rors, oh, pity them all, For five or six
shillings they work the whole week." The complaints of poor workers
AUTHOR: unknown
EARLIEST DATE: Before 1855 (Bodleian broadside Harding B 11(2682))
KEYWORDS: poverty work
FOUND IN:
REFERENCES (2 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 18-19, "Pity Poor Labourers" (1 text, 1 tune)
Palmer-ThePainfulPlow, #7, "Pity Poor Labourers" (1 text, 1 tune)
Roud #V8898
BROADSIDES:
Bodleian, Harding B 11(2682), "A New Song: Pity Poor Labourer's" (sic.), E. M. A. Hodges
(London), 1846-1854; also Firth b.25(399)=Firth c.16(300)=Johnson Ballads 3356, "The Poor
Labourers," G Henson (Northampton), n.d.
File: FaE018

Pity the Poor Seaman
DESCRIPTION: "O think on the mariner tossed on the billow Far from the home of his childhood
and youth." He is in a "prison [that] floats at the sport of the wind." The singer hopes that heaven
will "pour on his pathway... The radiant light of the gospel of peace."
AUTHOR: unknown
EARLIEST DATE: 1833 (Journal of the Cortes)
KEYWORDS: sailor hardtimes nonballad
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, p. 131, "Pity the Poor Seaman" (1 text, 1 tune)
Roud #27514
File: HGam131

Place Where the Old Horse Died, The
DESCRIPTION: The singer recalls a spot -- a spot he no longer visits: "The place where the old
horse died." He recalls that final ride, where the horse, for no evident reason, stumbled. Rider soon
arose, but the faithful horse never moved again
AUTHOR: unknown
EARLIEST DATE: 1955
KEYWORDS: horse death burial
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, pp. 279-281, "The Place Where the Old Horse Died" (2
texts, 1 tune)
File: MA279

Plain Golden Band, The [Laws H17]
DESCRIPTION: The singer recalls his parting from his former sweetheart and why she gave back
her engagement ring. A young man comes to her and tells her stories of the singer's falsehood.
She briefly dallies with him. Having stained the ring, she must return it
AUTHOR: Joe Scott
EARLIEST DATE: 1928 (Family Herald, according to Ives-Joe-Scott-TheWoodsmanSongmaker);
thought to have been in tradition by 1911
KEYWORDS: farewell ring infidelity lie trick
FOUND IN: US(NE) Canada(Mar,Newf,West)
REFERENCES (7 citations):
Laws H17, "The Plain Golden Band"
Plains of Baltimore, The

DESCRIPTION: As the singer prepares to leave (Ireland?), his rich sweetheart promises to go with him and takes some of her father's money with her. They leave Ireland for America and settle down happily. Her father promises a reward when their first son is born.

AUTHOR: unknown

EARLIEST DATE: 1934 (Sam Henry collection)

KEYWORDS: emigration father love elopement

FOUND IN: US(MA) Ireland Canada(Mar)

REFERENCES (3 citations):

Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 5, "Plains of Baltimore" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H553, p. 482, "Jamie, Lovely Jamie" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 38, "There Was a Wealthy Farmer" (1 text, 1 tune)

ST Wa005 (Full)
Roud #7457

CROSS-REFERENCES:

NOTES [68 words]: Creighton-FolksongsFromSouthernNewBrunswick has the money sewn into her dress: "This lovely maid was gaily decked most wondrous to behold, And in her dress a fortune sewed, five hundred pounds in gold." - BS

This is fairly typical of the versions, though the amount varies, as does the place of departure. The ending, in which the father forgives and offers more money once the son is born, seems fixed. - RBW

File: Wa005

Plains of Drishane, The

DESCRIPTION: The singer "roamed Eastwards to view navigations of the pleasin' grand scene" and other wonders "for this far famed dwelling station Whose proper appellation her name is Drisbane ... For grandeur it has taken the sway from them all"

AUTHOR: Sean O Tuama (Johnny Nora Aodha)? (source: OCanainn-SongsOfCork)

EARLIEST DATE: 1978 (OCanainn-SongsOfCork)

LONG DESCRIPTION: The singer "roamed Eastwards to view navigations of the pleasin' grand scene" and other wonders "for this far famed dwelling station Whose proper appellation her name is Drisbane." He admires each plantation, the mill for gringing corn, the huge oxen, guinea-hens, peacock and swan. The trees are matchless. The castle "has baffled molestations and Cromwell's
aspirations." Strangers "ponder in amazement whilst on it they are gazing." They tell "in all these foreign places, Spain, Germany and Gaul" that "for grandeur it has taken the sway from them all." KEYWORDS: nonballad lyric
FOUND IN: Ireland
REFERENCES (1 citation):
OCanainn-SongsOfCork, pp. 92-93,123, "The Plains of Drishane" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Groves of Blarney" (theme: extravagant praise of Cork) and references there
NOTES [138 words]: This, probably consciously, outdoes "The Groves of Blarney." For example, in "Blarney" the castle is attacked by Cromwell: "her he did pommel. And made a breach in her battlement." Cromwell's "molestations" are "baffled" at Drisbane.
OCanainn-SongsOfCork: The singer "tells me that Johnny Nora Aodha is said to have composed it while going by horse and cart to Drishane for lime. On his arrival he sang the song for the man who was to sell him the lime. Tradition has it that his composition was so well receivd that he got the lime free. It's a good story and deserves to be true!" Maybe so, but to my mind it's too good of a one-upmanship story over the writer of "Castle Hyde," the "inspiration" for "The Groves of Blarney." And Aodha's song seems to me to one up "The Groves of Blarney" which, itself, one ups "Castle Hyde." - BS
File: OCan092

Plains of Emu, The (The Exile of Erin II)

DESCRIPTION: The Irish prisoner sadly recalls his home in Erin. The singer, though he claims he never received "a base-earned coin," has been transported for life. He fondly recalls his mother and his Nora. He says, "The tie is unbroken on the plains of Emu."
AUTHOR: unknown
EARLIEST DATE: 1829
KEYWORDS: prisoner transportation separation
FOUND IN:
REFERENCES (3 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 36-37, "The Exile of Erin" (1 text, 1 tune)
Anderson-FarewellToOldEngland, pp. 117-119, "The Exile of Erin on the Plains of Emu" (1 text, 1 tune)
Stewart/Keesing-FavoriteAustralianBallads, pp. 74-75, "The Exile of Erin on the Plains of Emu" (1 text)
Roud #4354
CROSS-REFERENCES:
cf. "The Exile of Erin (I)" (theme)
NOTES [19 words]: Emu Plains was a prison farm outside Sydney, established to grow food for the large population of that city. - RBW
Last updated in version 5.2
File: FaE036

Plains of Illinois, The

DESCRIPTION: The singer urges "all you good old farmers that on your plow depend" to "come travel west and settle on the plains of Illinois." It is alleged that Adam would compare Illinois to the Garden of Eden. The state and its residents are glowingly described
AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag); Edwin Wolf 2nd, _American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870_, Library Company of Philadelphia, 1963, p. 152, lists a broadside that is presumably from the mid-nineteenth century
KEYWORDS: Bible talltale emigration farming
FOUND IN: US(MA,MW)
REFERENCES (8 citations):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 89, "The Plains of Illinois" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, pp. 162-163, "El-A-Noy" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 41, "El-A-Noy" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 441-442, "The Plains of Illinois" (1 text plus a broadside print); pp. 454-455, "El-A-Noy" (1 text)
Plains of Monaro, The

DESCRIPTION: "Oh I ofttimes have heard of the plains of Monaro And I've longed in my heart for to spend my days there."

AUTHOR: unknown
EARLIEST DATE: 1975 (Fahey-Joe-Watson-AustralianTraditionalFolkSinger)
KEYWORDS: travel home
FOUND IN: Australia
REFERENCES (1 citation):
Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 18, page headed "Ditty: The plains of"], "The plains of Monaro" (1 fragment)
File: FaWTP0Mo

Plains of Waterloo (I), The [Laws N32]

DESCRIPTION: The singer, a soldier, sees Sally lamenting for her Willie -- the wars are over but Willie has not returned. He tells her that Willie died at Waterloo after bidding her farewell, but then shows his half of a broken token and reveals himself as Willie

AUTHOR: unknown
EARLIEST DATE: 1928 (Mackenzie-BalladsAndSeaSongsFromNovaScotia)
KEYWORDS: brokentoken disguise mourning war soldier battle
HISTORICAL REFERENCES:
June 18, 1815 - Battle of Waterloo
FOUND IN: Canada(Mar,Newf,Ont) Ireland
REFERENCES (13 citations):
Laws N32, "The Plains of Waterloo I"
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 66, "The Plains of Waterloo" (1 text, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 85, "The Plains of Waterloo" (1 text, 1 tune)
Peacock, pp. 1014-1015, "The Plains of Waterloo" (1 text, 1 tune)
Leach-MaritimeFolkSongsOfLowerLabradorCoast 126, "Plains of Waterloo" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, pp. 56-57, "Plains of Waterloo" (1 text plus a fragment, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 34, "Plains of Waterloo" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 69, "Waterloo" (1 text)
Fowke-TraditionalSingersAndSongsFromOntario 21, "The Plains of Waterloo" (1 text, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 61, "The Plains of Waterloo" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 189, "The Plains of Waterloo" (1 text, 1 tune)
Morton/Maguire-ComeDayGoDayGodSendSunday 46, pp. 137-138,173, "Smith at Waterloo" (1 text, 1 tune)
DT 459, PLNWL0O PLNWL0O2
Roud #960
RECORDINGS:
Caroline Brennan, "Fain Waterloo" (on ITMA/CapeShoreNL)
Amos Jollimore, "The Plains of Waterloo" (on MRHCreighton)
Tom Pennell, "Waterloo II" (on MUNFLA/Leach)
CROSS-REFERENCES:
cf. "John (George) Riley (I)" [Laws N36] and references there
cf. "The Banks of the Clyde (I)" (plot, lyrics)
cf. "The Maid of Dunmore" (partial plot, lyrics)
ALTERNATE TITLES:
Smith at Waterloo

NOTES [423 words]: Creighton-MaritimeFolkSongs: "I have two quite different songs by the same title." I believe Creighton's complete version and fragmentary text are both Laws N32. Creighton's problem seems to come from the fragment's following "eighteenth of June" verse that matches no other "eighteenth of June" I've found for any Waterloo ballad or broadside; the sense of the verse -- that Willie was killed in battle -- belongs with Laws N32. In addition, the only other verse in the fragment also belongs to Laws N32.

"On the eighteenth day of June the battle was ended
Which caused many the British heroes to sigh and complain,
The drums they did beat and the cannons they did rattle
And by a French soldier your true love was slain."

Mackenzie-BalladsAndSeaSongsFromNovaScotia: "The hypothesis that I have finally excogitated is that 'Waterloo' [Laws N32] is a fragmentary and modified version of the early nineteenth-century English ballad entitled 'The Mantle So Green,' [Laws N38] and that 'The Mantle So Green' is in its turn a modified version of the late eighteenth-century English ballad 'George Reilly.' [Laws N36]"

Mackenzie's discussion includes a detailed examination of the three ballads.

Online, you can get some idea of the similarities by using these texts at one of the Digital Tradition sites [searching on the DT number works, for example #459]:

Laws N32: "Plains of Waterloo" DT #459.
Laws N38: "The Mantle So Green" DT #463.
Laws N36: "George Reilly (6)" DT #592 [unfortunately, as noted there, this one "sort of stops short," before the narrator tells of George's supposed dying words "Farewell, my dearest Nancy ...."

"Laws reveals the end: Finally he [the narrator] puts an end to the girl's grief by revealing that he is Riley."

Obviously there is a great similarity between these broken token songs, and the Waterloo-specific versions probably *are* more recent (since the Napoleonic Wars were the last great wars before the telegraph and railroad and widespread literacy). But the vast number of songs of this type (see the mass list under Laws N36) inclines me to think that they are not all related -- but that Laws N36 and "The Mantle So Green" [Laws N38], which are among the most popular, are at the heart of the tradition. - RBW

The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See:

Franke Harte and Donal Lunny, "The Plains of Waterloo" (on Franke Harte and Donal Lunny, "My Name is Napoleon Bonaparte," Hummingbird Records HBCD0027 (2001)) - BS

*Last updated in version 5.1*

File: LN32

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Plains of Waterloo (II), The [Laws J3]

DESCRIPTION: The singer tells of all the places he has fought, ending with his part at Waterloo (from which he is grateful to have emerged alive). He tells of Napoleon's success on the first two days of the battle and of Wellington's victory on the final day

AUTHOR: unknown

EARLIEST DATE: 1869 (Logan)

KEYWORDS: war Napoleon battle

HISTORICAL REFERENCES:
June 18, 1815 - Battle of Waterloo

FOUND IN: US(MW,Ro) Canada(Mar,Ont)

REFERENCES (7 citations):

Laws J3, "The Plains of Waterloo II"

Dean-FlyingCloud, pp. 118-119, "The Battle of Waterloo" (1 text)

Hubbard-BalladsAndSongsFromUtah, #154, "The Plains of Waterloo" (1 text, 1 tune)

Mackenzie-BalladsAndSeaSongsFromNovaScotia 73, "The Plains of Waterloo," "Wellington and Waterloo" (2 texts)

Ives-FolksongsOfNewBrunswick, pp. 117-119, "The Battle of Waterloo" (1 text, 1 tune)

Dallas-TheCruelWars-100SoldiersSongs, pp. 84-86, "The Plains of Waterloo" (1 text, 1 tune)

DT 547, PLNWLOO3

ST LJ03 (Full)

Roud #1922
RECORDINGS:
O. J. Abbott, "The Plains of Waterloo" (on Abbott1)
Amos Jollimore, "The Plains of Waterloo" (on MRHCreighton)

CROSS-REFERENCES:
cf. "The Plains of Waterloo (V)" (subject, plot)

NOTES [587 words]: The notes in Laws regarding this piece are somewhat confusing. He quotes Mackenzie-BalladsAndSeaSongsFromNovaScotia to the effect that this song "is plainly derived" from the much longer, more elaborate broadside piece we've listed as "The Plains of Waterloo (V)." That the two are on the same theme is undeniable. But Bennett Schwartz, who has examined the matter with care, notes "I do not believe it was Laws's intent to consider these both the same, but rather to consider only the derivative as traditional. I think an argument can be made that J3 is not a derivative of this broadside at all."

Schwartz adds,
There are three other broadsides in Bodleian Library site Ballads Catalogue that describe the battle and go under the name "Plains of Waterloo." I do not believe they are the source of J3 either.

Specifically,
"The Plains of Waterloo" beginning "The ancient sons of glory were all great men they say" (shelfmarks Harding B15(239b), Harding B 28(76), Harding B 11(3017), Harding B11(3018), Harding B 11(3019))
"The Plains of Waterloo" beginning "Assist me you muses while I relate a story" ( Harding B25(1501)[a hard-to-read copy])
"The Plains of Waterloo" beginning "On the Eighteenth Day of June, my boys, Napoleon did advance" (shelfmarks Firth c.14(7), Firth b.25(507), Firth c.14(28), Harding B11(91), Harding B 25(1503), Harding B 11(3020), Harding B15(239a)) [Roud #5824]
Mackenzie-BalladsAndSeaSongsFromNovaScotia's opening stanza for this song is presumably characteristic:

Come all you brisk and lively lads, come listen unto me,
While I relate how I have fought through the wars of Germany.
I have fought through Spain, through Portugal, through France and Flanders too;
But it's little I thought I'd be reserved for the plains of Waterloo. - BS, RBW

Although the "Battle of Waterloo" took place on June 18, 1815, it was actually the culmination of a several-day campaign. Napoleon, who had just returned from Elba, knew that all Europe would soon turn against him. His only hope was to defeat his enemies piecemeal -- starting with the Anglo-Dutch army of Wellington (the hero of the Peninsular campaign) and the Prussian army of Blucher.

Even though Napoleon started levying troops immediately, Wellington and Blucher together outnumbered the forces at his command by better than three to two. He had to separate them. He undertook this by dividing his army into two wings, the left under Ney and the right under Grouchy. (This was probably Napoleon's worst mistake of the campaign. He left his three of his best Marshals -- Soult, Suchet, and Davout -- in minor roles, while making the uninspired Ney and the inexperienced Grouchy his field commanders).

Napoleon struck first on June 16. Ordering Ney to attack Wellington's rearguard at Quatre Bras, Napoleon took Grouchy's reinforced right and attacked Blucher at Ligny. Ney's attack accomplished little, but Grouchy beat Blucher handily at Ligny.

Napoleon had apparently achieved his objective; Blucher was forced to retreat -- which took him away from Wellington. Napoleon therefore swung the larger part of his army back to deal with the British.

Unfortunately for the French, Blucher didn't retreat far. Even worse, Grouchy didn't follow him closely. Ney's errors topped things off. Given field command by Napoleon at Waterloo (June 18), Ney was unable to dislodge Wellington before Blucher returned to the battlefield. Since Grouchy did "not" show up, Blucher and Wellington swept Ney from the field, ending Napoleon's dreams forever. - RBW

Last updated in version 4.2
File: LJ03

Plains of Waterloo (III), The [Laws J4]

DESCRIPTION: A boast of the bloody victory at Waterloo, telling of Mooney, who rides a milk-white steed as he rides his troops, and of General Hill, one of thousands of casualties

AUTHOR: unknown
Plains of Waterloo (IV), The

DESCRIPTION: A very confused song. The singer goes to fight the French at Waterloo. He thinks of the mountains of Britain, and his parting from his girl. He receives a letter. Now the girl recalls her lover's departure and curses the man who killed him

AUTHOR: unknown
EARLIEST DATE: 1935 (Sam Henry collection)
KEYWORDS: soldier death Napoleon
HISTORICAL REFERENCES:
June 18, 1815 - Battle of Waterloo
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H608, pp. 87-88, "The Plains of Waterloo (IV)" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 192, "The Plains of Waterloo" (1 text, 1 tune)
Roud #1106
NOTES [69 words]: Sam Henry's text almost has to be a conflate song, combining two (or more) Waterloo ballads. Possibly they came together because both involved letters between lovers. But with only five stanzas of the combined piece, I haven't been able to identify the parts. The best candidate seems to be Ford's song of the same name; they have similar opening lines, and Roud lumps the pieces. But the plots are different. - RBW
File: HHH608

Plains of Waterloo (IX)

DESCRIPTION: "The ancient sons of glory" were great but fame will proclaim those who fought at Waterloo. The English commanders, killed and wounded, are named. Napoleon runs to Paris to have his son crowned

AUTHOR: unknown
EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(76))
KEYWORDS: war soldier death Napoleon battle
HISTORICAL REFERENCES:
Jun 18, 1815 - Battle of Waterloo
FOUND IN: Britain(England(North)) Canada(Newf)
REFERENCES (1 citation):
Kidson-TraditionalTunes, pp. 121-123, "The Plains of Waterloo" (1 text, 1 tune)
Roud #1106
RECORDINGS:
Pat Critch, "Waterloo" (on MUNFLA/Leach)
BROADSIDES:
Bodleian, Harding B 28(76), "The Plains of Waterloo" ("The ancient sons of glory were all great men, they say"), W. Armstrong (Liverpool), 1820-1824; also Harding B 15(239b), Firth c.14(27), Harding B 11(3017), Harding B 11(3018), "[The] Plains of Waterloo"; Harding B 30(24), "The Battle of Waterloo"
File: KiTu121
The Plains of Waterloo (V), The

DESCRIPTION: "On the sixteenth day of June, my boys, in Flanders where we lay," the troops are ordered to meet Napoleon at Waterloo. Napoleon urges on his men; Wellington just fights. When the British emerge victorious, they drink to King George

AUTHOR: unknown

EARLIEST DATE: 1869 (Logan-APedlarsPack)

KEYWORDS: war Napoleon battle

HISTORICAL REFERENCES:
June 18, 1815 - Battle of Waterloo

FOUND IN: Britain(England,Scotland) Canada(Newf)

REFERENCES (6 citations):
Logan-APedlarsPack, pp. 106-109, "The Battle of Waterloo" (1 text)
Ford-VagabondSongsAndBalladsOfScotland, pp. 61-65, "The Plains of Waterloo" (1 text, 1 tune)
Ord-BothySongsAndBallads, pp. 299-301, "The Plains of Waterloo" (1 text)
Kidson-TraditionalTunes, pp. 120-121, "The Plains of Waterloo" (1 text, 1 tune)
Peacock, pp. 1016-1017, "The Plains of Waterloo" (1 text, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 202-203, "The Battle of Waterloo" (1 text, 1 tune, short enough that it might be one of the other Waterloo songs but more likely this)

ST LJ03A (Partial)

RECORDINGS:
Freeman Bennett, "The Plains of Waterloo" (on PeacockCDROM) [one verse only]

BROADSIDES:
Murray, Mu23-y1:033, "The Battle of Waterloo," James Lindsay Jr. (Glasgow), 19C

CROSS-REFERENCES:

SAME TUNE:
Behold He Comes (per broadside Murray, Mu23-y1:033)

NOTES [421 words]: Laws mentions this piece in connection with Laws J3, "The Plains of Waterloo (II)," quoting Mackenzie's claim that this is the literary original of that ballad. Earlier editions of this index lumped the two (based on a lack of reliable texts of Laws J3 for comparison).

But, as Bennett Schwartz points out, they are not the same song as they stand now, and this piece may not even be the actual source of the Laws ballad; the material they both contain is largely commonplace. Thus we split them, though fragments might go with either one, and there will be editors who lump. - BS, RBW

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The other general mentioned in the song, Jerome, was Napoleon's younger brother. At Waterloo he commanded Ney's left, and failed completely to rout the British from their stronghold of Hougoumont. - RBW
Plains of Waterloo (VI), The

DESCRIPTION: The singer tells of her love, a soldier. She describes his beauty. He fights in the peninsular war. He dies at Salamanca and Waterloo. She describes his last messages, then says she will remain faithful until her own death

AUTHOR: unknown

EARLIEST DATE: 1924 (Sam Henry collection)

KEYWORDS: battle soldier death Napoleon

HISTORICAL REFERENCES:
July 22, 1812 - Battle of Salamanca
June 18, 1815 - Battle of Waterloo

FOUND IN: Ireland

REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #79, pp. 2-3, "The Plains of Waterloo" (1 text)
Greig/Duncan1 152, "The Plains of Waterloo" (8 texts, 7 tunes)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H15, p. 87, "The Plains of Waterloo" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 191, "The Plains of Waterloo" (1 text, 1 tune)

NOTES [95 words]: The Sam Henry version of this song seems to conflate the battles of Salamanca and Waterloo; the hero is fighting at the first when he dies at the second. Either the song has been strangely damaged in transmission (and it shows no other signs of damage), or it was written by someone with no real understanding of the Napoleonic Wars. My guess is the latter; I suspect this was written well after its alleged date. - RBW

Harding B 11(3020)Greig/Duncan1 152C verse 1 belongs to "The Plains of Waterloo (VIII)"; the other two verses belong to "The Plains of Waterloo (V)." - BS

Plains of Waterloo (VII), The

DESCRIPTION: Singer tells about her lover who "fought in Spain and Portugal and was slain at Waterloo." When Ireland fell he joined Bonaparte, promising to return and marry. "When Bathurst was taken" he went to Waterloo. She'll have no other man.

AUTHOR: unknown

EARLIEST DATE: 2000 (Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: love battle soldier death Napoleon

HISTORICAL REFERENCES:
June 18, 1815 - Battle of Waterloo

FOUND IN: Ireland

REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 190, "The Plains of Waterloo" (1 text, 1 tune)

NOTES [303 words]: Moylan-TheAgeOfRevolution-1776-1815 considers this the same song as "The Plains of Waterloo" (VI), but then he argues against his own position: "Unlike most other Napoleonic songs found in Ireland and Britain, the hero of the song fights on Napoleon's side." Moylan's version of "The Plains of Waterloo" (VI) (Moylan 191) shares no lines with this ballad. Moylan speculates that the Bathurst reference "may refer to Henry, the 3rd Earl of Bathurst, who was Secretary of State for the Colonies." There is a connection between "Bathurst" and Napoleon. The following statement is from the Napoleonic Society site: "It is our view that Liverpool, Castlereagh and Bathurst betrayed Napoleon by offering him asylum in England and then sending him off to St-Helena." Robert Stewart, Viscount Castlereagh (Foreign Secretary 1812-1822),
Robert Banks Jenkinson, 2nd Earl of Liverpool (Prime Minister 1812-1827), and Henry Bathurst (Secretary of State for War and the Colonies 1812-1827) are the parties mentioned. The ballad is recorded on one of the CD's issued around the time of the bicentennial of the 1798 Irish Rebellion. See: Franke Harte and Donal Lunny, "My Love at Waterloo" (on Franke Harte and Donal Lunny, "My Name is Napoleon Bonaparte," Hummingbird Records HBCD0027 (2001))

Frank Harte's version resolves the Bathurst "problem." His verse is

When Badajoz was taken and our leaders all were dead,
The plain around in carnage lay to show how much we bled,
Ten thousand man lay in their gore and those who fled were few,
And we marched on to fight once more on the Plains of Waterloo.

Harte: "Badajoz ... is the capital of Badajoz province situated near the border with Portugal. The French captured it in 1811, and held it until the following year when it was retaken by the British, led by the Duke of Wellington." - BS

File: Moy1190

Plains of Waterloo (VIII), The

DESCRIPTION: "On the eighteenth day of June, my boys, Napoleon did advance." "The fight did last from ten o'clock until the close of day." The Belgians desert the Britons on the field but "the Prussians with the English join'd so nobly drubb'd their foe"

AUTHOR: unknown

EARLIEST DATE: before 1856 (broadside, Bodleian Harding B 11(91))

KEYWORDS: battle France Napoleon

HISTORICAL REFERENCES:
June 18, 1815 - Battle of Waterloo

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig/Duncan1 153, "Waterloo" (1 text, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 204-206, "With Wellington We'll Go" (1 text, 1 tune)
Roud #5824

BROADSIDES:
Bodleian, Harding B 11(91), "Plains of Waterloo" ("On the eighteenth day of June, my boys, Napoleon did advance"), W. Jackson and Son (Birmingham), 1842-1855; also Harding B 11(3020), Harding B 25(1503), Firth b.25(507), Firth c.14(28), Firth c.14(7), Harding B 15(239a), "The Plains of Waterloo[!]"

CROSS-REFERENCES:
cf. "Hanoverian March" (tune, per broadsides Bodleian Firth b.25(507), Firth c.14(28))
cf. "A-Hunting We Will Go" (tune, per Dallas-TheCruelWars-100SoldiersSongs)

NOTES [344 words]: Broadside Bodleian Harding B 11(91) is the basis for the description. - BS

The song conforms to the general outline of the Battle of Waterloo: Napoleon with most of his army attacked Wellington. He came fairly close to victory, but was defeated when the Prussian forces under Blucher arrived and gave the allies a decisive edge in numbers, guaranteeing a French defeat.

It should be noted that there was no nation of Belgium at the time of Waterloo; it was a later creation. Still, the army of Wellington did contain soldiers from this part of the Low Countries -- and he didn't trust them much, and made sure to alternate them with reliable English soldiers.

The times in the song are inaccurate. There was some minor fighting in the morning around the strong British position at Hougoumont (see David Chandler, The Campaigns of Napoleon, Macmillan, 1966, p. 1072, but Napoleon did not begin his big push until 1:00 p.m. on June 18, to let the ground dry out (Chandler, p. 1067). Few British forces were involved until the latter attack began. And even when Napoleon began his artillery bombardment, the British were mostly hidden behind a ridge line, keeping them safe (Chandler, p. 1073).

Fighting continued at some points of the line until 8:00 or 9:00 in the evening (Chandler, p. 1090), as the light faded. By that time, Napoleon's left was completely stalled (it had been stalled all day), his center had been repulsed, and his right had been bent back into a hairpin salient and was starting to crumble (see the map on pp. 1082-1083 of Chandler).

The French army was not completely ruined, as is sometimes asserted -- indeed, it did some good rearguard fighting -- but it was definitely defeated. Napoleon turned the task of rallying the troops over to Marshal Soult and prepared to head for Paris to try to hold his government together.
(Chandler, p. 1090). But though France was probably physically capable of fighting on, no one except Napoleon wanted to continue the fight. He ended up riding all the way into exile, and was sent to Saint Helena. - RBW

Last updated in version 4.2
File: GrD1153

Plainte du Capitaine, La (The Captain's Lament)

DESCRIPTION: French. A wind blows the ship off course. The captain climbs the mainmast and finds the way home but is thrown into the sea. He is sorry to leave his family. At his burial he wants the crew to sing that he died on the deadly sea.

AUTHOR: unknown
EARLIEST DATE: 1959 (Peacock)
KEYWORDS: foreign language death sea ship storm children mother wife sailor mourning separation funeral
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 161-162, "La Plainte du Capitaine" (1 text, 1 tune)
File: Pea161

Plane Wreck at Los Gatos (Deportee)

DESCRIPTION: Once the crop is gathered in, the illegal workers who harvested them can be sent back to Mexico. They are taken and separated and put on a plane across the border. The plane catches fire and crashes over Los Gatos; the Mexicans are killed.

AUTHOR: Words: Woody Guthrie / Music: Martin Hoffman
EARLIEST DATE: 1961
KEYWORDS: death disaster foreigner work political flying crash exile emigration
HISTORICAL REFERENCES:
Jan 28, 1948 - The Los Gatos plane crash
FOUND IN:
REFERENCES (3 citations):
Scott-TheBalladOfAmerica, pp. 367-369, "Plane Wreck at Los Gatos" (1 text, 1 tune)
Greenway-AmericanFolksongsOfProtest, pp. 294-295, "Plane Wreck at Los Gatos" (1 text)
DT, DEPORTE*
RECORDINGS:
Pete Seeger, "Deportee" (on PeteSeeger41)
File: SBoA367

Plant, Plant the Tree

DESCRIPTION: Freedom's sun is rising for Ireland. "Despotic sway from France is chas'd, And church delusion's vanish'd"; Ireland needs the same. "Plant ... fair Freedom's Tree." The French will help. "Erin Go Bragh" will replace "God Save the King." Wars will end

AUTHOR: unknown
EARLIEST DATE: 1790s (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: rebellion France Ireland political
FOUND IN:
REFERENCES (2 citations):
Zimmerman-SongsOfIrishRebellion 5, "Plant, Plant the Tree" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 19, "Plant, Plant the Tree" (1 text, 1 tune)
NOTES [91 words]: Evidently a reference to the events of the 1790s, when the French Revolution seemed to portend freedom for many nations. The irony is that instead it led to the Reign of Terror, and Napoleon, and not much else. Indeed, Ireland would see her freedom reduced; since 1782, she had had some internal autonomy under Grattan's Parliament (see the notes to "Ireland's Glory"). But the French were in fact very little help (see the notes to "The Shan Van Voght"), and Ireland would suffer first the 1798 rebellion and then the Union of the Parliaments. - RBW
File: Zimm005
Play on the Hill
DESCRIPTION: "There's a play on the hill tonight (x3), Don't let the Yankees know it. The Rebels are my delight (x3). Don't let the Yankees know it."
AUTHOR: unknown
EARLIEST DATE: 1949 (collected from Donald Davidson by Boswell)
KEYWORDS: Civilwar nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Wolfe/Boswell-FolkSongsOfMiddleTennessee 53, p. 91, "Play on the Hille" (1 short text, 1 tune)
Roud #11030
File: BosWo053

Pleasant and Delightful
DESCRIPTION: On a "pleasant and delightful" midsummer's morn, a sailor bids farewell to his true love. She gives him a token, and begs to come along with him. He forbids it, but promises that they will be wed "if ever I return again."
AUTHOR: unknown
EARLIEST DATE: before 1841 (broadside, Bodleian 2806 c.18(276))
KEYWORDS: love farewell ring separation
FOUND IN: Britain(England(South),Scotland(Aber))
REFERENCES (5 citations):
Greig/Duncan1 64, "The Sailor and His True Love" (12 texts, 10 tunes)
Williams-Wiltshire-WSRO Wt 466, "Sailor and His True Love" (1 text)
Dallas-TheCruelWars-100SoldiersSongs, pp. 64-65, "Pleasant and Delightful" (1 text, 1 tune)
Palmer-OxfordBookOfSeaSongs 82, "Pleasant and Delightful" (1 text, 1 tune)
DT, PLESDELT*
Roud #660
RECORDINGS:
Sam Larner, "Happy and Delightful" (on SLarner02)
Cyril Poacher, "A Sailor and His True Love" (on Voice02)
BROADSIDES:
Bodleian, 2806 c.18(276), "The Sailor and his Truelove" ("As a young sailor and his truelove one morning in May"), J. Jennings (London), 1790-1840; also Firth c.12(147), Harding B 17(266b), "Sailor and his Truelove"
CROSS-REFERENCES:
cf. "Farewell, Charming Nancy [Laws K14]" (plot, lyrics)
cf. "The Soldier and the Sailor" (meter)
ALTERNATE TITLES:
Mary Ann
Charming Mary Ann
NOTES [43 words]: This song shares many similarities with "Farewell, Charming Nancy" [Laws K14]; it is not impossible that they have a common ancestor. But the degree of difference is now so large that, until an intermediate version shows up, I must regard them as separate. - RBW
Last updated in version 4.4
File: DTplesde

Pleasant Month of May (I), The
DESCRIPTION: "The pleasant month of May is now a-coming on, The trees are in full bloom, So ye maidens and ye swains," so maidens and swains should go out to pay. "Now that I am single, And I can take no rest," she will seek her lover's arms. She enjoys married life
AUTHOR: unknown
EARLIEST DATE: 1937 (Henderson-VictorianStreetBallads)
KEYWORDS: courting marriage shepherd
FOUND IN: Britain(England)
REFERENCES (1 citation):
Henderson-VictorianStreetBallads, p. 64, "The Pleasant Month of May" (1 text)
Pleasant Ohio
DESCRIPTION: "When rambling o'er these mountains And rocks, where ivies grow... great storms of snow, cold winds that blow... Says I, my boys, we'll leave this place For the pleasant Ohio." The singer is sad to leave friends behind, but looks forward to Ohio life
AUTHOR: unknown
EARLIEST DATE: 1992 (Salt-BuckeyeHeritage-OhiosHistory)
KEYWORDS: home travel nonballad
FOUND IN:
REFERENCES (2 citations):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 394-395, "[Pleasant Ohio]" (1 text)
Salt-BuckeyeHeritage-OhiosHistory, pp. 34-36, "Pleasant Ohio" (1 text, 1 tune)
Roud #1026
CROSS-REFERENCES:
cf. "The Lovely Ohio" (subject)
cf. "Chase the Buffalo (I)" (lyrics)
NOTES [31 words]: Roud appears to lump this with "Chase the Buffalo (I)," and there certainly seems to be a relationship. But I'd consider this to be a deliberate localization, so I'm splitting them.
- RBW
Last updated in version 5.3
File: CAFS2394

Please Have Mercy on a Longtime Man
DESCRIPTION: "Well I went to the Captain, with my hat in my hand, Said, 'A-Lordy, have mercy, on a longtime man.... He spit on the ground." The singer recalls the poor food, says that his parents lied about earning him a pardon, and complains of prison life
AUTHOR: unknown
EARLIEST DATE: 1964 (vollected from Louis Houston and Matt Williams by Jackson)
KEYWORDS: prison nonballad floatingverses
FOUND IN: US(So)
REFERENCES (1 citation):
Jackson-WakeUpDeadMan, pp. 88-91, "Please Have Mercy on a Longtime Man" (3 texts, 1 tune)
CROSS-REFERENCES:
cf. "Godalmighty Drag" (lyrics)
NOTES [79 words]: Jackson notes that his informants regard his three texts as three different songs. In terms of content, they are right -- each version is distinct, and while any two versions have words in common, there is hardly anything common to the three. But they have the same tune, and the rest seems to be more the result of the extreme fluidity of prison songs than anything else. Given that all three versions seem to be largely unique, it didn't seem worthwhile to split them.
- RBW
Last updated in version 2.4
File: JDM088

Please Lord, Don't Leave Me
DESCRIPTION: Chorus: "Please Lord, don't leave me (alone) (x3), Guide me on my way." Verses are floaters about Noah's ark, "... two by two, ... kangaroo," the raven and dove, and "rainbow sign, It wouldn't be water but fire next time"
AUTHOR: unknown
EARLIEST DATE: 2008 (USSeaslsand04)
KEYWORDS: Bible flood floatingverses religious animal bird
FOUND IN: US(SE)
RECORDINGS:
Gullah Kinfolk, "Gullah Intro/Pleeze Lawdy" (on USSeaslsand04)
CROSS-REFERENCES:
Please, Don't Burn Our Shithouse Down

DESCRIPTION: The singer pleads for his/her outhouse, chronicling the family's woes, and promises to pay [tax?].

AUTHOR: unknown

EARLIEST DATE: 1733 (Thomson's Orpheus Caledonius)

KEYWORDS: bawdy family humorous scatological

FOUND IN: Australia Canada Britain(England,Scotland) Ireland US(ubiquitous) New Zealand

REFERENCES (3 citations):
Cray-EroticMuse, pp. 109-111, "Please, Don't Burn Our Shithouse Down" (5 texts, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 191-195, "Finest Fucking Family" (2 texts, 1 tune)
Hopkins-SongsFromTheFrontAndRead, p. 167, "Times Is Hard" (1 text, 1 tune)

Roud #10270

CROSS-REFERENCES:
cf. "My God, How the Money Rolls In"
cf. "My Daddy's a Delver of Dykes"

ALTERNATE TITLES:
Finest Fucking Family in the Land
My Father Was Hung for Sheep-Stealing (as a Horse Thief)

Please, Mister Barkeeper

DESCRIPTION: "Please, Mr. Barkeeper, has father been here?" The barkeeper directs the hoy to the policeman, and the policeman to the jailer; the man has been arrested (for drink?). The boy waits all day outside the prison. Finally someone promises to drink no more.

AUTHOR: unknown

EARLIEST DATE: 1941 (Peters-FolkSongsOutOfWisconsin)

KEYWORDS: drink prison children

FOUND IN: US(MW)

REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, pp. 256-257, "Please, Mister Bartender" (1 text, 1 tune)

Roud #4926 and 15678

NOTES [67 words]: This looks like a pretty standard nineteenth century temperance song, but the ending in Peters-FolkSongsOutOfWisconsin is confused. As it stands, the boy awaits his father in vain, then goes home and promises to drink no more. I suspect two verses have been conflated: the boy probably waits all day, then the father is released (perhaps due to the boy's pleading) and promises to change his ways. - RBW

Last updated in version 2.6

Please, Mister Conductor (The Lightning Express)

DESCRIPTION: The conductor demands a boy's ticket. He has none. He went to work in the city to pay for his mother's care, but now she is dying. He has no fare, but is going to be with her; he begs the conductor to let him stay. The passengers chip in to pay his fare.

AUTHOR: J. Fred Helf (?) and E. P. Moran

EARLIEST DATE: 1898 (copyright)

KEYWORDS: mother disease age separation train help

FOUND IN: US(So,SW)

REFERENCES (5 citations):

File: GuKiGLPL
Cohen-LongSteelRail, pp. 321-325, "Please, Mr. Conductor/The Lightning Express" (1 text, 1 tune)
Randolph 720, "Please, Mister Conductor" (2 texts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 468-470, "Please, Mister Conductor" (1 text, 1 tune -- Randolph's 720A)
High-OldOldFolkSongs, p. 39, "The Little Boy on a Train" (1 text)
Bronner/Eskin-FolksongAlivePart1 27, "Lightning Express" (1 text, 1 tune)
Roud #7389

RECORDINGS:
Blue Sky Boys, "The Lightning Express" (Bluebird B-8369, Montgomery Ward M-8414, 1940)
Fiddlin' John Carson, "The Lightning Express" (OKeh 7008, 1924)
Johnny & Albert Crockett, "Lightnin' Express" (Crown 3074, 1930)
Pete Daley's Arkansas Fiddlers, "Lightning Express" (Varsity 5078, n.d.)
Vernon Dalhart, "Lightning Express" (Banner 1594, 1925) (Challenge 165/Challenge 320, 1927)
(Champion 15017, 1925) (Victor 19837, 1925)
Byron G. Harlan "Please, Mr. Conductor, Don't Put Me Off The Train" (CYL: Edison 7219, 1903)
Jim Holbert, "The Lightning Express" (AFS 4130 B2, 1940; on LC61)
Frank Hutchison, "Lightning Express" (OKeh 45144, 1927)
Bradley Kincaid, "The Lightning Express" (Melotone 12184, 1931; Vocalion 02683, 1934)
Lester McFarland & Robert Gardner [Mac & Bob], "The East Bound Train" (Vocalion 5174/Vocalion 5200/Brunswick 169/Brunswick 326, 1928; Supertone S-2032 [as Kentucky Mountain Boys], 1930; rec. 1927)
Gene McNulty, "Lightning Express" (Decca 12202)
George Reneau, "The Lightning Express" (Vocalion 5056/Vocalion 14991, 1925; Silvertone 3045 [as George Hobson], 1924)
Mervin Shiner, "The Lightning Express" (Decca 46272, 1950)
Ernest V. Stoneman "The Lightning Express" (OKeh 40408, 1925)
Arthur Tanner, "The Lightning Express Train" (Puritan 9160, n.d. but prob. c. 1926)
Ernest Thompson, "The Lightning Express" (Columbia 145-D, 1924)
Wesley Tuttle, "The Lightning Express" (Coral 64068, 1950)

CROSS-REFERENCES:
cf. "Going for a Pardon" (plot)

ALTERNATE TITLES:
The East Bound Train

NOTES [93 words]: The sheet music of this is obscure enough (or illegible enough) that the first author is various listed as "H. Fred Delf" and J. Fred Helf. I've tentatively listed the latter in the "author" field, since it's the form Norm Cohen uses, and he's more authoritative than any of the other sources.
The memory of Delf/Helf and Moran is quite obscure; their copyright was not renewed, and we find the song being re-copyrighted in 1925 by Triangle Music Publishing, with no reference to the original authors; they credited to the universal pseudonym E. V. Body. - RBW

Last updated in version 4.3
File: R720

Plooin' Match, The

DESCRIPTION: The ploughmen meet at (Hilton) to have a contest. The various ploughmen are listed, along with the way they competed. The song concludes, "The judges cam frae far an' near... But some wad say their sicht was puir That day among the ploomen."

AUTHOR: unknown

EARLIEST DATE: 1911 (Greig/Duncan3)

KEYWORDS: farming racing humorous moniker contest

FOUND IN: Britain(Scotland)

REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #163, p. 1, "The Plooin' Match" (1 text)
Greig/Duncan3 422, "The Plooin' Match" (1 text)
Ord-BothySongsAndBallads, p. 239-241, "The Ploughing Match" (1 text)
Roud #5581

CROSS-REFERENCES:
cf. "Whistle Owre the Lave o't" (tune, per Greig)
cf. "The Fyvie Ploughmen" (subject: ploughing match)
Plooman Laddie (I), The

DESCRIPTION: "My love's a plooman and follows the ploo, I promised to him and I'll keep it true.... What's better than a plooman?" The singer rejects many (e.g. "I micht hae gotten the miller... But the smell o' the dust wad had done me ill") and rejoices to be wed

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan3)

KEYWORDS: love courting farming rejection

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #130, p. 1, "The Plooman Laddie" (1 text)
Greig/Duncan3 445, "The Plooman Laddie" (5 texts, 4 tunes)
Ord-BothySongsAndBallads, pp. 223-224, "The Plooman Laddie" (1 text)
Roud #3447

CROSS-REFERENCES:
cf. "Soldier Boy for Me (A Railroader for Me)” (theme: professional comparison) and references there

cf. "The Rigs o' Rye" (tune, per Greig)

cf. "My Love's a Plooman" (lyrics)

ALTERNATE TITLES:
I Micht Hae Gotten
The Ploughman

NOTES [114 words]: Ord-BothySongsAndBallads lists this as being sung to "The Rigs o Rye." The tune I've heard isn't quite that, though it's close. - RBW
Greig's text is "a piecing together of two or three versions, none of which is complete, but each of which provides something of its own." But at Greig #135, p. 3, "[M.S. (Mrs Sangster according to Greig/Duncan3)] says that the first verse 'My love is a ploughman and follows the plough, etc.,' is another song altogether from 'I mith hae gotten the gatherer o' yonder tree, etc.' although they were combined in our version. The songs are different, shes ays[sic], and have different tunes. This we can well believe, these songs get so mixed up." - BS

Last updated in version 2.6

File: Ord223

Ploughboy (I), The

DESCRIPTION: In this confused composite of floating verses, the ploughboy courts Molly, but then departs to become a soldier. He will build Molly a castle and take her away. She nonetheless rejects him

AUTHOR: unknown

EARLIEST DATE: 1928 (Sam Henry collection); c1810? (_English Minstrel_, according to Yates, Musical Traditions site _Voice of the People suite_ "Notes - Volume 5" - 25.8.02)

KEYWORDS: love courting rejection soldier flowers floatingverses

FOUND IN: Ireland Britain(Scotland(Aber))

REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-Sam Henrys Songs Of The People H780, p. 345-346, "The Ploughboy" (1 text, 1 tune)
Porter/Gower-Jeannie-Robertson-Emergent Singer Transformative Voice #62, p. 226-227, "Lovely Molly" (1 text, 1 tune)
Roud #1446

RECORDINGS:
Lizzie Higgins, "Lovely Molly" (on Voice05)
CROSS-REFERENCES:
cf. "Green Grows the Laurel (Green Grow the Lilacs)" (floating lyrics)
cf. "The Streams of Lovely Nancy" (floating lyrics)
cf. "The Blackbird and Thrush" (theme)
NOTES [113 words]: This song consists almost entirely of floating material (see the cross-references), and is fairly incoherent as a result. The largest element is "Green Grows the Laurel" (to such an extent that it's almost a version of that song), but there are plenty of other elements. The composite probably didn't circulate widely as an independent entity. - RBW

"[O]ne source credits Charles Dibdin as its author," according to Yates, Musical Traditions site Voice of the People suite "Notes - Volume 5" - 25.8.02. - BS
My guess would be that Dibdin is responsible for some of the floating material; on that basis, I have not listed him in the "author" field, even as a possibility. - RBW

Last updated in version 5.3
File: HHH780

Ploughboy's Dream, The

DESCRIPTION: The singer, a ploughboy, recalls a dream: he tries unsuccessfully to plow hard ground and curses and beats his horses; an angel stops him warning "there's One that knows your crimes and sins." He warns other ploughboy lads to "let kindness your motto be"

AUTHOR: William Mason (source: broadside Bodleian Harding B 7(44))
EARLIEST DATE: 1795 (broadside, Bodleian Harding B 7(44))
KEYWORDS: warning abuse farming dream religious horse
FOUND IN: Britain(Scotland(Aber)) Britain(England(Lond))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #54, pp. 1-2, "The Ploughboy's Dream" (1 text)
Greig/Duncan3 491, "The Ploughboy's Dream" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #94, "The Ploughboy's Dream" (1 text, 1 tune)
Roud #1545

BROADSIDES:
Bodleian, Harding B 7(44), "The Plow-boy's Dream" ("I am a plow-boy stout and strong"), J. Marshall (London), 1795; also Harding B 11(3032), "The Ploughboy's Dream"

NOTES [107 words]: This is surely a rewrite of the story of Balaam's Ass, applied to a farmer's situation. In Numbers 22:22-35, Balaam has been hired by the King of Moab to try to curse Israel. On the way, the donkey first turns off into a field, then crushes Balaam's foot against a rock, then stop still in the middle of the path. Balaam each time strikes it, but on the third time the donkey speaks, and an angel tells Balaam that the donkey had kept him from being killed by the angel. Balaam repents of his treatment of the donkey. The song lacks the incident of the horses talking, but the rest -- including the moral against sinning -- is the same. - RBW

Last updated in version 4.2
File: GrD3491

Ploughing Match at Bucharn, The

DESCRIPTION: "John Geggie's man he cocked his hat When he began to smele thereat That he was foremost of the lot And judged to be the rarest."

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan8)
KEYWORDS: contest farming racing
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1882, "The Ploughing Match at Bucharn" (1 fragment)
Roud #13568
CROSS-REFERENCES:
cf. "Ah, Smiler Lad" (ploughing match)
cf. "Dalmuir Ploughing Match" (ploughing match)
cf. "The Inverquhomery Ploughing Match" (ploughing match)
cf. "The Plooin' Match" (ploughing match)
Ploughman (I), The

DESCRIPTION: "The ploughman, he's a bonnie lad, And does his wark at leisure... Then up wi't noo, my ploughman lad, And hey my merry ploughman." The singer describes her ploughman's work, and the work she does to keep him well, and scorns those who scorn him

AUTHOR: unknown

EARLIEST DATE: in traditional form 1906 (Greig/Duncan3); Burns rewrote it for the Scots Musical Museum

KEYWORDS: work marriage nonballad farming

FOUND IN: Britain(Scotland)

REFERENCES (3 citations):
- Greig/Duncan3 451, "Commend Me to the Plooman" (1 text, 1 tune)
- Ord-BothySongsAndBallads, p. 217, "The Ploughman" (1 text)
- Whitelaw-BookOfScottishSong, p. 354, "The Ploughman" (1 text)

Roud #5582

NOTES [10 words]: The Greig/Duncan3 tune is very close to "The Boyne Water." - BS

Last updated in version 3.2
File: Ord217

Ploughman (II), The

DESCRIPTION: Singer, a ploughman, praises his fellows, his profession and his recreations.

AUTHOR: unknown

EARLIEST DATE: 1904

KEYWORDS: work drink nonballad farming

FOUND IN: Britain(England(South))

REFERENCES (3 citations):
- Williams-FolkSongsOfTheUpperThames, pp. 122-123, "I Am a Pretty Wench" (1 text) (also Williams-Wiltshire-WSRO Wt 449)
- VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 84, "The Ploughman" (1 text, 1 tune)
- DT, PLOUGHM4*

Roud #2538

CROSS-REFERENCES:
- cf. "I am a Pretty Wench"

NOTES [310 words]: This is a muddled song. As collected in 1904, the singer began with a verse from "The Condescending Lass" (a song in which the lass in question rejects the idea of marrying men of various professions). He veered off immediately, however, into a praiseful description of ploughmen, and the lass is not heard from again. [Vaughan Williams and Lloyd] excised the seemingly-unconnected first verse and assigned the present title (the singer had called it "Pretty Wench"). -PJS

[For that "Pretty Wench" song, see "I am a Pretty Wench." The title "The Condescending Lass" for the poem appears to be known primarily from broadsides; the typical traditional title is either "Pretty Wench" or "I Am a Pretty Wench." - RBW]

To tell this from other songs in praise of farmhands, consider this first stanza:
"A ploughman dresses fine, he drinks strong beer ale and wine
And the best of tobacco he do smoke;
Pretty maids don't think amiss a ploughman for to kiss,
For his breath smells as sweet as a rose, a rose, a rose
For his breath smells as sweet as a rose." - RBW

It appears Roud would have Opie/Opie-OxfordDictionaryOfNurseryRhymes 525, "I am a pretty wench" be the verse excised by Vaughan Williams and Lloyd. Roud has other examples as well under #2538. Opie/Opie-OxfordDictionaryOfNurseryRhymes notes that this song is in Alfred Williams Folk-Songs of the Upper Thames (1923) and that Vaughan Williams did collect it. If we
ever add one of those "The Pretty Wench" songs it should probably considered separate from "The Ploughman."
Williams-FolkSongsOfTheUpperThames has the pretty wench compare weavers to carters ("The carter dresses fine, He drinks strong beer, ale, and wine, And smokes tobacco ...." and "his breath smells as sweet as the rose...."). It does begin with the "I Am a Pretty Wench" verse which matches the pattern of the rest of the song. - BS
Last updated in version 2.6
File: VWL084

Ploughman Chiel and the Ploughman Laddie, The
DESCRIPTION: "The ploughman chiel and the ploughman laddie, Are you afraid of the ploughman laddie? Are you afraid that he'll do you wrong, Na nae a bit for he'll do me none"
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan3)
KEYWORDS: farming questions
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 416, "The Ploughman Chiel and the Ploughman Laddie" (1 fragment, 1 tune)
Roud #5937
ALTERNATE TITLES:
Ploughman Laddie
NOTES [10 words]: The current description is all of the Greig/Duncan3 entry. - BS
Last updated in version 2.4
File: GrD416

Ploughman Lad for Me, A
DESCRIPTION: "Where first I saw my Jockie, Was at (Huntly) feeing fair." She praises his beauty, declaring, "So a ploughman lad for me." She cares not what her parents think, and is willing to work hard alongside him; his love is worth more than riches
AUTHOR: unknown
EARLIEST DATE: before 1860 (broadside NLScotland L.C.Fol.178.A.2(023))
KEYWORDS: love courting farming
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, pp. 280-281, "A Ploughman Lad for Me" (1 text)
BROADSIDES:
NLScotland, L.C.Fol.178.A.2(023), "The Ploughman Lads for Me," James Lindsay (Glasgow), 1852-1859 [despite the title, the song text refers "a ploughman lad," not "lads"]
NOTES [23 words]: Credited to John Wilson in the NLScotland broadside -- which, interestingly, leaves blank the name of the city in which the couple meets. - RBW
File: Ord280

Pluie Tombe, La
DESCRIPTION: Creole French: "La pluie tombe, Crapeau chante, Oin, oin! oin, oin! oin! oin! M'a pale baigner moine, La pluie tombe, Marin-gouin crie...." As the rain falls, the frog an the mosquito call the singer into the water (and drown)
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: foreignlanguage animal bug drowning
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 203-204, "La Pluie Tombe" (1 short text, 1 tune)
File: ScaNF203
Plum and Apple
DESCRIPTION: "Plum and apple, Apple and plum, Plum and apple There is always some. The A.S.C. get strawberry jam And lashings of rum, But we poor blokes We only get Apple and plum."
AUTHOR: unknown
EARLIEST DATE: 1965 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: soldier food drink hardtimes
FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 59, "Plum and Apple" (1 text)
Roud #10545
CROSS-REFERENCES:
cf. "Just a Wee Doch-an-Dorris" (tune)
File: BrPa059B

Plumb and Level, The
DESCRIPTION: "When Adam ruled the world" he and Eve "formed a bower to shade them from the weather's evil." "They lived in social harmony till madam longed for fruit ... And the bit she went out one morning for to meet the deevil"
AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan3)
KEYWORDS: Bible Devil food
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 472, "The Plumb and Level" (1 fragment)
Roud #5968
BROADSIDES:
Bodleian, 2806 c.13(205), "The Tower of Babel" ("When Adam ruled the world by an order from the Grand"), unknown, no date
CROSS-REFERENCES:
cf. "The Rules of Masonry" (theme: Building the First Temple)
ALTERNATE TITLES:
Adam and Eve
NOTES [386 words]: Apparently Broadside Bodleian, 2806 c.13(205), "The Tower of Babel" ... is this song but I could not download and verify it. On the small image of the broadside that is visible, the broadside has at least eight verses compared to Greig/Duncan's 2 verses. The lines I can make out for verses one and two seem very close to Greig/Duncan3. - BS
I was able to download it, but large portions of the scan are unreadable. It lists as a tune "The old Orange [something]" (not "flute," "Order," perhaps?). The first verse tells the story of the fall of Adam and Eve, as described above; this tale is in Genesis 3 (though it never says Eve met the Devil; she met the Serpent). Greig's decision to file this with the Masonic songs seems justified, since it refers to the "plumb gauge and level."
The next few verses refer to Noah building an ark with square gauge and level, and to forty days of rain. The tale of the flood occupies Genesis 6-8, with the "forty days" being mentioned e.g. in Genesis 7:4.
The next verse, which is probably about the Tower of Babel, has been obliterated. The story of the Tower is in Genesis 11.
Then we come to Solomon. This song, like "The Building of Solomon's Temple" [Laws Q39] and "The Rules of Masonry," hints at Solomon being a mason. But the building of the Temple is described in chapters 5-8 of 1 Kings (and 2 Chronicles chapters 2-6 with a foreshadowing in 1 Chron. 28-29). But it clearly was not built by masons; it was probably designed by Phoenicians (note that this song mentions "Hiram King of Tyre," the leading Phoenician monarch), and certainly constructed by slaves.
The final verse refers to "The widow's murdered son" who "masonic power displayed." I "think" this is a reference to Jesus, who of course was considered to have been murdered. Legend, based on the fact that the gospels mention Mary but not Joseph during Jesus's adult ministry, has it that Mary outlived Joseph, making her a widow. As for Jesus showing Masonic power, John 2:19 has Jesus say, "Destroy this temple, and in three days I will raise it up" (with verse 2:21 explaining that
"he was speaking of the temple of his body"); in Mark 14:58 and parallels we read that Jesus was charged with saying "I will destroy this temple made with hands, and in three days build another not made with hands." - RBW

Last updated in version 2.4
File: GrD3472

Plumb the Line

DESCRIPTION: "Well, I'm so glad I can plumb the line (x3). It takes a number one (driver/tamper) to plumb the line." "Won't you come on, buddy, we can plumb the line." The singer describes his exploits, or asks for help in his work.

AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaIslands)
KEYWORDS: work bragging prison nonballad religious
FOUND IN: US(SE,So)
REFERENCES (2 citations):
  Jackson-WakeUpDeadMan, pp. 218-222, "Plumb the Line" (3 texts, 2 tunes); pp. 280-281, "Down the Line" (1 text, 1 tune)
  Parrish-SlaveSongsOfTheGeorgiaSeaIslands 9, pp. 67-70, "Plumb de Line" (1 text, 1 tune)
Roud #10979
RECORDINGS:
  Dock Reed & Vera Hall Ward, "Plumb the Line" (on NFMAla5)
NOTES [220 words]: Jackson thinks that "Plumb the Line" may have originated as a tie-tamping song, and I think it nearly certain that his version derives from a tamping text-- at least, it is certain that it has close analogies among tampers. But it seems to have become a specialized prison song. Jackson's "Down the Line" is used for a different purpose (flatweeding rather than crosscutting), but in Jaccson's versions, the similarities are so great that they can still be treated as one song. Whether that would remain true after future evolution is another question, but given the rarity of both songs, it's not worth splitting at this time.

The Parrish-SlaveSongsOfTheGeorgiaSeaIslands and Reed/Ward texts are religious; Ben Schwartz gave this description of the Parrish text: "The tag line of each verse is 'If you want to go to heaven you've got to Plumb the line.' Verses are 'O members (sister, deacon), Plumb the line' and "You've got to sing (shout) right, Plumb the line. The Dock Reed & Vera Hall recording has a different tag line: 'Anchor (?) in my Jesus, Plumb the line."' It is not clear to me whether the religious or secular text is older; I lean slightly toward the religious version. Conceptually, they are different enough that they might be split, but there aren't enough versions of either to make it worthwhile. - RBW

Last updated in version 4.1
File: JDM218

Plutocracy

DESCRIPTION: "The heir apparent's been and gone and the frenzied welcome's dead" but stories about the visit are still being published. The "piffle press" goes on about that, but won't tell of the sufferings of the lower classes.

AUTHOR: unknown
EARLIEST DATE: 1925 (Transport Workers Songbook, according to Cleveland-NZ-GreatNewZealandSongbook)
KEYWORDS: New Zealand royalty hardtimes nonballad
HISTORICAL REFERENCES:
  1920 - the visit of the future Edward VIII to New Zealand
FOUND IN:
REFERENCES (1 citation):
  Cleveland-NZ-GreatNewZealandSongbook, pp. 106-107, "Plutocracy" (1 text, 1 tune)
CROSS-REFERENCES:
  cf. "Yankee Doodle" (tune) and references there
File: Clev106
Po' Boy (I)
DESCRIPTION: "My mammy's in the cold cold ground, My daddy went away... now I've gone astray. I sit here in the prison, I do the best I can, But I get to thinkin' of the woman I love; She ran away with another man." The singer tried to rob a mail train, but was caught
AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: prison crime robbery punishment separation
FOUND IN: US(So)
REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, pp. 30-32, "Po' Boy" (1 text, 1 tune)
File: San030

Po' Farmer
DESCRIPTION: "Work all week, don't make enough To pay my board and buy my snuff... It's a-hard on we po' farmers, it's a-hard." The farmer describes the long day's work -- only to come home to "peas in the pot and an old jaw-bone" and fifteen cents weekly pay
AUTHOR: unknown
EARLIEST DATE: 1941 (Lomax/Lomax-OurSingingCountry; supposedly collected 1934)
KEYWORDS: work farming hardtimes poverty
FOUND IN: US
REFERENCES (3 citations):
Lomax/Lomax-OurSingingCountry, pp. 280-281, "Po' Farmer" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 284, "Po' Farmer" (1 text, 1 tune)
DT, POFARMER*
Roud #6709
CROSS-REFERENCES:
cf. "The Humble Farmer" (theme)
File: LoF284

Po' Li'l Ella
DESCRIPTION: "I'll tell you somep'n that bothers my mind: Po' li'l Ella laid down an' died." "I wouldn't a-minded little Ella dyin', But she left three chillum." "Judge, you dome me wrong, Ninety-nine years is sho' too long!"
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: death homicide children punishment prison judge
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 278-279, "Po' Li'l Ella" (1 text, 1 tune)
NOTES [19 words]: Scarborough claims this is "a favorite in East Texas sawmill districts." But I've seen no other signs of it. - RBW
File: ScNF278B

Po' Liza Jane
DESCRIPTION: "Go long, po' Liza Jane (x2), I turned my head to the ole grey horse, Go long po' Liza Jane." "I ast her would she marry me; She ast me wasn't I shamed." "I went up to the new-cut road, And she went down the lane."
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: courting horse floatingverses
FOUND IN: US(SE)
REFERENCES (4 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 456, "Po' Liza Jane" (1 short text)
Fuson-BalladsOfTheKentuckyHighlands, p. 172, "Liza Jane" (1 text, with a "Cindy...Cindy Jane" chorus)
Po' Shine

DESCRIPTION: "You can't do me like you done po' Shine, Paid off everybody and you didn't pay Shine." About the hard times on a work crew. Shine departs seeking better work, and finally the workers are paid. Some elements float

AUTHOR: unknown

EARLIEST DATE: 1944 (Wheeler)

KEYWORDS: work hardtimes boss travel

FOUND IN: US

REFERENCES (1 citation):

Wheeler-SteamboatinDays, pp. 17-18, "Po Shine" (1 text, 1 tune)

ST MWhee017 (Full)

Roud #9995

File: MWhee017

Poacher's Fate, The [Laws L14]

DESCRIPTION: (Six) young men go out hunting. They are met by a gamekeeper, who vows to shoot one of them to end their depredations. The keeper fatally wounds "the bravest lad."

AUTHOR: unknown

EARLIEST DATE: before 1842 (broadside, Bodleian Firth b.34(118))

KEYWORDS: death poaching punishment

FOUND IN: Britain(Scotland,England(South)) US(MW,NE) Canada(Mar)

REFERENCES (9 citations):

Laws L14, "The Poacher's Fate"

Kennedy-FolksongsOfBritainAndIreland 248, "The Gallant Poacher" (1 text, 1 tune)

Williams-Wiltshire-WSRO Mi 576, "Gallant Poacher" (1 text)

Kidson-TraditionalTunes, p. 134, ("Come all you lads of high renown") (1 fragment)

OShaughnessy-YellowbellyBalladsPart2 37, "The Poacher" (1 text, 1 tune)

Palmer-EnglishCountrySongbook, "Lads of High Renown" (1 text, 1 tune)

Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #4, "The Gallant Poachers" (1 text, 1 tune)

Scarborough-ASongCatcherInSouthernMountains, pp. 351-352, "The Poacher's Fate" (1 text; tune on p. 451)

DT 351, POACHERF

Roud #793

RECORDINGS:

Walter Pardon, "The Poachers' Fate" (on Voice18)

BROADSIDES:

Bodleian, Firth b.34(118), "Gallant Poacher" ("Come all you lads of high renown"), Birt (London), 1833-1841; also Harding B 11(325), Harding B 11(3853), Firth c.19(49), "[The] Gallant Poacher"; Johnson Ballads 1394, "Gallant Poachers"

Murray, Mu23-y4:020, "Gallant Poachers," unknown, 19C

CROSS-REFERENCES:

cf. "Keepers and Poachers" (plot)

File: LL14

Poetry on the Death of Ezekiel Crane, and Execution of Indian John

DESCRIPTION: "Sweet poetry, my bosom fire, My mental and my muse inspire." Indian John
declares that "Then me would kill all white men dead." He manages to shoot Ezekiel Crane, but is captured. Even the Indians are glad that he is to be executed.

AUTHOR: Jason Smith

EARLIEST DATE: 1818 (source: Thompson-BodyBootsAndBritches-NewYorkStateFolktales)

KEYWORDS: homicide Indians(Am.) execution

HISTORICAL REFERENCES:
1818 - Murder of Ezekiel Crane by "Indian John"

FOUND IN:

REFERENCES (2 citations):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 436-439, "Poetry on the Death of Ezekiel Crane, and Execution of Indian John" (1 excerpt, of 50 lines out of 280 in the original; that's about 49 lines too many....)

ADDITIONAL: (no author listed), _Portrait and Biographical Record of Seneca and Schuler Counties, New York_, Chapman Publishing Co, 1895 (available on Google Books), pp. 185-187, "Poetry on the Death of Ezekiel Crane, and Execution of Indian John" (1 monotonously complete text)

NOTES [59 words]: For another account of this incident, almost as racist as this poem, see J.O. Noyes, _The Lakes & Legends of Central New-York: A Virtually Unknown Rambling Account of Life and Times in Upstate, New York, 1857_, W.E. Morrison & Co., 1973. Apparently the incident actually happened, and Indian John's skeleton was preserved and became a surgeon's model. - RBW

Last updated in version 4.0

File: TNY436

Point Maid, The

DESCRIPTION: The singer's father was a farmer, but he must leave his home, his work, and his girl. As he makes his way to the port, he thinks of drowned sailors and his lost sweetheart. He hopes to return, though he would not care if the girl were with him.

AUTHOR: unknown

EARLIEST DATE: 1924 (Sam Henry collection)

KEYWORDS: emigration separation farewell

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H42b, p. 197, "The Point Maid" (1 text, 1 tune)

File: HHH042b

Pokegama Bear

DESCRIPTION: Lumbermen encounter the Pokegama bear. Morris O'Hearne tells the men to run; (they have humorous accidents). Mike McAlpin kills the bear with an axe; the grease is divided up among the men, and the meat cooked and eaten.

AUTHOR: Frank Hasty (words)

EARLIEST DATE: 1874 (composed)

LONG DESCRIPTION: A crew of lumbermen encounters the Pokegama bear. Morris O'Hearne, who first flushes him, tells the men to run; Jimmy Quinn runs into a porcupine. The bear heads for the swamp; O'Hearne follows, but slips and falls under it. Mike McAlpin chases down and kills the bear with an axe; the grease is divided up among the men, and the meat cooked and eaten. O'Hearne gets the skin; "Long life to you and long growth to your hair/When it's greased with the fat from Pokegama Bear"

KEYWORDS: lumbering work moniker animal logger worker humorous

FOUND IN: US(MW)

RECORDINGS:
Art Thieme, "Pokegama Bear" (on Thieme06)

CROSS-REFERENCES:
cf. "Vilikens and his Dinah (William and Dinah) [Laws M31A/B]" (tune & meter) and references there

NOTES [261 words]: Pokegama Lake is a very wide area of the upper Mississippi River. - PJS

Paul Stamler didn't list this as a humorous item, but the versions I recall hearing (I think from John
Berquist, though I've heard other Minnesotans mention it) generally have comic aspects as the loggers flee the bear. The tune seems to have wandered a bit, too, though that may just be my memory.

It should be noted that it is highly unlikely that a really dangerous bear would be encountered in Minnesota. The only bears which come anywhere near the state are black bears; a gang of loggers could certainly handle *one* black bear! But the Pokegama region is features some of the harshest winter weather in Minnesota. Climatologist Mark W. Sealy, *Minnesota Weather Almanac*, Minnesota Historical Society, 2006, p. 55, writes of the weather station there, "The weather station at Pokegama Dam, along the Mississippi River, was established in April 1887.... Pokegama's reputation as one of Minnesota's coldest spots is bolstered by more than 30 low temperatures records, including the following: coldest temperature recorded in March... coldest-ever November temperature... and coldest-ever December temperature... Temperatures of -50 [degrees] F and colder have been recorded 30 times, the coldest being -59 [degrees] F on February 16, 1903. From January to February in back-to-back years, 1904 and 1905, Pokegama Dam recorded 31 consecutive days of temperatures below zero."

Thus one might suspect that the legend of the Pokegama Bear actually arose as an excuse to get out of the cold. - RBW

File: RcPokegB

*poleon doré*

DESCRIPTION: French-Canadian dialect song. Singer describes working in a lumber camp. Paul Desjardins falls into rapids; oars do not reach him. Napoleon Dore dives in. Both drown in a whirlpool. Their bodies are found in each other's arms. They are buried together.

AUTHOR: William Henry Drummond

EARLIEST DATE: 1897 (Drummond, The Habitant)

LONG DESCRIPTION: French-Canadian dialect song. Singer first describes (at length) the pleasures and comradeship of working in a lumber camp, then tells story. Paul Desjardins falls overboard in rapids; after his workmates fail to save him with their oars, Napoleon Dore dives in, but both are caught in a whirlpool and drowned. Their bodies are found in each other's arms, and they are buried together.

KEYWORDS: lumbering work death friend logger drowning

FOUND IN: US(MW)

REFERENCES (2 citations):

*Beck-SongsOfTheMichiganLumberjacks* 74, "'Poleon Doré" (1 text)

ADDITIONAL: William Henry Drummond, M.D., _The Habitant and other French Canadian Poems_, Putnam, 1897, pp. 37-43, "'Poleon Doré'" (1 text)

ST Be074 (Partial)

Roud #8869

NOTES [59 words]: Is there something left unsaid here? I can't tell. I do note that this is a composed piece, and I find no evidence of a tune; I'm not sure that it justifies its inclusion in Beck. William Henry Drummond also wrote "The Wreck of the Julie Plante," which is probably traditional, and "De Camp on de Cheval Gris," which is in the Index but probably isn't. - RBW

Last updated in version 5.0

File: Be074

polk county blues

DESCRIPTION: "Ain't nobody knows Polk County like I do; I walked Polk county through and through." "Woke up this morning feeling bad; Thinking about good time I used to have." Other verses float

AUTHOR: unknown

EARLIEST DATE: 1937 (Recording, Eddie Kelly's Washboard Band)

KEYWORDS: rambling floatingverses nonballad

FOUND IN:

RECORDINGS:

Willie Gillard, "Polk County Blues" (on USFlorida01)

Eddie Kelly's Washboard Band, "Poole County Blues" (Bluebird B7204, 1937)

Ella Mae Wilson and Richard Williams, "Polk County Blues" (on USFlorida01)

NOTES [64 words]: The Eddie Kelly record sounds as though his words are "Polk County" rather
Poll the Grogseller
DESCRIPTION: "Big Poll the Grogseller gets up every day... She's turning in plenty of tin people say," for "Polly's good looking, and Polly is young, And Polly's possessed of a smooth oily tongue." When magistrates come in seeking illegal boose, she easily fools them
AUTHOR: Charles R. Thatcher (1831-1878)?
EARLIEST DATE: 1969 (Thatcher-ColonialMinstrel-Songsters)
KEYWORDS: drink police trick money beauty
FOUND IN:
REFERENCES (5 citations):
Thatcher-ColonialMinstrel-Songsters, p. 75 "Poll the Grogseller" (1 text, from "Thatcher's Colonial Songster")
Anderson-StoryOfAustralianFolksong, pp. 85-87, "Poll the Grogseller" (1 text, 1 tune)
Anderson-GoldrushSongster, pp. 46-47, "Poll the Grogseller" (1 text, 1 tune)
Hoskins-GoldfieldBalladeer-LifeAndTimes-Charles-R-Thatcher, pp. 149, "Poll the Grogseller" (1 text)
Anderson/Thatcher-GoldDiggersSongbook, pp. 53-54, "Poll the Grogseller" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Phillip the Falconer" (tune)
NOTES [29 words]: For brief background on Charles Thatcher's career, see the notes to "Where's Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong.
- RBW
Last updated in version 5.3
File: AnSt085

Polly Brannigan (Molly Brannigan)
DESCRIPTION: The singer confesses that Polly Brannigan "stole me heart and I'll never be a man again." Now she has left him; he wishes that "when she got another heart she might send mine back home again." (Considering suicide, he hopes she will grieve when he dies)
AUTHOR: unknown
EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland)
KEYWORDS: love rejection suicide
FOUND IN: US(MW) Ireland
REFERENCES (5 citations):
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 34, "Purty Molly Brannigan" (2 texts, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 41, "Molly Brallaghan" (1 text)
Eddy-BalladsAndSongsFromOhio 153, (fifth of several "Fragments of Irish Songs")
Silber/Silber-FolksingersWordbook, p. 181, "Molly Brannigan" (1 text)
DT, MOLLBRAN
Roud #13375
RECORDINGS:
Tom Lenihan, "Purty Molly Brannigan" (on IRTLenihan01)
NOTES [75 words]: There is a sense that the singer is naive and that we are supposed, at least, to smile behind his back. For example, in Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan he asks advice of Father Mc Donald and Counsellor O'Connell who "told me promise-breaches had been ever since the world began: Now I've only one pair, ma'am, and they are corduroy! ... Must my corduroys to Molly go? ... I can't afford to lose both my heart and ould britches too." - BS
Last updated in version 2.6
File: E153E
**Polly Oliver (Pretty Polly) [Laws N14]**

**DESCRIPTION:** Polly loves a sea captain; her parents do not. She dresses as a man and follows her love. Still in disguise, she meets him at an inn. The captain wishes to sleep with her; she refuses, but appears the next day in her own clothes. The two are wed.

**AUTHOR:** unknown

**EARLIEST DATE:** before 1820 (broadside, Bodleian Harding B 17(240b))

**KEYWORDS:** courting disguise marriage cross-dressing

**FOUND IN:** Britain(England(North,South)) US(Ap,MA,MW,NE,SE,So) Canada(Mar,Newf) Ireland

**REFERENCES (26 citations):**

- Laws N14, "Polly Oliver (Pretty Polly)"
- Williams-Wittshire-WSRO Mi 671, "Polly Oliver" (1 text)
- Kidson-TraditionalTunes, pp. 116-117, "Polly Oliver's Ramble" (1 text, 2 tunes)
- Reeves-TheEverlastingCircle 105, "Polly Oliver's Rambles" (1 text)
- Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #72, "Polly Oliver's Rambles" (1 text, 1 tune)
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 183-185, "Polly Oliver" (2 texts)
- Friedman-Viking/PenguinBookOfFolkBallads, p. 145, "Polly Oliver's Rambles" (1 text, 1 tune)
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H166, pp. 328-329, "Lovely Annie (II)" (1 text, 1 tune)
- Cox-FolkSongsSouth122, "Pretty Polly" (1 text)
- Linscott-FolkSongsOfOldNewEngland, pp. 273-274, "Polly Oliver" (1 short text, 1 tune, ending with the meeting in the inn)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 97, "Polly Oliver" (1 text)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore4 97, "Polly Oliver" (1 excerpt, 1 tune)
- Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 128, "Pretty Polly" (1 text, 1 tune)
- Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 60, "Pretty Polly Oliver" (1 text plus mention of 1 more)
- Peters-FolkSongsOutOfWisconsin, pp. 133-134, "Polly Oliver" (1 short text, 1 tune, probably this although it's too short to be certain)
- Stout-FolkloreFromIowa 14, p. 22, "Polly Oliver" (1 fragment, probably this although it's too short to be sure)
- Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 195-198, "Pretty Polly" (2 texts, 2 tunes)
- Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 23, "Polly Oliver" (2 texts, 2 tunes)
- Peacock, pp. 344-345, "Polly Oliver" (1 text, 1 tune)
- Leach-FolkBalladsSongsOfLowerLabradorCoast 28, "Polly Oliver" (1 text, 1 tune)
- Mackenzie-BalladsAndSeaSongsFromNovaScotia 55, "Polly Oliver" (1 text)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 54, "Polly Oliver" (3 texts, 3 tunes)
- Chappell/Wooldridge-OldEnglishPopularMusic II, p. 181, "Pretty Polly Oliver" (1 tune, probably of this piece though the text is lacking)
- Olson-BroadsideBalladIndex, ZN2180, "One night as Polly Oliver lay musing on her bed" DT 446, POLLOLVR*


Roud #367

**RECORDINGS:**
- Ollie Gilbert, "Pretty Polly Oliver" (on LomaxCD1707)
- Peter Molloy, "Pretty Polly" (on MUNFLA/Leach)

**BROADSIDES:**
- Bodleian, Harding B 17(240b), "Polly Oliver's Ramble," J. Pitts (London), 1802-1819; also Harding B 17(241b), Harding B 16(205d), Harding B 11(3147), Harding B 25(1518)[some lines illegible], "Polly Oliver's Ramble"; Harding B 28(238), "Polly Oliver"; Harding B 17(241a), Harding B 16(206b), Harding B 15(241a), Harding B 15(241b), Firth c.26(50), 2806 c.17(337)[words missing], 2806 b.11(260), 2806 c.16(61), Firth c.14(169), Harding B 16(206a), 2806 c.14(10)[many illegible words], Harding B 15(240b), "Polly Oliver's Rambles"

**SAME TUNE:**
- Parody on Polly Oliver ("O Pretty Polly Oliver one hot summer's day, To Milverton market was making her way") (Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, p. 141)

**File:** LN14
Polly on the Shore (The Valiant Sailor)

DESCRIPTION: The sailor warns others about bad company. While out roaming, he is pressed to sea. Soon his ship meets a (French) vessel; he is mortally injured. He recalls his beloved Polly on shore, says he is dying for her, and hopes the sailors will be remembered

AUTHOR: unknown
EARLIEST DATE: 1744 (The Irish Boy’s Garland)
KEYWORDS: sailor love pressgang farewell warning death fight dying
FOUND IN: US(NE) Britain(England(Lond)) Canada(Mar)
REFERENCES (5 citations):
- Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 57, "The Press Gang Sailor" (1 text, 1 tune)
- Creighton-MaritimeFolkSongs, p. 87, "The Neat Irish Girl" (1 text, 1 tune)
- Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #68, "Bold Carter" (1 text, 1 tune)
- Palmer-OxfordBookOfSeaSongs 40, "The Valiant Sailor" (1 text, 1 tune)
- DT, (POLSHORE) PRSSGANG
Roud #811

RECORDINGS:
- George Maynard, "Polly on the Shore" (on Maynard1, HiddenE, Voice12)

ALTERNATE TITLES:
- Press Gang

File: Wa057

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Polly Perkins of Paddington Green

DESCRIPTION: The singer describes beautiful Polly, whom he vainly loved. She teases and flirts, but declares, "The man that has me must have silver and gold." He gives up his courtship -- but later learns that she did not marry a lord but a "bow-legged conductor."

AUTHOR: Harry Clifton (source: Greig/Duncan6)
EARLIEST DATE: 1865 (referred to by Charles Dodgson); reportedly published 1856 (Greig/Duncan 6)
KEYWORDS: love courting rejection money beauty
FOUND IN: Britain(England(South),Scotland(Aber)) Ireland Canada(Mar,Newf)
REFERENCES (9 citations):
- Greig/Duncan6 1212, "Pretty Polly Perkins of Paddington Green" (3 texts)
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H132, pp. 398-399, "Polly Perkins of Paddington Green" (1 text, 1 tune)
- Williams-Wiltshire-WSRO Mi 680, "Pretty Polly Perkins of Paddington Green" (1 text)
- Henderson-VictorianStreetBallads, p. 65, "Polly Perkins" (1 text)
- Scarborough-ASongCatcherInSouthernMountains, pp. 282-288, "The Butcher Boy" (8 texts; the "E" text is a single stanza which does not belong with the usual "Butcher Boy" versions and which does mention Polly Perkins, so it might be related to this song)
- Pottie/Ellis-FolksongsOfTheMaritimes, pp. 176-177, "Polly Perkins" (1 text, 1 tune)
- New-Comic-Songster, pp. 43-44, "Polly Perkins of Paddington Green" (1 text, 1 tune)
- DT, PLLYPK*

ADDITIONAL: Aline Waites & Robin Hunter, _The Illustrated Victorian Songbook_, Michael Joseph Ltd., 1984, pp. 72-75, "Polly Perkins of Paddington Green" (1 text, 1 tune, plus a plate of the color cover of the sheet music version)

Roud #430

RECORDINGS:
- Tom Murphy, "The Broken-Hearted Milkman" (on ITMA/CapeShoreNL)

BROADSIDES:
- Bodleian, Firth b.26(314), "Polly Perkins of Paddington Green" ("I'm a broken hearted milkman, in grief I'm arrayed"), H. Such (London), 1863-1885; also Harding B 16(206c), Harding B 11(3384), "Polly Perkins, of Paddington Green"

SAME TUNE:
- Cushie Butterfield (Peter Davison, _Songs of The British Music Hall_, Oak, 1971, pp. 30-31)
- Polly Perkins, of Washington Square ("I'm a broken-hearted butcher-boy") (Wolf-AmericanSongSheets p. 127)

ALTERNATE TITLES:
- Pretty Polly Perkins
Pretty Polly Perkins of Paddington Green
NOTES [117 words]: Greig/Duncan6: "Composed by the music hall performer, Harry Clifton and
published in 1856." - BS
According to Waites and Hunter, there was much dispute over whether this song or "Cushie
Butterfield," with which it shares a tune, was the original. They note, however, that both use the
tune of "Nightingales Sing," so the most likely explanation is that both songs borrowed that melody.
For background on Harry Clifton, see the notes to "The Good Ship Kangaroo."
This seems to have been very popular in its time, as the number of broadsides suggests, which
perhaps makes it little surprise that Charles Dodgson ("Lewis Carroll") heard Florence Terry sing it;
see his diary entry for April 7, 1865. - RBW
Last updated in version 5.3
File: HHH132

Polly Primrose
DESCRIPTION: "Sweet Polly Primrose, a girl of nineteen summers-o, Sure, I love my Polly better
than all the wealth I own." Now she is at the bottom of the sea; she fell off a ship in rough waters.
The singer wishes he were a fish, so he might see her as a mermaid
AUTHOR: unknown
EARLIEST DATE: 1937 (Sam Henry collection)
KEYWORDS: death ship separation mermaid/man drowning
FOUND IN: Ireland
REFERENCES (1 citation):
  Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H734, p. 149, "Polly Primrose" (1
text, 1 tune)
Roud #9450
File: HHH734

Polly Sat Down and I Sat By Her
DESCRIPTION: "Polly sat down and I sat by her, These few words were just for to try her": he tells
her it would be folly to marry him. Polly "smiles like a Venus" and says that, although he has little,
she will have enough. He says he will go see Sallie; she grieves
AUTHOR: unknown
EARLIEST DATE: 1973 (NorthCarolinaFolkloreJournal)
KEYWORDS: love courting money abandonment
FOUND IN: US(SE)
REFERENCES (1 citation):
  NorthCarolinaFolkloreJournal, Charles W. Joyner, "The Repertory of Nancy Jones as a Mirror of
Culture in Scotland County," Vol. XXI, No. 3 (Sep 1973), pp. 95-96, "Polly Sat Down and I Sat By
Her" (1 text, 1 tune)
Roud #21654
File: NCF213PS

Polly Williams
DESCRIPTION: The singer calls the listeners to hear Polly's tragedy. Her lover grows tired of her,
takes her off to the mountains to murder her. A great manhunt finds him. The singer expects
him to be condemned, and warns young women against false lovers
AUTHOR: unknown
EARLIEST DATE: 1934 (Lomax)
KEYWORDS: love courting homicide manhunt trial
FOUND IN: US(MA)
REFERENCES (4 citations):
  Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 159-162, "Polly Williams" (1 text, 1 tune)
  Burt-AmericanMurderBallads, p. 35-36, "(Polly Williams)" (1 text, slightly shortened)
  Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 136, "Polly Williams" (1 text)
DT, POLLYWMS*
Roud #4111
NOTES [141 words]: Bayard, who collected this song, reports that it is based on an actual murder committed in Fayette County, Pennsylvania, in 1810, in which the young man threw the girl's body over a cliff. Despite the song, the man is reported to have been acquitted, presumably due to the lack of direct evidence that he was the guilty party. The girl's name was not Polly Williams; Bayard thought that the name was chosen as conventional; Dick Greenhaus suggests that it was for metrical reasons.

Burt-AmericanMurderBallads had another take on the matter: She claims the existence of a genuine Polly Williams who was living alone with a minor boy (presumably her son) in 1790. This Polly Williams was sufficiently well-off to have taken over a 400 acre property in 1794. But Burt cannot link the two beyond that.

This song is item dF39 in Laws's Appendix II. - RBW

Last updated in version 2.7
File: LoA159

Polly Wolly Doodle
DESCRIPTION: "Oh, I went down south for to see my Sal, Sing polly wolly doodle all day...." Sal is described in nonsense terms ("curly eyes and laughing hair"). Floating verses may describe the difficult journey
AUTHOR: unknown
EARLIEST DATE: 1880 (Harvard "Student's Songs")
KEYWORDS: love courting nonsense floatingverses
FOUND IN: US(SE)
REFERENCES (12 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 462, "Sing Polly Wolly Doodle" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 462, "Sing Polly Wolly Doodle" (1 tune plus a text excerpt)
Hugill-ShantiesFromTheSevenSeas, p. 42, "Polly Wolly Doodle" (1 verse of a shanty version)
Spaeth-ReadEmAndWeep, pp. 82-83, "Polly-Wolly-Doodle" (1 text, 1 tune)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 274, "Polly Wolly Doodle" (1 text)
Messerli-ListenToTheMockingbird, pp. 43-45, "Polly Wolly Doodle" (1 text)
Heart-Songs, p. 436, "Polly-wolly-doodle" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #162, "Polly-Wolly-Doodle" (1 text)
Silber/Silber-FolksingersWordbook, p. 240, "Polly Wolly Doodle" (1 text)
DT, POLYWOLY
Roud #11799

RECORDINGS:
Walter Coon & his Joy Boys, "Polly Wolly Doodle" (Gennett 7079/Champion 15896/Supertone 9680 [as "Polly Wolly Doodle"], 1930; Superior 2671 , 1931; rec. 1929)
Vernon Dalhart, "Polly Wolly Doodle" (Edison N-20001, 1929)
Louise Massey & the Westerners, "Polly Wolly Doodle" (Vocalion 05296, 1939)
Pete Seeger, "Polly Wolly Doodle All Day" (on LonesomeValley)
Gid Tanner & his Skillet Lickers, "Polly Woddle Doo" (Columbia 15200-D, 1927; rec. 1926)
CROSS-REFERENCES:
cf. "The Fiddler's Bitch" (tune)
cf. "The Golden Axe" (floating verse)
SAME TUNE:
The Big Fat Boss and the Workers (Greenway-AmericanFolksongsOfProtest, pp. 250-251)
The Fiddler's Bitch (File: RL346)
The Thousand-Legged Worm (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, pp. 51-52)

File: SRW082

Pom, Pom, Pompadour
DESCRIPTION: "Pom, pom, pompadour Richard, Calling (first player) to my door. (Second player)
is the one who is having all the fun, So we don't need (first player) any more."

AUTHOR: unknown
EARLIEST DATE: 1973 (NorthCarolinaFolkloreJournal)
KEYWORDS: playparty nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Roud #19934
NOTES [31 words]: I seem to recall hearing this somewhere in my youth, which would date this to
the Upper Midwest before 1973, but I can’t claim to be certain enough to list either the location or
the date.
Last updated in version 6.1
File: NCF211PP

**Pommy’s Lament, The**

DESCRIPTION: The singer warns against moving to Australia. He was well-off when he went, but
his ship is nearly wrecked. He is robbed by an outlaw. There is no good land available. After further
misadventures, he finds himself breaking rocks and wishing for home

AUTHOR: unknown
EARLIEST DATE: 1842 (broadside)
KEYWORDS: Australia poverty hardtimes emigration robbery
FOUND IN: Australia
REFERENCES (2 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 207-208, "The Pommy’s Lament" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 30-31, "The Pommy’s Lament" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "I've Been to Australia, Oh!" (theme)
File: MA207

**Pomona (I), The**

DESCRIPTION: Pomona leaves Liverpool "bound for the land of plenty" and is wrecked "on
Blackwater's shoals" in Wexford Bay by "fictitious reckoning." The crew of thirty-five and four
hundred passengers are lost.

AUTHOR: unknown
EARLIEST DATE: 1943 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: drowning sea ship storm wreck sailor
HISTORICAL REFERENCES:
Apr 28, 1859 - The Pomona wreck
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, pp. 62-63, "The Pomona" (1 text, 1 tune)
Roud #7342
CROSS-REFERENCES:
cf. "The Courtown Fishermen" (tune)
NOTES [64 words]: April 28, 1859: Pomona en route from Liverpool to New York "driven into
sandbank seven miles off Ballyconigar" with nearly 400 lost (mostly emigrants). Reported in
Wexford Constitution Apr 30th 1859 (source: RootsWeb.com genealogy site under shipping;
Northern Shipwrecks Database; Ranson-SongsOfTheWexfordCoast; for details see Bourke in
Shipwrecks of the Irish Coast v1, p. 70) - BS
File: Ran062

**Pomona (II), The**

DESCRIPTION: Singer and crew strike Blackwater sandbank. "We launched our jovial long boat
and headed for the strand. We ran her down before the wind into sweet Wexford Bay, And wasn't
that a dreadful sight, all on St Patrick's Day" Two of 12 escape.
Pony Song, The

DESCRIPTION: "Let the pony go fast as e'er it will ... What a merry ride ... snugly side by side and joining in a song. Jinkle bells, jinkle bells, jinkle all the way, Oh the funny ride we had down by Enniskea."

AUTHOR: unknown
EARLIEST DATE: 1973 (Morton/Maguire-ComeDayGoDayGodSendSunday)
KEYWORDS: nonballad horse music
FOUND IN: Ireland
REFERENCES (1 citation):
Morton/Maguire-ComeDayGoDayGodSendSunday 7, pp. 16,102,157, "The Pony Song" (1 fragment, 1 tune)
Roud #2933
CROSS-REFERENCES:
cf. "Jingle Bells" (approximate tune, theme, and some words)
NOTES [88 words]: Morton/Maguire-ComeDayGoDayGodSendSunday: "Here John remembers just a snatch of a song from his school days. The words and the tune obviously belong to 'Jingle Bells', but both have been adapted -- the last line ["down by Enniskea"] makes it 'belong' to that area [specifically, County Louth]." The words are sort of like "Jingle Bells" -- except the practically identical line "Jinkle bells, jinkle bells, jinkle all the way." Otherwise it shares no lines with the John Pierpont text of "Jingle Bells" on Digital Tradition. - BS
File: MoMa007

Poor Bill Brown

DESCRIPTION: On a stormy night Bill Brown, his friends, and their dogs go hunting hare. Bill and his dog are shot. He asks the singer to "revenge my death." The next night the singer shoots Tom Green

AUTHOR: unknown
EARLIEST DATE: before 1886 (broadside, Bodleian Harding B 11(2635))
KEYWORDS: promise homicide poaching revenge death dog animal
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Kidson-TraditionalTunes, pp. 131-132, "The Death of Bill Brown" (1 text, 1 tune)
Roud #609
BROADSIDES:
Bodleian, Harding B 11(2635), "Poor Bill Brown" ("Ye gentlemen both great and small"), H. Such (London), 1863-1885; also Firth c.19(48), "Poor Bill Brown"
CROSS-REFERENCES:
cf. "Bill Brown the Poacher" (subject)
File: KiTu131
Poor Boy (II)

DESCRIPTION: "Very first day on the Brazos line, poor boy, on the Brazos line, Number One was a-buckin." The singer complains of the heat and hard work and wishes desperately for rest. He wishes he had listened to his parents

AUTHOR: unknown

EARLIEST DATE: 1966 (recorded from J. B. Smith by Jackson)

KEYWORDS: prison hardtimes work

FOUND IN: US(So)

REFERENCES (1 citation):
Jackson-WakeUpDeadMan, pp. 61-66, "Poor Boy" (3 texts, 1 tune, but the "A" and "B" texts and the tune are "The Coon Can Game" [Laws I4])

File: JDM061

Poor Boy a Long Way From Home

DESCRIPTION: The singer leaves Louisiana for Texas: "I got to work or leave." He decides "my home ain't Texas," gets on a boat and now "my home's on the water and I sure don't like land." "Poor boy, poor boy, poor boy a long way from home"

AUTHOR: unknown

EARLIEST DATE: 1925 (Odum and Johnson)

KEYWORDS: rambling home travel ship work nonballad

FOUND IN: US

REFERENCES (2 citations):
NorthCarolinaFolkloreJournal, Charles W. Joyner, "The Repertory of Nancy Jones as a Mirror of Culture in Scotland County," Vol. XXI, No. 3 (Sep 1973), pp. 94-95, "(Poor boy, long way from home)" (1 text)

ADDITIONAL: Howard W. Odum and Guy B. Johnson, The Negro and his Songs (Chapel Hill: University of North Carolina Press, 1925 ("Digitized by Internet Archive")), p. 5, ("Po' boy 'long way from home") (1 fragment)

Roud #17701

RECORDINGS:
Mississippi John Hurt, "Poor Boy a Long Way From Home" (on MJHurt05)

NOTES [15 words]: The description is based on the Ramblin' Thomas recording. Hurt sings only the chorus. - BS

Last updated in version 6.1

File: RCPBLwFH

Poor Chronic Man, The

DESCRIPTION: The "poor chronic man" from Athlone goes to visit a cousin in Belfast. Along the way he meets a girl, who wines him, beds him -- then puts him to sleep and steals his clothes and money. He is taken into custody, and wishes he had never left home

AUTHOR: unknown

EARLIEST DATE: before 1911 (broadside, Bodleian Harding B 17(56b))

KEYWORDS: whore trick prison

FOUND IN: US(MA)

REFERENCES (2 citations):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 118, "The Poor Chronic Man" (1 text, 1 tune)
Leyden-BelfastCityOfSong 33, "The Connaught Man's Trip to Belfast" (1 text, 1 tune)

ST FSC118 (Partial)

Roud #3341

BROADSIDES:
Bodleian, Harding B 17(56b), "The Connaught-man" ("I am a poor Connaught man, from the town of Athlone"), Sanderson (Edinburgh), 1830-1910; also 2806 c.15(119), Harding B 40(1)[last verse illegible], "The Poor Connaughtman"; 2806 c.15(23), Harding B 19(32), "The Connaughtman's Adventures in Dublin"

CROSS-REFERENCES:
Poor Dog Tray
DESCRIPTION: "On the green banks of Shannon, when Sheelah was nigh, No blythe Irish lad was as happy as I," with harp and dog Tray. Sheelah bids him care for the dog when they part. The dog comforts him when he is old. The dog is dead and he can't go home
AUTHOR: unknown
EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster)
KEYWORDS: river separation dog death
HISTORICAL REFERENCES:
1893 - Peter Degraph (sometimes spelled De Graff) is sentenced to die for the murder of Ellen Smith
FOUND IN:
REFERENCES (1 citation):
Hylands-Mammoth-Hibernian-Songster, pp. 73-74, "My Poor Dog Tray" (1 text)
Roud #2668
File: HMHS075B

Poor Ellen Smith (I)
DESCRIPTION: "Poor Ellen Smith, how was she found? Shot through the heart lying cold on the ground." The singer briefly outlines the facts of the murder, then claims his innocence though he expects to be convicted. (He says he would put flowers on her grave.)
AUTHOR: unknown
EARLIEST DATE: 1915 (Brown)
KEYWORDS: homicide execution
HISTORICAL REFERENCES:
1893 - Peter Degraph (sometimes spelled De Graff) is sentenced to die for the murder of Ellen Smith
FOUND IN: US(Ap,SE)
REFERENCES (8 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 306, "Poor Little Ellen, or, Ellen Smith" (1 text)
Rosenbaum-FolkVisionsAndVoices, p. 19, "Ellen Smith" (1 text, 1 tune, mislabelled Laws F2)
Shellans-FolkSongsOfTheBlueRidgeMountains, p. 67, "Ellen Smith" (1 text, 1 tune)
Sulzer-TwentyFiveKentuckyFolkBallads, p. 20, "Ellen Smith" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 143, "Poor Ellen Smith" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 204-206, "Poor Ellen Smith" (2 text, of which the "A" text goes here and the "B" text with "Ellen Smith" [Laws F11])
DT, ELSMITH*
ADDITIONAL: Frances H. Casstevens, _Death in North Carolina's Piedmont: Tales of Murder, Suicide, and Causes Unknown_, History Press, 2006, p. 114, "Poor Ellen Smith" (1 text, possibly adapted by Tom Sauber)
Roud #448
RECORDINGS:
Green Bailey, "The Fate of Ellen Smith" (Gennett 6702/Supertone 9372 [as Harvey Farr], 1929; rec. 1928; on ConstSor1, KMM) [2 different but successive matrices]
Estil C. Ball, "Poor Ellen Smith" (on LomaxCD1702)
Homer Cornett, "Poor Ellen Smith" (on USWarnerColl01)
Dykes' Magic City Trio, "Poor Ellen Smith" (Brunswick 127/Vocalion 5143, 1927)
Texas Gladden and Hobart Smith, "Poor Ellen Smith" (disc ???; on USTGladden01)
Theophilus Hoskins, "Ellen Smith" (AFS, 1937; on KMM)
Vester Jones, "Poor Ellen Smith" (on GraysonCarroll1)
New Lost City Ramblers, "Poor Ellen Smith" (on NLCR16)
Frank Proffitt, "Poor Ellen Smith" (on Proffitt03)
Hobart Smith, "Poor Ellen Smith" (Disc 6080, 1940s)
Pete Steele, "Ellen Smith" (on PSTeele01, FMUSA)
Poor Ex-Soldier

DESCRIPTION: "I'm just a poor ex-soldier, a-broken down in doom; I fought all in the great World for the old red, white and blue." The singer saw his buddy killed, but found no help at home. He declares "I'm a poor forgotten soldier boy who fought to save our land."

AUTHOR: unknown

EARLIEST DATE: 1978 (Rosenbaum-FolkVisionsAndVoices)

KEYWORDS: soldier hardtimes

FOUND IN: US(SE)

REFERENCES (1 citation):
Rosenbaum-FolkVisionsAndVoices, p. 172, "Poor Ex-Soldier" (1 text, 1 tune)

Roud #16282

NOTES [111 words]: The soldier evidently fought in World War I. It is possible, since the song does not refer to any events after the war, that the soldier is simply suffering post-traumatic stress and having trouble returning to civilian life (a common enough phenomenon to cause references to a "lost generation"). But I rather suspect he was a member of the "Bonus Army" -- that large group of former soldiers who, in 1932, went to Washington to ask congress to pay a benefit they were not scheduled to earn until the 1940s. This being still the Hoover administration, no help was provided -- and those who refuse to disperse were eventually attacked by soldiers in riot gear. - RBW

Last updated in version 2.6

File: Rose172

Poor Girl on the Town, The

DESCRIPTION: "I had a dear old father once, who gave me this advice," telling his son to find a wife and stay away from harlots. The son points out that his sisters might be "poor girls on the town" who become harlots. The son is then advised to patronize harlots

AUTHOR: unknown

EARLIEST DATE: 1968 (submitted to Logsdon by Riley Neal)

KEYWORDS: father sister brother whore warning

FOUND IN: US(SW)

REFERENCES (1 citation):
Logsdon-WhorehouseBellsWereRinging 45, pp. 226-227, "The Poor Girl on the Town" (1 short text)

Roud #10101

NOTES [65 words]: I've given the description of this based on the text in Logsdon-WhorehouseBellsWereRinging, but I suspect the text is damaged. My guess is that there is a change of speakers: In the original, the father advises against whores, the son argues that even his sisters might end up whores, and someone else (my gut says an uncle) says, in effect, "Oh, go ahead, if you need to, visit a whore." - RBW

File: Logs045

Poor Goins [Laws F22]

DESCRIPTION: Goins runs into bandits but escapes. He meets Ely Boggs, who promises to help
him escape but instead turns him over to the robbers. A bandit clubs Goins to death when the
latter's horse bolts
AUTHOR: Gabriel Church?
EARLIEST DATE: 1908
KEYWORDS: homicide outlaw robbery horse
HISTORICAL REFERENCES:
Oct 1844 - Murder of Alexander Goins in what was then Lee County, Virginia (source: Cohen)
FOUND IN: US(Ap)
REFERENCES (6 citations):
Laws F22, "Poor Goins"
Thomas-BalladMakingInMountainsOfKentucky, pp. 138-139, "Poor Goins" (1 text)
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 69, pp. 167-168, "Poor Goens" (1 text)
Pound-AmericanBalladsAndSongs, 50, pp. 118-119, "Poor Goins" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 191-192, "Poor Goins" (1 text)
DT 801, GOINS
Roud #2260
File: LF22

**Poor Greeting Wilsie**

DESCRIPTION: Dialog between "kind hearted Nancy" and "cowardly Willsie": She is going to the
wood. He asks if he can follow; nothing's to stop you. What if I lay you down? I can rise again.
Where'll I tie my horse? To my/your big toe. If he runs away? Devil take him.
AUTHOR: unknown
EARLIEST DATE: 1827 (Lyle-Andrew-CrawfurdsCollectionVolume1)
KEYWORDS: sex dialog
FOUND IN: Britain(Scotland(Aber,Bord))
REFERENCES (2 citations):
Lyle-Andrew-CrawfurdsCollectionVolume1 42, "Poor Greeting Wilsie" (1 text)
Greig/Duncan4 811A,811B, "I'm Gaun to the Wood" (2 texts, 2 tunes)
Roud #298
CROSS-REFERENCES:
cf. "Rolling in the Dew" (subject, some verses, and dialog format)
cf. "Cockabendy" (tune, per Greig/Duncan4)
cf. "I'm Gaun to the Wood (!)" (dialog format and characters)
cf. "I'm Goin' Away to Texas" (dialog format, characters and attitude)
ALTERNATE TITLES:
My Spouse Nancy
File: GrD4811A

**Poor Hard-Working Man, The**

DESCRIPTION: "I have to work so very hard To keep my family. There's eleven children and my
wife... And my wife she often told me I am the daddy of them all." The grown boys work shining
shoes, singing, and dancing, and the girls "dance and play and sing all day"
AUTHOR: unknown
EARLIEST DATE: 1928 (Mackenzie-BalladsAndSeaSongsFromNovaScotia)
KEYWORDS: marriage work ordeal humorous wife family
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Mackenzie-BalladsAndSeaSongsFromNovaScotia 144, "The Poor Hard-Working Man" (1 text)
Roud #3284
CROSS-REFERENCES:
cf. "Pat Malony's Family" (theme)
NOTES [112 words]: Mackenzie-BalladsAndSeaSongsFromNovaScotia draws the parallel in
theme to "Pat Malony's Family"; the analogy is not as close as Mackenzie might have us think.
Malony's family came ready made; on the other hand, the family in this song are the singer's wife
and his[?] eleven children. - BS
Although seemingly found only in Canada, the contents of this song seem to imply nineteenth
century Irish origin, in that the grown boys are still at home; with so little land in Ireland, the children
tended to stay at home until the girls married and the oldest boy inherited upon his father's death. This had a tendency to control population, but obviously not in this care.... - RBW

File: Mack144

**Poor Howard**

DESCRIPTION: "Poor Howard's dead and gone, Left me here to sing this song." "Who's been here since I've been gone? Pretty little girl with a red dress on." "Who's been here... Great big man with a derby on" And so forth, through as many visitors as desired

AUTHOR: Huddie Leadbetter

EARLIEST DATE: 1936 (copyright)

KEYWORDS: nonballad death

FOUND IN: US

REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 63, "Poor Howard" (1 text)

ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 21, "Poor Howard" (1 text, 1 tune)

Roud #11673

CROSS-REFERENCES:
- cf. "Stavin Chain" (lyrics)

File: FSB063

**Poor Jack (III)**

DESCRIPTION: "Go patter to lubbers and swabs, d'ye see, About danger and fear and the like." The singer will still go to sea, "For they say there's a Providence sits up aloft, To keep watch for the life of Poor Jack." He describes how he learns and tells of his safety

AUTHOR: Charles Dibdin (1745-1814)

EARLIEST DATE: 1956 (Nettel)

KEYWORDS: sailor religious navy

FOUND IN:

REFERENCES (1 citation):
Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, pp. 144-145, "(Poor Jack)" (1 text)

Roud #24887

NOTES [14 words]: For more on probable author Charles Dibdin, see the notes to "Blow High Blow Low." - RBW

Last updated in version 4.2

File: NetPoJac

**Poor Jack (Shrove Tuesday)**

DESCRIPTION: "Shrove Tuesday, when Jack went to plough" his mother made pancakes for him but "she did not know how." "She put so much pepper she poisoned poor Jack"

AUTHOR: unknown

EARLIEST DATE: 1903 (Manning)

KEYWORDS: death farming poison food playparty mother

FOUND IN: Britain(England(South))

REFERENCES (4 citations):
Opie/Opie-TheSingingGame, p. 36, ("Shrove Tuesday, Shrove Tuesday, when Jack went to plough") (1 text)

ADDITIONAL: Percy Manning, "Stray Notes on Oxfordshire Folklore (Continued)" in Folklore, Vol. XIV, No. 2 (Jun 1903 (available online by JSTOR)), p. 168, "Poor Jack" (Oxfordshire) (1 text)

J.B. Partridge, "The Game of 'Thread the Needle' and Custom of Church Clipping" in Folklore, Vol. XXIII, No. 2 (Jun 1912 (available online by JSTOR)), p. 198 ("Shrove Tuesday, Shrove Tuesday, when Jack went to plough") (Wiltshire) (1 text)

Edward Vivian and F.W. Mathews, "The Folk-Lore of Somerset" in Folklore, Vol. XXXI, No. 3 (Sep 1920 (available online by JSTOR)), p. 247 ("Shrove Tuesday, Shrove Tuesday, when Jack went to plough") (Wiltshire) (1 text)
Poor Jock frae the Country

DESCRIPTION: "Ae nicht I bein' half fou and better, That nicht I bein' bent for a spree, I dauntered awa' to the city In hopes for some fun I micht see"

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan2)

KEYWORDS: travel humorous

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan2 294, "Poor Jock frae the Country" (1 fragment, 1 tune)
Roud #5860

NOTES [14 words]: The current description is all of the Greig/Duncan2 fragment, excluding the chorus. - BS

Last updated in version 2.4

File: GrD2294

Poor Johnny's Dead

DESCRIPTION: "Poor Johnny's dead, I hear his knell, Bim, bim, bome bell! The bell doth toll, O may his soul, In Heacen for ever dwell!"

AUTHOR: unknown

EARLIEST DATE: 1770? (see notes); 1825 (_The Kaleidoscope_) 1825 (see notes); 1825 (_The Kaleidoscope_)

KEYWORDS: death nonballad

FOUND IN: Britain(England(South))

REFERENCES (3 citations):
Williams-FolkSongsOfTheUpperThames, p. 301, "Poor Johnny's Dead" (1 text) (also Williams-Wiltshire-WSRO Ox 185)
Thomas Ludford Bellamy, Lyric Poetry of Glee, Madrigals, Catches, Rounds, Canons, and Duets (1840, London ("Digitized by Google"), p. 356, ("Poor Johnny's Dead") (1 text)

Roud #1334

NOTES [125 words]: Oliphant: "Music by W. Cranford, one of the Singing-men of St Paul's Cathedral."

Wildridge at Williams-Wiltshire-WSRO quoting Williams: "They never popular with the ordinary village minstrels and were seldom, if ever, heard at the inns", referring to "Come Hither, Tom," "Twas You, Sir," and "Poor Johnny's Dead."

The Kaleidoscope: "A round"; Bellamy: "Catch, for 3 voices."

The current description is all of the Bellamy text.

Bellamy has the author as "Dr Hayes." The pdf 18th Century Secular Music Three and More Voices & BC (Amsterdam, 2006), p. 20, available at Muziekhandel Saul B. Groen site (copyright Meindert C Heer) lists "Poor Johnny's dead I hear his knell," a catch for three voices, as written by William Boyce, printed in 1770. - BS

Last updated in version 2.6

File: WT301A
**Poor Kitty Popcorn**

**DESCRIPTION:** The story of a "loyal cat..." She spends much of the war following her soldier boy. (After) the war her master dies and we see "Poor Kitty Popcorn, buried in a snowdrift now; Nevermore we'll hear the music of her charming song, Me-owww."

**AUTHOR:** Henry Clay Work

**EARLIEST DATE:** 1866 (sheet music copyright by Root & Cady and published by S. Brainard's Sons)

**KEYWORDS:** animal death Civilwar

**FOUND IN:** US(Ap)

**REFERENCES (3 citations):**
- Work-SongsOf-Henry-Clay-Work, pp. 155-159, "Poor Kitty Popcorn, or the Soldier's Pet" (1 text, 1 tune, a copy of the original sheet music)
- Sandburg-TheAmericanSongbag, p. 431, "Poor Kitty Popcorn" (1 fragment)
- DT, KITTYPOP*

**Roud #20051**

**NOTES [24 words]:** Gag. - PJS

Well -- there are a zillion dog songs on this sort of theme. I suppose the cats deserve their chance to be disgustingly saccharine. - RBW

*Last updated in version 5.0*

File: San431

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**Poor Lazarus (Bad Man Lazarus) [Laws I12]**

**DESCRIPTION:** Lazarus breaks into the commissary and flees. The sheriff orders that he be taken dead or alive. Deputies shoot Lazarus and bring him back. He asks for a drink of water and dies. Lazarus's sister tells his mother, who recalls how troublesome he was

**AUTHOR:** unknown

**EARLIEST DATE:** 1934

**KEYWORDS:** robbery death family

**FOUND IN:** US(SE,So)

**REFERENCES (11 citations):**
- Laws I12, "Poor Lazarus (Bad Man Lazarus)"
- Lomax/Lomax-FolkSongUSA 86, "Po' Laz'us" (1 text, 1 tune)
- Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 91-93, "Po' Laz'us (Poor Lazarus)" (1 text, 1 tune)
- Lomax/Lomax-OurSingingCountry, pp. 342-345, "Po' Laz'us" (1 text, 1 tune)
- Lomax-FolkSongsOfNorthAmerica 303, "Po' Lazarus" (1 text, 1 tune, composite)
- Frye-TheMenAllSinging, p. 185, ("Go and bring me old bad Lazarus") (1 text)
- GarrityBlake-FishFactory, p. 61, ("Didn't Lazarus shit on the commissary counter") (1 text)
- Botkin-TreasuryOfAmericanFolklore, pp. 909-910, "Po' Laz'us (Poor Lazarus)" (1 text, 1 tune)
- Courlander-NegroFolkMusic, pp. 179-181, ("Lazarus") (1 text)
- DT 661, (POLAZRUS?)

**ADDITIONAL:** Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, pp. 400-402, "Poor Lazarus" (1 text)

**Roud #4180**

**RECORDINGS:**
- Bright Light Quartet, "Po' Lazarus" (on LomaxCD1701) (on LomaxCD1705)
- James Carter & prisoners, "Po' Lazarus" (on LomaxCD1705)
- Vera Hall, "Po' Laz'us" (AFS 1320 A2, 1937) [Note: Dixon/Godrich/Rye also identifies this AFS number with a Vera Hall recording of "John Henry"; one of them is clearly in error, but I don't know which] (AFS 4050 A1, 1940)
- Menhaden Fishermen, "Lazarus" (on USMenhaden01)
- Henry Morrison, "Lazarus" (on LomaxCD1705)
- William Thompson and Group, "Lazarus" (on VaWork)

**NOTES [199 words]:** The two Bright Light Quartet citations are different versions, recorded on separate dates. - PJS

The Menhaden01 version ends with the "every mail day," "ready made money," and "gonna roll here" verses from "Goin' Home."

At the beginning of the ballad -- before he "walked away" -- "Lazarus sit(ted)"

(USMenhaden01,VaWork)/ shit (GarrityBlake-FishFactory)/ walked (Lomax/Lomax-
OurSingingCountry) / up (Morrison LomaxCD1705) on the commissary counter," he "broke in the commissary window (Lomax/Lomax-AmericanBalladsAndFolkSongs)," or "commissary man swore out warrant for Lazarus (Harold Courlander, A Treasury of Afro-American Folklore)." As always, there is the question of censorship by singers or collectors. As an example of how bits float from chantey to chantey Frye-TheMenAllSinging has this meld of "Mule on the Mountain" and "Poor Lazarus": "Old Lazarus the mule ... he shit on the commissary counter! ... he just walk away." Not knowing the prison song, Frye thought "Lazarus could have been the Biblical character, more likely the mule that plowed the garden at home, or a mine mule he [the singer] remembered if he had actually been to the mountains to dig coal." (pp. 184, 188). - BS

Last updated in version 4.2
File: LI12

**Poor Lil**

**DESCRIPTION:** Lil, a beauty, lives in a house of ill repute. Her health declines and she loses her looks; a house physician recommends Scott's Emulsion, to no avail. She loses her clientele and dies.

**AUTHOR:** unknown

**EARLIEST DATE:** 1991 (List-SingingAboutIt-FolkSongsInSouthernIndiana)

**KEYWORDS:** bawdy humorous whore disease doctor drugs

**FOUND IN:** US(MW,So)

**REFERENCES (3 citations):**
- List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 200-201, "Her Name Was Lil" (1 text, 1 tune)
- Randolph/Legman-RollMeInYourArms I, pp. 248-249, "Poor Lil" (1 text, 1 tune)
- RT, POORL1
- Roud #10310

File: RL248

**Poor Little Ewing, A**

**DESCRIPTION:** "I'm only a poor little Ewing." The singer complains about JR and claims the other characters are drunk, punk, "and Bobby lives under the sea"

**AUTHOR:** unknown

**EARLIEST DATE:** 1979 (Opie/Opie-TheSingingGame)

**KEYWORDS:** playparty

**FOUND IN:** Britain(Scotland)

**REFERENCES (2 citations):**
- Opie/Opie-TheSingingGame, p. 445, ("I'm only a poor little Ewing") (1 text)
- ADDITIONAL: Ewan McVicar, Doh Ray Me, When Ah Wis Wee (Edinburgh, 2007), p. 163, "A Poor Little Ewing"

**NOTES** [42 words]: Opie/Opie-TheSingingGame: "In 1979, when a disreputable rhyme about the characters in the television serial Dallas was in circulation, seven-year-olds patted it into domesticity in the playground: [text] But such songs do not satisfy for long...." - BS

Last updated in version 2.6
File: OpGap445

**Poor Little Girls of Ontario, (The)**

**DESCRIPTION:** "I'll sing you a song of a plaguey pest, It goes by the name of the Great North-West. I cannot get a beau at all. They all skip out there in the fall." The girl describes all the men she courted who have now headed west. She declares she will follow them

**AUTHOR:** unknown

**EARLIEST DATE:** 1957

**KEYWORDS:** courting separation emigration

**FOUND IN:** Canada(Ont,West)

**REFERENCES (2 citations):**
- Fowke/Mills/Blume-CanadasStoryInSong, pp. 147-149, "The Poor Little Girls of Ontario"; 150-152, "The Saskatchewan Girl's Lament" (2 texts, 2 tunes)
DT, GALONTAR
Roud #4513
RECORDINGS:
Ann Halderman, "A Poor Lone Girl in Saskatchewan" (on Saskatchewan01)
Mrs. Hartley [Ethel] Minifie, "The Poor Little Girls of Ontario" (on Ontario1)
CROSS-REFERENCES:
cf. "Little Brown Jug" (tune)
NOTES [23 words]: This sounds like it ought to be a humorous song about a woman who so
scares men that they head west -- but it seems to be "straight." - RBW
File: FMB147

Poor Little Jesus
DESCRIPTION: "It was poor little Jesus, yes, yes, He was born on Christmas... And laid in a
manger...." Describes Jesus's humble birth, the song goes on to relate his death and resurrection.
Stanzas end with "Wasn't that a pity and a shame?"
AUTHOR: unknown
EARLIEST DATE: 1926
KEYWORDS: religious Bible Jesus poverty
FOUND IN:
REFERENCES (2 citations):
Lomax/Lomax-FolkSongUSA 101, "Po' Lil Jesus" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 373, "Poor Little Jesus" (1 text)
File: LxU101

Poor Little Joe (The Dying Newsboy)
DESCRIPTION: The singer is in New York (or London) when he meets a (newsboy) -- "Although
he was singing, he wanted for bread; Although he was smiling, he wished himself dead." The poor
newsboy is ignored by the well-to-do, and is at last found dead in the street
AUTHOR: unknown
EARLIEST DATE: 1879 (Journal of the Andrew Hicks)
KEYWORDS: death poverty hardtimes
FOUND IN: US(Ap,MW,Ro,So)
REFERENCES (8 citations):
Randolph 716, "Poor Little Joe" (1 text plus a fragment)
Cox-FolkSongsSouth 152, "Poor Little Joe" (1 text)
Cox/Hercog/Halpert/Boswell-WVirginia-B, #33, p. 209, "Poor Little Joe" (1 fragment, 1 tune)
Stout-FolkloreFromIowa 48, pp. 64-65, "Poor Little Joe" (1 text plus a fragment)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, p. 254, "Poor Little Joe" (1 text)
Hubbard-BalladsAndSongsFromUtah, #101, "Poor Little Joe" (2 texts)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 243-244, "Poor Little Joe" (1 text, 2 tunes)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 482, "Poor Little Joe" (source
notes only)
Roud #3111
RECORDINGS:
Red Patterson's Piedmont Log Rollers, "Poor Little Joe" (Victor 35874, 1928)
James Ragan [pseud. for Roy Harvey], "Poor Little Joe" (Challenge 394, c. 1928)
Earl Shirkey & Roy Harper [Roy Harvey], "Poor Little Joe" (Columbia 15376-D, 1928)
Arnold Keith Storm, "Poor Little Joe" (on AKStorm01)
CROSS-REFERENCES:
cf. "Won't You Buy My Pretty Flowers" (theme of a young person trying to sell something no one
bothers to buy)
NOTES [208 words]: E. J. Kahn, Jr., The Merry Partners: The Age and Stage of Harrigan and Hart,
Random House, 1955, pp. 18-19, writes:
There had been no newsboys at all in the city [of New York] until 1833, at which time the Sun,
departing radically from the view of all publishers that it was undignified to peddle their wares like
tea-water or chestnuts, had appealed for vendors. By 1873, when the unsettled post-war economic
conditions had produced 10,000 homeless children in New York and when there were fifteen daily
newspapers in the city, the streets swarmed with newsboys. They were a hardy lot, many of them
orphans, who went by names like One-Lung Pete, Slobbery Jack, and Jake the Oyster, and who, if they toiled unremittingly and in good voice from four o’clock in the morning until after dark, could hope to earn a daily income of fifty cents or so."
That would be about the same amount of money as a private during the Civil War, but the private got food and clothing. Of course, the private might also have a family to support. The bottom line is, it wasn't really enough to live on unless one already had shelter.
Little wonder, then, that there are many songs about dying newsboys. The surprise is that the papers didn't print more of them! - RBW

Last updated in version 5.1
File: R716

Poor Little Johnny
DESCRIPTION: The cotton is rotten, so Johnny "won't get his hunderd" (pounds) today.
AUTHOR: unknown
EARLIEST DATE: 1940
KEYWORDS: worksong
FOUND IN: US(SE)
REFERENCES (1 citation):
Botkin-TreasuryOfSouthernFolklore, p. 742, "Poor Little Johnny" (1 text, 1 tune)
NOTES [17 words]: John Lomax recorded this from Aunt Harriet McClintock, who said it was sung in the days of slavery. - NR
File: BSoF742

Poor Little Kitty Puss
DESCRIPTION: Fiddle tune with lyrics: "Pore little Kitty Puss, Pore little feller, Pore little Kitty Puss, Died in the cellar." "Pore little Fido, Pore little Fidie, Pore little Fidie Died last Friday." Possible chorus: "Don't you hear them wolves a-howling..."
AUTHOR: unknown
EARLIEST DATE: 1915 (Brown)
KEYWORDS: animal death nonballad dancetune
FOUND IN: US(SE,So)
REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 108, "Poor Little Kitty Puss" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 108, "Poor Little Kitty Puss" (1 tune plus a text excerpt)
Hudson-FolksongsOfMississippi 146, p. 293, [no title] (1 fragment)
ST Br3108 (Full)
File: Br3108

Poor Little Laura Lee
DESCRIPTION: Floating stanzas of two songs which mention Laura Lee. The first seems to be a song of parting as Laura's lover goes to the wars (?), but with an "I won't marry" ending; the other perhaps involves a shotgun wedding.
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: courting separation
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 102, "Poor Little Laura Lee" (2 fragments)
NOTES [31 words]: The Brown texts (the only ones I've seen) are very short and perhaps unrelated; the description is partly from the headnotes. This entry probably does not adequately describe the song. - RBW
File: Br3102
Poor Little Sweep, The

DESCRIPTION: "On a cold winter's morn as the snow was falling, When a child of misfortune so
loudly was bawling," the "poor little sweep" begs for "compassion" and weeps when he finds none.
A "kind hearted damsel" finally sees him; she takes him to her home

AUTHOR: unknown

EARLIEST DATE: c. 1847 (Forget-Me-Not-Songster)

KEYWORDS: worker hardtimes rescue

FOUND IN:

REFERENCES (1 citation):
Forget-Me-Not-Songster, pp. 166-167, "Poor Little Sweep" (1 text)

Roud #2672

BROADSIDES:

Bodleian, Harding B 11(1133), Harding B 11(1132), Johnson Ballads 252, "Poor Little Sweep," J
Catnach (London)/W. Marshall (Bristol)/J. Sherman (Cambridge), 1813-1838; also Firth b.25(284),
"The Poor Little Sweep!" W. and T. Fordyce (Newcastle), 1832-1842; Harding B 11(1134), "Poor
Little Sweep," J. Harkless (Preston), 1840-1866; also Harding B 11(3089), "Poor Little Sweep," J.
Jackson and Son (Birmingham), 1842-1855 (image missing); also Firth b.34(232) and Harding B
25(1532), Harding B 11(3086), Johnson Ballads 954, Harding B 11(3087) (image missing), "The
Poor Little Sweep," J. Pitts (London), 1819-1844; also Harding B 19(56b), "The Poor Little Sweep,"
unknown, n.d. (image missing); also Harding B 11(2306), "The Poor Little Sweep" T. Hoggett
(Durham), 1816-1843; also Harding B 40(13), "The Poor Little Sweep," J. F. Nugent and Co.
(Dublin?), 1850-1899 (image missing); also Harding B 25(1531), J. K. Pollock (North Shields),
1815-1855; also Harding B 36(23), "Poor Little Sweep," J. Kiernan (Manchester), n.d. (image
missing); 2806 c.16(262), Harding B 11(4037), J. O. Babbington (Manchester), 1855-1858; also
2806 c.17(342), "The poor little little sweep," unknown, n. d.

NOTES [2 words]: Blech. - RBW

Last updated in version 6.0

File: FMNS166

Poor Lonely Widow

DESCRIPTION: The "poor lonely widow" reports that "Three husbands I've had but they're all dead
and buried." The first choked to death in bed, the second drank too much (?), the third hit her and
she hit him back. She wonders "if anyone will marry me now."

AUTHOR: unknown

EARLIEST DATE: 1973

KEYWORDS: husband wife death loneliness oldmaid

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Copper-SongsAndSouthernBreezes, pp. 228-229, "Poor Lonely Widow" (1 text, 1 tune)

Roud #1197

File: CoSB228

Poor Lonesome Cowboy

DESCRIPTION: "I'm a poor lonesome cowboy (x3) And a long way from home." "I ain't got no
father To buy the clothes I wear." "I ain't got no mother To mend the clothes I wear." "I ain't got no
sweetheart To sit and talk with me." (And so on for other missing persons)

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: cowboy loneliness family

FOUND IN: US(So)

REFERENCES (6 citations):
Sandburg-TheAmericanSongbag, p. 273, "Poor Lonesome Cowboy" (1 text, 1 tune)
Larkin-SingingCowboy, pp. 112-115, "Poor Lonesome Cowboy" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 84, "The Poor Lonesome Cowboy" (4 texts, 1 tune; the "C"
and "D" texts are Spanish -- "Soy Pobre Vaquero" -- but with plots similar to this piece)
Lomax/Lomax-AmericanBalladsAndFolkSongs, p. 418, "Poor Lonesome Cowboy" (1 text)
Tinsley-HeWasSinginThisSong, pp. 216-219, "Poor Lonesome Cowboy" (1 text, 1 tune plus a text
Poor Lucy Anna
DESCRIPTION: Shanty, Negro origin. "Oh the mounten's so high, an' de ribber's so wide, Poor Lucy Anna! De mounten's so high and de ribber's so wide, Ise just gwine ober de mountains." Sung in a slow 3/4 tempo.
AUTHOR: unknown
EARLIEST DATE: 1914 (Bullen, _Songs of Sea Labor_)
KEYWORDS: shanty worksong
FOUND IN: West Indies
REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 378-379, "Poor Lucy Anna" (1 text, 1 tune) [AbEd, p. 287]
Abrahams-DeepTheWaterShallowTheShore, p. 57, "Judiano" (1 text, 1 tune)
Roud #9127
CROSS-REFERENCES:
cf. "Susiana" (similar wording in some verses)
NOTES [51 words]: Bullen stated that this was so mournful a song that "one suspects it of being the lament of some just sold slaves sent from one state to another without reference to any human ties they may have possessed. This chantey was very seldom used except where negroes formed a considerable portion of the crew." - SL
Last updated in version 4.0
File: Hugi378

Poor Man
DESCRIPTION: "I worked all the winter time, I worked through the spring, I planted my corn and taters, Then it wouldn't rain. There ain't nothing for a poor man in this world." The singer catalogs his troubles: Drought, flood, poverty, and work every day
AUTHOR: Frank Proffitt
EARLIEST DATE: 1964 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)
KEYWORDS: poverty nonballad
FOUND IN: US(SE)
REFERENCES (2 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 117, "Poor Man" (1 text)
ADDITIONAL: _Sing Out_ magazine, Volume 24, #2 (1975), p, 14, "Poor Man" (1 text, 1 tune, included in a memorial to Frank Proffitt)
ST Wa117 (Partial)
Roud #5733
File: Wa117

Poor Man Blues
DESCRIPTION: "I never had a barrel of money... I'm gonna die and go to heaven, There I'll set and sing. Lord, this song ain't nothin'... But a poor man singin' the blues." The singer misses his girl. He will go home to East Virginia to stay. Other verses float
AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: love separation home hardtimes poverty
FOUND IN:
REFERENCES (1 citation):
Silber/Silber-FolksingersWordbook, p. 80, "Poor Man Blues" (1 text)
CROSS-REFERENCES:
cf. "The Boll Weevil [Laws I17]" (floating lyrics)
File: FSWe80B
Poor Married Man (I)
DESCRIPTION: "You may talk about the joys of the sweet honeymoon... But almost every case they're gone too soon." The troubles and burdens of the married man are listed; "You can tell by his clothes wherever he goes That he is a poor married man."
AUTHOR: unknown
EARLIEST DATE: 1922 (Brown)
KEYWORDS: marriage family hardtimes work
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 309, "Poor Married Man" (1 text plus a fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 309, "Poor Married Man" (3 tunes plus text excerpts)
Roud #16861
CROSS-REFERENCES:
cf. "Poor Married Man (II)" (theme)
cf. "I Wish I Were Single Again (I - Male)" (theme)
NOTES [35 words]: The versions I have seen of this are so close to "Poor Married Man (II)" that I almost lumped them. But they don't seem to have actual lyrics in common, and Roud splits them. I follow his lead, very hesitantly. - RB
Last updated in version 4.1
File: Br3309

Poor Married Man (II)
DESCRIPTION: "Come listen to the doleful ditty of a poor married man, And when you've heard it you will pity a poor married man." His bills are overdue. His wife beats him. His six children don't resemble him. His daughter will make another fellow a poor married man.
AUTHOR: unknown
EARLIEST DATE: 1947 (Hubbard-BalladsAndSongsFromUtah)
KEYWORDS: hardtimes husband wife infidelity
FOUND IN: US(Ro)
REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah, #133, "Poor Married Man" (2 texts, 1 tune)
CROSS-REFERENCES:
cf. "Poor Married Man (I)" (theme)
cf. "I Wish I Were Single Again (I - Male)" (theme)
NOTES [35 words]: The versions I have seen of this are so close to "Poor Married Man (I)" that I almost lumped them. But they don't seem to have actual lyrics in common, and Roud splits them. I follow his lead, very hesitantly. - RB
Last updated in version 3.8
File: Hubb133

Poor Mary Sits A-Weeping (I)
DESCRIPTION: "Poor Mary sits a-weeping, A-weeping, a-weeping, Poor Mary sits a-weeping All on a summer's day." "I'm weeping for a sweetheart." "Pray, Mary, choose a sweetheart." "I'll chose (X) for a sweetheart."
AUTHOR: unknown
EARLIEST DATE: 1890 (Sutton-Smith)
KEYWORDS: playparty courting
FOUND IN: Britain(England(Lond,West)) US(NE) New Zealand
REFERENCES (4 citations):
Broadwood/Maitland-EnglishCountySongs, p. 76, "Poor Mary" (2 texts, 1 tune)
Linscott-FolkSongsOfOldNewEngland, pp. 47-49, "Poor Mary Sits A-Weeping" (1 text, 1 tune)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 23-24, "(Poor Alice is a-weeping)" (1 text)
Poor Murdered Woman, The

DESCRIPTION: "It was Hankey the squire, as I have heard say," who rides out hunting. He finds nothing "but a poor murdered woman, laid on the cold ground." People gather to seek the murderer, but the crime remains unsolved

AUTHOR: unknown

EARLIEST DATE: 1897 (Broadwood)

KEYWORDS: homicide nobility hunting burial

HISTORICAL REFERENCES:
1834 - Discovery and burial of the anonymous murdered woman in Leatherhead Common (source: Broadwood)

FOUND IN: Britain(England(Lond))

REFERENCES (1 citation):
Broadwood-EnglishTraditionalSongsAndCarols, pp. 70-71, "The Poor Murdered Woman" (1 text, 1 tune)

Poor Old Couple, The

DESCRIPTION: "There was an old couple, and they were poor." The wife is afraid to stay alone; when the man goes away, she locks the doors and goes to bed. When he returns, she complains of his absence and asks for an (apple). He falls off the ladder. She insults him

AUTHOR: unknown

EARLIEST DATE: 1849 (Halliwell)

KEYWORDS: husband wife separation disease food age disease request dialog husband wife

FOUND IN: Britain(England(Lond,South)) US(SE)

REFERENCES (7 citations):
Williams-FolkSongsOfTheUpperThames, pp. 94-95, "There Was an Old Couple" (1 text) (also Williams-Wiltshire-WSRO Wt 499)
Sharp-EnglishFolkSongsFromSouthernAppalachians 184, "The Poor Couple" (1 text, 1 tune)
Reeves/Sharp-TheldiomOfThePeople 76, "The Poor Old Couple" (1 text)
Palmer-EnglishCountrySongbook, #102, "It's Of an Old Couple" (1 text, 1 tune)
Hamer-GarnersGay, p. 36, "The Poor Old Couple" (1 text, 1 tune)
Baring-Gould-AnnotatedMotherGoose #821, pp. 305-306, "(There was an old couple, and they were poor)"

ADDITIONAL: James Orchard Halliwell, "Popular Rhymes and Nursery Tales" (London, 1849 ("Digitized by Google")), p. 270, ("There was an old couple and they were poor")

NOTES [274 words]: It sounds like a "spark" is some sort of supernatural creature [in the Sharp-EnglishFolkSongsFromSouthernAppalachians version, after she request the fruit, "up jumped a spark and he run like a hare"], but none of my dictionaries lists any such definition. Local dialect for "spook"? Or has the lady been two-timing the "poor old fool," and is the spark her paramour? Now if she'd asked the old man to fetch a cabbage-head, we'd know for sure. - PJS

My guess is that it's an error for "up HE jumped [like?] a spark...." Or maybe it's an oblique reference to Job 5:7, "Man is born unto trouble, as the sparks fly upward." - RBW

"Spark" indeed! Somewhere along the line the story seems to have been "severely censored," as noted in Reeves/Sharp-TheldiomOfThePeople. Reeves/Sharp-TheldiomOfThePeople #76 has the town clerk, who was "resolved with her to lie," come to visit at eight o'clock. He is still there when the husband comes home at twelve. To facilitate the clerk's escape she sends her husband to "fetch me an apple from yonder tree And I will come and let in thee, O yes I will said he." The escape is successful: "Now as he was grabbling under the tree Up jumped the town clerk and away runned he That's very well done, said she." She claims to have been sick in his absence. "Poor
wife said he Poor cuckhold thought she."
The Halliwell version has no town clerk but retains the unsympathetic wife: when the old man tries to climb the tree for her apple "the ladder it fell, and down tumbled he. That's cleverly done! said she." - BS
Has anyone noticed how many elements of this song are reminiscent of Chaucer's "Merchant's Tale"? - RBW
Last updated in version 5.0
File: B6MG821

Poor Old Ernie's Dead
DESCRIPTION: "Poor old Ernie's dead, He died last night in bed. They put him in a coffin, He fell through the bottom, Poor old Ernie's dead."
AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty death
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 134, "(Poor old Ernie's dead)" (1 text)
File: SuSm134A

Poor Old Granuaile
DESCRIPTION: Granuaile appears in a dream. She supports those jailed "in O'Connell's time in '29 ... 'we'll Home Rule get." She plays the patriotic tunes. She says "we'll have freedom yet." The dreamer wakes in jail.
AUTHOR: unknown
EARLIEST DATE: 1939 (OLochlainn-IrishStreetBallads); 1870s? (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: Ireland patriotic prison dream
FOUND IN: Ireland
REFERENCES (3 citations):
OLochlainn-IrishStreetBallads 3A, "Poor Old Granuaile" (1 text)
Zimmerman-SongsOfIrishRebellion 77, "Poor Old Granuaile" (1 text, 1 tune)
ADDITIONAL: Anne Chambers, Granuaile, 1986, pp. 197-198, "Poor Old Granuaile"
Roud #3068
CROSS-REFERENCES:
cf. "Eileen McMahon" (aisling format)
cf. "Granuaile" (aisling format) and references there
cf. "Granuwale" (theme)
cf. "Erin's Lament for her Davitt Asthore" (theme)
cf. "The Blackbird of Avondale" or "The Arrest of Parnell" (theme)
NOTES [240 words]: Zimmerman-SongsOfIrishRebellion 77: "This text was the new version of an older ballad (first half of the nineteenth century." There are only a few words difference between Zimmermann 77 and OLochlainn-IrishStreetBallads 3A. An early date for these texts is set by the mention of tunes played by Granuaile including "God Save Ireland" (1867).
Zimmermann p. 55: "At the time of the United Irishmen, Granu Waile standing for Ireland was already celebrated by broadsides in English."
Two similar but different broadsides:
Bodleian, Harding B 19(25), "Granauile" ("One morning fair to take the air and recreate my mind"), J.F. Nugent & Co. (Dublin), 1850-1899
Bodleian, Johnson Ballads 507A, "Granawail" ("[Come] all you Irish hero's that's craving for liberty"), E. Hodges (London), 1855-1861
"Granuaile O'Malley (Or Grace O'Malley, or Gr.inne Ni Mhaille or Gr.inne Uaile) is among the most illustrious of O'Malley ancestors. She was a 'Sea Queen' and pirate in the 16th century." (Source: The Official Web Site of The O'Malley Clan Association) - BS
The Oxford Companion to Irish History gives her dates as c. 1530-c. 1603, observes that she was married twice and imprisoned 1577-1579 -- and notes that, on the whole, she strove for peaceful
relations with the English.
For a discussion of this type of song as an example of the genre known as the "aisling," see the
notes to "Granuaile." That song also has a few notes on Grace O'Malley. - RBW
Last updated in version 5.3
File: OLoc003A

Poor Old Horse (III)
DESCRIPTION: "My clothing once was linsey-woolsey fine, My hair unlinkt, and my coat it did
shine; But now in open fields I'm forced for to go... Crying, 'Poor old horse, O poor old horse.'" The
horse recalls the old days, and bequeathes its body to the huntsmen
AUTHOR: unknown
EARLIEST DATE: 1877 (Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland);
the Stokoe/Reay-SongsAndBalladsOfNorthernEngland versions apparently was published in Topliff
before 1850
KEYWORDS: age ritual horse
FOUND IN: Britain(England(Lond,North,South))
REFERENCES (11 citations):
Karpeles-TheCrystalSpring 135, "Poor Old Horse" (1 text, 1 tune)
Sharp-OneHundredEnglishFolksongs 85, "Poor Old Horse" (1 text, 1 tune)
Reeves/Sharp-TheldicomOfThePeople 77, "Poor Old Horse" (2 texts)
Reeves-TheEverlastingCircle 106, "Poor Old Horse" (1 text)
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 60-61, "The Poor Old Horse" (1 text, 1
tune)
Palmer-EnglishCountrySongbook, #140, "The Old Horse" (1 text, 1 tune, with a musical "prologue")
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 404-406, "The
Mummers' Song; or, The Poor Old Horse" (1 text)
Henderson-VictorianStreetBallads, p. 128, "Lamentation of an Old Horse" (1 text)
Wolf-AmericanSongSheets, #1902, p. 128, "Poor Old Horse Let Him Die" (2 references)
ADDITIONAL: Roger deV. Renwick, _Recentering Anglo/American Folksong: Sea Crabs and
Wicked Youths_, University Press of Mississippi, 2001, pp. 88-89, "Poor Old Horse" (1 text)
Walter de la Mare, _Come Hither_, revised edition, 1928; #90, "Poor Old Horse" (1 text)
ST ShH85 (Full)
Roud #513
CROSS-REFERENCES:
 cf. "Poor Old Man (Poor Old Horse; The Dead Horse)" (plot)
 cf. "Pawkie Paiterson's Auld Grey Yaud" (theme)
 cf. "Mon Cher Voisin (My Dear Neighbor)" (theme)
 cf. "The Old Blind Horse" (theme)
 cf. "The Auld Horse's Lament" (theme)
NOTES [122 words]: Hobbyhorse rituals have been commonplace in rural Britain for centuries.
This song was sung as part of these rituals.
Although there are a few parallels between this song and "Poor Old Man" (notably the description
of the horse's decrepitude), I believe that this is a related but separate song with a thoroughly
different gestalt. As we are being splitters in this index, this song deserves its own entry. -PJS
Roud lumps the two; personally, I wonder a little if even this song might not need splitting. The
description above is taken mostly from Stokoe's text; Sharp, which begins "When I was young and
in my prime," has a quite distinct look -- but exactly the same plot, and apparently both were used
for hobbyhorse rituals. - RBW
Last updated in version 5.0
File: ShH85

Poor Old Lazarus (I've Got a Home; Don't You See)
DESCRIPTION: "Poor ol' Lazarus, poor as I, Don't you see? When he had a home on high, Don't
you see?" "Rich man, rich man lived so well, When he died he had a home in hell, Don't you see,
don't you see?"
AUTHOR: unknown
EARLIEST DATE: 1939 (Wings Over Jordan)
KEYWORDS: religious death Bible home
Poor Old Maid

DESCRIPTION: "We're a lonely dismal crew, Poor old maid!/We're a lonely dismal crew/All dressed in yellow, pink and blue/Nursing the cats is all we do...." "Three scores and ten of us/And not a penny in the purse/So something must be done for us...."

AUTHOR: unknown

EARLIEST DATE: 1876 (Christie, _Traditional Ballad Airs, vol. 1_)

KEYWORDS: loneliness poverty clothes money nonballad political oldmaid

FOUND IN: Britain(England), US(Ap,SE)

REFERENCES (5 citations):
- Sharp-EnglishFolkSongsFromSouthernAppalachians 229, "Poor Old Maid" (1 text, 1 tune)
- Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 12-13, "Poor Old Maid" (1 text, 1 tune)
- Morris-FolksongsOfFlorida, #206, "Poor Old Maids" (1 text, 1 tune)
- Hubbard-BalladsAndSongsFromUtah, #81, "Poor Old Maids" (1 text, 1 tune)
- Browne-AlabamaFolkLyric 57, "Poor Old Maids" (2 texts, 2 tunes, plus mention of 1 more)

Roud #3337

NOTES [290 words]: Sharp refers to a manuscript in his collection with the additional lyrics, "We'll apply to George the Third/And our petition shall be heard./George the third unto us he said: 'And here's a penny to buy some bread.'" Sharp adds, "This is, no doubt, an allusion to the Bread Riots." He adds a verse from Christie, "But we'll apply to James our King/And to him a petition bring/That he may get us wed wi' ring/Poor auld maidens." - PJS

The "Bread Riots," also known as "Bread of Blood Riots," took place in 1816. In the aftermath of the Napoleonic Wars, Britain's immense military spending led to an intense round of inflation, with devastating effects on the poor. The most intense uprising came in Liverpool, where protesters bore placards saying "Bread or Blood." 24 rioters were sentenced to death, though in the end only five were hanged and nine more transported.

This is in the reign of George III -- but the other side of the coin is, George III by this time was permanently insane (with what is now believed by some to have been porphyria, although this has been questioned); the future George IV had been regent since 1811 (and at times before that). So I rather suspect the song it older -- perhaps, as implied by Christie, to the reign of James I (1603-1625), the only significant King James of England, whose reign did see a lot of economic trouble, partly because of the high spending of Elizabeth's reign (which ended with an economic downturn) and partly because James didn't understand money at all well.

The American versions of course have none of this, and downplay the poverty; instead of the song being about a POOR ol maid, it is about a poor OLD MAID -- that is, her loneliness rather than her poverty is stressed. - RBW

Last updated in version 4.3

File: ShAp2229

Poor Old Man (II)

DESCRIPTION: The poor old man warns the Connors's from Kerry that they will rue stopping in Ross Town. He barricades his door [in "real life" that apparently led to a disaster for him].

AUTHOR: unknown

EARLIEST DATE: 1985 (IRTravellers01)
Poor Old Man (Poor Old Horse; The Dead Horse)

DESCRIPTION: Shanty. Characteristic line: "For they say so and they know so... Oh, poor old (horse/man)." The sailor meets an old man with an old horse; they exchange comments about the horse's (and humanity's) fate. Alternate chorus: "And I say so/And we hope so"

AUTHOR: unknown

EARLIEST DATE: before 1845 (broadside, Bodleian Johnson Ballads 768)

KEYWORDS: shanty horse

FOUND IN: Britain(England(South)) US(MA,NE,SE) Canada(Mar,Newf)

REFERENCES (23 citations):
- Doerflinger-SongsOfTheSailorAndLumberman, p. 14, "Poor Old Man" (1 text, 1 tune)
- Colcord-SongsOfAmericanSailormen, pp. 63-64, "Poor Old Man" (1 text, 1 tune)
- Harlow-ChantyingAboardAmericanShips, pp. 68-69, 84, "Poor Old Man," "The Dead Horse," "Poor Old Joe" (3 texts, 2 tunes)
- Pottie/Ellis-FolksongsOfTheMaritimes, pp. 14-15, "Poor Old Man" (1 text, 1 tune)
- Hugill-ShantiesFromTheSevenSeas, pp. 554-555, "The Dead Horse" (1 text, 1 tune) [AbEd, pp. 389-392]
- Hugill-SongsOfTheSea, p. 185, "The Dead Horse" (1 text, 1 tune)
- Sharp-EnglishFolkChanteys, XLVII, p. 52, "The Dead Horse" (1 text, 1 tune)
- Kinsey-SongsOfTheSea, p. 91, "Dead Horse"; p. 96, "Poor Old Joe" (2 texts, 2 tunes)
- Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 104-106, "The Poor Old Horse," "The Poor Old Man" (1 texts)
- Linscott-FolkSongsOfOldNewEngland, pp. 134-135, "The Dead Horse" (1 short text, 1 tune)
- Sandburg-TheAmericanSongbag, p. 406, "The Dead Horse" (1 text, 1 tune)
- Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 226, "Children's Quatrains" ("One old man come ridin' by") (1 short text)
- Bush-FSofCentralWestVirginiaVol2, pp. 30-31, "Viggy Mitchy Kimeo" (1 text, 1 tune, which appear to combine a "Kemo Kimo" chorus and one or two verses with a single verse from "Poor Old Man (Poor Old Horse; The Dead Horse)"
- Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 25, "Say Old Man" (1 text)
- Bone-CapstanBars, p. 50, "The 'Dead Horse' Chanty" (1 short text, 1 tune)
- Shay-AmericanSeaSongsAndChanteys, p. 16, "The Dead Horse" (1 text)
- Terry-TheShantyBook-Part1, #23, "The Dead Horse" (1 text, 1 tune)
- Morris-FolksongsOfflorida, #24, "O Johnny Come to Hilo" (1 text, which appears to mix the chorus of "Johnny Walk Along to Hilo" with words from "Poor Old Man (Poor Old Horse; The Dead Horse)"
- Henry-SongsSungInTheSouthernAppalachians, p. 237, (no title) (1 fragment, probably this)
- Williams-FolkSongsOfTheUpperThames, pp. 155-156, "Poor Old Horse" (2 texts) (also Williams-Wiltshire-WSRO Ox 217; Williams-Wiltshire-WSRO Wt 312)

ADDITIONAL: Robert Bell, editor, Ancient Poems, Ballads and Songs of the Peasantry of England (London, 1857 ("Digitized by Google")), pp. 184-186, "The Mummers' Song; or The Poor Old Horse" (1 text) "as sung by the Mummers in the Neighbourhood of Richmond, Yorkshire, at the merrie time of Christmas"

Captain John Robinson, "Songs of the Chantey Man," a series published July-August 1917 in the periodical _The Bellman_ (Minneapolis, MN, 1906-1919). A fragment titled "Poor Old Joe" is in
RECORDINGS:
Tom Cornelly, "Poor Old Man" (on MUNFLA/Leach)
Capt. Leighton Robinson, "The Dead Horse" (AFS, 1951; on LC26)
Leighton Robinson w. Alex Barr, Arthur Brodeur & Leighton McKenzie, "Poor Old Man" (AFS 4229 B. 1939; in AMMEM/Cowell)

BROADSIDES:
Bodleian, Johnson Ballads 768, "The Old Horse" ("My cloathing once was linsey wolsey fine"), J. Pitts (London), 1819-1844; also Firth c.18(208), Harding B 11(3712), Harding B 25(1539), Johnson Ballads 2763 [some words illegible], Firth c.19(93), Firth c.19(94), 2806 c.17(345) [some words lost], "[The] Poor Old Horse"
LOCSinging, sb30437a, "Poor Old Horse let him die" ("My clothing once, alas my friends, was linsey woolsey fine"), H. De Marsan (New York), 1864-1878; also as100480, "My Old Horse" [fragment]

CROSS-REFERENCES:
cf. "Poor Old Horse III" (plot)
cf. "Old Marse John" (floating lyrics)
cf. "Charleston Gals (Clear the Kitchen)" (floating lyrics)
cf. "Johnny Booker" (lyrics)
cf. "The Salt Horse Song"
cf. "I Whipped My Horse"
cf. "Dumpty Moore"

NOTES [410 words]: When a boarding master supplied a sailor to a ship, he received an advance from the sailor's pay (for background on this, see the notes to "Dixie Brown" [Laws D7]). Thus the sailor had to work for some weeks or months before he began to earn money for himself. This was known as "working off the dead horse." Often sailors celebrated in some way when the dead horse was finally disposed of, and this song celebrates the process. - RBW
Thirty days out, sailors would sometimes make a horse-figure from rags and tar, hoist it to the yardarm, cut it loose and let it drift away on the sea, a ritual known as "burying the dead horse." A good captain would break out a ration of rum at this time. A sailor of my acquaintance reported that 100 days out, on a U.S. Navy carrier, the men would be given a ration of two cans of beer, and this was still known as the "dead horse." - PJS
Bone-CapstanBars says of this that it is "the only chanty I know composed definitely for entertainment." - RBW
The Williams-Wiltshire-WSRO Ox 217 text adds a verse to the Williams-FolkSongsOfTheUpperThames text on p. 155. The Williams-Wiltshire-WSRO Wt 312 text adds a toast to the poor old horse to the Williams-FolkSongsOfTheUpperThames text on p. 156. Bell (not cribbing this time from Dixon 1846): "As sung by the Mummers in the Neighborhood of Richmond, Yorkshire, at the merrie time of Christmas. The rustic actor who sings the following song is dressed as an old horse, and at the end of every verse the jaws are snapped in chorus. It is a very old composition, and is now printed for the first time. The 'old horse' is, probably, of Scandinavian origin, -- a reminiscence of Odin's Sleipnor." - BS
The link with Sleipnor strikes me as dubious at best -- Sleipnor, or Sleipnir, was a "magnificent beast," the offspring of Loki, ridden by Hermod when he went to Hel to try to release Balder from death (Sykes/Kendall, p. 179). In Snorri's Prose Edda, it is called the best of all the AEsr's horses and is said to have eight legs (Snorri/Young, p. 43). It appears Sleipnir is still alive at the end of the Edda (Snorri/Young, p. 66). Also, Sleipnir could run over sea as well as land (Benet, p. 1039). His teeth were somehow notable, but why is not clear (Edda/Terry, p. 164).
Broadside LOCSinging sb30437a: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

Bibliography
- Benet: William Rose Benet, editor, The Reader's Encyclopedia, first edition, 1948 (I use the four-volume Crowell edition but usually check it against the single volume fourth edition edited by Bruce Murphy and published 1996 by Harper-Collins; however, this entry was deleted from the latter)
- Snorri/Young: Snorri Sturluson, The Prose Edda: Tales from Norse Mythology, translated
Poor Old Robinson Crusoe

DESCRIPTION: "When I was a lad, my fortune was bad, My grandfather I did lose." As in the book, he, Robinson Crusoe, is shipwrecked, lands on an island with gun and sword. He builds a hut, lives there with Friday, until he is rescued by a passing ship.

AUTHOR: unknown
EARLIEST DATE: 1797 (Oh poor Robinson Crusoe sheet music, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: rescue sea ship wreck
FOUND IN: Britain(Scotland(Aber))
REFERENCES (6 citations):
Greig/Duncan1 25, "Robinson Crusoe" (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 455, "Poor old Robinson Crusoe!" (2 texts)
Baring-Gould-AnnotatedMotherGoose #216, p. 146, "(Poor old Robinson Crusoe)"
Jack-PopGoesTheWeasel, p. 156, "Poor Old Robinson Crusoe" (1 text)
Wolf-AmericanSongSheets, #2017, p. 135, "Robinson Crusoe" (3 references)
New-Comic-Songster, p. 10, "Robinson Crusoe" (1 text, 1 tune)
Roud #5805
BROADSIDES:
Bodleian, Harding B 28(66), "Robinson Crusoe," W. Armstrong (Liverpool), 1820-1824; also Harding B 28(66), "Robinson Crusoe"; Johnson Ballads 2559, "Life and adventures of Robinson Crusoe"
LOCSinging, sb40455b, "Robinson Crusoe," H. De Marsan (New York), 1864-1878; also as203020, as111820, "Robinson Crusoe"

NOTES [70 words]: Robinson Crusoe was written by Daniel Dafoe and published in 1719. [Based loosely on the actual adventures of a sailor named Alexander Selkirk. - RBW]
The source for the description is broadside Bodleian Harding B 28(66).
Broadside LOCSinging sb40455b: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

Poor Old Sailor, The

DESCRIPTION: An old sailor begging tells his story: his death, falsely reported, caused his wife to die of a broken heart and his daughter to wander "I know not where." A woman listening reveals herself as his daughter and she takes him home until he dies.

AUTHOR: unknown
EARLIEST DATE: before 1846 (broadside, Bodleian Johnson Ballads 457)
KEYWORDS: age disability begging children sailor reunion
FOUND IN: Canada(Mar) Britain(Scotland(Aber))
REFERENCES (2 citations):
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, pp. 59-60, "The Worn-Out Sailor" (1 text)
Greig/Duncan5 1076, "The Poor Old Worn-Out Sailor" (1 text, 1 tune)
Roud #6764
BROADSIDES:
**Poor Old Slave, The**

**DESCRIPTION:** "The poor old slave is dead and gone, We know that he is free. Disturb him not, but let him rest, Away down in Tennessee." "The poor old slave is gone to rest, No master does he fear, Disturb him not..."

**AUTHOR:** G. W. H. Griffin (Source: Huntington, based on Spaeth)

**EARLIEST DATE:** 1858 (Journal of the Pavilion)

**KEYWORDS:** slave death burial humorous wordplay

**FOUND IN:** US(SE)

**REFERENCES (4 citations):**
- Wheeler-SteamboatinDays, p. 118, "Th Po' Old Slave" (1 short text, 1 tune)
- Morris-FolksongsOfFlorida, # 5, "The Poor Old Slave" (1 short text)
- Huntington-TheGam-MoreSongsWhalemenSang, pp. 305-306, "Good Old Jeff" (1 text, 1 tune)
- DT, POORS LAV
  ST MWhee118 (Full)
  Roud #10049

**ALTERNATE TITLES:**
The Good Old Slave

**NOTES [58 words]:** The Digital Tradition has a (camp?) version of this in which the singer inserts nonsense syllables. But Wheeler's text, though short, seems to ensure that this is a parody -- or rather an expansion -- of a serious song (perhaps a spiritual). Morris-FolksongsOfFlorida's informant had an amazing story of it having been learned in Sierra Leone. - RBW

**Last updated in version 4.2**

**File:** MWhee118

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**Poor Omie (John Lewis) (Little Omie Wise) [Laws F4]**

**DESCRIPTION:** John Lewis, to free himself of his pregnant sweetheart, offers to marry her but instead plans to drown her. She begs for her life, promising to go begging, but he throws her in the river. The body is found and Lewis imprisoned. (He escapes into the army.)

**AUTHOR:** unknown

**EARLIEST DATE:** 1874

**KEYWORDS:** pregnancy homicide rejection prison drowning

**HISTORICAL REFERENCES:**
1807 (some sources, including her tombstone, say 1808, but see below) - Drowning of Naomi Wise in North Carolina

**FOUND IN:** US(Ap,MA,SE,So)

**REFERENCES (34 citations):**
- Laws F4, "Poor Omie (John Lewis) (Little Omie Wise)"
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 322-324, "Oma Wise" (2 texts)
- Randolph 149, "Poor Oma Wise" (5 texts plus 2 excerpts and 1 fragment, 2 tunes)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 163-166, "Poor Oma Wise" (1 text, 1 tune -- Randolph's 149A)
- High-OldFolkSongs, pp. 37-38, "Poor... Oma" (1 text)
- Abrahams/Riddle-ASingerAndHerSongs, pp. 56-57, "Little Lonie" (1 text, 1 tune)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 300, "Poor Naomi (Omie Wise)" (5 texts plus 1 excerpt and mention of 2 more; it appears that Laws places texts "A" and "D" here, but
"H" is also this song, with "F" and "G" being "Naomi Wise" [Laws F31]
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 300, "Poor Naomi (Omie Wise)" (2 excerpts, 2 tunes, both probably this)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 786, "(no title)" (1 tune with no text, which Schinhan says is closely related to the tune in Brown/Schinhan-FrankCBrownCollectionNCFolklore4)
Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, pp. 28-29, "Poor Omia Wise" (1 text, 1 tune)
Morris-FolksongsOfFlorida, #38, "Naomi Wise" (2 texts, 1 tune, with the "A" text and tune, locally titled "Sweet William," being "Poor Omie (John Lewis) (Little Omie Wise)" [Laws F4], while the "B" text is "Naomi Wise" [Laws F31])
Hudson-FolksongsOfMississippi 63, pp. 187-188, "Poor Omie" (1 text)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 64-65, "Omie Wise" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 84-86, "Omy Wise" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 169, "Pretty Molly" (1 text, 1 tune)
Cambioire-EastTennesseeWestVirginiaMountainBallads, pp. 30-31, "Oma Wise" (1 text)
Henry-SongsSungInTheSouthernAppalachians, pp. 73-75, "John Lewis" (1 text)
Bush-FSofCentralWestVirginiaVol3, pp. 61-62, "Omie Wise" (1 text, 1 tune)
Burton-TennesseeTraditionalSingers, pp. 52-53, "Omie Wise" (1 text, 1 tune)
Leach-TheBalladBook, pp. 793-795, "Naomi (Omie) Wise" (2 texts)
Friedman-Viking/PenguinBookOfFolkBallads, p. 202, "Naomi Wise" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 116, "The Ballad of Naomi Wise" (1 text, 1 tune)
Burton-TennesseeTraditionalSingers, pp. 52-53, "Omie Wise" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 84-86, "Omy Wise" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 138, "Omie Wise" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 51, pp. 119-120, "Poor Omie" (1 text)
Sharp-EnglishFolkSongsFromSouthernAppalachians 123, "Poor Omie" (7 texts, 7 tunes)
Burt-AmericanMurderBallads, pp. 25-28, "Omie Wise" (1 text plus some fragments, 1 tune; also an excerpt from another Naomi Wise song, seemingly neither this nor Laws F31)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 232, "Poor Naomi" (1 text plus an excerpt of a second)
Leach-HeritageBookOfBallads, pp. 143-144, "Omie Wise" (1 text)
Darling-NewAmericanSongster, pp. 200-201, "Omie Wise" (1 text)
Dunson/Raim/Ash-AnthologyOfAmericanFolkMusic, p. 42 "Ommie Wise" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 149, "Deep Water" (1 text, 1 tune)
DT 627, OMIewise* OMIWISE2* Roud #447
RECORDINGS:
Finley Adams, "Omie Wise" (AAFS 2796 B1)
Clarence Ashley, "Naomi Wise" (Columbia 15522-D, 1930; rec. 1929; on Ashley04)
Clarence Ashley & Doc Watson, "Poor Omie" (on Ashley03)
Dock Boggs, "Little Omie Wise" (on Boggs3, BoggsCD1)
Mrs. W. R. Buchanan, "Little Omie Wise" (AAFS 2857 B3)
Acie Cargill, Debra Cowan, Kristina Olsen, "Omie Wise" (on HcargillFamily)
Ruth Clark Cullipher, "Little Onie" (AAFS 1031 A1)
Aunt Idy Harper & the Coon Creek Girls, "Poor Naomi Wise" (Vocalion 04354 [or 04345], 1938)
Roscoe Holcomb, "Omie Wise" (on Holcomb1, HolcombCD1)
A. J. Huff, "Omie Wise" (AAFS 2877 B3)
Sarah Ison, "Little Omie Wise" (AAFS 2810 B1)
Aunt Molly Jackson, "Oma Wise" (AAFS 824 B2, 1935) (AAFS 3340/3341 A)
Polly Johnson, "Poor Omie" (AAFS 2760 A4)
Mrs. Esco Kilgore, "Oma Wise" (AAFS 2772 A2)
Alexander Kirkheart, "Naomi Wise" (AAFS 1700 A1)
Alec Moore, "Poor Omie Wise" (AAFS 57 B1)
Johanna Shepherd, "Omie Wise" (AAFS 1405 B2)
Lillian Short, "Naomi Wise" (AFS; on LC12)
Della Sibert, "Omie Wise" (AAFS 1486 A2)
Doug Wallin, "Omie Wise" (on Wallins1)

CROSS-REFERENCES:
cf. "Naomi Wise" [Laws F31] (plot)
cf. "Tragic Romance" (tune)

ALTERNATE TITLES:
Naomi Wise


Dr. Long-Wilgus's monograph on Naomi Wise proceeds from the apparent original "True Account of Nayomy Wise" to show how both folksongs, "Poor Omie" (Laws F4) and "Naomi Wise" (Laws F32), grew out of this original under the influence of two broadsides (on other murders) from the 18th Century, both exemplifying the "murdered girl" narrative theme. The first printed version of "Poor Omie" was published by Braxton Craven in 1851, the second, "Naomi Wise," was recorded in 1925 by Carson Robison. But Long-Wilgus argues convincingly that the songs are older, modeled on the murdered girl theme (cf. Banks of the Ohio [Laws F5], the Wexford Girl [Laws P35], or Rose Conoley [Laws F6]), and while they show communalities with the eighteenth and nineteenth century broadsides, do not derive strictly from them, but rather increasingly fulfill the conventions of the "murdered girl theme" implied by that original "True Account." - DGE

Arthur Palmer Hudson called this North Carolina's "Principal contribution to American folksong" (Roote, p. 70).

A good brief account of the whole incident is on pp. 51-57 of Polenberg; there is a bibliography (far from complete, but a start) on p. 266, which indicates that the piece by Long-Wilgus is the only published book on the subject although there is a 1982 masters thesis by Robert Thomas Roote (which Polenberg considers the most important source for the song. This is not the Roote article cited here; the citations are to a 1984 summary).

Polenberg lists two early accounts of the Naomi Wise murder, with the first one, a poem by Mary Woody, being the "True Account of Nayomy Wise" mentioned above; the other, later and less accurate, was by Braxton Craven. Craven (born 1822) published his account in the January and February issues of Evergreen (Polenberg, p. 52; Roote, p. 70, who summarizes Craven's account on the next pages). It is not only unreliable but heavily fictionalized, including, e.g., conversations between Naomi and Lewis that could not have been preserved by anyone (some are quoted on p. 73 of Roote). Nonetheless it was the basis for a 1944 account, The Story of Naomi Wise, by Randelman (Roote, p. 74).

Although Craven said Wise was 19, and this seems to have infiltrated some versions of the song (indeed, her tombstone gives her dates as 1789-1808 -- but we know she was murdered in 1807!), she was certainly older although her exact age is unknown (she was an orphan who had been raised and indentured as a servant by William and Mary Adams of Randolph County; Polenberg, p. 54). She already had two children by the time she became pregnant by John Lewis: a nine-year-old daughter Nancy and a four-year-old son Henry. The fathers (plural) were known but had not married her (Polenberg, p. 53).

John Lewis was 24 and lived in neighboring Guilford County. Although he had seemingly gotten her pregnant, he did not want to marry her. He reportedly took her away on his horse to the mill dam at Adams's Spring near her home (Polenberg, p. 52, has a later photo of this mill dam). Ploenberg gave the year as 1807, although this apparently is in doubt. She was strangled and/or drowned; the commotion was heard although no one was able to reach the scene of the crime in the dark.

The Adamses searched the next morning and found artifacts; calling on neighbors, they eventually found Naomi's body (Polenberg, pp. 54-55).

A Grand Jury returned a bill on March 30, 1807 accusing John Lewis of murder (Roote, p. 74). Eventually they located John Lewis and took him into custody (Polenberg, p. 55). It is interesting, in light of the use of the name "Omie" in this song, that at least one of the court documents pertaining to his custody, refers to Naomi as "Omia Wise" (quoted on p. 74 of Roote). Lewis was in prison for eight months, but managed to escape (probably with help; several people got in trouble about it; Roote, p. 76) shortly before going on trial (the trial was scheduled for October 26, 1807, and Lewis got away on October 9; Roote, p. 75). He emigrated to the west. Supposedly (believe this if you want to!) he was discovered when someone sang a song about Naomi (Polenberg, pp. 55-56). In any case, he was finally brought back to North Carolina, but did not stand trial until October 1813.
Given the long time lapse and the lack of physical evidence, it apparently was not possible to prove the case (at least, Roote, p. 78, can find no records of a murder trial, though he allows the possibility that one took place); the only thing Lewis was convicted of was the minor crime of breaking jail. Having been given a month's sentence (he actually served 47 days, according to Roote, p. 77) and shown that he did not have the money to pay his fine, he was freed and allowed to head west to return to the wife he had married in 1811.

Although he had escaped justice, he did not enjoy freedom for long; he died in 1817, still in his early to mid thirties (Polenberg, pp. 56-57). - RBW

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Last updated in version 6.1
File: LF04

Poor Parker

DESCRIPTION: The singer laments, "Ye gods above, protect us widows!" She recalls her husband [Richard] Parker, "hanged for mutiny." She recalls how she was not allowed to his execution, and how she and friends dug up his grave and gave him a decent burial

AUTHOR: unknown

EARLIEST DATE: before 1824 (broadside, Bodleian Harding B 28(42))

KEYWORDS: ship navy mutiny punishment execution husband wife burial mourning

HISTORICAL REFERENCES:
1797 - Nore mutiny, ending in the execution of Richard Parker and others

FOUND IN: Britain(England(South),Scotland) US(Ro,SE)

REFERENCES (7 citations):
Reeves-TheEverlastingCircle 29, "The Death of Parker" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 117, Poor Parker"" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 117, "Poor Parker" (1 excerpt, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #136, "Parker" (1 text, 1 tune)
Logan-APedlarsPack, pp. 58-64, "Death of Parker" (1 text)
Palmer-OxfordBookOfSeaSongs 75, "President Parker" (1 text, 1 tune)

ADDITIONAL: C. H. Firth, Publications of the Navy Records Society, 1907 (available on Google Books), p. 282, "The Death of Parker" (1 text, immediately following an anti-Parker song)

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Roud #1032

BROADSIDES:
Bodleian, 2806 c.18(83), "The Death of Parker," Angus (Newcastle), before 1826; also Harding B 28(42), "Parker's Widow," W. Armstrong (Liverpool), 1820-1824 (barely legible); Harding B 25(490) (only a few words legible but probably this); Johnson Ballads 2447 (semi-legible); Harding B 11(843); Harding B 11(840)=Harding B 11(841), "The Death of Parker," H. Such (London), 1863-1885; Harding B 11(844), "The Death of Parker," J Harkness (Preston), 1840-1866; 2806 c.16(207)=Harding B 11(3301), J. Walker (Durham); 2806 c.13(245) (only partly legible)

NOTES [4203 words]: Living conditions in sailing ships were rarely pleasant, but conditions in the British Navy in the late eighteenth century were particularly bad. Sailor's food, supplied by dishonest contractors (M/D, p. 45), was often insufficient and rotten (M/D, p. 43), and they were all but imprisoned on their ships. Plus, the sailors (most of them, of course, recruited by press gangs; Dugan, p. 58) were held in service for very long periods. Many were beaten mercilessly for bad reasons or none -- or, perhaps, "to encourage the others"; cruel officers were one of their chief causes of complaint (M/D, pp. 55-61).

Theoretically, rations were supposed to be adequate and fresh food offered when possible. But the Navy farmed out these services, and the contractors were generally corrupt and supplied bad food in inadequate quantities; Dugan, pp. 56-57. Even if the contractors had been entirely honest, it would have been hard for them to do their work well, because they, like the sailors, were not getting paid what they were owed; Dugan, p. 67.
Nor could the men hope to buy anything to improve their conditions; pay hadn't been raised for over a century (Guttridge, p. 46), and even those pitiful amounts often went unpaid; Dugan, p. 35, says that the total arrears as of the end of 1796 exceeded 1.4 million pounds -- a figure that could be multiplied by a factor of a hundred or so to reach modern dollars. M/D, p. 18, cites a source claiming some sailors had not been paid for decades, although no proof was offered.

And all this at a time when the British economy was teetering on the brink of collapse and revolution may have been in the air (Dugan, pp. 29-31); many of those sailors had families back home who were in extreme distress (Dugan, p. 66). Dissatisfaction with naval policy was enough that, when the windows at Number Ten Downing Street were broken, the general feeling was that it was in response to the heavy demands of the press gang, though Prime Minister William Pitt the Younger brushed it off as "a single pebble" (Wilson, p. 278).

To top it all off, Britain was already war-weary from the contest with France, and was so broke that payment in specie had been halted in many cases (M/D, p. 6). The nation had little energy for reform -- especially since the Navy was considered to be doing a rather poor job (M/D, p. 4); why try to reform a service that was so wrong-headed? The fact that this was the fault of the antique senior officers, not the seamen, does not seem to have crossed Parliament's mind.

The result of all this, in 1797, was a series of mutinies -- at a time when Britain's very independence depended on the fleet holding off an invasion; Britain's land allies had been defeated by Revolutionary France, and the French were looking across the channel to eliminate their chief rival.

There had been several recent mutinies -- on Culloden and Windsor Castle in 1794, and of course on the Bounty in 1789 (M/D, p. 8), plus the dreadful case of the Hermione (for which see "Captain James (The Captain's Apprentice)"). But those had been treated as individual acts. The events of 1797-1798 were different. The sailors wrote to the Admiralty, and to their former commander Admiral Howe (M/D, pp. 21-25), begging for relief. When there was no response, they tried Parliament (M/D, p. 27). Still nothing. When orders came for the fleet to sail, the sailors refused (M/D, p. 32).

M/D, p. 246, declare that "There can be no doubt, to any fair mind, that the mutinies, especially that at Spithead, were thoroughly justified."

The first mutiny (April 16-May 14, 1797) took place at Spithead, the fleet base outside Portsmouth; Keegan, p. 38, describes it as "a strike (for better pay and conditions) rather than a rebellion," and most other authorities agree -- the delegates who organized it decided that officers would be obeyed and all orders respected except those for going to sea (Dugan, p. 92; Guttridge, p. 50; M/D, pp. 36-37). Even Wilson, who does his best to sweep the whole thing under the rug (he never so much as mentions the brutal treatment meted out to the ringleaders of the Nore revolt), admits that "order, maintained by the mutineers, was perfect. No seaman was permitted to go on shore without what was called 'a Liberty Ticket,' and the very idea of handing over even a single vessel to France was suppressed by the seamen themselves with resolute determination" (pp. 278-279).

The sailors in fact hung ropes from the yardarms, by orders of their delegates, to hang sailors who violated discipline (M/D, p. 39). The delegates even ordered several ships which had been designated for convoy escort, which wanted to stay in Spithead, to sail and do their duty (M/D, p. 40). There was one incident in which several sailors were killed, but the officer involved fired first, and the delegates ordered him to be spared (M/D, pp. 83-84).

As Stokesbury says on p. 188, "This was not red revolution, as had happened across the Channel... this was simply a desperate reaction by men who had been pushed farther than humanity and decency could stand. The sailors were ready to fight the French if they came out, but they had finally had enough of rotten conditions, meager pay and rations, and officers who were often martinet and occasionally brutes.... It was in fact less of a mutiny than it was a sit-down strike."

The Spithead mutiny temporarily ended, after repeated attempts to browbeat the determined sailors, when pardons were offered and more money promised (Dugan, p. 104, describes about a 15% pay raise). The pardons came quickly (Dugan, p. 112, Guttridge, p. 53; M/D, p. 51, note that First Lord of the Admiralty Spencer himself brought the request to King George III). But it took parliament weeks to vote the funds (M/D, p. 70), and in that time, the mutiny heated up again (Dugan, p. 112) as sailors sought better food and less brutal officers.

Many officers were forced from their ships (Dugan, pp. 138-139; M/D, p. 89), and an admiral imprisoned in his cabin (Guttridge, p. 58; Dugan, p. 142; Davies, pp. 53-54; M/D, p. 81). Real
It is ironic to note that the Spithead strike was settled largely by the actions of Richard Howe (1726-1799), who previously had been co-commander with his brother William during the revolt of the American colonies; he was hauled out of retirement to deal with the Spithead problem (Dugan, p. 148). It was the last act 58 years of service to king and country. The Spithead outcome demonstrated fully his sympathy with ordinary people against the government of George III; even went so far as to set aside the bad officers (Guttridge, p. 58). Howe showed no respect for rank in the weeding process; those pushed aside included a Vice Admiral (John Colpoys, MP, KG, and former First Sea Lord), four captains, and 102 junior officers (Dugan, pp. 168-169), an average of somewhat more than two officers per ship. Some of the officers were re-employed, and all continued to be paid (M/D, p. 112), but Colpoys would never go to sea again (M/D, p. 97). The promise of pardon for the mutineers seems to have been kept without any reservations. M/D, p. 118, report that there seem to have been no instances of retribution over Spithead; several of the fleet Delegates were in fact promoted. One even became a midshipman within a year.

To the greatest extent possible, news of Spithead was kept quiet -- both to keep the French from acting and to prevent more widespread rebellion (Dugan, p. 130). Spithead, after all, wasn't the only fleet base in Britain. But not even the vigilance of the leading admirals could entirely silence the news (Woodman, p. 112). So the Spithead strike inspired the Nore mutiny (May 10-June 16). M/D, p. 126, suggest that the Nore mutiny was a sort of sympathy strike to make sure the Admiralty got the point. But it escalated (in part, perhaps, because the Nore sailors did not get to do anything about bad officers).

The ships at the Nore, and many of those at Yarmouth, wanted the same terms ("We just want the same treatment as the Spithead people," an envoy told Howe -- Dugan, p. 172), including the right to dispose of officers (Guttridge, p. 69), and didn't get them, and what they got, they got slowly. Nor was it clear that the sailors at the Nore were covered by the Spithead pardon (indeed, it was eventually decided that they were not; Dugan, p. 212; Guttridge, p. 66). Left dangling in the wind, the Nore mutineers kept increasing their demands, including even calling for change in the Articles of War (Guttridge, p. 64; Cordingly, p. 38), which was patently out of the question. Perhaps if there had been a Howe to deal with the Nore mutineers, things might have gone better. Even a sense of unit cohesion might have helped, since it would have promoted a greater sense of "family" between officers and men -- but there was none; the Nore was simply a place where a lot of ships gathered (M/D, p. 125). The men at the Nore were a very mixed lot. Many of the sailors there -- including Richard Parker, the titular leader of the coming mutiny -- were "quota men." With the navy being manned so heavily, it was almost impossible to impress enough sailors, so officials in all parts of Britain had to supply a certain quota of landsmen; they found them sweeping the streets and alleys and by paying bounties. Often the men they got were marginally fit -- older and unused to sea conditions. And more than a few were radicals; Thomas Payne's _The Rights of Man_ was very popular at this time (Dugan, p. 63). Valentine Joyce, the leader of the Spithead protesters, was one such; he had been a Belfast tobacco seller before serving a sentence for sedition.

This lack of unity was due to the fact that the Nore (near the mouth of the Thames off the Isle of Sheppey) wasn't a fleet base the way Portsmouth was; it was a rendezvous point (Dugan, pp. 177, 227). It was not, in modern terms, a "home port" for any of the ships stationed there, and the docking facilities were limited (Herman, p. 351). The ships located there were mostly in transit, on their way to join some other fleet. The ships there were there, essentially, by chance. There was no competent admiral to convey their demands, either. So they mutinied.

M/D, p. 252, say, "It is difficult to feel the same way about the people at the Nore [as about those at Spithead]. One's sympathy they have, but less of one's admiration and respect. It was, from the beginning, a muddle-headed affair. One can see no error in their action as long as it constituted a sympathetic strike in favour of their brethren at Spithead; but their behavior after they knew that the mutiny there was settled... partakes of the wild and foolish. One may, indeed one does, feel very much for them; there were still many wrongs which they suffered.... One may even grant that there was just cause for another mutiny; their conduct of it is what provokes criticism. To begin with, there was hardly any preliminary organization...."

The Nore revolt was a more thorough mutiny than at Spithead; the men were rowdier and more officers were set aside (M/D, p. 135). Strangely, the mutineers seem to have had no specific demands at first (M/D, p. 136).

And, somehow, two days after the mutiny began, the disobedient crews put themselves in the hands of Richard Parker. Dugan, p. 187, tells of him being chosen delegate from _Sandwich_; later he was made "President of the Delegates of the Whole Fleet"; p. 198. He was an unusual man
even in this mixed-up flotilla.

Our data about his personal life is limited. Cordingly, p. 36, guesses his birth data as 1764, based on the fact that he was said to be 33 at the time of his death. But M/D, p. 269, states that he was born in Exeter in April 1767.

Parker had actually served at one time as a junior ship's officer, but had been cashiered for what Guttridge, p. 62, calls an "obscure infraction" and Cordingly, p. 37, labels "immoral conduct." M/D, in their notes on his life on p. 269, list no details on what happened. Whatever it was, he sent to serve belowdecks; Guttridge, p. 62, says that "in 1784 [he] was discharged for either disobedience or nervous disorder, perhaps both." Here again, however, there is uncertainty; Dugan, p. 198, says he was discharged in 1794 for rheumatism; Cordingly, p. 37, simply says he was sick. M/D, p. 269 says that he was "discharged sick." Perhaps he suffered from mental illness; M/D, p. 122, describe what sounds like a suicide attempt. Having married (perhaps 1791; M/D, p. 269) and gone into farming, he ended up in debtor's prison (Dugan, p. 198).

Even though he was a "political," as we might say these days, he had sea experience, so he was accepted back into the navy -- to meet the quota. At least he knew his way around the ship. His enlistment bounty was used to pay his debts (Cordingly, p. 37).

We have little evidence as to his motivations. Davies, p. 54, calls him "a misguided man, who was undoubtedly a demagogue more interested in leading a rebellion than in correcting genuine wrongs." Dugan, p. 199, thinks he was given his position at the head of the mutiny because he was an intelligent, educated man; because he had that history of being court-martialed for insubordination (something that would have earned him respect from the ranks) -- and because he wanted the job (although he would later deny this; M/D, p. 135). Despite his later role, he seems to have been surprised at the outbreak of the mutiny (M/D, pp. 134-135). M/D, p. 135, conclude that he was not a good leader; he could not dominate others.

The Nore mutiny was organized under the Admiralty's nose, with sailors on the depot ship Sandwich preparing an oath and a series of demands, then convincing other ships to sign on (Dugan, pp. 179-181). Unlike Spithead, it was not a "respectable mutiny"; even at the very start, there were instances of British ships firing on other British ships (Dugan, p. 185). And the Admiralty was far less patient, calling up soldiers very quickly (M/D, p. 147).

The rebellion even affected the ships at sea watching the Dutch; Admiral Duncan's fleet, based at Yarmouth, was also afflicted by insubordination (M/D, pp. 171-181). Some of these went to the Nore to reinforce the "Floating Republic" (M/D, pp. 182-183). Parker at one point had 13 ships of the line (Dugan, p. 262), plus lesser vessels, under his command. (Though ships joined the rebellion and gave it up at odd intervals; by the end, only two ships were still under delegate control.) Many ships were "half in" from the start -- e.g. Circe, watching the Dutch fleet in the Texel, had a mutinous crew on the gun deck, but held to her duty because her officers and a few loyal sailors controlled her helm and sails; Dugan, pp. 255-256.

This time, the Admiralty took a hard line, saying all grievances had been addressed (Dugan, p. 227). Naturally the mutineers did not accept this brush-off, and continued their strike.

But the Nore simply could not support such an action; the facilities weren't there. The mutineers eventually found themselves starved out. They blockaded London (Guttridge, p. 68), although they let fresh food through (Dugan, p. 264; M/D, p. 251, offers this as evidence that the sailors were not revolutionaries, since they could have done more). The Admiralty cut off supplies in return (Dugan, p. 237), which had not been done at Spithead (M/D, pp. 161-162; M/D, p. 186, says that the government blockaded the ships first rather than the reverse). To make their problem worse, many of the ships in the rebellious fleet had been poorly supplied to begin with; water and candles were in short supply (Dugan, p. 262), and some ships were low on wood for the stoves. On at least one ship, water was not only rationed but closely guarded (M/D, p. 219).

Parker, by the time the embargo started, found himself in an impossible situation. The authorities didn't trust him -- but several of his rebellious ships were wavering; many wanted to return to government authority. Parker at one point asked the men of the Sandwich if they wished to give in, and they did (Dugan, p. 243) -- and the fleet delegates responded by inducing a system where they elected a new Fleet President every day! (Dugan, pp. 243-244). If Parker gave in, he would be set aside. Dugan thinks he wanted to take the pardon but could not.

Meanwhile, Parliament was working on an act which would treat every sailor on a mutinous ship as a pirate (M/D, p. 192). This even though the sailors continued to cheer the King at every chance -- despite the fact that the King involved was George III! With this sort of behavior going on, there was obviously little hope of compromise.

The situation was turning into a race against time, though the mutineers had no way of knowing it: Would William Pitt's government fall, or would the mutineers starve? Voices against Pitt were numerous (Dugan, pp. 259-261), and bond prices were at record lows (Dugan, p. 265), but George
III sustained his Prime Minister and the government held on by the skin of its teeth. The mutineers were also having troublemaking and implementing plans. They considered fleeing in their ships (M/D, pp. 207-208), but they could not agree on a destination (most were still too patriotic to surrender to France), and besides, they had no navigators. Increasingly, the leaders were clamping down on the rank and file -- in the early days of the mutiny, most of the punishments handed out by the delegates were for drunkenness or other genuine faults. By the end, the usual crime was "perjury," i.e. questioning their leaders (M/D, p. 218).

Gradually ships started slipping away from the Nore assembly (Guttridge, p. 67), though some were fired on as they sailed (M/D, p. 220). Parker tried to prevent bloodshed, but was ignored (M/D, p. 220-221). Having failed to get the sailors to listen, Parker then followed their will and manned a gun himself, seemingly working it in a frenzy (M/D, p. 221).

The attempts to halt the exodus failed. Even some of the delegates gave up (Dugan, p. 269). There was a scramble to obtain terms of surrender (M/D, p. 225). Not that terms were given; the instructions given to the admirals on that spot said that "no encouragement" could be given to "any proposition short of unconditional submission" (M/D, p. 227). Parker himself gave up while half a dozen ships were still holding out. He seems to have made no attempt to escape the government's reach (M/D, pp. 232-233).

The government didn't take any of that into account. As far as they were concerned, it was mutiny, and someone had to be punished. And Parker was the official scapegoat.

What followed reflected badly on Georgian justice. M/D, p. 238, are sure that any court would have condemned Parker to death, but the Admiralty didn't risk it. M/D, p. 239, consider Parker's trial fair, but Dugan strongly dissents, noting in particular the following: Parker was charged with civil offenses, but was treated as a mutineer and subjected to court-martial rather than set him before a jury (which might acquit him). The officers trying him clearly had conflicts of interest. He had no lawyer. He was denied access to evidence -- including even the transcripts of the trial. He was given only a week to prepare his defence (Dugan, p. 329), and was in a dark prison when not in court (M/D, p. 235). All he could do was operate by memory. And the prosecution had assembled an absurd case; many of the witnesses called had absolutely nothing to say, since they had never met or dealt with Parker (Dugan, pp. 332-333).

The verdict, naturally, was just what was expected:

"The court has heard witnesses... [and] is of the opinion that the whole of the charges were fully proved against Richard Parker."
"The court, therefore have determined that the said Richard Parker shall suffer death, and that he be accordingly hanged by the neck until dead on such day, and on board such ship, as the Lords Commissioners of the Admiralty shall appoint" (Dugan, p. 348).

Dugan's version of events is extremely anti-George and pro-Parker, but he gives the impression that, had Parker been granted a fair trial (which of course was unlikely), he would have been allowed to live by a jury of the time. An honest military trial today would probably result in a bad conduct discharge and related penalties. He was disobedient -- but he was not treasonous. There was, of course, no possibility of appeal, save to the King, who had the brains of a sea slug (remember that this is George III, who had already caused the American Revolution, and the Spithead Mutiny, and was about to witness the 1798 Rising in Ireland). George a very high standard of personal sexual morality and absolutely no sympathy for anyone who did not think him the infallible viceroy of God on earth.

Logan-APedlarsPack seems to agree with Dugan that the trial was a mockery, though his view is less pro-Parker than Dugan: "Parker appears from the evidence to have obtained scant justice; and there can be no doubt that, being an educated man, and rather ambitious of being an orator, he was made the mouthpiece and the tool of harsher natures, whom even in death he did not betray" (p. 62).

On the other hand, Davies, p. 55, says of the trials, "Out of about four hundred [ringleaders], most were pardoned, some were flogged or imprisoned and twenty-eight were hanged. This may be considered a moderate response by the government since, strictly speaking, all mutineers were subject to only one punishment, and that death. On the other hand, even if it had wanted to, the government could not have hanged the whole navy."

The number of executions cannot be considered precise. Dugan agrees that over 300 of the 400+ alleged ringleaders were pardoned, but cites estimates of the number hanged ranging from 24 to 36 -- though mostly toward the high end of that range. Guttridge, who has no sympathy for the mutineers, claims on p. 72 that "sixty mutineers were condemned to death, imprisonment, or flogging. Probably no more than two dozen were hanged, most of them from the Sandwich [Parker's ship]." M/D, p. 242, say 400 were tried, 59 sentenced to die, 29 actually executed.

Such were the ways of Georgian justice that Parker's wife was never officially told he was on trial,
and she was denied a final meeting with him. According to Cordingly, pp. 39-41, she hired three
different boats to try to reach him; all were turned back. Her only communication with him after his
condemnation was a letter he wrote (Dugan, pp. 351-352). Her only sight of him after he went off
on his final trip was of his body hanging from a yardarm (Cordingly, p. 36).
Parker was hanged June 30. At the scaffold, there was hesitation about allowing him a final
speech. But he cried out to the crowd at the last, avoiding any political references and appealed for
mercy for all the other leaders of the revolt (Dugan, p. 356), obviously to limited effect.
The song reportedly describes the disappearance of Parker's body fairly accurately. Ann Parker
had asked for the body and been refused; mutineers were denied proper burial (Cordingly, p. 42).
He was to be left in unconsecrated ground, but the widow and others stole the body and spirited it
away. The authorities did catch up with her, but the church where the body was taken permitted a
proper burial with appropriate ceremonies (Dugan, pp. 359-362).
Such was the navy's desire to wash away the memory of the Nore that the Sandwich, where
Parker has been President of the fleet, was broken up soon after (Dugan, p. 363. Although it was
pretty close to a hulk already, so breaking it up was not unreasonable).
Mrs. Parker outlived her husband by nearly half a century; Dugan (p. 458) reports that, in 1840,
she was "seventy, blind, and friendless."
A French invasion during the period of the mutinies might well have succeeded, but the French
were too confused to bring one about. England, utterly mismanaged by her government, survived
by raw force and a great deal of luck. And, once her sailors were back on duty, they did well; ships
from Yarmouth and the Nore helped win the great Battle of Camperdown against the Dutch (M/D,
p. 243), halting fears of invasion for a time.
There were any number of broadsides about the Nore and Spithead mutinies (Firth, p. 277, prints
"A New Song" about Spithead, and on ,p 280 has "British Tars Rewarded" on the same theme; p.
281 has "Parker the Delegate," an anti-Parker song to the tune of "The Vicar of Bray"), but few
found their way into tradition, this amazingly widespread song being the primary exception. Dugan,
p. 362, indeed notes that those who sold anti-Parker broadsides were attacked in the streets and
their song sheets scattered and destroyed. That may be the best comment of all on the state of
affairs in Georgian England; the Nore mutiny brought England close to disaster, yet so much was
the government disliked that the mutiny's hero became a martyr. - RBW

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Last updated in version 4.4
File: BrII117

Poor Pussy

DESCRIPTION: "Pretty little pussy kitten, Frisky, full of fun and frolic, Mortal on the mice and rats;
How I love the old black cat! Yes, I do! Ah, poor pussy! Poor old pussy! sitting so easy Under the
stove." Boys attack the cat, sending her running back to her home
Poor Rail Road Boys

DESCRIPTION: "Poor rail road boys ain't got no home, He's here today, tomorrow gone." "I looked at the sun, and the sun was low, I said to the boss man, 'I must go.'" "...give me my time. He clapped his hands and gave me a dime." "One of these... my name'll be called"

AUTHOR: unknown
EARLIEST DATE: 1941 (McNeil-SouthernMountainFolksong)
KEYWORDS: railroading work hardtimes nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
McNeil-SouthernMountainFolksong, pp. 160-164, "Roll On, John, Poor Rail Road Boys" (4 texts, 2 tunes, of which at least the last is "Roll On, John"; the others might be "Take This Hammer" or a mixture)
Roud #16845
CROSS-REFERENCES:
cf. "Take This Hammer" (lyrics) and references there
NOTES [53 words]: This is one of the great amorphous mass of railroad songs that are almost unclassifiable; McNeil, I think, deliberately set out to offer hard-to-file variants. If you feel like re-classifying all this stuff, be my guess; my classification differs from Roud's, and in this case, I make no claim of being more correct. - RBW
Last updated in version 4.2
File: MSMF160

Poor Rosy

DESCRIPTION: "Poor Rosy, poor gal, Rosy broke my poor heart, Heaven shall be my home. Before I stay in Hell one day, Heaven shall be my home." The singer has "hard troubles," and "trials", (he bids farewell to Brother Robert and Sister Lucy and turns to Heaven)

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (2 citations):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 7, "Poor Rosy" (1 text, 1 tune plus a variant form)
Scott-TheBalladOfAmerica, pp. 199-201, "Poor Rosy" (1 text, probably retouched, 1 tune)
Roud #11856
File: SBoA199

Poor Schnapps

DESCRIPTION: A "dutch" song. Corporal Schnapps, who is perhaps not overly bright, patriotically enlists in the army. Having faced battle, horrid food, and the scorn (and spit) of southern women, he now faces the indignity of having his girl run off with another man

AUTHOR: Henry Clay Work
EARLIEST DATE: 1864 (sheet music published by Root & Cady and by S. Brainard's Sons)
KEYWORDS: humorous foreigner Civilwar battle hardtimes courting infidelity elopement
FOUND IN: US(MW,So)
Poor Shepherds

DESCRIPTION: "Good people all draw near, you quickly shall hear Of a copy of verses composed." Due to floods, the shepherds have no place to go. There are many tasks they must try. Their eighteen pence a day is not enough to maintain a family

AUTHOR: unknown

EARLIEST DATE: 1906 (collected from Matthew Hunt by H. E. D. Hammond)

KEYWORDS: shepherd flood hardtimes work

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Palmer-ThePainfulPlow, #14, "Poor Shepherds" (1 text, 1 tune)

Roud #3323

File: PaPa014

Poor Sinner, A

DESCRIPTION: "Hark, sinner, hark, while I relate, What happened in Kentucky state. A poor young woman lately died; She dropped from all her wealth and pride." Led astray by a young man, she turned ungodly. Dying, she bids farewell; her mother says she will go to hell

AUTHOR: unknown

EARLIEST DATE: 1937 (Scarborough)

KEYWORDS: death hell

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 63, "A Poor Sinner" (1 text)
Scarborough-ASongCatcherInSouthernMountains, p. 73, (no title) (1 short text)

ST Br3063 (Full)

Roud #7846

CROSS-REFERENCES:

File: Br3063

Poor Smuggler's Boy, The

DESCRIPTION: Singer meets a boy who is mourning his father. The father was a smuggler; caught in a storm, their ship was wrecked and his father drowned. The boy has clung to a plank and been swept ashore. A rich lady hears his complaint and adopts him

AUTHOR: unknown

EARLIEST DATE: 1888 (Ashton)

LONG DESCRIPTION: Singer, walking the beach on a stormy day, meets a boy who is mourning his father. The father was a smuggler who would, "venture out on the salt sea/For a keg of good brandy from the land of the free" (Holland). Caught in a storm, the ship has been wrecked and his father has drowned, despite the boy's efforts to save him. The boy has clung to a plank and been swept ashore. A rich lady hears his complaint, and adopts him

KEYWORDS: grief crime death drowning storm wreck father orphan

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #140, "The Poor Smuggler's Boy" (1 text, 1 tune)
Poor Soldier (I)

DESCRIPTION: "All out in the snow they are tonight, Far away from kin and home. God help the
ones who fight for the right, And them who are done gone on. Poor soldier, hungry and cold (x2)."
The girl recalls her soldier’s departure and prays he is safe wherever he is

AUTHOR: unknown

EARLIEST DATE: 1959 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)

KEYWORDS: soldier separation nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 132, "Poor Soldier" (1 text,
1 tune)

ST Wa132 (Full)

Roud #5734

RECORDINGS:
Frank Proffitt, "Poor Soldier" (on FProffitt01)

NOTES [76 words]: The Warners claim this is a Civil War song, and so does the tradition in Frank
Proffitt's family. They're probably right, but there is no reason why it could not have been sung in
any other U.S. war fought in a cold climate.
The musical notes in Warner comment on how irregular the tune and meter are to this piece. It's
simple truth; Frank Proffitt didn't really seem to have a tune; more of a sketch which he fleshed out
irregularly to fit the words. - RBW

File: Wa132

Poor Strange Girl, The (The Forsaken Girl)

DESCRIPTION: "Willy, O Willy, for your sake alone, I left my own country, and likewise my home...
I am a poor strange girl, and far from my home." Floating lost love lyrics: He made her a promise.
She will leave Kentucky. "Go build me a castle on yon mountain high"

AUTHOR: unknown

EARLIEST DATE: 1970 (Bush-FSofCentralWestVirginiaVol2)

KEYWORDS: love courting abandonment travel floatingverses

FOUND IN: US(Ap)

REFERENCES (1 citation):
Bush-FSofCentralWestVirginiaVol2, pp. 69-70, "The Poor Strange Girl" (1 text, 1 tune)

Roud #7032

CROSS-REFERENCES:
cf. "Down in the Valley" ("Go build me a castle" lyric)
cf. "Poor Stranger, The (Two Strangers in the Mountains Alone)" ("O X, O X, it's for your sake
alone" lyric and others)
cf. "The Lost Girl" (lyrics)
cf. "Charming Beauty Bright" [Laws M3] ("Don't you remember last ...day night" lyric)
cf. "The Sweet Sunny South (I)" [Laws A23] ("Here's adieu to old [somewhere]" lyric)

NOTES [68 words]: Almost every word of this occurs in some other song. But there are so many
floating lyrics, from so many places, that it's hard to call it a version of some individual other song. I
finally gave up trying to find all the source texts. It's just a jumble -- and so gets its own listing. If I
had to file it with one other song, it would probably be "The Poor Stranger (Two Strangers in the
Mountains Alone)." - RBW

Last updated in version 6.0

File: BWV2069
 Poor Stranger, The (Two Strangers in the Mountains Alone)

DESCRIPTION: The singer wanders out alone and meets a girl, also alone. Each asks why the other is there. Both have had trouble with lovers at home and so ran away. They settle down to a happy life together.

AUTHOR: unknown

EARLIEST DATE: before 1814 (broadside, Bodleian Johnson Ballads 365)

KEYWORDS: courting rambling

FOUND IN: US(Ap, SE, So) Ireland Britain(England(South), Scotland(Aber)) Canada(Mar)

REFERENCES (11 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #32, p. 2, ("The lads of sweet Ury are roving young blades") (1 fragment)
Greig/Duncan4 831, "I Am a Poor Stranger" (2 texts, 2 tunes)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 487, "Poor Stranger a Thousand Miles from Home" (1 text, a short item which seems to combine "The Poor Stranger," "Farewell, Sweet Mary," and perhaps some floating items)
Randolph 59, "Two Strangers in the Mountains Alone" (1 text, 1 tune)
Cox-FolkSongsSouth 107, "A Poor Stranger Far from Home" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 138, "The Happy Stranger" (1 fragment)
Sharp-EnglishFolkSongsFromSouthernAppalachians 157, "The Rebel Soldier, or The Poor Stranger" (7 texts, 7 tunes, but only "A" and probably "F" are this song; the rest are "The Rebel Soldier")
Owens-TexasFolkSongs-2ed, pp. 106-107, "It Was a Young Man" (1 text fragment, 1 tune)
Manny/Wilson-SongsOfMiramichi 95, "A Stranger Far From Home" (1 text, 1 tune)

ADDITIONAL: W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1876 (downloadable pdf by University of Edinburgh, 2007)), Vol II, pp. 220-221, "The Poor Stranger" (1 text, 1 tune)

ST R059 (Partial)

Roud #272

BROADSIDES:
Bodleian, Johnson Ballads 365, "The Happy Stranger" ("As I was walking one morning in spring"), T. Evans (London), 1790-1813; also Firth c.26(56), Johnson Ballads 2505, "The Happy Stranger"

CROSS-REFERENCES:
cf. "The Lost Girl"
cf. "The Rebel Soldier" (meter, floating lyrics)
cf. "She Has My Heart Enclosed" (tune, per Greig/Duncan4)
cf. "The Poor Strange Girl (The Forsaken Girl)" (lyrics)

ALTERNATE TITLES:
Poor Stranger
Sweet Europe
The Lads o' Sweet Newry

NOTES [580 words]: A common verse in this song is "The young men of Manory/Ury/Newry/..., they're all roving blades, They take great delight in courting fair maids; They'll hug them and kiss them and call them their own, And perhaps their own darling is moaning at home." Starting with Greig's fragment -- which is only that verse -- Steve Gardham made the connection for me to "The Poor Stranger" as well as to Christie and the broadside ballads. He goes on to note that "17thc contributors include 'The Wandering Maiden' in Pepys, and 'Shrowsbury for me' in Roxburgh and Pepys." In later notes he pointed out that Shrowsbury does not have that verse but is an ancestor of "Boys of Kilkenny," etc.

From what I've seen, "Shrowsbury For Me" does not belong here though it includes the verse "The young men of Shrowsbury are jovial blades, When they are in company with pretty maids. They court them completely with complements free, Then every man to his mind, Shrowsbury for me." I have added an entry to the Index for that song.

"The Wandring Maiden" seems a contributor to the theme and some lines, but not to "... call you his own ... waiting at home." See Joseph Woodfall Ebsworth, editor, The Bagford Ballads: Illustrating the Last Years of the Stuarts (Hertford, 1878 ("Digitized by Google")), Second Division, pp. 572-575, "The Wandring Maiden" or "True Love at Length United," dated "certainly, before 1670."

Digital Tradition, in a thread on "The Cuckoo and The Fourth Day of July" has a version of "The Cuckoo" with the lines "He'll hug you and kiss you, And call you his own, Perhaps his other darlin'
Is a-waitin' at home." Tim Jenkins writes that "Lomax's *The Folk Songs of North America* has the identical verse for The Cuckoo 'as sung by Jean Ritchie."

For another [connection] between "The Cuckoo" and the cluster of songs including "The Poor Stranger," "The Wandring Maiden," etc. see "The Young Man's Lamentation" and follow Steve Gardham's discussion pointed to there.

It is very easy for the happy ending to be lost. After the man asks her to marry, the woman asks "where is your country... what's the misfortune you do undergo That cause you to wander so far from your home And made us meet strangers in this desert alone?" He says he is from Newry -- or some place name that sounds like Newry -- and she says she knows all about the roving blades from that infamous place and she goes into the rant of our first note for this song about his having another sweetheart at home. He pleads innocent -- "I never was married" -- and she agrees to marry him. Sometimes his reply is lost, there is no happy ending, and she complains of lovers' misfortune in being misled as usual. For example, the Owens-TexasFolkSongs-2ed fragment follows "perhaps his old sweetheart was living at home" with the "Wagoner's Lad" floater, "hard is the fortune of all womankind...." See the Ellen Webb text for another example.

Fred McCormick answered my query about the possible source of the Owens fragment and pointed me to "The Poor Stranger" with his own fragment from "the Boys of Cockaigny, which was popular on the English side of the pond some years ago":

The boys of Cockaigny are stout roving blades,
No doubt they'll go roving with some other young maids.
They will kiss them and caress them and call them their own
While perhaps their true sweethearts lie weeping alone
Not to be confused with Norma Waterson's "The Chaps of Cockaigny," which is a version of "The Boys of Kilkenny." - BS

*Last updated in version 6.0*

**Poor Thing**

DESCRIPTION: "A maid all alone in a poor house did dwell.... Her hair was red and her age was nineteen -- Poor thing!" Her swain asks, "Will you fly by the light of yon star? For I am the i of the you that I are." Her father chases the man, who "flew up the flue."

AUTHOR: unknown
EARLIEST DATE: 1936 (Hudson-FolksongsOfMississippi)
KEYWORDS: love courting nonsense wordplay
FOUND IN: US(So)
REFERENCES (1 citation):
Hudson-FolksongsOfMississippi 88, p. 215, "Poor Thing" (1 text)
Roud #4479
File: Hud088

**Poor Tom**

DESCRIPTION: Poor Peg knocks at the door and wants a shroud for poor Tom. "What shall us do?" "We'll take this cup and drink him up ... Poor Tom is dead and gone Boom (drink) Boom (drink)"

AUTHOR: unknown
EARLIEST DATE: 1679-1683 (according to Nicholson)
KEYWORDS: death mourning drink dialog nonballad
FOUND IN: Britain(England(Lond,South),Scotland(Aber))
REFERENCES (2 citations):
Reeves/Sharp-TheldiomOfThePeople 39, "A Harvest Song" (2 texts)
ADDITIONAL: Edward W.B. Nicholson, editor, Golspie: Contributions to its Folklore (London, 1897 ("Digitized by Google")), pp. 201-202, 345-348, "Poor Tom" (2 text, 1 tune)
Roud #1563
File: ReSh039
**Poor Wee Jockie Clarke**  
DESCRIPTION: Jockie Clarke sells newspapers and goes ragged; his father is a drinker and a tyrant. Jockie asks his mother to make him a jacket from his father's old coat. Jockie tells his mother that he looks uncommon neat since she has made him up the jacket.  
AUTHOR: unknown  
EARLIEST DATE: 1953 (MacColl)  
LONG DESCRIPTION: Jockie Clarke sells newspapers and goes ragged; his father is a drinker, a tyrant to his wife and neglectful to his children. Jockie asks his mother to make him a jacket from his father's old coat; she does and it's a beauty, keeping him warm and holding plenty of potatoes in the pockets. Jockie tells his mother, "You'd think I'd both mother, father, and a home," and that he looks uncommon neat since she has made him up the jacket.  
KEYWORDS: poverty pride request clothes commerce work father mother worker  
FOUND IN: Britain(Scotland(Aber),England(North))  
REFERENCES (1 citation): 
*Kennedy-FolksongsOfBritainAndIreland* 236, "Poor Wee Jockie Clarke" (1 text, 1 tune)  
Roud #2135  
ALTERNATE TITLES:  
Faither's Old Coat  
Fairther's Old Coat  
File: K236

**Poor Widow**  
DESCRIPTION: Singing game: "Here's a poor widow, she (lives/ies) her lone... She wants a man and cannæ get none." The widow or her daughter go seek a husband, "She may go round and choose her own"; the courting may or may not be successful.  
AUTHOR: unknown  
EARLIEST DATE: 1898 (Gomme)  
KEYWORDS: play party courting  
FOUND IN: Ireland Britain(Scotland)  
REFERENCES (1 citation):  
*Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople* H48f, p. 11, "Here's a Poor Widow" (1 text, 1 tune)  
ST HHH048f (Full)  
Roud #5105  
File: HHH048f

**Poor Working Girl, The**  
DESCRIPTION: "The poor working girl, may heaven protect her, She has such an awf'ly hard time, The rich man's daughter goes haughtily by, My God! Do you wonder at crime?" ("Her man drives his new model T And drinks rotten hooch till he's blind.")  
AUTHOR: unknown  
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)  
KEYWORDS: work poverty hardtimes crime technology  
FOUND IN: US  
REFERENCES (3 citations):  
*Sandburg-TheAmericanSongbag*, p. 195, "The Poor Working Girl" (1 short text, 1 tune)  
*Arnett-IHearAmericaSinging*, p. 151, "The Poor Working Girl" (1 text, 1 tune)  
*Johnson-BawdyBalladsAndLustyLyrics*, p. 18, "The Poor Working Girl" (1 text)  
Roud #4271  
NOTES [17 words]: Not to be confused with the early twentieth century pop tune "Heaven Will Protect the Working Girl" - RBW  
File: San195

**Poor, But a Gentleman Still**  
DESCRIPTION: "Don't think by my dress that I come here to beg, Though the sharp pains of
hunger I feel; The cup of misfortune I've drained to the dregs, Though poor, I'm a gentleman still."
The singer describes how he became poor, pointing out that he is still honest

AUTHOR: unknown
EARLIEST DATE: 1879 (stage performance, per Cazden/Haufrecht/Studer-
FolkSongsOfTheCatskills)
KEYWORDS: poverty
FOUND IN: US(MA,SE)
REFERENCES (4 citations):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 103, "Poor, But a Gentleman Still" (1 text, 1
tune)
Randolph 829, "A Gentleman Still" (1 text)
Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 84-85, "I'm Poor But a Gentleman Still" (1 text, 1
tune)
Gilbert-LostChords, pp. 151-152, "Poor, but a Gentleman Still" (1 text)
ST FSC103 (Partial)
Roud #7337
File: FSC103

Pop Goes the Weasel

DESCRIPTION: Words can be anything, as long as they have the phrase "Pop goes the weasel." The 1853 text talks of a weasel in a henhouse, temperance issues, and relations between Uncle Sam and John Bull

AUTHOR: unknown
EARLIEST DATE: 1853 (sheet music published by Berry & Gordon of New York)
KEYWORDS: animal technology nonballad nonsense humorous political
FOUND IN: US(Ap,MA,MW,NE,SE,So)
REFERENCES (18 citations):
Wolford-ThePlayPartyInIndiana, pp. 83-84=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 231-
232, "Pop Goes the Weasel" (1 text, 1 tune)
Byington/Goldstein-TwoPennyBallads, pp. 113-114, "Pop Goes the Weasel" (1 text, 1 tune)
Randolph 556, "Pop Goes the Weasel" (2 texts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 408-409, "Pop Goes the Weasel" (1 text, 1 tune --
Randolph's 556A)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 93, "Pop Goes the Weasel" (1
fragment)
Linscott-FolkSongsOfOldNewEngland, pp. 107-108, "Pop! Goes the Weasel" (1 tune plus dance
instructions)
Huntington-FolksongsFromMarthasVineyard, pp. 60-61, "Pop Goes the Weasel" (1 text, 1 tune,
probably for dancing, with several imported verses)
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 176-179, "Pop Goes de Weasel" (1 text, 1
verse)
Baring-Gould-AnnotatedMotherGoose #872, p. 325, "(Up and down the city road)"
Opie/Opie-TheSingingGame 47, "Pop Goes the Weasel" (4 texts, 1 tune)
Montgomerie/Montgomerie-ScottishNurseryRhymes 108, "(Round about the porridge pot)" (1 text)
Spurgeon-WaltzTheHall-AmericanPlayParty, p. 155, "Pop Goes the Weasel" (1 text, 1 tune)
Jack-PopGoesTheWeasel, p. 158, "Pop Goes the Weasel" (1 text)
Dolby-OrangesAndLemons, p. 107, "Pop Goes the Weasel" (1 text)
Arnett-IHearAmericaSinging, p. 40, "Pop Goes the Weasel" (1 text, 1 tune)
Silber/Silber-FolkSingersWordbook, p. 34, "Pop Goes The Weasel" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 440-441+, "Pop Goes the Weasel"
DT, WEASLPOP* POPWEAS2*

ST R556 (Full)
Roud #5249

BROADSIDES:
Murray, Mu23-y1:060, "Pop Goes the Weasel," James Lindsay (Glasgow), 19C, possibly a parody
on another version of the piece
NLScotland, L.C.178.A.2(032), "Pop Goes the Weasel", James Lindsay (Glasgow), 1852-1859
CROSS-REFERENCES:
cf. "A Ripping Trip" (tune)
Popeye the Sailor Man

DESCRIPTION: "I'm Popeye the sailor man, full stop, I live in a caravan, ..." He opens a door and falls through the floor, or when he goes swimmin' he kisses the women, or slept with Queen Mary, or slept with his granny and tickled 'er fanny ....

AUTHOR: unknown

EARLIEST DATE: 1973 (Opie/Opie-TheSingingGame)

KEYWORDS: playparty sailor

FOUND IN: Britain(England(Lond,North))

REFERENCES (2 citations):
- Opie/Opie-TheSingingGame 146, "Popeye the Sailor Man" (4 texts, 1 tune)

NOTES [120 words]: Opie/Opie-TheSingingGame: "Recordings in the 1980s show that the punctuation endings are going out of favor, and the song is now often ornamented only by the ending 'Too too' or 'Poo poop!', an echo of the tugboat whistle in the original cartoon song written by Sammy Lerner in 1932."

Lerner's lyrics began "I'm Popeye the Sailor Man, I'm Popeye the Sailor Man, I'm strong to the finish 'cause I eats me spinach I'm Popeye the Sailor Man." The "toot, toot!" was a sound effect (source: "Popeye the Sailor Man" on the National Institute of Health, Department of Health & Human Services (NIH) Kids' Pages site).

I'm sure Popeye lived in "a garbage can" and had no punctuation in Brooklyn in the 1940s, just as in Jemie. - BS

Last updated in version 2.6

File: OpGa146

Popular Gag Song

DESCRIPTION: "I was born in Jersey City In Texas way down south And that is just the reason why My voice is in my mouth." Assorted verses of contradiction, exaggeration, tautology, and nonsense, e.g. "There was people dying lately Who had never died before."

AUTHOR: unknown
Popular Wobbly, The

DESCRIPTION: "I'm as mild-mannered man as can be, And I've never done no harm that I can see..." but the singer ends up in jail, where "they go wild, simply wilder over me." They "go wild" because he is a union man; he suffers much in prison

AUTHOR: Words: T-Bone Slim
EARLIEST DATE: Early 1950s (recording - Pete Seeger)
KEYWORDS: IWW prison
FOUND IN:
REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 70, "The Popular Wobbly" (1 text)
DT, POPWOBB*
Roud #9822
RECORDINGS:
Pete Seeger, "The Popular Wobbly" (on PeteSeeger05)
CROSS-REFERENCES:
cf. "They Go Wild, Simply Wild Over Me" (tune)
NOTES [110 words]: The Industrial Workers of the World (IWW or "Wobblies") was a radical syndicalist labor union. Founded in the late 1800s, it fought for the 8-hour day and for "One Big Union" rather than separate unions in various crafts or industries. It achieved its greatest successes in the American Northwest, particularly in the lumber trades (although it also fought hard in the textile-workers' strike in Lowell, Mass.) and inspired many songs and poems that have entered folk tradition. While membership has declined in recent decades, the union is still active and still radical.
"They Go Wild, Simply Wild Over Me" was a popular vaudeville song of the early 1900s. - PJS

File: FSWB070

Pork in the Cupboard

DESCRIPTION: "Oh there's pork in the cupboard, there's beef on the shelf If no one don't eat it I'll eat it myself." The rest is all "chin music."

AUTHOR: unknown
EARLIEST DATE: 1960 (Peacock)
KEYWORDS: floatingverses nonballad food
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, p. 91, "Pork in the Cupboard" (1 text, 1 tune)
Roud #9956
RECORDINGS:
Mrs. Nellie Musseau, "Pork in the Cupboard" (on PeacockCDROM) [one verse only]
CROSS-REFERENCES:
cf. "The Bridle and Saddle" (lyrics)
NOTES [127 words]: Most of Peacock's version is "chin music". Specifically, a text verse is "La da diddle la diddle la diddle dum da...." Peacock explains, "'Chin' or 'mouth' music is a vocal imitation of instrumental music and is used for dancing when a fiddle or accordion is not handy. Some singers ... become so proficient that they are often called upon even when instruments are available."

Newfoundland "chin music" is like, and serves the same purpose, as Irish "lilting" and Traveller "tuning." See, for example, Hall, notes to Voice11. - BS
This is evidently a local version of "Bridle and Saddle" or one of its equivalents. Ideally, we'd have a mechanism for tracking these floating elements. But we don't, and this version is localized enough to get its own entry. - RBW
**Pork, Beans and Hard Tack**

DESCRIPTION: "Our volunteers are soldiers bold, so say the people all... They leave their homes on starving pay to take the nitchies' (Indians') life." Fed poor rations, they are sent all around Canada by train, boat, and foot

AUTHOR: unknown

EARLIEST DATE: 1887

KEYWORDS: soldier hardtimes Canada

HISTORICAL REFERENCES:
1885 - Second Metis uprising, which collapsed despite the failure of Canadian troops to defeat the enemy

FOUND IN: Canada

REFERENCES (1 citation):
Fowke/Mills/Blume-CanadasStoryInSong, pp. 127-129, "Pork, Beans and Hard Tack" (1 text, 1 tune)

Roud #4516

CROSS-REFERENCES:
cf. "Riel's Song" and references there (subject)

NOTES [88 words]: For the historical background to the Metis uprisings, see "Riel's Song." This song (which appeared in the University of Toronto Songbook only two years after the revolt) accurately describes the fate of the soldiers sent to pursue Riel. Sent west by rail, the troops had to finish their trek by boat and foot, with rations even worse than they enjoyed on the train. Having reached Metis country, they had great difficulty finding the enemy, and spent time as laborers. Then they were sent back, primarily by boat, to Winnipeg. - RBW

File: FMB127

**Porter Rockwell**

DESCRIPTION: "Have you heard of Porter Rockwell? He's the Mormon Trigger-right. They say he hunts for horse thieves When then the moon is shining bright. So if you steal a Mormon cow... Get the drop on Porter Rockwell Before he gets the drop on you."

AUTHOR: unknown

EARLIEST DATE: 1950 (Hubbard-BalladsAndSongsFromUtah)

KEYWORDS: crime punishment theft

HISTORICAL REFERENCES:
1878 - Death of Orrin Porter Rockwell

FOUND IN: US(Ro)

REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah, #229, "Porter Rockwell" (1 short text)

Roud #10879

CROSS-REFERENCES:
cf. "Old Port Rockwell" (subject of Orrin Porter Rockwell)

NOTES [22 words]: For background on Orrin Porter Rockwell, a Mormon fanatic in just about every sense possible, see the notes to "Old Port Rockwell." - RBW

Last updated in version 3.8

File: Hubb229

**Portlaire**

DESCRIPTION: Irish Gaelic: The singer stops in Waterford for drinks and at "the full house of women there." He is visited by four women and will take a girl with him to Carrick in the morning.

AUTHOR: unknown

EARLIEST DATE: 1959 (IRClancyMakem01)

KEYWORDS: foreignlanguage drink sex

FOUND IN:
Portland County Jail

DESCRIPTION: "I'm a stranger to your city, My name is Paddy Flynn. I got drunk the other night; The coppers pulled me in. Had no one to... go my bail. They locked me up for ninety days In the Portland County Jail." The song describes the hard cases in prison

AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: prison hardtimes
FOUND IN: US(MW)
REFERENCES (4 citations):
Sandburg-TheAmericanSongbag, pp. 214-215, "Portland County Jail" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 641, "Portland County Jail" (1 text)
Silber/Silber-FolksingersWordbook, p. 69, "Portland County Jail" (1 text)
DT, PORTJAIL*
Roud #9858
RECORDINGS:
Art Thieme, "Portland County Jail" (on Thieme04)

Portmore

DESCRIPTION: "The lang woods o' Derry are ill to gae through." "My heart's in the Highlands wherever I go." He thinks of the valiant in Portmore: "O bonny Portmore, ye shine where you charm... When I look from you, my heart it is sore."

AUTHOR: Donald Cameron (source: Buchan)
EARLIEST DATE: 1828 (Buchan)
KEYWORDS: homesickness Ireland Scotland nonballad
FOUND IN: Britain(Scotland)
REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #32, p. 2, "Portmore" or "My Heart's in the Highlands" (1 text)
ADDITIONAL: Peter Buchan, Ancient Ballads and Songs of the North of Scotland (Edinburgh, 1875 (reprint of 1828 edition)), Vol II, pp. 150-151, 313, "Portmore"
The Illustrated Book of Scottish Songs from the Sixteenth to the Nineteenth Century, (London, 1854 ("Digitized by Google")), p. 297, "Portmore" [this is an acknowledged reprint, with some punctuation differences, of Buchan’s text and note]
W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1881 (downloadable pdf by University of Edinburgh, 2007)), Vol II, pp. 180-181, "Portmore" or "My Heart's in the Hielans"
CROSS-REFERENCES:
cf. "Strong Walls of Derry" (tune, per Christie)
cf. "Bonny Portmore" (derivative texts) and references there
NOTES [138 words]: Buchan: "It is well known to most poetical readers with how little success Burns endeavoured to graft upon this stock a twig of his own rearing ["My Heart's in the Highlands"]... The whole is now, for the first time, given complete from the recitation of a very old person."
See W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1876 (downloadable pdf by University of Edinburgh, 2007)). Vol I, pp. 262-263, "Bell Gordon of Portmore," in which the singer leaves Bell Gordon, with no word about the Highlands. It includes the lines "Oh, bonny Portmore, ye delight me wi' charms! The more I look to you the more my heart warms! But when I look from you, my heart it is sore, To part wi' Bell Gordon and bonny Portmore." Christie says this was long sung in Buchan and is his mother's text augmented by two other "copies." - BS
Last updated in version 2.5
**Porto Rico [Puerto Rico]**

**DESCRIPTION:** Fragment: "Must I go to Porto Rico/Must I sail the dark blue sea?/Must I fight for you, my darling/Until death shall set me free?"

**AUTHOR:** unknown

**EARLIEST DATE:** 1917 (Cecil Sharp collection)

**KEYWORDS:** love travel fight war battle death lover soldier nonballad

**HISTORICAL REFERENCES:**

- 1898: Spanish-American War, in which the U. S. captures Puerto Rico and other territories from Spain

**FOUND IN:** US(Ap)

**REFERENCES (1 citation):**

- *Sharp-EnglishFolkSongsFromSouthernAppalachians* 249, "Porto Rico" (1 fragment, 1 tune)

**Roud #3659**

**NOTES [55 words]:** Barely even a fragment, but I include it on the chance it may turn out to be part of a full song that we find some day. - PJS

*Roud lumps this with a fragment in Brown, which mentions Virginia rather than Puerto Rico, and which otherwise looked to me like "East Virginia (Dark Hollow)." Which just shows how mysterious the thing is.*

File: ShAp249

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**Portrush Fishing Disaster (I), The**

**DESCRIPTION:** The singer recalls going to sea in fine weather. As the ship sails home, a storm blows up. The singer asks that the sailors' names not be named, bids farewell to home, and tells his friends they will meet on "yonder shore"

**AUTHOR:** unknown

**EARLIEST DATE:** 1924 (Sam Henry collection)

**KEYWORDS:** death ship disaster wreck storm

**HISTORICAL REFERENCES:**

- Feb. 24, 1826 - The Portrush Disaster

**FOUND IN:** Ireland

**REFERENCES (1 citation):**

- *Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople* H27b, p. 105, "The Portrush Fishing Disaster (I)" (1 text, 1 tune)

**Roud #9047**

File: HHH027b

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**Portrush Fishing Disaster (II), The**

**DESCRIPTION:** The singer calls listeners to hear of four sailors who died at Portrush. The singer names the four. He notes that they died despite their skill; the wind was too strong. The singer hopes that the dead and their families will meet in heaven

**AUTHOR:** Daniel McIlreavy?

**EARLIEST DATE:** 1924 (Sam Henry collection)

**KEYWORDS:** death ship disaster wreck storm

**HISTORICAL REFERENCES:**

- Feb. 24, 1826 - The Portrush Disaster

**FOUND IN:** Ireland

**REFERENCES (1 citation):**

- *Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople* H27c, p. 105-106, "The Portrush Fishing Disaster (II)" (1 text, 1 tune)

**Roud #9044**

File: HHH027c

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**Ports are Open, The**

**DESCRIPTION:** Closed ports ruined trade. Out of work tradesmen were wrecking steam looms, and could not pay high food prices. A royal "proclamation ... [will] admit foreign grain to our..."
markets. "Farmers quite distracted they'll go" but tradesmen will find jobs.

AUTHOR: unknown

EARLIEST DATE: 1815 (according to Leyden-BelfastCityOfSong)

KEYWORDS: war commerce farming nonballad political

FOUND IN:

REFERENCES (1 citation): Leyden-BelfastCityOfSong 36, "The Ports are Open" (1 text)

CROSS-REFERENCES:

cf. "The World It May Wag" (tune)

NOTES [894 words]: The song refers to the cause of closed ports as a "Corporation Bill" which "some hundreds did kill While others it kept in high station It shut up our ports against peas beans and oats And it ruined the trade of our nation." The end of the policy is a royal proclamation that "the ports will stand open Till the twenty-fourth of December So parliament then when they do meet again Hope that too the poor will remember."

Leyden-BelfastCityOfSong: "This song was written in 1815 after the defeat of Napoleon Bonaparte at the battle of Waterloo. During the war between England and France the Government imposed severe restrictions on the import of cereals into British ports -- 'It shut up our ports against peas, beans and oats'. The price of corn was high.... Farmers invested capital in developing inferior land...; yields increased and profits rose accordingly, but the ending of the war was to change all that. British ports were once more opened and the effect on home prices was dramatic.... The song celebrates the opening of the ports. Farmers, of course, were angry.... For ordinary people, however it was a very optimistic period...."

This forecast of things to come in the near future presents a different picture of the effect of war on the economy than we see later in "The Grand Conversation Under the Rose" ("Come stir up the wars, and our trade will be flourishing") in the light of longer range harsh reality; also see the notes to "Ye Sons of Old Ireland."

The Jevons Index numbers for cereal prices from 1807 to 1818 illustrate the problem. The base year (index=100) is 1782: 1807 (173), 1808 (201), 1809 (211), 1810 (203), 1811 (182), 1812 (272), 1813 (256), 1814 (165), 1815 (137), 1816 (148), 1817 (198), 1818 (209). (source: British Financial Experience 1790-1830 by Norman J Silberling in The Review of Economics and Statistics, October 1919, Vol 1 No 4, Table 2, p. 283). In 1815 a corn law was passed allowing no cereal imports unless the domestic price reached a floor of 80s for 28 lbs (source: The Corn Laws: the Formation of Popular Economics in Britain edited by Alon Kadish, (London, 1996), Vol 1, p. xi).

The general problem of overplanting is behind the broadside Bodleian, Harding B 16(59c), "The Corn-Factor's Dream," H. Watson (Newcastle), 1817, which begins

A Corn factor sly, as the story is told,

Had a great stock of grain in his lofts still unsold

When harvest came on, which adverse to his plan,

Seem'd inclin'd to turn out well and ruin the poor man. - BS

This is in any case a strange view of trade during the Napoleonic Wars. It is certainly true that Britain had a bad tendency to mess with Irish trade -- e.g. building up the linen industry and then destroying it.

But the real problem in the early nineteenth century was the war with France. According to GodechotEtAl, p. 124, the Berlin Decree was issued on November 21, 1806. The purpose of this, according to Herold, p. 179, was to defeat Britain by economic blockade.

GodechotEtAl, pp. 126-127: "After the peace of Tilsit, and for the fourth time since 1793, France and England stood alone as adversaries.... Napoleon could no longer contemplate an invasion of England [due to Trafalgar]. Ever since the two powers became active foes, each had brandished the usual economic arm. England declared the coast of France in a state of blockade, and France renewed her prohibition against the importation of British goods, a practice that had been decreed as early as 1793 under the National Convention. At the beginning, these measures had not been very effective. However, little by little, war by blockade was perfected.

"In France for more than a century the premise had been accepted that the power of Great Britain, based upon its economic organization, was fragile. French economists... considered her system of credit abnormal. Her industry could prosper only by virtue of exportation to Europe. It ought, therefore, to be relatively easy to break down the system by excluding her exports from foreign markets; Great Britain would then be ruined and would not be slow to capitulate."

It was not the last time an enemy tried to strangle Britain, but it proved unfortunate because the French could only ban shipments to Britain -- whereas Britain could physically "stop" shipments along the coast using her navy. It also passed the Orders in Council, which barred neutrals from trading to France unless they sent their goods through Britain (which, along with impressment, was
one of the leading causes of the War of 1812; see Berton, p. 45). There was a great deal of smuggling, and many of the countries of Europe found their own trade messed up (in this pre-railroad period, large shipments generally went by water or not at all). Napoleon’s Continental System would eventually collapse. But, before it did, it caused much hardship and poverty in Britain.

A second thing much restricting British trade was the shortage of sailors. To keep the Royal Navy up to strength, the press gangs were constantly active, grabbing sailors wherever they could find them (this would eventually be the primary cause of the War of 1812 with the United States). Even had the trade been possible, there were not enough crews to supply all the merchant ships. If there were no ships in Ireland, it was less because of British regulations than because of Napoleon. - RBW

Bibliography


Possim Sits on 'Simmon Tree, De

DESCRIPTION: "De possim sits on 'simmon tree And feeds himself quite fat, Put Manly on de stump for me, I'm dog he'll soon leave dat." "I now must go an' pick my toof, It akes so very bad, but since Reid's our Governor forsooth, I feels my pain so bad."

AUTHOR: unknown
EARLIEST DATE: 1850 (North Carolina Gazette)
KEYWORDS: animal political
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 164, "De Possim Sits on 'Simmon Tree" (1 text)
NOTES [75 words]: There is no reason to think this is a traditional song; it seems to have been a political piece from the 1850 North Carolina gubernatorial election, in which Democrat David Settle Reid (1813-1891) succeeded Charles Manley. If there was a significant issue in this campaign, I have been unable to discover it.
It does appear that Manley was a rather unimportant figure, compared to the distinguished Reid, who was congressman, governor, and Senator. - RBW

Possum Up a Gum Stump

DESCRIPTION: "Possum up a gum stump, Cooney in a holler, Little gal at our house, Fat as she can waller." The first two lines are characteristic (though the animals can vary); the last two lines can seemingly be anything.

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: nonballad animal
FOUND IN: US(Ap,So)
REFERENCES (9 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 415, "Lynchburg Town" (3 texts plus 2 fragments, 2 excerpts, and mention of 2 more, all with the "Lynchburg Town" chorus, but "A" and "B" have verses from "Raccoon" and "Possum Up a Gum Stump and "D" and "E" are partly "If I Had a Scolding Wife" ("Lucy Long (I)")); only "C" seems to be truly "Lynchburg Town")
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 415, "Lynchburg Town" (4 tunes plus text excerpts, corresponding to "A," "B," "E," and a "J" version that apparently is not cited in
Post-Rail Song
DESCRIPTION: "Put 'em up solid, they won't come down! Hey, ma laddie, they won't come down!"
AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: work nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, p. 138, "Post-Rail Song" (1 short text, 1 tune)
File: San138

Pot Wrassler, The
DESCRIPTION: The camp cook tells cowboys he spent years riding the range but "now I'm a-wrassling the pots for a change." He can make sourdough and sort the big rocks out of the beans, and doesn't wipe the frying-pan on his jeans. He's old now and prefers this life
AUTHOR: Curley Fletcher
EARLIEST DATE: 1931 (Curley Fletcher, "Songs of the Sage")
LONG DESCRIPTION: Singer, a camp cook, tells cowboys he has put in a lot of years riding the range but "now I'm a-wrassling the pots for a change." He doesn't claim to be Delmonico, but he can make sourdough and sort the big rocks out of the beans, and doesn't wipe the frying-pan on his jeans. He's old and stiff now and prefers staying by the fire to riding and getting thrown
KEYWORDS: age disability work food nonballad cook worker
FOUND IN: US(Re)
RECORDINGS:
Harry Jackson, "The Pot Wrassler" (on HJackson1)
CROSS-REFERENCES:
cf. "Punchin' the Dough" (theme)
NOTES [68 words]: The cook on a cattle run was usually an old cowboy who could no longer do the work. It's hardly surprising that he looked on the cowboys as "kids" -- nor that he used his control over the chuck to keep the cowboys in line.
"Delmonico" is Lorenzo Delmonico (1813-1881), a Swiss immigrant who came to the United States in 1832 and largely established the upscale restaurant as a business form in America. - RBW
File: RcPotWra
Pot'ead Song, The
DESCRIPTION: "It was August the tenth, nineteen fifty-five, The men gathered together like bees in the hive" to harvest the "pot'eads" (whales) in Trinity Bay. Their techniques are described, and the whalers themselves, including author Woodman, short and with a hump
AUTHOR: Aubrey John Woodman (source: Cox-FolkMusicInANewfoundlandOutport)
EARLIEST DATE: 1975 (Cox-FolkMusicInANewfoundlandOutport)
KEYWORDS: whaler moniker
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Cox-FolkMusicInANewfoundlandOutport, pp. 51-53, "The Pot'ead Song" (1 text, 1 tune)
NOTES [82 words]: According to StoryKirwinWiddowson, p. 389, a "pot-head" is a "Northern pilot whale (Globicephala melaena)" -- the whale known as "blackfish" in the United States. The term was in use from 1863. Young, p. 137, reports that "Up until 1972 potheads were hunted in Newfoundland and Labrador for their meat, which was mostly exported to fur farms. The most common method of taking potheads was to drive them ashore in groups. Almost always found in groups, potheads are very playful and vocal." - RBW

Bibliography

• Young: Ron Young, Dictionary of Newfoundland and Labrador, Downhome Publishing Inc

Potato Bug, The
DESCRIPTION: "It's just past ten years ... Since we heard of that plague of a fly." Every morning "I'll shake every stalk" and the bugs fall into his pan. As quickly as he catches them "they'll be over the sides" and escape. He should "carry a pan of hot coals"
AUTHOR: Lawrence Doyle
EARLIEST DATE: 1969 (Ives-DriveDullCareAway-PrinceEdwardIsland)
KEYWORDS: farming ordeal nonballad bug hardtimes
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 202-203, 253, "The Potato Bug" (1 text, 1 tune)
Roud #13994
NOTES [22 words]: Ives-DriveDullCareAway-PrinceEdwardIsland: "[The potato bug] began arriving on the Island in significant numbers in the late 1880s." - BS

Potato, The
DESCRIPTION: "We have a loyal little friend, the potato," brought by Sir Walter Raleigh. Though there are varieties with fancy names, all are good. The singer hopes "our planters will plant more ... They are a vital food today in which we all must share"
AUTHOR: unknown
EARLIEST DATE: 1950 (OLochlainn-MoreIrishStreetBallads)
KEYWORDS: food Ireland nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 81, "The Potato" (1 text, 1 tune)
CROSS-REFERENCES: cf. "The Potato" (theme)
NOTES [177 words]: Was this song written before or after 1845? The answer would be interesting. The legend that Sir Walter Raleigh brought the potato to Europe is just that: Legend. There is no doubt that the plant came originally from South America, but no one knows who transported it across the Atlantic.
The dependence of Ireland on the potato was of course not voluntary. With the English having subdivided the Catholic lands into areas too small for proper farming, and with the rent laws making land improvements impossible (if a Catholic improved the land, his rent went up), there was no choice but to grow potatoes; it was the only food productive enough to support a family on the tiny plots the Irish were allowed.

Of course, potatoes needed little help from the growers, so the English accused the Irish of laziness -- but they had little choice. Especially with the population so high; even on improved land, it would have been hard to support the people of Ireland in the 1840s without the potato. All that, of course, changed with the Great Hunger in the 1840s. - RBW

File: OLcM081

Potterton

DESCRIPTION: There's no watch or clock needed at Potterton: "It was porridge time, and sowen time, And -- Come, lads, yoke." "Wi' cauld kail and tatties Ye feed us like a pig; While ye drink tay and toddy, And hurl [drive] in yer gig"

AUTHOR: unknown
EARLIEST DATE: 1911 (Greig/Duncan3)
KEYWORDS: farming work food ordeal nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan3 392, "Potterton" (2 texts)
Roud #5924
NOTES [19 words]: Greig/Duncan3 385 quoting Robertson, Song Notes: .. a protest of servants against the treatment they got." - BS
Last updated in version 2.4
File: GdD3392

Poulduff Fishermen, The

DESCRIPTION: On July 11 "a maid divine in tears approached me." Three sons had been drowned when their boat struck the wrecked Perseverance and sank. Some were rescued by "James Fitzsimmons and ... his worthy crew." The drowned men are named.

AUTHOR: Mogue Doyle
EARLIEST DATE: 1937 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: drowning sea ship storm wreck fishing
HISTORICAL REFERENCES:
July 1, 1880 - "Poulduff fishermen were lost ... when their craft struck the wreck of the Perseverance" (source: Bourke in _Shipwrecks of the Irish Coast_ v1, p. 52)
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, pp. 18-20, "The Poulduff Fishermen" (1 text, 1 tune)
Roud #20529
NOTES [9 words]: Poulduff is on the northeast coast of County Wexford. - BS
Last updated in version 5.0
File: Ran018

Poulshone Fishermen, The

DESCRIPTION: A maid reports the disaster: April 3, 1863, at Courtown Harbour, four Poulshone boys drown "when a sudden squall capsized their yawl." Redmond and Kelly are rescued by "young Clancy and his crew" but Earle and Leary are lost.

AUTHOR: unknown
EARLIEST DATE: 1946 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: drowning sea ship storm wreck fishing
FOUND IN: Ireland
REFERENCES (1 citation):
Pound of Tow, The

DESCRIPTION: "A single man is free from strife." Before he and his wife married she "could do all kinds of country work" including spinning a pound of tow every night. Now she won't spin and spends on fashion instead and pawns his clothes to support her pride.

AUTHOR: unknown

EARLIEST DATE: before 1841 (broadside, Bodleian 2806 c.18(250))

KEYWORDS: marriage clothes husband wife money

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan7 1301, "The Weary Pun' o Tow" (3 texts, 2 tunes)

Roud #435

BROADSIDES:
Bodleian, 2806 c.18(250), "The Pound of Tow" ("Come all ye jolly batchelors that would married be"), J. Jennings (London), 1790-1840

CROSS-REFERENCES:
cf. "She's Aye Tease, Teasin'" (theme: the wife who won't spin) and references there

ALTERNATE TITLES:
Come All Ye Jovial Bachelors

NOTES [35 words]: Greig/Duncan7: ".. received by Mrs Harper from a sister of her father's, Mrs Jaffray, Mintlaw. Mrs Jaffrays mother (Mrs Harper's grandmother) had learnt it when a girl at Midmar: she was born about 1800." - BS

Last updated in version 5.1

File: GrD71301

Pounds, Shillings, and Pence

DESCRIPTION: "Pounds, shillings, and pence, The monkey jumped the fence. He went so high, he reached the sky, Pounds, shillings, and pence."

AUTHOR: unknown

EARLIEST DATE: 1903 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: play party animal

FOUND IN: New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 101, "(pounds, shillings and pence)" (1 text)

Roud #22189

File: SuSm101B

Poupore's Shanty Crew

DESCRIPTION: Describing life at the lumber camp of Tom Poupore "on the twenty-eighth of October in 1884," The crew builds a shanty. They celebrate the cook. The leaders of the team, and some of the members, are named. The singer concludes with a toast to the crew

AUTHOR: unknown

EARLIEST DATE: 1966 (Fowke)

KEYWORDS: logger lumbering work

FOUND IN: Canada(Que)

REFERENCES (1 citation):
Fowke-LumberingSongsFromTheNorthernWoods #9, "Poupore's Shanty Crew" (1 text, tune referenced)

ST FowL09 (Partial)

CROSS-REFERENCES:
Poverty Knock

DESCRIPTION: "Poverty, poverty knock! Me loom is a-sayin' all day... Gaffer's too skinny to pay." "Up ev'ry morning at five, I wonder that we keep alive." The weavers are poorly paid and in pain. They get no help when injured. His daughter Lizzie is being courted

AUTHOR: unknown
EARLIEST DATE: 1965 (collected from Tom Daniel, according to Raven)
KEYWORDS: work hardtimes injury weaving courting family
FOUND IN: Britain(England(North))

REFERENCES (2 citations):
Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, pp. 88-89, "Poverty Knock" (1 text, 1 tune)

Roud #3491

File: JRVI125

Powder Monkey, The (Soon We'll Be in England Town)

DESCRIPTION: Jim was powder monkey killed on board Victory. In '98 "we chased the foe right into Bourky Bay" and destroyed their flag ship Orient. Jim was killed by musket "as the fight was just on won." He asks the crew "Give a kiss to dear old mother."

AUTHOR: unknown
EARLIEST DATE: 1932 (Creighton-NovaScotia); 19C (broadside, Bodleian LOCsinging as111260)
KEYWORDS: battle navy death sea ship mother

HISTORICAL REFERENCES:
Aug 1, 1798 - Nelson defeats the French in Aboukir Bay, Egypt

FOUND IN: Canada(Mar)

REFERENCES (3 citations):
Creighton-SongsAndBalladsFromNovaScotia 57, "Chanty Song" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, p. 148, "The Powder Monkey" (1 text, 1 tune-chorus only)
Greig/Duncan1 144, "The Battle of Aboukir Bay" (1 text, 1 tune)

ST CrNS057 (Full)
Roud #1799

BROADSIDES:
LOCsinging, as111260, "The Powder Monkey," unknown, 19C

CROSS-REFERENCES:
cf. "Heiland Laddie" (similar chorus)

NOTES [157 words]: Creighton-SongsAndBalladsFromNovaScotia has a verse and chorus as a chanty.
The "powder monkey" job could be handled by women and boys "whose task it was to pass gunpowder up from the magazine to the gunners" (see source for Aboukir Bay, below)
HMS Victory, while commissioned in 1778, was not in service in 1798. Nelson's [service in] Victory began in 1803 and continued until his death at Trafalgar in 1805 (Source: HMS Victory site) - BS
Hugill-ShantiesFromTheSevenSeas calls this a "shore sea-song" possibly from the music-hall, believes that it dates from the 1840s, and that it bears some relationship to "Donkey Riding." - SL

Last updated in version 2.4

File: CrNS057

Powder River (I - Lazy River)

DESCRIPTION: "Last time on that lazy old river... I met a girl who was more like heaven And her
smile will last forevermore." He courts her and plans to take her away from the river, but a "spirit of the water" struck back; he mourns her amid the ruins of the flood

AUTHOR: unknown

EARLIEST DATE: 1966

KEYWORDS: love courting river disaster flood death grief

FOUND IN: US

REFERENCES (1 citation):
Fife/Fife-CowboyAndWesternSongs 61, "Powder River" (1 text, 1 tune)
Roud #11076

NOTES [62 words]: The name of the river of this song is explicitly "Powder River," not "The Powder River"; the local custom is that you don't use an article before the name, ever. (See Helena Huntington Smith, The War On Powder River, University of Nebraska Press, 1966, p. 1). According to Smith, p. 9, the first big cattle drive on Powder River was organized by Moreton Frewen in 1879. - RBW

File: FCW061

Powder River Jack

DESCRIPTION: A description of Powder River Jack Lee, the cowboy singer, and his wife Kitty Lee. Jack was "not a boozer, and he never cared for cards," and he "loved his pretty Kitty" -- but "the old Sky Boss was needin' One more top hand," and Jack is killed

AUTHOR: "Colorado Bill"

EARLIEST DATE: 1946 ("Hoofs and Horns" magazine)

KEYWORDS: death cowboy recitation

HISTORICAL REFERENCES:
1946 - Death of Powder River Jack Lee in a car accident

FOUND IN:
REFERENCES (1 citation):
Ohrlin-HellBoundTrain 38, "Powder River Jack" (1 text)

File: 0hr038

Powder River, Let 'Er Buck

DESCRIPTION: "Powder river, let 'er buck, A surgin' mass of cattle, Roundup wagons full of chuck, Horns and hooves a-rattle...." A description of the cows, horses, and cowboys to be met during a cattle drive.

AUTHOR: Powder River Jack Lee?

EARLIEST DATE: 1930 (recording, Powder River Jack & Kitty Lee)

KEYWORDS: cowboy horse work travel nonballad

FOUND IN: US

REFERENCES (2 citations):
Ohrlin-HellBoundTrain 40, "Powder River, Let 'er Buck" (1 text, 1 tune)
ADDITIONAL: Powder River Jack and Kitty Lee's _Songs of the Range: Cowboy Wails of Cattle Trails_, Chart Music, 1937, pp. 4-5, "Powder River, Let 'er Buck" (1 text, 1 tune)
Roud #11524

RECORDINGS:
Powder River Jack & Kitty Lee, "Powder River, Let 'Er Buck" (Victor 23527, 1930; Montgomery Ward M-4462, 1934; on AuthCowboys)

NOTES [108 words]: The phrase "Powder River, let 'er buck" was the motto of a Wyoming division (comprised largely of cowboys) during World War I. Powder River Jack Lee claims to have composed the song, and there is no evidence to the contrary -- but the slogan must have come from somewhere.
Incidentally, the name of the river is explicitly "Powder River," not "The Powder River"; the local custom is that you don't use an article before the name, ever. (See Helena Huntington Smith, The War On Powder River, University of Nebraska Press, 1966, p. 1). According to Smith, p. 9, the first big cattle drive on Powder River was organized by Moreton Frewen in 1879. - RBW

Last updated in version 6.0

File: 0hr040
Powderhorn
DESCRIPTION: "Out in the West you have often heard said The only good paint horse is one that is dead." The singer sets out to disprove the rule, describing the purchase of a cutting horse, Miss Aledo, that does a spectacular job
AUTHOR: unknown
EARLIEST DATE: 1966
KEYWORDS: horse work cowboy commerce
FOUND IN: US
REFERENCES (1 citation):
Fife/Fife-CowboyAndWesternSongs 70, "Powderhorn" (1 text, 1 tune)
Roud #11075
NOTES [23 words]: A cutting horse is used to cut off a steer from the herd. A good horse can make a cowboy's task much easier by outguessing the cattle. - RBW
File: FCW070

Powellton Labor Train Explosion, The
DESCRIPTION: "It was a cold December morn, The hour was about six o'clock, There came a vast explosion," throwing the Powellton labor train engine into the air. Many are killed and injured; listeners are told that their train too might explode someday
AUTHOR: Charles A. Hudson (source: Lyle)
EARLIEST DATE: 1940 (sent to James Taylor Adams by Elizabeth Hudson)
KEYWORDS: train death labor-movement warning
HISTORICAL REFERENCES:
Dec 27, 1934 - A train engine explodes near the mining settlement of Powellton, West Virginia, killing 17 and injuring 43 or more
FOUND IN:
REFERENCES (1 citation):
Lyle-ScaldedToDeathByTheSteam, pp. 202-203, "The Powellton Labor Train Explosion" (1 text)
Roud #14032
File: LySc202

Powers of Whisky, The
DESCRIPTION: "There's nothing like whisky Makes Irishmen frisky" and girls also, even if sick. If a maid rejects you "drink enough, you'll find charms in a dozen beside ... you'll think you're in love with each girl that you meet." Whisky can subdue any grief.
AUTHOR: unknown
EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)
KEYWORDS: love drink nonballad
FOUND IN:
REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 75-76, "The Powers of Whisky" (1 text)
CROSS-REFERENCES:
cf. "The Kinnegard Slashers" (tune, according to Croker-PopularSongsOfIreland)
File: CrPS075

Prairie Grove
DESCRIPTION: "Come ye gallant sons of I-o-way, come listen to my song... About the gallant charge at Prairie Grove, An' we an' Southern rebels on equal numbers strove." The singer describes a federal victory, the burial of the southern dead, and their widows' mourning
AUTHOR: unknown
EARLIEST DATE: 1928 (Randoph)
KEYWORDS: battle soldier death Civilwar
HISTORICAL REFERENCES:
Dec 7, 1862 - Battle of Prairie Grove
FOUND IN: US(So)
NOTES [673 words]: The battle of Prairie Grove was one of the more confusing messes of the Civil War. It had little effect on the main war effort (though it contributed significantly to the Union conquest of Arkansas), and so is rarely mentioned in the histories.

McPherson, p. 668, gives this backdrop: "The transfer of Van Dorn's Confederate army [from Missouri/Arkansas] to Mississippi in the spring of 1862 had left northern Arkansas shorn of defenders. Samuel R. Curtis's small Union force began advancing toward Little Rock, slowed only by skittish militia and harassing guerrillas. Into the Confederate breach stepped Thomas C. Hindman, a political general five feet tall who made up in energy what he lacked in size. Hindman enforced conscription with a will that created a 20,000-man army of lukewarm Arkansans, hardened Teans, and Missouri guerrillas. This force deflected the enemy campaign against Little Rock and went over to the offensive in the fall, driving the Federals north almost to Missouri."

The Federals managed to recover -- but they split their forces. Two Union divisions, under Herron, were located near Springfield, Missouri; another, under Blunt, was in an advanced position south of Fayetteville, Arkansas.

The Confederate general Hindman, observing this deployment, saw an opportunity to defeat the Unionists in detail. He took his force -- somewhat smaller than the combined Union forces but much stronger than Blunt alone -- and on Dec. 6 attacked Blunt.

Unknown to Hindman, Herron's force had been ordered forward a few days earlier. When Hindman learned that Herron was approaching, he tried to get between the two Union forces. It didn't work. Herron managed to hold off Hindman until Blunt arrived. The Confederates -- many of them raw Arkansas troops who deserted at the beginning of the battle -- wound up abandoning the field. The battle was not a great Union success, but neither was it a great defeat. The Confederates retreated, and many of Hindman's conscripts deserted. In the aftermath, the Federals were able to occupy a large part of northern Arkansas. Herron received a promotion to Major General as a result -- being, at the time, the youngest Major General in the army (Warner, p. 228).

That seems to be typical of Hindman's career: Tucker, pp. 68-69, summarizes his career as follows:

"Thomas C. Hindman had been an enterprising soldier in the trans-Mississippi department, and his conduct in the later phases of the Chickamauga campaign was in sharp contrast with his lethargy in [a preliminary action at] McLemore's Cover. He had been an outstanding resident of Arkansas when the war broke and had played one of the leading roles with his stump speeches to take Arkansas out of the Union.

"Born in Knoxville, Tennessee, he had been educated in Lawrenceville, New Jersey, had been cited for conspicuous bravery in the Mexican War, had served in the Mississippi legislature as a staunch Jefferson Davis man, then had moved across the Mississippi River to Helena, Arkansas. A lawyer and a gifted speaker, he was sent by the Helena district to Congress in 1856.... Like George Pickett, he wore his hair in long curling locks and was something of a dandy in his civilian dress with his pink gloves and rattan cane. He has small and tended to be tyrannical.

"After secession, Hindman raised a regiment, commanded a brigade at Shiloh, where he was wounded, and because of his good fighting there became a major general. In command of the Confederate army at Prairie Grove, Hindman was at first aggressive and appeared to be winning, but he lost the battle by suddenly taking a defensive position and awaiting attack, thereby allowing his opponent, Brigadier General James G. Blunt, to unite his forces on the field. Hindman has been called a 'man of genius,' a man who would have been a good Secretary of War but was unable to command an army or plan a battle. However, he was to prove at Chickamauga that he could strike hard under competent leadership."

This song is item dA38 in Laws's Appendix II. - RBW- RBW

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- Tucker: Glenn Tucker,Chickamauga: Bloody Battle in the West, Konecky & Konecky, 1961
Prairie Song, A
DESCRIPTION: "The music springs under the galloping hoofs Out on the plains." Oh where are the traces of yesterday's ride?" "Oh, rest not my pony, there's youth in my heart... And there's room here to live and to love and to dare, Out on the plains"
AUTHOR: unknown
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: home horse travel
FOUND IN:
REFERENCES (1 citation):
  Thorp/Logsdon-SongsOfTheCowboys, pp. 129-130, "A Prairie Song" (1 text)
File: ThLo129

Praise of a Dairy, The
DESCRIPTION: "In praise o a dairy I purpose to sing, But all things in order, first, God save the King." Eve was the first dairy-maid. Milk and honey existed before there was money. Milk is important in many excellent foods
AUTHOR: unknown
EARLIEST DATE: 1877 (Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland)
KEYWORDS: food nonballad
FOUND IN:
REFERENCES (1 citation):
  Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 444-446, "In Praise of a Dairy" (1 text)
  ST BeCo444 (Partial)
CROSS-REFERENCES:
  cf. "Packington's Pound" (tune) and references there
File: BeCo444

Praise of Kinsale, The
DESCRIPTION: The singer is "a poor fisherman" praising "his own native town of Kinsale." There's "a Royal Hotel," races, dances, billiards, and cards. There are cold baths for fitness, hot baths for cures, "or if you're in health, just come here for a frolic"
AUTHOR: John Lander (source: Croker-PopularSongsOfIreland)
EARLIEST DATE: 1831 (Haly broadside, according to Croker-PopularSongsOfIreland)
KEYWORDS: commerce gambling sports dancing nonballad
FOUND IN:
REFERENCES (1 citation):
  Croker-PopularSongsOfIreland, pp. 215-217, "The Praise of Kinsale" (1 text)
NOTES [76 words]: Kinsale and Mallow are in County Cork.
Croker-PopularSongsOfIreland: "This satirical song ["The Praise of Kinsale"], with the subsequent reply to it ["Kinsale versus Mallow"], are given from a broadside purchased by the Editor in 1831, at the shop of Haly, a ballad printer in Hanover Street, Cork. The were respectively entitled, 'Paddy Farrell, of Kinsale, to his Friend at Mallow;' and 'Answer of Thady Mullowny, of Mallow, to Paddy Farrell, Kinsale.'" - BS
File: CrPS215

Praise of Ploughmen, The
DESCRIPTION: "Ye lads and lasses a' draw near, I'm sure it will delight your ear... To sing the
Praise of Ploughmen.

Workers at other occupations may regard themselves as better, but the ploughman feeds them. The girl choruses, "Happy is the ploughman's jo."

Author: John Anderson
Earliest Date: 1906 (Greig/Duncan3); Grieg reports that it was written c. 1850
Keywords: farming, worker, food
Found In: Britain (Scotland, Aber)
References (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #164, pp. 1-2, "The Praise of Ploughmen" (1 text)
Greig/Duncan3 447, "The Praise of Ploughmen" (4 texts, 1 tune)
Ord-BothySongsAndBallads, p. 242-243, "The Praise of Ploughmen" (1 text)
Roud #5579
Cross-References:
cf. "The Laddie That Handles the Ploo" (theme)
cf. "The Farmer is the Man" (theme)
cf. "Johnnie Cope" (tune, per Greig/Duncan3)
cf. "Come All You Jolly Ploughboys" (theme)
cf. "The Useful Plow" (theme)
Alternate Titles:
Britain's Isle
The Labours o' the Plooman
The Plooman
Notes: [14 words]: Greig: .. written about the middle of last century, or perhaps somewhat earlier." - BS
Last updated in version 2.4
File: Ord242

Praise of Saylors Here Is Set Forth, The

Description: "As I lay musing in my bed, Full warm and well at ease, I thought upon the lodging hard Poor sailors have at see." They face hunger, cold, and storm, although captain and boatswain and pilot fight hard against the seas. The singer wishes them well
Author: unknown
Earliest Date: before 1899 (Roxburghe Ballads); first printed in the seventeenth century
Keywords: sailor, ship, hardtimes, storm
Found In:
References (1 citation):
Palmer-OxfordBookOfSeaSongs 11, "The Praise of Sailors" (1 text)
Roud #V32242
File: PaSe011

Praise of Waterford, The

Description: "Waterford, thow loyall cytie" has been honored by Henry II, chartered by John, affirmed by Henry III, and so forth, through Henry VIII. "Quia to semper intacta manes" ends each verse echoing the Waterford motto.
Author: unknown
Earliest Date: 1824 (Ryland, _History of Waterford_, according to Croker-PopularSongsOfIreland)
Keywords: royalty, political, Ireland
Found In:
References (2 citations):
Croker-PopularSongsOfIreland, pp. 312-320, "The Praise of Waterford" (1 text)
Cross-References:
cf. "The Mayor of Waterford's Letter" (structure)
Notes [3281 words]: Croker-PopularSongsOfIreland: "The motto of 'Urbs intacto manet Waterfordia' ... was conferred on the city, with other honours, by Henry VII., for the conduct of the mayor and citizens against Perkin Warbeck."
"... there was soon to be another impostor [to Henry VII's crown after Lambert Simnel (see 'The Mayor of Waterford's Letter')], Master Perkin Warbeck from Tournai, whom the men of Cork felt convinced was Richard of York, the younger of the Princes in the Tower." (Williams/Fraser, p. 171)

Croker-PopularSongsOfIreland: "The date of this composition is satisfactorily fixed, by the twentieth and twenty-second verses, to be about 1545. In the former, Henry VIIIth's present to the city of Waterford of a sword of justice in 1523, is spoken of as "lately sent;" and in the latter, the term 'our triumphant king' (which would scarcely be applied to Edward VI), must have been written subsequent to 1541, when Henry assumed the title of King of Ireland." - BS

It seems unlikely (to put it mildly) that this was a genuine folk song -- but it is an interesting curiosity, because the manuscript of it contains marginal notes. These are not uncommon in manuscripts of, say, the Bible -- but rarely in poetry!

Still, if the scribe felt the urge for footnotes, how can I resist?

"Henry the Second, that noble Kinge" -- Henry II Plantagenet, reigned 1154-1189. Henry came to Ireland in 1171, taking advantage of local strife to build an enclave on the east coast; he invaded following the invasion of his own vassal the Earl of Pembroke, known as Strongbow (Golway, p. 11).

The reference to his son's honor is presumably to Henry's fourth son John, the future King John. Henry, during his life, divided up his kingdom (England, much of France, and Ireland) among his four sons. John was given Ireland -- though he quickly got himself in trouble by making fun of the native chieftains's appearance (Harvey, p. 52). John would reign over England and Ireland from 1199 to 1216, following the reign of his older brother Richard I (now usually known as Richard the Lion-Hearted, but at the time, he was likely to be called "Richard Yes-and-No," because he was so wishy-washy).

John's son was Henry III, who would face the rebellion of Simon de Montfort; he came to the throne as a boy, and so had a very long reign, 1216-1272.

Edward the First, reigned 1272-1307, was known for the work he did in organizing and codifying the laws of England; he did indeed grant many charters. "His son" was Edward II, reigned 1307-1327, when he was deposed.

"Edward the Third, of triumph most abundante," was the son of Edward II, and reigned 1327-1377. His triumphs were indeed abundant, though they in the end amounted to little: He started the Hundred Years' War, in the process of which he captured the Scottish king David II (Seward-Hundred, p. 69) he won the great Battle of Crecy against the French in 1346 (Seward-Roses, pp. 63-68), captured Calais (Harvey, p. 141) and finally, after his son the Black Prince had captured the King of France at the Battle of Poitiers in 1356 (Myers, pp. 24-25), negotiated the Treaty of Bretigny which gave England theoretical sovereignty over a third of France (Seward-Hundred, pp. 99-101, plus the map on p. 266).

The flip side is, Edward's reign also witnessed the Black Death (Myers, pp. 23-24), which -- apart from killing a large fraction of the population -- devastated the already-strained English treasury; England captured much of France, but proved unable to hold it; by 1374, Edward was "drinksodden and used up," (Seward-Hundred, p. 115), and there was a struggle over control of the government (Myers, pp. 28-29), which ended with the triumph of the king's son Edward the Black Prince -- who, however, died in 1376 (from what sounds rather like malaria, acquired perhaps in an invasion of Spain).

The conquest of France was already unraveling by the time of their deaths. Ashley, p. 604, says that Edward's "final year was spent in much loneliness and sadness aware that the administration about him was crumbling."

With the Black Prince dead, as well as Edward's second son Lionel (dead, perhaps of overindulgence, in 1368 shortly after wedding his second wife Violante Visconte; Saunders, pp. 134-135; on page 138, Saunders mentions speculation that Lionel was poisoned to reduce English influence in Italy), the throne passed to the Black Prince's son, the boy Richard II (ascended 1377, deposed 1399, died, probably murdered, 1400).

Richard had a very difficult minority, with English conquests in France slowly being lost and his barons quarreling. It didn't help that he was without a true heir; his first marriage was childless and, when his beloved first wife died, he apparently almost went mad (Harvey, p. 156). He eventually took as his second wife a very young French princess who was years from childbearing age. Harvey, p. 157, says that Richard made a very constructive visit to Ireland in 1394-1395, but soon after, he turned into a tyrant. When his uncle John of Gaunt died in early 1399, the last restraint on his behavior was lifted (Harvey, p. 159). Richard took over the vast Lancaster estates of Duke John (who had ruled what was almost a kingdom within a kingdom), thus disinheritng Gaunt's son Henry of Bolingbroke. Bolingbroke had already been exiled by Richard, and this was the final straw. When Richard took another trip to Ireland in 1399, Henry invaded England, and the despotic
Richard had angered so many barons that Henry had no trouble taking over. Henry ruled 1399-1413, but was never easy on the throne (Harvey, p. 163); he was not Richard's proper heir. (His claim, recall, came through Edward III's third son John, but the second son Lionel had left descendants by his first marriage. It's just that they were too young and powerless to be contenders for the succession in 1399.) Henry IV was unable to do anything about the disastrous situations in France and Ireland; it was all he could do to control his own barons and the Welsh revolt of Owen Glendower.

The song does not clearly distinguish between Henry IV and his offspring, but the "lusty Henry that conquered France" is Henry V (1413-1422). He didn't exactly conquer France, since there was still a portion that was independent -- but his battles did cause him to be declared the heir to the French throne in 1420 (Ashley, p. 611). Unfortunately, he died only two years later, leaving only a baby, the future Henry VI, as heir. (Incidentally, Henry V was "not" lusty; many English kings left a large collection of bastards, but Henry V seems to have been almost monkish in his habits; there is no record of any bastards, and little evidence of affairs; Earle, p. 87. He even dressed like a priest; Allmand, p. 438.)

If Henry V was less than worldly, Henry VI surely qualifies as the most out-of-it King in English history to that time. (The English did not start inbreeding the way most continental monarch did until the Hannoverian Succession in 1714. As a result, English monarchs were mostly sane, if often utterly wrong-headed. There were only two major instances of genetic defectives in the English royal family: Henry VI, who was the son of Katherine of France, the daughter of Charles the Mad -- and the descendants of Henry VII, who were "also" descendants of Charles the Mad; after Henry V died, Katherine formed a common-law marriage with Owen Tudor; their grandson was Henry VII.)

The song calls Henry VI "Henry the Holly [holy], that borne was in Wyndsoire." This is perhaps an attempt to cover up his notorious incapacity. But it was just that -- incapacity. He may not actually have been mentally retarded, but he certainly lacked the power of decision needed to rule (Ashley, p. 614), and at various times in the 1450s, he went mad. Inactivity was confused for piety by some, but there is no actual evidence that Henry was in any sense extraordinary in holiness. And, because he was always being pushed around by his advisors, he could be made to decree anything.

The song completely fails to note that "Edward the Strong" (Edward IV, reigned 1461-1470 and 1471-1483) deposed Henry VI (though Henry was briefly restored 1470-1471 before being re-deposed -- and, this time, killed). Edward IV was certainly the rightful King of England -- but he was merely a third cousin, twice over, several times removed, of Henry VI. He was able to take the throne only because Henry was incompetent to keep it. Thus, citing both Henry VI and Edward IV is about like citing charters from both Ahura Mazda and Ahriman -- some owe allegiance to one, some to the other, but few will recognize the authority of both.

Of course, that's nothing to calling Henry VII "Henry the Valiant." The guy never truly commanded a battle; the only major fight where he was present was the Battle of Bosworth, where he overthrew Richard III -- and most authorities agree that it was the Earl of Oxford who had field command (e.g. Gillingham, p. 244; Kendall, p. 435, or the notes to "The Children in the Wood (The Babes in the Woods)" [Laws Q34]). Henry's primary activity was to avoid getting killed when Richard III made his death-or-glory charge which was so noteworthy that not even Shakespeare could get it wrong. (Which is amazing, since the only other thing Shakespeare got right in "Richard III" was the names "Edward," "Henry," and "George." )

Valiant or not, Henry managed to take the throne (for details, see e.g. "The Rose of England." ) But it was a shaky throne; he faced many revolts, and two major plus several minor pretenders. For the problems Henry faced up to the time of the first major pretender, Lambert Simnel [referred to in the song as "Lambart [who] was crowned by false advertence"], as well as how Waterford stuck by Henry, see the notes to "The Mayor of Waterford's Letter." But not even crushing two revolts (Stafford's and Lambert's) spelled peace for Henry VII; the country was just too restive and he was just too efficient about collecting taxes (it was in his reign that the infamous Morton's Fork was invented -- named for John Morton, who came to be Archbishop of Canterbury and Chancellor. The Fork was a trick used by tax collectors: If a man lived in luxury, he had money which could be taxed; if he lived in poverty, he was saving money which could be taxed). Much of the country, for one reason or another, wanted a different king.

Kendall, p. 477, says that there had been "at least three other 'feigned boys." But the three after Lambert were quickly dealt with. Not so imposter #5. In 1491, Henry was confronted with the most serious pretender of all, Perkin Warbeck (called "Parkin" in the song). Warbeck was an interesting case, because several witnesses said he actually looked like a member of the House of York (Weir, p. 239; Poole, p.17). It's not impossible that he was an illegitimate son of Edward IV (who sowed enough wild oats to supply an entire stable of horses), but there doesn't seem to be any
evidence for this, and Weir, p. 241, thinks it unlikely. She mentions a possibility that he was Richard III's son (a possibility also mentioned by Poole, p. 17) -- but the one Plantagenet whom Warbeck did "not" resemble was the short, dark Richard III.

According to Seward-Roses, p. 322, "'Pierrequin Werbecque' was born in Tournai in about 1474, the son of a boatman. Weir, p. 241, says that he eventually admitted to being "the son of John Warbeck, or Osbeck, and Katherine de Faro, his wife, both converted Jews living in Tournai where John was a minor official. When Peter (or Peterkin, as he was known) was small, the family lived for a time in London, where John Warbek earned a living by suppling carpets to the royal court." Whatever Warbeck's early history, he apparently arrived in Ireland in 1491 as the servant of a Breton silk merchant and, while walking through the streets of Cork dressed in his master's splendid clothes (Seward-Roses, p. 322; Weir, p. 242, describes him as modeling the outfits), was taken for a member of the Yorkist royal family."

Apparently that was enough for Warbeck and those around him. It was in Cork, in 1491, that he formally declared himself (Chrimas, p. 81). According to Weir, p. 236, he briefly claimed to be the Earl of Warwick, the son of King Edward IV's younger brother George of Clarence. Henry VII in his propaganda said that he also listed himself as the son of Richard III. But he soon settled upon the identity of Richard of York, the younger of Edward IV's two sons. (Probably he decided to adopt the persona of Richard, the younger of the Princes in the Tower, rather than Edward, the older, because they were close in age, or because Edward V had been known to more people. Chrimas, p. 82, also notes that it would be a bit embarrassing to return as a deposed King. But it is interesting to note that, if the bones said to be those of the Princes are indeed theirs -- and there can be no proof either way until the British Royal Family gives permission for DNA testing -- the elder suffered from dental problems that might well have killed him. So Richard was the prince more likely to still be alive. It is hard to imagine how Warbeck could have known that, however.)

Quite a few of the monarchs of Europe recognized him -- including, for a time, the King of France (Weir, p. 236), who received him with "appropriate honors" (Chrimas, p. 82). Henry finally talked Charles VIII out of supporting the pretender, but the Dowager Duchess of Burgundy, and her stepson-in-law, the Duke Maximillian, recognized him and gave him shelter in Flanders (Chrimas, p. 83). The Dowager Duchess was the sister of Edward IV, and must have known he was apretender (Poole, p. 17, says that she in fact helped coach him) -- but evidently would have preferred anyone to Henry VII. Apart from being an usurper, Henry VII had confiscated her English estates, according to Poole, p. 18.

In 1493, Warbeck returned to Ireland, that hotbed of Yorkist sympathy (Weir, p. 237). Henry VII sent Lord Poyning to Ireland in 1494 to stop him (Chrimas, p. 84). Poyning was able to lift the Earl of Desmond's siege of Waterford, which lasted from July 23 to August 4 (Chrimas, p. 86). Poyning did not manage to catch Warbeck -- but he did drive him back to Flanders, plus he forced the Irish parliament to pass Poyning's Law, which all but destroyed the Irish parliament; the English crown was given the right to control its meetings and negate any legislation which affected anything outside Ireland (Fry/Fry, p. 103). This particular law was responsible for many of the problems of Ireland over the next three centuries.

By 1495, Henry had rounded up just about all of Warbeck's English followers (Weir, p. 237; Seward-Roses, p. 322, claims he learned who they were by bribing a former Yorkist knight), and even executed Sir William Stanley (Kendall, p. 457) -- the man who, a decade earlier, had killed Richard III and put Henry on the throne! (Seward-Roses, p. 322, considers it significant that Stanley, who always had an eye to his own profit, thought Warbeck enough of a threat to Henry as to support him. It certainly is interesting -- but I'm not convinced Stanley "did" support Warbeck.

Being William Stanley, he may have simply tried to have a foot in both camps. But Henry -- unlike his relatively merciful predecessor Richard III, who always forgave the Stanleys -- wouldn't allow such things. Besides, he may have wanted Sir William's money; Poole, p. 18. For the whole Stanley mess, see the notes to "The Vicar of Bray" plus, again, the notes to "The Children in the Wood".)

When Warbeck attempted to land in England, he was driven off (Seward-Roses, p. 323); he then headed for Waterford, but Poyning drove him back. He ended up in Scotland, where James IV took him in and even married him to a relative (Chrimas, p. 88, who suggests that this means James thought he was legitimate; the poor woman, Katherine Gordon, would have three other husbands after Warbeck; Chrimas, p. 91 n. 2) -- but then came to dislike him and made him unwelcome; he headed once more for Ireland in 1497 (Weir, p. 238; Seward-Roses, p. 323). He finally managed to land in Cornwall (which had earlier risen in rebellion over Henry's impossible taxes; Chrimas, p. 90), but he didn't get much of a welcome (Chrimas, p. 91); when Henry's army arrived, Warbeck fled. He was captured, and for a time was treated well. But he tried to escape, and was captured again, tortured, and placed in close confinement near the very Earl of Warwick
he had once impersonated (Seward-Roses, p. 323).
Weir, p. 238, speculates that this was deliberate -- the government was trying to lure them into a conspiracy. Certainly the government detected one -- even though Warwick was considered feebie-minded (Kendall, p. 349; Weir, p. 239; Seward-Roses, p. 324; Poole, p. 21 says that he was "of mediocre intelligence (if not a simpleton) and suffered from grave defects of character," while Potter, p. 168, quotes a contemporary report that he could not "tell a goose from a capon"). In 1499, Warwick was tried, and supposedly confessed; he was condemned to death. So was Warbeck.
As Poole, p. 21, says, Warwick's only crime was being the last (legitimate) male Plantagenet. At least, as a member of the nobility, he was merely beheaded (Chrimes, p. 92); Warbeck was hung, drawn, and quartered. To give Henry his minimal due, he was kind enough not to persecute Warbeck's wife (Poole, p. 22); he even gave her a pension.
Seward-Roses, p. 324, mentions Francis Bacon's belief that Warwick was killed because Ferdinand of Aragon had refused to marry his daughter to Henry VII's son until all possible Plantagenet pretenders were eliminated; as long as any were alive, there would be plots. Before his execution, Warbeck confessed -- or at least was said to have confessed -- that he was not the son of Edward IV. Warwick's turn followed soon after (Seward-Roses, p. 324, mentions the coming of another false Warwick, named Ralph Wulford, as helping to prompt this), without any such notable confession. The last great threat to Henry VII's illegitimate kingship was done. Could Warbeck have displaced Henry? It's an interesting question. After 1495, he had no chance. But there might have been a possibility in 1494 or 1495. So it was pretty significant when Waterford kept him from landing in Ireland.
Although one might argue that this marked the pinnacle of Waterford's career, the song does not end there. Having already praised the unwarlike Henry VII, it proceeds to the reign of his son Henry VIII (reigned 1509-1547), whom it calls "Henry the Tryumphant." Pretty good for a king who never really participated in a battle. (Maybe it refers to the fact that he didn't face any rebellions.) Henry VIII was the second son of Henry VII, and did not become crown prince until his older brother died, so he was given more clerical than military training (Ashley, p. 630). Henry did lead an army to invade France, conducting a couple of successful sieges and winning the so-called "Battle of the Spurs," (Ashley, p. 631) -- but this 1513 "victory" was really only a cavalry skirmish, and Henry then allowed himself to be bought off. A much more notable victory at this time was the English defeat of the Scots at Flodden (for which see, e.g., "The Flowers of the Forest"), but Henry had no part in that; it was the Howard Earl of Surrey who commanded the English force. Henry did go on to fight France in later years, but he did not lead the armies and there was little real fighting anyway. It seems clear that Henry VIII was still king at the time of this song, though, so little wonder that it buttered him up. -RBW

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- Poole: Stanley B. R. Poole, Royal Mysteries and Pretenders, Barnes & Noble, 1993
- Saunders: Frances Stonor Saunders, Hawkwood: Diabolical Englishman, Faber and Faber, 2004
- Seward-Hundred: Desmond Seward, The Hundred Years War: The English in France, 1337-1453, 1978 (I used the 1982 Atheneum paperback)
Praise the Lord and Pass the Ammunition

DESCRIPTION: "Praise the Lord and pass the ammunition (x3), And we'll all stay free." The singer describes the mission he and his fellow soldiers are on and the dangers they face, but clearly expects to succeed

AUTHOR: Frank Loesser
EARLIEST DATE: 1942 (copyright)
KEYWORDS: soldier technology nonballad
FOUND IN: Canada
REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, pp. 30-31, "Praise the Lord and Pass the Ammunition" (1 text, 1 tune)
Roud #24982
NOTES [101 words]: The story of this is that, during the Japanese attack on Pearl Harbor, a chaplain was asked to say a prayer and came out with "Praise the Lord and pass the ammunition" so he could man an anti-aircraft gun. Wikipedia has a whole entry on the song and the remark, none of which I find particularly convincing. But the tale inspired Frank Loesser to write a song, and Loesser being Loesser (he was, among other things, was responsible for the music of "Guys and Dolls," the most popular musical of the classic type in Broadway history), it was popular enough to apparently go into tradition in a small way. - RBW

Praise, Member

DESCRIPTION: "Praise, member, praise God, I praise my Lord until I die. Praise, member, praise God, And reach the heavenly home." "Jordan's bank is a good old bank." "O soldier's fight is a good old fight." "I look to the east and I look to the west."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad soldier floatingverses
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 4, "Praise, Member" (1 text)
Roud #11859
File: AWG004A

Praises of Limerick, The

DESCRIPTION: Limerick "for true generosity, honour, fidelity ... one of us is worth ten of you [from nearby towns]." Our shopkeepers "charge us extravagant" but never "more than his conscience should bear." Our proper wives are "so dressy, so flirtish, so talkative"

AUTHOR: Dr MacDonnell (source: Croker-PopularSongsOfIreland)
EARLIEST DATE: 1793 (_Anthologia Hibernica_, according to Croker-PopularSongsOfIreland)
KEYWORDS: humorous nonballad
FOUND IN:
REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 228-230, "The Praises of Limerick" (1 text)
CROSS-REFERENCES:
cf. "My Name is Molly Macky" (tune, according to Croker-PopularSongsOfIreland)
NOTES [39 words]: Croker-PopularSongsOfIreland quoting the Memoirs of Sir James Campbell notes that MacDonnell's satirical song was not taken well in Limerick and "the young doctor was
fain to make his escape in the night time, and never return." - BS

Pray All the Member

DESCRIPTION: "Pray all the member, O Lord, Pray all the member, Yes my Lord." "Pray a little longer." "Jericho da worry me." "Jericho, Jericho." "I been to Jerusalem." "Patrol all around me." "Thank God he no catch me." "Jump along Jericho."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad

FOUND IN: US

REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 35, "Pray All de Member" (1 text, 1 tune)
Roud #11990

File: AWG035

Pray for Us, Thou Prince of Peace

DESCRIPTION: "Pray for us, thou prynce of pes, Amici Christi Johannes." "To the now, Crystys der derling." John slept on Jesus's breast. He did not forsake Jesus when Jesus was before Pilate. Jesus was put into his care. So the song appeals to him

AUTHOR: unknown

EARLIEST DATE: XV century (Bodleian MS. Eng. poet. e.1 and others)

KEYWORDS: Jesus religious carol foreignlanguage MiddleEnglish

FOUND IN:

REFERENCES (11 citations):
Greene-TheEarlyEnglishCarols, #103, pp. 66-67, "(no title)" (2 texts)
Brown/Robbins-IndexOfMiddleEnglishVerse, #3776
DigitalIndexOfMiddleEnglishVerse #6020

ADDITIONAL: Roman Dyboski, _Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book_, Kegan Paul, 1907 (there are now multiple print-on-demand reprints), #19, pp. 11, "(Pray for vs to the prince of peace, Amice Crysty, Johannes)" (1 text, with some variant readings on pp. 171-172)

MANUSCRIPT: {MSEngPoetE1}, Oxford, Bodleian Library, MS. Eng. Poet. e.1 (Bodley 29734), folio 40
MANUSCRIPT: {MSCamTrinityO.3.58}, Cambridge, Trinity College MS. O.3.58
MANUSCRIPT: London, British Library, MS. Additional 5665, folio 37 (first copy), folio 48 (second copy, shorter)
MANUSCRIPT: London, British Library, MS. Harley 4294, folio 81
ST BrR3776 (Full)

NOTES [674 words]: Although I know of no traditional collections, Greene, p. 199, reports, "This carol is found in more different texts (as a carol) than any other. Stevens (p. 117) points out that it is 'the only polyphonic carol found in three different musical settings.'" Greene's version is in the third person, the other texts in the first, so it has undergone modification over time, although it is not clear whether this was oral or written change.
Davies, p. 335, says that six texts are known:
- Bodleian MS Eng. poet e. 1, XV century (the basis of Greene)
- Balliol MS. 354 (folio 222 recto; this is the famous Richard Hill manuscript, with the components written by 1537)
- British Library MS. Harley 4294. Composite, with the first half from the sixteenth century and the second half from the fifteenth. Has only two carols, although it has much other material, some poetic.
- Cambridge, Trinity College O.3.58 (1230) recto (dated to the early fifteenth century). A scroll of
carols, in East Anglian dialect, which also contains one of the few copies of "The Agincourt Carol" (which see).

- British Library MS. Additional 5665 (with music). There are two copies of this song in this manuscript, which contains many musical settings of carols (in two or three parts) and processional music. The names of many of the composers are known, but they are not of much note today. Many of the texts are in French or Latin. Early sixteenth century; it contains a note from 1510. Some of the texts are in red, now badly faded. The "Ritson Manuscript," because Joseph Ritson donated it. Although there isn't much evidence that the songs in this manuscript are traditional, they are of very high quality; reading the texts in Greene, I repeatedly found myself thinking that THIS was a really good one -- and looked and found it in Additional 5665. This makes me suspect that perhaps Additional 5665 is built upon a collection of a particular author's poems. We don't know whose. But perhaps the "5665 Poet" should be considered the author of this poem. Given this strong popularity, it seemed to me that the song belonged in the Index.

The Latin "Amici Christi Johannes" means "Friend/Beloved (of) Christ John," i.e. "John the Friend of Christ." This is a reference to "the Beloved Disciple" of the Gospel of John. Nowhere is the Beloved Disciple named in that gospel, but it is a reasonable inference that it was John son of Zebedee -- Jesus's three closest disciples were Peter, James, and John, and it's not Peter (since Peter and the Beloved Disciple are distinguished on several occasions, e.g. John 21:20), and it is unlikely to have been James since James was probably the first of the Twelve to be executed (Acts 12:2). And Peter and John are often together in Acts (e.g. Acts 3:1), and Peter and the Beloved Disciple are often together in the Gospel of John. If the Beloved Disciple is indeed one of the Twelve listed in the three synoptic gospels, he almost has to be John. Since the Beloved Disciple is mentioned only in John, naturally all the references to him in this carol are from that gospel. He "lay on Christ's breast" in John 13:23. When Jesus was before Pilate, it was the Beloved Disciple who gained admission for Peter (John 18:15-16, although the disciple is not there called "beloved"). And Jesus consigned his mother to the hands of the Beloved Disciple in John 19:26-27.

The name "The Beloved Disciple" is the usual one in English for this person, because the Greek says "the disciple whom Jesus loved," the Greek verb being παθησεω, "agapao," the usual New Testament word for (non-romantic) love. Interestingly, in the Latin of John 13:23, 19:26, 21:20, the verb used to describe Jesus's feelings is not "amat" (related to "amici" as well as to our word "amor") but "diligebat"; the description of John as Jesus's "amici" is reasonable but not a direct allusion to the Latin of the Fourth Gospel.

For more about the famous anthology Bodleian MS. Eng. Poet. e.1 (Bodleian 29734), see the notes to "The Golden Carol (The Three Kings)." - RBW

Last updated in version 5.3

File: BrR3776

Pray On (I)

DESCRIPTION: "Pray on, pray on, Pray on them light over us, Pray on, pray on, The Union break of day. My sister, you come to see baptize In the Union break of day; My loved sister, you come to see baptize, In the Union break of day."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad

FOUND IN: US

REFERENCES (1 citation):
 Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 97, "Pray On" (1 text, 1 tune)

Roud #12053

File: AWG097A

Pray On (II)

DESCRIPTION: Chorus: "Pray on brothers, O hally hallelujah, Pray on brothers, It ain't too late." Verse: "I washed my head in the midnight dew, The morning stars a witness too." Many verses float

AUTHOR: unknown

EARLIEST DATE: 1899 (Barton-OldPlantationHymns)

KEYWORDS: nonballad religious floatingverses
Pray, Pretty Miss
DESCRIPTION: "Pray, pretty Miss, will you come out to help us in our dancing?" She says "no" They say she is naughty and ask another girl. She says "yes" and they are happy with "a good miss"/"Jolly old lass" for dancing.
AUTHOR: unknown
EARLIEST DATE: 1882 (Allen)
KEYWORDS: dancing nonballad playparty
FOUND IN: Britain(England(North),Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan8 1570, "Wha'll Come into My Wee Hoose?" (1 text, 1 tune)
Opie/Opie-TheSingingGame 41, "Pray, Pretty Miss" (1 text)
ADDITIONAL: Miss Allen, "Children's Game-Rhymes" in [Relics of Popular Antiquities, &c.] The Folk-Lore Record (London, 1882 ("Digitized by Google")), Vol. V, #16 p. 87, ("Pray, pretty Miss, will you come out to help us with our dancing?") "Yorkshire(Sheffield,)" (1 text)
Roud #12966
CROSS-REFERENCES:
cf. "Nuts in May" (tune, per Opie/Opie-TheSingingGame)
File: GrD81570

Prayer Is the Key To Heaven
DESCRIPTION: Chorus: "Prayer is the key to heaven (x3), Faith unlocks the door (x2)." Verses: The singer recalls when "Jesus freed this soul of mine," "My head got wet with midnight dew, The morning star was witness too"
AUTHOR: unknown
EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (2 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 171, "Prayer Is de Key of Heaven" (1 text, 1 tune; p. 146 in the 1901 edition)
ADDITIONAL: John Wesley Work, Folk Song of the American Negro (Nashville: Fisk University, 1915 ("Digitized by the Internet Archive")), p. 120, ("Prayer is the key to heaven") (1 fragment)
Roud #15234
NOTES [23 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses, every alternate line is "Faith unlocks the door." - BS
Last updated in version 4.0
File: Dett171

Prayerbook, The
DESCRIPTION: The singer's sweetheart borrows his pretty prayerbook that had made him the target of every maid at Mass. She never returned it because her father parted them. Now, without his prayerbook, he waits for some kind maid to cure his heart and marry him.
AUTHOR: unknown
EARLIEST DATE: 1952 (OCroinin/Cronin-TheSongsOfElizabethCronin)
LONG DESCRIPTION: The singer had a pretty prayerbook so fine that at Mass fair maids would stare at him "in hopes to gain myself and same, we were so nice a pair." His sweetheart asked to
borrow the prayerbook but kept it: "Since that time to me she did not speak." He says "It was your cruel father that first parted you and I." Now he waits "until some kind one takes me in hand and cures the heart that's sore.... The day's long passed away when I'd make you my bride... Some other lass will have the chance of wedding me some day."

KEYWORDS: courting love marriage rejection father

FOUND IN: Ireland

REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 175, "The Prayerbook" (1 text, 1 tune)
Roud #9717

RECORDINGS:
Elizabeth Cronin, "The Prayerbook" (on IREcironin01)
File: OCC175

Preacher and the Bear, The

DESCRIPTION: (Black) preacher goes hunting; he meets a grizzly bear. He climbs a tree and pleads with God (who delivered Daniel, Jonah, etc.) "if you can't help me/for goodness sakes don't help that bear" The limb breaks; he gets his razor out and fights

AUTHOR: Officially credited to Joe Arzonia

EARLIEST DATE: 1905 (recordings, Arthur Collins, although he may have recorded it as early as 1903); for the idea, see "Allen's Bear Fight Up in Keene"; the song was reportedly published in 1904

KEYWORDS: hunting humorous animal clergy

FOUND IN: US(Ap,SE,So)

REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 425, "The Preacher and the Bear" (2 short texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 425, "The Preacher and the Bear" (1 tune plus a text excerpt)
Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 80-81, "The Preacher and the Bear" (1 text, 1 tune)
Roud #4967

RECORDINGS:
Al Bernard, "The Preacher and the Bear" (Brunswick 312, 1929; Supertone S-2057, 1930; rec. 1928) (Harmony 645-H, 1928) (Vocalion 15643, 1927)
Virgil Childers, "Preacher and the Bear" (Bluebird B-7487, 1938)
Golden Gate Jubilee Quartet, "Preacher and the Bear" (Bluebird B-7205, 1937; Victor 27322, 1941; Victor [Canada] 27322, 1941)
Honeyboy & Sassafras, "The Preacher and the Bear" (Brunswick 585, 1931; rec. 1930)
Kentucky Thorobreds, "Preacher and the Bear" (Paramount 3036, 1927; Broadway 8128 [as Old Smokey Twins], n.d.)
John McGhee, "The Preacher and the Bear" (Gennett 6403/Challenge 392 [as George Holden], 1928)
Poplin Family, "The Preacher and the Bear" (on Poplin1)
Jesse Oakley, "Preacher and the Bear" (Supertone 9256, 1928)
Riley Puckett, "The Preacher and the Bear" (Columbia 15045-D, 1925) (Bluebird B-8083/Montgomery Ward M-7904, 1939)
Uncle Joe & his Banjo, "The Preacher and the Bear" (Cameo 1272/Romeo 506, 1927)
Unidentified baritone [prob. Arthur Collins], "The Preacher and the Bear" (CYL: Busy Bee 241, prob. 1905)
Albert Whelan, "The Preacher and the Bear" (Zonophone [UK], 1911)

CROSS-REFERENCES:
cf. "Allen's Bear Fight Up in Keene" (theme of a bear fight and a prayer to God to help the human
Preacher and the Slave, The

DESCRIPTION: The preacher comes and tells the hungry, downtrodden workers, "You will eat, by and bye, In that glorious land above the sky. Work and pray; live on hay. You'll get pie in the sky when you die." The song calls on workers to overthrow the system

AUTHOR: Words: Joe Hill/Music: "Sweet By and By"

EARLIEST DATE: 1911 (third edition of the Little Red Songbook, according to Stavis/Harmon; Foner, on p. 13 of The Case of Joe Hill, says it was composed "about" that year)

KEYWORDS: clergy political work food rebellion labor-movement IWW derivative

FOUND IN: US

REFERENCES (13 citations):
Sandburg-TheAmericanSongbag, p. 221, "The Preacher and the Slave" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 222, "Pie in the Sky" (1 text, 1 tune)
Botkin-TreasuryOfAmericanFolklore, pp. 856-857, "Pie in the Sky" (1 text, 1 tune)
Arnett-IHearAmericaSinging, p. 146-147, "Pie in the Sky" (1 text, 1 tune)
Greenway-AmericanFolksongsOfProtest, p. 185, "The Preacher and the Slave" (1 text)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 17, "In the Sweet Bye and Bye" (1 fragment)
Darling-NewAmericanSongster, pp. 375-376, "The Preacher and the Slave" (1 text)
Silber/Silber-FolksingersWordbook, p. 306, "The Preacher and the Slave" (1 text)

ADDITIONAL: (Barrie Stavis and Frank Harmon, editors), _The Songs of Joe Hill_, 1960, now reprinted in the Oak Archives series, pp. 10-11, "The Preacher and the Slave" (1 text, 1 tune)
Gibbs M. Smith, _Joe Hill_, 1969 (I use the 1984 Peregrine Smith Books edition), pp. 232-233, "The Preacher and the Slave" (1 text, showing the original Little Red Songbook cover and version; pp. 231-237 includes a catalog of Hill songs in the Songbook); pp. 238-239, 1 text, the first edition to have Hill's name); pp. 240-241 (1 text, a sort of quasi-official version)
Kenneth Lougee, _Pie in the Sky: How Joe Hill's Lawyers Lost His Case, Got Him Shot, and Were Disbarred_, iUniverse, 2011, p. 69, "The Preacher and the Slave" (1 text)

Roud #6912

RECORDINGS:
Arkansas Charlie (Charlie Craver), "You'll Get Pie In The Sky When You Die" (Brunswick 392, c. 1929)
Preacher Dunn

DESCRIPTION: "I heard about this outlaw. They called Preacher Dunn. And everybody knewed him claimed he was the devil's son...." The singer goes to where Preacher Dunn is kept and offers to ride him. He fails -- but the boss pays him $50 for the entertainment value

AUTHOR: probably Powder River Jack Lee

EARLIEST DATE: 1937 (Powder River Jack & Kitty Lee Songbook)

KEYWORDS: horse cowboy humorous injury money

FOUND IN:

REFERENCES (1 citation):

ADDITIONAL: Powder River Jack and Kitty Lee's _Songs of the Range: Cowboy Wails of Cattle Trails_, Chart Music, 1937, pp. 34-35, "Across the Gread Divide" (1 text, 1 tune)

CROSS-REFERENCES:

cf. "The Zebra Dun" (theme of the un-ridable horse)

NOTES [32 words]: The plot of this is mostly "The Strawberry Roan," with just a bit of "The Zebra Dunn," but the lyrics seem original, so I am inclined to accept Powder River Jack Lee's claim of authorship. - RBW

Last updated in version 5.3

File: PRJL034

Preacher in the Dockyard Church, The

DESCRIPTION: "The preacher in the dockyard church One Sunday morning said" that one of the congregants had befouled himself. A sailor defiantly admits it. The preacher also insults a Wren and perhaps others

AUTHOR: unknown

EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)

KEYWORDS: clergy sailor

FOUND IN: Britain(England(South))

REFERENCES (1 citation):

Tawney-GreyFunnelLines-RoyalNavy, pp. 74-75, "The Preacher in the Dockyard Church" (1 text, tune referenced)

CROSS-REFERENCES:


File: Tawn057
Preacher in the Pulpit (I)
DESCRIPTION: "Preacher in the pulpit, Bible in his hand (x3), Devil in the meal-sack, shaking out bran." "Oh, Lordy, come this way (x3), Never let the (devil carry?) you away."
AUTHOR: unknown
EARLIEST DATE: 1922 (Brown)
KEYWORDS: religious devil nonballad
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 342, "Preacher in the Pulpit" (1 short text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 342, "Preacher in the Pulpit" (1 tunes plus a text excerpt)
File: Br3342

Preacher in the Pulpit (II)
DESCRIPTION: "Preacher's in de pulpit, Preachin' mighty bold, Preachin' for de money To save de sinner's soul." "I'm gwine de land on de shore (x3) And rest forevermo'." "When I gits in Heben, Want you to be there too; When I say, Thank God, I want you to say so too."
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 343, "Preacher in de Pulpit" (1 short text)
Roud #11742
CROSS-REFERENCES:
cf. "We Will Land on Shore" (lyrics)
File: Br3343

Preacher's Legacy, The
DESCRIPTION: "Oh, if poor sinners did but know How much for them I undergo, they would not treat me with contempt...." The preacher sets out to work in other areas, knowing that it will bring challenges. He hopes to go to heaven in the end
AUTHOR: unknown
EARLIEST DATE: 1922
KEYWORDS: clergy travel
FOUND IN: US
REFERENCES (1 citation):
Pound-AmericanBalladsAndSongs, 105, pp. 216-217, "The Preacher's Legacy" (1 text)
ST LPnd216 (Full)
Roud #6560
CROSS-REFERENCES:
cf. "The Dying Preacher (Hick's Farewell)" (theme)
NOTES [38 words]: The nineteenth century seems to have seen several of these "departing-preacher-tells-folks-what's-wrong" songs. Reading this piece, I thought of a Baptist preacher who was kicked out by his congregation for being too strict. - RBW
File: LPnd216

Preaching for Bacon
DESCRIPTION: Tinker George, Methodist parson, often visited a farmer's wife to preach and get a piece of bacon. Her husband, "no Methodist he," sees his store of bacon shrink. He catches them at prayer, notices bacon in George's pocket and chases George away.
AUTHOR: unknown
EARLIEST DATE: before 1867 (broadside, Bodleian 2806 c.13(61))
KEYWORDS: greed farming food wife clergy
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Williams-FolkSongsOfTheUpperThames, pp. 278-279, "Preaching for Bacon" (1 text) (also Williams-Wiltshire-WSRO Wt 410)

ADDITIONAL: Notes and Queries (London, 1871 ("Digitized by Google")), January-June 1871, Fourth Series Vol. VII, p. 171, "[4th S, vi. 566]" "Parson and Bacon", ("A Methodist parson whose name it was George") (1 text)
Roud #1317

BROADSIDES:
Bodleian, 2806 c.13(61)[only the last 6 of 9 or 10 verses are legible], "The Methodist Parson" or "Preaching for Bacon" ("A methodist parson whose name it was George") , J. Harkness (Preston), 1840-1866; also Firth b.26(315), Harding B 16(212a), "Preaching for Bacon"; Harding B 17(97a) [some words illegible], "The Flitch of Bacon"; Harding B 25(1249), "A Methodist Parson"

NOTES [128 words]: Note that George being a tinker, stated in the second line of the text, immediately invokes the stereotype of the gypsy or thief.
The Bodleian 2806 c.13(61) and and Notes and Queries texts both use a "Derry down, down, down, derry down!" chorus, without stating that "Derry Down" is the tune.
Notes and Queries: "This was heard from a genuine Northman, about the year 1823.... This song would appear at times to have been in use both by Roman Catholics and Protestants, and, of course, with such variations as to suit the requirements of both parties."
Referring to the "Notes and Queries" note, said to be "a Lincolnshire song" (source: Notes and Queries General Index Series the Fourth (1868-1873) Vols. I to XII (London, 1874 ("Digitized by Google")), p. 110). - BS

Last updated in version 2.6
File: WT278

Precious Jewel
DESCRIPTION: "A jewel on earth and a jewel in heaven/She'll brighten the kingdom around God's great throne." Singer mourns the girl who promised to marry him. "The angels called her to heaven one night." Earth has troubles and treasures, but is missing one jewel
AUTHOR: unknown
EARLIEST DATE: 1939 (recording, Roy Acuff)
LONG DESCRIPTION: Singer mourns girl he once loved; when she was 16 they courted, and promised to marry, but "the angels called her to heaven one night." He laments that Mother Earth has troubles and treasures, but is missing one jewel. Cho: "A jewel on earth and a jewel in heaven/She'll brighten the kingdom around God's great throne...She's broken my heart and she's left me to roam"
KEYWORDS: grief loneliness courting love ring death mourning lament lover
FOUND IN: US(SE)
RECORDINGS:
Roy Acuff, "The Precious Jewel" (Conqueror 9324, 1939/Okeh 05956, 1940)
Frank Bode, "Precious Jewel" (on FBode1)
Elton Britt, "The Precious Jewel" (Bluebird B-8666, 1941)
Delmore Bros. "Precious Jewel" (Decca 5970, 1941)
Wade Mainer, "The Precious Jewel" (Bluebird B-8887, 1941)
Esco Hankins, "The Precious Jewel" (King 648, 1947)
CROSS-REFERENCES:
cf. "Roane County Strike at Harriman, Tennessee" (tune)
File: RcPrecJe

Precious Lord
DESCRIPTION: "Precious Lord, take my hand, Lead me on, let me stand, I am tired, I am weak, I am lost...." The sing prays that the Lord guide and protect him or her, and "lead me (home/on)" (to heaven)
AUTHOR: Thomas A. Dorsey (1899-1993)
EARLIEST DATE: 1938 (recording, Alphabetical Four)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (3 citations):
Warren—EveryTimeIFeelTheSpirit, pp. 176-178, "Take My Hand, Precious Lord" (1 text, 1 tune)
Courlander—NegroFolkMusic, pp. 255-257, "(no title)" (1 text, probably partial; 1 tune)
DT, PRECLORD*
Roud #21783
RECORDINGS:
Alphabetical Four, "Precious Lord Hold My Hand" (Decca 7546, 1938; partial version on AlphabFour01)
Johnny Brown, "Precious Lord, Take My Hand" (on USFlorida01)
Elder Effie Hall & congregation "Precious Lord, Hold My Hand" (on MuSouth09, Babylon)
Five Soul Stirrers, "Precious Lord" (Bronze 103, n.d.)
Brother Joe May [Thunderbolt of the Middle West], "Precious Lord" (Specialty 815, n.d.)
Selah Jubilee Quartet, "Precious Lord" (Decca 48003, rec. 1939)
Kinsey West, "Precious Lord, Take My Hand" (on BlackAmRel1)
NOTES [68 words]: According to LindaJo H. McKim, Presbyterian Hymnal Companion, Westminster/John Knox Press, 1993, p. 281, Thomas A. Dorsey wrote this in 1932 when his first wife dies. McKim claims is "the most popular black gospel song ever written" because it was favored by Martin Luther King. McKim, p. 405, adds that the original tune was composed by George N. Allen (1812-1877) in 1842, but that Dorsey adapted it. - RBW
Last updated in version 4.2
File: CNFM255

Precious Memories
DESCRIPTION: The singer looks back on events of the past: "Precious memories, how they linger,
How they ever flood my soul." The singer gives thanks for the reminders
AUTHOR: probably John B. F. Wright
EARLIEST DATE: 1925 (Harbor Bells)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Abernethy—SinginTexas, pp. 124-125, "Precious Memories" (1 text, 1 tune)
Roud #4934
RECORDINGS:
Ellis & Dixon Spiritual & Vocal Group, "Precious Memories, pts. 1 & 2" (Chess 1642, 1956)
Wade Mainer, "Precious Memories" (Bluebird B-8848, 1941)
McDonald Quartet, "Precious Memories" (OKeh 45517, 1931; rec. 1930) (Banner 32592/Melotone
12520/Perfect 12852/Conqueror 8009, 1932)
Simmons Sacred Singers, "Precious Memories" (OKeh 45299, 1929; rec. 1928)
Sister Rosetta Tharpe, "Precious Memories" (Decca 48070, c. 1948)
Turkey Mountain Singers, "Precious Memories" (Bluebird B-5532, 1934)
Uncle Henry's Original Mountaineers, "Precious Memories" (Capitol 48035, 1949)
SAME TUNE:
Dreadful Memories (by Aunt Molly Jackson and/or Sarah Ogun Gunning) (Greenway-
AmericanFolksongsOfProtest, pp. 274-275; DT, DREDMEM; Darling-NewAmericanSongster, pp.
385-386)
NOTES [70 words]: Richard Dress writes, "Penned by Texas songwriter John Wright in 1877, this
Roy Acuff hit and Wade Mainer favorite was first published in V. O. Stamps first songbook Harbor
Bells in 1925. The McDonald Quartette recorded it for Banner in 1932, the Royal Quartet for Decca
in 1935, Claude Sharpe & the Old Hickory Singers for Columbia in 1945, and the Johnson Family
Singers for Columbia in 1951 (crediting J. Wright)." - RBW
Last updated in version 4.5
File: oooPrecM

Precious Name (Take the Name of Jesus With You)
DESCRIPTION: "Take the name of Jesus with you, Child of sorrow and of woe, It will joy and
comfort give you, Take it then where're you go. Precious name, O how sweet." It is hope, it is a
shield from temptation; all should fall at his feet and crown him

AUTHOR: Words: Lydia Odell Baxter (1809-1874) / Music: William Howard Doane (1832-1915)

EARLIEST DATE: 1952 (High-OldOldFolkSongs); words reportedly written 1870 and the music in 1871

KEYWORDS: religious nonballad Jesus

REFERENCES (1 citation):
High-OldOldFolkSongs, p. 37, "Take the Name of Jesus With You" (1 text)

NOTES [240 words]: John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), pp. 304-305, has this to say about the author of this tune: "Doane, W. H., b[orn] in Preston, Connecticut in 1831, and educated for the musical profession by eminent American and German masters. He has had for years the superintendence of a large Baptist Sunday School in Ohio, where he resides.... His most popular melodies include 'Near the Cross,' "Safe in the Arms of Jesus,' "Pass me not,' 'More Love to Thee,' 'Rescue the perishing,' 'Tell me the old, old story,' &c." His work was as a composer, not a writer of lyrics.
Julian, pp. 118, tells us that author Baxter, "an American Baptist, was b[orn] at Petersburg, N[ew] York, Sept. 2, 1809, married to Mr. Baxter, and d[ied] in N[ew] Y[ork] June 22, 1874. In addition to her Gems by the Wayside, 1855, Mrs. Baxter contributed many hymns to collections for Sunday Schools, and Evangelistic Services." Julian lists nine songs of importance from her pen: "Cast thy net again, my brother," "Go, work in my vineyard," "I'm kneeling, Lord, at mercy's gate," "I'm weary, I'm fainting, my day's work is done," "In the fadeless spring-time," "One by one we cross the river," "The Master is coming," "There is a gate that stands ajar," and this. Of which it is said, "Written late in 1870, or early in 1871, for W. H. Doane, and published in Pure Gold, 1871." - RBW

File: High037

Pree Her Honey Mou'

DESCRIPTION: Boy meets girl on the way to Brewe. He begins to lift her apron and kiss her mouth. She rejects him. He would leave. She says, if he's kind, maybe she'll lift her apron. They have sex but he leaves her at the fair. Moral: don't let men lift your apron.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan7)

KEYWORDS: courting sex warning

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan7 1407, "Pree Her Honey Mou'" (1 text)
Roud #7259

File: GrD71407

Presbyterian Cat, The (The Cameronian Cat)

DESCRIPTION: "There was an auld Seceder's cat, Gaed hunting for a prey, And ben the house she catched a mouse Upon the Sabbath day." The cat, returning home, is condemned by her owner for violating the Sabbath, read a lesson -- and executed

AUTHOR: unknown

EARLIEST DATE: 1819 (Hogg-JacobiteRelicsOfScotlandVol1)

KEYWORDS: animal trial execution clergy

FOUND IN: Britain(Scotland) US(NE)

REFERENCES (4 citations):
Hogg-JacobiteRelicsOfScotlandVol1 22, "The Cameronian Cat" (1 text, 1 tune)
Greig/Duncan3 689, "The Presbyterian Cat" (1 text)
Ford-VagabondSongsAndBalladsOfScotland, pp. 319-321, "The Cameronian Cat" (1 text)
DT, CAMERCAT

Roud #4576

ALTERNATE TITLES:
The Auld Seceder's Cat

NOTES [59 words]: Hogg-JacobiteRelicsOfScotlandVol1: "This is another popular country song,
and very old.... [It] is always sung by the wags in mockery of great pretended strictness of the
Covenanters, which is certainly, in some cases, carried to an extremity rather ludicrous.... The air is
very sweet, but has a strong resemblance to one of their popular psalm-tunes." - BS

Last updated in version 2.4
File: FVS319

Prescott's Confession
DESCRIPTION: Broadside. "Ye people all assembled here To see me suffer death, Draw near the
guilty wretch and hear...." The singer denies insanity, tells how he lured his victim into the fields,
describes his murder, and bids farewell
AUTHOR: unknown
EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)
KEYWORDS: homicide punishment execution
HISTORICAL REFERENCES:
  June 1833 - "Prescott" murders his benefactor Sally Cochran and is apprehended by her husband
FOUND IN: US
REFERENCES (1 citation):
  Burt-AmericanMurderBallads, pp. 66-67, "Prescott's Confession of the Murder of MRS. SALLY
  COCHRAN, By a Private Individual at the Bar" (1 text, excerpted)
File: Burt066

Present Time is Oors, The
DESCRIPTION: "Come, let us a' be hearty boys, the moments we are here" because we may have
only a few years, "maybe only hoors" Don't bother accumulating wealth. "Let ministers say what
they will" but drink, as they do, "laugh and sing, The present time is oors"
AUTHOR: unknown
EARLIEST DATE: 1909 (Greig/Duncan3)
KEYWORDS: death drink music nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
  Greig/Duncan3 550, "The Present Time is Oors" (1 text, 1 tune)
Roud #6026
NOTES [49 words]: It is perhaps mildly ironic to observe that the singer says to ignore ministers,
yet this is very much like the message of Jesus's parable of the Rich Fool (Luke 12:16-20), who
builds barns for all his wealth, but then is told by God, "Fool! This very night your life is demanded
of you." - RBW
Last updated in version 2.4
File: GrD3550

Presented at Court
DESCRIPTION: "I may be wrong, but I presume... There are very few here in this room now
Who've had an audience with the Queen." The singer hasn't, but describes it anyway, including the
fancy clothes and ceremony -- and the twenty shilling fine for the drunk
AUTHOR: Words: Charles R. Thatcher (1831-1878)
EARLIEST DATE: 1864 (Thatcher's "Songs of the War")
KEYWORDS: humorous royalty drink money clothes
FOUND IN:
REFERENCES (1 citation):
  Bailey/Roth-ShantiesByTheWay-NZ, pp. 53-54, "Presented at Court" (1 text, tune referenced)
NOTES [29 words]: For brief background on Charles Thatcher's career, see the notes to "Where's
Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong.
- RBW
Last updated in version 5.0
File: BaRo053
**President Wilson**

**DESCRIPTION:** "Come out Virginia's noble son, We know that you are true, The people of our grand old land They have their hope in you... We'll cast our vote again." "A modest unassuming man." "And we shall win, our cause is just.... it's Wilson's name we hear."

**AUTHOR:** Words: John J. Friend

**EARLIEST DATE:** 1916 (Gray-SongsAndBalladsOfTheMaineLumberjacks)

**KEYWORDS:** political nonballad

**HISTORICAL REFERENCES:**
1912 - Woodrow Wilson becomes the Democratic nominee for President, and wins when Taft and Theodore Roosevelt split the Republican vote
1916 - Wilson re-elected

**NOTES [3201 words]:** Presumably a campaign song, but a very strange one, containing neither significant facts nor any real slogans. The only connection with reality that I can see is the mention that Wilson came from Virginia; according to DeGregorio, p. 411, (Thomas) Woodrow Wilson "was born December 28, 1856 at the Presbyterian manse in Staunton, Virginia."

He wasn't much of a Virginian, however; his parents married in Ohio, then moved to Virginia, where Wilson was born on December 28, 1856. But in 1858, the Wilson family moved to Georgia (Brands, p. 2), and "Tommy" Wilson said that his first memory was when word came in Georgia that Lincoln had been elected President and that war was coming (DeGregorio, p. 411). His family later spent time in South and North Carolina. His father even served in the Confederate army in the Civil War (Brands, p. 2). Wilson regarded himself as a southerner, even though he went to Princeton in 1875 and spent most of his life in the North.

It showed. Chace, p. 43, says Wilson's father had no problems with slavery, and "Woodrow Wilson was in essence a white supremacist." A Black newsletter editor declared, "Both by inheritance and absorption, he has most of the prejudices of the narrowest type of Southern white people against the Negro." His favorite movie was reportedly D. W. Griffith's famous, but famously bigoted, "The Birth of a Nation" (Brands, p. 133). When he became President, "Wilson presided over a policy of draconian segregation in the federal government, resulting in a significant loss of black patronage jobs and the extension of Jim Crow laws into federal agencies" (Chace, pp. 243-244). He wasn't much more willing to accept Italians or Poles or Czechs (Chace, pp. 135-136).

Calling Wilson "unassuming" is a bit of a stretch; he didn't think much of his looks, or even of his ability to present himself (DeGregorio, p. 409), but he placed an extreme value on his moral judgment. This even though he had some sort of learning problem and did not learn to read until he was ten years old (Brands, p. 3). "The Wilson historian Arthur Link notes the 'curious limitations in Wilson's intellectual processes.' As he told a reporter in 1916, he hadn't read a serious book through in the fourteen years after accepting the presidency of Princeton." Thus he avoided exposure to anything that might broaden his narrow-mindedness.

Despite this, he became fascinated with writing and debating (Brands, pp. 4-6), and proved surprisingly good at both. Indeed, at times he almost seemed to "be" his rhetoric; he said himself that, by comparison to Theodore Roosevelt, "I am a vague, conjectural personality, more made up of opinion and academic presuppositions than of human traits and red corpuscles" (Chace, p. 3).

He had few friends -- and very likely was too easily influenced by seeming friends such as Edward House as a result (Brands, p. 28 -- on p. 64, Brands suggests that he had no friends at all except for his wife, which is one reason why he became deeply depressed when she died, even though he had probably betrayed her not long earlier.)

Because his success was based on words rather than deeds, Wilson become noteworthy at a fairly young age. Jameson, p. 717, sums up the first forty years of his life thus: "Wilson, Woodrow, born in 1856, professor at Princeton College, has become prominent for his writings upon political science. He wrote 'Congressional Government, a Study in American Politics,' and 'The State;' also a historical book, 'Divison and Reunion, 1830-1860.'"

Wilson had a very unusual career before running for president. He tried law school but couldn't stand it and quit (Brands, p. 9); he did try to practice law, but was not comfortable with it (Brands, p. 10).

As a result, in 1883, he went to the new John Hopkins graduate school and studied political science (Brands, p. 11; Chace, p. 45). He went on to be a professor, lecturer, and author, not a politician (DeGregorio, p. 414). Ironically for the president in history's greatest war up to that time, he had no military experience at all -- he and his predecessor, William Howard Taft, were the only...
Presidents since Fillmore to have no military background at all when they became President. Wilson did apply for a State Department post in 1887, but didn't get it. His only political experience before becoming President, therefore, was his single term as governor of New Jersey (1911-1913) -- although he had also been President of Princeton for eight years (DeGregorio, p. 414). In that post, he spent most of his time cracking down on student behavior and trying to adjust the academic standards to meet his criteria (Chace, p. 39). (He had also changed what he called himself, ceasing to go by "Tommy" or "Thomas" and instead using the name "Woodrow"; Brands, p. 12).

Although sometimes regarded as a reformer, he was ultimately conservative -- he wanted to clean things up but not change things much, and "advocated one goal above all others -- social order" (Chace, p. 44). He generally did not side with unions and unionism, e.g. (Chace, p. 51), and supported "individual liberty" (Brands, p. 21), which would certainly be called a right-wing position today. He opposed a minimum wage (Chace, p. 206). "His treatment of crises in American History from Shays' Rebellion to the Pullman strike and the Haymarket affair was in the conventional ruling-class vein.... Wilson was not nearly so critical of the business community as of Populists and trade unions" (HofstadterTradition, p. 316).

Plus his Presbyterianism was fairly hard-line -- and very self-serving; he once told off a colleague to whom he owed a great deal that "God ordained that I should be the next president of the United States," In other words, he claimed that he could do what he wanted, including ignoring his political debts, because God had arranged that it would be so (Brands, pp. 24-25).

Stokesburt, p. 309, says of Wilson, "As a fervent believer in the most complete kind of democracy, he yet had a Cromwellian ability to conclude that whatever he himself wanted was what democracy wanted.... Wherever he went [during the post-World War I peace negotiations], he was hailed as a modern messiah, and he tended to take this as no more than his due." Chace, p. 46, comments that he "was lucky to have a wife who catered to his violent mood swings." Among other things, she let him go to Bermuda, alone, in 1907. Where it seems likely that the Great Moral Leader had an affair (Chace, pp. 46-47; Brands, p. 63). Later, he would send the woman, Mary Hulbert Peck, a gift of $7000 (Chace, p. 250). Details of what happened are few, but there isn't much doubt that Wilson left himself open to major scandal in this period.

Ironically, when Theodore Roosevelt learned of Wilson's transgression, he refused to use it as a campaign issue, saying, "Nothing, no evidence could ever make the American people believe that a man like Woodrow Wilson, cast so perfectly as the apothecary's clerk, could ever play Romeo" (Chace, p. 206).

Ellen Axson Wilson died of kidney disease in 1914, which would affect Wilson's future behavior (Brands, p. 63; Chace, p. 250, says that it was specifically Bright's Disease), of course no one could know of that in 1912.

He also had health problems. As early as 1896, he might have had a slight stroke, and another, perhaps worse, in 1906, along with a burst blood vessel in his eye. In 1908, he briefly lost the use of his right hand (Brands, pp. 122-123; Chace, pp. 45, 268).

By 1910, his attempts to bring changes to Princeton had aroused such opposition that he had little choice but to give up his post. He was fortunate that George Harvey wanted him to move to politics; this let Wilson resign with dignity to run for Governor of New Jersey (Chace, p. 50).

Wilson was very lucky to be nominated President. To give him his due, he did a good job of cleaning up the mare's nest of New Jersey politics (Morison, p. 839). But that was hardly enough to earn him a Presidential nomination -- except that the party was divided. It had "Bryan Progressives," it had Easterners (often immigrants), and it had the conservative South (Morison, p. 839). In 1912, a majority of the delegates were pledged to Champ Clark of Missouri. But the party required a two-thirds supermajority to nominate. And Clark could not achieve that, although he came very close -- so close that Wilson nearly dropped out of the contest. William Jennings Bryan, seeing that he could not earn the nomination himself, decided to back Wilson (Nevins/Commager, p. 405; Brands, p. 20; Chace, p. 155; for more details both on Clark and the Democratic nomination process, see the notes to "The Hound Dog Song").

It still took 46 ballots to nominate Wilson. Bryan gave Wilson his support on ballot #14; Wilson finally gained a majority on ballot #28, but still had only a slight lead on ballot #45, when suddenly everyone seemed to get tired and turn to him (DeGregorio, p. 415).

And, in 1912, earning the Democratic nomination meant being elected, because the Republicans were split. William Howard Taft had been Theodore Roosevelt's hand-picked successor in 1908, and in many ways he proved progressive; Nevins/Commager, p. 404, note that "He stepped up the prosecution of trusts; strengthened the Interstate Commerce Commission.... expanded the merit system in the civil service; and sponsored enactment of two amendments to the Federal Constitution -- one providing direct election of Senators, another authorizing an income tax."
But he was a sort of a frumpy liberal; a few measures, such as a tariff he accepted even though he didn't like it (and then absurdly called it the best bill ever passed by the Republicans; Chace, p. 34), caused the progressive to turn against him. At the Republican convention of 1912, Theodore Roosevelt and Robert M. LaFollette both ran against him (it was LaFollette who really began the revolt, in 1911; Neivins/Commager, p. 404). Where popular vote elected the delegates, Roosevelt won overwhelmingly (according to Chace, p. 113, he had taken 278 delegates that way, to 48 for Taft and 36 for LaFollette) -- but the party bosses, who chose most of the delegates, backed Taft, and he became the Republican nominee (Morison, p. 838. There is some dispute about just how "legal" all the maneuvers of the Republican National Committee were, but there is no question but that Roosevelt felt robbed; Chace, p. 116).

Roosevelt wouldn't accept that; he accepted the "Progressive" nomination, although most people called him the "Bull Moose" nominee. Certainly his was the most progressive political contention; not only were there Black delegates, the Progressives even allowed women delegates (Chace, p. 161). Taft, unfairly, was "put in the position of the 'conservative' candidate" (Hofstadter/Reform, p. 133).

Wilson, urged on by advisor Louis D. Brandeis, offered his vision of a "New Freedom," by which he did not mean, say, equal rights for women and minorities, or labor rights, but rather a control on monopolies (Chace, pp. 194-195). He openly scorned the idea of "government by experts" (Chace, p. 203), partly no doubt to appeal to populists but also (I suspect) because he had never himself managed to become expert on any subject that required interacting with actual facts.

At least Wilson campaigned. So did Roosevelt. Taft, who didn't like being President, mostly played golf (Chace, pp. 220-221).

In a truly complicating twist, there was an attempt to assassinate Roosevelt. He survived, but would-be assassin John Shrank did put a bullet in him. Roosevelt being Roosevelt, he actually went ahead with his planned speech (Chace, pp. 230-231). But eventually he had to rest. It resulted in a brief halt in the campaign (Chace, p. 235), which I suspect helped Wilson. Later, Taft's vice president James Sherman died (Chace, pp. 235-236) -- though that hardly mattered since Taft wasn't really campaigning anyway.

When the election came, Wilson won a mere 42% of the vote, with Roosevelt taking 27%, Taft 23%, and Socialist Eugene Debs 6% -- the best result ever for a Socialist, although it didn't win him any electoral votes (Chace, p. 238). Thus the two Republican candidates, who had once been close friends, garnered 50% of the total vote -- but Wilson had 435 electoral votes, to 88 for Roosevelt and 8 for Taft (DeGregorio, p. 417; Chace, p. 239). It was the lowest vote percentage for a winning candidate since Lincoln in 1860 (when there was a four-way party split), and America would not see the like until the election of Bill Clinton.

In the period before World War I, Wilson worked on systematic improvements in government. Some would be seen as very modern now, such as the actual implementation of the progressive income tax -- but it was a very small income tax, and it merely offset the reduction in tariffs (Brands, p. 34), which was a conservative proposal. He supported a watered-down version of Clayton Antitrust Act, which refined the scope of the older Sherman Anti-Trust Act but was not much different in intent (Brands, pp. 36-38). He founded the Federal Reserve, although it was some time before it really figured out its role (Brands, pp. 35-36). He also created the Federal Trade Commission (Chace, p. 244), but that too was of limited import. The Seventeenth Amendment to the U. S. Constitution, providing for direct election of senators, was approved early in his term, but it had been sent to the states before his election, so his credit for that is slight.

His outlook was quite parochial; he had studied American history, and it was his only real interest. Before his inauguration, he commented, "It would be the irony of fate if my administration had to deal chiefly with foreign affairs" (Brands, p. 42; Chace, p. 243). A year and a half later, said irony came to pass.... Indeed, almost from day one, he had to deal with the problem of a non-democratic Mexican government (Brands, pp. 44-45). His interventions there -- and his decisions to send troops to Haiti in 1915 and the Dominican Republic in 1916 (Brands, p. 50), demonstrate that his commitment to peace was not nearly as great as his supporters thought. But he was probably initially influenced by the pacifist William Jennings Bryan (Brands, pp. 54-55), who was his Secretary of State. All that would change when Bryan quit over the Lusitania sinking and Wilson's response (Brands, p. 62).

In late 1915, less than half a year after his first wife's death, Wilson remarried, taking Edith Galt as his second wife in December 1915 (Brands, pp. 67-68). The song refers to casting "our votes again," implying Wilson is up for re-election, and also speaks of "soldiers coming back once more," implying that World War I has started. Plus Wilson is called "President," not "candidate" or "governor." This implies that Friend's broadside is from 1916, not 1912 -- but it truly does not mention any issues of the 1916 election.
That election was very close; Theodore Roosevelt, who could perhaps have made the Progressive party a permanent institution by running again, instead effectively shut it down by deciding to support the regular Republican candidate Charles Evens Hughes (Chace, p. 252). The Socialists had split, and Eugene Debs wasn't on the ticket, so they weren't a factor (Chace, pp. 254-255; Debs and the Socialists would get 3.5% of the vote in 1920, but it was all downhill from there; Chace, p. 259). Initial reports had Hughes winning the popular vote, and some newspapers thought Hughes had won the election. But late results, especially from the West Coast, let Wilson eke out re-election (Brands, p. 72. Wilson won only 49% of the popular vote, to 46% for Hughes, but Wilson won every state west of the Mississippi except Oregon, South Dakota, Minnesota, and Iowa -- HammondAtlas, p. U-60 -- explaining his late surge).

The irony is that, before Wilson even started his second term, the Germans sent the Zimmerman Telegram to Mexico, and again geared up for unlimited submarine warfare, and Wilson had to decide how much provocation he would accept before he would go to war (Brands, p. 78). He asked for the declaration of war on April 2, 1917 (Brands, pp. 79-80).

In its aftermath came the draft (which Wilson had earlier opposed -- and Champ Clark, we might add, still opposed) and the sedition laws that resulted in the arrest of Eugene Debs among others (Brands, p. 84; Chace, pp. 256-258; Wilson seemed to like the law that muzzled his critics despite its obvious violation of the First Amendment). Wilson, the conservative-at-heart, was becoming a big-government man, though a rather corporate one. In 1918, the Democrats lost control of congress (Brands, p. 99) -- which cost Wilson much of his control over the peace process. His refusal to include Republicans in his negotiating team (Chace, p. 267) left them with no investment in the result, which surely cost the treaty votes. His blindness to others' thinking didn't help, either -- he couldn't keep up with slippery "allies" like Lloyd George and Clemenceau (Brands, pp. 109-111), so he ended up with a League of Nations which was too weak to actually promote collective security but not weak enough to satisfy his congressional opponents. And when he campaigned for it, he was confrontational and treated those whom he needed to convince as if they were opponents (Brands, pp. 118-119).

Wilson revealed some of his own opinions at the time: "'If I didn't believe that I was the personal instrument of God I couldn't carry on.' In contrast, Lloyd George remarked after the peace conference, 'I think I did as well as might be expected, seated as I was between Jesus Christ [presumably Wilson] and Napoleon [Clemenceau]'" (Chace, p. 268). You'd think, if God actually were using Wilson for something, that in addition to the call for the League of Nations, there would have been a message for Wilson not to be a bigot. And, perhaps, to stop being a jerk.... In the aftermath of all that effort, Wilson suffered another and worse stroke -- one so bad that it reportedly changed his personality (Brands, p. 123). But even that was just a foretaste of what was to come. It started with pain and shortness of breath. After hurrying back to Washington (he had been out campaigning for the League), on October 2, 1919, he fell in the bathroom, and thereafter was paralyzed on his left side. (Chace, pp. 124-125). His doctor, his personal advisors, and his wife never revealed how bad it was, but it was bad enough that Wilson never really fulfilled his duties again (Chace, p. 126). And, with the President unable to lobby for the League of Nations, and either unwilling or unable to compromise on the League treaty, the treaty failed (Brands, pp. 127-129; on p. 271, Chace comments that Wilson's "moral rigidity grew worse" after the stroke, which is amazing considering that he was already as ornery as a senile mule). So his best ever idea failed due to his health issue.

The conclusion on p. 131 of Brans is that "Woodrow Wilson lived too long and then died too soon." He lived until February 3, 1924, but he was never able to do anything after his major stroke (Brands, pp. 133-135). - RBW

Bibliography

- Chace: James Chace, 1912: Wilson, Roosevelt, Taft & Debs -- the Election That Changed the Country, Simon & Schuster, 2004
- HammondAtlas: (no author listed), The Atlas of United States History (Hammond; I'm using the edition copyrighted 1977 though I imagine there have been others)
- HofstadterTradition: Richard Hofstadter, The American Political Tradition, 1948 (I use the 1989 Vintage edition with a Foreword by Christopher Lasch)
- Jameson: J. Franklin Jameson, Dictionary of United States History 1492-1895, Puritan
President's Proclamation, The

DESCRIPTION: "John brown died on a scaffold for a slave... Now God avenges the life he gladly gave... Freedom reigns today." "John Brown lives -- we are gaining on our foes." "John Brown's soul not a higher joy can crave -- Freedom reigns today."

AUTHOR: Words: Edna Dean Proctor
EARLIEST DATE: 1960 (Silber-SongsOfTheCivilWar); almost certainly written 1862/1863
KEYWORDS: Civilwar Black(s) death execution memorial burial rebellion slavery
HISTORICAL REFERENCES:
1862 - Preliminary Emancipation Proclamation
1863 - Emancipation Proclamation
FOUND IN:
REFERENCES (1 citation):
Silber-SongsOfTheCivilWar, p. 25, "The President's Proclamation" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "John Brown's Body" (tune) and references there
NOTES [71 words]: It is one of history's noteworthy ironies that the Emancipation Proclamation, listed as freeing the slaves, did not immediately free any at all; it declared freedom only for the Blacks in rebel-controlled territories, who of course could not be freed until the lands were taken over. But it did change the course of the Civil War.
Of course, John Brown was a genuine fanatic, and he had very little to do with freeing anyway. - RBW

Presidents, The (The Presidents in Rhyme)

DESCRIPTION: To the tune of "Yankee Doodle": "George Washington, first President, by Adams was succeeded, And Thomas Jefferson was next, For the people's cause he pleaded...." And so on, through as many presidents as the teacher can think up rhymes for

AUTHOR: unknown
EARLIEST DATE: 1939 (Randolph)
KEYWORDS: nonballad political derivative
HISTORICAL REFERENCES:
1789-1797 - Administration of George Washington
1797-1801 - John Adams
1801-1809 - Thomas Jefferson
1809-1817 - James Madison. War of 1812. (1815: Battle of New Orleans, fought by Andrew Jackson)
1817-1825 - James Monroe
1825-1829 - John Quincy Adams
1829-1837 - Andrew Jackson (who previously won the Battle of New Orleans)
1837-1841 - Martin Van Buren
1841 - William Henry Harrison (died in office)
1841-1845 - John Tyler (filled out Harrison's term; he was a near-Democrat in Whig's clothing, and his succession led to constitutional and legislative crises)
1845-1849 - James K. Polk (began the war with Mexico and annexed Texas)
1849-1850 - Zachary Taylor (died in office)
1850-1853 - Millard Fillmore
1853-1857 - Franklin Pierce
1857-1861 - James Buchanan
1861-1865 - Abraham Lincoln (assassinated)
1865-1869 - Andrew Johnson (a Democrat who succeeded Lincoln. The partisan Republicans in congress impeached him on trivial grounds and tried to deprive him of office, failing by only one vote in the Senate)
1869-1877 - Ulysses S. Grant (the victor, more or less, at the Battle of Shiloh in 1862)
1877-1881 - Rutherford B. Hayes
1881 - James A. Garfield (assassinated)
1881-1885 - Chester A. Arthur
1885-1889 - Grover Cleveland (first term)
1889-1893 - Benjamin Harrison
1893-1897 - Grover Cleveland (second term)

REFERENCES (2 citations):
Randolph 877, "The Presidents" (1 text)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 390-391, "The Presidents" (1 text, 1 tune -- Randolph's 877)

CROSS-REFERENCES:
cf. "Yankee Doodle" (tune) and references there

NOTES [122 words]: This song probably originated some time in the nineteenth century, and has been periodically extended. Randolph's version, for instance, extends into the second administration of Cleveland, but it has been extended at least as far as Franklin Roosevelt. - RBW
It's been further extended, by Oscar Brand (up through Eisenhower) and yours truly (through Bush [Senior]). No doubt the Clinton verse will be, er, interesting. - PJS
Given the political tendencies of most folk singers, I suspect Bush Junior will get some interesting verses of his own....

Another anonymous poem on this general theme, "Our Presidents" (which runs through Wilson) is found on p. 603 of Hazel Felleman's The Best Loved Poems of the American People. - RBW

File: R877

Press Gang (I), The
DESCRIPTION: The singer meets a press gang in London who ask if he'd join the fleet. He agrees after they tell "shocking lies" to him about life on board. Once on board he is flogged. He had run away from his wife but now would be happy not to go to sea again.
AUTHOR: unknown
EARLIEST DATE: 1915 (ENMacCollSeeger02)
KEYWORDS: sea ship ordeal sailor pressgang lie abuse
FOUND IN: Britain(England(West))
REFERENCES (2 citations):
Reeves/Sharp-TheIdiomOfThePeople 62, "Man of War" (1 text)
DT, PRSSGANG
Roud #662
RECORDINGS:
Ewan MacColl and Peggy Seeger, "The Press Gang" (on ENMacCollSeeger02)
File: RcTPrGan

Pretend You're Red Watch
DESCRIPTION: "Pretend you're red watch when you're blue, It isn't very hard to do. Your oppo's station card will do, my friend, If only you'll pretend."
AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: sailor trick derivative
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 49, "Pretend You're Red Watch" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "Pretend" (tune)
Prettiest Little Girl in the County-O
DESCRIPTION: "Prettiest little girl in the county-o, Papa and mama both said so. All dressed up in calico, I'm gonna take her to the party-o. "I can get her if I want her."
AUTHOR: unknown
EARLIEST DATE: 1928 (recording, Gid Tanner, according to Rosenbaum-FolkVisionsAndVoices)
KEYWORDS: courting clothes beauty
FOUND IN: US(SE)
REFERENCES (2 citations):
Rosenbaum-FolkVisionsAndVoices, p. 111, "Prettiest Little Girl in the County" (1 tune with a few lyrics quoted in the notes)
Morris-FolksongsOfFlorida, #136, "Prettiest Little Gal in the County, O" (1 short text, 1 tune)
Roud #5052
RECORDINGS:
Gid Tanner & His Skillet Lickers, "Prettiest Little Girl in the County" (Columbia 15315-D)

Prettiest Little Song of All, The
DESCRIPTION: "When the pretty little birds are singing In the evening by the pale moonlight... It speaks to me in accents free Of one that's ever far and yet so near... The sweetest song I ever heard is one of home and mother."
AUTHOR: unknown
EARLIEST DATE: 1941 (Randolph)
KEYWORDS: home mother nonballad separation
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 848, "The Prettiest Little Song of All" (1 text, 1 tune)
Roud #7449

Pretty Betsey [Laws M18]
DESCRIPTION: Betsey loves William; her father so despises him that he brutally abuses Betsey. With Betsey's mother's help, William is able to pay a last visit, only to have Betsey die in his arms
AUTHOR: unknown
EARLIEST DATE: 1952
KEYWORDS: courting abuse death
FOUND IN: US(SE)
REFERENCES (3 citations):
Laws M18, "Pretty Betsey"
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 75, "Pretty Betsey" (1 text)
DT 722, PRETBETS
Roud #1911
CROSS-REFERENCES:
cf. "Andrew Lammie" [Child 233] (plot)
NOTES [38 words]: This presence of this song in Laws is rather a curiosity: Laws knows only of the copy in Brown, and the notes to that book admit of no other version -- but Laws not only lists it as traditional but as being of British origin. - RBW

Pretty Betsy the Milkmaid (Blackberry Fold) [Laws O10]
DESCRIPTION: The squire sees Pretty Betsy, and offers to marry her. She begs him not to tease a poor girl. He gives her half of a broken ring as a token. He tries to seduce her, then rape her, but she fends him off. He gives in and marries her
AUTHOR: unknown
**Pretty Boy Floyd**

DESCRIPTION: "Come gather 'round me children, a story I will tell, About Pretty Boy Floyd, the outlaw; Oklahoma knew him well." The singer tells how Floyd turned outlaw when a deputy attacked his wife, and describes Floyd's many charities

AUTHOR: Woody Guthrie

EARLIEST DATE: 1940 (recording, Woody Guthrie)

KEYWORDS: outlaw police robbery help

FOUND IN: US

REFERENCES (3 citations):
- Lomax-FolkSongsOfNorthAmerica 227, "Pretty Boy Floyd" (1 text, 1 tune)
- Greenway-AmericanFolksongsOfProtest, pp. 296-297, "Pretty Boy Floyd" (1 text, 1 tune)
- DT, BOYFLOYD*

Roud #11504

RECORDINGS:
- Woody Guthrie, "Pretty Boy Floyd" (on Struggle2)
- Pete Seeger, "Pretty Boy Floyd" (on PeteSeeger19) (on PeteSeeger41)

File: LoF227

**Pretty Caroline**

DESCRIPTION: A sailor tells Caroline that her parents had "pressed me on board of a man-o-war from pretty Caroline." He has returned rich. She asks that he show the gold ring and lock of hair that would identify him. He does. They marry.

AUTHOR: G. Brown? (source: broadside, Bodleian Harding B 11(3147))

EARLIEST DATE: before 1867 (broadside, Bodleian Harding B 11(3146))

KEYWORDS: courting marriage ring return sailor broken-token

FOUND IN: Britain(England(South)) Canada(Newf)

REFERENCES (3 citations):
- Williams-Wiltshire-WSRO Mi 677, "Pretty Caroline" (1 text)
- Lehr/Best-ComeAndIWillSingYou 88, "Pretty Caroline" (1 text, 1 tune)
- Karpeles-TheCrystalSpring 73, "Pretty Caroline" (1 text, 1 tune)
Pretty Fair Maid (The Maiden in the Garden; The Broken Token) [Laws N42]

DESCRIPTION: A girl refuses to be courted by a stranger, saying she will wait for her love. The stranger counters that he may be slain, drowned, or unfaithful; she says she will be faithful anyway. He pulls out his locket, revealing him as her lost, and now rich, love.

AUTHOR: unknown

EARLIEST DATE: 1822

KEYWORDS: courting separation brokentoken

FOUND IN: US(Ap, MA, MW, SE, So, SW) Canada(Mar, Newf) Britain(England(All), Scotland(Aber)) Ireland West Indies(Bahamas)

REFERENCES (68 citations):
Laws N42, "Pretty Fair Maid (The Maiden in the Garden; The Broken Token)"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 148-151, "A Sweetheart in the Army" (3 texts plus references to 2 more, 1 tune)
Randolph 55, "The Maiden in the Garden" (3 texts plus 1 fragment and 1 excerpt, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 97-99, "The Maiden in the Garden" (1 text, 1 tune -- Randolph's 55A)
Bronner/Eskin-FolksongAlivePart1 11, "A Pretty Fair Maid" (2 texts, 2 tunes)
Eddy-BalladsAndSongsFromOhio 51, "A Pretty Fair Maid" (1 text, 1 tune)
Peters-FolkSongsOutOfWisconsin, pp. 165-166, "The Broken Ring" (1 text, 1 tune)
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 45-47, "The Sailor and the Maid" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2, "A Pretty Fair Maid in the Garden" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3, "Madam, I Have Gold and Silver" (1 text, starting with "Wheel of Fortune" but ending with a "Ripest of Apples" verse and ending with a Riley stanza, from this or some other ballad of this type)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4, "A Pretty Fair Maid Down in the Garden" (2 texts plus 12 excerpt, 14 tunes)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 68, "Betty Fair Miss" (1 text, 1 tune)
Jones-MinstrelofTheAppalachians-Bascom-Lamar-Lunsford, p. 202, "The Pretty Fair Miss (Soldier's Return)" (1 text, 1 tune)
Smith-SouthCarolinaBallads, #XV, "A Pretty Fair Miss" (1 text, 1 tune)
Morris-FolkSongsOfFlorida, #186, "Pretty Fair Maid" (2 texts, 1 tune); #201, "Sailor's Return" (1 text, which opens with a "No, John, No" stanza)
Hudson-FolksongsOfMississippi 36, pp. 160-151, "A Pretty Fair Maid" (1 text); also 37, pp. 151-152, "Annie Girl" (1 text, which conflates 2 verses of "The Drowsy Sleeper" [Laws M4], 2 or 3 of "Wheel of Fortune (Dublin City, Spanish Lady)" or "No, John, No: or similar, and 3 verses probably of this)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 72, pp. 118-119, "Pretty Fair Maid" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 80-81, "Lover's Return" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, pp 7-9, "Pretty Fair Miss" (1 text, 1 tune); p. 89, "Pretty Fair Maiden" (1 short text)
Roberts-SangBranchSettlers, #14, "Sweetheart in the Army" (1 short text, 1 tune, likely this although it's short enough -- just three verses about a lover in the army who might be dead -- that it might be a similar song)
Sharp-EnglishFolkSongsFromSouthernAppalachians 98, "The Broken Token" (6 texts, 6 tunes)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 134-139, "Broken Ring Song" (5 texts, 2
tunes)
Creighton-SongsAndBalladsFromNovaScotia 28, "Broken Ring" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, p. 59, "Broken Ring Song" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 24, "Broken Ring Song" (1 text, 1 tune)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 126-127, "Broken Ring" (1 text, 1 tune)
Peacock, pp. 584-589, "Seven Years I Loved a Sailor" (3 texts, 3 tunes; the "C" text, "Flowery Garden," grafts the "Poison in a Glass of Wine" theme (cf. "Oxford City" [Laws P30]) as the ending)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 65, "The Sailor's Return" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 63, "The Single Sailor" (2 texts)
Leach-TheBalladBook, pp. 701-703, "A Sweetheart in the Army" (2 texts)
Reeves-TheEverlastingCircle 15, "The Broken Token" (1 text)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #71, "Fair Maid Walking in Her Garden" (1 text, 1 tune)
Brocklebank/Kindersley-DorsetBookOfFolkSongs, p. 17, "A Fair Maid Walking All in Her Garden" (1 text, 1 tune)
OLochlann-IrishStreetBallads 2, "A Lady Fair" (1 text, 1 tune)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 47, "The Lady Fair" (1 text, 1 tune)
OBoyle-TheIrishSongTradition, p. 34, "A Lady Fair" (1 fragment, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 184, "Thérè Was a Lady In Her Father's Garden" (3 texts, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 45, "A Maid in a Floewery Garden" (1 text, 1 tune)
OShaughnessy/Grainger-TwentyOneLincolnshireFolkSongs 7, "A Fair Maid Walking All in Her Garden" (1 text, 1 tune)
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol1, p. 88, "The Sweetheart in the Army" (1 text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, pp. 77-78, "Soldier, Won't You Marry Me?" (1 text, in which, despite the title, the soldier asks the girl to marry, not the reverse)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 64-65, "The Soldier's Return (A Pretty Fair Maid)" (1 text)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 83, "The Cowboy's Return" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 91-92, "A Pretty Fair Maid" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 46-48, "A Pretty Fair Maid" (2 texts, 2 tunes)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 22, "Johnny Riley" (1 text, 1 tune)
McNeil-SouthernFolkBalladsVol1, pp. 80-81, "Miss Mary Belle" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, pp. 68-69, "A Pretty Fair Maid" (1 text, 1 tune)
Ord-BothySongsAndBallads, pp. 326-327, "The Brisk Young Sailor" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #23, p. 1, "The Sailor" (1 text)
Greig/Duncan 1038, "The Single Sailor" (26 texts plus a single verse on p. 617, 16 tunes)
Greig/Duncan 1201, "She Put Her Hand into Her Bosom" (1 fragment)
Lyle-CrawfursCollectionVolume2 89, "Mary and Willie" (1 text)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, pp. 104-105, "The Young and Single Sailor" (1 text, 1 tune)
Williams-Wiltshire-WSRO Mi 625, "Maid and the Sailor"; Williams-Wiltshire-WSRO Ox 307, "Maid and the Sailor" (2 texts)
Abrahams/Foss-AngloAmericanFolksongStyle, pp. 117-118, "A Pretty Fair Miss All in a Garden" (1 text, 1 tune); also pp. 222-223 (1 tune, partial text)
Cox-FolkSongsSouth 92, "A Pretty Fair Maid" (2 texts plus mention of 4 more; the "B" text includes stanzas from "Wheel of Fortune (Dublin City, Spanish Lady)")
Bush-FSoCentralWestVirginiaVol3, pp. 81-82, "A Pretty Fair Maiden In the Garden"; pp. 83-84, "A Pretty Fair Damself" (2 texts, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 128-129, "The Fair Maid in the Garden" (1 text, 1 tune)
Boette-SingaHipsyDoodle, p. 41, "A Pretty Fair Miss" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H471, p. 317, "The Broken Ring" (1 text, 1 tune); also probably H818, pp. 317-318, "Green Garden" (1 text, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 27, "The Sailor's Return" (3 texts, 3 tunes)
JournalOfAmericanFolklore, Elsie Clews Parsons, "Spirituals and Other Folklore from the
Bahamas," Vol. 41, No. 162 (Oct-Dec 1928), Toasts and other verses: Abaco p. 467, ("One day I was walkin' along the street") (1 text)
DT 462, JREILLY* JREILLY3* JREILLY5
ADDITIONAL: W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1876 (downloadable pdf by University of Edinburgh, 2007)), Vol I, pp. 264-265, "The Poor and Single Sailor" (1 tune)
James P. Leary, Compiler and Annotator, _Wisconsin Folklore_ University of Wisconsin Press, 2009, article "Kentucky Folksong in Northern Wisconsin" by Asher E. Treat, p. 227, "A Fair Damsel in a Garden" (1 text, 1 tune, sung by Pearl Jacobs Borusky)
Roud #264
RECORDINGS:
Clarence Ashley, "Pretty Fair Damsel" (on CloseHomeMS)
Acie Cargill, Debra Cowan, Kristina Olsen, "The Unbroken Token" (on HcargillFamily) [this version seems to have been somewhat rewritten by someone in the Tyler family]
Mary Cash, "Lady in Her Father's Garden" (on IRTravellers01)
Daisy Chapman, "The Poor and Single Sailor" (on SCDchapman01)
Elizabeth Cronin, "There Was A Lady In Her Father's Garden" (on IRECronin01)
Cousin Emmy [Cynthia May Carver], "Pretty Fair Miss Out In the Garden" (Decca 24213, 1947; on ConstSort1)
Louise Foreacre, "Down in Grandma's Garden" (on Stonemans01)
Warde & Pat Ford, "The Soldier's Sweetheart" (AFS 4204 B1, 1938; tr.; in AMMEM/Cowell)
Sarah Hawkes, "Returning Sweetheart" (on Persis1)
Roscoe Holcomb, "Fair Miss in the Garden" (on Holcomb1) (on FOTM)
Maggie Murphy, "Seven Years Since I Had a Sweetheart" (on IRHardys0ns)
New Lost City Ramblers, "Pretty Fair Miss Out in the Garden" (on NLCR06)
Dellie Norton, "Pretty Fair Miss In Her Garden" (on DarkHoll)
Sarah Anne O'Neill, "Standing in Yon Flowery Garden" (on Voice10)
Mrs. Clara Stevens, "Seven Years I Loved a Sailor" (on PeacockCDROM) [one verse only]
Mrs. William Towns, "A Fair Maid Walked in her Father's Garden" (on Ontario1)
Doug Wallin, "Pretty Fair Miss in a Garden" (on Wallins1)
Martin Young & Corbett Grigsby, "Pretty Fair Miss in the Garden" (on MMOKCD)
BROADSIDES:
Bodleian, Harding B 17(180a), "The Loyal Sailor," J. Ferraby (Hull), 1803-1838; also Harding B 11(4354), Firth c.12(335), "Young and Single Sailor"
CROSS-REFERENCES:
cf. "John (George) Riley (I)" [Laws N36] and references there
cf. "The Bleacher Lassie" (tune, per Greig/Duncan5)
ALTERNATE TITLES:
The Sailor's Return
The Single Soldier
John Riley (III)
Flowery Garden
The Sailor Boy
The Sailor's Return
Seven Years I Loved a Sailor
A Lady in Her Garden Walking
A Fair Maid
A Lady Walking
NOTES [547 words]: Eddy-BalladsAndSongsFromOhio's version of this piece may be the only one of these disguised love songs in which the man admits what he is: A creep who sneaks up on his faithful true love.
The second Sam Henry version, "Green Garden," is marked as Laws N42, but with a question mark. I understand the editors' hesitation, but there are enough links to other texts of the song that I think we can list it here. It's not as if we need another Broken Token ballad....
Paul Stamler suggested filing Art Thieme's song "That's the Ticket" here. Since this index occasionally pretends to something resembling scholarship, I couldn't bring myself to do it. But if you want to see the essence of Broken Token absurdity, that song on Thieme03 probably sums it up as well as is humanly possible. - RBW
The last three verses of Mary Cash's version on IRTravellers01 are the "Phoenix Island" verses from "O'Reilly from the County Leitrim": as a result, the suitor is finally rejected. Jim Carroll's notes to IRTravellers01 cite another version from Mary Delaney who "had the suitor even more firmly rejected:
For it's seven years brings an alteration,
And seven more brings a big change to me,
Oh, go home young man,
choose another sweetheart,
Your serving maid I'm not here to be."

Mary Delaney's "Phoenix Island" on IRTravellers01 is even more extreme (see notes to "O'Reilly from the County Leitrim," which generally ends unfavorably for the suitor).

Greig/Duncan6 seems a poorly remembered fragment of the Laws N42 broken ring verse with sexes reversed: "She put her hand into her bosom With fingers neat and small And pulled out the gay gold ring I gave her at the ball" instead of "He put his hand into his pocket, His fingers they being long and small, Pulled out the ring that was broke between them; And when she saw it she down did fall." If there had been another verse there might have been a reason to assign it somewhere else. - BS

The motif of a virtuous girl in a garden is an ancient one. A source that would have been well-known in medieval times is that of Susanna, found in the apocryphal/deuterocanonical additions to the book of Daniel. This story invited elaboration -- and, indeed, we find such elaboration in the Middle English alliterative poem "A Pistel of Susan." This was popular enough to survive in five manuscripts (which is a substantial number), with the earliest being from the late fourteenth century (see Thorlac Turville-Petre, Alliterative Poetry of the Later Middle Ages: An Anthology, Routledge, 1989, p. 120).

On p. 121, Turville-Petre adds, "Susan is based on the story of Susan and the Elders.... The poet makes two notable alterations. In place of the account of how the Elders secretly burned with lust for Susan.... (Daniel xiii.10-14), the poet substitutes an extended description of Susan's garden (ll. 66-117). He also adds a moving stanza describing Susan's farewell-meeting with her husband Joachim after her condemnation (ll. 248-60). The effect of both alterations is to focus attention and sympathy on Susan."

On p. 122, Turville-Petre declares that the story in the Pistel makes Susan a romance heroine, from which it is only one step to a ballad. He also compares the story of Emily in Chaucer's Knight's Tale, lines 1034-1055. - RBW

Pretty Fair Widow, The (Lillie Shaw II)

DESCRIPTION: Pretty widow Lillie Shaw goes out one day but does not return. A search party fails to find her, but finally traces of blood are found, and then her body. "They searched the Preston house" and find her clothes; E.B. Preston is tried and hanged

AUTHOR: unknown

EARLIEST DATE: 1941 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)

KEYWORDS: homicide trial execution

FOUND IN: US(SE)

REFERENCES (1 citation):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 115, "The Pretty Fair Widow (or, Lillie Shaw)" (1 text, 1 tune)

ST Wa115 (Partial)
Roud #4628

CROSS-REFERENCES:
cf. "Lillie Shaw" (subject)

NOTES [63 words]: Although there are two songs on this subject, and this one at least spread enough to be collected three times, no one seems to have found details on the fates of Lillie Shaw and Jim Wilcox/E. B. Preston.

Frank Proffit, who supplied the Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl ballad, claimed the murder took place in the 1880s in Mountain City, Tennessee. - RBW

Pretty Girl I Left Behind, The

DESCRIPTION: (The cowboy?) "is born to ramble And to leave the range he's rode so long." The singer will got to Coulter Canyon and cross Clark's Ferry. He'll meet the cowboys and miss the girl
he left behind. He gives her a ring and hopes she'll think of him

AUTHOR: unknown

EARLIEST DATE: 1957 (Sackett/Koch-KansasFolklore)

KEYWORDS: cowboy travel separation ring

FOUND IN: US(MW)

REFERENCES (1 citation):
Sackett/Koch-KansasFolklore, pp. 150-151, "The Pretty Girl I Left Behind" (1 text, from a damaged recording; part of the first stanza is missing)

Roud #4894

File: SaKo151

Pretty Girl Milking Her Cow, The

DESCRIPTION: "O 'twas on a bright mornin' in summer When I first heard her voice singin' low As he said to a colleen beside him, 'Who's the pretty girl milkin' the cow?"

AUTHOR: unknown

EARLIEST DATE: before 1835 (broadside, Bodleian Firth b.26(457))

KEYWORDS: love work rejection

FOUND IN: US(MW) Ireland Canada(Newf)

REFERENCES (8 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, pp. 58-59, "The Pretty Maid Milking Her Cow" (1 text)
OLochlainn-IrishStreetBallads 57, "Cailin Deas Cruite Na MBo" (1 text, 1 tune)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnnishowen 14, "Cailin Deas Cruite na mBo" (1 text, 1 tune)
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 13, "Cailin Deas Cruite na mBo" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, p. 40, "Who's the Pretty Girl Milkin' the Cow?" (1 fragment, 1 tune)
Korson-PennsylvaniavSongsAndLegends, pp. 370-371, "The Pretty Maid Milking Her Goat" (1 text, 1 tune, clearly rewritten)
Hylands-Mammoth-Hibernian-Songster, p. 29, "Colleen Dhas Cruthin Amoe" (1 text, possibly a short form of this); pp. 47-48, "Pretty Maid Milking Her Cow" (1 text)
Wolf-AmericanSongSheets, #1926, p. 129, "Pretty Maid Milking Her Cow" (1 reference)

Roud #3139

RECORDINGS:
Tom Lenihan, "Cailin Deas Cruite Na mBo" (on IRClare01)
Michael Murphy, "The Pretty Fair Maid Milking Her Cow" (on MUNFLA/Leach)
J. W. Myers, "Pretty Girl Milking Her Cow" (Berliner 1772, late 1890s)

BROADSIDES:
Bodleian, Firth b.26(457), "The Pretty Maid Milking her Cow," G. Walker (Durham), 1797-1834; also Harding B 25(1563), Firth c.18(163), Harding B 11(2386), Harding B 11(2846), "[The] Pretty Maid Milking her Cow"; 2806 b.11(99), "Colleen Dhas Crutha Na Mho" ("It was on a fine summer's morning"), W. Birmingham (Dublin), c.1867; also 2806 c.15(127), Harding B 19(79), "Colleen Dhas Crutha Na Mho"

Murray, Mu23-y1:029, "Colleen Dhas Crutha na Mho," James Lindsay Jr (Glasgow), 19C

CROSS-REFERENCES:
cf. "The Peistie Glen" (tune)
cf. "Cailin Deas" (tune)

SAME TUNE:
Poverty and Wealth ("How empty our freedom, oft vaunted, How hollow our liberty fair") (by Maurice Enright) (Foner, p. 250)

NOTES [184 words]: O'Conor-OldTimeSongsAndBalladOfIreland seems more complete than Sandburg-TheAmericanSongbag. He hears her singing and professes to be "your captive slave for the future." She is not taken in by his profession, nor by his claim that "The Indies afford no such jewel" or that he would trade "the wealth of great Omar... Devonshire's treasure ... the lamp of Aladdin" to "live poor on a mountain With colleen dhas cruthin amoe." He warns "a young maid is like a ship sailing, She don't know how long she may steer" and he asks her to marry. Samuel Lover in Rory O'More (1836) quotes this fragment: "I saw a young damsel--twas Noreen; Her ringlets did carelessly flow Oh: how I adore you, ma voureen Ma Colleen dhas crutheen na mbho." - BS
Some of the "Colleen Deas/Dhas" texts have no mention of the Pretty Maid or the singing; I'm not sure they’re the same, but am listing them so you can decide for yourself.

Korson's text "A Pretty Maid Milking Her Goat," is clearly a rewrite with humourous aspects. I'd suspect it of being by William N. Allen (Shan T. Boy) if it were in Wisconsin; it has his feel. - RBW

Last updated in version 6.1

File: San040

Pretty Girls of Liverpool

DESCRIPTION: Sailors are at sea while landlubbers stay at home with their girls. In danger the captain says "don't be faint hearted, You shall see your girls again In spite of Bonaparte." We'll go home to our girls; when our money is gone we "plough the seas for more"

AUTHOR: unknown

EARLIEST DATE: 19C (broadside, Bod17024 Harding B 25(1561)); 1951 (MUNFLA/Leach)

KEYWORDS: courting navy war parting money sea ship nonballad sailor

FOUND IN: Canada(Newf)

Roud #V3382

RECORDINGS:
Paddy Duggan, "We'll Go To Sea No More" (on MUNFLA-Leach)

BROADSIDES:
Bodleian, Bod17024 Harding B 25(1561), "Pretty Girls of Liverpool," unknown, no date; also Bod13003 Harding B 11(3152), "Pretty Girls of Liverpool"

CROSS-REFERENCES:
cf. "Dixie Brown [Laws D7]" (lyrics)
NOTES [26 words]: In spite of the MUNFLA/Leach song title the text there agrees with the text of the broadside that "when our money is all spent we'll go to sea for more." - BS

Last updated in version 4.2

File: MunLPGoL

Pretty Little Dear

DESCRIPTION: The singer decides it's time to wed. He meets a girl in London who has him spend a fortune for food and drink. He is beaten and sentenced to prison when a man says his girl is a thief. Now out of jail, he warns others against pretty ladies.

AUTHOR: unknown

EARLIEST DATE: before 1845 (broadside, Bodleian Johnson Ballads fol. 119)

LONG DESCRIPTION: The singer decides it's time to wed. He visits the Quadrant in London where he falls for a girl. They kiss and they go for a walk. She says she's hungry and wolfs a huge meal, and thirsty and drinks herself drunk. They meet a man who beats him because he is pals with the girl who had stolen his watch and ring. He complains to the magistrate who sentences him and the girl to six months hard labor. Now he is out of prison and says "I'll court a lass that's homely." He warns others against pretty ladies.

KEYWORDS: courting warning prison theft drink food humorous

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan7 1328, "Pretty Little Dear" (1 fragment, 1 tune)

Roud #7146

BROADSIDES:
Bodleian, Johnson Ballads fol. 119, "A Pretty Little Dear" ("One morning very early a strange thought came in my head"), J. Pitts (London), 1819-1844; also Harding B 11(3155), Firth b.34(241), Harding B 25(63), "[A][The] Pretty Little Dear"; Firth b.25(333), "My Pretty Little Dear"

CROSS-REFERENCES:
cf. "Oh Cruel" (tune, per broadside Bodleian Johnson Ballads fol. 119)
cf. "The Black Velvet Band (I)" (theme: man imprisoned, woman thief)
cf. "The Half Crown Song" (theme: the date that eats and drinks unbelievable quantities)
cf. "Bill Morgan and His Gal" (theme: the date that eats and drinks unbelievable quantities)

NOTES [32 words]: Greig/Duncan7 is a fragment; broadside Bodleian Johnson Ballads fol. 119 is the basis for the description.

"The Half Crown Song" cross-reference is a Flanagan Brothers song not indexed yet. - BS

Last updated in version 2.5
Pretty Little Duck, The
DESCRIPTION: Quack quack cried the pretty little duck Chick chick cried the swan oh But the old crock crows, -- Everybody noos That we'll all get a egg in the morning"
AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan8)
KEYWORDS: nonballad bird
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1667, "The Pretty Little Duck" (1 text)
Roud #1752
CROSS-REFERENCES:
cf. "The Green Woods o’ Airlie" (tune, per Greig/Duncan8)
File: Grd81667

Pretty Little Girl with the Strawberry Curls, The
DESCRIPTION: "One day as I was walking my boyfriend was a-talking With the pretty little girl with the strawberry curls, And this is what he said to her, 'I L-O-V-E love you, I K-I-S-S kiss you." She says, "I have a boyfriend Sambo... from Alabambo...E-I-E-I-O Sambo"
AUTHOR: unknown
EARLIEST DATE: 1968 (NorthCarolinaFolkloreJournal)
KEYWORDS: love hair courting rejection wordplay
FOUND IN: US(SE)
REFERENCES (1 citation):
File: NCF162PL

Pretty Little Miss
DESCRIPTION: "Oh, come along, my pretty little miss, Oh, come along, my honey, Oh, come along,my pretty little miss, I'll marry you next Sunday." "Oh, come along... I won't be home till Monday." "How old are you... I'll marry you next Sunday."
AUTHOR: unknown
EARLIEST DATE: 1936 (Owens, Swing and Turn)
KEYWORDS: playparty courting marriage nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Spurgeon-WaltzTheHall-AmericanPlayParty, p. 156, "Pretty Little Miss" (1 text, 1 tune)
Roud #7938
CROSS-REFERENCES:
cf. "Fly Around, My Pretty Little Miss" (lyrics, theme)
File: Spurg156

Pretty Little Miss [Laws P18]
DESCRIPTION: The singer courts a young girl, eventually talking his way into her bed. In the middle of the night he prepares to leave. She reminds him of his promise to marry her. He tells her that sleeping with him was her choice. She bewails her fate, or is murdered
AUTHOR: unknown
EARLIEST DATE: 1827 (Lyle-Andrew-CrawfursdCollectionVolume2) +1818 (Garret, _Right Choyse and Merrie Book of Garlands I_)
KEYWORDS: seduction separation betrayal pregnancy homicide
FOUND IN: US(Ap,SE,So) Britain(England(Lond,North),Scotland(Bord))
REFERENCES (10 citations):
Pretty Nancy of London (Jolly Sailors Bold)

DESCRIPTION: The singer writes to tell his love of the hardships endured by sailors. He describes a horrible storm he recently endured; "a sailor must yield to whatever may come." He assures Nancy he is remembering her as best he can.

AUTHOR: unknown

EARLIEST DATE: 1920 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: storm sea love separation floating verses

FOUND IN: Britain(England(Lond)) US(SE,So) Canada(Mar,Newf)

REFERENCES (9 citations):
- Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #36, "Pretty Nancy" (1 text, 1 tune)
- Randolph 78, "Pretty Nancy of London" (1 text, 1 tune)
- Peacock, pp. 568-570, "Nancy from London" (1 text, 3 tunes)
- Karpeles-FolkSongsFromNewfoundland 53, "Nancy of London" (1 text, 1 tune)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 130, "Sweet William and Nancy" (1 text, mixed with "Green Grows the Laurel" and other material)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore4 130, "Sweet William and Nancy" (1 excerpt, 1 tune)
- Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 33, "Nancy from London" (2 texts, 2 tunes)
- Leach-FolkBalladsSongsOfLowerLabradorCoast 49, "Lovely Nancy from England" (2 texts, 2 tunes)
- Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 284-287, "Nancy of London (Nancy from Yarmouth)" (2 texts, 2 tunes)
- Roud #407

RECORDINGS:
- Kenneth Pink, "Fair Nancy from London" (on NFAGuigné01)
Cyril Poacher, "Nancy of Yarmouth" (on Voice12)
CROSS-REFERENCES:
ALTERNATE TITLES:
Tall Grow the Rushes
NOTES [163 words]: Leach-FolkBalladsSongsOfLowerLabradorCoast 49: "This song should not be confused with 'Nancy of Yarmouth' or 'Jimmy and Nancy,' and so forth. Although it borrows heavily from other songs, it is a distinct and separate piece."
The "green grow the laurels" verse is
Green grow the laurels and the tops of them small,
For love is a flower that hangs o'er us all,
For the green leaves will wither and the roots will decay,
But the red rose will flourish when my love comes from sea
The "ship in distress" theme is from "Nancy of Yarmouth". The "Green grow the laurels" verse has only those four words in common with Green Grows the Laurel (Green Grow the Lilacs) - BS
Classifying versions of this song is indeed very difficult; Roud in fact includes a number of versions titled "Nancy of Yarmouth." The title also adheres frequently to "William and Nancy (II) (Courting Too Slow)" [Laws P5]. There are some fragments beyond classification. This is the best we can do.
- RBW
Last updated in version 4.2
File: R078

Pretty Polly (I) (Moll Boy's Courtship) [Laws O14]
DESCRIPTION: A married man comes courting Polly. While she is attracted, she cannot wed a married man. He offers to kill his wife; she begs him not to, promising to wait seven years for him. His wife conveniently dies just before the deadline; the two are married
AUTHOR: unknown
EARLIEST DATE: 1827 (Lyle-Andrew-CrawfurdsCollectionVolume1)
KEYWORDS: courting love marriage death floating verses
FOUND IN: US(Ap,MW,SE) Britain(England(North),Scotland(Aber,Bord))
REFERENCES (11 citations):
Laws O14, "Pretty Polly (Moll Boy's Courtship)"
Greig/Duncan2 226, "Charming Mall Boy" (1 text)
Lyle-Andrew-CrawfurdsCollectionVolume1 35, "Mall Bowie" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 456-457, "Sir Arthur and Charming Mollee" (1 text)
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 10-11, "Sir Arthur and Charming Mollee" (1 text, 1 tune)
Purslow-TheConstantLovers, pp. 93-94, "Sr Arthur and Charming Molly" (1 composite text, 1 tune)
Eddy-BalladsAndSongsFromOhio 56, "Pretty Polly" (1 text, with one floating verse from "The Cuckoo" and two from "On Top of Old Smokey")
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 68, "The Charming Moll Boy" (1 text)
Morris-FolksongsOfFlorida, #182, "Charming Nancy" (1 text)
Logan-APedlarsPack, pp. 348-349, "Moll Boy's Courtship" (1 text)
DT 594, PRETPOL
ST LO14 (Full)
Roud #195
ALTERNATE TITLES:
Noble Lord Hawkins
NOTES [74 words]: According to Stokoe (slightly amplifying Bell), "the Sir Arthur named is no less a personage than Sir Arthur Haslerigg, the Governor of Tynemouth Castle during the protectorate of Oliver Cromwell." Bell seems to be the only source for this assertion.
"Kittredge discusses the use of the cuckoo stanza (number 8 [in the Eddy-BalladsAndSongsFromOhio text]) in Journal 30, PP7 350-j52, i 'Ballads and Songs'" (note from the Digital Tradition). - RBW
Last updated in version 4.2
File: L014
**Pretty Polly (II) [cf. Laws P36]**

**DESCRIPTION:** Willie urges Polly to go riding with him "some pleasure [to] see" before they get married. Although she is "afraid of [his] ways," she comes, only to find her new-dug grave awaiting her. Willie kills and buries her and heads home (or out to sea)

**AUTHOR:** unknown

**EARLIEST DATE:** 1856 (Thompson-APioneerSongster)

**KEYWORDS:** homicide burial betrayal

**FOUND IN:** US(Ap,MA,MW,Ro,So) Canada

**REFERENCES (24 citations):**

- Thompson-APioneerSongster 23, "Pretty Polly" (1 text)
- Randolph 153, "Pretty Polly" (2 texts plus an excerpt, 1 tune)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 64, "The Gosport Tragedy" (3 texts plus 1 excerpt and mention of 1 more; Laws lists the "A" text as P36A, and the rest as P36B, but "D" and probably "C" are "Pretty Polly")
- Brown/Schinhan-FrankCBrownCollectionNCFolklore4 64, "The Gosport Tragedy" (3 excerpts, 3 tunes; the "C" version is probably "Pretty Polly" and the others Laws P36B)
- Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 67, "Pretty Molly" (1 text, 1 tune)
- Brewster-BalladsAndSongsOfIndiana 64, "Pretty Polly" (1 text plus a fragment)
- Leach-TheBalladBook, pp. 698-700, "The Gosport Tragedy" (2 texts, but only the second goes with this piece; the first is, obviously, "The Gosport Tragedy")
- Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol1, p. 79, "Pretty Polly" (1 text, 1 tune)
- Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol2, p. 110, "Pretty Polly" (1 text, 1 tune)
- Fuson-BalladsOfTheKentuckyHighlands, pp. 69-70, "Pretty Polly" (1 text)
- Roberts-SangBranchSettlers, #11, "Purty Polly" (1 text, 1 tune)
- Sulzer-TwentyFiveKentuckyFolkBallads, p. 12, "Pretty Polly" (1 text, 1 tune)
- Cox-FolkSongsSouth 89, "Come, Pretty Polly" (1 text, 1 tune)
- Cox/Hercog/Halpert/Boswell-WVirginia-A, #17A-C, pp. 73-78, "Pretty Polly," "Come, Polly, Pretty Polly" (2 texts plus an excerpt, 2 tunes; the "A" text is the full "Cruel Ship's Carpenter" version; "B" is the short "Pretty Polly (II)"; the "C" fragment is too short to tell but has lyrics more typical of the latter)
- Burton/Manning-EastTennesseeStateCollectionVol2, pp. 2-3, "Pratty Polly" (1 text, 1 tune); pp. 67-68, "Pretty Polly" (1 text)
- Lomax/Lomax-OurSingingCountry, pp 172-174, "Pretty Polly" (1 text, 1 tune, a composite version)
- Henry-SongsSungInTheSouthernAppalachians, pp. 53-54, "" (1 text, very short even by the standards of this worn-down song)
- Scarborough-ASongCatcherInSouthernMountains, pp. 128-134, collectively titled "The Cruel Ship's Carpenter" but with individual titles "Pretty Polly," "Dying Polly," "Pretty Polly," "Pretty Polly," "Pretty Polly," "Oh, Polly!!" (6 texts; 5 tunes on pp. 395-398; of these only the "C" text has a ghost; in "D" and "E" there is no ghost but Willie's ship sinks; these presumably should file with Laws P36, while "A," "B," and "F" go here)
- Hubbard-BalladsAndSongsFromUtah, #26, "Pretty Polly" (1 text)
- Lomax/Lomax-FolkSongUSA 84, "Pretty Polly" (1 text, 1 tune)
- Darling-NewAmericanSongster, pp. 143-144, "Pretty Polly" (1 text)
- Silber/Silber-FolksingersWordbook, p. 227, "Pretty Polly" (1 text)
- DT 311, PRETPOL2*
- Roud #15

**RECORDINGS:**

- Estil C. Ball, "Pretty Polly" (on LomaxCD1701, LomaxCD1705); "Pretty Polly" (AFS, 1941; on LCTreas)
- Frank Bode, "Pretty Polly" (on FBode1)
- Dock Boggs, "Pretty Polly" (Brunswick 132A, 1927); (on Boggs1, BoggsCD1)
- Coon Creek Girls, "Pretty Polly" Coon Creek Girls, "Pretty Polly" (Vocalion 04659/Okeh 04659/Perfect 16102, 1939; rec. 1938)
- Bill Cornett ,"Pretty Polly" (on MMOKCD)
- Cranford & Thompson, "Pretty Polly" (Melotone 45092, 1935)
- John Hammond, "Purty Polly" (Challenge 168, 1927)
- Lester McFarland & Robert Gardner, "Pretty Polly" (Brunswick 116, 1927)
- Ivor Melton & band, "Pretty Polly" (on Persis1)
- Pleaz Mobley, "Pretty Polly" (on JThomas01)
New Lost City Ramblers, "Pretty Polly" (on NLCR13)
Jean Ritchie, "Pretty Polly" (on RitchieWatson1, RitchieWatsonCD1)
Sauceman Brothers, "Pretty Polly" (Rich-R-Tone 457, n.d.)
Pete Seeger, "Pretty Polly" (on PeteSeeger16)
Lee Sexton, "Pretty Polly" (on MMOKCD, ClassOT)
B. F. Shelton "Pretty Polly" (Victor 35838, 1927; on BefBlues1)
Stanley Brothers, "Pretty Polly" (Columbia 20770, 1951)
Pete Steele, "Pretty Polly" (AFS 1587/1702, 1938; on PSTeele01, KMM)
Turner & Parkins, "Pretty Polly" (Superior 2635, 1931)
Jack Wallin, "Pretty Polly" (on Wallins1)

CROSS-REFERENCES:
cf. esp. "The Cruel Ship's Carpenter (The Gosport Tragedy; Pretty Polly)" [Laws P36A/B], from which this ballad is descended at a great distance
cf. "Fair Eleanor (II)" (plot)
cf. "Pastures of Plenty" (tune)

SAME TUNE:
Pastures of Plenty (File: Grnw293)

NOTES [276 words]: This much-shortened form of "The Gosport Tragedy" has now taken on a life of its own. Although no clear line between the two can be drawn, I tend to call the piece "The Gosport Tragedy" if it includes the ghost and "Pretty Polly" if it omits.
Beth S. H. Brooks, "'Pretty Polly': A History of a Folk Song," article in Missouri Folklore Society Journal, Volume 27-28 (cover date 2005-2006, but published 2015), pp. 125-145, on p. 127 gives a sketch genealogy of the history of this song, starting with a 1720 broadside, "The Gosport Tragedy, or, The Perjur'd Ship-Carpenter," which was the direct source of "The Gosport Tragedy." This split into two lines of descent, the smaller being Laws P36A, "The Cruel Ship's Carpenter," the larger being "Pretty Polly," including Laws P36B. Brooks then classified some fifty versions of "Pretty Polly" into a "Standard Version" (18 examples), those with an "Altered Tune" (14 examples), and those with "Altered Lyrics" (18 examples).
One of Cox's texts (the C text, which also has a tune) was called by the informant "Young Beeham." There is no basis for this in the text of the song. One has to think this the result of some sort of confusion with "Young Beacham." - RBW

Pretty Polly (IV)
DESCRIPTION: Polly will not marry the singer; his poverty would grieve her parents. He replies, "Some say I am rakey... But I'll prove... that I'm guilty of nothing but innocent love." He sets out for New Orleans to marry another, but decides he loves Polly too much
AUTHOR: unknown
EARLIEST DATE: 1924
KEYWORDS: love courting separation virtue rambling return
FOUND IN: US(Ap)
REFERENCES (1 citation):
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 133, p. 144, "Pretty Polly" (1 text)
Roud #4296
NOTES [23 words]: Although this piece consists largely of floating verses, the combined effect is unique and deserves to be considered a separate song. - RBW

Pretty Sally's Answer
DESCRIPTION: Sally loves Johnny. His master beats him when he stops work to be with her. At midsummer his time will be out and they will marry "in spite of all our alley"
Pretty Saro

DESCRIPTION: The singer loves Pretty Saro, but she shows no interest in him: "She wants a freeholder and I have no land." Nor can he write her a letter "in a fine hand" as he would wish to. In despair he vows to "wander by the river" (or kill himself?)

AUTHOR: unknown
EARLIEST DATE: 1911 (Lomax, North Carolina Booklet, according to Randolph)
KEYWORDS: love poverty river
FOUND IN: US(Ap,MW,SE,So)
REFERENCES (19 citations):
Randolph 744, "Pretty Saro" (1 text plus a fragment, 1 tune); cf. 745, "In Eighteen-Forty-Nine" (2 texts, 2 tune) and the Hudson-FolksongsOfMississippi text cited below
High-OldOldFolkSongs, p. 11, "A Corting Miss Sarrow" (1 fragment, perhaps this although several lines could be from other songs)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 252, "Pretty Saro" (2 texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 252, "Pretty Saro" (6 tunes plus text excerpts)
Hudson-FolksongsOfMississippi 48, pp. 164-165, "Pretty Saro" (1 text, beginning with stanzas from "In Eighteen-Forty-Nine" and ending with "Pretty Saro," plus mention of 1 more text)
Browne-AlabamaFolkLyric 9, "Pretty Saro" (2 fragments, 2 tunes; the first text is solely this; the second begins with the first verse of "In Eighteen-Forty-Nine" and continues with a verse of "Pretty Saro")
Scarborough-ASongCatcherInSouthernMountains, pp. 327-328, "Pretty Saro" (2 texts, with local titles "Pretty Saro," "Pretty Sarah"; 2 tunes on p. 443)
Brewster-BalladsAndSongsOfIndiana 99, "Pretty Sairey" (1 text)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 168-170, "Pretty Sarry" (1 text, 1 tune)
Stout-FolkloreFromIowa 85, pp. 106-107, "Pretty Sarah" (1 text)
Sharp-EnglishFolkSongsFromSouthernAppalachians 76, "Pretty Saro" (4 texts, 4 tunes)
Sharp/Karpeles-EightyEnglishFolkSongs 39, "Pretty Saro" (1 text, 1 tune, with one stanza omitted)
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 68, "Pretty Saro" (1 text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, p. 115, "Lone Valley" (1 text)
Burton/Manning-EastTennesseeStateCollectionVol1, p. 35, "The Foot of Yonders Mountain" (1 text, 1 tune)
Chase-AmericanFolkTalesAndSongs, pp. 152-153, "At the Foot of Yonder Mountain" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 148, "Pretty Saro" (1 text)
NorthCarolinaFolkloreJournal, Rebecca Cushman, "Two Mountain Portraits," Vol. IV, No. 1 (Jul 1956), pp. 4-5, "Pretty Saro" (1 text)
DT, PRETSARO* YONDRMTN
Roud #417
RECORDINGS:
Horton Barker, "At the Foot of Yonder's Mountain" (on Barker01)
Glen Neaves, "1809" (on Persis1)
Ritchie Family, "Pretty Saro" (on Ritchie03)
Jean Ritchie, "Pretty Saro" (on RitchieWatsonCD1)
Pete Seeger, "Pretty Saro" (on PeteSeeger40)
**Pretty Susan, the Pride of Kildare [Laws P6]**

**DESCRIPTION:** A sailor tries to win Susie's love; she rejects him because he is poor. Instead she gives her love to a rich man. The sailor goes back to sea but never finds another woman as beautiful as Susie.

**AUTHOR:** unknown

**EARLIEST DATE:** 1847 (Journal of William Histed of the Cortes); before 1844 (broadside, Bodleian Harding B 11(3331))

**KEYWORDS:** courting poverty beauty

**FOUND IN:** US(SE) Britain(England(South)) Canada(Mar) Ireland Australia

**REFERENCES (14 citations):**
- Laws P6, "Pretty Susan, the Pride of Kildare"
- Williams-Wiltshire-WSRO Mi 681, "Pretty Susan, the Pride of Kildare"; Williams-Wiltshire-WSRO Wt 343, "Pretty Susan, the Pride of Kildare" (2 texts)
- Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #1, The Pride of Kildare" (1 text, 1 tune)
- Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #54, "Susan, the Pride of Kildare" (1 text, 1 tune)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 132, "Pretty Susie, The Pride of Kildare" (1 text)
- Huntington-SongsTheWhalemenSang, pp. 131-133, "The Pride of Kildare" (1 text, 1 tune)
- OLochlainn-MoreIrishStreetBallads 83, "Pretty Susan the Pride of Kildare" (1 text, 1 tune)
- Creighton-FolksongsFromSouthernNewBrunswick 48, "Pretty Susan" (1 text, 1 tune)
- Pottie/Ellis-FolksongsOfTheMaritimes, pp. 72-73, "Pretty Susan" (1 text, 1 tune)
- Manny/Wilson-SongsOfMiramichi 88, "Pretty Susan" (1 text, 1 tune)
- Ives-21FolksongsFromPrinceEdwardIsland, pp. 24-25,83, "Pretty Susan, the Pride of Kildare" (1 text, 1 tune)
- Scott-ACollectorsNotebook-31TraditionalSongs, p. 32, "The Pride of Kildare" (1 text, 1 tune)
- cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 481, "Little Susie, the Pride of Kildore" (source notes only)
- DT 724, PRETSUSI
- Roud #962

**RECORDINGS:**
- Angelo Dornan, "Pretty Susan" (on Miramichi1)

**BROADSIDES:**
- Bodleian, Harding B 11(3331), "Pretty Susan the Pride of Kildare," J. Howe (Hull), 1835-1843; also Harding B 17(246b), Harding B 11(3169). Harding B 11(3168). Firth c.18(89), Harding B 11(3167), 2806 c.16(68), Firth b.26(293), Johnson Ballads 3196, Firth c.16(437), Harding B 11(1717), Firth b.27(339), Firth b.25(496), Harding B 11(1110), Firth c.16(437), "Pretty Susan the Pride of Kildare"
- Murray, Mu23-y1:118, "Pretty Susan the Pride of Kildare," unknown, 19C

**Price of Freedom, The**

**DESCRIPTION:** "The night is dark about me, I hear the midnight bell, Before another midnight, It will ring my funeral knell." The singer's children are afraid, but the singer says, "Weep not above
my ashes." "We to buy the toiler's freedom will pay the price and die."

AUTHOR: unknown
EARLIEST DATE: 1887 (Labor Enquirer)
KEYWORDS: labor-movement death execution
HISTORICAL REFERENCES:
1886 - Haymarket Riot
Nov 11, 1887 - Execution of Albert R. Parsons (who reportedly inspired this song) and four others for alleged complicity

REFERENCES (2 citations):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 446-447, "The Price of Freedom" (1 text)
Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 229, "The Price of Freedom" (1 text)

CROSS-REFERENCES:
cf. "Annie Laurie" (tune) and references there

NOTES [333 words]: Kenneth Lougee, Pie in the Sky: How Joe Hill's Lawyers Lost His Case, Got Him Shot, and Were Disbarred, iUniverse, 2011, pp. 29-30, discusses the legal situation of the American labor movement in the late 1800s. In particular, he cites Oliver Wendell Holmes on how the law was applied at the time, based on the "needs of the day," and applies this to the Haymarket Riot.

"In 1886, after more than a decade of increasingly violent labor protests, a meeting was held at Haymarket Square [in Chicago]. The police mobilized a large force, which moved in to break up the meeting. Someone (and that someone was never identified) threw a dynamite bomb into the police ranks. This led to a general outbreak of violence, with casualties on both sides.

"Unable to indict the bomb thrower, the authorities charged the labor organizers. Ultimately, eight were convicted, with seven sentenced to death. This was the first great labor trial. Mass movements organized against the execution. Two sentences were commuted to terms in prison. The governor supposedly said that he would have commuted the other sentences had the labor leaders requested his action. Ultimately, four were hung, and one committed suicide before execution. Governor Altgeld pardoned the remaining leaders in 1890.

"There are some things that may be said for certain about this sad matter. The most important is that the leaders were unquestionably innocent of throwing the bomb. The second is that the case is an example of the bitter contest between labor leaders and the establishment.... The [Illinois Supreme] court's opinion cites for page after dreary page statements of various labor leaders. It must be admitted that the labor movement was largely composed of anarchists, but it must equally be admitted that the leaders had tried and failed to win concessions within the confines of elections and strikes.... The civic leaders in Chicago well understood that they were using the court system to intimidate and control labor." - RBW

Last updated in version 5.2
File: CAFS2446

Pride of Glenelly, The

DESCRIPTION: In flowery verse and classical allusions, the singer praises the beauty of Glenelly and the woman who lives there. He describes her appearance. He claims that all the ancient beauties made their reputations with jewelry; the woman of Glenelly is real

AUTHOR: James Devine
EARLIEST DATE: 1935 (Sam Henry collection)
KEYWORDS: beauty nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H607, pp. 249-250, "The Pride of Glenelly" (1 text, 1 tune)
Roud #13339

NOTES [40 words]: Hard to believe that anyone voluntarily sing this thing. The words are incredibly ornate, and it's littered with classical allusions. And it doesn't even *say* anything. But Sam Henry reportedly got it from a source other than the author. - RBW

File: HHH607
Pride of Kilkee, The

DESCRIPTION: Singer meets a maid going to Kilkee. He offers her a seat and asks her home. She rejects him as a seducer. He claims to be honorable. She agrees only to marry him. "Oh, her name I won't mention at all But I'll style her the Pride of Kilkee"

AUTHOR: unknown

EARLIEST DATE: 1974 (Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan)

KEYWORDS: courting marriage

FOUND IN: Ireland

REFERENCES (1 citation):
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 32, "The Pride of Kilkee" (1 text, 1 tune)

Roud #5217

RECORDINGS:
Tom Lenihan, "The Kilkee Maid" (on IRTLenihan01)

CROSS-REFERENCES:
cf. "Ar Eirinn Ni Neosfainn Ce hi (For Ireland I Will Not Tell Whom She Is)" (tune, according Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan)

cf. "Seek Not from Whence Love She Came" (motif: hiding a sweetheart's name)

cf. "The Lisburn Lass" (motif: hiding a sweetheart's name)

cf. "Tons of Bright Gold" (motif: hiding a sweetheart's name)

NOTES [179 words]: In spite of the line "Who would blame me to make her my own" it is not clear, at the end, that they marry.

Kilkee is in County Clare, Ireland.

For other examples of hidden names see "Ar Eirinn Ni Neosfainn Ce hi (For Ireland I Will Not Tell Whom She Is)" and "Drihaureen O Mo Chree (Little Brother of My Heart)" and its notes.

Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan: "Obviously, the writer of Tom's song ["the Pride of Kilkee"] was familiar with the English version of 'Ar Eirinn Ni Neosfainn Ce hi.' Writing more than two decades after hearing these songs for the first time, I have not re-encountered them in oral tradition since, and know of no printed sources for either of them." But, in the notes to "Ar Eirinn Ni Neosfainn Ce hi," Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan: "The Clare Gaelic scholar Eugene O'Curry stated that this song was written originally about 1810 .... The song in English which Tom sings has been about for a good many years likewise, as is witnessed by the similar version which Freeman noted down in London in 1915...." - BS

File: RcPriKil

Pride of Logy Bay, The

DESCRIPTION: The singer is in love. His love's father comes to him and threatens to send his daughter away if the two continue to see each other. Her father arranges for her exile, but -- after many years of seeking -- the two find each other and are married.

AUTHOR: unknown (see NOTES)

EARLIEST DATE: 1933 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: love exile separation reunion father

FOUND IN: US(MA) Canada(Newf)

REFERENCES (7 citations):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 61, "The Pride of Logy Bay" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 47, "The Star of Logy Bay" (1 text, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 134, "The Star of Logy Bay" (1 text, 1 tune)
Blondahl-NewfoundlandersSing, p. 110, "The Star of Logy Bay" (1 text, 1 tune)
England-HistoricNewfoundlandAndLabrador, p. 58, "Star of Logy Bay" (1 text, 1 tune)
DT, STARLOGY*

Roud #4421

RECORDINGS:
Omar Blondahl, "The Star of Logy Bay" (on NFOBlondahl01,NFOBlondahl05)
The McNulty Family, "The Star of Logy Bay" (on "The McNulty Family Entertains with Irish Songs," Copley Records DWL 9-604 LP (n.d.))
Clare O'Driscoll, "The Star of Logy Bay" (on MUNFLA/Leach)
May Whalen, "The Star of Logy Bay" (on MUNFLA/Leach)
Pride of Newry Town, The

DESCRIPTION: Orphans William and Mary promise to wed, but poverty forces William to sea. He is long away, and Mary (thinking him dead) weds another. He returns; Mary drops dead when he arrives. Old and new suitors do battle; William kills his rival and returns to sea

AUTHOR: unknown

EARLIEST DATE: 1925 (Hayward-UlsterSongsAndBalladsOfTheTownAndCountry)

KEYWORDS: love separation sailor reunion husband death fight betrayal

FOUND IN: Ireland

REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H190, pp. 420-421, "Killeavy's Pride"; H798, pp. 421-422, "The Pride of Newry Town" (2 text, 2 tunes)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 103-106, "Killeevy's Pride" (1 text)

Roud #4390

CROSS-REFERENCES:

cf. "Susan Carr" (plot)

NOTES [25 words]: In "Killeevy's Pride" (Henry and Hayward-UlsterSongsAndBalladsOfTheTownAndCountry) Mary ends as "a victim to false love in the Asylum of Belfast." - BS

File: HHH190

Pride of Pimlico, The

DESCRIPTION: Kitty Quinn comes to town "And made of every other lass about the place a foe Because she took their sweethearts." The men can't work, the drinkers give up drink, and the teetotalers take up alcohol. Soon there'll be 10000 victims of the Pride of Pimlico.

AUTHOR: Arthur Griffith

EARLIEST DATE: 1965 (OLochlaine-MoreIrishStreetBallads)

KEYWORDS: love humorous drink

FOUND IN: Ireland

REFERENCES (1 citation):
OLochlaine-MoreIrishStreetBallads, pp. 265-266, "The Pride of Pimlico" (1 text)

File: OLcM265
Pride of the Prairie
DESCRIPTION: "On the wild and woolly prairie, Not far from old Pueblo town, Lived a little girl named Mary, Eyes of blue and tresses of brown." A cowboy comes up and asks her to marry him. They agree, and ride off stealing kisses
AUTHOR: Words: Henry J. Breen/Music: George Botsford
EARLIEST DATE: 1907 (sheet music)
KEYWORDS: cowboy love marriage
FOUND IN: US
REFERENCES (1 citation): Ohrlin-HellBoundTrain 25, "Pride of the Prairie" (1 text, 1 tune)
File: 0hr025

Priest and the Nuns, The
DESCRIPTION: Pumping Shanty. A priest goes to France and finds seven nuns lying sick in the convent yard. He claims to be a doctor with a cane/stick that will cure them. He treats all the nuns and says he'll call again. choruses of "Ho, ho ho" and "Hal-ler-al-le-re."
AUTHOR: unknown
EARLIEST DATE: 1945 (Harlow-ChantyingAboardAmericanShips)
KEYWORDS: shanty bawdy clergy trick
FOUND IN: US
REFERENCES (1 citation): Harlow-ChantyingAboardAmericanShips, pp. 166-167, "The Priest and the Nuns" (1 text, 1 tune)
Roud #9146
NOTES [47 words]: The pattern of text and choruses is reminiscent of "Able Brown the Sailor" even though the words are completely different and for a shanty, rather tame. Harlow-ChantyingAboardAmericanShips gives no notes or history on this, though it would be easy to imagine much coarser versions. - SL
File: Harl1166

Priest and the Parson, The
DESCRIPTION: "Ye sons and daughters of each profession [denomination], Give ear and listen to what I'll say, It is of a dialogue" between Catholic and Lutheran clergy. Scripture shows that there is one Church and Jesus died for all. Therefore Catholics are right
AUTHOR: unknown
EARLIEST DATE: 1994 (Thomas and Widdowson)
KEYWORDS: religious clergy dialog
FOUND IN: Canada
REFERENCES (1 citation):
Roud #26999
NOTES [174 words]: In Newfoundland, this was sometimes regarded as a "Treason Song." For background on Treason Songs, see the notes to "The Prooshian Drum." The argument of this song is legitimately Biblical -- e.g. the statement in the song that "Thou art Peter. All on this rock I will build my church" Did he mention churches?" (implying that only one Church could be meant -- which must therefore be the Catholic church) correctly cites Matthew 16:18. But Greek , "ecclesia" is not the same as English "church"; it means "assembly," and the meaning "church" is how the Christian church decided to understand it after it had become an organized body.
However, the argument that one church must mean the Catholic church is patently flawed. Even if one rejects Protestantism as an innovation (which, of course, a Protestant would not accept), the Orthodox church is just as ancient and original as the Catholic church, and it doesn't have a non-Biblical office such as a Pope. Whatever the religious truth of the matter, the argument is not logical. - RBW
Last updated in version 5.0
Priest of the Parish, The

DESCRIPTION: "The priest of the parish has lost his considering cap, Some say this and some say that, But I say number (X)." The child who is called must respond: "What, I, sir?" "Yes, you, sir." "No, not I, sir." "Who then, sir?" The new player then calls the number

AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty clergy
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 149, "(The priest of the parish)" (1 text)

File: SuSm149

Prince Edward Island Murder

DESCRIPTION: William Millman was "his mother's hope and joy" He "led [Mary Tuplin] astray," then murders her and sinks her body in the river with a heavy stone. The body is discovered and Millman executed on the gallows.

AUTHOR: Mrs. C. A. Barron? (Barren?)
EARLIEST DATE: 1928 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)
KEYWORDS: seduction execution homicide mother punishment prison lover
HISTORICAL REFERENCES:
Jun 28, 1887 - Murder of Mary Tuplin by William Millman
1888 - Execution of Millman
FOUND IN: Canada(Newf)
REFERENCES (3 citations):
Creighton-SongsAndBalladsFromNovaScotia 140, "Prince Edward Island Murder" (1 text, 1 tune)
Peacock, pp. 643-644, "Young Melvyn" (1 text, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 217-219, "The Millman Tragedy" (1 text)
ST CrNS140 (Partial)
Roud #1837
RECORDINGS:
Charlotte Decker, "Young Melvyn" (on PeacockCDROM) [one verse only]
CROSS-REFERENCES:
cf. "The Millman Song" (subject)
cf. "The Murder of Mary Tuplin" (subject)
cf. "The Millman and Tuplin Song" (subject)
NOTES [174 words]: This song is item dF59 in Laws's Appendix II. Roud has at least five different numbers for this event:
Roud #1837: Creighton-SongsAndBalladsFromNovaScotia 140, "Prince Edward Island Murder" [Laws dF59]
Roud #4129: Doerflinger-SongsOfTheSailorAndLumberman, pp. 285-286, "The Millman Song" (also Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 180-181, "The Millman Murder Trial") [LawsdF60]
Roud #9179: Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 46-47, "The Millman and Tuplin Song" (also Manny/Wilson-SongsOfMiramichi 50, "Young Millman")
Roud #9552: Shea, pp. 174-179, "The Millman Tragedy"
Roud #12463: Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland pp. 72-73, "The Murder of Mary Tuplin" - BS
In the Peacock/Decker version, "Millman" has become "Melvyn" (an easy error of hearing), but the song is clearly this.
Creighton's informant Ben Henneberry said the song was by "Mrs. C. A. Barren" of Halifax. Shay says Mrs. C. A. Barron. I've tentatively listed the former spelling first on the grounds that Henneberry was relying on memory.- RBW
Last updated in version 4.2
File: CrNS140
**Prince Heathen [Child 104]**

DESCRIPTION: Prince Heathen takes a girl against her will. He rapes her and offers her extreme cruelty, all to break her will. She never yields. At last her babe is born. After further abuse, bringing her close to death, her spirit fails; at last he acts human

AUTHOR: unknown

EARLIEST DATE: c. 1818 (Buchan/Moreira-TheGlenbuchatBallads)

KEYWORDS: rape abuse pregnancy

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
- Child 104, "Prince Heathen" (2 texts)
- Buchan/Moreira-TheGlenbuchatBallads, pp. 153-154, "Prince Heathen" (1 text)
- Greig/Duncan7 1497, "Prince Heathen" (1 text)
- DT 104, PRINHEAT

File: C104

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**Prince Henry Song**

DESCRIPTION: "Sing, sing, Prince Henry's side, The Jimmy looks on her with pride," because the ship is extremely clean. The officers are proud of the fact that "She's a tiddley ship," "For when she's in motion, She's the pride of the ocean."

AUTHOR: unknown

EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: ship nonballad

FOUND IN: Canada

REFERENCES (1 citation):
- Hopkins-SongsFromTheFrontAndRead, p. 44, "Prince Henry Song" (1 text, 1 tune)

Roud #29417

CROSS-REFERENCES:
- cf. "She's a Tiddley Ship" (tune)
- cf. "A Band of Banshee Airmen" (lyrics, tune)

NOTES [472 words]: Hopkins-SongsFromTheFrontAndRead's notes talk about the one major action the Prince Henry engaged in as a warship, but the song fragment itself mentions none of that, and includes no indication of date. Hers was a complicated history. Canada had very little navy between the World Wars, especially of true seagoing ships (the small ships her shipyards were able to build, minesweepers and corvettes, were intended to stay close to land, although the corvettes in particular eventually ended up in convoy export). When she needed a larger ship, she had to get it from Britain.

Once World War II started, the Canadians wanted more ships -- but the British needed every ship they had and couldn't spare any. The Canadians hoped to trade some of their small ships for something bigger. "In March 1940 those hopes were dashed. The barter scheme collapsed because an equitable exchange could not be found. The British softened the blow by allowing Canada to let contracts for two Tribals [large destroyers] in British yarts, with two more to follow in 1941. In the meantime, the RCN [Royal Canadian Navy] had to fill the void with the three small liners it had purchased for conversion to armed merchant cruisers, Prince Henry, Prince David, and Prince Robert. These 6000-ton vessels, with a speed of 22 knots and a range of 6000 miles, were the most powerful ships in the RCN until the first Tribal entered service in 1943" (Milner, p. 83).

That statement requires some footnotes. The "Princes" were the largest ships in the Canadian navy, but I doubt anyone would have traded them for the smaller but much more capable destroyers of the "River" class such as the Saguenay (for which see "The Saguenay Song"); the destroyers had torpedoes as well as guns, were much faster, and could fight submarines. As a result, the destroyers were constantly busy, while the "Princes" mostly did odd jobs: "The Prince ships served far and wide in the early years of the war. They patrolled the Pacific, captured several German merchant ships, escorted the ill-fated Canadian contingent to Hong Kong, supported operations against the Japanese in the Aleutian Islands, and served in the Caribbean" (Milner, p. 83).

But they didn't stay in that role for long. Once it came time to invade France, they were converted once again, to troopships: "[T]wo of the Princes, David and Henry, were converted to assault ships" (Milner, p. 130) and participated in the landings in Normandy (Bercuson, p 204; he labels them "infantry landing ships").
Given that the Canadians had such a small pre-war navy (there were only 1900 professional navy men, according to Bercuson, p. 11), it’s no surprise that they were short of officers. Which perhaps helps explain why the officers of *Prince Henry* apparently confused cleanliness with effectiveness. - RBW

**Bibliography**

- Milner: Marc Milner, *Canada's Navy: The First Century*, University of Toronto Press, 1999

*Last updated in version 5.1*

File: Hopk044

**Prince of Morocco, The (The Sailor Boy II) [Laws N18]**

**DESCRIPTION:** A rich lady is in love with a sailor. Her father promises his daughter 12,000 pounds if she will leave her sailor. The sailor disguises himself as the Prince of Morocco to fool her father. They are married. The girl collects. The sailor reveals himself

**AUTHOR:** unknown

**EARLIEST DATE:** 1922 (Randolph)

**KEYWORDS:** love disguise trick marriage

**FOUND IN:** US(NE,SE,So)

**REFERENCES (7 citations):**

- Laws N18, "The Prince of Morocco (The Sailor Boy II)"
- Randolph 88, "The Sailor Boy" (1 text, 1 tune)
- Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 61, "The Young Prince of Spain" (1 text, 1 tune)
- Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 214-215, "The Sailor Boy" (1 text)
- Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 38-40, "The Poor Sailor Boy" (1 text plus an excerpt, 1 tune)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 63, "The Prince of Morocco; or, Johnnie" (1 text)
- DT 449, PMOROCCO
- Roud #554

**BROADSIDES:**

- NLScotland, L.C.Fol.70(64a), "The Sailor Boy," Poet's Box (Dundee), c. 1890?

**CROSS-REFERENCES:**


**ALTERNATE TITLES:**

- The Poor Sailor Boy

File: LN18

**Prince Robert [Child 87]**

**DESCRIPTION:** Prince Robert asks his mother's blessing on his marriage; instead she poisons him. He sends for his wife. Arriving after the burial, she desires only a ring, but the mother will give nothing. She dies. From the graves grow a birch and brier which entwine.

**AUTHOR:** unknown

**EARLIEST DATE:** 1802 (Scott)

**KEYWORDS:** marriage poison homicide burial ring flowers stepmother

**FOUND IN:** US(Ap) Ireland

**REFERENCES (8 citations):**

- Child 87, "Prince Robert" (4 texts)
- Bronson 87, comments only
- Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 146-147, "Prince Robert" (1 text)
- Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 453-454, "Prince Robert" (notes only)
- Quiller-Couch-OxfordBookOfBallads 58, "Prince Robert" (1 text)
- Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 26, pp. 121-123, "Prince Robert" (1 text)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 61-62, "Harry Saunders" (1 text, 1 tune)
texts)
Roud #55
RECORDINGS:
Jim Kelly, "Lord Abore" (on IREarlyBallads)
Frank Feeney, "Lord O'Bore" (on IREarlyBallads)
ALTERNATE TITLES:
Harry Saunders
NOTES [46 words]: According to the liner notes for the Jim Kelly and Frank Feeney recordings, "no
[other] sung version of this ballad is known." Jim Kelly learned the song from Frank Feeney who
learned it "from his wife who was a Carlow woman." Of the Child texts, theirs is closest to 87c. - BS
Last updated in version 5.0
File: C087

Prison of Newfoundland
DESCRIPTION: "... listen to my sad tale, While I relate the hardship attending St. John's jail." Doyle
lands at "Harvey's Wharf a cargo for to land." A witness lies; Doyle is sentenced to six months.
From a cell he watches "the lads and lassies" and dreams of Ireland
AUTHOR: Johnny Doyle?
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: homesickness prison trial shore sailor prisoner Ireland
FOUND IN: Canada(Newf)
REFERENCES (5 citations):
Doyle-OldTimeSongsAndPoetryOfNewfoundland, pp. 48-49, "Prison of Newfoundland" (1 text, 1
tune): pp. 48-49 in the 3rd edition
Lehr/Best-ComeAndIWillSingYou 90, "The Prison of Newfoundland" (1 text, 1 tune)
Blondahl-NewfoundlandersSing, pp. 46-47, "The Prison of Newfoundland" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 312-314, "The Prison(er) of
Newfoundland" (1 text, 1 tune)
DT, PRSONEWF*
Roud #4409
RECORDINGS:
Omar Blondahl, "Prison of Newfoundland" (on NFOBlondahl02)
Eddy Primroy, "Prisoner of Newfoundland" (on MUNFLA/Leach)
Monica Rossiter, "The Prisoner of Newfoundland" (on MUNFLA/Leach)
NOTES [22 words]: Blondahl-NewfoundlandersSing: "Mention of the Black Ball Line ... would seem
to date the song in the vicinity of the late 1880's." - BS
Last updated in version 6.0
File: Doyl3048

Prisoner at the Bar, The (The Judge and Jury)
DESCRIPTION: "The judge was there, the jury too, And people from afar, A fair young lad of
tender youth Was a prisoner at the bar." The young man's sweetheart argues the case; she simply
asks judge and jury to remember their youthful love. The prisoner is freed
AUTHOR: unknown
EARLIEST DATE: 1928 (recording, Peg Moreland)
KEYWORDS: love judge trial reprieve freedom crime
FOUND IN: US(Ap,So)
REFERENCES (2 citations):
Randolph 828, "The Prisoner at the Bar" (1 text, 1 tune)
ArkansasWoodchopper, pp. 58-60, "The Prisoner at the Bar" (1 text, 1 tune)
Roud #3543
RECORDINGS:
Arkansas Woodchopper [pseud. for Luther Ossenbrink], "Prisoner at the Bar" (Gennett
7154/Supertone 9639, 1930)
Lulu Belle & Scotty, "The Prisoner At the Bar" (Conqueror 8594, 1935; Melotone 6-03-59, 1936;
Vocalion 05487, 1940)
Prisoner for Life, A (I - Farewell to Green Fields and Meadows)

DESCRIPTION: "Farewell (to) green fields and (green) meadows, adieu; Your rocks and your mountains I now part from you." The singer, condemned to life in prison, laments all the various things -- nature, friends, whatever springs to mind -- he will be separated from.

AUTHOR: unknown

EARLIEST DATE: 1919 (Lomax - Cowboy Songs); 19C (Wolf)

KEYWORDS: prison separation lament

FOUND IN: US(Ap,So)

REFERENCES (5 citations):
- Randolph 164, "A Prisoner for Life" (4 texts, 3 tunes, of which the "B," and "D" texts and the "C" excerpt go with this piece; the "A" text is "The Irish Mail Robber" [Laws L15])
- High-OldOldFolkSongs, p. 13, "Fair Well Green Hills & Soft Meadows" (1 text)
- Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 170, "A Prisoner for Life" (1 text, 1 tune)
- Wolf-AmericanSongSheets, #1933, p. 130, "The Prisoner for Life" (1 reference)
- DT, PRSNRLIF* PRSNRLF2*
- Roud #4312

RECORDINGS:
- Jules Allen, "A Prisoner for Life" (Victor V-40068, 1929)
- Betty Laferty, "Farewell to Sweet Beaver" (on Crisp01)

NOTES [133 words]: Ozark folklore credits this to one William Alexander, who on January 21, 1890 was convicted of murder by Isaac Parker (known as the "Hanging Judge"). Originally sentenced to death, this was reduced to life imprisonment, and the story is that Alexander was eventually freed when the dead man turned up alive!

Several scholars have pronounced this story true, or at least possible, but Laws, and others, suspect this piece to be of Irish origin.


Last updated in version 3.5

File: R164

Prisoner's Song (I), The

DESCRIPTION: The singer laments his time in prison, and thinks of all that he would do if free. He recalls his crime. He misses his family and his sweetheart. He describes his hopes for freedom in complex metaphors: a ship on the sea, an eagle's wings, etc.

AUTHOR: unknown

EARLIEST DATE: 1924 (recording, Vernon Dalhart)

KEYWORDS: prison lament love family

FOUND IN: US(MA,MW,So) Ireland Canada

REFERENCES (13 citations):
- Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 100, "The Prisoner's Song" (1 text, 1 tune)
- Randolph 746, "Meet Me Tonight" (4 texts, 1 tune, with the "C" text being probably this piece although the other three appear to go with "Meet Me Tonight in the Moonlight")
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 350, "The Prisoner's Song" (7 texts plus 1 fragment, 2 excerpts, and mention of 1 more; "A"-"C," plus probably the "D" excerpt, are "The Prisoner's Song (I)"); "E" and "G," plus perhaps the "H" fragment, are "Meet Me Tonight in the Moonlight"; "J" and "K" are "Sweet Lulur"); also probably 351, "Seven Long Years" (1 text, certainly mixed but containing elements characteristic of this song)
McNeil-SouthernMountainFolksong, p. 48, "The Prisoner's Song" (1 text, along with a text of "Meet Me in the Moonlight" and extensive history), culminating on pp. 50-51 with "Prisoner's Song (Tragic Romance)" (1 text, 1 tune)

Brown/Schinhan-FrankCBrownCollectionNCFolklore5 350, "The Prisoner's Song" (tune omitted to avoid copyright issues, but with a note and stanza showing that some of the words of the Dalhart song date to 1881); 351, "Seven Long Years" (1 tune plus a text excerpt)

Cox/Hercog/Halpert/Boswell-WVirginia-B, #27, pp. 193-194, "The Prisoner's Song" (1 text, 1 tune, collected in 1925 and almost certainly Dalhart-influenced)

Burton/Manning-EastTennesseeStateCollectionVol2, pp. 62-63, "I Wish I Had Someone to Love Me" (1 text, 1 tune, almost certainly Dalhart-influenced)

Scarborough-ASongCatcherInSouthernMountains, pp. 346-351, "New Jail/Prisoner's Song/Here's Adieu to all Judges and Juries" (1 text, not collected by Scarborough, of "Judges and Juries," plus 6 texts from her collections: "New Jail," "I'm Going To My New Jail Tomorrow," "New Jail," "Meet Me in the Moonlight," "The Great Ship," "Prisoner's Song"; 3 tunes on pp.449-450; the "A" fragment is probably "Meet Me Tonight in the Moonlight"; "B" and "D" are "New Jail" types; "C" is too short to classify; "E" is a mix of floating verse, "If I had a great ship on the ocean," "Let her go, let her go and God bless her," "Sometimes I'll live in the white house, sometimes I live in town..."; "F" may well have some Dalhart influence

Fuson-BalladsOfTheKentuckyHighlands, p. 143, "Meet Me in the Moonlight" (1 text)

Sandburg-TheAmericanSongbag, pp. 218-219, "Seven Long Years in State Prison" (1 text, 1 tune)

Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 190-191, "Seven Long Years" (1 text, mostly "For Seven Long Years I've Been Married" but with two verses of "The Prisoner's Song (I)" or one of its various relatives)

ST FSC100 (Partial)

Roud #11730

RECORDINGS:

Clarence Ashley & Tex Isley, "Prisoner's Song" (on Ashley01)

Will Carter, "The Prisoner's Song" (Bluebird 33-0503, 1942; Bluebird [Canadian] 55-3202, 1943; rec. 1941)

Carter Family, "Meet Me By the Moonlight Alone" (Conqueror 8734, 1936/ARC 7-01-54, 1937; rec. 1935)


Kaplan's Melodists w. Vernon Dalhart, voc. "The Prisoner's Song" (Edison 51666, 1925)

Jimmie Davis, "The Prisoner's Song" (Decca 5966/Melotone [Canada] 45455, 1941)

Fats Domino, "Prisoner's Song" (Imperial 45 X5526, rec. 1958)

Buell Kazee [untitled fragment, under "On Top of Old Smokey"] (on Kazee01)

Bill Monroe & his Bluegrass Boys, "The Prisoner's Song" (Decca 46314, 1951)

Ezra Paulette & his Beverly Hillbillies, "The Prisoner's Song" (Vocalion 03263, 1936)

George Reneau "The Prisoner's Song" (Vocalion 5056/Vocalion 14991/Silvertone 3045 [as George Hobson], 1925)

Arthur Smith, "Kilby Jail" (on McGeeSmith1)

The Texas Drifter, "The Prisoner's Song" (Panachord [U.K.] 25250, 1932)

CROSS-REFERENCES:

cf. "My Bonnie Lies Over the Ocean" (tune)

cf. "Botany Bay"

cf. "Meet Me Tonight in the Moonlight"

cf. "New Prisoner's Song"

cf. "The Prisoner's Song (II)"

cf. "Sweet Lulur" (floating verses)

NOTES [693 words]: Disentangling the sources and versions of this song is almost impossible. Cazden et al believe that it was formed by the collation of two songs, one belonging to the "Botany Bay/Here's Adieu to All Judges and Juries" family and another being a variant of "Meet Me Tonight
in the Moonlight/I Wish I Had Someone to Love Me." Various floating verses added to the mix, and a portion of "The Red River Valley" supplied the tune. (Others say the tune is "The Ship That Never Returned." Another part of the family, the "Seven Long Years in State Prison/I'm Going to the New Jail Tomorrow" group, uses a slightly regularized form of "My Bonnie.") Such an elaborate reconstruction can hardly be proved, but there is no doubt that this song has complex roots. The relationships between the texts can hardly be proved; I just hope we locate all of them!

Plus, of course, almost any version collected after 1924 may have been influenced by the Vernon Dalhart recording, which was certainly the first million-selling country side (exact numbers are uncertain, but sheet music sales exceeded one million, and at least two million discs were sold; some estimates put the total at 25 million or more!). The Carter Family also had "Meet Me Tonight in the Moonlight" version, which adds to the complications.

The Dalhart version was copyrighted in 1924 by Dalhart in the name of Guy Massey, a cousin of the singer. At one point, Dalhart claimed Massey wrote the words and he himself the tune. On other occasions, Dalhart claimed the whole song. He also said at one point that it was public domain. Dalhart managed to collect author's royalties, though -- and gave very little to Massey. It is fascinating to observe that the 1925 sheet music makes no mention of Dalhart at all. The cover page reads "The Prisoner's Song -- Ballad -- With Violin Obigato. Words and Music by Guy Massey." It was published by Shapiro, Bernstein & Co. It contains two arrangements of the song, a version for male quartette arranged by Jack Glogau and an uncredited piano arrangement. Contrary to the front cover, there is no part marked for the violin (although "a violin solo is suggested between the third and fourth stanzas"). There is a piano lead-in, which looks to me as if it may have been suggested by Adelyne Hood's and Carson Robison's fiddle-and-guitar performance -- at least, the bass line looks a lot like a guy strumming chords. The lyrics are identical to Dalhart's. The back cover features a sample of "The Convict and the Rose" by Betty Chapin (which *does* have a violin obligato). It looks as if it was rushed out once Dalhart had hit, even though his name is not to be found on it.

The above (except for the description of the sheet music) is mostly from Walter Darrell Haden, in his biography of Dalhart in Malone & McCulloh, Stars of Country Music. But he also offers a more complicated tale:

When Dalhart planned to record "The Wreck of Old 97" for Victor (he had already recorded it for Edison, and it was his biggest success to that time), they needed a flip side. To that point, Dalhart had been doing mostly operatic pieces, and didn't have much of a country repertoire. He showed the studio's music director a few lines written out (but not necessarily composed) by Massey. The Victor official, Nathaniel Shilkret, padded out the text and added a tune. Whatever the details of authorship (and I agree with Haden that this is a slightly-patched-up folksong), it launched Dalhart on a career in which he sold an estimated 50 million discs, cut some 3000 sides totalling about 1000 different songs, and recorded under dozens if not hundreds of names.

In an interesting folkloric touch, it is reported that the band at Belle Guinan's speakeasy the El Fay Club in New York would play "The Prisoner's Song" when someone turned up to try to enforce Prohibition (Deborah Blum, The Poisoner's Handbook: Murder and the Birth of Forensic Medicine in Jazz Age New York, Penguin, 2010, p. 52). - RBW

Mike Seeger classes "Kilby Jail" as being a variant of this song. The words don't look like it to me, but certainly the gestalt is the same, so I'll go along with him. - PJS

Last updated in version 5.1

File: FSC100

Prisoner's Song (II), The

DESCRIPTION: The singer envies a sparrow its liberty. He describes the hard lot of the prisoners, "reduced to skin and bone," bound to ball and chain. He warns others not to keep bad company, or they'll be like him, serving 27 years in the penitentiary

AUTHOR: unknown

EARLIEST DATE: 1962 (collected from Christina McAllister)

LONG DESCRIPTION: The singer, a prisoner, strolls to see a sparrow, envying the bird its liberty; he imagines it saying, "Cheer up, my lads, and don't be sad; some day you will be free." He describes the hard lot of the prisoners, "strapping fellows reduced to skin and bone," bound to ball and chain. He warns others not to stay out late or keep bad company, or they'll be like him, serving 27 years in the penitentiary
Prisoner's Song (V), The

DESCRIPTION: "Within this prison cell so dreary, I mourn away my weary heart." The singer must forever part from "my only darling." His love sends him a rose, and thinks him innocent, though he has "no hope of pardon." He will wear the rose as he is executed

AUTHOR: unknown

EARLIEST DATE: 1959 (collected by Shellans-FolkSongsOfTheBlueRidgeMountains from J. Ralph Vass)

KEYWORDS: prison love separation execution flowers

FOUND IN: US(SE)

REFERENCES (1 citation):
Shellans-FolkSongsOfTheBlueRidgeMountains, p. 74, "The Prisoner's song" (1 text, 1 tune)
Roud #7325

NOTES [30 words]: This, like almost everything else in the Vass Family repertoire, sounds half-familiar; I have to think it's another of their rewrites of something else. But it's not clear what. - RW

File: Shel074

Private Still, The (The Gauger's Song)

DESCRIPTION: A guager believes a private (illegal) still can be found near Dublin. He asks Pat's aid, offering fifty pounds. Pat promises to lead him there. After a long trip, they see Pat's soldier brother: "They won't make him a corporal, so he's a private still"

AUTHOR: unknown

EARLIEST DATE: before 1879 (broadside, LOCSinging sb30417b)

KEYWORDS: money drink soldier trick humorous

FOUND IN: Ireland

REFERENCES (6 citations):
Henry/Huntingdon/Herrmann-SamHenryrsSongsOfThePeople H103, pp. 55-56, "The Private Still" (1 text, 1 tune)
Morton-FolksongsSungInUlster 46, "The Gauger's Song" (1 text, 1 tune)
Morton/Maguire-ComedayGoDayGodSendSunday 22, pp. 51-52,112,165-166, "The Gauger's Song" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 60, "A Private Still" (1 text)
Wolf-AmericanSongSheets, #1936, p. 130, "A Private till" (1 reference)
DT, PRVTSTIL*
Roud #2342

BROADSIDES:
Bodleian, Firth c.14(272), "The Private Still" ("An exciseman once in Dublin at the time that I was there"), H. Disley (London), 1860-1883; also 2806 b.11(41), 2806 c.16(279), Firth b.26(131), Firth c.20(100), Harding B 11(3991), "The Private Still"
LOCSinging, sb30417b, "A Private Still," H. De Marsan (New York), 1864-1878

NOTES [68 words]: Morton-FolksongsSungInUlster: "A 'Gauger' was a member of the Revenue Police, who until their disbandment in the mid 1850s, had been charged with the suppression of illicit distillation - poteen making." - BS

Broadside LOCSinging sb30417b: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles
Prodigal Son (I)

DESCRIPTION: Prodigal son, starving, decides to return home. His father embraces him, saying, "Kill the fatted calf." The elder son is jealous, but the father reassures him that he will inherit. Chorus: "I believe I'll go back home/And acknowledge I've done wrong"

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: homesickness jealousy home separation return reunion Bible family father brother

FOUND IN: US(Ap)

REFERENCES (1 citation):

ADDITIONAL: _Sing Out_ magazine, Volume 39, #4 (1995), p, 102, "Prodigal Son" (1 text, 1 tune, indirectly based on the Dock Boggs version)

Roud #4489

RECORDINGS:

Dock Boggs, "Prodigal Son" (on Boggs1, BoggsCD1)

ALTERNATE TITLES:

I Believe I'll Go Back Home

NOTES [102 words]: This should not be confused with Rev. Robert Wilkins' song "That's No Way to Get Along", also a retelling of Luke 15:11-32; Wilkins' song was recorded by the Rolling Stones as "Prodigal Son." - PJS

The song "The Prodigal Son" in the Missouri Harmony does not appear to be the same piece either. In addition to the songs mentioned above, there are a number of hymns which speak of the prodigal son (a title not found in the Bible, we might note; a few translations mention the youth's "prodigal living," but the King James Version is not one of them), and the boy's exploits occasionally come up in other songs. - RBW

Last updated in version 2.4

File: RcPS1

Prohibition Boys, The

DESCRIPTION: "Here is a lesson for you prohibitioners; Some wisdom it will teach; That the prohibition boys ought To practice what they preach." The song details various prohibitionists trying covertly to acquire liquor

AUTHOR: Marshal Laughinghouse?

EARLIEST DATE: 1952 (Brown)

KEYWORDS: drink humorous

FOUND IN: US(SE)

REFERENCES (1 citation):

Brown/Belden/Hudson-FrankCollectionNCFolklore2 309, "The Prohibition Boys" (1 text)

Roud #6632

CROSS-REFERENCES:

cf. "Prohibition Whiskey" (theme)

File: BRIII309

Prohibition Jingle of 1893, A

DESCRIPTION: "If you want to see your brother Fettered with a drunkard's chain, Vote for Kennedy Macdonald, Vote for Vogel an McLean. If you want to save your sister From disgrace and ruin and hell, Vote against the Liquor interest, Vote for Fraser, Stout, and Bell."

AUTHOR: unknown

EARLIEST DATE: 1893 (Auckland "New Zealand Observer," according to Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: political New Zealand drink

FOUND IN:
Prohibition Whiskey
DESCRIPTION: "It's been ten years ago or more, If I've been rightly told, There was stealing done in Arapohoe Of whiskey old and new." A prohibitionist steals gin and passes it to his equally thirsty and dishonest friends. Brewers are warned about prohibitionists
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: drink humorous
FOUND IN: US(SE)
REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, p. 94, "A Prohibition Jingle of 1893" (1 text)
File: BaRo094

Promised Land
DESCRIPTION: Chorus: "(I will meet you in the Promised Land) (x2) (I will meet you) (x3) Meet you, Meet you, I will meet you in the Promised Land." Singer has a "mansion up on high Not made by hand" and a "(sister/brother) in the new graveyard That outshines the sun"
AUTHOR: unknown
EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)
KEYWORDS: floatingverses nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 322-323, "Primus Lan'" (1 text, 1 tune)
NOTES [18 words]: The description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang but I do not repeat the dialect. - BS
Last updated in version 5.1
File: HPR322P

Promised Land, The
DESCRIPTION: "I have a father in the promised land (x2), My father calls me, I must go, To meet him in the promised land." "I have a Savior in the promised land." "I have a own in the promised land... When Jesus calls me, I must go." "I hope to meet you..."
AUTHOR: unknown
EARLIEST DATE: 1851 (source: hymnary.org)
KEYWORDS: religious nonballad
FOUND IN:
REFERENCES (1 citation):
Heart-Songs, p. 473, "The Promised Land" (1 text)
NOTES [45 words]: There are several songs with this approximate first line. This refers specifically to the version that repeats the "I have a (X) in the promised land" "twice", not once or three times. It is not, e.g., the one that usually has the tune "Martin" in shape note hymnals. - RBW
Last updated in version 6.0
File: HeSo473

Prooshian Drum, The
DESCRIPTION: "An Orangeman lied and on his bed died And went to St. Peter for to let him in." He is denied entry because he was "cursed from... birth." A Freemason and Henry VIII have no better luck as the "rattled away on the Prooshian drum."
AUTHOR: unknown
**Prop of the Land**

**DESCRIPTION:** "Who is the prop and support of the land? Is it the rich or the poor I should ask?" "The prop of the land is the hard working man." He should have a fair day's pay for his work. Death calls all or the rich man would buy life while the poor would die.

**AUTHOR:** unknown

**EARLIEST DATE:** before 1886 (broadside, Bodleian Harding B 11(1683))

**KEYWORDS:** poverty commerce work hardtimes nonballad

**FOUND IN:** Britain(England(South))

**REFERENCES** (2 citations):
- *Williams-FolkSongsOfTheUpperThames*, pp. 105-106, "Prop of the Land" (1 text) (also Williams-Wiltshire-WSRO Gl 155)
- *Palmer-ThePainfulPlow*, #15, "Prop of the Land" (1 text, 1 tune)

**BROADSIDES:**
- *Bodleian, Harding B 11(1683), "Here's a Health to the Hard Working Man" (*Who is the prop and
support of the land"), H. Such (London), 1863-1885
LOCSinging, as105290, "Here's a Health to the Hard Working Man" ("Who is the prop and support
of the land"), Taylor's Song Mart (London), no date
NOTES [131 words]: Williams-FolkSongsOfTheUpperThames ends with toasts to the swan, "house
of industry," "every poor man's wife that drinks a health to her country." "If life was a thing that
money could buy, The rich would live and the poor might die," Toast lots of wine, beer, nice wife
and 10000 a year. Roud assigns a separate number, Roud #1255, to the toast.
The sentiment, "If life was a thing that money could buy, The rich would live and the poor would
die," is common enough. See, for example, "All My Trials" and "Prop of the Land" (and even "Wild
Rover No More") in this index. One follow-on, though not here, is "But God's infinite wisdom has
ordered it so, That the rich and poor to the grave must go."
Another "rich would live and the poor would die" indexed here is "The Panic Is On." - BS
Last updated in version 3.7
File: WT105

Prop of the Nation, The
DESCRIPTION: "Who is the support of our country today, The rich or the poor? you may ask. No,
it is the man with the toil-hardened hand Who forever you'll find at his task." The song describes
the various accomplishments of the worker, from farming to construction
AUTHOR: unknown
EARLIEST DATE: 1941 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)
KEYWORDS: work worker
FOUND IN: US(NE)
REFERENCES (1 citation):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 74, "The Prop of the Nation'
(1 text, 1 tune)
ST Wa074 (Partial)
NOTES [80 words]: Lena Bourne Fish, who sang this song for the Warners, thought it came from
Rutherford B. Hayes's presidential campaign of 1876. There is, perhaps, some logic to this; Hayes,
while not poor, was by no means as well-off as his Democratic opponent, Samuel Tilden. Hayes
was also completely honest (a welcome change after the corruption of the Grant administration); it
is sad to note that he became president as a result of Republican electoral chicanery in which he
had no part. - RBW
File: Wa074

Prospecting Dream
DESCRIPTION: The singer dreams a dream of a miner's hard life. His long-tom falls in the river.
His supplies are scattered. His girl is far away. His strike comes to nothing. He goes to town, gets
drunk, is beaten, loses his equipment, and winds up a thief
AUTHOR: unknown
EARLIEST DATE: c. 1854 ("Put's Original California Songster")
LONG DESCRIPTION: Singer, a prospector, tells of dreaming that he had lost his equipment and
provisions, struck a rich lead, written home bragging of his find, and blown all his money on a
spree. He hires out as a hardware clerk, gets fired, and is caught stealing. Chorus: "Oh what a
miner, what a miner was I/All swelled up with scurvy so I really thought I'd die"
KEYWORDS: mining hardtimes drink dream poverty bragging theft disease
FOUND IN: US
REFERENCES (1 citation):
Silber/Silber-FolksingersWordbook, p. 56, "Prospecting Dream" (1 text)
RECORDINGS:
Logan English, "Prospecting Dream" (on LEnglish02)
CROSS-REFERENCES:
cf. "Oh! Susanna" (tune)
File: FSWB056
Prospector, The
DESCRIPTION: "Twelve years have I lived in this desolate place, Far from all habitation -- not even a face Have I seen...." He has seen "visions of gold in those canyons unmapped." Even though he knows the visions are foolish, he will stay in "the land of illusions"
AUTHOR: N. Howard Thorp
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: mining gold hardtimes
FOUND IN:
REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, p. 130, "The Prospector" (1 text)
File: ThLo130

Protestant Boys (I), The
DESCRIPTION: The Protestant Boys, "Orange and Blue," assemble to support the King. Appeal to William's spirit as model: "from Paypish or Frenchman ne'er to retire." "We hate [Catholics] as masters and love them as men," "God bless the people and God save the King!"
AUTHOR: unknown
EARLIEST DATE: 1826 (_The Protestant, or True Blue_, Dublin, according to Sparling)
KEYWORDS: Ireland political religious
FOUND IN: Ireland
REFERENCES (2 citations):
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 122-123, "The Protestant Boys" (1 text)
Roud #6531
NOTES [146 words]: Sparling: "In its original form dates back to 1689, but the version given is comparatively late. It is taken from 'The Protestant, or True Blue,' Dublin, 1826."
This is not the song usually referred to as "The Protestant Boys." That being the case it may be the song referred to by Colonel Blacker in Zimmermann's note below.
Zimmermann p. 297, fn 9, quoting William Archer Marching of the Lodges p. 193: "William Blacker, who also denied the existence of anti-Catholic songs in the Orange Lodges, cited as 'very much the reverse of uncharitable' a line from the charter song composed in 1796 by Captain Ryan: We hate them as masters [the Catholics], we love them as men" - BS
The reference to the French also hints at a date in the period 1795-1800, since this was the time when French intervention was constantly expected; see, e.g., the notes to "The Shan Van Voght." - RBW
File: HayU122

Protestant Boys (II), The
DESCRIPTION: "The Protestant Boys are loyal and true." They fought bravely at Derry, the Boyne and Aughrim against James who "with masses and Frenchmen the land would enslave." "Traitors shall tremble, Whene'er we assemble, For Protestant Boys shall carry the day"
AUTHOR: unknown
EARLIEST DATE: c.1895 (Graham-TheOrangeSongster)
KEYWORDS: battle Ireland nonballad patriotic religious
FOUND IN: Ireland
REFERENCES (2 citations):
Smyth/Bush/Long-OrangeLark 2, "The Protestant Boys" (1 text, 1 tune)
Graham-TheOrangeSongster, p. 11, "The Protestant Boys" (1 text, 1 tune)
NOTES [179 words]: "The Protestant Boys" was the tune played by "The Old Orange Flute."
Zimmermann, pp. 296-297, quotes the Earl of Gosford's 1835 testimony to the House of Commons about disturbances in County Armagh: "There are very frequent disturbances there between the parties, and I have heard of parties of people going through the town and playing party tunes, which have been productive of annoyance. -- Q. What party? -- A. The Orangemen going through the town and playing party tunes. -- Q. What tunes? -- A. "Boyne Water", and "Protestant Boys", and "Croppies lie down". -- Q. Are those tunes deemed offensive by the Catholic people of that
The offense was freely given and advertised, as described in "The Aughalee Heroes": "It being the twelfth day of July, Our music so sweetly did play, And 'The Protestant Boys' and 'Boyne Water', Were the tunes we played going away." - BS
For the Siege of Derry, see "The Shutting of the Gates of Derry." For the Boyne, see "The Battle of the Boyne (I)." For Aughrim, see "After Aughrim's Great Diaster." - RBW

Protestant Dogs
DESCRIPTION: "Protesteant dogs Jump like frogs (stink like dogs, etc.), Do eat meat on Friday." Or "Proddy dog, proddy dog, Go to hell."
AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty animal food
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 127, "(Protestant dogs)"
(1 text)
CROSS-REFERENCES:
cf. "Catholic Dogs" (answer to this piece)

Protestant Maid, The
DESCRIPTION: A Protestant maid marries a Catholic who has a priest help convince her to convert. The priest plans a transubstantiation demonstration. She adds arsenic to the cake and he balks at eating it. Her husband is convinced to convert to Protestantism.
AUTHOR: unknown
EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)
LONG DESCRIPTION: "A pretty maid, a Protestant, got to a Papist wed" In spite of her husband's urging she would not convert. He brought a priest home to convince her. The priest planned a demonstration of transubstantiation. She agreed and volunteered to make the cake. As he prepared to eat it she told him she had added arsenic; if the cake was changed by transubstantiation, it should be harmless. The priest left without a taste, crying "'This is a cursed place.'" She replied, "'You are a cursed race.'" Her husband was convinced to convert "and quite forsake the system that's impure."
KEYWORDS: marriage trick poison ritual Ireland religious husband wife clergy food
FOUND IN:
REFERENCES (1 citation):
Smyth/Bush/Long-OrangeLark 26, "The Protestant Maid" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Old Orange Flute" (subject: religious conversion)
cf. "The Banks of Dunmore" (subject: religious conversion)
cf. "Garvagh Town" (subject: religious conversion)
cf. "Rosedale Waters (The Skeptic's Daughter)" (subject: religious conversion)
NOTES [125 words]: This almost sounds like an answer to "The Banks of Dunmore" -- with the addition, amazingly, of an actual experiment. Of course, there is the complication that the body can become relatively accustomed to arsenic, so possibly in the process of transubstantiation, the arsenic would remain behind -- and the alleged body of Christ would merely be subject to a high arsenic level which would kill the consumers. It would be an interesting experiment to try on, say, a child-abusing priest.
But the idea that anyone would be convinced by this is highly unlikely. For a discussion of the myriad arguments over transubstantiation, which is one of the many hard-to-bridge divides between Protestant and Catholic, see the notes to "The Banks of Dunmore." - RBW
Last updated in version 2.5
Proud Flora
DESCRIPTION: November 8, 1802, the Proud Flora is freighted and leaves Jamaica. In a storm they "throw out some of the lumber ... then the pipes of good wine and rich brandy we were forced to throw into the sea." They land safely the next morning.
AUTHOR: unknown
EARLIEST DATE: 1943 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: sea ship storm sailor
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, pp. 95-96, "Proud Flora" (1 text)
Roud #20535
File: Ran095

Proud Lady Margaret [Child 47]
DESCRIPTION: Knight comes to court Margaret; he will have her or die. She says better men than he have died for her. She asks riddles; he answers and asks more. She agrees to wed, and lists her wealth. He calls her a liar; he is her dead brother come to humble her
AUTHOR: unknown
EARLIEST DATE: 1803 (Scott)
KEYWORDS: death courting riddle ghost
FOUND IN: Britain(Scotland)
REFERENCES (15 citations):
Child 47, "Proud Lady Margaret" (5 texts, 1 tune) {Bronson's #1}
Bronson 47, "Proud Lady Margaret" (3 versions)
Bronson-SingingTraditionOfChildsPopularBallads 47, "Proud Lady Margaret" (1 version: #1)
Chambers-ScottishBallads, pp. 256-259, "Proud Lady Margaret" (1 text)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 18-23, "Archerdale/ The Knight o' Archerdale" (2 texts, 1 tune) (Bronson's #1, with differences)
Buchan/Moreira-TheGlenbuchatBallads, pp. 115-118, "Archerdale" (1 text)
Greig/Duncan2 336, "Proud Lady Margaret" (2 texts, 1 tune) {Bronson's #3}
Dixon-ScottishTraditionalVersionsOfAncientBallads V, pp. 42-45, "The Bonny Hind Squire" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 183-186, "The Bonny Hind Squire" (1 text)
Leach-TheBalladBook, pp. 162-164, "Proud Lady Margaret" (1 text)
Leach-HeritageBookOfBallads, pp. 54-56, "Proud Lady Margaret" (1 text)
Quiller-Couch-OxfordBookOfBallads 26, "Proud Lady Margaret" (1 text)
Buchan-ABookOfScottishBallads 49, "Proud Lady Margaret" (1 text)
Whitelaw-BookOfScottishBallads, pp. 161-162, "Proud Lady Margaret"; pp. 162-163, "The Courteous Knight" (2 texts)
DT 47, PRDMARG
Roud #37
File: C047

Proud Pedlar, The
DESCRIPTION: A pedlar offers his pack of gold to sleep with a lady. She accepts. He asks her to return his pack. She refuses. He tells her husband he had borrowed her mortar to grind spice with his pestle and she kept his Pack. The husband has her return it.
AUTHOR: unknown
EARLIEST DATE: c.1750 (_Roxburghe Ballads, v. iii p. 656, according to Farmer)
KEYWORDS: adultery sex gold husband wife commerce
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan2 265, "The Pedlar" (1 fragment, 1 tune)
ADDITIONAL: John Stephen Farmer, editor, Merry Songs and Ballads, Prior to the Year 1800 (1897). Vol I, pp. 247-250, "The Proud Pedlar"
Roud #5852
CROSS-REFERENCES:
Provincial Characteristics

DESCRIPTION: "A Connaught man Gets all that he can... bully and batter..." "A Munster man Is civil by plan... to cheat you." "An Ulster man Ever means to trepan... insolence..." "A Leinster man Is with all cup and can... calls t'other provinces knaves"

AUTHOR: Dr John Brenan (source: Croker-PopularSongsOfIreland)
EARLIEST DATE: between 1812 and 1825 (_The Milesian Magazine; or, Irish Monthly Gleaner_, according to Croker-PopularSongsOfIreland)

KEYWORDS: Ireland humorous nonballad
FOUND IN:
REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 125-126, "Provincial Characteristics" (1 text)
File: CrPS125

Psalm of Life, A

DESCRIPTION: "Tell me not in mournful numbers Life is but an empty dream, Chickens in their fitful slumbers, Are by no means what they seem." "Egg thou art and egg remainest." "Trust no hawk however pleasant." They leave "Hen tracks in the sand of time."

AUTHOR: unknown (parody of a Longfellow poem)
EARLIEST DATE: 1858 (Journal of the Pavilion)

KEYWORDS: chickens derivative humorous death bird home
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 315-316, "A Psalm of Life" (1 text, 2 tunes)
Roud #27313
NOTES [28 words]: Unlike most parodies, this one is genuinely funny. I'm amazed no one has picked it up.
This is, of course, a parody of Longfellow's "A Song of Life" (published 1838). - RBW

Pull Away Me Boy

DESCRIPTION: Alternate lines are a chorus, "Pull away me boy." The shantyman sings "And you hear me say." "And you do wha' me tell you." "And you go where me go."

AUTHOR: unknown

KEYWORDS: work shanty
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
Abrahams-DeepTheWaterShallowTheShore, pp. 36-38, "Pull Away Me Boy" (1 text, 1 tune)
NOTES [7 words]: Abrahams has this as a Tobago rowing song. - BS

Pull Doon the Chimneys

DESCRIPTION: "If ye live in the Whitfield hoosin' estate, If he live in Mid Craigie or doon the Seagate... Ye'll ken it's no' Bonnie in Bonny Dundee." Urban renewal has taken away most of the old town. Don't sit still or they'll pull YOU down and plant grass over you

AUTHOR: Catherine Smith (source: Gatherer-SongsAndBalladsOfDundee)
EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)
Pull for the Shore

DESCRIPTION: "Light in the darkness, sailor, day is at hand!" The sailor, clinging to the old boat (presumably meaning his sinful life) is urged to "cling to self no more" and "Leave the poor old stranded wreck, and pull for the shore."

AUTHOR: Philip P. Bliss (1838-1876)
EARLIEST DATE: 1872 (Bliss's collection _The Song Tree_, according to Julian)
KEYWORDS: ship religious nonballad
FOUND IN: US(So)
Roud #17400
BROADSIDES:
LOCSheet, sm1874 06588, "Pull for the Shore," John Church & Co (Cincinnati)/ George F. Root (Chicago), 1874 (tune)
CROSS-REFERENCES:
cf. "Shore Sailor" (tune, lyrics)
cf. "Launch Thy Bark, Mariner!" (theme)
SAME TUNE:
Shore Sailor (File: Tawn113)
Stand for the Right ("Hope for the future, toiler, help is at hand; Hear ye the battle-cry that rings through the land") (Foner, p. 163)
NOTES [351 words]: This song has, at best, a very limited place in tradition; I include it because it has some connection with the story of the Titanic. Also, it has been recorded by Tom, Brad, and Alice, which may make it known to users of the Index. According to John Julian, editor, _A Dictionary of Hymnology_, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), p. 150, "This hymn, 'The Life-Boat,' has attained to great popularity. The incident upon which it is based, that of the rescue of a ship's crew by a life-boat, is given in detail by Mr. Sankey in his Sacred Songs, &c. No. 99 (large edition)."
I'm surprised it isn't widely printed today; it wasn't in any of the nine early- to mid-twentieth century hymnals I checked (Baptist, Episcopal, two types of Lutheran, Methodist, Mormon, non-denominational military, Presbyterian, and one I'm not sure about). The tune is magnificent. Of course, the words are a bit un-hymn-like. And, with the exception of the phrase "bright and morning star" (for which see Rev. 22:16), the words do not appear directly Bible-inspired -- though the whole thing might be suggested by Paul's shipwreck in Acts 27. That phrase "bright and morning star" is interesting, by the way. The literal Greek text of Rev. 22:16 reads "the star the bright the morning." This isn't as clumsy in Greek as in English, perhaps, but I think it is an indication of the Aramaic habits of the writer. The King James Bible tried to preserve the feeling with its "bright and morning star" rendering; most of the newer translations simply say "bright morning star."
There is an interesting note on the dating: Laura Ingalls Wilder quotes this in _Little Town on the Prairie_, chapter 6. And it is sung by several men from a saloon (ironic, that). She quotes it again, in a more suitable context, in chapter 23. Wilder claims to have heard it at a time that is after the song was composed (1881, I believe), but not much after; either it spread quickly, or Laura misremembered where she heard it.
For more on Philip P. Bliss, see the notes to "Let the Lower Lights Be Burning." - RBW

Pulling Hard Against the Stream

DESCRIPTION: "In the world I've gained my knowledge, And for it have had to pay... Do your best for one another... Help a worn and weary brother Pulling hard against the stream." The singer advises helping those in need
AUTHOR: Harry Clifton (per Ives-FolksongsOfNewBrunswick)
EARLIEST DATE: 1927 (Spaeth); 19C (broadside, LOCSinging as110820)
**Pullman Strike, The**

**DESCRIPTION:** "Near the town of Chicago, where riot holds full sway, The workingmen of Pullman are battling for fair play." The White House has declared them lawbreakers. Troops are called in, even though the workers merely want "fair pay."

**AUTHOR:** unknown (Foner-AmericanLaborSongsOfTheNineteenthCentury's version is attributed to "Willie Wildwave")

**EARLIEST DATE:** 1895 (Delaney's Song Book #7, according to Cohen)

**KEYWORDS:** strike labor-movement railroading

**HISTORICAL REFERENCES:**
- 1894 - The Pullman Strike

**FOUND IN:**
- Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 451, "The Pullman Strike" (1 text)
- Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 245, "The Pullman Strike" (1 text)

**CROSS-REFERENCES:**
- cf. "A. R. U." (subject)

**NOTES [11 words]:** For background on the Pullman Strike, see the notes to "A. R. U." - RBW

Last updated in version 5.0

File: CAFS2451

**Pump, Suck, Blow**

**DESCRIPTION:** "Pump, suck, blow, Here we go, Diving is a hazard, Look at him Catch the trim, He's a silly bastard Flood from aft, Check main vents... Jimmy's got a bastard on And we don't give a toss"

**AUTHOR:** unknown

**EARLIEST DATE:** 1985 (Tawney-GreyFunnelLines-RoyalNavy)

**KEYWORDS:** navy technology nonballad

**FOUND IN:** Britain(England)

**REFERENCES (1 citation):**
- Tawney-GreyFunnelLines-RoyalNavy, pp. 115-116, "Pump, Suck, Blow" (1 short text, 1 tune referenced)

**CROSS-REFERENCES:**
- cf. Heykens's "Serenade No. 1" (tune)
- cf. "HMS Ariel Song" (tune)

File: Tawn086
Pumpe-Vise
DESCRIPTION: Norwegian pumping shanty, with chorus in English. "Blow, blow, blow, blow! Land is coming in a-lee." Verses have no story, just general sailing rhymes. Verses are repeated twice before the chorus is sung.
AUTHOR: unknown
EARLIEST DATE: 1916 (Brochmann's _Opsang Fra Seilskibstiden_)
KEYWORDS: foreignlanguage shanty ship
FOUND IN: Norway
REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, pp. 507-508, "Pumpe-Vise" (1 text)
File: Hugi507

Punch and Judy
DESCRIPTION: "Punch and Judy fought for a pie; Punch gave Judy a knock in the eye. Says Punch to Judy, Will you have any more? Says Judy to Punch, My eye is sore."
AUTHOR: unknown
EARLIEST DATE: 1844 (Halliwell)
KEYWORDS: injury food
FOUND IN: REFERENCES (3 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 423, "Punch and Judy" (1 text)
Baring-Gould-AnnotatedMotherGoose #223, p. 148, "(Punch and Judy)"
Jack-PopGoesTheWeasel, p. 162, "Punch and Judy" (1 text)
Roud #12841
File: 002423

Punchin' Dough
DESCRIPTION: The cook points out to the cowboys that "While you're punchin' cattle I'm punchin' the dough." His life is much like theirs, except that he fights with food where they fight with animals. He intends to be "boss of this end of the show."
AUTHOR: Credited by Thorp to Henry Herbert Knibbs
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: cowboy cook food
FOUND IN: US
REFERENCES (3 citations):
Thorp/Logsdon-SongsOfTheCowboys, pp. 131-132, "Punchin' Dough" (1 text)
Fife/Fife-CowboyAndWesternSongs 37, "Punchin' Dough" (1 text, 1 tune)
DT, PNCHDOUG*
Roud #5098
RECORDINGS:
Jules Allen, "Punchin' the Dough" (Victor V-40263, 1930; rec. 1929)
Harry Jackson, "The Round-Up Cook" (on HJackson1, CowFolkCD1)
CROSS-REFERENCES:
cf. "Budd Lake Plains" (theme)
cf. "The Pot Wrassler" (theme)
NOTES [38 words]: The cook on a cattle run was usually an old cowboy who could no longer do the work. It's hardly surprising that he looked on the cowboys as "kids" -- nor that he used his control over the chuck to keep the cowboys in line. - RBW
Last updated in version 5.3
File: FCW037

Punchinello
DESCRIPTION: "What shall we do, Punchinello, ...?" "We'll do the same, Punchinello ...."
AUTHOR: unknown
EARLIEST DATE: 1973 (Opie/Opie-TheSingingGame)
Punctuality

DESCRIPTION: The singer is not like "fidgety folks ... famous for being too soon." "Punctuality's all very proper"; he is always "exactly ten minutes too late." He misses trains, arrives to propose after his rival, and at death's door will take his medicine too late.

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: humorous nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 657, "Punctuality" (1 text)
Roud #6083
File: GrD3657

Pup from Claodach, The

DESCRIPTION: Irish and English. The borrowed pup was so badly treated, poorly fed, homesick, and unhappy that it broke its chain and ran home, crossing "those bleak and barren ranges of Claodach"

AUTHOR: Sean Eoin O Suilleabhain (source: OCanainn-SongsOfCork)
EARLIEST DATE: 1978 (OCanainn-SongsOfCork)
KEYWORDS: foreignlanguage ordeal nonballad dog
FOUND IN: Ireland
REFERENCES (1 citation):
OCanainn-SongsOfCork, pp. 94-95, "Pup from Claodach, The" (1 text, 1 tune)
NOTES [48 words]: OCanainn-SongsOfCork: [The song] "concerns a pup that was loaned to the McCarthys of Claodach, which is just over the [Cork] county bounds.... It seems that the animal was not well treated by the McCarthys and both they and Claodach come in for a fair amount of criticism in the song." - BS
File: OCan094

Purple Boy, The

DESCRIPTION: A girl asks her "Purple Boy" the secrets given man from "King Solomon's high Temple Throne." He cannot reveal them. "Those Ribbon rascals I would defy." She wishes she were a man "that I could join in your Orange band." Girls should choose a Purple boy.

AUTHOR: unknown
EARLIEST DATE: 1952 (Tunney-StoneFiddle)
KEYWORDS: love ritual Ireland nonballad political
FOUND IN: Ireland
REFERENCES (3 citations):
Tunney-StoneFiddle, p. 133, "The Purple Boy" (1 text, 1 tune)
Smyth/Bush/Long-OrangeLark 33, "The Purple Boy" (1 text, 1 tune)
OBoyle-TheIrishSongTradition 21, "The Purple Boy" (1 text, 1 tune)
Roud #3478
CROSS-REFERENCES:
cf. "Dialogue Between Orange and Croppy" (subject)
NOTES [236 words]: "Following an affray at Loughgall in Co. Armagh in 1795 the Orange Order was founded, while the Yeomen were also established in June 1796. These were made up mainly of men from the Orange Lodges." (source: The 1798 Rebellion on the Hogan Stand site)

Zimmermann p. 19: "In some parts of Ulster, Protestant and Catholic tenants were mingled and contended for the land; the peasantry was thus divided into two camps, each having its oath-bound association. This led to a sort of religious war. At the end of the eighteenth century the Catholic "Defenders" were opposed to the Protestant "Peep o'Day Boys" or "Orangemen." The "Defenders were succeeded by the "Ribbonmen"

Zimmermann, p. 303: "Other Protestant organizations, such as ... the Royal Purple Chapter, developed parallel with Orangeism...."

Within the Orange Lodges, "Purple Marksmen" refers to one of the Master degree, above "Orange" and "Orange Markman," of the Orange Institution (source: "The Formation of the Orange Order 21st September 1795" in the anti-Orange Evangelical Truth at NIreland.com site). See Zimmermann's song references to "The Purple Marksman" [p. 315] and "The Purple Stream" [p. 303, fn. 39].

Tunney-StoneFiddle: 
"... songs alluding to the ritual and secrets of the [Orange] Order are few and far between. Indeed, until 1952 when one William Coulter sang 'The Purple Boy' for Sean O Boyle, it was not sung outside the Lodge." - BS

File: TSF133

Push About the Pitcher

DESCRIPTION: "The silver moon, that shines so bright" shows "we've time to drink another pitcher." He'd rather drink and have fun than "work all day, and sleep at night, to grow much richer" He'd love a man "who loves a lass .. and boldly calls for t'other pitcher"

AUTHOR: unknown

EARLIEST DATE: c.1770 (broadside, according to Logan-APedlarsPack);1844 (_The Quavers_) KEYWORDS: drink nonballad FOUND IN: Britain(England(South)) REFERENCES (3 citations): Logan-APedlarsPack, pp. 234-236, "The Pitcher" (1 text) Williams-FolkSongsOfTheUpperThames, p. 92, "Joke and Push About the Pitcher" (1 text) (also Williams-Wiltshire-WSRO Wt 453) ADDITIONAL: The Quaver; or Songster's Pocket Companion (London, 1844 ("Digitized by Google")), p. 126, "Push About the Pitcher" ("The silver moon, that shines so bright") (1 text) ST WT092 (Partial) Roud #1253 CROSS-REFERENCES: cf. "Landlord, Fill the Flowing Bowl!" (theme: drink and good fellowship)) and references there NOTES [167 words]: Logan-APedlarsPack: "'The sneaking milksoap, Jimmy Twitcher' referred to in the fourth stanza, was [John Montagu] Lord Sandwich, an unpopular member of the administration [of George III], whose connection with Miss [Martha] Reay [or Ray] was brought prominently before the public in consequence of her having been murdered [on April 7, 1779] ... by an insane Clergyman, the Rev. Mr [James] Hackman...." The bracket notes are from Martin Levy, Love & Madness (New York, 2004), pp. 1-6. Twitcher is also mentioned in Williams-FolkSongsOfTheUpperThames. The reference in the song says "I dearly love a hearty man (No sneaking [or sniggering] milksoap Jimmy Twitcher) Who loves a lass and loves a glass ...." The "joke" in the Williams-FolkSongsOfTheUpperThames title is from the line "Let's jocundly push about the pitcher"; The Quaver has "Let's jocund push about the pitcher," which would work better with "jocundly." Logan's text avoids the problem with "We've time to call for t'other pitcher." - BS Last updated in version 2.6

File: WT092

Push Along, Keep Moving

DESCRIPTION: The singer attempts various enterprises, all ending in failure (e.g. when he opens a "whiskey shop," his wife demands all the drink for herself); after each failure, he sets out on a new adventure. Moral/refrain: "Push along, keep moving"

AUTHOR: unknown

EARLIEST DATE: 1828 (The Theatrical Budget)
Push Boat

DESCRIPTION: "I'm working on a push boat from Catlettsburg to Pike... for old man Jeffies' Ike." The hard work and low pay of poling on the Big Sandy River are described. Much of the song is devoted to the relations between the singer and his girl, (Cynthie Jane).

AUTHOR: unknown
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: river ship work courting sailor
FOUND IN: US(Ap)
REFERENCES: Thomas-BalladMakingInMountainsOfKentucky, pp. 35-37, (no title) (1 text, 1 tune)
Botkin-TreasuryMississippiRiverFolklore, p. 567, "Push Boat" (1 text, 1 tune)
Cray-AshGrove, p. 17, "Pushboat" (1 text, 1 tune)
Salt-BuckeyeHeritage-OhioHistory, pp. 48-49, "Working on a Pushboat" (1 text, 1 tune)

Roud #8088
CROSS-REFERENCES:
ct. "Liza Jane" (lyrics)
NOTES: This reminds me -- very strongly -- of "Liza Jane," and the two have assorted individual lines in common. I would not be surprised if they have a common origin. But they have drifted enough that we separate them. - RBW
Last updated in version 5.3
File: BMRF567

Push the Business On

DESCRIPTION: "Hire a horse," "steal a gig," "all the world shall have a jig." We do what we can to "pass the music on" or "push the business on"

AUTHOR: unknown
EARLIEST DATE: 1896 (Hinkson)
KEYWORDS: dancing nonballad playparty
FOUND IN: Britain(Scotland(Aber))
REFERENCES: Greig/Duncan8 1616, "To Pass the Music On" (1 text, 1 tune)
Opie/Opie-TheSingingGame 105, "Push the Business On" (1 text, 1 tune)

Roud #12981
NOTES: Gomme's five versions (2.86-88) are pretty much the same. The "push the business on" in the game precedes a change in partners "until each girl has partnered each boy." - BS
Last updated in version 2.6
File: GrD81616
**Pussiker, Pussiker**

DESCRIPTION: "Poussikie, poussikie, wow! Where'll we get banes to chow? We'll up the bog, And worry a hogg, And then we'll get bones enow"

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan8)

KEYWORDS: dialog animal food

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):

Greig/Duncan8 1674, "Pussiker, Pussiker" (1 short text)

ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), p. 22, ("Poussikie, poussikie, wow")

Roud #13521

NOTES [9 words]: The current description is all of the Chambers text. - BS

Last updated in version 2.5

File: Grd81674

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**Pussy Cat, Pussy Cat, Where Have You Been?**

DESCRIPTION: "Pussy cat, pussy cat, where have you been? I've been to London to look at the queen. Pussy cat, pussy cat, what did you there? I frightened a little mouse under her chair"

AUTHOR: unknown

EARLIEST DATE: 1805 (Songs for the Nursery, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: dialog animal royalty

FOUND IN: Britain(Scotland(Bord))

REFERENCES (7 citations):

Lyle-Andrew-CrawfurdsCollectionVolume2 191, "Chetie Cheitie Bawdrons" (1 text)

Opie/Opie-OxfordDictionaryOfNurseryRhymes 428, "Pussy cat, pussy cat, where have you been?" (1 text)

Baring-Gould-AnnotatedMotherGoose #150, p. 116, "(Pussy cat, pussy cat, where have you been?)"

Montgomerie/Montgomerie-ScottishNurseryRhymes 1, "(Pussy, pussy baudrons)" (1 text)

Jack-PopGoesTheWeasel, p. 164, "Pussy Cat, Pussy Cat" (1 text)

Dolby-OrangesAndLemons, p. 57, "Pussycat, Pussycat, Where Have You Been?" (1 text)

ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), p. 23, ("Poussie, poussie, baudrons, Where hae ye been?") (1 text)

ST OO2428 (Partial)

Roud #15094

NOTES [71 words]: According to the Baring-Goulds, there was an incident similar to this during the reign of Elizabeth I, and many have thought the song refers to that. There is an English proverb, "A cat may look at a king," which is quoted, e.g., in Alice in Wonderland, chapter VIII, "The Queen's Croquet Ground." The idea also appears in Baring-Gould-AnnotatedMotherGoose #759, p. 759. Whether either is in any way related I do not know. - RBW

Last updated in version 3.3

File: 002428

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**Pussycat's Party**

DESCRIPTION: A cat and her kittens have "a nice party to tea" one evening. "Then, in the midst of the fun, There came a loud knock on the door." They run away and don't come back.

AUTHOR: unknown

EARLIEST DATE: 1952 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: party humorous animal

FOUND IN: Ireland

REFERENCES (1 citation):

OCroinin/Cronin-TheSongsOfElizabethCronin 120, "Pussycat's Party" (1 text, 1 tune)

Roud #16254

RECORDINGS:

Elizabeth Cronin, "Pussycat's Party" (on IRECronin01)
Put a Watermelon Rind Upon My Grave

DESCRIPTION: "Put a watermelon rind upon my grave and let the juice run through, Put a watermelon rind upon my grave, that's all I ask of you. When my mama bake a chicken then(?) she bake it very fine, But nothing can compare with a watermelon rind. Put a...."

AUTHOR: unknown
EARLIEST DATE: 1968 (NorthCarolinaFolkloreJournal)
KEYWORDS: burial death food
FOUND IN: US(SE)
REFERENCES (1 citation):

Put John on the Island

DESCRIPTION: Chorus: "Hail Hail, Put John on the island, Hail hail, Weep low Judgement's coming" Verses: "You've got Jesus hold him fast, The grace of God you shall receive" "Didn't know Christ was in the field, Till I heard the rumbling of the chariot wheel"

AUTHOR: unknown
EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegroHamptonInstitute)
KEYWORDS: Bible nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegroHamptonInstitute, p. 160, "Put John on de Islan'" (1 text, 1 tune; p. 122 in the 1901 edition)
Roud #11824
CROSS-REFERENCES:
cf. "Oh, They Put John on the Island" (theme, first line) and references there
NOTES [75 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegroHamptonInstitute's verses, every alternate line is "Weep low, Judgment's coming." - BS According to Revelation 1:9, John was "on the island called Patmos because of the word of God and the testimony of Jesus." Note that there is no sign he was exiled there; indeed, the general sense is that he voluntarily fled there (probably during the persecution of Domitian, reigned 81-96 C.E.). - RBW

Put Me In My Little Bed

DESCRIPTION: "Oh birdie, I am tired now, I do not care to hear you sing." The child asks the bird to go to sleep, and requests, "come put me in my little bed." The singer recalls her mother telling her "never, never go astray"

AUTHOR: Words: Dexter Smith / Music: C. A. White
EARLIEST DATE: 1870 (sheet music published by White, Smith & Perry of Boston)
KEYWORDS: orphan bird death mother
FOUND IN: US(Ap,MW,Ro,SE,So)
REFERENCES (6 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 279-280, "Put Me In My Little Bed" (1 text)
Stout-FolkloreFromIowa 38, p. 53, "Put Me In My Little Bed" (1 text)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 254-257, "Put Me In My Little Bed" (2 texts, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #95, "Come, Sister, Come" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 675, "Lullaby" (1 short text, 1 tune, which
has the first verse but has lost the point of the song)
Boette-SingaHipsyDoodle, p. 131, "Old Lullaby" (1 fragment, 1 tune)
Roud #4339
RECORDINGS:
Leake County Revelers, "Put Me In My Little Bed" (Columbia 15292-D, 1928)
SAME TUNE:
Parody on: Put Me in My Little Bed ("Oh! once I was a little dreary," by Morris Stranksy") (Wolf-
AmericanSongSheets p. 124)
NOTES [86 words]: Belden-BalladsSongsCollectedByMissourFolkloreSociety's notes to this song are confused. He claims that Spaeth refers to this song in Read 'Em and Weep -- but there is no such reference, at least in my copy. Spaeth does, however, mention the song in A History of
Popular Music in America as one of several hits by C. A. White.
White seems to have had a thing about birds; his first big hit was "Come, Birdie, Come."
Spaeth claims that this song was the forerunner of the more popular "Put My Little Shoes Away." -
RBW
Last updated in version 4.3
File: Beld279

Put My Little Shoes Away

DESCRIPTION: "Mother dear, come bathe my forehead For I'm growing very weak...." The dying child bids farewell to friends and family, and asks mother to "Put my little shoes away." They were brought by Santa, and can eventually be given to the baby
AUTHOR: Words: Samuel N. Mitchell / Music: Charles E. Pratt
EARLIEST DATE: 1915 (Chappell); 19C (Wolf); probably written 1873
KEYWORDS: death clothes family
FOUND IN: US(MW,NE,So)
REFERENCES (10 citations):
Randolph 715, "Put My Little Shoes Away" (2 texts plus a fragment, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 463-465, "Put My Little Shoes Away" (1 text, 1 tune -- Randolph's 715A)
High-OldOldFolkSongs, p. 6, "Put My Little Shoes Away" (1 text)
Arnold-FolkSongsofAlabama, p. 10, "Put My Little Shoes Away" (1 text, 1 tune)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 116, "Put My Little Shoes Away" (1 text)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 257-258, "Put My Little Shoes Away" (1 text)
Huntington-FolksongsFromMarthasVineyard, pp. 67-69, "Put My Little Shoes Away" (1 text, 1 tune)
Spaeth-WeepSomeMoreMyLady, pp. 25-26, "Put My Little Shoes Away" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1942, p. 130, "Put My Little Shoes Away" (1 reference)
DT, PUTSHOES*
Roud #4340
RECORDINGS:
Big Slim Aliff, "Put My Little Shoes Away" (Decca 5329, 1937; rec. 1936)
Wilf Carter, "Put My Little Shoes Away" (Bluebird [Canada] B-4617, c. 1938; Bluebird B-9032 [possibly as Montana Slim], 1942; rec. 1936)
Chuck Wagon Gang, "Put My Little Shoes Away" (ARC 7-08-55/Vocalion 02983/OKehe 02983/Conqueror 8963, 1937; rec. 1936)
Cramer Brothers, [pseud. for Vernon Dalhart and -- probably -- Carson Robison] "Put My Little Shoes Away" (Broadway 8071, c. 1930)
Gentry Bros., "Put My Little Shoes Away" (Domino 0190 [as Smoky Mountain Twins]/Regal 8389 [as Smoky Mountain Twins]/Paramount 3040 [as Collins Bros.], 1927; Broadway 8071 [as Cramer Bros.], n.d.)
Girls of the Golden West, "Put My Little Shoes Away" (Bluebird 5226, 1933)
Lester McFarland & Bob Roberts, "Put My Little Shoes Away" (Brunswick 322, 1929; Supertone S-2038, 1930)
Bill Monroe & His Blue Grass Boys, "Put My Little Shoes Away" (Decca 29645, 1955); (Brunswick 05567)
Riley Puckett, "Put My Little Shoes Away" (Columbia 15125-D, 1927; rec. 1926)
Red Fox Chasers, "Put My Little Shoes Away" (Supertone 9535, 1929; Montgomery Ward M-4963, 1936)
Fiddlin' Doc Roberts Trio, "Put My Little Shoes Away" (Conqueror 8208, 1933)
Vagabonds, "Little Shoes" (Montgomery Ward M-4239, 1933)
Henry Whitter, "Put Away My Little Shoes" (Okeh 45046, 1926)
NOTES [53 words]: The era of this song may explain its odd request: By the time of the Civil War, factory-made shoes were available, but were quite primitive, with no left and right hand versions. Shoes thus were easily acquired, but well-made shoes were becoming more of a luxury as the factory shoes made life harder for cobblers. - RBW
Last updated in version 5.2
File: R715

Put on the Silver Slippers
DESCRIPTION: Every other line is "Put on the silver slippers." Verses include floater "my old mistress promised me ... when she died she'd set me free ...."
AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSealslands)
KEYWORDS: nonballad playparty floatingverses
FOUND IN: US(SE)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSealslands, p. 118, ("I do I do I tries to do") (1 text)
File: Paap118

Put On Your Old Gray Bonnet
DESCRIPTION: "On the old farmhouse veranda there sat Silas and Miranda, Thinking of days gone by." They realize they have been married for fifty years. They leap up, forgetting the years, and go to town to celebrate all the happy times
AUTHOR: Words: Stanley Murphy / Music: Percy Wenrich
EARLIEST DATE: 1922 (Dean-FlyingCloud); apparently published 1909
KEYWORDS: love marriage
FOUND IN: US(MW)
REFERENCES (2 citations):
Dean-FlyingCloud, p. 89, "Put On Your Old Gray Bonnet" (1 text)
DT, GOLDWED3*
Roud #5491
ALTERNATE TITLES:
Put On Your Old Grey Bonnet
File: Dean089

Put the Traffic Down
DESCRIPTION: "Here comes Jones with his face so cross"; drink has left him destitute. "Here comes Squire Brown," rich from selling liquor. The singer calls for an end to the liquor trade: "Put it down, put it down, put the unholy traffic down!"
AUTHOR: unknown
EARLIEST DATE: 1924 (Randolph); reportedly used by Holy Rollers in 1898
KEYWORDS: drink political money
FOUND IN: US(Se)
REFERENCES (2 citations):
Randolph 314, "Put the Traffic Down" (1 text plus an excerpt, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 267-269, "Put the Traffic Down" (1 text, 1 tune -- Randolph's 314A)
Roud #7790
ALTERNATE TITLES:
The Yorktown Rum Seller
Old Jones
File: R314
Put Yer Shoulder Next to Mine and Pump Away
DESCRIPTION: Shanty. Formula verses about bringing a girl presents until she apparently allows herself to be seduced. Verse lines are repeated in choruses. Full chorus: "Put yer shoulder next to mine and pump away, pump away." (x2)
AUTHOR: unknown
EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)
LONG DESCRIPTION: Shanty. Formula verses about bringing a girl presents until she apparently allows herself to be seduced. Verse lines are repeated in choruses. Full chorus: "Put yer shoulder next to mine and pump away, pump away." (x2) Once I had a girl, had a girl, had a girl (x2) she had me in a whirl. Chorus. I brought her presents one... she said I shouldn't have done, etc. I brought her presents two... and her heart she let me woo." and so forth, until "I brought her presents nine... the baby's doing fine."
KEYWORDS: shanty courting gift cumulative
FOUND IN:
REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, pp. 508-509, "Put Yer Shoulder Next to Mine and Pump Away" (1 text, 1 tune) [AbEd, pp. 374-375]
CROSS-REFERENCES:
cf. "Roll Me Over" (tune)
NOTES [20 words]: Hugill-ShantiesFromTheSevenSeas says this was popular only on British ships. Very likely gave rise to "Roll Me Over." - SL
File: Hugi508

Put Your Finger in the Corbie's Hole
DESCRIPTION: "Put your finger in the Corbie's hole [or "in Tabby's house," or "in Foxy's hole"], Corbie's not at home. Corbie's at the back door, Picking at a bone." The game, if the victim does not escape soon enough, ends with the victim's finger being pinched
AUTHOR: unknown
EARLIEST DATE: 1842 (Chambers, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: playparty bird animal trick food
FOUND IN: Britain(Scotland) New Zealand
REFERENCES (3 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 172, "Put Your Finger in Foxy's Hole" (1 text)
Baring-Gould-AnnotatedMotherGoose #598, p. 237, "(Put your finger in foxy's hole)" (1 short text)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 183, "(Put your finger in Tabby's hole" (1 text)
Roud #22997
File: SuSm183C

Put Your Little Foot (Varsouvienna)
DESCRIPTION: "Put your little foot (x2) Put your little foot right there... Take a step to the right, Take a step to the left, But forever stay near." Further invitations to move closer follow: "Put... your arm around my waist... We will dance through the night."
AUTHOR: unknown
EARLIEST DATE: 1943
KEYWORDS: dancing nonballad
FOUND IN: US(So)
REFERENCES (4 citations):
Ohrlin-HellBoundTrain 45, "Put Your Little Foot" (1 text, 1 tune)
Abernethy-SinginTexas, p. 82, "Put Your Little Foot" (1 text, 1 tune)
Meredith/Anderson-FolkSongsOfAustralia, pp. 47, 79-80, 182, 218, 230, 241, "Varsoviana" (6 tunes)
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 19, 31, 38, 66, 99-100, 137, "Varsoviana" (and variant spellings) (6 tunes)
RECORDINGS:
Glenn Ohrlin, "Varsouvienna" (on Ohrlin01)
ALTERNATE TITLES:
Put Your Little Foot Right Out
Varsouvienne
NOTES [63 words]: The "Varsouvianna" (Varsouvienna, etc.; described as a variation on the mazurka) tune is very common, and is cited sporadically in the references here. How often it bears this particular set of lyrics is less certain; few if any of the Australian versions, for instance, have words. - RBW
Ohrlin remarks that "Put Your Little Foot" was usually the cue for a fight to start. - PJS
Last updated in version 4.5
File: 0hr045

Putting On Airs
DESCRIPTION: "No use talking (x2), The truth itself declares, If you act like the folks of fashion do, You're bound to put on airs." The singer doesn't want to mix in others' affairs, but he observes how both boys and girls dress up and put on airs
AUTHOR: unknown
EARLIEST DATE: 1929
KEYWORDS: clothes beauty courting nonballad
FOUND IN: US(MW,So)
REFERENCES (2 citations):
Randolph 460, "Putting on Airs" (1 text)
Brewster-BalladsAndSongsOfIndiana 82, "You've Got to Put on Airs" (1 text)
ST R460 (Partial)
Roud #3773
CROSS-REFERENCES:
cf. "The Boys Around Here" (theme)
cf. "Putting on the Style" (theme)
cf. "When Young Men Go Courting" (theme)
NOTES [30 words]: The last several verses of Randolph's text look almost like modifications of "Putting on the Style," but the first verse and chorus are different enough that I separate them. - RBW
File: R460

Putting On the Style
DESCRIPTION: A series of comments on the folly of those who put on false faces. Example: "Young man in a carriage driving like he's mad... He cracks his whip so lively just to see his lady smile, But she knows he's only puttin' on the style."
AUTHOR: unknown (see NOTES)
EARLIEST DATE: 1917 (Cox)
KEYWORDS: humorous vanity pride
FOUND IN: US(Ap,MA,So)
REFERENCES (10 citations):
Randolph 469, "Putting On the Style" (1 text plus an excerpt, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 320-322, "Putting On the Style" (1 text, 1 tune -- Randolph's 469A)
High-OldOldFolkSongs, p. 29, "Putting on the Style" (1 text)
Browne-AlabamaFolkLyric 132, "Putting On the Style" (4 texts, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 109, "Puttin' On the Style" (1 text, 1 tune+variant form)
Cox-FolkSongsSouth 184, "Putting On the Style" (text)
ArkansasWoodchopper, pp. 60-62, "Puttin' on the Style" (1 text, 1 tune)
Seege-American favoredBallads, p. 68, "Putting On The Style" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 24, "Putting On The Style" (1 text)
DT, PUTONSTY PUTONST2*
Roud #3767
RECORDINGS:
Vernon Dalhart, "Putting On Style" (Vocalion 15327, 1926) (Columbia 15082-D, 1926) (Edison 52118, 1927)
Warde Ford, "Putting on the Agony" [with half a verse of, "Our Goodman"] (AFS 4200 B3, 1938; tr.;
in AMMEM/Cowell)
Pete Seeger, "Puttin' On the Style" (on PeteSeeger04); "Putting On the Style" (on PeteSeeger11) [Ernest Stoneman &] The Dixie Mountaineers, "Puttin' on the Style" (Edison, unissued, 1927)
CROSS-REFERENCES:
cf. "Putting on Airs" (theme)
cf. "Sweet Sixteen" (theme)
cf. "The Truth Twice Told" (subject)
NOTES [286 words]: Cazden et al have very extensive notes about the origins of this song, which largely boil down to, "Hey, we found this song, and it belongs to us and our informant!" Nonetheless, their notes, and the existence of the several versions in Randolph, demonstrate that the song has become a true folk piece. - RBW
Seeger dates this song from the 1880s, but offers no documentation. - PJS
The earliest claim I've seen is that it has the authors as Percy Wenrich and Edward Madden (1878-1952). But I haven't yet found sheet music. Madden was responsible for songs like "By the Light of the Silvery Moon," so he could write. So could Wenrich, perhaps best known for "Put on Your Old Grey Bonnet," and "When You Wore a Tulip and I Wore a Big Red Rose." But Wikipedia claims that Wenrich was born in 1887 (died 1952), so he could hardly have been responsible for nineteenth century versions! Other sources give slightly earlier birth dates, but still awfully late for a song supposedly found in the nineteenth century. And what are the odds that Madden and Wenrich -- both in their primes when Dalhart was recording -- would not have taken notice when such a big name recorded their song?
And the version in Cox, collected in 1917, was reported to be from the informant's mother, which makes a nineteenth century date highly likely. Indeed, the first verse begins,
Eighteen hundred seventy one,
January the first,
Thought I'd write a poem,
If I could or durst.
It will be noted, however, that this verse doesn't scan as well as the others. But Randolph's informant Doney Hammontree said it was in "all the popular songbooks" in the 1890s. Still, the biggest single factor in its popularity was probably the Dalhart recording. - RBW
Last updated in version 5.2
File: R469

Qu'avec-Vous, Oui, Belle Blonde
DESCRIPTION: French. "Je m'endors, (x2), et j'ai soif et j'ai faim." The singer is tired and hungry; the sun is down and his blonde is gone. He asks what is wrong. He dislikes the town of Crowley. He wants the blonde and ignores the brunette
AUTHOR: unknown
EARLIEST DATE: 1934 (collected from Jesse Stafford)
KEYWORDS: foreignlanguage rejection
FOUND IN: US(So)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 187-188, "Qu'avec-Vous, Oui, Belle Blonde (What's Wrong, Little Blonde)" (1 French text plus English translation, 1 tune)
NOTES [47 words]: Although Lomax/Lomax-OurSingingCountry does not say that informant Jesse Stafford wrote this, I rather suspect he did; it's hard to believe that such a shallow tale of a man who seems to do most of his thinking with something other than his brain could last long in tradition. - RBW
Last updated in version 3.2
File: LoSi187

Quack, Quack, Quack
DESCRIPTION: "There were three ducks that I once knew, Pretty ducks, fat ducks they were too, But the one with a feather curled up on his back, Oh, he ruled the others with a quack, quack, quack." The behavior of the ducks and their leader is described
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: bird
Quaker (I), The

DESCRIPTION: "Verily high! Verily oh! Vivity vob like the shaker. All this wealth is awfully wrong And it terribly puzzles the quaker."

AUTHOR: unknown

EARLIEST DATE: 1937 (recording, Bampton Morris and Jinky Wells); 1907 (_Fores's ..._ fragment); 1880 (_"Brummagem" Bright_ "parody?)

KEYWORDS: nonballad recitation

FOUND IN: Britain(England(Lond))

RECORDINGS:

_Bampton Morris and Jinky Wells, "The Quaker" (on Voice16)

NOTES [101 words]: The current description is all of the Bampton Morris and Jinky Wells version on Voice16.

This is a dance tune. The words, which could be sung to the tune, may suggest the step. The lines are quoted as "Oh, this world is awfully rum, It terribly puzzles the Quaker!" in _Fores's Sporting Notes & Sketches_, (London, 1907 ("Digitized by Google")), Vol. XXIV, p. 33. A political verse - "In '74 the Tories came in, 'Oh Britain! what will awake her?' 'They're just as strong as ever they've been,' That's what puzzles the Quaker" - is in _"Brummagem" Bright_, (London, 1880 ("Digitized by Google")), p. 26.- BS

File: RcTQuak1

Quaker (II), The

DESCRIPTION: The Quaker is a ship with five hundred and fifty seamen. "By those blooming French dogs, we'll never be controlled." We fought them "till they could no longer stay." The war is over. A health to true girls and Lord Nelson "the best of all our crew"

AUTHOR: unknown

EARLIEST DATE: 1936 (recording, Freddie James, RQMS Williams, G.W. Greening and Harry Hawkins?)

KEYWORDS: battle navy sea ship patriotic

FOUND IN: Britain(England(South))

Roud #3093

RECORDINGS:

_Freddie James, RQMS Williams, G.W. Greening and Harry Hawkins?, "The Quaker" (on Voice16)

NOTES [380 words]: A ship with 550 sailors would have to be a Ship of the Line. I can't find a line battleship named Quaker in any British records, pre- or post-Trafalgar. The closest I can see to a similarly-named ship is the 64-gun Caton. But that's hardly the most famous ship in the navy. We should probably just treat the ship name as an error. But it is probably not an error for the Caton. The song tells us several things: The ship fought the French, and it mentions Nelson. That means it has to be a ship from the Napoleonic Wars, and it probably fought at the Nile, Copenhagen, or Trafalgar, with the last being the most likely. And that, I think, solves it. "If" this song is historical -- and I do not claim that it is -- then the ship is almost certainly HMS Conqueror, which fought at Trafalgar under Captain Israel Pellew. According to Wikipedia, it had 573 sailors aboard at Trafalgar, which is a good match for the song's 550. And her role in the battle was significant and did result in a sort of surrender by the French. According to John Keegan, _The Price of Admiralty: The Evolution of Naval Warfare_, Penguin, 1988, pp. 75-76, "Conqueror's broadside seems to have been the decisive stroke [against the Bucentaure, badly mauled in the battle], the one that caused Villeneuve to have the imperial eagle thrown overboard." According to David Howarth, _Trafalgar: The Nelson Touch_, Galahad Books, 1969, p. 182, Conqueror was the ship that shot away the Bucentaure's main- and mizen-masts, leaving her unable to maneuver and effectively unable to fight. On p. 184, Howarth reports that Conqueror's marine captain James Atcherley had charge of the boat that accepted Bucentaure's surrender and took the French commander Villeneuve off his flagship to surrender. On pp. 184-185, Howarth adds that Conqueror had a major role in disabling the Santisima Trinity, the largest ship to take part in
the battle. Thus, although *Conqueror* did not achieve the fame of ships like *Victory* and *Royal Sovereign*, it played a very major role at Trafalgar, well worthy of mention in song. And "Conqueror" is a name that would not sing well; it would probably have been pronounced "Conq'ror," from which it takes only the slightest error of hearing to get "Quaker." - RBW

**Quaker, How is Thee?**

**DESCRIPTION:** "Quaker, Quaker, how is thee? Very well, I thank thee. How's thy neighbor, next to thee? I don't know, but I'll go see."

**AUTHOR:** unknown

**EARLIEST DATE:** 1903 (Newell-GamesAndSongsOfAmericanChildren)

**KEYWORDS:** playparty nonballad

**FOUND IN:** US(MA)

**REFERENCES** (1 citation):

*Newell-GamesAndSongsOfAmericanChildren, #66, "Quaker, How is Thee?"* (1 short text)

**File:** Newe066

**Quaker's Courtship, The**

**DESCRIPTION:** The Quaker comes to court the girl. He offers her a ring and money; she tells him she wants a man to call her honey. He tells her she is pretty; she calls him a flatterer. He gives up; she tells him to "Find a Quaker girl to marry"

**AUTHOR:** unknown

**EARLIEST DATE:** 1856 (Thompson-APioneerSongster)

**KEYWORDS:** courting discrimination ring

**FOUND IN:** US(Ap,MA,MW,NE,So) Canada(Mar,Ont)

**REFERENCES** (24 citations):

*Thompson-APioneerSongster 41, "The Quaker's Wooing"* (1 text)

*Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 265, "The Quaker's Wooing"* (1 text, lacking any reference to a Quaker but probably this)

*Randolph 362, "The Courting Song"* (4 texts, 2 tunes, though Randolph's "A" text is rather tenuously related to the others); 363, "I'm Going Away to Texas" (3 texts, 1 tune, the "C" text appearing to belong here; "A" is "I'm Going Away to Texas" and "C" is perhaps "The Quaker's Courtship")

*Randolph/Cohen-OzarkFolksongs-Abridged, pp. 295-297, "The Courting Song"* (1 text, 1 tune -- Randolph's 362C)

*Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 4, "Madam Mozelle, I've Come Courting"* (1 fragment, too short to identify with certainty but perhaps this song); 8, "The Quaker's Wooing" (1 text, also short)

*Brown/Schinhan-FrankCBrownCollectionNCFolklore5, p. 525, "Quaker Courtship"* (1 short text, 1 tune)

*Morris-FolksongsOfFlorida, #203, "The Quaker's Courtship"* (1 text)

*Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 101, "The Quaker's Wooing"* (1 text, 1 tune)

*Linscott-FolkSongsOfOldNewEngland, pp. 276-278, "The Quaker's Wooing"* (1 short text, 1 tune)

*Fowke/Johnston-FolkSongsOfCanada, pp. 154-155, "The Quaker's Courtship"* (1 text, 1 tune)

*Creighton-SongsAndBalladsFromNovaScotia 23, "Quaker's Courtship"* (1 text, 1 tune)

*Mackenzie-BalladsAndSeaSongsFromNovaScotia 158, "The Quaker's Wooing"* (1 text, 1 tune)

*Pottie/Ellis-FolksongsOfTheMaritimes, pp. 2-3, "Quaker's Courtship"* (1 text, 1 tune)

*Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 36, "A Sport Song"* (1 text, 1 tune)

*Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 407-408, "The Quaker's Wooing"* (1 text)

*Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 176, "The Quaker Song"* (3 texts, 2 tunes)

*Peters-FolkSongsOutOfWisconsin, p. 162, "Father Sent Me here A-Courting"* (1 text, 1 tune, clearly this although no Quakers are mentioned)

*Boette-SingaHipsyDoodle, p. 35, "Madam, I Have Come A-Courting"* (1 text, 1 tune)

*Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 199-200, "Quaker's Courtship"* (1 fragment, 1 tune, which might be either this or "Wheel of Fortune")
Lomax-FolkSongsOfNorthAmerica 12, "The Quaker's Courtship" (1 text, 1 tune)
Botkin-TreasuryOfNewEnglandFolklore, p. 587, "Quaker's Courtship" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 108, pp. 223-224, "The Quaker's Courtship" (1 text)
Newell-GamesAndSongsOfAmericanChildren, #31, "Quaker Courtship" (1 text)

ADDITIONAL: Richard M. Dorson, _Buying the Wind: Regional Folklore in the United States_,
University of Chicago Press, 1964, pp. 410-411, "Sober Quaker" (1 text)

ST R362 (Partial)
Roud #716
RECORDINGS:
Buell Kazee, [Madam, I Have Come A-Courting] (on Kazee01)

BROADSIDES:
LOCSheet, sm1878 x0003, "The Quaker's Courtship," Alex Forbes (unknown), 1878 (tune)

CROSS-REFERENCES:
cf. "The Keys of Canterbury"
cf. "No, John, No"
cf. "Wheel of Fortune (Dublin City, Spanish Lady)"
cf. "Jonathan's Courtship" (general tone and plot)

NOTES [136 words]: The "courting songs" listed in the cross-references have cross-fertilized
heavily; one should examine texts carefully to see where a particular variant belongs.
One form of this in particular, "Madam, I Have Come A-Courting," has worn down so much that it
some versions almost no elements left to allow identification. An example is Buell Kazee's version:

Madam, I have come a-courting, Oh dear, oh dear me. Come a-courting, not a-sporting....

Well if that is your desire, Fa da link dum, fa da day, You can sit and court the fire....
I've a ring worth many a shilling... You can wear it if you're willing....
I'll not have your ring or money... Want me a man to call me honey....

Intermediate texts such as Belden-BalladsSongsCollectedByMissourFolkloreSociety's, though,
imply that such items probably belong here. - RBW
Last updated in version 5.0
File: R362

Quaker's Wife, The

DESCRIPTION: "The (Quaker's/Baker's) wife sat doon to bake, With all her bairns about her, She
baked them every one a cake...." "And then the miller sat doon to play A tune upon the spinnet."
"Merrily danced the Quaker's wife, And merrily danced the Quaker."

AUTHOR: unknown
EARLIEST DATE: 1805 (_Songs for the Nursery collected from the Works of the Most Renowned
Poets_, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: cook food dancing
FOUND IN: Britain(Scotland(Aber)) Ireland
REFERENCES (5 citations):
Greig/Duncan8 1734, "The Quaker's Wife" (3 texts, 3 tunes)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 61, "The Quaker's Wife" (1 fragment, 1
tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 432, "The Quaker's wife got up to bake" (2 texts)
Montgomerie/Montgomerie-ScottishNurseryRhymes 87, "(The Quaker's wife sat doon to bake)" (1
text)
ADDITIONAL: Robert Chambers, The Scottish Songs (Edinburgh, 1829), Vol II, p. 594, ("The
quaker's wife sat down to bake")
Roud #6479
File: MNSR087

Quand j'étais fille de quinze ans (When I Was a Fifteen Year Old Girl)

DESCRIPTION: French. When I was a girl all the boys came to my house to laugh and go to the
ball and dance. No longer. I have a household to maintain and children to look after. Chorus:
"When I was a girl, Oh! What delightful joy to be a girl fifteen."

AUTHOR: unknown
EARLIEST DATE: 1960 (Peacock)
KEYWORDS: foreignlanguage marriage wife youth
Quand la Guerre Est Fini (Those Terrible Americans and their Souvenirs)

DESCRIPTION: Bastardized (literally) French: "Quand la guerre est finis, Les Americans parti, Laissez les pauvres Francaises Un souvenir Bebe." Verses tell the same story in different words: When the war ends, the American soldiers will leave French girls with babies

AUTHOR: unknown

EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)

KEYWORDS: soldier foreignlanguage baby adultery abandonment bastard

FOUND IN:
REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 55-57, "Quand la Guerre Est Fini (Those Terrible Americans and their Souvenirs)" (1 text, 1 tune)
File: NiM055

Quand le Boiteuse Va-t-au Marche (When the Lame One goes to Market)

DESCRIPTION: French shanty. No particular story, each verse line is repeated as a refrain. Full Chorus: "Ah! ma doue, quel trésor d'avoir épouse (2x), Un coeur tout en or!" "Oh, my dear, what treasure to have married, to have wed (2x) a heart of gold!"

AUTHOR: unknown

EARLIEST DATE: 1927 (Hayet, _Chansons de bord_)  
LONG DESCRIPTION: French shanty. No particular story, each verse line is repeated as a refrain. Full Chorus: "Ah! ma doue, quel trésor d'avoir épouse (2x), Un coeur tout en or!" "Oh, my dear, what treasure to have married, to have wed (2x) a heart of gold!" Some of the verses are reminiscent of "The Fire Ship" in the use of naval euphemisms, i.e. (in translation) "and then he furls her petticoat, clewing up her lower sails," "then to get goin' the smart topman, send up her the main topmast."  

KEYWORDS: foreignlanguage shanty bawdy

FOUND IN: France

REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 514-515, "Quand le Boiteuse Va-t-au Marche" (2 text, French & English, 1 tune)
Hugill-SongsOfTheSea, p. 110, "Quand la Boiteuse Va-t-au Marche" (2 texts, French & English, 1 tune)
File: Hugi514

Quantrell

DESCRIPTION: "Come all you bold robbers and open your ears, Of Quantrell the lion-heart you quickly will hear." Quantrell raids and burns Lawrence, Kansas, but allegedly he supports to the poor, and "a brave man or woman he'll never annoy."

AUTHOR: unknown

EARLIEST DATE: 1864 (Council Grove Press, according to Cohen)

KEYWORDS: outlaw

HISTORICAL REFERENCES:
Aug 21, 1863 - Quantrill's Raiders destroy Lawrence, Kansas, killing about 150 men.
May 10, 1865 - Quantrill is mortally wounded on his way to Washington (where he hoped to stir up trouble by assassination). He dies 20 days later.

FOUND IN: US(Ro)

REFERENCES (4 citations):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 132-133, "Quantrell" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 493-494, "Quentill's Raid on Lawrence"
(1 text)
*Finger-FrontierBallads, pp. 64-65, "Quantrell" (1 text, 1 tune)*

DT, QUANTRLL*
Roud #4094

**CROSS-REFERENCES:**
cf. "Charlie Quantrell" (subject) and references there

**NOTES [85 words]:** As is so often the case with outlaw ballads, this paints much too pretty a picture. For a brief background on Quantrill (the name used in Confederate records), see the notes to "Charlie Quantrell."

To tell this song from other Quantrell pieces, consider this first stanza:
Come all you bold robbers and open your ears
Of Quantrell the lion-heart you quickly will hear
With his band of bold raiders in double-quick time
He came to burn Lawrence just over the line.
This song is item dE33 in Laws's Appendix II. - RBW

*Last updated in version 4.0*
File: LoA132

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**Quare Bungo Rye**

**DESCRIPTION:** Sailor Jack meets a girl, who offers to sell him "old bungo rye." Jack thinks it a whiskey, and buys her basket. In it he finds a child. Jack declares the child to be "quare bungo rye," and has the child christened with that name

**AUTHOR:** unknown

**EARLIEST DATE:** 1869 (Logan-APedlarsPack)

**KEYWORDS:** sailor drink children baby trick clergy

**FOUND IN:** Britain Ireland Canada(Mar,Newf) Britain(Scotland(Aber))

**REFERENCES (7 citations):**
- Logan-APedlarsPack, pp. 416-421, "Bung Your Eye" (1 text)
- Greig/Duncan2 305, "Bung Your Eye" (3 texts, 2 tunes)
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H700, pp. 277-278, "Mind Your Eye" (1 text, 1 tune)
- Peacock, pp. 895-896, "Young Bung'er-eye" (1 text, 1 tune)
- Creighton-SongsAndBalladsFromNovaScotia 39, "Jack the Sailor" (1 fragment, probably this though the chorus has swapped off somewhere, 1 tune)
- Hugill-ShantiesFromTheSevenSeas, pp. 211-212, "Blow the Man Down" (1 text, version "F" of "Blow the Man Down" sung to the tune of "Lowlands Low") [AbEd, pp. 166-167]

**DT, QUARERYE**

ST Log416 (Full)
Roud #2404

**RECORDINGS:**
- The Clancy Brothers and Tommy Makem, "Bungle Rye" (on IRClancyMakem02)
- Jacob Noseworthy, "Bung Your Eyes" (on MUNFLA/Leach)
- Anthony Power, "Bungle Rye" (on ITMA/CapeShoreNL)

**CROSS-REFERENCES:**
cf. "The Basket of Eggs" (plot and baby in basket motif) and references there
cf. "The Child in the Budget" (baby in basket motif)
cf. "The Oyster Girl" [Laws Q13] (mysterious--read female--"box" motif)
cf. "Bung Yer Eye" (chorus lyrics)
cf. "The Charming Young Widow I Met on the Train" (theme of the female leaving a baby)

**ALTERNATE TITLES:**
- Queer Bungo Rye
- Quare Bungle Rye
- The Exciseman
- Bangeria

**NOTES [183 words]:** Re:the mysterious box motif. The Lesley Nelson-Burns site Folk Music of England Scotland Ireland, Wales & America collection includes a page by John Renfro Davis with text for this ballad as "Quare Bungle Rye" and a note that "This is a variant of The Oyster Girl." The note goes on to cite a Bodleian broadside for The Oyster Girl. It also cites as "variants and alternate titles" The Basket of Oysters, Bungerey, Queer Bungle Rye, Quare Bungo Rye, Young
Bung-er'Eye, The Basket of Eggs, and Eggs in Her Basket.
The Oyster Maid/Basket of Eggs connection similarities are based on the motif of a sailor being fooled by a woman into taking something hidden in a basket which, in some versions, turns out to be a baby. While the parallels -- including the sexual symbolisms -- are obvious, these should be treated as three different ballads because of the differences in the punch lines.
The motif of the "box" with *censored* contents that cannot just be thrown away is even closer to the 1950 Phil Harris hit "The Thing" written by Charles R. Grean and set to the tune of "The Chandler's Wife." - BS

Quart Bottle
DESCRIPTION: "Hand me down the quart bottle... Here's four quarts of whiskey... As sure as that midnight train goes out I'm gonna get drunk again... when I get the fighting blues I'll sometimes think of you"
AUTHOR: unknown
EARLIEST DATE: 1949 (Bronner/Eskin-FolksongAlivePart2)
KEYWORDS: love train drink nonballad floating verses separation
FOUND IN: US(So)
REFERENCES (1 citation):
Bronner/Eskin-FolksongAlivePart2 54, "Quart Bottle" (1 text, 1 tune)
NOTES [39 words]: Bronner/Eskin-FolksongAlivePart2 includes the following floating verse -- "Some say love's a pleasure" -- and floating lines "I hear the train a' comin' Comin' round the bend," though the tag line is changed from the usual floater. - BS

Quartermaster Corps, The (The Quartermaster Store)
DESCRIPTION: "Oh, it's beer, beer, beer that makes you feel so queer, In the corps, in the corps."
"My eyes are dim, I cannot see, I have not brought my specs with me." Similarly, "...cheese... brings you to your knees," and so forth with other army items
AUTHOR: unknown
EARLIEST DATE: 1973 (Silber/Silber-FolksingersWordbook)
KEYWORDS: army soldier food disease nonballad
FOUND IN: Canada
REFERENCES (3 citations):
Hopkins-SongsFromTheFrontAndRead, pp. 84-85, "The Quarter Master's Stores" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 272, "The Quartermaster Store" (1 text)
DT, QMCORP*
Roud #10508
CROSS-REFERENCES:
cf. "Power in the Blood" (tune)
cf. "My Eyes Are Dim" (lyrics, sort of)
SAME TUNE:
The Valley of the Ruhr (File: Hopk120B)

Quasebe
DESCRIPTION: Dialect: "Vat de matter lady," he says, do something for me; my heart's breaking for Quasebe. Look at his face. He looks like an overseer. He takes what he wants. Beat him well.
AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)
KEYWORDS: courting nonballad
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
Lyle-Andrew-CrawfurdsCollectionVolume2 185, "Quasebe" (1 text)
NOTES [58 words]: I'm not sure I understand any of this. There's little if any Scottish in this. Lyle-Andrew-CrawfurdsCollectionVolume2 has no glossary for whatever dialect this is supposed to be. - BS
It looks rather "Dutch" to me (that is, imitation German, not a legitimate dialect). Could it possibly be a Jacobite dialect song about George I and his Germans? - RBW

Que Bonita Bandera
DESCRIPTION: Spanish language; Puerto Rican patriotic song: "What a beautiful flag, it is the flag of Puerto Rico"
AUTHOR: unknown
EARLIEST DATE: 1955 (heard by Pete Seeger)
KEYWORDS: patriotic nonballad foreignlanguage
FOUND IN: US(MA)
REFERENCES (1 citation):
Seeger-AmericanFavoriteBallads, p. 14, "Que Bonita Bandera" (1 text, 1 tune)

Queen Among the Heather
DESCRIPTION: Young man, hunting, spies a girl herding sheep among the heather. He is smitten; she is "the bonniest lassie that e'er I saw." He asks her to go with him; she demurs, saying he's a squire and she but a shepherd's daughter. He perseveres and succeeds.
AUTHOR: unknown
EARLIEST DATE: 1908 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
KEYWORDS: courting love beauty farming lover nobility worker
FOUND IN: Britain(Scotland(Aber)) US(MW) Canada(Mar)
REFERENCES (9 citations):
Kennedy-FolksongsOfBritainAndIreland 141, "The Queen Among the Heather" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #44, pp. 1-2, ("Far up yon wild and lofty glens") (1 text)
Greig/Duncan5 962, "The Lass Amang the Heather" (3 texts)
Ord-BothySongsAndBallads, p. 433, "My Lovely Nancy" (1 text)
Stewart/Belle-Stewart-QueenAmangTheHeather, pp. xiii-xiv, "Queen Amang the Heather" (1 text, 1 tune)
Ives-FolksongsOfNewBrunswick, pp. 115-117, "Herdin Lambs Among the Heather" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 74, "Herdin Lambs Amongst the Heather" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 51, "The Laird o' Drum" (1 fragment, listed as Child #236 but clearly a version either of this or "Heather Down the Moor"; the stanza form tentatively places it here)
ADDITIONAL: Chris Wright, "Forgotten Broadsides and the Song Tradition of the Scots Travellers" -- essay found in David Atkinson and Steve Roud, Editors, _Street Ballads in Nineteenth-Century Britain, Ireland, and North America: The Interface between Print and Oral Tradition_, Ashgate, 2014, pp. 87-90, "The Shepherd's Daughter" (2 texts plus a reproduction of a Poets Box broadside)

RECORDINGS:
Harry Lauder, "Queen Among the Heather" (Victor 60010, 1910)
Jeannie Robertson, "The Queen Among the Heather" (on FSBFTX13)
Belle Stewart, "Queen Amang the Heather" (on Voice15)

BROADSIDES:
Bodleian, 2806 c.15(240), "The Blooming Heath" ("As I was coming home, from the fair of Ballymena"), unknown, n.d.; also Harding B 11(331), 2806 c.14(60), "The Blooming Heath"
CROSS-REFERENCES:
cf. "Heather Down the Moor" (plot, lyrics)
cf. "Bonnie Lass Among the Heather" (subject)
cf. "The Laboring Man's Daughter (The Knight's Dream)" (plot)
Queen Anne

DESCRIPTION: "Queen Anne, Queen Anne, you sit in the sun, As fair as a lily, as white as a wand, I send you three letters, and pray read one, You must read one, if you can't read all, So pray, Miss or Master, throw up the ball."

AUTHOR: unknown

EARLIEST DATE: before 1900 (Halliwell, according to Baring-Gould-AnnotatedMotherGoose)

KEYWORDS: playparty royalty nonballad

FOUND IN: Britain(England)

REFERENCES (2 citations):

Baring-Gould-AnnotatedMotherGoose (note to) #187, p. 134 ("Queen Anne, Queen Anne, you sit in the sun")
Newell-GamesAndSongsOfAmericanChildren, #98, "My Lady Queen Anne" (1 text)

Roud #12755

NOTES [45 words]: This is connected by folklore to Anne of Great Britain (1665-1714; reigned 1702-1714), who is reported to have enjoyed sitting in the sun in gardens. But it can't have been an eyewitness account, since Anne was hardly fair of face and not particularly fair of hue. - RBW

Last updated in version 3.3

File: BGMG186N

Queen Anne's Dead

DESCRIPTION: About the death of someone (Queen Anne, Mrs. McKenzie, etc.). "'Queen Anne's dead.' 'How did she die?' 'With her right eye, Le kai, le kai.'" Or "...die? One finger up." Used with various games

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty royalty death dialog

FOUND IN: New Zealand

REFERENCES (1 citation):

Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, pp. 140-141, "(Mrs. McKenzie's dead)"); "(Queen Anne's Dead)" (2 short texts)

File: SuSm140
Queen Caroline

DESCRIPTION: "Queen, queen, Caroline, Dipped her hair in turpentine, Turpentine made it shine, Queen, queen Caroline"

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan8)

KEYWORDS: nonballad royalty

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
Greig/Duncan8 1643, "Queen Caroline" (1 text)
ADDITIONAL: Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #8, "(Queen, queen, Caroline)" (1 text)
Henry Carrington Bolton, Counting-Out Rhymes of Children (New York, 1888 ("Digitized by Google")), #785 p.116, ("Queen, queen, Caroline")
Roud #13061

NOTES [400 words]: The current description is all of a Bolton text from Edinburgh. Except for spelling and punctuation differences, it is the same as Greig/Duncan8."And so began the mad, fantastic summer of 1820, the summer when international politics, sport and even the London season were forgotten. The Queen was the only subject of interest.... And in all four kingdoms the younger generation were chanting Queenie, queenie Caroline
Washed her hair in turpentine .
a song which is heard in the slums of Dublin today" (Source: Joanna Richardson, The Disastrous Marriage; a Study of George IV and Caroline of Brunswick (1960, London), pp. 137-138.) - BS
There were in fact two Queens Caroline, great-grandmother-in-law (if there is such a thing) and great-granddaughter-in-law. Caroline of (Brandenburg-)Ansbach, 1683-1737, was the wife of George II; Caroline of Brunswick (1768-1821) was the wife of George IV, the eldest son of George III (who was the grandson of George II).
George II and Caroline of Anspach got along pretty well despite his infidelities. George IV was also a womanizer, and he and Caroline of Brunswick did "not" get along; OxfordCompanion, p. 169, calls their marriage a "spectacular disaster. According to her own testimony, intimacy was confined to the first night, and certainly the couple separated after the birth of their first daughter."
When George IV took the throne (1820), he supposedly offered her a pension to stay abroad and leave him alone. She refused it and came back to England after a long period abroad -- but died just weeks after George's coronation, which no doubt saved everyone (except her) a good deal of grief.
Lofts, p. 151, observes that her behavior once she and her husband parted was so scandalous as to prompt an investigation, although it found that she was merely indiscrete, not adulterous. But her indiscretion apparently reached the point of appearing toless in public (Lofts, p. 153). No doubt she was also quite capable of using turpentine to try to color her hair.
Macalpine/Hunter, pp. 247-250, suggest that Caroline's problem was porphyria, a disease she shared with her uncle George III and her first cousin and husband George IV. That George III had mental problems is certain; that the cause was porphyria (a genetic disease which both might have inherited from their common ancestors) is possible but in need of demonstration by DNA testing. - RBW

Bibliography

• Lofts: Norah Lofts,Queens of England, Doubleday, 1977
• Macalpine/Hunter: Ida Macalpine and Richard Hunter,George III and the Mad Business, Pantheon, 1969

Last updated in version 4.4
File: GrD81643

Queen Eleanor's Confession [Child 156]

DESCRIPTION: Queen Eleanor, dying, calls for two friars. King Henry decides to substitute himself and Earl Marshal. Eleanor confesses to many sins against Henry, often with the Earl. Henry
reveals himself and wishes that he could tell the world what Eleanor said

AUTHOR: unknown
EARLIEST DATE: 1723
KEYWORDS: trick humorous royalty disease clergy disguise
HISTORICAL REFERENCES:
1189 - Death of Henry II
1204 - Death of Eleanor of Aquitaine
FOUND IN: Britain(Scotland(Aber),England(Lond))
REFERENCES (15 citations):
Child 156, "Queen Eleanor's Confession" (7 texts)
Bronson 156, "Queen Eleanor's Confession" (1 version)
Bronson-SingingTraditionOfChildsPopularBallads 156, "Queen Eleanor's Confession" (1 version)
Buchan/Moreira-TheGlenbuchatBallads, pp. 200-203, "The Queen's Confession" (1 text)
Greig/Duncan2 208, "Queen Eleanor" (2 texts)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 462-465, "Queen Eleanor's Confession"
(notes plus a text of Child A)
Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 127-132, "Queen Eleanor's
Confession" (1 text, from "The Charms of Melody" rather than tradition)
Percy/Wheatley-ReliquesOfAncientEnglishPoetry II, pp. 164-168, "Queen Eleanor's Confession" (1
text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 35, "Queen Eleanor's Confession"
(notes only)
Leach-TheBalladBook, pp. 431-433, "Queen Eleanor's Confession" (1 text)
Whitelaw-BookOfScottishBallads, pp. 181-182, "Queen Eleanor's Confession" (1 text)
Grigson-PenguinBookOfBallads 72, "Queen Eleanor's Confession" (1 text)
Niës-BalladBookOfJohnJacobNiës 48, "Queen Eleanor's Confession" (1 text, 1 tune)
Olson-BroadsideBalladIndex, ZN2274, "Queen Eleanor was a sick Woman"
DT 156, QECONFES
ST C156 (Full)
Roud #74
CROSS-REFERENCES:
cf. "Rosamund Clifford" (subject)
cf. "Fair Rosamond" (subject)
ALTERNATE TITLES:
The Dying Queen
NOTES [11535 words]: It is generally assumed that this song refers to the relationship between
England's King Henry II and his wife Eleanor of Aquitaine. If so, the element of error in this ballad is
immense. Note the following:
* Eleanor (1122?-1204) outlived Henry Plantagenet (1133-1189) by fifteen years.
* Neither Earl Marshal nor King Henry took Queen Eleanor's maidenhead; she had previously been
married to, and had two daughters by, Louis VII of France.
* Eleanor could hardly have poisoned Henry's mistress Rosamund Clifford; by the time Rosamund
died, Henry had placed Eleanor under close arrest.
* Many versions refer to Whitehall. Whitehall was built for Anne Boleyn in the sixteenth century,
three and a half centuries after the death of Henry II (Lofts, p. 85).
* William the Marshal was not an earl at the time Henry II died; he became an earl in the reign of
Henry's son Richard I.
* Eleanor calls for a pair of friars to hear her confession. Presumably she wanted friars because
they were itinerant; other clergymen would be permanently attached to an English diocese. But,
according to Chambers, p. 156, friars were not supposed to hear confession. And certainly not two
of them! This lack of knowledge of Catholic practice indicates that the song is post-Reformation.
So we must admit that the details are wrong. Could there, perhaps, be a faint bit of truth at the
core? This is a long story -- and a difficult question to answer definitively. Reliable information
about Eleanor is often lacking -- starting from the very beginning of her life. As Owen says on p. 3,
"There is no certainty as to the date and place of [her birth], though it is most commonly thought to
have taken place in 1122, either in Poitiers or in the castle of Belin near Bordeaux."
Checking other sources shows just how much uncertainty there can be even about something as
seemingly straightforward as this. OxfordCompanion, p. 359, gives her birth date as "c. 1122"; so
too Meade, p. viii, and Ashley, p. 521. Warren-Henry, pp. 43-44n., says probably 1122 and no later
48, says she was eight years older than Henry II, which probably means 1125. McLynn, p. 8, says
1124, and defends this date on p. 28 (although the argument is based mostly on the date when her youngest son was born). Fawtier, p. 139, says she was 80 when she died, implying 1123 or 1124. Dahmus, p. 154, says she was 67 in 1189, and 82 at the time of her death, implying a birth date of 1121 or 1122.

Her name, "Eleanor," has been said to be properly "Alia-Aenor," "the other Aenor," after her unloved mother Aenor (Meade, p. 18). I wonder about this, however, since the name "Eleanor" was common in the following years -- unlikely if Eleanor of Aquitaine, that most-reviled woman, had been the first Eleanor.

Aquitaine, her duchy, had been a sort of autonomous fragment of Charlemagne's empire. In 951, William I became its duke, founding the line from which Eleanor sprang (Owen, p. 4). Over the next century and a half, the Dukes of Aquitaine increased their reach to include, e.g., Gascony. In 1071, this line gave birth to William IX, known as the "first of the troubadours" (Markale, p. 14). He did much to promote the ideal of Courtly Love (which, in an era when most marriages were political, in effect meant "fornication"). Owen, p. 7, quotes a thirteenth century source which calls William IX "one of the most courtly men in the world and one of the greatest deceivers of women."

William IX died in 1127, and his son William X in 1137 (Owen, p. 10; Markale, p. 17, says that William X died very conveniently, on a pilgrimage to Compostella, but can offer no actual evidence of funny business). Until then, there had been hope that he would beget a male heir, but his death obviously ended that possibility. That left William X's teenage daughter Eleanor as heir to Aquitaine, which by this time was actually larger -- and richer -- than the personal fief of the King of France (Kelly, p. 4). True, the Duchess of Aquitaine was a subject of the King of France -- but the King of France had only nominal authority over most of his dukes (Normandy too was only theoretically subject to French control; its Dukes generally ignored the French king).

From the moment her father died without a male heir, Eleanor became the most sought-after woman in Christendom. Some of that was because she was young and pretty -- but mostly, she was "rich". Aquitaine was hard to control, but since when did that bother a medieval nobleman? There seem to have been multiple plots to kidnap her in the weeks after her father's death (Kelly, p. 2). The best one, however, was that engineered by the old French king Louis VI. He arranged to have Eleanor married to his son Louis. He pulled it off just in time; Louis VI promptly died, and by the time the younger Louis and his new bride entered Paris, he was King Louis VII and she was his queen (Owen, p. 14; Kelly, p. 8).

The marriage, however, was not a success. Although both were young, they were very different. Eleanor was vivacious, intelligent, and a natural schemer. Louis -- who had been intended for the church until his older brother died (Kelly, p. 3) -- was neither clever nor lively; the most that can be said for him was that he was pious -- and even that was intermittent; he was much too easily angered, and occasionally involved in conflicts with the church (Owen, p. 20). Eleanor, according to Markale, p. 19, introduced daring fashions to Paris (Boyd, p. 34, suggests that the origin of Cinderella's lost slipper came from one of these items, although that is a long time for a folk motif to float).

She also introduced a number of rather frivolous games -- one of which was promptly banned as too risque. Louis the Boring can hardly have been pleased. (Many accounts report that Eleanor once said she had married a monk, not a man; Markale, pp. 27, 33, etc. Boyd, p. 51, gives his fourth chapter this title and suggests on p. 60 that Louis and Eleanor rarely slept together). Even so, the marriage might have limped along had Eleanor borne Louis a son -- and had it not been for the Second Crusade.

The First Crusade had resulted in the creation of four Crusader States, the Kingdom of Jerusalem, the Principality of Antioch, the County of Tripoli, and the County of Edessa. The latter three ran along the Mediterranean coast, with Antioch in the north, Tripoli in the middle, and Jerusalem in the south. The three states were entirely independent and weren't always friendly, but when it came to defending themselves from attack, their geography meant that they were mutually supporting, especially when they had naval help.

Not Edessa. The frontier of the Crusader States, it jutted off northeast from Antioch, with no direct access to Tripoli or Jerusalem and with Moslem emirates on three sides (see map on p. 109 of Runciman or on p. 301 of Oldenbourg).

In 1144, Zengi, the first great leader of the Islamic counterattack on the Crusader States, besieged Edessa. There were few defenders; its count, Joscelin II of Courtenay, had stripped the walls to build up a field army (Runciman, p. 235). The Byzantines refused to help; so did the people of Antioch. A force from Jerusalem came too late. On December 26, 1144, Edessa fell after a month-long siege. The Islamic reconquest had begun (Oldenbourg, p. 320).

Western Europe had never really supported the Crusader States properly (Runciman, p. 249). To build a strong state many colonists were needed -- and never came. (Even those who went on the
First Crusade had mostly died along the way or been killed by the Turks.) Nor were many knights willing to make the long trip to Palestine to serve for a year or two. Outremer as constituted was sure to fall as soon as a strong enemy developed. But the loss of Edessa shook the Europeans out of their lethargy. The Second Crusade came about when a number of European leaders decided to take the cross and try to retake Edessa.

It should have been a brilliant chance. Zengi was murdered a year and a half after the capture (Runciman, p. 239), and his lands divided between his sons -- the elder had Mosul, the younger Aleppo (Oldenbourg, pp. 321-322). Nur-ed-Din, the new ruler of Aleppo, was to cause the Franks more trouble than ever Zengi did -- but first he had to consolidate his power. Had the Crusaders moved effectively, they might have kept him from amounting to much. But the Crusaders did not move effectively. A premature counterattack on Edessa made by the locals resulted in the remaining Christians being expelled from the city (Runciman, pp. 239-240). German crusaders under the Emperor Conrad were defeated and dispersed by the Turks (Oldenbourg, pp. 326-327), with the German Emperor himself abandoning the Crusade after barely surviving with a handful of his knights (Boyd, p. 89).

The Crusades always lost heavily in transit, and the French crusade was no exception; the management was bad and famine and bad weather took their toll along the way (Boyd, pp. 90-91). A portion of the French crusading force arrived safely in Palestine, but, not knowing the local conditions, was talked into attacking the Kingdom of Damascus (Oldenbourg, pp. 330-332). It seems to have been chosen because "there was no apparently softer target and the Europeans could not simply go home without doing anything" (Boyd, p. 107).

It was just too bad for Damascus, which was a relatively tolerant place, inhabited by Jews, Christians, and Muslims alike. It wasn't any good to the Crusader States, either, because Damascus was independent of Nur-ed-Din; the attack -- which failed -- merely softened up a potential ally so that it later fell to the Zengids (Oldenbourg, pp. 332-334). And the whole fiasco had torn the marriage of Louis and Eleanor to shreds. Eleanor and Louis had gone on the crusade together (Runciman, p. 262), although we don't know whether she talked him into it or he demanded it.

Explanations for her act are many; perhaps she wanted to follow in the footsteps of her grandfather William IX, who had gone on the First Crusade (Markale, p. 15); perhaps Louis didn't want to be parted from her (Markale, p. 25); perhaps he didn't trust her (Owen, p. 22; Boyd, p. 69, in fact has a report that Louis took an oath of chastity for the duration and wanted to make sure she didn't fool around); perhaps he thought her presence would make more of her subordinates serve in the Crusade (Markale, p. 26; Boyd, p. 73, credits her with recruiting many of her vassals); perhaps it was just that she had extreme influence over him (Fawtier, p. 27, although the sequel seems to demonstrate that this was not true); maybe the high-spirited but sheltered queen simply thought it would be a grand adventure (Boyd, p. 69).

Eleanor didn't like the Crusade much, as it turned out -- and, along the way, there were rumors that she had had an affair with her uncle, Raymond, Prince of Antioch. (Markale, p. 17, suggested that Eleanor and Raymond, her father's younger brother who had formerly been known as Raymond of Poitiers, may even have had a relationship before he set out to claim the Principality of Antioch. They may have been friendly, but Eleanor was probably too young for a physical relationship -- and even the gossips apparently said that "she", not he, declared against pursuing it farther, since they obviously could not marry.)

(It will tell you something about the attitudes of the time that Eleanor would later be accused of infidelity with a different uncle, even though she was in her forties and pregnant at the time; Boyd, p. 172.)

Probably the best chronicle for Outremer in this era is that of William of Tyre. He explicitly accuses Eleanor of infidelity (Meade, p. 106; Owen, p. 105). But he was writing twenty-odd years after the fact, and not of his own knowledge (Kelly, p. 62, argues that his data came from French royal sources, i.e. Eleanor's enemies) -- and, like many churchmen, he may have had a prejudice against women. William's statements do seem to prove that, by his time, Eleanor's reputation in Outremer was very bad (ironic, in that she was the mother of Richard I, and that it was her husband, not she, who decided against the assault on Aleppo).

We don't really know what happened in Antioch. Oldenbourg, p. 328, says, "There has been a good deal of argument about the nature of Eleanor of Aquitaine's relations with her uncle. Raymond, although he was getting on for fifty [most sources make him younger; Boyd, p. 64, says he was ten years older than Eleanor; Kelly, p. 30, makes him only eight years older than Eleanor, which would make him about 34 in 1148], must still have been a handsome man and was certainly more attractive than the dull, morose Louis. On the other hand, the Prince of Antioch was reputed to be a most faithful husband, and considering that he had not shown much interest in amorous
exploits so far, it seems hard to believe that he should have tried to seduce his own niece. Whatever the truth of the matter, by explaining to the Queen the advantages of a campaign against Aleppo, Raymond of Poitiers drew on himself the jealousy of the King."

Boyd, p. 101, comments that Eleanor never really seems to have understood it when people started whispering about her. So she never did much to protect herself. It probably didn't help that Eleanor and Raymond doubtless conversed in their native Provencal rather than French (Kelly, p. 56). There had already been friction between the French- and Provencal-speaking Crusaders, and the former now came to despise the "degenerate" locals as well (Boyd, p. 100).

Similarly Runciman, p. 279, "In the end, a purely personal motive made up the King's mind for him [to go to Jerusalem instead of attacking Aleppo at once]. Queen Eleanor was far more intelligent than her husband. She saw at once the wisdom of Raymond's scheme; but her passionate and outspoken support of her uncle only aroused Louis's jealousy. Tongues began to wag. The Queen and the Prince were seen too often together. It was whispered that Raymond's affection was more than avuncular. Louis, alarmed for his honour, announced his immediate departure; whereas the Queen declared that she would remain in Antioch, and would seek a divorce from her husband. In reply Louis dragged his wife by force from her uncle's palace and set out with all his troops for Jerusalem." The attack on Damascus would follow.

Boyd's account on p. 103 is even more dramatic: "In the middle of the night, Eleanor was seized in her apartments and taken at sword-point by Galeran's men to St. Paul's gate." From there she was forced to accompany the procession to Jerusalem.

As Meade says on p. 107, "One would get the impression from these happenings that logic played little part [in Louis's decisions]. The situation was even more absurd, for underneath the welter of all the bickering and political maneuvering hid the real reason for Louis's inexplicable decision: the familiar emotion of jealousy. Put at its simplest, the king suspected that Eleanor had taken the prince as her lover."

There is at least one problem with Louis's hypothesis: according to Markale, p. 29, Eleanor and Louis spent only ten days in Antioch. Hard to have much of a relationship in a week and a half! And Raymond really does seem to have believed in moderation in all things; not only did he not fool around, he was highly unusual among noblemen of the time that he didn't even drink much (Kelly, p. 54; William of Tyre described him as "no glutton or drunkard or womanizer," according to Boyd, p. 98).

Markale, p. 30, claims that Eleanor declared that not only would she stay in Antioch, but she would withhold her vassals from the Crusade to use them against Aleppo. This would explain Louis's reaction, since withholding her forces would badly weaken the already depleted Crusading army. Boyd, p. 102, also suggests this. The more sober historians are less sure.

Markale declares on pp. 25-26 that "these rumors show that Eleanor was not greatly liked by a certain part of the clerical establishment -- or, at the very least, her attitude offended the right-minded, who are always predisposed to feel proper. In fact, there is no reason to suspect that that Eleanor was fickle or untrue to the king before the expedition to the East." The French writers may have been particularly predisposed against her because there was a history of conflict between the Church and the House of Aquitaine (Kelly, p. 19).

Boyd, p. 111, reports a rumor that she had a bastard child by Raymond that was murdered and buried. But there is no official record of this, and surely a charge that weighty would have been recorded!

This was going on in 1147-1148, when William the Marshal was probably a babe in arms and the future Henry II was just entering his teens.

All sources seem to agree that Louis and Eleanor's marriage never recovered, despite an attempt by the Pope to intervene (Owen, p. 28) which was successful enough that Eleanor bore a second daughter in 1150 (Markale, p. 33; McLynn, p. 9, suggests that the Pope told Eleanor that he sided with Louis in the matter of the divorce, which caused her to temporarily yield again to Louis. Boyd, p. 116, however suggests that the girl may have been born too soon to be the child of this reunion -- which, given his view of the situation, would almost hint that Louis raped his own wife...). Whatever the state of their relations, the two left the Crusader States in separate ships (Markale, p. 32). Louis may still have loved her, in his clumsy way (Owen, p. 29), but they clearly didn't understand each other. Boyd, pp. 103-104, thinks he was already trying to decide between divorce and some sort of treason trial -- and that he might have chosen the latter had they had a son.

Ordinarily, the solution to the royal couple's marital problems would have been to shove Eleanor in a nunnery, or perhaps keep her under guard (as Henry II was later to do). There was just one problem: Louis had no successor. Eleanor had given him two daughters, one before and one after the crusade (Owen, p. 29), but no son. He needed an heir (Warren-Henry, p. 44), and while France
had not yet invented the Salic Law, it was clear that no one was prepared to have a daughter succeed. Louis had either to father a son by Eleanor, or have the marriage ended so that he could have a son by some other wife. And, obviously, whichever he did, it would be easier to do it with Eleanor's cooperation.

Kings rarely had trouble obtaining divorces at this time, and Louis and Eleanor could claim consanguinity as grounds. The problem with divorce was that it would force Louis to give up Eleanor's lands. (To be sure, Fawtier, p. 24, says that Louis hadn't been able to control Aquitaine anyway, so it was no loss. But if Eleanor's next husband had a son, then Aquitaine would go to him, rather than Louis's daughters by Eleanor; Warren-Henry, p. 44). Louis had no good choices. After much delay, he finally decided on divorce. In this he was probably encouraged by the famous Bernard of Clairvaux, Louis's famous (and famously sanctimonious) clerical advisor, who earlier had gone after Peter Abelard and who strongly disapproved of Eleanor (Kelly, p. 79).

It was about this time that Count Geoffrey of Anjou and his son Henry visited the Parisian court. Nominally vassals of King Louis, Geoffrey (like many French vassals) was effectively independent, so this was rather unusual. Gerald of Wales, who did not like Eleanor, claims she took Geoffrey into her bed (Owen, p. 30), even though Geoffrey's wife Matilda, the mother of Henry, was still alive. (It is interesting to note that both Geoffrey the father and Henry the son had wives who were much older than they -- and both quarreled violently with those wives, but never divorced them.) The idea of sleeping with the Queen certainly fits Geoffrey's character; he was known as a seducer. Still, the sources for the claim are suspect (Kelly, p. 77). But it would be little wonder if Eleanor found the Angevins -- the strongest French rivals to Louis -- attractive. It was not yet clear that Henry would become King of England, but just the combination of Anjou and Maine (Geoffrey and Henry's inheritance), Normandy (conquered by Geoffrey), and Aquitaine would be plenty to cause trouble in France. This is why Harvey, p. 49, calls the annulment "a step of inconceivable folly" by Louis. But he surely did not realize who would be Eleanor's next husband....

As soon as Eleanor obtained her divorce, people again started trying to kidnap her into marriage (Owen, p. 31; Markale, pp. 36-37; Warren-Henry, p. 45, Dahmus, p. 142, say one of those trying to capture her was none other than Henry Plantagenet's younger brother Geoffrey, who at 16 was only about half her age, according to Boyd, p. 122); clearly she needed a husband, if only to get them off her back.

So she promptly married Henry, even though he was about eleven years younger -- and a close enough relative that Henry had been barred from marrying Eleanor's daughter! (Kelly, p. 82). Romanticists claim they fell in love at first sight (McLynn, p. 9), which seems unlikely. But they certainly saw advantages to combining their forces (Kelly, p. 77). And, if nothing else, Henry was a lot smarter and more interesting than Louis (Markale, p. 39).

As Boyd says on p. 123, marrying him "not only solved her pressing need for a spouse strong enough to protect her domains from pressing enemies, but owed her a lifelong debt of gratitude for making him the most powerful man in France. Ironically, he would become in the course of time her most implacable enemy of all."

The marriage took place in May 1152, eight weeks after the divorce, even though King Louis -- whose ward Eleanor theoretically still was -- had not approved (Owen, p. 32; Fawtier, pp. 139-140). The French were angered by the haste of the marriage -- although, in years to come, Louis VII would marry his third wife only five weeks after his second died (Fawtier, p. 51; Boyd, p. 162, seems to hint that this raised suspicions of foul play), and at a time when he should have still been in mourning (McLynn, p. 10).

Many think the marriage had been arranged even before Eleanor's marriage to Louis was dissolved (Markale, p. 85), although there is no direct evidence for this. It was a gamble for Henry, in that he, like Louis, needed a son from her -- but what she could not do for Louis, Eleanor did repeatedly for Henry; they had five sons, four of whom (Henry, Richard, Geoffrey, and John) lived to adulthood.

In early 1153, having mostly pacified his continental domains, Henry invaded England (Warren-Henry, p. 49), to which he was proper heir (his mother Matilda had been the only surviving son of King Henry I. King Stephen, a younger son of Henry I's sister Adela, had gained the throne because no one wanted a female monarch). Late in 1153, after Stephen's oldest son Eustace died (Warren-Henry, p. 51), it was agreed that Henry would be accepted as Stephen's heir. In late 1154, Stephen died, and on December 19, 1154, the 21-year-old Henry was crowned King of England. Eleanor was crowned Queen at the same time (Warren-Henry, pp. 52-53).

She had already borne Henry a son, William (Boyd, p. 133), and although he died young, others would follow to formally join Aquitaine to the English crown.

Whereas Louis had kept Eleanor under his eye for almost their entire marriage, Henry II frequently left her behind as he went on his wanderings, at times even giving her some share in the
government (Owen, p. 45), although he more often merely left her to sit and do nothing (Owen, p. 49); Warren-Henry, p. 260, says of her role, and that of the Queen Mother Matilda (who also had spells as regent), "their authority seems in practice to have been largely formal."
The fact that Henry so often left her behind would seem to imply that, in the early years of their marriage, he was not concerned about her fidelity, even though he didn't pay much attention to her or her opinions -- and was anything but faithful himself. As McLynn notes on p. 12, she was "almost permanently pregnant," making a high degree of carousing unlikely. They did apparently spend every Christmas together until 1165 (Boyd, p. 172).
To be sure, Henry would later on put her under close guard -- but that was for rebellion, not infidelity; she was by then past childbearing age. The flip side of this is, according to Markale, p. 41, he usually left her in England or Normandy, rather than Aquitaine, meaning that she could not conspire with her own vassals and was not around the people with whom she shared a culture.
The years after about 1160 were difficult for Eleanor. As the conflict between Henry II and Louis VII sharpened, she found herself with hostages to fortune on both sides: Her children by Henry were of course part of the English camp -- but her two daughters by Louis remained in France. (Louis had a similar conflict, in that one of his daughters by his second wife was in English hands, as wife to the future Richard I, but it doesn't seem to have changed his behavior; Owen, p. 49).
Boyd, p. 175, suggests that Henry in this period contracted a venereal disease and passed it to Eleanor. That he contracted one is certainly possible, but there seems little evidence that she caught it as well. Certainly it didn't shorten her life!
Boyd, p. 177, suggests that the estrangement between Henry and Eleanor became complete in 1167, the year Henry's mother Matilda died.
It was perhaps in 1166 that Rosamund Clifford first entered Henry's life (Owen, p. 56; Markale, p. 46; McLynn, p. 43, says 1165). Our details of her life are few. Owen, p. 114, suggests she was born c. 1140, but surely she would have been married by age 26; I suspect she was nearly a decade younger. Her father Walter de Clifford lived near the Welsh border; perhaps-Henry and Rosamund first saw each other during the Welsh campaign of 1165.
Henry had many mistresses in his life (at least, most authorities claim so, although Warren-Henry, p. 119, says that the evidence is insufficient, noting that his only two properly-documented illegitimate sons were probably conceived before he married Eleanor. Dahmus, p. 154, cautiously declares that Henry "may have been unfaithful to her before John's birth; he surely was afterward"), but the liaison with Rosamund was unusually overt. Gerald of Wales didn't comment on the match until 1174 (Owen, p. 115), but then fulminated that Rosamund should not have been called Rosa-mundi, the Rose of the world, but the Rose of unchastity, Rosa-immundi (Kelly, p. 150).
For all that Kelly and Markale are convinced that Eleanor resented Rosamund, they have no real evidence. Certainly there is no reason to think Eleanor acted on such feelings. Kelly, p. 153, observed that whatever vengeance Eleanor took was aimed at Henry, not Rosamund, and suggests that this was her reason for taking part in the rebellion of 1173. And Kelly admits on p. 152 that "[t]he story of the Queen's proffer of the dagger and the poison bowl must... be discarded," and that there was no maze in which Rosamund was hidden (cf. Markale, p. 47). Warren-Henry, p. 119, says that "Nothing, indeed, can be recovered for certain about Henry's relations with his wife until their obvious estrangement in 1173"; he argues that Eleanor would not have resented Rosamund because taking mistresses was so common at the time.
The maze at Woodstock was first mentioned in a 1378 translation and expansion of Gerald of Wales (Owen, p. 116) and elaborated in Fabyan's Chronicle of c. 1500 (Owen, p. 118 -- we note that Fabyan wasn't very accurate even for Fabyan's own time, let alone centuries earlier), while the bit about the dagger and poison comes from a fourteenth century London chronicle -- which, however, was so confused that it referred the whole affair to the reign of Henry III and Eleanor of Provence and dates it to 1262, more than half a century after the death of Eleanor of Aquitaine! (Owen, pp. 116-117).
We do note the interesting coincidence is that Chretien de Troyes, at about this time, was writing his Cliges, an Arthurian tale involving a woman in a labyrinth (Owen, p. 119) -- but he probably got this from Greek myth and later people applied it to Rosamund.
Rosamund went on to become extremely famous; Owen devotes pp. 121-148 to literary works about her, although the only one of these many poems and plays that shows any hint at all of being traditional is the one indexed as "Fair Rosamund." And, according to Owen, it was not until the fifteenth century that the song of "Fair Rosamund" was written.
Rosamund died in 1176 or 1177, having gone into a nunnery. Thus Eleanor could not have killed her, since the Queen was a captive at the time (Warren-Henry, p. 119). It is possible that Rosamund took the veil in despair -- because Owen, p. 73, suggests that this was the period when Henry II started paying attention to Alais/Alice, the daughter of Louis VII who had been betrothed to
Henry's son Richard. Most of what we know about this is gossip -- although Richard eventually rejected Alice as his wife because his father had taken her (Gillingham, p. 160). There isn't even a firm date for this purported liaison; Boyd, p. 231, says she had a child by Henry but that the baby died, then on p. 250 reports that there were two children. McLynn, p. 91, suggests that the affair did not start until 1180. And Warren-John, p. 37, suggests that Philip Augustus made up the story and passed it on to Richard to make Richard rebel against his father.

Even though Henry and Rosamund were probably linked romantically by the late 1160s, it was not until 1173 that relations between Henry and Eleanor really turned bad. In that year, Henry's three oldest sons turned on their father. Owen, pp. 68-69, does not seem to think Eleanor had any part in encouraging the revolt, which began with a quarrel between the Old and Young Kings (no less a source than Dante blamed that on the troubadour Bertrand de Born, whom he placed in the eighth circle of hell as a result. In Dante, Bertrand "set the young king on to mutiny" according to the Ciardi translation of the Inferno -- see canto 28, lines 120-end. McLynn, p. 60, also considers de Born to have been a major influence on Henry the Younger; cf. Kelly, p. 223). Boyd, p. 204, also thinks the boys started it and Eleanor simply went along, and he suggests (p. 220) that Bertrand was stirring up trouble to cover an attempted affair.

Kelly, p. 150, says that "there was something very special about the famous case of Rosamund Clifford that deeply aroused the Plantagenet queen," and thinks this explains her revolt But McLynn points out on p. 43, Eleanor and Henry had married largely for political purposes; Eleanor must have known that it was likely that he would have affairs. McLynn, p. 44, suggests that Eleanor feared Aquitaine being absorbed into the Angevin Empire. This doesn't wash either, however, since Eleanor worked hard, in the reigns of Richard and John, to hold the Empire together. If Henry the Younger rebelled on his own, Gillingham, p. 64, is of the clear opinion that Eleanor encouraged the rebellion of at least Richard the second son and Geoffrey the third. This seems to be the consensus view; it is supported, e.g., by Markale, p. 48, and McLynn, pp. 40-41 (although he admits that Geoffrey was slippery enough to take any chance he could find to assert his own power). Warren-Henry, p. 119, says that no one at the time could understand Eleanor's part in the rebellion, and very tentatively suggests on p. 121 that it was because she had been so completely blocked from power. If so, then it makes sense that she might have encouraged her sons.

Eleanor's decision to rebel along with her sons Henry the Young King, Richard, and Geoffrey had the peculiar effect of causing Eleanor to side with her ex-husband Louis against her current husband! (Warren-John, p. 29). But Henry II prevailed -- Boyd, p. 204, suggests that this was due to unity of command on his side; the rebels had many leaders and no overall commander -- and Eleanor, realizing the rebellion had failed, and supposedly fled Aquitaine dressed as a man (Markale p. 51; Kelly, p. 183; Tyerman, pp. 195-196). The disguise failed; she was quickly captured.

It is interesting to note that Henry made terms with his sons, who remained free and even were given some additional money (Dahmus, p. 183), but punished Eleanor by putting her in confinement (Owen, p. 69). She would stay under close guard for about a decade, until after the death of the Young King in 1183 (Owen, pp. 71-72), although we know almost nothing else about her condition in this time. Owen, p. 72, notes that she was not even permitted to attend the funeral of her son.

Markale, p. 52, and Kelly, pp. 189-190, claim that Henry considered trying to get a divorce, presumably on the basis of consanguinity (plus treason). Kelly, p. 192, also suggests that Eleanor might have been forced into a monastery, with or without a divorce -- an idea which clearly had no appeal to her.

But Henry's situation in 1173 was unlike Louis's two decades earlier: He had plenty of sons -- if anything, too many, given their rebellious tendencies. No need to lose Aquitaine. What he might have done had Eleanor been childless, or not Duchess of Aquitaine, is anyone's guess -- but irrelevant. Kelly on p. 192 suggests that Henry wanted the divorce so that he could marry Alice of France -- but the chronology of this doesn't work well, since Alice was only about 13 in 1173, and by the time she and Henry were really involved (if they were), Henry seems to have settled down to keeping Eleanor as his wife, but imprisoned. Boyd, p. 207, thinks he offered her a choice of retiring to an abbey or imprisonment, and that she chose imprisonment, but he offers no supporting data. Boyd, pp. 212-213, says she was imprisoned, with few if any servants or companions, at Old Sarum near Salisbury, a tightly-guarded fortress with few comforts and few people nearby. His suggestion, p. 215, is that Henry wanted to force her to consent to an annulment of their marriage so that he could marry again -- and then disinherit her sons.

What is clear is that, in such close imprisonment, Eleanor could not have killed Rosamund, nor even arranged for the killing even if someone had been foolish enough to commit murder on her behalf.
Not everyone was happy about her treatment. Provencals wrote what, if the translation does not mask too much, was probably quite beautiful poetry about her fate (paraphrased from Owen, p. 72, and Meade, p. 279):

Where is the living she once enjoyed to the music of flute and drum?  
Where is her court? Where is her family?  
Captive of the King of the North Wind,  
She lies, overcome by sorrow.  
But let her not despair.  
Return, O captive, if you can...

After the Young King's death, Eleanor was given slightly better treatment, although still carefully watched (Owen, p. 74; Markale, p. 54, and Boyd, p. 227, think this was just Henry using her again because of succession issues involving Richard and Aquitaine, but adds on p. 229 that she was given a little more freedom after she started cooperating with Henry). Her movements were still restricted -- e.g. when her third son, Geoffrey, was killed in a tournament accident (apparently trampled to death by horses; Boyd, p. 230), she was again denied the right to attend the funeral (Owen, p. 76). McLynn, p. 118, suggests she was again closely confined in 1188, when Henry II and Prince Richard had their final quarrel, but the evidence for this is weak.

Then Henry II died in 1189, cursing his sons for betraying him (Owen, pp. 78-79). Eleanor soon faced a new sorrow when her daughter Matilda died -- but she also regained her freedom when her favorite son Richard became king. (According to Kelly, pp. 248-249, it was none other than William the Marshal who was sent to free her -- but she had already been released by the time he reached her. And we should note that Richard promptly married the Marshal to the heiress of Gloucester, making him an earl for the first time. The Gloucester heiress was reportedly young and quite beautiful, and I know of no evidence that Marshal was unfaithful.)

Eleanor was not only free, she was now a power in the land -- Boyd, p. 239, remarks that her "mental and physical vigour on release was remarkable" for someone so old and so long imprisoned. She apparently had a seal made and used it to seal charters in England, where she had no formal authority except as delegated by Richard (Boyd, p. 240).

In her first years of freedom, she probably helped arrange Richard's marriage (Owen, p. 82), and helped run the kingdom while he was on crusade (Markale, p. 56, calls her the "true mistress of England" -- but this seems unlikely just because Richard wouldn't want to rely too much on a woman in her sixties who might die at any moment). She seems to have been instrumental in controlling the rebellion of Richard's brother John (Owen, p. 86). She may have cut back her involvement in affairs when Richard came home -- but only briefly. In 1199, Richard I died, a victim of his own combative instincts -- he was besieging a castle, and went too close to the walls, and was hit by an arrow -- and poor medical practice (Owen, p. 92).

Richard had never declared whether John, Henry and Eleanor's last son, or Arthur, the young son of Henry and Eleanor's third son Geoffrey, should succeed. Arthur had stronger hereditary right, but that did not mean much then (of the last seven English kings, Harold II, William I, William II, Henry I, Stephen, Henry II, and Richard I, at least five had not had hereditary right). And Arthur was still a boy, and under French influence anyway. Different parts of the Angevin Empire chose different kings (Warren-John, p. 51). Eleanor was influential in gaining support for John over Arthur in Aquitaine and elsewhere (Owen, p. 94; Tyerman, p. 196). Interestingly, William Marshal also helped tilt things John's way (Warren-John, p. 49). In the end, however, John had to make some concessions to Philip of France. They looked minor, but they were an omen of things to come (Warren-John, p. 55).

Markale, pp. 68-69, suggests that Eleanor decided to back John because she thought she could control his bad behavior. This makes no sense. Eleanor was by this time in her late seventies; John was 32 -- and had no children. She could not possibly hope to keep control until John's children were old enough to succeed. McLynn, p. 77, makes the even stranger claim that Eleanor "despised John," which makes it hard to believe that she would have supported his succession (McLynn can only justify this on the grounds that Eleanor hated Arthur more -- blaming her hatred on the trivial fact that the boy's mother Constance had named her son Arthur; McLynn, p. 90). John was to prove a disastrous king -- but at least some of that was due to the fragile situation left him by Richard; Arthur would likely have been as bad or worse.

1199 was a sad year for the dowager queen; her youngest daughter Joanna (born 1165) died shortly after Richard (Owen, p. 96), supposedly in childbirth after being separated from her husband (Boyd, pp. 308-309). Eleanor was left with only two living children, Eleanor (born 1161, and by this time Queen of Castile) and John; the latter two would outlive their mother. But even now, at the age at least 74 and probably 77, she continued to do diplomatic work for her children, for example helping to arrange a marriage between her granddaughter Blanche of Castile and the
son of King Philip of France (Owen, pp. 96-97). Thus, even though none of Eleanor's children ever sat on the throne of France, her great-grandson did (Markale, p. 47).

Already by 1200 they were calling the new king "John Softsword" (Warren-John, pp. 56-57). Warren argues that the Angevin military machine was best suited to defence, not offence. But John, with an economy battered by Richard's constant need for funds, couldn't even defend very well. Richard had survived partly because Henry II had left him a substantial financial reserve (Warren-John, p. 61) and partly by selling every saleable item in England -- and, even so, he had had to make a new Great Seal in 1198 so he could repudiate his debts! (Warren-John, p. 62). John had no bank balance to fall back on, and no offices to sell; to his cost, he simply couldn't conduct operations on the same scale Richard had.

It is interesting to note that John's greatest military success was to save his mother. In 1201, Philip of France attacked Aquitaine and trapped Eleanor at Mirebeau. According to Warren-John, p. 71, she was by now bedridden, and certainly too old to make the sort of daring escape she had managed earlier in life. John made a forced march to rescue his mother (Owen, p. 99). In the process, he trapped a number of French soldiers and briefly caused Philip to halt his attacks (Warren-John, p. 79).

It was the last great moment of Eleanor's life. Not even she could control what came next. One of those captured in the rescue of Mirebeau was Arthur of Brittany, the disappointed claimant to the throne. (Defenders of Arthur should note that he had agreed to attack his own grandmother! -- Markale, p. 73)! If Arthur was anything like his father Geoffrey, the one Plantagenet whom "all" the historians seem to condemn (e.g. McLynn, p. 67, considers him to have combined the traits of his brothers Henry and John: Henry's handsome, convincing exterior and John's sneakiness and untrustworthiness), then he was a genuine threat to the public order.

But if Arthur might have been a lousy king, he was a good symbol. We don't know what happened to him, but he definitely was not seen after 1203 (Owen, p. 100). If John did not kill him, one of his vassals almost certainly did. The Bretons rose up to get their duke back in 1203, and John did not, and probably could not, produce him (Warren-John, p. 81). Warren's guess (Warren-John, pp. 82-83) is that John had personally killed Arthur while in a drunken rage. But exaggeration is easy; Markale, e.g. (p. 74) knows two near-contemporary accounts of Arthur's end (that John ordered him blinded and castrated, and that John killed Arthur himself) -- and makes up enough details to allow both to have happened.

Even if the disappearance of Arthur could be excused, John also refused mercy to many others who were at Mirabeau (Davis, p. 18). Many of those in the French territories turned against him. Warren-John, p. 80, considers the elimination of Arthur one of John's biggest mistakes. Mirabeau gave John several advantages -- and threw them away. People in England didn't care much about Arthur, and when, a decade later, the French king tried to bring it up with the Pope, the Pope officially branded Arthur a rebellious vassal and told the French to drop the issue (Warren-John, p. 84). But his death led the Bretons and others to turn firmly against John. And it was too late for Eleanor to rescue her last wayward son.

Owen, p. 101, makes the fascinating observation that, as Eleanor's life faded out, so too did the Angevin Empire. John had held his boundaries in 1201-1203, but in early 1204, the French attacked Normandy. There was very little resistance (Warren-John, pp. 88-89, suggests that Richard I's harsh hand had turned the Normans against the Angevins). Richard I's great defensive work, the Chateau Galliard, fell in March (Warren-John, p. 95), ruining John's plans to recover his losses. The road to Rouen -- the key to Normandy -- lay open, and so did the path to the Norman hinterland. Philip proceeded to capture the towns toward the coast, knowing that if he held western Normandy, John could not support an army sent to reinforce Rouen (Warren-John, p. 97). Rouen itself, surrounded by French outposts, surrendered on June 24 (Fawtier, p. 149). Normandy -- the home of William the Conqueror's dynasty, and the first major region over which Henry II had ruled directly -- was gone.

Even as that was happening, on April 1, 1204 (or perhaps during the night before), Eleanor of Aquitaine died. She was probably between 80 and 84 years old, and had been Duchess of Aquitaine for almost exactly 67 years, and Queen (either Queen of France, or Queen of England, or Dowager Queen) for all but a few months of that time. No English queen -- not even Queen Victoria -- held her title that long.

Eleanor is buried in Fontrevrault Abbey, near her husband and son Richard (Saul, p. 48); she may have died there, having finally retired from the world, although this is disputed (Owen, p. 102). It is interesting to note that the effigy on her tomb shows her holding an open book. An earlier sculpture of her, with Louis, also shows her holding a book (Boyd, p. 27; shown in his illustration 3). We don't see many others portrayed that way in this period -- e.g. John's wife Isabella, whose remains are in the same hall, is shown with her hands clasped. Richard I and Henry II, also buried there, hold
Without her, John seemed to lose whatever effectiveness he had formerly had. Warren-John, p. 99, notes that while even Richard would likely have lost Normandy, he would have been in the thick of the fighting against the French. But "John stayed in England biting his nails." Little wonder the Normans gave in easily. The English did not give up hopes of regaining Normandy until after the Battle of Bouvines in 1214, and continued to claim the duchy until Henry III formally yielded it in 1259 (Fawtier, p. 149), but England was too enfeebled to mount a counterattack.

Personally, I can't help but have mixed but mostly positive feelings about Eleanor. Take away all the late accretions and you have a rich but sad story. She was frivolous in her youth, and her struggles against her husbands hurt them both -- but she was more sinned against than sinning. She clearly became a stateswoman in her later years, and probably would have been just as good when younger if only anyone had listened to her; she obviously had more brains than Louis at least. She clearly deserved a great deal of respect. But, in a misogynist world, respect is just what she didn't get. To this day, historians can fall victim to this; Harvey, p. 48, comments that "even the lapse of centuries is unable to blur altogether the sharp outlines of her impetuousity."

Yet Meade, p. xi, points out a credit to her given to few women: "Despite her association with these four kings [Louis, Henry, Richard, and John], she struggled to retain her own identity, and it is a measure of her success that 772 years after her death she survives not as Queen Eleanor of England or Queen Eleanor of France but simply as Eleanor of Aquitaine."

She certainly attracts lovers of scandal. Three of the biographies cited in this document (Kelly, Markale and Meade) strike me as more gossip than anything else, even though Kelly and Meade are reasonably well footnoted. I'd also consider McLynn far too willing to accept a possibility as a certainty.

Some of the authors admit the problems of seeing through their sources. Markale, p. 192, says that "the stories of Eleanor could be entitled altogether, 'Adultery Considered as One of the Fine Arts.' The hate and distrust she inspired is not sufficient to explain the number of love affairs attributed to the queen-duchess." He thinks that Eleanor was a woman who wanted freedom and was condemned as a result. Markale adds that the comparisons to the vicious and oversexed Roman empress Messalina (wife of Claudius I) are unfair; "Eleanor's case is entirely different -- and the adulteries she is assumed to have committed are far from proved." On pp. 196-197 he notes that the French in particular had a motivation to smear her, because her divorce from Louis so weakened the French monarchy.

Over the years, stories of Eleanor's infidelity multiplied -- Owen, pp. 104-112, documents how each chronicler seemed to make her blacker than the one before. An early biography of the troubadour Bernard of Ventadour suggests that Eleanor slept with him (Owen, pp. 40-41). Another French singer would accuse her of wanting to leave Louis for Saladin during their quarrel on the Crusade -- yet another absurdity, since Saladin at the time of the second crusade was an unknown youth of probably no older than thirteen and perhaps as young as ten (Meade, p. 106; Kelly, p. 62; Owen, pp. 105-106). Owen, p. 54, mentions a rumor that she was involved with another uncle, Raoul de Faye, in the 1160s -- although she was pregnant at the time.

As McLynn comments on p. 14, "Certainly there was something about Eleanor that could provoke people to hatred. Some described her as a latter-day Messalina while others said that the legend of Melusine [the demonic wife of a Count of Anjou] was a foretelling of her reign."

Much of the second half of Markale is about legends of Eleanor; on p. 194, he derives the stories of Eleanor from the "Adulterous Queen" motif in early Celtic legend, making her part of a fertility cult. Right.

So strong was the legend that, in later years, Anthony Munday in his plays about Robin Hood (written c. 1600) would present Eleanor as trying to seduce Robin (Dobson/Taylor, p. 222), even though she was in her sixties at the time of the action of the play.

Somehow, no one seems to have noticed these affairs at the time. To be sure, Markale, p. 13, says that Chretien de Troyes used Eleanor as the model for his Guinevere, and hence presumably for Guinevere's affair with Lancelot. But Markale, pp. 79-80, notes that when Eleanor's marriage to Louis was dissolved, the council involved formally refuted the charge of adultery. Although this might have been a political decision -- divorce on the grounds of adultery would have rendered her children illegitimate and would surely have caused her to contest the case.

Shakespeare made her a "cank'red grandam" in Act II, scene I of "King John," but given Shakespeare's record of falsehoods, that may be a compliment.

Moderns have a strong tendency to link Eleanor with the troubadours and the idea of Courtly Love -- which said, in essence, that love couldn't exist in marriage; only unattainable love was real. The link is certainly possible -- the troubadours, after all, originated in Aquitaine, and Eleanor's own grandfather was one of the founders of the movement. And Boyd, p. 29, says that one of Eleanor's...
"less glorious distinctions is to be the only woman recorded as having unleashed a war in support of a sister's right to marry the man she loved."

But Owen, p. 152, points out that the stories of Eleanor managing "Courts of Love" are exaggerated -- the main account is from one Andrew the Chaplain (cited on pp. 153-154 of Owen), and the "cases" Eleanor judges are too conveniently like the Queen's own history to be believable. Tyerman, p. 197, adds that some of the details about Eleanor's practices are "fiction"; she wasn't where the tales put her when they put her there.

And if Eleanor encouraged the troubadours, or even composed herself, that doesn't mean she engaged in actual hanky-panky.

What's more, Eleanor had a real reason to be against the conventions of courtly love -- because her grandfather had abandoned her grandmother and openly taken up with a concubine (Meade, pp. 15-16). Given all the trouble that caused, Eleanor would have had every reason to have tried to maintain a stable married life.

Warren-Henry, p. 583, comments that stories of Eleanor presiding over "courts of love" or the like "may have owed something to the flirtatious, romantic young woman who had at one time graced the court of Paris... but owed nothing to the matriarch and hard-headed politician that Eleanor became in later life."

Might Eleanor have slept with the future Earl Marshal? She did show him favor (Owen, p. 57). He helped rescue her from an ambush in 1168 (Kelly, p. 154), and when he was captured (after being stabbed from behind after unhorsing six enemies while himself fighting on foot, according to McLynn, p. 63), she contributed to his ransom (Boyd, p. 183). But he spent more time serving Henry II.

Although we don't know his exact age, it is surely relevant. Powicke, p. 17, says he was about 80 when he died in 1219, meaning he was born in 1139 -- but "eighty" is suspiciously round; I strongly suspect it was a chronicler saying simply that he was "very old," based on the Biblical "three score and ten" or even "four score." Plus, in 1189 while guarding Henry II's rearguard from an attack by Prince Richard, the Marshal was still skilled enough to deliberately kill Richard's horse while not injuring the Prince (McLynn, p. 114). This would be tricky for a 50-year-old; a later date for Marshal's birth seems far more likely. Kelly, p. 248, and Boyd, p. 236, make him only 35 in 1189 when Henry II died. This would mean he was born in 1153 -- probably impossible, since he was able to fight off six men in 1168. The best guess is that William Marshal was born in 1147 (so OxfordCompanion, p. 622; Tyerman, p. 285), although Owen, p. 57, implies he was a few years older.

If the 1147 date is correct, that makes the Marshal 25 years younger than Eleanor (he would outlive her by 15 years, dying in 1219). Even if we say he was born in 1139 (the earliest possible date) and Eleanor was born in 1125 (the latest possible date), she was 14 years older. Eleanor's oldest child, Marie, was born in 1145 (Owen, p. 20) -- quite possibly before the Marshal was born. Eleanor and Henry had married in 1152, when the Marshal was no more than 13 and probably only about five. Those facts obviously make it impossible for him to have taken her maidenhead. That doesn't make it impossible that he slept with her. But, even granting that Eleanor was considered a great beauty in her day, what are the odds that the Marshal would have wanted to sleep with a woman who was old enough to be his mother?

Marshal was only a younger son of a minor nobleman; he did not become an earl until 1189, after Henry II died, when Richard I allowed him to marry Isabella, the heiress of Pembroke (OxfordCompanion, p. 622). (Thus his proper title was "Earl of Pembroke," not "Earl Marshal." But everyone seems to have called him the "Earl Marshal"). But Henry II never knew him by that title. Nor would King Henry's promise not to write anything down have cut much weight, since his word was not particularly good.

I note that the Marshal fell out of favor with King John soon after Eleanor died, not to be restored until near the end of the reign. But the reason did not involve Eleanor: Marshal had conceded the loss of Normandy and done homage to the French for his estates there (Warren-John, pp. 114-115).

Although he was first famous as a fighter (Boyd, p. 188, says that he captured more than 500 men in tournaments!), Marshal also was noted as an honorable man, and came to be regarded as wise. When King John died in 1216 and someone was needed to govern the country during the minority of Henry III, the Marshal was not only given the job, he was given unusual powers: "The wish of those gathered together at Gloucester was that the old earl marshal should assume the responsibility for the protection of Henry and his kingdom. The marshal was reluctant.... [After a second request backed by Earl Ranulf of Chester, who arrived late], the marshal agreed. In the words of his biographer, he was given the baillie of the kingdom.... The marshal became rector of king and kingdom. He is so styled a few days later in the first reissue of [the Magna Carta]"
(Powicke, p. 2).
(The mere fact that he had a biographer is interesting; Tyerman, p. 286, says that he was "the subject of the first medieval biography of a layman who was not a king." Although it's a pretty folkloric biography; early in life, Marshal was taken prisoner by King Stephen, who threatened to hang him unless his father behaved. The father supposedly answered Stephen that he could produce even greater sons -- and Stephen led the lad live; Davis, p. 34. But this same story is told of other nobles, e.g. of Lord Strange, the son of Lord Stanley, when Lord Stanley was rebelling against Richard III. I'll believe such tales when they are properly documented....)

When John died, he had lost most of England; the Welsh were attacking across the Marches; the Scots had taken control of the northern counties, and either the French or rebel barons held London, Winchester (the site of the richest bishopric in the country; in effect, the second financial center), and Lincoln, plus all of the ports on the coastline toward France except Dover (Davis, p. 29). As a nation, England seemed doomed to be taken over by France. John's death helped, since it eliminated the personal animosities that led to the rebellions. But it was William Marshal who saved England.

The Marshal drove the invading French out of England, mostly by capturing the fortresses of Kent and the southeast and so cutting their communications with France (Powicke, pp. 9-10) and then winning a battle at Lincoln (Powicke, pp. 11-12), causing many of the rebellious English barons to return to their allegiance. The English paid a fairly big monetary settlement to speed the French on their way (Powicke, p. 14). Would the barons have trusted Marshal with their money if he were scandal-tainted?

The Marshal died in 1219 -- and declared that he should have no successor as regent, possibly to keep people from conspiring for the job (Davis, p. 49). As he lay dying, he consulted a number of spiritual advisors. He was worried about the wealth he gained at tournaments. He said farewell to his wife and daughters. He called upon the Papal legate Pandulf to help govern the kingdom until the young Henry III reached his majority. He made other arrangements (Powicke, p. 17). If he said anything at all about Eleanor, the record does not survive.

It is well-known that John was Henry II's favorite of his four sons (e.g. McLynn, pp. 76-77). But he was the baby of the family, born in 1166 (so Kelly, p. 103; Markale, p. 44; McLynn, p. 26; Owen, p. 55) or perhaps 1167 (so some chronicles). Since Eleanor and Henry were together relatively rarely in the 1160s, John was the obvious candidate for the cuckoo's egg. Would he have been Henry's favorite had there been any possibility he was illegitimate?

(Note that, while John was not as tall and splendid as his older brothers, he certainly had Angevin traits such as violent rages. McLynn, p. 94, describes what sounds like an obsessive-compulsive tendency toward biting his fingers when enraged which John shared with Henry II.)

Before you ask -- as far as I know, no DNA testing has been applied.

Bottom line: Although it is possible that Eleanor of Aquitaine had extramarital affairs (possible, but beyond proof), we have no evidence of it. (If you want my personal opinion -- I don't think she did. Yes, Eleanor schemed, and yes, she tried to manage her husbands, without success, and her sons, with better success. That doesn't make her a philanderer. Women are generally not as tempted to sleep around as men -- and the risk for them was higher.) And if she did sleep around, it probably wasn't with the Marshal.

Of course, it doesn't matter what she actually did -- what matters is what the person who wrote this ballad "thought" she did. And they thought the worst. More than a century ago, Bishop William Stubbs accurately wrote, "Few women have had less justice done them in history than Eleanor" (cited by Meade on p. ix).

In a footnote, although Marshall almost certainly did not sleep with a queen, his descendent did. Marshall had a daughter Eva, whose daughter Maud de Braose was the grandmother of Roger Mortimer of Wigmore (Mortimer, pp. 11-12). Mortimer would later become involved with Isabella of France, the wife of King Edward II -- and would be instrumental in the overthrow of Edward II. I have to mention another possibility, having to do with Courtly Love. The quasi-official doctrine of this movement was that "One cannot love one's own wife but must love the wife of some other man" (Wagenknecht, p. 243). Could this song be a send-up of the Courtly Love notion which somehow survived? The obvious difficulty being that this would require a very long survival of a song that would likely have originally been French. I don't really consider it likely.

Still, the chronology makes it certain that, if "Queen Eleanor's Confession" is based on actual fact, then Henry II and Eleanor of Aquitaine cannot possibly be the monarchs involved. Are there other possibilities to explain the song?

If one moves the story to the time of Henry III (reigned 1216-1272), who married Eleanor of Provence, we should note that by the time the third Henry married Eleanor at the age of 28 in 1236, the Marshal line was on the brink of extinction; Henry had hounded Richard the third Earl to
death, leaving the earldom in the hands of his brother Gilbert (Davis, p. 100), who in turn was
quarreling with Henry by Christmas 1238 (Davis, p. 122) and died in 1245 (Davis, p. 154). Besides,
Henry and Eleanor seem to have had a good marriage (Davis, p.109); she was only twelve or
thirteen at the time of her marriage, and seems to have been quiet and unassertive (Davis, p. 110);
the two never became involved in scandal. And after that, there are no instances of a King Henry
marrying an Eleanor. (I do note, however, that Margaret of Anjou the wife of Henry VI was widely
believed to have had an affair with a member of her court.)
The case of Margaret of Anjou, in fact, has a lot of similarities to this song -- enough that I almost
wonder if it didn't contribute to it. Margaret was married to a Henry -- in this case, Henry VI. Unlike
Eleanor, she was only in her mid-teens when she married, so she probably was a virgin at the time
of her marriage. The context of the marriage was the Hundred Years' War -- the English were
trying to hold Henry V's conquests in France, and failing, and were negotiating for a French
marriage to try to obtain peace.
Henry himself was not involved in the negotiations. Instead, he appointed his friend, the Earl of
Suffolk, to head an embassy. Suffolk made a deal. A proxy marriage followed, with Suffolk standing
in for Henry VI (Griffiths, p. 487). Thus, as a sort of formal equivalency, Suffolk could be said to
have married Margaret, and hence in a sort of formal way to have had her maidenhead. And,
because Suffolk was so close to the royal family, and because Henry VI was utterly incompetent, it
was rumoured that Suffolk had an affair with the queen and was the father of her only child, Prince
Edward.
What's more, when Henry VI appointed Suffolk to his embassy, Suffolk -- knowing there was
trouble brewing -- made conditions. He "requested a public declaration to him and his companions
that no blame should attach to him and his companions should their mission fail, and this the king
provided by letters patent under the great seal" (Griffiths, p. 484). And when Suffolk made the deal
with the French, one of the concessions he made was to turn the county of Maine -- the key to
holding Normandy -- over to the French. Also, it should be remembered that Henry VI claimed the
crown of France. By negotiating as he did, Henry in effect conceded his right to that crown. Thus
Henry VI, by marrying Margaret, in effect pledged "my living and my lands, my sceptre and my
crown," as in the song.
All of which is interesting, but hardly enough to parallel the song. The key is an incident that took
place when Margaret first came to England, before she met Henry VI. According to one chronicler,
she was unwell when she arrived after a rough passage, and Henry took the opportunity to inspect
her without her knowing what was going on: "When the queen landed in England the king dressed
himself as a squire... Suffolk doing the same, and took her a letter which he said the King of
England had written" (Griffith, p. 488).
The parallels are not perfect, but we have a King Henry in disguise, an earl thought to have had an
affair with the Queen, and a king who gave that earl a promise. Quite a combination.
It occurs to me, furthermore, that there is a just-barely-possible explanation for this song, which
actually fits the twelfth century, except that it does not involve King Henry II and Eleanor of
Aquitaine.
Henry and Eleanor's eldest son was Henry "the Young King" (so-called because he was crowned
as his father's successor while Henry II was still alive; Ashley, p. 522). Henry the Younger was
married to Margaret, a daughter of French King Louis VII by one of his later wives (Ashley, p. 522).
What makes it interesting is that Gillingham reports (p. 89) that in the 1180s -- shortly before the
death of Henry the Young King -- there were rumors that William the Marshal (not yet an earl) was
the lover of Margaret the wife of Henry the Younger. And Margaret, although she had no power at
all (Henry the Young King had very little, and she didn't share what he had), had been officially
crowned as his Queen.
Henry had probably been jealous of Marshal even before that, since Marshal had a much stronger
reputation as a fighter, and also was considered better surety for debts (McLynn, p. 64). When
even his wife seemed to be showing a liking for Marshal (although there is no hint that it was
sexual), the Young King dismissed Marshal from his entourage (McLynn, p. 65). But Henry "could
never put a stop to the gossip nor put William on trial" (Gillingham, p. 89). As Warren-Henry puts it
on p. 582, "Henry the Younger, refusing either to disbelieve the charges or to allow William to
prove them false, deprived himself of the one man who could perhaps have dissuaded him from
the ultimate foolishness of his behavior in 1182-1183."
Marshal, incidentally, offered to take on any three accusers (one at a time, of course), in a trial by
ordeal to prove his innocence (Kelly, pp. 209-210). Because Marshal was such a noteworthy
warrior, no one dared take up the challenge. And not even Henry the elder seemed to take the
gossip seriously; when the younger Henry died, he gave Margaret a pension (Warren-Henry, p.
609).
Thus, if we replace Henry II with Henry the Young King, the Earl Marshal with William the Marshal who would later be earl, and Queen Eleanor with Queen Margaret, this song becomes possible. Apart from the pesky detail that Margaret outlived the Young King, anyway. And that Marshal was given his earldom by Richard I after both Henry the elder and Henry the younger were dead (Gillingham, p. 125).

Henry the Younger was eventually reconciled with Marshal. According to McLynn, p. 73, in the 1183 conflict between the Old King and his sons, the man who had accused Marshal of adultery concluded that Henry II would win their conflict and fled the Young King's entourage. The Young King concluded that the fellow was lying, and therefore that the Marshal was innocent -- although it hardly mattered at that point, since the Young King died so soon after. A slightly more reasonable possibility arises if we wait a generation. There "is" a link between an Earl Marshall and an Eleanor of the English royal family. The second Earl Marshal married Eleanor, the sister of Henry III (and hence the granddaughter of Eleanor of Aquitaine) in the 1220s (Davis, p. 65) -- although the relationship didn't last long; Marshal died in 1231, shortly after another marriage between the families; Marshal's sister married Henry III's brother Richard of Cornwall (Davis, p. 84). Eleanor Plantagenet then married Simon de Montfort (Davis, p. 117), who would later come very close to overthrowing Henry. Thus Eleanor Plantagenet might well have turned against Henry III, but she could hardly have cuckolded him since she never married him! The second Marshal's brother Richard, who became the third earl, ended up being branded a traitor by Henry III in 1233 (Davis, p. 93) -- which naturally forced him into rebellion, the first foretaste of the many troubles Henry would experience in his 56 year reign. Eventually Richard Marshal died, suspiciously, after a surgical operation (Davis, p. 98). Is it possible that the marriage of an obscure Earl Marshall and an obscure Eleanor (the sister, rather than the wife, of a King Henry) got projected back onto a more famous Henry, Eleanor, and Earl?

In any case, Owen, p. 161, says that for most of the Eleanor stories, "history has been the starting point for legendary development. With 'Queen Eleanor's Confession' the process has been reversed. There a popular tale had brought to the mind of some balladeer memories of the English queen as he understood her to have been; and he amused himself and us by casting her in the ready-made role he found there. Her 'confessions' are, of course, part of her legend; but the frame-story is from another, independent tradition." On p. 160 he notes that the theme of a husband hearing his wife's confession are found in a French fabliau and in Boccaccio. - RBW

Bibliography

- Ashley: Mike Ashley, British Kings and Queens, Barnes & Noble, 2000 (originally published as The Mammoth Book of British Kings and Queens, 1998)
- Chambers: E. K. Chambers, English Literature at the Close of the Middle Ages, Oxford, 1945, 1947
- Dahmus: Joseph Dahmus, Seven Medieval Kings, 1967 (I use the 1994 Barnes & Noble edition)
- Harvey: John Harvey, The Plantagenets, 1948, 1959 (I use the 1979 Fontana paperback edition)
- Lofts: Norah Lofts, Anne Boleyn, Coward, McCann & Geoghegan, 1979
Queen Mary (Auld Maid's Lament)

DESCRIPTION: The girl (perhaps "Queen Mary") is of an age to be courting but has no suitors. She dresses well, and goes out when she can, but finds no takers. Her mother laments the girl's fate, as does the girl herself

AUTHOR: unknown

EARLIEST DATE: 1888 ("G.W.", "Girls' Game, from the Banks of Forth" in _Scottish Notes and Queries_)

KEYWORDS: loneliness courting playparty

FOUND IN: Britain(England(North),Scotland(Aber,High)) Canada(Newf) US(SW)

REFERENCES (11 citations):
Greig/Duncan7 1373, "Nae Bonnie Laddie Will Tak Me Awa" (1 text, 1 tune)
Greig/Duncan8 1605, "Queen Mary" (5 texts, 2 tunes)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 62, "The Scotch Lassie" (2 texts, 2 tunes)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 46, "The New Dress" (1 fragment, which appears to be this but might be "Nae Bonnie Laddie...")
Opie/Opie-TheSingingGame 79, "Queen Mary" (6 texts, 1 tune)

ADDITIONAL: Ed Cray,"Jump-Rope Rhymes from Los Angeles" in Western Folklore, Vol. XXIX, No. 2 (Apr 1970 (available online by JSTOR)), p. 124, ("My name is Queen Mary") (1 text)
Edward W.B. Nicholson, editor, Golspie: Contributions to its Folklore (London, 1897 ("Digitized by Google")), pp. 198-199, ("My name is Queen Mary") (1 text, 2 tunes)
G.W., "Girls' Game, From the Banks of Forth" in [John Bulloch?, editor.] Scottish Notes and Queries (Aberdeen, 1889 ("Digitized by Google")), Vol. II, No. 6, November 1888, p. 91, "Sweet Mary" ("Sweet Mary, Sweet Mary! my age is sixteen") (1 text)
Walter de la Mare, _Come Hither_, revised edition, 1928; note to #389, ("Queen Mary, Queen Mary, my age is sixteen") (1 short text)

Roud #6281

CROSS-REFERENCES:
cf. "Nae Bonnie Laddie tae Tak' Me Away (I)" (theme, lyrics)

NOTES [78 words]: The relationship between this piece and "Nae Bonnie Laddie tae Tak' Me Away (I)" is extremely vexed -- to the extent that it is impossible to tell which fragments go with which song. Frankly, I'd probably lump them if Roud didn't split them (and then, seemingly, mis-file some
of the versions -- aided and abetted by Ford, who had two songs of this type). As a starting point, playparties and courting games go with this piece; full-fledged songs with the other. - RBW

Last updated in version 2.6
File: HHH230

Queen Mary's Men (New Year's Eve Carol)

DESCRIPTION: "This is good New Year's Even-night, We are all Queen Mary's men, And we've come here to claim our right, And that's before Our Lady." The singers travel the town asking for gifts of food. The offer good wishes for the residents

AUTHOR: unknown
EARLIEST DATE: 1870 (Chambers)
KEYWORDS: food carol
FOUND IN: Britain(Scotland(Aber))
REFERENCES (6 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #152, p. 1, "Queen Mary's Men" (1 text)
Greig/Duncan3 641, "We Are A' Queen Mary's Men" (1 text, 1 tune)
Montgomerie/Montgomerie-ScottishNurseryRhymes 200, "Queen Mary's Men" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 406-407, "Fragment of the Hagmena Song" (1 text)

DT, MARYMEN
ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), pp. 167-169, ("This night it is guid New'r E'en's night")

Roud #4584
CROSS-REFERENCES:
cf. "Besuthian" (subject)

ALTERNATE TITLES:
Orkney New Year's Eve Carol

NOTES [185 words]: This song seems to be known mostly in the north of Scotland, where Catholicism held on long after the Reformation, so the reference to "Our Lady" probably does not indicate an early date.

The reference to "Queen Mary" is not very helpful in dating. Counting backward, queens of Britain named Mary were:

Mary of Teck, wife of George V (1867-1953)
Mary II Stewart, wife of William III (joint monarchy; reigned 1689-1694; born 1662)
Mary of Modena, second wife of James II (1658-1718); if she were meant, this would be an overtly political song, which seems unlikely

Queens Mary of England after 1400 were:
Mary I, queen regnant 1553-1558 (1516-1558)
Queens Mary of Scotland after 1500 were:
Mary Stuart, queen regnant 1542-1567 (1542-1587)
Mary of Guise, wife of James V and mother of Mary Stuart (1515-1560)
Mary of Gueldres, wife of James II (died 1463)

All of these save Mary II were Catholic (well, I'm not sure about Mary of Teck, but she's presumably too late, since she became queen in the year Greig/Duncan collected the song), but few of them are convincing candidates for the Queen Mary of the song. - RBW

Last updated in version 2.8
File: MSNR200

Queen of Elfan's Nourice, The [Child 40]

DESCRIPTION: The Queen of Elfland awakens to hear her child's (wet)-nurse weeping. The Queen of Elfland asks the reason; the nurse says that she is crying for her own son. The Queen of Elfland sets the nurse on the right road home (and on to heaven).

AUTHOR: unknown
EARLIEST DATE: 1802/3 (Skene ms.)
KEYWORDS: separation children magic abduction
FOUND IN: Britain(Scotland)
REFERENCES (9 citations):
Child 40, "The Queen of Elfan's Nourice" (1 text, 1 tune) {Bronson's (#1)}
Bronson 40, "The Queen of Elfan's Nourice" (1 version)
Bronson-SingingTraditionOfChildsPopularBallads 40, "The Queen of Elfan's Nourice" (1 version)
Greig/Duncan2 328, "The Queen o' Elfin's Nourice" (2 fragments, 2 tunes) {Bronson's #1}
Wells-TheBalladTree, p. 240, "The Queen of Elfan's Nourice" (1 text, 1 tune) {Bronson does not print this tune but calls it a "happy borrowing from a Gaelic song on the theft of a child by the fairies}
Quiller-Couch-OxfordBookOfBallads 7, "The Queen of Elfland's Nourice" (1 text)
Montgomerie/Montgomerie-ScottishNurseryRhymes 136, "(I heard a cow low, a bonnie cow low)"
(1 fragment of two stanzas, with no plot; it simply mentions the lowing cow, and might be an independent item grafted into the Child ballad)
DT 40, ELFANURS*
ADDITIONAL: Emily Lyle, _Fairies and Folk: Approaches to the Scottish Ballad Tradition_, Wissenschaflicher Verlag Trier, 2007, pp, 142-145, (no title) (1 text, 1 tune with variant forms)
Roud #3723
NOTES [232 words]: Tradition has it that fairies much preferred to have human women nurse their babies; according to Marc Alexander, _A Companion to the Folklore, Myths & Customs of Britain_, Sutton Publishing, 2002, p. 184, the earliest recorded English tale of a changeling was the story of Malekin, which was recorded by Ralph Coggeshall in the 1200s. Hence the legends about changelings and also odd stories such as this one about a human woman being kidnapped to Elfland. It strikes me that even the well-known tale of Rumpelstiltskin might be a variation on this. For discussion of this see Emily Lyle, _Fairies and Folk: Approaches to the Scottish Ballad Tradition_, Wissenschaflicher Verlag Trier, 2007, p. 128
Lyle discusses this ballad in particular on pp. 140-148. On pp. 140-141, she observes that Bronson's discussion of his one tune is not entirely accurate, because he did not have full details of how it was collected. See now Lyle's account for the correct history.
Lyle also suggests (p. 145) that the last ten lines of the text in the Skene manuscript (Child's sole text) do not belong with this ballad but come from "Tam Lin" [Child 39]. Child thinks they are from "Thomas Rymer" [Child 37]. Certainly they are inessential, as they discuss the roads to heaven and hell, whereas presumably the Queen of Elfland could simply set the nurse on the direct path and not reveal these secrets. - RBW
Last updated in version 4.1
File: C040

Queen of Hearts
DESCRIPTION: "To the Queen of Hearts goes the Ace of sorrow... Young men are plenty but sweethearts few; If my love leaves me, what shall I do?" The singer talks of her wealth and family, "But I'll leave them all to go with you."
AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: love courting family travel
FOUND IN: Britain
REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 153, "Queen of Hearts" (1 text)
DT, QUNHEART*
Roud #3195
BROADSIDES:
Murray, Mu23-y1:105, "The Wheel of Fortune," James Lindsay (Glasgow), 19C [extremely mixed, with the "Wheel of Fortune" verse, a thyme stanza, a bit of "Fair and Tender Ladies," a "Queen of Heart" verse, and more]
CROSS-REFERENCES:
cf. "I Know My Love"
File: FSBW153

Queen of Hearts, She Made Some Tarts, The
DESCRIPTION: "The Queen of Hearts, she made some tarts, All on a summer's day. The Knav of Hearts, he stole the tarts, And took them right away. The King of Hears called for the hearts, And beat the knave full sore. The knave... vowed he'd steal no more."
AUTHOR: unknown
EARLIEST DATE: 1782 (European Magazine, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: royalty theft cards
FOUND IN:
REFERENCES (4 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 434, "The Queen of Hearts" (1 text)
Baring-Gould-AnnotatedMotherGoose #235, p. 152, "(The Queen of Hearts)"
Jack-PopGoesTheWeasel, p. 166, "The Queen of Hearts" (1 text)
Dolby-OrangesAndLemons, p. 60, "The Queen of Hearts" (1 text)
Roud #19298
NOTES [113 words]: I don't know how popular this was before Lewis Carroll used it as the basis for
the trial of the Knave of Hearts in Alice's Adventures in Wonderland, but of course it has been
incredibly well-known since then. The Baring-Goulds (note 37, beginning on p. 149) print the whole
European Magazine version of 1782, which is much longer than the common version, and involves
the other suits as well as the hearts -- e.g. the King of Spards "He kissed the maids, Which made
the Queen full sore...."
Jack-PopGoesTheWeasel claims that Dodgson's take on the legend parodies Queen Victoria. But
Dodgson was an extreme conservative, and strong monarchist; I flatly don't believe it. - RBW
Last updated in version 3.3
File: 002434

Queen of Scotland, The [Child 301]
DESCRIPTION: The Queen tries to seduce Troy Muir; he denies her. To punish him, she has him
lift up a certain stone under which a serpent waits. A passing girl draws off the snake by cutting off
her breast. Troy Muir marries her. Her breast regrows to suckle their son
AUTHOR: unknown
EARLIEST DATE: 1828 (Buchan)
KEYWORDS: seduction rejection trick animal injury rescue marriage childbirth royalty
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Child 301, "The Queen of Scotland" (1 text)
Roud #3878
File: C301

Queen of the Desperadoes
DESCRIPTION: "She was a two-gun woman, Belle Shirley was her name." Belle marries Jim Reed
who was killed by "Morris." She then marries Mr. Starr and "moved to Younger's Bend." Her six
other husbands and her dominance over them are briefly described.
AUTHOR: unknown
EARLIEST DATE: 1966
KEYWORDS: love marriage death
FOUND IN: US
REFERENCES (1 citation):
Fife/Fife-CowboyAndWesternSongs 97, "Queen of the Desperadoes" (2 texts, 1 tune)
Roud #11090
File: FCW097

Queen of the May
DESCRIPTION: Singer meets a young woman. She says she has come to gather may. He asks to
go with her; she refuses, for fear of being led astray. He kisses her; they wander through the
meadows as he picks may. Next morning he marries her to preserve her reputation.
AUTHOR: unknown
EARLIEST DATE: 1832 (Journal from the Bengal)
KEYWORDS: courting love sex marriage wedding
FOUND IN: Britain(England(Lond,South,West))
REFERENCES (10 citations):
Huntington-SongsTheWhalemenSang, pp. 190-192, "Queen of the May" (1 text, 1 tune)
Williams-FolkSongsOfTheUpperThames, p. 300, "Johnny the Ploughboy" (1 fragment) (also
Williams-Wiltshire-WSRO Ox 235)
Cologne/Morrison-WiltshireFolkSongs, pp. 54-55, "The Queen of May" (1 text, 1 tune)
Sharp-OneHundredEnglishFolksongs 53, "As I Walked Through the Meadows" (1 text, 2 tunes)
Karpeles-TheCrystalSpring 58, "As I Walked Through the Meadows" (1 text, 1 tune)
Reeves/Sharp-TheldiomOfThePeople 6, "As I Walked Through the Meadows" (1 text)
Reeves-TheEverlastingCircle 107, "Queen of the May" (1 text)
Hammer-GarnersGay, pp. 18-19, "The Queen of the May" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #35, "Queen of the May" (1 text, 1 tune)
DT, QUEENMAY*
Roud #594
BROADSIDES:
Bodleian, Firth c.18(154), "The Queen of May" ("When the winter is gone and the summer is
come"), J. Pitts (London), 1819-1844; also Harding B 11(299), Harding B 11(2727), Johnson
Ballads 3069, Johnson Ballads 804, Firth c.14(85), Johnson Ballads 1510 View 1 of 2[many lines
illegible], "The Queen of May"
CROSS-REFERENCES:
ALTERNATE TITLES:
Now the Winter Is Past
The Handful of May
The Plowboy's Courtship
NOTES [46 words]: This reminds me a lot of "Green Bushes" (Laws P2). The imagery is largely the
same, and there are reminiscences in the wording. But the end results are different. - RBW
Although it's never made explicit, especially in Cecil Sharp, I know a line of asterisks when I see
one! - PJS
Last updated in version 5.0
File: SwMS190

Queen Victoria's Welcome to Deeside

DESCRIPTION: "Ye hills and ye mountains surrounding Balmoral, ye groves and ye valleys, ye
surely can tell," "The eighth of September will ne'er be forgotten... We ran and we jumpit... to
welcome the Queen." Victoria and Albert's visit are toasted
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan1)
KEYWORDS: home royalty
HISTORICAL REFERENCES:
Sep 8, 1848 - Queen Victoria takes possession of Balmoral Castle
FOUND IN: Britain(Scotland)
REFERENCES (2 citations):
Greig/Duncan1 139, "Queen Victoria's Welcome to Deeside" (1 text)
Ord-BothySongsAndBallads, p. 337, "Queen Victoria's Welcome to Deeside" (1 text)
Roud #5605
NOTES [316 words]: The details in the song are not really enough to date it (no real indication of
place; a date on the eighth of September, but no year), but it does mention "the Queen and her
consort and three bonnie bairnies," as well as mentioning that the queen's husband in Albert. Thus
Queen Victoria (1819-1901; reigned 1837-1901) and Prince Albert (1819-1861) are clearly
indicated.
There is one minor curiosity in the song. Balmoral had been tenanted by Sir Robert Gordon until
1847, when that worthy died unexpectedly. Victoria and Albert then leased the house. They in fact
first arrived on September 8, 1848. But the song mentions only three children; by 1848, Victoria
had no fewer than six: Victoria (future Empress of Germany), Edward (future Edward VII), Alice,
Alfred, Helena, and Louise, with the oldest, Victoria, still a few months shy of eight years old.
One suspects a political motive to the song. This was the era of the Highland Clearances, and not
everyone in northern Scotland was happy with the English monarchy....
There seem to have been a "lot" of songs written about Queen Victoria's visits to Scotland.
Broadsides on the theme include:
NLScotland, L.C.Fol.74(218), "The Queen's Visit to Scotland" ("The Queen is coming here they
say, / To Scotland coming down"), unknown, n.d. but probably published in connection with an 1842 visit; also as Bodleian, Johnson Ballads 2781. NLScotland, ABS.10.203.01(128), "The Queen's Welcome to Scotland" [by Andrew Park] ("The queen she is coming, hurra! hurra! / To the land of the thistle, hurra! hurra!"); unknown, n.d.; same broadside as L.C.Fol.74(219b). There are also broadsides on Victoria's trip to Ireland, plus there is a sort of a parody on these praise ballads, Harding B 14(123), "The Queen's Return from Scotland," J. Paul (London), n.d.; also 2806 c.16(121a), "The Queen's return from Scotland," G. Jacques (Manchester), etc. - RBW

Last updated in version 2.4

File: 0rd337

Queensland Overlanders

DESCRIPTION: The singer reminds the listeners of the well-known life of the Queensland drover. He describes the various men who engage in the profession, and their visits to town. The chorus is a toast: "Tonight we drink the health of every overlander."

AUTHOR: unknown

EARLIEST DATE: 1905 (Paterson's _Old Bush Songs_)

KEYWORDS: Australia travel work

FOUND IN: Australia

REFERENCES (9 citations):
Anderson-StoryOfAustralianFolksong, pp. 218-225, "The Overlander I," "The Overlander II," "The Overlander III" (3 texts, 3 tunes, very diverse [see the notes])
Fahey-Eureka-SongsThatMadeAustralia, pp. 164-165, "The Overlanders" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 114-116, "The Queensland Drover" (1 text, 2 tunes)
Stewart/Keesing-FavoriteAustralianBallads, pp. 39-41, "The Overlander" (1 text)

DT, QNSLNDOV

ADDITIONAL: Bill Wannan, _The Australians: Yarns, ballads and legends of the Australian tradition_, 1954 (page references are to the 1988 Penguin edition), pp. 70-71, "The Overlander" (1 text)
Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), pp. 297-298, "The Overlander" (1 text)

Roud #9107 and 24817

NOTES [244 words]: The versions of this are sufficiently diverse that I think deliberate rewriting almost certain. But there is no clear data on the relationship between the versions, so I'm lumping them. I frankly was going to split the three versions in Anderson-StoryOfAustralianFolksong -- the first is about how the overlander quarrels with stockmen and ordinary people, but they all take his cheque; the second is about how men of every nation are overlanders but the girls don't like them; the third is what I personally consider "Queensland Overlanders." But having started by lumping the songs in other sources, it's now very hard to split them. John S. Manifold, _Who Wrote the Ballads? Notes on Australian Folksong_, Australasian Book Society, 1964, p. 93, also regards the items as recensionally different. He takes the three versions printed by Anderson in Colonial Ballads and says that the first was printed in 1865, the second is a songster version from 1889 and regards it as a different song: "If there is a connection [between the two], I think it lies in plagiarism. The author of the 1889 version seems to me to have lifted such incidents as he wanted from the older song, probably because he had no droving experience of his own to draw on." In a way, though, it hardly matters, because only the third version was collected in the field. Roud seems to consider most versions to be his #9107, but one "Queensland Overlander" version got tagged as #24817. - RBW

Last updated in version 5.2

File: FaE164
conclusion that life is short
AUTHOR: unknown
EARLIEST DATE: 1906 (copy of broadside)
KEYWORDS: courting poverty death mourning
FOUND IN: US(NE)
REFERENCES (4 citations):
Laws H14, "The Queenstown Mourner"
Flanders/Brown-VermontFolkSongsAndBallads, pp. 29-33, "In the Township of Danville/The Queenstown Mourner" (2 texts, 1 tune)
DT 683, QTNMOURN
ADDITIONAL: _Sing Out_ magazine, Volume 21, #2 (1972), p. 22, "The Queenston Warning" (1 text, 1 tune, the Sara Cleveland version)
Roud #2195
File: LH14

Queer Folk i' the Shaws, The
DESCRIPTION: "I thocht unto mysel' ae day I'd like to see a Race... Sae up I gat, an wash'd mysel', put on my Sunday braws, An' ... started for the Shaws!" He likes the races, but in his ignorance ends up in trouble with the law, and vows not to return again
AUTHOR: Janes Fisher ?
EARLIEST DATE: 1904 (Ford)
KEYWORDS: racing horse drink money police prison punishment injury
FOUND IN: Britain(Scotland)
REFERENCES (4 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 97-99, "The Queer Folk i' the Shaws" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #121, pp. 1-2, "The Queer Folk o' the Shaws" (1 text)
Greig/Duncan2 237, "The Queer Folk i' the Shaws" (3 texts, 2 tunes)
DT, FOLKSHAW*
Roud #3803
File: FVS097

Quern-Lilt, The, or, Grinding Song
DESCRIPTION: "The cronach stills the dowie heart, The jurram stills the bairnie, But the music for a hungry wame's The grinding o' the quernie." Though people rejoice in other things, the grain from the quern keeps many fed
AUTHOR: unknown
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
KEYWORDS: work food nonballad
FOUND IN:
REFERENCES (1 citation):
Ord-BothySongsAndBallads, p. 245, "The Quern-Lilt, or, Grinding Song" (1 text)
Roud #3938
NOTES [34 words]: Ord-BothySongsAndBallads believes that Jamieson produced this as an imitation, or perhaps an improvement, of an actual grinding song. It seems likely enough. I know of no purely traditional collection. - RBW
File: Ord245

Qui Veut Manger du Lievre (Those Who Wish to Eat Some Hare)
DESCRIPTION: French. Game song; "Those who wish to eat some hare / Need only for it run." Players portray hare and hunter. Ch.: "La belle, en vous amant / Perdrai-je mes peines?" "Since you don't love me, why am I wasting my time on you?"
AUTHOR: unknown
EARLIEST DATE: 1946 (Berry-FolkSongsOfOldVincennes)
KEYWORDS: foreignlanguage nonballad playparty love animal
QUIET VILLAGE TILTING, THE

DESCRIPTION: The singer tells about a "false, fickle maid" he loved in Tilting. But he is hopeful. "My bright hopes though shattered, they might yet revive, And kind fortune bring me a faithful young bride"

AUTHOR: unknown

EARLIEST DATE: 1980 (Lehr/Best-ComeAndIWillSingYou)

KEYWORDS: courting infidelity

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 91, "The Quiet Village Tilting" (1 text, 1 tune)

Roud #26620

File: LeBe091

QUIGLEY AND PICCO

DESCRIPTION: "Come all good people, please pay attention Unto the lines which I write in grief; It's about a hero who is worse than Nero," John Picco. Quigly, far from home, sees Picco's light -- but is refused shelter because he's an Irish Catholic. He curses Picco

AUTHOR: Johnny Quigley (source: Michael Murphy)

EARLIEST DATE: 1891: "Originally published in the St John's Evening Telegram on 24 December 1891 (vol. 13/291:19) and reproduced as 'Quigley on Picco' in James Murphy's Old Songs of Newfoundland (1912)," according to the notes at ITMA/CapeShoreNL

KEYWORDS: hardtimes travel rejection

FOUND IN: Canada(Newf)

REFERENCES (2 citations):

Michael P. Murphy, _Pathways through Yesterday_, edited by Gerald S. Moore, Town Crier Publishing, 1976, pp. 162-164, "Quigley and Picco" (1 text)

Roud #30677

RECORDINGS:
Bernard Nash and Tom Murphy, "Quigley And Picco" (on ITMA/CapeShoreNL)

NOTES [156 words]: According to Michael P. Murphy, p. 147, Johnny Quigley and John Picco were real people. Quigley was born in County Wexford, Ireland, and came to Newfoundland in the early nineteenth century, working there s a carpenter, dying many years later in St. John's. Given the religious strife that afflicted Newfoundland, it is perhaps not too surprising that Picco refused Quigley shelter; Quigley frankly did not help his cause by (it would appear from the song) being a little too eager to talk about his heritage.

Murphy calls Quigley a "ballad writer of note," but the only other song I've seen attributed to him is "Jack Hinks." Most sources for that song spell his name "Johnnie Quigley," but of course that is a trivial distinction in nineteenth century Newfoundland, which was mostly illiterate.

In Newfoundland, this was sometimes regarded as a "Treason Song." For background on Treason Songs, see the notes to "The Prooshian Drum." - RBW

Last updated in version 4.5

File: Murph162

QUITY BURNING, THE

DESCRIPTION: "Oh the burning of Quilty, you all know it well; When the barracks took fire Where the peelers did dwell." Everyone scurries to save what can be saved. "This old barracks is no harm
to be gone, For many a poor fellow was shoved in there wrong"

AUTHOR: unknown
EARLIEST DATE: 1977 (IRClare01)
KEYWORDS: prison fire moniker police
HISTORICAL REFERENCES:
1920-1921 - The Black and Tan War
FOUND IN: Ireland
Roud #18471
RECORDINGS:
Mikey Kelleher, "The Quilty Burning" (on IRClare01)
CROSS-REFERENCES:
cf. "Cod Liver Oil" (tune) and references there
cf. "The Burning of Rosslea" (subject)
NOTES [71 words]: Notes to IRClare01: "The incident that gave rise to this song ... took place
around 1920, when the Royal Irish Constabulary (RIC) barracks at Quilty, a fishing village a few
miles south of Miltown Malbay, was set alight by the Republicans.
"Peelers" are police. Apparently, the barracks served also as a jail. (For more on "peelers" in
general, and the RIC in the context of the Black and Tan War, see "The Rineen Ambush") - BS
File: RcQuiBur

Quilty Fisherman, The

DESCRIPTION: The French ship Leon strikes a rock off County Clare. "Eighteen men in six
canoes," fishermen from Quilty, "cross the wild and stormy sea," "three miles," and "saved the
captain and twelve men from the sinking ship"

AUTHOR: unknown
EARLIEST DATE: 1995 (IROConway01)
KEYWORDS: sea ship storm wreck rescue Ireland
HISTORICAL REFERENCES:
Oct 3-4, 1907 - French ship Leon XIII, bound for Shannon, "was lost in a hurricane on the Irish
coast near Quilty, County Clare"; the crew of thirteen was rescued by eighteen fishermen from
Quilty. (Source: "Brave Irishmen Rescued Sailors," _The Binghamton (N.Y.) Press_, Nov. 9,
1907, citing _The Clare Champion_ of Oct. 12, 1907)
FOUND IN: Ireland
Roud #25070
RECORDINGS:
Ollie Conway, "The Quilty Fisherman" (on IROConway01)
File: RcTQuiFi

Quitting Time Song

DESCRIPTION: Call and response cornfield holler. "Oh oh oh oh, I won't be here long. Oh oh oh
oh, Dark don't catch me here." That's about it.

AUTHOR: unknown
EARLIEST DATE: 1939
KEYWORDS: nonballad work
FOUND IN: US(SE)
REFERENCES (1 citation):
Botkin-TreasuryOfSouthernFolklore, p. 744, "Quitting Time Song" (1 text, 1 tune)
ALTERNATE TITLES:
Arwhoolie
Hoolie

File: BSoF744

Quo' the Haddock to the Skate

DESCRIPTION: Disconnected couplets, lines, halflines, names and places. One coherent
example: the eel, haddock and skate comment that London is far away so the haddock advises the
eel to "crook your tail weel"


**R.F.C.**

DESCRIPTION: "Come all you poor distressed people And lend a willing ear to me; Your suffering will soon be ended For now we have the R.F.C." The government is helping the poor and homeless and hungry

AUTHOR: Buddy Preston

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: hardtimes help political nonballad

FOUND IN: US(Ap)

REFERENCES: (1 citation):

*Thomas-BalladMakingInMountainsOfKentucky, pp. 235-236, "R.F.C." (1 text)*

NOTES [107 words]: This probably sounds like a New Deal song, but in fact the Reconstruction Finance Corporation was proposed by Herbert Hoover on December 8, 1931; it was approved by Congress in January 1932 and the RFC opened for business in February. The RFC, however, was not a relief program as such; rather, it was intended to prop up the banking and insurance system. Its financing ($500 million in government money and authorization to borrow up to $2 billion more), while adequate to keep the financial system working, was not enough to actually stimulate the economy, and it was really a failed half measure. Still, the RFC was retained until 1957. - RBW

File: ThBa13

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**Rab**

DESCRIPTION: "Rab, Rab, Lead off, head! Come by, ladies, come by! Hit him in the head with a pone of bread... Pretty little girl to go with me... I'm gonne leave old Tennessee!... Rabbit soup's not
good to eat... Rabbit soup'll rot your teeth."

Rabborison's Bonnet

DESCRIPTION: Rab Robison's bonnet covered his and his wife's head from the rain, was under his knees at church, was waved in the air when he swore, or as a bellows for fire, .... "It wasna the bonnet but the bean that was in it Made the hale parish talk"

Rabbi's Daughter

DESCRIPTION: "You are a Rabbi's daughter, And as such you must obey Your father without question...." "If a Christian you should marry, Your father's heart would break... You must leave him for my sake."
Rabbit Chase

DESCRIPTION: Humorous cante-fable description of chasing a rabbit. Part of the humor is that, unlike "fox chase" songs, not much happens: The old wife wants a rabbit (though she hardly knows what one is); the old man and dog blunder around preparing to catch it

AUTHOR: unknown

EARLIEST DATE: 1927 (recording, Charlie Parker)

KEYWORDS: hunting humorous animal dog family age

FOUND IN: US

REFERENCES (1 citation):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 106-107, "Rabbit Chase" (1 text, 1 tune)

RECORDINGS:
New Lost City Ramblers, "Rabbit Chase" (on NLCR10)
Charlie Parker & Mack Woolbright, "Rabbit Chase" (Columbia 15154-D, 1927, on Cornshuckers1)

NOTES [24 words]: Cohen notes that when he played this song for mountain people, they found it so amusing that they pulled out a tape recorder and taped "him". - PJS

File: CSW106

Rabbit Hash

DESCRIPTION: Patting Chant: "Oh rabbit, rabbit, rabbit, Rabbit a-hash An' polecat smash; Rabbit, rabbit, rabbit a-hash. Rabbit skip an'-a rabbit hop, An' a-rabbit eat my turnip top. Oh, rabbit, rabbit, rabbit a-hash! Oh, rabbit a-hash."

AUTHOR: unknown

EARLIEST DATE: 1922 (Brown)

KEYWORDS: animal food nonballad

FOUND IN: US(SE)

REFERENCES (2 citations):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 238-239, "Rabbit Hash" (1 text, 1 tune, though the tune is really just a single note fitted to the music)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 168, "The Rabbit Skipped, The Rabbit Hopped" (1 short text)

Roud #10058

NOTES [110 words]: This is a sort of a dubious lumping of Lomax's and Brown's versions; Brown's text consists simply of the lines "The rabbit skipped, the rabbit hopped, the rabbit bit off the turnip top," and Brown did not note it as a patting chant. But it's easy to see how it could have shifted from one form to the other.

Roud links together several rabbit songs under one number: "Mister Rabbit," "Ole Mister Rabbit (I'll Get You Rabbit)," even "Rabbit Hash." All are about rabbits raiding gardens (something they certainly do) and the attempts to punish them for it (rarely successful, even with modern technology). But the forms are quite distinct, so I split them. - RBW

File: LxA238

Rabbit in the Log (Feast Here Tonight)

DESCRIPTION: "Rabbit in the log And I ain't got no dog." The singer, apparently poor and a rambler, perhaps a poacher, imagines how to catch the rabbit and describes how he will cook and enjoy it. He will sleep in a farmer's shed, etc.

AUTHOR: unknown

EARLIEST DATE: 1913 (Brown)

KEYWORDS: animal food hunting

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 166, "Rabbit in the Log" (1 fragment)
Coleman/Bregman-SongsOfAmericanFolks, pp. 72-73, "Nobody's But Mine" (1 short text, 1 tune, which may be combined with "Nobody's Business But Mine")

RECORDINGS:
Monroe Brothers, "Have a Feast Here Tonight" (Bluebird 7508)

CROSS-REFERENCES:
Rabbit in the Rail Pile

DESCRIPTION: "Rabbit in the rail pile, search him out quick, Gather, twist around him with a long pronged stick, Catch him on the north side, catch him on the eye, There you chase 'em to eye, eye, eye."

AUTHOR: unknown
EARLIEST DATE: 1992 (Pottie/Ellis-FolksongsOfTheMaritimes)
KEYWORDS: animal hunting
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Pottie/Ellis-FolksongsOfTheMaritimes, p. 13, "Rabbit in the Rail Pile" (1 text, 1 tune)
Roud #25014
CROSS-REFERENCES:
cf. "Rabbit in the Log (Feast Here Tonight)" (theme)

Rabbit Stole de Greens

DESCRIPTION: "Rabbit stole de greens (x2), Break down, Molly, hoo, hoo (x2)." "Big pot o' punkins, Little pot o' peas; De ole har smile To see de pot bile. Break down, Molly, hoo, hoo. (x2)"

AUTHOR: unknown
EARLIEST DATE: 1914 (Brown)
KEYWORDS: food animal
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 169, "Rabbit Stole de Greens" (1 text)

Raccoon

DESCRIPTION: "Raccoon has a bushy tail, Possum's tail is bare. Rabbit has no tail at all, 'cept a little bunch of hair." Verses about love, animals, anything at all: "Love it is a killing thing, Beauty is a blossom, If you want your finger bit, Poke it at a possum"

AUTHOR: unknown
EARLIEST DATE: 1917 (Cecil Sharp collection)
KEYWORDS: animal love nonsense floatingverses
FOUND IN: US(Ap,MW,SE,So)
REFERENCES (15 citations):
Randolph 260, "Kitty Cain't You Come Along Too?" (1 short text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 162, "De Possum Am a Cunning Thing" (2 short texts plus mention of 1 more); also 163, "The Raccoon Has a Bushy Tail" (1 text plus 2 fragments; the "C" text has the chorus of "Cindy"); also 415, "Lynchburg Town" (3 texts plus 2 fragments, 2 excerpts, and mention of 2 more, all with the "Lynchburg Town" chorus, but "A" and "B" have verses from "Raccoon" and "Possum Up a Gum Stump and "D" and "E" are partly "If I Had a Scolding Wife" ("Lucy Long (I)"): only "C" seems to be truly "Lynchburg Town"); also 17, "I Wouldn't Marry" (7 text (some short) plus 6 excerpts, 1 fragment, and mention of 5 more, of which "A" appears to mix this with "Coming Around the Mountain (II -- Charming Betsey)" and "I Won't Marry an Old Maid")
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 162, "De Raccoon Am a Cunning Thing" (1 tune plus a text excerpt); 163, "The Raccoon Has a Bushy Tail" (2 tunes plus text excerpts); 415, "Lynchburg Town" (4 tunes plus text excerpts, corresponding to "A," "B" (which go with this song), "E," and a "J" version that apparently is not cited in Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3)
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 226, "Children's Quatrains" ("De raccoon's tail am bushy") (1 short text)
Brewster-BalladsAndSongsOfIndiana 83, "Raccoon's Got a Bush Tail" (1 text)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 186, "Raccoon" (1 text, 1 tune)
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, pp. 12-13, "Raccoon" (1 text)
Sharp-EnglishFolkSongsFromSouthernAppalachians 225, "The Squirrel" (3 texts, 3 tunes)
Sharp/Karpeles-EightyEnglishFolkSongs 76, "The Squirrel" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol1, p. 105, "Raccoon Lullaby" (1 text, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, p. 11, (no title) (1 fragment, 1 tune on p. 385. A single stanza: "Jay-bird pulled a two-mule plow, Sparrow, why don't you...;" this verse seems to float but has been found in songs of this type)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 165, "Old Bee Make de Honeycomb" (1 text, with most of the verses appearing to go here even though it has the "Old Bee" stanza also); also p. 169, (no title) (1 text, with verses probably from "Raccoon," unless they just floated in, while the chorus seems to be "Po' Liza Jane"); also sundry stanzas on pp. 169-170
Abbot/Swan-8Negro 4, "Squirl he tote a bushy tail" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 398, "Raccoon's Got A Bushy Tail"; p. 401, "The Squirrel" (2 texts)
NorthCarolinaFolkloreJournal, (no author listed; collected Leonidas Betts, "Love," Vol. XX, No. 3 (Aug 1972), p. 144, "Love's a little thing Shaped like a lizard, Runs around your heard And jumps through your gizzard" (1 short text, a floating verse that is similar to many songs; the first line might be best known as "Love it is a killing thing")
ST R260 (Partial)
Roud #3444
RECORDINGS:
Pete Seeger, "Raccoon's Got a Bushy Tail" (on PeteSeeger08, PeteSeegerCD02)
CROSS-REFERENCES:
cf. "Kemo Kimo" (floating lyrics)
cf. "Pains in My Fingers" (floating lyrics)
cf. "I Went to My Sweetheart's House" (floating lyrics)
cf. "Rat Coon, Rat Coon" (theme)
cf. "Bile Them Cabbage Down" (floating lyrics)
cf. "Mabel" (lyrics)
cf. "Old Coon Dog (I)" (lyrics)
NOTES [74 words]: As with all these floating-animal-verse songs, it's hard to tell where one begins and another ends. I group them as best I can.
It's interesting to note that both Randolph and the "A" text of Brown's "De Possum Am a Cunning Thing" share part of a chorus, "(Oh/Do) come along, Sandy Boy," even though this is clearly not integral to the song. Brewster-BalladsAndSongsOfIndiana's chorus is "Get along home, home, home (x3), Down the riverside." - RBW
Last updated in version 6.1
File: R260

Race Between a Ford and Chevrolet

DESCRIPTION: Various string band musicians from the North Georgia region, such as Clayton McMichen and Riley Puckett, wager a jug of liquor on the outcome of the race between a Ford and a Chevrolet. The race is a tie, so the onlookers split the contents of the jug.
AUTHOR: Probably Oscar Ford
EARLIEST DATE: 1930 (recording, Oscar Ford)
KEYWORDS: wager drink humorous racing technology
FOUND IN: US(SE)
Roud #15876
RECORDINGS:
Oscar Ford, "Race Between a Ford and Chevrolet" (Columbia 15634-D, 1930)
NOTES [15 words]: It is doubtful that the musician Oscar Ford was an objective observer of this contest. -PJS
Last updated in version 5.0
File: RcRBFaCh
Race of the Terrapin and the Deer

DESCRIPTION: The terrapin challenges the deer to a race. The deer agrees; the terrapin asks terrapins to hide by the path. When the deer calls out, "And where are you, terrapin?" the nearest terrapin answers, causing the deer to run faster till it is exhausted

AUTHOR: unknown
EARLIEST DATE: 1910 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: animal racing trick recitation
FOUND IN: US(So)
REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 504, "Race of the Terrapin and the Deer" (1 text with musical elements)
Roud #7818
NOTES [16 words]: This is a widely-known folktale, but here presented with music, so into the Index it goes. - RBW
File: Beld504

Race, A

DESCRIPTION: Recitation. Deerfoot John brags that he's the champion foot-racer; Windigo challenges him to a 500-yard race. Deerfoot, running stark naked and with a 40-foot starting lead, runs well, but loses. Deerfoot swears that next time he'll run with his pants on.

AUTHOR: Attributed to Long Joe, from the town of Cedar, Michigan
EARLIEST DATE: April 28, 1878 (published in newspaper)
KEYWORDS: bragging contest clothes racing sports recitation
FOUND IN: US(MW)
REFERENCES (1 citation):
Beck-SongsOfTheMichiganLumberjacks 36, "A Race" (1 text)
Roud #8852
NOTES [13 words]: Beck quotes an informant to the effect that this is a versified news story. - PJS
File: Be036

Rachel Dear/The Maine Water Side

DESCRIPTION: The singer recalls the sad day Rachel fell into the river Maine and drowned. She is found by her cousin. Her family, friends, and sweetheart mourn. The song closes with a description of her beauty

AUTHOR: unknown
EARLIEST DATE: 1925 (Sam Henry collection)
KEYWORDS: river death
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H62, pp. 148-149, "Rachel Dear/The Maine Water Side" (1 text, 1 tune)
Roud #9451
NOTES [18 words]: One of the Sam Henry columns claims this is a true story and gives circumstantial details, but no dates. - RBW
File: HHH062

Rackyman Doo (Ring-Dang-Doo (II))

DESCRIPTION: Singer meets a young fellow, and asks whether he'd like to have a game on her rackyman doo. He asks what it is; she explains that it's soft, with hairs all round and split in two. She takes him to her father's cellar, gives him drink, and asks again

AUTHOR: unknown
EARLIEST DATE: early 1960s (collected from Caroline Hughes)
KEYWORDS: sex bawdy derivative
FOUND IN: Britain(England), US(MW), West Indies
REFERENCES (1 citation):
Rafferty and Cafferty

DESCRIPTION: Parody of a stump speech: "My name is Barney Rafferty, that is my cognomen, Though some folks call me Barny, they're of the lower sort." Rafferty's only enemy is Mikey Cafferty; he urges voters to support Rafferty, not Cafferty

AUTHOR: unknown

EARLIEST DATE: 1975 (Fahey-Joe-Watson-AustralianTraditionalFolkSinger)

KEYWORDS: political nonballad humorous recitation

FOUND IN: Australia

REFERENCES (1 citation):
Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 12, page headed "Mr. Watson then recited..."]], "Rafferty & Cafferty" (1 text)

ST FaWRafCa (Partial)

Roud #22600

File: FaWRafCa

Raffle at Kilbride, The

DESCRIPTION: The singer attends a dance, with a raffle to follow. When two bidders tie they fight -- "they smashed up lamps and crockery" -- and Hogan takes the prize: an ornery mare.

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA-Leach)

KEYWORDS: fight violence dancing humorous moniker horse

FOUND IN: Canada(Newf)

Roud #30142

RECORDINGS:
Mr. Powers, "The Raffle at Kilbride" (on MUNFLA-Leach)

File: ML3RaaKi

Raftsman Jim

DESCRIPTION: "So her pop says, 'Nay,' and he lopes right away, And bobs right back the very next day; And he shuts one eye, And looks very sly, She gives her pop the sweet bye-bye."

Chorus: "There ain't no cub as neat as him, Dandy, handy raftsman Jim!"

AUTHOR: unknown

EARLIEST DATE: 1928 (Russell)

KEYWORDS: ship sailor courting father

FOUND IN: US(MW)

REFERENCES (2 citations):
Botkin-TreasuryOfAmericanFolklore, p. 840, "Raftsman Jim" (1 text, 1 tune)
ADDITIONAL: Charles Edward Russell, _A-Rafting on the Mississip'_, 1928 (republished 2001 by the University of Minnesota Press), pp. 209-211, "Raftsman Jim" (1 text, scattered across several pages, 1 tune)

NOTES [63 words]: Walter Havinghurst, _Upper Mississippi: A Wilderness Saga_, Farrar & Rinehart, 1937, 1944, titles a chapter on river life "Raftsman Jim," and quotes the chorus of this on p. 252. Russell's chapter of river songs is also titled "Raftsman Jim." Although Russell's seems to be the only full text collected, it appears that Raftsman Jim was fairly well known in river folklore. - RBW

Last updated in version 2.5

File: BAF840
Raftsmen, The

DESCRIPTION: French: "La ous-qu'y sont, tous les raftsmen?" The raftsmen are on their way to winter camp. They arrive, suffer the usual poor food, work in the woods, go home, and "to greet them come their ladies gay, Who help them spend their hard-earned pay."

AUTHOR: unknown
EARLIEST DATE: 1925
KEYWORDS: logger work foreignlanguage worker lumbering
FOUND IN: Canada(Que)
REFERENCES (4 citations):
Fowke/Johnston-FolkSongsOfCanada, pp. 74-75, "The Raftsmen" (1 text, 1 tune)
Fowke/Mills/Blume-CanadasStoryInSong, pp. 171-173, "The Raftsmen" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 99 "The Raftsmen (Les Raftsmen)" (1 English and one French text)
ADDITIONAL: Edith Fowke and Richard Johnston, _Folk Songs of Quebec (Chansons de Quebec)_ , Waterloo Music Company, 1957, pp. 14-15, "Les Raftsmen" (1 French text plus English translation, 1 tune)

Raftsmen's Song (I), The

DESCRIPTION: "I believe some dust of the wanderlust has been molded with my clay. Though I long to come to my home sweet home, it's never long I'll stay." The singer describes his travels, talks of troubles faced by raftsmen, and considers the raftsmen's afterlife

AUTHOR: unknown
EARLIEST DATE: 1965 (Fowke)
KEYWORDS: logger work travel
FOUND IN: Canada(Ont)
REFERENCES (1 citation):
Fowke-LumberingSongsFromTheNorthernWoods #64, "The Raftsmen's Song" (1 text, 1 tune)

Ragged and Dirty Blues

DESCRIPTION: "Well I'm ragged, I'm hungry, I'm dirty too... If I clean up, sweet mama, can I stay all, all night with you?" The poor, homeless, orphaned stranger hits on the woman and complains that he wants to die. Then he decides to leave her whatever it takes

AUTHOR: unknown
**Ragged Coat, The**

DESCRIPTION: The singer, once poor, receives a large inheritance. As an experiment, he goes out in poor clothing -- and is despised. As soon as he displays money, he is treated kindly. He repeats the test, then notes "Many an honest heart beats beneath a ragged coat."

AUTHOR: unknown

**EARLIEST DATE:** 1850

**KEYWORDS:** poverty money clothes

**FOUND IN:** US(MA) Canada(Newf)

**REFERENCES (3 citations):**

- Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 102, "The Ragged Coat" (2 texts, 1 tune)
- Wolf-AmericanSongSheets, #1950, p. 131, "The Ragged Coat" (2 references)
- ADDITIONAL: John Burke, _Burke's Christmas Songster 1920_, self-published, 1918 (PDF available on the Memorial University of Newfoundland site), p. 11, "The Ragged Coat" (1 text)

**ST FSC102 (Partial)**

**Roud #30113**

**RECORDINGS:**

- John Connors, "Ragged Coat" (on MUNFLA/Leach)

**ALTERNATE TITLES:**

- Don't Despise a Man Because He Wears a Ragged Coat

**NOTES** [20 words]: According to a broadside listed in Wolf-AmericanSongSheets, this was "As Sung by Ned Riley, with Unbounded Applause." - RBW

**Last updated in version 4.4**

**File:** FSC102

**Ragged Leevy**

DESCRIPTION: A slow leader line followed by response "O Ho" and a fast line. "Ragged Leevy ... Ragged like a jay bird" "Sweet potato ... Two in the fire" "Mr. x ... Going to build me a store fence" (see notes)

AUTHOR: unknown

**EARLIEST DATE:** 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaIslands)

**KEYWORDS:** nonballad shanty

**FOUND IN:** US(SE)

**REFERENCES (1 citation):**

- Parrish-SlaveSongsOfTheGeorgiaSeaIslands 52, pp. 212-213, "Ragged Leevy" (1 text, 1 tune)

**RECORDINGS:**

- John Davis and the Georgia Sea Island Singers, "Raggy Leevy" (on LomaxCD1713)

**NOTES** [31 words]: Parrish-SlaveSongsOfTheGeorgiaSeaIslands: "Used when 'blockin' heavy timber." Lomax, on LomaxCD1713: "Who was Raggy Leevy anyway?" John Davis: "He was the raggedest man on the job." - BS

**Last updated in version 4.1**

**File:** Parr052

**Raggedy**

DESCRIPTION: "Raggedy, raggedy are we, Just as raggedy, raggedy can be. Well we don't get nothing for our labor, So raggedy are we." Similarly, "Hungry, hungry are we"; "Homeless, homeless are we"; "Landless..."; "Pitiful..."

AUTHOR: John Handcox
Raggedy-Assed Cadets, The

DESCRIPTION: "The raggedy-assed cadets are on parade, on parade (x2), They joined the army
for the air, But they'll play hell in getting there.... Rolling on, rolling on, By the light of the Silvery
moon, A ha ha ha ha... The raggedy-assed cadets are on parade."

AUTHOR: unknown
EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)
KEYWORDS: soldier nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 181-183, "The Raggedy-Assed Cadets" (1 text, 1 tune)
Roud #15441?
File: NiMo181

Raghad-sa O Thuaidh Leat A Bho

DESCRIPTION: Gaelic. "A milking-woman sings to her cow, wishing it safe from any harm."

AUTHOR: unknown
EARLIEST DATE: 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage animal nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 121, "Raghad-sa O Thuaidh Leat A Bho" (2 texts, 1 tune)
RECORDINGS:
Elizabeth Cronin, "Raghad-sa O Thuaidh Leat A Bho" (on IRECronin01)
NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-
TheSongsOfElizabethCronin. - BS
Last updated in version 3.2
File: OCC121

Raging Canal (I), The

DESCRIPTION: "Come listen to my story, ye landsmen one and all, I'll sing to you the dangers of
that raging canal." When the mules trip on a stormy night, the crew faces a wreck. The usual
exaggerations, e.g. the cook's dress on a pole, are employed

AUTHOR: unknown
EARLIEST DATE: 1851 (Journal of the Three Brothers); probably published 1844 (cf.
Dichter/Shapiro)
KEYWORDS: canal storm humorous cook
FOUND IN: US
REFERENCES (6 citations):
Sandburg-TheAmericanSongbag, pp. 178-179, "The Raging Canawl" (1 text)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 464-465, "(Erie Canal)" (2 texts, the second of
which goes here; the first is "A Trip on the Erie (Haul in Your Bowline)"); pp. 471-474, "The Raging
Can-all" (1 text)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 214-215, "The Raging Canal" (1 text, 1 tune)
NOTES [174 words]: The Erie Canal, as originally constructed, was a completely flat, shallow waterway. The barges were drawn along by mules. Thus, apart from getting wet, storms posed little danger. As for needing a distress signal, one could always step off onto dry land.... The Lomaxes, in American Ballad and Folk Songs, thoroughly mingled many texts of the Erie Canal songs (in fairness, some of this may have been the work of their informants -- but in any case the Lomaxes did not help the problem). One should check all the Erie Canal songs for related stanzas. Harry Dichter and Elliott Shapiro, Early American Sheet Music: Its Lure and Its Lore, 1768-1889, R. R. Bowker, 1941, p. 48, mention sheet music of a song, "The Raging Canal!" This was published by C. G. Christman in 1844, and is described as "A Comic Song. Written and Sung by that Most Celebrated omi Singer P. Morris." Badly printed, the illustration shows a boat being tossed about by high waves on the canal. I would assume that is the ancestor of this song, but I cannot prove it. - RBW

Last updated in version 4.2

File: San178

Raglan Road

DESCRIPTION: "On Raglan Road of an Autumn day, I saw her first and knew, That her dark hair would weave a snare That I might someday rue," "I loved too much, and by such and such Is happiness thrown away." The singer warns of the dangers of courting "an angel."

AUTHOR: Patrick Kavanagh (1904/05-1967)

EARLIEST DATE: 1978 (Harte)

KEYWORDS: love beauty

FOUND IN: Ireland

REFERENCES (2 citations):

DT, RAGLANRD *
ADDITIONAL: Frank Harte _Songs of Dublin_, second edition, Ossian, 1993, pp. 14-15, "Raglan Road" (1 text, 1 tune)

NOTES [50 words]: Although I know of no traditional collections, Harte thinks this is becoming a traditional song. There is an interesting reference to "The Queen of Hearts still making tarts." Is this a reference to "Alice," or to the rhyme Carroll used as the basis for the adventures in Wonderland? It's not clear. - RBW

File: Har014

Ragtime Cowboy Joe

DESCRIPTION: "The roughest, toughest man by far" in Arizona is Ragtime Cowboy Joe, who got his name because "He always sings raggy music to the cattle... On a horse that is syncopated gaited." But folks are advised not to cross him; his gun will make them dance

AUTHOR: Words: Grant Clarke/Music: Lewis F. Muir and Maurice Abrahams

EARLIEST DATE: 1912 (copyright)

KEYWORDS: cowboy music nonballad

FOUND IN: US

REFERENCES (3 citations):

Fife/Fife-CowboyAndWesternSongs 107, "Ragtime Cowboy Joe" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 107, "Rag Time Cowboy Joe" (1 text)

DT, RAGTMOVJOE *

Roud #11097
Ragtime Tiffy, The

DESCRIPTION: "He's a ragtime tiffy, ragtime tiffy. Early every morning with a spanner in his hands, Walking round the engine room tighteing up the glands... Happy as the flowers in May, But if you ask him,, what he'd doing, He don't know what the bloody hell to say"

AUTHOR: unknown

EARLIEST DATE: 1985 (Tawney-GreyFunnelLines-RoyalNavy)

KEYWORDS: sailor navy work technology

FOUND IN: Britain

REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 33, "The Ragtime Tiffy" (1 text)

File: Tawn018

Raid of the Reidswire, The

DESCRIPTION: "The seventh of July, the suith to say," A raiding party gathers. Carmichael is the warden. All the folk of Liddesdale gater. Those who participate in the raid are listed.

AUTHOR: unknown

EARLIEST DATE: 1712-1724 (Bannatine MS); 1724 (Ramsay); 1803 (Scott) [see NOTES]

KEYWORDS: moniker battle borderballad

HISTORICAL REFERENCES:
Jun 5, 1575 - the Reidswire battle

FOUND IN:

REFERENCES (6 citations):
Whitelaw-BookOfScottishBallads, pp. 365-370, "The Raid of the Reidswire" (1 text)
Chambers-ScottishBallads, pp. 64-69, "The Battle of the Reidswire" (1 text)
ADDITIONAL: George Bannatyne and James Barclay Murdoch, editor, The Bannatyne Manuscript Compiled by George Bannatyne 1568 (Glasgow: Hunterian Club, 1896 ("Digitized by Internet Archive")) Vol.IV, Appendix III, #20 pp. 1097-1104, "The Song of the Rid Square Fought on the 7 of July, 1576" (1 text) [added to the MS 1712-1724; see Notes]
Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), p. 91, "Raid of the Reidswire" (1 excerpt); pp. 241-245 (1 full text)
ST MBra92 (Partial)

Roud #2863

NOTES [252 words]: Scott: "This poem is published from a copy in the Bannatyne MS. in the handwriting of the Hon Mr Carmichael, advocate. It first appeared in Allan Ramsay's Evergreen, but some liberties have been taken by him in transcribing it; and, what is altogether unpardonable, the MS, which is itself rather inaccurate, has been interpolated to favour his readings; of which there remains obvious marks" (p. 111). If you compare the three texts -- Bannatyne, Ramsay, and Scott -- line for line you will see differences, but few that affect the meaning.

The Bannatyne MS came into Carmichael's posession in 1712, so the dating of the earliest text we have so far is not earlier than 1712 nor later than 1724, when Ramsay printed it. Keep that date in mind as you compare II.81-84, without the long-s typography.: Bannatyne (c. 1712):
Up rose the laird to red the cumber, Which would not be for all his boast; What should we doe with such a number, Five thousand men into ane hoast?
Ramsay (1724)
Up raise the Laird to red the Cumber,
Quhilk wald not be for all his Boist,
Quhat suld we do with sic a Number,
Fyve thousand Men into ane Hoist?

Scott (1802)
Up rose the laird to red the cumber,
Which would not be for all his boast;
What could we doe with sic a number?
Fyve thousand men into a host.

Besides the differences caused by Ramsay's antiquing or scotticizing and Scott's editing, there are a few differences between Ramsay's and Scott's reading of Carmichael's handwriting. - BS

Last updated in version 4.0
File: MBra92

Railroad Accident at Richmond Switch, THE

DESCRIPTION: "On April nineteenth, seventy-three, Of this affair we heard, The worst disaster, said to be...." A bridge is out near Richmond Switch, and the Steamboat Train goes into the stream. The singer tells of unknown losses and wishes a mail train had gone first

AUTHOR: unknown
EARLIEST DATE: 2008 (Cohen)
KEYWORDS: train disaster death
HISTORICAL REFERENCES:
Apr 19, 1873 - The Richmond Switch accident
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 73-75, "The Railroad Accident at Richmond Switch" (1 text)
File: CAFS1073

Railroad Bill [Laws 113]

DESCRIPTION: Railroad Bill "never worked and never will"; he drinks, steals, and travels from town to town. His career finally ends when he is shot (and/or arrested). To the very end, all he does is "ride, ride, ride"

AUTHOR: unknown
EARLIEST DATE: 1911 (Odum, according to Cohen)
KEYWORDS: rambling robbery crime death train
HISTORICAL REFERENCES:
March 7, 1897 - Death of Morris Slater, known as "Railroad Bill"
FOUND IN: US(SE) New Zealand
REFERENCES (17 citations):
Laws 113, "Railroad Bill"
Cohen-LongSteelRail, pp. 122-131, "Railroad Bill" (2 texts plus many excerpts, 1 tune)
Sandburg-TheAmericanSongbag, pp. 384-385, "Railroad Bill" (1 text, 1 tune -- perhaps bowdlerized to eliminate Bill's death)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 504, "A Thirty-Two Special on a Forty-Four Frame" (1 two-line fragment, with lyrics sometimes associated with this song)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 504, "A Thirty-two Special on a Forty-Four Frame" (note only, stating that the tune cannot be found)
Rosenbaum-FolkVisionsAndVoices, pp. 194-195, "Railroad Bill" (1 short text, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 251-253, "It's Lookin' fer Railroad Bill" (2 texts plus some small pieces, which might be "Joseph Mica" rather than this)
Lomax-FolkSongsOfNorthAmerica 304, "Railroad Bill" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 118-120, "Railroad Bill" (1 text, 1 tune)
Burt-AmericanMurderBallads, pp. 201-202, "(Railroad Bill)" (1 text)
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 79, "Railway Bill" (1 text, 1 tune, short and with little plot except a statement that Bill doesn't work like other railroad employees, but it has this chorus) (p. 57 in the 1972 edition)
**Railroad Blues (I)**

DESCRIPTION: Floating verses; "Went to the depot and I looked up on the board, It read, good times, children..."; "Where was you, mama, when the train left the shed..."; "Met a little Gypsy in a fortune telling place/She read my mind, and then she slapped my face."

AUTHOR: unknown (probably fixed up by Sam McGee)

EARLIEST DATE: 1934 (recording, Sam McGee)

KEYWORDS: railroading nonballad floatingverses

FOUND IN: US(Ap)

REFERENCES (3 citations):
- Burton-TennesseeTraditionalSingers, p. 111, "(Railroad Blues)" (1 text)
- Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 190, "Railroad Blues" (1 text, 1 tune)
- Cohen-LongSteelRail, pp. 402-403, "The Railroad Blues" (1 excerpted text, 1 tune -- a subset of a song collected in 1915 and printed in JAFL, with fully 80 four-line stanzas, most of which could however be treated as double two-line stanzas and therefore sung as a true blues. It has floating verses from everywhere, which perhaps means it should file here. I don't list it as the Earliest Date, though, because it's so anomalous)

Roud #17787

RECORDINGS:
- Jelly Roll Anderson, "Good Time Blues" (Gennett 6181, 1927) (Herwin 92014, 1927) (one of these
Railroad Blues (II)

DESCRIPTION: "I got the blues, but I haven't got the fare (x2). I got the blues, but I'm too damned mean to cry." "Some say the rolling blues ain't bad..." the singer concludes they have some other sort of blues. He laments his dead mother and sister gone astray.

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: railroading death mother
FOUND IN: US
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 243, "Railroad Blues" (1 text)
Roud #11646
NOTES [38 words]: As with most blues, this is a rather disjointed piece; it may be a version of "Railroad Blues (I)." But as that piece is more or less a unity, and Scarborough's version has no lyrics in common that I can see, I split them. - RBW
File: ScaNF243

Railroad Blues (IV)

DESCRIPTION: "Every time you hear me sing this ssng, You may know I've caught a train and gone." A letter tells the singer his love is sick. He tries to get home. The Big Four in Dallas has burned down. He will soon be gone; a man in trouble always takes a freight

AUTHOR: unknown
EARLIEST DATE: 1915 (Journal of American Folklore)
KEYWORDS: railroading nonballad love floatingverses
FOUND IN: US
REFERENCES (1 citation):
ADDITIONAL: Tristram P. Coffin and Hennig Cohen, _Folklore in America: Tales, Songs, Superstitions, Proverbs, Riddles, Games, Folk Drama and Folk Festivals_, Doubleday, 1966, pp. 74-75, "Railroad Blues" (1 text)
Roud #8902
File: CoCo074

Railroad Boomer, The

DESCRIPTION: "Come and gather all around me, listen to my tale of woe... Take a tip from one who's travelled, never start to ramblin' round, Yu're liable to get the wandr'rin fever." The singer plans to marry, but then hears a train; he asks to be buried by the tracks

AUTHOR: Carson J. Robison
EARLIEST DATE: 1929 (copyright and first recording)
KEYWORDS: train travel rambling wife abandonment
FOUND IN:
REFERENCES (1 citation):
Cohen-LongSteelRail, pp. 390-393, "" (1 text, 1 tune)
Roud #24085
RECORDINGS:
Gene Autry, " Railroad Boomer" (OKeh 45417 [possibly as Johnny Dodds], 1930; rec. 1929
Frank Luther and Carson J. Robison, "The Railroad Boomer" (Victor V-40139 [as by Bud Billings
NOTES [45 words]: Somewhere in here, there's a joke about Robison writing a science fiction story about the future life of Woody Guthrie.
This is another of the songs in Cohen that comes from the railroad/hillbilly genre but that can't be shown to have circulated in oral tradition. - RBW

Last updated in version 5.1
File: LSRai390

**Railroad Cars are Coming, The**

**DESCRIPTION:** "The great Pacific railway, For California hail! Bring on the locomotive, Lay down the iron rail; Across the rolling prairies By steam we're bound to go." Even prairie dogs wag their tails and antelope stand at attention when the trains come.

**AUTHOR:** unknown

**EARLIEST DATE:** 1927 (Sandburg-TheAmericanSongbag)

**KEYWORDS:** railroading train nonballad animal

**FOUND IN:** US(MW,Ro)

**REFERENCES** (2 citations):
- Sandburg-TheAmericanSongbag, pp. 358-359, "The Railroad Cars are Coming" (1 short text, 1 tune)
- Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 603, "The Railroad Cars, They're Coming" (1 short text)

**ST San358 (Full)**

Roud #10812

**CROSS-REFERENCES:**
cf. "Echo Canyon Song"

**NOTES** [195 words]: The first Transcontinental Railroad in the United States was the Central Pacific, completed in Utah in May 1860. This line went from Chicago to Omaha through Nebraska, Wyoming, Utah, and Nevada on its way to Sacramento and San Francisco.
But it cannot be the line referred to, since the song describes travelling through New Mexico.
Two major transcontinental lines went through the southern states. The Southern Pacific went from New Orleans through Houston, San Antonio, and El Paso to Los Angeles. This might be the reference, but this line barely touches New Mexico.
The Santa Fe railroad (or the Atchison, Topeka, and Santa Fe) fits much better: Starting from Saint Louis as the Missouri Pacific, it passed through Kansas City and then headed west and south through Kansas, a corner of Colorado, and New Mexico, through Santa Fe and Albuquerque to Los Angeles.
The Santa Fe line makes sense in another way: It replaced the old Santa Fe trail, making its opening welcome even to the animals (since they didn't have to travel it). The line reached Santa Fe in 1880, meaning that its construction was still part of living memory when Sandburg was collecting songs. - RBW

Last updated in version 3.5
File: San358

**Railroad Corral, The**

**DESCRIPTION:** "We're up in the morning ere breaking of day, The chuck wagon's busy, the flapjack's in play." The singer describes the hot, dusty, dirty work of the cowboy, and the long days and long trails. He rejoices to reach the end of the trip

**AUTHOR:** Joseph Mills Hanson (1876-)

**EARLIEST DATE:** 1904 (Frank Leslie's Popular Monthly); listed as a traditional song by Lomax in 1910

**KEYWORDS:** cowboy travel work food

**FOUND IN:** US

**REFERENCES** (7 citations):
- Thorp/Logsdon-SongsOfTheCowboys, pp. 132-134, "The Railroad Coral" (1 text)
- Fife/Fife-CowboyAndWesternSongs 77, "The Railroad Corral" (1 text, 1 tune)
- Lomax-FolkSongsOfNorthAmerica 185, "The Railroad Corral" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 113, "The Railroad Corral" (1 text)
- Tinsley-HeWasSinginThisSong, pp. 28-31, "The Railroad Corral" (1 text, 1 tune)
DT, RRCORRAL*

ADDITIONAL: John I. White, _Git Along, Little Dogies: Songs and Songmakers of the American West_, 1975 (page references are to the 1989 University of Illinois Press edition), pp. 38-45, "Last Day with the Longhorns" (1 text, plus extensive discussion about how the song became popular)

Roud #4636

RECORDINGS:
*Bill Bender (The Happy Cowboy), "The Railroad Corral" (Varsity 5148, n.d.; rec. 1939)

CROSS-REFERENCES:
cf. "Irish Washerwoman" (tune)

SAME TUNE:
The Irish Washerwoman (no Index entry, since it has no lyrics; this is the cross-reference entry for this melody)
Botany Bay Courtship (The Currency Lasses) (File: FaE068)
Corporal Casey (File: OCon021)
The Hold-Up (File: RDBW394)
Irishman's Shanty (File: GrMa109)
McTavish is Dead (File: PHCFS122)
Old Binnie (File: EM264)
Starving to Death on a Government Claim (The Lane County Bachelor) (File: R186)
Gold's a Wonderful Thing (File: Col034)
Things You Don't Often See ("There are strange sights in Auckland exciting surprise") (by Charles R. Thatcher) (Hoskins-Goldfield-Balladeer-LifeAndTimes-Charles-R-Thatcher, p. 185)
The Irishman's Epistle to the Officers & Troops at Boston ("By my faith but I think ye're all makers of bulls") (Rabson-SongbookOfTheAmericanRevolution, pp. 30-31)

File: LoF185

Railroad Daddy Blues

DESCRIPTION: "Every time I hear a freight train comin', Oh, I listen to the engine sob and moan. Lawd, Lawd, I've got them railroad daddy blues." The singer describes railroad life, wishes her daddy would come back, and rejoices when "my railroad daddy's home at last."

AUTHOR: Harve Burton?
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: train separation reunion
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, p. 259, "Railroad Daddy Blues" (1 text)

File: ThBa259

Railroad Dinah Gal

DESCRIPTION: "As I went down to Simon's mill, There I found a very steep hill, The steers began to bellow and balk, And I began to cuss and talk. Railroad Dinah Gal, I'm going' over the mountains." "Me and old Dinah killed a sheep, Give old Dinah the head and feet."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: food animal railroading travel
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 493, "Railroad Dinah Gal" (1 short text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 493, "Railroad Dinah Gal" (1 tune plus a text excerpt)
Roud #11763
File: Br3493

Railroadin' and Gamblin'

DESCRIPTION: Uncle Dave Macon surrealism. Singer has been in the state house and the court
house; he is broke from gambling. Chorus: "Railroadin' and gamblin'/Pickin' up chips for mammy/Lawd, lawd, lawd/Take your feet out the sand, stick 'em in the mud."

AUTHOR: unknown
EARLIEST DATE: 1940 (recording, Uncle Dave Macon)
LONG DESCRIPTION: More Uncle Dave Macon surrealism. Singer has been in the state house (prison?) and the court house, and is broke from gambling despite his mother's advice. "Lawd, that preacher got, ain't that a sin/Johnny get your whiskers cut, here comes the wind." Chorus: "Railroadin' and gamblin'/Pickin' up chips for mammy/Lawd, lawd, lawd/Take your feet out the sand, stick 'em in the mud." You figure it out.

KEYWORDS: prison gambling railroading nonballad nonsense
FOUND IN: US(SE)
RECORDINGS:
Uncle Dave Macon, "Railroadin' and Gamblin'" (Bluebird 8325, 1940; on RoughWays2)
NOTES [25 words]: Almost certainly of minstrel origin; a few lines are in dialect. While I use the keyword "nonsense," I suspect there was meaning in the song once. - PJS
File: RcUDRaG

Railroading on the Great Divide

DESCRIPTION: "Railroading on the Great Divide/Nothing around me but the Rockies and sky/There you'll find me as the years roll by...." Singer wanders the country before landing on the Great Divide, and tells of the rails and ties he has laid there.

AUTHOR: Sara Carter Bayes
EARLIEST DATE: 1952 (record, A. P. Carter Family)
KEYWORDS: pride rambling travel railroading work nonballad worker
FOUND IN:
REFERENCES (1 citation):
Cohen-LongSteelRail, pp. 528-529, "Railroading on the Great Divide" (1 text, 1 tune)
RECORDINGS:
A. P. Carter Family, "Railroading on the Great Divide" (Acme 992, 1952)
NOTES [234 words]: Seldom cited, composed after World War II, but it has attained sufficient circulation in the revival that I index it. - PJS
This has been credited to Janette Carter, who recorded it in 1952 with her brother Joe and her parents A. P. Carter and Sara Carter Bayes; indeed, it was listed as by Janette in the earlier editions of this index. But Cohen corresponded with Sara Carter Bayes about the composition, so I'm following his lead.
This was recorded as part of a brief reunion of A. P. and Sara Carter (strictly musical, of course), which produced a handful of sides for the Acme label. The reunion cuts were not particularly successful (according to John Atkins, article "The Carter Family" in Bill C. Malone and Judith McCulloh, "Stars of Country Music," p. 110, Acme was a small label with no distribution channel and significant quality control problems; he also regards the instrumentation as weak in the absence of Maybelle).
A. P. kept at it with Acme until 1956, but with little reward; this was just about the only memorable product of the sessions. Had they tried the reunion a decade or so later, the folk boom might well have carried them to success -- but A. P. died in 1960. - RBW
A. P., Sara, Joe, and Janette recorded again in 1956, cutting an LP for Pine Mountain Records of Barbourville, KY. This song was also on that album, and in a spoken aside Sara proclaims her authorship. - PJS
Last updated in version 4.3
File: RcR0TGD

Rain and Snow

DESCRIPTION: Singer's wife gives him trouble, runs him "out in the cold rain and snow." She comes downstairs combing her hair, saying she'll no longer be mistreated; he kills her (lays out the body, then trembles with cold fear)

AUTHOR: unknown
EARLIEST DATE: Early 1960s (recording, Obray Ramsay)
KEYWORDS: marriage violence crime homicide corpse death wife
FOUND IN: US(Ap)
Roud #3634
RECORDINGS:
*Dillard Chandler, "Rain and Snow" (on Chandler01, DarkHoll)*

CROSS-REFERENCES:
cf. "Nine Hundred Miles" (tune)
cf. "Reuben's Train" (tune)

ALTERNATE TITLES:
Cold Rain and Snow

NOTES [43 words]: The liner notes to Chandler's recording lump this with "Sporting Bachelors." I demur; that's a humorous cautionary tale, while this is a tragedy. - PJS
It seems to me I've heard this done with a somewhat humorous twist, but certainly it's a distinct song. - RBW

_Last updated in version 3.5_
File: RcRaAnSn

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Rain Come Wet Me

DESCRIPTION: "Rain come wet me, Sun come dry me, Stand back, white man, Don't come a-nigh me."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: storm
FOUND IN: US(SE)
REFERENCES (2 citations):
  * Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 490, "Rain Come Wet Me" (1 short text)
  * Brown/Schinhan-FrankCBrownCollectionNCFolklore5 490, "Rain Come Wet Me" (1 tune plus a text excerpt)
Roud #11605
File: Br3490

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Rain Fall and Wet Becca Lawton

DESCRIPTION: "Rain fall and wet (Becca Lawton) (x2) Oh, brother, cry holy. Been back holy, I must come slowly. Oh, brother cry holy." "Sun come and dry Becca Lawton." "Do, Becca Lawton, come to me yonder." "Say, brother Tony, what shall I do now?"

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen, Ware, Garrison)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
  * Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 21, "Rain Fall and Wet Becca Lawton" (1 text, 1 tune)
Roud #11973
NOTES [64 words]: I have a funny feeling that, if we could actually go back and ask the composer about this, it would have something to do with Noah's flood. But it's only a feeling: neither the word "flood" nor the word "Noah" occurs in the Allen/Ware/Garrison-SlaveSongsUnitedStates version, and at least one of their informants claimed it had to do with a "prophetess" who baptized in the rain. - RBW
_Last updated in version 2.4_
File: AWG021

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Rain, Rain My Savior

DESCRIPTION: "Takes a holy man to join us in the army of the Lord (x2), O rain, rain a rain, my savior, Rain, rain, the Lord sent it down, O rain, rain a rain my savior, Rain, rain, the Lord sent it down." "So glad I ever started in the army of the Lord...."

AUTHOR: unknown
EARLIEST DATE: 1938 (Chappell)
Rain, Rain, Go Away

DESCRIPTION: "Rain, rain, go away, Come again some other day." Additional stanzas may have additional suggestions

AUTHOR: unknown

EARLIEST DATE: 1947 (Opie & Opie); a probable ancestor quoted by Aubrey in 1687 and another by John Howell in 1659

KEYWORDS: nonballad

REFERENCES (6 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 435, "Rain, rain, go away" (10 texts)
Baring-Gould-AnnotatedMotherGoose #443, p. 205, "(Rain, rain, go away)"
Jack-PopGoesTheWeasel, p. 169, "Rain, Rain, Go Away" (1 text)
Dolby-OrangesAndLemons, p. 167, "Rain, Rain, Go Away" (1 text)
ADDITIONAL: Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #161, "(Rain, rain, go way)" (1 text)
Tony Deane and Tony Shaw _The Folklore of Cornwall_, B. T. Batsford, 1975, p. 50, "(Rain, rain, go away, For little Johnny wants to play)" (1 short text)

Roud #19096

NOTES [83 words]: My general assumption is that, if I learned something from other kids, with a tune, then it qualifies as "folk song." By that definition, this fits, silly as it is.

Aubrey's 1687 version, as quoted by the Baring-Goulds, is
Raine, raine, goe away,
Come again a Saterday.

Howell's version, quoted by the Opies, is
Raine, raine, go to Spain,
Faire weather come againe.

The Opies even quote a classical Greek text begging the sun to come out. However, it doesn't mention rain, and is surely unrelated. - RBW

Last updated in version 4.3

File: BGGM443

Rainbow Division

DESCRIPTION: "And I'm one among the dying, A youth, not yet a man, From the old Rainbow Division, And a boy from Dixieland. His brother knelt beside him to hear what he might say." He asks that a message be sent to mother

AUTHOR: unknown

EARLIEST DATE: 1962 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)

KEYWORDS: soldier death mother

REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 736, "Rainbow Division" (1 text, 1 tune)

NOTES [83 words]: According to William Rose Benet, editor, _The Reader's Encyclopedi_, first edition, 1948 (I use the four-volume Crowell edition, whihch I usually check it against the single volume fifth edition, but this entry was deleted, p. 904, the Rainbow Division was "The name of the 42nd Division of the United States Army which was made up of National Guard troops from all over the country. They were the first American troops in combat in World War I. Their insigne was a rainbow on a black field." - RBW

Last updated in version 4.1

File: BrS5736
Raining Raining Raining (Grousing, Marching, Starving)

DESCRIPTION: "Raining, raining, raining, Always bloody well raining, Raining all the morning, And raining all the day," "Grousing... Always bloody well grousing, Grousing a the rations, And grousing at the pay." "Marching...." "When the war is over ... march no more"

AUTHOR: unknown
EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: soldier hardtimes food travel
FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 45, "Raining" (1 text, 1 tune)
Roud #10553
ALTERNATE TITLES:
Grousing
Marching, Marching, Marching
File: BrPa045B

Raise 'Em Up Higher

DESCRIPTION: "Raise 'em up higher, higher, drop 'em down (c3), Never know the difference when the sun goes down." "Twenty-one hammers fallin' in a line (x3), Nobody's hammer, buddy, ring-a like mine." The singer hopes his girl hears him and talks of work

AUTHOR: unknown
EARLIEST DATE: 1964 (various recordings from prisoners made by Bruce Jackson)
KEYWORDS: prison hardtimes separation
FOUND IN: US(So)
REFERENCES (1 citation):
Jackson-WakeUpDeadMan, pp. 275-280, "Raise 'Em Up Higher" (5 texts, 2 tunes)
NOTES [23 words]: As with so much in Jackson, these songs are grouped rather arbitrarily, and some might perhaps be split off or lumped with other songs. - RBW
Last updated in version 2.4
File: JDM275

Raise a Ruckus

DESCRIPTION: A slave is told by his mistress that he would be freed when she died. The promise is long in coming true, and at last the singer takes things in his own hand. Having set off (down?)river, he intends to "raise a ruckus tonight."

AUTHOR: unknown
EARLIEST DATE: 1919 (Brown)
KEYWORDS: slave freedom escape party
FOUND IN: US(SE,So)
REFERENCES (5 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 499, "Raise a Ruckus Tonight" (2 texts plus 2 fragments; the "A" text, however, is "I'll Build Me a Boat")
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 499, "Raise a Ruckus Tonight" (1 tune plus a text excerpt)
Lomax/Lomax-FolkSongUSA 26, "Raise a Rukus" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 253-254, "Raise a Rukus Tonight" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 299, "Raise A Ruckus Tonight" (1 text)
Roud #10054
RECORDINGS:
Charlie Bowman & his Brothers, "Gonna Raise the Ruckus Tonight" (Columbia 15357-D, 1929; rec. 1928)
Warren Caplinger's Cumberland Mountain Entertainers, "G'wine to Raise a Rucas Tonight" (Vocalion 5222, 1928)
Carlisle Brothers (Cliff and Bill), "Gonna Raise a Ruckus Tonight" (Decca 5774, 1939/Minerva M-14158, c. 1941)
Bill Chitwood & his Georgia Mountaineers, "Raise Rough House Tonight" (OKeh 45236, 1928)
Raise Your Hands If They Are Clean

DESCRIPTION: "Raise your hands if they are clean, By your teacher to be seen; Raise them higher, turn them slow. They're almost white as snow."

AUTHOR: unknown

EARLIEST DATE: 1936 (Stout-FolkloreFromIowa); said to have been learned in 1895

KEYWORDS: nonballad

FOUND IN: US(MW)

REFERENCES (1 citation):
Stout-FolkloreFromIowa 103, pp. 127-133, "Early Iowa School Songs" (11 texts, of which "F" is this song)

Roud #21643

File: Stou103F

Rakes of Mallow, The

DESCRIPTION: "Beauing, belleing, dancing, drinking, Breaking windows, damning, sinking, Ever raking, never thinking, Live the rakes of Mallow." This self-centered life continues until "they get sober, take a wife, Ever after live in strife"

AUTHOR: unknown

EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)

KEYWORDS: drink party wine rake

FOUND IN:

REFERENCES (4 citations):
O'Connor-OldTimeSongsAndBalladOfIreland, p. 93, "The Rakes of Mallow" (1 text)
Croker-PopularSongsOfIreland, pp. 249-250, "The Rakes of Mallow" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 164, "The Rakes of Mallow" (1 text)

CROSS-REFERENCES:
cf. "Sandy Lent the Man His Mull" (tune, according to Croker-PopularSongsOfIreland)
SAME TUNE:
Old Parson Brown ("Not long ago, in our town") (Wolf-AmericanSongSheets p. 116)
NOTES [95 words]: Croker-PopularSongsOfIreland: "In 1750, Dr Smith thus describes Mallow, which was then a very fashionable watering-place:'... Here is generally a resort of good company during the summer months, both for pleasure and the benefit of drinking the waters....'"
Sparling: "Eighteenth century. The 'Rakes' were the sons of the Protestant gentlemen who frequented the 'waters' of Mallow." - BS
Broadside Bodleian, Harding B 40(11), "The Rakes of Mallow" ("Beauing, belling dancing,
Rakes of Poverty, The

DESCRIPTION: Irish variant on "The Son of a Gambolier." The singer describes himself as "the rambling rakes of poverty... the son of a gambaleer." He likes drink, and lives shabbily, in used clothes and shoes. He wishes he had drink and sugar for all

AUTHOR: unknown
EARLIEST DATE: 1938 (Sam Henry collection)
KEYWORDS: drink rambling poverty
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H741, p. 50, "The Rakes of Poverty" (1 text, 1 tune)
DT, SONGAMB2*
Roud #2964

BROADSIDES:
LOCSinging, as109580, "New Orleans Song of the Times" ("I am a rambling rake of poverty"), unknown, no date
CROSS-REFERENCES:
cf. "The Son of a Gambolier (I)" (tune) and references there
SAME TUNE:
The Freight Handlers' Strike ("It was at Cooper's Institute, Jack Burke and I chanced to meet") (by Andrew A. Walls) (Foner, p. 238, with a broadside print on p. 240)
NOTES [25 words]: This is so close to "The Son of a Gambolier" that I'm tempted to list them as one song. But they're usually listed as separate, so here it stands. - RBW

Rakes of Stony Batter, The

DESCRIPTION: "Come all you roving blades, that ramble thro the City" our time is coming to have our way with women. Lots of sexual symbolism. "Come let us take a roam, up to Stony Batter, Keep your Wife at home, for humpers will be at her"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7); 19C (broadside, Holloway and Black)
KEYWORDS: bawdy nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1455, "Hey for Stoney Batter" (1 fragment)
Roud #7153
NOTES [34 words]: Greig/Duncan7 is a fragment; Holloway and Black, Later English Broadside Ballads (Volume 1) 99, pp. 223-225 is the basis for the description.
Holloway and Black: "Stony Batter is a quarter of Dublin." - BS

Raleigh Song, The

DESCRIPTION: "What do we do when we leave the Raleigh? (x3), Early in the morning." "Run like hell for the nearest station." "Catch a train to civilization." "Run like hell to the nearest boozer." "Drink to the health of the boys of the Raleigh"

AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: ship sailor navy travel drink derivative
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Rally-Roh

DESCRIPTION: Gerry Foley's stormy adventure while hunting an otter bring him to the attention of a "big vessel" captain. The captain tries but fails to lure Gerry to sea and is scolded by Gerry's wife.

AUTHOR: George Curtin (source: OCanainn-SongsOfCork)

EARLIEST DATE: 1978 (OCanainn-SongsOfCork)

LONG DESCRIPTION: Gerry Foley tried kill a "water dog" [otter], but it escaped into the river. Gerry built a boat, loaded his rifle, and chased after the otter. After three weeks rowing he survived a gale, headed back to town, but ran into a rock on his way home. A captain of "a big vessel," having heard of the adventure, came to Gerry's home and offered Gerry money, land and mansion to go with him to sea. When Gerry refused the offer the captain took offense, saying "I came here for you all the ways from Kinsale, And allow me to tell you, I'm not going to fail" Gerry's wife Joan -- "as you know she is wicked and terrible bold" -- scolded the captain.

KEYWORDS: river storm wreck talltale animal wife

FOUND IN: Ireland

REFERENCES (1 citation):
OCanainn-SongsOfCork, pp. 54-55, 122, "Rally-Roh" (1 text, 1 tune)

NOTES [119 words]: OCanainn-SongsOfCork: "A typical composition of George Curtin who picked on a minor incident that happened to his neighbor Ger Foley. The hard facts of the case were that Ger spotted an otter in the river and tried to kill it. George heard of the incident and transformed the simple event into a saga ....."

This is a ballad in the not-exclusively-Irish tradition of river and canal boat tall tales like "The Clonmel Flood" and "The Wreck of the Gwendoline." In this case we are in on the ship-building phase as well as the sinking.

The sea captain had come all the way from Kinsale, about 14 miles as the gull flies, to recruit Gerry.

The title is from the chorus: "Rally-Roh Fal-de-dah Rally Roh fal-di-dee." - BS

File: OCan054

Rally, Boys, Rally (I)

DESCRIPTION: "Lead your partner up and down, I thought I heard them say, Lead your partner... I thought I heard....." "Rally, boys, rally, I thought I heard them say...."

AUTHOR: unknown

EARLIEST DATE: 1936 (Hudson-FolksongsOfMississippi)

KEYWORDS: dancetune nonballad

FOUND IN: US(So)

REFERENCES (1 citation):
Hudson-FolksongsOfMississippi 150, p. 295, "Rally, Boys, Rally" (1 short text)
Roud #4508
Rally, Boys, Rally (II)

DESCRIPTION: "Rally, boys, rally, the day is come at last (x2), Colored population can walk without a pass." "Had me an old shotgun, I called her Number One, Shot it at the rebels, you ought to see them run."

AUTHOR: unknown

EARLIEST DATE: 1954 (collected from Willard Keen by Boswell)

KEYWORDS: Civilwar Black(s)

FOUND IN: US(Ap)

REFERENCES (1 citation):
Wolfe/Boswell-FolkSongsOfMiddleTennessee 56, pp. 94-95, "Rally, Boys, Rally" (1 short text, 1 tune)

Roud #11031

NOTES [57 words]: There are two traditional songs entitled "Rally, Boys, Rally" -- one from Mississippi, printed in Hudson-FolksongsOfMississippi; one from Tennessee, printed by Wolfe from Boswell’s Tennessee collection. Both are very short, so it is possible that they are one song -- but the only words they have in common are the line "Rally, Boys, Rally." - RBW

Last updated in version 2.6

File: Hud150

Ram Song (II), The

DESCRIPTION: Pius bought a small, thin ram from Jenny. The boys play cards for the ram "but playing cards for rams in Lent -- it was a mortal sin." The ram grows big and fat and is slaughtered "to pay the boys to plow up the old graveyard"

AUTHOR: unknown

EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)

KEYWORDS: cards humorous animal

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, p. 97, "The Ram Song" (1 text, 1 tune)

Roud #12451

NOTES [21 words]: Did something drop out of this song in which one of the gamblers dies? Until we find another version, we can hardly tell. - RBW

File: Dib097

Rambleaway

DESCRIPTION: Young man meets young woman. He says he's known as "Rambleaway" (after his wandering habit). In some versions the last verse cautions girls about men like him; in others the woman slips away, and he rambles around searching for her in vain.

AUTHOR: unknown

EARLIEST DATE: before 1845 (broadside, Bodleian Harding B 11(3575))

KEYWORDS: courting rambling warning pregnancy

FOUND IN: Britain(England(South,North),Scotland(Aber)) US(NE)

REFERENCES (10 citations):
Greig/Duncan7 1485, "Ramble Away" (2 texts, 1 tune)
Sharp-OneHundredEnglishFolksongs 31, "Sweet Kitty" ; 75, "Brimbledon Fair, or, Young Ramble-Away" (2 texts, 2 tunes)
Kennedy-FolksongsOfBritainAndIreland 166, "Ramble-away" (1 text, 1 tune)
Williams-Wiltshire-WSRO Mi 683, "Rambleaway" (1 text)
Reeves-TheEverlastingCircle 32, "Derry Down Fair" (2 texts)
**Rambler from Clare, The**

**DESCRIPTION:** The rambler tells of beginning his career in the (County Tyrone), where (the women) first dubbed him the Rambler from Clare. Captured (by the English, he faces a stiff sentence) but escapes to America (and continues to pursue the women)

**AUTHOR:** unknown

**EARLIEST DATE:** before 1867 (broadside, Bodleian Harding B 11(3218)); beginning 19C

**KEYWORDS:** rambling emigration

**FOUND IN:** Britain(England(South)) US(NE) Ireland

**REFERENCES (6 citations):**
- OLochlainn-MoreIrishStreetBallads 68, "The Rambler from Clare" (1 text, 1 tune)
- Zimmerman-SongsOfIrishRebellion 20, "The Rambler from Clare" (1 text, 1 tune)
- Moylan-TheAgeOfRevolution-1776-1815 46, "The Rambler from Clare" (1 text, 1 tune)
- Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 59, "The Rambler from Clare" (1 text, 1 tune)
- Wolf-AmericanSongSheets, #1961, p. 132, "The Rambler from Clare" (1 reference)

**DT, RMBLCLAR**

**Roud #1531**

**BROADSIDES:**
- Bodleian, Harding B 11(3218), "The Rambler From Clare," J. Harkness (Preston), 1840-1866; also Harding B 11(3219), 2806 b.11(9), 2806 c.15(250), 2806 b.9(267)[some words illegible], Harding B 19(9)[some words illegible], Harding B 11(3217), Harding B 26(553), 2806 c.15(184), 2806 c.15(327), 2806 b.11(14), "The Rambler From Clare"
- Murray, Mu23-y1:008, "The Rambler From Clair," unknown, 19C; also Mu23-y4:026, "Rambler From Clare"
- NLSScotland, RB.m.169(104), "The Rambler from Clair," Robert M'Intosh (address obliterated), c.1855

**NOTES [55 words]:** In some texts, the rambler is an Irish rebel, and is forced to flee Ireland to escape prosecution. In others, he is a deserter from the English army. In many versions, however, he is just a young man out to have as much fun with the ladies as possible.
Rambler Song
DESCRIPTION: "He rambled across the seas, to see the first line (front line?) French, And there were all the Kapps Sigs, a-gossiping in French; And what they had to say that day is more than I can tell, But they all did promise faithfully to give the Kaiser hell."
AUTHOR: unknown
EARLIEST DATE: 1934 (Henry, from Dr. Finis K. Farr)
KEYWORDS: war travel France
FOUND IN: US(MW)
REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, p. 250, "Rambler Song" (1 fragment)
NOTES [29 words]: I suspect this is a World War I version of "The Rambling Wreck from Georgia Tech" or a related song, but with only one stanza and no tune, I can't actually equate them. - RBW

Rambling Boy (III), The
DESCRIPTION: Jack the sailor and his girl spend the night and stop in a Green Street tavern where he is beaten by "turks and heathens." He is taken and "transported for theivery" to Van Diemans Land. Now in "transport blue," he will write her a letter if she is true.
AUTHOR: unknown
EARLIEST DATE: 1955 (IRRCinnamond03)
KEYWORDS: sex fight farewell theft transportation unemployment sailor
FOUND IN: Ireland
ST RcRCTRaY (Full)
Roud #3083
RECORDINGS:
Robert Cinnamond, "The Rambling Youth" (on IRRCinnamond03)
NOTES [131 words]: The description is based on John Moulden's transcription from IRRCinnamond03 included in the Traditional Ballad Index Supplement. There appear to be missing pieces to the story. The text says Jack "can find no employ" [is a robbery missing at this point?] and he "took ... flight" with his "darling"; after their night together "she proved my overthrow." Were the "turks [cruel men] and heathens" in the tavern police? - BS More likely they are Catholics, I think. According to Eric Partridge's A Dictionary of Slang and Unconventional English, a "Turk" was a gutter word for Irishmen. If "Turk" is used in that sense, it seems reasonable to assume that Jack is English, and Protestant, and is claiming to have been attacked by Irish Catholics. No doubt a convenient excuse.... - RBW

Rambling Comber, The
DESCRIPTION: "You combers all, both great and small, come listen to my ditty." He is proud to be able to read, drink and fight; his failing is "I love strong beer; I am a rambling comber." He could comb "A dozen of wool," but his clothes are ragged; he seeks a girl
AUTHOR: unknown
EARLIEST DATE: 1916 (Lucy Broadwood collection)
KEYWORDS: work drink clothes
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Palmer-EnglishCountrySongbook, #13, The Rambling Comber" (1 text, 1 tune)
Roud #1473
File: PECS013
**Rambling Irishman (I), The**

DESCRIPTION: "I am a rambling Irishman, in Ulster I was born," but being poor, he leaves Lough Erne for Amerikay. He spends his last night with his darling. On his way, he dreams of his Nancy. When he arrives in Philadelphia, he urges every lad to "link with his lass"

AUTHOR: unknown

EARLIEST DATE: 2010 (Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman)

KEYWORDS: love emigration separation dream

FOUND IN: Ireland

REFERENCES (1 citation):
- *Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman* 63, "The Rambling Irishman" (1 text, 1 tune)
- Roud #3572
- File: GrHo063

**Rambling Miner, The**

DESCRIPTION: "I'm only a rambling miner, I work where I like best, In the coal mines of Kentucky, Or the copper mines in the west." But wherever he goes, the singer is gambling his life in the mines. He says he is doing it "So that the women and kids may eat."

AUTHOR: unknown

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: mining rambling nonballad

FOUND IN: US(Ap)

REFERENCES (1 citation):
- *Thomas-BalladMakingInMountainsOfKentucky*, p. 248, "The Rambling Miner" (1 text)

NOTES [32 words]: It is rather unfortunate that Thomas did not preserve a tune for this piece. The first two stanzas appear to be built upon "The Roving Gambler," but the final two look like something else. - RBW

File: ThBa248A

**Rambling Round**

DESCRIPTION: Singer describes rambling around cities and towns, and his life as a migrant fruit picker. He wishes he could settle down, but "I am just a refugee/As I go rambling round, boys."

AUTHOR: Woody Guthrie

EARLIEST DATE: 1940s (recording, Woody Guthrie)

KEYWORDS: loneliness rambling work worker migrant

FOUND IN:

REFERENCES (2 citations):
- *Cohen/Seeger/Wood-NewLostCityRamblersSongbook*, p. 118, "Rambling Blues" (1 text, 1 tune)
- DT, GORAM6B

CROSS-REFERENCES:
- cf. "Goodnight, Irene" (tune)

ALTERNATE TITLES:
- Rambling Round Your City
- As I Go Rambling 'Round

NOTES [36 words]: This song verges on the status of an autobiography of Woody Guthrie, and to the best of my knowledge has never been found in tradition. The tune is an adaption of Huddie "Lead Belly" Ledbetter's "Goodnight Irene." - RBW

File: CSW118

**Rambling Soldier (I), The**

DESCRIPTION: Soldier (sailor) describes the joys of rambling the countryside (of England): "I once was a seaman stout and bold, Ofttimes I plowed the ocean... For honor and promotion." In some versions he brags that he has a license to ramble, granted by the king.

AUTHOR: unknown

EARLIEST DATE: before 1839 (broadside, Bodleian Johnson Ballads 256); c. 1817 (Reeves-
TheEverlastingCircle broadside transcription)
KEYWORDS: rambling nonballad sailor soldier injury
FOUND IN: US(SE) Britain(England(Lond,South),Scotland(Aber)) Australia
REFERENCES (20 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 367, "The Jolly Soldier" (1 fragment plus mention of 1 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 367, "The Jolly Soldier" (1 tune plus a text excerpt)
Morris-FolksongsOfFlorida, #235, "Billy, the Rambling Soldier" (1 text)
Sharp-OneHundredEnglishFolksongs 43, "The Rambling Sailor" (1 text, 1 tune)
Karpeles-TheCrystalSpring 85, "The Rambling Sailor" (1 text, 1 tune)
Butterworth/Dawney-PloughboysGlory, p. 36, "The Rambling Sailor" (1 text, 1 tune)
Williams-Wiltshire-WSRO Mi 684, "Rambling Sailor" (1 text)
Reeves-TheEverlastingCircle 109, "The Rambling Sailor" (2 texts)
Browne-FolkSongsOfOldHampshire, pp. 63-65, "I'm a Bold and Rambling Soldier" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #110, "The Rambling Sailor" (1 text, 1 tune)
Hamer-GarnersGay, pp. 12-13, "The Rambling Sailor" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #16, "Rambling Sailor" (1 text, 1 tune)
Meredith/Anderson-FolkSongsOfAustralia, pp. 174-175, "The Rambling Sailor" (1 text, 1 tune)
Greig/Duncan7 1477, "The Rovin' Sailor" (3 texts, 2 tunes)
Ord-BothySongsAndBallads, p. 326, "Dicky Johnston, or, The Roving Sailor" (1 short text)
Hamer-GarnersGay, "The Rambling Soldier" (1 short text, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 50-51, "The Rambling Soldier" (1 text, 1 tune)
Palmer-OxfordBookOfSeaSongs 92, "The Rambling Sailor" (1 text, 1 tune)
Forget-Me-Not-Songster, pp. 110-111, "The Rambling Soldier" (1 text)
DT, RAMBSAIL* (RMBSAIL2*)
Roud #518
RECORDINGS:
Chris Willett, "The Rambling Sailor" (on Voice12)

BROADSIDES:
Bodleian, Johnson Ballads 256, "The Rambling Sailor" ("I am a sailor stout and bold, long time I have ploughed the ocean"), J. Catnach (London), 1813-1838; also Firth c.12(275), Johnson Ballads 1230, Harding B 11(1670), Firth b.25(378), Harding B 11(3226), Harding B 11(4288), Harding B 15(250b), Johnson Ballads 966, Johnson Ballads 559, Harding B 20(142), Firth b.34(302), [The] Rambling Sailor; Harding B 11(3228), [The] Rambling Soldier ("I am a soldier blithe and gay"), W. and T. Fordyce (Newcastle), 1832-1842; Firth b.26(329), Harding B 11(835), Harding B 16(221a), Harding B 11(3227), Harding B 15(251a), Harding B 15(251b), Harding B 15(252a), Harding B 20(143), Harding B 17(251a), "Rambling Soldier"

CROSS-REFERENCES:
cf. "The Rambling Comber"

NOTES [180 words]: Sharp notes that on the older broadsides, the rambler was a soldier; in the newer ones, he is a sailor. - PJS
Sharp may be right about which version is the older. The Bodleian broadsides give no clear-cut answer; however, Harding B 16(221a), "Rambling Soldier" lists the tune as "Rambling Sailor"; it also lists the author as John Morgan. - BS
In Brown's version (which is only two stanzas), it appears that he is a sailor who later enlists in the American Revolutionary army. This may be a rewrite, but the text it too short to be sure.
Ord-BothySongsAndBallads's text says that the sailor has been granted a license to beg *because he has lost a limb.* Ordinarily I would consider this a significant enough distinction to split the songs, but the rest is the same; the lost limb appears (or fails to appear, perhaps) in only a single line. Exactly the same is true of Hamer's hort text (which Roud files separately under the number #21266). Perhaps a mixture with something like "The Forfar Soldier," or even a case of an injured veteran adopting the piece to his own case? - RBW
Last updated in version 6.0
File: ShH43

Rambling Soldier (II), The
DESCRIPTION: "I am a rambling soldier, From (Tipperary) come to (France), And poverty
compelled my To fall out into ranks." "Cold weather is approaching, And I have no clothes to pack... They are all upon my back." The singer tells how he acquired his ragged outfit

AUTHOR: unknown
EARLIEST DATE: 1862 (Fred May's Comic Irish Songster, according to Brown)
KEYWORDS: clothes soldier rambling
FOUND IN: US(SE,Ap)
REFERENCES (2 citations):
  Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 369, "The Rambling Soldier" (1 text)
  Wolfe/Boswell-FolkSongsOfMiddleTennessee 54, pp. 91-92, "The Rambling Soldier" (1 short text, 1 tune)
Roud #11032
CROSS-REFERENCES:
cf. "The Son of a Gambolier (I)"
NOTES [156 words]: The notes in Brown quote the Fred May's Comic Irish Songster version, in which the singer apparently sailed from Tipperary and now is selling song sheets of the song. They suggest it as the ancestor of "The Son of a Gambolier (I)" -- with which song I lumped it until the second traditional version, in the Boswell collection, turned up.

It is interesting to note that neither the Brown nor Boswell versions have preserved the name "Tipperary" (Brown makes the singer's home "Tripling"; in Boswell, it's "Tiplin Cain"), but both have him go to France. This obviously suggests that the hero of the song, originally a poor emigrant, has enlisted in the British army. Since the song cannot be traced before 1862, and the last time British troops fought against the French was in 1815, I wonder if there might not have been a (lost) version in which the singer enlisted in the British army in World War I and ended up in the trenches. - RBW

Last updated in version 2.6
File: Br3369

**Randy Dandy O**

DESCRIPTION: Capstan or pumps shanty. Chorus: "Heave a pawl, o heave away. Way ay roll an' go. The anchor's on board an' the cable's all stored, timme rollockin' randy dandy o." Rhyming verses about sailing and women.

AUTHOR: unknown
EARLIEST DATE: 1917 (Robinson)
KEYWORDS: shanty sailor
FOUND IN: Canada(Mar) US
REFERENCES (4 citations):
  Colcord-SongsOfAmericanSailormen, p. 116, "Galloping Randy Dandy O!" (1 text, 1 tune)
  Hugill-ShantiesFromTheSevenSeas, pp. 167-168, "Randy Dandy O" (1 text, 1 tune) [AbEd, p. 135]
  DT, RANDDAND*
Roud #4702
NOTES [19 words]: Hugill-ShantiesFromTheSevenSeas says that he and his sources cleaned this one up a good deal before printing. - SL
File: Hugi167

**Rangey Ribs, The**

DESCRIPTION: Patrick Cowley deals in cattle. He recalls the sickly scrawney "Rangey Ribs" Mickey Dubh sold to him as a thoroughbred. Pat couldn't sell him. His only use was to hang the wash. But when he died neighbors came to the burial from miles around

AUTHOR: unknown
EARLIEST DATE: 1986 (McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)
KEYWORDS: death commerce humorous animal
FOUND IN: Ireland
REFERENCES (1 citation):
  McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 58, "The Rangey Ribs" (1 text, 1 tune)
NOTES [48 words]: McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen: "The song is well
known in other parts of the country and has been recorded extensively in Co. Clare. Place names matter not. The song is part of the genre popular throughout the country in which broken down cattle are ridiculed." - BS
File: McB1058

Ransum Scansum
DESCRIPTION: "Ransum scansum, through yonder, Bring me a gourd to drink water. Dis way out and t'other way in, In my lady's chamber, Dis way out and t'other way in, In my lady's chamber." AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: playparty nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 131, "Ransum Scansum" (2 short texts, 1 tune; the second fragment has no title, but probably should be called "Aransom Shansom")
CROSS-REFERENCES:
cf. "Do, Do, Pity My Case" (lyrics) and references there
File: ScaNF131

Ranter Parson, The
DESCRIPTION: "It is of a sly ranter parson, For preaching he lived in great fame,.. but I must not mention his name." The parson desires a farmer's wife. The wife offers to sleep with him but slips a swarm of bees into the bed; he is left lovelorn and much bestung
AUTHOR: unknown
EARLIEST DATE: 1904 (Vaughan Williams)
KEYWORDS: infidelity sex clergy husband wife trick bug injury humorous
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #89, "The Ranter Parson" (1 text, 1 tune)
Roud #2530
NOTES [56 words]: The similarity to Chaucer's "Merchant's Tale" will presumably be obvious, although this sort of trick is so common in folklore that there is no need to presume dependence. I suspect a recent broadside source, given the length of the piece and the fact that the informant said he often learned songs from (presumably printed) "ballets." - RBW
Last updated in version 4.2
File: VWP089

Rantin Willie Mair's Wife
DESCRIPTION: "Rantin Willie Mair's wife's awa wi' young MacKeelikin." She would not have been so foolish, says the singer, if she had been beaten when they met.
AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan6)
KEYWORDS: infidelity marriage violence nonballad abandonment
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1214, "Rantin Willie Mair's Wife" (1 text, 1 tune)
Roud #6771
NOTES [20 words]: Greig/Duncan6: "Said to refer to a local person whose wife eloped with a military man, returned, and went away again." - BS
Last updated in version 2.5
File: GrD61214

Rantin' Auld Maid, The
DESCRIPTION: The singer, "a rantin' old maid," goes to a singing class to catch a man. One asks her questions: which way do you go home; what's your lover like; what's your name; am I the lad
you love? She answers each and says, at last, "ye've guessed richt noo"

**Rantin' Laddie, The [Child 240]**

**DESCRIPTION:** The lady has "played at the cards and the dice" with the rantin' laddie; now she has a child and is scorned. She sends a letter to the rantin' laddie -- who proves to be the Earl of Aboyne. He marries her and all are happy

**AUTHOR:** unknown

**EARLIEST DATE:** 1803 (Skene ms.)

**KEYWORDS:** love courting marriage adultery bastard cards

**FOUND IN:** Britain(Scotland(Aber)) US(Ap,NE)

**REFERENCES (11 citations):**

*Child 240*, "The Rantin' Laddie" (4 texts)

*Bronson 240*, "The Rantin' Laddie" (6 versions+1 in addenda)

*Bronson-SingingTraditionOfChildsPopularBallads* 240, "The Rantin Laddie" (3 versions: #1, #3, #5)

*Greig-FolkSongInBuchan-FolkSongOfTheNorthEast* #154, pp. 1-2, "The Rantin Laddie"; #156, pp. 2-3, "The Rantin Laddie" (3 texts plus 2 fragments)

*Greig/Duncan5* 976, "The Rantin Laddie" (5 texts plus two fragments from Greig on p. 604, 3 tunes)

*Barry/Eckstorm/Smyth-BritishBalladsFromMaine* pp. 303-304, "The Rantin' Laddie" (1 fragment, 1 tune, a single "Rantin' Laddie" stanza with a "hush-a-bye" chorus perhaps from the mother to her bastard baby) {Bronson's #6}

*Gainer-FolkSongsFromTheWestVirginiaHills*, pp. 78-79, "The Rantin' Laddie" (1 text, 1 tune)

*Leach-TheBalladBook*, pp. 597-598, "The Rantin' Laddie" (2 texts)

*Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates* 35, pp. 127-128, "The Rantin Laddie" (1 text)

*Buchan-ABookOfScottishBallads* 57, "The Rantin Laddie" (1 text)

**DT 240, RANTNLAD*”

**RECORDINGS:**

*Willie Mathieson, "The Bonny Rantin' Laddie" [fragment] (on FSBBAL2) {Bronson's #5.1}*

**CROSS-REFERENCES:**

*cf. "Binorie" (tune, per Greig/Duncan5)*

**ALTERNATE TITLES:**

Aboyne's Bonnie Lady

**NOTES [15 words]:** The "rant" is a dance step, now found chiefly in Northumberland and surrounding areas. - PJS

`Last updated in version 4.2`

**File:** C240

**Rantin', Roarin', Drunk on the Way**

**DESCRIPTION:** Singer tells of getting drunk with his friends (all of whom he names) on the way to the lumber camp at Upyongo. At the end of the season, at home, they reminisce about how they got "drunk on the way."

**AUTHOR:** unknown

**EARLIEST DATE:** 1941 (Beck-SongsOfTheMichiganLumberjacks)

**KEYWORDS:** drink moniker logger

**FOUND IN:** US(MW)

**REFERENCES (2 citations):**

*Beck-SongsOfTheMichiganLumberjacks* 65, "Rattlin', Roarin', Drunk on the Way" (1 text)

*Beck-LoreOfTheLumberCamps* 114, "Drunk on the Way" (1 text)
Ranting Highlandman, The

**DESCRIPTION:** The singer meets a Highlandman whose appearance and smile "my favour wan." He asks that she marry and "wee'l big a cot an buy a stock an do the best that ere we can." She expects him to return "though all my kin should scauld an ban" and she'd go with him.

**AUTHOR:** John Hamilton (1761-1814) (source: Whitelaw)

**EARLIEST DATE:** 1843 (Whitelaw-BookOfScottishSong)

**KEYWORDS:** courting farming family

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (2 citations):**
Greig/Duncan4 860, "The Rantin' Hielanman" (2 texts, 3 tunes)
Whitelaw-BookOfScottishSong, p. 110, "The Rantin' Hielanman" (1 text)

Roud #6253

**ALTERNATE TITLES:**
The Rantin' Highlandman

**NOTES [59 words]:** GregDuncan4: "From Mary Duffus, servant, about 1852. Noted 1905." - BS

Apparently broadside Bodleian, 2806 c.11(21), "The Ranting Highlandman" ("Ae morn last owk, as I gaed out"), Sanderson (Edinburgh), 1830-1910 is this song but I could not download and verify it [though the words I could make out in the reduced image make the identity very likely]. - BS

Last updated in version 3.2

File: GrD4860

Ranzo Ray

**DESCRIPTION:** Shanty. First refrain "Ranzo, Ranzo, hurray, hurray" (or "away, away), second refrain usually "Hilo me Ranzo ray." Verses tell of destinations and cargos, i.e. "we're bound for Yokohammer, with a load o' grand pianners."

**AUTHOR:** unknown

**EARLIEST DATE:** 1914 (Sharp-EnglishFolkChanteys)

**KEYWORDS:** shanty ship commerce travel

**FOUND IN:** Britain US

**REFERENCES (3 citations):**
Hugill-ShantiesFromTheSevenSeas, pp. 247-249, "Ranzo Ray" (3 texts, 3 tunes) [AbEd, pp. 179-182]
Sharp-EnglishFolkChanteys, XIX, p. 22, "The Bully Boat" (1 text, 1 tune)


Roud #327

**CROSS-REFERENCES:**
ct. "Huckleberry Hunting" (similar refrain)

**ALTERNATE TITLES:**
Rando Ray

**NOTES [31 words]:** Bone, in his notes to "Reuben Ranzo," was of the opinion that the word "Ranzo" somehow seemed to suit the action of hauling, which might explain its use in both this song and that. - RBW

File: Hugi247
Rap 'Er to Bank
DESCRIPTION: "Rap 'er to bank, me canny lad! Wind 'er away, keep tornin! The bac-shift men are gannin' hyme...." The canaller recalls his father's life on the canal, and how he died in a fall of stones. The singer, too, is leaving the canal.
AUTHOR: unknown
EARLIEST DATE: 1978 (Raven)
KEYWORDS: canal work death father
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
ADDITIONAL: Jon Raven, _Victoria's Inferno: Songs of the Old Mills, Mines, Manufacturies, Canals, and Railways_, Roadside Press, 1978, pp. 74-75, "Rap 'Er to Bank" (1 text, 1 tune)
Roud #1786
File: JRVi074

Rap At The Door, A
DESCRIPTION: A rake visits a girl but his reputation as womanizer has preceded him. He gets no sympathy from her for a supposed injury. She says her parents would beat her if she introduced him. She will not be his next victim. He feels slighted but not heart-broken.
AUTHOR: unknown
EARLIEST DATE: 1869 (Logan-APedlarsPack)
KEYWORDS: courting dialog humorous nightvisit father mother rake
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Logan-APedlarsPack, pp. 363-364, "Indifference" or "A Rap at the Door" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #139, pp. 1-2, "Rap at the Door" (1 text)
Greig/Duncan4 780, "Open the Door" (3 fragments, 3 tunes)
ST GrD4780 (Partial)
Roud #6124
NOTES [114 words]: Greig: "We have at one time or another got bits of this song along with a record of the tune; but in default of a complete copy we have fallen back on the version given in Logan's Pedlar's Pack of Ballads."
This ballad shares the text, but not the meaning, of the following lines with "A-Growing" [Laws O35]: "The trees are high, the leaves are green, The days are past that we have seen." In this song the woman sings these lines gleefully.
The insults to the rake in the text are not sufficiently hinted at in the description. For example, "O young man, I value you not, Altho' the hangman had your coat ... And yourself in a bottomless boat, With the Devil to row you ashore." - BS
Last updated in version 2.5
File: GrD4780

Rarden Wreck of 1893, The
DESCRIPTION: A train heads for Cincinnati, but the engineer dies at Rarden station after jumping from the train when he saw an open switch. The fireman is crushed in the wreck. Chorus: "Did he ever come back? No, he never came back. His fate was easily learned...."
AUTHOR: unknown
EARLIEST DATE: 1993
KEYWORDS: train wreck disaster death
FOUND IN: US(MW)
REFERENCES (2 citations):
Grimes-StoriesFromTheAnneGrimesCollection, pp. 121-122, "Rarden Wreck" (1 text)
Darling-NewAmericanSongster, p. 215, "The Rarden Wreck of 1893" (1 text, filed with "The Wreck of the Old 97")
CROSS-REFERENCES:
cf. "The Ship that Never Returned" [Laws D27] (tune & meter) and references there
cf. "The Train that Never Returned" (tune, theme)
File: DarNS215
Rare Clonmel

DESCRIPTION: The singer is leaving his home in Clonmel. He thinks of the places there he loved. "In ev'ry fight for Erin's right, Foul tyranny to quell, First in the field and last to yield Are the boys of Rare Clonmel!"

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: farewell home lyric nonballad patriotic

FOUND IN: Ireland

REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 20B, "Rare Clonmel" (1 text, 1 tune)

Roud #9778

NOTES [20 words]: Clonmel is on the river Suir, South Tipperary. OLochlainn-MoreIrishStreetBallads has no information about the song. - BS

File: OLCM020B

Rare Willie Drowned in Yarrow, or, The Water o Gamrie [Child 215]

DESCRIPTION: Willie drowns in the (Yarrow). (Details of how and why vary greatly). His lover dreams a dream of woe. She sets out and finds Willie's body, and uses her hair to pull him from the water. In many accounts she (promises to) die for sorrow

AUTHOR: unknown

EARLIEST DATE: 1733

KEYWORDS: death mourning courting drowning

FOUND IN: Britain(England,Scotland(Aber,Bord)) US(MW,So) Canada Ireland

REFERENCES (20 citations):
Child 215, "Rare Willie Drowned in Yarrow, or, The Water o Gamrie" (9 texts)
Bronson 215, "Rare Willie Drowned in Yarrow, or, The Water o Gamrie" (9 versions)
Chambers-ScottishBallads, pp. 152-153, "Willie's Drowned in Yarrow" (1 text); also pp. 154-155, "The Braes of Yarrow" (a "modern ballad" on this theme by Rev. John Logan)
Dixon-ScottishTraditionalVersionsOfAncientBallads XII, pp. 66-67, "The Water o' Gamery" (1 text)
Buchan/Moreira-TheGlenbuchatBallads, pp. 22-24, "The Water of Gamery" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #113, pp. 1-2, "Willie's Drowned in Gamerie" (1 text)
Greig/Duncan6 1227, "Willie's Lost at Gamery" (3 texts, 1 tune)
Abrahams/Riddle-ASingerAndHerSongs, pp. 124-126, "Rare Willie Drowned in Yarrow" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 22, "Rare Willie Drowned in Yarrow" (1 text, 1 tune, erroneously listed as Child 214) {Bronson's #4}
Leach-TheBalladBook, pp. 571-572, "Rare Willie Drowned in Yarrow, or, The Water o Gamrie" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 99, "The Braes o' Yarrow" (1 text which is mostly Child 214 but incorporates parts of Child 215)
Ord-BothySongsAndBallads, pp. 454-455, "Willie's Drowned at Gamerie" (1 text)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 78, "Willie Drowned in Ero" (1 text, 1 tune)
Whitelaw-BookOfScottishBallads, pp. 229-230, "Willie's Drowned in Gamery" (1 text)
Quiller-Couch-OxfordBookOfBallads 93, "Rare Willie Drowned in Yarrow" (1 text)
Grigson-PenguinBookOfBallads 62, "Rare Willie Drowned in Yarrow" (1 text)
DT 215, YARROW2* YARROW3*

ADDITIONAL: Peter Buchan, Ancient Ballads and Songs of the North of Scotland_ (Edinburgh, 1828 ("Digitized by Microsoft")), Vol I, pp. 245-248, 315, "Willie's Drowned in Gamery" (1 text)
W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1876 (downloadable pdf by University of Edinburgh, 2007)), Vol I, pp. 64-65, "Willie's Drowned in Yarrow" (1 text, 1 tune)
Walter de la Mare, _Come Hither_, revised edition, 1928; notes to #425, "But think na' ye my heart was sair?" (1 text)

Roud #206

CROSS-REFERENCES:
cf. "The Dowie Dens o' Yarrow" [Child 214]
cf. "Susan Strayed on the Briny Beach" [Laws K19] (plot)
cf. "Willie's Drowned in Gamerie" (story)
cf. "Willie Drowned in Yarrow" (story)
**Alternates Titles:**
Willie's Rare

**Notes:** Several scholars, among them Norman Cazden, have claimed that this song is the same as Child 214, "The Dowie Dens o Yarrow/The Braes o Yarrow." Certainly there has been exchange of verses. However, I (following Leach), would maintain that there is a difference: "The Dowie Dens" is about opposition to a marriage; "Willie Drowned" is about the loss of a love. A brief summary of the whole discussion is found in Coffin's notes in Flanders-AncientBalladsTraditionallySungInNewEngland. It's not clear what he believes, except that the two songs are a mess and quite mixed. Which can hardly be denied.

Palgrave's *Golden Treasury* includes a piece (item CLXIII) titled "The Braes of Yarrow," credited to J. Logan, which is clearly built upon this theme -- but it looks like a literary rewrite. Palgrave's next item (CLXIV), "Willy Drowned in Yarrow," is the real thing, though probably somewhat touched up by his (unnamed) source.

Child lists "Annan Water" as an appendix to this ballad, though it appears to me that, if it's related to any of the Child ballads, it's #216, "The Mother's Malison, or, Clyde's Water." - RBW

Greig: "These two ballads ['Willie's Drowned in Yarrow' from Whitelaw's text, and 'Willie's Drowned in Gamerie' from Buchan's text] have got mixed up to some extent; but they are in the main so different that it is not easy accounting for the connection." And there is also Greig #87 "Willie's Drowned in Gamerie," indexed by that name, of which Greig's correspondent says, "it can have no connection with the 'Willy's Drowned in Gamrie,' as given in Buchan's Ballads of the North, nor yet the Lovers who were drowned in Clyde's Waters."

Buchan is Greig's source. Buchan has the story (also quoted by Child): "The unfortunate hero of this ballad, was a factor to the laird of Kinmundy. As the young woman to whom he was to be united in connubial wedlock resided in Gamery, a small fishing town on the east coast of the Murray Frith, the marriage was to be solemnized in the church of that parish, to which he was on his way, when overtaken by some of the heavy breakers which overflow a part of the road he had to pass, and dash, with impetuous fury, against the lofty and adamantine rocks with which it is skirted. The young damsel, in her fifteenth year, also met with a watery grave, being the wages of her mother's malison. This ballad will remind the reader of the Drowned Lovers, who shared the same fate in the river Clyde [see Child 216, 'The Mother's Malison, or, Clyde's Water']."

Re Greig's comment above, compare Buchan's text to Whitelaw-BookOfScottishSong, p. 456, "Willie's Drowned in Yarrow," cited for "Willie Drowned in Yarrow." - BS

_Rashy Muir, The_

**Description:** The singer recalls making love in the hills one night and helping his sweetheart to dress. When they got to town "I saw another did my love attend". "Wid ye forsake a' yere former vows An break the heart o a lover true?" She would, maybe for money.

**Author:** unknown

**Earliest Date:** before 1894 (Murison collection, according to Lyle, _Fairies and Folk_)

**Keywords:** courting, infidelity, sex, promise, floating verses

**Found In:** Britain(Scotland(Aber))

**References:**
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #118, p. 2, "The Rashie Moor" (1 text); #121, p. 2, "The Rashie Moor" (1 text plus 1 fragment)
- Greig/Duncan6 1215, "The Rashy Muir" (4 texts, 3 tunes)
- Roud #6261

**Alternate Titles:**
- O Will Ye Gang, Love, and Leave Me Noo?
- Will Ye Gang, Love

**Notes:** Greig/Duncan6: "Noted by George F. Duncan from mother's singing in 1875." The most common floating verse in the Greig/Duncan6 texts is "I lent my back against an oak I thought it was a trusty tree But first it bowed an then it break And so has my false love to me." - BS

_Last updated in version 2.6_
Raspberry Tart, The
DESCRIPTION: "She was a raspberry tart In her little poke bonnet, With a great big bunch Of thing-a-mees upon it; With a pinafore dress That was just the thing And a little toy dog On the end of a string... Bow wow!"
AUTHOR: unknown
EARLIEST DATE: 1982
KEYWORDS: nonballad dog clothes
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, p. 29, "The Raspberry Tart" (1 text, 1 tune)
NOTES [8 words]: Reportedly a fragment of a music hall song. - RBW
File: MCB029

Raspberry, Strawberry
DESCRIPTION: "Raspberry, strawberry, (Blackberry/Gooseberry Jam), Tell me the name Of your young man." Or, "Apple jelly, jam tart." "Does he like you?" "Will he marry you?" "What will he marry you in? Silk, satin, cotton, rags." "How will you get to the church?"
AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty food courting clothes travel children home
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 107, "(Raspberry, strawberry)," "(Apple jelly, my jam tart)" (2 texts)
Roud #19383
CROSS-REFERENCES:
cf. "She Loves Coffee and I Love Tea" (lyrics, style)
NOTES [73 words]: Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren seems to say that this is the same as "She Loves Coffee and I Love Tea," and certainly they share a lot of questions. It looks to me more like they are separate songs that cross-fertilized, but you should probably see both. Roud separates them, but this is one of those cases where the extremes are clearly different but there is a lot of confusing stuff between the extremes. - RBW
Last updated in version 4.4
File: SuSm107A

Rat Coon, Rat Coon
AUTHOR: unknown
EARLIEST DATE: 1914
KEYWORDS: animal nonsense
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 265, "Rat Coon, Rat Coon" (1 text, 1 tune)
Roud #7815
CROSS-REFERENCES:
cf. "Raccoon" (theme)
NOTES [34 words]: This could, from its text, be a fragment of "Raccoon" (or almost anything else). But the metrical pattern is different, so -- given that Randolph offers only one verse -- I classify the two as separate. - RBW
File: R265

Rata-tat-tat (Railroad camp shack rouser wake-up song)
DESCRIPTION: Couplets followed by "rata-tat-tat" with a stick beat on the shack door. "Wake up buddy it's hard but it's fair You had a good home but you wouldn't stay there." "Wake up buddy and
sit on the rock It ain't quite day but it's four o'clock"

**Ratcatcher's Daughter, The**

**DESCRIPTION:** "Not long ago, in Westminster," a beautiful ratcatcher's daughter is courted by many. She prefers a sand-seller. They plan to marry. She falls into the Thames and dies (of the foul water?). He kills himself. The inquest says she died of "too much vet."

**AUTHOR:** reportedly Edward Bradly & Sam Cowell with additional lyrics by Charles Sloman, according to various non-scholarly internet sources

**EARLIEST DATE:** before 1866 (Bodleian broadside Harding B 11(416), etc.) (but see NOTES)

**KEYWORDS:** love courting suicide death river humorous

**FOUND IN:** Britain(England)

**REFERENCES (4 citations):**
- Wolf-AmericanSongSheets, #1966, p. 132, "The Rat-Catcher's Daughter" (2 references)
- New-Comic-Songster, p. 51, "The Ratcatcher's Daughter" (1 text, 1 tune)
- Aline Waites & Robin Hunter, _The Illustrated Victorian Songbook_, Michael Joseph Ltd., 1984, pp. 69-71, "The Ratcatcher's Daughter" (1 text, 1 tune, plus a reproduction of an early sheet music cover)

**Roud #13883**

**BROADSIDES:**
- Bodleian, Harding B 11(416), "The Ratcatcher's Daughter" ("In Westminster, not long ago "), J. Harkness (Preston), 1840-1866; also Firth b.34(253)="Harding B 11(3233)="Harding B 15(252b)=Johnson Ballads 3320 ("Not long ago, in Vestminster"); Harding B 19(29); 2806 c.13(120); Harding B 11(415); Firth c.18(229); Harding B 11(3234); 2806 c.15(24); Firth c.18(228); Firth b.27(457/458)

**SAME TUNE:**
- Who Wouldn't Be a Digger ("A decided stop there's been of late To the tide of emigration") (by Charles R. Thatcher, in the "Colonial Minstrel") (Thatcher-ColonialMinstrel-Songsters, pp. 6-7)

**NOTES [143 words]:** According to one of the broadsides listed on p. 132 of Wolf-AmericanSongSheets, this was "Sung by John Winans of the Bowery Theatre, With Tremendous Applause." He was not, however, the original singer; that distinction appears to have belonged to Sam Cowell (for whom see the notes to "Billy Barlow (II)"). Whatever its source, the piece was popular enough that, in 1858, Charles Dodgson ("Lewis Carroll"), when taking a series of photos of the actor Quintin Twiss in the summer of 1858, included one titled "The Rat-catcher's Daughter"; a small reproduction is in Roger Taylor and Edward Wakeling, *Lewis Carroll: Photographer*, Princeton University Press, 2002, p. 152 (which also claims that there was a "verse mime by Harold E. Priestley" which inspired the photo. A very quick Google search failed to turn up any sign of such a piece by Priestley). - RBW

**Last updated in version 5.3**

**File:** BdRatDau

**Ratcliffe Highway**

**DESCRIPTION:** The sailor wanders down Ratcliffe Highway (and stops at an ale-house. What happens thereafter varies, e.g. he meets a girl, he fights with the landlady, etc.). After his business is done, he welcomes the chance to return to sea, even on a lousy old tub

**AUTHOR:** unknown
Rathaspeck Boys, The

DESCRIPTION: Thomas Power and James Kehoe from Rathaspeck had "gained an honest livelihood by toiling on the land." They take a boat out in Wexford Harbour "to pass away their evening, engaged by line and hook." They can not swim and drown when their boat capsizes.

AUTHOR: unknown

EARLIEST DATE: 1947 (Ranson-SongsOfTheWexfordCoast)

KEYWORDS: drowning sea ship storm wreck fishing
Rathlin Song, A

DESCRIPTION: "Where the fulmar flies on Rathlin head O'er the lake on the cliff by the sea, My love and I, in days that are dead, Watched the white clouds floating free.... But my love flew away... And I sob like the mateless dove." She prays her love will return

AUTHOR: unknown

EARLIEST DATE: 1937 (Sam Henry collection)

KEYWORDS: love separation

FOUND IN: Ireland

REFERENCES (1 citation):
Herrmann-SamHenrysSongsOfThePeople H696, p. 290, "A Rathlin Song" (1 text, 1 tune)

File: HHH696

Ration Blues (I Wonder What's the Matter)

DESCRIPTION: "Well, I wonder what's the matter, What's the matter with Captain Mac, He done got mad.... I've got the ration blues...." The singer tells of being sent out to cut wood, and sugar, but the land apparently does not yield even when cleared

AUTHOR: unknown

EARLIEST DATE: 1964 (recorded from Jesse Hendricks by Jackson)

KEYWORDS: work prison hardtimes

FOUND IN: US(So)

REFERENCES (1 citation):
Jackson-WakeUpDeadMan, p. 85, "Ration Blues" (1 text, 1 tune)

NOTES [108 words]: Jackson, noting that the Texas prison system did not ration prisoners' food, speculates that the version he recorded from Jesse "G. I. Jazz" Hendricks comes from a popular song which he cannot locate.

However, I note another Texas prison song, "I Wonder What's the Matter," recorded by the Lomaxes in 1934. I incline to think that that may have been the origin of this song. Perhaps commodity rationing during World War II would have brought in the references to rationing? Prisoners, after all, would have had a harder time swapping things, or buying them on the black market, than those outside, and so would be more affected by the restrictions. - RBW

Last updated in version 2.4

File: JDM085

Ratta Madan-Law (Rat's Mother-in-Law)

DESCRIPTION: Jamaican patois: Rat's mother-in-law cuts Rat's shirt; Rat laughs. Rat's brother-in-law cuts Rat's waistcoat; Rat laughs. Rat's father-in-law hits Rat in the belly; Rat laughs so hard he falls down as if dead. Mongoose comes and kills Rat.

AUTHOR: unknown

EARLIEST DATE: 1951 (Murray-FolkSongsOfJamaica)

KEYWORDS: hate marriage death humorous animal injury

FOUND IN: West Indies(Jamaica)

REFERENCES (1 citation):
Murray-FolkSongsOfJamaica, pp. 31-32, "Ratta Madan-Law" (1 text, 1 tune)

RECORDINGS:
Edric Connor with the Caribbeans and Earl Inkman, "Ratta Madan-Law" (on WIEConnor01)

File: JaMu031
Rattlesnake

DESCRIPTION: Various animals are asked about their characteristics, e.g. "Muskrat, muskrat, what makes you smell so bad? I've been in the bottom all my life Till I'm mortified in my head."
"Rattlesnake, rattlesnake, what makes your teeth so white?"

AUTHOR: unknown
EARLIEST DATE: 1925 (recording, Land Norris)
KEYWORDS: animal questions dialog nonballad
FOUND IN: US(Ap)
REFERENCES (2 citations):
Lomax-FolkSongsOfNorthAmerica 83, "Rattlesnake" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 394, "Muskrat" (1 text)
Roud #6395
RECORDINGS:
Land Norris, "Muskrat" (OKeh 40404, 1925)
CROSS-REFERENCES:
cf. "Mister Rabbit" (theme)
File: LoF083

Rattlesnake Bill

DESCRIPTION: "My name is Rattlesnake Bill, I was raised in a rattlesnake den, My daily occupation all of my life, Was taking women from good old men. And I wonder how long they're gonna let me live." The singer kills a lion; people flee from him

AUTHOR: unknown
EARLIEST DATE: 1986(McNeil-SouthernMountainFolksong)
KEYWORDS: seduction talltale animal bragging
FOUND IN: US(So)
REFERENCES (1 citation):
McNeil-SouthernMountainFolksong, pp. 29-30, "Rattlesnake Bill" (1 text, 1 tune)
File: McSMB029

Rattlin' Roarin' Willie

DESCRIPTION: Rattlin' Willie goes to the fair to sell his fiddle. Someone urges him, "O, Willie, come sell your fiddle... And buy a pint o wine!" He refuses; "The warl' would think I was mad." He plays in "guid company"; his wife(?) says "Ye're welcome hame to me."

AUTHOR: Robert Burns
EARLIEST DATE: 1803 (Scots Musical Museum, #194)
KEYWORDS: music commerce drink
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Greig/Duncan4 776, "Rattlin Roarin Willie" (1 text)
Montgomerie/Montgomerie-ScottishNurseryRhymes 91, ",(Johnny, come lend me your fiddle)" (1 text, which appears to mix elements from "Rattlin Roarin' Willie" with something rather like "Oh, Dear, What Can the Matter Be?")
DT, RTLNROAR
ADDITIONAL: James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume II, #194, p. 202, "Rattlin, roarin Willie" (1 text, 1 tune)
Roud #6192
NOTES [73 words]: Like most Burns pieces, this has a traditional stub -- there is an item in Gammer Gurton's Garland,
John, come sell thy fiddle
And buy thy wife a gown.
No, I'll not sell my fiddle
For ne'er a wife in town.
(Baring-Gould-AnnotatedMotherGoose #91, p. 86; Opie/Opie-OxfordDictionaryOfNurseryRhymes 267, pp. 239-240)
The Baring-Goulds mention a note by Sir Walter Scott that Willie was a real fiddler who was tried and executed for murder. - RBW
Rattling Bog, The

DESCRIPTION: Cumulative song about the "great chain of being." Sample: "On this branch there was a twig/Rare twig, a rattling twig/Twig on the branch and the branch on the tree and the tree in the bog/Bog down in the valley-o." Most versions complete a circle

AUTHOR: unknown

EARLIEST DATE: 1877 (Miss M. H. Mason, _Nursery Rhymes and Country Songs_)

KEYWORDS: ritual cumulative nonballad

FOUND IN: Britain(England(Lond, South, West), Scotland(Aber)) Wales US(Ap, MA, MW, SE, So) Canada(Mar, Newf)

REFERENCES (38 citations):
- Randolph 459, "The Green Grass Grew All Round" (1 text)
- Warner-FolkSongsAndBalladsOfTheEasternSeaboard, pp. 27-28, "The Rattling Bog" (1 text)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 133, "The Pretty Pair Tree" (1 text)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 133, "The Pretty Pair Tree" (1 tune plus a text excerpt)
- Morris-FolksongsOfFlorida, #220, "The Tree in the Wood" (1 text)
- Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 193, "And the Green Grass Grew All Around" (1 text, 1 tune)
- Owens-TexasFolkSongs-2ed, pp. 141-143, "Premiest Little Tree" (1 text, 1 tune)
- Fuson-BalladsOfTheKentuckyHighlands, pp. 87-88, "The Green Grass Grew All Around" (1 text)
- Roberts-SangBranchSettlers, #93, "Tree in the Mountains" (1 text, 1 tune)
- Sulzer-TwentyFiveKentuckyFolkBallads, p. 25, "The Tree" (1 text, 1 tune)
- Broadwood/Maitland-EnglishCountySongs, pp. 174-175, "The Tree in the Valley" (1 text, 1 tune)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 206, "The Tree in the Wood" (3 texts, 3 tunes)
- Sharp-OneHundredEnglishFolkSongs 98, "The Tree in the Wood" (1 text, 1 tune)
- Karpeles-TheCrystalSpring 116, "The Tree in the Wood" (1 text, 1 tune)
- Korson-PennsylvaniaSongsAndLegends, pp. 72-74, "Was wachst uff diesem Bam? (What Grows on This Tree?)"; pp. 75-77, "Was wachst in diesem Wald? (What Grows in This Forest?)" (2 German texts plus non-poetic English translations, 2 tunes)
- Reeves/Sharp-ThelidiomOfThePeople 104, "The Tree in the Wood" (2 texts)
- Reeves-TheEverlastingCircle 36, "The Everlasting Circle" (4 texts)
- Williams-FolkSongsOfTheUpperThames, pp. 182-183, "Down in the Lowlands There Grew a Tree" (1 text) (also Williams-Wiltshire-WSRO Wt 396)
- Palmer-EnglishCountrySongbook, #147, "The Tree in the Wood" (1 text, 1 tune)
- OShaughnessy-YellowbellyBalladsPart2 53, "The Tree On the Hill" (1 text, 1 tune)
- Gundry-CanowKernow-SongsDancesFromCornwall, pp. 56-57, "The Tree on the Hill" (1 text plus Cornish translation, 1 tune)
- Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #114, "The Tree in the Wood" (1 text, 1 tune)
- Sharp/Karpeles-EightyEnglishFolkSongs 58, "The Tree in the Wood" (1 text, 1 tune)
- Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 258-260, "The Tree in the Bog" (2 texts, 2 tunes)
- Creighton-SongsAndBalladsFromNovaScotia 92, "On This Hill" (1 text, 1 tune)
- Pottie/Ellis-FolksongsOfTheMaritimes, pp. 54-55, "The Tree in the Bog" (1 text, 1 tune)
- Leach-FolkBalladsSongsOfLowerLabradorCoast 107, "The Stump" (1 text, 1 tune)
- Karpeles-FolkSongsFromNewfoundland 88, "The Tree in the Wood" (1 text, 1 tune)
- Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 200, "The Tree in the Wood" (1 text)
- Kennedy-FolksongsOfBritainAndIreland 96, "An Wedhen War An Vre (The Tree on the Hill)" (1 Cornish text, 1 tune)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #86, p. 2, ("In the Bogie there was a tree"); #87, p. 2, ("Down in yon valley there grows a tree") (1 text plus 1 fragment)
- Greig/Duncan 1668, "There Was a Tree" (4 texts, 2 tunes)
- Newell-GamesAndSongsOfAmericanChildren, #46, "There was a Tree Stood in the Ground" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 391, "The Green Grass Grew All Around" (1 text)

DT, RATLNBOG*
Rattling Railway Boy, The

DESCRIPTION: The singer left home at twenty two. He went from town to town working on the railroad with his "whole estate" in his handkerchief. His money went for drink. He met and married a girl but left her in May. She tells her baby "Your daddy's a Railway Boy"

AUTHOR: unknown

EARLIEST DATE: 1986 (McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)

KEYWORDS: marriage rambling abandonment railroading baby rake wife

FOUND IN: Ireland

REFERENCES (1 citation):

McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 59, "The Rattling Railway Boy" (1 text, 1 tune)

File: McB1059

Raven and the Crow, The

DESCRIPTION: "The corbie with his roupie throat Cried frae the leafless tree... Come o'er the loch wi me!" The crow asks why he should come. He is told a farmer has plowed his field and seeded it; there is much corn to be had. The farmer shoots both birds

AUTHOR: unknown

EARLIEST DATE: 1964 (Montgomerie)

KEYWORDS: bird death food farming

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):

Montgomerie/Montgomerie-ScottishNurseryRhymes 34, "The Raven and the Crow" (1 text)

NOTES [16 words]: I haven't met this elsewhere, but it feels enough like a traditional song that I'm indexing it. - RBW

File: MSNR034
Ravenal, The
DESCRIPTION: The trawler Ravenal, returning to St Pierre from the Grand Banks, is lost in a storm. "Wreckage was found on Lorie's shore. She may have struck a sunker, but such things we'll never know; We only know her eighteen men died in the waters cold"
AUTHOR: Isaac Harris
EARLIEST DATE: 1977 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: death sea ship storm wreck
HISTORICAL REFERENCES:
Jan 31, 1962 - Ravenal is "missing. Presumed iced up & capsized" (Northern Shipwrecks Database)
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 92, "The Ravenal" (1 text, 1 tune)
Roud #28986
CROSS-REFERENCES:
cf. "The Schooner Marion Rogers" (tune)
Lories Beach is in Placentia Bay on the south Newfoundland coast.
Sunker: "A submerged rock over which the sea breaks, familiar form of SUNKEN ROCK, BREAKER, GROUNDER" (Source: Dictionary of Newfoundland English at site of Newfoundland and Labrador Heritage). - BS
Last updated in version 6.1
File: LeBe092

Razors in the Air
DESCRIPTION: "Come, my love, and go with me, Ah, my love, I'll meet you, Take you down to Tennessee, Meet you by and by." "Hoe de corm... Get away from dat window... Come some other night, For dar's going to be a fight, Dar'll razors a-flying in de air."
AUTHOR: unknown; sheet music reports it was "sung with great success by Barry Maxwell" but is copyrighted by William H. Kennedy
EARLIEST DATE: 1880 (sheet music published by Oliver Ditson & Co.)
KEYWORDS: love courting slave farming
FOUND IN: US(Se)
REFERENCES (2 citations):
Winstock-SongsAndMusicOfTheRedcoats, pp. 245-252, "Razors in the air" (1 text, 1 tune)
Arnold-FolkSongsofAlabama, p. 155, "Remember Me" (1 short text, 1 tune, lacking the chorus and hence the mention of razors)
Roud #16086
NOTES [119 words]: This was recorded by the Kingston Trio in a version that doesn't seem particularly racist, but the original sheet music is clearly a minstrel song, in dialect. The sheet music says it was sung by "Barry Maxwell with the Haverly Mastodon Minstrels."
The title alone is indicative. According to Jon W. Finson, The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song, Oxford University Press, 1994, p. 220, "razors [were] weapons usually associated with blacks in 'coon' songs." As an example of a razor song, he cites Monroe H. Rosenfeld's "Come Along Sinners," published in 1881 (the year after this song), which instructed Blacks to leave their razors if they wanted to attain salvation. - RBW
Last updated in version 4.1
File: Wins245

Read 'Em John
DESCRIPTION: Leader sings: John brought the letter, put it on the table, and all the members read it. It said, "let me go!" Responses are "read 'em," "read 'em, let me go"
AUTHOR: unknown
EARLIEST DATE: 1959 (Davis and Georgia Sea Island Singers recording)
Ready or Not

DESCRIPTION: Variation on the "Ready or not, here I come" game cry: "Ready or not, if I come and find you, You are It. And if I don't I'll still be It, So I'd better find you."

AUTHOR: unknown

EARLIEST DATE: 1955 (List-SingingAboutIt-FolkSongsInSouthernIndiana)

KEYWORDS: nonballad playparty

FOUND IN: US(MW)

REFERENCES (1 citation):
List-SingingAboutIt-FolkSongsInSouthernIndiana, p. 88, "Ready or Not" (1 text, 1 tune)
Roud #16815

File: List088A

Reap, Boys, Reap (Cold Stormy Weather, Who'll Be the Binder?)

DESCRIPTION: "It rains, it hails, it's cold stormy weather, In comes the farmer drinking all the cider, You be the reaping-boy and I'll be the binder. I've lost my true love and don't know where to find her." "Go into the ring and see if you can find her."

AUTHOR: unknown

EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)

KEYWORDS: playparty farming food

FOUND IN: US(MA,SE)

REFERENCES (2 citations):
Newell-GamesAndSongsOfAmericanChildren, #22, "Who'll Be the Binder" (3 short texts, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, pp. 527-528, "It Rains and It Hails" (2 short texts, 2 tunes)
Roud #3651 and 7920

ALTERNATE TITLES:
It Rains, It Hails
I'll Be the Reaper

NOTES [59 words]: Roud seems to divide this into two songs, "Reap, Boys, Reap" and "It Rains And It Hails." Newell-GamesAndSongsOfAmericanChildren's three texts are all very short but seem to partake of both forms. I've tentatively lumped them until I see a clear dividing line. One of the Brown/Schinhan-FrankCBrownCollectionNCFolklore5 tunes is very close to "Dixie." - RBW

Last updated in version 4.1

File: Newe022

Reaphook and Sickle, The

DESCRIPTION: Harvest time. "With reaphook and sickle so well we'll clear the land." The farmer provides good brown beer. Singer's "charming creature," Nancy, binds the corn and brings it to the waggoner. Harvest done, threshing begins. "A health to all you farmers"

AUTHOR: unknown

EARLIEST DATE: 1888 (Sumner)

KEYWORDS: farming harvest drink nonballad

FOUND IN: Britain(England(Lond,South))

REFERENCES (4 citations):
Broadwood/Maitland-EnglishCountySongs, pp. 66-67, "The Good Old Leathern Bottle"; p. 148, "The Reaphook and the Sickle" (2 texts, 3 tunes)
Palmer-EnglishCountrySongbook, #14, "The Reaphook and Sickle" (1 text, 1 tune)
Reason I Stay on Job So Long

DESCRIPTION: "Reason I stay on job so long, Lawd, dey gimme flamdonies an' coffee strong."
"Reason I love my captain so, 'Cause I ast him for a dollar, Lawd, he give me fo'." "Reason why I
love Boleen, She keeps my house An' shanty clean." Etc.

AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: work
FOUND IN: US
REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 46-47, "Reason I Stay on Job So Long" (1 text,
1 tune)
Roud #15568
File: LxA046

Reason Why, The

DESCRIPTION: The singer is picked up by a beautiful woman. She takes him to a house and then
to bed: "You are the nicest boy I've seen today... I would love a jewelled ring." In the morning a
man comes in and kicks him into the gutter. He pays and doesn't ask why

AUTHOR: unknown
EARLIEST DATE: before 1884 (broadside, Bodleian Harding B 11(3238))
KEYWORDS: love sex violence prison punishment trial beauty drink food wife children whore ring
FOUND IN: Britain(England(Lond))
Roud #1745
RECORDINGS:
Walter Pardon, "One Cold Morning in December" (on Voice15)
BROADSIDES:
Bodleian, Harding B 11(3238), "The Reason Why" ("One night in cold December, I've reason to
remember"), H. Disley (London), 1860-1883; also Firth b.28(13), Firth c.17(151), 2806 c.15(284),
2806 c.15(284), "The Reason Why"
CROSS-REFERENCES:
cf. "Annie of the Vale" (tune, per broadsides Bodleian Harding B 11(3238), 2806 c.15(284) and
Firth b.28(13))
cf. "The Young Man Badly Walked" (plot)
NOTES [129 words]: The description is based on Walter Pardon's version on Voice15.
The following description, based on broadside Bodleian Harding B 11(3238), tells a story with a
different ending: The singer was picked up by a beautiful woman. She took him in tow. He paid for
brandy and oysters. A dandy kicked him into the gutter. The police took him to the station-house.
Before a magistrate, his wife and children he is sentenced to 30 days.
Keywords combine both stories.
Walter Pardon's version has a simple chorus:
And she said, "Come, come along, old boy,
And don't look so bashful and shy
She really was a beauty. I thought it was my duty,
So I paid and never asked the reason why.
The broadside Bodleian Harding B 11(3238) version has each "chorus" modified to advance the
story. - BS
File: RcTReWhy

Rebel Acts of Hyde, The

DESCRIPTION: "It's now I will relate, Though in a broken way, How the rich in Hyde Did carry the
poor away." The singer tells how the people of the deep south and the rich carried the area from the Union, alludes to its recapture, and says that some stayed true

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: Civilwar political
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 281, "The Rebel Acts of Hyde" (1 text)
Roud #6644

NOTES [231 words]: The secession crisis of 1860/1861 proceeded in two stages: The seven deep southern states seceeded before Fort Sumter. The border states (Virginia, Arkansas, Tennessee, North Carolina) stayed loyal until Lincoln called for troops after Sumter. All four of the latter states had strong pockets of unionism. In Virginia, they were mostly in the western part of the commonwealth, and eventually gained their own state (West Virginia). The same might have happened in east Tennessee had Union troops been able to capture the area sooner. Arkansas unionism was mostly in the Ozarks, too remote for anyone to notice. North Carolina was more complicated. It didn't have a concentrated Union area, so Union forces could not hold. But unionism was probably stronger in North Carolina than any other Confederate state, and not confined to the mountains as in Virginia, Tennessee, and Arkansas. Hyde County and the town of Hatteras, the site of this song, are in fact on the eastern coast of North Carolina, Hyde County being on the north short of Pamlico Sound and Hatteras actually on the outer banks. Hatteras itself was captured by Union forces on August 28-29, 1861, the first real amphibious operation of the war, and conquest of the Pamlico area continued from there. This song almost sounds like a local's protest of loyalty in an attempt to curry favor with the occupying authorities. - RBW

File: BrII281

Rebel Soldier, The

DESCRIPTION: Floating verses about this lonely soldier's life. "It's grapeshot and musket, And the cannons lumber loud. There's many a mangled body with blankets for a shroud." Characteristic line: "I am a rebel soldier and far from my home."

AUTHOR: unknown
EARLIEST DATE: 1918 (Cox)
KEYWORDS: Civilwar separation home
FOUND IN: US(Ap,So)
REFERENCES (12 citations):
Randolph 246, "The Rebel Soldier" (1 text)
Owens-TexasFolkSongs-1ed, pp. 277-278, "The Rebel Soldier" (1 text, 1 tune)
Sharp/Karpeles-EightyEnglishFolkSongs 50, "The Rebel Soldier" (1 text, 1 tune -- an abridged composite version)
Cox-FolkSongsSouth 76, "The Rebel Soldier" (2 texts, but only the first belongs here; the second is The Sweet Sunny South (I) [Laws A23])
Hudson-FolksongsOfMississippi 117, pp. 258-259, "O Lillie, O Lillie," mostly "Rye Whiskey" but with some verses belonging here; also 116, p. 258, "I'll Eat When I'm Hungry" (1 fragment, a single stanza based on "Rye Whiskey" but probably belonging here: "I'll eat when I'm hungry, I'll drink when I'm dry, If the Yankees don't kill me, I'll live till I die")
Brewster-BalladsAndSongsOfIndiana 91, "One Morning in May" (1 text, in which it is a "poor stranger" rather than a "rebel soldier" and with many floating lyrics)
Sharp-EnglishFolkSongsFromSouthernAppalachians 157, "The Rebel Soldier, or The Poor Stranger" (7 texts, 7 tunes, but A and probably F are "The Poor Stranger (Two Strangers in the Mountains Alone)")
Sandburg-TheAmericanSongbag, pp. 136-138, "One Morning in May" (2 text, 1 tune, but only the "B" text, "The Troubled Soldier," belongs here; "A" is "One Morning in May (To Hear the Nightingale Sing)" [Laws P14])
Silber-CivilWarFull, pp. 215-216, "The Rebel Soldier" (1 text, 1 tune)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 72-73, "The Rebel Soldier" (1 text, 1 tune)
Saffel-CowboyPoetry, pp. 211-213, "Jack o' Diamonds" (1 text; this particular Lomax offering
contains elements of "Jack o Diamonds/Rye Whisky," "The Wagoner's Lad," The Rebel Soldier," and others)
NorthCarolinaFolkloreJournal, Daniel W. Patterson, "A Remarkable Collection of 'Song Ballets...','' Vol. XIV, No. 2 (Nov. 1966), pp. 35-36, "Song Ballet Rebel Soldier" (1 text, extremely mixed)
Roud #259
CROSS-REFERENCES:
cf. "The Poor Stranger (Two Strangers in the Mountains Alone)" (meter, floating lyrics)
cf. "The Wagoner's Lad" (floating lyrics)
cf. "Jack of Diamonds' (floating lyrics)
cf. "In Eighteen-Forty-Nine" (floating lyrics)
cf. "The Blind Fiddler"
NOTES [90 words]: Randolph's version is specific to the Missouri campaigns of General Sterling Price, but more generic versions of the song are abundant.
The first line, interestingly, seems to float; Sharp, Brewster-BalladsAndSongsOfIndiana, and Cox each have version from "One Morning In May" or the like (One morning, one morning, one morning in May, I heard a poor soldier lamenting and say"; another text (to the tune of "Rye Whisky") starts with lyrics from "Banks of the Nile" or something similar ("Oh Polly, oh Polly, it's for your sake alone"). - RBW
Last updated in version 6.1
File: R246

Rebel's Escape, The [Laws A19]
DESCRIPTION: The soldier relates the tale of his desertion. In prison, he gets the guard drunk and sneaks off. He crosses a river on a raft. Reaching home, he wakes his wife and children, who give him a meal and advise him to "go to Dixie's land."
AUTHOR: unknown
EARLIEST DATE: 1931 (Thomas, "Devil's Ditties")
KEYWORDS: prisoner escape war abandonment Civilwar desertion
FOUND IN: US(Ap)
REFERENCES (4 citations):
Laws A19, "The Rebel's Escape"
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 534-535, "War Song" (1 text, 1 tune)
Thomas-DevilsDitties, pp. 146-147, "War Song" (1 text, 1 tune)
DT 807, REBESCAP* WARSONG*
Roud #2207
NOTES [150 words]: Desertion was a chronic problem during the Civil War (which is the probable, though not certain, source of this song). Both armies were subject to disease and deprivation (the Southern due to lack of resources, the Northern due to pure incompetence and stupidity). And neither had a real system of leave, or a way to bring soldiers back to the colors.
This song, therefore, probably does match the experience of a fair number of unenthusiastic soldiers (especially as the draft took effect in the North).
On the other hand, deserting to the South probably wasn't a good idea; it left the soldier's family without his paycheck, it would subject him to punishment after the South lost -- and quite possibly it would force him into the southern ranks, where conditions were even worse. The South was so short of soldiers and supplies that they eventually started demanding deserters join their army. - RBW
Last updated in version 4.5
File: LA19

Rebellion of 1798, The
DESCRIPTION: Rebel exploits, poisonings and massacres are recounted, from Lord Edward Fitzgerald to Father Murphy, and their defeat at each turn by yeomen and Orangemen, in Kildare, Antrim, Ballynahinch, Wexford and Kilkenny. "Down, down, croppies lie down"
AUTHOR: unknown
EARLIEST DATE: 1798 (_Falkener's Dublin Journal_, according to Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: rebellion battle death patriotic
HISTORICAL REFERENCES:
1798 - Irish rebellion against British rule (source: "1798 - Calendar of Events" at IrelandOn-Line site)
May 19, 1798 - Lord Edward Fitzgerald arrested
June 2-3, 1798 - Rebel defeat at Kilcock, Co. Kildare
June 7, 1798 - Rebel defeat at Antrim
June 13, 1798 - United Irishmen under Henry Monro defeated at Ballynahinch
June 21, 1798 - Government recaptures Wexford
July 2, 1798 - Father Murphy (1753-1798) captured, executed, and cremated.

Reborn Again
DESCRIPTION: "Reborn, soldier, going to reborn again, Oh, going to reborn again...." "Reborn again, reborn again, Oh, you can't get to Heaven till you're reborn again." "Paul, and Silas, dar in de jail... One watch while de other pray."
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: religious nonballad Bible floatingverses
FOUND IN: US
REFERENCES (3 citations): Scarborough-OnTheTrailOfNegroFolkSongs, pp. 256-257, "Reborn Again" (1 text)
Carawan/Carawan-AintYouGotARight, p. 15, "Reborn Again" (1 text, 1 tune)
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 316-317, "Rebawn Again" (1 text, 1 tune)
RECORDINGS:
Benjamin Bilgen, "Reborn, Reborn Again" (on BeenStorm1)
NOTES [166 words]: The King James Bible refers to the need to be "born again" in John 3:3, 7 -- though most scholars now consider this a mistranslation. The Greek word ( , "anothen") means "again" and "from above," with the latter being the primary meaning, and the structure of the passage makes it clear that this is deliberate wordplay: Jesus is saying "You must be born from above"; Nicodemes interprets it as "born again." (The Gospel of John uses this sort of wordplay frequently.) - RBW
Benjamin Bilgen leads a congregation on BeenStorm1. The response to his lead is the clearest example I've heard to illustrate Sea Island "cross-rhythmic clapping." Dargan stresses the point in his book and writes, "The question arises as to why a shout style with various cross-rhythmic clapping patterns should be found only in Gullah-speaking coastal areas. In sum, the singing is no less unique than the language." [William T Dargan, Lining Out the Word (Chicago: Center for Black Music Research,2006), p. 41]. - BS
Last updated in version 5.1
File: ScNF256B

Recent Kanab Tragedy, The
DESCRIPTION: "In Kanab they will remember This Twenty-Fourth of July." "For two of the town's best men are lying In their coffins awaiting earth." "It happened because of hot anger -- A quarrel about their water right." Roundy kills Seegmiller, then kills himself
AUTHOR: unknown
EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)
KEYWORDS: homicide suicide family farming
HISTORICAL REFERENCES:
July 23, 1899 - The Kanab murders
NOTES [86 words]: In Utah, water was (and is) a precious commodity; Burt-AmericanMurderBallads explains that each farmer was given a certain period of time to use the water in irrigation ditches. The Roundy/Seegmiller quarrel arose when Roundy accused Seegmiller of witholding some of the water he was due. Roundy murdered Seegmiller, and took his own life when he heard that one of Seegmiller's hands was coming after him. Burt-AmericanMurderBallads believes her mother, who certainly transcribed the piece, might be the author. - RBW

File: Burt243

Rechess Oh Rechess Boy

DESCRIPTION: Rechess (Richard) "walk are dip and are roll ... like a good sailin' boat." "Rechess no ha' foot fo' work nigger ground ... ha' foot fo turn Bella yeye [eyes]."

AUTHOR: unknown

EARLIEST DATE: 1950 (Elder-FolksongsFromTobago)

KEYWORDS: disability courting farming nonballad youth

FOUND IN: West Indies(Tobago)

REFERENCES (1 citation):
Elder-FolksongsFromTobago 5, "Rechess Oh Rechess Boy" (1 text, 1 tune)

NOTES [48 words]: Elder-FolksongsFromTobago: "...Obviously this man suffers from partial palsy. Despite this however, the man's private life is respected. Although he 'no get foot' to work on the farm he can charm Bella, whom -- Elder's informant said -- he eventually married and they raised a family. - BS

Last updated in version 4.0

File: ElTo005

Record Makers

DESCRIPTION: "As we roll along we are all record makers, Records black and white, in the wrong or the right." Hearers are advised to be "ready when the train comes in."

AUTHOR: unknown

EARLIEST DATE: 2010 (Grimes-StoriesFromTheAnneGrimesCollection)

KEYWORDS: religious nonballad death train

FOUND IN: US

REFERENCES (1 citation):
Grimes-StoriesFromTheAnneGrimesCollection, p. 128, "Record Makers" (1 short text)

File: Grim128

Recruit, The

DESCRIPTION: "Sez Corporal Madden to Private McFadden, 'Bedad, yer a bad'un! Now, turn out yer toes, Yer belt is unhookit...." The corporal rags on the recruit for all sorts of things -- until he gets thirsty; when the private buys him a drink, he relents

AUTHOR: Robert William Chambers (source: Shay and other poetry collections)

EARLIEST DATE: 1928 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)

KEYWORDS: soldier drink recitation

FOUND IN: US

REFERENCES (1 citation):
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, ppp. 208-209, "The Recruit" (1 text)

Roud #9549

NOTES [22 words]: Although this seems to be fairly popular as a poem, I have no reason to think it was ever sung -- or passed on by oral tradition. - RBW

Last updated in version 4.2

File: SBar208
Recruited Collier, The

DESCRIPTION: Singer tells of her lover, a collier now in the army. She is terrified; he's looking forward to the adventure. She points out the coals her family burns, which his hands hewed. He bids her farewell, asking her not to forsake him; she says her life is over.

AUTHOR: unknown (see notes)

EARLIEST DATE: 1957 (Pinto & Rodway, _The Common Muse_)

KEYWORDS: loneliness love army parting mining lover soldier worker trick drink recruiting

FOUND IN: Britain(England(North))

REFERENCES (2 citations):
- Dallas-TheCruelWars-100SoldiersSongs, pp. 28-29, "The Recruited Collier" (1 text, 1 tune)
- DT, RECRUCOL*

RECORDINGS:
- Anne Briggs, "The Recruited Collier" (on IronMuse1, Briggs3, Briggs4)

ALTERNATE TITLES:
- Jimmy's Enlisted

NOTES [562 words]: In the versions of this song that I've heard, the collier took the shilling after a sergeant got him drunk.

According to Chandler/Beckett, p. 168, "In the view of contemporaries, prevailing methods of enlistment, in which liquor and deception played a prominent part, adversely affected the number and quality of recruits. Though the regular resort to 'seduction, debauchery, and fraud' was persistently criticized, the traditional methods of inveigling 'the foolish, the drunken, the ungodly, and the despairing' into the army were not abandoned until after 1867. Haswell, p. 56, writes, "The politicians' dislike of the army ensured that the soldiers remained poorly treated and poorly paid. They had probably been induced to join up by unscrupulous recruiting sergeants who had filled them with drink until they had become too befuddled and confused to resist. Once recruited, they were decked out in clothes that were too elaborate and too tight for comfort, hopelessly impractical for the tasks given to them. Believed to be incapable of thinking for themselves [which to some extent was true, given the quality of the recruits], they were told nothing of their immediate future or of their commander's intentions. Several contemporary French military writers comment on the fact that, without officers to lead them, British soldiers, even in the middle of a battle, appeared to be lost.... It is hardly surprising that at the slightest opportunity they drank themselves into oblivion."

Pope, p. 118, speaking of the British army in the Napoleonic Wars: "Though its troops were the best (and most regularly paid) in Europe, the army attracted far fewer volunteers than the navy, partly because soldiers and marines were less well cared for, but also because they attracted none of the popular respect enjoyed by the sailors. Without the benefit of press gangs or conscription, regiments could only recruit from the very poorest sections of society, frequently resorting to sweeps of prisons and other illegal expedients." Even the regular pay was new; historically, Parliament had tended to under-pay its soldiers, going all the way back to the Commonwealth era. This situation persisted for about two centuries, from the time Cromwell's New Model Army started to disintegrate (Haswell, p. 30) until the 1867 reforms. Little wonder Parliament had to pass a Mutiny Act every year from 1689 to 1879 (Haswell, p. 31).

Despite what the girl said, the recruit feels perhaps less enthusiastic than determined to make the best of it. He certainly had no chance of becoming a brigadier, but a grenadier was perhaps possible -- if he was tall enough. Grenadiers didn't get much in the way of rewards -- but, since they were more trusted, they might at least be safer from the lash.

Though the traditional texts seem most often to be known as "The Recruited Collier," two of the three texts cited in Granger's Index to Poetry are filed under "Jimmy's Enlisted." There is no indication of authorship. I've seen Internet claims that the original was written by Robert Anderson -- but the common version was remade by A. L. Lloyd. Curiously, the version in Dallas-TheCruelWars-100SoldiersSongs claims that it was written by Karl Dallas and copyrighted in 1955. Possibly Dallas too rewrote it, but we know the song (at least in the version attributed to Anderson) is older. - RBW

Bibliography

- Pope: Stephen Pope, Dictionary of the Napoleonic Wars, Cassell, 1999 (I use the undated edition)
Recruiting Sergeant (I), The
DESCRIPTION: Sergeant: "Mower, take my shiners bright," be a hero and mow down your enemies. Mower: No. If I go "the sword of war may mow down me"
AUTHOR: unknown
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)
KEYWORDS: rejection army recruiting dialog nonballad farming
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, p. 182, "The Recruiting Sergeant" (1 text) (also Williams-Wiltshire-WSRO G1 141)
Roud #1275
NOTES [18 words]: Williams-FolkSongsOfTheUpperThames: "Verses on an illustrated handbill, printed and distributed about 1800." - BS
Last updated in version 2.6
File: WT182

Red Bird
DESCRIPTION: "Red bird soon in the morning (x2), Red bird, red bird soon in the morning. (x2)"
"What's the matter with the red bird soon in the morning?" "Cat got the red bird soon in the morning." "Hog got the red bird soon in the morning."
AUTHOR: unknown
EARLIEST DATE: 1958 (recording, Pete Seeger)
KEYWORDS: bird nonballad
FOUND IN: 
REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 405, "Red Bird" (1 text)
ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, pp. 90-91, "Red Bird" (1 text, 1 tune)
Roud #11682
RECORDINGS:
Pete Seeger, "Red Bird" (on PeteSeeger21)
File: FSWB405

Red Cap's Hole
DESCRIPTION: Ships caught in a gale are too far out to make Avondale or Harbour Main and ride out the weather in Red Cap's Hole. "When news got to their native homes" the "gallant band marched down by land To help the toilers home."
AUTHOR: unknown
EARLIEST DATE: 1964 (Blondahl-NewfoundlandersSing)
KEYWORDS: help sea ship storm
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Blondahl-NewfoundlandersSing, pp. 95-97, "Red Cap's Hole" (1 text, 1 tune)
NOTES [14 words]: The only names I recognize here, Avondale and Harbour Main, are in Conception Bay. - BS
File: Blon095

Red Herring, The
DESCRIPTION: Song describes the uses made of various parts of the herring, e.g., "Herring's
eyes, puddings and pies/Herring's head, loaves of bread."

AUTHOR: unknown
EARLIEST DATE: 1903 ("Cape Cod Dialect"); Palmer-EnglishCountrySongbook claims a manuscript version from 1831
KEYWORDS: fishing ritual cumulative nonballad humorous animal
FOUND IN: Britain(England(All)) Canada(Newf) Ireland
REFERENCES (17 citations):
Williams-FolkSongsOfTheUpperThames, p. 167, "The Jolly Red Herring" (1 text) (also Williams-Wiltshire-WSRO Wt 360)
Cologne/Morrison-WiltshireFolkSongs, p. 68, "Red Herring" (1 text, 1 tune)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, pp. 86-87, "The Red Herring" (1 text, 1 tune)
Reeves-TheEverlastingCircle 110, "The Red Herring" (1 text)
Kennedy-FolksongsOfBritainAndIreland 296, "The Herring Song" (1 text, 1 tune)
Palmer-FolksongsCollectedBy-Ralph-VaughanWilliams, #26, "The Jolly Harrin'" (1 text, 1 tune)
MacColl/Seeger- TravellersSongsFromEnglandAndScotland 118, "The Jolly Herring" (1 text, 1 tune)
Reeves/Sharp-TheTheldiomOfThePeople 79, "The Red Herring" (1 text)
Hamer-GreenGroves, pp. 23-24, "The Herring's Head" (1 text, 1 tune)
Karpeles-TheCrystalSpring 126, "The Red Herring" (1 text, 1 tune)
Gundry-CanowKernow-SongsDancesFromCornwall, pp. 24-25, "The Herring's Head" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #138, "Herrings' Heads" (1 text, 1 tune)
Gardham-EastRidingSongster 3, pp. 7, 42-43, "The Herring's Head"; "Bolliton Sands"; "The Dead Pig" (3 texts, 1 tune; the first two are "The Red Herring" but 3B, "The Dead Pig," is "The Sow Took the Measles")
Hamer-GarnersGay, pp. 16-17, "The Jolly Herring" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #109, "The Herring's Head" (1 text, 1 tune)
Botkin-TreasuryOfNewEnglandFolklore, pp. 578-579, "The Herring Song" (1 text)
Lehr/Best-ComeAndIWillSingYou 50, "The Herring" (1 text, 1 tune)
Roud #128
RECORDINGS:
Johnny Doughty, "Herrings' Heads" (on Voice07)
Mikeen McCarthy, "The Herring" (on Voice14)
CROSS-REFERENCES:
 cf. "The Sow Took the Measles"
 cf. "The Mallard"
 cf. "Alouette (!)"
 cf. "The Farmer and the Crow"
 cf. "The Derby Ram" (theme)
ALTERNATE TITLES:
The Herring's Head
The Herring's Heid
The Jovial Herring
The Jolly Red Herring
NOTES [93 words]: This is essentially the same song as the American "Sow Took the Measles" [and Roud lumps them - RBW]; "The Farmer and the Crow" (also American, but also found in Sweden) marries this song to "The Carrion Crow." -PJS
Kennedy-FolksongsOfBritainAndIreland declares his "Herring Song" and "The Red Herring" to be the same. I'm not sure I agree; while the theme is the same, the lyrics and stanza form are different. But he's seen more versions than I have; I tentatively follow his lead. The danger, of course, is that Kennedy will lump anything with anything. - RBW
Last updated in version 5.0
File: VWL086

Red Iron Ore [Laws D9]
DESCRIPTION: A sailor tells of a trip he took on the E.C. Roberts. They set out from Escanaba with a load of ore, and at last wind up in Cleveland. Life aboard an ore boat was not pleasant, but the sailor is proud of the good time the ship made
NOTES [894 words]: When this song was first indexed, I made several attempts to locate the E. C. Roberts, with partial success -- the Great Lakes has ships by that name, but I failed to identify one which was an ore carrier. Solomon Foster, using resources that hadn't been made available online when the Index was started, was able to identify it, but I'm going to leave my 2008 notes so you can know what not to look for:

There was an E. C. Roberts sailing Lake Michigan in 1871; she lost her jib boom in a collision near Chicago that April. An E. C. Roberts also grounded in the lakes in 1865. Possibly the same as the preceding, and surely the best candidate, is an E. C. Roberts mentioned on page 18 of Julius F. Wolff, Jr., Lake Superior Shipwrecks, (Lake Superior Port Cities Inc., Duluth, 1990). She was carrying ore in 1872 when she stopped at Marquette, Michigan. A major storm blew up, and because she was unloading coal, there was no way to get her moving quickly. She (and one other ship) had to be scuttled on September 18.

Curiously, Walton/Grimm/Murdok, p. 119, says that "The Roberts, 273 gross tones, was built in Cleveland in 1856 for Brown and Reddington of that city for the general carrying trade. It remained on the lakes for over half a century." One of Walton's infromants claimed to have sailed on her when she served as an ore carrier. I wonder if this is the right boat, though, since a general carrier would not make an ideal ore boat. And not even Walton can identify this particular trip.

Interestingly, Stanley Baby, who sang this song for Fowke, was the son of James Baby, who reportedly was mate on the E. C. Roberts in 1875, and another Fowke, informant C. H. J. Snyder also knew James Baby. But the data Fowke offers is not sufficient to identify the ship. If we look for vessels named the Roberts but with variations in the initials, there was a boat the E. K. Roberts which sailed the Great Lakes in the late nineteenth century. According to Wes Oleszewski's Ghost Ships, Gales & Forgotten Tales: True Adventures on the Great Lakes (Avery Color Studios, 1995), p. 100, she was active at the time of the gale of November 10-11, 1883. I do find it noteworthy that a ship named the Escanaba was active at this time, hauling other ships around Mackinac. I would bet a great deal that it's the same Escanaba even if it isn't the same Roberts.
Google searches reveal the E. K. Roberts as a steamer launched commissioned in 1883; renamed City of Windsor in 1890 and Michipicoten in 1910, she burned in 1927; she was originally a fish tug but later carried passengers.

Now the solution to the conundrum, which was found by Solomon Foster. What follows is a slightly edited version of what Foster sent me:

I think we can say with some confidence that the E.C. Roberts is this ship -- http://greatlakeships.org/2897492/data?n=64 -- the 1856 one mentioned in Walton et al. According to the database she was owned by one H. Rumage from 1866 through 1873. Given that some versions of the song speak of "Captain Harve Rummage" and that time period overlaps nicely with the periods of service of the Escanaba, Kate Williams, and Exile (not to mention three Minches), it would be a fantastic coincidence if the song were about some other E.C. Roberts.

The other ships:
- Tug Escanaba: http://greatlakeships.org/2901197/data?n=1
- Schooner Exile: http://greatlakeships.org/2900874/data?n=1
- The Minch is harder. I'm guessing it's Schooner Charles P. Minch: http://greatlakeships.org/2903457/data?n=3
  But based on the other dates I'm working with, it could conceivably be Schooner Anne S. Minch: http://greatlakeships.org/2903457/data?n=3
  as they were both built in 1873, the last year H. Rumage was owner of the Roberts. (Though if the song was written at a time there were three Minches sailing out of Cleveland, it would be a bit odd to not be more specific naming her.)

The Exile was built in 1867, so combining that with the time H. Rumage was an owner gives us 1867-1873 as the time period for the events of the song. I don't see any obvious way to narrow it down further.

The 1866 owner is listed as "Rumage & Anderson". I've been assuming that was the same Rumage as "H. Rumage", but there was also a Solon Rummage active in Cleveland shipping. If that's the Rumage of Rumage & Anderson, then we'd have narrowed down the possible timeline to 1871-1873. But that's pure speculation.

(My thanks to Mr. Foster for freely giving me all these results!)

One of Walton's informants, J. Sylvester Ray, claimed that Billy Clark of Buffalo wrote the song, but a second informant, John W. Green, attributed it to Peter O'Donnell.

Walton lists this as second only to The Bigler in popularity with Great Lakes sailors.

The tune is a bit of a conundrum. Dean/Rickaby (whose version is reprinted by Lomax and Peters-FolkSongsOutOfWisconsin) and Sandburg-TheAmericanSongbag use the Derry Down tune. The versions Walton collected do not have the Derry Down refrain, and are in major rather than minor; they seem to be based on "The Dreadnought" [Laws D13]. The by-blows listed in Walton ("Bound Away on the Twilight," "A Trip on the George C. Finney") seem to use the Dreadnought form. This is a matter which perhaps calls for further investigation. - RBW

Last updated in version 5.3

File: LD09

Red is the Rose

DESCRIPTION: The singer praises his love; they have promised faithfulness. But "It's all for the loss of my bonnie (brown)-eyes lass I'm leaving my homeland forever." Chorus: "Red is the rose that in yonder garden grows... But my love is fairer than any."

AUTHOR: unknown
EARLIEST DATE: 1980 (Sing Out!)
KEYWORDS: love separation emigration flowers
FOUND IN: Ireland US(NE)
REFERENCES (3 citations):
  DT, REDROSE* REDROS2*
  ADDITIONAL: _Sing Out_ magazine, Volume 28, #2 (1980), p, 22, "Red Is the Rose" (1 text plus a variant stanza, 1 tune, the Joe Heaney version, with the variants being from Sarah Makem)
  Harold Nestler, "Songs from the Hudson Valley" (article in _New York Folklore Quarterly_, Volume V, #2, Summer 1949), p. 93 "Come to the Highland" (1 text)
  CROSS-REFERENCES:
  cf. "Loch Lomond" (tune)
NOTES [136 words]: Joe Heaney and Makem and Clancy both thought this older than "Loch
Lomond," with which it shares a tune. While possible, I think this pretty unlikely. Obviously this is an emigration song, which hints at a nineteenth century date. Loch Lomond is probably eighteenth century. In terms of documented collections, "Loch Lomond" wins by about a century. Even if this is older, it may not be Irish. Note that Nestler's New York version, which has the Heaney/Clancy chorus and many of the same words, opens

Come to the highlands with me, my bonnie boy,
Come to the highland, my honey,
Come to the highland with me, my bonnie boy;
My love is fairer than any.
It also has an interesting verse in which the singer and Willy went walking: "He pulled the red flower and I pulled the blue; The blue is the fairest of any." - RBW

*Last updated in version 5.0*

File: So28n3a

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**Red Light Saloon, The**

DESCRIPTION: The singer goes to (Bangor) on (July 4). (The train) being late, he is "forced" to visit the Red Light Saloon. Quickly recognized as a (logger/cowboy), liquor and women give him their attention. His "ellick" grows hard; he goes off with a five dollar girl

AUTHOR: unknown

EARLIEST DATE: 1948 (Beck-LoreOfTheLumberCamps)

KEYWORDS: logger cowboy sex drink bawdy whore money

FOUND IN: Canada(Mar) US(MW,SW)

REFERENCES (5 citations):

- Doerflinger-SongsOfTheSailorAndLumberman, pp. 249-250, "The Red Light Saloon" (1 short text, 1 tune)
- Logsdon-WhorehouseBellsWereRinging 11, pp. 74-76, "The Red Light Saloon" (1 text, 1 tune)
- Peters-FolkSongsOutOfWisconsin, p. 267, "The Red Light Saloon" (1 text, 1 tune)
- Beck-LoreOfTheLumberCamps 49, "The Re-Light Saloon" (1 text)

DT, REDLIGHT* REDLITE2*

Roud #9424

NOTES [109 words]: In Logsdon-WhorehouseBellsWereRinging's text, the singer ends up having sex with a five dollar whore. These days, that sounds cheap -- but Logsdon points out that that was a lot at the time apparently indicated in the song.

Doerflinger-SongsOfTheSailorAndLumberman's and Logsdon's texts are so different that I thought about splitting the songs. But Doerflinger-SongsOfTheSailorAndLumberman has only three verses; I suspect it has been shortened, either by Doerflinger-SongsOfTheSailorAndLumberman or his informant. Beck's version is also different, with no mention of a train at the end, but he too was keeping his texts clean. So I'm lumping them. - RBW

*Last updated in version 5.2*

File: Doe249

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**Red Lion**

DESCRIPTION: "Red lion, red lion, com out of your den, Whoever you catch will be one of your men." The invocation for a game in which the designated lion attempts to tag or catch all the free players

AUTHOR: unknown

EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)

KEYWORDS: playparty nonballad animal

FOUND IN: US(MA) Canada

REFERENCES (2 citations):

- Newell-GamesAndSongsOfAmericanChildren, #180, "Red Lion" (1 text)
- ADDED: Edith Fowke, _Red Rover, Red Rover: Children's Games Played in Canada_, p. 27, "Red Lion" (1 text plus description)

Roud #22541

File: Newe180
Red Mantle, The

DESCRIPTION: Singer asks her husband for a red mantle to wear to the fair. He buys it; but when she arrives at the fair she discovers fashions have changed, and "green mantles carried the day." She tears the red mantle to shreds and goes home in tears.

AUTHOR: unknown

EARLIEST DATE: 1956 (NovaScotia1)

LONG DESCRIPTION: Singer tells her husband her desire: a red mantle to wear to the county fair. He replies that money is scarce, but he will do what he can. He buys it for her; she sets out for the fair, but when she arrives she discovers fashions have changed, and "green mantles carried the day." She tears the red mantle to shreds and goes home in tears.

KEYWORDS: pride poverty request clothes colors husband wife vanity

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Creighton-FolksongsFromSouthernNewBrunswick 107, "The Red Mantle" (1 text, 1 tune)

ST RcTReMan (Partial)

Roud #2777

RECORDINGS:
Angelo Dornan, "The Red Mantle" (on NovaScotia1)

NOTES [85 words]: Political allegory? Fashion statement? - PJS

It's too bad we don't have more versions, to give us a clue where the song came from. Angelo Dornan, I suspect, would have called it a statement on the fickleness of fashion and women's wants; his text seems to have no political statement as such. But if, as is sometimes true, green is the color of mourning, and red of course the color of war and British soldiers' uniforms, this could indeed be a report of a change from, say, pro-war to anti-war sentiment. - RBW

File: RcTReMan

Red Plaid Shawl, The

DESCRIPTION: "One summer's morning I took a ramble" and meet a girl in "a red plaid shawl." The singer wants a kiss; she wants a treat. He says he is a clerk. With his money spent, she knocks him out. When he wakes next morning his coat, chain and watch are gone.

AUTHOR: unknown

EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland)

KEYWORDS: crime courting robbery clothes trick

FOUND IN:

REFERENCES (1 citation):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 84, "The Old Plaid Shawl" (1 text)

Roud #V8342

BROADSIDES:

Bodleian, Harding B 20(59), "The Red Plaid Shawl", unknown, n.d.; also Harding B 16(222b), Firth b.27(141). "The Red Plaid Shawl"

NOTES [43 words]: Broadside Bodleian Harding B 20(59) seems more complete than O'Conor-OldTimeSongsAndBalladOfIreland and is the basis of the description. I use the Bodleian Harding B 20(59) title as Name to try to avoid confusion with Francis Fahy's "The Ould Plaid Shawl." - BS

Last updated in version 5.1

File: OCon084

Red River Valley, The

DESCRIPTION: The singer and his love are parting (either may be singing, and either may be leaving). "Come and sit by my side [ere you leave me]; do not hasten to bid me adieu; just remember the Red River Valley, And the (sweetheart) who loved you so true..."

AUTHOR: "The Bright Mohawk Valley" claimed by James Kerrigan, 1896, but this is almost certainly not the original

EARLIEST DATE: 1910

KEYWORDS: separation river farewell

FOUND IN: US(Ap,MA,MW,Ro,SE,So) Canada(West)

REFERENCES (25 citations):
Randolph 730, "The Red River Valley" (2 texts plus 2 excerpts, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 260, "Red River Valley" (1 text plus 2 excerpts and mention of 3 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 260, "Red River Valley" (3 tunes plus text excerpts)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 182, "The Red River Valley" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #59, "The Red River Valley" (1 text)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 81-82, "Red River Valley" (1 text)
Fowke/Johnston-FolkSongsOfCanada, pp. 88-89, "The Red River Valley" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 52, "The Red River Valley" (1 text, 1 tune)
Stout-FolkloreFromIowa 56, pp. 74-75, "Red River Valley" (1 text)
Sandburg-TheAmericanSongbag, pp. 130-131, "Red River Valley" (1 text, 1 tune)
Lomax-Lomax-FolkSongUSA 65, "Red River Valley" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 56, "Red River Valley" (3 texts, 1 tune; the first text is "Red River Valley" and the third is the variant "Lost River Desert"; the second is a variant of "Nobody's Darling on Earth"); also 102, "Red River Gal" (1 text, 1 tune, consisting of square dance instructions set to this rune)
Welsch-NebraskaPioneerLore, pp. 32-34, "The Red River Valley" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 511-512, "Red River Valley" (1 text)
Owens-TexasFolkSongs-ARegionalEncyclopedia2, pp. 190-192, "Bright Sherman Valley" (1 text, 1 tune)
Abernethy-SingingInTexas, pp. 148-149, "Red River Valley" (1 text, 1 tune)
Tinsley-HeWasSingingThisSong, pp. 208-211, "Red River Valley" (1 text, 1 tune)
Arnett-IHearAmericaSinging, p. 124, "Red River Valley" (1 text, 1 tune)
Messerli-ListenToTheMockingbird, pp. 46-47, "Red River Valley" (1 text)
Silber-Silber-FolksingersWordbook, p. 115, "Red River Valley" (1 text)
Fireside-BookOfFolk-Songs, p. 146, "Red River Valley" (1 text, 1 tune)
Fuld-BookOfWorldFamousMusic, p. 457, "Red River Valley"
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 482, "Red River Valley" (source notes only)
DT, REDRIVAL*
ST R730 (Full)
Roud #756

RECORDINGS:
Gene Autry, "Red River Valley" (Columbia 20085/Columbia 37184, 1946)
Bascom & Blackwell, "Sherman Valley" (OKeh 45008, 1925)
Beverly Hillbillies, "Red River Valley" (Brunswick 421/Supertone S-2049 [as Stone Mountain Boys], 1930/Vocalion 03164, 1936)
Bud Billings Trio, "Red River Valley" (Victor V-40267, 1930; Montgomery Ward M-4058, 1933)
[Bud Billings is a pseudonym for Frank Luther; record may have been issued as by Bud Billings & Carson Robison]
Bob Brooks, "Red River Valley" (Columbia 15689-D, 1931)
[Bill] Childers & [Clyde] White, "Red River Valley" (OKeh 45208, 1928)
Luther Clarke & the Blue Ridge Highballers, "Bright Sherman Valley" (Columbia 15069-D, 1926)
Ned Cobben, "Red River Valley" (Harmony 901-H, 1929)
Arthur Fields, "Red River Valley" (Harmony 901-H/Velvet Tone 1901-V/Divco 2901-G/Puritone 1089-S, 1929)
Sid Harvreader, "Red River Valley" (Paramount 3141, 1928; Broadway 8202, c. 1930)
Kelly Harrell, "Bright Sherman Valley" (Victor 20527, 1926; on KHarrell01)
Hill Billies, "Red River Valley" (Regal Zonophone [UK] MR-1698, 1935)
Bradley Kincaid, "Red River Valley" (Champion 15710 [as Dan Hughley]/Supertone 9403, 1929; Champion 45098, c. 1935) (Vocalion 5476, c. 1930/Vocalion 04647, 1939) (Decca 5048, 1934)
Dr. Lloyd & Howard Maxey [Massey], "Bright Sherman Valley" (OKeh, unissued, 1927)
Bascom Lamar Lunsford, "Sherman Valley" (OKeh 45008, 1926)
Frank Luther & Zora Layman, "Bright Sherman Valley" (Decca 5028, 1934)
Harry "Mac" McClintock, "Bright Sherman Valley" (Victor 21421, 1928)
Lester McFarland & Robert A. Gardner, "Bright Sherman Valley" (Brunswick 169/Vocalion 5174, 1927; Supertone S-2031 [as Kentucky Mountain Boys], 1930)
Bill Mooney & his Cactus Twisters, "Red River Valley" (Imperial 1096, n.d. but post-World War II)
Holland Puckett, "The Bright Sherman Valley" (Challenge 329 [as by Harvey Watson]/Gennett 6433/Herwin 75562 [as by Robert Howell]/Silvertone 5064, 25064, 8153, 1927/Supertone 9254 [as by Si Puckett; issued 1929])
Hugh Cross & Riley Puckett, "Red River Valley" (Columbia 15206-D, 1927) (Bluebird B-8335/Montgomery Ward M-8481, 1940; rec. 1939)
Ranch Boys, "Red River Valley" (Decca 5045, 1934)
Goebel Reeves, "Bright Sherman Valley" (Melotone M-12186, 1931)
Texas Jim Robertson, "Red River Valley" (Victor 27552, 1941)
Carson Robison Trio, "Red River Valley" (Romeo 1233/Banner 0615/Perfect 12591/Jewel 5871/Conqueror 7492, 1930) (Clarion 5109-C, 1930) (Crown 3025, 1930)
Pete Seeger, "Red River Valley" (on PeteSeeger32)
Leo Soileau & his Four Aces, "Red River Valley" (Decca 5182, 1936; rec. 1935)
Carl T. Sprague, "Cowboy Love Song" (Victor 20067, 1926)
Ernest V. Stoneman and the Dixie Mountaineers, "Bright Sherman Valley" (Edison 51951, 1927) (CYL: Edison [BA] 5383, 1927)
Sunshine Sue w. Joe Maphis, "Red River Valley" (Astra 1215, n.d.)
Texas Drifter, "Bright Sherman Valley" (Melotone M-12186, 1931)
Art Thieme, "Red River Valley" [instrumental version] (on Thieme02)
Vagabonds, "Red River Valley" (Bluebird B-5297/Montgomery Ward M-4479, 1934)

SAME TUNE:
When It's Hogcalling Time (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 158)
Gene Autry & Jimmie Long, "Answer to Red River Valley" (OKeh 03101/Vocalion 03101/Conqueror 8485, 1935; ARC 6-08-51, 1936; Conqueror 9512, 1940)
Hartman's Tennessee Ramblers, "New Red River Valley" (Bluebird B-6162, 1935' Bluebird B-8894 [as Tennessee Ramblers], 1941)

NOTES [633 words]: The Fifes consider their "Little Darling" text ("Come sit by my side, little darling, Come lay your cool hand on my brow, And promise me that you will never Be nobody's darling but Mine") to be a Red River Valley variant. As, however, the chorus does not fit the "Red River Valley" tune, and the rest of the words go with this "Nobody's Darling on Earth," I classify it there.

The Lomaxes are responsible for the claim that the original of this was Kerrigan's "Bright Mohawk Valley" text.

Fuld reports a claim by Fowke that this song predates the Kerrigan text, and that the original was sung as early as 1869 in Canada, referring to the Red River of the North. I know of no direct proof of this claim, but certainly there are early Canadian versions. Plus the song was recorded repeatedly in the early part of the twentieth century, with major variants in text and few versions mentioning the Mohawk Valley; this is certainly indirect evidence that the song is older than the Kerrigan version and originally referred to some other river, presumably either the northern or the southern Red. Given the nature of the texts found by Fowke, I think the reference is indeed to the Red River of the North.

This claim has been strongly supported by John Garst, whose research is far more detailed than mine; he deserves credit for searching through Fowke's work and pointing it out to me. In an interesting footnote, A. T. Emery and O. C. Jillson in 1863 published a song, "The Indian Lover," in which an Indian man courts a white woman. And Jon W. Finson, The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song, Oxford University Press, 1994, p. 259, says that the tune of that piece "bears some resemblance to the tune of 'Red River Valley.'" Given that the Canadian versions involve an Indian WOMAN and a British MAN, did someone take the tune and reverse the roles? I don't know; I would say that the traditional song is much better, lyrically.

The "Sherman Valley" variant is interesting, because there is no significant river by that name. There is a town called Sherman in Texas, though, not far south of the Red River (it's almost due north of Dallas). There is also a Sherman Peak in Colorado, southwest of Denver; it has no connection with the Red River that I can see. - RBW

Polk Brockman, an early producer of country records, claimed to have changed the song's title to "Red River Valley" in order to make it more marketable, since there are so many Red Rivers in North America. His claim is not substantiated, and should probably be taken with many grains of salt.

[Similarly,] The record producer Frank Walker, who worked for Columbia during the 1920s, claimed in a 1962 interview that he had learned the song in his childhood and taught it to Riley Puckett as "Bright Mohawk Valley," but he (Walker) had changed the name to Red River Valley as that would appeal to more customers "because there was no one Red River in the United States but probably eight or ten. ... There is only one Mohawk River." Since Puckett's recording was made on November 3, 1927, and Sandburg-TheAmericanSongbag had published it as "Red River Valley" earlier that year, Walker's claim is doubtful. Still, it's interesting that Puckett's 1927 Columbia...
recording (with Hugh Cross) seems to have been the first one to bear that title. -PJS
I'd consider Walker's and Brockman's claims (the same claim?) to be more than questionable. If someone had encountered a "Mohawk Valley" text, he might have changed it, but why go from "bright Mohawk" to "Red River"? Why not, say, "Ohio valley," which would be more familiar than all the Red Rivers combined? And while I can't prove the date of the Red River title (although I think Edith Fowke could have), the evidence is strong that it is older. - RBW

Last updated in version 5.0
File: R730

Red Rock Canyon Fight, The
DESCRIPTION: "'Twas in camp we lay as you quickly shall hear, McKenzie came to us and bade us to prepare." They are to fight Indians in Red Rock Canyon. The enemy is the Cheyennes who killed Custer. The singer celebrates a thorough victory
AUTHOR: Words: William Earl Smith?
EARLIEST DATE: 1989 (but probably written 1876)
KEYWORDS: battle Indians(Am.)
HISTORICAL REFERENCES:
Nov 25, 1876 - Battle between the American forces of Ranald S. Mackenzie and Dull Knife's Cheyennes on the Red Fork of the Powder River
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp 571-572, "The Red Rock Canyon Fight" (1 text)
File: CAFS2571

Red Rocks of Bell Isle, The
DESCRIPTION: A Bell Island man is found wounded in a battle in which the Germans are defeated. He thinks of home and has a message to be carried to his mother and sweetheart at Wabana. "It's down with Adolph Hitler, God save our gracious King!"
AUTHOR: unknown
EARLIEST DATE: 1979 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: war dying patriotic soldier
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 93, "The Red Rocks of Bell Isle" (1 text, 1 tune)
Roud #27022
NOTES [12 words]: Wabana is on Bell Island in Conception Bay, not far from St John's. - BS
Last updated in version 5.0
File: LeBe093

Red Rosey Bush
DESCRIPTION: "I wish I was a red rosey bush on thee banks of thee sea. Ever-ri time my true lover pased, He'd pick a rose off of me." "Wish I lived in a lonesome holler, where the sun..." "We have met and we had parted." "Wish I had a golden box to put my love in"
AUTHOR: unknown
EARLIEST DATE: 1948 (Boette-SingaHipsyDoodle)
KEYWORDS: floatingverses love nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Boette-SingaHipsyDoodle, p. 62, "Red Rosey Bush" (1 text, 1 tune)
Roud #7529
NOTES [21 words]: This is so massively composite that I couldn't even figure out where to file it. Ditto Steve Roud. So it gets it own entry. - RBW
Last updated in version 4.3
File: Boet062
Red Rover's Song, The

DESCRIPTION: "A merry life is ours, I trow, while o'er the billows' surge we go. Our birthright joy! to care unknown." "The skies may frown, or be they fair, we little look, and less we care." "But oh! our greatest joy will be: to feel, to know we're brace and free."

AUTHOR: words: Edmund Smith (1672-1710) / Music: Chevalier Sigismund von Neukomm (1778-1858) (source: Frank-NewBookOfPirateSongs)

EARLIEST DATE: before 1843 (source: Frank-NewBookOfPirateSongs)

KEYWORDS: sailor nonballad

REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 49, "The Red Rover Song" (1 text, 1 tune)
Roud #V36074

NOTES [42 words]: Frank-NewBookOfPirateSongs calls lyricist Edmund Smith an "English bard." I never knew the definition of "bard" was "someone who knows nothing about the sea and whose so-called verses induce nausea." We're in the William McGonagall league here, folks. - RBW

Last updated in version 4.3

File: FrPi049

Red Sea

DESCRIPTION: "When Moses was leading the Israelites, Red Sea, Pharaoh tried to catch them just for spite, Red Sea. Oh, Pharaoh he got drowned...." The remaining verses are about Jesus and how he cares for and takes away the sins of the poor

AUTHOR: unknown

EARLIEST DATE: 1922 (Brown)

KEYWORDS: religious disaster death

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 629, "Red Sea" (1 short text, with one stanza printed under #629 and the rest under #610!)
Wheeler-SteamboatinDays, p. 70-71, "Red Sea" (1 text, 1 tune)
Roud #10021

CROSS-REFERENCES:
cf. "Oh, Mary, Don't You Weep" (lyrics)

NOTES [111 words]: It's possible that this is a much-evolved version of "Oh, Mary, Don't You Weep"; they have lyrics in common and are both about the Exodus (at least in their first verses). But they had separated enough that I would consider them separate songs. It's worth noting that the Bible does not say that Pharaoh was drowned in the Red Sea (Sea of Reeds) -- though it doesn't say he wasn't, either. Exodus 14:27-28 reads "the Egyptians fled [into the sea], and YHWH scattered the Egyptians in the midst of the sea. The waters returned and covered Pharaoh's chariots and horsemen and all his army that had followed [the Israelites] into the sea; not one of them survived." - RBW

File: MWhee070

Red Sky at Morning

DESCRIPTION: "Red sky at morning, Sailors take warning, Red sky at night, Sailor's delight." The order of the lines may change, and it may be a shepherd or skipper or other occupation rather than a sailor.

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: sailor warning nonballad

FOUND IN: US(MW,SE)

REFERENCES (3 citations):
Baring-Gould-AnnotatedMotherGoose #446, p. 206, "(Rainbow i' the morning)"
Jack-PopGoesTheWeasel, pp. 170-171, "Red Sky at Night" (1 text)
Red Wing (I)

DESCRIPTION: Red Wing, "a pretty little Indian maid," is in love with a brave, but he has died in battle. "Now the moon shines down on pretty Red Wing... So far beneath the stars her love is sleeping, While Red Wing's weeping her heart away."

AUTHOR: Kerry Mills and Thurland Chattaway
EARLIEST DATE: 1907 (copyright)
KEYWORDS: Indians(Am.) death battle
FOUND IN: US(Ap,SW)
REFERENCES (4 citations):
Bush-FSofCentralWestVirginiaVol4, pp. 50-52, "Redwing" (1 text plus a fragment, 1 tune)
Fife/Fife-CowboyAndWesternSongs 50, "Red Wing" (1 text, 1 tune)
Logsdon-WhorehouseBellsWereRinging 39, pp. 207-210, "Red Wing" (2 texts, 1 tune; the "A" text is "Red Wing (I)" while the "B" text is one of the bawdy parodies)
DT, REDWNG*

Roud #4784

RECORDINGS:
George W. Ballard & chorus "Red Wing" (CYL: Everlasting 1150, n.d.)
Homer Christopher & Raney Van Vink, "Red Wing" (OKeh 45097, 1927)
Dudley & McDonough "Red Wing" (Victor 17233, 1912)
Redd Evans & his Billy Boys, "Red Wing" (OKeh 4836, 1923)
Fox Chasers, "Red Wing" (OKeh 45477, 1930)
Frankie & Johnny, "Red Wing" (Conqueror 7976, 1932)
Mississippi John Hurt, "Redwing" (on MJHurt05) (fragment)
Buell Kazee, "Red Wing" (Brunswick 210, 1928; Supertone S-2057, 1930 [as Buell Kazee & Sookie Hobbs])
Kendall & Kelly, "Red Wing" (Champion 15582, 1928)
Fred Potter, "Red Wing, An Indian Fable" (CYL: Edison [BA] 541, n.d.)
Frederick H. Potter w. the New York Military Band, "Red Wing" (CYL: Edison [BA] 1543, c. 1912)
Riley Puckett, "Red Wing" (Columbia 15226-D, 1928; rec. 1927)
George Reneau, "Red Wing" (Vocalion 14896, 1924)
Walter Scanlan, "Red Wing" (Edison 52063, 1927)
Stone Mountain Entertainers [Blue Ridge Highballers], "Red Wing" (Broadway 8159, c. 1930; rec. 1927)
Floyd Thompson & his Hometowners "Red Wing" (Vocalion 5331, c. 1929)
Frank Welling & John McGhee "Red Wing" (Conqueror 7976, 1932)
Art Wenzel & his Ragtime Cowboys, "Red Wing" (Pan Am 027, n.d.)
Doc & Cy Williams & the Border Riders, "Red Wing" (Wheeling DW 1008, 1949; on Protobilly)
Male duet, "Red Wing" (Busy Bee A-128, c. 1907)

CROSS-REFERENCES:
cf. "Red Wing (II)"
cf. "Union Maid" (tune)
cf. "Battle of the Falkland Islands" (approximate tune)
SAME TUNE:
Red Wing (II) (File: EM214)
Wreck of No. 3, The (Daddy Bryson's Last Ride) (File: LSRA2741)
The Moon Shines Bright on Charlie Chaplin (File: BrPa040B)
Union Maid (by Woody Guthrie) (Greenway-AmericanFolksongsOfProtest, p. 300; Silber/Silber-FolksingersWordbook, p. 132; DT, UNIONMD; recordings on Almanac4, PeteSeeger01, PeteSeeger41, PeteSeeger48)
(Charlie Chaplin parody) (Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 211-212; see under "Red Wing (II)"

NOTES [14 words]: For more on composer Kerry Mills, see the notes on "Meet Me in St. Louis, Louis." - RBW

Last updated in version 6.0

File: FCW050

Red Wing (II)

DESCRIPTION: Red Wing, the unafraid Indian maid, allows the cowboys intimacies, until she is made pregnant.

AUTHOR: original version by Kerry Mills and Thurland Chattaway

EARLIEST DATE: original version copyright 1907

KEYWORDS: bawdy parody whore childbirth Indians(Am.) derivative

FOUND IN: Australia US(MW,Ro,So,SW)

REFERENCES (5 citations):
Cray-EroticMuse, pp. 214-216, "Red Wing" (1 text, 1 tune)
Randolph/Legman-RollMeInYourArmsI, pp. 566-570, "Red Wing" (5 texts, 1 tune)
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, p. 212, "Redwings" (sic) (1 tune, which Meredith et al seem to associate with the bawdy version)
Logsdon-WhorehouseBellsWereRinging 39, pp. 207-210, "Red Wing" (2 texts, 1 tune; the "A" text is "Red Wing (I)" while the "B" text is one of the bawdy parodies)
DT, REDWN2*

Roud #4784

CROSS-REFERENCES:
cf. "Red Wing (I)" (tune, form) and references there
cf. "The Moon Shines Bright on Charlie Chaplin" (lyrics)

NOTES [156 words]: As with most bawdy parodies, there may be several elements combined here. Cray-EroticMuse's version and most of Randolph's involve the Indian Maid quickly losing that distinction at the hand of cowboys. Meredith/Covell/Brown-FolkSongsOfAustraliaVol2's fragment of text talks about the ragged clothes of Charlie Chaplin (presumably in his "Little Tramp" role). Logsdon-WhorehouseBellsWereRinging's "B" text has the girl so "afraid some buckaroo would ram it up her flue" that "she crammed it full of sand" to make sure he would not "reach the promised land" -- but it has the Charlie Chaplin chorus. How these elements came to combine, or separate, would need a more detailed study than I am in position to give. The "Charlie Chaplin" verse
circulates separately (see "The Moon Shines Bright on Charlie Chaplin"), usually sung to this tune, but one suspects that this song is older and that the Chaplin parody verse just floated in. - RBW

Red-Haired Man's Wife, The

DESCRIPTION: The singer asks his sweetheart, by letter and in person, to leave her husband. She had sworn fidelity but married the red-haired man instead. She will not "break the command" He offers a way out: "For the Patriarch David had a number of wives"

AUTHOR: unknown

EARLIEST DATE: before 1845 (broadside, Bodleian Harding B 11(2188))

KEYWORDS: courting rejection wife husband marriage hair Bible

FOUND IN: Ireland

REFERENCES (6 citations):

OLochlainn-IrishStreetBallads 97, "The Red-Haired Man's Wife" (1 text, 1 tune)


DT, REDWIFE

ADDITIONAL: Bell/O Conchubhair, Traditional Songs of the North of Ireland, pp. 60-62, "Bean an Fhir Rua" ("The Red-Haired Man's Wife") [Gaelic and English] (1 text, 1 tune)


Roud #3046

BROADSIDES:

Bodleian, Harding B 11(2188), "The Red Haired Man's Wife," J. Pitts (London), 1819-1844; also Firth b.25(347), Harding B 26(564), Firth c.18(83), "The Red Haired Man's Wife"; 2806 c.16(206), 2806 b.9(113), Harding B 25(1603)[some words illegible], "The Red Hair'd Man's Wife"

NOTES [448 words]: According to Milner and Kaplan, A Bonny Bunch of Roses, this is based on a Gaelic song, Bean An Fhir Ruaidh.

The argument that the Patriarch David was repeatedly married has its problems. There is the nitpicky one that, based on the standard definition, he was not a Patriarch; the Patriarchs preceded the Judges, and David was after.

More to the point, while David had many wives, and they produced many sons, the sons fought over the inheritance; eventually the oldest three died at the hands of their relatives. Solomon, the survivor, also took many wives, but they "turned away his heart after other gods" (2 Kings 11:3). Indeed, when David died, one of the wives (Bathsheba) manipulated David to put her son Solomon on the throne (1 Kings 1:11-40), even though he was to prove unfit for the job. So multiple wives seem to have been rather bad news.

Various others in the Bible had multiple wives, but the only significant patriarch to have multiple wives *simultaneously* was Jacob, who had two wives (Rachel and Leah) and two concubines, who collectively gave birth to the Twelve Tribes of Israel.

I know of no instance whatsoever of a wife in the Bible with multiple husbands. Unless you count the Woman of Samaria, anyway (John 4:16-19); Jesus said that she had had five husbands and was apparently cohabiting with a sixth man. But this was presumably sequential marriage -- and Jesus pretty clearly disapproved.

There is one interesting sidelight: Recent research seems to indicate that women are most likely to have affairs when they are at the most fertile time of their monthly cycle. The rest of the time, they aren't interested. This is unconscious; the women themselves are not aware of when they are fertile. It just seems to be the urge (found in many apparently monogamous creatures) for the female to get the best male genes. Maybe the singer showed up at the wrong time. Or maybe he was as genetically hopeless as the song makes him sound. - RBW

The song translated from Gaelic in Bell/O Conchubhair is quite different from the "Englished" version. Further, there is a story to be told that sets the stage: "Our song is no simple tale of lust. Fair lad and red-head were apprentices to the rich tailor. His only daughter and the fair lad were in love, betrothed to be married.... The foxy boy stole some silver knives of the tailor's and hid them in his rival's baggage [cf. Genesis 44]. Discovered. Three years in gaol. Came out to find his love married to the rogue." Now the song starts in either version; in the Gaelic he has no answer from her but the outcome is likely the same.
Hoagland's version follows the story told in Bell/O Conchubhair commentary. - BS
Last updated in version 6.1
File: OLoc097

Red, Rosy Morning, The
DESCRIPTION: "The sweet rosy morning smiles over the hills." Rise from sleep and hunt the fox or stag. At day's end, sport being over, we drink. "Let love crown this night ... and sport crown the day"
AUTHOR: unknown
EARLIEST DATE: 1889 (Smith)
KEYWORDS: hunting sex drink nonballad animal dog horse
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Williams-FolkSongsOfTheUpperThames, p. 58, "The Rosy Morn" (also Williams-Wiltshire-WSRO Wt 365); Williams-FolkSongsOfTheUpperThames, pp. 58-59, "The Red, Rosy Morning" (also Williams-Wiltshire-WSRO Ox 186) (2 texts)
ADDITIONAL: Laura Alex. Smith, "Old Songs of the Chase" in The Idler (London, 1899 ("Digitized by Google")) Vol. XV (Feb-Jul 1899), p. 850, "The Sweet Rosy Morning" (1 text, 1 tune).
Roud #21097
CROSS-REFERENCES:
cf. "The Morning Was Charming" (same theme and shared lines)
NOTES [33 words]: The line "The merry merry Horn cries, come, come" is quoted in [anonymous], The Cheshire Huntress and the Old Fox Caught at Last, a Dramatic Tale (London, 1740 ("Digitized by Google")), p. 8. - BS
Last updated in version 2.6
File: WT058

Red, White, and Red, The
DESCRIPTION: The Confederate soldiers proudly boast of their new flag, "The Red, White, and Red!" They promise the guard their land, and proclaim, "They never will subdue us, that you will see. While there's Davis, Bragg, Beauregard, Johnson, and Lee...."
AUTHOR: unknown
EARLIEST DATE: 1946 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)
KEYWORDS: Civilwar patriotic bragging
HISTORICAL REFERENCES:
June 10, 1861 - Battle of Big Bethel. Although trivial in size (some 6000 troops engaged, casualties totalling about 110), it was the first land battle of the war. Federal troops under Benjamin Butler ("Old Picayune," almost certainly the worst general of the war) were easily defeated by Confederates under John Bankhead Magruder
Nov. 8, 1861 - The Trent Affair (The Mason and Slidell Affair): The two Confederate diplomats are taken off the Trent by Captain Charles Wilkes of the San Jacinto in clear violation of the then-current international policy regarding neutral rights
FOUND IN: US(MA)
REFERENCES (4 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 22, "The Red, White, and Red" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 223, "On the Plains of Manassas" (1 text, with a stray reference to Manassas but otherwise this song)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 375, "The Red, White, and Red" (3 texts; the "A" text, with mentions of Mason and Slidell and Manassas, seems to be a later, expanded version)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 375, "Red, White, and Red" (1 tune plus a text excerpt)
ST Wa022 (Partial)
Roud #769
NOTES [358 words]: This song is item dA36 in Laws's Appendix II.
Among the figures mentioned in this song are:
Magruder - John Bankhead Magruder, winner at Big Bethel, set aside after the Peninsula
campaign
Old Picayune - Benjamin F. Butler, a complete military incompetent who always kept his job because of his Republican political connections. He seems to have been given his nickname after a (female) character in a minstrel song, Picayune Butler (see "Picayune Butler, Is She Coming to Town").

Davis - Jefferson Davis, Confederate president (at this time still a provisional president)
Bragg - Braxton Bragg, at the time of Big Bethel a general commanding part of the southern coast. He later was appointed commander of the Army of Tennessee
Beauregard - P.G.T. Beauregard, who had directed the bombardment at Fort Sumter and later held field command at First Bull Run (though his later career was not overly successful)
Johnson - almost certainly an error, either for Albert Sidney Johnston (first commander of the Tennessee army, killed at Shiloh) or Joseph E. Johnston, who preceded Lee in command in northern Virginia and held a succession of later posts
Lee - Robert E. Lee (who did not achieve a significant command in the Confederate army until 1862)
Stonewall - Thomas "Stonewall": Jackson, at the time of Big Bethel commanding a small force near Harper's Ferry but destined to command a famous brigade at First Bull Run and, of course, become Lee's chief subordinate and a southern legend.

"The Mason and Slidell Affair": James Mason and John Slidell were Confederate diplomats who were bound for London and Paris, were on the British ship Trent when it was stopped by the U. S. S. San Jacinto commanded by Charles Wilkes. Wilkes took off the diplomats, prompting a furor. Washington eventually gave in to British and French pressure and sent Mason and Slidell on to their destinations.
McCulloch: Ben McCulloch, a general in the west, one of the co-commanders at Wilson's Creek, killed at Pea Ridge. Despite the song, he never gave evidence of enough competence to truly frighten the Yankees, and he never was sole commander at a major battle. - RBW

Redbird and Jaybird
DESCRIPTION: "The jaybird sat on the redbird's nest. The redbird sat and mourned." Verses about the birds and their lives, with additional (floating?) material about partridges pulling a plow, a man riding a goose across a creek, etc.
AUTHOR: unknown
EARLIEST DATE: 1914 (Brown)
KEYWORDS: bird courting
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCollectionNCFolklore3 154, "Redbird and Jaybird" (2 texts; "A" appears to be mixed and "B" is a fragment)
NOTES [43 words]: Although the older of Brown's two sources lists the redbird as sitting on the jaybird's nest, the newer version, in which the jaybird moves in on the cardinal, is almost certainly correct. Jays are related to crows, and will make off with other birds' eggs. - RBW

Redemption Song, The
DESCRIPTION: Adam and Eve squander "the heritage of heaven." Christ confounds the sages in the temple, heals the sick, shares "the Pasch," is crucified, rises and "redeemed us all." "We're safe from Satan's wrath." "That will lead us home to Heaven and our Salvation"
AUTHOR: unknown
EARLIEST DATE: 1979 (Tunney-StoneFiddle)
KEYWORDS: death religious Jesus Bible
FOUND IN: Ireland
REFERENCES (1 citation):
Tunney-StoneFiddle, pp. 47-48, "The Redemption Song" (1 text)
CROSS-REFERENCES:
cf. "Bean Dubh an Ghleanna" (tune, according to Tunney-StoneFiddle)
File: TSF047
Redesdale and Wise William [Child 246]

DESCRIPTION: Redesdale tells William that he can win any woman's favor "wi ae blink o my ee." William bets his head against Redesdale's lands that Redesdale cannot win his sister. Redesdale courts the sister, fails to win her (though he burns down her house)

AUTHOR: unknown
EARLIEST DATE: c. 1818 (Buchan/Moreira-TheGlenbuchatBallads)
KEYWORDS: courting sex gambling virtue wager
FOUND IN: Britain(Scotland(Aber,Bord))
REFERENCES (5 citations):
Child 246, "Redesdale and Wise William" (3 texts)
Bronson 246, "Redesdale and Wise William" (1 version, properly associated with "Johnnie Cock")
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 50-57, "Roudesdales" (2 texts)
Buchan/Moreira-TheGlenbuchatBallads, pp. 132-135, "Wise William and Redesdale" (2 text)
Whitelaw-BookOfScottishBallads, pp. 144-146, "Reedisdale and Wise William" (1 text)
Roud #243
CROSS-REFERENCES:
 cf. "The Fiddler's Bitch" (plot)
 cf. "The Twa Knights" (plot)
File: C246

Reedy Lagoon, The

DESCRIPTION: "The sweet scented wattle sheds perfume around Delighting the bird and the bee, While I lie and take rest in my fern-covered nest." The rambler relaxes and thinks back on the friends and the girl he has left behind. He misses them, but cares little

AUTHOR: unknown
EARLIEST DATE: 1964
KEYWORDS: rambling Australia separation
FOUND IN: Australia
REFERENCES (3 citations):
Manifold-PenguinAustralianSongbook, pp. 144-145, "The Reedy Lagoon" (1 text, 1 tune)
Stewart/Keesing-FavoriteAustralianBallads, pp. 52-54, "The Reedy Lagoon" (1 text)
DT, REEDYLAG*
NOTES [106 words]: Although the author of this seems to be unknown, Manifold in his various writings is somewhat sarcastic about how it is treated as a folk song despite a lack of real evidence of traditionality. I agree that it sounds composed.
Gwenda Beed Davey and Graham Seal, _A Guide to Australian Folklore_, Kangaroo Press, 2003, p. 266, say of the Wattle "Folk name of the native [Australian] plant species *Acacia*. Wattle is a popular Australian icon, and is also favoured in folksong and popular verse for romantic and sentimental death scenes. Possibly due to this association, some people believe it is unlucky to have wattle in the house. - RBW
Last updated in version 5.2
File: PASB144

Reedy River

DESCRIPTION: "Ten miles down Reedy River, a pool of water lies, And all the year it mirrors the changes in the skies." The singer recalls riding with Mary Campbell to the pool. They build a homestead. But now "The wattle blossoms golden above my Mary's grave."

AUTHOR: Words: Henry Lawson (1867-1922) / Music: Chris Kempster
EARLIEST DATE: 1981 (recording, Bok/Trickett/Muir)
KEYWORDS: love courting river death burial racing farming
FOUND IN:
REFERENCES (2 citations):
DT, REEDYRIV
ADDITIONAL: _Sing Out_ magazine, Volume 42, #1 (1997), p. 27, "Reedy River" (1 text, 1 tune)
NOTES [140 words]: This is pretty definitely not traditional, but now well enough known among folkies that I included this entry as a placeholder to say it's not traditional.

Davey/Seal on p. 266 add of the Wattle "Folk name of the native [Australian] plant species *Acacia*. Wattle is a popular Australian icon, and is also favoured in folksong and popular verse for romantic and sentimental death scenes. Possibly due to this association, some people believe it is unlucky to have wattle in the house. - RBW

Last updated in version 4.1

File: DTreedri

**Reel o' Stumpie, The**

DESCRIPTION: "Hap and rowe, hap and rowe, hap and rowe the feetie O, I thought I was a maiden fair 'Till I heard the grettie o't." The girl's father was a fiddle, her mother made mantie; she danced the "Reel o' Stumpie" and now must attend the child that is the result

AUTHOR: (adapted by Robert Burns)

EARLIEST DATE: 1800 (Scots Musical Museum)

KEYWORDS: courting sex children music

FOUND IN:

REFERENCES (3 citations):

- MacColl-PersonalChoice, p. 22, "The Reel o' Stumpie, O" (1 text, 1 tune)
- DT, STUMPREL*

ADDITIONAL: James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford, 1969) #573, p. 678, "The Reel o' Stumpie" (1 text, 1 tune)

Roud #7252

CROSS-REFERENCES:

- cf. "Hap and Row" (lyrics, tune?)

NOTES [53 words]: Roud lumps this with "Hap and Row," from which it is presumably derived, but Burns did rewrite at least somewhat. Interestingly, Burns's text begins "Wap and rowe, wap and row," but I've always heard it sun "Hap and row(e). Evidently the versions cross-fertilized, so having them under one Roud number perhaps makes sense.

Last updated in version 6.1

File: RBReeStu

**Reform and Whigs**

DESCRIPTION: A wife complains of politics which has driven her husband "clean dementit." He has no time for work "to save us frae starvation" for worrying about the nation's problems. She begs him "Leave them wha can to mak' the laws ... let the nation look to itsel"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan3)

KEYWORDS: nonballad political husband wife

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

- Greig/Duncan3 596, "Reform and Whigs" (1 text)

Roud #6046

CROSS-REFERENCES:

- cf. "The Quaker's Wife" (tune, per Greig/Duncan3)

File: GrD3596

**Regular Army-O, The**

DESCRIPTION: The volunteer joined the army three years ago, and has been suffering every since under "Sergeant John McCafferty and Corporal Donahue" as well as "forty miles a day on beans and hay." Captured by Indians, the soldiers at last escape army life

AUTHOR: Words: Edward Harrigan / Music: (adapted and arranged by?) David Braham

EARLIEST DATE: 1874 (sheet music published by Wm. A. Pond & Co, New York

KEYWORDS: soldier army warning abuse
FOUND IN: US(MW)
REFERENCES (5 citations):
Finson-Edward-Harrigan-David-Braham, vol. I, #3, pp. 11-14, "The Regular Army O!" (1 text, 1 tune)
Dean-FlyingCloud, p. 67, "The Regular Army, Oh" (1 text)
Lomax-FolkSongsOfNorthAmerica 177, "The Regular Army-O" (1 text, 1 tune)
Emerson-StephenFosterAndCo, pp. 124-126, "The Regular Army O!" (1 text)
DT, REGARMY*
ST LoF177 (Partial)
Roud #4747
RECORDINGS:
Mick Moloney, "The Regular Army O" (on HarriganBrahamMaloney)
NOTES [309 words]: For background on Harrigan, Hart, and Braham, see the notes to "The Babies on Our Block."
According to Moody, pp. 52, 261, this was introduced in the sketch "The Regular Army O!" on October 19, 1874. It "introduced the high-stepping Skidmores, the blackfaced guard that was to march and sing through the Mulligan series." That is, the Skidmores were the rival marching company that contended against the Mulligan Guard that was the subject of most of Edward Harrigan's most-loved plays.
The tune of this, at least as sung by Mick Moloney, is very close to the one I know for "Let Mr. McGuire Sit Down." Which perhaps makes it interesting that the music of this is not listed as written by David Braham but just "adapted and arranged" by Braham. According to Kahn, p. 153, this was "an enormously popular tune that spoofed contemporary recruiting methods and was alleged by one Regular Army officer, Captain Charles King, a novelist as well as a soldier, to have grievously curtailed enlistments; but actually the composers had merely appropriated and revised an old soldier song that troops sniping at the Indians had been chanting for quite some time previous."
I have a very curious sheet music copy of this, on green paper, which appears to be a modified facsimile of the original, with the original printing copied but extra space added between the staves to insert an additional verse about the Indian Wars. A small blurb added to the cover "(This song was to the Indian Wars what 'Hinkey Dinky, Parlez Vous?' and 'Sound Off!' were to World Wars I and II." The bottom space on the remaining pages attempts to explain the text of the song, especially the added verse 5. It took a lot of hunting, but I finally noticed a footnote saying "1962 edition, with additions and glossary, copyright by Don Rickey, Jr." -- but it doesn't list a publisher.- RBW
Bibliography


Last updated in version 5.2
File: LoF177

Reid Hoose
DESCRIPTION: "Reid Hoose it is a fairm toon It stands upon a knowe Ye maybe ken the fairmer o't For he's a muckle yewe."
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: farming nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 362, "Reid Hoose" (1 fragment)
Roud #5905
NOTES [42 words]: The current description is all of the Greig/Duncan3 fragment. - BS
I have a feeling this is built upon "The Earl of Errol" [Child 231] or one of its metrical offspring, but there is no evidence of this except the form of the Greig/Duncan fragment. - RBW
Last updated in version 2.4
File: GrD3362
Reid's Express

DESCRIPTION: "You'll get on board of Reid's Express to travel the icy rail" to the station at Badger Brook and lumber "just like a slave... 'twill carry you to your grave." "When I gets home no more I'll roam and the lumbering woods I'll shun."

AUTHOR: unknown
EARLIEST DATE: 1958 (Peacock)
KEYWORDS: lumbering hardtimes logger
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 757-758, "Reid's Express" (1 text, 1 tune)
Roud #9800
RECORDINGS:
Everett Bennett, "Reid's Express" (on PeacockCDROM) [one verse only]
NOTES [182 words]: Badger Brook, later Badger, is not far from Bonavista Bay on the northeast coast of Newfoundland. - BS
The Reid Newfoundland Company built most of the Newfoundland Railway; hence the reference to Reid in the song title. For a bit more about the truly incredible bargain that put Robert Reid and his enterprise in charge of the Railway, see the notes to "The Wreck of the Steamship Ethie." For the hard times experienced by the men who worked on the railway, see "The Bonavist Line."
The claim that the workers earned $23 for three months' work is perhaps indicative. Peacock, dividing $23 by 13 weeks, comes up with $1.77 per week, or 25 cents per day. In fact (see again the notes on "The Bonavist Line") their normal pay was $1 per day, which presumably means $6 per week (since they would have Sundays, but probably not Saturdays, off) -- but $2.50 per week was deducted for their lodging, leaving $3.50 per week. Which happens to be almost exactly twice $1.77. So the workers in this song were being paid half the amount paid the railroad workers. This probably tells us something. - RBW
Last updated in version 5.0
File: Pea757

Reidh-chnoc Mna Sidhe (The Dark Fairy Rath)

DESCRIPTION: The singer "in search of my love" meets her and is warned. "'Touch me not, and approach me not near; I belong to this Rath, and the Fairy host here.'" He tries to hold her but she disappears.

AUTHOR: unknown
EARLIEST DATE: 1884 (Mangan's translation _Poets and Poetry of Munster,_ according to OLochlainn-MoreIrishStreetBallads)
KEYWORDS: courting magic supernatural foreignlanguage abduction beauty separation
FOUND IN: Ireland
REFERENCES (3 citations):
OLochlainn-MoreIrishStreetBallads 43, "The Dark Fairy Rath" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 122, "Re-chnoc Mna Duibhe" (7 texts)
Hylands-Mammoth-Hibernian-Songster, p. 173, "The Dark Fairy Rath" (1 text)
"The original Gaelic of this song is attributed to George Roberts about whom, if he existed, nothing is known" (source: OLochlainn-MoreIrishStreetBallads). - BS
Ben's description of the Gaelic of this read "Gaelic. The singer meets and falls in love with a woman taken by the fairies. She discourages his advances but he puts his arms around her. "But, when I glanced up, behold! nought could I see. She had fled from my sight as a bird from the tree!"
In the earliest known phase of Irish mythology, the Sidhe (Aes Sidhe, the People of the Hills) were the remnants of the Tuatha De Danaan, who had been defeated and driven underground by the Celtic invaders. Later the name came to be used of any generic fairy or sprite -- but the first sense may have more meaning in context.
A rath was the Irish name for a fortification or earthwork. - RBW
Last updated in version 6.1
File: OLCM043
Reign, Massa Jesus

DESCRIPTION: Chorus: "O reign (x3) my Saviour, Reign Massa Jesus, reign, O reign salvation in my soul, Reign Massa Jesus reign." Verses: "I never shall forget that day ... Jesus washed my sins away" "I never felt such love before ... 'Go in peace and sin no more'"

AUTHOR: unknown
EARLIEST DATE: 1909 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 49, "Reign, Massa Jesus" (1 text, 1 tune; p. 175 in the 1909 edition)
Roud #15281
NOTES [24 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses, every alternate line is "Reign Massa Jesus, reign." - BS
Last updated in version 4.0
File: Dett049

Reign, Master Jesus

DESCRIPTION: "Oh, reign, oh, reign, Oh. reign my Savior, Reigh, Master Jesus, reign, Oh, reign salvation in my poor soul, Reigh, Master Jesus, reign." "I tell you now as I told you before... To the promised land I'm bound to go." "I never shall forget that day"

AUTHOR: unknown
EARLIEST DATE: 1915 (Work-FolkSongOfTheAmericanNegro)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Work-FolkSongOfTheAmericanNegro, p. 72, "Reign, Oh Reign" (1 text)
Roud #12082
File: FSAN072

Rejected Lover, The [Laws P10]

DESCRIPTION: The girl tells the singer not to return; she prefers freedom to marriage. She later changes her mind; he is no longer interested. She warns others against her mistake

AUTHOR: unknown
EARLIEST DATE: 1915 (Brown)
KEYWORDS: courting rejection loneliness
FOUND IN: Ireland US(Ap,MW,SE)
REFERENCES (15 citations):
Laws P10, "The Rejected Lover"
Cox/Hercog/Halpert/Boswell-WVirginia-B, #15, pp. 155-156, "You Can't Come Again" (1 text, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 120-121, "The Rejected Lover" (1 text, 1 tune, although most of the lyrics float)
Boette-SingaHipsyDoodle, p. 66, "The Two Lovers" (1 text, 1 tune, probably this although the recording was imperfect and the song incomplete); p. 159, "The Rejected Lover" (1 text, 1 tune, Gainer's floating-lyrics text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 91, "Servant Man" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 91, "Servant Man" (1 excerpt, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 139-140, "Do Come Back Again" (1 text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, p. 145, "You Can't Come Again" (1 short text)
Sharp-EnglishFolkSongsFromSouthernAppalachians 109, "The Rejected Lover" (10 texts, 10 tunes, but version "A" is actually a mishmash of floaters including "Who will shoe..." and "A-roving on a winter's night...")
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 50-51, "My Lost Love" (1 text, 1 tune)
Peters-FolkSongsOutOfWisconsin, p. 136, "Once I Knew a Little Girl" (1 text, 1 tune, with gender roles reversed and many floating lyrics)
Darling-NewAmericanSongster, pp. 136-137, "The Rejected Lover" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H589, p. 344, "The Rejected Lover" (1 text, 1 tune)
DT 495, REJCTLVR*
ADDITIONAL: James P. Leary, Compiler and Annotator, _Wisconsin Folklore_ University of Wisconsin Press, 2009, article "Kentucky Folksong in Northern Wisconsin" by Asher E. Treat, pp. 233-234, "I Once Knew a Little Girl" (1 text, 1 tune, sung by Pearl Jacobs Borusky and also by Mrs. M. G. Jabobs)
Roud #412
RECORDINGS:
Eddie and Gracie Butcher, "Don't Come Again" (on IREButcher01)
CROSS-REFERENCES:
cf. "Nancy (II)" [Laws P12] (theme)
cf. "The Slighted Suitor" (plot)
cf. "Braes of Strathblane" (plot)
ALTERNATE TITLES:
Alexander
NOTES [372 words]: The notes to Henry/Huntington/Herrmann question the connection between their "Rejected Lover" song and Laws P10. They have a point; there isn't much lyric similarity. The plots are alike, however, and the form -- and the two are so widely separated in space that great divergences are possible. Plus there are almost no other versions clearly associated with the Henry text. It seemed easier to lump them.
The Henry text contains several odd Biblical allusions. First, "I'll travel to Mount Nebo, where Moses viewed the Ark." This is patently absurd. Mount Nebo is in Moab, many hundreds of kilometres from Urartu (Ararat), the resting place of the Ark. What Moses saw from Mount Nebo was the future homeland of the Israelites (Deuteronomy 34:1-5).
Equally strange is the reference to Mount Ararat as the place "where Noah did embark." The ark came to rest on the mountains of Ararat (plural! -- Genesis 8:4). But there is no reason to think he started there.
There are several mysteries about this song. Laws lists only the texts from Sharp, ignoring Brown and the various references there. The notes in Brown don't help; they link it with "The Lonesome (Stormy) Scenes of Winter" [Laws H12] -- which it may have influenced, but which is clearly not the same song.
Cox's and Fuson's versions seem to form a subgroup (which may even be an independent song which has mixed with this one), marked by the steady use of the title line "(You/I) (can't/need not) come again." Both versions, though rather defective, stress an exchange of letters (perhaps the young man has joined the army?); this may have been imported from "A Rich Irish Lady (The Fair Damself from London; Sally and Billy; The Sailor from Dover; Pretty Sally; etc.)" [Laws P9].
The Peters-FolkSongsOutOfWisconsin version, from Pearl Jacobs Barusky, is yet again different, in that the gender roles reverse and very many of the lyrics float. I thought about splitting it off -- especially since Laws didn't list a related version found in JAPL. And yet there are lyric similarities. Defining this piece is almost impossible; Roud before me threw up his hands and started lumping things like mad; I'm forced to do the same until someone can do a real study of the family. - RBW
Last updated in version 5.1
File: LP10

Relief of Derry, The
DESCRIPTION: "Dartmouth spreads her snow-white sail, Her purple pennant flying O: While we the gallant Browning hail, Who saved us all from dying" [Mountjoy] rams the blockade and seems stranded -- "we mourned our falling city" -- but "a favouring gale" frees it.
AUTHOR: unknown
EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)
KEYWORDS: battle rescue death Ireland patriotic food
HISTORICAL REFERENCES:
Jul 28, 1689 - Browning's ships break the 105 day seige of Derry (source: Kilpatrick [see Notes])
FOUND IN:
REFERENCES (1 citation):
Smyth/Bush/Long-OrangeLark 8, "The Relief of Derry" (1 text)
Religion Is the Best of All

DESCRIPTION: "Oh it's come along fathers And don't you want to go, And join that happy company That's going on before." Chorus: "Religion is the best of all (x3), I feel it in my soul." Continues for mothers, brothers, sisters, etc.

AUTHOR: unknown
EARLIEST DATE: 1941 (Randolph)
KEYWORDS: religious nonballad
FOUND IN: US(SO)
REFERENCES (1 citation): Randolph 656, "Religion Is the Best of All" (1 text)
Roud #7579
CROSS-REFERENCES:
cf. "I Am Going to Heaven" (lyrics)
File: R656

Religion So Sweet (I)

DESCRIPTION: "O walk Jordan long road, And religion so sweet. O religion is good for anything, And religion so sweet." "Religion makes you happy." "O member, get religion." "O I gwine to meet my savior." "I seek my Lord and I find him."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation): Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 13, "Religion So Sweet" (1 text, 1 tune)
Roud #11847
RECORDINGS:
Lawrence McKiver and the McIntosh County Shouters, "Religion, So Sweet" (on McIntosh1)
CROSS-REFERENCES:
cf. "Religion So Sweet (II)" (lyrics)
cf. "My Bible Leads to Glory" (lyrics)
File: AWG013A

Religion So Sweet (II)

DESCRIPTION: Baptizing song/sermon: "Let's go down to Jurdon (x2)... De ol' ribber Jurdon is mighty deep, but 'ligion is so sweet." The candidates are told of the benefits of baptism, told that Jesus requires it, and reminded of the "sweetness" of religion

AUTHOR: unknown
EARLIEST DATE: 1934 (Lomax/Lomax-AmericanBalladsAndFolkSongs)
KEYWORDS: nonballad religious
FOUND IN: US(So)
REFERENCES (1 citation): Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 582-583, "Ligion So Sweet" (1 text)
Roud #11061
CROSS-REFERENCES:
cf. "Religion So Sweet (I)" (lyrics)
cf. "Let's Go Down to the Water" (lyrics)
File: LxA582
Remember A, Remember B
DESCRIPTION: "Remember A, remember B, But first of all, remember me."
AUTHOR: unknown
EARLIEST DATE: 1929 (Henry, from Mary King)
KEYWORDS: love
FOUND IN: US(Ap)
REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, p. 232, (third of several "Fragments from Tennessee") (1 fragment)
NOTES [31 words]: This sounds like something from a greeting card to me, but Henry presents it as a fragment of a song, so we index it. Even though the above sentence is longer than Henry's fragment.... - RBW
File: MHAp232E

Remember Me (I)
DESCRIPTION: The singer's ship is ready to sail. He hopes his sweetheart and old Ireland boys will remember him. They spend the night drinking together and he sails away. He bids Killarney farewell. "Alas my friends I am away, Here's my hand but you have my heart"
AUTHOR: unknown
EARLIEST DATE: 19C (broadside, Bodleian Harding B 26(567))
KEYWORDS: love emigration farewell sea ship Ireland nonballad friend drink
FOUND IN:
Roud #2995
BROADSIDES:
Bodleian, Harding B 26(567), "Remember Me" ("Our ship is ready to sajl [sic] away"), P. Brereton (Dublin), c.1867; also 2806 c.8(216), 2806 b.9(3), 2806 c.8(290), "Remember Me"
CROSS-REFERENCES:
cf. "Our Ship Sails Ready to Sail Away" (shares opening verses)
NOTES [106 words]: Wright-Irish (Irish Emigrant Ballads and Songs) pp. 111, 170-173, has two versions of "Our Ship Sails Ready to Sail Away" and one of "Remember Me" and considers them to be variants of the same song. His longest version of "Our Ship ..." and his "Remember Me" share three verses almost exactly; "Our Ship ..." adds six 4-line verses and "Remember Me" adds five 4-line verses and, in these lines, the songs share no lines. "Our Ship ..." is a farewell to Nora, and besides to Dublin, Delgany and Wicklow; "Remember Me" is a farewell to old Ireland boys, and besides to Killarney. My inclination is to keep them as two separate songs. - BS
Last updated in version 5.1
File: BdRemMeI

Remember Me (II)
DESCRIPTION: "Remember days past, Remember me ... Oh Lord, remember me." "Remember dying days ... Oh Lord, remember me."
AUTHOR: unknown
EARLIEST DATE: 1964 (USSealsland01)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
RECORDINGS:
Janie Hunter and the Moving Star Hall Singers, "Remember Me" (on USSealsland01)
Menhaden Fishermen, "Remember Me" (on USMenhadens01)
Southeast Alabama and Florida Union Sacred Harp Singing Convention, "Pisgah" (on USFlorida01)
NOTES [198 words]: The current description is based on the USSealsland01 text. The USSealsland01 hymn is the first track on the album and was apparently the opener for the festival. That suits its place as a hymn. It is very slow, without clapping or acceleration. The words are followed by the tune, hummed. It is typical of the Devotion as opposed to the later Service. "[T]he relatively somber mood of Devotion yields to the Service, whose rhythmic songs and sermon bring down the Holy Spirit" [Walter F. Pitts, Old Ship of Zion: The Afro-Baptist Ritual in the African Diaspora (New York: Oxford University Press, 1993), p. 24].
This may be a modified chorus of a version of Isaac Watts's "Alas And Did My Savior Bleed." See, for example, William Booth, *Salvation Army Music* (London: The Salvation Army Book Department, 1900 ("Digitized by Microsoft")) #58 p. 55, "Remember me." The chorus is "Remember me, remember me, O Lord, remember me; Remember Lord, Thy dying groans, And then remember me."
The Menhaden01 verse "I once was lost But now I am found Was blind But now I see" is shared with "Amazing Grace." As on USSeasland01, the hymn is very slow, and sung without clapping or acceleration. - BS

Last updated in version 4.2
File: RcJHReMe

**Remember Me and My Old Woman**

DESCRIPTION: "Remember me and my old woman Around the fire and it a boomen" (sic.; probably means "booming")

AUTHOR: unknown

EARLIEST DATE: c. 1891 (Sackett/Koch-KansasFolklore)

KEYWORDS: nonballad

FOUND IN: US(MW)

REFERENCES (1 citation):
Sackett/Koch-KansasFolklore, p. 134, "(Remember me and)" (1 text)

File: SaKo134R

**Remember Me Early**

DESCRIPTION: "Remember me early, remember me late, Remember the night we swang on the garden gate."

AUTHOR: unknown

EARLIEST DATE: 1934 (Henry, from Mrs. Henry C. Gray, or her maid)

KEYWORDS: nonballad courting

FOUND IN: US(Ap)

REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, p. 239, (no title) (1 short text)

File: MHAp239A

**Remember Me When Far Away**

DESCRIPTION: "Remember me when far away And only half awake, Remember me on your wedding day And send me a slice of cake."

AUTHOR: unknown

EARLIEST DATE: 1884 (J. S. Ogilvie, "One Thousand Popular Quotations... Suitable for Writing in Autograph Albums")

KEYWORDS: food wedding nonballad

FOUND IN: US(MA,MW)

REFERENCES (2 citations):
Sackett/Koch-KansasFolklore, pp. 123-124, "(Remember Me When Far Away)" (1 text)
ADDITIONAL: J. S. Ogilvie, _One Thousand Popular Quotations Comprising the Choicest Thoughts and Sayings of Eminent Writers of All Ages, Together With Nearly Three Hundred Original and Choice Selections, Suitable for Writing in Autograph Albums_, J. S. Ogilvie, Publisher (New York & Chicago), 1884 (available on Google Books), p. 50 of Part II, "Remember Me When Far Away" (1 text)

NOTES [99 words]: This is one of many items Sackett/Koch-KansasFolklore extracted from the autograph album of George Washington Franklin, which he maintained 1882 to 1895 or after. Web searches for this quote turned up more than a dozen versions of this, one of which even showed up in a national news story (which was the chief source of hits). Since this is clearly a parody, it must have been in oral tradition, though I cannot prove that it is a song. To the Ogilvie text, compare also a text on p. 58 of part II of Ogilvie: "Remember me when far, far of, Where the woodchucks die of the whooping cough." - RBW

Last updated in version 4.5
Remember the Alamo
DESCRIPTION: "When on the wide spread battle plain, The horseman's hand can scarce restrain, His pampered steed.... Remember the Alamo," The singer hears the bugle blast, and declares that many Mexicans will die. He urges others to arms
AUTHOR: Words: T. A. Durriage ?
EARLIEST DATE: 1840 (Rough and Ready Songster, according to COhen)
KEYWORDS: battle war Mexico nonballad
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 515, "Remember the Alamo" (1 text)

Remember the Glories of Brian the Brave
DESCRIPTION: "Remember the glories of Brian the brave... To light us to victory yet." Tell the invading Danes that we prefer "to bleed for an age ... than to sleep but a moment in chains." Do not let those that died "upon Ossory's plain" have fallen in vain
AUTHOR: Thomas Moore (1779-1852)
EARLIEST DATE: 1846 (Moore-IrishMelodies-1846)
KEYWORDS: battle nonballad patriotic Ireland
HISTORICAL REFERENCES:
Apr 23, 1014 - Battle of Clontarf. Victory and death of Brian Boru
FOUND IN:
REFERENCES (4 citations):
Moore-IrishMelodies-1846, pp. 8-10, "(Remember the glories of Brien the Brave" (1 text)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 48, "Brian the Brave" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 48, "Remember the Glories of Brian the Brave" (1 text)
ADDITIONAL: Edward Hayes, The Ballads of Ireland (Boston, 1859), Vol I, p. 111, "Brian the Brave"
Roud #12820
BROADSIDES:
Bodleian, Harding B 26(75), "Brian the Brave", The Poet's Box (Belfast), 1846-1852; also Harding B 15(33a), "Brian the Brave"
ALTERNATE TITLES:
Brien the Brave
NOTES [139 words]: Brian Boru (Bóruma), born c. 942, became king of Munster after the murder of his brother Mathgamain in 976, and then set out to become High King of Ireland. By about 1002, he was recognized as such by most major Irish lords. Although Brian's enemies are called Danes in the song, in fact they were Viking raiders allied with rebels from Leinster (see, e.g. Mike Cronin, A History of Ireland, p. 8; Peter and Fiona Somerset Fry, A History of Ireland, p. 56). The two sides met at the Battle of Clontarf, on Good Friday 1014, and Brian's Munster forces were victorious though he was slain. In practice, that was a defeat for Brian, since it ended the fragile Irish unity. The Vikings did go away, for the most part -- but that was more because Swein Forkbeard and his son Canute were conquering England than anything else. - RBW, (BS)
Last updated in version 6.1

Remember the Poor
DESCRIPTION: "Cold winter is coming with his keen cutting breath...." With the fields barren and the cold coming on, the listeners are urged to remember the poor. This is urged both because the listeners have something to spare and because it is the Christian thing
AUTHOR: Words: John Fielding / Music: H. T. Dyring (source: broadside LOCSheet, sm1877 01347)
EARLIEST DATE: 1812 (The Ulverston New Poetical Miscellany)
Remember the Poor Tramp Has to Live

DESCRIPTION: Singer, a tramp, tells how hard his life is, asks for understanding. Chorus ends "Remember that the poor tramp has to live"

AUTHOR: unknown

EARLIEST DATE: 1926 (recording, Walter Morris)

KEYWORDS: poverty rambling begging hardtimes hobo

FOUND IN: US(SE)

REFERENCES (2 citations):
Cohen-LongSteelRail, pp. 351-354, "The Poor Tramp Has to Live" (1 text plus a broadside print, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 357, "The Tramp Song" (1 text, a noticeably defective transcription)

Roud #11720

RECORDINGS:
Blue Ridge Singers, "The Tramp Song" (Columbia 15647-D, 1931; rec. 1930)
Dock Boggs, "Railroad Tramp" (on Boggs2, BoggsCD1)
Walter Morris, "The Railroad Tramp" (Columbia 15101-D, 1926)
Ernest V. Stoneman, "The Poor Tramp Has to Live" (matrix GEX 493-A recorded 1927, released 1927-1928 as: Herwin 75535 [as by Stoneman], Gennett 6044 [as by Ernest V. Stoneman and his Graysen County Boys], Challenge 324/Challenge 398/Champion 15233 [all as by Uncle Jim Seaney], Challenge 244/Silvertone 5001/Silvertone 8155/Silvertone 25001/Supertone 9255 [all as by Uncle Ben Hawkins]); "The Poor Tramp" (Victor 20672, 1927); Ernest V. Stoneman and His Dixie Mountaineers, "Remember the Poor Tramp Has to Live" (Edison, unissued, 1928); Ernest Stoneman [and Eddie Stoneman], "Broke Down Section Hand" (Vocalion 02655, 1934)

CROSS-REFERENCES:
cf. "The Tramp (II)" (plot)
cf. "The Tramp's Story" (plot)

NOTES: Boggs states he learned the song from a recording in the late 1920s, but as he doesn't give a name or title I left initially Boggs' recording as the earliest verified to date. The Walter Morris recording is placed here tentatively; if it can be verified as this song, it would constitute the earliest verified appearance. - PJS

I don't know what Boggs's source was, but Ernest V. Stoneman and the Stoneman Family recorded
this on several occasions, the first in 1927. It appears possible that the Brown version (which comes from a manuscript collection) predates this, but unfortunately this is one of the many undated items in the collection; we don't even know when Brown received the manuscript. The first appearance of the song Cohen could find was a Wehman broadside, apparently in print by 1886; it lists Billy Kearney as the author, and the tune as "True As Steel." It is very different from the Stoneman text and doesn't even mention railroads. I'd call them recensionally different -- perhaps even separate songs -- and so leave the Stoneman recording as the earliest date, subject to Paul's caveat about the Morris recording. - RBW
File: RcRtPTHL

Remember Well and Bear In Mind
DESCRIPTION: "Remember well and bear in mind, A faithful/gentle/honest/tender friend is hard to fine, But when you find one kind and true, Never change the old one for the new."
AUTHOR: unknown
EARLIEST DATE: 1890 (autograph album of George Washington Franklin, according to Sackett/Koch-KansasFolklore)
KEYWORDS: friend nonballad floatingverses
FOUND IN: US(MW)
REFERENCES (1 citation):
Sackett/Koch-KansasFolklore, p. 123, "(Remember well and bear in mind)" (1 text)
CROSS-REFERENCES:
cf. "My Blue-Eyed Boy" (lyrics)
NOTES [125 words]: This verse seems to have floated, in whole or in part, into several songs, including "My Blue-Eyed Boy," but it apparently exists in isolation as well, so I've given it its own entry.
This is one of many items Sackett/Koch-KansasFolklore extracted from the autograph album of George Washington Franklin, which he maintained 1882 to 1895 or after.
Web searches for this quote find many people attributing this to Laura Ingalls Wilder (although none of them actually said where she published it!). But Sackett/Koch-KansasFolklore's quote precedes any of Laura's published writings, and Brewster apparently picked it up in Indiana. I'd call that traditional, although I wouldn't bet on it ever having been sung except as part of "My Blue-Eyed Boy." - RBW
Last updated in version 4.5
File: SaKo123R

Remember Well and Don't Forget
DESCRIPTION: "Remember well and don't forget, You have a friend that loves you yet."
AUTHOR: unknown
EARLIEST DATE: 1929 (Henry, from Mary King)
KEYWORDS: love friend
FOUND IN: US(Ap)
REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, p. 231, (first of several "Fragments from Tennessee") (1 fragment)
File: MHAp231A

Remon
DESCRIPTION: (Creole) French: "Mo parle Remon, Remon, Le parle Simon, Simon, Le parle Titine, Titine, Li tombe dans chagrin. O femme Romulus! O belle femme Romulus! O femme Romulus! O belle femme que ca voule mo faile!"
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: foreignlanguage nonballad
FOUND IN: US
REFERENCES (2 citations):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 110, "Remon" (1 short text, 1 tune)
Removal of Napoleon'sAshes, The

DESCRIPTION: At Waterloo Napoleon was forced to yield. Marie Louisa wept and cursed the gold that bribed "False Grouchy." A monument is erected in Paris "to contain the ashes of his heart, And every Frenchman that passes by respectfully a tribute pays!"

AUTHOR: John Morgan (source: broadside, Bodleian Harding B 11(116), Harding B 13(205), Harding B 11(3256), Curzon b.41(63) and Harding B 15(256a))

EARLIEST DATE: before 1856 (broadside, Bodleian Harding B 11(116)); c.1845 (broadside NLScotland L.C.1270(016)) [see Notes]

KEYWORDS: battle separation betrayal France wife Napoleon

HISTORICAL REFERENCES:
December 15, 1840 - Napoleon's ashes are returned to Les Invalides in Paris (source: "Hotel des Invalides" on Travel Channel site)

FOUND IN: Ireland

REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 206, "Napoleon Bonaparte" (2 texts, 1 tune)

BROADSIDES:
Bodleian, Harding B 11(116), "Ashes of Napoleon," J. Cadman (Manchester), 1850-1855; also Harding B 15(256a), Firth b.34(197), ["The Removal of Napoleon's Ashes"; Harding B 11(117), "The Ashes of Napoleon"; Harding B 13(205), Curzon b.41(63) [many words are difficult to read], Harding B 11(3256), "The Removal of Napoleon Buonaparte's Ashes"; Firth c.16(100), "Napoleon's Remains"; 2806 c.15(105), Harding B 19(14), "The Removal of the Remains of Napoleon, from St. Helena"

LOC Singing, as111620, "Removal of Napoleon's Ashes," unknown, 19C

NLScotland, L.C.1270(016), "The Ashes of Napoleon," James Kay (Glasgow), c.1845

CROSS-REFERENCES:
cf. "The Wheels of the World" (for the charge that Grouchy betrayed Napoleon)
cf. "Napoleon Bonaparte (III)" (for the charge that Grouchy betrayed Napoleon)
cf. "The Royal Eagle" (subject: Marie Louisa's grief for Napoleon)
cf. "The New Bunch of Loughero" (theme: Marie Louise's grief for Napoleon)
cf. "Saint Helena (Boney on the Isle of St. Helena)" (theme: Marie Louise's grief for Napoleon)

NOTES [138 words]: The commentary for broadside NLScotland L.C.1270(016) states "James Kay worked in Glasgow as printer during the mid-1840s." - BS

Emmanuel Grouchy (1766-1847) commanded one of the wings of Napoleon's army in the Waterloo campaign, and his failure to arrive at Waterloo may have cost Napoleon the battle. The charge that he betrayed Napoleon occurs also in "Napoleon Bonaparte (III)" (see that song for a discussion) and in "The Wheels of the World," but there is no reason whatsoever to believe that it is true. Although the conceit is common in folk song, there is even less reason to think that Marie Lousia of Austria grieved for him, since she became involved with other men before he was even dead. (See the notes to "Saint Helena (Boney on the Isle of St. Helena)"; also "The Royal Eagle" and "The New Bunch of Loughero") - RBW

file: Moyl206

Reno Blues

DESCRIPTION: "I come home this morning, when my clock was striking two (x2) The first thing I saw was another man's hat and shoes." The singer leaves his girl and says he is going to Reno. He is never coming back. He will travel until his shoes break down, then die

AUTHOR: unknown

EARLIEST DATE: 1932 (Three Tobacco Kings, according to Cohen)

KEYWORDS: love separation travel death

FOUND IN: US

REFERENCES (1 citation):
Cohen-AmericanFolkSongsAREgionalEncyclopedia2, p. 614, "Reno Blues" (1 text)
Roud #21368

RECORDINGS:
Three Tobacco Tags, "Reno Blues" (Bluebird 7361, 1937)
Repenting Sinner, The
DESCRIPTION: "In tears I now lament the sinful life I spent It's time for to repent." "That's cheating... cursing... envying our neighbors, Lust and fornication and vile insinuations." "Old and young prepare... Pray both late and early... for God to show us mercy"
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach); c.1867 (broadside, Bodleian Bod11415 Harding B 11(1109))
KEYWORDS: mercy nonballad religious Jesus
FOUND IN: Canada(Newf)
Roud #30114
RECORDINGS:
Mrs. K. McCarthy, "The Repentant Sinner" (on MUNFLA-Leach)
BROADSIDES:
Bodleian, Bod23090 2806 b.9(208), "The Repenting Sinner" ("Good christains young & old give eure unto my scroll"(sic)), P. Brereton (Dublin), c.1867; also Bod4008 2806 c.18(262), Bod3997 Harding B 26(569), Bod9050 2806 c.8(130), Bod21971 Harding B 26(568), "The Repenting Sinner"

File: ML3ReSin

Report on the Condition of Locomotive #7
DESCRIPTION: "Thunder Lake Lumber Company, Rhinelander, Wisconsin" has an engine so bad that "the cylinders are oval where they ought to be round." Heating her up meant "every seam leaked and at every spot." But "she's a d-- good engine for the shape she's in."
AUTHOR: attributed to "'George Smith,' Engineer"
EARLIEST DATE: 1962 (Gard/Sorden)
KEYWORDS: railroading humorous derivative
FOUND IN: US(MW)
REFERENCES (1 citation):
NOTES [49 words]: Most of this can be sung to the tune of "Casey Jones," which I assume was the source. The first two lines, about the Thunder Lake company, may have been a patch-on to an earlier song (and might be the only contribution of the anonymous "George Smith" to whom Gard/Sorden attribute the piece). - RBW
Last updated in version 2.5
File: GaSor089

Requiem for the Croppies
DESCRIPTION: "The pockets of our greatcoats full of barley," the croppies fought with pikes and would "stampede cattle into infantry." "Until, on Vinegar Hill, the fatal conclave.... And in August the barley grew up out of the grave"
AUTHOR: Seamus Heaney (1939-) (source: Moylan-TheAgeOfRevolution-1776-1815)
EARLIEST DATE: 2000 (Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: rebellion battle death burial
HISTORICAL REFERENCES:
June 21, 1798 - The Wexford rebels are defeated at Vinegar Hill
FOUND IN:
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 141, "Requiem for the Croppies" (1 text)
File: Moyl141
Rest of the Day's Your Own, The

DESCRIPTION: "One day when I was out of work a job I went to seek." He takes a job, is given a list of tasks and told that, once done, "The rest of the day's your own." The list is too long, so he messes up the tasks, is fired, and "The rest of my life's my own."

AUTHOR: J. P. Long an W. David, according to Palmer
EARLIEST DATE: 1915 (Old Time Comic Songs, No. 1., according to Palmer)
KEYWORDS: work humorous escape hardtimes money
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Palmer-EnglishCountrySongbook, #40, "The Rest of the Day's Your Own" (1 text, 1 tune)
Roud #1485
File: PECS040

Restaurant Romance, A

DESCRIPTION: "A young man entered a restaurant To seek an evening meal" and orders "Salmonier," which is unavailable. He and the waitress argue and apologize and dream of their own restaurant and eventually become engaged

EARLIEST DATE: 1944 (Doyle-OldTimeSongsAndPoetryOfNewfoundland, 4th edition)
KEYWORDS: food courting love
FOUND IN:
REFERENCES (1 citation):
Roud #7306
File: Doyl4074

Resting In My Home

DESCRIPTION: When the singer dies the choir will sing, the preacher will preach and the singer will be buried but she won't be there. "I'll be resting in my home beyond the sky"

AUTHOR: unknown
EARLIEST DATE: 2014 (USSeaIsland03)
KEYWORDS: death nonballad religious
FOUND IN: US(SE)
RECORDINGS:
Minnie Gracie Gadson, "Beyond the Sky" (on USSeaIsland03)
File: RcResIMH

Restless Night, A

DESCRIPTION: "Come all you good people, I pray you draw near, A comical ditty you shortly shall hear" about the singer's visit to a tavern in Missouri. The meal was all right, but the beds were full of lice and fleas. The singer is happy to leave Missouri for Arkansas

AUTHOR: unknown
EARLIEST DATE: 1970 (Abrahams/Riddle-ASingerAndHerSongs)
KEYWORDS: drink travel hardtimes bug
FOUND IN: US(So)
REFERENCES (2 citations):
Abrahams/Riddle-ASingerAndHerSongs, pp. 85-87, "A Restless Night" (1 text, 1 tune)
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 51-52, "Durie Down" (1 text, 1 tune)
Roud #2976
CROSS-REFERENCES:
cf. "A Comical Ditty (Arizona Boys and Girls)"
File: Abrr085
Resurrection Morn, The

DESCRIPTION: "O run, Mary, run, Hallelu, hallelu, O run, Mary, run, Hallelujah!" "It was early in the morning." "That she went to the sepulchre." "And the Lord he wasn't da." "But she see a man a-comin'," "And she thought he was the gardener...."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious Jesus resurrection Easter Bible
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 54, "The Resurrection Morn" (1 text, 1 tune)
Roud #12014
NOTES [202 words]: This is a pretty close paraphrase of John 20:1-17, though interpreted in the light of the other gospels
* Mary (Magdalene) came to the tomb early on Sunday morning (John 20:1)
* The tomb was empty (John 20:2, though this verse does not use the word "empty"; as a matter of fact, none of the gospels use the word "empty" to describe the tomb!)
* "She thought he was the gardener": John 20:15 (though John never says that Mary saw Jesus approach)
* "Oh touch me not": John 20:17
* "For I am not yet ascended": John 20:17
* "Tell to my disciples": John 20:17 again, though the word used in the Bible is not "disciples" but "brothers" (which, in Christian context, is probably to be read as "comrades, members of the Church"). The King James Bible translates this properly; the use of the word "disciples" is probably a memory of Matt 28:19 or some such
* "That the Lord is arisen": This is the one phrase in the song with no real ties to John; Jesus says in 20:17 that he is *ascending*, but that presumably means ascending to heaven.
* "So run, Mary, run": Mary runs to Peter and the Beloved Disciple in John 20:2; she does not run in 20:18, but merely comes/goes (same word in Greek). Close enough, though. - RBW
Last updated in version 5.0
File: AWG054

Resurrection of Christ

DESCRIPTION: "Go and tell my disciples (x3) Jesus is risen from the dead." "Go and tell Sister Mary [and Martha]." "Go and tell poor sinking Peter." Pilate, Doubting Thomas, and others are to receive the message also

AUTHOR: unknown
EARLIEST DATE: 1928 (Smith-SouthCarolinaBallads)
KEYWORDS: resurrection Jesus religious nonballad
FOUND IN:
REFERENCES (1 citation):
Smith-SouthCarolinaBallads, p. 86, "Resurrection of Christ" (1 text)
File: ReSm086B

Retreat to Leeds

DESCRIPTION: "I'll be down to get you in a tram car, honey, Taxis cost too much money... We'll go down to the Robin Hood... Go in and have a few... Tomorrow night when I roll into Leeds." They will dance and cuddle even though he has a wife and kids at home

AUTHOR: unknown
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)
KEYWORDS: soldier dancing drink courting sex wife warning
FOUND IN: Canada
REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, p. 134, "Retreat to Leeds" (1 text, tune referenced)
Roud #29418
File: Hopk134B
Retrospect

DESCRIPTION: "Was not the day (x3) dark and gloomy." "The enemy" built a position, "But Blessed be the Lord, the snare is broken." In language too reminiscent of the King James Bible, the singer gives thanks for military success and hopes for peace

AUTHOR: William Billings
EARLIEST DATE: 1778 (The Singing Master's Assistant, according to Flanders/Ballard/Brown/Barry-NewGreenMountainSongster)
KEYWORDS: war religious nonballad

Return of Charlie Horse, The

DESCRIPTION: The singer is spending an evening at Mahers and steps out for some air. Looking over Angel Pond, he sees the ghost of Charlie horse. When the mist closes in the singer loses sight of Charlie and goes back inside to tell the boys.

AUTHOR: Omar Blondahl
EARLIEST DATE: 1964 (Blondahl-NewfoundlandersSing)
KEYWORDS: horse ghost
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Blondahl-NewfoundlandersSing, pp. 20-21, "The Return of Charlie Horse" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Concerning Charlie Horse" (tune, chorus, subject and references there)

Return of Pat Molloy

DESCRIPTION: Molloy returns to Dublin after four years in America and is stopped by "a castle-hack" who accuses him of being a Fenian. He is, but he has returned with money to take Molly and his mother to America. He and Molly marry and all move to New York.

AUTHOR: unknown
EARLIEST DATE: before 1879 (broadside, LOCSinging as111690)
KEYWORDS: marriage emigration return reunion America Ireland patriotic money
FOUND IN: Ireland
RECORDINGS:
Brigid Tunney, "Wee Paddy Molloy" (on IRTunneyFamily01)
Paddy Tunney, "Paddy Molloy" (on IRPTunney02)
CROSS-REFERENCES:
cf. "Pat Malloy" [Laws Q24] (character of Pat Malloy/Molloy)
NOTES [245 words]: Notes to IRPTunney02: "This is a song linked with the Fenian Rising of 1867. Many of the Fenians learned their soldiering in America during the Civil War and then returned to Ireland to fight their own battle."

Broadside LOCSinging as111690, which is longer than Paddy Tunney's version on IRPTunney02, is the basis for the description.


Broadside LOCSinging as111690 includes the note "Sung, with unbounded applause, by William H. Lindsey."- BS

Most scholars don't seem to link this to Laws Q24, "Pat Malloy," though Laws notes a sequel to that ballad, "Molly's Welcome to Pat Malloy." But in Laws Q24, we learn that Pat is in love with Molly, that he goes to America, and that he returns home at the end. This is a clear sequel to those events -- possibly a political rewrite, given the mention of the Fenians.

The Fenians were an organization devoted to freeing Ireland. The organization was founded in
1858 by James Stephens, and quickly spread; the British government felt the need to suppress the group in 1865. Stephens and others were taken prisoner; although he escaped, it turned him cautious; he no longer had the nerve to take aggressive action. That pretty well killed the group as an active set of rebels; their attempt at an Irish rebellion failed in 1867. - RBW

File: RcRoPaMo

Return of the Admiral, The

DESCRIPTION: The admiral sees a shark -- a harbinger of death -- following his ship. He tries to be bold but dies that night. His body is dropped overboard and "never from that moment, save one shudder in the sea" do they see the shark again.

AUTHOR: B. W. Proctor (source: Hamilton)

EARLIEST DATE: 1832 (New-York Mirror)

KEYWORDS: burial corpse death sea ship animal sailor

FOUND IN: Britain(England(Lond))

REFERENCES (3 citations):
OShaughnessy-YellowbellyBalladsPart2 44, "The Shark" (1 text, 1 tune)


Roud #12876

BROADSIDES:

Bodleian, Harding B 11(3268) "The Return of the Admiral" ("How gallantly, how merrily We ride along the sea"), J. Catnach (London), 1819-1844; also Firth b.25(599), Firth c.14(273), Johnson Ballads 1552 [almost entirely illegible], "The Return of the Admiral"; Firth c.12(342), "The Admiral"

File: OSY244

Returned Soldier, The

DESCRIPTION: French. A couple takes in a passer-by because their son is also a soldier. They worry about the boy. The passer-by reveals that he is their son

AUTHOR: unknown

EARLIEST DATE: 1916 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: foreignlanguage soldier separation reunion

FOUND IN: US(So)

REFERENCES (1 citation):

Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 517, "The Returned Soldier" (1 text, reportedly incomplete)

NOTES [16 words]: Sort of a Riley ballad, only with the parents rather than the lover being the ones fooled. - RBW

File: Beld517A

Reuben and Rachel

DESCRIPTION: Rachel speculates to Reuben about "What a good world this would be If the men were all transported Far beyond the northern sea." Reuben, shocked, tries to fathom the idea; at last he offers marriage. Rachel accepts

AUTHOR: Words: Harry Birch / Music: William Gooch

EARLIEST DATE: 1871 (sheet music published by White, Smith & Perry of Boston)

KEYWORDS: dialog transportation courting love humorous marriage

FOUND IN: US

REFERENCES (6 citations):

Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 180-183, "Reuben and Rachel" (1 text, 1 tune)

Messerli-ListenToTheMockingbird, pp. 168-169, "Reuben and Rachel" (1 text)

Fuld-BookOfWorldFamousMusic, p. 460, "Reuben and Rachel"

Silber/Silber-FolksingersWordbook, p. 345, "Reuben, Reuben" (1 text)

Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 86, "Reuben, Reuben" (1 text)
DT, REUBRACH*
ST RJ19180 (Full)
Roud #15451
CROSS-REFERENCES:
cf. "The Winnipeg Whore" (tune)
cf. "The Swede from North Dakota" (tune)
cf. "Napoleon (I)" (tune)
NOTES [31 words]: There is a children's game, "Jacob and Rachel" or "Reuben and Rachel," printed in Welsch-NebraskaPioneerLore, pp. 305-306. It is not listed as a musical game, but perhaps it is related. - RBW
Last updated in version 4.3
File: RJ19180

Reuben James

DESCRIPTION: Describes the sinking of the destroyer "Reuben James" by submarines off the coast of Iceland, the loss of 100 men [and the rescue of 44]. Chorus: "What were their names, tell me what were their names/Did you have a friend on the good Reuben James?"

AUTHOR: Words: Woody Guthrie & Pete Seeger w. the Almanac Singers
EARLIEST DATE: November, 1941
KEYWORDS: battle navy war death rescue ship derivative
HISTORICAL REFERENCES:
Oct. 31, 1941 - U. S. destroyer Reuben James, an old 4-stacker, is the first American ship sunk in World War II.
FOUND IN: US
REFERENCES (2 citations):
Seeger-AmericanFavoriteBallads, p. 84, "Reuben James" (1 text, 1 tune)
(1 text, 1 tune, with additional notes on p. 86)
Roud #17624
RECORDINGS:
Woody Guthrie, "Sinking of the Reuben James" (on AmHist2)
Pete Seeger, "Reuben James" (on PeteSeeger41)
Pete Seeger & Sonny Terry, "Reuben James" (on SeegerTerry)
CROSS-REFERENCES:
cf. "Wildwood Flower" (tune)
ALTERNATE TITLES:
The Sinking of the Reuben James
NOTES [3141 words]: There is some dispute over the authorship of this song; most alumni of the Almanac Singers say that Guthrie wrote the verses, Seeger added the chorus, but Seeger insists that other members of the group also contributed lyrics. - PJS

Seeger, in _Where Have All the Flowers Gone_, p. 86, says that Guthrie wrote the lyrics but no chorus, and that the Almanacs told him that no one else would be willing to sing his version. So Guthrie came up with a chorus, and also trimmed the song. So the best explanation would seem to be that it's almost all Guthrie, but with a lot of suggestions from the Almanacs.

The _Reuben James_ was named for the man who was credited with Stephen Decatur's life when both were serving on the _Intrepid_ (Paine, p. 430) during the wars with the Barbary Pirates. Decatur was leading a small fleet of Neapolitan gunboats against a similar force of Tripolitan gunboats. Decatur's own vessel captured an enemy, but Decatur's brother James was tricked when another ship offered a false surrender; as James boarded the enemy, the captain shot him in the head. Stephen Decatur, enraged by this act of treachery, went after the Tripolitan ship with the men he had left after putting a prize crew aboard his first conquest.

Decatur's men were badly outnumbered, but Decatur went straight for the man who had murdered his brother, "and within minutes the two were rolling around the deck in a deadly embrace.... As Decatur struggled to stay on top of the enemy captain, a Tripolitan seaman attempted to save his leader by aiming a savage blow of his scimitar at Decatur's exposed head. But before the blow fell, one of the wounded American crewman -- Reuben James in one account, but Daniel Frazier according to another telling -- threw himself under the pirate's sword, took the blow, and, amazing, lived to tell about it. Decatur was saved, and with his hand briefly freed as others
tumbled upon him and the enemy captain, he slipped his hand into his pocket, cocked the hammer of his pistol, and through his pantaloons shot the pirate dead" (Utt, p. 83).

One has to suspect that James was really the one who saved Decatur, since the prejudice of the time might cause people to hid the heroism of a black man.

James continued to serve with Decatur for many years. He was captured by the British during the War of 1812, but he returned to the American navy when released after the war. In all, James suffered three injuries in combat, and retired from the Navy in 1836 (he had lost a leg); he died on December 8, 1838 (Parkin, p. 1).

There is a picture of the ship *Reuben James* facing p. 112 of Parkin, and Preston, p. 97, has a photo of her as she looked in 1939. She was one of the the four-stack flush-deck destroyers built by the U.S. Navy in the period 1917-1920. The ship was a member of the *Clemson* class (Bruce/Cogar, p. 306), which (according to Jane's, p. 144) were 310 feet long, 31 feet wide. Figures as to her displacement vary; Bruce/Cogar, p. 306, says 1190 tons; Paine, p. 430, 1090 tons; Worth, p. 308, 1100 tones; Jane's says the class was 1215 tons as designed. It was a huge class of ships; the *Clemsons* and the similar *Wickes* class totaled 273 ships, according to Parkin, p. 331 (for comparison, only 71 destroyers, in seven other classes, were built by the U.S. from 1923 to 1937; the *Clemsons*, despite their age, were the standard destroyers of the pre-World War II period). Because the ships were built in such large numbers, and so quickly (some in less than two months), they often were not very well-constructed (Alden, p. 3); there simply weren't enough construction sites to assemble high-quality ships at that pace.

There were many problems with the design; the boiler layout was inefficient, reducing their range, and the four stacks meant that they didn't have much deck space (Preston, p. 48) -- a real problem as they were loaded with more and more anti-submarine equipment! They also were armed only with 4" guns at a time when other navies were adopting 4.7" guns, and although they had lots of torpedo tubes, they were mounted on the beam rather than the centerline, making them less effective (since they could only be aimed to one side); they were "outmoded even by 1918 standards" (Whitley, p. 11)

The *Clemson* class as a whole was noted for being very "wet" forward, and for rolling badly even by destroyer standards; they also had "a turning radius larger than a battleship's" (Worth, pp. 308-309). They had been designed to have long range and be good at conducting torpedo attacks during a fleet action, so they were very long and lean -- and hence not maneuverable; "this suited them poorly for antiship work where agility was needed" (Reilly, p. 11). And they didn't even really have a very long range; on convoy escort, they didn't have enough spare fuel to make high-speed chases (MorisonAtlantic, p. 87). Nor was much done to improve them between the wars; there was no money for upgrades, and most of them spent at least some time rusting in the reserve fleet (Reilly, p. 12) -- indeed, some crews were assigned to crew two ships, alternating between two to keep both in some sort of working order (the "rotating reserve"; Alden, p. 17). When the Americans next designed a destroyer type, more than a decade later, they produced a new design with nothing in common with the four-stack classes.

The ships of the *Clemson* class were those that were "lent" to Britain before the U.S. entered World War II, although *Reuben James* was not one of the ships transferred. Although American critics dissented, the Americans really did have old destroyers to spare -- most of them had gone into mothballs before World War II, and needed real work to get back into sailing shape (Snow, p. 94), and a lot of them never did go back into service. But Britain had lost about half of the destroyers of its Home Fleet at Dunkirk; it needed ships desperately, no matter how broken-down and ill-made they were (Snow, p. 90).

The British, when they inherited some of them during World War II, had some scathing things to say about them:

Roll on the "Nelson," the "Rodney," the "Hood,"
This ship I'm on is no bloody good.
Roll on old peacetime and let us depart,
This four-funnelled bastard is breaking my heart. (Boase, p. 170. This is a version of "She's a Tiddley Ship"; see that song for other versions of this song).

This does not mean that the ships were entirely useless in World War II; the *John D. Ford*, in particular, was almost the only bright light in the horrid story of the Java Sea campaign of 1941-1942, where the Japanese swept aside a fleet of American, British, Dutch, and Australian ships; she received a Presidential Unit Citation for her service (Alden, p. 97; she survived the war, to be scrapped in 1945; Alden, p. 79). But the flush-deckers were so poor as destroyers that Alden, pp. 89-95, has an extensive list of those converted to other ship types: 22 minelayers, 14 seaplane tenders, 18 minesweepers, 36 high-speed transports, 42 "miscellaneous auxiliaries," and at least 14 unclassifiables such as target ships, water barges, and at least one fruit carrier!
All sources agree *Reuben James* was completed in 1920. She was initially fitted with four 4" guns and four sets of triple 21" torpedo tubes; her speed when new was 35 knots. She, like the other Clemsons, had no antisubmarine weapons when built (Alden, p. 30).

Immediately after World War I, *Reuben James* was involved in humanitarian missions and peacekeeping around Europe, and was one of the ships that celebrated the return of the Unknown Soldier to the U.S. (Parkin, p. 2). Later in the 1920s, she was frequently involved in United States interventions in Latin America (Paine, p. 430). In the years immediately before World War II, she was part of the Neutrality Patrol, being part of "Patrol 3" (MorisonAtlantic, p. 15n.) that watched over a region very roughly corresponding to the coasts of the Carolinas.

"The Rube" briefly went into mothballs in 1931, then guarded American interests in Cuba during the revolution there (Parkin, p. 2). She spent 1934-1939 in the Pacific before returning to duties in the Atlantic. Despite minor refits in the period between the two wars, by 1941, she was fairly "tired," and almost certainly somewhat slower than her 1920 speed (and probably less comfortable -- not that the flush-deckers had ever been comfortable). In March 1941, she became part of Destroyer Squadron 31, one of three destroyer groups assigned to the "Support Force Atlantic Fleet" -- i.e. convoy protection. One of the groups was made up of new destroyers, but both Squadron 31 (led by Captain Wilder D. Baker) and Squadron 30 consisted of old destroyers, mostly Clemsons.

At the time of her sinking, she was commanded by Lt. Commander H. L. Edwards (MorisonTwo, p. 37) -- who sounds like a bit of a cowboy; he was known as "Tex" and had been an Olympic wrestler (Roscoe, p. 23). She was part of a squadron commanded by Commander R. E. Webb (MorisonAtlantic, p. 94). She was based at Hvalafljótr, Iceland (a base the Americans had occupied somewhat earlier, without noticeable enthusiasm on the part of the Icelanders; MorisonAtlantic, p. 74ff.), and she sank while escorting convoy HX-156 from Argentina, Newfoundland (Paine, p. 430. Parkin, p. 3, says she was one of five American destroyers in the convoy escort -- but only one of the five ships had radar, so they had little ability to find U-boats. To make it worse, the radar-equipped destroyer was at the back of the convoy, according to Roscoe, p. 24, so it probably couldn't spot anything anyway).

The escort was not zig-zagging (MorisonAtlantic, p. 94). Internet sources say that it was because the ships of the convoy were having trouble with station-keeping, the escort had to sail straight courses to prevent collisions. This obviously made the escorts a better target. And it was a slow convoy, sailing at just 8.8 knots (Roscoe, p. 23); these always tended to have high casualties. Williams, p. 156, reports that the *Reuben James* was hit on the port side by a torpedo, and broke in two. The forward section promptly blew up. "The stern remained afloat for a further five minutes, as fuel split into the sea from the ruptured tanks and covered the survivors in a black, choking coat of oil. From the water men could hear the screams of those trapped inside as she sank. As the twisted remnants of the destroyer slipped under the water her depth charges exploded, killing many of those left struggling in the water. Only 45 of the 160-man crew were saved."

Snow, pp. 139-140, agrees that the *Reuben James* was guarding convoy HX-156 when Erich Topp's U-552 spotted her. He wanted to sink tankers, not destroyers, but the destroyer was in the way, so Topp fired two torpedoes into her. "The *Reuben James* was not a new ship; she was a four-stackder, older than many of the men who crewed her. She had no double hull, and fewer watertight compartments [than newer ships such as the *Kearny*, which had recently survived a U-boat attack; see below]. The torpedo ignited her forward magazine. The *Reuben James* split in two just in front of her fourth stack, and the forward part was gone in seconds, taking with it every officer and the captain, Tex Edwards. The stern stayed afloat for perhaps five minutes, giving some of the men there the chance to escape into the winter sea" (Snow, p. 140).

One of the survivors reported two explosions when the ship was hit (Parkin, p. 4), but that doesn't necessarily indicate two torpedo hits; explosion #2 may have been a secondary explosion. Crewmen on the aft section had time to take to life rafts, but soon after they got into the water, there was a third, underwater, explosion (as mentioned above, the crewmen thought it was her depth charges exploding as she went down; Parkin, p. 5), tossing the survivors back into the water. Still, the rafts may have saved some, since they weren't in the icy water as long as they would have been otherwise. The survivors were picked up by another destroyer, *Niblack*, which took them to Reykjavik; they were treated for their injuries and hypothermia and then sent back to the U.S. (Parkin, pp. 5-6; the *Hilary P. Jones* also was part of the search, according to Roscoe, p. 25).

Guthrie was (almost) correct in saying that 44 men were saved (give or take one), but since the ship's crew totaled 160 according to Williams, or 159 according to Paine, p. 430, (a very full complement; the ships were designed for a crew of about 100 in peacetime, 150-160 in wartime), the casualties actually totaled about 115, not one hundred. Observe that this means *Reuben James* had a full wartime crew aboard; she was not operating under peacetime conditions!
This is important because we need to keep in mind that the *Reuben James* was sunk five weeks "before" the United States officially joined the Second World War (Bruce/Cogar, p. 306). By this time, however, the U.S. Navy was unofficially escorting convoys to Britain. (Officially the navy was to take actions "short of war." But, as MorisonTwo observes on p.37, "'short of war' was not so very short for the Atlantic Fleet.") While U.S. ships normally did not sink submarines, they helped the British track them. Functionally, the American destroyers were making war on the German submarines. In fact, the U.S.S. *Greer* had actually fired on a German submarine (U-652) on September 4 (MorisonTwo, p. 36) after pursuing her for at least six hours (Williams, p. 154). (This was an extraordinarily complicated case where it's hard to say who really fired first -- a British plane had gone after the Germans and contacted the *Greer*; MorisonAtlantic, pp. 79-81). Thus German action against U.S. ships was not unjustified. "Admiral Raeder [commander of the German navy]... told Hitler that the president of the United States had declared war on Germany: 'There is no longer any difference between British and American ships!'" (Snow, p. 137). But Hitler did not, yet, agree. The *Reuben James* was not the first U.S. naval vessel to be attacked by the Germans in World War II. Apart from the incident between the *Greer* and U-652 which, as Parkin points out on p. 3, could perhaps be justified because the *Greer* was another *Clemson* class ship, and so had the appearance of the many *Clemson* class ships the British were using), the destroyer U.S.S. *Kearny* (which could not be mistaken for a British ship) was badly damaged on October 17 (Snow, p. 138; the *Greer* was one of the ships that came to her aid; MorisonAtlantic, p. 93), and the oiler *Salinas* was torpedoed on October 30 (MorisonTwo, p. 37). When U-562 sank the *Reuben James* the next day, it was not really much of an escalation -- but it came as a shock to the American people.

The sinking of the *Reuben James*, we must emphasize, did *not* cause the U. S. to go to war (indeed, the U. S. didn't declare war on Germany; Germany declared war instead). Even if it had, Guthrie's confident prediction that American battleships would engage the Germans was short-sighted. Some people say falsely that battleships were useless in World War II -- but while they had their uses, fighting the German navy wasn't one of them. Battleships are useless against submarines, and at the time the *Reuben James* was sunk, there was not one American battleship fast enough to catch "any" of the handful of German surface ships. It wasn't until the 27.5 knot *North Carolina* finished fitting out some months later that the U. S. actually had a battleship "mighty" enough (read: fast enough) to fight even against German surface navy. The *North Carolina* was the first big ship of what Pratt, p. 218, calls the "Roosevelt Navy," which was already adding destroyers and cruisers to the fleet; had peace lasted, the *Reuben James* would probably have been retired in the next few years. The ironic bottom line: *Reuben James* was far more useful as a symbol of German aggression than as an actual warship.

Roscoe, p. 25, declares "One question... was definitely answered. The attacks on GREER and KEARNY might conceivably have been the work of hotheaded submarine commanders. But the attack on REUBEN JAMES was obviously deliberate." In other words, an act of war. That being said, her sinking did not produce as much outrage as one might expect. Wortman, p. 313, says of the public response, "Rueful memories of the U. S. entry into World War One, driven by the same drip-drip-drip of torpedoed ships sinking beneath the Atlantic waves, muted the public outcry for revenge. As with the *Panay* on the Yangtze, many Americans continued to fault their own nation for having placed American ships in harm's way."

Although the U. S. did eventually put fast battleships to sea, there was never a serious conflict between major units of the American and German navies. The Germans had only a handful of major warships: The battleships *Bismarck* and *Tirpitz*; the battlecruisers *Scharnhorst* and *Gneisenau*; the panzerschiff *Deutschland/Lutzow*, *Graf Spee*, and *Admiral Scheer*; and the heavy cruisers *Admiral Hipper*, *Prinz Eugen*, and *Blücher*. (Two other cruisers of this class, *Seydlitz* and *Lützow*, were not completed and never served in the German navy; Paine, p. 66). The British did most of the work of hunting them down. They sank the *Bismark* in 1941 before the Americans joined the war (Paine, p. 64, or see the notes to "The Sinking of HMS Hood"). The British forced the *Graf Spee* to scuttle in 1939 (see "The Sinking of the Graf Spee"). The *Tirpitz*, *Lützow*, and *Admiral Scheer* were destroyed by British aircraft (Paine, pp. 520, 314, 5). *Gneisenau*, mined and bombed by the British, was scuttled in 1945 (Paine, p. 211). A British fleet destroyed *Scharnhorst* in 1943 (Paine, pp. 463-464). Of the cruisers, *Hipper* was sunk by British planes (Paine, p. 4), and *Blücher* was destroyed in the invasion of Norway (Paine, p. 66). *Prinz Eugen* was the only major German surface vessel to survive the war; it was used in the Bikini nuclear test, and eventually sank as a result of damage sustained (Paine, p. 407).

There was an ironic foreshadowing of the *Reuben James*'s fate; in a 1939 pre-war naval exercise, she had been "sunk" by a submarine (Snow, p. 11).

Guthrie's original text was too long for singing, but might have made a decent epic poem; he not
only listed every sailor, but described them, e.g. There's Harold Hammer Beasley, a first rate man at sea From Hinton, West Virginia, he had his first degree. (Snow, p. 141).
The last verse of this song as usually sung today ("Many years have passed...") was added by Fred Hellerman in the 1950s.
(And, sadly, we know the answer to Hellerman's question: The worst of men fight because it's an easy way to spread their genes.) - RBW

Bibliography

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- Preston: Antony Preston, Destroyers, Prentice-Hall, 1977
- Roscoe: Theodore Roscoe, Tin Cans (originally published as United States Destroyer Operations in World War II, 1953); I use the 1979 Bantam edition
- Snow: Richard Snow, A Measureless Peril: America in the Fight for the Atlantic, the Longest Battle of World War II, 2010 (I use the 2011 Scribner paperback)
- Worth: Richard Worth, Fleets of World War II, Da Capo, 2001

Last updated in version 5.2
File: PSAFB084

Reuben Ranzo

DESCRIPTION: Shanty. Characteristic line: "Ranzo, boys, Ranzo." Typically concerns the life of Reuben Ranzo, a landlubber who "was no sailor" but wound up aboard ship and had to learn fast -- or, perhaps, had enough schooling to turn to navigation
AUTHOR: unknown
EARLIEST DATE: 1882
KEYWORDS: shanty sailor
FOUND IN: US(MA,MW,NE,SE) Canada(Mar)
REFERENCES (22 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 23-25, "Reuben Ranzo" (2 texts, 2 tunes)
Peters-FolkSongsOutOfWisconsin, p. 104, "Reuben Ranzo" (1 text, 1 tune)
Reuben Wright and Phoebe Brown

DESCRIPTION: Phoebe loves Reuben; her parents disapprove, and Reuben doesn't think much of them either. They determine to marry; her father grabs a shotgun. He accidentally kills his daughter. Reuben kills the father -- and awakes from his terrible dream

AUTHOR: unknown

EARLIEST DATE: 1896 (Phineas Garrett's "One Hundred Choice Selections")

LONG DESCRIPTION: Phoebe loves Reuben; her parents disapprove, and Reuben doesn't think much of them either. The young people determine to marry, and start for the parsonage in the rain, while her father grabs a shotgun. Instead of hitting Reuben, he kills his daughter. Reuben kills the father, tears his hair -- and awakes from his terrible dream

KEYWORDS: hardheartedness courting elopement love violence homicide revenge death dream humorous recitation father children

FOUND IN: US(MW)

REFERENCES (1 citation):
Reuben's Train

DESCRIPTION: Lyric piece about Reuben's train and travels. Versions vary widely; most contain a verse something like this: "Reuben had a train and he put it on the track, Hear the whistle blow a hundred miles."

AUTHOR: unknown

EARLIEST DATE: 1927 (recording, Grayson & Whitter, as "Train 45")

KEYWORDS: train nonballad

FOUND IN: US(Ap,SE)

REFERENCES (8 citations):
Cohen-LongSteelRail, pp. 503-517, "Reuben's Train/Train 45/900 Miles" (2 texts plus excerpts equivalent to about three more, 2 tunes; the first text is close to "Reuben's Train," the second to "Nine Hundred Miles," but the article is mostly devoted to showing how the two songs mix)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 236, "Reuben's Train" (2 texts, with "A" being closer to "Nine Hundred Miles" than "B")
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 236, "Reuben's Train" (3 tunes plus text excerpts)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 133, "Reuben's Train" (1 text, 1 tune)
Roberts-SangBranchSettlers, #64, "Old Reuben" (1 text, 1 tune, with an extremely high number of floating verses)
Burton/Manning-EastTennesseeStateCollectionVol2, p. 32, "Old Reuben" (1 text, 1 tune, with so many verses characteristic of both "Reuben's Train" and "Nine Hundred Miles" that I'm filing it with both)
Bush-FSofCentralWestVirginiaVol5, pp. 34-36, "Reuben" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 302, "Reuben" (1 text, 1 tune)

Roud #3423

RECORDINGS:
Cohen-LongSteelRail, pp. 503-517, "Reuben's Train/Train 45/900 Miles" (2 texts plus excerpts equivalent to about three more, 2 tunes; the first text is close to "Reuben's Train," the second to "Nine Hundred Miles," but the article is mostly devoted to showing how the two songs mix)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 236, "Reuben's Train" (2 texts, with "A" being closer to "Nine Hundred Miles" than "B")
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 236, "Reuben's Train" (3 tunes plus text excerpts)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 133, "Reuben's Train" (1 text, 1 tune)
Roberts-SangBranchSettlers, #64, "Old Reuben" (1 text, 1 tune, with an extremely high number of floating verses)
Burton/Manning-EastTennesseeStateCollectionVol2, p. 32, "Old Reuben" (1 text, 1 tune, with so many verses characteristic of both "Reuben's Train" and "Nine Hundred Miles" that I'm filing it with both)
Bush-FSofCentralWestVirginiaVol5, pp. 34-36, "Reuben" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 302, "Reuben" (1 text, 1 tune)

Roud #3423

RECORDINGS:
Emry Arthur, "Reuben Oh Reuben" (Paramount 3295, c. 1931; on BefBlues2)
Dock Boggs, "Ruben's Train" (on Boggs3, BoggsCD1)
Carolina Ramblers String Band, "Ruben's Train" (Banner 33085/Romeo 5345/Oriole 8345/Perfect 12818/Melotone M-13047; rec. 1932)
Bill Cornett, "Old Reuben" (on MMOKCD)
Elizabeth Cotten, "Ruben" (on Cotten02)
G. B. Grayson & [Henry] Whitter, "Train 45" (Victor 21189, 1928, rec. 1927, on GraysonWhitter01)
(Victor 21189, 1928, rec. 1927, on GraysonWhitter01)
(Gennett 6320, 1927/Champion 15447 [as by Norman Gayle], 1928)
Vester Jones, "Old Reuben" (on GraysonCarroll1)
J. E. Mainer's Mountaineers [or Wade Mainer], "Riding on Train Forty-Five" (Bluebird B-7298, 1937; Victor 27493, 1941)
Wade Mainer & the Sons of the Mountaineers, "Old Reuben" (Bluebird B-8990, 1941)
New Lost City Ramblers, "Riding on That Train 45" (on NLCR06, NLCRCD2; on ClassRR [as "Train 45"])
Poplin Family, "Reuben" (on Poplin01)
Wade Ward, "Old Reuben" [instrumental] (on Holcomb-Ward1)
Doc Watson, "Old Ruben" (on Ashley02, WatsonAshley01)
CROSS-REFERENCES:
cf. "Nine Hundred Miles"
cf. "Rain and Snow"
SAME TUNE:
Jack O'Diamond Blues (recorded by Blind Lemon Jefferson)
ALTERNATE TITLES:
Old Reuben
NOTES [125 words]: I know two tunes for this piece. One resembles "Nine Hundred Miles" and "Rain and Snow"; these three songs seems to have cross-fertilized (so much so, in fact, that I literally cannot tell which one was the more direct ancestor of the Grayson & Whitter recording; I placed it there almost arbitrarily).
The other is that used by Frank Proffitt, who said of it, "This is one of the oldest simple banjo tunes.... It was generally the first tune learned, by playing two strings. There are about fifty different verses to this" (quoted by Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl). G. B. Grayson is said to have turned "Reuben's Train" into "Train 45" -- but they are still so close that I think they can be considered one song. - RBW

Last updated in version 6.0
File: Wa133

Review of the Year

DESCRIPTION: "This year's been one continuous trouble, Squatters fighting hand in hand."
Squatters and shearsers are quarreling over wages; times are hard throughout Australia. The singer expects to win, and urges hearers to join the (shearers') union
AUTHOR: unknown
EARLIEST DATE: 1970 (AndersonStory)
KEYWORDS: worker hardtimes labor-movement sheep strike
FOUND IN:
REFERENCES (1 citation):
Anderson-StoryOfAustralianFolksong, pp. 199-200, "Review of the Year" (1 text, 1 tune)
File: AnSt199

Revive Us Again

DESCRIPTION: "We praise Thee, O God! for the Son of Thy love, for Jesus who died, and is now gone above." "Hallelujah! Thine the glory. Hallelujah! Amen. Hallelujah! Thine the glory. Revive us again." "We praise Thee, O God! for Thy Spirit of light." Glory to the Lamb
AUTHOR: W. P. McKay (source: Hymnary.org)
EARLIEST DATE: 1863 (date of composition, according to: Hymnary. org)
KEYWORDS: religious nonballad
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 357-358, "Revive Us Again" (1 text, 1 tune)
Roud #27556
CROSS-REFERENCES:
cf. "Hallelujah, I'm a Bum (I)" (parody)
File: HGam357

Revolutionary Tea [Laws A24]

DESCRIPTION: Mother Britain is angry that her daughter America will not pay the tea-tax. The mother sends the daughter a great deal of tea and demands she pay the tax (on pain of a beating); the daughter dumps the tea into the ocean
AUTHOR: unknown
EARLIEST DATE: 1889 (Kemp's Old Folks Concert Tunes, according to Cohen)
KEYWORDS: political rebellion commerce money patriotic
HISTORICAL REFERENCES:
Dec. 16, 1773 - Boston Tea Party. Americans protest the British tax on tea by dumping a shipload into Boston Harbor
FOUND IN: Canada(Ont) US(Ap,MW,SE)
REFERENCES (9 citations):
Laws A24, "Revolutionary Tea"
Cox/Hercog/Halpert/Boswell-WVirginia-B, #25, pp. 188-189, "Revolutionary Tea" (1 text, 1 tune)
Peters-FolkSongsOutOfWisconsin, pp. 302-303, "There Was an Old Lady Lived Over the Sea" (1 text, 1 tune)
Morris-FolksongsOfFlorida, #1, "Revolutionary Tea" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 53-54, "Revolutionary Tea" (1 text)
Scott-TheBalladOfAmerica, pp. 59-61, "The Rich Lady Over the Sea" (1 text, 1 tune)
Fowke/Mills/Blume-CanadasStoryInSong, pp. 54-56, "Revolutionary Tea" (1 text, 1 tune)
Arnett-IHearAmericaSinging, pp. 8-9, "Revolutionary Tea" (1 text, 1 tune)
DT 368, REVTEA*
Roud #1934
CROSS-REFERENCES:
 cf. "Old Granny Wales (Granny O'Whale, Granua Weal)" (subject: The Tea Tax)
ALTERNATE TITLES:
The Old Lady Over the Sea
NOTES [22 words]: For background on the Tea Tax, see the notes to "Old Granny Wales (Granny O'Whale, Granua Weal)"; also "Taxation of America." - RBW
Last updated in version 5.3
File: LA24

Revolutionary War Song
DESCRIPTION: "I'm almost ninety and nine, but I still remember the time, When the country was invaded by the British, One of freedom's noble sons, our brave George Washington, Made 'em skeeedadle from the happy land of Canaan. Ha ha (x4), Bound for the happy land..."
AUTHOR: unknown
EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)
KEYWORDS: political age
FOUND IN: US(SE)
REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #3, "Revolutionary War Song" (1 short text, 1 tune)
Roud #5022
NOTES [53 words]: A nitpicky footnote: The song claims the British invaded America and George Washington made them flee. But the British did not *invade* America, since America was not an independent nation. The British stationed troops there. Of course, the British *would* invade (in 1812), but by then George Washington was dead.... - RBW
Last updated in version 3.7
File: Morr003

Reynardine [Laws P15]
DESCRIPTION: A lady meets Reynardine (the singer for most of the song). He courts her while bidding her not to reveal his name. He says he has a castle in the forest and that she can reach him by calling him. He then vanishes (?); she warns women against such rakes
AUTHOR: unknown
EARLIEST DATE: 1845 (Journal from the Sharon)
KEYWORDS: courting seduction supernatural warning betrayal
FOUND IN: US(Ap,MW,NE,SE,So) Britain(England(South)) Ireland Canada(Mar)
REFERENCES (15 citations):
Laws P15, "Rinordine"
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 64-66, "Renaldine, or The Mountains of Pomeroy" (1 text, 1 tune, plus a rewrite by Dr. George Sigerson)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 286-288, "Rinordine" (2 texts plus excerpts from 1 more)
Randolph 99, "Rinordine" (1 fragmentary text, 1 tune)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 47, "Rinordine" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 76, "Rinordine" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan15 , Rinordine"" (1 confused text, 1
Rhyme for Entering Portsmouth Harbour

DESCRIPTION: "First the Nab and then the Warner, Blockhouse (Spit/Fort) and (Submarine) corner"
AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: sailor nonballad
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 40, "Rhyme for Entering Portsmouth Harbour" (2 short texts)
File: Tawn023

Rhyme of Old Steamboats

AUTHOR: unknown
EARLIEST DATE: 1927 (The Burlington Post, according to Russell)
KEYWORDS: river recitation nonballad
FOUND IN: US(MW)
REFERENCES (3 citations):
Rhymes on Johnnie and Annie

DESCRIPTION: "Who'll do their courtin' With a right god will; Have courted long and have courted still? Johnnie and Annie." "Who never goes home until half past two? Johnnie." "Who thinks.... Young Jonnnie the most handsome and grand? Annie."

AUTHOR: unknown

EARLIEST DATE: 1931 (Stout-FolkloreFromIowa); reportedly learned around 1875

KEYWORDS: courting nonballad

FOUND IN: US(MW)

REFERENCES (1 citation):
Stout-FolkloreFromIowa 103, pp. 127-133, "Early Iowa School Songs" (11 texts, of which "K" is this song)

Roud #21648

File: Stou103K

Rhynie

DESCRIPTION: Singer recalls his first job, working at (or for) Rhynie. The work is ill, the wages small, the rules onerous. The place is miserable, but he dare not leave before the season ends for fear of losing his fee. When it does end, he hits the road cheerfully

AUTHOR: John Riddel ? (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #9, p. 2)

EARLIEST DATE: 1899 (Ford 1899 series)

KEYWORDS: work hardtimes abuse farming worker

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 207-208, "Linten Lowrin" (1 text)
Greig/Duncan3 348, "Jock o' Rhynie" (7 texts, 3 tunes)
Ord-BothySongsAndBallads, p. 268, "The Bogend Hairst" (1 text, a short version that might possibly be mixed with something else)

Roud #3090

RECORDINGS:
John Strachan, "Rhynie" (on FSB3)

CROSS-REFERENCES:
cf. "The Barnyards of Delgaty" (tune, chorus, theme)
cf. "Linton Lowrie" (tune)
cf. "The Cockies of Bungaree" (theme)

ALTERNATE TITLES:
Rhynie's Jock
The Bonny Toon o' Huntly

NOTES [285 words]: I'm sorely tempted to lump this with, "Barnyards of Delgaty" -- they share the same theme, tune and chorus, and are clearly closely related. But there's no overlap in the actual words, and the man from whom, "Rhynie" was collected, John Strachan, also sang a separate version of "Barnyards," so I split them. - PJS

Greig #9 quoting a correspondent Mrs Corbet: "... I may mention that 'Jock o' Rhynie' and 'Bogieside' are both by the same author [John Riddel, again according to Mrs. Corbet, in Greig #28], but am of the opinion that he was not the author of the 'Barnyards o' Delgaty,' but rather that the author of that song has borrowed a good many of the verses belonging to 'Jock o' Rhynie,' with a few alterations." Greig/Duncan3 347 has more comments on the distinction between this song...
and "The Barnyards o' Delgaty" and, in Greig/Duncan3 348, quotes Duncan's note to Greig agreeing that the songs are not the same.

Greig/Duncan3: "Duncan wrote to Greig on 1 February 1908 saying: 'Your last correspondent's statements (and Mr Milne's [see note to [Greig/Duncan3] 347 'The Barnyards o' Delgaty']) about the song beginning, 'In New Deer pairis,' etc. ending in 'jock o Rhynie' and being different from 'The Barnyards' agree with my own information."

Greig/Duncan3: "Greig notes in Ob. 20 [I don't find it there] that the octogenerian William Forsyth told him 'that he remembers as a boy hearing his mother sing "Jock o' Rhynie." This would carry the song back say to 1830."

Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Mains of Rhynie (348,349) is at coordinate (h2-3,v5) on that map [roughly 31 miles WNW of Aberdeen]. - BS

Last updated in version 2.4
File: RcRhynie

Ribber Ben Come Dung (River Has Come Down)

DESCRIPTION: Jamaican patois: Rattler can't cross the river. Then he takes a bamboo, log, stone, and makes a way to get across. Finally he comes over and dances on the river bank. The singer is glad he made it.

AUTHOR: unknown

EARLIEST DATE: 1951 (Murray-FolkSongsOfJamaica)

KEYWORDS: river flood ordeal worksong

FOUND IN: West Indies(Jamaica)

REFERENCES (1 citation):

RECORDINGS:
Edric Connor with the Caribbeans and Earl Inkman, ("Ribber Ben Come Dung"),("De Ribber Ben Come Dung") (on WIEConnor01)
Louise Bennett, "How You Come Over" (on WILBennett01)

NOTES [5 words]: Call and answer digging song. - BS

Last updated in version 3.7
File: JaMu013

Ribbon Blade, The

DESCRIPTION: Roman Catholic Mick Sheridan passes a parade of Yeomen. They surround him and Colston says "he commands the Ribbon Blades." They jail him in Ballina and, when bribery fails to convince him to "make discovery," hang him.

AUTHOR: unknown

EARLIEST DATE: 1979 (Tunney-StoneFiddle)

KEYWORDS: Ireland execution prison political

FOUND IN: Ireland

REFERENCES (1 citation):
Tunney-StoneFiddle, p. 132, "The Ribbon Blade" (1 text)

NOTES [172 words]: "Following an affray at Loughgall in Co. Armagh in 1795 the Orange Order was founded, while the Yeomen were also established in June 1796. These were made up mainly of men from the Orange Lodges." (source: The 1798 Rebellion on the Hogan Stand site)

Zimmermann p. 19: "In some parts of Ulster, Protestant and Catholic tenants were mingled and contended for the land; the peasantry was thus divided into two camps, each having its oath-bound association. This led to a sort of religious war. At the end of the eighteenth century the Catholic "Defenders" were opposed to the Protestant "Peep o'Day Boys" or "Orangemen." The "Defenders" were succeeded by the "Ribbonmen."

An example of the conflict is the "Battle of Crossgar," March 17, 1849 (source: 17 March 1849-Battle of Crossgar at the Orange Pages site).

Ballina is in County Mayo. - BS

For more on the Orange Order and its founding and the troubles it inspired, see e.g. the notes to "Dialogue Between Orange and Croppy, "The Grand Mystic Order' and"The Boys of Wexford," - RBW
Ric-A-Dam-Doo, The (Ring-Dang-Doo (III))

DESCRIPTION: A version of "Ring-Dang-Doo (I)" localized to Canada: "The Princess Pat's Battalion They sailed across the Herring Pond... And landed there with the Ric-A-Dam-Doo." The song describes their disorderly conduct and some of the battalion's members

AUTHOR: unknown

EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: soldier derivative war

FOUND IN: Canada

REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, pp. 48-49, "The Ric-A-Dam-Doo" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Ring-Dang-Doo (I)" (euphemism) and references there

NOTES [341 words]: This is obviously a member of the extended family of "Ring-Dang-Doo" songs, but it is entirely about one particular group of soldiers, and largely free of the sexual references in the main entry, so I've split it.

As the song says, the Princess Patricia's Canadian Light Infantry was created in the first world war, named for Princess Patricia of Connaught (1886-1976), the granddaughter of Queen Victoria by her third son Arthur, Duke of Connaught. She later became the Lady Patricia Ramsey. The organizers of the Canadian unit presumably chose to honor her because she was, for a member of Victoria's family, relatively modern and easy to sympathize with.

After World War I, most Canadian infantry units were shut down. According to David J. Bercuson, Maple Leaf Against the Axis: Canada's Second World War, 1995 (I use the 2004 Red Deer Press edition), p. 16, apart from reserves, there were only three active-duty regiments retained, the Royal Canadian Regiment, the Royal 22e Regiment -- and the Princess Patricia's Canadian Light Infantry. It thus retained its coherence all the way until World War II, when one of its battalions was made part of the First Canadian Division -- the first Canadian unit designated for overseas deployment. Because of British and Canadian politics, it was some time before the First Canadian went into combat, but it was one of the units involved in the 1943 invasion of Sicily (Bercuson, pp. 152-153) -- an invasion mentioned in the next-to-last verse of Hopkins-SongsFromTheFrontAndRead's text; one suspects that most of the rest of the song was written before that, when the division, and the Princess Pat's, were stuck in Britain waiting for something to happen. From Sicily, the Canadians went to Italy and became involved in the long slow slog up the peninsula. This was a very difficult, expensive campaign; the Princess Pat's were particularly hard hit in fighting along the "Hitler Line" near Aquino and the Liri River (Bercuson, pp. 187-188). But, like most Canadian units, they fought well. - RBW

Last updated in version 5.0

File: Hopk048

Rich Amerikay [Laws O19]

DESCRIPTION: A young farmer is leaving Ireland. His rich sweetheart urges him not to go to a foreign land, but Ireland is too impoverished for him. Seeing that she cannot change his mind, she at last decides to go with him

AUTHOR: unknown

EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: poverty courting emigration

FOUND IN: Canada(Newf) US(MA)

REFERENCES (3 citations):
Laws O19, "Rich Amerikay"
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 97, "Rich Amerikay" (1 text, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 27, "Wild Amerikay" (1 text, 1 tune)

Roud #1916

CROSS-REFERENCES:
cf. "The Star of Donegal" (plot)

File: LO19
Rich and Rare Were The Gems She Wore

DESCRIPTION: A knight meeting a beautiful lady wearing gems and a gold ring asks why she is not afraid to walk alone in Ireland. She answers: "No son of Erin will offer me harm; For tho' they love woman and golden store, Sir Knight! they love honor and virtue more!"

AUTHOR: Thomas Moore (1779-1852)

EARLIEST DATE: 1846 (Moore-IrishMelodies-1846)

KEYWORDS: virtue beauty gold Ireland patriotic knight

FOUND IN:

REFERENCES (3 citations):
Moore-IrishMelodies-1846, pp. 19-20, "Rich and rare were the gems she wore" (1 text)
O'Connor-OldTimeSongsAndBalladsOfIreland, p. 111, "Rich and Rare Were The Gems She Wore" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 100, "Rich and Rare Were The Gems" (1 text); p. 189, "Rich and Rare Were the Gems She Wore" (1 text, 1 tune)
Roud #V13985

BROADSIDES:
Bodleian, Firth b.28(6a/b) View 6 of 8, "Rich and Rare Were the Gems She Wore", R. March & Co. (London), 1877-1884; also Firth b.26(338), "Rich and Rare Were the Gems She Wore"

NOTES [72 words]: Not one of Moore's hits; Granger's Index to Poetry doesn't mention a single anthology containing the piece, and I know of no traditional collections. Interestingly, however, Edward Harrigan, the New York writer of ethnic plays (for whom see "Babies on Our Block") quotes two lines of this in his book The Mulligans, implying some sort of folk currency. (See Edward Harrigan, The Mulligans, G. W. Dillingham, 1901, p. 51). - RBW

Last updated in version 6.1

File: OCon111

Rich Irish Lady, A (The Fair Damsel from London; Sally and Billy; The Sailor from Dover; Pretty Sally; etc.) [Laws P9]

DESCRIPTION: Sally at first scorns a suitor, then changes her mind and calls for him. She admits that she is dying for love of him. He informs her that he intends to dance on her grave. She takes three rings from her fingers for him to wear while dancing, then dies

AUTHOR: unknown

EARLIEST DATE: 1808 (journal by Hannah Lowell of Plum Island, Massachusetts)

KEYWORDS: courting dying funeral revenge sailor

FOUND IN: US(Ap,NE,MW,Ro,SE,So) Britain(England(South),Scotland(Aber)) Ireland Canada(Newf)

REFERENCES (47 citations):
Laws P9, "A Rich Irish Lady (The Fair Damsel from London; Sally and Billy; The Sailor from Dover; Pretty Sally; etc.)" Bronson 295, "The Brown Girl" (49 versions, but very many of these, #1, #3, #8, #13, #16, #17, #19), #24, #25, #35, #36, #41, #44 are listed by Laws as "A Rich Irish Lady," as is #8 though it mixes with "The Death of Queen Jane"; #2, #5, #10, #15, #20, #21, #29, #32a/b, #34, #37, #38(a), #45, #47, #49 are apparently LP9 as well; #4, #6, #7, #11, #31, #38b, #39, #42 are fragments which appear more likely to be LP9; #14, #22, #23, #27 are fragments identified by Laws with LP9 though this cannot be proved; #9 (from Baring-Gould) is definitely the Child version, and #33, #48 probably; #18 is a fragment that might be part of "Glenlogie"; #26, #28 have no text; #30, #40, #43 might be either

Bronson-SingingTraditionOfChildsPopularBallads 295, "The Brown Girl" (5 versions: #1, #20, #26, #41, #47, of which #41 and #47 are clearly this and some of the others might be)

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #79, p. 1, "The Sailor from Dover" (1 text)
Greig/Duncan6 1219, "The Sailor from Dover," Greig/Duncan8 Addenda, "Waly, Waly, Gin Love Be Bonny" (11 texts, 6 tunes)

Sharp-EnglishFolkSongsFromSouthernAppalachians 44, "The Brown Girl" (7 texts plus 4 fragments, 11 editions, though the "D" fragment at least could be from "Glenlogie"; although listed as Child 295, every full text appears to be Laws P9; some of the fragments might be either)

{Bronson's #17, #16, #14, #18, #42, [F not in Bronson], #36, #35, #41, #46, #22}

Burton/Manning-EastTennesseeStateCollectionVol1, pp. 34-35, "Pretty Sally" (1 text, 1 tune)

Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 418-425, "Sally and Her True Love" (2 text
plus 2 broadside versions, 3 tunes; the "A" text has an artificial happy ending carelessly grafted on}
\{Bronson's #1, #1, #19\}
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 111-118, "A Brave Irish Lady" (5
rexts, 2 tunes; it appears that Laws does not consider one of these versions, probably version E, to
be this song, but it certainly belongs to the same family)
Randolph 40, "Pretty Sally of London" (5 texts plus one fragment, 3 tunes; it is possible that the
fragment is Child #295) \{A=Bronson's #44, B=#24, F=#15\}
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 104-107, "Pretty Sally of London" (1 text, 1 tune --
Randolph's 40F) \{Bronson's #15\}
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 90, "A Brave Irish Lady" (3 texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 90, "A Brave Irish Lady" (3 excerpts, 3
Tunes)
Morris-FolksongsOfFlorida, #177, "The Brown Girl" (1 text, titled "Pretty Sally," listed as Child #295
but properly this piece)
Hudson-FolksongsOfMississippi 27, pp. 128-130, "The Brown Girl" (2 texts, listed as Child #295
but clearly this piece)
Hudson-FolkTunesFromMississippi 8, "The Rich Lady from London (The Brown Girl)" (1 text, 1
tune) \{Bronson's #25\}
Davis-TraditionalBalladsOfVirginia 50, "The Brown Girl" (8 texts plus 2 fragments, all versions of
this rather than Child #295; 3 tunes, all entitled "The Brown Girl"; 1 more version mentioned in
Appendix A) \{Bronson's #42, #31, #23\}
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 59, "The Rich Lady From Dublin" (1 text, 1
tune)
Owens-TexasFolkSongs-1ed, pp. 37-38, "A Rich Irish Lady" (1 text, 1 tune) \{Bronson's #45\}
Owens-TexasFolkSongs-2ed, pp. 40-41, "A Rich Irish Lady" (1 text, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, p. 98, "There Was a Young Lady" (1 fragment;
tune on p. 389) \{Bronson's #38b\}
Brewster-BalladsAndSongsOfIndiana 26, "The Brown Girl" (1 text)
Lomax/Lomax-OurSingingCountry, pp. 160-161, "The Irish Lady" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 244-2426, "The Fair Damsel from London" (1
text from the Green Mountain Songster)
Flanders-AncientBalladsTraditionallySungInNewEngland4, pp. 285-291, "The Irish Lady, or Sally
from London" (2 texts, one of them being from the Green Mountain Songster; 1 tune, lacking lyrics
but said to be this piece)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 52, "Fair Lady of London" (1 text)
Niles-BalladBookOfJohnJacobNiles 64, "The Brown Girl" (1 text, 1 tune, listed as Child 295)
Sharp/Karpeles-EightyEnglishFolkSongs 29, "Fair Sally (The Brown Girl)" (1 text, 1 tune -- a
composite version) \{Bronson's #1\}
Karpeles-FolkSongsFromNewfoundland 24, "Pretty Sally" (2 texts, 2 tunes)
Cox-FolkSongsSouth 114, "Pretty Sally" (4 texts plus mention of 2 more; Laws does not list the "B"
text as belonging here, but it clearly does.)
Bush-FSofCentralWestVirginiaVol3, pp. 45-46, "A Rich Irish Lady" (1 text, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 100-101, "Pretty Sarah" (1 text, 1 tune, which
seems a little confused about who does the rejection but on the basis of lyrics belongs here rather
than with Child 295)
Boette-SingaHipsyDoodle, pp. 42-43, "Pretty Sally" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #19, "The Brown Girl" (1 short text)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 92, "The Sailor from Dover" (1 text, 1
tune) \{Bronson's #10\}
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H72, pp. 374-375, "Am I the
Doctor?" (1 text, 1 tune -- a version with the hatred toned down and with verses reminiscent of
"Glenlogie")
Huntington-SongsTheWhalemenSang, pp. 111-112, "Pretty Sally" (1 text, 1 tune)
Leach-TheBalladBook, pp. 678-680, "The Brown Girl" (2 texts, but "B" is Laws P9)
Aston-Sailor, #70, "Sally and Billy" (1 text)
Darling-NewAmericanSongster, pp. 135-136, "A Rich Irish Lady" (1 text)
Silber/Silber-FolksingersWordbook, p. 146, "A Rich Irish Lady" (1 text)
Olson-BroadsideBalladIndex, ZN2324, "A seaman of Dover, sweet William by name"
NorthCarolinaFolkloreJournal, W Amos Abrams, "Della Adams Bostic: Sweet Singer of Old
Songs," Vol. XXI, No. 3 (Sep 1973), pp. 145-146, "Sweet Sally" (1 text)
NorthCarolinaFolkloreJournal, W. Amos Abrams, "Pure Coincidence -- If Not, Why Not?," Vol. XXI,
Rich Lady Gay, The

DESCRIPTION: "It was of a rich lady she had gold in store. She was loved by the rich and was good to the poor." She meets a ploughboy and gives him a letter. Later she proposes. He says she's "too good for a poor man's wife." They marry. She takes up house-keeping.

AUTHOR: unknown

EARLIEST DATE: c.1975 (recording, Harry Upton)

KEYWORDS: love marriage farming money

FOUND IN: Britain(England(Lond))

Roud #1714

RECORDINGS:

Harry Upton, "The Rich Lady Gay" (on Voice05)

CROSS-REFERENCES:

cf. "Cupid the Plowboy" [Laws O7] (plot)

NOTES [232 words]: Maybe this is related to "Cupid the Plowboy" [Laws O7]. Here is a comparison of Harry Upton's "Rich Lady Gay" on Voice05 with Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland "Cupid the Plowboy [Laws O7]" 79, "The Plowboy" and broadside Bodleian Harding B 11(773) "Cupid, the Pretty Ploughboy":

** Rich Lady Gay:
A rich lady sees a plowboy in the fields and falls in love with him.
She tells him she has a letter for him. He reads it and says it must be for "some other much higher
renowned."
Another day she meets him in the field but he says "you’re too good to be a poor man’s wife"
He admits he loves her.
She agrees to marry him.
They quickly go to church and are married.
She takes up housekeeping and they live happily.

** Cupid the Plowboy:
A rich lady sees a plowboy in the fields and falls in love with him.
She considers writing him a letter and thinks he’ll think her bold; nevertheless, she will do it.
She rejects a wealthy suitor because she loves Cupid, who "has caused me all this pain."
He hears her complaint and says he loves her.
She agrees to marry him.
They quickly go to church and are married.
They have plenty of gold and "each other do adore."
So far I have found no broadside for "Rich Lady Gay." Apparently, neither has Steve Roud.
The motif of the rich woman enjoying wifely chores not common among the wealthy is also in "The
Golden Glove" [Laws N20]. - BS
File: RcRiLaGa

Rich Man and Lazarus, The
DESCRIPTION: "Come all thoughtless people by whom Adam came...." Listeners are reminded of
Lazarus in heaven and the Rich Man in Hell. The song consists mostly of the lecture to the Rich
Man which took place after he died.
AUTHOR: Edward B. Miller?
EARLIEST DATE: 1952 (Brown)
KEYWORDS: religious nonballad punishment Hell
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 55, "Dives and Lazarus" (1 text)
Roud #6567?
CROSS-REFERENCES:
cf. "Dives and Lazarus" [Child 56] (subject) and references there
NOTES [119 words]: Jesus's story of the rich man and Lazarus is found in Luke 16:19-31 (the
Lazarus of John 11, 12 is unrelated).
It's worth remembering that this is not something that actually happened in the Bible; rather, it is a
story Jesus told as a warning.
The status of this piece is extremely dubious; it was reportedly collected from the author. Our
general policy is to exclude such songs. But the whole story comes at so many removes that we
can't prove Miller's authorship (or even, I suspect, his existence).
I nonetheless incline to agree that the song is not traditional; it's too weak.
I don't know if this is the Ed Miller who is also credited with "The Triplett Tragedy," but time and
place make it possible. - RBW
File: BrII055

Rich Man, Poor Man, Beggar Man, Thief
DESCRIPTION: "Rich man, poor man, beggar man, thief, Doctor, lawyer, Indian chief." "Tinker,
tailor, soldier, sailor, Rich man, poor man, beggar man, thief." Or other verses listing occupations.
Often used as a counting rhyme
AUTHOR: unknown
EARLIEST DATE: 1842 (Halliwell); something similar occurs in Caxton's _The Game and Playe of
the Chesse_, c. 1475
KEYWORDS: playparty worker nonballad
FOUND IN: US(MW,SE) Britain(England(North)) New Zealand
REFERENCES (8 citations):
Newell-GamesAndSongsOfAmericanChildren, #42, "Flower Oracles" (1 short text plus excerpts)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 502, "TInker, Tailor...." (1 text)
Baring-Gould-AnnotatedMotherGoose #517 n. 56, pp. 216-217, "(My Belief)"
Rich Merchant in Galway, The

DESCRIPTION: The sorrowful singer says "My love is tall and handsome, well shaped in every limb." Her father, a rich Galway merchant, advertises her 1400 pound fortune and sends her love "to plough the ocean"

AUTHOR: unknown

EARLIEST DATE: 1955 (IRRCinnamond02)

KEYWORDS: grief love separation sea father lover sailor

FOUND IN: Ireland

Roud #6999

RECORDINGS:

Robert Cinnamond, "The Rich Merchant in Galway" (on IRRCinnamond02)

CROSS-REFERENCES:

cf. "Disguised Sailor" (subject)

cf. "The Young Maid’s Love" (subject)

ALTERNATE TITLES:

My Love is Tall and Handsome

NOTES [53 words]: One factor distinguishing this ballad from other imprest-or-sent-away-lover ballads is that it is told by the woman. Cinnamond's version has only two verses but seems complete and, in any case, any additional verses do not seem likely to lead to a happy ending:
"when I think of my darling boy my sorrows do renew." - BS

File: RcTRMiGa

Rich Nobleman and His Daughter, The

DESCRIPTION: "It's of a rich nobleman lately, we hear." He has a daughter, who inherits when he dies. She falls in love with a (plowboy). She and her maid dress up as soldiers and "press" him with a "warrant of love." She appears in her own clothes. They happily marry

AUTHOR: unknown

EARLIEST DATE: 1892 (Broadwood)

KEYWORDS: love courting disguise soldier cross-dressing trick marriage

FOUND IN: Britain(England(South))

REFERENCES (1 citation):

Broadwood-EnglishTraditionalSongsAndCarols, pp. 68-69, "The Rich Nobleman and His Daughter" (1 text, 1 tune)

Roud #1063

CROSS-REFERENCES:

cf. "Caroline and Her Young Sailor Bold (Young Sailor Bold II)" [Laws N17] (plot, lyrics)

NOTES [79 words]: My first glance at this instantly reminded me of "Caroline and Her Young Sailor Bold (Young Sailor Bold II)" [Laws N17]. They are in fact in many ways distinct: The girl's father is already dead, the boy is not actually impressed, and the cross-dressing is a trick. But I suspect that this song (not very widely known) was inspired by the Laws Ballad. Or, perhaps, the longer ballad wore down to the point that the plot no longer made sense, and was rebuilt to become this. - RBW

Last updated in version 2.8

File: LEBC068

DESCRIPTION: The singer has been courted by "a rich old miser" nearly four times her age. She marries him, but he becomes jealous without cause (and beat her). At last she retaliates by breaking a ladle over his head, teaching him to be civil

AUTHOR: unknown
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)
KEYWORDS: marriage age abuse punishment
FOUND IN: Britain(England(South)) US(MW,NE,Ro) Ireland
REFERENCES (7 citations):
Laws Q7, "A Rich Old Miser"
Williams-FolkSongsOfTheUpperThames, p. 304, "The Miser" (1 fragment) (also Williams-Wiltshire-WSRO Mi 545)
Linscott-FolkSongsOfOldNewEngland, pp. 227-229, "The Ladle Song" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 46, "The Battle with the Ladle" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 175, "A Rich Old Miser" (1 text plus an excerpt, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #129, "The Ladle Song" (1 text, 1 tune)
DT 521, LADLESNG
Roud #1004
CROSS-REFERENCES:
cf. "In Duckworth Street There Lived a Dame" (theme of being hit over the head with cookware)
File: LQ07

Rich Wedding Cake, The

DESCRIPTION: The singer is offered a piece of cake. In it are "insides of old concertinas," flute keys, trout hooks...." They "blow a spot off of the side" with a cannon. When he bites into it "my tooth crumbled off on a button Of a trouser rolled up on the waist."

AUTHOR: unknown
EARLIEST DATE: 1958 (Peacock)
KEYWORDS: wedding food humorous talltale
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 92-93, "The Rich Wedding Cake" (1 text, 1 tune)
Roud #6467
RECORDINGS:
Everett Bennett, "The Rich Wedding Cake" (on PeacockCDROM) [one verse only]
CROSS-REFERENCES:
cf. "Trinity Cake" (theme: an inedible cake)
File: Pea092

Rich Widow, The

DESCRIPTION: "I am a rich widow, I live all alone, I have but one daughter And she is my own. Daughter, oh daughter, Go choose you a man, Choose you a good one, Or else choose none."
(The widow marries off her daughter, says she's bound to obey, and wishes her well)

AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)
KEYWORDS: courting mother children marriage playparty
FOUND IN: Britain(Scotland(Bord)) US(NE) Ireland
REFERENCES (5 citations):
Lyle-Andrew-CrawfurdsCollectionVolume2 198, "The Poor Widow" (1 text)
Linscott-FolkSongsOfOldNewEngland, pp. 19-20, "I Am a Rich Widow" (1 text, 1 tune)
Leyden-BelfastCityOfSong 23, "Here's an Oul' Widow" (1 text, 1 tune)
Opie/Opie-TheSingingGame 40, "I Am a Poor Widow" (5 texts)
Newell-GamesAndSongsOfAmericanChildren, #186, "The Rich Widow" (1 text)
Roud #13181
File: Lins019
Richard (Irchard) of Taunton Dean

DESCRIPTION: Herchard/Irchard/Richard courts Miss Jane, saying, "I can reap and I can mow..." and earn his ninepence every day. She replies that she needs silks and satins. He perseveres, saying he has pigs and will inherit more if they marry; she consents

AUTHOR: unknown

EARLIEST DATE: 1846 (Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland); before 1830 (broadside, Bodleian Harding B 17(254a))

KEYWORDS: courting marriage bargaining farming

FOUND IN: Britain(England(South),Scotland(Aber))

REFERENCES (7 citations):
- Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Song #19, pp. 201-203,247-250, "Richard of Taunton Dean, or Dumble dum deary"; pp. 247-249, "Dicky of Ballyman, (Irish version of Dumble dum deary)" (2 texts)
- Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 369-373, "Richard of Taunton Dean" (1 text plus a text of "Dicky of Ballyman" in the noted)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #163, p. 1, "The Minister's Daughter Jean," "The Parson's Daughter Jean" (2 texts)
- Greig/Duncan4 821, "The Minister's Daughter Jean" (3 texts, 2 tunes)
- Broadwood/Maitland-EnglishCountySongs, pp. 166-167, "Young Herchard" (1 text, 1 tune)
- Williams-Wiltshire-WSRO Wt 386, "Dick of Taunton Dene" (1 text)
- Karpeles-TheCrystalSpring 110, "Dicky of Taunton Dean" (1 text, 1 tune)

ST RcIOTD (Full)
Roud #382

RECORDINGS:
- Aunt Fanny Rumble, "Richard of Taunton Dean" (on Lomax41, LomaxCD1741)
- Tony Wales, "Richard of Taunton Dean" (on TWales1)

BROADSIDES:
- Bodleian, Harding B 17(254a), "Richard of Taunton Dean" ("Last new year's day, as I have heard"), T. Birt (London), 1828-1829; also Harding B 11(1343), "Richard of Taunton"; Harding B 25(1617), Harding B 17(253b), Harding B 11(3271), Harding B 25(1619)[mostly illegible], "Richard of Taunton Dean"

CROSS-REFERENCES:
cf. "Lucindy, Won't You Marry Me?"

ALTERNATE TITLES:
- On New Year's Day
- Dick of Taunton Dean

NOTES [153 words]: Greig: "Version A ["The Minister's Daughter Jean"] retains the English style and language, while B ["The Parson's Daughter Jean"] shows the Scotticising process."
Without exception, the Greig/Duncan4 and Bodleian texts have Richard rejected (broadside Bodleian Harding B 17(254a): "Dick's compliments were so polite, That all the family laughed outright: So when he had no more to say, He mounted old Dobbin and rode away"; Greig/Duncan 821C ends "Your answer, Jean, is quite a treat I'm happy for once at my defeat If this be all you've got to say I'll bid you goodnight for I must away.")
From an undated flier "English Folk-Songs given by the London Glee Singers" [with words to the song]: "An old Somersetshire Folk-Song dating probably from 1716." From The Library of Congress American Memory Courtesy of the Special Collections Department, University of Iowa Libraries.
Search on the flier title as shown here. - BS

Last updated in version 5.0
File: RcIOTD

Richard and I

DESCRIPTION: The singer loves poor Richard. Her parents will have him transported if she insists on marrying him. On "the day we had planned to wed" he is taken and sent to Van Dieman's land. She and her servant girl go to Van Dieman's land. She and Richard marry.

AUTHOR: unknown

EARLIEST DATE: 1954 (Creighton-MaritimeFolkSongs)

KEYWORDS: love marriage reunion separation abduction transportation family

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Richardson's Farewell

DESCRIPTION: "Injured Boston now awake While I a true confession make...." The singer, called "the Informer," got a "wretch of wretches" with child, but the crime was blamed upon a Parson. The singer confesses to every other evil and bids farewell

AUTHOR: unknown

EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)

KEYWORDS: pregnancy crime punishment execution clergy betrayal

FOUND IN: US

REFERENCES (1 citation):
Burt-AmericanMurderBallads, pp. 179-181, "(The LIFE and humble CONFESSION of Richardson the Informer" (1 text); also p. 182, (no title) (a fragment of another broadside about Richardson)

NOTES [101 words]: This is one of those items that belongs in a bad songs contest. Ebenezer Richardson came to be known as "The Informer" during the 1760s as the American colonies tried to avoid British imports, and in the struggles of the time, Richardson accidentally shot and killed a boy named Christopher Sneider. Richardson was sentenced to death, but he eventually was pardoned.

The outraged populace could do nothing but pin every crime, natural and unnatural, on the fellow while dreaming of hanging him. This broadside is the result -- and it's as much a crime against humanity as anything Richardson ever did. - RBW

File: Burt179

Richie Story [Child 232]

DESCRIPTION: An Earl's daughter is courted by one or more noble lords, but loves none but her father's servant, Richie Story. He tries to dissuade her by pointing out his poverty. At last he gives in. She goes with him and is set to work in his household

AUTHOR: unknown

EARLIEST DATE: 1803 (Skene ms.)

KEYWORDS: nobility love poverty servant courting family elopement

FOUND IN: Britain(Scotland(Aber)) Canada(Mar)

REFERENCES (7 citations):
Child 232, "Richie Story" (9 texts, but the text in the appendix is "When Will Ye Gang Awa'? (Huntingtower)" [Laws O23])
Bronson 232, "Richie Story" (9 versions, but #9 is "When Will Ye Gang Awa'? (Huntingtower) [Laws O23], and #7 and #8 may be as well)
Bronson-SingingTraditionOfChildsPopularBallads 232, "Richie Story" (2 versions: #3, #7)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #99, p. 2, "Richard's Lady"; #95, p. 1, "Richie's Lady" (2 texts plus 1 fragment)
Greig/Duncan5 1051, "Richie Story" (7 texts plus a single verse on p. 633; 4 tunes plus two bars on p. 634)
Leach-TheBalladBook, pp. 592-593, "Richie Storie" (1 text)
DT 232, RICHILAD*

Roud #97

CROSS-REFERENCES:

Notes [3067 words]: Child considers "The Duke of Athol" (="Huntingtower," Laws O23) to be a relative of this song, probably a rewrite. It should be noted, however, that the plots are by no
Incest, yes, homosexuality, no). As a matter of fact, children by two different mothers, and not even his enemies, who blackened his name in every way. That leaves Richard III. He was, unquestionably, both fertile and heterosexual (since he left three.

Of course, if the Richard involved isn't Richard I, our problem becomes worse, because there were only two other English Kings named Richard. Richard II was married very early in life, and his first marriage with Anne of Bohemia was singularly -- almost unbelievably -- happy (SaulII, p. 456). When Anne died while still in her twenties, Richard almost at once contracted a marriage to six-year-old Isabella of France (SaulII, p. 457). There are no reports of illegitimate children. Richard II never visited England; Ashley, p. 527. Boyd, p. 258, says that she was the first and only Queen of England never to set foot in the country). Richard himself was in the country for only about six months in his ten year reign; the rest of the time, he was on crusade or fighting in France. What's more, according to OxfordCompanion, p. 803, he was only twice in England even before he became king. There simply was no "time" for him to be chasing girls. Nor did he speak English to enable him to talk to English girls. (OxfordCompanion, p. 803 -- although an Earl's daughter in Richard's time would probably speak Norman French just as Richard did).

Of course, if the Richard involved isn't Richard I, our problem becomes worse, because there were only two other English Kings named Richard. Richard II was married very early in life, and his first marriage with Anne of Bohemia was singularly -- almost unbelievably -- happy (SaulII, p. 456). When Anne died while still in her twenties, Richard almost at once contracted a marriage to six-year-old Isabella of France (SaulII, p. 457). There are no reports of illegitimate children. Richard II is, it seems to me, impossible as a subject of this ballad.

That leaves Richard III. He was, unquestionably, both fertile and heterosexual (since he left three children by two different mothers, and not even his enemies, who blackened his name in every way they could, accused him of homosexuality. Incest, yes, homosexuality, no). As a matter of fact,
there is reason to think that his illegitimate daughter Katherine was fathered while he was "in hiding," since his older brother Edward IV had been temporarily deposed. There is also a curious incident in Richard's career in which he had to go dig up his future wife, Anne Neville, who had been hidden by her sister and brother-in-law. (For details on all this, see the notes to "The Babes in the Woods," which are so huge that I'm not going to repeat all the citations.) Both Richard's affair with the mother of Katherine and his search for his wife have points of contact with this story. Plus, in a most interesting twist, Richard in the last years of the reign of King Edward IV spent most of his time handling affairs in the north of England. Ross -- who is not friendly to Richard -- declares on p. 44 that "Richard III is unique among medieval English kings in the extent of his connections with the north of England. By 1483 he had come to know the region and its people more thoroughly than any of his predecessors.... His wife and future queen, Anne Nevill, was heiress to the great northern connections of her family, stretching back for more than a century.... Further, Edward IV had made Richard heir to the Nevill affinity through the systematic grants to him of land and office formerly held by [Anne's father Richard Neville, Earl of] Warwick. By 1483 he had become the dominant figure in England north of the Trent."

Kendall, who is pro-Richard, has a more than fifty page section in his biography which he titles "Lord of the North" (pp. 122-180). Specifically (Kendall, p. 125), Richard was in charge of the West Marches toward Scotland; the East and Middle Marches being the charge of Henry Percy, Earl of Northumberland (who was under Richard's authority but maintained his county's internal affairs). In other words, not only was Richard's power base in the north, but of the two northernmost counties, *he was in charge of Cumberland* (which is not Cumbernaud, but close), while the Earl of Northumberland ran Northumberland.

Dockray, pp. 112-113, catalogs grants made to Richard (at that time still Richard Duke of Gloucester) by his brother Edward IV. In 1471, he was given Penrith in Cumberland as well as properties in Yorkshire. In 1472, he was made Keeper of the Forests north of the Trent (giving authority in Cumberland). In 1475 he was made Sheriff of Cumberland for life. In 1478 he was Warden of the West Marches. In 1480, he was King's Lieutenant in all the north, and commissioner of array for Cumberland and other counties.

As Pollard puts it on p. 81, "[Richard's] achievement was recognized and rewarded in February 1483 by the creation for him of a county palatine comprising Cumberland and a large stretch of south-west Scotland which it was his declared intention to conquer." Thus we have a perfect fit of the surviving details: In Child's "F," we have Richie the ruler of "Cumbernaud," easily confused with Cumberland. In the unprinted Child text, he is King of England -- in other words, King Richard. And we know from history that Richard III, ruler of Cumberland, searched among servants to recover his future wife Anne Neville (Kendall, p. 126). If these portions of the ballad are original and integral, then the king almost has to be Richard III (who also has the advantage of being the most recent King Richard, and the one about whom a ballad most easily would survive).

What's more, Anne Neville had earlier been married to Edward, the Lancastrian Prince of Wales (Ross, p. 18), although the marriage pretty definitely was not consummated. And, since she had no brothers, she was half-heir, with her sister Isabel, of the richest property of England (her father, in addition to being Earl of Warwick by marriage, had been Earl of Salisbury by descent, and according to OxfordCompanion, p. 968, held two other earldoms as well). Once Isabel married the Duke of Clarence, Anne became the most eligible heiress in the country -- half the lords in England must have been sniffing after her, which again fits the story perfectly.

Except -- would anyone want to tell such a tale of a king who came to be portrayed as the worst monarch in English history? The villification was unfair, to be sure (even the anti-Richard Ross says on p. 228 that "No one familiar with the careers of King Louis XI of France, in Richard's own time, or Henry VIII of England, in his own country, would wish to cast any special slur on Richard, still less to select him as the exemplar of a tyrant") -- but so what? It's the reputation that matters in ballads.

Or was that why the name of Richard was cut out of most versions of the ballad? Once again, however, we must add a caution -- and a complicated one. Most versions of the song in Child refer to the Earl of Wigton. Wigton was, for starters, a Scots earldom. But even if we ignore that, it did not exist at a time when there was a King Richard. Poking around on the Internet, it existed briefly from 1341-1372, when Edward III was King of England, after which the property went to the Douglasses and the title in effect died. The title was revived by James VI and I, but this is after the death of Richard III. It was given to the Fleming family, who also held the lordships of Biggar and -- notably -- Cumbernault. So this almost has to be the family referred to in the song. And, indeed, Child quotes Hunter referring to an event of 1673 which almost has to be this incident. Child's conclusion is that the story of the courtier being a King is an accretion, and this is likely true. But, given the excellent fit of the details to the real situation of Richard III, I think we must allow at
leat the possibility that a portion of an earlier song about Richard III and Anne Neville came to be grafted on to a more recent song about the Flemings of Wigton.

ADDENDUM: Richard I's sexuality

For much of the Twentieth Century, it was generally accepted that Richard I was homosexual. The evidence is equivocal. There are tales of him wildly chasing women (McLynn, p. 93; Tyerman, p. 258). He reportedly had an illegitimate son, Philip of Cognac (Ashley, p. 526), but that's nothing compared to his father's and brother's records of bastards. We don't even know who was the boy's mother; the evidence of his existence strikes me as inadequate to prove Richard was the father. Markale, p. 58, says of this that "It was a certainty that Richard was capable of procreating; he had a bastard son from his youth, probably the result of a moment of straying, for he was staunchly homosexual" -- and adds that his mother did not want him to marry the French princess Alice because Eleanor knew the marriage would fail. (But I note that Markale is very much a scandal-monger.)

On the flip side, Richard did not marry until he was in his thirties, and other than the mother of Philip of Cognac, he had no known mistresses. Nor did he have any children by his wife Berengeria. Saul3, p. 161, says that they spent much of their married life apart, seemingly because Richard desired it so. This is one of the props of the claim that he was homosexual. The other, according to Gillingham, p. 161, is that a hermit once told him "Remember the destruction of Sodom and abstain from illicit acts." Richard later did a penance for those "illicit acts" -- according to Boyd, p. 258, he was flogged in his underwear.

Gillingham goes on to vigorously deny that the Old Testament links the destruction of Sodom to homosexuality. He is right in the sense that there are many mentions outside the Pentateuch of the destruction of Sodom, and few of them make reference to that city's sexual practices. In Genesis 18:21, God merely refers to an "outcry" against Sodom and Gomorrah. But we have only one explicit description of sin in Sodom, and the sin is unquestionably homosexuality (Genesis 19:5). What's more, the men of Sodom want to rape two angels/messengers of God who had been sent to investigate Sodom's crime (Genesis 19:1). This is the only sin the messengers could have witnessed directly. I could build a case that the crime of Sodom was not homosexual but rather homosexual rape -- but that it involved homosexuality is pretty much beyond doubt. So, e.g., Owen, p. 91, is sure that the hermit charged Richard with homosexuality although he is not sure the charge is true, and Tyerman, p. 258, also seems to think that this is what the hermit meant although Tyerman strongly doubts the charge.

We also have a report that at one time he was pushed to go and live with his wife (Lofts, p. 39). But this doesn't automatically mean that he had rejected her, just that he liked to be where heads were being bashed.

I would add two other points, although each is pretty minor: When Richard went on crusade, he appointed as one of his justiciars William Longchamp, described by Gillingham, p. 218 as "small, ape-like and excessively fond of boys." (McLynn, p. 136, also mentions that Longchamp was "pilloried as a simian paedophile," although in his zeal to deny Richard's homosexuality, he also seems to deny Longchamp's.) Obviously a heterosexual king might appoint a homosexual bishop to a high post -- but it's probably more likely that a homosexual king would do so. Especially since Longchamp was anything but a good official; despite having a good income from his bishopric, he had sticky fingers, and was a nepotist, appointing relatives to many posts (McLynn, pp. 132-133). According to William of Newburgh, he was as grasping as if he had two right hands (Boyd, p. 249). Also, Saul3, p. 168, says that Richard was a strong supporter of monasteries and monasticism. A heterosexual king might of course feel that way -- but a homosexual king might be unusually supportive of organizations devoted to repressing ordinary sexuality.

And it's not absolutely clear, if Richard were homosexual, that we would have heard about it. The strong suggestion is that King William II Rufus was homosexual, but the chronicles don't say so. Edward II was accused of homosexuality, but even in his case, the word was rarely made explicit. Gillingham, who sounds to me like a bit of a homophobe, loudly denies Richard's homosexuality on p. 162, and claims there were no references to it prior to 1948. OxfordCompanion, p. 804, accepts Gillingham's arguments. Tyerman, p. 258, says that "almost nobody suggested that Richard was a homosexual until the mid-twentieth century." Harvey, p. 66, thinks Richard fell in love with Berengeria at first sight -- but while this obviously makes him heterosexual, it doesn't explain why he spent most of his life separated from her. McLynn, pp. 92-93, admits that there is some
evidence for homosexuality, but denies the significance of most of it (certainly most of it is fairly ambiguous) and comes down hard against homosexuality. Ashley, p. 525, is wishy-washy. Runciman, writing probably in the 1940s when such references could have resulted in censorship, goes out on a limb to say Richard's "own tastes did not lie in the direction of marriage." Warren-John, p. 43, says Eleanor "bullied" Richard into marrying Berengeria, and also says that John until then thought it "inevitable" that Richard would die childless -- implying that he never expected Richard to marry, or have children by his wife. Markale, p. 54, brands Richard homosexual without qualification and without seeing need even to justify the statement (but shows in other areas a tendency to accept scandalous gossip as true). Boyd, p. 230, declares that Richard had "no desire for a wife."

I have to say that none of the evidence, in either direction, is convincing. Most of the statements of Richard's carnal exploits could in fact refer to his men. But the only direct evidence of homosexuality is the hermit's claim, which might be false. So I don't think we can definitively say whether he was heterosexual, homosexual, bisexual -- or asexual. The one thing that seems clear is that he spent very little time actually courting women, which makes it difficult to see him as the hero of this ballad. As McLynn says on p. 52 (quoting Gerald of Wales), Richard "cared for no success that was not reached by a path cut by his own sword and stained with the blood of his adversaries." - RBW

Bibliography

- Ashley: Mike Ashley, British Kings and Queens, Barnes & Noble, 2000 (originally published as The Mammoth Book of British Kings and Queens, 1998)
- Harvey: John Harvey, The Plantagenets, 1948, 1959 (I use the 1979 Fontana paperback edition)
- Saul II: Nigel Saul, Richard II (a volume in the Yale English Monarchs series), Yale, 1997

Last updated in version 4.1
File: C232

Richlands Women Blues

DESCRIPTION: Her husband is gone for a while and she is all dressed up and ready to go with the first "dude" that will take her in a car. "Hurry down sweet daddy, Come blowing your horn, If you
come too late, Sweet mama will be gone"
AUTHOR: unknown
EARLIEST DATE: 1963 (MJHurt04)
KEYWORDS: infidelity clothes colors hair drink nonballad wife
FOUND IN:
REFERENCES (1 citation):
DT, RICHLAND
RECORDINGS:
Mississippi John Hurt, "Richlands Women Blues" (on MJHurt04)
File: DTricla

Richmond is a Hard Road to Travel

DESCRIPTION: Singer, ostensibly a soldier in the Union army, sings of the difficulties involved in attempting to capture Richmond, VA. The Union generals have all failed badly. The singer wonders who will try next, as the Confederates, "fight like the devil"
AUTHOR: John R. Thompson? / Music: Daniel Emmett
EARLIEST DATE: 1863 (sheet music published by A. E. Blackmar, according to Silber-
SongsOfTheCivilWar)
LONG DESCRIPTION: Singer, ostensibly a soldier in the Union army, sings of the difficulties involved in attempting to capture Richmond, VA. McDowell is defeated by Stonewall Jackson, Fremont gets lost, Banks loses his supplies, the Galena, Monitor and Naugatuck are driven off, McClellan finds it hard going. Lincoln issues his Emancipation Proclamation, Pope is defeated at the second battle of Manassas, and Burnside's men are slaughtered. The singer wonders who will try next, as the Confederates, "fight like the devil"
KEYWORDS: battle Civilwar war derivative
FOUND IN: US
REFERENCES (3 citations):
Silber-SongsOfTheCivilWar, pp. 331-334, "Richmond Is a Hard Road to Travel" (1 text, 1 tune)
Thomas-BalladMakingInMountainsOfKentucky, p. 67, (no title) (1 short text, perhaps this though it refers to Jordan rather than Richmond; it looks like a mix of the original and the parody)
DT, RCHMDNDR *
RECORDINGS:
New Lost City Ramblers, "Richmond is a Hard Road to Travel" (on NLCREP4)
BROADSIDES:
LOCSinging, as111720, "Richmond a Hard Road to Travel" or "The New Jordan," unknown, 19C
CROSS-REFERENCES:
cf. "Jordan Am a Hard Road to Travel" (original song, tune)
SAME TUNE:
Jordan Am a Hard Road to Travel (File: R305)
NOTES [1105 words]: This parody of Emmett's "Jordan Am a Hard Road to Travel" was composed by an anonymous Confederate sympathizer, probably around 1864. - PJS
Actually, it was 1863. This is shown by the sheet music -- but also by the fact that the last battle mentioned is Fredericksburg (late 1862).
The verse which refers to McDowell is perhaps somewhat deceptive; Irvin McDowell was the first commander of what would later be the Army of the Potomac, and led it to defeat (over his protests) at First Bull Run/Manasses (July 21, 1861). The Confederates were commanded by Joseph E. Johnston, who arrived just before the battle with four brigades from the Shenandoah Valley, but the local commander was P.G.T. Beauregard, who usually gets most of the credit. (Though the real problem for the Unionists was that their troops were utterly raw.) Stonewall Jackson was only a brigade commander at Bull Run; his steadiness helped save the Confederates, but affected the overall battle only slightly.
"Wooley-Horse" Frémont and Nathaniel P. Banks commanded forces in the Shenandoah Valley in the Spring of 1862. Neither was competent, and there was no overall Valley strategy or commander, and as a result Stonewall Jackson was able to outmaneuver both (battles such as Kernstown, Mar. 23, 1862, though this was not part of the Valley Campaign proper, and a tactical defeat for the Confederates; McDowell, May 8, 1862; Front Royal, May 23; Winchester, May 25; Cross Keys/Port Republic, June 8-9).
Banks is called "Commissary Banks" because his supply wagons provided so much sustenance to Jackson's soldiers.
The verse about the 1862 campaign on the James River (mentioning the *Galena*, the *Monitor*, and the *Naugatuck*) also tells only part of the story -- omitting, e.g., the whole story of the blockade of Hampton Roads, including the battle of the *Monitor* and the *Merrimac/Virginia* (for these, see "The Cumberland Crew" [Laws A18]).

Drewry's Bluff was a high head above the James River below Richmond. It was the key position guarding Richmond against river assault. Union ships started in this direction early in the Peninsular Campaign, but no serious assaults could be contemplated until the waters of Hampton Roads were safe for Union vessels.

It was only after Norfolk was captured and the *Merrimac* scuttled (May 11) that the Federals were able to sail in force up the James River toward Richmond. The battle at Drewry's Bluff took place on May 15, 1862. The fleet included the new light ironclad *Galena* as well as the *Monitor*. (The *Naugatuck* was a non-ironclad, and of no particular account; in any case, according to Stephen W. Sears, *The Gates of Richmond: The Peninsula Campaign*, Houghton Mifflin, 1992, one of her big guns soon burst and she was out of action) The *Galena* was anchored below the guns on the bluff -- but her armor platting was not up to the job, and she had to retire damaged after using up her ammunition. The problems with her armor proved so bad that it was later removed and she served the rest of the war as a wooden boat. James L. Nelson, *Reign of Iron: The Story of the first Battling Ironclads, the Monitor and the Merimack*, Perennial, 2004, p.89, records an officer writing of her, "She is not shot-proof; ball came through, and many men were killed with fragments of her own iron."

This was hardly a surprise; Sears, p. 94, says: "The *Galena* was something of a makeshift, a conventional wooden gunboat with layered armor made of iron bars and plates bolted to the sides. She looked to a Union nurse 'like a great fish with iron scales.' Flag Officer Goldsborough was appalled when he first saw the *Galena*, calling her 'a most miserable contrivance' and refusing to send her into action until shields of boilerplate were installed inside the bulwarks to prevent the armor-securing nuts from flying off from the concussion of a hit and decimating the gun crews. Even with the improvement, Goldsborough said, 'She is a sad affair.'"

The *Monitor* also tried to take part in the attack on the Bluff, but her turret-mounted guns could not elevate enough to hit the target. (The other ships also had trouble in this regard.)

Thus the real moral of this story was not that the Union ships were inferior (in fact, their performance was better than Confederate equivalents) but that seagoing vessels were not equipped to assault land targets well above river level.

The reference to McClellan and the Peninsula is a reference to the Peninsular Campaign of March-July 1862. McClellan took the Army of the Potomac by sea down to the "Peninsula" between the James and York rivers, and set it marching northwest to Richmond. He was delayed for a long time at Williamsburg, where he prepared a regular siege -- but the defender there was Magruder, not Longstreet.

The Peninsular Campaign ended when Robert E. Lee (newly appointed to command the Army of Northern Virginia) tricked McClellan to giving up the siege of Richmond in the Seven Days' Battles (June 25-July 1). It was here that Longstreet (then a senior division commander) and the Hills (A.P. Hill and D. H. Hill, also division commanders) first came to prominence.

Pope is John Pope, appointed to command large portions of McClellan's forces after the Peninsular campaign. He managed to produce an amazing amount of bombast about having his headquarters in the saddle and seeing the enemy's backs -- but had his forces enveloped and smashed at Second Bull Run (August 29-30, 1862). Pope was relieved and sent west.

The song omits the Battle of Antietam (September 17, 1862), in which McClellan threw back Lee's ill-advised invasion of Maryland, returning to the plot at the Battle of Fredericksburg (December 12, 1862), at which the new Federal commander Ambrose Burnside threw pontoon bridges across the Rappahannock River in order to attack Lee in a prepared defensive position. The result, unsurprisingly, was a slaughter.

The song concludes by asking who would be next; the answer was Joseph Hooker, who lost the Battle of Chancellorsville. He was succeeded by George Meade, who won Gettysburg and kept command of the Army of the Potomac until the end of the war.

The attribution of the words to John R. Thompson is based on E. Lawrence Abel, *Singing the New Nation: How Music Shaped the Confederacy, 1861-1865*, Stackpole, 2000, p. 121. He reports that Thomson was the editor of the *Southern Literary Messenger*. This is apparently based on the 1863 sheet music, and we know how dubious those claims can be.... Abel observes that the poem gives most of the credit for the eastern victories to Stonewall Jackson rather than Robert E. Lee. - RBW
Richmond on the James

DESCRIPTION: The women mourn the fine men slain "On a blood-red field near Richmond, Richmond on the James." A soldier lies dying as his life-long comrade sadly watches. The dying man sends tokens to his family and sweetheart

AUTHOR: unknown
EARLIEST DATE: 1923 (Peters-FolkSongsOutOfWisconsin)
KEYWORDS: battle Civilwar death farewell
HISTORICAL REFERENCES:
1862 - Peninsula Campaign. The Union army approaches Richmond for the first time, only to be repelled by Robert E. Lee in the Seven Days' Battles
1864-1865 - Grant's campaign against Petersburg and Richmond, eventually leading to the fall of the city

FOUND IN: US(MW,NE)
REFERENCES (3 citations):
Peters-FolkSongsOutOfWisconsin, pp. 229-230, "Richmond on the James" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 64, "Richmond on the James" (1 text, 1 tune)
DT, RICHJAME*

Roud #4811

NOTES [37 words]: The notes in Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl speculate that this is an offshoot of "The Dying Ranger" [Laws A14]. This is possible, but no more than that; songs like this are a dime a dozen. - RBW
Last updated in version 2.6
File: Wa064

Rick Rick Toe

DESCRIPTION: "Rick, rick, toe, Here I go, If I miss, I come to this." Or "Tip, tap, toe," or "Tit, tat, toe," etc. Or "Tic, tac, toe, My first go, Three jolly (butcher) boys, All in a row. Stick one up, Stick one down, Stick one in the old man's crown."

AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 150, "(Tic, tac, toe)"; "(Rick, rick, toe)"; "(Tip, tap, toe)"; "(Tit, tat, toe)" (4 texts)
CROSS-REFERENCES:
cf. "Ticky-Tack-Too" ("Tic Tac Toe" lyric)
cf. "Tic-Tac" ("Tic Tac Toe" lyric)
cf. "The Cobbler (III)" ("Tic Tac Toe" lyric)

File: SuSm150A

Riddles Wisely Expounded [Child 1]

DESCRIPTION: A knight arrives to court three sisters. The youngest goes to bed with him. He promises to marry her if she can answer his riddles. She does, and he either marries her or is revealed as the Devil.

AUTHOR: unknown
EARLIEST DATE: before 1680 (broadside, Bodleian 4o Rawl. 566(193)); c. 1450 (ms. Bodleian Rawlinson D.328)
KEYWORDS: courting Devil riddle marriage family questions MiddleEnglish
FOUND IN: US(Ap,NE,SE,So) Britain(England(North,West,South),Scotland) Jamaica
REFERENCES (41 citations):
Child 1, "Riddles Wisely Expounded" (5 texts)
Bronson 1, "Riddles Wisely Expounded" (7 versions)
Bronson-SingingTraditionOfChildsPopularBallads 1, "Riddles Wisely Expounded" (4 versions, #1, #3, #4, #5)
Lyle-Andrew-CrawfursCollectionVolume1 45, "The Unco Knicht's Wooing" (1 text)
Broadwood/Maitland-EnglishCountySongs, pp. 6-7, "There Was a Lady in the West"; Broadwood/ Maitland-EnglishCountySongs, p. 7, "The Three Sisters" (1 text plus 1 fragment, 2 tunes)
Williams-FolksSongsOfTheUpperThames, p. 37, "The Knight" (1 text) (also Williams-Wiltshire-WSRO Wt 320)
Gundry-CanowKernow-SongsDancesFromCornwall, p. 6, "The Three Sisters" (1 text, 1 tune) {Bronson's #4}

Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 429-430, "Riddles Wisely Expounded" (scraps and notes only)
Flanders-AncientBalladsTraditionallySungInNewEngland1, pp. 45-50, "Riddles Wisely Expounded" (1 text plus two riddle fragments possibly associated with this, 1 tune); also pp. 299-315, "Captain Wedderburn's Courtship" (3 texts plus two fragments, 5 tunes; the "A" text and the F fragment and tune are mixed with "Riddles Wisely Expounded")
Leach-TheBalladBook, pp. 47-51, "Riddles Wisely Expounded" (3 texts)
Leach-HeritageBookOfBallads, pp. 13-15, "Riddles Wisely Expounded" (1 text)
McNeil-SouthernFolkBalladsVol2, pp. 116-118, "The Devil's Nine Questions" (1 text, 1 tune)
Davis-TraditionalBalladsOfVirginia 1, "Riddles Wisely Expounded" (1 text; 1 tune entitled "The Devil's Nine Questions" and lacking the plot; the text is almost all riddles) {Bronson's #5}
Davis-MoreTraditionalBalladsOfVirginia 1, pp. 1-7, "Riddles Wisely Expounded" (1 text plus an excerpt from another, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 316, "Child Riddles" (1 text, 1 tune, lacking the plot but very close to the Davis-TraditionalBalladsOfVirginia version)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 1, "Devil's Nine Questions" (1 text)
Wells-TheBalladTree, pp. 169-170, "The Devil's Questions" (1 text, 1 tune)
Quiller-Couch-OxfordBookOfBallads 9, "The Riddling Knight" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 4, "Riddles Wisely Expounded" (2 texts)
Grigson-PenguinBookOfBallads 10, "Riddles Wisely Expounded" (1 text)
Niles-BalladBookOfJohnJacobNiles 1, "Riddles Wisely Expounded" (3 texts, 3 tunes, but only the first, "The Devil's Questions," is Child 1)
Lomax-FolkSongsOfNorthAmerica 86, "The Devil's Nine Questions" (1 text, 1 tune)
Chase-AmericanFolkTalesAndSongs, pp. 110-111, "The Devil's Questions" (1 text, 1 tune)
Hodgart-FaberBookOfBallads, p. 25, "Riddles Wisely Expounded" (1 text)
Botkin-TreasuryOfSouthernFolklore, p. 717, "The Devil's Nine Questions" (1 text, 1 tune)
Abrahams/Foss-AngloAmericanFolksongStyle, pp. 86-87, "The Devil's Nine Questions" (1 text, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, p. 3, "The Devil's Questions" (1 text, 1 tune)
Boette-SingaHipsyDoodle, p. 36, "Nine Questions" (1 text, 1 tune)
Chappell/Wooldridge-OldEnglishPopularMusic II, pp. 80-81, "Lay the Bent to the Bonny Broom" (1 tune, partial text)
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 56-57, "Lay the Bent to the Bonnie Broom" (1 text, 1 tune) {cf. Bronson's #1 and its comments on Bruce/Stokoe}
Jekyll-JamaicanSongAndStory 7, "The Three Sisters" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 18-19, "Riddles Wisely Expounded" (1 text)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 23-24, "Riddles Wisely Expounded" (1 text)
Olson-BroadsideBalladIndex, ZN2508, "There was a Lady of the North-Country"
DT 1, JNFRGNTL BONBROMQ* DEVLNINE *
Brown/Robbins-IndexOfMiddleEnglishVerse, #4169
DigitalIndexOfMiddleEnglishVerse #6685
ADDITIONAL: Karin Boklund-Lagopolou, _I have a yong suster: Popular song and Middle English lyric_, Four Courts Press, 2002, pp. 75-76, "(Inter Diabolus et Virgo)" (1 text)
Walter de la Mare, _Come Hither_, revised edition, 1928; #343, "There Was a Knight" (1 text)
MANUSCRIPT: Oxford, Bodleian Library, MS. Rawlinson D.328 (Bodleian 15444), folio 174 (the "Inter diabolus et virgo" text that is in Child's Addenda)
ST C001 (Full)
Roud #161
RECORDINGS:
Texas Gladden, "The Devil's Nine Questions" (AFS 5231 A1; on USTGladden01) {Bronson's #6}
"A Noble Riddle Wisely Expounded" or "The Maids Answer to the Knights Three Questions" by F. Coles (London), 1674-1679; also Douce Ballads 2(168b), "A Noble Riddle Wisely Expounded" or "The Maids Answer to the Knights Questions"

Cross-references:
- cf. "I Gave My Love a Cherry" (riddles theme)

Same tune:
- "Lay the Bent to the Bonny Broom" (tune, per broadsides Bodleian 4o Rawl. 566(193) and Douce Ballads 2(168b) -- though that may be just the "tune name" for this song)

Alternate titles:
- Jennifer Gentle
- There Was a Man Lived in the West

Notes [830 words]: This ballad is also, as "Sven Nordmand," found in Danish tradition.

"Lay the Bent to the Bonny Broom", cited in Chappell/Wooldridge-OldEnglishPopularMusic, should not be confused with the version of "The Twa Sisters" that uses those words as a refrain. - PJS

In addition to the "Inter Diabilius et Virgo" text described below, Rollins, p. 170, #1959 is "A noble riddle, wisely expended" (registered March 1, 1675), which is thought to be this song although it's obviously beyond proof.

Chambers, p. 153, cites this as one of the two oldest verifiable popular ballads in the Child canon ("Robin Hood and the Monk" being the other). Both are found in manuscripts believed to date from c. 1450 -- in this case, Bodleian Rawlinson D.328. There are of course earlier pieces which have been claimed as ballads ("Judas," "St. Stephen and Herod," "Robin and Gandelyn"), but Chambers thinks the description misapplied in those cases. And certainly each of the three has un-ballad-like characteristics. Given that "Robin Hood and the Monk" [Child 119] appears never to have been found except in that one manuscript, "Riddles" is thus arguably the oldest ballad to have survived into the modern era of collecting. Fitting, then, that it is Child #1.

The caution is that Chambers is lumping the dialog "Inter diabilus et Virgo" with this (see Chambers, p. 156; to be fair, Child also included it). Given that that is mostly a riddle song, and our earliest riddle song is "I Gave My Love a Cherry" (sometimes lumped with "Captain Wedderburn's Courtship"), there is a real question of whether the two can be linked.

The article on this song by J. Barre Toelken makes the interesting observation that many of the riddles in this and other riddle songs permit of two answers, one clean (and hence safe for the woman) and one evil or sexually suggestive. Thus the woman must not only answer but give the safe answer.

Thompson, p. 43, says that the folk motif of the Devil's Riddles (his #812) is particularly common in Germany and the Baltic countries.

Bronson, pp. 97-98, makes another interesting point: Although the oldest recorded tune for this is that found in "Pills to Purge Melancholy," from the early eighteenth century, that melody "is patently related to 'The North-Country Lasse' (alias 'I would I were in my own country,' or 'The Oak and the Ash an the Bonny Ivy Tree')... and that again is clearly a variant form of 'Goddesses' in Playford's English Dancing Master, 1650, and this again relates to the Elizabethan tunes set for virginals by both Ralph and Giles Farnaby under the titles 'Fayne woulde I wedde' and 'Quodling's Delight.' Thus, although we cannot know when melody and text came together, both are clearly very old. - RBW

Jekyll-JamaicanSongAndStory's "The Three Sisters" is classified by Jekyll as an "Annancy" story. It is a cante fable following the Ashanti (West African) tradition: Three sisters all refuse to marry. Snake decides to try his luck, borrows fine clothes from a friend, and has an entourage carry him to the sisters' door -- which is barred with iron. He asks the eldest sister to unbar the door because "there is a stranger coming in." The youngest, who has supernatural powers, senses something wrong and sings that the door will remain barred. Snake then asks the middle sister and fails again when the youngest sister interferes. "An' the Snake turn to a Devil" and fails again with the youngest sister herself. The Devil sings "What is roguer than a woman kind" and the youngest sister answers "The Devil roguer than a woman kind." "Then the Devil fly from the step straight into hell an have chain round his waist until now." Among the Child texts this is closest to 1.C, which ends, "As sune as she the fiend did name, He flew awa in a blazing flame." Jekyll's tale seems affected by Revelation 20.1-3, quoting King James: "And I saw an angel come down from heaven, having the key of the bottomless pit and a great chain in his hand. And he laid hold on the dragon, that old serpent, which is the Devil, and Satan, and bound him a thousand years. And cast him into that bottomless pit, and set a seal upon him, that he should deceive the nations no more, till the thousand years should be fulfilled: and after that he must be loosed a little season." Broadwood writes of Jekyll's "The Three Sisters": "Although the story of the monster outwitted by the maiden he tries to carry off is an almost world-wide motif, and is found in Africa among other
countries, this particular version has evidently been in contact with European (English or Scottish) sources. This is shown not only by the fact that the suitor proves to be the Devil, but by the question and answer... This riddle appears in three versions of the ballad of [Child 1]" (Lucy E. Broadwood, "English Airs and Motifs in Jamaica" in Walter Jekyll, *Jamaican Song and Story* (New York: Dover Publications, 1966 (Reprint of David Nutt, 1907)), #7, p. 286, "The Three Sisters").

Bibliography

- Bronson: Bertrand Harris Bronson, *The Ballad as Song* (essays on ballads), University of California Press, 1969

**Ride Away to Aberdeen**

**DESCRIPTION:** The old man rides "away to Aberdeen to buy fite breid" [white bread]. When he returns he finds the old woman dead. He hits her on the ear with his club: "rise ... an' ate yer fite breid"

**AUTHOR:** unknown

**EARLIEST DATE:** 1914 (Greig/Duncan8)

**KEYWORDS:** death food husband wife

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (2 citations):**

Greig/Duncan8 1690, "Ride, Horsie, Ride" (1 text)

**ADDITIONAL:** Walter Gregor, "Kilns, Mills, Millers, Mead and Bread" in *Transactions of the Buchan Field Club 1892-1895* (Peterhead, n.d.), (30 Nov 1894), [Vol.III,] Bread and Games #4 pp. 157-159 (9 texts)

Roud #13034

**NOTES [50 words]:** Gregor: "This amusement may be made for the child by the mother or nurse dangling the child on her knee in imitation o friding, or, if the child is old enough, it receives a staff or piece of stick, which it puts between its legs, and then moves about as if riding, and repeats the words itself." - BS

**Last updated in version 2.5**

**File:** GrD81690

**Ride on, Jesus**

**DESCRIPTION:** Chorus: "Ride on Jesus, Ride on, Ride on conquering King, I want to go to heaven in the morning (x2)." Verses: "If you see my mother (father, sister, brother), Tell her (him) for me, Meet me tomorrow in Galilee, Want to go to heaven in the morning (x2)"

**AUTHOR:** unknown

**EARLIEST DATE:** 1927 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

**KEYWORDS:** nonballad religious Jesus

**FOUND IN:** US(SE)

**REFERENCES (4 citations):**

Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 148-149, "Ride on, Jesus" (1 text) (1 tune)

Parrish-SlaveSongsOfTheGeorgiaSealands 43, pp. 182-184, "Ride On Conquering King" (1 text, 1 tune)

Curtis-Burlin-NegroFolkSongs-TheHamptonSeries (!), pp. 3-12, "O Ride On, Jesus" (1 text with variants, 1 tune with variants)
Ride On, King Jesus

DESCRIPTION: "Ride on, King Jesus, no man can hinder me (x2)." "I was young when I begun, No man can hinder me. But now my race is almost done...." "King Jesus rides on a milk-white horse... The river of Jordan he did cross. "When I get to heaven gonna wear a robe"

AUTHOR: unknown

EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)

KEYWORDS: religious nonballad horse clothes travel

FOUND IN: US(SE,So)

REFERENCES (2 citations):
Arnold-FolkSongsofAlabama, pp. 184-185, "Ride On, King Jesus" (1 text, 1 tune)
Warren-EveryTimelFeelTheSpirit, pp. 74-75, "Ride On, King Jesus" (1 text, 1 tune)

Roud #12110

RECORDINGS:
James Garfield Smalls, "O Ride on Jesus" (on USSeaIsland03)

NOTES [26 words]: Roud lumps "Ride On, Jesus" and "Ride on, King Jesus," for obvious reasons, but the form is different enough that I very tentatively keep them separate. - RBW

Last updated in version 5.2

File: WarSp074

Ride This Train

DESCRIPTION: Chorus: "Who Lord who Lord who who Lord who gonna ride this train (x4)." Verses: "Will my mother ride this train, Will my mother ride this train?" "I went in the valley one day to pray, Soul got happy I stayed all day"

AUTHOR: unknown

EARLIEST DATE: 2014 (USSealsland03)

KEYWORDS: floatingverses nonballad religious

FOUND IN: US(SE)

RECORDINGS:
Minnie Gracie Gadson, "Ride Dis Train" (on USSealsland03)

NOTES [17 words]: In Gadson's verse alternate lines are "Who gonna ride this train"

Gadson: "That's a shoutin' song." - BS

Last updated in version 4.1

File: RcRiDTTr

Ride to Hell, The

DESCRIPTION: "Vince was a railroad engineer, His train a daily freight That roared through hills... Insanely testing fate." Vince the engineer is well known along his route. One day in 1923, running late, he hits a bad switch and dies. Now his ghost runs the route

AUTHOR: Denver Stull

EARLIEST DATE: 1982 (West Virginia Hillbilly, according to Lyle)

KEYWORDS: train death ghost
Ridge-Running Roan, The

DESCRIPTION: Singer vows to tame a wild horse. After 17 days of pursuit the cowboy ropes him, discovering that at some point he'd been saddled and bridled, but was still wild. The horse eventually throws him and runs back to the ridges with all of his gear.

AUTHOR: Curley Fletcher

EARLIEST DATE: 1931 (Curley Fletcher, "Songs of the Sage")

LONG DESCRIPTION: Singer hears of a wild horse and vows to tame it. After 17 days of pursuit the horse quits the ridges for softer ground and the cowboy ropes him, discovering that at some point he'd been saddled and bridled, but was still wild. Mounting, "I thought I was up on the hurricane deck/Of an earthquake and cyclone a-havin' a wreck." The horse eventually throws him and runs back to the ridges with all of his gear.

KEYWORDS: work animal horse cowboy worker

FOUND IN: US(Ro)

RECORDINGS:
Beverly Hillbillies, "Ridge Runnin' Roan" (Brunswick 599, c. 1932)
Tex Fletcher, "Ridge Runnin' Roan" (Decca 5302, 1936)
Harry Jackson, "The Ridge-Running Roan" (on HJackson1)

CROSS-REFERENCES:
cf. "Strawberry Roan" (theme)

NOTES: There's clearly a relationship to "Strawberry Roan" (also by Fletcher), but the plots are different enough that I've split them. - PJS

Last updated in version 5.0

File: RcTRiRuR

Ridin' in a Buggy

DESCRIPTION: "I'm ridin' in a buggy, O yes, O yes, It's a golden bright buggy... O Candy, Candy gal, Woncha hurry, Candy gal, Swing your partner, Candy gal... Now choose two partners... And I wants a good rappin'."

AUTHOR: unknown

EARLIEST DATE: 1960

KEYWORDS: dancing courting nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Lomax-FolkSongsOfNorthAmerica 262, "Ridin' in a Buggy" (1 text, 1 tune)

File: LoF262

Ridin' of a Goat, Leadin' of a Sheep

DESCRIPTION: "Ridin' of a goat and leadin' of a sheep (x3), I won't be back till themiddle of the week."

AUTHOR: unknown

EARLIEST DATE: 1923 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)

KEYWORDS: animal sheep travel

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 677, "Ridin' of a Goat, Leadin' of a Sheep" (1 fragment, 1 tune)

Roud #17391

NOTES: The description is based on the Brown/Schinhan-
Ridin' on de Cable Car

DESCRIPTION: "Come hurry to de wicket And get a first-class ticket Risin' on de cable car." The singer describes the rider's experiences: Paying six cents to be jammed in a crowd on a hot day, having someone step on your toe, being harangued by a politician

AUTHOR: H. O. Lawrence?

EARLIEST DATE: 1941 (Randolph)

KEYWORDS: travel technology

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 509, "Ridin' on de Cable Car" (1 text)
Roud #7593

CROSS-REFERENCES:
cf. "Climbing up the Golden Stairs" (tune)

File: R509

Ridin' the Smokestack

DESCRIPTION: "One night when logs were rafted Down to the planing mil The sparkling moonshine outside and in Was giving Del a thrill." Del sets out with a whoop; the log breaks loose -- but "Del found at port he'd ridden The shadow of the smokestack."

AUTHOR: unknown

EARLIEST DATE: 1948 (Beck-LoreOfTheLumberCamps)

KEYWORDS: humorous talltale trick logger

FOUND IN: US(MW)

REFERENCES (1 citation):
Beck-LoreOfTheLumberCamps 44, "Ridin' the Smokestack" (1 text)
Roud #18187

File: BeLo044

Riding a Raid

DESCRIPTION: "'Tis old Stonewall, the Rebel, that leans on his sword, And while we are mounting, prays low to the Lord." The cavalrymen are told to be ready; they are "riding a raid." The singer revels in the fighting capabilities of Stuart's cavalry

AUTHOR: unknown

EARLIEST DATE: 1890 (Fagan, Southern War Songs, according to Silber-SongsOfTheCivilWar); internal evidence implies a date before 1865

KEYWORDS: Civilwar battle

HISTORICAL REFERENCES:
May 10, 1863 - death of Thomas Jonathan "Stonewall" Jackson
May 12, 1864 - death of J. E. B. Stuart

FOUND IN:
REFERENCES (2 citations):
Silber-SongsOfTheCivilWar, pp. 82-83, "Riding a Raid" (1 text, 1 tune)
Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 404, "Riding a Raid" (1 text plus a copy of the sheet music cover)

CROSS-REFERENCES:
cf. "Bonnie Dundee (I)" (tune)

File: SCWF082

Riding Boy from Powder River

DESCRIPTION: "Riding boy from Powder River Rides the broncs until they shiver, Rides the gals until they quiver, He's the riding boy!"
Riding Boy from Powder River

DESCRIPTION: The name of the river of this song is explicitly "Powder River," not "The Powder River"; the local custom is that you don't use an article before the name, ever. (See Helena Huntington Smith, *The War On Powder River*, University of Nebraska Press, 1966, p. 1). According to Smith, p. 9, the first big cattle drive on Powder River was organized by Moreton Frewen in 1879. - RBW

File: Ohr039

Riding Down to Portsmouth

DESCRIPTION: A sailor falls in love with a pretty maid while "riding down to Portsmouth." After he promises to marry she sleeps with him and steals his gold watch and purse. He leaves the landlord his pony in pawn till he returns from the war.

AUTHOR: unknown
EARLIEST DATE: before 1867 (broadside, Bodleian Harding B 20(41))
KEYWORDS: sex theft whore sailor horse trick promise
FOUND IN: Britain(England(Lond,West))
REFERENCES (2 citations):
O'Shaughnessy-YellowbellyBalladsPart2 41, "Riding Down to Portsmouth" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #40, "Riding Down to Portsmouth" (1 text, 1 tune)
Roud #1534
RECORDINGS:
Tom Willett, "Riding Down to Portsmouth" (on Voice02)
BROADSIDES:
Bodleian, Harding B 20(41), "Riding Down to Portsmouth," J. Harkness (Preston), 1840-1866; also Harding B 11(1453), "Riding Down to Portsmouth"

NOTES [10 words]: Probably just as well that wedding didn't come off.... - RBW
Last updated in version 4.2
File: RcRdDTPo

Riding Herd at Night

DESCRIPTION: "Riding herd at night, a lonely exile singing," the singer falls into waking dreams of "the cot where my love lies dreaming of me." Even as he drives herds in Wyoming (a job he never imagined), his thoughts are in Ireland. He recalls the holidays there

AUTHOR: John Henry Macaulay
EARLIEST DATE: 1935 (Sam Henry collection)
KEYWORDS: emigration cowboy work separation homesickness
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H588, pp. 220-221, "Riding Herd at Night" (1 text, 1 tune)

NOTES [10 words]: Bet you never thought you would see an Irish cowboy song. - RBW
File: HHH588

Riding in a Sleigh

DESCRIPTION: "Hitch her up, hold your horses! Or they'll get away. Oh, isn't it pleasant to kiss your sweetheart, Riding in a sleigh?" She asks how many bridges they'll cross. As they cross the ridge, he kisses her. Soon they will ride in a sleigh with a preacher

AUTHOR: Will S. Hays (source: Browne-AlabamaFolkLyric)
EARLIEST DATE: 1871 (original publication, according to Browne-AlabamaFolkLyric)
Riding on the Dummy

DESCRIPTION: "Of all the ways of travelling, by coach or carryall... the dummy beats them all." People step on each other's toes and bump into each other; people fall in each other's laps; etc. But the singer is happy "Riding on the dummy With the darling I adore."

AUTHOR: Words: Sam Booth/Music: Frederick G. Carnes

EARLIEST DATE: 1885 (sheet music)

KEYWORDS: courting travel technology

FOUND IN: US(So)

REFERENCES (2 citations):
- Randolph 511, "Riding on the Dummy" (1 text)
- Cohen-LongSteelRail, pp. 485-490, "On the Dummy Line" (about "The Dummy Line (II)," but it includes a cover of the sheet music to this piece)

Roud #7595

NOTES [80 words]: Randolph reports, "The front part of the streetcars used in California in the early days was open and was called the dummy." Randolph's text is a curious mixture of themes; the first two verses describe the dangers of riding the dummy; the chorus describes the sights seen from the train and the pleasure of riding with one's darling; the final verse describes the lovers' visit to a park. One suspects a composite text. - RBW

This should not be confused with "The Dummy Line." - PJS

File: R511

Riding on the Tramway

DESCRIPTION: The singer sees a lady "looking out of a window at the New Tramway" The cost is only two pence. He gets on and sat next to her. He asks her to marry, she agrees, they marry and, he says, "we'll soon have fresh conductors on the New Tramway"

AUTHOR: unknown

EARLIEST DATE: 19C (broadside, Bodleian Firth c.16(155))

KEYWORDS: courting marriage technology

FOUND IN: Ireland

REFERENCES (1 citation):
- Leyden-BelfastCityOfSong 15, "The New Tramway" (1 text, 1 tune)

Roud #6988

RECORDINGS:
- Robert Cinnamond, "The Horse Tramway" (on IRRCinnamond01) (fragment; only the chorus and one verse)

BROADSIDES:
- Bodleian, Firth c.16(155)[some words illegible], "Riding on the Tramway" ("It was on one summer's evening, not very long ago"), T. Pearson (Manchester), 1850-1899; also Firth c.26(5) [some words illegible], "Riding on the Tramway"

NOTES [62 words]: Leyden-BelfastCityOfSong: The horse-drawn Belfast Tramway system was opened in 1872. Unlike the horse-omnibuses, it ran smoothly on a metal track. "A journey in such a horse tram was much smoother, faster and quieter than that in a horse-omnibus jolting its way through cobbled streets."

Broadside Bodleian Firth c.16(155): "sung with immense success by Hyram Travers." - BS

File: Leyd015
Riel Sits In His Chamber o' State (The Marching Song; Capture of For Garry, or Riel's Retreat)

DESCRIPTION: "Riel sits in his chamber o' state, Wi' his stolen silver forks an' his stolen silver plate.... O hey Riel, are ye waking yet... For we'll take the fort this morning." Riel is defeated and embarrassed; the victors insult him and his failure

AUTHOR: Words: Alexander Hunter Murray

EARLIEST DATE: 1959 (MacLeod-SongsOfOldManitoba; reportedly written 1870)

KEYWORDS: derivative soldier prisoner Canada

HISTORICAL REFERENCES:
Nov. 2, 1869 - Louis Riel's men seize Upper Fort Garry, taking many prisoners. This song was written to be sung by a militia which hoped to retake the fort, but never got there
1870 - Collapse of Riel's rebellion

FOUND IN:
REFERENCES (1 citation):
MacLeod-SongsOfOldManitoba, #7, pp. 47-50, "The Marching Song" (1 short text, 1 tune); #9, "The Capture of For Garry, or Riel's Retreat" (1 text, 1 tune)

Roud #25770 and 25771

CROSS-REFERENCES:
cf. "Johnnie Cope" (tune) and references there
cf. "Riel's Song" (subject of the Metis rebellion) and references there

NOTES [146 words]: According to MacLeod-SongsOfOldManitoba, Alexander Hunter Murray composed his first version of this, of a single verse and chorus, before a band of vigilantes went to try to rescue Riel's prisoners from Fort Garry. They failed. But Riel was later defeated, and Murray expanded his song, fiddling with the first verse and adding eleven more slanging stanzas but leaving the chorus alone. MacLeod considers the result two separate songs, and files them separately with a different song in between, and Roud follows this. I really don't agree; seven of the eight lines of the first version are retained in the second, and the eighth line is merely made more specific. The addition of the extra stanzas are much the same: Murray adds detail but doesn't change what the song is about. So I file the two together. In any case, there is little evidence that either is traditional. - RBW

Last updated in version 4.2
File: Macl07

Riel's Song

DESCRIPTION: French: "Quand je partis ma chere Henriette, Tu n'avais pas encore quinze ans." The singer (Riel?) left home before Henrietta was fifteen. With the fighting over, he has come home

AUTHOR: unknown

EARLIEST DATE: 1960

KEYWORDS: family sister home separation return foreignlanguage

HISTORICAL REFERENCES:
1870 - Riel's uprising

FOUND IN: Canada

REFERENCES (1 citation):
Fowke/Mills/Blume-CanadasStoryInSong, pp. 124-126, "Riel's Song" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Chanson de la Grenouillere ('Song of Frog Plain,'Falcon's Song)" (subject)
cf. "Pork, Beans and Hard Tack" (subject)
cf. "The Toronto Volunteers" (subject)
cf. "Between the Forks and Carleton" (subject)
cf. "Chanson de Louis Riel" (subject)
cf. "Les Tribulations d'un Roi Malheureux (Misfortunes of an Unlucky 'King')" (background to Riel's Rebellion)
cf. "Chanson des Metis (Song of the Metis, or McDougall at the Border)" (background to Riel's Rebellion)

NOTES [449 words]: Tradition attributes this song to Louis Riel himself. Whether this is true we cannot tell, but the song fits the facts of Riel's life, and Riel is known to have written poetry.

Riel was born in 1844 to a Mètis (French-Indian cross-breed) family. In the late 1860s, the new Dominion of Canada began to organize the Red River region. This organization would have broken
up the farms and deprived the Métis of their livelihood.
When their protests failed, Riel led a group of Métis to organize a "Republic of the North-West," and set conditions for joining Canada. Unfortunately, Riel made the mistake of executing a man by the name of Thomas Scott. The government sent a force of 1200 men to clear up the situation. In August 1870, Riel fled to the United States and the rebellion ended.
Ironically, the Canadian government granted most of the rights Riel had demanded to the inhabitants of the hastily-reorganized Manitoba district. Riel was back in Canada by 1871, and earned the informal thanks of the government for helping repel a Fenian raid. But when he was elected to parliament in 1873 and 1874, he was not permitted to take his seat; from 1874 to 1879 he was under formal sentence of banishment. Riel spent the time teaching school in Montana, and for a while was confined to a mental hospital.
In July 1883 Riel returned to Manitoba to attend the wedding of his sister. But in 1884, at the request of the Métis of Saskatchewan (now being pushed out of that province as they had been pushed from Manitoba fifteen years earlier), he organized a second rebellion. Although the Canadian army had trouble catching up with the Métis and their Indian allies, General Middleton fought skirmishes on April 24 and May 2, then defeated Riel at Batoche on May 12, 1885 when the entrenched Métis ran out of ammunition. After a trial which had something of the air of a circus (his attorneys claimed insanity; Riel himself said -- with some truth -- that he had only been responding to political necessity), Riel was hanged late in that year.
John MacDonald (1815-1891), the Canadian Premier, heard many appeals to commute Riel's sentence, but decided that Riel had to hang to keep Ontario happy. Quebec, however, was outraged, and some historians believe that the decline of the Conservative Party in Canada (until then the dominant political force) dates from Riel's hanging.
For songs about the second rebellion, see "Pork, Beans and Hard Tack," "The Toronto Volunteers," and "Between the Forks and Carleton."
Riel's career was poignant enough that it still inspires songs. Rather better than this, to my mind, is Bill Gallaher's "The Last Battle," recorded by Gordon Bok on "In the Kind Land." - RBW

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Rifle Boys, The

DESCRIPTION: A girl loves one of Lord Hopkin's grenadiers. Her mother asks how she will get by on so little pay. The girl is not deterred. Her mother would confine her. The drum major leads the grenadiers out of town, breaking every girl's heart

AUTHOR: unknown

EARLIEST DATE: before 1855 (broadside, Bodleian Harding B 15(257b))

KEYWORDS: courting parting army clothes Scotland mother soldier

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan1 89, "The Hopkin Boys" (7 texts, 6 tunes)

Roud #588

BROADSIDES:

Bodleian, Harding B 15(257b), "Rifle Boys" ("The rout has come this afternoon, that we must march to-morrow"), E.M.A. Hodges (London), 1846-1854; also Firth c.14(191), Firth c.14(192), Firth c.14(193), Harding B 11(1940), Harding B 15(257a), Harding B 15(258a), Harding B 11(3861), "[The] Rifle Boys"

ALTERNATE TITLES:

Lord Hopkin

The Grenadiers are Marching

NOTES [154 words]: Greig/Duncan1: 'The 'Hopkin' or 'Hopetoun' version of this song applies to the Hopetoun Fencibles (1793-8) who wore red coats with light grey-blue facings." In the texts, the uniform seems to be the main attraction. - BS

Though this raises a complication in the mention of rifles. It is no great surprise that the girls would be attracted to the grenadiers over other soldiers; grenadiers were specially selected, and were generally taller, stronger, and healthier than ordinary soldiers. But -- they didn't carry rifles!

Until the invention of the Minie bullet, and the adoption of rifle muskets which used it in the 1850s, almost all infantrymen used smoothbore muskets. There were a few riflemen associated with each army, but they were few -- it took about two minutes to load, aim, and fire a muzzle-loading rifle, meaning that a smoothbore could fire about five times as fast. So riflemen were specialists, and
Rifleman's Song at Bennington

DESCRIPTION: "Why come ye hither, redcoats? Your mind what madness fills?" The singer warns the British soldiers of danger in America. They are asked if there are no graves in Britain for them. He promises a quick death "If flint and trigger hold but true."

AUTHOR: Words: John Allison / Music traditional, set by John Allison
EARLIEST DATE: 1962 (recording, Pete Seeger)
KEYWORDS: battle patriotic

HISTORICAL REFERENCES:
Aug 16, 1777 - Battle of Bennington
Oct 17, 1777 - Surrender of John Burgoyne at Saratoga

FOUND IN: US
REFERENCES (4 citations):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 25-26, "Riflemen's Song at Bennington" (1 text)
Botkin-TreasuryOfNewEnglandFolklore, pp. 543-544, "Rifleman's Song at Bennington" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 280, "The Riflemen At Bennington" (1 text)

RECORDINGS:
Pete Seeger, "Riflemen of Bennington" (on PeteSeeger32)

CROSS-REFERENCES:
cf. "The Fate of John Burgoyne" (subject: the Saratoga campaign) and notes there
NOTES [1065 words]: Recorded by John and Lucy Allison. There is no reason to believe this song ever circulated in oral tradition. Those interested in other non-traditional poetry about Bennington might wish to consult William L. Stone, Ballads and Poems Relating to the Burgoyne Campaign, 1893 (I use the 1970 Kennikat Press reissue), pp. 215-233, which contains eight pieces about Bennington.

The Battle of Bennington was part of John Burgoyne's campaign that ended at Saratoga, for which see "The Fate of John Burgoyne." Burgoyne had a long supply train, running back all the way to Canada, and he really didn't have all that he needed for the campaign. So he was forced to forage to supply his troops: "Confronted by shortages of all sorts, except ammunition, Burgoyne listened to [Baron von] Riedesel's proposal to send an expedition as far east as the Connecticut River to forage for cattle and horses. Riedesel recommended that a large body be sent out in the expectation that it would return with meat for the troops and mounts for his horseless Brunswick dragoons. These Germans had found the march to Fort Edward [just north of Saratoga] a torture. Burgoyne... needed food, and he knew that bringing it from Ticonderoga [at the north end of Lake George, dozens of miles away through hostile country] would be almost impossible" (Middlekauff, p. 377).

Choosing to raid Vermont, he ordered Lt. Colonel Friedrich Baum -- a German who spoke no English! (Middlekauff, p. 377; Purcell, p. 20; Lancaster, p. 213, hints that this not only made it harder to talk to Americans they passed but even to deal with his own Indian allies) -- to take somewhere between 500 and 750 men to raid the Colonial supply center at Bennington. (Purcell, p. 20, estimates that Baum had 375 German mercenaries, 300 Canadians, Indians, and Tories, and just 50 British regulars; Jameson, p. 60, estimates 500 in Baum's force and 500 reinforcements). The Germans, being cavalrymen but having no horses, were weighed down with more equipment than infantry would have carried, and so moved slowly (Lancaster, p. 213). About twenty miles southeast of Saratoga, Bennington was the farthest British units advanced into the American colonies in the Saratoga campaign (see map on p. 375 of Middlekauff).

The colonial leader John Stark -- a good soldier (he had been a senior officer at Bunker Hill) although one who seemed constitutionally incapable of working with others (Purcell, p. 20; Marrin, p. 132, thinks he only rejoined the colors because he had heard an atrocity story) is believed to have had about 2000 men, although they were poorly organized (almost all were militia, which in the Revolutionary War translated as "individuals with guns who came and went as they pleased." (Middlekauff, p. 377), says that it was an army raised by New Hampshire, not the general colonial army, and raised mostly by one man, John Langdon). When Baum came in contact with these
semi-soldiers, he dug in and called for reinforcements, but although Burgoyne sent about 600 men under Lt. Col. Heinrich Breymann, they were slow to arrive (Purcell, p. 21; Lancaster, p. 214, says they were slowed by rain that turned the roads to mud, plus Breymann kept insisting on parade formations, which meant that they could only move about half a mile an hour). While waiting for them, Baum built defensive positions, but they were not mutually supporting (Purcell, p. 21). And Baum seems not to have realized that the men in civilian clothes who were coming closer and closer were in fact soldiers. He held his fire until they had in effect infiltrated and surrounded his position (Marrin, p. 132). They opened fire at close range, meaning that Baum’s artillery was no help; he was surrounded by enemies who outnumbered him heavily. The irregulars (Canadians, Indians, Tories) quickly fled, leaving Baum’s regulars to keep fighting. The Germans eventually ran short of ammunition, and tried to cut their way out -- but then Baum was killed by a bullet to the head, and most of the remaining British and German forces surrendered.

When Breymann arrived, there was no one to reinforce, so he got into his own fight with the Americans. When he decided he had to retreat, it turned into a rout, although many of his men, unlike Baum's, made it back to Burgoyne. Purcell, p. 21, estimates British losses as 200 dead and 700 captured; American losses were less than 100. Jameson, p. 60, gives 207 British killed, 700 captured (so also Marrin, p. 134), 60-70 who returned to camp, against American losses of 14 killed, 42 wounded. Marrin, p. 134 says there were 30 American dead, 4 wounded (which is not a credible ratio, but the total could be right). Lancaster, p. 214, thinks Burgoyne lost 800 Germans -- perhaps his steadiest troops. Cook, p. 276, thinks the total was 900 lost -- 10% of the professionals in Burgoyne's army.

Which left Burgoyne having to decide what to do next. He hadn't gotten his supplies, after all, and his army was now significantly weaker. "[I]t is unlikely that Burgoyne would have halted his advance after Bennington to spend the winter in northern New York or to return to Canada. He was too proud and too savvy a political soldier.... Nevertheless, with his army now seriously weakened and his supply situation growing more precarious, he began messaging frantically to [General Henry] Clinton in New York [who was supposed to be approaching from the south to combine armies with Burgoyne]" (Cook, pp. 276-277).

Bennington had very nearly doomed Burgoyne's expedition. "The British were not isolated, whatever else they felt about their situation. But they were at a critical juncture and Burgoyne knew it. He had about a month's supply of food and his troops were in fairly good shape. They were far from the magazine on Lake Champlain, however, and with rather short supplies and lacking winter quarters they could not remain where they were -- on the east side of the Hudson and not close to Albany. Burgoyne might have pulled back to Ticonderoga, but he was averse to withdrawal, which everyone would have considered an admission of defeat. [Which, given his boasts earlier, would surely have cost him his job, and meant political trouble in London.] So he boldly and bravely decided to continue his drive to Albany" (Middlekauff, p. 377). He headed on -- into the arms of the American army of Horatio Gates and Benedict Arnold. - RBW

Bibliography

- Purcell: L. Edward Purcell and Sara J. Purcell,Encyclopedia of Battles in North America, Checkmark Books, 2000

Last updated in version 5.2
File: BNEF543
Rig-a-Jig

DESCRIPTION: "Rig-a-jig-jig and away we go, Away we go, Away we go; Rig-a-jig-jig and away we go. Heigh-ho, hiegh-ho, heigh-ho." Remaining lyrics are repetitions of these words

AUTHOR: unknown
EARLIEST DATE: 1962 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: playparty nonballad
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, pp. 528-529, "Rig-a-Jig" (1 short text, 1 tune)
Heart-Songs, p. 343, "Rig-a-jig" (1 text)
CROSS-REFERENCES:
cf. "Buffalo Gals" (lyrics)
NOTES [63 words]: As Schinhan notes, some versions of "Buffalo Gals" contain some of these lyrics; this piece may be related, but the form looks different. In the absence of a longer text than Brown/Schinhan-FrankCBrownCollectionNCFolklore5's, I am forced to split it. The Heart-Songs version has verses about meeting a pretty girl who is a weaver's maid. This looks like something else again. - RBW
Last updated in version 6.0
File: BrS5528

Rigby Johnson Chandler

DESCRIPTION: Floating lyrics, united by the refrain "Rigby Johnson Chandler" or similar. Examples: Old man went out to plow And he hooked up a hog with a Jersey cow"; "Two old maids sitting in the sand"; "[My woman] went to the circus and ran off with the clown."

AUTHOR: unknown
EARLIEST DATE: 1969
KEYWORDS: nonsense nonballad drink oldmaid floatingverses chickens
FOUND IN: US
REFERENCES (1 citation):
Fife/Fife-CowboyAndWesternSongs 10, "Rigby Johnson Chandler" (1 text, 1 tune)
Roud #11084
CROSS-REFERENCES:
cf. "Salty Dog" (floating lyrics)
File: FCW010

Right On, Desperado Bill

DESCRIPTION: "Railroad Bill was a desperado sport, Shot tin buttons off policeman's coat, And laid this body nowhere." "Railroad Bill, he's so mean, Stayed nowhere but down in New Orleans." "Some of the boys go sixty days, some got forty-nine... I got mine."

AUTHOR: unknown
EARLIEST DATE: 1979 (Rosenbaum-FolkVisionsAndVoices)
KEYWORDS: violence police prison
FOUND IN: US(SE)
REFERENCES (1 citation):
Rosenbaum-FolkVisionsAndVoices, p. 200, "Railroad Bill (II)" (1 text, 1 tune)
NOTES [47 words]: Roud lumps Rosenbaum-FolkVisionsAndVoices's "Railroad Bill" text with "Railroad Bill" [Laws 113], and certainly both involve a desperate character named "Railroad Bill," but Rosenbaum suggests it is a separate song, and the form is sufficiently distinct that I think he is right. - RBW
Last updated in version 2.6
File: Rose200

Rights of Man, The

DESCRIPTION: Shiel dreams of a meeting at Athlone. Granua says "Britannia No more shall rob
you of the rights of man." A man from the sky brings a shamrock. Granua promised to free them before long. The meeting parts "in exultation" at daybreak as Shiel wakes

AUTHOR: Richard Lalor Shiel (1791-1851)
EARLIEST DATE: before 1886 (broadside, Bodleian 2806 b.10(214))
KEYWORDS: dream Ireland patriotic religious
FOUND IN:
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 18, "The Rights of Man" (1 text, 1 tune)
BROADSIDES:
Bodleian, 2806 b.10(214), "Rights of Man" ("I speak in candour, one night in slumber"), H. Such (London), 1863-1885; also 2806 b.9(62), Firth b.26(432), "Rights of Man"
LOCSinging, as111750, "Rights of Man," unknown, 19C
NLScotland, RB.m.143(013), "Shiel's Rights of Man," unknown, c.1870
CROSS-REFERENCES:
cf. "Eileen McMahon" (aisling format)
cf. "Granuaile" (aisling format) and references there
NOTES [393 words]: Sheil was Daniel O'Connell's chief assistant when O'Connell founded the Catholic Association in 1823. (source: "Roman Catholic Relief Bill" in The Catholic Encyclopedia at the New Advent site. Also see "Richard Lalor Sheil" at the same site.)
Broadsides LOCSinging as111750 and Bodleian 2806 b.9(62) appear to be duplicates.
Broadside NLScotland RB.m.143(013) commentary: "Granua (also spelt Grainne). The daughter of the mythical Irish warrior and folk hero, Finn McCool, Granua is also used as a symbol for Ireland - much like the figure of Britannia is employed as a symbol for Great Britain." The man from heaven with the shamrock, "the three leaved plant ... it is three in one. To prove its unity in that community, That holds lenity the Rights of Man," could be Saint Patrick. Zimmermann p. 43: "According to a fairly recent legend, St. Patrick held a trefoil [shamrock] as an illustration of the Trinity. The plant had become a religious emblem and a badge of nationality about 1700. In 1778, the Cork Volunteers sang a song entitled 'The Shamrock Cockade', and by then the colour itself had acquired a political meaning."
Broadside LOCSinging as111750 is the basis for the description. The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See:
Franke Harte and Donal Lunny, "Rights of Man" (on Franke Harte and Donal Lunny, "1798 the First Year of Liberty," Hummingbird Records HBCD0014 (1998)) - BS
"Strongbow" is Richard de Clare (Richard FitzGilbert), one-time Earl of Pembroke (died 1176), who led the first English invasion of Ireland in 1170. Tom Paine (1737-1809) published The Rights of Man in 1791-1792, and it was an inspiration to the more intellectual of the 1798 rebels; most histories of the period contain multiple references to his writing. It's ironic to note that Ireland's French allies would imprison Paine for a time during the quasi-war with the United States -- and even more ironic that Paine's last major work before the 1798 was The Age of Reason, which attacked several important Catholic doctrines. For a discussion of this type of song as an example of the genre known as the "aisling," see the notes to "Granuaile."
There is, of course, a fiddle tune, "The Rights of Man." There is no reason to think the two have anything to do with each other. - RBW
File: BrdTRoM

Rigs o' Gorrachree, The

DESCRIPTION: Near Gorrachree the singer overhears Sandy and a chambermaid. Sandy seduces her. She says, "My maidenhood has got a fright and gane awa frae me." He considers it a joke he's played on fairer maids. He "hunts the beggar wives and sets them agee"

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan7)
KEYWORDS: seduction rake servant
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1468, "The Rigs o' Gorrachree" (3 texts, 2 tunes)
Roud #7184
ALTERNATE TITLES:
Rigs of the Times, The

DESCRIPTION: Chorus: "Honesty's all out of fashion; These are the rigs of the times...." Detailing all the sharp business practices of the day, e.g. the butcher who charges two shillings a pound "and thinks it no sin" -- while placing his thumb on the scale!

AUTHOR: unknown

EARLIEST DATE: 1905 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: hardtimes poverty lie money landlord

FOUND IN: Britain(England(Lond,South)) US(MA,MW,NW,Ro,SE,So) Canada(Newf) Australia

REFERENCES (23 citations):
Kennedy-FolksongsOfBritainAndIreland 237, "The Rigs of the Time" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #25, "The Rigs of the Time" (1 text, 1 tune)
Palmer-ThePainfulPlow, #13, "The rigs of the times" (1 text, 1 tune)
Henderson-VictorianStreetBallads, p. 31, "The Rigs of the Times" (1 text)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 433-434, "Song of the Times" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 332, "Hard Times" (2 texts plus a fragment and mention of 1 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 332, "Hard Times" (2 tunes plus text excerpts)
Hudson-FolksongsOfMississippi 89, pp. 215-216, "Hard Times" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan,184 "Hard Times (1 text, 1 tune)
Welsch-NebraskaPioneerLore, pp. 51-53, "Hard Times" (1 text)
Hubbard-BalladsAndSongsFromUtah, #186, "Hard Times" (3 texts)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 332-334, "Hard Times" (1 text)
Fahey-Eureka-SongsThatMadeAustralia, pp. 14-16, "The Rigs of the Times" (1 text, 1 tune)
Fowke/Mills/Blume-CanadasStoryInSong, pp. 206-208, "Hard, Hard Times" (1 text, 1 tune -- a Canadian adaptation created by William James Emberly in 1936 to describe conditions in the Great Depression)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 17, "Hard, Hard Times" (1 text, 1 tune)
Peacock, pp. 57-59, "Hard Times" (1 text, 2 tunes)
Mills-FavoriteSongsOfNewfoundland, pp. 44-45, "Hard, Hard Times" (1 text, 1 tune)
Flanders-ChapBook Flanders-VermontChapBook, pp. 38-45, "Hard Times" (1 text)
Cox-FolkSongsSouth 183, "Hard Times" (1 text, the first six verses being "Courting the Widow's Daughter" and the last seven being a reduced version, minus the chorus, of "The Rigs of the Times")
Owens-TexasFolkSongs-2ed, pp. 113-114, "Hard Times" (1 text, 1 tune)
Blondahl-NewfoundlandersSing, pp. 13-14, "Hard, Hard Times" (1 text, 1 tune)
DT, RIGSTIME*

RECORDINGS:
Omar Blondahl, "Hard, Hard Times" (on NFOBlondahl01,NFOBlondahl02)
Ken Peacock, "Hard Times" (on NFKPeacock)
Mike Kent, "Hard Times" (on MUNFLA/Leach)
Ned Rice, "Hard Times" (on PeacockCDROM)
J. W. "Charger" Salmons & friends: "The Rigs of the Time" (on Lomax41, LomaxCD1741)
Pete Steele, "The Song of Hard Times" (on PSteele01)

CROSS-REFERENCES:
cf. "Don't Come to Michigan" (lyrics)
cf. "Old David Ward" (lyrics)
cf. "How Can A Poor Man Stand Such Times and Live?" (subject)
cf. "The Steam Doctor" (lyrics)
cf. "Fine Times in Camp Number Three" (lyrics)
cf. "Here's First to Those Farmers" (theme)
cf. "The Mare and the Foal" (theme)
cf. "The Merchant’s Song" (subject: Newfoundland’s truck system) and references there
NOTES [258 words]: Most scholars (e.g. Belden, Cox, Kennedy) assume that "The Rigs of the
Times" (with chorus "Singing, Honesty’s all out of fashion, These are the rigs of the times, times,
me boys, These are the rigs of the times") is the same as "Hard Times" (with a short chorus such as
"these times, these (hard/queer) times").
Personally, I’m not convinced, as the two seem to fall into very distinct groups. But because the
equation is so common, I’ve followed it in the index. - RBW
Blondahl-NewfoundlandersSing: "This ... was sent in by Paul Emberly, who informs that the lines
were written by his late father." - BS
The Newfoundland versions of this are perhaps particularly bitter in their references to the
merchant. This is probably due to the particular circumstances of Newfoundland. Because most
supplies had to come to an outpost from elsewhere, there developed the so-called "truck system."
The locals would set up an account with the merchant, who would give them supplies on credit.
When they arrived with their loads of cod, the locals would give it to the merchant to pay off the
debt -- assuming they had enough to pay off the debt. And it was of course the merchant, not the
sometimes-illiterate fisherman, who calculated the amount of the debt, recorded it, and decided if
the fisherman had paid it off. Many merchants were honest, but not all; little wonder if the
Newfoundlanders viewed the merchants as a drought-stricken American farmer viewed the bank....
For more on this Newfoundland problem, see the notes to "The Merchant’s Song." - RBW

Riley
DESCRIPTION: "Riley, Riley, where are you, Wo, Riley! Wo, ma-an!" "Riley's gone to Liverpool...
Riley's gone an' I'm goin too." "Wish I were Cap'n Riley's son... I'd lay around and drink good rum."
"Thought I heard my cap'n say... Tomorrow is our sailin' day."
AUTHOR: unknown
EARLIEST DATE: 1935
KEYWORDS: sailor ship work drink travel nonballad shanty
FOUND IN: US(SE,So)
REFERENCES (2 citations):
Lomax-FolkSongsOfNorthAmerica 278, "Riley" (1 text, 1 tune)
Parrish-SlaveSongsOfTheGeorgiaSealIslands 53, pp. 214-215, "Good-bye My Riley-O" (1 text, 1
tune)
Roud #18160
RECORDINGS:
Joe Armstrong, John Davis and the Georgia Sea Island Singers, "Riley" (on LomaxCD1713)
CROSS-REFERENCES:
cf. "Ginny's Gone to Ohio" (lyrics)
NOTES [124 words]: I don't believe this is the same song we have indexed as "Jimmy My Riley."
The response lines are close but the leader's lines are too short. - BS
This is a pastiche of verses from various songs, e.g. "Leave Her, Johnny," "Ginny's Gone to Ohio"
(which also has some resemblance in the tune), etc. Lomax related it to "Stormalong" (a
connection I don't see). You can probably find other relatives if you look hard enough.
Ben Schwartz gave this description for Parrish-SlaveSongsOfTheGeorgiaSealIslands's "Good-bye
My Riley-O" version:
Response lines alternate between "O Riley O man" and "Bye bye my Riley o." Leader lines include
"Riley, Riley, where are you", "Riley gone to Liverpool (London Town, Mobile Bay)," "Riley gone
and I'm going too"

Riley and I Were Chums
DESCRIPTION: "Oh, Riley and I were chums and always shared... Take my word whatever I done,
I handed it over to Riley." The singer gave Riley a share of his drink. When he is arrested, he gives
Riley the warrant. When his wife is unpleasant, he gives her to Riley
AUTHOR: Words: (see NOTES) / Music: Felix McGlennon
EARLIEST DATE: 1941 (Peters-FolkSongsOutOfWisconsin)
Riley Luffsey

DESCRIPTION: "O'Donald and Luffsey (first names Frank and Riley) And Wannigan, known as Dutch..." were true friends and "never too bashful to shoot." "The Marquis de Mores... had recently come from France"; Luffsey dies in a shootout; de Mores is acquitted

AUTHOR: Clell G. Cannon ?
EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)

Riley, Riley (Ho, Riley, Ho)

DESCRIPTION: "Riley, Riley, where are you? Heh! Riley, Heh! Wish I was Captain Riley's son, Heh! Riley, Heh! I'd stand on the dock and drink good rum, Hey! Riley, Hey!"

AUTHOR: unknown
EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)

Riley's Farewell (Riley to America; John Riley) [Laws M8]

DESCRIPTION: Riley and his sweetheart are forbidden by her father to marry. Aided by the girl's
mother, Riley goes to America and buys a plot of land. He comes back; the two set out for
America. Their ship is wrecked on the way. Before dying the girl blames her father
AUTHOR: unknown
EARLIEST DATE: 1847 (Journal of William Histed of the Cortes)
KEYWORDS: courting love mother father exile wreck death
FOUND IN: Britain(Scotland(Aber),England(Lond)) US(Ap,MW,SE) Canada(Mar,Newf) Ireland
REFERENCES (26 citations):
Laws M8, "Riley's Farewell (Riley to America; John Riley)"
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #110, p. 2, "John Rylie" (1 text)
Greig/Duncan1 22, "John Riley" (6 texts, 2 tunes)
O'Shaughnessy-YellowbellyBalladsPart2 40, "Reilly the Fisherman" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #56, "John Reilly" (1 text, 1 tune)
Purslow-TheConstantLovers, p. 114, "Young Reilly" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H468, pp. 441-442, "John Reilly the
Sailor Lad" (1 text, 1 tune)
O'Lochlainn-MoreIrishStreetBallads 7, "Reilly the Fisherman" (1 text, 1 tune)
O'Connor-OldTimeSongsAndBalladOfIreland, p. 49, "O'Reilly the Fisherman" (1 text)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 37, "John Reilly the Sailor" (1 text, 1
1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 147, "John Reilly" (1 text, 1
1 tune)
Pound-AmericanBalladsAndSongs, 39, pp. 89-90, "Jack Riley" (1 text, containing only the
beginning portion of the song)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 37, "John Reilly" (1 text, 1 tune)
Thomas-DevilsDitties, pp. 166-167, "Riley Song"; "William Riley" (1 text plus a fragment, 1 tune); pp. 168-169, "Bound for Amerikee" (1 fragment, 1 tune, certainly a Riley song although it might not
be this one)
Huntington-SongsTheWhalemenSang, pp. 105-108, "John Riley" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 170-171, "Johnny Riley" (4 texts, 3 tunes)
Creighton-MaritimeFolkSongs, pp. 102-103, "Young Riley" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 60, "Johnny Riley" (1 text, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 90, "Riley to Ameriky" (1 text)
Peebo, pp. 698-700, "O'Reilly the Fisherman" (1 text, 2 tunes)
Leach-FolkBalladsSongsOfLowerLabradorCoast 13, "John Riley" (1 text, 1 tune)
Karpeles-FolkSongsFromNewfoundland 45, "Reilly the Fisherman" (1 text, 1 tune)
Lehr/Best-ComeAndIWillSingYou 84, "O'Reilly the Fisherman" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 67, "Will O'Reiley" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 43, "Reilly's Farewell" (1 text)
DT 463, RILYFRWL JREILLY4*
Roud #270
RECORDINGS:
Robert Cinnamond, "Young Reilly the Fisherman" (on IRRCinnamond03)
Michael Flanagan, "O'Reilly to America" (on IRClaire01)
Mrs. Edward Gallagher, "Young Riley" (on MRHCeighton)
Mike Kent, "John O'Reilly" (on MUNFLA/Leach)
Jack Knight, "Willie Riley" (on MUNFLA/Leach)
Sarah Anne O'Neill, "John Reilly" (on Voice04)
BROADSIDES:
Bodleian, Harding B 17(257b), "Riley the Fisherman," A. Ryle and Co. (London), 1845-1859; also
Firth c.12(287), Firth b.26(209), Harding B 11(1864), Harding B 11(1865), Harding B 11(3286),
"Riley the Fisherman"; 2806 c.16(201), "Riley's Farewell"
Murray, Mu23-y4:036, "John Riely," unknown, 19C
NLScotland, L.C.Fol.178.A.2(072), "John Reily," James Lindsay, Glasgow, c. 1870
CROSS-REFERENCES:
ALTERNATE TITLES:
Riley the Fisherman
John Rally
Willie Riley
Reilly
NOTES [33 words]: Not to be confused with the broken-token "John Riley." [Nor should the]
Rinaway Bride, The

DESCRIPTION: A couple decide to marry but she runs away from the wedding. Her parents run after her through Tweed and Kelso, but don't catch her. The bridesmaids laugh at the groom for being silly but the bridegroom's man chalks it up to woman's flightiness.

AUTHOR: unknown

EARLIEST DATE: 1751 (Yair's _Charmer_, Edinburgh, according to Whitelaw-BookOfScottishSong)

KEYWORDS: wedding abandonment Scotland humorous father mother

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
Whitelaw-BookOfScottishSong, pp. 124-125, "The Rinaway Bride" (1 text)

Roud #2876

NOTES [17 words]: Roud assigns this number to Ord's "The Runaway Bride" but that is a different song to the same theme. - BS

Rineen Ambush, The

DESCRIPTION: The IRA ambush Black and Tan lorries in Rineen, County Clare. "The Black and Tans put up their hands and the peelers too likewise." "Gallant Irishmen together should unite ... And have another ambush soon to fight the Black and Tans!"

AUTHOR: unknown

EARLIEST DATE: 1974 (Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan)

KEYWORDS: rebellion battle patriotic IRA

HISTORICAL REFERENCES:
1920-1921 - The Black and Tan War
Sep 22, 1920 - A partly successful ambush of Black and Tans by the Mid Clare Brigade of the IRA was followed by a successful retreat (source: Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan).

FOUND IN: Ireland

REFERENCES (1 citation):
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 26, "The Rineen Ambush" (1 text, 1 tune)

Roud #5222

RECORDINGS:
Tom Lenihan, "The Rineen Ambush" (on IRTLenihan01)

NOTES [186 words]: Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan: "A large monument now stands at Rineen Cross in memory of that day's events and their appalling aftermath [reprisals by RIC and Black and Tans] which are still embedded deeply in the memory of the people of Clare. Sir Robert Peel established the Royal Irish Constabulary in 1812 and its success led, in 1829, to the Metropolitan Police Act for London. Originally the term "Peeler" applied to the London constabulary. (source: Sir Robert "Bobby" Peel (1788-1850) at Historic UK site.) In this song the term is applied to the RIC (Royal Irish Constabulary). - BS

The Black and Tans (for which see "The Bold Black and Tan") were a special English constabulary recruited to quell Irish violence. They failed, and in fact contributed to the brutality. For one song about the aftermath to this event, see the notes to "Mac and Shanahan." It will tell you something of the violence of the period that none of the six histories I checked (including three devoted specifically to this period, one of which is largely a catalog of atrocities) mentions any of these events. - RBW

File: RcRinAmb
Ring Around the Rosie

DESCRIPTION: Singing game, with lyrics something like "Ring around the rosie, A pocket full of posies, Ashes, ashes, We all fall down."

AUTHOR: unknown
EARLIEST DATE: 1881 (Kate Greenway's Mother Goose, according to Opie/Opie-TheSingingGame)
KEYWORDS: nonballad playparty
FOUND IN: US(MA,MW,NE,SE) Britain(England(All)) Ireland Canada(Newf) New Zealand
REFERENCES (13 citations):
Linscott-FolkSongsOfOldNewEngland, pp. 49-50, "Ring Around 'Rosies" (1 text, 1 tune)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 227, "Ring Around the Rosy" (1 text, tune referenced)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H48c, pp. 10-11, "Ring a Ring o' Roses" (1 text, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 443, "Ring-a-ring o' roses" (4 texts)
Opie/Opie-TheSingingGame 48, "Ring a Ring o' Roses" (13 texts, 1 tune)
Newell-GamesAndSongsOfAmericanChildren, #62, "Ring Around the Rosie" (4 short texts, 1 tune)
Byington/Goldstein-TwoPennyBallads, p. 115, "Ring Around a Rosy" (2 texts, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, p. 536, "Ring Around the Rosy" (1 short text, 1 tune)
Baring-Gould-AnnotatedMotherGoose #639, p. 253, "R (Ring-a-ring-a-roses)"
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 20, "(Ring a ring a rosie" (1 text plus a "Pop goes the weasel" variant)
Jack-PopGoesTheWeasel, p. 180, "Ring-a-Ring o' Roses" (4 texts)
Dolby-OrangesAndLemons, p. 146, "Ring-a-Ring o' Roses" (2 texts)
ST PHCF227a (Full)
Roud #7925
RECORDINGS:
Pete Seeger, "Ring Around the Rosie" (on PeteSeeger33, PeteSeegerCD03)
NOTES [225 words]: The words cited here are the ones I learned (I don't remember playing the game, but I've heard the song), and Pankake's text is almost identical. Presumably this is the form most common in the American Midwest. Newell-GamesAndSongsOfAmericanChildren, however, cites older (and presumably more original) forms, and Gomme offers a variety with quite diverse refrains.
Baring-Gould-AnnotatedMotherGoose notes that some have connected this to the Great Plague. But they also observe that this is a very weak link, denied by most who have seriously studied the matter. The Opies merely state that it goes back the *time* of the plague -- and offer no direct proof even of that. The Opies also cite some possible non-English parallels; those which are in languages I can read do not strike me as truly parallel.
John Kelly, _The Great Mortality: An Intimate History of the Black Death, the Most Devastating Plague of All Time_, Harper Collins, 2005, pp. 20-21, has more explanation than most. According to him, the "ashes, ashes" of the third line are a reference to the bruiselike purple blotches which appeared on the bodies of some victims. These were known as "God's tokens" because they indicated that the sufferer was soon to die. He does, however, point out that this symptom is very rarely observed in modern plague. So this is a pretty weak link. - RBW
Last updated in version 4.5
File: PHCF227a

Ring Down Goliah

DESCRIPTION: On Sunday morning the singer, holding a bible, meets the devil.

AUTHOR: unknown
EARLIEST DATE: 1994 (Elder-FolksongsFromTobago)
KEYWORDS: Bible religious Devil
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
Elder-FolksongsFromTobago 16, "Ring Down Goliah" (1 fragment, 1 tune)
NOTES [114 words]: The current description is based on the Elder-FolksongsFromTobago
Elder-FolksongsFromTobago: "This song sometimes heard at wake-houses, other times among fisher folk, tells a tale about the devil and his fear of the Holy Bible. When the sailors sing it they tell the story about meeting the devil on board a haunted ship. On the other hand, The bongo kings tell the story of Goliah, a great master of the wake-house; Goliah who faces the Evil One in the form of an old bongo king and engages in a tournament of dancing the bongo all through the night. The devil cannot leave the compound where the wake is held because the Holy Bible is at the entrance to the compound." - BS

Last updated in version 4.0
File: ElTo016

Ring is Round, The
DESCRIPTION: "The ring is round -- the bed is square You and I would make a pair"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: courting nonballad ring
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1834, "The Ring is Round" (1 short text)
Roud #13601
NOTES [20 words]: The current description is all of the Greig/Duncan8 text. Greig/Duncan8: apparently a verse for a valentine or album. - BS
Last updated in version 2.5
File: GrD1834

Ring My Mother Wore, The
DESCRIPTION: "This earth has many treasures rare In gems and golden ore, My heart hath one more treasure rare, The ring my mother wore." The child received it from the mother's dying hand, and will treasure it always
AUTHOR: Louis Della?
EARLIEST DATE: 1927 (Randolph); copyrighted 1860
KEYWORDS: mother death ring
FOUND IN: US(So)
REFERENCES (3 citations):
Randolph 699, "The Ring My Mother Wore" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 474-475, "The Ring My Mother Wore" (1 text, 1 tune -- Randolph's 699)
Wolf-AmericanSongSheets, #2013, p. 135, "The Ring My Mother Wore" (1 reference)
Roud #7372
RECORDINGS:
[Roy Harvey and the] West Virginia Ramblers, "The Ring My Mother Wore" (Champion 16456, 1931)
File: R699

Ring Rose
DESCRIPTION: "Ring rose, the one I chose (x3), It's the (latest/lady) from Baltimore." "She can rock, tht lady, but she can't rock me (x3), It's the latest...."
AUTHOR: unknown
EARLIEST DATE: 1965 (Byington/Goldstein-TwoPennyBallads)
KEYWORDS: playparty love nonballad
FOUND IN: US(MA)
REFERENCES (1 citation):
Byington/Goldstein-TwoPennyBallads, pp. 127-128, "Buzz" (1 text, 1 tune)
File: ByGo128
Ring the Bell, Watchman

DESCRIPTION: "High in the belfry the old sexton stands, Grasping the rope in his thin bony hands." He waits until he hears: "Ring the bell, watchman! ring! ring! ring! Yes, yes! the good news is now on the wing... Glorious and blessed tidings. Ring, ring the bell!"

AUTHOR: Henry Clay Work
EARLIEST DATE: 1865 (sheet music published by Root & Cady and by S. Brainard's Sons)
KEYWORDS: nonballad
FOUND IN: Australia
REFERENCES (3 citations):
Work-SongsOf-Henry-Clay-Work, pp. 115-117, "Ring the Bell, Watchman" (1 text, 1 tune, a copy of the original sheet music)
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 113-114, "Ring the Bell, Watchman" (1 text, 1 tune)
DT, RINGBELL*

CROSS-REFERENCES:
cf. "Click Go the Shears" (tune)
cf. "Strike the Bell" (tune)
SAME TUNE:
Click Go the Shears (File: MA024)
Strike the Bell (File: PaSe123)
Oh Molly Reilly (Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, p. 159)
Palmer's Suits (Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, p. 180)

NOTES [252 words]: Like many Henry Clay Work songs, the lyrics to this were too vague to gain much hold in tradition, but the tune too good to ignore. There is a sailing parody, "Strike the Bell, Second Mate"; in Australia, it produced the well-known "Click Go the Shears."

In response to my comment above, Bob Bolton wrote the following:
"This is rather the reverse of the fact. H C Work's lyrics were, in fact, too *specific* to retain much hold in tradition! The song commemorates the moment when the Northern States' victory was announced ... in this case, by the ringing of the church bells. It probably sold... and was sung.... for a while after the Civil War - but quietly faded soon after as the country began to repair its formerly severed self. However, the song was already in print in other countries... in Australia certainly by 1868... and it entered into 'home songster' collections... and was still in the last version I saw (the one I bought a few decades back) of a collection published by Allens Music.
"On top of that... the tune proved to be a really good one for the newly popular Barn Dance ... and folklore collectors, working from the early 1950s report that this tune became the de facto standard for the Barn Dance in any country hall!
"Our Australian collecting experience was, initially confused by the fact that British sailors had also made a very popular parody of the same song... encouraging the Second Mate to ring the bell to call for a change of watch ... and a rest for the singers!"

-RBW
Last updated in version 4.4
File: DT-ringbe

Ring-Dang-Doo (I), The

DESCRIPTION: A young woman lets a lad ride her "ring dang doo," is kicked out of her house by her father for losing her maidenhead, and takes up prostitution. In some versions she gives her customers a social disease; in others her career ends when she dies of the pox

AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: bawdy humorous disease sex whore
FOUND IN: Australia Canada Britain(England) US(Ap,MA,MW,Ro,So,SW), West Indies
REFERENCES (4 citations):
Cray-EroticMuse, pp. 182-186, "The Ring-Dang-Doo" (3 texts, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 147-151, "The Rang-a-Tang-Too" (4 texts, 2 tunes)
Logsdon-WhorehouseBellsWereRinging 51, pp. 240-244, "London Town" (1 text, 1 tune)
Hopkins-SongsFromTheFrontAndRead, pp. 140-141, "Ringy Dang Doo" (1 text, 1 tune)
Roud #1880

RECORDINGS:
CROSS-REFERENCES:
cf. "Rackyman Doo (Ring-Dang-Doo (II))" (euphemism)
cf. "The Ric-A-Dam-Doo (Ring-Dang-Doo (III))" (euphemism)
NOTES [27 words]: The first version in Randolph/Legman-RollMeInYourArms I (p. 147) is to the unrecognized melody of "The Irish Washerwoman," the second to "The Arkansas Traveler." - EC
Last updated in version 5.0
File: EM182A

Rinky Dinky Di-Lo
DESCRIPTION: A man loses his "leg," shot off by his mother-in-law; the doctor makes a wooden replacement; but the man cannot wear a spur on it; and things in the family go from bad to worse.
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: bawdy injury doctor family
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph/Legman-RollMeInYourArms I, pp. 358-360, "Rinky Dinky Di-Lo" (1 text, 1 tune)
NOTES [29 words]: This is one of a group of "mal-mariee" songs and ballads, Legman notes in Randolph/Legman-RollMeInYourArms I, similar to "I Wish I Was Single Again," "Devilish Mary," etc. - EC
File: RL358

Rio Grande
DESCRIPTION: Shanty. Characteristic line: "[Heave] away, Rio... And we're bound for the Rio Grande." Most versions revolve about a sailor preparing to leave port, and the girl (or girls) he is about to leave behind (with or without regret)
AUTHOR: unknown
EARLIEST DATE: 1894 (Alfred M. Williams, _Studies in Folk-Song and Popular Poetry_, pp. 1,8)
KEYWORDS: shanty sailor parting
FOUND IN: US(MA,MW,NE) Canada(Mar,Newf) Britain(England) West Indies(St Vincent)
REFERENCES (26 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 64-66, "Rio Grande" (2 texts, 2 tunes)
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 34-36 "Rio Grande" (1 composite text, 1 tune)
Bone-CapstanBars, pp. 114-115, "The Rio Grande" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, pp. 86-87, "Rio Grande" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 111-112, "Rio Grande" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 87-96, "Rio Grande" (8 texts plus several fragments, 2 tunes; the 5th text is a Norwegian version, "Opsang for 'Preciosa'") [AbEd, pp. 80-87]
Hugill-SongsOfTheSea, p. 28, "Rio Grande" (1 text, 1 tune)
Sharp-EnglishFolkChanteys, XXI, p.24, "Rio Grand" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp. 66-68, "Rio Grande" (1 text, 1 tune)
Linscott-FolkSongsOfOldNewEngland, pp. 146-148, "Rio Grande" (1 short text, 1 tune)
Beck-FolkloreOfMontpelier, pp.197-198, "Rio Grande" (1 text)
Shay-AmericanSeaSongsAndChanteys, pp. 21-23, "Away, Rio!" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 488-489, "The Rio Grande" (1 text+floating verses, 1 tune)
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 20, "Bound to Rio" (1 text)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 104, "The Rio Grande" (2 texts, 2 tunes); "I'm Bound For the Rio Grande" (1 text, 1 tune)
Terry-TheShantyBook-Part1, #2, "Bound for the Rio Grande" (1 text, 1 tune)
Abrahams-DeepTheWaterShallowTheShore, pp. 82-83, "Royo Groun" (1 text, 1 tune)
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, pp. 34-35, "Away Rio" (1 text)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 138-139, "Rio Grande" (1 text, 1 tune)
Heart-Songs, p. 451, "Were You Ever in Rio Grand" (1 text, 1 tune)
**Fireside-Book-of-Folk-Songs, p. 140, "The Rio Grande" (1 text, 1 tune)**
*Silber/Silber-FolksingersWordbook, p. 93, "Rio Grande" (1 text)*

**DT, RIOGRAN**


Frederick Pease Harlow, _The Making of a Sailor, or Sea Life Aboard a Yankee Square-Rigger_, 1928; republished by Dover, 1988, pp. 321-322, "Rio Grande" (1 text, 1 tune)

George Allan England, _Vikings of the Ice: Being the Log of a Tenderfoot on the Great Newfoundland Seal Hunt_ (also published as _The Greatest Hunt in the World_), Doubleday, 1924, p. 267, "(no title)" (1 text)

Roud #317

**RECORDINGS:**
- Almanac Singers, "Away, Rio" (General 5017A, 1941; on Almanac02, Almanac03, AlmanacCD1)
- Tom Cornell, "Rio Grande" (on MUNFLA/Leach)
- Fishermen's Group, Cadgwith, "Rio Grande" (on LastDays)
- Joseph Hyson, "Rio Grande" (on NovaScotia1)
- Minster Singers, "Rio Grande" [medley w. "Blow the Man Down"] (Victor 61148, n.d.; prob. c. 1903)
- Capt. Leighton Robinson w. Alex Barr, Arthur Brodeur & Leighton McKenzie, "Away Rio" (AFS 4232 A, 1939; on LC27 as "Rio Grande"; in AMMEM/Cowell)

**ALTERNATE TITLES:**
Away for Rio,
Bound for the Rio Grande
Oh, Aye, Rio

**NOTES [27 words]:** The "Rio Grande" of this song is almost certainly not the river of southwestern North America, but rather the province Rio Grande do Sul of southern Brazil. - RBW

**Last updated in version 6.0**

**File:** Doe064

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**Riot in St. John's, The**

**DESCRIPTION:** "Ye Liberals all, on you I'll call, I hope you will attend." "On the nominating morning... The Tories heist their colours for St. John's East did flock." Protestants attack Catholics; Clifford and others are killed. The singer condemns violence

**AUTHOR:** unknown

**EARLIEST DATE:** 1994 (Thomas and Widdowson)

**KEYWORDS:** political religious homicide

**HISTORICAL REFERENCES:**
- May 13, 1861 - the St. John's Riot

**FOUND IN:** Canada(Newf)

**REFERENCES (1 citation):**

**ST ThWi146 (Partial)**

**CROSS-REFERENCES:**
- cf. "In Lonely Belvedere" (subject)

**NOTES [722 words]:** In Newfoundland, this was sometimes regarded as a "Treason Song." For background on Treason Songs, see the notes to "The Prooshian Drum."

Newfoundland, for most of its history, was almost evenly divided between Catholics of Irish ancestry and Protestants of all stripes. The Protestants were not as united as the Catholics, but by 1855 they had the slight edge in numbers (Noel, p. 22), and Newfoundland politics came to be split almost entirely along religious lines, with the "Conservatives" being mostly Protestant, resulting in the "Liberals" being mostly Catholic. And the government structure -- which, e.g., for many years gave its educational funds to sectarian schools, making no attempt to found or support multi-religious schools -- didn't do much to heal the rift. And Responsible Government was still only a few decades old in 1861. So it is easy to see how conflicts could arise.

According to Cadigan, p. 128, the whole mess arose when Sir Alexander Bannerman, the Governor (British Empire representative) since 1857 took the excuse to dismiss a divided Liberal
government that he seems to have personally disliked. (Noel, p. 83, calls Bannerman a "grossly prejudiced near-octogenarian who had shown nothing but malice toward his Liberal ministers and who had almost certainly engaged engaged in a conspiracy with the Conservative opposition to remove them.) He perhaps didn't have the authority to throw out the government, but it resulted in elections. "The only justification that an alarmed Colonial Office could find for his illegal and unconstitutional behavior was that it had better succeed -- meaning that the Conservatives had better secure a majority in the elections that were bound to follow" (Noel, p. 23). Cadigan, p. 129, describes the aftermath as follows:

Victory in the ensuing election hinged upon two districts in Conceptions Bay. Both sides used violence and intimidation, which quickly assumed class and sectarian overtones.... Tensions ran high throughout Carbonear and St John's, as Liberal supporters threatened or attacked the property of Conservative merchant candidates. Violence tainted the elections in the district of Harbour Main, where no Conservatives ran, and where rival groups of Roman Catholics fought each other.... The governor intervened, declaring the Harbour Main returns invalid. [In addition, the polls in Harbour Grace had never opened because of the acts of a local magistrate; Noel, p. 23.] The governor intervened, declaring the Harbour Main returns invalid. The Liberals believed they would have won the seats and, therefore, a majority in the House of Assembly. As it stood, the election result was fourteen Tory seats and twelve for the Liberals. When the legislature was called into session, [Catholic] Bishop Mullock and the Liberals encouraged public protest, which led to violence outside the Colonial Building. Troops dispersed the crowd by opening fire, killing three people [i.e. the Clifford, Fitzpatrick, and Father O'Donnell of the song] and wounding twenty, including a Roman Catholic priest." Noel, p. 24: "On the day the legislature opened a mob formed around the Colonial Building, stoned the governor's carriage, and were finally dispersed only after the troops had opened fire. The loss of life was not great -- three were killed and twenty wounded, one of the latter being a Catholic priest -- but the effect on the community was profound. Sectarianism had reached its inevitable nadir. Thereafter the Conservatives could govern alone if they were determined to do so, but only with military support...."

Thus the song's implication that ALL fault belonged with ALL Protestants is somewhat unfair; the Protestants had indeed engineered the election, but the Catholics had been responsible for some of the election violence, and they had started the riot. And it was the military, not Protestants in general, who started the shooting, BECAUSE it was a riot. Still, the Protestants -- or, rather, Bannerman and the merchants who controlled the Conservative party -- had made the first move, so it's easy to see why the Catholics blamed them.

Insofar as there was a compromise, it came when the government made it a policy to extend patronage and government appointments on a sectarian basis (Noel, p. 24), which hardly offered a long-term solution! - RBW

Bibliography

- Cadigan: Sean T. Cadigan, Newfoundland and Labrador: A History, University of Toronto Press, 2009
- Noel: S. J. R. Noel, Politics in Newfoundland, University of Toronto Press, 1971

Last updated in version 4.5
File: ThWi146

Ripest Apple, The

DESCRIPTION: "The ripest apple the soonest rotted, The purest love the soonest cold, A young man's words are soon forgotten...." The singer asks that he speak her name kindly, recalls how they loved, says she will be true, and says she will never find his like

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown; probably transcribed 1915)

KEYWORDS: lover betrayal separation nonballad

FOUND IN: US(SE)

REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 165, "The Ripest Apple" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 165, "The Ripest Apple" (1 excerpt, 1 tune)
ADDITIONAL: Roy Palmer, _Ripest Apples_, The Big Apple Association, 1996, p. 12, "Ripest Apples" (1 text, 1 tune, with a chorus probably from "Wheel of Fortune (Dublin City, Spanish Lady)"
but this first verse and a final stanza about how love changes)
Roud #6580
CROSS-REFERENCES:

Ripon Sword-Dance
DESCRIPTION: "Christmas time has now been approaching." The characters have come from far away. Room is made for each and each has his lines: General "Warrington" from Waterloo, Hieland laddie, Tom the tinker, Beelzebub, Big Head, St George and doctor.
AUTHOR: unknown
EARLIEST DATE: 1980 (recording, The Ripon Sword Dancers)
KEYWORDS: Christmas humorous nonballad
FOUND IN: Britain(England(North))
RECORDINGS:
The Ripon Sword Dancers, "Make Me a Room, For I Am A-Coming" (on Voice16)
CROSS-REFERENCES:

Ripping Trip, A
DESCRIPTION: About the troubles of a sailing trip to San Francisco, each verse ending "Rip goes the --" (boiler, engine, your money, etc.). The trip features a defective engine, a savage captain, poor food, disease, and poverty
AUTHOR: unknown
EARLIEST DATE: 1858 (Put's Golden Songster)
KEYWORDS: sea gold mining hardtimes
FOUND IN: US
REFERENCES (2 citations):
Fife/Fife-CowboyAndWesternSongs 14, "A Ripping Trip" (1 text, 1 tune)
DT, RIPTRIP*
Roud #8059
RECORDINGS:
Logan English, "A Ripping Trip" (on LEnglish02)
CROSS-REFERENCES:

Rise and Shine
DESCRIPTION: "God said to Noah, there's gonna be a floody, floody.... (So) Rise and shine and give God the glory, glory... Children of the Lord." Noah builds the ark; the animals arrive, including elephants and kangaroos; it rains; it dries up
Rise and Shine (Bold Pilgrim)

DESCRIPTION: "Good morning, brother pilgrim, sir, pray tell to me your name, And where it is you're going to..." The other says his feet are shod with gospel peace, he carries a sword to fight his way into Canaan, his name is Apollyon. The singer refuses to join him

AUTHOR: D. Tucker (according to Wolfe/Boswell-FolkSongsOfMiddleTennessee)

EARLIEST DATE: 1883 (Marshall W. Taylor, _A Collection of Revival Hymns and Plantation Melodies_ , according to Wolfe/Boswell-FolkSongsOfMiddleTennessee)

KEYWORDS: religious nonballad battle

FOUND IN: US(Ap)

REFERENCES (1 citation):
Wolfe/Boswell-FolkSongsOfMiddleTennessee 102, pp. 156-158, "Bold Pilgrim" (1 text, 1 tune)
Roud #11040

NOTES [442 words]: I have to suspect that there is some confusion in the text collected by Boswell, because the third verse refers to the enemy (Apollyon) wearing Gospel peace but fighting his way into Canaan. It would make much more sense for the singer, not Apollyon, to be wearing the shoes of gospel peace.

The reference is clearly to the "whole armor of God," mentioned in Ephesians 6:11-13, which allows the wearer to "stand against the wiles of the devil." As part of this armor, the readers are told in 6:15 to have "the gospel of peace" as shoes on their feet.

The claim that the whole world belongs to Apollyon is reminiscent of the Temptation of Jesus in Matthew 4 and parallels -- the Devil offers Jesus "all the kingdoms of the earth" in that passage. The name "Apollyon" for the Devil is attested in the Bible, although rare. The name means "destroyer," and is found only in Revelation 9:11, as an equivalent of Hebrew "Abaddon," which comes from a word for to perish or be lost and is used in the Old Testament as a name for the land of the dead. Although in early Hebrew usage the name seems to have been ethnically neutral, it eventually came to mean a place where sinners are punished (InterpDict, p. 3). Ford, p. 145, observes that Abaddon is "personified in Job 28:22" but has little to say about the usage in the Apocalypse.

HastingsDict, p. 44, says that "As an angel Apollyon seems to have been regarded as equivalent to Asmodeus, king of demons, in Judaistic mythology, but our data are too few to warrant precise statements." In any case, the composer of this would be unlikely to know that. NicollEtAl, volume V, p. 408, suggests that the name "Apollyon" was a "gibe at Apollo... both Caligula and Nero aped the deity of Apollo." Again, however, the composer likely would not have known this.

Kiddle, p. 159, while acknowledging the possible connection with Apollo, thinks the author of the Apocalypse used the name "Apollyon" because it is linked to the word for destruction.

My collection of conservative Bible commentaries is not large, but Unger, p. 856, connects "Apollyon" with the mini-apocalypse of 2 Thess. 2:7-12. There are a few Greek parallels based on the word "destruction"; I doubt they would occur to someone working only with the King James Bible.

But why did the composer use "Apollyon" rather than "Satan" or "The Adversary" or some other
such name? I can only suggest that the songwriter suffered from the same sort of love of obscurity that we find in the original author of the Apocalypse. This is typical of those who pay particular attention to this book that just barely managed to work its way into the Christian canon. - RBW

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• HastingsDict: James Hastings et al, editors, Dictionary of the Bible, Charles Scribner's Sons, 1947
• InterpretersDict: [George Arthur Buttrick et al, editor], The Interpreter's Dictionary of the Bible, four volumes, 1962 (a fifth supplementary volume was published later)
• Kiddle: Martin Kiddle (assisted by M. K. Ross), The Revelation of St. John (being a volume in the Moffatt New Testament commentary), Harper and Brothers (no copyright listed but the preface is dated 1940)
• NicollEtAll: W. Robertson Nicoll, editor, The Expositor's Greek Testament, (no date listed but probably from the 1890s; I use the 1951 Eerdmans reprint)
• Unger: Merill F. Unger, Unger's Bible Handbook Moody, 1966 (I use the 1983 paperback edition)

Last updated in version 5.0
File: BoWo102

Rise Me Up from Down Below

DESCRIPTION: Shanty, with chorus "Whiskey-oh, Johnny-oh! Oh, rise me up from down below, down below, oh, oh, oh oh! Up aloft this yard must go, John! Rise me up from down below!" The verses describe "the world down below," where the "fires do roar," etc.

AUTHOR: unknown
EARLiest DATE: 1951
KEYWORDS: shanty Hell
FOUND IN: US(MA)
REFERENCES (2 citations):
Doerflinger-SongsOfTheSailorAndLumberman, p. 47, "Rise Me Up from Down Below" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 281-282, "Rise Me Up From Down Below" (1 text, 1 tune) [AbEd, p. 207]
ST Doe047 (Partial)
Roud #9440
CROSS-REFERENCES:
cf. "Whiskey Johnny" (identical chorus, different verses celebrating whiskey)

File: Doe047

Rise Out Your Bed

DESCRIPTION: The wife demands, "Rise out your bed, you worthless wretch, the sun's far in the sky." She has been working while he recovers from drink. They fight and argue -- until Craigilie comes by, when they declare the husband to be well

AUTHOR: Words: John Barr? (source: Colquhoun-NZ-Folksongs-SongOfAYoungCountry)
EARLIEST DATE: 1861 (Barr, Poems and Songs)
KEYWORDS: husband wife drink fight trick
FOUND IN:
REFERENCES (1 citation):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 27, "Rise Out Your Bed" (1 text, 1 tune) (p. 18 in the 1972 edition)
RECORDINGS:
Barbie and Neil Colquhoun, "Rise Out Your Bed" (on NZSongYngCntry)
NOTES [74 words]: According to Gordon McLauchlan, editor-in-chief, New Zealand Encyclopedia, David Bateman Limited, 1984, p. 46, "BARR, John (1809-89) was born in Paisley, Scotland and emigrated to N[jew] Z[eland] in 1852, settling in Dunedin. He became a well-known poet and
Rise Up Quickly and Let Me In (The Ghostly Lover)

DESCRIPTION: The singer arrives at his love's window and begs to come in. She asks who is there. He identifies himself, and she allows him to enter. When he leaves, he rejoices, "For late last night I've been with my lass." In other versions, his ghost bids farewell.

AUTHOR: unknown

EARLIEST DATE: 1826 (Lyle-Andrew-CrawfurdsCollectionVolume1)

KEYWORDS: nightvisit courting

FOUND IN: Britain(England(West),Scotland(Aber)) Ireland Canada(Mar,Newf,Ont)

REFERENCES (9 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #177, p. 2, ("Hearken, hearken, and I will tell you") (1 text)
Greig/Duncan4 783, "I Must Away" (2 texts, 1 tune)
Lyle-Andrew-CrawfurdsCollectionVolume1 14, "The Wandering Lover" (1 text)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 34, "The Ghostly Lover" (1 text, 1 tune)
Fowke-TraditionalSingersAndSongsFromOntario 41, "I'll Go See My Love" (1 text, 1 tune)
Ord-BothySongsAndBallads, p. 89, "Hearken, Ladies, and I Will Tell You, Or The Constant Lovers" (1 text)
Kennedy-FolksongsOfBritainAndIreland 159, "A Health to All True-Lovers" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #50, "O Who Is That?" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, p. 63, "Here's a Health To all True Lovers" (1 text, 1 tune)

RECORDINGS:
LaRena [Mrs Gordon] Clark, "I'll Go See My Love" (on ONEFowke01)
Jimmy McKee, "A Health To All True Lovers" (on FSBFTX15)
John Reilly, "Adieu Unto All True Lovers" (on Voice10)
Belle Stewart, "Here's a Health to all True Lovers" (on Voice06)

CROSS-REFERENCES:
cf. "I Will Put My Ship In Order" (lyrics, theme)
cf. "Love Let Me In (Forty Long Miles; It Rains, It Hails)" (plot)
cf. "Let Me In This Ae Nicht" (plot)
cf. "Willy O!" (theme)
cf. "I'm a Rover and Seldom Sober" (two verses)
cf. "The Light of the Moon" (theme: night visit ended by a crowing cock)

ALTERNATE TITLES:
Open and Let Me In

NOTES [881 words]: This is a difficult conundrum, in that there are versions of this song with very similar words but plots with very different directions: One is a nightvisiting song, the other a ghost returning to his love after long absence.

In earlier versions of the Index, I split these two ballads, as "Rise Up Quickly" and "The Ghostly Lover" -- after all, the ghost is a pretty significant change; this was in contradiction to Roud, who lumped them.

Making things trickier still, one important text (Kennedy-FolksongsOfBritainAndIreland's) is "I Will Put My Ship In Order" without the first and last verses. It's not just the same plot; it's the same "words". The two assuredly have a common origin, though in fact the songs have different endings. But fragments could file with other songs.

It is amazing that Kennedy, who is an impossible lumper and included at least one completely unrelated text from Sam Henry in his notes, failed to observe the connection to "I Will Put My Ship In Order." Kennedy's text is incredibly composite in its choruses, taking items from "I'm a Rover and Seldom Sober" and "Love is Teasing." But the Ord-BothySongsAndBallads text implies that these are not an original part of the song. Many of the other versions have also picked up extraneous material.

The title I have assigned here is not based on any traditional version; I pulled it out of Kennedy's
text because the extant titles were so unhelpful and inorganic to the texts.

Adding it all up, I wonder if this could possibly be a mix of "I Will Put My Ship In Order" and some lost Ghostly Lover song. Or is the "Ghostly Lover" version a mix of the nightvisiting version of this song with "The Grey Cock" or something of that type? In any case, it's a mess which admits of no easy solution. - RBW

Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland names its text "The Ghostly Lover" though the ghost does not appear. "Although the words do not seem to bear out the title, the White girls insist this is a song about a lover who was drowned, but rose from his watery grave to see his sweetheart once again." Another ghostly example is John Reilly's "Adieu Unto All True Lovers" on "The Voice of the People, Vol 10: Who's That at my Bed Window?," Topic TSCD 660 (1998): here the text is clearly what we are calling "Rise Up Quickly and Let Me In" with the "where is the blushes" verse from "Willy O!" added to provide the ghost. The discussion of the Costello version in the notes to "The Grey Cock, or, Saw You My Father [Child 248]" give a similar example in which verses of both "Willy O!" and "Rise Up Quickly and Let Me In" are inserted unchanged into another ballad.

"Rise Up Quickly and Let Me In" has distinguishing lines that stand out when verses are imported into another ballad. For example,

... "Who's that at my bed window, Disturbing me from my long night's rest?"
"I am your lover; sure pray discover...."
"...I'm wet, love, unto the skin." [as opposed to "I've got wet through all my clothes" in "Love Let Me In (Forty Long Miles; It Rains, It Hails)"].
"I'll be guided without a stumble....
It may begin with a treacherous journey that might have led the traveller to stumble:
"Over hills and lofty mountains, Oh dear! oh dear! I'm forced to go...."
"Let the night be dark as the very dungeon [or dunghill]..."
Greig/Duncan4: "There has been some crossing over of material between this night visiting song and [Greig/Duncan2] 338 'Willy O', which treats the subject of a dead lover's return."
Greig/Duncan4 783B is very close to Ord's text.

The cold and wet theme seems common in non-ghostly night-visit songs. Besides Kidson's "Forty Miles" see "Hey Lizzie Lass" and "Oh Tibbie, Are Ye Sleepin'." While the night visitor of "When A' the Lave Gaed to Their Beds" does not complain of being cold or wet he ends by declaring "I care na' for the hardest work, Nor wind nor rain I'll fear, While I am welcome back again To the arms of my dear."

The first verse of Greig's version is almost the same as the first verse of his text for "Hearken, Hearken"; the non-revenant sense of this version is made stronger by the verse: "Hearken, hearken, and I will tell you Of a lad and a country lass; Seven long years they've been a-courting, Many a jovial hour betwixt them passed."

Another wet lover song is "I Will Put My Ship in Order."
Speculation in Vaughan/Williams/Lloyd-PenguinBookOfEnglishFolkSongs suggests Costello's "I'm your love and don't discover" line may be "'but I can't uncover' (can't reveal myself)." That might tie in with the "Grey Cock" ghost theory. However, as pointed out in the discussion of Costello's text under "The Grey Cock," that text takes its first five verses from this song. Here the line becomes entirely innocent. Ord has "it's your own true lover," and Fowke has "It's your true lover, so now uncover."

Another mysterious line from the Costello version - "The burning Thames I have to cross" - becomes somewhat less mysterious in these texts. In Fowke the line is "The burning tempest I have to cross." Ord has "The storm and tempest I mean to cross," explaining why the lover says "I am weary of my long journey, Besides I'm wet, love, unto the skin."

Fowke's source learned the song from her Grandad Watson whose ancestors came from northern England." - BS

File: Ord089

Rise Up, Dear Love

DESCRIPTION: Ainger asks a girl to open the door and let him in on a cold night. She tells him to return to the girl he was with the night before. He says he loves only her; contrary reports are false. She lets him in. She wonders why she left him outside so long.
Rise Up, Shepherd

DESCRIPTION: "There's a star in the east on Christmas morn, Rise up, Shepherd, and follow." The shepherd is advised to "Leave your sheep and leave your lambs" and follow the star to where Jesus is.

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: Bible religious shepherd Christmas
FOUND IN: US
REFERENCES (5 citations):
Lomax-FolkSongsOfNorthAmerica 253, "Rise Up, Shepherd" (1 text, 1 tune)
Fireside-Book-of-Folk-Songs, p. 266, "Rise Up, Shepherd, an' Foller" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 373, "Rise Up, Shepherd, And Follow" (1 text)
ADDITIONAL: Ian Bradley, _The Penguin Book of Carols_ (1999), #85, "There's a Star in the East" (1 text)
Roud #15289
RECORDINGS:
Pete Seeger, "Rise Up, Shepherd, and Follow" (on PeteSeeger37, PeteSeeger42)
NOTES [169 words]: According to John Julian, editor, _A Dictionary of Hymnology_, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), this first appeared in 1742 in Robert Seagrave's "Hymns for Christian Worship," in four stanzas of eight lines, with the title "The Pilgrim's Song." George Whitefield, a friend of Seagrave, published it in 1753 minus the third verse, which I suspect made it popular.
Julian, p. 1035, says Seagrave was born in 1693, educated at Clare College, Cambridge (graduated 1714), and became Vicar of his birthplace of Twyford. He was a Wesleyan pamphleteer. Julian says his texts deserve more attention, but the only other title he lists is "Now

Rise, My Soul, And Stretch Thy Wings

DESCRIPTION: "Arise, my soul, and spread thy wings, A better portion trace, Arise from transitory things To Heav'n thy native place." The universe will fade; listeners should prepare for another world. "Soon our Savior will return Triumphant in the skies."

AUTHOR: Robert Seagrave (source: Julian)
EARLIEST DATE: 1742 (see NOTES)
KEYWORDS: religious nonballad river
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-DevilsDitties, pp. 120-121, "Arise, My Soul, And Stretch Thy Wings" (1 text, 1 tune)
Roud #8887 and 15084
NOTES [169 words]: According to John Julian, editor, _A Dictionary of Hymnology_, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), this first appeared in 1742 in Robert Seagrave's "Hymns for Christian Worship," in four stanzas of eight lines, with the title "The Pilgrim's Song." George Whitefield, a friend of Seagrave, published it in 1753 minus the third verse, which I suspect made it popular.
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May the Spirit's Holy Fire," which I've never heard of. The usual tune for this hymn is known as "Amsterdam," and this is the title under which it appears in many sources. Charles Wesley wrote a poem, "Arise, my soul, arise, Shake off thy guilty fears"; while it appears to derive from the same impulse, I wouldn't consider it the same. - RBW

Last updated in version 6.0
File: ThDD120

Rise, Shine, for Thy Light Is-a-coming

DESCRIPTION: "Oh, rise, shine, for thy light is a-coming (x3). My lord says he's coming by and by." "Oh, wet and dry I intend to try, My Lord says he's coming by and.... To serve the Lord until I die." "This is the year of Jubilee... The Lord has set his people free."

AUTHOR: unknown
EARLIEST DATE: 1915 (Work-FolkSongOfTheAmericanNegro)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Work-FolkSongOfTheAmericanNegro, p. 49, "Rise, Shine, for Thy Light Is-a-coming" (1 text)
Roud #11968
File: FSAM049

Rising in the North, The [Child 175]

DESCRIPTION: The Earls of Westmoreland and Northumberland, suspected of treason, go into rebellion, bringing in others such as Master Norton. They gather their forces, but are delayed in besieging a castle. Loyal forces defeat the rebels

AUTHOR: unknown
EARLIEST DATE: before 1750 (Percy folio)
KEYWORDS: nobility rebellion
HISTORICAL REFERENCES:
  1558-1603 - Reign of Elizabeth I
  Nov 14, 1569 - Beginning of the northern rebellion
FOUND IN: Britain
REFERENCES (6 citations):
Child 175, "The Rising in the North" (1 text)
Hales/Furnival-BishopPercysFolioManuscript, volume II, pp. 210-216, "Risinge in the Northe" (1 text)
Percy/Wheatley-ReliquesOfAncientEnglishPoetry I, pp. 266-278, "The Rising in the North" (2 texts, one being that in the Reliques and the other being the manuscript copy)
Leach-TheBalladBook, pp. 484-488, "The Rising in the North" (1 text)
ADDITIONAL: [Cuthbert Sharp], _The Bishopric Garland, A Collection of Legends, Songs, Ballads, &c Belonging to the County of Durham_, 1834 (references are to the 1969 reprint), p. 6, "The Rising of the North" (1 text, from Percy)
Roud #4005
CROSS-REFERENCES:
cf. "Northumberland Betrayed by Douglas" [Child 176] (subject)
cf. "The Earl of Westmoreland" [Child 177] (subject)
cf. "Rookhope Ryde" [Child 179] (context)
NOTES [465 words]: According to David C. Fowler, _A Literary History of the Popular Ballad_, Duke University Press, 1968, p. 158 n. 25, this is one of eighteen ballads in the Child collection found only in the Percy Folio. The Percies of Northumberland and the Nevilles of Westmoreland were the great lords of the English north; on those rare occasions they agreed on anything, they could usually take Northumbria with them. The north was also conservative; in the period after Henry VIII created Anglicanism, Catholicism was strongest there. Which left them religiously isolated in the late 1500s; by 1569, Elizabeth was securely Protestant, and her (Catholic) heir Mary Queen of Scots was in her custody.
The "Rising in the North" did not actually begin in Northumbria; Thomas Howard, the Duke of Norfolk, first contacted the Spanish about giving the throne to Mary. His interest, however, was political (he resented the power of Elizabeth's favorites the Cecils); he quickly backed down. (Though he would rebel again in 1571 and be executed.) With the Duke of Norfolk out of the picture, the northern earls took over. They did not actually demand Elizabeth's overthrow -- but wanted Mary back on the Scottish throne and a restoration of Catholicism in England. The threat to replace Elizabeth with Mary was obvious.
The northern Earls succeeded in raising the north (including even Yorkshire, led by its sheriff Richard Norton), but they did not capture Queen Mary and could not bring the rest of the country to their banner (Holinshed says they gathered about seven thousand men, but even this may be exaggerated; such reports often are).
However large the rebellion was, it was dispersed by the end of December, with the rebels in full flight. Leonard Dacre tried to fan the flames in 1570, but he was easily suppressed. Some eight hundred rebels were executed.
For the sequel to this, see "Northumberland Betrayed by Douglas" [Child 176] and "The Earl of Westmoreland" [Child 177].
The aftermath was interesting. Printing at this time was heavily regulated in England; in theory, everything that was published was supposed to be approved. Yet, according to W. W. Greg, Some Aspects and Problems of London Publishing Between 1550 and 1650, The Lyell Lectures for 1955, Oxford University Press, 1956, p. 43, "of the considerable number of publications concerned with such a dangerous topic as the rising in the North in the autumn of 1569 not one sought the protection or advertisement of official imprimatur[.]
" Greg seems sure that some actually did, and the approval simply wasn't mentioned in the Stationer's Register (which is the basis for his statement), but it seems pretty clear that a lot of shady publications came out in this period. Could this be descended from one of them? I don't know. - RBW

Rising of the Moon,
The
DESCRIPTION: "Oh! Then tell me, Sean O'Farrell, Tell me why you hurry so...." The singer is told that the "pikes must be together at the rising of the moon." The pikes gather, but are spotted and defeated. The listeners are told, "we will follow in their footsteps." 
AUTHOR: Words: John Keegan Casey (1846-1870)
EARLIEST DATE: 1867 (reference in _The Nation_, Feb 23, 1867, according to Zimmerman-SongsOfIrishRebellion); c.1865 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: rebellion Ireland
HISTORICAL REFERENCES:
1798 - Irish Rebellion
FOUND IN: Ireland
REFERENCES (10 citations):
O'Connor-OldTimeSongsAndBalladOfIreland, p. 111, "The Rising of the Moon" (1 text)
Galvin-IrishSongsOfResistance, p. 35, "The Rising of the Moon" (1 text)
OLochlainn-MoreIrishStreetBallads 67, "The Rising of the Moon" (1 text, 1 tune)
Zimmerman-SongsOfIrishRebellion 69, "The Rising of the Moon" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 117, "The Rising of the Moon" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 322, "The Rising Of The Moon" (1 text)
Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 120-121, "The Rising of the Moon" (1 text, tune on p. 22)
DT, RISEMOON*
Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 550-551, "The Rising of the Moon" (1 text)
Roud #9634
RECORDINGS:
The Clancy Brothers and Tommy Makem, "The Rising of the Moon" (on IRClancyMakem03)
BROADSIDES:
Bodleian, 2806 b.10(189), "The Rising of the Moon," unknown, n.d.; also 2806 b.10(205), "The Rising of the Moon"
CROSS-REFERENCES:
cf. "The Wearing of the Green (I)" (tune) and references there
cf. "Bannow's Bright Blue Bay" (tune)

NOTES [443 words]: John Keegan Casey was a nineteenth century Irish patriot. He wrote this song in prison, where he died at the age of twenty-three. He was regarded as being very promising, but of course died very young; this is the only piece of his to have any wide circulation. The reference to "pikes" accurately shows one of the problems of the 1798 rising. The rebels in Wicklow, for instance, had over ten thousand men enlisted to their cause -- and guns for only a thousand of them, and too little powder even for that thousand weapons. Their alternative was the pike. These they had in sufficiency, since local blacksmiths could and did make them. And they also had the advantage of being easy to use: An illiterate farmer boys wouldn't know how to use a musket, but (in theory) anyone could figure out how to stick an enemy with a pike.

Of course, against real soldiers armed with firearms, they would have been quite useless. Pikes had been a genuine military weapon at the time of the last great battles in Ireland, the Boyne and Aughrim (see G.A. Hayes-McCoy, Irish Battles: A Military History of Ireland, pp. 219-220), but the ratio of musketeers to pikemen had been steadily rising; even at the Boyne, there were some regiments on the Williamite side with no pikes at all. And, by 1798, the bayonet had replaced the pike in all modern armies.

Still, the British were doing what they could to stop even pike production; Viceroy Camden was concerned about the way blacksmiths were turning them out (see Robert Kee, The Most Distressful Country, Volume 1 of The Green Flag, p. 68).

To add to the problems, the leadership of the United Irishmen were almost all in British custody by the time the of the 1798 uprising. The uprising was almost forced; the British were determined to root out all hints of rebellion; rather than be rounded up, the local cells went into revolt. But they no longer had leaders to coordinate their activities.

Robert Gogan, 130 Great Irish Ballads (third edition, Music Ireland, 2004), p. 34, says that in Casey's original, the rebels met by the Inny River, but he feared that this would bring extra British attention, so he changed it to the "shining river." - RBW

OLochlainn-MoreIrishStreetBallads, pp. viii-ix: "John Keegan Casey's 'Rising of the Moon' had to be included for the splendid air my grandfather John Carr of Limerick had to it. (I hate to hear it sung to 'The Wearing of the Green' -- a tune which does not suit at all)." The OLochlainn-MoreIrishStreetBallads tune is very much the tune as I remember Richard Dyer-Bennet singing it in the early 1950's (probably the one available on the 1957 LP Dyer-Bennet 4000). - BS

Risselty, Rosselty, Now, Now, Now

DESCRIPTION: The singer marries a woman who, from laziness, ignorance or slovenliness, does nothing right (milks the cow in the chamber pot, churns butter in a boot). In some versions she dies of shame (because "she pishit in the bed").

AUTHOR: unknown

EARLIEST DATE: 1888 (Summer)

KEYWORDS: marriage food humorous husband wife

FOUND IN: Britain(England(Lond,North,South),Scotland(Bord)) US(Ap,MW,NE,So)

REFERENCES (22 citations):
Lyle-Andrew-CrawfurdsCollectionVolume2 150, "Robin o Rasheltree" (1 text)
Broadwood/Maitland-EnglishCountySongs, pp. 92-93, "Robin-a-Thrush" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #98, "Willie Went to Westerdale" (1 text, 1 tune)
Karpeles-TheCrystalSpring 111, "Robin a Thrush" (1 text, 1 tune)
Beck-FolkloreOfMaine, p. 112, "Niggl'y, Naggl'y" (1 text, 1 tune, which must be this based on its form although there is little sign of the conflict between husband and wife)
LPound #118 pp. 236-237 "I Bought Me a Wife" (1 text)
Sackett/Koch-KansasFolklore, pp. 168-169, "Risselty Rosselty" (1 text, 1 tune)
Cox/Hercog/Halpert/Boswell-WVirgnia-A, #13A-C, pp. 57-60, "The Wife Wrapped in Wether's Skin," "Dandoo" (3 texts, 1 tune, but the "B" text omits the beating and has the husband run away; it may well be a version of this although it might alternately be Child #277 mixed with "Devilish Mary" [Laws Q4] or something like it)
Bush-FSofCentralWestVirginiaVol1, p. 21, "Nicketty-Nacketty" (1 fragment, 1 tune, so short that it might be this or "The Wife Wrap" or just some floating verses with this chorus)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 327, "He Courted Her in the Month of June" (1 short text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 66-68, "Ti Risselty Rosslety"; Owens-TexasFolkSongs-1ed, pp. 69-70, "John Dobber" (2 texts, 2 tunes) {Bronson's #61, #62}
Owens-TexasFolkSongs-2ed, pp. 34-36, "Ti Risselty Rosslety" (2 texts, 2 tunes)
Lomax/Lomax-OurSingingCountry, p. 131, "Married Me a Wife" (1 text, 1 tune)
DT 277, RISSROSS
ADDITIONAL: Lucille Burdine and William B McCarthy, "Sister Singers" in Western Folklore, Vol. IL, No. 4 (Oct 1990 (available online by JSTOR)), pp. 408-410 "There's a Piece of Bread A-laying on the Shelf" (1 text)
Heywood Sumner, The Besom Maker (London, 1888 ("Digitized by Google")), #477 p. 243, ("I married my wife by the light of the moon") (1 text)
J.A.C. Leland, "Two Folksongs from Ohio" in Western Folklore, Vol. VII, No. 1 (Jan 1948 (available online by JSTOR)), pp. 65-66 "The Shiftless Wife" (2 texts, including one added by the editors from Halliwell 1886)
Lucille Burdine and William B McCarthy, "Sister Singers" in Western Folklore, Vol. IL, No. 4 (Oct 1990 (available online by JSTOR)), pp. 408-410 "There's a Piece of Bread A-laying on the Shelf" (1 text)
Lucy E. Broadwood and J.A. Maitland, editors, English County Songs, (London, 1893), pp. 92-93, "Robin-a-Thrush" (1 text, 1 tune) [Not yet indexed as Broadwood/Maitland-EnglishCountySongs pp. 92-93].
Roud #2792
RECORDINGS:
Chubby Parker, "Nickety Nackety Now Now Now" (Gennett 6077/Champion 15247 [as Smilin' Tubby Johnson]/Silvertone 5011, 1927; Supertone 9189, 1928) (Conqueror 7889, 1931)
Ridgel's Fountain Citians, "The Nick Nack Song" (Vocalion 5455, 1930; on CrowTold01)
Pete Seeger, "Risselty-Rosselty" (on PeteSeeger02, PeteSeegerCD01) (on PeteSeeger12)
CROSS-REFERENCES:
cf. "The Wife Wrap in Wether's Skin" [Child 277] (theme: difficult wife) and references there
ALTERNATE TITLES:
The Cooper of Fife
The Wee Cooper of Fife
Bandoo
Gentle Virginia
Kitty Lorn
Kitty Alone
Dan-you
The Old Man Who Lived in the West
NOTES [614 words]: This song is usually considered a variant of "The Wife Wrap in Wether's Skin" [Child 277]. We (PJS and BS) believe this is a different song.
A text is "The Wife Wrap in Wether's Skin" if:
* the wife is beaten under a sheep's skin, or
* the wife's relatives and class are mentioned, or
* the wife states high-flown reasons for not working [for example, she fears "soiling a gay gold ring" or "high heeled shoe" or "shaming her gentle kin"] or
* the wife's high class is an issue, or
* when the husband asks for dinner she tells him to make it himself, or
* the wife mends her ways, or
* the husband is a "wee cooper", or
* as a last resort for a small fragment, the chorus is a "Dandoo, dandoo ..." or "For gentle, for Jenny, my rosamaree ... As the dew falls over the green valley" variation.
If the wife is beaten the sheep's skin is crucial to distinguish the song from other wife beating songs like "The Holly Twig" [Laws Q6], "The Wicked Wife o' Fife" [Greig/Duncan7], "The Daughter of Peggy-O," or even Sumner's version of "Risselty, Rosselty, Now, Now, Now" [he beats her in the chorus, to no effect].
A text is "Risselty, Rosselty, Now, Now, Now" if:
* the wife is ignorant, slovenly, or stupid, but not shrewish or too fine to work, or
* the wife dies in bed

A "Risselty, Rosselty" wife never improves. Most refrains follow the pattern also found in "The Wee Cooper of Fife" version of Child 277 - "Nickety, nackity, noo, noo ... Sing, hey Willy Wallachie, how John Dugal alane, quo' rushitie rue, rue, rue" (Buchan-ABookOfScottishBallads) - but the usually nonsense words vary widely. For example

* "Nickety-nackety now, now, now ... Nickety-nackety hey John Dafferty, willopy, wallopgy, rusty coke wallacky, nickety-nackety, now, now, now" (Chubby Parker)
* "Nickety nackety, now, now, now ... High, willy, wally, and Jenny bang, doodle, sandy go vestego, now, now, now" (Leland)
* "Nickety Nackety, no, no, no ... Hi Willy Wally and Charlie Bill Doodle and Sandy go, Rusty go, no, no, no" (Leland)
* "Nickety shackety, now, now, now ... Nickety shackety, age of laffety, whistlecky whollecky, rusco quality, Nickety shackety, now, now, now" (Burdine/McCarthy)
* "Risselty-rosselty now, now, now ... Risselty-rosselty, hey bom-bosselty, nickety, knacklety, rusticah quality, willaby-wallaby now, now, now" (Pete Seeger)
* "Risselty-rosselty now, now, now ... Risselty-rosselty, hey bombosity, nickety nackity, retrical quality, willaby wallaby now, now, now" (also Pete Seeger)
* "Moppety, moppety, mono ... With a high jig jiggety, tops and petticoats, Robin-a-Thrush cries mono" (Broadwood/Maitland-EnglishCountySongs)
* "Neagletie, neagletie, now, now ... Heich, wullie, williecoat, bang John Douglas, Robin o Rasheltree, now, now" (Lyle-Andrew-CrawfurdsCollectionVolume2)
* "Hobblety bobblety how now ... With a heigh down ho down duffle green petticoat Robin he thrashes her now now" (Sumner)
* "A tidy housewife, a tidy one ... And I hope she'll prove a tidy one" (Halliwell)

The Lyle-Andrew-CrawfurdsCollectionVolume2 150 "Risselty, Rosselty, Now, Now, Now" text, "Robin o Rasheltree" [E. B. Lyle, editor, Andrew Crawfurd's Collection of Ballads and Songs, Volume 2 (1996)], includes verses like "My wife she's a hure of aw the sluts She roastit a hen baith feathers and guts." Maybe the common form of "Risselty, Rosselty, Now, Now, Now" was a bawdy text that editors and some singers cleaned up: "this song was made for gentlemen, If you want any more ...." [Broadwood/Maitland-EnglishCountySongs]. Crawfurd seems never to censor a text. - BS, PJS

Broadwood/Maitland-EnglishCountySongs: "Sung by a nurse towards the end of 18th century." - BS

Last updated in version 6.0
File: C277RR

Rival Candidate, The

DESCRIPTION: "Since the days when diggers thronged the bars of fifteen-score hotels... Things in dreamy Hokitaka haven't ever been so brisk. 'Tis awakened by the Rival Candidate." There is much excitement as someone runs for parliament against Richard Seddon

AUTHOR: unknown
EARLIEST DATE: 1905 (Wellington "Evening Post," according to Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: political New Zealand humorous
HISTORICAL REFERENCES:
1893-1906 - Richard John Seddon (1845-1906) Prime Minister of New Zealand
1905 - the election described in the song. Harry Cowin runs against Prime Minister Seddon in the district of Westland. Cowin earns less than 10% of the vote as Seddon is overwhelmingly re-elected

FOUND IN:
REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, pp. 105-106, "The Rival Candidate" (1 text)
NOTES [47 words]: In his later years in office, Richard John Seddon ceased to be a reformer -- and ruled his party with a heavy hand. So it is perhaps little surprise that there was much enthusiasm for the candidate who ran against him. For background on Seddon, see the notes to "Sir Joseph Ward." - RBW

Last updated in version 5.2
River Go Down
DESCRIPTION: "The river goes up, The river goes down; Please, Lord, make that river stay down, River stay down. Keep our land safe and dry, safe and dry. The water is scaring the people away. Please, Lord, make the river go down...."
AUTHOR: unknown
EARLIEST DATE: 1943 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: river flood
FOUND IN: US(MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, p. 466, "River Go Down" (1 text, 1 tune)
Roud #7754
File: KPL466

River Lea, The
DESCRIPTION: Capstan shanty. One fine day in May sailor finds himself broke and ships aboard the (River Lea). He spends the rest of the song (and presumably rest of the voyage) singing of all things he won't do any more once this voyage is over.
AUTHOR: Sam Peck ?
EARLIEST DATE: 1938 (Colcord-SongsOfAmericanSailormen)
KEYWORDS: shanty sailor ship
FOUND IN: US Britain
REFERENCES (2 citations):
Colcord-SongsOfAmericanSailormen, pp, 181-182, "The River Lea" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 586-589, "The River Lea," "The Anglesey" (2 texts, 2 tunes -- the first being quoted from Colcord-SongsOfAmericanSailormen) [AbEd, pp. 406-409]
ST Hugi589 (Partial)
Roud #351
CROSS-REFERENCES:
NOTES [68 words]: Colcord-SongsOfAmericanSailormen says this was composed by a shantyman named Sam Peck. It obviously bears some relation to "Dixie Brown," though it has no mention of shanghaiing or robbery. Hugill-ShantiesFromTheSevenSeas also mentions (though does not corroborate) Colcord-SongsOfAmericanSailormen's claim, and states that it was quickly pulled into the popular shanty repertoire for use at the capstan. - SL
File: Hugi589

River Lee, The
DESCRIPTION: The singer describes the Lee by moonlight. For example, sounds of the "gurgling brook" at night are compared to "the lute's harmonious languor" rather than "the trumpet's clangour, Or the nerve-wounding fife"
AUTHOR: Richard Alfred Millikin (1767-1815) (source: Croker-PopularSongsOfIreland)
EARLIEST DATE: 1818 (The Harmonica, written c.1803, according to Croker-PopularSongsOfIreland)
KEYWORDS: river lyric music
FOUND IN:
REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 220-222, "The River Lee" (1 text)
ALTERNATE TITLES:
An Ode to Cynthia
NOTES [24 words]: Richard Alfred Millikin is best-known for writing "The Groves of Blarney"; of works in this index, he also wrote "The Groves of Blackpool." - RBW
File: CrPS220
River of Babylon

DESCRIPTION: The singer, in captivity, recalls the loss of Zion and the wickedness of the captors who now ask to be entertained by holy songs; how can we sing them "in a strange land." The singer asks that God find his words and [unstated] thoughts acceptable.

AUTHOR: unknown
EARLIEST DATE: 1973 (Lewin-Forty Songs)
KEYWORDS: captivity grief request rejection exile home harp music ordeal Bible nonballad religious
FOUND IN: West Indies(Jamaica)
REFERENCES (1 citation):
Lewin-Forty Songs, pp. 85-86, "River of Babylon" (1 text, 1 tune)
RECORDINGS:
"River of Babylon" combines Psalm 19 and Psalm 137. The text I use for quotes in this note is JPS Hebrew-English Tanakh (Philadelphia: The Jewish Publication Society, 1999) because I find it clearer than King James, especially in the parts hidden from clear view in the song. Psalm 19 begins, "The heavens declare the glory of God" and goes on to extoll the teaching, decrees, precepts, instruction, fear and judgments of the Lord; "Your servant pays them heed; in obeying them is much reward. Who can be aware of errors? Clear me of unperceived guilt." And then, as in the words of Melodians recording, "let the words of our mouth and the meditation of our heart be acceptable in Thy sight." In Psalm 19 this ending refers back to the words already spoken and the thought intended by those words. Melodians' words follow the sense of the beginning of Psalm 137: "By the rivers of Babylon there we sat down and ... wept when we remember Zion. But the wicked carried us away captivity require from us a song. How can we sing [Rasta] song in a strange land." The rest of Psalm 137 is not in the words of Melodians' or Lewin's texts. The text not sung begins with a refusal to sing holy songs for "our tormentors, for amusement"; harps are put away and before the singer would play or sing for their amusement his hand should wither, his tongue should stick to his palate, but -- in spite of not singing for them about Jerusalem -- he would "keep Jerusalem in memory even at my happiest hour." As for those "wicked: "Remember O Lord ... Jerusalem's fall; how they cried 'Strip her, strip her to her very foundations!' Fair Babylon, you predator, a blessing on him who repays you in kind what you have inflicted on us; a blessing on him who seizes your babies and dashes them against the rocks!"
Melodians, but not Lewin, follow "how can we sing..." by "let the words of our mouth and the meditation of our heart be acceptable...." But the singers know very well all of Psalm 137 that they have edited down. Instead of stating the rest of the psalm I believe they intend to imply it in the excerpt of Psalm 19 which asks for acceptance not only of the words they have sung, but of those they have thought but not sung. The song sounds innocent to those who don't know the references. - BS
Ben's notes make it clear that this is not the same as the "Waters of Babylon" song that I heard many, many years ago, "By the waters, the waters of Babylon, We lay down and wept, and wept, for thee Zion. We remember thee, remember thee, remember thee, Zion."
For those in the Orthodox Christian tradition, the psalm cited is numbered #136 rather than #137 as in the Jewish, Catholic, and Protestant traditions. - RBW
File: LFS085

River of Jordan, The

DESCRIPTION: Jesus meets John the Baptist, is baptized. King Naaman, a leper, calls for Elijah, he is to dip in Jordan and "wash your spots away." Jordan is far away, so the singer will find "an altar in an old-fashioned church/and my River of Jordan that will be"

AUTHOR: unknown
EARLIEST DATE: 1963 (recording, Poplin Family)
KEYWORDS: disease Bible religious Jesus
FOUND IN: US(SE)
River of Life

DESCRIPTION: "Soon we'll come to the end of life's journey, And perhaps we'll never meet anymore, Till we get to heaven's bright city, Far away on the beautiful shore." A description of the beauties of heaven, where the singer obviously expects to go

AUTHOR: unknown

EARLIEST DATE: 1951 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)

KEYWORDS: religious nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 85, "River of Life" (1 text, 1 tune)
ST Wa085 (Partial)
Roud #16394

RECORDINGS:
Buna Vista Hicks, "River of Life" (on USWarnerColl01)

File: Wa085

River Roe (I), The

DESCRIPTION: The singer wanders by the river, and comes by the Roe Mill, where Captain Moody and his workers are about their tasks. The singer must return home, but the Roe holds him entranced

AUTHOR: unknown

EARLIEST DATE: 1936 (Sam Henry collection)

KEYWORDS: rambling river nonballad

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H649, p. 171, "The River Roe (I)" (1 text, 1 tune)
Roud #13531

File: HHH649

River Roe (II), The

DESCRIPTION: The singer asks what place can "match the dark Roe." The singer recalls the history of Cooey na Gal and the church at Dungiven, then describes all the places along the Roe until the "tired" river flows into Loch Foyle.

AUTHOR: unknown

EARLIEST DATE: 1935 (Sam Henry collection)

KEYWORDS: river nonballad

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H629, p. 171-172, "The River Roe (II)" (1 text, 1 tune)
Roud #13532

CROSS-REFERENCES:
cf. "The Banks of the Roe" (for Cooey-na-Gal) and references there

NOTES [15 words]: For "Cooey-na-Gal" O'Cahan and Dungiven Priory, see the notes on "The
Banks of the Roe." - RBW
File: HHH629

River Roe (III), The

DESCRIPTION: A nobleman's son meets a servant maid he won't name. "But her master's habitation is on the river Roe," He proposes. She promises to meet him the next day. They meet, she agrees, and they marry the next evening. "She has servants to attend her"

AUTHOR: unknown
EARLIEST DATE: before 1863 (broadside, Bodleian Harding B 11(152))
KEYWORDS: courting marriage nobility servant river

FOUND IN:
REFERENCES (1 citation):
O'Conor-OldTimeSongsAndBalladOfIreland, pp. 47-48, "The River Roe" (1 text)
Roud #V1045

BROADSIDES:
Bodleian, Harding B 11(152), "The River Roe", H. Such (London), 1849-1862; also 2806 b.9(236), 2806 b.11(202), Harding B 19(79), 2806 c.15(78), Harding B 26(578), 2806 b.11(230), 2806 b.11(206), "The River Roe"

NOTES [59 words]: A number of Bodleian broadsides have dropped the first two lines (something like "As I went out one evening all in the month of May, When Flora's flowering mantle had deck'd the meadow gay", or lines ending in "June" and "bloom") and start with the third line in O'Conor-OldTimeSongsAndBalladOfIreland: "I espied a lovely fair one, and her did not know." - BS

Last updated in version 5.1
File: 0Con047

River through the Pines, The

DESCRIPTION: "O Mary was a maiden when the birds began to sing, She was sweeter than the blooming rose so early in the spring...." She loves (Charlie), a shanty boy; the two are married. But he dies at his work; they are buried together

AUTHOR: unknown
EARLIEST DATE: 1926 (Rickaby-BalladsAndSongsOfTheShantyBoy)
KEYWORDS: love courting marriage separation work logger death burial

FOUND IN: US(MW) Canada(Ont,Que)
REFERENCES (4 citations):
Rickaby-BalladsAndSongsOfTheShantyBoy 30, "The River in the Pines" (1 text, 1 tune)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 30, "The River in the Pines" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 56, "The River in the Pines" (1 text, 1 tune)
Fowke-LumberingSongsFromTheNorthernWoods #37, "The River through the Pine" (2 texts, 2 tunes)
ST LoF056 (Partial)
Roud #669

ALTERNATE TITLES:
The Town of Brandywine

NOTES [13 words]: As "The River in the Pines," this song is item dC33 in Laws's Appendix II. - RBW

Last updated in version 4.3
File: LoF056

River-Driver's Lament, The (I Am a River Driver)

DESCRIPTION: I went lumbering at sixteen and courted a pretty girl who caused me to roam. "Sure I'm a river driver and I'm far away from home." "Now I'm old and feeble and in my sickness lie Just wrap me up in my shanty blankets and lie me down to die."

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: courting death lumbering drink rambling floating verses logger
Found in: Canada (Newf, Ont)

References (2 citations):
- Peacock, pp. 759-760, "The River Driver's Lament" (1 text, 1 tune)
- Fowke, Lumbering Songs from the Northern Woods #59, "I Am a River Driver" (1 fragment, 1 tune)

Roud #4564

Recordings:
- Mrs. Peter Mushrow, "River Driver" (on MUNFLA/Leach)
- John T. O'Quinn, "The River Driver's Lament" (on Peacock CD-ROM)

Notes [87 words]: Floating verses include adaptations of "I'll eat when I'm hungry", "Build me a castle" and "I'm ... and a long way from home" and "wrap me up in my shanty blankets." - BS

Fowke's very short text ("I'll eat when I'm hungry and drink when I'm dry; If the water don't drown me I'll live till I die, If the water don't drown me while over it I roam, For I am a river driver and far away from home") could be just a lumberjack adaption of "Rye Whiskey," but it's close enough to Peacock to allow us to tentatively lump them. - RBW

Last updated in version 4.2

File: FowL69

River, Stay Way

Description: "You keep going your way; I'll keep going my way; River, stay way from my door... You don't need my cabin; River, stay way from my door. Don't come up any higher; I'm so alone, just my bed and fire... Don't start breaking my heart."

Author: unknown

Earliest Date: 1932 (Henry; collected by Susie A. Blaylock from an unnamed source)

Keywords: river loneliness home nonballad

Found in: US (Ap)

References (1 citation):
- Henry, Songs Sung in the Southern Appalachians, p. 189, "River, Stay Away" (1 text)

Notes [37 words]: This is one of those items that could easily float in and out of any bluesy semiballad. I suspect that it did so, and probably belongs with something else in the Index. but without a tune, there is no way to say what. - RBW

File: MHAp189

River's Up and Still A-Rising

Description: "River's up and still a-rising, Just got back from a negro baptizing." "Farewell, mourners (x2), Goodbye, I'se gwine to leave you behind." Most verses are about improbable dress: "Had an old hat, had no brim, Looked like a blue jay sitting on a limb."

Author: unknown

Earliest Date: 1952 (Brown)

Keywords: humorous river nonballad clothes bird

Found in: US (Se)

References (2 citations):
- Brown, Belden, Hudson, Frank, C, Brown, Collection NC Folklore 3 326, "River's Up and Still A-Rising" (1 text)
- Brown, Schinhan, Frank, C, Brown, Collection NC Folklore 5 326, "River's Up and Still A-Rising" (1 tune plus a text excerpt)

Roud #16840

File: Br3326

Riverhead La'nchin' on Jubilee Day, The

Description: Men come from all around St Mary's Bay and as far as St John's on Jubilee Day "for to help Uncle Steve get the craft under way." Once the ship was "out in Riverhead Arm... we cheered for the King." There are toasts all around.

Author: unknown

Earliest Date: 1951 (MUNFLA/Leach)

Keywords: ship moniker

Found in: Canada (Newf)
REFERENCES (1 citation):
Peacock, pp. 882-883, "The Riverhead La'nchin' on Jubilee Day" (1 text, 1 tune)
Roud #9809

RECORDINGS:
Nicholas Davis, "The Riverhead Launching" (on MUNFLA/Leach)
Patrick Rossiter, "The Riverhead La'nchin' on Jubilee Day" (on PeacockCDROM) [one verse only]

NOTES [22 words]: This must be the Silver Jubilee Day for King George V, May 6, 1935. St Mary's Bay is on the southern shore of the Avalon Peninsula. - BS
Last updated in version 4.2
File: Pea882

Rivers of Texas, The (The Brazos River)
DESCRIPTION: The singer lists the various rivers of Texas he has seen, noting that "Down by the Brazos I courted my dear." But now she has left him, and "I never will walk by the Brazos no more."
AUTHOR: unknown
EARLIEST DATE: 1942 (Randolph)
KEYWORDS: love courting separation river
FOUND IN: US(MW,So)
REFERENCES (4 citations):
Randolph 201, "The Brazos River" (1 text, 1 tune)
Abernethy-SinginTexas, pp. 41-42, "Down by the Brazos" (1 text, 1 tune)
DT, RIVTEXAS*
ADDITIONAL: _Sing Out_ magazine, Volume 36, #3 (1991), pp, 72-73, "Down by the Brazos" (1 text, 1 tune, from the Scragg Family)
Roud #4764
RECORDINGS:
Irene Carlisle, "The Brazos River" (AAFS-L30, 1942?)
Art Thieme, "Down by the Embarass" (on Thieme02) (on Thieme05)
ALTERNATE TITLES:
Down by the Embarras (Illinois version)
The Rivers of Georgia

NOTES [216 words]: Paul Stamler notes that there are "non-Texas" versions of this song (see the alternate titles), though I have never encountered them. I know that at least one modern "folk" composer has created a localized version; I suspect the traditional versions are of similar origin. Though I am not sure which is the original. - RBW
As far as I can tell, the Texas version was first. I also gather someone tried to rewrite it for Nebraska, but they didn't have enough rivers to finish a verse. - PJS
An interesting point about this is that most of the river names are preceded by articles: "We crossed THE broad Pecos"... "down by THE Brazos I courted my dear." But one line reads "Red River runs rusty, the Wichita clear." This is apparently proper Texas usage: It is "Red River," not "The Red River" -- no matter what the context. There are several other Western rivers which are anarthrous (that is, do not take an article): Red River, Tongue River, Wind River, Powder River. (See Helena Huntington Smith, _The War On Powder River_, University of Nebraska Press, 1966, p. 1.) Why? I dunno -- but there are other nouns in English, or English dialects, which are arbitrarily anarthrous; consider the British versus American usage of the word "hospital" ("in hospital" as opposed to "in the hospital"). - RBW
Last updated in version 4.5
File: R201

Road is Rocky, The
DESCRIPTION: "The road is rocky, Lordy, But it won't be rocky long."
AUTHOR: unknown
EARLIEST DATE: 1962 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: worksong
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 762, "The Road is Rocky" (1 short text, 1 tune)
Road Is Rugged, But I Must Go

DESCRIPTION: "Road is rugged but I must go, I must go to see my Lord." "It's a field of battle but I must go, I must go to see my Lord." "Got to pray so hard but I must go." "Jesus died and I must go."

AUTHOR: unknown

EARLIEST DATE: 1913 (Diton, according to Joyner-FolkSongInSouthCarolina)

KEYWORDS: religious nonballad travel

FOUND IN: US(SE)

REFERENCES (1 citation):
Joyner-FolkSongInSouthCarolina, p. 92, "Road Is Rugged, but I Must Go" (1 text, 1 tune)
Roud #21331

Road to Dundee, The

DESCRIPTION: "Cauld wind was howling o'er moor and o'er mountain" when the singer meets a girl asking her way to Dundee. He says he can't easily tell her, but will show her the way. As they approach the town, they exchange tokens and part. And no, they *don't* marry

AUTHOR: see NOTES

EARLIEST DATE: 1906 (Greig/Duncan5)

KEYWORDS: travel courting

FOUND IN: Britain(Scotland(Aber)) Ireland Canada(Newf,Ont)

REFERENCES (9 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #51, p. 2, "The Road to Dundee" (1 text)
Greig/Duncan5 971, "The Road to Dundee" (7 texts plus a fragmentary text from Greig on p. 600, 4 tunes)
Ord-BothySongsAndBallads, pp. 152-153, "The Road to Dundee" (1 text, 1 tune)
Gatherer-SongsAndBalladsOfDundee 63, "The Road tae Dundee" (1 text, 2 tunes)
OLochlainn-IrishStreetBallads 95, "Sweet Carnloch Bay" (1 text, 1 tune)
Bennett/Downey-JeromeJustOneMoreSong 7, pp. 83-85, "The Road to Dundee" (1 text)
Fowke-TraditionalSingersAndSongsFromOntario 52, "The Road to Dundee" (1 text, 1 tune)
DT, ROADDUND* RDUND2

ADDITIONAL: Chris Wright, "Forgotten Broadsides and the Song Tradition of the Scots Travellers" -- essay found in David Atkinson and Steve Roud, Editors, _Street Ballads in Nineteenth-Century Britain, Ireland, and North America: The Interface between Print and Oral Tradition_, Ashgate, 2014, pp. 93-98, "The Road and the Miles to Dundee" (copy of a broadside print); "Road to Dundee" (copy of a broadside print); "The Road to Dundee"

DT, ROADDUND* RDUND2

RECORDINGS:
Jerome Downey, "The Road to Dundee" (on NFJDowney01)

CROSS-REFERENCES:
cf. "The Lass o' Glenshee" (tune, per Greig)

NOTES [58 words]: OLochlainn-IrishStreetBallads lists the author of this as "Mackay," but Chris Wright says that Charles Gray of Anstruther published his earliest text of "Grim Winter" in 1811. Wright observes that Gray's song -- clearly an art song -- was very flowery, so someone (maybe even someone named Mackay) might have pruned the shrubbery along the way. - RBW

Road to Heaven, The

DESCRIPTION: "The road to heaven by Christ was made, With heavenly truth the rails are laid,
From earth to heaven the line extends... I'm going home to die no more." The Christian life is compared to a railway: "The Bible is the engineer," "God's love the fire," etc.

AUTHOR: unknown
EARLIEST DATE: 1854 (Chamber's Journal, according to Cohen)
KEYWORDS: railroading religious nonballad
FOUND IN: US(NE,So)
REFERENCES (4 citations):
Cohen-LongSteelRail, pp. 605-610, "I'm Going Home to Die No More/The Railway Spiritualized" (2 texts plus 2 broadside prints, 1 tune)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 53-54, "The Spiritual Railway" (1 text plus an excerpt, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 468, "The Railroad to Heaven" (1 text)
Randolph 600, "The Road to Heaven" (1 text)
Roud #7940
RECORDINGS:
Blue Ridge Gospel Singers (Buell Kazee, Lester O'Keefe, and others), "I'm Going Home to Die No More" (Brunswick 152, 1927)
BROADSIDES:
NLScotland, L.C.Fol.178.A.2(024), "The Spiritual Railway" ("The line to Heaven by Christ was made"), James Lindsay (Glasgow), c. 1855.
ALTERNATE TITLES:
The Spiritual Railroad
NOTES [11 words]: FlandersEtAl report that the tune for this is "My Heavenly Home." - RBW

Road to Peterhead, The

DESCRIPTION: On the road to Peterhead the singer is invited to join a party of three score lads and lasses. He follows them to a house where he sees a bride. He joins the parade of "more than seven score and ten," and describes the feast and happy wedding
AUTHOR: William Lillie (source: Greig/Duncan3)
EARLIEST DATE: 1908 (Greig/Duncan3)
KEYWORDS: wedding dancing music
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast 52, p. 1, "The Road to Peterhead" (1 text)
Greig/Duncan3 613, "The Road to Peterhead" (3 texts, 1 tune)
Roud #5631
NOTES [32 words]: Greig/Duncan3 quotes a note written about 1860 that Lillie wrote the song "on visiting a Penny Wedding at Sandhole, Longside." - BS
For another Penny Bridal song, see "The Blythesome Bridal." - RBW
Last updated in version 2.4
File: GrD3613

Road to the Isles, The

DESCRIPTION: The singer hears "a far croonin'" calling him back to the Hebrides. He lists the places he will visit on his way home, and says, "If it's thinkin' in your inner heart the braggart's in my step, You've never smelt the tangle o' the Isles."
AUTHOR: Words: Kenneth Macleod
EARLIEST DATE: 1917 (Kennedy-Fraser/MacLeod-SongsOfTheHebrides)
KEYWORDS: home nonballad travel
FOUND IN:
REFERENCES (3 citations):
Kennedy-Fraser/MacLeod-SongsOfTheHebrides II, pp. 240-241, "The Road to the Isles" (1 text, 1 tune)
Cox-FolkMusicInANewfoundlandOutport, p. 59, "(The Road to the Isles") (1 fragment, a fiddler's mnemonic for a tune called "The Road to the Isles," presumably this although the tune is not transcribed)
DT, RDISLES*
SAME TUNE:
Beneath the Barber Pole (File:Hopk034)
NOTES [63 words]: On its face, this is just another pseudo-folksong by Kenneth Macleod to a Hebridean tune, but my father seems to have learned it orally. I suppose it was from some radio program, but who can tell? When in doubt, we index -- and add apologetic notes like these. It was at least well enough known that a Canadian in World War II used it as the tune for "Beneath the Barber Pole." - RBW
Last updated in version 5.0
File: KFrII240

Road-Icer, The
DESCRIPTION: "There are some of us, I guess, Call ourselves self-made men an such, But then there was that other cuss Went out and iced the road for us."
AUTHOR: unknown
EARLIEST DATE: 1956 (Beck-TheyKnewPaulBunyan)
KEYWORDS: logger travel
FOUND IN: US(MW)
REFERENCES (1 citation):
Beck-TheyKnewPaulBunyan, p. 123, "The Road-Icer" (1 short text)
Roud #6509
NOTES [101 words]: The idea of icing a road seems mad today, used as we are to cars that skid on ice -- but it should be kept in mind that loggers were not carrying logs on wheeled trucks using paged roads; they were hauling them by human or animal power to a river. This meant that they needed as little friction as possible on the log-paths. Which means that the paths needed to be icy: "the logs were moved to the riverside by sleigh, in winter-time, because it was only on road of glare ice that land transportation was possible" (Bruce Catton, Michigan, A History, 1972, 1976 (I use the 1984 Norton edition), p. 105). - RBW
Last updated in version 5.0
File: BBun123

Roaming in the Gloaming
DESCRIPTION: Singer recalls his "island cottage" far away where his "bonny Irish rose/Scotch bluebell" lived. Her parents were kind. "Almost every evening" the couple sat by the fire and sang about how they went roaming in the gloaming together.
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: courting nonballad father mother
FOUND IN: Canada(Newf)
Roud #30186
RECORDINGS:
Raymond Noseworthy, "Roaming in the Gloaming" (on MUNFLA/Leach)
NOTES [14 words]: This is not to be confused with 'Roamin' in the Gloamin" recorded by Harry Lauder. - BS
Last updated in version 5.2
File: RcRoitGl

Roane County Strike at Harriman, Tennessee
DESCRIPTION: Singer calls Harriman a "beautiful town." Mill workers strike; the owners call in the Roane County law. The company gets an injunction; strikers are arrested but released on bail. Singer may have to leave; he'll remember home's beauty
AUTHOR: lyrics probably by Henry Garrett
EARLIEST DATE: 1936 (field recording, Henry Garrett)
LONG DESCRIPTION: Singer praises Harriman, Tennessee as a "beautiful town." Mill workers there organize a union and strike; the owners call in the Roane County law. The company gets an injunction against the strike; the strikers are arrested but released on bail, "now we are out with our
loved ones again." Singer says that if he has to leave "to seek re-employment" he'll always remember the beauty of his home.

HISTORICAL REFERENCES:
Oct 26, 1933 - workers at Harriman Hosiery Mill strike in an attempt to organize a local of the United Textile Workers of America as authorized by the new National Recovery Act. After nine months, the factory's "Blue Eagle" certification is removed, but the strike fails

FOUND IN: US(Ap)

RECORDINGS:
Henry Garrett, "Roane County Strike at Harriman, Tennessee" (AFS 3176, 1936)
Mike Seeger, "Roane County Strike at Harriman, Tenn." (on MSeeger02)

CROSS-REFERENCES:
cf. "In the Hills of Roane County"

File: RcRCSaHT

Roaring Boys of Pakefield, The

DESCRIPTION: "The roaring boys of Pakefield, Oh how they all do thrive, They had but one poor parson, And they buried him alive!"

AUTHOR: unknown

EARLIEST DATE: 1974 (Porter); reportedly collected 1877

KEYWORDS: clergy drink humorous

FOUND IN: Britain(England(Lond))

REFERENCES (1 citation):
ADDITIONAL: Enid Porter, _The Folklore of East Anglia_, Batsford, 1974, p. 131, "(no title)" (1 text)

Roud #25978

NOTES [66 words]: Frightening as this story sounds, it apparently is innocuous enough. According to Porter, the parson of Pakefield became extraordinarily drunk and fell asleep beside the sea. Locals who found him, unable to rouse him, thought him dead, moved his "corpse" to a more sheltered point in a sandy hollow. They were coming back with help to bury him properly when they discovered he was still alive. - RBW

Last updated in version 4.2

File: EPor131

Roast Beef of Old England, The

DESCRIPTION: "When mighty roast beef was the Englishman's food, It ennobled our hearts and strengthened our blood." The singer complains about the new-fangled French ragouts, and recalls the good old days of Queen Elizabeth, the Armada -- and beef

AUTHOR: Richard Leveridge (c. 1670-1758)

EARLIEST DATE: 1855 (Chappell), but known to be in use at least a century before that

KEYWORDS: food royalty battle

HISTORICAL REFERENCES:
1558-1603 - Reign of Elizabeth (I)
1588 - Voyage of the Spanish Armada

FOUND IN: Britain(England)

REFERENCES (3 citations):
Chappell/Wooldridge-OldEnglishPopularMusic II, pp. 95-96, "The Roast Beef of Old England" (1 text, 1 tune)
Winstock-SongsAndMusicOfTheRedcoats, pp. 269-270, "The roast beef of old England" (1 text, 1 tune)

ADDITIONAL: Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, pp. 128-129, "(no title)" (1 text)

Roud #V11585

CROSS-REFERENCES:


NOTES [163 words]: Not, as far as I can tell, an actual folk song -- but, prior to the adoption of "God Save the King," this was as close as England, and particularly the English navy, came to
having an anthem. It probably belongs here on that basis. There is some confusion about the authorship of the piece. All sources seem to agree that Richard Leveridge wrote at least the music. But some credit him with both words and music, some only the music. Henry Fielding is sometimes credited with the words. The likeliest explanation is that Fielding wrote some of the words for his play "The Grub Street Opera" (1731). Additional words came from others, possibly including Leveridge, in the decades which followed. Leveridge then supplied his new, and very popular, tune.

According to Nettel, p. 133, "Richard Leveridge... was a bass singer who died in 1758 at the age of eighty-eight, and who offered at the age of sixty to sing a song with any man in England for a wager of a hundred guineas." - RBW

Last updated in version 5.2
File: ChWII095

Roasting Little Chipmunks

DESCRIPTION: "Now, friends, if you'll listen, I'll try to explain The terrible times in taking up claims." The men set out with heavy loads into the wild. All seek a claim. The bugs are terrible. The men argue over claims while eating chipmunks and other poor food

AUTHOR: unknown

EARLIEST DATE: 1948 (Beck-LoreOfTheLumberCamps)

KEYWORDS: logger travel food animal hardtimes

FOUND IN: US(MW)

REFERENCES (1 citation):
Beck-LoreOfTheLumberCamps 39, "Roasting Little Chipmunks" (1 text)
Roud #18192

File: BeLo039

Rob Roy [Child 225]

DESCRIPTION: Rob Roy comes to the lowlands and captures a wealthy lady. He orders her to marry him; she refuses. He prepares to kidnap her, and allows no delay. They are married without her consent. He describes his valor and bids her be content

AUTHOR: unknown

EARLIEST DATE: 1803

KEYWORDS: marriage abduction rejection

HISTORICAL REFERENCES:
Dec 8-9, 1750 - Abduction of Jean Key by Robert MacGregor

FOUND IN: Britain(Scotland(High)) US(NE)

REFERENCES (8 citations):
Child 225, "Rob Roy" (12 texts)
Bronson 225, "Rob Roy" (3 versions)
Chambers-ScottishBallads, pp. 155-157, "Rob Roy" (1 text)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 128-129, "The Lady o' Arngosk" (2 short texts)
Buchan/Moreira-TheGlenbuchatBallads, pp. 42-44, "Rob Roy" (1 text)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine p. 296, "Rob Roy" (1 text, possibly derived from print)
Leach-TheBalladBook, pp. 583-585, "Rob Roy" (1 text)
DT 225, ROBROY

Roud #340

CROSS-REFERENCES:
cf. "Rob Roy McGregor-O" (character of Rob Roy)

NOTES [136 words]: This song is accurate enough as far as it goes, but far from complete. Rob Oig ("Young") was the fifth son of Walter Scott's Rob Roy, and a real desperado. In 1736 (when he was perhaps no older than twelve), he shot a trespasser and was outlawed when he refused to appear in court.

After spending time in the British army, he returned to England and married for the first time (despite still being outlawed). When this wife died, he and his brothers determined to marry him to Jean Key, a wealthy widow of nineteen. This rough wooing took place as described in the ballad. In the sequel, the MacGregors were forced to release Jean Key (who died within a year), and both
James MacGregor (who organized the plot) and Robert MacGregor were eventually brought to trial; James escaped, but Robert was executed in 1754. - RBW

**Rob Roy McGregor-O**

DESCRIPTION: "Pardon now the bold outlaw, Rob Roy McGregor, O..." "Long the state has doomed his fall... Still he spurned the hateful law." "Scotland's fear and Scotland's pride... Your reward must now abide... Welcome now for auld lang syne"

AUTHOR: unknown

EARLIEST DATE: 1827 (Journal of the Galaxy)

KEYWORDS: outlaw pardon

FOUND IN:

REFERENCES (1 citation):

Huntington-TheGam-MoreSongsWhalemenSang, pp. 264-265, "Rob Roy McGregor-O" (1 text, 1 tune)

Roud #27315

CROSS-REFERENCES:

cf. "Rob Roy" [Child 225] (character of Rob Roy)

File: HGam264

**Robbers of the Glen, The**

DESCRIPTION: "Stand, stranger, stand, your jewels give, Your gold I must obtain.... Resistance is in vain... We are the robbers of the glen." The robber recalls how he lost all his wealth to gambling, and lost his wife to a friend. He rejoices with his fellow robbers

AUTHOR: unknown

EARLIEST DATE: before 1864 (Journal of George M. Jones, according to Frank-NewBookOfPirateSongs)

KEYWORDS: robbery betrayal money gold gambling drink

FOUND IN:

REFERENCES (1 citation):

Frank-NewBookOfPirateSongs 82, "The Robbers of the Glen" (1 text; #60 in the first edition)

Roud #25316

File: FrPi082

**Robbers' Retreat, The**

DESCRIPTION: "Come fill up your glasses and let us be merry, For to rob bags of plunder it is our intent.... Then away, then away... To those caves in yonder mountains where the Robbers retreat.... Stand, stand and deliver, It is our watch-cry."

AUTHOR: unknown

EARLIEST DATE: 1956 (Gundry-CanowKernow-SongsDancesFromCornwall)

KEYWORDS: robbery drink

FOUND IN: Britain(England(West))

REFERENCES (1 citation):

Gundry-CanowKernow-SongsDancesFromCornwall, p. 60, "The Robbers' Retreat - The Cadgwith Anthem" (1 short text, 1 tune)

Roud #3314

File: Gund060

**Robbie Barron**

DESCRIPTION: The singer meets and would have Robbie Barron, "a rovin' youth ... would have daizled both your eyes." Robbie asks that she walk with him "but other lasses followed us And that put Robbie mad." When he asks for a kiss she blushes.

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan4)
Robbie Reave Her Apron

DESCRIPTION: Robbie beat his wife and tore her apron. "Robbie reave and Geordie sewed, An' Robbie reave her apron" When Robbie vowed to kiss her she refused and he tore her apron.

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: marriage rejection violence nonballad husband wife clothes
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1307, "Robbie Reave Her Apron" (1 text)
Roud #7203
File: GrD71307

Robe, The

DESCRIPTION: Chorus: "Oh the robe, the robe my Lord The robe is all ready now (x2)."Verses: "My mother's gone and left me here." "Christian trials just begun." "Ferry boat going to carry us over."

AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaslzlands)
KEYWORDS: nonballad religious clothes
FOUND IN: US(SE)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeaslzlands 42, pp. 180-181, "O de Robe" (1 text, 1 tune)
File: Parr042

Robbie and Granny

DESCRIPTION: Robbie and Granny go to town and spend half-a-crown on drink. On the way home Granny falls into a ditch. Robbie tries to pull her out, falls, "cursed her and ca'd her an auld drunken soo" and all she could do is cry "Pu' Robie, pu' [pull]."

AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan3)
KEYWORDS: drink humorous abuse
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #161, p. 2, "Robie and Grannie" (1 text)
Greig/Duncan3 577, "Robie and Granny" (1 text)
Gatherer-SongsAndBalladsOfDundee 74, "Robbie an' Granny" (1 text, 1 tune)
Roud #1579
ALTERNATE TITLES:
Robbie and Grannie
File: GrD3577

Robin

DESCRIPTION: "Oh, Robin, they tell me you're going away, And you've come to bid me goodbye." The singer knows what he will say, and hopes he will prove true. She knows he will see fairer, finer women. She begs him not to forget her and promises to dream of him.

AUTHOR: unknown
EARLIEST DATE: 1946 (Peters-FolkSongsOutOfWisconsin), from a copy supposedly made c. 1900
Robin Adair

DESCRIPTION: "What's this dull town to me? Robin's not near." The singer laments her missing Robin Adair, who is her only source of joy and mirth, who "made this town heaven and earth."

AUTHOR: Words: Lady Caroline Keppel

EARLIEST DATE: 1793 (Edinburgh Musical Miscellany)

KEYWORDS: love separation

FOUND IN: Britain

REFERENCES (5 citations):
- Fuld-BookOfWorldFamousMusic, p. 468, "Robin Adair"
- Wolf-AmericanSongSheets, #2016, p. 135, "Robin Adair" (1 reference)
- Heart-Songs, p. 288, "Robin Adair" (1 text, 1 tune)
- Jolly-Miller-Songster-5thEd, #102, "Robin Adair" (1 text)
- DT, ROBADAIR (cf. EILAROO.NOT)

Roud #8918

RECORDINGS:
- Inez Barbour, "Robin Adair" (Phono-Cut 5198, c. 1915)

CROSS-REFERENCES:
- cf. "Eileen Aroon" (tune)
- cf. "Sadly to Mine Heart Appealing" (portions of Stephen Foster's tune)

SAME TUNE:
- Eileen Aroon (File: RcEilAro)
- Newfoundland Love Song ("Meet me at the twilight hour, My Annie fair!") (James Murphy, compiler, _Songs & Ballads of Terra Nova_, Evening Telegram publishing, 1903 (available from the Memorial University of Newfoundland web site), p. 72)
- Hard Times/No Cash Is Here ("What's this dull down to me? No cash is here! Things that we us'd to see Now don't appear") (Foner, p. 25)
- Kathleen Aroon ("Why should we parted be, Kathleen Aroon!"; words by Louisa M. Crawford; music credited to Franz Abt in Heart-Songs) (Heart-Songs, p. 31; Jolly-Miller-Songster-5thEd, #91; Roud #V942)
- Soggarth Aroon ("Am I the slave they say?") (Hylands-Mammoth-Hibernian-Songster, p. 113; Roud #V21055)

NOTES [82 words]: This is perhaps not a folk song in its own right. But as it uses the same melody as "Eileen Aroon," which pretty definitely does belong, I thought it best to include it.

Lady Caroline Keppel fell in love with Robin Adair (a surgeon, and so presumably below her station) in the 1750s, and wrote this song in consequence. She was eventually permitted to marry him (only to die in 1769 at the age of 32), but at the time the song was written, she thought she would not be allowed to wed Robin. - RBW

Last updated in version 6.1

File: DTrobada

Robin Hood and Allen a Dale [Child 138]

DESCRIPTION: Robin observes a young man cheery one day, downcast the next. He is Allen a Dale; his bride-to-be has been betrothed to another. Robin goes in disguise to the church on the wedding day, calls in his men, and ensures she marries Allen after all.

AUTHOR: unknown

EARLIEST DATE: 1663 (garland)

KEYWORDS: Robinhood disguise love marriage

FOUND IN: Britain(Scotland(Aber))

REFERENCES (15 citations):
- Child 138, "Robin Hood and Allen a Dale" (1 text)
- Bronson 138, comments only; cf. Chappell/Wooldridge-OldEnglishPopularMusic I, p. 173, "[Drive the cold winter away]"
This particular part of the Robin Hood story seems to have arisen in the seventeenth century. In the earliest versions of the legend (Sloane MS.), the betrayed lover is not Allen but Scarlock (Holt, p. 165), and Robin did not disguise himself as a minstrel but as a beggar (Dobson/Taylor, p. 172). But by the nineteenth century, Allen's name had become a regular part of the legend.

The gimmick of the song, of a minstrel sneaking into the enemy camp to gather information, is of course far older than the song itself. In English tradition, we in fact find a story of King Alfred the Great of Wessex sneaking into the Viking camp in the guise of an entertainer to spy out their plans (Hindley, pp. 192-193). This is, however, a late anecdote -- and even if King Alfred would take such a risk, and even if he had the musical skills to pull it off (unlikely), there is the non-trivial problem that Old English and Old Norse, while related, were distinct languages by this time; a Norse army would not be likely to want to hear an English singer.

Better-attested is the tradition that Richard I the Lion-Hearted was a troubadour -- and it is a simple fact that he once used disguise to try to sneak through Germany (Gillingham, pp. 223-224). I also read, somewhere, a report that, after his return from the Crusade, he disguised himself to recapture Nottingham. The attempt to sneak across Germany was, however, a complete failure; Richard was captured. The business did, however, cement the link of the king with minstrels, since a legend arose that a troubadour named Blondel wandered around Germany seeking Richard (Gillingham, p. 224), and locating him when Richard sang back a song that they, but no one in Germany, would know.

The first account of Blondel, however, occurs in a document written more than a half century after Richard's death. This tale, like the tale of Alfred, is merely folklore -- but it may have suggested plots like this one. It is interesting to note that the tale of Fulk Fitzwarin, which has many close links to the Robin Hood legend (again, see the information on the "Gest of Robyn Hode") contains a tale of a minstrel going to a castle in disguise and singing a song a prisoner is sure to recognize (Cawthorne, p. 107). This tale, surely, is related to the Blondel legend. Whether this particular item ever played a role in the Robin Hood story is altogether another matter.

Knight/Öhlgren, p. 486, claim that this plot became a Ballad Opera in 1751 -- but, given that the lovers were Leander and Clorinda and the old man who is Clorinda's unwanted fiancee is Sir Humphrey Wealthy, I incline to think that less a version of this ballad than just another retelling of the legend. - RBW

Bibliography

- AsserAlfredEtc: Alfred the Great, consisting of Asser's Life of King Alfred and other
contemporary sources, translated with introduction and notes by Simon Keynes and Michael Lapidge, Penguin, 1983


Last updated in version 5.0
File: C138

Robin Hood and Guy of Gisborne [Child 118]

DESCRIPTION: Little John and Robin separate; Little John is taken after trying to stop an invasion by the Sheriff. Meanwhile, Robin meets Guy; they fight, and Robin slays Guy. He then takes his clothes and horn and rescues John

AUTHOR: unknown

EARLIEST DATE: before 1750 (Percy folio)

KEYWORDS: Robinhood outlaw fight rescue

FOUND IN: US(SE)?

REFERENCES (14 citations):
Child 118, "Robin Hood and Guy of Gisborne" (1 text)
Bronson 118, comments only; cf. Chappell/Woolridge-OldEnglishPopularMusic I, p. 277, "The Chirping of the Lark" (1 tune)
Hales/Furnival-BishopPercysFolioManuscript, volume II, pp. 227-237, "Guye of Gisborne" (1 text)
Percy/Wheatley-ReliquesOfAncientEnglishPoetry I, pp. 102-116, "Robin Hood and Guy of Gisborne" (1 text, rewritten and with lacunae filled by Percy)
Ritson-RobinHood, pp. 83-90, "Robin Hood and Guy of Gisborne" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 32, "Robin Hood and Guy of Gisborne" (1 text, said in the Brown collection to "certainly derive" from this piece, but this is a stretch. It may be this, but it is only a disordered fragment, which looks to me to combine aspects of several Robin Hood ballads; the only real link with this is the reported title "Robin Hood and Guy of Gusborne")
Leach-TheBalladBook, pp. 334-340, "Robin Hood and Guy of Gisborne" (1 text)
Quiller-Couch-OxfordBookOfBallads 116, "Robin Hood and Guy of Gisborne" (1 text, probably a modernized version of Child's text)
Gummere-OldEnglishBallads, pp. 68-76+320-321, "Robin Hood and Guy of Gisborne" (1 text, conflating Hales/Furnivall and Child)
Whiting-TraditionalBritishBallads 26, "Robin Hood and Guy of Gisborne" (1 text, probably a modernized version of Child's text)


Roud #3977

NOTES [521 words]: According to Fowler, p. 158 n. 25, this is one of eighteen ballads in the Child collection found only in the Percy Folio.

It is considered by J. C. Holt (following Child and others), to be one of the five "basic" Robin Hood ballads. (The earliest known copy (from the Percy folio) is somewhat corrupt, but shows survivals of a much older text, and seems to be at least two centuries older than the manuscript. It is noteworthy that a fragment of the same story, in dramatic form, appears on the back of a slip of financial sheets from 1475/6 C.E. For more details on chronology see the notes on "A Gest of Robyn Hode" [Child 117]).

Observe that, although the modern version of the legend calls Guy of Gisborne "Sir Guy," implying
that he is a knight, stanza 22 clearly says that he and Robin are both yeomen.
Even by the standards of early Robin Hood ballads, it's hard to say much about the origins of this
poem. Part of that is because portions have been lost. Part of it is because the Percy Folio, our
only source, is prone to rewriting the material it contains. And part of it is because, although the
story goes back at least to the fifteenth century, the Folio is from the seventeenth, so there has
surely been much evolution -- in form and dialect -- along the way.
Still, the name "Guy of Gisborne" is intriguing. Although our earliest Robin Hood texts are from the
fifteenth century, there is good reason to think that they are reflections of the fourteenth (certainly
not the twelfth and the reign of Richard II!). And the association with Yorkshire in the early ballads is
strong.
And it so happens that there was, in Yorkshire in the fourteenth century, an important family named
"de Gysburn." According to Christian D. Liddy on p. 80 of Goldberg, "John de Gysburn... had been
the most influential citizen of York of his generation, gaining election to the office of mayor on four
carations between 1371 and 1380"; his son-in-law would repeatedly be mayor a generation later.
And he had corrupt allies, and enemies in the town.
Sarah Rees Jones, on pp. 228-229 of Goldberg, calls him "Gisburn" and says that "His entire
career in city politics was attended by pronounced conflict with other members of the civic elite,
culminating in the riots in York in 1380-1 in which he was expelled from the city and violently
sought to re-enter it." It sounds as if he belied to an elitist faction. The dating makes it quite
possible that his father, grandfather, or uncle could have been a yeoman who made his money
hunting down outlaws.
Note that I do not claim that this ballad is "about" the de Gysburns. Just that they would likely have
been remembered in fifteenth century Yorkshire -- and very likely remembered as enemies of the
common people, since they were opposed to the faction of the martyred Archbishop Scrope, widely
held to be a saint by the common people. (For background on Scrope, see the notes to "The Death
of Archbishop Scrope.")
Bronson notes that Chappell associated a tune with this piece, but that the association was
Chappell's own, on weak grounds, and therefore does not cite the melody. - RBW
Bibliography

• Fowler: David C. Fowler,A Literary History of the Popular Ballad, Duke University Press,
  1968
• Goldberg: P. J. P. Goldberg, editor,Richard Scrope: Archbishop, Rebel, Martyr, Shaun Tyas,
  2007

Robin Hood and Little John [Child 125]

DESCRIPTION: Robin Hood meets John Little on a bridge. They agree to fight until one falls into
the brook. Robin is dunked. He blows his horn for his men and offers John a place among them.
John accepts and is re-named Little John, though he is seven feet tall.
AUTHOR: unknown
EARLIEST DATE: before 1685 (broadside by W. Onley; title mentioned 1624 in the Stationer's
Register); it was in William Thackeray's broadside catalog by 1690
KEYWORDS: Robinhood outlaw fight
FOUND IN: Britain(England(South),Scotland(Aber)) US(Ap,MW,SE) Canada(Mar)
REFERENCES (15 citations):
  Child 125, "Robin Hood and Little John" (1 text)
  Bronson 125, "Robin Hood and Little John" (2 versions+ 1 in addenda)
  Bronson-SingingTraditionOfChildsPopularBallads 125, "Robin Hood and Little John" (3 versions:
    #1, #2, #3)
  Ritson-RobinHood, pp. 202-207, "Robin Hood and Little John" (1 text)
  Williams-FolkSongsOfTheUpperThames, p. 296, "Robin Hood and Little John" (1 fragment) (also
  Williams-Wiltshire-WSRO Gl 134)
  Creighton/Senior-TraditionalSongsOfNovaScotia, p. 67, "Robin Hood and Little John" (1 fragment)
  Creighton-MaritimeFolkSongs, pp. 19-20, "Robin Hood and Little John" (1 text, 1 tune)
  Wolfe/Boswell-FolkSongsOfMiddleTennessee 9, pp. 20-21, "Robin Hood and Little John" (1 text,
  which looks like it was taken from a broadside and which does not seem to have had a tune)
Robin Hood and Maid Marian [Child 150]

DESCRIPTION: Robin, while Earl of Huntingdon, woos Maid Marian. Then, outlawed, he keeps to the wood, disguised. She dresses as a page to seek him. They meet and fight, unrecognized, till both are wounded. He calls a halt, she knows his voice, they celebrate.

AUTHOR: unknown

EARLIEST DATE: 1795 (Ritson)

KEYWORDS: Robinhood love courting fight disguise

FOUND IN:

REFERENCES (7 citations):
Child 150, "Robin Hood and Maid Marian" (1 text)
Bronson 150, comments only
Ritson-RobinHood, pp. 214-217, "Robin Hood Rescuing Maid Marian" (1 text)
Leach-TheBalladBook, pp. 423-425, "Robin Hood and Maid Marian" (1 text)
Olson-BroadsideBalladIndex, RZN3, "A bonny fine maid of noble degree"

Stephen Knight and Thomas Ohlgren, editors, _Robin Hood and Other Outlaw Tales_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2000, pp. 493-498, "Robin Hood and Maid Marian" (1 text, based on the Onley broadside)

Roud #3992

NOTES [1771 words]: For background on the Robin Hood legend, see the notes on "A Gest of Robyn Hode" [Child 117].

It is noteworthy that Marian is not an original part of the Robin Hood legend; other than in this late
and feeble piece -- which notably is preserved in only a single broadside; it was not found in the
garlands -- she is mentioned only twice in all the ballads printed by Child (#145A, stanza 9, and
#147, stanza 1). In neither case is she described as Robin's wife or beloved; she could be one of
his men's wives, or a member of his band.
I observe that, in the tales of Robin's demise in the "Gest" and in "Robin Hood's Death" [Child 120],
Robin does not mention a wife or children when he dies -- even though he states that he never hurt
a woman. Would he not commend his wife to John's care if he had one? Obviously she is a late
addition to the tale. Where she came from must remain a matter of speculation.
It is widely believed that, in the May Games, Marian was initially the consort of the jolly, worldly,
distinctly unchaste Friar Tuck (so, e.g., Child), and that she came to be Robin's prize based on
their names.
Holt (p. 160) believes that the story of Robin and Marian derives from Adam de la Halle's thirteenth
century play "Robin et Marion." In this romance, Marian is a shepherdess whose fidelity to Robin
causes her to fend off a lusty knight. This legend entered the French May Games, and was used
by John Gower. At some point Marian became Queen of the May Games. With Robin also a
character in the games, their union was almost inevitable.
In fact, things may not be that complex. Mustanoja notes that Robin and Marion are typical names
for rustic lovers in French and English romance. If Robin were to find a lover, the name Marion
(Marian) was almost to be expected.
This pairing is also found in Scotland, although in slightly different form. Speaking of Robert
Henryson (fl. 1462), GARnett-IHearAmericaSinging/Gosse, pp. 295-196, write, "Perhaps the most
important of Henryson's performances is the lyrical pastoral of Robin and Makyne, not so much for
its own merit, though this is great, than as the first revelation of the vast material for popular poetry
in Scotch rural life. It is the old story of cross purposes. Makyne loves Robin, Robin is indifferent.
Makyne becomes desperate, lays open siege to him; Robin repels her. Makyne renounces him;
Robin, piqued into love, strives to regain her, but only to discover that
"The man that will nocht whan he may,
Sall have nocht quhen he wald."
Those wishing to see Henryson's poem may find it in volume II of Percy's Reliques. It looks rather
affected to me (Henryson was one of many Chaucer imitators in this period), although some of this
may be the result of it being taken from a printed version rather than from manuscript -- plus Percy
himself was good at making things look affected.
Henryson's tale was told after the origin of the Robin Hood legend, but before the linking of Robin
and Marian; it serves as another illustration of the standard link between Robin and Ma(whatever).
Olson's Broadside Index notes that this piece is "Smithson's parody of Robin Hood ballads," and
Child observes that the broadside is signed S.S.
The strongest link between Maid Marian and Robin comes from the plays of Anthony Munday,
described in the notes to the "Gest." It was he who linked Marian with Matilda FitzWalter (Holt, p.
162), whose alleged father Robert FitzWalter was a real opponent of King John (Tyerman, pp. 307,
313) but of whom no such stories are told in genuine history.
The absurd lateness of this particular song is shown by the mention in verse 3 that "neither
Rosamond nor Jane Shore" could surpass Marian in beauty. It would not be unreasonable to find a
mention of Rosamund (Clifford) in a Robin Hood ballad; she was the mistress of King Henry II, the
father of Richard the Lion-Hearted and the great-great-grandfather of Edward II (Kings widely
associated with the Robin Hood legend).
The mention of Jane Shore, though, is astonishingly anachronistic. Elizabeth Lambert, known as
Jane Shore (for her story, see the song "Jane Shore") was the mistress of King Edward IV (died
1483) and was probably born in the 1450s. Sir Thomas More, who tells us most of what we know
about her, had actually met her in old age in the sixteenth century (Cheetham, p. 205). She thus
was active fully a century after our first known mention of Robin Hood as a legendary figure. A
song which mentions her could hardly come from before 1475.
What's more, it could be a lot later. In an age before photography, when portraits had to be painted
and copied by hand, the assumption was that the most beautiful women were kings' mistresses.
But, after the reign of Edward IV, there were few noteworthy royal mistresses. Edward IV's son
Edward V was pre-pubescent when he was deposed (Ashley, p. 620). Richard III, who came next,
lasted only two years and didn't have time for mistresses (and seems to have been puritanical
anyway; Cheetham, pp. 204-205. His only illegitimate children were born long before he became
king, and before he was married -- and we have no knowledge of the mother's name.). That
strange, strange man, Henry VII, seems to have been very sexually unadventurous (Ashley, p.
624).
Henry VIII of course had mistresses, such as Bessie Blunt the mother of the Duke of Richmond,
but they were forgotten in the tale of his many wives. Edward VI was a boy, too young for such things (Ashley, p. 636). Mary I and Elizabeth I were female; they obviously had no mistresses. James VI and I seems to have been homosexual; he had no known mistresses (Ashley, pp. 575-576). Charles I was another with a quiet home life (Ashley, p. 650). Thus the next king after Edward IV to have a noteworthy mistress was Charles II (ascended 1660), who had quite a collection, including Nell Gwyn. So, since there were no noteworthy beauties for almost two centuries after Jane Shore, this rather feeble item could be very late indeed.

Fully half the Robin Hood ballads in the Child collection (numbers (121 -- the earliest and most basic example of the type), 123, 124, 125, 126, 127, 128, 130, 131, 132, (133), (134), (135), (136), (137), (150)) share all or part of the theme of a stranger meeting and defeating Robin, and being invited to join his band. Most of these are late, but it makes one wonder if Robin ever won a battle. Knight/Ohlgren, p. 493, do make the interesting point that there is perhaps a feminist undercurrent here -- almost the only such in the Robin Hood corpus. For those wishing to see how little Munday's play about Robin has to do with the actual Robin Hood legend, without wanting to waste money on a text of the horrid thing, I've taken the cast of characters from pp. xiii-xiv of Munday and annotated them based on whether they have a role in the "Gest":

CHARACTER OF THE INDUCTION (none of whom occur in the early Robin Hood ballads)
Sir John Eltham
Skelton
Little Tracy
Clown

Characters of the dumbshow

CHARACTERS IN THE PLAY ITSELF (supposedly in order of appearance, although this does not appear correct to me)
* Gilbert de Hood, Prior of York and uncle to Robert, Earl of Huntingdon [Gilbert of the White Hand appears briefly in the "Gest," but he is not called "Hood" or said to be a relative of Robin]
* The Sheriff. [There is a Sheriff in the "Gest" and many other ballads]
* Justice Warman, Steward to Robert, Earl of Huntingdon; later Sheriff of Nottingham [No such person in the "Gest," and Robin was a yeoman and would not have had a steward]
* Robert Hood, Earl of Huntingdon
* Little John, his servant [Little John is the first person mentioned in the "Gest" other than Robin, but he too is a yeoman and not Robin's servant]
* Marian, his betrothed (after [line] 781, Matilda, daughter of Lord Fitzwater) [Not in the "Gest"]
* Eleanor, the Queen Mother [not in the "Gest." This is presumably Eleanor of Aquitaine -- who, by the way, wouldn't have spoken English]
* Lord Sentloe, conspirator against the Earl of Huntingdon [not in the "Gest"]
* Sir Hugh Lacy, conspirator against the Earl of Huntingdon [not in the "Gest"]
* Sir Gilbert Broughton, conspirator against the Earl of Huntingdon [not in the "Gest"]
* Mistress Warman [not in the "Gest," although the Sheriff's Wife plays a substantial role in "Robin Hood and the Potter"]
* Prince John [not in the "Gest," and by the way, John the Brother of Richard was not a Prince; there were no principalities in the Angevin Empire]
* the Bishop of Ely [not in the "Gest"; such clergy as we see are mostly from Yorkshire]
* Much, the Miller's son, a clown [in the Gest, but no clown]
* a messenger from Ely
* Simon, Earl of Leicester (after 781, Lord Salisbury) [Not in the "Gest" under either name]
* Lord Lacy, brother of Sir Hugh and father of Marian (after [line] 781, Lord Fitzwater) [Not in the "Gest" under either name]
* Lord Chester [Not in the "Gest"]
* Friar Tuck [Not in the "Gest," the "Monk," the "Potter," or the "Death," although he seems to have been the earliest member of Robin's band other than Little John, Much, Scarlock/Scathelock, and Gilbert]
* Ralph, Warman's Man [No "Ralph" in the "Gest"]
* Scarlet [see below]
* Scathelock [Scarlet and Scathelock are listed as brothers, but in the "Gest," there is ONE character, Scarlock or Scathelock, who eventually evolved in the late ballads into "Scarlet"; Munday has turned one character into two]
* First Collier [not many colliers in the time of Richard I, Mr. Munday.]
* Second Collier [see previous comment]
* Widow Scarlet, mother of Scarlet and Scathelock [no one in the "Gest" has noticeable parents,
and one wonders why she's called Scarlet when only one of her sons bears that name!  
* Sir Doncaster of Hothersfield [Sir Roger of Doncaster was involved in Robin's murder, but his name was Roger, not Doncaster, and he came from Doncaster, not Hothersfield, and he appears with the Prioress of Kirklees, whom Munday omits]  
* Jinny, daughter of the Widow Scarlet [no sisters in the "Gest," either]  
* a servant of the Prior  
* another servant, messenger from York  
* a Herald  
* Earl of Leicester [we already had one of these, until he turned into Lord Salisbury!]  
* Richmond [no Earl of Richmond in the "Gest"]  
* Warman's Cousin  
* Jailer of Nottingham  
* Mistress Thompson [not in the "Gest"]  
* King Richard [in the "Gest," the king is explicitly named "Edward"]  
* Sheriff's men, Sir Doncaster's ruffians [in the "Gest," Sir Roger doesn't have any ruffians except the Prioress of Kirklees, with whom he is sleeping], Leicester's drum and ancient, soldiers, officers, attendants, Jailer's dog - RBW  

Bibliography

- Ashley: Mike Ashley, British Kings and Queens, Barnes & Noble, 2002 (originally published as The Mammoth Book of British Kings and Queens, 1988)  
- Garrett-IHearAmericaSinging/Gosse: Richard Garrett-IHearAmericaSinging and Edmund Gosse, English Literature: An Illustrated Record four volumes, MacMillan, 1903-1904 (I used the 1935 edition published in two volumes)  
- Munday: Anthony Munday, The Downfall of Robert Earl of Huntingdon by Anthony Munday 1601 Malone Society Reprints, 1965 (listed as "prepared by John C. Meagher and checked by "the general editor," but no actual editor is listed on the title page)  

Last updated in version 5.3  
File: C150

**Robin Hood and Queen Katherine [Child 145]**

DESCRIPTION: The king proposes a wager with Queen Katherine, his archers against any she may choose. She sends for Robin and his men, giving them false names. They win and are revealed but the king has promised not to be angry with any in the queen's party.  
AUTHOR: unknown  
EARLIEST DATE: 1663 (garland); a song that was likely this one was entered into the Stationer's Register in 1656, and a broadside probably printed by 1655  
KEYWORDS: Robinhood contest trick royalty  
FOUND IN:  
REFERENCES (11 citations):  
* Child 145, "Robin Hood and Queen Katherine" (3 texts)  
* Bronson 145, (extensive) comments only  
* Ritson-RobinHood, pp. 164-170, "Robin Hood and Queen Katherine" (1 text)  
* Hales/Furnival-BishopPercysFolioManuscript, volume I, pp. 37-46, "Robin Hoode & Quene Kath[erine]" (1 text)  
* Leach-TheBalladBook, pp. 413-417, "Robin Hood and Queen Katherine" (1 text)  
* Olson-BroadsideBalladIndex, RZN10, "Gold tane from the Kings harbengers"  
ADDITIONAL: Stephen Knight, editor (with a manuscript description by Hilton Kelliher), _Robin
Hood: The Forresters Manuscript_ (British Library Additional MS 71158), D. S. Brewer, 1998, pp. 53-61, "Robin Hood and Queen Catherin" (1 text, much longer than the printed versions known to Child)

Stephen Knight and Thomas Ohlgren, editors, _Robin Hood and Other Outlaw Tales_, TEAMs (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2000, pp. 563-580, "Robin Hood and Queen Catherin" (1 text, based primarily on the Forresters manuscript)


MANUSCRIPT: {MSForresters}, London, British Library MS. Additional 71158, the "Foresters Manuscript," item 9

Roud #72

CROSS-REFERENCES:

cf. "Robin Hood's Chase [Child 146]"

NOTES [513 words]: According to Knight/Ohlgren, this must have been in existence by 1655, because one of the Wood broadsides (Child's B.a) was printed by Grove, who ceased operations in that year. Given the uncertainty about most such dates, I decided to leave the other possible dates in the "Earliest Date" field. Rollins, p. 196, lists two broadsides which he thinks are this:

- #2266, "Renowned Robin Hood," registered March 12, 1656 by Francis Grove
- #2267, "Renowned Robin Hood," registered March 1, 1675

There is no historical "Queen Katherine"; the wife of King Stephen (reigned 1135-1154) was Matilda; the wife of Henry II (1154-1189, the first king usually associated with Robin Hood) was Eleanor of Aquitaine; Richard I (1189-1199) married Berengeria of Navarre; John (1199-1216) had as his primary wife Isabella of Angouleme; Henry III (1216-1272) married Eleanor of Provence; Edward I (1272-1307) married first Eleanor of Castile and then Margaret. Edward II married Isabella of France. Edward III married Philippa of Hainault. The first English Queen Catherine/Katherine was Catherine of Valois, daughter of Charles VI of France, who married Henry V of England in 1420 -- impossibly late for a historical Robin Hood, although she does precede the earliest known copies of the Robin Hood ballads. Nor was there a Scottish Queen Katherine.

Leach-TheBalladBook speculates that one of Henry VIII's wives (either Catherine of Aragon or Katherine Howard) is meant! This involves a major difficulty, pointed out in Cawthorne, p. 187: This ballad involves Friar Tuck, and while both of Henry VIII's Catherine were Catholic, friars would not have been popular in the reign of Henry VIII (especially in the time of Katherine Howard, after the dissolution of the monasteries. In any case, how can we possibly have a Robin Hood alive after the reformation?) Nonetheless, Knight/Ohlgren, p. 563, also think Catherine of Aragon is meant, because she was the one Queen Catherine who played an active role in English government -- and there are records of Henry VIII playing at Robin Hood.

I would have to say that Henry V seems genuinely more likely -- he of course was deeply involved in recruiting archers, and because his wife was not only foreign but a daughter of Henry's long-time enemy, she might well have been willing to show him up.

Ritson's answer is simpler: the several wives of Henry VIII named "Katherine" would have made the name "sufficiently familiar" to the writer of the text.

The sequel to this story is told in Child 146, "Robin Hood's Chase."

Most versions of the ballad are rather incoherent; it is possible that the broadside prints have been shortened. Knight, pp. 52-53, observes that the version in the Forresters Manuscript is about a dozen stanzas longer than most of the others (about a 20% increase in length), and that it resolves many of the inconsistencies.

For background on the Robin Hood legend, including a possible connection between this song and the story of Queen Isabella, the wife of Edward II, see the notes on "A Gest of Robyn Hode" [Child 117]. - RBW

Bibliography

- Cawthorne: Nigel Cawthorne, A Brief History of Robin Hood: The True History Behind the Legend, Running Press, 2010
- Knight: Stephen Knight, editor (with a manuscript description by Hilton Kelliher), Robin Hood: The Forresters Manuscript (British Library Additional MS 71158), D. S. Brewer, 1998
Robin Hood and the Beggar (I) [Child 133]

DESCRIPTION: Robin meets a beggar who asks charity. They fight. The beggar wins. Robin gives him his horse and clothes, goes on to Nottingham in the beggar’s attire. There he finds three of his band are to be hanged. He blows his horn to summon his men who rescue them

AUTHOR: unknown

EARLIEST DATE: Before 1662 (Bodleian, Wood 401(23)); 1663 (garland)

KEYWORDS: Robinhood begging execution rescue disguise

FOUND IN:

REFERENCES (7 citations):
Child 133, "Robin Hood and the Beggar I" (1 text)
Bronson 133, comments only
Ritson-RobinHood, pp. 191-195, "Robin Hood and the Beggar" (1 text)
Leach-TheBalladBook, pp. 385-388, "Robin Hood and the Beggar, I" (1 text)
Hales/Furnival-BishopPercysFolioManuscript, volume I, pp. 13-18, "Robin Hood, A Beggar, & the Three Squires" (1 text, of Child 140, with a text of "Robin Hood and the Beggar"=Robin Hood and the Beggar (I) [Child 133] in the notes)

ADDITIONAL: Stephen Knight, editor (with a manuscript description by Hilton Kelliher), _Robin Hood: The Forrester's Manuscript_ (British Library Additional MS 71158), D. S. Brewer, 1998, pp. 82-85, "Robin Hood and the Beggar" (1 text,very likely a composite from the broadsides)

MANUSCRIPT: {MSForresters}, London, British Library MS. Additional 71158, the "Forrester Manuscript," item 13

Roud #3391

BROADSIDES:

Bodleian, Wood 401(23), "Robin Hood and the Beggar," F. Grove (London), 1623-1661;

NOTES [156 words]: For background on the Robin Hood legend, see the notes on "A Gest of Robyn Hode" [Child 117].

Fully half the Robin Hood ballads in the Child collection (numbers (121 -- the earliest and most basic example of the type), 123, 124, 125, 126, 127, 128, 130, 131, 132, (133), (134), (135), (136), (137), (150)) share all or part of the theme of a stranger meeting and defeating Robin, and being invited to join his band. Most of these are late, but it makes one wonder if Robin ever won a battle. Rollins, p. 199, #2312, believes that the "Robin Hood and the beggar" registered March 12, 1656 by Francis Grove is this. The Grove entry appears to be the same as STC p. 474, #20590, "Robin Hood and the butcher," which is the Bodleian broadside by Grove cited above. This is attributed to "T. R."; the STC does not suggest who this might be, but the Bodleian web site conjectures T. Robins. The STC does not list anything by a "T. Robins." - RBW

Bibliography

• Rollins: Hyder E. Rollins, An Analytical Index to the Ballad-Entries (1557-1709) In the Register of the Company of Stationers of London, 1924 (I use the 1967 Tradition Press reprint with a new Foreword by Leslie Shepard)

Last updated in version 5.3
File: C145

Robin Hood and the Beggar (II) [Child 134]

DESCRIPTION: Robin asks money of a beggar who answers disdainfully. They fight. The beggar wins and goes off. Robin is found by three of his men. He sends two to avenge his disgrace. They ambush the beggar, but he bribes and tricks them and gets away.

AUTHOR: unknown

EARLIEST DATE: 1795

KEYWORDS: Robinhood fight rescue escape trick money
Robin Hood and the Bishop [Child 143]

DESCRIPTION: Robin sees a bishop with a large company and fears to be taken. He appeals to an old wife, trades clothes with her, returns to his men. She is taken for him, but they rescue her, take money from the bishop, make him say mass and ride away backwards.

AUTHOR: unknown

EARLIEST DATE: 1663 (garland); a song that was likely this one was entered into the Stationer's Register in 1656

KEYWORDS: Robinhood clergy disguise rescue

FOUND IN:

REFERENCES (10 citations):
Child 143, "Robin Hood and the Bishop" (1 text)
Bronson 143, comments only
Ritson-RobinHood, pp. 119-122, "Robin Hood and the Bishop" (2 text)
Flanders-AncientBalladsTraditionallySungInNewEngland3, p. 117, "Robin Hood and the Bishop" (1 fragment of a single line, identified as this seemingly by title; there is no real reason to think it is this ballad)
Leach-TheBalladBook, pp. 408-411, "Robin Hood and the Bishop" (1 text)
Niles-BalladBookOfJohnJacobNiles 47, "Robin Hood Rescuing Three Squires" (2 texts, 2 tunes, of which only the second could be this ballad, and even it is mixed with Child 140)
Olson-BroadsideBalladIndex, RZN5, "Come gentlemen all, and listen a while"


Stephen Knight and Thomas Ohlgren, editors, _Robin Hood and Other Outlaw Tales_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2000, pp. 549-555, "Robin Hood and the Bishop" (1 text, newly edited from the sources)

MANUSCRIPT: {MSForresters}, London, British Library MS. Additional 71158, the "Foresters Manuscript," item 3

Roud #3955

CROSS-REFERENCES:

cf. "Robin Hood and the Bishop of Hereford" (plot, lyrics)

NOTES [188 words]: For background on the Robin Hood legend, see the notes on "A Gest of Robyn Hode" [Child 117].

Knight/Ohlgren, p. 554, mention a speculation that the secular powers shown by the Bishop here show this song to be a post-Reformation attack on Catholics. There is some sense to this, but some bishops did have secular powers. A notable example was the Bishop of Durham, whose position made him the de facto earl of Durham -- and who was based not too far from Robin Hood country.

On p. 555, Knight/Ohlgren suggest that the final elements of the forced mass and the bishop being mounted backward suggest a burlesque. Possibly -- but prisoners going to trial or execution were
Robin Hood and the Bishop of Hereford [Child 144]

DESCRIPTION: The Bishop of Hereford enters Barnsdale and finds Robin Hood killing a deer. He tries to convince Robin Hood to come before the king. Robin refuses, gives the Bishop dinner, and then extracts the price -- several hundred pounds, plus a dance or a mass

AUTHOR: unknown

EARLIEST DATE: c. 1670 (Forresters manuscript)

KEYWORDS: Robinhood hunting clergy money

FOUND IN: Britain(England(South))

REFERENCES (11 citations):
- Child 144, "Robin Hood and the Bishop of Hereford" (2 texts)
- Bronson 144, "Robin Hood and the Bishop of Hereford" (3 versions)
- Bronson-SingingTraditionOfChildsPopularBallads 144, "Robin Hood and the Bishop of Hereford" (2 versions: #2.1, #3)
- Ritson-RobinHood, pp. 207-210, "Robin Hood and the Bishop of Hereford" (1 text)
- Wells-TheBalladTree, p. 39, "Robin Hood and the Bishop of Hereford" (1 text, 1 tune)
- Leach-TheBalladBook, pp. 411-413, "Robin Hood and the Bishop of Hereford" (1 text)
- Quiller-Couch-OxfordBookOfBallads 120, "Robin Hood and the Bishop of Hereford" (1 text)
- Grigson-PenguinBookOfBallads 70, "Robin Hood and the Bishop of Hereford" (1 text)
- DT 144, RHODDBSH*

ADDITIONAL: Stephen Knight, editor (with a manuscript description by Hilton Kelliher), _Robin Hood: The Forresters Manuscript_ (British Library Additional MS 71158), D. S. Brewer, 1998, pp. 39-43, "Robin Hood and the Bishop of Hereford" (1 text, longer than Child's text based on the garlands)

MANUSCRIPT: {MSForresters}, London, British Library MS. Additional 71158, the "Forresters Manuscript," item 7

Roud #2338

CROSS-REFERENCES:
- cf. "Robin Hood and the Bishop" (plot, lyrics)

NOTES [1087 words]: For background on the Robin Hood legend, see the notes on "A Gest of Robyn Hode" [Child 117]. In that ballad, Robin's king seems to be Edward II, and the notes to that song detail some reasons why Robin -- if Edward II were his king -- might be particularly likely to pick on the Bishop of Hereford, who might (on this line of argument) have been Adam Orleton. The bishop in the 1320s: "Although Orleton had prospered under [Pope] Clement [V]'s regime and might have been elevated to the episcopal bench in any case, it was John XXII who regarded him with special favor, advancing him from one see to another and standing by his appointee in the teeth of Edward II's wrath" (Haines, p. 16).

In an interesting development, Orleton was in Rome negotiating with the Pope on behalf of Edward II when "during his return journey from Avignon [where the pope was then based]... the Earl of Pembroke [part of the same embassy] suffered the indignity of being waylaid at Etampes" (Haines, p. 17). It wasn't Orleton himself, but it was a member of his party.

Then, "on 15 March 1317 Richard Swinfield, bishop of Hereford, died. Exactly two months later Pope John, claiming the reservation of the see, appointed Adam Orleton in his place" (Haines, p. 17). Edward, who had another candidate in mind, went ballistic, going so far as to order Orleton to refuse the post. It's a moot point whether Orleton would have obeyed; it is likely that he had been consecrated before Edward's order reached him (Haines, p. 18). Still, Edward had his eye on Orleton thereafter -- and Orleton would be a key factor in Edward's 1327 deposition. Soon after, the Bishop of Worcester (a richer see than Hereford) died; once again, the English had a candidate, but once again, the Pope gave the post to Orleton (Haines, p. 29). And then, when the diocese of Winchester -- the richest bishopric in England -- came open, the Pope again translated Orleton despite English opposition that meant he didn't gain the full perks of the diocese until 1334-1336 (Haines, pp. 36-37).
Since the king in the "Gest of Robyn Hode" was an Edward, probably Edward II, the king in that piece, at least, would certainly have regarded Adam Orleton of Hereford as his enemy -- and Robin, the loyal ally of Edward, would likely have done the same.

What's more, in the 1320s, Orleton's properties were raided by outlaws (Haines, p. 49), although the circumstances do not resemble those in this song. At least some of these raids happened in 1322 when Orleton was in Yorkshire (Haines, p. 140) -- which happens to be where Robin Hood was based in the "Gest," and 1322 happens to be just when Edward II was visiting that part of the country (and meeting Robin, if one assumes that the king did indeed meet Robin). Haines, p. 65, thinks that Orleton's bishopric was particularly troubled by outlaws in the 1330s and 1340s as well, although he admits that the point is hard to prove. Still, it sounds as if there might have been some outlaw with a vendetta against Orleton.

In addition, Robin in the "Gest" had trouble with the Abbot of St. Mary's in Yorkshire, and one of the foundations in Orleton's diocese was that of St. Mary's in Winchester, and like St. Mary's in Yorkshire, it had a bad reputation for licentiousness (Haines, p. 75). It's not the same house -- indeed, the one in Winchester was a nunnery -- but it's easy to see how a confusion could have arisen.

What's more, the vendetta against the Orleton could have continued after he was translated -- two of his nephews later became Bishops of Hereford (Haines, p. 88). All this is, of course, purest speculation; we have no reason to think this song has any relation to the "Gest." But maybe a legend arose that the Bishop of Hereford was Robin's particular enemy. And, after his translation to Winchester, he was a particularly good target for robbery, just because he had so much money.

Orleton, who reported in 1338 that he was losing the sight in his left eye, became a semi-permanent resident of Farnham Castle in 1339, and died there in July 1345 (Haines, pp. 64-65). The choice of the Bishop of Hereford is one of several hints that this song may be based on older materials than most of the late Robin Hood ballads. The fact that Robin is here based in Barnsdale, not Sherwood, is another. Although the attestation for the ballad is late (first known from the Forrester's manuscript of c. 1670, and first published in the Aldermary garland of c. 1750), and the form of our extant copies is also late, the contents of the song give evidence of being early.

Another possibility for the Bishop of Hereford involved is John Stanbury, Bishop of Hereford from 1453 to 1474, or possibly one of his immediate predecessors. Stanbury was a member of the royal council of King Henry VI, and apparently attended council meetings regularly; (Wolfe, p. 275). The significance of this is indirect. Henry VI's inept government had lost all its territories in France, except Calais, in the 1440s and early 1450s (Seward, pp. 242-262). Plus Henry had let government finances go to ruin. The crown was technically bankrupt by the 1440s, and in 1450, the royal debt was equivalent to at least eleven years' income (Ross, p. 26).

By 1450, this ineptitude resulted in the popular rising known as Jack Cade's Rebellion (Wagner, p. 133). And popular protests continued over the next decade. By 1461, Henry VI had been overthrown.

What is interesting is that, in 1469, there was a rebel who was called Robin of Redesdale, who also called himself Robin Mend-All (Wagner, pp. 234-235). Scott/Duncan, p. 531, calls him an "avatar" of Robin Hood, This is a little deceptive; he was almost certainly a political agent operating on behalf of the Earl of Warwick. But the name does seem to suggest that he was trying to equate himself with Robin Hood.

And if a rebel of 1469 could allude to Robin Hood, so could an outlaw of (say) 1454. So it is just possible that the real Hereford of Henry VI's reign had a run-in with someone calling himself "Robin Hood" -- such things certainly happened in those lawless times, and an associate of Henry VI would be particularly vulnerable. We know, in fact, that the town of Hereford was captured by associates of the Duke of York (who was Henry VI's enemy and potential heir) in 1452 (Wolfe, pp. 303-304).

This is all pure speculation. I know of no instance of such a robbery in the 1450s. Nor have I any reason to think this ballad is historical. The pieces fit, but that's all we can say. - RBW

Bibliography

- Seward: Desmond Seward, The Hundred Years War: The English in France, 1337-1453,
Robin Hood and the Bride

DESCRIPTION: Robin Hood's band meets a "prtty boy With a bow and bolt in his hand." The unnamed man laments that his love is to be married to another. They go to the church, and Robin arranges for the correct man to marry the girl.

AUTHOR: unknown

EARLIEST DATE: before 1800 (Forresters MS, British Library Add 71158)

KEYWORDS: love marriage clergy Robinhood

FOUND IN:

REFERENCES (2 citations):
- Stephen Knight, editor (with a manuscript description by Hilton Kelliher), _Robin Hood: The Forresters Manuscript_ (British Library Additional MS 71158), D. S. Brewer, 1998, pp. 7-9, "Robin Hood and the Bride" (1 text)
- _MANUSCRIPT: {MSForresters}, London, British Library MS. Additional 71158, the "Foresters Manuscript," item 2_

Roud #3298

CROSS-REFERENCES:
- cf. "Robin Hood and Allen a Dale" [Child 138] (plot)

NOTES [88 words]: The Forresters Manuscript version of this song is clearly based on the same plot as "Robin Hood and Allen a Dale" -- but it has been extensively rewritten. The young man is never named, and the wedding is celebrated by an actual priest, whereas in "Allen a Dale," Little John humorously does the honors. Although Roud lumps this with the Child ballad, Knight thinks, and I concur, that this should be considered a separate poem -- although it is an open question whether it ever circulated outside the Forresters manuscript. - RBW

Robin Hood and the Butcher [Child 122]

DESCRIPTION: Robin goes to Nottingham in the guise of a young butcher who sells cheap and spends freely. The sheriff returns with him to the forest for bargain-priced cattle. He is shown deer, then captured and relieved of his gold. He is released for his wife's sake.

AUTHOR: unknown

EARLIEST DATE: before 1662 (broadside Bodleian Wood 401(19))

KEYWORDS: Robinhood trick commerce robbery

FOUND IN: US(Ap)

REFERENCES (11 citations):
- Child 122, "Robin Hood and the Butcher" (2 texts)
- Bronson 122, comments only
- Ritson-RobinHood, pp. 122-126, "Robin Hood and the Butcher" (1 text)
- Hales/Furnival-BishopPercyFolioManuscript, volume I, pp. 19-25, "Robin Hood and the Butcher" (1 text)
- Wolfe/Boswell-FolkSongsOfMiddleTennessee 11, pp. 23-24, "Robin Hood and the Butcher" (1 text, which which does not seem to have had a tune and which appears to start in the middle and has other defects)
- Quiller-Couch-OxfordBookOfBallads 119, "Robin Hood and the Butcher" (1 text)
- Olson-BroadsideBalladIndex, RZN4, "Come all you brave gallants & listen a while"

ADDITIONAL: Stephen Knight, editor (with a manuscript description by Hilton Kelliher), _Robin Hood: The Forresters Manuscript_ (British Library Additional MS 71158), D. S. Brewer, 1998, pp. 45-51, "Robin Hood and the Butcher" (1 text, with substantial differences from both the Percy and garland versions)
Robin Hood and the Butcher [Child 121]

DESCRIPTION: Robin learns of a friar's prowess and seeks him out. Each submits once to carrying the other over water, then the friar dumps Robin in. They fight long, then Robin's men and the friar's dogs enter the fray. The friar is invited to join the band.

AUTHOR: unknown

EARLIEST DATE: 1663 (garland)

KEYWORDS: Robinhood clergy fight outlaw

FOUND IN:

REFERENCES (13 citations):
Child 121, "Robin Hood and the Butcher" (2 texts)
Bronson 123, "Robin Hood and the Curtal Friar" (1 version)
Ritson-RobinHood, pp. 146-151, "Robin Hood and the Curtall Fryar" (1 text)
Hales/Furnival-BishopPercysFolioManuscript, volume I, pp. 26-31, "Robine Hood & ffryer Tucke" (1 text)
Leach-TheBalladBook, pp. 361-365, "Robin and the Curtal Friar" (1 text)
Quiller-Couch-OxfordBookOfBallads 118, "Robin Hood and the Curtal Friar" (1 text)
Olson-BroadsideBalladIndex, RZN13, "In summer time when leaves grow green"

72-76, "Robin Hood and the Fryer" (1 text, similar to several of the broadsides)
R. B. Dobson and J. Taylor, _Rymes of Robyn Hood: An Introduction to the English Outlaw_, University of Pittsburgh Press, 1976, pp. 159-164, "Robin Hood and the Curtal Friar" (2 texts, from the Percy Folio and a broadside)
Stephen Knight and Thomas Ohlgren, editors, _Robin Hood and Other Outlaw Tales_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2000, pp. 458-468, "Robin Hood and the Curtal Friar" (1 text, conflated from the Percy and garland texts)
MANUSCRIPT: {MSForresters}, London, British Library MS. Additional 71158, the "Foresters Manuscript," item 11
Roud #1621
NOTES [535 words]: This friar is otherwise known as Friar Tuck, so called because his frock is tucked up. Child says Curtal relates to the keeping of the "curtile", or vegetable garden, but acknowledges that others thought it meant he had a curtailed, or shortened, frock. - KK
For background on the Robin Hood legend, see the notes on "A Gest of Robyn Hode" [Child 117]. Knight/Ohlgren however note that the song does not refer to Friar Tuck by that name, even though the Percy Folio calls the song "Robin Hood and Fryer Tucke."
There is a record of a "Friar Tuck," though not in any way associated with Robin Hood. Two writs of 1417 mention a man of that name who had gathered a gang of outlaws in Surrey and Sussex. He remained at large in 1429 (though nothing was heard of him in the interval); his true name was reported to be Robert Stafford.
The association of Robin Hood and the Friar may have arisen from the May Games (in which both a Friar and Robin were characters), and the Friar may possibly have been associated with Friar Tuck because the latter was an outlaw.
Dobson/Taylor, p. 158, declare that the Friar's association with Fountains Abbey "can only be a post-Reformation fabrication." They give no reason for this statement. Fountains Abbey certainly existed during the Robin Hood era; according to Tatton-Brown/Crook, pp. 112-115, it was a Cisterian community founded in 1152 (meaning that it existed even in the time of Richard I), and it is in Yorkshire.
On the other hand, the fact that it is Cisterian means that it was inhabited by monks, not friars -- indeed, the first friars did not reach England until much later; the first were the Dominicans, who came to England in 1221 (Powicke, p. 24). This doesn't eliminate the idea of a friar being associated with Fountains, but it makes it less likely -- and it does make it impossible to date the Curtal Friar and Robin to the reigns of Richard I (died 1199) or John (died 1216).
Another problem is finding a friar hunting with dogs. First, dogs were barred from the royal forests unless their foretoes were clipped, or "lawed," to prevent them chasing game (Young, p. 41), and second, the Third Lateran Council had tried to prevent hunting with dogs altogether (Young, p. 44). I do note with interest that Fountains Abbey -- despite being founded on very poor land (Alexander, p. 98), apparently to ensure the poverty of its inhabitants -- seems to have spent a fair bit of money on minstrels, at least in the 1450s (Holt, p. 137). Could the Friar have come to be associated with Fountains because a minstrel came there and decided to praise his patrons?
Fully half the Robin Hood ballads in the Child collection (numbers (121 -- the earliest and most basic example of the type), 123, 124, 125, 126, 127, 128, 130, 131, 132, (133), (134), (135), (136), (137), (150)) share all or part of the theme of a stranger meeting and defeating Robin, and being invited to join his band. Most of these are late, but it makes one wonder if Robin ever won a battle.
Bronson has extensive notes on the dubious nature of the tune of this piece, which is from Rimbault based on an alleged handwritten copy no longer found in the book where Rimbault claimed to find it. - RBW
Bibliography

• Marc Alexander, A Companion to the Folklore, Myths & Customs of Britain, Sutton Publishing, 2002
• Holt: J. C. Holt, Robin Hood, second edition, revised and enlarged, Thames & Hudson, 1989
• Knight/Ohlgren: Stephen Knight and Thomas Ohlgren, editors, Robin Hood and Other Outlaw Tales, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute
Robin Hood and the Duke of Lancaster

DESCRIPTION: "Come listen, my friends, to a story so new, In the days of King John... How the bold little Duke, of the fair Lancashire, Came to speak to the King...." He arrives in a tizzy, and argues with the king about "Robin Hood," but they reach no conclusion

AUTHOR: unknown

EARLIEST DATE: 1727 (broadside printing, according to Dobson & Taylor)

KEYWORDS: political Robinhood

FOUND IN:

REFERENCES (1 citation):

NOTES [407 words]: This is not a "true" Robin Hood ballad, even in the sense that the items in the various garlands are. It is, by consensus, from the reign of George I (reigned 1714-1727) or, just possibly, George II (reigned 1727-1760). Although it claims to be from 1202 (the third year of the reign of John, who was king 1199-1216), the reference to the Duke of Lancaster makes this absolutely impossible -- the title of "Duke" did not exist in the English peerage in 1202! "The title [of duke] was first conferred by Edward III in 1337 on the PRINCE OF WALES [i.e. Edward the Black Prince], making him Duke of Cornwall" (HistTodayCompanion, p. 249). The first Duke of Lancaster was Henry Plantagenet of Grosmont, who received the title in 1351 (HistTodayCompanion, p. 380). When he died in 1361, it went to his son-in-law John of Gaunt, Shakespeare's "time-honoured Lancaster," who was allowed to keep it even after his wife, Blanche of Lancaster, died (Hicks, p. 133).

After the death of Gaunt, the title should have passed to his son Henry of Bolingbroke. Henry however had to overthrow King Richard II to obtain his title (HistTodayCompanion, p. 376). Having gone ahead and rebelled, Henry went whole hog and took the throne himself, uniting the Lancaster dukedom and the crown. The Duchy of Lancaster is administered separately, but since that time, the reigning monarch has always been Duke of Lancaster (Kirby, p. 77). Thus there have been only two Dukes of Lancaster who have not been King of England: Henry of Grosmont and John of Gaunt. The only kings during their periods as Duke were Edward III and Richard II -- not John! Gutch speculated that this was a political piece. Dobson and Taylor are more specific: The "Duke of Lancaster" is in fact the Chancellor of the Duchy of Lancaster, Lord Lechmere (who thus had most of the powers of a Duke of Lancaster, but did not have Ducal honors). Robin Hood is the disguise for Robert Walpole, George I's primary minister; he apparently was called Robin Hood in other sources as well. Lechmere considered Walpole corrupt, and this is an allegory of Lechmere's confrontation with the King over the matter.

Even by the standards of the later Robin Hood ballads, it's pretty feeble. And it has no place in tradition. But I'm including it for completeness. For more on the genuine Robin Hood tradition, including his links with the Duchy of Lancaster, see the notes to "A Gest of Robyn Hode" [Child 117]. - RBW

Bibliography

- Hicks: Michael Hicks,Who's Who in Late Medieval England (1272-1485), (being the third volume in the Who's Who in British History series), Shepheard-Walwyn, 1991
**Robin Hood and the Golden Arrow [Child 152]**

DESCRIPTION: The sheriff of Nottingham plots to catch Robin by means of an archery competition. Robin and his men go, but dress differently and scatter in the crowd, so are not recognized. Robin wins. To gloat, he sends a letter to the sheriff, by arrow.

AUTHOR: unknown

EARLIEST DATE: 1777 (garland); the Forresters Manuscript version is from c. 1670

KEYWORDS: Robinhood contest disguise

FOUND IN:

REFERENCES (5 citations):
- Child 152, "Robin Hood and the Golden Arrow" (1 text)
- Ritson-RobinHood, pp. 223-227, "Robin Hood and the Golden Arrow" (1 text)

ADDITIONAL: Stephen Knight, editor (with a manuscript description by Hilton Kelliher), _Robin Hood: The Forresters Manuscript_ (British Library Additional MS 71158), D. S. Brewer, 1998, pp. 25-33, "Robin Hood and the Sherriffe 1" (1 text, with substantial differences from Child's text as found in the garlands; Knight thinks some material has been included based on the "Gest")
- Stephen Knight and Thomas Ohlgren, editors, _Robin Hood and Other Outlaw Tales_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2000, pp. 541-548, "Robin Hood and the Golden Arrow" (1 text)
- Roud #3994

NOTES [139 words]: For background on the Robin Hood legend, see the notes on "A Gest of Robyn Hode" [Child 117].

This ballad seems more directly linked to the "Gest" than most, since the golden arrow of the seventh stanza is described in terms similar to that used of a golden arrow in the "Gest." Child thinks that the first 23 stanzas of this song are derived from the "Gest." The plot of the remainder, however, is different (and probably not as good, unless you like the Robin-as-trickster motif which is almost invisible in the "Gest"). The whole effect of this ballad is very late and rather feeble. The last stanza promises that listeners shall soon hear the "end" of Robin Hood. This is presumably a reference to the fact that, in the garland, "Robin Hood's Death" [Child 120] follows, which implies that this stanza, at least, is a rewrite. - RBW

Last updated in version 5.3

File: C152

**Robin Hood and the Monk [Child 119]**

DESCRIPTION: Robin Hood decides to take mass in Nottingham. He quarrels with Little John after a shooting match, and proceeds alone. A monk betrays him to the sheriff. John and Much trick the king into giving them his seal; they go to the sheriff and rescue Robin

AUTHOR: unknown

EARLIEST DATE: c. 1475 (paleographic dating of ms. Cambridge Ff. 5.48)

KEYWORDS: Robinhood clergy captivity rescue MiddleEnglish

FOUND IN:

REFERENCES (20 citations):
- Child 119, "Robin Hood and the Monk" (1 text)
- Bronson 119, comments only; cf. Chappell/Wooldridge-OldEnglishPopularMusic II, pp. 53-54, "Oh, How They Frisk It, or, Leather Apron, or Under the Greenwood Tree"
- Leach-TheBalladBook, pp. 340-349, "Robin Hood and the Monk" (1 text, probably a slightly modernized version based on Child)
- Leach-HeritageBookOfBallads, pp. 96-108, "Robin Hood and the Monk" (1 text)
- Friedman-Viking/PenguinBookOfFolkBallads, p. 327, "Robin Hood and the Monk" (1 text, based on Skeat's transcript with some modernization and emendations from Child)
- Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 52-65, "A Tale of Robin Hood" (1 text)
- Quiller-Couch-OxfordBookOfBallads 117, "Robin Hood and the Monk" (1 text, source not states; the spelling is modernized and some of the missing lines conjectured)
Robin Hood and the Monk (1 text, 1 tune -- another questionable JJJ collection; it appears to be a modern version created from whole cloth based on a summary of the plot in Child and with a few names distorted in an attempt at disguise)

Gummere-OldEnglishBallads, pp. 77-89+321-322, "Robin Hood and the Monk" (1 text. Source not stated, but probably Skeat, with some modernization)

Whiting-TraditionalBritishBallads 27, "Robin Hood and the Monk" (1 text, Child's text, modernized)

Hodgart-FaberBookOfBallads, p. 81, "Robin Hood and the Monk" (1 text)

Wells-TheBalladTree, pp. pp. 25-34, "Robin Hood and the Monk" (1 text)

Brown/Robbins-IndexOfMiddleEnglishVerse, #1534

DigitalIndexOfMiddleEnglishVerse #2586

ADDITIONAL: R. B. Dobson and J. Taylor, _Rymes of Robyn Hood: An Introduction to the English Outlaw_, University of Pittsburg Press, 1976, pp. 115-122, "Robin Hood and the Monk" (1 text, newly edited from the manuscript)

Stephen Knight and Thomas Ohlgren, editors, _Robin Hood and Other Outlaw Tales_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2000, pp. 31-56, "Robin Hood and the Monk" (1 text, newly edited from the manuscript)

Iona & Peter Opie, The Oxford Book of Narrative Verse, pp. 22-32, "Robin Hood and the Monk" (1 text. modernized from Dobson & Taylor)

Walter de la Mare, _Come Hither_, revised edition, 1928; #148, "In Summer" (1 fragment, consisting of the first five verses)

MANUSCRIPT: {MSCambridgeFf5.48}, Cambridge. University Library, MS. Ff.5.48, folio 128

MANUSCRIPT: London, British Library, Bagford Ballads i.6 (loose fragment)

Roud #3978

ALTERNATE TITLES:
Robin Hood and the Twenty Pounds of Gold (title used by Niles)

NOTES [2718 words]: This is considered by J. C. Holt (following Child and others), to be one of the five "basic" Robin Hood ballads. (For more details on the history of the legend see the notes on "A Gest of Robyn Hode" [Child 117]). It is also, in terms of the date of the manuscript, widely regarded as the oldest surviving Robin Hood piece (though in fact, except for John Jacob Niles’s probable fake, it does not seem to survive outside the one manuscript). This point we will have cause to reconsider below.

Chambers, p. 153, makes another claim -- that this is, along with "Riddles Wisely Expounded" [Child 1] the oldest true popular ballad in the Child collection (both are found in manuscripts which have been dated c. 1450). All earlier ballad-like pieces he discounts as not truly folk. Since the text of "Riddles" he refers to is probably not ancestral to the later sun ballad, that would make this the oldest popular ballad in the Child collection.

Bronson observes that Chappell associated a tune with this piece, but that the association was Chappell's own, on weak grounds, and therefore does not cite the melody. The Opies, pp. 386-387, quote Dobson/Taylor, p. 113, to the effect that this was more likely recited than sung. This is clearly possible (indeed, the last stanza calls it a "talkyng," although that term can mean more than just speech), and certainly the length of the piece makes it nearly sure that it is a minstrel piece rather than a true ballad.

It has several times been noted (e.g. by Ohlgren/Matheson, p. 52) that this is much the most violent of the early Robin Hood tales, with no fewer than 15 people being killed, several of them, such as the Monk's page, being apparently innocent.

Apart from the loose page in the Bagford Ballads, which is too short to be of much help, we have only one copy of this, in the Cambridge manuscript.

The Cambridge manuscript, according to the Opies, p. 386, is sort of a do-it-yourself minstrel kit: 135 pages not only of tales but also prayers and prophecies, although Ohlgren/Matheson, p. 22, declares it as "a priest's anthology of texts which served his pastoral and personal needs." According to Dobson/Taylor, p. 114, both these suggestions come from pp. 80-81 of Fowler (whose chapter 3, pp. 65-93, is entitled "Rymes of Robyn Hood), though Fowler's main claim is that it "seems to have served primarily as a priest's source book." I would have to say that, at first glance, the hypothesis that it is a minstrel's book seems far more likely, since it also contains a version of "King Edward and the Shepherd" (a variant on "King Edward the Fourth and a Tanner of Tamworth" [Child 273]) and "The [T]ournament of Tottenham," a humorous romance which Sands, p. 314, files under "Burlesque and Grotesque" and suggests is a spoof on chivalry. It is hard to imagine what use a priest could make of these materials.

Furthermore, the pages of the manuscript were not ruled (Ohlgren/Matheson, p. 30). Professionally produced manuscripts tended to have lines and borders marked in with a sharp point or a piece of
lead. The book does not appear to be the work of someone trained in a scriptorium -- an argument against a clerical source.

On the other hand, there were two main scribes involved in copying the manuscript (Ohlgren/Matheson, p. 29, although their assignment of scribes makes it appear that several folios were copied by a third scribe). This makes it effectively impossible to suppose that it is a single minstrel's collection of useful materials -- although it is possible that a later copyist took an existing book and added the final section (which contains "Tottenham," the "Monk," and several other pieces). However, the portions copied by both scribe A and scribe B are quite diverse and appear to represent similar interests. So odds are that both halves were compiled at the same time.

Ohlgren/Matheson, pp. 31-32, has a list of the manuscript's full contents; so also Hartshorne, pp. xi-xvii, with somewhat more detail. There are 28 surviving items by Ohlgren's count, 27 by Hartshorne (there are no titles, so the divisions between items can be arbitrary). Nearly half are clearly religious (Ohlgren/Matheson, p.32, counts 11 religious items, including instructions for parish priests, plus three cautionary exempla, although I question one or two of these). Five are prognostications or prophecies. A few are reference works. And then there are the romances. It's a very mixed bag, with several items a minstrel is unlikely to need (although, as already mentioned, it's hard to imagine a priest using some of them, either).

Ohlgren has a strong argument for the view that it was assembled for a priest, in that the manuscript contains an inscription by Gilbertus Pylkyngton (Ohlgren/Matheson, p. 21). If this is indeed the priest Gilbert Pilkington ordained 1465 in Lichfield, which seems reasonable, then the argument for a priestly owner is obviously very strong.

I should note, however, that the inscription (given on p. 33 of Ohlgren/Matheson) appears to be a scribal colophon rather than an inscription of ownership -- the formula is very close to that used at the end of Biblical manuscripts to declare the end of a book and give the scribe's name. Hartshorne, p. x, for instance, declares unequivocally that Pilkington is the scribe, not the owner (while denying the statement found in some sources that Pilkington authored the material in the manuscript).

What is more, it is not unknown for such colophons to be copied verbatim from a source manuscript to a copy. Yes, including the name of the original scribe! Ohlgren, pp. 33-35, mentions earlier discussions of this phenomenon, but doesn't really tell his readers how often it happened. Nor does he mention the existence of forged colophons. Colwell, pp. 142-147, demonstrates a case of a manuscript (designated 1505 in New Testament catalogs) written probably in or after 1445 C.E. which had a colophon claiming it was from the year 1084. The Latin Gospel Book of Dimma has a faked attribution to Dimma (Hopkins-James, p. xlvi). This list could easily be multiplied.

Odds are that Gilbert Pilkington was not famous enough to have manuscripts forged upon him. Still, that leaves us with three possibilities: That Pilkington owned the manuscript, that he wrote it, or that he wrote the copy of "The Northern Passion" to which the colophon is attached and which was copied verbatim into the Cambridge manuscript. As a minor variant on these, since the "Northern Passion" is a translation of a French original, it is not impossible that Pilkington was the translator.

Ohlgren/Matheson, pp. 24, 60-61, suggests that Pilkington was interested in the subject of sanctuary, which is abused in the "Monk," which is why he included the piece. This is possible, of course, but that's only a small part of the "Monk."

I am not saying that Ohlgren's suggestion is wrong; he may well be right. But the data is not sufficient to prove it.

If, however, the piece was copied because of the abuse of sanctuary, it might be a dating clue, because in 1471 the topic of sanctuary could have become very hot. In the aftermath of the Battle of Tewkesbury, a number of Lancastrian lords fled to Tewkesbury abbey. King Edward IV, who had firmly reclaimed his throne by winning at Tewkesbury, hauled them out, subjected them to brief trials, and executed them (Gillingham, p. 207).

There is agreement up to this point about Edward's actions. But there is no agreement at all as to whether Edward IV had the right to behave as he did. If Tewkesbury could be considered a sanctuary, then Edward's action was contrary to church and civil law. If this viewpoint is accepted, one might even consider the "Monk" to be a sort of allegory of Tewkesbury, only with a happy ending. Certainly the timing is about right.

Unfortunately for this argument, the issue of Tewkesbury as a sanctuary seems been more a matter of controversy to modern historians (most of them anxious to blacken Richard III, Edward's brother) than to contemporaries. Edward's contemporary apologist had pointed out that Tewkesbury abbey was not an accredited sanctuary, so Edward had the right to enter it and seize his opponents (Gillingham, p. 207; Kendall, pp. 119-120). Ross, p. 172, does not even mention the
issue of sanctuary, although he does mention an oath by Edward IV to spare those inside (taken in ignorance that there were so many high-value rebels in the abbey). Warkworth's Chronicle, as cited by Dockray, p. 86, also mentions Edward's pardon but not the right of sanctuary. The Croyland Chronicle, one of the few inside sources, does not even mention the issue of the abbey (Dockray, p. 88).

On the whole, I think Ohlgren's argument about Sanctuary is weak, particularly since the "Monk" is from Scribe B and the "Passion" is from Scribe A, meaning that they might not have had the same interests. Yes, some churches had the right of sanctuary, and yes, there are instances of its abuse (both by those falsely claiming sanctuary and by those who forcibly took them out of sanctuary). But the Nottingham church mentioned in the "Monk" is unlikely to have had the right of sanctuary. Ohlgren (Ohlgren/Matheson, p. 62), devotes considerable detail to the wording of stanza 30/line 120, just before the first break in the text. He is convinced it reads that the first hand wrote that Robin ran into the STREET, but that this was corrected to into the CHURCH, implying that he sought sanctuary. But this is based only on visual scans of the old, damaged copy (more on this below).

On pp. 64-65 of Ohlgren/Matheson, Ohlgren suggests that the relationship between Robin and Little John has Biblical analogies, even mentioning Jesus and John the Baptist as an analogy. I firmly agree that there is much Biblical material adopted into the Robin Hood legend, especially the "Gest" (see the notes to the "Gest" regarding sources), but I really don't see any analogy in this instance, and even Ohlgren admits it is "not fully developed."

Ohlgren/Matheson, p. 47, suggests that the Tottenham material was included in the manuscript because the Church disapproved of tournaments and so would like a joke about them. Ohlgren on p. 55 points out that there are several Marian items in the Cambridge manuscript, so Robin's devotion to the Virgin might also explain why a priest would want such a piece.

Other notes about the manuscript: Sands, p. 313, says that "Tottenham" (which exists in two copies, both bad) is in a northern dialect, which is perhaps significant given that it is in the same manuscript as a Robin Hood poem. Matheson, in studying the "Monk" itself, notes that A Linguistic Atlas of Late Mediaeval English declares another part of the manuscript, the "Northern Passion," to be in the dialect of west Derbyshire (Ohlgren/Matheson, p. 194). On p. 199 of Ohlgren/Matheson, Matheson also declares for west Derbyshire as the source of the dialect in the "Monk" -- although we must always keep in mind that the dialect features might be from the author or from the scribe; all we can really say about the poem is that this seems to affirm a northern origin.

Although several sources have dated the manuscript c. 1450, as mentioned above, this dating is dubious -- sufficiently so that I have changed the "earliest date" from c. 1450 to c. 1475. Dobson/Taylor, p. 114, declare that the cursive style used in the book "would appear to date from the period after rather than before c. 1450, the date customarily assigned to it." And while I do not accept Ohlgren's hypothesis that Gilbert Pilkington wrote the volume, the fact that he was a scribe is named in a colophon makes it highly likely that the book was written after his 1465 ordination. This means that a date of 1450 is impossibly early. (Which in turn raises the possibility that the "Monk" is not the oldest copy of a Robin Hood poem after all.)

Hartshorne, p. xii, writing of the "Tale of King Edward and the Shepherd" in the Cambridge volume, says that the language may be "as old as Edward IV" (reigned 1461-1470 and 1471-1483). Of course there is very little to distinguish the language of the time of Edward IV from that of his immediate predecessors, but if the poem is truly of the time of Edward IV, then the poem can hardly have been copied before that!

Another argument about date comes from the contents of the book. Stephen Knight opined that the "cumly King" of stanzas 83-84 must be Edward IV; others have argued that Edward III was known as the "Comely King" (a description also used in stanza 353 of the "Gest"). For reasons described in the notes to the "Gest," I do not consider this at all compelling. Neither is "King Edward and the Shepherd" a guaranteed reference to Edward IV, since there seem to be versions of this story pointing to kings as early as Henry II (there is some discussion of this in Fowler, pp. 84-93). But probably the most common king in the piece is Edward IV, who, to repeat, reigned 1461-1470 and 1471-1483. The combined indications are that the manuscript dates not from c. 1450 but from some decades later, during the reign of Edward IV or one of his successors. Certainly there is nothing in the writing to preclude this.

The primary manuscript is in very poor shape; not only have two sections of the poem been entirely lost, but most of the rest is badly stained (a photo can be found on p. 63 of Ohlgren/Matheson). Dobson/Taylor, p. 114, say that the dump which so affected the page has not really made the manuscript illegible -- but it wasn't just damp. The manuscript had already been damaged in the time of Jamieson, and he responded by applying chemicals to the text (Ohlgren/Matheson, p. 30). It appears Jamieson didn't know which glop he was putting on the manuscript -- he just bought it
from a bookseller. This is extremely unfortunate. Some of the reagents used in the nineteenth century include ammonic sulphydrate, potassium nitrate, potassium bisulfate, and Gioberti tincture -- successive coats of hydrochloric acid and potassium cyanide (!).

Supposedly (according Thompson, p. 65), the "most harmless [reagent] is probably hydro-sulphuret of ammonia." Similarly, M. R. James wrote that "ammonium bisulphide... unlike the old-fashioned galls, does not stain the page" (unfortunately, I have lost the exact source of this quote).

This will tell you how damaging were the other dozen or so reagents used in the nineteenth century. Hydro-sulphuret of ammonia is a hair dye, with acid properties. It is certainly capable of damaging manuscripts.

Whatever Jamieson used, it clearly stained the pages. On top of everything else, Jamieson didn't know how to apply the reagent he was given. Reagents should never be painted or brushed onto the manuscript; they should be patted on. But Jamieson clearly brushed his glop across the page, smearing the ink. If he hadn't called himself a scholar, the word "vandalism" would surely have applied.

Ohlgren, who had access to the manuscript, laments that it hasn't been given a better examination. Any Bible scholar, who has had to deal with numerous damaged manuscripts and palimpsests, can second this; I really wish someone would give it a good going-over with all the other tools of modern manuscript studies. Someone really, really, needs to photograph the manuscript under ultraviolet and infrared light!

There is another book about the volume, Janay Young Downing, A critical edition of Cambridge University MS FF. 5.48 (1969). I have not seen it; it seems to be unobtainable..

In incidental footnotes, this poem is quoted as the headnote of Chapter 24 ("Nuthanger Farm") in Richard Adams's beloved novel Watership Down. Also, one of the lines is "And Robin was in merry Sherwood, As light as leaf on lynde." (The "As light as leaf on lynde" line also occurs in "Adam Bell, Clim of the Clough, and William of Cloudesly" [Child 116], making me wonder if that piece didn't borrow it from a Robin Hood ballad.) I can't prove that they are connected, but one of J. R. R. Tolkien's earliest Middle-earth poems was "Light as Leaf on Lindentree," published in 1925 and apparently begun around 1919-1920 (ScullHammond, pp. 522-523). It is the first expression of the romance of Beren and Lúthien, one of the foundation-stones of his writings. - RBW

Bibliography

- Chambers: E. K. Chambers, English Literature at the Close of the Middle Ages, Oxford, 1945, 1947
- Gillingham: John Gillingham, The Wars of the Roses, Louisiana State University, 1984
- Ross: Charles Ross, Edward IV, 1974 (I use the 1997 paperback edition in the Yale English Monarch series with a new introduction by R. A. Griffiths)
- Sands: Donald B. Sands, editor, Middle English Verse Romances, Holt Rinehart and Winston, 1966
- Thompson: Sir Edward Maunde Thompson, An Introduction to Greek and Latin Paleography, Oxford, 1912 (I use the recent reprint, undated but probably from the 1990s)
Robin Hood and the Pedlars [Child 137]

DESCRIPTION: Robin Hood, Will Scarlett, and Little John try to stop three pedlars, succeeding only by sending an arrow into one of their packs. They fight. Robin appears to be slain. His antagonist administers a supposed healing balsam, making him puke on reviving.

AUTHOR: unknown

EARLIEST DATE: 1847 (Gutch)

KEYWORDS: Robin Hood fight injury medicine trick humorous

FOUND IN:

REFERENCES (2 citations):
Child 137, "Robin Hood and the Pedlars" (1 text)

ADDITIONAL: Stephen Knight and Thomas Ohlgren, editors, _Robin Hood and Other Outlaw Tales_. TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2000, pp. 626-632, "Robin Hood and the Pedlars" (1 text, which is a modernized version of Child's transcription)

Roud #3987

NOTES [165 words]: For background on the Robin Hood legend, see the notes on "A Gest of Robyn Hode" [Child 117].

Fully half the Robin Hood ballads in the Child collection (numbers 121 -- the earliest and most basic example of the type), 123, 124, 125, 126, 127, 128, 130, 131, 132, (133), (134), (135), (136), (137), (150)) share all or part of the theme of a stranger meeting and defeating Robin, and being invited to join his band. Most of these are late, but it makes one wonder if Robin ever won a battle. This is perhaps the ultimate example -- it has gone from Robin the excessively pugnacious to Robin the drug- addled. The date cannot be absolutely proved; the manuscript containing it has materials copied as early as the seventeenth century and as late as the nineteenth. This alleged ballad (really a farce) is in the nineteenth century portion, And it certainly feels nineteenth century -- frankly, in reading this, I feel like I'm reading Edward Lear. Not the content, of course, but the style.

- RBW

Robin Hood and the Potter [Child 121]

DESCRIPTION: A potter defeats Robin. Robin disguises himself as the potter. He sells pots in Nottingham, giving some to the Sheriff's wife. She invites him home. He offers to take the Sheriff to Robin. Robin robs the Sheriff, sending him home with a horse for his wife.

AUTHOR: unknown

EARLIEST DATE: 1795 (Ritson); manuscript copy almost certainly made by 1505, and probably before 1470

KEYWORDS: Robin Hood fight trick disguise gift MiddleEnglish

FOUND IN:

REFERENCES (9 citations):
Child 121, "Robin Hood and the Potter" (1 text, with "The Playe of Robyn Hode" in an appendix)
Ritson-RobinHood, pp. 60-70, "Robyn Hode [and the Potter]" (1 text)
Leach-TheBalladBook, pp. 352-360, "Robin Hood and the Potter" (1 text)
Niles-BalladBookOfJohnJacobNiles 44, "Robin Hood and the Potter" (1 text, 1 tune -- as dubious as any other JJN Robin Hood ballad. In this case, he claimed it was from, ahem, the wife of "Potsie" Cobb. Like the Niles text of "Robin Hood and the Monk," this text is a summarization of the plot of the Child version in what appears to be deliberately dumbed-down verse)
Brown/Robbins-IndexOfMiddleEnglishVerse, #1533
DigitalIndexOfMiddleEnglishVerse #2585

ADDITIONAL: R. B. Dobson and J. Taylor, _Rymes of Robyn Hood: An Introduction to the English Outlaw_. University of Pittsburg Press, 1976, pp. 125-132, "Robin Hood and the Potter" (1 text, newly edited from the manuscript); also a facsimile of the first page of the manuscript facing p. 124

Stephen Knight and Thomas Ohlgren, editors, _Robin Hood and Other Outlaw Tales_. TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2000, pp. 57-79, "Robin Hood and the Potter" (1 text, newly edited from the
MANUSCRIPT: {MsRichardCalle}, Cambridge, Cambridge University Library MS. Ee.4.35 (Part I), folio 14

Roud #3979

ALTERNATE TITLES:
The Potter and Robin Hood

NOTES [2744 words]: This is considered by J. C. Holt (following Child and others), to be one of the five "basic" Robin Hood ballads. (For more details on the history of the early texts, see the notes on "A Gest of Robyn Hode" [Child 117]). Although early, the "Potter" can hardly be considered an original piece; there is a similar story told of Hereward the Wake, the English rebel against the Norman Conquest. Hereward, knowing an attack on his stronghold of Ely was coming, decided to try to spy out the plan. Leaving the island, he met a potter, and persuaded him to lend the outlaw enough pots to pretend to be a potter. Hereward then visited the Norman camp, and (pretending not to understand French) learned what he needed to learn to foil the plot (Keen, p. 18). On pp. 23-25, Keen notes that the story was also told of Eustace the Monk, who was constantly disguising himself in one way or another -- and Eustace wasn't even English; he was from Flanders. Clearly the tale was adapted to Robin Hood rather than original to him. It is widely stated that "Robin Hood and the Butcher" [Child 122] is an updated version of this song. This is highly likely, but, given the number of similar tales, we perhaps must consider the matter not quite proved; the "Butcher" might just possibly be derived from a tale of Hereward or Eustace or someone.

Fully half the Robin Hood ballads in the Child collection (numbers (121), 123, 124, 125, 126, 127, 128, 130, 131, 132, (133), (134), (135), (136), (137), (150), with this one being the earliest) share all or part of the theme of a stranger meeting and defeating Robin, and being invited to join his band. Most of the others are late, but it makes one wonder if Robin ever won a battle. Paul Stamler offers the following only-mildly-exaggerated description of the typical ballad of this type: "Robin Hood meets just about anyone and they quarrel about something really stupid. Robin picks a fight, and since the other person is always bigger, stronger, and a better fighter, he wins. Robin then makes nice with him and invites him to join all the other people who've beaten him up. Somewhere during all this, Robin raises an extremely symbolic horn to his lips. Privately, everyone in Robin's band agrees that Robin would do better if he stayed on his meds." This is probably the earliest, and in many ways the best, example of this genre, though it is hardly typical (since it has a second part dealing with the trick played on the Sheriff). This makes its date and origin a matter of real importance. In this case, we have more information than usual. The sole manuscript of the Potter, Cambridge Ms. EE.4.35, appears to have been owned by someone who wrote his name, in Latin, as Ricardo Calle; his merchant's mark and signature ("Iste liber constat Ricardo calle") is in the manuscript (a copy can be seen on p. 71 of Ohlgren/Matheson).

The hand used for this colophon is not overly neat, and I notice some minor differences with the letterforms used in the text of the "Potter" itself (there is a specimen facing p. 124 of Dobson/Taylor), but they are similar enough that they might be from the same scribe. (If so, then Calle was not the neatest writer; Dobson/Taylor, p. 124, say that the manuscript shows curious orthography and erroneous repetitions.)

I am not a paleographer, but the curved subscripts of the "Potter" manuscript clearly did not come into use until the fifteenth century and continued into the sixteenth (see the samples on pp. 480-490 and 540-560 of Thompson). Solely on the basis of the writing, a date c. 1500 for the manuscript (as given, e.g., by Child) seems about right.

So who was Ricardo Calle? Ohlgren believes the owner was a man he titles Richard Call, a servant of the Pastons of Norfolk (Ohlgren/Matheson, p. 21). We know a good deal about this Richard Call from other sources, although I've never seen another source use the surname "Call"; most give him the name "Calle" -- so e.g. Paston/Davis, p. 178; Caster, p. 131; Kendall, p. 394. The Pastons sometimes called him by the initials "R.C." (Paston/Davis, p. 177), but often spell it out as "Richard Calle"; (e.g. Fenn/Ramsay, vol. I p. 109); in vol. I p. 36, we find the man himself signing his name "Richard Calle". There are quite a few letters from Calle in the Paston correspondence (e.g. Paston/Davis, p. 17=Fenn/Ramsay, Vol. II, p. 25 is a love letter to Margery Paston). The earliest Robin Hood play, which parallels the story of "Robin Hood and Guy of Gisborne" [Child 118], also gives indications of being from the Paston archives, and we know that one of the Paston servants had played Robin Hood in a drama. Thus there is a strong Paston link to our earliest substantial Robin Hood materials, making it likely that the Pastons' Call, or some member of his
family, was indeed the owner of the manuscript.
Ohlgren/Matheson, p. 72, suggests that Calle died some time after 1504, and conjectures that he was born around 1431. Castor, p. 215, suggest that he was in his late thirties when Margery Paston was 20 or 21, which comes to about the same date. He is first mentioned in one of the Paston letters from 1453 (Ohlgren/Matheson, p. 72). Paston/Davis, p. 61, says that he became head bailiff of the Paston lands around 1455, four years before the death of Sir John Fastolfe in 1459, which set in motion a decades-long inheritance problem involving the Pastons (and, as a result, Calle). Calle kept the post for at least a quarter of a century. The Pastons spent many years struggling to make good their claim to the Fastolfe inheritance (cf. Wagner, p. 196; Kendall, p. 394. According to Castor, pp. 155-156, Calle was imprisoned in 1461 as an innocent sort-of-bystander in the dispute).

In 1469, against the family's wishes, Calle married a Paston daughter. (John Paston III exploded to John Paston II, "he shall never have my good will for to make my sister to sell candle[s] and mustard at Framlingham"; Paston/Davis, p. 177=Fenn/Ramsay, vol. II, p. 24). Castor, p. 215, thinks that their anger was the result of a family which was itself newly risen in status not wishing to have any links to those of lower classes. But, given the state of the conflict between the Pastons and their neighbors, it appears Calle was vital enough to the Pastons that they did not deprive him of his office even though he had stolen their daughter (Kendall, p. 400).

There is no record of an earlier marriage for Calle, although it is hard to believe that a man who was seemingly adult in 1453 would have waited that long to become engaged. (Margery Paston was much younger; Castor, p. x, estimates her as born c. 1448 and most online estimates place her birth between 1447 and 1450.)

Richard Calle and Margery had three sons, John, William, and Richard, before Margery Paston Calle died, probably in or before 1482 (Ohlgren/Matheson, p. 73). Paston/Davis, p. xxix, states that she was dead by 1479; Castor, p. x, gives her death date as c. 1480. On p. 284, Castor adds that Margery was not included in her mother's 1482 will -- although she admits this might have been a matter of long-held pique over Margery's marriage. Their oldest son may have been named for her Paston grandfather or uncles; at least, when Margaret the mother of Margery died, she left the substantial sum of 20 pounds to John Calle son of Richard (Kendall, p. 400; Castor, p. 284).

Ohlgren/Matheson, p. 73, says that after Margery Paston died, Richard Calle remarried and had two additional sons, Andrew and John. There are sundry references to Richard Calle in rental records from 1508/1509, and a chancery reference that can be dated sometime between 1500 and 1515. We should note that the 1508/1509 reference is to Richard Call, not Calle (but, of course, spellings of names were not really standardized at that time).

There is another issue. The inscription in the "Potter" manuscript is not in the same hand as Richard Calle's letters in the Paston correspondence -- a point even Ohlgren admits (Ohlgren/Matheson, pp. 73-74), although his suggestion is that the scribe of the book added the inscription on Calle's behalf. This raises a real problem. Can we be certain that the Richard Calle of the Cambridge manuscript is the same as the Calle of the Paston letters? Many scholars have said they were not. It is true that there would not have been many literate Richard Calles in fifteenth and sixteenth century England -- but one who would have been literate was Richard Calle junior, the third son of Richard Calle and Margery Paston Calle.

This is an issue of significant concern, because there are three indications of date in the Cambridge manuscript. One, the weakest, is the handwriting, since it tells us little except that the book is probably fifteenth or sixteenth century. The second is the ownership mark of Richard Calle. The third is a precise but ambiguous date reference. The manuscript refers to the "espences of ffleshe at the mariage of my ladey Margaret, that sche had owt off Eynglonde." This has been taken to refer to the marriage of Margaret Tudor, the elder daughter of Henry VII of England, to James IV of Scotland in 1503 (Dobson/Taylor, p. 123). But if Ohlgren is right about Richard Calle Senior owning the manuscript, this would mean that Calle was about seventy at the time it was written -- not an impossible age, but hardly the way to bet. Ohlgren's data on Calle would have us believe he lived until at least 1508, but this is a weak reed.

There are two other possibilities: Either the Calle involved is Richard Calle junior (in which case all difficulties disappear, since he was probably born around 1475), or the Margaret is some other royal Margaret.

Ohlgren, even though he thinks Richard Calle senior was the owner of the book, plumps for the second possibility. Ohlgren/Matheson, pp. 21, suggest that the wedding involved was that of Margaret of York, the sister of King Edward IV, who married Charles Duke of Burgundy in 1468 (Wagner, p. 160). This certainly fits Calle senior's dates -- and there are references in the Paston letters to the event; Ohlgren suggests based on a few hints in the letters that Calle may even have been present (Ohlgren/Matheson, p. 75).
But the phrasing of the inscription is interesting. It sounds as if this Margaret had to be given some sort of grant to pay her expenses. This fits an earlier royal wedding, that between King Henry VI and Margaret of Anjou. Margaret brought no dowry at all, except a brief truce in the Hundred Years' War (Gillingham, p. 59), and even that was at the cost of major territorial concessions. And, because the English were broke, she had to be granted property in Lancashire to pay her expenses (Rubin, p. 231). The whole wedding was so obscure that most chroniclers didn't even know where it took place! This fits the description in the manuscript very well.

Admittedly the marriage took place in the 1440s, which is before any known references to Richard Calle, but this is not impossibly early. Thomas Wright, indeed, referred the manuscript of the "Potter" to the reign of Henry VI (1422-1461, briefly restored 1470-1471). Wright also dated the "Monk" to the reign of Edward II, a dating of which Dobson/Taylor, p. 123n1, are frankly contemptuous, but in the case of the "Potter" Wright may have been onto something.

"Robin Hood and the Monk" [Child 119] is usually described as the oldest Robin Hood ballad. But the strong evidence (discussed in the entry on that ballad) is that it must date from 1465 or after, later than the usual dating cited by Child, etc. If the Margaret of the inscription in the "Potter" is indeed Margaret of Anjou, then we must redate the "Potter" early enough to make it probably the earliest Robin Hood ballad, and it might be the earliest even if the Margaret of the inscription is Margaret of York.

Ohlgren quotes Julia Boffey as saying that the manuscript of the "Potter" appears to be the work of "someone used to writing [but] not a professional scribe" (Ohlgren/Matheson, p. 69). Based on the lack of ruling and other characteristics described by Boffey, this sounds right -- the scribe was literate, and indeed wrote quite frequently, but did not as a matter of course write books, and did not know the scribal methods of ruling the pages to assure an attractive result.

Turning to the manuscript's contents, Ohlgren/Matheson, p. 69, count no fewer than six different hands involved, although (based on Ohlgren/Matheson's folio count) the main hand is responsible for some 90% of the text, including the entire text of the "Potter" (the tenth of 17 items in the manuscript, based on the list on p. 70 of Knight/Matheson, and one of only two items in the book longer than three folio).

Several of the items are clearly for educating children. Others are religious -- one consists of four proverbs in English (at least two of which Richard Calle quoted to his wife in letters; Ohlgren/Matheson, p. 80). These appear, interestingly, to be from the Wycliffe translation -- which was, of course, very heterodox. It is also ironic, because "The Miracle of the Lady who Buried the Host" is a thoroughly unlikely justification of the doctrine of transubstantiation, which had been Catholic dogma since 1215 but which was denied by Wycliffe. All of these pieces, however, are short. The four longest pieces in the manuscript are the most interesting:

* "The Adulterous Falmouth Squire" -- a tale known in eight copies, and seemingly intended as an exemplum, or story with a moral attached. The key story involves two brothers who die on the same day. The younger, who was innocent of fornication, is in heaven; the older, who was an adulterer, is in hell suffering extreme torture.
* "The Cheylde and hes Stepdame" -- Otherwise known as "The Frere/Friar and the Boy." This too was popular enough to be found in multiple manuscripts, and was printed by Wynken de Worde, perhaps around 1500. A more recent version is found on pp. 250-254 of Briggs. Asbjornsen and Moe had a Norwegian version known in translation as "Little Freddie and His Fiddle." This is interesting in light of Calle's marital story, because it is a tale of a boy with a wicked stepmother, who one day shares his meal with a stranger and is rewarded with gifts (a bow that cannot miss, and a pipe that always makes the hearers dance, plus the power to cause his stepmother to break wind or, in cleaned-up versions, suffer laughing fits) which save him from his troubles. Ohlgren/Matheson, p. 85, say that the version in the Cambridge MS. has a different ending from the usual versions. It is fascinating to note that another copy of "The Friar and the Boy" was also bound with the Wynken de Worde print of the "Gest" (Ohlgren/Matheson, p. 117).
* "Robin Hode and the Potter"
* "The Kynge and the Barker." A unique text, printed by Child as an appendix to "King Edward the Fourth and a Tanner of Tamworth" [Child 273], it is one of the many sorts of tales of a commoner meeting the king in disguise. Child considers it to be ancestral to ballad #273, although he says that it has been much modified over time.

Ohlgren sees many reasons why Richard Calle might have liked the tale of the "Potter." Ohlgren/Matheson, pp. 25, 82, suggests that Calle had reason to enjoy the idea of a sheriff being outwitted, having himself suffered badly at the hands of a sheriff during the interminable conflicts between the Paston family and the other Norfolk landowners -- he even expressed a hope for a better sheriff in future. And on pp. 80-81 Ohlgren argues that Calle would have liked the image of Robin flirting with the sheriff's wife, a woman above his station, just as Calle courted Margery
Paston. He also thinks this might have influenced Calle's decision to include "The Cheylde and the Stepdame."

On the other hand, the "Potter" also sees Robin Hood violating the standards of the merchant class by selling pots too cheaply (charging just three pennies rather than the usual five). Ohlgren/Matheson, pp. 88-89, thinks Calle would approve of this trickery, but I strongly doubt that a man from a family of grocers would like being so badly undercut. And on pp. 89-90, Ohlgren starts edging toward claiming Robin Hood learned game theory, or at least Adam Smith style economics, in the course of the ballad. This would perhaps be possible in the Tudor era, when the great joint stock companies were formed, but this goes against Ohlgren's claim of a Yorkist date.—RBW

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Last updated in version 5.3
File: C121

Robin Hood and the Prince of Aragon [Child 129]

DESCRIPTION: Aragon has encircled London, demanding its princess, unless three champions defeat him and his two giants. Robin Hood, Little John, and Robin's nephew Will Scadlock do so, gaining pardon. Will gains the princess and is reunited with his father.

AUTHOR: unknown

EARLIEST DATE: 1749; it was in William Thackeray's broadside catalog by 1690

KEYWORDS: Robinhood fight royalty pardon

FOUND IN: Canada(Mar)

REFERENCES (4 citations):
- Child 129, "Robin Hood and the Prince of Aragon" (1 text)
- Bronson 129, "Robin Hood and the Prince of Aragon" (1 version)
- Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 233-240, "Robin Hood and the Prince of Aragon" (1 text, 1 tune, which even the editors admit is full of absurdities and whose verses Bronson calls "rather deplorable") (Bronson's [#1])
- Olson-BroadsideBalladIndex, RZN18, "Now Robin Hood, Will Scadlock, and little John"
- Roud #3983

NOTES [271 words]: For background on the Robin Hood legend, see the notes on "A Gest of Robyn Hode" [Child 117].
This is an instance where oral tradition didn't do anything for a ballad; Child calls his text vapid, and the New Brunswick version from J. P. A. Nesbitt (found in Barry/Eckstorm/Smyth) could almost be held up as an example of "when ballads go bad."

It is probably obvious that there isn't a hint of history in this ballad; the attacker in the ballad is a Turk, but Aragon was a Christian state, centered around Barcelona. The Aragonese could not have hoped to attack England until after the union with Spain.

The whole business might have been suggested by the bad blood between Spain and England over the marriage of Henry VIII and Catherine of Aragon -- but that of course didn't end in invasion. Oh, plus there was no earldom of "Maxfield" in the Robin Hood era.

There are any number of other anachronisms and absurdities in the ballad, but it's really not worth the effort to document them.

Personally, I suspect that name "Aragon" is an error of hearing for "Ottoman." This would explain how the prince can be an infidel. (True, Spain had been for a time held by Moslems, but it wasn't called Aragon then!). But what can we have but scorn for a balladeer who heard the name "Ottoman" and confused it with "Aragon"? Obviously there is no truth in the thing. Especially since the Ottoman Empire did not conquer Constantinople until 1453, well after Robin Hood's latest possible date, and although the Ottomans eventually threatened Christian Western Europe, they were no threat to the west until after Byzantium fell. - RBW

Robin Hood and the Ranger [Child 131]

DESCRIPTION: Robin is stopped from killing a deer by a forester. They fight. Robin is bested and offers the other a place in his band. He blows his horn to summon his men, the forester joins them, and all celebrate.

AUTHOR: unknown
EARLIEST DATE: 1777
KEYWORDS: Robinhood fight
FOUND IN: Britain(England(North))
REFERENCES (3 citations):
Child 131, "Robin Hood and the Ranger" (1 text)
Bronson 131, "Robin Hood and the Ranger" (2 versions)
Ritson-RobinHood, pp. 198-201, "Robin Hood and the Ranger" (1 text)

Roud #933

NOTES [259 words]: For background on the Robin Hood legend, see the notes on "A Gest of Robyn Hode" [Child 117].
There is a curiosity about this piece, since the title in the garlands is "Robin Hood and the Ranger," yet the song consistently calls Robin's opponent a "forester." The latter is much the older title, dating back to Norman times; Charles R. Young, The Royal Forests of Medieval England, University of Pennsylvania Press, 1979, p. 163, notes that the office of ranger seems to have been instituted in the early fourteenth century, with the first clear and dated reference being from 1341. Thus if Robin meets a ranger, he cannot have been from the time of Richard I; he would have to be from the reign of Edward II or later, with Edward III the most likely king. But since the reference to a ranger is only in the title, which presumably was applied to the piece long after the history of rangers had been forgotten, it tells us nothing.

We do note that the office of ranger seems, from an early date, to have paid better than the office of forester (Young, p. 164). Thus a ranger would presumably be much less willing to join Robin's band than a forester.

Fully half the Robin Hood ballads in the Child collection (numbers (121 -- the earliest and most basic example of the type), 123, 124, 125, 126, 127, 128, 130, 131, 132, (133), (134), (135), (136), (137), (150)) share all or part of the theme of a stranger meeting and defeating Robin, and being invited to join his band. Most of these are late, but it makes one wonder if Robin ever won a battle.

-RBW

Robin Hood and the Scotchman [Child 130]

DESCRIPTION: "Bold Robin Hood to the north he would go... with valour and mickle might... To
fight and recover his right." Robin meets a Scotsman, and offers him a job providing he can pass a
test of strength. The Scot pummels Robin and joins his band

 Robin and the Tanner [Child 126]

DESCRIPTION: Robin Hood meets a tanner in the woods; they fight. After two hours Robin blows
his horn. Little John comes running; Robin says the other has tanned his (Robin's) hide. Little John
offers to continue the battle; Robin says no, praising the tanner's skill.

Robin Hood and the Shepherd [Child 135]

DESCRIPTION: Robin comes upon a shepherd and demands to know the contents of his bag and
bottle. The shepherd defies him. They fight. The shepherd wins. Robin blows his horn. Little John
answers the call but the shepherd thrashes him as well.

Knight, p. 34, does make the interesting note that this is one of the few ballads of Robin meeting
his match in which nothing happens afterward -- it is just a story about a fight. Child considered to
be a particularly feeble example of the genre as a result. - RBW

Roud #3985
NOTES [126 words]: For background on the Robin Hood legend, see the notes on "A Gest of Robyn
Hode" [Child 117].

Fully half the Robin Hood ballads in the Child collection (numbers (121 -- the earliest and most
basic example of the type), 123, 124, 125, 126, 127, 128, 130, 131, 132, (133), (134), (135), (136),
(137), (150)) share all or part of the theme of a stranger meeting and defeating Robin, and being
invited to join his band. Most of these are late, but it makes one wonder if Robin ever won a battle.

Knight, p. 34, does make the interesting note that this is one of the few ballads of Robin meeting
his match in which nothing happens afterward -- it is just a story about a fight. Child considered to
be a particularly feeble example of the genre as a result. - RBW

File: C135

Robin Hood and the Tanner [Child 126]

DESCRIPTION: Robin Hood meets a tanner in the woods; they fight. After two hours Robin blows
his horn. Little John comes running; Robin says the other has tanned his (Robin's) hide. Little John
offers to continue the battle; Robin says no, praising the tanner's skill.

Robin Hood and the Tanner [Child 126]

DESCRIPTION: Robin Hood meets a tanner in the woods; they fight. After two hours Robin blows
his horn. Little John comes running; Robin says the other has tanned his (Robin's) hide. Little John
offers to continue the battle; Robin says no, praising the tanner's skill.

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Robin Hood and the Tanner [Child 126]

DESCRIPTION: Robin Hood meets a tanner in the woods; they fight. After two hours Robin blows
his horn. Little John comes running; Robin says the other has tanned his (Robin's) hide. Little John
offers to continue the battle; Robin says no, praising the tanner's skill.
Robin Hood and the Tinker [Child 127]

DESCRIPTION: A Tinker asks help arresting Robin Hood for 100 pounds. Robin tricks him into drinking himself to sleep. On waking he learns his companion was Robin. He finds Robin; they fight. Robin yields, then blows his horn for reinforcements. The Tinker joins them.

AUTHOR: unknown
EARLIEST DATE: 1777; c. 1670 (Forresters manuscript); it was in William Thackeray's broadside
Robin Hood and the Valiant Knight [Child 153]

DESCRIPTION: The king sends a knight with 100 to arrest Robin. The knight goes alone to Robin to request surrender. Robin refuses and battle ensues. The knight (retires/is killed) but Robin, wounded, sends for a monk whose bloodletting ends his life. The men scatter.

AUTHOR: unknown

EARLIEST DATE: before 1741

KEYWORDS: Robinhood knight battle injury death clergy

FOUND IN:

REFERENCES (4 citations):

Child 153, "Robin Hood and the Valiant Knight" (1 text)
Bronson 152, comments only

Ritson-RobinHood, pp. 228-230, "Robin Hood and the Valiant Knight" (1 text)


Roud #3995

CROSS-REFERENCES:

cf. "Robin Hood's Death" [Child 120] (subject)

NOTES [161 words]: We've all heard of revisionist history, but whoever heard of revisionist mythology? Child comments, "Written, perhaps, because it was thought that authority should in the end be vindicated against outlaws, which may explain why this piece surpasses in platitude everything that goes before." Dobson and Taylor declare, "this song certainly has strong claims to be regarded as the least distinguished Robin Hood ballad ever composed." And, indeed, how many ballads include a rhymed version of a epitaph?

It will be noted that this contradicts the standard legend of Robin Hood's death, long since established by Child #117 and Child #120.

I also noted that the metre matches that of the "Yarn of the Nancy Bell." Suitable, for such a piece of accidental humor. I find it amazing that it was actually printed multiple times. Forget the story. It just plain sounds stupid.

For background on the Robin Hood legend, see the notes on "A Gest of Robyn Hode" [Child 117]. - RBW

Last updated in version 5.0

File: C153
Robin Hood in Greenwood Stood

DESCRIPTION: "Robyn hod in scherewod stod hodud and hathud hosut and schof flour, And thuynti arowus he bar In hits hodus." Or "Robyn hode Inne Greenwode Stode, Godeman was hee." Or he might stand in Barnsdale. Or elsewhere

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: Robinhood MiddleEnglish

FOUND IN:

REFERENCES (6 citations): Brown/Robbins-IndexOfMiddleEnglishVerse #1830.5
DigitalIndexOfMiddleEnglishVerse #4508 [the Barnsdale version, attributed to John Rastell], #4509 [the "schere wod"/Sherwood version

Karin Boklund-Lagopolou, _I have a yong suster: Popular song and Middle English lyric_, Four Courts Press, 2002, p. 93, "(no title)" (1 text)

MANUSCRIPT: New Haven, Yale University, Beinecke Library, MS. Takamiya Deposit 51 [Sotheby's, 24 June 1980, lot 33], folio 1 [DIMEV #4508]
MANUSCRIPT: Lincoln, Lincoln Cathedral Library MS. 132, folio 100 [DIMEV #4509, with Latin parallel]

NOTES [440 words]: This is an entry made based on speculation. There is no extant ballad "Robin Hood in Greenwood Stood." It was Wilson, p. 139, who suggested, correctly I think, that this text is all that remains of a lost ballad.

The evidence for oral transmission comes from the fact that there are diverse copies of the text. The first text quoted in the description is from MS. Lincoln Cathedral 132, which also has the text in a Latin translation. They are written on what seems to have originally been a blank page. The fact that the Lincoln Manuscript places Robin in Sherwood is interesting, since most early ballads put him in Barnsdale, but unless the graffito can be firmly dated, it does not prove that Robin was associated with Sherwood at an early date. The best guess as to the date is early fifteenth century (Wilson, p. 140); Boklund-Lagopolou, p. 93, quotes a date of c. 1410. The only other piece of Middle English poetry in the manuscript is also an English/Latin diglot.

The second text in the description is from a Wiltshire parliamentary roll for 1432, which lists as participants "Adam, Belle, Clyme, Ocluw, Willyam, Cloudeles, Robyn, hode, Inne, Grenewode, stode, Godeman, was hee, lytel, Joon, Muchette, Millerssou, Scathlok, Reynoldyn" (Public Records Office C219/14/3, part 2, number 101; Holt, p. 69; there is a very poor facsimile on p. 70). Thus in 1432, Robin wasn't in Sherwood, he was just in the greenwood in general.

The Barnsdale version also occurs in a manuscript fragment sold at Sotheby's in 1980 and now in the Yale University Library; I know very little about this particular version, which has a different second line, or the manuscript containing it.

In 1429, the phrase "Robin Hode en Barnysdale stode" was, for some reason, used as a legal formula (Dobson/Taylor, p. 3), and apparently was quoted many times in legal contexts after that, although no one seems to know why. This probably explains the John Rastell quotation cited in the references; Rastell printed a lot of legal books and may have been trained in the law (Plomer, p. 51).

Fowler, p. 70, mentions a version "Robyn Hode in Barnysdale Stood, mentioned in Nicholas Udall's 1542 version of Erasmi Apothegmata. Thus we eventually find Robin in both the forests he haunts in ballads, plus generically in the greenwood. Fowler, p. 159 n. 28 says that this was printed by John Rastell, who was not of the Wynkyn de Worde/Robert Copland/William Copland connection responsible for most of our early Robin Hood prints.

Thus, although we don't know what the original of this was about, or when it originated, it seems to have been widely perpetuated. - RBW

Bibliography

- Boklund-Lagopolou: Karin Boklund-Lagopolou, I have a yong suster: Popular song and Middle English lyric, Four Courts Press, 2002
Robin Hood Newly Revived [Child 128]

DESCRIPTION: Robin sees a young man skillfully kill a deer, offers him a place, is answered disdainfully. They fight. Impressed, Robin asks the stranger who he is. He is Robin's sister's son, who has slain his father's steward. Robin makes him next under Little John

AUTHOR: unknown

EARLIEST DATE: 1663 (Garland)

KEYWORDS: Robinhood fight family

FOUND IN:

REFERENCES (9 citations):

Child 128, "Robin Hood Newly Revived" (1 text)
Bronson 128, comments only
Ritson-RobinHood, pp. 152-163, "Robin Hood and the Stranger" (1 text)
Leach-TheBalladBook, pp. 380-383, "Robin Hood Newly Revived" (1 text)
Olson-BroadsideBalladIndex, RZN7, "Come listen a while you Gentlemen all"
DT 128, RHNEWREV

ADDITIONAL: Stephen Knight, editor (with a manuscript description by Hilton Kelliher), _Robin Hood: The Forresters Manuscript_ (British Library Additional MS 71158), D. S. Brewer, 1998, pp. 101-104, "Robin Hood and the Stranger" (1 text)
Stephen Knight and Thomas Ohlgren, editors, _Robin Hood and Other Outlaw Tales_., TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2000, pp. 499-506, "Robin Hood and Will Scarlet" (1 text, based on the Onley broadside)
MANUSCRIPT: {MSForresters}, London, British Library MS. Additional 71158, the "Foresters Manuscript," item 16
Roud #3956

CROSS-REFERENCES:

cf. "The Bold Pedlar and Robin Hood" [Child 132] (theme)

NOTES [237 words]: For background on the Robin Hood legend, see the notes on "A Gest of Robyn Hode" [Child 117].

Fully half the Robin Hood ballads in the Child collection (numbers (121 -- the earliest and most basic example of the type), 123, 124, 125, 126, 127, 128, 130, 131, 132, (133), (134), (135), (136), (137), (150)) share all or part of the theme of a stranger meeting and defeating Robin, and being invited to join his band. Most of these are late, but it makes one wonder if Robin ever won a battle. This particular Robin Hood ballad does have interesting aspects, however. Robin's unknown opponent turns out to be Young Gamwell, his nephew -- a name possibly related to Gandelyn, hero of the romance of the same name. And he is taken into the band as Will Scarlet -- and the earliest ballad versions of Robin Hood's band seems to have consisted of four men, Robin, Little John, Much the Miller's Son, and Will Scarlock/Scathelock/Scarlet. This raises the possibility that there is some old tradition behind the broadsides. The language of the ballad, however, can hardly be older than the seventeenth century, and the poetry is poor.

There is some dispute about the relationship between this song and "The Bold Pedlar and Robin Hood" [Child 132]; see the notes to that song.

The Forresters manuscript is one of several sources to call this "Robin Hood and the Stranger," but it is likely that several pieces used that name. - RBW

Last updated in version 5.3

File: C128

Robin Hood Rescuing Three Squires [Child 140]

DESCRIPTION: Robin learns from (a women/their mother) that three men are to be hanged for deer-killing. He meets a (palmer/beggar) who confirms this. Robin insists on trading clothes, goes
disguised to Nottingham, blows his horn for his men, and rescues the three.

AUTHOR: unknown
EARLIEST DATE: before 1750 (Percy Folio)
KEYWORDS: Robinhood execution disguise rescue
FOUND IN: Britain(England(Lond,South,West),Scotland) US(NE,SE)
REFERENCES (22 citations):
Child 140, "Robin Hood Rescuing Three Squires" (4 texts)
Bronson 140, "Robin Hood Rescuing Three Squires" (7 versions+2 in addenda) {Bronson's #3}
Bronson-SingingTraditionOfChildsPopularBallads 140, "Robin Hood Rescuing Three Squires" (3 versions: #3, #5.1, #7)
Hales/Furnival-BishopPercysFolioManuscript, volume I, pp. 13-18, "Robin Hood, A Beggar, & the Three Squires" (1 text, with a text of "Robin Hood and the Beggar"=Robin Hood and the Beggar (I) [Child 133] in the notes)
Ritson-RobinHood, pp. 210-214, "Robin Hood Rescuing the Widow's Three Songs from the Sheriff When Going to be Executed" (1 text)
Greig/Duncan2 243 (plus 1 verse on p. 547), "Robin Hood and the Squires" (2 texts)
O'Shaughnessy-YellowbellyBalladsPart2 42, "Robin Hood Rescuing Three Squires" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #32, "Robin Hood and the Three Squires" (1 text, 1 tune)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 2420-242, "Robin Hood Rescuing Three Squires" (1 text)
Flanders/Olney-BalladsMigrantInNewEngland, pp. 69-72, "Bold Robin Hood Rescuing the Three Squires" (1 text, 1 tune) {Bronson's #2}
Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 107-116, "Robin Hood Rescuing Three Squires" (3 texts, with A1 and A2 being variant versions from the same informant, 1 tune) {Bronson's #2, with some small variants}
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 140, "Robin Hood Rescuing Three Squires" (1 text with variants from several performances by the same informant)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 33, "Robin Hood Rescuing Three Squires" (1 excerpt, 1 tune)
Friedman-Viking/PenguinBookOfFolkBallads, p. 341, "Robin Hood Rescuing Three Squires" (1 text)
Quiller-Couch-OxfordBookOfBallads 122, "Robin Hood and the Widow's Three Sons" (1 text)
Grison-PenguinBookOfBallads 69, "Robin Hood and the Sheriff" (1 text)
Niles-BalladBookOfJohnJacobNiles 47, "Robin Hood Rescuing Three Squires" (2 texts, 2 tunes, the second perhaps being mixed with Child 143)
Chase-AmericanFolkTalesAndSongs, pp. 124-126, "Bold Robin Hood" (1 text, 1 tune, clearly this piece although it has many floating lyrics, e.g. from "The House Carpenter") {Bronson's #4}
Darling-NewAmericanSongster, pp. 87-90, "Robin Hood Rescuing Three Squires" (1 text)
DT 140, RH3SQUIR*
ADDITIONAL: Stephen Knight and Thomas Ohlgren, editors, _Robin Hood and Other Outlaw Tales_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2000, pp. 476-485, "Robin Hood Rescues Three Young Men" (1 text,based on one of the garlands)
Roud #71
ALTERNATE TITLES:
Robin Hood and the Old Maid
Robin Hood and the Old Woman
NOTES [338 words]: For background on the Robin Hood legend, see the notes on "A Gest of Robyn Hode" [Child 117].
Knight/Ohlgren, p. 513, notes the interesting fact that this is the only ballad incident to appear in the plays of Anthony Munday, who seems to have distorted the Robin Hood legend into a very different (and less attractive) direction after the appearance of his plays in 1598-1599.
Knight/Ohlgren think that Munday borrowed the story. I am not sure I agree. The ballad feels like a seventeenth, or even eighteenth, century composition, by a literary hack who is trying to imitate true ballad style (and not succeeding very well). I would not be surprised if the poem takes the incident from Munday rather than the reverse.
And yet, it is Child's opinion that "Robin Hood Rescuing Will Stutly" [Child 141] is an "imitation" of this piece, which means it must predate the 1663 garland which contains "Will Stutly." Also, there
are several garland prints of this, all undated, but this strongly hints at a date before 1675. Possibly well before.
Even so, it's odd that this relatively weak piece is one of the few Robin Hood ballads to survive into the twentieth century, and is one of the popular, if not the most popular, in the canon.
The relevant portion of Munday's "The Downfall of Robert, Earle of Huntington" is scene 7, starting on p. 329 in Knight/Ohlgren; the scene begins with line 910, and in the Knight/Ohlgren text opens

Warman
Master Frier, be briefe, delay no time.
Scarlet and Scathlock, never hope for life.
Here is the place of execution,
And you must answere lawe for what is done.
Note the curious fact that Munday has turned Scarlet and Scathelock (the forerunner of Will Scarlet; we meet Scathelock in the "Gest of Robyn Hode") into two separate people!
Both "Robin Hood Rescuing Three Squires" [Child 140] and "Robin Hood Rescuing Will Stutly" [Child 141] open with variants on "Robin Hood in [the] greenwood stood," but this line is very much older; see the (shadow) entry for "Robin Hood in Greenwood Stood." - RBW

Last updated in version 5.3
File: C140

Robin Hood Rescuing Will Stutly [Child 141]

DESCRIPTION: One of Robin's men, Will Stutly, is to be hanged. Robin and his men swear to rescue him or die trying. At the gallows Little John leaps from a bush, unbinds Will, and gives him a sword. They fight back to back as the archers chase the sheriff and his men

AUTHOR: unknown

EARLIEST DATE: 1663 (garland)

KEYWORDS: Robinhood execution rescue fight

FOUND IN: US(SE)

REFERENCES (11 citations):
Child 141, "Robin Hood Rescuing Will Stutly" (1 text)
Bronson 141, "Robin Hood Rescuing Will Stutly" (1 version)
Bronson-SingingTraditionOfChildsPopularBallads 141, "Robin Hood Rescuing Will Stutly" (1 version)
Ritson-RobinHood, pp. 178-183, "Robn Hoods (sic.) Rescuing Will Stutly" (1 text)
Davis-TraditionalBalladsOfVirginia 32, "Robin Hood Rescuing Will Stutly" (1 text, 1 tune entitled "The Rescue of Will Stutly") {Bronson's [#1]}
Leach-TheBalladBook, pp. 402-403, "Robin Hood Rescuing Will Stutly" (1 text)
Wells-TheBalladTree, before p. 213, "Robin Hood's Rescuing Will Stutly" (reproduction of a broadside text)
Olson-BroadsideBalladIndex, RZN21, "When Robin Hood in the Green wood"
DT 141, ROBHDSST*

ADDITIONAL: Stephen Knight, editor (with a manuscript description by Hilton Kelliher), _Robin Hood: The Forrester's Manuscript_ (British Library Additional MS 71158), D. S. Brewer, 1998, pp. 93-97, "Robin Hood and Will Scathlock" (1 text)
MANUSCRIPT: {MSForresters}, London, British Library MS. Additional 71158, the "Forresters Manuscript, item 15
Roud #3957

NOTES [159 words]: For background on the Robin Hood legend, see the notes on "A Gest of Robyn Hode" [Child 117].
Child considers this to be an "imitation" of "Robin Hood Rescuing Three Squires [Child 140]." One or the other of these seems to have been known to the author of the Sloane MS. life of Robin (British Library, Sloane MS. 780), which presumably would date the story (as opposed to the song) before 1600.
Note that the Forresters version makes the victim "Will Scathlock," another name for the man whose name was eventually fixed as "Scarlet," rather than Will Stut(e)ly, who is unknown in the older tradition.
The broadside in Wells-TheBalladTree lists the tune as "Robin Hood and Queen Catherine."
Both "Robin Hood Rescuing Three Squires" [Child 140] and "Robin Hood Rescuing Will Stutly" [Child 141] open with variants on "Robin Hood in [the] greenwood stood," but this line is very much older; see the (shadow) entry for "Robin Hood in Greenwood Stood." - RBW
Robin Hood Was a Forrester Bold

DESCRIPTION: "O Robin Hood was a forrester good As ever drew bow in a merry greenwood, And the wild deer will follow, will follow." "Little John with his arms so long, He conquered them all with his high ding dong, And the bugles did echo, did echo."

AUTHOR: unknown

EARLIEST DATE: 1829 (_The Young Lady's Book_)

LONG DESCRIPTION: "(O/Bold) Robin Hood was a forrester good As ever drew bow in a merry greenwood, And the wild deer will follow, will follow." "Little John with his arms so long, He conquered them all with his high ding dong, And the bugles did echo, did echo." We'll follow the summons of the bugle to hunt the deer. A friar "absolves all your sins" and routs his squire's foes with his oak stick. Mary, the forester's pride, is "the queen of all beauty"

KEYWORDS: Robinhood

FOUND IN: US(Ap) Britain(England)

REFERENCES (4 citations):
Cox-FolkSongsSouth 34, "Robin Hood" (text)
Williams-FolkSongsOfTheUpperThames, p. 237, "Bold Robin Hood" (1 text) (also Williams-Wiltshire-WSRO Wt 390)
ADDITIONAL: _The Young Lady's Book_ (London, 1829 ("Digitized by Google")), p. 419, ("Oh, bold Robin Hood, was a forrester good") (1 verse)
The Quaver; or Songster's Pocket Companion (London, 1844 ("Digitized by Google")), p. 223, "Bold Robin Hood" (1 text)

Roud #1303

NOTES [131 words]: Cox's text is only a fragment of what was presumably a longer ballad (probably a late broadside, though I find no reference in the Broadside Ballad Index to this particular text). It doesn't look like any of the Child "Robin Hood" ballads, either. But it is traditional, so here it sits until someone figures out its ancestry. - RBW

If the Quaver text of three verses is the source for current versions it shows that this is not a Robin Hood ballad fragment. See the following note. "The regimental march of the Royal Sherwood Foresters was arranged ... from the old English glee, 'Bold Robin Hood was a Forester good'" (source: A.E. Lawson Lowe, Historical Record of the Royal Sherwood Foresters; or Nottingham Regiment of Militia (London, 1872 ("Digitized by Google")), p. 60fn). - BS

Last updated in version 2.6

File: JHCox034

Robin Hood's Birth, Breeding, Valor, and Marriage [Child 149]

DESCRIPTION: Robin and his mother visit her brother, who makes Robin his heir and gives him Little John as a page. Robin takes Little John to his band in the forest. He meets shepherd Clorinda who impresses by shooting a buck. They go to Titbury feast and are married.

AUTHOR: unknown

EARLIEST DATE: 1716; Wing dated one of the broadsides before 1685, according to Knight/Ohlgren

KEYWORDS: Robinhood family mother brother servant outlaw marriage

FOUND IN:

REFERENCES (4 citations):
Child 149, "Robin Hood's Birth, Breeding, Valor and Marriage" (1 text)
Ritson-RobinHood, pp. 107-114, "RObin Hoods Birth, Breeding, Valour, and Marriage" (1 text)
Olson-BroadsideBalladIndex, RZN17, "Kind gentlemen will you be patient awhile"

ADDITIONAL: Stephen Knight and Thomas Ohlgren, editors, _Robin Hood and Other Outlaw Tales_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2000, pp. 527-540, "Robin Hood's Birth, Breeding, Valour, and Marriage" (1 text, based primarily on the Roxburghe copy)

Roud #3991

NOTES [420 words]: Child notes that this ballad has several elements at variance with the bulk of the Robin Hood tradition. - KK
That is being very polite to a rather dreadful piece of hack work. For background on the Robin Hood legend, see the notes on "A Gest of Robyn Hode" [Child 117]. As for this monstrosity, well, Child gave it a bit of what it deserves when he notes that "The jocular author of this ballad... would certainly have been diverted by any one's supposing him to write under the restraints of tradition." Knight/Ohlgren, p. 527, note that the texts borrows many materials not in the Robin Hood tradition, and concludes with a hope that the King will have heirs. They suggest that this is a wish for Charles II (reigned 1660-1685), who in fact had no legitimate children, which caused the throne to go to his Catholic brother James and eventually producing the Glorious Revolution. This seems highly likely, but is not a logical necessity, since there were other childless English kings. One of them, of course, was Richard I, who by the mid-seventeenth century had become the usual King of the Robin Hood story. The ballad implies that Robin is no longer a pure yeoman, as he was in the early ballads; he is the nephew of a "Squire Gamwell" (compare the Young Gamwell of "Robin Hood Newly Revived" [Child 128]), and his mother is the niece of the romance hero Guy of Warwick. The song rings in not only the Pindar of Wakefield but also Adam Bell and Company. To top it all off, Robin's love is not Maid Marian (who, admittedly, is no part of the early legend, but at least comes from the May Games) but Clarinda (Queen) of the Shepherdesses. Just in case that isn't unreality enough for you, consider the claim in the third stanza that Robin's father could should an arrow a distance of two miles and an inch. (It would never do to forget the inch!) Of course, a little work with the basic formulae of physics shows that, if we assume no air resistance and that Robin's father shot at an exact 45 degree angle (the optimal angle for propelling an object the maximum distance), the arrow would have needed an initial velocity of about 177 meters per second to cover that distance before falling to earth. That's about 635 kilometers per hour. Or 380 miles per hour. I don't know the ballistic properties of an arrow well enough to calculate the effects of air resistance, but I would estimate that, in English conditions, the arrow would have to be fired at least 900 kilometers per hour/550 miles per hour. Right. - RBW

Robin Hood's Chase [Child 146]

DESCRIPTION: Robin leaves London after the feats of Child 145. The king, repenting of his pardon, goes after him. Robin leads a chase through many towns, back to London, then to Sherwood. The king returns to London to learn cunning Robin had sought him there.

AUTHOR: unknown

EARLIEST DATE: 1663 (garland)

KEYWORDS: Robinhood royalty escape

FOUND IN:

REFERENCES (7 citations):
Child 146, "Robin Hood's Chase" (1 text)
Bronson 146 comments only
Ridson-RobinHood, pp. 170-173, "Robin Hoods Chase" (1 text)
Leach-TheBalladBook, pp. 418-420, "Robin Hood's Chase" (1 text)
Olson-BroadsideBalladIndex, RZN9, "Come you gallants all, to you I do call"

ADDITIONAL: Stephen Knight, editor (with a manuscript description by Hilton Kelliher), _Robin Hood: The Forresters Manuscript_ (British Library Additional MS 71158), D. S. Brewer, 1998, pp. 123-126, "Robin Hoods Chase" (1 text, close to the 1670 garland)

MANUSCRIPT: {MSForresters}, London, British Library MS. Additional 71158, the "Foresters Manuscript," item 19

Roud #3989

NOTES [85 words]: It should perhaps be noted that the wife of Henry II (the "King Henry" of most Robin Hood ballads; reigned 1154-1189) was named Eleanor. The first Henry to have a wife named Katherine was Henry V (reigned 1413-1422); Henry VIII (1513-1547) married several Katharines. But both these kings are far too late for Robin Hood's era. For further details, see the entry on "Robin Hood and Queen Katherine" [Child 145].

For background on the Robin Hood legend, see the notes on "A Gest of Robyn Hode" [Child 117]. - RBW
Robin Hood's Death [Child 120]

DESCRIPTION: Robin Hood, feeling ill, travels to (Kirkly-hall) to be blooded. The prioress sets out to bleed him to death. Only as he nears death does Robin realize what is happening; he calls to Little John. It is too late to save Robin; he arranges for his burial.

AUTHOR: unknown

EARLIEST DATE: before 1750 (Percy Folio), and the basic plot is in the "Gest of Robyn Hode" from 1534 or earlier; there is a possible Stationer's Register mention from 1691.

KEYWORDS: Robinhood death burial medicine betrayal

FOUND IN: US(MW,SE)

REFERENCES (18 citations):
- Child 120, "Robin Hood's Death" (2 texts)
- Bronson 120, "Robin Hood's Death" (1 version)
- Bronson-SingingTraditionOfChildsPopularBallads 120, "Robin Hood's Death" (1 version)
- Ritson-RobinHood, pp. 231-233, "Robin Hood's Death and Burial" (1 text)
- Hales/Furnival-BishopPercysFolioManuscript, volume I, pp. 50-58, "Robin Hoode his death" (1 text)
- Davis-TraditionalBalladsOfVirginia 30, "Robin Hood's Death" (1 text, 1 tune entitled "The Death of Robin Hood") {Bronson's [#1]}
- Leach-TheBalladBook, pp. 349-352, "Robin Hood's Death" (1 text)
- Friedman-Viking/PenguinBookOfFolkBallads, p. 345, "Robin Hood's Death" (1 text)
- Quiller-Couch-OxfordBookOfBallads 125, "The Death of Robin Hood" (1 text)
- Niles-BalladBookOfJohnJacobNiles 43, "Robin Hood's Death" (1 text, 1 tune)
- Gummere-OldEnglishBallads, pp. 90-93+322-323, "Robin Hood's Death" (1 text)
- Hoddgart-FaberBookOfBallads, p. 94, "Robin Hood's Death" (1 text)
- Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 69-73, "Robin Hood's Death and Burial" (1 text)
- Olson-BroadsideBalladIndex, (no number; perhaps should be ZRN23?), "When Robin Hood and Little John"

DT 120, ROBHDTH*


Stephen Knight and Thomas Ohlgren, editors, _Robin Hood and Other Outlaw Tales_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2000, pp. 592-601, "The Death of Robin Hood" (1 text, a composite of the Percy folio and English Archer versions)


Roud #3299

RECORDINGS:
- Art Thieme, "The Death of Robin Hood" (on Thieme02) (on Thieme06) [with introductory verses from other Robin Hood ballads]

CROSS-REFERENCES:
- cf. "Robin Hood and the Valiant Knight" [Child 153] (subject)

ALTERNATE TITLES:
- Robber Hood's Death

NOTES [809 words]: Although the earliest surviving text of this is from the Percy Folio (probably c. 1650, but this cannot be proved), and the datable English Archer version is even more recent, there is a likely Stationer's Register entry, "The death and burial of Robin Hood" (October 17, 1691, by Joseph Walker; Rollins, #499, p. 49).

This is considered by J. C. Holt (following Child and others), to be one of the five "basic" Robin Hood ballads. (For more details on chronology see the notes on "A Gest of Robyn Hode" [Child 117]). The earliest known copy (from the Percy folio) is very defective, but the general idea of the song seems to be at least two centuries older than the manuscript -- the basic story of the betrayal of Robin Hood by the prioress of Kirkless is also in "A Gest of Robyn Hode," which was first printed no later than 1534 and was probably written more than half a century before that. And Richard
Grafton's chronicle of 1569 reports that he was killed at "a certein Nunry in Yorkhire called Birklies" (for text see Knight/Ohlgren, p. 29).

Holt, pp. 200-201 n. 12, points out that Fowler suggested the "Death" was derived from the material at the end of the "Gest" rather than used as a source of the "Gest." Chronologically this is of course possible, but -- as Holt points out -- this is highly unlikely. There is too much in the "Death" which is not found in the laconic story in the "Gest." It is possible that both are derived from a common legend, but if there is dependence, the "Gest" is surely dependent on the "Death."

This is perhaps the most popular of the core Robin Hood ballads (note that it is one of only eight Robin Hood pieces for which we have an authentic tune, from Davis); fragments have been found in America as recently as the twentieth century. Still, none of the early ballads was widely known; the popularity of Robin Hood in song seems to derive from the early garlands, which omit this and all the other medieval Robin Hood stories.

Much of the early Robin Hood legend has parallels in the romance of Fulk FitzWarin, and the tale of the death may be an example. In the ballad, it is Red Roger/Roger of Doncaster who helps arrange Robin's death, and stabs Robin after he has been bled; Robin then decapitates Roger. In the tale of Fulk, that outlaw, in one of his innumerable conflicts with King John, finds himself in a fight. Sir Ber(n)ard de Blois attacks him from behind; Fulk spins around and kills him -- nearly cuts him in half, in fact (Cawthorne, pp. 145-146). The similarity to this story is obvious, although the general idea is so common that it might be coincidence. In any case, Fulk survives, which Robin does not.

The Percy version of this is very long, and badly defective, meaning that we are missing many details. Much that remains is confusing -- e.g. we meet an old woman "banning" Robin Hood. Why? We don't know. Most authorities assume she is cursing him -- but Knight/Ohlgren, p. 592, point out that it properly means "lament" -- possibly she is forecasting his death.

The tale in the "Death" goes far toward discrediting one modern "reconstruction" of the Robin Hood legend, which would have us believe that Robin died in 1247 at the age of 87. Ignore the fact that sick old men of 87 who are bled have a tendency to spontaneously die, so that murder is a gratuitous assumption (a point made on p. 86 of Hole). The key point is that Little John is still around and capable of breaking down locks. Every legend of Robin includes John. He may have been a few years younger than Robin, but not much. If Robin is 87, Little John is also too old to play the role he does in the "Death." So this reconstruction simply does not fit this ballad.

Child in his notes on the "Death" suggests a parallel to "Sheath and Knife" [Child 16], where the girl asks her brother to shoot her and bury her at a spot she chooses. It seems to me, however, that this in fact reverses the motifs. In "Sheathe and Knife," she chooses the spot, and the bow is relatively incidental (perhaps he uses the arrow so that he does not have to slay her with his own hand). In the "Death," the bow and arrow is essential and the spot trivial. If anything, the analogy is to something such as "John Henry" [Laws I1], who dies with his hammer in his hand.

Phillips/Keatman, p. 5, suggest another analogy, to the death of King Arthur in which the king returns his sword -- the gaining and losing his sword representing, presumably, the gain and loss of his power. One could see such a beginning-and-ending motif arising in the case of Robin Hood also, but it seems to me that it is in fact lacking -- we don't have half of the tale! We have no knowledge of how Robin became either outlaw or archer, and while the last arrow of some versions of this song is highly symbolic, it isn't found in the earliest text of the "Death.: - RBW

Bibliography

- Cawthorne: Nigel Cawthorne, A Brief History of Robin Hood: The True History Behind the Legend, Running Press, 2010

Last updated in version 5.3
File: C120
Robin Hood's Delight [Child 136]

DESCRIPTION: Robin Hood, Little John, and Will Scarlock are met in the forest by three keepers. They fight. The keepers get the better of it. Robin asks to blow his horn but is refused. Robin invites them to compete at drinking sack instead. They become friends.

AUTHOR: unknown

EARLIEST DATE: 1663 (garland)

KEYWORDS: Robinhood fight drink

FOUND IN:

REFERENCES (6 citations):
Child 136, "Robin Hood's Delight" (1 text)
Bronson 135, comments only
Ritson-RobinHood, pp. 187-190, "Robin Hoods Delight" (1 text)
Olson-BroadsideBalladIndex, RZN20, "There's some will talk of Lords and Knights"

ADDITIONAL: Stephen Knight, editor (with a manuscript description by Hilton Kelliher), Robin Hood: The Forsters Manuscript_ (British Library Additional MS 71158), D. S. Brewer, 1998, pp. 142-134, "Robin Hood and the Forsters 2" (1 text, generally close to the garlands)

MANUSCRIPT: {MSForresters}, London, British Library MS. Additional 71158, the "Forsters Manuscript," item 21

Roud #3986

NOTES [82 words]: For background on the Robin Hood legend, see the notes on "A Gest of Robyn Hode" [Child 117].

Fully half the Robin Hood ballads in the Child collection (numbers (121 -- the earliest and most basic example of the type), 123, 124, 125, 126, 127, 128, 130, 131, 132, (133), (134), (135), (136), (137), (150)) share all or part of the theme of a stranger meeting and defeating Robin, and being invited to join his band. Most of these are late, but it makes one wonder if Robin ever won a battle.

- RBW

Last updated in version 5.0

File: C136

Robin Hood's Golden Prize [Child 147]

DESCRIPTION: Robin, disguised as a friar, asks alms of two priests in the wood. They claim that they were robbed and have nothing. Robin follows them and forces them to reveal the gold they are carrying. He makes them vow never to lie or cheat in the future

AUTHOR: unknown (Wing suggested Laurence Price, whose initials appear in one early copy)

EARLIEST DATE: 1663 (garland); what seems to be this ballad was registered 1656 in the Stationer's Register and Wing dates one broadside version to 1650

KEYWORDS: Robinhood money clergy lie

FOUND IN:

REFERENCES (9 citations):
Child 147, "Robin Hood's Golden Prize" (1 text)
Bronson 147, comments only
Ritson-RobinHood, pp. 174-177, "Robin Hood's Golden Prize" (1 text)
Leach-TheBalladBook, pp. 420-422, "Robin Hood's Golden Prize" (1 text)
Quiller-Couch-OxfordBookOfBallads 123, "Robin Hood's Golden Prize" (1 text)
Olson-BroadsideBalladIndex, RZN11, "I have heard talk of Robin Hood"

ADDITIONAL: Stephen Knight, editor (with a manuscript description by Hilton Kelliher), Robin Hood: The Forsters Manuscript_ (British Library Additional MS 71158), D. S. Brewer, 1998, pp. 2-5, "Robin Hood and the Preists" (1 text, with few significant differences from the broadsides)

Stephen Knight and Thomas Ohlgren, editors, Robin Hood and Other Outlaw Tales_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2000, pp. 556-562, "Robin Hood's Golden Prize" (1 text, newly edited from the sources)

MANUSCRIPT: {MSForresters}, London, British Library MS. Additional 71158, the "Forsters Manuscript," item 21

Roud #3990

NOTES [244 words]: For background on the Robin Hood legend, see the notes on "A Gest of Robyn Hode" [Child 117].

Hyder E. Rollins, An Analytical Index to the Ballad-Entries (1557-1709) In the Register of the Company of Stationers of London, 1924 (I use the 1967 Tradition Press reprint with a new
Foreword by Leslie Shepard, p. 200, #2315, is "Robin Hods goolden pryse," registered June 2, 1656 by Francis Grove.

Wing's attribution of this piece to Laurence Price seems to be widely accepted; Chappell mentioned it in his book on the Roxburghie Ballads, and Knight, p. 77, says that it is "apparently written" by Price. Dobson/Taylor, p. 48, seem to have no doubts in the matter. This would explain the strong anti-clerical tone of the piece; Price was active in the middle part of the seventeenth century (Chappell dates his work "before the restoration"), when England was extremely anti-Catholic.

Price himself is such an obscure figure that (as of October 2010) he doesn't even have a Wikipedia entry. Nor have I found biographies of him in my literary references. The few poems I've manage to find (such as those in Chappell) did not impress me. This is not among the broadsides attributed to Price on p. 467 of A. W. Pollard, G. R. Redgrave, et al, A Short-Title Catalogue of Books Printed in England, Scotland & Ireland And of English Books Printed Abroad 1475-1640, The Bibliographical Society [of London], 1963. To be sure, Price could have written it after that. - RBW

Bibliography

- Knight: Stephen Knight, editor (with a manuscript description by Hilton Kelliher), Robin Hood: The Forrester's Manuscript (British Library Additional MS 71158), D. S. Brewer, 1998

Robin Hood's Hill

DESCRIPTION: "Ye bards who extol the gay valleys and glades.... never once mentioned sweet 'Robin Hood's Hill.' "Near Gloucester, it has a view, a clear spring, and good vegetation. Boys and girls sport there. The singer would not trade it for all the riches of Peru

AUTHOR: unknown
EARLIEST DATE: 1877 (Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland); said in Notes and Queries to be from an eighteenth century manuscript
KEYWORDS: home money nonballad
FOUND IN: Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 461-462, "Robin Hood's Hill" (1 text)
ST BeCo461 (Partial)
File: BeCo461

Robin Hood's Progress to Nottingham [Child 139]

DESCRIPTION: Robin at age 15 falls in with 15 foresters in Nottingham. He intends to enter a shooting match. They taunt him with his youth. He wagers on his ability and wins by killing a hart, but they refuse to pay. He kills them all, escapes to the merry green wood.

AUTHOR: unknown
EARLIEST DATE: 1663 (garland; title found 1656 in the Stationer's Register)
KEYWORDS: Robinhood hunting contest escape money youth
FOUND IN: Canada(Mar)
REFERENCES (12 citations):
Child 139, "Robin Hood's Progress to Nottingham" (1 text)
Bronson 139, "Robin Hood's Progress to Nottingham" (2 versions)
Bronson-SingingTraditionOfChildsPopularBallads 139, "Robin Hood's Progress to Nottingham" (1 version: #1)
Ritson-RobinHood, pp. 115-117, "Robin Hoods Progress to Nottingham" (1 text)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 69-70, "Robin Hood's Progress to Nottingham" (1 text (composite from 2 singers), 1 tune) {Bronson's #2}
Creighton-SongsAndBalladsFromNovaScotia 7, "Robin Hood's Progress to Nottingham" (1 fragment, 1 tune) {Bronson's #1}
Robin Redbreast's Testament

DESCRIPTION: The singer asks the robin how long it has been there; it says twenty years, but now it's sick and would make its testament. He gives parts of his body to the Hamiltons, to serve them, and others to repair bridges. He scorns the wren who mourns for him.

AUTHOR: unknown

EARLIEST DATE: 1776 (Herd)

KEYWORDS: bird death lastwill farewell

FOUND IN: Ireland Britain(Scotland(Aber))

REFERENCES (10 citations):

- Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 120-123, "Teedle ell O/Robin's Tes'ment" (2 texts)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #141, pp. 1-2, "Robin's Testament" (4 texts plus 1 fragment; the fifth of these is Herd's 1776 text)
- Greig/Duncan3 646, "Robin's Testament" (5 texts, 2 tunes)
- Lyle-Andrew-CrawfurdsCollectionVolume2 182, "The Redbreast" (1 text)
- Whitelaw-BookOfScottishSong, p. 569, "The Robin's Testament" (1 text)
Robin Tamson's Smiddy [Laws O12]

DESCRIPTION: The singer has been sent to the smithy to have the mare shod. While there he woos the smith's daughter behind her father's back. The girl dislikes his poor clothes; he says she can mend them. She decides to run off with him rather than live an old maid.

AUTHOR: Alexander Rodger (1784-1846) (source: Whistle-Binkie)

EARLIEST DATE: 1842 (in Whistle-Binkie, as "My Auld Breeks, air the Corn Clips")

KEYWORDS: clothes courting elopement horse

FOUND IN: Britain(England(North),Scotland(Aber)) US(MW) Canada(Mar)

REFERENCES (12 citations):
Laws O12, "Robin Tamson's Smiddy"
Logan-APedlarsPack, pp. 365-367, "My Minnie Ment My Auld Breeks" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #139, p. 1, "Robin Tamson's Smiddy" (1 text)
Greig/Duncan5 1009, "Robin Tamson's Smiddy" (4 texts, 4 tunes)
Whitelaw-BookOfScottishSong, p. 165, "My Mither Ment" (1 text)
Kidson-TraditionalTunes, pp. 82-84, "Robin Tamson's Smiddy" (1 text, 1 tune)
Broadwood/Maitland-EnglishCountySongs, pp. 4-5, "Robbie Tamson's Smiddie" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 67, "Robin Tamson's Smiddy" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, p. 39, "Robbie Tampson's Smitty" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 14, "Robbie Tampson's Smitty" (1 text, 1 tune)

DT 671, RTSMITY


BROADSIDES:
Bodleian, Firth b.25(573), "Robin Thompson's Smiddy," J. Moore (Belfast), 1846-1852; also 2806 c.16(207)=Harding B 11(3301), "Robin Thompson's Smiddy"; Harding B 11(2103), "Duddy Brees" or "Robbin Thompson's Smiddy"; Firth b.26(528), "Robin Tamson"; Harding B 11(1018), Harding B 11(331), "Duddy Brees";

NLScotland, L.C.Fol.70(42b), "Robin Tamson's Smiddy," Poet's Box (Dundee), c 1880-1900

CROSS-REFERENCES:
cf. "The Cornclip" (tune, per Whistle-Binkie)
Robin the Smuggler

DESCRIPTION: Old Robin brewed "the pure mountain bead, The Forres and Elgin folk liked it gweed." "As the Tuesdays and Fraidays cam roon' The cairtie was packit [by Robin and his wife] wi' peats for the toon, Wi' a keg in the middle." They have not been seen recently.

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan2)
KEYWORDS: crime drink
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan2 261, "Robin the Smuggler" (1 text)
Roud #5851

NOTES [84 words]: Greig/Duncan2: "Cf. 'The Kellas Peatfutherer' in the Elgin Courant and Courier of 24 March 1939, where it is said that the song was written by James Simpson from Mortlach about 1850 and was usually sung to the air of 'Muirlan' Willie'. The subject was Robert or Robbie Milne (1792-1870), a crofter at Newton of Kellas."
Greig/Duncan2: "Learnt twenty-two years ago, from a man who had been feed in Morayshire and got it there. Noted 21st February 1907. This air is a version of 'Muirland Willie'...." - BS

Last updated in version 2.4

File: GrD2261

Robin's Alive

DESCRIPTION: "(The bird/robin) is alive, and alive like to be, If it dies in my hand you may backsaddle me." A "hot potato" game in which a burning stick is passed hand to hand after the player with the stick repeats the rhyme

AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: play party bird
FOUND IN: US
REFERENCES (1 citation):
Newell-GamesAndSongsOfAmericanChildren, #76, "Robin's Alive" (1 short text)
File: Newe076

Robyn and Gandeleyn [Child 115]

DESCRIPTION: Robyn hunts deer. Just after felling one he is himself slain by an arrow. His knave Gandeleyn seeks its source, finds Wrennok the Dane, challenges him, and avenges Robyn.

AUTHOR: unknown
EARLIEST DATE: c. 1430 (British Museum -- Sloane MS. 2593); printed by Ritson 1790
KEYWORDS: hunting death fight revenge MiddleEnglish
FOUND IN:
REFERENCES (12 citations):
Child 115, "Robyn and Gandeleyn" (1 text)
Leach-TheBalladBook, pp. 332-334, "Robin and Gandeleyn" (1 text)
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 71-74, "The Death of Robin Lyth" (1 text)
Quiller-Couch-OxfordBookOfBallads 112, "Robyn and Gandeleyn" (1 text)
DT 115, RHGANDYN
Brown/Robbins-IndexOfMiddleEnglishVerse, #1317
DigitalIndexOfMiddleEnglishVerse #2194
Stephen Knight and Thomas Ohlgren, editors, _Robin Hood and Other Outlaw Tales_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2000, pp. 227-234, "Robyn and Gandelyn" (1 text, newly edited from the sources)
NOTES [2333 words]: Dobson/Taylor, p. 255, declare -- correctly, I think -- that "Few medieval lyrics have been subjected to more diverse and often ludicrous interpretations" than this song. They mention Ritson's connection with one Robin Lyth who lived near Flamborough, and Robert Graves's suggestion that it is a New Year's wren song!

Fowler, p. 11, postulates that there was a *first* English ballad -- by which he does not mean a traditional song that tells a story but one that has music and certain stylistic characteristics. He is not referring to the oldest surviving ballad (whether that be "Judas" [Child 13] or something else), but the one that created the genre. He is not certain that this prototype ballad survives, but if it does, he suggests (note 21, and again on p. 42) that this might be it. Chronologically, maybe, since it is almost certainly older than the Sloane Manuscript that contains it, but the postulate that there was a single prototype ballad strikes me as very daring.

Chambers, p. 131, thinks that this is a sort of proto-Robin Hood ballad, with Gandelyn to eventually become "Young Gamwell" or "Gamelyn." Boklund-Lagopolou, p. 86, based on a form of literary criticism that strikes me as having about as much relation to valid criticism as numerology bears to algebra, also suggests that "it is probably not too farfetched to call the Sloane poem the first Robin Hood ballad." This even though Robyn in this song does not die at the hand of the prioress of Kirklees, one of the oldest characteristics of the tradition. Child dismisses this notion, and rightly I think. Dobson/Taylor, p. 256, also deny any connection with Robin Hood.

Chambers more significantly observes that the source (Sloane MS. 2593) contains many carols, and believes that this was intended to be sung at Christmas. This is basically bunk (it doesn't help that Chambers's definition of carols is based on dance, which is where carols started, but it isn't what is usually meant in popular speech).

Items which are in the Index and are found in Sloane 2593 include:

• A Babe Is Born All of a May
• Blessed Be That Maid Mary
• A Carol for St. Edmund's Day
• As I Lay Upon a Night (Alma Redemptoris Mater)
• Father of Heaven, Blessed Thou Be (Make Ye Merry for Him That Is Come)
• The First Day of Yule
• I Gave My Love a Cherry (as " have a yong suster")
• I Sing of a Maiden that Is Makeless
• In the Vale of Abraham
• Jesu was born in Bethlehem Judea
• O Mary Mother
• Of a Rose, a Lovely Rose
• Robyn and Gandeleyn [Child 115]
• Saint Stephen and Herod [Child 22]
• Saint Nicholas
• Saint Thomas of Canterbury
• This Endris Night

The manuscript is dated c. 1450 by Child, a date followed by Dobson/Taylor, p. 255, and by Knight/Ohlgren, p. 227, but c. 1400 by Fletcher, p. 34; "earlier fifteenth century" by Davies, p. 153; similarly Greene, p. 173; and "fifteenth century" by Luria/Hoffman, p. 236. Sidgwick & Chambers claim the reign of Henry VI, i.e. mid-fifteenth century. I have used the compromise date of c. 1430. The manuscript is quite plain, and the writing appears to have been done rather quickly (it is much less elegant than the court hands of the period); I frankly think most of these datings rather more
precise than the handwriting justifies. The name "Johannes Bardel" or "Bradel" appears on the last page, in a hand that many think is the same as the scribe of the manuscript (Sidgwick/Chambers-EarlyEnglishLyrics, p. 303), but this does not seem to be widely accepted.

Greene, p. 173, says that the manuscript consists of texts without music. The manuscript is defective, having lost at least 47 leaves at the beginning. Greene believes it to be from Bury St. Edmunds, probably from the (Benedictine) monastery there. It has a carol in honor of St. Edmund, for whom Bury was named. The dialect is East Anglian.

Boklund-Lagopolou, pp. 64-66, summarizes the contents of the Sloane manuscript: 74 items, 57 of which meet her (and Greene's) definition of a carol. 41 of them (including 33 of the "carols") are about Biblical history, Jesus, Mary, or saints. Ten (including nine of the "carols") are exhortations to repent, often stressing the dangers of death and hell. So "religious" items. Ten more (nine "carols") seem intended to teach secular/worldly wisdom. Eleven are clearly secular items, often humorous. (I'm not sure what happened to the remaining two; I'm trying to summarize a catalog that is somewhat sloppy.) A few are in Latin or have Latin refrains. Since this is one of the secular songs, it is clear that it is part of a rather small minority of pieces in the manuscript, but not a trivial one.

If this isn't a Robin Hood song, it may nonetheless have some very indirect connections with that corpus. As with several of the older Child ballads ("Hind Horn" [Child 17], "King Orfeo" [Child #19], "Blancheflour and Jellyflorice" [Child 300]), this may connect with a Middle English romance. The romance in this case is "Gamelyn," which can be found e.g. in Sands, pp. 156-181 (who mentions a critical edition published by Skeat in 1884 as The Tale of Gamelyn; there are a number of reprints. For a bibliography of "Gamelyn," see Rice, pp. 259-262).

The plot in brief: Sir John of Boundys, dying, leaves his property to his sons John, Ote, and Gamelyn. Gamelyn is set aside. Placed in bondage by his brother, he is freed by Adam the Spencer; they take revenge and flee to the greenwood. The oldest brother, now sheriff, declares him an outlaw. Gamelyn comes to the court, is taken prisoner, but is set free when Ote stands his bail. Gamelyn attacks the court, gains his freedom, and is pardoned by the King.

The similarities of "Gamelyn" to the Robin Hood cycle are obvious, and it is possible that "Robyn and Gandelyn" is a worn down version of the romance; they are about as close as "Hind Horn" and "King Horn" (i.e. not very). But that doesn't make the ballad an ancestor of the Robin Hood corpus; rather, it is at best a cousin.

More interesting is the relationship between "Robin and Gandelyn" and "Gamelyn." The author of "Gamelyn" is unknown, but the "language is generally that of Chaucer's time" (Sands, p. 155). This would make "Robyn and Gandelyn" more recent than "Gamelyn," but not by much. This does not of course tell us which plot is older.

"Gamelyn" is one of the best-attested of the Middle English romances, though the reason is "bizarre" (Chaucer/Benson, p. 1125): It's included in many manuscripts of Chaucer! The Cook's Tale ends abruptly (Keen, p. 78, speculates that Chaucer decided the story he had in mind was too raunchy to use), and it appears that some scribes, feeling the need to supply a complete story, plugging in this account -- a rather poor fit; the seven-stress lines don't match the rest of the Canterbury Tales, and it features a lot of alliteration (Keen, p. 80), which is not at all typical of Chaucer. The temptation is to think that it is a modification of a poem in alliterative verse, presumably springing from the fourteenth century alliterative revival that produced "Piers Plowman" and "Sir Gawain and the Green Knight."

There are some 16 manuscripts in Manley and Rickert's "c" and "d" groups of The Canterbury Tales, the two groups which include "Gamelyn," though not all of these copies are complete; we also find it, e.g., in the well-known Harley 7334.

Even if "Gamelyn" were found in a larger fraction of Canterbury Tales manuscripts, or in better ones (it is not found in the great Hengwrt and Ellesmere copies), it would be hard to regard it as Chaucerian. Keen, p. 89, remarks that Gamelyn is a rough, common man, an opponent of the aristocracy -- a character who would certainly not appeal to Chaucer, who (while not a nobleman himself) spent his whole life in their company. I would add that Chaucer would surely not be fond of a hero whose only skill is with his fists.

Keen, p. 79, also notes that "Gamelyn" is an unusual romance in that it is surprisingly real -- it's about common people, living ordinary lives, and there is no magic. It even goes into details about the problems of moving about in an untended forest. This, obviously, is another reason why it is rather unlike Robin Hood; the core Robin Hood ballads ignore the difficulties of living in the greenwood.

None of this, to be sure, has any real connection to "Robin and Gandelyn."

Knight/Ohlgren, pp. 227, connect "Robin and Gandelyn" to Robin Hood not on the basis of the name Robin but rather the name "Gamelyn," plus the mention of Wrennoch, which has associations with the tale of Fulk Fitzwarin, often considered a source for the "Gest of Robyn Hode"
[Child 117]. In the tale of Fulk, Wrennock was the son of Morris of Powys, one of Fulk's enemies. I wonder personally if there isn't more going on here. I don't think the poem is about wrenning, but could Wrennock be a diminutive for a wren name? After all, Jenny Wren was the wife of Cock Robin. I do not claim that this is a song about a love triangle between Robin, Wren(nock), and Gandelyn, but it's easy to see how such an idea could arise. And where is Donne? Doncaster? Any answers must be speculative, but it might be worth investigating.

The text of this ballad, existing in only one copy, is in rather bad shape. Not that there appears to be much missing, but there are a number of oddities in the text. Some have claimed that it was written as prose. It wasn't, really; there were symbols for line and stanza breaks. But most lyrics in the Sloane MS. have line breaks. Boklund-Lagopolou, p. 83, believes the difference in this case is because the Sloane MS. is small, and the lines in "Robyn and Gandelyn" were long, so the scribe had to write them continuously. Whatever the scribe's intent, Child made a number of emendations in the text, some accepted by those who came after him, some not. Among these:

Stanza 1, line 4: "Thynge" (subject, matter) for MS. "gynge" (gang, company?). A reasonable conjecture, but if "gynge" can mean "company," it is perhaps not needed.

Stanza 4, line 5: "gode Robyn." The MS. omits "Robyn." This might be an error, but perhaps another word is meant. We might even read "Gandelyn" instead of "gode Robyn."

Stanza 7, line 6: "Til I se [his] sydis blede." Not really a necessary conjecture on Child's part; if we add the word "his," then the line means, in effect, "Till I see [the murderer's] sides bleed"; if we omit, we have "Till I see [someone's] sides bleed."

Stanza 13, line 3: "sancothys." An obscure word, and others have read the writing differently anyway. It seems pretty clear that it means the region between the legs, however.

As a final note, I've been told that this is among the hardest Child ballads to understand (perhaps not surprising, given its age). So here is my attempt at a non-poetic version in Modern English:

Robin lies in [the] green wood bound.

1. I heard a song of a clerk
   All at yon wood's end,
   Of good Robin and Gandelyn
   There was no other subject.
Robin lies in [the] green wood bound.

2. Active thieves those young men were not,
   But bowmen good and noble;
   They went to the wood to get some meat
   If God would send it to them.

3. All day those two young men travelled
   And meat found they none.
   Until it was close to evening;
   The young men wanted to go home.

4. Half a hundred of fallow deer
   They came upon,
   And all of them were fair and fat, I know,
   But none of them were marked;
   "By dear God," said good [Robin],
   "Of these we shall have one."

5. Robin set his jolly bow,
   Therein he set an arrow;
   The fattest deer of all,
   Its heart he cleft in two.

6. He had not flayed the deer
   Not half out of its hide
   [Before] there came an arrow out of the west
   That felled Robert's pride.
7. Gandelyn looked east and west,
   To every side,
   "Who has my master slain?
   Who has done this deed?
   I shall never from the greenwood go
   Until I see his sides bleed.

8. Gandelyn looked east and looked west
   And searched under the sun;
   He saw a little boy,
   He was named Wrennok of Donne.

9. A good bow in his hand,
   A broad arrow therein,
   And four and twenty good arrows
   Bound up in a sheaf.
   "You beware, you [be]ware, Gandelyn,
   Or you'll get some of this.

10. "You beware, you [be]ware, Gandelyn,
    You'll get plenty of this."
   "I'm up for another [contest]," said Gandelyn;
   "Misadventure to the one who flees!"

11. "Where shall our target be?"
    Said Gandelyn.
    "Each at the other's heart!"
    Said Wrennock again.

12. "Who shall fire the first shot?"
    Said Gandelyn.
    "And I shall fire before,"
    Said Wrennock again.

13. Wrennock shot a very good shot,
    And didn't shoot very high;
    [It went] through the fork of his breeches;
    It touched neither thigh.

14. "Now have you fired the first [shot at] me";
    Thus to Wrennock he spoke.
    "And through the power of Our Lady
    A better shot I shall fire at you."

15. Gandelyn bent his good bow
    And set therein an arrow;
    He shot through his green kirtle;
    His heart he cleft in two.

16. "Now you shall never boast, Wrennock,
    At ale or at wife,
    That you have slayne good Robin
    And his knave Gandelyn.

17. "Now you shall never boast, Wrennock,
    At wine or at ale,
    That you have slain good Robin
    And Gandelyn his knave." - RBW

Bibliography

- Boklund-Lagopolou: Karin Boklund-Lagopolou, I have a yong suster: Popular song and
Rock About My Saro Jane

DESCRIPTION: The singer, despite "a wife and five little children," decides to "take a trip on the big Macmillan." The troublesome operations of the boat are described. Chorus: "Oh, there's nothing to do but sit down and sing And rock about my Saro Jane."

AUTHOR: unknown
EARLIEST DATE: 1927 (recording, Uncle Dave Macon)
KEYWORDS: ship river love work
FOUND IN: US(Ap)
REFERENCES (6 citations):
Wolfe/Boswell-FolkSongsOfMiddleTennessee 63, pp. 103-105, "Captain Tom Ryman (Rockabout My Saro Jane)" (1 text, 1 tune, reported to be the full Uncle Dave Macon which Macon never recorded)
Lomax/Lomax-FolkSongUSA 47, "Rock About My Saro Jane" (1 text, 1 tune)
Lomax- FSNA 277, "Rock About, My Saro Jane" (1 text, 1 tune)
Botkin-TreasuryOfSouthernFolklore, p. 747, "Rock About, My Saro Jane" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 92, "Rock About My Saro Jane" (1 text)
DT, SAROJANE
Roud #10052
RECORDINGS:
Uncle Dave Macon, "Rock About My Saro Jane" (Vocalion 5151, 1927; also probably issued as Brunswick B-1024, 1929, Brunswick 80091, Brunswick BL-59001, Coral MH-174, n.d.; on TimesAint03)
New Lost City Ramblers, "Rock About My Saro Jane" (on NLCR14)
NOTES [64 words]: Lyle Lofgren once searched for the "big Macmillan" mentioned in this song, with little luck. But Les Caraher eventually sent him data for a likely identification: "It turns out there was a boat that plied the Mississippi all during the Civil War as a supply boat. It was called the 'MOSES McLELLAN'. It is not hard to imagine that name changing to 'the big MacMillan' is it? - [RBW]
Last updated in version 2.8
Rock Candy
DESCRIPTION: "Johnny he did sell me, And Robert he did buy me, He took me down to Alabam', Learned me how to make rock candy. Rocked that lady, but you can't rock me (x3), Learned me how to make rock candy."
AUTHOR: unknown
EARLIEST DATE: 1962 (Spurgeon-WaltzTheHall-AmericanPlayParty)
KEYWORDS: playparty food nonballad commerce
FOUND IN: US(So)
REFERENCES (1 citation):
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 161-162, "Rock Candy" (1 text, 1 tune)
Roud #28874
File: Spurg161

Rock Island Line (I), The
DESCRIPTION: "The Rock Island Line is a mighty good road, The Rock Island Line is the road to ride." About life in general, engineering on the Rock Island Line, and anything else that can be zipped into the song
AUTHOR: Clarence Wilson? (see NOTES) (heavily adapted by Huddie Ledbetter)
EARLIEST DATE: 1934 (recording, Kelly Pace et al)
KEYWORDS: railroading train nonballad floatingverses
FOUND IN: US(So)
REFERENCES (4 citations):
Cohen-LongSteelRail, pp. 472-477, "The Rock Island Line" (3 texts, 1 tune)
Silber/Silber-FolksingersWordbook, p. 102, "Rock Island Line" (1 text)
DT, ROCKISLL
ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, pp. 80-81, "Rock Island Line" (1 text, 1 tune)
Roud #15211
RECORDINGS:
Lead Belly, "Rock Island Line" (on ClassRR)
Kelly Pace & group of prisoners, "Rock Island Line" (AFS 248 A1, 1934; on LC8, LCTreas)
NOTES [684 words]: How much of this is genuinely "folk" is hard to tell. The earliest version collected [was] at Cummins Prison Farm (Arkansas) in 1934. The collection was made by John & Ruby Lomax; Lead Belly was their driver. Working from this and perhaps some floating material, Lead Belly created a song which he interspersed with patter about railroad work. The Weavers regularized this, and Alan Lomax added "new material"; one wonders if the prisoners would have recognized the result. - PJS, RBW
The core of the song performed by Lead Belly on his Library of Congress and early Asch recordings hews pretty closely to the version recorded by the prisoners; the Lomaxes' additions, if any, seem to have been minimal.
One of the verses found in revival versions is present [in the Pace recording on 1934], ("Jesus died to save me in all of my sin/To God, we goin' to meet Him again"), as is the standard chorus. Mr. Pace's name is spelled "Kelly" throughout LC8, but,"Kelley" on LC10. - PJS
Norm Cohen spelled it "Kelly," and Stephen Wade, who knew Pace, spells it "Kelly" as well; I'd consider that pretty definitive. Wade's full exposition is found in his book "The Beautiful Music All Around Us: Field Recordings and the American Experience."
Cohen also documents the evolution of the song, starting from an Arkansas work song. Lead Belly, as noted, probably learned it in 1934. When he recorded it for the Library of Congress in 1937, he used a subset of the Pace verses, with a line of patter about cutting trees; the song is still a work song.
When Lead Belly recorded it again in 1944 for Capitol, he had added a couple of verses not from Pace ("I may be right and I may be wrong"; "A-B-C double X-Y-Z") and had a new line of railroad patter. Soon after, he recorded it for Folkways, in what seems to have become the canonical version, ending with him telling the railroad agent, "I fooled you."
It's unfortunate we don't have more information about how Lead Belly performed the song in concert in these years. It's quite a demonstration of "live fire" folk process, though. - RBW
But we do; Lead Belly's only known live recording, made some six months before his death in 1949, includes "The Rock Island Line." He performs the patter as he does on his Folkways recordings, along with the additional "A, B, C" verse from the Capitol 78. He introduces the piece as a work song. -PJS

Although most sources don't trace this earlier than Pace's work song version, it turns out that there is a back story. I first met it in Billy Bragg's book, *Roots, Radicals, and Rockers: How Skiffle Changed the World*, Faber & Faber, 2017 (I use an Advance Reader Edition with no table of contents or index, so the pagination may be a little off), p. 8-15, has a story of this song's origin. He had his information from the Wade book cited above.

Bragg, following Wade, says that the actual Rock Island Line, in 1930, reported that its employee Clarence Wilson, a wiper, had composed a song "Buy Your Ticket Over Rock Island Lines," which was sung by his group "The Rock Island Colored Quartet." The chorus of that was clearly the same as this (although not identical to Lead Belly's version). Whether it was the actual original of this song I cannot prove; if the date is right, it doesn't leave much time to evolve into the Kelly Pace version. But who knows when Wilson started singing his version? The Lead Belly version, though, still appears to derive from Pace. And, because Pace's version was only two verses long, Lead Belly riffed on it -- in stages; his several recordings all use the same chorus, but he used different filler material, and gradually built up a story about the song; the evolution of his version is as described above.

Bragg also states that Lonnie Donegan's recording of this was what started the whole skiffle boom in Britain. Odd, since Donegan's recording is both vocally and instrumentally inferior to Lead Belly's -- but of course most hadn't heard Lead Belly. And perhaps the British had trouble with Lead Belly's pronunciation. As a northerner, I know I do, on some of his songs. - RBW

Last updated in version 4.3
File: FSWB102

**Rock Me to Sleep, Mother**

**DESCRIPTION:** "Backward, turn backward, oh time in your flight, Make me a child again just for tonight, Mother, come back from the echoless shore... Rock me to sleep, mother, rock me to sleep." There is no love like a mother's

**AUTHOR:** Words: Elizabeth Akers Allen (source: Felleman) / Tune: Ernest Leslie (source: Heart-Songs)

**EARLIEST DATE:** 1909 (Heart-Songs)

**KEYWORDS:** mother death separation nonballad

**FOUND IN:**

**REFERENCES (2 citations):**
- Heart-Songs, p. 432, "Rock Me to Sleep, Mother" (1 text, 1 tune)
- ADDITIONAL: Hazel Felleman, Best Loved Poems of the American People, pp. 371-373, "Rock Me to Sleep" (1 text)

Roud #11721

**CROSS-REFERENCES:**
- cf. "Backward, Turn Backward (!)" (tune)
- cf. "Cowboy Again for a Day" (tune, lyrics)

**NOTES** [167 words]: This it is quoted by Laura Ingalls Wilder in chapter 19 of *Little Town on the Prairie*, but since Laura wrote that book much later, it cannot be used as a date peg. This is fairly well-known as a poem (*Granger's Index to Poetry* has ten citations for it), and seems to have been a popular source for parodies. *Granger's* cites one that begins "Backward, turn backward, O time with your wheels," and J. S. Ogilvie, *One Thousand Popular Quotations Comprising the Choicest Thoughts and Sayings of Eminent Writers of All Ages, Together With Nearly Three Hundred Original and Choice Selections, Suitable for Writing in Autograph Albums*, J. S. Ogilvie, Publisher (New York & Chicago), 1884 (available on Google Books), p. 101, has a piece, "Speed slowly and gently, oh Time, in thy flight, Let thy bounties be great and thy afflictions light. Deal out full measure from thy store of wealth, Give peace and plenty, success and good health."; another variant is on p. 24 of the second part of Ogilvie. - RBW

Last updated in version 6.0
File: HeSo432
Rock o' Jubilee

DESCRIPTION: "Oh, rock o' jubilee, poor fallen soul, O Lord, do rock o' jubilee." "I have no time to stay at home." "My father(s) door wide open now." "Mary, girl, you know my name." "The wind blow east, he blow from Jesus."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 25, "Rock o' Jubilee" (1 text, 1 tune)

File: AWG025

Rock of Ages (I)

DESCRIPTION: "Rock of Ages, Cleft for Me, Let me hide myself in thee." The singer admits to the inability to meet God's demands, and asks forgiveness and protection

AUTHOR: Words: Augustus Montague Toplady (1740-1778)/Music: Thomas Hastings (1784-1872)
EARLIEST DATE: 1775 (first stanza; remainder of text 1776, both in "The Gospel Magazine"; music published 1832)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (9 citations):
Gainer-FolkSongsFromTheWestVirginiaHills, p. 202, "Rock of Ages" (1 text, 1 tune)
Fireside-Book-of-Folk-Songs, p. 296, "Rock of Ages" (1 text, 1 tune)
Warren-EveryTimIFeelTheSpirit, pp. 250-251, "Rock of Ages" (1 text, 1 tune)
Heart-Songs, p. 421, "Rock of Ages" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 357, "Rock of Ages" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 469-470, "Rock of Ages"
DT, ROCKAGES*
ADDITIONAL: Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), pp. 120-121, "Rock of Ages" (1 text, 1 tune)
John Julian, editor, _A Dictionary of Hymnology_, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), pp. 970-972, "Rock of ages, cleft for me" (1 text plus assorted variant stanzas)
Roud #5429
RECORDINGS:
Buice Brothers, "Rock of Ages" (Bluebird B-5722, c. 1934; rec. 1931)
Henry Burr, "Rock of Ages" (Columbia 1781, 1904)
Peerless Quartet, "Rock of Ages" (Paramount 33010, 1919)
Hamlin Male Quartet, "Rock of Ages" (Supertone 9267, 1928)
CROSS-REFERENCES:
cf. "Rock of Ages (II -- Hide Me Over the Rock of Ages)"
NOTES [998 words]: Augustus Montague Toplady (1740-1778) is most famous for writing the words to this song, which he published in his own _Gospel Magazine_ in 1775-1776. (According to Reynolds, p. 186, he published one stanza in 1775 in an article signed "Minimus." The rest of the words came the next year.) The context of the full version is, to say the least, odd; it begins with a discussion of Britain's national debt, followed by some Calvinist rhetoric, both disguised as a dialogue, then the poem (Julian, pp. 970-971). This was in four stanzas; Toplady revised the fourth stanza in 1776. The text was later revised at several points by T. Cotterill, starting in 1815; still later, there was a Methodist revision. According to Julian, p. 1693, there was a sort of a legend at Blagdon, where Toplady was curate from 1762 to 1764, that Toplady was once caught in a thunderstorm at Blagdon, took shelter between two great piers of rock in a glen, and was inspired to write this song as a result. But although Toplady was indeed curate at Blagdon, he did not publish the first verse of the poem for another eleven years after he left there, and the whole text did not appear until the twelfth year. Nor did Toplady ever mention any such thunderstorm. Nor is there any early evidence for the claim, although it apparently was widely known in the nineteenth century. Julian formally labels it unproved; the impression he gives is that it was simply false. Toplady's article gives a different sort of context (Reynolds, p. 186): Toplady for some reason sat down to figure out how many sins a person would commit in a lifetime, and concluded that in eighty
years a man would manage 2,522,880,000 sins. This, I suggest, tells us more about Toplady than about sins. One hates to think how many sins we commit today, with computers to make us more efficient....

Johnson, p. 120, gives a brief biography of Toplady which seems to consist mostly of denomination-jumping. He is said to have been "always in frail health," which explains his early death. The immediate cause of death, according to Kunitz/Haycraft, p. 519, was tuberculosis, which he contracted in 1775 -- the same year he published the first stanza of this song. This was 13 years after his ordination in 1762 (Stulken, p. 383).

Julian, p. 1182, gives this account of his early years: "The life of Todlay has been repeatedly and fully written, the last, a somewhat discursive and slackly put together book, yet matterful (sic.), by W. Winters (1872). Summarily... he was born at Fareham, in Surrey, on November 4, 1740. His father, Richard Toplady, was a Major in the British army, and was killed at the siege of Carthagena (1741) soon after the birth of his son. His mother placed him at the renowned Westminster school, London. By-and-by circumstances led her to Ireland, and young Augustus was entered at Trinity College, Dublin, where he completed his academic training, ultimately graduating M.A."

He is credited with two volumes of religious lyrics. Nonetheless Granger's Index to Poetry lists only seven of his works which made it into their voluminous database (and it appears that two of those are actually alternate names for this piece). This is of course the one most cited (twelve times under various titles). It is also the only work of his cited by Benet (p. 1129), who does not call him a hymn-writer but does call him a controversialist.

The description seems apt. Kunitz/Haycraft, p. 519, say that he was "First converted to the ministry by a follower of John Wesley [one James Morris, according to Johnson, Toplady become the most extreme of Calvinists." Wesley and the Methodists were the most Arminian of denominations -- that is, they absolutely denied predestination. And predestination -- God arbitrarily and capriciously granting salvation at whim -- is the cornerstone of Calvinist doctrine (not that Calvinists put it that way, but we need to understand how each side saw it. Calvinists see Arminians as a bunch of sloppy bleeding hearts; Arminians see Calvinists as a bunch of Nazis with no compassion or flexibility.)

Christians can disagree on such things and perhaps still work together. Not Wesley and Toplady. As Kunitz/Haycraft continue, "The rest of [Toplady's] life was devoted to a crusade against Wesley and Wesleyan doctrines. What is curious is that in this violent controversy both Wesley and Toplady, men of high principles, broad learning, and unimpeachable character, descended to a fish-wife level of public disputation." Similarly Stulkin, p. 383: "because of his extreme views and volatile temper he came into conflict with John Wesley... and the resulting bitterness lasted for many years."

The general tone of his writings is clearly revealed in the titles of some of his books (NewCentury, pp. 1081-1082): The Doctrine of Absolute Predestination, Stated and Assured (published when he was only 29), The Church of England Vindicated from the Charge of Arminianism (published in that same year of 1769), and Historic Proof of the Doctrinal Calvinism of the Church of England. Toplady, incidentally, is wrong. Although the Anglican church was never as Arminian as the Methodists, neither was it historically Calvinist. The seventeenth century of course saw attempts to turn it in that direction, but the key point of the Puritan Movement, and the Civil War, and the Commonwealth, is that Calvinism ultimately "failed" to take over the Church of England. Toplady was arguing a case which had been lost eighty years before he was born.

For another song by Toplady, see "Jesus At Thy Command." The composer of the usual music, Thomas Hastings, was far less controversial; he published the music for this song in 1832. Although prolific (Stulkin, p. 384, credits him with almost a thousand tunes), little of his music is remembered today.

Although Hastings composed the common tune, a Lutheran work, The Parish School Hymnal of 1926, gives a second melody, credited to Richard Redhead. - RBW

Bibliography

- Johnson: Charles Johnson, One Hundred and One Famous Hymns, Hallberg, 1982
- Julian: John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes)
- Kunitz/Haycraft: Stanley J. Kunitz and Howard Haycraft, Editors, British Authors Before 1800: A Biographical Dictionary, H. W. Wilson, 1952 (I use the fourth printing of 1965)
- NewCentury: Clarence L. Barnhart with William D. Haley, editors, The New Century
Rock of Ages (II -- Hide Me Over the Rock of Ages)

DESCRIPTION: "Way down yonder in the lonesome valley, clef' for me, clef' for me (x2), Way down yonder in the lonesome valley, Let God's bosom be my pillow. Hide me over the rock of ages, clef' for me, clef' for me." "What you gon' do when the world's on fire?"

AUTHOR: unknown

EARLIEST DATE: 1921 (Brown)

KEYWORDS: religious nonballad floatingverses

FOUND IN: US(Ap,SE)

REFERENCES (5 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 547, "Rock of Ages" (1 text plus a fragment and mention of 1 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 547, "Rock of Ages" (3 tunes plus text excerpts)
Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, p. 222, 'Hide Thou Me" (1 text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, p. 204, "Hide Thou Me" (1 text, probably a mix, with the form of "Rock of Ages (II -- Hide Me Over Rock of Ages" but verses from "Jacob's Ladder")
Peters-FolkSongsOutOfWisconsin, p. 61, "Rock of Ages" (1 short text, 1 tune, difficult to classify but with a "Hide Thou Me" refrain which perhaps links it with the Fuson-BalladsOfTheKentuckyHighlands song)

Roud #5429

RECORDINGS:
Lester McFarland & Robert Gardner, "Rock of Ages" (Brunswick 190, 1928)

CROSS-REFERENCES:
cf. "Rock of Ages (I)"

NOTES [33 words]: The notes in Brown suggest that this is an "adaption" of the standard "Rock of Ages." Most likely, since the phrase "rock of ages" is assuredly not Biblical. But this is clearly a separate song. - RBW

Last updated in version 4.1

File: Br3547

Rock the Cradle, John

DESCRIPTION: "Rock the cradle, John ... Mony [a] man rocks another man's child And thinks he's rockin his own ... Although the babe be not your own Oh rock the cradle"

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan7)

KEYWORDS: infidelity marriage nonballad bastard children husband wife

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan7 1450, "Rock the Cradle, John" (2 texts, 2 tunes)

Roud #7278

CROSS-REFERENCES:
cf. "Rocking the Cradle (and the Child Not His Own)" (theme)
cf. "Hushie Baa, Ee-a-Baa" (theme)

File: GrD71450

Rock to See the Turkey Run

DESCRIPTION: "Rock to see de turkey run, Run, run, run, run, Rock to see de turkey run,
Run, run, run, run, Rock to see de turkey run, Run, run, run.

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: bird nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 196, "Rock to See de Turkey Run" (1 short text)
File: ScaNF196

Rock-a My Soul
DESCRIPTION: "Rock-a my soul in the bosom of Abraham (x3), Oh, rock-a my soul," "When I went down to the valley to pray... My soul got happy and I stayed all day." "When I was a mourner just like you... I mourned and mourned till I come through."
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (4 citations):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 73, "Rock o' My Soul" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNFolklore3 573, "Good Lordy, Rocky My Soul" (1 text)
Fireside-Book-of-Folk-Songs, p. 306, "Oh, a-Rock-a My Soul" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 357, "Rock-a My Soul" (1 text)
Roud #11892
RECORDINGS:
Golden Gate Jubilee Quartet, "Rock My Soul" (Bluebird B-7804/Montgomery Ward M-7596, 1938; RCA Victor 20-2921, 1948; on Babylon)
Taylor sisters, "Rock-a My Soul" (on HandMeDown2)
NOTES [100 words]: The reference to Abraham's bosom alludes to the story of the Rich Man and Lazarus (Luke 16:19-31). In 16:22, Lazarus dies and is carried to Abraham's bosom. Although the phrase does not occur elsewhere, it came to have the sense of "heaven."
It is interesting to note that the version they shoved down our throats as children ran "Rock-a my soul," which sounded like someone rocking on a rocking chair or in a cradle. But Allen/Ware/Garrison-SlaveSongsUnitedStates give it as "Rock o' my soul" -- i.e. "Rock of my soul."
This, as a reference to God, is more Biblical and much more comprehensible. - RBW
Last updated in version 4.0
File: FSWB357B

Rock-A-By Ladies
DESCRIPTION: "Four little prisoners here in jail, here in jail, Four little prisoners here in jail...." The four are charged with shooting "the old man instead of the son." The required "dollar and a half to set them free" is given and they are released
AUTHOR: unknown
EARLIEST DATE: 1942 (Randolph)
KEYWORDS: playparty trial freedom
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 579, "Rock-a-by Ladies" (1 text plus fragments from other sources)
Roud #502
CROSS-REFERENCES:
cf. "London Bridge Is Falling Down" (tune & meter)
File: R579

Rock-A-Bye Baby
DESCRIPTION: The nursery rhyme: "Rock-a-bye baby on the tree top, When the wind blows, the cradle will rock...." Folk versions often add more verses (or make changes to the first), e.g. about
the farmer who goes hunting to feed the baby

AUTHOR: unknown
EARLIEST DATE: text: 1784 (Gammar Gurton's Garland, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes); tune: 1884 (see notes)
KEYWORDS: lullaby
FOUND IN: US(SE,So) Ireland Canada(Mar) Britain(Scotland(Aber))
REFERENCES (14 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 190, "Rocky By Baby, By-O" (1 text, 1 tune)
Greig/Duncan8 1552, "Hush-a-Ba Baby On a Tree Top" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H591a, p. 6, "Heezh Ba" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 138, "Siuba-in Baby" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 113, "Rock-a-Bye Baby in the Tree-Top" (1 text with variants)
McNeil-SouthernMountainFolksong, pp. 124-125, "Rockabye, Baby" (1 short text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 86, "Rockaby Baby" (1 text, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 22, "Hush-a-bye, baby, on the tree top" (2 texts)
Baring-Gould-AnnotatedMotherGoose #550, p. 224, "(Hush a by Baby)"
Jack-PopGoesTheWeasel, p. 184, "Rock-a-Bye, Baby" (1 text)
Dolby-OrangesAndLemons, p. 174, "Hush-a-Bye, Baby"; p. 176, "Rock-a-Bye, Baby" (2 texts)
Silber/Silber-FolksingersWordbook, p. 408, "Rock-A-Bye, Baby" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 468-469+, "Rock-a-Bye Baby"
ADDITIONAL: Robert A. Fremont, editor, _Favorite Songs of the Nineties_, Dover Publications, 1973, pp. 235-238, "Rock-a-Bye Baby" (1 text, 1 tune, 1886 sheet music crediting words and music to Effie I. Canning)
ST Wa190 (Partial)
Roud #2768
CROSS-REFERENCES:
cf. "What'll I Do with the Baby-O" (words)
cf. "Tony Went Walking" (lyrics)
SAME TUNE:
Van Buren 1840 campaign song ("Hush-a-bye baby, Daddy's a Wig, Before he comes home Hard cider he'll swing") (Paul F. Boller, Jr., _Presidential Campaigns_, second revised edition, Oxford University Press, p. 75)
NOTES [355 words]: The first reported printing of the words to this piece is from about 1765, in "Mother Goose's Melody." It does not seem to have become a song -- or at least to have adopted its current melody -- until 1872, when Effie I. Crockett (1857-1940) allegedly sang it to an infant she was babysitting. The result was published in 1884, with Crockett adopting the pseudonym "Effie I. Canning."
In the Sam Henry text, the song starts with the singer recalling being "airy and handsome" and going out partying; but "noo I am auld... fittin' for nae thin' but rockin' the cradle. Rockin' the cradle is nae work, ava," then breaks into the standard lyrics. It's probably a composite, but with only six lines of the original, most of which are similar to floating material, the other half is probably beyond identification; there are points of contact with "Rocking the Cradle (and the Child Not His Own)."
The Montgomeries (Montgomerie/Montgomerie-ScottishNurseryRhymes #134) have a piece which looks vaguely related, beginning, "Hoolie, the bed'll fall! Who'll fall with it? Two eyes, two hands, And two bonnie feet."
According to folklore (or at least Katherine Elwes Thomas), this originally referred to the Old Pretender, James III son of James II of England, and the whole stanza refers to James II's deposition as a result of having a Catholic heir. Uh-huh. The only reason I can see for this is the fact that (according to the Opies) the melody is related to "Lilliburlero." Distantly related -- and, in any case, the setting of the tune is more recent than the words. For myriad other attempts to wring meaning from the lyrics, including even a link to the Egyptian god Horus, see the Opies' notes. - RBW
There are examples on the Library of Congress American Memory site of other melodies for the song and other texts incorporating the tree top verse:
LOCSheet, sm1881 16221, "Lullaby Baby Upon the Tree Top," White, Smith & Co. (Chicago), 1881; also sm1881 14963, "Lullaby Baby Upon the Tree Top" (tune)
LOCSinging, sb10078a, "Dig, Dig, Dig" or "Hush-a-bye Baby," unknown, n.d.; also as102980, "Dig, Dig, Dig" or "Hush-a-bye Baby" - BS
Rock, Chariot, I Told You to Rock

DESCRIPTION: Biblical statements linked by the refrain "Judgement goin' to find me!" E.g., "Rock, Chariot, I Told You to Rock, Judgement goin'... Won't you rock, chariot, in the middle of the air... I wonder what chariot comin' after me...."

AUTHOR: unknown

EARLIEST DATE: 1950 (recording, Rich Amerson et al)

KEYWORDS: Bible religious nonballad

FOUND IN: US(SE)

REFERENCES (2 citations):
Courlander-NegroFolkMusic, pp. 50-52, "(Rock, Chariot, I Told You to Rock)" (1 text); p. 227, "Rock Chariot" (1 tune, partial text)

ADDITIONAL: Harold Courlander, A Treasury of Afro-American Folklore, Crown Publishers, 1976, pp. 1345-346, "Rock, Chariot" (1 text, 1 tune)

Roud #10961

RECORDINGS:
Rich Amerson, Earthy Anne Coleman & Price Coleman, "Rock Chariot, I Told You to Rock" (on NFMAla2)

CROSS-REFERENCES:
cf. "Ezekiel Saw the Wheel" (subject)

NOTES [18 words]: This is based on Ezekiel's vision in Ezekiel 1, but with hints of the Assumption of Elijah (2 Kings 2). - RBW

Last updated in version 3.5

File: CNFM050

Rock'd in the Cradle of the Deep

DESCRIPTION: "Rock'd in the cradle of the deep, I lay me down in peace to sleep; Secure I rest upon the wave, For thou Oh! Lord, hast power to save." The singer reiterates a simple faith: God can save, the storms cannot harm me, I will sleep sound whatever happens

AUTHOR: Words: Emma Hart Willard / Music: Joseph Philip Knight

EARLIEST DATE: Words: 1832 / Music: 1840

KEYWORDS: religious nonballad

FOUND IN: US

REFERENCES (6 citations):
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 184-189, "Rock'd in the Cradle of the Deep" (1 text, 1 tune)
Messerli-ListenToTheMockingbird, pp. 62-63, "Rocked in the Cradle of the Deep" (1 text)
Heart-Songs, pp. 196-197, "Rocked in the Cradle of the Deep" (1 text, 1 tune)
Wolf-AmericanSongSheets, #2022, p. 136, "Rocked in the Cradle of the Deep" (2 references)
ADDITIONAL: Reginald Nettel, Seven Centuries of Popular Song, Phoenix House, 1956, p. 170, "(no title)" (1 text)

Harry Dichter and Elliott Shapiro, Early American Sheet Music: Its Lure and Its Lore, 1768-1889, R. R. Bowker, 1941, p. 56, describes the sheet music

Roud #23548

RECORDINGS:
James Cherry, "Rocked in the Cradle of the Deep" (Berliner 0964X, 1896)
Edison Quartet, "Rocked in the Cradle of the Deep" (CYL: Edison 2217, c. 1897)
William F. Hooley, "Rocked in the Cradle of the Deep" (Victor 3067, 1904)
J. W. Myers, "Rocked in the Cradle of the Deep" (Zonophone 322, 1905)
Original Bison City Quartette, "Rocked in the Cradle of the Deep") (CYL: Ohio Phonograph Co., no #, c. 1893)
Standard Quartette. "Rocked in the Cradle of the Deep" (CYL: Columbia 2247, rec. c. 1895)
Frank C. Stanley, "Rocked in the Cradle of the Deep" (Victor 4867, 1906)

CROSS-REFERENCES:
cf. "The Drover's Dream" (quoted in that song)

SAME TUNE:
Locked in the Stable with the Sheep (cf. Spaeth, _A History of Popular Music in America_, p. 84)  
File: RJ19184

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**Rock's Poteen**

**DESCRIPTION:** The singer's "soul for every ill prepares, Whilst I've poteen to cheer me." He prefers Rock's poteen to Briton's ale and beer. Wine is for "stupid sots." "Then fill your glass of sparkling juice That never met a gauger's nose."

**AUTHOR:** unknown

**EARLIEST DATE:** 1839 (Croker-PopularSongsOfIreland)

**KEYWORDS:** drink nonballad

**FOUND IN:**

**REFERENCES (1 citation):**
Croker-PopularSongsOfIreland, pp. 78-79, "Rock's Poteen" (1 text)

**NOTES [70 words]:** Morton-FolksongsSungInUlster: "A 'Gauger' was a member of the Revenue Police, who until their disbandment in the mid 1850s, had been charged with the suppression of illicit distillation -- poteen making."

Croker-PopularSongsOfIreland: "From 1802 to June 1806 ... no less than 13349 unlicensed whisky-stills ... were seized in Ireland.... This song, in praise of poteen, is copied from Captain Rock in London, No.2" - BS

File: CrPS078

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**Rocking the Cradle (and the Child Not His Own)**

**DESCRIPTION:** The old man laments "about rocking the cradle and the child not his own." Though at the time he had been happy to marry a lighthearted lass, he now finds her out at parties all the time (or keeping company with other men)

**AUTHOR:** unknown

**EARLIEST DATE:** before 1900 (broadside, Bodleian 2806 b.9(282))

**KEYWORDS:** marriage age wife husband children infidelity bastard

**FOUND IN:** Ireland US(MW,SE,So) Britain(Wales) Canada(Newf) Australia

**REFERENCES (11 citations):**
Randolph 393, "Rock All Our Babies to Sleep" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 166, "Show Me the Man Who Never Done Wrong (or, Rocking the Baby to Sleep)" (1 text, 1 tune -- a curious version in which it appears at first that it is the woman, not the man, who is betrayed)
Meredith/Anderson-FolkSongsOfAustralia, pp. 168-169, "The Wee One"; p. 266, "Rock All Our Babies" (2 texts, 2 tunes)
Kennedy-FolksongsOfBritainAndIreland 212, "Rocking the Cradle" (1 text, 1 tune)
Tunney-StoneFiddle, pp. 143-145, "Old Man Rocking the Cradle" (1 text, 1 tune)
Peacock, pp. 478-479, "The Milkman's Lament" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 240-241, "As I Went A-Walking One Fine Summer's Evening" (1 text, 1 tune); also pp. 242-244, "Run Along, Little Dogies" (1 text, 1 tune, mostly "Get Along, Little Dogies" but with lyrics imported from "Rocking the Cradle (and the Child Not His Own)"
Lomax-FolkSongsOfNorthAmerica 192, "The Old Man's Lament" (1 text, 1 tune); also 190, "Run Along, You Little Dogies" (1 text, 1 tune, mostly "Get Along Little Dogies" but with a chorus partly from this piece!)
ArkansasWoodchopper, pp. 20-21, "While I Rock Our Babies to Sleep" (1 text, 1 tune, probably slightly cleaned up and with an added yodel)
Hamer-GreenGroves, p. 53, "Lullaby" (1 fragment, 1 tune, too short to be properly identified)
DT, ROCKCRAD ROCKCRA2
Roud #357

**RECORDINGS:**
Robert Cinnamond, "Rocking the Cradle" (on IRRCinnamond02)
John Doherty, "Rocking the Cradle" (on FSBFTX19)
Fay & the Jay Walkers, "Rock All Our Babies to Sleep" (Paramount 3100/Broadway 8093, 1928)
Richard Hayward, "County Mayo Fragment" (Rex 15016A/matrix DR 11812-2, 1947)
A. L. Lloyd, "Rocking the Cradle" (on Lloyd2, Lloyd4)
Uncle Dave Macon, "Tossing the Baby So High" (Vocalion 5013, 1926)
Neil Morris, "Rock All the Babies to Sleep" (on LomaxCD1707)
Charlie & Bud Newman, "Rock All Our Babies to Sleep" (OKeh 45431, 1930; rec. 1928)
Riley Puckett, "Rock All Our Babies to Sleep" (Columbia 107-D, 1924)
George Reneau, "Rock All Our Babies to Sleep" (Vocalion 14997, 1925)
Jimmie Rodgers, "Rock All Our Babies to Sleep" (Victor 23721, 1932; Regal Zonophone [UK] MR-2200, 1936; rec. 1930)
Paddy Tunney, "The Old Man Rocking the Cradle" (on Voice01); "Rocking the Cradle" (on IRPTunney01)
Dave Turner [pseud. for Dick Parman], "Rock All Our Babies To Sleep" (Supertone 9374, 1929)

BROADSIDES:
Bodleian, 2806 b.9(282), "Rocking the Cradle," J.F. Nugent & Co. (Dublin), 1850-1899; also Harding B 19(65), 2806 c.15(202), "Rocking the Cradle"

CROSS-REFERENCES:
cf. "Unhappy Jeremiah (The Brats of Jeremiah)" (plot)
cf. "Hush-a-Bye, Baby" (plot)
cf. "How Sad" (theme of the husband having to do his wife's work and care for the baby)
cf. "Seoithin Seo" (tune, according to Sean O Boyle, notes to David Hammond, "I Am the Wee Falorie Man: Folk Songs of Ireland")

ALTERNATE TITLES:
Tossing the Baby So High (Uncle Dave Macon version)

NOTES [120 words]: An Irish legend has it that the chorus, "Hi-ho, hi-ho, my laddie, lie easy. For perhaps your own daddy might never be known. I'm seein' and sighin' and rockin' the cradle, And nursing the baby that's none of my own," was sung by the Virgin Mary to the baby Jesus. In English, no doubt. - RBW

Also collected and sung by David Hammond, "Rockin' the Cradle" (on David Hammond, "I Am the Wee Falorie Man: Folk Songs of Ireland," Tradition TCD1052 CD (1997) reissue of Tradition LP TLP 1028 (1959)) - BS

Hamers's single- stanza text is, flatly, too short to identify and may be an independent piece. Roud files it here on the basis of a few words, and I've done the same because I know of no clear versions of this text." - RBW

Last updated in version 5.2
File: R393

Rocks and Gravel

DESCRIPTION: "Rocks and gravel makes a solid road (x2), Takes a do-right woman to satisfy my soul." Unrelated verses, largely about the ways a man can go wrong (and, perhaps, abandon his woman)

AUTHOR: Alan Lomax & W. B. Richardson ?
EARLIEST DATE: 1958 (copyright)
KEYWORDS: drugs gambling abandonment
FOUND IN:
REFERENCES (1 citation):
Silber/Silber-FolksingersWordbook, p. 77, "Rocks and Gravel" (1 text)
File: FSWB077A

Rocks and the Mountains, The

DESCRIPTION: Chorus: "The rocks and the mountains shall all flee away, And you shall have a new hiding place that day." Verses: "Doubter (Mourner, sinner, sister, mother, children) (x2), give up your heart to God, And you shall have a new hiding place that day"

AUTHOR: unknown
EARLIEST DATE: 1903 (Marsh)
KEYWORDS: Bible nonballad religious
FOUND IN: US(SE)
REFERENCES (2 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 161, "Oh, the Rocks and the Mountains" (1 text) (1 tune)
Rocks of Bawn, The

DESCRIPTION: Singer warns fellow-laborers not to hire with any master without knowing what the work will be. He describes his decrepit condition, and declares that even the British army would offer a better life (but he has not been invited to join).

AUTHOR: Martin Swiney (?) (attribution by Dominic Behan, according to Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan)

EARLIEST DATE: 1926 (Collected by Sam Henry)

KEYWORDS: disability poverty farming work army boss worker

FOUND IN: Ireland

REFERENCES (5 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H139, p. 42, "The Rocks of Bawn" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 23, "The Rocks of Baun" (1 text, 1 tune)
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 4, "The Rocks of Bawn" (1 text, 1 tune)
Behan-IrelandSings, #75, "The Rocks of Bawn" (1 text, 1 tune, modified)

DT, ROCKBANN

Roud #3024

RECORDINGS:
Seamus Ennis, "The Rocks of Bawn" [incomplete] (on Lomax42, LomaxCD1742)
Joe Heaney, "The Rocks of Bawn" (on Pubs1, Voice05)
Tom Lenihan, "The Rocks of Bawn" (on IRTLenihan01)

CROSS-REFERENCES:
cf. "Lovely Jane from Enniskea" (tune)

SAME TUNE:
Lovely Jane from Enniskea (File: MoMa005)

NOTES [122 words]: In the seventeenth century, Cromwell's army's drove the Irish "to Hell or to Connaught" -- to the submarginal lands of the western coast, where life was exceptionally hard. - PJS

Although it is quite true that the Irish were concentrated in the poorest lands, especially in the far west (note that almost all native speakers of Gaelic are in the west), Cromwell is hardly the only guilty party (though his guilt was extreme; see the notes to "The Wexford Massacre"). The British initially settled in the "Pale" around Dublin, and most later colonists also landed in the east. Thus there was a constant westward pressure on the native Irish -- especially those unwilling to accept British institutions such as the Anglican church. - RBW

Last updated in version 4.0
File: Dett161

Rocks of Scilly, The [Laws K8]

DESCRIPTION: The singer leaves his new wife to go to sea. Lonely, he fears a disaster -- and meets one when a storm runs his ship onto the Rocks of Scilly. Another singer tells how only four sailors survive, not including the first singer. His wife dies of sorrow

AUTHOR: unknown

EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(83))

KEYWORDS: sailor storm wife death

FOUND IN: Canada(Mar,Newf) Britain(England(West,South)) US(NE)

REFERENCES (9 citations):
Laws K8, "The Rocks of Scilly"
Forget-Me-Not-Songster, pp. 51-53, "Rocks of Scilly" (1 text)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #45, "The Rocks of Scilly" (1 text, 1 tune)
Purslow-TheConstantLovers, p. 87, "Scilly Rocks" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 200-201, "Rocks of Scilly" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 62, "The Rocks of Scilly" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 50, "The Rocks of Scilly" (1 text)
Beck-FolkloreOfMaine, pp. 175-176, "The Scilly Rocks" (1 text, 1 tune)

DT 400, SCILLRCK
Roud #388
RECORDINGS:
Kate McCarthy, "Seafaring Song" (on MUNFLA-Leach)

BROADSIDES:
Bodleian, Harding B 28(83), "Rocks of Scilly," W. Armstrong (Liverpool), 1820-1824; also Firth c.12(118), Harding B 17(261a), Harding B 16(231a), Harding B 11(3303), "[The] Rocks of Scilly"

CROSS-REFERENCES:
cf. "The Gentle Boy (Why Don't Father's Ship Come In)" (theme)

NOTES [47 words]: "The Isles of Scilly -- 40 miles off the extreme western tip of England -- are a beautiful, sometimes wild, place where more ships have been wrecked than anywhere else in the world." (Source: Tresco Times -- The Last Piece of England quoted at the Tresco Isles of Scilly site) - BS
Last updated in version 6.0
File: LK08

Rocky Road (Green Green)

DESCRIPTION: Playparty, with several possible plots, but typical chorus "Green green, rocky road, Some (young) lady's green. Tell me who you love, tell me who you love...." In one game, a girl is called into a circle, calls a boy, and so forth

AUTHOR: unknown
EARLIEST DATE: 1950 (recording, children of Lilly's Chapel School)
KEYWORDS: playparty courting
FOUND IN: US
REFERENCES (2 citations):
Courlander-NegroFolkMusic, p. 154, "(Green, Green, Rocky Road)" (1 text); p. 277, "Green Green Rocky Road" (1 tune, partial text)
Killion/Waller-ATreasuryOfGeorgiaFolklore, pp. 227-228, "Old Green Field" (1 text)
Roud #15657 and 18175
RECORDINGS:
Children of Lilly's Chapel School, "Green Green Rocky Road" (on NFMAla6, RingGames1)

ALTERNATE TITLES:
Green Green
Green Green Rocky Road
Red Green
Red Light Green Light

NOTES [84 words]: This should not be confused with the shape-note hymn "Rocky Road," nor with the pop-folk song "Green, Green," both of which are separate songs.
The version of this song usually sung by revival singers was adapted by Len Chandler from the traditional song found in Courlander. The folk-revival version also incorporates lyrics from "Rosie, Darling Rosie," which was also collected and recorded by Courlander. - PJS
Roud separates "Old Green Field" as #18175, but the two songs look very alike to me. - RBW
Last updated in version 5.2
File: CNFM154

Rocky Road to Dublin, The

DESCRIPTION: An emigrant from Tuam recounts his comical misadventures on the way to England. He is flirted with in Mullingar, robbed in Dublin, put with the pigs on board ship, and ends in a brawl with "the boys of Liverpool."

AUTHOR: unknown
EARLIEST DATE: before 1867 (broadside, Bodleian Harding B 11(3304))
KEYWORDS: emigration humorous Ireland
FOUND IN: Ireland US
REFERENCES (5 citations):
Hodgart-FaberBookOfBallads, p. 207, "The Rocky Road to Dublin" (1 text)
Henley/Huntingdon-Herrmann-SamHenrysSongsOfThePeople H44, pp. 178-179, "The Rocky Road to Dublin" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladsOfIreland, pp. 19-20, "Rocky Road to Dublin" (1 text)
OLochlainn-IrishStreetBallads 51, "The Rocky Road to Dublin" (1 text, 1 tune)

RECORDINGS:
American Quartet, "Along the Rocky Road to Dublin" (Victor 17900, 2926; rec. 1915)
Sam Ash, "Along the Rocky Road to Dublin" (Little Wonder 254, 1915)
Liam Clancy, "The Rocky Road to Dublin" (on IRLClancy01)
Marguerite Farrell, "Along the Rocky Road to Dublin" (Columbia A1920, 1916; rec. 1915)
Osey Helton, "Rocky Road to Dublin" (Broadway 5122A, c. 1931)
Edward Herborn & James Wheeler, "Rocky Road to Dublin" (Columbia A2217, 1917)
Bill McCune & his Orch. "Along the Rocky Road to Dublin" (Vocalion 04281, 1938)
Premier Quartet, "Along the Rocky Road to Dublin" (CYL: Edison [BA] 2817, n.d.)
Allen Sisson, "The Rocky Road to Dublin" [instrumental] (Edison 51559, 1925)

BROADSIDES:
Bodleian, Harding B 11(3304), "Rocky Road to Dublin," J. Harkness (Preston), 1840-1866; also Harding B 18(417), Johnson Ballads 2804 [same as LOCSinging as203070]; Harding B 11(454), "Rocky Road to Dublin"

LOCSinging, as203070, "The Rocky Road to Dublin," H. De Marsan (New York), 1864-1878 [same as Bodleian Harding B 18(417)]; also as111860, "The Rocky Road to Dublin"

NOTES [110 words]: [Tune listed in broadsides LOCSinging as203070 and Bodleian Harding B 18(417) as "Irish Jig." True, but hardly helpful... - RBW/BS)
Although presumably of Irish origin, this was known in the United States at an early date. Edward Harrigan, in his novel The Mulligans (G. W. Dillingham, 1901), p. 141, has this song being used in a parade of Irishmen. It was also cited as being played in Australia in Steele Rudd's On Our Selection no later than 1903. - RBW
Broadside LOCSinging as203070: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS
Last updated in version 6.1
File: Hodg207

Rocky Road to Jordan (Long Summer Day)

DESCRIPTION: "Out a sweetheart hunting, long a summer day." "Where shall I find her, long a summer day?" "Here is where I found her, Rocky road to (Jordan/Georgia)." "Walk and talk together...." "Hurry, boys, hurry." "Sailing 'round the ocean."

AUTHOR: unknown
EARLIEST DATE: 1937 (Randolph)
KEYWORDS: courting playparty
FOUND IN: US(Ap,So)
REFERENCES (2 citations):
Randolph 590, "Rocky Road to Georgia" (1 text)
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 133-134, "Long Summer Day" (1 text, 1 tune)

Roud #7650
File: R590

Roddy McCorley

DESCRIPTION: "Oh see the fleet-foot host of men..." who are hurrying to stage a rescue. "For young Roddy McCorley goes to die on the bridge of Toome today." They are too late. The song recalls McCorley's actions; he would not turn traitor even to save his life

AUTHOR: Words: Ethna Carberry (1866-1902)
EARLIEST DATE: c.1798 (Zimmerman-SongsOfIrishRebellion)
**Roderick McDonald**

**DESCRIPTION:** "I met river-driver eleven years ago, "brow wrinkled and with silver hair, with a Scottish brogue. He had much experience on the river, and boasted of even more. Now he's a boss, and tight-fisted. He hopes for a fine burial monument

**AUTHOR:** Larry Gorman (1846-1917)

**EARLIEST DATE:** 1957 (Ives-LarryGorman)

**KEYWORDS:** lumbering river boss

**FOUND IN:**

**REFERENCES (1 citation):**

Ives-LarryGorman, pp. 87-89, 199, "Roderick McDonald" (1 text plus a fragment, 1 tune)

Roud #25114

File: LaGoRoMc

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**Rodney's Glory**

**DESCRIPTION:** "Good news to you I will unfold, 'Tis of brave Rodney's glory." In 1782 Rodney defeats De Grasse and the French fleet off Fort Royal. Five French ships are captured and thousands slain. "Now may prosperity attend Brave Rodney and his Irishmen"

**AUTHOR:** Eoghan Rua O Suilleabhain (Owen Roe O'Sullivan) (1748?-1784) (source: Hoagland; cf. Moylan-TheAgeOfRevolution-1776-1815)
EARLIEST DATE: before 1845 (broadside, Bodleian Firth c.12(24))
KEYWORDS: battle navy death sea ship
HISTORICAL REFERENCES:
April 12, 1782 - Admiral George Brydges Rodney defeats French Admiral the Count De Grasse at the Battle of the Saintes in the Caribbean and brings the captured French ships into Fort Royal
FOUND IN:
REFERENCES (2 citations):
Moylan-TheAgeOfRevolution-1776-1815 8, "Rodney's Glory" (1 text, 1 tune)
ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 349-351 "Rodney's Glory" (1 long text)
Roud #23749
BROADSIDES:
Bodleian, Firth c.12(24), "Rodney's Glory," J. Pitts (London), 1819-1844
NLScotland, L.C.Fol.70(133a), "Rodney's Glory," unknown, c.1890
NOTES [505 words]: Moylan-TheAgeOfRevolution-1776-1815: "Serving with Rodney was a thirty-three-year-old Irishman -- the Gaelic poet Eoghan Rua O Suilleabhain from Sliaabh Luachra.... He took part in the engagement with De Grasse and composed this song ... as a way of ingratiating himself with his commander and thereby obtaining his discharge. The ploy was apparently unsuccessful...." - BS
According to Herman, pp. 316-318, George Brydges Rodney (1718-1792) was anything but a good example: although he made captain at the astonishing age of 23, he "had an unquenchable greed for money that corrupted everything he touched. He stole from captured prizes... and cheated other officers out of prize money. He treated everyone with high-handed arrogance... He was also a degenerate gambler, and the outbreak of war found him in France, hiding from debtor's prison." Similarly Brumwell/Speck, p. 31, describe him as having "a difficult temperament and notorious hunger for prize money." He bankrupted himself with gambling and in bankrolling his campaigns for parliament.
But he was known as a fighter, so he was pulled out of retirement to command the Leeward Islands station during the late stages of the American Revolution. (He was thoughtfully supplied with several officers to watch over his accounts and actions.) It was a rather desperate time for Britain; the navy was still recovering from severe budget cuts under the Prime Minister Grenville in the 1760s (Cook, pp. 56, 114-115).
In 1780, at Cape Finisterre (the so-called "Midnight Battle"), he changed naval rules by attacking from the windward, making it impossible for a defeated enemy to simply flee. This was vital to saving Gibraltar (Brumwell/Speck, p. 331).
But his great victory was the Battle of the Saintes. Britain had lost at Yorktown the year before, and de Grasse's fleet which has won the naval part of the Yorktown campaign threatened to destroy the British position in the Caribbean as well. Britain was in extreme danger -- the British had written off the American colonies, but the Spanish and others were now joining the French in their war on Britain (Stokesbury, pp. 168-169, 172).
De Grasse, based at Fort Royal at Martinique, was supposed to rendezvous with the Spanish and attack Jamaica. Instead, Rodney caught him on April 12. According to Dupuy/Johnson/Bongard, p. 637, he sank one ship and captured five (a sixth of the French fleet). Keegan/Wheatcroft, p. 265, however, says he captured nine ships then and after. Stokesbury, p. 173, credits Rodney with capturing five ships including De Grasse's flagship, "which they battered to a pulp. De Grasse was a broken man." Despite these discrepancies, every source seems to agree that his win at the Saintes allowed Britain to continue its mastery of the sea, allowing it to remain a great Colonial power even after the loss of the American colonies...
Rodney was rewarded with a peerage and a pension of 2000 pounds a year, although even this was not sufficient to pay his debts (Brumwell/Speck, p. 332). - RBW
Bibliography

• Brumwell/Speck: Stephen Brumwell and W. A. Speck,Cassell's Companion to Eighteenth-Century Britain, Cassell & Co., 2001
• Keegan/Wheatcroft: John Keegan and Andrew Wheatcroft,Who's Who in Military History
Rody McCorley

DESCRIPTION: Rody McCorley is betrayed in Ballyscullion by Dufferin and McErlean. Testimony that he was "a foe unto the crown" leads to prison in Ballymena and hanging "upon Good Friday... Convenient to the Bridge of Toome"

AUTHOR: unknown

EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)

KEYWORDS: rebellion betrayal execution prison trial Ireland patriotic

HISTORICAL REFERENCES:
February 28, 1800 - Rody McCorley hanged in Toome. (source: Moylan-TheAgeOfRevolution-1776-1815 citing John Moulden) [but see NOTES]

FOUND IN: Ireland

REFERENCES (3 citations):
OLochlainn-MoreIrishStreetBallads 21, "Rody McCorley" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 122, "Rody McCorley" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 13, "Come Tender-Hearted Christians" (1 text, 1 tune)

Roud #5279

CROSS-REFERENCES:
cf. "Roddy McCorley" (subject)

NOTES [288 words]: OLochlainn-MoreIrishStreetBallads: "This is the authentic 1798 ballad"
The Fiddler's Companion site says "McCurley was a County Antrim rebel leader in the rising of 1798."
The rebels [were] defeated at Antrim in June 1798. If any of this is accurate he might have been executed Good Friday, April 6, 1798 or, more likely, March 22, 1799 [but see Moylan's note].
The ballad is recorded on two of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See:
Roisin White, "Rody McCorley" (on "The Croppy's Complaint," Craft Recordings CRCD03 (1998); Terry Moylan notes)
Franke Harte and Donal Lunny, "Roddy McCorley" (on Franke Harte and Donal Lunny, "1798 the First Year of Liberty," Hummingbird Records HBCD0014 (1998)) - BS
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman notes a newspaper report that it was ROGER MacCorley who was executed on February 28, 1800 and buried beneath the gallows by the Bann.

Few histories even mention McCorley. The only one I found to allude to him was A. T. Q. Stewart, The Summer Soldiers: The 1798 Rebellion in Antrim and Down, Blackstaff Press, 1995. On p. 156, we learn, "If the Toome rebels are remembered at all, it is because of Roddy McCorley. A young Presbyterian from Duneane whose family had been evicted from their farm after the death of his father, he was in hiding for nearly a year after the Rebellion before being betrayed, tried by court martial at Ballymena, and hanged 'nera the Bridge of Toome' on Good Friday, 1799."

In the footnote to this passage (on p. 271), Stewart adds, "Though hardly mentioned in the Presbyterian annals, Roddy McCorley is a major figure in nationalist mythology because he became the subject of a famous song." - RBW

Last updated in version 5.2

File: OLCM021

Roger and Dolly (I)

DESCRIPTION: Roger taps Dolly's window; she won't let him in. He asks if he has a rival. She won't deny it. He starts to drown himself but, in the water, thinks better of it. Dolly wants Roger to return but he finds another lover. Dolly fears she will die an old maid.

AUTHOR: unknown

EARLIEST DATE: 1750 (Ramsay); 1886 (Halliwell: nursery rhyme version)
Roger and Dolly (II)

DESCRIPTION: Roger, "tripping it over the plain" bows to Dolly, "milking of the cows," and goes "tripping it back again." She asks him to come back "or else my poor heart will burst." He refuses to come back saying she may lack his company "until the last day you die"

AUTHOR: unknown
EARLIEST DATE: 1750 (Ramsay)
KEYWORDS: courting rejection farming
FOUND IN:

ADDITIONAL: Allan Ramsay, The Tea-Table Miscellany: or, A Collection of Scots Sangs (in four vols) (London, 1750 (eleventh edition) ("Digitized by Google")), (Vol. IV,) p. 430, "Roger and Dolly" ("As Dolly was milking of the cows") (1 text)

NOTES [8 words]: See "Roger and Dolly" (I) for a similar story. - BS
Last updated in version 2.6
File: TTM4430

Roger and Nell (Roger's Courtship)

DESCRIPTION: "'Twas early in the summer time and pleasant was the weather, When Roger would wooing go." He dresses in his best, with a rusty sword and a few pence; he offers Nell his home and horse and other furnishings; she accepts; they happily marry

AUTHOR: unknown
EARLIEST DATE: 1916 (Purslow-TheConstantLovers)
KEYWORDS: love courting wedding money
FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Purslow-TheConstantLovers, pp. 78-79, "Roger and Nell" (1 composite text, 1 tune)
Roud #1666
File: PCL078

Roger the Ploughboy

DESCRIPTION: Roger meets milk-maid Sue. He would take her to the fair to buy hair ribbons. She eventually agrees. In a grove "he gave her a ribbon to roll up her hair." She said it could not be bought at a fair. They marry. "Roger continues to roll up her hair"

AUTHOR: unknown
EARLIEST DATE: before 1886 (broadside, Bodleian Harding B 11(2578))
KEYWORDS: love marriage seduction
FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Reeves-TheEverlastingCircle 141, "Young Johnny Was a Ploughboy" (1 text)
Roud #17772
RECORDINGS:
Paddy Tunney, "The Lark in the Morning" (on Voice05) [a mixture of "The Lark in the Morning" and "Roger the Ploughboy"]

BROADSIDES:
Bodleian, Harding B 11(2578), "Roger the Ploughboy" ("Young Roger the ploughboy was a crafty young swain"), H., Such (London), 1863-1885; also Firth b.34(258)[some words are illegible], "Roger the Ploughboy"; 2806 c.16(113), "Roger the Plow Boy"

NOTES [61 words]: The description is based on broadside Bodleian Harding B 11(2578).
See recording Paddy Tunney, "The Lark in the Morning" (on Voice05). The first verse is a fragment of "The Lark in the Morning"; the second is a fragment of "Roger the Ploughboy." - BS
Is it just me, or does this sound like someone is trying to stick a happy ending on "Oh, Dear, What Can the Matter Be?"

Last updated in version 2.7
File: BdRotPlo

Roger's Courtship
DESCRIPTION: Roger's father instructs the boy in how to find a wife. He should dress in his best and kiss each pretty girl he meets. He meets (Grace/Nell), and tries his procedure. She slaps him. He asks how she dare reject such a fine specimen as he, then goes home
AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan4)
KEYWORDS: courting rejection father clothes
FOUND IN: Britain(England(South),Scotland(Aber)) Ireland
REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #151, p. 1, "Roger" (1 text)
Greig/Duncan4 760, "Roger" (3 texts, 2 tunes)
Williams-FolkSongsOfTheUpperThames, pp. 171-172, "Old Mother Hooligan" (1 text) (also Williams-Wiltshire-WSRO Gl 166)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H820, pp. 257-258, "Roger's Courtship" (1 text, 1 tune)
Roud #575
ALTERNATE TITLES:
Jan's Courtship
Roger and Nell
Robin's Courtship
I'll Awa to My Mither I Will
NOTES [12 words]: Greig/Duncan4: "Learnt from father forty-five years ago. Noted 1905." - BS
Last updated in version 2.6
File: HHH520

Rogue, The
DESCRIPTION: The girl walks down the street "like a good girl should" followed by a rogue, a sailor, a knave or some such. She rather coyly seduces him. (He coyly gets her pregnant.)
AUTHOR: unknown
EARLIEST DATE: before 1750 (Percy Folio)
KEYWORDS: bawdy sex seduction pregnancy
FOUND IN: US(So) Britain(Scotland(Aber))
REFERENCES (5 citations):
Kinloch-TheBalladBook XXVII, p. 82-83, "The Knave" (1 text)
Randolph/Legman-RollMeInYourArms I, pp. 187-190, "The Rogue" (2 texts, 1 tune)
DT, KNAVEKN NAVENAVE*
ADDITIONAL: Frederick J. Furnivall, _Bishop Percy's Folio Manuscript: Loose and Humorous Songs_, printed by and for the Editor, London, 1868, p. 108, "A Dainty Ducke" (1 fragment)
Roud #8156 and 5132
RECORDINGS:
Lizzie Higgins, "Auld Roguie Grey" (on LHiggins01)

ALTERNATE TITLES:
A Gob Is a Gob
Knaves Will Be Knaves

NOTES [41 words]: I think [Roud #5136 and #8156] are really the same song, and if I were calling the shots I would lump them under "The Rogue," Lizzie Higgins' version ends up after her "bairnie" is born with the "auld Roguie" returning to her and marrying her. - DGE

Last updated in version 5.3
File: RL187

Roi du Bal, Le (King of the Ball)

DESCRIPTION: French. Twelfth Night ritual song. Singers toast the "rights" of the King of the Ball, paying him honor. The king demands champagne, saying he can't sing without it.

AUTHOR: unknown

EARLIEST DATE: 1946 (Berry-FolkSongsOfOldVincennes)

KEYWORDS: foreignlanguage nonballad request ritual drink wassail

FOUND IN: US(MW)

REFERENCES (1 citation):
Berry-FolkSongsOfOldVincennes, p. 92, "Le Roi du Bal (King of the Ball)" (1 text + translation, 1 tune)

CROSS-REFERENCES:

cf. "Somerset Wassail" (subject) and references there

NOTES [91 words]: According to Berry-FolkSongsOfOldVincennes, in the old Northwest (Indiana) territory, on Twelfth Night single people would gather at the home of the oldest lady of the community, who had baked a cake with four beans hidden in it. The four young men whose pieces of cake contained the beans would be acclaimed as kings, and would each put on a King's Ball, beginning the next day and continuing at weekly intervals. Each king would select a queen, presumably his sweetheart; the ladies furnished the refreshments while the men paid the fiddler. - PJS

Last updated in version 2.5
File: BerV092

Roisin Dubh (Dark Rosaleen)

DESCRIPTION: Gaelic. The singer laments being kept from his dark Rose. He warns that help is coming from the Pope but they will be apart. He would do anything if he could be with her. The end of the world will come before she would die.

AUTHOR: see notes

EARLIEST DATE: 1963 (IRPTunney02)

KEYWORDS: foreignlanguage love war separation nonballad

FOUND IN: Ireland

REFERENCES (8 citations):
Hylands-Mammoth-Hibernian-Songster, p. 178, "Roisin Dubh" (1 English text, with the translator not indicated)


Charles Sullivan, ed., Ireland in Poetry, p. 60, "Dark Rosaleen (1 text) [translated by James Clarence Mangan (1803-1849)]

Donagh MacDonagh and Lennox Robinson, _The Oxford Book of Irish Verse_ (Oxford, 1958, 1979), pp. 56-58, "Dark Rosaleen" (1 text) [translated by James Clarence Mangan (1803-1849)]


Walter de la Mare, _Come Hither_, revised edition, 1928; #192, "Dark Rosaleen" (1 text)
Roud #32189

RECORDINGS:
Paddy Tunney, "Roisin Dubh" (on IRPTunney02)

NOTES [337 words]: Hayes: "This impassioned ballad, entitled in the original 'Roisin Dubh' (or The Black Little Rose), was written in the reign of Elizabeth by one of the poets of the celebrated Tirconnellian chieftain, Hugh the Red O'Donnell. It purports to be an allegorical address from Hugh to Ireland, on the subject of his love and struggles for her, and his resolve to raise her again to the glorious position she held as a nation before the irruption of the Saxon and Norman spoilers."
Sparling: "Mangan ... always maintained that it was in reality a love-song with an infusion, but no more, of allegorical meaning."
Sparling p. 136 states that "Furlong's version is much more literal but this [Mangan's version] conveys a better idea of the intense fire and passion of the original."
Paddy Tunney sings a Gaelic three verse version on IRPTunney02. The notes to that album have a translation by either Tunney or Peter Boyle. The published translation among ADDITIONAL references closest to that translation is Eleanor Hull's seven verse translation [Hoagland pp. 145-146], though parts of other translations are recognizable. The description is based on Eleanor Hull's and James Clarence Mangan's version. - BS

Hoagland attributes this to Owen Row Mac Ward, who presumably is the poet of Red Hugh O'Donnell mentioned by Hayes. (For Red Hugh, see the notes to "O'Donnell Aboo (The Clanconnell War Song)"). It seems reasonable to attribute the poem to the sixteenth century, given the references to religious persecution, but while that is surely the earliest possible date, there is nothing in the song to prevent a seventeenth century date, or even one from the early eighteenth, I think. (Sullivan attributes it to the nineteenth century, which seems improbable.) Kinsella says that Mangan's translation is "from the Irish of Costello."
The translations are so diverse that it is sometimes difficult to see them as from the same original. Some of this may be because the translators (notably Paidraic Pearse) had axes to grind. - RBW

Roll Along, Wavy Navy

DESCRIPTION: "Roll along, Wavy Navy, roll along (x2), If they ask us who we are, We're the RCNVR, Roll along, Wavy Navy, roll along." The sailors joined for pay, for glory, for the chance to go to sea, but have found very little of any of these

AUTHOR: Words: P. D. Budge and R. Pope (source: Hopkins-SongsFromTheFrontAndRead)

EARLIEST DATE: 1936 (source: Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: sailor navy hardtimes

FOUND IN: Canada

REFERENCES (2 citations):
Hopkins-SongsFromTheFrontAndRead, p. 74, "Roll Along, Wavy Navy" (1 text, tune referenced)

ST Hopk074 (Partial)
Roud #29419

CROSS-REFERENCES:
cf. "Roll Along, Covered Wagon" (tune)

NOTES [622 words]: The RCNVR was the Royal Canadian Naval Volunteer Reserve, the second string of reserves, behind the Royal Canadian Navy (RCN) and Royal Canadian Naval Reserve (RCNR).

Bercuson, p. 11, reports, "Like the army, the RCN consisted of a professional core and two militia-like auxiliary forces: the Royal Canadian Naval Reserve and the Royal Canadian Naval Volunteer Reserve. The professional core numbered about 1900 at the outbreak of the Second World War. These men were careerists, but the training they received... was well short of what would be required when war broke out. The RCNR had been set up in 1923 with an authorized establishment of 500 men in nine ports. In fact, it was usually only half that size through most of the interwar period. RCNR members were required to have a maritime occupation in civilian life and to possess a professional knowledge of ships and the sea. They received four weeks of training each year aboard RCN vessels. Members of the RCNVR (referred to as the "wavy-navy" because of the wavy gold stripes on the cuffs of its officers' uniforms) came from virtually all walks of life.... They
were treated to thirty evenings of training during the winter and two weeks at sea in the summer. There were never more than 1500 member of the wavy-navy between the wars."

Milner, p. 62, says that "The volunteer reserves formed the corps of [director of the Naval Service Rear Admiral Walter] Hose's new national navy. For the first time, citizens from all walks of life and from all across the country could participate in their navy. Naval reserve divisions were immediately opened in Halifax, Saint John, Charlottestown, Quebec, Montreal, Ottawa, Toronto, Hamilton, Winnipeg, Regina, Saskatoon, Edmonton, Calgary, Vancouver, and Victoria. Most of these were 'half companies' of fifty men, officered by men of standing within the community who served without pay. Saint John and Winnipeg were allotted full companies, while in Montreal two half companies, one English and one French, were raised.

"By all accounts the volunteer reserve companies were an instant success.... [Pay Commander Woodhouse wrote that] 'Most of the companies have a waiting list of 40 to 50 men.' ... All this was done on a shoestring." Men were not paid, and most of the equipment was scrounged or bought by the officers; "By 1939 there were 113 officers and 1292 rating in the RCNVR... The hardest task for the tiny interwar RCN was to get all these would-be sailors to sea, 'which is regarded by them as the greatest pleasure of their service.'" [Compare this to the song's comments about lack of pay, glory, and time at sea.] It sounds as if this was really the main reason most of these inland boys joined; Milner, p. 63, tells a story of a half-company that was actually given a day's training aboard a Royal Navy vessel -- and heard the word "war" mentioned. Most of the reservists vanished immediately after.

This lack of training meant that the Wavy Navy crews often found themselves in way over their heads when World War II forced a dramatic expansion in the Canadian navy: "Crewing of the new ships therefore depended on the RCNVR, whose recruits usually had no previous marine experience. For many of the newly built warships, the only experienced officer (sic.) available was often the captain, a member of the RCNR -- a merchant marine officer in civilian life -- whose knowledge of naval operations relied on courses and some service in small coastal or harbour defence vessels" (Sarty, p. 41).

Hopkins-SongsFromTheFrontAndRead describes the authors of this song as crewmen of HMCS Saguenay. For the destroyer Saguenay, one of the few significant ships in the pre-war Canadian navy, see "The Saguenay Song." - RBW

Bibliography

- Milner: Marc Milner, Canada's Navy: The First Century, University of Toronto Press, 1999

Last updated in version 5.0
File: Hopk074

Roll and Go (I)

DESCRIPTION: Capstan shanty. "O Sally Brown she promised me, a long time ago. She promised for to marry me, Way-ay roll and go." Combination of "Sally Brown" and "A Long Time Ago" with an entirely different tune.

AUTHOR: unknown

EARLIEST DATE: 1914 (Sharp-EnglishFolkChanteys)

KEYWORDS: shanty sailor courting parting

FOUND IN: Britain

REFERENCES (3 citations):
-Hugill-ShantiesFromTheSevenSeas, p. 167, "Roll and Go" (1 text, 1 tune -- quoted from Sharp-EnglishFolkChanteys) [AbEd, p. 134]
-Sharp-EnglishFolkChanteys, X, p. 12, "Roll and Go" (1 text, 1 tune)
-Kinsey-SongsOfTheSea, p. 107, "Roll and Go" (1 text, 1 tune, presumably this since it omits any mention of Sally Brown)

Roud #2628

CROSS-REFERENCES:
cf. "A Long Time Ago" (refrain)
cf. "Sally Brown" (verses)
NOTES [73 words]: Sharp seems to be the only source for this. Hugill-ShantiesFromTheSevenSeas classed it as separate from it relatives (“Sally Brown" and "Long Time Ago") though if it had to be declared one or the other, I'd put it with "Sally Brown" as they are both usually used as capstan shanties. - SL
Roud agrees; he lumps it with "Sally Brown."
Kinsey-SongsOfTheSea's version is unusual; it doesn't mention Sally and is listed as a hauling shanty. - RBW
Last updated in version 5.1
File: Hugi167A

Roll and Tumble Blues
DESCRIPTION: "I rolled and I tumbled and I cried the whole night long." The singer woke up not knowing right from wrong. His woman mistreated him but her "trouble come some day" He walked away
AUTHOR: unknown
EARLIEST DATE: 1929 (recording, Hambone Willie Newburn)
KEYWORDS: sex rejection parting nonballad lover
FOUND IN: US(SE)
RECORDINGS:
Hambone Willie Newburn, "Roll and Tumble Blues" (OKeh 8679, 1929; on StuffDreams2)
Moses Williams, "Rolling and Tumbling" (on USFlorida01)
File: RcRoTuBl

Roll Bele
DESCRIPTION: "Role bele for Jen Jen oh, O roll bele Ting a ling"
AUTHOR: unknown
EARLIEST DATE: 1940 (Elder-FolkSongAndFolkLifeInCharlotteville)
KEYWORDS: dancing nonballad
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
Elder-FolkSongAndFolkLifeInCharlotteville, pp. 52, 56 "Roll Bele" (2 texts, 2 tunes
NOTES [51 words]: The current description is based on the Elder-Charlottville text. Elder-FolkSongAndFolkLifeInCharlotteville, p. 17, classifies this as "drum dance music."
Elder-FolksongsFromTobago, p. 35: Bele is a dance "associated with reel dance sessions which include British originated types like reels and jigs."- BS
Last updated in version 4.0
File: ElCh5256

Roll Call Songs
DESCRIPTION: "There is Daniel Robb and Milly, Thomas Boswell, Jackson's Billy...." Or "Painter's Jake and Lawyer's Joe, Pat and Jack and Ervino...." The song, which obviously varies from school to school, lists and counts off the students in a particular class
AUTHOR: unknown
EARLIEST DATE: 1936 (Stout-FolkloreFromIowa); versions supposedly date back to 1865
KEYWORDS: nonballad
FOUND IN: US(MW)
REFERENCES (1 citation):
Stout-FolkloreFromIowa 103, pp. 127-133, "Early Iowa School Songs" (11 texts, of which the "C" and "D" texts are this song type)
Roud #21645 and 21646
File: Stou103C

Roll Down Dem Bales o' Cotton
DESCRIPTION: "Roll down dem bales o' cotton (x3), I ain't got long to stay here now."
AUTHOR: unknown
Roll In My Sweet Baby's Arms

DESCRIPTION: Chorus: "Roll in my sweet baby's arms (2x)/Lay around the shack till the mail train comes back/Roll in my sweet baby's arms." Floating verses, e.g. "Ain't gonna work on the railroad/ Ain't gonna work on the farm"; "Where was you last Friday night...."

AUTHOR: unknown

EARLIEST DATE: 1931 (recording, Buster Carter & Preston Young)

KEYWORDS: humorous nonballad floatingverses separation

FOUND IN: US(Ap,SE)

REFERENCES (4 citations):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 178, "I'll Roll In My Sweet Baby's Arms" (1 text, 1 tune)
Killion/Waller-ATreasuryOfGeorgiaFolklore, pp. 230-231, "Ain't Gonna Work on de Railroad" (1 short text, possibly this although it might be from one of the Lulu songs)
Silber/Silber-FolksingersWordbook, p. 159, "Roll In My Sweet Baby's Arms" (1 text)

DT, ROLLBABY*

Roud #17473

RECORDINGS:
Buster Carter & Preston Young, "I'll Roll In My Sweet Baby's Arms" (Columbia 15690-D, 1931)
Lester Flatt & Earl Scruggs, "Roll In My Sweet Baby's Arms" (Mercury 6372, c. 1951)
Monroe Brothers, "Roll In My Sweet Baby's Arms" (Bluebird B-6773, 1937)
New Lost City Ramblers, "I'll Roll In My Sweet Baby's Arms" (on NLCR03)

CROSS-REFERENCES:
 cf. "Late Last Night When Willie Came Home" (words)
 cf. "My God, How the Money Rolls In" (words)

NOTES [25 words]: Paul Stamler lists this as a humorous song. I thought I should add that the versions I've heard have been done "straight," often with a blues feel. - RBW

Last updated in version 5.2

File: CSW178

Roll Me From the Wall

DESCRIPTION: The singer is courted by young men who wish to roll her from the wall. Her parents force her to marry an impotent old man. He dies and leaves her land and money. She marries a young man who does roll her from the wall but spends all her money.

AUTHOR: unknown

EARLIEST DATE: 1970 (Morton-FolksongsSungInUlster)

KEYWORDS: age marriage sex death money

FOUND IN: Ireland

REFERENCES (2 citations):
Morton-FolksongsSungInUlster 11, "Roll Me From the Wall" (1 text, 1 tune)

ADDITIONAL: Roger deV. Renwick, _Recentering Anglo/American Folksong: Sea Crabs and Wicked Youths_, University Press of Mississippi, 2001, p. 62, "Roll Me From the Wall" (1 text)

Roud #8302

CROSS-REFERENCES:
 cf. "Maids When You're Young Never Wed an Old Man" (theme) and references there

NOTES [154 words]: Jim Carroll's notes to IRTravellers01: "Arranged or 'made' marriages were very much an accepted part of rural life in Ireland up to comparatively recent times... Women from poor house-holds which were unable to support the whole family would readily marry older farmers
looking for a housekeeper, or maybe widowers with young children to care for." - BS

There was an additional reason for this well-attested problem: The shortage of land in pre-famine Ireland. Since a boy could not marry until he had land to support his family, he had to wait until his father died -- and even that might not leave enough property for marriage. So there was a shortage of eligible young men, forcing the women either to wait themselves (which meant more burdens on their parents) or to marry a widower.

Of course, the plot predates Irish overpopulation issue. This is basically the story of Chaucer's Wife of Bath, minus a few husbands. - RBW

Last updated in version 4.1
File: MorU011

Roll Me Over

DESCRIPTION: The singer begins with number one, "when the fun has just begun," and progressing to number ten, when "it's time to start again."

AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: bawdy shanty humorous
FOUND IN: Australia Britain(England) US(All) New Zealand
REFERENCES (3 citations):
  * Cray-EroticMuse, pp. 325-327, "Roll Me Over" (2 texts, 1 tune)
  * Randolph/Legman-RollMelnYourArms I, pp. 389-392, "Roll Me Over" (4 texts, 1 tune)
  * Hopkins-SongsFromTheFrontAndRead, p. 135, "Roll Me Over" (1 text, 1 tune)

Roud #10133

RECORDINGS:
  * Larry Vincent's Pearl Trio, "Roll Me Over" (Pearl 50, c. 1949)

CROSS-REFERENCES:
  * cf. "Yo Ho, Yo Ho"
  * cf. "Drive It On"
  * cf. "Put Your Shoulder Next to Mine and Pump Away" (tune)
  * cf. "Kissing Song (II -- She Just Kept Kissing On)" (form)

SAME TUNE:
  * Put Yer Shoulder Next to Mine and Pump Away (File: Hugi508)

ALTERNATE TITLES:
  * Roll Me Over in the Clover

NOTES [57 words]: This is perhaps the most popular formula song in the English language. - EC

Hugill thinks this derived from the shanty "Put Yer Shoulder Next to Mine and Pump Away," with which it shares a tune. I wouldn't be surprised if the kinship goes the other way. Even more likely to be a descendant is "Kissing Song (II -- She Just Kept Kissing On)." - RBW

Last updated in version 5.0
File: EM325

Roll on the Aeroplane Navy

DESCRIPTION: "I'm sick and tired of the Navy, Of being a bloody AB... My chances in the Navy are small, So roll on the Aeroplane Navy, Were they won't want no flatfoots at all." He currently serves as a stoker, but in the Aeroplane Navy, there will be no need for such

AUTHOR: unknown
EARLIEST DATE: 1959 (Hamphire Telegraph, according to Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: worker Navy technology nonballad
FOUND IN: Britain(England)
REFERENCES (1 citation):
  * Tawney-GreyFunnelLines-RoyalNavy, pp. 98-99, "Roll On the Aeroplane Navy" (1 text)

NOTES [268 words]: Tawney-GreyFunnelLines-RoyalNavy suggests that the tune of this might be "Botany Bay." It looks like a better fit for "Rosin the Beau" to me, but I'm just guessing.

Tawney reports this came from a sailor in the Prince of Wales "when she arrived for the first time at Dover in 1909" and witnessed airman Louis Blériot cross the channel -- a first.

If the dating is right, the airman certainly was prescient, since the first time an aircraft took off from a ship was in 1910 (Preston, pp. 8-9), and 1911 before one managed a landing (Preston, pp. 9-10), and while seaplane carriers and cruisers with floatplanes came to exist in World War I, it wasn't
until 1917 that a plane managed to land on the first prototype aircraft carrier, HMS *Furious* (Preston, p. 17-18), which marked the first time a ship could really take care of planes (the earlier experiments had involved temporary platforms which made the ships less capable in combat and so unacceptable in wartime).

The *Prince of Wales* that the writer supposedly served on was not the famous World War II battleship that fought against the *Bismarck* and was sunk by the Japanese in late 1941; rather, it was a ship that was already obsolete in 1909; she was a member of the *Queen* class of 1904.

These were "pre-dreadnought" battleships, with four 12" guns and coal-burning triple-expansion engines (Wragg, p. 177); although ships of this class were still around as late as World War I, no one dared use them for much. But their inefficient reciprocal engines meant that they would require a lot of work by stokers, which helps explain this song. - RBW

**Bibliography**


*Last updated in version 5.1*

**File:** Tawn074

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**Roll on the Boat that Takes Me Home**

**DESCRIPTION:** "I went ashore in Singapore, And there I broke my leave," to return to learn that "You're due for a forty-two And a mansion on the hill" -- i.e. a transfer. "Roll on the boat, the boat that takes me home, Free from this land of pox and fever"

**AUTHOR:** unknown

**EARLIEST DATE:** 1987 (Tawney-GreyFunnelLines-RoyalNavy)

**KEYWORDS:** navy travel bug hardtimes home

**FOUND IN:** Britain(England(South))

**REFERENCES** (1 citation):

Tawney-GreyFunnelLines-RoyalNavy, pp. 64-65, "Roll on the Boat that Takes Me Home" (1 text)

**File:** Tawn047

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**Roll on the Ground (Big Ball's in Town)**

**DESCRIPTION:** Floating verses: "Let's have a party, let's have a time/Let's have a party, I've only a dime"; "Work on the railroad, sleep on the ground/Eat soda crackers, ten cents a pound." Chorus: "Roll on the ground, boys, roll on the ground (x2)."

**AUTHOR:** unknown

**EARLIEST DATE:** 1899 (recording, Billy Golden)

**LONG DESCRIPTION:** Floating verses, mostly concerning high life: "Get on your big shoes, get on your gown/Shake off those sad blues, Big Ball's in town"; "Let's have a party, let's have a time/Let's have a party, I've only a dime"; "My love's in jail, boys, my love's in jail/My love's in jail, boys, who's going her bail?" And "Work on the railroad, sleep on the ground/Eat soda crackers, ten cents a pound." Chorus: "Big Ball's in Boston [Nashville], Big Ball's in town/Big Ball's in Boston, we'll dance around." Or, in the other common version, "Roll on the ground, boys, roll on the ground (x2)."

**KEYWORDS:** prison dancing drink humorous nonballad floatingverses dancetune

**FOUND IN:** US(SE,So)

**REFERENCES** (4 citations):

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 234, "Working on the Railroad" (1 text plus two unrelated fragments, the "B" and "C" fragments probably belong here; the "A" text is a jumble starting with "Working on the Railroad" but followed up by what is probably a "Song of All Songs" fragment)

Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 200, "Big Ball's In Town" (1 text, 1 tune)

Silber/Silber-FolksingersWordbook, p. 199, "Roll On The Ground" (1 text)

DT, ROLLGRND*

Roud #12114 (and probably others)

**RECORDINGS:**

Warren Caplinger's Cumberland Mountain Entertainers, "Big Ball in Town" (Brunswick 241, 1928)

Delmore Brothers, "Big Ball in Texas" (Bluebird B-7560/Montgomery Ward M-7474, 1938)
Georgia Yellow Hammers, "Big Ball in Memphis" (Victor V-40138, 1929)
Billy Golden, "Roll on the Ground" (Berliner 0539, c. 1900; Victor A-616, c. 1901; rec. 1899) (CYL Albany 1131 [as "Roll On de Ground"], n.d.) (CYL: Lambert 5077 [as "Roll on de Ground"], n.d. but c. 1900) (Victor 16804, 1911 [as "Roll on de Ground"]; rec. 1905)
Al Hopkins & his Buckle Busters, "Roll on the Ground" (Brunswick 186, 1927)
J. E. Mainer's Mountaineers, "Big Ball's in Town" (King 622, 1947)
Fate Norris & his Playboys, "Roll 'em on the Ground" (Columbia 15435-D, 1929)
Gid Tanner & His Skillet Lickers, "Big Ball In Town" (Columbia 15204-D, 1927)
Taylor-Griggs Louisiana Melody Makers, "Big Ball Up Town" (Victor 21768, 1928)
Thaddeus C. Willingham, "Roll on the Ground" (AFS, 1939; on LC02, LCTreas)
Unidentified artist [label reads "Negro Shout"], "Roll on the Ground" (Busy Bee 67, c. 1904)

ALTERNATE TITLES:
Big Ball's in Boston

NOTES [89 words]: Harry Oster has reported an anti-Semitic variant from Louisiana, "Hook Nose In Brooklyn." - PJS
Cohen/Seeger/Wood-NewLostCityRamblersSongbook report "This tune is the sort that exists only for itself and its suitability on the banjo, the words being only very freely attached and often with reference to a drunken state." This seems to be true of most variants, except perhaps for the prejudiced version mentioned by Paul. - RBW
Maybe so; the piece, however, seems to have begun life as a "coon song" -- a popular minstrel piece. - PJS
Last updated in version 4.3
File: CSw200

Roll On Weary River, Roll On

DESCRIPTION: "Roll on, weary river, roll on, Don't take me away with your song, Your waters are deep, many secrets they keep...." "I'm down by the river alone, No place on earth to call home...."
The singer, poor and lonely, asks the river to stay away from her home

AUTHOR: unknown
EARLIEST DATE: 1976 (recording, Hedy West)
KEYWORDS: river loneliness hardtimes nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
_ADDITIONAL: _Sing Out_ magazine, Volume 28, #2 (1980), p, 27, "Roll On Weary River, Roll On" (1 text, 1 tune, as sung by Hedy West and learned from her grandmother)
File: Sov28n2b

Roll On, Boys

DESCRIPTION: "Roll on, boys, You make your time; I am so broke down, I can't make mine." "I once was young, As you must see; But age has got The best of me." "Someday you'll think Of me I know When you are old And cannot go." Other verses of hard work and old age

AUTHOR: adapted by John Daniel Vass?
EARLIEST DATE: 1960 (collected by Shellans-FolkSongsOfTheBlueRidgeMountains from John Daniel Vass)
KEYWORDS: work hardtimes age nonballad floatingverses
FOUND IN: US(SE)
REFERENCES (1 citation):
Shellans-FolkSongsOfTheBlueRidgeMountains, p. 47, "Roll On, Boys" (1 text, 1 tune)
Roud #16845
CROSS-REFERENCES:
cf. "Take This Hammer" (lyrics, theme)
NOTES [138 words]: This song is quite a conundrum. It seems clearly related to the "Roll On, Buddy" versions of "Take This Hammer," but it never uses either the words "Roll on, buddy" or "take this hammer," and much of the song is about the worker failing because of age.
Plus we know that the informant, John Daniel Vass, was capable of rewriting a song; Shellans-FolkSongsOfTheBlueRidgeMountains has several instances of items Vass reworked from traditional materials. Shellans-FolkSongsOfTheBlueRidgeMountains does not say that that happened here, but it seems the best explanation. On that basis, I'm classifying this very tentatively
as its own song, but one that clearly should be linked with the extended "Take This Hammer" family.
Roud includes it in a song family that should perhaps be called "Roll on John," but it remains a
conundrum. - RBW

_Last updated in version 5.2_
_File: Shell047_

Roll On, Buddy (II) [Roll On, Buddy, Roll On]

_DESCRIPTION:_ Assorted verses: "I'm going to the East, Karo" "You'd better quit your rowdy ways/
You'll get killed some day" "My home's down in Tennessee." Cho: "Roll on, buddy, roll on...You
wouldn't roll so slow/If you know what I know/Yes, roll on, my buddy, roll on"

.AUTHOR: Lyrics: Charles Bowman/tune: traditional

_EARLIEST DATE:_ 1928 (recording, Charlie Bowman & his Brothers)

_KEYWORDS:_ travel death _floatingverses_ nonballad home wife homesickness

_FOUND IN:_ US(Ap,SE)

_RECORDINGS:_
- Charlie Bowman & his Brothers "Roll On, Buddy" (Columbia 15357-D, 1929; rec. 1928)
- Monroe Bros. "Roll On Buddy" (Bluebird B-6960, 1937)
- Sam & Kirk McGee, "Roll On, Buddy" (on McGeeSmith1)

_CROSS-REFERENCES:_
- cf. "Roll In My Sweet Baby's Arms"
- cf. "Rock About My Saro Jane" (tune)
- cf. "Take This Hammer" (chorus -- the "Roll On, Buddy" variant)
- cf. "Way Down in Tennessee" (II) (lyrics)

_NOTES [110 words]:_ This should not be confused with the "Roll On, Buddy" variant of "Take This
Hammer"; although it was assembled by Charlie Bowman, who also was involved in assembling
"Nine-Pound Hammer" as a delimited song when he was a member of Al Hopkins & his Buckle
Busters, this is an entirely separate song. I use "floatingverses" as a keyword mostly because of
the "rowdy ways" verse; the rest don't seem to have exact analogues elsewhere.

Further research shows that the author, Charlie Bowman, was not only familiar with the other "Roll
On, Buddy," but held the copyright on that song, having assembled it from traditional fragments in
collaboration with Al Hopkins. - PJS

_Last updated in version 4.5_
_File: RCR0BR02_

Roll On, Columbia

_DESCRIPTION:_ Tribute to the Columbia River, the development along it, and the Bonneville Power
Administration that manages both: "Roll on Columbia, roll on (x2), Your power is turning our
darkness to dawn, So roll on, Columbia, roll on."

.AUTHOR: Woody Guthrie

_EARLIEST DATE:_ 1941

_KEYWORDS:_ technology nonballad river

_FOUND IN:_

_REFERENCES (5 citations):_
- *Scott-TheBalladOfAmerica_, pp. 348-349, "Roll On, Columbia" (1 text, 1 tune)
- *Lomax-FolkSongsOfNorthAmerica_ 233, "Roll On, Columbia" (1 text, 1 tune)
- Arnett-IHearAmericaSinging, pp. 166-167, "Roll On, Columbia" (1 text, 1 tune)
- *DT, ROLCOLUM_

_ADDITIONAL:_ Tom Nash and Twilo Scofield, _The Well-Travelled Casket: Oregon Folklore_,
Meadowlark Press, 1999, p. 41, "Roll On, Columbia" (1 text, 1 tune)

Roud #17660

_RECORDINGS:_
- Pete Seeger, "Roll On, Columbia" (on AmHist2) (on PeteSeeger41)

_CROSS-REFERENCES:_
- cf. "Goodnight Irene" (tune)

_NOTES [106 words]:_ I've seen people claim that the tune Woody used was "Goodnight Irene";
others say it's "My Bonnie." I guess he managed to modify it enough to fool at least a few people....

- RBW
"My Bonnie"? Naah. This is "Goodnight Irene", almost unchanged. - PJS
Obviously true of the chorus. The verse has been altered to a slightly greater degree. Not that it really matters.
Incidentally, although the Grand Coulee Dam is no longer "the biggest thing built by the hand of a man," more than three quarters of a century after Woody wrote this song, it is still reported (in 2019) to be the single most productive hydroelectric plant in the world. - RBW
Last updated in version 5.3
File: SBoA348

Roll Over
DESCRIPTION: "There were ten in the bed, and the little one said, 'Roll over, roll over.' So they all rolled over and one fell out." "There were nine in the bed..." "There was one in the bed And the little one said, 'Good night.'"
AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: nonballad humorous
FOUND IN:
REFERENCES (1 citation):
Silber/Silber-FolksingersWordbook, p. 386, "Roll Over" (1 text)
File: FSWB386C

Roll the Boat Ashore (Hog-eye I)
DESCRIPTION: Tales of sailing or mountain life, held together with a chorus such as "With a hog-eye! Roll the boat ashore and a hog-eye (x2). All she wants is a hog-eye man." Typical verse: "Who's been here since I been gone? (Someone) with his sea-boots on."
AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: nonballad shanty
FOUND IN: US(SE)
REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 186, "Row the Boat Ashore" (1 text, with all the verses changed to land pursuits)
Botkin-TreasuryOfAmericanFolklore, p. 836, "The Hog-Eye Man" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, p. 380, "Hog-Eye" (1 fragment, seemingly a ruined version of the chorus, 1 tune)
ST San380 (Partial)
Roud #331
CROSS-REFERENCES:
cf. "Sally in the Garden" (many floating verses)
NOTES [135 words]: Paul Stamler points out a connection between this and "Sally in the Garden," which often mentions Sally being involved with a hog-eye man. Given that both songs are rather amorphous, it can be difficult in the case of short or excerpted texts to tell which is which (and, indeed, Roud appears to lump them).
Nonetheless I would maintain that they are separate songs, based on form. This one is a shanty. Colcord-SongsOfAmericanSailormen's version is perhaps typical: it has a long (three and a half line) chorus, and the verses have more syllables than "Sally in the Garden." For an example, see the Supplemental Tradition.
Whall suggests that "hog-eye" in this case has nothing to do with the usual sexual meaning; a "hog-eye" reportedly was a California coastal barge, and the reference to the Gold Rush. - RBW
File: San380

Roll the Cotton Down
DESCRIPTION: Shanty. Characteristic line: "Roll the cotton down." The young man (from Alabama) joined the (Black Ball) line (and now looks back and describes the curious doings on a Black Ball vessel)
AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan1)
KEYWORDS: shanty sailor floating verses
FOUND IN: US (MA, MW) Britain (Scotland (Aber))
REFERENCES (9 citations):
  Doerflinger-SongsOfTheSailorAndLumberman, pp. 33-34, "Roll the Cotton Down" (3 texts, 1 tune)
  Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 62-63, "Roll the Cotton Down" (1 text, 1 tune)
  Bone-CapstanBars, pp. 84-86, "Roll th' Cotton Down" (1 text, 1 tune)
  Colcord-SongsOfAmericanSailormen, p. 62, "Roll the Cotton Down" (1 text, 1 tune)
  Harlow-ChantyingAboardAmericanShips, pp. 144-145, "Roll the Cotton Down" (1 text, 1 tune)
  Hugill-ShantiesFromTheSevenSeas, pp. 152-158, "Roll the Cotton Down," "De Runer Von Hamburg (The Runners of Hamburg)" (9 texts-2 in German, 1 tune. The fifth version is basically "Paddy Works on the Railway," sixth is "A Long Time Ago." In the German versions the characteristic line "roll the cotton down" is frequently replaced with "Oh, come, a beer for me.") [AbEd, pp. 123-126]
  Kinsey-SongsOfTheSea, pp. 98-99, "Roll the Cotton Down" (1 text, 1 tune)
  Greig/Duncan1 3, "Roll the Cotton Down" (1 text, 1 tune)
Roud #2627
RECORDINGS:
  Capt. Leighton Robinson w. Alex Barr, Arthur Brodeur & Leighton McKenzie, "Roll the Cotton Down" (AFS 4232 B2, 1939; on LC27, in AMMEM/Cowell)
CROSS-REFERENCES:
cf. "A Long Time Ago" (tune, floating lyrics)
cf. "Roll, Alabama, Roll" (tune)
cf. "Lower the Boat Down" (similar tune)
cf. "Run, Let the Bullgine Run" (tune)
File: Doe033

Roll the Tater (Rolly Rolly)

DESCRIPTION: "Don't you think he's a nice young man? Don't you think he's clever? Don't you think that him and me Would make a match forever? Rolly roll, roly roll, Rolly roll the 'tater." The singer likes music/dancing so much that she wants to join the Shaker band
AUTHOR: unknown
EARLIEST DATE: 1915 (JAFL 28)
KEYWORDS: courting dancing food
FOUND IN: US (So)
REFERENCES (2 citations):
  Randolph 582, "Roll the 'Tater" (1 text)
  Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 165-166, "Roll the 'Tater" (1 text, 1 tune)
Roud #7670
CROSS-REFERENCES:
cf. "Weevily Wheat" (floating lyrics, meter)
NOTES [44 words]: Randolph believes this song completely unconnected to "Weevily Wheat." But my immediate reaction on reading the piece was to think of that song, and the tune printed by Spurgeon-WaltzTheHall-AmericanPlayParty is similar. No wonder ballad indexing is so hard! - RBW
Last updated in version 5.0
File: R582

Roll the Union On

DESCRIPTION: "We're going to roll, we're going to roll, we're going to roll the union on." Verse: "If the (boss, scabs, etc.) get(s) in the way, we're going to roll right over him (them)...we're going to roll the union on"
AUTHOR: Probably John Handcock/Handcox
EARLIEST DATE: 1937 (recording, John Handcock)
KEYWORDS: labor-movement nonballad boss scab worker
FOUND IN: US (SE)
REFERENCES (1 citation):
DT, ROLUNION*

RECORDINGS:
John Handcock, "Going to Roll the Union On" (AFS 3237 A2, 1937)
Pete Seeger & Chorus, "Roll the Union On" (on PeteSeeger01)

NOTES [57 words]: John Handcox (with an X) was a sharecropper and organizer; he apparently based the song on the hymn "Roll the Chariot On" (which seems to be not the same as "We'll Roll the Old Chariot Along" as found in Sandburg-TheAmericanSongbag; they share a verse, but not the tune or meter). I have been unable to find a copy of "Roll the Chariot On". - PJS

File: DTroluni

Roll the Woodpile Down

DESCRIPTION: Pumping or capstan shanty. Verse lines end with "way down in Florida" and "an' we'll roll the woodpile down." Full chorus: "Rollin' rollin' rollin' the whole world round. That brown gal o' mine's down the Georgia Line, an' we'll roll the woodpile down."

AUTHOR: unknown

EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)

KEYWORDS: shanty worksong

FOUND IN: West Indies US

REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 160-161, "Roll the Woodpile Down" (1 text, 1 tune) [AbEd, p. 128]
DT, WOODPLDN*

Roud #4443

ALTERNATE TITLES:
Haul the Woodpile Down

NOTES [154 words]: Hugill-ShantiesFromTheSevenSeas states that this is the sea version of "Haul the Woodpile down." [Indexed as "Hold the Woodpile Down," which is a more Dave Maconish version of the title. - RBW] Probably originated in the West Indies of American south, and was popular at sea right up to the end, one of Hugill's sources remembers it sung on board as late as 1920. Technically this could have been entered under "Hold the Woodpile Down"; however that entry kept making references to "Roll the Woodpile Down" and there was no entry for that cross-reference so I decided to add one, especially since this is likely the original that Uncle Dave Macon's version came from. - SL

This is a complicated question; the original is by Harrigan and Braham, which perhaps got converted to this, which then got Dave Maconized. Probably the two should have been handled differently, but they're staying split for historical reasons. - RBW

Last updated in version 5.2

File: Hugi160

Roll Them Simelons

DESCRIPTION: "O Miss Mary, I am so sorry, Bound for Texas, I am so sorry. Roll them simelons, roll 'em round, Keep them simerlons rollin' down. Roll them simelons, roll 'em down, All them pretty girls down town."

AUTHOR: unknown

EARLIEST DATE: 1936 (Hudson-FolksongsOfMississippi)

KEYWORDS: playparty nonballad

FOUND IN: US(So)

REFERENCES (2 citations):
Hudson-FolksongsOfMississippi 157, p. 302, "Roll Them Simelons" (1 short text)
Hudson-FolkTunesFromMississippi 30, "Roll Them Simelons" (1 short text, 1 tune)

Roud #4511

File: Hud157

Roll Your Leg Over

DESCRIPTION: In this quatrain ballad, singers hypothecate that if the girls were ducks, rabbits,
bricks, etc., they would be drakes, hares, masons, and euphemistically enjoy lustful pleasures.

**Roll, Alabama, Roll**

DESCRIPTION: The Alabama is built in Birkenhead by Jonathan Laird. After a long career of commerce-raiding, the Kearsarge catches her off Cherbourg and sinks her

AUTHOR: unknown

EARLIEST DATE: 1925

KEYWORDS: shanty battle navy Civilwar

HISTORICAL REFERENCES:

May 15, 1862 - Launching of the C.S.S. Alabama

June 19, 1864 - The Alabama sunk by the U.S.S. Kearsarge

FOUND IN: US(MA) New Zealand

REFERENCES (10 citations):

Doerflinger-SongsOfTheSailorAndLumberman, pp. 35-37, "The Alabama" (2 texts, 1 tune)

Colcord-SongsOfAmericanSailormen, p. 65, "Roll, Alabama, Roll" (1 text, 1 tune)

Hugill-ShantiesFromTheSevenSeas, p. 159, "Roll, Alabama, Roll!" (1 text, 1 tune) [AbEd, pp. 126-127]

Palmer-OxfordBookOfSeaSongs 122, "Roll, Alabama, Roll" (1 text, 1 tune)

Kinsey-SongsOfTheSea, pp. 122-123, "The Alabama" (1 text, 1 tune)

Scott-TheBalladOfAmerica, pp. 245-247, "Roll, Alabama, Roll" (1 text, 1 tune)

Darling-NewAmericanSongster, pp. 350-351, "The Alabama" (1 text)

Silber-SongsOfTheCivilWar, pp. 252-253, "Roll, Alabama, Roll" (1 text, 1 tune)

Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, p. 70, "Roll, Alabama, Roll" (1 text, 1 tune)

DT, ROLLALAB*

Roud #4710

CROSS-REFERENCES:

cf. "Roll the Cotton Down" (tune)

cf. "Mars Foreverymore" (form)

NOTES [1027 words]: When the Civil War began, the Confederates had neither navy, nor merchant fleet, nor significant shipbuilding capability; all rested in the hands of the North. Facing economic strangulation, the South explored every avenue to build a fleet. And in their Navy Secretary Stephen Mallory they had perhaps the most creative of all Jefferson Davis's cabinet officers; it is probably not coincidence that Mallory was the only Confederate cabinet officer to serve for the entire existence of the Confederacy.
Early in the war, the British were willing to help the Confederates build a navy. One of the ships built for this purpose was the Alabama, a fast commerce-raider. Built by Jonathan Laird, Ltd. at Birkenhead near Liverpool, the Federals protested her building from first to last, but somehow the papers never quite came through in time. (Nevins, pp. 266-267, describes how American Minister to Britain Charles Francis Adams kept bringing new details to the British government about the Alabama. The British government theoretically agreed to try to stop work on the ship, but the local customs inspectors ignored their instructions. Stokesbury, p. 252, describes how Laird kept the whole thing quiet by simply calling the hull "No. 290.")

After the completion of the hull in 1862, the Alabama sailed for the Azores to pick up arms and her Captain, Raphael Semmes (brother of the Confederate General Paul Semmes, killed at Gettysburg), who was the former commander of the raider Sumter and considered "the most distinguished fighter in the Confederate navy" (Randall/Donald, p. 450). The crew reportedly "was mostly English and included very few Southerners" (Randall/Donald, p. 450).

Paine, p. 12, claims that the Alabama was, in terms of ships seized, the most successful commerce raider of all time; he credits her with destroying 55 ships and capturing ten more which were released on bond. McPhersonCry, p. 547, credits her with 64 victories in her two year career. Jameson, p. 12, lists her tally as "sixty-five vessels and $10,000,000 worth of property." Randall/Donald, pp. 450-451, lists her as having taken 62 merchant ships plus the larger navy vessel Hatteras. Catton simply says (p. 386) that she sank more than "threescore ships" while noting (p. 128) that one of her victims was the Alert, the ship in which R. H. Dana served his "Two Years Before the Mast." Boatsman, p. 4, claims she took care of 69 ships. Although she once ran the blockade to enter the Confederate port at Galveston, the Alabama was generally unable to stop at Confederate ports, which were blockaded; when she needed repairs in 1864, she stopped at the French port of Cherbourg. An American got off word of her presence there, and the Kearsarge was waiting when the Alabama sailed. Soon after the Alabama crossed the three mile limit, the Kearsarge moved in; the Confederate ship sank some forty minutes later. Her crew was rescued by a British yacht.

According to Pratt, p. 151-152, there wasn't much difference in actual fighting power between the Alabama and the Kearsarge. (Paine, p. 12, lists Alabama with 6 32-pounders plus a 110-pounder and a 68-pounder; she could steam at 13 knots and carried a crew of 148. On p. 285, Paine lists Kearsarge as having two 11" pivot guns and 4 32-pounders; her crew was 160 and her speed 11 knots McPhersonWaters. McPhersonWaters, p. 204 says Alabama had 6 32-pounders, a 68-pound smoothbore, and a 7-inch/110 pound Blakely rifle; the Kearsarge had four 32-pounders, two 11-inch Dahlgren smoothbores, and a 30-pound rifle).

But raw fighting power rarely settles battles. The Kearsarge was a well-drilled ship with properly-trained gunners. Alabama, which constantly had to change bases, could never lay in an adequate supply of powder and shot, so her gunners were much less accurate. Browne-BL, p. 584, declares "The firing of the Alabama was rapid and wild, getting better near the close; that of the Kearsarge was deliberate, accurate, and almost from the beginning productive of dismay, destruction, and death." Of course, Browne was the surgeon of the Kearsarge, so he was biased. But the assessment seems to be true; McPhersonWaters, p. 204, says "The Alabama fired faster but wider, logging 370 shots to the Kearsarge's more disciplined and accurate 173. One of the Alabama's 110-pound rifle shells smashed into the Kearsarge's sternpost -- a potentially fatal shot, but it failed to explode." And Kearsarge had those two very heavy 11-inch guns -- Dahlgrens were "ship-killers." As a result, Kearsarge was able to score many more damaging hits and destroy her opponent while taking very little damage. Only three men on the Kearsarge were wounded (Browne-BL, p. 585), although one injury proved moral.

Both sides claimed that the other had fired at the Alabama ran up the white flag (Browne-BL, p. 586). But Alabama was already sinking, and only a few shots were fired.

The Alabama was a great success, but few ships followed her. The Americans demands for reparation, known as the "Alabama Claims," caused the British to stop building ships for the Confederacy. In all the claims covered the damage done by eleven ships; the total bill was $19,021,000, largely due to the Alabama, the Shenandoah, $6,488,320; and the Florida, $3,698,609 (according to Boatner, p. 5). The Americans were finally paid in 1873. Boatner, p. 5, says the amount was $15.5 million, which figure is also quoted by Stokesbury, p. 252; Randall/Donald, which devotes half a dozen pages to the neutral tribunal which adjudicated the claims, says that the figure was $1,929,819 in gold; I suspect some of the discrepancy lies in conversion rates.

According to Delgado, p. 122, the wreck of the Alabama was found off Cherbourg in 1984, and some artifacts have been recovered.- RBW

For a broadside on the same subject see
LOCSinging, as112570, "The Sinking of the Pirate Alabama," J. Magee (Philadelphia), 1864; also hc00026b, "The Sinking of the Pirate Alabama"; cw103190, "Kearsarge and Alabama" attributed to Silas S. Steele, "Tune: 'Teddy the Tiler,' or 'Cannibal Islands.'" - BS

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- Browne-BL: John M. Browne, "For God's sake, do what you can to save them!" article in Clarence C. Buel and Robert U. Johnson, editors, Battles and Leaders of the Civil War, four volumes, 1888. For convenience of transport, I used the version of the article printed in the abbreviated one-volume edition "edited" (read: hacked down almost to uselessness) by Ned Bradford, 1956; page references are to the 1979 Fairfax Press edition.
- Catton: Bruce Catton, Never Call Retreat (being the third volume of The Centennial History of the Civil War), Doubleday, 1965 (I use the 1976 Pocket Books edition)
- Delgado: James P. Delgado, Lost Warships: An Archaeological Tour of War at Sea, Checkmark, 2001
- Hendrick: Burton J. Hendrick, Statesmen of the Lost Cause: Jefferson Davis and His Cabinet, Literary Guild of America, 1939
- Nevins: Allan Nevins, The War for the Union: War Becomes Revolution 1862-1863 [volume VI of The Ordeal of the Union], Scribners, 1960
- Stokesbury: James L. Stokesbury, Navy & Empire, Morrow, 1983

Last updated in version 6.0
File: Doe035

Roll, Boys, Roll

DESCRIPTION: Shanty. Oh Sally Brown she's the gal for me, boys Roll, boys roll boys roll. Sally Brown she's the gall for me boys, Way high Miss Sally Brown."

AUTHOR: unknown
EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)
KEYWORDS: shanty sailor
FOUND IN: West Indies
REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, p. 170, "Roll, Boys, Roll!" (1 text, 1 tune) [AbEd, pp. 137-138]
NOTES [39 words]: Hugill-ShantiesFromTheSevenSeas got this from his friend "Harding the Barbarian," a black sailor and shantyman from Barbados. Harding said it originated in the West Indies and was popular in ships which carried chequerboard crews. - SL
File: Hugi170

Roll, Jordan, Roll (I)

DESCRIPTION: "My brother sitting on the tree of life And he heard when Jordan roll, Roll, Jordan, Roll, Jordan, Roll, Jordan, Roll." "O preacher, you oughta been there." "My sister sitting on the tree of life." "He comes, he comes, the Judge severe." Etc.

AUTHOR: unknown
EARLIEST DATE: 1862 (Lucy McKim: see Notes)
Roll, Jordan, Roll (II)

DESCRIPTION: Humorous verses for "Roll, Jordan, Roll," e.g. "Kate went a-fishing the other night, Roll sweet Jordan roll, She broke eleven hooks and never got a bite..." "[A chicken] sneezed so hard with the whooping cough It sneezed its head and tail both off."

AUTHOR: unknown

EARLIEST DATE: 1942 (Randolph)

KEYWORDS: humorous nonballad religious

FOUND IN: US(SE,So)

REFERENCES (3 citations):
Randolph 303, "Roll, Jordan, Roll" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 469, "Way Down Yonder on Cedar Street" (1 short text)

Roud #6697

NOTES [35 words]: Brown's six-line fragment is not in the same form as Randolph's song, and doesn't mention the Jordan. But they start with the same lines; in the absence of real data to classify the Brown text, I lump them. - RBW

Last updated in version 4.1

File: R303
Rolled the Stone Away

DESCRIPTION: "In ancient days, when Israel's host in darkest bondage lay, The mighty power of God was shown, He rolled the stone away. He rolled the sea away, He rolled the sea way. With Jesus ever near, No foe I have to fear. He rolls the sea away."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: Bible religious Jesus nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 630, "Rolled the Stone Away" (1 fragment)
Roud #11930
NOTES [31 words]: The Brown text looks very composite (what exactly was rolled away -- the Red Sea or the stone closing Jesus's tomb?) -- but with so little text, we can hardly separate the components. - RBW
File: Br3630

Roller Bowler

DESCRIPTION: Shanty. Short refrain: "Hooray you roller bowler." Full refrain: Timme high-rig-a-jig and a ha ha ha, Good morning ladies all." Verses concern courting or at least chasing women.

AUTHOR: unknown
EARLIEST DATE: 1914 (Sharp-EnglishFolkChanteys)
KEYWORDS: shanty courting
FOUND IN: Britain West Indies
REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 348-349, "Roller Bowler" (3 texts, 1 tune) [AbEd, pp. 260-263]
Sharp-EnglishFolkChanteys, XII, pp. 14-15, "Roller, Bowler" (1 text, 1 tune)
Roud #8283
ALTERNATE TITLES:
Good Morning, Ladies All
NOTES [31 words]: Hugill-ShantiesFromTheSevenSeas says [this is] of Negro-Irish origin. Sharp's version was collected in Bristol, but it was also well known among the West Indian Sugar and Rum Traders. - SL
File: Hugi348

Rollicking Boys Around Tandragee, The

DESCRIPTION: The song is about Tandragee, its "darling colleens" and "rollicking boys." Other places have their fine points but Tandragee has its wonderful dancers, bold men and rare singers. "The gem of oul' Ireland is Tandragee"

AUTHOR: unknown
EARLIEST DATE: 1952 (IRTunneyFamily01)
KEYWORDS: dancing music Ireland nonballad home
FOUND IN: Ireland
REFERENCES (1 citation):
Tunney-StoneFiddle, pp. 91-92, "The Rollicking Boys Around Tandragee" (1 text)
Roud #3106
RECORDINGS:
Michael Gallagher, "The Rollicking Boys Around Tandragee" (on IRTunneyFamily01)
Paddy Tunney, "The Rollicking Boys Around Tandragee" (on IRPTunney03)
CROSS-REFERENCES:
cf. "The Bunch of Green Rushes that Grew on the Brim" (tune, according to Tunney-StoneFiddle)
NOTES [161 words]: This song strings together references to other songs: "The House That Jack Built," "The Praties They Grow Small," "Donnybrook Fair," "Irish Jaunting Car," "The Rakes of Kildare," ...; and famous men: Robert Emmet, Burke, Dan O'Connell and Thomas Moore. Tunney-StoneFiddle: ".". a good-humoured swipe is made at quite a few sacred cows.... 'That', he [the singer] maintained, 'is the satire to slay all stage-Irishmen!'" - BS
Heather Preston tells us, "Tandragee (formerly known as Tanderagee) was nearly 90% Protestant and famous in Ireland for having very Puritanical attitudes toward things like singing and dancing, not to mention pubs. So the song was composed to annoy the heck out of the straight-laced citizenry of Tandragee; it's not just 'stage Irishmen' who would be slain by the level of satire." Those wishing to see supporting evidence about Tandragee may consult the "Demography" section of the Wikipedia article on Tandragee [checked February 2020]. -(RBW)

Last updated in version 5.1
File: TSF091

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**Rollin' Dough Blues**

DESCRIPTION: "Been to your house ... been told ... You roll up that gal like grandma roll up her dough." "You take my rider ... can't keep her long ... she sure gonna come back home." He can't leave her because "she's got a dead man finger and a black cat bone"

AUTHOR: unknown

EARLIEST DATE: 1931 (StuffDreams1)

KEYWORDS: infidelity love sex magic nonballad lover nonballad

FOUND IN:

RECORDINGS:
- Jack Gowdlock, "Rollin' Dough Blues" (on StuffDreams1)

NOTES: Three line blues: the first line is repeated -- more or less -- and the last line completes the thought. - BS

Last updated in version 5.2
File: RcRoDoBl

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**Rollin' Home by the Silvery Moon**

DESCRIPTION: Shanty. Chorus: "Rollin' home (x4) by the light of the silvery moon. Happy is the sailor who has shipped aboard a whaler, when she's rollin', rollin', rollin', rollin' home."

AUTHOR: unknown

EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)

LONG DESCRIPTION: Shanty. Chorus: "Rollin' home (x4) by the light of the silvery moon. Happy is the sailor who has shipped aboard a whaler, when she's rollin', rollin', rollin', rollin' home." Verses run "Here's to the good ol' beer (claret, rum, etc) mop it down" (also x4). The verses get more bawdy after finishing with the available beverages.

KEYWORDS: drink sailor shanty bawdy

FOUND IN: US Britain

REFERENCES (1 citation):
- Hugill-ShantiesFromTheSevenSeas, pp. 180-81, "Rollin' Home by the Silvery Moon" (1 text, 1 tune)

File: Hugi 180

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**Rollin' Sam**

DESCRIPTION: "Rollin' Sam, Rollin'; Rollin' Sam, Rollin'; Some folks say, Rollin' Sam, Rollin'; Sam won't steal, Rollin' Sam, Rollin'... I caught Sam in my corn field; Rollin' Sam, Rollin'; Rollin' Sam, Rollin'"

AUTHOR: unknown

EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)

KEYWORDS: floatingverses nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
- Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 234, "Rollin' Sam" (1 short text)

Roud #18159

CROSS-REFERENCES:
- cf. "Some Folks Say that a Preacher Won't Steal" (lyrics) and references there

File: KiWa234R
Rolling Down to Old Maui (Mohee)

DESCRIPTION: The sailors, having spent many months in Kamchatka and the Bering Sea, are happy to flee the northern gales and return to temperate climes in Maui/Mohee. The look forward to seeing the girls.

AUTHOR: unknown

EARLIEST DATE: 1858 (Journal from the Atkins Adams)

KEYWORDS: whaler return sailor sea Hawaii

REFERENCES (6 citations):
- Huntington-SongsTheWhalemenSang, pp. 27-28, "Rolling Down to Old Mohee" (1 text, 1 tune)
- Huntington-TheGam-MoreSongsWhalemenSang, pp.53-55, "Rolling Down to Old Maui" (1 text, 1 tune)
- Colcord-SongsOfAmericanSailormen, pp. 197-198, "Rolling Down to Old Maui" (1 text, 1 tune)
- Harlow-ChantyingAboardAmericanShips, pp. 228-230, "Rolling Down to Old Maui" (1 text, 1 tune)
- Hugill-SongsOfTheSea, pp. 120-121, "Rolling Down to Old Maui" (1 text, 1 tune)
- DT, MAUI1* MAUI2* MOHEE3*

Roud #2005

RECORDINGS:
- A.L. Lloyd, "Rolling Down to Old Maui" (on Lloyd9)

NOTES [129 words]: The anticipation with which the whalers viewed Hawaii in this song seems to be real, although it was usually Honolulu to which they sailed. A. B. C. Whipple, Yankee Whalers in the South Seas, Doubleday & Company, 1954, p. 183, writes of Honolulu, "Here the earliest whalemen of the nineteenth century found a somnolent tropic town with a beautiful and well-protected harbor. They turned it into the pesthole of the Pacific. 'Cape Horn,' the whoorehouse district, was so named because of the truism that the whalemen hung their consciences on the Horn on the voyage out and picked them up again on the way home. The district was known all over the world for its riotous debauches, and the whalemen accordingly felt called upon to go on their wildest sprees in Honolulu." - RBW

Last updated in version 5.1

File: SwMS027

Rolling Home (I)

DESCRIPTION: The sailors are "Rolling home, rolling home, rolling home across the sea, Rolling home (to wherever home is)." They describe they voyage, the girls or whatnot they have left behind, and the joys of returning to home (and sweethearts).

AUTHOR: unknown

EARLIEST DATE: 1906

KEYWORDS: ship travel return reunion

FOUND IN: US(MA,MW,NE) Australia Canada(Mar,Newf) Britain(England)

REFERENCES (19 citations):
- Doerflinger-SongsOfTheSailorAndLumberman, pp. 155-160, "Rolling Home" (2 texts, 2 tunes)
- Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 52-55, "Rolling Home" (1 text, 1 tune)
- Harlow-ChantyingAboardAmericanShips, pp. 133-136, "Rolling Home" (2 texts, 1 tune)
- Hugill-ShantiesFromTheSevenSeas, pp. 182-191, "Rolling Home" (4 texts- 3 English, 1 German; 3 tunes) [AbEd, pp. 146-149]
- Hugill-SongsOfTheSea, p. 39, "Rolling Home" (1 text, 1 tune)
- Huntington-FolksongsFromMarthasVineyard, pp. 75-77, "Rolling Home" (1 text, 1 tune)
- Huntington-TheGam-MoreSongsWhalemenSang, pp. 134-136, "Rolling Home"; "Sailing Home from England" (2 texts, 1 tune)
- Shay-AmericanSeaSongsAndChanteys, pp. 141-143, "(Rolling Home)" (1 text, 1 tune)
- Kinsey-SongsOfTheSea, pp. 139140, "Rolling Home" (1 text, 1 tune)
- Fahey-Eureka-SongsThatMadeAustralia, pp. 54-55, "Rolling Home" (1 text, 1 tune)
- Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, p. 95, "Rolling Home" (1 text, 1 tune)
- Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 40, "Rolling Home to Merry England" (1 text)
- Palmer-OxfordBookOfSeaSongs 116, "Rolling Home" (1 text, 1 tune)
- Browne-FolkSongsOfOldHampshire, pp. 87-89, "Rolling Home" (1 text, 1 tune)
- Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 72-74, "Rolling Home" (1 text, 1 tune)
Rolling Home (II)
DESCRIPTION: "Rolling home, rolling home, rolling home, rolling home By the light of the silvery moon! Happy is the day When you draw your buckshee pay And you're rolling, rolling, rolling, rolling home."
AUTHOR: unknown
EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: home money
FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 43, "Rolling Home" (1 text)
Roud #10555
File: BrPa043A

Rolling in the Dew (The Milkmaid)
AUTHOR: unknown
EARLIEST DATE: 1842 (Halliwell), according to Kennedy-FolksongsOfBritainAndIreland
KEYWORDS: courting love dialog seduction
FOUND IN: US(Ap,MW,Ro,So) Britain(England(Lond,South, West),Scotland(Aber)) Canada(Mar)
REFERENCES (33 citations):
Randolph 79, "The Milking Maid" (1 short text, 1 tune)
Eddy-BalladsAndSongsFromOhio 52, "The Milkmaid" (1 text)
Hudson-FolksongsOfMississippi 132, pp. 277-278, "The Milking" (1 text plus mention of "numerous" others)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 100, "Mary Jane the Milkmaid" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #75, "Where Are You Going, My Pretty Maid?" (2 texts, 1 tune)
Doerflinger-SongsOfTheSailorAndLumberman, pp. 68-70, "Sacramento" (3 texts, 2 tunes, with the third text deriving its tune from this piece; the other two texts are independent)
Hugill-ShantiesFromTheSevenSeas, pp. 92, 210-211, "Rio Grande" (1 fragment, version "c" of "Rio Grande," with the text of this song and the chorus of "Rio Grande") [AbEd, p. 85]; "Blow the Man Down" (1 text, version "e" of "Blow the Man Down" sung to the that tune as well as those of "Rio Grande" and "Goodbye, Fare-ye-well") [AbEd, pp. 165-166]
Greig/Duncan4 811D, "I'm Gaun to the Wood"; Greig/Duncan4 812, "Rolling in the Dew" (2 texts, 2 tunes)
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #38, pp. 180-181, "Rolling in the Dew" (1 text, 1 tune)
Sharp-OneHundredEnglishFolksongs 44, "Dabbling in the Dew" (1 text, 1 tune)
Reeves/Sharp-TheldiomOfThePeople 24, "Dabbling in the Dew" (1 text)
Reeves-TheEverlastingCircle 27, "Dabbling in the Dew" (2 texts)
Copper-SongsAndSouthernBreezes, pp. 238-239, "Rolling in the Dew" (1 text, 1 tune)
Williams-Wiltshire-WSRO Wt 407, "Mummers' Song" (1 text)
Purislow-TheConstantLovers, p. 80, "Rolling in the Dew" (1 text, 1 tune)
Brocklebank/Kindersley-DorsetBookOfFolkSongs, p. 13, "The Milkmaid" (1 text, 1 tune)
Gundry-CanowKernow-SongsDancesFromCornwall, p. 28, "Where Are You Going?" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolksongs #67, "Dabbling in the Dew" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 189, "Rolling in the Dew" (1 text, 1 tune); also 94, "Pelea era why moaz, moes fettow teag? [Where Are You Going To, My Pretty Maid?]" (1 text + Cornish translation, 1 tune)
OShaughnessy-YellowbellyBalladsPart2 56, "Where Are You Going To My Pretty Maid" (1 text, 1 tune)
Leather-FolkLoreOfHerefordshire, p. 205, "The Milkmaid's song" (1 censored excerpt, 1 tune)
Pound-AmericanBalladsAndSongs, 112, pp. 228-229, "The Milkmaid"; p. 230, "The Pretty Milkmaid" (2 texts, neither of which recounts the seduction)
Cox-FolkSongsFromTheWestVirginiaHills, p. 150, "Where Are You Going, My Pretty Fair Maid" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 46, "My Pretty Maid" (1 text, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 317, "Where are you going to, my pretty maid?" (3 texts)
Dolby-OrangesAndLemons, p. 43, "Where Are You Going to, My Pretty Maid" (1 text)
Olson-BroadsideBalladIndex, ZN242, "As I walked forth one summers day" ("Dreadful expansion of 'Where are you going my pretty maid, I'm going milking sir, she said'"")
DT, DABBLDEW* MILKMDFR*
ADDITIONAL: Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, pp. 14-15, "Dabbling in the Dew" (1 text, 1 tune)
Walter de la Mare, _Come Hither_, revised edition, 1928; #219, "Dabbling in the Dew" (1 text, probably cleaned up)
Roud #298
RECORDINGS:
George Maynard, "Rolling in the Dew" (on FSB2CD, Maynard1, Voice10)
BROADSIDES:
Bodleian, Firth b.26(348), "Where Are You Going My Pretty Maid?", H. Such (London), 1863-1885; also Firth b.34(275) View 2 of 2, "Where Are You Going My Pretty Maid"
LOCSheet, sm1882 21563, "O Where Are You Going, My Pretty Maid?", J. M. Russell (Boston), 1882 (tune)
CROSS-REFERENCES:
cf. "The New-Mown Hay"
cf. "I'm Goin' Away to Texas" (dialog format, characters and attitude)
ALTERNATE TITLES:
Where Are You Going, My Pretty Fair Maid?
NOTES [356 words]: A number of the versions of this piece, such as Pound’s two and the main Opie text, end seemingly BEFORE the seduction; the man asks the girl about her wealth, and she replies, "My face it is my fortune," whereupon he abandons her. I suspect, however, that these versions are bowdlerized, with the seduction eliminated from the middle.

In some cases this may be editors' bowdlerization, but it may have happened naturally in a few instances (note that Laura Ingalls Wilder actually quotes such a version in chapter 13 of By the Shores of Silver Lake!). - RBW

Williams-Wiltshire-WSRO has this as a Inglesham Mummers' Play Song. This is an example of a song of courting, rejection, and, in this case acceptance, inserted into a mummers' "wooing" or "plough" play. For other examples and some discussion see "Sweet Moll." - BS

One of the reasons milkmaids were held in such romantic esteem was for their smooth, fair, and un-pockmarked skin, which came from their contact with cowpox and resultant immunity to smallpox -- thus the milkmaid’s remark, "My face is my fortune."

Kennedy-FolksongsOfBritainAndIreland's Cornish words are a revivalist translation from the English. - PJS

There seem to be several pieces of this sort floating about. Gammer Gurton's Garland and others have one running,

Little maid, pretty maid, whither goes thou?
Down in the (forest/meadow) to milk my cow.
Shall I go with thee? -- No, not now;
When I send for thee, then come thou.

(See Baring-Gould-AnnotatedMotherGoose #101, p. 90; Opie/Opie-OxfordDictionaryOfNurseryRhymes, p. 280, #313.) I suspect it is actually this, not "Rolling in the Dew," that Kennedy is citing for his date. I also suspect it is a cleaned-up version designed for public consumption.

Similarly, I suspect that Cox, who cites the "Universal Songster" of 1829, was looking at a clean version.

Robert Burns, it appears, collected a true "Rolling in the dew makes the milkmaid fair" text (thanks to Jonathan Lighter for pointing this out), but he did not supply details of the collection. Nonetheless this makes it clear that the song dates at least to the eighteenth century. - RBW

Last updated in version 5.3

File: R079

Rolling Log Blues

DESCRIPTION: Singer has been "drifting and rolling ... looking for my room and board" ... "drifting from job to job, Gonna fix it." "Get me a pick and shovel." Her man is in jail "and the judge won't let me go his bail."

AUTHOR: unknown
EARLIEST DATE: 1928 (StuffDreams2)
KEYWORDS: poverty love rambling work nonballad lover judge prisoner
FOUND IN:
REFERENCES (1 citation):
Lottie Kimbrough, "Rolling Log Blues" (on StuffDreams2)
File: RcRoLoBl

Rolling Neuse, The

DESCRIPTION: "When Greene's horn blew a long, loud blast, At early day's bright dawning, In slumber my heart was pulsing fast. I was dreaming of the morning When Nancy would be my youthful bride." As he prepares to fight, he prays for her happiness

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: battle love courting dream
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 366, "The Rolling Neuse" (1 short text)
Roud #11746
CROSS-REFERENCES:
cf. "Wind That Shakes the Barley" (subject)
NOTES [132 words]: Brown's informant listed this as a fragment, and so it appears to be. As it stands, it looks rather like "The Wind That Shakes the Barley," though whether that comparison would stand in a full-length version is not clear.
Greene is doubtless Nathaniel Green (1742-1786), who had a long career in the Continental (American Revolutionary) army. In October 1780 he was given command of what would now be called something like the southern theatre of the war. He successfully lead Cornwallis around by the nose, and despite minor setbacks, captured most southern cities by the end of 1781.
The Neuse River flows into Pamlico Sound in North Carolina, but this cannot be used to date the song more precisely; the soldier seemingly is not serving on the Neuse but thinking of his home near it. - RBW
File: Br3366

Rolling River (II)
DESCRIPTION: "Passing sheep and rocking pony, My wife died and no baloney, Ha ha ha, rolling river, My wife died and left me a widder." "All night long I want your daughter, To milk my cow and tote my water. "Some old man's gonna lose his daughter"
AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: love courting river death
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 68, "Rolling River" (1 text, 1 tune)
Roud #11373
File: Brne068

Rolling Sailor, The
DESCRIPTION: "Don't you see the ships a-coming? Don't you see them in full sail?" They are coming ith the girl's "little rolling sailor" aboard. She rejoices, and says sailors are better than soldiers. She hopes the wars end soon and the press gangs ended
AUTHOR: unknown
EARLIEST DATE: 1986 (Palmer)
KEYWORDS: sailor separation reunion soldier pressgang
FOUND IN: Britain(England)
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 64, "The Rolling Sailor" (1 composite text, 1 tune)
Roud #3505
File: PsSe064

Rolling Stone, The [Laws B25]
DESCRIPTION: Hard times leave a husband wanting to move to (California/Wisconsin); his wife wishes to stay at home. She wins the argument by pointing out that they might be killed by Indians on their way
AUTHOR: unknown
EARLIEST DATE: 1856 (Thompson-APioneerSongster)
KEYWORDS: poverty hardtimes travel settler
FOUND IN: US(Ap,MA,MW,NE,Ro,So)
REFERENCES (15 citations):
Laws B25, "The Rolling Stone"
Thompson-APioneerSongster 57, "Wisconsin" (1 text)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 351-352, "The Rolling Stone" (1 text plus mention of 1 more)
Randolph 194, "The Rolling Stone" (4 texts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 186-188, "The Rolling Stone" (1 text, 1 tune -- Randolph's 194A)
Fuson-BalladsOfTheKentuckyHighlands, p. 100, "The Stone that Is Rolling" (1 text)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 87, "The Rolling Stone" (1 text, 1 tune)
Rolling Wheels

DESCRIPTION: "Rolling wheels across the desert, Oh! How happy we will be, When we reach old Mserata On the road to Tripoli." As the singer rides the "Rolling wheels across Italia," he looks forward to seeing "blue Pacific waters" and thinks of those who won't return

AUTHOR: unknown
EARLIEST DATE: 1944 (Cleveland-NZ-GreatNewZealandSongbook)
KEYWORDS: war travel nonballad New Zealand death
FOUND IN: New Zealand
REFERENCES (1 citation):
Cleveland-NZ-GreatNewZealandSongbook, pp. 64-65, "Rolling Wheels" (1 text, 1 tune)

Roman Charity (The Virtuous Wife)

DESCRIPTION: "In Rome I read a nobleman The Emperor did offend" and is sentenced to death by starvation and thirst. But one of the nobleman's daughters gains permission to see him as long as she carries no foodstuffs -- and keeps him alive with her breast milk

AUTHOR: unknown
EARLIEST DATE: 1723 (A Collection of Old Ballads)
KEYWORDS: royalty punishment father children rescue food
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 345-350, "The Virtuous Wife: A New Song" (1 extremely long text, 2 tunes)
Roud #27535
File: HGam345

Romish Lady, The [Laws Q32]

DESCRIPTION: A young woman is a closet Protestant (she reads the Bible and refuses to worship angels). Her Catholic mother has her imprisoned. Tried before the Pope, she is burned at the stake. She pardons her tormentors while blaming her mother for her fate

AUTHOR: unknown
EARLIEST DATE: 1586 (stationer's register)
KEYWORDS: religious death execution
FOUND IN: Britain(England) US(MW,SE,So)
REFERENCES (21 citations):
Laws Q32, "The Romish Lady"
Musick-JAF-TheOldAlbumOf-William-A-Larkin 2, "The Romish Lady" (1 text)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 450-455, "The Romish Lady" (5 texts; it appears that Laws omits version "C" from his list, but it is clearly the same piece)
Arnold-FolkSongsofAlabama, p. 19, "Romish Lady" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 97, "The Romish Lady" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 149, "An Account of a Little Girl Who Was Burnt for Her Religion" (1 text)
Lomax/Lomax-OurSingingCountry, pp. 40-43, "The Romish Lady" (1 text, 1 tune)
Randolph 604, "The Death of a Romish Lady" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 56, "The Romish Lady" (1 text with variant readings)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 56, "The Romish Lady" (3 excerpts, 3 tunes)
Morris-FolksongsOfFlorida, #209, "The Romish Lady" (1 text)
Hudson-FolksongsOfMississippi 28, pp. 137-139, "The Death of a Romish Lady" (1 text)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 113, "The Romish Lady" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 284-285, "The Romish Lady" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 168-169, "The Romish Lady" (1 text, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 175-178, "A Lady's Daughter of Paris," with local title "There Was a Romish Lady" (1 text; tune on p. 404)
Brewster-BalladsAndSongsOfIndiana 49, "The Death of a Romish Lady" (1 text plus a fragment)
McNeil-SouthernFolkBalladsVol2, pp. 94-97, "The Romish Lady" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 25, pp. 63-66, "The Death of a Romish Lady" (1 text)
Olson-BroadsideBalladIndex, ZN1518, "It was a Ladies Daughter, of Paris properly"
DT 540, ROMSHLDY*
Roud #1920
NOTES [318 words]: This song obviously dates to a time when Catholic-Protestant tensions were high, though it is not clear whether this dates it from before Henry VIII's break with Rome (1533), or during the reign of Mary I (1553-1558).
The song is known to have been in existence in the time of Charles II, 1660-1685, and a fragment is apparently found in John Fletcher and Francis Beaumont's 1611 play "The Knight of the Burning Pestle." (I say "apparently" because the reference is extremely brief. All that we have are the title -- "A Lady's Daughter of Paris, Properly" -- and part of the first line -- "It was a lady's daughter..."; it is unusual in that it is a ballad "not" sung by Merrythought.)
Many of the charges leveled here are, sadly, true though overblown. The statute "De hereticomburendo" was enacted in England in 1401 (it had passed earlier in most continental countries) -- but very few English martyrs other than Tyndale were burned.
The Catholic laity was long forbidden to read scriptures -- but Catholic translations of the Bible into English first appeared in 1582.
Most of the other implied charges (e.g. worship of idols, slavish adherence to priests) are traits shared with at least some Protestant churches.
Curiously, in a piece so clearly controversial, there are no direct scriptural quotations. The claim "I'll live by faith forever" obviously is based on Romans 1:17 and its host of parallels; the phrase "the pride of life" is an allusion to 1 John 2:16 (KJV; NRSV renders "pride in riches"); the injunction "shed not a tear for me" may hark back to Luke 23:28; the statement "while my poor body is burning, my soul the Lord shall see" is reminiscent of the last minutes of Stephen (Acts 7:55f.); her forgiveness of her persecutors also refers back to Stephen (Acts 7:60) as well as Jesus's pardon of his killers (Luke 23:34 in the KJV; many early Bible manuscripts omit this verse). - RBW
Last updated in version 4.2
File: LQ32

Rondo for Sledging

DESCRIPTION: "For we're shy, single, disengaged, free as the stars above, Yes, we're shy... looking for someone to love. There be rabbits in the mountains, shepherds in the hills, But red-headed Kitty sets the pace that kills, So we're shy, single... ."

AUTHOR: based on a piece by Charles Jefferson Tyus and Effie Tyus
EARLIEST DATE: 1989 (Kinsey-SongsOfTheSea)

KEYWORDS: love nonballad

FOUND IN:
REFERENCES (1 citation):
Kinsey-SongsOfTheSea, p. 140, "Rondo for Sledging" (1 text, 1 tune)
Roud #8342
NOTES [77 words]: This appears to be a fragment of a 1921 foxtrot (with I think some ragtime influence), "I'm Free, Single, Disengaged Looking for Someone to Love," with words by Charles Jefferson Tyus and music by Effie Tyus; it is said to have been recorded by Fred Feild (yes, that is the correct spelling). I will believe that it is traditional when (A) Kinsey reports where he learned it, and (B) someone shows me any other traditional song with the word "disengaged" in it! - RBW

File: Kins140A

Rookery, The

DESCRIPTION: The singer meets a maid and accompanies her home "in Blarney Lane, convenient to the Rookery." She invites him to her room for sport and whisky punch. He wakes drunk, minus twenty pounds, a watch and coat. The neighbors laugh. Young men be warned

AUTHOR: unknown

EARLIEST DATE: 1978 (OCanainn-SongsOfCork)

KEYWORDS: sex seduction robbery drink whore warning

FOUND IN: Ireland

REFERENCES (1 citation):
OCanainn-SongsOfCork, pp. 42-43, "The Rookery" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Gold Watch" [Laws K41] (plot) and references there

File: 0Can042

Rookhope Ryde [Child 179]

DESCRIPTION: The singer curses those who raid Rookhope. Northern thieves descend upon Rookhope when most of the high officials were away. But the raiders are seen, pursued, and taken in battle. The singer praises those who repelled the raid

AUTHOR: unknown

EARLIEST DATE: 1792 (Ritson, collected from George Collingwood, who reportedly died 1785)

KEYWORDS: poaching robbery punishment

FOUND IN: Britain

REFERENCES (3 citations):
Child 179, "Rookhope Ryde" (1 text)
Whitelaw-BookOfScottishBallads, pp. 384-387, "Rookhope Ryde" (1 text)

ADDITIONAL: [Cuthbert Sharp], _The Bishopric Garland, A Collection of Legends, Songs, Ballads, &c Belonging to the County of Durham_, 1834 (references are to the 1969 reprint), p. 14, "Rookhope Ryde" (1 text)

Roud #4008

NOTES [68 words]: Child dates this "ryde" (raid) to the time of the Rising in the North (for background, see "The Rising in the North" [Child 175]), and this seems likely enough. However, neither the song itself nor outside sources give enough details to make this verifiable. The only other evidence is implicit: The Rising distracted or removed so many lords, sheriffs, and bailiffs that it made such a vast raid possible. - RBW

File: C179

Rookie's Lament

DESCRIPTION: "I ain't been long in this here army, Just a few days since I arrive." The new recruit complains about sergeants, drill, hiking, cavalry, cavalry horses, military medicine, military discipline, and anything else that springs to mind

AUTHOR: unknown

EARLIEST DATE: 1934

KEYWORDS: army soldier hardtimes

FOUND IN:
REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 548-551, "A Rookie's Lament" (1 text, 1 tune)
Roud #15543
Room Enough
DESCRIPTION: "My Lord says there's room enough, Room enough in Heaven for us all. My Lord says there's room enough, So don't say away." Sisters, brothers, sinners, backsliders are told, "Don't stay away."
AUTHOR: unknown
EARLIEST DATE: 1940 (Work)
KEYWORDS: religious nonballad
FOUND IN: US(SE,So)
REFERENCES (3 citations):
Arnold-FolkSongsOfAlabama, p. 177, "Room Enough" (1 text, 1 tune)
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 245, "Don't Stay Away, People" (1 text)
Jackson-WakeUpDeadMan, pp. 94-95, "My Lord Says There's Room Enough in Heaven for Us All" (1 text, 1 tune)
Roud #12313
NOTES [67 words]: Jackson notes that this is used as a church and camp song -- but also notes its suitability for field work because it is so easy to improvise; all the lead singer has to do is come up with a noun to start a line, and then repeat it a few times and go into the chorus.
The song perhaps is inspired partly by John 14:2, which says that "In my father's (house/mansion) there are many (rooms/mansions)." - RBW
Last updated in version 5.2
File: JDM094

Room In Dar
DESCRIPTION: "O my mudder is gone, my mudder is gone, My mudder is gone into heaven my Lord, I can't stay behind. Dar's room in dar room in dar Room in dar in de heaven, my Lord, I can't stay behind." Repeat with father, angels; also "I've been on de road."
AUTHOR: unknown
EARLIEST DATE: 1870 (Higginson, according to Joyner-FolkSongInSouthCarolina)
KEYWORDS: religious death mother father nonballad home travel
FOUND IN: US
REFERENCES (1 citation):
Joyner-FolkSongInSouthCarolina, p. 85, "Room in Dar" (1 text)
Roud #21327
File: Joyn085

Room Was So Cold and Cheerless, The
DESCRIPTION: "The room was so cold and cheerless and bare," almost without furniture and with broken windows. The cradle sits empty, the woman is dying of hunger and cold. Her husband is a drunkard and will not reach Heaven
AUTHOR: unknown
EARLIEST DATE: 1931 (Henry, collected from Rachel Brackett)
KEYWORDS: death abandonment husband wife drink clergy Bible Hell warning
FOUND IN: US(So)
REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, pp. 116-117, "The Room Was So Cold and Cheerless" (1 text)
NOTES [133 words]: The song states in the final stanza, "A verse in the Bible, the minister read, 'No drunkard shall reach heaven,' it said."
There is no verse in the Bible which uses those precise words. The reference is, I believe, to 1 Corinthians 6:9-10, which reads, "Fornicators, odolators, adulterers, male prostitutes, sodomites, thieves, the freedy, the drunk, the ill-tongued, bandits -- none of these will inherit the Kingdom of God." However, Paul goes on to say that the readers *used to be* these things, but were freed by the work of Jesus. Although all of these things are (seemingly) sinful, as I read the passage, it is
not the sin but the attitude of the sinner which determines salvation. I grant that this is a fairly subtle distinction -- clearly it was lost on the author of this song. - RBW

Last updated in version 4.5
File: MHAp116

Roon-Moo'ed Spade, The

DESCRIPTION: "Geordie Mill wi' his roon moo'ed spade Is wishin' aye for mair fouk deid," because he hopes to sell the bodies to anatomists. When a porter brings a casket to his door, Geordie and Robbie set out to sell a body. Robbie eventually repents
AUTHOR: unknown
EARLIEST DATE: 1923 (A. H. Miller, Haunted Dundee, according to Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: burial trick corpse humorous money
FOUND IN:
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 8, "The Roon-Moo'ed Spade" (1 text, 1 tune)
Roud #22216
CROSS-REFERENCES:
cf. "The Black Cook" (subject: sale of dead bodies for anatomical studies)
cf. "Burke's Confession" (subject: sale of dead bodies for anatomical studies)
NOTES [45 words]: The sale of bodies was depressingly common in Scotland in the eighteenth and nineteenth centuries; doctors wanted them to demonstrate anatomy. For background on this, see especially "The Black Cook"; for the so-called "anatomist murders," see "Burke's Confession." - RBW

Last updated in version 4.5
File: Gath008

Rooster Blues

DESCRIPTION: Chorus: "'We got to rock tonight baby' (3x) We got to rock tonight." Animal A tells animal B something; then animal B answers animal A (See notes for examples).
AUTHOR: unknown
EARLIEST DATE: 1959 (recording, Lightnin' Slim)
KEYWORDS: courting dialog humorous nonballad animal chickens
FOUND IN: US(SE)
RECORDINGS:
Mississippi Fred McDowell and unidentified musician, "Little Red Rooster" (on USMississippi01)
Lightnin' Slim, "Rooster Blues" (Excello 2169, 1959)
NOTES [76 words]: For the most part McDowell follows Lightnin' Slime's verses. For example: "The little red rooster told the little red hen, 'I ain't been to see you since God knows when.' The little red hen told the little red rooster, 'You don't come around, daddy, like you used to.'"; "The old black cat told the little grey mouse, 'I've got a mind to chase you round this house.' The little gray mouse told the old black cat, 'Look here daddy, don't tease me like that.'" - BS

Last updated in version 5.1
File: RcRooBlu

Root, Hog, or Die (Confederate Version)

DESCRIPTION: Various cracks about the incompetence or cowardice of the Yankees, ending by saying "We'll make the Dutch (or Old Abe, or any other tempting target) root hog or die." Also praises the confederate armies in extravagant terms
AUTHOR: unknown
EARLIEST DATE: 1864 (various Confederate songsters, according to Silber-SongsOfTheCivilWar)
KEYWORDS: Civilwar parody patriotic
HISTORICAL REFERENCES:
Aug 10, 1861 - Battle of Wilson's Creek
FOUND IN: US(So,SE)
REFERENCES (6 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 361-362, "Root, Abe, or Die" (1 text)
Randolph 248, "Root Hog or Die" (1 text, with an element of "The Bonnie Blue Flag" mixed in)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 372, "Root Hog or Die" (1 short text, perhaps mixed)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 372, "Root Hog or Die" (1 tune plus a text excerpt)
Silber-SongsOfTheCivilWar, pp. 240-242, "Flight of Doodles"; p. 243, "Root Hog or Die (Southern Version)" (2 texts, 1 tune)

DT, ROOTHOG2*

Roud #7829

CROSS-REFERENCES:
*cf. "Root, Hog, or Die" [Laws B21] and references there
*cf. "The Jolly Union Boys" and references there (concerning Battle of Wilson's Creek)

NOTES [147 words]: Randolph's version of this song is very specific to Missouri; see his notes. Belden-BalladsSongsCollectedByMissourFolkloreSociety's version, at first glance, has almost nothing in common with Randolph's brief and mixed-up version. But both are from the Ozarks, and both involve the Missouri campaigns of Nathaniel Lyon and the Battle of Wilson's Creek. If they aren't the same piece, they are communal efforts on the same theme. Close enough.

Brown's short text is another matter; it seems more generically Confederate, and refers to Fort Sumter. But it's too short to file separately. And Silber's two texts are both clearly Confederate adaptations of "Root, Hog....": they all seem to be one-shots, not worth separating out. For the complex background to the Battle of Wilson's Creek, see the notes to songs in the cross-references, notably "The Jolly Union Boys" and "Joe Stiner." - RBW

Last updated in version 4.1

File: R248

Root, Hog, or Die (V)

DESCRIPTION: Minstrel song? "Root, Hog, or Die," with some "Walkin' in the Parlor" verses: "The greatest ole nigger that I eva' did see, Looked like a sick monkey...." "I come from Alabama with a pocketful of news...." Cho: "Chief cook and bottle washer....."

AUTHOR: unknown
EARLIEST DATE: 1931 (Allsopp)
KEYWORDS: cook work nonballad floating verses food
FOUND IN: US(So)
REFERENCES (2 citations):

Wolf-AmericanSongSheets, #2026, p. 136, "Root Hog or Die! No. 2" (5 references)

ADDITIONAL: Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), p. 161, ("Root, Hog, or Die")

CROSS-REFERENCES:
*cf. "Root, Hog, or Die" [Laws B21] and references there
*cf. "Walkin' in the Parlor" (lyrics)

File: FWA161A

Root, Hog, or Die (VI -- Cowboy Bawdy variant)

DESCRIPTION: The singer heads to Arizona to punch cattle. He takes a holiday in Phoenix, where was pretty girl says she will "see what I can do for your root, hog, or die." He contracts a venereal disease; "that's why I lost the head of my root, hog, or die."

AUTHOR: unknown
EARLIEST DATE: before 1976 (collected by Logsdon from Riley Neal)
KEYWORDS: bawdy cowboy sex disease disability
FOUND IN: US(SW)
REFERENCES (1 citation):

Logsdon-WhorehouseBellsWereRinging 22, pp. 140-142, "Root, Hog, or Die" (1 text, 1 tune)
Roud #3242

CROSS-REFERENCES:
*cf. "The Gay Caballero" (theme of disease destroying sexual organs)
*cf. "The Fire Ship" (plot) and references there

File: Logs022
Root, Hog, or Die (VII -- Sailor version)

DESCRIPTION: "'twas on the 24th of March we got underway, Bound to the Western Bank on a bright and sunny day." The sailor complains about his work, about getting wood from a fellow named Carter, and about the cook

AUTHOR: unknown

EARLIEST DATE: 1957 (Beck-FolkloreOfMaine)

KEYWORDS: sailor hardtimes derivative

FOUND IN: US (NE)

REFERENCES (1 citation):
Beck-FolkloreOfMaine, pp. 215-217, "Root, Hog, or Die" (1 text)
Roud #4732
File: BeMe215

Root, Hog, or Die [Laws B21]

DESCRIPTION: The singer arrives in California broke and takes a job making hay. He soon gambles his pay away, gets drunk, and lands in jail. A friend pays his fine; he warns against the dangers of playing poker

AUTHOR: unknown

EARLIEST DATE: 1910

KEYWORDS: poverty drink gambling prison reprieve

FOUND IN: US (So)

REFERENCES (5 citations):
Laws B21, "Root Hog or Die"
Randolph 422, "Root Hog or Die" (5 texts, mostly short and perhaps excerpted, 3 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 347-349, "Root Hog or Die" (1 text, 1 tune -- Randolph's 422C)
Silber/Silber-FolksingersWordbook, p. 57, "Root, Hog, Or Die" (1 text)
DT 598, ROOTHOG3
Roud #3242

CROSS-REFERENCES:
cf. "Root, Hog, or Die (II)"
cf. "Root, Hog, or Die (III)"
cf. "Root, Hog, or Die (IV)"
cf. "Root, Hog, or Die (V)"
cf. "Root, Hog, or Die (Confederate Version)"

SAME TUNE:
[All the other Root, Hog, or Die songs]
New Jers-A ("Come, kind friends, all draw near," by C. A. Boggs) (Wolf-AmericanSongSheets p. 107)
Union Root Hog or Die [1] ("Now gentlement all listen, a story you shall know") (Wolf-AmericanSongSheets p. 163)
Union Root Hog or Die [2] ("Away down in South Carolina, they're kicking up a muss") (Wolf-AmericanSongSheets p. 163)

File: LB21

Root, Hog, or Die! (II)

DESCRIPTION: A bull-whacker recalls good times in Salt Lake City when his Chinese whore could roll her hog eye, and he would root hog or die.

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: bawdy whore foreigner

FOUND IN: US (So)

REFERENCES (2 citations):
Randolph/Legman-RollMeInYourArms I, pp. 576-582, "Root, Hog or Die!" (4 texts, 1 tune)
Fife/Fife-CowboyAndWesternSongs 11, "Root Hog or Die" (2 texts, 1 tune, with the "A" and "B" texts being different forms of the song. "A" appears to be a cleaned-up version of this form.)

CROSS-REFERENCES:
cf. "Root, Hog, or Die" [Laws B21] and references there
NOTES [94 words]: The supplemental texts supplied by Legman in Randolph/Legman-RollMeInYourArms I are more interesting than the one stanza fragment that Randolph collected. - EC
[Note: Randolph actually collected five "clean" versions of this piece, but all -- except that listed as "Root Hog or Die (Confederate Version)" -- are quite fragmentary. - RBW]
I am not entirely sure that the Fife "A" text is a variant of this piece (though it starts in the same way). But if it isn't, it needs its own entry -- and I'm tired of the proliferation of "Root Hog or Die" versions.... - RBW
File: RL576

Root, Hog, or Die! (III -- The Bull-Whacker)

DESCRIPTION: A "Western" "Root Hog" version, with the singer herding cattle and keeping an eye out for local wildlife. He complains about the hard life and bad food, but also talks about the pretty girls
AUTHOR: unknown
EARLIEST DATE: 1934; Hubbard-BalladsAndSongsFromUtah's source claimed to have learned it around 1888
KEYWORDS: work travel animal whore
FOUND IN: US(Ro)
REFERENCES (5 citations):
Hubbard-BalladsAndSongsFromUtah, #157, "The Bull Whacker" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 171, "Root, Hog, or Die" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 430-432, "The Bull-Whacker" (1 text)
Fife/Fife-CowboyAndWesternSongs 11, "Root Hog or Die" (2 texts, 1 tune, of which the "B" text, "The Philosophical Cowboy," appears to belong here)
DT, ROOTHOG1*
Roud #4292
CROSS-REFERENCES:
cf. "Root, Hog, or Die" [Laws B21] and references there
ALTERNATE TITLES:
The Philosophical Cowboy
NOTES [32 words]: The final verses of this version resemble the bawdy text (Root, Hog, or Die II), and one wonders if this version might not have been cleaned up. But the lead-in is completely different. - RBW
Last updated in version 3.8
File: LoF171

Root, Hog, or Die! (IV)

DESCRIPTION: "I'll tell you all a story that happened long ago, When the English came to America... The Yankees boys made 'em sing 'Root hog or die.'" The singer describes various English defeats: the Tea Party, Bunker Hill, Yorktown, Baltimore, New Orleans
AUTHOR: unknown
EARLIEST DATE: 1909 (a text reported by Belden-BalladsSongsCollectedByMissourFolkloreSociety to be this was found in the 1859 Dime Song Book)
KEYWORDS: battle patriotic
HISTORICAL REFERENCES:
Dec. 16, 1773 - Boston Tea Party. Americans protest the British tax on tea by dumping a shipload into Boston Harbor
June 17, 1775 - Battle of Bunker Hill (fought on Breed's Hill, and won by the British, though at heavy cost)
Oct 19, 1781 - Cornwallis surrenders at Yorktown (not really as a result of being defeated; his supply line had been cut by the French navy)
Aug 24, 1814 - A British force under Robert Ross captures Washington, D.C. after brushing aside the incompetent defenders. (Madison's administration had already fled). Two days later the British leave for Baltimore.
Sept 13, 1814 - Battle of Fort McHenry, which saves Baltimore from the British attack.
Jan 8, 1815 - Battle of New Orleans. Although a peace had already been signed, word had not yet reached Louisiana, which British General Pakenham sought to invade. Andrew Jackson's backwoodsmen easily repulse Pakenham.

FOUND IN: US(So)
REFERENCES (2 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 334, "Root Hog or Die" (1 text)
Wolf-AmericanSongSheets, #2025, p. 136, "Root Hog or Die" (5 references)
Roud #4734
CROSS-REFERENCES:
ct. "Root, Hog, or Die" [Laws B21] and references there
File: Beld334

Rory O'More

DESCRIPTION: "Young Rory O'More courted young Kathleen Bawn." He teases her. She says Mike loves her and dreams of hating Rory. Rory says "drames always go by contraries," After thrashing Dinny Grimes and Jim Duff he asks her to marry. They marry and retire to bed.

AUTHOR: Samuel Lover (1797-1868)
EARLIEST DATE: before 1839 (broadside, Bodleian Harding B 11(3313))
KEYWORDS: courting marriage fight dream
FOUND IN: Britain(Scotland(Aber))
REFERENCES (6 citations):
Greig/Duncan4 770, "Rory o' More" (1 text, 1 tune)
O'Connor-OldTimeSongsAndBalladOfIreland, p. 90, "Rory O'More" (1 text)
Wolf-AmericanSongSheets, #2030, p. 136, "Rory O'More" (2 references)
Winstock-SongsAndMusicOfTheRedcoats, pp. 217-218, "Rory O'More" (1 tune)
Heart-Songs, pp. 202-204, "Rory O'More" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, pp. 49-50, "Rory O'More" (1 text)
Roud #6125
BROADSIDES:
Bodleian, Harding B 11(3313), "Rory O'More", J. Catnach (London), 1813-1838; also Firth b.27(136), Harding B 11(1513), Firth c.17(129) [only partly legible], Harding B 11(2596), Harding B 25(72), 2806 b.11(243), Harding B 16(233c), Harding B 11(3312), Firth b.34(212) View 2 of 2, 2806 c.16(297), Johnson Ballads 342, 2806 c.15(328), "Rory O'More"
SAME TUNE:
Too-Ril-Te-Too (The Robin and the Cat) (File: Lins293)
ALTERNATE TITLES:
Rory O'More
NOTES [300 words]: Since O'Connor-OldTimeSongsAndBalladOfIreland omits the fourth(final) stanza broadside Bodleian Harding B 11(3313) was used for the Description.
Greig/Duncan4, like O'Connor, omits the broadside's fourth verse. Since, other than that, the text matches the broadside very closely, this may be an example of intentional self-censorship although that fourth verse is mild: they marry and go to bed. - BS
At least one source sub-titles this "Good Omens."
There was an Irish nationalist, Rory O'More, who was a leader of the 1641 rebellion (and a grandfather of Sarsfield, for whom see "After Aughrim's Great Disaster"). It doesn't appear he is connected with this song, though.
According to William H. A. Williams, 'Twas Only an Irishman's Dream, University of Illinois Press, 1996, p. 66, "By the 1830s the Irishman was becoming a familiar figure in the American theater. In that decade, however, the combined talents of two men in London helped move Paddy from the periphery to center stage on both sides of the Atlantic. In 1836 Samuel Lover's Rory O'More, a song turned into a play, was among the first comedies to have an Irish peasant character as the hero. The play's success was guaranteed by the superb acting of the man who created the title role, Tyrone Power."
On p. 67, Williams adds that Lover sought to transform the figure of the Irishman: "Lover replaced the old savage element of the stereotype with a childlike naivete. According to [Sally E.] Foster, Lover cleaned up the stage Irishman and made him fit for respectable middle-class entertainment. In doing so, he gave Paddy a new lease on life."
This Tyrone Power (full name: William Grattan Tyrone Power, born in Waterford in 1797; he was lost at sea on the President in 1841) was the great-grandfather of the Hollywood star. - RBW
Rory of the Hill

DESCRIPTION: The bold Tip mountaineer" "Rory of the Hill" asks if Scully is dead." Rory tells how Scully and the agent turned him and his mother out. Since then he, like Michael Hayes, shot a landlord or agent. He fled to New York, but has returned to Ireland.

AUTHOR: Thomas Walsh (according to broadside Bodleian 2806 b.10(137)) or I. Walsh (according to broadsides Bodleian Firth b.26(102), Bodleian Firth c.26(154) and Bodleian 2806 c.8(278))

EARLIEST DATE: 1868 (Zimmerman-SongsOffIrishRebellion)

KEYWORDS: emigration return homicide America Ireland

FOUND IN:

REFERENCES (1 citation):
Zimmerman-SongsOffIrishRebellion 75, "Rory of the Hill" (1 text)
Roud #V2038

BROADSIDES:
Bodleian, Firth b.26(102), "Rory of the Hills" ("At Slievenamon the man who asked me was Scully dead?"), T. Pearson (Manchester), 1850-1899 ; also Firth c.26(154), "Rory of the Hills"; 2806 b.10(137), "Rory of the Hill"; 2806 c.8(278), "Roary of the Hill"

CROSS-REFERENCES:
cf. "The Whole Hog or None" (tune, per broadsides Bodleian 2806 b.10(137) and Bodleian 2806 c.8(278))

Rory of the Hills

DESCRIPTION: A son asks why a "rake up near the rafters" is not used to make hay. His father, Rory of the Hill, takes him to meet his old comrades and then reveals that the rake hides a sword. He does his soldier's drill and says "You'll be a Freeman yet, my boy"

AUTHOR: Charles J. Kickham (1828-1882) (See Notes)

EARLIEST DATE: before 1885 (broadside, Bodleian Harding B 40(2) View 1 of 4)

KEYWORDS: rebellion patriotic father farming

FOUND IN:

REFERENCES (4 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, pp. 74-75, "Rory of the Hills" (1 text)
Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 128-130, "Rory of the Hill" (1 text)
DT, RORYOMOR*

ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 525-526, "Rory of the Hill" (1 text)
Roud #V4205

BROADSIDES:
Bodleian, Harding B 40(2) View 1 of 4, "Rory of the Hill" ("That rake up near the rafters"), J.F. Nugent and Co.? (Dublin?), 1877-1884

NOTES [86 words]: Broadside Harding B 40(2) View 1 of 4 has the lines strangely rearranged and some of the text is missing. Irish Minstrelsy by H. Halliday Sparling (London, 1888), pp. 28-30, 502, "Rory of the Hills" makes the attribution to Kickham. [Supported by Hoagland. - RBW] - BS For the career of Kickham, an Irish nationalist who helped organize the Irish Republican Brotherhood, see the notes to "Patrick Sheehan [Laws J11]."

Healy, pp. 130-131, has a second "Rory of the Hill" song. It appears related only by title. - RBW

Last updated in version 5.1

File: 0Con074

Rosa Lee McFall

DESCRIPTION: Singer loves Rosa Lee McFall and sings her praises. He proposes to her; she accepts, but then dies. He vows to roam the world alone "till God prepares my place in heaven
With my Rosa Lee McFall"
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: grief courting love death mourning travel
FOUND IN: US
RECORDINGS:
Charlie Monroe & His Kentucky Pardners, "Rosa Lee McFall" (RCA Victor 21-0054, 1949)
New Lost City Ramblers, "Rosa Lee McFall" (on NLCR13)
NOTES [30 words]: This plot shows up enough times that I have the sneaking suspicion "Rosa Lee McFall" is a variant of another song. Since I don't know which, however, I've indexed it on its own. - PJS
File: RcRLMcF

Rosabella Fredolin
DESCRIPTION: Sailor sings about his "greatest delight," a rope maker's daughter who betrayed him when he sailed away. She tore up his letters to use as hair curlers. When he hears of this he writes a farewell to her and adds mention of her drinking and smoking habits.
AUTHOR: unknown
EARLIEST DATE: 1844
LONG DESCRIPTION: Sailor sings about his "greatest delight," a rope maker's daughter who betrayed him when he sailed away. She tore up his letters to use as hair curlers. When he hears of this he writes a farewell to her and adds mention of her drinking and smoking habits. This was often sung to the tune of "Ane Madam," a Swedish version of "Blow the Man Down."
KEYWORDS: foreignlanguage sailor courting rejection farewell hair drink
FOUND IN: Sweden
REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 216-219, "Rosabella Fredolin" (2 texts, English & Swedish, 1 tune)
Hugill-SongsOfTheSea, p. 104, "Rosabella Fredolin" (2 texts, Swedish and English, 1 tune)
CROSS-REFERENCES:
cf. "Ane Madam" (tune)
NOTES [27 words]: Hugill-ShantiesFromTheSevenSeas took this from Sang under Segel (1935) where the compiler (Sternvall) says that it came from a seaman's song-book dated 1844. - SL
Last updated in version 5.0
File: Hugi216

Rosaleen Bawn
DESCRIPTION: The singer wishes Rosaleen Bawn to come away with him. He tells how the May moon is the perfect time to escape. He tells her she will soon forget her home, and that he will make her happy and, apparently, rich
AUTHOR: unknown
EARLIEST DATE: 1925 (Sam Henry collection)
KEYWORDS: love courting nightvisit elopement
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H63, p. 247, "Rosaleen Bawn" (1 text, 1 tune)
Roud #13337
NOTES [47 words]: It is by no means clear, from the song, whether the singer is rich, is handing the girl a line, or is just given to hyperbole. Sam Henry reports that the singer was courting the daughter of his employer, and had nothing to offer her. This doesn't really seem to suit the song. - RBW
File: HHH063

Rosalie the Prairie Flower
DESCRIPTION: "On the distant prairie, where the heather wild In its quiet beauty lived and smil'd,"
beautiful Rosalie lives in a little cottage. "But the summer faded, and a chilly blast O'er that happy
cottage swept." She dies and is carried to heaven in a white robe

AUTHOR: Music: "G. F. Wurzel" (George F. Root) (See NOTES for the words)
EARLIEST DATE: 1855 (source: Mudcat notes)
KEYWORDS: death beauty home
FOUND IN: US(SE)
REFERENCES (3 citations):
Root-StoryOfAMusicalLife-GeorgeFRoot, pp. 237-239, "Rosalie, The Prairie Flower" (1 text, 1
tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 717, "Rosalie, the Prairie Flower" (1
fragment, 1 tune)
Wolf-AmericanSongSheets, #2032, p. 137, "Rosalie the Prairie Flower" (6 references)
Roud #4460

BROADSIDES:

"Rosalie, the Prairie Flower" (John C. Schreiber & Son, Macon and
Savannah, N.D.)

SAME TUNE:
"Lonely Round the Portals" (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the
American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 40)

NOTES [645 words]: George F. Root sometimes used the pseudonym "Wurzel" because "Wurzel"
is German for "Root." He wrote in his autobiography, "I saw at once that mine must be the 'people's
song,' still, I am ashamed to say, I shared the feeling that was around me in regard to that grade of
music [i.e. that it was beneath him]. When Stephen C. Foster's wonderful melodies (as I now see
them) began to appear, and the famous Christy's Minstrels began to make them known, I 'took a
hand in' and wrote a few, but put 'G. Friedrich Wurzel' (the Germen for Root) to them instead of my
own name. 'Hazel Dell' and "Rosalie, the Prairie Flower' were the best known of those so written"
(Root, p. 83).
The lack of a "name" composer didn't hurt the song's sales; Finson, p. 87, says that "Rosalie" sold
more than a hundred thousand copies.
The authorship of the words is a bit of a conundrum. Several sources, including Wikipedia, say that
they are by Frances Jane "Fanny" Crosby. Yet I haven't seen this on any of the early sheet music
or broadsides. Crosby did supply the lyrics for another Root hit, "There's Music in the Air." But
Root's own sheet music of "Rosalie," on p. 237, lists only "Wurzel (G. F. R.)." The earliest sheet
music I've found says "Poetry and Music by Wurzel" -- but the next one I've found, published by
Richardson (which says it is sung by the Christy Minstrels), says it was "COMPOSED by Wurzel,
not "WRITTEN and composed by Wurzel." Crosby is not mentioned on either. Indeed, I've never
seen a broadside or early sheet music copy that mentions her name.
Nor does Root refer to Crosby when he describes the composition of the song. According to Root,
p. 110, Nathan Richardson was trying to start a line of popular sheet music. Root gives the story on
p. 111: "So the question came up between [Richardson and his brother] of getting something to
publish that the people would buy. In this dilemma my friend came to me and asked if I would write
him six songs. I laughed at him a little, but was very happy to do it, my three-years' engagement
with [publishers] Wm. Hall & Son being just out. The songs were finished during vacation, and we
tried them over at Willow Farm in manuscript. There were six of us, and I said, 'Let us choose from
these six songs the one that we think will become most popular. The oldest shall choose first, then
then the next shall choose from the remainder, then the next, and so on down to the youngest.' The
youngest was my sister Fanny, then a young girl, and when the choice came to her the only song
left unchosen was 'Rosalie, the Prairie Flower.'
"When I took the songs to my friend he said he would prefer to buy them outright. What would I
take for the 'lot'? There was a bit of sarcasm in the last word. 'Well,' I replied, 'as you propose a
wholesale instead of a retail transaction, you shall have the 'lot' at wholesale prices, which will be
one hundred dollars apiece -- six hundred dollars for all.' He laughed at the idea.... The idea of
paying such a sum for these little things could not be thought of. 'Very well,' I said, 'Give me the
usual royalty; that will suit me quite as well.' This was agreed to, and when he had paid me in
royalties nearly three thousand dollars for 'Rosalie' alone, he concluded that six hundred for the 'lot'
would not have been an unreasonable price.
Thus it doesn't sound as if Root thought Crosby had much to do with the piece! But on the other
hand, on p. 112 he refers to writing words for his tunes, and says that at first it was hard. Note that
this is after he said he wrote "Rosalie."
Spaeth, p. 127, seems also to give sole credit to Root.
Curiously, "The Hazel Dell," the second song Root listed as a well-known piece by Wurzel, is also credited to Crosby on her Wikipedia page! For background on possible author Fanny Crosby van Alstyne, see the notes to "A Few More Marchings Weary." - RBW

Bibliography

- Root: George F. Root, The Story of a Musical Life, 1891; I use the 1970(?) Da Capo reprint

Last updated in version 6.0
File: Wo2E2032

Rosalind's Complaint

DESCRIPTION: "On the bank of a river so deep," "faithfullest" Rosalind mourns the loss of "most fickle ... Damon her lover." Having seduced her, "his flame from that moment expir'd" and he has "gone, to deceive some fresh nymph"

AUTHOR: Baker (source: Struthers)
EARLIEST DATE: 1782 (_The Charmer_, according to Lyle-Andrew-CrawfurdsCollectionVolume1); possibly 1729 (Watts, according to Chappell)
KEYWORDS: grief courting love seduction sex virginity rejection
FOUND IN: Britain(Scotland(Bord))
REFERENCES (2 citations):
Lyle-Andrew-CrawfurdsCollectionVolume1 6, "Fair Rosalind" (1 text)
ADDITIONAL: John Struthers, The Harp of Caledonia (Glasgow, 1821 ("Digitized by Google")), Vol. I, pp. 197-198, "Rosalind's Complaint"
Roud #3852
CROSS-REFERENCES:
cf. "Grim King of the Ghosts" (tune, per Struthers)
SAME TUNE:
Grim King of the Ghosts (Chappell/Wooldridge-OldEnglishPopularMusic II, pp. 129-130)
NOTES [123 words]: Lyle-Andrew-CrawfurdsCollectionVolume1, p. xxxv: "6 Fair Rosalind is part of a song of seven eight-line stanzas beginning 'On the bank of a river so deep' which appears in the second volume of a song-book called _The Charmer_ (Edinburgh 1782 pp. 73-74)." Chappell [W. Chappell, Popular Music of the Olden Time (London, n.d. [1859 per Internet Archive]), Vol II, p. 493], discussing the tune "Grim King of the Ghosts" says the tune was "also printed in Watts' _Musical Miscellany_, i. 126 (1729) to a song entitled "Rosalind's Comp-laint," commencing, "On the bank of a river so deep." Both Lyle-Andrew-CrawfurdsCollectionVolume1 and Chappell seem to be referring to the text quoted by Struthers and used as the source for the description. - BS

Last updated in version 2.6
File: LyCr106

Rosamund Clifford

DESCRIPTION: King Henry II loves Rosamund Clifford, and constructs a bower at Woodstock to guard her from Queen Eleanor's jealousy. The King and Rosamund talk at length. He departs for the wars. Queen Eleanor poisons Rosamund

AUTHOR: Thomas Deloney? (Bodleian attribution for the broadsides)
EARLIEST DATE: 1765 (Percy) (Broadside registered 1656)
KEYWORDS: love separation death poison royalty
HISTORICAL REFERENCES:
1154-1189 - Reign of Henry II
1176 - Death of Rosamund Clifford
FOUND IN:
REFERENCES (4 citations):
Percy/Wheatley-ReliquesOfAncientEnglishPoetry II, pp. 154-164, "Fair Rosamund" (1 text)
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 253-259, "Fair Rosamond" (1 text)
Olson-BroadsideBalladIndex, ZN2820, "When as King Henry rul'd this Land/"; cf. Olson-BroadsideBalladIndex, ZN2442, "Sweet youthful charming ladies fair"
cf. Chappell/Wooldridge-OldEnglishPopularMusic I, pp. 163-164, "Rosamund" (1 text, 1 tune)
Roud #3729
BROADSIDES:
CROSS-REFERENCES:
cf. "Queen Eleanor's Confession" [Child 156] (subject)
cf. "Fair Rosamond" (subject)
cf. "Flying Fame" (tune, per Bodleian broadsides)
SAME TUNE:
When Anne, a Princess of renown/The Glorius Warriour (Olson-BroadsideBalladIndex ZN2817)
NOTES [468 words]: Roud lumps "Fair Rosamond (I)" and "Rosamund Clifford." They are obviously about the same story, but I consider them distinct; the story was famous enough to attract many writers -- indeed, there seem to be other Rosamond poems that appear in popular music collections. I have lumped all these others here, except for "Fair Rosamund," on the grounds that few can be demonstrated to be traditional.
The versions listed above seem to fall into two families; the Percy text goes with the broadside "When as King Henry Ruled this Land"; Chappell's version is a "Sweet Youthful Charming Ladies Fair" type of text.
There are traditional elements to the songs, however, as the folk accounts do not match the actual facts. This possibly justifies their inclusion here.
The facts are these: Henry II truly did marry Eleanor of Aquitaine, and he truly did have an affair with Rosamund Clifford. Rosamund appears to have been the true love of Henry's life. Beyond this, all is conjecture. We do not have dates for Rosamund's romance with Henry, and the evidence conflicts. Geoffrey, Bishop of Lincoln is said to have been their (second) son, born in 1159. But this conflicts with other evidence about Henry's amours. Also, Henry was still busily having children by Eleanor at that time. The last child of Henry and Eleanor was the future King John, born 1166/67. Henry was still a relatively young man of about 34, while Eleanor was about 45 and probably incapable of bearing further children.
Rosamund was the daughter of Walter FitzPonce, who took the surname Clifford upon gaining the title of Clifford Castle (by marriage) some time before 1138. The date of Rosamund's birth is uncertain. She died around 1176 or 1177, but the death was the result of natural causes -- and she was living as a nun at the time! Indeed, by the 1170s, Henry had Eleanor under virtual house arrest; even had she wanted to, she probably could not have arranged Rosamund's death. For more on this, see the notes to "Queen Eleanor's Confession" [Child 156]; there is also some material in "Fair Rosamund."
Ritson and others attribute the text of this that begins "When as King Henry ruled this land" to Thomas Deloney, but several pieces with some traditional elements have been attributed to Deloney, so I have marked the matter as uncertain. - RBW
Last updated in version 5.3
File: Perc2154

Rose Blanche, La (The White Rose)

DESCRIPTION: French: "Par un matin je me suis leve (x2), Plus mantin que ma tante (x2)." The singer enters a garden and is picking white roses when her lover approaches. She falls and
"breaks her ankle." The "doctor" tells her to bathe it in water and white roses

**AUTHOR:** unknown

**EARLIEST DATE:** 1960

**KEYWORDS:** love, flowers, courting, injury, foreign language

**FOUND IN:** Canada

**REFERENCES** (1 citation):

*Fowke/Mills/Blume-Canada's Story In Song*, pp. 118-119, "La Rose Blanche" (1 text, 1 tune)

**File:** FMB118

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**Rose Bud Blooms But Once, The**

**DESCRIPTION:** "I was a little girl with long curly hair" when her mother warned that "the little rose bud a-blooming there It will soon fade away." A miller's boy gets her pregnant and leaves. When her daughter grows up, she will warn her that beauty blooms just once

**AUTHOR:** unknown

**EARLIEST DATE:** 2001 (HCargillFamily)

**KEYWORDS:** love, courting, beauty, bastard, abandonment, children, warning

**FOUND IN:** US(Ap)

**RECORDINGS:**

*Sara Brown and Margaret Tyler, "The Rose Bud Blooms But Once"* (on HCargillFamily)

**File:** RcRBBB0

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**Rose Connooley [Laws F6]**

**DESCRIPTION:** The singer kills Rose by drugging her (with "burglar's wine"), stabbing her, and throwing her in the river. He commits the crime on his father's assurance that "money would set [him] free," but the assurance was false; he is to be hanged

**AUTHOR:** unknown

**EARLIEST DATE:** 1917 (Cox)

**KEYWORDS:** homicide, drugs, river, execution, wine

**FOUND IN:** US(Ap,SE)

**REFERENCES** (15 citations):

*Laws F6, "Rose Connooley"*

*Warner-Traditional American Folk Songs From Anne And Frank Warner Coll* 110, "Rose Connally" (1 text, 1 tune)

*Brown/Belden/Hudson-Frank C Brown Collection NC Folklore* 2 249, "Rose Connally" (1 text plus excerpts from 1 more)

*Brown/Schinhan-Frank C Brown Collection NC Folklore* 4 67, "Rose Connally" (3 excerpts, 3 tunes)

*Burton/Manning-East Tennessee State Collection Vol 2*, pp. 38-39, "Down in the Willow Garden" (1 text, 1 tune)

*Lomax/Lomax-FolkSong USA* 83, "Down in the Willow Garden" (1 text, 1 tune)

*Lomax-Folk Songs Of North America* 137, "Rose Connelly" (1 text, 1 tune)

*Cox-Folk Songs South* 91, "Rose Connoley" (2 texts)

*Bush-FSofCentralWestVirginiaVol 3*, pp. 63-65, "Rose Conoley" (1 text, 1 tune)

*Bush-FSofCentralWestVirginiaVol 5*, pp. 48-49, "Down in the Willow Garden" (1 text, 1 tune, which he suspects derives from a recorded version)

*Roberts-SangBranch Settlers, #19, "Willow Garden"* (1 text, 1 tune)

*Darling-New American Songster, pp. 202-203, "Willow Garden"* (1 text)

*Silber/Silber-Folksingers Wordbook, p. 223, "Down In The Willow Garden"* (1 text)

*DT (311), WLLWGRDN*

**ADDITIONAL:** James P. Leary, Compiler and Annotator, _Wisconsin Folklore_ University of Wisconsin Press, 2009, article "Kentucky Folksong in Northern Wisconsin" by Asher E. Treat, p. 237, "My Father Has Often Told Me" (1 text, 1 tune, sung by Maud Jacobs and Pearl Jacobs Borusky)

*Roud #446*

**RECORDINGS:**

*Texas Gladden with Hobart Smith, "Down in the Willow Garden"* (Disc 6081, 1940s; on USTGladden01)


*Charlie Higgins, Wade Ward & Dave Poe, "Willow Garden"* [instrumental] (on LomaxCD1702)
NOTES [258 words]: Almost every version of this song contains a crux: Just *what* did the killer
cause Rose to drink? Burglar's wine? Burgundy wine? Something else (Texas Gladden sung either
"virgin" or "Persian"; one of Cox's informants had something like "merkley").

Burgundy, although it's a common reading, frankly makes no sense. The usual tune (as sung, e.g.,
by Grayson and Gladden) calls for two syllables, not three and burgundy isn't going to knock a girl
out, either.

Problem is, the other main possibility is "burglar's wine," and no one knows what "burglar's wine" is.
But that, of course, invites correction, perhaps to "burgundy." It makes no sense to assume that
"burgundy" is original and corrected to "burglar's"; this produces a paradox. If "burglar's wine" is
meaningless, a listener is not likely to hear the song as to make nonsense (it might happen once,
but not several times, and Cox and Grayson show "burglar's wine" to be widespread). So if
"burglar's wine" does exist, then it could be an original reading, but it is unlikely to be a derived
reading.

Thus I do not doubt that "burglar's wine" is the earliest extant reading in the tradition. It may even
be original; I seem to recall reading somewhere that it was a drugged wine. But I can't find the
reference.

Lyle Lofgren, who has studied the piece, proposed an emendation which makes reasonable sense:
"[Russell Bartlett's 'Dictionary of Americanisms'] gave me a candidate: 'burgaloo,' a popular pear
variety at the time, identified in the dictionary as a variant of 'virgelieu.'" - RBW

Last updated in version 6.0

File: LF06

Rose in June

DESCRIPTION: "Was down in the valleys, the valleys so deep, To pick some plain roses to keep
my love sweet, So let it come early, late or soon, I will enjoy my rose in June." "O, the roses are
red, the violets blue." "O love, I will carry the sweet milking pail."

AUTHOR: unknown
EARLIEST DATE: 1905 (Hammond collection)
KEYWORDS: love courting flowers lyric
FOUND IN: Britain(England(South))
REFERENCES (3 citations):
Copper-SongsAndSouthernBreezes, pp. 256-257, "Rose in June" (1 text, 1 tune)
Brocklebank/Kindersley-DorsetBookOfFolkSongs, p. 27, "My Rose in June" (1 text, 1 tune)
Karpeles-TheCrystalSpring 54, "The Rose in June, or Let it be Early, Late or Soon" (1 text, 1 tune)
Roud #1202
File: CoSB256

Rose In June (II), The

DESCRIPTION: Captain Davidson, his wife and crew pray before sailing. After a storm all vessels
but his, Rose in June, return. On board the wreck Davidson leads the crew in prayer. He and his
mate are washed off the wreck but the rest of the crew is saved.

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: death drowning fishing sea ship storm wreck Scotland religious wife
HISTORICAL REFERENCES:
Dec 17, 1872 - The fishing lugger Rose in June sinks in a gale at Elie Harbour, Fife, Scotland. The
captain Andrew Davidson and mate John Allen drown. (source: Guigné)
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 315-319, "The Rose in June" (1 text, 1
tune)
Roud #25337
RECORDINGS:
**Rose in the Garden (III)**

DESCRIPTION: "There's a rose in the garden for you, fair man, There's a rose in the garden for you, fair maid, There's a rose in the garden, pluck it if you can, Be sure you don't choose a false-hearted one. It's a bargain, it's a bargain for you, fair man...."

AUTHOR: unknown

EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)

KEYWORDS: playparty flowers love

FOUND IN: US(NE)

REFERENCES (1 citation):

Newell-GamesAndSongsOfAmericanChildren, #45, "Rose in the Garden" (1 text plus fragments)

CROSS-REFERENCES:

cf. "Sailing in the Boat" (lyrics)

NOTES [29 words]: Newell-GamesAndSongsOfAmericanChildren considers this to be close to "Sailing in the Boat," but it appears to me that they are two songs fused rather than one that split. - RBW

Last updated in version 3.3

File: Newe045

**Rose o' Dundee**

DESCRIPTION: "Early one Monday morning as I walked Dundee street," the singer meets a beautiful girl whom he labels the Rose o' Dundee. He offers to watch over her. She says she has another man. The other man, a sailor, appears, and sailor and girl live happily

AUTHOR: unknown

EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)

KEYWORDS: love courting beauty sailor rejection

FOUND IN:

REFERENCES (1 citation):

Gatherer-SongsAndBalladsOfDundee 64, "Rose o’ Dundee" (1 text, 1 tune)

Roud #V4975

NOTES [57 words]: Gatherer-SongsAndBalladsOfDundee puts this to the tune that old war horse "Vilikens and his Dinah (William and Dinah)" [Laws M31A/B], which clearly fits but is not listed as the original tune. But several lines in the song are more reminiscent of "Willie Archer (The Banks of the Bann)"; if there was an original tune, I suspect that was it. - RBW

Last updated in version 4.5

File: Gath064

**Rose of Alabama, The**

DESCRIPTION: "Away from Mississippi's vale, With my old hat there for a sail, I crossed upon a cotton bale To Rose of Alabama." The singer courts Rose. His banjo falls into the stream. "And every night... To hunt my banjo for an hour... I meet... my flower."

AUTHOR: Words: Silas S. Steele

EARLIEST DATE: 1846

KEYWORDS: music courting love trick river

FOUND IN: US

REFERENCES (4 citations):

Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 326-327, "The Rose of Alabama" (1 text)

Scott-TheBalladOfAmerica, pp. 214-215, "The Rose of Alabama" (1 text, 1 tune)

Heart-Songs, pp. 218-219, "The Rose of Alabama" (1 text, 1 tune)

Wolf-AmericanSongSheets, #2035, p. 137, "The Rose of Alabama" (1 reference)

Roud #21417

File: SBoA214
Rose of Allandale, The

DESCRIPTION: "The sky was clear, the morn was fair, Not a breath came over the sea When Mary left her highland home And wandered forth with me." The singer recounts his travels and hardships, noting that the love of Mary, the Rose of Allandale, helped him through.

AUTHOR: Sidney Nelson and Charles Jefferys (source: Gogan)

EARLIEST DATE: 1843 (Whitelaw-BookOfScottishSong)

KEYWORDS: love travel

FOUND IN:

REFERENCES (4 citations):
- Whitelaw-BookOfScottishSong, p. 17, "The Rose of Allendale" (1 text)
- Huntington-SongsTheWhalemenSang, pp. 257-260, "The Rose of Allendale" (1 text, 1 tune); also p. 260, "(Mary's Cot)" (1 text, with the first verse belonging here though the rest is from "Adieu Sweet Lovely Nancy")
- Wolf-AmericanSongSheets, #2036, p. 137, "The Rose of Allendale" (3 references)
- DT, ALANDAL *

Roud #1218

BROADSIDES:

ALTERNATE TITLES:
- Sweet Rose of Allendale
- Sweet Rose of Allendale

NOTES [41 words]: Robert Gogan, 130 Great Irish Ballads (third edition, Music Ireland, 2004), p. 128, is the source for the statement that this is by Nelson and Jefferys. I don't trust that too far, since he seems to think this patently Scottish song is Irish. - RBW

Last updated in version 3.5

File: SWMS257

Rose of Ardee, The

DESCRIPTION: When the singer came to this country he fell in love with Mary and would have married her. He curses the weaver who stole her. He will take his week's wages to the alehouse.

AUTHOR: unknown

EARLIEST DATE: before 1821 (broadside, Bodleian 2806 c.17(366))

KEYWORDS: courting infidelity travel drink nonballad

FOUND IN: Britain(England(South)) US(MA)

REFERENCES (4 citations):
- Thompson-APioneerSongster 35, "The Rose of Ardee" (1 text)
- Forget-Me-Not-Songster, p. 219, "The Rose of Ardee" (1 text)


Roud #2816

BROADSIDES:
- Bodleian, 2806 c.17(366), "Rose of Ardee" ("When first to this country a stranger I came," G. Thompson (Liverpool), 1789-1820; also Firth b.26(484)[some words illegible], Johnson Ballads fol. 25, Firth b.25(83), 2806 c.17(365), 2806 b.11(113), Harding B 11(3331), Harding B 11(104), Harding B 11(9483), Firth b.25(269), Harding B 11(103), Harding B 11(363), Harding B 25(1655), Harding B 25(1660), Harding B 11(2944), "[The] Rose of Ardee"
- LOCsinging, as112020, "Rose of Ardee," L. Deming (Boston), no date
- VonWalthour, CD Drive>r>r(17), "Rose of Ardee" ("When first to this country a stranger I came"), L. Deming (Boston), no date

NOTES [119 words]: Broadsides LOCsinging as112020 and VonWalthour CDDrive>r>r(17) appear to be the same edition.

Is the commonplace "When first to this country a stranger I came," and its many close variants, to be taken to indicate immigration or seasonal work? The Thompson-APioneerSongster and Bodleian 2806 c.17(366) versions have the rejected young man planning a summer soldier tour: "I'll away to the army for months two or three." More reasonably, the LOCsinging text has "I'm bound to the city for months two or three" and then he can travel. Perhaps on the side of immigration is
Rose of Britain's Isle, The [Laws N16]
DESCRIPTION: Jane falls in love with a servant, who is then sent to sea. She follows him in disguise and is wounded in battle. Her secret having been revealed, her lover marries her. They return home to find her father willing to forgive
AUTHOR: unknown
EARLIEST DATE: 1883 (Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia)
KEYWORDS: exile cross-dressing sea marriage father
FOUND IN: Canada(Mar,Newf)
REFERENCES (8 citations):
Laws N16, "The Rose of Britain's Isle"
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 29, "The Rose of Britain's Isle" (1 text, 1 tune)
Karpeles-FolkSongsFromNewfoundland 50, "The Rose of Britain's Isle" (1 text, 1 tune)
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, pp. 61-63, "The Rose of Britain's Isle" (1 text)
Creighton-SongsAndBalladsFromNovaScotia 48, "Rose of Britain's Isle" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 37, "The Rose of Britain's Isle" (1 text)
Manny/Wilson-SongsOfMiramichi 90, "The Rose of Britain's Isle" (1 text, 1 tune)
DT 447, ROSEBRIT
Roud #1796
File: LN16

Rose of England, The [Child 166]
DESCRIPTION: A rose springs up in England, but is rooted up by a boar. The rose returns via Milford Haven, gathers his forces, wins the field, becomes king, and receives great praise.
AUTHOR: unknown
EARLIEST DATE: before 1750 (Percy folio)
KEYWORDS: royalty rebellion flowers political
HISTORICAL REFERENCES:
1485 - Death of Richard III. Accession of Henry VII
FOUND IN: US(NE)
REFERENCES (7 citations):
Child 166, "The Rose of England" (1 text)
Hales/Furnival-BishopPercysFolioManuscript, volume III, pp. 187-194, "The rose of Englande" (1 text)
Flanders/Onley-BalladsMigrantInNewEngland, p. 91, "The Rose of England" (1 fragment, with lyrics somewhat resembling Child's but so short that it may not be the same song)
Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 149-150, "The Rose of England" (1 text, the same fragment as Flanders/Onley-BalladsMigrantInNewEngland)
Brown/Robbins-IndexOfMiddleEnglishVerse, #3720
DigitalIndexOfMiddleEnglishVerse #5919
Roud #4001
NOTES [1638 words]: According to David C. Fowler, A Literary History of the Popular Ballad, Duke University Press, 1968, p. 158 n. 25, this is one of eighteen ballads in the Child collection found only in the Percy Folio. Flanders and Olney obviously disagree, but I am far from confident that the Flanders/Onley-BalladsMigrantInNewEngland text is the same song -- and if it is, that it was not learned from one of the print editions of the Percy Folio.
E. K. Chambers, English Literature at the Close of the Middle Ages, Oxford, 1945, 1947, p. 164, says that "The Rose of England, at least by title, [is] in Fletcher's Monsieur Thomas of about 1616." It is obviously possible that that is this ballad -- but once again I doubt it. This is largely a propaganda piece to justify the Tudor usurpation, and by 1616, with the Stuarts on the throne, that
was hardly an issue any more. If the title were more specific ("Henry, the Tudor Rose" or some such), the probability would be higher -- but "The Rose of England" is too generic and could apply to many people other than Henry Tudor. Indeed, almost anyone taken off the street would be more rose-like than Henry VII.

To tell the history of the Wars of the Roses in less than thirty thousand words is impossible (especially since it involves the story of Richard III, who is perhaps the most controversial figure in all of human history), but here goes anyway:

In 1399, King Richard II was deposed (with good reason; he was an inept despot). The throne, however, did not pass to his heir (his great-grand-nephew, a Mortimer) but to his cousin Henry IV. This was acceptable as long as Henry IV and his son Henry V were alive. But in 1422, just after he had been declared heir to the kingdom of France, Henry V died, leaving as his only heir a nine month old boy, Henry VI.

Without a strong king, England soon lost control of France (the last possessions outside Calais were lost by 1453). To make matters worse, Henry VI was feeble-minded, and was married to a tremendously ambitious queen, Margaret of Anjou. Their inept government descended into chaos when Henry went mad.

Eventually a civil war arose between Henry's partisans and the partisans of Richard Duke of York (the legitimate heir of Richard II). Richard of York probably didn't really want the throne, but when Margaret had him killed, Richard's son Edward had no choice but to seize power (1461). It took Edward (IV) ten years to gain a firm grip on power (it is probably not coincidence that Edward gained firm control in 1471, when his brother Richard turned 18. Richard was Edward's chief support in the last years of his reign). Edward reigned for another twelve peaceful years. Then disaster struck. Edward died young in 1483, leaving as his heir a twelve year old boy (Edward V) who was in the hands of a rapacious faction. When a rumor arose that Edward V was illegitimate, Richard seized the throne. (The fact that his seizure cost a couple of people their heads should not conceal the fact that it was arguably legal and undoubtedly the best thing for England.)

The Lancastrian faction (which had earlier supported Henry VI) managed to find a new candidate for the throne in Henry Tudor, a semi-illegitimate descendent of Henry IV's father John of Gaunt. By a minor miracle, Henry defeated Richard III at the Battle of Bosworth in 1485 and became king as Henry VII. (Despite the song, it should be noted that Richard III was far more legitimate than Henry VII, was probably a better soldier, gave every evidence of being a decent man when politics wasn't involved, and based on contemporary accounts was *not* deformed although what is thought to be his corpse does show a spinal condition. Henry, by contrast, was a cheap, rather ugly coward.) To firm up his claim, Henry also had to marry Edward IV's daughter Elizabeth.

It is ironic to note that Henry was often proclaimed as a gift from God designated to rescue England from Richard. But Henry's arrival corresponded to the arrival of the "Sweating Sickness," which apparently killed tens of thousands of people by the time of the last known outbreak in 1551. (According to The Wordsworth Encyclopedia of Plague & Pestilence, there were outbreaks in 1485, 1507-1508, 1516-1517, 1529, and 1551). Thus the sickness was virulent just about exactly as long as there were male Tudors on the throne. No, I don't think the facts actually related. But it's something for the "divine intervention" folks to consider.)

The title "The Rose of England" came from Henry's adopted token of the red rose -- and also from the white rose that was the token of the House of York (the family of Edward IV, Richard III, and Elizabeth). Whether Henry VII was an improvement over Richard III can be debated -- but certainly he was no rose. Perhaps the best evidence of this is the company he kept: The three men most responsible for making him king were

- Henry Percy, Earl of Northumberland, who was murdered by his own people for his behavior
- Sir William Stanley, a multiple turncoat who had been spared by Richard and who saved Henry's life -- but was executed by Henry half a dozen years later for treason! (Of which more below.)
- Lord Thomas Stanley, Sir William's brother and Henry's stepfather, another turncoat whom Richard had spared. He lived to become Earl of Derby, but Henry kicked him out of his government.

The two Stanleys are the ultimately the heroes of this, and more directly of "The Battle of Bosworth Field," another piece found only in the Percy Folio, which evidently had access to some sort of Stanley Family propaganda source.

Henry's Chancellor was John Morton, Bishop of Ely, whose chief accomplishment was his ability to extort money from Henry's subjects.

All in all, a man with very unpleasant associates. The best thing that can be said for Henry VII is that he was the grandfather of Elizabeth I -- but, of course, Edward IV was Elizabeth's great-grandfather, and Richard III her great-great-uncle.

The sundry references in this song include the following:

"A crowned king... ouer England, Ireland, and France": The kings of England had claimed the
throne of France since the time of Edward III -- but in Henry VII's time, only Calais was still in
Henry's hands, and the only use Henry made of the title was to use it to extort money for "invasions" he had no intention of carrying out.
"Milford Hauen": Milford Haven, the town in Wales where Henry VII landed when he set out to
attack Richard III.
"Sir Rice ap Thomas": Rhys ap Thomas was a Welsh chieftain who brought his forces over to
Henry Tudor (in return for promises of high office).
"Erle Richmond": The closest thing Henry Tudor had to a legitimate title; his father had been
appointed Earl of Richmond by Henry VI in 1452. (Though Edward IV withdrew the title while Henry
was still a boy; see Elizabeth Jenkins, The Princes in the Tower, Coward, McCann & Geoghan,
"Sir William Stanley": As noted above, Sir William Stanley was the brother of Lord Thomas Stanley
(c. 1435-1504; second Lord Stanley and by this time first Earl of Derby), who was the third
husband of Margaret Beaufort, Henry's mother. Thomas Stanley was a member of Richard's
government, but (for obvious reasons) the Stanleys would have preferred the Tudor on the throne.
The Brothers Stanley, however, refused to show their colors; both brought forces to the Battle of
Bosworth -- and then refused to fight! A. H. Burne, The Battlefields of England (a compilation of two
volumes from the 1950s, Battlefields of England and More Battlefields of England, with a new
introduction by Robert Hardy), Pen & Sword, 2005. p. 289,, says that such a battle has never
occurred in English history: Four armies forming a square, with Richard III and Henry Tudor facing
each other and the two Stanleys taking the other two sides of the square between them. Only when
Richard ordered his charge against Henry did William Stanley intervene; his forces killed Richard
and probably saved Henry Tudor's life.
It surely says something about both William Stanley and Henry Tudor that, in 1495, Henry accused
William Stanley of treasonable support for a pretender and had him executed. Henry's only sign of
gratitute to the man who put him on the throne was to pay for Stanley's burial. (Though some
suspect that Henry went after Sir William to get his hands on his money.)
"The Erle of Oxford": John de Vere (c. 1443-1513), the (Lancastrial) Earl of Oxford, and a sort of a
"yellow dog Lancastrian": He'd support a yellow dog for king as long as it wasn't a Yorkist.
"King Richard": Richard III. The reference in the song to a boar who rooted up the rose of England
is probably an allusion to Richard's emblem of the White Boar.
The part about rooting up the Rose of England doubtless refers to the disappearance of Edward V. Shortly after being set aside as King, Edward and his brother Richard disappeared. Their fate was
and is unknown (there are a couple of skeletons that might be theirs, but Elizabeth II has refused to
allow genetic testing to find out for sure). It is likely that Richard killed them -- but even Henry VII
couldn't offer any proof of that; there are those who think he killed Edward V himself, and if those
unknown skeletons are really those of the Princes in the Tower, it's also possible that Edward V
died of dental problems. It's a mystery that simply cannot be solved.
I can't help but note the irony that a version of this says "The cryonkle will not layne [lie]" (a line
perhaps taken from "The Battle of Otterburn"), but the essence of chronicles of this period -- from
both sides! -- is that they lie for political reasons.
For additional details on Richard III's story, see the notes to "The Vicar of Bray" and especially
"The Children in the Wood (The Babes in the Woods) [Laws Q34]. - RBW
Last updated in version 5.3
File: C166

Rose of Glenfin, The
DESCRIPTION: The singer loves Molly from Magherafin, "the Rose of Glenfin." She swears she
would be his but marries another. He curses any young man "who'd shower on any woman too
much affection"; when your money's gone she'll go "with some other man's son"
AUTHOR: unknown
EARLIEST DATE: 1988 (McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)
KEYWORDS: courting infidelity marriage
FOUND IN: Ireland
REFERENCES (1 citation):
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 61, "The Rose of Glenfin" (1 text, 1
tune)
Roud #10365
CROSS-REFERENCES:
Rose of Killarney
DESCRIPTION: "Oh! promise to meet me where twilight is falling." A love lyric to the "sweetest and fairest of Erin's fair daughters, Dear rose of Killarney, Mavourneen Asthore."
AUTHOR: unknown
EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland)
KEYWORDS: love lyric nonballad
FOUND IN: Ireland Canada(Mar)
REFERENCES (2 citations):
Creighton-FolksongsFromSouthernNewBrunswick 18, "Sweet Rose of Killarney" (1 fragment, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 142, "Rose of Killarney" (1 text)
Roud #2788
NOTES [37 words]: There is another "Rose of Killarney" song, "Through Erin's green and bonny isle, From Coleraine to Killarney's waters," found e.g. in Hylands-Mammoth-Hibernian-Songster (p. 200). I have no evidence that it is traditional. - RBW
Last updated in version 6.1
File: CrSNB018

Rose of Tralee, The
DESCRIPTION: "The pale moon was rising above the green mountain." He describes his love's beauty. "Yet 'twas not her beauty alone that won me, Oh, no, 'twas the truth in her eyes Ever dawning, that made me love Mary, the Rose of Tralee."
AUTHOR: Words: C. Mordaunt Spencer/Music: Charles William Glover (1806-1863) ?
EARLIEST DATE: 1883 (Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia); originally published in London c. 1845
KEYWORDS: love lyric nonballad
FOUND IN: Ireland Canada(Mar)
REFERENCES (7 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 80, "The Rose of Tralee" (1 text)
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, pp. 100-101, "The Rose of Tralee" (1 text)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 141, "The Rose of Tralee" (1 text)
Wolf-AmericanSongSheets, #2037, p. 137, "The Rose of Tralee" (1 reference)
Hylands-Mammoth-Hibernian-Songster, p. 96, "The Rose of Tralee" (1 text)
DT, TRALEE*
ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), p. 493, "The Rose of Tralee" (1 text)
Roud #1978
BROADSIDES:
Bodleian, Harding B.11(1290), "The Rose of Tralee" ("The pale moon was rising above the green mountain"), H. Such (London), 1863-1885
LOCsSheet, sm1850 660580, "Rose of Tralee," Peters, Webb and Co. (Louisville), 1850; also sm1850 482010, "Rose of Tralee" (tune)
NOTES [248 words]: Source: Re author--"St Patricks Day--March 17, 2003" on the Eastern Illinois University site. - BS
The editors of Granger's Index to Poetry lists two possible authors, the first possibility being William Pembroke Mulchinock (1820?-1864; this claim is supported, and perhaps derived from, Hoagland)
and our listed author Spencer the second. (The latter attribution is supported by the uncredited Amsco publication *The Library of Irish Music*, which however seems to me to be a rather poor source. *Sing Out*, Volume 38, #4 [1994] lists Glover as the author, not separating the words and music; it gives Glover's dates as 1806-1863.)

Robert Gogan, *130 Great Irish Ballads* (third edition, Music Ireland, 2004), p. 18, supports the attribution to Mulchinock, and notes that he was a frequent contributor to the well-known Irish journal *The Nation*. But Gogan also tells a pretty folkloric story about the song: That Mulchinock, who was from Tralee, fell in love with a local girl, Mary O'Connor, and sent him away. When he returned home, he met the funeral procession for his beloved Mary, and wrote this song in her memory. Obviously it could have happened. But what are the odds in real life? Neither proposed author wrote anything else that has shown any sign of enduring. Composer Glover also gave us "Jeanette and Jeannot."

The *Sing Out!* article reports that the song was sung by John McCormak in the 1930 movie "Song o' My Heart," which is what made the piece truly popular. - RBW

*Last updated in version 6.1*

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**Rose That All Are Praising, The**

DESCRIPTION: "The rose that all are praising Is not the rose for me; Too many eyes are gazing Upon that costly tree"; he prefers another rose. Similarly, he prefers a bird other than the bird that sings sweetly, and a gem that kings do not covet

AUTHOR: unknown

EARLIEST DATE: 1847 (Journal of the Cortes)

KEYWORDS: flowers bird love

FOUND IN: US(Ap)

REFERENCES (2 citations):
- Huntington-TheGam-MoreSongsWhalemenSang, pp. 279-280, "The Rose That All Are Praising" (1 text, 1 tune)
- Boette-SingaHipsyDoodle, p. 138, "The Rose That All Are Praising" (1 text, 1 tune)

Roud #27316

File: HGam279

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**Rose the Red and White Lily [Child 103]**

DESCRIPTION: Rose and Lily are each loved by a son of their cruel stepmother, who attempts to part them. The girls disguise themselves as boys and go into service with their erstwhile loves. After much adventure they are revealed and reunited, each couple marrying.

AUTHOR: unknown

EARLIEST DATE: 1783/1799 (Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland)

KEYWORDS: love stepmother separation disguise cross-dressing reunion marriage

FOUND IN: Britain(England,Scotland)

REFERENCES (7 citations):
- Child 103, "Rose the Red and White Lily" (3 texts)
- Bronson 103, "Rose the Red and White Lily" (2 versions)
- Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 76-89, "Rose the Red & White Lily" (2 parallel texts plus a photo of the badly-transcribed tune; also a reconstructed tune on p. 262)
- Greig/Duncan1 162, "Rose the Red and White Lily" (1 text)
- Quiller-Couch-OxfordBookOfBallads 55, "Rose the Red and White Lily" (1 text)
- Buchan-ABookOfScottishBallads 21, "Rose the Red and White Lily" (1 text, 1 tune in appendix) {Bronson's #1}
- Whitelaw-BookOfScottishBallads, pp. 127-130, "Rose the Red and White Lily"; pp. 130-133, "Rose the Red and White Lillie"; pp. 133-134, "The Wedding of Robin Hood and Little John" (3 texts)

Roud #3335

NOTES [93 words]: David C. Fowler, *A Literary History of the Popular Ballad*, Duke University Press, 1968, pp. 303-304, regards this as a Robin Hood ballad, a reworking of "Robin Hood and Maid Marian" [Child 150]. He doesn't have much company in that assessment, although it is true that Anna Gordon Brown's version was not taken down until after Ritson published his book on Robin Hood, making "Maid Marian" (a very minor Robin Hood ballad featuring a character not
found elsewhere and not known to have been found in tradition prior to Ritson's publication) widely known. - RBW

Last updated in version 5.2
File: C103

**Rosebud in June**

DESCRIPTION: "Here the rosebuds in June and the violets are blowing, The small birds they whistle on every green bough." Singer celebrates joys of spring, dancing on the green, and sheepshearing. The song may describe the cycle of the seasons.

AUTHOR: unknown
EARLIEST DATE: 1840
KEYWORDS: ritual dancing nonballad sheep
FOUND IN: Britain(England)
REFERENCES (4 citations):
  - Sharp-OneHundredEnglishFolksongs 93, "It's a Rosebud in June" (1 text, 1 tune)
  - Karpeles-TheCrystalSpring 90, "It's a Rosebud in June" (1 text, 1 tune)
  - Palmer-EnglishCountrySongbook, #11, "The Rosebuds in June" (1 text, 1 tune)
  - DT, ROSEBUDJ*
  - Roud #812

ALTERNATE TITLES:
- Here's the Rosebud in June
- Rosebud in June

NOTES [61 words]: This song, a simple pastoral on its face, has ritual overtones. Note the chorus: "We'll pipe and we'll sing, Love/We'll dance in a ring, Love/When each lad takes his lass/All on the green grass/And the lads and the lasses to sheep-shearing go." Ring-dancing was characteristic of rituals in pre-Christian Europe. Other verses have hints of sympathetic magic as well. -PJS

Last updated in version 5.0
File: ShH93

**Rosedale Waters (The Skeptic's Daughter)**

DESCRIPTION: The skeptic's daughter sets out to refute the Christians. She is instead converted. Her father orders her to reject the faith. She refuses his order, and is cast from his home. But soon her parents come to her, begging her to return and convert them

AUTHOR: Music: F. T. Alexander?
EARLIEST DATE: 1897 (manuscript known to Randolph)
KEYWORDS: religious rejection separation help father children
FOUND IN: US(SE,So)
REFERENCES (3 citations):
  - Randolph 601, "The Skeptic's Daughter" (1 text plus an excerpt, 2 tunes)
  - Randolph/Cohen-OzarkFolksongs-Abridged, pp. 418-422, "The Skeptic's Daughter" (1 text, 1 tune -- Randolph's 601A)
  - Brown/Schinhan-FrankCBrownCollectionNCFolklore4 328, "The Skeptic's Daughter (1 fragment, 1 tune); 774, "A Plea for Mercy" (1 fragment, 1 tune; the second verse goes with this although the first may be something else)
  - Roud #4644

CROSS-REFERENCES:
cf. "The Protestant Maid" (subject: religious conversion) and references there

ALTERNATE TITLES:
- Rosedale Shores

NOTES [28 words]: This piece may have been used by Holy Rollers to try to convert souls, but all I can say is that its utter banality would be likely to convert me the other way.... - RBW

Last updated in version 4.1
File: R601

**Rosemary Lane [Laws K43]**

DESCRIPTION: A sailor meets a girl at an inn, and induces her to go to bed with him. In the
morning he gives her gold and says, "If it's a boy, he will (fight for the king/be a sailor); if a girl, she will wear a gold ring."

AUTHOR: unknown

EARLIEST DATE: 1904 (Reeves/Sharp-TheIdiomOfThePeople)

KEYWORDS: seduction separation clothes floating verses

FOUND IN: Australia US (Ap, MA, MW, NE, SE, So, SW) Canada (Queb) Britain (England, Scotland (Aber))

REFERENCES (28 citations):
Laws K43, "Home, Dearie, Home (Bell-Bottom Trousers)"
Greig/FolkSongInBuchan-FolkSongOfTheNorthEast #135, pp. 1-2, "Hame, Dearie, Hame" (1 text)
Greig/Duncan 1057, "Hame, Dearie, Hame" (10 texts, 11 tunes)
Greig/Duncan 1429, "When I Was a Servant in Old Aberdeen" (2 texts, 2 tunes)
Reeves/Sharp-TheldiromOfThePeople 81, "Rosemary Lane" (3 texts)
Reeves-TheEverlastingCircle 112, "Rosemary Lane" (1 text)
Gardham-EastRidingSongster 25, "Bell-Bottom Trousers" (1 text, 1 tune)
Tawney-GreyFunnellLines-RoyalNavy, pp. 126-127, "Bell-bottom Trousers" (1 text, which may have been deliberately coarsened)

Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #51, "Rosemary Lane" (1 text, 1 tune)
Randolph/Legman-RollMelnYourArms I, pp. 81-88, "Bell Bottom Trousers" (6 texts, 1 tune)
Cray-EroticMuse, pp. 72-75, "Bell Bottom Trousers" (3 texts, 1 tune)
Brophy/Partridge-TommiesSongsAndSlang, pp. 68-69, "Never Trust a Sailor" (1 text)
Hopkins-SongsFromTheFrontAndRead, p. 138, "Bell-Bottom Trousers" (1 text, 1 tune)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 34, "The Boy Child" (1 short text, which Laws calls a "ribald fragment.") Fragment it is, with only two of the regular verses, including "If it be a girl...." But I suspect the other two verses are a mixture from another, heavily bawdy, song, which we might title something like "eleven inches in"
Ohrlin-HellBoundTrain 72, "Button Willow Tree" (1 text, 1 tune, with a cowpuncher as the visiting man!)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, 165 "Jack, the Sailor Boy" (1 text)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 195-198, "Bell Bottom Trousers" (1 text, 1 tune)
Beck-FolkloreOfMaine, pp. 183-184, "Home, Dearie, Home" (1 text, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 43, "Rosemary Lane" (1 text, 1 tune)
Silber/Silber-FolkSingersWordbook, p. 166, "Bell-Bottomed Trousers" (1 text)
Colcord-ShantiesFromTheSevenSeas, p. 498, "Home, Dearie, Home" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, p. 498, "Home, Dearie, Home" (1 text, 1 tune) [AbEd, p. 366]
Shay-AmericanSeaSongsAndChanteys, pp. 146, "Bell-Bottom Trousers" (1 text; this follows a text and tune of "Home, Dearie, Home," i.e. "Ambletown," plus a stanza of Henley's adaption and an alternate chorus)
Palmer-OxfordBookOfSeaSongs 83, "The Servant of Rosemary Lane" (1 text, 1 tune)
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 144-146, "The Waitress and the Sailor" (1 text, 1 tune, which seems to have been updated for the twentieth century but is still clearly this song)
Fuld-BookOfWorldFamousMusic, p. 139, "Bell Bottom Trousers"
NorthCarolinaFolkloreJournal, Andra Joy Hamilton, "A Garland of Ballads from Caldwell County", Vol. 3, No. 1 (Jul 1955), p. 5, "At Home, My Lassie" (1 fragment, 1 tune, so short that it might be "Ambletown" or "Rosemary Lane" [Laws K43] or any other member of the family; there is no seduction, just the "Home... in your ain country" and the "If it be a boy" stanzas); Vol. 3, No. 2 (Dec 1955), p. 19, contains an "Additional Note" on the song but no additional text)
DT 319, BELLBTTM* HOMEBOYS* RASPLANE RASPLAN2* ROSELANE*
Roud #269

RECORDINGS:
Anne Briggs, "Rosemary Lane" (on Briggs1, Briggs3, Briggs4)
Liam Clancy, "Home Boys Home" (on IRLClancy01)
Jerry Colonna, "Bell Bottom Trousers" (Capitol 204, 1945)
Chris Willett, "Once I Was a Servant" (on Voice11)

BROADSIDES:
Bodleian, Johnson Ballads 624, "The Servant of Rosemary Lane" ("When I was a servant in Rosemary-lane"), J. Jennings (London), 1790-1840; also Harding B 15(279a), Harding B 11(4221), "The Servant of Rosemary Lane"; Bodleian, Harding B 17(130a), "Home, Dear Home" (with the "Home, Dear Home" chorus, several verses of this, and perhaps a rewritten ending)

CROSS-REFERENCES:
cf. "When I Was Young (Don't Never Trust a Sailor)" (plot, floating lyrics)
cf. "Ambletown" (floating lyrics, theme)
cf. "Pretty Little Miss" [Laws P18] (theme)
cf. "A North Country Maid"
cf. "Hame, Hame, Hame" (structure and some lines)
cf. "Fat'll Mak a Bonny Lassie Blythe an' Glad" (tune, per Greig/Duncan5) and references there

ALTERNATE TITLES:
Oak and the Ash, The
Drury Lane
Raspberry Lane
Once When I Was a Servant
Old Aberdeen

NOTES [853 words]: The history of this song is extremely complex and obscure. The extended family is listed in the Index under three titles: "Rosemary Lane," "Ambletown," and "When I Was Young (Don't Never Trust a Sailor)." However, these may represent as many as five songs, or perhaps only a single one.

The three basic plots are as follows:
* "Rosemary Lane" (a title selected because, unlike Laws's title "Home, Dearie, Home," it is unique to this version) is a British ballad of a servant who is seduced and then abandoned by a sailor. It exists under many titles, e.g. "Bell-Bottomed Trousers."
* "When I Was Young" has the same plot but in a very reduced form; what matters is not the method of the seduction but simply that it happens. This song frequently has a bawdier feel. It ends with a warning, "Don't ever trust (a sailor) an inch above the knee."
* "Ambletown" (another title chosen because it is unambiguous) involves a sailor who learns from a letter that he is a father, and desperately wants to return home to see the child.

The greatest difficulty concerns the relationship between "Rosemary Lane" and "Ambletown." In plot, they are quite distinct. A comparison of the lyrics, however, shows that as much as half the material in "Ambletown" occurs also in "Rosemary Lane" (which is longer, seemingly older, and much more common). As many as three stanzas regularly "cross": "If it be a boy, he will fight for the king"; "And it's home, dearie, home"; and "The oak and the ash and the bonnie birchen tree." (The latter two may be derived from yet another song, "A North Country Maid").

It should also be noted that "Ambletown" could function as an ending to "Rosemary Lane," particularly if the warning about not trusting a sailor is not the original ending. This has not, however, been observed in tradition.

Extensive examination of the texts of the songs could not finally resolve the question. The Ballad Index Board is tentatively of the opinion that "Rosemary Lane" and "Ambletown" now are separate songs, which have cross-fertilized heavily but remain distinct. It is quite possible, however, that one (probably "Ambletown") is an offshoot of the other, with a new (clean) plot built around the same verses.

In addition, "Rosemary Lane" has undergone extensive evolution "after" the cross-fertilization stage. Our guess is that it began with a relatively "clean" broadside of seduction (now seemingly lost). This likely contained the "If it be a boy" stanza, but probably not the others. Tradition then mixes in the other common stanzas, and set to work on the song, producing both clean and bawdy versions. - RBW, DGE, PJS

An addendum: Don Duncan brings to my attention the poem "O Falmouth Is a Fine Town," by William E. Henley (1878), which has the following first verse:

O Falmouth is a fine town with ships in the bay,
And I wish from my heart it's there I was to-day;
I wish from my heart I was far away from here,
Sitting in my parlor and talking to my dear.
For it's home, dearie home--it's home I want to be.
Our topsails are hoisted, and we'll away to sea.
O the oak and the ash and the bonnie birken tree,
They're all growing green in the old countrie.

Henley admitted that part of the song, including the chorus, was old. Duncan speculates that "Falmouth..." is the rewrite of "Rosemary Lane" we postulated above. This seems quite possible -- but if so, then Henley's poem has gone into oral tradition itself, and experienced a great deal of folk processing. Thus, the essential outline we described above seems to be accurate.

Just in case that weren't complicated enough, Allan Cunningham produced a poem, "Hame, Hame, Hame," which once again used some of the same lyrics: "Hame, hame, hame, hame, fain wad I be, O hame, hame, hame, to my ain countrie!" The rest, though, seems simply a hymn to home, "When
the flower is in the bud, and the lead is on the tree, The lark shall sing me hame to my ain countrie...." For this text, see, the entry on "Hame, Hame, Hame."
The reference to "Rosemary Lane" is particularly interesting. "Rosemary" of course stood for remembrance in flower symbolism (cf. Binney, p. 86, who of course quotes Ophelia's "There's rosemary, that's for remembrance," plus some other evidence), which is very fitting in this context. But Cordingly, p. 7, notes that at one time the actual street had some significance to sailors. A brothel owner named Damaris Page was active in the 1650s and 1660s: "She had one on the Ratcliffe Highway that catered to ordinary seamen and dockworkers, and she also managed one on Rosemary Lane for naval officers and those who could afford the prices of the classier prostitutes."
Weinreb/Hibbert, p. 657, say that Rosemary Lane was once "an infamous street market for old clothes and frippery, familiarly known as RAG FAIR. It was run by Jews and supplied by itinerant collectors who gathered discarded or stolen clothes and rags. It was open every day and frequented mainly by local inhabitants." They do not mention either lodging houses or prostitution. The lane was eliminated from the map in 1850 when it became Royal Mint Street. - RBW

Bibliography

- Cordingly: David Cordingly, Women Sailors and Sailors' Women, Random House, 2001 (I use the undated, but later, paperback edition)

Last updated in version 6.1
File: LK43

Roses are Red
DESCRIPTION: "Roses are red, violets are blue, (sugar/honey/gillyflower) is sweet and so are you."
AUTHOR: unknown
EARLIEST DATE: 1784 (Gammer Gurton's Garland)
KEYWORDS: nonballad flowers
FOUND IN: US(Ap)
REFERENCES (3 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 458, "The rose is red, the violet blue" (1 text)
Henry-SongsSungInTheSouthernAppalachians, p. 238, (no title) (1 short text: "Roses red, violets blue, cucumbers green and so are you"); p. 243 (no title) (1 short text)
Carey-MarylandFolkloreAndFolklife, p. 81, "(no title)" (2 short texts, "Roses are red, violets are blue, A face like yours Belongs in the zoo"; "Roses are red, violets are black, You’d look better with a knife in your back")
NOTES [94 words]: Although this is widely known (i.e. even I heard it in youth), except for Henry, I have seen no evidence that it is a song and not simply a rhyme. The Opie version is a gift song for Easter; I have not seen this elsewhere (nor seen any other version which mentions the gillyflower). It certainly has inspired parodies -- e.g. Peter and Iona Opie, I Saw Esau: Traditional Rhymes of Youth, #146, offers "Roses are red, Violets are blue, The shorter the skirt, The better the view" and "Roses are red, Cabbages are green, If my face is funny, Yours is a scream." - RBW

Last updated in version 3.8
File: MHAp238A

Rosewater Bee, The
DESCRIPTION: "The Rosewater Bee is a dandy, I can't help but watch as he flies; He is steering straight for your brain, boys." The newspaper "is loaded with lies" the that Farmers' Alliance and the Independent party will fight; they will drive the bees from the hive
AUTHOR: Words; John King
EARLIEST DATE: 1891 (Farmer's Alliance, February 14, 1891 edition, according to Welsch-NebraskaPioneerLore)
KEYWORDS: political farming
Rosey Apple Lemon and Pear

DESCRIPTION: Singing came of courting. "(Mary Wilson), fresh and fair, A bunch of roses she shall wear, Gold and silver by her side, I know who is her bride." "Rose, apple, lemon, or pear." "Take her by the lily-white hand."

AUTHOR: unknown

EARLIEST DATE: 1877 (Mason, _Nursery Rhymes and Country Songs_, according to Opie/Opie-TheSingingGame)

KEYWORDS: playparty courting

FOUND IN: Britain(England,Scotland(Aber))

REFERENCES (6 citations):
Greig/Duncan8 1579, "Orange Blossom" (2 texts, 1 tune)
Opie/Opie-TheSingingGame 33, "Rosy Apple" (2 texts)
Montgomerie/Montgomerie-ScottishNurseryRhymes 71, "Singing Game (1 text)
ADDITIONAL: Edwin Sidney Hartland, editor, County Folk-Lore. Gloucestershire (Gloucester, 1892 ("Digitized by Google")), #6 p. 64, ("Golden apple, lemon and a pear") (1 text)
Walter de la Mare, _Come Hither_, revised edition, 1928; #41, "Rosy Apple, Lemon or Pear" (1 text)
Roy Palmer, _Ripest Apples_, The Big Apple Association, 1996, p. 12, "Rosy Apple" (1 text, 1 tune)

Roud #6492

CROSS-REFERENCES:
cf. "The Wind Blows High" (tune, per Greig/Duncan8)

NOTES [60 words]: Some of the versions of this, such as the Montgomeries', appear to have mixed with "Weevily Wheat" or one of its relatives. With pieces like this, it's hard to tell. Palmer links this to the legend of Saint Dorothea, a martyred virgin whose iconography included a basket of apples and flower. I can't see that that has anything to do with the song, though. - RBW

Last updated in version 3.7

File: MSNR071

Rosie

DESCRIPTION: "Be my woman, gall, I'll / be your man. Every Sunday's dollar / in your hand. Stick to the promise, gall, 'at / you made me. Weren't gonna marry till-a / I go free. Well Rosie / oh Lord gal, When she walk she reel and / rock behind..."

AUTHOR: unknown

EARLIEST DATE: 1934

KEYWORDS: prisoner love abandonment

FOUND IN: US(So)

REFERENCES (2 citations):
Courlander-NegroFolkMusic, p. 107, (no title) (1 text); pp. 262-263, "Rosie" (1 tune, partial text)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 62-65, "Rosie" (1 text, 1 tune, probably composite)

Roud #15507

File: CNFM107A
Rosie Anderson

DESCRIPTION: Rosie marries Hay Marshall, but soon attracts the attention of Lord Elgin. Elgin dances with Rosie and takes her home. After more wantonness on her part, Marshall divorces Rosie. She is left to lament her fate (and court a soldier or become a prostitute)

AUTHOR: unknown
EARLIEST DATE: 1869 (Logan-APedlarsPack)
KEYWORDS: marriage adultery nobility betrayal
FOUND IN: Britain(Scotland(Aber))
REFERENCES (8 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 184-187, "Rosey Anderson" (1 text, 1 tune)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, p. 173, "Hie Marshall" (1 fragment, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #127, pp. 1-2, "Rosie Anderson" (1 text)
Greig/Duncan7 1462, "Rosie Anderson" (12 texts plus a single verse on p. 529, 10 tunes)
Ord-BothySongsAndBallads, pp. 91-92, "Rosey Anderson" (1 text)
Logan-APedlarsPack, pp. 392-395, "Rosey Anderson" (1 text)

DT, ROSANDER
ADDITIONAL: W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1876 (downloadable pdf by University of Edinburgh, 2007)), Vol I, p. 220, ("Hay Marshall was as brave a lord") (1 tune) [first and last verse only; the rest, writes Christie, "is not suited for this Work."]
ST Log392 (Full)
Roud #2169
BROADSIDES:
Murray, Mu23-y1:010, "Rosy Anderson," unknown (Glasgow), no date
CROSS-REFERENCES:
cf. "Peggy and the Soldier (The Lame Soldier)" [Laws P13] (plot)
cf. "The Brewer Laddie" (plot)
cf. "Tamiston" (theme: seduction by Lord Elgin)
ALTERNATE TITLES:
Hay Marshall

NOTES [90 words]: Logan-APedlarsPack has many details about the facts behind this ballad (though providing few dates). Rosie reportedly married Thomas Hay Marshall at the age of 16, urged on more by her parents than her own desires. The divorce was rather more messy than the ballad shows, as Marshall had neglected his wife. Sadly, the affair ended with Rosie walking the streets of London.

The Lord Elgin mentioned in this ballad is also the one who walked off with the Grecian marbles. All in all, not the sort of person I'd want to let into the house. - RBW

Last updated in version 4.2
File: Log392

Rosie Belle Teeneau, The

DESCRIPTION: In habitant dialect. The Rosie Belle Teeneau is manned by Jean Baptiste DuChene and family, and sails the Great Lakes. On one trip, they carry a cargo of gunpowder without knowing what it is. It, and DuChene, are blown up. Sailors are warned of explosives

AUTHOR: unknown (published by William Edward Baubie)
EARLIEST DATE: 1917 (Baubie, French Canadian Verse)
KEYWORDS: humorous sailor ship death
FOUND IN:
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 158-160, "Legend of hte Rosie Belle Teeneau" (1 text)
Roud #19882
CROSS-REFERENCES:
cf. "De Scow Jean La Plante" (main character)

NOTES [111 words]: That this is a legend, and not fact, is obvious from the fact that gunpowder is not itself explosive; it "burns", and must be primed. No such events are described in the song. It is not clear to me that this poem/song is traditional. Walton's version is from print, and there is no mention of having heard even a portion of it from tradition. But the notes imply that the legend of DuChene and the gunpowder is traditional -- indeed, there is another poem about him, "'De Scow
Jean La Plante," which involves a different boat and a different voyage but has a "Captain Batteece" and ends with the boat blowing up. This probably isn't folk song. It may be folk tale. - RBW
Last updated in version 5.0
File: WGM158

Rosie Nell
DESCRIPTION: "How oft I dream of childhood days, Of tricks we used to play.... I'd rather be with Rosie Nell, a-swinging in the lane." But then "Aunt Jemima Brown" introduces Rosie to another fellow. The singer warns men against getting too involved with women
AUTHOR: Charles Carroll Sawyer (source: Browne-AlabamaFolkLyric)
EARLIEST DATE: 1868 (The Champaign Charlie and Coal Oil Tommy Songster)
KEYWORDS: courting infidelity warning
FOUND IN: US(Ap,MW,So)
REFERENCES (7 citations):
Fuson-BalladsOfTheKentuckyHighlands, p. 99, "Rosy Nell" (1 text)
Sandburg-TheAmericanSongbag, pp. 114-116, "Rosie Nell" (1 text, 1 tune)
Randolph 871, "Swinging in the Lane" (1 text, 1 tune)
Stout-FolkloreFromIowa 57, pp. 75-76, "Rosie Nell" (2 texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 683, "Childhood Days" (1 short text, 1 tune, probably this); 789 "Singing in the Lane" (1 short text, 1 tune, again, probably this)
Browne-AlabamaFolkLyric 37, "Swinging in the Lane" (1 tet plus 2 excerpts and mention of 3 more; 2 tunes)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 482, "Rosie Nell" (source notes only)
ST San114 (Partial)
Roud #2870
RECORDINGS:
Walter "Kid" Smith & Norman Woodlief with Posey Rorer, "I'd Rather Be with Rosy Nell" (Gennett 6858/Challenge 431, 1929)
The Virginia Dandies [alternate name for Walter "Kid" Smith & The Carolina Buddies], "Rosy Nell" (Crown, unissued, 1931)
File: San114

Rosie, Darling Rosie
DESCRIPTION: "Rosie, darling Rosie, Ha ha Rosie (x2)" "Way down yonder in Baltimore, Ha ha Rosie, Need no carpet on my floor." "Grab your partner and follow me..." "Some folks say preachers won't steal..." "Stop right still and study yourself..."
AUTHOR: unknown
EARLIEST DATE: 1950 (recording, children of Brown's Chapel School)
KEYWORDS: playparty courting nonballad
FOUND IN: US(SE)
REFERENCES (2 citations):
Courlander-NegroFolkMusic, pp. 155-156, "(Rosie Darling Rosie)" (1 text, 1 tune)
ADDITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, pp. 539-540, "Rosie Darling Rosie" (1 text, 1 tune)
Roud #11008
RECORDINGS:
Children of Brown's Chapel School, "Rosie, Darling Rosie" (on NFMAla6, RingGames1)
CROSS-REFERENCES:
cf. "Coney Isle" (floating lyrics)
cf. "Some Folks Say that a Preacher Won't Steal" (lyrics)
NOTES [27 words]: Lyrics from this song made their way into the folk-revival version of "Rocky Road (Green Green)," but they don't share lyrics in their traditional versions. - PJS
Last updated in version 3.5
File: CNFM155
Rosin Box, The

DESCRIPTION: A tinker comes to solder among the ladies with "his soldering-iron tool." An old woman asks that he solder her bones. "A country chap" takes the tinker's daughter but she is rescued. If a woman had been honest, she'd have "a baby belonging to me"

AUTHOR: unknown
EARLIEST DATE: 1967 (recording, Johnny Reilly)
KEYWORDS: sex tinker
FOUND IN: Ireland
Roud #2501
RECORDINGS:
Johnny Reilly, "The Rosin Box" (on Voice07)
ALTERNATE TITLES:
Rozzin Box
NOTES [61 words]: I won't pretend to understand how "the tinker he was nasty and was looking for a swap When up steps a country chap took his daughter in a truck" ties into the rest of this. On the other hand the sexual coding seems clear in the chorus "with his rosin box and itchy pole, his hammer, knife and spoon, And his napper-tipper handstick and his soldering iron tool." - BS
File: RcRozBox

Rosin the Beau

DESCRIPTION: "Old Rosin," who has travelled the whole country/world, is preparing to depart from this life. He hopes that future generations will emulate him, and asks to be remembered (usually with alcohol). Details vary widely

AUTHOR: unknown
EARLIEST DATE: 1838 (sheet music published by Osbourn of Philadelphia)
KEYWORDS: drink death party burial
FOUND IN: Britain(England(South),Scotland(Aber)) US(MA,Ro,SE,So,SW) Ireland
REFERENCES (22 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 255-258, "Old Rosin the Beau" (2 texts)
Randolph 846, "Old Rosin the Bow" (2 short texts plus a fragment, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 386-387, "Old Rosin the Bow" (1 text, 1 tune -- Randolph's 846A)
Browne-AlabamaFolkLyric 158, "Old Rosin the Beau" (1 text, 1 tune)
Warner-TraditionalAmericanFolksongsFromAnneAndFrankWarnerColl 159, "Old Rosin the Beau" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 32, "Old Rosin the Beau" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 32, "Rosin the Beau" (3 tunes plus textual excerpts)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 64, "Old Rosin the Beau" (1 text)
Hudson-FolksongsOfMississippi 77, pp. 203-205, "Rosin the Bow" (2 texts)
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 171-175, "Old Rosin the Beau" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 5, "Old Rosin the Beau" (1 text, 1 tune)
Greig/Duncan3 698, "Rosen the Beau" (1 text, 2 tunes)
Williams-FolkSongsOfTheUpperThames, pp. 93-94, "Rosin the Beau" (1 text) (also Williams-Wiltshire-WSRO Wt 508)
Kennedy-FolksongsOfBritainAndIreland 281, "Rosin the Beau" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H698, p. 51, "Old Rosin the Bow" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1728, p. 116, "Old Rosin the Beau" (2 references)
Spaeth-ReadEmAndWeep, pp. 37-39, "Old Rosin, the Beau" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 100, pp.209-211, "Rosin the Bow" (1 text)
Forget-Me-Not-Songster, p224, "Rosen the Bow" (1 text)
Silber/Silber-FolksingersWordbook, p. 202, "Old Rosin The Beau" (1 text)
NorthCarolinaFolkloreJournal, Kern Lunsford, "Help Needed on 'Rosin the Bow,'" Vol. XX, No. 3 (Aug 1972), p. 119, "Rosin the Bow" (1 text)
DT, ROSINBOW*
Roud #1192
RECORDINGS:
The Clancy Brothers and Tommy Makem, "Rosin the Bow" (on IRClancyMakem01)
A. L. Lloyd, "Rosin the Beau" (on Lloyd12)

BROADSIDES:
LOCSinging, as110360, "Old Rosin the Beau," J. Andrews (New York), 1853-1859; also sb40517a,
"Old Rosin the Beau"

CROSS-REFERENCES:
cf. "Acres of Clams (The Old Settler's Song)" (tune)
cf. "Lincoln and Liberty" (tune)
cf. "Sherman's March to the Sea" (tune)
cf. "Henry Clay Songs" (tune)
cf. "The Men of the West" (tune)
cf. "Straight-Out Democrat" (tune)
cf. "A Hayseed Like Me" (tune)
cf. "Tippecanoe" (tune)
cf. "He's the Man for Me" (tune)
cf. "Liberty Ball" (tune)
cf. "Here's to the Army and Navy" (tune)

SAME TUNE:
Acres of Clams (The Old Settler's Song) (File: LxU055)
Lincoln and Liberty (File: San167)
Sherman's March to the Sea (File: SBoA248)
Just Tread on the Tail of Me Coat (File: R474)
Straight-Out Democrat (File: SRW043)
The Men of the West (File: PGa030)
A Hayseed Like Me (File: Grnw060)
He's the Man for Me (File: RcHtMfM)
Liberty Ball (File: TPS060)
Here's to the Army and Navy (File: DalC211)
The Song of the Trap (File: AnSt079)
Tippecanoe (File: Be3397)
Old Hal o' the West (Spaeth-ReadEmAndWeep, pp. 39-40; cf. "Henry Clay Songs," File: SRW039)
Tippecanoe (File: Be3397)
Old Tippecanoe III ("Ye Vanits of wide Pennsylvania") (Harrison campaign song) (A. B. Norton, _Songs of the People in the Log Cabin Days of Old Tippecanoe_, p. 6)
Have You Heard the Good News (Harrison campaign song) (A. B. Norton, _Songs of the People in the Log Cabin Days of Old Tippecanoe_, p. 33)
Song ("Come all ye young men of Missouri") (Harrison campaign song) (A. B. Norton, _Songs of the People in the Log Cabin Days of Old Tippecanoe_, A. B. Norton & Co., 1888 (available on Google Books), p. 100)
Little Vanny ("You can't make a song to Van Buren") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 287)
Song of the 1001 ("'Twas down by the foot of Mount Aetna") (Robert E. Gard and L. G. Sorden, _Wisconsin Lore: Antics and Anecdotes of Wisconsin People and Places_, Wisconsin House, 1962, p. 290, [no title]. The 1001 was said to be an organization which "made hoaxing the sole raison d'etre of their brotherhood.")
The Liberty Pole ("America's Bird has alighted") (Wolf-AmericanSongSheets p. 86)
My Girl with the Calico Dress ("A fig for your upper-ten girls") (Wolf-AmericanSongSheets p. 103)
The Red, White & Blue ("Come all ye good whigs of old '40") (Wolf-AmericanSongSheets p. 133)
Ye Jolly Young Lads of Ohio ("Ye jolly younh lads of Ohio, And all ye sick Jackson men too")
Democratic Ode ("November election is coming, To arms, all true Democrats, rise") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 315)
The Agrarian Ball ("COme all you true friends of the Nation, Attend to humanity's call") (Foner, p. 48)

NOTES [106 words]: Although this song is only moderately popular, and has been heavily folk processed, songs which have borrowed its tune were very common, particularly in the nineteenth century (see, e.g. "Acres of Clams," "Lincoln and Liberty").

Cohen cites Dichter and Shapiro to the effect that sheet music of this song (author not listed) was published in 1838. Whether this is actually the origin of the song (especially the tune) is not clear. - RBW


Roslin on the Lee

DESCRIPTION: Sir Simon Fraser and Sir John Comyn led "ten thousand hielan' laddies Drest in their tartan plaidies." "For one hour and a quarter There was a bloody slaughter Till the English cried for quarter And in confusion flee"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan1)
KEYWORDS: battle England Scotland
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan1 111, "Roslin on the Lee" (1 text, 1 tune)
Roud #5785

ALTERNATE TITLES:
The Battle of Roslin

NOTES [205 words]: Bodleian, 2806 c.11(109) ["Performer: Simpson, MacGregor"], "Roslin on the Lee" ("Just leave your tittle tattle"), The Poet's Box (Glasgow), 1849-1880 appears to be this ballad but could not be downloaded to be verified.

Greig/Duncan1: "This Scottish victory over an English force took place at Roslin, south of Edinburgh, on 24 February 1303."

For some background on Scotland's rebellion against Edward I see "Scots Wha Hae (Bruce Before Bannockburn)." - BS

This is one of those cases where folklore significantly exaggerates. Yes, there was scattered opposition to the occupation by Edward I after the defeat of Wallace at Falkirk -- but there wasn't much. Sir Simon Fraser and John Comyn the Red were among the leaders -- but both would eventually submit to Edward I (see Magnus Magnusson, Scotland: The Story of a Nation, Atlantic Monthly Press, 2000, pp. 151-152). It was, in fact, Robert Bruce's murder of the Red Comyn which formally started his war with Edward I (Magnusson, pp. 165-166).

Roslin was little more than a skirmish, involving far fewer men than this song would imply -- and was so minor that it was not even mentioned in the first six Scottish histories I checked. Its strategic significance was nil. - RBW

Last updated in version 2.4
File: GrD1111

Rossa's Farewell to Erin

DESCRIPTION: O'Donovan Rossa, on a ship, bids "Farewell to friends of Dublin." He will return sometime. He recalls joining the Fenian Brotherhood in 1864, curses "those traitors Who did our cause betray ... Nagle, Massey, Corydon, and Talbot" and sent him to jail.

AUTHOR: unknown
EARLIEST DATE: 1939 (OLochlainn-IrishStreetBallads); c.1865 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: exile rebellion prison pardon Ireland patriotic
HISTORICAL REFERENCES:
Jan 5, 1871 - Jeremiah O'Donovan Rossa is freed from jail by amnesty on condition that he exile himself. He arrives in New York Jan. 19, 1871. (see Notes)

FOUND IN: Ireland

REFERENCES (3 citations):
O'Lochlainn-IrishStreetBallads 34, "Rossa's Farewell to Erin" (1 text, 1 tune)
Zimmerman-SongsOfIrishRebellion 70, "O'Donovan Rossa's Farewell to Dublin" (2 texts, 1 tune)
Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 136-137, "O'Donovan Rossa's Farewell (to Dublin)" (1 text)
ST OLoc034 (Partial)
Roud #3040

NOTES [701 words]: (Source Ireland's Own site "Jeremiah O'Donovan Rossa (1831-1915)" from George Treanor, Irish Heritage Group): Formed the Phoenix Society of Skibbereen for the fight for independence. That organization joined the Irish Republican Brotherhood (IRB), or Fenians, which formed in 1858. Rossa was arrested in 1858 for association with the Fenians, and again in 1865 after the Fenian Rising. His sentence was for writing seditious articles. He was treated badly in jail, and released in 1871 by amnesty on condition that he go into exile. In New York Rossa continued writing in support of the Fenian movement and was involved in planning bombing attacks in England. He died in the United States.

Rossa and four others -- the "Cuba Five" -- arrive in New York on January 19, 1871 on board the steamer Cuba (Source: History Cooperative site; Irish Culture and Customs site) - BS

Rossa was another of those Irishmen (like, e.g. Cathal Brugha) who changed his name to make it more "Irish"; according to Kee (p. 4), he was born Jeremiah Donovan Rossa (not O'Donovan) -- although Lyons, p. 126, has a different version: In this, he was born Jeremiah O'Donovan and added the name Rossa. Golway, p. 113, says that his father was one of those who starved to death during the potato famine (in Skibbereen, in fact, according to OxfordCompanion, p. 404).

In 1856, O'Donovan Rossa founded the Phoenix Society, a literary group devoted to resurrecting Irish culture and literature (Lyon, p. 126); and from 1863 he was one of the major forces behind the newspaper Irish People. The newspaper would be raided in 1865, resulting in O'Donovan Rossa's arrest.

In Charles Sullivan's Ireland in Poetry, p. 101, there is a poem, "The Returned Picture," credited to Mary O'Donovan Rossa (who was indeed a poet, having published Lyrical Poems in 1868). If this item is to be believed, Rossa's guards never let him see his wife, or the child still unborn when he was imprisoned, nor even let them see their picture. I cannot verify this, but it wouldn't surprise me. Not that his behavior was exactly above reproach; Golway, p. 113, says that his father was one of those who starved to death during the potato famine (in Skibbereen, in fact, according to OxfordCompanion, p. 404).

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In his life, Rossa wasn't a particularly effective figure in politics (although his writings had some influence), and he died senile in New York at the age of 84 -- but his body, shipped back to Ireland, proved a powerful rallying point for nationalists. (This even though Kee, p. 238, says that Rossa toward the end of his life inclined toward the moderate methods of John Redmond. It hadn't always been so; in the 1880s, he had organized bombings in England; OxfordCompanion, p. 404) Padraig Pearse gave his funeral elegy, and used it to call for Irish independence -- even as thousands of Irish boys were volunteering to serve in the British army.

The informers mentioned in the song are a varied lot. Corydon was a Fenian courier who worked for the headstrong Captain McCafferty, who revealed a plan to attack the Chester Castle military storehouse (Kee, p. 36). Nagle was a worker at the Irish People who was more spy than informant; he carried off correspondence coming through the paper's offices (Kee, p. 23). Thomas Talbot was a professional detective who infiltrated the Fenians under the name John Kelly (Kee, p. 25). Gordon Massey was the most important but most equivocal; it's not sure if he turned informer before or after he was taken by the British (Kee, pp. 32-33). A Crimean veteran who had gone to America and changed his name several times; he was given high seniority in the Fenian movement based on his alleged command experience, but was betrayed by Corydon (Kee, p. 39). - RBW

Bibliography

- Golway: Terry Golway, For the Cause of Liberty, Simon & Schuster, 2000
Rosy Banks of Green, The

DESCRIPTION: Josephine and Charlie, a sailor, have been in love since they were in school. Her father shoots them. Josephine, dying, is glad she is going to meet her dead mother and Charlie. They "never shall be parted on the rosy banks of green"

AUTHOR: unknown

EARLIEST DATE: 1952 (Peacock)

KEYWORDS: homicide courting love father sailor reunion

FOUND IN: Canada(Newf,Ont)

REFERENCES (3 citations):
Peacock, pp. 701-704, "The Rosy Banks of Green" (2 texts, 2 tunes)
Leach-FolkBalladsSongsOfLowerLabradorCoast 136, "Rosy Banks of Green" (1 text, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 25, "By the Rosy Banks So Green" (1 text, 1 tune)

Roud #4437

RECORDINGS:
Mrs. Clara Stevens, "The Rosy Banks of Green" (on PeacockCDROM) [one verse only]

ALTERNATE TITLES:
The Rosy Banks So Green

File: Pea701

Rother Glen

DESCRIPTION: "When I was young in youth did bloom, Where fancy led me I did roam, From town to town, and country round, And to a place named Rother Glen"

AUTHOR: unknown

EARLIEST DATE: 1891 (Kidson-TraditionalTunes)

KEYWORDS: rambling

FOUND IN: Britain(England(North))

REFERENCES (1 citation):
Kidson-TraditionalTunes, p. 93, "Rother Glen" (1 fragment, 1 tune)

Roud #1728

NOTES [12 words]: The current description is all of the Kidson-TraditionalTunes fragment. - BS

File: KiTu093

Rotherham Statutes

DESCRIPTION: "Sam Firth to Rotherham Statis [sic.] went wi' Grace through Birley Moor, Wi' Rachel Stones and Yester Dent who ne'er had been before." Vignettes from the Rotherham Hiring Fair, where all sorts of people meet and have adventures

AUTHOR: unknown

EARLIEST DATE: 1891 (articles by Kidson in the Leeds Mercury, according to Palmer)

KEYWORDS: moniker work music dancing

FOUND IN: Britain(England)

REFERENCES (1 citation):
Palmer-EnglishCountrySongbook, #111, "Rotherham Statutes" (1 text, 1 tune)

Roud #1511

File: PECS111
Rothesay-O

DESCRIPTION: "Last Hogmanay, at the Glesga Fair, there were me, mysel', and several mair, We a' gaed aff tae hae a tair And spend the nicht in Rothesay-O." And a tear it truly was, as they drank, sang, fought, slept, and were bitten by bugs in Rothesay.

AUTHOR: unknown
EARLIEST DATE: 1904 (Ford)
KEYWORDS: party drink humorous
FOUND IN: Britain(Scotland)
REFERENCES (4 citations):
  - Kennedy-FolksongsOfBritainAndIreland 282, "Rothesay-O" (1 text, 1 tune)
  - Silber/Silber-FolksingersWordbook, p. 205, "Rothesay, O" (1 text)
  - MacColl-PersonalChoice, pp. 61-62, "The day we went to Rothesay, O" (1 text, 1 tune)
DT, ROTHESAY-O*

RECORDINGS:
  - Louis Killen & Pete Seeger, "Rothesay-O" (on PeteSeeger47)
  - Davie Stewart, "Rothesay-O" (on FSB10)

CROSS-REFERENCES:
  - cf. "The Tinkler's Waddin (The Tinker's Wedding)" (tune)
  - cf. "The Day I Went to Rothesay O" (lyrics)

SAME TUNE:
  - The Tinkler's Waddin (The Tinker's Wedding) (File: RcTTWttw)

File: K282

Rothiemay

DESCRIPTION: The singer praises "bonnie Rothiemay" on the banks of the Deveron. He tells about the seasons' effects, Milltown, the churchyard and other landmarks including the "Hoose" that "shelter lent" Mary, Queen of Scots. He recalls growing up in Rothiemay.

AUTHOR: unknown
EARLIEST DATE: 1909 (Greig/Duncan3)
KEYWORDS: pride nonballad home
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
  - Greig/Duncan3 518, "Rothiemay" (1 text)

Roud #6002

NOTES [194 words]: Mary, Queen of Scots, visited Rothiemay Castle in 1562 (source: "Mary's Progresses" at Marie Stuart Society site).

Milltown of Rothiemay is about 40 miles northwest of Aberdeen. - BS

Mary's visit to Rothiemay took place on the night of 4 September, according to Rothiemay's web site (http://tinyurl.com/tbdx-Rothiemay). The date is interesting. According to Magnus Magnusson, *Scotland: The Story of a Nation*, Atlantic Monthly Press, 2000, p. 347, "In the summer of 1562 Mary went with Lord James Stewart on a campaign against the most powerful Catholic family in Scotland, the Gordons of Huntly; George Gordon, the fourth Earl of Huntley (the 'Cock of the North,' as he was called) and one-time Chancellor of Scotland, died of apoplexy after being captured in a skirmish in October."

George Gordon, it has been suggested, was the hero of "Geordie" [Child 209]. The events in "The Fire of Frendraught" [Child 196] also involved the lord of Rothiemay. At least one of the landmarks in the song, the castle of Rothiemay, was demolished in 1963. But it appears, from the town web site, that they are still proud of their history. And there were many mills there. - RBW

Last updated in version 2.4
File: GrD3518

Rotten Egg

DESCRIPTION: (Knock on the door:) "Who's there?" "The Devil." "Go back and wash your face and read the Bible." (Knocks again:) "Who's there?" "Angel." "Come in." "[I] want to buy some eggs." "What color?" (red/any color). They pick a child (egg) and ask questions
Rotten Potatoes, The

DESCRIPTION: Tenants are starving. At all costs save your corn and meal. Sell your cattle. The politicians will have a plan. The rents will be reduced. Food will be had "from Russia and Prussia and Americay." Potatoes have failed since '45. Things will improve.

AUTHOR: unknown
EARLIEST DATE: 1847 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: starvation Ireland nonballad food
FOUND IN:
REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 58, "A New Song on the Rotten Potatoes" (1 text)
CROSS-REFERENCES: cf. "Over There (I - The Praties They Grow Small)" (subject: The Potato Famines) and references there
NOTES [67 words]: Although the singer hopes for help from the politicians, a change in government actually meant that Ireland was given *less* help as the famines stretched on. The potatoes suffering from the blight didn't exactly rot. They just shrivelled away -- not that the difference made any difference. For details on the blight and its effects, see the notes to "Over There (I - The Praties They Grow Small)." - RBW

Rough Pavement

DESCRIPTION: The paved roads on the Island: "In springtime the potholes occur everywhere Oh that black roller-coaster will kill me." Mainland the roads are smooth. "My wife's not accustomed to such a smooth trip, So we pulled the car over and we followed the ditch!"

AUTHOR: Allan Rankin
EARLIEST DATE: 1982 (Ives-DriveDullCareAway-PrinceEdwardIsland)
KEYWORDS: humorous nonballad technology travel
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 221-223, 253, "Rough Pavement" (1 text, 1 tune)
Roud #13995

Rough, Rocky Road (Most Done Suffering)

DESCRIPTION: "It's a rough, rocky road, And I'm 'most done struggling/suffering (x3), I'm bound to carry my soul to the Lord. I'm bound to carry my soul to Jesus, I'm bound to carry my soul to the Lord." "My (father's/etc.) on the road, And he's 'most done...."

AUTHOR: J. C. Brown ?
EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: religious nonballad travel Jesus
FOUND IN: US(SE)
REFERENCES (4 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 86-87, "Most Done Trabelling" (1 text, 1 tune; p. 215 in the 1874 edition))
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 632, "Rough, Rocky Road" (1 text plus mention of 2 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 632, "Rough, Rocky Road" (1 tune plus a text excerpt).
Scarborough-OnTheTrailOfNegroFolkSongs, p. 25, "Most Done Ling'rin Here" (1 text, 1 tune, with a verse from "Run, Nigger, Run" plus the "If you get there before I do" floating verse and a chorus that might be this).
Roud #11832
RECORDINGS:
Alabama Sacred Harp Singers, "Rocky Road" (Columbia 15274-D, 1928; on AAFM2)
Emmett Brand, "Most Done Traveling (Rocky Road)" (on MuSouth06)
Fisk University Jubilee Singers, "Most Done Travelling" (Columbia A2901, 1920)
Tuskegee Institute Singers, "Most Done Travelling (sic)" (Victor 18447, 1918)
ALTERNATE TITLES:
Most Done Suffering
File: Br3632

Round About the Punchbowl
DESCRIPTION: "Round about the punchbowl," "First time never to fall," "Second time catching time," "Third time kissing time"
AUTHOR: unknown
EARLIEST DATE: 1898 (Gomme)
KEYWORDS: nonballad drink playparty
FOUND IN: Britain(Scotland(Aber)) Ireland
REFERENCES (3 citations):
Greig/Duncan8 1594, "Round About the Maypole" (1 text)
Leyden-BelfastCityOfSong 21, "Round About the Punchbowl" (2 texts)
Opie/Opie-TheSingingGame 51, "Round About the Punch Bowl" (3 texts)
Roud #12974
NOTES [66 words]: Leyden-BelfastCityOfSong describes the ring game for this song. Leyden's second version, "collected by Clara M Patterson at Ballymiscaw Primary School in the 1890s," adds floating lines "Rings on her fingers and bells on her toes" [see "Banbury Cross"] and "Up the heathery mountain and down the rushy glen We dare not go a-hunting for Conor and his men" [see, for example, "Shane Crossagh"]. BS
Last updated in version 2.6
File: Leyd021

Round and Round the Garden
DESCRIPTION: "Round and round the garden, Like a teddy bear, One step, two step, Tickle you under there."
AUTHOR: unknown
EARLIEST DATE: 1975 (Opie/Opie-OxfordDictionaryOfNurseryRhymes); the Opies note that the mention of a teddy bear requires a date after 1903
KEYWORDS: animal playparty nonballad
FOUND IN:
REFERENCES (2 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 177, "Round and Round the Garden" (1 text)
Dolby-OrangesAndLemons, p. 163, "Round and Round the Garden" (1 text)
File: 002177

Round and Round the Old Oak Tree
DESCRIPTION: Round the old oak tree, "I love the girls and the girls love me"
AUTHOR: unknown
EARLIEST DATE: 1985 (Opie/Opie-TheSingingGame)
KEYWORDS: playparty love
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame, p. 48, ("Round and round the old oak tree") (1 text)
Round Apples
DESCRIPTION: Poor Annie "with a knife in her hand, You dare not touch her, or else she'll go mad" (or be hanged). Her cheeks are like snow. She's dying. Wash her with milk, dress her in silk, write her name "with gold pen and ink"
AUTHOR: unknown
EARLIEST DATE: 1901 (Maclagan)
KEYWORDS: death play party clothes
FOUND IN: Britain(England(Lond),Scotland(High)) Canada( Ont)
REFERENCES (4 citations):
Opie/Opie-TheSingingGame 55, "Round Apples" (1 text, 1 tune)
JournalOfAmericanFolklore, F.W. Waugh, "Canadian Folk-Lore from Ontario," Vol. XXXI, No. 119 (Jan 1918), #649 p. 57 ("Round apples, round apples, by night and by day") (1 text)
ADDITIONAL: Robert Craig Maclagan, The Games and Diversions of Argyleshire (London, 1901 ("Digitized by Google")), pp. 85-86, "Round Apples" (1 text)
Roy Palmer, _Ripest Apples_, The Big Apple Association, 1996, pp. 26-27, "Round Apples" (1 text, 1 tune)
Roud #13180
File: OpGa055

Round Cape Horn
DESCRIPTION: "I asked a maiden by my side, Who sighed and looked at me forlorn, 'Where is your heart?' She quick replied, "Round Cape Horn."" The singer warns boys to behave or he'll tell their fathers; they say he must go around the horn. One was born there
AUTHOR: unknown
EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)
KEYWORDS: travel separation sailor father
FOUND IN: US(MA)
REFERENCES (1 citation):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, p. 195, "Round Cape Horn" (1 short text)
Roud #6606
File: TNY195

Round It Up a Heap It Up
DESCRIPTION: Corn-husking song, "Round it up a heap it up a Round it up a corn, A joog-a-loa." "De big owl hoot and cry for his mate, My honey, my love! Oh, don't stay long, oh, don't stay late... It ain't so fur to de goodbye gate."
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: food work
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 201, "Round It Up a Heap It Up" (1 text, plus a "Juba" fragment)
NOTES [30 words]: The full stanza ("De big owl hoot....") is reported to come from Harris's Uncle Remus and His Friends. The relationship between that text and the traditional song is not clear. - RBW
File: Br3201

Round River Drive
DESCRIPTION: Recitation; multiple stories of Paul Bunyan
AUTHOR: original probably by James McGillivray; re-versified by Douglas Malloch
EARLIEST DATE: 1910 (Detroit Evening News, according to Beck-TheyKnewPaulBunyan and
Round Rye Bay for More

DESCRIPTION: "We'll go round Rye Bay for more, my tars, Round Rye Bay for more" South of the buoy at Rye Bay the singer lost his trawl where "Old Crusty he told me that I shouldn't stray." The singer will go back when our money's gone.

AUTHOR: unknown
EARLIEST DATE: 1976 (recording, Johnny Doughty)
KEYWORDS: nonballad shanty sailor
FOUND IN: Britain(England(Lond))
Roud #8095
RECORDINGS:
Johnny Doughty, "Round Rye Bay for More" (on Voice02)
NOTES [40 words]: On Voice02 Johnny Doughty sings the verse beginning "South of the buoy down Rye Bay way" as a parody of, and to the tune of, "South of the Border Down Mexico Way," by Jimmy Kennedy and Michael Carr, recorded by Frank Sinatra in the 1950's. - BS
File: RcRRBfM

Round the Bay of Mexico

DESCRIPTION: "Round the Bay of Mexico, Way, oh Susiana, Mexico is the place that I belong in...." The singer tells of courting girls "two at a time" and having them love him "because I don't tell everything that I know." He heads off to the fishing ground

AUTHOR: unknown
EARLIEST DATE: 1935 (field recording, Henry Lundy & David Pryor)
KEYWORDS: sailor courting
FOUND IN: West Indies(Bahamas)
REFERENCES (2 citations):
Lomax/Lomax-OurSingingCountry, pp. 88-89, "Round the Bay of Mexico" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 83, "Round the Bay of Mexico (Bay of Mexico)" (1 text)
Roud #207
RECORDINGS:
Henry Lundy & David Pryor, "Round the Bay of Mexico" (AAFS 512 B2, 1935; on LC05, LomaxCD1822-2)
CROSS-REFERENCES:
cf. "Cape Cod Girls" (lyrics)
Round the Corn Sally

DESCRIPTION: "Five can't catch me and ten can't hold me, Ho, round the corn, Sally, Round the corn, round the corn, round the corn, Sally! Ho, ho, ho, round...." "Here's your ingle-quarter and here's your count-aquila." "I can bank, ginny bank, ginny bank the weaver."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: nonballad money

FOUND IN: US

REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 68, "Round the Corn, Sally" (1 text, 1 tune)
Roud #12025

NOTES [35 words]: Allen/Ware/Garrison-SlaveSongsUnitedStates can make little of the text of this, and I can't say I blame them -- but might that last verse have somehow floated in from the chorus of "Jenny Dang the Weaver"? - RBW

Last updated in version 2.4

File: AWG068A

Round the Corner, Sally

DESCRIPTION: Short-haul or halyard shanty. "Round the corner we will go, round the corner Sally." Verses refer to women or places where women may be found.

AUTHOR: unknown

EARLIEST DATE: 1914 (Sharp-EnglishFolkChanteys)

KEYWORDS: shanty sailor whore

FOUND IN: Britain US

REFERENCES (4 citations):
Colcord-SongsOfAmericanSailormen, p. 45, "Round the Corner" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 389-390, "Round the Corner, Sally" (2 texts, 1 tune)
[AbEd, pp. 297-298]
Sharp-EnglishFolkChanteys, XLII, p. 47, "Round the Corner, Sally" (1 text, 1 tune)
DT, RNDCORNR*

Roud #4697

NOTES [101 words]: According to Hugill-ShantiesFromTheSevenSeas "round-the-corner-sallies" are at least loose women and often full-fledged prostitutes. - SL

Dana's Two Years Before the Mast lists a song "Round the Corner" as a favorite shanty in his sailing days. If it is this piece, it would provide an Earliest Date for the song -- but Colcord-SongsOfAmericanSailormen notes that there is no reason to identity them. Indeed, she seems to think them distinct -- but her reason is that this song is "almost too slight" to have merited mention. This would be a stronger argument if her text didn't look rather bowdlerized. - RBW

File: Hugi1389

Round the Rugged Rocks

DESCRIPTION: Tongue-twister. "Around the rugged rocks the ragged rascal ran." Or, "Robert Rutter dreamed a dream, He dreamt he saw a raging bear, Rush from the rugged rocks, And around the rugged rocks, The ragged rascal ran."

AUTHOR: unknown

EARLIEST DATE: 2012 (Dolby-OrangesAndLemons)

KEYWORDS: wordplay animal dream
Rounding the Horn

DESCRIPTION: Sailor describes hard trip around Cape Horn (in the frigate "Amphitrite"), and the pleasures (mostly female) of shore-leave in Chile. The singer says that Spanish girls are superior to (English) women, who have no enthusiasm and steal your clothes

AUTHOR: unknown
EARLIEST DATE: 1879 (Journal of the Andrew Hicks)
KEYWORDS: travel sea ship shore drink sailor whore clothes theft
FOUND IN: Britain(England(North))
REFERENCES (7 citations):
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 90, "Rounding the Horn" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H539, pp. 97-98, "The Girls of Valparaiso" (1 text, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 163-164, "The Chile Girls" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, pp. 177-178, "The Girls Around Cape Horn" (1 text, 1 tune)
Palmer-OxfordBookOfSeaSongs 127, "Rounding the Horn" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp. 131-132, "The Gals Around Cape Horn" (1 text, 1 tune)
DT, RNDHORN* RNDHORN2
Roud #4706
RECORDINGS:
Ewan MacColl and Peggy Seeger, "Round Cape Horn" (on ENMacCollSeeger02)
CROSS-REFERENCES:
cf "The Painful Plough" (tune)
cf. "Come All You Worthy Christian Men" (tune)
cf. "Van Dieman's Land (I)" [Laws L18] (tune)
NOTES [68 words]: The brig Amphitrite was built in 1820 and engaged in South American trade. A frigate of the same name was lost in 1833 while carrying female convicts to Australia (see "The Loss of the Amphitrite"). - PJS
Roud seems to occasionally file versions of this "The Loss of the Amphitrite" [Laws K4] and vice versa. They only common element I can see is the ship name. But this seems to be primarily Roud 4076. - RBW
Last updated in version 5.1
File: VWL090

Roundup in the Spring

DESCRIPTION: A group of cowboys meet in a hotel and swap tales. An old man listens eagerly. He was a cowboy, too, and recalls the work. He concludes, "I'd like to be in Texas for the roundup in the spring."

AUTHOR: claimed by Jack C. Williams and Carl Copeland
EARLIEST DATE: 1926 (Recording, Vernon Dalhart; also Publications of the Texas Folk-Lore Society, Vol. VI); the Copeland text copyrighted 1916
KEYWORDS: cowboy age work
FOUND IN: US
REFERENCES (1 citation):
Ohrlin-HellBoundTrain 20, "Roundup in the Spring" (1 text, 1 tune)
Roud #11309
RECORDINGS:
Leon Chappelear "I'd Like to Be In Texas (For the Roundup in the Spring)" (Champion 16497, 1932; Champion 45068, c. 1935; Montgomery Ward 4950, 1936)
Vernon Dalhart "I'd Like to Be In Texas" (Vocalion 5044, 1926)
Bradley Kincaid "I'd Like to Be In Texas" (Decca 12053, n.d.)
[Asa] Martin & [James] Roberts, "The Roundup in the Spring" (Perfect 12906/Melotone 12642 [as by Asa Martin], 1933; on WhenIWas1)
File: Ohr020

Rouse, Hibernians

DESCRIPTION: "Rouse, Hibernians, from your slumbers! ... Our French brethren are at hand."
Erin's sons defeat the tyrants now. "Apostate Orange ... Sure you might know how Irish freemen
Soon would put your Orange down" "Vive la, United heroes"

AUTHOR: unknown
EARLIEST DATE: 1798 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: rebellion Ireland nonballad patriotic
HISTORICAL REFERENCES:
Aug 22, 1798 - 1100 French troops under General Humbert land at Killala Bay in County Mayo. He
would surrender on Sept. 8, and by May 23 the Mayo rising had been suppressed with some
brutality
FOUND IN:
REFERENCES (2 citations):
Zimmerman-SongsOfIrishRebellion 18, "Rouse, Hibernians" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 113, "Rouse Hibernians" (1 text)
CROSS-REFERENCES:
cf. "Viva La!" (tune)
cf. "Men of the West" (subject)
NOTES [157 words]: Zimmerman-SongsOfIrishRebellion quotes Musgrave: "This was found on the
mother of Dougherty, a United Irishman who was killed by Woollaghan at Delgany, in the county of
Wicklow in autumn 1798. She was seen to throw it out of her pocket, yet she swore she never saw
it." - BS
This is rather a curious piece, since the 1798 rebellion in Wicklow and the east was already over by
the time General Humbert made the first French landing in the west of Ireland. For details on that
event, see the notes to "Men of the West."
To this piece Hamish Henderson compares the song "Vive la Republican," collected from Bell
Robertson by Greig. The similarity is more thematic than lyric; the version printed by Henderson
has none of the ethnic/religious tension of the Irish. For discussion, see pp. 9-10 of Henderson's
the 1993 Polygon paperback edition). - RBW

Last updated in version 2.5
File: Zimm018

Rouseabouts

DESCRIPTION: "With swear and curse and oaths and worse, We sauntered to the she: We 'Ere, Sir,"
bawled, as names were called" as they set to work, "And wished the sheep were dead." The
singer describes all the work the rouseabouts are made to do

AUTHOR: Words: George Meek
EARLIEST DATE: 1952 (Meek, Station Days in Maoriland); supposedly written c. 1910; collected
1967/1968
KEYWORDS: work sheep travel hardtimes nonballad
FOUND IN: New Zealand
REFERENCES (1 citation):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 96, "Rouseabouts" (1 text, 1 tune)
File: Col2096

Rousie's Song

DESCRIPTION: "They shore them wet on Monday, And they shore them wet again; How in the hell
can a rousie live On twenty points of rain?"

AUTHOR: unknown
EARLIEST DATE: 1987
**Roustabout Holler**

**DESCRIPTION:** "Oh, Po' roustabout don't have no home, Makes his livin' on his shoulder bone." The singer, loading sacks of cottonseed on the steamer Natchez, has no home and a sore shoulder, but does have a "little gal in big New Orleans."

**AUTHOR:** unknown

**EARLIEST DATE:** 1939 (collected from Henry Truvillion)

**KEYWORDS:** work river

**FOUND IN:** US(So)

**REFERENCES:**
- Lomax/Lomax-OurSingingCountry, pp. 350-351, "Roustabout Holler" (1 text, 1 tune)
- Botkin-TreasuryMississippiRiverFolklore, p. 571, "Roustabout Holler" (1 text, 1 tune)

**Roud #15599**

**CROSS-REFERENCES:**
- cf. "Levee Camp Holler"
- cf. "Steel Laying Holler"

File: BMRF571

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**Rout of the Blues**

**DESCRIPTION:** The Blues have their orders and parade to the ship, rigged and ready to sail. "Lasses ... crying and tearing their hair" run home to mother and say they'll pack up and "march with the blues." All drink and cheer "success to King George and his Blues"

**AUTHOR:** unknown

**EARLIEST DATE:** before 1839 (broadside, Bodleian Harding B 16(285d))

**KEYWORDS:** army farewell ship drink nonballad

**FOUND IN:** Britain(England(West))

**REFERENCES:**
- Reeves/Sharp-TheldiomOfThePeople 82, "Rout of the Blues" (2 texts)

Roud #21098

**BROADSIDES:**
- Bodleian, Harding B 16(285d), "Success to the Blues" ("As I was going down Rosemary-lane"), J. Catnach (London), 1813-1838; also Harding B 15(321a), "Success to the Blues"

**NOTES:** "The Blues" are the "Royal Horse Guards." "In 1750 the regiment became the Royal Horse Guards Blue and eventually, in 1877, The Royal Horse Guards (The Blues)" (source: Wikipedia, "Royal Horse Guards"). - BS

Last updated in version 2.6

File: ReSh082

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**Rover (I), The**

**DESCRIPTION:** The singer is leaving [for the army] but will return. Polly sits him down and reveals her love for him. He writes a song about her. Leaving, he crosses the moor and cries when he loses sight of her door. At least one of them thinks they will marry

**AUTHOR:** unknown

**EARLIEST DATE:** before 1845 (broadside, Bodleian Johnson Ballads 977); before 1867 (broadside , Bodleian Firth c.18(241)) [see notes]
Rover of the Sea (II), The

DESCRIPTION: "I'm a rover of the seas, And chief of a daring band, Who obey all my decrees, And laugh at the law of the land." The singer is "King of the waves" and "terror of the main" and envies no other monarch; he lives a merry life, for "I can but die at last."

AUTHOR: unknown

EARLIEST DATE: 2011 (Frank-NewBookOfPirateSongs), from a broadside perhaps of the 1850s

KEYWORDS: pirate royalty

FOUND IN:

REFERENCES (1 citation):

Frank-NewBookOfPirateSongs 47, "The Rover of the Seat" (1 text, plus a broadside print)

Roud #V1192

File: FrPi047

Rover's Bride, The

DESCRIPTION: "Oh if you love me, furl your sails, draw up your boat on shore, Come tell me tales of midnight gales but tempt their fate no more." The pirate says not to fear; he'll bring a prize. But his boat is gone; his body washes ashore. She kisses him and dies.

AUTHOR: Words: Thomas Haynes Bayly (1797-1839) / Music: Alexander Lee (1802-1852) (according to Frank-NewBookOfPirateSongs)

EARLIEST DATE: before 1836 (source: Frank-NewBookOfPirateSongs)

KEYWORDS: pirate separation death battle

FOUND IN: Australia

REFERENCES (2 citations):

Frank-NewBookOfPirateSongs 38, "The Rover's Bride" (1 text, 1 tune)
Scott-ACollectorsNotebook-31TraditionalSongs, "The Rover's Bride" (1 text, 1 tune)

Roud #22610

File: Fran038
Rover's Flag
DESCRIPTION: "O ever a Rover's life for me, A gallant bark and a rolling sea; On my own proud deck, like a King I'll stand Where brave hearts bow to their Chief's command." "With the black flag roving gallantly." "We'll shun no foe and strike to none."
AUTHOR: words: possibly Edwin Ransford (source: Frank-NewBookOfPirateSongs)
EARLIEST DATE: before 1843 (source: Frank-NewBookOfPirateSongs)
KEYWORDS: pirate travel ship
FOUND IN:
REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 50, "The Rover's Flag" (1 text, 1 tune)
Roud #V257
File: FrPi050

Rover's Glee, The
DESCRIPTION: "True rovers bold are we, Our home the rock-hid shore, We share our plunder merrily And dance to the oceal's roar." "We yield us to no power, Save the angry sea and sky." "We rovers know no fear... defiance is our cry." 
AUTHOR: unknown
EARLIEST DATE: c. 1845 (The Pirate's Songster, according to Frank-NewBookOfPirateSongs)
KEYWORDS: pirate nonballad
FOUND IN:
REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 76, "The Rover's Glee" (1 text; #55 in the first edition)
Roud #V39486
File: FrPi076

Rover's Home, The
DESCRIPTION: "Oh talk no more of the tranquil shore, of the charms of hill and dale. We love to float in the rover's boat, borne on by the northern gale." "This is the life we love" -- to see the flag of "the enemy" and feel the storms; they expect to die at sea
AUTHOR: Words: Thomas Haynes Bayly (1797-1839) / Music: John Feltham Danneley (1786-1836) (according to Frank-NewBookOfPirateSongs)
EARLIEST DATE: before 1840 (source: Frank-NewBookOfPirateSongs)
KEYWORDS: pirate separation death battle
FOUND IN:
REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 39, "The Rover's Home" (1 text, 1 tune)
Roud #V26508
NOTES [22 words]: Hard to believe anyone would take this seriously. But then, it's hard to believe anyone would take any pop-pirate song seriously. - RBW
Last updated in version 4.3
File: Fran039

Rover's Serenade
DESCRIPTION: "Far, far to his billow The red sun has gone." "Then awake, dearest maiden, Bid slumber retire, The night is arrayed in her brightest attire." "My light bark shall dance o'er the silvery brine." "I'll bear thee o'er waters That care never sees."
AUTHOR: Words: Henry W. Challis / Music (lost?): Thomas Kilner (source: Frank-NewBookOfPirateSongs)
EARLIEST DATE: c. 1845 (The Pirate's Songster, according to Frank-NewBookOfPirateSongs)
KEYWORDS: pirate courting home
FOUND IN:
REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 77, "The Rover's Serenade" (1 text; #56 in the first edition)
Roud #V30548
Rover's Song, The
DESCRIPTION: "Up, rovers, with sword and sail. True pirates, we ne'er will lag... Spread out our blood red flag." "See now, within gun shot she draws, Blaze in upon her lee. She feels our lightning." "Her treasures now our prize shall e, Her maids each rover's bride."
AUTHOR: unknown
EARLIEST DATE: c. 1845 (The Buccaneer Songster, according to Frank-NewBookOfPirateSongs)
KEYWORDS: pirate ship battle
FOUND IN:
REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 78, "The Rover's Song" (1 text, 1 tune; #57 in the first edition)
Roud #V32998
File: FrPi078

Rovin' Tam
DESCRIPTION: "Rovin Tam came doun the glen" and proposes to Nancy. She says, "Me be your dearie?" "Long he pled his cause in vain" and "plunged into Ugie's stream" At that she agrees to be his dearie. He drags himself onto the bank. Within a month they marry.
AUTHOR: Peter Still (1814-1848)
EARLIEST DATE: 1845 (Still)
KEYWORDS: courting marriage humorous
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #108, p. 1, "Rovin' Tam" (1 text)
Greig/Duncan4 912, "Rovin' Tam" (3 texts)
ADDITIONAL: Peter Still, The Cottar's Sunday, and Other Poems, Chiefly in the Scottish Dialect (Philadelphia, 1845), pp. 196-197, "Rovin' Tam"
Roud #6259
CROSS-REFERENCES:
cf. "Duncan Gray" (tune, per Greig/Duncan4 and Still)
ALTERNATE TITLES:
Rovin Tam Came Doun the Glen
NOTES [33 words]: Greig/Duncan4 quoting a Greig correspondent: "My uncle [Kenneth Shirer] tells me he has heard that the song was composed by a lady ... And if his memory serves him right, it was a Miss Gordon." - BS
Last updated in version 2.5
File: GrD4912

Roving Bachelor (I), The
DESCRIPTION: Bachelors, be careful before you take a wife. Women are unpredictable. Even Samson and Aristotle erred in marrying. Consider the man who preferred hanging to marriage
AUTHOR: unknown
EARLIEST DATE: before 1845 (broadside, Bodleian Harding B 15(263b), Bodleian Harding B 15(267a))
KEYWORDS: shrewishness marriage death humorous nonballad bachelor execution
FOUND IN: US(MA,Ro)
REFERENCES (2 citations):
Thompson-ApioneerSongster 86, "Roving Bachelor" (1 text)
Hubbard-BalladsAndSongsFromUtah, #89, "The Roving Bachelor" (1 text, 1 tune)
Roud #2849
BROADSIDES:
Bodleian, Harding B 15(263b), "The Roving Bachelor" ("Come all you roving batchelors"), J. Pitts (London), 1819-1844; also Harding B 15(267b), Harding B 11(3350), Harding B 25(1668) [many lines illegible], "Roving Bachelor" (see NOTES)
Bodleian, Harding B 15(267a), "The Roving Batchelor" ("Come all you roving bachelors"), J. Pitts
Roving Bachelor (II), The

DESCRIPTION: The bachelor comes to town determined to find a wife. Seeing a woman, he engages her in conversation and learns of her tastes and her fortune (as well as how she treats her family). (Since her wealth is enough and he suits her fancy, they get married)

AUTHOR: unknown

EARLIEST DATE: 1911 (Grieg)

KEYWORDS: rambling courting marriage dialog bachelor

FOUND IN: Ireland Britain(Scotland)

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenry'sSongsOfThePeople H650a+b, pp. 263-264, "The Roving Bachelor" (2 texts, 1 tune)

Roud #1649

ALTERNATE TITLES:
Roving Journeyman, The

NOTES [126 words]: This is recognized less by the details of the plot than by the constant repetition of the phrase, "The next question that I asked/axed her...."

Creighton has a fragment also titled "The Roving Journeyman," but it looks more like a version of "With My Swag All On My Shoulder."

Henry's second version asks "did her father deal in flax?" This appears to be a reference to the several periods in the eighteenth and nineteenth centuries when the Irish linen industry tried to build itself up. Typically the British would open the markets, the Irish would try to build an industry, and the British would reimpose the tariff walls, crushing the Irish flax farmers. It's not clear from the song whether it takes place during the up or down points of the cycle. - RBW

File: HHH650

Roving Gambler, The (The Gambling Man) [Laws H4]

DESCRIPTION: The singer freely admits his addiction to gambling, cards, and a roving life. But he also has an eye for the ladies. In one town he meets with a "pretty little girl" who takes him home and then decides to follow him wherever he goes

AUTHOR: unknown
EARLIEST DATE: 1915 (Brown)
KEYWORDS: gambling courting rambling floating verses
FOUND IN: US (Ap, MW, Ro, SE, So, SW) Canada (Newf)
REFERENCES (28 citations):
Laws H4, "The Roving Gambler (The Gambling Man)"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 374-377, "The Guerrilla Boy" (4 texts, 1 tune, but only the first 2 texts are this piece)
Randolph 835, "The Guerrilla Man" (3 texts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 323-325, "The Guerrilla Man" (1 text, 1 tune -- Randolph's 835A. Cohen notes that the printed melody fits only the first verse; there is probably an error in the transcription, causing a line to be omitted)
Owens-TexasFolkSongs-1ed, pp. 183-185, "The Roving Gambler" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 85-86, "The Roving Gambler" (1 text, 1 tune)
Abernethy-SinginTexas, pp. 39-40, "The Roving Gambler"; "The Gambling Man" (2 texts, 1 tune; the third text on the page, "The Roving Journeyman," appears to be a worn-down form of "True-Born Irish Man (With My Swag All on My Shoulder; The True-Born Native Man))"
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 49, "The Journeyman" (3 texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 49, "The Journeyman" (1 tune plus a text excerpt)
Bronner/Eskin-FolksongAlivePart2 43, "The Gambler" (1 text, 1 tune)
Brewster-BalladsAndSongsOfIndiana 87, "The Blue-Coat Man" (1 text, a curious version in which the gambler, upon seeing enemies, "willingly shot them down"; 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 75, "The Roaming Gambler" (1 text)
Peters-FolkSongsOutOfWisconsin, pp. 261-262, "The Gambling Man" (1 text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, p. 131, "The Roving Gambler" (1 text, incorporating the "Pretty Little Foot")
Bush-FSofCentralWestVirginiaVol4, pp. 84-85, "The Rovin' Gambler" (1 text, 1 tune)
Roberts-SangBranchSettlers, #16, "Rovin' Gambler" (1 text, 1 tune); #54, "My Daddy Was a Gambler" (1 short text, 1 tune, which Roberts thinks is a "Hang Me, Oh Hang Me (Been All Around This World)" fragment although it looks more like "The Roving Gambler (The Gambling Man)" [Laws H4] to me)
Henry-SongsSungInTheSouthernAppalachians, pp. 98-99, "The Roving Gambler" (1 text; a number of his other texts also have verses probably from this song; see the references under "On Top of Old Smokey")
Rosenberg, p. 142, "The Rovin' Gambler" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, pp. 312-313, "The Roving Gambler" (3 texts, 1 tune. The "A" and "C" texts, clearly go here; the "B" text is possibly distinct though mostly floating verses; cf. "Yonder Comes a Yellow Gal")
Lomax-Lomax-AmericanBalladsAndFolkSongs, pp. 150-151, "The Roving Gambler" (1 text, 1 tune)
Logsdon-WhorehouseBellsWereRinging 21, pp. 136-139, "The Buckskin Shirt" (1 text, 1 tune, a strange composite starting with "The Roving Gambler (The Gambling Man) [Laws H4]), breaks into a cowboy version of "Soldier Boy for Me (A Railroader for Me)," and concludes with a stanza describing the happy marriage between the two)
Botkin-TreasuryOfAmericanFolklore, p. 889, "The Roving Gambler" (1 text, 1 tune)
Botkin-TreasuryMississippiRiverFolklore, p. 592, "The Wandering Steamboatman" (1 partial text)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 120-121, "The Roving Gambler" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 226-227, "The Roving Gambler" (1 text)
Silber/Silber-FolksingersWordbook, p. 54, "Rambling, Gambling Man" (1 text, with more than a little influence from the "I'm a Rambler, I'm a Gambler" texts of "The Wagoneer's Lad"); p. 60, "Roving Gambler Blues" (1 text)
Thomas-BalladMakingInMountainsOfKentucky, p. 122, "The Rustlin' Gambler" (1 text, probably a mix of this with other gambler songs)
DT 645, ROVINGMB
Roud #498
RECORDINGS:
Frank Bode, "Roving Gambler" (on FBode1)
Crockett's Kentucky Mountaineers, "Roving Gambler" (Crown 3159, 1931; Paramount 3302, 1932; Varsity 5082 [as Crockett Mountaineers], Montgomery Ward M-3025 [as Harlan Miners Fiddlers]/Homestead 23041/Continental 3012 [as Pete Daley's Arkansas Fiddlers], all c. 1931)
Vernon Dalhart, "Rovin' Gambler" (Edison 51584, 1925) (CYL: Edison [BA] 5027 [as Vernon
Dalhart & Co., n.d.) (OKeh 40479 [as Tobe Little], 1925) (Columbia 15034 [as Al Craver], 1925) (Grey Gull/Radiex 4135 [as Jeff Calhoun], 1927) Hobart Delp & band, "Roving Gambler" (on Persis1) Kelly Harrell, "Rovin' Gambler" (Victor 19596, 1925; on KHarrell01) (Victor 20171, 1926; Montgomery Ward M-4367, 1933; on KHarrell01) Jack Mooney, "The Gambling Man" (on ITMA/CapeShoreNL) Claude Moyle, "Roving Gambler" (Champion 16118 [as Asparagus Joe], Supertone 9712 [as Pie Plant Pete], 1930; Superior 2643 [as Jerry Wallace], 1931; Champion 45063, Melotone [Can.] 45063 [both as Pie Plant Pete; as 'Rovin' Gambler'], 1935) RECORDINGS: J. J. Neece, "Old Gambling Man" (on CloseHomeMS) New Lost City Ramblers, "Roving Gambler" (on NLCR01) George Reneau, "Rovin' Gambler" (Vocalion 15148, 1925; Vocalion 5077, 1926) Gid Tanner & his Skillet Lickers, "The Roving Gambler" (Columbia 15447-D, 1929) Welby Toomey, "Roving Gambler" (Gennett 6005, Champion 15209 [as Herb Jennings], Silvertone 5006, Challenge 229 [as Clarence Adams], 1927; Silvertone 8151, Supertone 9252, 1928; Herwin 75532, n.d.; rec. 1926) Doug Wallin, "The Roving Gambler" (on Wallins1) CROSS-REFERENCES: cf. "True-Born Irish Man (With My Swag All on My Shoulder; The True-Born Native Man)" (plot) cf. "Hang Me, Oh Hang Me (Been All Around This World)" (floating lyrics) cf. "Almost Done" (floating lyrics) cf. "The Gambler" (theme, floating lyrics) cf. "Sailing Out on the Ocean" (floating lyrics) cf. "I Met a Handsome Lady" (lyrics) cf. "The Soldier Boy (III) (The Texas Volunteer)" (lyrics) cf. "I Am a Roving Peddler" (tune, some lyrics) File: LH04

**Roving Heckler Lad, The**

DESCRIPTION: "I am a roving heckler lad" and "travel the world all over." Health to hecklers "in the room that my love's in."

AUTHOR: unknown

EARLIEST DATE: 1891 (Kidson-TraditionalTunes)

KEYWORDS: weaving rambling love

FOUND IN: Britain(England(North))

REFERENCES (1 citation):
Kidson-TraditionalTunes, pp. 146-147, "The Roving Heckler Lad" (1 fragment, 1 tune) Roud #1111

NOTES [28 words]: Kidson-TraditionalTunes: "In the days of handloom weaving, a 'Heckler,' or 'Hackler,' was a man who heckled flax to make it ready for the distaff or spinning wheel." - BS Last updated in version 3.0 File: KiTu146

**Roving Jack the Baker**

DESCRIPTION: Roving Jack the baker returns from war with a good pension. He meets a girl with 15 pounds of her own. He courts her with lies to get her money. He promises to marry her but hopes not to. He makes her drunk, takes her to bed, steals her money, and leaves.

AUTHOR: unknown

EARLIEST DATE: 1989 (Leyden-BelfastCityOfSong)

KEYWORDS: greed courting sex lie theft drink rake

FOUND IN:

REFERENCES (1 citation):
Leyden-BelfastCityOfSong 32, "Roving Jack the Baker" (1 text, 1 tune) CROSS-REFERENCES:

"cf. "Merrily Kiss the Quaker" (tune, per Leyden-BelfastCityOfSong) cf. "Gold Watch [Laws K41]" (plot, with sex roles reversed) and references there

File: Leyd032
Roving Journeyman (III), The
DESCRIPTION: Jamie, a tradesman, left Nancy in Caledonia, promising to write. Now he works iron and steel from six in the morning til seven at night. He recommends others marry rather than leave their sweetheart behind. He toasts journeymen, his family, and Nancy.
AUTHOR: unknown
EARLIEST DATE: 1909 (Greig/Duncan8)
KEYWORDS: love emigration parting worker Scotland
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #107, p. 2, "The Roving Journeyman" (1 text)
Greig/Duncan8 1539, "The Roving Journeyman" (3 texts, 1 tune)
Roud #12958
ALTERNATE TITLES:
Caledonia
NOTES [31 words]: Apparently broadside Bodleian, 2806 c.11(49), "Caledonia" ("Come all you roving journeymen, whereever you be"), unknown, no date is this song but I could not download and verify it. - BS
Last updated in version 4.5
File: GrD81539

Roving Newfoundlanders (I), The
DESCRIPTION: The singer, musing at home, thinks about all the Newfoundlanders who have sailed and fished in all parts of the world. They have also taken part in historic world events (mostly confined to the 19th century) The singer tells us he is from Harbour Grace.
AUTHOR: unknown
EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
KEYWORDS: Canada patriotic bragging
FOUND IN: Canada(Newf)
REFERENCES (4 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 183, "The Roving Newfoundlanders" (1 text, 1 tune)
Blondahl-NewfoundlandersSing, p. 15, "Roving Newfoundlander" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 320-322, "The Roving Newfoundlanders" (1 text, 1 tune)
Roud #6362
RECORDINGS:
Omar Blondahl, "The Roving Newfoundlander" (on NFOBlondahl02,NFOBlondahl05)
Martin Reddigan, "The Boys of Newfoundland" (on MUNFLA/Leach)
CROSS-REFERENCES:
cf. "Captain Bob Bartlett" (character) and references there.
NOTES [104 words]: Judging by the historic events mentioned (the Boer War, the Spanish-American War of 1898 and going to the "Pole"), we can determine that the song is from the early twentieth century. Robert Abram Bartlett was born in Brigus, Conception Bay and began exploring the Arctic in 1897. He was with Admiral Robert Peary in 1909 when [the latter reportedly reached] the North Pole, being the commander of Peary's ship. - SH
For a good deal more on Captain Bob Bartlett, see the notes to "Captain Bob Bartlett"; also "Ballad of Captain Bob Bartlett, Arctic Explorer." For the quest for the Pole, see "Hurrah for Baffin's Bay." - RBW
Last updated in version 6.0
File: Doy55

Roving Newfoundlanders (II), The
DESCRIPTION: "Ye roving boys of Newfoundland, come listen unto me." In 1863, Shea hires 55 men to work on the railway. They run away to Canada, work on a riverboat and are robbed, ship on the Morning Bloom which sinks on George's Bank; only seven reach St John's
AUTHOR: unknown
EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
KEYWORDS: death drowning commerce fishing river sea ship work ordeal storm wreck Canada sailor
FOUND IN: Canada(Newf)
REFERENCES (3 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 150, "The Roving Newfoundlanders"
(1 text)
Peacock, pp. 916-921, "George's Banks" (2 texts, 3 tunes)
Leach-FolkBalladsSongsOfLowerLabradorCoast 78, "George's Banks" (1 text, 1 tune)
Roud #6468
RECORDINGS:
Henry Campbell and Gerald Campbell, "Georges Banks" (on ITMA/CapeShoreNL)
John James, "George's Banks" (on MUNFLA/Leach)
Martin Reddigan, "Fifteen Men Lost on George's Banks" (on MUNFLA/Leach)
Patrick Rossiter, "George's Banks" (on PeacockCDROM) [one verse only]
Gordon Walters, "George's Banks" (on MUNFLA/Leach)
ALTERNATE TITLES:
The Shea Gang
You Roving Boys of Newfoundland
NOTES [2109 words]: This is a tough one to pin down.
This is surely not about the Newfoundland Railroad which was not begun until 1881. The Windsor
Branch Railway in Nova Scotia opened in 1856 and is at least possible as the railroad in question.
Peacock's versions of the song have the date as 1868 and he has "Shea's gang" building the
Canadian Pacific Railway; but the Canadian Pacific Railway construction began in 1875 after
scandals and false starts in the early Seventies.
As for the wreck of the Morning Bloom on George's Bank: I find no record of that[;] the Northern
Shipwrecks Database 2002 lists well over 200 ships by name lost on George's Bank between 1822
and 1995.
A July 2002 note by Wilfred Allan at Nova-ScotiaSeafarers-L Archives site states "Georges Bank is
at the edge of the Atlantic continental shelf between Cape Cod and Nova Scotia. Thus it straddles
both the U.S and Canadian borders ... about 250 km by 150 km in area." - BS
We have four texts -- Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 150, Leach-
FolkBalladsSongsOfLowerLabradorCoast 78, Peacock p916A and Peacock p919C -- and we're not
likely to find more (cf. Mercer). This seems a good time to sum up.
In response to my query about railway history as it might relate to Peacock's version and
comments, Dave Knowles, Librarian of the C. Robert Craig Memorial Library in Ontario --
established to collect, preserve and make available to the public materials that document the
history of rail transportation in Canada -- was kind enough to join me in speculating about the
railway and to suggest further paths to follow in researching this problem.
Mr Knowles's thoughts -- quoted by permission with the understanding that "so much of it is
guesswork or gut instinct that it really doesn't qualify as research" -- follow and are interspersed
among the comments on the railway section of this discussion. He writes, "On balance I suspect
that the situation in the song is generic rather than specific. Given the song's length it probably
developed over the years with consequent changes in names and facts in order to match the times,
the tune, and perhaps even the audiences. In all probability many songs were melded together to
create the epic."
While I don't go that far, I did become convinced that the ballad is a constructed "Odyssey" with
episodes to work back to "Ithaca" rather than a retelling of an historic journey; why, for example,
would even a storm-driven Gloucester fisherman work so hard to reach St John's rather than
heading home?
As for the rest of the statement: certainly, the components were in the air for years and, as
Greenleaf/Mansfield 183 illustrates, the idea of combining the different adventures of "The Roving
Newfoundlanders" in a single song was not new (though Greenleaf/Mansfield 183 does not stitch
them together into a single adventure).
Songs about work fill the collections. There are a few songs about fishing on your own in the
season: "Rowing in a Dory" where you are "the captain and the crew," "The Fisher Who Died in his
Bed," "John Yetman," "Western Boat," ..... There are a few more about trying to get through the
hard times at home off season like "Brown Flour" and "Fish and Brevis." There are far more about
Times in our Ship," not to count the many "The Wreck of ..." and "The Loss of ..." that end in
There are many about leaving home for seal hunting, logging, hauling cargo etc.: "Maurice Crotty," "The Sealer's Song," "Twin Lakes," "Jerry Ryan," "The Badger Drive," and some about spiking on railways: "The Boys at Ninety-Five," "The Bonavist Line," "Drill Ye Heroes, Drill." There are ballads about leaving the island for seasonal work: "Labrador," "The Girls of Newfoundland," "The Track to Knob Lake," ... There are ballads about leaving the island for years to earn a stake, like "The Green Shores of Fogo" and "My Dear, I'm Bound for Canady." Finally there are ballads about emigrating when hard times are too much to bear, like "The Emigrant from Newfoundland" and "The Low-Backed Car."

This ballad has five episodes and they cover some of this variety of situation.

(1) In 1863/1868/1872 they (maybe 55 or 62) leave Newfoundland to get work. My first problem was in taking this range of dates seriously. What was going on in those years? Is this just meant to refer to "a ways back"?

(2) In three of the four versions, the first stop is to railway construction for Shea (maybe in "Canada"). The conditions being very bad, they run away. Peacock puts this job at Crow's Nest Pass, and, in 1961, his seventy-seven year old informant reminisced about hearing the old-timers talk about that hard time. If Peacock was right then this episode referred to a Canadian Pacific Railway project in the winter of 1897-1898; Crow's Nest Pass -- or Crowsnest Pass -- is just east of the border between southern Alberta and British Columbia.

Dave Knowles continues on the subject of what workers were likely to be found on railway construction gangs between 1860 and 1900. My original question to him involved the likelihood that Newfoundlanders were contracted as a group in 1863-1872. "The dates cited in the song were in the sixties. There were many different railways built in what is today's 'Canada' beginning in the 1830s. The first railway into Ottawa was 1854, and the Grand Trunk between Montreal and Toronto was 'abuilding' in the 1856-8 period. Most of these early railways were short and soon ended up in the three major systems of Grand Trunk, Canadian Pacific and Canadian Northern.... "As far as labour is concerned most of it was local, contracted and sub-contracted out. Stone bridges, stations etc would require skilled stone masons and carpenters who were a higher level of worker than needed for the roadbeds. The Grand Trunk (between Montreal and Toronto), in contrast, however, was built by British railway contractors Peto, Brassey, Bates and Jackson who imported a crew (estimated at 3000) of the famous 'navvies' from Britain. They returned to Britain at the end of construction. The western end of the CPR in the early 1880s used labourers imported from China! ..."

"In the days before steam or diesel powered construction equipment the work was hard and I gather the attrition rates were pretty high. Consequently labourers were sought from wherever they could be found. Many contractors were involved. I suspect that there were many 'Sheas' among the contractors and sub-contractors as well as in the labour force. In the Ottawa area the Royal Engineers had used many Scots and Irish stone masons on the necessary works of the Rideau Canal, and there was a substantial colony of Irish immigrants located to the west and south of Ottawa." He goes on to recommend Fleming and Coleman as sources for further information, both of which were very useful.

I followed Dave Knowles's lead to look at sources of railway labor throughout the period. The ballad holds together best if the railway work is actually in the East, on the Intercolonial in the Maritimes. The original Intercolonial plan had considered Imperial Government orchestration of Irish emigration to alleviate both the famine and shortage of labour (Fleming, pp. 49-50). I could find no reference to the actual source after 1862 (Fleming, pp 55-64).

The work on the Grand Trunk before the 1860s required temporary contracting of 3000 navies from England because "there was no local labour worth speaking of" (Coleman, pp. 183-184). English navies continued to be used. While "the navvy age" continued until about 1900 (Coleman, p. 20) the last "great work" in Britain was completed in 1875 (Coleman, p.192) and by 1888 "navvies from London were starving at Toronto" (Coleman, p. 191).

By 1880 use of Chinese labor had become a major issue in the west (Berton, p. 373). While locals were against the competition, the railway builders preferred Chinese labor. Not only were wages low for Chinese labor but there was "little to fear" in regard to working condition monitoring from a government and public hostile to the Chinese (McKee and Klassen, p.21). And, besides, in 1885, "Chapleau wrote that 'as a railway navvy, the Chinaman has no superior'" (Berton, p. 374).

Restriction of Chinese immigration by imposition of a $50 head tax, in 1885, reopened the labor market to Canadians (18thC) as the navvy source dried up. By 1887 there were sites employing no Chinese (Turner, pp. 17-18).

By the time of the Crow's Nest Pass project working conditions for white workers were an issue...
and the description of the situation is very much like that described by the ballad. Thirty-five hundred were employed in construction (Cousins, p 32). "Complaints reached Ottawa, and in January 1898... a commission [was appointed] to inquire into the treatment of laborers in the Crowsnest construction crews. Its report, submitted in April, told a tale of poor accommodation, bad sanitary conditions, and low wages.... Cases of desertion and of nonpayment of wages by contractors were fairly frequent; there was some violence in the camps and occasionally a murder" (Lamb, p. 212).

Anyone in Ottawa, or near a Canadian library, wishing to investigate the Crow's Nest Pass project further might consider the following sources: Report of Commissioner N.W.M.P. 1898 (Ottawa: King's Printer, 1898), and Report of the Commission Inquiring into the Death of McDonald and Fraser of the Crow's Nest Railway, R.C. Clute Commissione. 1899 Ottawa. Sessional Papers No. 70 Vol. 33 No. 14, may be included in Government of Canada Files at [link expired, but the data has probably been moved to the Library and Archives Canada site, http://tinyurl.com/tbdx-CanadaArchives, which has many references to the Pass project - RBW], Reference RG43, Railways and Canals, Series A-I-2, Volume 348, File 9080, Access code 90, File Title: Crow's Nest Pass Railway Co. - Labour Conditions. Keywords: Crow's Nest Pass Railway Co. Outside Dates: 1897-1907, File aiding number: 43-50.

(3) In the two versions for which 55 run away, their next job is on a riverboat in Canada (maybe around Montreal); until their money is stolen. I have seen no other Newfoundland references to river boating. That is hardly surprising since there were no Newfoundland river boats. However, the story is different for the rest of what is now Canada. The first commercial steamboat voyage on the St Lawrence -- between Montreal and Quebec -- took place in 1809, two years after Fulton's Clermont went into service on the Hudson (Croil, pp. 50, 312).

By the time of the years actually mentioned in the ballad commercial steam powered river boats were common in Quebec and Ontario (Croil, pp. 307-332). At the time of the Crow's Nest Pass project "some of the finest river steamers in the Dominion" were on the Columbia River and Kootenay Lakes, about 160 miles away (Croil, pp. 338-339). And while river boats may not have been in Newfoundland, steamers were. Steam service began in the 1840's and steamers were used in seal hunting in 1862 (Croil, pp. 354-355). So Newfoundlanders were knowledgeable steamship hands throughout the period we are considering and steamships were used commercially where the events may be supposed to take place. Whether they actually took place in the context of the ballad is the question.

(4) They eventually go through Halifax to Boston (or Gloucester) and ship aboard the Morning Bloom (or Morning Glow) for George's Banks. On November 22, in a bad storm, either their ship, or Jubilee, lose 22 men (but no ship is mentioned as sinking). There is no question about the dangers on George's Banks (cf. "Fifteen Ships on George's Banks" and "George's Bank (II)"). However, there is no record of a severe storm on some November 22, or thereabouts, that I can find in the Northern Shipwrecks Database for the period in question. Part of the problem may be that no sunk ships are named in the ballad and that the database only records lost ships. However, if the date referred to a real storm I'd expect some ship to have been lost and reported.

(5) Having escaped that storm they continue fighting strong seas. Eventually they see the lighthouse at Cape Ray (built 1871) or Cape Race (starts operation 1856) or Sarne's Point and, of the remaining crew of 18, only 7 survive to reach Cape Spear (built 1835) and St John's. There's nothing here that we can say is evidence of some one historic event. The John James version for MUNFLA/Leach has the starting date "in the year of ninety-two," which could have the railroad work be at Crow's Nest Pass. - BS

Bibliography

- Croil: James Croil, Steam Navigation and Its Relation to the Commerce of Canada and the United States, William Briggs, 1898
- Fleming: Sanford Fleming, The Intercolonial. A Historical Sketch of the Inception, Location, Construction and Completion of the Line of Railway Uniting the Inland and Atlantic Provinces of the Dominion, Dawson Brothers, Montreal, 1876
Roving Ploughboy, The
DESCRIPTION: The singer asks that her horse be saddled so she can follow the ploughboy. After sleeping last night "on a fine feather bed," she will sleep tonight in a barn in his arms. She says none can compare with him, and bids her home farewell

AUTHOR: unknown
EARLIEST DATE: 1953 (Kennedy-FolksongsOfBritainAndIreland)
KEYWORDS: love elopement worker farming farewell
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Kennedy-FolksongsOfBritainAndIreland 260, "The Roving Ploughboy-O" (1 text, 1 tune)
Roud #2138
RECORDING:
John MacDonald, "The Roving Ploughboy-O" (on FSB3)
CROSS-REFERENCES:

NOTES [112 words]: Paul Stamler suggests that this is a version (or, perhaps more correctly, a fragment) of "The Gypsy Laddie," and it’s true that about half the lyrics appear in that song, and the general theme is the same, and there are similarities in the tune as well. But the song seems to have circulated independently, and the key element of "The Gypsy Laddie" is missing: there is no sign of the wife abandoning her husband, or of him pursuing. Allowing the strong possibility that this is a fragment of the longer ballad, I still incline to split them. Kennedy-FolksongsOfBritainAndIreland associates this with Ord's "The Collier Laddie." That strikes me as much more of a stretch. - RBW

Roving Shantyboy, The
DESCRIPTION: "Come all you tru-born shantyboys wherever you may be." The singer describes how he met a pretty girl and took her on my knee. The song shifts to the girl's viewpoint as she laments that "he was away by the first of may." She laments with her child

AUTHOR: unknown
EARLIEST DATE: 1965 (Fowke)
KEYWORDS: courting rambling pregnancy logger baby
FOUND IN: Canada(Ont)
REFERENCES (1 citation):
Fowke-LumberingSongsFromTheNorthernWoods #57, "The Roving Shantyboy" (1 text, 1 tune)
Roud #4359
CROSS-REFERENCES:
cf. "Oh No Not I" (plot)
cf. "Rambleaway" (plot)

NOTES [58 words]: Fowke considers this to be "adapted from an older British song, but here the original has proved harder to identify." It appears to me "very" similar to "Rambleaway," including that song's shift in viewpoint: The man describes the seduction, the woman the consequences. Though the lyrics have points of contact with "The Foggy Dew" and others. - RBW
Row After Row

DESCRIPTION: "I'm a-thinkin' of you, honey, Thinkin' 'case I love you so... As I hoe down row after row." "Row after row, my baby (x3)... When I think of her the rows get shorter...." "So I keep on a-hoein' an a-hoein', Thinkin' of Miss Lindy Lou."

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: worksong farming love
FOUND IN: US (So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 211-212, "Row After Row" (1 text, 1 tune)
File: ScaNF211

Row Boat (Ride About)

DESCRIPTION: "Row boat (or: "Ride About"), row, where shall I row?" The young man comes to Miss Mary's door and asks if she is in. She is, and the wedding is set for (the next day)

AUTHOR: unknown
EARLIEST DATE: 1903 (Newell)
KEYWORDS: love courting marriage playparty
FOUND IN: US (SE, So)
REFERENCES (2 citations):
Randolph 678, "Ride About, Ride About" (1 text plus a fragment, 1 tune; the "B" text is mixed with "Uncle John Is Sick Abed")
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 73, "Row the Boat, Row the Boat" (2 texts plus a fragment)
Roud #13080
CROSS-REFERENCES:
cf. "Wallflowers" (form, floating lyrics)
NOTES [60 words]: The editors of Brown claim that their texts are remnants of "Wallflowers." This is one of those unprovable things; what similarities they have are all floating elements. The "B" text in Brown, "Tommy Jones," has clearly been conflated with something else to make it a true, if somewhat incoherent, ballad -- but what that something else is I cannot tell. - RBW
File: R678

Row Us Over the Tide

DESCRIPTION: Two children come up to a boatman, asking him to "row us over the tide." The report that their mother is dead and their father has abandoned them; they have no home.

AUTHOR: E. C. Avis?
EARLIEST DATE: 1927 (recordings, Kelly Harrell, Bela Lam); Avis is said to have published the song in 1888
KEYWORDS: mother father orphan death separation
FOUND IN: US
REFERENCES (2 citations):
Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, pp. 227-228, "Row Us Over the Tide" (1 text, 1 tune)
DT, ROWTIDE*
Roud #9132
Roud #9132
RECORDINGS:
The Blue Sky Boys, "Row Us Over the Tide" (Bluebird B-6567, 1936)
Clarence & Claude Ganus, "Row Us Over the Tide" (Vocalion 5312, 1929)
Kelly Harrell & Henry Norton, "Row Us Over the Tide" (Victor 20935, 1927; on KHarrell02)
Bela Lam & His Green County Singers, "Row Us Over The Tide" (Okeh 45126, 1927)
Lulu Belle & Scottie (Okeh/unissued, 1940)
Mr. & Mrs. E. C. Mills, "Row Us Over the Tide" (Brunswick/unissued, 1929)
CROSS-REFERENCES:
cf. "Orphan's Lament (Two Little Children, Left Jim and I Alone)" (subject)
cf. "I Saw the Pale Moon Shining on Mother's White Tombstone" (subject)
NOTES [109 words]: As far as I know, no version of this song reveals "why" the children want to
cross the water. (Of course, the versions of the song aren't particularly coherent.) One suspects that, in the original, they interpreted crossing the tide as going to heaven. Joan Sprung knew a report connecting this with the 1878 yellow fever epidemic (in which at least 20,000 people died, mostly along the Mississippi river between New Orleans and Memphis). The Blue Sky Boys recording put a very different twist on this song, ending with a chorus about Jesus taking the children away to heaven. This is clearly a rewrite to give a potential tragedy a pseudo-happy ending. - RBW

**Row-Dow-Dow**

Description: Singer, Clarkie, and two others go out poaching pheasants; keepers arrive, and the singer and Clarkie are captured. They are taken to Wandsworth Gaol. Released on Christmas eve, he has a drink and rejoices, but Clarkie doesn't get out until mid-January

Author: Words: Possibly Fred Holman

Earliest date: 1956 (recorded from George Maynard); tune is older

Long description: Singer, his friend Clarkie and two others go out poaching pheasants; keepers arrive, the two other men leave, and the singer and Clarkie are captured and charged before the magistrate. Convicted, he asks to be fined but is sentenced to six weeks; his friend gets two months. They are taken to Wandsworth Gaol; he sneaks his tobacco in past the guards. He is put to work pumping water and grinding flour. Released on Christmas eve, he has a drink and rejoices, but Clarkie doesn't get out until mid-January

Keywords: captivity fight poaching prison punishment trial freedom hunting drink friend prisoner

Found in: Britain(England(South))

References (3 citations):

Kennedy-FolksongsOfBritainAndIreland 354, "Row-Dow-Dow" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, "Row Dow Dow" (1 text, 1 tune)

**Row, Molly, Row (Molly Was a Good Gal)**

Description: "Molly was a good gal and a bad gal, too, Oh, Molly, row, gal." The captain and pilot make brief appearances: "I'll row dis boar and I'll row no more...." "Captain on the biler deck a-heaving of the lead... Calling to the pilot to give "turn ahead...."

Author: unknown

Earliest date: 1924

Keywords: river nonballad ship work

Found in: US(MW)

References (2 citations):

Botkin-TreasuryMississippiRiverFolklore, p. 590, [no title] (1 text)
Courlander-NegroFolkMusic, p. 120, "Molly Was a Good Gal" (1 text)
Row, Row, Row Your Boat

DESCRIPTION: "Row, row, row your boat, Gently down the stream, Merrily, merrily, merrily, Life is but a dream."

AUTHOR: unknown
EARLIEST DATE: 1852 (broadside, LOCSheets sm1852 511180)
KEYWORDS: nonballad
FOUND IN: US
REFERENCES (2 citations):
   Silber/Silber-FolksingersWordbook, p. 412, "Row, Row, Row Your Boat" (1 text)
   Fuld-BookOfWorldFamousMusic, pp. 475-476, "Row, Row, Row Your Boat"

BROADSIDES:
   LOCsheet, sm1852 511180, "The Old Log Hut" or "Row, Row Your Boat," Firth, Pond and Co. (New York), 1852; also sm1853 710040, sm1853 531440, "Row, Row Your Boat" or "The Old Log Hut" (tune)

SAME TUNE:
   Row, Row, Row Your Boat (Throw Your Teacher Overboard) (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 93)
   Propel, Propel, Propel Your Craft (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 208)
   Glub, Glub, Glub Your Boat (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 213)

NOTES [65 words]: Fuld reports that this text, with a different tune, was published in sheet music form in 1852; this version had music by R. Sinclair, but the words were unattributed (said to be sung by "Master Adams of Kunkels Nightingale Opera Troupe"). Another melody was published in 1854; the common melody was first published in 1881, with a credit (not necessarily of authorship) to E. O. Lyte. - RBW

File: FSWB412C

Rowan County Crew (Trouble, or Tragedy), The [Laws E20]

DESCRIPTION: An account of the Tolliver-Martin feud, which the legal system is powerless to end. Casualties of the fighting include John Martin, Floyd Tolliver, Sol Bradley (an innocent bystander), and Deputy Sheriff Baumgartner; even this does not end the feud

AUTHOR: James W. Day ("Jilson Setters")
EARLIEST DATE: 1918 (Cox)
KEYWORDS: feud death fight injury
HISTORICAL REFERENCES:
   1884 - Date of the Tolliver-Martin shootings
FOUND IN: US(Ap,MW,SE,So,SW)
REFERENCES (13 citations):
   Laws E20, "The Rowan County Crew (Trouble, or Tragedy)"
   Thomas-BalladMakingInMountainsOfKentucky, pp. 5-9, "Rowan County Troubles" (1 text, 1 tune)
   Thomas-DevilsDitties, pp. 148-150, "The Rowan County Troubles" (1 text, 1 tune)
   Randolph 169, "The Rowan County Crew" (1 text, 1 tune)
   Lomax/Lomax-OurSingingCountry, pp. 324-326, "The Rowan County Crew" (1 text, 1 tune)
   Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 61, pp. 161-162, "The Tolliver Song" (1 text)
   Cox-FolkSongsSouth 39, "A Tolliver-Martin Feud Song" (1 text)
   Cox/Hercog/Halpert/Boswell-WV*Virginia-B, #1A-C, pp. 111-118, "The Rowan County Crew" (2 texts plus a fragment, 2 tunes)
   Peters-FolkSongsOutOfWisconsin, pp. 196-197, "Rowan County Trouble" (1 text, 1 tune)
   Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 257-258 "The Rowan County Crew" (1 text)
   Botkin-TreasuryOfAmericanFolklore, pp. 891-892, "Rowan County Troubles" (1 text, 1 tune)
   Darling-NewAmericanSongster, pp. 194-195, "The Rowan County Crew" (1 text)
   DT 703, ROWANCREW
   Roud #465

RECORDINGS:
   Dock Boggs, "Rowan County Crew" (on Boggs1, BoggsCD1)
   Ted Chestnut [as Chesnut], "The Rowan County Feud" (Gennett 6513/Champion 15524 [as Cal Turner], 1928)
Robert L. Day, "The Rowan County Crew" (AFS, 1938; on KMM)
CROSS-REFERENCES:
cf. "A West Virginia Feud Song" (theme, lyrics, metre)
cf. "Death of Samuel Adams" (lyrics)
NOTES [64 words]: Jean Thomas, who knew both James W. Day (who had been in the area when
the feud started) and Lucy (Mrs. John) Martin, has extensive notes about the arguments which led
to this feud.
Interestingly, Thomas attributes this song to James W. Day, not "Jilson Setters," even though she
always calls him "Setters" elsewhere. I can't even find a hint in Thomas that the two were the
same. - RBW
Last updated in version 4.5
File: LE20

Rowdy Mob, The
DESCRIPTION: "This Ballarat's a curious spot, At least I'm sure I've found it so." He describes the
hard times he's had mining. He courted a girl named Sal, but her boyfriend beat him up. Even the
police chase him in Ballarat, which is governed by "a rowdy mob."
AUTHOR: Charles R. Thatcher (1831-1878)
EARLIEST DATE: 1869 (Thatcher)
KEYWORDS: humorous mining courting hardtimes
FOUND IN:
REFERENCES (4 citations):
Thatcher-ColonialMinstrel-Songsters, pp. 16-17, "The Rowdy Mob" (1 text, from the "Colonial
Minstrel")
Anderson-StoryOfAustralianFolksong, pp. 54-56, "The Rowdy Mob" (1 text, 1 tune)
Anderson-GoldrushSongster, pp. 54-55, "The Rowdy Mob" (1 text, 1 tune)
Anderson-ColonialMinstrel, pp. 22-24, "The Rowdy Mob" (1 text, tune referenced)
CROSS-REFERENCES:
 cf. "Green Grow the Rushes" (tune; although Thatcher is not entirely clear about this, it appears he
means the Burns song)
NOTES [29 words]: For brief background on Charles Thatcher's career, see the notes to "Where's
Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong.
- RBW
Last updated in version 5.0
File: AnSt054

Rowdy Soul
DESCRIPTION: "I'm a rowdy soul (x2), Don't care whether I work or not." The singer raised no crop
last year; he blames the poor soil. He hopes to build a better house, safe from yellowjackets. He
describes his partying lifestyle
AUTHOR: unknown
EARLIEST DATE: 1933 (recording, Janie Scott Kincey)
KEYWORDS: work home hardtimes party floatingverses
FOUND IN: US
REFERENCES (1 citation):
Wheeler-SteamboatinDays, pp. 93-94, "Rowdy Soul" (1 text, 1 tune)
Roud #10034
RECORDINGS:
Janie Scott Kincey, "Sometimes I Ride an Old Grey Mare (I'm a Rowdy Old Soul)" (AFS CYL-23-3,
1933)
Will Starks, "I'm a Rowdy Soul" (AFS 6653 B3, 1942)
CROSS-REFERENCES:
 cf. "Whoa Back, Buck" (floating lyrics)
File: MWhee093
Rownd Yr Horn (Round the Horn)

DESCRIPTION: Welsh shanty. Describes a voyage round the horn. Ch. translates: "Come Welshmen all and listen to my tale, How we sailed our packet round the Horn! Twas the third day of the seek boys, When dawn was just abreakin', we passed the rocky shores of Anglesey!"

AUTHOR: Music: R.J. Tomas
EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)
KEYWORDS: foreignlanguage shanty ship travel
FOUND IN: Wales
REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, pp. 563-564, "Rownd Yr Horn" (2 texts-Welsh & English, 1 tune)
NOTES [48 words]: This is the only sea shanty I've ever heard recorded with harp accompaniment (!) -- by Ar Log on "Ar Log II." According to their liner notes, R. J. Tomas (a Welshman living in America) wrote the tune unde the title "Annie Deg o'r Glen." The words were provided by "Dick Common Sense." - RBW
File: Hugi563

Roxie Ann

DESCRIPTION: "Roxie Ann's a foolin' gal, She fools me all the while, She's been a long time foolin', foolin', She's been a long time foolin' me." "She fools me in the mornin', She fools me in the night..." "I'm goin' to tell my maw on you, I'm goin' to tell my paw..."

AUTHOR: unknown
EARLIEST DATE: 1914 (JAFL 27)
KEYWORDS: playparty courting trick
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 539, "Roxie Ann" (1 text, 1 tune)
Roud #7647
File: R539

Roxy Ann

DESCRIPTION: "Roxy, she's a daisy, She wears a hat so fine, There ain't but one thing spoils her looks, She wears a number nine." "If she don't quit that fooling me... She'll be no gal of mine." "She fooled me in the 'lasses patch, The sweetest place of all."

AUTHOR: unknown
EARLIEST DATE: 1950 (collected from Mrs. Eugene Martin by Boswell)
KEYWORDS: courting clothes
FOUND IN: US(Ap)
REFERENCES (1 citation):
Wolfe/Boswell-FolkSongsOfMiddleTennessee 85, pp. 136-137, "Roxy Ann" (1 short text, 1 tune)
Roud #11016
File: BoWo085

Roy Bean

DESCRIPTION: "Cowboys, come and hear the story of Roy Bean in all his glory. 'The law west of the Pecos' read his sign." Bean runs most of the businesses in his part of the world, and uses them to enhance his power and increase his fortune

AUTHOR: unknown
EARLIEST DATE: 1927 (Finger-FrontierBallads)
KEYWORDS: cowboy lawyer robbery
FOUND IN: US
REFERENCES (3 citations):
Finger-FrontierBallads, pp. 133-136, "Roy Bean" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 413-415, "Roy Bean" (1 text)
DT, ROYBEAN
**Roy's Wife of Aldivalloch**

DESCRIPTION: "Roy's wife of Aldivalloch (x2), Wat ye how she cheated me As I came owre the Braes o' Balloch?" Singer complains that Roy's wife has cheated him; she has sworn she loves him and will be his, but instead she has robbed him and left him

AUTHOR: Mrs Grant of Carron [not of Laggan] (c.1745-c.1814) (source: Whitelaw-BookOfScottishSong)

EARLIEST DATE: 1791 (Herd)

KEYWORDS: adultery infidelity marriage betrayal bawdy wife

FOUND IN: Britain(Scotland(Aber)) US(SE)

REFERENCES (6 citations):
Greig/Duncan4 748, "Roy's Wife of Aldivalloch" (2 texts plus a single verse on p. 534)
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #54, pp. 213-214, "Roy's Wife of Aldivalloch" (1 text, 1 tune)
Whitelaw-BookOfScottishSong, p. 8, "Roy's Wife" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 125, "Roy's Wife of Aldivalloch" (1 text, with dialect retained; one suspects print influence)
Wolf-AmericanSongSheets, #2044, p. 137, "Roy's Wife of Aldivalloch" (1 reference)
Heart-Songs, p. 134, "Roy's Wife of Aldivalloch" (1 text, 1 tune)

RECORDINGS:
Ewan MacColl, "Roy's Wife of Aldivalloch" (on Lomax43, LomaxCD1743)

SAME TUNE:
Know Ye Not That Lovely River (by Gerald Griffin) (Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), p. 422)

NOTES [213 words]: According to Lomax, this was originally a bawdy song in folk tradition; the words were sanitized by, "Mrs. Grant of Carron" [in the eighteenth century], and the song then drifted back into tradition. - PJS

According to the notes in MacColl, Folk Songs and Ballads of Scotland, "John Roy of Aldivalloch was married to Isabel Stewart [on February 21, 1727]. Roy was considerably older than his wife [who ran away with] David Gordon of Kirktown. She was pursued by Roy and brought back after a chase over the Braes of Balloch.... "Margaret Roy... said that the song had been made by a shoemaker living in the neighbourhood of Aldivalloch. The tune was first published in Walsh's 'Twenty-Four Country Dances' (1724) as Lady Frances Wemy's Reel, but is almost certainly considerably older."

There was an 1860 American printing of this by De Marsan, documented on p. 137 of Edwin Wolf 2nd, American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870, Library Company of Philadelphia, 1963. I can't help but wonder what audience they were trying to reach. - RBW

Of the 138 entries in Roud, the vast majority are printed in chapbooks, songsters, and broadsides, suggesting a broad popularity. Such intense support from print surely played a role in stabilizing the text. - DGE

Last updated in version 6.0

File: RcRWOA

**Royal Eagle, The**

DESCRIPTION: "A royal lady bewail'd her sad fate" near Vienna. "My Eagle, she cried, now lies in St Helena." She recalls how he left her, and his exploits and says she will look for help to rescue him. "If I cannot find him, I'll fly to old Erin."

AUTHOR: unknown

EARLIEST DATE: c.1830 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: Napoleon love political

HISTORICAL REFERENCES:
1815 - Defeat at the Battle of Waterloo forces Napoleon into exile
1821 - Death of Napoleon
Royal Family, The
DESCRIPTION: "Oh, how glorious 'twill be (x2) Dressed in white and crowned with glory With the royal family. We'll see Joseph Smith and Hyrum Dressed in white upon Mount Zion." They will also see Brigham Young, Heber, Paul, and Peter
AUTHOR: unknown
EARLIEST DATE: 1946 (Hubbard-BalladsAndSongsFromUtah)
KEYWORDS: religious death clothes nonballad
FOUND IN: US(Ro)
REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah, #207, "The Royal Family" (1 text, 1 tune)
Roud #10896
NOTES [57 words]: Joseph Smith was of course the founder of the Mormon church. Hyrum Smith was his brother, who didn't really have a big role in the church but suffered and died with his brother. Brigham Young was the leader of (the largest faction of) the church after Smith's death. I assume "Heber" is Heber C. Kimball, another important Mormon leader. - RBW
Last updated in version 3.8
File: Hubb207

Royal George (I), The
DESCRIPTION: "As we set sail from the Rock of Gibraltar" for Dublin Bay or other destination, the sailors know nothing of disaster that awaits. The ship is wrecked; many die. We are told of the sorrows of those left behind
AUTHOR: unknown
EARLIEST DATE: 1910 (Vaughan Williams/Palmer)
KEYWORDS: ship wreck death mourning travel
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #80, "The Royal George" (1 short text, 1 tune)
Roud #2529
File: VWP080

Royal Light Dragoon, The
DESCRIPTION: When the Royal Light Dragoon comes to town women's "hay ricks," landlord's inns, and pretty girls are at risk. "'Tis death to ... oppose the Royal Light Dragoon" and relief when
they are called away.

AUTHOR: unknown

EARLIEST DATE: 1905 (Reeves-TheEverlastingCircle)

LONG DESCRIPTION: Land ladies beware: "the Light Horse comes in to-day ... they'll pull your hay ricks down." The landlord feeds them well to keep them quiet "and from drawing the sword ... 'tis death to oppose the Royal Light Dragoon." "Girls do like to spend time with the soldiers"; if the girls complain to our officers "they will send us away Into some foreign country, where riots will be soon"; but, if we marry "we must rock the cradle" "Now the riot's come ... we must away"

KEYWORDS: courting sex army parting food nonballad rake soldier

FOUND IN: Britain(England(South))

REFERENCES (2 citations):
Williams-FolkSongsOfTheUpperThames, p. 297, "Come, All You Saucy Landlords" (1 text fragment) (also Williams-Wiltshire-WSRO Wt 330)
Reeves-TheEverlastingCircle 113, "The Royal Light Dragoon" (1 text)

Roud #1323

NOTES [69 words]: Compare "Now the riot's come ... we must away" to "The rout has now begun, And we must march away" of "High Germany" at Williams-Wiltshire-WSRO Wt 447, "In High Germany" and "the rout is come this afternoon" of "Isle of Wight" at Williams-Wiltshire-WSRO Gl 133, "Route ... also rout ... 5 archaic: marching orders" (source: Webster's Third New International Dictionary of the English Language Unabridged, 1976) - BS

Last updated in version 2.7

File: WT297

Royal Oak, The

DESCRIPTION: While sailing on the "Royal Oak", the singer and his fellows spy ten Turkish men-of-war. They sink three, burn three, drive three off, and capture the last, which they drag into Portsmouth harbor. The singer praises their skipper, Capt. (Wellfounder)

AUTHOR: unknown

EARLIEST DATE: 1909 (Greig/Duncan1 fragment)

KEYWORDS: fight navy sailor foreigner

FOUND IN: Britain(England(South),Scotland(Aber)) Canada(Newf)

REFERENCES (7 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #64, p. 2, ("Two we sunk, and two we brunt") (1 fragment)
Greig/Duncan1 40, "The Marigold" (1 fragment)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 91, "The Royal Oak" (1 text, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 42, "Turkish Men-o'-War" (1 text)
Leach-FolkBalladsSongsOfLowerLabradorCoast 56, "The Marigold" (1 text, 1 tune)
Palmer-OxfordBookOfSeaSongs 41, "Captain Mansfield's Fight with the Turks at Sea" (1 text)

DT, ROYALOAK*

Roud #951

ALTERNATE TITLES:
Turkish Men of War

NOTES [180 words]: [Lloyd repeats s's Firth's suggestion that] the song is based on "Kemphthorne's repulse of the seven Algerine ships, December 29, 1669." - PJS
Palmer also repeats it. Just for the record: I know of no instance of Turkish warships getting close enough to England to be hauled to Portsmouth. - RBW
While Leach-FolkBalladsSongsOfLowerLabradorCoast calls this "The Marigold," its ship's name is the Martha Jane, with "Captain White from fair Bristow" - BS
The name "White" in the Leach version probably isn't significant, but I will mention that there was a very famous Newfoundland captain, Edward White Sr. (1811-1886). He became famous as one of the first Newfoundland captains to command a steamship in the seal hunt; he was also a minister without portfolio in the Newfoundland government 1882-1885 (DictNewfLabrador, p. 357). He had been a sealing captain since 1836 (Ryan, p. 151). He wasn't a navy captain, and he didn't fight the Turks, so he can't have been the original captain in this song, but his fame might have suggested his insertion into a Newfoundland/Labrador text. - RBW

Bibliography

• DictNewfLabrador: (Robert H. Cuff, managing editor),Dictionary of Newfoundland and
Royal Rose, The
DESCRIPTION: The singer says "There is a flower in yon garden ... And I wish that flower were mine." The garden "with weeds is all o'ergrown." "He is a Rose, a royal Rose ... And is my choice above all those." If Providence ordains it, the Rose will be hers.
AUTHOR: unknown
EARLIEST DATE: 1881 (Christie)
KEYWORDS: love nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan4 762, "The Royal Rose" (1 fragment, 1 tune)
Roud #6182
NOTES [34 words]: The Greig/Duncan4 version is two verses which are included in Christie's four. The description follows Christie. - BS
This sounds like a Bonnie Prince Charlie song, although it is of course not specific. - RBW
Last updated in version 2.5
File: GrD4762

Ruahine Run
DESCRIPTION: "Take shelter, take shelter, Pawelka has come, With barefoot unwelcome he'll shoulder his gun, At night you can hear all the shots, Across the Ruahine tops he will run!"
AUTHOR: unknown
EARLIEST DATE: 1944 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)
KEYWORDS: homicide playparty clothes
HISTORICAL REFERENCES:
1909 - Joe Pawelka marries Hannah Wilson (probably the "Harriet" of "Skip to Me") After less than half a year, they separate; Pawelka attempts suicide and refuses to leave her alone. Discovered in possession of stolen property, he escapes from prison twice (the second time on Mar 23, 1910). Pawelka then tries again to reconcile with his wife. Other crimes follow. Captured again Apr 17, 1919, he is convicted of various crimes but soon escapes for a final time and is never seen again (source: Colquhoun-NZ-Folksongs-SongOfAYoungCountry)
FOUND IN: New Zealand
REFERENCES (1 citation):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 65, "Ruahine Run" (1 short text, 1 tune)
CROSS-REFERENCES:
cf. "Skip to Me" (subject of Joe Pawelka)
cf. "Joe's Train Journey" (subject of Joe Pawelka)
File: C012065B

Rub-a-dub-dub
DESCRIPTION: "Rub-a-dub-dub, Three men in a tub." They are the butcher, the baker, and the candlestick maker. They may have gone to the fair, or "jumped out of a rotten potato."
AUTHOR: unknown
EARLIEST DATE: before 1797 (cf. Baring-Gould-AnnotatedMotherGoose)
KEYWORDS: worker food playparty courting mother
FOUND IN: Britain(Scotland(Aber)) New Zealand
REFERENCES (7 citations):
Greig/Duncan8 1619, "Rub a Dub, Dub" (1 text, 1 tune)
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice, #6, "Rub a Dub Dub" (1 text, 1 tune)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, pp. 109-110, "(The butcher and the baker)" (1 text, lacking the "rub-a-dub" mention and converted into a skipping/counting rhyme about being kissed in the corner)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 460, "Rub-a-dub-dub" (1 text)
Baring-Gould-AnnotatedMotherGoose #133, p. 106, "(Rub-a-dub-dub)"
Jack-PopGoesTheWeasel, p. 186, "Rub-a-Dub-Dub" (1 text)
Dolby-OrangesAndLemons, p. 33, "Rub-a-Dub-Dub, Three Men in a Tub" (2 texts)
Roud #12983
ALTERNATE TITLES:
Rub a Dub Dub
NOTES [85 words]: According to the Opies, in the earliest version, it was not the butcher and all who were in the tub, but three girrls whom butcher, baker, brewer, candlestick-maker, etc. watched -- presumably at one of the less reputable corners of a fair. Jack-PopGoesTheWeasel goes farther and suggests a gay peep show.
Daniel Smith, The Language of London: Cockney Rhyming Slang, Michael O'Mara Books, 2011, p. 55, says that this rhyme was so well-known that it gave rise to the slang expression "rub-a-dub" for "pub." - RBW
Last updated in version 5.3
File: BGMG133

Rue and the Thyme, The (The Rose and the Thyme)
DESCRIPTION: Told mostly in floating lyrics: "I'm sorry, I'm sorry that my fortune's been so bad, Since I've fa'en in love wi' a young sailor lad." They exchange letters and flowers; she says he may keep his rose and she will keep her thyme.
AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan1)
KEYWORDS: courting rejection virginity floating verses
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Ord-BothySongsAndBallads, p. 187, "The Rose and the Thyme" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #87, p. 1, "The Rue and the Thyme"; #84, p. 2, "The Rue and the Thyme"; #72, p. 2, ("Keep ye your red rue, and I'll keep my thyme") (2 texts plus 1 fragment)
Greig/Duncan1 52, Greig/Duncan8 Addenda, "The Young Sailor Lad" (6 texts, 5 tunes)
Greig/Duncan6 1139, "The Rue and the Thyme" (10 texts, 4 tunes)
Roud #858
CROSS-REFERENCES:
cf. "The Wagoner's Lad" (lyrics)
cf. "Green Grows the Laurel (Green Grow the Lilacs)" (lyrics)
cf. "Garners Gay (Rue; The Sprig of Thyme)" (theme, symbols, lyrics)
ALTERNATE TITLES:
I'm Sorry, I'm Sorry
NOTES [37 words]: Greig/Duncan1: "Often heard sung fifty and sixty years ago. Noted 1905."
Greig #87 quoting Mr Jas Mackie: "It is over 70 years since I first picked up snatches of this song, which was very common about that time." [1909] - BS
Last updated in version 2.6
File: Ord187

Rufford Park Poachers
DESCRIPTION: Forty poachers go out together because "they'd often been attacked when the number it was less." They believe that all game "was sent on earth for ev'ry one quite equal for to share." Keepers attack but are routed by the poachers
AUTHOR: unknown
EARLIEST DATE: 1908 (Taylor, according to OShaughnessy-MoreFolkSongsFromLincolnshire; the EFDSS item noted below)
KEYWORDS: fight poaching hunting
Rufus Rastus Johnson Brown (What You Goin' to Do When the Rent Comes 'Round?)

DESCRIPTION: "Rufus Rastus Johnson Brown, What you goin' to do when the rent comes round? What you goin' to say, How you goin' to pay?" As Rufus knocks on the door, the singer complains about Rufus's lack of sense and inability to maintain a decent home

AUTHOR: Words: B. Sterling Andrew / Music: Harry von Tilzer

EARLIEST DATE: 1905(sheet music)

KEYWORDS: hardtimes

FOUND IN: US(So)

REFERENCES (1 citation):
Browne-AlabamaFolkLyric 149, "A Medley" (1 text, 1 tune, starting with the chorus of "Sweet Adeline," then "The Old Oaken Bucket," "In the Evening by the Moonlight," "Rufus Rastus Johnson Brown," and "Massa's in the Cold, Cold Ground")

ALTERNATE TITLES:
What You Goin' to Do When the Rent Comes 'Round?

NOTES [65 words]: A thoroughly racist piece, this nonetheless had some popularity because of the excellent Harry von Tilzer melody. According to Spaeth, A History of Popular Music in America, p. 309, von Tilzer also supplied the key concept of the song; he claimed to have heard the actual line on the platform of a train station in Miami. One has to suspect he improved the character's name, though. - RBW

Last updated in version 4.3

File: RcRuRaJB

Rufus's Mare

DESCRIPTION: Rufus sadly walks to town after his mare is stolen by Tozer. He tells his story: Tozer had given him a lame mare, which he cured, whereupon Tozer requisitioned the animal back. Rufus expects Tozer to end in Hell.

AUTHOR: George Calhoun

EARLIEST DATE: 1971

KEYWORDS: horse poverty injury hardtimes gift theft

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 264-265, "Rufus's Mare" (1 text, 1 tune)

Roud #4167

NOTES [85 words]: According to Doerflinger-SongsOfTheSailorAndLumberman, this is a true story. Rufus Woodcock had lost his horse and was too poor to buy another. A nearby preacher, Reverend Tozier, had a lame horse that he could not cure. Rather than keep feeding the animal, Tozier gave it to Woodcock. Woodcock cured the horse, whereupon Tozier "borrowed" it back and never returned it. Rufus managed to reclaim the horse, but then Tozier came and again reclaimed it by force.

This song is item dH50 in Laws's Appendix II. - RBW

File: Doe264
**Rugby Song, The**

DESCRIPTION: A formula song in which the singer -- were she of a mind to marry -- asserts that the kind of man she would wed would play a succession of positions on a rugby team.  
AUTHOR: unknown  
EARLIEST DATE:  
KEYWORDS: bawdy humorous marriage sports  
FOUND IN: Australia Canada US(MW,SW) New Zealand  
REFERENCES (1 citation):  
Cray-EroticMuse, pp. 365-368, "The Rugby Song" (2 texts, 1 tune)  
Roud #10142  
ALTERNATE TITLES:  
If I Were the Marrying Kind  
File: EM365

**Rukumbine (Rude Combine, Recombine [?])**

DESCRIPTION: Jamaican patois: The singer asks how much Mother Cuba paid for her new shoes and hat. Train crosses a bridge "like a breeze," girl below "wash her chemise." Girl up a tree, boy below washing "khaki pants."  
AUTHOR: unknown  
EARLIEST DATE: 1951 (Murray-FolkSongsOfJamaica)  
KEYWORDS: bawdy nonballad clothes  
FOUND IN: West Indies(Jamaica)  
REFERENCES (3 citations):  
Murray-FolkSongsOfJamaica, p. 33, "Rookoombine" (1 text, 1 tune)  
ADDITIONAL: Noel Dexter and Godfrey Taylor, _Mango Time - Folk Songs of Jamaica_ (Kingston: Ian Randle Publishers, 2007), pp. 100-101, "Rukumbine" (1 text, 1 tune)  
Jim Morse, _Folk Songs of the Caribbean_ (New York: Bantam Books, 1958), p. 91, "Rookoombine" (1 text, 1 tune)  
RECORDINGS:  
Edric Connor with the Caribbeans and Earl Inkman, "Rookoombine" (on WIEConnor01)  
The description, based on Murray-FolkSongsOfJamaica and Duffus, reflects couplets probably "cleaned up" by the singers. Morse adds two verses "in the spirit of the song," but they are about spending money in Kingston and drinking rum.  
Dexter and Taylor add more innocent-seeming verses, with the most suggestive being "di coffee pon di fire an' di gyal a call mi liar, / So mi dip han' in she collar, hear di coward gyal a holler say: [chorus:] Rukumbine inna mi sampanteena ...." They translate "rukumbine" as "meaning unknown, but thought to refer to painful trouble of some magnitude" and "sampanteena" as "meaning unknown but thought to refer to some undefined part of the anatomy."- BS  
Last updated in version 3.7  
File: JaMu033

**Rule Death In His Arms**

DESCRIPTION: Chorus: "Didn't Jesus rule Death in his Arms, Rule Death in His arms, On the other side of Jordan, Rule Death in His arms." Verses describe the division of sheep from goats at God's command, and relentless Death taking the sinner  
AUTHOR: unknown  
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)  
KEYWORDS: nonballad religious death Bible
Rule, Britannia

DESCRIPTION: "When Britain first at Heav’n’s command Arose from out the azure main... This was the carter of the land: ‘Rule, Britannia, Britannia, rule the waves: Britons never, never, never will be slaves.”


EARLIEST DATE: 1740 (“Alfred: A Masque”)

KEYWORDS: political England navy ship nonballad

FOUND IN: Britain(England)

REFERENCES (9 citations):
- Chappell/Wooldridge-OldEnglishPopularMusic II, pp. 191-193, "Rule, Britannia" (1 tune, partial text)
- Erskine-TwentyYearsBeforeTheMast, p. 94, "(When Britain first at Heaven’s command)" (1 text)
- Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 50, "The core of tThe celebrated ODE, in Honour of Great BRITAIN called Rule BRITANNIA" (1 orchestral arrangement, a copy of a 1740 printing)
- Kinsey-SongsOfTheSea, pp. 160-161, "Rule Britannia" (1 text, 1 tune)
- Wolf-AmericanSongSheets, #2045, p. 137, "Rule Britannia" (1 reference)
- Jolly-Miller-Songster-5thEd, #19, "Rule, Britannia!" (1 text)
- Fuld-BookOfWorldFamousMusic, p. 477, "Rule, Britannia"

ADDITIONAL: Aline Waites & Robin Hunter, _The Illustrated Victorian Songbook_, Michael Joseph Ltd., 1984, pp. 214-215, "Rule Britannia" (1 text, 1 tune)

Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, pp. 128-129, "(Rule, Britannia)" (1 text)

Not really a traditional song, but obviously a well-known one.

The irony is that, for most of its history, Britain had a weak navy, or no navy at all. (The result of this was a long series of invasions, often successful. In just the eleventh century, there was Swein Forkbeard's invasion of 1014, Canute's invasion of 1016, Harald Hardrada's invasion of 1066, and of course William the Bastard of Normandy's invasion of 1066 -- the one that earned him the name "William the Conqueror." All of these except Hardrada's were successful)
It wasn't until the sixteenth century that Britain firmly established its navy -- but, of course, there has not been a successful outside invasion of Britain since.

Various claims have been made for the authorship of this piece. All that can be said with certainty is that the first publication was in "Dr. Arne's" 1740 stage works.

The original text, correctly quoted in the description above, read "Britannia, rule the waves"; later, this was altered in some versions to "Britannia RULES the waves" -- a statement which was absolutely true only in the nineteenth century. Might be time to go back to the old form....

Kunitz/Haycraft, pp. 335-336, describe purported author David Mallett (or Malloch) as the son of a Scottish farmer who earned his way through the University of Edinburgh by working as a janitor and tutoring; he did not earn a degree at the time, although he was granted both a B.A. and an M.A. in later years. His first significant work was a play, "Euridice," produced in 1731 when he was about 26. Little of his work was noteworthy, and he is described as a "shameless opportunist," but he and his classmate James Thomson produced a masque called "Alfred," which contained this piece. After Thomson died, Mallett claimed "Rule Britannia" as his own. He managed to snag a rich woman as his second wife, and supported his vanity off her money until he died, around the age of 60, in 1765.

NewCentury, p. 725, says that the music for "Alfred" was written by Thomas Arne, and that scholars still dispute whether Mallet or Thomson (1700-1748) wrote the words to "Rule, Britannia." It spells his name Mallet, and lists as his major plays "Eurydice," "Mustapha," and "Elvira," and mentions the poems "William and Margaret," "The Excursion," and "The Hermit."

The figure of Britannia may have derived indirectly from the Greek goddess Athena, according to Cordingly, p. 162. As the British built more warships, more and more were given a figurehead of Athena. She was armed, and then her shield was painted with British emblems -- and so she became Britannia.

According to Nettel, p. 128, "The composer was Thomas Augustine Arne, and the occasion an entertainment given before Frederick, Prince of Wales, at Clivedon House, Maidenhead, on 1 August 1740. The famous song appeared at the end of a masque entitled Alfred, which was an attempt at a musical and dramatic entertainment following the style of Dryden and Purcell's King Arthur. The song we know Is simplified from the original Ode in honour of Great Britain, call'd Rule Britannia, which in its first form was an inspiring piece with splendid orchestral interludes." On p. 130, Nettel adds that Arne's wife Cecilia Young was a famous singer. P. 131 reports that he was "appointed composer to Vauxhall Gardens in 1745" and leader of the Drury Lane Theatre band.

This despite limited musical training; Nettel, p. 133, says that Arne's father was an upholsterer who wanted no part of his son's music until he learned there was money in it. Susannah Maria Arne, his sister, later wife of Theophilus Cibber, was also a noteworthy singer, although her life was scandalous (Nettel, pp. 133-134).

Treasure, p. 72, says that Arne "was the greatest English composer after Handel. [Fans of, say, Henry Purcell or John Dowland might disagree....] For a century or more he was known chiefly by his Shakespearean songs and by Rule, Britannia, but modern critics see in some of his operas and masques technical virtuosity and a distinctively English simplicity of expression." He says that Arne managed to learn keyboards by dropping a handkerchief in his spinet to quiet it while he practiced. He also played violin (Treasure, p. 73). He spent time in Dublin, and abandoned his second wife there; Treasure calls him "an unfaithful, perhaps also a cruel husband." Perhaps it's fitting that he composed such a militant piece.

"Rule Britannia," for some reason, is item CLVIII in Palgrave's Golden Treasury. - RBW

In 1839 Erskine was part of an American crew that dropped into the Jolly Sailor's Inn in Sydney, Australia. "It was a large square room. On either side were a number of tables, over which hung various national flags." Crews at the tables sang their own Russian, English, French or U.S. songs. The Englishmen sang "Rule Britannia." - BS

Bibliography

• Cordingly: David Cordingly,Women Sailors and Sailors' Women, Random House, 2001 (I use the undated, but later, paperback edition)

• Kunitz/Haycraft: Stanley J. Kunitz and Howard Haycraft, Editors,British Authors Before 1800: A Biographical Dictionary, H. W. Wilson, 1952 (I use the fourth printing of 1965)

• Nettel: Reginald Nettel,Seven Centuries of Popular Song, Phoenix House, 1956


Rules of Marriage

DESCRIPTION: The singer describes his ideal mate. She must be good-natured, clever and handsome, and get up at dawn to make his breakfast. If he comes home drunk she must kiss him and put him to bed. If he runs out of money she must pawn her clothes.

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan7)

KEYWORDS: marriage drink food humorous nonballad clothes beauty

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan7 1354, "Rules of Marriage" (4 texts, 2 tunes)

Roud #7232

ALTERNATE TITLES:
Come All Ye Gay Young Lasses

File: GrD71354

Rules of Masonry, The

DESCRIPTION: "None but an atheist can ever deny But that [masonry] came first from on high." God is "the first Great Master of Masonry." Adam first wore "a fig-leaf [mason's] apron." Solomon's temple conformed "to the just-formed rules of Masonry"

AUTHOR: unknown

EARLIEST DATE: 1910 (Greig/Duncan3)

KEYWORDS: Bible nonballad religious

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #155, pp. 1-2, "Freemason's Song" (1 text)
Greig/Duncan3 468, "The Rules of Masonry" (1 text)

Roud #5967

CROSS-REFERENCES:
cf. "The Plumb and Level" (theme: Building the First Temple)

NOTES [173 words]: It is technically true that the Masons had secrets -- rituals, handshakes, and even a so-called secret code of a very simple sort, based on a tic-tac-toe grid and an x, so that, e.g., the letter "o" was "I-I"; the letter "i" was "I-.-.; and the letter "w" was "\bar{w}" (for details, and clearer drawings -- the above are not quite right -- see Fred B. Wrixon, *Codes, Ciphers, & Other Cryptic & Clandestine Communications*, Barnes & Noble, 1998). But few of these secrets were really very secret.

I do find the idea of masonry coming "from on high" a little funny. The first real building project described in the Bible is the Tower of Babel (in Genesis 11), and look how "that" turned out. As for Masons building Solomon's temple (a tale also found in "The Building of Solomon's Temple" [Laws Q39]), we find a description in chapters 5-8 of 1 Kings (and 2 Chronicles chapters 2-6 with a foreshadowing in 1 Chron. 28-29). But it clearly was not built by masons; it was probably designed by Phoenicians, and certainly constructed by slaves. - RBW

Last updated in version 2.4

File: GrD3468

Rules of the Road at Sea (Sailor's Rhymes)

DESCRIPTION: Not a song; a series of rhymes by which sailors would learn how to behave at sea. e.g. "When both side lights you see ahead, port your helm and show your Red. Green to Green or Red to Red, perfect safety, go ahead." Most concern weather prediction.

AUTHOR: unknown

EARLIEST DATE: 1928 (Harlow-ChantyingAboardAmericanShips)

KEYWORDS: sailor nonballad ship

FOUND IN: US Britain

Last updated in version 2.4

File: GrD3468
Rum and Coca-Cola

DESCRIPTION: "Since the Yankees came to Trinidad" they give mothers and daughters "a better price." The song gives examples of the disruption caused by the G.I.s

AUTHOR: Rupert Grant ("Lord Invader")

EARLIEST DATE: 1943 ("Victory Calypsos 1943 Souvenir Collection": see NOTES)

LONG DESCRIPTION: The Yankees have Trinidad girls "going mad": they treat the girls nice "and they give them a better price." "They buy rum and coca cola Go down Point Cumana." Mothers and daughters are "working for the Yankee dollar." The singer's girl friend is taken by her mother into a car with some soldiers. A bride runs off with a soldier on her wedding day and her husband goes mad. A brothel is raided and the girls are drinking rum and coca cola.

KEYWORDS: sex drink humorous nonballad soldier

FOUND IN: West Indies(Trinidad)

REFERENCES (2 citations):

Lion and Atilla, Victory Calypsos 1943 Souvenir Collection, in Kevin Burke, "Calypso on Trial" at http://www.rumandcocaolareader.com/RumAndCocaCola/Calypso_on_Trial.html accessed February 22, 2015 (1943 version)

RECORDINGS:
Andrews Sisters with Vic Shoen and His Orchestra, "Rum and Coca-Cola" (1944, on Decca 18636A)

Lord Invader and Gerald Clark and the Band, "Rum and Coca-Cola" (1999, on "Calypso at Midnight," Rounder CD 11661-1840-2 [recorded 1946])

Lord Invader, "Rum and Coca Cola" on "Calypso Calaloo", (1993, on Rounder CD 1105 [reissue of 1950])

NOTES [580 words]: I have included this song because of the part it plays in the history of commercial calypso music. For the context see the discussion of "Hold 'im Joe." The song was a popular road march in Trinidad in 1943, presented at a calypso "tent" by M. H. Khan. At the time there were thousands of U. S. troops stationed in Trinidad and, not being confined to base, they frequented the calypso "tents." The story of Morey Amsterdam's visit to Trinidad as part of a USO show, his picking up the song, and its commercial recording the next year by the Andrews Sisters, with the song attributed to Amsterdam, is told by Hill, pp. 234-240, and Kevin Burke in "Calypso on Trial." A plagiarism suit was eventually settled in favor of Grant ("Lord Invader").

The Andrews Sisters sang the lines as "rum and Cocahhhhh-Cola, working for the Yankee dollahhhhh." In his 1950 rendition, Invader sang "We haven't got no bad speaking Trinidadian / We never said, 'cacahh cola' / Neither did we say, 'Yankee dollahh' / We sang...." In 1950, Edmundo Ros recorded the derivative, partly attributed to Morey Amsterdam, "Rum and Limonada."

By the time of the 1946 Town Hall Concert, "Rum and Coca-Cola" was universally known, and the Andrews Sisters' version made a point of it being a "calypso" song. So, when in 1947, there was a "Calypso Carnival" in New York's Carnegie Hall one of the headliners was "Lord Invader, author of 'Rum and Coca Cola'" ("Calypso Carnival in N.Y. on May 8," The Pittsburgh Courier, May 3, 1947, p. 17).

In 1967 Prince Buster recorded a rocksteady version relocated to Jamaica. Only the chorus and tune of the chorus remain of Invader's song. Mother and daughter are "fighting for the Yankee dollar" and "body line" shows up in the verse: "If you come down to Jamaica/ The girls there make
you feel up/ The wind and wine and body line/ You'll give them all that you have in kind" (Prince Buster, "Rum and Coca Cola" Blue Beat 45 rpm BB-330 A, 1965).

There is another aspect of the "Rum and Coca-Cola" story that has to do with tune sharing. Before Invader's case was settled there was another involving the Amsterdam version. Lionel Belasco had already published the sheet music of "L'Annee Passee," which he may have heard in the street and copied, or written himself. In any case, as you can hear (Patrick Jones, "L'Annee Passee" on "Calypso Calaloo," (1993, on Rounder CD 1105 [reissue of 1950]), the tune of the verse of that song, but not the chorus, is very close to the tune of the verse of "Rum and Coca Cola." The copyright holder of Belasco's sheet music won his case also (Hill, pp. 234-240). Hill writes, "... Invader conformed to the standard procedure of recycling old tunes with new lyrics.... In my opinion, no one had a claim to the tune of 'Rum and Coca Cola' -- it was in fact the Martinique folk tune [introduced in Trinidad in the 1890's] (Hill, pp. 234-235). The point is made again in the discussion of "Hold 'im Joe" that tunes in the West Indies, as in the Appalachians and elsewhere, are often recycled. Here's another example: between 1925 and 1928, West Indian Sam Manning recorded three tracks using virtually the same tune and one other very close to those ("Lignum Vitae" [1925], "Emily" [1926], "Lita" [1928]; close to "Sly [Slide] Mongoose" [1925]; n.d., on "Sam Manning Volume 1 (Recorded in New York 1924-1927)," Jazz Oracle CD BDW 8028; n.d., on "Sam Manning Volume 2 (Recorded in New York 1927-1930)," Jazz Oracle CD BDW 8029). - BS

Last updated in version 5.2

File: RcRumCoc

Rum By Gum (Temperance Union Song)

DESCRIPTION: "We're coming, we're coming, our brave little band, On the right side of temperance we do take our stand.... Away, away with rum, by gum, The song of the (Salvation Army/Temperance Union)." Various verses on the value of sobriety

AUTHOR: unknown

EARLiest DATE: 1921 (Welch & Moore, Michigan's Favorite College Songs)

KEYWORDS: drink political nonballad

FOUND IN: US(So)

REFERENCES (6 citations):
Randolph 317, "Temperance Song" (1 text, 1 tune -- a fragment without the chorus)
Cray-AshGrove, pp. 36-37, "Away, Away" (1 text, 1 tune)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, pp. 6-7, "Away With Rum" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 233, "Away With Rum" (1 text)
DT, (AWAYRUM*) (AWAYRUM2*) (AWAYRUM3*) (AWAYRUM4*) (AWAYRUM5*)
Roud #12765

NOTES [57 words]: Warning: All the Digital Tradition versions are parodies of one sort or another (AWAYRUM5 is 35 verses, almost all silly, almost all modern). Many singers today sing this as a joke. But the roots of this piece are almost certainly serious (compare Randolph's version).

Thanks to Jim Dixon for pointing out the Wallace & Moore version. - (JD), RBW

Last updated in version 4.3

File: R317

Rum Saloon Shall Go, The

DESCRIPTION: "A wave is rolling o'er the land With heavy undertow, And voices sounding on the strand, The rum saloon shall go. Shall go, shall go, We know, we know, A cry is sounding o'er the land, The rum saloon shall go." The song promises to lift the curse of drink

AUTHOR: Words: Jno. O. Foster/Music: Jno. R. Sweeney

EARLIEST DATE: 1888 (copyright claim)

KEYWORDS: drink political

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 333, "The Rum Saloon Shall Go" (1 text)
Roud #7805
Run Come See

DESCRIPTION: "It was in nineteen hundred and twenty nine, I remember that day pretty well...."
The singer describes the great storm that threatened the Ethel, Myrtle, and Praetoria, sinking the last. The Captain, George Brown, calls on the passengers to pray

AUTHOR: claimed by "Blind Blake" Higgs
EARLIEST DATE: 1940s (recording, Blake Higgs)
KEYWORDS: religious ship storm wreck
HISTORICAL REFERENCES:
1929 - The Bahamas are devastated by a hurricane with little or no advance warning. Three boats, the Ethel, Myrtle, and Praetoria, bound for Andros, are caught in the storm; the Praetoria sinks, and thirty-three are lost.
FOUND IN: West Indies(Bahamas)
REFERENCES (3 citations):
Silber/Silber-FolksingersWordbook, p. 58, "Run Come See" (1 text)
DT, RUNCOME
ADDITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, pp. 131-137, "The Singing of the Pytoria" (1 text, 1 tune)
RECORDINGS:
Blind Blake Higgs, "Run Come See Jerusalem" (on WIHIGGS01)
John Roberts & group, "Pytoria (Run Come See Jerusalem)" (on MuBahamas2)
CROSS-REFERENCES:
cf. "A Great Storm Pass Over" (subject)
ALTERNATE TITLES:
Run Come See Jerusalem
NOTES [28 words]: John Roberts claims to have composed this song within four days of the ship's sinking, rather than Blake Higgs. On reading his account, I'm inclined to believe him. - PJS

Run for Your Life

DESCRIPTION: "Didn't know Flynn? Flynn of Offaly, 'S long as he's been here?" "Here in this tunnel he was my partner, That same Tom Flynn." He holds back the "timbers ready to fall" in the mine, crying "Run for your life, Jake... Don't wait for me, And that was all"

AUTHOR: Bret Harte (as "In the Tunnel")
EARLIEST DATE: 1871 (Poems by Bret Harte)
KEYWORDS: death mining escape
FOUND IN:
REFERENCES (1 citation):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 77, "Run for Your Life" (1 text, 1 modern tune) (p. 56 in the 1972 edition)
RECORDINGS:
Bruce Hall, "Run for Your Life" (on NZSongYngCntry)
NOTES [218 words]: Mitch Park writes to me with the following information about the source of this song: "This was originally collected in a field trip through the poetry columns of old newspapers, and I presume the documentation was a bit skimpy. Since those papers have been digitised as part of the Papers Past archive, it was easy to find the original poem, with its original title and author. "Papers Past shows NZ publication under the title 'In the tunnel,' in the Mount Ida Chronicle 29 Sep 1871 ('by the author of "The heathen Chinee"'), then later in the Cromwell Argus 7 Nov 1871, where it was attributed to Bret Harte. It was published in 'Poems by Bret Harte,' - Boston: Fields, Osgood, 1871, which is the obvious source for the newspaper reprint.
"Colquhoun's version substitutes Offaly for Virginia, and the album notes [to the reissue of NZSongYngCntry] comment that the poem probably refers to the goldfield at Surface Hill near Naseby. There were indeed a number of deaths on the Surface Hill claims. But all were attributable to earthfall during hydraulic mining in which powerful jets of water were directed at rather loose alluvial deposits; no tunnelling involved."
Harte's original poem had six irregular stanzas. The Colquhoun version chops off the last two and a
Run Here, Doctor, Run Here Quick

DESCRIPTION: Hammer song or similar: "Run here, doctor (huh), Run here quick (huh), Little Mary (huh) Swallowed a stick."

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: doctor work injury

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 246, "Run Here, Doctor, Run Here Quick" (1 short text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 246, "Run Here, Doctor, Run Here Quick" (1 tune plus a text excerpt)

NOTES [24 words]: The notes in Brown include various references which make it appear that they regard this as a version of "Shortenin' Bread." I don't see it. - RBW

Run Mollie Run

DESCRIPTION: Verses from different songs. "Miss Liza was a gambler, learned me how to steal"; "I went down to Huntsville, I did not go to stay..."; "Oh, Liza, poor girl... she died on that train"; "Cherry like a rose"; "Run, Mollie, run/ Let us have some fun"

AUTHOR: Henry Thomas assembled it, at any rate

EARLIEST DATE: 1927 (recording, Henry Thomas)

LONG DESCRIPTION: Confused verses, mostly narrative, but apparently from different songs. "Miss Liza was a gambler, learned me how to steal"; "I went down to Huntsville, I did not go to stay/ Just got there to do a little time, wear that ball and chain"; "Oh, Liza, poor girl... she died on that train"; "Cherry like a rose"; "Run, Mollie, run/ Let us have some fun"

KEYWORDS: captivity love beauty prison death gambling cards floating verses prisoner dance tune

FOUND IN: US(So)

RECORDINGS:
Henry "Ragtime Texas" Thomas, "Run Mollie Run" (Vocalion 1141, c. 1928 [rec. 1927]; on BefBlues1)

CROSS-REFERENCES:
cf. "Molly and Tenbrooks" [Laws H27] (lyrics)

NOTES [47 words]: This song's a mess -- a composite of several songs, about half of which are ballads, half not. But it seems important to include, if for no other reason than that it "is" a composite. I strongly suspect -- no, I'm certain -- this was a dance tune; the rhythm is certainly right. - PJS

Run Mountain

DESCRIPTION: Dance tune with floating verses: "I went up on the mountain to get me a load of pine..."; "Me six miles from my home... Me upstairs with another man's wife..."; Chorus: "Run mountain, chuck a little hill (x3)/ There you'll get your fill."

AUTHOR: unknown

EARLIEST DATE: 1949 (recording, J.E. Mainer's Mountaineers)

LONG DESCRIPTION: Dance tune with floating verses: "I went up on the mountain to get me a load of pine/ I put it on the wagon, I broke down behind"; "Me six miles from my home and the chickens crowing for day/ Me upstairs with another man's wife, better be a-getting away"; "I went up on the mountain to give my horn a blow/ I thought I heard my true love say, yonder comes my beau"; "If I had a needle and thread as fine as I could sew/ I'd sew my true love to my side and down the road I'd go." Chorus: "Run mountain, chuck a little hill (x3)/ There you'll get your fill."
Run Old Jeremiah
DESCRIPTION: "Good Lord, by myself (x3), You know I've got to go, You got to run, I got to run, You got to run By myself (x3)." Song describes traveling, freedom, (God as) the rock, and other themes of the poor and oppressed
AUTHOR: unknown
EARLIEST DATE: 1934 (Field Recording, J.A./Alan Lomax)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (2 citations):
Courlander-NegroFolkMusic, pp. 197-200, "(Run Old Jeremiah)" (1 text, 1 tune)
ADDITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, pp. 368-369, "Run Old Jeremiah" (1 text, 1 tune)
Roud #15505
NOTES [32 words]: The Lomax field recording of this song is incomplete at both beginning and end, but it would appear that the complete song would simply have continued the themes found in the extant portion. - RBW
Last updated in version 3.5
File: CNFM197

Run to Jesus
DESCRIPTION: "Run to Jesus, shun the danger, I don't expect to stay much longer." The singer describes the difficulties of the path he must follow, but also the rewards to be found at the end. The refrain "I don't expect to stay much longer" ends each verse
AUTHOR: unknown
EARLIEST DATE: 1888 (J. B. T. March, "The Story of the Jubilee Singers")
KEYWORDS: religious nonballad travel
FOUND IN: US
REFERENCES (3 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 15, "Run to Jesus" (1 text) (1 tune)
Greenway-AmericanFolksongsOfProtest, pp. 89-90, "Run to Jesus" (1 text, 1 tune)
Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 89, "Run to Jesus" (1 text)
Roud #15263
NOTES [27 words]: Reportedly sung by the Fisk Jubilee Singers, who had it from Frederick Douglass. Douglass remarked that this song prompted him to consider running from slavery. - RBW
Last updated in version 5.0
File: Grnw089
Run to Jesus for Refuge

DESCRIPTION: "I'm gonna run to my Jesus for refuge, Run right along...." Verses include floaters "Mary wore a golden chain, Every link was Jesus name" and "When I read my title clear To mansions in the skies, I bid farewell to every fear And wipe my weeping eyes"

AUTHOR: unknown
EARLIEST DATE: 1960 (LomaxCD1708)
KEYWORDS: floating verses nonballad religious Jesus
FOUND IN: US(SE)
Roud #17292
RECORDINGS:
Charles BAmett-IHearAmericaSinging, "Run to Jesus for Refuge" (on LomaxCD1708)
NOTES [37 words]: You can find the "title clear" floating verse in Isaac Watts, Hymns and Spiritual Songs (New York: Samuel Parker, 1760 (18th edition, "Digitized by Internet Archive")) #65, p. 162, ("When I can read my Title clear"). - BS.
Last updated in version 4.2
File: RcRtJfR

Run, Let the Bullgine Run

DESCRIPTION: Shanty or railroading song. Refrain: "Run with/let the bulgine run. Way-yah oh-i-oh, Run with/let the bulgine run." Many verses repeat the "running" theme, i.e. "we'll run all day to Frisco Bay." Used as both a capstan and halyard shanty.

AUTHOR: unknown
EARLIEST DATE: 1888 (L. A. Smith, _Music of the Waters_)
KEYWORDS: shanty worksong sailor nonballad railroading
FOUND IN: Britain US
REFERENCES (4 citations):
Colcord-SongsOfAmericanSailormen, p. 64, "Run With the Bullgine" (1 short text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 342-344, "Run, Let the Bulgine Run" (1 text, 1 tune)
[AbEd, p. 257]
Sharp-EnglishFolkChanteys, XIII, p. 16, "Let the Bullgine Run" (1 text, 1 tune)
Terry-TheShantyBook-Part1, #21, "Oh run, let the Bullgine run" (1 text, 1 tune)
ST Hugi342 (Full)
Roud #4711
CROSS-REFERENCES:
cf. "Roll the Cotton Down" (tune)
NOTES [31 words]: "Bullgine" was American Negro slang for a railway engine. - SL
(We might add that, in the early days of steamships, it was not unusual for railroad engines to be used in steamships.) - RBW
Last updated in version 3.8
File: Hugi342

Run, Mary, Run

DESCRIPTION: Chorus: "Run Mary, run (3x), I know the other world is not like this." Verse: "Swing low, chariot, in the east, Let God's children have some peace, ... west, Let God's children have some rest, ... north ...., ... south, Let God's children sing and shout"

AUTHOR: unknown
EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 18-19, "Run, Mary, Run" (1 text, 1 tune; p. 188 in the 1874 edition)
Roud #15264
NOTES [26 words]: Each of Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verse lines is followed by "I know the other world is not like this." - BS
Last updated in version 4.0
Run, Mountain, Run

DESCRIPTION: Cho: "Well-a run, mountain, run (x2), No matter where in the world I go, I'm bound
to have my fun." Verses often float: "I'm going to build me a scaffold on some mountain so high."
"Love is like an onion, you smile.... you wonder, whatever made you bite."

AUTHOR: unknown
EARLIEST DATE: 1950 (collected from Uncle Dave Macon by Boswell)
KEYWORDS: courting floating verses nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Wolfe/Boswell-FolkSongsOfMiddleTennessee 86, pp. 137-138, "Run, Mountain, Run" (1 text, 1
tune)
Roud #7052

NOTES [62 words]: Not to be confused with "Run Mountain, which -- like this piece -- is a banjo
tune with a collection of incoherent and often floating verses, but which has a rather different form.
Round appears to lump this with "Coming Round the Mountain (II -- Charming Betsey),"
presumably based on the floating verses and mountain references, but that strikes me as quite a
stretch. - RBW

Last updated in version 2.6

Run, Nigger, Run

DESCRIPTION: Chorus: "Run, nigger, run, The (calaboose/patter-roller) will get you. Run, nigger
run...." Various verses on the life of the slave, usually pertaining to punishment and perhaps the
run to freedom

AUTHOR: unknown
EARLIEST DATE: 1851 (Serenader's Song Book)
KEYWORDS: slave freedom escape nonballad
FOUND IN: US(Ap,SE,So)
REFERENCES (14 citations):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 89, "Run, Nigger, Run" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 457, "Run, Nigger, Run" (4 texts plus
an excerpt and mention of 2 more, all short and with hints of mixture but with this chorus)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 457, "Run, Nigger, Run" (1 tune plus a text
excerpt)
Randolph 264, "Run, Nigger, Run" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 225-226, "Run, Nigger, Run" (1 text, 1 tune --
Randolph's 264)
Arnold-FolkSongsofAlabama, p. 121, "Run, Nigger, Run" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 248, "Run, Nigger, Run" (1 text, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 12, "Run, Nigger, Run" (1 text, 1 tune; it appears
that this has mixed with something else, but the version isn't long enough to be sure what); also p.
24, "Run, Nigger, Run" (2 texts, 1 tune, both short); also p. 25, "Most Done Ling'tin Here" (1 text, 1
tune, with a verse from this plus the "If you get there before I do" floating verse and a chorus that
might be "Rough, Rocky Road")
Morris-FolksongsOfFlorida, #6, "Run, Nigger, Run" (2 texts, 2 tunes; the first appears very mixed
but has this chorus; the second might well be a different song but, with only two verses, or a verse
and a chorus, it is not possible to definitively split it)
Roberts-SangBranchSettlers, #91, "Do Johnny Booger" (1 text, 1 tune, an incredible mess with the
chorus and some words from "Johnny Booker (Mister Booger)," an ending which is from "Run,
Nigger, Run," and a number of verses perhaps from "Old Dan Tucker")
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 228-231, "Run, Nigger, Run" (1+ texts, 1 tune)
Botkin-TreasuryOfAmericanFolklore, p. 906, "Run, Nigger, Run" (1 text, 1 tune)
Coleman/Bregman-SongsOfAmericanFolks, pp. 106-108, "Run, Nigger, Run" (1 text, 1 tune)
Wolf-AmericanSongSheets, #2047, p. 137, "Run, Nigger, Run! Or the M.P.'ll Catch You" (1
reference, probably rewritten)
Roud #3660
RECORDINGS:
Dr. Humphrey Bate & His Possum Hunters, "Run Nigger, Run" (Brunswick 275, 1928)
Fiddlin' John Carson, "Run Nigger, Run" (OKeh 40230, 1924)
Sid Harkreader & Grady Moore, "Run Nigger Run" (Paramount 3054, 1927)
Uncle Dave Macon, "Run, Nigger, Run" (Vocalion 15032, 1925)
Mose "Clear Rock" Platt, "Run, Nigger, Run" (AFS 196 A1, 1933; on LC04)
Gid Tanner & his Skillet Lickers, "Run Nigger Run" (Columbia 15158-D, 1927)
Clint Howard, Gaither Carlton, Fred Price & Doc Watson, "Run, Jimmie, Run" (on WatsonAshley01)

CROSS-REFERENCES:
cf. "Shortenin' Bread" (tune)
cf. "Some Folks Say that a Preacher Won't Steal" (lyrics)

ALTERNATE TITLES:
Paddy-Roller
Pateroller Song
Run, Boy, Run
Run, Johnny, Run
Run, Slave, Run

NOTES [74 words]: In Lomax we find the following explanation (quoted at several hands' remove):
"Just after the Nat Turner Insurrection in 1832 the Negroes were put under special restrictions to
home quarters, and patrolmen appointed to keep them in, and if caught without a written pass from
owner they were dealt with severely then and there; hence the injunction to 'Run, Nigger, Run, the
Patter-roller Git You' to the tune of 'Fire in the Mountain....'" - RBW
Last updated in version 4.2
File: R264

Runaway Bride, The

DESCRIPTION: "If you go to the North Countrie... You'll hear how the bride from the blacksmith ran
To be a liggar lady." Townfolk gather to the wedding; the bride is missing. The audience laughs at
the groom's expense. Men are warned of Hieland lads luring their girls

AUTHOR: unknown
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
KEYWORDS: marriage abandonment
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, pp. 462-463, "The Runaway Bride" (1 text)
Roud #2876

NOTES [38 words]: Ord-BothySongsAndBallads reports this to be based on an event which
occurred "near the end of the eighteenth century." Given the song's history (analogos appear in
Herd and the Scots Musical Museum), that date seems a bit late. - RBW
File: Ord462

Runer von Hamborg, De

DESCRIPTION: German (Platdeutsch). Halyard shanty. "De see geht hoch, de wind de blast.
Kohm un Beer for mi!" The sea is foul. The captain calls all hands. They see the runners in
Hamburg. The sailor needs clothes and soap; he hopes for kummel and a cigar

AUTHOR: unknown
EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)
KEYWORDS: shanty sailor home drugs
FOUND IN:
REFERENCES (1 citation):
Hugill-SongsOfTheSea, p. 63, "De Runer von Hamborg" (2 texts, low German [not standard
German!] and English, 1 tune)
File: HSoSe063
Rural Sport

DESCRIPTION: How can you sleep when the hounds are out and the sun is shining? The singer leaves his wife behind in bed to hunt the hare. "No pleasure like hunting to pass a long day... At night to our supper we will dance... over a jug of brown ale"

AUTHOR: unknown
EARLIEST DATE: 1906 (OShaughnessy-YellowbellyBalladsPart2)
KEYWORDS: hunting dancing drink food animal
FOUND IN: Britain(England(Lond))
REFERENCES (2 citations):
OShaughnessy-YellowbellyBalladsPart2 55, "Wharncliffe Highwood" (1 text, 1 tune)
Roud #1869
File: 0SY255

Rush to Coromandel, The

DESCRIPTION: "The stagnant state of Auckland now Gives sone dissatsistfaction, But there's nothing like a good goldfield To give some satisfaction." The gold at Coromandel is all the rage and an economic boon. Mothers tell their babies that Daddy's gone to Coromandel
AUTHOR: Words: Charles R. Thatcher (1831-1878)
EARLIEST DATE: 1862 (Thatcher's "Auckland Vocalist," according to Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: gold mining New Zealand humorous mother baby
HISTORICAL REFERENCES:
1861-1862 - the Coromandel gold rush, ended by the Maori conflict
FOUND IN:
REFERENCES (3 citations):
Bailey/Roth-ShantiesByTheWay-NZ, pp. 56-57, "The Rush to Coromandel" (1 text, tune referenced)
Garland-FacesInTheFirelight-NZ, p. 95, "(The Rush to Coromandel)" (1 excerpt)
Hoskins-GoldfieldBalladeer-LifeAndTimes-Charles-R-Thatcher, p. 41, "(Rush to Coromandel)"
(1 excerpt)
NOTES [29 words]: For brief background on Charles Thatcher's career, see the notes to "Where's Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong.
- RBW
Last updated in version 5.0
File: BaRo056

Rushes and Reeds Are Bending

DESCRIPTION: "Rushes and reeds are bending, Rushes and reeds are bowing, My mother sits a-mending, My father goes a-plowing, In and out and all about, And curtsey as we go."
AUTHOR: unknown
EARLIEST DATE: 1900 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty mother father clothes farming
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 35, "(Rushes and reeds are bending)" (1 text)
File: SuSm035

Russel's Triumph

DESCRIPTION: "Thursday in the morn, on the Nenteenth of May, Recorded be for ever the famous Ninety-two." Brave Russel sees the French fleet under Tourville. The fight is hard, but the English win. The singer blesses the King and "each brave English Tar"
AUTHOR: unknown
EARLIEST DATE: 1891 (Ashton-RealSailorSongs)
KEYWORDS: navy battle political
HISTORICAL REFERENCES:
1692 - Battles of Barfleur and La Hogue. The dates, in modern numbers, were 29 May-4 June, but since Britain still used the Julian calendar, the song dates the start of the fight to 19 May. Admiral Edward Russel, with abot 80 ships, beat the French under Tourville at Barfleur, and won a pursuing action at La Hogue; the victories ended any French hopes of an invasion that would restore James II to the British throne
FOUND IN:
REFERENCES (3 citations):
Ashton-RealSailorSongs, #7, "On Admiral Russel's Total Defeat of the French Fleet" (1 text)
Palmer-OxfordBookOfSeaSongs 29, "The Sea Fight in '92" (1 text, 1 tune)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 165-167, "The Battle of La Hogue" (1 text, 1 tune, plus reproductions of 2 broadsides tunes, 1 with a full text)
ST AshS007 (Partial)
Roud #18039
File: AshS007

Russia, Let That Moon Alone
DESCRIPTION: "Oh, Russia, let that moon alone, Moon ain't worryin' you! God told you to till the earth, God didn't tell you to till the moon! You can make your sputnickles And your satellites, You can't get God's moon." The moon is for light, not exploration
AUTHOR: unknown
EARLIEST DATE: 1963 (Courlander)
KEYWORDS: technology nonballad
FOUND IN: US
REFERENCES (2 citations):
Courlander-NegroFolkMusic, pp. 78-79, (no title) (1 text); p. 260, "Russia, Let That Moon Alone" (1 tune, partial text)
NOTES [84 words]: It's hard to believe that this silly bit of Luddite-ism can be traditional; on its face, it must have been written between 1959 (when the Soviet Union sent up the first Luna satellites) and Kennedy's announcement that the United States would try to beat the Soviets there. Courlander's notes imply that it is from a field recording, but I'm not sure how far to trust that. I hope it goes without saying that the Bible says nothing, positive or negative, about lunar exploration, manned or unmanned. - RBW
Last updated in version 3.5
File: CNFM078

Russian Bear, The
DESCRIPTION: "The French he cries ye British rise Along with us prepare And go and help the gallant Turk To hunt the Russian bear." "The bear he is a sulky brute, And naething will he eat Unless he gets some Turkish wings, He likes a dainty treat"
AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan1)
KEYWORDS: war Russia nonballad animal
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan1 156, "The Russian Bear" (1 text, 1 tune)
Roud #5826
NOTES [15 words]: The description is all of the Greig/Duncan1 text. The song refers to the Crimean War. - BS
Last updated in version 2.4
File: GrD1156
Russian Convoy Escort's Song

DESCRIPTION: Cumulative song. "The first day from Iceland old AC-IC said to me, There's a Whitley up a gum tree." And so through ten days, adding various weapons, e.g. "Two Blohm and Voss, "Three Fokke-Wulfs," ending with "Ten Captains driving."

AUTHOR: unknown

EARLIEST DATE: before 1946 (Gundry, according to Tawney-GreyFunnelLines-RoyalNavy)

KEYWORDS: navy war cumulative derivative Russia

FOUND IN: Britain

REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, pp. 90-91, "Russian Convoy Escort's Song" (1 text, tune referenced)

CROSS-REFERENCES:
 cf. "The Twelve Days of Christmas" (tune)
 cf. "The Kola Run" (subject of convoys to Russia in World War II)
 cf. "The 23rd Flotilla" (subject: of convoys to Russia in World War II and the hard life of convoy escorts) and references there

NOTES [1159 words]: There was nowhere in the Atlantic where British ships were entirely safe from attacks by U-boats, but perhaps no ships were in greater danger than those on the run from Britain to Murmansk and Archangel in Russia. "During the winter the Arctic ice barrier moves so far south as to leave a navigable stretch of water barely 200 miles wide between it and Cape North. Convoys were in fact sailing past the Germans' doorstep while at the same time struggling to overcome extraordinary navigational hazards" (Pearce, p. 29). The Russian convoy route would come to be known as the "Gateway to Hell" (Pearce, p. 159).

Surprisingly, the first seven convoys to Russia all avoided attack. It was only with convoy PQ8, which sailed in January 1942, that one of the convoys faced the enemy.

Tawney-GreyFunnelLines-RoyalNavy offers two explanations for "AC-IC": "Admiral Commanding Iceland Convoys" or an aircraft identification officer. Given that not everything the ships in the song encounter is an airplane, I would incline to the former identification.

The aircraft listed weren't even all German. The Whitely, mentioned on day one, was (as you might guess from the name) a British plane made by Armstrong Whitworth. It was a two-engined bomber that was produced from August 1939 to June 1943 (Gunston, p. 328). It's an odd aircraft to mention; total production was relatively small (just 1737, according to Gunston, p. 329), and while they did some combat bombing and anti-submarine patrol, a lot of their work was in transport. They were also used for reconnaissance (Munson, p. 25); I'd speculate that that is why the plane is mentioned in the song, and why there is just one.

The mention of "two Blohm and Voss" is a little peculiar. Blohm und Voss was a major German industrial concern (e.g. their shipyard at Hamburg built the battleship *Bismarck*), but Munson, p. 31, reports that the Blohm und Voss Bv 138, a strange two-engine design nicknamed "The Flying Shoe," was "the only Blohm und Voss [aircraft] design to achieve quantity production status during the Second World War" -- and even so, only 276 were built, so it wasn't something you saw every day. On the other hand, "Its variety of duties included long range reconnaissance, convoy patrol and U-boat co-operation," so it wasn't good news for a convoy if one was spotted.

The "Three Fokke-Wulfs" were probably not the famous fighter the Fokke-Wulf 190 but rather the Fokke-Wulf 200 "Condor," a four-engined long-range aircraft: "Although originally a commercial aircraft, converted to military use, it was as a maritime patrol bomber that the FW 200 Condor made its mark.... In this capacity, acting in co-operation with U-boat packs, it formed one of the most effective Luftwaffe combinations of the way, and many a convoy was to rue the moment it first spied a Condor above the horizon" (Munson, p. 81). It was not fast -- top speed 240 miles per hour -- but it had a range of nearly 4000 miles, so it could do a lot of searching! Supposedly only 276 were manufactured (Gunston, p. 385), but six different Norwegian bases hosted the aircraft (Pearce, pp. 23-24).

"The "Four Eighty-eights" clearly refer to the Junkers Ju 88, a twin engined light bomber, (night) fighter, and reconnaissance plane (Munson, p. 102). This was one of the best German planes; they manufactured more than 15,000 of them during the war (Munson, p. 103). "Parallel with the development of the Junkers Ju 88 as a medium bomber, the type was also being adapted to a variety of other roles, particularly those of night fighter, close support, and reconnaissance" (Munson, p. 103). They were deployed in the north of Norway; there was a squadron of Stukas and Ju 88s at Banak (Pearce, p. 23).

The "six Heinkels" are presumably one or another variant of the Heinkel 111 (a plane that is the subject of "I Was Chasing One-Elevens"). An two-engined plane with a very large glass nose,
which in some models was asymmetric, "the first HE 111 was a graceful machine with elliptical wings and tail, secretly flown as a bomber but revealed to the world a year later as a civil airliner.... In February 1937 operations began with the Legion Kondor in Spain, with considerable success.... To a considerable degree the success of the early elliptical winged HE 111 bombers in Spain misled the Luftwaffe into considering that nothing could withstand the onslaught of their huge fleets of medium bombers" (Gunston, p. 400). But by the time of the Battle of Britain, "the He 111 was hacked down with ease, its only defence being its toughness and ability to come back after being shot to pieces. The inevitable result was that more and more defensive guns were added, needing a fifth or even a sixth crew-member. Coupled with incessant growth in equipment and armour the result was deteriorating, so that the record-breaker of 1936-1938 was the sitting duck of 1942-1945" (Gunston, p. 401).

Despite this, the Germans were unable to replace the Heinkel; they never developed a better alternative or a successful four-engined bomber. "By the middle of the war the He 111 was obsolescent, but the lack of success of its potential replacements... necessitated keeping it in production well into 1944" (Munson, p. 95). It was more popular for fighting against ships than ground targets, and the Norway defense forces had an "Air Torpedo Group of Heinkel 111 and 115 torpedo bombers" at Barduloss (Pearce, p. 23. The Heinkel 115, according to Munson, p. 96, was another two-engine plane, used mostly at sea; originally developed for the Scandinavian countries, the German air force acquired only about 300, so most Heinkel torpedo bombers were 111s). The "seven merchantmen sinking" is, sadly, not an unreasonable number; "During the 1942-1943 period alone, over sixty-three Allied ships" were sunk on the Russian run (Pearce, p. 24). 1942 -- the year many of the "O" class destroyers were working in the arctic -- was particularly bad; Pope's Appendix 3 (p. 314) shows that convoy PQ 18, in late 1942, lost 13 of 40 ships. The convoy before that, PQ 17, was the worst of all, losing 22 of 33 ships (Pope, pp. 27-28), although this was due in part to British mismanagement. Eight U-boats strafing is sort of half-right. There were many U-boats based in northern Norway -- Pearce, p. 24, says there were more than fifty. And they could operate in conditions that were hopeless for aircraft, and they could stay on-station day and night. They would not normally strafe convoys, however -- while most U-boats had guns (and often machine guns good for strafing), a U-boat on the surface invited destroyer attacks; indeed, even a merchant vessel could ram and sink a submarine. So the subs didn't strafe; they used their torpedoes.

Gundry, who collected the text used by Tawney, says this came from one of the "O" class destroyers, which seems likely, as they served extensively on the Russian convoy route; see the notes to "The Kola Run." - RBW

Bibliography

- Pearce: Frank Pearce (with a foreword by Admiral of the Fleet Lord Lewin), Running the Gauntlet: The Battles for the Barents Sea, Fontana, 1989
- Pope: Dudley Pope, 73 North: The Battle of the Barents Sea, 1957 (I use the 1988 Naval Institute Press edition; note that the many editions of this book have very different pagination, and the edition cited here still contains page references to an earlier edition!)
Russian Scare, The

DESCRIPTION: "The nations they are falling out, The Volunteers fall in... But ask me what 'tis all about -- I don't precisely now." Two nations are quarreling about land, or pride, or something; the militia are called up, but why "I don't precisely know"

AUTHOR: "Puzzlehead"

EARLIEST DATE: 1885 (Lyttelton Times, according to Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: soldier New Zealand humorous

HISTORICAL REFERENCES:
1885 - Russian War Scare (source: Bailey/Roth-ShantiesByTheWay-NZ)

FOUND IN:
REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, pp. 73-74, "The Russian Scare" (1 text)

CROSS-REFERENCES:
cf. "Kumara Volunteers' Song" (subject of the Russian War Scare)

File: BaRo073

Russian Sing for Heaving the Anchor

DESCRIPTION: Tune only, no text. According to Hugill, Russian seaman had few real shanties and apart from the songs quotes by Smith there is nothing in the literature.

AUTHOR: unknown

EARLIEST DATE: 1888 (L.A. Smith, _Music of the Waters_)

KEYWORDS: foreignlanguage nonballad shanty worksong

FOUND IN: Russia

REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, p. 572, "Russian Sing for Heaving the Anchor" (1 tune only, no text-quoted from Smith)

File: Hugi572

Rye Straw

DESCRIPTION: Dance tune: "Dog shit a ryestraw, dog shit a jackstraw/Dog tore his asshole tryin' to shit a hacksaw." "Dog shit a ryestraw, dog shit a minner/Dog shit a catfish big enough for dinner"

AUTHOR: unknown

EARLIEST DATE: 1924 (recording, Uncle "Am" Stuart)

KEYWORDS: injury dancetune nonballad animal dog

FOUND IN: US(SE)

REFERENCES (1 citation):
Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, p. 246, "Rye Straw" (1 tune)

Roud #16847

RECORDINGS:
Bascom Lamar Lunsford, "Rye Straw" (on BLLunsford01)
Clayton McMichen & Riley Puckett, "Rye Straw" (Columbia 15521-D, 1930, rec. 1929)
Doc Roberts, "Rye Straw" (Champion 16026, 1930)
Uncle "Am" Stuart, "Rye Straw" (Vocalion 14843, 1924; Brunswick [Canada] 1003, n.d.)
Unidentified singer, "Grubbing Hoe" (on Unexp1)

ALTERNATE TITLES:
Joke on the Puppy
The Unfortunate Pup

NOTES [138 words]: With the exception of the anonymous version on "The Unexpurgated Folk Songs of Men" (Unexp1), none of the recorded versions includes the lyrics, although every American fiddler knows them. On the Skillet Lickers' recording, when the fiddler announces that the tune will be "Ryestraw," someone replies, "All right, but let your conscience be your guide." - PJS
Bascom Lamar Lunsford, in his recording of this song, noted "There are a lot of unprintable and unsingable stanzas to the old song. However, that is not confused with what we boys used to do in the old days, gather around... and possibly some of the boys would repeat maybe some questionable stanzas and follow it with 'Rye straw, rye straw, rye straw.'"

Incidentally, I've seen at least one "clean" mnemonic for this song, though presumably it is not the original. - RBW

Last updated in version 4.0
File: RcRyStra

Rye Whiskey

DESCRIPTION: A song of intense alcoholism: "Rye whiskey, rye whiskey, rye whiskey I cry; If I don't get rye whiskey I surely will die." "If the ocean was whisky and I was a duck, I'd dive to the bottom...." Many verses about how drink has affected the singer's life

AUTHOR: unknown

EARLIEST DATE: 1910 (Lomax)

KEYWORDS: drink, rambling, floating verses

FOUND IN: US(Ap,MW,SE,So)

REFERENCES (29 citations):

- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 374-377, "The Guerrilla Boy" (4 texts, 1 tune; the first of two texts filed as "C" is this song)
- Morris-FolksongsOfFlorida, #66, "O Lillie, O Lillie" (1 text, 1 tune, rather short, so it's hard to identify, but with words typical of this song; Roud classifies this and the Hudson-FolksongsOfMississippi "O Lillie" version as #4512)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 50, "Jack of Diamonds" (4 texts, all short; some may be "Jack of Diamonds (II)"
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 50, "Jack of Diamonds" (2 tunes plus text excerpts)
- Killion/Waller-ATreasuryOfGeorgiaFolklore, pp. 236-237, "Farewell Sweet Mollie" (1 short text, which could be this or any of several other things)
- Hudson-FolksongsOfMississippi 79, pp. 207-208, "Jack of Diamonds" (1 short text); 117, pp. 258-259, "O Lillie, O Lillie," mostly a "Jack of Diamonds" text but with verses which mix it with "The Rebel Soldier"; Roud classifies this and the Morris-FolksongsOfFlorida text as #4512; also 116, p. 258, "I'll Eat When I'm Hungry" (1 fragment, a single stanza based on this song but probably belonging with "The Rebel Soldier": "I'll eat when I'm hungry, I'll drink when I'm dry, If the Yankees don't kill me, I'll live till I die")
- Randolph 405, "Rye Whiskey, Rye Whiskey" (6 texts, 1 tune); also 494, "Tie-Hackin's Too Tiresome" (1 fragment, 1 tune, an extract from a longer version)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 344-345, "Rye Whiskey, Rye Whiskey" (1 text, 1 tune -- Randolph's 405A); pp. 375-376, "Tie Hackin's Too Tiresome" (1 text, 1 tune -- Randolph's 494)
- Fuson-BalladsOfTheKentuckyHighlands, p. 157-159, "His Wants," "My Welcome," "I'll Live Till I Die" (second, ninth, and tenth of 12 single-stanza "jigs") (3 fragments, all sometimes found with this song though all are floating verses)
- Thomas-DevilsDitties, pp. 128-129, "Way Up on Clinch Mountain" (1 text, 1 tune)
- Roberts-SangBranchSettlers, #56, "Moonshiner" (1 text, 1 tune, with verses from many places, including probably "Moonshiner," "Rye Whiskey," and maybe even "Green Grows the Laurel")
- Sandburg-TheAmericanSongbag, p. 307, "Way Up On Clinch Mountain" (2 text, 1 tune, but only the "A" text belongs here; "B" is perhaps "Sweet Lulur")
- Stout-FolkloreFromIowa 112, p. 140, "I'll Eat When I'm Hungry" (2 fragments, the second certainly being this although the first might be one of the related songs)
- Lomax/Lomax-FolkSongUSA 64, "Rye Whiskey" (1 text, 1 tune)
- Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 170-173, "Rye Whiskey" (1 text+minor fragments, 1 tune)
- Tinsley-HeWasSinginThisSong, pp. 152-157, "Rye Whiskey" (1 text, 1 tune)
- Botkin-TreasuryOfAmericanFolklore, pp. 855-857, "Rye Whisky" (1 text, 1 tune)
- Chase-AmericanFolkTalesAndSongs, pp. 142-143, "Clinch Mountain" (1 text, 1 tune)
- Seeger-AmericanFavoriteBallads, p. 69, "Rye Whiskey" (1 text, 1 tune)
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 92, "If the River Was Whiskey" (1 text, built around W. C. Handey's "Hesitating Blues" but with most of the verses from this song)
Darling-NewAmericanSongster, pp. 286-287, "Jack o' Diamonds" (1 text, heavily mixed with "Logan County Jail"); pp. 287-288, "Rye Whiskey" (1 text)
Wheeler-SteamboatinDays, pp. 112-113, "Beefsteak When I'm Hungry" (1 text, 1 tune, a mixed fragment I file here on the basis of the first verse; the others are from elsewhere)
Thomas-BalladMakingInMountainsOfKentucky, p. 121, (no title) (1 text, all floating verses, some of which are, or can be, part of "Rye Whiskey" and all of which are drink-related)
Silber/Silber-FolksingersWordbook, p. 233, "Rye Whiskey" (1 text)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 5, "Rye Whiskey" (1 text, 1 tune)
Saffel-CowboyPoetry, pp. 211-213, "Jack o' Diamonds" (1 text; this particular Lomax offering contains elements of "Jack o Diamonds/Rye Whisky," "The Wagoner's Lad," The Rebel Soldier," and others)
NorthCarolinaFolkloreJournal, Charles W. Joyner, "The Repertory of Nancy Jones as a Mirror of Culture in Scotland County," Vol. XXI, No. 3 (Sep 1973), p. 92-93, "Farewell, my dear true love, I'll bid you adieu" (1 text, two verses that might be "Fare You Well, My Own True Love (The Storms Are on the Ocean, The False True Lover, The True Lover's Farewell, Red Rosy Bush, Turtle Dove)" or "Rye Whiskey" or "The Wagoner's Lad" or, frankly, almost anything; there is a mention of emigration)
DT, RYEWHISK* MOONSHI4* (RYEWHISx)
Roud #941
RECORDINGS:
Jules Allen, "Jack O' Diamonds" (Victor 21470, 1928; Montgomery Ward M-4464, 1934; Montgomery Ward M-4779, c. 1935)
Fiddlin' John Carson, "The Drunkard's Hiccups" (OKeh 45032, 1926; rec. 1925)
Will Carter, "Rye Whiskey" (Bluebird [Canada] 58-0058, 1948)
Yodeling Slim Clark, "Rye Whiskey" (Continental 8012, n.d.)
Homer & Jethro, "Rye Whiskey" (King 571, 1947)
Harry Jackson, "Jack o' Diamonds" (on HJackson1)
J. E. Mainer's Mountaineers "Drunkard's Hiccoughs" (Bluebird B-8400, 1940)
New Lost City Ramblers, "Drunkard's Hiccups" (on NLCR08)
Elmo Newcomer, "Rye Whiskey" CroMart 100, n.d. but prob. late 1940s - early 1950s)
Bill Nicholson w. Zane Shrader, "Jack of Diamonds" (AFS; on LC14)
Charlie Poole and the North Carolina Ramblers, "If the River Was Whiskey" (with verses from this song though also related to "Hesitation Blues" or Handy's "Hesitating Blues"); Columbia 15545-D, 1930; on CPoole02)
Tex Ritter, "Rye Whiskey, Rye Whiskey" (Vocalion 5493, c. 1931; Vocalion 04911, 1939) (Edison Bell Winner [U.K.] W-21, 1933); "Rye Whiskey" (Capitol 40084, 1948)
Reaves White County Ramblers, "Drunkard's Hiccups" (Vocalion 5247, 1928)
Hobart Smith, "Drunken Hiccups" (on LomaxCD1706)
Pete Seeger, "Whiskey, Rye Whiskey" (on PeteSeeger07, PeteSeeger07b)
Jilson Setters [pseud. for James W. "Blind Bill" Day], "Way Up On Clinch Mountain" (Victor 21635, 1928; on RoughWays1, KMM)
Woltz's Southern Broadcasters, "Jack O' Diamonds" (Herwin 75561, c. 1927)
CROSS-REFERENCES:
cf. "The Wagoner's Lad" (floating lyrics)
cf. "Greenback Dollar"
cf. "Sailing Out on the Ocean" (floating lyrics)
cf. "Jack of Diamonds (I)" (floating lyrics)
cf. "Long Ways from Home" (floating lyrics)
ALTERNATE TITLES:
Jack O'Diamonds
Drunken Hiccups
NOTES [65 words]: This song merges almost continuously with "The Wagoner's Lad" (which itself has offshoots such as "I'm a Rambler, I'm a Gambler"); see that song also for the full list of variants.
The "Jack of Diamonds" subfamily of this song is well known, and perhaps would be considered by some a separate song, but contains so much mixture with this song that I don't see any way to separate them. - RBW
Last updated in version 6.1
File: R405
Ryebuck Shearer, The

DESCRIPTION: The singer describes how anyone can gain respect if he is a ryebuck shearer. He is told that he will never be that good, but stoutly maintains that he'll get there someday

AUTHOR: unknown

EARLIEST DATE: 1953 (collected by John Meredith from Jac Luscombe)

KEYWORDS: sheep work

FOUND IN: Australia

REFERENCES (4 citations):
- Meredith/Anderson-FolkSongsOfAustralia, p. 23, "The Ryebuck Shearer" (1 text, 1 tune)
- Fahey-Eureka-SongsThatMadeAustralia, pp. 144-145, "The Ryebuck Shearer" (1 text, 1 tune)
- Manifold-PenguinAustralianSongbook, pp. 118-119, "The Ryebuck Shearer" (1 text, 1 tune)
- Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 196-197, "The Ryebuck Shearer" (1 text)

Roud #24820

NOTES [76 words]: A "ryebuck shearer" is an expert shearer (also called a "gun"), usually expected to shear a "century" -- a hundred sheep in a day. The name often referred specifically to the "ringer," or best shearer in the shed.

Gwenda Beed Davey and Graham Seal, A Guide to Australian Folklore, Kangaroo Press, 2003, p. 226, claims this as a nineteenth century song. There is no reason why it could not be so, but I know of no evidence of its existence at that time. - RBW

Last updated in version 5.0

File: MA023

'S Lobg'sang (The Hymn of Praise)

DESCRIPTION: Amish hymn in German. "O Gott, Vater, wir loben dich Und deine Gute preisen; Das du uns O Herr gnadichlich An uns neun hast beweisen." "O God, Father, we praise you, And love your many blessings, That you have proved so merciful to us...."

AUTHOR: unknown

EARLIEST DATE: 1742 (Amish Ausbund, according to Korson-PennsylvaniaSongsAndLegends)

KEYWORDS: religious nonballad foreignlanguage

FOUND IN: US(MA)

REFERENCES (1 citation):
- Korson-PennsylvaniaSongsAndLegends, pp. 143-144, "'S Lobg'sang (The Hymn of Praise)" (1 short German text plus not-very-literal translation, 1 tune)

NOTES [10 words]: This is said to be the most popular of all Amish hymns. - RBW

Last updated in version 3.2

File: KPL143

'S mise chunnaic an t-longnadh (Mermaid Song) (It Is I Who Saw The Wonder)

DESCRIPTION: In Scots Gaelic: "It is I who saw the wonder/One early morning as I was looking for sheep/A girl with flowing brown hair/Sat on a flat rock of the gulls." The mermaid and her brothers are involved in a mysterious, bloody fight in a rocky cave

AUTHOR: unknown

EARLIEST DATE: 1951 (recording, Penny Morrison)

KEYWORDS: fight mermaid/man supernatural

FOUND IN: Britain(Scotland(Hebr))

RECORDINGS:
- Penny Morrison, "'S mise chunnaic an t-longnadh [Mermaid Song] (It Is I Who Saw The Wonder)" [fragment] (on Lomax43, LomaxCD1743)

NOTES [16 words]: Alas, Lomax provides only the introductory verses and a maddeningly brief summary of the song. - PJS

File: RcSMCATL

S-A-V-E-D

DESCRIPTION: The singer complains about the sins of others, spelling each out (e.g. they "d-a-n-
"c-e" while wearing a new "h-a-t"). The singer, though, need not worry about such things; "It's g-l-o-
ry to know I'm s-a-v-e-d."

AUTHOR: unknown
EARLIEST DATE: 1926 (recording, Gid Tanner & his Skillet Lickers)
KEYWORDS: religious nonballad sin
FOUND IN: US Canada(Newf)
REFERENCES (4 citations):
Leach-FolkBalladsSongsOfLowerLabradorCoast 124, "S-A-V-E-D" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 185-186, "I Once Knew a Man (S-a-v-e-
d ; I'm Saved)" (1 text, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 144-145, "Salvation Army SOng" (1
text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 349, "It's G-L-O-R-Y To Know I'm S-A-V-E-D" (1 text)
Roud #9539
RECORDINGS:
Jim Bennett, "I Once Knew a Man" (on NFAGuigné01)
The Blue Sky Boys, "I'm S-A-V-E-D" (Bluebird 8401, 1940)
The Georgia Yellow Hammers, "I'm S-A-V-E-D" (Victor 21195, 1928)
Karl & Harty, "I'm S-A-V-E-D" (Perfect 6-10-54, 1936)
Gid Tanner and His Skillet Lickers, "S-A-V-E-D" (Columbia 15097-D, 1926)
NOTES [48 words]: Obviously a composed song, but I've no knowledge of the source. I've heard it
enough times that I suspect it belongs in the Index. There is a list of relatively recent recording by
- RBW
Last updated in version 4.2
File: FSWB349

S. D. Knowles
DESCRIPTION: "This song is not a song of love, 'tis not a song of flowers... but 'tis of a hump-
backed blowhard, his name is S. D. Knowles." The song tells how Knowles left Maine for
Wisconsin, and insulting describes why no one wants to be near him
AUTHOR: W. N. "Billy" Allen (writing as "Shan T. Boy")
EARLIEST DATE: before 1926 (Rickaby)
KEYWORDS: farming travel warning
FOUND IN: US(MW)
REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, pp. 282-284, "S. D. Knowles" (1 text, 1 tune)
Roud #15683
File: Pet282

Sa Up and Rise
DESCRIPTION: "Sa up and rise, my merry lads, For a' maun rise, for a' maun rise"
AUTHOR: unknown
EARLIEST DATE: 1911 (Greig/Duncan3)
KEYWORDS: farming work nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #163, p. 3, ("Sa up and rise, my merry lads")
(1 fragment)
Greig/Duncan3 442, "Sa Up and Rise" (1 fragment)
NOTES [86 words]: The current description is all of the Greig/Duncan3 fragment.
Greig's correspondent, John Milne, has this fragment be the chorus of a song his grandfather sang
"telling the joys to be derived from first-class farm-work, workmen, and working-gear" at "Mill of
Boyndie [sic]."
Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the
song number as well as place name; Mill of Boyndie (441) is at coordinate (h6-7,v6) on that map
[near Banff, roughly 41 miles NW of Aberdeen]. - BS
Last updated in version 2.4
Sabbath Has No End
DESCRIPTION: Gwine to walk about Zion, I really do believe, Walk about Zion, I really do believe, Walk about....Sabbath has no end. I did view one angel In one angel stand, Let's mark him down with the forehead." "Going to follow King Jesus." "I love God certain." 
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (5 citations):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 69. "Sabbath Has No End" (1 text, 1 tune)
Barton-OldPlantationHymns, pp. 37-38, "Sabbath Has No End" (1 text, 1 tune)
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 201, "Oh, Religion Is a Fortune" (1 text, 1 tune; p. 189 in the 1874 edition)
Parrish-SlaveSongsOfTheGeorgiaSeaslands 39, pp. 172-173, "Sabbath Has No End" (1 text, 1 tune)
Work-FolkSongOfTheAmericanNegro, p. 48, "Oh, Religion Is a Fortune" (1 text)
Roud #11969 and 12027
NOTES [216 words]: There are several references in the Bible to people with special marks on their foreheads. In Ezekiel 9, a man clothed in linen is instructed to mark the foreheads of those who dislike idolatry, so that they may be spared persecution. But most of the mentions are in the Apocalypse.
In 7:3, the servants of God are to receive a mark on the forehead. In 9:4, those who do not have it are to be punished. In 14:1, the name of the Father and the Lamb are written on the heads of saints. Servants of God also have a mark on their foreheads in 22:4.
On the other hand, in 13:16, the servants of the Beast are marked so that they can engage in commerce. In 14:9, it is declared that these will be punished. This mark is also mentioned in 20:4.
The Great Whore also has a name on her forehead in 17:5.
I guess this is what happens when you don't have tamper-proof ID cards....
It has become Christian tradition, on Ash Wednesday, to mark the penitents' heads with the burnt palm ashes, but this is not Biblical. Our knowledge of the history of early traditions such as Lent is very sketchy, but it is not based directly on the Bible. - RBW
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses end "O religion is a fortune, I really do believe, where Sabbaths have no end."

Sabbath Morning Nov. 13th 1852
DESCRIPTION: "My thoughts now return to the home I love well, I hear the sweet sound of the church going bell." The singer sees the people head for church. Sailors cannot go to the church, "But the same God who looks upon them Is here and will ever with us be."
AUTHOR: unknown
EARLIEST DATE: 1852 (Journal of the Catawba)
KEYWORDS: religious nonballad sailor
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 356-357, "Sabbath Morning Nov. 13th 1852" (1 text)
Roud #27317
File: HGam356

Sable Island Shore
DESCRIPTION: A tribute to the lifeguards at the Sable Island lighthouse who "glide from the beach to the roaring seas The lives of the crews to save ... They risk their lives in their daily work ... On the Sable Island shore"
AUTHOR: Ted Germain
EARLIEST DATE: 1964 (NFOBlondahl04)
KEYWORDS: rescue ship shore wreck nonballad
FOUND IN:
RECORDINGS:
Omar Blondahl, "Sable Island Shore" (on NFOBlondahl04)
NOTES [150 words]: Ted Germain is a Nova Scotia musician. "One of his early compositions, Sable Island Shores, became a local hit and would lead Germain to a recording contract and a series of albums for London Records." (Source: From the East Coast Music Awards Canada site, re 2004 Stompin' Tom Award Recipients)
Sable Island, Nova Scotia, about 23 miles long, is about 110 miles, at its nearest point, from the Nova Scotia coast. According to the Sable Island Preservation Trust site: more than 350 wrecks have been recorded there since 1583; a lifesaving station operated there from 1801 until 1958. Blondahl04 has no liner notes confirming that this song was collected in Newfoundland. Barring another report for Newfoundland I do not assume it has been found there. There is no entry for "Sable Island Shore" in Newfoundland Songs and Ballads in Print 1842-1974 A Title and First-Line Index by Paul Mercer. - BS
File: RcSaIsSh

Sable Island Song (I)
DESCRIPTION: "On the stormy western ocean ... Lies a barren little island." The singer signs to be government caretaker, wear government clothes, chase "crazy horses" and "wild cattle," swallow inedible food: "Get off Sable Island Or you'll be crazy in a year"
AUTHOR: unknown
EARLIEST DATE: 1932 (Creighton - Nova Scotia)
KEYWORDS: work food ordeal animal
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-SongsAndBalladsFromNovaScotia 142, "Sable Island Song" (1 text, 1 tune)
ST RcSabIsl (Partial)
Roud #1838
RECORDINGS:
Omar Blondahl, "Sable Island" (on NFOBlondahl03)
NOTES [125 words]: Creighton-NovaScotia: "The author of this song is said to be one of the sons of the well-to-do in Halifax who was sent to Sable Island ... to be cured of his fondness for the cup." Sable Island, Nova Scotia, about 23 miles long, is about 110 miles, at its nearest point, from the Nova Scotia coast.
Blondahl03 has no liner notes confirming that this song was collected in Newfoundland. Barring another report for Newfoundland I do not assume it has been found there. There is no entry for "Sable Island" in Newfoundland Songs and Ballads in Print 1842-1974 A Title and First-Line Index by Paul Mercer. - BS
The song in its current form, based on the information in Creighton, must be dated to 1904 or after, when Gordeau Park was founded. - (RBW, BS)
File: RcSabIsl

Sable Island Song (II)
DESCRIPTION: Hard times for "banned steeves" at Main Station. They steal from other boys "and only call that fun" but the busy-bodies "in the castle... their tongues were never still." The "steeves" nail a postal to their door and refuse to take it down.
AUTHOR: unknown
EARLIEST DATE: 1932 (Creighton-NovaScotia)
KEYWORDS: accusation hardtimes food theft
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-SongsAndBalladsFromNovaScotia 143, "Sable Island Song" (1 text, 1 tune)
ST CrNS143 (Partial)
Roud #1839
NOTES [136 words]: Creighton-NovaScotia. "In 1926 the wireless men lost some potatoes and
accused Main Station men ["banned steeves"] of taking them.... The [people in the castle] are the wireless operator and his wife." I guess "postal" should be read as "post" [I take it to mean 'letter" or "accusation" - RBW]. See other Sable Island songs for confirmation of the hard times there. - BS

The Communal Composition advocates would love this. According to Creighton's notes, the Main Station staff each wrote a verse as a competition to see who could do best. Little surprise, then, that the result is ragged and tells an imperfect story. But as for Creighton's comment that "the song-making instinct is not dormant" -- no, it's not, as anyone who listens to rock music can tell. The instinct to make GOOD songs is another matter.... - RBW

File: CrNS143

Sacker Shean's Little Girl

DESCRIPTION: "Now I am only Sacker Shean's poor little girl, you know, Who was cast upon this cruel world, No home, no place to go." Her mother is dead, her father a drunk. Wandering in the streets, she is finally taken in by a kind lady who gives her a home

AUTHOR: Joe Scott
EARLIEST DATE: 1957 (Family Herald, according to Ives-Joe-Scott-TheWoodsmanSongmaker)
KEYWORDS: orphan mother death rescue drink rejection
FOUND IN:
REFERENCES (1 citation):
Ives-Joe-Scott-TheWoodsmanSongmaker, pp. 325-329, "Sacker Shean's Little Girl" (2 texts)
Roud #25146
CROSS-REFERENCES:
cf. "The Orphan Girl (The Orphan Child)" (theme)
File: ISco325

Sacramento Gals

DESCRIPTION: Singer praises the beauty and elegance of Sacramento gals, with their bustles, hoops, and powdered, painted faces. Refrains: "Nipping around, around, around"; "As they go nipping around"

AUTHOR: unknown
EARLIEST DATE: 1858 (Put's Golden Songster)
KEYWORDS: beauty clothes nonballad
FOUND IN: US(SW)
RECORDINGS:
Logan English, "Sacramento Gals" (on LEnglish02)
CROSS-REFERENCES:
cf. "Bobbing Around" (tune)
NOTES [56 words]: Among the verses cited, "They're here and there, like Santa Anna/They're fresh and mellow like ripe banana" stands out as an exemplar of how tastes in compliments have changed. I believe Walt Kelly parodied that at one point -- "Your eyes are warm as sweet manana/Soft and gooey like fried banana." Not a verse I'm likely to forget - PJS
File: RcsacrGa

Sad and Lonely Comrade

DESCRIPTION: Bobby dies and his father and mother mourn. "Prepare to meet your darling with Christ up in the skies. We all have loved ones sleeping, all in a churchyard bed, And why not try to meet them in a moment we are dead"

AUTHOR: unknown
EARLIEST DATE: 1960 (Leach-FolkBalladsSongsOfLowerLabradorCoast)
KEYWORDS: death religious father mother
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Leach-FolkBalladsSongsOfLowerLabradorCoast 52, "Sad and Lonely Comrade" (1 text, 1 tune)
ST LLab052 (Partial)
Roud #9987
NOTES [33 words]: Leach's informant thought this a local song about a Labrador event, though he
didn't know details. I suspect he was right, though; the song is unsophisticated and the poetry neither good nor clear. - RBW

File: LLab052

**Sad Condition**

DESCRIPTION: "A young lady sat down in a sad condition/A-mourning the loss of her own true love/Some folks say that he was taken/In the wars with Germany/Hi-lee, 'tis not so/I'll turn back and be your beau/Turn my elbow to my wrist/I'll turn back in a double twist"

AUTHOR: unknown
EARLIEST DATE: 1917 (Cecil Sharp collection); +1907 (JAF20)
KEYWORDS: grief love war death mourning dancing playparty lover
FOUND IN: US(Ap)
REFERENCES (1 citation):
*Sharp-EnglishFolkSongsFromSouthernAppalachians* 263, "Sad Condition" (1 fragment, 1 tune)
Roud #940
CROSS-REFERENCES:
cf. "Killy Kranky" (lyrics)

NOTES [61 words]: This is a weird hybrid of what sounds like a remnant of a tragic lover-lost-in-the-army ballad and a few lines from a playparty, "Killy Kranky." But that has no narrative to speak of, and this one does, sort of, so it gets its own entry. Oh, the version collected by Sharp came from Hindman, KY, where various generations of Ritchies attended the settlement school. - PJS

File: ShAp2263

**Saddest Face in the Mining Town, The**

DESCRIPTION: A miner takes leave of his girl, noting that tomorrow they will be married, He goes down in the mine, which caves in. The bells, instead of tolling for a wedding, toll for his funeral. Years later, his body is found, and the white-haired bride knows it

AUTHOR: unknown
EARLIEST DATE: before 1976 (collected by Logsdon from Riley Neal)
KEYWORDS: beauty mining death disaster corpse wedding
FOUND IN: US(SW)
REFERENCES (1 citation):
*Logsdon-WhorehouseBellsWereRinging* 58, pp. 265-267, "The Saddest Face in the Mining Town" (1 text, 1 tune)
Roud #10108

NOTES [94 words]: The deft work of this song is impressive: The contrast between the "fairest face in the mining town" and the "saddest face in the mining town," and an overall air of understatement, make it especially poignant. Logsdon-WhorehouseBellsWereRinging is reminded of an old ballad, but it strikes me as more parlor poetry (though exceptionally good of its kind). We might note that the idea of the wedding bell that instead rings a funeral note is hardly unique to this song -- A. E. Housman used it, with equal brilliance and images even more spare, in "Bredon Hill." - RBW

File: Logs058

**Saddle Tramp (Saddle Bum), The**

DESCRIPTION: Singer tells of life as a "saddle bum" or "saddle tramp," riding the grub-line, moving from ranch to ranch, singing for his keep. When things get cool, he "forks his bronc" and moves on. Over winter, he stays with his Neta, and promises to be true to her

AUTHOR: Curley Fletcher
EARLIEST DATE: 1931 (Curley Fletcher, "Songs of the Sage")
KEYWORDS: rambling travel music nonballad animal horse lover hobo
FOUND IN: US(Ro)
RECORDINGS:
Harry Jackson, "The Saddle Bum" (on HJackson1)

NOTES [290 words]: The "grub line" or "chuck line" refers to the practice of offering itinerant cowboys or workers a few days' food and lodging as they passed through. - PJS
And it was controversial. In the last third of the nineteenth century, much of the American West was
used as rangeland, but while many cowboys were needed in summer, the herds were allowed to roam in winter, and many of the cowboys were out of work and needed a way to survive. Helena Huntington Smith, *The War On Powder River*, University of Nebraska Press, 1966, p. 110, points out that there were three ways a cowboy could get through the winter. He could hang around an empty camp and do the best he could, or he could file a homestead claim and live on it. Or... "The third way of getting through the winter was to 'ride the grubline.' Mounted on his best horse and packing his bed and his 'forty years gathering' on another, he would visit from ranch to ranch, living by the old law of hospitality in the West. There were a few chronic 'saddle bums' and there were worse, but the average grubline rider was a decent sort who avoided staying too long in one place, carried wood and water for the cook, and was always welcomed by the bored and isolated men on the premises because he was a new face and brought news of the range. So he got through the jobless months somehow until the uncertain sun of April shown again and it was time to rehire the crew."

As ownership of cattle became concentrated in a few hands, they often tried to shut down the grubline as uneconomic (Smith, pp. 110-111), but this generally didn't work well because the cowboys needed to survive somehow. So Harry Jackson could still be singing this song long after the cattle boom and bust of the 1880s. - RBW

*Last updated in version 6.0*

File: Rcsadtra

**Sadie Ray**

DESCRIPTION: "Near a cool and shady woodland Where the rippling streamlets flow Dwelt a maiden kind and lovely But 'twas in long years ago." He describes their love and plans to marry, "But she's dead, my Sadie Ray." He prepares to meet her in Heaven

AUTHOR: unknown

EARLIEST DATE: 1922 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)

KEYWORDS: love, death, separation

FOUND IN: US(MW,So)

REFERENCES (4 citations):
- *Randolph 770, "Sadie Ray"* (1 text, 1 tune)
- *Brown/Schinhan-FrankCBrownCollectionNCFolklore5 718, 719, "Sadie Ray"* (2 short texts, 2 tunes)
- *High-OldOldFolkSongs, p. 30, "Sadie... Ray"* (1 text)
- *Peters-FolkSongsOutOfWisconsin, p. 116, "Sadie Rae"* (1 text, 1 tune)

Roud #4314

RECORDINGS:
- [Clarence] Ashley & [Gwen] Foster, "Sadie Ray" (Vocalion 02900, 1935; rec. Sep. 5, 1933; on Ashley04)

NOTES [13 words]: Printed in one of the Hamlin's Wizard Oil songbooks, probably in the 1880s. - RBW

*Last updated in version 5.3*

File: R770

**Saguenay Song, The**

DESCRIPTION: "Oh, the Saguenay sailed through the blue Caribbean, The Saguenay sailed o'er the old Spanish main." "We'll zig and we'll zag al over the ocean, We'll zig and we'll zag all over the sea." But eventually a torpedo hits her. The ship manages to make it home

AUTHOR: unknown

EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: ship, war

FOUND IN: Canada

REFERENCES (1 citation):
- *Hopkins-SongsFromTheFrontAndRead, p. 38, "The Saguenay Song"* (tune)

Roud #24983

CROSS-REFERENCES:
- cf. "We'll Rant and We'll Roar" (tune) and references there
- cf. "The Maple Leaf Squadron" (tune and some lyrics)

NOTES [653 words]: Canada, during the years prior to World War II, did not have the ability to
build a ship larger than a corvette, so the handful of major units in her fleet were built in Britain. Among these were the Saguenay and the Skeena, which were members of the "A" class of British destroyers, which as built in 1930-1931 were 1350 tons, with four 4.7" guns, eight torpedo tubes, and a speed of 35 knots. Because they used relatively low-pressure boilers, they did not use their tonnage particularly effectively and had low habitability (Worth, p. 109). Their peacetime complement was 138. The two sisters differed slightly from the standard "A" class in that they were strengthened to deal with sailing in ice (Whitley, p. 25); Bercuson, p. 10, reports that they also differed from the standard in not being fitted with ASDIC ("Sonar").

The two sisters were the first new destroyers ever ordered by Canada (Milner, p. 66), although they had taken over a few old ships and would eventually acquire more. Macpherson, p. 11, calls Saguenay "The first made-to-order RCN [Royal Canadian Navy] warship," which helps explain why she and Skeena were chosen to attend King George VI's coronation review in 1936 (Macpherson, p. 13). The two sisters were among the largest vessels in Canada's navy when the war came, and were immediately put to work escorting convoys (Saguenary in fact escorted the very first convoy from Halixax, HX1; Milner, p. 81), then in 1940 became part of Escort Group C3 (for which see also "Beneath the Barber Pole"). It was while escorting convoy HG47 from Gibraltar that the Saguenay was torpedoed in 1940. She lost 21 men in the attack (Bercuson, p. 30). She survived and was repaired, but continued to be a hard luck ship; a storm in January 1942 almost destroyed her (Macpherson, p. 16). "Three months later she was back at sea. She became a regular sight on the 'Derry-Newfie' convoy run, easily identifiable by her scarred hull and brightly marked funnel that distinguished her as one of the early members of the famous 'Barber Pole Brigade.' She was affectionately known as 'Old Sag.'"

Still her luck was bad. She collided with the SS Azara off Newfoundland on November 15, 1942 and was badly damaged when her depth charges exploded. (Whitley, p. 25). Again she survived (according to Macpherson, p. 16, Azara, which he calls Azra, did not), but she was never fully repaired, being converted to the training ship Cornwallis (McKee/Darlington, p. 250). She was sold off for scrapping in 1945 (Whitley, p. 25).

This song obviously refers to the first time she was damaged, by the submarine Argo. Milner, p. 88, describes the incident as follows: "On 1 December [1940], lookouts on Saguenay spotted the [Italian] submarine Argo lining up for a shot at convoy HG 37, 300 miles west of Ireland. Quick action from Saguenay drove the submarine down, just as a single torpedo struck the forward portion of the ship. As Saguenay's crew fought the fires, tended the wounded, and secured forward bulkheads, the bow of the ship -- shattered by the blast and seawater -- fell off. It took a commendable act of seamanship by Commander Gus Miles and his crew to get Saguenay home.... She was the first RCN [Royal Canadian Navy] ship damaged by enemy action."

Milner's photo insert has three photos of the Saguenay, one of them taken during her construction. Macpherson, p. 11 shows her in 1931, when new, and in the mid-1930s; p. 12 has a 1934 detail photo; p. 13 shows her in 1939 and 1940; p. 14 shows her in 1941 and 1942 as various changes were made in her; p. 15 has two photos after the 1942 loss of her stern; p. 16 has two photos of her after she was used for training. P. 17 has a weekly summary of her war service. PP. 98-99 has a diagram of a different member of her class as originally built. Foster, pp. 39-40, has a large photo of her and a smaller one of Skeena. - RBW

Bibliography

- Foster: J. A. Foster, Heart of Oak: A Pictorial History of the Royal Canadian Navy, with a Foreword by Rear Admiral W. M. Landymore, Methuen, 1985
- Milner: Marc Milner, Canada's Navy: The First Century, University of Toronto Press, 1999
- Worth: Richard Worth, Fleets of World War II, Da Capo, 2001

Last updated in version 5.1
File: Hopk038
Said Frohock to Fanning

DESCRIPTION: "Said Frohock to Fanning, 'To tell the plain truth, When I came to this country I was but a youth... And then my first study was to cheat for a hoss.'" Fanning and Frohock happily exchange tales of cheating those around them
AUTHOR: unknown
EARLIEST DATE: 1927 (Brown)
KEYWORDS: political robbery
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 279, "Said Frohock to Fanning" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 279, "Said Frohock to Fanning" (notes only)
CROSS-REFERENCES:
cf. "From Hillsborough Town the First of May" (subject)
cf. "When Fanning First to Orange Came" (subject)
cf. "Who Would Have Tho't Harmon" (subject)
NOTES [82 words]: One of four "regulator" songs in Brown. The regulators were a group of protesters against high taxes and fees, found mostly in North Carolina though some also were active in South Carolina. For more on the Regulators, see the notes to "When Fanning First to Orange Came." That song also gives background on Edmund Fanning.
The notes in Brown observe three men named Frohock held station in North Carolina in the Regulators. They suspect Thomas Frohock is meant, but this is beyond proof. - RBW
Last updated in version 2.7
File: BrII279

Said I, David Crocket

DESCRIPTION: "Said I, David Crocket, you're a Tennessee Screamah, He hauled off an' he hit me in the weemah, I drew back an' I hit him in de wizzen, He bit off mah head an' I swallowed his'n and we both locked arms." The singer claims to have won the fight
AUTHOR: unknown
EARLIEST DATE: 1928 (Harlow, "The Making of a Sailor")
KEYWORDS: fight
FOUND IN:
ADDITIONAL: Frederick Pease Harlow, _The Making of a Sailor, or Sea Life Aboard a Yankee Square-Rigger_, 1928; republished by Dover, 1988, p.79, "(no title)" (1 text, 1 tune)
File: FPHS079

Saighdiuir Treigthe, An (The Forsaken Soldier)

DESCRIPTION: Gaelic. Singer wakes and throws away his uniform. He hears gossip about his sweetheart and cuts off his finger. He will die before Easter but would return from the dead if she calls him. He curses his father for driving him to drink and the army.
AUTHOR: unknown
EARLIEST DATE: 1979 (Tunney-StoneFiddle)
KEYWORDS: foreignlanguage love nonballad injury soldier death ghost separation
FOUND IN: Ireland
REFERENCES (2 citations):
Tunney-StoneFiddle, pp. 168-169, "An Saighdiuir Treigthe" (1 text)
ADDITIONAL: Bell/O Conchubhair, Traditional Songs of the North of Ireland, pp. 115-116, "An Saighdiuir Treigthe" ("The Deserted Soldier") [Gaelic and English]
NOTES [42 words]: Tunney-StoneFiddle includes both the Gaelic and Paddy Tunney's English translation. However, I used Bell/O Conchubhair for most of the description because it seemed a better match for what little Gaelic I could follow. Tunney has one additional verse. - BS
File: TSF168
Sail Away Ladies

DESCRIPTION: Dance tune with floating verses: "Ever I get my new house done/Sail away, ladies, sail away/Give the old one to my son/Sail away...." "Don't you worry, don't you cry... You'll be angels by and by" Etc. "Chorus: "Don't'ye rock 'em, di-de-o (x3 or x4)". 

AUTHOR: Words assembled by Uncle Dave Macon

EARLIEST DATE: 1926 (recording, Uncle Bunt Stephens)

LONG DESCRIPTION: Dance tune with floating verses, and some that should be: "Ever I get my new house done/Sail away, ladies, sail away/Give the old one to my son/Sail away, ladies, sail away"; "Children, Don't You Grieve and Cry/You're gonna be angels by and by"; "Come along, girls and go with me/We'll go back to Tennessee". Chorus: "Don't'ye rock 'em, di-de-o (3-4x)". "Sail away, ladies, sail away" is the verse refrain.

KEYWORDS: dancing drink humorous nonballad floatingverses

FOUND IN: US(SE,So)

REFERENCES (5 citations):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 203, "Sail Away Ladies" (1 text, 1 tune)
Darling-NewAmericanSongster, p. 251, "Sail Away Ladies" (1 text)
Wheeler-SteamboatinDays, p. 15-16, "Oh, When I Git My New House Done" (1 text, 1 tune -- a fragment with no chorus but verses similar to this)
Silber/Silber-FolksingersWordbook, p. 42, "Sail Away Ladies" (1 text)
DT, SAILLADI*

RECORDINGS:
Henry L. Bandy, "Sail Away Ladies" (Gennett test pressing GEx14361, 1928; unissued; on KMM)
Logan English, "Old Doc Jones" (on LEnglish01)
Uncle Dave Macon & his Fruit Jar Drinkers, "Sail Away Ladies" (Vocalion 5155, Brunswick 80094, Brunswick BL-59000, Coral MH-174.1927; on TimesAint02, StuffDreams2)
New Lost City Ramblers, "Sail Away, Ladies" (on NLCR05)
Parker & Dodd "Sail Away Lady" (Banner 32817/Melotone 12745/Romeo 5250, 1933)
Uncle Bunt Stephens, "Sail Away Ladies" [instrumental version] (Columbia 15071-D, 1926; on AAFM2)

CROSS-REFERENCES:
cf. "Down the River I Go" (words)
cf. "Carve That Possum" (portion of tune)

NOTES [56 words]: This started out as a fiddle tune, to which Uncle Dave [Macon] added his own unique brand of nonsense--some original, some floating verses. -PJS
Not to be confused with the song sung by W.C. Handy: "Sail away, ladies, sail away; Sail away, ladies, sail away. Never mind what de sisters say, Just shake your Dolly Varden and sail away." -RBW

Last updated in version 5.2
File: CSW203

Sail, O Believer

DESCRIPTION: "Sail, O believer, sail, Sail over yonder, Sail, O my brother, Sail over yonder." The listener is invited to join in the work and view the promised land. "For Jesus comes... And Jesus locks the doors... And carries the keys away."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad Jesus

FOUND IN: US(SE)

REFERENCES (2 citations):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 24, "Sail, O Believer" (1 fragment plus a short text which they believe to be the same song, 1 tune)
Scott-TheBalladOfAmerica, pp. 197-198, "Sail, O Believer" (1 text, 1 tune)

Roud #11976

File: SBoA197

Sailing in the Boat

DESCRIPTION: "Sailing in the boat when the tide runs high, (x3) Waiting for the pretty girl(s) to
come by and by." The rest is floating verses on courting, e.g. "Here she comes so fine and fair, Sky blue eyes and curly hair, Roses in her cheek, dimple in her chin...."

AUTHOR: unknown
EARLIEST DATE: 1865 (collected from Mrs. Charles Perrin, according to Coffin & Cohen)
KEYWORDS: courting ship nonballad playparty floatingverses
FOUND IN: US(Ap,NE) Canada(Newf)
REFERENCES (7 citations):
Newell-GamesAndSongsOfAmericanChildren, #168, "Sailing at High Tide" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 13, "Sailing in the Boat" (1 text, 1 tune)
Botkin-TreasuryOfAmericanFolklore, pp. 812-813, "Sailing at High Tide" (1 text, 1 tune)
Skean-CircleLeft-FolkPlayOfKentuckyMountains, p. 25, "In This Ring Stands a Lady Fair" (1 text, 1 tune, with no mention of the boat but otherwise appearing to be this song)
Bush-FSoCentralWestVirginiaVol4, p. 16, "Four in a Boat" (1 text, 1 tune)
"(Sailing in the Boat)" (1 fragment)
Tristram P. Coffin and Hennig Cohen, _Folklore in America: Tales, Songs, Superstitions, Proverbs, Riddles, Games, Folk Drama and Folk Festivals_, Doubleday, 1966, pp. 185-186, "Rose in the Garden" (1 text, 1 tune)
ST LoF013 (Full)
Roud #6665
CROSS-REFERENCES:
cf. "Rose in the Garden (III)" (lyrics)
NOTES [30 words]: Newell-GamesAndSongsOfAmericanChildren considers this to be close to "Rose in the Garden (III)," but it appears to me that they are two songs fused rather than one that split. - RBW
Last updated in version 6.0
File: LoF013

Sailing Out on the Ocean

DESCRIPTION: Singer is sailing the ocean; says if he gets shot or drowned there will be no one to weep for him. Despite his mother's usual warning, he gambled and lost his life savings while drunk. The only girl he has loved has turned her back on him

AUTHOR: unknown
EARLIEST DATE: 1929 (recording, Haskell Wolfenbarger)
KEYWORDS: loneliness warning gambling courting floatingverses
FOUND IN: US(Ap)
RECORDINGS:
Haskell Wolfenbarger, "Sailing Out on the Ocean" (Vocalion 5390, 1930; on RoughWays2)
CROSS-REFERENCES:
cf. "On Top of Old Smoky" (floating lyrics)
cf. "Rye Whiskey" (floating lyrics)
File: RcSOOtO

Sailing, Sailing

DESCRIPTION: Known mostly for the lines in the middle of the chorus: "Sailing, sailing, over the bounding main, For many a stormy wind shall blow ere Jack comes home again." About the "bold and free" life of the sailor, and his true heart, and his return home

AUTHOR: Godfrey Marks
EARLIEST DATE: 1880 (sheet music)
KEYWORDS: sailor sea ship nonballad home
FOUND IN:
REFERENCES (5 citations):
Heart-Songs, pp. 390-391, "Sailing" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #154, "Sailing" (1 text)
Silber/Silber-FolksingersWordbook, p. 89, "Sailing Sailing" (1 text)
Fuld-BookOfWorldFamousMusic, p. 483, "Sailing"
SAME TUNE: Sailing the Union Way (Greenway-AmericanFolksongsOfProtest, p. 235)
File: FSB089

Sailor and His Bride, The [Laws K10]

DESCRIPTION: The sailor's widow reports that her husband went to sea three years ago, after only three months of marriage. His ship was lost in a storm; she wishes that she could join him in his watery grave.

AUTHOR: unknown
EARLIEST DATE: 1856 (Thompson-APioneerSongster)
KEYWORDS: sailor storm wreck death
FOUND IN: US(Ap,MA,MW,NE,SE,So) Canada(Newf,Ont) Britain(Scotland(Aber))
REFERENCES (15 citations):
- Laws K10, "The Sailor and His Bride"
- Greig/Duncan1 19, "The Sailor and His Love" (1 text)
- Greig/Duncan19, "The Sailor and His Love" (1 text)
- "The Sailor's Wife's Lament" (1 text)
- "The Sailor's Bride" (1 text, 1 tune)
- "The Sailor and His Bride" (2 texts, 1 tune)
- "Early in the Spring When I Was Young" (1 short text, 1 tune)
- "The Sailor and His Bride" (2 texts, 1 tune)
- "The Sailor and His Bride" (2 texts)
- "The Sailor's Bride" (2 texts)
- "The Sailor's Bride" (2 excerpts, 2 tunes)
- "Charlie and Mary" (1 text)
- "The Sailor's Bride" (1 text, 1 tune)
- "Early Spring" (1 text, 1 tune)
- "The Sailor's Bride" (1 text, 1 tune)
- DT 558, SAILBRDE

RECORDINGS:
Charlotte Decker, "Early Spring" (on PeacockCDROM) [one verse only]

ALTERNATE TITLES:
The Sailor's Sweetheart
My Soldier Boy

File: LK10

Sailor and His Love, The

DESCRIPTION: A sailor asks his love, bound by iron, to dress as a sailor and follow him. She refuses: her father has heard from the sailor's crew that he is married. He swears he is free. She is convinced and says she'd follow him if he frees her.

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan5)
KEYWORDS: elopement lie rescue cross-dressing ship father sailor
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
- Greig/Duncan5 1011, "The Sailor and His Love" (1 text)

CROSS-REFERENCES:
cf. "Locks and Bolts" [Laws M13] (theme: girl locked away by father) and references there
NOTES [25 words]: The plot reads like an excerpt of "The Iron Door" but the text shares no lines with "Locks and Bolts," "The Iron Door," or "The Gallant Shoemaker." - BS
Last updated in version 2.6

File: GrD1011
Sailor and the Ghost, The [Laws P34A/B]

DESCRIPTION: A pregnant girl hangs herself after being abandoned by her lover. The guilty youth goes to sea to escape her ghost, but the spirit follows and finds him. She threatens the captain until he is produced, and then burns the ship with him aboard

AUTHOR: unknown

EARLIEST DATE: 1805 (broadside, Bodleian Harding B 10(68))

KEYWORDS: pregnancy abandonment ghost disaster suicide

FOUND IN: US(MA,SE) Canada(Mar,Newf) Britain(England,Scotland(Aber))

REFERENCES (12 citations):
Laws P34A, "The Sailor’s Tragedy (The Sailor and the Ghost A)"/P34B, "Handsome Harry (The Sailor and the Ghost B)"
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #130, pp. 2-3, "The Ghost So Grim" (1 text)
Greig/Duncan2 341, Greig/Duncan8 Addenda, "The Ghost So Grim" (7 texts, 2 tunes)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 68, "Handsome Harry" (1 text, identified by Laws as P34B)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 151-154, "The Dreadful Ghost" (2 texts, 2 tunes)
Creighton-MaritimeFolkSongs, pp. 116-117, "The Dreadful Ghost" (1 text, 1 tune)
Peacock, pp. 398-403, "The Sea Ghost" (3 texts, 3 tunes)
Leach-FolkBalladsSongsOfLowerLabradorCoast 18, "The Sailor's Tragedy" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 92, "The Sailor's Tragedy" (1 text)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 209-210, "(Handsome Harry)" (1 excerpt)
Forget-Me-Not-Songster, pp. 133-136, "Handsome Harry" (1 text)
DT 512, DREDGHOS

Roud #568

BROADSIDES:
Bodleian, Harding B 10(68), "The Sailor and the Ghost," Laurie and Whittle (London), 1805; also 2806 c.8(242), "The Sailor and the Ghost"

CROSS-REFERENCES:
cf. "Captain Glen/The New York Trader (The Guilty Sea Captain A/B)" [Laws K22] (Jonah theme) and references there

cf. "On One Thursday Evening" (tune, according to Greig/Duncan2)

ALTERNATE TITLES:
The Murdered Girl
The Spirit Grim

File: LP34

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Sailor and the Shepherdess, The [Laws O8]

DESCRIPTION: A wandering young sailor, seeing a shepherdess asleep by the sea, goes up to her and kisses her. Surprised into wakefulness, she begins to cry, but the sailor offers marriage, and she accepts

AUTHOR: unknown

EARLIEST DATE: before 1813 (broadside, Bodleian Harding B 25(1698))

KEYWORDS: sailor courting marriage

FOUND IN: Britain(England(South),Scotland(Aber)) Canada(Mar) Ireland

REFERENCES (8 citations):
Laws O8, "The Sailor and the Shepherdess"
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #117, p. 1, "The Handsome Shepherdess" (1 text)
Greig/Duncan5 968, "The Handsome Shepherdess" (2 texts plus a verse from Greig #117 on p. 599; 2 tunes)
Williams-Wiltshire-WSRO Mi 608, "Twas of a Brisk Young Shepherdess" (1 text)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 53, "The Sailor and the Shepherdess" (1 text)
Creighton-FolksongsFromSouthernNewBrunswick 37, "The Shepherdess" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H104, p. 457, "The Gentle Shepherdess" (1 text, 1 tune)
DT 473, SAILSHEP

Roud #959
Sailor and the Tailor, The [Laws P4]

DESCRIPTION: A girl and a sailor agree to marry after he finishes his voyage. When he returns, he finds that she will soon marry a tailor. He meets them and persuades the girl to change her mind.

AUTHOR: unknown

EARLIEST DATE: 1909 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

KEYWORDS: sailor, wedding, infidelity, rejection, love

FOUND IN: Britain (England, Scotland) US (MA) Canada (Mar, Newf)

REFERENCES (9 citations):
- Laws P4, "The Sailor and the Tailor"
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #101, p. 2, "The Tailor and the Sailor" (1 text)
- Sharp-OneHundredEnglishFolksongs 73, "The Watchet Sailor" (1 text, 1 tune)
- Karpeles-TheCrystalSpring 71, "The Watchet Sailor" (1 text, 1 tune)
- Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 167-168, "Jack the Sailor" (1 text, 1 tune)
- Creighton-MaritimeFolkSongs, pp. 134-135, "Jack the Sailor" (1 text, 1 tune)
- Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 403-404, "The Sailor and the Tailor" (1 text)
- cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 482, "The Sailor and the Tailor" (source notes only)
- DT 492, SAILTAIL
- Roud #917

RECORDINGS:
- Cyril O'Brien, "Johnny the Troller" (on MUNFLA-Leach)

CROSS-REFERENCES:
- cf. "He Wears a Bonnet for a Hat" ("Maybe I'll Be Mairriet Yet" lines finish the song)

File: LP04

Sailor Bill

DESCRIPTION: "I've sailed to the east and I've sailed to the west. They call me Sailor Bill, I have come to seek my own blood kin That settled in the hills." The sailor tells how, after sailing far, he looks for his family and settles down "with my Preston kin."

AUTHOR: unknown

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: sailor, home, return, reunion

FOUND IN: US (Ap)

REFERENCES (1 citation):
- Thomas-BalladMakingInMountainsOfKentucky, p. 32, (no title) (1 text)

NOTES [22 words]: Thomas's informants thought this the work of William Calvert Preston. This seems possible, since that family gave her the song. - RBW

File: ThBa032

Sailor Bold (II), The

DESCRIPTION: The sailor "came to his true love to let her know That he once more to sea must go." She saysd "pray stay at home" with her because cannons may injure him. He says "pray stay at home" and she will always be in his mind. She watched him sail.

AUTHOR: unknown

EARLIEST DATE: 1850 (according to Christie, 1881)

KEYWORDS: request, war, farewell, separation, wife, sailor
Sailor Bold (III), The

DESCRIPTION: A sailor tells his sweetheart he must sail. He promises to be true. Perhaps says, "we shall return victorious men, The joy and pride of Christendom" She recounts the dangers of sailing and war. He leaves. She receives a comforting letter from him.

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan1)
KEYWORDS: love war farewell sailor
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan1 62, "The Sailor Bold" (1 text)
Roud #5813
CROSS-REFERENCES:
cf. "The Sailor Bold (II)" (shares the first verse)
NOTES [39 words]: The description is based on broadside Bodleian Harding B 28(104).

Sailor Boy (I), The [Laws K12]

DESCRIPTION: A girl asks her father to build her a boat so that she may search for her lover. She describes the boy to a passing captain, who tells her he is drowned. She gives directions for her burial, then dies of grief or dashing her boat against the rocks.

AUTHOR: unknown
EARLIEST DATE: before 1839 (broadside, Bodleian Harding B 11(2298))
KEYWORDS: ship death lover drowning loneliness separation sailor
FOUND IN: Britain(England(Lond,South,West),Scotland(Aber)) US(Ap,MA,MW,NE,Ro,SE,So) Ireland Canada(Mar,Newf,Queb)
REFERENCES (60 citations):
Laws K12, "The Sailor Boy I"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 186-191, "The Sailor Boy" (6 texts, 1 tune)
Randolph 68, "The Sailor's Sweetheart" (3 text plus 2 fragments, 4 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 68-70, "The Sailor's Sweetheart" (1 text, 1 tune -- Randolph's 68C)
Scarborough-ASongCatcherInSouthernMountains, pp. 318-320, "Oh, Captain, Captain, Tell Me True" (1 text; tune on pp. 441-442)
Brewster-BalladsAndSongsOfIndiana 54, "Sweet William (The Sailor Boy)" (1 text)
Eddy-BalladsAndSongsFromOhio 33, "Sweet William" (6 texts, 3 tunes)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 25, "The Sailor Boy" (1 short text; the first 6 lines are "The Sailor Boy"; the last twelve are perhaps "The Butcher Boy")
Rickaby-BalladsAndSongsOfTheShantyBoy 18, "The Pinery Boy" (1 text, 1 tune; also a fragment in the notes)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 18, "The Pinery Boy" (1 text, 1 tune; also a fragment in the notes)
Peters-FolkSongsOutOfWisconsin, p. 94, "The Pinery Boy" (1 text)
Musick-JAF-TheOldAlbumOf-William-A-Larkin 30, "The Sailor Boy" (1 text)
Leach-TheBalladBook, pp. 736-737, "The Sailor Boy" (1 text)
Leach-FolkBalladsSongsOfLowerLabradorCoast 9, "The Sailor Boy" (1 text, 1 tune)
Karpeles-FolkSongsFromNewfoundland 43, "Sweet William" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 27, "Broken Ring Song fragment" (1 single-stanza fragment, 1 tune); 44, "My Sailor Lad, "Sailor Bold" (2 texts, 2 tunes)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 53, "I'll Sit Down and Write a Song" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 106, "Sweet William" (12 texts, 12 tunes)
Sharp-OneHundredEnglishFolksongs 72, "Sweet William" (1 text, 1 tune)
Sharp/Karpeles-EightyEnglishFolksongs 35, "Sweet William" (1 text, 1 tune -- a composite version)
Karpeles-TheCrystalSpring 36, "Sweet William" (1 text, 1 tune)
Reeves-TheEverlastingCircle 127, "Sweet William" (2 texts)
Trotter/Williams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 94, "A Sailor's Life" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #91, "The Sailor Boy" (1 text, 1 tune)
Broadwood/Maitland-EnglishCountySongs, pp. 74-75, "Sweet William" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #43, "Early, Early All in the Spring" (1 text, 1 tune)
Cox-FolkSongsSouth 110, "Sweet William (The Sailor Boy)" (3 texts plus mention of 6 more)
Bush-FSofCentralWestVirginiaVol2, pp. 86-87, "A Sailor's Life" (1 text, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 135-136, "O Father, Build Me a Boat" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 104, "The Sailor Boy" (5 texts, mostly short, plus excerpts from 4 more and mention of 2 more and 1 very short fragment; several texts, notably "C," are mixed with "The Butcher Boy"; "E" is a mix with something unidentifiable as only part of the song is printed; "H" is apparently a mix of floating material, only partly printed; "J" is mostly from some unidentified ballad; "L" appears to mix this with "The Apprentice Boy" [Laws M12])
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 104, "The Sailor Boy" (5 excerpts, 5 tunes)
Brown-AlabamaFolKLyric 39, "The Sailor Boy" (2 short texts, 2 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 76, "My True Sailor Boy" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 134-135, "The Sailor Boy" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, p. 88, "The Sailor Boy" (1 text, 1 tune)
Henry-SongsSungInTheSouthernAppalachians, pp. 177-178, "The Soldier Boy" (1 text)
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 61-62, "Soldier Boy" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #41, "The Sailor's Trade is a Weary Life" (1 text, 1 tune)
Carey-MarylandFolkLegendsAndFolkSongs, p. 99, "Sweet Willie" (1 text)
Scott-TheBalladOfAmerica, pp. 39-40, "Sweet William" (1 text, 1 tune, a composite version)
Lomax-FolkSongsOfNorthAmerica 55, "The Pinery Boy" (1 text, 1 tune)
Huntington-SongsTheWhalemenSang, pp. 272-273, "A Sailor's Trade Is a Roving Life" (1 text, with the manuscript damaged by water)
Huntington-TheGam-MoreSongsWhalemenSang, p. 172, "Oh Captain, Captain Tell Me True (The Sailor Boy)" (1 fragment, 1 tune)
Morton-FolkSongsSungInUlster 7, "My Boy Willie" (1 text, 1 tune)
OLochlann-IrishStreetBallads 56, "My Boy Willie" (1 text, 1 tune)
Hammond-SongsOfBelfast, p. 34, "My Fine Sailor Boy" (1 text, 1 tune)
OCronin/Cronin-TheSongsOfElizabethCronin 75, "It Was Early, Early In the Month of Spring" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #64, p. 1, "The Sailor's Life"; #148, p. 2, "The Sailing Trade" (1 text plus 1 fragment)
Greig/Duncan6 1245, "The Sailing Trade" (11 texts, 8 tunes)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 25, "Sweet William" (2 texts, 2 tunes)
OShaughnessy-YellowbellyBalladsPart1 13, "Early Early in the Spring" (1 text, 1 tune)
Ashton-RealSailorSongs, #63 insert, "The Sailor Boy" (1 text)
Palmer-OxfordBookOfSeaSongs 71, "A Sailor's Life" (1 text, 1 tune)
Heart-Songs, p. 67, "A Song of the Sea" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 97-98, "Sweet Soldier Boy" (1 text)
DT 403, PINERYBY* SAILIFE*
(Excerpts of a sing that is clearly "The Pinery Boy," presumably from Wisconsin although no source is listed)
David C. Peterson, "Wisconsin Folksongs," chapter in _Badger History: Wisconsin Folklore_, State Historical Society of Wisconsin (Volume XXV, Number 2, November 1973), p. 53, "The Pinery Boy" (1 text, 1 tune, which I strongly suspect has been shortened)
Frank Moore, _Anecdotes, Poetry and Incidents of the War: North and South, 1860-1865_, Bible House, 1867, p. 180, "Heart-Rending Boat Ballad" (1 text)
Roud #273
RECORDINGS:
Anita Best and Pamela Morgan, "A Sailor's Trade is a Weary Life" (on NFABestPmorgan01)
Dock Boggs, "Papa, Build Me a Boat" (on Boggs2, BoggsCD1) (a complex version, with this plot but many floating verses, e.g. from "The Storms Are On the Ocean")
Rufus Crisp, "Fall, Fall, Build Me a Boat" (on Crisp01)
John Joe English, "My Boy Willie" (on ITMA/CapeShoreNL)
Dan Hornsby Trio, "A Sailor's Sweetheart" (Columbia 15771-D, 1932; rec. 1931)
Liz Jefferies, "Willie, the Bold Sailor Boy" (on Voice03)
Mikeen McCarthy, "Early in the Month of Spring" (on iIR travellers01)
Maggie Murphy, "Willie-O" (on IRHardySons)
Mrs. Otto Rindlisbacher, "The Pinery Boy" [instrumental] (AFS, 1941; on LC55)
Phoebe Smith, "Sweet William" (on Voice11)
Art Thieme, "The Pinery Boy" (on Thieme04)
BROADSIDES:
Bodleian, Harding B 11(2298), "The Maid's Lament for her Sailor Boy," J. Catnach (London), 1813-1838; also Firth c.12(226), Harding B 11(3375), Harding B 25(1684), "Sailor Boy" ("Down by a chrystal river side"); Firth c.12(227), "The Sailor Boy and his Faithful Mary"
CROSS-REFERENCES:
cf. "A Soldier's Life" (lyrics, theme)
cf. "The Deep Blue Sea (I)" (plot)
cf. "Tavern in the Town" (lyrics)
cf. "Darling Johnny O (I)" (lyrics, plot)
cf. "The Croppy Boy (I)" [Laws J14] (tune, per Morton-FolksongsSungInUlster 7)
cf. "Darling Johnny O (I)" (plot, lyrics)
ALTERNATE TITLES:
The Pinery Boy
Papa, Papa, Build Me a Boat
A Shantymen's Life
I Have No One to Love Me
Captain Tell Me True
The Sailor Boy and his Faithful Mary
Sailin', Sailin's a Weary Life
The Broken Hearted Lover
NOTES [579 words]: Paul Stamler suggests that "The Deep Blue Sea" is a worn-down version of this song. He may well be right (see the notes to that song), but I believe that the characteristic of Laws K12 is the girl's request of a boat. Since "Deep Blue Sea" lacks that feature, I tentatively separate the songs.
The "Pinery Boy" versions are heavily localized to Wisconsin and the lumber business, and could almost be considered a separate song -- except that very many of the lyrics from "The Sailor Boy" still endure.
The "Pinery Boy" versions tend to mention Lone Rock and/or the Wisconsin Dells as the site of this tragedy, but the Wisconsin, River, according to Gard/Sorden, p. 95, was a very dangerous stream for raftsmen for much of its length: "[M]any of these danger spots, still bearing the names given them by the raftsmen, are points of interest along the Wisconsin River. Among these names are Sliding Rock, whose sloping sides make it impossible to gain any foothold; Notched Rock; the Devil's Elbow, a right-angle turn making passage very difficult; and the Narrows, where the River is said to be turned on its side, since its width is only fifty-two feet, and its depth is one hundred and fifty feet."
The whole Dells region must have been difficult, since the river goes through a series of rather sharp bends, and the riverbanks and the bed are rough.
The small town of Lone Rock is not properly part of the Dells; it is several dozen miles
downstream, in a marshy, heavily wooded area. But it is on the Wisconsin River (and it has a Lone
Rock Cemetery, according to Google Maps, so perhaps our hero was buried there). Ironically, the
cemetery (off U. S. Highway 14) seems to be one of the few spots in the area which largely lacks
trees.

Lone Rock the town, not surprisingly, is named for a rock named Lone Rock, a sandstone
formation on the north bank of the Wisconsin that raftsmen used for navigation -- this far below the
Dells, the Wisconsin is fairly straight. but there is a spot near the rock called Devil's Bend, and the
current is swift. So Lone Rock was important to let the raftsmen know there were near a tricky
place.

The Rock is no longer really visible, according to an online history of the area
(http://tinyurl.com/tbdx-LoneRock). Much of the rock was taken and used for construction.
Lone Rock the town came into being in 1856. The name "Lone Rock" for the sandstone pillar is
older, but it seems unlikely that they would have buried the Pinery Boy there had the town not
existed.

Creighton-SongsAndBalladsFromNovaScotia shows a collector misled by a source. The version is
only a single verse, identical to broadside Bodleian, Firth c.12(227), "The Sailor Boy and his
Faithful Mary" ("A sailor's life is a merry life"), J.Harkness (Preston), 1840-1866. The singer, in this
case, thought this was a returned lover ballad -- from Creighton's title -- of the broken ring type.
Also collected and sung by David Hammond, "Early, Early All in the Spring" (on David Hammond,
"I Am the Wee Falorie Man: Folk Songs of Ireland," Tradition TCD1052 CD (1997) reissue of
Tradition LP TLP 1028 (1959)). Like Morton-FolksongsSungInUlster 7, Hammond's version shares
its tune with "The Croppy Boy (I)." - BS
The Dan Hornsby Trio recording is included by deduction; I have not heard it. - PJS
OCroinin/Cronin-TheSongsOfElizabethCronin text is from Kidson,
A Garland of English Folk-
songs, pp. 92-93. Only the title is listed in one of Elizabeth Cronin's song lists. - BS
Last updated in version 6.1
File:  LK12

**Sailor Boy's Dream, The**

DESCRIPTION: "In slumbers of midnight the sailor boy lay," dreaming of home; he and his father
see each other with delight. Then he is awakened by lightning and thunder. The masts are gone,
the ship is foundering; "around thy white bones the coral shall grow"

AUTHOR: unknown
EARLIEST DATE: c. 1847 (Forget-Me-Not-Songster)
KEYWORDS: sailor ship home father wreck death
FOUND IN:
REFERENCES (1 citation):
Forget-Me-Not-Songster, pp. 48-50, "The Sailor Boy's Dream" (1 text)
Roud #3691
ALTERNATE TITLES:
Oh Sailor Boy, Peace To Thy Soul
NOTES [59 words]: There is very little sign that this is traditional, but it was printed a lot! Whoever
wrote it was pretty clearly thinking of Ariel's "Full fathom five" from Shakespeare's The Tempest
(Act I, scene 2; lines 397-405 in the Riverside edition); both have references to bones and coral,
and this has a line "full many a score fathom thy frame shall decay. - RBW
Last updated in version 6.0
File:  FMNS048

**Sailor Cut Down in His Prime, The**

DESCRIPTION: The singer sees one of his shipmates "wrapped up in flannel yet colder than clay."
He dies, and details of the burial are given. His headstone warns sailors, "Never go courting with
the girls of the city; Flash girls in the city were the ruin of me."

AUTHOR: unknown
EARLIEST DATE: 1904 (Reeves/Sharp-TheIdiomOfThePeople)
KEYWORDS: death disease whore burial funeral
FOUND IN: Britain(England(South))
REFERENCES (8 citations):
Sailor Dear (The Lovely Sailor; You Maidens Pretty)

DESCRIPTION: "Ye maidens pretty in towns and cities, Come hear with pity my mournful strain." The girl loved a "lively sailor." He is "crossed the ocean," having been pressed. Her father confined her to keep them apart. Now she is free and wealthy and hopes to marry

AUTHOR: unknown
EARLIEST DATE: 1794 (Journal of the Polly)
KEYWORDS: love courting sailor separation pressgang money father prison
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 216-217, "New Song" (1 text, 1 tune)
Roud #6905
File: HGam216

Sailor in Nagasaki, The

DESCRIPTION: "Oh, the sailor looked and looked and looked, For Geishas and for sake, And almost gave up looking, when He came to Nagasaki." He finds a girl. The go to dinner. She gets him drunk. He is unable to perform.

AUTHOR: unknown
EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)
KEYWORDS: sailor whore drink sex
FOUND IN:
REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 107-108, "(no title)" (1 text)
CROSS-REFERENCES:
cf. "Christopher Columbo" (tune, according to Niles/Moore-SongsMyMotherNeverTaughtMe)
File: NiMo107
Sailor in the North Country, A

DESCRIPTION: A sailor and his beautiful wife meet a captain who is smitten with the lady. He summons the sailor and sends him to the West Indies. Within a few days of his leaving the captain makes a pass at the wife, who refuses him and pledges her constancy.

AUTHOR: unknown

EARLIEST DATE: 1904

KEYWORDS: virtue adultery love marriage rejection parting separation wife sailor

FOUND IN: Britain(England(Lond,South))

REFERENCES (1 citation):
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 93, "A Sailor in the North Country" (1 text, 1 tune)
Roud #1504

RECORDINGS:
George Maynard, "A Sailor in the North Country" (on Maynard1, Voice12)

File: VWL093

Sailor Laddie (I), The

DESCRIPTION: "I've been east and I've been wast" to Dundee and Montrose, "And the bonniest lad that ever I saw" "ploughs the raging sea" and "wears the tarry clothes." "So away with my sailor laddie Away with him I'll go"

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan1)

KEYWORDS: love nonballad sailor

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig/Duncan1 55, "The Sailor Laddie" (1 text, 1 tune)
Gatherer-SongsAndBalladsOfDundee 16, "The Sailor Laddie (I)" (1 text, 1 tune)
Roud #5808

CROSS-REFERENCES:
cf. "The Jaybird's Altar (I've Been to the East)" (lyrics)

ALTERNATE TITLES:
Dundee

NOTES [51 words]: There is a version of "The Gypsy Laddie" very similar to this in feeling and to some extent even in lyrics; I suspect this may be a rewrite of a version of that song. The American playparty we file as "The Jaybird's Altar (I've Been to the East)" appears to be yet a further alteration of this form. - RBW

Last updated in version 4.5

File: GrD1055

Sailor Laddie (II)

DESCRIPTION: "My sailor laddie's far away." He sends the singer a letter saying he's coming back, having left his current girl "on the railway track" "I love coffee, I love tea ... " and mother should "hold her tongue For she loved boys when she was young"

AUTHOR: unknown

EARLIEST DATE: c.1925 (Opie/Opie-TheSingingGame)

KEYWORDS: courting return separation playparty mother sailor floatingverses

FOUND IN: Britain(England(North))

REFERENCES (1 citation):
Opie/Opie-TheSingingGame 89, "Sailor Laddie" (1 text, 1 tune)
Roud #2601

CROSS-REFERENCES:
cf. "She Loves Coffee and I Love Tea" (four lines) and notes there

NOTES [17 words]: Coffee, tea, and mother's tongue are discussed with examples at "She Loves Coffee and I Love Tea." - BS

Last updated in version 2.6

File: 0pGa989
Sailor Laddie (III), The

DESCRIPTION: "He skips upon the plainsteens, He sails upon the sea, He's a bonny sailor laddie, The lad that I gang wi'." "His jersey's o' the bonnie blue." "I saw ma laddie gang awa... Awa to catch a whale." "He bade me aye keep up ma heart."

AUTHOR: unknown

EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)

KEYWORDS: sailor whale separation

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 17, "The Sailor Laddie II" (1 text)

File: Gath017

Sailor Likes His Bottle-O, The

DESCRIPTION: Shanty. "So early in the morning the sailor likes his bottle-o! A bottle of rum, a bottle of gin, a bottle of old Jamaica Ho!" Verses carry on about all the things a sailor might love: women, tobacco, fighting, etc...

AUTHOR: unknown

EARLIEST DATE: 1831 (Alexander)

KEYWORDS: shanty drink sailor

FOUND IN: Britain West Indies US(MA) Guyana

REFERENCES (9 citations):
Colcord-SongsOfAmericanSailormen, p. 75, "Bottle O!" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 55-57, "So Early in the Morning" (3 texts, 3 tunes) [AbEd, pp. 52-53]
Sharp-EnglishFolkChanteys, XLVI, p. 51, "The Sailor Loves His Bottle-O" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp. 100-101, "The Sailor Likes His Bottle-O" (1 text, 1 tune)
Abrahams-DeepTheWaterShallowTheShore, p. 17, "De Neger Like de Bottley Oh" (1 fragment)
DT, SAILBOTL


E.I. Barra, _A Tale of Two Oceans_ (San Francisco: Eastman & Co., 1893 ("Digitized by Internet Archive")), p. 84, ("The ladies like Madeira wine") (1 text)
J.E. Alexander, _TransAtlantic Sketches, Vol. 1_ (London: Richard Bentley, 1833 ("Digitized by Internet Archive")), p. 131, ("De bottley oh! de bottley oh!") (1 text)

Roud #314

ALTERNATE TITLES:
The Sailor Loves

NOTES [219 words]: Barra heard his "hoisting song" text -- "So early in the morning -- The sailor likes his bottle oh!" -- in Rio de Janeiro from a crew fitted out in Philadelphia in 1849. Apparently, the crew was white -- "as villainous a looking twenty men as I ever was shipmates with" -- excluding two Black cooks (pp. 54, 75).

Abrahams's version is quoted from Alexander, who heard his version -- "Right early in de morning, de neger like de bottley oh!" -- in 1831 from Black slaves of a British Guiana estate assigned to row his canoe.

There is a point to these comparisons. This is one of the early deep-water chanteys and there are still open questions about the origins of deep-water chanteys. For example, barring capstan chanteys and forecastle songs, are the call-response and lined-out forms based on African song forms never lost during slavery? To what extent are deep-water chanteys affected by the minstrel theatre, the Black hymns outside the church, the Irish famine, rowing songs, and the hardly ever recorded English work-song tradition. Do we start the clock in Africa, on United States docks where Black stevedores worked and sang in the 18th century, or only when the American packet ships were sailing after the War of 1812. Perhaps "The Sailor Likes His Bottle-O" details can help guide the discussion. - BS

Last updated in version 5.1

File: Hugi055
Sailor Taking Leave of his Mistress

DESCRIPTION: Jamie is leaving Molly to go privateering on the Spanish Shore. He tells her not to worry about the dangers, or that he will find another girl on the Spanish Shore, and that they will marry when he returns. He returns, rich, and they marry

AUTHOR: unknown

EARLIEST DATE: 1869 (Logan-APedlarsPack); in tradition, 1951 (MUNFLA-Leach)

KEYWORDS: love marriage promise farewell home parting return reunion separation travel sea ship lover mistress sailor

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Logan-APedlarsPack, pp. 64-66, "Sailor Taking Leave of his Mistress" (1 text)
Roud #26988

RECORDINGS:
Jack Myrick, "Polly Moore" (on MUNFLA-Leach)

NOTES [103 words]: Logan-APedlarsPack, ignoring the words of the song, thinks this is about war rather than privateering. He writes, "The probability is... that it is referable either to the hostilities commenced by France and Spain against England in 1798, on an alleged violation of the Treaty of Peace of 1763, with regard to the Spanish colonies in South America and to the French subjects in the island of Grenada; or to the war which was declared between Spain and England in 1800, which culminated in the glorious victory of the British fleet at Trafalgar, on 21st October 1805, over the combined fleets of France and Spain." - BS

Last updated in version 4.4

File: ML3STLoM

Sailor Went to Sea, A

DESCRIPTION: "A sailor went to sea ... To see what he could see ... all that he could see ... Was the bottom of the deep blue sea." He goes to "chop, chop, chop," ... to "knee, knee, knee," ... to "toe, toe, toe," ....

AUTHOR: unknown

EARLIEST DATE: 1975 (Opie/Opie-TheSingingGame)

KEYWORDS: nonsense playparty sailor

FOUND IN: Britain(England(South)) Australia

REFERENCES (4 citations):
Opie/Opie-TheSingingGame 144, "A Sailor Went to Sea" (2 texts, 1 tune)
ADDITIONAL: Jean Feldman, Transition Time: Let's Do Something Different (1995 (copyrighted material limited preview "Digitized by Google")) p. 192, "A Sailor Went to Sea" (1 text)
Gwenda Beed Davey and Graham Seal, _A Guide to Australian Folklore_, Kangaroo Press, 2003, p. 151, "(A sailor went to see, see, see)" (1 short text, described as a handclapping game)
Roud #18338

NOTES [86 words]: The second and subsequent verses are completed by replacing "sea" by "chop," then "knee," then "toe," etc. Only the first verse makes sense. In the last verse "A sailor went to sea, chop, knee, toe, ...." See Feldman for an example.

Another rhyme, sharing the first verse, but otherwise different in form and function, is in Frank Rutherford, All the Way to Pennywell (1971,Durham), pp. 38-39, ("I know a lad across the ocean"). Rutherford also reports the first verse as a stand-alone hand-clapping song (p. 77). - BS

Last updated in version 6.1

File: OpGa144

Sailor Who Loved the Spanikin' Gals, The

DESCRIPTION: "A sailor who loved the spankin' gals Sailed off across the seas, He never set his rudder But was guided by the breeze." He searches out girls in every port. In Polynesia he finds a very special girl and asks why she shakes so. She says her bottom itches

AUTHOR: unknown

EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)
Sailor, The (The Sailor on the Ocean Wide)

DESCRIPTION: "The sailor on the ocean wide Thinks little of his life, He laughs to see the wind and tide Engaged in endless strife." The brave sailor is unconcerned by storm. The ship is well-maintained. The crew sings songs to defy future weather

AUTHOR: unknown

EARLIEST DATE: 1855 (Journal of the Lydia)

KEYWORDS: ship sailor storm nonballad

REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, p. 110, "The Sailor" (1 text, 1 tune)
Roud #27318
File: HGam110

Sailor's Advice, The (The Land of Delight)

DESCRIPTION: "As you mean to set sail for the land of delight, And in wedlock's soft hammock to swing ev'ry night... Fill your sails with affection, and your cabin with love." Hearers must avoid the "shoals of indifference," or else they will "double Cape Horn"

AUTHOR: unknown

EARLIEST DATE: 1807 (The American Songster, according to Thompson)

KEYWORDS: wordplay sailor love marriage warning

REFERENCES (1 citation):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 196-197, "Cape Horn" (1 text)
Roud #V4157

NOTES [54 words]: Although it uses sailing metaphors, this is not a song about sailing, and there is no reason to think the reference to Cape Horn is to the actual place; Thompson believes (correctly, I'm sure) that it is a reference to cuckoldry. Despite Thompson, I really doubt that this was ever traditional. It's just too elaborate. - RBW

Last updated in version 4.0

File: TNY196

Sailor's Alphabet, The

DESCRIPTION: Capstan/pumping shanty; sailors remember the alphabet and tell of their, "merry" lives: "A is the anchor that hangs o'er the bow/And B is the bowsprit that bends like a bow.... So merry, so merry, so merry are we/No mortals on earth like a sailor at sea"

AUTHOR: unknown

EARLIEST DATE: 1932 (Creighton-NovaScotia)

KEYWORDS: sea ship work nonballad wordplay worksong sailor worker

REFERENCES (13 citations):
Gundry-CanowKernow-SongsDancesFromCornwall, p. 52, "The Sailor's Alphabet" (1 text, 1 tune)
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, "The Sailor's Alphabet" (2 texts, 1 tune)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 194-195, "The Sailor's Alphabet" (1 text, incompletely remembered)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 229, "Alphabet of the Ship" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 229, "Alphabet of the Ship" (1 tune plus a text excerpt)
Morris-FolksongsOfFlorida, #25, "The Seaman's Alphabet" (1 text)
Peacock, pp. 885-886, "The Sailor's Alphabet" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 98, "Alphabet Song" (2 texts, 1 tune; the "C" text is "The Logger's Alphabet")
Pottie/Ellis-FolksongsOfTheMaritimes, p. 88-89, "Sailor's Alphabet" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 52-54, "The Sailor's Alphabet" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 456-458, "The Bosun's Alphabet," "Old English Chantey" (2 texts, 2 tunes) [AbEd, pp. 341-342]
Palmer-OxfordBookOfSeaSongs 107, "The Sailor's Alphabet" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp. 125-126, "The Bosun's Alphabet" (1 text, 1 tune)
Roud #21100

RECORDINGS:
Clifford Jenkins et al, "The Sailor's Alphabet" (on LastDays)
Sam Larner, "Alphabet Song" (on SLarner01); "The Sailor's Alphabet" (on Voice12)
Martin Reddigan, "Sailor's Alphabet" (on MUNFLA/Leach)
Capt. Leighton Robinson, "The Sailor's Alphabet" (on AFS, 1951; on LC26)
Leighton Robinson w. Alex Barr, Arthur Brodeur & Leighton McKenzie, "Sailor's Alphabet" (on AFS 4230 B, 1939; in AMMEM/Cowell)
Mrs. Gladys Snow, "The Sailor's Alphabet" (on PeacockCDROM) [one verse only]

CROSS-REFERENCES:
cf. "The Logger's Alphabet" (subject, form) and references there
cf. "The Bargeman's Alphabet" (subject, form)

NOTES [22 words]: We've cross-referenced this enough that it deserves its own entry, although it's identical in form to "The Logger's Alphabet." - PJS

File: RcTSAlp

Sailor's Christmas Day, The

DESCRIPTION: "Come rouse ye, my lads, though no land we are near, We've old Christmas aboard us to give us good cheer." They have good food and a good captain. They drink to family at home. "Christmastide cheers the heart of a brave British tar."

AUTHOR: unknown

EARLIEST DATE: 1986 (Palmer-OxfordBookOfSeaSongs)

KEYWORDS: sailor Christmas music food

FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 129, "The Sailor's Christmas Day" (1 text, 1 tune)
Roud #V36903

File: PaSe129

Sailor's Complaint, The (The True Character of a Purser of a Ship)

DESCRIPTION: "Of all the cursed plagues that e'er fate did decree... There's none to compare with the purser, that evil Who'se worse than a jailer, a bum or a devil." He supplies rotten food. The sailor curses the purser in complex (and rather learned) ways

AUTHOR: unknown

EARLIEST DATE: before 1710 (broadside Douce Ballads 3(85b))

KEYWORDS: sailor hardtimes food curse

FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 31, "The Sailor's Complaint, or, the True Character of a Purser of a Ship" (1 text, 1 tune)
Roud #V23540

BROADSIDES:
Bodleian, Douce Ballads 3(85b), "The saylor's complaint: or, The true character of a purser of a ship, " W. Onley, London, 1689-1709

File: PaSe031
Sailor's Consolation

DESCRIPTION: Two sailors, Barney Buntline & Billy Bowline list the reasons they are lucky to be sailors, comparing the dangers of living on shore with the relatively free life they have. Sometimes has chorus of "With a tow row row-right to me addy, wi' a tow row row."

AUTHOR: Charles Dibdin (1745-1814) (also attributed to Pitt and Hood)

EARLIEST DATE: before 1814

KEYWORDS: sailor ship shore

FOUND IN: US Britain

REFERENCES (3 citations):
Hugill-ShantiesFromTheSevenSeas, p. 460, "Barney Buntline" (1 text, 1 tune)
Hugill-SongsOfTheSea, p. 139, "Barney Buntline" (1 text, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 105-107, "Nauticle Filosophy (Barney Buntline)"; "Nautical Philosophy" (2 texts, 1 tune)

Roud #12825

NOTES [78 words]: Hugill-ShantiesFromTheSevenSeas gives some references, in particular that the tune for this was taken by a Prof. J. Glyn-Davies and turned into a Welsh sailors’ song (also known as a children's song) "Can Huw Puw." Glyn-Davies seemed to believe that the original song was quite old and that the tune was also used in a song, "Miss Tickle Toby" which dates to the 16th century. - SL

For more on probable author Charles Dibdin, see the notes to "Blow High Blow Low." - RBW

Last updated in version 5.0

File: Hugi460A

Sailor's Farewell (I), The

DESCRIPTION: "Fare thee well my dearest friend, Thy husband now must go To greet his native element Where winds and tempests blow." The sailor blesses his wife and girls; his wish is that they find joy. They look forward to the port "where storms will cease to blow"

AUTHOR: unknown

EARLIEST DATE: 1833 (Journal of the Lotos)

KEYWORDS: sailor wife children separation

FOUND IN:

REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, p. 125, "The Sailor's Farewell" (1 text, 2 tunes)

Roud #27319

File: HGam125

Sailor's Frolic, The (Tit for Tat)

DESCRIPTION: A sea captain lusts after the wife of one of his sailors. He offers her 50 guineas to sleep with him while he supposes her husband is away. The sailor, as they are in bed, steals the captain's clothes and makes love to the captain's wife.

AUTHOR: unknown

EARLIEST DATE: before 1841 (broadside Bodleian Harding B 25(1920))

KEYWORDS: sailor trick adultery sex disguise

FOUND IN:

REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 55, "A New Song, called the Frolicsome Sea Captain, or Tit for Tat" (1 text)

Roud #12545

BROADSIDES:

File: PaSe055
**Sailor's Grave, The**

DESCRIPTION: "Our bark was far, oh, far from land, When the fairest of our gallant band Grew deadly pale and pined away." Lacking "costly winding sheets," they wrap the dead man in his hammock and a flag and sadly bury him at sea

AUTHOR: Words: Eliza Cook / Music: John C. Baker

EARLIEST DATE: 1845 (broadside, LOC Sheet sm1845 402000)

KEYWORDS: sea sailor death funeral burial

FOUND IN: US(MW,SE) Canada(Mar) Britain(England(South),Scotland(Aber)) Australia

REFERENCES (11 citations):
- Greig/Duncan 1 68, "The Sailor's Grave" (1 text, 1 tune)
- Williams-Witshire-WSRO Mi 700, "Sailor's Grave" (1 text)
- Doerflinger-SongsOfTheSailorAndLumberman, pp. 160-162, "The Sailor's Grave" (1 text, 1 tune)
- Colcord-SongsOfAmericanSailormen, pp. 162-163, "The Sailor's Grave" (1 text, 1 tune)
- Huntington-TheGam-MoreSongsWhalemenSang, pp. 121-122, "The Sailor's Grave" (2 texts, 2 tunes)
- Hugill-SongsOfTheSea, p. 55, "The Sailor's Grave" (1 text, 1 tune)
- Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 155, "A Sailor's Grave" (1 text, 1 tune)
- Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 47, "Sailor's Burial at Sea" (1 text)
- Scott-ACollectorsNotebook-31TraditionalSongs, p. 31, "The Sailor's Grave" (1 text, 1 tune)
- Wolf-AmericanSongSheets, #2053, p. 138, "The Sailor's Grave" (1 reference)

**Sailor's New Leg, The**

DESCRIPTION: The singer was a sailor at Trafalgar. With Nelson on the foredeck, he lost a leg to a cannonball. Dr Keg replaced it with one from "fighting Jim." Immediately he returned to the fight "and flew aboard the Frenchman like a rocket O!"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan1)

KEYWORDS: battle navy humorous sailor

HISTORICAL REFERENCES:
- Oct 21, 1805 - Battle of Trafalgar

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
- Greig/Duncan 1 147, "The Sailor's New Leg" (1 text)

Roud #5822

ALTERNATE TITLES:
- Oh My Comrades You Must Know

NOTES [61 words]: It probably goes without saying that the physician on the Victory was not named "Dr. Keg." John Keegan, The Price of Admiralty: The Evolution of Naval Warfare, Penguin, 1988, 1990, p. 102, states that the surgeon who was with Nelson in his last hours was Doctor William Beatty. In addition, Nelson at least was not killed by a cannonball but by a musket round. - RBW
Sailor's Plea, The (Dear Sweetheart)

DESCRIPTION: "Dear sweetheart, as I write to you, My heart is filled with pain, For if these things... are true, I'll never see you again." The singer says, if she weds another, "My boat will never land." He recalls his work for her. He learns she still loves him

AUTHOR: unknown
EARLIEST DATE: 1933 (Henry, collected from Mabel Hall)
KEYWORDS: love separation sailor abandonment
FOUND IN: US(Ap)
REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, p. 151, "The Sailor's Plea" (1 text)
Roud #17050
File: MHAp151

Sailor's Way, The

DESCRIPTION: The sailor tells of all the places he's been and seen: "I've sailed among the Yankees, the Spaniards and Chinese.... But I'll go to the dance hall and hear the music play, For around Cape Horn and home again, oh, that is the sailor's way!"

AUTHOR: unknown
EARLIEST DATE: 1913 (Cantterbury [New Zealand] Times, according to Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: sailor dancing rambling
FOUND IN: US(MA) Canada(Mar) New Zealand
REFERENCES (5 citations):
Doerflinger-SongsOfTheSailorAndLumberman, p. 109, "The Sailor's Way" (1 short text, reference for tune)
Hugill-ShantiesFromTheSevenSeas, pp. 386-388, "The Sailor's Way" (1 text, 1 tune) [AbEd, pp. 295-296]
Kinsey-ShantiesOfTheSea, pp. 140-141, "The Sailor's Way" (1 text, 1 tune)
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 41, "Around the World and Home Again" (1 text)
Bailey/Roth-ShantiesByTheWay-NZ, p. 124, "I've Traded with the Maoris" (1 text, 1 tune, localized to New Zealand)
ST Doe109 (Partial)
Roud #8239
CROSS-REFERENCES:
File: Doe109

Sailors Are All at the Bar, The

DESCRIPTION: "The sailors are all at the bar, They cannot get up to Newcastle, The sailors are all at the bar, They cannot get up to Newcastle, Up wi' smoky Shields, And hey for bonny Newcastle, Up wi..."

AUTHOR: unknown
EARLIEST DATE: 1834 (Sharp, The Bishopprick Garland)
KEYWORDS: nonballad sailor
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
ADDITIONAL: [Cuthbert Sharp], _The Bishopprick Garland, A Collection of Legends, Songs, Ballads, &c Belonging to the County of Durham_, 1834 (references are to the 1969 reprint), p. 71, "A South Shields Song" (1 text)
Roud #10954
File: CDBG071
Sailors of the Present Day, The
DESCRIPTION: "Now the sailors of the present day, they are all right, They smoke cigarettes and part their hair in front." The sailors on leave use all sorts of modern tricks; "Such going-on are shameful to behold," says the singer who declares "I am a warrior bold"
AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: sailor clothes travel drugs hair
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 50, "The Sailors of the Present Day" (1 text)
File: Tawn035

Sailors Sailing on the Sea
DESCRIPTION: "There were two sailors sailing on the sea" or "three wee Glasgae molls we can let you see." The singer challenges you to choose a partner: "me" or "the fairest one" or "the one wee moll"
AUTHOR: unknown
EARLIEST DATE: 1963 (Opie/Opie-TheSingingGame)
KEYWORDS: playparty sailor
FOUND IN: Britain(England(North),Scotland(Bord))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame 106, "Sailors Sailing on the Sea" (3 texts, 1 tune)
File: OpGa106

Sailors They Are Going Away, The
DESCRIPTION: "The (sailors/Gloucester Boys/etc.) are going away, They won't be back for many a day, They've put all the girls in the family way, To fight for England's glory."
AUTHOR: unknown
EARLIEST DATE: 1985 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: soldier sailor pregnancy
FOUND IN: Britain(England)
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 145, "The Sailors They Are Going Away" (1 fragment)
Roud #29968
ALTERNATE TITLES:
The Gloucester Boys Are Going Away
File: Tawn112

Sailors They Are Such a Sort
DESCRIPTION: Mother: Don't marry a sailor; they drink and whore, spend all their money, and don't care for wife or child. Daughter: I will be "some gallant sailor's wife." Mother: Good idea; "I have been told the very most of them Are clever genteel smart young men"
AUTHOR: unknown
EARLIEST DATE: 1906 (Reeves/Sharp-TheIdiomOfThePeople)
LONG DESCRIPTION: Mother: Don't marry a sailor; when they are ashore they run around like madmen, drink and whore, spend all their money, and don't care for wife or child; a landsman, on the other hand, has "money to lend." Daughter: We would all marry a sailor if one would have us; I will be "some gallant sailor's wife." Mother: Since you have your mind made up marry one "as soon as you can All the money I have shall be at your command For I have been told the very most of them Are clever genteel smart young men"
KEYWORDS: marriage dialog humorous mother sailor
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Reeves/Sharp-TheIdiomOfThePeople 87, "Sailors They Are Such a Sort" (1 text)
Roud #4739
Sailors' Wives, The

DESCRIPTION: "The first one was the gunner's wife and she was dressed in green, And in one corner of her had she stowed the magazine." Other (sailors') wives also come forward in their colors and show what the have accommodated in their "clothing"

AUTHOR: unknown
EARLIEST DATE: 1971 (Folk Songs of Today, according to Palmer)
KEYWORDS: bawdy wordplay sailor clothes colors
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Palmer-OxfordBookOfSeaSongs 147, "The Sailor's Wives" (1 text, 1 tune)
Tawney-GreyFunnelLines-RoyalNavy, pp. 56-60, "Four Girls of Plymouth Town"; "Sailor's Wives"; "The Captain's Ball" (3 texts, with a tune for "Sailors' Wives" on p. 151)
Roud #5666
CROSS-REFERENCES:
cf. "Four Old Whores" (theme of comparison of body parts)

NOTES [54 words]: Roud lumps this with the "Four Old Whores" family and apparently with "The North Atlantic Squadron." The theme is obviously the same, but the format is so different that I cannot consider them the same song. One may have inspired the other, but whichever one is secondary was clearly created from the ground up. As it were. - RBW
Last updated in version 5.1
File: PaSe147

Saint Clair's Defeat

DESCRIPTION: Saint Clair leads an army against the Indians "on the banks of the St. Marie." Hundreds of men are killed. Several noteworthy officers are among the casualties. Victims may be scalped or tomahawked. The rest make their way home as best they can.

AUTHOR: unknown
EARLIEST DATE: 1836 (songster, according to Cohen)
KEYWORDS: Indians(Am.) war
HISTORICAL REFERENCES:
Nov. 4, 1791 - The army of Gen. Arthur St. Clair, the first (territorial) governor of Ohio, is attacked by Indians on the banks of the Wabash.
FOUND IN: US(Ap,MW)
REFERENCES (5 citations):
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 150-151, "St. Clair's Defeat" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 116, "On the Eighth Day of November" (1 text, 1 tune -- though only Eddy's first verse goes with this ballad. Verses 2 and 3 come from "James Ervin" [Laws J15])
Grimes-StoriesFromTheAnneGrimesCollection, p. 102, "Sinclaire's Defeat" (1 text, 1 tune, a copy of a 1938 broadside), p. 105, "St. Clair's Defeat" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 393-394, "Sinclair's Defeat" (1 text)
Salt-BuckeyeHeritage-OhiosHistory, pp. 31-32, "St. Clair's Defeat" (1 text, 1 tune)
Roud #4028
NOTES [669 words]: St. Clair's expedition was mounted by President Washington to deal with the refusal of the British to evacuate certain frontier forts. St. Clair was to build a fort on the site of what is now Fort Wayne, Indiana.
Jameson, p. 570, gives this biography of St. Clair, which somehow manages to omit this battle: "St. Clair, Arthur (1734-1818), came to America as a British soldier in 1758. He served under General Amherst at Louisbourg, and distinguished himself at Quebec. Joining the American cause, he accompanied General Sullivan in the expedition to Canada in 1776. He commanded a brigade at Trenton and Princeton. He was appointed major-general and succeeded General Gates at Ticonderoga, which he surrendered [actually, evacuated] in 1777. He fought at Yorktown. He represented Pennsylvania in the Continental Congress from 1785 to 1787, and was Governor of the Northwest Territory from 1789 to 1802."
Congress appointed Arthur St. Clair, a major general of the Revolution, as the [Northwest] territory's first governor" (Peckham, p. 30). In the years that followed, there were many minor, and not-so-minor, fights with the local Indians in what is now western Ohio and Indiana. In one of these, one of the leading officers on the frontier, Josiah Harmar, was badly defeated (Burns/Dunn, p. 100). St. Clair decided to lead a force to avenge the defeat. The Miami indians were the particular target. He was supposed to build a series of small forts, anchored by a large one at the mouth of the Maumee (Peckham, p. 32), i.e. near what is now Toledo, Ohio.

St. Clair's force contained both regulars and militia, and as is typical of the militias of this period, they did not work together well. The militia were expected by the end of June 1791, but didn't show up until September, and were under strength. And the terms of some of their enlistments had expired, so they eft, and St. Clair sent some of his regulars after them while taking the rest of his force on his expedition. They ran into perhaps a thousand men under Little Turtle.

The exact magnitude of the defeat is uncertain; although St. Clair set out with a force variously estimated as from 2000 to 3000 men (including the entire U.S. regular army), he may have lost a thousand of those to disease and desertion along the way. Peckham, p. 33, estimates he had 1400 men when he was attacked, and says, "The militia fled, the guns were abandoned, the regulars were no match for the attackers, and soon the whole army was in retreat."

St. Clair's casualties have been variously estimated as 600 to 900 men. One account, Collins, p. 15, "Forces under the command of the territorial governor, Arthur St. Clair, had been wallop[ed] by the Indian chief Little Turtle in a fight that would come to be known as St. Clair's Defeat. It would go down in history as the worst loss ever to be suffered by white forces in the Indian wars -- and in fact, in terms of casualty rates, one of the worst defeats in all of American military history. Little Turtle's men, numbering fewer than five hundred, had killed 630 American soldiers -- nearly two-thirds of the total force."

Peckham, p. 33, says, "The killed and wounded amounted to 928, the worst defeat suffered by American arms up to modern times. Migration to the West was checked. President Washington was angry and chagrined. He appointed his old comrade Anthony Wayne to command the U. S. Army and reorganize it."

Burns/Dunn, p. 100, says there were 600 casualties, which they calculate as almost half the force. Somehow, St. Clair, despite this, was still on the job for another decade! But it was Anthony Wayne's forces which won the Battle of Fallen Timbers in 1794 and forced a peace, in which the Indians "ceded over twenty-five thousand square miles of eastern and southern Ohio for $25,000 and a $9,500 annuity" (Burns/Dunn, p. 100). A history of mistreatment of the Indians by the United States government had begun.

As "On the Eighth Day of November," this song is item dA30 in Laws's Appendix II. - RBW

Bibliography


Last updated in version 5.3
File: E116

Saint George and the Drag-On

DESCRIPTION: "Oh what a dreary place this was when first the Mormons found it; They said no white men here could live...." But Mormon industry has transformed it, and "St. George ere long will be a place that everyone admires."

AUTHOR: unknown

EARLIEST DATE: 1966

KEYWORDS: home work

FOUND IN: US

REFERENCES (1 citation):
Fife/Fife-CowboyAndWesternSongs 26, "St. George and the Drag-On" (1 text, 1 tune)
Saint Helena (Boney on the Isle of St. Helena)

DESCRIPTION: A lament for Napoleon, "gone from his wars and his fightings." His past splendor is contrasted with his current fate. The sorrow of his wife Louisa is alluded to. His death is attributed to the malice of his enemies.

AUTHOR: James Watt? (source: broadside Bodleian Firth c.16(84))
EARLIEST DATE: 1830 (broadside cited by Samuel Lover; see NOTES)
KEYWORDS: exile lament Napoleon death grief
HISTORICAL REFERENCES:
1815 - Defeat at the Battle of Waterloo forces Napoleon into exile
1821 - Death of Napoleon

FOUND IN: Britain(England(South)) Ireland US(Ap,MA,MW,NE,SE,So) Canada(Mar,Newf)
REFERENCES (16 citations):
Moylan-TheAgeOfRevolution-1776-1815 209, "The Isle of Saint Helena" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 96, "Lonely Louisa" (1 fragment, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 146-147, "The Isle of St. Helena" (1 text plus reference to 1 more)
Thompson-APIioneerSongster 30, "Napoleon Bonaparte" (1 text)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 143, "Bony on the Isle of St. Helena" (1 text, 1 tune)
Huntington-SongsTheWhalemenSang, pp. 205-207, "Bonaparte on St. Helena" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 146, "The Isle of St. Helena" (4 texts, mostly defective)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 146, "The Isle of St. Helena" (3 excerpts, 3 tunes, with 2 of the tunes from C. K. Tillett but the "E" tune, and text, entirely unlike the others)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 109, "Napoleon" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 173, "Boney's Defeat" (1 text, 1 tune)
Boswell/Wolfe 90, p. 143, "Bonaparte" (1 short text, 1 tune, clearly this but with most of the names badly damaged)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 111-112, "Napoleon Song," "Bonaparte on St. Helena" (1 text plus a fragment, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 83, "Napoleon the Exile" (1 text, 1 tune)
Forget-Me-Not-Songster, pp. 205-206, "Buonaparte on St. Helena" (1 text)
Scott-TheBalladOfAmerica, pp. 102-104, "Napoleon Bonaparte" (1 text, 1 tune)
DT, BNYSTHEL * BNYSTHEL2
ST E096 (Full)
Roud #349
RECORDINGS:
Charles K. "Tink" Tillett, "Bony on the Isle of St. Helena" (on USWarnerColl01) [called simply "Bony" on the CD sleeve; the longer title is in the interior notes]

BROADSIDES:
Bodleian, Johnson Ballads 205, "The Island of St. Helena," J. Catnach (London), 1813-1838; also Harding B 11(1517), Firth c.16(99), Firth b.34(201), Harding B 11(847) [some words illegible], Harding B 11(1810), Harding B 11(1811), "Isle of St. Helena"; Harding B 25(1716), Harding B 11(3955), "The Island of St. Helena"; Harding B 25(245), "Bonapate's Lamentation at the Island of St. Helena"; Firth c.16(84), "Bonaparte's Departure for St. Helena"

CROSS-REFERENCES:
cf. "Farewell to Mackenzie" (meter)
cf. "Napoleon's Farewell to Paris" (subject)
cf. "The Royal Eagle" (subject: Marie Louisa's grief for Napoleon)
cf. "The New Bunch of Loughero" (theme: Marie Louise's grief for Napoleon)
"The Removal of Napoleon's Ashes" (theme: Marie Louise's grief for Napoleon)
"The Braes of Balquhither" (tune, per broadside Bodleian Firth c.16(84))

ALTERNATE TITLES:
Napoleon Bone Part

NOTES [539 words]: The grief of Marie Louisa of Austria (Napoleon's second wife) has become the only surviving theme in certain American versions of this ballad. Historically, there is little basis for this; she refused to go into exile with him to Elba, let alone St. Helena.
In fact, even before Napoleon went to Elba, she is reported to have taken General Adam Adelbert Neipperg as a lover. When he came back during the Hundred Days, she not only refused to join him, she wouldn't even allow him to see his son. By the time Napoleon died, Louisa had borne two children to other fathers.
"Mount Diana," referred to in some texts, is properly Diana's Peak, the highest point on Saint Helena (about 825 ft/250 meters above sea level). The link of Diana with the moon clearly reveals that this piece began life as a broadside; someone was using classical analogies.
The "Holy Alliance" is the coalition formed immediately after Napoleon's downfall. Its purpose was to prevent the rise of any Bonapartist pretenders. Ironically for an alliance that called itself "holy," the primary nations involved (Austria, Prussia, Russia; England was not a member) were more regressive than France. In addition, it eventually failed of its purpose, as Napoleon III later took over France.
This song seems to be known mostly from broadsides in Britain; its popularity and firm hold in tradition in the U. S. probably derives from its inclusion in the Forget-Me-Not Songster.

Ben Schwartz brought to my attention the attribution of this song to James Watt found in broadside Bodleian Firth c.16(84). There are two poems on the broadside (which is rare but not unknown), and this one has an extended prose introduction (which is even more rare). What is more, the two songs do not appear to come from the same printing house: "Bonaparte's Departure for St. Helena" appears to be self-published, while the accompanying item, "Napoleon is the Boy For Kicking up a Row," is from one of the Poet's Box outlets (though the exact one has been scratched out).
Is this the original? It lacks one of the six standard stanzas, and there are many verbal differences from the usual texts. Even more curious is the occasional hints of conformity with Scots dialect. I can only say that there appears to have been recensitional activity -- but whether that activity was applied by Watt to create this text, or by the Forget-Me-Not Songster, or by someone else, I cannot tell. I'm not ready to concede authorship on the rather thin basis of one broadside.

That said, it appears that James Moulden accepts the attribution -- at least, he cites it while mentioning Samuel Lover's quotation of parts of the song; see John Moulden, "Ballads and Ballad Singers: Samuel Lover's Tour of Dublin in 1830," -- essay found in David Atkinson and Steve Roud, Editors, Street Ballads in Nineteenth-Century Britain, Ireland, and North America: The Interface between Print and Oral Tradition, Ashgate, 2014, p. 139. - RBW

The ballad is recorded on one of the CD's issued around the time of the bicentennial of the 1798 Irish Rebellion. See:
Franke Harte and Donal Lunny, "The Isle of St Helena" (on Franke Harte and Donal Lunny, "My Name is Napoleon Bonaparte," Hummingbird Records HBCD0027 (2001)) - BS

Last updated in version 6.0
File: E096

Saint James Infirmary

DESCRIPTION: Big Joe McKennedy is in the bar, reporting that he "went down to St. James Infirmary, And I saw my baby there, Stretched out on a long white table...." He gambled, and now must pay. He prepares to die, makes requests for his funeral, (blames the woman)

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: disease death funeral drink
FOUND IN: US(MW,SE,So,SW)
REFERENCES (8 citations):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 94, "How Sad Was the Death of my Sweetheart" (1 short text, with few of the familiar words but the correct plot and the "Let her go, let her go" chorus)
Sandburg-TheAmericanSongbag, pp. 228-231, "Those Gambler's Blues" (2 texts, 1 tune)
Peters-FolkSongsOutOfWisconsin, p. 257, "Gambler's Blues" (1 text, 1 tune)
Thorp/Fife-SongsOfTheCowboys XIII, pp. 148-190 (29-30), "Cow Boy's Lament" (22 texts, 7 tunes,
**Saint John's Girl**

**DESCRIPTION:** The singer happens to be in St John's and meets a pretty girl who drinks his champagne. He buys her a pair of kid gloves. Given a kiss and thinking to score, the singer looks to pawn his gold watch but finds she had already lifted it and his scarf pin.

**AUTHOR:** unknown

**EARLIEST DATE:** 1960 (Leach-FolkBalladsSongsOfLowerLabradorCoast)

**KEYWORDS:** seduction theft beauty trick drink clergy

**FOUND IN:** Canada(Newf)

**REFERENCES** (1 citation):

- Leach-FolkBalladsSongsOfLowerLabradorCoast 87, "St John's Girl" (1 text, 1 tune)

**ST LLab087 (Partial)**

**Roud #9975**

**NOTES** [55 words]: Newfoundland had a long history of hostilities between "townies" (residents of St. John's) and "baymen" (people from the outports). I would guess that this started as an outport sailor's warning against the wiles of the people of St. John's. For a song about the problems between baymen and townies, see "Mussels in the Corner." - RBW

**Last updated in version 4.5**

**File:** LLab087

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**Saint Jonah**

**DESCRIPTION:** "I sent Saint Jonah, I sent him down to the field ah, To see about his horses ah, I
had to go after him ah, And you reckon where he as at ah?" He is on a log, playing a corn stalk fiddle and with the singer's wife's big toe

AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: music worker
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 171, "Saint Jonah" (1 text, 1 tune)
Roud #11363
File: Brne171

Saint Keven and King O'Toole

DESCRIPTION: "Saint Keven once was traveling through a place called Glendalough, He chanced to meet with King O'Toole." The king mourns his sick gander. Kevin cures it for the land over which it flies. The king complains that it's too much land but yields

AUTHOR: unknown
EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster)
LONG DESCRIPTION: "Saint Keven once was traveling through a place called Glendalough, He chanced to meet with King O'Toole." The king calls him a stranger but offers to share his pipe. The king mourns his sick gander. Kevin offers to cure it in return for the land over which it flies. The gander is cured, flies over "twenty miles of land"; the king complains but yields

KEYWORDS: royalty bird disease promise
FOUND IN:
REFERENCES (1 citation):
Hylands-Mammoth-Hibernian-Songster, p. 159, "St. Keven and King O'Tool" (1 text)
Roud #31617 and V37545
NOTES [274 words]: Hard to believe this is traditional, but apparently there is an Irish manuscript copy that might be folk (that's Roud #31617), so I index it. This is almost a prototype for legends of Saint Kevin: It happened at Glendalough, it involves an animal, and it has very vague historical roots. David Farmer, The Oxford Dictionary of Saints, fifth edition, 2003 (I use the 2004 paperback edition), p. 302. says of Keven/Kevin: "KEVIN (Coemgen) (d. c.618), founder and abbot of Glengalough (Co. Wicklow). The Latin and Irish lives all date from at least 400 years after his death, tell little about the saint, and were written to further the claims of Glendalough, by then an important monastery and diocese." According to the legends, his family was said to have included Leinster royalty but to have been displaced, and he is said to have been educated by monks. He became a hermit near Glendalough (there are some alleged Kevin sites there, none of which have any demonstrable accuracy). His special skill with birds and animals is reflected in a tale of a blackbird that actually laid an egg in his hand while he prayed, and he stayed still until it hatched successfully. An otter is also said to have brought salmon which fed his community. He is said to have lived to the age of 120. The "King O'Toole" of the song was presumably inspires by Laurence O'Toole. Laurence O'Toole, according to Farmer, p. 314, is historical but not a king and not contemporary with Kevin; born probably 1128, and having spent time at Glendalough, he was Archbishop of Dublin 1162-1180 (i.e. at the time of the English invasion); he himself was canonized in 1225. - RBW
Last updated in version 6.1
File: HMHS159A

Saint Nicholas

DESCRIPTION: "Saint Nicholas was of great post (?)." Three young women are told that they must leave their father, who can no longer care for them. All three pray to Saint Nicholas to be saved from prostitution. He sends arranges for them to find husbands

AUTHOR: unknown
EARLIEST DATE: c. 1430 (British Museum -- Sloane MS. 2593)
KEYWORDS: money religious marriage gold father children whore MiddleEnglish
FOUND IN:
REFERENCES (4 citations):
Greene-TheEarlyEnglishCarols, #315, p. 218, "Seynt Nicholas was of gret poste" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #3034
NOTES [410 words]: This occurs in only one manuscript, but it is a very important one, Sloane 2593, which includes many items which seem to be of folk origin.
Moreover, the poem as it stands appears to contain several errors of memory. The form in most of the stanzas is for all lines of a verse to rhyme, but the first stanza runs
Seynt Nicholas was of gret post [Saint Nicholas was of great post (?), i.e. "high position" ?]
For he worshippid maydenis thre [For he worshipped maidens three]
That wer sent in fer cuntre [That we sent in/to (a) far country]
Common wommen for to be [Common women, i.e. prostitutes, for to be].
Similarly, the fourth verse reads
The eldest dowter swor be bred of qwete [The eldest daughter swore by bread of wheat]
"I haue leuere beggyn myn mete [I would sooner beg my bread]
And getyn me good qwer I may get [And get good where I may get (it)]
Thann ledyn myn lyf in lecheri." [Than live my life in lechery.]
The final line of this verse occurs also in verse five, where it rhymes properly. Thus it appears the original final line of verse four has been forgotten.
These are enough hints of oral tradition that I have indexed the song.
The song is a brief retelling, with the ending almost entirely lost (another hint of oral tradition), of perhaps the most famous story of Saint Nicholas. Philip D. Noble, editor, The Watkins Dictionary of Saints, Watkins Publishing, 2007, p. 173, sums it up as foows:
"When Nicholas heard that a merchant of Patara had lost all his money, thus depriving his three daughters of any prospect of marriage, he went at night with a bag of gold coins and lobbed it through their window. This provided enough for the eldest girl's dowry and she was duly married. Nicholas repeated this action with the second daughter and, when he attempted to secretly provide for the third in the same way, his generosity was discovered by her father who overwhelmed him with grateful thanks."
Sloane 2539 has another carol on Saint Nicolas ("Make ye merie as ye may"/"In Patras, there born was he"; Greene-TheEarlyEnglishCarols #316; IMEV #1522; DIMEV #2564) which also refers to this incident, as well as to Nicolas raising three clerks who had been executed and "wern in salt"), but that does not have such a folk-type stanza form or show the same signs of folk transmission, so I haven't indexed it (except, indirectly, in this note).
For more on manuscript Sloane 2593, see the notes to "Robyn and Gandeleyn" [Child 115]. - RBW
Last updated in version 5.3
File: MsSeyNic

Saint Patrick of Ireland, My Dear!

DESCRIPTION: The singer recalls St Patrick's miracles while the liquor holds out: he arrived mounted on "a paving stone," drank a gallon of liquor from a quart pot, turned mutton to salmon on Friday, and drove out the snakes.

AUTHOR: Dr Maginn (source: Croker-PopularSongsOfIreland)
EARLIEST DATE: 1821 (_Blackwoods Magazine_, according to Croker-PopularSongsOfIreland)

KEYWORDS: drink food Ireland humorous supernatural

FOUND IN:
REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 28-33, "St Patrick of Ireland, My Dear!" (1 text)
CROSS-REFERENCES:
cf. "The Night Before Larry Was Stretched" (tune, according to Croker-PopularSongsOfIreland)
NOTES [215 words]: Croker-PopularSongsOfIreland discusses the miracles in some detail.
Apparently, it was not Patrick himself but a leprous disciple -- refused passage on Patrick's ship by the crew -- who accompanied the ship on Patrick's stone altar thrown into the sea as a float for the purpose. Patrick, at one point, craves meat on Friday but an apparition has Patrick put the meat into water; when the meat turned into fishes Patrick was saved by the miraculous sign from sinning and never ate meat again. Dr Maginn's source for the "facetious" [Croker's term] song is Father Jocelyn who, Croker points out, did not mention the "miracle of the Saint's 'never-emptying can, commonly called St Patrick's pot'." In the last verse the singer wishes that he had such a pot so that he could continue the song. - BS

According to Benet's Reader's Encyclopedia, Dr. William Maginn (1793-1842) was the "Prototype of Captain Shandon in Pendennis by Thackeray." The New Century Handbook of English
Literature lists him as the co-founder of Fraser's Magazine, and mentions among his works The City of Demons and Bob Burke's Duel with Ensign Bray. His most popular poem was probably "I Give My Soldier Boy a Blade," though I find myself more intrigued by the title "the Rime of the Auncient Waggonere." - RBW

Saint Patrick Was a Gentleman

DESCRIPTION: "St. Patrick was a gentleman, and came of decent people"; they are named O'Houlihan, O'Shaughnessy... He preached from a high hill and "banished all the varmin!" Vermin's misfortunes are described. He planted turf, brought pigs and brewed good whiskey.

AUTHOR: Henry Bennett and Mr. Toleken (source: Croker-PopularSongsOfIreland)

EARLIEST DATE: 1814-1815 (according to Croker-PopularSongsOfIreland)

KEYWORDS: drink humorous patriotic religious animal

FOUND IN:

REFERENCES (4 citations):
- Croker-PopularSongsOfIreland, pp. 22-27, "St Patrick Was a Gentleman" (1 text)
- O'Conor-OldTimeSongsAndBalladOfIreland, p. 105, "St Patrick Was a Gentleman" (1 text)
- Hylands-Mammoth-Hibernian-Songster, p. 154, "Saint Patrick Was a Gentleman" (1 text)

ADDITIONAL:

Roud #13377

BROADSIDES:
- Bodleian, Harding B 16(241c), "St. Patrick Was a Gentleman", T. Birt (London), 1828-1829; also 2806 c.18(277), Harding B 11(3395), Harding B 20(151), Harding B 11(2874), "St. Patrick Was a Gentleman"

CROSS-REFERENCES:
- cf. "Patrick's Day Parade" (opening line)

NOTES [220 words]: The Croker-PopularSongsOfIreland and O'Conor-OldTimeSongsAndBalladOfIreland texts are very close, with a few place and person names changed and verse order changed. Croker would have considered the names of the Saint's parents on his father's side a significant change. Croker has that "His father was a Gallagher, His mother was a Brady"; both texts agree on his mother's side. Croker explains the pedigree: "St Patrick was an Irish [not French, Scotch, Welsh, ....] gentleman. The Gallaghers were a family of consideration in Donegal; the Bradys were the same in Cavan; the O'Shaughnessy, ditto in Galway; and the O'Gradys 'possessed that part of Clare which is now called the Barony of Bunratty.' This 'respectable' pedigree settles the matter."

Croker-PopularSongsOfIreland says that two verses "were subsequent additions by other hands [than Bennett and Toleken]" Those are the verses missing from the broadsides. - BS

The line "Saint Patrick was a gentleman" seems to have been a commonplace; Edward Harrigan used it as the opening of his song "Patrick's Day Parade." For Harrigan, see the notes to "Babies on our Block." "Zozimus" is also credited for a song by this name; for Zozimus, see the notes to "The Finding of Moses."

In this index, Toleken is also responsible for "Judy MacCarthy of Fishamble Lane." - RBW

Saint Patrick's Arrival

DESCRIPTION: Saint Patrick exhortes the Irish to give up poteen and gives them other stuff to drink. They dump his stuff into a puncheon where it mixes with whisky. He tries to ask about the puncheon but they think he said "punch" and so name the drink.

AUTHOR: unknown

EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)

LONG DESCRIPTION: Saint Patrick arrives in Bantry Bay "on the back of a whale" and is greeted by bothoons, spalpeens, and other rustics. He promises to bring them together and rid them of their sins while he entertains them by driving the devil "beyond the Black Sea." Then he exhorts them to give up poteen. He sleeps and, when he wakes, is upset to find them with their cruiskeens and bags filled with whisky. He tries replacing their whisky with "something sweet ... [and]"
something sour" while they sleep. When they woke they dumped his stuff into a tub [puncheon] where it mixes with whisky. "By the side of this mixture each man grew a fixture." Patrick is upset at his plan being foiled by this "spawn of Druids." He tries to ask about the puncheon but, in the uproar, only "punch" could be heard. The drinkers assumed that "punch ... is the name of this thing that is drink for a king."

KEYWORDS: drink Ireland humorous religious Devil talltale wordplay

REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 16-22, "Saint Patrick's Arrival" (1 text)

CROSS-REFERENCES:
cf. "Patrick's Day in the Morning" (tune, according to Croker-PopularSongsOfIreland)

NOTES [111 words]: Croker-PopularSongsOfIreland: "Explanatory of the Origin of the word 'Punch.'" Puncheon here is taken to be "a large cask of varying capacity" (source: Webster's Third New International Dictionary of the English Language Unabridged, 1976; the same source has "punch, as "a hot or cold beverage ...," with a derivation perhaps from the Hindi or Sanskrit word for five, from "the number of ingredients.") - BS

Croker-PopularSongsOfIreland: "The editor has been told that the author is a gentleman named Wood, an officer of the army; and that, some years since, the song was printed in the Cork Southern Reporter newspaper with the signature 'Lanner de Waltram.'" - BS

File: CrPS016

Saint Patrick's Day

DESCRIPTION: Ask Patrick's protection. He secured Ireland's faith for the Catholic church. We pray for his support for Irish independence. In 1800 Pitt managed parliament's dissolution. Our champions now are Dan O'Connell, Shiel, and tithe opponent Fergus O'Connor.

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: Ireland nonballad political religious

HISTORICAL REFERENCES:
1759-1806 - Life of William Pitt the Younger, Prime Minister 1783-1801 and from 1804 until his death
1775-1847 - Life of Daniel O'Connell
1794-1855 - life of Fergus (Feargus) O'Connor
1798 - United Irish rebellion causes England to decide on Union with Ireland
1800 - Act of Union passed by British and Irish parliaments, causing a parliamentary Union to take effect in 1801

FOUND IN:
Roud #V39991

BROADSIDES:
Bodleian, Harding B 25(75), "St. Patrick's Day" ("Ye sons of this lovely but ill fated nation"), unknown, n.d.

NOTES [472 words]: The form and last line of each verse suggest that the tune is "St Patrick's Day in the Morning."

Broadside Bodleian Harding B 25(75) is the basis for the description.

The reference "... our noble parliament then was dismembered ... pitt managed ...."[The broadside misses capitalization throughout] is to the 1801 "Act of Union" -- supported by Pitt and Robert Stewart (Lord Castlereagh) -- that formed the United Kingdom of Great Britain and Ireland" and abolished the Dublin Parliament. (sources: Britain and Ireland by Marjie Bloy on the Victorian Web site; Robert Stewart, Lord Castlereagh on the Dukes of Buckingham and Chandos site) The reference to tithe opposition suggests a date for this broadside before the end of "The Tithe War." Daniel O'Connell's Catholic Association was formed in 1823 to resist the requirement that Irish Catholics pay tithes to the Anglican Church of Ireland. The "war" was passive for most of the period 1823-1836, though there were violent incidents in 1831 (source: The Irish Tithe War 1831 at the OnWar.com site) Shiel in this broadside is probably Richard Lalor Sheil, one of O'Connells lieutenants (see Zimmermann, p. 256). - BS

Fergus O'Connor was elected M.P. for Cork in 1832 and 1835 and, in 1832, was involved in passing the Reform Act. (sources: Zimmermann p. 212, "Feargus O'Connor (1794-1855)" at the BBC site) - BS
Saint Patrick's Day in Paris
DESCRIPTION: Let Irishmen and honest men, in Ireland or France, "religiously think 'Tis his duty to drink On St Patrick's day in the morning" War is past. "Can Wellington's glory be ever forgot On the banks of the Seine, or the banks of the Shannon?"
AUTHOR: unknown
EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)
KEYWORDS: war drink France Ireland humorous nonballad
FOUND IN: Croker-PopularSongsOfIreland, pp. 33-34, "St Patrick's Day in Paris" (1 text)
REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 33-34, "St Patrick's Day in Paris" (1 text)
CROSS-REFERENCES:
cf. "Patrick's Day in the Morning" (tune, according to Croker-PopularSongsOfIreland)
NOTES [47 words]: Croker-PopularSongsOfIreland: "From a manuscript copy in the autograph of Sir Jonah Barrington, endorsed, 'Sung with great applause at a meeting which assembled in the City of Paris, to celebrate the anniversary of the Saint of Hibernia.' This was, probably, the 17th March, 1816." - BS
File: CPS033

Saint Patrick's Day in the Morning (I)
DESCRIPTION: Saint Patrick drove out the witches and necromancers. "This champion of Christ did their magic expel." "He showed ... the right way to live and the true way to die ... On Saint Patrick's Day in the morning"
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: Ireland patriotic religious magic
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Tunney-StoneFiddle, p. 129, "Saint Patrick's Day in the Morning" (1 fragment)
RECORDINGS:
Jack Myric, "Patrick's Day" (on MUNFLA/Leach)
Saint Patrick's Day in the Morning (II)

DESCRIPTION: "On St Patrick's day in the morning" there'll be music, dancing, fine food, and whiskey. St Patrick may not have made the blind to see but "many great things he did for his island." Celebrate the day. "All this to begin, sir, We think it no sin, sir"

AUTHOR: unknown
EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(213))
KEYWORDS: dancing drink music Ireland humorous nonballad religious
FOUND IN:
Roud #V21514
BROADSIDES:
Bodleian, Harding B 28(213), "St. Patrick's Day in the Morning" ("Ye lads and ye lasses so buxom and clever"), W. Armstrong (Liverpool), 1820-1824
NOTES [12 words]: Broadside Bodleian Harding B 28(213) is the basis for the description. - BS
Last updated in version 5.1
File: BdSPDIM2

Saint Stephen and Herod [Child 22]

DESCRIPTION: Stephen sees the star of Bethlehem, and tells his master King Herod that he can no longer serve him because he must serve the better child in Bedlam. Herod says that the roasted cock will sooner crow. It does crow, and Herod has Stephen stoned.

AUTHOR: unknown
EARLIEST DATE: c. 1430 (British Library -- Sloane MS. 2593); printed by Ritson 1790
KEYWORDS: religious bird execution MiddleEnglish
HISTORICAL REFERENCES:
4 B.C.E. - Death of Herod the Great
(not before) 30 C.E. - Death of Stephen
FOUND IN: US(NE)
REFERENCES (19 citations):
Child 22, "St Stephen and Herod" (1 text)
Bronson 22, "St Stephen and Herod" (1 version)
Flanders/Olney-BalladsMigrantInNewEngland, pp. 217-218, "St. Stephen and Herod" (1 text, 1 tune) {Bronson's (#1)}
Flanders-AncientBalladsTraditionallySungInNewEngland1, pp. 239-241, "St. Stephen and Herod" (1 text, 1 tune) {Bronson's (#1)}
Rickert-AncientEnglishChristmasCarols, pp. 123-124, "Saint Stephen was a Clerk" (1 text)
Hirsh-MedievalLyric-MiddleEnglishLyricsBalladsCarols, p. 126, "Saint Steuene was a clerk in yng erowdis halle" (1 text)
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 121-123, "A Carol for Saint Stephens Day" (1 text)
Leach-TheBalladBook, pp. 107-108, "St. Stephen and Herod" (1 text)
Quiller-Couch-OxfordBookOfBallads 98, "St. Stephen and King Herod" (1 text)
Grigson-PenguinBookOfBallads 1, "Saint Stephen and Herod" (1 text)
Gummere-OldEnglishBallads, pp. 295-296+362, "St. Stephen and Herod" (1 text)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, p. 127, "Saint Stephen and Herod" (1 text)
DT 22, STHEROD*
Brown/Robbins-IndexOfMiddleEnglishVerse, #3058
DigitalIndexOfMiddleEnglishVerse #4761
Karin Boklund-Lagopolou, _I have a yong suster: Popular song and Middle English lyric_, Four Courts Press, 2002, p. 79, "(Saint Stephen and Herod)" (1 text)
Walter de la Mare, _Come Hither_, revised edition, 1928; #255, "A Carol for Saint Stephen's Day" (1 text)
**Saint Stephen, God's Knight (I shall you tell this ylke night)**

**DESCRIPTION:** "Of Saint Stephen, God's knight, That preached the faith day and night, He told the Jews, as it was right, That Christ was born of a may." The Jews reject his claim; he argues. They stone him to death; dying, he forgives them and commend his soul to heaven

**AUTHOR:** unknown

**EARLIEST DATE:** c. 1550 (Richard Kele's Christmas Carollers Newly Inprynted)

**KEYWORDS:** death religious

**FOUND IN:**
- Greene-TheEarlyEnglishCarols, #101, pp. 64-65, "(no title)" (2 texts)
- Brown/Robbins-IndexOfMiddleEnglishVerse, #1363.5
- DigitalIndexOfMiddleEnglishVerse #2276

**ADDITIONAL:** Edward Bliss Reed, editor, _Christmas Carols Printed in the Sixteenth Century Including Kele's Christmas carolles newly Inprynted reproduced in facsimile from the copy in the Huntington Library_, Harvard University Press, 1932, pp. 51-53 ([33-35]), "Of saynt Steyen"; p. 60 [42], "(no title)" (2 texts)

**MANUSCRIPT:** London, British Library, MS. Egerton 3307, folio 54

**NOTES:**
This is a curiosity: Richard Kele printed a volume of "Christmas Carols" c. 1545. This is not the earliest printed carol book in English -- Wynkyn de Worde had printed the first some decades earlier -- but it is the earliest to survive relatively intact. Kele's publication has two texts on Saint Stephen. They are clearly the same item, except that the second page of the second copy has been lost, so we don't know how it ended. But although clearly the same item, they are extremely different in detail:
- The one that appears earlier in the book has the burden, "To Saynt Steuen wyl we pray, To pray for vs bothe nyght and day"; the later one has the chorus "Blessyd Stephan, we the pray, Pro nobis preces funde."
- The first one opens "Of Saynt Steuen, Goddes knyght, That preched the fayth day and nyght"; the second, "I shall you tell ylke nyght Of Saynt Stephan, Goddes knyght."
- The second verse of the earlier text has Stephen proclaim the Virgin Birth; this is omitted in the second.
- There are other differences in verse order, which might be more marked if we had all of both texts. It is evident that Kele had two quite distinct source for his two texts. How could such dramatic differences have arisen? Given the possibility that it was by oral tradition, I have indexed the song, despite the lack of field collections.
It should be noted that the longer version has the story of Stephen largely wrong. Yes, he was tried by the Jews for his Christianity, and stoned as a result; this story occupies Acts, Chapter 7. But Stephen never said a word about the Virgin Birth, at least in the account in Acts; the Virgin Birth is found only in the Gospel of Matthew. He did argue with his judges, but not in the way described here. And while Stephen forgave his murderers, he did not say "Forgyve the Jewes theyr trespace And gyue theym grace to se thy face" (though one hopes he would have agreed with the sentiment); what he actually said was, "Father, forgive them, for they do not know what they are doing." This is another indirect hint that this song went through oral tradition; this is a big enough divergence from the Biblical facts that one must suspect the song was written before the Bible was available in English to let the carol writer get it right. - RBW

Last updated in version 5.3
File: MSSSGK

Saint Thomas of Canterbury

DESCRIPTION: "Listen, lordings, both great and small" as the singer tells "a wonder tale" of the "clerk... of Canterbury." "Knights came from Henry King" to slay Thomas. He died in the "mother church." "Worship ye Thomas in all your life."

AUTHOR: unknown

EARLIEST DATE: c. 1430 (British Library -- Sloane MS. 2593)

KEYWORDS: religious death royalty MiddleEnglish

HISTORICAL REFERENCES:
1170 - Murder of Thomas Becket in Canterbury Cathedral

FOUND IN: Britain(England)

REFERENCES (9 citations):
Greene-TheEarlyEnglishCarols, #114, pp. 72-73, "(A, a, a, a, Nunc gaudet ecclesia)" (1 text with variant readings)
Brown/Robbins-IndexOfMiddleEnglishVerse, #1892
DigitalIndexOfMiddleEnglishVerse #3113

ADDITIONAL: Roman Dyboski, _Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book_. Kegan Paul, 1907 (there are now multiple print-on-demand reprints), #40, p. 31, "[The murder of Thomas a Beket]" (1 text)
Carleton Brown, editor, _Religious Lyrics of the XVth Century_, Oxford University Press, 1939, #123, pp. 189-190, "The Martyrdom of St. Thomas" (1 text)
MANUSCRIPT: {MSRichardHill}, The Richard Hill Manuscript, Oxford, Balliol College MS. 354, folio 227
MANUSCRIPT: {MSCaiusCollege383}, Cambridge, Gonville & Caius College MS. 383, page 68
MANUSCRIPT: {MSSloane2593}, London, British Library, MS. Sloane 2593, folio 23
MANUSCRIPT: London (Kew), Public Record Office C 47/34/1/12

NOTES [1679 words]: Greene's _The Early English Carols_ lists four carols about Thomas Becket (the name "Thomas a Becket" is a late distortion; Tyerman, p. 202), #113-#116. This, #114, is by far the most popular, appearing in four different manuscripts; it appears that none of the others appears in more than one, and with the exception of #115, they don't appear in very "folk-ish" manuscripts.

Although this is a carol about an historical character, the text (at least as printed by Greene) has only the most limited actual historical references:
"The gretest clerk of al this lond, Of Cauntyrbery": Becket was Archbishop of Canterbury when he died.
"Knytes kemyn fro Hendry King": Becket was slain by four knights who responded to an outburst by King Henry II.
"Thomeys"/"Thomas": the only real name used by Thomas; he did not like his surname Becket (Tyerman, p. 202).
"Worchepe ye Thomeys": Becket was made a saint soon after his death.
Greene, p. 374, mentions a few other words that match with the chronicles ("altar," "traitor"), but while these are genuine parallels, they frankly struck me as commonplaces. Still, his notes are worth reading.

Thomas Becket was born around 1120, and killed 1170. Thomas, son of Gilbert Becket, was anything but a natural choice for a saint or a bishop: "Chaucer's 'holy, blissful martyr' redeemed a life of fame, conflict, vanitу, pride and failure by being hacked to bits by four probably rather drunk knights one dark December evening in Canterbury Cathedral [and became a legend as a result]....
The reality, however, if not the stuff of legend, is almost that of fiction" [Tyerman, p. 202]. The reference above is to line 17 of the General Prologue of The Canterbury Tales; Chaucer/Benson, p. 23, gives the text of the line as "The hooly blisful martir for to seek" -- i.e. the Canterbury Pilgrims were bound for the shrine of Becket at Canterbury (although the earliest manuscript of the passage, in the Hengwrt manuscript, write the line as "The holy blisful martir..."). Becket -- who was Norman, not English -- had had some education in Paris (Warren, p. 56) and began his career as a mercer and worked for a banker (Tyerman, pp. 202-203; OxfordCompanion, p. 88). In 1145/1146, while in his mid-twenties, he joined the household of Theobald, Archbishop of Canterbury, and proved an adept enough clerk that they sent him off for further education (OxfordSaints, p. 505). He was made Archdeacon of Canterbury in 1154 (Tyerman, p. 203). Henry II (reigned 1154-1189) was the son of Matilda/Maud, the only legitimate child of King Henry I to live to have children; in 1128 she had been mad to marry as her second husband Geoffrey of Anjou. It was not a happy match, but they managed to have three children (Brooke, p. 184; for more on the May-December marriage of Matilda and Geoffrey, see the notes to "A-Growing (He's Young But He's Daily A-Growing)" [Laws O35]). Matilda should have succeeded Henry I when he died in 1135, and her son Henry should have been her heir, but the barons of England, not wanting a queen to rule them, instead chose Stephen, the second son of William the Conqueror's daughter Adela (Brooke, pp. 39-49; genealogy on p. 9 of Warren). Stephen was a disaster; although he won a civil war with Matilda, he simply didn't know how to govern. In the 1150s, the young Henry (born probably 1133) pursue his claim to the throne on his own. In 1152, he married Eleanor of Aquitaine (for more on this, see "Queen Eleanor's Confession [Child 156]" and, again, "A-Growing (He's Young But He's Daily A-Growing)" [Laws O35]). In 1153, he invaded England. Stephen -- who had just lost his oldest son and heir, decided to accept Henry as his heir if allowed to serve out his reign in peace (Wilson, p. 14). In 1154, Stephen died and Henry II became king (OxfordCompanion, p. 888).

When Henry II became King, Theobald for some reason suggested that the worldly Thomas become his Chancellor. He did that job in a rather desultory way, but became Henry's close friend and personal advisor (Tyerman, p. 204). "His zeal in the king's interests, even when they appeared to conflict with the church's, gave Theobald much cause for concern and, not surprisingly, led Henry to believe that Thomas was his loyal friend" (OxfordCompanion, p. 88). Henry found him so good a supporter that he showered him with gifts, and Becket acted more and more like a great magnate, even competing successfully in a tournament (Tyerman, p. 205). A less likely archbishop can hardly be imagined, but when Theobald died in 1161, Henry decided to give the job to his close friend (Tyerman suggests that Theobald would have approved, but OxfordCompanion, p. 88, notes that the tradition was to choose a monk, which Becket was not. Becket himself supposedly warned Henry that choosing him could lead them into conflict; Warren, p. 449).

Becket served in the post from 1162, but Tyerman, p. 206, suggests that the fact that he was now, for the first time, his own boss caused him to lose his discretion. Warren, p. 450, quotes other explanations for why Becket changed -- e.g. he was like an actor slipping into a role. Whatever the reason, Becket went from being Henry's supporter to being Henry's mulish opponent. He fought with Henry even over trivia. By 1163, he and Henry were in open conflict (Becket was trying to assure that priests, no matter what their crime, were protected from secular justice; Wilson, pp. 18-19); in that year, Henry deprived him of the Chancellorship and his secular properties. Even most English bishops disliked his arrogance and obstinacy (Tyerman, p. 207). In 1164, in trouble with a council in England, he fled to the continent and conducted a propaganda effort to get his job back (Warren, pp. 491-494; OxfordSaints, p. 505). He and Henry reached a partial reconciliation in 1170, which let him return home (Warren, pp. 506-507), but Becket hadn't really backed down. Among other things, he started excommunicating people who opposed him, including even the Archbishop of York who had crowned Henry II's son "Henry the Young King," which Beckett thought was his place (OxfordCompanion, p. 88; Warren, p. 502).

Henry II quickly realized that the New Becket was just like the Old Becket (Warren, p. 508). It's not entirely clear what Henry said -- the traditional "Will no one rid me of this turbulent/pestilent priest?" is poorly attested (Tyerman, p. 209; Warren, p. 508), but four knights, Hugh de Moreville, William de Tracy, Reginald FitzUrse, and Richard le Breton, set out to eliminate the problem. (Warren, p. 509, in essence calls them fools; the result probably proves him right.) They may have wanted to arrest Becket, but he would have none of it. The whole situation turned into a farce, with both sides blustering (Warren, p. 510), and when a drunken group of stupid knights bluster, the outcome can't surprise anyone. On December 29, 1170, they cut him down -- incompetently -- and butchered his corpse in Canterbury Cathedral.
"So Thomas Becket came to be regarded as a martyr, and as a saint, and as a folk her. The reality became irrelevant" (Warren, p. 518). (Frankly, this is pretty typical; when famous people were murdered, they became saints, even when they were uncompromising zealots like Becket, or incompetents like Henry VI, or people who just didn't get it, apparently like Edmund of East Anglia.) Tyerman, p. 209, calls it "The single most chronicled death in English history." Supposedly five people who were present wrote about it, John of Salisbury being the most important. The Pope threatened to excommunicate all England, though in the end he moved primarily against the murderers (Warren, pp. 519-520).

Supposedly 703 miracles were recorded by Becket's tomb in the first decade after his death (OxfordSaints, p. 506); little wonder he was canonized in 1173! Henry II did penance at his tomb in 1174, walking there barefoot and in sackcloth and submitting to a scourging (Tyerman, p. 210; Wilson, p. 30; I read somewhere that it is suspected that the flagellation involved was probably something of an act). But in practice, his martyrdom did nothing to advance the liberty of the church (Tyerman, p. 211).

It did, however, all but displace all other Canterbury saints (OxfordSaints, p. 506), making him the object of regular pilgrimages, as in the Canterbury Tales.

"During his lifetime few churchmen thought that Becket's truculence did much to help the cause of Canterbury, of the English church, or of the church in general. Probably no one thought his conduct was that of a saint, even if he had taken to wearing coarse and lice-ridden undergarments. But his murder changed everything. It put Henry in the wrong. It forced him to do penance and make concessions, though none of lasting significance" (OxfordCompanion, p. 89).

It probably won't surprise you that that paragon of royal self-centeredness, Henry VIII, declared Becket a traitor and destroyed his shrine (OxfordCompanion, p. 89). That didn't by itself destroy his cult, but Anglicanism inherently placed less stress on saints than did Catholicism.

Although no longer found in tradition, there is good reason to think that it once was, given its presence in four different manuscripts, two of them quite important, and all the texts substantially different:

- Balliol MS. 354 (folio 222 recto; this is the famous Richard Hill manuscript, with the components written by 1537)
- British Library MS. Sloane 2593, another famous manuscript with many traditional pieces
- Cambridge University, Gonville & Caius College MS. 383 (fifteenth century. Very miscellaneous, with many Latin and French records, although it also has some English carols)
- Public Records Office, Chancery Misc. (fifteenth century; Greene would date c. 1400. Small format, badly stained and damaged. Written by a single hand, with Latin and English sections. Two folios only; the only other piece of possible interest is a short poem about Gabriel and the nativity). For more on manuscript Sloane 2593, see the notes to "Robyn and Gandeleyn" [Child 115].

Bibliography

- Chaucer/Benson: Larry D. Benson, general editor, The Riverside Chaucer, third edition, Houghton Mifflin, 1987 (based on F. N. Robinson, The Works of Geoffrey Chaucer, which is considered to be the first and second editions of this work)

Last updated in version 5.3
File: MSSToCan

Sair Fyel'd, Hinny
DESCRIPTION: "(I/Aw) was young and lusty, I was fair and clear... Mony a lang year." "Sair fyel'd,
hinny, sair fyel'd now, Sair fyel'd, hinny, sin' I ken'd thou." The singer looks back on his young days, and admits, at 65, to being both "stiff and cauld."

AUTHOR: unknown
EARLIEST DATE: 1834 (Sharp, The Bishopric Garland)
KEYWORDS: youth age
FOUND IN: Britain(England(North),Scotland(Aber))
REFERENCES (3 citations):
Stokoe/Reay-SongsAndBalladsOffNorthernEngland, p. 48, "Sair Fyel'd, Hinny" (1 text, 1 tune)
Greig/Duncan3 481, "The Shoemaker at His Last" (1 fragment, 1 tune)
ADDITIONAL: [Cuthbert Sharp], _The Bishopric Garland, A Collection of Legends, Songs, Ballads, &c Belonging to the County of Durham_, 1834 (references are to the 1969 reprint), p. 70, "Sair Fail'd, Hinney" (1 text)
ST StoR048 (Full)
Roud #3062
CROSS-REFERENCES:
cf. "Says the Old Man to the Oak Tree" (lyrics)
NOTES [69 words]: At least some versions of this share the lyric "Says t'auld man to th' old tree" ("Says the Old Man to the Oak Tree), also found in Gammer Gurton's Garland, but I don't know if they were initially two which joined or one which split. I very tentatively split them because, well, we're splitters. - RBW
The Greig/Duncan3 version is printed with strokes above the notes indicating a hammer stroke during singing. - BS
Last updated in version 3.1
File: StoR048

Sal and the Baby

DESCRIPTION: "I went down town to see my lady. Nobody's home but Sal an' the baby. Sal was drunk, and the baby crazy; All that comes of being so lazy."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: drink baby
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 44, "Sal and the Baby" (1 text)
Roud #7863
File: Br3044

Sal's Got a Meatskin

DESCRIPTION: "Sal's got a meatskin hid away/gonna get a meatskin someday"; "Sal a-sailing on the sea/Sal got a meatskin a-waiting for me"; more verses along that line.

AUTHOR: unknown
EARLIEST DATE: 1930s (recording, Carlisle Bros.)
KEYWORDS: sex virginity bawdy nonballad
FOUND IN: US(Ap,SE)
REFERENCES (5 citations):
Bush-FSofCentralWestVirginiaVol1, pp. 8-9, "Sally Had a Meatskin" (1 text, 1 tune)
Richardson/Spaeth-AmericanMountainSongs, p. 94, "Sal's Got a Meat-Skin" (1 text, 1 tune)
Abernethy-SinginTexas, p. 71, "Sal's Got a Wooden Leg" (1 short text, associated with "Great Big Taters in Sandy Land")
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 63, "Sal's Got a Meatskin" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 156, "Sal Got A Meatskin" (1 text)
Roud #4201
RECORDINGS:
Arthur "Brother-in-Law" Armstrong, "Johnny Got a Meat Skin Laid Away" (AFS 3979 A2, 1940)
Cliff & Bill Carlisle, "Sal Got a Meatskin" (Panachord 25639/Vocalion 02740 [as Clifford Bros.], 1934; rec. 1933; on TimesAint03)
New Lost City Ramblers, "Sal Got a Meatskin" (on NLCR03, NLCR11, NLCRCD1)
Saladin's Crew

DESCRIPTION: Hazelton is waiting to be hanged. He hopes his parents do not hear of his death. He prays that God "can pardon us all ... Even Fielding ... that proved my downfall" He thinks of his youth and the girl "who taught me to love in a far distant land"

AUTHOR: unknown

EARLIEST DATE: 1932 (Creighton-NovaScotia)

KEYWORDS: ship mutiny execution farewell

HISTORICAL REFERENCES:
1844 - the former pirate Fielding convinces part of the crew of the "Saladin" to mutiny against the harsh Captain Mackenzie. The conspirators then turn against Fielding; they are taken and executed after the ship is wrecked off Halifax

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Creighton-SongsAndBalladsFromNovaScotia 111, "Saladin's Crew" (1 text, 1 tune)
ST CrNS111 (Partial)
Roud #1818

CROSS-REFERENCES:
cf. "George Jones" [Laws D20] (subject)

NOTES [96 words]: This song is item dD45 in Laws's Appendix II. Another of the Saladin conspirators speaks out (cf. "Charles Augustus (or Gustavus) Anderson [Laws D19]" and "George Jones [Laws D20]"). Here is John Hazelton. Hazelton -- like Anderson and Jones -- was convicted and hanged. Has William Trevaskiss, the fourth of the hanged mutineers, a ballad as well? (Source: Pirates of Canada by Cindy Vallar on the Pirates and Privateers site for the History of Maritime Piracy) - BS
For details on the Saladin Mutiny, see the notes to "Charles Augustus (or Gustavus) Anderson" [Laws D19] - RBW

File: CrNS111

Salangadou

DESCRIPTION: Creole French. "Salangadou-ou-ou (x3), Salangadou, Cote piti fille la ye, Salangadou, Salangadou?" "Salangadou, where is my little girl gone, Salangadou?"

AUTHOR: unknown

EARLIEST DATE: 1909 (Peterson, "Creole Songs from New Orleans")

KEYWORDS: children separation foreignlanguage nonballad

FOUND IN: US(So)

REFERENCES (3 citations):
Lomax/Lomax-AmericanBalladsAndFolkSongs, p. 223, "Salangadou" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 339, "Salangadou" (1 text)
DT, SALANGDU*

File: LxA223

Sale of a Wife

DESCRIPTION: A (ship carpenter), hard up for money for drink and tired of quarreling with his wife, puts her up for sale. After a lively auction, a sailor wins her. He takes her home and they live happily

AUTHOR: unknown
EARLIEST DATE: 1928 (Sam Henry collection)
KEYWORDS: abandonment humorous husband wife sailor
FOUND IN: Ireland Britain
REFERENCES (3 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H226, pp. 511-512, "The Ship Carpenter's Wife" (1 text, 1 tune)
Peacock, pp. 253-254, "Cabbage and Goose" (1 text, 1 tune)
DT, CARPWIFE
Roud #2898
RECORDINGS:
Eddie Butcher, "The Ship Carpenter's Wife" (on IREButcher01)
BROADSIDES:
CROSS-REFERENCES:
cf. "In Praise of John Magee" (plot)
cf. "Nebuchadnezzar's Wife" (theme)
cf. "The Scolding Wife (V)" (theme: sale of a wife)
cf. "Danny Sim's Sow" (theme: sale of a wife)
cf. "John Hobbs" (theme: sale of a wife)
ALTERNATE TITLES:
Auction of a Wife
John Hobbs
Wife for Sale
NOTES [485 words]: The National Library of Scotland site notes that this sort of thing actually did happen, and even includes a broadside (NLScotland, L.C.1268, "Sale of a Wife," W. Boag (?), Newcastle, describing an event of July 16, 1828) allegedly documenting such a sale.
Porter, p. 28, reports, "When divorce was prohibited by both Church and State, husband and wife could separate by the simple expedient of the former selling his partner to another man. The transaction was considered legal provided that more than a shilling was paid for her and that she was put up for sale with a halter around her neck, to indicate that she was being disposed on in the same way as horses or cattle might be." Porter reports several instances over the years, the most recent being in 1972 (!). The latter case, in Northumberland, frankly sounds like a version of the Swapping Song; the man sold his wife for a horse and cart, sold that to get an automobile, and sold that to get a motorcycle.
Palmer, p. 97, tells of an announcement in an Annual Register of 1773 of the sale of one Mary Whitehouse in Birmingham for one guinea. Palmer also has tales of a seller leading his wife by a halter and having to pay toll on the turnpikes. He goes on to cite other instances of the phenomenon. One wishes we had more insight into the feelings of the particular parties.
Briggs, pp.246-247, has a tale in which we do have some insight into how people felt. Titled "The Sale of a Wife," it reminds me a little of the famous "What Do Women Want?" question found in chivalrous tales (see, e.g., "The Marriage of Sir Gawain" [Child 31]). The wife's first husband treated her very poorly, and finally sold her (taking her to market in a halter, which apparently was a required part of the ritual). The second husband brought her home, and when she said, "You've got me and everything about me," he said something to the effect that he wanted only her. And she responded by pulling out a large pouch of money.
Deane/Shaw, p. 55, has a story from an old man (which they did not verify) that, although likely not true, shows how entrenched the custom was: A man would regularly take his wife to an auction and sell her -- and she would go home with the buyer, kill him, and steal his money. Then she would go home and the process would repeat until the wife was killed by the daughter of one of her new husbands.
Simpson/Roud, p. 390, have an article on wife-selling, stating that the practice was known for at least 300 years. It notes, however, that the transaction was usually agreed to quietly by wife and first and second husbands before the public auction. They note the first recorded instance seems to have been in 1553, and also observe that the custom is used in Hardy's The Mayor of Casterbridge. See their bibliography for additional sources on the ritual. Also see Simpson, pp. 95-96, for the examples that she herself assembled. - RBW

Bibliography

• Briggs: Katherine Briggs,British Folktales (originally published in 1970 asA Dictionary of British Folk-Tales), revised 1977 (I use the 1977 Pantheon paperback edition)
• Deane/Shaw: Tony Deane and Tony ShawThe Folklore of Cornwall, B. T. Batsford, 1975
Salisbury Plain
DESCRIPTION: The singer and a handsome young man adjourn to an inn, eat, drink, and proceed to bed. He promises to support her by highway robbery. The next morning he robs the mail coaches. She laments that he now lies in Newgate Gaol, expecting to be hanged.
AUTHOR: unknown
EARLIEST DATE: 1904
LONG DESCRIPTION: While walking on Salisbury Plain, the singer meets a handsome young man. They adjourn to an inn, eat, drink, and proceed to bed. He asks her to undress; she consents, provided he will "keep all those flash-girls away". He consents in turn promising to support her by highway robbery. The next morning, he robs the mail coaches. In the last verse, she laments the fact that he now lies in Newgate Gaol, expecting to be hanged.
KEYWORDS: courting love sex bargaining execution prison robbery lover
FOUND IN: Britain(England(North,South))
REFERENCES (3 citations):
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 95, "Salisbury Plain" (1 text, 1 tune)
Reeves/Sharp-TheIdiomOfThePeople 88, "Salisbury Plain" (1 text)
Palmer-EnglishCountrySongbook, #47, "Salisbury Plain" (1 text, 1 tune)
Roud #1487
CROSS-REFERENCES:
cf. "Le petit roysin" (tune; 15th cen.)
cf. "It's Down in Old Ireland" (theme)
cf. "Gilderoy" (theme)
NOTES [27 words]: [The Vaughan Williams] version was collected in 1904; however, the singer clearly knew the song in 1893, when an unsuccessful attempt was made to collect it. -PJS
Last updated in version 3.7
File: VEL095

Salish Song of Longing, A
DESCRIPTION: "Yah-nay ha-nay hay Yah-nay ha-nay Yah-hay ay hee-nay Ah-ah nay-hay. Ah-nay hay-hee-nay-yeh!..." Translation: "Far far away, Far far away, Oh far far away Oh there my heart doth lay,..."
AUTHOR: unknown (English translation by Alan Mills)
EARLIEST DATE: 1912
KEYWORDS: Indians(Am.) separation nonballad foreignlanguage
FOUND IN: Canada(West)
REFERENCES (1 citation):
Fowke/Mills/Blume-CanadasStoryInSong, pp. 4-5, "A Salish Song of Longing" (1 text, 1 tune)
NOTES [55 words]: Collected by Marius Barbeau from an Indian delegation visiting Ottawa in 1912. Its source was the Salish Indians of the Thompson River in British Columbia. (Salish is actually a language group of about twenty languages, used mostly by the natives of the Pacific Coast area.) The tune was used in the film "The Loon's Necklace." - RBW
File: FMB004

Sally Anne
DESCRIPTION: "Oh where are you going, Sally Anne? (x3) I'm going to the wedding, Sally Anne. Oh shake that little foot, Sally Anne, (x3), You're a pretty good dancer, Sally Anne." Did you ever
see a muskrat, Sally Ann...." Other verses are equally unrelated
AUTHOR: unknown
EARLIEST DATE: 1918 (Cecil Sharp collection)
KEYWORDS: dancing nonballad marriage courting animal
FOUND IN: US(Ap,SE,So)
REFERENCES (10 citations):
Sharp-EnglishFolkSongsFromSouthernAppalachians 240, "Sally Anne" (1 text, 1 tune)
Sharp/Karpeles-EightyEnglishFolkSongs 63, "Sally Anne" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore 673, "Sally Ann" (1 text, 1 tune)
Rosenbaum-FolkVisionsAndVoices, p. 82, "Sally Ann" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, p. 42, "Sally Ann" (1 text, 1 tune)
Arnold-FolkSongsofAlabama, p. 38, "Sally Ann" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 117, "Sally Anne" (1 text, 1 tune)
Seeger-AmericanFavoriteBallads, p. 53, "Sally Ann" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 175, "Sally Ann" (1 text)
NorthCarolinaFolkloreJournal, James Ruchala, "'Sally Ann' and the Blue-Ridge String-band Tradition," Vol. LIV, No. 2 (Fall-Winter 2007), pp. 29-75, "Sally Ann" (fragments of text on pp. 32, 34, 35, 37, 53, 54, 61; tunes on pp. 66-70; most are just a few lines, often fiddlers' mnemonics; some are "hog-eye man" fragments; many might file with "Sally Anne" or "Sally in the Garden")
Roud #3652
RECORDINGS:
Frank Blevins & his Tar Heel Rattlers, "Sally Aim [sic]" (Columbia 15765-D, 1932; rec. 1927; on LostProv1 as "Sally Ann")
Fiddlin' John Carson, "Sally Ann" (OKeh 40419, 1925)
Rufus Crisp, "Blue Goose" (on Crisp01)
The Hillbillies, "Sally Ann" (OKeh 40336, 1925) (Vocalion 5019/Brunswick 105 [as Al Hopkins & his Buckle Busters], 1927)
Clint Howard et al, "Sally Ann" (on Ashley02, WatsonAshley01)
Snuffy Jenkins, "Sally Ann" (on ClassBanj)
Doc Roberts, "Sally Ann" (Perfect 15467, 1931)
Pete Seeger, "Sally Ann" (on PeteSeeger06, PeteSeegerCD01); Sally Ann" (on PeteSeeger18)
J. C. "Jake" Staggers, "Sally Ann" (on FolkVisions2)
George Stoneman, "Sally Anne" [instrumental] (on LomaxCD1702)
Art Thieme, "Sally Ann" (on Thiem01)
Wade Ward, "Sally Ann" [instrumental] (on Holcomb-Ward1)
CROSS-REFERENCES:
cf. "Great Big Taters in Sand Land" (tune)
cf. "Sal's Got a Meatskin" (lyrics)
NOTES [106 words]: Lomax says that this is the same melody as the fiddle piece "Sandy Land," in turn related to "Sally Goodin." [But Lomax wasn't a fiddler. The tune is related to "Sandy Land" (actually "Great Big Taters in Sandy Land"), but I draw the line at "Sally Goodin." I'm no fiddler, either, but I've backed up a lot of them. - PJS]
Certainly the banal and unrelated verses are what one would expect of a fiddle tune with words added. - RBW
The Rufus Crisp recording, "Blue Goose," is a conglomerate. But as we define it, "Sally Anne" is a song with this pattern, a lot of floating verses, and the name, "Sally Anne." What more do we want? - RBW, PJS.
Last updated in version 6.1
File: SKE63

Sally Around the Corner O

DESCRIPTION: "Sally O, Sally O, Sally around the corner O, All day we'll heave away And it's Sally around the corner O"
AUTHOR: unknown
EARLIEST DATE: 1956 (NovaScotia1)
KEYWORDS: shanty work nonballad
FOUND IN: Canada(Mar)
RECORDINGS:
Joseph Hyson, "Sally Around the Corner O" (on NovaScotia1)
NOTES [133 words]: The current description is all of the NovaScotia1 fragment.

NovaScotia1 Joseph Hyson in the notes: "That was used for heaving up the ship's anchor. There'd be a whole crowd and there'd be a verse, and then we'd join on that chorus. I can't remember the verses."

NovaScotia1 notes: "By both words and tune, Sally Around the Corner O appears to be a different sea chanty from the one known as Round the Corner Sally." I guess this is not "Round the Corner, Sally." Cf. "Round the Corner, Sally" in Stan Hugill, Shanties from the Seven Seas, pp. 297-298. The chorus there is "'Round the corner an' away we'll go, 'Round the corner Sally! 'Round th' corner where them gals do go, 'Round the corner Sally!" In that shanty Hugill says "The 'corner' indicated in this shanty seems to be Cape Horn." - BS

File: RcSATC0

Sally Brown

DESCRIPTION: Shanty. Characteristic lines: "Way, hey, roll and go... Spend my money on Sally Brown." The singer describes Sally ("A Creole lady... She had a farm in Jamaica... She had a fine young daughter") and his (unsuccessful) courtship

AUTHOR: unknown

EARLIEST DATE: 1917 (Robinson)

KEYWORDS: shanty sailor courting parting

FOUND IN: US(MA, MW) Australia Canada(Mar, Newf) West Indies (Nevis, St Vincent) Britain (England (West))

REFERENCES (27 citations):

- Gundry-CanowKernow-SongsDancesFromCornwall, p. 40, "Sally Brown" (1 text, 1 tune)
- Doerflinger-SongsOfTheSailorAndLumberman, pp. 74-76, "Sally Brown" (2 texts, 2 tunes)
- Peters-FolkSongsOutOfWisconsin, pp. 102-103, "Sally Brown" (1 text, 1 tune)
- Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 33-34, "Sally Brown" (1 text, 1 tune, though most of the lyrics seem to be from "Shenandoah")
- Bone-CapstanBars, pp. 97-98, "Sally Brown" (1 text, 1 tune)
- Colcord-SongsOfAmericanSailormen, p. 82, "Sally Brown" (1 text, 1 tune)
- Harlow-ChantyingAboardAmericanShips, pp. 87, 122, "Way Sing Sally," "Sally Brown (Roll and Go)" (2 texts, 2 tunes)
- Hugill-ShantiesFromTheSevenSeas, pp. 162-166, "Sally Brown," "Tommy's on the Tops'l Yard" (4 texts plus several fragments, 3 tunes) [AbEd, pp. 129-134]; p. 254, "Hilo, Johnny Brown" (1 text, 1 tune) [AbEd, p. 184]

- Hugill-ShantiesFromTheSea, p. 103, "Sally Brown" (1 text, 1 tune)
- Sharp-EnglishFolkChanteys, XXVIII, p. 33, "Sally Brown" (1 text, 1 tune)
- Shay-AmericanSeaSongsAndChanteys, pp. 24-25, "Sally Brown" (1 text, 1 tune)
- Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 207, "Sally Brown" (1 text, 1 tune)
- Kinsey-SongsOfTheSea, p. 70, "Sally Brown" (1 text, 1 tune)

- Lomax-FolkSongsOfNorthAmerica 24, "Sally Brown" (1 text, 1 tune)
- Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 193-194, "(Sally Brown)" (1 short text)

- Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, p. 94, "Sally Brown" (1 text, 1 tune)
- Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 166, "Sally Brown" (1 text, 1 tune)

- Cox-FolkMusicInAnNewfoundlandOutport, p. 55, "Sally Brown" (1 text, 1 tune)

- Blondahl-NewfoundlandersSing, p. 31, "Sally Brown" (1 text, 1 tune)
- Mackenzie-BalladsAndSeaSongsFromNovaScotia 108, "Sally Brown" (2 texts)

- Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 160-162 "Sally Brown" (1 text, 1 tune)
- Terry-TheShantyBook-Part1, #7, "Sally Brown" (1 text, 1 tune)
- Abrahams-DeepTheWaterShallowTheShore, pp. 60-61, "Feeny Brown"; p. 117, "Roll and Go" (2 texts, 1 tune)

- Silber/Silber-FolksingersWordbook, p. 92, "Sally Brown" (1 text)

DT, SALBROWN* SALBRWN2* (SALBRWN3)


Roud #2628
RECORDINGS:
J. M. (Sailor Dad) Hunt, "Sally Brown" (AFS, 1941; on LC02)
Leighton Robinson w. Alex Barr, Arthur Brodeur & Leighton McKenzie, "Sally Brown" (AFS 4231 A2, 1939; in AMMEM/Cowell)

CROSS-REFERENCES:
 cf. "Roll and Go" (verses)

ALTERNATE TITLES:
Roll and Go
Walkalong, You Sally Brown
Stand to Yer Ground

File: Doe074

Sally Buck, The
DESCRIPTION: The singer goes hunting "one cold and winter day." (He tracks "the Sally buck all day." ) Sundry adventures follow; the singer reports "of (15 or 20), ten thousand I did kill." The singer ends "If you can tell a bigger lie, I swear you ought to be hung."

AUTHOR: unknown
EARLIEST DATE: 1917 (Cecil Sharp collection)
KEYWORDS: animal nonsense supernatural hunting talltale paradox
FOUND IN: US(Ap,SE)
REFERENCES (10 citations):
Sharp-EnglishFolkSongsFromSouthernAppalachians 159, "Sally Buck" (2 texts, 2 tunes)
Sharp/Karpeles-EightyEnglishFolkSongs 70, "The Sally Buck" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 681, "Venison" (1 short text, 1 tune)
Jones-MinstrelofTheAppalachians-Bascom-Lamar-Lunsford, p. 217, "On a Bright and Summer's Morning" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 102-103, "The Crooked Gun" (1 text, 1 tune)
Ritchie-SingingFamilyOfTheCumberlands, pp. 107-109, "[I Went Out A-Hunting, Sir]" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 4, "A Hunting Tale" (1 text, 1 tune)
Thorp/Logsdon-SongsOfTheCowboys, pp. 58-60, "A Deer Hunt" (1 text)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, p. 154, "(As I Rode Out)" (1 text)
NorthCarolinaFolkloreJournal, John Forbes (transcriber), "Songs Collected by Mr. Bascom," Vol. XXV, No. 1 (May 1977 -- special issue for Bascom Lamar Lunsford), pp. 15-16, "On a Bright and Summer's Morning" (1 text, 1 tune)
Roud #3607 and 8053

RECORDINGS:
Bascom Lamar Lunsford, "On a Bright and Summer's Morning" (LOC AAFS 104/AAFS L21) (Rounder LP 0065, 1957) (on BLLunsford01)

NOTES [145 words]: The variation in this song is immense; of the first four versions I saw, the only common element is the fact that the singer is a hunter and that at some point, "of fifteen or twenty" (or four-and-twenty, or some such), "a thousand (or ten thousand) I did kill." The variation is such that Roud files it under two numbers, 3607 and 8053, but I can't see much difference between the two except that #3607, often called "The Sally Buck," seems to be Appalachian and #8053, "A Deer Hunt," is more western.
Along the way the hunter meets various misadventures; these may be borrowed from other songs, and in any case take on local color.
The final stanza, along the line of, "The man who wrote this song, his name was (Benny Young/Bango Bang); If you can tell a bigger lie, I swear you ought (to be hung/to hang)," is characteristic but does not occur in all versions. - RBW

Last updated in version 6.1
File: SKE70

Sally Come Up
DESCRIPTION: A song in praise of Sally that manages to stress all her bad features: "Sally has got a lubly nose, Flat across her face it grows, It sounds like thunder when it blows.... Sally come up, oh, Sally come down, Oh, Sally, come twist your heels around...."

AUTHOR: unknown (see NOTES)
EARLIEST DATE: 1859 (sheet music)
KEYWORDS: humorous
FOUND IN: US(MA,MW)
REFERENCES (4 citations):
*Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills* 148, "Sally Come Up" (1 text, 1 tune)
*Wolf-AmericanSongSheets*, #2056, p. 138, "Sally, Come Up" (3 references)
*New-Comic-Songster*, pp. 12-13, "Sally Come Up" (1 text, 1 tune)
*Heart-Songs*, pp. 206-207, "Sally Come Up" (1 text, 1 tune)
Roud #V2841

BROADSIDES:

NOTES [344 words]: The earliest printed text of this piece credits the words to T. Ramsey and the music to E. W. Mackney, and this has been accepted by many authorities, but as early as 1862 other names began to appear. Paskman and Spaeth believe the song to be a spoof of "Sally in Our Alley." - RBW

Having finally read the lyrics to "Sally in Our Alley," I think Paskman & Spaeth are all wet. The only common element is the name "Sally." - PJS

Note that they don't call it a parody; it's just supposed to be based on the same character. Still a stretch, I allow.

There is a parody, though, by a well-known author -- none other than Lewis Carroll! Carroll's diary for July 3, 1862 mentions hearing the Liddell sisters singing this song (obviously implying some amount of oral currency by then):

"[F. H.] Atkinson and I went to lunch at the Deanery [the home of Henry George Liddell, Dean of Christ Church], after which we were to have gone down the river with the children, but as it rained, we remained to hear some music and singing instead -- the three [Lorina, Alice, and Edith Liddell] sang 'Sally Come Up' with great spirit." [Citing DodgsonWakeling4, p. 93.]

In the original draft of *Alice in Wonderland*, known as "Alice's Adventures under Ground," Carroll had this Mock Turtle's Song (page 84 of the manuscript):

Beneath the waters of the sea
Are lobsters thick as thick can be --
They love to dance with you and me,
My own, my gentle Salmon!
Salmon come up! Salmon go down!
Salmon come twist your tail around!
Of all the fishes of the sea
There's none so good as Salmon!

This was omitted from the final version of *Alice's Adventures in Wonderland* (replaced by "Will You Walk a Little Faster"), perhaps because it was too much of an in joke between Dodgson and the Liddell sisters.

*Cazden* et al list a number of other early parodies (including the above, though I originally my information from Martin Gardner's *The Annotated Alice*, which is more detailed. Gardner's *More Annotated Alice*, p. 102 n. 3 gives both the text of the parody and parts of "Sally Come Up"). - RBW

Bibliography


Last updated in version 6.0
File: FSC148
Sally Go Round the Moon

DESCRIPTION: "Sally go round the (sun), Sally go round the (moon), Sally go round the (stars),
On a Saturday afternoon."

AUTHOR: unknown

EARLIEST DATE: 1898 (Gomme); c.1880 (Opie/Opie-TheSingingGame)

KEYWORDS: travel play party

FOUND IN: Britain (England) Canada (Ont) US (MW, SE)

REFERENCES (6 citations):
Carawan/Carawan-AintYouGotARight, p. 112, "Sally Round the Sunshine" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, p. 75, "Sally Go Round the Sunshine" (1 text, 1 tune)
Baring-Gould-AnnotatedMotherGoose #636, pp. 251-252, "(Sally go round the sun)"
Opie/Opie-TheSingingGame 111, "Sally Go Round the Sun" (4 fragments, 1 tune)
JournalOfAmericanFolklore, Jean Olive Heck, "Folk Poetry and Folk Criticism, as Illustrated by Cincinnati Children in Their Singing Games and Their Thoughts about These Games," Vol. XL, No. 155 (Jan 1927), #47 p. 27 ("Mary, go round the sun"), (2 texts)
JournalOfAmericanFolklore, F.W. Waugh, "Canadian Folk-Lore from Ontario," Vol. XXXI, No. 119 (Jan 1918), #641 p. 55 "Sally, Go Round the Sun" (1 text)

Roud #11591
File: BGMG636

Sally Goodin

DESCRIPTION: "Had a piece of pie an' I had a piece of puddin', An' I gave it all away just to see my Sally Goodin." About how much the singer loves Sally, how he courts her -- with perhaps a few sundry comments about food and liquor along the way

AUTHOR: unknown

EARLIEST DATE: 1922 (recording, Eck Robertson)

KEYWORDS: love courting nonballad floating verses dance tune

FOUND IN: US (Ap, SE, So)

REFERENCES (14 citations):
Lomax-FolkSongsOfNorthAmerica 121, "Sally Goodin" (1 text, 1 tune)
Randolph 544, "Sally Goodin" (1 text plus a fragment, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 403-404, "Sally Goodin" (1 text, 1 tune -- Randolph's 544A)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 89, "Sally Goodin" (5 fragments, though "D" and "E" might be other songs)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 89, "Sally Goodin" (3 tunes plus text excerpts)
Fuson-BalladsOfTheKentuckyHighlands, p. 158, "Sallie Goodin" (seventh of 12 single-stanza jigs) (1 short text)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 56, "Sally Gooden" (1 text)
Bush-FSofCentralWestVirginiaVol1, p. 18, "Sally Goodin" (1 text, 1 tune)
Rosenbaum-FolkVisionsAndVoices, p. 210, "Sally Goodin" (1 short text, 1 tune)
JonesLunsfor, p. 245, "Sally Goodin" (1 tune)
Abernethy-SinginTexas, pp. 71-72, "Sally Goodin" (1 text, 1 tune)
Darling-NewAmericanSongster, p. 255, "Sally Goodin" (1 text)
Silber/Silber-FolksingersWordbook, p. 33, "Sally Goodin" (1 text)
DT, SALGOODN

Roud #739

RECORDINGS:
Clifford Gross & Muryel Campbell, "Sally Gooden" (Vocalion 03650, 1937)
Fiddlin' John Carson, "Sallie Goodman" (OKeh 40095-A, 1924)
James Crase, "Sally Goodin" (on MMOKCD)
Vester Jones, "Sally Goodin" (on GraysonCarroll1)
Kessinger Brothers, "Sally Goodin" (Brunswick 308, c. 1929)
Neil Morris & Charlie Everidge, "Sally Goodin" [instrumental w. dance calls] (on LomaxCD1707)
John D. Mounce et al, "Sally Gooden" (on MusOzarks01)
New Lost City Ramblers, "Sally Goodin" (on NLCR02) (NLCR16)
Pickard Family, "Sally Goodin" (Regal 8810, 1929; probably the same as Dad Pickard's recording, Banner 6434, 1929)
Fiddlin' Powers and Family, "Sally Goodin" (Victor, unissued, 1924)
Riley Puckett, "Sally Goodwin" (Columbia 15102-D, 1926)
Eck Robertson, "Sally Goodin" (Victor 18956, 1922)
Ernest V. Stoneman "Sally Goodwin" (Edison, unissued, 1927) (Edison 52350, 1928) (CYL: Edison [BA] 5529, 1928) (Edison 0000 [development disk], 1928)
Uncle "Am" Stuart, "Sally Gooden" (Vocalion 14841, 1924)

CROSS-REFERENCES:
cf. "Cripple Creek (I)" (floating lyrics)
NOTES [16 words]: Another piece that endures mostly as a fiddle tune. Given the lyrics, it's not hard to see why. - RBW
Last updated in version 6.0
File: LoF121

Sally Gray

DESCRIPTION: The singer tells of his secret love for Sally Gray. They are both 17. It vexes him when she sits with others. He remains tongue-tied. If he were rich he'd give her presents. His fortune teller writes her initials. No girls can compare with her.
AUTHOR: R Anderson (1802) (source: Broadwood/Maitland-EnglishCountySongs)
EARLIEST DATE: 1805 (Anderson)
KEYWORDS: love beauty prophecy nonballad
FOUND IN: Britain(England(North))
REFERENCES (2 citations):
Broadwood/Maitland-EnglishCountySongs, pp. 8-9, "Sally Gray" (1 text, 1 tune)
ADDITIONAL: R Anderson, Ballads in the Cumberland Dialect (Carlisle, 1805 ("Digitized by Google")), #5 pp. 14-16, 126-128, "Sally Gray" (1 text)
Roud #1365
CROSS-REFERENCES:
cf. "The Mucking of Geordie's Byre" (tune, per Anderson)
File: BrMa008

Sally Greer

DESCRIPTION: The singer's parents "forced me to Americay, my fortune to pursue." As the ship crosses the ocean, he thinks of his beloved Sally Greer. The ship sinks, with only (13) of 350 surviving. The poor survivor hopes to return to Sally
AUTHOR: unknown
EARLIEST DATE: 1957
KEYWORDS: separation love emigration disaster wreck
FOUND IN: Canada(Mar)
REFERENCES (2 citations):
Fowke/Mills/Blume-CanadasStoryInSong, pp. 92-93, "Sally Greer" (1 text, 1 tune)
Peacock, pp. 358-359, "Charming Sally Greer" (1 text, 1 tune)
ST FMB092 (Partial)
Roud #4084
RECORDINGS:
Mrs Mary Ann Galpin, "Charming Sally Greer" (on PeacockCDROM) [one verse only]
Martin McManus, "Sally Greer" (on Ontario1)
CROSS-REFERENCES:
cf. "The Glasgow" (theme, plus the girl Sally Greer)
NOTES [49 words]: This song is item dD39 in Laws's Appendix II. It reminds me of Laws K11, "Sally Munroe," but though there are several points of contact, the plot differs somewhat and there do not appear to be common lyrics.
Peacock notes that the various versions give different internal dates: 1833 and 1843. - RBW
Last updated in version 2.6
File: FMB092
Sally Had a Bike and the Wheels Went Round

DESCRIPTION: "Sally had a bike and the wheels went round ... On the last day of September"

AUTHOR: unknown

EARLIEST DATE: 1985 (Opie/Opie-TheSingingGame)

KEYWORDS: playparty technology

FOUND IN: Britain(England(West))

REFERENCES (1 citation):
Opie/Opie-TheSingingGame, p. 51, ("Sally had a bike and the wheels went round") (1 text)

File: OpGap51A

Sally In Our Alley

DESCRIPTION: Johnny loves Sally. His master beats him when he stops working to be with her. On Sunday he leaves church early to be with her. When his apprenticeship is over they will marry and leave the alley with its unfriendly neighbors

AUTHOR: Henry Carey (1687-1743 per Wikipedia) (source: see Notes)

EARLIEST DATE: 1783 (Ritson); reportedly written 1718

KEYWORDS: poverty courting love marriage work nonballad apprentice boss

FOUND IN:

REFERENCES (7 citations):
Heart-Songs, pp. 402-402, "Sally in Our Alley" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #77, "Sally In Our Alley" (1 text)
Wolf-AmericanSongSheets, #2056A, p. 138, "Sally In Our Alley" (2 references)
DT, SALLALLY*

John Burke, _Burke's Christmas Songster 1920_ , self-published, 1918 (PDF available on the Memorial University of Newfoundland site), p. 20, "Sally In Our Alley" (1 text)
The Ulverston New Poetical Miscellany: Containing a Selection of the Most Fashionable Songs, with Many Originals, Not Inserted in Ashburner's Vocal and Poetic Repository, G. Ashburner, Ulverston, 1812 (available on Google Books), p. 111, "Sally in Our Alley" (1 text)
Roud #19807

BROADSIDES:
Bodleian, Johnson Ballads fol. 101, "Sally in our Alley" ( Of all the girls that are so smart ), Laurie and Whittle (London), 1805; also Johnson Ballads fol. 371 View 1 of 2, Firth b.25(177), Harding B 11(3405), 2806 c.16(102), 2806 b.10(4), "Sally in our Alley"
LOCsinging, as112160, "Sally in our Alley", J. Andrews (New York), 1853-1859; also as112180, "Sally in our Alley"

CROSS-REFERENCES:
cf. "Pretty Sally's Answer" (characters)
SAME TUNE:
What Tho I Am a Country Lass (Scott-EnglishSongBook, pp. 10-11)
Sally in our Alley [parody, "But of all ye songsters in ye land, There's none like Faranelli"] (Scott-EnglishSongBook, pp. 36-37)

Last updated in version 6.0

File: RSCE212

Sally in the Circle

DESCRIPTION: "Miss Sally in the circle and she can't get out (x3), I love Miss Sally Ann." "She got the wiggles when she walks (x3), I love Miss Sally Ann." "Around and around and around she goes (x3), I love Miss Sally Ann."

AUTHOR: unknown

EARLIEST DATE: 1965 (Byington/Goldstein-TwoPennyBallads)
**Sally in the Garden**

DESCRIPTION: Dance tune with chorus "Sally in the garden sifting sand/Sally upstairs with a hog-eyed man"; floating verses: "Chicken in the bread pan kicking up dough"; "Sally will your dog bite, no sir, no/Daddy cut his biter off a long time ago"

AUTHOR: unknown

EARLIEST DATE: 1917 (Cecil Sharp collection)

KEYWORDS: sex dancing nonballad animal floating verses

FOUND IN: US (Ap, MW, SE, So)

REFERENCES (6 citations):
- Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 67, "Hog-eye" (1 text, 1 tune)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 232, "Sal's in the Garden Sifting Sand" (1 fragment)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 250, "The Hog-eyed Man" (1 text, 1 tune)
- Darling-NewAmericanSongster, pp. 254-255, "Hogeye" (1 text)
- NorthCarolinaFolkloreJournal, James Ruchala, "'Sally Ann' and the Blue-Ridge String-band Tradition," Vol. LIV, No. 2 (Fall-Winter 2007), pp. 29-75, "Sally Ann" (fragments of text on pp. 32, 34, 35, 37, 53, 54, 61; tunes on pp. 66-70; most are just a few lines, often fiddlers' mnemonics; some are "hog-eye man" fragments; many might file with "Sally Anne" or "Sally in the Garden")
- NorthCarolinaFolkloreJournal, James Ruchala, "'Sally Ann' and the Blue-Ridge String-band Tradition," Vol. LIV, No. 2 (Fall-Winter 2007), pp. 29-75, "Sally Ann" (fragments of text on pp. 32, 34, 35, 37, 53, 54, 61; tunes on pp. 66-70; most are just a few lines, often fiddlers' mnemonics; some are "hog-eye man" fragments; many might file with "Sally Anne" or "Sally in the Garden")
- NorthCarolinaFolkloreJournal, James Ruchala, "'Sally Ann' and the Blue-Ridge String-band Tradition," Vol. LIV, No. 2 (Fall-Winter 2007), pp. 29-75, "Sally Ann" (fragments of text on pp. 32, 34, 35, 37, 53, 54, 61; tunes on pp. 66-70; most are just a few lines, often fiddlers' mnemonics; some are "hog-eye man" fragments; many might file with "Sally Anne" or "Sally in the Garden")

ADDITIONAL: James P. Leary, Compiler and Annotator, _Wisconsin Folklore_ University of Wisconsin Press, 2009, article "Kentucky Folksong in Northern Wisconsin" by Asher E. Treat, pp. 247, "Sally in the Garden (1 short text, 1 tune, sung by Mrs. M. G. Jabobs)

Roud #331

RECORDINGS:
- Theophilus Hoskins, "Hog Eyed Man" (AFS, 1937; on KMM)
- New Lost City Ramblers, "Hogeye" (on NLCR03)
- Pope's Arkansas Mountaineers, "Hog Eye" (Victor 21295, 1928)

CROSS-REFERENCES:
- cf. "Roll the Boat Ashore (Hog-eye I)" (many floating verses)
- cf. "The Hog-Eye Man" (words)
- cf. "Granny Will Your Dog Bite?" (words, part of tune)

NOTES [162 words]: This is part of a cluster that includes the bawdy song "The Hog-Eye Man," another Arkansas dance tune "Hogeye" ("Row the boat ashore with a hogeye, hogeye/Row the boat ashore with a hogeye man"), "Granny Will Your Dog Bite" and others. I've used the "Sally in the Garden" title to differentiate the dance tune from the bawdy song, even though they're clearly siblings. - PJS

Paul in fact has strongly suggested merging "Sally in the Garden" and "Roll the Boat Ashore (Hog-eye I)." Roud appears to lump the two. There are verses floating freely between both, which means that fragments often cannot be identified with one or the other. Nonetheless, they appear to me to be different though related songs; the choruses are different, and if all the lyrics float, that is decisive.

Still, one should check the cross-references to be sure to find all the versions.

The mention of a tune from Arkansas is interesting, because Treat notes a town in Arkansas called "Hogeye." - RBW

*Last updated in version 6.1*

File: CSW067

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**Sally Monroe [Laws K11]**

DESCRIPTION: Blacksmith Jim Dixon sends a letter to Sally by a friend. The friend deceitfully hides the letter, but Dixon and Sally later meet and are married. They sail for Quebec, but the ship strikes a rock. Sally is drowned. Dixon lives; he grieves for her parents

AUTHOR: unknown

EARLIEST DATE: 1854 (Broadside, Bodleian Harding B 17(272b))
KEYWORDS: courting trick marriage emigration ship wreck death
FOUND IN: Britain(England(South),Scotland(Aber)) US(MW,NE) Canada(Mar,Newf) Ireland
REFERENCES (15 citations):
Laws K11, "Sally Monroe"
Doerflinger-SongsOfTheSailorAndLumberman, pp. 303-304, "Sally Monroe" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H571, p. 441, "Sally Munro" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #74, p. 2, "Sally Munro" (1 text)
Greig/Duncan1 23, Greig/Duncan8 Addenda, "Sally Munro" (9 texts, 5 tunes)
Ord-BothySongsAndBallads, pp. 115-116, "Sally Munro" (1 text)
Williams-Witshire-WSRO Wt 326, "Sally M'roe" (1 text)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 57, "Sally Monroe" (1 text)
Peacock, pp. 488-489, "Young Sally Munro" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 36, "Sally Monroe" (1 text, 1 tune)
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 88-89, "Sally Munro" (1 text, 1 tune)
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 142-143,253, "Sally Monroe" (1 text, 1 tune)
Dean-FlyingCloud, pp. 35-36, "Young Sally Munro" (1 text)
Palmer-OxfordBookOfSeaSongs 90, "Sally Munro" (1 text, 1 tune)
DT 402, Salmunro˜
Roud #526
RECORDINGS:
Harry Brazil, "Sally Morrow" (on Voice11)
James Maher, "Sally Monroe" (on MUNFLA/Leach)
Patrick Rossiter, "Young Sally Monro" (on PeacockCDROM) [one verse only]
BROADSIDES:
Bodleian, Harding B 17(272b), "Sally Monro/Munro," unknown (Glasgow), 1854
NLScotland, L.C.178.A.2(211), "Sally Munro," unknown, c. 1830-1850; also RB.m.169(128), "Sally Munro"
ALTERNATE TITLES:
Young Sally Monroe
File: LK11

**Sally to her Bed Chamber**

DESCRIPTION: "Now Sally to her bed chamber this night she made great moan, Saying, 'Jimmie, lovely Jimmie, your pillow is quite alone. How can I rest contented and you so far awa'? Sure I thought I'd lived and died with you in sweet Erin go bragh""

AUTHOR: unknown
EARLIEST DATE: 1960 (Creighton-FolksongsFromSouthernNewBrunswick)
KEYWORDS: love separation
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-FolksongsFromSouthernNewBrunswick 63, "Sally to her Bed Chamber" (1 fragment, 1 tune)
Roud #2758
NOTES [34 words]: The current description is all of the Creighton-FolksongsFromSouthernNewBrunswick fragment.
Creighton-FolksongsFromSouthernNewBrunswick: "This is obviously an Irish song of lament for a husband far away." - BS
File: CrSNB063

**Sally Went to Preachin'**

DESCRIPTION: 'Sally went to preachin', she shouted and she squalled, She got so full religion she tore her stocking heel." "An a git a long home, nega, nega (x3), I'm bound for Shakletown."
"Somebody stole my ol' coon dog...." "I'm gonna get some bricks...."

AUTHOR: unknown
EARLIEST DATE: 1919 (Brown)
KEYWORDS: clothes robbery floatingverses
FOUND IN: US(SE)
Sally, Let Your Bangs Hang Down

DESCRIPTION: Singer describes former girlfriend Sally; he saw her changing; she caught him peeping. She's run off with Tony. Refr: "Sally, let your bangs hang down"; ch.: "Sally she can land 'em...I'll find out what Sally's got, makes the men think she's so hot"

AUTHOR: unknown

EARLIEST DATE: 1937 (recording, Bill Cox & Cliff Hobbs)

LONG DESCRIPTION: Singer describes Sally, who was his girlfriend, as a hot girl; he saw her changing clothes, but she caught him peeping. She has always left him guessing, and has just run off with Tony. Refrain: "Sally, let your bangs hang down"; ch.: "Sally she can land 'em, she loves 'em and she leaves 'em...I'll find out what Sally's got, makes the men think she's so hot..."

KEYWORDS: jealousy courting sex abandonment bawdy lover clothes

FOUND IN: US

REFERENCES (1 citation):
DT, SALBANGS

RECORDINGS:
Carlisle Bros. "Sally Let Your Bangs Hang" (Decca 5742, 1939)
Bill Cox & Cliff Hobbs, "Sally Let Your Bangs Hang Down" (Melotone 7-08-70/Conqueror 8883, 1937, rec. 1936)
Maddox Bros. & Rose, "Sally Let Your Bangs Hang Down" (4-Star, n.d.)
Sweet Violet Boys, "Sally Let Your Bangs Hang Down" (Vocalion 05229, 1939; Columbia 20351/Columbia 37774, 1947)

NOTES [11 words]: Barely scrapes by as a ballad, but there *is* a narrative there. - PJS

File: RcSLYBHD

Sally, Molly, Polly

DESCRIPTION: Hog-calling chant: "Sally, Molly, Polly, O -- Come on -- git cawn! Little in the basket, more in the crib, Come on -- git cawn!"

AUTHOR: unknown

EARLIEST DATE: 1923 (Brown)

KEYWORDS: food animal nonballad

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 209, "Sally, Molly, Polly" (1 short text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 209, "Sally, Molly, Polly" (1 tune plus a text excerpt)

File: Br3209

Sally's Cove Tragedy, The

DESCRIPTION: A few days after leaving home, "The rain and fog lay thick all around, the winds did howl and mourn." "Without fire, food, or water in that bitter piercing cold," two boys, Russ and Dennis, die leaving Eli Roberts to mourn.

AUTHOR: George Decker

EARLIEST DATE: 1959 (Peacock)

KEYWORDS: death fishing sea ship ordeal

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
**Salley's Love for a Young Husband**

DESCRIPTION: The singer complains that her parents married her to a rich old man. She would prefer a "young man without a penny." When her old man dies she marries a young man who rolls her from the wall but kills her dog and breaks her china.

AUTHOR: unknown

EARLIEST DATE: before 1813 (broadside, Bodleian Harding B 25(955))

LONG DESCRIPTION: Although the singer would rather have a young man, she or her parents apparently find a marriage to the old suitor convenient when he offers Sally such things as a "jaunting car," muslin gowns, china or a lap dog. When her old man dies she marries a young man who rolls her from the wall but kills her lap dog and breaks her china.

KEYWORDS: age marriage sex money dog wife youth bargaining bequest husband youth

FOUND IN: Britain(England(North),Scotland(Aber))

REFERENCES (3 citations):

- Greig/Duncan7 1362, "To Row Me frae the Wa" (2 texts)
- Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #43, pp. 190-192, "O Haud Your Tongue, Dear Sally" (1 text, 1 tune)
- Palmer-EnglishCountrySongbook, #99, "Oh, It Was My Cruel Parents" (1 text, 1 tune)

Roud #2897

BROADSIDES:

- Bodleian, Harding B 25(955), "The Jaunting Cur" ("I have often heard of an old man"), J. Evans (London), 1780-1812; also Firth c.20(74)[some words illegible], Harding B 25(954), "The Jaunting Car"; Harding B 25(953), "The Jaunting Carr" or "Sally's Love for a Young Husband"

NOTES [284 words]: Among the identifying lines you may find in a version are: "It was my cruel parents, that first did me trepan" -- an apparent mangling of ".as you may understand"; the title line that "I'll buy for you a lap-dog To follow your jaunting car"; and the complaint about an old man that "his pipes are out of order And his chanter ne'er in tune."

[The "trepan/trapan" line may be original -- one of the meanings of "trepan" is a trick. So the parents might have tricked the girl. However, this is a rare usage. - RBW]

The title of the earliest Bodleian broadside, "The Jaunting Cur," appears not to be a misprint. When the old man offers to buy her "a little lap-dog To follow you to the fair," she says "I do not value your lap-dog Nor you, you jaunting cur." The answer in later broadside becomes "To the Devil with your Lapdog, Your jaunting car also." In Greig/Duncan7 he buys her the dog and car but her young husband "killed my little wee lap dog and broke my jaunting car."

Greig/Duncan7 1362A tells the essential story. The broadsides may end with the singer's complaint about an old man (Bodleian Harding B 25(955) and Firth c.20(74)), or when she takes a young lover (Bodleian Harding B 25(953)), or with her old man's death and her marriage to a young man, or with her dissatisfaction, after all, with the young man she married (Bodleian Harding B 25(954)).

The advice in the Greig/Duncan7 text is "Far better to be an auld man's pet with servants at my call For you can easily hire a young man to roll you from the wall." This solution to the problem is also in "The Whirley Wha." - BS

As Porter and Gower note, the song may have journeyed from Scotland to Ireland and then back (p. 192). - DGE

*Last updated in version 5.3*

File:  GrD71362

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**Salmon Fishers**

DESCRIPTION: "Cam ye by the salmon fishers? Cam ye by the roperee? Saw ye a sailor laddie Sailing on the raging sea?" The girl may describe the sailor she loves, or how they courted, or how they expect to marry.
Salome

DESCRIPTION: "Down our street we had a little party, Everybody there was all so gay and hearty."
It was uproarious, and they see "Salome, Salome, that's my girl Salome, Standing there with her arse all bare," who has an amazing sexual repertoire

AUTHOR: unknown
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)
KEYWORDS: bawdy sex drink party
FOUND IN: Canada

REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, p. 178, "Salome" (1 text, 1 tune)
Roud #10490
NOTES [122 words]: I do not know if it is significant that Salome was the name (known from Josephus, not the Bible) of the "daughter of Herodias" who danced before Herod Antipas and so induced him to execute John the Baptist (Matthew 14:6ffff; the best manuscripts of Mark 6:22 make Herodias Herod's own daughter; so B D L 565 -- a short list, but it includes the only two surviving fourth century manuscripts of Mark; the first manuscript to call her "the daughter of Herodias" is from the fifth century). The name "Salome" thus became associated with sexy dancing -- but the Bible never actually says her dance was erotic. Of course, it doesn't mention her name, either -- and what other sort of dancing would so attract Herod's attention? - RBW

Last updated in version 5.0
File: Hopk178

Salonika

DESCRIPTION: "My husband's in Salonika ... I wonder if he knows he has a kid with a foxy head" (;the slackers "puts us in a family way"). When the war's over slackers will have two legs but soldiers a leg and a half. With all the taxes they still can't beat the Hun.

AUTHOR: unknown
The reference is to the First World War. On September 12, 1915 British and French troops attacked Salonika [Thessaloniki] in Greek Macedonia. (source: The Irish in Uniform 1915 The Fame of Tipperary Group at Eircom site); Wikipedia just says "a Franco-British force landed at Salonica in Greece to offer assistance and [unsuccessfully] to pressure the Greek government into war against the Central Powers."

A post-war verse: "Now never marry a soldier a sailor or a marine, But keep your eye on the Sinn Fein boy with his yellow white and green" - BS

The Wikipedia citation strikes me as somewhat more accurate than the Eircom description. The Salonika landing was not really a attack on the Central Powers; it was the preparation for an attack -- an attack that never came off. It was one of the most inefficient operations of the whole inefficient war.

According to Keegan, p. 236, the idea of a landing at Salonika was first suggested in late 1914. But there was no particular need for it at the time -- the idea was to reinforce the Serbs, but the Serbs were doing just fine against the Austrians on their own.

That changed in 1915, when the Germans decided to take care of Serbia. Unlike the Austrians, the Germans were highly efficient. In October 1915, the Salonika invasion gained interest as a way to defend the country where the war had started (Liddell Hart, p. 153). No matter that it mean landing in neutral Greece! (Keegan, p. 255). In all, three French and five British divisions were sent there in 1915 -- too late; Serbia had fallen to a combined attack by the Germans and the Bulgarians (Marshall, p. 186). But the Allies had lost far too many battles by then to want to suffer another propaganda blow; rather than risk admitting defeat; the troops stayed in Greece, where they were allowed to rot and suffer malaria. Indeed, over the years, they were actually reinforced. This even though it would have been almost impossible for them to do anything had they wanted to; Marshall, p. 194, notes that "Salonika was an inadequate Greek port with only a single-track rail line running north into Bulgaria. To the logisticians it was perfectly clear that the locality could not support an advancing field army." He adds that "A few troops on the heights can hold back legions. Withal, the Salonika countryside is terribly unhealthy, malaria-ridden, subject to heavy flooding in winter and intense heat in summer. Why the Allies imagined it a pearly gate to opportunity is one of the war's enduring mysteries."

Worthless as the spot was, the "Army of the Orient" sat there until late 1918. There were no enemies to fight, and the invasion force did not cause the Germans to divert troops; a few Bulgarians sufficed to watch over the whole. Allied casualties to disease were ten times those due to combat, and the Germans are said to have called Salonika "the greatest internment camp in the world."

According to Stokesbury, p. 294, "through most of 1916 and 1917, the Allied commanders [in Salonika] had been more occupied with badgering the Greeks than with fighting the Bulgarians"; in 1917, they even forced the abdication of the Greek king. But they still didn't do anything. It wasn't until September 1918, when the Bulgarian and Austrian armies were collapsing, that the troops in Salonika -- Stokesbury says there were 700,000 of them by this time, including Italians and miscellaneous Slavs -- finally moved. Naturally the Bulgarian army collapsed almost without a fight. Bulgaria signed an armistice on September 29. Theoretically, it was a victory for the Allies; in practice, they had wasted a strong army for two years and subjected it to horrid losses. And, because Salonika was so far from England, communications with home were even worse than in the trenches.

I can't help but think that the Salonika farce was the ultimate proof of the bankruptcy of military command in World War I. There was every reason to think a crisis might arise in Serbia -- it was a country with a violent reputation, hated by Austria and supported by the Russians. Anyone with sense could see that it could entangle the Habsburg and Russian empires -- which, given the nature of the alliance system of the time, could bring in Germany and France also. Yet no one thought about how to reinforce Serbia -- even though it was a land-locked country with no direct connections even to Russia, let alone the sea; the only way to reach it from Britain or France (apart from the routes through Austria) was from the Adriatic through Albania, Greece, or Montenegro -- all very difficult routes due to the mountains. Someone should have made up staff plans, and negotiated with the local states, "before" the war began!

The charge of high taxes during the war is certainly true; the conflict broke the economies of every
power involved. The real problem for Britain (and France), though, was the absence of competent generals. Germany had an army that was, man for man, better than that of the Allies (and, initially, much larger), and her generals could at least pull off an attack (as they showed by conquering Serbia and Romania). They didn't entirely understand trench warfare, but the Allies never did cease their tendency to assault trenches. The reference to mutilated soldiers is certainly dead-on; millions of women were left widows, and millions more found their husbands and boyfriends blind or maimed or with lungs damaged by gas. - RBW

Bibliography

- Keegan: John Keegan, The First World War, Knopf, 1999
- Stokesbury: James L. Stokesbury, A Short History of World War I, Morrow/Quill, 1981

Salt Beef
DESCRIPTION: "Salt beef, salt beef is our relief, Salt beef and biscuit bread, oh!" That's the sailor's diet. The sailor asks that those who eat better remember "your old shipmate." Similarly, their hammocks are wet and cold, while those at home sleep warm
AUTHOR: unknown
EARLIEST DATE: 1989 (Kinsey-SongsOfTheSea)
KEYWORDS: sailor food hardtimes
FOUND IN:
REFERENCES (1 citation):
Kinsey-SongsOfTheSea, pp. 141-142, "Salt Beef" (1 text, 1 tune)
Roud #8355
File: Kins141

Salt Horse Song, The
DESCRIPTION: The singer conducts a dialog with an old horse, which has been salted and sent aboard ship. He is not too thrilled about such a diet, but there is little he can do. He proves that it is horsemeat by showing a horseshoe in the meat barrel
AUTHOR: unknown
EARLIEST DATE: 1851 (Journal of John Gorman of the transport ship Minden)
KEYWORDS: dialog horse ship
FOUND IN: US(MA,NE) Canada(Mar)
REFERENCES (10 citations):
Flanders/Olney-BalladsMigrantInNewEngland, p. 226, "The Salt Horse Song"; pp. 226-227, "Old Hoss, Old Hoss" (2 texts, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 227, "Old Horse, Old Horse" (1 short text)
Linscott-FolkSongsOfOldNewEngland, pp. 142-144, "Old Horse" (1 short text, 1 tune)
Brown-Maine, p. 194, "Old Horse" (1 text)
Doerflinger-SongsOfTheSailorAndLumberman, pp. 21-22, "Blow the Man Down (V)" (this last text combines the words of "The Salt Horse Song" with the tune & metre of "Blow the Man Down"); p. 160, "The Sailor's Grace" (2 texts, tune referenced)
Hugill-ShantiesFromTheSevenSeas, pp. 556-557, "The Sailor's Grace" (3 texts, 2 tunes) [AbEd, pp. 393-394]
Huntington-SongsTheWhalemenSang, pp. 279-281, "Old Horse" (1 text, 1 tune)
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 44, "Old Hoss" (1 text)
Finger-FrontierBallads, pp. 62-63, "The Poor Old Horse" (1 text, probably this, although it lacks most of the characteristic words and might be "Poor Old Man (Poor Old Horse; The Dead Horse)"; Roud files it with that song)
ADDITIONAL: Frederick Pease Harlow, The Making of a Sailor, or Sea Life Aboard a Yankee
Saltpetre Shanty (Slav Ho)

DESCRIPTION: Shanty. "To ol' Callyo we're bound away, (Slav ho!/Oh Roll!) (repeat) We're bound away from Liverpool bay, them puntas o' Chili will grab our pay. Ch: Oh rooooll, Rock yer bars! Heave 'er high-o, rock 'er, oh, rooooll!"

AUTHOR: unknown

EARLIEST DATE: 1917

KEYWORDS: shanty ship travel

FOUND IN: Britain

REFERENCES (3 citations):
Colcord-SongsOfAmericanSailormen, p. 97, "Slav Ho!" (1 short text, 1 tune-quoting Robinson)
Hugill-ShantiesFromTheSevenSeas, p. 518, "Saltpetre Shanty" (1 text, 1 tune) [AbEd, p. 377]


Roud #4692

CROSS-REFERENCES:

cf. "Drei Reiter Am Thor" (tune)

SAME TUNE:
Drei Reiter Am Thor (File: Colc096)

NOTES [220 words]: See also notes to "Drei ritten am Thor." Robinson gives an alternate refrain with imitative Spanish words "Slav Ho! Slavita, vraimentigo slee-ga, Slav Ho!" which Colcord-SongsOfAmericanSailormen quoted and used to launch her explanation of how one song ends up being a new one. Her supposition being as follows:
Two ships, say, German and British, are moored near each other. The English shantyman hears the German sailors singing an old folk song. He doesn't understand the words, but likes the tune and starts humming or playing it to himself. Then (quoting from Colcord-SongsOfAmericanSailormen) "he let it lie fallow till some words occurred to him would fit it. Naturally, they concerned the part of the world in which he found himself, and it mattered not at all to him that literary landsfolk reserve the term 'Spanish Main' for an different part of the world altogether. When it came to the chorus, he wanted some good rousing nonsense-syllables, and again he borrowed-this time from the Spanish tongue that he heard daily. The sailor was always immensely tickled by the sound of a foreign, particularly a Latin, language, and was given to clumsy paraphrases of it." - SL

For more on saltpeter, and how it made ports like Callao and Ilo very important, see the notes to "Chamber Lye" and "Tommy's Gone to Hilo." - RBW

File: Colc097

Salty Dog

DESCRIPTION: Floating verses linked by the words "Honey, let me be your salty dog," e.g. "Pulled..."
the trigger and the gun said go/Shot rung over in Mexico";"Two old maids lyin' in the bed/One turned over to the other and said/You ain't nothin' but my salty dog."

**AUTHOR:** Probably Charlie Jackson

**EARLIEST DATE:** 1924 (recording, Papa Charlie Jackson)

**KEYWORDS:** sex bawdy nonballad floating verses

**FOUND IN:** US(SE,Ap)

**REFERENCES (4 citations):**
- Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 184-185, "Salty Dog Blues" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 79, "Salty Dog" (1 text)
- DT, SALTDOG

**ADDITIONAL:** Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 41, "Salty Dog" (1 text, 1 tune)

**Roud #11661**

**RECORDINGS:**
- Allen Bros., "Salty Dog Blues" (Columbia 15175-D, 1927); "A New Salty Dog" (Victor 23514, 1931; Bluebird B-5403, 1934; Montgomery Ward M-4750, c. 1945; RCA Victor 20-2132, 1947; on GoingDown; "Salty Dog, Hey Hey Hey" (OKeh 02818/Vocalion 02818, 1934)
- Bo Carter [pseud. for Bo Chatmon] "Be My Salty Dog" (Bluebird B-7968, 1936)
- Jimmie Davis, "Davis' Salty Dog" (Victor 23674, 1932)
- Mississippi John Hurt, "Salty Dog" (on MJHurt05)
- Papa Charlie Jackson, "Salty Dog Blues" (Paramount 12236, 1924; Broadway 5001 [as Casey Harris], c. 1930)
- McGee Brothers, "Salty Dog Blues" (Vocalion 5150, 1927)
- Morris Brothers, "Let Me Be Your Salty Dog" (Bluebird B-7967, c. 1938) "Salty Dog Blues" (RCA Victor 20-1783, 1945)
- Paramount Pickers, "Salty Dog" (Paramount 12779/Broadway 5069 [as Broadway Pickers], 1929)
- Jimmy Revard Oklahoma Cowboys, "Dirty Dog" (Bluebird B-6992, 1937; rec. 1936)
- Clara Smith, "Salty Dog" (Columbia 14143-D, 1926)
- Stripling Brothers, "Salty Dog" (Decca 5049, 1934)

**CROSS-REFERENCES:**
- cf. "Rigby Johnson Chandler" (floating lyrics)
- cf. "Bottle Up and Go" (floating lyrics)
- cf. "Step It Up and Go"
- cf. "Take Your Fingers Off It"
- cf. "Johnny and Jane" (tune)
- cf. "Candy Man" (assorted references)

**ALTERNATE TITLES:**
- A New Salty Dog

**NOTES [39 words]:** A "salty dog" was a sexual partner. - PJS

In bluegrass circles, this is credited to the Morris Brothers, but the Jackson recording seems to eliminate this possibility. - RBW

Several labels independently credit Jackson as the author. - PJS

_Last updated in version 4.0_  
File: CSW184

### Salutation Carol, The

**DESCRIPTION:** "Nowell, Nowell, Nowell, Nowell! This is the salutation of the angel Gabriel."

"Tidings true there be come new, Sent from the Trinity" by Gabriel to Nazareth. He does homage to Mary. She says she will obey whatever her Lord commands

**AUTHOR:** unknown

**EARLIEST DATE:** before 1537 (Hill MS., Balliol Coll. Oxf. 354)

**KEYWORDS:** religious nonballad MiddleEnglish

**FOUND IN:** Britain(England)

**REFERENCES (13 citations):**
- Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 36, "The Salutation Carol" (1 text, 1 tune)
- Greene-TheEarlyEnglishCarols, #239, pp. 171-172, "(Tydynges trew ther be cum new, sent from the Trinite") (1 text with variants)
- Rickert-AncientEnglishChristmasCarols, pp. 35-36 "Nowell, nowell, nowell, nowell, This is the
salutation of Gabriel" (1 text)
Chappell/Wooldridge-OldEnglishPopularMusic I, pp. 30-31, "Nowell, Nowell" (1 partial text, 1 tune)
Brown/Robbins-IndexOfMiddleEnglishVerse, #3736
DigitalIndexOfMiddleEnglishVerse #5952
ADDITIONAL: Roman Dyboski, Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book, Kegan Paul, 1907 (there are now multiple print-on-demand reprints), #49, pp. 39-40, "[Newell, newell, newell, newell, This ys the salutation of Gabryell]")(1 text)
Richard Greene, editor, A Selection of English Carols, Clarendon Medieval and Tudor Series, Oxford/Clarendon Press, 1962, #53, pp. 113-114, "(Nowell, Nowell! This is the salutation off the aungell Gabriell)" (1 text)
Lady Caroline Kerrison, edited with notes by Lucy Toulmin Smith, _A Common-place Book of the Fifteenth Century: A Religious Play and Poetry, Legal Forms, and Local Accounts_, privately printed, 1886, pp. 122-123, "A Carol of the Annunciation" (1 text)
MANUSCRIPT: {MSEngPoetE1}, Oxford, Bodleian Library, MS. Eng. Poet. e.1 (Bodley 29734), folio 41 (first copy); folio 52 (second copy)
MANUSCRIPT: {MSRichardHill}, The Richard Hill Manuscript, Oxford, Balliol College MS. 354, folio 482
MANUSCRIPT: New Haven, Yale University, Beinecke Library MS. 365 [olim Ipswich County Hall deposit, Hillwood; prior Brome Hall, Suffolk], folio 79
NOTES [616 words]: Loosely based on the story of the Annunciation in Luke 1, although there has been a lot of rephrasing along the way.
Chappell/Wooldridge-OldEnglishPopularMusic would date the piece to the reign of Henry VI, which seems not unlikely.
Although no longer found in tradition, this seems to have been popular in the fifteenth and early sixteenth centuries, surviving in three manuscripts. It is in the Hill MS. (Balliol College, Oxford, 354), in Bodleian MS. Eng. poet. e.1 -- twice, in fact, one of them with music (although Chappell/Wooldridge-OldEnglishPopularMusic seems to think this music imperfect, because it cannot be case in perfect triple time -- and in one other copy. The Oxford Book of Carols says that this third manuscript is the famous Sloane 2593, but this appears to be an error; Brown/Robbins lists the third as simply "Hamilton [olim Brome]," which is now New Haven, Yale University, Beinecke Library MS. 365. It is sometimes known as "The Book of Brome." The Yale web page for this manuscript (https://brbl-dl.library.yale.edu/vufind/Search/Results?lookfor=%22Beinecke+MS+365%22&type=CallNumber) dates the manuscript to the last quarter of the fifteenth century; it is old enough that it still uses yogh ( ) in some pieces. Digitized images are available on the Yale web site; a printed edition of the book is Lady Caroline Kerrison, edited with notes by Lucy Toulmin Smith, _A Common-place Book of the Fifteenth Century: A Religious Play and Poetry, Legal Forms, and Local Accounts_, privately printed, 1886; it is available on Google Books.
The book is paper, 81 leave of 8x5/5". There were two scribes who worked on the original manuscripts; about a century later, in the reign of Henry VII, one Robert Melton added notes and accounts records; these have some historical but no literary significance. One of the original scribes added a few ornaments. Now heavily stained. Lucy Toulmin Smith, in the book mentioned above (pp. 1-2) says that the book never mentions Brome, having references to Stuson, Suffolk and a few to Scole, Norfolk. At the time Melton wrote in it, it probably belonged to the Cornwallis family; they certainly held it for several centuries afterward, and were lords of the manors of Stuson, Brome, Okely, and Thranson (Smith, p. 6).
The Yale manuscript doesn't have as many poems as the other two manuscripts of this carol (a long section in the middle consists of account books, legal notes, and the like, occupying folios 45-78); among other things, it contains the 466 line Brome play of Isaac and Abraham, beginning "Father of heaven omnipotent," a 341 line version of "Owain Miles" (a story of the knight Owen, said to be based on "St. Patrick's Purgatory"), a Life of Saint Margaret, a poem of the Fifteen Signs of the End Times, and a several-page Legend of Ipotis (Ypotis). (The DigitalIndexOfMiddleEnglishVerse lists it as also having the sixteen copies of Chaucer's popular poem "Lak of Steadfastness," but it's not listed by Toulmin Smith in the contents of the manuscript, the Variorium Chaucer and Riverside Chaucer do not mention the manuscript as a witness to Chaucer.) It also contains what appears to be an ancestor or relative of "The Herring Loves the Moonlight (The Dreg Song)," beginning "The hart loveth the wood the hare loveth the hill," That is the first piece in the book; "The Salutation Carol" is near the end (folio 79 out of 81).
Such wide currency, to me, implies that this belongs in the Index, especially given the presence of a tune (one of very few in the Bodleian manuscript).
For more about the famous anthology Bodleian MS. Eng. Poet. e.1 (Bodleian 29734), see the notes to "The Golden Carol (The Three Kings)." - RBW

Last updated in version 5.3
File: MsSalCar

**Salutation, The**

DESCRIPTION: "Aroun' Pat Murphy's hearth there was music, song, and mirch" when the traveler comes to the door. She announces the news: "The fairy queen intends for to occupy the Glens" and restore prosperity to Ireland. The Irish will always remember home

AUTHOR: Jaes O'Kane

EARLIEST DATE: 1938 (Sam Henry collection)

KEYWORDS: home Ireland nonballad gods

FOUND IN: Ireland

REFERENCES (1 citation):

*Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H756, p. 60, "The Salutation" (1 text, 1 tune)*

Roud #13366

File: HHH756

**Sam Bass [Laws E4]**

DESCRIPTION: Sam Bass, a cowpuncher and at first a kind-hearted fellow, turns to train robbery. Betrayed by an acquaintance named Jim Murphy, he is killed by a Texas Ranger

AUTHOR: unknown

EARLIEST DATE: 1888 (Thorp)

KEYWORDS: cowboy death betrayal

HISTORICAL REFERENCES:

1878 - Death of Sam Bass near Round Rock, Texas

FOUND IN: US(Ap,MW,Ro,So,SW)

REFERENCES (26 citations):

*Laws E4, "Sam Bass"

*Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 399-400, "Sam Bass" (1 text plus mention of 2 more)*

*Randolph 142, "Young Sam Bass" (1 text plus a long excerpt, 1 tune)*

*Hlg, pp. 17-18, "Sam Bass" (1 text)*

*Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 165, "Sam Bass" (1 text, 1 tune)*

*Owens-TexasFolkSongs-ted, pp. 123-124, "Sam Bass" (1 text, 1 tune)*

*Abernethy-SinginTexas, pp. 168-169, "Sam Bass" (1 text, 1 tune)*

*Friedman-Viking/PenguinBookOfFolkBallads, p. 375, "Sam Bass" (1 text)*

*Sandburg-TheAmericanSongbag, pp. 422-424, "Sam Bass" (1 text, 1 tune)*

*Thorp/Fife-SongsOfTheCowboys X, pp. 112-120 (24-26), "Sam Bass" (3 texts, 1 tune); Thorp/Logsdon-SongsOfTheCowboys, pp. 135-138, "Sam Bass" (1 text)*

*Fife/Fife-CowboyAndWesternSongs 95, "Sam Bass" (1 text, 1 tune)*

*Larkin-SingingCowboy, pp. 158-161, "Sam Bass" (1 text, 1 tune)*

*Tinsley-HeWasSinginThisSong, pp. 174-179, "Sam Bass" (1 text, 1 tune)*

*Lomax/Lomax-FolkSongUSA 81, "Sam Bass" (1 text, 1 tune)*

*Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 126-128, "Sam Bass" (1 text, 1 tune)*

*Pound-AmericanBalladsAndSongs, 66, pp. 149-152, "Sam Bass" (1 text)*

*Welsch-NebraskaPioneerLore, pp. 35-37, "Sam Bass" (1 text)*

*Finger-FrontierBallads, pp. 66-71, "Sam Bass" (1 text with inserts of recitation)*

*Burt-AmericanMURDERBALLADS, pp. 199-200, "Sam Bass" (1 short text)*

*Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 421-422, "Sam Bass" (1 text)*

*Johnson-BarddyBalladsAndLustyLyrics, pp. 96-98, "Sam Bass" (1 text)*

*Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 9-10, "Sam Bass" (1 text)*

*Darling-NewAmericanSongster, pp. 190-191, "Sam Bass" (1 text)*

*Silber/Silber-FolksingersWordbook, p. 196, "Sam Bass" (1 text)*

*Saffel-CowboyPoetry, p. 204-205, "Sam Bass" (1 text)
Sam Cooper

DESCRIPTION: Sam Cooper is "up for a crime," "handcuffed and caught on the house on the hill," tried in Timmum, then Wexford, then Enniscorthy and "they couldn't find me guilty on every degree." He sings, "I'll make this Lar' now repent now for all he has done"

AUTHOR: unknown
EARLIEST DATE: 1985 (IRTravellers01)
KEYWORDS: crime manhunt trial
FOUND IN:
Roud #16726
RECORDINGS:
Bill Cassidy, "Sam Cooper" (on IRTravellers01)

NOTES [62 words]: Jim Carroll's notes to IRTravellers01: "It appears to have been exclusive to travellers. We recorded it from three different singers and in each case they told us that Sam Cooper was arrested for stealing oats, though this is not mentioned in any of the versions. They also said he was guilty as charged."
Timmum [Taghmon], Wexford and Enniscorthy are all in Co. Wexford. - BS
File: RcSamCoo

Sam Davis

DESCRIPTION: Sam Davis sits on his coffin and writes a letter to his mother telling her not to grieve and that his father can collect his bones in Pulaski, Tennessee. Union Captain Armstrong cries after the execution because Davis died so bravely.

AUTHOR: unknown
EARLIEST DATE: 1946 (Bronner/Eskin-FolksongAlivePart1)
KEYWORDS: army Civilwar execution death America soldier mother
HISTORICAL REFERENCES:
Nov 27, 1863 - Confederate soldier Sam Davis is executed as a spy in Pulaski, Tennessee (Moore; see notes below)
FOUND IN: US(SW)
REFERENCES (1 citation):
Bronner/Eskin-FolksongAlivePart1 30, "Sam Davis" (1 text, 1 tune)
Roud #24155
NOTES [40 words]: The details of Davis's capture and execution are in Frank Moore, "Anecdotes, Poetry and Incidents of the War: North and South. 1860-1865" (New York: Bible House, 1867 ("Digitized by Internet Archive")) pp. 403-404, "The Execution of a Spy". - BS
Last updated in version 3.5
File: BrE1030

Sam Griffith

DESCRIPTION: The singer dreams of seeing "Sam Griffith with a darky for a mate." Sam begs for a drink, claiming the squatters don't like a union man. The singer abuses him for his hypocrisy.
Sam leaps to the attack; the singer wakes up

AUTHOR: unknown
EARLIEST DATE: 1953
KEYWORDS: work fight dream discrimination
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, pp. 25-27, "Sam Griffith" (1 text, 1 tune)

File: MA025

Sam Hall (Jack Hall) [Laws L5]

DESCRIPTION: (Sam Hall), about to be hanged, bitterly tells his tale, spitting curses all the while -- directing them at the parson, the sheriff, his girlfriend, and the spectators. He is guilty of killing a man, and goes to the gallows still blazing away

AUTHOR: C. W. Ross
EARLIEST DATE: 1719
KEYWORDS: curse execution gallows-confession prisoner punishment

HISTORICAL REFERENCES:
1701 - Execution of Jack Hall, a young London chimney sweep, on a charge of burglary. His "last goodnight" hawked about as a broadside eventually became the blasphemous "Sam Hall."

FOUND IN: Australia US(Ap,MW,NE,SE,SW) Britain(England(All)) New Zealand
REFERENCES (21 citations):
Laws L5, "Sam Hall"
Friedman-Viking/PenguinBookOfFolkBallads, p. 223, "Sam Hall" (1 text+1 fragment, 1 tune)
Cray-EroticMuse, pp. 43-48, "Sam Hall" (1 text, 1 tune)
Grison-PenguinBookOfBallads 117, "Sam Hall" (1 text)
Sharp-OneHundredEnglishFolksongs 81, "Jack Hall" (1 text, 1 tune)
Reeves/Sharp-TheldiomOfThePeople 49, "Jack Hall" (1 text, a composite of two versions)
Karpeles-TheCrystalSpring 78, "Jack Hall" (1 text, 1 tune)
Williams-Wiltshire-WSRO Bk 18, "Jack Hall" (1 text)
Purslow-TheConstantLovers, pp. 42-43, "Jack Hall" (1 text, 1 tune)
Scott-EnglishSongBook, pp. 84-85, "The Ballad of Sam Hall" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 96-97, "Jack Hall" (1 text)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 133-134, "Sam Hall" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 322, "Jack Hall" (1 text, 1 tune)
Peters-FolkSongsOutOfWisconsin, pp. 184-185, "Samuel Small" (1 text, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 54, "Samuel Hall" (1 text)
Darling-NewAmericanSongster, pp. 102-103, "Jack Hall"; "Sam Hall" (1 text plus a fragment)
Silber/Silber-FolksingersWordbook, p. 69, "Sam Hall"; p. 200, "Ballad Of Sam Hall" (2 texts)
DT 420, SAMHALL (TALLOCAN)

ADDITIONAL: Bertrand Bronson, "Samuel Hall's Family Tree," article published in the _California Folklore Quarterly_ (1942); republished on pp. 30-47 of Norm Cohen, editor, _All This for a Song_, Southern Folklife Collection, 2009, discusses "Sam Hall," "Captain Kidd," "Admiral Benbow," and related songs, with all or part of 16 texts and 9 tunes

Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, pp. 203-204, "(no title, but it is a music hall song about "Captain Hall")" (1 text)
Aline Waites & Robin Hunter, _The Illustrated Victorian Songbook_, Michael Joseph Ltd., 1984, pp. 64-65, "Sam Hall" (1 text, 1 tune)

Roud #369

RECORDINGS:
Emry Arthur, "Ethan Lang" (c. 1930; rec. 1928; on RoughWays2)
Bill Bender (The Happy Cowboy), "Sam Hall" (Asch 410-2/Stinson 410-2/Varsity 5130 [as "Samuel Hall"])
Walter Pardon, "Jack Hall" (on Voice17)
Tex Ritter, "Sam Hall" (Decca 5076, 1935)

BROADSIDES:
Bodleian, Harding B 11(1849), "Jack the Chimney Sweep" ("My name it is Jack All chimney sweep chimney sweep"); J. Pitts (London), 1819-1844; also Harding B 11(2840), Harding B 11(2841), "Jack the Chimney Sweep"; Harding B 15(145a), "Jack Hall"; Harding B 20(27), "Sam Hall Chimney Sweep"
CROSS-REFERENCES:
cf. "Sam MacColl's Song" (tune)

ALTERNATE TITLES:
Samuel Hall

NOTES [200 words]: Pills to Purge Melancholy includes new words set to the tune of "Chimney-Sweep," recognizably "Jack Hall." Therefore the song must have already been in circulation by that time, 1719. -PJS

There is also a book, Memoirs of the Right Villanous Jack Hall, a tale of a highwayman, published 1708. I know nothing of the book except its title and that it devotes some time to describing Newgate Prison.

Bronson's article "Samuel Hall's Family Tree" (p. 35 in the Cohen reprint) mentions Kidson's belief that it was the music halls which converted Jack Hall to Sam Hall. (Nettel said one W. G. Ross had a hit with "Sam Hall." ) Jack Hall was a real chimney sweep who was hung in 1701 -- interestingly, the same year that Captain Kidd was hung. The other well-known song of this type, "Admiral Benbow," relates events of 1702. The obvious suspicion is that "Jack Hall," "Admiral Benbow, and "Captain Kidd" borrowed a popular tune and metrical form of around 1700.

Bronson ultimately traces the form back to an item beginning "All my lufe, leif me not," attested in 1567, and also mentions a single line in the famous Complaynt of Scotland of 1549, "My lufe islyand seik, send hym joy, send hym joy." - RBW

Last updated in version 5.0

File: LL05

Sam Holt

DESCRIPTION: The singer reminds Sam Holt of the various events of his life: "Oh, don't you remember Black Alice, Sam Holt... [with] teeth like a Moreton Bay shark...." Stories about Sam's courtship amid ants, his cheating and cards, his mining fortune, and his travels

AUTHOR: see notes

EARLIEST DATE: 1857 (Melbourne Vocalist, fifth edition, according to AndersonStory)

KEYWORDS: rambling cards courting Australia

FOUND IN: Australia

REFERENCES (4 citations):
Anderson-StoryOfAustralianFolksong, pp. 46-47, "Sam Holt" (1 text, 1 tune)
Fahey-Eureka-SongsThatMadeAustralia, pp. 98-99, "Sam Holt" (1 text, 1 tune)
Stewart/Keesing-FavoriteAustralianBallads, pp. 120-121, "A Ballad of Queensland" (1 text)

Roud #9097

CROSS-REFERENCES:
cf. "Ben Bolt" (tune & meter)

NOTES [111 words]: Anderson-StoryOfAustralianFolksong credits this to one T. D. English, and says it was rewritten by Charles Thatcher.

Patterson/Fahey/Seal credits this to "Ironbar" Gibson, but does not document the source of this claim. Manifold, p. 110, also attributes it to "G. H. Gibson, who wrote as 'Ironbark,'" and says it was originally called "A Ballad of Queensland, the title used in Stewart/Keesing-FavoriteAustralianBallads. Davey/Seal, p. 38, says it was "Composed by G. H. Gibson and published in 1881" -- which, however, is a generation after Anderson-StoryOfAustralianFolksong's date. Perhaps Gibson recast it? Whoever wrote it clearly based it on "Ben Bolt." - RBW

Bibliography

• Davey/Seal: Gwenda Beed Davey and Graham Seal,A Guide to Australian Folklore, Kangaroo Press, 2003
• Manifold: John S. Manifold,Who Wrote the Ballads? Notes on Australian Folksong, Australasian Book Society, 1964

Last updated in version 5.2

File: FaE098
Sam MacColl's Song
DESCRIPTION: MacColl, whose penis is so large there is no room for a scrotum, boasts he services the girls until they weary, then tires horses, cows and sheep.
AUTHOR: Attributed to Jim Tully
EARLIEST DATE: 1927 ("Immortalia")
KEYWORDS: bawdy bragging humorous lie
FOUND IN: US(SW)
REFERENCES (1 citation):
Cray-EroticMuse, pp. 48-49, "Sam MacColl's Song" (1 text, 1 tune)
Roud #10177
CROSS-REFERENCES:
cf. "Sam Hall (Jack Hall)" [Laws L5] (tune)
File: EM048

Sam Simon
DESCRIPTION: "There was old Sam Simon And a young Sam Simon And young Sam Simon will be Sam Simon When old Sam Simon is gone."
AUTHOR: unknown
EARLIEST DATE: 1953 (Browne-AlabamaFolkLyric)
KEYWORDS: father children death nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 160, "Sam Simon" (1 short text, 1 tune)
Roud #11356
File: Brne160

Sambo's Right to Be Kilt
DESCRIPTION: "Some tell me 'tis a burnin' shame To make the naygers fight, And that the trade of bein' kilt Belongs but to the white." The soldier declares that he is liberal enough to let Sambo be killed in his place. After all, who do the critics want to be killed?
AUTHOR: Words: "Private Miles O'Reilly" (Charles Graham Halpine) (source: Silber-SongsOfTheCivilWar)
EARLIEST DATE: 1864 (sheet music published by William Hall & Son, according to Silber-SongsOfTheCivilWar)
KEYWORDS: soldier Black(s) Civilwar nonballad
FOUND IN:
REFERENCES (1 citation):
Silber-SongsOfTheCivilWar, pp. 328-330, "Sambo's Right to Be Kilt" (1 text, 1 tune)
File: SCWF328

Same House As Me, The
DESCRIPTION: The singer claims that "Many a man... would hang [himself] up... If [he] had half as much trouble as me." He and his wife have a young girl as a lodger; one night, coming home drunk from a concert, the singer goes to sleep in her bed. Mayhem follows.
AUTHOR: unknown
EARLIEST DATE: 1987
KEYWORDS: husband wife drink adultery humorous
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 269-270, "The Same House As Me" (1 text, 1 tune)
File: MCB269
Sammy Ain't You Glad You Joined the Navy
DESCRIPTION: "When I was but a little lad, Way down in Joe Batt's Arm, For jigging squids I didn't care... I got a job to join a ship.... Sammy, ain't you glad you joined the Navy." The doctor inspects him. He travels to Halifax and gets in fights
AUTHOR: Johnny Burke (source: Murphy)
EARLIEST DATE: 1901 (Duke of York Songster, according to Murphy)
KEYWORDS: navy travel humorous
FOUND IN: Canada(Newf)
REFERENCES (2 citations):
NOTES [91 words]: For background on Johnny Burke, see the notes to "The Kelligrews Soiree." The Glencoe, mentioned in the song, is presumably the ship of that name that was a member of the "Alphabet Fleet" that carried traffic around Newfoundland. According to Maura Hanrahan, _The Alphabet Fleet_, Flankers Press Ltd., 2007, p. 4, she was built in 1900, was a ship of 769 tons, and served for more than half a century -- though obviously Burke could not have known that in 1901! For the Alphabet Fleet, see the notes to "The Wreck of the Steamship Ethie." - RBW
Last updated in version 4.4
File: Murp156

Sammy Dead
DESCRIPTION: Jamaican patois: Sammy was killed because he planted corn that flourished and his black neighbors could not stand to see another black man's success. Sammy's end in hell is not his fault.
AUTHOR: unknown
EARLIEST DATE: 1951 (Murray-FolkSongsOfJamaica)
KEYWORDS: jealousy theft curse farming magic food hell
FOUND IN: West Indies(Jamaica)
REFERENCES (1 citation):
Murray-FolkSongsOfJamaica, pp. 22-23, "Sammy Dead Oh!" (1 text, 1 tune)
RECORDINGS:
Edric Connor with the Caribbeans and Earl Inkman, "Sammy Dead Oh" (on WEConnor01)
This Is Ska, Film, IVA/Maverick 1989 release, recorded 1964, at https://www.youtube.com/watch?v=MY0L1lcN_2I accessed May 22, 2015.
NOTES [40 words]: By repeating only the first two verses, the Monty Morris ska version avoids verses about black jealousy and about Sammy ending in hell. After his corn planting succeeds, Sammy is killed because of unspecified neighbor envy [via obeah?]. - BS
Last updated in version 3.7
File: JaMu022

Sammy Ring the Bell
DESCRIPTION: "Sammy ring the bell (x2), Four hours on watch is a bloody long spell. Cold, hard and hungry, Bloody nigh dead as well, Ring, you rubber-necked, bootneck bastard, Ring that bloody bell!"
AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: navy sailor hardtimes
Samoa Song
DESCRIPTION: Farewell song in Samoan pidgin. "Goodbye, my felleni, o le a outea, Ae folue le vaa, o le Alii pule mellete. Sometimes with German words also. The sailor will not forget Samoa.
AUTHOR: unknown
EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)
KEYWORDS: sailor farewell
FOUND IN:
REFERENCES (1 citation):
Hugill-SongsOfTheSea, p. 186, "Samoa Song" (1 text, 1 tune)
File: HSoSe186

Sampanmadchen, Das (The Sampan Maiden)
DESCRIPTION: German or Swedish shanty. Pidgin English (or in this case, pidgin German), nonsense verses -- "I no likie you-hou, you no-ho likie me-hie." Versions of this were to be found in several languages. Chorus of even more nonsensical syllables.
AUTHOR: unknown
EARLIEST DATE: 1936 (Baltzer, _Knurrhahn_)
KEYWORDS: foreignlanguage shanty nonsense China
FOUND IN: Germany Sweden
REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 569-570, "Das Sampanmadchen," "En Sjomansvisa Fran Kinakusten" (4 texts-German, Swedish, and English, 1 tune)
Hugill-SongsOfTheSea, p. 189, "Sampan Girl" (1 text, 1 tune)
CROSS-REFERENCES:
  cf. "Chinee Bumboatman" (some similar verses)
  cf. "Kinakusten" (general feeling)
ALTERNATE TITLES:
En Sjomansvisa Fran Kinakusten" (A Sailor's Song from the China Coast)
File: Hugi569

Samson and Delilah
DESCRIPTION: "Delilah was a woman, fine and fair, Very pleasant looks and coal black hair... If I had my way I'd tear the building down." Delilah tricks Samson out of the secret of his strength; he is captured, but manages to tear the building down.
AUTHOR: unknown
EARLIEST DATE: 1927 (recording, Rev. T. E. Weems)
KEYWORDS: Bible religious death hair trick lie
FOUND IN: US(SE,So)
REFERENCES (4 citations):
Lomax/Lomax-OurSingingCountry, pp. 6-8, "Samson" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 251, "Samson" (1 text, 1 tune)
Courlander-NegroFolkMusic, pp. 49-50, "(If I Had My Way)" (1 text)
ADDITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, pp. 312-313, "(no title)" (1 text)
Roud #6700
RECORDINGS:
Blind Willie Johnson, "If I Had My Way I'd Tear the Building Down" (Columbia 14343-D, 1928; Vocalion 03021, 1935; rec. 1927)
Celina Lewis, "Session with Celina Lewis" (on NFMAla6)
Rev. T. E. Weems, "If I Had My Way I'd Tear the Building Down" (Columbia 14254-D, 1927)
CROSS-REFERENCES:
cf. "God's A-Gwine Ter Move All de Troubles Away" (lyrics and theme of the Samson story)
NOTES [165 words]: Most of this story is Biblically accurate. The story of Samson occupies chapters 13-16 of Judges. We may categorize:
* Delilah's beauty (not mentioned; we are only told that Samson loved her; see 16:4)
* Samson's birth: A miraculous event described in chapter 13
* "Strongest man that ever lived on earth": not explicit, but tales of his strength fill most of chapters 14-16
* "He killed three thousand Philistines": No such number is given. We read in 14:19 that he killed 30, in 15:15 of another thousand, etc., and in 16:30 that he killed more by knocking down the building than he had in life.
* The dead lion and the bees: 14:6, 8f.
* "They bound him with a rope" (first occurrence): 15:13
* The old jawbone, etc.: 15:15f.
* Samson told her, "Shave off my hair": 16:17
* "His strength became like a natural man": 16:19
* The final incident, where the blinded Samson is displayed before the Philistines, but has his revenge by pulling the building down on them, is told in 16:23-30. - RBW
Last updated in version 5.0
File: LoF251

Samuel Allen [Laws C10]
DESCRIPTION: Samuel Allen is examining a rolling dam on the Rocky Brook. The dam falls apart, and Allen is drowned
AUTHOR: John Calhoun of Bouestown (1848-1939) (per Ives-FolksongsOfNewBrunswick
Manny/Wilson-SongsOfMiramichi)
EARLIEST DATE: 1947 (Manny/Wilson-SongsOfMiramichi)
KEYWORDS: logger death drowning
FOUND IN: US(NE) Canada(Mar)
REFERENCES (5 citations):
Laws C10, "Samuel Allen"
Ives-FolksongsOfNewBrunswick, pp. 49-53, "Rocky Brook" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 40, "Rocky Brook" (1 text, 1 tune)
DT 716, SAMALLEN
Roud #1944
File: LC10

Samuel Young
DESCRIPTION: Samuel Young, of Kentucky, is courting a girl against the wishes of her father; he arranges to have him sent to the Mexican War. He gets as far as Monterey when he takes sick and dies
AUTHOR: unknown
EARLIEST DATE: 1918 (Cecil Sharp collection)
KEYWORDS: disease grief courting army war parting separation father lover
FOUND IN: US(SE)
REFERENCES (2 citations):
Sharp-EnglishFolkSongsFromSouthernAppalachians 192, "Samuel Young" (1 text, 1 tune)
DT, SAMYOUNG*
NOTES [163 words]: The theme of the father having his daughter's unwelcome suitor sent away, pressed into the army, etc., is of course common, but this is one of the few songs in which she doesn't follow him, and he does not return to claim the daughter/fight the father. It doesn't seem to overlap other songs, and I'd guess it was composed by a friend or relative of the fallen soldier. The part of North Carolina where the song was collected is not far from Kentucky. - PJS
The song is definitely curious, since the Mexican War did not involve a military draft. Perhaps the father demanded that the young man join the army as a condition for marrying his daughter? Given the appalling sanitary conditions in armies of this period, it's no surprise that he died of disease.
I strongly suspect the song is modeled on something else. The words make me think of "The Suffolk Miracle," though the tune is close to "Bury Me Not on the Lone Prairie."
The song is item dA34 in Laws's Appendix II. - RBW
File: ShAp2192

Samuel's Sister
DESCRIPTION: "Samuel's (sister/brother/mother/...) screaming and hollering (3x), My brother's dead, my brother's dead."
AUTHOR: unknown
EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)
KEYWORDS: death nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 262-263, "Samuel' Sistuh" (1 text, 1 tune)
NOTES [18 words]: The description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang but I do not repeat the dialect. - BS
Last updated in version 5.1
File: HPR262A

San Francisco Earthquake, The
DESCRIPTION: "'Twas on a balmy April day, the springtime flowers in bloom." San Francisco is prosperous and happy. "But suddenly a rumbling sound, an earthquake...." Mothers cry out to God to save their children; families are parted; God's ways are mysterious
AUTHOR: Words: Fred Bessel
EARLIEST DATE: 1907 (Delaney's Songbook #45, according to Cohen)
KEYWORDS: death disaster
HISTORICAL REFERENCES:
Apr 18, 1906 - The San Francisco Earthquake
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 665, "The San Francisco Earthquake" (1 text)
File: CAFS2665

Sandgate Lass on the Ropery Banks, The
DESCRIPTION: "On the Ropery Banks Jenny was sittin'... And hearty I heard this lass singin' -- My bonny keel lad shall be mine." She is knitting the stockings she promised him. She recalls meeting him, and looks forward to bearing his children
AUTHOR: unknown
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)
KEYWORDS: love courting children clothes
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 184-185, "The Sandgate Lass on the Ropery Banks" (1 text, 1 tune)
ST StoR184 (Partial)
Roud #3178
NOTES [20 words]: For some reason, this reminds me very strongly of "Bring Back My Johnny to Me." But I can't point to common elements. - RBW
File: StoR184

Sandgate Lass's Lament, The
DESCRIPTION: "I was a young maiden truly, And liv'd in Sandgate Street; I thought to marry a good man... But last I married a keelman, And my good days are done." The girl lists all the men
she thought of marrying, and then contrasts her ill-formed, evil keelman

AUTHOR: unknown

EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)

KEYWORDS: marriage abuse lament work

FOUND IN: Britain(England(North))

REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 162-163, "The Sandgate Lass's Lament" (1 text, 1 tune)
ST StoR162 (Full)
Roud #3170

NOTES [125 words]: A keelman is not one who is involved in shipbuilding but, I believe, one who keels cloth -- marks it for cutting. It is interesting to note that "to keel" also has been used to mean "to mark down as worthy of contempt." So this may be a pun, or it might be simply that the singer has a truly low opinion of her husband.

William Watson published a piece "Sandgate Lassie's Lament" in ADDITIONAL: T. Thompson, J Shield, W. Midford, H. Robson, and others, A Collection of Songs, Comic, Satirical, and Descriptive, Chiefly in the Newcastle Dialect: And Illustrative of the Language and Manners of the Common People on the Banks of the Tyne and Neighbourhood, (John Marshall, Newcastle, 1827), p. 70, but it doesn't appear to be the same poem to me. - RBW

Last updated in version 4.3

File: StoR162

Sandy and Nap

DESCRIPTION: Napoleon and the Tsar quarrel. When Bony had raised his army Sandy warns Bony against attacking. Bony rejects the warning. At Moscow Bony told his starving men biscuits and brandy were near but saw them burnt. Bony escapes the Cossacks and frost.

AUTHOR: William Lillie (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

EARLIEST DATE: 1887 (William Walker, _Bards of Bon-Accord 1375-1860_, according to Greig/Duncan1)

KEYWORDS: war fire Russia humorous Napoleon soldier food

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #53, pp. 1-2, "'The Twa Emperors' or 'Sandy and Nap'" (1 text)
Greig/Duncan1 149, "Sandy and Nap" (6 texts, 3 tunes)
Roud #2874

CROSS-REFERENCES:
cf. "The Rock and the Wee Pickle Tow" (tune)

ALTERNATE TITLES:
The Twa Emperors
The Siege of Moscow

NOTES [71 words]: Greig: "This piece refers of course to Napoleon's Russian campaign of 1812 -- his invasion of that country, the burning of Moscow by the Russians themselves, and the disastrous retreat of the French army."

Greig, writing in 1908: "The first appearance of the song in print was in the columns of a contemporary between forty and fifty years ago, when it was given as the composition of 'the late William Lillie, Inverugie.'" - BS

Last updated in version 2.4

File: GrD1149

Sandy and Paddy

DESCRIPTION: "An uncle of mine, he's an old-fashioned chap. He sits all the day by the fire," telling of Britain's victories -- victories won by the Highland Brigade and Irish soldiers. "If it was nae for Sandy and Paddy, Where would old England be?" But many died

AUTHOR: unknown

EARLIEST DATE: 2010 (Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman); a broadside version apparently dates from the 1920s or earlier

KEYWORDS: soldier England battle death patriotic
Sandy Boy, De

DESCRIPTION: Shanty, negro origin. Singer is going down a river when a shark eats his boat. He travels from place to place looking for more boats, but the shark keeps showing up. Other verses have rhymes about girls.

AUTHOR: unknown

EARLIEST DATE: 1935 (Sternvall, _Sang under Segel_)

LONG DESCRIPTION: Shanty, negro origin. Singer is going down a river when a shark eats his boat. He travels from place to place looking for more boats, but the shark keeps showing up. Other verses have rhymes about girls. Typical verses would be: "When I went down to New Orleans to see de boatman row, I set myself down on a rock an' played the old banjo." "Then I went to Alo, to buy a little goat, The ole shark came behind us a swallowed down the boat." Chorus: "Do come along, my Sandy boy, Do come along, oh, do! What will Uncle Gabriel say? Oh, Sally, can't you too?"

KEYWORDS: shanty sailor river ship

FOUND IN: US(SE) West Indies

REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, p. 458-460, "De Sandy Boy" (2 texts, 2 tunes)

File: Hugi458

Sandy Grant

DESCRIPTION: "Sandy Grant and (his/her) cousin's son" and some others "had some fun" but it turned out badly. They stay up late drinking and singing, rouse the ire of the townfolk; in the end they are referred to the police

AUTHOR: unknown

EARLIEST DATE: 1872 (broadside Bodleian, 2806 c.11(219)

KEYWORDS: drink music police

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1770, "Sandy Grant" (1 fragment, 1 tune)

Roud #13003

BROADSIDES:
Bodleian, 2806 c.11(219), "Sandy Grant" ("Her naisnel' cam' frae the Hielan' hill"), Poet's Box (Glasgow), 1872

File: GrD81770

Sandy Maranoa, The

DESCRIPTION: "The night is dark and stormy and the sky is clouded o'er"; the drivers pack up go from Queensland to New South Wales, "Happy drovers from the sandy Maranoa." The singer describes the life as they travel with the cattle

AUTHOR: A. W. Davis (source: Stewart/Keesing-FavoriteAustralianBallads)

EARLIEST DATE: 1964 (Ward-PenguinBookOfAustralianBallads)

KEYWORDS: travel work river cattle

FOUND IN: Australia

REFERENCES (2 citations):
Ward-PenguinBookOfAustralianBallads, p. 128-129, "The Maranoa Drovers" (1 text)
Stewart/Keesing-FavoriteAustralianBallads, pp. 63-64, "The Sandy Maranoa" (1 text)

Roud #24814

NOTES [36 words]: Although no tune is listed for this, I'm pretty sure Ward-PenguinBookOfAustralianBallads's version, at least is meant to be sung to "Darling Nelly Gray." The Roud Index mentions "Little Sally Waters" as the tune. - RBW

Last updated in version 5.2
Sandy McFarlane
DESCRIPTION: Sandy McFarlane courts Jeannie Niel. His parents "ca'd her a wilfu' young jaud."
"In spite o' the auld couple's gizzin' and snarlin', Jeannie's persisted and stuck tae her darlin'"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan5)
KEYWORDS: courting love money father mother
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
  Greig/Duncan5 1001, "Sandy McFarlane" (1 text, 1 tune)
Roud #6728
File: GrD1001

Sandy Stream Song
DESCRIPTION: "Come all you river drivers... listen unto me... Of the hardships that we underwent... to drive on Sandy Stream." Setting out, the loggers have a fight with an innkeeper. Fire destroys the camp; the loggers, guided by the owner, struggle home through snow
AUTHOR: unknown
EARLIEST DATE: 1917 (Lewiston Journal, according to Gray-
SongsAndBalladsOfTheMaineLumberjacks)
KEYWORDS: logger disaster fire hardtimes
FOUND IN: US(NE)
REFERENCES (1 citation):
  Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 31-36, "Sandy Stream Song" (1 text)
NOTES [53 words]: Gray-SongsAndBalladsOfTheMaineLumberjacks's notes give a detailed description, supported by a newspaper account and map, of the events of this song. Strangely, however, he was unable to determine the exact date (he thinks the disaster of the Reed family's Sandy Stream operation began in 1874 and lasted three years). - RBW
Last updated in version 2.5
File: Gray031

Sandy's a Sailor
DESCRIPTION: Sandy is a sailor. He is paid Saturday and spends it on drink. Sunday at church "he takes the button off his shirt and he puts it on the plate." You'll not find him at his ship but in the bar drinking gin.
AUTHOR: unknown
EARLIEST DATE: 1973 (recording, Lizzie Higgins)
KEYWORDS: drink nonballad sailor
FOUND IN: Britain(Scotland(Aber))
Roud #12924
RECORDINGS:
  Lizzie Higgins, "Sandy's a Sailor" (on Voice02)
File: RcSanASa

Sandy's Mill
DESCRIPTION: "Sandy had a nice little mill." "Sandy, quo he, Lend me your mill!" "Sandy lent the man his mill, And the man got a loan of Sandy's mill, And the mill that was lent was Sandy's mill, An the mill belonged to Sandy."
AUTHOR: unknown
EARLIEST DATE: 1964 (Montgomerie)
KEYWORDS: miller bargaining
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
  Gatherer-SongsAndBalladsOfDundee 72, "Sandy's Mill" (1 text, 1 tune)
**Sandy's the Laddie That I'm Gaun Wi'**

DESCRIPTION: "He's coming doun the Donside ... Wi' a feather in his bonnet and a ribbon round's knee, And Sandy's the laddie that I'm ga'en wi." The singer has no use for "Willie at the cauld wallie" or Johnnie "at the back door" or any other boy waiting.

AUTHOR: unknown

EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)

KEYWORDS: courting rejection nonballad

FOUND IN: Britain(Scotland(Aber,Bord))

REFERENCES (3 citations):
  - Greig #157, pp. 2-3, "Sandy's the Laddie"; #115, p. 3, ("Oot spak' the auld guidwife") (1 text plus 1 fragment)
  - Greig/Duncan4 749, "Sandy's the Laddie That I'm Gaun Wi'" (6 texts, 3 tunes)
  - Lyle-Andrew-CrawfurdsCollectionVolume2 97, "Sandy's at the Cauld Well" (1 fragment)

Roud #6173

CROSS-REFERENCES:
  - cf. "The Win' Blew the Bonnie Lassie's Plaidie Awa'" (tune, per Greig)
  - cf. "Fat'll Mak a Bonny Lassie Blythe an' Glad?" (tune, per Greig/Duncan5) and references there

ALTERNATE TITLES:
  - He's a Bonny Bonny Laddie That I'm Gaun Wi'
  - Sandy's at the Cauld Well

NOTES [76 words]: In another version Sandy is "sailin on the Jean" and "comin' doon the dykeside ... Wi' a ribbon at his bonnet and a buckle at his knee." The line "a feather in his bonnet and a ribbon at his knee" is also in "There Grows a Bonnie Brier Bush" (see Robert Burns, The Complete Poems and Songs of Robert Burns (New Lanark,2005), pp. 377-378)

In other versions, Sandy's left waiting with Jamie and Johnnie in favor of Willie, or with Willie in favor of Jamie. - BS

Last updated in version 2.6

File: GrD4749

**Sandy's Wooing**

DESCRIPTION: Sandy asks Jenny to marry him. She hesitates, pointing out examples of girls who have been betrayed and abandoned by men, perhaps for money. He says that he doesn't need riches; she agrees to marry him

AUTHOR: unknown

EARLIEST DATE: 1928 (Sam Henry collection)

KEYWORDS: love courting marriage money

FOUND IN: Ireland

REFERENCES (1 citation):
  - Henry/Huntingdon/Herrmann-SamHennysSongsOfThePeople H239, p. 469, "Sandy's Wooing" (1 text, 1 tune)

Roud #9455

File: HHH239

**Sangaree**

DESCRIPTION: Chorus: "Oh Babe, Sangaree (x4)."Verses: "If I live, Don't get killed, I'm going back, Jacksonville." "My husband's got the shovel, And I got the hoe, If that ain't farming, I don't know."

AUTHOR: unknown

EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSealIslands)
Sanny Coutts' Little Doggies

DESCRIPTION: Sanny Coutts' little doggies licked his mouth. Sandy ran away with "the doggies at's back" barking.

AUTHOR: unknown

EARLIEST DATE: 1910 (Greig/Duncan8)

KEYWORDS: dog

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #154, p. 2, ("Sanny Coutts' little doggies") (1 text)
- Greig/Duncan8 1662, "Sanny Coutts' Little Doggies" (1 text)
- ADDITIONAL: Robert Chambers (Edited by Norah and William Montgomerie), Traditional Scottish Nursery Rhymes (1990 selected from Popular Rhymes) #32, p.28, "Wee Doggies" ("Sanny Coutts' wee doggies")

Roud #13040

File: GrD81662

Santa Barbara Earthquake, The

DESCRIPTION: "Way out in California, among the hills so tall, Stands the town of Santa Barbara." Around daybreak, "the hills began to sway." Women and children scream; the people pray. The conclusion: "It's just another warning, From God up in the sky."

AUTHOR: "Carlos B. McAfee" (Carson J. Robison)

EARLIEST DATE: 1925 (recording, Vernon Dalhart)

KEYWORDS: disaster warning

HISTORICAL REFERENCES:
- June 28, 1925 - the Santa Barbara Earthquake

FOUND IN: US(Ap)

REFERENCES (2 citations):
- Henry-SongsSungInTheSouthernAppalachians, pp. 86-87, "The Santa Barbara Earthquake" (1 text)
- Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 666-667, "The Santa Barbara Earthquake" (1 text)

Roud #4752

RECORDINGS:
- Vernon Dalhart, "The Santa Barbara Earthquake" (Columbia 15037-D, 1925)

NOTES [236 words]: There are several earthquakes on record affecting Santa Barbara, California, the earliest being in 1806, when it was little more than a mission in what was then Mexico. It seems clear, however, that this song refers to the earthquake of June 1925, which was quite recent at the time this song was first collected. (I would bet a lot that there was a 78 recording of this song, though I haven't located it. According to the Old-Time Herald, Volume 11, #10, April-May 2009, p. 28, Bascom Lamar Lunsford on August 27, 1925 recorded "The Fate of Santa Barbara," but I don't know if that is this song.) The earthquake has been estimated at 6.3 on the Richter scale. As the song says, it happened around dawn, before the workday started -- which was very fortunate, since damage in the large buildings of the commercial district was severe, but most of the houses suffered relatively slight damage. Casualties, as a result, were slight -- only thirteen people killed. They probably would have been worse had workers been crowded into the (large, hard-to-escape) commercial buildings.
The garbage at the end makes me wonder if the song isn't by Andrew Jenkins; it has something of his style, and the earthquake happened in the period when he was writing a lot of topical songs, sometimes by invitation of record executives. The author declares that the earthquake was a warning. A warning of what? Lousy songwriters? - RBW

Last updated in version 2.7
File: MHAp087

Santa Fe Trail, The

DESCRIPTION: The singer asks, "Say, pard, have you sighted a schooner Way out on the Santa Fe Trail?" In the company is "A little tow-headed gal on a pinto" whom he very much wishes to see. He describes her, though he will not give her name

AUTHOR: Words: James Grafton Rogers/Music: J. H. Gower
EARLIEST DATE: 1911 (sheet music)
KEYWORDS: cowboy travel separation
FOUND IN: US
REFERENCES (3 citations):
Ohrlin-HellBoundTrain 85, "Longside of the Santa Fe Trail" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 548, "The Santa Fe Trail" (1 text)
ADDITIONAL: Powder River Jack and Kitty Lee's _Songs of the Range: Cowboy Wails of Cattle Trails_, Chart Music, 1937, pp. 28-29, "The Santa Fe Trail" (1 text, 1 tune)
Roud #5096

RECORDINGS:
Jules [Verne] Allen, "Longside The Santa Fe Trail" Victor V-40118, 1929; Montgomery Ward M-4344, 1933; Montgomery Ward M-4780, 1935; on WhenIWas1
Bill Bender (The Happy Cowboy), "Santa Fe Trail" (Elite X16, n.d.; rec. 1939)
Glenn Ohrlin, "Santa Fe Trail" (on Ohrlin01)
Art Thieme, "The Santa Fe Trail" (on Thieme03)
The Westerners [Massey Family], "Santa Fe Trail" (Perfect 6-03-58/Melotone 6-03-58, 1936)

NOTES [30 words]: Although the sheet music of this piece was published in 1911, it seems that almost every version in tradition (even pop tradition) derives from Jules Verne Allen's 1929 recording. - RBW

Last updated in version 3.6
File: 0hr085

Santry Anno

DESCRIPTION: Shanty. Characteristic lines: "Heave Away/Hooray, Santry Anno/Anna... All on the plains of Mexico." The body of the song devotes itself to the Mexican War and/or the California Gold Rush and the sailor's desire to get married and participate

AUTHOR: unknown
EARLIEST DATE: 1906
KEYWORDS: shanty battle Mexico gold

HISTORICAL REFERENCES:
Apr 24, 1846 - skirmish between U.S. and Mexican forces in an area of Texas generally regarded as belonging to Mexico. On April 26, General Zachary Taylor reports to President James K. Polk that "hostilities may now be considered as commenced."
May 3 - Mexicans attack Taylor's position at Fort Texas. Taylor moves to the rescue
May 8 - Taylor wins a minor battle at Palo Alto against a superior Mexican force
May 9 - Taylor defeats the retreating Mexicans at Resaca de la Palma
May 13 - War declared with Mexico
May 18 - Taylor crosses the Rio Grande and occupies Matamoros
June 14 - American settlers in California declare independence from Mexico. American forces under John C. Frémont and John Sloat arrive to support them. Stephen Kearney moves to take over the lands between California and Texas
Aug 17 - David Stockton formally annexes California for the United States and assumes the role of governor
Sept 14 - Antonio Lopez de Santa Anna, who as president of Mexico had lost Texas, takes command of the Mexican army
Sept 20-24 - Taylor captures Monterrey, Mexico after a bloody battle
Nov 16 - Taylor captures Saltillo
Nov 25 - Kearney, now governor of California, begins a campaign to drive the Mexicans under Flores out of southern California. He secures the entire state by Jan 10, 1847
Jan 3, 1847 - General Winfield Scott assumes command in Mexico, superseding Taylor
Feb 5 - Taylor, at odds with the administration and Scott, moves west
Feb 22-23 - Santa Anna confronts Taylor’s 5000 men with 15000 and demands surrender. Taylor refuses, then beats Santa Anna at the battle of Buena Vista
Mar 9 - Scott lands at Vera Cruz to begin a campaign against Mexico City
Apr 18 - Scott defeats Santa Anna at Cerro Gordo
Sept 14 - After many minor battles, Scott captures Mexico City
Feb 2, 1848 - Treaty of Guadalupe Hidalgo ends the war between the U.S. and Mexico, with the U.S. gaining most of what is now Texas, California, Arizona, Nevada, New Mexico, and Utah (the remainder is acquired via the Gadsden Purchase of 1853), plus portions of other states
Nov 7 - Zachary Taylor elected President as a Whig
July 9, 1850 - After a disappointing fifteen months in office, Taylor dies and is succeeded by Millard Fillmore

REFERENCES (26 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 78-80, "Santy Anna" (2 texts, 2 tunes)
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 40-41, "Santa Anna" (1 text, 1 tune)
Bone-CapstanBars, pp. 129-130, "Santy Ana" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, pp. 84-85, "Santy Anna" (1 text, 1 tune)
Harlow-CharntyingAboardAmericanShips, pp. 40-41, "Santa Ana (On the Plains of Mexico)" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 82-87, "Santiana," "The Plains of Mexico," "Round the Bay of Mexico" (5 texts, some short and very mixed, 4 tunes) [AbEd, pp.76-80]
Hugill-SongsOfTheSea, p. 34, "Santiana" (1 text, 1 tune)
Robinson/Bellman, Pt.3, 7/28/1917, "Santa Anna" (1 text-fragment only, 1 tune)
Sharp-EnglishFolkChanteys, I, p.2, "Santy Anna" (1 text, 1 tune)
Shay-AmericanSeaSongsAndChanteys, p. 79, "Santa Anna or The Plains of Mexico" (1 short text, 1 tune)
Terry-TheShantyBook-Part1, #8, "Santy Anno" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp. 70-72, "Santiana" (1 text, 1 tune)
Scott-TheBalladOfAmerica, pp. 186-187, "Santy Anno" (1 text, 1 tune)
Lomax/Lomax-FolkSongUSA 40, "Santy Anno" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 206-208, "Santy Anno" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 26, "Santy Anno" (1 text, 1 tune)
Botkin-TreasuryOfAmericanFolklore, p. 835, "Santy Anna" (1 text, 1 tune)
Parrish-SlaveSongsOfTheGeorgiaSealands 49, pp. 206-207, "Sandy Anna" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H496, pp. 96-97, "Santy Anna" (1 text, 1 tune)
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 27, "On the Plains of Mexico" (1 text)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 99, "Santy Anna" (1 text)
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 82-84, "Santy Anna" (1 text, 1 tune)
Darling-NewAmericanSongster, p. 314, "Santa Anna" (1 text)
Silber/Silber-FolksingersWordbook, p. 95, "Santy Anno" (1 text)
DT, SNTYANNA* SNTYANN2
Roud #207
CROSS-REFERENCES:
cf. "Carry Him To the Burying Ground (General Taylor, Walk Him Along Johnny)" (lyrics)
ALTERNATE TITLES:
Santiana
The Plains of Mexico
Old Santy Ana
NOTES [3827 words]: According to Wheelan, p. 41, "The amazing career of Antonio Lopez de Santa Anna is so entwined with the early years of Texas and Mexico that it is impossible to tell their
history without telling his. Born in 1794 in upland Jalapa into a venerable Spanish Castillian family, Antonio was a quarrelsome boy who matured into a fractious, luxury-loving man. Unquestionably courageous, he was also elegant and charming. His favorite amusements were... gambling, cockfighting, and dancing. He was ambitious, opportunistic, crafty, and egotistical.”

Or how about this description from DeVoto, pp. 68-69, "Santa Anna is the set piece of Mexican history, complete with rockets, pinwheels, Greek fire, and aerial bombs. He had been president of Mexico, dictator, commander in chief, much too often and too variously for specification here. He had contrived to persuade a good many different factions that he was their soul, and never betrayed any of them till he had got their funds.... He had the national genius for oratory and manifesto, and a genius of his own for courage, cowardice, inspiration, and magnificent graft. [Since the Texas War for Independence] he had procured further revolutions at home, had lost a leg defending his country against a French invasion, had established a new dictatorship, and had been overthrown by the uprising that put Herrera in power. His impeachment for treason and his banishment had followed.”

Rippy, p. 205, has this account of Santa Anna and of Mexico at the time: "The national government became a sort of flying trapeze -- which, however, some of the generals and occasionally a civilian ventured to ride repeatedly. Three white aristocrats... tried it twice each. The ardent anticlerical reformer Valentin Gomez Farias mounted it five times, and Antonio Lopez de Santa Anna, the shrewd militarist and deft pronunciamiento artist, displayed his skill on eleven different occasions and managed to hang on for as many years. A creole... Santa Ana was the worst of the group. Having neither principles nor a sense of direction, he fought on both sides of every issue that arose. He was a royalist before he was a patriot. He supported Iturbide and then helped depose him. He championed both federalism and centralism. He slyly permitted Valentin Gomez Farias to make the first serious attack on the Roman Catholic Church in Mexico in 1833 and then allied himself with the clergy and posed as the savior of Catholicism."

Looking at his portrait in Wheelan, I can't help but think how much he looks like Adolf Hitler minus the mustache. And, indeed, he had a lot of the same traits, including clawing his way to power and then biting off more than he could chew.

Plus being utterly brutal. It showed in his treatment of Texas. Mexico had allowed American colonists into the area on conditions: They needed to be Catholic and not hold slaves (Wheelan, p. 43). Unfortunately, the Mexicans winked their eyes at slavery while trying to genuinely exclude Protestants. Eventually, when the Mexican government became strict about imposing its rule, the Americans decided they wanted out.

The result was the successful Texas rebellion. In which Santa Anna was the chief Mexican general. He had an army of five thousand "conscripts and prison inmates" (Wheelan, p. 46), with which he took the Alamo, and slaughtered the defenders, then captured and slaughtered the garrison of Goliad (Wheelan, p. 47). Then, on April 21, 1836, Sam Houston's Texans routed the Mexican army at San Jacinto, capturing the general the next day (Wheelan, p. 48). Santa Anna saved his skin by giving the Texans independence, but of course his government could not withstand the blow.

The Mexican government never did really accept that Texas was independent. DeVoto, pp. 12-13, writes, "[I]t is a fundamental mistake to think of Mexico, in this period, or for many years before, as a republic or even a government. It must be understood as a late stage in the breakdown of the Spanish Empire. Throughout that time it was never able to establish a stability, whether social or political.... No governing class arose, or even a political party, but only some gangs. Sometimes the gangs were captured by intelligent and capable men, sometimes for a while they stood for the merchants, the clergy, the landowners, or various programs of reform, but they all came down in the end to simple plunder."

Given that situation, border raiding was constant. In one of those border raids, Santa Anna captured a large force of Texas raiders -- and ordered every eleventh man shot, choosing the victims at random by having them pull white and black beans from a jar (Wheelan, p. 51).

Eventually the Mexicans got rid of Santa Anna, but the squabbles over Texas never ended. (This was to prove most unfortunate. Had Mexico recognized Texas independence, Britain and France would probably have guaranteed it, the United States would not have annexed Texas, and Mexico presumably would have kept California. Morison, p. 554, writes, "More sense of reality and less of prestige at Mexico City in 1844 might have changed the entire course of American expansion." But Mexico City had neither.)

DeVoto, p. 11, makes an interesting comparison to the Sudetenland. The parallels are there: Just as the Sudetenland had never been part of Germany proper (before the independence of Czechoslovakia, it was part of the Habsburg Empire), so Texas had never been part of the United States. But just as the Sudetenland was full of Germans who wanted to join Germany, so Texas
was full of Americans at least open to joining the United States.

For, while Texas was independent after 1836, it was also sparsely populated and bankrupt. Various solutions were proposed -- there was actually a British idea of guaranteeing Texas independence if it would free its slaves (Morison, p. 554; Wheelan, p. 58). But the obvious answer was for Texas to join the United States.

This was more complicated than it sounded; President John Tyler tried get a treaty (actually, two different treaties) annexing Texas through the Senate, but could not command a two-thirds majority. He managed to pull it off at the very end of his term (after the 1844 election) by joint resolution of Congress (which required only a simple majority: Morison, p. 556).

The always-shaky Mexican government couldn't face this. It did not dare to admit that it had lost Texas, so naturally it could not admit that Texas had joined the United States. Their bluster might have worked against one of the weak American presidents of the 1850s. Unfortunately for Mexico, the new President was James K. Polk.

Polk was one of the most complex Presidents in American history -- literally; historians can't even agree on his legacy. I can't cite a source, because it was so long ago, but some time around the Reagan administration, a poll was taken among historians to determine the ten best and worst American presidents. Polk was the only president to make *both* lists.

He was a driven man. A sickly youngster, he was diagnosed at age 17 with urinary stones, and was subjected to an emergency operation without anesthetic to remove them; the operation in all likelihood left him sterile (Seigenthaler, p. 19). He had only the sketchiest of education in his early years, and grew up in a situation of religious controversy (Seigenthaler, pp. 12-13). The family came to be obsessed with obtaining as much property as possible (Seigenthaler, p. 17). It was a trait Polk would carry to an extreme; no other President except Thomas Jefferson acquired so much land for the United States, and there were no others who acquired so much by such vigorous means.

His methods were hardly the most honest; his enemies labelled him "Polk the Mendacious" (Wheelan, p. 54). And Seigenthaler, despite seeming to admire Polk overall, points up evidence of his deceptions, admitting that, to Polk, the end justified the means (pp. 100-101).

DeVoto, pp. 7-8, sums him up this way: "Polk's mind was rigid, narrow, obstinate, far from first-rate. He sincerely believed that only Democrats were truly American.... He was pompous, suspicious, and secretive; he had no humor; he could be vindictive; and he saw spooks and villains.... But if his mind was narrow it was also powerful and he had guts. If he was orthodox, his integrity was absolute and he could not be scared, manipulated, or brought to heel. No one blurred him, no one moved him with direct or oblique pressure. Furthermore, he know how to get things one. He came into office with clear ideas and a fixed determination and he was to stand by them...."

On p. 201, in explaining why the American troops in the Mexican war were treated so badly, DeVoto adds, "He had no understanding of war, its needs, its patterns, or its results. The truth is that he did not understand any results except immediate ones." But he was very good at getting immediate results.

Polk made a career mostly as an ally of Andrew Jackson, who created his own controversies and was, if anything, even more prejudiced than Polk. (It is a bit ironic, in the face of current American politics where conservative political tribalism and evangelical religion are joined at the hip, that Polk -- probably the most conservative America-is-always-right man of his generation -- was a near-agnostic who was not baptized until he was dying. The man who brought the conservative state of Texas into the Union could not possibly be supported by a Texas delegation today. Nor was he much of a glad-handler in the modern sense; he disliked social engagements and, once in office, rarely left the White House; Seigenthaler, p. 103; Wheelan, p. 54. He would very nearly work himself to death as President. Seigenthaler, p. 119, in summing up the notes he kept as President, calls him "brooding and humorless.... Sometimes he presents himself as demanding to the point of unreasonableness, determined to the point of stubbornness, self-righteous to the point of paranoia.... More than anything else, he comes across as intensely partisan, at times blindly so.

As Speaker of the House, Polk had run that organization like clockwork. He had then gone on to serve as Tennessee governor 1839-1841, but was defeated in his attempts to run for re-election (DeGregorio, pp. 166-167).

Polk's path to becoming leader of his country was more legal than Santa Anna's, but only slightly less peculiar. Martin Van Buren had been voted out of office in 1840, just as Polk had been ousted from the Tennessee governorship, but Little Van was expected to run again in 1844. Polk had presidential ambitions, but for the moment, he just wanted to be Van Buren's vice president. But several funny things happened on the way to the convention. For starters, Van Buren and the likely Whig nominee, Henry Clay, had published on the very same day similar announcements saying they did not stand for annexation of Texas (Seigenthaler, p. 76). To this day, it is not certain
if they had agreed on this, or if they did it independently -- but it was widely thought that they had made an agreement. And the American people, firm believers in Manifest Destiny, wanted Texas. Despite the concern about a possible deal, Clay still managed to become the Whig nominee. But it cost Van Buren. There were two main candidates going into the 1844 convention: Van Buren and Lewis Cass. Van Buren had a majority of delegates on the first ballot, but the convention had adopted a two-thirds rule, and Van Buren never came close to that (Seigenthaler, p. 83). Polk didn't start getting votes until the eighth ballot, but once he had started, Polk's operators carefully manipulated the convention, and it became a bandwagon; he was nominated on the very next ballot. Polk, as a result, became the first "dark horse" presidential candidate -- though we should note that he was far better known nationally than such recent nominees as Bill Clinton and George W. Bush.

The campaign which followed was pretty ugly -- e.g., though both candidates were slaveowners, Polk was accused (falsely) of branding his slaves (Seigenthaler, p. 96). And Clay made rather a hash of things, being very inconsistent in his utterances on topics such as Texas. Unknown or not, slaveowner or not, Polk won -- if just barely; his margin in the popular vote was some 38,000 out of two and a half million ballots cast. As usual, the margin in the electoral college was much more decisive (Seigenthaler, pp. 98-99). And "probably no other President entered office with so clearly defined a program and accomplished so much of it as Polk (Current/Williams/Freidel, p. 364)

This was the man against whom the fragile Mexican government tried to negotiate. Or, rather, tried not to negotiate. It rejected Polk's attempts to buy California. Polk can't have been too unhappy; he was actually sending different teams with different instructions to various places to muddy the waters (Wheelan, p. 55).

Then, at the end of 1845, the Mexican government of President Herrera was overthrown by General Paredes (Morison, p. 560). The new government was no more willing to recognize the annexation of Texas than the old was willing to recognize its independence.

To make the whole situation worse, Polk wanted to annex not just the portion of Texas east of the Nueces (the part that was unquestionably independent) but greater Texas (all the way to the Rio Grande) and California (which not even the most arrogant Texan had claimed). Polk in fact made the absurd claim that Texas has always been a proper part of the United States! (Here again we see the analogy to the Sudetenland -- Texas was, in effect, the entering wedge.)

So Polk, in order to "ensure that Mexico [would] not" go to war, sent 3000 men under Zachary Taylor to Texas (Wheelan, p. 60). And Polk ordered General Taylor to cross the Nueces (the recognized border between Texas and Mexico, insofar as there was one). Initially Taylor based himself at Corpus Christi, at the mouth of the Nueces, putting him just south of the border (DeVoto, p. 28). Then Polk pushed harder, ordering Taylor to head for the Rio Grande (Wheelan, p. 63). So disorganized was Taylor's force that it took him a month to get moving (DeVoto, p. 105), and there was much squabbling among the Americans along the way; amazingly, in all their time in camp, they had not practiced maneuvering together (DeVoto, p. 107). But they finally arrived.

Faced with that provocation, the Mexicans decided to fight.

There was no single incident which could be called "the first shot"; there had been some small skirmishing starting almost from the moment Taylor reached the Rio Grande. But on April 25, Taylor sent out a small force of horsemen on a reconnaissance. This force managed to blunder its way into a fight and was overwhelmed (DeVoto, pp. 130-131), and from then on it was a full-blown shooting war. This was fortunate for Polk; he had been preparing to declare war on Mexico without an incident, and it looked as if Congress might not consent. But he quickly gained a declaration of war after the shooting started (DeVoto, p. 184ff.) -- even though he had to undercut Secretary of State Buchanan, who wanted to avoid making any territorial claims (DeVoto, p. 187, who thinks this was one of Buchanan's periodic attempts to ensure his presidential nomination. Which failed, of course).

Most versions of this song credit Santa Anna with defeating Zachary Taylor, but -- as the historical record shows -- Taylor consistently beat the Mexicans, though some of the victories were expensive.

Although Taylor fought many battles in the Mexican campaign, few were against Santa Anna. Mexico at this time was anything but a stable nation. Santa Anna had been President of Mexico in 1836, when Texas rebelled, but had then been thrown out after the Texans won their battle for independence.

Most modern historians seem less than impressed with Taylor as a general, but, at age 61, he had been in the army for 37 years, having been commissioned in 1808 (Wheelan, p. 61). Despite a limited education (Wheelan, p. 62), he had fought bravely and risen steadily in the ranks while
displaying a real concern for his men. Against a strong general, he might have been in trouble -- after all, his logistics were so bad that some of his soldiers actually suffered from scurvy! (DeVoto, p. 15) -- but against the rabble that formed the Mexican army, his steadiness was a great advantage.

(As DeVoto says on p. 189, Taylor "had no patience with textbook soldiers.... Well, what did he have? A sound principle: attack. A less valuable one which would serve him just as well in this war: never retreat. Total ignorance of the art of war. And an instinct, if not for command, at least for leadership.")

The first battle of the war was at Resaca de la Palma. The Mexican general Arista had planned a maneuver to put him on Taylor's line of communication, but when it came to battle, he found that his ill-equipped conscripts just couldn't fight. Taylor's men fought in place, and eventually the Mexicans retreated (DeVoto, pp. 188-191). The next day, the armies met again, and after a hard slog in which neither general exercised much control, the ill-fed Mexicans broke (DeVoto, p. 192, who notes that in some ways the most important thing about this battle was the number of future Civil War generals who saw combat for the first time. One of them was U. S. Grant).

It wasn't quite what Polk wanted; he still hoped to take California by purchase or local revolution; DeVoto, p. 197, comments that "Mr. Polk had lighted a firecracker and had a bomb explode in his face." But at least he was able to adapt. He started to build up the United States army (though he did nothing to produce a genuinely professional force; DeVoto, pp. 198-199, notes how every officer in one regiment was a political appointee and confesses that at this time "out military system was the worst possible" and could not have succeeded against a stronger enemy than Mexico).

Given limited reinforcements, Taylor would win several more minor victories on the scale of Resaca de la Palma. He became very popular as a result, leaving Polk worried about his political influence (quite correctly, since Taylor, a Whig, would follow the Democrat Polk as President). Polk put Winfield Scott in charge of a second Mexican expedition (Morison, p. 563), and it was Scott who eventually took Mexico City (as DeVoto writes, p. 200, Scott's "egotism was colossal, his vanity was monstrous.... But he was a great soldier. The campaign he was permitted to make was brilliant and victorious. He won the war").

In any case, Polk had had another string for his bow. He also overthrew the Mexican government, helping Santa Anna return to Mexico in September 1846 (an agent for Santa Anna had promised to bring stability to Mexico for a price; Polk accepted the deal even though he distrusted the messenger; see DeVoto, p. 69). The former Mexican president promptly resumed power (as Morison tartly comments on p. 560, revolutions in Mexico at this time were just about certain to succeed).

To make Scott's expedition strong enough to make its amphibious assault, Polk had cut back Taylor's force, ordering it onto the defensive (see Current/Williams/Freidel, p. 375). Santa Anna, seeing an opportunity (and needing a victory to strengthen his government), tried to improve his reputation by attacking Taylor at Buena Vista. It was a close thing, but Santa Anna failed to destroy Taylor. He had little choice but to turn back to try to stop Scott; he failed again, and Santa Anna again gave up power. Eventually a government was formed which reluctantly gave up Texas, New Mexico, and California (Morison, p. 565).

It will tell you something about the organization of the United States Army that total deaths in the war were about 13,000 -- 1700 killed in combat and 11,000 killed by disease and other non-combat causes (Siegenthaler, p. 145).

The war had a rather ridiculous end: Polk sent a negotiator named Nicholas Trist, who sat down with Santa Anna to work out a deal. Polk then fired Trist, but he kept negotiating anyway and worked out a deal (Siegenthaler, p. 151). Polk wasn't entirely happy with the treaty, but he sent it to the Senate -- and, lo and behold, they approved it.

The choice of Taylor to be the Whig presidential nominee to succeed Polk was ironic; according to Nevins1847, p. 195, a Whig operative talked to Taylor's brother, and was told that Taylor had no political convictions and rarely voted. But a man with no record was precisely what was wanted, and so Taylor was nominated -- and easily elected. According to Hammond-Atlas, p. U-49, Taylor earned 47% of the popular vote, Democrat Lewis Cass 42%, and Free Soiler Martin Van Buren 10%; in the electoral college, Taylor had 163 votes, Cass 127. Call it another victory for Taylor over Santa Anna, since Taylor was now the American president and Santa Anna was nothing.

Santa Anna did get the last laugh in a few things: Taylor died in 1850, and Santa Anna survived until 1876. And Santa Anna would come back in Mexico yet again; in 1853, he sold the United States the area known as the Gasden Purchase (Nevins1852, pp. 61-62). "Corrupt, ruthless, and cruel, Santa Anna was also eloquent, dramatic, and clever. A soldier of fortune, he did nothing for his country but exploit it and disturb its peace. When he first became president in 1833, Mexico, in spite of the secession of Central America a decade before, and an
area of well over 1,500,000 square miles. When he was finally deposed twenty-two years later, the
national domain had shrunk to around 760,000. More than any other Mexican, Santa Anna had
been responsible for this tragic loss of territory, which might have been avoided entirely (or
possibly with the exception of Texas) if it had not been for the machinations, tyranny, and
demagoguery of this unprincipled charlatan" (Rippy, p. 206).
Ironically, that land proved a poisoned pill for the Americans. The last word probably should belong
to former president John Quincy Adams: "I have opposed [annexing Texas] for ten long years,
firmly believing it tainted with two great crimes: one, the leprous contamination of slavery; and two,
robbery of Mexico.... "They have sown the wind..." (Wheelan, p. 60). And the Democrats did indeed
reap the whirlwind. Polk was dead by 1850, when the Compromise of 1850 temporarily patched up
the wounds caused by the Mexican War. But eleven years later, with the wounds of the battle over
slavery still fresh, a slave state which no longer considered itself part of the Union fired on Fort
Sumter....
Bone-CapstanBars calls this "the most peculiar of all Chanties," and speculates, "I wonder if it was
not at one time a seaman's prayer to Saint Anne, a bountiful Patron to Breton sailors? It is not easy
to connect that supposition with the words as sung in later days for, in them, a negro influence is
plain."- RBW
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Last updated in version 5.1
File: Doe078

Saoirse (Liberty)

DESCRIPTION: Gaelic and English. "My name is Freedom." Our first advance was in France.
"When the orange tree drops its head Then liberty's sure to flourish." We'll drive out those who
oppose us.
AUTHOR: unknown
EARLIEST DATE: 1934 (O Muirgheasa's _Dha Chhead de Cheoltaibh Uladh_, according to Moylan-
TheAgeOfRevolution-1776-1815)
KEYWORDS: foreignlanguage France Ireland nonballad political freedom
FOUND IN: Ireland
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 27, "Saoirse" (1 text)
NOTES [37 words]: Moylan-TheAgeOfRevolution-1776-1815: This is a macaronic song "collected
in Donegal in the early part of the twentieth century... It was probably made prior to 1798." The
verses alternate Irish and English "translation." - BS
File: Moyl027
Sara Jane

DESCRIPTION: Singer describes his girlfriend/wife in unflattering ways; she hits him, she's the "terror of New York"; in short, "My poor, silly Jane...She's my darling, she's my daisy, She's humpbacked and she's crazy... She's my freckled-faced consumptive Sara Jane"

AUTHOR: Lyrics: unknown; tune: Will S. Hays

EARLIEST DATE: 1927 (recording, Cramer Bros.)

LONG DESCRIPTION: Singer describes his girlfriend/wife in increasingly uncomplimentary ways; she hits him, she's the "terror of New York"; she eats cake, eats a fly, and vomits; she's crosseyed and lame, her breath smells like onions, etc. In short, "My poor, silly Jane...She's my darling, she's my daisy, She's humpbacked and she's crazy... She's my freckled-faced consumptive Sara Jane"

KEYWORDS: madness shrewishness abuse humorous parody

FOUND IN: US

REFERENCES (1 citation):
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, pp. 178-179 , "My Freckle-Faced Consumptive Mary Ann" (1 text, 1 tune -- the final verse and chorus of this song, which could circulate independently)

RECORDINGS:
Cramer Brothers, "Sara Jane" (Broadway 7578 c. 1927; Broadway 8059, c. 1932; rec. 1927)
J. D. Foster, "My Sarah Jane" (Gennett 6791/Supertone 9372 [as Sam Bunch], 1929)
Lester McFarland & Robert Gardner, "Sara Jane" (Vocalion 5122, 1927; rec. 1926)
Blind Blake Higgs, "Consumptive Sara Jane" (on WIHIGGS01)
Smoky Mountain Twins, "Sarah Jane" (Conqueror 7065, 1928) [note: this record number was also used for "I Was Born 4000 Years Ago), but that may have been the same recording, as the songs can share a floating verse]

CROSS-REFERENCES:
 cf. "Hungry Hash House" (floating verse, tune)
 cf. "I Was Born About Ten Thousand Years Ago (Bragging Song)" (Charlie Poole version - floating verse)
 cf. "Little Old Log Cabin in the Lane" (tune)

NOTES [139 words]: Not to be confused with Uncle Dave Macon's "Rock About My Saro Jane." Since it shares the "freckle-faced consumptive etc." verse with Charlie Poole's 1925 recording "I'm the Man Who Rode the Mule Around the World" and several recordings of "Hungry Hash House," one suspects it was composed as an extension of those appearances. Or does the whole song appear elsewhere, earlier? - PJS

I've no good answer to that question; we are, for the moment, filing loose verses about the freckle-faced girl here, but it's by no means clear where they actually originated. See, however, "Dennis McGonagle's Daughter Mary Ann" and "Sweet Mary Ann (Such an Education Has My Mary Ann)." Not to be confused with "Sarah Jane," also a humorous song between lovers, but based on "Pop Goes the Weasel" and ending with him dead and her courting another. - RBW

Last updated in version 5.2

File: RcSarJan

Sarah Barnwell

DESCRIPTION: Sarah's brother disapproves of her love for Samuel. Samuel decides to face her brother "upon the mountains high" and disarms him; for Sarah's sake Samuel spares her brother's life. The brother approves the marriage and gives the couple half his lands.

AUTHOR: unknown

EARLIEST DATE: 1794 (broadside, Bodleian Johnson Ballads 351)

KEYWORDS: courting fight brother

FOUND IN: Britain(England(South),Scotland(Aber))

REFERENCES (5 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #159, p. 3, ("Gin ye'll gie me your hand, Sarah") (1 fragment)
Greig/Duncan2 218, "Sarah Barnwell" (1 text)
Reeves/Sharp-TheldiomOfThePeople 115, "Young Barnswell" (1 text)
Reeves-TheEverlastingCircle 140, "Young Barnable" (1 text)
Williams-FolkSongsOfTheUpperThames, pp. 158-159, "Captain Barniwell" (1 text) (also Williams-Wiltshire-WSRO Bk 16)
Roud #955
BROADSIDES:
Bodleian, Harding B 25(2130)[final lines illegible], "Young Barnwell" ("Abroad as I was walking, I heard two lovers talking"), A. Swindells (Manchester), 1796-1853; also Johnson Ballads 351, "Captain Barnwell" ("Alone as I was walking on a summer's morn"), J. Evans (London), 1794; also Harding B 25(2130)[final lines illegible], "Young Barnwell"

CROSS-REFERENCES:
cf. "The Two Constant Lovers" (plot)

ALTERNATE TITLES:
Upon the Mountains High

"The Two Constant Lovers" is an earlier ballad sharing the plot, cast of characters, and a few phrases. Since little of the text is shared with "Young Barnwell" I consider these separate songs. - BS
Last updated in version 2.7
File: GrD2218

Sarah H. Furber

DESCRIPTION: "A maid of twenty summers Went forth with joy and mirth... Amidst the din of earth." "A manly face and favor Attracted her free hears." She goes astray (pregnant?), but gains no aid from "men of art and science." She dies alone

AUTHOR: unknown

EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)

KEYWORDS: death

FOUND IN: US

REFERENCES (1 citation):
Burt-AmericanMurderBallads, pp. 38-39, "Lines Composed on the Abduction and Cruel Murder of MISS SARAH H. FURBER" (1 text)

NOTES [59 words]: Despite the title, the text of this piece never describes a murder; frankly, it sounds as if the girl died of venereal disease, or perhaps pure poverty.

The item is a broadside, "price two cents." Burt-AmericanMurderBallads's comment is, "And not worth more, I should say." That was in 1958 dollars. It's still true in today's dollars, I should say. - RBW
File: Burt038

Sarah Jane

DESCRIPTION: (After an unrelated opening stanza), we find Sarah Jane and Samuel courting on the D & H canal. He, however "succumbed to hard times" and is buried. As for Sarah, within a week "She started keeping comp'ny with a junk dealer... in Rondout."

AUTHOR: unknown

EARLIEST DATE: 1958

KEYWORDS: courting hardtimes death burial infidelity humorous

FOUND IN: US(MA) West Indies(Bahamas)

REFERENCES (2 citations):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 173, "Sarah Jane" (1 text plus appendix; tune referenced)
DT, SARAJANE*

CROSS-REFERENCES:
cf. "Pop Goes the Weasel" (tune) and references there
cf. "The D & H Canal" (tune, floating lyrics)

NOTES [19 words]: Not to be confused with the song we index as "Sara Jane," which is a humorous song of conflict between lovers. - RBW
Last updated in version 5.2
File: FSC173
Sarah Mariah Cornell

DESCRIPTION: Reverend Avery seduces and then murders Sarah. He flees from justice, but is recaptured. Sarah's ghost (?) pleads for justice, warns girls not to be deceived by men, and asks for the listeners' prayers.

AUTHOR: unknown

EARLIEST DATE: 1845 (Journal from the Sharon)

KEYWORDS: homicide clergy seduction betrayal trial escape

FOUND IN: US(MA)

REFERENCES (4 citations):
Huntington-SongsTheWhalemenSang, pp. 156-158, "Sarah Mariah Cornell" (1 text)
Thompson-APioneerSongster 66, "Sarah Maria Cornell" (1 text)
Forget-Me-Not-Songster, pp. 195-196, "Sara Maria Cornell" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 63-66, "Sarah Maria Cornell" (1 text plus a photo of a broadside with two pieces about her)

Roud #2044

NOTES [41 words]: Huntington can find no other versions of this song, which I usually take to indicate that it is not traditional. But I feel sure I've seen it somewhere else. And it wasn't from the version in Cohen, which had not been published at the time. - RBW

Last updated in version 6.0

File: SWMS156

Sarah Scott

DESCRIPTION: Sarah dreams William, her shepherd lover, is untrue. She wakes and meets him. He says it is his wedding day: "for wealth I changed my love." She reminds him of the ring he gave her when he proposed. She goes home and dies of a broken heart.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan6)

KEYWORDS: grief courting wedding infidelity death money

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan6 1164, "Sarah Scott" (1 text)

Roud #6818

CROSS-REFERENCES:
cf. "The Deluded Lover" (theme: girl deserted by man who marries for money or land)

NOTES [26 words]: Greig/Duncan6 quoting Greig: "From Miss Ritchie, and her grandmother tells me she learned it when she was at the Barons in Auchnagatt some fifty years ago." - BS

Last updated in version 2.5

File: GrD61164

Sarah's Young Man

DESCRIPTION: The singer falls in love with Sarah, a domestic who "lives in a mansion near Manchester Square." One night he discovers her cozying with a soldier. The master comes home, the soldier and Sarah lose their position, and Sarah loses her suitor.

AUTHOR: G. W. Hunt, according to Oliver Ditson & Co, The New Comic Songster, 1870

EARLIEST DATE: before 1865 (broadside, Bodleian LOCSinging sb40501a)

KEYWORDS: courting infidelity servant soldier humorous unemployment

FOUND IN: Canada(Mar,Newf)

REFERENCES (3 citations):
Ives-FolksongsOfNewBrunswick, pp. 130-133, "Sarah's Young Man" (1 text, 1 tune)
Wolf-AmericanSongSheets, #2066, p. 138, "Sarah's Young Man" (1 reference)
New-Comic-Songster, p, 36, "Sarah's Young Man" (1 text, 1 tune)

Roud #1957

RECORDINGS:
Cyril O'Brien, "My First Love Was Sarah" (on MUNFLA/Leach)

BROADSIDES:
Bodleian, Harding B 18(432), "Sarah's Young Man," H. De Marsan (New York), 1861-1864; also Firth b.34(198), "Sarah's Young Man"
**Saracponda**

DESCRIPTION: "Saracponda, saracponda, Saracponda, retsetset," Additional lyrics vary but often involve some sort of drum-like sounds, "boom, boom, boom!"

AUTHOR: unknown

EARLIEST DATE: 1973 (NorthCarolinaFolkloreJournal); Wikipedia says it was first printed in the 1940s

KEYWORDS: playparty nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):

File: NCF211Sa

**Sarie**

DESCRIPTION: Singer loves Sarie, a fat co-worker on the farm. She has humorous and suggestive escapades. When they marry, the two will be one -- but there's enough of her to make two or three. Cho: "For she's proud and she's beautiful, she's fat and she's fair...."

AUTHOR: unknown

EARLIEST DATE: 1957 (recording, Tony Wales)

LONG DESCRIPTION: Singer loves Sarie, a fat co-worker on the farm; she has accepted his proposal. While milking a cow, she falls over and says she has hurt her arm, but that's not where she fell. She falls in the river; he pulls her out; she berates him for the places he grabbed her. When they marry, the two will be one -- but there's enough of her to make two or three. Ch.: "For she's proud and she's beautiful, she's fat and she's fair...."

KEYWORDS: love marriage humorous lover

FOUND IN: Britain(England(South))

RECORDINGS:
Tony Wales, "Sarie" (on TWales1)

NOTES [24 words]: Wales notes that several Sussex people knew fragments of the song, but most couldn't remember it in full. I'd guess at a music-hall origin. - PJS

File: RcSarie

**Sash My Father Wore (I), The**

DESCRIPTION: An Ulster Orangeman, tells his "British brethren" that his forefathers fought that he might wear the sash. "It is old but it is beautiful," was worn in 1690, his father wore it and he wears it July 12. If needed, we will fight again

AUTHOR: unknown

EARLIEST DATE: 1987 (The Orange Lark)

KEYWORDS: clothes battle Ireland nonballad patriotic father

HISTORICAL REFERENCES:
July 1 or 12, 1690 (Old Style or New Style dates) - Battle of the Boyne. William III defeats the forces of James II to firmly establish his control of Ireland

FOUND IN: Ireland

REFERENCES (2 citations):
Smyth/Bush/Long-OrangeLark 4, "The Sash My Father Wore" (1 text, 1 tune)
DT, SASHFTHR*
Roud #32245
RECORDINGS:
Liam Clancy, "The Sash My Father Wore" (on IRLClancy01)
CROSS-REFERENCES:
cf. "The Hat My Father Wore" (form)
cf. "The Sash My Father Wore (II)" (subject, chorus and tune)
NOTES [332 words]: IRLClancy01 includes only the chorus, used as an introduction to "The Scottish Breakaway." The source for the description is Smyth/Bush/Long-OrangeLark 4, "The Sash My Father Wore" [The Orange Lark (1987)]. Apparently the orange sash was worn by King William at the Battle of the Boyne. July 12 is the Gregorian Calendar (adopted in England in 1752) date for celebrating the victory of William III of Orange in the Battle of the Boyne, July 1, 1690. [I would assign less significance to this than to the various ribbons and sashes worn by the Ribbonmen, the Orange Order, etc. - RBW] Zimmermann: "It has been noted that 'much of the pugnacity has gone from the music played on the 12th day of July' [S.H. Bell Erin's Orange Lily, p. 14]; there is a tendency to replace the most violent ballads by innocuous songs such as 'The Ould Orange Flute' or 'The Sash my Father Wore'. 'The Ould Orange Flute' appeared on nineteenth century broadsides. The other song ['The Sash my Father Wore'] is more recent; it was probably the paraphrase of a non-political song, 'The Hat my Father Wore'. A nationalist version, quite different in character but singable to the same tune, appeared in The Shan Van Vocht, August 1896." It is clear that "The Sash" is an adaptation of "The Hat," or vice versa. Re Zimmermann's note: "Innocuous" depends on point of view. The tune only of "The Sash" is played as a march on Voice16; in that connection Yates, Musical Traditions site Voice of the People suite "Notes - Volume 16" - 13.9.02: "Once upon a time, folklorists drew out their blue pencils to excise any reference to sex in folksongs, while, at the same time, printing any number of songs concerning rape, murder and wartime pillage. Nowadays things have changed .... Personally, I'm amazed that Reg Hall could include ... 'The Sash My Father Wore,' which has come to symbolize Protestant bigotry in many parts of Ireland." Searching the web for an "accepted" text I found both versions I and II. - BS Last updated in version 5.2

File: RecSMFW

Sash My Father Wore (II), The

DESCRIPTION: The singer is "a loyal Orangeman, just come across the sea." He loves to sing and dance and -- on the Twelfth -- wear his father's sash. He is returning to Dromore but he hopes to come back again to be welcomed by his brethren.

AUTHOR: unknown

EARLIEST DATE: c.1895 (Graham-TheOrangeSongster)

KEYWORDS: clothes Ireland derivative nonballad patriotic father

FOUND IN:

REFERENCES (1 citation):
Graham-TheOrangeSongster, p. 21, "The Sash My Father Wore" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "The Sash My Father Wore (I)" (subject, chorus and tune) and references there
cf. "The Hat My Father Wore" (many lines)

NOTES [39 words]: Searching the web for an "accepted" text I found both versions I and II. The text of this version is very close to that of "The Hat My Father Wore," sharing many lines in each verse and substituting Orange references for Green. - BS

File: Grah021

Saskatchewan

DESCRIPTION: "Saskatchewan, the land of snow, Where winds are always on the blow... And why we stay here no one knows. Saskatchewan, Saskatchewan, There's no place like Saskatchewan...." The singer tells of the hard life during Depression and drought

AUTHOR: Words: William W. Smith

EARLIEST DATE: 1960

KEYWORDS: farming poverty hardtimes Canada

FOUND IN: Canada

REFERENCES (3 citations):
Saskatchewan

Ohrlin-HellBoundTrain 10, "Saskatchewan" (1 text, 1 tune)

DT, SASKATCH*

Roud #4525

RECORDINGS:
Jim Young, "Saskatchewan" (on SASKatch01)

CROSS-REFERENCES:
cf. "Beulah Land" (tune)
cf. "Dakota Land" (tune, theme)
cf. "Webfoot Land" (tune, theme)

NOTES [80 words]: Saskatchewan, always dry and never rich, became Canada's dust bowl during the 1930s. Drought there was hardly unexpected, but drought, damaged topsoil, and a bad economy made times especially bad. William W. Smith's humorous lament fit right in with the feelings of the locals -- and even with their hopes, as the last verse shows:

But still we love Saskatchewan,
We're proud to say we're native ones,
So count your blessings drop by drop;
Next year we'll have a bumper crop." - RBW

Last updated in version 2.7

Satan, Your Kingdom Must Come Down

DESCRIPTION: "Well, well, well, well, well, Now, God's got a kingdom (x3), But Satan's got a kingdom too." "I'm gonna pray till I tear that kingdom down, For I heard the voice of Jesus say, 'Satan, your kingdom must come down.'" "I'm gonna shout/sing till I tear...

AUTHOR: unknown

EARLIEST DATE: 1931 (recording, Blind Joe Taggart)

KEYWORDS: religious nonballad

FOUND IN: US(SE)

Roud #5737

RECORDINGS:
Frank Proffitt, "Satan, Your Kingdom Must Come Down" (on FProffitt01)
Blind Joe Taggart, "Satan Your Kingdom Must Come Down" (Paramount 13081, 1931)

File: RcSYKMCD

Satan's a Liar (Ain't Gonna Worry My Lord No More)

DESCRIPTION: "Satan's a liah, and a conjuh too, if you don't watch out he'll conjuh you (x2), Ain't gonna worry my Lawd no mo' (x2)." "Goin' to heaven on an angel's wing; When I get there you'll hear me sing." "When I get to heaven I'm gonna sit yah down...."

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: religious Devil

FOUND IN: US(SE)

REFERENCES (2 citations):
Sandburg-TheAmericanSongbag, pp. 250-251, "Satan's a Liah" (1 text, 1 tune)
Coleman/Bregman-SongsOfAmericanFolks, pp. 82-83, "Satan's a Liar" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Let That Liar Alone" (theme)

File: San250

Satan's Camp A-Fire

DESCRIPTION: "Fire, my Savior, fire, Satan's camp afire, Fire, believer, fire, Satan's camp afire."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen, Ware, Garrison)

KEYWORDS: religious Devil nonballad

FOUND IN: US
Satan's Kingdom

DESCRIPTION: "This night my soul has caught new fire, Halle-hallelujah. I feel that heav'n is drawing nigh'r... Shout, shout, we are gaining ground, Satan's kingdom is tumbling down."

Evidence is offered that heaven will triumph

AUTHOR: unknown
EARLIEST DATE: 1842
KEYWORDS: religious nonballad Bible
FOUND IN: US
REFERENCES (1 citation):
Lomax-FolkSongsOfNorthAmerica 36, "Satan's Kingdom" (1 text, 1 tune)
Roud #6668
NOTES [49 words]: Among the scriptural references in this piece are the following:
* Samson putting the Philistines to flight: see Judges 13-16
* "When Israel came to Jericho": see Joshua 6
* "Saint Paul and Silas bound in jail": Acts 16:19ff.; see also 2 Cor. 11:13, where Paul mentions multiple imprisonments - RBW

File: LoF036

Satisfied

DESCRIPTION: Call-and-answer, with the refrain, "Satisfied." The text is at the leader's discretion, e.g., "I'm going up north, SATISFIED, I'm going down south, SATISFIED, Mama cooked a cow, SATISFIED, Gonna give all the girls, SATISFIED, Their bellies full..."

AUTHOR: unknown
EARLIEST DATE: 1947 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)
KEYWORDS: playparty work nonballad
FOUND IN: US(MW,SE)
REFERENCES (2 citations):
Courlander-NegroFolkMusic, pp. 150-152, (no title) (1 text, 1 tune); cf. pp. 152-153 (apparently a combination of this song with "Easy Rider") (1 text, 1 tune)
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 83-84, "Hey Little Girl" (1 text, 1 tune)
RECORDINGS:
Children of East York School, "I'm Goin' Up North" (1950; on NFMAla1)
Children of Lilly's Chapel School, "See See Rider" (1950; on NFMAla1) -- not the popular blues song, but another version of the "Satisfied" chant
File: CNFM150

Saturday Night

DESCRIPTION: "Saturday night and Sunday too, Pretty gals on my mind. Monday mornin' break of day, Old Massa's got me goin'." The slave works through the week while looking forward to spending the weekend with the girls. Also has sundry floating verses

AUTHOR: unknown
EARLIEST DATE: 1919 (Brown)
KEYWORDS: courting work slave animal floatingverses
FOUND IN: US(SE)
REFERENCES (4 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 459, "Saturday Night and Sunday Too" (1 fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 459, "Saturday Night and Sunday Too" (1 tune plus a text excerpt)
Saturday Night at Sea

DESCRIPTION: "A sailor loves a gallant ship And messmates bold and free And ever welcomes with delight Saturday night at sea." The sailor recalls the time when, if the weather is good, the crew is able to relax and enjoy themselves.

AUTHOR: unknown
EARLIEST DATE: 1843 (Journal from the Florida)
KEYWORDS: sailor ship nonballad
FOUND IN:
REFERENCES (2 citations):
Huntington-SongsTheWhalemenSang, pp. 65-66, "Saturday Night at Sea" (1 text plus a supplementary stanza, 1 tune)
DT, SATSEA
Roud #2020
NOTES [108 words]: According to John Malcolm Brinnin, The Sway of the Grand Saloon: A Social History of the North Atlantic, pp. 73-75, a poem called "Saturday Night at Sea" was written in 1838 by Judge Joseph Howe aboard the brig Tyrian as she made a transatlantic voyage. Brinnin quotes four verses. Apart from the words "Saturday Night at Sea," they have nothing in common with the poem in Huntington. Yet the theme is so similar that I have to think they are related. Given that the Florida version dates from 1843, my guess is that Howe heard the piece aboard ship, thought it unacceptable for some reason (perhaps it had bawdy lyrics?), and rewrote it. - RBW
File: SWMS065

Sauchen Tree, The

DESCRIPTION: He asks her to remember their good times and go again with him "to yon saughen tree." She won't: her mother flytes [argues] against it and her father frowns. He proposes. She accepts. They marry and "jog on through life and think o' lang syne"

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan5)
KEYWORDS: love marriage father mother
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #29, pp. 1-2, "The Saughen Tree" (1 text)
Greig/Duncan5 984, "The Sauchen Tree" (3 texts, 2 tunes)
Roud #5636
NOTES [121 words]: The "sauch" or "saugh" seems likely to be "sallow" or willow, as I understand Webster's Third New International Dictionary. - BS
This is also the meaning supplied by Alexander Warrack, The Scots Dialext Dictionary, Waverly Books, 2000, p. 469 -- although "sauchen-toup" means a fool or one who is easy to trick (analogous to "blockhead," perhaps?), and there are secondary senses of "flexible" (like a willow wand) and a murmuring sound.
Douglas Kynoch, Scottish [Doric]-English/English-Scottish [Doric] Concise Dictionary, 1996 (I use the 1998 Hippocrene paperback), p. 77, gives "unsociable" as the only meaning for "sauchen," but allows that "saugh" (which presumably would be pronounced "sauch") means a willow. - RBW
File: GrD5984

Saucy Essex, The

DESCRIPTION: "The saucy Essex, she sailed out, To see what she could do. Her captain is from Yankee blood And so are all her crew." She sails to the Galapagos "and nabbed the slippery
whalers." John Bull traps her in Valparaiso Bay. The song glosses over her failure
AUTHOR: unknown
EARLIEST DATE: 1894 (Alfred M. Williams, _Studies in Folk-Song and Popular Poetry_, pp. 7-8);
mentioned in 1867
KEYWORDS: ship battle
HISTORICAL REFERENCES:
1799 - Building of the U. S. S. Essex
1814 - Essex forced to surrender to the Phoebe and Cherub
FOUND IN: US
REFERENCES (1 citation):
ADDITIONAL: Alfred M. Williams, _Studies in Folk-Song and Popular Poetry_, Houghton Mifflin,
1894, pp. 24-26, "(no title)" (1 text, probably excerpted)
NOTES [177 words]: According to Lincoln P. Paine, _Ships of the World: An Historical Encylopedia_,
Houghton Mifflin, 1997, pp. 174-175, the U.S.S. Essex was build in 1799, and served successfully
in the Quasi-War with France. Taken out of commission from 1806-1809, she began the War of
1812 under Captain David Porter, she initially served well, taking ten prizes including the 18-gun
H.M.S. Alert.
The song says that the Essex took the whalers in the Galapagos, and Paine confirms that she
"nearly destroyed Britain's South Pacific whale fishery" and took more prizes.
However, on February 3, 1814, she was blockaded in Valparaiso by H.M.S. Phoebe and Cherub,
sent to track her down. On March 28, Porter tried to escape but lost her mainmast in bad weather.
The British then attacked (Paine accuses them of violating Chilean neutrality), and Porter was
forced to surrender. Among the signals he raised during the battle was "Free trade and sailors' rights" -- one of the American war slogans. This incident is alluded to in the next to last verse of the
Williams text. - RBW

Last updated in version 2.6
File: SFSPP024

Saucy Plough Boy, The
DESCRIPTION: "Come all you pretty maidens gay And listen unto me, Will you wed with a saucy
ploughboy Whose heart is light and free?" The boy describes his life and says it is merry, with
dancing and frolic. The girl says she will "live and die" with him
AUTHOR: unknown
EARLIEST DATE: before 1860 (Bodleian broadside Firth b.26(244)
KEYWORDS: farming courting
FOUND IN:
REFERENCES (1 citation):
Palmer-ThePainfulPlow, (no number; p. 30), "The Saucy Plough Boy" (1 text, a reproduction of a
broadside, which appears to be the same print as Bodleian Firth b.26(244)
Roud #1462
BROADSIDES:
Bodleian, Firth b.26(244) "The Saucy Plough Boy," T. Ryle & Co (London), 1845-1859; also
Harding B 11(3427), "The Saucy Plough Boy," W. S. Fortey (London), 1858-1885
File: PaPap30

Saucy Sailor, The (Jack and Jolly Tar II) [Laws K38]
DESCRIPTION: Jack the sailor admits his poverty to a girl, who scorns him and refuses his offer of
marriage. He pulls out a handful of money and offers it to her; she instantly changes her mind. But
Jack turns the tables; he has no need for a poor country girl
AUTHOR: unknown
EARLIEST DATE: 1781 (broadside)
KEYWORDS: poverty courting money
FOUND IN: US(Ap,NE,SE) Canada(Mar,Newf) Britain(England(Lond,South,West),Scotland(Aber))
REFERENCES (16 citations):
Laws K38, "Saucy Sailor, The (Jack and Jolly Tar II)"
Doerflinger-SongsOfTheSailorAndLumberman, pp. 294-295, "Jack Tar" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 461-462, "The Saucy Sailor Boy" (1 text, 1 tune) [AbEd,
pp. 343-344]
Sauer Kraut

DESCRIPTION: "Oh, sauer kraut is hunky, boys, And sauer kraut is fine; I tinks I ought to know it 'Cause I eats it all der time." Aboard the Bella Young the crew fishes in summer, carries kelp in winter, and sells saurkraut by the barrel for Johnson or Zwicker.

AUTHOR: unknown

EARLIEST DATE: 1940 (Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia)

KEYWORDS: ship work food humorous nonballad sailor

FOUND IN: Canada(Mar)

REFERENCES (1 citation):

Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 12, "Sauer Kraut" (1 text)

Roud #8890

CROSS-REFERENCES:

cf. "Sauerkraut" (subject)

NOTES [40 words]: This has enough in common with "Sauerkraut" that Roud lumps them. But "Sauer Kraut" is mostly about a sailing boat and "Sauerkraut" is about making the food; they may have a common origin, but at this point I'd consider them separate. - RBW

Last updated in version 5.0

File: SmHa12

Sauerkraut

DESCRIPTION: "Now if you'll only listen to what ye spake about, I'm going for to tell ye how to
make the sauerkraut. The kraut's not made of leather as everyone supposes." It's made from cabbage, with salt; the singer eats it all the time

AUTHOR: unknown
EARLIEST DATE: 1937 (Thomas-DevilsDitties)
KEYWORDS: work food humorous
FOUND IN: Canada(Mar) US(Ap)
REFERENCES (3 citations):
Thomas-DevilsDitties, pp. 158-159, "Sourkraut" (1 text, 1 tune)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 146-147, "Sauerkraut Song" (1 text, 1 tune)
DT, SRKRAUT*
Roud #8890
CROSS-REFERENCES:
cf. "Sauer Kraut" (subject)
NOTES [40 words]: This has enough in common with "Sauer Kraut" that Roud lumps them. But "Sauer Kraut" is mostly about a sailing boat and "Sauerkraut" is about making the food; they may have a common origin, but at this point I'd consider them separate. - RBW
Last updated in version 5.0
File: PoEll1146

Sault Ste. Marie Jail, The (The Albany Jail)

DESCRIPTION: The singer laments his time in prison. After getting drunk, he had to be forcibly taken into custody, and the bail was more than he could raise. Now he suffers prison food and confinement (as well as a preacher who keeps on "until my ears got sore")

AUTHOR: unknown
EARLIEST DATE: 1960
KEYWORDS: prison hardtimes drink
FOUND IN: US(MA) Canada(Ont)
REFERENCES (3 citations):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 168, "The Albany Jail" (1 text, 1 tune)
Fowke-TraditionalSingersAndSongsFromOntario 48, "The Soo St. Mary's Jail" (1 text, 1 tune)
DT, SOOSTMRY*
Roud #2324
NOTES [28 words]: Fowke-TraditionalSingersAndSongsFromOntario: "He [Dave McMahon] learned it in the lumberwoods back in 1921...." - BS
This song is item dE51 in Laws's Appendix II. - RBW
Last updated in version 2.6
File: FSC168

Sauvagesse, La

DESCRIPTION: "Je suis du bord de l'Ohio, J'ai le courage pour noblesse...." A voyageur Come-All-Ye. La Sauvagesse tells of herself, her love of the canoe, her parentage (a Frenchman and a witch) and so on.

AUTHOR: unknown
EARLIEST DATE: 1919
KEYWORDS: foreignlanguage river fishing family witch
FOUND IN: Canada(Queb)
REFERENCES (1 citation):
Botkin-TreasuryMississippiRiverFolklore, p. 581, "La Sauvagesse (The Girl of the Wilds)" (1 text, 1 tune)
File: BMRF581

Save de Union

DESCRIPTION: "A mighty angry quarrel rose Among the Tariff's friends and foes, And South Ca'llina, in a fit, De Union vows to curse and quit. But save de Union... Old Vlrginny never tire." In the quarrel between Calhoun and Clay, Virginia will support the Union

AUTHOR: LeRoy Anderson (source: Richmond Enquirer, Oct. 25, 1833)
Save Me, Lord, Save Me

DESCRIPTION: "I called to my father, my father hearkened to me, And the last word I heard him say Was, save me, Lord, save me." Repeat with mother, sister, brother, preacher, children, and anything else that springs to mind

AUTHOR: unknown

EARLIEST DATE: 1928 (Smith-SouthCarolinaBallads)

KEYWORDS: religious father mother nonballad

FOUND IN: US

REFERENCES (1 citation):

Smith-SouthCarolinaBallads, p. 85, "Save Me, Lord, Save Me" (1 text)

Roud #15307

File: ReSm085

Save My Father's Picture from the Sale

DESCRIPTION: "It was many years ago, in the time of frost and snow, My poor old father fell sick and died." The orphan is forced to watch as all (his/her) memories are sold. Finally he begs, "Save my father's picture from the sale!" and a pretty girl buys it for him

AUTHOR: unknown

EARLIEST DATE: 1941 (Randolph)

KEYWORDS: death orphan commerce help

FOUND IN: US(So)

REFERENCES (2 citations):

Randolph 854, "Save My Father's Picture from the Sale" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 478-481, "Save My Father's Picture from the Sale" (1 text, 1 tune -- Randolph's 854)

Roud #4459

NOTES [62 words]: Cohen notes that several songs from the 1880s -- "Save My Father's Picture from the Sale," "Don't Sell My Mother's Picture," and the parody "Save My Brother's Whiskers from the Pail" -- seem built around the elements of this song. Whether these ancestral to or derived from the song given to Randolph is unclear; his informant thought the song older than the copyrights. - RBW

File: R854

Save Our Swilers

DESCRIPTION: "Come all you Newfoundlanders and listen to my song About St. Anthony's visitors from 'away' and 'upalong.'" "They are out to ban the seal hunt." "We're the endangered species." Listeners are urged to vote for those who support the seal hunt

AUTHOR: Arthur R. Scammell (1913-1995)

EARLIEST DATE: 1977 (Decks Awash 6:4)

KEYWORDS: hunting political nonballad

FOUND IN:
The song is correct that there was a quota on seals -- of sorts (Candow, p. 121); it was called the Total Allowable Catch. It was debatable whether it was sufficient to maintain the population; there certainly had been studies that said the limits were sufficient, but I am not impressed with the methods used. What is certain is that seals were a lot more rare in the 1970s than the 1820s. Of course, a population can be sustainable and still be below its peak. The real problem in the discussion is that some people thought killing seals was the murder of a beautiful and fairly intelligent animal while others thought it was a means of making a living. The views were so divergent that neither side was really willing to listen to the other. Thus we see anti-Greenpeace protesters forming a group "Codpeace," which claimed that if the seals were left unchecked, they would kill off the cod that were even more important to Newfoundland (Busch, p. 253). The problem with this, of course, is that the cod did just fine, seals or no seals, before humans came along, and the cod stocks fell, seals or no seals, when humans fished them almost to extinction! Whichever population you cared about, the problem was humans, not the other critters.

One can see this in the discussion on pp. 22-25 of Wright's book, for instance; although he is trying to understand both sides, he simply can't accept the arguments of those who opposed sealing. One of those who thought the sealing quota sufficient to maintain the population was the "Tommy Hughes" of the song. Tom Hughes was, in 1966, general manager of the Ontario Humane Society. He was a member of a team of observers who, in that year, went to observe the seal hunt to see if the regulations were working. The majority of the observers, including Hughes, said that they were, although they cast doubts on the humaneness of the killing (Candow, pp. 117-118) -- and Hughes would presumably have known, since he was a campaigner for more humane slaughter of domestic animals (Candow, p. 120).

The Cashins were an important family of Newfoundland politicians and developers; Michael Cashin was Prime Minister for a few months after World War I (Noel, pp. 290-291), and his son Peter was finance minister at the time of the Great Depression; his (justified) dissatisfaction with his Prime Minister Richard Squires helped bring down the government and force Newfoundland to realize how bad its problems were (Noel, p. 202). I haven't found anything about a Rick Cashin and sealing, though. I assume the reference is to Richard Joseph Cashin (born 1937), a lawyer and MP who was helped found the Newfoundland Fishermen Food and Allied Workers Union (DictNewfLabrador, p. 56).

Arthur Scammell's crankiness in this song didn't do any good; in 1978, the year after he wrote it, new protests arose against sealing. Davies had been muzzled by a court decision, but Greenpeace was still around, and they brought in actresses Monique van der Ven and Pamela Sue Martin, plus several American politicians (Candow, p. 130). By this time, no one seems to have wanted the seal products. Sealing, except as a local means of getting food (comparable to, say, deer hunting in the U.S.) was dying, no matter what Newfoundlanders thought.

For background on Arthur R. Scammell, see the notes on "The Squid-Jiggin' Ground." - RBW
Save Your Money When You're Young

DESCRIPTION: Singer describes his wasteful youth as a lumberjack and impoverished old age, advising listeners to "Save your money when you're young, you'll need it when you're old." He advises married men to stay home, away from grogshops, and single men to marry.

AUTHOR: unknown

EARLIEST DATE: 1926 (Rickaby-BalladsAndSongsOfTheShantyBoy)

KEYWORDS: age poverty drink warning money logger

FOUND IN: US(MW) Canada(Newf,Ont)

REFERENCES (9 citations):
Rickaby-BalladsAndSongsOfTheShantyBoy 7, "Save Your Money When You're Young" (1 text, 1 tune)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 7, "Save Your Money When You're Young" (1 text, 1 tune)
Beck-SongsOfTheMichiganLumberjacks 40, "Save Your Money When You're Young" (1 text)
Beck-LoreOfTheLumberCamps 35, "Save Your Money When You're Young" (1 text)
Finger-FrontierBallads, pp. 138-139, "Save Your Money When You're Young" (1 text)
Fowke-LumberingSongsFromTheNorthernWoods #61, "Save Your Money While You're Young" (1 text, 1 tune)
Fowke-TraditionalSingersAndSongsFromOntario 53, "Save Your Money While You're Young" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 323-324, "Save Your Money When You're Young" (1 text, 1 tune)

DT, SAVEMONY

Roud #2325

RECORDINGS:
Jim Doherty, "Save Your Money While You're Young" (on Lumber01)
Amos Payne, "Save Your Money When You're Young" (on NFAGuigné01)

CROSS-REFERENCES:
cf. "The Turfman from Ardree" (tune, per Fowke-TraditionalSingersAndSongsFromOntario)

File: Be040

Saville the Brave Man

DESCRIPTION: "Saville the brave man, while other men trembled, Defied the fierce wind and the wild raging sea." In spite of storm warnings he and MacKenzie take Alma to fish the banks. Watchers from Cape Spry thought Alma could not be saved but Saville brings her in

AUTHOR: unknown

EARLIEST DATE: 1968 (Ives-DriveDullCareAway-PrinceEdwardIsland)

KEYWORDS: fishing sea ship storm

FOUND IN: Canada(Mar)

REFERENCES (2 citations):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, p. 51, "Saville the Brave Man" (1 text, 1 tune)
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 174-177,254, "Saville the Brave Man" (1 text, 1 tune)

Roud #12468
Savior, Like a Shepherd Lead Us

DESCRIPTION: "Savior, like a Shepherd lead us, Much we need thy tender care," "Blessed Jesus, blessed Jesus, Thou hast bought us." "Keep thy flock; from sin defend us." "Thou has loved us, love us still."

AUTHOR: Words: unknown (see NOTES) / Music: William B. Bradbury

EARLIEST DATE: 1836 (Thrupp, Hymns for the Young)

KEYWORDS: religious nonballad shepherd

FOUND IN: REFERENCES (2 citations):

ADDITIONAL: Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), pp, 136-137, "Savior, Like a Shepherd Lead Us" (1 text, 1 tune)


NOTES [441 words]: I know of no field collections of this song, but I've heard enough old-time recordings that I decided to include it.

There seems to be no question that William B. Bradbury (1816-1868) composed the music; according to Reynolds, p. 188, Bradbury published the text with his new tune in Oriola in 1859. The tune sometimes goes by the name "Bradbury" as a result. But the author of the words is open to question. Julian, p. 996, notes that the earliest surviving publication is in the fourth edition of Dorothea Ann Thrupp (1779-1847), Hymns for the Young, published in 1836. But Thrupp, who wrote a certain amount of religious poetry, did not sign this particular piece (Reynolds, p. 444, says that none of the pieces in that particular book were signed). Some experts -- e.g. McKim, p 270 -- have attributed it to her even so, and Rudin, p. 37, seems to think it likely although not certain. In 1838, W. Carus Wilson's June edition of Children's Friend has it with the author listed as "Lyte," and the next publication lists "H. Lyte" (Henry Francis Lyte). The next two publications did not list an author. Julian's conclusion: "The most that we can say is that the evidence is decidedly against Miss Thrupp, and somewhat uncertain with regard to Lyte as the writer of the hymn." For more on Thrupp, see "A Little Ship Was on the Sea." There are several Biblical allusions to Jesus (or, at least, the Messiah) as shepherd, but the main one is John, chapter 10, including 10:11, "I am the good shepherd. The good shepherd lays down his life for the sheep."

Reynolds, pp. 271-272, reports that Bradbury was born in York, Maryland in 1816; his family moved to Boston in 1830; starting in 1840, he worked as organist for various churches. He studied in Europe for two years starting in 1847. He and his brother formed the Bradbury Piano Company in 1859. Between 1841 and his death in Montclair, New Jersey on Jan. 7, 1868, he had a part in publishing fully 59 musical collections. Reynolds counts nine Bradbury pieces in the Baptist hymnal, making him one of the most popular nineteenth century hymn-writers. Rudin, p. 38, says that he studied with the famous hymnwriter Lowell Mason, and on p. 37 declares, he "did ore perhaps than any other man in organizing singing classes for children." Bradbury, Mason, and the famous popular songwriter George F. Root would go on to found the New York Normal Musical Institute in 1853 (Root, p. 11)

Bradbury is also responsible for "Angel Band," "Marching Along," and perhaps "Gently Lead Me" in the Index, and also for the tune to the infamous but un-indexed "Jesus Loves Me" by Anna Bartlett Warner. - RBW

Bibliography

- Julian: John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes)
- Rudin: Cecilia Margaret Rudin, Stories of Hymns We Love, John Rudin & Company, 1934 (I use the fourteenth printing of 1951)
Savourneen Deelish

DESCRIPTION: "Oh the moment was sad when my love and I parted." The singer is called to fight across the ocean. The singer fights but saves his money and booty. When peace is declared he returns home to find she had died.

AUTHOR: George Coleman (1762-1836) (source: Moylan-TheAgeOfRevolution-1776-1815)
EARLIEST DATE: 1791 (Coleman's play _The Surrender of Calais_, according to Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: love war separation death soldier
FOUND IN: Ireland
REFERENCES (5 citations):
Moylan-TheAgeOfRevolution-1776-1815 173, "Savourneen Deelish" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 13, "Savourneen Deelish" (1 text)
Winstock-SongsAndMusicOfTheRedcoats, pp. 99-102, "Savourneen deelish" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 52, "Savourneen Delish" (1 text)
Wolf-AmericanSongSheets, #2070, p. 139, "Savourneen Deelish Eileen Oge" (1 reference)
Roud #V938

BROADSIDES:
LOCSheet, sm1851 680750, "Savourneen Deelish Aileen Oh," William Hall and Son (New York), 1851; also sm1851 491570, "Savourneen Deelish" (tune)
LOCsinging, as203250, "Savourneen Deelish Eileen Oge," H. De Marsan (New York), 1861-1864
Bodleian, Harding B 18(433), "Savourneen Deelish Eileen Oge," H. De Marsan (New York), 1864-1878; also Harding B 11(3432), "Savourna Deelish" or "The Moment was Sad"; Harding B 11(2993), Firth c.14(215), "Eileen Oge!" or "Savourneen Deelish"

ALTERNATE TITLES:
Savourneen Deelish Eileen Oge
NOTES [211 words]: Moylan-TheAgeOfRevolution-1776-1815: "The song was immensely popular during the 19th century.... 'Savourneen Deelish' is an anglicization of 's a mhuirnin dilis', literally 'and my own true love', the first phrase of the chorus of several Irish language songs." Broadside Bodleian Harding B 18(433) and LOCsinging as203250: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS
William H. A. Williams, 'Twas Only an Irishman's Dream, University of Illinois Press, 1996, p. 35, gives a slightly different form of the source phrase, "a mhuirin dilis," "my faithful sweetheart."
The popularity of the song may well be explained by its familiar theme. In Ireland there were few jobs available, especially to Catholics, except working on their parents' farm. And a young man without property, having no prospects, could not marry. So he either waited until his father died and he inherited some land, or he could join the army. And, in those days, joining the military usually meant a long stay far in a foreign land, with no communications with home; even if both he and his love were literate (unlikely), the mail was expensive and unreliable. - RBW

Saw Ye My Savior?

DESCRIPTION: An account of the death of Jesus. The opening verse states "He died on Calvary, to atone for you and me." The song goes on to mention the darkness on the cross, the earthquake, the pain, and his forgiveness

AUTHOR: unknown
EARLIEST DATE: 1940 (Flanders/Olney-BalladsMigrantInNewEngland)
KEYWORDS: dying Jesus religious Easter
FOUND IN: US(NE)
REFERENCES (1 citation):
Flanders/Olney-BalladsMigrantInNewEngland, pp. 122-123, "Saw You My Saviour" (sic.) (1 text, 1 tune)
ST FO122 (Partial)
Roud #4679
**Sawmill Song, The**

DESCRIPTION: "Mel Clark gets the cream of the berries, Tom Melanson don't think it no fun, Little Joe Dyer, in the pit a-hollerin', Wonders why the damn' thing don't run." The singer describes the work done (perhaps not very efficiently) in the sawmill

AUTHOR: Dana Cate

EARLIEST DATE: 1939 (Linscott-FolkSongsOfOldNewEngland); informant claims to have written it c. 1909

KEYWORDS: work nonballad technology

FOUND IN: US(NE)

REFERENCES (1 citation):
-Linscott-FolkSongsOfOldNewEngland, pp. 280-283, "The Sawmill Song" (1 text, 1 tune)
-Roud #3741
-File: Lins280

**Sawna Ye My Peggy?**

DESCRIPTION: Have you seen Peggy? The singer saw a woman "wi' her petticoats above her knee." They say she's pregnant but "I'm sure it nae to me" He slept with her three nights but "aye my back was tull her" until daybreak. She asked him to turn to her about daybreak.

AUTHOR: unknown

EARLIEST DATE: 1769 (Herd, according to Whitelaw)

KEYWORDS: sex pregnancy dialog

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
-Greig/Duncan7 1415, "Sawna Ye My Peggy?" (1 text, 1 tune)
-Whitelaw-BookOfScottishSong, pp. 158-159, ("Saw ye my Maggie") (1 text)

-James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume I, #11, p. 12, "Saw ye mae my Peggy" (1 text, 1 tune)
-ST GrD71415 (Partial)
-Roud #7156

NOTES [99 words]: Whitelaw: "This song, though old, was not inserted in any regular collection of Scottish songs till that of David Herd in 1769."
Whitelaw's and Chambers's ("Saw ye my Maggie") are in notes to "Saw Ye My Peggy" quoting Burns in *Johnson's Musical Museum*, vol. I., 1787. Johnson cites ("Saw ye my Maggie") as the original source of "Saw Ye My Peggy" (which is different enough from ("Saw ye my Maggie") that I would consider them separate songs). To be clear, I lump ("Saw ye my Maggie"), which Burns says is "a song familiar from the cradle to every Scottish ear," with Greig/Duncan7 1415. - BS

-Last updated in version 3.2

File: GrD71415

**Sawney Kail Cunnie**

DESCRIPTION: "Sawney Kail Cunnie, the Laird o' Kail Caup' eat his brose [oatmeal] and drank his cup and spoon. He asked for more "kail-brose" when that was done.

NOTES [124 words]: "Calvary" -- this name is not used in modern English versions of the New Testament. The King James version used it in Luke 23:33 (from Latin Caluaria)
"Darkness" -- "From noon on, darkness came over the whole land until three in the afternoon" (Matt. 27:45 NRSV; cf.Mark 15:33, Luke 23:44)
"The solid rocks were rent" -- "At that moment [when Jesus died]... the earth shook, and the rocks were split" (Matt. 27:51)
"Thus behold my hands and side" -- [Jesus] said to Thomas, 'Put your finger here and see my hands. Reach out your hand and put it in my side'" (John 20:27)
"I will forgive them" -- "Father, forgive them, for they do not know what they are doing" (Luke 23:34 -- however, most of the oldest and best manuscripts omit this phrase) - RBW
Sawney Ogilvie's Duel with His Wife

DESCRIPTION: "Good people, give ear to the fatalest duel That Morpeth e'er saw since it was a town... Poor Sawney... Miscarried and married a Scottish tarpawlin." Sawney ruins his prospects with his marriage; his wife regularly abuses him

AUTHOR: Thomas Whittle
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland); Whittle reportedly died 1736
KEYWORDS: marriage hardtimes abuse humorous
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 124-125, "Sawney Ogilvie's Duel With His Wife" (1 text, 1 tune)
Roud #3156
File: StoR124

Sawyer's Exit

DESCRIPTION: "How bright is the day when the Christian Receives the sweet message to come To the mansions of glory And be there forever at home." "The angels stand ready and waiting, The moment the spirit is gone...." "The saints that have gone us before us...."

AUTHOR: unknown
EARLIEST DATE: 1859 (Sacred Harp, according to Joyner-FolkSongInSouthCarolina)
KEYWORDS: religious death nonballad
FOUND IN: US
REFERENCES (1 citation):
Joyner-FolkSongInSouthCarolina, p. 77, "Sawyer's Exit" (1 text, 1 tune)
Roud #21330
File: Joyn077

Saxon Shilling, The

DESCRIPTION: The martial parades "dazzled village youths to-day Will crowd to take the Saxon Shilling." Fools sell themselves "to shame and death," "crush the just and brave." "Irish hearts! why should you bleed, To swell the tide of British glory"?

AUTHOR: Kevin T. Buggy (Source: Zimmerman-SongsOfIrishRebellion)
EARLIEST DATE: 1842 ("The song was first printed in the _Belfast Vindicator_ in 1842," according to Zimmerman-SongsOfIrishRebellion)
KEYWORDS: army recruiting Ireland nonballad political
FOUND IN: Ireland
REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 49, "The Saxon Shilling" (1 text, 1 tune)
Roud #V29853
BROADSIDES: Bodleian, Harding B 19(68), "The Saxion Shilling" [only misspelled in the title], unknown, n.d.; also 2806 c.15(39), "The Saxion Shilling" [only misspelled in the title]
NOTES [163 words]: Broadside Bodleian Harding B 19(68) and Bodleian 2806 c.15(39) are duplicates. The last two lines are identically mangled.
Zimmerman-SongsOfIrishRebellion: "The man who enlisted as a soldier was given the 'King's shilling' by a recruiting officer."
The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See:
Franke Harte and Donal Lunny, "The Saxon's Shilling" (on Franke Harte and Donal Lunny, "My Name is Napoleon Bonaparte," Hummingbird Records HBCD0027 (2001)) - BS
One suspects that author Buggy never missed any meals, which was the main reason Irish youth enlisted in the army. Though his source of income certainly wasn't his writing; I have been unable to find anything else he wrote, and he is not mentioned in Patrick C. Power's A Literary History of Ireland.
For the typical British recruiting method of The King's Shilling and getting potential soldiers drunk, see the notes to "The Recruited Collier." - RBW
Last updated in version 5.1
File: Zimm049

Saxpence Lace
DESCRIPTION: She put "saxpence lace" around her "goon sae gran" and went to the castle looking for a man. She puts on an apron ....
AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan7)
KEYWORDS: courting clothes
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #168, p. 2, ("Wi' the saxpence lace") (1 fragment)
Greig/Duncan7 1418, "Saxpence Lace" (2 fragments, 1 tune)
Roud #7158
NOTES [66 words]: The current description is based on the Greig/Duncan7 fragments.
Greig: ".: a verse or two of what looks like a fisher song." I wonder what he means by that since the fragment has no element to suggest it to me. Greig #153, commenting on "The Bonnie Fisher Lass" says, "There are not many traditional songs dealing with the fisher folk." This looks to me to be a common leadup to a seduction. - BS
Last updated in version 2.5
File: GrD71418

Say, Darling, Say
DESCRIPTION: Song starts out with two verses of "Hush, Little Baby," but veers off: "All I've got is you in mind/Wouldn't do nothing but starch and iron"; "Starch and iron will be your trade/And I can get drunk and lay in the shade" Chorus: "Say, darling, say"
AUTHOR: unknown
EARLIEST DATE: 1929 (recording, Ernest V. Stoneman)
KEYWORDS: work drink dancetune nonballad
FOUND IN: US(SE)
Roud #470
RECORDINGS:
Ernest V. Stoneman, "Say, Darling, Day" (on Stonemans01); Ernest V. Stoneman, Willie Stoneman, and the Sweet Brothers, "Say Darling Say" (Gennett 6733 [as by Justin Winfield]/Supertone 9400 [as by Uncle Ben Hawkins], 1929; rec. 1928)
CROSS-REFERENCES:
cf. "Hush, Little Baby" (lyrics, tune)
NOTES [47 words]: Roud, unsurprisingly, lumps this with "Hush Little Baby," since it has common lyrics and the tunes are close (though this is usually done much faster than "Hush Little Baby"). But the different ending, and the chorus, is enough to separate them in my book and in Paul Stamler's.
- RBW
File: RcSyDaSa

Saying Nothing at All
DESCRIPTION: Pat would apparently go to Scotland to make his fortune. Moral for those who
would do the same: "If you don't find it there you may just lose the bake [Greig/Duncan8: biscuit]
And to Ireland return saying nothing at all"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: travel Ireland Scotland
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1753, "Saying Nothing at All" (1 fragment)
Roud #13009

NOTES [74 words]: Does Pat go looking for a job for six months [see notes to "Hie Bonnie Lassie for feeing"]? Does he get married [as in "To Reap and Mow the Hay"]? Or not [as in "Willie Rambler" and "Peggy Bawn"]? Does he have a strange adventure [as in "The Glasgow Barber" and "That Dang Boat that First Took Me Over"]? And why "saying nothing at all" [as in "Nothing At All"]? - BS I would suspect he is embarrassed and doesn't want to tell of his adventure. - RBW

Last updated in version 2.5
File: GrD81753

Sailors for My Money

DESCRIPTION: "Countrymen of England who live at home at ease, And little think what dangers are incident of the seas, Glive ear unto a sailor...." who tells of the danger of the job and how they turn to God. He also describes their far travels

AUTHOR: unknown
EARLIEST DATE: 1986 (Palmer-OxfordBookOfSeaSongs); the broadside apparently was printed before 1639
KEYWORDS: sailor hardtimes money storm
FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 13, "Sailors for my Money" (1 text, 1 tune)
Roud #V12093
File: PaSe013

Says the Old Man to the Oak Tree

DESCRIPTION: "Says t'auld man t' the (old/oak) tree, Young and lusty was I when I kenn'd thee; I was young and lusty, I was fair and clear, Young and lusty was I mony a lang year, But sair fail'd am I, sair fail'd now, Sair fail'd am I sen I kenn'd thou."

AUTHOR: unknown
EARLIEST DATE: 1785 (Gammer Gurton's Garland)
KEYWORDS: age
FOUND IN:
REFERENCES (2 citations):
Baring-Gould-AnnotatedMotherGoose #71, p. 80, "(Says t'auld man tit oak tree)"
DT, MANOAK
Roud #20161
CROSS-REFERENCES:
cf. "Sair Fyel'd, Hinny"
ALTERNATE TITLES:
The Old Man and the Oak. A North Country Son (Ritson's title)
NOTES [45 words]: Several versions of "Sair Fyel'd, Hinny" include this lyric essentially intact -- and in Northumbrian dialect. But I don't know if this split off and became a Mother Goose rhyme on its own, or if that song swallowed it. My decision to split them was very tentative. - RBW

Last updated in version 5.0
File: BGMG071

SBA's Song

DESCRIPTION: "As I walked down the street the other day, A lady came up to me and she did say, 'Why aren't you in khaki or in Air Force blue?' He explains that he is not a civilian but an SBA,
which he explains as "A Sailor with a Broken 'Art"
AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: sailor war rejection clothes derivative
FOUND IN: Britain
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 96, "SBA's Song" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "Broken Doll" (tune)
File: Tawn072

Scab, The
DESCRIPTION: "I've travelled o'er mountains and hills and through valleys, Where the worker is crushed by the 'Lord of the soil'," and everywhere known want -- because of the Scab. People suffer at the hands of the wealthy, because of scabs. The singer wants revenge
AUTHOR: John Brooks Hulbert
EARLIEST DATE: 1922 (Hulbet's "My Garden and Other Verses," according to Bailey/Roth-ShantiesByTheWay-NZ), referring apparently to events of 1913
KEYWORDS: worker labor-movement hardtimes revenge scab
FOUND IN:
REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, pp. 78-79, "The Scab" (1 text)
File: BaRo078

Scady Rocks, The
DESCRIPTION: Three men and a girl from Cushendall are in Colonel Caufield's Maid of Youghal in a storm. The boat splits on Scady Rock near the Bridge of Toome over the River Bann. All are drowned. People mourn.
AUTHOR: unknown
EARLIEST DATE: 1955 (IRRCinnamond01)
KEYWORDS: drowning ship storm wreck
FOUND IN: Ireland
ST RcScaRoc (Full)
Roud #6986
RECORDINGS:
Robert Cinnamond, "The Scady Rock" (on IRRCinnamond01)
NOTES [53 words]: The description is based on John Moulden's transcription from IRRCinnamond01 included in the Traditional Ballad Index Supplement. There seems to be a gap in the text since there is no follow-up to the lines "very soon you all will hear Of the manhood of young Squire Jones." Cushendall and Toome are in Co Antrim. - BS
File: RcScaRoc

Scandalize My Name
DESCRIPTION: "I met my preacher the other day, I gave him my right hand. And just as soon as my back was turned, He scandalized my name. Do you call that religion (x3)...." The singer continues with other examples of those who defame him
AUTHOR: unknown
EARLIEST DATE: 1910 (recording, Kitty Cheatham)
KEYWORDS: religious nonballad lie accusation
FOUND IN:
REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 369, "Scandalize My Name" (1 text)
RECORDINGS:
Kitty Cheatham, "Scandalize My Name" (Columbia A5224, 1910)
Dizie Jubilee Singers, "Don't You Scandalize My Name" (Cameo 914, 1926)
Golden Crown Quartet, "Scandalize My Name" (OKeh 8739, 1929; on VocalQ2)
Kentucky Jubilee Quartet, "Do You Call That Religion" (OKeh 8509, 1927)
Mitchell Christian Singers, "They Scandalized My Name" (Melotone M-13162/Conqueror 8457, 1934/Banner 33195, 1935)
Monroe Brothers, "Do You Call That Religion?" (Bluebird B-7055, 1937)
Sunset Four Quartette, "Do You Call That Religion" (Paramount 12221, 1924)

NOTES [42 words]: This is sometimes listed, e.g. in the Folksinger's Wordbook, as a religious song. It has a religious theme (since it catalogs those who do not practice religion as the singer thinks they should), but is not really a religious piece but a complaint. - RBW

Last updated in version 3.5
File: FSWB369

Scarboro Sand (The Drowned Sailor) [Laws K18]

DESCRIPTION: A Scarborough girl learns that her sailor love has been lost at sea. She asks the waters to bring her love ashore. She finds the body, kisses it, and dies. The two are buried in "Robin Hood's Churchyard."

AUTHOR: unknown
EARLIEST DATE: before 1853 (broadside, Bodleian Johnson Ballads 1956)
KEYWORDS: sea death burial drowning
FOUND IN: US(SE) Britain(England(Lond,North,South),Scotland(Aber)) Canada(Newf)
REFERENCES (16 citations):
Laws K18, "Scarboro Sand (The Drowned Sailor)"
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 151, "Scarborough Sand" (1 text, 1 tune)
Sharp-OneHundredEnglishFolksongs 37, "The Drowned Lover" (1 text, 1 tune)
Karpeles-TheCrystalSpring 31, "The Drowned Lover" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 105, "Scarboro Sand (Robin Hood Side)" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 105, "Scarboro Sand (Robin Hood Side)" (1 excerpt, 1 tune)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 39, "In Robin Hood's Churchyard" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #83, p. 2, "Scarborough Banks" (1 text)
Greig/Duncan1 20, "Scarborough Banks" (9 texts, 8 tunes)
Ord-BothySongsAndBallads, pp. 332-333, "Scarborough's Banks" (1 text)
Kidson-TraditionalTunes, pp. 112-113, "The Drowned Sailor" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #39, "The Drowned Sailor" (1 text, 1 tune)
Purslow-TheConstantLovers, p. 24, "The Drowned Sailor" (1 text, 1 tune)
Peacock, pp. 722-725, "Strawberry Tower" (2 texts, 2 tunes)
Karpeles-FolkSongsFromNewfoundland 44, "Arbour Town" (1 text, 1 tune)
DT 561, SCARSAND
Roud #185

RECORDINGS:
Charlotte Decker, "Strawberry Tower" (on PeacockCDROM) [one verse only]
Sam Larner, "In Scarboro' Town" (on SLarner01; on Voice02 as "In Scarborough Town"); "The Drowned Lover" (on SLarner02)
Frank Verrill, "Stowborough Town" (on Voice12)

BROADSIDES:
Bodleian, Johnson Ballads 1956, "Stow Brow," John Ross (Newcastle), 1847-1852; also Harding B 11(3208), "Stow Brow"

ALTERNATE TITLES:
Strawbello Strand
Scarberry's Shores

NOTES [71 words]: The reference to "Robin Hood's Churchyard" is almost certainly a reference to the village of Robin Hood's Bay, Yorkshire; some versions of the song set the events in that town rather than in Scarborough.
I do not know that the two Larner recordings are in fact different -- these two compilations drew from the same collection of field tapes -- but as the titles are given as different I thought it prudent
Scarborough Settler's Lament

DESCRIPTION: "Away wi' Canada's muddy creeks And Canada's fields of pine. Your land of wheat is a goodly land, but ah! it isna mine!" The Scottish settler thinks back with sadness to the home he left behind -- but awakes in Canada, "three thousand miles 'frae hame.'"

AUTHOR: Sandy Clandenning
EARLIEST DATE: 1960
KEYWORDS: emigration homesickness Canada
FOUND IN: Canada
REFERENCES (3 citations):
Fowke/Mills/Blume-CanadianStoryInSong, pp. 94-95, "A Scarborough Settler's Lament" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 29, "The Scarborough Settler's Lament" (1 text, 1 tune)
DT, SCARSET*
Roud #4521
CROSS-REFERENCES:
cf. "Spancil Hill" (theme)
cf. "That Dear Old Land" (theme)
cf. "The Glenshesk Waterside" (theme)
cf. "Farewell to Sweet Glenravel" (theme)
cf. "Och, Och, Eire, O!" (theme)
cf. "The Call of Home" (theme)
cf. "A Shamrock from Tiree" (theme)
cf. "Farewell to the Banks of the Roe" (theme)
cf. "Banks of the Roe" (theme)
cf. "The Shamrock Shore (The Maid of Mullaghmore)" (theme)
cf. "Maguire's Brae" (theme)
cf. "Sweet Loughgannel" (theme)
cf. "Juberlane" (theme)
cf. "Glen O'Lee" (theme)
cf. "Sweet Glenbush" (theme)
cf. "The Hills of Donegal" (theme)
cf. "O, Derry, Derry, Dearie Me" (theme)
cf. "Cloughwater/The Shamrock Shore" (theme)
cf. "The Little Old Mud Cabin on the Hill" (theme)
cf. "Norah McShane" (theme)
cf. "Bonnie Lyndale" (theme)
cf. "The Song of the Emigrant" (theme)
NOTES [35 words]: Sandy Clandenning settled in Scarborough (near Toronto) in 1840. He set these words to the first half of the tune "Of A' the Airts the Wind Can Blaw." It has also been sung to "The Irish Emigrant's Lament." - RBW

File: FMB094

Scavenger's Brigade, The

DESCRIPTION: The singer joins "The Scavengers' Brigade" sweeping Belfast streets. They parade like soldiers with brooms on their shoulders. His family and sweetheart think he's in some army brigade and expect promotion and glory. He recommends it as an occupation

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3); 19C? (broadside, Bodleian Firth c.16(409))
LONG DESCRIPTION: The singer arrives in Belfast and finally finds work sweeping streets in "The Scavengers' Brigade." "With our brooms across our shoulders, That's our only uniform ... We're always on parade." His father reads his letters to the neighbors "for he thinks that I'm a sojer, with a gun." His mother wonders "if her darling is a kitty or dragoon" and expects he'll soon be a General. His sweetheart writes "that for my sake she's not afraid to leave her native land And risk a soldier's
life whenever I get command" He tells everyone to save their pennies, come to Belfast, and "come and gain promotion in the Scavenger Brigade."

KEYWORDS: work humorous family clothes

FOUND IN: Ireland Britain(Scotland(Aber))

REFERENCES (3 citations):
- Greig/Duncan3 490, "The Scavengers' Brigade" (1 fragment)
- Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 72-73, "The Scavenger's Brigade" (1 text)
- Hammond-SongsOfBelfast, p. 45, "The Scavengers' Brigade" (1 text)

Roud #5978

BROADSIDES:
- Bodleian, Firth c.16(409), "The Scavenger Brigade" ("It's myself a decent Irish lad, arrived from Donegal," unknown, n.d. [beginning lines illegible]

File: HayU072

Schlof Mayn Kind (Sleep My Child)

DESCRIPTION: Yiddish: The mother urges her little child to sleep. She tells the child that someday it will understand why she weeps. Father has gone to America, seeking to earn the money to let them all emigrate. Till then, baby can only sleep and mother can only wait

AUTHOR: Words: Sholom Aleichem

EARLIEST DATE: 1950

KEYWORDS: family lullaby separation emigration foreignlanguage

FOUND IN:

REFERENCES (1 citation):
- Scott-TheBalladOfAmerica, pp. 287-289, "Schlof Mayn Kind (Sleep My Child)" (2 texts (1 English, 1 Yiddish), 1 tune)

NOTES [67 words]: There seem to be two Yiddish songs by that title: this one (which is more completely titled "Schlof Mayn Kind, Mayn Treyst, Mayn Sheiner") and another that is sometimes called "Shlof Mayn Kind, Shlof Keseyder." [For which see the Folksinger's Wordbook, p. 408. - RBW] In the latter, the mother sings to the child bitterly about the differences between rich and poor; emigration is not mentioned. - PJS

File: SBoA287

Schnooglin'

DESCRIPTION: "Schnooglin"' is the process of keeping warm by necking, the singer asserts, adding the warning not to let a boy an inch above your knee.

AUTHOR: unknown

EARLIEST DATE: 1963

KEYWORDS: bawdy warning

FOUND IN: US(SW)

REFERENCES (1 citation):
- Cray-EroticMuse, pp. 252-253, "Schnooglin"' (1 text, 1 tune)

Roud #10289

File: EM252

Schomberg

DESCRIPTION: This is a memorial to "William's true and gallant knight -- Schomberg, the bold and brave!" He'd had a "bright career ... But at the Boyne, for ever famed, He fell beside the wave"

AUTHOR: unknown

EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)

KEYWORDS: battle death Ireland memorial patriotic

HISTORICAL REFERENCES:
- July 1 or 12, 1690 (Old Style or New Style dates) - Battle of the Boyne. William III defeats the forces of James II to firmly establish his control of Ireland

FOUND IN:

REFERENCES (1 citation):

School Days
DESCRIPTION: "'Tis sweet to go back in memory To days of youth so dear to me When we could find a secluded spot And gather the blue forget-me-not." The singer recalls when "life was smooth as a poet's rhyme." He fondly remembers the old schoolhouse and childhood
AUTHOR: Edgar Hamm?
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: nonballad youth
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 251-252, "School Days" (1 text)
NOTES [18 words]: This sounds so nineteenth-century-parlor-song, it's uncanny. But I don't know of any sheet music version. - RBW
File: ThBa251A

School Days of Long Ago
DESCRIPTION: "Still sits the schoolhouse by the road Close by the old oak tree, Where many a boy has took a dose Of grim old hickory tea." The singer describes the strict methods of the old school, and laments the laziness of the students
AUTHOR: unknown
EARLIEST DATE: 1927 (Randolph)
KEYWORDS: nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 872, "School Days of Long Ago" (1 text)
Roud #7538
File: R872

School Has Begun, So Come Everyone
DESCRIPTION: "School has begun, so come everyone, And come with smiling faces." The teachers are kind. Boys are advised to learn so that no one thinks them dunces; girls are advised to learn because worth and beauty are not enough
AUTHOR: unknown
EARLIEST DATE: 1936 (Stout-FolkloreFromIowa)
KEYWORDS: nonballad
FOUND IN: US(MW)
REFERENCES (1 citation):
Stout-FolkloreFromIowa 103, pp. 127-133, "Early Iowa School Songs" (11 texts, of which "G" is this song)
Roud #21642
File: Stou103G

School House on the Hill
DESCRIPTION: "Fond memory paints the scenes of other years"; the singer still remembers. They children swung on a swing, they gathered berries. "The school house that stands Upon the hill I
School Ma'am on the Flat

DESCRIPTION: "McClellan was a cowboy of the wild and wooly west." He courts and seduces a "school ma'am." The enter into an unhappy marriage. "If John Henry gets to raring up, he will flog him with his hat Before he goes courting another school ma'am on the flat."

AUTHOR: unknown
EARLIEST DATE: before 1976 (collected by Logsdon from Riley Neal)
KEYWORDS: cowboy courting sex humorous
FOUND IN: US(SW)
REFERENCES (1 citation):
Logsdon-WhorehouseBellsWereRinging 6, pp. 53-54, "School Ma'am on the Flat" (1 text, 1 tune)
ST Logs006 (Partial)
Roud #10087
File: Logs006

Schooner Annie, The

DESCRIPTION: The cargo schooner Annie is caught in a November gale. The crew abandons her in a dory. The storm continues for days. McCarthy is washed overboard, but saved. The crew is rescued by the Monarch, under Captain Blackmore, and brought to land.

AUTHOR: Peter Leonard (source: notes to ITMA/CapeShoreNL)
EARLIEST DATE: 1978 (ITMA/CapeShoreNL)
KEYWORDS: rescue commerce sea ship shore ordeal storm wreck sailor
HISTORICAL REFERENCES:
Nov. 1915 - Schooner Annie lost off St. Shotts, at the southern tip of the Avalon peninsula (per Northern Shipwrecks Database). The notes at ITMA/CapeShoreNL have the Annie, bound from St. John's to Placentia Bay, lost in a gale; the crew was rescued by the Monarch (the song has that as Monaduck)
FOUND IN: Canada(Newf)
Roud #3227
RECORDINGS:
Caroline Brennan, "The Schooner Annie" (on ITMA/CapeShoreNL)
NOTES [98 words]: According to the notes to this song at ITMA/CapeShoreNL the original song title was "Jim McCarthy." - BS
The tune of this seems to be taken from "The Banks of Newfoundland." Peter Leonard is also credited with "The Hole in the Wall," "Soup Supper in Clattice Harbour," and "Tobias Murphy and Tom Hann," none of which seem to have been very well known. I can't find anything else about the Annie; although the attribution at the ITMA site seems likely, there were so many Newfoundland wrecks of boats named Annie (Annie Roberts, etc.) that there may have been some cross-fertilization. - RBW
Last updated in version 4.5
File: RcTSchAn

Schooner Blizzard, The

DESCRIPTION: The singer warns his comrades "not to sail in those mean packets where they put no food on board." He describes a trip that began with rotten food and no heat and ended with the steward jumping ship to get married

AUTHOR: Henry Burke and a shipmate
Schooner Fred Dunbar, The [Laws D14]
DESCRIPTION: A sailor speaks of his vessel's travels, all the while advising the girls about the pleasures and advantages of going out with sailors
AUTHOR: Amos Hanson
EARLIEST DATE: 1933
KEYWORDS: sea sailor travel
FOUND IN: US(NE)
REFERENCES (2 citations):
Laws D14, "The Schooner Fred Dunbar"
DT 832, FREDDUNB*
Roud #2237
File: LD14

Schooner Helson
DESCRIPTION: "The vessel 'Schooner Helson' from Newport sailed away Arriving safe at Georgetown Without mishap that day." A storm on the way home wrecks the schooner. All three of the crew drown and only one body is found, "washed up by the waves"
AUTHOR: Charlie Howlett
EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)
KEYWORDS: drowning sea ship storm wreck sailor
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, p. 46, "Schooner Helson" (1 text, 1 tune)
Roud #12470
NOTES [20 words]: Newport and Georgetown are on the east coast of Kings, Prince Edward Island. Newport is a few miles north of Georgetown. - BS
File: Din046

Schooner Jenkins, The
DESCRIPTION: "Come, shipmates, listen to my story, I'll sing you one both sad and true, How dark one night... Sank John Brown and his crew." The ship sets out in November, and is sunk. The crewmen who died are described in rather conventional terms
AUTHOR: unknown
EARLIEST DATE: 1928 (Oswego Palladium-Times)
KEYWORDS: ship death moniker
HISTORICAL REFERENCES:
Nov 30, 1875 - Sinking of the Isaac G. Jenkins. 8 people die
FOUND IN: Canada(Ont)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 220-221, "The Schooner Jenkins" (1 text)
Roud #19867
File: WGM220
**Schooner John Bentely, The**

DESCRIPTION: Derived from "The Dreadnaught," but of about a bad boat. The singer gets drunk, then joins the Bentely on the Great Lakes. The sound of the pumps makes him sick. The bedclothes are "junk." The ship is slow. The food is bad. Finally they reach Gravelly Bay.

AUTHOR: Jeremiah Cavanaugh?

EARLIEST DATE: 1933 (collected by Walton from Jeremiah Cavanaugh)

KEYWORDS: sailor hardtimes derivative

FOUND IN: Canada(Ont)

REFERENCES (1 citation):

*Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 98-100, "The Schooner John Bentely" (1 text)*

Roud #19892

NOTES [27 words]: According to Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, the Benteley was built in 1873 and had the "lines of a brick." Hence, presumably, this song. - RBW

Last updated in version 5.0

File: WGM098

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**Schooner Kandahar, The**

DESCRIPTION: The Kandahar's trip starts out happily, but then the vessel springs a small leak and runs into a smallpox epidemic. Despite a threat of quarantine, the ship reaches the Indies, then has a quiet trip back to Nova Scotia.

AUTHOR: Sepley Collin

EARLIEST DATE: 1931

KEYWORDS: ship sea disease

HISTORICAL REFERENCES:

1896 - Voyage of the Kandahar

FOUND IN: Canada(Mar)

REFERENCES (1 citation):

*Doerflinger-SongsOfTheSailorAndLumberman, pp. 196-198, "The Schooner Kandahar" (1 text, 1 tune)*

Roud #4085

NOTES [8 words]: This song is item dD42 in Laws's Appendix II. - RBW

File: Doe196

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**Schooner Marion Rogers, The**

DESCRIPTION: Marion Rogers sails for the North from St John's and is lost near Trinity in a snow storm. The crew of seven is lost in "the most awful shipwreck, the worst one of the year".

AUTHOR: unknown

EARLIEST DATE: 1978 (Lehr/Best-ComeAndIWillSingYou)

KEYWORDS: death sea ship storm wreck

HISTORICAL REFERENCES:

Nov 27, 1938 - Marion Rogers stranded (total loss) at Lighthouse Rocks reef in Trinity Harbour (Northern Shipwrecks Database)

FOUND IN: Canada(Newf)

REFERENCES (1 citation):

*Lehr/Best-ComeAndIWillSingYou 72, "The Schooner Marion Rogers" (1 text, 1 tune)*

Roud #28976

CROSS-REFERENCES:

cf. "The Ravenal" (tune)

SAME TUNE:

The Ravenal (file: LeBe092)

File: LeBe072

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**Schooner Oriole, The**

DESCRIPTION: "Attention give both young and old... While I relate the hardships and the dangers
of the sea, I'll tell you of the Illinois and of her reckless crew, How she sank the schooner Oriole...."
The ships collide, and twelve on the Oriole die; only one survives
AUTHOR: unknown
EARLIEST DATE: 1933 (Collected from Ben Peckham by Walton)
KEYWORDS: ship death disaster
HISTORICAL REFERENCES:
Aug 8/9, 1862 - Collision of the _Illinois_ and the _Oriole_, resulting in the destruction of the latter
FOUND IN: US(MA)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, p. 216, "The Schooner Oriole" (1 text)
Roud #19870
NOTES [160 words]: According to Julius F. Wolff, Jr., _Lake Superior Shipwrecks_, Lake Superior
Port Cities Inc., Duluth, 1990, pp. 8-9, the schooner _Oriole_ left Marquette, Michigan on August 8
with about 500 tons of iron freight and 13 people aboard, including Captain Daniel McAdams, his
wife, and his mother-in-law.
The ship soon ran into a heavy fog, but the captain did not slow down. Around 3:00 a.m., the
_Illinois_ rammed the _Oriole_. It was still foggy, and the _Illinois_ took damage itself, so Captain Ryder
headed on to Marquette without pausing to see what had happened.
He had, however, sliced the _Oriole_ in half. Of the 13 people on board, only one survived: Cook
Andrew P. Fleming managed to cling to wreckage until he made his way to the _Oriole_'s stern, then
still afloat, and lower a boat. He was rescued a day and a half later.
There would not be another accident on Lake Superior with such heavy loss of life until 1875,
according to Wolff, p. 23. - RBW
Last updated in version 5.0
File: WGM216

Schooner Thomas Hume, The

DESCRIPTION: "The schooner Hume is staunch and strong, She's weathered many a blow...
She's bound for Buffalo." She sails on dangerous Lake Michigan. The captain takes her out on the
lake. A great storm arises. Ship and crew are lost without trace
AUTHOR: unknown
EARLIEST DATE: 1933 (Collected from William Nicolas by Walton)
KEYWORDS: ship wreck death
HISTORICAL REFERENCES:
May 22, 1891 - Foundering of the _Thomas Hume_ off Holland, Michigan (Source: Bruce D.
Berman, _Encyclopedia of American Shipwrecks_, Mariner's Press, 1972, p. 245)
FOUND IN: US(MW)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 196-197, "The Schooner
Thomas Hume" (1 text, 1 tune)
Roud #19885
RECORDINGS:
Ed Vandenberg, "The Schooner Thomas Hume" (1955; on WaltonSailors; this version, with guitar
accompaniment, seems to be sung by a revival singer, not an original informant)
NOTES [97 words]: Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors note several
contradictions between the song and the actual fate of the _Thomas Hume_ -- notably that the boat
was not full of wheat (it was in fact almost empty) and it was lost in May, not at the end of the
shipping season.
I observe in addition that the name "Hume" is mentioned only twice in Walton's text, and never the
"Thomas Hume." I rather suspect this was originally about some other boat, with the name of the
_Thomas Hume_ zipped in without the song being fully adapted to the actual circumstances of the
sinking. - RBW
Last updated in version 2.4
File: WGM196

Schwiezemann hot Heisen a, D'r (The Swiss Wears Pants)

DESCRIPTION: German round. "D'r Schweizemann hot Heisen a, (x2), Mit lauder ledene Benden
dra (x2)." "The Swiss wears pants (x2), Wth all the strings of leather." "D'r Schwiezemann hot Heisen a, Mit lauder...." "The Swiss wears trouers, Wth all...."

AUTHOR: unknown
EARLIEST DATE: 1937 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: nonballad clothes foreignlanguage
FOUND IN: US(MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, p. 109, "D'r Schwiezemann hot Heisen a (The Swiss Wears Pants)" (1 German text plus English translation, 1 tune)
File: KPL109

Scoil Bharr D'Inse

DESCRIPTION: Gaelic. Local families gather at School of Barr d'Inse for an evening of singing and dancing. At the height of the party a local priest arrives and stops the dancing.

AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage dancing music clergy
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 124, "Scoil Bharr D'Inse" (1 text)
NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. - BS
Last updated in version 3.2
File: OCC124

Scolding Wife (I), The

DESCRIPTION: "I married me a scolding wife Some forty years ago And ever since I've led a life Of misery and woe." The abused husband details the various ways his wife chastises, injures, and neglects him

AUTHOR: unknown
EARLIEST DATE: 1931 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)
KEYWORDS: husband wife abuse injury shrewishness
FOUND IN: Britain(England(South)) US(MW,NE,So) Canada(Newf)
REFERENCES (6 citations):
Randolph 397, "The Scolding Wife" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 214, "The Scolding Wife" (1 text, 1 tune)
Beck-SongsOfTheMichiganLumberjacks 80, "My Scolding Wife" (1 text)
Beck-LoreOfTheLumberCamps 103, "My Scolding Wife" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 179, "A Scolding Wife" (1 short text plus mention of 1 more)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 325-327, "The Scolding Wife" (1 text, 1 tune)
Roud #2132
RECORDINGS:
Caroline Brennan, "The Scolding Wife" (on ITMA/CapeShoreNL)
Jack Knight, "The Scolding Wife" (on MUNFLA/Leach)
Margaret MacArthur, "The Scolding Wife" (on MMacArthur01)
Bill Westaway, "The Scolding Wife" (on FSBFTX19)
CROSS-REFERENCES:
cf. "The Scolding Wife (IV)" (subject)
NOTES [71 words]: The notes in Henry/Huntington/Herrmann observe that this has the same subject and metrical pattern as "The Scolding Wife (IV)." But there seem to be no common lyrics at all; I (hesitantly) declare them separate. The chorus of this song runs something like
For she worries (or "hurries") me, she flurries me,
It is her heart's delight
To warm me with the fire-shovel
Round the room at night (or "in the middle of the night"). - RBW
Last updated in version 5.2
Scolding Wife (III), The (A Woman's Tongue Will Never Take a Rest)

DESCRIPTION: "Oh, you've often heard it asked Why a woman talks so fast Oh, she runs around with every bit of news." The singer claims "a woman's tongue will never take a rest"; she talks while he works. He advises marrying a wife who is "blind, deaf, and dumb."

AUTHOR: unknown

EARLIEST DATE: 1922 (Brown)

KEYWORDS: husband wife

FOUND IN: US(SE,So) Canada(Newf)

REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 201, "The Scolding Wife" (1 text plus mention of 1 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 201, "The Scolding Wife (1 excerpt, 1 tune)
Browne-AlabamaFolkLyric 143, "Chinning Music" (1 text, 1 tune)

Roud #6585 and 11345

RECORDINGS:
Mrs. Rice, "A Woman's Tongue" (on MUNFLA/Leach)

ALTERNATE TITLES:
A Woman's Tongue Will Never Take a Rest

NOTES [42 words]: I should perhaps assign this song the keyword "humorous," since it was probably intended to be funny. But it isn't; it's just a whine. It's strange to note that the Brown, Browne-AlabamaFolkLyric, and Leach versions were all collected from women. - RBW

Last updated in version 4.3

File: BrII201

Scolding Wife (IV)

DESCRIPTION: "Come all ye sprightly sporting youths, wherever you may be, You'll never know your misery till married that you'll be." The singer describes all the ways in which his wife makes his life miserable, and hopes she dies before she kills him

AUTHOR: unknown

EARLIEST DATE: before 1849 (broadside, Bodleian Firth c.20(109))

KEYWORDS: husband wife fight marriage courting abuse

FOUND IN: Ireland Britain(Scotland(Aber))

REFERENCES (4 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H145, p. 503, "The Scolding Wife" (1 text, 1 tune)
Greig/Duncan7 1285, "She's Aye Scaulin' Me" (1 fragment)
Ord-BothySongsAndBallads, p. 151, "The Bad Wife" (1 text)


Roud #5556

BROADSIDES:
Bodleian, Firth c.20(109), "The Scolding Wife" ("When first I got married, a happy man to be"), J. Kendrew (York), 1803-1848
LOCSinging, as102540, "The Scolding Wife" ("I married with a scolding wife, full twenty years ago"), L. Deming (Boston), no date

CROSS-REFERENCES:
cf. "The Scolding Wife (I)" (subject)
cf. "The Sporting Bachelors" (plot)
cf. "She's Aye Tease, Teasin'" (subject and form)

NOTES [87 words]: The notes in Henry/Huntington/Herrmann observe that this has the same subject and metrical pattern as "The Scolding Wife (I)." But there seem to be no common lyrics at all; I (hesitantly) declare them separate. The chorus of the Henry text is For she's aye, aye scowlin', an' she's aye scowlin' me, She's for everlasting scowlin' and she canna let me be. Roud lumps this with "The Sporting Bachelors," and I cannot deny the close similarity in themes. But the two appear somewhat different in both form and emphasis. - RBW
Scolding Wife (V), The

**DESCRIPTION:** A weaver offers his loving but scolding wife to a captain. He tricks her onto the ship. The captain pays him fifty pounds. He bids her farewell on her trip to Virginia although she begs to be taken back "and I never will offend you"

**AUTHOR:** unknown

**EARLIEST DATE:** 1906 (Greig/Duncan7)

**KEYWORDS:** shrewishness abandonment wife sailor

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES** (2 citations):

- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #77, p. 1, "The Scolding Wife"; #84, p. 3, "The Scolding Wife"; #73, p. 3, ("The honest man, the honest man"); #72, p. 2, "The Scolding Wife" (1 text plus 3 fragments)
- Greig/Duncan7 1284, "The Scolding Wife" (8 texts, 4 tunes)

**Roud #2576**

**CROSS-REFERENCES:**
- cf. "Sale of a Wife" (theme)
- cf. "In Praise of John Magee" (theme: sale of a wife)
- cf. "Danny Sim's Sow" (theme: sale of a wife)
- cf. "The Dowie Dens of Yarrow" (tune, per Greig/Duncan7)
- cf. "The Jolly Farmer's Son" (tune, per Greig/Duncan7)
- cf. "A Net for a Night Raven, or, A Trap for a Scold" (plot)

**ALTERNATE TITLES:**
- The Wiver an' His Wife

**NOTES** [44 words]: Greig/Duncan 1284A ends with some unspecified man, perhaps the captain, wedding her "and noo they live together Wi' neither sturt nor strife." This happy ending recalls "Sale of a Wife." - BS

For background on wife-selling, see the notes to "Sale of a Wife." - RBW

_Last updated in version 4.4_

File: GrD71284

Scotch Medley

**DESCRIPTION:** "Was ne'er in Scotlan' heard or seen Sic dancin' an' deray As at Pattie's weddin' on the green Tae bonnie Mary Gray." The remaining seventeen verses string together people and things that are the names of songs: Maggie Lauder, Tullochgorum, ....

**AUTHOR:** unknown

**EARLIEST DATE:** 1909 (Greig/Duncan3)

**KEYWORDS:** wedding dancing drink music moniker nonballad

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES** (1 citation):

- Greig/Duncan3 605, "Scotch Medley" (1 text)

**Roud #6053**

**NOTES** [89 words]: For similar works see broadsides Bodleian, Harding B 25(1742), "Scotch Medley" ("As I came in by Calder fair and yout[sic] the Tappard lee, man"), C. Croshaw (York), 1814-1850 and NLScotland, L.C.Fol.70(28b), "Scotch Medley" ("Gae bring my guid auld harp ance mair"),unknown, c.1890. There is also a broadside posing as a letter, along the same lines at NLScotland, L.C.1268), "Letter from a Friend on a Journey to the North, to an inhabitant of Auld Reekie; being a curious and entertaining medly[sic] of Scotch Songs,"unknown, 1822. - BS

_Last updated in version 2.4_

File: GrD3605

Scotch Medley (II)

**DESCRIPTION:** A humorous song made up of titles and lines of other songs. So, "steer me back to Erin's Isle For I'm a Scotchman born," "Oh Minnie wilt thou gang wi me?" Cries Jock o
Scotlands Burning

DESCRIPTION: "Scotland's burning, Scotland's burning, Look out, look out, Fire, fire, fire, fire, Pour on water, pour on water."

AUTHOR: unknown
EARLIEST DATE: 1910 (Brown)
KEYWORDS: nonballad
FOUND IN: US(NE,SE) Canada(Mar)
REFERENCES (6 citations):
Pottie/Ellis-FolksongsOfTheMaritimes, p. 12, "Scotland's Burning" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 150, "Scotland's Burning" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 150, "Scotland's Burning" (1 tune plus a text excerpt)
Linscott-FolkSongsOfOldNewEngland, p. 283, "Scotland's Burning" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 412, "Scotland's Burning" (1 text)
ADDITIONAL: Helen Creighton, _A Folk Tale Journey through the Maritimes_, edited by Michael Taft and Ronald Caplan, Breton Books, 1993, p. 146, "(no title)" (1 text, with a frame story)
Roud #3752
NOTES [40 words]: No doubt some enterprising folklorist has attributed this to one or another of Scotland's various political crises (e.g. the period between the death of Alexander III and the accession of Robert the Bruce). Me, I think it's just a round. - RBW

Last updated in version 5.0
File: FSBW412D

Scots Pipers, The

DESCRIPTION: The singer says when he dies "I'll hae nane o' yer mournin' an' weepin'." "Convene me a score o' Scots pipers." When David was young he learned to play [bagpipe] while herding sheep. When Saul was possessed David sent the spirit to hell with his drone.

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: death music Bible nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 699, "The Scots Pipers" (1 text)
Roud #6116
NOTES [372 words]: David's instrument was of course the "harp" (so the King James translation of 1 Samuel 16:16) -- an instrument which probably more closely resembled a lyre (and is so translated in, e.g., the New Revised Standard Version). Although we do not know the exact construction of David's instrument certainly wasn't a wind instrument such as a bagpipe; it had strings.
We should note that there are two versions of the story of David taking service with Saul, squished
together in 1 Samuel 16-18; in one (16:14-23), David is hired as a musician to soothe Saul when the latter was possessed by evil spirits (1 Samuel 16:14, 23) and only later kills Goliath. In the other account (found primarily in 1 Samuel 17:12-31, 17:55-18:6, though portions of it may have been mixed with the material in 1 Samuel 17:1-11, 17:32-54), we have clearly a folktale independent of the more official account, in which David chances to be visiting Saul's army at the time of the fight with Goliath, and kills Goliath and only *then* enters Saul's service. Both accounts, to be sure, make David a shepherd (17:15 and 17:34), although in the version in 17:34, he had long since given up being a shepherd.

(If you want proof that the 1 Samuel story is conflate, note that the earliest substantial Greek translation of 1 Samuel, in the Codex Vaticanus, omits the folktale version. Amazingly, both the omitted text and the text Vaticanus includes tell *complete stories of Saul, David, and Goliath* -- extremely unlikely if some editor had simply been cutting out material. The material omitted in Vaticanus has every token of folktale -- e.g. Goliath taunts Saul's army for "forty days," as if the army could stay in place for that long. There is no question in my mind that it is a folktale added to the text of 1 Samuel at some time after the original composition.)

It is worth noting that, although David initially was successful in soothing Saul with his music, eventually Saul tried to kill David even while he was playing (1 Samuel 18:10-11). What this says about music and its effect on spirits I'm not sure. It is notable that we have other instances of prophets requiring music to summon the "spirit" of prophecy -- in particular Elisha in 2 Kings 3:15. - RBW

Last updated in version 2.4

File: GrD3699

Scots Soldiers True

DESCRIPTION: "Scots soldiers true, with bonnets blue ... made the French to run" at Waterloo. Bonaparte had been "haunted" by the Scots Greys in Spain and at Waterloo. Now Napoleon is dead and "Louise-Philippe and Britain's Queen Oft have an interview"

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan1)

KEYWORDS: battle France Spain Napoleon

HISTORICAL REFERENCES:
June 18, 1815 - Battle of Waterloo

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan1 154, "The Battle of Waterloo" (1 fragment, 1 tune)

Roud #5825

BROADSIDES:
Bodleian, Firth c.14(284), "Scots Soldiers True" ("Scots soldiers true, with bonnets blue"), Sanderson (Edinburgh), 1830-1910

CROSS-REFERENCES:
cf. "Our Brave Scotch Lads" (shares first verse lines)

NOTES [279 words]: Greig/Duncan1 is a fragment; broadside Bodleian Firth c.14(284) is the basis for the description. - BS

The reference to the Highlanders and Scots Greys at Waterloo is accurate; David Chandler, The Campaigns of Napoleon, (Macmillan, 1966), notes that the Scots Greys were in Wellington's army. They were among the forces who opposed the first French attack, launched by d'Erlon's corps. I find myself wondering what is the purpose of this song, for it cannot have been written in the period immediately after Waterloo. After Napoleon's abdication, France was ruled by the restored Bourbons, first Louis XVIII (1814-1815 and 1815-1824) and then Charles X (1824-1830). Only after Charles X's abdication did Louis-Phillipe of the House of Orleans ascend the throne, reigning 1830-1848, when revolution forced him to abdiccate also (clearing the way for Napoleon III). The presumption, then, is that the Queen of the song is Victoria (reigned 1837-1901). So the song in its broadside form must date from the period 1837-1848.

The charge of the Scots Greys at Waterloo was long remembered, however. In addition to this poem, there is a famous painting, "Scotland for Ever," about the event. It was painted by Lady Butler in 1881. John Keegan, The Face of Battle Viking Press, 1976 (I use the 1993 Barnes & Noble edition) includes a reproduction after p. 178, and notes that Lady Butler, whose husband was a general, actually convinced her husband to stage a cavalry charge at her so she could paint it accurately -- but Keegan says the painting is inaccurate even so. But, of course, what matters is
that Lady Butler still found the event inspiring 66 years after Waterloo. - RBW

Last updated in version 2.4

File: GrD1154

Scots Wha Hae (Bruce Before Bannockburn)

DESCRIPTION: "Scots wha hae wi' Wallace bled, Scots, whom Bruce has aften led, Welcome to your gory bed Or to victory!" As the English army of Edward approaches, the Scots are encouraged to "do or dee" to retain their freedom

AUTHOR: Robert Burns

EARLIEST DATE: 1800 (Currie)

KEYWORDS: battle Scotland war freedom political

HISTORICAL REFERENCES:

1286 - Death of Alexander III of Scotland
1290 - Death of his granddaughter Margaret "Maid of Norway"
1292 - Edward I of England declares John Balliol king of Scotland
1296 - Edward deposes John Balliol
1297 - William Wallace, the Guardian of Scotland, defeats the English at Stirling Bridge
1298 - Edward defeats Wallace at Falkirk. Wallace forced into hiding
1305 - Capture and execution of Wallace (August 23)
1306 - Robert Bruce declares himself king of Scotland
1307 - Death of Edward I
1314 - Battle of Bannockburn. Robert Bruce defeats Edward II of England and regains Scottish independence

FOUND IN: Britain(Scotland)

REFERENCES (8 citations):

Huntington-TheGam-MoreSongsWhalemenSang, p. 268, "Bruce's Address to his Army" (1 text, 1 tune)
Heart-Songs, p. 429, "Bruce's Address" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #25, "Scots, Wha Hae wi' Wallace Bled!" (1 text)
MacColl-PersonalChoice, p. 45, "Scots wha hae" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 299, "Scots Wha Ha'e Wi' Wallace Bled" (1 text)
DT, SCOTWHAE*

Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), pp. 34-35, "Bruce's Address to his Army" (1 text, 1 tune)
Roud #27546

RECORDINGS:

Henry Burr, "Scots wha hae wi' Wallace Bled" (Victor 4558/Victor 16062, 1906; rec. 1905; Victor 16062, 1919 (re-recording)

BROADSIDES:

NLScotland, RB.m.169(138), "Scots, wha hae wi Wallace bled," J. Pitts (London), 1820-1845; also L.C.Fol.70(47a), "Scots wha hae," unknown (London)

CROSS-REFERENCES:
cf. "The Day of Waterloo" (tune)

SAME TUNE:
The Day of Waterloo (Ord, p. 303)
Henry Shall Be Mayor a Campaign Song ("Rouse, ye freinds [sic.] of Clay") (Wolf-AmericanSongSheets p. 58)
The South ("Sons of Secessia glorious land! Sons of The South -- noble band") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 387)
General Beauregard ("General G. T. Beauregard") (Wolf-AmericanSongSheets, p. 189)
A Gone Case ("Have our fathers fought in vain? Must the knee be bent again?") (anti-Bank/pro-Jackson song) (Foner, p. 31)
Our Country's Gratitude (by E. Thompson), third part ("Patriots to to fame aspire, Freemen who
your rights desire") (Foner, p. 34)
"Sons whose sires for Freedom bled! Whom Washington and others led!" (Labor song by "VIndex")
(Foner, p. 156)
Crusaders -- A War Song (by Charlotte C. Eliot) ("Sons of free men, once again, Waken to a
martial strain") (Colonial-Dames-AmericanWarSongs, p. 169)
NOTES [493 words]: Titled, in Currie's publication, "Bruce to his Troops on the eve of the Battle of
Bannock-burn."
The "Wallace" of the first line is of course William Wallace, the hero of "Gude Wallace" [Child 157],
who had fought for Scottish independence after the British King Edward I had deposed John
Balliol, the "Toom Tabard" (Magnusson, pp. 132-134, who however points out that many of the
contemporary stories about Wallace are nonsense). Wallace's power was broken after the Battle of
Falkirk (Magnusson, pp. 141-145), and Edward I eventually captured him and executed him with
extreme torture (Magnusson, pp. 153-157).
Then, far too late, Robert Bruce asserted his claim to the throne -- with John Balliol considered to
have abdicated, and his heirs thus disbarred, Bruce was the most logical successor. He finally
made his claim in 1306. Edward I stormed north, but died in July 1307, never having caught up
with the Bruce (Magnusson, p. 174). It was not until seven years late that his son Edward II took a
large force north to try to regain Scotland.
By the time of Bannockburn, the Scots had been struggling against the English for twenty years,
with relatively slight success overall. It was not the accession of Robert Bruce that turned the tide,
b but rather the death of Edward I. (Ashley, p. 3, speculates in fact that Robert Bruce started his
rebellion in 1306 because Edward I clearly couldn't last much longer and his son was not in his
league.) Edward I's successor, Edward II, was much weaker. When Edward II finally was induced
to fight the Scots, he did little more than throw his troops at Bruce's army, leading to a catastrophic
and unnecessary defeat.
Although Bannockburn was more Edward's loss than Bruce's victory, it became the defining event
in the Scottish story, and hence the inspiration for this poem of Burns's (though there is no reason
to think Bruce ever said anything like this, with the single exception noted below).
According to Brander, p. 30, the line, "Now's the time and now's the hour" actually goes back to the
battle. As Robert Bruce was trying to decide whether to fight, a Scottish deserter from the English
camp came in and gave him that advice. Bruce fought -- and of course won Scottish
independence. Obviously this has the strong feeling of folklore -- but certainly it inspired Burns.
To be sure, Burns was writing about more than just Scottish history. Norman Buchan, in the article
"Folk and Protest" printed in Cowan, declares, "This was not written about Bruce and Bannockburn
at all; it was written precisely and specifically about much more dangerous events, 'struggles,' in
Burns'[s] words, 'not quite so ancient.' He was referring... to the trials of the Friends of the People,
of Thomas Muir, Palmer, Gerraeed, Skirving and Margarot."
The tune of this piece is called "Hey Tuttie Taitie" by Burns, and Brander, p. 33, says that it was
"traditionally supposed to have been the tune of Bruce's battle march." - RBW
Bibliography

- Brander: Michael Brander, Scottish and Border Battles and Ballads, Barnes & Noble, 1993
  use the 1993 Polygon paperback edition)

Last updated in version 6.1
File: FSWB299

Scottish Drinking Song
DESCRIPTION: "O! 'ister McClaggle, Sa gala gala gu rum, Sa valla liga dinctum, Tharang, thang a
non e o, Tha rankg, thang a non e o."
AUTHOR: unknown
EARLIEST DATE: 1922 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: nonsense nonballad drink
FOUND IN: US(SE)
REFERENCES (1 citation):
Scow Jean La Plante, De

DESCRIPTION: "I'll tol' of wan boat, de scow Jean La Plante, She's sail by Batteece, a Frenchman so quaint...." Her crew is captain, mate, cook, and dog. They race the Flying Cloud, and win when the latter snags a fishing line. A barrel of powder explodes the boat

AUTHOR: James J. Enright? (supposedly written 1867)

EARLIEST DATE: 1927 (Detroit Free Press)

KEYWORDS: humorous racing cook dog ship

FOUND IN:

REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 161-162, "De Scow Jean La Plante" (1 text)
Roud #19888

CROSS-REFERENCES:
cf. "The Rosie Belle Teeneau" (main character)

NOTES [84 words]: It is not clear to me that this poem/song is traditional. Walton's version is from print, and there is no mention of having heard even a portion of it from tradition. But the notes imply that the legend of Batteece and the gunpowder is traditional -- indeed, there is another poem about him, ""'The Rosie Belle Teeneau," which involves a different boat and a different voyage but has a "Captain Batteece DuChene" and ends with the boat blowing up. This probably isn't folk song. It may be folk tale. - RBW

Last updated in version 5.0

File: WGM161

Scow Look 'n' See, De

DESCRIPTION: "A scow kom sailin' down Lac Sainte Claire, Sheengle an' cordwood she's deck load ware." In a storm, the cordwood floats away. The captain worries about losing profit and his boat. He gives impossible orders to control the boat and save the cargo

AUTHOR: unknown

EARLIEST DATE: before 1952 (collected from Fred M. Delano by Walton)

KEYWORDS: ship humorous hardtimes

FOUND IN: US(MW)

REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 162-164, "De Scow Look 'n' See" (1 text)
Roud #19889

File: WGM162

Scow Nettie Fly, The

DESCRIPTION: "Oh, sailor, come gather and list to my ditty, To picture aright this hero I'll try. He seldom was sober... He's Captain Poulan of the scow Nellie Fly." In a storm, he drinks. He gives orders to the mate; both take a drink. When they arrive, he drinks

AUTHOR: supposedly Ralph Chene and other rivermen in the 1880s

EARLIEST DATE: 1934 (collected from Ralph Chene by Walton)

KEYWORDS: sailor ship drink humorous

FOUND IN: US(MW)

REFERENCES (2 citations):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 164-165, "De Scow Nettie Fly" (1 text)
ADDITIONAL: _Sing Out_ magazine, Volume 40, #2 (1995), p, 93, "The Scow Nettie Fly" (1 text, 1 tune)
Roud #19888

NOTES [54 words]: Walton gives no tune for this, but I strongly suspect it's "The Cumberland
Crew."
The notes in *Sing Out!* (which transcribes Lee Murdock's version) do not say where the tune came from, either; the implication is that it's from the Walton collection, but I assume Murdock supplied it. It is not "The Cumberland Crew." - RBW
*Last updated in version 5.0*
File: WGM164

### Scow on the Cowden Shore, The

**DESCRIPTION:** The singer (expressly identified as Larry Gorman) sings of "the scow on the Cowden shore." He describes the international crew of loggers, including several of the more peculiar characters, and speaks of the quest for liquor

**AUTHOR:** words: Larry Gorman (1846-1917) / music & additional words: Willis Norrad

**EARLIEST DATE:** 1948 (Manny/Wilson-SongsOfMiramichi)

**KEYWORDS:** logger drink nonballad

**FOUND IN:** Canada(Mar)

**REFERENCES (4 citations):**
*Doerflinger-SongsOfTheSailorAndLumberman,* pp. 234-236, "The Scow on the Cowden Shore" (3 texts, 2 tunes)
*Manny/Wilson-SongsOfMiramichi* 42, "The Scow on Cowden Shore" (1 text, 1 tune)
*Fowke/Mills/Blume-CanadasStoryInSong,* pp. 180-182, "The Scow on Cowden's Shore" (1 text, 1 tune)
*Ives-LarryGorman,* pp. 62-64, 200, "The Scow on Cowden Shore" (1 text, 1 tune)

**Roud #4529**

**NOTES [86 words]:** During log drives, the boss of the drive, the cook, and other non-participants would usually follow the logs in scows. Since the boat carried their provisions, the logdrivers were often highly alert to its progress. - RBW

"Cowden Shore was part of the Cowden farm, where Scottish immigrants of that name settled in the early nineteenth century.... Cowden Shore was conveniently near the Sou'West Boom, where the logs driven down the [Southwest Miramichi River] were stored, awaiting distribution to their owners." - BS

*Last updated in version 6.1*
File: Doe234

### Scranky Black Farmer, The

**DESCRIPTION:** "At the top o' the Garioch, in the lands o' Leith-hall, A cranky black farmer in Earlsfield did dwell; Wi' him I engaged a servant to be...." The singer describes the weary work and the bad company; when his time is up, he intends to return to the seaside

**AUTHOR:** unknown

**EARLIEST DATE:** 1905 (Greig/Duncan3)

**KEYWORDS:** work farming hardtimes

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (3 citations):**
*Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #89,* pp. 1-2, "The Scranky Black Farmer"; "Folk-Song in Buchan," p. 21, ("Wi' him I engaged a servant to be") (1 text plus 1 fragment)
*Greig/Duncan3* 357, "The Scranky Black Farmer" (7 texts, 5 tunes)
*Ord-BothySongsAndBallads,* pp. 213-214, "The Scranky Black Farmer" (1 text)

**Roud #2872**

**ALTERNATE TITLES:**
The Gap o' the Garioch
At The Tap o' the Garioch

**NOTES [69 words]:** Greig/Duncan3: "The farmer is named as William Ironside at Gm 2.23dm and as Daniel Skinner at Gm 1.80c. William Ironside farmed at Earlsfield till 1863 and Daniel Skinner from then until 1882."

Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Earlsfield (357) is at coordinate (h3,v5-6) on that map [roughly 28 miles WNW of Aberdeen]. - BS

*Last updated in version 2.6*
Scratch o' a Cat, The
DESCRIPTION: "The reason o' that was the scratch o' a cat, And I canna but lauch when I tell you"
AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan8)
KEYWORDS: animal
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1782, "The Scratch o' a Cat" (1 fragment, 1 tune)
Roud #12991
NOTES [34 words]: The current description is all of the Greig/Duncan8 fragment. - BS
This sounds to me like the ending of a cumulative tall tale (along the lines of "For want of a nail...."),
but that's just a feeling. - RBW
Last updated in version 2.5
File: GrD81782

Screw This Cotton (Cotton-Packing Song)
DESCRIPTION: "Screw this cotton (heh!), Screw this cotton (heh!), Screw this cotton (heh!), Screw it tight." "Screw this totton... With all your might." "Here we come... do it right." "Don't get tired...
Time ain't long." "Keep on working... Sing this song."
AUTHOR: unknown
EARLIEST DATE: 1919 (Curtis-Burlin-NegroFolkSongs-TheHamptonSeries)
KEYWORDS: work nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Curtis-Burlin-NegroFolkSongs-TheHamptonSeries (III), pp. 107-110, "Cott'n-Packin' Song" (1 text with variants, 1 tune with variants)
Roud #12324
File: CuBu107

Screw-Guns
DESCRIPTION: "Smokin' my pipe on the mountings, sniffin' the mornin' cool... With seventy gunners be'ind me, an' never a beggar forgets." "You can go where you please, you can skid up the trees, But you don't get away from the guns." The life of mountain artillerymen
AUTHOR: Words: Rudyard Kipling
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead); the Kipling poem is from 1892 or earlier
KEYWORDS: soldier technology travel animal
FOUND IN: Canada
REFERENCES (2 citations):
Hopkins-SongsFromTheFrontAndRead, pp. 67-69, "Screw-Guns" (1 text, 1 tune)
ADDITIONAL: Rudyard Kipling, "Barrack-Room Ballads," first series, 1892 (available in many editions including on Project Gutenberg)
Roud #29420
CROSS-REFERENCES:
cf. "Eton Boat Song" (tune
File: Hopk067

Screwing In Song
DESCRIPTION: "Before I work for a dollar a day. Down below, wey-he, hey-hey. Grease my screws and put 'em away, Down below, wey-he, hey-hey"
AUTHOR: unknown
EARLIEST DATE: 1940 (Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia)
KEYWORDS: nonballad shanty
Scrubber Murphy

DESCRIPTION: "Scrubber Murphy was the captain of a steamer called Mohawk, And Scrubber is the scrubber about whom all sailors talk." In 1905 Murphy took command and set the sailors cleaning. The ship has a collision, but all Murphy cares about is his dog and scrubbing

AUTHOR: unknown
EARLIEST DATE: 1934 (collected by Walton from Malcolm Graham)
KEYWORDS: sailor hardtimes wreck ship
FOUND IN: Canada(Ont)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 92-95, "Scrubber Murphy" (1 text, 1 tune)
Roud #19846
RECORDINGS:
Ivan Watson, "Scrubber Murphy" (fragment, 1938; on WaltonSailors)
NOTES [40 words]: According to the notes in Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, the recording on WaltonSailors came about because Walton was testing his recording equipment. His version seemed to be to the tune of "The Gallant Forty-Twa." - RBW

Last updated in version 5.0
File: WGM092

Scrumby Wins

DESCRIPTION: "I went ashore last night, my pockets did jingle jang," where he drinks scrumpy wine until the pub closes -- and gets sick and wets his bed. It isn't the singer's first time getting in trouble; his superiors punish him vigorously

AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: sailor drink punishment derivative
FOUND IN: Britain
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 54, "Scrumby Wine" (1 text, tune referenced)
Roud #29985
CROSS-REFERENCES:
cf. "Summer Wine" (tune)
File: Tawn039

Sea Apprentice, The

DESCRIPTION: "When I first went a sea-apprentice bound, I sailed the salt seas all round and round." The singer falls in love with Anne. The captain calls him foolish; she will take another while he is at sea. But he offers her tokens, and she promises to wait

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan1)
KEYWORDS: love courting separation sailor
FOUND IN: Ireland Canada(Mar,Newf) Britain(Scotland(Aber))
REFERENCES (8 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #64, p. 1, "The Apprentice Sailor"; #67, p. 2, "The Apprentice Sailor" (1 text plus 1 fragment)
**Sea Captain and the Squire, The** [Laws Q12]

**DESCRIPTION:** The captain leaves his new bride to be seduced by a squire. The night the captain returns, all the women of the house give birth. The wife explains her state (the male servants had impregnated the maids); her captain forgives her (!) "for the joke's sake"

**AUTHOR:** unknown

**EARLIEST DATE:** 1905 (Reeves/Sharp-TheIdiomOfThePeople)

**KEYWORDS:** seduction pregnancy separation adultery

**FOUND IN:** US(Ap) Britain(Scotland(Aber),England(South)) Ireland

**REFERENCES (6 citations):**
- Laws Q12, "The Sea Captain and the Squire"
- Greig/Duncan7 1502, "The Blanket Curant" (5 texts, 2 tunes)
- Reeves/Sharp-TheIdiomOfThePeople 89, "The Sea Captain" (1 text)
- Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 65, "The Roving Sea Captain" (1 text, 1 tune)
- Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 121, pp. 138-140, "There Was a Sea Captain" (1 text)
- DT 734, SEACAPT SEACAPT2

**Last updated in version 3.5**

**File:** LQ12
Sea Crab, The

DESCRIPTION: A man stows a crab (lobster) in the chamber pot while his wife is asleep. She gets up to relieve herself; the crab grabs her "by the flue." He seeks to free her; the crab grabs his nose. Caught in this predicament, they send for a doctor to free them

AUTHOR: unknown

EARLIEST DATE: before 1750 (Percy Folio)

KEYWORDS: animal bawdy humorous husband injury marriage

FOUND IN: Canada (Newf, Ont) Britain (England (Lond, South), Scotland) US (Ap, MA, MW, Ro, SE, So, SW)

REFERENCES (14 citations):

- Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #104, "The Crabfish" (1 text, 1 tune)
- Cray-EroticMuse, pp. 1-4, "The Sea Crab" (2 texts, 2 tunes)
- Randolph/Legman-RollMeInYourArms I, pp. 66-73, "The Sea Crab" (4 texts, 1 tune)
- Grimes-StoriesFromTheAnneGrimesCollection, pp. 49-50, "The Sea Crab" (1 text)
- Sharp-OneHundredEnglishFolksongs 77, "The Crabfish" (1 text, 1 tune)
- Karpeles-TheCrystalSpring 109, "The Crabfish" (1 text, 1 tune)
- Kennedy-FolksongsOfBritainAndIreland 196, "The Crab-Fish" (1 text, 1 tune)
- Greig/Duncan7 1277, "The Jolly Minister" (1 fragment, 1 tune)
- Hugill-ShantiesFromTheSevenSeas, pp. 277-278, "Whiskey Johnny" (2 texts, version "D" of "Whiskey Johnny") [AbEd, p. 206]
- Logsdon-WhorehouseBellsWereRinging 52, pp. 245-248, "The Sea Crab" (1 text, 1 tune)

DT, CRAYPOT, SHECRAB

- Frederick J. Furnivall, _Bishop Percy's Folio Manuscript: Loose and Humorous Songs_, printed by and for the Editor, London, 1868, pp. 99-100, "The Sea Crab" (1 text)


ST EM001 (Full)

Roud #149

RECORDINGS:

- Charlie Chettleburgh, "The Crab-Fish" (on FSBFTX19)
- Ernest Poole, "Crab Song" (on MUNFLA/Leach)
- Dan Tate, "Little Fisherman" (on OldTrad1, FarMtns1)

CROSS-REFERENCES:

cf. "Cod Fish Song"

ALTERNATE TITLES:

The Crayfish
The Fishy Crab
The Lobster
The Old She-Crab

NOTES [366 words]: This is one of the oldest of English language traditional ballads. F.J. Child deliberately excluded it from his canonical ESPB, presumably because of its indelicate nature. - EC

Kennedy-FolksongsOfBritainAndIreland says of this piece, "...it seems likely to be either French in origin or in imitation of French balladry (at any rate this is a chance to disown it as an English composition)." Renwick notes a tremendous number of foreign equivalents, some so distant in time and space that they would almost certainly have to be independently created (unless the story originated back in the days of Homo Erectus. I agree that it's crude and primitive, but I doubt it's THAT crude and primitive!). He does note that the English versions are unusual in that the crab grabs the man by the nose rather than the sexual organs or by the lips. - RBW

Sharp's version differs from the canonical one in several ways, aside from having been cleaned up. The main theme of the song is that the woman is sick, and craves the crab, so the man goes and buys one. She goes to smell it, and it bites her, then him. Same song, very different emphasis. - PJS

In the illustrated children's booklet by John M. Feierbend, PhD (children's education?), _The Crabfish_, copyright 2005, is a brief children's poem of the ballad. Per the blurb, he is an established collector of American songs and rhymes and is prof. and chair of music education.
The brief introduction gives: "This story has delighted listeners for more than 600 years in spoken form and more than 400 years as a song. Franco Sacchetti (ca 1330-1400) of Italy is the oldest known teller of the story. Although the story is found in many countries, the song is found only in English-speaking countries (Britain, Canada, Australia, and the United States.)" - AS

The GregDuncan7 fragment is so brief ("There was a jolly minister, he had a jolly wife, He loved her, he loved her, he loved her as his life, Bawker oodle ...") that I'm not sure it belongs here. It does come close to the beginning of Sharp-OneHundredEnglishFolksongs 77: ("There was a little man and he had a little wife, And he loved her as dear as he loved his life. Mash-a row ...".) - BS

Last updated in version 5.3
File: EM001

Sea Gulls and Crickets
DESCRIPTION: Famine threatens Mormon pioneers in the winter of 1849; spring brings new shoots, but crickets sweep down "like fog on a British coast." The pioneers battle them in vain, but flocks of seagulls arrive and devour the crickets; the harvest is saved
AUTHOR: unknown
EARLIEST DATE: 1952 (recording, L. M. Hilton)
KEYWORDS: rescue farming harvest disaster animal bird bug pioneer settler
FOUND IN: US(Ro)
REFERENCES (1 citation):
Richard M. Dorson, _Buying the Wind: Regional Folklore in the United States_, University of Chicago Press, 1964, pp. 527-530, "The Seagulls and the Crickets" (1 text)
Roud #10833
RECORDINGS:
L. M. Hilton, "Sea Gulls and Crickets" (on Hilton01)
NOTES [32 words]: Dorson includes an account of this supposedly-historical event. But he also notes that "Extraordinary swarms of birds" is a folklore motif common enough to earn the Thompson classificatin F989.16.
Last updated in version 3.1
File: RecSgaC

Sea Martyrs, The
DESCRIPTION: "Good people do but lend an ear And a sad story you shall hear." The seamen are what guard England from France. But their families starve due to lack of pay. The seamen demand what they are owed. They are condemned to death
AUTHOR: unknown
EARLIEST DATE: 1908 (FIrth)
KEYWORDS: sailor mutiny crime execution money hardtimes battle
FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 26, "The Sea-Martyrs" (1 text, 1 tune)
Roud #V40381
File: PaSe026

Sea Song (I've Seen the Sea as Blue as Air)
DESCRIPTION: The singer has seen the sea "as blue as air," "green as grass," "black as pitch," and "white as snow" but "never feared its raving yet From Yarmouth to the Bass" or "heaving yet Let the wind blow high or low"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan1)
KEYWORDS: sea nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan1 8, "Sea Song" (1 text)
Roud #5800
Sea, The
DESCRIPTION: "The sea, the sea, the open sea, The blue, the fresh, the ever-free, Without a
mark, without a bound..." "I love, oh how I love to ride On the fierce foaming bursting tide...." The
old seaman looks back on a tumultuous but happy life
AUTHOR: unknown
EARLIEST DATE: 1847 (Journal by William Histed of the Cortes)
KEYWORDS: sailor sea nonballad age
FOUND IN:
REFERENCES (1 citation):
Huntington-SongsTheWhalemenSang, pp. 63-64, "The Sea" (1 text, 1 tune)
Roud #2019
NOTES [30 words]: To me this looks like a professional piece which Histed copied down in his
journal for some reason. But Huntington's notes left me with just enough doubt to include the song
here. - RBW

Seaboard Air Line
DESCRIPTION: "Seaboard Air Line Never on time; At half past nine Your headlight shines; In all
my dreams Your whistle screams; You are the idol of my heart, Seaboard Air Line."
AUTHOR: unknown
EARLIEST DATE: 1923 (Brown)
KEYWORDS: train love
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 238, "Seaboard Air Line" (1 short text)
Roud #15773
CROSS-REFERENCES:
cf. "Sweet Adeline" (tune)

Sealer Lad, The (The Fisherman's Son to the Ice is Gone)
DESCRIPTION: "The sealer lad from his home is gone, On board his ship you'll find him." The
singer recalls the good old days of sealing, noting that now a load of seals "scarce pays Alfred's
duty." He hopes the rich man at home will not longer profit
AUTHOR: unknown
EARLIEST DATE: 1900 (Burke & Oliver)
KEYWORDS: hunting hardtimes
FOUND IN:
REFERENCES (2 citations):
Ryan/Small-HaulinRopeAndGaff, p. 69, "The Sealer Lad" (1 text); compare p. 134, "The
Fisherman's Son to the Ice is Gone" (1 text)
ADDITIONAL: James Murphy, editor _Songs Sung by Old-Time Sealers of Many Years Ago_,
James Murphy Publishing, 1925 (PDF available from Memorial University of Newfoundland web
site), p. 7, "The Fisherman's Son to the Ice Is Gone" (1 text)
Roud #V44859
NOTES [201 words]: Ryan and Small did not indicate a tune for this, but the form implies "The
Minstrel Boy," and Murphy's book confirms this.
Since the first publication is in Burke and Oliver's _The People's Songster, Buyers' Guide and Gems
of Poetry and Prose_, there is a good chance it's by John Burke.
The second text cited from Ryan/Small-HaulinRopeAndGaff, "The Fisherman's Son to the Ice is
Gone," slightly changes the occupation of the hero, and is much shorter -- but the two are clearly
adaptions of each other. Either they're traditional, and one song, or, more likely, they aren't
traditional, and might as well be lumped.
"The Sealer Lad" has no genuine date pegs, but there is a reference to paying "Alfred's Duty." I
suspect the "Alfred" involved is the insidious newspaperman/lawyer/politician A(lfred) B. Morine, commonly referred to as "Alfred," who was at various times Newfoundland's colonial secretary, minister of finance, and head of the Conservative party. (This apart from being one of the most corrupt politicians in modern history.) The most likely time for the song is around 1897, when he was finance minister. For more on him, see "The Sealer's Strike of 1902 (The Sealers Gained the Strike)." - RBW

Last updated in version 5.0
File: RySm069

Sealer's Call
DESCRIPTION: "I must go up to the ice again, To the fields of purest white." The singer, though his hair has turned white, still hears the call of the seal, and will return to the work even though the pay is small, the cold terrible, and the comforts few
AUTHOR: Solomon Samson ?
EARLIEST DATE: 1962 (A Glimpse of Newfoundlad in Poetry and Pictures)
KEYWORDS: hunting ship travel work nonballad
FOUND IN:
REFERENCES (1 citation):
Ryan/Small-HaulinRopeAndGaff, p. 14, "The Sealer's Call" (1 text)
Roud #V44633
NOTES [47 words]: Not traditional that I can tell, and not a song either. Just one of those things editors inflict upon songbooks.
This seems clearly based on John Masefield's "Sea Fever" ("I must go down to the sea again, To the lonely sea and sky"), which has inspired other localizations as well. - RBW

Last updated in version 5.0
File: RySm014

Sealer's Love Letter, A
DESCRIPTION: "Dear Miss: -- I know I can't mail this; Forgive me, it's all I can do, Out here at the ice-fields in Winter... For it's Easter good wishes I'm sending." He recalls leaving her to work as a sealer, compares their lives, and sends good wishes
AUTHOR: unknown
EARLIEST DATE: 1978 (Ryan/Small-HaulinRopeAndGaff)
KEYWORDS: love separation nonballad
FOUND IN:
REFERENCES (1 citation):
Ryan/Small-HaulinRopeAndGaff, p. 91, "A Sealer's Love Letter" (1 text)
Roud #V44741
NOTES [341 words]: The Terra Nova, mentioned in this song, is almost the only dating hint in the piece, but she isn't much of a hint; she first became a sealer in 1885, and, apart from breaks taken for tasks such as Antarctic exploration, remained in that role almost until she sank in 1943. So this piece could have come from any time over a span of more than fifty years! For more about the Terra Nova, see "The Terra Nova."
The song is correct in saying that many sealers spend Easter away from home, since the sealing ships almost never returned to port during a sealing voyage. And they normally sailed March 10 or slightly after (depending on the day of the week). Thus they left port before Easter. The return date is less certain, because it depends on their success, but Levi George Chafe, Chafe's Sealing Book: A History of the Newfoundland Sealfishery from the Earliest Available Records Down To and Including the Voyage of 1923, third edition, Trade Printers and Publishers, Ltd., 1923 (PDF scan available from Memorial University of Newfoundland) has a chart of when the ships returned to port. Using the data starting on p. 63, I determined the median return date for the fifteen years from 1896 to 1910. The dates:
1896: April 18
1897: April 23
1898: April 10/11
1899: April 7
1900: April 2
1902: April 6/7
1903: April 14/15
1904: April 21
1905: April 22
1906: April 10
1907: April 18
1908: April 15
1909: April 28/29
1910: April 20

Using data from the web, I determined that the median date of Easter is April 7; the mode, according to a web source, is April 10. (These figures vary somewhat based on the range of years you use.) If we go by the median Easter date, in eleven of the fifteen years tested, the majority of ships were still in the ice on Easter Sunday; based on the mode, it's nine or ten out of fifteen. And sealers often needed a few days to get home after a seal hunt. So while some sealers made it home for Easter, in most years, especially years when Easter came early, the substantial majority did not.- RBW

Last updated in version 5.0
File: RySm091

Sealer's Reply to His Wife, A

DESCRIPTION: "Now that March month has come, And spring's in the air, The old seals are swimming Up North to their lair... So Maggie my darling I must leave you alone." The old sealer explains to his wife the lure of the seal hunt, and promises to stay home someday

AUTHOR: Solomon Samson?

EARLIEST DATE: 1963 (A Glimpse of Newfoundland in Poetry and Pictures)

KEYWORDS: hunting age

FOUND IN:

REFERENCES (1 citation):
Ryan/Small-HaulinRopeAndGaff, p. 153, "A Sealer's Reply to His Wife" (1 text)
Roud #V44689

NOTES [17 words]: Explained as a 60-year-old sealer's answer when his wife tried to keep him from going to the ice. - RBW

Last updated in version 5.0
File: RySm153

Sealer's Song (I)

DESCRIPTION: "The Block House Flag is up today to welcome home the stranger." The sealing fleet is returning. The ships are named, their feats recounted [how they "kill their foe"], i.e. the seals], and they go home to parties and dancing

AUTHOR: unknown

EARLIEST DATE: 1955 (Doyle-OldTimeSongsAndPoetryOfNewfoundland, 3rd edition), but written 1889-1890 (see NOTES)

KEYWORDS: bragging return hunting ship party dancing humorous

FOUND IN: Canada(Newf)

REFERENCES (5 citations):
Blondahl-NewfoundlandersSing, pp. 73-74, "The Sealer's Song" (1 text, 1 tune)
Ryan/Small-HaulinRopeAndGaff, pp. 33-34, "Sealer's Song" (1 text, 1 tune)
Mills-FavoriteSongsOfNewfoundland, pp. 40-41, "Sealer's Song" (1 text, 1 tune)

ADDITIONAL: John Feltham, _Sealing Steamers_, Harry Cuff Publications, 1995, pp. 77-78, "Sealer's Song" (partial text)

ST Doyl3052 (Partial)
Roud #7307

CROSS-REFERENCES:
cf. "The Girl I Left Behind Me" (tune)

NOTES [1298 words]: A very widely cited song, though the author is unknown. Anna Kearney Guigné, in her article on the Doyle songsters, "Kenneth Peacock's Contribution to Gerald S.
Doyle's Old-TIme Songs of Newfoundland (1955),"(published in Newfoundland and Labrador Studies, Volume 22, No. 1, Summer 2007) attributes this to Gerald S. Doyle himself (p. 123), but the historical references make me think this very unlikely. Why would Doyle, in 1955, write a song that by its internal references dates from c. 1890?

My earlier notes on this song states, "The list of captains mentioned implies a date in the period between 1865 and 1880." I'm not sure where I found this information, but the song contains several dating hints. Just four of them allow us to set an absolute date of 1889-1890, with 1890 the better bet:

1. Verse 1, line 3 mentions "Stewart's House." According to Feltham, p. 77 n. 47, Stewart's was a sealing company that shut down in 1893. Compared to its rivals Bowring's and Job's (which lasted much longer), it was pretty small fry, with only three ships, the Walrus (for which see "First Arrival -- 'Aurora' and 'Walrus' Full"), the Proteus (which doesn't seem to have been mentioned in sealing songs), and the Ranger (for which see "First Arrival from the Sea Fishery S. S. Fogota, 1912").

2. Verse 1, line 4. There were several Captains Barbour (Alpheus Barbour, Baxter Barbour, George Barbour, Joseph Barbour, Thomas Barbour; Chafe, pp. 87-88), but because he commands the Ranger, the one in this song must be Captain Joe Barbour (also mentioned in the "Sealer's Song (II)" as captain of the Iceland), who commanded the Ranger 1882-1890 (Feltham, p. 78). Confirmation comes from the fact that J. & W. Stewart supplied (i.e. outfitted) the Ranger in those years (Chafe, p. 59).

3. Verse 3, lines 3-4; also verse 5 line 1. "Billy Knee the Jowler" (a "jowler" being a very successful captain) commanded the Kite 1889-1893 (Feltham, p. 78) as well as in 1877. Billy Knee's ship the Kite was one of the most-mentioned in sealing songs: see "The 'Kite' Abandoned in White Bay." Knee was another captain of a sealing dynasty; his brother (Kenneth) Knee is mentioned in "First Arrival from the Sea Fishery S. S. Fogota, 1912" and his son Job Knee in "The Sealer's Song (II)." William Knee certainly did take home a lot of seals; Chafe, p. 97, gives his career total as 201,493 seals over 16 years -- not record-breaking, but his yearly average of 12,593 seals appears to me to make him #27 in the list -- with very many of those who did better coming later and in better ships. Knee didn't have great success in 1890 (10,809 seals, according to Chafe, p. 59), which would make sense in light of the song's statement that they were stuck for two weeks.

Billy Knee does not seem to be mentioned explicitly in any other song, but the "Billy K." of "Uncle Bill Teller" seems like a good fit for Knee; see that song for background on Knee.

4. Captain Blandford (verse 2, line 1): There were at least four Captains Blandford (Samuel, Darius, James, and Joseph. Darius, James, and Samuel were brothers; Joe Blandford is mentioned in "Captains and Ships" and Darius Blandford in "Sealer's Song (II)"). But since (based on the combination of the first three items) we're looking at 1889-1890, it must be Captain Samuel Blandford (1840-1909), who had first gone to the ice under his father at the age of thirteen (Ryan, p. 227), and commanded the Neptune 1883-1903. In 1889, he took 28,103 seals, the second-highest total of the year. In 1890, he took 21,949 seals -- a lower total than in 1889, but in 1890, it was the best total of any ship. Support for the idea that it is Samuel comes from the fourth line of the verse, that Blandford "filled her to the hatches"; in 1884, Blandford had set a record for most seals in one trip -- which he himself broke in 1888 (Feltham, p. 94). Thus if the song was written in 1889 or 1890, Blandford was the record-holder for filling his ship. This is further confirmed by the fact that Job's supplied the Neptune in 1889-1890 (Chafe, p. 59).

Blandford would later serve in the Newfoundland House of Assembly (Chafe, p. 31; according to Ryan, p. 241, several other Newfoundland sealers would also go into politics as a result of their fame), and continued to command ships through 1906, when he retired due to illness (Ryan, p. 191). Ryan, pp. 382-383, has a copy of his obituary. See also the notes to "Neptune, Ruler of the Sea."

Unlike a lot of sealing captains, who could not navigate a ship, some of the Blandfords were actual qualified seamen; Darius Blandford would later captain the passenger liner Bruce (Hanrahan, p. 4). There is a photo of Samuel Blandford on p. 73 of Ryan/Drake and and another on p. 73 of Winsor, plus an 1899 photo of him, along with other sealing stalwarts such as Abram Kean and Arthur Jackman, on p. 25 of Winsor.

The combination of these mentions gives us a forced date of 1889-1890. Many of the other mentions accord with this date.

I'll try to take the other details of this song in order.

Verse 1, line 1: The "Block House Flag," according to Feltham, p. 77 n. 46, was raised when a sealer approached St. John's harbour, letting residents know so that they could watch the arrival.

Verse 3, line 2, "Jackman in the Howler." There were several Captains Jackman. For Captain William Jackman, see "Captain William Jackman, A Newfoundland Hero." For Arthur Jackman, probably the most noteworthy, see also "The Spring of '97," "First Arrival -- 'Aurora' and 'Walrus'
Full," and especially "The Old Polina." But neither commanded a sealer called the Howler, because, according to Feltham, p. 78 n. 48, there was no such ship. Nor did a Captain Jackman ever command the Wolf, an obvious candidate to be nicknamed the Howler. I might wildly conjecture that Vanguard might be mis-heard as "Howler," but Jackman didn't command the Vanguard. Alternately, the Aurora was sometimes known as the Roarer (England, p. 118), and I suppose Roarer could be re-nicknamed Howler. But although Arthur Jackman commanded the Aurora 1894-1897 (Chafe, p. 92), that is after this song must have been written. There was also an SS Harlaw, which could easily be mis-heard as "Howler," but she didn't come into service until 1896 and her only commanders were D. A. Scott and J. Farguhar. And the SS Hector, which served 1871-1891, never had a captain Jackman either; in 1899, she was under B. Kean, and W. Barbour commanded her in 1890 (Chafe, p. 100).

Arthur Jackman in 1889-1890 commanded the Eagle, and she was supplied by Bowring Brothers in those years (Chafe, p. 59), so presumably that is the real "Howler." Possibly the name was simply made up to give a rhyme for "Jowler." The 1899 photo on p. 25 of Winsor also shows Captain Arthur Jackman (1843-1907), along with other sealing stalwarts such as Abram Kean. Ryan/Drake, p. 74, also has a photo of Arthur Jackman, who commanded sealers every year from 1871 to 1906. He had a somewhat checkered career, losing the Resolute in 1886 and the Eagle in 1892, and was once fined for violating the laws about sealing on Sundays -- but he was so tough that, when he mangled one of his fingers, he took an axe and cut it off when one of his sailors refused to do so! (Ryan, pp. 272-273 n. 23).

As for the Eagle herself (verse 7, line 4), there were two sealers named Eagle, the first being the one commanded for a time by Arthur Jackman. For these two ships, see the notes to "The Ice-Floes."

Verse 6, line 4: whoever "Walsh and Luke McCarthy" were, they were not ship captains at this time; there were two Captains Walsh, Samuel and Nicolas (Chafe, pp. 95-96), but they last sailed in 1882 in the Merlin. I have no clue as to McCarthy. - RBW

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*Sealer's Song (II), The*

**DESCRIPTION:** "The Terra Nova, Captain Kean, With two hundred and three men, Went through the gap this morning To try their luck again." A total of 20 ships and captains set out for the ice. The singer hopes they all return safely and with large loads of seals

**AUTHOR:** Johnny Burke (1851-1930), according to Ryan/Small-HaulinRopeAndGaff, but see

**NOTES**

**EARLIEST DATE:** 1951 (MUNFLA/Leach)

**KEYWORDS:** hunting ship moniker nonballad

**FOUND IN:** Canada(Newf)

**REFERENCES** (2 citations):

Ryan/Small-HaulinRopeAndGaff, p. 79, "The Sealer's Song" (1 text)
Roud #7307
RECORDINGS:
*Morris Houlihan, "Sealer's Song" (on MUNFLA/Leach)
CROSS-REFERENCES:
"cf. 'First Arrival -- 'Aurora' and 'Walrus' Full" (ships)
"cf. 'Arrival of the 'Grand Banks' and 'Virginia Lake' With Bumper Trips" (ships)
"cf. 'Arrival of 'Aurora,' Diana,' 'Virginia Lake' and 'Vanguard,' Loaded" (ships)
NOTES [3368 words]: Although this deals with the same subject, and even some of the same ships, as "The Sealer's Song (I)," and apparently are lumped by Roud, the two are clearly distinct: this deals with the departure of the ships, that with their return. The song is even closer, in terms of ships named, to "Captains and Ships" -- not surprising, since the two songs describe events separated by just three years. This song, as we shall see, is clearly from 1907.
There are two basic versions of this, one printed by Winsor ("The Ships that Sailed Today") and one by Ryan/Small-HaulinRopeAndGaff ("The Sealer's Song").
Although most sources, including Ryan/Small-HaulinRopeAndGaff, attribute this to Johnny Burke, it is not in his most extensive collection, Johnny Burke (William J. Kirwin, editor), John White's _Collection of Johnny Burke Songs_, Harry Cuff Publications, St. John's, 1981. For a brief biography of Johnny Burke, see the notes to "The Kelligrew's Soiree." And Winsor's text is credited to James Murphy and dated to 1907. It begins "I watched when they departed, 'Twas eight o'clock the hour, I saw them steaming down the shore With Tom Rose at the Cabot Tower. The echoes of their cheering In fancy o'er me steals As our young men so daring Went forth in quest of seals." It is in eight line-line stanzas rather than four, but the second stanza begins "The Terra Nova, Captain Kean, With two hundred and three men, Went through the 'gap' this morning To try their luck again" -- in other words, the same text as that of Ryan/Small-HaulinRopeAndGaff. The following verses of the two texts are not identical, but the differences are entirely what we would expect of oral tradition, with the text in Winsor in much better shape than that in Ryan/Small-HaulinRopeAndGaff.
James Murphy and Johnny Burke were collaborators: is it possible that Burke wrote the original, and Murphy perhaps rewrote it? Or vice versa? And did Gerald Doyle, the source of the Ryan/Small-HaulinRopeAndGaff text, learn it orally and transcribe it incorrectly? At least Winsor's date of 1907 is confirmed by the contents of the song.
I'm going to give a collation of the two, showing substantial differences. This doesn't extend to spellings and punctuation, or even to minor words, but it will show the differences. Each line is cited by stanza and line; keep in mind, again, that Winsor uses eight-line stanzas, which Ryan/Small-HaulinRopeAndGaff divide into standard four-line stanzas, so Ryan/Small-HaulinRopeAndGaff have almost twice as many stanzas.
R/S 3.1, "Next came the stout ship Aurora"; Winsor 3.1, "There sailed the stout Aurora"
R/S 3.3, "And Capt. Bob Winsor"; Winsor 3.3, "With Captain 'Sam-Bob' Winsor"
R/S 4.1, "She aspied (sic.) a bold-eyed stranger"; Winsor 3.5, "Chased by the bold ice Ranger"
R/S 4.3, "No notice to her danger"; Winsor 3.7, "No novice to that danger"
R/S 5.1-2, "Darius Blandford sails the Vanguard The pride of Baine Johnson's ships"; Winsor 4.1-2, "Darius leads the Vanguard Of Baine, Johnstone's ships"
R/S 6.1-3, "There is another that can find them Where e'er there to be found, That's bully young Bill Winsor"; Winsor, 4.5-7, "As good as they can find them -- I know where one is found -- 'Tis bully young Will Winsor"
R/S 7.1, "Joe Barbour sails the Iceland"; Winsor 5.1, "There's Barbour in the Iceland"
R/S 8.3-4, "You won't find one no smarter For to sail the Southern Cross"; Winsor 5.7-8, "There's not a man much smarter To sail the Southern Cross"
R/S have the two stanzas starting "George Barbour" as stanzas 9-10 (i.e. they would be stanza 6 in Winsor); Winsor has them as stanza 7 (i.e. they would be 11-12 in R/S)
R/S 9.3, "Jobie Kean commands the Eric"; Winsor 7.3, "Job Kean commands the Erik"
R/S 10.1, "That lucky ship Dianna" (sic.); Winsor 7.5, "While the lucky ship Diana"
R/S 11.3-4, "The first on charge is Harry Dawe[,] The latter by Jobie Knee"; Winsor 6-3-4, "The first in charge of Harry Dawe, The last by 'Jobey' Knee"
R/S 12.1, "John Parson in the Newfoundland"; Winsor 6.5, "The Newfoundland with Parsons"
R/S 13.3-4, "Our good friend Baird and Gordon Sent George Hand in the Labrador"; Winsor, 8.3-4, "And my friends, both Baird and Gordon, Sent George Hann in the Labrador."
R/S 14.1-3, "Jacob Kean command the Virginia Lake Makes up the twenty ships And my best wish
may they all return"; Winsor 8.5-7, "While Jacob Kean in the Virginia Lake, Completes the twenty ships; And the wish of all -- may they return"

Winsor's is the better text (although even it appears defective at a few points), but scholars who are looking at this song will probably be looking at the Ryan/Small-HaulinRopeAndGaff version, so I'm going to analyze its text rather than Winsor's (with reference to Winsor). Taking the ships in order: The Terra Nova is the subject of "The Terra Nova." The Captain Kean who commands her is clearly Abram Kean (the subject of "Captain Abram Kean"); he commanded the Terra Nova 1906-1908 and then, when all the steel sealers were lost in World War I, again in 1917-1926 and 1932-1933; two of his sons commanded her in 1927 and for one of two trips in 1929 (Feltham, p. 134). The song correctly states that she carried 203 men (in 1907); this is also the figure on p. 74 of Chafe.

There were two sealers named Eagle. For these two ships, see the notes to "The Ice-Floes." The second Eagle was commanded by Joseph "Joe" Kean, the oldest of Abram's eight sons, from 1907 to 1911 (Chafe, p. 99). Joseph Kean is also mentioned in "Captains and Ships"; he died in the wreck of the Florizel (for which see "The Wreck of the Steamship Florizel").

For the Aurora, see "First Arrival -- 'Aurora' and 'Walrus' Full." Her captain Dan Green is also mentioned in "Captains and Ships." He commanded the Aurora 1906-1911; she was his last command (Chafe, p. 98). The Algerine is the subject of "The Loss of the Algerine." S. R. Winsor (called "Bob Winsor" in Ryan/Small-HaulinRopeAndGaff's text, but apparently the same as the "Sam Winsor" of "Captains and Ships," and given the correct nickname "Sam-Bob" in Winsor's text; for the Winsor Family, see "Captains and Ships" and "First Arrival from the Sea Fishery S. S. Fogota, 1912") commanded the Algerine 1907-1908 (Chafe, p. 98). Chafe, p. 74, confirms the song's statement that Algerine was supplied (outfitted) by Bowring Brothers.

For the Vanguard, see "Arrival of 'Aurora,' 'Diana,' 'Virginia Lake,' and 'Vanguard,' Loaded"; for the family of her skipper Darius Blandford, see "Sealer's Song (I)." Darius Blandford (1843-1917) commanded the Vanguard 1907-1909, losing her in the last of those years. Ironically, given the song's wish that he live long, his career was short -- having first served as a captain in the Iceland in 1898, he never commanded another sealer after the loss of the Vanguard, although the crew was rescued by the Algerine (Feltham, p. 151). Chafe, p. 74, confirms the song's statement that she was supplied by Baine, Johnston & Co. There is an 1899 photo of Darius Blandford, along with other sealing stalwarts such as Abram Kean and Arthur Jackman, on p. 25 of Winsor.

Despite his short sealing career, Blandford was a successful sea captain; having commanded the Dundee of the Alphabet Fleet. (For the Alphabet Fleet, see the notes to "the Wreck of the Steamship Ethie." A report at the time says that "Captain Darius Blandford is a genial host, and good humour beams from is countenance at all times. His principal aim is to make passengers enjoy the voyage" (Hannrahian, p. 4).

The original Bloodhound was, along with the slightly larger Wolf, the very first Newfoundland steamer to be used for sealing, in 1863 (Busch, p. 66; Chafe, p. 24; Feltham, pp. 70, 160; O'Neill, p. 916). She vastly exceeded the hauls of most sail-powered ships that went before her, averaging about 5900 seals per year before sinking off the coast of Labrador on April 4, 1872 (Feltham, p. 160). This was, to repeat, a higher total than the brigs that had preceded her, but a pitiful total compared to what the steamers would average over the coming decades. Nonetheless, after her loss, another Bloodhound was built in the following year (O'Neill, p. 916). The reference in this song is clearly to the second Bloodhound, which made her first sealing trip in 1873, although she spent only a few years at it until being sold abroad, returning to Newfoundland ownership in 1904 (Winsor, p. 35). O'Neill, p. 916, says that this second Bloodhound lasted until 1917 (although on p. 971 he incorrectly says that she foundeder in 1880), when she was lost off Point La Haye while carrying coal (Winsor, p. 35), so song's reference to her as "old" makes sense; even though she was the "new" Bloodhound, by the time of this song, she was one of the older sealers. The captain listed for her by Ryan/Small-HaulinRopeAndGaff, "Bill Windsor," is probably an error for William Winsor (no "d"), a member of a family of well-known sealing captains already mentioned above under the Algerine. Winsor's text correctly calls him "Will Winsor." William Winsor (for whom see "First Arrival from the Sea Fishery S. S. Fogota, 1912") commanded the second Bloodhound 1907-1908; Jacob Winsor commanded her 1909-1911 as his last command; Jesse Winsor (the "Jessie Winsor" of Ryan/Small-HaulinRopeAndGaff; Winsor has the name right) was her skipper 1913-1914, and also ended his career after giving her up (Chafe, pp. 96, 98). There is a photo of the Bloodhound facing p. 36 of Chafe, and one on p. 26 of Ryan/Drake; Winsor, p. 35, has a photo of her alongside the Thetis from 1910.

For the Iceland see "Captains and Ships." Joseph "Joe" Barbour never commanded her (Chafe, p. 87), but James Barbour (whose only previous command had been the Diana in 1897) commanded
the *Iceland* 1904-1907. (There are photos of both Joseph and James Barbour on p. 71 of Winsor), and Winsor's text omits the name "Joe," calling the captain simply "Barbour." The *Greenland* was infamous for her part in the Greenland Disaster (see "The Greenland Disaster (I);" see also "The Sealing Trip of the S. S. Greenland 1891"). The most famous Captain Bragg was Robert Bragg, who commanded the *Walrus* 1886-1891, 1902-1903 and the *Ranger* 1892-1897, but he never commanded the *Greenland*. Neither did Captain John Bragg, who commanded the *Florence* for one year but took only 2090 seals and was not employed again (Winsor, p. 102). So the captain here must be Dan Bragg, an inexperienced skipper whose only previous command was the *Southern Cross* in 1905-1906 (Chafe, p. 88). Bragg lost the *Greenland* on his 1907 trip, his first year as her captain. Bragg was given the *Iceland* in 1908, but never commanded again after that. Thus it was reasonable to ask Bragg to show what he could do -- but what he did was fail. For the *Southern Cross* see "The Southern Cross (I)." There is a photo of Peter Carter on p. 184 of Feltham, one on p. 76 of Winsor, and another on p. 80 of Ryan/Drake. His was a most unusual career for a sealing captain. Born in 1869 (Ryan/Drake, p. 80), and long associated with the cod fishery, he became a sealing captain relatively late, commanding the *Southern Cross* in 1907 (Chafe, p. 89). He didn't get another command until 1925, then served every year until 1931, missed 1932, and served three final seasons in 1933-1935. In 1933, he set a record for seals taken, mostly because he found a large patch of older seals. He died in 1959 (Ryan/Drake, p. 80). Although his 1933 trip set a record and made him famous, the seasons at the end of his career cannot be the subject of the song, because too many of the vessels mentioned had been lost by then.

Carter was popular with his men, though, which may explain why he is referred to as unusually smart. Jesse Codner, who sailed with him, said he "was the loveliest old man ever you see the like of, and he brought in just as many seals as the other fellows. And he looked after his men" (Ryan/Last, p. 149). Don Fowler also called him a "fine old man," and Arthur Rideout said "He was an all-right old lad" although he added that "He drank a lot" (Ryan/Last, p. 220).

The *Neptune* (one of two sealers of that name, but there is no doubt which one is meant) is the subject of "Neptune, Ruler of the Sea." George Barbour is discussed in "The Greenland Disaster (I)." He commanded the *Neptune* 1905-1908 and also 1916-1925 (Feltham, p. 93). The *Eric* (actually *Erikas* correctly spelled in Winsor's texts) was sunk by a German U-boat while hauling coal on August 25, 1918, and was captained by Job Kean from 1902 to 1913; for both, see "Captains and Ships."

For the *Dianna* (properly *Diana*; here again, Winsor has the spelling right), see "Arrival of 'Aurora,' 'Diana,' 'Virginia Lake,' and 'Vanguard,' Loaded"; that entry also explains why she was called lucky. Alpheus Barbour of the Barbour dynasty commanded her from 1898 to 1908 (Chafe, p. 88). This is the only song I know to mention him by name, but note the mention of George Barbour above; see also "The Nimrod's Song" for another Barbour, Baxter. Alpheus Barbour had his first command in the *Walrus* in 1896 and his last in *Bloodhound* in 1915 (Ryan-Ice, p. 498). He is another of the captains pictured in 1899 on p. 25 of Winsor, as is George Barbour; there is another picture of both on p. 71 of Winsor. The whole dynasty, as the song says, was from Bonavista Bay.

The *Adventure* is the subject of "I Am a Newfoundlander." She had a relatively short sealing career; Henry Dawe commanded her 1906-1910, and Jacob Kean 1911-1915 (Chafe, p. 98). (There were actually two Captains Henry Dawe; this is the Henry Dawe of Bay Roberts.) Dawe first commanded in the *Mastiff* in 1879 and ended his career with this stint in the *Adventure*. This Henry Dawe is also mentioned in "The Sealing Trip of the S. S. Greenland 1891," "I Am a Newfoundlander," "The Bully Crew," and "Arrival of the 'Grand Lake' and 'Virginia Lake' With Bumper Trips," as well as being mis-called "Captain Doyle" in "Captains and Ships." Chafe, p. 31, says that he was a popular captain.

For the *Grand Lake*, see again "Arrival of the 'Grand Lake' and 'Virginia Lake' With Bumper Trips." Job Kean (the first of two captains of that name, who first commanded the *Falcon* in 1889 and was still sailing in 1923; Chafe, p. 93) commanded her in 1906-1908, when he lost her. He is also mentioned in "Captains and Ships." There is a photo of one or the other Job Kean on p. 75 of Winsor.

The *Newfoundland* is the ship of the Newfoundland Disaster of 1914, discussed in "The Newfoundland Disaster (I)." She was the first command of John Parsons, who had charge of her from 1906-1908 before moving to other ships (Chafe, p. 94). He is also mentioned in "Captains and Ships."

The *Panther* is also mentioned in "Captain Bill Ryan Left Terry Behind"; Jesse Winsor (the correct spelling; he was another member of the Winsor family mentioned above) commanded her 1906-1908, when she was lost; he also held commands in 1909 and 1912-1914 (Chafe, p. 96). For Jesse Winsor, and all the Winsors, see the notes to "First Arrival from the Sea Fishery S. S."
The song is correct in saying he was from Wesleyville; Ryan/Drake, p. 78, shows William Winsor's Wesleyville home.

The *Walrus*, one of the very first sealing steamers, is also mentioned in "First Arrival -- 'Aurora' and 'Walrus' Full," and obviously was listed under several of the captains above. Jacob Winsor -- yes, another member of the Winsor family! -- commanded her in 1907 and 1908; she was lost in the latter year (Chafe, p. 105). Chafe, p. 74, confirms that, in 1907, she was supplied by Bowring's. The *Labrador* is also mentioned in "Captains and Ships" and in "Success to the Hard Sealers."

She first went to the ice under George Hann (1850-1942) in 1892, and remained his ship all the way until 1908; she then served under Baxter Barbour in 1909. Chafe, pp. 88, 101, and Winsor, p. 50, say Barbour commanded her in 1910 also, but Chafe, p. 74, says she was under George Hann in 1910. D. Martin took her over in 1911-1913; she was lost in the latter year (Chafe, p. 101; Winsor, p. 50, says she was caught in a blizzard in early March and ran aground; she was a total loss although all the crew survived). Hann (called "George Hand" in Ryan/Small-HaulinRopeAndGaff but by his correct name "Hann" in Winsor's text) himself spent almost his entire career in the *Labrador*; his only other service was as captain of the *Leopard* in 1890-1891 (Chafe, p. 91); although his mention in the song seems to be an error, with Barbour the actual commander of the ship, it's noteworthy that Chafe made the same error; clearly Hann was strongly associated with the *Labrador*. Captain Hann is shown in the already-mentioned photo on p. 25 of Winsor, and there is another photo on p. 50 of Winsor. The latter page also has a photo of the *Labrador* herself.

For the *Virginia Lake*, see "Arrival of the 'Grand Lake' and 'Virginia Lake' With Bumper Trips."

Jacob Kean (nephew of the famous Abram Kean; Kean, p. 19) commanded her in 1907-1909, succeeding the famous Captain Samuel Blandford, under whom he had been the second-in-command (Ryan-Ice, p. 191); she was lost in 1909 (Chafe, p. 104). She was Kean's first command, although he did so well (more than 20,000 seals in his first two years) that he had no trouble getting ships despite that. Jacob Kean (1864-1939) was still going to the ice as late as 1936, but spent most of his career commanding coastal steamers (starting in 1911; Tarver, p. 229). He had also worked some of the same mail ships as Uncle Abram (Kean, p. 19). The sealers had curiously mixed opinions of him; John Crawford says "He was as knowledgeable a man as was going out there," but Paul Healey described an indecisive man who was "just about crazy" and wondered if there was "something wrong" with him. Stephen Mullins called him a "wicked, wicked man" but also a "good man" and concluded he was "one of the uneasiest men in the world." Gordon Thorne said he "wasn't much of a captain." William Way said he was "all right" (Ryan-Last, pp. 307-309). It sounds to me as if he might have struggled with depression or some such (not unlikely, given that... some sort of curious psychological problems... ran in Abram Kean's family.).

The song claims to list twenty ships, but Ryan/Small-HaulinRopeAndGaff's text lists only 19 (Terra Nova, Eagle, Aurora, Algerine, Vanguard, Bloodhound, Iceland, Greenland, Southern Cross, Neptune, Eric, Diana, Adventure, Grand Lake, Newfoundland, Panther, Walrus, Labrador, Virginia Lake). It appears based on verse four (which lists a captain but not a ship) that the missing ship was commanded by "a Bishop." This must be either Noah Bishop or Edward Bishop, since they were the only Bishops to command a sealer. Noah Bishop commanded the *Algerine* 1909-1912 (Chafe, p. 88) -- but it can't be him, since the *Algerine* is accounted for. Edward Bishop commanded the *Algerine* in 1906, the *Ranger* in 1907-1908, the *Terra Nova* in 1909, and the *Eagle* every year from 1912 to 1926 (Chafe, p. 88; Feltham, p. 47). All of those ships except the *Ranger* are accounted for in the song. So the ship must be the *Ranger* (and hence the year must be 1907). This implies that the fourth verse has been corrupted; we should emend "Ranger" for either "stranger" or "danger." And, in fact, the Winsor's text as we saw in the collation above, has "Chased by the bold ice Ranger" for "She aspied a bold-eyed stranger." Thus Winsor's text has the full set of twenty ships.

The reference to the *Greenland* under Bragg, as well as the *Southern Cross* under Carter, forces us to date this song 1907, and the combination of the other dates confirm this: every ship listed went to the ice in 1907, and several were not around for the 1908 hunt, and the *Havana* of 1906 is not mentioned. This backs up the 1907 date found in Winsor.

There were in fact 23 ships that went to the ice in 1907, not just 20 (Chafe, p. 74); the song has the *Greenland*, which is not in Chafe's list (presumably because she did not return), but omits the *Nimrod*, the *Kite*, and the *Viking* - RBW Bibliography

- Chafe: Levi George Chafe, *Chafe's Sealing Book: A History of the Newfoundland Seal Fishery*
Sealer's Strike of 1902, The (The Sealers Gained the Strike)

DESCRIPTION: "Attention, all ye fishermen, and read this ballad down, And hear about the sealer's strike the other day in town." The sealers, led by "brave Colloway," unite and present their demands. A. B. Morine secures their demands

AUTHOR: Johnny Burke (1851-1930)

EARLIEST DATE: 1925 (Murphy, Songs Sung by the Old Time Sealers of Many Years Ago)

KEYWORDS: ship hunting strike labor-movement

HISTORICAL REFERENCES:
Mar 8, 1902 - Beginning of the Sealer's Strike
Mar 12, 1902 - Sealers' demands granted

FOUND IN:
REFERENCES (4 citations):
Ryan/Small-HaulinRopeAndGaff, p. 64, "The Sealer's Strike of 1902"; p. 63, "The Sealers Gained the Strike" (2 texts); also p. 66, "The Luck Went With the Sealers Since Brave Colloway Led the Strike" (1 text, a sequel to the above)

ADDITIONAL: James Murphy, editor, _Songs Sung by Old-Time Sealers of Many Years Ago_, James Murphy Publishing, 1925 (PDF available from Memorial University of Newfoundland web site), p. 20, "The Sealers Strike of 1902" (1 text)
Johnny Burke (John White, Editor), _Burke's Ballads_, no printer listed, n.d. (PDF available on Memorial University of Newfoundland web site), p. 14, "The Sealers Gained the Strike" (1 text); also p. 15, "The Luck Went With the Sealers Since Brave Colloway Led the Strike" (1 text, a sequel to the above)
Johnny Burke (William J. Kirwin, editor), _John White's Collection of Johnny Burke Songs_, Harry Cuff Publications, St. John's, 1981, #22, p. 39, "The Sealers Gained the Strike" (1 text); #23, p. 40, "The Luck Went With the Sealers Since Brave Colloway Led the Strike" (1 text)

Roud #V44591

NOTES [3053 words]: Although all sources for this are printed and literary, the divergences between the first two texts in Ryan/Small-HaulinRopeAndGaff may imply oral transmission. Murphy, who published the earliest version, seemingly was unaware of the attribution to Burke, even though they worked together frequently; possibly Burke didn't want to have his name listed and be seen as pro-sealer. For a brief biography of Johnny Burke, see the notes to "The Kelligrew's Soiree."
Sealing was a seasonal industry based largely on ships, with crews of sealers going out on each ship and getting a share of the profits on the seals that were harvested. By 1902, the year of the sealer's strike, this tradition dated back for several lifetimes.

According to Cadigan, p. 170, prior to the strike, the number of sealers who were able to go out each year had been declining -- with the seal herd shrinking, and the hunt necessarily being moved from small schooners and sloops to the large steamers that could carry many men and seal pelts, there simply weren't as many berths for sealers. And the steamers were expensive, and the industry was in a recession, with some companies going out of business (Ryan-Ice, p. 183, though he points out on pp. 183-184 that the problem wasn't as bad as they claimed), so the owners used various techniques to reduce their costs (Busch, p. 76; on p. 78, he argues that the basic problem was the weakness and specialization of the Newfoundland economy, which was being hurt by loss of revenue from cod). In return for granting a man a berth on a sealer, the owners required a so-called "coaling fee," for instance (Ryan-Ice, p. 343), and forced the men to buy certain equipment at inflated prices -- a technique known as the "crop" (Candow, p. 102. At least the owners had to cover the deficit if the sealers didn't take enough seals to cover the crop). The Appendix below describes the "crop" in more detail.

An even more objectionable way of raising money was "berthing fees" -- charging sealers a fee to serve on the sealing steamer, which would be deducted from their earnings. And the owners collectively decided how much pelts would be worth in that year, so the owners had come close to creating a "company store" type situation: They set the pay, and they decided what to bill the sealers for participating. Sealers on successful steamers still earned a reasonable payment -- but if a ship had a bad year, the sealers might end up with nothing at all. And the work was hard, dirty, and dangerous (the sanitary facilities didn't deserve the name, e.g.). And the ships were excessively crowded, meaning that the men into close contact, so it was easy for them to decide on collective action.

Worse, the owners were paying the sealers a smaller fraction of the value of the seals: "The Sealers were now only getting one third [of the value] of their catch in the steamers, whereas formerly in the sailing vessels they got one half... of their voyage" (Chafe, p. 38).

England, pp. 53-54, writing two decades after the strike, declares, "I have never known a country where employers enjoyed such a sinecure as in Newfoundland. Labour, there, has hardly begun to dream that it has any rights. And the game of exploitation goes merrily on." But even Newfoundland's disorganized sealers needed to eat! And there had been some labor activism in the years around 1900, although it involved trade unions rather than the highly individualistic sealers (Busch, pp. 82-83; Ryan-Ice, pp. 329-342, has a catalog of these labor actions). As a result, in 1902, "211 sealers of the SS Ranger, a wooden-hulled steamer [for which see the notes to "First Arrival from the Sea Fishery S. S. Fogota, 1912"], left their vessel in St John's to protest their wages and sparked a wider strike by sealers from other vessels" (Cadigan, p. 170).

"Men poured out of the various vessels so quickly that presumably there was some prearrangement" (Busch, p. 83) -- but no one has offered any actual evidence for this. The two sides were far apart -- the merchants wanted to pay only $2.40 for each hundredweight (112 pounds) of seal fat, down from $3.25; the strikers privately wanted at least $4, and asked for more (Cadigan, p. 171). Both sides appealed to the government -- the owners for troops (Busch, p. 87), the sealers for support. The sealers, interestingly, went to the governor, i. e. the British representative, Sir Cavendish Boyle, rather than the head of the elected Newfoundland government, Premier Sir Robert Bond (Busch, p. 84; Ryan-Ice, pp. 363-365, thinks that was based on the support that the previous governor, Henry McCallum, had given the sealers, although Boyle did not prove as helpful. The irony is that Bond eventually came to be regarded as one of the most honest and capable of Newfoundland Prime Ministers. Perhaps the problem was that Bond and the sealers' spokesman A. B. Morine were anything but cordial -- which is actually another sign of Bond's honesty, because Morine was utterly corrupt).

Morine, who eventually represented the sealers, was born in Nova Scotia but had come to Newfoundland in 1883 to edit a newspaper (Cadigan, p. 148). He first ran for office in 1885 (DictNewfLabrador, p. 232; he lost on his first try but soon won a by-election). He was admitted to the bar in 1894, held various ministries after that, including Finance Minister 1897-1898 (DictNewfLabrador, p. 231), even serving as acting prime minister for a time while prime minister James Winter was out of the country (Harding, p. 82). During that time, he produced a government plan to sell or (mostly) give away a huge chunk of the island to Robert Reid, who was building Newfoundland Railway, and whom Morine represented (Hanrahan, pp. 11-12; for the Newfoundland Railway, and this deal, see also the notes to "The Wreck of the Steamship Ethie"). When Winter got back and found what Morine had done, he "angrily demanded that Morine resign. This earned Morine the somewhat dubious honor of being publicly disgraced twice in one year.
Winter went so far as to describe his erstwhile lieutenant as "the greatest scoundrel who ever entered the Narrows" (Harding, p. 82); Harding himself (p. 84), sums him up as "one of the most thoroughly unscrupulous opportunists to have ever disgraced a public office." I doubt anyone would disagree.

An editorial cartoon of the time (reproduced on p. 55 of Penney) shows Morine dressed as a saint with a halo -- but kneeling on a box labelled "Receiver General and Reid's Solicitor," Reid being the company which had the railroad franchise. This hints strongly that what Morine was praying for was, frankly, to receive even more graft. Similarly, a bit of political doggerel asked,

Will you let Reid's hireling lawyer
Barter homes and hearths away? [this because Morine's plan gave huge swathes of land to Reid's railroad]

Will you let him sell his country,
Sell you all for place and pay? (Hiller/Neary, p. 140).

In the election of 1901, after Morine's machinations came to light, Sir Robert Bond's party won 32 of 36 seats in the House of Assembly based on its opposition to Morine -- the most lopsided election result in Newfoundland history (Noel, pp. 30-31; the Reid company had campaigned for Winter's and Morine's conservatives, which probably made things worse; Penney, p. 70). The Reid company was forced to reorganize (it wasn't broke, but changing its structure made it easier for it to make deals; Penney, p. 70), and Morine was in disgrace. In 1906, the Reid organization would offer Morine $10,000 per year to absent himself from Newfoundland (Penney, p. 94). Morine went to Toronto for six years, then spent the remaining years of his life moving back and forth from Canada to Newfoundland (depending, I think, on where he was wanted less); toward the end, he spent much of his energy campaigning for "Confederation" -- i.e. having Newfoundland join Canada (DictNewfLabrador, pp. 232-233). But that was much later.

Morine's career was so complex that his entry in DictNewfLabrador, which is one of the longest if not the longest in the book, doesn't even mention his part in the sealer's strike. Morine came to represent the sealers even though he was "clearly part of the power structure" of Newfoundland (had the deal with the railroads worked out as intended, Morine expected to become Prime Minister; Penney, p. 66) and in fact he had a low opinion of most Newfoundlanders (Busch, p. 84). "The sealers had little choice, however, and Morine was colorful and able" (Busch, pp. 84-85). And, of course, Morine wanted the role as a way to clear his name and start rebuilding his political career.

At first, the owners wouldn't even meet with Morine, and set out to starve out the sealers (many of whom came from the outports and had no way to survive except by charity; Candow, p. 103); many ended up sleeping in the streets (in Newfoundland, in March! -- Busch, p. 85). One of the cruelest of captains, Arthur Jackman (for whom see, e.g., "The Old Polina") prepared to take the Terra Nova out to sea even so, and Sam Blandford (for whom see "Sealer's Song (I)"") prepared to follow in the Neptune (Ryan-Ice, p. 344, attributes this to a rivalry between Jackman and Blandford -- Blandford wouldn't let Jackman get away unescorted). Things weren't so easy for the Neptune; the sealers put a hawser around the ship to hold her in place. Blandford cut it and got out (Busch, pp. 85-86; Ryan-Ice, p. 344), but the sealers were mostly successful in getting their point across. What's more, many ships couldn't sail because the firemen who kept the engines running had walked out with the sealers (Ryan-Ice, p. 344).

Morine apparently managed to convince Premier Bond to accept the compromise price of $3.50 per hundredweight and an end to berthing fees (Busch, p. 86; Cadigan, p. 171; Candow, p. 104), although the "crop" remained.

Not every sealer was satisfied with this offer; there were die-hards who held out for their original demands. They tried to prevent other sealers from boarding the ships. But, by this time, the town was concerned about all the sealers who were wandering about with no place to stay and nothing to do; the police had been called out to prevent disorder (Ryan-Ice, p. 345). Fears of violence had apparently caused a judge to order the saloons closed, but there was no actual bloodshed (Busch, p. 86). There weren't enough extremists to keep things going. And so the strike ended. There had been a slight delay in the start of the season, but the ships went out just two days after their expected start -- even the Terra Nova and Neptune came back to take full crews aboard (Ryan-Ice, p. 345).

It's fascinating to note that the most significant sealing captain of them all, Abram Kean (for whom see "Captain Abram Kean") had been crossing swords with Morine for a decade and a half; as early as 1885, they had contested a parliamentary seat, although Kean (who had a rather casual attitude toward the truth) claims they were the best of friends for decades (Kean, pp. 13-15).

Not every sealer was convinced that the berthing fees were gone; Thomas Bragg in his oral history complained that "You'd get a $9 crop, but you had to pay $12. See, one time you had to pay $3 for
your berth. Then they got a union and they said they took off the $3. But what they did was give you a $9 crop and you used to have to pay $12. You were still paying $3 for your berth" (Ryan-Last, p. 232). This isn't entirely fair; the extra $3 was, in a way, insurance for all the times when the sealers could not pay off the $9 crop, but it's true enough, as the appendix shows.

Interestingly, all the accounts of the strike I've seen in histories of Newfoundland mention Morine, but very little is said about Calloway/Colloway, mentioned in the song as the leader of the strike (Ryan/Small-HaulinRopeAndGaff's first version spells it "Calloway," the second and third "Colloway"). According to Busch, p. 83, his name was Simon Calloway, but that's all Busch says about him. And the two other sources I checked both have different spellings. According to Ryan-Ice, p. 342, "The sealers -- under their leaders Mercer, Robert Hall from Halls Town near Clarke's Beach, Conception Bay, and Simeon Calloway from Pool's Island, Bonavista Bay -- demanded to see the governor, Sir Cavendish Boyle, to whom they spoke" (Albert Mercer of Bay Roberts was the man who had led the sealers off the Ranger). DictNewfLabrador, p. 185, has yet a third version of the name, Simeon Kelloway (while saying that others wrote it "Calloway." Interestingly, there was also a sealing captain named "Kelloway").

Perhaps the reason Colloway doesn't get much mention is that he died the year after the strike. His entry in DictNewfLabrador doesn't say much else; he lived from 1858 to 1903, was born in Pool's Island, was an early settler of Badger's Quay, and died in the latter town. His ship was the Vanguard, under George Barbour; for the Vanguard, see the notes to "Arrival of 'Aurora,' 'Diana,' 'Virginia Lake,' and 'Vanguard,' Loaded"; for George Barbour, see also "The Greenland Disaster (I)."

The positive effects of the strike may not have lasted long; according to Ryan-Ice, p. 353, "Their brief success did little to improve their situation; although their incomes improved following the strike, the failure of the cod fishery in Norway, which had created an increased demand for seal oil, was the most important reason for this." And the sealing companies found ways to hit back; in 1905, they started having annual meetings to decide on their rules (Ryan-Ice, p. 185); obviously this collusion also made it easier for them to impose conditions on the individual sealers. It doesn't appear the sealers gained much money from the strike. On the other hand, they didn't lose much, and the owners realized that the sealers needed more consideration (Ryan-Ice, p. 347). And the strike did encourage Joseph Coaker, who later became a major labor organizer in Newfoundland (Busch, p. 87; for Coaker, see "Coaker's Dream").

It appears one song about Morine (not this one) may have gone into tradition; England, p. 128 quotes a sealer singing something called "Come on Down, Morine."

This song is apparently right in regarding the strike as a big deal for the sealers. England, p. 248, tells of hearing about it from senior sealer Joe Stirge more than twenty years later. Stirge also had a version of the story about the Neptune being forced to stay in port when the sealers tied a cable to her, although Stirge didn't name the ship. Maybe he wanted to keep it secret, because the Terra Nova, on which he was embarked when he talked to England, was also one of the strikebreakers.

APPENDIX: The "Crop"

StoryKirwinWiddowson, p. 122, defines the "crop" (usually pronounced "cha(h)p") as "in sealing or fishing, the personal equipment or supplies issued against the profits of the voyage." Their first known usage is from 1854.

On pp. 122-123, they cite several derived usages: the "Crop Note," i.e. the paper form which the sealer was issued to track the spending; the "Cropping Shed," the place where the usual sealing supplies were stored by a merchant (in effect, a "store within a store" for sealers); "Cropping Time," the period before a sealing trip when sealers took their crop notes around to purchase their supplies.

Winsor, p. 113, shows an example of a Crop Note which shows how it all worked. It is from March 11, 1940, for the ship S.S. Ungava, supplied by Job Brothers. It is a standard pre-printed form, with the name of the ship and the supplier printed but the name of the sealer and the date hand-written; there is also an account number which I would guess was stamped in. Below this is a blank form for the merchants to fill in. The one in Winsor shows $3 for rubbers, $1.55 for oil jacket, $0.80 for tobacco, $2.25 for blanket, $1.05 for a fall jacket, $0.20 for a towel, $.015 for matches, grand total $9. The next line is "add 1/3," or $3, for a total of $12.00. Then $0.20 is added without explanation, for a total "tally" of $12.20. This was the amount to be taken from the sealer's payment. At the bottom is a pre-printed line, "CREDIT by share seals." This was the standard share of the sealing profit that each sailor on a particular ship got. In this case, the share was $53.83. So the final lines (although there weren't written this way) should read something like this

$ 53.83 SHARE SEALS
-$12.20 TALLY FOR CROP
----------
$ 41.63 SEALER’S TAKE HOME PAY
So it would appear the sealer was issued the note, and took it around to the merchants who wrote in what he bought, until he reached his $9 maximum. Once that was spent, the sealer was on his own for buying things. (I would guess that the $0.15 in matches at the end of this particular note was what the sealer bought to bring the total to exactly $9 -- if you didn't spend the whole $9, too bad; you didn't get any money back.)
The patent unfairness in this is that the sealer got only $9 worth of merchandise (which often was sold at inflated prices, because the merchants knew just when the sealers would come to town and could mark things up accordingly), but were charged $12 for it. The only good news is, if the ship they were on had a bad year and the sealers earned less than $12, they did not have to make up the difference; that was a loss to the outfitters. Still, it was a clear $3-per-sealer profit for the outfitters every time the ship sailed and pulled in a decent number of seals. How often did that happen? In 1940, the Ungava took 28,781 seals and the sealers earned $58.83. That means that, for the Ungava, the break-even point for sealers was around 6000 seals. (It would be different for other ships, since they would have different numbers of sealers.) In her twelve years as a sealer, the Ungava took more than 6000 seals eleven times (Feltham, p. 145). So the crop was certainly profitable to her owners -- about $6000 profitable, which was a lot in pre-war Newfoundland. To be sure, the Ungava was an unusually large, well-built sealer, with two excellent captains (William Winsor and Peter Carter), so she was unusually profitable. Other ships didn't do nearly as well. Still, the "crop" was a much better deal for the owners than the sealers. - RBW

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- Feltham: John Feltham, Sealing Steamers, Harry Cuff Publications, 1995
- Hiller/Neary: James Hiller and Peter Neary, editors, Newfoundland in the Nineteenth and Twentieth Centuries: Essays in Interpretation, University of Toronto Press, 1980
- Kean: Abram Kean, with a foreword by Sir Wilfred Grenfell, Old and Young Ahead, 1935; I use the 2000 Flanker Press edition edited and with a new Introduction (and new photographs) by Shannon Ryan
- Noel: S. J. R. Noel, Politics in Newfoundland, University of Toronto Press, 1971
Sealers of Newfoundland, The

DESCRIPTION: "Ho! We be the Sealers of Newfoundland! We clear from a snowy shore, Out into the gale with our steam and sail...." The singer describes life on a sealing voyage, and tells how tough the sealers are -- and how they rejoice to return home.

AUTHOR: George Allan England

EARLIEST DATE: 1924 (England, Vikings of the Ice); reportedly written 1922

KEYWORDS: hunting ship nonballad

FOUND IN:

REFERENCES (3 citations):
Ryan/Small-HaulinRopeAndGaff, p. 108, "The Sealers of Newfoundland" (1 text, 1 tune)
ADDITIONAL: George Allan England, _Vikings of the Ice: Being the Log of a Tenderfoot on the Great Newfoundland Seal Hunt_ (also published as _The Greatest Hunt in the World_), Doubleday, 1924, pp. 308-309, "The Sealers of Newfoundland" (1 excerpt)

Roud #V44687

NOTES [22 words]: Despite this having been reprinted several times, there is no evidence that it is traditional or that any actual sealer recited it. - RBW

Last updated in version 5.0

Sealers of Twillingate and New World Island, The

DESCRIPTION: The poet recalls the hardships faced by the sealers of 1862, then turns to the modern hunt, as SPCA planes fly overhead. He warns against actual interference with the hunt, and declares seal hunting both good commerce and a good source of food.

AUTHOR: John C. Loveridge

EARLIEST DATE: 1973 (Loveridge, Story in Pictures and Poetry of the 1973 Seal Hunt....)

KEYWORDS: hunting animal political nonballad technology

FOUND IN:

REFERENCES (1 citation):
Ryan/Small-HaulinRopeAndGaff, pp. 150-151, "The Sealers of Twillingate and New World Island" (1 text)

Roud #V44688

NOTES [681 words]: Despite this song's vicious and inflated rhetoric, seal hunting has of course been restricted in the last 30 years -- in part because of opposition from animal rights' groups, but mostly because there is no longer demand for seal products, plus the sealers have destroyed the seal populations, and have been forced to cut back to preserve the herds.

Seals were indeed an important food source to the Newfoundland fishermen -- and even more to the Inuit. According to Bob Bartlett (who should know; see his biography under "Captain Bob Bartlett"), "The seal is the one indispensible animal of the Arctic. The flesh is by no means disagreeable, though it has a general flavor of fish, which constitutes the seal's chief food" (Bartlett, p. 54).

The several mentions of 1862 in the song are interesting. That was not the year Newfoundlanders started taking seals; they had been doing that for many years by then. But "In 1862 the Newfoundland seal hunt entered the steam age. That year, two Scottish steamers participated in the Newfoundland hunt as a complementary activity to the Davis Strait right-whale 'fishery'" (Candow, p. 41). One of those sealers was the Polynia, the inspiration for the song "The Old Polina." The steamer soon drove out the sailing vessels; except for a brief period around World War I when steel ships took a lead role, the wooden steamers, which also carried sail, dominated the seal hunt until the 1940s.

Brian Davies, mentioned in the song as the opponent of sealing, was a Welshman who came to Canada in 1955 and joined the New Brunswick SPCA in 1961. He turned his attention to the seal hunt in 1964, and witnessed it firsthand in 1965. The SPCA founded a Save the Seals fund, and Davies gave up his regular career to oppose it. In 1968, he led a press group from Europe to see the hunt, and the anti-sealing movement began (Candow, pp. 118-119). In 1970, he wrote a book,
Savage Luxury: The Slaughter of the Baby Seals (Bush, p. 249). He eventually appeared on David Letterman's television show to argue against sealing (Busch, p. 256). Little wonder that the sealers themselves hated him. He's referred to, with equal distaste, in "Save Our Swilers."

We might mention, incidentally, that even those who opposed sealing often disliked the methods used by Davies. Greenpeace, which in the end did much more to oppose sealing than did Davies, referred to his efforts as a "Bambi cult" because he used the cuteness of baby seals as his main argument (Wright, p. 22).

The bitterness of the Newfoundlanders is shown in the summary on p. 309 of Major: "When founder Brian Davies retired as [head of IFAW, the organization he founded] in 1997, his wage settlement was reported to be $2.5 million. Such profit on the backs of sealers is impossible for any Newfoundlander to stomach, and the anger at the unfairness of it all impossible to suppress." This although Davies was not paid by locals -- Major notes, e.g., that more than half of IFAW's funding came from Britain.

DictNewfLabrador, pp. 203-204, lists six significant Newfoundlanders named "Lundrigan," many associated with Lundrigan's lumber enterprise: Arthur Raymond (1922-), son of William James, president of Lundrigan's 1967-1983; Harold Wilson (1928-), brother of Arthur, his successor as president of Lundrigan's; James (fl. 1820), who was apparently unrelated and got in trouble for minor debts; John Howard (1939-), a teacher who became an MP for Gander/Twillingate in 1968 and served until 1974, then spent several years in the Newfoundland cabinet; Joseph Roche (1948-), an NHL player; and William James (1901-1986), founder of Lundrigan's and father of Arthur R. and Harold W.

I would assume the "Lundrigan" of the song is John Howard Lundrigan, since he was was in Ottawa in 1973. But it's pretty silly to think that one MP could stop a law! The song is supposed to commemorate the firm of E. J. Linfield. Google Books has an account of the firm of Edward J. Linfield, a general merchandiser in Twillingate, founded 1888, but I can find no references to the firm being active today. - RBW

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- Wright: Guy Wright, Sons & Seals: A Voyage to the Ice, ISER (Institute of Social and Economic Research, Memorial University of Newfoundland), 1984

Last updated in version 5.0
File: RySm150

Sealers, The [Laws D10]

DESCRIPTION: Four ships set out to seal. After a four day voyage, they arrive at the ice. On their very first day they take nine hundred pelts. Having filled their quota, they head for home

AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: ship work hunting
FOUND IN: US(NE)
REFERENCES (2 citations):
Laws D10, "The Sealers"
DT 613, SEALERS
Roud #2234
File: LD10
Sealers' Ball, The

DESCRIPTION: The sealers get their money at the wharf, more at the store, and "a couple of gallons" on Saturday evening. After the dance Jack Burke's girl was with Jim McGee. When their fight was over "they found the lady she'd a-gone."

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA/Leach)

KEYWORDS: courting fight hunting shore dancing drink party humorous

FOUND IN: Canada(Newf)

REFERENCES (3 citations):

- Peacock, pp. 94-95, "The Sealers' Ball" (1 text, 1 tune)
- Ryan/Small-HaulinRopeAndGaff, pp. 123-124, "The Sealer's Ball" (1 text, 1 tune)
- Bennett/Downey-JeromeJustOneMoreSong 8, pp. 86-88, "John Park He Had Nar' One" (1 text)

ST Pea094 (Partial)
Roud #9957

RECORDINGS:
- Tom Cornelly, "Much of a Hand" (on MUNFLA/Leach)
- Jerome Downey, "John Park He Had Nar' One" (on NFJDowney01)
- Hector MaclIsaac and Jerome Downey, "Not Much of a Hand Aboard a Vessel" (on NFHMaclIsaac01)
- Tom Morry, "The Sealers' Ball" (on PeacockCDROM)

ALTERNATE TITLES:

Be Ye Much of a Hand Aboard a Vessel

NOTES [752 words]: The MUNFLA/Leach text changes the last line of the chorus from "A-pelting the puppy swiles, sir" to "A-catching the codfish wild sir." Hardly worth mentioning except that the brawl is no longer at "The Sealers' Ball." - BS

Both the codfish and the "swiler" versions, however, refer to the main economic activities of Newfoundland: fishing cod and hunting seals.

The first line in Jerome Downney's version is "We got six dollars and a half When we landed at the wharf." This fits in with sealing: Hands were signed on for a share of the total catch. Each sealer got the same share, no matter how effective they were, so every sealer got the same amount. Six and a half dollars was not the total pay; the sealers might have been assessed a "berthing fee" for the right to join the sealing vessel.

Even after the berthing fees were abolished (for this, see the notes to "The Sealer's Strike of 1902 (The Sealers Gained the Strike)") before the voyage started, each man was assessed the "crop" -- an advance on his wages which he was "required" to spend with the St. John's merchants, at artificially inflated prices (he could buy $9 of goods but had $12 deducted from his pay), to buy his equipment for the voyage. (If he didn't spend it, tough luck; he didn't get the money back. For the "crop," see StoryKirwinWiddowson, pp. 122-123 and the notes to "The Sealer's Strike of 1902 (The Sealers Gained the Strike)").

Taking into account all the deductions, if a sealer was actually given $6.50, his nominal pay would have been a minimum of about $19.50 and a maximum of about $31.50. That's nowhere near a record -- in one extraordinary season in 1866, the men of the Retriever each earned $303 (Chafe, p. 36). But that truly was an extraordinary total; by the twentieth century, as ships got bigger and the seal herds declined due to over-harvesting, the figures fell dramatically. Chafe does not always have shares for every ship, but here are some samples of the average for particular years:

1892 (p. 60): average of $51.52, best ship $96.30.
1898 (p. 65): average of $27.97, best ship $47.74
1904 (p. 71): average of $38.77, best ship $81.22
1910 (p. 77): average of $59.24, best ship $148.36
1916 (p. 82): average of $107.24, best ship 233.78 (because of World War I, the sealing fleet in 1916 was only half the size of the previous average. Although the ships that sailed did very well, relatively few men shared the bounty, and much of the increase was due to a 30% increase in the price of seals)
1922 (p. 85): average of $42.40, best ship $74.90.

(Eventually things got better; Wright, p. 85, describes one of the last major sealing years, in which the sealers' share of pelts, plus odds and ends such as flippers and seal penises -- wanted by some superstitious Japanese or Chinese -- came to nearly $3000 even though it wasn't considered a great year. Of course, there had been a lot of inflation in that half a century.)

Thus the men in this song earned below the average over these years -- but not far below the average; they were at the low end of typical.
Downey's version also refers to paying the money to "Jamie Baird." Bennett/Downey has notes on James Baird (1828-1915); DictNewfLabrador has more on p. 10. Born in Saltcoats, Scotland, his family came to Newfoundland some time in the 1840s, and he served as a draper's apprentice. Started in 1853, he and his brother David worked as drapers and importers. In 1872, James founded his own business, as an importer and fishery supplier. He would later invest in Newfoundland businesses and utilities. He became a hero to Newfoundlanders for a legal case he brought against a British officer over fishing rights. In 1898, he became a member of the Legislative Council, staying there until he died in 1915. He eventually owned at least one sealing steamer, the Labrador, which he bought in 1909 (Ryan, p. 193). It's interesting to see sealers frequenting his business; at the time of the 1902 sealer's strike, he argued that there was no way that sealers could be paid more, because profits in the industry were too low (Ryan, p. 183). This would certainly be true a few decades later, but in 1902, the sealing fleet was expanding, and Ryan, p. 184, says that the market for seal oil was expanding rapidly. Given the names mentioned in the song, I suspect this is based on an actual incident, but the Downey and Peacock versions are similar enough, and non-detailed enough, that (without access to lists of ships' companies) I can't say more. - RBW

Bibliography

- Wright: Guy Wright, Sons & Seals: A Voyage to the Ice, ISER (Institute of Social and Economic Research, Memorial University of Newfoundland), 1984

Last updated in version 5.2
File: Pea094

Sealers' Song (III), The

DESCRIPTION: "It caused a great sensation ... To see those little puppy seals in Codroy River Bight." Those who go after them are not experienced sealers and have all kinds of disasters. Besides, it was out of season: "now the puppies must be spared"

AUTHOR: Hughie O'Quinn (according to Bennett/Downey-JeromeJustOneMoreSong)

EARLIEST DATE: 1980 (Bennett/Downey-JeromeJustOneMoreSong)

KEYWORDS: hunting injury ordeal law poaching river humorous animal

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Bennett/Downey-JeromeJustOneMoreSong 21, pp. 129-135, "The Sealers' Song" (1 text)
Roud #24302

RECORDINGS:
Jerome Downey, "The Sealers' Song" (on NFJDowney01)
Hector MacIsaac and Jerome Downey, "The Sealers' Song" (on NFHMacIsaac01)
Hector MacIsaac, "Sealing Song" (on NFHMacIsaac02)

CROSS-REFERENCES:
cf. "The Wearing of the Green" (tune)

NOTES [266 words]: The song ends with a complaint against the seal hunting law, by analogy: "Why, I'm sure some day a demagogue will write up in a book The proper way to stun a cod before he takes the hook." - BS

Sealing was a Newfoundland tradition from the early days, and indeed, seal meat kept many people alive in Newfoundland springtime, and the oil and pelts were one of their few exports and sources of trade. Although not as important as cod, without seals, Newfoundland probably would not have been economically viable. But -- apart from the ethical issue of killing intelligent mammals
-- the seals were overfished, and by the 1920s, the population was a fraction of what it had been a century before. There was a prolonged and bitter fight about just what level of harvesting was sustainable -- but there is no question but that the harvest had to be limited. But the sealers didn't at all like being told that.

This is obviously a song of "landsman hunting" -- that is, of people setting out to the ice from near their homes, rather than being employed in a large sealing boat. According to James E. Candow, *Of Men and Seals: A History of the Newfoundland Seal Hunt*, Canadian Parks Service, Environment Canada, 1989, p. 138, "The recent history of the Newfoundland seal hunt has been characterized by the increased importance of the landsman operation." This was particularly true for the people outside St. John's, according to Candow, p. 139, although he places it more in the north and northeast of Newfoundland, rather than the Cordray Valley area on the southwest where Jerome Downey lived. - RBW

Last updated in version 4.4
File: BeDo129

**Sealing Cruise of the Lone Flier, The**

DESCRIPTION: The song chronicles the life of sealers traveling from Twillingate to St. John's then north to the ice fields for seals. Miscellaneous mishaps and achievements are told during the song and many names and factual information mentioned.

AUTHOR: (supposedly the whole crew in question)

EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: sea travel hunting moniker

FOUND IN: Canada(Newf)

REFERENCES (4 citations):

*Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland* 123, "The Sealing Cruise of the Lone Flier" (1 text, 1 tune)


*Blondahl-NewfoundlandersSing*, pp. 76-77, "The Sealing Cruise of the Lone Flier" (1 text, 1 tune)

*Ryan/Small-HaulinRopeAndGaff*, pp. 126-128, "The Sealing Cruise of the Lone Flier" (1 text, 1 tune)

ST Doy14 (Partial)

Roud #7308

NOTES [1178 words]: The cruise in question is reported to have taken place from March 10 to April 25, 1929.

Very formulaic introduction of the "come-all-ye" variety with the singer assuring that he will neither "offend" the listener or run too long. [This even though Doyle's version runs 16 verses! - RBW] This is a very typical humble attitude of singers from Newfoundland as shown in many songs. - SH

Starting in the 1860s, sealing had been done by large wooden steamers; in the early twentieth century, steel ships had started to join the hunt. All the latter were lost or sold by the end of World War I (the Russians bought them because they needed icebreakers; Candow, p. 45), and the wooden steamers began to fail also as the years wore them out; with demand for seals falling, and the seal population badly hit due to hunting, there wasn't much money to replace the big ships. The Fisherman's Protective Union, or FPU (for which see "Coaker's Dream"), had an answer: instead of large steamers, which were expensive, or pure sailing ships, which just didn't have enough power, they came up with small schooners with auxiliary diesels. The first of these, *Young Harp*, went into service in 1927. It was a tremendous success, taking 4353 seals -- far fewer than the big steamers, but the big steamers had crews of 200 or so, and the *Young Harp* just 27 (similar to the 28 sealers mentioned in the twelfth verse of the song); on a per-man basis, the *Young Harp* was astonishingly successful. In 1928, her crew of 29 took 6175 seals on a first trip, and 2381 on a second, making her an even greater success (Ryan-Last, p. 448).

There is a photo of the *Young Harp* on p. 82 of Winsor.

In 1929, seven auxiliary schooners went to the ice, with the *Lone Flier* being one of them (Candow, p. 49). It proved a very temporary boom; there were six auxiliary schooners in 1930, but just two in 1931 (Candow, p. 50). This presumably because, in 1929, "The auxiliary sealing schooners met with poor success"; even the experienced *Young Harp* managed only 959 seals, and the *Lone Flier*, under Sol. White, managed just 900 (Ryan-Last, p. 449). Thus the 1929 dating seems very likely.

According to Galgay/McCarthy, p. 110, a ship named the *Lone Flier* was wrecked on North
Penguin Island on July 10, 1941; I assume that was this ship. I suspect the *Harp*, mentioned in the song, is actually the *Young Harp*. In any case, it's a logical name for a sealer, since the primary target of sealers was the species known as harp seals, especially the infant harp seals, known as whitecoats because of, well, their white coats. These schooners didn't last long, but they arguably foreshadowed the Motor Vessels, or MVs, for which see "A Noble Fleet of Sealers."

The *Nascopee* is properly the *Nascopie*, which was one of the last attempts to revive the steel sealers. She was built in 1911-1912 at Newcastle and was lost in 1947, running aground near Cape Dorset on Baffin Island (Feltham, p. 91); she served as a sealer 1912-1915 and 1927-1930 (Ryan/Drake, p. 41). She was built for the Hudson's Bay Company to serve their northern posts in the summer, but the icebreaking abilities that served her so well in the north were also helpful for dealing with the ice where the seals whelped (Feltham, p. 86). In her 1912-1915 period as a sealer, when she was among the most successful ships in the fleet (Winsor, p. 54), her captain was George Barbour, for whom see "The Greenland Disaster (I)"; in her second stint, she was commanded by Abram Kean (Feltham, p. 86), for whom see "Captain Abram Kean." Except for a disastrous 1915, she took more than 17,000 seals in all her years in the ice, and she three times (1913, 1927, 1930) she took more than 30,000 -- a very good number indeed. She is supposedly the only sealer -- indeed, the only ship -- to have replaced a propeller while at sea (Feltham, p. 88). She also had the unique distinction, for a sealer, of sinking a German submarine during World War I (using a gun installed for defensive purposes; Ryan/Drake, p. 41). There is a book that is sort of about the *Nascopie*, i.e. Wild, but it is primarily about Smellie, not his ship, and devotes only a single paragraph to her service as a sealer before Smellie took command, saying that she had had one good year and "smelt like a sealer and was full of cockroaches" (Wild, p. 84. The same page explains that the *Nascopie* managed to sink that sub with her stern gun because the sub had to dodge an ice floe). She served well as an Arctic steamer under Smellie until 1945 (when he retired), and then was lost two years later under another master, but she did not return to sealing. (I found Wild very hard to read; he seems to worship Smellie, even though Dennis Jordan on p. viii of the Introduction declares he was a martinet.)

Feltham, p. 176, has a photo of the *Nascopie*, Kean has one on p. 30, Winsor on p. 54, and Ryan/Drake on p. 41. Wild has photos facing pp. 72, 73, 104, 169, but all of them are of her post-sealing days.

The third verse refers to the "crop." Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland give an explanation of this so short as to be almost deceitful. Each sealer had to have certain equipment -- a gaff, a hauling rope, a sculping knife -- and was expected to supply this. The sealers were not given an advance to buy the equipment; they were given what amounted to a voucher in the amount of $9 with which to purchase their supplies from the merchants of St. John's, at an inflated price. For this $9 worth of credit, the sealers had $12 deducted from their wages at the end of the trip. It didn't matter if they already had all their equipment and didn't need to buy anything; the sealing companies knocked $12 off their wages. The only consolation was that if the sealing trip went badly and the men failed to earn $12, they were not required to refund the rest. (Ryan-Ice, p. 185). It was nonetheless a clear abuse of the sealers, with the profits being split between the St. John's merchants and the sealing companies. For more on the "crop," see the notes to "The Sealer's Strike of 1902 (The Sealers Gained the Strike)."

The ninth verse refers to one man getting a "cat." That is not a reference to a feline; a "cat" was a stillborn seal pup, or one that died shortly after birth. They were desirable finds; cats had finer pelts than ordinary seals. And harps, to repeat, are harp seals, not stringed instruments. "Hoods" are the other species of seals the hunters sought; hood seals were more dangerous (instead of running, they fought to defend their babies, and they were bigger than harps, so they couldn't easily be killed with a gaff) and generally less desirable, but sealers turned to hunting "hoods" if they couldn't get enough whitecoats.

The "Mr. Ashbourne" of the last verse is probably Thomas George William Ashbourne (1894-1984), who was one of those who helped negotiate Newfoundland's entry into Canada; after his father William's death in 1923, he became president of the family's fishery supply firm (DictNewfLabrador, p. 6). - RBW

Bibliography

Sealing Fifty Years Ago

DESCRIPTION: "'Four hundred sail of shipping fine Could then be seen at anchor Awaiting time to fall in line And for a sou'west spanker.' Fifty years ago, they caught 600,000 seals a year; now, they catch half as much "with hearts not half so gay."

AUTHOR: James Murphy (1868-1931)
EARLIEST DATE: 1901 (The Duke of York Songster and Christmas Advertiser)
KEYWORDS: hunting nonballad hardtimes recitation

REFERENCES (2 citations):
- Ryan/Small-HaulinRopeAndGaff, p. 63, "Sealing Fifty Years Ago" (1 text)

NOTES [198 words]: The "Terry" of this song is probably Captain Terrance Holleran, for whom see "Captain Bill Ryan Left Terry Behind." No steam sealer had a captain named "Holley" -- but there might well have been a sailing skipper by that name; as the song correctly notes, there had been about 400 sealing schooners around 1850, when the seals were still present in such large numbers that even small ships could collectively bring in half a million pelts a year. By 1901, when this song was published, just nineteen steamers went to the ice, and their total haul was less than 350,000 (see Levi George Chafe, Chafe's Sealing Book: A History of the Newfoundland Sealfishery from the Earliest Available Records Down To and Including the Voyage of 1923, third edition, Trade Printers and Publishers, Ltd., 1923 (PDF scan available from Memorial University of Newfoundland), p. 63), even though the steamers were much better at bringing in seals than the old sealing schooners.

It's not as clear to me that the sealers were actually less happy on the steamers than in the age of sail, but certainly there were fewer of them, making it harder to get a sealing job, which presumably led to competition. - RBW

Last updated in version 5.0
File: RySm063

Sealing Fleet, The

DESCRIPTION: "What means this hurrying to and fro -- This busy stirring scene? "This scene laid now before you Is not of war or strife But 'tis a fight of honest men... They go to catch the northern seal...". The sealers are described; the singer wishes them well

AUTHOR: unknown
EARLIEST DATE: 1861 (The Newfoundland Express)
KEYWORDS: hunting nonballad orphan
Sealing Trip of the S. S. Greenland 1891, The

DESCRIPTION: "All ye who love old Newfoundland And her Sons who plow the sea... I will sing to you A song about the Greenland And her hardy sailing crew." The singer praises Captain Henry Dawe, describes the efficient steamer, and tells of a good seal hunt

AUTHOR: unknown (said to be by "one of her crew")

EARLIEST DATE: 1891 (Harbour Grace Standard)

KEYWORDS: hunting ship

NOTES [266 words]: I suspect the Van of this song is actually the Vanguard, for which see "Arrival of 'Aurora,' 'Diana,' 'Virginia Lake,' and 'Vanguard,' Loaded."

The Greenland of this song is the same as the ship of "The Greenland Disaster (I)," etc., but this is obviously a different event. For background on the ship, see "The Greenland Disaster (I)."

There were two Captains Henry Dawe, one of Bay Roberts, one of Port de Grave. The one from Bay Roberts, who went to the ice almost every year from 1879 to 1910, commanded the Greenland from 1890 to 1895. In 1891, he brought home an impressive 25,907 seals (see Levi George Chafe, Chafe's Sealing Book: A History of the Newfoundland Sealfishery from the Earliest Available Records Down To and Including the Voyage of 1923, third edition, Trade Printers and Publishers, Ltd., 1923 (PDF scan available from Memorial University of Newfoundland), p. 90) -- almost twice the total in the song and the second-highest total the Greenland ever took, although not the highest total for a ship in 1891. For more on him, see "The Sealer's Song (II)."

The claim of 14,000 seals may have been a memory of 1890, when the ship took 14,236 seals (Chafe, p. 100). Chafe, p. 60, confirms that the sealing fleet sailed on March 10 in that year. The same page indirectly supports the song's claim that the Greenland was based in Harbour Grace, since she is not on the list of ships that sailed from St. John's or environs.

For Henry Dawe, see also "Arrival of the 'Grand Lake' and 'Virginia Lake' With Bumper Trips," "I Am a Newfoundlander," and "The Bully Crew." - RBW

Last updated in version 5.0

Seaman and His Love, A (The Welcome Sailor) [Laws N29]

DESCRIPTION: The singer hears a girl wailing for her love, gone these seven years at sea. He offers a token from her love, saying he is dead and she should marry whoever carries it. She says she will mourn forever. The stranger reveals himself as her missing love

AUTHOR: unknown

EARLIEST DATE: 1620 (Stationer's Register -- apparently)

KEYWORDS: love separation brokentoken

NOTES [11 citations]:

Laws N29, "A Seaman and His Love (The Welcome Sailor)"

Brocklebank/Kindersley-DorsetBookOfFolkSongs, p. 3, "Midst of Night" (1 text, 1 tune)
Seaman and Soldier's Last Farewell to their Dearest Jewels, The

DESCRIPTION: "Farewell, my dearest dear, now I must leave thee; Thy sight I must forbear although it grieves me," "My fortune I will try upon the ocean, and fight most gallantly to gain promotion.""My dear, do not mourn." She should be patient until they meet again

AUTHOR: unknown

EARLIEST DATE: 1986 (Palmer-OxfordBookOfSeaSongs)

KEYWORDS: sailor wife separation battle

FOUND IN:

REFERENCES (1 citation):

Palmer-OxfordBookOfSeaSongs 18, "The Seaman and Soldier's Last Farewell to their Dearest Jewels" (1 text, 1 tune)

File: PaSe018
Seaman of Plymouth, The
DESCRIPTION: A sailor must go to sea before he can wed Susan. When she refuses to marry a rich man, her parents send her to Holland. The sailor, now rich, accidentally meets her; they return home; she disguises herself from her parents and they are wed
AUTHOR: unknown
EARLIEST DATE: before 1813 (broadside, Bodleian Harding B 4(91))
LONG DESCRIPTION: A sailor and beautiful Susan are to wed, but she becomes sick; he is forced to sail away. While he is gone, her parents try to wed her to a rich man; when she refuses, they send her to Holland. The sailor returns, having become rich, and is told she is dead. He sails away in grief, is shipwrecked in Holland, meets her, and they return home to wed. The girl arrives in disguise; her parents continue their play-acting. At last she reveals herself, and all ends happily
KEYWORDS: love, courting, sailor, separation, betrayal, money, disguise, reunion, marriage, trick
FOUND IN: US(MA,NE)
REFERENCES (2 citations):
Flanders/Brown-VermontFolkSongsAndBallads, pp. 141-147, "The Seaman of Plymouth" (1 text, 1 tune, very long and quite clumsy; there is probably a broadside version in its very recent ancestry)
Thompson-A PioneerSongster 10, "William and Susan" (1 text)
ST FlBr141 (Partial)
Roud #2811
BROADSIDES:
Bodleian, Harding B 4(91), "Sweet William of Plymouth" ("A seaman of Dover, sweet William by name"), J. Evans (London), 1780-1812; also Harding B 4(96), "Sweet William of Plymouth" ("A seaman of Plymouth, sweet William by name")
CROSS-REFERENCES:
cf. "Beautiful Susan" [Laws M29] (plot, characters)
NOTES [14 words]: "Beautiful Susan" seems to me to have been derived from "The Seaman of Plymouth." - BS
Last updated in version 2.8
File: FlBr141

Seaman's Compass, The
DESCRIPTION: "As lately I travelled towards Gravesend, I heard a fair damosel a seaman commend." She praises seamen, saying that she will not marry anyone not a seaman. She describes how other trades are dependent on the work of sailors
AUTHOR: Laurence Price (source: Palmer-OxfordBookOfSeaSongs)
EARLIEST DATE: 1657 (broadside printed by Francis Grove, according to Palmer-OxfordBookOfSeaSongs)
KEYWORDS: sailor, love, marriage, commerce
FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 16, "The Seaman's Compass" (1 text, 1 tune)
Roud #V32237
BROADSIDES:
Bodleian, 4o Rawl. 566(64), The Sea-mans Compass,, F. Coles, T. Vere, J Wright (London), 1663-1674
NOTES [105 words]: Although Palmer attributes this to Lawrence/Laurence Price, a well-known seventeenth century writer of broadside ballads, A. W. Pollard, G. R. Redgrave, et al, A Short-Title Catalogue of Books Printed in England, Scotland & Ireland And of English Books Printed Abroad 1475-1640, The Bibliographical Society [of London], 1963, p. 467, does not list it among Price's known works. And of the sixteen pieces they list as by Price, not one is printed by Francis Grove. Of course, Palmer attributes this to a period after the STC. But the Rawlinson broadside, at least, attributes it simply to "L. P.," not to Price specifically. - RBW
Last updated in version 5.3
File: PaSe016

Seaman's Lament, The
DESCRIPTION: "My seafaring comrades, attend to my lay, For death, that grim reaper, has taken
away The fair Emmett Gallagher...." The Clifton leaves shore and encounters a storm. It tears open the Clifton. The singer tells of the sadness of relatives left behind

AUTHOR: Probably Frank McCauley
EARLIEST DATE: 1932 (scrapbook of Charles C. Allers, according to Walton)
KEYWORDS: ship disaster death family
HISTORICAL REFERENCES:
Sep 21/22, 1924 - Loss of the _Clifton_
FOUND IN: US(MW)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 180-181, "The Seaman's Lament" (1 text)
Roud #19836
CROSS-REFERENCES:
cf. "The Clifton Tragedy" (subject: The Clifton Wreck) and references and notes there
File: WGM180

Seamen's Union, The
DESCRIPTION: "We are a band of seamen, A jolly, jolly crew, As ever sailed the ocean Or wore the jackets blue." "We are a band of seamen With a password and a sign (sign?)." Their banner shows shamrock, rose, and thistle. The singer offers a toast to sailors and girls
AUTHOR: unknown
EARLIEST DATE: 1938 (collected from Henry McConnell by Walton)
KEYWORDS: sailor labor-movement nonballad
FOUND IN: Canada(Ont)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, p. 114, "The Seamen's Union" (1 short text)
Roud #19841
File: WGM114

Seamen's Wives' Vindication, The
DESCRIPTION: "Why does the poets abuse us, we that are seamen's poor wives?" The singer lists all the charges made against them, and points out how difficult are their lives when their husbands are at sea. She declares that they have no reason to be ashamed
AUTHOR: unknown
EARLIEST DATE: 1908 (FIrth)
KEYWORDS: sailor wife separation
FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 30, "The Seemen's Wives' Vindication; or, an Answer to the pretended Frolic which was said to be by them over a Bowl of Punch" (1 text)
Roud #V11282
File: PaSe030

Sean a Duir a'Ghleanna
DESCRIPTION: The first verse describes an unsuccessful fox hunt: "for royalty is banished" Sean meets beautiful Anna who invites him to "take compassion" He takes off his beaver hat and, answering her invitation, introduces himself as "a Galway man by extraction"
AUTHOR: unknown
EARLIEST DATE: before 1886 (broadside, Bodleian Harding B 15(149b))
KEYWORDS: courting beauty hunting
FOUND IN: Ireland
REFERENCES (2 citations):
OLochlainn-IrishStreetBallads 81, "Sean a Duir a'Ghleanna" (1 text, 1 tune)
cf. Behan-IrelandSings, #78, "Sean O'Dwyer of the Glen" (1 text, 1 tune, a translation from Gaelic by Wolfe Stephens)
BROADSIDES:
 Bodleian, Harding B 15(149b), "John Adwire Anglanna," H. Such (London), 1863-1885; also
 Harding B 11(4385), "John Adwire Anglanna"; 2806 b.9(41), 2806 b.11(44), Harding B 19(42),
 "John O'Dwyer-a-Glana"
CROSS-REFERENCES:
cf. "After Aughrim's Great Disaster" (form)
NOTES [205 words]: The name of the song in both OLochlainn-IrishStreetBallads and the Bodleian
broadside is from the last line: "I'm a Galway man by extraction, bred in Connamara, And [song
title] they call me by name." It's easiest to find versions from the first line which is always close to
"One morning I started From the arms of Morpheus."
The ornate descriptions and the ending with an introduction to a beautiful woman remind me of
Thomas Moore's "Rich and Rare Were The Gems She Wore." Adding to my suspicion that there is
more nationalism coded here than I understand is the OLochlainn note that "the late Canon
Sheehan wrote a fine song "After Aughrim's great disaster" founded on this ballad.'
In this connection see the Mudcat Cafe threads re "After Aughrim's Great Disaster" and "Sean
O'Duibhir A Ghleanna." The text of "Sean O Duibhir An Ghleanna" ("Sean O'Dwyer of the Glen")
listed there is either the source or derivative of this song and is clearly a song of desperation; the
source there is Danny Spooner and Mick Farrell 'In Limbo and Other Songs and Places' Anthology
AR003. The text of "After Aughrim's Great Disaster" refers to the battle of July 12, 1691: "Ah, Sean
o Duibhir an Ghleanna, we were worsted in the game." - BS
Last updated in version 3.2
File: OLoc081

Sean A'Bhriste Leathair
DESCRIPTION: Gaelic. "A comic song in which the poet recounts his amorous successes from
early youth, all supposedly due to his attractive leather britches! He finally wins the heart of a
wealthy young heiress and weds her."
AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage courting wedding bragging clothes money humorous
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 126, "Sean A'Bhriste Leathair" (2 texts)
NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-
TheSongsOfElizabethCronin. - BS
Last updated in version 3.2
File: OCC126

Sean Treacy
DESCRIPTION: "We often heard our fathers tell How in the Fenian times The noblest of
Tipperary's sons Imprisoned spent their lives." The police pursue Treacy; he kills two before being
slain himself. The song reports, "He died for Ireland free."
AUTHOR: unknown
EARLIEST DATE: 1962 (Galvin)
KEYWORDS: Ireland rebellion police death IRA
HISTORICAL REFERENCES:
Oct 14, 1920 - death of Sean Treacy (Tracey)
FOUND IN: Ireland
REFERENCES (1 citation):
Galvin-IrishSongsOfResistance, pp. 65-66, "Sean Treacy" (1 text, 1 tune)
CROSS-REFERENCES:
f cf. "Tipperary Far Away" (subject: the death of Treacy)
f cf. "The Station of Knocklong" (for other activities of Treacy)
NOTES [679 words]: This English-language song conclude with the ironic words, "In our Gaelic
tongue we'll tell our sons How brave Sean Treacy died."
It might be more interesting to start by telling why Treacy was pursued. According to the distinctly
pro-Irish historian Calton Younger, p. 85,"Two Irish policeman were shot dead at Soloheadbeg, on
January 21st, 1919....
"Eight men of the south Tipperary Brigade of what was soon to be widely known as the Irish Republican Army... lay in ambush for five days waiting for a cart of gelignite [or 'blasting gelatine' -- nitroglycerine plus collodion, a shapable high explosive created by Alfred Nobel]. "The car was guarded by two unwary constables, MacDonnell and O'Connell.... [Both] were popular enough in the district. With them were two employees of the South Tipperary County Council.... [They] were shot down by Sean Treacy, second-in-command of the South Tipperary Brigade."

Kee, p. 58, says of the reaction to this incident, "The two Irish constables, both Catholics, one a widower with four children, were very popular locally and had never had any connection with political prosecutions. Their deaths aroused widespread indication and horror, and there was a poignant moment at the inquest when one of McDonnell's sons asked if they had been given any time to surrender the explosives or if they had had a dog's chance."

It may be that the two made an attempt at resistance. But there is no question: Treacy was a terrorist. Fighting for an Irish republic, but a terrorist. He certainly aimed high, trying to plan an assassination of the Lord Lieutenant (OxfordCompanion, p. 550). In fact, in Younger's view at least, he was the prototype "freedom fighter"/militant: "[Treacy and Dan Breen] were the first to steel themselves to kill, to acquire the kind of mentality that men must acquire to win freedom" (p. 87). The popular reaction was less positive. Kee p. 58 adds, "The action was condemned as a crime at the masses throughout Tipperary the following Sunday and the Archbishop of Cashel in Thurles Cathedral proclaimed it an offense against the law of God. [A]nother cleric, Monsignor Ryan, cried, 'God help poor Ireland if she follows this deed of blood.'" "Nevertheless, in spite of an offer of [a thousand pound reward], the killers were able to vanish without a trace until an even more sensational appearance three months later."

Their bloody work did have some effect. Kee, p. 59, notes, "[t]heir objects were often more successfully served by the British authorities' reaction to Volunteer exploits than by the military results of the exploits themselves." Which, of course, is exactly what happened with the Easter Rebellion, too: The Irish despised the initial rebellious act, but despised the severe British response even more.

After many months on the run for this and other incidents (see also the notes to "The Station of Knocklong" and "Tipperary Far Away"), Treacy finally died in a shoot-out with police. He was 25 years old. According to Younger, p. 121, "they had caught up with him, bringing an armoured car and two lorry loads of auxiliaries." Treacy opened fire, killing at least two of the attackers; they responded with machine gun fire, killing Treacy and two bystanders.

Younger adds that the woman "who identified his body saw that it had been impeccably laid out, and a soldier on guard gave her a lock of Treacy's hair." But Younger does not cite a single source with regard to the death of Treacy; I wonder if parts of his account, including the hair, might not be taken from this song and "Tipperary Far Away" (which mentions the hair business).

Kee, p. 116, adds that he "easily became a hero as legendary as Cuchulain." And yet, of eight histories I consulted, Kee is the only one to mention Treacy in three contexts (Knocklong, Soloheadbeg, and his death). One mentions Soloheadbeg and his death, two mention only Soloheadbeg (one of them mentioning him also in his role as part of the hit squad led by Michael Collins), one tells of Knocklong, and the rest don't mention him at all. - RBW

Bibliography

- Kee III: Robert Kee, Ourselves Alone, being volume III of The Green Flag (covering the brief but intense period from 1916 to the establishment of constitutional government in the 1920s), Penguin, 1972
- Younger: Calton Younger, Ireland's Civil War (1968, 1979; I used the 1988 Fontana edition)

Last updated in version 2.5
File: PGa065

Search and Rescue, The

DESCRIPTION: On August 14, 1955, Daniel Morris and his wife are cod fishing off Souris. The engine dies. They anchor off Cape Spry's rocks in a heavy wind. They are finally rescued by two Mounties, Leonard MacDonald, and his big engine boat.
Search of the Thomas J, The

DESCRIPTION: The trading boat Thomas J. returns from a supposed trip to Channel and is met by a revenue boat and searched for contraband. The captain says "it's pork and beef... spuds" "The three worst government men that's on the western shore" find nothing.

AUTHOR: unknown
EARLIEST DATE: 1959 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)
KEYWORDS: crime commerce sea ship political police
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 328-329, "The Search of the Thomas J" (1 text, 1 tune)
Roud #25300
NOTES [132 words]: Newfoundland songs about running rum during Prohibition include "The Brule Boys," "Young Chambers," "Kenneth Shephard" and "Captain Shepherd." Guigné-ForgottenSongsOfTheNewfoundlandOutports says "it is not clear what exactly was being smuggled on the Thomas J., but the reference to the French community of Port-au-Port [on the 'French shore' of the western coast of southern Newfoundland] in line three of stanza six suggests that alcohol was involved." I don't follow that connection unless the people in Port-au-Port maintained a connection, during Prohibition, with French St. Pierre off the south coast of Newfoundland, the source of rum in the other songs cited in this note. Channel, the supposed target port of the Thomas J., is in the western corner of Newfoundland's south coast. - BS
Last updated in version 4.2
File: Guig328

Searching for Lambs

DESCRIPTION: A young man meets a girl and asks her where she is going. She is going to feed her father's "tender lambs." He begs her to stay with him. They court for long. (He hopes that) they marry.

AUTHOR: unknown
EARLIEST DATE: 1905 (Reeves/Sharp-TheIdiomOfThePeople)
KEYWORDS: sheep courting marriage love
FOUND IN: Britain(England(South)) Ireland
REFERENCES (6 citations):
Sharp-OneHundredEnglishFolksongs 48, "Searching for Lambs" (1 text, 1 tune)
Reeves/Sharp-TheIdiomOfThePeople 90, "Searching for Lambs" (1 text, a composite of five versions)
Karpeles-TheCrystalSpring 49, "Searching for Lambs" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H548, p. 341, "One Morning Clear" (1 text, 1 tune)
DT 474, SRCHLAMB
ADDITIONAL: Maud Karpeles, _Folk Songs of Europe_, Oak, 1956, 1964, p. 43, "Searching for Lambs" (1 text, 1 tune)
ST LO09A (Partial)
Roud #576
CROSS-REFERENCES:
NOTES [18 words]: For the rather vexed relationship of this song with "Branded Lambs" [Laws O9],
Seasons in the Valley

DESCRIPTION: "Springtime in the valley, blossoms on the vine," it is time to plant, in "Oratia my valley, that's where I belong." Summer brings fruit. Autumn brings harvest, winter brings rain and houses warmed by fire. "Seasons in the valley, time goes drifting by"

AUTHOR: Rudy Sunde
EARLIEST DATE: 1980 (copyright)
KEYWORDS: nonballad farming work
FOUND IN:
REFERENCES (1 citation):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 30, "Seasons in the Valley" (1 text, 1 tune)

Seasons of the Year, The

DESCRIPTION: The singer cannot sleep because "this young damsel she runs in my mind.
Instead of counting sheep he reviews the seasons' work: when sap runs they bark and saw wood; Then, in turn, comes haymaking, harvest, fall hedging and ditching, etc. until spring

AUTHOR: unknown
EARLIEST DATE: 1892 (Broadwood/Maitland-EnglishCountySongs)
KEYWORDS: farming harvest work drink nonballad
FOUND IN: Britain(England(Lond))
REFERENCES (3 citations):
Broadwood/Maitland-EnglishCountySongs, p. 143, "The Seasons of the Year" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #1, "The Green Grass" (1 text, 1 tune)
Copper-ASongForEverySeason, pp. 208-209, "The Ploughshare" (1 text, 1 tune)
Roud #169

Sebastopol (Old England's Gained the Day; Capture and Destruction of Sebastopol; Cheer, Boys, Cheer)

DESCRIPTION: "Cheer lads, cheer! the enemy is quaking ... our foes we did defeat, ... Sebastopol is taken." Pellisier and Simpson lead the French and English "their cannons loud did rattle ... and the flags of France and England waved on Sebastopol."

AUTHOR: unknown
EARLIEST DATE: 1940 (Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia)
KEYWORDS: army battle war England France Russia shanty
HISTORICAL REFERENCES:
Sep 9, 1855 - Fall of Sevastopol following an 11 month siege
FOUND IN: Canada(Mar)
REFERENCES (3 citations):
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 31, "Old England's Gained the Day" (1 text)
Hugill-ShantiesFromTheSevenSeas, pp. 428-429, "Sebastopol" (1 text, 1 tune) [AbEd, pp. 322-323]
Hill-PoemsAndSongsOfTheCivilWar, p. 219, "Cheer, Boys, Cheer" (1 short text, speaking of England rather than the Civil War; I suspect it is a modified version of this song)
ST SmHa041 (Partial)
Roud #8293
BROADSIDES:
Bodleian, Firth b.26(215) , "Capture and Destruction of Sebastopol" ("Cheer lads, cheer! the enemy is quaking"), A. Ryle and Co. (London), 1855?; Firth b.25(586), "Capture and Destruction of Sebastopol"
CROSS-REFERENCES:
cf. "Newfoundland and Sebastopol" (subject, theme)

NOTES [158 words]: Bodleian, Harding B 26(95), "Cheer, Boys Cheer, for the Fall of Sebastopol"
("Cheer lads cheer, for Britannia's sons none bolder"), J. Moore (Belfast), 1846-1852 [not possible]
is a similar broadside.

Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia has this fragment as a
capstan shanty. - BS
Hugill-ShantiesFromTheSevenSeas also has it as a capstan shanty, and calls it a "broken-down
version of the original march, or rather of its chorus. The original march tune was known as the
'Loth-to-depart.'" - [RBW, BS]

There are quite a few other broadsides floating around called "Cheer, Boys, Cheer," celebrating
other events. I haven't seen any evidence that they're traditional. Similarly, Charles Mackay wrote
"Cheer Boys! Cheer! No More of Idle Sorrow," with music set by Henry Russell, but it never seems
to have escaped from the straitjacket of sheet music. (If you want to see it, it's in Scott-

EnglishSongBook, pp. 86-87.) - RBW

Last updated in version 3.2

File: SmHa041

Secret Prayer, The

DESCRIPTION: Call and response. Verses are a single line, repeated. Responses alternate: "Ah-
a-a" and "I've been on the secret prayer." Verse lines include "I've died once to die no more," "I've
been down and viewed the cross," "I've been down to Jacob's well"

AUTHOR: unknown

EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)

KEYWORDS: nonballad religious Bible

FOUND IN: West Indies(Bahamas)

REFERENCES (1 citation):

Edwards-BahamaSongsAndStories 24, "Um Died Once To Die No Mo'" (1 text, 1 tune)

NOTES [143 words]: The description is based on the Edwards-BahamaSongsAndStories text.

Jesus meets the Samaritan woman at Jacob's well (John 4). "Secret prayer" is in some hymn book hymns, though not in this context (see, for example, Starke Dupuy, *Hymns and Spiritual Songs* (Louisville: Morton and Griswold, 1841 ("Digitized by Internet Archive")), #110 p. 362: ("Let us ask the important question"), "'Tis to hear the Holy Spirit Prompting us to secret prayer To rejoice in Jesus' merit, Yet continual sorrow bear"). King James Matthew 6:6 has, "But thou, when thou prayest, enter into thy closet, and when thou hast shut thy door, pray to thy Father which is in secret; and thy Father which seeth in secret shall reward thee openly."

The Edwards-BahamaSongsAndStories text seems to me more in the line of a recounting of a
spiritual journey as among Spiritual Baptists. - BS

Last updated in version 4.2

File: Edwa024

Section Gang Song

DESCRIPTION: "Oh, captain, captain, I'm goin' away to leave you (x3), By next payday, oh
captain, next payday." The singer talks of work on the section gang, complains about not being
paid, and declares that he will leave

AUTHOR: unknown

EARLIEST DATE: 1927 (T. C. I. Section Crew, according to Cohen)

KEYWORDS: worksong railroading nonballad

FOUND IN: US

REFERENCES (2 citations):

Cohen-LongSteelRail, p. 647, "Section Gang Song" (1 text)


Roud #17785
RECORDINGS:
*Bright Light Quartet*, ("Cap'n don't you know all your crew is goin' to leave you") (on LomaxCD1708)
*T. C. I. Section Crew, "Section Gang Song"* (Paramount 12478, 1927)

NOTES [310 words]: According to Cohen, this is one of only two railroad Work-Songs released on a commercial 78 (the other being "Track Linin'" which appears to be a version of "Can'cha Line 'Em"). He thinks they may be the earliest worksong recordings of any sort. - RBW

Almost, but not quite; Robert Winslow Gordon was recording sea chanteys in the San Francisco Bay Area in the early 1920s" - PJS

Odum and Johnson have the following verses in a song among the set they refer to as worker and wanderer "'captain' songs": "Lawd, captain, captain, did you hear, Lawd, captain, did you hear about it? All your men gonna leave you, All your men gonna leave you on next pay day" "On next pay day, Lawd, On next pay day, Lawd. Captain, all your men gonna be gone On next pay day" (Howard W. Odum and Guy B. Johnson, *Negro Workaday Songs* (Chapel Hill: University of North Carolina Press ("Digitized by Internet Archive")), pp. 100-101, "Captain, I'll Be Gone" (1 text)).

The T. C. I. Section Crew recording has a leader lining out at least the beginning of each verse and the crew harmonizing. This brings up the question of how the song sounded when the men were working. When was the work done -- during the singing or between lines -- or between lines? If the work was a rest-while-singing-and-pull-between-lines then it is instructive to listen to the menhaden chanteys, which are exactly like that. Further, the menhaden chanteys were harmonized, like church hymns, during the work.

The T.C.I. Section Crew recording includes the "told the high sheriff" verse of "Poor Lazarus." The menhaden chanteysmen freely mixed songs that had the same line structure, and "Poor Lazarus" was a favorite among them.

The LomaxCD1708 song is part of the "Menhaden Chanteys" track.

See the notes to "Help Me to Raise Them" for information about menhaden chanteys. - BS

Last updated in version 4.2
File: LSRai647

**Sedgefield Fair**

DESCRIPTION: "Owd Dickie Thompson 'e 'ad a grey mare, 'E took 'er away to Sedgefield Fair" but could not get any money for her. On the way home, she runs into a tree. They have other problems with the mare and his hens; trying to to shoot the birds, he kills the mare

AUTHOR: unknown
EARLIEST DATE: 1974 (Palmer)
KEYWORDS: humorous travel horse chickens
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Palmer-EnglishCountrySongbook, #112, "Sedgefield Fair" (1 text 1 tune)
Roud #294

NOTES [57 words]: Roud lists this as a version of Brian O'Lynn (Tom Boleyn), but the only similarity I can see is a series of stumbling adventures ending with the main character (in this case, Dick) making a comment. Palmer thinks it's a version of "Tom Pearce (Widdicombe Fair I)." That's closer, but the details are so different that I split the songs. - RBW

Last updated in version 3.7
File: PECS112

**See a Pin and Pick It Up**

DESCRIPTION: "See a pin and pick it up, All the day you'll have good luck, See a pin and let it lay, Bad luck you'll have all the day."

AUTHOR: unknown
EARLIEST DATE: 1842 (Halliwell)
KEYWORDS: nonballad
FOUND IN: US(MW)
REFERENCES (3 citations):
Sackett/Koch-KansasFolklore, p. 120, "(See a pin and pick it up)" (1 text)
Baring-Gould-AnnotatedMotherGoose #111 n. 86, pp. 93-95, "(See a pin and pick it up)"
See Four and Twenty Elders On Their Knees

DESCRIPTION: "See four and twenty elders on their knees (x2), And we'll all rise together and view the rising sun, O Lord have mercy if you please." "They are bowing round the altar...." "See Gideon's army bowing...." "See Daniel 'mong the lions...."

AUTHOR: unknown

EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: Bible nonballad religious

FOUND IN: US(SE)

REFERENCES (2 citations):

Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 71, "See Fo'an' Twenty Elders" (1 text, 1 tune; p. 105 in the 1901 edition)

Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 270-271, "Face duh Risin' Sun" (1 text, 1 tune)

Roud #15219

RECORDINGS:

Starlight Gospel Singers, "Lord, Have Mercy If You Please" (on MuSouth07)

CROSS-REFERENCES:

cf. "Didn't Ol' John Cross the Water on His Knees" (lyrics, form)

NOTES [491 words]: The songs "See Four and Twenty Elders On Their Knees" and "Didn't Ol' John Cross the Water on His Knees" are so close that we seriously considered lumping them, but Roud splits them, so we have kept them very tentatively separate. - BS, RBW

Each of Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses continues "on their knees, And we'll all rise together and view the rising sun, O Lord have mercy if you please"

In viewing the rising sun the worshippers will see Christ returning (Matthew 24:3: "And as he sat upon the mount of Olives, the disciples came unto him privately, saying, Tell us, when shall these things be? and what shall be the sign of thy coming, and of the end of the world." 4: "And Jesus answered and said unto them, Take heed that no man deceive you...." 26: "Wherefore if they shall say unto you, Behold, he is in the desert; go not forth: Behold, he is in secret chambers; believe it not." 27: "For as the lightning cometh out of the east, and shineth even unto the west; so shall also the coming of the Son of man be." (King James) So, for example, the dead are buried so that when they rise they will face Jesus "when he appears in the east" (Wayland D. Hand, editor, The Frank C. Brown Collection of North Carolina Folklore (Durham: Duke University Press, 1964), Vol. VII, #5482, pp. 91-92.)

A similar chorus, for a hymn to the tune of "The Resurrection," is "We'll all rise together in the morning, In the morning children, in the morning, We'll all rise together in the morning," with floating verses like "If you get there before I do, Look out for me, I'm coming too." (W. McDonald and S. Hubbard, The Wesleyan Sacred Harp (Boston: John P. Jewett & Co, 1857 ("Digitized by Internet Archive")),p. 149, ("Although you see me").

Biblical references, all from King James version:

The "four and twenty elders" are cited on Revelation 4:2-10 ("And immediately I was in the spirit: and behold, a throne was set in heaven, and one sat on the throne... The four and twenty elders fall down before him that sat on the throne ....").

The selection by Gideon of his army has all candidates bowing on their knees to take the qualifying test (Judges 7:4-7). [A rather peculiar interpretation, that -- the troops were told to take a drink, and both the Jewish Tanakh edition and the New Revised Standard Version agree that some knelt and some lapped up the water, but they were drinking water and selected by an arbitrary test. - RBW]

Daniel in the lion's den is Daniel 6. Daniel 6:10 has "Now when Daniel knew that the writing was signed, he went into his house; and his window being open in his chamber toward Jerusalem, he kneeled upon his knees three times a day, and prayed, ...."

Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang verses are "We will all (sing/drink wine/eat bread/pray) together on that day (2x) And I'll fall upon my knees And face the rising sun O Lord have mercy on me" - BS

Last updated in version 5.1
See God's Ark A-Moving

DESCRIPTION: The leader sings a line such as "Let me tell you the news." "God said to Noah." "Tell him to build an ark." "You know I gonna destroy the land." The congregation sings "See God ark" Leader: "Tell me how long." Congregation: "See God ark a'moving."

AUTHOR: unknown

EARLIEST DATE: 1964 (USSealIsland01)

KEYWORDS: religious nonballad Bible

FOUND IN: US(SE)

RECORDINGS: Benjamin Bligen and the Moving Star Hall Singers, "See God's Ark A-Moving" (on USSealIsland01)

CROSS-REFERENCES: cf. "The Old Ark's A-Moverin'" (lyrics)

NOTES [20 words]: The Biblical reference for Noah and the ark is Genesis 6-8. The current description is based on the USSealIsland01 text. - BS

Last updated in version 4.0

File: RcSGAAM

See How Anansi Tie Tiger

DESCRIPTION: "See how Anansi tie Tiger (3x), Tie him like a hog, Tiger"

AUTHOR: unknown

EARLIEST DATE: 1921 (Beckwith-Ballad)

KEYWORDS: trick nonballad animal

FOUND IN: West Indies(Jamaica)

REFERENCES (1 citation):


NOTES [74 words]: Beckwith: "Old Forbes ended his rehearsal of the familiar [cante fable] Tiger my fader's Riding-Horse with [this] breakdown .... Such a conclusion is an invitation to the audience to get up and dance." See Martha Warren Beckwith and Helen Roberts, _Jamaica Anansi Stories_ (New York: American Folklore Society, 1924 ("Digitized by Internet Archive")) #3, pp. 5-6, 235, "Tiger as Riding-horse," where Forbes does not sing this "breakdown." - BS

Last updated in version 3.8

File: MwBJa458

See me Here

DESCRIPTION: "See me here my (leader/Deacon/Preacher), See me here. All around the body, See me here"

AUTHOR: unknown

EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)

KEYWORDS: funeral nonballad religious

FOUND IN: US(SE)

REFERENCES (1 citation):

Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 256-257, "Sim-me Yuh Muh Leadvuh" (1 text, 1 tune)

NOTES [40 words]: e description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang but I do not repeat the dialect. According to Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, "This spiritual is usually sung at wakes, while marching around the body." - BS

Last updated in version 5.1

File: HPR256A
See That My Grave Is Kept Clean

DESCRIPTION: Singer, dying, asks that his grave be kept clean, that his grave be dug with a silver spade, and that he be lowered with a golden chain.

AUTHOR: probably Blind Lemon Jefferson

EARLIEST DATE: 1928 (recording, Blind Lemon Jefferson)

KEYWORDS: death dying funeral nonballad religious floatingverses

FOUND IN: US(Ap,SE,So)

REFERENCES (5 citations):
- Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 92, "See That My Grave Is Kept Clean" (1 text, 1 tune)
- Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 114-115, "Sad and Lonesome Day" (1 text, 1 tune)
- Courlander-NegroFolkMusic, p. 139, "(One Kind Favor)" (1 text)
- Gilbert-LostChords, p. 81, "See That My Grave Is Kept Clean" (1 partial text)
- Darling-NewAmericanSongster, pp. 300-301, "See That My Grave Is Kept Clean" (1 text)

Roud #7382

RECORDINGS:
- [Joe] Evans & [Arthur] McClain, "Two White Horses in a Line" (Oriole 8081/Perfect 182/Romeo 5081, 1931; on BefBlues1, as "Two White Horses" on StuffDreams2)
- Blind Lemon Jefferson, "See That My Grave Is Kept Clean" (Paramount 12608B, 1928; on AAFM3; improperly listed as "Two White Horses" on the CD reissue cover though not in the notes; also on Jefferson01, JeffersonCD01)
- Mike Seeger, "Sad and Lonesome Day" (on MSeeger01)
- Hobart Smith, "See That My Grave Is Kept Clean" (on LomaxCD1704)
- Ruby Vass, "Lonesome Day" (on Persis1)

ALTERNATE TITLES:
- Two White Horses In a Line

NOTES [149 words]: In 1870, Gus Williams composed an item "See that My Grave's Kept Green"; I have no idea whether it affected this song. - RBW

I've seen the sheet music for Williams's piece, and the only thing it has in common with this song is the title phrase. The rest is a sentimentally melancholy bit of Victoriana. - PJS

For those who want to hear the Williams song itself, there are several 78 recordings, one by Bela Lam & his Greene County Singers (OKeh 45126, 1927) and a variety by the Carter Family (Victor 23835, 1933; Zonophone [South Africa] 4379, n.d.; Melotone 7-04-53/Conqueror 8735, 1937). In all cases the Williams song is recorded under the "See That My Grave Is Kept Green" title. - RBW, PJS

Some have speculated that the Jefferson song is descended from an ancestral spiritual, and that Williams wrote his song in imitation of that spiritual. There is no evidence on that question. -PJS

Last updated in version 5.2

File: ADR92

See the Woman at the Well

DESCRIPTION: "Jesus going through the land and on his way got thirsty; He stopped at the well in Canaan's land The town was called S(y)myrna." The story of Jesus and the Woman of Samaria, with chorus, "Oh, there's no one can love you like Jesus."

AUTHOR: unknown

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: Bible religious Jesus

FOUND IN: US(Ap)

REFERENCES (1 citation):
- Thomas-BalladMakingInMountainsOfKentucky, pp. 208-211, "See the Woman at the Well" (1 text, 1 tune)

CROSS-REFERENCES:
- cf. "Jesus Met the Woman at the Well" (subject)
- cf. "Lift Him Up That's All" (subject)

NOTES [92 words]: Although this doubtless sounds like a version of "Jesus Met the Woman at the Well," it appears from the lyrics that they are separate.

For the story of Jesus and the Woman of Samaria, see John 4:5-26. This song follows that account
fairly closely except for the name of the town. John 4:5 gives the location of Jacob's Well as "Sychar" (well, a few unimportant manuscripts read something else, but none read Smyrna, a town in Asia Minor mentioned in the first two chapters of the Revelation to John). The King James Bible in any case says "Sychar." - RBW

See-saw, Jack a Daw

DESCRIPTION: "See-saw, Jack a daw, Whit is a craw Tae dae wi her? She hasna a stockin Tae pit on her, An the craw hasna ane For tae gie her"

AUTHOR: unknown

EARLIEST DATE: 1842 (Halliwell, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: poverty bird nonballad

FOUND IN: Britain(Scotland)

REFERENCES (2 citations): Opie/Opie-OxfordDictionaryOfNurseryRhymes 335, "See-saw, Margery Daw" (1 text in footnote, p. 351)

ADDITIONAL: Robert Chambers (Edited by Norah and William Montgomerie), Traditional Scottish Nursery Rhymes (1990 selected from Popular Rhymes) #128, p. 72, ("See-saw, Jack a daw")

Roud #20216

CROSS-REFERENCES:
ct. "See-Saw, Marjorie Daw, The Old Hen Flew over the Malt House" (lyric form)
ct. "See-Saw, Margery Daw, Jacky Shall Have a New Master" (lyric form)

NOTES [13 words]: A jackdaw is a kind of crow.
The description is all of the Chambers text. - BS

Last updated in version 2.5

File: ChMT128

See-Saw, Margery Daw, Jacky Shall Have a New Master

DESCRIPTION: "See, saw, Margery Daw, Little Jackey shall have a new master; Little Jacky shall have but a penny a day, Because he can't work any faster." Additional verses may have sexual or other implications.

AUTHOR: unknown

EARLIEST DATE: 1844 (Halliwell)

KEYWORDS: work nonballad servant

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations): Opie/Opie-OxfordDictionaryOfNurseryRhymes 335, "See-saw, Margery Daw" (1 text)

Greig/Duncan8 1683, "See-Saw" (1 text, 1 tune)

Baring-Gould-AnnotatedMotherGoose #622, #624, pp. 647-248, "(See Saw)"

Jack-PopGoesTheWeasel, p. 188, "See-Saw, Margery Daw" (1 text, probably combining versions)

Roud #13028

CROSS-REFERENCES:
ct. "See-Saw, Marjorie Daw, The Old Hen Flew over the Malt House" (lyric form)
ct. "See-Saw, Margery Daw, Sold Her Bed and Lay On Straw" (lyric form)

NOTES [28 words]: Roud lumps the various Margery Daw rhymes, which is certainly understandable, but they do not normally seem to have circulated as one piece, so I'd call them separate. - RBW

Last updated in version 4.3

File: GrD81683

See-Saw, Margery Daw, Sold Her Bed and Lay On Straw

DESCRIPTION: "See-saw, Martery Daw, Sold her bed and lay upon straw; Was not she a dirty slut, To sell her bed and lie in the dirt?" Or "...and lay upon straw. Sold her bed and lay upon hay, Piskey came and carried her away."

AUTHOR: unknown

EARLIEST DATE: c. 1765 (Mother Goose's Melody, according to Opie/Opie-
See-Saw, Marjorie Daw, The Old Hen Flew over the Malt House

DESCRIPTION: "See, saw, Margery Daw, The old hen flew over the malt house, She counted her chickens one by one, Still she missed the little white one, And this is it, this is it, this is it."

AUTHOR: unknown

EARLIEST DATE: 1853 (Halliwell, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: chickens nonballad

FOUND IN: US(MA)

REFERENCES (4 citations):
- Byington/Goldstein-TwoPennyBallads, pp. 117-118, "See-Saw" (1 text, 1 tune)
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 337, "See-saw, Margery Daw" (1 text)
- Baring-Gould-AnnnotatedMotherGoose #578, p. 233, "(See, saw, Margery Daw)"; cf. #622, p. 247, "(See saw, Margery Daw)"
- Dolby-OrangesAndLemons, p. 164, "See-Saw, Margery Day" (1 text)

Roud #13028

CROSS-REFERENCES:
- cf. "See-saw, Jack a Daw" (lyric form)
- cf. "See-Saw, Margery Daw, Jacky Shall Have a New Master" (lyric form)
- cf. "See-Saw, Marjorie Daw, The Old Hen Flew over the Malt House" (lyric form)

NOTES [107 words]: Opie/Opie-OxfordDictionaryOfNurseryRhymes has two other entries beginning "See-saw,Margery Daw, Jacky shall have a new master" [Opie/Opie-OxfordDictionaryOfNurseryRhymes 335] and "See-saw, Margery Daw, Sold her bed and lay upon straw" [Opie/Opie-OxfordDictionaryOfNurseryRhymes 336], which see also.

In 1873, T. B. Aldrich wrote a story about Marjorie Daw (who did not actually exist). I don't know if the story inspired some of the rhymes, or whether they all predate it.

Roud lumps the various Margery Daw rhymes, which is certainly understandable, but they do not normally seem to have circulated as one piece, so I'd call them separate. - RBW

Last updated in version 4.5

File: BGMG578

See, See, My Playmate

DESCRIPTION: "See, see, my playmate Come out and play with me Under the apple tree." Bring your dollies, slide down the drainpipe or my rainbow, into the cellar door. We'll be friends forever more.

AUTHOR: unknown

EARLIEST DATE: 1980 (Opie/Opie-TheSingingGame)

KEYWORDS: playparty friend

FOUND IN: Britain(England(North)) US(MW,SW)
REFERENCES (3 citations):
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 94-95, "Come Over, Playmate"; pp. 99-101, "My Jolly Playmate"; pp. 105-106, "My Enemy" (3 texts, 3 tunes)
Opie/Opie-TheSingingGame 148, "See, See, My Playmate" (1 text, 1 tune)
ADDITIONAL: Janet M. Cliff, "On Relationships between Folk Music and Folk Games" in Western Folklore, Vol. LI, No. 2 (Apr 1992 (available online by JSTOR)), p. 136 ("Say, say, oh playmate, come out and play with me") (1 text, 1 tune) [citing Carol Merrill-Mirsky, "Girls' Handclapping Games in Three Los Angeles Schools" in _Yearbook for Traditional Music_ 18 (1986)]
Roud #16805
CROSS-REFERENCES:
cf. "I Don't Want to Play in Your Yard" (theme, lyrics)
NOTES [141 words]: Opie/Opie-TheSingingGame: "The words of this clapping game have not drifted very far from its source, the popular song 'Playmates', words and music by Saxie Dowell, 1940: Play-mate -- come out and play with me..."
Dowell's lyrics begin, "Oh, playmates, come out and play with me, And bring your dollies three. Climb up my apple tree. Look down my rain barrel, slide down my cellar door, And we'll be jolly friends forevermore (source: Rammstein UK site)." - BS
I'm also reminded of the song "I Don't Want to Play In Your Yard," reportedly written in 1894 by Philip Wingate (words) and H. W. Petrie (music), according to p. 274 of Spaeth's _A History of Popular Music in America_: the fussy singer doesn't want to holler down the rain barrel or climb the apple tree. This connection is also made by List-SingingAboutIt-FolkSongsInSouthernIndiana. - RBW
Last updated in version 5.3
File: OpGa148

Seeds of Love, The

DESCRIPTION: The singer "sowed the seeds of love to bloom all in the spring." She asks the gardener to choose flowers for her; she does not like his offers, but chooses the rose. This in turn brings her to the willow tree
AUTHOR: unknown
EARLIEST DATE: 1689 (cited in Sharp; first full text from Campbell, 1816)
KEYWORDS: gardening seduction
FOUND IN: US(MW) Britain(England(Lond,South),Scotland(Aber)) Australia
REFERENCES (20 citations):
Eddy-BalladsAndSongsFromOhio 28, "Once I Had Plenty of Thyme" (2 texts, 1 tune, both texts being mixed with "In My Garden Grew Plenty of Thyme")
Sharp-OneHundredEnglishFolksongs 33, "The Seeds of Love" (1 text, 1 tune)
Wells-TheBalladTree, pp. 271-272, "The Seeds of Love" (1 text, 1 tune)
Williams-FolkSongsOfTheUpperThames, pp. 86-87, "The Seeds of Love" (1 text) (also Williams-Wiltshire-WSRO Wt 372.1)
Palmer-EnglishCountrySongbook, #84, "The Seeds of Love" (1 text, 1 tune)
Bells-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 440-441, "The Seeds of Love" (1 text)
Karpeles-TheCrystalSpring 37, "The Seeds of Love" (1 text, 1 tune)
Reeves/Sharp-TheldiomOfThePeople 91, "The Seeds of Love" (6 texts)
Broadwood/Maitland-EnglishCountySongs, p. 59, "The Seeds of Love" (1 text, 3 tunes)
Hammer-GarnersGay, p. 14, "Seeds of Love" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #52, "The Seeds of Love" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #67, p. 2, "The Seeds of Love" (1 text)
Greig/Duncan6 1180, "The Seeds of Love" (2 texts)
Kennedy-FolksongsOfBritainAndIreland 167, "The Seeds of Love" (1 text, 1 tune)
Meredith/Anderson-FolkSongsOfAustralia, pp. 162-163, "The Red Rose Top" (1 text, 1 tune, linked by the authors to this tune, although it's so short it might be part of "In My Garden Grew Plenty of Thyme")
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 55, "The Seeds of Love" (1 fragmentary text, 1 tune, with some words similar to "The Seeds of Love" though the only surviving verse looks more like a courting song)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 54, "The Seeds of Love" (1 text, 1 tune)
DT, (THYMT2) (RUETHYME*)
ST K167 (Partial)
Roud #3
RECORDINGS:
George Maynard, "The Seeds of Love" (on Maynard1, Voice10, FSBFTX15)
BRÔADSIDES:
Bodleian, Harding B 11(1657), "I Sowed the Seeds of Love ("I sowed the seeds of love it was all in the spring"), J. Pitts (London), 1819-1844; also Harding B 11(3855)[many lines illegible; title damaged], "I Sowed the Seeds [of love]"); Firth c.18(98), 2806 c.17(381), "Seeds of Love"
CROSS-REFERENCES:
cf. "In My Garden Grew Plenty of Thyme" (plot, lyrics)
NOTES [110 words]: In flower symbolism, the rose stood for love and the willow for weeping. For a catalog of some of the sundry flower symbols, see the notes to "The Broken-Hearted Gardener."
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland reports that "the author of the song was Mrs. Fleetwood Habergham, of Habergham, in the county of Lancaster," but offers no date or supporting evidence.
Steve Roud lumps this with the mass of thyme songs, e.g. "Garners Gay (Rue; The Sprig of Thyme)." I understand why he doesn't want to try to split the (very similar) thyme songs, but this strikes me as truly distinct. - RBW
Last updated in version 5.0
File: K167

Seeing Nellie Home

DESCRIPTION: "In the sky the bright stars glittered; On the bank the pale moon shone. It was from Aunt Dinah's quilting party I was seeing Nellie home." The singer professes his love for Nellie on the way. Evidently they get married, because they are now old together
AUTHOR: Words: F. Kyle / Music: John Fletcher
EARLIEST DATE: 1856 (sheet music published by J. S. Paine of Portland, Maine)
KEYWORDS: love courting age party
FOUND IN: US(MW,SE)
REFERENCES (10 citations):
Dean-FlyingCloud, p. 79, "Seeing Nellie Home" (1 text)
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 229-232, "When I Saw Sweet Nellie Home" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 289, "Seeing Nelly Home" (1 text)
Heart-Songs, p. 403, "The Quilting Party" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #144, "The Quilting Party" (1 text)
Wolf-AmericanSongSheets, #2570, p. 174, "When I Saw Sweet Nellie Home" (2 references)
Silber/Silber-FolksingersWordbook, p. 254, "Seeing Nellie Home (Aunt Dinah's Quilting Party)" (1 text)
DT, NELLHOME
John Burke, _Burke's Christmas Songster 1920_, self-published, 1918 (PDF available on the Memorial University of Newfoundland site), p. 6, "When I Saw Sweet Nellie Home" (1 text)
ST RJ19229 (Full)
Roud #5492
RECORDINGS:
Floyd County Ramblers, "Aunt Dinah's Quilting Party" (Victor V-40331, 1930; Bluebird B-5107/Electra-Disc 2021/Sunrise S-3190, 1933)
Haydn Quartet, "Aunt Dinah's Quilting Party" (Victor 2456, 1903)
Lester McFarland & Robert Gardner, "Seeing Nellie Home" (Brunswick 199, 1928; rec. 1927)

ALTERNATE TITLES:
Aunt Dinah's Quilting Party

NOTES [175 words]: The early history of this song is slightly confused. It first appeared in 1856, but evidently in an unauthorized edition perhaps taken from a minstrel troupe performance. In 1859 the composer, John Fletcher, issued an official edition (published by William A. Pond) -- complete with complaints about the previous editions. Yet in this text Nelly was not brought home from "Aunt Dinah's quilting party" but "from an august evening party." Jackson thinks this an error; it strikes me as possible that this was a deliberate change intended to differentiate the editions. Even stranger, the cover of the 1859 edition calls the girl "Nellie," but inside she is "Nelly." One can only suppose that neither she nor her swain could read too well. Even the name of the author varies; the 1856 edition calls her(?) Frances Kyle; the 1859 edition omits the name; in 1884 the name is given variously as Frances and Francis. Another early edition, listed on p. 174 of Wolf-AmericanSongSheets, says the song was "As sung by Charles Melville" but lists no author. - RBW

Last updated in version 6.0

File: RJ19229

Seeing the Elephant (When I Left the States for Gold)

DESCRIPTION: "When I left the states for gold, Everything I had I sold." The singer encounters various troubles (and Mormons) on the way west, and warns, "Leave, you miners leave... Take my advice, kill off your lice...." (To the tune of "De Boatman Dance")

AUTHOR: Words: David Robinson? John A. Stone?/Music: Daniel Decatur Emmett

EARLIEST DATE: 1912 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: travel hardtimes gold warning

FOUND IN: US(So)

REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 347, "When I Left the States for Gold" (1 text)
Roud #7773

CROSS-REFERENCES:
cf. "De Boatman Dance" (tune)

NOTES [56 words]: The history of this is a bit obscure. It was David "Doc" Robinson who founded the "Seeing the Elephant" show in San Francisco in 1850. But this song, to the tune of "De Boatman Dance," appeared in Put's Original California Songster. I can't tell whether Put worked on something Robinson wrote, or just commemorated his performances. - RBW

File: Beld347

Seek and Ye Shall Find

DESCRIPTION: Chorus: "Seek and ye shall find, Knock and the door shall be opened, Ask and it shall be given, And the love comes trickling down." Verse: "My brother (my sister, Elder, Deacon, Preacher, ...) the Lord has been here, And the love comes trickling down"

AUTHOR: unknown

EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute); 1893 (see notes)

KEYWORDS: nonballad religious

FOUND IN: US(SE)

REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 20-21, "Seek and Ye Shall Find" (1 text, 1 tune; p. 101 in the 1901 edition) [for 1893 edition, see notes]
Roud #15286

NOTES [54 words]: An allusion to Matthew 7:7. - RBW


Last updated in version 4.2
Seek Not from Whence Love She Came

DESCRIPTION: The singer loves a colleen who's "happy in old Donegal." "Her figure is proper and tall," her voice is "sweeter by far than the songbird." Singer says "I know she's an angel, And I'm not going to tell you her name." Soon they will marry.

AUTHOR: unknown
EARLIEST DATE: 1980 (IRHardySons)
KEYWORDS: courting Ireland nonballad
FOUND IN: Ireland
Roud #17897
RECORDINGS:
Mary Anne Connelly, "Seek Not from Whence Love She Came" (on IRHardySons)
CROSS-REFERENCES:
cf. "The Pride of Kilkee" (motif: hiding a sweetheart's name) and references there
cf. "Tons of Bright Gold" (motif: hiding a sweetheart's name) and references there

Seemanns Trinkleid, Des

DESCRIPTION: Forebitter shanty. German. "Ein richtiger Seemansschwingt's GLas fein behend'." A "real sailor" "loves both the sea and the wine." Whatever his task at sea, he knows he'll get his grog soon. Once in port, he can drink even more freely

AUTHOR: unknown
EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)
KEYWORDS: sailor shanty drink foreignlanguage
FOUND IN:
REFERENCES (1 citation):
Hugill-SongsOfTheSea, p. 169, "Des Seemanns Trinkleid" (2 texts, German & English, 1 tune)

Segar, The

DESCRIPTION: "The old year is gone, and a new one begun, I'll set by the fire by my wife and my son. While others are playing destruction and war, I'll set by the fire and smoke my segar." The poet enjoys life with his cigar, and will take another when it is done.

AUTHOR: unknown
EARLIEST DATE: before 1830 (source: Flanders-ChapBook Flanders-VermontChapBook)
KEYWORDS: drugs wife husband nonballad
FOUND IN:
REFERENCES (1 citation):
Flanders-ChapBook Flanders-VermontChapBook, pp. 22-23, "The Segar" (1 text, 1 tune)

Seimidh Eoghainin Duibh (Dark-Haired Jimmy Owen)

DESCRIPTION: The singer describes the fine clothing she would place on Jimmy Owen. She says how the girls would fight over him. She wishes he had been in battle with O'Donnell. She looks back on the days of a united Ireland, and thinks that Jimmy would have been king

AUTHOR: unknown
EARLIEST DATE: 1962 (Kennedy-FolksongsOfBritainAndIreland)
KEYWORDS: foreignlanguage love clothes beauty royalty
HISTORICAL REFERENCES:
1598 - The Tyrone/O'Donnell Rebellion
FOUND IN: Ireland
REFERENCES (1 citation):
Kennedy-FolksongsOfBritainAndIreland 46, "Seimidh Eoghainin Duibh (Dark-Haired Jimmy Owen)" (1 text, 1 tune)
NOTES [88 words]: Kennedy-FolksongsOfBritainAndIreland describes this as "an entirely local song from west Donegal" (though the tune is known in Scotland). He is probably right; I've never seen any other versions. But the band Scartaglen (the group in which Connie Dover got her start) recorded a version, apparently derived from Kennedy, so I thought we should include the song just because people might look it up. For the background on the rebellion referred to in this song, see the notes to "O'Donnell Aboo (The Clanconnell War Song)." - RBW

File: K046

Seizure of the Cyprus Brig in Recherche Bay

DESCRIPTION: "Come all you sons of freedom, a chorus join with me, I'll sing a song of heroes and glorious liberty." Transportees who got in trouble are put on the Cyprus to be sent to a new prison. The prisoners rebel and gain their freedom

AUTHOR: "Frank the Poet" (?)

EARLIEST DATE: 1967 (Stewart/Keesing-FavoriteAustralianBallads)

KEYWORDS: transportation prison crime mutiny escape freedom

HISTORICAL REFERENCES:

1829 - the Cyprus Mutiny

FOUND IN:

REFERENCES (1 citation):
Stewart/Keesing-FavoriteAustralianBallads, pp. 65-67, "Seizure of the Cyprus Brig in Recherche Bay" (1 text)

Roud #9122

NOTES [687 words]: This song is about a true event, but the details are often a little hazy. Robert Hughes, The Fatal Shore: The Epic of Australia's Founding, Knopf, 1986, pp. 214-216, has a summary of the events involving the Cyprus, and quotes several stanzas of this song. The convicts on the Cyprus had originally been sent to Van Diemen's Land, but committed additional offenses there and were to be sent to Macquarie Harbour, a harsher encampment. There were 31 of them. Contrary to the song, their crimes were not "little trifling offences"; most were capital crimes that had been commuted to secondary transportation (Hughes, p. 215). William Swallow, the key figure, is perhaps a case in point. As early as 1810, he had "hijacked" a schooner at Port Jackson, which resulted in his transportation to Tasmania. Sent there aboard the Deveron, his actions during a storm saved the ship, so the crew rescued him after he was turned over to the authorities in Hobart. He made it all the way to Rio before the British caught him again. He escaped again, but rather than flee to someplace safe, he went to London, where he was caught and once again transported. So he ended up in Tasmania, where he managed to get in even greater trouble, resulting in his transfer to the Cyprus. The officer in charge of the Cyprus was a Lieutenant Carew, who commanded not only the ship's crew but also sufficient soldiers to (it was thought) guard the convicts. Not even all the convicts wanted to rebel; 13 were not part of the plot. But, somehow, the rebellious convicts overpowered Carew, the soldiers, the crew, and the loyal convicts when they were at Recherche Bay near the southern tip of Tasmania. They then forced Carew and Co. to leave the ship. In all, they sent 45 people over the side: Carew, his wife, the soldiers, the loyal convicts, etc. Despite having a large load of supplies for Macquarie Harbour available (supposedly a year's rations for 200 people), the mutineers left minimal provisions for the loyalists, who very nearly starved. A convict named Popjoy and Mrs. Carew managed to build a 12-foot coracle out of branches and old hammocks, and they were able to get help, just in time to save the survivors (Hughes, pp. 215-216). Popjoy was given a free pardon for his heroism and allowed to return to England. The mutineers, meanwhile, had put Swallow in charge, presumably because of his sea experience. How he navigated the ship I don't know (being a sailor isn't the same as being a navigator!), but after making several island stops, they ended up in Japan in 1829. Several of the mutineers left the ship there, or even before they got there. (According to the Wikipedia article on the Cyprus mutiny, this part of the voyage, often dismissed as fiction, has now been corroborated by Japanese records.) Swallow and several others ended up in China, having abandoned or lost the ship. Swallow presented himself at Canton (the city properly known as Guangzhou) as a captain who had lost his ship, and managed to make it back to England "again". Swallow's stubbornness cost him. Astoundingly, Popjoy spotted him and his confederates in England, and they were taken into custody. Two of the remaining mutineers, George James Davis
and William Watts, were hung -- but Swallow and Popjoy said that Swallow had been forced to run
the ship because he was the only experienced sailor, and the court accepted it, at least enough to
spare his life. So Swallow, for the third time, was transported. Sent to Hobart, he was transferred to
Macquarie Harbour, then to Port Arthur when Macquarie was closed. There were no more
escapes; he died there of tuberculosis (Hughes, p. 216).
"By the early 1830s [the Cyprus mutineers] had become the subject of one of the 'treason songs' or
proscribed convict ballads" (Hughes, p. 214). Hughes, in the photo section following p. 194, has a contemporary woodcut showing Lieutenant
Carew's party trying to build their coracle. There have also been historical novels and dramas
about the event.
For background on the likely author "Frank the Poet," see the notes to "Moreton Bay (I)." - RBW
Last updated in version 5.2
File: StKF065

Sellin' That Stuff
DESCRIPTION: "Aunt Jane had a dance and she had a crowd, She sold more whisky than the law
allows. She's sellin' that stuff...." The song details her life selling it, and how Uncle Jim found
himself in prison for drunkenness, and how Sister Lil sells it too
AUTHOR: unknown
EARLIEST DATE: 1966 (Coffin & Cohen)
KEYWORDS: commerce drink prison
FOUND IN: US(MW)
REFERENCES (1 citation):
ADDITIONAL: Tristram P. Coffin and Hennig Cohen, _Folklore in America: Tales, Songs,
Superstitions, Proverbs, Riddles, Games, Folk Drama and Folk Festivals_, Doubleday, 1966, p. 89,
"Selling That Stuff" (1 text)
Roud #8901
File: CoCo89

Send for the Ladies
DESCRIPTION: "Send for the ladies, come to the ball, Don't come tonight, needn't come at all."
Send for the ladies... Hiked up her left leg and showed it to us all." Send for the ladies... Hiked up
her shimmy tail and show it to us all."
AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: dancing clothes nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 177, "Sand for the Ladies" (1 text, 1 tune)
Roud #11366
File: Brne177

Send Him on Down, Lord
DESCRIPTION: "Send him on down, Send him on down, Lord let the Holy Ghost come on down,
We can't pray right until you send him on down"
AUTHOR: unknown
EARLIEST DATE: 2014 (USSeaIsland03)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
RECORDINGS:
Rosa and Joseph Murray, "Send Em on Down, Lawd" (on USSeaIsland03)
File: RcSHToDL

Send Out the Army and the Navy
DESCRIPTION: "Send out the Army and the Navy, Send out the rank and file, Send out the brave
Territorials, They'll face danger with a smile (I don't think). Send out my mother, Send out my sister and my brother, But for Gawd's sake don't send me."

AUTHOR: unknown
EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: soldier mother brother
FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 58, "Send Out the Army and the Navy" (1 text)
Roud #10546
CROSS-REFERENCES:
cf. "Send Out the Chryssy" (form)
File: BrPa057C

Send Out the Chryssy

DESCRIPTION: "Send out the Chryssy, The Moy, Ouse, and Issy, But for God's sake don't send me!" Reported to be a song about the Mediterranean Fleet.

AUTHOR: unknown
EARLIEST DATE: 1960 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: ship navy derivative
FOUND IN: Britain(England)
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 145, "Send out the 'Chryssy'" (1 fragment)
CROSS-REFERENCES:
cf. "Send Out the Army and the Navy" (form)

NOTES [303 words]: Tawney-GreyFunnelLines-RoyalNavy believes the ships here were from World War II, and suggests the four ships he knew were target towing vessels. Certainly there were ships known by these names.

Chryssy = Chrysanthemum. "Flower" class corvette, built Belfast; transferred in that year to the French navy as Commandant Drogou; returned to the Royal Navy 1946 (Young, p. 53). The date of her building is disputed; Young says 1942, Jane's-WWII, p. 133, and Lenton, p. 23, say 1941. Probably this is by confusion of launching and commissioning dates, or the 1942 date on which she was transferred to the French.

Moy. Mersey class trawler, built 1917 as Alexander Hills; survived the war (Young, p. 117).

Ouse. Mersey class trawler, built in 1917 as the Andrew King, mined off North Africa, February 20, 1941 (Young, p. 120).

Issy = St. Issy. Saint class tug, built 1918, lost off Benghazi December 28, 1942 (Young, p. 138). It will be observed that there is a chronological problem here: Even if the Jane's-WWII date is correct for the Chrysanthemum is correct, she would not have been in service with the British fleet and did not go into service at all until after the Ouse was lost! Thus there is no possibility of these four ships being sent out together for any purpose. Of course, it is possible that one or another name is an error -- e.g. I thought of the Oursay for the Ouse or the Islay for the (Saint) Issy. The other possibility that occurs to me is that the first ship is not the Chyssy=Chrysanthemum but the Cressy. There was no World War II ship with that name, but there was a World War I cruiser that became famous for being sunk by a submarine. That would force us to find fits for the other names, of course. Ultimately, the question cannot be settled unless we find more text. - RBW

Bibliography

- Jane's-WWII: Jane's Fighting Ships of World War II (1946; I use the 1989 Crescent Books reprint with modern foreword by Anthony Preston)
- Young: John Young, A Dictionary of Ships of the Royal Navy of the Second World War, Patrick Stephens, 1975
Seoithin-Seo (I) (Fairy Lullaby)

DESCRIPTION: Gaelic. On the first anniversary of her capture by fairies a woman is washing by a river and hushing a baby not hers. She asks a passer-by to tell her husband how to rescue her, if not the next day then never "for they'll make me Fairy Queen for ever"

AUTHOR: unknown
EARLIEST DATE: 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreign language captivity request separation abduction rescue magic ritual baby husband supernatural royalty
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 128, "Seoithin-Seo" (2 texts, 1 tune)
RECORDINGS:
Elizabeth Cronin, "Seoithin-Seo" (on IRECronin01)
NOTES [45 words]: The description is a summary of the translation at George Sigerson, Bards of the Gael and Gall (London: T Fisher-Unwin, 1897), pp. 344-346, "Fairy Lullaby." Sigerson's version of the rescue is much briefer than but reminiscent of the rescue in Child 39, "Tam Lin." - BS
Last updated in version 3.2
File: OCC128

Seoithin-Seo (II)

DESCRIPTION: Macaronic. A mother sings her baby to sleep "free from sorrow... Bright thou'll open thine eyes tomorrow... Through the branchy trees the breeze is sweeping... And my baby dear is sweetly sleeping." "[May] I be never a sonless mother."

AUTHOR: unknown
EARLIEST DATE: 1948 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreign language lullaby nonballad baby mother
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 129, "Seoithin-Seo" (6 texts)
RECORDINGS:
Elizabeth Cronin, "Seoithin-Seo" (on IRECronin01)
NOTES [46 words]: The description follows the English verses of the macaronic OCroinin/Cronin-TheSongsOfElizabethCronin text and the translation at George Sigerson, Bards of the Gael and Gall (London: T Fisher-Unwin, 1897), pp. 343-344, "Irish Lullaby." The recording is entirely in Gaelic. - BS
Last updated in version 3.2
File: OCC129

Seoladh Na Ngamhan Faoi'n Bhfasaig

DESCRIPTION: Gaelic. "[The singer] sent his daughter to fetch the calves, but she fell into bad company... [apparently] had their way with her, and the father is now seeking redress"

AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreign language rape farming father
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 130, "Seoladh Na Ngamhan Faoi'n Bhfasaig" (2 texts)
NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. - BS
Last updated in version 3.2
File: OCC130

Seotho-Leo A Thoil

DESCRIPTION: Gaelic. "The poet laments a lost love and the fact that his poetry is no longer
respected. He would prefer food and drink rather than vain composing such as he attempts"
AUTHOR: unknown
EARLIEST DATE: 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage love rejection drink food lover
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 131, "Seotho-Leo A Thoil" (2 texts, 1 tune)
NOTES [17 words]: The description follows the "English Summary" provided by OCroinin/Cronin-
TheSongsOfElizabethCronin. - BS
Last updated in version 3.2
File: 0CC131

Separating Line
DESCRIPTION: "O (pray/preach/sing/shout/moan) right on, Just (pray/preach/sing/shout/moan)
right on, I don't need this world any more Because when I cross that separating line I'm going to
leave this world behind."
AUTHOR: unknown
EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 310-311, "Siporatin' Line" (1 text, 1
tune)
NOTES [18 words]: The description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang
but I do not repeat the dialect. - BS
Last updated in version 5.1
File: HPR310S

Sequel to Come Under My Plaidie
DESCRIPTION: Johnnie decides he needs someone to care for him. Merrin slights him but
Maclaren accepts and marries him. They live happily. Merrin marries an old rich man and mourns,
"For the sake o' his treasure, I hae married a miser ... gweed for naething ava"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: age courting marriage money rejection
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1304, "Come Under My Plaidie" (1 text)
Roud #7200
NOTES [47 words]: The Greig/Duncan7 title makes no sense based on the text since the phrase is
not in the song. However, Bell Robertson [says of] this song [that] "The sequel to 'Come under my
plaidie' was mother's. Mr Greig has never heard of it." The apparent prequel is "Come Under My
Plaidie." - BS
Last updated in version 2.5
File: GrD71304

Serafina
DESCRIPTION: Halyard shanty. "In Callyo there lives a girl named Serafina" who works very hard
drinking, smoking, and robbing sailors of their money and clothes.
AUTHOR: unknown
EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)
KEYWORDS: shanty bawdy whore warning robbery trick
FOUND IN: West Indies South America
REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 397-398. "Serafina" (1 text, 1 tune) [AbEd, pp. 302-303]
DT, SERAFINA*
Sergeant Neill

DESCRIPTION: "If you want your praties sprayed, well you can call on Sergeant Neill. Oh he's the bot that'll do it well, and he'll not destroy your kale." Many of Neill's satisfied customers are named.

AUTHOR: unknown

EARLIEST DATE: 1973 (Morton/Maguire-ComeDayGoDayGodSendSunday)

KEYWORDS: farming moniker

FOUND IN: Ireland

REFERENCES (1 citation):
Morton/Maguire-ComeDayGoDayGodSendSunday 12, pp. 29-30,105,160, "Sergeant Neill" (1 text, 1 tune)

Roud #2921

NOTES [84 words]: Morton/Maguire-ComeDayGoDayGodSendSunday: In County Fermanagh [ex-police] Sergeant Neill had a spraying machine for bluestone, a potato fungicide. Everyone called on him to do their spraying. "John tells me that it was sometime in the early 1920s that Sergeant Neill began his business enterprise." - BS

For more on bluestone, see the notes to "Mary Anne McGuinan." Given the date, one wonders if Neill wasn't a former member of the Royal Ulster Constabulary. Must have been quite a change of pace. - RBW

File: MoMa12

Sergeant Small

DESCRIPTION: "Oh, I wish I were about fourteen stone And only six foot tall. I'd take the train back north, Just to beat up Sergeant Small."

AUTHOR: Robert Lane? (see NOTES)

EARLIEST DATE: 1968

KEYWORDS: train police railroading

FOUND IN: Australia

REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, p. 209, "Sergeant Small" (1 text, 1 tune)

NOTES [119 words]: Meredith's informant, Muriel Whalan, explained that Sergeant Small made a minor career during the depression of posing as a bagman in order to catch other travellers riding the rods of trains.

According to Gwenda Beed Davey and Graham Seal, A Guide to Australian Folklore, Kangaroo Press, 2003, p. 230, Sergeant Small was an "Allegedly historical Queensland or northern New South Wales policeman notorious for ill-treatment of vagrants during the 1930s depression. 'Tex Morton' (Robert Lane) composed a song about the man and recorded it in 1938. The chorus [which is the text quoted in the description] ensured that the song passed into oral tradition and made the song a favorite of singers, young and old." - RBW

Last updated in version 4.1

File: MA209

Sergeant Tally-Ho

DESCRIPTION: Singer boasts of his travels; he's courted all over America, England, France and Spain. The colonel's wife, hearing of his prowess, wishes to see "the naked truth", so he pulls out his "lusty pin," she says, "You shall be my handy man."

AUTHOR: unknown

EARLIEST DATE: 1938 (recording, Warde Ford)

LONG DESCRIPTION: Singer boasts of his wide travels, saying he's courted all over America, England, France and Spain. The colonel's wife, having heard of his prowess, wishes to see "the naked truth", so he pulls out his "lusty pin" as she leads him to the bedroom, saying, "You shall be my handy man." And, frustratingly, there the only recorded version of the song ends.
Sergeant, He Is the Worst of All, The

DESCRIPTION: "The sergeant, the sergeant he is the worst of all; He gets us up in the morning before the early call, With squads right, and squads left, and left front into line; Then the slimy son of a gun, he gives us double time."

AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: army soldier

FOUND IN: US

REFERENCES (2 citations):
Sandburg-TheAmericanSongbag, p. 435, "The Sergeant, He Is the Worst of All" (1 short text, 1 tune)
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 32-33, "The Sergeant" (1 short text, tune referenced)

Roud #27871

File: San435

Sergeant's Lamentation, The

DESCRIPTION: The Sergeant of Grouse Hall answers the hackler's song. He rejects its accusations but acknowledges that the song is "the source of all my grief and shame." "This curst Grouse Hall caused my downfall" He would know the song writer before he leaves.

AUTHOR: unknown
EARLIEST DATE: 1939 (OLochlainn-IrishStreetBallads)

KEYWORDS: prison drink Ireland humorous police

FOUND IN: Ireland

REFERENCES (1 citation):
OLochlainn-IrishStreetBallads 39A, "The Sergeant's Lamentation" (1 text, 1 tune)
Roud #3070

CROSS-REFERENCES:
cf. "The Hackler from Grouse Hall" (prequel to this ballad)
cf. "Moses Ritoora-li-ay" (theme)

NOTES [406 words]: "The hackler was a distiller of high quality Poitin in 19th century Ireland" (source: Hearing before Trademark Trial and Appeal Board, US Patent and Trademark Office, January 6, 2000 in re United Distillers plc "On December 16, 1996 United Distillers plc filed an intent-to-use application to register the mark HACKLER on the Principal Register for 'alcoholic beverages, namely, distilled spirits, except Scotch whisky, and liqueurs.'

Apparently the more common definition is "one that hackles [to chop up or chop off roughly]; esp: a worker who hackles hemp, flax, or broomcorn." (source: Webster's Third New International Dictionary of the English Language Unabridged, 1976); its this last definition that OLochlainn-IrishStreetBallads follows.

OLochlainn notes to "The Hackler from Grouse Hall" and its answer, "The Sergeant's Lamentation," explain the Sergeant's deeds and the references to people named in both songs and happenings in County Cavan. His source for notes is the singer.
The occurrences appear to be during Arthur Balfour's tour as Chief Secretary of Ireland in the late 1880s [1887-1891; his repressive methods earned him the nickname "Bloody Balfour" - RBW]. See for example the reference to the 1888 imprisonment of Father McFadden of Donegal in Derry Prison "for an agrarian speech" (source: Chapters of Dublin History site, Letters and Leaders of my Day XXII "Parnellism and Crime" (1887-8), by T.M. Healy). I'd guess, no doubt naively, that the issue here is moonshining to defeat high alcohol taxation. - BS

The other possibility for the date is 1902-1905, when Balfour was prime minister in succession to his uncle Lord Salisbury. Gladstone's proposals for Irish Home Rule had of course failed, but the
issue never entirely went away, and the Liberals were increasingly in favor of it in the early twentieth century. Supporting this dating is the fact that, during the Balfour administration, there was a movement for "tariff reform" -- i.e. lowering of duties within the British Empire, which would have made it easier for the Irish to export to England. Balfour tried to calm the controversy, but succeeded mostly in turning his party purely protectionist, thus making the Liberals even more popular with the Irish, since they were more likely to favor both Home Rule and Free Trade. So the song might well look forward to the 1906 election which shunted the Conservatives from power. - RBW

File: OLoc039A

Sergent, Le

DESCRIPTION: Canadian French: The young boy runs off to America to fight the hated British. He joins the army and is made a sergeant, but is wounded and returns home. His father, who warned him against leaving, says "I told you so!"

AUTHOR: unknown
EARLIEST DATE: 1961
KEYWORDS: soldier injury home Canada foreignlanguage
HISTORICAL REFERENCES:
1775-1776: American attack on Canada. The chief battle of the campaign was fought outside Quebec on December 31, 1775
FOUND IN: Canada
REFERENCES (1 citation):
Fowke/Mills/Blume-CanadasStoryInSong, pp. 60-61, "Le Sergent" (1 text, 1 tune)
NOTES [94 words]: During the American Revolution, the Colonials made an abortive attack on Canada, thinking that the French inhabitants would rebel against the British. It didn't happen; the French generally preferred the British (who at least guaranteed their religious liberty) to the unknown quantity that was the Americans. The Colonial assault failed before Quebec. A few Canadians, however, decided they hated the British enough to return south with the Colonials and fight. As this song shows, those who stayed at home felt these soldiers to be more than a little foolish. - RBW

File: FMB060

Servant Man, The

DESCRIPTION: "My father kept a servant man." A girl loves him. Her father determines to send him to sea. She says she will be true even if she must go betting. She "saw his colours come and go." He returns, having risen from apprentice to butler, and marries her.

AUTHOR: unknown
EARLIEST DATE: 1911 (Butterworth Collection)
KEYWORDS: servant love separation reunion drink
FOUND IN: Britain(England)
REFERENCES (1 citation):
Butterworth/Dawney-PloughboysGlory, p. 42, "The Servant Man" (1 text, 1 tune)
CROSS-REFERENCES:
NOTES [53 words]: This reminds me of many "Ballads of Family Opposition to Lovers," notably "The Bonny Sailor Boy" [Laws M22]. But it is short and peculiar enough that it is not obvious which song of this type it might derive from; the lyrics are often confused. Roud assigns it its own number, and I rather hesitantly do the same. - RBW

Last updated in version 2.5

File: BuDa042

Serves Them Fine

DESCRIPTION: Singer tells how back in 1920, "The mills ran good and everyone had plenty:" in 1925, mountain people came to work there. Now it's 1930, and more people are unemployed than working. Singer tells fellow mountaineers to go back home and live as they used to

AUTHOR: Dave McCarn
Service of the Lord

DESCRIPTION: Every second and fourth line in verse and chorus is "I am bound to die in the army." Chorus: "I am bound to live in the service of my Lord (x2)." "My Savior smiles and bids me come," "Sweet angels beckon me away"

AUTHOR: E. J. King (source: Original Sacred Harp)

EARLIEST DATE: 1844 (according to Original Sacred Harp)

KEYWORDS: death nonballad religious Jesus

FOUND IN: US(SE)

REFERENCES (1 citation):
- Benjamin Franklin White, E.J.King, et al., Original Sacred Harp (Atlanta, 1911 ("Digitized by Google"); [correction and enlargement of 1869 edition copyright J.S. James], p. 80, "Service of the Lord" ("Farewell vain world I'm going home; I'm bound to die in the army") (1 text, 1 tune)

RECORDINGS:
- Southeast Alabama and Florida Union Sacred Harp Singing Convention, "Service of the Lord" (on USFlorida01)

File: RcSerotL

Serving Maid's Holiday, The

DESCRIPTION: Middle English. "Al is day ic han sou t." The maid has sought this day "for ioy e at yit ys holyday"; she sets out even though her work is undone. She and Jack meet. Soon "my wombe began to swelle"; she dares not tell her mistress

AUTHOR: unknown

EARLIEST DATE: Before 1600 (Cambridge, Gonville & Caius College MS 383)

KEYWORDS: servant sex pregnancy MiddleEnglish

FOUND IN:

REFERENCES (9 citations):
- Brian Stone, translator, _Medieval English Verse_, revised edition, Penguin, 1971, #58, pp. 104-105, "The Serving Maid's Holiday" (1 text, rendered in Modern English)

MANUSCRIPT: {MSCaiusCollege383}, Cambridge, Gonville & Caius College MS. 383, page 41

NOTES [267 words]: I have no particular reason to think this is traditional -- although the subject matter hints that it was preserved by the folk rather than the clergy! But a version both modernized and cleaned up was recorded by Maddy Prior and Tim Hart, so perhaps people should have
references for the original song. In addition, Richard Leighton Greene, editor, *The Earliest English Carols*, Oxford/Clarendon Press, 1935, p. xcv, while admitting he has no proof, thinks this one of two carols in Cambridge, Gonville & Caius College MS. 383 that, "because of their homeliness, their directness of speech, and their theme of the betrayed girl, have a strong case for consideration as authentic folk-song" -- although E. K. Chambers, *English Literature at the Close of the Middle Ages*, Oxford, 1945, 1947, p. 113, responds that "I see nothing in them but the work of some graceless minstrel." (Personally, I am more inclined to agree with Greene.) Greene thinks this is a Midsummer Day song, which makes sense since the couple lay down in the sand. He dates the text to the fifteenth century. Sisam/Sisam, p. 596, estimates the date as c. 1475. Despite its thoroughly secular content, the manuscript of this piece seems to have been written by a cleric, since he signs his name "Johannes." Apart from the Middle English lyrics, it contains grammatical treatises. The text is on page 41 of the manuscript. The *Index of Middle English Verse* lists an even dozen poems in the manuscript, most of which (based on their descriptions in the Index) are secular but few of which look likely to have come from tradition. - RBW

Last updated in version 5.3
File: RHRXV024

**Set Down, Servant**

DESCRIPTION: "'Set down, servant.' I can't set down... my soul's so happy that I can't set down." The servant describes the various things God promises: A long white robe, a starry crown, a golden waistband, etc. An angel is instructed to supply all these

AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: religious nonballad
FOUND IN: US(So)
REFERENCES (4 citations):
Arnold-FolkSongsofAlabama, p. 176, "My Soul's So Happy" (1 text, 1 tune)
Lomax/Lomax-FolkSongUSA 105, "Set Down, Servant" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 584-585, "Set Down, Servant" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 367, "Set Down, Servant" (1 text)
Roud #10076
ALTERNATE TITLES:
I Can't Sit Down
File: LxU105

**Settin' Down**

DESCRIPTION: "Settin' down, settin' down, By the side of the lamb, the lamb. I'm gwine tell my Lawd, I'm gwine tell my lawd, Ay, mighty, I never heard nobody pray. Way down yonder, I never heard nobody pray, Nobody pray, I never heard nobody pray."

AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: religious nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 39, "Settin' Down" (1 short text, 1 tune)
Roud #16310
CROSS-REFERENCES:
cf. "I Couldn't Hear Nobody Pray" (lyrics)
NOTES [69 words]: I thought seriously about lumping this with "I Couldn't Hear Nobody Pray"; Arnold-FolkSongsofAlabama's text is short enough that it could well be a fragment of that song. But Arnold-FolkSongsofAlabama's notes say that the line "I couldn't hear nobody pray" was understood to mean "I didn't have any examples of how to pray," so the intent is different. That is (just barely) enough reason for me to split them. - RBW

Last updated in version 4.2
File: Arno039
**Settin' on a Rail**

DESCRIPTION: "As I went out by the light of the moon... Thar I spies a fat raccoon A-settin' on a rail." The singer pulls the coon off a rail and fights with it. In at least one version, the singer is a slave who helps his master on toward death

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough); sheet music for a piece entitled "Settin' on a Rail" was published by G. Willig Jr. of Baltimore some time in the nineteenth century, according to Dichter/Shapiro, p. 53.

KEYWORDS: animal fight slave

FOUND IN: US(So)

REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 177-179, "Settin' on a Rail" (2 texts, 1 tune)

CROSS-REFERENCES:
cf. "Davy Crockett" (lyrics)

NOTES [41 words]: This shares a first line with a few versions of "Davy Crockett," which also involves a bare-hands fight with a coon -- but the overall form and feel is different enough that I think they're separate song which has cross-fertilized a little. - RBW

Last updated in version 2.6

File: ScNF177B

**Settin' Side that Road**

DESCRIPTION: "I'm settin' side that road with a ball and chain on my leg (x2), If I had my way I'd catch-a that westbound train." "That judge gave me six months because I didn't want to work (x3)."

AUTHOR: unknown

EARLIEST DATE: 1966

KEYWORDS: work prison

FOUND IN: US(So)

REFERENCES (1 citation):
Scott-TheBalladOfAmerica, pp. 314-315, "Settin' Side that Road" (1 text, 1 tune)

File: SBoA314

**Settler's Lament, The (The Beautiful Land of Australia)**

DESCRIPTION: "Now all intent to emigrate, Come listen to the doleful fate...." The singer sailed for Australia, was wrecked, was spared by cannibals as too thin, and had his sheep die of rot. Coming home, he will sell matches before returning to Australia

AUTHOR: unknown

EARLIEST DATE: 1854 (John Henderson's _Excursions and Adventures in New South Wales_); Anderson estimates his broadside is from c. 1842

KEYWORDS: emigration humorous hardtimes cannibalism return

FOUND IN:

REFERENCES (3 citations):
Stewart/Keesing-FavoriteAustralianBallads, pp. 20-21, "The Settler's Lament" (1 text)
Anderson-FarewellToOldEngland, pp. 181-183, "The Settler's Lament" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "The King of the Cannibal Islands" (tune)

File: PFS101

**Seven Cent Cotton and Forty Cent Meat**

DESCRIPTION: The cotton farmer complains about dreadful prices; with "Seven cent cotton and forty cent meat, How in the world can a poor man eat?" With everything he has wearing out, replacements are too expensive. (He sees improvements under Roosevelt)

AUTHOR: Bob Miller & Emma Dermer
EARLIEST DATE: 1928 (recording, Bob Ferguson)
KEYWORDS: poverty hardtimes food clothes farming political money
FOUND IN: US
REFERENCES (3 citations):
Botkin-TreasuryOfAmericanFolklore, pp. 877-878, "Seven-Cent Cotton and Forty-Cent Meat" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 117, "Seven Cent Cotton And Forty Cent Meat" (1 text)
DT, SVNCE
RECORDINGS:
Loren H. Abram, "Eleven Cent Cotton -- Forty Cent Meat" (Supertone 2774, c. 1932; rec. 1931)
Vernon Dalhart, "Eleven Cent Cotton" (Victor V-40050, 1929; Bluebird B-8406, 1940) (Harmony 821-H [as Mack Allen], 1929; rec. 1928) (Edison N-20001, 1929)
Bob Ferguson, "Eleven Cent Cotton, Forty Cent Meat, pts. 1 & 2" (Columbia 15297-D, 1928)
Bob Miller, "'Leven Cent Cotton And Forty Cent Meat" (Radiex 5044, c. 1929); "Eleven Cent Cotton And Forty Cent Meat" (Okeh 45475, 1930)
Carson Robison, "'Leven Cent Cotton, Forty Cent Meat" (Champion 15746, 1929) (Pathe Actuelle 32438/Cameo 9092 [both as Carson Robison's Trio], 1929)
Pete Seeger, "Seven Cent Cotton and Forty Cent Meat" (on PeteSeeger13, AmHist1)
Hank Smith [pseud. for Al Bernard] "Eleven Cent Cotton and Forty Cent Meat" (Vocalion 5318, 1929)
CROSS-REFERENCES:
cf. "The Flies Are On the Tummits" (theme of poor living for farmers)
NOTES [312 words]: The 1928 recording by Bob Ferguson (recorded in August of that year) might seem to throw doubt on the authorship claim of Bob Miller. But his recording is on Radiex, part of the Grey Gull family of records, and dating those records is notoriously difficult and uncertain. For the moment, though, I've assigned the Earliest Date to the Ferguson recording, as it's the earliest for which we have unambiguous information.
Also, there's some ambiguity about Miller's 1930 OKeh recording; one source lists the title as "Four Cent Tobacco and Forty Cent Meat. Interesting that most of these recordings appeared in 1928-1929, just *before* the stock market crash that most urbanites see as the beginning of the Great Depression. But times had been hard on the farms for several years before then. - PJS
And, of course, demand for recordings fell dramatically after the crash, so nobody was producing new versions.
Incidentally, low cotton prices were not a new phenomenon, and neither were wild price fluctuations. According to Nevins, p. 242, cotton in 1845 sold in the American south for sixteen cents a pound. By 1848, when the total production was half again as large, the price dropped to a mere four and a half cents a pound.
It is interesting to see this song become so popular in folk circles, because Bob Miller was a Tin Pan Alley songwriter. According to Doug deNatale and Glenn Hinson, "The Southern Textile Song Tradition Reconsidered," published in Green, p. 81, his other occupation songs were generally not accepted by the folk.
I wouldn't bet on this, but Green or his source might have lifted his slogan from a similar Newfoundland political tag. In the 1908, Edward Morris took as a slogan "$2 fish and #7 flour" (the fish being the cod that the Newfoundlander caught and sold to try to buy the flour that they couldn't grow on their infertile island). - RBW
Bibliography

- Green: Archie Green, editor, Songs about Work: Essays in Occupational Culture for Richard A. Reuss, Folklore Institute, Indiana University, 1993
- Nevins: Allan Nevins, The Ordeal of the Union: Fruits of Manifest Destiny 1847-1852 [volume I ofThe Ordeal of the Union] (Scribners, 1947)
- O'Flaherty: Patrick O'Flaherty, Lost Country: The Rise and Fall of Newfoundland 1843-1933, Long Beach Press, 2005

Last updated in version 5.3
File: BAF877
Seven Devils Mine, The

DESCRIPTION: "Come all ye bold adventurers And listen to my song, About the Seven Devils mines -- I will not keep you long." The singer warns to keep snakebite on hand, urges listeners to work hard in the mine, and warns of those who grow rich and forget the past

AUTHOR: unknown

EARLIEST DATE: 1895 (Johnson, Poems of Idaho, according to Cohen)

KEYWORDS: work mining hardtimes money

FOUND IN:

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp 581-582, "The Seven Devils Mine" (1 text)

File: CAFS2581

Seven Irishmen, The

DESCRIPTION: The singer warns of what happened to seven Irishmen who sailed to America. They land in New York. They are tricked into the Army. They fight the soldiers who would train them. A "gentleman from Ohio" comes to their aid

AUTHOR: unknown

EARLIEST DATE: 1973 (Sing Out!)

KEYWORDS: Ireland soldier emigration fight Civilwar

FOUND IN: Ireland

REFERENCES (1 citation):
ADDITIONAL: _Sing Out_ magazine, Volume 22, #1 (1973), p, 3, "The Seven Irishmen" (1 text, 1 tune, the Joe Heaney version)
Roud #3104

NOTES [353 words]: The notes in Sing Out! say that "60% of the Union Army was Irish or of Irish descent and 30% of the Confederate Army." It is true that the Civil War army had a lot of Irishmen -- but there weren't enough Irishmen in America to supply 60% of the Union army! (This would call for roughly 1.25 million Irishmen of military age in the North alone. That's out of a total population -- men, women, children, and the elderly -- of 22 million).

I suspect there is more going on here than the Irish singer understood. Many Irishmen, it is true, were recruited "off the docks" as they came to America (see "By the Hush" for an example of this). But the song seems to describe something like taking the King's Shilling (Lincoln's Shilling?). This would not be normal -- bounties flowed freely at the end of the war, but they were cash, not drink.

My guess is that the men were recruited not by army officials but by a substitute broker -- the Union draft allowed a man who was drafted to recruit another man to take his place -- a "substitute." The substitute broker was a man who swept the streets and alleys to find someone to sell to the reluctant conscript. The substitutes so hired were notorious for their lack of suitability -- many were drunks or cripples, and the substitute brokers would bribe doctors or recruiting officers to get them in.

The "gentleman from Ohio" who seeks to get them off is also interesting. I have to think this is Clement L. Vallandigham (1820-1871), a lifelong Ohioan who became a congressman in the late 1850s and argued strenuously for States Rights. He was the foremost "Copperhead" (Democrat who favored letting the South leave the Union) -- his opinions were so strong that he was for a time imprisoned, and at another time exiled to the Confederacy. Many "Peace Democrats" simply didn't think it was proper to fight the South, but Vallandingham, by the end, seemed actively pro-Southern; it would be no surprise to find him doing whatever he could to weaken the Union armies. Adding it all up, I suspect that, somewhere behind this song, there is a political text. What, I do not know. - RBW

Last updated in version 2.4

File: S0v22n1a

Seven Joys of Mary, The

DESCRIPTION: The carol relates the (five, seven, nine) joys that Mary had: bearing Jesus, raising him, seeing his success and miracles, observing his crucifixion and resurrection, etc.

AUTHOR: unknown

EARLIEST DATE: 1833 (Sandys)
The cult of Mary was very old in the Catholic church; Woolf, p. 115, quotes some of the early writers whose works gave rise to the notion -- e.g. Augustine of Hippo wrote, "Eve by her disobedience merited punishment; Mary by obeying obtained glory," while Jerome, translator of the Vulgate that was the Bible of the Latin church wrote, "Death by Eve, life by Mary." What's more, it appears that some aspects of the cult, such as the doctrine of the Immaculate Conception, were largely of English origin and were promoted by Englishmen (Woolf, p. 117). The notion of counting Mary's joys apparently goes back to at least the fourteenth century, and the notion of her joys to the thirteenth (although the term "joys" was not then fixed; BrownXIII, pp. 65-67, has a poem that refers to her "five blisses"). Praising Mary "through an enumeration of her five joys [was] one of the earliest of formalized meditative exercises, and probably the first to be embodied in the Middle English lyric" (Woolf, p. 134). There is a prayer on the Five Joys in the "Ancrene Wisse" -- the rules for anchorages -- of the thirteenth century (Woolf, p. 117). The topic forms a major part of Woolf's book on religious poetry; she has two chapters "On the Virgin and her Joys": pp. 114-158 cover lyrics from the thirteenth and fourteenth centuries; pp. 274-308 deal with those of the fifteenth. Woolf, p. 114, considers lyrics on the Virgin's joys to be one of three major categories of Marian poetry, and calls them "semi-liturgical." Some examples of these pieces: In the metrical tale "How the Psalter of Our Lady Was Made" (first found in MS. Digby 86, dated 1272-1283, and also in the Auchinleck manuscript of c. 1335), a monk was told to pray 150 aves a day; "The first fifty Aves were for joy at the annunciation that she should bear God-in-Man; the second fifty, that she should bear Christ; the third, that she should go to Him for bliss" (Wells, pp.
The fullest collection of poems on Mary's joys known to me is Saupe's; on pp. 137-146, she has six pieces, although many of them clearly had no place in tradition. Ironically, none seems to be linked with this piece, or even to derive from similar sources.

BrownXIV also has several, scattered through the work: #11, pp. 13-14, from MS. Harley 2253, "Ase y me rod is ender day" ("As I me rode this other day," Index of Middle English Verse #359); #31, pp. 44-46, from Göttingen MS. theol. 107 (a manuscript of the Cursor Mundi), "Haile be u, mari maiden bright!" ("Hail to you, Mary maiden bright," Index #1029).

The idea clearly penetrated into popular culture. Robert Thornton, for instance, collected romances and advice and religious works in two great fifteenth century manuscripts, and there are several Joys of Mary references interspersed with the longer works, such as a couplet, "Lady for thy lyoes Fyve, Wyssse me the ways of Rightwyse lyffe" -- "Lady, for your joys five, Teach me the ways of righteous life" (Fein/Johnston, p. 31).

As far as counting the joys goes, in the liturgical poem "Marie Moder, Wel Thee Be!" we find a reference to Mary's "joyes five" (poem known from some fifty texts. For full text see MS. Rawlinson liturgical g.2, the printing as #46 in Stevick-OneHundredMiddleEnglishLyrics, or Carleton Brown, editor, *English Lyrics of the XIVth Century*, Oxford University Press, 1924, #122, pp. 216-217, "A Prayer by the Five Joys"). From the same manuscript as "Judas" [Child 23] comes a piece beginning "Seinte marie, leuedi brist, Moder ov art of muchel mist" ("Saint Mary, lady bright, Mother thou art of much might") which has five joys (BrownXIII, p. 27). MS. Cotton Caligula A.ii (fifteenth century) has a "Quinque Gaudia" piece with first line "Hey! Glorius virgyne, ground of all our grace, Hey! modere of crist in pure virginite"; see Carleton Brown, editor, *Religious Lyrics of the XVth Century*, Oxford Press, 1939, #30, pp. 53-54.

In the fifteenth century, there is a carol, "Of a rose, a lively rose. Of a rose I syng a song," which speaks of "five branchis of that rose"; see Greene, #47, pp. 108. Again, the poem "Hail be though, Mary, maiden bright" (Göttingen University MS theol. 107r, folio 169a; cf. Sisam, #82, p. 190) lists five joys. (Saupe, p. 27, suggests this is based on the five letters of the name "MARIA." We see an explicit example of this in Brown, *Religious Lyrics of the XVth Century*, #30, pp. 55-56, which has sections starting M-A-R-I-A, the first opening "Myldyste of moode & mekyst of maydys alle." The five joys are found in many other places; Greene, p. 221, quotes Brown as saying "English tradition down to the end of the fourteenth century uniformly recognized Five Joys of the Virgin, viz.: the Annunciation, Nativity, Resurrection, Ascension, and [Mary's] Assumption, whereas on the Continent the number of Joys is regularly seven, through the addition of Epiphany and the Purification." (The same list is on p. 179 of BrownXIII.) Wells, p. 536 (entry on "The Five Joys of the Virgin") says that "The Joys vary in number, 5, 7, 8, 12, 15. In Middle English poetry (except in Harley 2253) they are five" (and goes on to list the same five as in Greene and Brown). He then lists eleven poems from the Middle Ages dealing with the Joys of Mary. His exceptional case, Harley 2253, still has five joys, but they are the Annunciation, the Nativity, the Epiphany, the Resurrection, and the Ascension of Mary (not of Jesus). The Harley 2253 text has significant similarities to this poem; after four stanzas of introduction, it introduces the first joy by saying, " e furst ioie of at wymman" ("The first joy of that woman") -- but displays an interesting pattern of calling Mary by different titles: " at o er ioie of at mai" ("that other joy of that may/maid"), " e ridde ioie of at leuedy" ("the third joy of that lady"), etc. Although Middle English texts fixed on five Joys, the variety in number of joys is quite large. Even in the Middle Ages, we see a number of "mentions" of seven joys (BrownXV, #32, #34-36, pp. 56-65, offer "An Orison to Our Lady by the Seven Joys" and "The Seven Joys of the Virgin in Heaven I, II, III"; it's just that the actual joys aren't listed.) Post-medieval traditional texts have numbers as high as twelve, and French Books of Hours reportedly standardized on fifteen (see WEuropeanMSS, p. 100), I suspect the original of most of these songs had about seven -- not five and certainly not more. There are two reasons for this. We know that there were mentions of seven joys at least by the fifteenth century; a stained glass window of the reign of Edward IV (1461-1470 and 1471-1483) mentioned seven joys, although the window has now been destroyed and we do not know details. Mirk's Festial (c. 1400) and Fabyan's Chronicle also have seven joys, although two pieces perhaps by Lydgate and from the fifteenth century mention fifteen (Wells, p. 538; Woolf, p. 139, says that he managed this by pulling in legendary material other English writers avoided). It would be frankly typical of Lydgate to take an old idea and puff it up badly (for Lydgate, who probably holds the world record for droning on, see the notes to "The London Lackpenny").

Another possible origin for the number seven is that there were considered to be seven woes of the Virgin Mary, to match her seven joys; these were mentioned in the Latin hymn "Summae, Deus, clementiae, Septem Dolores Virginia," and eventually even became part of a required canonical office.
The other reason I suspect the original of this song had no more than seven joys is that so many of the joys in the long texts are forced, even unbiblical. Nor do they match the somewhat abstract theological joys listed above. We can demonstrate this point by marching down the joys compiled in Brown and Cox:

One -- To think that her son Jesus Was God's eternal son: Luke 1:15

Two -- Could read the Bible through. Luke 2:46-47 shows Jesus, as a boy, discussing scripture, but it doesn't say he read it. It's likely enough that he could read, though; most Jewish children could, and Luke 4:17fff. shows him reading from Isaiah.

Three -- Could make the blind to see. Repeated references to this; the most primitive is perhaps in Mark 8:22-30.

Four -- Could turn the rich to poor. No known Biblical evidence of this. James 5:1 says "Your riches have rotted," and Jesus has warnings for the rich (e.g. the Wise Fool, Luke 12:16-21), but we don't see Jesus doing anything about it, unless it's a reference to cleansing the Temple (Mark 11:15-17, etc.)

Five -- Could make the dead alive. See, e.g., the raising of Lazarus, John 11.

Six: -- Brown (cf. Cox) "Heal the lame and sick." Numerous examples. But we also see "bear the crucifix," which is complicated. John says he bore his own cross (John 19:17), but the other gospels say Simon of Cyrene bore it (Mark 15:21, etc.)

Seven -- Carried the keys of heaven. Not biblical, and of course the issue of who will be saved is a controversial one. Peter eventually was regarded as having the keys of heaven.

Eight -- Brown: "Make the crooked straight. Cox: "Open the gates of heaven." Obviously an attempt to force an explanation.

Nine -- Turn water to wine. The wedding at Cana, John 2.


Eleven -- Could open the gates of heaven. Haven't we been here before?

Twelve -- Brown: "Came down to earth to dwell." Basic doctrine. Cox: "Done all things well." Allusion to Mark 7:37 or parallel.

It is interesting and difficult to decide how old this song is. The modern form clearly goes back at least to Sandys. That there were medieval songs of joys is also clear. What is tricky is a fifteenth century carol found in Bodleian, MS. Eng. Poet e.1 and reprinted in Greene (#51, pp. 111-112), with a similar text in the Richard Hill manuscript, Bodleian MS. 354, and at least one other.

The burden is Latin ("A, a, a, a, Gaude celi domina"), as are the tags at the ends of the verses ("Tua quinque gaudia," "Ave, plena gracia," "Enixa est puerpera," etc.). The first verse begins, "Mary for the love of the(e)." But then it goes off into a five joys format: "The fyrste joy that came to the, Was whan the aungel greted the(e) And sayd, 'Mary, ful of charyte...." Same song? Hard to tell unless we find some intermediate versions.... I eventually decided that it was significant enough to index, and since I'm not sure it's the same, I've filed it as "Mary for the Love of Thee (Ay, Ay, Ay, Ay)." - RBW

The Bell/O Conchubhair melody is not the one I know but O Conchubhair's notes make the connection. Here the seven joys are (1) That she bore Him in a lowly byre (2) That she travelled with Him along the road (3) That He'd gone by reading His book (4) When he turned the water into wine (5) When He made the dead to live (6) When He redeemed the world with his blood (7) When He raised her to heaven alive. - BS

Bibliography

- BrownXIII: Carleton Brown, editor,English Lyrics of the XIIIth Century, Oxford University Press, 1932 (I use the 1962 reprint)
- BrownXIV: Carleton Brown, editor,English Lyrics of the XIVth Century, Oxford University Press, 1924
- BrownXV: Carleton Brown, editor,Religious Lyrics of the XVth Century, Oxford University Press, 1939
- Saupe: Karen Saupe, editor,Middle English Marian Lyrics, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University,
Seven Old Ladies

DESCRIPTION: Seven old ladies, to the tune of "Oh, Dear, What Can the Matter Be," encounter various difficulties in the lavatory.

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: humorous scatological age derivative

FOUND IN: Australia, Britain (England), US (MA, SW)

REFERENCES (2 citations):
- Cray-EroticMuse, pp. 119-122, "Seven Old Ladies" (1 text, 1 tune)
- DT, SEVENOLD*

Roud #10227

CROSS-REFERENCES:
cf. "Oh, Dear, What Can the Matter Be" (tune & meter)

File: EM119

Seven Virgins, The (The Leaves of Life)

DESCRIPTION: The singer, (Thomas), meets seven virgins, including the Virgin Mary. They are seeking Jesus, who is being crucified. Mary asks Jesus why he must suffer so; Jesus tells her it is for the sake of humanity. He dies. The singer commends God's charity.

AUTHOR: unknown

EARLIEST DATE: 1847

KEYWORDS: Bible, Jesus, religious dialog

FOUND IN: Britain (England (West))

REFERENCES (9 citations):
- Leather-FolkLoreOfHerefordshire, pp. 187-188, "The Seven Virgin, or, Under the Leaves" (1 text plus an excerpt, 1 tune)
- Hamer-GarnersGay, p. 57, "Under the Leaves (The Seven Virgins)" (1 text, 1 tune)
- Rickert-AncientEnglishChristmasCarols, pp. 145-146, "All Under the Leaves, and the Leaves of Life" (1 text)
- Quiller-Couch-OxfordBookOfBallads 111, "The Seven Virgins" (1 text)
- Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 43, "The Seven Virgins" (1 text, 1 tune)
- Grigson-PenguinBookOfBallads 4, "The Seven Virgins" (1 text)
- DT, SVNVRG SVNVRG2

ADDITIONAL: Walter de la Mare, _Come Hither_, revised edition, 1928; #479, "The Seven Virgins" (1 text)
- Roud #127

RECORDINGS:
- May Bradley, "Under the Leaves" (on Voice11)

CROSS-REFERENCES:
cf. "Tam Lin" [Child 39] (tune)

NOTES [530 words]: The idea behind this song is very old, although the song may be relatively recent in the form we know it. Greene, p. 24 n. 4, observes, "Only here and there can as much as a
whole line of modern traditional song be recognized as actually surviving from a medieval carol. One striking example is the second line of the couplet burden of [Greene, *The Early English Carols*] No. 193, a lament of Mary over her crucified son:
For to se my dere Son dye, and sones have I no mo.
Greene also notes a similar Manx text from 1924.
This line of the song is based on the legend that Mary was a perpetual version; Matthew 13:55 lists Jesus as having brothers James, Joseph, Simon, and Judas; Mark 6:3 lists brothers James, Joses, Judas, and Simon. There are repeated references in Acts to James, the Lord's brother.
InterpretersDict, volume II, p. 791, states, "The relationship between James and Jesus has been much discussed.... NT and early Christian writers refer to James as a 'brother' of Jesus, and the natural interpretation of the language of that period is the literal one, that James was a son of Joseph and Mary, younger than Jesus. Though this view was rejected by most of the ancient church, it is probably correct. Belief in the perpetual virginity of Mary led to the development of the view that Jesus and James were foster brothers," with James being the son of Joseph by a previous marriage.
The details here are generally from the Gospel of John. Only in John is Mary explicitly present at the cross, and John is the only gospel in which Thomas has a speaking role (though he was popular in the Apocryphal Gospels). Jesus's last words ("sweet mother, now I die," or similar) are perhaps closer to the fourth gospel ("it has been finished/completed/perfected," 19:30) than any of the other gospels.
In addition, Jesus's instruction to his mother to take John as her son is found only in the fourth gospel (John 19:26-27, though in fact the disciple involved is not named there; in fact, John is not even mentioned in the fourth gospel, though he is widely believed to be the "beloved disciple" referred to in chapter 19; Brown1, pp. xciii-cii).
One might note that there was a legend, based on a complicated analysis of the names of the women at the foot of the cross in the various gospels, that John and his brother James were Mary's nephews and Jesus's first cousins (Brown2, pp. 904-907; InterpretersDict, Volume II, p. 791, etc). Some versions contain a line, "Oh the rose, the gentle rose, The fennel it grows so strong...." Binney, p. 107, reports that "The seeds of fennel, dill, and caraway... all contain natural oils that help soothe spasms in the intestine.... Bitter fennel (Foeniculum vulgare), whose seeds taste rather like celery, was considered sacred by the Greeks. They believes that the Titan Prometheus had hidden fire in the hollow stalks of the fennel plant in order to steal it from the gods and bring it to humans."
Another possibly origin for the number seven is that there were considered to be seven woes of the Virgin Mary, to match her seven joys; these were mentioned in the Latin hymn "Summae, Deus, clementiae, Septem Dolores Virginia." - RBW

Bibliography

- InterpretersDict: [George Arthur Buttrick et al, editor], *The Interpreter's Dictionary of the Bible*, four volumes, 1962 (a fifth supplementary volume was published later)

Last updated in version 5.0
File: OB111

Seven Years in Dublin

DESCRIPTION: "My parents reared me tenderly I being their only heir, I lived with my grandmother, Of me she took great care, Seven years in Dublin I was taught in the academy, My learning might have served a knight Or a lord of high degree"
AUTHOR: unknown
EARLIEST DATE: 1960 (Creighton-FolksongsFromSouthernNewBrunswick)
KEYWORDS: home
FOUND IN: Canada(Mar)
Seven Years O'er Young

DESCRIPTION: "'Twas in between twa bonnie woods and valleys Where I and my love aye met so rare" that the man asks the singer if she will wed. She says she is "seven years o'er young to wed." But he finally lures her into his arms, then says he has another love

AUTHOR: unknown
EARLIEST DATE: 1816-1818 (Alexander Campbell's _Albyn's Anthology_, according to Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #131)
KEYWORDS: courting sex abandonment
FOUND IN: Britain(Scotland)

REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #131, pp. 1-2, "Two Years Owre Young"; #135, p. 2, "Touch Not the Nettle" (2 texts plus 2 fragments)
Greig/Duncan6 1187, "Two Years Owre Young" (4 texts, 1 tune)
Ord-BothySongsAndBallads, pp. 170-171, "Seven Years O'er Young" (1 text, 1 tune)
Roud #380
CROSS-REFERENCES:
cf. "Pretty Little Miss" [Laws P18] (plot)
NOTES [123 words]: This is a bit of a problem song. Roud lumps it with "Pretty Little Miss" [Laws P18]. I have to wonder if MacColl and Seeger's "Too Young" might not also be this. This song has effectively the same plot as Laws P18, but no similarity in lyrics. Laws, however, admits that P18 is textually unstable.
The only additional point is that Laws does not cite this song with P18 (or anything else, e.g. P19, "Tripping o'er the Lea," which also has some contact with this song). On that basis, I split them -- but it's a very uncertain question, and readers probably need to study the matter carefully. - RBW
Greig: "As regards the age of the original song, it has to be noted that, nearly a hundred years ago, Hogg considered it to be very old." - BS
Last updated in version 2.6
File: 0rd170

Seventeen Come Sunday [Laws O17]

DESCRIPTION: The singer meets a pretty young girl. He gets acquainted by asking questions: "What are you doing?" "Where do you live?" "How old are you?" "May I visit you tonight?" She agrees to the meeting; they have their fun despite her mother's opposition

AUTHOR: unknown
EARLIEST DATE: 1790 (Burns's "A Waukrife Minnie" in _The Scots Musical Museum_)
KEYWORDS: questions courting nightvisit
FOUND IN: US(Ap,MA,MW,Ro,SE,So) Canada(Mar,Newf) Britain(England(All),Scotland) Ireland
REFERENCES (39 citations):
Laws O17, "Seventeen Come Sunday"
Eddy-BalladsAndSongsFromOhio 74, "My Pretty Maid" (2 texts)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 52, "Hi Rinky Dum" (1 text, 1 tune, much worn down; there is no nightvisit, and the two mutually decide against marriage)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 11, "Where Are You Going, My Pretty Maid" (2 texts, both very short)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 99, "My Pretty Little Miss" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 210-211, "My Pretty Little Miss" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #74, "One Sunday Morning" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 106, "How Old Are You, My Pretty Little Miss?" (1 text, 1 tune --
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 128, "Where Are You Going, My Pretty Fair Maid?" (1 text, 1 tune)

Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 164-165, "I'm Scarce Sixteen Come Sunday" (1 text plus 2 fragments, 1 tune)

Creighton-MaritimeFolkSongs, p. 32, "I'm Seventeen Come Sunday" (1 text, 1 tune)

Peacock, pp. 284-286, "I'll Be Seventeen Come Sunday" (2 texts, 2 tunes)

Sharp-EnglishFolkSongsFromSouthernAppalachians 127, "I'm Seventeen Come Sunday" (4 texts, 4 tunes)

Sharp-OneHundredEnglishFolksongs 61, "I'm Seventeen Come Sunday" (1 text, 1 tune)

Karpeles-TheCrystalSpring 52, "Seventeen Come Sunday" (1 text, 1 tune)

Reeves/Sharp-TheIdiomOfThePeople 44, "I'm Seventeen Come Sunday" (1 text)

Reeves-TheEverlastingCircle 117, "Seventeen Come Sunday" (2 texts)

Gundry-CanowKernow-SongsDancesFromCornwall, p. 42, "Seventeen Come Sunday" (1 text plus a Cornish translation, 1 tune)

Palmer-EnglishCountrySongbook, #77, "Seventeen Come Sunday" (1 text, 1 tune)

OShaughnessy/Grainger-TwentyOneLincolnshireFolkSongs 11, "I'm Seventeen Come Sunday" (1 text, 1 tune)

Hamer-GreenGroves, pp. 75-76, "Seventeen Come Sunday" (1 text, 1 tune)

Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #37, "Seventeen Come Sunday" (1 text, 1 tune)

Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H152, pp. 266-267, "I'm Seventeen 'gin Sunday"; H793, pp. 267-268, "As I Gaed ower a Whinny Knowe";(2 texts, 2 tunes)

Lyle-Andrew-CrawfurdsCollectionVolume2 181, "The Weil Payt't Dochter" (1 text)

Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 68, "Seventeen Come Sunday" (1 text, 1 tune)

Ford-VagabondSongsAndBalladsOfScotland, pp. 99-102, "My Rolling Eye" (1 text, 1 tune)

Williams-Wiltshire-WVIRGINIA-A, #25, pp. 99-100, "The Modesty Answer" (1 text, 1 tune, in which the girl asks her mother if she may marry, is refused, and decides to run away to North Carolina and eat cream and honey!)

Greig/Duncan4 791, "The Soldier Lad" (14 texts, 12 tunes)

Lyle-Andrew-CrawfurdsCollectionVolume2 181, "The Weil Payt't Dochter" (1 text)

MacColl/Seeger-TravellersSongsFromEnglandAndScotland 44, "Seventeen Come Sunday" (1 text, 1 tune)

Ford-VagabondSongsAndBalladsOfScotland, pp. 99-102, "My Rolling Eye" (1 text, 1 tune)

Williams-Wiltshire-WSRO Mi 697, "Rudam Day" (1 text)

Butterworth/Dawney-PloughboysGlory, p. 6, "As I Roamed Out" (1 text, 1 tune, listed by Dawney as "The Banks of Sweet Primroses" although the surviving text is quite close to the "As I Roved Out" versions of "Seventeen Come Sunday" [Laws O17]; Butterworth expurgated several verses which might have clarified the origin)

Darling-NewAmericanSongster, pp. 128-129, "Seventeen Come Sunday"; "When Cockle Shells Make Silver Bells" (1 text plus a fragment)

DT 334, YONHIGH* ROCKYMT (TROOPRM2* -- apparently a cross between this piece and Child 299)


Maud Karpeles, _Folk Songs of Europe_, Oak, 1956, 1964, p. 45, "Seventeen Come Sunday" (1 text, 1 tune)

Roud #277

RECORDINGS:

Harry Cox, "Seventeen Come Sunday" (on HCOx01)

Mary Delaney, "New Ross Town" (on IRTravellers01)

Seamus Ennis, "As I Roved Out" (on FSB01)

Bob Hart, "Seventeen Come Sunday" (on Voice10)

Joe Heaney, "Who Are You, My Pretty Fair Maid" (on Voice01)

Howard Morry, "I'll Be Seventeen Come Sunday" (on PeacockCDROM) [one verse only]

Ken Peacock, "I'll be Seventeen Come Sunday" (on NFKPeacock)

Jean Ritchie & Doc Watson, "Where Are You Going?" (on RitchieWatson1, RitchieWatsonCD1)

Tony Wales, "Seventeen Come Sunday" (on TWales1)
**Sewing Machine, The**

**DESCRIPTION:** A soldier visits "the Heidelberg whore." He has sex with her, that is, he sews on her "sewing machine," and ends up cursing her for giving him "the clap and the blue-balls too."

**AUTHOR:** unknown

**EARLIEST DATE:** Prob. 1940s (recording by unknown artist) but may be earlier

**KEYWORDS:** bawdy disease curse soldier

**FOUND IN:** US

**REFERENCES (1 citation):**
Cray-EroticMuse, pp. 406-407, "The Sewing Machine" (1 text, 1 tune)
Roud #10406

**RECORDINGS:**
Unknown artist, "The Sewing Machine" (Party Platters 332a, n.d.)

**CROSS-REFERENCES:**
cf. "The Fire Ship" (plot) and references there
cf. "Charlotte the Harlot I, II, III, IV"

**NOTES [66 words]:** The reference to the Heidelberg whore suggests this song or version dates from the post World War II occupation of Germany. [It was] probably inspired by "Charlotte the Harlot." - EC

I'm not sure about placing this song during the occupation of Germany. The [Party Platters] record cited above doesn't mention the Heidelberg Whore, and it *may* be prewar. It'd be good to have a
Sexual Life of the Camel, The


AUTHOR: unknown

EARLIEST DATE: 1960

KEYWORDS: bawdy humorous animal homosexuality

FOUND IN: Australia Britain(England) US(MW,SW)

REFERENCES (1 citation):
Cray-EroticMuse, pp. 243-245, "The Sexual Life of the Camel" (2 texts, 1 tune)

Roud #10122

CROSS-REFERENCES:

cf. "Turalai" (subject of camel life)

File: EM243

Sgeir-Mhara, An (The Sea-Tangle, The Jealous Woman)

DESCRIPTION: Scots Gaelic. A woman weaves a tangle of gold to bind another by the water. The bound woman awakes to find herself in danger of drowning. She begs for pity, but finds none, for her or her babes; the other will sleep with her man that night

AUTHOR: unknown

EARLIEST DATE: 1917 (Kennedy-Fraser/MacLeod-SongsOfTheHebrides)

KEYWORDS: jealousy homicide drowning children foreignlanguage

FOUND IN: Britain(Scotland(Hebr))

REFERENCES (2 citations):
Kennedy-FolksongsOfBritainAndIreland 3, "A Bhean Iadach (The Jealous Woman)" (1 text+English translation, 1 tune)

Kennedy-Fraser/MacLeod-SongsOfTheHebrides II, pp. 55-63, "The Sea-Tangle, or, The Sisters (An Sgeir-Mhara)" (1 text+English translation, 1 tune)

CROSS-REFERENCES:

cf. "The Twa Sisters [Child #10]" (plot)

NOTES [98 words]: The Kennedy-FolksongsOfBritainAndIreland and Kennedy-Fraser/MacLeod-SongsOfTheHebrides texts between them parallel almost the entire plot of "The Twa Sisters": Kennedy's text is the exchange between the jealous sisters, while Kennedy-Fraser/MacLeod-SongsOfTheHebrides is a tale of the murder attempt. The two have only slight overlap, but it seems clear they are fragments of a longer item.

If the references in Kennedy are to be believed (and they often aren't), this must be one of the most popular songs in the Hebrides; he lists fifteen versions from as far afield as Nova Scotia. - RBW

File: K003

Sh-Ta-Ra-Dah-Dey (Snagging the Klacking)

DESCRIPTION: "Sh-ta-ra-dah-dey, sh-ta-dey, Times is mighty hard. A dollar a day is all they pay For work on the boulevard." Alternately, "Hip-fa-lad-di-dee/Graybacks/Are mighty thick/A dollar a day/Is all they pay/For snaggin'/The Klacking Creek."

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: work lullaby hardtimes lumbering nonballad logger worksong

FOUND IN: US(MW)

REFERENCES (4 citations):
Sandburg-TheAmericanSongbag, pp. 36-37, "Sh-Ta-Ra-Dah-Dey" (1 short text, 1 tune)

Beck-SongsOfTheMichiganLumberjacks 23, "Snaggin' the Klacking" (1 short text)

Beck-TheyKnewPaulBunyan, p. 42, "Snaggin' the Klackin'" (1 short text)

Beck-LoreOfTheLumberCamps 17, "Snaggin' the Klackin') (1 short text)
Roud #6515 and 8861
NOTES [85 words]: While Beck gives no information about the circumstances under which the song was sung, it sounds enough like a worksong that I've given it that keyword. - PJS
Whereas Sandburg-TheAmericanSongbag lists his as a lullaby. I can't prove that these two are the same song -- but they're too similar to separate until fuller versions come along. Beck-TheyKnewPaulBunyan doesn't give a context, either, but he does describe snagging as one of the tasks of the logger, hinting that this is at least a song about work. - RBW
Last updated in version 5.2
File: San036

Shabby Genteel
DESCRIPTION: "Too proud to beg, too honest to steal, I know what it is to be wanting a meal, My tatters and rags I try to conceal, I'm one of the shabby genteel." The singer has seen better days and warns that bad fortune "may reduce one of you in the very same way"
AUTHOR: Harry Clifton (source: broadside, Bodleian Bod131779 Harding B 11(3459))
EARLIEST DATE: before 1867 (broadside, Bodleian Bod131777 Harding B 11(3459)); in tradition, 1951 (MUNFLA-Leach)
KEYWORDS: poverty virtue warning clothes food hardtimes nonballad
FOUND IN: Canada(Newf)
Roud #22504
RECORDINGS:
Leo Martin, "The Shabby Genteel" (on MUNFLA-Leach)
BROADSIDES:
Bodleian, Bod13177 Harding B 11(3459), "Shabby Genteel" ("We have heard it asserted a dozen times o'er), J. Harkness (Preston), 1840-1866; also Bod18255 Firth b.27(122), Bod13176 Harding B 11(3458), "Shabby Genteel"
CROSS-REFERENCES:
cf. "Poor, But a Gentleman Still" (subject)
NOTES [69 words]: There was a whole movement, in the nineteenth century, of "shabby genteel" songs. Presumably this was one of the first, if not the first; Sigmund Spaeth, A History of Popular Music in America, Random House, 1948, p. 173, says that the song belonged to "ht same school [of what Spaeth calls 'silly-ass character studies in the English manner'], with a rather individual attempt at combining a smile with a tear." - RBW
Last updated in version 4.4
File: ML3ShaGe

Shack Bully Holler
DESCRIPTION: "Raise up, boys, raise up -- Breakfas' on de table an a coffee's gittin' col'." Bits and pieces of life in a levee camp: Poor food, not enough sleep, hard work, hard-driving White bosses. Much of the piece is recited rather than sung
AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: work food hardtimes nonballad recitation
FOUND IN: US
REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 45-46, "Shack Bully Holler" (1 text, 1 tune)
Roud #15531
File: LxA045

Shad, The
DESCRIPTION: Fragment: "Bait a hook to catch a shad/The first thing he bit was my old Dad/Pulled her away with all my might/Trying for to get the old man out/Fishpole broke and I got mad/Down to the bottom went old Dad"
AUTHOR: unknown
EARLIEST DATE: 1918 (Cecil Sharp collection)
KEYWORDS: age fishing death drowning animal father
Shadow of the Pines

DESCRIPTION: The singer recalls walking with his love in the shadow of the pines. But "some hasty words were spoken...." and she departed in anger. Now he awakens from his dreams calling her name, and hopes that she will forgive him.

AUTHOR: Hattie Lummis (pseud. for Luvena Buchanan) & G. O. Lang

EARLIEST DATE: 1895

KEYWORDS: love separation loneliness

FIND IN: US(SE,So) Canada(Newf)

REFERENCES (4 citations):
- McNeil-SouthernFolkBalladsVol1, pp. 135-136, "Shadow of the Pines" (1 text, 1 tune)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 694, "In the Shadow of the Pines"; 695, "In the Shadow of the Pines" (1 text plus an excerpt, 2 tunes)
- Browne-AlabamaFolkLyric 99, "In the Shadow of the Pines" (2 texts plus mention of 4 more, 1 tune)
- Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 197-200, "In the Shadows of the Pines" (1 text, 1 tune)

Roud #4289

RECORDINGS:
- [Vernon] Archibald & [Royal] Fish, "In the Shadow of the Pines" (CYL: Edison [BA] 2073, 1913; on Protobilly)
- Gene Autry, "'In the Shadow of the Pine" (Gennett 7265/Champion 16050Supertone 9704, 1930; Melotone [Canada] 45071/Champion 45071, c. 1935; Montgomery Ward M-4933, 1936; Decca 5464, 1937; Rex [UK] 9457, 1939)
- Archibald & Fish, "In the Shadow of the Pines" (CYL: Edison [BA] 2073, n.d.)
- Carter Family, "In the Shadow of the Pines" (Decca 5539, 1938; Montgomery Ward 8003, 1939; rec. 1936)
- Texas Gladden, "In the Shadow of the Pines" (on USTGladden01)
- [Byron] Harlan & [Frank] Stanley, "In the Shadow of the Pines" (Columbia 258, 1901)
- Kelly Harrell, "In the Shadow of the Pine" (Victor 20657, 1927; on KHarrell02, Protobilly)
- Carl Harris, "In the Shadow of the Pine" (Challenge 229, 1927)
- Herb Jennings, "In the Shadow of the Pine" (Champion 15209, 1927)
- Earl Johnson & his Dixie Entertainers [or Dixie Clodhoppers], "In the Shadow of the Pine" (OKeh 45192, 1928; rec. 1927)
- Buell Kazee, "In the Shadow of the Pines" (Brunswick 216/Vocalion 5221, 1928)
- M. O. [Murray?] Keller, "In the Shadow of a Pine" (Brunswick 188, 1927)
- Mike Kent, "Shadows of the Pines" (on MUNFLA/Leach)
- Bascom Lamar Lunsford, "In the Shadow of the Pines" (on BLLunsford01)
- Fiddlin' Doc Roberts Trio, "In the Shadow of the Pines" (Silvertone 5006 [possibly as Dock Roberts, his real name]/Challenge 229 [as Carl Harris]/Champion 15209 [as Billy Jorday]/Gennett 6025, 1927; Supertone 9252, 1928; rec. 1926) (Conqueror 8208, 1933; Conqueror 8566, 1935)
- Connie Sides, "In the Shadow of the Pine" (Columbia 15009-D, rec. 1924)
- Ernest Stoneman, "In the Shadow of the Pine" (OKeh 45048, 1926) (Pathé 32380/Perfect 12459, 1928)

NOTES [78 words]: The liner notes to the Kelly Harrell album mention "somebody's happy idea of having Harrell sing the last line of the chorus out of tempo." This seems, however, to be a traditional approach to the song -- Lunsford also breaks the tempo, although in a different way. - RBW

Guigné-ForgottenSongsOfTheNewfoundlandOutports writes, "'In the Shadow of the Pines' had
certainly arrived in Newfoundland by the late 1890s, likely through the availability of sheet music." - BS

**Shady Brookside**

DESCRIPTION: Singer recalls "a parting long ago" when his little sister died. They used to roam by "the shady brookside where the water lilies grow" Now he is leaving his parents and siblings.

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA/Leach)

KEYWORDS: farewell home parting separation travel death nonballad brother father mother sister

FOUND IN: Canada(Newf)

Roud #18237

RECORDINGS:

* Vince Ledwell, "Shady Brookside" (on MUNFLA/Leach)

**Shady Grove**

DESCRIPTION: The singer talks about courting (in) Shady Grove. There is no particular plot. A typical chorus runs, "Shady Grove my little love, Shady Grove I say, Shady Grove my little love, I'm bound to go away." Shady Grove may be a place or a girl's name

AUTHOR: unknown

EARLIEST DATE: 1916 (Cecil Sharp collection); +1893 (JAFL6)

KEYWORDS: courting love nonballad

FOUND IN: US(Ap,SE,SW)

REFERENCES (15 citations):

- Sharp/Karpeles-EightyEnglishFolkSongs 57, "Betty Anne" (1 text, 1 tune -- an odd version which seems to have some foreign elements mixed in, and with the tune moved from minor to Mixolydian)
- Lomax-FolkSongsOfNorthAmerica 120, "Shady Grove" (1 text, 1 tune)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 485, "Shady Grove" (2 texts, neither much like the standard version of this song, but even less like anything else); also 97, "Uncle Joe Cut Off His Toe" (3 texts plus mention of 2 more, but "B" is probably "Shady Grove"; "A" is an incredible mix with verses typical of "Raccoon," "If I Had a Scolding Wife," a "Liza Jane" song, a mule song, and "Shady Grove"); also 111, "Wish I Had a Needle and Thread" (7 text, of which only "E" is really substantial; it is certainly the "Italy" version of "Going Across the Sea." The other fragments contain verses typical of "Shady Grove," "Old Joe Clark," and others); also 286, "Fly Around, My Blue-Eyed Girl" (4 texts; "A"-"C" are "Fly Around, My Pretty Little Miss," but the "D" text is mostly "Shady Grove")
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 485, "Shady Grove" (1 tune plus a text excerpt)
- Ritchie-SingingFamilyOfTheCumberlands, pp. 46-47, "Shady Grove" (1 text, 1 tune)
- Ritchie-FolkSongsOfTheSouthernAppalachians, p. 37, "Shady Grove" (1 text, 1 tune)
- Burton/Manning-EastTennesseeStateCollectionVol2, pp. 5-6, "Shady Grove" (1 text, 1 tune)
- Randolph 358, "Now I Am a Big Boy" (2 texts, both fragments; the "A" text is associated with this ballad, though -- as only a single verse -- it could go anywhere)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 88, "Betty Anne" (1 text, 1 tune, with lyrics from "Shady Grove," "Fly Around, My Pretty Little Miss" and "Going Across the Sea")
- Bush-FolkCentralWestVirginiaVol1, p. 10, "Shady Grove" (1 composite text, 1 tune)
- Gainer-FolkSongsFromTheWestVirginiaHills, p. 175, "Shady Grove" (1 text, 1 tune)
- Rosenbaum-FolkVisionsAndVoices, pp. 138-139, "Shady Grove" (1 text, 1 tune)
- Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 195, "Shady Grove" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 152, "Shady Grove" (1 text)
- DT, BETTYANN* SHADYGRV*
- Roud #4456

RECORDINGS:

* Garrett & Norah Arwood, "Shady Grove" (on OldTrad2, FarMtns3)
* Clarence Ashley & New River Jack Burchett, "Shady Grove" (on Ashley03, WatsonAshley01)
Rufus Crisp, "Shady Grove" (on Crisp01)
Goldie Hamilton, "Shady Grove" (AAFS 2787 A2)
Kentucky Thorobreds, "Shady Grove" (Paramount 3080, 1928; Broadway 8184 [as Old Smokey Twins], n.d.; rec. 1927)
J. M. Mullins, "Shady Grove" (AAFS 1566 A)
Dellie Norton, "Little Betty Ann" (on FarMtns4)
J. W. Russell, "Shady Grove" (AAFS 3162 B1)
Kilby Snow, "Shady Grove" (on KSnow1)
Pete Steele, "Shady Grove" (on PSTeele01)
The Virginia Dandies [alternate name for Walter "Kid" Smith & The Carolina Buddies], "Shady Grove" (Crown, unissued, 1931)
Vernie Westfall, "Shady Grove" (AAFS 4118 B1)

CROSS-REFERENCES:
cf. "Black-Eyed Susie (Green Corn)" (floating lyrics)
cf. "Going Across the Sea" (floating lyrics)
cf. "Kansas Cyclone" (tune)
cf. "Don't Get Trouble in Your Mind" (floating phrase)
cf. "Pig at Home in the Pen" (floating lyrics)
cf. "Mary from Dungloe" (floating verse)

ALTERNATE TITLES:
Little Betty Ann

File: SKE57

Shady Road to Clane, The

DESCRIPTION: The singer describes an idyllic spot on "the shady road from Bodenstown to Clane." He meets a beautiful maid who asks "is this the shady road to Clane?" He assures her it is. She leaves. He is dejected. He must find "the maid that stole my heart"

AUTHOR: John Ennis (see NOTES)
EARLIEST DATE: 1905 (Chicago IL Inter Ocean; see NOTES)
KEYWORDS: love beauty separation
FOUND IN: Ireland

REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 77, "The Shady Road to Clane" (1 text, 1 tune)
Roud #9769

NOTES [256 words]: OLochlainn-MoreIrishStreetBallads lists this as by "John Dennis," but this appears to be an error of hearing for John Ennis. Nick Whitmer send me this newspaper excerpt which gives background on the song:
The Revival of Erin's Language and Music in Chicago.
By John Ennis.
'Ballads Written by Chieagoans
"The Irish Music club is taking a practical and effective method of reviving and popularizing the old forgotten melodies by writing words to them after the style of the old time Irish ballads. The first of the songs to be published, and which will be out in a few days is 'The Shady Road to Clane.' The words have the ring of the once popular Irish love song. The music, which is a typically rich Irish melody and a delightful waltz, was arranged by Mr. Francis Murnihan, the official scribe of the club."

Mr. Whitmer tells me that the above comes from the Chicago, IL Inter Ocean, June 11, 1905, Magazine p. 2 column 1, and that eight verses of the text follow, meaning that this version is slightly fuller than the seven stanzas in OLochlainn-MoreIrishStreetBallads.


Mr. Whitmer has compiled a short biography of Ennis; it can be found at http://livesofthepipers.com/2ennisjohn.html. - RBW
Last updated in version 5.0
File: OLCm077
Shady Woods of Trugh, The

DESCRIPTION: Before joining Owen Roe O'Neill to fight the English, M'Kenna rides from "the Shady Woods of Trugh" to bid farewell -- in case he were killed -- to Maureen McMahon at Glaslough castle. After the battle on Benburb's plains they are married.

AUTHOR: unknown
EARLIEST DATE: 1970 (Morton-FolksongsSungInUlster)
KEYWORDS: love marriage battle Ireland patriotic war reunion
FOUND IN: Ireland
REFERENCES (1 citation):
Morton-FolksongsSungInUlster 35, "The Shady Woods of Trugh" (1 text, 1 tune)
Roud #2911
NOTES [124 words]: Morton-FolksongsSungInUlster: "Trugh was one of the Baronies of Monaghan.... The McMahons and the M'Kennas are two of the leading families in the area.... Major John M'Kenna, perhaps the M'Kenna of our song, lost his life in 1689; his being the first blood of the Williamite campaign."
Owen Roe O'Neill defeated the Ulster Puritan commander Munroe at Benburb in the Spring of 1646 (source: "Owen Roe O'Neill - The Cavan Connection" by Jim Hannon at the Cornafean Online site). I assume that's the battle of this ballad. - BS
I think it must be, since, first, it does not seem to have been a disaster for the Irish, and second, there were no other memorable battles there. For more on Owen Roe O'Neill, see the notes to "General Owen Roe." - RBW
File: MorU035

Shake 'Em on Down

DESCRIPTION: "Get your nightcap, mama, and your gown, Baby, 'fore day we gonna shake 'em on down." "Too much of jelly to be throwed away." "I ain't been to Georgia, but I been told, Georgia women got the best jelly roll." "I done stopped holler'n. Must I shake...."

AUTHOR: Booker T. Washington "Bukka" White
EARLIEST DATE: 1938 (copyright, according to Burton-TennesseeTraditionalSingers)
KEYWORDS: sex drink nonballad floatingverses bawdy
FOUND IN:
REFERENCES (1 citation):
Burton-TennesseeTraditionalSingers, p. 173, "Shake 'Em on Down" (1 text, 1 tune)
RECORDINGS:
Bukka White, "Shake Em On Down" (Vocalion 03711, Conqueror 9072, Columbia 30139, 1937)
File: BTN173

Shake Hands with Mother Again

DESCRIPTION: "Now, if I would be a-living when Jesus comes, And know the day and the hour, I'd like to be a-standing at mother's tomb...." The singer hopes Jesus will tell him to "shake hands with mother again"; he will tell her that of his life and never again part

AUTHOR: unknown
EARLIEST DATE: 1934 (recording, Asher Sizemore & Little Jimmie)
KEYWORDS: religious death nonballad
FOUND IN: US(SE)
Roud #5741
RECORDINGS:
Happy Valley Family, "Shake Hands With Mother Again" (Perfect 6-03-54, 1936)
J. E. Mainer's Mountaineers, "Shake Hands With Mother Again" (Bluebird B-6596, 1936)
Frank Proffitt, "Shake Hands with Mother Again" (on FProffitt01)
Asher Sizemore & Little Jimmie, "Shake Hands with Mother Again" (Bluebird B-5568, 1934)
File: RcSHWMAg

Shake Hands, Mary

DESCRIPTION: "Shake hands, Mary, dum-a-la-lum" (x2). (Chorus:) "Lum, lum, lum, lum, lum, dum-a-la-
Shake It If You Can

DESCRIPTION: "Going to Kentucky Going to the fair." "Met a senorita with flowers in her hair." "Shake it if you can" so the boys will follow. Instructions to "rhumba" and "shake it all around"

AUTHOR: unknown
EARLIEST DATE: 1970 (JohnsIsland1)
KEYWORDS: playparty nonballad flowers
FOUND IN: US(SE)
RECORDINGS:
Mabel Hillery, Janie Hunter and her grandchildren, "Shake It If You Can" (on JohnsIsland1)

Shaker Funeral Hymn

DESCRIPTION: "Our brother's gone, he is no more, He's quit our coast, he's left our shore, He's burst the bonds of mortal clay, The spirit's fled and soars away." All alike are told to be prepared; the righteous will triumph over death

AUTHOR: unknown
EARLIEST DATE: 1822 (George DeWitt Hymnal, according to Andrews)
KEYWORDS: religious nonballad death
FOUND IN: US
REFERENCES (2 citations):
Lomax-FolkSongsOfNorthAmerica 38, "Shaker Funeral Hymn" (1 text, 1 tune)
ADDITIONAL: Edward Deming Andrews, _The Gift to be Simple: Songs, Dances and Rituals of the American Shakers_, 1940 (references are to the 1962 Dover reprint), p. 102, "Funeral Hymn" (1 text, 1 tune)
Roud #6670
NOTES [303 words]: The song's final reference to the sting of death and the victory of the grave is a reference to 1 Corinthians 15:55 (itself citing Hosea 13:14 as it occurs in the Greek Old Testament).
The citation exactly matches the King James Version of 1 Corinthians -- which, however, is translated from an inferior Greek text. The earliest Greek manuscripts read "Where, O death, is your victory; where, O death, is your sting"; another important group reads "Where, O death, is your sting, where, O Hades [i.e. "grave"], is your victory"; still a third has "Where, O death, is your sting; where, O death, is your victory."
If anyone actually cares about these things, the reading victory... death... sting is supported by P46 [second or third century], by the great fourth century Vatican manuscript B, by the first hand of the fourth century Sinai manuscript , by C of the fifth century, and by the first hand of the major manuscript 1739, as well as many Latin texts; the so-called "Western" manuscripts D F G, from the sixth century and after, read sting... death.... victory; several interesting manuscripts of the ninth and tenth centuries, with the symbols 0121 0243 33 and the second hand of 1739, read victory... hades... sting; the King James reading sting... hades... victory is read by probably at least 90% of all manuscripts, but the earliest appear to be the seventh century correctors of the Sinai and Alexandrian manuscripts, which are regarded as being of little value.
The Greek of Hosea reads something like Where, O death, is your punishment (Greek , dik-e; "victory" is , nik-e), Where, O Hades, is your sting. This is not too far from the Hebrew, which is very difficult (several editors emend it) but seems to mean something like Where, O Death, are your plagues, Where, O Sheol, your ravages. - RBW
Last updated in version 5.0
File: LoF038
**Shall Dorr Be Freed**

DESCRIPTION: "Oh say shall the victim remain in his thrall, For maintaining a post which a people has given?" The song calls for the "liberation" of [Thomas Wilson] Dorr, asking Governor Jackson and the legislature for justice.

AUTHOR: "E. H. H."

EARLIEST DATE: 1992 (DeSimone & Schofield, The Broadsides of the Dorr Rebellion); probably written 1845

KEYWORDS: political prison

HISTORICAL REFERENCES:
1842 - the Dorr Rebellion. Thomas Wilson Dorr leads a revolt trying to broaden the franchise in Rhode Island

FOUND IN:
REFERENCES (1 citation):
*Cohen-AmericanFolkSongsARegionalEncyclopedia1*, pp. 68-70, "Shall Dorr Be Freed" (1 text plus a broadside print)

CROSS-REFERENCES:
cf. "The Star-Spangled Banner" (tune) and references there (including Same Tune references)

File: CAFS1068

**Shall I Die?**

DESCRIPTION: "Believer, O shall I die? O my army, shall I die?" "Jesus die, shall I die? Die upon the cross, shall I die?" "Die, die, die, shall I die? Jesus da coming..." "Run for to meet him... Weep like a weeper..." "Mourn like a mourner... Cry like a crier..."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious Jesus death

FOUND IN: US

REFERENCES (1 citation):
*Allen/Ware/Garrison-SlaveSongsUnitedStates*, p. 41, "Shall I Die?" (1 text, 1 tune)

Roud #11994

File: AWG041A

**Shall I Show You How the Farmer**

DESCRIPTION: "Shall I show you how the farmer (x3) Sows his barley and wheat?" "It is so, so, that the farmer... Sows his barley and wheat." "Shall I show you how the farmer... Hoes his barley and wheat?" "Shall I show... Now will dance and be gay?"

AUTHOR: unknown

EARLIEST DATE: 1864 (Mann and Peabody)

KEYWORDS: nonballad farming playparty food

FOUND IN: US(MA,NE)

REFERENCES (5 citations):
*Linscott-FolkSongsOfOldNewEngland*, pp. 50-51, "Shall I Show You How the Farmer" (1 text, 1 tune)

*Opie/Opie-TheSingingGame* 70, "The Peasant" (1 text, 1 tune)

*Korson-PennsylvaniaSongsAndLegends*, pp. 96-98, "Willst du weizen? (Do You Want to Know?)" (1 German text plus non-poetic English translation, 1 tune)

ADDITIONAL: Mrs Horace Mann and Elizabeth P. Peabody, Moral Culture of Infancy (Boston, 1864 ("Digitized by Google")), #7 p. 4, "The Peasant" (1 text, 1 tune)

J.P. McCaskey, Franklin Square Song Collection No. 1 (New York, 1881 ("Digitized by Google")), p. 20, "The Farmer" (1 text, 1 tune)

ST Lins050 (Partial)

Roud #12865

NOTES [107 words]: The "peasant" version, which I have lumped with the "farmer" version, seems just to replace "farmer" with "peasant." For example, "Would you know how does the peasant, (3x) Sow his barley and wheat?" "Look, 'tis so, so does the peasant, (3x) Sow his barley and wheat." (Mann and Peabody) - BS

I would guess the change went the other way; "farmer" sounds like a much more high-class
occupation than "peasant." But the relationship seems clear. I am not sure that Korson's Pennsylvania Dutch song is actually the same as the English song; the idea is so easy that it could well have arisen independently. But it's not worth a separate listing. - RBW

Last updated in version 3.2
File: Lins050

Shall My Soul Pass Through Ireland

DESCRIPTION: "In a dreary British prison where an Irish rebel lay, By his side a priest waits... 'Father, tell me if I die shall my soul pass through Ireland?" The rebel dies for Irish freedom; the singer asks that his prayer be granted

AUTHOR: unknown

EARLIEST DATE: 1938 (recording, The McNulty Family)

KEYWORDS: Ireland rebellion death prison

FOUND IN: Ireland

REFERENCES (2 citations):
Galvin-IrishSongsOfResistance, p. 67, "Terence McSwiney" (1 text, 1 tune)
DT, SOULPASS

RECORDINGS:
Omar Blondahl, "Shall My Soul Pass Through Ireland" (on NFOBlondahl03)
The McNulty Family, "Shall My Soul Pass Through Ireland" (Decca 12154, 1938)

CROSS-REFERENCES:
cf. "Kevin Barry" (tune)

NOTES [442 words]: Galvin reports this piece under the name "Terence McSwiney," connecting it with a Lord Mayor of Cork (properly Terence MacSwiney) who resisted British rule (more or less; he was found to be carrying notes for an anti-British speech), was imprisoned in London, and died after a 73-day hunger strike (1920). It should be added that the British were right about his opposition to British rule: MacSwiney was a senior officer in the Volunteers (second in command in Cork, according to Tim Pat Coogan, Michael Collins, p. 122), and that he did not win election in Cork as such. Rather, his superior Tomas MacCurtain was elected Mayor in the great Sinn Fein election of January 1920. MacSwiney was appointed his deputy, and succeeded when MacCurtain was shot. MacSwiney's slow death was part of a movement of hunger strikers, of whom McSwiney was the most notable but perhaps not the one who was making the greatest sacrifice; according to Calton Younger, Ireland's Civil War, p. 116, he also had tuberculosis -- and died in a hospital ward, not a prison, where he was treated with great care. The British had originally tried force feeding the prisoners (which at the time meant pouring milk and beaten eggs down a tube forcibly inserted into the throat via the mouth or, if the prisoner would not open his mouth, the nostrils). Even in the hands of a good doctor, this inevitably resulted in bruising of the nose, mouth, and throat, and in the hands of an incompetent, the results could be disastrous. Another hunger striker, Thomas Ashe, had died of the effects of force feeding (see Robert Kee, Ourselves Alone, being volume III of The Green Flag, pp. 33-34). This caused a commission to declare force feeding barbaric; as a result, the British stopped using it, and hunger strikers started dying of hunger instead. It is not impossible that the song is about MacSwiney, but supporting evidence is lacking. See also the notes on "The Boys from County Cork."

This is listed in at least one place as by "AE" (with no space). - RBW

Blondahl03 has no liner notes confirming that this song was collected in Newfoundland. Barring another report for Newfoundland I do not assume it has been found there. There is no entry for "Shall My Soul Pass Through Ireland" in Newfoundland Songs and Ballads in Print 1842-1974 A Title and First-Line Index by Paul Mercer. Blondahl might have learned his version from the McNulty Family recording. The McNultys were popular in Newfoundland at the time Blondahl was there, and their records were available in St. John's (see Anne Kearney Guigné, The Forgotten Songs of the Newfoundland Outports, pp. 266-268). - BS

Last updated in version 4.2
File: PGa067
Shall We Gather at the River

DESCRIPTION: "Shall we gather at the river, Where bright angel feet have trod... Yes, we'll gather at the river, the beautiful, the beautiful river... That flows by the throne of God." A description of the happy life after death in the land of God

AUTHOR: Robert Lowry

EARLIEST DATE: 1865 (Lowry & Doan, _Happy Voices_, according to Reynolds)

KEYWORDS: religious nonballad

FOUND IN: US

REFERENCES (4 citations):
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 26-29, "Beautiful River" (1 text, 1 tune)
Fireside-Book-of-Folk-Songs, p. 297, "Shall We Gather at the River" (1 text, 1 tune)
Messerli-ListenToTheMockingbird, pp. 146-148, "Shall We Gather at the River" (1 text)

DT, GATHRIVR*

RECORDINGS:
Alcoa Quartet, "Shall We Gather at the River" (Columbia 15022-D, 1925)
Chuck Wagon Gang, "Shall We Gather at the River" (Columbia 20630, 1949)
Kanawha Singers, "Shall We Gather at the River" (Brunswick 328, 1929)
Uncle Dave Macon, "Shall We Gather at the River" (Vocalion 5162, 1927)
Mr. & Mrs. Douglas Swagerty, "Shall We Gather at the River?" (OKeh 40216, 1924)

NOTES [182 words]: Reverend Robert Lowry (1826-1899) wrote this piece (which he titled 'Beautiful River") on a hot day in 1864. Although it is perhaps the most popular item Lowry ever produced, it is reported that he was not fond of it. Lowry was also responsible for "Where Is My Wandering Boy Tonight" and "How Can I Keep from Singing"; for more on him, see the notes to the latter.

William Reynolds, _Companion to Baptist Hymnal_, Broadman Press, 1976, p. 192, describes how Lowry came to write the piece: One day in July 1864, the weather was almost unbearably hot, and Lowry was feeling exhausted by the heat. He had what sounds like a fever dream of cool, clear water. Then he thought of the call-and-response "Shall we gather?" and "Yes, we'll gather," and gradually the elements came together.

The tune is sometimes known as "Hanson Place," after Hanson Place Baptist Church, where Lowry was pastor (Reynolds, p. 193)

Aaron Copland would eventually include this in his Old American Songs.

The original arrangement was by one E. Mack, and it is perhaps responsible for much of the piece's popularity. - RBW

Last updated in version 4.3

File: RJ19026

Shallo Brown (Shallow Brown)

DESCRIPTION: Shanty. Characteristic line: "Shallo, Shallo Brown." The sailor admits that he is leaving, and regrets being parted from his wife and baby. In some versions he may be a slave sold for the "Yankee Dollar"; in others, he is a whaler going about his work.

AUTHOR: unknown

EARLIEST DATE: 1882

KEYWORDS: shanty separation family slave

FOUND IN: US(MA,SE) Canada(Mar)

REFERENCES (9 citations):
Doerflinger-SongsOfTheSailorAndLumberman, p. 44, "Shallo Brown" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, p. 61, "Shallo Brown" (1 text, 1 tune)
Harlow-CharityingAboardAmericanShips, pp. 126-127, "Shallow Brown" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 257-260, Shallow Brown (4 texts, 4 tunes) [AbEd, pp. 188-191]

Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 22, "Shiloh Brown" (1 text)

Parrish-SlaveSongsOfTheGeorgiaSealslands 55, pp. 218-219, "Shilo Brown" (1 text, 1 tune)

"Shallow Brown" is in Part 3, 7/28/1917.
Roud #2621
CROSS-REFERENCES:
cf. "Hullabaloo Belay" (character)
ALTERNATE TITLES:
Challo Brown
NOTES [26 words]: According to Hugill-ShantiesFromTheSevenSeas, the name "Challo" used in some versions is "a West Indian word of Carib extraction meaning a 'half-caste.'" - RBW
Last updated in version 4.1
File: Doe044

Shallow Brown (II)
DESCRIPTION: Has the refrain of "Shallo Brown" but the solo text is taken from "Blow, Boys, Blow (I)" and the tune is the same as "Hilo, Boys, Hilo." The meter alternates from 3/4 to 2/4 throughout.
AUTHOR: unknown
EARLIEST DATE: 1914 (Sharp-EnglishFolkChanteys)
KEYWORDS: shanty sailor
FOUND IN: Britain US
REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 257, Shallow Brown (1 text, 1 tune - quoted from Sharp-EnglishFolkChanteys) [AbEd, p. 187]
Sharp-EnglishFolkChanteys, XXX, p. 35, "Shallow Brown" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Blow, Boys, Blow (I)" (text)
cf. "Hilo, Boys, Hilo" (tune)
NOTES [46 words]: Though it has the same title, this is so drastically different from "Shallo Brown" that I thought it warranted a separate entry. - SL
Entirely agreed. If it matters, this is what The Boarding Party called "Fast Shallow," to distinguish it from the more common "Slow Shallow." - RBW
File: Hugi257

Shambles Fight, The
DESCRIPTION: St Patrick's day 3000 Ribbonmen march in Downpatrick with muskets. Their flags are pulled down in the Shambles. They run from Protestant guns. "The Police done their best the poor rebels to save, As the Protestant strength roll'd on like a wave"
AUTHOR: unknown
EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)
KEYWORDS: violence Ireland patriotic political
HISTORICAL REFERENCES:
FOUND IN:
REFERENCES (1 citation):
Smyth/Bush/Long-OrangeLark 12, "The Shambles Fight" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Croppies Lie Down" (tune, according to Smyth/Bush/Long-OrangeLark)
NOTES [210 words]: Zimmermann p. 19: "In some parts of Ulster, Protestant and Catholic tenants were mingled and contended for the land; the peasantery was thus divided into two camps, each having its oath-bound association. This led to a sort of religious war. At the end of the eighteenth century the Catholic "Defenders" were opposed to the Protestant "Peep o'Day Boys" or "Orangemen." The "Defenders were succeeded by the "Ribbonmen, (song [Zimmermann] 39). In parts of counties Tyrone and Monaghan, according to Carleton [p. 19 fn. 14: W. Carleton's Autobiography, p. 83], the whole Catholic population was affiliated to Ribbonism, and it would have been dangerous to avoid being involved in the system." Zimmermann 34, "Owen Rooney's Lamentation": "My prosecutor swore so stout I was the man he saw, That encouraged all the Ribbonmen that came from Lisbellaw."
Smyth/Bush/Long-OrangeLark: "As their outrages were recognisably sectarian, the name came to
be used as a blanket term for those who attacked Protestants."
"Situated at the junction which leads to Downpatrick Head, the Shambles is one of Ballycastle's
oldest landmarks... It was erected between 1830's-1840's as a Co-Op for the buying of local farm
produce." (source: "The Shambles" at Ballycastle Co. Mayo site) - BS
File: 0rLa012

**Shamrock (II), The**

DESCRIPTION: The bridegroom's father wears a shamrock. Bridegroom tells him to wear a rose:
"that flower is out of place." "The old man said with tear dimmed eye I am glad your dear old
mother didn't live to see this day" when you were ashamed to wear the shamrock

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: wedding rejection flowers Ireland patriotic father mother
FOUND IN: Canada(Newf)
Roud #30144
RECORDINGS: 
*Ella Molloy, "Shamrock" (on MUNFLA-Leach)*
File: ML3Shamr

**Shamrock Boys from Kill, The**

DESCRIPTION: The Boys from Kill "march down by Lavey's Strand ... with O'Connell's likeness on
their breasts, for to conquer Orange Bill." None fought at Tara as well as the boys from Kill. Many
Protestant girls would have liked to be with a boy from Kill.

AUTHOR: unknown
EARLIEST DATE: 1970 (Morton-FolksongsSungInUlster)
KEYWORDS: Ireland nonballad political
FOUND IN: Ireland
REFERENCES (1 citation):
*Morton-FolksongsSungInUlster* 36, "The Shamrock Boys from Kill" (1 text, 1 tune)
Roud #2912
NOTES [151 words]: O'Connell is Daniel O'Connell. Orange Bill is William of Orange. This appears
not to be about any particular battle in spite of lines like "none could chase ould Luther's race Like
the Shamrock boys from Kill."
Morton-FolksongsSungInUlster: ".there is a townland of Kill on the borders of Co. Cavan.... This
song seems to me more militant than pure 'O'Connellism' would allow and not militant enough for
'Young Irishers'. (Remember they bear 'O'Connell's likeness on their breasts'). It may be that the
Shamrock Boys from Kill were a sort of intermediate stage between the fall of O'Connell and the
accession of Mitchel and 'Young Ireland'."
"Rebels posted on Tara Hill, County Meath, were routed on May 26 [,1798]." (Zimmermann, p. 155)
- BS
I believe the reference to fighting at Tara is to the rally at that place described in "The Meeting of
Tara," since that was organized by Daniel O'Connell. - RBW
File: MorU036

**Shamrock Cockade, The**

DESCRIPTION: "St Patrick he is Ireland's Saint And we're his Volunteers." We are ready to fight
the French, if they invade. The Cork Volunteer societies are named: Union, True Blue, Boyne,
Aughrim, Enniskillen and Blackpool.

AUTHOR: John Sheares? (see Croker-PopularSongsOfIreland note)
EARLIEST DATE: 1780 (_The Cork Remembrancer_, according to Moylan-TheAgeOfRevolution-
1776-1815)
KEYWORDS: France Ireland nonballad patriotic soldier
FOUND IN: Ireland
REFERENCES (2 citations):
*Moylan-TheAgeOfRevolution-1776-1815* 3, "The Shamrock Cockade" (1 text, 1 tune)
*Croker-PopularSongsOfIreland*, pp. 42-46, "The Shamrock Cockade" (1 text)
NOTES [236 words]: Moylan-TheAgeOfRevolution-1776-1815 p. 1: "On St Patrick's Day, 1778, the first company of Belfast Volunteers was formed in response to the danger of a possible war between Britain and France. [According to Peter and Fiona Somerset Fry, A History of Ireland, p. 186, the year was 1777, though few other companies formed until 1778.] The movement spread like wildfire and soon there were companies in all parts of Ireland."
Croker-PopularSongsOfIreland: "Fitzgerald thus chronicles the matter in his 'Cork Remembrancer:'--'1780, March 17. The armed societies of this city paraded on the Mall with shamrock cockades, and fired three volleys in honour of the day."
Croker-PopularSongsOfIreland has the text "from a manuscript copy in the autograph of Mr John Shears [executed in Dublin for high treason in 1798]" sung at the 1780 dinner. - BS
For more on the Volunteers and their effect on Anglo-Irish relations, see the notes to "The Song of the Volunteers." The reference to Saint Patrick may seem a little strange from a pro-British force, but many of the Volunteers were Catholic though the majority were Protestants. It should be remembered that the Volunteers helped encourage the formation of the independent Irish parliament -- and, since they were granted that parliament, they were relatively pro-British. For John Sheares (the usual spelling), see the notes to "The Brothers John and Henry Sheares." - RBW

Shamrock from Glenore, The

DESCRIPTION: The singer recalls his mother's speech as he set out walking on a Saint Patrick's Day: She plucks a shamrock and praises it. But she is old; he must cross the sea. Still he cherishes the token of mother and home
AUTHOR: unknown
EARLIEST DATE: 1924 (Sam Henry collection)
KEYWORDS: emigration separation homesickness mother
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H34, p. 213, "The Pretty Three-Leafed Shamrock from Glenore" (1 text, 1 tune)
ADDITIONAL: Richard Hayward, Ireland Calling (Glasgow,n.d.), p. 2, "The Three-leafed Shamrock from Glenore" (text, music and reference to Decca F-3283 recorded Aug 12, 1932)
Roud #8126
ALTERNATE TITLES:
The Four-Leafed Shamrock from Glenore
My Little Four-Leaf Shamrock from Glenore
NOTES [24 words]: The date and master id (GB-4738-1/2) for Hayward's record is provided by Bill Dean-Myatt, MPhil. compiler of the Scottish National Discography. - BS
File: HHH034

Shamrock from Tiree, A

DESCRIPTION: The singer, who will "see [Erin] no more," recalls the green fields, the red roses, the birds' songs. He dreams of home and its history -- the feasts in the halls of the O'Cahans, the playing of Rory Dall. All this was called back by receipt of a shamrock
AUTHOR: James O'Kane
EARLIEST DATE: 1937 (Sam Henry collection)
KEYWORDS: homesickness flowers bird emigration
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H716, pp. 218-219, "A Shamrock from Tiree" (1 text, 1 tune)
ADDITIONAL: Richard Hayward, Ireland Calling (Glasgow,n.d.), p. 2, "The Three-leafed Shamrock from Glenore" (text, music and reference to Decca F-3283 recorded Aug 12, 1932)
Roud #8126
ALTERNATE TITLES:
The Four-Leafed Shamrock from Glenore
My Little Four-Leaf Shamrock from Glenore
NOTES [24 words]: The date and master id (GB-4738-1/2) for Hayward's record is provided by Bill Dean-Myatt, MPhil. compiler of the Scottish National Discography. - BS
File: HHH176
Shamrock Shore (I), The

DESCRIPTION: Hard times and high taxes force the singer to leave Ireland for America. He and his friends spend six weeks in the woods, and the other three all die. He warns against coming to America. He hopes to return to Ireland.

AUTHOR: unknown

EARLIEST DATE: 1925 (Sam Henry collection)

KEYWORDS: emigration hardtimes death

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H69, p. 201, "The Happy Shamrock Shore" (1 text, 1 tune)

ALTERNATE TITLES:
The Irishman's Farewell to His Country

NOTES [40 words]: This is truly a curious song; how did the singer and friends get in trouble so quickly? Unless something has been lost, I have to suspect this was composed by someone who had never been to America, and thought it all a vast wilderness. - RBW

File: HHH069

Shamrock Shore, The (The Maid of Mullaghmore)

DESCRIPTION: The singer calls on the muses to help him express his grief over leaving home. Having left Ireland for (Scotland), he says that (Glasgow) girls are pretty but they aren't the girl he left behind. He warns others against leaving their loves behind.

AUTHOR: unknown

EARLIEST DATE: before 1886 (broadside, Bodleian Harding B 11(494))

KEYWORDS: love separation homesickness

FOUND IN: Ireland

REFERENCES (3 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H20a, p. 216, "The Maid of Mullaghmore" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 74, "The Shamrock Shore" (1 text)
OLochlainn-MoreIrishStreetBallads 88A, "The Shamrock Shore" (1 text)

Roud #2287

RECORDINGS:
Paddy Tunney, "The Shamrock Shore" (on IRPTunney01)

BROADSIDES:
Bodleian, Harding B 11(494), "The Shamrock Shore" ("In a musing mind with me combine"), H. Such (London), 1863-1885; also 2806 b.9(258), 2806 b.11(168)[Misprint in title--The Shamrore.coShk--and text], Harding B 26(598), "The Shamrock Shore" ("You muses nine, with me combine"); 2806 c.8(285), "The Shamrock Shore," printed at Cork between 1800 and 1899, shelfmark Harding B.26(598).

CROSS-REFERENCES:
cf. "Scarborough Settler's Lament" (theme) and references there

NOTES [50 words]: O'Conor-OldTimeSongsAndBalladOfIreland includes "In the blooming spring, when the small birds sing, and the lambs did sport and play, My way I took, and friends forsook, till I came to Dublin Quay." - BS

Paddy Tunney's version on IRPTunney01 has the singer going to New York rather than to Glasgow. - BS

File: HHH20a

Shamus O'Brien

DESCRIPTION: "Oh Shamus O'Brien, I'm loving you yet, And my heart is still trusting and kind... Oh why did I let you get out of my arms Like a bird that was caged and is free." The singer promises extreme devotion and asks Shamus to return to her.

AUTHOR: Will S. Hays

EARLIEST DATE: 1867 (sheet music)

KEYWORDS: love separation betrayal request
Shan Van Voght (1828), The

DESCRIPTION: "O'Connell gained the day," "Catholic victory is shouted." Vesey Fitzgerald and parson Fleury are vexed. "The Bible saints are routed" "Lord Tyrone, we will crack his collar bone, The County Clare will be our own, says the Shan Van Vught"

AUTHOR: unknown

EARLIEST DATE: 1828 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: pride Ireland nonballad political

HISTORICAL REFERENCES:
July 1828 - Daniel O'Connell defeats Vessey Fitzgerald as Westminster MP from County Clare.

FOUND IN:

REFERENCES (2 citations):
Zimmerman-SongsOfIrishRebellion 7B, "A New Song Called the Shan Van Vught" (1 text, 1 tune)

ADDITIONAL: John Moulden, "Ballads and Ballad Singers: Samuel Lover's Tour of Dublin in 1830," -- essay found in David Atkinson and Steve Roud, Editors, _Street Ballads in Nineteenth-Century Britain, Ireland, and North America: The Interface between Print and Oral Tradition_, Ashgate, 2014, p. 137, "Shan Van Vogh!" (partial text with discussion; on p. 138 Moulden says Lover's text is not found elsewhere, but it's clearly an 1828 Shan Van Voght)

CROSS-REFERENCES:
ct. "The Shan Van Voght" (1848) for Shan Van Voght song on another subject.
ct. "The Battle of Ballycohy" (1828) for Shan Van Voght song on another subject.
ct. "The Shan Van Voght" and references there, including Shan Van Voght broadsides on other subjects.
ct. "Daniel O'Connell (I)" (subject: Daniel O'Connell) and references there

NOTES [83 words]: "In a symbolic protest against the anti-Catholic oath MPs had to take on entering parliament, O'Connell stands for election in Co. Clare and defeats the liberal protestant incumbent, Vessey Fitzgerald" (source: The McClintock Bunbury Family History and other stories 1800 to 1899 on the Lisnavagh site). - BS

For the career of Daniel O'Connell (1775-1847), see e.g. "Daniel O'Connell (I)" and "Daniel O'Connell (II)"; also, for some context on the period, "Fergus O'Connor and Independence." - RBW

Last updated in version 4.4

File: Zimm007B

Shan Van Voght (1848), The

DESCRIPTION: We'll defeat the Tories in this year of 1848. Pitt and Castlereagh "stole our
Parliament away." The French drove out the royalists. Smith O'Brien and John O'Connell will do that here. The French are on the sea "to be here the 10th of May"

AUTHOR: unknown

EARLIEST DATE: 1848 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: rebellion France Ireland nonballad patriotic

HISTORICAL REFERENCES:
1848 - The Young Ireland uprising fails

FOUND IN:

REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 7C, "A New Song Called the Shan Van Vocht" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "John Mitchel" and references there for the 1848 Irish uprising

cf. "Lament of John O Mahony" and references there for the 1848 Irish uprising

cf. "Skibbereen" and references there for the 1848 Irish uprising

cf. "The Wee Duck" and references there for the 1848 Irish uprising

cf. "The Shan Van Voght" (1828) for Shan Van Voght song on another subject.

cf. "The Battle of Ballycohy" (1828) for Shan Van Voght song on another subject.

cf. "The Shan Van Voght" and references there, including Shan Van Voght broadsides on other subjects.

cf. "The Game of Cards" (II) for references to the "stealing" of Grattan's Parliament

cf. "The Wheels of the World" for Pitt and Castlereigh

NOTES [1066 words]: Among the European revolutions of 1848 was the French revolt driving Louis Philippe from Paris in February. Once again the United Irishmen looked to France as their model. The Irish famine persisted. When the government suspended Habeus Corpus in July the leaders of Young Ireland -- William Smith O'Brien, John Blake Dillon and Francis Meagher -- planned an uprising that failed. (source: The 1848 Uprising by Donagh MacDonagh at the Waterford City History site, copyright Waterford City History).

The reference "Billy Pitt and Castlereagh ... They stole our Parliament away ... The people's curse, I give my oath, caused Castelreagh to cut his throat" is to the 1801 "Act of Union" -- supported by Pitt and Robert Stewart (Lord Castlereagh) -- that formed the United Kingdom of Great Britain and Ireland and abolished the Dublin Parliament. [For the brief life of Grattan's Parliament, see the notes to "Ireland's Glory." Pitt and Castlereigh are explicitly linked in "The Wheels of the World" also. - RBW]

Castlereagh [1769-1822] committed suicide in 1822 by cutting his throat. (sources: Britain and Ireland by Marjie Bloy on the Victorian Web site; Robert Stewart, Lord Castlereagh on the Dukes of Buckingham and Chandos site). [The fault may have been genetic; his nephew Robert Fitzroy, one-time captain of the Beagle who would oppose evolution tooth and nail, would commit suicide in 1845; Herman, p. 437. - RBW]

John O'Connell is Daniel O'Connell's son and led the Repeal Association which differed in tactics but not objective from William Smith O'Brien's Young Ireland but both groups supported Irish independence. "Smith O'Brien led a delegation to Paris. Though rebuffed by Lamartine's new government, the delegates were intoxicated by the revolutionary atmosphere in France. On their return caution was thrown to the winds." O'Brien was one of the organizers of the 1848 uprising. (source: Young Ireland by Richard Davis on the Ohio University site) - BS

As so often, of course, when Ireland looked to other nations for help, they found none. 1848 -- "The Year of Revolution" -- did overthrow kings, but not nations. The Habsburg monarchy replaced the feeble-minded Ferdinand I (reigned 1835-1848) with the less addled by hardly more effective Franz Joseph. France got rid of Louis Philippe and eventually replaced him with Louis Napoleon (Napoleon III) -- a man who liked independence movements but didn't like democracy at all. And so it went.

The revolution in France (February 24, 1848) did inspire the Young Ireland leaders, but they could do very little. Young Ireland leaders such as Thomas Francis Meagher (for whom see "The Escape of Meagher") and John Mitchel (for whom see the song by that name) urged revolt, and eventually brought in the more peaceful William Smith O'Brien (1803-1864). (Golway, pp. 115-116).

According to Kee, p. 276, even the beginning of the rebellion was an accident. On July 23, 1848, Smith O'Brien was visiting a friend in Wexford, when Meagher and John Blake Dillon arrived with word that habeas corpus had been suspended; there may also have been a warrant for Smith O'Brien's arrest. He had little choice but to scrape up what strength he could and fight to survive. But there was no organization and no plan; truly Smith O'Brien had been forced into violence. The "rebellion" followed.

Or, rather, collapsed. There was no help from France (presumably the reference is a hangover
from one of the earlier Shan Van Voght songs). A few half-armed bands wandered around Ireland, and a few leaders tried to scrape up troops, but no one actually set out to fight the British. Smith O'Brien gave a lot of speeches, but was so cautious that he ended up visiting the same places several times rather than seek new recruits (Kee, p. 280). As Fry/Fry, p. 238 put it, "in July 1848 the 'revolt' collapsed in an inglorious scuffle in a widow's back garden patch at Ballingarry. O'Brien, Meagher and others surrendered, and mercifully were not put to death but transported to join Mitchel in Australia."

According to Golway, p. 121, "The Battle of Widow McCormack's Cabbage Patch" resulted in two people being killed, though they may not have been rebels." And that was it for armed conflict. Laxton, p. 85, says that "On the last Saturday of July the remnants of O'Brien's force gathered in a field at Ballingarry, in Country Tipperary; there were not more than 40 men, only half with firearms. The rest were armed with home-made pikes or farmers' pitchforks, while others, possibly 80, were prepared to throw stones." Against such a rabble, the available police should have been more than adequate, but they decided to take shelter in the Widow McCormack's home (the widow herself was out, but her six children, from ages ten on down, were there). The rebels apparently prepared to burn the place down -- but, to read Laxton's account, the widow herself told them off upon returning from her shopping expedition, and the rebellion ended with just a few shots fired (Laxton, p. 86).

To give you an idea of how trivial the whole rising was, Foster mentions the Battle of Ballingary -- the site of the siege on Widow McCormack's house -- only in its chronology (p. 607), not in its text. Even its leader Smith O'Brien said that it was an "escapade" and that it "does not deserve the name of insurrection" (Kee, p. 286). OxfordCompanion doesn't even give it an entry, or mention it in its article on Smith O'Brien, though it does include a brief description in the article regarding the Revolution of 1848. Still, it's clear that the whole thing is remembered mostly because Young Ireland was first and foremost a literary movement. Odds are there were more Irishmen writing about the revolt in 1848 than actually participated.

Smith O'Brien's erratic behavior continued at his trial. He was, naturally, found guilty of rebellion, which meant that he was subject to the death penalty. The jury strongly urged mercy -- but Smith O'Brien refused to petition for clemency; it took a special act of parliament to allow him to be transported (Kee, p. 287). Even in Tasmania, he long refused to apply for a ticket-of-leave (parole). He was fully pardoned in 1854, and returned to Ireland in 1856. He generally stayed out of politics after that; people seemed to understand that he was a gifted speaker who somehow couldn't come up with much to say. - RBW

Bibliography

- Fry/Fry: Peter and Fiona Somerset Fry, A History of Ireland, 1988 (I use the 1993 Barnes & Noble edition)
- Golway: Terry Golway, For the Cause of Liberty, Simon & Schuster, 2000
- Kee: Robert Kee, The Most Distressful Country, being volume I of The Green Flag (covering the period prior to 1848), Penguin, 1972

Last updated in version 2.5
File: Zimm07C

Shan Van Voght, The

DESCRIPTION: The Shan Van Vogt declares that the French are at hand, and will rescue Ireland. The troops are called together; they will wear green; they will free Ireland and proclaim liberty

AUTHOR: unknown

EARLIEST DATE: 1797 (Sparling)

KEYWORDS: Ireland freedom rebellion

HISTORICAL REFERENCES:

1796 - A French fleet (carrying, among others, Wolfe Tone) sets out for Ireland. At Christmas, one
of the ships is in Bantry Bay. Bad weather and incompetent French seamanship, however, keeps the fleet at sea, and the French (distracted by their ongoing revolution) do not pursue the matter 1798 - main Irish rebellion. Wolfe Tone tries again

FOUND IN: Ireland

REFERENCES (12 citations):
O'Connor-OldTimeSongsAndBalladsOfIreland, p. 32, "Shan Van Vogh" (1 text)
Galvin-IrishSongsOfResistance, p. 27, "The Shan Van Vocht" (1 text, 1 tune)
OLochlann-MoreIrishStreetBallads 60, "The Shan Van Vocht" (1 text, 1 tune)
Zimmerman-SongsOfIrishRebellion 7A, "The Shan Van Vocht" (3 texts, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 28, "The Shan Van Vocht" (1 text, 1 tune)
Tunney-StoneFiddle, p. 23, "Sean-Bhean Bhocht" (1 fragment)
Behan-IrelandSings, #80, "The Sean Bean Boct" (1 text, 1 tune, heavily modified)
Hylands-Mammoth-Hibernian-Songster, pp. 102-104, "The Shan Van Vogh" (1 text)
Silber/Silber-FolksingersWordbook, p. 322, "Shan Van Voght" (1 text)
Roud #6529
CROSS-REFERENCES:
cf. "The Escape of James Stephens" (tune)
cf. "Lord Wathe'ford" (tune and repeated lines)
cf. "The Shan Van Voght" (1828) for Shan Van Voght song on another subject
cf. "The Shan Van Voght" (1848) for Shan Van Voght song on another subject
cf. "General Wonder" (subject of Hoche's expedition)
cf. "Poor Old Man (II)" (tune, theme)
SAME TUNE:
The Bird Is Left His Nest (Healy-MercierBookOfOldIrishStreetBalladsVol2, pp.122-124)
Up for the Land (Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 151-152, apparently to this tune)
The Escape of James Stephens (File: OLCM003A)
(Larry Gorman's) The Shan Van Vogh ("I am getting very gaunt, said the Shan Van Vogh) (Ives-LarryGorman, pp. 14-16, 200)
ALTERNATE TITLES:
The Shan Van Vocht
NOTES [1222 words]: Sparling dates his text 1797 and says it is "the first song I can find with this refrain."
Zimmerman-SongsOfIrishRebellion p.56: "The name Shan Van Vocht (Seanbhean Bhocht: Poor Old Woman), Gaelic as it sounds, seems to have had a political meaning almost exclusively in songs written in English, and constantly adapted to new events. [Cf. "The Shan Van Voght" (1828), "The Shan Van Voght" (1848), "The Battle of Ballycohy"]
The most famous variant is said to date from 1797, though no text was printed before the 1840s. According to Donal O'Sullivan this name was borrowed from a non-political song; prior to the 1790's, 'there is no trace in Irish or Anglo-Irish literature of any such allegorical conceptions'. [D. O'Sullivan _Songs of the Irish pp. 130-131]."
Moylan-TheAgeOfRevolution-1776-1815 notes "Bunting collected a (non-political) song called "An tSeanbhean Bhocht" in 1792. By the end of the 18th century the air had become the bearer of political verses, this one the most famous. It did not see print, however, until the mid-19th century, when it was published in The Nation."
The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See:
Franke Harte and Donal Lunny, "Shan Van Vocht" (on Franke Harte and Donal Lunny, "1798 the First Year of Liberty," Hummingbird Records HBCD0014 (1998)) - BS
Although the Irish often looked to the French for help (as in the case of the United Irish rebellion of 1798), the French supplied it for their own reasons. In this case, it was to distract Britain (as a result of the French Revolution, France was at war with most of Europe) and found a base at their back.
When the 1796 expedition under Hoche failed (due mostly to incompetent seamanship; France had purged most of its experienced naval officers), the French simply gave it up and went on to other
It was one of those things that had people talking about a "Protestant Wind," as in 1688. Hoche was one of the best, if not the best, young French general. But the wind that let the French fleet get out of Brest also scattered it. (David Davies, *A Brief History of Fighting Ships: Ships of the Line and Napoleonic sea battle 1793-1815*, Carroll & Graf, 1996, 2002, pp. 76-77, attributes much of this to the action of Sir Edward Pellew in the frigate *Indefatigable*, which during the night flitted in and out of the French fleet spreading confusion with spurious signals, but bad French seamanship and confused instructions from the admiral are generally considered more important).

Most of the fleet made it to Bantry Bay, but the ship with Hoche aboard was blown off-course. The fleet waited a day, hoping for its general -- and its admiral, who might have a better idea how to land on the rough coasts of the bay. Then the winds came and scattered the fleet. End of landing. Later French expeditions would be made with small raiding forces rather than true armies of invasion.

"Shan Van Voght" is the anglicized form of "Sean Bhean Bhocht," "poor old woman," a title for the oppressed Irish people. Toward the end of the nineteenth century, a Belfast literary journal would arise with the title *Shan Van Vocht* devoted to promoting an independent Irish culture.

Theobald Wolfe Tone was, interestingly, a Protestant (the whole 1798 rebellion was basically a Protestant idea), but wanted a free Ireland with equal rights for both religions. After a (much too brief) period of resistance with the pen, he turned to the sword.

After the fiasco of Bantry Bay, Tone would make two more attempts to invade Ireland. The first, in a Dutch fleet, was destroyed by the British at the Battle of Camperdown (October 11, 1797) -- by which time Tone had given up anyway: the army he and the Hoche had assembled had to be disbanded. Hoche died soon after, and he was the one committed Frenchman.

Tone had, by then, already set off to appeal to Napoleon. But Napoleon turned him down; an Irish expedition, even if it succeeded, would not be practical (read: cost-effective; there was no treasure to be collected in impoverished Ireland). Napoleon went to Egypt instead, and did not send a force to Ireland until after the 1798 rebellion had been crushed.

Still, three small French forces sailed in 1798: Three ships under General Humbert (see "The Men of the West"), one ship with Napper Tandy aboard (see "The Wearing of the Green"), and a large force -- ten ships and nearly 3000 men -- with Tone aboard.

Tone's force was caught by a superior British fleet off Donegal on October 12, 1798. Tone himself was taken and condemned to death by hanging (as a traitor). He requested that he instead be shot as a soldier. When this was denied, he cut his own throat. He was 35.

The sad irony is that the British government in Ireland, under Lord Grattan, was sincerely trying to improve conditions in Ireland at the time of the 1798 rising. As recently as 1782, Ireland had received the right to an independent parliament. (Prior to that, it had had a parliament, but it was under the thumb of the British parliament. For details on this, see the notes to "Ireland's Glory.")

But, of course, this was the era of George III, with all the Crown high-handedness that implied; a few local officials could hardly make up for the stupidity at the top. And the military under General Lake made things worse with a policy of pure brutality.

The rebellion generally put an end to that. (Nor was this the only time a rebellion slowed liberalization.) Indeed, the British decided that the problems had gone on long enough, and for the first time united Ireland with Britain.

The "Lord Edward" of some texts is Lord Edward Fitzgerald (1763-1798), one of the leaders of the United Irishmen and the last one to retain his liberty after the government cracked down (March 12). He doesn't seem to have been particularly smart, and was eventually wounded and captured (May 19); he died in prison of the effects of his wound. For more about him, see the notes to "Edward (III) (Edward Fitzgerald)." - RBW

Bodleian Library site Ballads Catalogue does not have broadsides for this song but has a number of songs modelled on it. For example,

Bodleian, Harding B 18(151), "The Escape of Stephens, the Fenian Chief," H. De Marsan (New York), 1864-1878

Bodleian, Harding B 19(87), "The Shan Van Vouch" ("Oh, the time is coming on ... News of battles won and lost ... The tax that's still to come..."), unknown, n.d.

Bodleian, 2806 c.8(54), "The Shan Van Vought ("I am sure you heard of Warner, says the Shan Van Vought"), unknown, handwritten: "A Fenian Ballad 1866"

Bodleian, Harding B 11(3483), "The Shan Van Vought on Garibaldi" ("I've a story to relate, says the Shan Van Vought"), T. Pearson (Manchester), 1850-1899

Bodleian, 2806 c.8(49), "Shan Van Vought's Farewell to Ireland" ("My sons are going away says the shan van vought"), unknown, n.d.

Another Bodleian broadside version to "remember '98": 2806 b.9(68), "A new song call'd the Gay
Old Hag" ("Will you come a boating my gay old hag"), P. Brereton (Dublin), c.1867; also Johnson Ballads 2191c, "A new song call'd the Gay Old Hag"
Last updated in version 6.1
File: PGa027

Shanadar (I)
DESCRIPTION: Fragment only. "Shanadar is a rolling river, E-O... I-O... E-O... I-O..." May be a variant of "Shenandoah" but the meter is quite different, alternating between 2/2 and 3/2.
AUTHOR: unknown
EARLIEST DATE: 1914 (Sharp-EnglishFolkChanteys)
KEYWORDS: shanty river derivative
FOUND IN: Britain
REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, p. 178, "Shanadar" (1 text, 1 tune - quoted from Sharp-EnglishFolkChanteys)
Sharp-EnglishFolkChanteys, LIII, p. 58, "Shanadar (Second version)" (1 text, 1 tune)
Roud #324
CROSS-REFERENCES:
cf. "Shenandoah" (text)
NOTES [59 words]: Not too surprisingly, Roud lumps this with "Shenandoah," and I don't think there is much doubt that the two are related. But this does appear distinct enough (barely) to deserve its own listing. Note that there are "Shenandoah" texts with a "Shanadar" refrain -- but they're from Cecil Sharp, who may well have put "Shenandoah" verses to this chorus. - RBW
File: Hugi178

Shanahan's Ould Shebeen (The Mornin's Mornin')
DESCRIPTION: "This is the tale that Cassidy told, In his halls a-sheen with purple and gold"; he has become rich, and has the best, or at least most expensive, of everything. But still he wishes "For the taste o' a morning's mornin' in Shanahan's ould shebeen!"
AUTHOR: Probably Gerald Brennan (see NOTES)
EARLIEST DATE: 1907 (Journal of the Switchmen's Union and the Plumbers's Trade Journal)
KEYWORDS: money drink
FOUND IN: US
REFERENCES (5 citations):
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 205-206, "Shanahan's Ould Shebeen" (1 text)
Hazel Felleman, Best Loved Poems of the American People, pp. 250-252, "The Mornin's Mornin'" (1 text)
Roud #9605
NOTES [90 words]: There is dispute about the author of this. _The Mixer and Server_, which doesn't strike me as very reliable, credits Thomas Burke, Springfield, Ill., "in U. M. W. Journal." Felleman, whom I know to be unreliable, lists Gerald Brennan; so does the _Journal of the Switchmen's Union_ and _The Plumber's Trade Journal_, as well as Shay-BarroomBallads/PiousFriendsDrunkenCompanions. So that is probably the correct attribution. Whether it is a song, as opposed to a poem, is altogether another matter. As for why Shay printed it... got me. - RBW
Last updated in version 5.3
File: SBar205
Shandrum Boggoon
DESCRIPTION: There are no songs about Shandrum boggoon. "The reason is plain -- no praise did it need." The singer would trade Midas's touch for a touch for Shandrum boggoon. If the Devil tastes it a host of clergy will be needed to banish him.
AUTHOR: Edward Quin (source: Croker-PopularSongsOfIreland)
EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)
KEYWORDS: food humorous nonballad
FOUND IN:
REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 287-289, "Shandrum Boggoon" (1 text)
CROSS-REFERENCES:
cf. "The Black Joke" (tune, according to Croker-PopularSongsOfIreland)
cf. "The Black Thing" ("Black Joke" tune) and references there
NOTES [28 words]: Croker-PopularSongsOfIreland: "Boggoon is the Irish for bacon.... Shandrum ... in the county of Cork ... [remarkable] for the excellence of the bacon produced there."
- BS
_Last updated in version 4.4_
File: CrPS287

Shane Crossagh
DESCRIPTION: Squire Staples sets out to take Shane Crossagh, once a plowboy but now an outlaw "for the wearin' o' the green." Crossagh -- helped by his hound, who destroys the pursuing dogs -- escapes across the Roe. (Shane later is able to take revenge on Staples.)
AUTHOR: unknown
EARLIEST DATE: 1925 (Sam Henry collection)
KEYWORDS: outlaw manhunt escape dog
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H97, pp. 130-131, "Shane Crossagh" (1 text, 1 tune)
Roud #13373
CROSS-REFERENCES:
cf. "Charlie Is My Darling" (floating lyrics)
File: HHH097

Shanghai Rooster (Shanghai Chicken)
DESCRIPTION: "I had a farm out west, of farms it was the best, Had a cross-eyed mule... And one old Shanghai rooster with a wart on his left ear." But the rooster is dead. The singer recalls the bird, which fell in battle; all he has left is a feather
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: chickens farming death
FOUND IN: US(MW,So)
REFERENCES (3 citations):
Peters-FolkSongsOutOfWisconsin, p. 271, "The Shanghai Rooster" (1 text, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 195, "Shanghai Chicken" (1 short text, 1 tune, probably this although it's too short to be sure)
ADDITIONAL: David C. Peterson, "Wisconsin Folksongs," chapter in _Badger History: Wisconsin Folklore_, State Historical Society of Wisconsin (Volume XXV, Number 2, November 1973), pp. 52-53, "The Shanghai Rooster" (1 text, 1 tune)
Roud #5247
NOTES [24 words]: Roud includes several items under this number that I'm not convinced are related, but it does appear that this is a rather disjointed song. - RBW
_Last updated in version 4.5_
File: ScaNF195
Shankill Boozers, The
DESCRIPTION: "If you feel like getting full boys, the Shankill is your bet, Have a pint in ev'ry pub and see how far you get" "We'll start us off in North Street at the Elephant Bar ... [until] the Woodvale Arms, all things to an end must come."
AUTHOR: Bernard Keenan (source: Hammond-SongsOfBelfast)
EARLIEST DATE: 1978 (Hammond-SongsOfBelfast)
KEYWORDS: drink nonballad travel
FOUND IN:
REFERENCES (1 citation):
Hammond-SongsOfBelfast, pp. 48-49, "The Shankill Boozers" (1 text, 1 tune)
NOTES [22 words]: Hammond-SongsOfBelfast: Written in 1966: "an accurate account of an alcoholic odyssey from North Street to Woodvale [Belfast]." - BS
File: Hamm048

Shannon and Chesapeake (IV), The (She Comes in Glorious Style)
DESCRIPTION: Captain Broke encourages H.M.S. Shannon's sailors against U.S.S. Chesapeake: "success shall soon reward our toil" Lawrence encourages Chesapeake's sailors. Chesapeake is boarded, Broke is injured, Lawrence killed, but Chesapeake is defeated.
AUTHOR: unknown
EARLIEST DATE: 1839 (Erskine-TwentyYearsBeforeTheMast); before 1839 (broadside, Bodleian Bod2315 Harding B 11(3474))
KEYWORDS: war navy ship battle death patriotic
HISTORICAL REFERENCES:
June 1, 1813 - Battle between the Chesapeake and the Shannon
FOUND IN: Britain
REFERENCES (1 citation):
Erskine-TwentyYearsBeforeTheMast, pp. 33-34, "(She comes, she comes, in glorious style)" (1 text)
Roud #V9697
BROADSIDES:
NLScotland, Crawford.EB.3088, "The Shannon and Chesapeake" ("She comes, she comes, in glorious style"), Walker (Durham), c.1850?
CROSS-REFERENCES:
cf. "The Chesapeake and the Shannon (I) (II), (III), and (V)" (plot)
NOTES [59 words]: For the background on the Chesapeake/Shannon fight, see the notes on "The Chesapeake and the Shannon (I)" [Laws J20]. - RBW
Erskine writes that at Rio de Janeiro he was part of the U.S. Navy expedition. He heard the crew of the English line-of-battle Thunderer sing this every night at eight bells, "which was very aggravating to American patriotism." - BS
Last updated in version 4.1
File: Ersk033

Shannon and Chesapeake (V), The (At Boston One Day)
DESCRIPTION: U.S.S. Chesapeake's captain plans to "take Commodore Broke, And add to our navy the Shannon," a "tight little frigate." After being boarded, the Chesapeake "struck to the Shannon." "Let America know The respect she should show" the British flag and cannon
AUTHOR: unknown
EARLIEST DATE: 1839 (Erskine-TwentyYearsBeforeTheMast)
KEYWORDS: war navy ship battle warning patriotic
HISTORICAL REFERENCES:
June 1, 1813 - Battle between the Chesapeake and the Shannon
Shannon Scheme, The

DESCRIPTION: The Shannon Scheme will "light our houses," "stitch our blouses," "milk our cows," "churn the cream," "reap and mow," "spin and sew," provide "more employment and more enjoyment and happier homes." A toast to the scheme and its promoters

AUTHOR: Sylvester Boland (source: notes to IRClare01)

EARLIEST DATE: 1992 (IRClare01)

KEYWORDS: river technology humorous nonballad

FOUND IN: Ireland

Roud #18468

RECORDINGS:
Nonie Lynch, "The Shannon Scheme" (on IRClare01)

CROSS-REFERENCES:

cf. "The Straightened Banks of Erne" (theme: Ireland's hydro-electrification)

NOTES [150 words]: Notes to IRClare01: "The Shannon Scheme for the Electrification of the Irish Free State, by harnessing the fall in the River Shannon between Killaloe and Limerick, was commenced in 1925 and completed in 1929 and, within six years, was supplying 85% of Ireland's electricity requirements. The song was written in 1927...." - BS

According to John A. Murphy, Ireland in the Twentieth Century(Gill and MacMillan, 1975, 1989), p. 65, [T]he most far-sighted step in the development of natural resources by the state was the Shannon Scheme -- the beginning of the national supply of electricity -- and the establishment of the Electricity Supply Board in 1927, destined to be perhaps the most successful of those semi-state bodies which in future years became characteristic and indispensible features of the Irish economy."

For a later song about Ireland's electrification, see "The ESB in Coolea." - RBW

File: RcShaSch

Shannon Side, The

DESCRIPTION: "'Twas in the month of April... I met a comely damsel Upon the Shannon side." He tries to seduce her, and fails; he throws her down against her will. He departs; six months later, pregnant, she begs him to marry; he says he is pledged to another

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan7)

KEYWORDS: courting sex rape pregnancy betrayal rejection

FOUND IN: Britain(England(Lond,South),Scotland) Ireland

REFERENCES (3 citations):
Greig/Duncan7 1409, "Shannon Side" (4 texts, 2 tunes)
Ord-BothySongsAndBallads, pp. 200-202, "The Shannon Side" (1 text)
Williams-Wiltshire-WSRO Wt 467, "Shannon Side" (1 text)
Roud #1453

RECORDINGS:
Mary Delaney, "Peter Thunderbolt" (on IRTravellers01)
Phoebe Smith, "Captain Thunderball" (on Voice10)

BROADSIDES:

CROSS-REFERENCES:

ALTERNATE TITLES:
Captain Thunderbolt

NOTES [85 words]: This not only shares much of the plot of "Reynardine," the lyrics also overlap to a degree. I have to think there has been some sort of cross-fertilization. Still, they are clearly distinct songs. - RBW
In Broadside Murray Mu23-y4:028, [the Mary Delaney recording,] and Phoebe Smith's version on Voice10... the man gives his name as Captain, or Peter, Thunderbolt... "that's when my baby is born as that may be the same." I assume it is an integral part of the ballad when the text is well enough remembered. - BS

Last updated in version 2.6
File: Ord202

Shannon's Flowery Banks

DESCRIPTION: Teddy and Patty, the singer, exchange vows of "eternal truth." He is impressed "just when we named next morning fair To be our wedding day." At war's end he does not return: "my Teddy's false and I forlorn"

AUTHOR: unknown

EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)

KEYWORDS: infidelity promise war separation pressgang

FOUND IN:

REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 289-292, "Shannon's Flowery Banks" (1 text)

Roud #17000

BROADSIDES:
Bodleian, Harding B 22(361), "The Banks of Shannon" ("In summer when the leaves were green"), J. Evans (London), 1780-1812; also 2806 c.18(13), Harding B 28(163), Harding B 28(62), Harding B 25(106)[some illegible words], "[The] Banks of Shannon"

NOTES [33 words]: Croker-PopularSongsOfIreland: "The music of this song was by Mr Carter, a member of the choir of Cloyne, who also composed the beautiful and well-known melody of 'O, Nannie, wilt thou gang with me?'" - BS

File: CrPS289

Shanty Boy on the Big Eau Claire, The [Laws C11]

DESCRIPTION: A girl loves a shanty boy. Her (father/mother) sends her away to keep them apart. She dies of disease and grief; her lover kills himself. They haunt her (father), whose business goes bankrupt. The moral: Don't fall in love with a shanty boy (?!)

AUTHOR: William T. Allen (Shan T. Boy)

EARLIEST DATE: 1926 (Rickaby-BalladsAndSongsOfTheShantyBoy)

KEYWORDS: separation suicide ghost love father mother family humorous

FOUND IN: US(MW)

REFERENCES (7 citations):
Laws C11, "The Shanty Boy on the Big Eau Claire"
Rickaby-BalladsAndSongsOfTheShantyBoy 11, "The Shanty-boy on the Big Eau Claire" (2 texts plus a fragment, 2 tunes)
Rickaby/Dykstra/Leary-PineryBoys-SongcatchingInLumberjackEra 11, "The Shanty-boy on the Big Eau Claire" (2 texts plus a fragment, 2 tunes)
Peters-FolkSongsOutOfWisconsin, pp. 132-133, "The Shanty-Boy on the Big Eau Claire" (1 text, 1 tune)
Beck-TheyKnewPaulBunyan, pp. 207-212, "The Big Eau Claire" (1 text)

DT 819, EUCLAIR

ADDITIONAL: David C. Peterson, "Wisconsin Folksongs," chapter in _Badger History: Wisconsin Folklore_, State Historical Society of Wisconsin (Volume XXV, Number 2, November 1973), pp. 56-57, "The Shanty Boy on the Big Eau Claire" (1 text, 1 tune)
Shanty Boy's Ill Fate
DESCRIPTION: "Gather round me, you lumberjacks, And listen to my tale. I'll tell you of a shanty boy Whose name was Jimmy Hale." Jimmy leaves home to become a logger, and quickly learns the trade, but is killed by a branch. His body is taken to his mother
AUTHOR: unknown
EARLIEST DATE: 1948 (Beck-LoreOfTheLumberCamps)
KEYWORDS: logger death mother
FOUND IN: US(MW)
REFERENCES (2 citations):
Beck-TheyKnewPaulBunyan, pp. 136-137, "Shanty Boy's Ill Fate" (1 text)
Beck-LoreOfTheLumberCamps 85, "Shanty Boy's Ill Fate" (1 text)
Roud #4071
NOTES [8 words]: This song is item dC50 in Laws's Appendix II. - RBW
Last updated in version 5.2
File: BBun136

Shanty Boy's Reveille
DESCRIPTION: "Beans are on the table/Daylight's in the swamp/You lazy lumberjack/Ain't you ever gettin' up?"
AUTHOR: unknown
EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)
KEYWORDS: lumbering work logger nonballad
FOUND IN: US(MW)
REFERENCES (3 citations):
Beck-SongsOfTheMichiganLumberjacks 17, "Shanty Boy's Reveille" (1 short text)
Beck-TheyKnewPaulBunyan, p. 121, "Reveille in the Woods" (1 short text)
Beck-LoreOfTheLumberCamps 2, "Shanty-Boy's Reveille" (1 text)
Roud #8864
CROSS-REFERENCES:
cf. "Wake Up Jacob" (theme)
File: Be017

Shanty by the Way, The
DESCRIPTION: "It's in a first-rate business section Where four bush-roads cross and meet." The shanty features many sorts of drink, plus company and games. The landlord will happily take a customer's money. The customers spend their entire check and must seek another
AUTHOR: Words: based on "The 'Public' by the Way" by E. J. Overbury
EARLIEST DATE: 1865 (publication of the Overbury poem); song collected 1940
KEYWORDS: work drink travel
FOUND IN: New Zealand
REFERENCES (4 citations):
Bailey/Roth-ShantiesByTheWay-NZ, pp. 63-64, "The Shanty by the Way" (1 text, 1 tune)
Shanty Teamster's Marseillaise

DESCRIPTION: "Come all ye gay teamsters, attention I pray, I'll sing you a ditty composed, by the way." The listeners are urged to cheer up in "this wretched country, the Opeongo." The new-hired crew, oppressed by the boss and Jerry Welch, walk out of their jobs

AUTHOR: unknown

EARLIEST DATE: 1926 (Rickaby-BalladsAndSongsOfTheShantyBoy)

KEYWORDS: work logger hardtimes boss Indians(Am.) strike recitation

FOUND IN: US(MW)

REFERENCES (2 citations):
Rickaby-BalladsAndSongsOfTheShantyBoy 28, "Shanty Teamster's Marseillaise" (1 text)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 28, "Shanty Teamster's Marseillaise" (1 text)
Roud #5091

CROSS-REFERENCES:
cf. "The Buffalo Skinners" (Laws B10a) (plot)
cf. "Boggy Creek or The Hills of Mexico" [Laws B10b]

NOTES [29 words]: This is item cC31 in Laws's Appendix II. Laws does not so identify it, but I wouldn't be surprised if it derives from the Canaday-I-O or Buffalo Skinners family of songs. - RBW

Shantyman's Life (I), The

DESCRIPTION: "The shantyman's life is a wearisome one, Though some say it's free from care; It's the ringing of the axe from morning until night in the middle of the forest drear." The singer lists the hazards of his life; he plans to go home, marry, and settle down

AUTHOR: George W. Stace?

EARLIEST DATE: 1858 (broadside)

KEYWORDS: logger nonballad lumbering

FOUND IN: Canada(Mar) US(MA,MW,NE,NW,Ro) Canada(Mar)

REFERENCES (21 citations):
Dean-FlyingCloud, pp. 87-88, "The Shanty Man's Life" (1 text)
Rickaby-BalladsAndSongsOfTheShantyBoy 9, "The Shanty-man's Life" (2 texts plus a fragment, 3 tunes)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 9, "The Shanty-man's Life" (2 texts plus a fragment, 3 tunes)
Peters-FolkSongsOutOfWisconsin, p. 81, "The Shantyman's Life (I)" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 103, "The Shantyman's Life" (1 text plus an excerpt, 1 tune)
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 53-57, "The Lumberman's Life" (2 texts)
Doerflinger-SongsOfTheSailorAndLumberman, pp. 211-213, "A Shantyman's Life" (2 texts, 1 tune)
Fowke/Johnston-FolkSongsOfCanada, pp. 66-67, "The Shantyman's Life" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 274, "Shantyman's Life" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 150, "The Lumberman's Life" (1 text)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 1, "A Shantyman's Life" (1 text, 1 tune)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 256-257, "(no title)" (1 text)
Korson-PennsylvaniaSongsAndLegends, p. 348, "The Shantyman" (1 text, a slightly modified version which opens with the words "The shanty man is the man I do love best," which causes
Roud to number it as #7756, but too much of it is the same as this song to really justify separation) Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 34, "The Shanty Man" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, pp. 390-391, "The Shanty-Man's Life" (1 text, 1 tune)
Botkin-TreasuryOfNewEnglandFolklore, pp. 567-568, "The Lumberman's Life" (1 text, 1 tune)
Beck-SongsOfTheMichiganLumberjacks 6, "A Shantyman's Life" (1 text)
Beck-TheyKnewPaulBunyan, pp. 103-105, "A Shanty Man's Life" (1 text)
Beck-LoreOfTheLumberCamps 11, "A Shantyman's Life" (1 text)
Wolf-AmericanSongSheets, #2085, p. 140, "A Shantyman's Life" (1 reference)
DT, SHNLI

RECORDINGS:
Pierre La Dieu, "The Shanty Man's Life" (Columbia 15278-D, 1928)
Pete Seeger, "The Shantyman's Life" (on PeteSeeger29)

CROSS-REFERENCES:
 cf. "Barbara Allen" (tune) (the usual tune for this piece is what Charles Seeger called the "type 1" Barbara Allen tune and Bronson labelled the "Group D" tune)
 cf. "A Cowboy's Life" (tune & meter; lyrics)

NOTES [83 words]: Some versions of this song refer to a lack of liquor; Doerflinger-SongsOfTheSailorAndLumberman reports that strong drink was banned in most logging camps in the years after 1860. The only recourse was a "visit to the dentist" or the like -- an excuse that obviously could only be tried so many times.
The broadside version of this is credited to George W. Stace [or Stage] of "La Crosse Valley, Wis[consin]." For what it's worth, La Crosse is in the heart of what used to be the Big Woods country.- RBW
Last updated in version 5.2
File: Doe211

Share 'Em

DESCRIPTION: "Oh, I din' ka' how you share (shear?) 'em So you share 'em eben; Share yo' sheep and blankets -- Share 'em, share 'em, share 'em! If you want er see dem pretty gals, Look on Mon'lyn's Baniel."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: sheep
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 510, "Share 'Em" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 510, "Share 'Em" (1 tune, with no text; Schinhan observes that it does not fit the text)
Roud #5005
NOTES [28 words]: Roud lumps this with Morris's "Shear Um," probably because they both seem to be fragments about shearing, but I can't see much actual similarity, so I split them. - RBW
Last updated in version 4.1
File: Br3510

Shaver, The

DESCRIPTION: Capstan shanty. Tells of going to sea "when I was just a hairless boy," getting kicked around, enduring bad weather, and jumping ship at the first chance. Cho: "When I was just a shaver, a shaver. Oh, I was fed up with sea, when I was just a shaver."

AUTHOR: unknown
EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)
KEYWORDS: shanty sailor homosexuality youth desertion abuse sex
FOUND IN: Britain
REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, pp. 338-339, "The Shaver" (1 text, 1 tune)
Roud #9534
CROSS-REFERENCES:
Shawneetown

DESCRIPTION: "Some rows up, but we floats down, Way down the Ohio to Shawneetown. And it's hard on the beech oar; she moves too slow, Way down to Shawneetown on the Ohio." The singer tells of life on an Ohio River keelboat: they sell drink for salt. It's hard to see

AUTHOR: unknown

EARLIEST DATE: 1992 (Salt-BuckeyeHeritage-Ohio'sHistory)

KEYWORDS: river travel drink

FOUND IN:

REFERENCES (1 citation):
Salt-BuckeyeHeritage-Ohio'sHistory, p. 47, "Shawneetown" (1 text, 1 tune)

NOTES [25 words]: Because Salt does not list her source for this song, and I have not seen it elsewhere, I do not list it as being found in Ohio or anywhere else. - RBW

Last updated in version 5.3

File: Salt047

Shawneetown Flood

DESCRIPTION: "In the town of Shawneetown, When the evening shades came down, On a quiet sabbath evening cold and gray," the bells ring to warn of a flood. Various people try to help, but many are killed. The song appeals for help for the victims

AUTHOR: probably G. B. Fields (see NOTES)

EARLIEST DATE: 1938 (Neely/Spargo-TalesAndSongsOfSouthernIllinois); probably published 1898

KEYWORDS: river flood death disaster

HISTORICAL REFERENCES:
Apr 3, 1898 - A levee failure causes Shawneetown, Illinois, to be flooded. 25 people are said to have been drowned, 200 homes destroyed, and communication with the outside world was cut off, meaning that relief was slow in coming

FOUND IN: US(MW)

REFERENCES (3 citations):
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 264-265, "Shawneetown Flood" (1 text)
McIntosh-FolkSongsAndSingingGamesOfIllinoisOzarks, pp. 13-14, "Flood of Shawneetown" (1 short text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 449-450, "Shawneetown Flood" (1 text)
Roud #4343

NOTES [95 words]: Neely/Spargo-TalesAndSongsOfSouthernIllinois's notes say that this song commemorates a flood which took place in 1913. However, Cohen found a broadside dating from an 1898 flood, and McIntosh-FolkSongsAndSingingGamesOfIllinoisOzarks says that the song "Flood of Shawneetown," or "Broken Hearts and Homes," was written by G. B. Fields (of Fairfield, Illinois), and published by the author in 1898. I incline to believe this account. It is possible, however, that the 1913 flood kept the song in circulation until Neely/Spargo-TalesAndSongsOfSouthernIllinois collected it. - RBW

Last updated in version 4.3

File: CAFS449B

Shawneetown Is Burnin' Down

DESCRIPTION: "Shawneetown is burnin' down, Who tole you so? (x2)." "Cythie, my darlin' gal...."
"How the hell d'ye expect me to hold her, Way down below, I've got no skin on either shoulder...."

AUTHOR: unknown

EARLIEST DATE: 1924
She Came Rollin' Down the Mountain

DESCRIPTION: A young woman takes a succession of men up the hills of West Virginny to engage in an act of prostitution, after which she comes rollin' down the mountain.

AUTHOR: Buddy DeSylva, Brown and Henderson
EARLIEST DATE: 1932
KEYWORDS: sex whore bawdy
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph/Legman-RollMeInYourArms II, p. 604, "She Came Rollin' Down the Mountain" (1 partial text)
RECORDINGS:
Blue Ridge Mountain Girls, "She Came Rollin' Down the Mountain" ((Champion 16743, 1934; Champion 45094/Melotone [Canada] 45094, 1935; Montgomery Ward M-4934, 1936; rec. 1933)
NOTES [53 words]: There is an allusion to the onset of the Depression, dating the song to approximately 1930. This formerly popular song is of questionable oral currency. - EC There's a commercial version, presumably cleaned-up (or the original from which the bawdy version is derived). See the Blue Ridge Mountain Girls' recording. - PJS
Last updated in version 3.6
File: RL604

She Don't Wear No

DESCRIPTION: "She don't wear no -- yes she do, She don't wear no -- yes she do. She don't wear no -- yes she do. She don't wear no chim nor shoe." "She don't wear no -- yes she do (x3), Yes, she wears them drawers like you." Also a chorus: "I'm satisfied with my gal."

AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: clothes humorous love
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 164, "She Don't Wear No" (1 short text, lacking the chorus of the Bill Boyd version, 1 tune)
Roud #11358
RECORDINGS:
Bill Boyd & His Cowboy Ramblers, "Oh, No She Don't" (Bluebird 6323, 1936; Montgomery Ward 4795)
ALTERNATE TITLES:
I'm Satisfied With My Gal
File: Brne164

She Done Got Ugly

DESCRIPTION: "Says huh Julie, Hullo gal. Says early in the mornin' baby... I come to your window baby.... Says get away from my window baby... Says got another man baby, don't want you no more... You done got ugly... Hey rock that baby...."

AUTHOR: unknown
EARLIEST DATE: 1950 (recording, Archie Lee Hill)
KEYWORDS: love abandonment
FOUND IN: US(SE)
She Gets There Just the Same (Jim Crow Car)

DESCRIPTION: "The white gal smells like Castile soap, The yeller gal try to do the same, The poor black gal smell like little billy goat, But she gets there just the same." Verses comparing the methods and results of several groups

AUTHOR: unknown

EARLIEST DATE: 1914 (Brown)

KEYWORDS: discrimination train clothes travel drink food money

FOUND IN: US(SE,Ap) West Indies(Jamaica)

REFERENCES (5 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 477, "White Gal, Yaller Gal, Black Gal" (5 texts plus 3 fragments; 3 of the texts have the chorus of "Coming Round the Mountain (II -- Charming Betsey)"); also 483, "Rich Man Ride on a Pullman Car" (1 fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 477, "White Gal, Yaller Gal, Black Gal" (3 tunes plus text excerpts)
Bush-FSoCWestVirginiaVol5, pp. 27-28, "My Gal" (1 text, 1 tune)
Darling-NewAmericanSongster, p. 355, "[no title]" (1 text)

ADDITIONAL: Olive Lewin, "Rock It Come Over" - The Folk Music of Jamaica (Barbados: The University of the West Indies Press, 2000), p. 175, "(I'm a white man, and I drive mi motor car)" (1 text)

Roud #7052

CROSS-REFERENCES:
cf. "Coming Round the Mountain (II -- Charming Betsey)" (floating lyrics)
NOTES [187 words]: I've heard this sung by Sixties folk groups in a form which contrasts city and country girls. This may be the original form -- but I suspect it's a clean-up. The version in Darling is only a fragment, but describes the fate of Blacks forced to ride "Jim Crow cars" on trains (poor-quality cars, often used to ship animals and, quite possibly, not cleaned out after being used for such a purpose).

Brown's verses are much more diverse: The White women ride cars, yellow women ride trains; Blacks are stuck in carts. Whites use cold cream, Blacks lard. Clothing, beds, alcoholic beverages -- in all cases, the Blacks have it worst, but they look good, sleep, get drunk just the same. What appears to be a rewrite by Decie Smith appears on pp. 94-95 of Doug deNatale and Glenn Hinson, in their article, "The Southern Textile Song Tradition Reconsidered," published in Archie Green, editor, Songs about Work: Essays in Occupational Culture for Richard A. Reuss, Folklore Institute, Indiana University, 1993. It is a piece written in commemoration of Smith's half century in the mills, and is an ironic praise of the boss. - RBW

Last updated in version 6.0

File: DarNS355

She Hirpled But, She Hirpled Ben

DESCRIPTION: The lazy "bride o' Toddlichlie" limps around and will not rise. Someone (her mother?) tells her "mak' yer claes clean For the morn is yer marriage-day And we'll be quit o' ane"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan7)

KEYWORDS: wedding nonballad clothes

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan7 1371, "She Hirpled But, She Hirpled Ben" (1 text)

Roud #7242

File: GrD71371
She is Far From the Land

DESCRIPTION: "She is far from the land where her young hero sleeps." She rejects other lovers. She sings wild songs he loved about home. "He had lived for his country, for his country he died." She will join him soon.

AUTHOR: Thomas Moore (1779-1852)

EARLIEST DATE: 1846 (Irish Melodies by Thomas Moore, according to Zimmermann)

KEYWORDS: grief love death nonballad patriotic

MOORE-IrishMelodies-1846, p. 80, "She Is Far from the Land" (1 text)

Moylan-TheAgeOfRevolution-1776-1815 157, "She Is Far From the Land" (1 text, 1 tune)

HYLANDS-Mammoth-Hibernian-Songster, p. 50, "She Is Far from the Land" (1 text)

ADDITIONAL: Edward Hayes, The Ballads of Ireland (Boston, 1859), Vol I, pp. 332-333, "She Is Far From the Land"


NOTES [276 words]: Zimmermann p. 77 fn. 11 uses "She is far from the land" as an example of "songs [that] evoke prudently Robert Emmet's fate." - BS

If so, that gives an interesting possible dual meaning to this one. One part would refer to the many Irish exiles around the world. The other might refer to Sarah Curran, Emmet's sweetheart, who was disowned by her father for her closeness to the condemned rebel.

Moore, we should add, knew Emmet; according to Kee, p. 168, Moore was "Emmet's old friend and fellow student at Trinity." On p. 169 he reports that Emmet's girlfriend was Sarah Curran, daughter of the lawyer John Philpot Curran (1750-1817). Curran had defended the 1798 conspirators at their trials, and opposed the Act of Union -- but his daughter had gone farther, writing letters to Emmet which supported rebellion. Her father disowned her.

Boylan says of her, "CURRAN, SARAH (died c. 1808), youngest daughter of John Philpot Curran. Secretly engaged to Robert Emmet. When her father discovered this after the rising of 1803, he behaved so harshly to her that she was obliged to take refuge with friends in Cork. Here she met and married in 1805 a Captain Sturgeon. She died in England three years late. Moore's song 'She is Far From the Land' was inspired by her story."

Kee regards Moore as having "set the tone" for Emmet's legend.

For another song pertaining to Curran, see "Emmet's Farewell to His Sweetheart."

- RBW

Moylan-TheAgeOfRevolution-1776-1815: "The subject of this song is Sarah Curran, Emmet's fiancée and daughter of John Philpot Curran, the lawyer who had defended Wolfe Tone." Hayes's notes are along the same line, but with more details. - BS

Bibliography

- Kee: Robert Kee, The Most Distressful Country, being volume I of The Green Flag (covering the period prior to 1848), Penguin, 1972

Last updated in version 6.1

File: BrdSHFfL
She Is More to Be Pitied than Censured

DESCRIPTION: A pack of boys jeer at "a girl who had fallen to shame." An old woman declares "She is more to be pitied than censured," and points out that "a man was the cause of it all." A clergyman, too, hopes she will find God's pity

AUTHOR: William B. Gray (died 1932)

EARLIEST DATE: 1898 (sheet music published by W. B. Gray & Co.)

KEYWORDS: infidelity help

REFERENCES (5 citations):
Spaeth-ReadEmAndWeep, pp. 190-191, "She Is More to Be Pitied than Censured" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 267, "She Is More To Be Pitied Than Censured" (1 text)
DT, PITYCENS*

ADDITIONAL: Robert A. Fremont, editor, _Favorite Songs of the Nineties_, Dover Publications, 1973, pp. 247-250, "She Is More to Be Pitied than Censured" (1 text, the 1898 sheet music)
Margaret Bradford Boni, editor, _Songs of the Gilded Age_ , with piano arrangements by Norman Lloyd and illustrations by Lucille Corcos, Golden Press, 1960, pp. 92-95, "SHe Is More To Be Pitied, Than Censured" (1 text, 1 tune)

RECORDINGS:
Richard Brooks & Reuben Puckett, "She's More To Be Pitied Than Censured" (Brunswick 281, 1928; Supertone S-2075, 1930)
Four Aces, "She's More to be Pitied" (Bluebird B-7765/Montgomery Ward M-7724, 1938)
Lester McFarland & Robert Gardner, "She's More to be Pitied than Censured" (Melotone 12241 [may have been issued as by Bob Lester & Bud Green], 1931; Conqueror 8004 [as Mac and Bob], 1932; rec. 1930)

CROSS-REFERENCES:
cf. "Let Old Nellie Stay" (theme)

NOTES [147 words]: According to Jon W. Finson, _The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song_, Oxford University Press, 1994, p. 79, author William B. Gray's first career was as a professional boxer. An interesting career change. Other songs in the Index by Gray include "Jack and Joe" and "The Volunteer Organist."

David A. Jasen, _Tin Pan Alley: The Composers, the Songs, the Performers and their Times: The Golden Age of American Popular Music from 1886 to 1956_, Primus, 1988, p. 28, says that "[Gray] published it with this note on the cover: 'The theme of this song is indeed a delicate one to handle, and is offered in sympathy, and not defense, for the unfortunate erring creatures, the life of one of whom suggested its construction.' It became the epitome of the tear-jerker. Today it has come down as a parody of itself. The Gay Nineties! Think again." - RBW

Last updated in version 4.3

File: SRW190

She Lives With Her Own Granny Dear (She Lives With Her Own Grenadier)

DESCRIPTION: William returns from sea and asks if Annette is true. He is told she lives with "her own grannie dear." He hears that as "her own grenadier" When Annette greets him he confronts her. She admits that "my granny is old, So I live with my own granny dear"

AUTHOR: unknown

EARLIEST DATE: before 1839 (broadside, Bodleian Harding B 15(282b))

KEYWORDS: courting accusation humorous wordplay family

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig/Duncan7 1511, "Grannie Dear" (1 text)
Henderson-VictoriansStreetBallads, p. 67, "She lives with her own Granny, dear" (1 text)

Roud #7172

BROADSIDES:
Bodleian, Harding B 15(282b), "She Lives With Her Own Granny Dear" ("Cri'd william, when just come from sea"), J. Catnach (London), 1813-1838; also Harding B 11(4290), Johnson Ballads 1834, Johnson Ballads 273, Harding B 15(283a), Harding B 15(283b), Harding B 15(284a), Harding B 15(284b), Harding B 40(26a), Harding B 40(26a), Harding B 11(1393), Firth b.26(332), Harding B 16(248a), Firth b.25(227), Harding B 11(3491), "She Lives With Her Own Granny[,] Dear"; Firth b.25(303), Harding B 11(2579), "My Own Granny Dear"; Harding B 15(129b), "Her
**Own Granny Dear**

NOTES [71 words]: There are two (e.g., Firth b.26(332)) and three (e.g., Harding B 15(282b)) stanza broadside versions. Though it is missing some lines, Greig/Duncan7 follows the three stanza version. Some, e.g., Harding B 11(2579), have a chorus: "Grenadier! did you say? did you say Grenadier, Yes, yes, the old gossip replied, She lives with her old Granny Dear."

If it isn't clear from the description, the misunderstanding is not resolved. - BS

Last updated in version 4.4

File: GrD71511

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**She Loves Coffee and I Love Tea**

DESCRIPTION: "I love coffee, I love tea, I love the boys and the boys love me, Wish my mama would hold her tongue, She loved the boys when she was young." "I wish my papa would do the same, For he caused a girl to change her name."

AUTHOR: unknown

EARLIEST DATE: 1922 (Brown)

KEYWORDS: courting nonballad playparty

FOUND IN: US(SE) New Zealand

REFERENCES (3 citations):

* Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 91, "She Loves Coffee and I Love Tea" (2 text plus 1 excerpt and mention of 2 more)
* Brown/Schinhan-FrankCBrownCollectionNCFolklore5 91, "She Loves Coffee and I Love Tea" (1 tune plus a text excerpt)
* Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, pp. 107-109, "(I like coffee, I like tea)" (1 text)

Roud #740

CROSS-REFERENCES:

cf. "Grandma's Advice" (theme)

cf. "Sailor Laddie (II)" (four lines)

NOTES [363 words]: This looks like it might be a fragment of "Grandma's Advice" or something similar. Since, however, the Brown texts all seem to survive in similar form, I've given it a separate listing. - RBW

I concede that it is a stretch to make a connection with Opie/Opie-OxfordDictionaryOfNurseryRhymes 386. "One, two, three": "One, two, three, I love coffee, And Billy loves tea, How good you be, One, two, three, I love coffee, And Billy loves tea" (earliest date in Opie/Opie-OxfordDictionaryOfNurseryRhymes is 1842). - BS

Whatever the origin of the Opie item, it is also found in Baring-Gould-AnnotatedMotherGoose #629, p. 249-250. - RBW

There are lots of reports of skipping rope rhymes beginning "I love coffee, I love tea, I love the boys and the boys love me" (see, for example, E.C. Perrow, "Songs and Rhymes from the South" in *The Journal of American Folklore*, Vol. XXVIII, No. 108 (Apr 1915 (available online by JSTOR)), #58 p. 186 "I Love Coffee" (1 text); Robert Craig Maclagan, *The Games and Diversions of Argyleshire* (London, 1901 ("Digitized by Google")), p. 254, ("March, march, two by two, my little sister lost her shoe, I love coffee, I love tea, I love the boys and the boys love me" (1 text)), but I have only seen "I wish my mother ... when she was young" with "x loves coffee, etc.," in "Sailor Laddie."

On the other hand, the "hold your tongue" lines exist independent of "x loves coffee." For example, "Tell your mother to hold her tongue. She had a fellow when she was young. Tell your father to do the same. He was the one to change her name" (source: Ed Cray, "Jump-Rope Rhymes from Los Angeles" in *Western Folklore*, Vol. XXIX, No. 2 (Apr 1970 (available online by JSTOR)), p. 126, ("Tell your mother to hold her tongue") (1 text)). Another game has a mother refuse to allow her daughter to "go down to the corner to meet her beau"; her father says, "Yes my daughter, you may go Down to the corner to meet your beau. Tell your Mother to hold her tongue She had a beau when she was young!" (source: Loman D. Cansler, "Midwestern and British Children's Lore Compared" in *Western Folklore*, Vol. XXVII, No. 1 (Jan 1968 (available online by JSTOR)), p. 14). - BS

Last updated in version 4.4

File: Br3091
She May Have Seen Better Days

DESCRIPTION: "While strolling along 'midst the city's vast throng, On a night that was bitterly cold," the singer sees a crowd teasing a woman in tears. She has clearly fallen on hard times, but someone notes "she might have seen better days." The crowd is silenced

AUTHOR: James Thornton

EARLIEST DATE: 1895 (sheet music published by Francis, Day & Hunter)

KEYWORDS: drink poverty hardtimes

FOUND IN: US(MW)

REFERENCES (2 citations):
Dean-FlyingCloud, pp. 123-124, "She May Have Seen Better Days" (1 text)
ADDITIONAL: Robert A. Fremont, editor, _Favorite Songs of the Nineties_, Dover Publications, 1973, pp. 251-254, "She May Have Seen Better Days" (1 text, 1 tune, the 1895 sheet music)

Roud #9582

NOTES [80 words]: According to Sigmund Spaeth, _A History of Popular Music in America_, pp. 255-256, James Thornton was a very popular songwriter from about 1892 to 1898, producing such songs as "My Sweetheart's the Man in the Moon," "Don't Give Up the Old Love for the New," "Going for a Pardon," and (especially) "When You Were Sweet Sixteen." Spaeth, p. 256, notes that this song is "usually paired with William B. Gray's She Is More to Be Pitied than Censured" as the acme of the maudlin." - RBW

Last updated in version 3.2

File: Dean123

She Moved Through the Fair (Our Wedding Day)

DESCRIPTION: Singer meets his love, who tells him it will not be long until their wedding day, then leaves and "moves through the fair." (Later, her ghost repeats that it will not be long until their wedding. Alternately, she deserts him and he enlists in the army)

AUTHOR: unknown

EARLIEST DATE: 1909 (Hughes)/1926 (Sam Henry)

KEYWORDS: love wedding death ghost nightvisit supernatural abandonment army

FOUND IN: Ireland

REFERENCES (5 citations):
Kennedy-FolksongsOfBritainAndIreland 165, "Our Wedding Day" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H141, pp. 395-396, "Out of the Window" (1 text, 1 tune): H534, p. 454, "Our Wedding Day" (1 text, 1 tune)
Tunney-StoneFiddle, pp. 153-154, "My Young Love Said to Me" (1 text, 1 tune)
DT, MOVEFAIR


Roud #861

RECORDINGS:
Margaret Barry, "She Moved Through the Fair" (on Lomax42, LomaxCD1742, Voice10); "She Moved Through the Fair (Our Wedding Day)"and "She Moved Through the Fair" [long version] (both on IRMBarry-Fairs; one of these is the same as the preceding); "She Moves Through the Fair" (on Pubs1)
Robert Cinnamond, "She Moves Through the Fair" (on IRRCinnamond02); "Our Wedding Day" (on FSBFTX15)
Francis McPeake, "Our Wedding Day" (on FSB01)
Pete Seeger, "She Moved Through the Fair" (on PeteSeeger14)
Paddy Tunney, "Our Wedding Day" (on IRPTunney01)

CROSS-REFERENCES:
cf. "I Once Had a True Love" (floating lyrics)

NOTES [391 words]: [The well-known version "She Moved Through the Fair" is credited to Padraic Colum (lyrics) and Herbert Hughes (arrangement of traditional tune). This was published in 1909 in volume I of Hughes's _Irish Country Songs_. - RBW]

Colum and Hughes apparently pieced this together from traditional fragments. The Margaret Barry version has become canonical in the folk revival -- but she learned it from a John McCormack 78! - PJS

Proving exactly what happened here is a difficult task, because the first actual publication of the song was of the Colum/Hughes text in 1909. But it's noteworthy that traditional versions, such as
Kennedy-FolksongsOfBritainAndIreland's and the Sam Henry "Out of the Window," are much longer than the Cõlum/Hughes text.
It would appear that Cõlum and Hughes did more cutting-down than actual reworking. If we compare the "standard" text of "She Moved Through the Fair" with, say, the Kennedy text, we find that Cõlum's first two stanzas are straight out of tradition. The final stanza, about the dead love, is largely from traditional sources -- but doesn't mention the dead love! And we see parallels to that verse in one of the Sam Henry texts (H534), though the latter may have been inspired by the published text.
Margaret Barry's version omits the third stanza of the Cõlum text. I observe that this verse doesn't scan very well to the tune; you can make it fit, but it sounds a bit unnatural.
Kennedy actually refers *five* texts in the Henry collection to this piece, but only the two above are properly this song; the others are of the "If I Were A Blackbird/Courting Too Slow" type (and filed on that basis); they may have influenced Cõlum's final verse (since there are lyric similarities), but they are assuredly not the same song.
I thought about listing "She Moved Through the Fair" and "Our Wedding Day" as two separate songs, but this would obscure the clear relationship between the two. I decided on the title "She Moved Through the Fair," even though it's not properly traditional, because it is so much more familiar. - RBW
Tunney-StoneFiddle: The first verse is identical to Padraic Collum's "She Moved Through the Fair." Tunney refers also to a Sam Henry version "but my mother's tune and indeed some of the words are quite different." The reference seems to be to H534, p. 454, "Our Wedding Day." - BS
Last updated in version 4.3
File: K165

**She Said She Was Only Flirting**

DESCRIPTION: "They stood on the beach at evening, Under the sunset so fair." He says he loves her; she says, "Oh sir, I was only flirting...." She says she is engaged to another, and goes her way. She is "a cold and elegant woman"; he is "Too soon grown worn and old."

AUTHOR: unknown
EARLIEST DATE: 1927 (Randolph)
KEYWORDS: love courting lie betrayal parting
FOUND IN: US(So)
REFERENCES (3 citations):
Randolph 764, "She Said She Was Only Flirting" (1 text plus mention of 1 more, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 166-167, "Flirtation" (1 text, 1 tune)
Browne-AlabamaFolkLyric 5, "Flirting" (1 text)
Roud #3759
CROSS-REFERENCES:
cf. "Willie Down by the Pond (Sinful to Flirt)" [Laws G19]
cf. "Juanita" (theme)
NOTES [34 words]: The middle stanzas of this piece are almost identical in meaning (except with genders reversed) to "Juanita," though the wording is somewhat different. The endings, however, are completely different. - RBW
Last updated in version 4.2
File: R764

**She Sleeps Beneath the Norris Dam**

DESCRIPTION: "Way down in sunny Tennessee, Beneath blue Dixie's skies, In the silvery lake of Norris, Where my poor darling lies." The singer helped build the Norris Dam, and went boating on it with his love; she is thrown from the boat and loat. He wishes to die also

AUTHOR: unknown
EARLIEST DATE: 1982 (recording, Cope Brothers; reportedly written before 1940)
KEYWORDS: love technology death separation
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsAREgionalEncyclopedia1, p. 283, "She Sleeps Beneath the Norris Dam" (1 text)
Roud #4911
She Tickled Me

DESCRIPTION: The singer meets Molly in Kent. Seeing her home they stop under a tree to avoid the rain. "She tickled me and I tickled her." After twelve months they marry. After dinner "we had a few games of card dice and chess and we both toddled off into bed"

AUTHOR: unknown
EARLIEST DATE: 1988 (McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)
KEYWORDS: courting marriage humorous
FOUND IN: Ireland
REFERENCES (1 citation):
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 63, "She Tickled Me" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "I Tickled Nancy" (floating lyrics)

She Was a Rum One

DESCRIPTION: Singer falls in with a girl and asks why she walks in such an inhibited way. He says he can solve her problem; she says the problem lies between her thighs. He lays her down and provides a plaster, and says she's given him "a stable for my stallion"

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan7)
LONG DESCRIPTION: Singer, in the moonlight, falls in with a young girl walking and asks why she walks in such an inhibited way; she tells him to go away. He says he can solve her problem; she says the problem lies between her thighs, and its tickling keeps her from her striding. He lays her down and provides a plaster, whereby she can walk freely again. He says she's given him his winter's beef and fuel, but, better than that, "a stable for my stallion." Chorus: "She was a rum one, fol-the-diddle-di-do-day/But a bonny one, fol-the-diddle-di-do"

KEYWORDS: sex bawdy
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan7 1445, "She Was a Rum One" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 190, "She Was a Rum One" (1 text, 1 tune)
DT, RUMONE*
Roud #2128
RECORDINGS:
Jeannie Robertson, "She is a Rum One" (on FSB2CD)
CROSS-REFERENCES:
cf. "Seventeen Come Sunday" (general situation)

She Was Bred in Old Kentucky

DESCRIPTION: "As a lad I sat one day in a cottage far away... For my Sue with blushes red had just promised we would wed... She was bred in old Kentucky, where the meadow grass is blue." Her mother tells the singer he's lucky; many years later, he still agrees

AUTHOR: Harry Braisted and Stanley Carter (source: Spaeth, A History of Popular Music in America)
EARLIEST DATE: 1898 (source: Spaeth)
KEYWORDS: love courting mother
FOUND IN: US(So)
REFERENCES (2 citations):
Browne-AlabamaFolkLyric 91, "She Was Bred in Old Kentucky" (1 text plus an excerpt and mention of 2 more, 2 tunes)
Jolly-Miller-Songster-5thEd, #115, "She Was Bred in Old Kentucky" (1 text)
Roud #4973
NOTES [69 words]: Spaeth, who gives a short history of this song (A History of Popular Music in
America, p. 293), notes that it was popular with parodists, who paired the line "She was bre(a)d in old Kentucky" with lines such as "She was cake in New Orleans." This is hardly surprising; although the plot of the song is not any worse than any other wasn't-I-lucky-to-marry-her-song, the lyrics are little better than doggerel. - RBW

Last updated in version 6.0
File: Brne091

She Was Happy Till She Met You

DESCRIPTION: A young wife leaves her abusive husband and goes home to her mother. Eventually he shows up at the mother's door, asking her forgiveness. The mother sends him away, saying, "She was happy till she met you, and the fault is all your own...."

AUTHOR: Charles Graham and Monroe H. Rosenfeld
EARLIEST DATE: 1899 (copyright)
KEYWORDS: separation abuse abandonment husband wife
FOUND IN: US(So)
REFERENCES (2 citations):
  Randolph 827, "She Was Happy Till She Met You" (2 texts)
  Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 164, "She Was Happy till She Met You" (1 text)
Roud #6565
NOTES [16 words]: For background on Monroe H. Rosenfeld, see the notes to "Those Wedding Bells Shall Not Ring Out!"
Last updated in version 4.2
File: R827

She Was Poor But She Was Honest (I)

DESCRIPTION: A mock lament in which the village maid seduced goes to London to become a prostitute. While her customers prosper, she becomes a pox-ridden streetwalker burdened with piles. The moral: the rich takes their pleasures while the poor get the blame.

AUTHOR: unknown
EARLIEST DATE: 1923
KEYWORDS: bawdy humorous sex children poverty hardtimes disease
FOUND IN: Australia Canada Britain(England) US(SW)
REFERENCES (10 citations):
  Cray-EroticMuse, pp. 128-132, "She Was Poor But She Was Honest I" (3 texts, 1 tune)
  Brophy/Partridge-TommiesSongsAndSlang, pp. 69-70, "She was Poor, but She was Honest" (1 text)
  Hopkins-SongsFromTheFrontAndRead, pp. 162-163, "It's the Syme the Whole World Over" (1 text, 1 tune)
  Grigson-PenguinBookOfBallads 108, "She Was Poor, But She Was Honest" (1 text, 1 tune)
  Sandburg-TheAmericanSongbag, pp. 200-201, "It's The Syme the Whole World Over" (1 text, 1 tune)
  Johnson-BawdyBalladsAndLustyLyrics, pp. 15-16, "She Was Poor But She Was Honest" (1 text)
  Silber/Silber-FolksingersWordbook, p. 27, "It's The Syme The Whole World Over" (1 text)
  Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 56-58, "It's the Sime the 'Ole World Over" (2 texts, 1 tune; the first a fairly normal version, the second an adaption in which Joe Johnson murders Sally Carter)
DT, SYMEOVR5*
ADDITIONAL: Aline Waites & Robin Hunter, _The Illustrated Victorian Songbook_, Michael Joseph Ltd., 1984, pp. 62-63, "She Was Poor But She Was Honest" (1 text, 1 tune)
Roud #9621
CROSS-REFERENCES:
  cf. "She Was Poor But She Was Honest (II)" (tune & meter)
  cf. "It's the Sime the 'Ole World Over (II)" (tune)
NOTES [130 words]: The Sandburg-TheAmericanSongbag text is described as "fortified in part by H.L Mencken and a contributor to The American Mercury.
Waites & Hunter say, "This is probably one of the most successful anonymous songs in the world. The tune repeats throughout the verses and the chorus, and is therefore exceptionally easy to pick
Jon Roche points out to me that Maurice Disher wrote (on p. 46 of "Victorian Song") that he first heard an "unprintable" song with the "She was poor but she was honest" line before any of the collections cited here. "My memories of it belong to the Grey Brigade of London volunteers after the South African War." But I can't use that as a date, partly because Disher is imprecise as to date and partly because I can't prove it's the same song. - RBW

Last updated in version 5.0
File: EM128

She Was Poor But She Was Honest (II)
DESCRIPTION: An adaptation of the English original, this is a lampoon of a former governor of Alabama, "Kissing Jim" Folsom, who sired a child out of wedlock.
AUTHOR: unknown
EARLIEST DATE: 1955
KEYWORDS: bawdy humorous political seduction
REFERENCES (3 citations):
Cray-EroticMuse, pp. 132-133, "She Was Poor But She Was Honest II" (1 text, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 286-288, "She Was Poor But She Was Honest" (1 text, 1 tune)
DT, SYMEOVER* SYMEOVR4
Roud #9621
RECORDINGS:
Anonymous singer, "Big Jim Folsom" (on Unexp1)
CROSS-REFERENCES:
cf. "She Was Poor But She Was Honest (I)" (tune & meter)
File: EM132

She Was So Good
DESCRIPTION: "She was so good and so kind to me, Just like one of the family, I shall never forget The first time we met, She was -- She was -- She...." (And then repeat the entire thing ad nauseum)
AUTHOR: unknown
EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: nonballad
FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 38, "She Was So Good" (1 text)
Roud #10560
File: BrPa038B

She Washes the Dishes Three Times a Day
DESCRIPTION: Three verses: she washes dishes, bakes the bread, and washes the chairs three times a day.
AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)
KEYWORDS: nonballad playparty food
FOUND IN: Britain(Scotland(Bord))
REFERENCES (2 citations):
Lyle-Andrew-CrawfurdsCollectionVolume2 165, "She Washes the Dishes Three Times a Day" (1 text)
ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), p. 135, ("She synes the dishes three times a day") (1 text)
Roud #15117
CROSS-REFERENCES:
cf. "This Is the Way We Wash Our Clothes" (form)
She Wears Red Feathers
DESCRIPTION: "She wears red feathers and a hooley hooley skirt ... lives on fresh coconuts and fish ... love in her heart for me"
AUTHOR: unknown
EARLIEST DATE: 1977 (Opie/Opie-TheSingingGame)
KEYWORDS: clothes derivative playparty
FOUND IN: Britain(England(North,West),Scotland(Bord))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame 124, "She Wears Red Feathers" (1 text, 1 tune)
Roud #18994
NOTES [107 words]: Opie/Opie-TheSingingGame: "The origin of even the most modern-sounding singing game can rarely be discovered to enable one to see the changes wrought by oral tradition. 'She Wears Red Feathers' was written and composed by Bob Merrill in 1952 (copyright Oxford Music Corporation, New York), but as the chorus possesses all the qualifications for a successful children's dance-song, and as the song has been heard frequently on the radio and published in song albums, changes over the past thirty years have been few." (you can find the lyrics to the Guy Mitchell March 1953 hit at -- for example -- "Gary and Mary's U.K. No 1 Lyrics Site"). - BS
Last updated in version 2.6
File: OpGa124

She Wore a Wreath of Roses
DESCRIPTION: "She wore a wreath of roses The night that first we met, Her lovely face was smiling Beneath her curls of jet." Next he sees her with orange blossoms, and someone by her "to soothe her." Now he sees her in "a widow's somber cap"
AUTHOR: Joseph Philip Knight (Source: Jolly-Miller-Songster-5thEd)
EARLIEST DATE: 1917 (Jolly-Miller-Songster-5thEd)
KEYWORDS: flowers love wife death
FOUND IN:
REFERENCES (1 citation):
Jolly-Miller-Songster-5thEd, #71, "She Wore a Wreath of Roses" (1 text)
Roud #13895
File: SoSWAWR

She'll Be Coming Round the Mountain
DESCRIPTION: "She'll coming round the mountain when she comes." The unidentified "she" arrives with great pomp and ceremony, and is greeted with celebration (e.g. the killing and cooking of the old red rooster). The song often is supplemented by summer camp nonsense
AUTHOR: unknown
EARLIEST DATE: 1924 (recording, Henry Whitter)
KEYWORDS: travel nonballad
FOUND IN: US(SE) Canada(Newf)
REFERENCES (10 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 460, "She'll Be Coming 'Round the Mountain" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 460, "She'll Be Coming Round the Mountain" (1 tune plus a text excerpt)
Sandburg-TheAmericanSongbag, pp. 372-373, "She'll Be Comin' Round the Mountain" (1 text, 1 tune plus a spiritual Sandburg describes as the source of the song)
Lomax-FolkSongsOfNorthAmerica 214 "She'll Be Comin' Around the Mountain" (1 text, 1 tune)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 276, "She'll Be Comin' 'Round the Mountain" (1 text)
Fireside-Book-of-Folk-Songs, p. 156, "She'll Be Coming 'Round the Mountain" (1 text, 1 tune)
Messeri-ListenToTheMockingbird, pp. 26-27, "Coming 'Round the Mountain" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 496-497, "She'll Be Comin' Round the Mountain"
DT, COMRND2*
cf. Cox-FolkMusicInANewfoundlandOutport, p. 190, "She'll Be Coming Round the Mountain" (reference only)
Roud #4204
RECORDINGS:
H. M. Barnes & his Blue Ridge Ramblers, "She'll Be Comin' 'Round the Mountain When She Comes" (Brunswick 310, 1929/Supertone S-2052, 1930)
Vernon Dalhart, "She's Comin' Round the Mountain" (Montgomery Ward M-8148, 1939)
Vernon Dalhart & Co., "She's Comin' 'Round the Mountain" (Edison 51608, 1925)
Al Hopkins & his Buckle Busters, "She'll Be Comin' Round the Mountain" (Brunswick 181/Vocalion 5240 [as the Hill Billies], 1927)
Uncle Dave Macon & John McGhee, "Comin' Round the Mountain" (Brunswick 263, 1928; Brunswick 425, 1930)
John D. Mounce et al, "She'll Be Comin' 'Round the Mountain" (on MusOzarks01)
Elmo Newcomer, "She'll Be Comin' 'Round the Mountain" CroMart 100, n.d. but prob. late 1940s - early 1950s
Parman and Snyder, "She'll Be Coming Around the Mountain" (OKeh 45302, 1929; rec. 1928)
Pickard Family, "She'll Be Comin' Round the Mountain" (Oriole 1502/Conqueror 7251/Microphone [Canada] 22388, 1929; Challenge 992, n.d.; Broadway 8148 [as Pleasant Family], n.d.)
Red River Dave, "She'll Be Coming Round the Mountain" (Musicraft 287, 1944)
Rhythm Wreckers, "She'll Be Comin' Round the Mountain" (Vocalion 3341, 1936)
Carson Robison [Trio], "She'll Be Comin' 'Round the Mountain" (Crown 3027, c. 1930)
Roe Bros. & Morrell, "She'll Be Coming Round the Mountain" (Columbia 15156-D, 1927)
Pete Seeger, "She'll Be Coming Round the Mountain" (on PeteSeeger03, PeteSeegerCD03) (on PeteSeeger21)
Gid Tanner & his Skillet Lickers, "She'll Be Comin' 'Round the Mountain" (Columbia 15200-D, 1927; rec. 1926)
Henry Whitter, "She'll Be Comin' 'Round the Mountain" (OKeh 40063, 1924)
Jimmie Wilson & his Catfish String Band, "She's Comin' Round the Mountain" (Victor V-40163, 1929)
CROSS-REFERENCES:
cf. "The Old Ship of Zion (I)" (form, tune, lyrics)
cf. "I Am Growing Old and Gray" (tune)
cf. "Drive It On" (tune)
cf. "Ye Cannae Shove Yer Granny" (tune)
cf. "Ding Dong Dollar" (tune)
cf. "Ballymurphy" (tune)
cf. "The Ten Virgins" (structure, tune)
SAME TUNE:
Ye Cannae Shove Yer Granny Aff a Bus (File: DTgranbu)
I'm Going to Ship on the Mike Davis (Wheeler, p. 115)
Skidding Down the Runway (File: Hopk121)
Bill Cox, "She'll Be Comin' 'Round the Mountain - No. 2" (Gennett 6974/Supertone 9556 [as Charley Blake], 1929)
Fiddlin' John Carson, "The New 'Comin' Round the Mountain" (Bluebird B-5401, 1934)
Mickey Katz, "She'll Be Coming 'Round the Katzkills" (Capitol 1718, 1951)
Anonymous singer, "There's a Skeeter" (on Unexp1)
Ding Dong Dollår (Dallas-TheCruelWars-100SoldiersSongs, pp. 250-252; Silber/Silber-
FolksingersWordbook, p. 309, where it is incorrectly attributed to Hamish Henderson rather than John Mack)

NOTES [171 words]: Fuld reports that "substantially this melody" was in print in 1899 in "Old Plantation Hymns," but the text was "When the Chariot Comes." Fuld assumes the "Round the Mountain" lyrics are more recent (he knows of no printing before Sandburg-TheAmericanSongbag). The notes in Brown list it as a "parody or secularization of 'The Old Ship of Zion'" (included in the index as "The Old Ship of Zion (I), but note that the phrase is not found in Sandburg's spiritual version); Roud goes so far as to lump them. The Brown text does mention Mary, though it's not clear that this is the mother of Jesus. - RBW

The pattern and tune of "I'm Going To Walk With Jesus By Myself" and "When the Chariot Comes" are close to "She'll Be Coming Around the Mountain." - BS

The anonymous singer on Unexp1 sings "There's a 'skeeter on my peter, sweet Marie." Folk process. - PJS

Reginald Nettel, Seven Centuries of Popular Song, Phoenix House, 1956, p. 232, reports a verse, "They'll be coming in formation when they come." Again, folk process. - RBW

Last updated in version 5.0
File: San372

She'll Be Right

DESCRIPTION: "When you're hunting in the mountains and your dog puts up a chase" and a boar attacks, you'll eventually get pork. When you learn you dropped your socks in the beer you were brewing, there's a fix. And so forth. "So don't worry, mate, she'll be right."

AUTHOR: Peter Cape (source: Garland-FacesInTheFirelight-NZ)

EARLIEST DATE: 1964 (source: Garland-FacesInTheFirelight-NZ)

KEYWORDS: humorous disaster drink dog hunting technology

REFERENCES (1 citation):
Garland-FacesInTheFirelight-NZ, pp. 225-227, "She'll Be Right" (1 text)

NOTES [207 words]: According to Garland-FacesInTheFirelight-NZ, this song is an "unofficial national anthem." I'm including it in the Index on that basis, though I know of no field collections. There is a 1979 recording by the Canterbury Bush Orchestra (a group which included Phil Garland) which implies the song has been folk processed a little. Garland does print several verses written by people other than original author Peter Cape. The phrase "She'll Be Right" is certainly a folk phrase; Ell, p. 232 says that it "Epitomises the laid-back Kiwi attitude to problems or challenges. At best it reflects the positivism of the American expression 'No worries' or 'Don't worry.' At worst, and more frequently, it reflects a less-than-perfectionist attitude to getting things right."

The use of "she" for "it" is a common New Zealandism; NewZealandDictionary, p. 244, entry on "she," item 1, says the word is "Applied to things (both material and immaterial) to which femaleness is not conventionally attributed, often replacing the impersonal pronoun it." This leads to "the use of she'll be and she's with complements to introduce common idiomatic phrases expressing confidence or reassurance in an outcome," of which "she'll be right" is an example. - RBW

Bibliography


Last updated in version 5.2
File: Garl225

She's a Flower from the Fields of Alabama

DESCRIPTION: "It was one evening long ago" when the singer went to ask the hand of the girl. Her mother gladly consents. He looks back happily. Chorus: "She's a flower from the fields of Alabam, Take her for she loves you, yes I know...."
She's a Flower from the Fields of Alabama

**DESCRIPTION:** Every couplet is followed by "You's/he's/she's a fool, You/he/she ain't got no sense." Some couplets rhyme on color like "See that woman all dressed in red Going with a man will kill you dead" (see notes)

**AUTHOR:** unknown

**EARLIEST DATE:** 1930 (recording, Ed Bell)

**KEYWORDS:** courting colors nonballad

**FOUND IN:** US(SE)

**RECORDINGS:**
Ed Bell, "She's a Fool Gal" (Columbia 14595-D, 1930)
Emmett Murray, "She's a Fool, She Ain't Got No Sense" (on USFlorida01)

**NOTES [74 words]:** Couplets on color include "You may think because you're black I'm going to beg you to take me back"; "You may think cause I look green I never been down in New Orleans"; "See that woman all dressed in white Bet you five dollars she won't treat you right." Other verses include "Any time I go to town Meet my gal hanging 'round" and "I went down the smoky road Like to brought me back on a cooling board. I'm a fool but I ain't going no more." - BS

Last updated in version 4.2

File: RcSaFSAG

She's a Tiddley Ship

**DESCRIPTION:** "She's a tiddley ship, through the ocean she'll flip, She's sailing by night and by day. And when she's in motion, she's the pride of the ocean... And 'Jimmy' looks on her with pride," but "This four-funnelled bastard is getting me down."

**AUTHOR:** unknown

**EARLIEST DATE:** 1987 (Tawney-GreyFunnelLines-RoyalNavy)

**KEYWORDS:** navy sailor work travel hardtimes

**FOUND IN:** Britain(England(South)) Canada

**REFERENCES (1 citation):**
Tawney-GreyFunnelLines-RoyalNavy, pp. 23-24, "She's a Tiddley Ship" (1 text, with tune on p. 148)

**CROSS-REFERENCES:**
cf. "Little Ships" (mentions of HMS Nelson, Rodney, and Hood)

**SAME TUNE:**
Prince Henry Song (File: Hopk044)  
A Band of Banshee Airmen (File: Hopk060)

**NOTES [614 words]:** Tawney-GreyFunnelLines-RoyalNavy's version of this refers to the ship *Ariadne*. The Royal Navy in World War II had a ship *Ariadne* but she was a minelayer built in the 1940s (Worth, p. 121); I doubt she was so much into spit and polish. There was also a World War I *Ariadne*, a cruiser of the *Diadem* class, built 1898-1900 (Wragg, p. 187), which made them almost obsolete by 1914 (indeed, the *Ariadne* was made into a minelayer, and the rest of the class mostly
She's A Wrang for the Richtin ot

DESCRIPTION: "She's a wrang for the richtin o't" (x2).

AUTHOR: unknown

EARLIEST DATE: 1873 (Harris manuscript)

KEYWORDS: nonballad
She's At The Bar Selling Soap Soda and Blue

DESCRIPTION: "She's at the bar, selling soap, soda and blue, And things too superfluous to mention to you"

AUTHOR: unknown

EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: commerce

FOUND IN: Ireland

REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 135, "She's At The Bar Selling Soap Soda and Blue" (1 short text)
Roud #16238

NOTES [16 words]: The current description is based on the OCroinin/Cronin-TheSongsOfElizabethCronin fragment. - BS

Last updated in version 3.2

File: OCC135

She's Aye Tease, Teasin'

DESCRIPTION: "I bocht my wife a steen [stone] o' lint [flax] As good e'er did grow, She carded it ... And let it in lowe [set it on fire]. She's aye tease, teasin', She's aye teasin me; This wicked wife she'll en' my life She winna lat me be"

AUTHOR: unknown

EARLIEST DATE: 1917 (Greig/Duncan7)

KEYWORDS: shrewishness fire husband wife

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan7 1338, "She's Aye Tease, Teasin'" (1 fragment)
Roud #7221

CROSS-REFERENCES:
- cf. "The Spinnin o't" (theme: the wife who won't spin, but sets the flax on fire)
- cf. "The Wee Pickle Tow" (theme: the wife who won't spin, but sets the flax on fire)
- cf. "The Pound of Tow" (theme: the wife who won't spin)
- cf. "The Weary Pound o' Tow" (theme: the wife who won't spin)
- cf. "Scolding Wife" (IV) (structure and subject)

NOTES [101 words]: The current description is all of the Greig/Duncan7 fragment; the [glosses are] from Greig/Duncan7.

Though the Greig/Duncan7 fragment shares a narrow theme with the listed cross-references neither its structure nor words are close enough that I can lump it with any of those songs. The closest is the Burns and Chambers text of "The Weary Pund o' Tow" that shares the first two lines of the Greig/Duncan7 text.

The structure of the Greig/Duncan7 text fits "Scolding Wife" (IV). If I could find a hint of the "She's Aye Tease, Teasin'" verse in any "Scolding Wife" texts I would consider them the same song. - BS

Last updated in version 2.5

File: GrD71338
She's But My Auld Sheen When You've Gotten Her

DESCRIPTION: "She's but my auld sheen when you've gotten her."

AUTHOR: unknown

EARLIEST DATE: 1909 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

KEYWORDS: courting

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #88, p. 2, ("She's but my auld sheen when you've gotten her") (1 fragment)

NOTES [337 words]: The current description is all of the Greig fragment.

"... the same parish of Keith Hall disputes Galston, in Ayrshire, the honour of having given birth to the "Lass of Patie's [or Peaty's] Mill" [about 1550]. In the Statistical Account of this parish, it is said that her maiden name was Anderson. A great-grandson of her's [sic], aged eighty-nine, [born in 1703, and living in 1791] and a number of her descendants, reside in this district, and its parishes of Kinnellar and Dyce. Her father was prior of Patie's Mill in Keith Hall, of Tulliekinie in try, and Standing Stones in the parish of Dyce. In ... her beauty or fortune, or from both causes, she had many admirers, and she was an only child. One Sangster, of Boddo, in New Machar parish, wished to carry her off, but was interrupted by a dog, and very roughly handled by her father, who was called Black John Anderson. In revenge, he wrote an ill-natured song, of which her great-grandson remembers these words, "Ye'll tell the gowk that gets her, He gets but my auld sheen" (source: The Beauties of Scotland (Edinburgh, 1806 ("Digitized by Google")), Vol. IV, p. 422; inserted notes are from John Glen, Early Scottish Melodies (Edinburgh, 1900 ("Digitized by Google")), p. 65).

In eight versions of "The False Bride," Greig/Duncan 1198, the jilted suitor "went up to the bridegroom, says I'll tell ye a guise I've lien wi' your bonnie bride aftener than thrice And she daurna deny in the bed where she lies, And she's but my auld sheen when ye've gotten her."
The old shoe metaphor is given a slightly different twist in "The Days Are Awa That I Have Seen," Greig/Duncan 1136A ("But if she think's she's deen me muckle ill, she is fair misteen, For she is only dancin' in my auld sheen") and 1136B ("... begone bonnie laddie for I carena. Ye think that I'm carin' but I'm nae nane, For ye're only wearnin' my auld sheen").

While Greig's fragment could easily just be folded into "The False Bride," Greig's story leads me to give it its own entry. - BS

Last updated in version 2.6

File: Grg088a

She's Gone to be a Mormonite

DESCRIPTION: "I'll tell you what I'm going to do And that without delay, I'll pack my trunk and I'll be off, I'll go this very day." The singer tells of a girl who's "Gone to be a Mormonite In the new Jerusalem." (He?) knows not where she is, except that she's Mormon

AUTHOR: unknown

EARLIEST DATE: 1941 (Randolph)

KEYWORDS: separation travel marriage religious

FOUND IN: US(Ro,So)

REFERENCES (2 citations):
Randolph 501, "She's Gone to be a Mormonite" (1 text)
Hubbard-BalladsAndSongsFromUtah, #221, "My Wife Has Become a Mormonite" (1 text, 1 tune)
Roud #7640

NOTES [158 words]: Although I have no direct evidence of it, I suspect -- both for psychological reasons (why would a "girl" want to be a Mormon?) and the strange constructions in Randolph's text of the song -- that it was a man who was originally referred to in it. (In Hubbard-BalladsAndSongsFromUtah's version, the singer misses his wife, who has vanished, probably to become a Mormon, and has taken his furniture.) How it came to refer to a woman I do not know. To be fair, there was a legend that said that Mormon men were particularly sexually proficient (see the notes to "The Mormon Cowboy" in Logdson's The Whorehouse Bells Were Ringing), and Fawn M. Brodie's biography of Joseph Smith, No Man Knows My History (1945, 1971; I use the 1995 Vintage Books edition), p. xii, notes that Smith had some fifty wives in his life, most of them voluntary -- and that over 200 wives "married" him after his death. (Of course, they were safe from him when dead.) - RBW

Last updated in version 3.8
She's Like the Swallow

DESCRIPTION: "She's like a swallow that flies so high, She's like a river that never runs dry, She's like the sunshine on the lee shore, I love my love and love is no more." A lament for a lost girl: "She laid her down, no word she spoke, until [her] heart was broke"

AUTHOR: unknown

EARLIEST DATE: 1930 (Karpeles-FolkSongsFromNewfoundland)

KEYWORDS: death, separation, loneliness

FOUND IN: Canada(Newf,Ont)

REFERENCES (9 citations):
- Peacock, pp. 711-714, "She's Like the Swallow" (2 texts, 2 tunes)
- Fowke/Johnston-FolkSongsOfCanada, pp. 140-141, "She's Like the Swallow" (1 text, 1 tune)
- Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 63, "She's Like the Swallow" (1 text, 1 tune)
- Karpeles-FolkSongsFromNewfoundland 83, "She's Like the Swallow" (1 text, 1 tune)
- Fowke-TraditionalSingersAndSongsFromOntario 57, "She's Like a Swallow" (1 text, 1 tune)
- Blondahl-NewfoundlandersSing, p. 120, "She's Like the Swallow" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 150, "She's Like The Swallow" (1 text)

ADDITIONAL: Neil V. Rosenberg, "'She's Like the Swallow': Folksong as Cultural Icon" (article printed in _Newfoundland and Labrador Studies_, Volume 22, No. 1, pp. 75-114; includes every known traditional text and tune)

Roud #2306

RECORDED:
- Anita Best and Pamela Morgan, "She's Like the Swallow" (on NFABestPMorgan01)
- Omar Blondahl, "She's Like the Swallow" (on NFOBlondahl05)

NOTES [100 words]: Fowke observes, "The lines suggest an English origin, and probably they formed part of a longer song [perhaps similar to "The Butcher Boy"?], but the years have polished the fragment that survives until it approaches perfection."

The Rosenberg article cited above includes all traditional versions known (e.g. those collected by Karpeles, Peacock, and Fowke), and discusses how both Karpeles and Peacock fiddled with the texts of the versions they collected in their printed versions. Thus the famous recordings of this song are in fact modified versions. For details, see the Rosenberg article. - RBW

Last updated in version 4.4

File: FJ140

Shear Um

DESCRIPTION: "Makes no difference How you shear um; Makes no difference How or when; Makes no difference How you shear um Just so you shear um clean."

AUTHOR: unknown

EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)

KEYWORDS: sheep

FOUND IN: US(SE)

REFERENCES (1 citation):
- Morris-FolksongsOfFlorida, #99, "Shear Um" (1 short text)

Roud #5005

NOTES [28 words]: Roud lumps this with Brown's "Share 'Em," probably because they both seem to be fragments about shearing, but I can't see much actual similarity, so I split them. - RBW

Last updated in version 3.7

File: Morr099

Shearer and the Swaggie, The

DESCRIPTION: A gun shearer finishes his work, collects his pay, and takes to the road. He meets a swaggie; they camp. In the night, afraid for his pay, he flees at a noise. The swaggie also runs, afraid of the shearer. They meet again and wonder why they are running

AUTHOR: unknown
Shearer's Dream, The

DESCRIPTION: "Oh, I dreamt I shored in a shearin'-shed, and it was a dream of joy, For every one of the rouseabouts was a girl dressed up as a boy." He dreams of clean sheep, of a cool, comfortable shed, of happy dances with the girls... and wakes to find it a dream

AUTHOR: attributed to Henry Lawson (1867-1922)
EARLIEST DATE: 1902 (Lawson’s _Children of the Bush_)
KEYWORDS: dream work sheep Australia
FOUND IN: Australia
REFERENCES (6 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 116-117, "The Shearer's Dream" (1 text, 1 tune)
Anderson-StoryOfAustralianFolksong, pp. 235-236, "The Shearer's Dream" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 164-165, "The Shearer's Dream" (1 text, 1 tune)
Stewart/Keesing-FavoriteAustralianBallads, pp. 155-156, "The Shearer's Dream" (1 text)
NOTES [242 words]: Henry Lawson published this, but it is not clear from the extant records whether he actually wrote it or just touched it up. Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition mention an informant who claim to have learned it in 1884. It is worth noting that two different tunes are known.

John S. Manifold, _Who Wrote the Ballads? Notes on Australian Folksong_, Australasian Book Society, 1964, p. 138, has this to say of the matter: "'The Shearer's Dream' has grown two tunes also: one in the major mode, one in the minor. Once more we find a certain confusion about Lawson's degree of authorship. He quotes the words in the course of a story in _Send Round The Hat_, as a song sung by travelers camped in a creek-bed outside Bourke, while 'Mitchell and I listened.' The same words, slightly cut down, occur again in the McKee Wright edition of _Lawson's Poetical Works_. In the first case there is an attempt to 'describe' the tune; in the seond no tune is mentioned. Is the poem really just something that Lawson heard and polished up. Stewart and Keesing seem to believe that this is what he did with 'The Bunk in the Humpy.' I am inclined to think 'The Shearer's Dream' is all Lawson, and that he was trying to show in the first instnce that he too could write a 'genuine' bush song.
"If that is so, then we may congratulate him on having succeeded. 'The Shearer's Dream' goes over with bush audiences as 'Freedom on the Wallaby' does not." - RBW

Last updated in version 5.2
File: MA116

Shearer's Song

DESCRIPTION: "We all are jolly shearers, and we like it very well." Health to our master, prosperity to his flock, and the shearers, and the man that winds the yarn. "We kiss the girls wherever we go and our wives at other times"

AUTHOR: unknown
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)
KEYWORDS: farming drink nonballad sheep
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Williams-FolkSongsOfTheUpperThames, p. 39, "Shearer's Song" (1 text) (also Williams-Wiltshire-WSRO Wt 468)
Roud #1226
Shearin's Nae for You, The

DESCRIPTION: The girl is urged to "tak the ribbons fae yer hair" or the "flounces frae yer gown," because her "belly's roarin' fu'". She blames the young man (soldier?) for seducing her. He urges her to mind her baby. Other mutual accusations may follow

AUTHOR: unknown
EARLIEST DATE: 1906 (Grieg collection)
KEYWORDS: sex seduction childbirth soldier dialog accusation abandonment clothes
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
  Greig/Duncan7 1486, "The Shearin's Nae for You" (3 texts, 1 tune)
  Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #37, pp. 179, "Tak' the Buckles Frae You Sheen" (1 text, 1 tune)
  DT, SHEARNAE* SHEARNA2*
  Roud #4845
CROSS-REFERENCES:
  cf. "Alford Vale" (tune)
  cf. "Kelvingrove" (tune)
  cf. "O Tell Me Will Ye Go" (tune)
  cf. "Dearest Lassie O!" (tune)
ALTERNATE TITLES:
Bonnie Lassie O
NOTES [255 words]: This song supplies the melody for a poem by Thomas Lyle, "Kelvingrove" or "Kelvin Grove," which apparently is sung in the Scottish schools despite being utterly disdained by folksingers. (According to Jon W. Finson, The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song, Oxford University Press, 1994, p. 281, there are also Kelvingrove variants by John Sims and by Charles Edward Horn). Lest we be too nasty about Kelvin Grove, we note that the Kelvin Stream (a small river near Glasgow) lent its name to William Thomson, who would in time become Baron Kelvin of Largs (commonly called Lord Kelvin). The Kelvin temperature scale of course is named after him. And well deserved, because -- while Kelvin did not invent thermodynamics (depending on how you look at things, either Sadi Carnot or James Joule did that), he expanded on Joule's work and made it a part of the standard physics. Which is extremely important, since thermodynamics is pretty much the basis of all of physics (e.g. the inverse square law governing gravity and electromagnetism follows from the first law of thermodynamics -- think of a source giving off a pulse of gravity waves, which expand along the surface of the sphere. Since the total energy must be constant, and the surface area of a sphere increases according to the square of the radius, the potential must decrease with the square of the radius.) So, anyway, though Kelvingrove the poem is unmemorable, Kelvin the place has a noble niche in the history of science. - RBW

Last updated in version 5.3

File: RcShNaYo

Shearing

DESCRIPTION: "All aboard! All aboard is the cry, There's a rippin' lot of shearers in the shed." Various shearers can be expected to set records. Big Mick and Barcoo Ben compete closely. The shearers are all happy at and clever in their work

AUTHOR: Words: David McKee Wright
EARLIEST DATE: 1897 (Wright, "Station Ballads," according to Colquhoun-NZ-Folksongs-SongOfAYoungCountry)
KEYWORDS: worker sheep
FOUND IN:
REFERENCES (2 citations):
  Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 87, "Shearing" (1 text, 1 tune) (p. 49 in the 1972 edition)
  Garland-FacesInTheFirelight-NZ, pp. 148-149, "(Shearing)" (1 text)

File: Colq049
Shearing at the Castlereigh

DESCRIPTION: "The bells are set a-ringing and the engine gives a toot, There are five-and-thirty shearers here a-shearing for the loot." The shearers are reminded that London depends on Castlereigh wool. The boss complains that the shearers were "born to swing a pick"

AUTHOR: unknown
EARLIEST DATE: 1968 (Meredith/Anderson-FolkSongsOfAustralia)
KEYWORDS: work boss sheep Australia
FOUND IN: Australia
REFERENCES (2 citations):
Meredith/Anderson-FolkSongsOfAustralia, p. 275, "Shearing at the Castlereigh" (1 text, 1 tune)
Meredith/Tritton-DukeOfTheOutback, p. 88, "Shearing at Castlereach" (1 short text, 1 tune)
SAME TUNE:
The Irishman's Song (TrMe090)
File: MA275

Shearing in a Bar

DESCRIPTION: "My shearing days are over, though I never was a gun, I could always count my twenty at the end of every run." Despite his lack of success while actually working as a shearer, the singer never has trouble "when I'm shearing in a bar."

AUTHOR: Duke Tritton (source: Meredith/Tritton-DukeOfTheOutback)
EARLIEST DATE: 1956 (field recording of Duke Tritton)
KEYWORDS: humorous sheep worker drink
FOUND IN:
REFERENCES (2 citations):
Meredith/Tritton-DukeOfTheOutback, pp. 69-70, "Shearing in a Bar" (1 text, 1 tune)
ADDITIONAL: Matthew Richardson, _Once a Jolly Swagman: The Ballad of Waltzing Matilda_, Melbourne University Press, 2006, p. 54, "Shearing in a Bar" (1 excerpt)
Roud #24811
NOTES [27 words]: Although quite recently composed, I'm sure I've heard this somewhere, so it seems to have gotten passed around at least a little bit. I index it on that basis. - RBW
Last updated in version 5.1
File: TrMe069

Shearing's Coming Round, The

DESCRIPTION: "There's a sound of many voices in the camp and on the track... For the shearing's coming round, boys, the shearing's coming round, And the stations... have begun to hear the sound." It's the talk of the entire region

AUTHOR: David McKeel Wright (source: Bailey/Roth-ShantiesByTheWay-NZ)
EARLIEST DATE: 1896 (Dunedin "Otago Witness," according to Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: sheep worker nonballad
FOUND IN:
REFERENCES (2 citations):
Bailey/Roth-ShantiesByTheWay-NZ, p. 131, "Shearing's Coming" (1 text)
Garland-FacesInTheFirelight-NZ, p. 19, "(no title)" (1 fragment, probably this); p. 150, "The Shearing's Coming Round" (1 text)
File: BaRo131

Sheath and Knife [Child 16]

DESCRIPTION: The princess (Jeannie) is pregnant by her brother. Rather than reveal the truth, the two leave for the greenwood, where he shoots her and buries her "with their bairn at her feet." He returns home, but even the joys of royalty cannot console him.

AUTHOR: unknown
EARLIEST DATE: 1796 (Scots Musical Museum)
KEYWORDS: homicide incest pregnancy burial mourning royalty
FOUND IN: Britain(Scotland)
REFERENCES (5 citations):
Child 16, "Sheath and Knife" (6 texts)
Bronson 16, "Sheath and Knife" (2 versions)
Bronson-SingingTraditionOfChildrensPopularBallads 16, "Sheath and Knife" (1 version: #1)
DT 16, SHEATHKF* STHKNF2 STHKNF3
ADDITIONAL: Walter de la Mare, _Come Hither_, revised edition, 1928; #64, "Sheath and Knife" (1 text)
Roud #3960
CROSS-REFERENCES:
cf. "Leesome Brand" [Child 15] (lyrics about the "sheathe and knife")
cf. "The Bonnie Hind" [Child 50] (plot, lyrics)
NOTES [250 words]: On the scientific evidence that brothers and sisters raised apart are particularly likely to fall in love, and some further speculation as to why, see the notes to "Babylon, or, The Bonnie Banks o Fordie [Child 14]."
Child in his notes to "Robin Hood's Death" [Child 120] suggests that the penultimate scene here once followed the same course as in that ballad -- that is, presumably, instead of the girl choosing a spot and asking her brother to shoot and bury her there, that she once shot the arrow herself to choose her grave site. This is perhaps possible -- in each case, she chooses where she is buried -- but I doubt it. The effect is the same, but the symbolism is different. In "Robin Hood's Death," the bow itself is called upon to choose the burial place -- a strong symbol of Robin's career with the bow. In "Sheathe and Knife," the girl chooses the exact spot -- and then the boy shoots a silver arrow as the last gift, or tribute, he can give her. The emphasis is very different.
Some versions soften the plot so that she merely dies in childbirth rather than him killing her. But this, I think, loses the point of the song.
The symbol of a knife so fine that no smith can replace it occurs in at least two ballads, "Sheath and Knife" [Child 16] and "Leesome Brand" [Child 15], also in the Percy Folio version of "The Squire of Low Degree," lines 121-126; for this, see William Edward Mead, _The Squyr of Lowe Degree: A Middle English Metrical Romance_, Ginn & Company, 1904, p. 34. - RBW
Last updated in version 5.1
File: C016

Sheelicks

DESCRIPTION: About a riotous wedding, attended by all whether invited or not, at McGinty's. A tailor with a wooden leg loses it in mid-dance; a cyclist is carried home in a wheelbarrow; a man comes with a hundred pounds, goes home with nothing. Plus the food is bad.
AUTHOR: George Bruce Thomson
EARLIEST DATE: 1908 (Greig/Duncan3)
LONG DESCRIPTION: Singer tells of a riotous wedding, attended by all whether invited or not, at McGinty's Meal and Ale. Mrs. McGinty trips over a pig; a tailor with a wooden leg loses it in mid-dance; a bicyclist is carried home in a wheelbarrow; another man comes with a hundred pounds, goes home with nothing. The food is bad, besides. Chorus: "Hi, hi, went the drum! Diddle, diddle, went the fiddle/.../And the jing-a-ring went round about like sheelicks in a riddle"
KEYWORDS: disability wedding dancing drink food party humorous animal
FOUND IN: Britain(Scotland)
REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast 134, pp. 2-3, "Sheelicks" (1 text)
Greig/Duncan3 614, "Sheelicks" (1 text, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 109, "Sheelicks" (1 text, 1 tune)
DT, MEALNAL2*
Roud #2518
CROSS-REFERENCES:
cf. "The Blythesome Bridal" (theme) and references there
cf. "The Deil Amon' the Tailors" (tune, per Greig)
ALTERNATE TITLES:
McGinty's Wedding
NOTES [61 words]: [MacColl & Seeger's] informant, Maggie McPhee, has evidently transplanted bits of another Thompson piece, "McGinty's Meal and Ale", into "Sheelicks." His compositions evidently entered tradition around the turn of the 19th-20th centuries, as Greig collected them from
informants over a wide area. "Sheelicks", by the way, are husked grain; a riddle is a sieve. - PJS

Sheep Knows His Shepherd's Voice

DESCRIPTION: "Sheep know his shepherd's voice, Yes Lord I know the way... You know the way an' you wouldn't come home Yes Lord I know the way." The pace quickens "Make a jump, jump for joy""Sheep jump, jump for joy."

AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaIslands)
KEYWORDS: work nonballad religious animal
FOUND IN: US(SE)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeaIslands, pp. 226-227, ("Sheep know his shepher's voice") (1 text)

NOTES [140 words]: The current description is based on the Parrish-SlaveSongsOfTheGeorgiaSeaIslands text. Parrish writes that this was sung by rice thrashers "for the rice dance." From Parrish's description the song seems to progress like a "shout." - BS

John 10:1-5 King James Version: "Verily, verily, I say unto you, He that entereth not by the door into the sheepfold, but climbeth up some other way, the same is a thief and a robber. [2] But he that entereth in by the door is the shepherd of the sheep. [3] To him the porter openeth; and the sheep hear his voice: and he calleth his own sheep by name, and leadeth them out. [4] And when he putteth forth his own sheep, he goeth before them, and the sheep follow him: for they know his voice. [5] And a stranger will they not follow, but will flee from him: for they know not the voice of strangers." - RBW

Sheep Shearing (I)

DESCRIPTION: Wool "clothes the beggar and the King" and "infant babe"; "the last garments we shall have A shroud when we go to the grave." The singer prefers wool to silks and satins. The wool trade has increased "since Joshua [sic; Jason] stole the golden fleece"

AUTHOR: unknown
EARLIEST DATE: 1908 (Reeves/Sharp-TheIdiomOfThePeople)
KEYWORDS: commerce nonballad sheep
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Reeves/Sharp-TheIdiomOfThePeople, p. 241, "Sheep Shearing" (1 text)
Roud #4743
CROSS-REFERENCES:
cf. "The Sheep-Shearing" (theme: praise of sheep and wool) and references there

Sheep Shearing (II)

DESCRIPTION: "How delightful to see in the evenings of spring, When the sheep are a-going to the fold." The sheep are shorn in the heat of June. The sheep are a blessing; the meat is good and wool is warm. The singer toasts the master and flock.

AUTHOR: unknown
EARLIEST DATE: 1907 (Sharp collection)
KEYWORDS: shepherd work nonballad
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Karpeles-TheCrystalSpring 91, "Sheep Shearing" (1 text, 1 tune)
Roud #1582
CROSS-REFERENCES:
cf. "The Sheep-Shearing" (theme: praise of sheep and wool) and references there
Sheep Shell Corn by the Rattle of His Horn

DESCRIPTION: "Sheep shell corn by the rattle of his horn, blow, horn, blow, Send to the mill by the whippoorwill." "O! blow your horn, blow, horn, blow" (x2) Verses about life at corn-shucking time and a desire to have done for the day.

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: work food animal
FOUND IN: US(SE)
REFERENCES (4 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 196, "Sheep Shell Corn by the Rattle of His Horn" (1 text plus 1 fragment and a mention of 1 more)  
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 196, "Sheep Shell Corn by the Rattle of His Horn" (1 tune plus a text excerpt)  
NorthCarolinaFolkloreJournal, Celia M. Benton, "Corn Shucking in Sampson County," Vol. XXII, No. 4 (Nov 1974), p. 137, "(Sheep a-shuckin' corn by the sound of his horn" (1 short text, 1 tune))  
NorthCarolinaFolkloreJournal, Bill Phillips, "The Hollerers from Spivey's Corner," Vol. XXIV, No. 3 (Nov 1976), p. 87, (Cows in the old field, don't you hear the bell)"" (1 text, possibly this and certainly a corn-shucking song)

Sheep Stealer

DESCRIPTION: Will Marpass stole a sheep in the marsh Saturday night. He and some friends kill and skin it, distribute the parts and have a fine dinner Sunday.

AUTHOR: unknown
EARLIEST DATE: 1907 (Reeves/Sharp-TheIdiomOfThePeople)
KEYWORDS: theft food sheep
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Reeves/Sharp-TheIdiomOfThePeople 93, "Sheep Stealer" (1 text)

Sheep Stealer, The

DESCRIPTION: The singer goes out in "the night when the moon do shine bright, There's a number of work to be done ... on another man's ground." He steals sheep and takes them home to be butchered by his children while he stands guard against the constable.

AUTHOR: unknown
EARLIEST DATE: 1905 (ENMacCollSeeger02)
KEYWORDS: sheep children thief theft
FOUND IN: Britain(England(South))
REFERENCES (3 citations):
Palmer-ThePainfulPlow, #12, "The sheepstealer" (1 text, 1 tune)  
Purslow-TheConstantLovers, p. 89, "The Sheep-stealer" (1 text, 1 tune)  
DT, SHPSTEAL
Roud #1667
RECORDINGS:
Ewan MacColl and Peggy Seeger, "The Sheep Stealer" (on ENMacCollSeeger02)
NOTES [21 words]: From ENMacCollSeeger02 album cover notes: "H.E.D. Hammond recorded two Dorset sets of this curious song in 1905 and 1906." - BS

Last updated in version 2.6
Sheep-Nanny
DESCRIPTION: "Sheep-nanny! She-e-ep-nanny" "Baaa!" Game, in which a leader tries to pull a flock of sheep out of a circle and those inside try to pull them in.
AUTHOR: unknown
EARLIEST DATE: 1939 (Skean-CircleLeft-FolkPlayOfKentuckyMountains)
KEYWORDS: playparty nonballad animal
FOUND IN: US(Ap)
REFERENCES (1 citation):
Skean-CircleLeft-FolkPlayOfKentuckyMountains, p. 28, "Sheep-Nanny" (1 short text)
File: Skean028

Sheep-Shearing Song, The
DESCRIPTION: "Our sheep-shear is over, and supper is past ... Here's a health to our Misteress"
AUTHOR: unknown
EARLIEST DATE: 1893 (Broadwood/Maitland-EnglishCountySongs)
KEYWORDS: farming drink nonballad sheep
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Broadwood/Maitland-EnglishCountySongs, p. 149, "The Sheep-Shearing Song" (1 text, 1 tune)
Roud #1385
File: BrMa149

Sheep-Shearing, The
DESCRIPTION: Singer praises sheep and shearing. The singer laments that the sheep must be sheared in the June heat. In some versions, the singer tells of the master's demands for more wool. The song ends "when all our work is done" and the crew goes celebrating
AUTHOR: unknown
EARLIEST DATE: 1760
KEYWORDS: work nonballad sheep drink
FOUND IN: Britain(England(South))
REFERENCES (5 citations):
Sharp-OneHundredEnglishFolksongs 95, "The Sheep Shearing" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 267, "The Black Ram" (1 text, 1 tune)
Palmer-ThePainfulPlow, #20, "The Sheep Shearing" (1 text, 1 tune)
Copper-ASongForEverySeason, pp. 256-257, "Sheep-Shearing Song" (1 text, 1 tune)
DT, SHEEPSHR SHEEPSH2*
Roud #879
CROSS-REFERENCES:
cf. "The Sweet Nightingale" (tune)
cf. "Sheep Shearing (I)" (theme: praise of sheep and wool)
cf. "Sheep Shearing (II)" (theme: praise of sheep and wool)
NOTES [19 words]: "The Sweet Nightingale", with which this song shares a tune, is not to be confused with "One Morning in May". -PJS
Last updated in version 5.0
File: ShH95

Sheep, Sheep, Come Home
DESCRIPTION: "Sheep, sheep, come home." "I'm afraid." Of what? "The wholf." "The wolf has gone (somewhere), so sheep, sheep, come home."
AUTHOR: unknown
EARLIEST DATE: 1900 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty animal shepherd home
FOUND IN: Britain New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, pp. 92-93, "(Sheep, sheep,
Sheepcrook and Black Dog

DESCRIPTION: The singer asks the girl to marry him. She says she is too young; she will work for a fine lady for a time. Later she writes to him that she is happy where she is and does not wish to wed a shepherd. He abandons his work and its tools.

AUTHOR: unknown
EARLIEST DATE: 1775 (broadside, "The Constant Shepherd and the Unconstant Shepherdess")
KEYWORDS: love betrayal work servant shepherd youth
FOUND IN: Ireland Britain(England(South)) Canada(Mar,Newf,Ont) US(Ap)
REFERENCES (9 citations):
Broadwood/Maitland-EnglishCountySongs, pp. 128-129, "Sheepcrook and Black Dog" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H30a, p. 390, "My Flora and I" (1 text, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 70, "Sheep-Crook and Black Dog" (1 text, 1 tune)
Williams-Wiltshire-WSRO Gl 98, "Sheep Crook and Black Dog" ; Williams-Wiltshire-WSRO Ox 303, "Sheep Crook and Black Dog" (2 texts)
Palmer-EnglishCountrySongbook, #83, "Sheepcrook and Black Dog" (1 text, 1 tune)
Peacock, pp. 480-481, "My Flora and Me" (1 text plus an excerpt, 2 tunes)
Karpeles-FolkSongsFromNewfoundland 58, "Floreo" (1 text, 3 tunes)
Creighton-MaritimeFolkSongs, p. 82, "The Young Shepherd" (1 text, 1 tune)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 76, pp. 123-124, "My Pretty Flora" (1 text, 1 tune, with this plot although no references to black dogs or sheepcrooks)
Roud #948
RECORDINGS:
Nick Davis, "Young Flora" (on MUNFLA/Leach)
Ewan MacColl and Peggy Seeger, "Sheepcrook and Black Dog" (on ENMacCollSeeger02)
Mike Kent, "Nightingale" (on MUNFLA/Leach)
ALTERNATE TITLES:
Fine Laurel
The Unkind Shepherdess

Sheepfold, The

DESCRIPTION: "Whilst tyrants grasp with greedy aim ... As Friends of Freedom we aspire The Rights of Man for to require." Holy scripture tells "that all men shall be one sheepfold and under one great master." That time is coming and "we will strive to haste it faster"

AUTHOR: unknown
EARLIEST DATE: 1798 (_Paddy's Resource_ (New York), according to Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: nonballad political
FOUND IN: Ireland
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 16, "The Sheepfold" (1 text)
NOTES [21 words]: The discussion of Jesus as Shepherd occupies most of John 10, with the reference to one flock and one shepherd in John 10:16. - RBW
File: Moyl016
Sheepwasher, The

DESCRIPTION: "When first I took the Western track, 'twas many years ago, No master then stood up so high, no servant stood so low." The singer recalls how he used to have a much better life. He urges ordinary Queenslanders to unite against tyranny

AUTHOR: unknown

EARLIEST DATE: 1964 (Manifold-PenguinAustralianSongbook)

KEYWORDS: Australia hardtimes poverty work

FOUND IN: Australia

REFERENCES (1 citation):
Manifold-PenguinAustralianSongbook, p. 138, "The Sheepwasher" (1 text, 1 tune)

NOTES [98 words]: John S. Manifold, Who Wrote the Ballads? Notes on Australian Folksong, Australasian Book Society, 1964, says that "The vanished trade of sheepwashing has left us one ballad, 'The Sheepwasher's Lamen.' I am pretty certain that it was by reason of its unusually strong political feeling that this one stayed alive. The sheepwashing trade disappeared, but the shearers took up the ballad that suited the temper of the strikers of the '90s." But there seem to be two sheepwashing songs, "The Sheepwasher's Lament" and "The Sheepwasher" -- and the one Manifold prints is "The Sheepwasher." - RBW

Last updated in version 5.2

File: PASB138

Sheepwasher's Lament, The

DESCRIPTION: "Come now, ye sighing washers all, Join in my doleful lay, Mourn for the times none can recall." The singer remembers good days: "The master was a worker then, The servant was a man." But since the sixties, conditions have grown much worse

AUTHOR: unknown

EARLIEST DATE: 1905 (Paterson's _Old Bush Songs_)

KEYWORDS: hardtimes sheep work

FOUND IN:

REFERENCES (4 citations):
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 204-207, "The Sheepwasher's Lament" (1 text)
Anderson-StoryOfAustralianFolksong, pp. 154-156, "The Sheepwasher's Lament" (1 text, 1 tune)
Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), pp. 295-296, "The Sheep Washer's Lament" (1 text)

CROSS-REFERENCES:
cf. "The Bonnie Irish Boy" (tune, according to Beatty)

NOTES [98 words]: John S. Manifold, Who Wrote the Ballads? Notes on Australian Folksong, Australasian Book Society, 1964, says that "The vanished trade of sheepwashing has left us one ballad, 'The Sheepwasher's Lamen.' I am pretty certain that it was by reason of its unusually strong political feeling that this one stayed alive. The sheepwashing trade disappeared, but the shearers took up the ballad that suited the temper of the strikers of the '90s." But there seem to be two sheepwashing songs, "The Sheepwasher's Lament" and "The Sheepwasher" -- and the one Manifold prints is "The Sheepwasher." - RBW

Last updated in version 5.2

File: PFS204

Sheet Mill Man

DESCRIPTION: "Go away, go away, you sheet mill man, There's a better job in a distant land." The singer plans to head for Knoxville, but arrives home "condemned to die." People cheat him of his pay. He asks to be buried with with "an old flat sheet"

AUTHOR: unknown

EARLIEST DATE: 1934 (Henry)

KEYWORDS: technology death burial hardtimes drink

FOUND IN: US(Ap)
Sheffield Apprentice, The [Laws O39]

DESCRIPTION: The singer abandons his work in London to go to Holland. His new mistress proposes marriage. He refuses her; he is already engaged. His mistress plants evidence on him and has him condemned as a thief. He bids his Polly farewell and is hanged

AUTHOR: unknown
EARLIEST DATE: 1804
KEYWORDS: travel courting farewell trick lie execution apprentice
FOUND IN: US(Ap,MA,MW,NE,SE,So) Canada(Mar,Newf) Britain(England(Lond),Scotland(Aber))
REFERENCES (30 citations):
Laws O39, "The Sheffield Apprentice"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 131-132, "The Sheffield Apprentice" (1 text)
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 90-93, "The Prentice Boy's Love for Mary" (1 text)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 94-96, "In the Town of Oxford" (1 text, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 55, "The Holland Song" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 80, "Way Up in Sofield (or, The Sheffield Apprentice)"; 152, "The Sheffield 'Prentice" (2 texts, 2 tunes)
Cox-FolkSongsSouth 83, "The Sheffield Apprentice" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 120, "The Sheffield Apprentice" (1 text plus 1 excerpt and mention of 1 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 120, "The Sheffield Apprentice" (1 excerpt, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 70, "The Sheffield Apprentice" (1 text, 1 tune)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 80, "The Sheffield Prentice" (1 text, 1 tune)
Brewster-BalladsAndSongsOfIndiana 57, "The Sheffield Apprentice" (1 text)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 80-81, "Farewell, Lovely Polly" (1 text)
Dean-FlyingCloud, pp. 18-19. "The Apprentice Boy" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 16, "The Sherfield (sic.) Apprentice" (1 text plus mention of 1 more)
Sharp-EnglishFolkSongsFromSouthernAppalachians 97, "The Sheffield Apprentice" (5 texts, 5 tunes)
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 56-57, "Soefield" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H31, p. 411, "The 'Prentice Boy" (1 text, 1 tune)
Huntington-SongsTheWhalemenSang, pp. 192-194, "The Sheffield 'Prentice Boy" (1 text)
Greig-FolkSongInBuchanan-FolkSongOfTheNorthEast #45, p. 2, "The Sheffield Apprentice" (1 text)
Greig/Duncan5 998, "The Sheffield Apprentice" (18 texts, 12 tunes)
Ora-BothySongsAndBallads, pp. 421-422, "The Sheffield Apprentice" (1 text, 1 tune)
OShaughnessy-YellowbellyBalladsPart2 45, "The Sheffield Apprentice" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #141, "The Sheffield Apprentice" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 203-206, "The Sheffield Prentice" (3 texts, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 17, "The Sheffield Prentice" (1 text, 1 tune)
Sheila Nee Iyer

DESCRIPTION: Singer meets Sheila Nee Iyer. She tells him to leave off flattering and go away. He claims he would never prove false. "O had I the wealth of the Orient ... I would robe you in splendour"

AUTHOR: unknown

EARLIEST DATE: 1788 (broadside, British Library chapbook "Hush the Mouse Off the Hob ...); 1965 (IRPTunney03)

LONG DESCRIPTION: From the chapsbooks cited below as BROADSIDES. The singer, out for a walk, meets Sheela na Guire "on a rosy green bower in rural attire." He is smitten but is afraid to approach her for fear of suffering Actaeon's fate (changed to a stag by Artemis and killed by his own hounds). He takes the risk and asks who or what she is, and she gives him her name. He fears rejection but tells her she outshines "fair Helen, sweet Venus, or fam'd Queen Demira." She is not fooled by his "admirable fine speeches": referring to ore "with fire refined," she says, "true love is the pleasure of a virtuous mind. Your love's like the dross that remains behind." She challenges him to improve his line. He risks "Priamus's" fate (Priapus's rejection by Hestia?) and tells her he will die without her and may he die like Hercules, frantic in the fire, if he is ever false to her. She is convinced and accepts him but warns that "the snowy white fleece if once stained, its purity can never be regained." They kiss. He doesn't need further riches: "No state nor ambition nor title require I've more than them all in my Sheela na Guira."

KEYWORDS: courting rejection money

FOUND IN: Ireland

REFERENCES (1 citation):

Tunney-StoneFiddle, p. 117, "Sheila Nee Iyer" (1 text, 1 tune)

Roud #3108

RECORDINGS:

Paddy Tunney, "Sheila Nee Eyre" (on IRPTunney03)

BROADSIDES:

BritishLibrary, UIN BLL01002569577, "Hush the Mouse off the Hob, to which are added 2. The Lake of Kilarney 3. Sheela Na Guira 4. The Elegy of Sir J. Colthurst," W. Jones (Dublin), 1790?. Citation at https://tinyurl.com/yad3mk7w

BritishLibrary, UIN BLL001000608378, "The Carlow Lass, to which is added, Patrick's Day, Sheela Na Guira," W. Groggin (Limerick), 1790. Citation at https://tinyurl.com/y99y9vqm

CROSS-REFERENCES:
cf. "Eileen McMahon" (aisling format)
cf. "Granuaile" (aisling format) and references there

ALTERNATE TITLES:
Sheela na Guira
Sile Ni Ghadhra

NOTES [559 words]: As in "Lough Erne Shore" and "The Colleen Rue," there is no resolution for the Tunney-StoneFiddle version.


Tunney-StoneFiddle, in a chapter titled "Gael meets Greek," writes "In the whole corpus of traditional song couched in the borrowed Bearla [English], there are none to compare with the high-minded effusions of our hedge-school-master poets. These songs are readily recognisable by the plenitude of classical allusions they contain and by the adaptation of the Gaelic assonantal rhyme, used extensively by the Gaelic Aisling poets of the eighteenth century." The songs in that chapter, illustrating his point, are "Lough Erne Shore," "Sheila Nee Iyer," "Colleen Rue" and "The Flower of Gortadei"; the most extreme example among those is "Sheila Nee Iyer."

For discussion of aislings, see the notes to "Eileen McMahon" and "Granuaile." For a list of songs in the Index meeting the definition of the Aisling, see "Granuaile."

Tunney's "Sheila Nee Iyer" boils the 96-line chapbook version down to 20 lines, sharing 8 lines with the chapbooks and filling the gaps with lines in the spirit of hedge schoolmaster writing. In the shared lines Tunney sometimes has the classical reference right where the chapbook version is mangled. Here are the shared lines, with spelling preserved:

Chapbooks -
16. And in great confusion I asked her name
17. Were she Arora/Aurora, or fam'd Queen Demira
18. She answered I'm neither I am Sheela na Guira
75. May the sufferings of Assifal/Ashcal fall to my share
76. Or I the torment of Tantalus/Tartulu's bear
79. If e'er I prove false to you Sheela na Guira
93. Despising the wealth of the African shore
94. No Sion Peruval nor Mexican oar/ore

Tunney -
03. And in great confusion I did ask her name
04. Are you Flora or Aurora or the famed Queen of Tyre
05. She answered I'm neither I'm Sheila Nee Iyer
11. May sufferings of Sisyphus fall to my share
12. And may I the torments of Tantalus bear
15. If ever I prove false to you Sheila Nee Iyer
16. O had I the wealth of the Orient store
17. All the gems of Peru or the Mexican ore

Did Tunney correct the reference or was his source from a text that had bypassed the chapbooks?

Thanks to Steve Roud for the broadside texts and John Moulden for leads for this note. John Moulden has a possible earlier chapbook: "Hush the mouse off the Hob. To which are added The Lake of Killarney, Sheela na Guira, The Police Guards Dublin by W Jones [c 1780?] [The catalogue notes ñ 'Only four verses of Sheela na Guira.'] Dublin City Library Gilbert Collection Songs 768/2/7a 17."

Steve Roud has the chapbooks in his Broadside index. "Hush the Mouse ..." is Roud #V31451 with a British Library reference 11622.df.34.(22); "The Carlow Lass ..." has British Library reference 11622.df.34(19). - BS

Ben, or his source, suggest that the reference to "Priamus's fate" is to Priapus's rejection by Hestia. I wonder if it isn't just a reference to Priam (Priamos) King of Troy, who suffered years of war, and the loss of almost all his children, before the city was sacked and he was killed. - RBW

Last updated in version 4.4
File: TSF117

Shells of the Ocean (I)

DESCRIPTION: "One summer eve, with pensive thought. I wandered on the sea-beat shore, Where oft in heedless infant thought" he had gathered shells. He dreams again of being young.
Back then, he had thrown all his toys away; thus "we leave them... like a child"

AUTHOR: J. W. Cherry (source: Heart-Songs)
EARLIEST DATE: 1909 (Heart-Songs)
KEYWORDS: dream children nonballad

REFERENCES (1 citation):
Heart-Songs, pp. 254-255, "I Wandered by the Sea-Beat Shore" (1 text, 1 tune)
Roud #13817

BROADSIDES:

File: HeSo254

Shenandoah

DESCRIPTION: Usually has chorus "Away, you rolling river... Away, we're bound away, across the wide Missouri (world of Misery, etc.)" The basic text seems to have told of the white man who "loved the Indian maiden" but came from a different world and now is returning

AUTHOR: unknown
EARLIEST DATE: 1894 (Alfred M. Williams, _Studies in Folk-Song and Popular Poetry_, p. 7)
KEYWORDS: shanty courting separation Indians(Am.)
FOUND IN: US(MA,MW,NE) Canada(Mar) West Indies(St Vincent)
REFERENCES (30 citations):
Doerflinger-SongsOfTheSailorAndLumberman, p. 77, "Shenandoah" (1 text, 1 tune)
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 36-37, "Shenandore" (1 text, 1 tune)
Bone-CapstanBars, pp. 104-105, "Shenandoah" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, p. 83, "Shenandoah" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 112-114, "Shenandoah" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 173-178, "Shenandoah" (4 texts, 1 tune) [AbEd, pp. 140-143]
Hugill-SongsOfTheSea, p. 29, "Shenandoah" (1 text, 1 tune)
Sharp-EnglishFolkChanteys, XI, p. 13, "Shanadar (First version)" (1 text, 1 tune)
Linscott-FolkSongsOfOldNewEngland, pp. 148-149, "Shenandoah or The Wide Missouri" (1 short text, 1 tune)
Shay-AmericanSeaSongsAndChanteys, pp. 66-67, "Shenandoah" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp. 72-73, "Shenandoah" (1 text, 1 tune)
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 24, "Shanadore" (1 text)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 105, "Rolling River" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, p. 408, "The Wide Mizzoura" (1 text, 1 tune)
Terry-Shanty!, "Shenandoah" (1 text, 1 tune)
Abrahams-DeepTheWaterShallowTheShore, pp. 73-75, "Oh, My Rolling River" (2 texts, 1 tune)
Lomax-Lomax-FolkSongUSA 41, "Shenandoah" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 25, "Shenandoah" (1 text, 1 tune)
Lomax-Lomax-AmericanBalladsAndFolkSongs, pp. 543-546, "The Wild Miz-zou-rye" (1 text, 1 tune); p. 546, "Shenandoah" (1 text)
Fife/Fife-CowboyAndWesternSongs 1, "Shenandoah" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 314-315, "Shenandoah" (1 text)
Arnett-IHearAmericaSinging, p. 44, "Shenandoah" (1 text, 1 tune)
Seeger-AmericanFavoriteBallads, p. 17, "Shenandoah" (1 text, 1 tune)
Messerli-ListenToTheMockingbird, pp. 49-51, "Shenandoah" (1 text)
Fireside-Book-of-Folk-Songs, p. 136, "Shenandoah" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 85, "Shenandoah" (1 text)
DT, SHENDOAH*


Maud Karpeles, _Folk Songs of Europe_, Oak, 1956, 1964, p. 48, "Shanadar" (1 text, 1 tune, from Sharp; I suspect it may be composite; see the notes to "Shanadar (I)"
Frederick Pease Harlow, _The Making of a Sailor, or Sea Life Aboard a Yankee Square-Rigger_, 1928; republished by Dover, 1988, pp. 322-323, "Shenandoah" (1 text, 1 tune)

ST Doe077 (Full)
Roud #324

RECORDINGS:
Minster Singers, "Shenandoah" (Victor 61147, n.d., prob. c. 1903)
Paul Robeson, "Shenandoah" (Victor 27430, 1941)
Pete Seeger, "Shenandoah" (on PeteSeeger18)

CROSS-REFERENCES:
cf. "Shanadar" (lyrics)

ALTERNATE TITLES:
World of Misery
Across the Wide Missouri
The Rolling River

NOTES [160 words]: Bone-CapstanBars reports, "I have never heard this song sung at other duty than weighing anchor.... The very beauty of the air has even curbed the license of wild singers in the text. No bawdy lines, no plaint of mistreatment, no blasphemous exhortations were ranted in the singing of it." - RBW

The St Vincent shanty has some of the usual, if transported, lines -- "Salambo, I love your daughter ... Salambo, this white mulatta" and "Seven long years we toiled the ocean ... Seven long years I never wrote her" -- but a good deal about catching whales and the danger and hard times of the blackfish whaler's life. - BS

Edward Harrigan, _The Mulligans_, G. W. Dillingham, 1901, p. 428, quotes a verse of this:
Oh, Shenandoah! I love your daughter!
Hooray, you rolling river!
I love to plow the deep salt water
Ha! Ha! We're bound away on the wide Missouri!
He calls this a sailor's shanty but has it sung by people going on the Mulligan picnic in New York. - RBW

Last updated in version 5.2

File: Doe077

Shenandoah (II)

DESCRIPTION: Capstan shanty. "Oh, Shenandoh, my bully boy, I long to hear you holler, Way-ay, ay ay ay, Shenandoh. I lub ter bring er tot er tum en see ye make a swoller, Way-ay..."

AUTHOR: unknown

EARLIEST DATE: 1914 (F.T. Bullen & W.F. Arnold, _Songs of Sea Labor_)

KEYWORDS: shanty worksong

FOUND IN: South America

REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, p. 177, "Shenandoah" (1 text, 1 tune-quoted from Bullen)
[AbEd, p. 144]

Roud #324

NOTES [35 words]: According to Hugill-ShantiesFromTheSevenSeas, this was a Negro shanty, but not used so much as sea as when heaving at the winches when working cargo. Bullen collected it in Georgetown, Demerara, South Africa. - SL

File: Hugi177
Shepherd Adonis, The

DESCRIPTION: "Shepherd Adonis, being weary of his sport," lies down to rest; "He wanted no riches nor wealth from the crown." Neither has he ever wanted a girl -- until he sees Betsy. He concludes that he must be in love. He proposes; they quickly marry

AUTHOR: unknown
EARLIEST DATE: 1971 (Copper-ASongForEverySeason)
KEYWORDS: shepherd courting marriage
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Copper-ASongForEverySeason, pp. 258-259, "Shepherd of the Downs" (1 text, 1 tune)
Roud #1215
BROADSIDES:
Bodleian, Harding B 39(189), "The contented lovers: or A pleasant courtship, between a shepherd and a nymph," L. How (London), 18th century?
NOTES [39 words]: This clearly originated as a broadside, "The Shepherd Adonis." Of course, no shepherd was ever named Adonis; this was obviously composed by a poet with more classical training than brains. But, for some reason, the folk adopted it. - RBW
Last updated in version 4.0
File: CopSe258

Shepherd and the Maiden, The

DESCRIPTION: A shepherd gives up courting his "shepherdess among the swains" but encounters a lost maiden "wandering on the plain." He falls in love and offers her a drink. She grants him a wish and agrees to wed: "Receive me here ... [then] to my father's court"

AUTHOR: unknown
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)
KEYWORDS: love marriage sex dialog shepherd
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, pp. 170-171, "The Shepherd and the Maiden" (1 text)
(also Williams-Wiltshire-WSRO Wt 366, "Maid and the Shepherd")
Roud #1272
NOTES [39 words]: Williams-FolkSongsOfTheUpperThames: "This is a crude rustic play, rather than a song. It was acted at 'Bark Harvest,' the summer festival of the tanyard workers, at Cricklade, and at Christmas-time by players at the farm-houses." - BS
Last updated in version 2.6
File: WT170

Shepherd Boy, The (David and Goliath)

DESCRIPTION: The singer dreams and sees a shepherd boy. The boy, David, is leaving his flock to go to the camp of Israel as they fight the Philistines. David kills Goliath with his sling. The singer drinks the health of the shepherd boy

AUTHOR: unknown
EARLIEST DATE: c.1895 (Graham-TheOrangeSongster)
KEYWORDS: Bible fight soldier
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H803, p. 79, "The Shepherd Boy" (1 text, 1 tune)
Graham-TheOrangeSongster, p. 6, "The Shepherd's Boy" (1 text, 1 tune)
Roud #5667
NOTES [66 words]: The story of David and Goliath (actually *two* stories, carefully blended together, in one of which David is Saul's aide/court musician and in another he is a shepherd visiting the battle) is found in 1 Samuel 17.
This is reported to have originated as a Masonic song, but Moulden reports it is now sung by Orangemen, doubtless because of its theme of the small holding off the big and powerful. - RBW
File: HHH803
Shepherd Lad o' Rhynie, The

DESCRIPTION: "Come ye, oh come, my bonnie lass, We'll both join hands and marry." The girl wishes she could, but her father "keeps me under guard." Unable to win the girl, he jumps off a cliff in Rhynie. She dies for love

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan6)
KEYWORDS: love courting suicide death father
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan6 1194, "The Shepherd Lad o' Rhynie" (2 texts, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #61, p. 1, "The Shepherd Lad of Rhynie" (1 text)
Ord-BothySongsAndBallads, pp. 466-467, "The Shepherd Lad o' Rhynie" (1 text)
Roud #5152
File: 0rd466

Shepherd on the Hill, The

DESCRIPTION: "Whaur Gairn's bonnie mountain strea Fa's into winding Dee, Aft 'mang the shady birks we've met, My shepherd lad and me." He sets out to meet her on a cold winter's night, but never appears. At last his frozen body is found.

AUTHOR: unknown
EARLIEST DATE: 1904 (Ford)
KEYWORDS: love courting death
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 293-294, "The Shepherd on the Hill" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #61, p. 1, "The Shepherd on the Hill" (1 text)
Greig/Duncan6 1258, "The Shepherd on the Hill" (7 texts, 2 tunes)
Roud #5646
CROSS-REFERENCES:
cf. "Young Charlotte (Fair Charlotte)" [Laws G17] (theme)
File: FVS293

Shepherd's Lament, The

DESCRIPTION: A (shepherd) and a young girl meet on a May morning. He wishes to marry, but she is too young and wishes to work as a servant. After she has left to go into the lady's service, he writes to ask her intent. She says that she never intended to marry him

AUTHOR: unknown
EARLIEST DATE: 1767 (Journal from the Vaughn)
KEYWORDS: love courting separation apprentice servant youth floatingverses
FOUND IN:
REFERENCES (1 citation):
Huntington-SongsTheWhalemenSang, pp. 227-228, "The Shepherd's Lament" (1 text)
CROSS-REFERENCES:
cf. "The Green Bushes [Laws P2]" (theme, floating lyrics)
NOTES [61 words]: This song consists almost entirely of floating material, with "The Green Bushes" being perhaps the largest single source (they also have some thematic similarities). But the result, in Huntington's opinion and my own, is a distinct song. I don't know of any other pure versions, but it has so many traditional elements that I decided to include it in the Index. - RBW
File: SwMS227

Shepherd's Song (I), The

DESCRIPTION: "I'm a shepherd and I rise ere the sun is in the skies." The singer describes the hard work caring for, feeding, and selling sheep. If his girl will name the day they'll marry. He warns
other shepherds against "fiery liquor" at show or fair.

Author: unknown
Earliest date: 1967 (recording, Willie Scott); c.1906 (according to Yates)
Keywords: commerce work drink nonballad sheep shepherd
Found in: Britain(Scotland(Bord))
References (1 citation):
McMorland/Scott-HerdLaddieOTheGlen, pp. 85-87, 152, "The Shepherd's Song" (1 text, 1 tune)
Roud #5124
Recordings:
Willie Scott, "The Shepherd's Song" (on Voice20)
Notes [28 words]: Yates, Musical Traditions site Voice of the People suite "Notes - Volume 20" - 15.1.04: "Willie (born 1897) learnt this sometime around 1906 from his brother Tom...." - BS
Last updated in version 3.2
File: RcTSheSo

Shepherd's Song (III), The

Description: "There was a young shepherd a-tending of his sheep when a girl comes by. He play his pipes; she "turned her head then so modestly away." But she consents to marry, and he reveals that he is wealthy; they live a happy and wealthy life
Author: unknown
Earliest date: 1971 (Copper-ASongForEverySeason)
Keywords: courting escape money marriage children
Found in: Britain(England(South))
References (1 citation):
Copper-ASongForEverySeason, p. 216, "The Shepherd's Song" (1 text, 1 tune)
Roud #1208
Cross-references:
cf. cf. "The Jolly Beggar" [Child 279] (theme) and references there
File: CoSea216

Shepherd's Virtuous Daughter, The

Description: The singer, fishing, is so taken by a girl he sees that he loses his line and hook in the brook. She is a shepherd's daughter come to bathe in the Boyne. He proposes. She suggest he have his parents find a more suitable bride
Author: unknown
Earliest date: 1970 (Morton-FolksongsSungInUlster)
Keywords: courting rejection fishing
Found in: Ireland
References (1 citation):
Morton-FolksongsSungInUlster 20, "The Shepherd's Virtuous Daughter" (1 text, 1 tune)
Roud #2879
File: MorU020

Shepherding

Description: "Oh, the days when we went shepherding a long time ago...." The singer started digging at nine, and lived a carefree life when not working, harassing the Chinese laundrymen and being irresponsible. The days ended at four.
Author: Charles R. Thatcher (1831-1878)
Earliest date: 1869 (Thatcher)
Keywords: work mining
Found in:
References (4 citations):
Thatcher-ColonialMinstrel-Songsters, pp. 103-105, "Shepherding" (1 text, from "Thatcher's Colonial Songster")
Anderson-StoryOfAustralianFolksong, pp. 41-43, "Shepherding" (1 text, 1 tune)
Anderson-GoldrushSongster, pp. 30-31, "Shepherding" (1 text, 1 tune)
Shepherds Arise

DESCRIPTION: "Shepherds arise, be not afraid, with hasty steps prepare [repair?] To David's city, sin on earth, With our blest infant...." The savior has come to save us from eternal death. "Sing... to our redeemer and our heavenly king."

AUTHOR: unknown

EARLIEST DATE: 1971 (Copper-ASongForEverySeason)

KEYWORDS: religious shepherd travel

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Copper-ASongForEverySeason, pp. 212-213, "Shepherds Arise" (1 text, 1 tune)
Roud #1207

File: CopSe212

Sheriff's Sale, The

DESCRIPTION: 
"Tis misfortune o'ertook us, and a tale soon did tell; The Sheriff came in our old home for to sell." Mother and sister "prepare to depart from their old cottage door" but are spared: the purchaser of the auctioned home turns out to be a family member.

AUTHOR: unknown

EARLIEST DATE: 1965 (Ives-DriveDullCareAway-PrinceEdwardIsland)

KEYWORDS: poverty hardtimes help family home police

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 138-140, 255, "The Sheriff's Sale" (1 text, 1 tune)
Roud #4983

File: IvDC038

Sherman Cyclone, The [Laws G31]

DESCRIPTION: A great storm sweeps unexpectedly through Sherman, causing extensive damage and some loss of life

AUTHOR: Mattie Carter East

EARLIEST DATE: 1950 (Owens-TexasFolkSongs-1ed)

KEYWORDS: storm disaster death

HISTORICAL REFERENCES:
May 15, 1896 - The Sherman tornado

FOUND IN: US(So,SW)

REFERENCES (4 citations):
Laws G31, "The Sherman Cyclone"
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 163, "The Sherman Cyclone" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 128-131, "The Sherman Cyclone" (1 text, 1 tune)
DT 795, SHERCYCL*
Roud #3260

NOTES [23 words]: 1896 was apparently a bad year for tornadoes; on May 27 of that year a storm hit Saint Louis, killing 400 and leaving 5000 homeless. - RBW

Last updated in version 3.5

File: LG31
Sherman's March to the Sea

DESCRIPTION: "Our campfires shone bright on those mountains That frowned on the river below... When a rider came out of the darkness... And shouted... 'Sherman will march to the sea.'"

The Atlanta campaign and the March to the Sea are briefly retold.

AUTHOR: Words: Samuel H. M. Byers (1838–1933)? (See NOTES)

EARLIEST DATE: 1865 (Sheet music published by Lee & Walker, according to Silber-SongsOfTheCivilWar)

KEYWORDS: Civilwar patriotic derivative

HISTORICAL REFERENCES:

May 13-16, 1864 - William T. Sherman attacks J. E. Johnston's army at Resaca on the way from Tennessee to Atlanta. Sherman failed to move Johnston's army, but forced the Confederates to fall back by threatening their supply line.

June 27, 1864 - Battle of Kennesaw Mountain. For the first (and only) time in the Atlanta campaign, Sherman tried a direct assault on Johnston's lines. It failed bloodily. Sherman then once again levered Johnston out of his lines by maneuver.

(July 17, 1864 - Jefferson Davis relieves Johnston and replaces him with the more aggressive but less competent John Bell Hood. Hood's attacking strategy cost his army severely and by July 25 left him besieged in Atlanta).

Sept 1, 1864 - Hood evacuates Atlanta.

Nov 15, 1864 - Sherman splits his army into two parts. One, under Thomas, was to defend Atlanta, while Sherman took nearly 60,000 men on the "March to the Sea"

Dec 10, 1864 - Sherman’s forces reach Savannah.

Dec 21, 1864 - Sherman captures Savannah.

FOUND IN: US(MW)

REFERENCES (9 citations):

Peters-FolkSongsOutOfWisconsin, pp. 236-237, "When Sherman Marched Down to the Sea" (1 text, 1 tune)

Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 305-306, "The Marching Song of Sherman’s Army on the Way to the Sea" (1 text)

Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 131, "When Sherman Marched Down to the Sea" (1 text, 1 tune)

Silber-SongsOfTheCivilWar, pp. 261-263, "When Sherman Marched Down to the Sea" (1 text, 1 tune)

Scott-TheBalladOfAmerica, pp. 248-250, "Sherman's March to the Sea" (1 text, 1 tune)

Colonial-Dames-AmericanWarSongs, pp. 97-98, When Sherman Marched Down to the Sea" (1 text)

Wolf-AmericanSongSheets, #2103, p. 141, "Sherman's March to the Sea" (17 references)

Hill-PoemsAndSongsOfTheCivilWar, pp. 206-207, "Sherman's March to the Sea" (1 text)

DT, SHERMSEA*

Roud #17738

CROSS-REFERENCES:

cf. "Rosin the Beau" (tune) and references there

ALTERNATE TITLES:

When Sherman Marched Down to the Sea

NOTES [152 words]: Silber lists this as having words by "S. B. M. Meyers" and music by W. Mack; the first source I saw (Cohen?) listed "Lt. Samuel Hawkins Marshall Byers." Wolf-AmericanSongSheets, p. 141, describes a copy written by "Adjt. Boyers, of the 5th Iowa, while confined in the Rebel Prison Camp, Columbia, S.C."

It would appear one of these is an error of hearing for the others. Since the existence of Byers can be verified (one sheet music copy calls him adjutant of the Fifth Iowa Regiment), I decided to list the song by him despite Silber's claim to have seen the original sheet music. Colonial-Dames-AmericanWarSongs attributes it to Henry Clay Work, but I would assume this is by confusion with "Marching Through Georgia."

The song was popular enough that it actually had a new tune set to it by David A. Warden; this is Wolf's "c" text. Certainly there were a lot of copies printed; Wolf lists 17 copies in all. - RBW

Last updated in version 6.1

File: SBoA248
Shilling or Twa (I), A

DESCRIPTION: Describing the blessings of having "a shilling or twa" in the pocket. One can settle troubles, avoid bankruptcy, fool creditors, and also stay happy: "Oh! what a grand thing is a shilling or twa... It's a round ready passport, a shilling or twa."

AUTHOR: unknown
EARLIEST DATE: 1877 (Poet's Box broadside, according to Greig/Duncan3)
KEYWORDS: money commerce nonballad
FOUND IN: Britain(Scotland)
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast 140, p. 3, "A Shilling or Twa" (1 fragment)
Greig/Duncan3 669, "A Shillin' or Twa" (2 fragments)
Ord-BothySongsAndBallads, pp. 388-389, "A Shilling or Twa" (1 text)
Roud #2177
CROSS-REFERENCES:
cf. "A Shilling or Twa (II)"
File: 0rd388

Shilling or Twa (II), A

DESCRIPTION: Probably derived from "A Shilling or Twa (I)." The singer declares "Awa' wi' your dearies and juice o' the vine... gie me the glint o' a shillin' or twa." He rejects honor and fame; all he wants is "A bonnie, bright siller white shillin' or twa."

AUTHOR: Words: William Fleming
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)
KEYWORDS: money commerce nonballad
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, pp. 389-390, "A Shilling or Twa" (1 text)
Roud #2178
CROSS-REFERENCES:
cf. "A Shilling or Twa (I)"
File: 0rd389

Shinbone Alley (Stay a Little Longer, Long Time Ago)

DESCRIPTION: "You ought to see my blue-eyed Sally, She lives way down in shinbone alley, No number on the gate, no number on the door, Folks around here are gettin' mighty poor." Unrelated verses about southern life, disasters, prison, rising creeks, etc.

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: home hardtimes poverty prison flood
FOUND IN: US(SE)
REFERENCES (4 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 422, "Shinbone Alley" (1 fragment)
Sources for "Stay All Night," the Bob Wills song:
ADDITIONAL: Sing Out magazine, Volume 23, #2 (1974), p. 1, "Stay All Night" (1 text, 1 tune)
Roud #11769
RECORDINGS:
cf. Bob Wills & his Texas Playboys, "Stay a Little Longer" (Columbia 37097, 1946)
NOTES [117 words]: The notes in Brown describe this as common, but cite only one possibly-traditional version (in Odum and Johnson).
The problem in fact is very complex: What is the relationship of this traditional song to Bob Wills's "Stay a Little Longer"? The one verifiable traditional collection is Brown's, which came a few years after the Wills recording, but is significantly different -- some lyrics Wills didn't use, added chorus, etc.
Paul Stamler thinks they're the same. I waver, since there are are few printed fragments which seem to predate Wills by many decades. For the moment, I'm still listing this under Brown's title, but listing the Wills version as a likely by-blow or perhaps even a source. - RBW
Shine and the Titanic (Titanic #14)

DESCRIPTION: Recitation. Shine is aboard the Titanic when the ship hits an iceberg. The captain's daughter asks Shine's help; he says, "Pussy's good... but this is one time I'm gonna save Shine's ass." The captain receives the same reply. Shine survives the wreck

AUTHOR: unknown

EARLIEST DATE: 1959 (recording by anonymous artist)

LONG DESCRIPTION: Recitation. Shine, a black man, is in the hold of the Titanic stacking sacks when the ship hits an iceberg. The captain's daughter asks Shine to save her; he says, "Pussy's good, while it lasts, but this is one time I'm gonna save Shine's ass." The captain offers him money; he gives the same reply. "The last time I seen Shine, he was dead drunk upon a airline"

KEYWORDS: sex request rejection help rescue ship wreck Black(s)

HISTORICAL REFERENCES:
April 14/15, 1912 - Shortly before midnight, ship's time, the Titanic strikes an iceberg and begins to sink. Only 711 survivors are found of 2224 people believed to have been aboard.

FOUND IN: US(So)

REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 213-214, "Shine Reel" (1 fragment, 1 tune, mentioning being "Alabama Bound" but also mentioning some being on a boat that sank, so it might be part of this. Shine -- a name Scarborough connects with [shoe]shine -- is not mentioned by name)

RECORDINGS:
Unidentified reciter, "Shine and the Titanic" (on Unexp1)

ALTERNATE TITLES:
The Titanic Toast

NOTES [298 words]: Paul Stamler suggests that the Shine of this song is the same as that of "Po' Shine," "Ain't No More Cane on this Brazos," and "Travelin' Man." If so, he had more lives than a cat.

For the record, while Captain Smith of the Titanic did have a daughter, she was born in 1902 (see Stephanie Barczewski, Titanic: A Night Remembered (Hambledon Continuum, 2004, p. 163), so Shine would have had a significant problem had he touched her. But she wasn't aboard the Titanic anyway.

Nor could Shine have survived the wreck by swimming, as is found in some versions; the water at the time the ship sank was at a temperature of 28 degrees Farenheit, and exposure to it was fatal within minutes.

In any case, although historians have tried hard to find a Black aboard the Titanic, it appears that there were *none* on the ship. Zero. Quite certainly no American Blacks. (See, e.g., Steven Biel, Down with the Old Canoe: A Cultural History of the Titanic Disaster, Norton, 1997, p. 112).

According to Wyn Craig Wade, The Titanic: End of a Dream (revised edition, Penguin, 1986), pp. 318-319, this recitation was collected at least 15 times; he cites Sandburg to the effect that Black soldiers knew and recited it in World War I. It appears the name "Shine" was well-known at this time (presumably for shoe shiners or the like); according to Jon W. Finson, The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song, Oxford University Press, 1994, there had been a popular 1910 song, "That's Why They Call Me Shine" by Cecil Mack and Ford Dabney.

For an extensive history of the Titanic, with detailed examination of the truth (or lack thereof) of quotes in the Titanic songs, see the notes to "The Titanic (XV)" ("On the tenth day of April 1912") (Titanic #15) - RBW

Last updated in version 4.1

File: RcShinTi

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Shine Like a Star in the Morning

DESCRIPTION: John hears a voice, "I am Alpha Omega, the first and last/To conquer death in Hell did cast." Terrified, he sees Jesus crucified, falling into Hell, rising again. Chorus: "Shine, shine, shine like a star in the morning... All around the throne of God"

AUTHOR: unknown
EARLIEST DATE: 1936 (recording, Joe Lee)
LONG DESCRIPTION: John is standing alone when a voice tells him, "I am Alpha Omega, the first and last/To conquer death in Hell did cast." Terrified, he has a vision of Jesus crucified, falling into Hell, then rising up again; he says, "God gonna take me from that earthly 'bode." Chorus: "Shine, shine, shine like a star in the morning...All around the throne of God"
KEYWORDS: resurrection death Hell Bible religious Jesus
FOUND IN: US(SE)
RECORDINGS:
Joe Lee, "Shine Like a Star in the Morning" (AFS 745 B4, 1936; on LC10)
NOTES [107 words]: Most of this is, of course, taken from the Revelation to John (e.g. the reference to the Alpha and Omega, the first and last letters of the Greek alphabet, occurs several times in that book, starting with 1:8).
An exception is the concept of the descent into Hell. Though firmly rooted in Catholic tradition, and mentioned in the traditional form of the Apostles' Creed (which is not Apostolic), there is no scriptural reference to such an event (unless you count Ephesians 4:9-11, which I would regard as a reference to the Incarnation, or other passages such as 1 Pet. 3:19, which may refer to proclamations of salvation to the damned). - RBW
File: RcSLaSiM

Shine on Me
DESCRIPTION: "Shine on me, oh shine on me/Let the light from the lighthouse shine on me." Jesus calls the hearers to rest. The singer may call for help in reaching God.
AUTHOR: unknown
EARLIEST DATE: 1921 ("Songs and Spirituals", Chicago, Overton-Hygienic Co.)
KEYWORDS: nonballad religious
FOUND IN: US(Ap,SE,So)
REFERENCES (2 citations):
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 76 "Shine On Me" (1 text, 1 tune)
Grimes-StoriesFromTheAnneGrimesCollection, p. 119, "Shine On Me" (1 text)
Roud #10622
RECORDINGS:
Rev. Johnnie Blakey, "Let the Light Shine on Me" (OKeh 8758, 1930; rec. 1928)
Famous Garland Jubilee Singers, "Shine on Me" (Romeo 5135, 1932)
Blind Willie Johnson, "Let Your Light Shine on Me" (Columbia 14490-D, 1930; rec. 1929; on BWJ01, BWJ03)
Ernest Phipps & his Holiness Singers, "Shine on Me" (Bluebird 5540A, 1928; on AAFM2)
ALTERNATE TITLES:
Let It Shine On Me
Let the Light From Your Lighthouse Shine On Me
NOTES [9 words]: Found in both Anglo- and Afro-American tradition. - PJS
Last updated in version 2.8
File: ADR76

Shine On, Harvest Moon
DESCRIPTION: "The night was mighty dark so you could hardly see... Couple sitting underneath a willow tree... Boy... Told the moon... Shine on, shine on, harvest moon up in the sky. I ain't had no lovin' since April, January, June or July." He hopes she'll say Yes.
AUTHOR: Words: Jack Norworth (1879-1959) / Music: Nora Bayes-Norworth (1880-1928)
EARLIEST DATE: 1908 (source: Fuld)
KEYWORDS: love courting
FOUND IN:
REFERENCES (2 citations):
Fuld-BookOfWorldFamousMusic, p. 497, "Shine On, Harvest Moon"
DT, HRVSTMN*
Roud #22317
NOTES [217 words]: According to David A. Jasen, Tin Pan Alley: The Composers, the Songs, the Performers and their Times: The Golden Age of American Popular Music from 1886 to 1956, Primus, 1988, p. 62, "Nora Bayes... was christened Dora Goldberg. Her big break in vaudeville
came in 1902, when she was asked to perform Harry von Tilzer's 'Down Where the Wurzburger Floes' at the Orpheum Theatre in Brooklyn." She forgot the words, but he was there and sung them to her and the stunt made it a hit and her a star; "Bayes was known for years after as 'The Wurzburger Girl.'"

"She and her husband Jack Norworth wrote 'Shine On, Harvest Moon' and featured it in Ziegfield's Follies of 1908. It was their biggest song success. Later that year, Norworth wrote the lyrics for Albert von Tilzer's "Take Me Out to the Ball-Game," and Bayes helped make it the standard it has become by singing it in her act for the next two years.: Sigmund Spaeth, *A History of Popular Music in America*, Random House, 1948, p. 358, says that this song "eventually [became] the title of a motion picture purportedly portraying their fantastic life together" (referring to Norworth and Bayes-Norworth); he adds that Ruth Etting later made the song a hit again. Spaeth adds that, in his later years, Norworth ran a novelty shop in California. - RBW

Last updated in version 4.3
File: Fuld497A

Shiner, The

DESCRIPTION: "Uncrowned king of the knights of the banjo, Star of the great southern trail, With his blanket of blue, The Shiner fought through...." The Shiner takes all things in stride. He uses tricks and wits to survive. Now he "can bank on a well-deserved rest"

AUTHOR: Words: George Meek

EARLIEST DATE: 1952 (Meek, Station Days in Maoriland and Other Verses, according to Cleveland-NZ-GreatNewZealandSongbook)

KEYWORDS: hobo travel trick

HISTORICAL REFERENCES:
c. 1840-1927 - Life of Edmund Slattery, known as "The Shiner"

FOUND IN:
- Cleveland-NZ-GreatNewZealandSongbook, pp. 44-45, "The Shiner" (1 text, 1 tune)

NOTES [631 words]: Although Edmund "Ned" Slattery seems to have been a bum (in the technical sense of a rambling man who did not seek regular work), he was sufficiently clever that apparently he became a figure of folklore. There are at least three songs about him, this one, Phil Garland's "The Good Old Way," and the better-known "The Swag and the Shiner" by Paul Metsers, recorded by Graham Wilson and Gordon Bok among others. Apparently there is a deep desire among New Zealand folk poets to live by cheating others rather than by working.

Garland-FacesInTheFirelight-NZ has a whole chapter, entitled "Swags to Riches," about swagmen of this sort. Slattery gets the lion's share of it, pp. 118-127. Ell, p. 232, has a much shorter but, I suspect, more accurate account. In the entry "The Shiner," he writes: "'Shiner' Ned Slattery was more than 50 years on the road avoiding work. John A. Lee [the other rambled in "The Swag and the Shiner"] recorded the folklore in two books about 'the champion of 'anti-sweat.' When Lee was a runaway from a boy's home, he met the Shiner, then an old man, and ever after collected yarns about him. Edmond Slatter was born in 1840 and reached New Zealand in time to become a figure on the road during the Otago gold rush of the 1860s; he died aged 87 with a reputation throughout the land, but largely earned in Otago and Southland. Slattery was a 'professional' tramp who bludged his meals and drink whenever he could, usually targeting publicans and others whom he thought above themselves. He would set up elaborate tricks to get a drink, for example pretending to survey a road through a bar and consenting to change direction only when appropriately bought off.... John A. Lee published the tales in *Shining with the Shiner* (N. V. Douglas, Auckland, 1950 [NewZealandEncyclopedia, p. 505, says 1944]) and later expanded on the theme with *Shiner Slattery* (Collins, Auckland, 1964)."

Another one of Slattery's pranks is described on p. 238 of Ell, in which he offered to pay for a drink with stamps, was taken up on it, and proceeded to "stamp" with his foot. All I can say is, if most of his tricks worked, New Zealand has the stupidest bartenders in the known universe.

NewZealandEncyclopedia, pp. 504-505, also has an article about The Shiner: "SLATTER, Edmond (1840-1927) was the historical figure behind the legendary swagman known as 'The Shiner'. He was born in County Clare, Ireland, worked there as a ploughman and farmhand, emigrated with his family to Australian in 1869 and on to NZ in 1873. He was a tall, well-made, charming man who chose to live for more than 40 yrs as a swagger, mostly on the roads of South Canterbury, Otago and Southland, working only when he had to at seasonal toks on farms. He was
a clown, practical joker and a charming rascal, a familiar figure at fairs and carnivals on his beat. He is buried at Andersons Bay Cemetery in Dunedin."

NewZealandEncyclopedia has a portrait of him on p. 505. NewZealandEncyclopedia, pp. 312-313, also has an entry on Lee, who made The Shiner truly famous: "LEE, John Alfred Alexander (1891-1982) was one of the most remarkable New Zealanders of his time, spending time in prison as a young man, serving with distinction as a soldier in World War One, becoming an outstanding politician between the wars and, over nearly 50 years, writing fiction and political and social commentaries." Born in Dunedin, he was an ordinary laborer before the Great War, in which he won a Distinguished Conduct Medal and lost his left arm. He was an MP for most of the period 1922-1943 (although he was kicked out of the Labour Party in 1940). He began writing in the 1930s; his last book was published in 1981. The entry notes that "The Shiner stories are generally fictionalised tales about swaggerers." - RBW

Bibliography


Last updated in version 5.2
File: Clev044

Shining Shore, The

DESCRIPTION: "My days are gliding swiftly by, And I, a pilgrim stranger, Would not detain them as they fly," because the singer is "on Jordan's strand" and sees "the shining shore" where friends are passing over. So take courage even in hard times

AUTHOR: Words: David Nelson / Music: George F. Root (source: Root-StoryOfAMusicalLife-GeorgeFRoot)

EARLIEST DATE: 1891 (Root-StoryOfAMusicalLife-GeorgeFRoot)

KEYWORDS: religious river nonballad

FOUND IN:

REFERENCES (2 citations):

- Root-StoryOfAMusicalLife-GeorgeFRoot, p. 256, "The Shining Shore" (1 text, 1 tune)
- Heart-Songs, p. 505, "Shining Shore" (1 text, 1 tune)
- Roud #28859

NOTES [284 words]: Root, p. 99, reports that one day, when he was working on material for his singing classes, his "mother, passing through the room, laid a slip from one of her religious newspapers before me, saying, 'George, I think that would be good for music.' I looked, and the poem began, 'My days are gliding swiftly by.' A simple melody sang itself along in my mind as I read, and I jotted it down, and went on with my work. That was the origin of 'The Shining Shore.' Later, when I took up the melody to harmonize it, it seemed so very simple and commonplace that I hesitated about setting other parts to it. But I finally decided that it might be useful to somebody, and completed it, thought it was not printed until some months afterward.... [When it became widely popular], I tried to see why it should be so, but in vain.... "The newspaper slip containing this hymn which my mother handed me had no author's name attached. It was some years later before I learned that it was the Rev. David Nelson who wrote it." Root then supplies a brief biography of Nelson (1793-1844) which was sent to him. He was a minister and, after owning a plantation in Missouri, later came out against slavery, and was driven out of Missouri as a result, settling in Illinois.

Root's melody, although the one that became widely known, is not the melody intended for the lyric. According to Julian, p. 794, "[Nelson's] hymn, 'My days are gliding swiftly by' (Death Anticipated), was written in 1835, to be sung to the tune of 'Lord Ullin's Daughter.' It is exceedingly popular." (Popular it may have been, but I find no mention of it in any of my modern hymn references. And Julian doesn't mention any other texts by Nelson.) - RBW

Bibliography

- Julian: John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes)
- Root: George F. Root, The Story of a Musical Life, 1891; I use the 1970(?) Da Capo reprint
Ship A-Sailing, A

DESCRIPTION: "I saw a ship a-sailing, A-sailing on the sea, And it was deeply laden with pretty things for me. There were comfits in the cabin and almonds in the hold." The sails are satin; the mast, gold; the sailors, white mice; the captain, a duck.

AUTHOR: unknown

EARLIEST DATE: 1815 (Family album, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: talltale playparty nonballad ship animal

FOUND IN: US(NE)

REFERENCES (3 citations):
- "I saw a ship a-sailing" in Opie/Opie-OxfordDictionaryOfNurseryRhymes
- "I saw a ship a-sailing" in Baring-Gould-AnnotationMotherGoose #271

ST Lins284 (Partial)

Roud #3742

NOTES: This seems to go back to Halliwell (1852), though Linscott-FolkSongsOfOldNewEngland connects it with a game called the "Duck Dance." Katherine Elwes Thomas evolved the theory that the duck-Captain was Sir Francis Drake, while the "four-and-twenty white mice with chains about their necks" were slaves. I'd be more inclined to believe it if Thomas could bridge the more than two century gap between the actual song and the events it allegedly describes. - RBW

File: Lins284

Ship Euphrasia, The

DESCRIPTION: "Come all Christian people who do intend To know God's laws and his rights defend...." The singer tells of setting sail on a whaler, describes the horrid, rotten food, and complains of the isolation of the captain

AUTHOR: unknown

EARLIEST DATE: 1849 (Journal from the Euphrasia)

KEYWORDS: whaler ship food hardtimes

FOUND IN:

REFERENCES (1 citation):
- "The Ship Euphrasia" in Huntington-SongsTheWhalemenSang, pp. 47-49

Roud #2013

File: SWMS047

Ship in Distress, The

DESCRIPTION: Sailors on a becalmed ship suffer starvation. They cast lots to determine which of them shall die to feed the rest. The one who is chosen asks that a sentry climb the topmast to search for aid while he prays. A ship is sighted and they are rescued.

AUTHOR: unknown

EARLIEST DATE: 1907 (Butterworth) plus 19th century broadsheets

KEYWORDS: ship disaster cannibalism reprieve rescue starvation sailor

FOUND IN: Britain(England(South))

REFERENCES (8 citations):
- "Seamen Bold" in Copper-ASongForEverySeason, pp. 210-211
- "The Ship in Distress" in Browne-FolkSongsOfOldHampshire, pp. 93-96
- "The Ship in Distress" in Sharp-OneHundredEnglishFolksongs
- "The Ship in Distress" in VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs
- "The Ship in Distress" in Hugill-SongsOfTheSea
- "The Ship in Distress" in Ashton-RealSailorSongs
- "The Ship in Distress" in Palmer-OxfordBookOfSeaSongs
Ship Is All Laden, The

DESCRIPTION: "The ship is all laden and ready for sea, The foy boy is coming, away let us be." The skipper is confused. The men are groggy. The owner is upset. But presumably they get to sea, since the song ends with the ship happily back in port

AUTHOR: unknown
EARLIEST DATE: 1789 (according to Palmer-OxfordBookOfSeaSongs)
KEYWORDS: ship travel
FOUND IN: REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 66, "The Ship Is All Laden" (1 text)
File: PaSe066

Ship Lord Wolseley, The

DESCRIPTION: The ship leaves Belfast for Philadelphia on the 18th of January under Cap'n James Dunn. Song describes several ports and storms and constantly makes references to the bravery and steadfastness of the crew and officers.

AUTHOR: Wm. R.B. Dawson
EARLIEST DATE: 1945 (Harlow-ChantyingAboardAmericanShips)
KEYWORDS: ship foc's'le sailor
FOUND IN: US
REFERENCES (1 citation):
Harlow-ChantyingAboardAmericanShips, pp. 181-183, "The Ship Lord Wolseley" (1 text, sung to "Yankee Man-of-War")
Roud #9149
CROSS-REFERENCES:
ct. "Yankee Man-of-War" [probably the song indexed as "The British Man-of-War"] (tune)
NOTES [319 words]: Harlow-ChantyingAboardAmericanShips says that the author Dawson was bo'sun on the Lord Wolseley when he wrote this.
Lord Wolseley was a four masted ship built in 1883 by Harland & Wolff, Belfast. She was sold and renamed several times, as Columbia, Everett G. Griggs, Wolseley (again) before being broken up and used for parts in 1928. - SL
I have to admit I find the name of the ship pretty ironic. Garnet Wolseley (1833-1913) was not a navy man but a soldier all his life, fighting in the Crimean War and thirty years of colonial wars before becoming army Commander in Chief in 1895. He was made a viscount in 1883 after winning the battle of Tel-el-Kebir in Egypt (1882). His most famous moment, perhaps, came two years later, when he tried and failed to rescue Gordon from Khartoum -- a rescue that might have succeeded had he understood river transport better.
Odds are, however, that if you have met Wolseley, it was in another guise. He was the model for Major General Stanley (the Modern Major General) in Gilbert and Sullivan's "The Pirates of Penzance." At least, in the first British production, the character playing Stanley was costumed to look like Wolseley. Of course, the creation was very unlike the model for the Model -- they were almost inverses, with Wolseley's competence being almost solely military. Nonetheless, Wolseley supposedly enjoyed singing the Modern Major General's patter song (see Ian Bradley, editor, The
Ship of Zion (I), The

DESCRIPTION: "What is this ship you're going on board, oh, glory hallelujah (x2)? 'Tis the Old Ship Zion, hallelujah (x4) What colors does she hoist in time of war? oh, glory hallelujah (x2)? 'Tis the bloody robe of Jesus, hallelujah (x4)"

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US(MA,SE)
REFERENCES (7 citations):
Allen/Ware/Garrison-SlaveSongsUnitedStates, pp. 102-103, "The Old Ship of Zion" (2 texts, 2 tunes)
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 81, "'Tis the Ole Ship of Zion (Ole Ship of Zion)" (1 text, 1 tune; p. 85 in the 1901 edition) [for 1893 edition, see notes]; Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 220-221, "Don't You View Dat Ship a-Come a-Sailin'?" (1 text, 1 tune; pp. 226-227 in the 1874 edition)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 623, "The Old Ship of Zion" (3 texts, of which "A" is clearly "The Old Ship of Zion (I)" but B is an unidentifiable fragment; C, with references to India and the Ganges, may be a separate piece)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 623, "The Old Ship of Zion" (5 tunes plus text excerpts, several of which go here although at least one is "The Old Ship of Zion (I)"
Barton-OldPlantationHymns, p. 23, "The Old Ship of Zion" (1 text, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 83, "The Ship of Zion" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 366, "Old Ship of Zion" (1 text)
ST FSC083 (Partial)
Roud #4204
RECORDINGS:
McFadden Gospel Singers, "Old Ship of Zion" (Coleman 5976, n.d.)
Southeast Alabama and Florida Union Sacred Harp Singing Convention, "The Old Ship of Zion" (on USFlorida01)
NOTES [93 words]: In the Sacred Harp, the tune to this is said tentatively to be by Thomas W. Carter.
White reports a whole class of "Ship of Zion" songs, not all of which can easily be distinguished. I've split off some with clear personalities, but some just have to be lumped here. - RBW
The index to the 1893 edition [of Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute] has "Ole Ship of Zion" on page 85 (Thomas P. Fenner and Frederic G. Rathbun, Cabin and Plantation Songs (New York: G.P. Putnam's Sons, 1893)). I have not seen page 85. - BS

Ship That Is Passing By, The

DESCRIPTION: "I once had a father but now I have none, He's gone to that beautiful home. O Lord, let me sail on that beautiful ship, The ship that is passing by. The days seem so sad and the night seems so long And I am so lonely here." Similarly mother, brother, etc.

AUTHOR: unknown
EARLIEST DATE: 1967
KEYWORDS: religious nonballad family
FOUND IN: US(Ap)
REFERENCES (1 citation):
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 316, p. 191, "The Ship That Is Passing By" (1 text)
Roud #4303
**Ship That Never Returned, The** [Laws D27]

**DESCRIPTION:** A ship is preparing to sail. The lives of several of the passengers, their reasons for leaving, and their farewells to family and/or sweethearts are briefly described. But the ship disappears at sea, apparently with all hands.

**AUTHOR:** Henry Clay Work

**EARLIEST DATE:** 1865 (sheet music published by S. Brainard's Sons)

**KEYWORDS:** sea farewell wreck disaster

**FOUND IN:** US(Ap,MW,NE,Ro,SE,So)

**REFERENCES (17 citations):**
- Laws D27, "The Ship that Never Returned"
- Work-SongsOf-Henry-Clay-Work, pp. 91-94, "The Ship that Never Return'd" (1 text, 1 tune, a copy of the original sheet music)
- Randolph 690, "The Ship that Never Returned" (2 texts)
- High-OldOldFolkSongs, p. 45, "The Ship that Never Returned" (1 text plus mention of 10 more as well as a pair of offshoots)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore4 215, "The Ship That Never Returned" (1 excerpt, 1 tune)
- Peters-FolkSongsOutOfWisconsin, p. 106, "The Ship That Never Returned" (1 text, 1 tune)
- Sandburg-TheAmericanSongbag, pp. 146-147, "The Ship That Never Returned" (1 text, 1 tune)
- Hubbard-BalladsAndSongsFromUtah, #111, "The Ship That Never Returned" (1 text)
- Arnett-IHearAmericaSinging, pp. 92-93, "The Ship That Never Returned" (1 text, 1 tune)
- Spaeth-WeepSomeMoreMyLady, p. 138, "The Ship that Never Returned" (1 text, 1 tune)
- Gilbert-LostChords, pp. 142-143, "The Ship That Never Returned" (1 text)
- Darling-NewAmericanSongster, pp. 186-187, "The Ship That Never Returned" (1 text)
- Silber-Silber-FolksingersWordbook, p. 268, "The Ship That Never Returned" (1 text)
- Cohen-LongSteelRail, pp. 197-226, "The Wreck of the Old 97" (6 texts plus excerpts, 1 tune, plus a sheet music cover and sundry excerpts from related songs including a text of "The Ship That Never Returned")
- cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 482, "The Ship That Never Returned" (source notes only)
- DT 618, NVRETURN* NVRETUR2*

**RECORDINGS:**
- Omar Blondahl, "The Ship That Never Returned" (on NFOBlondahl03)
- Vernon Dalhart, "The Ship That Never Returned" (Gennett 3311, 1926)
- Connie Foley, "The Ship That Never Returned" (Copley 9-179-B, n.d.)
- Bradley Kincaid, "The Ship That Never Returned" (Bluebird 5569, 1934)
- Asa Martin, "The Ship That Never Returned" (Oriole 8163/Conqueror 8068 [as Martin & Roberts], 1932)
- Gene McNulty, "The Ship That Never Returned" (Decca 12202)
- Roe Bros. & Morrell, "The Ship That Never Returned" (Columbia 15156-D, 1927)
- Charles Lewis Stine, "The Ship That Never Returned" (Columbia 15027-D, 1925)

**BROADSIDES:**
- Bodleian, Johnson Ballads 1518, "The Ship That Never Returned," T. Brooks (Bristol), n.d.
- LOCShelf, sm1885 21919, "The Ship That Never Returned," S. Brainard's. Sons (Cleveland), 1885 (tune)

**CROSS-REFERENCES:**
- cf. "The Train that Never Returned" (tune & meter)
- cf. "The Wreck of Old 97" (tune & meter)
- cf. "The Rarden Wreck of 1893" (tune & metre)
- cf. "The Flying Colonel" (tune)
- cf. "M.T.A." (tune)
- cf. "Lovers Parted" (tune, lyrics)

**SAME TUNE:**
- The Train That Never Returned (File: R694)
- The Wreck of Old 97 [Laws G2] (File: LG02)
The Rarden Wreck of 1893 (File: DarNS215)
The Flying Colonel (File: EM404)
Lovers Parted (File: Brll215A)
Did the Maine Go Down? (File: List329)
Vernon Dalhart, "The Airship That Never Returned" (Columbia 15162-D, 1927)
Ernest Stoneman, "The Face That Never Returned" (OKeh, unissued, 1924) (OKeh 40288, 1925)
[probably this tune, though we haven't been able to check]
NOTES [105 words]: This may be the best-selling tune of all time in terms of fraction of the population which experienced it; "The Ship that Never Returned" was a hit in sheet music, and "The Wreck of Old 97" and "M.T.A." (which also uses the tune) were hits on record. Sadly, Work made only a little money off the piece. - RBW
Blondahl03 has no liner notes confirming that this song was collected in Newfoundland. Barring another report for Newfoundland I do not assume it has been found there. There is no entry for "The Ship That Never Returned" in Newfoundland Songs and Ballads in Print 1842-1974 A Title and First-Line Index by Paul Mercer. - BS

Last updated in version 5.3
File: LD27

Ship to Old England Came, A
DESCRIPTION: With 50 guns and 500 men an English warship meets five French men-of-war. Aloft, the cabin boy sees three English ships -- Oak, Sloe, and Unity -- that join the battle and "quickly made those French dogs flee"
AUTHOR: unknown
EARLIEST DATE: 1974 (recording, Walter Pardon)
KEYWORDS: battle navy England France
FOUND IN: Britain(England(Lond))
Roud #1424
RECORDINGS:
Walter Pardon, "A Ship to Old England Came" (on Voice02)
File: RcasTOEC

Ship Was Becalmed in a Tropical Sea, A
DESCRIPTION: "A ship was becalmed in a tropical sea, Away, away, blow the man down." "For three weeks no wind had she." The captain "prayed to King Neptune" for a breeze. Fish taunt the sailors; finally, a flying fish seems to promise help; the wind finally starts
AUTHOR: unknown
EARLIEST DATE: 1946 (Peters-FolkSongsOutOfWisconsin)
KEYWORDS: ship talltale animal gods
FOUND IN: US(MW)
REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, pp. 111-112, "A Ship Was Becalmed in a Tropical Sea" (1 text, 1 tune)
Roud #15664
CROSS-REFERENCES:
cf. "Blow the Man Down" (tune and form)
NOTES [14 words]: This appears to be a sailor's tall tale based on the form of "Blow the Man Down." - RBW

Last updated in version 2.6
File: Pet111

Shipping Agents, The
DESCRIPTION: "A shipping agent seems to me A kind of hungry shark... They crimp the sailors when they can And make them pay a fee." The sailors don't even know their destination. The food is awful and insufficient. There is no gold in the diggings they reach anyway
AUTHOR: Words: Charles R. Thatcher (1831-1878)
EARLIEST DATE: 1958 (Anderson, Goldrush Songster, but found in a nineteenth century
Shipwreck

DESCRIPTION: "From Queenstown we set sail with merry hearts." The captain soon exects a great storm. The storm causes the ship turns over and breaks a mast. Several people die. Henry Wales manages to save Jane Gibson but dies himself.

AUTHOR: unknown

EARLIEST DATE: 1947 (Hubbard-BalladsAndSongsFromUtah)

KEYWORDS: ship death wreck storm

FOUND IN: US(Ro)

REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah, #112, "Shipwreck" (1 text)

NOTES [28 words]: This sounds like it is probably about a real event, but Hubbard-BalladsAndSongsFromUtah has not identified the event, and with few real details, I can't identify it.

- RBW

Last updated in version 3.8

File: Hubb112

Shipwreck Near Gay Head, January 14, 1782

DESCRIPTION: "On the fourteenth day of January last, Be sure it was a dismal sight, The famous ship away was cast, It was somewhere before "twas light." The captain is ill when a storm comes up. They are wrecked on the rocks. Only ten men survive

AUTHOR: unknown

EARLIEST DATE: 2014 (Huntington-TheGam-MoreSongsWhalemenSang)

KEYWORDS: wreck storm disaster death

FOUND IN:

REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 87-90,"Shipwreck Near Gay Head, January 14, 1782" (1 text, 1 tune)

Roud #27521

File: H6m087

Shipwreck on Long Island Shore

DESCRIPTION: "Ho, Mr. Editor, stay your pen, I've sorry news to tell." The Ocean Belle was sunk in a fierce storm along Long Island Shore. The poet found the body of sailor Walter Brown along the shore and is writing to tell of his fate

AUTHOR: unknown

EARLIEST DATE: 1879 (Journal of the Andrew Hicks)

KEYWORDS: death sailor wreck storm

FOUND IN:

REFERENCES (1 citation):

Shipwreck on the Lagan Canal, The

DESCRIPTION: Captain McFall's ship sails "up the Lagan Canal," "bound for foreign countries," "with a cargo of Indian meal." In "a dreadful gale" they strike "a coral reef" and sink "to the shin." A coastguard rescues the crew "as none of us could swim"

AUTHOR: unknown

EARLIEST DATE: c.1890-1918 (J Nicholson ballad sheet, according to Leyden-BelfastCityOfSong)

KEYWORDS: canal humorous storm wreck

FOUND IN:

REFERENCES (1 citation):
Leyden-BelfastCityOfSong 38, "The Shipwreck on the Lagan Canal" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "The E-ri-e" (theme) and references there

File: Leyd038

Shirt and the Apron, The [Laws K42]

DESCRIPTION: The sailor comes to shore and meets a girl who takes him to a dance, then to supper, then to bed. He awakens in the morning to find both his money and his clothes gone. He is forced to return to his ship in women's clothing -- to the amusement of the crew

AUTHOR: unknown

EARLIEST DATE: c.1890-1918 (J Nicholson ballad sheet, according to Leyden-BelfastCityOfSong); 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: sex robbery dancing clothes whore

FOUND IN: Canada(Mar,Newf)

REFERENCES (8 citations):
Laws K42, "The Shirt and the Apron"
Leyden-BelfastCityOfSong 31, "The Sailor's Hornpipe in Caxon Street" (1 text, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 112, "The Shirt and the Apron" (1 text)
Creighton-SongsAndBalladsFromNovaScotia 105, "Barrack Street" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 376-377, "Jack-All-Along" (1 text) [AbEd, pp. 283-285 as "The New York Gals"]
Palmer 137, "A Great Favorite Song, entitled The Sailor's Hornpipe in Jackson Street" (1 text, 1 tune)
Johnson-BawdyBalladsAndLustyLyrics, pp. 70-71, "The Shirt and the Apron" (1 text)
DT 418, PETERST
Roud #1902

RECORDINGS:
Jacob Noseworthy, "Peter Street" (on MUNFLA/Leach)
Aiden Sullivan, "Dance in Peter Street" (on MUNFLA/Leach)

CROSS-REFERENCES:
cf. "Gold Watch" [Laws K41] (plot) and references there

cf. "The Beggar Wench"

ALTERNATE TITLES:
Jack-All-Along
Peter Street
The Shirt and the Apron
Patrick Street

File: LK42

Shirt I Left Behind, The

DESCRIPTION: The singer quits Dan McCann's lodgings but leaves his shirt. McCann's daughter tells him to retrieve it. That night, drunk, he sees the shirt coming down the street, hit it with a brick,
and kills McCann's daughter who was in it. He is fined ten quid.

Shivering in the Cold

DESCRIPTION: The singer recalls his parents, his wife, his children, his money -- all lost because of drink. He yearns to be free of his burden. Chorus: "Yes alone, all alone, And I feel I'm growing old, Yet I wander, oh how lonely, And I'm shivering in the cold."

AUTHOR: Mrs. Knowles Shaw

Shoals of Herring

DESCRIPTION: "Oh, it was a fine and a pleasant day, Out of Yarmouth harbour I was faring" on a ship seeking herring. The young sailor learns that it is hard work and a hard life: "Just to earn your daily bread you're daring." He earns his pay in his years of fishing
This is one of the best-known, if not the best-known of the Radio Ballad songs, but MacColl had a lot of trouble with it. His autobiography, p. 312, says, "The writing of the songs [for "Singing the Fishing"] took me about a month, or maybe a little longer.... I wrestled with the ideas for 'Shoals of Herring' for over two weeks. Nothing came right. Every time I sat down to write, the economy and simplicity of the form I had chosen would elude me. When, finally, I hit the right note I completed the song in fifteen minutes." - RBW

Last updated in version 5.0
File: PaSe154

**Shock Along, John**

DESCRIPTION: Described as "A corn-song, of which only the burden is remembered": "Shock along, John, shock along; Shock along, John, shock along."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates, "Slave Songs of the United States")

KEYWORDS: work

FOUND IN: US

REFERENCES (2 citations):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 67, "Shock Along, John" (1 text, 1 tune)
Botkin-TreasuryOfAmericanFolklore, p. 906, "Shock Along, John" (1 text, 1 tune)

Roud #12024

NOTES [19 words]: I wonder if this might not have started out as a "Walk Along, John" song. But with only five words, who can tell? - RBW

Last updated in version 2.4
File: BAF906

**Shoe and Her Ankle Too**

DESCRIPTION: The singer meets a girl and sees "shoe and ankle too likewise her lily white calf Oh! I could tell you a great deal more but I'd only make you laugh." Each verse ends with a bawdy hidden rhyme.

AUTHOR: unknown

EARLIEST DATE: 1949 (Bronner/Eskin-FolksongAlivePart2)

KEYWORDS: sex bawdy wordplay

FOUND IN: US(SW)

REFERENCES (1 citation):
Bronner/Eskin-FolksongAlivePart2 70, "Shoe and Her Ankle Too" (1 text, 1 tune)

File: BrE2070

**Shoe My Love (Shoo My Love)**

DESCRIPTION: "Leila that's shoo my love (x2). Turn me in a hurry now. Shoo Dolly, shoo my love, Turn me in a hurry now. Shoo Dolly, shoo my love."

AUTHOR: unknown

EARLIEST DATE: 1962 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)

KEYWORDS: playparty nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, p. 549, "Shoe My Love" (1 short text, 1 tune)

File: BrS5549A

**Shoe Old Horsie**

DESCRIPTION: "Shoe old horsie, Shoe old mare, Let the little coltie Go bare, bare, bare."

AUTHOR: unknown

EARLIEST DATE: 1958 (Sackett/Koch-KansasFolklore)

KEYWORDS: horse nonballad
Shoemaker (I), The

DESCRIPTION: "Make my Kate a pair of shoes, Make 'em out of the best of leather, I'll peg 'em well and stitch 'em tight (or: "Draw 'em around the firey side") And then they'll last forever." The singer seeks, by the making of shoes, to bind Kate to him (?)

AUTHOR: unknown
EARLIEST DATE: 1906 (Reeves-TheEverlastingCircle)
KEYWORDS: work courting clothes
FOUND IN: Britain(England(South)) US(Ap,MA,SE,So) Ireland
REFERENCES (7 citations):
- Randolph 566, "The Shoemaker" (1 text plus a fragment, 1 tune)
- Cox-FolkSongsSouth 171, "The Cobbler's Boy" (1 text)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 100, "The Shoemaker" (1 fragment, 1 tune)
- Carey-MarylandFolkLegendsAndFolkSongs, p. 100, "The Shoemaker" (1 text)
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H551, p. 40, "The Cobbler" (1 text, 1 tune)
- Reeves-TheEverlastingCircle 21, "The Cobbler" (2 texts)
- DT, COBBLR*

Roud #837
CROSS-REFERENCES:
- cf. "The Shoemaker's Kiss"

NOTES [53 words]: This may be a byblow of "The Shoemaker's Kiss"; there are common elements. But if so, the degree of sanitizing is so extreme that they can be counted as separate songs. - RBW

The entry in Sharp-EnglishFolkSongsFromSouthernAppalachians is fragmentary and almost devoid of plot, but it mentions Kate, so I put it here. - PJS

Last updated in version 3.8

File: R566

Shoemaker (III), The

DESCRIPTION: "My mother sent me to the school To learn to be a stocking-knitter, But I went wrang and played the fool And married with a shoemaker." She complains of his looks, his tools, his stink, and the miserable life she leads: "Who would have a shoemaker?"

AUTHOR: unknown
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)
KEYWORDS: work marriage warning
FOUND IN: Britain(England(North),Scotland(Aber))
REFERENCES (2 citations):
- Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 114-115, "The Shoemakker" (1 text, 1 tune)
- Greig/Duncan3 479, "The Shoemaker" (1 fragment, 1 tune)
- ST StoR114 (Partial)

Roud #3152

NOTES [38 words]: In a number of versions of this song, including Stokoe's, the man's occupation is "shoemakker" (double k). This appears to be an attempt to show that the "a" is pronounced short -- he "maks" shoes, rather than "makes" them. - RBW

Last updated in version 2.4

File: StoR114

Shoemaker's Kiss, The

DESCRIPTION: The girl comes to the shoemaker and requests a pair of shoes. He thereupon "fits" the girl. (Forty) weeks later she brings forth a son. When mother asks where the boy came from,
she says "the shoemaker's kiss."

**AUTHOR:** unknown
**EARLIEST DATE:** 1827 (Kinloch)
**KEYWORDS:** sex clothes pregnancy childbirth children
**FOUND IN:** Britain(Scotland,England(South))

**REFERENCES** (3 citations):
- Kinloch-TheBalladBook XV, pp. 55-57, "The Shoemaker" (1 text)
- Reeves-TheEverlastingCircle 118, "The Shoemaker's Kiss" (1 text)
- DT, SHOEKISS*

**Roud #3807**

**CROSS-REFERENCES:**
- cf. "The Trooper Watering His Nag" (chorus lyrics)
- cf. "The Shoemaker (I)"

**NOTES** [59 words]: The "other" shoemaker song ("The Shoemaker (I)"") has some elements in common with this song, and may be distantly related. But if so, there has been an extreme degree of sanitization in between.

Roud lumps this with "A Kiss in the Morning Early," which is also about relations between a girl and a shoemaker -- but the latter does not involve pregnancy. - RBW

*Last updated in version 2.7*

File: KinBB15

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**Shoemaker's Son, The**

**DESCRIPTION:** "Young Jimmy was a shoemaker's son, And through this country his bread he won. Her father was of high degree, He was captain over some ships on the sea."

**AUTHOR:** unknown
**EARLIEST DATE:** 1968
**KEYWORDS:** love courting father
**FOUND IN:** Australia

**REFERENCES** (1 citation):
- Meredith/Anderson-FolkSongsOfAustralia, p. 193, "The Shoemaker's Son" (1 text, 1 tune)

**NOTES** [31 words]: This is clearly a fragment of a longer ballad (probably telling of the father's opposition to the young people's marriage), but without a longer version, we can't tell much about it. - RBW

File: MA193

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**Shoemaker's Song**

**DESCRIPTION:** "Married me a wife and I settled here for live. She had no shoes; I had no time to make them." "I didn't have but one old hen..., She sot for a week on a dozen eggs, and didn't hatch but one chicken." The singer also struggles with steers, cows, etc.

**AUTHOR:** unknown
**EARLIEST DATE:** 1953 (Browne-AlabamaFolkLyric)
**KEYWORDS:** wife clothes hardtimes chickens
**FOUND IN:** US(So)

**REFERENCES** (1 citation):
- Browne-AlabamaFolkLyric 66, "Shoemaker's Song" (1 text, 1 tune)
- Roud #11324

File: Brne066

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**Shon M'Nab**

**DESCRIPTION:** Shon M'Nab fails at herding, fishing, and running a still. He goes to Glasgow and is overcome by the wonders he sees. He sees fire used all around and is convinced the people in Glasgow must be in league with the Devil. He prefers the old ways.

**AUTHOR:** Alexander Rodger (1784-1846)
**EARLIEST DATE:** 1838 (Rodger)

**LONG DESCRIPTION:** Shon M'Nab is 45 and has seen the world turned upside down: gentlemen become poor and beggars become rich, and Whig turn Tory, Tory turn Whig. He began by herding
cows, then fishing in a herring boat. He tried fishing cod off Newfoundland until his boat overturned and he decided he'd fish for cod no more. Back home he had a whisky still until a revenuer had him sent to jail. Once out he went to Glasgow where he saw a thousand wonders: he saw a man, rather than a horse, pulling a cart; he saw a black man music grinder turning his "mill" about, putting nothing in but taking music out. He wondered that so many people had spoons "to sup teir pick o' meat" when, where he came from, a whole house might have only one or two spoons. What sin made the women ashamed to show their face that they covered it with "plack"?

He found it strange to be able to draw water "and ne'er rin dry" and to see lamps in long rows with no wick or lack of oil. The Glasgow folk must have dealings with the Devil for all their use of fire for every purpose "and some o' tem will eat ta fire, And no him's pelly purrn [belly burn]"; they use fire to make a coach run on the railroad (M'Nab himself would rather have a horse); they use fire to make vessels run (at the Broomielaw he sees a ship "wi' twa mill-wheels [to] grund ta water sma'"").

In Glasgow the houses stretch "mile and mair, Wi' names 'poon ilka toor." He wonders what the people do with all the things he saw; he'd prefer the old ways: brose [oatmeal and boiling water], kilt and hose, and barley brew.

KEYWORDS: clothes commerce farming fishing technology humorous
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan8 1764, "John MacNab" (2 texts, 2 tunes)
ADDITIONAL: Whistle-Binkie [, First Series] (Glasgow, 1846), pp. 29-32, "Shon M'Nab"
Alexander Rodger, Poems and Songs (Glasgow, 1838), pp. 53-59, "Shon M'Nab"
Roud #13012
BROADSIDES:
Bodleian, Harding B 17(147a), "John M'Nab's Opinion of the March of Intellect" ("Nainsel pe maister Shon M'Nab, pe auld as forty-five, man"),Sanderson (Edinburgh), 1830-1910
CROSS-REFERENCES:
cf. "For A' That An' A' That" (tune, per Roger)
cf. "Paddy Backwards" (country man visits city theme) and references there
File: GrD81764

Shoo Fly

DESCRIPTION: "I think I hear the angels sing (x3), The angels now are on the wing. I feel, I feel, I feel like a morning star (x2)." "Shoo fly, don't bother me (x3), For I just been on a merry spree." (or "belong to Company G," or the like).
AUTHOR: unknown
EARLIEST DATE: 1886 (Buckley)
KEYWORDS: nonballad nonsense playparty religious
FOUND IN: US(So,SW)
REFERENCES (11 citations):
Randolph 273, "Shoo Fly" (1 fragment, 1 tune)
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 170-171, "Shoo Fly" (1 text, 1 tune)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 174-176, "Shoo Flies, Don't Bother Me" (1 text, 1 tune, with the chorus of "Shoo Fly" and the verses of "I Wouldn't Have an Old Man")
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 190-193, "Shew! Fly, Don't Bother Me" (1 text, 1 tune)
Spaeth-ReadEmAndWeep, pp. 55-56, "Shoo, Fly, Don't Bother Me" (1 fragmentary text, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 200, (no title) (1 fragmentary text, the "Company G" version)
Roberts-SangBranchSettlers, #80, "Shoo Fly" (1 short text, 1 tune, lumped with "Shoo Fly" by Roud because it has the single chorus line "Shoo fly, don't you bother me" but which is otherwise "Don't Get Weary Children (Massa Had a Yellow Gal")"
Opie/Opie-TheSingingGame 132, "Shoo Fly" (2 texts, 1 tune)
Messerei-ListenToTheMockingbird, pp. 164-165, "Shew Fly Don't Bother Me" (1 text)
Silber/Silber-FolksingersWordbook, p. 388, "Shoo Fly, Don't Bother Me" (1 text)
ADDITIONAL: M.B. Buckley, Diary of a Tour in America (Dublin, 1886 ("Digitized by Google")), p. 224, "Shoo Fly" (1 text)
ST R273 (Full)
Roud #3433
RECORDINGS:
Crockett's Kenucky Mountaineers (Crown 3159/Homestead 23041/Varsity 3049/Joe Davis 3505 [both as Crockett Mountaineers]/Montgomery Ward M-3022 [as Harlan Miners Fiddlers])
Uncle Dave Macon, "Sho' Fly Don't Bother Me" (Vocalion 5010, 1926)
Pete Seeger, "Shoo Fly" (on PeteSeeger33, PeteSeegerCD03)
Jimmy Yates' Boll Weevis, "Shoo Fly!" (Victor 21753, 1928)

CROSS-REFERENCES:
cf., "The Blue-Tail Fly" [Laws I19] (chorus lyrics)

NOTES [77 words]: Variously attributed. The 1869 sheet credits the words to Billy Reeves and the music to Frank Campbell. Another 1869 publication gives the author as Thomas Brigham Bishop. The latter, published by Bishop himself, claims that the piece comes from "the negro farce the 'Cook.'" The corroborative evidence for the claims is thin. - RBW
Buckley (1886): ". . . a song which was in the mouths of everyone on the whole continent of America, it is called 'Shoo fly.'" - BS
Last updated in version 5.3
File: R273

Shoofly, The
DESCRIPTION: The singer sees an old woman lamenting, "Ochone! sure I'm nearly distracted! For it's down by the Shoofly they cut a bad vein...." With all the local mines closed, she and her family are in debt and out of work. She can only hope conditions improve
AUTHOR: Felix O'Hare
EARLIEST DATE: 1949 (Korson-PennsylvaniaSongsAndLegends); reportedly written 1871
KEYWORDS: hardtimes mining
HISTORICAL REFERENCES:
1871 - Closing of the mine at Valley Furnace (in the Schuylkill Valley). The Shoofly colliery closed at about the same time.
FOUND IN: US(MA)
REFERENCES (2 citations):
Korson-PennsylvaniaSongsAndLegends, pp. 380-382, "The Shoofly" (1 text, 1 tune)
Scott-TheBalladOfAmerica, pp. 276-278, "The Shoofly" (1 text, 1 tune)
Roud #7720
File: SBoA276

Shoot the Buffalo
DESCRIPTION: Playparty/dance tune: "And it's ladies to the center and it's gents around the row, And we'll rally round the canebrake and shoot the buffalo." Tales of courting and spitting tobacco
AUTHOR: unknown
EARLIEST DATE: 1911 (JAFL 24)
KEYWORDS: playparty dancing animal nonballad
FOUND IN: Britain(England(South)) US(Ap,MW,So)
REFERENCES (18 citations):
Williams-Wiltshire-WSRO Wt 334, "We'll Chase the Buffalo" (1 text)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #27, "The Buffalo" (1 text, 1 tune)
Randolph 523, "Shoot the Buffalo" (2 texts plus 4 excerpts, 1 tune)
Hudson-FolksongsOfMississippi 149, pp. 297-298, "Shoot the Buffalo" (1 text)
Fuson-BalladsOfTheKentuckyHighlands, p. 165, "Chase the Buffalo" (1 text)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 143, "Hunting Ballad (We'll Shoot the Buffalo)" (1 text)
Owens-TexasFolkSongs-2ed, pp. 149-150, "Shoot the Buffalo" (2 texts, 2 tunes)
Spurgeon-WaltzTheHall-AmericanPlayParty, p. 172, "Shoot the Buffalo"; p. 194, "Up Jumped the Crow" (2 texts, 2 tunes)
Sharp-EnglishFolkSongsFromSouthernAppalachians 262, "Chase the Buffalo" (1 text, 1 tune)
Bush-FSofCentralWestVirginiaVol4, pp. 14-15, "Chase the Buffalo" (1 text, 1 tune)
Peters-FolkSongsOutOfWisconsin, p. 129, "Rise, My True Love" (1 short text, 1 tune, with some unusual lyrics about "Where Jim Hawkins shot Jim Buzzard, and Jim Buzzard shot Jim Crow"; these may come from some other lost song)
Wolford-ThePlayPartyInIndiana, pp. 29--30=Wolford/Richmond/Tillson-PlayPartyInIndiana, p. 225, "Chase the Buffalo" (3 texts)
Shoot Your Dice and Have Your Fun

DESCRIPTION: "Shoot your dice and have your fun, I'll have mine when the police come. Police come, I didn't want to go; I knocked him in the head wid a forty-fo'."

AUTHOR: unknown
EARLIEST DATE: 1915 (Brown)
KEYWORDS: gambling police
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 51, "Shoot Your Dice and Have Your Fun" (1 short text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore551, "Shoot Your Dice and Have Your Fun" (1 tune plus a text excerpt)
Roud #7853
File: Br3051

Shooting of Bailey the Alleged Informer, The

DESCRIPTION: Bailey informs in December about concealed arms. Those he informed on are now in jail. "On Saturday night he met his fate All by a pistol volley, By some one unknown, who did him hate, Down in Skipper's Alley." "Mind what you say." Don't be an informer.

AUTHOR: unknown
EARLIEST DATE: 1882 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: warning betrayal homicide prison revenge
HISTORICAL REFERENCES:
Feb 25, 1882 - Bernard Bailey shot dead in Dublin (source: Zimmerman-SongsOfIrishRebellion)
FOUND IN:
REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 82, "A New Song on the Shooting of Bailey the Alleged
Informer" (1 text)
Roud #V41216
BROADSIDES:
Bodleian, Harding B 19(148), "A New Song on the Shooting of Bailey the 'Alleged informer',"
unknown, n.d.
NOTES [99 words]: Zimmerman-SongsOfIrishRebellion: No arrest was made. The Irish Republican
Brotherhood is assumed behind the killing. - BS
One of the reasons for British success in Ireland was that the Irish never had any weapons. In the
1798, the British often found one or two pieces of artillery sufficient to disperse a force of rebels,
who would have only a few muskets and little ammunition for what they had. As late as 1916 and
the Casemate Affair, Irish nationalists were still trying to smuggle in guns. Naturally they were not
too happy with people who cost them any part of their small collections. - RBW
Last updated in version 5.1
File: Zimm082

Shooting of the Bawks, The
DESCRIPTION: The narrator protests a law against killing bawks during the summer when they are
most plentiful. He wonders how he is going to feed his family and sarcastically conjectures that the
authorities will now provide the people with meat.
AUTHOR: Arthur R. Scammell (1913-1995)
EARLIEST DATE: 1940 (Doyle-OldTimeSongsAndPoetryOfNewfoundland, 2nd edition)
KEYWORDS: recitation law bird hunting
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Doyle-OldTimeSongsAndPoetryOfNewfoundland, "The Shooting of the Bawks" (1 text): p. 79 in the
2nd edition, p. 69 in the 4th, p. 62 in the 5th
Roud #7309
NOTES [295 words]: The author, Arthur Reginald Scammell, has written many poems, songs and
even stories with Newfoundland themes. One of his more famous songs is "The Squid-Jiggin'
Ground." Some collections of his works include: My Newfoundland: Stories, Poems, Songs (St.
John's: Harry Cuff Publications, 1988) and Newfoundland Echoes (St. John's: Harry Cuff
Although I haven't been able to find the exact equivalent for the "bawk" it can be gathered from the
song that it is a seabird present only in summer. Other birds mentioned are the "tur" which is
related to the auk, "noddy" which is a kind of tern or small gull and tickleace which is another kind
of gull. The poem gives instructions to sing it to the tune of "The Wearin' o' the Green." - SH
The Canadian Oxford Dictionary lists "bawk" as a Newfoundlander term, of unknown origin, for the
Greater Shearwater. The Greater Shearwater is a fairly large bird which often occurs in flocks and
frequently follows ships; they are therefore tempting targets. They breed in November-January in
the Tristan da Cunha islands (far down in the south Atlantic, at about the latitude of Buenos Aires
but roughly half way between Africa and South America), then spend the North American summer
months off the American east coast. - PJS, RBW
I do not know the reason for the Canadian ban on shooting bawks (also known as the "hagdown,
also in "Western Boat (Let Me Fish Off Cape St. Mary's"), but as their breeding grounds are small
and under threat by man, and their summer feeding grounds are being heavily fished, I suspect it is
to protect the species.
For background on Arthur R. Scammell, see the notes to "The Squid-Jiggin' Ground." - RBW
Last updated in version 6.0
File: Doy079

Shooting Star, The
DESCRIPTION: A Halifax policeman is murdered on board of the Shooting Star. He has a
summons for the captain but sailor Burdell stabs him. The captain and ship get away but "they
cought Burdel at Boston and gave him fourteen years"
AUTHOR: unknown
EARLIEST DATE: 1883 (Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia)
KEYWORDS: homicide prison ship police sailor
FOUND IN: Canada(Mar)
Shopkeeper, The (There was a Rich Merchant)

DESCRIPTION: "There was a rich merchant in London did dwell" with a beautiful daughter who lives with her uncle for a year. Her love writes to her to ask her to come to him; she sets out. She dies on the road. When he find out, he says they will be buried in one grave

AUTHOR: unknown
EARLIEST DATE: 1898 (Hill, Wiltshire Folk Songs and Carols)
KEYWORDS: love courting separation death burial
FOUND IN: Britain(England(West))
REFERENCES (1 citation):
Cologne/Morrison-WiltshireFolkSongs, pp. 16-17, "There Was a Rich Merchant" (1 text, 1 tune)
Roud #1651
ALTERNATE TITLES:
Beautiful Damsel
File: CoMo016

Shore Navy, The

DESCRIPTION: "When I was a boy it seemed likely to me That the logical place for the navy was to be at sea," so the singer went to sea -- and didn't like it. So "I went for a cruise on land" and is now a staff member, enjoying being part of the shore navy

AUTHOR: unknown
EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)
KEYWORDS: navy humorous nonballad
FOUND IN:
REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 98-105, "The Shore Navy" (1 text, 1 tune)
File: NiM098

Shore Sailor

DESCRIPTION: "Shore sailor, shore sailor, Pull for the shore. Pull like a son-of-a-bitch but don't break the oar. Safe in the lifeboat, clinging to sin more. Leave the dreary sinking wreck and pull for the shore."

AUTHOR: unknown
EARLIEST DATE: 1985 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: sailor sin ship wreck nonballad derivative
FOUND IN: Britain(England)
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 145, "Shore Sailor" (1 fragment)
CROSS-REFERENCES:
cf. "Pull for the Shore" (tune)
NOTES [36 words]: This is just close enough to "Pull For the Shore" that it might possibly be a much-coarsened descendant rather than a deliberate parody. But I think the latter more likely, and so have filed it as a separate song. - RBW

Last updated in version 5.1
File: Tawn113
Shores of Botany Bay, The
DESCRIPTION: "Oh, I'm on my way down to the quay, Where a big ship now does lay...." When the singer's boss tells him he will have to work harder to keep his job, Pat gives it up and heads for Australia. He rejoices to get away from brickwork.
AUTHOR: unknown
EARLIEST DATE: 1955 (Meredith/Tritton-DukeOfTheOutback)
KEYWORDS: work Australia emigration
FOUND IN: Australia
REFERENCES (2 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 271-272, "The Shores of Botany Bay" (1 text, 1 tune)
Meredith/Tritton-DukeOfTheOutback, p. 84, "The Shores of Botany Bay" (1 text, 1 tune)
File: MA271

Shores of Coolough Bay, The
DESCRIPTION: The singer "was one of the Urhan football team." "Now we are scattered far and wide from the shores of Coolough Bay". He has worked at many jobs in Ireland, Canada and, now, in the US. Best of all is the Shores of Coolough Bay. He is saving to return.
AUTHOR: unknown
EARLIEST DATE: 1978 (OCanainn-SongsOfCork)
KEYWORDS: home return travel sports America Canada Ireland emigration
FOUND IN: Ireland
REFERENCES (1 citation):
OCanainn-SongsOfCork, pp. 100-101, "The Shores of Coolough Bay" (1 text, 1 tune)
NOTES [79 words]: OCanainn-SongsOfCork: "This is a song about the Urban football teams of 1927, 28 and 29, who won the Cork County Intermediate Championships. Joe Murphy sang the song and thought it had been composed in New York by Maurice Power. Coolough Bay is an inlet off Kenmare Bay."
The singer lists some of his many activities since ending his football days: fishing with a seine-boat crew and enjoying dances at Coolough Bay; then mining, cowboying and working in a lumber shop.
- BS
File: OCan100

Shores of Sweet Kenbane, The
DESCRIPTION: The singer rambles out and sits down to look at Kenbane. He will set his slight skills to the task of praising it. He describes the birds, fish, shores, castle, etc. In one cottage dwells a beautiful girl; he blesses the day he found her and Kenbane
AUTHOR: Dan White?
EARLIEST DATE: 1936 (Sam Henry collection)
KEYWORDS: love home rambling
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H648, p. 167, "The Shores of Sweet Kenbane" (1 text, 1 tune)
Roud #13479
File: HHH648

Short Life of Trouble
DESCRIPTION: "Short life of trouble, A few more words apart, A short life of trouble, dear girl, For a boy with a broken heart." The singer reminds the girl that she promised to marry him. He takes the train out of town and/or hopes the grave will be his home
AUTHOR: unknown
EARLIEST DATE: 1926 (recording, Burnett & Rutherford)
KEYWORDS: love betrayal death
FOUND IN: US(Ap)
REFERENCES (3 citations):
Fuson-BalladsOfTheKentuckyHighlands, p. 127, "Pass the Drunkard By" (1 text, with a first verse in which the girl describes Mama's advice against drunkards but otherwise like the usual versions)
Wolfe/Boswell-FolkSongsOfMiddleTennessee, 32, pp. 58-59, "The First Thing I Owned Was a Pistol" (1 text, 1 tune, with the "short life" chorus used as the second verse and several other verses which might have floated in)
Roberts-SangBranchSettlers, #57, "Short Life of Trouble" (1 text, 1 tune, opening with a "Moonshiner" verse but the rest is "Short Life of Trouble")

ST RcSLOT (Full)
Roud #3418

RECORDINGS:
Emry Arthur, "Short Life of Trouble" (Paramount 3290, 1931)
[Clarence "Tom"] Ashley & [Clarence] Greene, "Short Life of Trouble" (Perfect 12800/Banner 32427/Romeo 5129/Oriole 8129 [all as Ashley & Green]/Conqueror 8149 [as Ashley & Greene], 1932; rec. Nov. 30, 1931; on Ashley04 as by the Blue Ridge Mountain Entertainers)
Blue Sky Boys, "Short Life of Trouble" (Bluebird B-8829/Montgomery Ward M-8849, 1941; rec. 1940)
Burnett & Rutherford, "A Short Life of Trouble" (Columbia 15133-D, 1927; rec. 1926; on BurnRuth01)
Haywood County Ramblers (probably Clarence Ashley, Gwen Foster, Dock Walsh, ? Medford), "Short Life in Trouble" (Victor, unissued, recorded May 28, 1931)
Buell Kazee, "Short Life of Trouble" (Brunswick 214, 1928; on KMM)
J. E. Mainer's Mountaineers (or Wade Mainer), "Short Life and It's Trouble" (Bluebird B-6936, 1937)
Riley Puckett, "Short Life of Trouble" (Decca 5442, 1937)
Doc Watson & Arnold Watson, "A Short Life of Trouble" (on WatsonAshley01)

File: RcSLOT

Shortenin' Bread

DESCRIPTION: The mother will make shortening bread. Its benefits, and the extent to which children like it, may be described. (The singer steals the skillet and the bread, and winds up in jail and faced with a fine.) Often in dialect, with assorted floating verses

AUTHOR: unknown
EARLIEST DATE: 1915 (JAFL 28)
KEYWORDS: food prison robbery
FOUND IN: US(Ap,SE,So)
REFERENCES (13 citations):
Randolph 255, "Shortenin' Bread" (2 texts, 1 tune)
Arnold-FolkSongsOfAlabama, p. 156, "Shortnin' Bread" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 461, "Short'nin' Bread" (2 texts plus 7 fragments and 1 excerpt; some of the fragments, especially "I," may be associated with some other song)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 461, "Short'nin Bread" (3 tunes plus text excerpts)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 149-153, "Short'nin Bread," "Short'nin' Bread," (no title), "Put on the Skillet" (4 texts plus some odds and ends, 3 tunes; it's possible that some of the fragments are something else)
Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, p. 55, "Wild Horse (Short'nin' Bread)" (1 text, 1 tune)
Richardson/Spaeth-AmericanMountainSongs, p. 81, "Shortenin' Bread" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 267, "Shortenin' Bread" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 234-236, "Shortenin' Bread" (1 text, 1 tune)
Courlander-NegroFolkMusic, p. 160, "(Shortnin' Bread)" (1 text)
Messier-ListenToTheMockingbird, pp. 52-53, "Short'nin' Bread" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 497-498+, "Short'nin' Bread"
NorthCarolinaFolkloreJournal, John Allen Davidson, Jr., "The Songs of Caleb Mashburn," Vol. XX, No. 1 (Feb 1972), p. 57, "Three little chill'rd lyin' in bed" (1 fragment, 1 tune)
Roud #4209

RECORDINGS:
Cherokee Ramblers, "Short'nin' Bread" (Decca 5162, 1935)
Emma Jane Davis, "Shortenin' Bread" (AFS 6644 A1, 1942)
Dykes' Magic City Trio, "Shortening Bread" (Brunswick 125, 1927)
Ora Dell Graham, "Shortenin' Bread" (AFS, 1940; on LTreas)
Mississippi John Hurt, "Shortenin' Bread" (on MJHurt04; on MJHurt05)
Earl Johnson & his Dixie Entertainers, "Shortenin' Bread" (OKeh 45112, 1927)
Bobby Leecan's Need-More Band, "Shortnin' Bread" (Victor 20853, 1927)
Reaves White County Ramblers, "Shortening Bread" (Vocalion 5218, 1928; on TimesAint05)
Gid Tanner & His Skillet Lickers, "Shortening Bread" (Columbia 15123-D, 1927; rec. 1926)
Conrad Thibaud, "Shortnin' Bread" (Victor 24404, 1933)
Sonny Terry [pseud., Saunders Terrell], "Shortnin' Bread" (on Terry 01)
Tweedy Brothers, "Shortenin' Bread" (Supertone 9174, 1928)
Henry Whitter, "Hop Light Ladies and Shortenin' Bread" (OKeh 40064, 1924)

CROSS-REFERENCES:

cf. "Run, Nigger, Run" (tune)
NOTES [38 words]: Fuld reports that this tune appeared in 1915 (E. C. Perrow in the April-June 1915 JournalOfAmericanFolklore) under the title "Shortened Bread." Words and music first appear together in Scarborough, 1925, but are probably older. - RBW

File: R255

Shorty George

DESCRIPTION: "Shorty George, he ain't no friend of mine... Taken all de women an' leave de men behind." (The singer goes bad as an orphan child. He finds a girl, but they go separate ways.) He learns his girl/mother is sick and arrives for her sad funeral
AUTHOR: unknown
EARLIEST DATE: 1933 (recording, James "Iron Head" Baker)
KEYWORDS: orphan love death burial mother prison prisoner train
FOUND IN: US(So)
REFERENCES (6 citations):
Jackson-WakeUpDeadMan, pp. 118-123, "Shorty George" (4 texts, 2 tunes)
Lomax/Lomax-FolkSongUSA 23, "Shorty George" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 199-201, "Shorty George" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 79, "Shorty George" (1 text)
DT, SHORTGEO SHORTGE2*
ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 69, "Shorty George" (1 text, 1 tune)
Roud #10055
RECORDINGS:
James "Iron Head" Baker, "Shorty George" (AFS 210B, 1933) (AFS 202 A2, 1934; on LC53)

CROSS-REFERENCES:
cf. "He Was a Friend of Mine"
NOTES [75 words]: "Shorty George" is reported to be the name of the train that carried convicts' wives and sweethearts to and from the penitentiary for conjugal visits. - PJS, (RBW)
This legend, derives from the Lomax collections of this song. It is interesting to note that Jackson's informants knew of the train they called "Shorty George," but it did not come to the prison; it was merely a very small train (typically three cars) which passed precisely at 3:35. - RBW

Last updated in version 3.1
File: LxU023

Shot My Pistol in de Heart of Town

DESCRIPTION: "Oh, Lawd, Shot my pistol In de heart of town. Lawd, de big chief hollered, 'Doncha blow me down.'" The singer (?) looks for his girls who 'lef' here runnin'." He describes his love of cards. The story is not coherent
AUTHOR: unknown
EARLIEST DATE: 1926 (Odum & Johnson)
Shotley Stew

DESCRIPTION: "There's a half a pound of bully-beef left from the month before" and other unsavory items, all mixed together, "And when they finished boiling it, it tasted just like glue, They gave it to the Ganges boys And called it Shotley Stew"

AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: food cook navy hardtimes derivative
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 48, "Shotley Stew" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "A Little Bit of Heaven" (tune)
NOTES [91 words]: Although this song refers to the Ganges, you'll look in vain for a British Navy ship by that name. HMS Ganges was a shore establishment, founded near the beginning of the twentieth century and lasting until 1976, where new sailors were given their initial training. It was near Shotley in East Anglia (hence the song name), close to the naval base at Harwich, where the Orwell and the Stour join close to the sea; the nearest major town is Ipswich, a few miles up the Orwell.
The Ganges is now memorialized by the HMS Ganges Museum at Shotley.

Should A Been on the River in 1910

DESCRIPTION: (After an opening from "Ain't No More Cane on this Brazos" or "Go Down, Old Hannah," about driving women like men), the singer recalls a partner doing 99 years, recalls that his girl promised to visit but did not, and promises to "be around some day."

AUTHOR: unknown
EARLIEST DATE: 1965 (recorded from Arthur "Lightning" Sherrod by Jackson)
KEYWORDS: prison hardtimes floatingverses
FOUND IN: US(So)
REFERENCES (1 citation):
Jackson-WakeUpDeadMan, pp. 77-75, "Should A Been on the River in 1910" (1 text, 1 tune)
File: JDM073

Shout Along and Pray Along

DESCRIPTION: "Shout along and pray along, ye Heaven-bound soldiers! Shout along and pray along, I'm on my way! Pray on, (sisters/fathers/mothers/children", and don't get weary; Never get tired of serving the Lord. Shout along and pray along...."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 633, "Shout Along and Pray Along" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 633, "Shout Along and Pray Along" (1 tune plus a text excerpt)
Roud #11932
Shout Josephine Shout
DESCRIPTION: Chorus dialog: "Josephine?" "Ma'am?" "Want t' shout?" "Yes ma'am." "What time?" "Right now." "Shout Josephine Shout!" Verses: "Pain in the head (back, neck, hip, toe,...), Shout, shout, Shout Josephine, shout"
AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaslunds)
KEYWORDS: nonballad dialog playparty
FOUND IN: US(SE)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeaslunds, pp. 106-107, "Shout Josephine Shout" (1 text)
CROSS-REFERENCES: cf. "Yes Ma'am" (form) and references there
NOTES [15 words]: The current description is based on the Parrish-SlaveSongsOfTheGeorgiaSeaslunds text. - BS
Last updated in version 4.2
File: Parrp106

Shout Jubilee
DESCRIPTION: Verse format: one line, repeated, followed by "Some going to be buried in the graveyard, Some going to be buried in the sea, Get up in the morning before day, I'm going to shout about Jubilee." See notes for verse lines.
AUTHOR: unknown
EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)
KEYWORDS: death burial nonballad religious Devil
FOUND IN: US(SE)
REFERENCES (1 citation):
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 306-307, "Shout Jubleee" (1 text, 1 tune)
NOTES [49 words]: The description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang but I do not repeat the dialect.
Verse lines include "My Lord calls me, I must go," "Satan's got iron shoes," "My Lord calls me I'm going to church," "My Lord calls me on my knees," "Fire in the east, fire in the west." - BS
Last updated in version 5.1
File: HPR306S

Shout Lula
DESCRIPTION: Dance tune "Shout Lulu, shout shout/What in the world you shoutin' about?" "How many nickels does it take/To see little Lulu's body shake?/It takes a nickel and it takes a dime/To see little Lulu cut her shine"
AUTHOR: unknown
EARLIEST DATE: 1924 (recording, Samantha Bumgarner & Eva Davis)
KEYWORDS: sex money dancing bawdy dancetune nonballad
FOUND IN: US(Ap,SE)
REFERENCES (2 citations):
Rosenbaum-FolkVisionsAndVoices, p. 140, "Shout, Lulu" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 201, "Lulie" (1 fragment, 1 tune)
Roud #4202
RECORDINGS:
Roy Acuff & his Smoky Mountain Boys, "Shout, Oh Lulu" (Vocalion 04867/OKeh 04867, 1939; rec. 1938)
Clarence Ashley & Tex Isley, "Shout Little Lulu" (on Ashley01)
Clarence Ashley & Jack Burchett, "Shout Lulu" (on WatsonAshley01)
Homer Brierhopper, "Little Lulie" (Decca 5615, c. 1938)
W. Guy Bruce, "Shout Lulu" (on FolkVisions1)
Samantha Bumgarner. "Shout Lou" (Columbia 146-D, 1924; Harmony 5094-H [as Luella Gardner], n.d.)
Carver Boys, "Sleeping Lula" (Paramount 3199, 1930; rec. 1929)
Elizabeth Cotten, "Oh Miss Lulie Gal" (on Cotten02)
Rufus Crisp, "Shout, Little Lulie" (on Crisp01)
Louise Foreacre, "Shout Little Lulu" (on CloseHomeMS)
Dick Justice, "Little Lulie" (Brunswick 336, 1929)

File: RcsLulu

Shout On, Children
DESCRIPTION: "Shout on, children, you never die; Glory hallelujah! You in the Lord and the Lord in you; Glory hallelujah." "Shout and pray both night and day, How can you die, you in the Lord?" "Come on, children, let's go home; Oh I'm so glad you're in the Lord."
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 60, "Shout On, Children" (1 text, 1 tune)
Roud #12020
File: AWG060A

Shout, A (Hod' Me, Sister Betsy)
DESCRIPTION: A "shout," spoken rather than sung: "Hol' me, sister Betsy, hol' me (x2), Hol' mah reticule, hol' mah shawl, But pray don't techa [touch] waterfall. Three miles to walk, three cows to milk. Hol' me, sister Betsy, hol' me."
AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: recitation animal hair
FOUND IN: US(So)
REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 91, "A Shout" (1 text, 1 tune included to imply vocal inflection)
Roud #16314
File: Arn091

Shout, Shout, We're Gaining Ground
DESCRIPTION: "Shout, shout, we're gaining ground, Oh glory hallelujah, For the gospel ship is sailing by, Oh glory hallelujah!" "Shout, shout... For the grace of God is coming down" "It has come down and it will come down" "The Devil's mad and I am glad"
AUTHOR: unknown
EARLIEST DATE: 1927 (Randolph)
KEYWORDS: religious nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 633, "Shout, Shout, We're Gaining Ground" (2 texts, 1 tune)
Roud #7561
CROSS-REFERENCES:
File: R633

Shove Around the Grog
DESCRIPTION: Brief stories of bringing lumber downriver. Chorus: "Shove [or "Shore"] around the grog, boys, Chorus around the room; We are the boys that fear no noise, Although we're far from..."
home." The singer may tell of his girl in Lewiston Falls or elsewhere
AUTHOR: Boney Quillan
EARLIEST DATE: 1934
KEYWORDS: logger river love
FOUND IN: US(MA,NE)
REFERENCES (2 citations):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 175, "Shore Around the Grog" (1 text, 1 tune)
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, p. 74, "Lewiston Falls" (1 text)
ST FSC175 (Partial)
File: FSC175

Shoving Corduroy
DESCRIPTION: The singer, a "swamper," is building corduroy roads. He describes his work, the
pay, and an incident where a workmate falls into a boghole. Finally, he expresses a desire for a
pretty woman, and says he'll do anything to please her -- even shove corduroy.
AUTHOR: unknown
EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)
KEYWORDS: lumbering work courting
FOUND IN: US(MW)
REFERENCES (1 citation):
Beck-SongsOfTheMichiganLumberjacks 25, "Shoving Corduroy" (1 text)
Roud #8859
NOTES [64 words]: A corduroy road was built by laying logs parallel to one another to make a
roadway across a swamp. [There is some dispute about whether the roads or the fabric were
named first, although the fabric is more likely. - RBW]
According to Beck, the swamper usually "cleared the underbrush and other obstructions for the
teamster, or so that logs could be skidded to their destination." - PJS
File: Be025

Show Me The Lady That Never Would Roam
DESCRIPTION: "I am just (forty-five), with a dear little wife, who is just ten years younger than me."
The singer wishes his wife "never would roam." His wife "causes me a lot of grief... oft from her
home"; she goes out for fun while he "rocks the dear baby to sleep"
AUTHOR: unknown
EARLIEST DATE: 1947 (Hubbard-BalladsAndSongsFromUtah)
KEYWORDS: marriage infidelity nonballad children wife
FOUND IN: Ireland US(Ro)
REFERENCES (2 citations):
OCroinin/Cronin-TheSongsOfElizabethCronin 137, "Show Me The Lady That Never Would Roam"
(1 text)
Hubbard-BalladsAndSongsFromUtah, #125, "When I Rock the Deer Snookums to Sleep" (2 texts,
1 tune)
Roud #4378
CROSS-REFERENCES:
cf. "Rocking the Cradle (and the Child Not His Own)" (theme) and references there
File: OCC137

Show Me the Way to Go Home, Babe
DESCRIPTION: A lament on the effects of drinking and or rambling, perhaps with a request for
forgiveness and/or floating blues lyrics. The whole is held together (if it is) by the chorus "Show me
way to go home." The singer may have been drunk for many months
AUTHOR: unknown
EARLIEST DATE: 1913 (Brown)
KEYWORDS: drink home floating verses
FOUND IN: US(SE)
REFERENCES (2 citations):
Show Pity, Lord (Supplication)
DESCRIPTION: "Show pity, Lord! Oh Lord, forgive! Let a repentant sinner live!" The singer abjectly confesses fault: "My crimes are great but can't surpass The power and glory of thy grace." The singer confidently expects salvation
AUTHOR: Words: Watts? (to the tune "Windham?")
EARLIEST DATE: 1860 (Harmona Sacra)
KEYWORDS: religious nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 631, "Show Pity, Lord" (1 short text plus an excerpt, 1 tune)
Roud #7559
SAME TUNE:
Broad is the Road That Leads to Death (Windham) (Darling-NewAmericanSongster, p. 263)
File: R631

Showing the Flag
DESCRIPTION: "Oh, a torpedo boat is the best thing afloat to take for a fair weather sail," but although they had calm seas while hunting Pancho Villa, conditions are much harder in World War I. Don't even think about life on a destroyed in bad weather
AUTHOR: unknown
EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)
KEYWORDS: navy ship hardtimes storm
FOUND IN:
REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 92-96, "Showing the Flag" (1 text, 1 tune)
Roud #27877
NOTES [12 words]: For the difficulties of being a destroyer sailor, see "Destroyer Life." - RBW
Last updated in version 5.0
File: NiM092

Shrove Tuesday Song
DESCRIPTION: "Pat, pat the pan hot, I become a-shroving. A bit of bread, a bit of cheese, That's better than nothing. Eggs and lard and flour's dear, That makes me come shroving here."
AUTHOR: unknown
EARLIEST DATE: 1979 (Palmer-EnglishCountrySongbook)
KEYWORDS: food nonballad request
FOUND IN:
REFERENCES (1 citation):
Palmer-WCS, #131, "Shrove Tuesday Song" (1 text, 1 tune)
Roud #1516
NOTES [26 words]: Roud's #1516 includes quite a few Shrove Tuesday/alms songs. It seems to me that this number includes several songs, but it is often hard to separate them. - RBW
Last updated in version 3.7
File: PECS131
Shrowsbury For Me

DESCRIPTION: The singer praises Shrowsbury. He praises the churches and ministers, the "twice a week market," "gallant young men and maids," the trades-men and their wives, the fishing and fowling, shooting and bowling. "Who would not gladly live in this brave town?"

AUTHOR: unknown

EARLIEST DATE: before 1675 (broadside, Bodleian 4o Rawl. 566(26))

LONG DESCRIPTION: The singer praises Shrowsbury. He praises the churches and ministers, the "twice a week market," "gallant young men and maids," the trades-men and their wives, the fishing and fowling, shooting and bowling. Even the sailors who have gone to the noble city of London freely return to Shrowsbury. There's no poverty in Shrowsbury: "all things are plenty and nothing is scant" "Who would not gladly live in this brave town ... The like of it is not in England to see" "Cast up your caps bravely for all men to see, And still cry with one accord, Shrowsbury for me"

KEYWORDS: pride commerce hunting river nonballad

FOUND IN:
Roud #V21423

BROADSIDES:
Bodleian, 4o Rawl. 566(26), "Shrowsbury For Me" ("Come listen young gallants of Shrowsbury fair town"), R. Burton (London), 1641-1674; also Wood E 25(44), Douce Ballads 2(206a), "Shrowsbury For Me"

CROSS-REFERENCES:
cf. "Bonny Paisley" (some lines) and references there

cf. "Bonny Udny" (some lines)

NOTES [111 words]: Lines of "Shrowsbury For Me" have drifted to or from other songs. The title is from the last two lines of every verse except the last: "Then every man to his mind, Shrowsbury for me"; Bonny Paisley includes the line "of all the towns in --, -- is for me." One line, "the young men of Shrowsbury are jovial blades," appears in a different context in "The Poor Stranger"; you can see more about that line in the discussion of "The Poor Stranger." Here the line introduces a compliment to Shrowsbury: "The young men of Shrowsbury are jovial blades, When they are in company with pretty maids. They court them completely with complements free, Then every man ...." - BS

Last updated in version 5.0

File: BdShrFoM

Shu Lady

DESCRIPTION: Incoherent account, with many floating insertions, of an attack on Chandler's fishdyke. The people who did the damage are brought to trial and forced to sell their cows to pay the fines. The song objects to the Freemason jury

AUTHOR: Ms. (?) Lawless?

EARLIEST DATE: 1922 (Brown)

KEYWORDS: fishing trial punishment

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 311, "Shu Lady" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 311, "Shu Lady" (1 excerpt, 1 tune)

Roud #6646

File: BrII311

Shub Her Down

DESCRIPTION: The first phrase of the shantyman's call is repeated as chorus. "Shub her down, shub her down, young man" ["Shub her down"] "Wheel away...." "Shub her out...." "Long and strong...." "We can do it...."

AUTHOR: unknown


KEYWORDS: work shanty

FOUND IN: West Indies(Nevis)

REFERENCES (1 citation):
Abrahams-DeepTheWaterShallowTheShore, pp. 43-44, "Shub Her Down" (1 text, 1 tune)
NOTES [28 words]: Abrahams has this as a Nevis shanty "for the purpose of pushing and lifting either a boat or a house [and it] describes the operation, with the usual encouragements." - BS
Last updated in version 4.0
File: AWIS043

Shuck Corn, Shell Corn
DESCRIPTION: "Shuck corn, shell corn, Carry corn to mill. Grind de meal, gimme de husk, (Bake/break) de bread, gimme de crust, Fry de meat, gimme de skin -- And dat's de way to bring 'em in. Won't you git up, old horse, I'm on de road to Brighton."
AUTHOR: unknown
EARLIEST DATE: 1923 (Brown)
KEYWORDS: work food nonballad horse
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 200, "Shuck Corn, Shell Corn" (1 text plus mention of 1 more)
Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 89, "(We raise de wheat, Dey gib us de corn)" (1 text)
File: Br3200

Shule Agra (Shool Aroon[n], Buttermilk Hill, Johnny's Gone for a Soldier)
DESCRIPTION: The girl laments for her love, sent (to France) as a soldier. She says she will cry till "every tear would turn a mill." She will sell her spinning wheel to arm him. She will dye her clothes red and "round the world... beg for bread" till he returns
AUTHOR: unknown
EARLIEST DATE: 1876 (Waite) (but five broadside prints are listed in Edwin Wolf 2nd, _American Song Sheets, Slip Ballads, and Political Broadside_ 1850-1870 __, Library Company of Philadelphia, 1963, p. 78); a partial text is reported from 1823
KEYWORDS: loneliness separation foreignlanguage
FOUND IN: US(Ap,MA,MW,Ro,SE,So) Britain(England,Scotland) Ireland Canada(Mar,Newf)
REFERENCES (33 citations):
Greig/Duncan6 1107, "Shule Agra" (3 texts, 2 tunes)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 281-282, "Shule Aroon" (1 text)
Randolph 107, "Shule, Shule" (3 texts, 1 tune, though "A" is mixed with "Ease that Trouble in the Mind" or "The Swapping Boy" or some such, "B" is a nonsense fragment, and "C" is largely floating material); also probably the "A" fragment of 455, "When I Get on Yonder Hill" (2 texts)
Bronner/Eskin-FolksongAlivePart2 38, "Buttermilk Hill" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 40, "Putnam's Hill" (3 texts plus a fragment, 2 tunes)
Peters-FolkSongsOutOfWisconsin, p. 296, "I'll Sell My Hat, I'll Sell My Coat" (1 short text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 127, "Shule Aroon" (1 fragment, so short that it might just be nonsense though it is probably this song)
Hudson-FolksongsOfMississippi 130, pp. 275-276, "Shule Aron" (1 text, short and even more damaged than usual, to which is prefixed the rhyme "Snail, snail, come out of your hole, Or else I'll beat you as black as a coal", elsewhere filed as "Snail, Snail (I)"
HudsonTune 32, "Snail, Snail" (1 text, 1 tune, the version with the verse about the snail)
Browne-AlabamaFolkLyric 172, "My Sweetheart's Gone to the Fair" (1 short text, 1 tune; the first verse metions the sweetheart going to the fair and is unique or nearly so, but the rest is this)
Sharp-EnglishFolkSongsFromSouthernAppalachians 93, "Putman's Hill" (1 fragment, 1 tune)
OCrinion/Cronin-TheSongsOfElizabethCronin 139, "Siul A Ruin" (4 texts, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 110, "Shule Aroon" (1 text)
Lehr/Best-ComeAndIWillSingYou 96, "Siul a Ghra" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, p. 347, "Shule Agra" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, p. 131, "I Dyed My Petticoat Red" (1 text, 1 tune)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 24-25, "I Dyed My Petticoat Red" (1 text, 1 tune)
Scott-TheBalladOfAmerica, pp. 32-35, "Siubhal a Gradh (Come, My Love, Johnny Has Gone for a Soldier)" (2 texts, 2 tunes)
Lomax/Lomax-FolkSongUSA 35, "Johnny Has Gone far a Soldier" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 20, "Johnny Has Gone for a Soldier" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 298-299, "Shoo, Shoo, Shoo-lye" (1 text, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 12-13, "Shule Agra" (1 text, 1 tune)
Salt-BuckeyeHeritage-Ohio'sHistory, pp. 41-42, "Johnny Has Gone for a Soldier" (1 text, 1 tune)
Olson-BroadsideBalladIndex, ZN199 "As from Newcastle I did pass" (listed as "Traditional? Ancestor of Scots 'Dicky Macphalion' and Irish 'Shule Aroon'")
Wolf-AmericanSongSheets, #1143, p. 78, "Johnny Is Gone for a Soldier" (5 references)
Behan-IrelandSings, #94, "Walk My Love" (1 text, 1 tune, claiming to be an independent translation of the Gaelic)
Fireside-Book-of-Folk-Songs, p. 68, "Johnny Has Gone for a Soldier" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 79, "Shule Agra" (1 text)
Silber/Silber-FolksingersWordbook, p. 280, "Buttermilk Hill" (1 text)
DT, SHULARN1* (SHULARN2*) SHULARN3 SHULARN4
ADDITIONAL: Diarmaid O Muirithe, An t-Amhran Macaronach (Baile Atha Cliath: An Clochomhar, 1980) #4, pp.40,196, "Siul, Siul, Siul a Ruin" ("Siul, Siul, Siul a Ruin") (1 text)
James P. Leary, Compiler and Annotator, _Wisconsin Folklore_ University of Wisconsin Press, 2009, article "Kentucky Folksong in Northern Wisconsin" by Asher E. Treat, p. 235, "I'll Sell My Hat, I'll Sell My Coat" (1 text, 1 tune, sung by Mrs. M. G. Jacobs)
ADDITIONAL: Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, pp. 32-34, "Shool" (a fragment which appears to have several added verses but which retains the second verse about the girl's lover being gone for a soldier); pp. 64-65, "Shule Aroon" (1 text, this the true song)
Roud #911
RECORDINGS:
Anita Best and Pamela Morgan, "Suil a Gra" (on NFABestPMorgan01)
Pearl Jacobs Borusky, "I'll Sell My Hat, I'll Sell My Coat" (AFS, 1940; on LC55)
Porter Brigley, "I Died My Petticoat Red" (on MRHCreighton)
Robert Cinnamond, "Shule Agra" (on IRRCinnamond03)
Elizabeth Cronin, "Shule Aroon" (on FSB01);" Siul A Ruin" (on IRECronin01)
Chubby Parker, "Bib-A-Lollie-Boo" (Gennett 6077/Silvertone 5012, 1927; Supertone 9188, 1928) (Conqueror 7891, 1931)
Ellen Emma Power, "Siul A Ghra" (on ITMA/CapeShoreNL)
Pete Seeger, "Johnny Has Gone for a Soldier" (on PeteSeeger31)
Art Thieme, "Bibble-a-la-doo" (on Thieme04)
CROSS-REFERENCES:
cf. "Song of the Pinewoods" (floating lyrics)
cf. "Hey Bonnie Laddie, Mount and Go" ("I'll sell my rod, I'd sell my reel" lyrics)
cf. "My Mary of the Curling Hair" (lyrics)
SAME TUNE:
Mickey's Gone for a Laborer ("Being out of work it was no fun") (words by John C. Cross) (Wolf-AmericanSongSheets p. 97)
NOTES [468 words]: In its earliest forms this song seems to have been simply a girl's lament for her departed lover. In many American versions (Randolph's 107 A and C, Eddy-BalladsAndSongsFromOhio's D) we find unrelated stanzas about the girl's "very cross" father. Scott (following Joyce) theorizes that the song arises out of the Glorious Revolution of 1688. The Irish supported James II, and were defeated at the Boyne. William III, who defeated James, offered forgiveness to the rebels who would swear loyalty to him, but many preferred exile. The only evidence for this theory, at least in English versions, seems to be the lines "But now my love has gone to France, To try his fortune to advance...." It's hard to tell how much of this song was originally Gaelic. Although there are Gaelic choruses (e.g. from Barry, in JAFL XXII 15; Connie Dover's modern recording is as close to this as makes no difference), I've never heard a truly traditional Gaelic verse, and even the chorus is usually only a mangled imitation of Gaelic. (Of course, it doesn't help that Gaelic spelling is far from standardized.)
Jonathan Lighter notes that Bruce Olson found two verses that seem to be this in some 1823 correspondence by Sir Walter Scott:
I went to the mill, but the miller was gone
I sat me down and cried o'one!
To think of the days that are past and gone,
Of Dickie Macphalion that's slain.
Shoo, shoo shoolaroon
To think on the days that are past and gone,
Of Dickie Macphalion that's slain.
I sold my rock, I sold my reel,
And sae hae I my spinning wheel
And 'a to buy a cap of steel
For Dickie Macphalion that's slain.
Lighter notes that these were published the following year in Sharpe's Ballad Book.
Lighter also notes "he phonological similarity between
'For Dickie McPhallion that's slain'
and P. W. Joyce's phonetic rendering, for English speakers, of the Irish refrain as
'Is go dee tu mavourneen slaun.'"
I agree that they appear likely to be related.
Jonathan also notes that Thomas Moore set his poem "I Wish I was by That Dim Lake" to the tune
"Shule Aroon" in 1824, and that this tune is similar to one of the tunes for this song. - RBW
The Thieme recording retains only the tune, chorus and two verses of "Shule Agra"; otherwise, it's
humorous floaters. - PJS
Like another Newfoundland text, Lehr/Best-ComeAndIWillSingYou 96, the ITMA/CapeShoreNL text
is 3 verses in English except for the last line -- which is Irish -- and the chorus is Irish.
One of two broadsides for this ballad as "Shule Agra"/"Johnny Is Gone for a Soldier" at Bodleian
Library site Ballads Catalogue is printed in New York c.1860, shelfmark Harding B.18(326).
See three "Shule Agra"/"Johnny Is Gone for a Soldier" broadsides [America Singing: digital id
sb40500a/as201910/cw103140] at the Library of Congress American Memory site. - BS

Shulls Mills
DESCRIPTION: The singer prepares to return to Shulls Mills. He talks of his relations with the girls,
carried out largely on the basis of cash up front, because "the girls... think I'm purty damn mean."
He concludes, "When I gets my pay, Hain't gonna work a-tall."
AUTHOR: unknown
EARLIEST DATE: 1959 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)
KEYWORDS: logger whore
FOUND IN: US(SE)
REFERENCES (1 citation):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 134, "Shulls Mills" (1 text, 1
tune; the text is composite though all verses come from Frank Proffitt)
ST Wa134 (Partial)
Roud #5735
File: Wa134

Shut Up in the Mines of Coal Creek
DESCRIPTION: (Eleven) miners, trapped in the mines of Coal Creek, resign themselves to death
but place their trust in Jesus. Their lamps are flickering, their food is almost gone; they say farewell
to their wives and children, saying they will meet them in heaven
AUTHOR: Probably Green Bailey, though Darling lists it as by Norman Gilford
EARLIEST DATE: 1928 (recording, Green Bailey under the pseudonym Dick Bell)
KEYWORDS: mining death farewell
HISTORICAL REFERENCES:
Dec 9, 1911 - The Coal Creek explosion
FOUND IN: US(Ap)
REFERENCES (2 citations):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 272-274, "Shut Up in Coal Creek Mine"
(1 text)
Darling-NewAmericanSongster, pp. 367-368, "Shut Up in the Mines of Coal Creek" (1 text)
Roud #844
RECORDINGS:
Dick Bell [pseud. for Green Bailey], "Shut Up in the Mines of Coal Creek" (Challenge 425, 1928; on
New Lost City Ramblers, "Shut Up in the Mines of Coal Creek" (on NLCR15, NLCRCD2)

CROSS-REFERENCES:
cf. "The Cross Mountain Explosion (Coal Creek Disaster)" [Laws G9] (subject)

NOTES [59 words]: The Coal Creek explosion of 1911 actually involved more than 100 miners; I am not entirely certain that it is the event described here (there was another disaster in 1902). But, of course, this song could be about certain of the trapped miners rather than the whole gang. Roud seemingly lumps this with Laws G9, but it is patently a different song. - RBW

Last updated in version 2.7

Shut Up, Brenda

DESCRIPTION: "Shut up, (Brenda), Shut up, (Brenda), Keep your big fat trap shut"

AUTHOR: unknown

EARLIEST DATE: 1955 (List-SingingAboutIt-FolkSongsInSouthernIndiana)

KEYWORDS: nonballad

FOUND IN: US(MW)

REFERENCES (1 citation):
List-SingingAboutIt-FolkSongsInSouthernIndiana, p. 87, "Shut Up, Brenda" (1 short text, 1 tune)

NOTES [672 words]: Broadside Bodleian Harding B 26(603) is the basis for the description. The erroneous reference to [16]58 in the second verse is corrected to [16]88 in the last. - BS

The Siege of Londonderry was one of those defining moments in Irish history, though it didn't seem like a particularly big deal at the time. It was defining for the way it was remembered.
The context is the Glorious Revolution of 1688 (for which see, e.g., "What's the Rhyme to Porringer?" and "The Vicar of Bray"). The Catholic James II had been driven off the English throne, replaced by his Protestant daughter Mary and her Protestant husband (and first cousin) William III of Orange. But this was just a small part of the war between France and most of the rest of Europe; the French were supporting James in order to distract the British.

And James decided to take advantage of his support in Ireland, still mostly Catholic. He would not himself arrive until March 1689, but his followers were active. According to Fry/Fry, pp. 159-160, "Londonderry had shown its Protestant colours as early as September 1688, when the apprentices, the working lads of the city, had closed the gates against the Catholic earl of Antrim and his men; later, when Tyrconnell [James's Lord Deputy of Ireland, for whom see 'Lilliburlero'] had most unwisely withdrawn whole regiments from the north, the Protestant gentry had raised levies in support of William. Tyrconnell had defeated them in a confused engagement known as the 'break of Dromore,' whereupon those who could not get sea passage away from the country had crowded as refugees into the garrison town of Enniskillen, in Fermanagh, and into Londonderry. James, beneath the city walls, called repeatedly upon the citizens to surrender, promising them a free pardon for their rebellion."

"The city's thirty thouand civiliiians were reduced to eating rats, but when the city's commander, Robert Lundy, seemed ready to surrender, the populace turned on him. The cry of the besieged city was 'No Surrender!' It would become a Protestant motto" (Golway, pp. 30-31).

Fry/Fry, p. 160: "The besiegers had no chance of taking the city by assault. James'[s] troops were untried and ill-equipped; they had no spades and shovels for mining the city walls, and no guns heavy enough to breach them. They could only wait until the defenders were starved into submission. Refugees had swelled the population to 30,000 and food supplies soon began to run out; people were dying of starvation and the garrison was too weak to fight.... Then, in the middle of June, six weeks after the siege had begun, an English fleet arrived in Lough Foyle to relieve the city."

The lough, however, had been blocked by James's troops, so it was six weeks before the ships were able to reach the city. Once they did, though, that was the end of the fifteen-week siege (Wallace, p. 56); with food now available, the Catholic army saw no point in continuing the siege.

According to Bardon, pp. 157-158, "Derry was the last walled city to be built in western europe. The siege of 105 days was the last great siege in British history, and the most renowned. 'Oh! to her the loud acclamations o the garrison soldiers round the Walls when the ships came to the Quay,' Ash wrote in his diary.'...The Lord, who has preserved this city from the Enemy, I hope will always keep it to the Protestants.' For the Protestants of Ulster this epic defence gave inspiration for more than three centuries to come."

You can generally tell the perspective of a commentator by whether he refers to the city as Derry (the Catholic title) or Londonderry (Protestant). I've called it Londonderry because, at this particular time, the Protestants were defending it. Though the area is in fact mostly Catholic. For more background on the siege, see "Derry Walls Away." - RBW

Bibliography

- Fry/Fry: Peter and Fiona Somerset Fry,A History of Ireland, 1988 (I use the 1993 Barnes & Noble edition)
- Golway: Terry Golway,For the Cause of Liberty, Simon & Schuster, 2000

Last updated in version 5.1
File: BrdSGD

Si Hubbard (Hey Rube)

DESCRIPTION: Two farm boys decide to visit the circus. They raise the money and go in to see the sights. After volunteering to take part in various escapades, they end up being carried off by a balloon. When at last they land, they wind up in jail

AUTHOR: unknown
Si j'avais le Bateau (If I had the Boat)
DESCRIPTION: French. If I had the boat which my father had given me I could cross the water and
the sea without boat. If I had children who would not call me mom I would often ask God that they
would die suddenly. To the proprietor's honor, let's pop the cork.
AUTHOR: unknown
EARLIEST DATE: 1961 (Peacock)
KEYWORDS: foreignlanguage drink humorous nonballad nonsense
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 96-97, "Si J'Avais le Bateau" (1 text, 1 tune)
RECORDINGS:
Mme. Josephine Costard, "Si J'Avais le Bateau" (on PeacockCDROM) [one verse only]
File: Pea096

Si J'Etais Petite Alouette Grise (If I Were Small Gray Lark)
DESCRIPTION: French. A young drummer/sailor returns from war. He asks a king's daughter to be
his girl. She says he must convince the king he is very rich, which he does. The king agrees. The
drummer/sailor thanks the king but leaves: he has prettier girls at home.
AUTHOR: unknown
EARLIEST DATE: 1959 (Peacock)
KEYWORDS: foreignlanguage greed courting rejection gold father sailor royalty
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, p. 889, "Si J'Etais Petite Alouette Grise" (1 text, 1 tune)
ALTERNATE TITLES:
Trois Jeunes Tambours (Three Young Drummers)
Une Jeune Tambour (A Young Drummer)
Belle Alouette Grise (Beautiful Grey Lark)
NOTES [94 words]: This ballad is common on the internet as "Trois Jeunes Tambours" -- for
example at the site of "La Caverne de Cat."
The discussion of wealth is about three ships owned by the drummer/sailor:I have three ships on
the sea: one has a cargo of gold, one has a cargo of pearls [or jewels], and the third is for my girl
friend. The conversation about the ships may be between the drummer/sailor and the king's
daughter.
The endings spoken to the king by the protagonist vary between: (1) Your daughter is something
special (2) In my country there are prettier girls. - BS
File: Pea889

Sic 'Em Dogs On
DESCRIPTION: "Yes, I'm goin' downtown and the the chief police you siccin' your dogs on me."
The woman apologizes, but the singer says she has his money and is loosing the dogs. He begs
her to take him back. She says, "Don't you drive me round."
AUTHOR: Booker T. Washington "Bukka" White
EARLIEST DATE: 1939 (recorded by Bukka White for the Lomaxes)
KEYWORDS: police courting rejection dog
FOUND IN: US(So)
REFERENCES (1 citation):
Burton-TennesseeTraditionalSingers, p. 175, "Sic 'Em Dogs On" (1 text, 1 tune)

Roud #18751

RECORDINGS:
Bukka White, "Sic 'Em Dogs On" (Herwin 92400, 1939)

File: BTN175

Sic a Wife as Willie Had (Willie Wastle)

DESCRIPTION: "Willie Wastle dwalt on Tweed." I "wadna gie a button" for his wife. "Tinker Maggie was her mither." One eye, few teeth, limping leg, hump on back and breast. Her actions are as crude as her looks. "Sic a wife as Willie had."

AUTHOR: Robert Burns

EARLIEST DATE: 1792 (Scots Musical Museum)

KEYWORDS: humorous nonballad wife

FOUND IN: Canada(Mar)

REFERENCES (2 citations):
Creighton-MaritimeFolkSongs, p. 132, "Sic a Wife As Willie Had" (1 text, 1 tune)

DT, WASTLE

Roud #2702

BROADSIDES:

CROSS-REFERENCES:
cf. "King of the Castle" (lyrics)

NOTES [54 words]: Somewhere in the depths of my memory, there is a vague memory of a children's rhyme about Wullie Wastle, King of the Castle. The Opies print a different version as a form of Opie/Opie-OxfordDictionaryOfNurseryRhymes, #287, "I'm the king of the castle." Whether there is a relationship between that and this I do not know. - RBW

Last updated in version 3.3

File: CrMa132

Sick Parade (Bugle Call Lyric)

DESCRIPTION: "Sixty-four, ninety-four! He'll never go sick no more; The poor bugger's dead."

AUTHOR: unknown

EARLIEST DATE: 1965 (Brophy/Partridge-TommiesSongsAndSlang)

KEYWORDS: soldier death

FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 234, "(no title)" (1 short text)

File: BrPa234D

Sidewalks of New York

DESCRIPTION: Known by its chorus: "East side, west side, all around the town, The tots sang Ring-a-Rosie, London Bridge is falling down...." The verses describe courting in New York, and wax nostalgic for the days when the singer was one of those doing the courting

AUTHOR: Words: James W. Blake (1862-1935) / Music: Charles B. Lawlor (1852-1925)

EARLIEST DATE: 1894 (sheet music published by Howley, Haviland & Co)

KEYWORDS: courting game children

FOUND IN: US

REFERENCES (7 citations):
Silber/Silber-FolksingersWordbook, p. 48, "Sidewalks of New York" (1 text)
Gilbert-LostChords, p. 257, "The Sidewalks of New York" (1 text)
Messerli-ListenToTheMockingbird, pp. 211-213, "The Sidewalks of New York" (1 text)
Fuld, pp. 499-500, "The Sidewalks of New York"

DT, SIDWLKNY

ADDITIONAL: Robert A. Fremont, editor, _Favorite Songs of the Nineties_, Dover Publications, 1973, pp. 259-262, "The Sidewalks of New York" (1 text, 1 tune, the 1899 sheet music)
Roud #22680
RECORDINGS:
Abner Burkhardt, "The Sidewalks of New York" (Champion 15279, 1927)
Vernon Dalhart, "The Sidewalks of New York" (Columbia 437-D, 1925; Columbia 15256-D, 1928 [as Al Craver])
George Gaskin, "Sidewalks of New York" (Berliner 0959, 1895)
Andrew Jenkins & Carson Robison, "Sidewalks of New York" (OKehe 45232, 1928)
Billy Jones, "The Sidewalks of New York" (Edison 51340, 1924)
SAME TUNE:
East Side, West Side (Harvesting Song) (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 105)
ALTERNATE TITLES:
East Side, West Side
NOTES [550 words]: For some inexplicable reason, this was Al Smith's 1928 presidential campaign song. - RBW
Well, Smith *was* the governor of New York. Of course, rubbing that in didn't endear him to the rest of the country, and anti-Catholic bigotry helped do him in. - PJS
Kahn, p. 73, has an explanation: "At the Democratic National Convention of 1920, held in San Francisco, Alfred E. Smith first became linked with the song, 'The Sidewalks of New York.' This association was the result of a bandleader's mistake. [Prohibition] had gone into effect few months earlier, and the convention, which ultimately selected James M. Cox as its candidate for the Presidency, was the scene of some sharp infighting between wet and dry forces.... Representative W. Bourke Cockram of New York... put into nomination the name of a resolute wet, Al Smith. the usual ovation followed, and the band prepared to strike up a tune appropriate to the Smith cause. The bandleader knew two things about Smith: he was governor of New York, and he was a notorious devotee of the songs that had been sung by Harrigan and Hart and written by Harrigan and Braham. Fortwith, the bandleader instructed his men to play what he thought was an eminently fitting Harrigan-Braham song, 'The Sidewalks of New York.' Smith was stuck with it for the rest of his life." (The song, after all, wasn't by Harrigan and Braham.)
Moody, p. 2, says that the song Smith had actually requested in 1920 was a genuine Harrigan and Braham song, "Maggie Murphy's Home" (see the entry on that song), and that the band had been supplied with a variety of Harrigan and Braham tunes, but that "Sidewalks" got into the pile also, and when Bourke Cockran, who announce Smith, said, "We brought him here to you from the sidewalks of New York," Smith's musical fate was sealed. This even though Smith was actually "commodore" of the official Ned Harrigan fan club in 1910! (Kahn, p. 77).
Incidentally, the flip side of the Dalhart recording was "Al Smith for President." I don't know whether that's cause or effect. It's interesting to note that Herbert Hoover (Smith's opponent, who won the 1928 election) doesn't seem to have made any influence on oral tradition, but in addition to the Dalhart recording, Dave Macon sang an Al Smith song.
According to Studwell/Schueneman, p. 55, "In the true melting pot tradition of the city, New York native James W. Blake... collaborated with Irish immigrant Charles B Lawlor [to produce this song]."
Jasen, p. 26, reports that this was popularized in 1894 when it was sung by Lottie Gilson, known as "The Little Magnet" because of the crowds she drew.
Jasen, p. 28, reports, "Supposedly, [Charles] Lawlor, humming the melody, walked into the hat shop where [James] Blake was working, and asked him to write some lyrics about New York. Blake agreed then and there, writing the words down as he waited on customers. When the song was finished, Lawlor took it to Pat Howley, who bought it outright."
Kahn, p. 74, says that that bandmaster who played it for Al Smith wasn't entirely wrong about a Harrigan and Hart connection: "Lawlor and Blake are thought to have been inspired, consciously or subconsciously, by an 1879 tune from _The Mulligan Guards' Ball_, entitled 'The Babies on Our Block'" [Indexed as "Babies on Our Block"]. - RBW
Bibliography

DESCRIPTION: The Allen Family is in court; Sidney and the others break out by shooting the judge and starting a gunfight in the court. Recaptured and brought home, he is sentenced to a long prison term instead of being executed.

AUTHOR: unknown

EARLIEST DATE: 1929 (Henry)

KEYWORDS: prison fight trial feud

HISTORICAL REFERENCES:
1912 - Trial of the Allen family

FOUND IN: US(Ap,MW,SE,So)

REFERENCES (10 citations):
Laws E5, "Sidney Allen"
Hudson-FolksongsOfMississippi 104, pp. 242-243, "Sidney Allen" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 140, "Sidney Allen" (1 text)
Thomas-BalladMakingInMountainsOfKentucky, p. 155, (no title) (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 113, "Hillsville, Virginia" (1 text, 1 tune)
Burt-AmericanMurderBallads, pp. 254-255, "Sidney Allen" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 208, "Sidney Allen" (1 text)
Darling-NewAmericanSongster, pp. 191-192, "Sidney Allen" (1 text)
DT 777, SIDALLEN

Roud #612

RECORDINGS:
Vernon Dalhart, "Sydney Allen" (Columbia 15042-D, 1925) (Domino 3642, 1925; Banner 1672, 1926)

Henry Whitter, "Sydney Allen" (OKeh 40109, 1924)

CROSS-REFERENCES:
cf. "The Pardon of Sycna Allen" (subject)
cf. "Casey Jones (I)" [Laws G1] (meter)

NOTES [998 words]: Most of the background to this comes from Robert M. Rennick's article in NorthCarolinaFolkloreJournal, so I'd suggest you read that if you want the fuller story; the full issue is on the web at the North Carolina Digital Collections site.

The members of the Allen family seem to have been the backest of backwoodsmen, and the sort of individualist conservatives who found right-wing militia, although they had done fairly well by themselves and some of them were educated. But they also had terrible tempers; Floyd had once had a shootout with his own brother Jack. A third brother was Sidney, whose name was apparently pronounced "Sidna" and sometimes spelled that way -- including by Rennick.

The events took place in 1911-1912 near Hillsville, Virginia, in the southwestern part of the state. Even today, it has a population of less than three thousand. It all started with a fight over a girl between someone named Thomas and Wesley Edwards (the 19-year-old nephew of Floyd and Sidney Allen, and the first cousin of Claude, Floyd's son). The fight took place in a church, so there were plenty of witnesses; Wesley and his 21-year-old brother Sidney Edwards faced charges over the altercation.

The Edwards brothers had lost their father some years ago, so Floyd had watched over him. He advised them to go to North Carolina until things blew over. They left, but were induced to return -- and were promptly arrested. When Floyd saw them handcuffed and bound (a precaution that was clearly warranted, given that they were fugitives from justice), he attacked the deputies who were transporting them and set the boys free.
Eventually retaken, Wesley and Sidney Edwards were sentenced to sixty and thirty days, respectively, served their time, and were freed. But Floyd now faced charges for his interference -- plus assault on officers of the court. All he was charged with was "malicious obstruction of justice"; I suspect the charges would be harsher today. Floyd Allen ended up on trial, in March 1912, for "malicious obstruction of justice." (Sidney was also charged, but the charge was dropped; he had been nearby but apparently not taken part.)

Floyd's trial was postponed more than once, but on March 13, 1912, he went before the law. He was found guilty the next day, and was sentenced to a year in prison by Judge Thornton L. Massie. Massie agreed to hear new evidence presented by Allen's lawyer, but required Floyd -- who had, after all, been convicted -- to stay in prison for the night; the new evidence would be presented the next day. Floyd told the court, "Gentlemen, I just ain’t going" -- whereupon the whole family started shooting and made their escape. Two shots, one supposedly from Claude and one from Sidney, hit Judge Massie; the second one was fatal. Floyd also started firing, and so did his nephew Friel and others. So indiscriminate was their fire that four people were killed, including a 17-year-old girl, Betty Ayres, who had been a witness for the defense. At least eight others were wounded -- bystanders, jurors, plus Floyd and Sidney Allen. Floyd's wound was bad enough that he was unable to make a getaway and was to a hotel instead, where he was eventually arrested.

The rest fled, supposedly making a pact not to be taken without a fight. It took week to find them, but first Sidney Edwards, then Claude Allen, then Friel Allen (another son of Floyd) were found. Sidney Allen and his nephew Wesley Edwards managed to make their way to Des Moines, Iowa. But Wesley's sweetheart, Maud Irler, decided to visit him -- and suspicious family had her trailed, and she led the authorities to where Sidney and Wesley were to be found.

That took long enough that Floyd had already gone on trial again, this time for the murder of the Commonwealth's Attorney in his first case, William M. Foster. The case was tried on April 30, 1912; Floyd was convicted on May 17 and sentenced to electrocution. Claude (I read somewhere that it was spelled "Claud," but Rennick always uses the "e") was convicted of second degree murder and sentenced to fifteen years. His lawyers wanted a new trial -- this ended in a hung jury. Public pressure was such that Claude was tried a third time -- and this time was convicted of first degree murder and sentenced to death. Both Claude and Floyd were executed on March 28, 1913.

Sidney Allen was tried twice, on two different charges; he and Friel Allen were sentenced to to eighteen years, and separately, he and Wesley Edwards were tried for the murder of Judge Massie, with Sidney getting 35 years and Wesley 27. Friel Allen was eventually pardoned and became a model citizen. Wesley Edwards, pardoned in 1926, also managed to live a decent life after release. Sidney Edwards, though he too was pardoned in 1922, couldn't clean up his act; two years later, he killed his wife and then himself. Sidney Allen was also pardoned in 1926 and seems to have lived relatively quietly for the rest of his life.

For substantially more detail about the Allens, see the NorthCarolinaFolkloreJournal article cited above; in addition to texts, it has background on the family. Sidney Allen's story, Memoirs of J. Sidna Allen - A True Narrative of What Really Happened at Hillsville, Virginia was published by F. H. Lamb of Mount Airy, NC in 1929, and is now available on some reprint sites, but the quality of those things is consistently awful and the cost high. In any case, I doubt its reliability.

A more recent book is Jerry L. Haynes, Mountain Justice: A Search for the Truth in the Aftermath of the Carroll County Courthouse Tragedy, 2012, which seemingly tries to get at the politics of the situation. (The Allens apparently felt that all their troubles came because of the political attitudes of the county.) I have not found a copy.

There is also an historical novel, No Villains, No Heroes, by Thomas Moore, 2012. I have no idea if it's awful or merely bad or useless; it seems a safe bet that it is one or the other. - RBW

Last updated in version 6.1

File: LE05

Siege of Plattsburg, The

DESCRIPTION: "Back side of Albany stands Lake Champlain." "On Lake Champlain Uncle Sam set his boats, And Captain McDonough to sail 'em." The British come to attack Plattsburg, but scare off the British governor

AUTHOR: unknown

EARLIEST DATE: 1845 (Newspaper, "Brother Johnathan")

KEYWORDS: war battle
Aug/Sept 1814 - Plattsburg campaign. As part of a three-pronged attack strategy (the other prongs being at Chesapeake Bay and the lower Mississippi), a British army of 11,000 regulars led by General Sir George Prevost and a naval force under Captain George Downie attack Lake Champlain.

Sept 6, 1814 - The British army reaches Plattsburg and awaits the navy
Sept 11, 1814 - Battle of Plattsburg. An American naval squadron under Captain Thomas Macdonough (1783-1825) defeats the British force in a fierce contest with very high casualties, compelling the British fleet to retreat in disorder. The British army, though under no military compulsion, retreats as well.

FOUND IN: US
REFERENCES (2 citations):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 510-512, "Siege of Plattsburg" (1 text, 1 tune)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 351-352, "The Siege of Plattsburg" (1 text)
Roud #15541

CROSS-REFERENCES:
cf. "The Banks of Champlain" (subject)
cf. "Noble Lads of Canada" (subject)

NOTES [1379 words]: In 1814, with Napoleon temporarily under control after the Battle of Leipzig and, later, his abdication, the British decided to finally finish off the War of 1812 with the Americans. They decided on a three-pronged attack -- the northern force starting from the Great Lakes, the center heading for Washington D.C., and the southern attack being made on New Orleans.

Considering that the British would have more force available than ever before (because they could use the ships and men that had been fighting Napoleon), and that they had generally had the best of it to that time even with their minimal forces -- pushing back every American attack on Canada and eventually driving most of the small American fleet off the seas -- the results were disastrously bad.

Only the middle assault had any success, when Robert Ross's men burned many of the government buildings in Washington. Their move toward Baltimore, however, was stopped at the siege of Fort McHenry, commemorated in "The Star Spangled Banner."

The Battle of New Orleans (for which see, e.g., "The Hunters of Kentucky" and "The Battle of New Orleans" [Laws A7]) resulted in the death of the slow-moving British commander Pakenham and the defeat of his force. To be sure, that assault followed the attack on Baltimore -- and the peace treaty.

Plattsburg, though, was the real disaster, because the British had every advantage and managed to lose anyway.

General Sir George Prevost, the British commander-in-chief in Canada (and before that at various points around the Caribbean; Heidler/Heidler, p. 428) had done a good job to this point, but he had never actually commanded in the field; Isaac Brock had won the great victories of 1812 (see "The Battle of Queenston Heights" and "Brave General Brock" [Laws A22]), and Gordon Drummond had been field commander at Lundy's Lane in 1814 (see "The Battle of Bridgewater"). With the British finally going on the offensive now that extra troops were available, Prevost himself took charge. Orders from London told him to advance toward Lake Champlain, which would among other things split Federalist New England (which had opposed the war and was still trying to trade with the British) from the more pro-war West and South (Borneman, pp. 199-200). Prevost had every advantage, too: The Americans, expecting more action on the Niagara front, had sent roughly half of the forces they had had in the Champlain area to Sacket's Harbor to meet a threat which never materialized (Hickey, p. 190; Heidler/Heidler, p. 420).

Prevost was hardly enthusiastic. Even though he had some 10,000 troops at his disposal (Jameson says 14,000), all regulars, meaning that he could sweep aside any force the Americans could put up, he wanted his ships to control the rivers. As a result, he dawdled (Borneman, p. 201). This even though the Americans had left in the Champlain region was a few thousand soldiers under Brigadier General Alexander Macomb (whose wife would eventually be credited with writing another song about this battle, "The Banks of Champlain"); plus the naval forces that 31-year-old Master Commander Thomas Macdonough could scrape up. These were inferior to the British forces (the British had captured two of the stronger American ships in 1813, giving them naval superiority; Hickey, p. 190), but Macdonough was to handle them brilliantly, and Prevost would do the rest.

Each fleet had one big vessel at Lake Champlain: The Americans had a 700-tonner named
Saratoga, with 26 guns; the British had the strongest ship on the lake in the 1200-ton, 37-gun Confiance -- which was, however, so new that workmen were still aboard her as she headed up Lake Champlain! (Hickey, p. 190). Confiance was supported by the 16-gun Linnet and the 11-gun sloops Chub and Finch (the ships taken from the Americans the year before). The American flagship Saratoga's consorts were the 20-gun Eagle, the 17-gun Ticonderoga, the 7-gun Preble, and a bunch of one-gun and two-gun small fry (the British had some of those, too; see Borneman, pp. 205-206). Most of these were slapped together in just two months, using construction shortcuts and unsuitable wood (Delgado, p. 111), although the Ticonderoga had already been under construction; she had been started as a steamship and was hastily converted to a schooner-rigged warship (Delgado, p. 110).

The weight of broadside of the two fleets was about even, but the American ships were short of sailors, they were manned with "soldiers, convicts from an army chain gang[,] and army musicians" (Delgado, p. 110). And the British ships, with more long guns, were much better for an action on open water (Heidler/Heidler, p. 420). An action on open water was just what they didn't get. When it came time to attack the American position at Plattsburg, Prevost again wanted his navy to go first, even though the man who had built the British fleet and who knew the local waters, Lieutenant Daniel Pring, had been replaced as head of the fleet by Captain George Downie at the last minute (Borneman, pp. 204-205). Downie would play right into Macdonough's hands.

The American general Macomb had set up his lines on the edge of Plattsburg Bay. This let Macdonough put his forces at the head of the bay, making it difficult for the British to attack at long range; they almost had to turn into the bay, exposed to Macdonough's broadsides -- and, because they had to turn, they would lose most of their wind. Plus MacDonough had a trick: He had Saratoga tied to a series of winches so he could turn her around in place should her starboard side (facing the battle) be too damaged (Borneman, pp. 208-211).

The two lead ships, Saratoga and Confiance, were soon locked in battle. Saratoga probably took more damage (the British were firing heated cannonballs, which twice set her afire; Hickey, p. 191), but one of Saratoga's shots killed Downie, and at the key moment Macdonough spun his ship around. Confiance tried the same trick, couldn't manage it -- and took so much damage in the process that she had to strike her colors. Paine, p. 119, estimates that she took 105 hits from round shot, killing 40 of her crew and wounding 83. Saratoga was too damaged to fight an open-water action -- the two sides had roughly equal casualties -- but she had won. And, without Confiance, the rest of the British fleet was doomed. Linnet struck her colors about fifteen minutes later, and the battle was over (Borneman, p. 212).

Prevost still had at least a two to one edge on land, and it was probably closer to three to one (if Jameson's numbers are right, it was four to one) -- but he retreated anyway, without even seriously engaging Macomb (Borneman, pp. 213-214; Hickey, p. 193). The British thrust in the North -- the potential war-winner -- was at an end. Indeed, as it turned out, that was the effective end of the war on the Canadian frontier.

The American victories at Plattsburg and Baltimore, especially the former, were largely responsible for the end of the war; the Duke of Wellington told the British government that they needed naval superiority on the Great Lakes, and Plattsburg proved once and for all that they didn't have it. The Americans and British had been negotiating, but the two defeats caused the British to back off their harsher demands.

Ironically, the final Treaty of Ghent didn't even address the issues over which Madison had gone to war (impressment, etc.), though it did eventually result in some boundary clarifications. Incidentally, Paul Stamler tells me that they now spell the name of the town "Plattsburgh."

Macomb earned a major general's commission for Plattsburg, and eventually became commander-in-chief of the Unites States army from 1835 until 1841 (Jameson, p. 391). MacDonald, however, whose careful planning had been the key to the victory on the lake, soon contracted tuberculosis (if he wasn't suffering from it already), and spent most of the rest of his career ashore. He never rose above the rank of captain, and died in 1825 at the age of 41 (Heidler/Heidler, p. 313). Archaeologists have now discovered the wrecks of several of the ships at Plattsburg, including Eagle, Ticonderoga, and Linnet. Presumably artifacts will someday show up in museums.

Bibliography

- Delgado: James P. Delgado, Lost Warships: An Archaeological Tour of War at Sea, Checkmark, 2001
Siege of St. Malo
DESCRIPTION: "On the fourteenth of November, Straight to the French coast we did steer, All against the brave St. Malo, With our fleet we did steer... To burn St. Malo down." They bombard the town. The French ships and town are burned
AUTHOR: unknown
EARLIEST DATE: 1891 (collected by Sabine Baring Gould from J. Peale)
KEYWORDS: battle France
HISTORICAL REFERENCES:
Nov. 16-19, 1693 - Admiral Benbow's bombardment of St. Malo
FOUND IN: Britain(England(West))
REFERENCES (1 citation):
Gundry-CanowKernow-SongsDancesFromCornwall, p. 19, "The Siege of St. Malo" (1 text, 1 tune)
Roud #3309
NOTES [12 words]: For Admiral John Benbow (1653-1702), see the notes to "Admiral Benbow." - RBW
Last updated in version 4.5
File: Gund019

Sights and Scenes of Belfast, The
DESCRIPTION: The singer claims to be "a country clown" looking for work. He finds muddy streets, "scavengers" on strike, strange fashions -- "the Grecian Bend" -- hawkers that will "tear you limb from limb," drunkards and shirkers and artful dodgers.
AUTHOR: unknown
EARLIEST DATE: 1989 (Leyden-BelfastCityOfSong)
KEYWORDS: commerce humorous nonballad
FOUND IN: Australia
REFERENCES (1 citation):
Leyden-BelfastCityOfSong 8, "The Sights and Scenes of Belfast" (1 text, 1 tune)
NOTES [17 words]: Leyden-BelfastCityOfSong says that this is a "song that takes us on a tour of the city in the 1870s." - BS
File: Leyd008

Sign On Day
DESCRIPTION: "It's sign-on day at the Dance Palais And we're down to a quid or two...." The singer describes the hard work of (sugar) cane cutting. "Our hands are raw, but two bob more Will make them seem like new. If we get enough pay we'll cut all day...."
AUTHOR: unknown
EARLIEST DATE: 1960
KEYWORDS: work Australia harvest
FOUND IN: Australia
REFERENCES (1 citation):
Fahey-Eureka-SongsThatMadeAustralia, pp. 198-199, "Sign On Day" (1 text, 1 tune)
NOTES [47 words]: Cane-cutting was seasonal work, so cutters and farmers gathered for a "sign on day" at some local venue (such as the "Dance Palais" mentioned here). Cane-cutters were paid by how much they cut, so they would often work exhausting long hours, then crash once the season was done. - RBW
Signing the Pledge

DESCRIPTION: "The old folks would be happy If they knew I'd signed the pledge, For my feet have long been straying On the brink of ruin's edge." He hopes, "God helping me," to stay free of drink, to help his parents as they grow old

AUTHOR: unknown

EARLIEST DATE: 1920 (Randolph)

KEYWORDS: drink family

FOUND IN: US

REFERENCES (1 citation):
Randolph 328, "Signing the Pledge" (1 text)
Roud #7802

Silent Night (Still the Night, Stille Nacht)

DESCRIPTION: German christmas song with multiple English translations, the most famous beginning "Silent night, holy night, All is calm, all is bright." The night of Jesus's birth is praised

AUTHOR: Music: Franz Gruber (1787-1863) / German Words: Joseph Mohr (1792-1848)

EARLIEST DATE: 1832 (sheet music)

KEYWORDS: Christmas religious Jesus nonballad foreignlanguage

FOUND IN: Germany Britain US

REFERENCES (8 citations):
Heart-Songs, p. 407, "Heart Songs" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, "Silent Night, Holy Night" (1 text)
Fireside-Book-of-Folk-Songs, p. 267, "Silent Night" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 384, "Silent Night" (1 text)
DT, SLNTNITE*
ADDITIONAL: Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), pp. 64-65, "Silent Night" (1 text, 1 tune)
Ian Bradley, _The Penguin Book of Carols_ (1999), #299, "Stille Nacht" (1 text)

RECORDINGS:
The Sinking of HMS Hood (File: Tawn067)

NOTES [809 words]: Joseph Mohr, the assistant priest at a church in Oberndorf, Austria (Reynolds, p. 192) reportedly wrote these words in 1818. The tale of Gruber's music is the stuff of folklore: His church's organ was broken (damaged by mice), and could not be repaired until after Christmas. Therefore Gruber needed music for guitar and voice -- the only things he had available. On December 24, he wrote this music for Mohr's words.

According to Stulken, p. 168, "[Mohr and Gruber] sang the hymn that evening, with Gruber accompanying on the guitar, and the choir repeating the last two lines in four-part harmony."

It is said that the music was given to the world by the organ repairman, though this may be one cute story too many, as the song was not published until 1832 (indeed, even the broken organ story has been described as probably fictional). The truth, according to Johnson, is simply that the song was circulated privately for some years, until someone named Friese heard it, took it down, and had it published. It apparently took some time for Gruber and Mohr to get credit. It is interesting to note that Mohr wrote six verses (which, incidentally, never mention Mary!), but three of these have been completely ignored by later singers.

The first version published in America, J. W.Warner's "Silent Night! Hallowe'd night" (published 1849 in _The Devotional Harmonist_) seems to have had no currency.

Julian, p. 761, lists no fewer than eight "common" English translations of these words and three that aren't in common use. There are really only three of much significance, though. The earliest, "Stilly night, holy night," by Emily Elliot, has since been largely forgotten. In the U.S., the form "Silent Night, Holy Night" is usual; it is often listed as anonymous though it's sometimes credited to John Freeman Young (e.g. Stulken, p. 129). Reynolds, pp. 470-471, also accepts the attributions, and points to an article in the October 1957 edition of _The Hymn_ by Byron Edward Underwood,
entitled "Bishop John Freeman Young, Translator of 'Stille Nacht.'" Reynolds reports that Young was born in Pittston, Maine, in 1820, and educated at Wesleyan University, but became an Episcopalian and attended Virginia Theological Seminary. He eventually became Bishop of Florida, and died in New York City in 1885.

In Britain, we often meet the version "Still the night." This too is often listed as anonymous, but Julian, p. 183, lists it as by Stopford Augustus Brooke (born 1832); I read somewhere that the translation was published in 1881, which would mean that it is from Brooke's *Christian Hymns*, which he published after becoming an Anglican in that year.

Neither "translation" actually represents the German words very well.

Spaeth reports that the song was popularized in the United States by the Reiner (Rainer) family, starting around 1841. Ian Bradley's *Penguin Book of Carols* also attributes its popularity to this group -- but in Austria.

Minnesota choral director Philip Brunelle makes the interesting point that we almost always hear this sung too slowly. Gruber's original arrangement was at a typical waltz tempo. The melody has also gotten a little less elaborate over the years; a couple of places where Gruber's melody cycled through a chord where we now stay on a single note.

Despite the famous story of the song's origin, some sources do not list Mohr and Gruber as the authors. *Songs That Never Grow Old*, which lists 1909 and 1913 copyright dates, calls it "Holy Night" and credits it to "Michael Haydn."

Also, there are other songs known as "Silent Night." H.S. Perkins, *The Climax*, 1883, p. 45, has an item that begins "Silent night! silent night! Starry lamps thy pathway trace, Look in heav'nly splendor bright...."

Julian, pp. 760-761, says that this is the only poem by Joseph Mohr ever translated into English, and reports that Mohr "was born at Salzburg, Austria, on Dec. 11, 1792. After being ordained priest on Aug. 21, 1815, by the Roman Catholic Bishop of Salzburg, he was successively assistant at Ramsau and at Laufen; then coadjutor at Kuchl, at Golling, at Vigaun, at Adnet, and atAUTHERING; then Vicar-Substitute at Hof and at Hintersee -- all in the diocese of Salzburg. In 1828 he was appointed Vicar at Hintersee, and in 1837 at Wagrein, near St. Johann. He d[jied] at Wagrein, Dec. 4, 1848."

Reynolds, p. 323, says that Gruber was born near Hochbert in 1787, the son of a linen weaver who did not encourage his son's musical interests; he learned to play violin on his own, then studied organ. He was primarily a schoolteacher from 1807 to 1833, taking up the job of organist in 1816 to supplement his income. In 1833 he finally got a full-time position as organist and choir director at Hallein. In his life he is credited with some ninety compositions, but this tune is the only one that is remembered. - RBW

Bibliography


Last updated in version 6.0
File: FSWB384B

**Silk Merchant's Daughter (I), The [Laws N10]**

DESCRIPTION: A girl's parents send her lover away. She dresses in men's clothes and follows him. Their ship sinks. In a lifeboat, she is chosen by lot to be killed for food; he is to kill her. (She reveals herself); they spot (land or a ship) and all are saved

AUTHOR: unknown

EARLIEST DATE: 1794 (Journal of the Polly)

KEYWORDS: love exile cross-dressing ship wreck disaster cannibalism reprieve rescue sailor

FOUND IN: US(Ap,MW,SE,So) Canada(Newf,Ont) Britain(Scotland,England(South)) Ireland

REFERENCES (25 citations):
- *Laws N10, "The Silk Merchant's Daughter"
- Greig/Duncan1 177, "The Silk Merchant's Daughter" (3 texts, 1 tune)
- Williams-Wiltshire-WSRO Ox 239, "As I Was A-Walking by Newgate One Day" (1 text)
- Purslow-TheConstantLovers, pp. 91-92, "The Silk Merchant's Daughter" (1 text, 1 tune)
**Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #4, "The Silk Merchant's Daughter" (1 text, 1 tune)**

**Doerflinger-SongsOfTheSailorAndLumberman, pp. 296-298, "The Silk Merchant's Daughter" (2 texts, 1 tune)**

**Huntington-TheGam-MoreSongsWhalemenSang, pp. 184-185, "Constant Lovers (The Silk Merchant's Daughter)" (1 long but incomplete text, 2 tunes)**

**Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 25, "The Castaways" (1 text, 1 tune)**

**Ord-BothySongsAndBallads, pp. 63-64, "The Merchant's Daughter Turned Sailor" (1 text, 1 tune)**

**Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 1, "To Fair London Town" (1 text, 1 tune)**

**Randolph 43, "The Silk Merchant's Daughter" (1 text, 1 tune)**

**Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 71, "The Silk Merchant's Daughter" (1 text, 1 tune)**

**Cox-FolkSongsSouth 99, "The Silk Merchant's Daughter" (fragments of a text with narration of the plot as recalled by the informant)**

**Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 107, "The Silk-Merchant's Daughter" (2 texts)**

**Morri, #212, "The Silk Merchant's Daughter" (1 text, 1 tune)**

**Hudson-FolksongsOfMississippi 35, pp. 148-149, "The Silk-Merchant's Daughter" (1 text)**

**Grimes-StoriesFromTheAnneGrimesCollection, p. 29, "Seafaring Man" (1 text)**

**Brewster-BalladsAndSongsOfIndiana 43, "The Silk-Merchant's Daughter" (1 text, which Laws describes as "almost completely rewritten": the boy goes to sea to avoid the girl)**

**Stout-FolkloreFromIowa 10, p. 21, "The Silk Merchant's Daughter" (1 fragment, probably this)**

**Hubbard-BalladsAndSongsFromUtah, #42, "The Silk Merchant's Daughter" (1 text)**

**Sharp-EnglishFolkSongsFromSouthernAppalachians 64, "The Silk Merchant's Daughter" (4 texts, 4 tunes)**

**Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 64, "The Silk Merchant's Daughter" (1 text)**

**Palmer-OxfordBookOfSeaSongs 61, "The Silk Merchant's Daughter" (1 text, 1 tune)**

**DT 441, SLKMRCHT**

**ADDITIONAL: Harold Nestler, "Songs from the Hudson Valley" (article in _New York Folklore Quarterly_, Volume V, #2, Summer 1949), p. 78, "The Old Miser" (1 text, missing most of the action; it might be Laws N6 or Laws N10 or something else)**

**Roud #552**

**RECORDINGS:**
- Tom Lenihan, "To Fair London Town" (on IRTLenihan01)
- Dellie Norton, "The Silk merchant's Daughter" (on OldTrad1, FarMts4)

**BROADSIDES:**
- Bodleian, Harding B 11(2698), "New York Streets" ("As I was a walking up New York street"), J. Pitts (London), 1819-1844; also Harding B 11(3744), "The Silk Merchant's Daughter" ("As I was a-walking up New London street", unknown, n.d.; Harding B 25(1778), "The Silk Merchant's Daughter"

**CROSS-REFERENCES:**
- cf. "The Ship in Distress" (plot) and references there
- cf. "MacDonald's Return to Glencoe (The Pride of Glencoe) [Laws N39]" (tune)

**SAME TUNE:**
- MacDonald's Return to Glencoe (The Pride of Glencoe) [Laws N39] (File: LN39)

**ALTERNATE TITLES:**
- Jamie and Nancy of Yarmouth
- New England
- The Rich Merchant's Daughter

**File: LN10**

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**Silly Doe, The**

**DESCRIPTION:** The singer, "a silly doe, From Elford town I strayed." The master has his keeper take his hounds to chase her down "for leaving of the bounds." The chase goes "for many miles" and she is caught, cut, and murdered by the Duke of Cornwall.

**AUTHOR:** unknown

**EARLIEST DATE:** 1892 (Reeves-TheEverlastingCircle)

**KEYWORDS:** death hunting animal dog
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Reeves-TheEverlastingCircle 119, "The Silly Doe" (1 text)
Roud #17213
NOTES [63 words]: Reeves-TheEverlastingCircle: "Chasing the doe is a common metaphor for
sexual pursuit, and may have been used as a disguise for a local scandal involving an important
personage." - BS
Given that the Duke of Cornwall is one of the titles of the Prince of Wales, I'd say so! Perhaps a
story about one of those notorious womanizers, the future George IV or the future Edward VII? -
RBW
Last updated in version 2.7
File: ReCi119

Silly Old Man
DESCRIPTION: "Here's a silly ould man that lies all alone He wants a wife, and he can get none." He
chooses. "Now, young couple, you're married together ... must obey father and mother ... love
one another ... kiss together"
AUTHOR: unknown
EARLIEST DATE: 1830 (Carleton)
KEYWORDS: courting floatingverses playparty
FOUND IN: Britain(England(North)) Ireland
REFERENCES (4 citations):
Opie/Opie-TheSingingGame 40, "Silly Old Man" (5 texts)
ADDITIONAL: William Carleton, Traits and Stories of the Irish Peasantry (London, 1896 (reprint of
1830 Dublin edition ("Digitized by Google")), p. 151, "The Silly Ould Man" (1 text)
Katharine (Tynan) Hinkson, "The Girls' Room" in Christabel R. Coleridge and Arthur Innes, editors,
The Monthly Packet (London, 1897 ("Digitized by Google")), Vol. XCIII, pp. 345, "The Old Fishwife"
("Here's an old Fishwife left all alone")
man he walks alone") (1 text)
Roud #13181
CROSS-REFERENCES:
 cf. "Nuts in May" (tune, per Opie/Opie-TheSingingGame)
 cf. "King William was King James's Son" (some lines)
 cf. "Little Sally Walker" (some lines)
NOTES [97 words]: Among the "Silly Old Man" Opie/Opie-TheSingingGame texts are four that
begin "One poor widow left all alone," "Here's a poor widow, she's left alone," "Two old bachelors
left alone" and "Three old bachelors all in a row." The rest of each text follows the description
above. The shared text includes something like "Choose to the east, and choose to the west,
Choose the one that you love best"; Chamberlain starts with that text, with no one being alone; one
problem is that it shares that text and the ending with "King William was King James's Son" and
"Little Sally Walker." - BS
Last updated in version 2.6
File: OpGa040

Silver Dagger (I), The [Laws G21]
DESCRIPTION: Two young people wish to marry; the boy's parents are against it because the girl
is poor. The heartbroken girl stabs herself to death. The boy, finding her dying, takes the dagger
and stabs himself as well
AUTHOR: unknown
EARLIEST DATE: 1866 (Musick-JAF-TheOldAlbumOf-William-A-Larkin)
KEYWORDS: love poverty suicide family
FOUND IN: US(Ap,MW,Ro,SE,So) Canada(Mar)
REFERENCES (34 citations):
Laws G21, "The Silver Dagger"
Creighton-FolksongsFromSouthernNewBrunswick 57, "Come All Good People" (1 text, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 123-126, "The Silver Dagger" (2
texts plus 1 excerpt and references to 5 more, 1 tune)
Randolph 139, "The Silver Dagger" (6 texts, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 161-163, "The Silver Dagger" (1 text, 1 tune -- Randolph's 139A)
Arnold-FolkSongsofAlabama, p. 75, "Katie Dear" (1 text, 1 tune)
Musick-JAF-TheOldAlbumOf-William-A-Larkin 13, "Come Youth and Age" (1 text)
Eddy-BalladsAndSongsFromOhio 102, "The Green Fields and Meadows" (2 texts, 2 tunes)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 23, "The Silver Dagger" (1 text)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 308-310, "The Golden Dagger" (1 text, 1 tune)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 161-161, "The Silver Dagger/To All True Lovers Whom Parents Will Part" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 72, "The Silver Dagger" (1 text plus mention of 2 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 72, "The Silver Dagger" (2 excerpts, 2 tunes)
Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, pp. 205-206, "Young Man and Maid" (1 text, 1 tune)
Morris-FolksongsOfFlorida, #36, "Silver Dagger" (1 text)
Hudson-FolksongsOfMississippi 64, pp. 188-189, "The Silver Dagger" (1 text)
Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 34-35, "Parents, Warning" (1 text, 1 tune)
Brewster-BalladsAndSongsOfIndiana 38, "The Silver Dagger" (2 texts plus mention of 2 more, 1 tune)
Leach-TheBalladBook, pp. 730-731, "The Silver Dagger" (1 text)
Hubbard-BalladsAndSongsFromUtah, #30, "The Silver Dagger" (1 text, 1 tune)
Cox-FolkSongsSouth 109, "The Silver Dagger" (2 texts plus mention of 1 more)
Bush-FSofCentralWestVirginiaVol1, pp. 60-61, "Who's That Knocking at my Window?" (1 text, 1 tune)
Bush-FSofCentralWestVirginiaVol4, pp. 60-62, "Silver Dagger" (1 text, 1 tune)
Thomas-DevilsDitties, pp. 110-111, "Young Men and Maids" (1 text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, pp. 71-72, "Come All Ye Fair and Tender Ladies" (1 text, with the "Fair and Tender Ladies" first line but otherwise clearly this song)
Sharp-EnglishFolkSongsFromSouthernAppalachians 165, "The Silver Dagger" (1 text plus a fragment, 2 tunes, but the "B" fragment is probably "Charming Beauty Bright" [Laws M3])
Scarborough-ASongCatcherInSouthernMountains, p. 42, "(The Bloody Dagger)" (1 short text, omitting the suicides)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 40, pp. 71-73, "The Two Lovers (The Silver Dagger)" (1 text, 1 tune)
Bronner/Eskin-FolksongAlivePart1 31, "The Silver Dagger" (1 text, 1 tune)
Cray-AshGrove, p. 10, "Don't Sing Love Songs" (1 text, 1 tune, containing only the middle verses; it's almost a mix of this and "Fair and Tender Ladies")
Darling-NewAmericanSongster, pp. 221-222, "Young Men and Maids" (1 text)
DT 639, SILVDAG2*
ADDITIONAL: Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), pp. 202-203, "(The Young Lovers)" (1 text)
Roud #711
RECORDINGS:
Blue Sky Boys, "Katie Dear" (Bluebird B-7661/Montgomery Ward M-7468, 1938)
Homer and Walter Callahan, "Katie Dear (Silver Dagger)" (Banner 33103/Melotone M-13071/Oriole 8353/Perfect 13017/Romeo 5353, c. 1934; Conqueror 9145, 1938; on GoingDown)
Sheila Clark, "Silver Dagger" (on LegendTomDula)
Betty Garland, "Never Make True Lovers Part" (on BGarland01)
Paul Joines, "Young Men and Maids" (on Persis1)
Tommy Moore, Clint Howard et al, "True Lovers" (on Ashley02)
CROSS-REFERENCES:
cf. "Greenback Dollar" (plot)
ALTERNATE TITLES:
An Awful Warning
O Parents, Parents, All Take Warning
NOTES [31 words]: For the relationship between this and "The Drowsy Sleeper," see the notes on
that song. Several songs are filed there which contain nearly as much material from that song as from this. - RBW

Last updated in version 6.0
File: LG21

Silver Dollar (A Man Without a Woman)

DESCRIPTION: "A man without a woman is like a ship without a sail, Is like boat without a rudder... But the saddest thing... is a woman without a man." "Now you can roll a silver collar cross the bar-room floor" but a woman won't miss her man until he is gone
AUTHOR: Jack Palmer and Clarke Van Ness? (sheet music found on YouTube)
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric); internet sources, without documentation, say it was written in 1907
KEYWORDS: love courting separation drink nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 76, "Man Without a Woman" (1 fragment, 1 tune)
Roud #11405 and 19994
NOTES [36 words]: Apparently this was recorded by Bobby Darin in 1965, but this isn't responsible for it being in tradition; note that Browne collected it before that. He suggested that his informant may have learned it in college. - RBW

Last updated in version 4.3
File: Brne076

Silver Flagon, The

DESCRIPTION: "'Lift high,' shouts Clarke, 'the Silver Flagon...The gift of good John Jacob Astor... I drink the curse of hated savage.'" When the flagon is found missing, Clarke hangs an Indian, despite a lack of evidence
AUTHOR: unknown
EARLIEST DATE: 1958 (Burt-AmericanMurderBallads); supposedly written 1914
KEYWORDS: theft punishment execution Indians(Am.) discrimination
FOUND IN: US
REFERENCES (1 citation):
Burt-AmericanMurderBallads, pp. 133-134, "(The Silver Flagon)" (1 text)
NOTES [119 words]: The John Jacob Astor of this song is of course not the man who went down with the Titanic, but his great-grandfather of the same name (1763-1848), who came to the United States in 1784 and founded the family fortune in the fur trade. As the song says, he founded the city of Astoria in 1811.
According to Burt-AmericanMurderBallads, this piece arises out of an incident in one of Astor's fur expeditions. John Clarke, one member of the company, was responsible for transporting the flagon. On May 30, 1813, due largely to his own carelessness, it was stolen. Clarke saw an Indian sneaking about, and even though the unfortunate man did not have the flagon or any of the other items missing, Clarke hanged him. - RBW

File: Burt133

Silver Herring, The (Caller Herring)

DESCRIPTION: Peddler's song/street cry: "Who'll buy my silver herrings? I cry from door to door". Verses tell different ways prepare herring, plus different names. Many enjoy eating herring; more weep for the fishermen who are lost catching them
AUTHOR: Carolina Oliphant, Lady Nairne?
EARLIEST DATE: before 1800 (Nairne's publication), with the tune older; O. J. Abbott learned the traditional version c. 1890
LONG DESCRIPTION: Peddler's song/street cry: "Who'll buy my silver herrings? I cry from door to door". Verses tell different ways to cook and eat herring, plus different names - Yarmouth bloaters or Digby kipper red. Many enjoy eating herring; many more weep for the fishermen who are lost catching them or for their loved ones' safety
KEYWORDS: grief death fishing work food nonballad animal sailor worker family
NOTES [228 words]: If, as I believe, O. J. Abbott's "The Silver Herrings" is a traditional version of Lady Nairne's "Caller Herring," it has a complicated pedigree. Lady Nairne wrote "Caller Herrin'" toward the end of the 18th century to help Nathaniel Gow (son of Neil Gow). Nairne set it to a harpsichord piece by the elder Gow, which itself was based on a fish-seller's call.

To make life even more complicated, Jonathan Swift (1667-1745) had his own herring cry ("Herrings"; see Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), p. 324). This has lines such as, "Be not sparing. Leave off swearing. Buy my herring Fresh from Malahide, Better never was tried. . . . Come, sixpence a dozen, to get me some bread, Or, like my own herrings, I soon shall be dead." Possibly independent, but who knows....

Lady Nairne's version was well enough known that Charles Dodgson ("Lewis Carroll") alludes to it in a poem he sent to Clara Halyburton Cunnynghame entitled "To Hallie" (which, despite its title, I suspect of having been intended for the tune "Annie Laurie"):

A chord of "Caller Herrin';"
A note of "Home sweet Home;"
A bar of Scotland's "Blue Bells;"
Will make my spirit roam.

(see Morton N. Cohen, editor, with the assistance of Roger Lancelyn Green, The Letters of Lewis Carroll, two volumes, Oxford University Press, 1979, volume I, pp. 110-112). - RBW

Last updated in version 4.0

File: RcsilHer

Silver Jack [Laws C24]

DESCRIPTION: Robert Waite condemns the Bible as fictitious and Jesus as "just a common man." Silver Jack proceeds to beat the "infidel" until he admits the error of his ways.

AUTHOR: unknown

EARLIEST DATE: 1915 (article, John A. Lomax)

KEYWORDS: Bible fight

FOUND IN: US(MW,NW,Ro,SE,So)

REFERENCES (11 citations):

Laws C24, "Silver Jack"
Rickaby-BalladsAndSongsOfTheShantyBoy 32, "Silver Jack" (1 text)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 32, "Silver Jack" (1 text)
Hudson-FolksongsOfMississippi 78, pp. 206-207, "Silver Jack" (1 text)
Lomax-FolkSongsOfNorthAmerica 60, "Silver Jack" (1 text, 1 tune)
Beck-SongsOfTheMichiganLumberjacks 38, "Lumberjack's Revival" (1 text)
Beck-TheyKnewPaulBunyan, pp. 88-91, "Lumberjack's Revival or Religion in Camp" (1 text)
Beck-LoreOfTheLumberCamps 25, "Lumberjack's Revival" (1 text)

DT 606, SILVRJAK(*)

ADDITIONAL: Tristram P. Coffin and Hennig Cohen, _Folklore in America: Tales, Songs, Superstitions, Proverbs, Riddles, Games, Folk Drama and Folk Festivals_., Doubleday, 1966, pp. 85-87, "Silver Jack" (1 text)


Roud #705

CROSS-REFERENCES:
cf. "Camp 13 on the Manistee" (subject of beating a non-religious man)
cf. "Clementine" (tune)
cf. "Bung Yer Eye" (character)
cf. "The Protestant Maid" (subject: religious conversion) and references there

ALTERNATE TITLES:
Silver Jack the Evangelist

NOTES [179 words]: John "Silver Jack" Driscoll seems to have been the subject of this ballad; a quarrelsome, fighting man from the Saginaw valley of Michigan, he apparently fought too hard one
time, and was sent to prison. To quote T. G. Belanger: "He died with his boots off, in the Ottawa Hotel, in L'Anse, Michigan, April 1, 1895. Beside him ... were found the following: a bottle of cough medicine, $85.00 in bills, and a note: 'This will be enough to bury me.'" - PJS

This particular example of Christian charity and peacefulness is suspected by both Hudson and Lomax (without supporting evidence) of having been originally published in a newspaper. Given its anti-intellectual tone (stanza 1 describes Waite as "Kind of cute and smart and tonguey; Guess he was a graduate"), I am inclined to doubt this. - RBW

I'm not; newspapers could be rabidly anti-intellectual. Read the Chicago Tribune during the McCormick era, or the early Hearst press. - PJS

On consideration, Paul has a point. But would any newspaperman claim that "the spread of infidelity was checked in camp that day"? - RBW

Last updated in version 5.2

File: LC24

Silver Threads among the Gold

DESCRIPTION: "Darling, I am growing old, Silver threads among the gold Shine upon my brow today; Life is fading fast away; But, my darling, you will be... Always young and fair to me." The singer describes how (his) beloved will grow old, but he will love her anyway

AUTHOR: Words: Eben Eugene Rexford (1848-1916) / Music: Hart Pease Danks (1834-1903)

EARLIEST DATE: 1873 (sheet music published by Chas. W. Harris of New York)

KEYWORDS: love age nonballad

FOUND IN: US

REFERENCES (7 citations):

Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 194-197, "Silver Threads Among the Gold" (1 text, 1 tune)
Geller-FamousSongsAndTheirStories, pp. 1-4, "Silver Threads Among the Gold" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 259, "Silver Threads Among The Gold" (1 text)
Messerli-ListenToTheMockingbird, pp. 170-172, "Silver Threads Among the Gold" (1 text)
Jolly-Miller-Songster-5thEd, #62, "Silver Threads Among the Gold" (1 text)
Fuld-BookOfWorldFamousMusic, p. 501, "Silver Threads Among the Gold"

DT, SILVTHRD*

ST RJ19194 (Full)

Roud #6403

RECORDINGS:

Henry Burr, "Silver Threads Among the Gold" (Victor 19131, 1923)
Fiddlin' John Carson, "Silver Threads Among the Gold" (OKeh 45488, 1930)
Andrew Jenkins & Carson Robison, "Silver Threads Among the Gold" (OKeh 45246, 1928)
Frank & James McCravy, "Silver Threads Among the Gold" (Brunswick 197, 1928; rec. 1927)
McMichen's Melody Men, "Silver Threads Among the Gold" (Columbia 15247-D, 1928; rec. 1927)
Marie Narelle, "Silver Threads Among the Gold" (CYL: Edison 9162, 1905)
Riley Puckett, "Silver Threads Among the Gold" (Columbia 405-D, 1925)
Royal Hawaiians, "Silver Threads Among the Gold" (Broadway 8100, c. 1930)
Will Oakland, "Silver Threads Among the Gold" (CYL: Edison [BA] 1547, n.d.)

CROSS-REFERENCES:

cf. "Sweet Genevieve" (theme)
cf. "When You and I Were Young, Maggie" (theme)

SAME TUNE:

At the Boarding House (Silver Threads; While the Organ Pealed Potatoes) (File: DTbordho)

NOTES [248 words]: Jackson notes, "The fashionable message of the song -- that romantic love remains always young even though bodies wrinkle and age -- was apparently lost on Danks's wife; she left the forty-year-old composer the year after 'Silver Threads' appeared."

This was the only song by Rexford (1848-1916) that amounted to anything in its original form (but see "Bill Vanero (Paul Venerez)") [Laws B6]; also, according to John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), p. 1587, he produced a number of minor hymns published by Ira D. Sankey in the late 1870s) -- but it by itself was enough to cause monuments to be erected to him in both his birthplace in New York and his primary place of residence in Wisconsin.
Danks (1834-1903) spent much of his life trying to make a career of music; he composed several other melodies and several stage pieces -- but, again, none of them amounted to anything. According to James J. Geller's *Famous Songs and their Stories*, this collaboration came about in a curious way: Rexford was editing a Wisconsin farm magazine and, needing a space filler, threw in one of his poems. Danks saw it, thought it worth setting to music, and sent Rexford a small sum to purchase the rights. That song went nowhere -- but Rexford responded by sending Danks much of his other works. Among those songs was "Silver Threads." Danks supplied music, and the two had the only hit they would ever produce.

**Last updated in version 6.0**

**Silver Whistle, The**

**DESCRIPTION:** Scots Gaelic, welcoming Bonnie Prince Charlie to Scotland: "Oh who will play the silver whistle? ... (when my) king's son to sea is going?" The singer describes those who will welcome Charlie, as well as the handsome prince himself.

**AUTHOR:** unknown

**EARLIEST DATE:** 1909 (Kennedy-Fraser/MacLeod-SongsOfTheHebrides)

**KEYWORDS:** Jacobites ship return travel

**HISTORICAL REFERENCES:**
- 1720-1788 - Life of Charles Edward Stuart, "Bonnie Prince Charlie"
- 1745 - The (last) Jacobite Rebellion
- 1746 - Prince Charlie's rebellion crushed at Culloden.

**FOUND IN:** Britain(Scotland(Hebr))

**REFERENCES** (3 citations):
- *Kennedy-FolksongsOfBritainAndIreland* 9, "Co Sheinneas an Fhideag Airgid? (O Who Will Play the Silver Whistle)" (1 text+ English translation, 1 tune)
- *Kennedy-Fraser/MacLeod-SongsOfTheHebrides* I, pp. 134-135, "An Island Jacobite Song/The Silver Whistle (An Fhideag Airgid)" (1 text+ English translation, 1 tune)
- DT, SILVWHIS

**Silvery Grass**

**DESCRIPTION:** School rhyme: "Silvery grass will make you pass, A rusty nail will make you fail."

**AUTHOR:** unknown

**EARLIEST DATE:** 1900 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

**KEYWORDS:** playparty

**FOUND IN:** New Zealand

**REFERENCES** (1 citation):
- *Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren*, p. 63, "(Silvery grass will make you pass)" (1 short text)

**Silvery Lee, The**

**DESCRIPTION:** The singer says "never river saw I any Half so fair or dear to me As my own, the silvery Lee" He prefers it to the Rhine (and whisky to wine), the Tagus, Tiber, Danube, Seine and Elbe. But he is influenced by "her voice" who also favors the Lee.

**AUTHOR:** unknown

**EARLIEST DATE:** 1818 (Cork broadside, according to Croker-PopularSongsOfIreland)

**KEYWORDS:** river drink wine nonballad

**FOUND IN:**

**REFERENCES** (1 citation):
- *Croker-PopularSongsOfIreland*, pp. 226-227, "The Silvery Lee" (1 text)

**File:** CrPS226
Silvery Moon, The

DESCRIPTION: The singer sees a girl lamenting in the moonlight. Her lover was true and brave, "but now he is dead, the youth once so gay... And he silently sleeps while I'm left here to weep By the sweet silver light of the moon."

AUTHOR: unknown
EARLIEST DATE: 1825 (broadside, Bodleian Johnson Ballads fol. 19)
KEYWORDS: love death separation
FOUND IN: Britain(England(South)) US(MW,So)
REFERENCES (6 citations):
Randolph 800, "The Silvery Moon" (2 texts, 1 tune)
Williams-FolkSongsOfTheUpperThames, p. 128, "By Thy Sweet, Silver Light, Bonny Moon" (1 text) (also Williams-Wiltshire-WSRO Gl 41)
Huntington-SongsTheWhalemenSang, pp. 233-234, "Silvery Moon" (1 text, 1 tune)
Dean-FlyingCloud, p. 94, "Sweet Silver Light of the Moon" (1 text)
OCroinin/Cronin-TheSongsOfElizabethCronin 123, "Roll On Silvery Moon" (3 texts)
Wolf-AmericanSongSheets, #2023, p. 136, "Roll On Silver Moon" (2 references)

BROADSIDES:
Bodleian, Johnson Ballads fol. 19 [words barely legible], "The Sweet Silver Moon" ("As I went to my cot, at the close of the day"), J. Catnach (London), 1825; also Johnson Ballads fol. 16, "The Sweet Silver Moon"; Firth b.26(337), Johnson Ballads 1016, Harding B 11(3819), Firth b.25(408), Harding B 17(306a), Firth b.28(39) View 2 of 2, Harding B 16(288b), Firth c.26(37), Harding B 26(636), 2806 c.8(275), ["Thy | The] Sweet Silver Light Bonny Moon"; 2806 c.17(391), "Silver Moon"; Johnson Ballads 1351, Johnson Ballads 12 View 1 of 2 [some words illegible], Johnson Ballads 2987, Firth b.27(396), Firth b.25(306), ["The] Bonny Moon"
NLScotland, RB.m.168(065), "Bonny Moon" ("As I went to my cot, at the close of the day"), T. Birt (London), c.1840

ALTERNATE TITLES:
Roll On, Silver Moon

NOTES [87 words]: Broadsides Bodleian Johnson Ballads fol. 19 and Johnson Ballads fol. 16: "Altered from a song entitled 'come down, bonny moon.'"

Silvery Tide, The [Laws O37]

DESCRIPTION: A nobleman courts Molly while Henry is away. The noble threatens to drown Molly if she will not marry him. She refuses. He strangles her and throws her in the sea. Henry finds her body and the noble's handkerchief. The nobleman is hanged, and Henry mourns

AUTHOR: unknown
EARLIEST DATE: before 1839 (broadside, Bodleian Firth c.13(172))
KEYWORDS: homicide love revenge execution
FOUND IN: US(MW,So) Canada(Mar,Newf) Britain(Scotland,England(South)) Ireland
REFERENCES (17 citations):
Laws O37, "The Silvery Tide"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 126-127, "Mary in the Silvery Tide" (1 text)
Randolph 93, "The Silvery Tide" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 60, "Out on the Silvery Tide" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 17, "The Silver Tide" (1 text)
Doerflinger-SongsOfTheSailorAndLumberman, pp. 282-283, "Mary on the Silvery Tide" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H77, pp. 418-419, "The Silver[ly] Tide" (1 text, 1 tune)
Ord-BothySongsAndBallads, pp. 472-473, "The Silvery Tide" (1 text)
Williams-Wiltshire-WSRO Gl 142, "Silvery Tide" (1 text)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #125, "Mary in the Silvery Tide" (1 text, 1 tune)
Huntington-SongsTheWhalemenSang, pp. 125-127, "The Silvery Tide" (text)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 206-209, "The Silvery Tide" (2 texts, 2 tunes)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 52, "Mary on the Silvery Tide" (1 text)
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 107-109,255, "The Silvery Tide" (1 text, 1 tune)
Ives-21FolksongsFromPrinceEdwardIsland, pp. 72-75,83-84, "The Silvery Tide" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 93, "The Silvery Tide" (1 text, 1 tune)

DT 336, SILVTIDE*
Roud #561
RECORDINGS:
Paddy Breen, "On the Banks of the Silvery Tide" (on Voice10)
Sam Jagoe, "The Silvery Tide" (on Miramichi1)
Monica Rossiter, "Banks of the Silver Tide" (on MUNFLA/Leach)

BROADSIDES:
Bodleian, Firth c.13(172), "Poor Mary in the Silvery Tide," J. Catnach (London), 1813-1838; also
Firth b.28(25a) View 2 of 2[partly illegible], Firth c.13(171), Harding B 11(3093), Harding B
11(3094), Harding B 11(3095), Harding B 11(3096), Harding B 11(3097), Harding B 20(276), "Poor
Mary in the Silvery Tide"; 2806 c.16(275), "Poor Mary in the Silvery Tide!"; Firth b.27(202), "Poor
Mary of the Silvery Tide"; Harding B 11(66), "Mary of the Silvery Tide"

File: L037

Sim Courted the Widow

DESCRIPTION: "Seven long years did Sim court the widder... Seven long years, and Sim didn't git
her." Sim went home grieving -- but not before stealing a curry-comb. Forced to return it by "my son
John," the rest of the song relates Sim's disjointed further adventures

AUTHOR: unknown
EARLIEST DATE: 1905 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: courting rejection theft humorous
FOUND IN: US(So)
REFERENCES (3 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 436-437, "Sim and the Widow" (2
texts)
Randolph 371, "Sim Courted the Widow" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 301-302, "Sim Courted the Widow" (1 text, 1 tune
-- Randolph's 371)
Roud #7621
File: R371

Simon and Janet

DESCRIPTION: Old man and wife, Simon and Janet, hear Bonaparte has landed. In spite of her
dreams of his death, he goes to join the fight. The captain tells him to be ready next morning. It is a
false alarm. They return from the war unscathed, cursing the French.

AUTHOR: Andrew Scott (1757-1839) (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast
#27, p. 2)
EARLIEST DATE: 1908 (Greig/Duncan1)
KEYWORDS: age army war Scotland humorous husband wife Napoleon
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #25, p. 1, "Simon and Janet" (1 text)
Greig/Duncan1 73, "Simon and Janet" (1 text)
Roud #5771
CROSS-REFERENCES:
cf. "Noble Huntly" (subject: the threatened invasion by Napoleon)
NOTES [30 words]: Greig/Duncan1: "The song refers to the false alarm of Bonaparte’s landing
when the beacons were lit by mistake in the Border counties of England and Scotland on 2
February 1804." - BS
Last updated in version 2.4
Simon Brodie

DESCRIPTION: Symon Brodie is honest, stupid, old and confused; "I'll awa to the north-countree And see my ain dear Symon Brodie!" He lost his cow and couldn't find her but she "came hame and her tail behind her" His bonny wife used a dish towel to bind her hair.

AUTHOR: unknown

EARLIEST DATE: 1776 (Herd, according to Hecht-Herd)

KEYWORDS: clothes humorous nonballad animal wife hair

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):

Greig/Duncan8 1658, "Simon Brodie" (1 text plus a single verse on p. 396, 1 tune)

ADDITIONAL: Hans Hecht, editor, Songs From David Herd's Manuscripts (Edinburgh, 1904), #54 pp. 173,303, "Symon Brodie" [Not yet indexed as Hecht-Herd 54]

Alexander Rodger, editor, Whistle-Binkie, Second Series (Glasgow, 1842), pp. 75-76, "Simon Brodie"

Roud #8531

CROSS-REFERENCES:

cf. "Little Bo-Peep" (theme: animal returns by itself, with its tail "behind")

NOTES [544 words]: Greig/Duncan8 has Simon lose a dove that also returns "into the doocot an' her tail behind her."
The Whistle-Binkie text adds a description of Simon Brodie. It includes adjectives like plump, cheerful, shrewd and, maybe, crack-brained. Physically, he is "in height an ell but an' a span [an ell is 45" and a span is 9"] An' twice as braid" with thin, grey hair.

James Hogg, Tales of the Wars of Montrose, (Philadelphia, 1836 ("Digitized by Google")), Vol. II, pp. 28-79, wrote "A Few Remarkable Adventures of Sir Simon Brodie." He begins, "As I have been at great pains in drawing together all possible records and traditions during the troubled reign of Charles the First, and being aware that I have many of those relating to Scotland to which no other person ever had access, I must relate some incidents in the life of one extraordinary character so well known to traditionary lore, that I have but to name him to interest every Scotchman and woman in his heroic adventures. The hero I mean is Sir Simon Brodie, of Castle-Garl, whose romantic exploits well deserve to be kept in record."
The adventure runs from July 7 to September 16, 1644. Montrose, escaping to the Highlands of Scotland after the battle of Marston-moor, enlists loyalist Brodie, whom he has not met before, to raise a force to fight the Covenanters near Sterling. Brodie, though "enthusiastically, madly loyal," manifested "a singular vacancy and indecision of character. Indeed, he appeared ... to be rather what the Scots call a half-daft man." But, "he was a man like Leviathan, made without fear." He repeatedly enters a battle outnumbered, is taken prisoner, believes he has captured his captors, but is rescued or escapes without ever understanding the situation.

Montrose, to keep Brodie out of the way, sends him after Argyle, who escapes to sea. Brodie gets aboard Argyle's ship, the Faith, imagines he has taken all prisoner [again], and is thrown overboard to be rescued by a seal he takes for a mermaid. Put ashore at Inch-Colm -- a place reputed to be haunted -- he takes prisoner what claims to be the Covenantter ghost; this time his prisoner escapes. He is captured again by Covenanters he thinks are corpses; they consider him "altogether a fool ... and not one word that he says can be relied on. Think of his stories of taking 1200 men prisoners with his own hand; his pursuit and seizure of Argyle; and last of all, his being brought to our retreat hanging at the tail of a mermaid." He escapes to join Montrose again, and later escapes at Philliphaugh; ... "from that unfortunate day he never met Montrose again. He was exempted from Cromwell's act of grace, and wore out an old age of honest poverty among his friends in Aberdeenshire, his lands being confiscated to the State."

For more on Montrose, Argyle, and the Covenanters see "The Battle of Philiphaugh" [Child 202], "The Bonnie House o Airlie" [Child 199], "Bonnie John Seton" [Child 198], "The Haughs o' Cromdale" and "The Battle of Alford." - BS

It will perhaps demonstrate the power of folklore to create (and abolish) characters that I checked ten histories -- five of Scotland, two of Great Britain, two of the Stuart era, and one specifically about Charles I -- without finding mention of Brodie. - RBW

Last updated in version 2.5
Simon Taylor

DESCRIPTION: Two-couplet verse. Each couplet is a call followed by the response "Simon Taylor, Hilo." See notes.

AUTHOR: unknown

EARLIEST DATE: 1890 (JournalOfAmericanFolklore, Bolton)

KEYWORDS: ship shanty

HISTORICAL REFERENCES:
1739-1813: life of Simon Taylor, wealthy Jamaica sugar plantation owner (see NOTES)

FOUND IN: Bermuda

REFERENCES (1 citation):

NOTES [224 words]: Bolton's five fragments include calls about women -- "Nancy Green she dress so fine ... She dress herself in pumpkin vine," "Somerset girl ain't got no hair ... Take a bit of wool and stick it dere," "Paget girls are pretty girls ... Warwick girls, ugly girls": daily chores -- "I caught that ship yesterday morning ... I took her about four o'clock in the morning" and "I'm gwine down de ribber to get some shads ... Mamie, Mamie give me some bread"; and the traveling verse "Hilo and away we go ... Hilo and away we go." Bolton always writes "high-lo" or "hy-lo" instead of "Hilo." As Stan Hugill writes, "it is on paper quite possible that many of these 'hilos' are nothing more than 'high-low' ... Take your pick." (Shanties from the Seven Seas (1994), p. 183). Of Hugill's "Hilo Group" this seems closest in form to "Can't Ye Hilo?"

"At his death he (Simon Taylor) was one of the wealthiest men in the British empire, and his massive personal fortune was built on the backs of the enslaved men, women, and children who laboured on the sugar estates and other properties that he owned or managed. He 'owned' over 2,000 slaves when he died." (Slavery and Revolution: Jamaica and Slavery in the Age of Revolution - Simon Taylor, @ https://blog.soton.ac.uk/slaveryandrevolution/simon-taylor-and-jamaican-slavery/ , downloaded Dec 28, 2019) - BS

Last updated in version 5.3

File: JAFSiTay

Simon the Cellarer

DESCRIPTION: "Old Simon the Cellarer keeps a rare store" of liquor, and drinks "his sober six flagons a day." "Dame Margery" also consumes heavily. It is suggested that the two would be good for each other. He says, "What, marry old Margery? No! no! no!"

AUTHOR: Words: W. H. Bellamy / Music: J. L. Hatton (source: Heart-Songs)

EARLIEST DATE: 1870 (New-Comic-Songster)

KEYWORDS: drink courting age

FOUND IN:

REFERENCES (2 citations):
New-Comic-Songster, p. 10, "Simon the Cellarer" (1 text, 1 tune)
Heart-Songs, pp. 348-349, "Simon the Cellarer" (1 text, 1 tune)

NOTES [21 words]: A piece by this name was collected in Virginia, which is why I have indexed it, although I have not seen the Virginia piece. - RBW

Last updated in version 6.0

File: NCSSiCel

Simon Too-Too

DESCRIPTION: Simon Too-Too sets bird traps instead of going to Sunday School. He catches a snake which is a spirit. The snake tells him to take it home, kill it, eat it, serve it to company. One bone is left and tells Simon to go to bed. He dies, a Sabbath violater

AUTHOR: unknown

EARLIEST DATE: 1918 (Parsons)

KEYWORDS: sin death hunting magic food religious animal ghost

FOUND IN: West Indies(Bahamas)

REFERENCES (2 citations):
Martha W Beckwith, "The English Ballad in Jamaica: a Note Upon the Origin of the Ballad Form" in _Publications of the Modern Language Association_ [PMLA], Vol. XXXIXI, No. 2 (Jun 1924
Notes: In the Beckwith version Simon begins to violate the Sabbath after his mother dies; the spirit that he catches is his mother, and she kills him. In the Palmer version Simon lives with his grandmother who thought she was sending him to Sunday school every week, but every week "De boy ain' goin' to school. Gone in de bush settin' bud trap." - BS
I find it interesting that it is a snake -- the tempter in the Garden of Eden -- which led Simon astray.
- RBW

last updated in version 3.8

file: SSSiToTo

simple gifts

description: "'Tis the gift to be simple, 'Tis the gift to be free, 'Tis the gift to come down Where we ought to be...." In praise of "simplicity" and love, which bring the hope of heaven
author: unknown (a citation in Andrews says it was "composed by the Andrews Ministry June 28, 1848; Goodwille and Messerli-ListenToTheMockingbird cite a widespread attribution to Elder Joseph Brackett of the Maine Ministry, also in 1848)
earliest date: 1848?
keywords: religious nonballad
found in: us
references (6 citations):
darling-newamerican-songster, pp. 258-259, "simple gifts" (1 text)
messerli-listentothemockingbird, pp. 71-72, "simple gifts" (1 text)
salt-buckeye-heritage-ohios-history, pp. 77-78, "simple gifts" (1 text, 1 tune, which I suspect includes non-traditional verses)
dt, simplegf*
additional: edward deming andrews, _the gift to be simple: songs, dances and rituals of the american shakers_, 1940 (references are to the 1962 Dover reprint, p. 136, "simple gifts" (1 text, 1 tune)
christian goodwille, compiler and editor, with contributions from joel cohen, _shaker songs: a celebration of peace, harmony, and simplicity_, black dog & leaventhal publishers, 2002, pp. 82-83, "simple gifts" (1 text, 1 tune, plus an illustration of a manuscript copy titled "quick dance")
cross-references:
cf. "i will bow and be simple" (theme)
same tune:
the lord of the dance (by sydney carter; dt lordance)
notes [47 words]: this song has become one of the most popular in the folk revival. the idea of a simple life seems very refreshing in today's overcomplicated age. but i wonder how many of the people who have sung the song realize that "simplicity" means, among other things, abstinence from sex? - RBW

last updated in version 5.3

file: DarN259A

simple little nancy brown

description: various girls go out, get in trouble, and find unexpected solutions. example: "they went walking by the beach, went in swimming, got out of reach; she lost her socks and ev'rything, so what d'ye suppose she came home in... she came home in the twilight."
author: unknown
earliest date: 1905
keywords: humorous nonsense wordplay
found in: us (ma)
references (1 citation):
cazden/haufrecht/studer-folk-songs-of-the-catskills 149, "simple little nancy brown" (1 text plus assorted excerpts, 1 tune)
st fsc149 (partial)
roud #4613
Simple Simon

DESCRIPTION: "Simple Simon met a pieman, Going to the fair, Said Simple Simon to the pieman, Let me taste your ware." The pieman demands payment, which Simon does not have. He tries to catch a whale; he seeks plums on a thorn; he does not succeed

AUTHOR: unknown

EARLIEST DATE: 1764 (chapbook published by Dicey and Marshall, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: food injury fishing money

FOUND IN:

REFERENCES (4 citations):
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 476, "Simple Simon met a pieman" (1 text)
- Baring-Gould-AnnotatedMotherGoose #60, pp. 68-69, "(Simple Simon met a pieman)"
- Jack-PopGoesTheWeasel, p. 190, "Simple Simon (1 text)
- Dolby-OrangesAndLemons, p. 34, "Simple Simon Met a Pieman" (1 text)
- Roud #19777

NOTES [80 words]: The term "Simple Simon" seems to be very old, but that didn't prevent Katherine Elwes Thomas coming up with a crazy explanation for this rhyme; she suggested that it is an account of James VI moving south to become James I of England. Slightly more probable is Jack-PopGoesTheWeasel's note that St. Simeon of Ermesa was the patron saint of holy fools. On the other hand, neither of my dictionaries of saints mentions a sixth century St. Simeon, so he can't be very well known. - RBW

Last updated in version 3.3

File: 002476

Simple Will

DESCRIPTION: Simple Will walks up the street looking at every girl. Kate smiles. He proposes. She agrees, intending to wear the breeches. They fight over his drinking. She beats him with a poker. He wishes he had wed "some country wench" and not a Glasgow lady.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan5)

KEYWORDS: shrewishness marriage fight drink husband wife

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
- Greig/Duncan5 959, "Simple Will" (1 text)
- Roud #6743

NOTES [14 words]: This is like "The Wearing of the Britches" with the woman winning the britches war. - BS

Last updated in version 2.5

File: GrD5959

Simpson Bush

DESCRIPTION: "Attention give while I relate Though horrible is the shame, I'll tell you of a doomed man, Bush they call his name." He is sentenced to die "for the murder of his own dear wife." The singer describes the methods of the murder, then moralizes

AUTHOR: James W. Day (Jilson Setters)

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: homicide husband wife children

FOUND IN: US(Ap)

REFERENCES (1 citation):
- Thomas-BalladMakingInMountainsOfKentucky, pp. 129-130, (no title) (1 text)

NOTES [8 words]: Definitely not one of Setters's better songs. - RBW

File: ThBa129
Sin-Sick Soul, The
DESCRIPTION: "Brother George is a-gwine to glory, take care the sin-sick soul" (x3).
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 49, "The Sin-Sick Soul" (1 short text, 1 tune)
Roud #12007
File: AWG049B

Since I Laid My Burden Down
DESCRIPTION: Gospel song, describing singer's plans to meet with his mother and with Jesus, shake hands with angels, walk and talk in glory "since I laid my burden down."
AUTHOR: unknown
EARLIEST DATE: 1928 (recording, Elders McIntosh & Edwards' Sanctified Singers)
KEYWORDS: death nonballad religious Jesus
FOUND IN: US(SE,So,MW)
REFERENCES (2 citations):
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 70, "Since I Laid My Burden Down" (1 text, 1 tune)
Warren-EveryTimeIFeelTheSpirit, pp. 38-39, "Glory, Glory Hallelujah" (1 text, 1 tune)
Roud #17355
RECORDINGS:
Roy Acuff, "When I Lay My Burden Down" (OKeh 05587/Vocalion 05587/Conqueror 9433, 1940; Conqueror 9667, 1941; rec. 1940)
Bessemer Sunset Four, "When I Lay My Burden Down" (Vocalion 1488, 1930)
Church of God in Christ, "Glory, Glory (Lay My Burden Down)" (on USMississippi01)
Rev. Clayborn, "When I Lay My Burden Down" (Vocalion 1458, 1930; rec. 1929)
Roosevelt Graves, "When I Lay My Burden Down" (Paramount 12974, 1930; rec. 1929)
Gullah Kinfolk, "Burden Down Lawd" (on USSeasland04)
Mississippi John Hurt, "Glory Glory Hallelujah" (on MJHurt04)
Elders McIntosh & Edwards' Sanctified Singers, "Since I Laid My Burden Down" (OKeh 8698, 1929; rec. 1928; on AAFM2, Babylon)
Turner Junior Johnson, "When I Lay My Burden Down" (AFS 6608 B3, 1942; on LC10, LCTreas)
CROSS-REFERENCES:
cf. "Will the Circle Be Unbroken" (tune)
ALTERNATE TITLES:
Glory, Glory Hallelujah
Since I Laid My Burthen Down
File: ADR70

Since James Went on the Stage
DESCRIPTION: "My name is Patrick Hogan, in this city I reside, I raised a son to manhood and he was my joy and pride," but now "me carpet is tore and me house is in a roar Since James went on the stage." The singer tells of the troubles caused by his son's acting
AUTHOR: unknown
EARLIEST DATE: 1922 (Dean-FlyingCloud)
KEYWORDS: father children humorous
FOUND IN: US(MW)
REFERENCES (1 citation):
Dean-FlyingCloud, p. 62, "Since James Went on the Stage" (1 text)
Roud #5499
NOTES [13 words]: This looks like a stage song, but I have been unable to locate the original. - RBW
File: Dean062B
Since Me Born
DESCRIPTION: The singer claims he has never seen a toad wearing a beaver hat "since me born." A toad is wearing a beaver hat! A plantain is growing under a bed? A woman has given birth to a coconut? A jackass is wearing a watch and chain?
AUTHOR: unknown
EARLIEST DATE: 1954 (Elder-FolksongsFromTobago)
KEYWORDS: magic nonballad animal Caribbean
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
Elder-FolksongsFromTobago 29, "Since Me Born" (1 text, 1 tune)
NOTES [57 words]: Elder-FolksongsFromTobago: "'Since me born' exemplifies one of the standard tale-telling 'opening formulae'. It consists of denying the credibility of an act or fact in order to emphasise the veracity of the tale-teller [reporting on the fantastic feat of some obeahman [shaman]]." This is "The Derby Ram" taken seriously. Or, maybe not. - BS
Last updated in version 4.0
File: ElTo029

Since Me Leader Dead
DESCRIPTION: "Since me Leader dead an' gone, It is me one in the field"
AUTHOR: unknown
EARLIEST DATE: 1954 (Elder-FolkSongAndFolkLifeInCharlotteville)
KEYWORDS: nonballad religious Jesus
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
Elder-FolkSongAndFolkLifeInCharlotteville, p. 52, "Since Me Leader Dead" (1 text, 1 tune)
File: ElCh052A

Since My Dear Laddie's Gane Far Awa'
DESCRIPTION: The singer thinks of the days when she and her sweetheart herded on the hills and "in his plaid he's sheltered me" Now he's left her, "oot owre the sea," "wi' grief an' care" and a baby. She'll have no other but him.
AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan6)
KEYWORDS: grief love sex separation nonballad baby shepherd clothes
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1108, "Since My Dear Laddie's Gane Far Awa'" (1 text)
Roud #6837
File: GrD61108

Since She's Gone Let Her Go
DESCRIPTION: The singer goes to see his sweetheart but finds her "asleep in another man's arms." He complains that young women will "promise to thirty and prove constant to none... I'll have a good one if there's one to be found."
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan6)
KEYWORDS: courting infidelity
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1207, "Since She's Gone Let Her Go" (2 texts, 1 tune)
Roud #803
ALTERNATE TITLES:
I Once Loved a Lassie
File: GrD61207
Since Terrence Joined the Gang

DESCRIPTION: "My name is Michael Slattery, and from Ireland I came." He has a son Terrence, who has "joined the gang" and now wears a "big watch and chain," talks back to his parents, steals, and has been convicted of theft

AUTHOR: Words: W. Scanlon / Music: William Cronin
EARLIEST DATE: 1922 (Dean-FlyingCloud); a broadside published c. 1870 by Bell & Company; probably found in Beadle's Half-Dime Singer's Library #5 of 1878

KEYWORDS: father children robbery prison

FOUND IN: US(MW)

REFERENCES (1 citation):
Dean-FlyingCloud, pp. 113-114, "Since Terrence Joined the Gang"
Roud #9580

ALTERNATE TITLES:
Since Terry Joined the Gang (broadside title)

File: Dean113B

Sindbad

DESCRIPTION: "Oh, it's Sindbad [sic] the sailor and Robinson Crusoe, I left my native counterie a roaming for to go. I went to be a sailor returned just as you see, a mixture of an Indian, a Turk, and a Japanee. Oh, jeffer see my jibber ahoy...."

AUTHOR: unknown
EARLIEST DATE: 1938 (Colcord-SongsOfAmericanSailormen)

KEYWORDS: sailor shanty rambling

FOUND IN: US

REFERENCES (1 citation):
Colcord-SongsOfAmericanSailormen, p. 184, "Sindbad" (1 text, 1 tune)
Roud #4712

ALTERNATE TITLES:
Sinbad

NOTES [35 words]: Colcord-SongsOfAmericanSailormen included this as an example of Negro songs, but even she was doubtful of that origin. She says that it was sung by a Frenchman to Capt. Edward H. Cole, who then sang it to her. - SL

File: Colc184

Sinful Army

DESCRIPTION: "O fathers, ain't you glad you left that sinful army? (x2), The sea gave way -- Oh, mothers, ain't you glad the sea gave way? Oh, Moses smote the water And the children all passed over... And the sea gave way." "oh, brothers, ain't you glad...."

AUTHOR: unknown
EARLIEST DATE: 1926 (Henry, from "a group of Negroes at Montreat, North Carolina")

KEYWORDS: religious nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, p. 199, "Pharaoh's Army" (1 text)

CROSS-REFERENCES:
cf. "Old Moses Smote the Waters" (lyrics)

File: MHAp199

Sing a Song of Sixpence

DESCRIPTION: "Sing a song of sixpence A pocket full of rye; Four and twenty blackbirds, baked in a pie." The pie is opened and the birds sing. The king is in the counting house, the queen in the parlour, the maid in the garden and a blackbird "snapped off her nose"

AUTHOR: unknown
EARLIEST DATE: 1784 (Gammar Gurton's Garland, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: food nonballad bird royalty
FOUND IN: Britain(Scotland(Bord)) US(SE)
REFERENCES (6 citations):
Lyle-Andrew-CrawfurdsCollectionVolume2 189, "Sing a Sing o Sixpence" (1 fragment)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 486, "Sing a song of sixpence" (1 text)
Baring-Gould-AnnotatedMotherGoose #3, p. 26, "(Sing a song of sixpence)"
Jack-PopGoesTheWeasel, p. 193, "Sing a Song of Sixpence" (1 text)
Dolby-OrangesAndLemons, p. 147, "Sing a Song of Sixpence" (1 text)
Henry-SongsInTheSouthernAppalachians, p. 229, "Sixpence" (1 text, with a different ending: No King in the counting-house, and the singer is "Sitting on a stool... a-singing for a fool")
Roud #13191
SAME TUNE:
Three Brave Blacksmiths (File: OLcM071)
Sing a Song of Charleston (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 342) (1880 Republican campaign song) ("Sing a song of shotguns, Pocket full of knives, Four-and-twenty black men, Running for their lives") (Paul F. Boller, Jr., _Presidential Campaigns_, second revised edition, Oxford University Press, p. 145)
The Tale of a Pig (by Kate Skates) (Les Cleveland, The Great New Zealand Songbook, p. 79)
Father Gander's Melodies ("Sing a song o' swindle, Safe full of stocks") (Foner, p. 155)
NOTES [442 words]: Opie/Opie-OxfordDictionaryOfNurseryRhymes: "It is well known that in the sixteenth century surprising things were inserted in pies.... The mention of a 'counting-house'... also helps to indicate that the rhyme may be traced to the sixteenth century.... Kidson says that the air to which the words are generally sung is the old Scottish dance tune 'Calder Fair.'" - BS

The "surprising things" in the pie often were intended as a entertainment or reward (a theme which more recently inspired J. R. R. Tolkien's "Smith of Wootton Major," his last fantasy work). This tradition continued in Newfoundland into the twentieth century; on Shrove Tuesday (Fat Tuesday, locally called "Pancake night"), it was common to bake a cake containing a button, a coin, a ring, and sometimes a nail; the one who finds the ring will soon marry, the one who finds the coin will get money, the button forecasts never marrying, and the nail forecasts either an early death or marrying a carpenter (England, p. 215; Young, p. 193).
The notes in the Annotated Mother Goose mention a connection with Henry VIII, Katherine of Aragon, and Anne Boleyn. But Henry VIII was the sort of monarch you wouldn't be likely to find in a counting house. If there were an English king involved, especially in the sixteenth century, it would doubtless be Henry VII, who was such a money-grubber that he would without doubt have had intimate relations with his cash had he figured out a way to do it.
One book I read seemed to be implying that this is about the Popes during the so-called "Babylonian Captivity" of the thirteenth century, when they resided at Avignon rather than Rome. Some of the Avignon Popes were indeed very concerned with money, but that seems extraordinarily early. And what does the text describe in that case? The Great Company invading the Papal territories? England taking possession of Aquitaine after the Treaty of Bretigny? All these things fall under the heading "possible but not at all convincing."
Jack-PopGoesTheWeasel, while mentioning the Henry VIII hypothesis, seems to be more interested in an explanation involving the pirate Blackbeard (for whom see "Teach the Rover"), although he admits he doesn't believe it.
As the Opies say, many of the suggested explanations are "not so easy to disprove" -- but even harder to prove.
The story may have undergone evolution over the years. Briggs, volume A.2, pp. 563-564, "A Thrawn Song," is clearly distinct, but contains enough analogous lines that I have to suspect some sort of dependence.
According to Davey/Seal, p. 187, this song inspired an Australian brand of meat pies called "Four'n Twenty Pies."- RBW

Bibliography

• Briggs: Katherine Briggs,A Dictionary of British Folk-Tales in the English Language, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2)
• Davey/Seal: Gwenda Beed Davey and Graham Seal,A Guide to Australian Folklore, Kangaroo Press, 2003
• England: George Allan England,Vikings of the Ice: Being the Log of a Tenderfoot on the Great Newfoundland Seal Hunt (also published asThe Greatest Hunt in the World), Doubleday, 1924
Sing a Song, Blow-Along O!

DESCRIPTION: Shanty. "Way down in Dixie! Way down in Dixie, oh I had a gal. Ch: Sing a song, blow-along O!" Verses continue describing the aforementioned gal, the singer, and what they did (or would do) to each other.

AUTHOR: unknown

EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)

KEYWORDS: shanty worksong

FOUND IN: West Indies

REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, p.417, "Sing a Song, Blow-Along O!" (1 text, 1 tune) [AbEd, p.318]

CROSS-REFERENCES:
cf. "Miss Lucy Loo" (chorus lyrics)

ALTERNATE TITLES:
Dixie Land

NOTES [26 words]: According to Hugill-ShantiesFromTheSevenSeas, this along with most West Indies shanties, was probably used as a cotton loading song before it went to sea. - SL

Sing Fare You Well

DESCRIPTION: "Fare you well, I wish you well, Hurrah and fare you well, Fare you well till I return, Hurrah, sing fare you well." "Oh, fare you well, my bonny young girl." "As I walked out one morning fair... I met a lady fair," but the sailor must work on his ship

AUTHOR: unknown

EARLIEST DATE: 1989 (Kinsey-SongsOfTheSea)

KEYWORDS: sailor travel farewell shanty

FOUND IN: Britain(England)

REFERENCES (1 citation):
Kinsey-SongsOfTheSea, pp.101-102, "Sing Fare You Well" (1 text, 1 tune)

Roud #320

File: Kins101

Sing Ha-Ha, Come From Chine

DESCRIPTION: "My name Sing-Ha-Ha, come from China, Keep a little wash shop way down street. No like-a 'Melican man, too much chin-chin...." The singer is pursuing an Irish girl, but she is stolen away. He has also had trouble with the law

AUTHOR: unknown

EARLIEST DATE: before 1890 (sheet music for "Hong Kong," according to Cohen)

KEYWORDS: China emigration humorous

FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp.116-117, "Sing Ha-Ha, Come From China" (1 text plus a portion of the original "Hong Kong" text)

Roud #22304

File: CAFS1116

Sing One for Me

DESCRIPTION: "Down in the lonesome pine woods, This song is sung with glee. Now I have sung
a song for you And you may sing one for me."
AUTHOR: unknown
EARLIEST DATE: 1957 (Ives-FolksongsOfNewBrunswick)
KEYWORDS: music nonballad
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Ives-FolksongsOfNewBrunswick, p. 34, "Sing One for Me" (1 text, 1 tune)
NOTES [19 words]: Ives-FolksongsOfNewBrunswick quotes the singer: "Here's a verse that used
to be sung sometimes after a song." - BS
File: IvNB034

Sing One, Two, Three, Come Follow Me
DESCRIPTION: "Sing one, two, three, Come, follow me, And so shall we Good fellows be"
AUTHOR: unknown
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)
KEYWORDS: nonballad
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, p. 306, "Roundelay" (1 text) (also Williams-Wiltshire-
WSRO Mi 694)
Roud #1347
NOTES [61 words]: "Anecdotes of the Late Earl of Mornington" in The Edinburgh Magazine, or
Literary Miscellany (Edinburgh, 1786 ("Digitized by Google")), (February 1786) Vol. III, p. 82:: "...
he soon learned the two old catches of 'Christ Church Bells;' and 'Sing one, two, three, come follow
me:'"
The current description is all of the Williams-FolkSongsOfTheUpperThames text. - BS
Last updated in version 2.6
File: WT306R

Sing Outs
DESCRIPTION: Likely the predecessor to the full shanty (which has discernable words and a
division of solo & chorus parts). These are short phrases or vocalizations, often made up of
nonsense syllables, and used for hauling.
AUTHOR: unknown
EARLIEST DATE: 1951
KEYWORDS: shanty work nonballad nonsense
FOUND IN: Britain US Canada
REFERENCES (3 citations):
Harlow-ChantyingAboardAmericanShips pp. 8-9, 20-21, 24, 29, "Handsome Charlie's Sing Out,"
"Hauling in the Slack of the Foresheet," "A Sing Out" (3 texts, 3 tunes & several fragments)
Hugill-ShantiesFromTheSevenSeas pp. 573-579, "Sing-outs for Rope, Capstan, and Halyard
Winch" (several fragments) [AbEd, pp. 398-401]
Doerflinger-SongsOfTheSailorAndLumberman pp. 91-92, (no title, quoted from Capt. James P.
Barker)
ALTERNATE TITLES:
Haul Out
Sweat-in' Up Chants
Short Cries
Royal Artillery Man
St. Helena Soldier
Hauley, Hauley-Ho!
Holystoning
NOTES [40 words]: Several of the examples listed by Hugill-ShantiesFromTheSevenSeas had
titles, though the title and what there was of the text were generally the same. Many were quoted
from other sources, and I've listed them in the alternate titles field. - SL
File: Hugi573
Sing-Sing

DESCRIPTION: The singer and Johnny King are imprisoned in Sing-Sing. They make an attempt to break out, but they cannot create a large enough opening and are trapped. King is shot. Soon after, the singer is pardoned and gratefully bids farewell to prison

AUTHOR: unknown
EARLIEST DATE: 1982
KEYWORDS: prison pardon
FOUND IN: US(MA)
REFERENCES (1 citation):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 167, "Sing-Sing" (1 text, 1 tune)
ST FSC167 (Partial)

NOTES [33 words]: Charles Hinkley, who gave the song to Cazden et al, claimed he was one of the two composers. The collectors admit the possibility, but only that.
This song is item dE52 in Laws's Appendix II. - RBW
File: FSC167

Sing, Sally O!

DESCRIPTION: There are two versions, one a halyard and the other a capstan shanty. Characteristic refrain is "Sing Sally O, an' a fol-lol-de-day." The verses of the capstan version have a general whoring theme and are speaking to a "Mudder or Mammy Dinah."

AUTHOR: unknown
EARLIEST DATE: 1914 (Sharp-EnglishFolkChanteys)
KEYWORDS: shanty worksong whore sailor
FOUND IN: West Indies Britain
REFERENCES (5 citations):
Colcord-SongsOfAmericanSailormen, p. 60, "Sing Sally O!" (1 text, 1 tune - 1 verse only, no choruses)
Hugill-ShantiesFromTheSevenSeas, pp. 388-389, "Sing, Sally O!" (2 texts, 2 tunes) [AbEd, pp. 296-297]
Sharp-EnglishFolkChanteys, XXXI, p. 36, "Sing, Sally O" (1 text, 1 tune)
Henry-SongsSungInTheSouthernAppalachians, p. 233, (second of four "Fragments from Maryland") (1 fragment, which I link to this on the basis of the mention of Mammy Dinah, though it might be anything)
DT, SNGSALLY*
Roud #4699
CROSS-REFERENCES:
cf. "Hawl Away, Joe" (tune)
cf. "Sally Brown" (some verses)
ALTERNATE TITLES:
Mudder Dinah
File: Hugi288

Singapor-Sang (Singapore Song)

DESCRIPTION: German shanty. Tired of tough meat, the steward of a ship buys a bull in Singapore. They manage to hoist it onto the ship but have considerable trouble killing it and the bull causes much damage before it expires. Last phrase of verses repeat as chorus.

AUTHOR: unknown
EARLIEST DATE: 1936 (Baltzer, _Knurrhahn_)
KEYWORDS: foreignlanguage shanty animal humorous food death
FOUND IN: Germany
REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 566-568, "Singapor-Sang" (2 texts, German & English, 1 tune)
Hugill-SongsOfTheSea, p. 79, "Singapor-Sang" (2 texts, German & English, 1 tune)
NOTES [21 words]: Hugill-ShantiesFromTheSevenSeas said this was based on an actual incident that took place on board a ship called Arkona. - SL
Last updated in version 5.0
Singin' Gatherin', The
DESCRIPTION: "Far back in the dusty hollow Where the trees grow straight and tall, Sits the Traipsin' Woman Cabin... Where in the June-time of the year Is held the folk-lore festival." The singer describes the event and the people who attend and praises the organizer
AUTHOR: unknown
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: music nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 260-261, (no title) (1 text)
NOTES [47 words]: There are many pieces in Thomas that I don't really trust -- but there is none I more suspect of being Thomas's own work than this (and "Wee House in the Wood," which bears the same traits). It's anonymous, it's about Thomas's own Festival, and it rather sounds like her style. - RBW

Singin' Hinnie, The
DESCRIPTION: "Sit doon, noo, man alive! Te tell ye aa'll contrive O' the finest thing the worl' hes ivver gin ye, O. It's not fine claes nor drink, Now owt 'at ye can think Can had a kannle up ti singin'-hinney, O." The song tells how the singin' hinnie shapes lives
AUTHOR: "Harry Haldane"
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)
KEYWORDS: technology
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 172-173, "The Singin' Hinnie" (1 text, 1 tune)
Roud #2618
NOTES [77 words]: The title of this song is given as "The Singin' Hinnie," but references in the text call it a "Singin' Hinney."
I will admit that I'm truly not sure what this is about. Normally, a "singing hinnie (honey)" would be a musical loved one, but I have this funny feeling it refers to a piece of machinery -- probably a steam-powered pump or elevator.
Fortunately, we don't really have to figure it out; it appears this song has never been found in oral tradition. - RBW

Singing Class, The
DESCRIPTION: The singers are listed. Josie Fowlie, "goodman o' Cadgiedykes," Sawners Fenty "Fleein' like a bird." "Some sang Bangor, And some sang bass, But bonny Mary Jamieson Sang munsy in the as" [?]
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: music moniker
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 625, "The Singing Class" (2 fragments)
Roud #6062
NOTES [117 words]: Greig/Duncan3: "The two fragments on this theme are given together here but it should be noted that, although they may be parts of the same song, it is not possible to be certain of this on the present evidence."
The following songs are all one or two verses or fragments with a verse beginning "[so-and-so he/she] was there": "Mary Glennie," "Jean Dalgarno," "The Singing Class" and "The Achnairy Ball." Should two or more be considered the same song? - BS
Single Days of Old, The

DESCRIPTION: The singer recalls "The merry days -- the days of old" when her husband loved her. With time, he grows more aloof and distant. Eventually "my health gave way, my spirits fled, They told him I would die." The husband again pays attention, and she survives.

AUTHOR: unknown

EARLIEST DATE: 1930 (Williams-Wiltshire-WSRO)

KEYWORDS: husband wife disease

FOUND IN: Ireland Britain(England(South))

REFERENCES (2 citations):
- Williams-Wiltshire-WSRO Mi 704, "Single Days of Old" (1 text)
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H659, p. 504, "Singles Days of Old" (1 text, 1 tune)

Roud #2679

File: H659

Single Girl, Married Girl

DESCRIPTION: "Single girl, single girl, go and dress so fine... Married girl, married girl goes ragged all the time...." The lives of single and married women compared: The single girl can go out (and perhaps even spend); the married girl must care for the baby; etc.

AUTHOR: unknown

EARLIEST DATE: 1927 (recording, Carter Family)

KEYWORDS: marriage wife

FOUND IN: US(Ap,SE)

REFERENCES (6 citations):
- Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 128, "Single Girl, Married Girl" (1 text, 1 tune)
- Burton/Manning-EastTennesseeStateCollectionVol2, p. 102, "Single Girl" (1 text, 1 tune)
- Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 87 "Single Girl, Married Girl" (1 text, 1 tune)
- Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 84, "Single Girl, Married Girl" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 185, "Single Girl" (1 text)

DT, SINGGLRL

Roud #436

RECORDINGS:
- Carter Family, "Single Girl, Married Girl" (Victor 20937, 1927; Montgomery Ward M-6445, 1936; on AAFM3) (ARC 7-04-53/Conqueror 8733, 1937)
- Frank Profitt, "Single Girl" [excerpt] (on USWarnerColl01)
- Ruby Vass, "Single Girl" (on LomaxCD1702)

CROSS-REFERENCES:
- cf. "I Wish I Were a Single Girl Again"
- cf. "I Wish I Were Single Again (II - Female)"
- cf. "Single Girl, Married Girl"
- cf. "Sorry the Day I Was Married"
- cf. "When I Was Young (II)" (theme)
- cf. "For Seven Long Years I’ve Been Married" (theme)
- cf. "Married and Single Life" (subject)

NOTES [148 words]: Roud lumps "I Wish I Were a Single Girl Again" and "Single Girl, Married Girl" (and perhaps others). Definitely a stretch, though the songs can easily cross-fertilize. The Carter Family version of this is one of the songs that they recorded at the very first "Bristol Session" -- the famous recording session at which Ralph Peer of Victor found both Jimmie Rodgers and the Carters. It was waxed on the second day that the Carters were in the studio -- and,
according to Barry Mazor, *Ralph Peer and the Making of Popular Roots Music*, Chicago Review Press, 2015, p. 109, says that A.P. Carter didn't show up on that day, leaving Sara understandably irritated. Peer suggested that Sara and Maybelle record this particular song for that session, letting Sara get some of her ire out. We can't know what the Carters would have recorded otherwise, but it was an interesting choice by Peer. - RBW

**Last updated in version 5.1**

File: Wa128

### Single Life She Choosed, A

**DESCRIPTION:** "The birds they sing so sweetly on every branch and vine, My joys would overdouble if you were only mine.... Oh love, if an answer I must give you, a single live I'll choose, I never thought it suited for me to be your wife."

**AUTHOR:** unknown

**EARLIEST DATE:** 1952 (*High-OldOldFolkSongs*)

**KEYWORDS:** love rejection

**FOUND IN:** US(Ap)

**REFERENCES (1 citation):**

*High-OldOldFolkSongs*, p. 9, "A.. Single Life She Choosed" (1 short text)

File: High009C

### Single Life, A (Single Is My Glory)

**DESCRIPTION:** "Some do say there are good girls, Oh, where shall we find them? Some do say there are good boys, But never do you mind them." The singer warns of deceivers, concluding, "A single life I am to live, Oh, single is my glory... Then who will control me?"

**AUTHOR:** unknown

**EARLIEST DATE:** 1925 (recording, Roba Stanley)

**KEYWORDS:** nonballad warning courting

**FOUND IN:** US(SE,So)

**REFERENCES (3 citations):**

*Brown/Belden/Hudson-Frank* *BrownCollectionNCFolklore* 3 18, "A Single Life" (1 text)

*Owens-TexasFolkSongs-2ed*, pp. 121-122, "Blue-Eyed Boy Is Mad At Me" (1 text, 1 tune)

*Browne-AlabamaFolkLyric* 54, "A Single Life" (1 text, 1 tune)

Roud #4963

**RECORDINGS:**

*Roba Stanley*, "Single Life" (OKeh 40436, 1925)

**CROSS-REFERENCES:**

cf. "Married and Single Life" (subject)

File: BTN198

### Single Man Blues

**DESCRIPTION:** "I'm a single man, I'm a single man, I ain't doing nothing but going from hand to hand." The singer hopes to find a woman to love. He will go downtown to look for a woman. He will be a "little 'tomic bomb" and hopes for divine support

**AUTHOR:** Booker T. Washington "Bukka" White

**EARLIEST DATE:** 1971 (*Burton-TennesseeTraditionalSingers*)

**KEYWORDS:** love hardtimes loneliness nonballad

**FOUND IN:**

**REFERENCES (1 citation):**

*Burton-TennesseeTraditionalSingers*, pp. 198-199, "Single Man Blues" (1 text, 1 tune)

File: BTN198

### Single Sailor (III)

**DESCRIPTION:** "I wadna gie a gless o' wine For my single sailor he's new come home; And he's bidden's spen' and nowise hain, And live most royally, Since my bonnie love's brought back his ship From the high streams of the sea"
AUTHOR: unknown
EARLIEST DATE: 1909 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
KEYWORDS: love return reunion money ship sailor
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #103, p. 2, ("I wadna gie a glass o' wine") (1 fragment)
NOTES [99 words]: The current description is all of the Greig fragment.
Greig says "The first two lines [through 'new come home'] seem to have some connection with 'The Single Sailor,' which we once gave." Greig may be referring to "The Sailor" in Greig #23, indexed here with "Pretty Fair Maid" [Laws N42]. The similar lines he has in mind there may be from "Oh yes, I see yon high high castle, And how it glitters in the sun; But I'd rather drink one cold cup of water With my poor sailor when he comes home." If there's a connection it would have to be in verses sung after the single sailor reveals himself. - BS
Last updated in version 2.6
File: Grg103a

Sinking of HMS Hood, The

DESCRIPTION: "When HMS _Hood_ went down in the deep, That was the news that made most mothers weep." "They had a duty which they had to do," but still the British are sad. Many ships combined to "send Bismarck to hell." May the sailors sleep "in heavenly peace" AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: navy death derivative
HISTORICAL REFERENCES:
May 24, 1941 - Battle of the Denmark Strait. The German battleship Bismarck and the cruiser Prinz Eugen sink the HMS Hood
FOUND IN: Britain(England(West)) Canada
REFERENCES (2 citations):
Tawney-GreyFunnelLines-RoyalNavy, pp. 89-90, "The Sinking of HMS 'Hood'" (1 text, tune referenced)
ADDITIONAL: Andrew Norman, _HMS Hood: Pride of the Royal Navy_, Stackpole, 2001, pp. xi-xii, "Song of HMS Hood" (1 text)
CROSS-REFERENCES:
cf. "The Commissioning of HMS Hood" (subject of the Hood)
cf. "Silent Night" (tune)
NOTES [6558 words]: Tawney-GreyFunnelLines-RoyalNavy's is not the only song about the Hood that is said to be to the tune of "Silent Night." Norman, pp. xi-xii, has "Song of HMS Hood," which has a few similar lines but is not, to my mind, the same song. And I cannot for the life of me figure out how to sing Norman's text to "Silent Night," although there are some "Silent Night"-related words at the end. I suspect Norman picked up his "Hood" song somewhere, and understood there to be a song about the Hood sung to "Silent Night," and assumed they were the same. Nonetheless I've lumped them here because neither is widely known and they are about the same event.
The story of the Hood began before World War I, when Kaiser Wilhelm II of Germany decided he wanted a big, fancy navy. The British, who were committed to having the world's best and strongest fleet, could not allow that. The result was the world's first real arms race, with Britain and Germany striving both to build better ships and to build more of them.
It is arguable that the Germans won the quality race; the British managed two tremendous breakthroughs (the Dreadnought of 1905 and the Queen Elizabeth class of a decade later -- the former the first "all big gun" battleship; the latter the first fast battleships and the first vessels to mount eight 15" guns). The British also invented the battlecruiser (a ship with heavy guns but light armor that allowed them to be much faster than properly-armored battleships) -- but British battlecruisers proved to be highly combustible. Three were lost at the Battle of Jutland (May 31-June 1, 1916), all to magazine explosions with the loss of almost all hands; the Germans lost only one, and it took two dozen hits from heavy guns to do her in (Beekman, p. 107).
The loss of those British battlecruisers would affect the design of the Hood significantly.
To this day, there is disagreement over whether to call Hood a battlecruiser or a fast battleship (Preston, p. 96; Worth, pp. 91-92) -- a question with a good deal of history behind it. She was
initially ordered as a battle cruiser before Jutland -- but when the British Navy suffered the loss of those three battle cruisers, they decided it was time for a rethink. "After Jutland the weight of [Hood's] armour was increased, but she still remained a battle-cruiser in conception, even though her armouring was now nearly as heavy as that of a contemporary battleship" (Bradford, p. 22). She was up-armored, but not redesigned from scratch; "the lessons which [Jutland] should have taught had not been completely incorporated into her design" (Bradford, p. 28) -- e.g., although she had a lot of armor, some of it was inefficiently allocated (Preston, p. 97). There simply hadn't been time to get it right if she were to be finished quickly. The irony was that she was not in fact to be involved in the Great War.

"HMS Hood was the largest, heaviest, and fastest armored warship in the world, at 860 feet long, with a beam of 104 feet, a draught of 32 feet, a displacement of 44,600 tons, and a maximum speed of 32 knots.... Building of Hood began on September 1, 1916, at John Brown and Company's shipyard on Clydebank. [This is actually the date construction was restarted; Norman, p. 134, Preston, p. 96, and others say she was laid down starting May 31, but construction was immediately halted to assess the effects of Jutland.] She was launched two years later, on August 22, 1918, by Lady Hood, widow of Rear Admiral Horace Lambert Hood, who lost his life at the Battle of Jutland in his ship HMS Invincible. Over the following nineteen months, Hood was fitted out and, on March 29, 1920, was finally commissioned. Her original cost was £6,025,000" (Norman, p. 3).

Smith, p. 64, writes, 'The 'Mighty 'ood' was Queen of the seas for 20 years and symbolic of everything that was best in the Royal Navy of the 'between war' period. She was perhaps one of the best loved warships of any era and certainly among the most beautiful warships to have graced the world's oceans.... [I]n the final count the greatest of British battle cruisers was to follow the Invincible, the first, in the same split-second annihilation." Her modified, neither-fish-nor-fowl design might have mattered less if battleship-building had continued after World War I, but it did not. Her three sisters were all canceled when the British realized that the Germans had stopped working on certain of their big ships (Hoyt, p. 4), and there was little need for heavy ships after the war, when the German fleet was taken away from them. Then the Washington Naval Conference of 1920 resulted in agreements that restricted the building of future ships. The United States and Japan were allocated no additional battleships at all. Britain was allowed to scrap many old ships and build two replacements, Nelson and Rodney, completed 1927, but their tonnage was reduced by the conference (Worth, pp. 92-93; Ballard, p. 85, repeats an old joke that called the two the "Cherry Tree" class because they had been "cut down by Washington"). They had more and bigger guns than Hood, but they were much slower. So Hood alone, the biggest fast ship the British had, was called upon to show the flag all over the world. Which meant that she never had time for a major update (Worth, p. 92). "Magnificent she surely was, but time does not stand still, and over the long period of peace design moved on and no government was willing to pay for her to be kept in line. Finally, with war clearly imminent the money was voted for extra protection and modern anti-aircraft armament, but it was then too late" (Smith, pp. 64-65).

"Her obvious deficiencies prompted criticism -- outspoken, repeated, and blunt -- within the Admiralty. The rest of the world, though, took no notice. Between the wars, Hood reigned over the seas, revered as the most powerful warship afloat, the symbol of British naval might. Of course, she wasn't the most powerful; she was merely the heaviest.... So, overweight and sloshingly wet, Hood steamed unchanged into World War II, vulnerable according to standards that had been inadequate twenty years earlier" (Worth, p. 92). "In 1938 [the Director of Naval Construction] warned that HMS Hood was in poor mechanical condition and that her thin deck armour made her 'unfit for front line service' [but concluded that funding would not be available to upgrade her].... In an uncannily accurate prophecy he warned 'We may have eternal cause for regret'" (Preston, p. 99). She was "wet" indeed; she rode so low in the water that the seas often rolled over her stern in storms or when she steamed at high speed (which interfered with her gunnery as well as her handling). Her refits added so much topweight that "the ship became like a half-tide rock" (Bradford, p. 104); the waves not only swept her quarterdeck but sometimes her upper decks! By 1940, her top speed had fallen to about 28 knots -- a loss of three or four knots from her speed at launch (or more, if Hoyt, p. 46, is right in saying that she was only able to make 25 knots in 1939!). Almost all un-modernized ships lost speed, but her slightly older contemporaries the Queen Elizabeths had lost only about a knot and a half; Hood had suffered more than most.

And, of course, she paid for it. World War II placed even stronger demands on the British navy than had World War I. The Hood was busy in the winter of 1939-1940, when both Nelson and Rodney were undergoing work, leaving Hood as the heaviest unit in the Royal Navy, though she had little contact with the enemy
in that time (Hoyt, pp. 46-47). In hindsight, that probably would have been a good time to put her in
dock as well, because the German navy still had no heavy ships, and Italy hadn't joined the war,
plus the French fleet was available to help the British. As it was, 

Hood 

missed the invasion of
Norway for a minor refit, although some of her hands were sent to Norway as part of the desperate
defense of the country (Hoyt, pp. 51-63). When she came back into service, her next job was the
disarmament of the French navy at Oran, which resulted in the British firing on the French vessels
in the port (Hoyt, pp. 79-80). It was her first real sea battle, but it wasn't much of a test of her
capabilities, since the French weren't ready to fight.

On February 15, 1941, Ralph Kerr took command of the ship -- the last captain in her long history
(Hoyt, p. 101). This during a period when she rarely saw the enemy -- many alarums and
excursions, but not much fighting.

Meanwhile, her conqueror was preparing for her first voyage.

After World War I, the German navy seemed to be out of business. Germany was forbidden to
have large ships, submarines, or naval aviation. But in 1935 Britain decided to set all that aside --
the Anglo-German naval accord granted the Germans the right to have 35% of the British surface
ships, and 45% of the submarines (Worth, p. 40). The Germans had already tried to sneek around
the restrictions on them with the so-called "pocket battleships" (for which see "The Sinking of the
Graf Spee") and by making submarines for other countries to test; after the agreement, they started
building genuine capital ships -- first the battle cruisers/light battleships 

Scharnhorst 

and 

Gneisenau, then the bigger 

Bismarck 

and 

Tirpitz.

The Germans had bigger plans. Hitler had told Grand Admiral Raeder, the naval commander-in-
chief, that there would be no war with Britain before 1946, so Raeder came up with a plan to build
up to a world class fleet in that year (Becker, pp. 32-34). Only to have the war arrive ahead of
deadline. None of the big ships were ready. And in 1940, there was the invasion of Norway. The
Germans lost only one big ship, the heavy cruiser 

Blücher 

(Becker, pp. 110-113), but almost
everything else was damaged enough to be put out of action for a time. When 

Bismarck 

was
completed, she was the leading ship of a fleet that had no chance of defeating the British in a
straight-up battle. There never had been, and probably never would be, such a time -- and Raeder
knew it.

But he also had an answer: Commerce warfare. Sending out his big ships on raids into the Atlantic
and elsewhere, to starve the British. This was, of course, also the purpose of the U-boat war, but
the surface ships gave him another way. The 

Graf Spee 

had been doing this at the very start of the
war, and the 

Admiral Scheer 

did it in 1940 (Zetterling/Tamelander, pp. 42fff.; for part of this voyage, see the notes to "The Jervis Bay"). The 

Scharnhorst 

and 

Gneisenau also engaged in "cruiser
warfare." In spring 1941, it was the 

Bismarck's turn.

There was "extraordinary admiration" for the 

Bismarck (Preston, p. 148); it is widely stated that the

Bismarck was the strongest ship in the world -- e.g. Hoyt, p. 37, calls her the "most powerful
warship afloat" and von der Porten, p. 146, calls her "the greatest warship in the world." This is
understandable, because von der Porten wants to glorify the Germans and Hoyt wants to justify
the loss of the 

Hood -- but it's not true. The 

Bismarck had eight 15" guns -- equivalent to the armament
of 

Hood, and of the five British 

Queen Elizabeths

and the five 

Revenge 

class, although 

Bismarck's guns were newer and more destructive than the British 15" weapons. Nonetheless, the British had 

Nelson 

and 

Rodney 

with nine 16" guns; they certainly outgunned 

Bismarck. The Japanese had 

Nagato 

and 

Mutsu, with eight 16" guns (Worth, p. 179). And the Americans had the 

Colorado, Maryland, and West Virginia, also with eight 16" guns (Worth, p. 292). Indeed, Germany's ally Italy
was bringing out the 

Littorio class, with nine 15" guns and a top speed effectively the same as the 

Bismarck's, though their armor was lighter (Worth, p. 144).

Thus, at the time the 

Bismarck was completed, there were seven ships in the world with heavier
artillery, and three more with guns of the same caliber and more of them, and fully ten with a
weight of guns equal to 

Bismarck. But none of the ships with heavier guns could hit 30 knots, and only
the Japanese could hit 25. Thus 

Bismarck, it could plausibly be argued, was the most effective
ship in the world at the time of her commissioning -- until the American 

North Carolina 

class was
finished a few months later, with nine 16" guns and a speed of 28 knots (Worth, p. 294), followed
by the 

South Dakota 

and 

Iowa 

classes, better still; also, the Japanese by this time were finishing
off the 

Yamato 

class, with nine 18" guns. Until the 

Iowas 

were finished, the 

Bismarck could
perhaps have outrun what she could not outfight, but she was never the strongest battleship afloat.

Plus she was an inefficient design (her 45,000+ tonnes carried less armament than the Americans
managed on 35,000 in 

North Carolina), with poor fuel efficiency (Worth, p. 48) and obsolescent
armor placement (Worth, p. 47), requiring far too many tonnes and men for her attack capability
(she had a crew of over 2000; Preston, p. 151; 

Hood, which had the same main armament and
about the same speed, had a crew of less than 1500); Worth, p. 48, suggests that the 

Bismarck
class "may be the most over-rated warships of all time." For ships designed in the 1930s, her anti-aircraft armament was poor, too. _Bismarck's_ only real virtue was the excellent buoyancy that kept her afloat after dozens of heavy shell hits at point-blank range. Frankly, _Bismarck_ and _Tirpitz_ were too much like World War I ships (in fact, they were based on a World War I design, the _Bayern_; Preston, p. 148). But the British also had a fleet of World War I battleships. Against the Americans or Japanese, the _Bismarck_ might have had a lot of trouble. But she was better than anything the British had in 1941.

"Operation Rheinübung" was still an ambitious plan by the Germans -- sending out a brand-new battleship, the first of its type, on a major raiding cruise on her shakedown voyage, accompanied only by a cruiser that was itself new and that came from a class infamous for its engine problems -- Whitely, p. 59, calls the engines of the _Hipper/Prinz Eugen_ class "fragile and uneconomic"; Worth, p. 53, labels their engines "extremely troublesome" and says that it cut their range (which was supposed to be about 6500 miles) to about 5000 miles. That's only a third of the range of the pocket battleships, and much less than _Bismarck_.

The raid ended up being delayed slightly; _Prinz Eugen_ hit a mine on April 24, forcing a few weeks' delay in the operation (Hoyt, p. 107). Admiral Günther Lütjens, in command of the force, hoped that the delay would mean he would be allowed another ship, either the _Scharnhorst_ or the Bismarck's nearly-ready sister _Tirpitz_, but they weren't available and Admiral Raeder didn't want to wait (Hoyt, pp. 107-108). The ships would sail on May 18, 1941 (Hoyt, p. 108). They initially had several destroyers for company, but the smaller ships soon turned back; they didn't carry enough fuel to go on long raids (Hoyt, p. 118).

The two ships were ordered to avoid fighting if they could: the orders to Admiral Lütjens included the instructions, "the primary objective is the destruction of the enemy's carrying capacity. Enemy warships will be engaged only in furthermore of this objective, and provided such engagement can take place without excessive risk" (Becker, p. 219). But, of course, it was hard to avoid fighting when most of the Royal Navy was searching for them!

The hunting wasn't easy. Lütjens and his force were starting from Norway. They had been spotted by British aircraft there, and a British aircraft later spotted that she had left (Norman, p. 55), so the British knew she was on her way to the Atlantic. But they did not know where she was, and there were many paths toward the convoy routes (Bradford, p. 149, counts five, and that doesn't even count the English Channel; there is a good map on p.116 of Zetterling/Tamelander). The English channel was surely out, and so was the passage between the Shetlands and the Scottish coast; they were too close to British air patrol routes. There was a 160 mile wide passage between the Shetlands and the Faroes, and a 250 mile wide passage between the Faroes and Iceland; the latter was a strong possibility, and the former might be safe if the weather made plane flights difficult. Finally, there was the Denmark Strait between Iceland and Greenland. The Greenland ice blocked one side, and there were known British minefields as well (Hood, in fact, had escorted some of the minelayers involved; Hoyt, p. 98), so it was only a few dozen miles wide, but it had the advantage of being far from British bases and of being very stormy, making it hard to spot ships there. Lütjens had gone that way before, when he had taken the _Scharnhorst_ and _Gneisenau_ on a raid in January-March (see map on p. 65 of Zetterling/Tamelander). Although the operation took place in May, these was much bad weather, hampering both sides' air operations. The Germans found it hard to learn when British ships left Scapa Flow, so they didn't know where the British ships might be. But it was far worse for the British, who had to find the _Bismarck_ and couldn't fly many search missions. Since there was no telling which course Lütjens might take, the British had no choice but to try to cover all of them. Admiral John Tovey, commander of the home fleet, deployed the heavy ships at his command -- the _Hood_, the new battleship _King George V_ (Tovey's flaghip), the so-new-it-was-barely-functional battleship _Prince of Wales_, the old battlecruiser _Repulse_, and the new carrier _Victorious_ -- for action in the North Atlantic, and sent cruisers to watch the main exit points from the north. The light cruisers _Birmingham, Manchester_, and _Arethusa_ were sent to cover the Iceland/Faroes waters; the heavy cruisers _Norfolk_ and _Suffolk_, under Rear Admiral Frederick Wake-Walker, were assigned to the Denmark Strait (again see the map on p. 116 of Zetterling/Tamelander).

(Nitpicky footnote: it is often said that _Suffolk_ and _Norfolk_ were sister ships. They were not. The _Suffolk_ was a member of the _Kent_ class of 1924, the _Norfolk_, along with the _Dorsetshire_, of which more below, formed the _Norfolk_ class of 1927; Whitely, pp. 83, 90. The _Kents_ and the _Norfolks_ had identical armaments of eight 8" guns, and almost the same dimensions, and all had three funnels, with the middle one larger than the others, which is why they and certain other ships are sometimes collectively referred to as the "County" class, but _Norfolk_ was the lighter ship and, as a result, almost a knot faster than _Suffolk_ -- the _Suffolk_ was sometimes hard-pressed to keep up with the _Bismarck_. The "Counties" weren't a class; they were a type -- cruisers with eight 8" guns and
Loosely speaking, Tovey set up two battle groups: Admiral Lancelot Holland, with the _Hood_ and _Prince of Wales_, sailed first (Hoyt, pp. 116-117) and was located further west, to cover the Denmark Strait; Tovey, with the remaining large ships and several cruisers, stayed close to Scapa Flow, to cover the routes around the Faroes. Either could reinforce the other, given time, but it was clear who was primarily responsible for each passage. Holland’s group had more gun power (although it lacked a carrier), but it was not very experienced. Captain Kerr, as we saw, was new to the _Hood_; Captain Leach of the _Prince of Wales_ was of course new in his job -- and Admiral Holland was also new to his post; he had replaced Admiral Whitworth less than two weeks before, on May 11, and his previous experience had been with cruisers, not battleships (Norman, p. 80). Many of the _Hood’s_ crew were also new (Hoyt, p. 109). If he had had his way, Tovey would probably have preferred that his ships, not Holland’s, found the _Bismarck_ first. It was not to be. On Friday, May 23, at 7:22 p.m., watchman Newell of the _Suffolk_ sighted the German ships. For the first time, the British knew where to go. Holland’s initial plan appears to have been good; he was going to catch the Germans in such a way that the light would make it easy to see them, but they would find it hard to see him (Norman, p. 83). Unfortunately, helped by snow that interfered with radar (Bradford, p. 172), the Germans very briefly shook off their pursuing cruisers (for less than three hours, from 12:15 a.m. to 2:47 a.m.; Norman, pp. 84-85), and Holland, to make sure they did not escape, changed course before the _Suffolk_ found them again, and Holland (who very likely expected the Germans to realize that they were not being tracked and therefore to change course; Bradford, p. 173) found himself out of position. His force could still intercept -- but no longer was he in his ideal position. He had hoped to spot the Germans around 1:45 a.m. Instead, the British heavy ships got close enough to spot them at 5:37 (Norman, p. 85). Making things even harder for Holland’s ships, they had to race forward as fast as they could to get to the range Holland wanted, meaning that only their forward turrets could fire until the British ships reached their preferred position to straighten up and fire full broadsides. (We don’t know why Holland made his mad charge, but he was probably worried about the _Hood_’s thin deck armor, wanting to get close enough that the _Bismarck_ could not hit him with a plunging shell that could penetrate the armor; he was less worried about shells hitting the side of the ship, where the _Hood_ was well-protected; von der Porten, p. 154) In addition to having his T crossed, Holland made another mistake: He ordered his ships to fire on the "lead" German ship, which was the _Prinz Eugen_, not the _Bismarck_. (The two had similar silhouettes, although obviously the _Bismarck_ was much larger.) The crew of _Prince of Wales_ knew better, and Captain Leach ordered them to fire on _Bismarck_ despite Holland’s order, but _Hood_ opened fire on the wrong ship before correcting its aim. Thus _Hood_ missed its chance to hurt her enemy quickly (Becker, pp. 221-222; Norman, p. 92). Holland, who had insisted on radio silence to make sure the Germans didn’t know he was coming, also neglected to tell Wake-Walker’s cruisers to join in the fight (no, they probably couldn’t hurt _Bismarck_, but they could at least keep _Prinz Eugen_ occupied. Given that the first hit on _Hood_ was probably from _Prinz Eugen_ -- Becker, p. 222 -- it might have mattered.) The first Wake-Walker knew of Holland’s presence was when Holland sent a signal that he had spotted the enemy (Norman, p. 76). Holland didn’t involve his destroyers in the action, either (Norman, p. 81; Hoyt, p. 129, says that they could not keep up in the heavy seas and Holland decided to go on without them); it was just _Hood_ and _Prince of Wales_ against _Bismarck_ and _Prinz Eugen_. It is also possible that Holland’s decision to keep his two ships close together made it easier for the Germans to shift fire from _Hood_ to _Prince of Wales_, allowing _Bismarck_ to do more damage (von der Porten, p. 155). The exact timing is hard to know, but _Hood_ suffered a hit very early on, while still steaming straight toward _Bismarck_, and she caught fire as a result (Norman, p. 92). About six minutes into the battle, Holland ordered his ships to turn, so that they could open with their full broadsides (Zetterling/Tamelander, p. 171). Norman, p. 94, describes what came next: “Within seven minutes, _Hood_ had fired twelve four-shell salvos, _Prince of Wales_ nine five-shell salvos, and _Bismarck_ had just fired her fifth four-shell salvo. Now, as _Hood_ turned, the guns of her X turret roared out, but for some reason, those of Y turret remained silent. Then [crewman Ted] Briggs saw a blinding flash sweep around the outside of the compass platform, and its occupants were once again thrown off their feet. The ship jarred, then slowly listed to starboard. Through the voice-pipe, the helmsman reported, 'Steering’s gone, sir,' to which Captain Kerr calmly replied, 'Very good. Change over to emergency steering.' Hood righted herself, but then began to list alarmingly to port. “As she continued to list, those on the compass platform realized that she was not going to come back.... [Briggs] looked back to see the vice admiral slumped in his chair with a look of total
As well he might. Within seconds, the explosion had destroyed *Hood* (Becker, p. 222). Of the 1419 officers and men aboard, only three -were rescued: Midshipman William Dundas, signalman Ted Briggs, both of whom were on the compass platform with Holland and his staff, and Able Seaman Robert E. Tilburn, who was stationed by one of the antiaircraft guns (Norman, pp. 95-97. All were quite young -- between 18 and 20 years old -- which might explain how they survived the sinking and the time in the cold water until they could assemble the wreckage they were clinging to.

Dundas, as senior, set them to singing songs such as "Roll Out the Barrel" while they hoped for rescue. They were eventually found by the destroyer *Electra* (Norman, p. 99).

(In an ironic footnote, the *Electra* was one of the ships sent to rescue survivors of the *Prince of Wales* and the *Repulse* when the Japanese sank them on December 10, 1941. But she herself was lost at the Battle of the Java Sea two and a half months later."

Von der Porten, p. 155, suggests that "Admiral Holland had fought a very poor battle, and it was Captain Leach's insubordination that saved it from being completely futile."

This is slightly unfair, since Admiral Holland's plan were disrupted by the cruisers' inability to track *Bismarck*, but certainly the *Hood* had accomplished very little except to get sunk, and Holland's plan turned out to make things easier for the Germans.

Most books about the *Bismarck* and the *Hood* devote at least as much time to what happened to *Bismarck* after she sank *Hood* as to what came before, but this song is about *Hood*, so I will try to be a little more brief. The loss of *Hood* did not immediately end the Battle of the Denmark Strait; *Prince of Wales* was still in action, though she had to do a rapid dance to dodge the wreck of *Hood* (Norman, p. 101, who suggests that the turn affected her guns' accuracy). She of course could not stay to look for survivors; she had to fight.

She fought pretty hard, considering that she was really not ready for combat; she hit *Bismarck* twice, plus a shell that passed through a boat without igniting and did no real damage (Zetterling/Tamelander, p. 185). In return she was hit perhaps nine times (Becker, p. 223), but none of them vital, although they did kill most of the bridge crew and slowed her a little. What took *Prince of Wales* out of the fight was her own mechanical troubles; one by one, her guns went out of service, until she was no longer an effective ship. Captain Leach ordered her to break off the fight at least until she could get her guns un-jammed (Norman, p. 102). And *Bismarck* let her do so; no one knows why, but the guess is that Lütjens felt it was his task to continue commerce-raiding (Becker, p. 224). Admiral Wake-Walker ordered *Prince of Wales* to stay with him, to help him track the Germans and give him some protection, but she would not initiate another battle.

It looked like a lopsided win for the Germans, but they hadn't had it entirely their own way. One of the British hits had penetrated one of *Bismarck*'s fuel tanks. Between contamination of the fuel and the fact that other fuel couldn't be pumped, her range was dramatically decreased -- and she had not been fully fueled before she left Norway. And she was leaking oil, which could be spotted, and the water she had taken on reduced her speed. She might have sunk Britain's most famous ship, and her guns were entirely intact, but her seakeeping had been significantly reduced. Admiral Lütjens decided it was time to head back to base (Bradford, p. 188 -- although he chose to head for France, which had repair facilities, not Norway, which didn't). And the British still had *Suffolk*, *Norfolk*, and *Prince of Wales* trailing her; if the British could get another battleship into play, they might yet sink her. Or maybe an aircraft carrier could hurt her.

One tried; the *Victorious*, which was as new as *Prince of Wales* and had a very inexperienced set of airmen, launched a flight of Swordfish torpedo planes. One apparently managed a hit on the *Bismarck*, but it hit her squarely in the armor plate and didn't even slow her down, though it did result in the first fatality she had suffered (Bradford, p. 190).

Admiral Lütjens then managed to throw off his pursuers; by a tricky little maneuver, he first cut loose the *Prinz Eugen* to cruise on her own, and later freed the *Bismarck* of her tails. If she could make it to France without being spotted, she could still be repaired and do much more damage. And although the British managed a radio fix on his location, the Admiralty misinterpreted the data, and the British ships all went the wrong ways. This left the path to Brest wide open even as it caused the British to waste a lot of fuel they desperately needed (the constant story of the hunt for the *Bismarck* was of British ships running short of fuel; both *Prince of Wales* and *Repulse* had to give up the hunt at this time for this reason; Zetterling/Tamelander, p. 214. It is ironic that the Germans, with such a small fleet, still managed to have refueling ships in the Atlantic, but the British had none). When a Catalina flying boat finally spotted *Bismarck* (Bradford, p. 192; Zetterling/Tamelander, pp. 229-232; Taylor, pp. 100-101), she was far away from any ship that could safely fight her (von der Porten, p. 160).

Except one. The Admiralty had called out every available ship, including pulling the battleships...
Ranillies and Revenge away from their convoys. Not that they mattered; the "R" class were the drags of the British battleship force, built during World War I, with eight 15" guns but only 21.5 knots of speed (Worth, pp. 90-91); had they somehow found the Bismarck, she would simply have sailed around them. The Rodney, slightly newer, slightly faster, much better armed, although in need of a refit, was also summoned (Zetterling/Tamelander, pp. 182-183). (For some reason, no one seems to have considered trying submarines, of which Britain had dozens and which accomplished very little during the war years.) Closer, and much faster, was Force H, normally based in Gibraltar and responsible for Africa and the western Mediterranean, which was ordered into the Atlantic to try to catch Bismarck. And although the only big-gun ship in the force was the tired old battlecruiser Renown, which was clearly not strong enough to fight the Bismarck (Bradford, p. 193; according to Zetterling/Tamelander, p. 235, the commander of Force H, Admiral Somerville, was ordered not to let the Renown engage), Force H had an aircraft carrier, the Ark Royal, with an air group both larger and better-trained than Victorious. Once again the British had a carrier that might slow Bismarck down down.

What her pilots almost did was sink the British light cruiser Sheffield, which Admiral Somerville had been ahead of Force H to shadow the Bismarck; no one had told the pilots that there was a British ship along their path (Taylor, p. p. 104; Zetterling/Tamelander, p. 235; apparently the message was sent to Ark Royal at low priority), so they all went after their own cruiser. Fortunately for all involved, the Swordfishs' torpedoes had been armed with magnetic firing pistols, which malfunctioned in the heavy seas (von der Porten, p. 162; Taylor, p. 106). So Sheffield survived undamaged, and the British realized they needed to use standard contact pistols, and the Swordfish flew another horribly difficult mission -- and, this time, were rewarded with a hit on Bismarck's rudder. (There may have been a second hit, on her armor belt -- Bradford, p. 196 -- but if there was, her armor again saved her; it was the hit on her rudder that mattered.) She was almost in range of German air cover, but not quite, and now she was stuck. Her rudder was jammed, sending her around in slow, somewhat irregular circles, and she could not steer on her propellers. A flotilla of destroyers led by Captain Philip Vian harassed her all night; all their torpedoes missed -- the erratic movements of the rudders were good for something after all! -- but they kept everyone awake on board (von der Porten, p. 163) and made it hard to do any repairs because of the violent maneuvering (Zetterling/Tamelander, p. 254). Vian's ships also fired starshells to help other ships identify and find the Bismarck (Zetterling/Tamelander, p. 255). Most of Vian's destroyers suffered at least some damage at the battleship's hands, but all survived. And all Bismarck could do was steam in circles and wait for the end.

That end was supplied by King George V and the old Rodney (The Norfolk too had come up, though she probably didn't do much damage. The heavy cruiser Dorsetshire, which like Rodney had broken away from a convoy she was escorting, also arrived during the battle.) They came up on the Bismarck and pounded her into pulp -- the guns which had done so well against Hood seemed to have lost their ability to hit anything, probably because the ballistic computer was getting bad data from the broken steering mechanisms (Zetterling/Tamelander, p. 268). The worst damage to Rodney, e.g., came from the firing of her own guns! The Bismarck was soon an absolute wreck, although somehow she refused to sink. Admiral Lütjens was killed. It was also reported that Captain Lindemann was dead, but this was apparently retracted (Zetterling/Tamelander, p. 273, and Taylor, pp. 120-121 and Zetterling/Tamelander p. 282 describe him dramatically going down with the ship); her second-in-command, Commander Oels, finally ordered her scuttled and abandoned (Zetterling/Tamelander, p. 274). Even so, it took torpedoes from the cruiser Dorsetshire (the last British ship to have any) to finish her off (Bradford, pp. 197-198; Taylor, p. 120; Zetterling/Tamelander, p. 280). The British rescued about 110 men, but about 95% of her crew died, either on the ship or, often, in the water. The British had tried for a rescue, but had to cut it short when they thought they saw a submarine (Zetterling/Tamelander, pp. 284-285).

Most of the British ships then had to crawl home at low speed -- Tovey and King George V, e.g., didn't even have fuel to stick around and watch Bismarck sink (von der Porten, p. 165). She went down at 10:40 a.m. on May 27 (Norman, p. 110).

The Prinz Eugen fueled at a tanker, but was unable to go raiding because of engine problems (Taylor, p. 123). Despite this, she survived and made it to Brest on June 1 (Becker, p. 228) -- indeed, she survived the war, despite a lot of damage along the way, to be expended in a nuclear weapons test (von der Porten, p. 158) -- but doesn't seem to have accomplished much at this time or thereafter. And the British, after this, started rounding up the tankers and supply ships that had made all these German raids possible (von der Porten, p. 165; Zetterling/Tamelander, p. 294, says that this was possible because they cracked the German naval code). Without those ships, the German navy couldn't go raiding even if Hitler had allowed it, which he didn't.
That left only the question of what, exactly, had happened to *Hood*. Something had blown up, but what? A Board of Enquiry was soon formed, but it wasn't particularly inquisitive -- of the three survivors, it called only Midshipman Dundas. It nonetheless concluded that the cause was a magazine explosion (Norman, p. 113). The Director of Naval Construction counter-proposed that some of her torpedoes had cooked up (Norman, pp. 113-114). This conflict caused a second Board to be formed, which took much more testimony (Norman, p. 114) but could only conclude again that a magazine had exploded; they did not know which one, although they suggested it was that of her 4" secondary weapons (Norman, p. 115). Nor could they determine where the fatal shell had hit (Norman, p. 127). Norman lists many other possibilities on the following pages, but none of them is so convincing as to remove all doubts. His own proposal, on pp. 141-146, is that a shell went down one of *Hood's* funnels and set her fuel supply alight. Bradford, p. 208, thinks a German shell exploded her aft 15" magazine -- though the calculation he presents for the ability to hit the magazine appears to ignore the effects of air resistance.

To be fair, reliable information about what happened was thin and contradictory. According to Zetterling/Tamelander, p. 171, "Despite the fact that many thousand men fought in the battle, only a few of them actually saw the explosion and all of them experienced it differently." A curiosity is that all the observers agree that there was very little if any sound -- certainly no sound of an explosion (Zetterling/Tamelander, p. 172).

The wreck of the *Hood* was found in July 2001 (Preston, p. 101. The wreck of the *Bismarck* had been found twelve years earlier by Robert D. Ballard, who made it the subject of his book *The Discovery of the Bismarck*, which has many useful drawings and maps but which struck me as a little too casual to be cited in this article). The wreck showed pretty clearly that *Hood* did suffer a magazine explosion -- she was in three pieces -- but it still doesn't make it clear what caused it; very little exploration was done because it was a war grave site. Ted Briggs, who was still alive in 2001, was allowed to drop a plaque on the wreck site commemorating the dead at a memorial held on July 26, 2001 (Norman, p. 150).

There aren't many surviving folk songs about the Royal Navy's fights in World War II, but it's not surprising that there is one about the *Hood*. "To the British, the loss of the *Hood* was more than the loss of a warship, it was the loss of a symbol for the nation. She had been bigger, faster, and better armed than most warships. Suddenly she no longer existed.... Just as most Englishmen remembered what they were doing the day Britain declared war on Germany so many remembered what they were doing when they were told that the *Hood* had blown up" (Zetterling/Tamelander, p. 181).

The song as printed by Tawney doesn't contain many details, but what there are are accurate. The *Hood* was sunk in May. Six ships are listed as being part of the kill: *King George the Fifth*, *Prince of Wales*, *Norfolk*, *Suffolk*, *Dorsetshire*, *Rodney*. *King George the Fifth*, *Rodney*, *Norfolk*, and *Dorsetshire* were indeed the ships present at the kill, and she would never have been sunk had not *Suffolk* tracked her, and probably not without the damage done by *Prince of Wales*. Note, however, that the song omits the absolutely vital damage done by the aircraft from *Ark Royal*, and the *Sheffield's* role in guiding them. This hints that the song was written very early, before the full story had been discovered or publicized.

Bibliography

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Sinking of the Graf Spee, The

DESCRIPTION: The Admiral Graf Spee, "built in Nazi Germany ... looted merchant men of every nationality." It lost a battle with three British "little cruisers" and "went to cover." The pocket battleship was scuttled "in Davy Jones's pocket"

AUTHOR: unknown

EARLIEST DATE: 1970 (Morton-FolksongsSungInUlster)

KEYWORDS: battle navy sea ship England Germany humorous

HISTORICAL REFERENCES:
December 13, 1939 - Three British cruisers battle the German pocket battleship Admiral Graf Spee in the Battle of the River Plate.
December 17, 1939 - The Admiral Graf Spee is scuttled outside Montevideo harbor to avoid another battle

FOUND IN: Ireland

REFERENCES (3 citations):
Morton-FolksongsSungInUlster 31, "The Sinking of the Graf Spee" (1 text, 1 tune)
Palmer-OxfordBookOfSeaSongs 149, "The Sinking of the Graf Spee" (1 text, 1 tune)

DT, GRAFSPEE*
Roud #2909

CROSS-REFERENCES:
cf. "The Golden Vanity" (tune)
cf. "The Battle of the River Plate" (subject of the Graf Spee)
cf. "HMS Exeter Song" (subject of HMS Exeter)

NOTES [6549 words]: One of the many, many causes of World War I was the great expansion of the German navy prior to the war, the result of the peculiar desires of Wilhelm II. Imperial Germany didn't need a big navy -- it had very few overseas colonies -- but even Wilhelm's mother admitted "Wilhelm's one idea is to have a Navy which shall be larger and stronger than the Royal Navy" (Keegan-Admiralty, pp. 112-113).

The Germans never quite managed to build a fleet to match the Royal Navy, but they came close enough to scare the British badly, and to win a tactical victory (though a complete strategic defeat) at the Battle of Jutland in 1916.

After the war, the British determined there would be no more of that. One of the conditions of the Armistice was that the major units of the German fleet (which by then was mutinous and hardly capable of fighting) be placed under guard in Britain. Half a year later, knowing that the ships would be surrendered, the German crews scuttled the entire fleet at Scapa Flow (Keegan-First, p. 420).

And the German fleet from then on was to be restricted to a small, lightly-armed force, with no ability to fight a surface battle with the British.

The Germans, in the years after the Great War, did their best to figure out ways around the restrictions. The time eventually came when they started laying down new ships, and after a few small craft, they wanted something bigger. But they were trying it to do it on 10,000 tons, the upper bounds for a cruiser under the treaty (battleships by then were up to 35,000 tons, and even that was insufficient for what most designed wanted). Starting in 1923, the Germans looked at many ideas, most of which were simply not workable (Bennett, pp. 73-74; Grove, pp. 4-6). Eventually they came out with the concept of the panzerschiff, known in Britain as the "pocket battleship." (It's worth noting that these were not Nazi ships; they were designed and laid down before Hitler took power; even non-Nazis disliked the restrictions on them.)

The first ship of this type, the Deutschland (later renamed Lützow) caused "a sensation... for she was an expression of Germany's will to outflank the conditions of Versailles" (Preston, p. 133). Two more ships of the class, the Admiral Graf Spee (named after an admiral who had died in World War I) and the Admiral Scheer, followed. There might have been more, but Jackson, p. 9, says that the rise of the Nazis caused the navy to change plans.

From the start, though, the ship names showed that the Germans meant business with their navy, since the names Scheer and Graf Spee evoked the naval heroes of World War I (Smith, p. 32, says "their names should have been enough to sound alarm bells in the Admiralty).
The pocket battleships didn’t really deserve either the name or the hype. They had six 11” guns (the bare minimum size to be considered a battleship, though a real battleship would have had at least eight of them), and the guns could be elevated very high to give the shells exceptional range -- although the guns had to be lowered back to rest position to re-load (Grove, p. 9), so her rate of fire at long range was low (based on the table on p. 41 of Worth, she needed 24 seconds between rounds; it was 11 seconds or less for the British ships). And although her fire control system was excellent, there was really only one of them for the main armament, so she could only fight one enemy at the time (Grove, pp. 10-11). And the first ship in particular had vibration problems so severe as to render the optics initially unusable (Koop/Schmolke, p. 218).

The secondary armament was much more problematic. There were eight 5.9” guns in four single turrets on each side, and far too few anti-aircraft guns, which weren’t much good at their task anyway (Koop/Schmolke, p. 11). The 5.9” guns had a maximum elevation of 35 degrees (Koop/Schmolke, p. 26), giving them good range, but they couldn't be used against aircraft, and their single turrets (with open backs!) made them somewhat hard to aim and easy to damage. Far better would have been a battery of 12 or 16 true dual-purpose (i.e. anti-ship and anti-aircraft) guns in double turrets, such as the American 5” that was used in everything from destroyers to aircraft carriers, but such does not seem to have been contemplated; the Germans never came up with a good dual-purpose gun.

Although her guns were battleship-grade, her armor did not exceed three and a half inches (a battleship should have had three times that, and four was more typical). Her designers had wanted somewhat more (Woodman, p. 4), but given the 10,000 ton limit, something had to go, and the something was armor (Smith, p. 32). This meant that Graf Spee’s armor was actually lighter, at some points, than her future adversary Exeter (Grove, p. 60), although Graf Spee had better armor on her turrets and some other vital spots.

In fact, even with the cutbacks to the armor, the three ships were certainly much heavier than their nominal displacement (Bruce/Cogar, p. 2, estimates roughly 12,000 tons; Paine comes up with over 15,000; Von der Porten, p. 5, says 11,700; Woodman, p. 4-5, comes up with 11,700 for the Deutschland, the first of the class, with the Graf Spee, which had heavier armor, being 12,500; Worth, p. 51, says 12,100; Showell, p. 128, offers 12,000 standard, 16,000 full load; Smith, p. 32, quotes a source that says 14,000 but on p. 33 says 12,400; Koop/Schmolke, p. 14, give a "standard" displacement of 14,890 and an "operational maximum" of 16,320; Bennett, p. 72 -- who is probably trying to make the British look good -- says 12,100 tons standard, 16,200 full load, and Grove, p. 8, accepts this figure, which would make her nearly as heavy as the first modern battleship, Dreadnought, which was less than 18,000 tons).

The Graf Spee had problems in heavy seas, being very "wet" and not handling well (Koop/Schmolke, p. 36, says that the problems were so bad that there were plans for a year-long refit, but she never got it); on one occasion, she had to simply sit for two days in the southern ocean (Woodman, p. 44). This may have contributed to problems with the accuracy of her guns (Grove, p. 26). What's more, she had vibration problems, particularly at high speeds, which could make the problems worse when fighting at high speed (Grove, p. 67).

The only really unusual feature of the Panzerschiff seems to have been that they could stay at sea for a very long time without touching a supply base due to their (experimental and cranky) diesel engines -- the Germans of course had no overseas bases after 1918. Their range was further extended by having special supply tankers -- the Graf Spee in 1939 would operate with the Altmark, which was unusual for a tanker in having a high top speed of 21 knots (22 knots according to Bennett, p. 73).

Even so, the "pocket battleship" design was basically an overgunned heavy cruiser. (Indeed, Grove, p. 11, calls her "fundamentally a 'light cruiser'!"). Theoretically, she could "outrun what she could not outgun" -- overwhelming cruisers with her heavy guns and using her speed to get away from battleships. Except that she wasn't all that fast. There is dispute over her top speed -- Paine, p. 3, Bennett, p. 72, Jackson, p. 9, and Smith, p. 33 say 26 knots; Worth, p. 51, believes it was 27 knots; Von der Porten, p. 5, Grove, p. 9, and Showell, p. 128, say 28 knots; Draminsky, p. i, claims 28.5 knots; Woodman, p. 6, also says 28.5 knots on her trials. But that was in early 1936, before she had gone to sea. It seems that, by the end of her voyage, her engines needed a refit (Pope, p. 76, Woodman, p. 41; Grove, pp. 34-35); so that her best speed at the end was a mere 24 knots (Pope, p. 118) or perhaps 25 knots (Von der Porten, p. 49, although he blames it on hull encrustations rather than the engines). Her cooling system was also failing due to lack of refrigerant; the ship that was supposed to supply it had been captured (Bennett, p. 32), and this increased the odds of fire or a magazine explosion.

In any case, the British had three battle cruisers (Hood, Repulse, and Renown) which could outrun "and" outgun the pocket battleships, and the battleships of the Queen Elizabeth class were only
two to three knots slower than the pocket battleships (assuming the 26 knot speed is correct). The French also had ships capable of dealing with them. And the battleships of the King George V class, which started to come off the stocks at the beginning of World War II, were also faster than the pocket battleships. Had the panzerschiff existed in World War I, they would have been revolutionary and been good leaders for cruiser squadrons. In World War II, they were pests, but hardly technological miracles. (This was a constant problem for the German navy: they thought too much in World War I terms. Their alleged super-battleships, Bismarck and Tirpitz, were slightly improved versions of the World War I Baden class, relatively under-armed and with inefficient machinery that took too much space and weight for the power they produced. It has been claimed that the Bismarck was the strongest battleship in the world at the time of her maiden voyage. But vessels of the American North Carolina and South Dakota classes, and the Japanese Yamato, were all stronger, and all were in service by the end of 1942. Perhaps biggest advantage of the German ships was that -- unlike the major British ships -- they were still new. The Graf Spee had been commissioned January 6, 1936, and her only real action had been sailing near Spain during the Civil War there, according to Draminsky, p. i)

Still, even a cruiser could do major damage if it came across unprotected merchant ships (the Admiral Scheer once single-handedly knocked off six ships from an Atlantic convoy; Paine, pp. 4, 273-274), and could also disrupt shipping schedules just by their presence in the area (the "fleet in being" concept). So the Germans meant to use every vessel they could lay their hands on to attack British commerce (Humble, p. 140). When World War II began, the Germans sent out the pocket battleships to see what they could find. Their long range made them ideal for this duty, assuming one was prepared to accept that they were likely to eventually be run down and destroyed. They could be sent to out-of-the-way places like the South Atlantic, where they could sink a merchantman and disappear before a naval unit could find them (Pope, p. 9). These regions were better hunting grounds anyway; in the North Atlantic, the British turned to convoys when the war started, but ships still sailed individually in the more remote areas (Woodman, p. 14-15). To help the Graf Spee in her task, she was also given a unit of intelligence specialists to decrypt and interpret British radio chatter (Woodman, p. 13). She left Germany on August 21, 1939 (Pope, pp. 11-12).

In one of history's little ironies, the Graf Spee headed for South America (Becker, p. 37), where the fleet of her namesake, Graf von Spee, had died when his small fleet of cruisers was destroyed at the Battle of the Falklands in 1914; for background on this, see "The Noble Eighth of December." It was some time after the declaration of war before Graf Spee was given the all clear to start fighting -- and almost ran across a British cruiser while she waited (Pope, pp. 32-35; Grove, p. 23). But on September 26, 1939, the order came to begin attacking British shipping (Pope, p. 37), painting a false name on the ship to aid in deception (Pope, p. 39 -- although, as Koop/Schmolke note on p. 205, this deception might have worked better if they hadn't put the ship name Deutschland in quotation marks!). At first, it seemed the Germans had found the Happy Hunting Grounds; Graf Spee took nine prizes (Paine, p. 4) totalling about 50,000 tons, for the most part stopping them, sending off the crews, and then sinking them; many of the British sailors were put on the supply ship Altmark, while some were put on neutral ships that the Graf Spee encountered (Pope, p. 45).

British planning to catch the pocket battleship began on September 30, after the Graf Spee found her first victim, the steamer Clement (Pope, pp. 40-44. The sinking did bring the Graf Spee's crew a notice that they still had training to do; they had a very hard time hitting even a stationary target that was not resisting (although part of the problem may have been her poor seakeeping; Grove, p. 26). It is rather funny to learn that the Graf Spee next disguised herself as the Admiral Scheer; what was the point of having one pocket battleship pretend to be an identical ship? (Other than to confuse the British naval planners, but they must have seen through that!) A better trick was one she used when she sank the Newton Beach, sending false signals designed to make it appear she had been sunk by a submarine; Pope, p. 56. And, later on, Captain Langsdorff rigged a dummy funnel and even a dummy turret to make his vessel look more like a British ship; Pope, p. 77; Woodman has a photo of this mock turret, which looks surprisingly real. Unfortunately, it interfered with the ship's fire control, so eventually it was dismantled; Grove, p. 52).

It took many hours for the British to get the message about the Clement through a long series of relays, but when they did, they reacted with vigor, just as they had in 1914 in chasing Admiral Spee. A total of twenty ships (a few of them French) were formed into eight task groups to hunt the lone German ship (Humble, p. 140). The reinforcements sent to the South Atlantic included two old battleships, an ancient aircraft carrier, and five cruisers; they joined a force of four cruisers and some destroyers already there. Later, even more ships, including Britain's only new aircraft carrier,
were assigned.
(Their net caused the Graf Spee at one point to head for the Indian Ocean, and seek prizes off southern Africa; Pope, pp. 70. She sank the Africa Shell there, and hoped it would cause the British to think she was heading for the Indian Ocean; Pope, p. 74. But she then headed back west.)
The British goal was to have at least two heavy cruisers, or the equivalent, in each task group (Pope, p. 56), since this (it was felt) would supply enough strength to deal with one pocket battleship -- or, at minimum, damage her enough that she could be run down by a stronger force (Grove, p. 50). But not all the groups were actually that strong. In the end, it was one of the weaker task forces that found her: The heavy cruiser Exeter and light cruisers Ajax and Achilles, commanded by Commodore Harry Harwood, who had correctly guessed where the Germans would head. It was a scratch force (they had first come together just one day earlier; Pope, p. 110), and there were no reinforcements within 2000 miles (Pope, p. 114), but they caught up with the German on December 13, 1939.
This force was not even as strong as it looked on paper; Graf Spee had a big edge in weight of shell and range of guns. Exeter was an under-armed ship for a heavy cruiser, with just six 8" guns (Paine, p. 178; Exeter was such a weak ship that Pope, p. 21, mentions a canard that the British designed her to be sold to a potentially hostile nation! The truth, according to Bennett, p. 70, was that the British government was so strapped in the late 1920s that it couldn't afford to build enough strong cruisers to meet all its needs, so it started building weaker, cheaper ships like Exeter; Worth, p. 102, says that Exeter was envisioned as being a commerce protector and so didn't need to be as strong, and notes defects in her armor protection as well as her armament). The two light cruisers had nothing heavier than a 6" gun, and only eight of those.
Thus the Germans had a big advantage in firepower. Pope, p. 126, calculates the Germans as having a broadside weight of 4140 pounds plus their secondary armaments (although Bennett, p. 77, claims the German secondary armaments scored no hits at all), while the British had about 3400 tons. The figures on p. 76 of Bennett are 4164 pounds for the Germans plus secondary armaments, to 3136 for the British. On the other hand, the British had more total guns to fire (a total of 22, to six big guns or 14 primary and secondary for the Germans) and so could perhaps expect more hits, plus they had more tonnage to absorb the hits. And the British could fire much faster, so that Grove, pp. 62-63, claims that the British could put 22,000 pounds of shells in the air in the space of a minute, to about 16,000 for Graf Spee. Similarly, Koop/Schmolke calculate the total broadside weight of Graf Spee (counting primary and secondary guns) as 2164 kg—about 4750 pounds; he works out the British broadsides as 1509 kg or about 3325 pounds -- but then notes that the British could fire faster, determining that the British could put 7663 kg of shells in the air per minute compared to 5056 kg for the Germans (interestingly, these figures are about a third less than Grove's figure). Still, all seem to agree that the Graf Spee should have won a pure slugging contest, because any hits she managed would cause tremendous damage.
(To put this in perspective, though, that 4140 pound broadside of the Graf Spee shows how short of being a battleship she was. Worth, p. 178, says that Japan's Kongo class, the weakest dreadnoughts to serve in World War II, had a broadside of 11,880 pounds: the typical American pre-war battleship had a broadside around 18,000 pounds, and Britain's new King George V class, derided as a weak battleship, had a broadside of 15,900 pounds. Thus Graf Spee had barely more than a third the weight of broadside of the weakest true battleship!) And while some have argued that the Graf Spee should have run away, Grove, p. 166, quotes a calculation by one of the British officers observing that, if the Germans had run, their big guns would not have helped them much: Exeter's guns had a range only about 3000 yards less than Graf Spee's, and with a five knot speed advantage, could probably have brought Graf Spee into range before Exeter could have suffered much damage. The light cruisers would have needed longer to close the range, but Graf Spee would have had no way to fight them if she concentrated her rear turret on Exeter -- especially if she was running away, taking most of her guns out of action.
Perhaps the Germans should have run, but instead the Graf Spee played into the British hands. Her scout plane was out of commission (the design had a tendency to destroy the engine cylinders when it landed; Bennett, p. 79), and although the British had a few planes, they were somewhat short (the Achilles had lost hers, and one of Ajax's was out of commission, according to Bennett, p. 69; Grove, p. 63, adds that Exeter's flight crews were still learning to use their planes), so they were not used on the morning of the battle (Bennett, p. 33). As a result, all contacts were from the ships themselves. When the Germans spotted the enemy, they identified the force as consisting of the Exeter and two destroyers -- a force that could not defeat the Graf Spee but could shadow her until stronger units could come up. And it would be hard to defeat them while running away, because long-range gunnery wasn't especially accurate (Bennett, p. 35). And it was just daybreak,
so it would be many hours before the German raider could hope to vanish in the dark. So, rather than flee and run the risk of being overtaken by ships he could not fight, Captain Langsdorff decided to attack in order to try to defeat the British and again disappear -- after finishing off the convoy Langsdorff guessed they were covering (Pope, p. 118; Woodman, p. 76), considers his decision to be a clear violation of his orders, and Grove, pp. 37-39, describes how he reinterpreted those orders now that his worn-out engines meant that it was time to end his patrol; since the cruise had to end anyway, he would allow himself to be more aggressive.

But Harwood had a trick of his sleeve. He had been thinking about the problem for many years (Grove, p. 55), and his consideration paid off. His force came at Graf Spee from two different directions, and the German ship had only two main turrets -- and, as the sinking of the Clement showed, the Germans were still learning how to aim them, although the German gunnery proved to be more accurate than the British (Bennett, p. 77, calculates that the Germans achieved one hit for every 41 shells fired; for Exeter it was one hit for every 64 shells, and the light cruisers -- which had fire control problems -- were even worse. All sides used torpedoes, but there were no hits; Bennett, p. 78. Koop/Schmolke, p. 179, give different numbers, claiming the light cruisers hit with 4.82% of their shells, Graf Spee with 3.48%, and Exeter, firing mostly manually, with a mere 2.66%). Graf Spee managed to silence Exeter's guns (and also kill almost all the bridge personnel, putting her out of control for a time; Pope, pp. 147-148), although the heavy cruiser did manage two hits on the German, one very damaging (Pope, p. 149). Achilles was almost untouched except for some splinter damage, but Ajax sustained damage in the battle from straddles (Paine, p. 10) and from one direct hit that very nearly caused a magazine explosion, although in practice the damage was relatively mild; two turrets were disabled, plus a hoist went out, leaving her with only three usable guns; Woodman, p. 108), but she could still move and fight (Pope, pp. 166-167). She also suffered a shortage of ammunition for her one fully functioning turret (Pope, p. 169). The battle had lasted almost an hour and a half (Von der Porten, p. 52), which was a very long time for a combat of this type.

The Ajax had seven killed, Achilles four, and Exeter, by far the hardest-hit, had more than fifty dead (Pope, p. 122, says 53; Woodman, p. 109, and Koop/Schmolke, p. 176, say 61); there were many more wounded, a few of them fatally. Exeter reportedly had suffered seven hits from 11" shells (although Koop/Schmolke, p. 178, claims that Graf Spee used the wrong type of ammunition, reducing the damage done); her "A" and "B" turrets were hit and put out of action, her bridge and other control positions damaged, she suffered fires, had a list due to flooding, and lost both telephone and wireless communications; orders had to be passed by messengers, and even the undamaged guns mostly could not be fired due to power problems or the like (Pope, pp. 159-161). The British airplane spotter, sent to call her back to action, reported that he had never seen a ship so it would be many hours before the German raider could hope to vanish in the dark. So, rather than flee and run the risk of being overtaken by ships he could not fight, Captain Langsdorff decided to attack in order to try to defeat the British and again disappear -- after finishing off the convoy Langsdorff guessed they were covering (Pope, p. 118; Woodman, p. 76), considers his decision to be a clear violation of his orders, and Grove, pp. 37-39, describes how he reinterpreted those orders now that his worn-out engines meant that it was time to end his patrol; since the cruise had to end anyway, he would allow himself to be more aggressive.

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But Graf Spee's armor was so thin that even the light cruisers could hurt her, at least if they hit her in the right spots. Woodman, p. 112, says she suffered two 8" hits from Exeter and 18 6" hits from the light cruisers; this agrees with the total of 20 hits mentioned by Von der Porten, p. 52. Koop/Schmolke, p. 176, suggest 17 6" hits and two 8" hits. Bennett, p. 85, has a diagram showing 19 hits, of which three were from Exeter. Grove, p. 86, claims "at least 23 hits," although he uses the same chart as everyone else. Pope, pp. 172-174, describes fifteen hits, and gives a full catalog on pp. 253-355 of the effects of 18 hits and some near misses, some of which did no damage but several of which disabled a large number of Graf Spee's secondary weapons; they also wounded Langsdorff (Koop/Schmolke, p. 178, believe this affected his thinking, and they note that his first officer wasn't trusted) and did a lot of damage to her communications, radar, airplane, rangefinders, and other equipment; there were six leaks below the waterline, although none was major, and apparently more than fifty holes in her of one sort or another (Pope, p. 197; most of these must have been splinter holes, and minor. Wortman, p. 48, claims "as many as seventy hits" on her, but this must have been a count of holes if it's a record of anything). Her ability to fight was definitely affected. Her anti-aircraft guns (which were inadequate to begin with) were crippled, one of the big guns could not be aimed, the main director was damaged (meaning that the guns could not be aimed accurately; Grove, p. 167, notes that Graf Spee's shooting got worse as the battle went along), and the torpedo system was out (Grove, p. 87). And Grove, p. 105, says that although her engines had taken no damage, the demands of fast maneuvering, and their time away from repair facilities, had left them so debilitated that they were now only capable of 17 knots.

The German ship had 37 killed and 57 wounded (Pope, p. 175), and she was low on ammunition (only 31 shells remaining per gun of her main armament, or enough for a half an hour's battle,
Germans -- a trick the Germans had used in World War One); this would have let him function as a suggestion was that the circumstances where he could hope to escape (Pope, pp. 206-207; Woodman, p. 125; one he would likely have a better chance of making proper repairs and being interned in friendly Langsdorff asked for instructions from Berlin, suggesting that he try to reach Buenos Aires where rank, were also given honors (Pope, pp. 220-221; Woodman, p. 132).

Admiral for his role in the battle, and given a knighthood; his captains, although not elevated in The British ships did at least have a little more status; Commodore Harwood was promoted Rear (Pope, p. 216). But the British managed enough tricks to make it sound as if major forces were coming on the scene. In fact, they had only the equivalent of the force they had had before the first battle -- one heavy cruiser (Cumberland) and the two light cruisers. Cumberland was stronger than Exeter (eight 8" guns rather than six, and better armor; Worth, pp. 101-102), but the other two now had damage.

The good news for the Germans is that they would have most of a week before serious forces arrived (although, once all the scattered forces arrived, they would be overwhelming -- two aircraft carriers, a battle cruiser, and eight cruisers; Bennett, p. 45). But they didn't take advantage of the respite. British intelligence and diplomacy first worked to keep the ship in place for several days (Pope, p. 200), then tricked Captain Langsdorff into believing that they had overwhelming forces heading for him (Humble, p. 141). One account claimed that the Renown, a battlecruiser that was faster than Graf Spee and had six 15" guns in three turrets (meaning that she had a huge edge in firepower over the Germans) had arrived (Woodman, p. 123). In fact, no reinforcements could reach Harwood in less than five days (Pope, p. 196) except for the heavy cruiser Cumberland, which was making repairs in port but whose captain had correctly anticipated that he would be needed and arrived about a day after the battle (Pope, p. 193; Woodman, p. 110; Grove, pp. 85-86, notes that she actually set out before all her shafts were working; she actually was still engaging in repairs as she started her voyage north).

And the entrance to the River Plate was so wide that Harwood's two cruisers couldn't even patrol it all until Cumberland arrived (Pope, p. 191). And the British were short of both fuel and ammunition (Pope, p. 216). But the British managed enough tricks to make it sound as if major forces were coming on the scene. In fact, they had only the equivalent of the force they had had before the first battle -- one heavy cruiser (Cumberland) and the two light cruisers. Cumberland was stronger than Exeter (eight 8" guns rather than six, and better armor; Worth, pp. 101-102), but the other two now had damage.

The British ships did at least have a little more status; Commodore Harwood was promoted Rear Admiral for his role in the battle, and given a knighthood; his captains, although not elevated in rank, were also given honors (Pope, pp. 220-221; Woodman, p. 132).

Langsdorff asked for instructions from Berlin, suggesting that he try to reach Buenos Aires where he would likely have a better chance of making proper repairs and being interned in friendly circumstances where he could hope to escape (Pope, pp. 206-207; Woodman, p. 125; one suggestion was that the Graf Spee might be "given" to the Argentines but operated by the Germans -- a trick the Germans had used in World War One); this would have let him function as a
"fleet in being," pinning down British ships. But the British cleverly sailed a merchant ship at this moment -- meaning that the Graf Spee was forced to stay in Montevideo harbor or violate the neutrality laws (which required giving merchant ships a 24 hour head start; Pope, p. 208).

Langsdorff took this as dooming the Argentina plan. He wrote that he would sail his ship out to sea and sink her in shallow water to save his crew (Pope, p. 212, who suggests on p. 213 that the letter -- which levels many accusations at Uruguay -- was designed to be used as propaganda).

Having made his decision, Langsdorff put it into action and started to disable his ship, and he arranged for most of his crew to be taken off while appointing a few to do the last-minute tasks of scuttling. Then came the bombshell: the ships he had feared, Renown and Ark Royal, were at Rio, not outside Montevideo (Grove, p. 123). He could still escape -- except that he had now seriously disabled his ship, because he didn't want anyone salvaging her!

So Langsdorff went ahead with his plans and took the Graf Spee out into the estuary on December 17. Woodman, p. 133, says that Langsdorff wanted set it up so that he alone could pull a master switch and blow up the ship; there is a hint that he wanted to kill himself along with his ship (indeed, Grove, pp. 125, 128, says that his officers had to talk him out of it, and his second-in-command appointed a junior officer to keep watch on him). But the gunnery officer he consulted said that such a master control was not possible. Once he had gotten away from shore (although not yet out in deep water), he had a merchant vessel and tugs come alongside and take off the bulk of the crew while he and his select handful blew up the ship (Pope, pp. 224-225). Wortman, p. 49, says that twenty thousand people watched her last trip.

Not all the charges exploded, so the front end for the ship was not as badly ruined as the back, but she burned for four days (Grove, p. 156); there was certainly no possibility of salvaging her.

Three days later, once his men were properly interned, Langsdorff committed suicide (Bruce/Cogar, p. 3. He was probably smart, given the reception he would have faced had he returned to Germany). It appears it took two shots; the first bullet barely grazed his head, but he had the nerve to shoot again, and that one was fatal (Grove, pp. 138-139). He had arranged it so that most of his men ended up in Argentina, not Uruguay -- although they were restricted more closely than he would have liked (Pope, pp. 232-233), and when Argentina eventually declared war on Germany, they became POWs (Woodman, p. 141). When they finally went home, ironically, the Germans were escorted home by the Ajax (Jackson, p. 20) -- although Grove, p. 144, reports that almost half decided to settle in Argentina after the war rather than return to a defeated Germany.

It is widely reported that Langsdorff, when he shot himself, had set it up so that his body fell on an ensign of the German Imperial Navy (i.e. the flag from World War I), not the Nazi flag (Pope, p. 235), although Grove, p. 139, denies this.

In terms of tonnage sunk, the Graf Spee had "paid for herself." But the British had had the last laugh, so they treated it as a moral victory, and the Germans as a defeat. On the other hand, some of the pocket battleship's officers managed to escape Argentina and do more damage -- one died on the Bismarck a year and a half later, and one captained a submarine that sank more tonnage than the Graf Spee herself (Woodman, pp. 141-142).

The commander of the support ship Altmark eventually tried to bring home the British sailors who had been captured and placed on his ship, apparently going against Langsdorff's orders to have them interned (Jacksen, p. 22). But a British destroyer group caught up with them in Norwegian waters and freed them (Keegan-Second, p. 50; Woodman, pp. 144-146; Jackson, p. 23). This had the side effect of boosting the prospects of Winston Churchill, who as the cabinet official responsible for the navy had ordered the move (Von der Porten, p. 61), so it arguably helped the war effort far more than just by freeing a few sailors. Since Norwegian waters were neutral (neither side should have had warships there), the British did not sink the Altmark; after a complex career, she sank due to an accidental explosion in Yokohama, Japan in 1942 (Woodman, p. 146).

Delgado, p. 159, notes that the location of the Graf Spee wreck is known -- indeed, parts of the ship remained above the surface until 1950 (Woodman, p. 138) -- and that a survey in 1997 found that much of the ship had vanished in ways that did not suggest battle damage. It has been suggested that the British did some clandestine dives to recover such things as the ship's radar. If so, the British search has never been documented. Grove, pp. 157-164, does document a complicated campaign by the British to gain ownership of the wreck, and they did gather some parts (e.g. of the radar), but it doesn't sound as if they really learned much.

The damage to Exeter was so severe that there was talk of scrapping her, but it was decided that she was too important psychologically to be gotten rid of. She was so heavily reworked that she was in the dockyard for more than a year, finally returning to service in early 1941 (Grove, p. 153), and joined the combined Dutch/British/American/Australian forces guarding the East Indies about a year later (Navallint, p. 58) -- only to be damaged very early in the action at the Battle of the Java Sea. She was again the first cruiser damaged, and had fallen out of the battle line in a way that
perhaps cost the allies what little hope they had (NavalInt, pp. 66-68; Morison, p. 94). Unable to repair the damage and with her speed reduced to 16 knots, she was sunk on March 1, 1942 (Morison, p. 100) -- making her one of the very few British ships to have the bitter distinction of being badly mauled by gunfire in both the Atlantic and Pacific (as far as I know, it's the only one -- although *Prince of Wales* was damaged by the *Bismark* in the Atlantic and then sunk in the Pacific, she was sunk by aircraft; *Exeter* in both oceans was damaged by gunfire). *Exeter* and her escorts apparently went down so quickly that it wasn't until after the war that the Allies even found out what happened to them; NavalInt, p. 78, reports that they called in a sighting of the enemy and were never heard from again, and Parkin, p. 38, says that her crew's fate was not known until after the war when survivors were located in Japanese POW camps; with her speed reduced and her fire control system damaged, she couldn't flee quickly and couldn't fight well, and was sunk with her escorts by an overwhelming force. One of the escorts, USS *Pope*, fought so valiantly that she and her survivors were awarded three battle stars and a presidential citation (Parkin, p. 42) -- but they had accomplished little except to show that the Americans would fight, and fight hard. The other three British ships most closely involved in the *Graf Spee* fight, *Ajax*, *Achilles*, and *Cumberland*, all survived -- the latter two, in fact, played themselves in a movie about the battle (Grove, p. 155). *Achilles* was the last survivor, serving in the Indian navy after 1948 and not being scrapped until 1978.

A longer-lasting accolade to *Achilles* is found in New Zealand. *Achilles* was officially a New Zealand ship, and many of her crew came from that country. After the battle, the New Zealand government honored the captain of *Achilles*, Edward Parry, by naming the Parry Channel after him (NewZealandEncyclopedia, p. 3). The Parry Channel is not shown on Google Maps as of this time, but it seems to be near Whangarei near the northern tip of the North Island.

It is interesting to note that, when the *Exeter* returned to Britain for repairs, Winston Churchill (then still the Navy boss, not the Prime Minister) was there to give a speech that included the line, "This great action will long be told in sound and story" (Grove, p. 151). This isn't the only item written about the sinking of the *Graf Spee*; Bennett, p. 56, cites one by a high-ranking British officer, Ronald Hopwood, beginning, "There's a wreck at the mouth of a river, that once was the pride of her land." Major Ralph Furse wrote "I Saw Three Ships," a fantasy beginning "South steamed Ajax, Exeter, Achilles" and printed on pp. 16-17 of Winton. More likely to be traditional, and found in the Index, is "The Battle of the River Plate," published by Cyril Tawney.

- RBW

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Sinking of the Newfoundland, The

DESCRIPTION: "We have bred many sailors bold, Brave captains by the score, And ranking with the best of them Is Captain John Blackmore." After a long career of sailing and shipbuilding, he retires, can't stand it, builds the Newfoundland -- and sails her into a wreck

AUTHOR: Solomon Samson?

EARLIEST DATE: 1963 (A Glimpse of Newfoundland in Poetry and Pictures)

KEYWORDS: age ship wreck rescue

HISTORICAL REFERENCES:

1954 - crushing of the "Newfoundlander"

FOUND IN:

REFERENCES (1 citation):
Ryan/Small-HaulinRopeAndGaff, pp. 130-131, "The Sinking of the 'Newfoundland'" (1 text, 1 tune) Roud #V44735

NOTES [313 words]: Despite both being about the wreck of a ship named Newfoundland, this has nothing to do with the various songs about the "Newfoundland Disaster" (e.g. "The Newfoundland Disaster (I)"); that Newfoundland was commanded by Captain Westbury Kean. This is about the second Newfoundland, built and commanded by John H. Blackmore; this much newer ship is also mentioned in "A Noble Fleet of Sealers."

Most Newfoundland sealing songs came from the era of the sealing steamers, which began in the 1860s. Starting in the early 1900s, ironclads joined the fleet -- but all of them were lost or sold during World War I; the steamers were left in charge. But all of them were old -- usually pre-1900. By the 1940s, the steamers -- and, indeed, the Newfoundland sealing industry itself -- were almost extinct.

One of the old captains, John Blackmore, wouldn't give up. He built a diesel-powered boat, J. H. Blackmore (named for himself and his family, of course; there is a very poor photo of it on p. 80 of Winsor); it was the only Newfoundland ship to go to the ice in 1943 (Candow, p. 107). She was a model for the small "motor vessels," or MVs, which replaced the steamers in the 1940s -- in 1948, for instances, nine MVs, including the J. H. Blackmore, went to the seal fishery. But the Blackmore was lost in that year; the MVs were "genuinely accident-prone" (Candow, p. 165). In the 1950s, Blackmore commanded a ship called the Saint Adresse (Candow, p. 151). The Newfoundland, which I assume is the ship mentioned in this song despite the difference in name, "was crushed in the Strait of Belle Isle; the crew of over 60 men walked across the ice to safety at Eddies Cove" (Candow, p. 165). Blackmore eventually abandoned the seal fishery in 1962 (Ryan/Drake, p. 82). That appears to be the subject of this song.

There is a photo of Blackmore on p. 72 of Winsor. - RBW

Bibliography
Sinking of the Titanic (Titanic #9)

DESCRIPTION: The Titanic leaves Southampton. After the ship strikes an iceberg, her officers call upon the Carpathia for help. The passengers and crew place women and children in the lifeboats, leaving the men to go down with the ship.

AUTHOR: Probably Richard Brown
EARLIEST DATE: 1927 (recording, Richard "Rabbit" Brown)
LONG DESCRIPTION: The Titanic leaves Southampton, bound for America with happy passengers and crew. After the ship strikes an iceberg, her officers call upon the Carpathia for help, but she is far away. The passengers and crew, realizing the ship is sinking, place women and children in the lifeboats, leaving the men to go down with the ship. The band plays "Nearer My God to Thee" as the ship sinks (Singer sings the hymn)

KEYWORDS: ship wreck disaster death drowning religious

HISTORICAL REFERENCES:

April 14/15, 1912 - Shortly before midnight, ship's time, the Titanic strikes an iceberg and begins to sink. Only 711 survivors are found of 2224 people believed to have been aboard.

FOUND IN: US(So)
ST RcTitaIX (Partial)
RECORDINGS:
Richard "Rabbit" Brown, "Sinking of the Titanic" (Victor 35840, 1927; on TimesAint01)

NOTES [158 words]: This song can be distinguished from the other Titanic songs primarily by its lack of a chorus, by its description of the SOS call to the Carpathia, and by the singing of "Nearer My God to Thee" at the end. - PJS
Richard Brown in fact not only sang "Nearer..." but did it in a sort of distorted voice, like music heard through water. A cute trick. Although the song was not recorded until 1927, Lyle Lofgren thinks it was written soon after the tragedy, because of the details it has, most of which (except for the playing of "Nearer...") are accurate. Despite this song (and other folklore), the band on the Titanic did *not* play "Nearer My God to Thee" as the ship sank. Instead, they played light music to prevent panic.

For an extensive history of the Titanic, with detailed examination of the truth (or lack thereof) of quotes in the Titanic songs, see the notes to "The Titanic (XV)" ("On the tenth day of April 1912") (Titanic #15) - RBW

File: RcTitaIX

Sinking of the Vestris, The

DESCRIPTION: Vestris sail proudly from New York into a storm: "wild waves... And in her side a hole was pounded" The captain's message for help is too late. "Well do we know that someone blundered. We must forgive after all For we are adrift on life's briny ocean"

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: travel death drowning sea ship storm wreck

HISTORICAL REFERENCES:

Nov 12, 1928 - Steamship liner Vestris bound to Barbados from New York City capsized and sank at Hampton Roads, Virginia with 112 dead (per Northern Shipwrecks Database)

FOUND IN: Canada(Newf)
Roud #22428
RECORDINGS:
Joe Sutton, "S. S. Vesteris" (on MUNFLA-Leach)
NOTES [28 words]: Bruce D. Berman, Encyclopedia of American Shipwrecks, Mariner’s Press, 1972, p. 149, agrees with the date of the loss of the Vestris but says that 110 were lost. - RBW
Last updated in version 4.4
File: MLSiVes

Sinne, Sinne, Set Ye
DESCRIPTION: The herder welcomes sunset and complains that he has only a drop of corn husks to eat all day. When a cripple bird passes, dragging its wing he clubs it. The bird cheeps. The cock warns it "come na yon road again"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: warning food bird
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan8 1636, "Sinne, Sinne, Set Ye" (1 text)
ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), p. 27, ("Cleaverie, cleaverie, sit i' the sun")
Roud #13066
NOTES [60 words]: The description follows Chambers because I think I understand it better than I do Greig/Duncan8. As far as I can make out, Greig/Duncan8 has the herder going hungry until sunset, envying the chickens at home that have been eating all day; when he gets home he clubs a chicken, whom the cock upbraids, saying, "you should have come to bed when I told you to" - BS
Last updated in version 2.5
File: GrD1636

Sinner Man
DESCRIPTION: "Oh, sinner man, where you gonna run to? (x3) All on that day." The remainder of the song is variations on the theme, "Run to the (rock), Rock won't you hide me? (x3)... (rock) will be (a-melting)"
AUTHOR: unknown
EARLIEST DATE: 1917 (Cecil Sharp collection)
KEYWORDS: religious punishment nonballad sin
FOUND IN: US(Ap,SE)
REFERENCES (6 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 616, "No Hidin'-Place" (2 texts, with the "A" text being "No Hiding Place" but the "B" text, which is damaged, probably belonging here)
Roberts-SangBranchSettlers, #45, "O Sinner Man" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 208, "Sinner Man" (2 texts, 2 tunes)
Sharp/Karpeles-EightyEnglishFolkSongs 61, "Sinner Man" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 366, "Sinner Man" (1 text)
DT, SINERMAN SINERMN2*
Roud #3408
CROSS-REFERENCES:
cf. "Heaven Bell a-Ring" (lyrics)
cf. "Can't Hide Sinner" (lyrics)
NOTES [154 words]: Although there is surely no literary connection, the phrasing of this reminds me of a Talmudic story. Alan Unterman, Dictionary of Jewish Lore & Legend, 1991 (I use the 1997 Thames & Hudson paperback edition), p. 68, tells a tale of the first/second century rabbi Eliezer Ben Hyrcanus. Rabbi Eliezer was in a dispute over a point of law, and was unable to convince the others. He called on a tree to help him convince them, and the tree uprooted itself and moved, but the other rabbis said that trees proved nothing. Eliezer called on a stream, which flowed uphill, but the response was that streams proved nothing. He called on the walls of the academy, and they started to fall, but another rabbi told them to stop, and they did. Then Eliezer called on heaven to help him, and a voice from heaven said Eliezer was right. But the assembly still disagreed, and put him under a ban. Later, his views were said to prevail. - RBW
Last updated in version 5.2
File: SKE61
**Sinner Saved, A**

DESCRIPTION: "One night I was in sorrow, My heart with fear did ache, To think that on the morrow The thread of life might break. But soon the savior found me... And took me to his fold." "Each day I look for courage... To tell... His blood has washed each white"

AUTHOR: unknown

EARLIEST DATE: 2014 (Huntington-TheGam-MoreSongsWhalemenSang)

KEYWORDS: religious nonballad Jesus

FOUND IN:

REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 363-364, "A Sinner Saved" (1 text, 1 tune)

File: HGam363

**Sinner Too Late**

DESCRIPTION: The sinner is told what he needs to do, but he ignores the warnings. "Turn ... the sinner wouldn't turn." "My Lord call you -- wouldn't come." "Church bell ring -- you wouldn't come." "O too late, sinner, too late."

AUTHOR: unknown

EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaslIslands)

KEYWORDS: nonballad religious

FOUND IN: US(SE)

REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeaslIslands, p. 225, ("Turn sinner turn - sinner wouldn't turn") (1 text)

NOTES [17 words]: Parrish-SlaveSongsOfTheGeorgiaSeaslIslands writes that this was sung while flailing the rice sheaf. - BS

Last updated in version 4.1

File: Parp225

**Sinner What Are You Doing Down There**

DESCRIPTION: "(Sinner, what are you doing down there?) (3x) Oooh, my Lord." First lines include "Doing my Master's work," "Haul in the plank and let us go," "This old world ain't my home," "Walking on the borrowed land," "Never miss my mother till she's gone."

AUTHOR: unknown

EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)

KEYWORDS: death nonballad religious Jesus

FOUND IN: US(SE)

REFERENCES (1 citation):
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 238-239, "Sinnuh W'ah Yuh Doin’ Down Dere" (1 text, 1 tune)

NOTES [18 words]: The description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang but I do not repeat the dialect. - BS

Last updated in version 5.1

File: HPR238A

**Sinner Why Will You Die On That Day**

DESCRIPTION: "When you (hear the trumpet blowing/hear the wind blowing/see the lightning flashing/hear the thunder rolling) on that day, on that day, Oh sinner, why will you die on that day"

AUTHOR: unknown

EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)

KEYWORDS: death nonballad religious

FOUND IN: US(SE)

REFERENCES (1 citation):
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 250-251, "Sinnuh W'y Will Yuh Die on Da’ Day" (1 text, 1 tune)
NOTES [18 words]: The description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang but I do not repeat the dialect. - BS
Last updated in version 5.1
File: HPR250A

Sinner Won't Die No More
DESCRIPTION: "O the lamb been down here and died (x3), Sinner won't die no more." "I wonder what bright angels, angels, angels, I wonder what bright angels, The robes all ready now." "I see them ships a-sailing... The robes all ready now."
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad clothes
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 85, "Sinner Won't Die No More" (1 text, 1 tune)
Roud #12043
File: AwG085

Sinner You Better Get Ready
DESCRIPTION: Chorus: "Sinner you better get ready" (3x). "The hour is coming that a sinner must die" Verse (see notes: "The good old chariot passing by, Jarred the earth and shook the sky" "I looked at my hands, my hands was new, I looked at my feet, my feet was too."
AUTHOR: unknown
EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro- HamptonInstitute)
KEYWORDS: nonballad religious death floatingverses
FOUND IN: US(SE)
REFERENCES (2 citations):
Barton-OldPlantationHymns, p. 26, "Sinner You Better Get Ready" (1 text, 1 tune)
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 16-17, "Oh, Sinner, You'd Better Get Ready" (1 text, 1 tune; pp. 208-209 in the 1874 edition)
Roud #19341
RECORDINGS:
NOTES [64 words]: The description is based on the Barton-OldPlantationHymns text. For the verse, every line is followed by "For the hour is coming that a sinner must die." Barton-OldPlantationHymns verses include the floating verse "The tallest tree in Paradise, The Christian calls it the tree of life." Monroe Brothers include "God gave Noah the rainbow sign, Won't be the water but fire next time." - BS
Last updated in version 4.0
File: Bart026

Sinner, Please Don't Let This Harvest Pass
DESCRIPTION: "Brother, be sure you got your soul right, Sister, be sure you got your heart right, See the time is winding up, Don't let this harvest pass." Jesus is coming. God is a warrior. Jesus is a rock. The time is coming. So get moving!
AUTHOR: unknown
EARLIEST DATE: 1997 (Warren-EveryTimeIFeelTheSpirit)
KEYWORDS: religious nonballad farming Jesus
FOUND IN:
REFERENCES (1 citation):
Warren-EveryTimeIFeelTheSpirit, pp. 76-83, "Sinner, Please Don't Let Dis Harves' Pass" (1 text, 1 tune, arranged in such a way that it cannot be sung by a single musician)
Roud #12220
Sinnerin o' Me and My Love, The
DESCRIPTION: The seventeen year old pregnant singer sees her false lover and curses the church and minister of his coming marriage, future wife and sons ["every year a burial"], farm and waters. "The woman never will follow you ... That will love you so well's I do"
AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan6)
KEYWORDS: courting infidelity curse pregnancy nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
  Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #126, pp. 1-2, "The Sinnerin o' Me and My Love"; #121, p. 3, ("To-morrow's my lovie's wedding day") (1 text plus 2 fragments)
  Greig/Duncan6 1148, "The Sinnerin o' Me and My Love" (3 texts)
Roud #6325
File: GrD61148

Sinners Will Call for the Rocks and the Mountains
DESCRIPTION: "Sinners will call for the rocks and the mountains (x3) When the last trump shall sound." "Jesus will bear the Christians higher (x3) When the last trump shall sound." "Brothers, won't you go to glory with me (x2) When the last trump shall sound."
AUTHOR: unknown
EARLIEST DATE: 1932 (Randolph)
KEYWORDS: religious Jesus
FOUND IN: US(So)
REFERENCES (1 citation):
  Randolph 651, "Sinners Will Call for the Rocks and the Mountains"
Roud #7572
CROSS-REFERENCES:
  cf. "When the Stars Begin to Fall" (words)
File: R651

Sintali
DESCRIPTION: Alternate lines are a chorus, "Sintali I-yah you know." The shantyman sings: Sintali was a poor fisherman who went to sea. He couldn't get bait so he took off his penis, his leg, and other parts of his body for bait. "What a great fishing guy"
AUTHOR: unknown
KEYWORDS: poverty fishing ordeal shanty children father injury
FOUND IN: West Indies(St Vincent)
REFERENCES (1 citation):
  Abrahams-DeepTheWaterShallowTheShore, pp. 114-117, "Sintali" (1 text, 1 tune)
NOTES [39 words]: Abrahams quotes a blackfish whaler: "This shanty is about Sintali.... He could not get bait. But he insist that he must go fishing and get something for the children them. Have he cut off certain parts of his body, used as bait." - BS
Last updated in version 4.0
File: AWIS114

Sioux Indians, The [Laws B11]
DESCRIPTION: A train of white settlers is bound for Oregon. While on their way they are attacked by a band of Sioux. Outnumbered, the whites are nonetheless victorious and finish their journey
AUTHOR: unknown
EARLIEST DATE: 1910
KEYWORDS: Indians(Am.) battle settler
FOUND IN: US(Ap,Ro,So) Canada(Newf)
REFERENCES (12 citations):
Laws B11, "The Sioux Indians"
Randolph 195, "The Indian Fighters" (1 text, 1 tune)
McNeil-SouthernFolkBalladsVol1, pp. 148-149, "The Indian Song" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 14-15, "The Indian Song" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 134, "Sioux Indians" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #156, "Sioux Indians" (1 text, 1 tune)
Burt-AmericanMurderBallads, pp. 142-143, "(The Sioux Indians)" (1 text, 1 tune)
Scott-TheBalladOfAmerica, pp. 179-181, "Sioux Indians" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 43, "Sioux Indians" (2 texts, 1 tune)
Peacock, pp. 155-156, "The Indian Lament" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 487-488, "Sioux Indians" (1 text)
DT 379, SIOUXIND*

RECORDINGS:
Eugene Jemison, "Crossing the Plains" (on Jem01)
Alex Moore, "The Sioux Indians" (LC -------, 1940)
New Lost City Ramblers, "The Sioux Indians" (on NLCR14)
Cyril O’Brien, "Killing the Deer and the Wild Buffalo" (on MUNFLA/Leach)
Pete Seeger, "Sioux Indians" (on PeteSeeger07, PeteSeeger07a, AmHist1)
Marc Williams, "Sioux Indians" (Brunswick 240, 1928) (Decca 5011, 1934; on BackSaddle)

NOTES [32 words]: Despite the title, the Jemison recording is not the same as the song we've called "Crossing the Plains," but is a version of "Sioux Indians," with the Kaw being substituted for the Sioux. - PJS

Last updated in version 5.1
File: LB11

Sir Aldingar [Child 59]

DESCRIPTION: Aldingar, spurned by the Queen, puts a (blind/drunken) leper in her bed and shows the king. She will be burned and the leper hanged. She finds a (child) champion who defeats Aldingar. He confesses. (The leper is made whole, becomes steward.)

AUTHOR: unknown

EARLIEST DATE: before 1750 (Percy Folio)

KEYWORDS: royalty knight adultery trick disease reprieve

FOUND IN:

REFERENCES (9 citations):
Child 59, "Sir Aldingar" (3 texts)
Hales/Furnival-BishopPercysFolioManuscript, volume I, pp. 165-171, "Sir Aldingar" (1 text)
Percy/Wheatley-ReliquesOfAncientEnglishPoetry II, pp. 54-67, "Sir Aldingar" (2 texts, one the original from the Percy folio and the other the retouched version in the _Reliques_)
Leach-TheBalladBook, pp. 185-196, "Sir Aldingar" (2 texts)
Quiller-Couch-OxfordBookOfBallads 4, "Sir Aldingar" (1 text)
Whitelaw-BookOfScottishBallads, pp. 163-167, "Sir Hugh le Blond" (1 text)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 108-114, "Sir Aldingar" (1 text)
DT 59, SIRALDGR

Roud #3969

NOTES [3216 words]: The single most important book about this ballad is probably still Paul Christophersen, _The Ballad of Sir Aldingar: Its Origin and Analogues_, cited in the bibliography. It includes texts of the English-language versions, translations of the Scandinavian versions, source notes, and comparisons to sundry romances. On the other hand, it gets so deeply into the weeds of just how a particular name moved from one language to another that it frankly often seems completely irrelevant to the English ballad. And many of its conclusions are based on Chambers and Entwistle, also cited in the bibliography. I have referred to the discussion of Chambers and Entwistle, rather than Christopherson, as far as I can.

One interesting point that Christopherson makes, on p. 109, is that "the modern British versions
show no verbal resemblance to the Scandinavian ballad; but what is more remarkable, they show no mutual resemblance. I cannot find a single line or phrase which the two British versions may be said to have in common." This raises a genuine question of whether the two are truly one song or are merely two different framings of the same legend. Frankly, knowing the nature of the Percy Folio, I am very open to the latter latter: There was probably once a romance of Aldingar, which the Percy Folio cut down (as it did with almost every other romance it contains), and there is a ballad, "Sir Hugh le Blond," on the same theme but otherwise unrelated.

The strongest argument that they're the same, it seems to me, is just the number of ways they both differ from the European analogues of the song (discussed on p. 110 of Christopherson). A rather weak case for unity.... Fowler, p. 161, suggests that this ballad is based on a lost metrical romance, which agrees with my own thought (and, again, I suspect that the Percy Folio might be a cut-down version of it); it might well be that this was the case for the Scandinavian ballad as well, which would explain the similar plots but unrelated lyrics.

The theme of the calumniated queen, specifically the queen and a servant being falsely accused of familiarity, is Thompson K2121.2, and is surprisingly common, although Thompson lists only two items, Icelandic (idric's Saga) and Hawaiian. There is apparently a whole book on it by Margaret Schlauch, Chaucer's Constance and Accused Queens. Fellows, pp. xvi-xvii and note 52, observes it in the Middle English romances of "Sir Tryamowre/Tryamour," "Octavian," "Emare," and "Valentine and Orson." In the case of "Sir Tryamour," Hudson, p. 145, notes also the theme of a faithful dog which occurs in this ballad as well. (There is a version of "Sir Tryamore" in the Percy Folio; Hales/Furnival-BishopPercysFolioManuscript, volume II, pp. 78-135; MSPercyFolio, p. 210. A somewhat similar item in the Folio is "The Emperoure and the Childe; Hales/Furnival-BishopPercysFolioManuscript, volume II, pp. 390-399; MSPercyFolio, p. 314, but it would be hard to sing.)

Child connects this ballad with the story of Gunhild, wife of the Holy Roman Emperor Henry III (reigned 1039-1056). Certainly the Scandinavian analogues mostly feature a woman named Gunhild or something like it (Christophersen, p. 16). A certain superficial similarity may be granted. Gunhild (or Gunnhild, or Gunnhildr) was the daughter of King Canute (Cnut) and his more-official wife Emma of Normandy (see genealogy in O'Brien, p. viii). This made her the full sister of the future king Harthacanute (Har acnut, Hardacnut, etc. -- I'm going to stop with the alternate spellings now) and the half-sister of Swein and Harold I Harefoot, who were Canute's sons by his less official wife Aelgifu of Northampton. (Canute had married Aelgifu as his first wife, out of love or at least lust, then married Emma, the second wife and widow of the old king Ethelred II "the Unready" out of politics -- Canute was a conqueror, and marrying the old king's wife smoothed his way. But he did not set aside Aelgifu).

Interestingly, there was folklore that Emma of Normandy was also accused of infidelity and subjected to a trial by ordeal (walking through fire), and also proved her innocence (Christopherson, pp. 33-34). Child mentions this, and briefly refers to a (lost) song about it. Christopherson, p. 34, suggests that this is the piece cited in Piers Plowman, which contains the lyric "Dieu vous saue, Dame Emme," which might be another candidate for Earliest English Ballad (or, at least, Earliest Ballad in England), if only we had its text. The line in Piers Plowman is found at:

A text: Prologue, line 103 (so Langland/KnottFowler)
B text: Prologue, line 224 (so Langland/Bennett) or 225 (so Langland/Schmidt)
C text: Passus I, line 225 (according to Christopherson, p. 34)

There was ballad on Emma's ordeal sung in 1338 (Christopherson, p. 34; Langland/Bennett, p. 103). However, Langland/Schmidt, p. 413 says the song in Piers Plowman "may allude to the 'wise woman' Dame Emma of Shoreditch referred to in [Passus] XIII 339 rather than Cnut's virtuous queen. In neither case, of course, does it refer to Emma's daughter Gunhild.

We do not know when Gunhild was born, but it obviously must have been after Canute assumed the throne of England in 1016. This would make her no more than ten in 1027 when she went to Rome with her father. She may well have been much younger. But she was probably betrothed there to Henry, son of the Emperor Conrad II. It was a logical match; Canute, as King of England, Denmark, and Norway (O'Brien, p. xvii) was one of the strongest monarchs in Europe. The marriage may have helped seal a bargain; the Emperor ceded the province of Schleswig to Denmark at that time (Linklater, p. 139)

But the marriage had not yet taken place when Canute died in 1035. This led to a real mess in England; the presumably-official heir, Harthacanute, had been governing Denmark for his father, and while he succeeded at once to the Danish throne, his absence allowed Harold Harefoot to take the English throne (O'Brien, p. xix). Suddenly Gunhild, as the half-sister of the king rather than his daughter, was worth less in the marriage market. But, somehow or other, the marriage went...
through (O'Brien, p. 169).
O'Brien, pp. 170-171, tells the rest: "According to William of Malmesbury, after a fairy-tale beginning Gunnhild's marriage went horribly wrong. Although she was reputedly a dutiful wife, Gunhild was accused of adultery. In William's story she was offered a chance to prove her innocence through man-to-man combat. [This although trial by combat reportedly was not allowed in English law at this time; Head, p. 77.]
"Gunnhild herself was not expected to participate; the informant of her alleged infidelity would take on a representative to fight on her behalf. The accuser, William claims, was a man of gigantic proportions and against this daunting individual Gunnhild could find no one willing to defend her except a small pageboy, who was the keeper of a pet starling she had brought with her from England. However... the pageboy won and, triumphant, Gunnhild refused ever to sleep with her husband, Henry, again. William writes that she subsequently divorced him, become a nun, and lived 'to a leisurely old age..."
She and Henry had stayed together long enough to have a daughter, Beatrice (Barlow, genealogical table I in endpapers), but the girl too ended up in the church (O'Brien, p. 171). The marital alliance by then hardly mattered anyway. Harold I Harefoot had died in 1040. Harthecanute had followed him on the throne, but died in 1042. Canute's dynasty was extinct (except for poor Gunhild, whom everyone apparently ignored). The English witan gave the throne to Edward the Confessor, the son of the old English king Ethelred II. Edward was the son of Emma, so he was Gunhild's half-brother -- but Emma was by this time pretty much forgotten; the link meant very little politically, and Edward the Confessor probably wasn't close to her personally. The similarities between Gunhild's story and the plot of this ballad are obvious, although we note that "Sir Aldingar" gives a motive for the accusation against the queen, while there seems to be none in the historical case.
Entwistle goes beyond even Child, ringing in William of Malmesbury's statement that a poem about this event circulated in England in his time (twelfth century):
"William of Malmesbury states definitively that a poem about Canute's daughter Gunhild, falsely accused before her husband the Emperor Henry III [emperor 1039-1057] and unexpectedly delivered, was 'nostris adhuc in triviis cantitata' (c. 1140). Brompton (c. 1350) names her accuser and defender, Roddyngar and Mimicon; Matthew of Westminster gives us Mimecian. There is no doubt that these references are to a poem of traditional nature and content identical with the ballad of Sir Aldingar" (quoted by Chambers, p. 154; Cristopherson, p. 31, also seems to think several chroniclers referred to a ballad even if William did not). On p. vii of his revised volume, Entwistle draws a specific comparison of three versions, Middle English, Danish, and this ballad, arguing that the "Sir Aldingar" names came about because the king was identified as Henry II of England. In the Middle English version, the king is Emperor Henry III, in Spire; the accused is Gunhild daughter of Canute; the accuser is the giant Roddyngar, and the defender is a boy, Munecon/Mimecan. In the Danish, the equivalents are Duke Henrik the Lion, Gunhild (in Spire, Ravengaard/Raadengaard), and Mimering. In two English versions the king is always Henry II, the woman is either Elinor (Eleanor of Aquitaine) or just "Queen", the accuser is Sir Aldingar or Roddingham, and the defender is a little child or Sir Hugh le Blond. Cristopherson, p. 17, points out that it was Percy who first connected the "Eleanor" of "Sir Aldingar" with Gunhild, claiming that Gunhild was somewhere called "Eleanor." Christopherson counters that he has nowhere found Gunhild called "Eleanor."
Entwistle also mentions the account of Matthew Paris, who says that accounts of this wedding feast were still circulating in his time, another three quarters of a century after William of Malmesbury (Entwistle, p. viii; Keen, p. 34). About this Chambers is scathing: "But surely there could be no more gratuitous hypothesis than an assumption that a poem which, like Sir Aldingar, comes to us from the Percy MS. of about 1650 can be identical in style with one known to William of Malmesbury in the twelfth century." This is especially so since the English language changed dramatically between the reign of Canute and the time of the Percy manuscript -- the writer of the folio simply would not have understood the Old English poem. Chambers grants that there may be similar legends as the source. Fowler, p. 61 n. 31, follows Nygard in also regarding this assumption as extremely dubious. Despite Entwistle's categorical statement (p. viii) that "These are not conjectures," I am not absolutely convinced even of the existence of those legends, although I grant the possibility; the similarity in names seen by Entwistle is certainly interesting. Entwistle adds that "the story of Gunnhild and Roddyngar was (1) performed popularly as a sung tale with musical accompaniment" (which in his definition makes it a ballad, although in mine it makes it a minstrel piece); he points out that the accounts also tell of Gunhild's vindication in a trial by battle and that it spoke of her splendid wedding. The Danish downplays the wedding but adds another motif, the champions'
choice of swords. It is at this point that Entwistle makes his Big Conjecture, that the Middle English source which the chroniclers describe, but which is no longer extant, is of ballad proportions and in ballad style. I would consider this too much hypothesis, as is his suggestion that his listeners would have liked the David-versus-Goliath motif because the English felt oppressed by the Normans. Still, accusations of unchastity against wives are not rare -- witness the fact that the Bible prescribes a trial by ordeal for women accused of hidden adultery (Numbers 5:11-31) -- almost the only instance in the Bible of guilt being assigned without actual evidence. Julius Caesar divorced one of his wives on mere suspicion of adultery (Langguth, p. 137). There are dozens of adultery ballads. The number of Scandinavian analogs to this piece cited by Child proves that there is no necessary dependence -- there are too many possible sources for something like this, including even the King Arthur legend. And the charge of adultery levied against one who will not commit adultery goes back at least to the story of Joseph and Potiphar's Wife in Genesis 39. Plus Chaucer has something similar in the "Man of Law's Tale" (LindahlEtAl, p. 4).

Indeed, the whole story of Gunhild is considered a standard folklore type, usually known as "The Accused Queen" or "The Maiden Without Hands" (LindahlEtAl, p. 4); it is Thompson type AT 706. (This is to be distinguished from the individual motif of The Calumniated Queen.) Ranke, p. 212, reports versions from "the Orient, West Asia, India, Japan, North Africa, and South and North America," and compares it with the tales of Crescencia, Hildegardis, Florentia, Sibylla, Genofeva, Helena, Violetta, Hilranda, and Octovianus -- although I have to say that many of these versions, including that on pp. 84-89 of Ranke, bear very little resemblance to either Gunhild or the story in Sir Aldingar.

Zipes, p. 26, says that the motifs often come from "Byzantine and Greek tales and Medieval legends. There is some connection to the marriage customs in the pre-Hellenistic period. Other important sources are the legend of the famous eighth century king Offa, John Gower's Confessio Amantis, written in the fourteenth century, and Geoffrey Chaucer's Canterbury Tales." Many of these links, however, are to the incest motif, not the trial motif, and I assume the link to the Canterbury Tales is to the Clerk's Tale, where the queen is degraded but without cause.

The use of a champion is historical -- and sometimes required by law. In the Angevin period (well after Canute's time, but well before the Percy Folio was written) it was even rather normal in certain types of cases: "Trials in cases of right was theoretically by battle. The demandant could not fight his own battle, unlike in criminal cases: he had to be represented by someone supposedly a witness to the basis of his claim. The defendant could have a champion; professional champions were disapproved of in the twelfth century but were common in the thirteenth" (Mortimer, p. 58). Thus the idea represented in this song could fit the era of William of Malmsbury -- or be rather later.

Nor are boy-champions unusual; we see a sort of twisted parallel in "The Boy and the Mantle" [Child 29]. But the whole business is so obscure that not even Gunhild's mother Emma, in her self-justifying book, mentions the poor girl (O'Brien, p. 124).

If there is a historical connection, it has been heavily distorted, because (to repeat) the king and queen in "Sir Aldingar" are Henry and Eleanor (either Henry II or England and Eleanor of Aquitaine, or Henry III and Eleanor of Provence). And, as Chambers points out on p. 157, William of Malmsbury was dead before even Henry II took the throne. One suspects, as Entwistle hints, that the tale was attracted to Henry II and Eleanor of Aquitaine because of the accusations (probably false) that Eleanor was unfaithful. (For this, see the notes to "Queen Eleanor's Confession" [Child 156]).

Nor was Gunhild's story well-known in England. The Anglo-Saxon Chronicle, the primary source for English history at this time, never mentions Emperor Henry III by that name, although there are a few references to "the Emperor" in this period, and two manuscripts of the Chronicle mention his death in 1057, using his other name "Cona" (Swanton, pp. 186-187). Gunhild daughter of Cnut is not mentioned at all in the Chronicle (at least based on the index in Swanton and some online searches). There is a brief mention of Gunhild the niece of Cnut, daughter of an unnamed sister of that King by Wytgeorn king of the Wends (Barlow, genealogical table II in endpapers); Swanton, p. 157 note 15, says that her uncle sent her into exile because he feared her husband was conspiring against him; Barlow, p. 57, while agreeing that she was exiled, more logically dates this to the reign of Edward the Confessor in 1044 (since Edward the Confessor would fear a revival of Cnut's lineage).

Conclusion: While this story might possibly have its roots in the tale of Gunhild and Henry III, there are plenty of other sources from which such a tale might be assembled. If I had to suggest one source, it would be the Middle English romance of "Octavian." This derives from an Old French original, and was popular enough to have been translated twice. This gives us an English source,
much more recent than the tale of Gunhild.
The parallels to Sir Aldingar are not complete, but they are substantial; "Octavian" features an accusation of adultery and a pretend lover falsely slipped into a lady's bed. For a text of the better-known of the English translations, see Mills, p. 75, or Hudson, p. 39 (the latter slightly more modernized than the former). Christopherson also discusses it on pp. 39-40, 147-149. Christopherson cites many other parallels, English, Scandinavian, and (occasionally) otherwise. I think most of these are pushing it. In almost all cases, they have a Calumniated Queen Saved by a Champion section, but they almost all contain something else, too. The relationship between all these pieces is not literary; it's just that they all make use of a particular folklore motif -- one that goes back in part to the Biblical/Apocryphal tale of Susannah (in the Additions to Daniel, so it's not canonical to Protestants, but it was very popular with Catholics), so the fact that it's widespread doesn't need much explanation! I observed that linkage myself, before I read Christopherson, but he points out "The fact that the story of Susanna is centuries earlier than other treatments of the theme seems to me never to have been sufficiently stressed by writers on the subject of accused queens" (Christoperson, p. 114). He points out that that theme was also the topic of a Middle English writing attributed to "Huchown" (p. 115), although Huchown (who has been suggsted, e.g., as the author of "Sir Gawain and the Green Knight") is a very shadowy figure. Despite the obscenity of "Sir Aldingar" itself, great things have been claimed for it -- Fowler, p. 172, suggests that "echoes" of it are found in "Glasgerion" [Child 67], "Old Robin of Portingale" [Child 80], "Child Maurice" [Child 83], and "Little Musgrave and Lady Barnard" [Child 81]. Of course, all of those pieces except "Little Musgrave" are pretty obscure themselves. - RBW

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- Ranke: Kurt Ranke, editor, Folktales of Germany, translated by Lotte Baumann and with a foreword by Richard M. Dorson, University of Chicago Press, 1966
Sir Andrew Barton [Child 167]

DESCRIPTION: Merchants complain to the King that their trade is being disrupted. The King sends a crew to deal with Barton, the pirate. After a difficult battle marked by great courage and skill on both sides, Barton is defeated and killed.

AUTHOR: unknown

EARLIEST DATE: 1723; a song with this name was in William Thackeray's broadside catalog by 1690

KEYWORDS: sailor sea battle nobility pirate

HISTORICAL REFERENCES:

1509-1547 - Reign of Henry VII (mentioned as king in some texts of the ballad)

FOUND IN: US(MA,NE,NW,SE)

REFERENCES (21 citations):

- Child 167, "Sir Andrew Barton" (2 texts)
- Bronson 167, "Sir Andrew Barton" (10 versions)
- Bronson-SingingTraditionOfChildsPopularBallads 167, "Sir Andrew Barton" (3 versions: #2, #5b, #8)
- Hales/Furnival-BishopPercysFolioManuscript, volume III, pp. 399-417, "Sir Andrew Barton" (1 text)
- Percy/Wheatley-ReliquesOfAncientEnglishPoetry II, pp. 188-207, "Sir Andrew Barton" (3 texts, one from the folio manuscript and the other the completely rewritten version in the _Reliques_)
- Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 323-331, "Sir Andrew Barton" (1 text)
- Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 248-258, "Andrew Barton" (3 texts); p. 483 (1 tune) {Bronson's #9}
- Flanders-AncientBalladsTraditionallySungInNewEngland4, pp. 15-44, "Sir Andrew Barton" "but including Henry Martyn" (11 texts plus a fragment, 10 tunes; in every text but "L," the robber is Andrew Bardeen or something like that, but many of the texts appear more Henry Martin-like) {K=Bronson's #2 tune for Child #167; B=#46, C=#31 for Child #250}
- Leach-TheBalladBook, pp. 467-475, "Sir Andrew Barton" (1 text)
- Friedman-Viking/PenguinBookOfFolkBallads, p. 348, "Sir Andrew Barton" (1 text)
- Frank-NewBookOfPirateSongs 2, "Sir Andrew Barton" (1 text, 2 tunes; the text is composite and neither tune direct associated with it; #2 in the first edition)
- Quiller-Couch-OxfordBookOfBallads 130, "Sir Andrew Barton" (1 text)
- Gummere-OldEnglishBallads, pp. 130-141+329-331, "Sir Andrew Barton" (1 text)
- Olson-BroadsideBalladIndex, ZN2850, "When Flora with her fragrant flowere"
- DT 167, ANDBART" HENRMRT4*
- Brown/Robbins-IndexOfMiddleEnglishVerse, #1621
- DigitalIndexOfMiddleEnglishVerse #2714

ADDITIONAL: Karin Boklund-Lagopolou, _I have a yong suster: Popular song and Middle English lyric_, Four Courts Press, 2002, pp. 181-190, "(Sir Andrew Barton)" (1 text)
- Walter de la Mare, _Come Hither_, revised edition, 1928; notes to #418, ("But when hee saw his sisters sonne slaine") (1 long but incomplete text)


MANUSCRIPT: York Minster MS., number unknown (lost since at least 1890)

Roud #192

CROSS-REFERENCES:

- cf. "Henry Martyn" [Child 250] (plot, lyrics)

SAME TUNE:

My bleeding heart, with grief and care/A Warning to all Lewd Livers (Olson-BroadsideBalladIndex
As I lay musing all alone, Great store of things I thought upon

Sir Andrew Barton from "Henry Martyn"; the pirates' names exchange freely, and the basic plot is similar. What is more, the ballads have clearly exchanged elements, especially in America, where mixed versions are the rule. Child did not have to contend with this.

In Child, the basic distinction might almost appear to be length; the versions of "Andrew Barton" are 82 and 64 stanzas, while the texts of "Henry Martyn" do not exceed 13 stanzas. Thus the former looks more literary and the latter more popular. In addition, there are hints of historical background in "Andrew Barton" (e.g. Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution says that it describes an event of 1511), though much distorted. Still, it is best to check both ballads for a particular version.

See the notes to "Henry Martin" for a summary of opinions on the issue.

The original Andrew Barton is probably historical. Williamson, p. 77, says "The Earl of Oxford had long been lord Admiral, but the office was legal and administrative and not combatant, and Oxford did not go to sea. Henry, with a view to finding a successor with sea experience, picked out the two young Howards, Thomas and Edward, sons of the Earl of Surrey, and sent them to sea in 1511 to bring to account Sir Andrew Barton, a Scottish officer whose piracies were the complaint of English merchants. Barton was a servant of James IV and a commander of the new Scottish navy. The Howards fought and killed him and added his two privateers as prizes to Henry's fleet."

Rodger, p. 169, gives a different account of how the battle came about; "There had been several incidents of hostility [between Scotland and England], notably in June 1511 when the Lord Admiral of England, Sir Edward Howard, escorting a convoy to Zealand, accidentally encountered and killed the Scottish pirate Andrew Barton."

Additional information about Barton can be found in Child. As for Edward Howard, note that his father Surrey was the man who, two years later, fought and won the Battle of Flodden (and was given back his Dukedom of Norfolk as a reward). The Lord Howard who led the English fleet against the Spanish Armada was also a member of this family.

Broadsides about the event, which one might suspect of being the ancestor of this ballad, go back to the early seventeenth century. Rollins has three candidates:
- p. 213, #2454, "Sir Andrew Barton," registered June 1, 1629
- p. 213, #2453, "Sir Andrew Barton Revived," registered July 16, 1634 by Jno. Wright and partners
- p. 236, #2731, "A true relacon of the life and death of S(i)r A. Barton," registered March 13, 1656
- p. 195, #2255, "A relacon of the life and death of S(i)r A. Barton," registered March 1, 1675

Many American texts refer to Barton fighting a Captain Charles Stuart (replacing the Lord Howard of earlier versions -- "Howard" being a reasonable name, even apart from the Barton battle cited above, since Earl Howard of Norfolk was Admiral of England at the time of the battle with the Armada). Gordon thinks this Charles Stuart was Bonnie Prince Charlie, but Barry et al point to the American Charles Stewart (1778-1869) who commanded the U. S. S. Constitution at the end of the War of 1812. - RBW

Bibliography


Last updated in version 5.3

File: C167

Sir Cawline [Child 61]

DESCRIPTION: Sir Cawline falls ill for love of the king's daughter; she attends him. He desires to prove himself worthy of her; she sends him to vanquish the elvish king. He then defeats a giant threatening to wed her, and survives a lion attack before marrying her.

AUTHOR: unknown
EARLIEST DATE: before 1750 (Percy folio); the text of "Sir Collyne," in Scotland National Archive MS. H13/35 is dated c. 1583 by Lyle
KEYWORDS: courting disease royalty knight battle marriage
FOUND IN: Britain(Scotland(Aber))
REFERENCES (11 citations):
Child 61, "Sir Cawline" (3 texts, 1 tune) {Bronson's #1}
Bronson 61, "Sir Cawline" (2 versions, but #2 is "King Malcolm and Sir Colvin")
Bronson-SingingTraditionOfChildsPopularBallads 61, "Sir Cawline" (1 version: #1)
Hales/Furnival-BishopPercysFolioManuscript, volume III, pp. 1-15, "Sir Cawline" (1 text)
Percy/Wheatley-ReliquesOfAncientEnglishPoetry I, pp. 61-81, "Sir Cawline" (1 text)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 12-17, "Sir Colin" (2 texts, 1 tune) {Bronson's #1, with differences}
Quiller-Couch-OxfordBookOfBallads 3, "Sir Cawline" (1 text)
DT 61, SIRCAWL*
ADDITIONAL: Emily Lyle, _Fairies and Folk: Approaches to the Scottish Ballad Tradition_, Wissenschaftlicher Verlag Trier, 2007, pp. 85-93, "(Sir Colin)" (2 parallel texts, one the Percy text, one the "Edinburgh" version of c. 1583, plus on pp. 104-105a collation of Lyle's transcription of the Edinburgh text against Stewart's; the Harris tune is on p. 943)
Rhiannon Purdie, _Shorter Scottish Medieval Romances: Florimond of Albany, Sir Colling the Knight, King Orphius, Roswall and Lillian_, Scottish Text Society, Fifth Sieries, No. 11, 2013, pp. 241-248, "Sir Cawline" (1 text); pp. 104-111, "Sir Colling the Knycht" (1 text)
Roud #479
CROSS-REFERENCES:
cf. "King Malcolm and Sir Colvin" (derivative, some lines, plot)
ALTERNATE TITLES:
Sir Collyne
Sir Colling
NOTES [901 words]: According to David C. Fowler, _A Literary History of the Popular Ballad_, Duke University Press, 1968, p. 158 n. 25, this is one of eighteen ballads in the Child collection found only in the Percy Folio. That's perhaps a little oversimplified; the only copy of this that Child accepted as real is that in the Percy Folio (which Percy thoroughly corrupted), though Child prints two texts ("Sir Collin" and "King Malcolm and Sir Colvin," from the Harris ms. and Buchan respectively) in an appendix.
Percy's modifications to the text are so thorough that the 210 lines of the Percy manuscript are made into 392 lines in his text. Percy is even responsible for giving the heroine the name "Christabelle"; in the folio text, she is nameless.
Based on Child's notes, it would seem that this song was never traditional as we would define the term; all the later versions were derived from the literary text as reworked by Percy. Bronson, however, pointed out that the Harris version *was* found in tradition, even if the text was influenced by Percy (Bronson adds that the result is in many ways simpler and superior to the Percy text; it also has a different ending). It seems that there were folk revivals before The Folk Revival. Also, the "Sir Colling" text, found in the 1970s, shows that the piece had a substantial history even before the Percy Folio text was written.
It appears (paraphrasing and expanding comments by Lyle, p. 93) that this ballad existed in two states: A full form, in which Sir Cawline/Colin/Colling fights an "elvish knight," a giant, and a lion; this is represented in the Percy and Edinburgh texts. There is also a short form, in the Buchan and Harris texts, in which the fight with the knight is the only major escapade. Although Child considered the long form to be the true version and relegated the other to the appendix, Lyle, pp. 93-94, suggests treating the long form as a "ballad romance" -- a strange term but not an unreasonable suggestion. Given the frequent connections between ballad and romance, a semi-literary origin seems likely.
I am less confident of Lyle's next stage, which consists of trying to identify and retrovert cases where original six-line stanzas were converted to four-line stanzas; it is her belief that the original "Sir Colin" romance was in six-line stanzas rhymed abcbdb and with a 434343 metrical pattern (Lyle, pp. 96-99). It takes an almost Percy-esque amount of fiddling to get there, though.
Purdie goes so far as to treat the Edinburgh text of "Sir Cawline/Colling" as a full-blown, if short, romance, and is much less confident of Lyle's complex suggestions. I too wonder if Lyle has been too ambitious. Purdie goes on to suggest that "Sir Cawline" itself is a derivative item, having elements in common with the well-known romance "Sir Eglamour of Artois" (which is also
connected with "Sir Lionel" [Child 18]. This connection is also mentioned on p. xlv of Frances E. Richardson, editor, *Sir Eglamour of Artois*, Early English Text Society/Oxford University Press, 1965; for more details for "Sir Eglamour," see the notes to "Sir Lionel"). Also, "Sir Cawline" shares the slaying of an Elvish knight with the romance of "Eger and Grime," and even uses some of the same lyrics. Thus there is a real possibility that "Sir Cawline" is a derivative tale.


Which raises another interesting question. The Percy Folio has several cut-down romances -- that is, items which exist as a full-blown Middle English romance but which also have a shorter form in the folio. Examples of this include the romances of "Eger and Grime," "Guio of Warwick," "Sir Gawain and the Carle of Carlisle," the various "Marriage of Sir Gawain"-type romances, and "The Squire of Low Degree." Could "Sir Colling/Cawline" be a cut down form of something else, and are the short forms a further shortening of "Sir Colling," or of the hypothetical original romance, or of something else? It may be time to give this ballad another hard look.

There is another interesting point about Child's text, which is that he chopped off the first two verses of the Percy Folio version, regarding them as part of another ballad which referred to Robert Bruce. But this material is in the "Sir Colling" text, except that it refers to Robert Bruce's brother Edward and his invasion of Ireland ("Vith Edvaird the Bruce he fui for fecht /In Irland byond the sie" -- lines 9-10 on p. 104 of Purdie). This implies that the lyrics are original to the ballad, and that on this point at least "Sir Colling" is more correct than the Percy version (since Edward, not Robert, invaded Ireland). But it also gives us a date: Edward Bruce went to Ireland in 1315, and died there in 1318. Purdie suggests, therefore (p. 19), that "Sir Colling" is one of the various Colin Campbells, and that this is a sort of Campbell Family romance. Which makes some sense to me; some minstrel made it up for the Campbells of Argyll.

Purdie, p. 21, points out that the language of "Sir Colling," which seems to be the oldest copy, is much too modern for a fourteenth century event. This strikes me as further evidence that the piece was a latter attempt to glorify the early Campbells. - RBW

Last updated in version 5.3

File: C061

Sir Francis Drake, or Eighty-Eight

DESCRIPTION: "In eighty-eight, ere I was born, As I can well remember, In August was a fleet prepared, The month before September." Spain and allies prepare an "Armado." They fail. "If they come again, a, They shall be served with that same sauce."

AUTHOR: unknown

EARLIEST DATE: 1841 (Halliwell, Early Naval Ballads of England, according to Palmer-OxfordBookOfSeaSongs)

KEYWORDS: navy battle food

HISTORICAL REFERENCES:

1558-1603 - Reign of Elizabeth (I)

1588 - Voyage of the Spanish Armada

FOUND IN:

REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 7, "Sir Francis Drake, or Eighty-Eight" (1 text, 1 tune)
Roud #22269

NOTES [25 words]: Palmer thinks this has been damaged by oral tradition. I wonder if it wasn't intended to be funny. It's certainly rather silly as it now stands. - RBW

Last updated in version 4.4

File: PaSe007

Sir Hugh, or, The Jew's Daughter [Child 155]

DESCRIPTION: A child tosses the ball into a Jew's/Gypsy's garden. The Jew's daughter/wife lures him into the house, where she murders him, (for ritual purposes?). Dying, he gives instructions for his burial (with a prayer book at his head and a grammar at his feet).

AUTHOR: unknown

EARLIEST DATE: 1765 (Percy)

KEYWORDS: homicide death ritual Gypsy Jew lastwill burial
FOUND IN: Britain(Scotland(Aber,Bord),England(All)) Ireland US(Ap,MA,MW,NE,Ro,SE,So) Canada(Mar) West Indies(Bahamas)
REFERENCES (61 citations):
Child 155, "Sir Hugh, or, The Jew's Daughter" (21 texts)
Bronson 155, "Sir Hugh, or, The Jew's Daughter" (66 versions)
Bronson-Singing Tradition Of Child's Popular Ballads 155, "Sir Hugh, or, The Jew's Daughter" (7 versions: #1, #4, #5, #10b, #21, #25, #28)
Percy/Wheatley-Reliques Of Ancient English Poetry I, pp. 54-60, "The Jew's Daughter" (1 text)
Bell-Combined-Early Ballads-Customs Ballads Songs Peasantry England, pp. 189-91, "The Jew's Daughter" (1 text)
Broadwood/Maitland-English County Songs, p. 86, "Little Sir William" (1 text, 1 tune)
Riewerts-Ballad Repertoire Of Anna Gordon-Mrs Brown Of Falkland, pp. 254-255, "Hugh of Lincoln" (1 text)
Lyle-Andrew-Crawfurd's Collection Volume I 10, "Sir Hugh" (1 text, 1 tune)
Reeves-The Everlasting Circle 121, "Sir Hugh" (1 text)
Roud/Bishop-New Penguin Book Of English Folk Songs #119, "Hugh of Lincoln" (1 text, 1 tune)
Barry/Eckstorm/Smyth-British Ballads From Maine pp. 461-462, "Sir Hugh, or The Jew's Daughter" (notes plus an excerpt from Child A)
Belden-Ballads Songs Collected By Missour Folklore Society, pp. 69-73, "Sir Hugh, or, The Jew's Daughter" (2 texts plus a fragment)
Randolph 25, "The Jew's Garden" (3 texts plus a fragment, 1 tune) {Bronson's #38}
Randolph/Cohen-Ozark Folk Songs-Abridged, pp. 47-49, "The Jew's Garden" (1 text, 1 tune -- Randolph's 25A) {Bronson's #38}
Arnold-Folk Songs of Alabama, pp. 42-43, "It Rained, It Mist" (1 text, 1 tune) {Bronson's #45}
Moore/Moore-Ballads And Folk Songs Of The Southwest 33, "The Jew's Daughter" (1 text, 1 tune)
Eddy-Ballads And Songs From Ohio 20, "Sir Hugh, or, The Jew's Daughter" (1 text, 1 tune)
{Bronson's #48}
Grimes-Stories From The Anne Grimes Collection, p. 30, "It Rained a Mist" (1 text)
Peters-Folk Songs Out Of Wisconsin, pp. 198-199, "'Twas On a Cold and Winter's Day" (1 text, 1 tune) {Bronson's #9}
Flanders/Olney-Ballad Migrant In New England, pp. 30-32, "Little Harry Huston" (1 text, 1 tune)
{Bronson's #66}
Flanders-Ancient Ballads Traditionally Sung In New England 3, pp. 119-126, "Sir Hugh, or The Jew's Daughter" (2 texts, 2 tunes) {A=Bronson's #66; B=#65 with verbal variants}
Flanders/Ballard/Brown/Berry-New Green Mountain Songster, pp. 254-256, "The Jew's Daughter" (1 text, 1 tune) {Bronson's #65, with minor variants}
Davis-Traditional Ballads Of Virginia 33, "Sir Hugh, or The Jew's Daughter" (13 texts, 7 tunes entitled "The Jew's Daughter," "It Rained a Mist," "A Little Boy Threw His Ball So High," "Sir Hugh, or Little Harry Hughes," "Sir Hugh"; 3 more versions mentioned in Appendix A) {Bronson's #39, #54, #3, #34, #6, #47, #53}
Davis-More Traditional Ballads Of Virginia 30, pp. 229-238, "Sir Hugh, or The Jew's Daughter" (4 texts, 4 tunes)
Brown/Belden/Hudson-Frank C. Brown Collection NCFolklore 2 34, "Sir Hugh; or, The Jew's Daughter" (4 texts)
Brown/Schinhan-Frank C. Brown Collection NCFolklore 4 34, "Sir Hugh, or, The Jew's Daughter" (2 excerpts, 2 tunes)
Smith-South Carolina Ballads, #XI, pp. 148-150, "Sir Hugh, or, The Jew's Daughter (The Two Playmates)" (1 text, 1 tune) {Bronson's #52}
Killion/Waller-ATreasuryOfGeorgiaFolklore, pp. 258-259, "The Jeweler's Daughter" (1 text)
Morris-Folk Songs Of Florida, #165, "Sir Hugh, or, The Jew's Daughter" (1 text, 1 tune) {Bronson's #11}
Hudson-Folksongs Of Mississippi 19, pp. 116-117, "Sir Hugh, or, The Jew's Daughter" (1 short text, lacking the actual murder)
Burton/Manning-East Tennessee State Collection Vol 1, pp. 1-2, "Little Son Hugh" (1 text, 1 tune)
Scarborough-ASong Catcher In Southern Mountains, pp. 171-175, "Sir Hugh, or, The Jew's Daughter" (3 texts, the first also in Davis, with local titles "A Little Boy Threw His Ball So High," "Little Sir Hugh," "Hugh of Lincoln"; 1 tune on p. 403) {Bronson's #3}
Scarborough-On The Trail Of Negro Folk Songs, pp. 53-55, "A Little Boy Threw His Ball" (2 texts, 1 tune) {Bronson's #3}
Brewster-Ballads And Songs Of Indiana 18, "Sir Hugh" (3 texts, 1 tune) {Bronson's #44}
Leach-The Ballad Book, pp. 425-431, "Sir Hugh, or, The Jew's Daughter" (4 texts)
Korson—Pennsylvania Songs and Legends, pp. 36-38, "Fair Scotland" (1 text, 1 tune) {Bronson's #61}
Creighton—Songs and Ballads from Nova Scotia 8, "Sir Hugh; or The Jew's Daughter" (1 text, 1 tune) {Bronson's #2}
McNeil—Southern Folk Ballads Vol. 2, pp. 147-149, "Sonny Hugh" (1 text, 1 tune)
Friedman—Viking/Penguin Book of Folk Ballads, p. 62, "Sir Hugh (The Jew's Daughter)" (3 texts)
Quiller—Couch—Oxford Book of Ballads 79, "Hugh of Lincoln and The Jew's Daughter" (1 text)
Sharp—English Folk Songs from Southern Appalachians 31, "Sir Hugh" (7 texts plus 3 fragments, of which "I" in particular might be something else, 10 tunes) {Bronson's #22, #20, #21, #23, #15, #10a, #16, #14, #8, #17}
Sharp—One Hundred English Folksongs 8, "Little Sir Hugh" (1 text, 1 tune)
Lomax—Folk Songs of North America 273, "The Queen's Garden" (1 text, 1 tune)
Gummere—Old English Ballads, pp. 164-166+336, "Sir Hugh" (1 text)
Sharp/Karpeles—Eighty English Folk Songs 20, "Little Son Hugh (Sir Hugh)" (1 slightly edited text, 1 tune) {Bronson's #10}
Hodgart—Faber Book of Ballads, p. 70, "Sir Hugh (The Jew's Daughter)" (1 text)
Buchan—A Book of Scottish Ballads 22, "Sir Hugh" (1 text)
Cox—Folk Songs from the West Virginia Hills, Vol. 14, "Sir Hugh, or The Jew's Daughter" (6 texts plus mentions of 8 more)
Gainer—Folk Songs from the West Virginia Hills, pp. 68-69, "The Duke's Daughter" (1 text, 1 tune)
MacColl/Seeger—Travellers Songs from England and Scotland 14, "Sir Hugh" (2 texts, 2 tunes)
Whitelaw—Book of Scottish Ballads, pp. 30-31, "The Jew's Daughter" (1 text)
Harvard Classics—English Poetry from Chaucer to Gray, pp. 81-83, "Hugh of Lincoln" (1 text)
Pound—American Ballads and Songs, 5, pp. 13-14, "The Jewish Lady"; p. 15, "The Jew Lady" (2 texts)
Hubbard—Ballads and Songs from Utah, #11, "Little Saloo" (1 text, 1 tune)
Newell—Games and Songs of American Children, #18, "Little Harry Hughes and the Duke's Daughter" (1 text, 1 tune)
Darling—New American Songster, pp. 36-40, "Sir Hugh, or the Jew's Daughter"; "The Fatal Flower Garden"; "It Rained a Mist" (3 texts)
Journal of American Folklore, Elsie Clewes Parsons, "Spirituals and Other Folklore from the Bahamas," Vol. 41, No. 162 (Oct-Dec 1928), Toasts and other verses: Watlings p. 470, "Dere is many fine ladies" (1 text)
North Carolina Folklore Journal, Walter McCraw, "A Variant of 'Sir Hugh,'" Vol. VII, No. 1 (Jul 1959), pp. 35-36, "(It rained a mess, it rained a mess)" (1 text, 1 tune)
DT 155, SIRHUGH1* SIRHUGH1* SIRHUGH2* SIRHUGH3
ADDITIONAL: Walter de la Mare, _Come Hither_, revised edition, 1928; #420, "Sir Hugh, or The Jew's Daughter" (1 text)
ST C155 (Full)
Roud #73
RECORDINGS:
John Byrne, "Little Sir Hugh" (on IREarlyBallads)
Cecilia Costello, "The Jew's Daughter (Sir Hugh)" (on FSB5 [as "The Jew's Garden"], FSBBAL2) {Bronson's #55}
{Mrs.?] Ollie Gilbert, "It Rained a Mist" (on LomaxCD1707) {Bronson's #35}
Nelstone's Hawaiians, "Fatal Flower Garden" (Victor 40193, 1929; on AAFM1) {Bronson's #12}
CROSS-REFERENCES:
cf. "The Twa Brothers" [Child 49] (lyrics)
NOTES [3161 words]: A.L. Lloyd reports, "In 1225, in Lincoln, England, a boy named Hugh was supposed to have been tortured and murdered by Jews. A pogrom ensued." - PJS
Although this song is often associated with the murder of Hugh, Fowler, p. 259, says -- correctly, I think -- "It seems to me quite unlikely, however, that such a ballad could have lasted in tradition for five hundred years leaving no trace of its existence, only to emerge suddenly from obscurity with the publication of [Percy's] Reliques in 1765." Fowler seems to think the ballad an eighteenth century composition (on p. 260, he suggests "The Cruel Mother" [Child 20] as the primary model, with "Sweet William's Ghost" [Child 77] supplying much of the second half); I wouldn't go that far, but I think any connection to the thirteenth century Hugh quite indirect. Fowler, p. 268, suggests that the initial tune was "The Bitter Withy," even though the first collection of "Sir Hugh" is much older. I grant that "The Bitter Withy" is almost certainly far older than the first collection, so the timing probably works, but all of this depends on "Sir Hugh" being a fake.
Assumed it was blasphemous. Jesus. According to McLynn, p. 120, the Jews were bringing a gift to the new king, but the mob (Gillingham, p. 131, who blames the Crusade for whipping up passions about the Jews killing crusade, including an incident when 150 were killed at York, some of them after surrendering earlier, there had been major anti-Jewish riots in the period when Richard I was preparing his subsidies as a result (Morris, p. 228).

And all so that he could go on Crusade and fight the people who belonged to yet a third religion. It not only harmed the Jews, it created unfortunate knock-on effects in the financial system. When Edward I came to the throne, he destroyed the livelihood of many of the Jews by forbidding moneylending -- theoretically opening other jobs to them, but not supporting the change (Morris, p. 85). His father had also put Jews in a bad position by allowing unscrupulous barons to buy up loans and foreclose them, in effect stealing land at bargain prices (Morris, p. 87).

Unfortunately the Jews did not respond, and succeeded in charging even higher rates than before, and also formed a ring for clipping the coinage.... Adding to the economic difficulties [blamed on the Jews]... was a series of most sinister crimes committed against Christian children, including murder (allegedly ritual) and forcible circumcision. Whatever we may think of the evidence in favour of 'ritual murder'... a number of instances of mysterious child-murder undoubtedly did occur in twelfth- and thirteenth-century England, at least ten being well-documented between 1144 and 1290.

The evidence against individual Jews was considered conclusive in the case of Hugh of Lincoln (Little Saint Hugh), murdered in 1255, when, after exhaustive trials before the justices, later adjourned before Henry III in person, certain Jews were convicted and hanged."

But also consider Prestwich, pp. 345-346: "There was undoubtedly very considerable prejudice against the Jews in England. There were stories of ritual child-murder and torture, which, although they now appear groundless on the basis of the recorded evidence, were generally believed. The most famous was that of the death of Little St Hugh in 1255, but there were others. The chronicle of Bury St. Edmunds recorded the crucifixion of a boy by the Jews at Northampton." (Rather absurd, since crucifixion was a Roman, not a Jewish, means of execution.)

Prestwich's cautions are quite proper -- there were only a few thousand Jews in England at the time (Prestwich, p. 344, estimates 3000; Morris, p. 86, suggests 5000); they could hardly have committed all the crimes charged against them. Despite that, they suffered severely at the hands of Edward I, being charged (along with goldsmiths) with being coin-clippers in 1278 (Prestwich, p. 245; Morris, p. 171, believes that Edward killed half the male Jews in England at the time). Indeed, Edward I had gone after the Jews even before he became king in 1272; in the late 1260s, as he was trying to raise money for a crusade, he proposed anti-Jewish legislation as a fundraising method (Morris, p. 85). His father had also put Jews in a bad position by allowing unscrupulous barons to buy up loans and foreclose them, in effect stealing land at bargain prices (Morris, p. 87). It not only harmed the Jews, it created unfortunate knock-on effects in the financial system. When Edward came to the throne, he destroyed the livelihood of many of the Jews by forbidding moneylending -- theoretically opening other jobs to them, but not supporting the change (Morris, pp. 125-126, who thinks Edward tried to protect the Jews, but I see no sign of it). Then he expelled them in 1290; the order, sent July 18, said they had to be gone by November 1: "For what was very definitely the final time, the Jews were made to pay the price for the King of England's insolvency" (Morris, p. 227). Bigoted as it was, the rest of the people liked it, and voted Edward generous subsidies as a result (Morris, p. 228).

And all so that he could go on Crusade and fight the people who belonged to yet a third religion. Earlier, there had been major anti-Jewish riots in the period when Richard I was preparing his crusade, including an incident when 150 were killed at York, some of them after surrendering (Gillingham, p. 131, who blames the Crusade for whipping up passions about the Jews killing Jesus. According to McLynn, p. 120, the Jews were bringing a gift to the new king, but the mob assumed it was blasphemous).
If a Jewish murder of a Christian did happen, one can almost see it as a case of balancing things out for the treatment of the Jews, for -- in addition to the general prejudice against them -- the King was allowed to seize their property when they died (Mortimer, p. 49), although he usually settled for "only" a third (Mortimer, p. 50). Thus a Jewish death often brought not only mourning but impoverishment.

I do note with interest that Mortimer, p. 50, declares that the "most famous of all the great Jewish capitalists was Adam of Lincoln" (died 1186, near the end of the reign of Henry II).

But Powicke, who devotes roughly eight times as much space to the reign of Henry III as does Harvey, never mentions Hugh or the trials which followed, although he does note (p. 322) Edward I's anti-usury law of 1275 -- and its follow-up, a law of 1290 which expelled the Jews. (Stenton, p. 197, cynically notes that the Jews were no longer "useful" by then -- i.e. the crown had extorted so much money that they were no longer a significant source of revenue. Prestwich, p. 343, observes that Edward managed to make money even on the exiling of the Jews, because he used the occasion to wring an exaction from the clergy in return for the expulsion. Prestwich on p. 346 says that the expulsion was not officially reversed until 1656, although many Jews were tolerated by then -- it is said that Elizabeth I's physician was Jewish.)

I also note that ten unexplained child-murders in a century and a half is a rate far below what we experience today (and, frankly, I would be tempted to look at the Catholic clergy, not the Jews, for killing the poor children, given what we now know about the Catholic Church and young boys...). And murder was more common in the Middle Ages than today.

The death of Hugh and its aftermath did not stop the violence against Jews. "Between 1263 and 1267 there were massacres in, among other places, London, Canterbury, Winchester, Lincoln, Bristol, Nottingham and Worcester. Angry, fearful Montfortian knights [who had been on the wrong side of the civil wars of the period and were subject to large fines]... struck down their [Jewish] creditors in the hope of erasing the evidence of their indebtedness. The restoration of peace [after Henry III and the future Edward I defeated Simon de Montfort] had brought an end to these attacks, but the problems associated with Jewish credit remained" (Morris, p. 88).

One part of the prejudice against Jews that seems to be accurate is the charge of exorbitant interest. On p. 191 Stenton mentions a calculation that their average rate of interest was 43% (per year), with some instances in excess of 60%. The blame for this does not lie entirely with the Jews; the monarchy in effect was taking a cut, in the form of high licensing fees on the Jews (Stenton, p. 194; Morris, p. 86). So the Jews had to charge enough to live on *and* the pay the royal bribe. (I would love to have heard, say, Richard I explain how that was different from charging interest himself, but of course Richard would never answer to me.) Stenton, p. 193, also tells a tale which sounds surprisingly like this one:

"Already in 1144 Jews were accused in Norwich of the murder of a Christian boy named William, whose story was told within a few years of his death by Thomas of Monmouth, a Norwich monk. William was about 12 when he was found dead in Thorpe Wood near the city. His father... was already dead, but his mother Elviva was alive and had been offered for William a post in the kitchen of the archdeacon of Norwich. The man who made the offer took William away with him and called on William's aunt to tell her about it. She told her daughter to follow and see where William was taken. The child said he was taken to a Jew's house. William was next seen dead in Thorpe Wood. The credulity of the populace and their readiness to suspect the Jews made William a miracle worker and consequently a saint. Between 1144 and 1172 his body was four times translated, each time to a place of higher honour.... William was only the first of a series of English boys whose unexplained deaths were attributed to the Jews."

Porter, p. 116, says that Thomas of Monmouth was a monk of Norwich's Benedictine priory, and wrote his "history" in 1172-1173; Porter also says that William Thurby, Bishop of Norwich from 1144 to 1172, was convinced the boy was a saint. The whole thing, frankly, sounds like the result of psychosis on the part of either Thomas of Monmouth or of Thurby.

The legend of Hugh of Lincoln became popular in many forms of literature; Benet lists Chaucer's "Prioress's Tale," Marlowe's The Jew of Malta, and a 1459 piece called Alphonsus of Lincoln, which I have not seen.

The link to "The Prioress's Tale" is undeniable (Percy, in fact, referred readers to the Tale to learn the ending of the story; Fowler, p. 267), since lines 684-686 of the Tale (Chaucer/Benson, p. 212) explicitly compares the tale to that of "yonge Hugh of Lyncoln, slayn also With cursed Jewes, as it is notable. For it is but a litel while ago." (It's line 1874 in Chaucer/Boyd, p. 165, with discussion on pp. 166-167. To give Chaucer the only excuse we can -- and it a very feeble one -- he lived in an England where Jews were barred, and so perhaps had never met an English-speaking Jew!) I personally don't see much connection, except thematic, to The Jew of Malta.

But the link to "The Prioress's Tale" is only partial, although it has been affirmed by scholars going
all the way back to Percy. Chaucer/Boyd, pp. 10-11, summarizes Carlton Brown's thematic analysis of "The Prioress's Tale" and its analogs, which he grouped into three types. All have, in essence, four parts: The young boy somehow offends a group of Jews, who murder him -- but he survives in some form to bring charges against the Jewish murderers, who are punished. "The Prioress's Tale" and this song have the middle parts (the murder and the boy's survival) -- but the first part is quite different (in the "Tale," he goes about singing a religious song in a way that I'd find obnoxious; in the ballad, his ball goes lands on Jewish property; also, "The Prioress's Tale" is NOT a tale of ritual murder; Chaucer/Boyd, p. 17); the final parts, the hunt for the boy and the punishment, varies greatly between versions -- both of the song and the miracle tale.

What's more, Chaucer's tale is set in "Asie" (Asia). It doesn't really have any Asian color (supposedly the setting has faint similarities to Bruges; Chaucer/Boyd, p. 21), but it doesn't matter if the setting is accurate; the point is, Chaucer explicitly denied that the events happened in England! (Also, many scholars now think "The Prioress's Tale" is a satire -- Chaucer/Boyd, p. 32 -- because the Prioress's attitude is contrary to the teachings of the Church, as Chaucer should have known. Sadly, though, I think this is the result of a desire to whitewash Chaucer; no one in the Canterbury Pilgrimage points out the heresy. The great ballad scholar George Lyman Kittredge was of the opinion -- Kittredge, p. 175 -- that "Of all the Canterbury Pilgrims none is more sympathetically conceived or more delicately portrayed than Madame Eglantine, the prioress" -- but of course Kittredge lived at a time when anti-Semitism was still basically acceptable. Perhaps the best way to understand Chaucer's tale, and this song, is for people of European descent to substitute "Muslim" for "Jew" and see how offended they fell....)

Child (who was a noteworthy Chaucer scholar) noted the parallels, but doesn't devote much space to it; he seems to consider the items to have mixed elements but to have independent parts as well. I agree.

That a boy named Hugh did die and get buried in Lincoln seems clear; there is a body in his crypt. But that doesn't mean the Jews of Lincoln were responsible. Joseph Jacobs in 1896 investigated the matter and concluded that Hugh, who was the eight-year-old son of a widow named Beatrice, accidentally fell into a cesspit near a Jewish resident on July 31, 1255. The body was not discovered for 26 days, when a group of Jews gathered to celebrate a wedding. Their one crime was that, having found the dead body, they dropped it down a well at some distance from where the boy had died, where it was discovered on August 29. No doubt, given the state of the body, there was some possibility that Hugh had been murdered (although there is no reason to suspect it) -- but even if he had been murdered, there is no evidence that the Jews were responsible (summarized from Chaucer/Boyd, p. 18).

In any case, the story of the murdered boy and the Miracle of the Virgin is first found in the Stella Maris of c. 1248-49 -- a dating which, if correct, places it before the death of Hugh of Lincoln! (Chaucer/Boyd, p. 64), which certainly should end any link between the Jews and Hugh.

The charge of ritual murder against the Jews lasted far too long. This song is not the first example, and it is far from the last.

Although Jews suffered regular persecution from Christians from the time the Roman Empire was converted, it was the Crusades which really seemed to start the tendency to attack Jews. Runciman, pp. 134-141, details the extreme misbehavior of the People's Crusade as it set out for Jerusalem in 1098-1099. (Interestingly, the particular mobs responsible for the atrocities almost all ended up being massacred themselves -- not by the Jews, but by Christians whom they also oppressed along the way. There seems to have been a particular sort of bone-headedness among Crusaders which caused them to think any furriner they saw must be a target worth attacking.) Frey/Thompson, p. 56, note that the ritual murder charge was bandied about at the time of the Phagan case (for background, see the notes to "Mary Phagan" [Laws F20]), and on p. 57 Frey/Thompson mention the Beilis case in Russia, where there were attempts to blame the entire Jewish race for a murder they did not commit. (This case would go on to inspire some of Sholom Alechem's Tevye stories, hence playing a part in the musical Fiddler on the Roof; Solomon, pp. 33-34).

The fame of "Little Hugh of Lincoln," who is sometimes called a saint, may be by confusion with another Hugh of Lincoln, the bishop of that city (died 1200 and canonized in 1220, according to DictSaints, p. 116). Chaucer/Boyd, p. 166, cites William Thynne as already pointing out this confusion in response to Speght's 1589 edition of Chaucer. Hassall, p. 103, indirectly affirms the confusion by warning that we should not confuse St. Hugh of Avalon, St. Hugh of Wells and Lincoln, or little St. Hugh of Lincoln. Warren, p. 70, says that "Hugh was famous for his saintly life, his great work as a pastor, his sharp tongue, and his pet swan. He had been one of the great characters of the 12th century episcopate." Indeed, he was regarded as a standard for other English bishops -- one they rarely met.
Kerr, p. 171, says that "The key to the success of the city and diocese of Lincoln lies with one man, Sir Hugh of Avalon, who was a competent and respected bishop during his episcopacy in 1186-1200 and, after his death, a popular author."

DictSaints, p. 116, says that upon being appointed bishop (a post he had to be pressured into taking) he "quickly restored clerical discipline, revived schools, and helped to rebuild the cathedral with his own hands."

Bishop Hugh also became the subject of legend -- e.g. Jones, p. 93, mentions a story (for which he does not cite a source) that he "was helped by an angel who cut off his manhood to relieve him of impure desires." (I must say that this strikes me as unlikely -- there were reports that the great scholar Origen had castrated himself, as did the Slavic Skoptsy sect, but this was not a common Christian behavior, and the Jewish Law explicitly forbids priests from having major mutilations.)

Hazlitt, p. 333, says that he was the patron of shoemakers.

In the context, it is ironic to note that OxfordCompanion, p. 495, explicitly notes that Bishop Hugh "condemned the persecution of Jews which spread throughout England in 1190-1." Similarly DictSaints, p. 116: "He denounced the persecution of the Jews, repeatedly forcing armed mobs to release their victims, and was unafraid to correct both Henry II and King Richard the Lionheart." - RBW

Bibliography

- Chaucer/Benson: Larry D. Benson, general editor,The Riverside Chaucer, third edition, Houghton Mifflin, 1987 (based on F. N. Robinson,The Works of Geoffrey Chaucer, which is considered to be the first and second editions of this work)
- Harvey: John Harvey, The Plantagenets, 1948, 1959 (I use the 1979 Fontana paperback edition)
- Hazlitt: W. C. Hazlitt's Dictionary of Faiths & Folklore, 1905 (I use the 1995 Studio Editions paperback)
- Porter: Enid Porter, The Folklore of East Anglia, Batsford, 1974
Sir James the Rose [Child 213]

DESCRIPTION: James the Rose (has killed a squire, and) is forced to flee. He asks his leman's help. She, under pressure, tells his pursuers of his hiding place. James is taken and killed. His leman regrets her actions

AUTHOR: unknown

EARLIEST DATE: 1781 (Pinkerton)

LONG DESCRIPTION: "O heard ye of Sir James the Rose ... he has killed a gallant squire An's friends are out to take him." He visits his lover, the nurse at the House of Marr. He tells her he is looking for a place to hide. Her pursuers ask if she has seen him. As they are about to leave she tells them where he is hiding. He tries to buy them off but they kill him and give his heart to his lover. In despair she drops from sight. "A traitor's end, you may depend, Can be expect'd no better."

KEYWORDS: love death betrayal revenge hiding

FOUND IN: Britain(Scotland(Aber))

REFERENCES (8 citations):
Child 213, "Sir James the Rose" (1 text)
Bronson 213, "Sir James the Rose" (27 versions+1 in addenda, but a large fraction of these are "Sir James the Ross")
Bronson-SingingTraditionOfChildsPopularBallads 213, "Sir James the Rose" (3 versions: #6, #18, #20)
Buchan/Moreira-TheGlenbuchatBallads, pp. 19-21, "Sir James the Ross, the Young Laird of Balethen" (1 text, 1 tune)
Whitelaw-BookOfScottishBallads, pp. 39-40, "Sir James the Rose" (1 text)
Leach-HeritageBookOfBallads, pp. 91-93, "Sir James the Ross" (1 text)
DT 213, JAMEROS2

ADDITIONAL: Peter Buchan, Gleanings of Scarce Old Ballads (London, 1825 ("Digitized by Google")), pp. 9-11, "Sir James the Rose (Old Way)"

Roud #2274

BROADSIDES:
NLScotland, L.C.Fol.70(50), "Tragedy of Sir James the Rose," Poet's Box (Glasgow), 1869; also RB.m.143(157), "Sir James the Ross"

CROSS-REFERENCES:
cf. "Sir James the Ross" (general plot) and references there

NOTES [60 words]: Child has only one version of 213 ("O heard ye of Sir James the Rose") but acknowledges a different ballad: "Sir James the Ross, A Historical Ballad' (sometimes called 'The Buchanshire Tragedy'), was composed by the youthful Michael Bruce (1767) upon the story of the popular ballad, and has perhaps enjoyed more favor with 'the general' than the original." - BS
**Sir James the Ross**

DESCRIPTION: Matilda's father wants her to marry John Graham rather than James Ross. James kills John's brother and hides with Matilda while she sends her page to raise John's men. The page betrays James to John Graham. James is killed and Matilda commits suicide.

AUTHOR: Michael Bruce (1746-1767)?

EARLIEST DATE: 1825 (Buchan)

LONG DESCRIPTION: "Of all the Scottish northern chiefs... The bravest was Sir James the Rose." He leads 500 warriors. He loves Matilda, daughter of "Buchan's cruel lord," who prefers that she wed Sir John the Graham. John's brother Donald spies on James and Matilda and hears her say "the grave shall be my bridal bed If Graham my husband be." Donald confronts James and is killed. He tells Matilda he has killed Donald and must hide because his own men are "far far distant." He plans to go to raise his men but she convinces him to hide and send a page to raise his men. The page meets Graham and twenty of his men and tells where James is hiding. James fights bravely. Matilda pleads for his life but he is mortally wounded. She kills herself on James's sword. With his dying effort James kills Graham.

KEYWORDS: love death suicide betrayal revenge hiding brother father

FOUND IN: Canada(Mar,Newf) US(NE) Britain(Scotland(Aber))

REFERENCES (15 citations):
- Chambers-ScottishBallads, pp. 315-321, "Sir James the Rose" (1 text)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #39, pp. 1-3, "Sir James the Rose" (1 text plus 2 fragments)
- Greig/Duncan2 235, Greig/Duncan8 Addenda, "Sir James the Rose" (16 texts, many very short, 14 tunes) {A=Bronson's #7, C=#4, D=#3, E=#5, F=#11, G=#12, I=#1, J=#13, K=#10, L=#8, M=#20, N=#19; most of these have no text or only a few lines}
- Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 284-291, "Sir James the Ross" (1 text from manuscript)
- Flanders/Olney-BalladsMigrantInNewEngland, pp. 147-154, "Sir James, the Rose" (1 text, 1 tune) {Bronson's #25}
- Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 239-254, "Sir James the Ross" (3 texts, 1 tune; of the three texts, "C" is short, while "A" is based on penciled changed George Edwards wrote in the margin of Barry/Eckstorm/Smyth-BritishBalladsFromMaine) {Bronson's #25}
- Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 75-79, "Sir James the Ross" (1 text plus 2 fragments, 2 tunes) {Bronson's #27, 26}
- Creighton-MaritimeFolkSongs, pp. 23-25, "Sir James the Ross" (1 text, 1 tune)
- Creighton-FolksongsFromSouthernNewBrunswick 7, "Sir James the Ross" (2 texts, 1 tune)
- Peacock, pp. 715-719, "Sir James the Rose" (1 text, 1 tune)
- Karpeles-FolkSongsFromNewfoundland 18, "Sir James the Ross" (2 texts, 3 tunes)
- Mackenzie-BalladsAndSeaSongsFromNovaScotia 11, "Sir James the Rose" (2 texts, 1 tune) {Bronson's #16}
- Whitelaw-BookOfScottishBallads, pp. 41-43, "Sir James the Rose" (1 text)
- DT 213, JAMEROSE

ADDITIONAL: Peter Buchan, Gleanings of Scarce Old Ballads (London, 1825 ("Digitized by Google")), pp. 11-18, "Sir James the Rose (Modern Way)"

Roud #2274

RECORDINGS:
- John Molloy, "James the Ross" (on MUNFLA/Leach)
- Peter Ryan, "Sir James the Rose" (on PeacockCDROM) [one verse only]

BROADSIDES:
- NLScotland, L.C.Fol.70(50), "Tragedy of Sir James the Rose," Poet's Box (Glasgow), 1869; also RB.m.143(157), "Sir James the Ross"

CROSS-REFERENCES:
cf. "Child Maurice" [Child 83] (tune)
cf. "Sir James the Rose" [Child 213] (general plot)

NOTES [290 words]: Child has only one version of 213 ("O heard ye of Sir James the Rose") but acknowledges a different ballad: "'Sir James the Ross, A Historical Ballad' (sometimes called 'The Buchanshire Tragedy'), was composed by the youthful Michael Bruce (1767) upon the story of the popular ballad, and has perhaps enjoyed more favor with 'the general' than the original." Coffin, *The British Traditional Ballad in North America* (Philadelphia, 1950), pp. 128-129: "The Child 'Sir James the Rose' ballad is not in America. The American texts [including Pound's from Nebraska] are highly sophisticated and based on 'Sir James the Ross,' a song Child, IV, 156 thought to have
been composed by Michael Bruce [disputed by Coffin citing Barry citing Keith 'that Michael Bruce is mistakenly considered the composer....']." Mackenzie regarding his two versions: "[They] represent 'Sir James the Ross,' an unacknowledged adaptation by Michael Bruce, of the old Scottish ballad 'Sir James the Rose' (Child, No. 213)." Confirming Coffin's observation, Karpeles-FolkSongsFromNewfoundland, Peacock, Creighton-FolksongsFromSouthernNewBrunswick, and Creighton-MaritimeFolkSongs all are derived from the same text as MacKenzie's.

Greig: "The version now generally known and sung is the one we give. Its composition is credited to Michael Bruce (1746-1767), the author of the well-known 'Ode to the Cuckoo.'" Greig/Duncan2: "Greig does not give his source for the 53-stanza text he prints and, as it may have been a collated text rather than a version from tradition, it is not included here; it resembles A and B."

Greig's text follows Buchan with a few word and punctuation changes. Buchan's text is twenty-six and a half 8-line verses; Greig's is 53 4-line verses. - BS

**Last updated in version 4.2**

File: C213A

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**Sir John Butler [Child 165]**

**DESCRIPTION:** Men cross a moat by leather boat to Sir John Butler's hall. His daughter Ellen warns him his uncle Stanley is here. He says he is therefore doomed, and, indeed, he is murdered. His wife, in London, dreams his death, confirms it, seeks redress in vain.

**AUTHOR:** unknown

**EARLIEST DATE:** before 1750 (Percy folio)

**KEYWORDS:** family homicide dream

**HISTORICAL REFERENCES:**

1463 - The Butler Murder

**FOUND IN:**

**REFERENCES (4 citations):**

- Child 165, "Sir John Butler" (1 text)
- Hales/Furnival-BishopPercysFolioManuscript, volume III, pp. 205-214, "Sir John Butler" (1 text)

**MANUSCRIPT:** {MSPercyFolio}, The Percy Folio, London, British Library, MS. Additional 27879, page 427

Roud #4000

**NOTES [310 words]:** According to David C. Fowler, *A Literary History of the Popular Ballad*, Duke University Press, 1968, p. 158 n. 25, this is one of eighteen ballads in the Child collection found only in the Percy Folio.

Child gives a good deal of background to this murder, while admitting to some very substantial questions about it. But he distinctly fails to give some additional background -- notably the fact that this happened during the Wars of the Roses, when battles between noble families were commonplace. And he makes, in my view, far too little of the complicated connections of the families involved.

Lord Stanley was Thomas Stanley, the future Earl of Derby -- and the future husband of Margaret Beaufort, the mother of the future King Henry VII. And Ellen Butler? Well, there was an Eleanor Butler -- born Eleanor Talbot, but called "Butler" after she married Thomas Butler -- who (at least according to the Bishop of Bath and Wells and King Richard III) was betrothed to King Edward IV, who was king in 1463 -- and who, if she *did* have a relationship with Edward IV, was having it right about the time of this murder. (For more on the Stanleys, see e.g. "The Vicar of Bray": for the whole mess of Eleanor Butler, see e.g. "The Children in the Wood (The Babes in the Woods)"

[Laws Q34].

I'm not claiming that any of this is necessarily meaningful -- for example, Thomas Butler, Eleanor's husband, died probably in 1459, and his father was named Ralph, not John -- and Ralph Butler died in 1473. But if anyone decides to try to learn more than Child had to say about this ballad, this probably needs to be looked into.

The latest reference on the topic, and probably the most authoritative (although it also contains far too much speculation for my taste) is John Ashdown-Hill, *Eleanor, the Secret Queen: The Woman who put Richard III on the Throne*, 2009. - RBW

**Last updated in version 5.3**

File: C165
Sir Joseph Ward

DESCRIPTION: "When I was a lad I served my term With 'Seddon & Co.,' then a rising firm." He shows such interest in his superiors "That now I am Sir Joseph Ward, you see." He becomes expert in politics and surpasses his mentor "Dick" and becomes a power in the land

AUTHOR: unknown

EARLIEST DATE: 1905 (Election Fortune-Teller and Sketcher, according to Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: derivative political New Zealand

HISTORICAL REFERENCES:
1893-1906 - Richard John Seddon (1845-1906) Prime Minister of New Zealand
1906-1912, 1928-1930 - Sir Joseph George Ward (1856-1930) Prime Minister of New Zealand

FOUND IN:
REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, p. 104, "Sir Joseph Ward" (1 text)

CROSS-REFERENCES:
cf. "Vote for Joey Ward" (subject)

NOTES [578 words]: Bailey/Roth-ShantiesByTheWay-NZ do not list a tune for this, but there is absolutely no doubt in my mind that it was intended to be sung to the tune of Gilbert and Sullivan's "When I Was a Lad" from "H. M. S. Pinafore." Just like the "ruler of the Queen's Navee," Ward starts as an assistant, and the song ends with this verse:

Now, statesmen all, whoever you may be,
If you want to rise from obscurity --
If you don't want to be forever a tool --
Be careful to be guided by this golden rule:
Stick close to your guns whilst Dick's at sea,
And you'll all be "Sir Joe's," the same as me.

"Seddon & Co." is not an actual company; rather, it refers to Richard John Seddon (the "Dick" of the song), the leader of the Liberal Party, whom Sir Joseph Ward replaced as Premier upon Seddon's death. According to Ell, p. 132, he was known as "King Dick"; "Richard John Seddon was regarded as the uncrowned monarch of New Zealand during his years as Premier (1893-1906). A populist, his common-man approach appealed widely as did his government's championing of their causes. Seddon, who was born in Lancashire in 1845, went as a youth to the Australian goldfields, and made his mark in Westland.... It was Seddon who lead New Zealand's creation of its own Empire in the South Pacific, annexing the Cook Islands and Niue in 1901.... He died while in office, age 61, in 1906."

NewZealandEncyclopedia, pp. 492-493 tells us that he "was the longest-serving Prime Minister in NZ's history -- from 1 May 1893 to 10 June 1906." Born in Lancashire, he was such a bad student that he was encouraged to quit school at age 12. He held odd jobs, losing one for pay agitation, and went to Australia at age 18. Failure as a gold miner caused him to try New Zealand instead, where he again failed as a miner. Nothing ever worked for him until he went into politics, serving in provincial offices before becoming the first mayor of the town of Kumara. He went broke in 1878 but avoided formal bankruptcy, and was elected to parliament in 1879. He became a cabinet member in the early 1890s then became Prime Minister when John Ballance died.

Ironically, the youthful agitator, who led a progressive party, had little to offer in the way of new legislation: "The progressive nature of the Liberal Party slowed down during the early years of the 20th century, as the autocratic Seddon gained complete dominion over his cabinet and caucus. As well as being Prime Minister, Seddon was Minister of Finance, of Education, or Immigration, of Labour, and of Defence." He did make it easier for children to go to school, but "otherwise his growing conservatism smothered the crusading zeal the party once had, and lead (sic.) indirectly to the establishment of the Labour Party."

He was "a tall, powerfully built man" who became obese as he grew older; he died on a ship called the Owestry Grange while returning from a government trip to Australia.

The authoritarianism mentioned above became proverbial; NewZealandDictionary, p. 144, has an entry "King Dick," referring to him; Seddon was called by that name at least as early as 1904.

Seddon seems to have had a curious sort of afterlife. NewZealandDictionary, p. 252, discusses "various [proverbial] phrases indicating a time in the distant past, alluding to the infrequency of the happening under discussion or review." Along with examples such as "since Adam was a cowboy" we find "since Dick Seddon died" and "since Dick Seddon was a boy." - RBW

Bibliography
Sir Lionel [Child 18]

DESCRIPTION: (Sir Lionel) hears report (from a lady in distress?) of a murderous boar. Meeting the boar, he slays the beast. In the older versions, the boar's keeper then comes out to demand a price, and the knight then slays the keeper also.

AUTHOR: unknown

EARLIEST DATE: before 1750 (Percy Folio), but see the notes about the "Bangum" versions

KEYWORDS: animal fight magic

FOUND IN: Britain(Scotland(High),England) US(Ap,NE,SE,So)

REFERENCES (53 citations):
Child 18, "Sir Lionel" (6 texts)
Bronson 18, "Sir Lionel" (17 versions)
Bronson-SingingTraditionOfChildsPopularBallads 18, "Sir Lionel" (6 versions: #1, #2, #3, #4, #5, #10)
Hales/Furnival-BishopPercysFolioManuscript, volume I, pp. 74-78, "Sir Lionell" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 344-346, "The Jovial Hunter of Bromsgrove" (1 text); p. 470, "The Old Man and His Three Sons" (1 fragment)
Leather-FolkLoreOfHerefordshire, pp. 203-204, "Brangywell"; p. 204, "Dilly Dove" (2 texts, 2 tunes) {Bronson's #5, 13}
Williams-FolkSongsToTheUpperThames, pp. 118-119, "Bold Sir Rylas" (1 text) (also Williams-Wiltshire-WSRO Wt 322)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 434-435, "Sir Lionel" (notes plus a partial reprint of Child A)
Flanders/Olney-BalladsMigrantInNewEngland, pp. 60-61, "Old Bangum" (1 text, 1 tune) {Bronson's #17}
Flanders-AncientBalladsTraditionallySungInNewEngland1, pp. 226-229, "Sir Lionel" (1 text, 1 tune) {Bronson's #17}
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 29-31, "Sir Lionell" (2 texts, 1 tune, plus fragments of 1 stanza and 1 line respectively) {Bronson's #7}
Randolph 7, "Lord Bangum" (1 fragmentary text, 1 tune) {Bronson's #14}
Davis-TraditionalBalladsOfVirginia 8, "Sir Lionel" (7 texts, 4 tunes entitled "Bangum and the Boar," "Old Bang'em," "Ole Bangim," "Sir Lionel") {Bronson's #12, #10, #8, #15}
Davis-MoreTraditionalBalladsOfVirginia 10, pp. 72-78, "Sir Lionel" (4 texts, 4 tunes) Gainer-FolkSongsFromTheWestVirginiaHills, pp. 24-25, "Old Badman" (1 text, 1 tune)
Scarbrough-ASongCatcherInSouthernMountains, pp. 191-191, "Sir Lionel" (1 text reprinted from Scarbrough-OnTheTrailOfNegroFolkSongs, and found also in Davis and Scarbrough-OnTheTrailOfNegroFolkSongs, with local title "Old Bangum"; 1 tune on p. 407) {Bronson's #8}
Scarbrough-OnTheTrailOfNegroFolkSongs, pp. 51-52, "Old Bangum" (1 text, 1 tune, the same as that in Scarbrough-ASongCatcherInSouthernMountains) {Bronson's #8}
Sharp-EnglishFolkSongsFromSouthernAppalachians 9 "Sir Lionel" (4 fragments, 4 tunes) {Bronson's #16, #15, #11, #9}
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 85, "Bangum Rid by the Riverside" (1 text, 1 tune)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 8, pp. 18-20, "Old Bangum" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, p. 44, "The Jobal Hunter" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 10A, "Bangum Rode the Riverside"; 10B, "Old Bangum" (2 texts, 2 tunes)
Leach-TheBalladBook, pp. 100-103, "Sir Lionel" (2 texts)
McNeil-SouthernFolkBalladsVol2, pp. 157-159, "Ole Banghum" (1 text, 1 tune)
Grigson-PenguinBookOfBallads 19, "The Jovial Hunter of Bromsgrove" (1 text)
Lomax/Lomax-OurSingingCountry, pp. 149-150, "Old Bangham" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 272, "Old Bangum" (1 text, 1 tune) {Bronson's #8}
Niles-BalladBookOfJohnJacobNiles 13, "Sir Lionel" (3 texts, 3 tunes)
Chase-AmericanFolkTalesAndSongs, pp. 126-127, "Old Bangum and the Boar" (1 text, 1 tune)
Abrahams/Foss-AngloAmericanFolksongStyle, p. 60, "Old Bangum" (1 text, 1 tune)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 117-119, "Sir Lionel" (1 text)
Silber/Silber-FolksingersWordbook, p. 217, "Old Bangum" (1 text)

DT 18, JOVHUNTR* OLBANGUM*

ADDITIONAL: _Sing Out_ magazine, Volume 24, #2 (1975), p, 5, "Quil O'Quay" (1 short text, 1 tune, from the singing of Nimrod Workman)

RELATED: Versions of the Romance "Sir Eglamour of Artois" --
Frances E. Richardson, editor, _Sir Eglamour of Artois_, Early English Text Society/Oxford University Press, 1965, (2 parallel texts, of Lincoln Cathedral MS. 91 and Cotton Caligula A.2, with an appendix containing British Library MS. Egerton 2862 and some readings from the other manuscripts; the two main texts are given a common numbering to bring the total to 1375 lines but L in particular omits some of these lines)
Harriet Hudson, _Four Middle English Romances: Sir Isumbras, Octavian, Sir Eglamour of Artois, Sir Tryamour_, second edition, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2006. Much of the material in this book is also available online), pp. 101-132, "Sir Eglamour of Artois" (1 text, of 1320 lines, based mostly on British Library MS. Cotton Caligula A.2)
(William Beattie), _The Chepman and Myllar Prints: A Facsimile with a Bibliographical Note by William Beattie_, Edinburg Bibliographical Society, 1950, pp. 53-88, "(no title)" (1 text, a facsimile of the Advocates Library copy, STC #7542 below)

John Edwin Wells, _A Manual of the Writings in Middle English 1050-1400_, 1916 (references are to the 1930 fifth printing with three supplements), pp. 115-116, "Sir Eglamour of Artois" (a prose summary)

Brown/Robbins-IndexOfMiddleEnglishVerse, #1725
DigitalIndexOfMiddleEnglishVerse #2867
MANUSCRIPT: Oxford, Bodleian Library, MS Douce 261 (Bodleian 21835), folio 26
MANUSCRIPT: Cambridge, University Library, MS. Fl.2.38, folio 71
MANUSCRIPT: (MSLincolnThornton), Lincoln, Lincoln Cathedral Library MS. 91 [Robert Thornton MS. 1; Lincoln Thornton MS.], folio 138
MANUSCRIPT: London, British Library, MS. Egerton 2862 (previously Sutherland, Trentham Hall), folio 148 (fragment, one leaf only)
MANUSCRIPT: Ann Arbor, University of Michigan MS. 225 (fragment)

EARLY PRINT EDITIONS:
Published by Wynken de Words, 1500? -- one leaf) (STC #7542, p. 168)
Syr Eglamoure of Artoys, Published by Chepman and Myller, 1508 (STC #7542, p. 168)
Published by W. Copland (1548-1569) (STC #7543, p. 168)
Published by J. Walley (c. 1570?) and entered to J. Carlewood, Jan. 15, 1582 (STC #7544, p. 168)
Roud #29

RECORDINGS:
Bentley Ball, "Bangum and the Boar" (Columbia A3084, 1920)
Logan English, "Bangum and the Boar" (on LEnglish01)
Samuel Harmon, "The Wild Boar" (AFS 2805B; on LC57) {Bronson's #2}
Frank Hutchison, "Wild Hog in the Woods" (OKeoh 45274, 1928)
Eunice Yeatts MacAlexander, "Wild Hog in the Woods" (on FarMtns1)
Jean Ritchie, "Old Bangum" (on JRitchie01)
Lonesome Luke [D. C. Decker] & his Farm Boys, "Wild Hog in the Woods" (Champion 16229, 1931; on KMM)
G. D. Vowell, "Bangum and the Boar" (AFS; on LC57)

ALTERNATE TITLES:
Wild Hog
The Jovial Hunter
Rurey Bain
Bangum and the Bo'
Wild Hog in the Woods
Many versions of this song have been stripped down to descriptions of the [boar] hunt and the fight. Others have subplots concerning Sir Lionel's brothers. The versions of this called "Wild Hog in the Woods" should not be confused with the fiddle tune of the same name, which is unrelated to any tune I've ever heard with the ballad. Great tune, though - PJS

Fowler, p. 160, goes beyond what Paul says about the ballad being stripped down and cites Bronson as saying "that a ballad was re-created from the romance, probably in 1615 by Samuel Rowlands, and that modern survivals of the 'old Bangum' type, usually considered descendants of the [Percy] folio version, are actually independent of it." This in fact goes somewhat beyond what Bronson said; Bronson merely pointed out that serious versions are very rare, and that Rowlands produced a serious version, and the two types may be independent. Still, I think Fowler is largely correct: the connection between "Sir Lionel" and "Bangum" is slight.

Flanders, in her notes in "Ancient Ballads," makes the astonishing (for her) admission of how different the common version of this is from the alleged roots: "If 'Old Bangum' can be considered as a direct descendant of the romance Sir Eglamour of Artois, it is surely a classic example of degeneration through oral tradition.... Although the Child 'Sir Lionel' is probably related to the medieval romance, scholars have just as probably been over-enthusiastic in relating 'Old Bangum' songs too closely to 'Sir Lionel.' As Belden-BalladsSongsCollectedByMissourFolkloreSociety, 29, suggests, a song-book or music hall rewriting may well lie between the two."

She adds, "The 'Old Bangum' texts are the only American forms of Child 18. They are known in... England as well, and are characterized by a nonsense refrain which Alfred Williams... notes is meant to sound like a bugle."

Note that D'Urfey's version (Bronson's #3; not given by Child) actually calls the hero "Sir Eglamore," although this might be editorial.

Child mentions several analogies to the boar-hunting tale in the romances, including part of the story of "Culhwych and Olwen" in the Mabinogion (in which Culywych is given seemingly-impossible tasks in order to win Olwyn) and the tale of "The Avowing of [King] Arthur."

Louis B. Hall, p. 130 in his introduction to the "The Avowing of Arthur," says the following: "With the wolf practically extinct in England, the wild boar had no enemies except the hunter, and a number of tales describe that hunt. The boar is a fearsome beast today and was even more so in the fifteenth century. Archaeological evidence indicates that it then stood four feet tall at the shoulder and weighted about 300 pounds. Its two tusks were like butcher knives, and the boar could use them to either stab or rip. Its successive layers of bristles, hide, muscle, and fat were impenetrable to arrows. To attack this beast alone with only spear and sword was exceedingly dangerous."

Of "Culhwych and Olwen" Child has little to say except to compare it with other tales of battles with a boar: "But both these, and even the Erymanthian, must lower their bristles before the boar in 'Kilhwch and Olwen,' Mabinogion, part iv, pp. 309-316." This is true as far as it goes; Ford-Mabinogi, p. 119, observes that "The story ostensibly deals with the love of Culhwych for Olwen, the giant's daughter, and describes how, with the help of his cousin Arthur, the impossible tasks imposed by the giant were accomplished and Olwen won... [but] the story is really about Arthur, his wonder-working retinue, and a series of exploits performed by them, culminating in the pursuit of the great boar, Twrch Trwyth. This last ends virtually in a draw between Arthur and the boar, although the carnage on both sides is great."

But the story may not have started there. Mabinogion/Davies, p. xxiii, points out that Arthur's boar hunt is mentioned in the ninth century History of the Britons. On p. 16 Ford-Mabinogi seems to suggest that the boar in "Culhwych" is a vague memory of a pig-god, which presumably makes his opponent semi-divine as well. This would fit well in a the world of giants and talking beasts of "Culhwych," less well with this ballad.

But Child fails to note that the fuller versions of "Sir Lionel," like "Culhwych," involves a giant, Olwen's father. This is not to suggest any direct dependence -- just that these tales of highly deadly boars often have giants somewhere in the vicinity as well.

Lionel himself is an Arthurian character, but a relatively minor one -- e.g. he does not have an entry in Lacy. Moorman/Moorman, p. 81, says of him, "In the Vulgate Lancelot, BOHORT's brother, LANCELOT's cousin. In the Queste del Saint Graal his fury almost leads him to kill BOHORT."

Makes you wonder a little if Lionel and the boar didn't get their parts mixed up.

As for the romance of "Sir Eglamour," according to Hudson, p. 97, "Sir Eglamour of Artois tells a familiar story of lovers separated by a disapproving father, their vicissitudes, and their eventual marriage in a triumph of faithful love." To win the hand of Cristabelle, Eglamour has to accomplish a series of challenges set by her father, including a boar, giants, and a dragon; the father clearly
wants Eglamour to fail, and probably die. When Christabelle gets pregnant, she and her son Degrebelle are set adrift. Eventually everyone is reunited after Eglamour has overthrown the wicked father and gone to Egypt to rescue Cristabelle (Hudson, pp. 97-98).

In the romance, the battle with the boar is in the middle of the list of tasks Eglamour must perform. "The boar is... in Sidon, and as Eglamour approaches, he finds the dismembered bodies of the beast's earlier opponents. The boar kills the knight's horse an requires three days to subdue, but his eradication is a great boon to the country which he had ravaged" (Hudson, p. 98).

The romance does have the interestingly "folk-ish" motif of a knight of (relatively) low status winning the hand of a girl of higher status. On the other hand, it is in the 12-line "tail rhyme" format, which for whatever reason is rarely used in romances that have relationships with ballads.

Unlike many Middle English romances, there does not seem to be a French equivalent of "Sir Eglamour." It is suggested that the piece was composed around 1350 in the northern Midlands. There are no fewer than seven manuscripts and four early printings of the romance, making it among the most popular of all the Middle English tales, even though it has not been popular with modern editors, probably because of the "jingling verse and the general unrealness of the story" (Wells, p. 116). Derek Pearsall (Brewer, p. 31), sarcastically tells us that "Sir Eglamour is a mechanical shuffling-together of stock incidents, whisked vigorously and poured out at a pace that aims to provide little time for reflection on what rubbish it all is." This even though one of the manuscripts to include it is the famous "Percy Folio." The full list of manuscripts (from Richardson, pp. ix-xiv; see also Hudson, p. 100):

- British Library MS. Egerton 2862, c. 1400 (a fragment of the first 160 lines, often denoted "S").
- Lincoln Cathedral MS. 91, c. 1440, the "Lincoln Thornton Manuscript," after scribe Robert Thornton, who copied many romances and a few ballad-ish lyrics ("L").
- British Library MS. Cotton Caligula A.2, c. 1450 ("C").
- Cambridge University Library MS. Ff.2.38, c. 1460 ("F").
- Bodleian Library MS. Douce 261, 1564, from 1564 ("d")
- British Library MS. Additional 27879, the Percy Folio, c. 1650. ("p")

The early prints:

- National Library of Scotland, Edinburgh, printed by Chepman and Myllar, 1508? (incomplete; titled "Sir Eglamore of Arteys") ("e").
- Cambridge University Library. Inc. 5.J.1.2, printed by Wynken de Worde, c. 1530? (fragment of fewer than sixty lines) ("g").
- Cambridge University Library, Syn 7.52.12, printed by Richard Bankes, c. 1530 (fragments totalling fewer than a hundred lines) ("b")
- Bodleian Library MS. Selden d 45(5), printed by William Copland, c. 1555 (this is very likely based on the Wynken de Worde edition, or perhaps an earlier, lost, Caxton edition) ("a"). There is good reason to think the Percy Folio version related to this; it contains several other romances found in Copland editions.

It might perhaps be noted that Richardson's work was done as a thesis under none other than J. R. R. Tolkien (whose knowledge of folklore doesn't get enough attention), and it likely reflects many of Tolkien's opinions.

According to Richardson's descriptions and the stemma on p. xx, the manuscripts form three groups, S+L, the earliest and generally the best; C+F; and the late texts, e+g+w+b+a+d+p (with the Percy Folio p being especially close to a and w; Richardson in fact thinks p is derived from a, the de Worde edition).

Most printed editions have used L as their base text. Richardson prints L and C in parallel columns. Hudson, although agreeing that L is the best text, works from C because it is the fullest.

There is an interesting footnote to this, in that "Sir Eglamour" is one of the few places where we can test the quality of the text in the very valuable Percy Folio. According to Richardson's stemma (p. xx), the Percy text is copied, at one remove, from the Bodleian Selden print by Copeland. Richardson, p. xix, calls it the worst of all the texts and lists a number of unique errors. We should perhaps take this with a grain of salt, since Richardson would also allow the possibility that the Percy text is derived from multiple sources, but if Richardson is correct, we should perhaps be cautious in the use we make of the Percy Folio.

Richardson thinks "Sir Eglamour" is a blending of three romance types, which he calls "Tochmarc Emire/The Wooing of Emer," "Degare," and "Octavian." In English, the first of these is best known from "Emare," the second from "Sir Degare" (Digory)." Richardson thinks the "Eglamour" poet knew specifically "Emare," "Sir Degare," and one or the other of the two English "Octavian" romances. The theme of tasks is from the "Tochmarc Emire/Emare" group; Richardson is not sure if his only source is "Emare" or if there is another source as well.
Mehl, p. 77, says sarcastically of the romance, "The story of Sir Eglamour deserves a brief examination, if only on account of its mediocrity and its highly eclectic character." On p. 78, he adds, "It would be easy to find analogues for all these motifs in earlier romance and to demonstrate that Sir Eglamour is a rather synthetic product. There are particularly close links with Guy of Warwick, Octavian, and Sir Ysumbras....

For a bibliography of references to "Emare," see Rice, pp. 253-254; for "Guy of Warwick," see pp. 277-280; for "Octavian," pp. 365-366; for "Sir Degare," pp. 409-414; for Sir "Isumbras," pp. 469-471; for "Sir Eglamour," pp. 415-416. Summaries of most of them are found in Wells. I can't help but think, if two scholars both agree that "Eglamour" is derivative, but derive it from different sets of romances, then perhaps the actual sources are something different and now lost -- and if perhaps "Sir Lionel" is related to that.

Mehl, p. 82-83, goes on to suggest that "Eglamour" is a "minstrel poem" -- which, in this context, means a poem the outline of which was memorized but the details largely at the performer's choice, most of them being commonplaces or derived from oral tradition. And, of course, anything that borrows from tradition is likely to lend to it as well.

Or perhaps there is another, lost, "Eglamour" romance. The alliterative poem "The Parlement of the Thre Aiges," has these lines:

Sir Eglamour of Artas, full euerous in armes,
And Christabelle the clere maye es crept in her graue;
(Turville-Petrie, p. 98; lines 622-623). The "Parlement" (which exists in two copies) cannot be certainly dated, but the best guess is late fourteenth century (Turville-Petrie, p. 67). The context is a list of famous lovers; Tristram and Dido are among the others mentioned.

Richardson, p. xlii, notes in addition a report of an Eglamore play that was staged at St. Alban's in 1442/43. On the same page, Richardson reports a reduced form of the story, in which Eglamour does little except kill a dragon, in Samuel Rowland's 1615 work "The Melancholy Knight," and a version from 1656 in "Wit and Drollery." Finally, Richardson mentions a version "still sung in schools and Boy Scout camps today." In the absence of a footnote, I don't know what that refers to; I would assume it's some version of this song. More secure is the link of the romance with "Sir Cawline" [Child 61], with which it shares plot elements and some lyrics. But it's an open question just how traditional "Sir Cawline" is; see the notes to that song.

Richardson, pp. xl-v, suggests that "Sir Eglamour" also influenced the romance of "Sir Torrent of Portyngale" -- or, more correctly, that "Eglamour" influenced "Torrent" and that "Torrent" then influenced the manuscripts of "Eglamour." Wells, p. 113, says that "It has been claimed by some that Sir Torrent is a making-over of Sir Eglamour, and by others that the two are from a common source. He lists two main plot elements in both romances, the "Eustache" story of a family that is driven into poverty and exile and threatened with religious persecution and the "Constance" story of a girl whose father abuses her and forces her to flee to a foreign land where she marries a king and is again banished before reuniting with her husband; these themes are also found in the romance of Octovian, although it is clearly distinct textually, and also in Emare.

Alice B. Morgan, "'Honor & Right' in Arthur of Little Britain" (on pp. 371-384 of Benson) observes that the motif of one substituting for another in bed occurs in "Sir Degare," "Sir Torrent," "Sir Eglamour," and "Partenope of Blois," and also in the French "Arthur of Little Britain" (Benson, p. 377), which John Bourchier, Lord Berners, translated into English I the sixteenth century (Benson, pp. 371-374). So someone who researches "Sir Lionel" has a few more romance to dig into, at least casually.

The wooden knife used to kill the boar has folklore analogies. Simpson, pp. 31-32, has a story told of one Sir Goddard Oxenbridge of Brede (although she notes that it is demonstrably not true). He was somehow turned into a carnivorous giant who went around eating children. Nor could he easily be killed; he was said to be immune to normal metal weapons, plus a crow could warn him when he was about to be attacked. The children of Sussex brewed a huge vat of beer, got him drunk, and sawed him in half with a wooden saw. - RBW

Bibliography

Sir Neil and Glengyle [Laws M39]

DESCRIPTION: Ann is wooed by Sir Neil and Glengyle. Her brother, hearing a false rumor that Sir Neil has slandered his sister, demands a duel and is killed. Glengyle kills Sir Neil. Ann, horrified by the slaughter, will not have Glengyle and vows to die unwed

AUTHOR: unknown

EARLIEST DATE: 1801 (Hogg, Scottish Pastorals)

KEYWORDS: homicide brother sister courting death

FOUND IN: US(NE) Canada(Mar,Newf) Britain(Scotland(Aber))

REFERENCES (9 citations):

Laws M39, "Sir Neil and Glengyle"
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #109, p. 1, "Sir Niel and M'Van" (1 text)
Greig/Duncan2 217, "Sir Niel and Macvan" (7 texts, 5 tunes)
Creighton-MaritimeFolkSongs, pp. 92-95, "Sir Neil and Glengyle" (1 text, 3 tunes)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 20, "Sir Neil and Glengyle" (1 text, 1 tune)
Ives-FolksongsFromMaine 16, "Sir Neil and Glengyle" (2 texts, 1 tune)
Whitelaw-BookOfScottishBallads, pp. 289-290, "Sir Neil and Mac Van" (1 text)
DT 590, SIRNEIL

ADDITIONAL: James Hogg, Scottish Pastorals (Edinburgh: John Taylor, 1801 ("Digitized by Google")), pp. 49-55, "The Death of Sir Neil Stuart and Donald M'Vane"
Roud #1914

RECORDINGS:
Alexander March, "Glen Gyle" (on MUNFLA/Leach)

NOTES [61 words]: Hogg's subtitle is "an auld tale made new again." He has as his tune, "Jonny Faa." But is Hogg the author? Greig/Duncan2 p. 531: "James Hogg, perhaps drawing on a chapbook source, included the song in his Scottish Pastorals...."
I was not able to read the one broadside Bodleian, 2806 c.11(44), "Glengyle & Sir Neil" ("In yonder isle beyond Argyle"), unknown, n.d. - BS

Last updated in version 4.2
Sir Patrick Spens [Child 58]

DESCRIPTION: The King, needing a good sailor, calls upon Sir Patrick Spens to sail (to Norway?) in the dead of winter. Though both Captain and crew fear the trip, they undertake it, and are drowned

AUTHOR: unknown

EARLIEST DATE: 1765 (Percy)

KEYWORDS: sea storm wreck death

HISTORICAL REFERENCES:
1286 - Death of Alexander III of Scotland
1290 - Death of his granddaughter Margaret "Maid of Norway"

FOUND IN: Britain(Scotland(Aber)) US(Ap,MA,SE) Canada(Mar)

REFERENCES (33 citations):

Child 58, "Sir Patrick Spens" (18 texts, 1 tune) {Bronson's #5}
Bronson 58, "Sir Patrick Spens" (12 versions+1 in addenda)

Bronson-SingingTraditionOfChildsPopularBallads 58, "Sir Patrick Spens" (3 versions: #2, #3, #5)
Percy/Wheatley-ReliquesOfAncientEnglishPoetry I, pp. 98-102, "Sir Patrick Spence" (1 text)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 3-11, "Sir Patrick Spens" (2 texts, 1 tune, plus a manuscript facsimile) {Bronson's #5, with differences}

Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 128-134, "Sir Patrick Spens" (1 text)

Chambers-ScottishBallads, pp. 3-8, "Sir Patrick Spens" (1 text)

Buchan/Moreira-TheGlenbuchatBallads, p. 155-158, "Patrick Spence" (1 text)

Greig/Duncan 17, "Sir Patrick Spens" (3 texts, 2 tunes) {B=Bronson's #3}

MacColl-PersonalChoice, pp. 6-7, "Sir Patrick Spens" (1 text, 1 tune) {Bronson's #11, but a different transcription and not entirely identical}

Wells-TheBalladTree, p. 279, "Sir Patrick Spens" (1 partial text, 1 tune) {apparently Bronson's #3, but transposed and with different words}

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 16, "Sir Patrick Spens" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 16, "Sir Patrick Spens' (1 excerpt, 1 tune)

Carey-MarylandFolkloreAndFolklife, pp. 51-53, "Sir Patrick Spens" (1 text, 1 tune)

Leach-TheBalladBook, pp. 179-184, "Sir Patrick Spens" (3 texts)

Leach-HeritageBookOfBallads, pp. 46-47, "Sir Patrick Spence" (1 text)

Friedman-Viking/PenguinBookOfFolkBallads, p. 297, "Sir Patrick Spens (Spence)" (2 texts, 1 tune)

Quiller-Couch-OxfordBookOfBallads 75, "Sir Patrick Spens" (1 text)

Grigson-PenguinBookOfBallads 66, "Sir Patrick Spens" (1 text)

Niles-BalladBookOfJohnJacobNiles 25, "Sir Patrick Spens" (1 text, 1 tune)

Hirsh-MedievalLyric-MiddleEnglishLyricsBalladsCarols #41, "Sir Patrick Spens" (4 texts [3 from Child, 1 from Niles])

Gummere-OldEnglishBallads, pp. 144-1445+331-332, "Sir Patrick Spens" (1 text)

Scott-TheBalladOfAmerica, pp. 25-27, "Sir Patrick Spens" (1 text, 1 tune)

Hodgart-FaberBookOfBallads, p. 121, "Sir Patrick Spens" (1 text)

Buchan-ABookOfScottishBallads 50, "Sir Patrick Spens" (1 text)

Creighton-FolksongsFromSouthernNewBrunswick 2, "Sir Patrick Spens" (1 text, a recited version)

Whitelaw-BookOfScottishBallads, pp. 9-12, "Sir Patrick Spens" (2 texts)

Whiting-TraditionalBritishBallads 20, "Sir Patrick Spens" (1 text)

Darling-NewAmericanSongster, pp. 60-63, "Sir Patrick Spens" (1 text)

Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 24-26, "Sir Patrick Spens" (1 text)

HarvardClassics-EnglishPoetryChaucerToGray, pp. 74-76, "Sir Patrick Spence" (1 text)

DT 58, PATSPENS

ADDITIONAL: Walter de la Mare, _Come Hither_, revised edition, 1928; #418, "Sir Patrick Spence" (1 text, with several variants in the notes)

ST C058 (Full)

Roud #41

CROSS-REFERENCES:

Walter de la Mare, _Come Hither_, revised edition, 1928; #418, "Sir Patrick Spence" (1 text, with several variants in the notes)

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ST C058 (Full)

Roud #41

CROSS-REFERENCES:

Walter de la Mare, _Come Hither_, revised edition, 1928; #418, "Sir Patrick Spence" (1 text, with several variants in the notes)

ST C058 (Full)

Roud #41

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Walter de la Mare, _Come Hither_, revised edition, 1928; #418, "Sir Patrick Spence" (1 text, with several variants in the notes)

ST C058 (Full)

Roud #41

CROSS-REFERENCES:
ALTERNATE TITLES:
Patrick Spenser
Sir Patrick Spence

NOTES [1491 words]: Whether this song is historical is disputed. If it "is" historical, it is based on one of the oldest incidents known to balladry: The succession of Scotland in the thirteenth century. Alexander III of Scotland came to the throne in 1249, a boy not yet ten years old (Magnusson, pp. 96-97). Two years later, he went to England to be knighted and to marry Margaret, the daughter of the English King Henry III and the sister of the future Edward I (Magnusson, p. 97). Alexander came of age in 1259. Within a couple of years, he was sending embassies to Norway, trying to gain control of the Western Isles and Orkney -- which for many centuries had given their allegiance, such as it was, to Norway (Magnusson, p. 97). Eventually negotiations gave way to war: Alexander wanted the Hebrides, while Norwegian king Haakon wanted to keep them and strengthen his control.

Fry/Fry, p. 74, report that one of Alexander's vassals attacked Skye in 1262. Our sources are all Norwegian, so we don't know whether Alexander was really involved, or how extensive the attack was. What is clear is that both sides sent forces to the western isles, though the ensuing Battle of Largs (1263) was more a series of meeting engagements than a full-scale battle. More damage was done to the combatants by a storm, and king Haakon, having seen his fleet badly damaged, headed for home and died soon after in the Orkneys (Mitchison, p. 33).

With Haakon dead, the Norwegians decided to negotiate once again. A treaty was concluded in 1266, by the terms of which Scotland in effect bought the Hebrides (and at a surprisingly low price; Magnusson, p. 103, thinks the Norwegians demanded the cash only so they could justify giving away land they were no longer willing to fight for).

In practice, the result didn't matter; the folk of the Isles "paid no more heed to their Scottish than they had to their Norwegian overlords" (MacLean, p. 33). But at least it ended the war. The countries became friendly enough that Alexander's daughter Margaret, by then 19 years old, was married to the 14-year-old grandson of King Haakon in 1281. Margaret's young husband was already Norway's King Eric II; he had ascended in 1280 (Mitchison, p. 37). Margaret didn't see much of his reign, though; she died in 1283, probably in childbirth; the baby girl would come to be known as "Margaret Maid of Norway" (Magnusson, p. 104).

At the time of the elder Margaret's betrothal, the Norwegian connection seemed minor; although Alexander III was a widower (his wife Margaret having died in 1275), he had two living sons. But the younger son, David, died in 1281, and then the heir, who would have been Alexander IV, died in 1284 (Magnusson, p. 105).

Alexander finally decided he had to marry again; he married Yolande (or Yolette) de Dreux in 1285. But it was too late for him. Indeed, the marriage brought his downfall, and led to the end of one of the few relatively peaceful period in Scottish history. On a dark night, on his way to visit his wife after a feast, he somehow fell from his horse and died in 1286 (Magnusson, pp. 106-107; Cook, p. 65). This, incidentally, led to one of Thomas of Ercildoune's most famous prophecies; see the notes to "Thomas Rymer" [Child 37].

When Alexander died in 1286, the only heir of his body was his granddaughter Margaret, daughter of the King of Norway by Alexander's daughter. She was four years old, but was made queen (not without some concern, since Scotland till then had never had a ruling queen; Cook, p. 65).

Naturally there was a guardian council.

At first, Edward I of England left things mostly to the Scots; he and Alexander III had been cordial (Prestwich, pp. 357-360). But it should be recalled that Edward I had already conquered Wales, and claimed a degree of authority over Scotland. And Margaret was such a tempting target.... For one thing, she was a girl who could potentially be married to his son; for another, Margaret of Norway was not too distantly related to Edward himself, and a potential claimant to the English throne. And Edward, being Edward, had no respect for Scotland, or for anything else that stood in his way (Prestwich, p. 361). Edward firmly interjected himself into the process of trying to bring the girl back to Scotland (Cook, p. 69).

The negotiations were intricate (Magnusson, pp. 110-111; Prestwich, pp. 360-361), since Norway, England, and Scotland were interested in her dynasty (because she stood fairly high in the succession for each), and England, Scotland, and the Papacy were involved in negotiations for her marriage (since she and her proposed husband, the future Edward II, were within the prohibited degrees, being first cousins once removed. A dispensation was eventually obtained; Cook, p. 70). Poor little Margaret! So much rested on her fate that the histories give us no idea of what she was like; on paper a queen, she was in fact a pawn. Oram says, p. 107, "There is surely no more poignant passage in Scottish history than the tragically short 'reign' of this child monarch." One can only feel sorry for her. She lost her mother, who was only 23, at birth (Oram, p. 107); heir to the
throne of Scotland before her first birthday, she became queen of Scotland at three (Oram, p. 108). Her marriage was decided upon by the time she was six (Oram, p. 108), she left her childhood home at seven, and died at sea without even viewing the land of which she was titular queen! (Oram, p. 109). It was the forceful Edward I, not the Scots, who conducted most of the negotiations with the Norwegians. And one can't help but wonder if Edward's bluster didn't cause the Norwegians to drag things out. Eric II delayed Margaret's return for years.

Edward had theoretically agreed to leave Scotland an independent state after the marriage, and it was agreed that, if Margaret's marriage produced no heirs, Scotland would remain independent (Magnusson, p. 111). But it was quite clear that Edward had every expectation of running things (MacLean, p. 34); he was already acting as if he were regent of Scotland, even though there was a guardian council and the wedding between Margaret and Edward hadn't taken place anyway (Prestwich, p. 363).

Finally Edward fitted out a well-provisioned ship to carry the Queen, and perhaps her father (Cook, p. 71). Eric didn't like that; he preferred to use one of his own ships. It didn't help the poor girl; she died on the trip -- surrounded by the usual rumours of poisoning and murder. And then Scotland *really* had a succession problem. But that is an issue for another song.

Thus the texts of the ballad match some of the facts (fetching home "the king's daughter of Norrowa"), but ignore the fact that the old king of Scotland was long dead when the Scottish ship sailed to bring home the princess. (Unless the "king" is Edward I, but in that case, he wouldn't have been in Dunfermline!)

Some have proposed emending the text to describe sending Alexander's daughter "to" Norway, noting that a ship containing several Scottish lords sank on the way home. This is ingenious, but does not seem to fit the rest of the ballad; I would regard this emendation as highly suspect. (Of course, I don't like emendation.)

The song was probably well known in the late eighteenth century. Coleridge's 1798 poem "Dejection: An Ode" opens by citing the ballad (the "Late late yestreen I saw the new Moon" verse) and opens "Well! If the bard was weather-wise, who made The grand old ballad of Sir Patrick Spence...." And Longfellow's "The Wreck of the Hesperus" borrows plot elements, and even a whole stanza, from this song.

The folklore of the new moon is still known today, in Newfoundland at least, where a rhyme maintains, "The old moon in the arms of the new Bodes no good for me nor you" (Young, p. 292). The geography of the song is at least logical: Dunfermline is on the north shore of the Firth of Forth, and Aberdour is also on the shore of the Forth, a modest distance east (and hence closer to the North Sea).

Aytoun claimed that there was a grave reported to be that of Sir Patrick on the tiny island of Papa Stronsay in the Orkneys -- in one sense, a logical location, since Papa Stronsay is in the eastern part of the archipelago, and so would be near the path of a ship from Norway to Scotland. And there isn't much on the island (which is just 74 hectares=about 180 acres and which was eventually abandoned by its small population) except a small monastery. But I've found no reference since Aytoun to this place, and remember, the song says Sir Patrick's body lies at the bottom of the sea!

Just about every recording I've heard of this song seems to use the highly majestic tune sung by Ewan MacColl, which MacColl attributed to his father William Miller, but Bronson admits only one other traditional version with a tune akin to MacColl's; nine of his twelve versions are of a different type, and the twelfth (from Johnson) he believes inauthentic. - RBW

Bibliography

- Cook: E. Thornton Cook, Their Majesties of Scotland, John Murray, 1928
- Fry/Fry: Peter and Fiona Somerset Fry, The History of Scotland, 1982 (I use the 1995 Barnes & Noble edition)
- MacLean: Fitzroy MacLean, A Concise History of Scotland, Beekman House, 1970
- Young: Ron Young, Dictionary of Newfoundland and Labrador, Downhome Publishing Inc., 2006
Sir Peny

DESCRIPTION: "Peny is an hardy knyght, Peny is mekyl of myght, Peny of wrong ge makyt right" wherever he goes. "Go bet, peny, go bet, go." One who has Peny as a messenger will do well. Men like those with Peny. When he is without Peny, they reject him

AUTHOR: unknown

EARLIEST DATE: c. 1430 (British Library -- Sloane MS. 2593); printed by Ritson 1790

KEYWORDS: money humorous travel commerce nonballad MiddleEnglish poverty hardtimes

FOUND IN:

REFERENCES (9 citations):
Greene-TheEarlyEnglishCarols, #393, p. 261, "(Peny is an hardy knyght)" (1 text)
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 115-117, "A Song in Praise of Sir Penny" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #2747
DigitalIndexOfMiddleEnglishVerse #4361

Rossell Hope Robbins, _Secular Lyrics of the XIVth and XVth Century_, Oxford University Press, 1952, #57, pp. 50-51 "Sir Penny, I" (1 text)

MANUSCRIPT: {MSSloane2593}, London, British Library, MS. Sloane 2593, folio 26
MANUSCRIPT: Oxford, Balliol College, MS. 8, folio 222 (fragment)

NOTES [309 words]: Based on external evidence, this does not meet my criteria for inclusion in the Index; it is found in just two Middle English manuscripts, and although one of them is the extraordinary manuscript Sloane 2593, the other, Balliol College MS. 8, has only two pieces of poetry in it, the other being only a stanza of a well-known song ("Sweet Jesu now will I sing," found in seven other manuscripts) written in a flyleaf.

However, this has been held up by several scholars as an extraordinary early carol, and certainly it is an early example of a song about the relationship between money and popularity. Then, too, it is very popular with modern anthologists. I have indexed it on that very tentative basis.

"Peny/Penny" is, of course, money -- and not a trivial amount in the fifteenth century; the silver penny was the basic coin of England for most of the medieval era, and fractions of a penny (farthings, groats) existed.

Greene, p. 429, says that "The personification of 'Penny' is met with in a number of medieval vernacular and Latin compositions. Chambers, p. 118, mentions a poem on the same theme: Sir Peny over all gettes the gré [honor, goodwill], Both in burgh and in ceté [city], In castell and in towre.

Withouten owther sperre or schelde, Es the best in frith [woodland] or felde, And stalworthest in stowre [fighting].

The phrase "Go bet" probably does not mean "go gamble" but is rather a hunting chorus meaning something like "Hurry Up"; see the notes to "A Hunting Carol (At A Place Where I Me Set)," which also contains the phrase.

Yet another "Sir Peny" is found in Joseph Ritson, _Pieces of Ancient Popular Poetry_, second edition, William Pickering, 1833, pp. 99-108; it opens "In erth it es a littill thing, And regnes als a riche king."

For more on manuscript Sloane 2593, see the notes to "Robyn and Gandeleyn" [Child 115]. - RBW

Bibliography

Sir Peter Parker

DESCRIPTION: "Sir Peter Parker" relates how he attacked Sullivan's Isle outside Charleston. He receives no support from his superior, Clinton, so the rebels are able to beat off his ship Bristol. Parker decides it's time to return to base.

AUTHOR: unknown

EARLIEST DATE: 1777 (Philadelphia Advertiser) (Source: Lawrence-MusicForPatriotsPoliticiansAndPresidents)

KEYWORDS: rebellion war humorous injury

HISTORICAL REFERENCES:
June 28, 1776 - Clinton and Parker's failed assault on Charleston

FOUND IN: US

REFERENCES (4 citations):
Scott-TheBalladOfAmerica, pp. 64-66, "Sir Peter Parker" (1 text, 1 tune)
Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 70, "A NEW WAR SONG by Sir Peter Parker" (1 text, tune referenced)
Rabson-SongbookOfTheAmericanRevolution, pp. 34-25, "A New War Song by Sir Peter Parker" (1 text, 1 tune)

DT, NEWWAR*

CROSS-REFERENCES:
cf. "At Sullivan's Isle" (subject)
cf. "On the Late Engagement in Charles Town River" (subject)

ALTERNATE TITLES:
A New War Song by Sir Peter Parker

NOTES [567 words]: The setting is, of course, the American revolution. Having been completely blocked by the colonials in 1775, the British decided on a two-part strategy in 1776. Most of the troops in Boston were shifted to New York (via Halifax), while a second force was sent to attack Charleston, South Carolina. It was to be a fiasco.

To be fair, the whole thing had been directed from London, and handled at too great a distance. According to Cook, p. 245, "orders were issued in December... to embark the Irish regiments at Cork and head across the Atlantic to rendezvous with a fleet in the American waters off Cape Fear, North Carolina. General Clinton would meet them at the end of February with additional reinforcements from Boston, and the combined armies would head for Charleston." Sir Henry Clinton was to head the army in the Charleston assault, while Sir Peter Parker was in charge of the naval forces. Since Clinton was already in America, and Parker was coming from England in nine ships spearheaded by the 50-gun Bristol, the two did not cooperate well (Stokesbury, p. 83).

The first problem was the timing. Atlantic weather saw to it that Parker's fleet, somewhat depleted, arrived in April, not February. This had the unfortunate effect of seriously weakening the troops, who had been at sea for eighty days (Weintraub, pp. 61-62). Some didn't even arrive for the campaign; the ships went back to Ireland (Stokesbury, p. 83).

Clinton, who had been on the scene, learned that no one even had an accurate map to use when planning the landing. It took a week just to get past the outer bar (Stokesbury, p. 84). So bad was the British information that, when they tried to bombard Charleston, most of the mortar shells landed in unfortified bogs, or at best in soft spots in the forts where they did no damage (Weintraub, p. 62). And as all this was going on, the Americans were bringing in defenders, including three regiments from out of state, as well as Charles Lee, one of the senior officers in the American army (Stokesbury, p. 84).

Clinton got his troops ashore, but did not attack the crucial colonial position in Fort Moultrie. Indeed, the channels and low islands meant that he couldn't join in Parker's assault; he was stuck on land that had no access to the forts that Parker wanted to attack! (Stokesbury, p. 85). Clinton opposed the final plan, but Parker was in charge and ordered the assault to go ahead. Even this was delayed, by five days, by adverse winds (Stokesbury, p. 85). To get into the harbor, Parker had to try to batter the fort into submission. He failed (Kraus, p. 226), and in the process a colonial shot blew off his breeches (producing the reference to "the wind in my tail," and a sour joke beginning "If honour in the breech is lodged"; Weintraub, p. 62). Other losses were more significant than Parker's pants: Three frigates aground (two would escape, but one had to be destroyed), three ships damaged; the captain of the Bristol lost his right arm. 225 British soldiers and sailors were killed or wounded, compared to just three dozen American casualties (Stokesbury, p. 85).
Clinton and Parker returned to New York. It is likely that both should bear responsibility for the failure, but Parker seems to have borne the brunt of it; when General Howe was recalled from his post as commander of British forces in America, Clinton was chosen to succeed him. - RBW

Bibliography

- Kraus: Michael Kraus, The United States to 1865, University of Michigan Press, 1959
- Stokesbury: James L. Stokesbury, A Short History of the American Revolution, Quill, 1991

Last updated in version 4.4
File: SBoa064

Sir Piggy

DESCRIPTION: "One morning Sir Piggy put on his fine clothes; Taking his cane, out walking he goes." He goes to a tavern, calls for wine, and goes to visit Miss Puss. Piggy and Towser duel over her; Piggy shoots off Towser's tail. A judge says Towser should ride a rail

AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: fight animal injury
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 184, "Sir Piggy" (1 short text, 1 tune)
Roud #11369
NOTES [31 words]: This sounds like the worn-down remnants of a much longer song about a pig and dog dueling over who will wed a cat. Too bad it's so short; I suspect the original was quite interesting. - RBW

Last updated in version 4.3
File: Brne184

Sir Robert o' Gordonstown

DESCRIPTION: "Oh! wha has na heard o' that man o' renown -- The wizard, Sir Robert o' Gordonstown!" The wizard had cheated the devil of his soul but is tricked into accompanying the Devil to his death.

AUTHOR: William Hay (source: Cumming, Greig/Duncan8)
EARLIEST DATE: 1839 (Cumming)
LONG DESCRIPTION: The wicked wizard Sir Robert had cheated the devil of his soul. Afterwards, he didn't even have a shadow: "langsyne had he lost it in far foreign parts" Then he made "a fiend-salamander" in his furnace to learn secrets that allowed him, for example, to ride his coach across thin ice without falling through. One night the Devil disguised himself as the wizard's friend, the Parson o' Duffus, and they drank until the wizard became drunk and confused. "Duffus"s shape changed to a charger. Apparently realizing that his soul was in danger again, and believing that safety lay in reaching the graveyard at Birnie, Sir Robert rode the [Devil] charger toward Birnie where "The spries o' the earth, an' fiends o' the air" were waiting. The Devil took Sir Robert's soul and that of the Parson of Birnie as well.

KEYWORDS: shape-changing death suicide magic drink horse clergy Devil witch
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan8 1887, "Robert Gordon of Gordonston" (1 text)
[George Cumming, editor,] The Lintie o' Moray being a Collection of Poems Chiefly Composed for and Sung at the Anniversaries of the Edinburgh Morayshire Society From 1829 to 1841, (Forres, 1851 ("Digitized by Google")), pp. 55-58, 81-82, "Sir Roberts o' Gordonstown"
Roud #13117
NOTES [245 words]: The ballad leaves holes in the story, which Cumming resolves by telling the whole story in an Appendix. The story, but not the ballad, explains that Sir Richard rode to Birnie because he had been advised by "Duffus" that "if he reached and set foot on the holy mould even of the [Birnie] kirk-yard, no power in hell could touch him." In the ballad "Duffus" is misleading Sir Robert into a trap. In the story the Devil follows and catches Sir Robert after being inadvertently misdirected by the drunk Parson of Birnie; that parson's error leads to his own death at the Devil's hands. In the ballad there is no chance that the Devil is misdirected since he is carrying Sir Robert; the death of the Parson of Birnie by suicide -- "for the Parson o' Birnie has put himself doon" -- in the ballad is not explained.

Cuming: "Sir Robert Gordon was second son of the Earl of Sutherland. He had received his education partly in Italy, and travelled abroad during his younger days. He was created a baronet of Nova Scotia in 1625, and in 1634 was a privy counsellor of Charles I. He was a man of uncommon genius, and in a knowledge of art and science, was far in advance of the age in which he lived. Hence he was deemed a 'wizard,' and was the terror of the common people who believed he was familiar with Satan." - BS

It is interesting to note a legend that a man without a shadow was said to have lost his soul. The loss of his shadow presumably predicted Sir Richard's end. - RBW

Last updated in version 2.5

File: GrD81887

Sir Robert Peel, The

DESCRIPTION: "In the pleasant month of May, 'twas the year of thirty-eight... It was down in the narrows where they watched for the eel Lay her majesty's steamer called the Sir Robert Peel." Forced to land in America, the ship is burnt to avenge the Caroline

AUTHOR: unknown
EARLIEST DATE: 1960
KEYWORDS: ship battle political revenge
HISTORICAL REFERENCES:
Dec 29, 1837 - The American vessel the Caroline, which had been transporting supplies to the Canadian rebels, is set afire and run over Niagara Falls by Canadians led by Captain Andrew Drew
May 30, 1838 - The Sir Robert Peel halts at Wells Island to take on wood. Raiders led by Bill Johnston attack her, take off her crew, and set her afire to avenge the Caroline

FOUND IN: US(MA)
REFERENCES (1 citation):
Fowke/Mills/Blume-CanadasStoryInSong, pp. 76-78, "The 'Sir Robert Peel'" (1 text, 1 tune)
Roud #4031
NOTES [33 words]: For the history of the Canadian rebellion, which led to the events in this song, see the notes on "An Anti-Rebel Song" and "Farewell to Mackenzie."
This song is item dA33 in Laws's Appendix II. - RBW

File: FMB076

Sir Roland

DESCRIPTION: "When he came to his ain luve's boucher," his "fair fause luve" admits him. It is Halloween, and she kills him. At a river, she meets a knight. Only one who is faithful can cross there. She tries to ride with him, and drowns. The knight is her lover's ghost

AUTHOR: unknown
EARLIEST DATE: 1829 (Chambers-ScottishBallads)
KEYWORDS: death river betrayal homicide dog ghost revenge
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Chambers-ScottishBallads, pp. 231-234, "Sir Roland" (1 text)
Roud #9090
NOTES [44 words]: There seems to be only one text of this, from Motherwell, and it damaged -- it's not even clear why Motherwell called it "Sir Roland." It's unfortunate; there is enough left to give us the general idea of the song, and it sounds quite impressive in a spooky way. - RBW
Sir Steeple
DESCRIPTION: Sir Steeple courted "queer widow Glib" for her money and the chance for knighthood if they were married. "Together they gadded to concerts and halls." At the wedding the parson says "Your wife's rather short" "In choosing two evils I've chosen the least"
AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan4)
KEYWORDS: greed marriage money humorous
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
  Greig/Duncan4 819, "Sir Steeple" (1 text)
  Roud #6213
File: GrD4819

Sissy in the Barn
DESCRIPTION: "Sissy in the barn, O join the wedding, Sweetest li'l couple I e'er did see, O Bon Ton, put your arms around me! Say, li'l Sissy, Won't you marry me?" "Gety back, gal, Get yo' arms from around me!" The two children discuss courting
AUTHOR: unknown
EARLIEST DATE: 1944 (Trent-Johns-PlaySongsOfTheDeepSouth)
KEYWORDS: courting playparty rejection
FOUND IN:
REFERENCES (1 citation):
  Trent-Johns-PlaySongsOfTheDeepSouth, pp. 2-5, "Bon Ton or Sissy in de Barn" (1 text, 1 tune with 2 arrangements)
  Roud #16198
File: TrJo002

Sistah Ca'oline
DESCRIPTION: "Sistah Ca'oline, Sistah Ca'oline, can't you dance the peavine? See that water melyine, I'se gwine to have a home bye and by. My old mistress promised me, I'm gwinta have a home bye and by, When she die she set me free, I'm gwinta have...."
AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: dancing slave floatingverses
FOUND IN: US(So)
REFERENCES (1 citation):
  Arnold-FolkSongsofAlabama, p. 94, "Sistah Ca'oline" (1 short text, 1 tune)
  Roud #16292
File: Arno094

Sister Seusan
DESCRIPTION: "Sister Sue and my (Aunt/gal) Sal, Gwine to git a home bime by-high. All gwine to lib down shin-bone al; Gwine to git a home bime by." Various verses on working, sailing, complaints. Noted as a Barbadian hand over hand.
AUTHOR: unknown
EARLIEST DATE: 1899 (Bullen, _The Log of a Sea Waif_)
KEYWORDS: worksong shanty
FOUND IN: US West Indies
REFERENCES (2 citations):
  Harlow-ChantyingAboardAmericanShips, pp. 200-201, "Gwine to Git a Home Bime By" (1 text, 1 tune)
  Hugill-ShantiesFromTheSevenSeas, pp. 390-391 "Sister Susan" (1 text, tune) [AbEd, p. 299]
ALTERNATE TITLES:
Shinbone Al

NOTES [51 words]: Bullen transcribed this shanty, and described the time he first heard it in his book *The Log of a Sea Waif*. He also included it later in his collection *Songs of Sea Labor*. Hugill-ShantiesFromTheSevenSeas mentions that "Shinbone Alley" is a place name often referred to in American Negro songs. - SL
File: Hugi390

**Sit Down, Servant, and Rest A Little While**

DESCRIPTION: See notes for format. Verses "Sit down servant," "I know you're tired," "I know you've been talked about," "I know you've been lied on," "You've come a mighty long way"

AUTHOR: unknown

EARLIEST DATE: 1926 (recording, Rev. J. M. Gates)

KEYWORDS: nonballad religious worksong

FOUND IN: US(SE)

Roud #12096

RECORDINGS:
Rev. J. M. Gates, "Sit Down, Servant, and Rest A Little While" (OKeh 8398, 1926)
Rev. Timothy Hayes and Group, "Sit Down Servant" (on VaWork)

NOTES [69 words]: VaWork is an oyster shucking work song. In this case the song is call-and-response. That is: a verse is a one-line call and the response is "sit down"; that is repeated three times, followed by the line "Why don't you sit down and rest a little while" where at least "sit down and rest a little while" is sung by all the workers. Singers work to their own rhythm rather than working to the rhythm of the singing. - BS

Last updated in version 4.2

File: RcOK8398

**Sittin' in de Cotton**

DESCRIPTION: "When the cannonballs a-singing and the mustard gas is low, If I surely had my rothers, Alabama's where I'd go. Sitting in the cotton where you won't give a damn, Singing whoa buck." He thinks of all the deaths in the war and thinks even slavery is better

AUTHOR: unknown

EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)

KEYWORDS: soldier animal death war home

FOUND IN:
REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 200-203, "Sittin' in de Cotton" (1 text, 1 tune)

Roud #27891

File: NiMo200

**Sitting Here Thinking**

DESCRIPTION: "I'm just sitting here thinking, thinking about the past." When the singer gets the blues and wants to feel good he would take his baby's hand. "I wouldn't be worried if I could only hold her hand."

AUTHOR: unknown

EARLIEST DATE: 1962 (USChartersHeroes)

KEYWORDS: love nonballad lover

FOUND IN: US(SE)

RECORDINGS:
Memphis Willie B and Gus Cannon, "Sitting Here Thinking" (on USChartersHeroes)

NOTES [18 words]: Three line blues: the first line is repeated -- more or less -- and the last line completes the thought. - BS

Last updated in version 5.2

File: RcSiHeTh
Sitting in a Tree (K-I-S-S-I-N-G, First Comes Love, Dick and Jane)

DESCRIPTION: "Dick and Jane [or any other boy and girl] SItting in a tree, K-I-S-S-I-N-G, First comes love, then comes marriage, Then comes (something) with a baby carriage."

AUTHOR: unknown

EARLIEST DATE: 1970 (Carey)

KEYWORDS: playparty courting baby marriage

FOUND IN: US(MA)

REFERENCES (1 citation):
Carey-MarylandFolkloreAndFolklife, p. 81, "(no title)" (1 short text)
Roud #19216

NOTES [69 words]: I seem vaguely to remember this chant from... somewhere... so I have included it here. Considering how few traditional rhymes I learned from tradition, I would imagine it is very common -- but it rarely seems to be cited, perhaps because the names are always changing. In my experience, it's used to tease: children too young to be interested in the opposite sex use it to harass the children who are interested. - RBW

Last updated in version 3.8

File: CarMF81A

Sitting on Top of the World

DESCRIPTION: Singer's woman leaves him, then says "Come back... I need you so". He spurns her: "If you don't like my peaches, don't shake my tree...." He'll find another woman. Ch.: "But now she's gone, and I don't worry/Because I'm sitting on top of the world"

AUTHOR: Probably Walter Vincson (Digital Tradition lists Lonnie Carter and Walter Jacobs)

EARLIEST DATE: 1930 (recording, Mississippi Sheiks)

KEYWORDS: hardheartedness love travel abandonment floating verses lover

FOUND IN: US(SE,So)

REFERENCES (1 citation):
DT, STTNTOP*

Roud #7689

RECORDINGS:
Alabama Sheiks "Sittin' On Top of the World" (Victor 23261, 1931)
Beale St. Rounders, "Sittin' On Top of the World" (Vocalion 1555, 1930)
(Joe) Evans & (Arthur) McClain, "Sitting On Top of the World" (Banner 32211/Oriole 8079/Perfect 180/Romeo 5079, 1931)
Shelton Brothers, "I'm Sittin' On Top of the World" (Decca 5190, 1936)
Mississippi Sheiks, "Sitting on Top of the World" (OKeh 8784, 1930; OKeh 45506, 1931)
Scottsdale String Band, "Sittin' On Top of the World" (OKeh 45509, 1931; rec. 1930)
Doc Watson, "Sitting On Top of the World" (on WatsonAshley1)
Clarence Williams Jug Band, "Sitting On Top of the World" (OKeh 8826, 1930)
Moses Williams, "Sitting on Top of the World" (on USFlorida01)
Bob Wills, "Sittin' On Top of the World" (Vocalion 03139, 1936 [rec. 1935])

SAME TUNE:
Mississippi Sheiks, "Sitting On Top of the World #2" (OKeh 8854, 1931; rec. 1930)

NOTES [39 words]: This song should not be confused with the Tin Pan Alley song, "I'm Sitting on Top of the World" (which goes on, "Just rollin' along, just rollin' along"), although the Mississippi Sheiks may have been ironically quoting from it. - PJS

Last updated in version 5.1

File: dtSTTNTO

Six Days Shalt Thou Labor

DESCRIPTION: "Six days shalt thou labor and do all thou art able, And on the seventh -- holystone the decks and scrape the cable" (or "the seventh the same, and clean out the stable," etc.) A (sailor's) complaint about hard work and dishonoring the Sabbath

AUTHOR: unknown

EARLIEST DATE: 1840 (Two Years Before the Mast)
Six Dukes Went a-Fishing

DESCRIPTION: (Six dukes) go fishing and find the body of the (some Duke). His body is brought (home/to London); the embalming is described in rather gory detail. His burial is described in language reminiscent of "The Death of Queen Jane"

AUTHOR: unknown

EARLIEST DATE: 1690 (broadside)

KEYWORDS: death burial nobility corpse funeral

FOUND IN: Britain(England(Lond,South)) US(NE)

REFERENCES (11 citations):
- Bronson (170), 2 versions in Appendix B to "The Death of Queen Jane," though these are not all the versions of the song known to Bronson
- Flanders/Brown-VermontFolkSongsAndBallads, p. 219, "Two Dukes" (1 text, 1 tune) {Bronson's #12}
- Flanders/Olney-BalladsMigrantInNewEngland, pp. 78-79, "Two Dukes" (1 text, 1 tune)
- Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 159-160, "The Duke of Bedford" (2 texts, 2 tunes) {A=Bronson's #12}
- Grigson-PenguinBookOfBallads 48, "The Duke of Grafton" (1 text)
- Sharp-OneHundredEnglishFolksongs 21, "The Duke of Bedford" (1 text, 1 tune) {Bronson's #11}
- Karpeles-TheCrystalSpring 35, "The Duke of Bedford" (1 text, 1 tune) {Bronson's #11}
- VaughanWilliams/Lloyd-PenguinBookOfEnglishFolksongs, p. 97, "Six Dukes Went a-Fishing" (1 text, 1 tune)
- OShaughnessy/Grainger-TwentyOneLincolnshireFolkSongs 20, "Six Dukes Went a-Fishing" (1 text, 1 tune)
- Hodgart-FaberBookOfBallads, p. 150, "Six Dukes went a-fishing" (1 text)
- Olson-BroadsideBalladIndex, ZN316, "As two men were a walking, down by the sea side"

ST FO078 (Partial)

Roud #78

CROSS-REFERENCES:
- cf. "The Death of Queen Jane" [Child 170] (lyrics)

NOTES [1634 words]: The person referred to in this ballad is hard to determine. One text refers to the Duke as the "Duke of Grantham." There were three barons of Grantham (died 1770, 1786, and 1859; the third Baron was made earl in 1833), but their circumstances do not seem to fit the ballad. In any case, they were not dukes. - AS, RBW

In another text, the Duke is lord of Grafton. Grafton was a very late and temporary dukedom; Henry Fitzroy (the illegitimate son of Charles II) briefly held the title. Grafton is notable only for leading a Guards regiment during the Glorious Revolution, when he abandoned James II to support William and Mary. (There is, however, a broadside, Olson-BroadsideBalladIndex ZN2703, "Unwelcome Tydings over spreads the Land," entitled "Englands Tribute of Tears.. Death..Duke of Grafton.. 9th. of October, 1690.") A later Duke, Henry Fitzroy, third Duke of Grafton (1735-1811), was Prime Minister 1767-1770, and partly responsible for the colonial problems leading to the American revolution (Brumwell/Speck, p. 166), but this is obviously too late. So are his successors. If we ignore the names and look at the internal evidence of the song, perhaps the least implausible
Moleyns was sufficient to move the great seal or authorize an exchequer writ; the King himself did not have the Carta right of appealing to them for judgment (Griffiths, p. 684). Henry ordered Suffolk's exile in 1450 (to spare his life), but the ship he was sailing on was intercepted and Suffolk taken off. Suffolk was beheaded by the ship's crew, incompetently, and his body thrown on the shore on May 2, 1450 (Gillingham, pp. 62-63). Supposedly the body lay on the shore for several days before finally being taken away by the sheriff of Kent (Royle, p. 125). Rumor (probably false) had Suffolk linked romantically with Queen Margaret of Anjou, which would partly explain the line "royal Queen Mary went weeping away" in the "Grafton" text. Although the relationship probably wasn't sexual, it is said that Margaret took to her bed for some days after the shock (Royle, p. 125). And we know that there were mocking songs about his death; Royle quotes one (in modernized language). There were also tales, probably false, that he had raped a French nun (Griffiths, p. 682); the only thing worse than Suffolk's actual acts was his reputation.

It is interesting to note, incidentally, that de la Pole was married to Chaucer's granddaughter Alice Chaucer, according to Kerr, p. 111; Griffiths, p. 308. One might speculate that a member of the family might have originated this poem, except that there is no evidence that Chaucer's skills were passed on to his offspring -- although Alice Chaucer, according to Castor, p. 148, etc., proved excellent at managing her dead husband's estate and her children's prospects; her son in fact married into the royal family and her grandson was declared heir to the throne by Richard III.) Another possibility, which as far as I know is original to me, is that the reference is actually to Richard Woodville, first Earl Rivers (c. 1410-1469). Rivers was never a Duke -- indeed, he was only briefly an earl, and not a landed one. But he was the father of Queen Elizabeth Woodville (wife of Edward IV), which made him a sort of vague member of the royal family, which might cause him to be called a duke. Plus, he lived in Grafton Regis (Reid, p. 425; Hicks, p. 328). Rivers was executed in 1469 by members of the Neville (anti-Edward) faction in the second major phase of the Wars of the Roses (Ross, p. 80; OxfordCompanion, p. 809). And, because he was the king's father-in-law, his death was of unusual interest to the various royal dukedoms.

The period of the Wars of the Roses also suggests the case of Thomas Lord Scales. A veteran of the Hundred Years' War, in 1460 he defended the Tower of London for the government of the Lancastrian king Henry VI (Reid, p. 392). But London supported the Yorkists, and the Tower was besieged. An agreement was made with the Yorkists for Scales and his officers to leave the tower in safety. But Scales had bombarded London as part of his defense, and the Londoners caught up with him, killed him, and tossed his body on the banks of the Thames at Southwark (Castor, p. 137; WagnerHundred, p. 279; WagnerRoses, p. 244). So his fate fits the song, but he wasn't a duke and his body wasn't discovered by dukes.

It is interesting to note that the daughter of Scales married Anthony Woodville, the son of Rivers, who thus in turn became Lord Scales and eventually Earl Rivers. But he was executed by Richard III far from the ocean.
not have to sign. And his murder was shortly followed by the arrest of Suffolk. Similarly, William Ayscough, Bishop of Salisbury, ally of Suffolk, and confessor to Henry VI, was murdered by a mob while conducting a mass in Wiltshire (Tuck, p. 298). He wasn't thrown out on the seashore, but he was beheaded (Storey, p. 66); his fateshows the tenor of the times. And, like Suffolk, he seems to have enriched himself, since he was reported to have been plundered of 3,000 pounds.

Also coming at about this time was the case of Sir Humphrey Stafford of Grafton, who was killed in a scuffle with Jack Cade's rebels in 1450 (Royle, p. 129). He wasn't thrown on a beach, and he wasn't a duke -- but he was a kinsman of the Duke of Buckingham, and the name might have caused confusion.

All these early possible identifications suffer from the fact that, until relatively recently, England almost never had more than nine active Dukedoms (Buckingham, Clarence, Exeter, Gloucester, Lancaster, Norfolk, Somerset, Suffolk, York), and usually fewer (e.g. the only Dukes of Lancaster who were not also King were Henry of Derby and his son-in-law John of Gaunt, and the Dukes of Somerset tended to be very short-lived). England, until the eighteenth century, had a limited peerage; it was James VI and I who first started selling earldoms in exchange for ready cash (Lyon, p. 203; according to Gregg, p. 143, the House of Lords had just 59 members -- most of them not dukes -- when James VI and I took the throne in 1603; he created a net of 45 more peers, and by the end of Anne's reign in 1714 there were 168). And even James had some restraint; by comparison, the first three Georges nearly doubled the number of peers, creating the first significant class of landless Lords; the purposes, of course, were political.

The case of Suffolk, murdered in large part because he was a favorite, has been compared to that of George Villiers, Duke of Buckingham, the favorite of James VI and I and friend of Charles I, who was murdered in 1628 (Storey, p. 61; for background on this, see the notes to "A Horse Named Bill"). That case, however, came much later, and the details don't fit this song.

I guess it's safe to conclude that this story is badly garbled. I find myself wondering if this might not be a sort of a conflation of all those nobles murdered in the period 1450-1470: The Duke of Suffolk and Moleyns of Chichester combined perhaps with Rivers of Grafton to produce a Duke of Grafton murdered by the sea. - RBW

To these possibilities, Sharp's 100 English Folksongs adds the son of the fourth Duke of Bedford, killed by a fall from his horse in 1767. - PJS

And, in an interesting twist, the fourth duke of Bedford was part of the Grafton government of 1770, according to Oxford Companion, p. 92. But this, of course, appears to be later than the earliest broadside texts. At least Bedford was a real dukedom, attested to in some versions of the text, so the song might have been adjusted. - RBW

See also Mary Rowland, 'Which Noble Duke?', FMJ 1965 - RBW, following WBO

Bibliography

- Castor: Helen Castor, Blood & Roses: The Paston Family in the Fifteenth Century, Faber & Faber, 2004
- Gillingham: John Gillingham, The Wars of the Roses, Louisiana State University, 1984
- Gregg: Edward Gregg, Queen Anne, 1980 (I use the 2001 Yale English Monarchs paperback edition with a new introduction by the author)
- Hicks: Michael Hicks, Who's Who in Late Medieval England (1272-1485), (being the third volume in the Who's Who in British History series), Shepheard-Walwyn, 1991
- Lyon: Ann Lyon, Constitutional History of the United Kingdom, Cavendish, 2003
- Reid: Peter Reid, By Fire and Sword: The Rise and Fall of English Supremacy at Arms: 1314-1485, Constable, 2007
- Tuck: Anthony Tuck, Crown and Nobility 1272-1461, 1985; I use the 1986 Barnes & Noble
Six Horse-Power Coaker, The

DESCRIPTION: An old run-down motor that still has a lot of life left in it fails one day as the weather worsens and they have a dory in tow. An orphan boy comes to the rescue in a skiff and is able to start the motor. They take on the boy from that time forward.

AUTHOR: Arthur R. Scammell (1913-1995)

EARLIEST DATE: 1940

KEYWORDS: recitation technology talltale ship rescue

FOUND IN: Canada(Newf)

REFERENCES (4 citations):


Blondahl-NewfoundlanderSing, pp. 68-69, "The Six-Horsepower Coaker" (1 text, 1 tune)

Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 332-335, "The Six Horsepower Coker" (1 text, 1 tune)


Roud #7310

RECORDINGS:

Eddy Primroy, "Coaker" (on MUNFLA/Leach)

Ned Rice, "Six Horsepower Coaker" (on NFAGuigné01)

NOTES [317 words]: The author, Arthur Reginald Scammell (mistakenly spelled with one "l" in [Doyle]), has written many poems, songs and even stories with Newfoundland themes. One of his more famous songs is, "The Squid-Jiggin' Ground." Some collections of his works include: _My Newfoundland: Stories, Poems, Songs_ (St. John's: Harry Cuff Publications, 1988) and "Newfoundland Echoes" (St. John's: Harry Cuff Publications, 1988). _Collected Works of A. R. Scammell_ was also published by Harry Cuff in 1990.

The boy in the song is referred to as being a "bedlamer boy" which is a corruption of the French phrase, "bête de la mer" used in Newfoundland to refer to half-grown seals and boys. See: Harold Horwood, _Newfoundland_ (Toronto: Macmillan of Canada, 1969), p. 84. - SH

For background on Arthur R. Scammell, see the notes on "The Squid-Jiggin' Ground." - RBW

Bedlamers are second year seals, not yet fully mature but able to care for themselves -- sort of the seal equivalent of teenagers. The title is a description of age; a bedlamer may be either a "harp" or a "hood." The origin of the name is uncertain; some connect it with "bedlam," because they create bedlam, others with French "bête de la mer," "beast of the sea" (Young, p. 33; StoryKirwinWiddowson, p. 37, prefer the "bedlam" sense, and first cite the term from 1766. Their second meaning, "bedlamer [boy]." refers to a youth approaching manhood; it is not attested prior to 1896. Scammell's 1940 publication of this poem is their second attestation; clearly "bedlamer" refers more often to seals than men).

StoryKirwinWiddowson, p. 102, says that a "coaker" was a "gasoline fuelled engine used in fishing boat c1920, and named for Sir William Coaker, president of the Fishermen's Protective Union" (for whom see "Coaker's Dream"). The "coaker" engine was said to be a major improvement on the boat engines which had come before, being much quieter. - RBW

Bibliography


- Young: Ron Young,Dictionary of Newfoundland and Labrador, Downhome Publishing Inc., 2006
Six Jolly Miners

DESCRIPTION: About "six jolly miners." They come from all over Britain, "but all of their delight was to split those rocks in twine." "Sometimes we have good credit, boys, sometimes we've none at all." "We'll call for liquors plenty and drink our healths all round."

AUTHOR: unknown

EARLIEST DATE: 1905 (Reeves-TheEverlastingCircle); c.1867? (broadside, Harding B 26(374))

KEYWORDS: work mining drink nonballad

FOUND IN: Britain(England(North,South)Scotland(Bord)) Canada(Mar) US(MA)

REFERENCES (6 citations):
Kennedy-FolksongsOfBritainAndIreland 238, "Six Jolly Miners (1 text with supplements, 1 tune)
Copper-SongsAndSouthernBreezes, pp. 286-287, "Six Jolly Miners" (1 text, 1 tune)
Reeves-TheEverlastingCircle 92, "The Miners" (1 text)
Palmer-EnglishCountrySongbook, #141, "Six Jolly Miners" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, p. 176, "The Jolly Miner " (1 text, 1 tune)
MacColl-PersonalChoice, p. 58, "Six jolly miners" (1 text, 1 tune)

RECORDINGS:
Louis Rowe, "Six Jolly Miners" (on FSB9)

BROADSIDES:
Bodleian, Harding B 26(374), "Lines written on the Six Jolly Miners" ("Lts of six jolly miner lads six miners yo [sic] shall hear"), P. Brereton (Dublin), c.1867; also 2806 c.8(197), "Lines wretten [sic] on the Six Jolly Miners"

NOTES [17 words]: The Brereton [broadside] date is problematic. Bodleian assigns c.1867 for all Brereton broadsides. - BS

Last updated in version 6.1
File: K238

Six Little Mice Sat Down to Spin

DESCRIPTION: "Six little mice sat down to spin; Pussy passed by and she peeped in. What are you doing, my little en? Weaving coats for gentlemen. Shall I come in... You'd bite off our heads... Oh, no, I'll not... That may be so, but you don't come in."

AUTHOR: unknown

EARLIEST DATE: 1842 (Halliwell)

KEYWORDS: animal clothes

FOUND IN:

REFERENCES (3 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 349, "Six Little Mice Sat Down to Spin" (1 text)
Baring-Gould-AnnotatedMotherGoose #183, pp. 130-131, "(Six little mice sat down to spin)"
Dolby-OrangesAndLemons, p. 109, "Six Little Mice Sat Down to Spin" (1 text)

Roud #14008

File: 002349

Six Men and One Woman Taken Off the Ice at Petty Harb'r

DESCRIPTION: "Come all you hardy Fishermen, And hark to what I say, And hear how six were rescued Near Petty Harbor Bay." Stranded overnight on the ice, they desperately signal for help. Spotted at last, the Ingraham comes to rescue them

AUTHOR: unknown

EARLIEST DATE: 1909 (Harbour Grace Standard)

KEYWORDS: wreck rescue

FOUND IN:

REFERENCES (1 citation):
Ryan/Small-HaulinRopeAndGaff, p. 80, "Six Men and One Woman Taken Off The Ice at Petty Harb'r" (1 text, 1 tune)
Six Months Ain't Long
DESCRIPTION: Singer reports that "all I've got's done gone"; he was framed by an upright judge and sentenced to six months in jail for shooting up the town. Ch.: "Six months ain't long, ain't long my dear...six months ain't long for me to be gone/oh darling...."
AUTHOR: unknown
EARLIEST DATE: 1930 (recording, Rutherford & Foster)
KEYWORDS: captivity love violence crime prison punishment trial judge prisoner
FOUND IN:
RECORDINGS:
Leonard Rutherford & John Foster, "Six Months Ain't Long" (Brunswick 490, rec. 1930; on KMM)
CROSS-REFERENCES:
cf. "My Last Gold Dollar" (lyrics)
cf. "Six Months in Jail Ain't So Long" (subject)
NOTES [27 words]: The similarity to "Six Months in Jail Ain't so Long" is primarily in the situation, not the song. The lyrics are different, the tune is different, I split them. - PJS
File: Rc6MoLo

Six Months in Jail Ain't So Long
DESCRIPTION: "Six months in jail ain't so long, baby, It's workin' on the county farm. Got my pick an' shovel now, baby, Yo' true lub is gone. Who's gwine to be yo' true lub, baby, When I'm gone? Who gwine to bring you chickens... When I'm workin' on the county farm?"
AUTHOR: unknown
EARLIEST DATE: c. 1923 (AbbotSwan)
KEYWORDS: prison lover food work
FOUND IN: US(Ap)
REFERENCES (2 citations):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 231, "Work-Song" (1 short text)
Abbot/Swan-8Negro 1, "Who Gon' Bring You Chickens" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Who Will Shoe Your Pretty Little Foot" (theme)
cf. "Six Months Ain't Long" (subject)
NOTES [51 words]: This started a chain of songs; the Virginia-based folksinger and folklorist Paul Clayton adapted the song into "Who's Gonna Buy You Ribbons?"; Bob Dylan adapted that into "Don't Think Twice, It's All Right", which was then adapted into "Understand Your Man" by Johnny Cash. Sounds like a folk song to me. - PJS
Last updated in version 4.3
File: ScNF231A

Six Sweethearts, The
DESCRIPTION: The singer recalls courting "six girls all at once." He enjoys it greatly until he starts to forget the girls' names. The girls unite to pay him back. He dreams of what else they might do -- and of being a Turk and marrying all of them
AUTHOR: unknown
EARLIEST DATE: 1935 (Sam Henry collection)
KEYWORDS: courting betrayal dream
FOUND IN: Ireland Canada(Mar)
REFERENCES (2 citations):
Six Whistles
DESCRIPTION: "Six whistles, six again -- the fatal call" which makes those who hear "Ask, 'What poor devil's got it now?'" Bill, a married man with children, is the dead man "the first this month." The loggers wonder who will be next
AUTHOR: Rona Morris Workman (source: Beck-LoreOfTheLumberCamps)
EARLIEST DATE: 1948 (Beck-LoreOfTheLumberCamps)
KEYWORDS: logger lumbering death
REFERENCES (1 citation):
Beck-LoreOfTheLumberCamps 68, "Six Whistles" (1 text)

Six-Bit Express, De
DESCRIPTION: "Oh, the six bit 'spressmen sing this song, doo dah, oh, doo dah day. Oh, the six bit 'spress is a hundred miles long." They will run the train all night and day "In a dirty lousy dugout on a bed made of hay." The singer does well at craps.
AUTHOR: unknown
EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)
KEYWORDS: train war soldier gambling
REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 212-214, "De Six-Bit Express" (1 text, 1 tune)

Sixteen Men in a Pine-Slab Bunk
DESCRIPTION: "Sixteen men in a pine-slab bunk -- Gosh, how the bullies snore!" They sleep soundly to prepare for the next day's work. They are so crowded that they have to turn in their bed in unison. They wait, eat a lot, and head out into the woods to work
AUTHOR: unknown
EARLIEST DATE: 1948 (Beck-LoreOfTheLumberCamps)
KEYWORDS: logger lumbering work derivative
REFERENCES (1 citation):
Beck-LoreOfTheLumberCamps 32, "Sixteen Men in Pine-Slab Bunk" (1 text)
NOTES [47 words]: Clearly derived from Stevenson's "Fifteen men on the Dead Man's Chest," which mean it must have originated after Treasure Island was published in 1883; Beck says further that it is derived from Young E. Allison's 1891 poem "Derelict," an expansion of Stevenson's short text. - RBW
Last updated in version 5.2

Sixteen Thousand Miles from Home
DESCRIPTION: "Oh, I'm sixteen thousand miles from home... To think that I should humble down To come out here stone-breaking." The new immigrant is met by a local contractor, who flatters him and tricks him into a menial job. (The singer prefers to join the army)
AUTHOR: unknown
Sixteen Tons

DESCRIPTION: "Now some folks say a man is made out of mud, But a poor man's made out of muscle and blood." The singer describes the hard life in the mines -- and the debts incurred. "St. Peter, don't you call me, 'cause I can't go; I owe my soul to the company store."

AUTHOR: Merle Travis
EARLIEST DATE: 1946 (recorded by author)
KEYWORDS: work hardtimes poverty mining
FOUND IN: US
REFERENCES (3 citations):
Lomax-FolkSongsOfNorthAmerica 154, "Sixteen Tons" (1 text, 1 tune)
Green-OnlyAMiner-RecordedCoalMiningSongs, p. 279-281, "Two by Travis": p. 295, "Sixteen Tons" (1 text, 1 tune)
DT, TON16
Roud #15162
RECORDINGS:
George Davis, "Sixteen Tons" (on GeorgeDavis01)
Tennessee Ernie Ford, "Sixteen Tons" (Capitol 3262, 1955)
B. B. King, "Sixteen Tons" (RPM 451, n.d.)
Merle Travis, "Sixteen Tons" (Capitol 48001, 1947; on 78 album "Folk Songs of the Hills", Capitol AD 50; rec. 1946)
CROSS-REFERENCES:
cf. "'31 Depression Blues" (lyrics)
File: LoF154

Sixteen Years, Mama

DESCRIPTION: The daughter says that at 16 it is time she was wed. The mother offers her daughter a sheep instead; daughter would weep. Mother offers a cow; daughter would frown. Mother offers a man; daughter says "as soon as ever you can... Married I'd like to be"

AUTHOR: unknown
EARLIEST DATE: 1977 (IRClare01,Voice15)
KEYWORDS: dialog mother bargaining animal
FOUND IN: Ireland
Roud #12942
RECORDINGS:
Mary Delaney, "Fourteen Last Sunday" (on IRTravellers01)
Mikey Kelleher, "Daughter, Dearest Daughter" (on IRClare01)
Tom Lenihan, "Sixteen Years, Mama" (on Voice15)
CROSS-REFERENCES:
cf. "Whistle, Daughter, Whistle" (subject)
cf. "Lazy Mary" ("She Won't Get Up") (subject)
cf. "The Maid's Complaint to her Mother" (theme)
NOTES [38 words]: This is "Whistle, Daughter, Whistle" without the whistle.
The last verse of Mikey Kelleher's "Daughter, Dearest Daughter" on IRClaire01 is the "father and mother in yonder bed do lie" verse from "Blow the Candle Out" [Laws P17]. - BS

Last updated in version 2.6
File: Rc16YrsM

**Skeppet Bernadotte**

DESCRIPTION: Swedish capstan shanty. Translation - Ship sails from Cardiff, runs into various mechanical problems and bad weather and are left with nothing but bread to eat.

AUTHOR: unknown

EARLIEST DATE: 1935 (Sternvall, _Sang under Segel_)

KEYWORDS: foreignlanguage shanty ship technology food

FOUND IN: Sweden

REFERENCES (2 citations):
- Hugill-ShantiesFromTheSevenSeas, pp. 469-470, "Skeppet Bernadotte" (2 texts, Swedish & English, 1 tune)
- Hugill-SongsOfTheSea, p. 146, "Skeppet Bernadotte" (2 texts, Swedish & English, 1 tune)

File: Hugi469

**Skerry's Blue-Eyed Jane**

DESCRIPTION: The singer rides up to a "lovely maid," and asks if she will come away with him. She refuses; she loves another. He says her love is married. She says he lies, and if her love were here, he would slay the singer. The singer reveals that he is her love

AUTHOR: unknown

EARLIEST DATE: 1938 (Sam Henry collection)

KEYWORDS: love courting separation reunion disguise

FOUND IN: Ireland

REFERENCES (1 citation):
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeopleH737, pp. 309-310, "Skerry's Blue-Eyed Jane" (1 text, 1 tune)

Roud #3816

CROSS-REFERENCES:
- cf. "John (George) Riley (I)" [Laws N36] and references there

File: HHH737

**Skewball [Laws Q22]**

DESCRIPTION: (Skewball) and one or more other horses run a race; the crowd favors another animal. (Half way through the course), Skewball tells his rider he will win. He pushes on to victory (and drinks a toast with his rider)

AUTHOR: unknown

EARLIEST DATE: 1784 (broadside, Bodleian Harding B25)

KEYWORDS: horse racing promise

FOUND IN: US(MA,MW,NE,SE,SO) Britain(England)

REFERENCES (16 citations):
- Laws Q22, "Skewball"
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 136, "Skew Ball" (2 fragments)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore4 136, "Skew Ball" (1 excerpt, 1 tune)
- Wolfe/Boswell-FolkSongsOfMiddleTennessee 51, pp. 88-89, "Skewball" (1 text, 1 tune)
- Peters-FolkSongsOutOfWisconsin, p. 253, "The Noble Skew Bald" (1 text, 1 tune)
- Thompson-APioneerSongster 34, "Skewball" (1 text)
- Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 172-174, "The Noble Sku-ball" (2 texts, 1 tune)
- Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 68-70, "Stewball" (1 text, 1 tune)
- Scarborough-OnTheTrailOfNegroFolkSongs, pp. 62-64, "The Noble Skewball" (1 partial text plus a British version in a footnote, 1 tune)
- Jackson-WakeUpDeadMan, pp. 102-110, "Stewball" (4 texts, 1 tune, linked to this by the horse's name Stewball though the versions often seem to pick up pieces of other racing songs, notably
**Skibbereen**

**DESCRIPTION:** A boy asks his father why he left Skibbereen when he is always speaking of it. The father lists reasons: First came the blight. Then the landlord took the land. Then he joined the 1848 rebellion, and had to flee. The boy promises revenge.

**AUTHOR:** unknown

**EARLIEST DATE:** 1922 (Dean-FlyingCloud)

**KEYWORDS:** Ireland rebellion hardtimes landlord exile starvation

**HISTORICAL REFERENCES:**
- 1847/8 - Greatest of several Irish potato famines
- 1848 - Irish rebellion

**FOUND IN:** Ireland Australia Canada(Ont) US(MW)

**REFERENCES (7 citations):**
- Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 52-53, "Skibbereen" (1 text)
- Galvin-IrishSongsOfResistance, p. 46, "Skibbereen" (1 text, 1 tune)
- Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, p. 163, "Skibbereen" (1 text, 1 tune)
- Dean-FlyingCloud, pp. 22-23, "Skibbereen" (1 text)
- Fowke-TraditionalSingersAndSongsFromOntario 18, "Skibbereen" (1 text, 1 tune)
- Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 24, "Skibbereen" (1 text, 1 tune)
- DT, SKIBREEN*

**RECORDINGS:**
- O. J. Abbott, "Skibbereen" (on Abbott1)
- Freddy McKay, "Skibbereen" (on Voice08)

**CROSS-REFERENCES:**
- cf. "Molly and Tenbrooks" [Laws H27] (plot)
- cf. "Little Dun Dee" (plot)

**NOTES [19 words]:** This seems to have given rise to a work song fragment, "Old Skubald"; see Darling-NewAmericanSongster, p. 325. - RBW

**Last updated in version 6.1**

**File:** LQ22
cf. "Over There (I - The Praties They Grow Small)" (subject: The Potato Famines) and references there
NOTES [347 words]: The 1848 Irish rebellion was the result of many factors. One was hunger --
the potato blight drove food prices beyond the reach of common people; in the end, millions died
and many more went to America. For details, see the notes to "Over There (I - The Praties They
Grow Small)."
 Another was land hunger; the preceding decades had forced many Irish smallholders off their lands
while allowing the rich (usually English) to enlarge their holdings. By the time of the blight, most
Irish were working holdings of five acres or less; there simply wasn't enough land for the
population.
The image of the landlord squeezing the tenants is also accurate. Though landlords in Ireland were
always unusually ruthless, things got worse in the post-blight period. The landlords preferred
raising stock, with a prospect for selling it, to helping peasants (who supplied only labor). The poor
laws of the period helped them clear off the land: A peasant who appealed for food because his
crops were taken by the blight automatically lost his lease. Between 1851 and 1857, the number of
smallholdings in Ireland fell by about a sixth.
Finally, revolution was in the air; almost all of Europe (except England) was in turmoil.
Unfortunately for the rebels, the very factors that caused the revolt meant that it had no strength
and could gain no foreign help. And England, with a stable government at home and all her
enemies distracted, could deal with the rebellion at its leisure.
I don't know that it's significant that Skibbereen is described as the rebel's home place. But it's
interesting, since Skibbereen was where O'Donovan Rossa founded the Phoenix National and
Literary Society -- which, despite its name, was an armed rebel group -- though this was abouta
decade after1848. (For this story, see Terry Golway, For the Cause of Liberty, p. 131, or T. W.
Moody, F. X. Martin, and Dermot Keough, with Patrick Kiely, The Course of Irish History, fifth
edition, 2011 (page references are to the 2012 paperback edition), p. 243. For Rossa, see the
notes to "Rossa's Farewell to Erin.") - RBW
Last updated in version 5.1
File: PGa046

Skibbereen (II)
DESCRIPTION: The singer tells "what happened to me at the wake o' me cow" in Skibbereen. His
"relayshuns ... in their thousands" drank up the still, fought, broke up the house and killed his sow.
Next day all were sentenced to a week or two for fighting.
AUTHOR: unknown
EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland)
KEYWORDS: fight violence trial drink party talltale animal family
FOUND IN:
REFERENCES (1 citation):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 88, "Skibbereen" (1 text)
File: 0Con088

Skidding Down the Runway
DESCRIPTION: Complaints of the crew of a shot-up plane: "She'll be skidding down the runway
when she comes." "She'll be needin' ammunition when she comss." "She'll be weepin' tears of oil
when she comes. "She'll be plugged chock full of holes when she comes."
AUTHOR: unknown
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)
KEYWORDS: technology flying hardtimes soldier derivative
FOUND IN: Canada
REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, p. 121, "Skidding Down the Runway" (1 text, 1 tune)
Roud #29421
CROSS-REFERENCES:
cf. "She'll Be Coming Round the Mountain" (tune) and references there
File: Hopk121
**Skidmore Fancy Ball, The**

DESCRIPTION: "Oh, here we go so nobly, oh, de colored Belvederes, A number one, we carry a gun, we beat the fusileers." "Every coon's us warm as June, at de Skidmore fancy ball." "We're bon ton darkies all: Sweet Caledone, it gives a tone to de Skidmore fancy hall."

AUTHOR: Words: Edward Harrigan / Music: David Braham

EARLIEST DATE: 1879 (The Mulligan Guard Ball)

KEYWORDS: dancing nonballad Black(s)

FOUND IN:

REFERENCES (4 citations):
- Finson-Edward-Harrigan-David-Braham, vol. I, #23, pp. 79-82, "The Skidmore Fancy Ball" (1 text, 1 tune)
- Spaeth-ReadEmAndWeep, pp. 114-115, "The Skidmore Fancy Ball" (1 text, 1 tune)

ADDITIONAL: Richard Moody, editor, _Dramas from the American Theatre, 1762-1909_, World Publishing Company, 1966; the play "The Mulligan Guard Ball" is on pp. 549-565 (this is the first printed edition, taken from the manuscript filed with the Library of Congress in 1879, and may not have matched the actual performances perfectly); this song is at the end of scene 4, on pp. 559, apparently led by Captain Sim Primrose

Edward Harrigan, _The Mulligans_, G. W. Dillingham, 1901, pp. 127, 142, "(no title)" (2 fragments) Roud #V15479

NOTES [326 words]: For background on Harrigan and Braham, see the notes to "The Babies on Our Block." This does not seem to have been collected in tradition, but it was very popular at the time it was composed; Spaeth, p. 187, refers to "musical hits [such] as The Skidmore Fancy Ball (a satirical treatment of a colored company)." I wonder if this (and another popular Skidmore song, "The Skidmore Guard") might not have been suppressed by liberal collectors -- because the Skidmore Guards were a Black target company, whose utterances were marked by strong dialect and who fought with razors. They and the Mulligan Guard, the company that Edward Harrigan made the subject of his most famous plays, had both rented the same hall for a ball, resulting in conflict over who would use the space (Franceschina, p. 118). Eventually the proprietor put the Mulligans downstairs, the Skidmores upstairs -- and the Skidmores broke the floor and fell on the Mulligans (Moody, pp. 5, 87-89), resulting in one of Harrigan's beloved Big Loud Spectacles.

According to Franceschina, p. 118, the song was sung by John Wild and Billy Gray, in blackface, with Wild playing Sam Primrose and Gray playing the Reverend Palestine Puter, who seem to have been allies in running the Skidmore Guard for their own benefit (although Harrigan eventually made Puter a criminal and Primrose an honest barber; HarriganMulligans, p. 450).


Bibliography

- HarriganMulligans: Edward Harrigan,The Mulligans, G. W. Dillingham, 1901

Last updated in version 5.2

File: HaBrSFB

**Skin a Rabbit**

DESCRIPTION: Teasing game. "Skin a rabbit, skin a rabbit, Chop him off here." (After which the singer strikes or taps another in the arm.)

AUTHOR: unknown
Skin and Bones (The Skin and Bones Lady)

DESCRIPTION: "There was an old woman, all skin and bones." The old woman decides to go to church. At the church she encounters a (rotting?) corpse. She asks the (parson/clock), "Will I be thus when I am dead." When told "Yes," she screams and/or dies

AUTHOR: unknown
EARLIEST DATE: 1810 (Gammer Gurton's Garland, revised edition)
KEYWORDS: death questions
FOUND IN: US(Ap,MW,NE,SE,So) Britain(England)
REFERENCES (22 citations):
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 502-503, "Old Woman All Skin and Bone" (3 texts)
- Randolph 69, "The Skin-and-Bone Woman" (2 texts, 2 tunes)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 142, "Old Woman All Skin and Bones" (4 texts plus 2 excerpts and mention of 3 more; the "B" text seems to have picked up a "Worms Crawl In" chorus)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 142, "Old Woman All Skin and Bones" (3 tunes plus text excerpts)
- Hudson-FolkTunesFromMississippi 43, "There Was an Old Woman" (1 fragment, 1 tune)
- Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 123, "There Was an Old Woman" (1 text, 1 tune)
- Wolfe/Boswell-FolkSongsOfMiddleTennessee 84, pp. 135-136, "Skin and Bones" (1 text plus an excerpt from another, 1 tune)
- Brewster-BalladsAndSongsOfIndiana 53, "The Skin-and-Bone Lady" (1 short text, clearly this though it lacks the "skin-and-bone" reference)
- Eddy-BalladsAndSongsFromOhio 86, "The Skin-and-Bone Lady" (2 texts, 1 tune)
- Peters-FolkSongsOutOfWisconsin, p. 203, "Ghost Song" (1 text)
- Ritchie-SingingFamilyOfTheCumberlands, pp. 11-12, "$[Skin and Bones]\$" (1 text, 1 tune)
- Ritchie-FolkSongsOfTheSouthernAppalachians, p. 20, "Skin and Bones" (1 text, 1 tune)
- Cox-FolkSongsSouth 167, "The Skin-And-Bone Lady" (2 texts)
- Bush-FSofCentralWestVirginiaVol3, pp. 12-13, "Skin and Bones" (1 text, 1 tune)
- Flanders/Brown-VermontFolkSongsAndBallads, pp. 180-181, "The Old Woman All Skin and Bones" (2 texts, 1 tune)
- Linscott-FolkSongsOfOldNewEngland, pp. 44-46, "Old Woman All Skin and Bone" (1 text, 1 tune)
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 293, "There was a lady all skin and bone" (1 text)
- Baring-Gould-AnnotatedMotherGoose #92, pp. 86-88, "(There was a lady all skin and bone)"
- Chase-AmericanFolkTalesAndSongs, p. 186, "The Old Woman All Skin and Bones" (1 text, 1 tune)
- Botkin-TreasuryOfNewEnglandFolklore, p. 586, "Old Woman All Skin and Bone" (1 text, 1 tune)
- DT, SKINBONE

ADDITIONAL: Katherine Briggs, _A Dictionary of British Folk-Tales in the English Language_, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2), volume A.2, p. 529, "The Lady That Went to Church" (1 text)

Roud #501

RECORDINGS:
Anonymous singer, "There Was an Old Woman All Skin and Bones" (on USWarnerColl01)
File: R069

Skin the Goat's Curse on Carey

DESCRIPTION: Skin the Goat says before he sails that he will give Carey, the informer, his curses, such as, "by some mistake may he shortly take A flowing pint of poison." Skin the Goat promises that "when I die, my old ghost will sit on his bed-post"
AUTHOR: unknown
EARLIEST DATE: 1883 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: transportation humorous betrayal curse Ireland
HISTORICAL REFERENCES:
Chronology of the Phoenix Park murders (source: primarily Zimmerman-SongsOfIrishRebellion, pp. 62, 63, 281-286.)

May 6, 1882 - Chief Secretary Lord Frederick Cavendish and the Under Secretary Thomas Henry Burke are murdered by a group calling themselves "The Invincible Society."
January 1883 - twenty seven men are arrested.
James Carey, one of the leaders in the murders, turns Queen's evidence.
Six men are condemned to death, four are executed (Joseph Brady is hanged May 14, 1883; Daniel Curley is hanged on May 18, 1883), others are "sentenced to penal servitude," and Carey is freed and goes to South Africa.
July 29, 1883 - Patrick O'Donnell kills Carey on board the "Melrose Castle" sailing from Cape Town to Durban.
Dec 1883 - Patrick O'Donnell is convicted of the murder of James Carey and executed in London (per Leach-FolkBalladsSongsOfLowerLabradorCoast)

FOUND IN:
REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 85, "Skin the Goat's Curse on Carey" (1 text)

CROSS-REFERENCES:
cf. "The Phoenix Park Tragedy" (subject: the Phoenix Park murders) and references there

NOTES [123 words]: For another broadside on the same subject see Bodleian, Harding B 26(605), "Skin the Goat's Letter" ("You jolly old boys just hold your noise"), unknown, n.d.
Zimmerman-SongsOfIrishRebellion p. 62: "The Phoenix Park murders and their judicial sequels struck the popular imagination and were a gold-mine for ballad-writers: some thirty songs were issued on this subject, which was the last great cause to be so extensively commented upon in broadside ballads."
Zimmermann p. 284: "'Skin the Goat' was the nickname of James Fitzharris, the cabman who drove the murderers of Lord Cavendish and Thomas Henry Burke to and from Phoenix Park. He was sentenced to penal servitude for 'conspiracy' because he refused to identify his passengers." - BS

File: Zimm085

Skinner on the Dock

DESCRIPTION: The singer leaves Lockport (on the Erie Canal), curses out Skinner, and describes some of his crewmates on the canal boat.

AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: bawdy canal moniker
HISTORICAL REFERENCES:
1825 - Erie Canal opens (construction began in 1817)

FOUND IN: US

REFERENCES (1 citation):
Randolph/Legman-RollMeInYourArms I, pp. 466-467, "Skinner on the Dock" (1 text, 1 tune)

NOTES [19 words]: Legman in Randolph/Legman-RollMeInYourArms posits that these are the "lost" first verses of "The Erie Canal." - EC

File: RL466

Skinner, Skinner, You Know the Rule

DESCRIPTION: "Skinner, skinner, you know the rule, Eat your breakfast and curry your mule, Curry your mules and curry them right, Let's get on the big boat next Saturday night." The singer complains about (work? and) his troubles with his woman

AUTHOR: unknown
EARLIEST DATE: 1944 (Wheeler)
KEYWORDS: work nonballad animal

FOUND IN: US
**Skinner's Song**

**DESCRIPTION:** "I looked at de sun and de sun looked high, I looked at de captain and he wunk his eye, And he wunk his eye, and he wunk his eye, I looked at de captain and he wunk his eye." "I looked at de sun and de sun looked red... de captain... he turned his head."

**AUTHOR:** unknown

**EARLIEST DATE:** 1925 (Scarborough)

**KEYWORDS:** work

**FOUND IN:** US

**REFERENCES (1 citation):**

*Scarborough-OnTheTrailOfNegroFolkSongs*, p. 230, "Skinner's Song" (1 short text, 1 tune)

**CROSS-REFERENCES:** cf. "On the Road Again" (form)

**NOTES [63 words]:** A skinner is a teamster. Scarborough explains that "The Negro is not eager to work overtime." Understandable, since he certainly wouldn't get paid for it! Scarborough's fragment doesn't look quite like anything else I've seen, but it feels as if it's derived from "On the Road Again," or something in the "Joseph Mikel" family. One of those railroad/rambler songs, anyway. - RBW

**File:** ScaNF230

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**Skinny Leg Blues**

**DESCRIPTION:** Singer is "a little bitty mama ... got everything a little bitty mama needs." "I've got little bitty legs ... something underneath works like a boar hog's eye." She makes her lover "whine" but she would cut his throat: "graveyard be your resting place"

**AUTHOR:** unknown

**EARLIEST DATE:** 1930 (StuffDreams1)

**KEYWORDS:** sex warning bawdy nonballad lover

**FOUND IN:**

**RECORDINGS:**

Geeshie Wiley, "Skinny Leg Blues" (on StuffDreams1)

**NOTES [101 words]:** Three line blues: the first line is repeated -- more or less -- and the last line completes the thought.

I need some help with the reference to "skinny leg." Singer is not a "Big Leg Woman." If she were, says Johnny Temple (Decca 7547, 1938) "if you roll her belly like you roll her dough, Let you down so easy till you want some more." Jerry Lee Lewis, in his cover (Sun SI-1119,1970) of Temple, says, "Big leg women keep your dresses down... You've got something up under there make me want to lay down" So, the singer here does not look like a big legged woman. Nevertheless, she will not be put down. - BS

**Last updated in version 5.2**

**File:** RcSkLeBl

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**Skinny Malinky Long Legs**

**DESCRIPTION:** "Skinny Malinky long/lanky legs, And big banana feet, Jammy face."

**AUTHOR:** unknown

**EARLIEST DATE:** 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

**KEYWORDS:** playparty

**FOUND IN:** New Zealand

**REFERENCES (1 citation):**

*Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren*, p. 126, "(Skin a ma links)"

(1 text)

**Roud #19020**
Skip to Me

DESCRIPTION: "Skip to my one and skip to me two, Harriet's other is looking at you, Skip to my three and skip to my four, who's that knocking at Harriet's door? Five... six... I love you but push you away quick..." The marriage was "only a dream"

AUTHOR: unknown

EARLIEST DATE: 1944 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)

KEYWORDS: marriage home separation

HISTORICAL REFERENCES:
1909 - Joe Pawelka marries Hannah Wilson (probably the "Harriet" of "Skip to Me") After less than half a year, they separate; Pawelka attempts suicide and refuses to leave her alone. Discovered in possession of stolen property, he escapes from prison twice (the second time on Mar 23, 1910). Pawelka then tries again to reconcile with his wife. Other crimes follow. Captured again Apr 17, 1919, he is convicted of various crimes but soon escapes for a final time and is never seen again (source: Colquhoun-NZ-Folksongs-SongOfAYoungCountry)

FOUND IN: New Zealand

REFERENCES (1 citation):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 65, "Skip to Me" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Ruahine Run" (subject of Joe Pawelka)
cf. "Joe's Train Journey" (subject of Joe Pawelka)

Skip to My Lou

DESCRIPTION: Various stanzas, all with the chorus "Skip to my Lou, my darling": "Lost my partner, what'll I do?" "I'll get another one prettier than you!" "Flies in the buttermilk, shoo shoo shoo!"

AUTHOR: unknown

EARLIEST DATE: 1911 (Ames)

KEYWORDS: playparty courting nonballad

FOUND IN: US(Ap,MW,SE,So)

REFERENCES (33 citations):
Randolph 516, "Skip to My Lou" (5 texts plus 2 excerpts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 395-397, "Skip to my Lou" (1 text, 1 tune -- Randolph's 516A)
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 174-175, "Skip to My Lou" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, p. 520, "Skip to My Lou" (1 short text, 1 tune)
Joyner-FolkSongInSouthCarolina, p. 99, "Shoe-Lie-Low" (1 text, 1 tune)
Hudson-FolksongsOfMississippi 152, p. 300, "Skip to My Lou" (1 text)
Hudson-FolkTunesFromMississippi 38, "Skip to My Lou" (1 short text, 1 tune)
Morris-FolksongsOfFlorida, #128, "Skip to My Lou" (1 text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, pp. 166-169, "Skip to My Lou" (1 very full text)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 131-132, "Skip to My Lou" (1 text)
Bush-FSocCentralWestVirginiaVol4, pp. 19-20, "Skip to my Lou" (1 text, 1 tune)
Richardson/Speth-AmericanMountainSongs, p. 82, "Skip to my Lou" (1 text, 1 tune)
Skean-CircleLeft-FolkPlayOfKentuckyMountains, p. 33, "Skip-to-ma-loo" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 159-160, "Skip to My Lou" (1 text, 1 tune)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 201-202, "Skip to My Lou" (1 text)
Wolford-ThePlayPartyInIndiana, pp. 89-90=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 198-200, "Skip-to-My-Lou" (1 text, 1 tune)
Ist, pp. 139-141, "Skip to My Lou" (1 text, 1 tune)
Sackett/Koch-KansasFolklore, p. 215, "Little Red Wagon Painted Blue" (1 text)
Scott-TheBalladOfAmerica, pp. 167-168, "Skip to My Lou" (1 text, 1 tune)
Lomax/Lomax-FolkSongsUSA 30, "Skip to My Lou" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 294-295, "Skip to My Lou" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 99, "Skip to My Lou" (1 text, 1 tune)
Skipper Dan

DESCRIPTION: The Tiger is ready to go out. The singer on Sunday tries to borrow money from Skipper Dan. Skipper Dan refuses because the singer would get drunk. The singer replies that he will sell his rags to get money for liquor.

AUTHOR: unknown

EARLIEST DATE: 1976 (Lehr/Best-ComeAndIWillSingYou)

KEYWORDS: drink sailor

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 97, "Skipper Dan" (1 text, 1 tune)

Roud #28985

NOTES [208 words]: Lehr/Best-ComeAndIWillSingYou: "No doubt more verses exist." - BS Lehr/Best-ComeAndIWillSingYou also speculate that the "Tiger" of this song was the sealing steamer Tiger which served in Newfoundland from 1878 to 1884. There was also a Tigress, which served from 1873 to 1875. There is a problem, though, in the name "Skipper Dan." According to Chafe, p. 104, the skippers of the Tiger were James Joy (1878-1881), G. Hudson (1882), and Thomas Dawe (1883-1884). The only skipper of the Tigress was Isaac Bartlett. So neither ship could have had a "Skipper Dan." We must either find another ship or perhaps emend "Skipper Dan" to "Skipper Dawe."

It appears, however, that the Tiger may have had an earlier existence as a coastal steamer. At least, there was a Tiger which served on the coastal run until 1877 (obviously the year before the Tiger first went to the ice). That much I glean from Prim/McCarthy, p. 47; I do not know the name of the ship's captains during that period.

There was also a schooner Tiger lost in suspicious circumstances in 1893; it rather looks as if it was an insurance scam, since she had little cargo (I've lost my source for this). The captain's
surname was Goodwin, but I don't know his first name. - RBW

Bibliography

- Parsons: Robert C. Parsons, Cape Race: Stories from the Coast that Sank the Titanic, Flanker Press, 2011
- Prim/McCarthy: Captain Joseph Prim and Mike McCarthy, The Angry Seas: Shipwrecks on the Coast of Labrador, Jesperson Publishing, 1999

Last updated in version 5.1
File: LeBe097

Skipper George Whitely
DESCRIPTION: Singer/writer, from Bellburns, warns "young girls ... Never go working with Skipper Whitely." To work at Forteau, "he promised to pay ten dollars [a month] but paid only seven"; instead of a ticket home only gave her a ticket to Port aux Choix.
AUTHOR: Clara House Stevens (source: Guigné-ForgottenSongsOfTheNewfoundlandOutports)
EARLIEST DATE: 1959 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)
KEYWORDS: warning money work worker
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 336-337, "Skipper George Whitely" (1 text, 1 tune)
Roud #25331
NOTES [38 words]: Bellburns is midway down the west coast of the Northern Peninsula of Newfoundland. Forteau is on the Labrador coast. Port aux Choix is across the Strait of Belle Isle from Forteau, and 30 miles or so up the coast from Bellburns. - BS
Last updated in version 4.2
File: Guig336

Skipper o' Dundee, The
DESCRIPTION: "The skipper brocht his guid ship hame, And he anchored aff the toun," and sees a fire burning. The skipper's mother Janet Grey, described as a witch, is being burned. The skipper curses the town and vows never to return
AUTHOR: unknown (tune added by Jim Reid)
EARLIEST DATE: 1882 (Poems by Two, according to Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: sailor home mother homicide magic rejection abandonment witch
FOUND IN:
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 6, "The Skipper o' Dundee" (1 text, 1 modern tune)
Roud #31098
File: Gath006

Skipper Tom
DESCRIPTION: "I scarce been in bed three ticks of the clock When at me back door I heard a loud knock." Skipper Tom wakes the singer because he has a big fish on the line. The big fish gets away. They go closer to shore to get smaller fish.
AUTHOR: unknown
EARLIEST DATE: 1952 (Peacock)
KEYWORDS: fishing sea ship
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 143-144, "Skipper Tom" (1 text, 1 tune)
Skipper's Wedding, the

DESCRIPTION: "Good neighbours, I'm come for to tell you, Our skipper and Moll's to be wed; And if it be true what they're saying, Egad, we'll be rarely fed." The available foods are listed, as are the odd characters who will be present

AUTHOR: Words: William Stephenson

EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland); Stephenson died 1836

KEYWORDS: marriage party music food

REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 24-26, "The Skipper's Wedding" (1 text, 1 tune)
ST StoR024 (Partial)
Roud #2620

CROSS-REFERENCES:
cf. "The Blythesome Bridal" (theme) and references there
cf. "The Night Before Larry Was Stretched" (tune)

Skon Jungfrun Hon Gangar Sig Till Sogsta Berg (The Pretty Maid Climbs the Highest Mountain)

DESCRIPTION: Swedish shanty. A maid's her betrothed sails away. After (three) years she agrees to marry another. He returns just after the wedding, she laments it is too late, she thought he was dead. He says he will be soon, write her a farewell and kills himself.

AUTHOR: unknown

EARLIEST DATE: 1935 (Sternvall, _Sang under Segel_)

LONG DESCRIPTION: Swedish shanty. A maid's her betrothed sails away. After (three) years she agrees to marry another. He returns just after the wedding, she laments it is too late, she thought he was dead. He says he will be soon, write her a farewell and kills himself. (In some versions it is the bride who commits suicide.)

KEYWORDS: foreignlanguage shanty sailor separation suicide wedding return reunion betrayal

FOUND IN: Sweden

REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 545-548, "Skon Jungfrun Hon Gangar Sig Till Sogsta Berg" (2 texts, Swedish & English, 1 tune)
Hugill-SongsOfTheSea, pp. 100-101, "Skon Jungfrun Hon Gangar Sg Till Hogsta Berg" (2 texts, Swedish & English, 1 tune)

CROSS-REFERENCES:
cf. "Out In the Moonlight (I Will Love Thee Always)" (plot)
cf. "Susannah Clargy [Laws P33]" (plot) and references there

Skunk, The

DESCRIPTION: "I hunt ze bear, I hunt ze wolf... Las' week I take my ax An' hunt ze skunk polecat." He sneaks up on it from behind, and is sprayed. When he comes home, his wife sets the dog on him. Not even the hog will let him approach. No more skunk hunting for him!

AUTHOR: unknown

EARLIEST DATE: 1948 (Beck-LoreOfTheLumberCamps)

KEYWORDS: hunting animal humorous

FOUND IN: US(MW)

REFERENCES (1 citation):
Beck-LoreOfTheLumberCamps 67, "Ze Skunk" (2 texts)
Roud #4254
Sky-High
DESCRIPTION: "The scream of the outlaw split the air As we tied him hard and fast." The horse would be forced to learn to work. "Bugger" attempts to ride the horse, which goes wild. The rider stays in the saddle until the horse is too tired to continue
AUTHOR: N. Howard Thorp
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
REFERENCES: (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 138-140, "Sky-High" (1 text)

Skye Boat Song (Over the Sea to Skye)
DESCRIPTION: "Speed, bonnie boat, like a bird on the wing... Carry the lad that's born to be king Over the sea to Skye." The singer grieves over the dead of Culloden, and wishes Bonnie Prince Charlie a safe escape
AUTHOR: Words: Harold Boulton / Music: Annie MacLeod
EARLIEST DATE: 1884 (sheet music)
REFERENCES: (5 citations):
Brewster-BalladsAndSongsOfIndiana 79, "Speed, Bonnie Boat" (1 fragment plus a copy of Boulton's original text)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 61, "Flora MacDonald and the King" (1 text, 1 tune)
Jack-PopGoesTheWeasel, p. 260, "The Skye Boat Song" (1 text)
Fireside-Book-of-Folk-Songs, p. 18, "Skye Boat Song" (1 text, 1 tune)
DT, SKYEBOAT
Roud #3772
REFERENCES:
NLScotland, RB.m.143(121) "Over the Sea to Skye," Poet's Box (Dundee), c.1890
CROSS-REFERENCES:
cf. "Flora MacDonald's Lament" (subject)
cf. "Twa Bonnie Maidens" (subject)
NOTES [121 words]: It is ironic to note that, while this song had a certain vogue as an art piece, the only traditional collections seem to have been in North America. Susan Maclean Kybett, in Bonnie Prince Charlie: A Biography of Charles Edward Stuart (Dodd, Mead, 1988), pp. 232-233, makes an interesting observation: Although the song says that Flora (MacDonald) will keep watch over Charlie during the passage: "It was actually the Prince who kept watch by Flora's weary head during their storm-tossed crossing of the sea of the Hebrides. Having been up the last two nights sewing, she fell asleep while Charles sang Jacobite songs, such as 'The Twenty-ninth of May' from the rising of 1715 and 'The King Shall Enjoy His Own Again....'" - RBW
Last updated in version 4.0
Slaap, Kindje, Slaap (The Dutch Lullaby)

DESCRIPTION: Dutch. "Slaap, kindje, slaap, Daar buiten luupt een Schaap....." "Sleep, child, sleep. Outside there runs a sheep. The sheep has four white feet, It drinks the milk so sweet, (So) sleep, little one, sleep."

AUTHOR: unknown

EARLIEST DATE: 1963 (Warner-FolkSongsAndBalladsOfTheEasternSeaboard)

KEYWORDS: foreignlanguage lullaby sheep

FOUND IN: US(MA)

REFERENCES (2 citations):
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, p. 40, "The Dutch Lullaby" (3 texts, Dutch, English, and German)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 96, "The Dutch Lullabye" (1 text)

File: CAFS1085

Slap Hands

DESCRIPTION: "'S'posin you had Lige on a housetop? S'posin I did? S'posin' you had Adam on a housetop? S'posin' I did. S'posin' you had Ben... What would you do with Ben Pitch him a piece of cornbread every now and then... Adam... Throw him off...."

AUTHOR: unknown

EARLIEST DATE: 1939 (Skean-CircleLeft-FolkPlayOfKentuckyMountains)

KEYWORDS: playparty courting food rejection

FOUND IN: US(Ap)

REFERENCES (1 citation):
Skean-CircleLeft-FolkPlayOfKentuckyMountains, p. 16, "Slap Hands" (2 texts)

File: Skea016

Slapander-Gosheka

DESCRIPTION: "What would my mother say to me, if I should come home with Big Billy? Chorus: Slappoo, slapeter, slap-an-der-go-she-ka, slappoo! I'd tell her to go and hold her tongue, for she did the same when she was young." Other verses have similar rhymes.

AUTHOR: unknown

EARLIEST DATE: 1945 (Harlow-ChantyingAboardAmericanShips)

KEYWORDS: shanty nonsense

FOUND IN: US

REFERENCES (1 citation):
Harlow-ChantyingAboardAmericanShips, pp. 98-99, "Slapander-Gosheka" (1 text, 1 tune)

Roud #9168

File: Harl098

Slaughter of the Laird of Mellerstain, The [Child 230]

DESCRIPTION: Fragment: A fair lady is heard lamenting for her slain husband, "John Hately, the Laird of Mellerstain." She laments that her ladies were not men who could have stood by him as he was killed.

AUTHOR: unknown

EARLIEST DATE: 1828

KEYWORDS: death mourning homicide

HISTORICAL REFERENCES:
Jan 3, 1603 - Murder of "Johne Haitlie of Millstanes" by "William Home hes guidfather."

FOUND IN:

REFERENCES (1 citation):
Child 230, "The Slaughter of the Laird of Mellerstain" (1 text)

Roud #4020

NOTES [46 words]: According to Mary Ellen Brown, Child's Unfinished Masterpiece: The English and Scottish Popular Ballads, University of Illinois Press, 2011, p. 138, Child would have liked to place this ballad as #195, to keep it with similar pieces, but did not receive the text in time. - RBW
Slavery Chain Done Broke at Last

DESCRIPTION: "Slavery chain done broke at last, broke at last, broke at last... Gonna praise God till I die." The former slave describes praying to God for relief from pain and oppression. God has answered with mighty armies; "He gave me liberty."

AUTHOR: unknown

EARLIEST DATE: 1927 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: slave slavery freedom religious

REFERENCES (6 citations):
- Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 112, "Slav'ry Chain" (1 text, 1 tune)
- Silber-SongsOfTheCivilWar, pp. 299-300, "Slavery Chain Done Broke at Last" (1 text, 1 tune)
- Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, p. 41, "Slavery Chain Done Broke at Last" (1 text, 1 tune)
- Greenway-AmericanFolksongsOfProtest, p. 102, "Slavery Chain" (1 text)
- Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 96, "Slavery Chain" (1 text)
- Silber/Silber-FolksingersWordbook, p. 299, "Slavery Chain Done Broke At Last" (1 text)
- Roud #15257

CROSS-REFERENCES:
- cf. "Joshua Fit the Battle of Jericho" (tune)

NOTES [33 words]: In 1880, Samuel Butler and James Bland published "De Slavery Chains Am Broke at Last." I would not consider it the same song, although obviously the one line from one might have inspired the other. - RBW

Slavery Days

DESCRIPTION: The singer recalls slavery in Virginia: "they took away my boy"; they sold his wife; at night the wind seemed to say "you people must be free"; "our souls they were tied down"; "they'll never come again... cruel slavery days"

AUTHOR: Words: Edward Harrigan / Music: David Braham

EARLIEST DATE: 1876 (sheet music published by William A. Pond & Co.)

KEYWORDS: grief separation slavery children wife Black(s)

REFERENCES (4 citations):
- Finson-Edward-Harrigan-David-Braham, vol. I, #8, pp. 29-31, "Slavery Days" (1 text, 1 tune)
- Ives-FolksongsFromMaine 9, "Slavery Days" (1 text, 1 tune)
- Spaeth-WeepSomeMoreMyLady, pp. 106-107, "Slavery Days" (1 text, 1 tune)
- ADDITIONAL: Wehman's [Universal Songster] Collection of 104 Songs No. 24 (New York, 1889 ("Digitized by Internet Archive")), p. 21, "The Unfortunate Lovers" (1 text)
- Roud #12897

NOTES [248 words]: For background on composers Harrigan and Braham, see the notes to "The Babies on Our Block."

According to Franceschina, p. 85, this song is from a Harrigan and Hart sketch of the same name, which debuted in March 1875; Franceschina refers to the tune as "Stephen-Foster-like," but the text obviously has a lot more "Darling Nelly Gray" in it. As Spaeth, p. 185, says, "A great Harrigan-Braham song of 1876 was Slavery Days, in which an old Negro told his young companion of past horrors." The sketch was later upgraded into a full-scale drama, "Pete" (Franceschina, p. 184). "In Pete, Harrigan returned to the melodramatic entanglements of his early plays. Colonel Coolidge has inadvertently married twice. His first wife has given him a child unbeknownst to him. His second wife is after his fortune. He's called up to join his regiment, is killed, and when the second wife tries to claim the plantation, she's foiled by his child Mary Morgan with the assistance of Old Pete [who is black]. The telltale document is the original wedding license. The witnesses' names have been shot away, but Pete has retrieved the wad from the bullet, with the names! It took three
hours and ten minutes to ravel and unravel the story, explore related sub-plots, exhibit both threatening and entertaining spectacles, and introduce slavery songs and spirituals" (Moody, p. 176). According to Moody, p. 173, it was a "new kind of play."

For more on "Pete," see the notes to "Haul the Woodpile Down." - RBW

Bibliography


Last updated in version 5.2
File: IveMa09

Slaves to the World

DESCRIPTION: "Slaves to the world should be tossed in a blanket" like the mill wheel that rises and falls "the ground it touch until"

AUTHOR: unknown

EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)

KEYWORDS: abuse nonballad slave

FOUND IN: Britain (England (South))

REFERENCES (1 citation):

Williams-FolkSongsOfTheUpperThames, p. 306, "Slaves to the World" (1 text) (also Williams-Wiltshire-WSRO Mi 707 with tune)

Roud #1345

CROSS-REFERENCES:
cf. "There Was an Old Woman Tossed up in a Basket" (theme: tossing in a blanket)

NOTES [445 words]: "Wy, he ought to be tossed in a blanket; it fills a true Briton with shame" (Punch, p. 97).

"[In 1715] there were reports of [small arms] ... intercepted by the vigilance of a riding officer of the excise, who was afterwards tossed in a blanket on a moonless night, by an association of stout yeomen, for his officiousness" (Scott, p. 26).

Tossing in a blanket seems to be intended to humiliate for relatively minor offences, and adds a humorous touch in literature. Addison has a character threatened, "that if thou dost not do thy business well ... thou wilt be tossed in a blanket" (Addison, Act 3, Sc. 1, V. V, p. 185). "I have seen a tale-bearer in the village tossed in a blanket by the maids, as it is represented in 'Don Giovanni on London,' a scene in the King's Bench" (Jehoiada, V. II, p. 1562). Don Quixote upbraids Sancho Panza for complaining of being tossed in a blanket once while he, Quixote, has been thrashed a hundred times (Cervantes, V. III, p. 16 [Part II, Book 1]). "Voiture has left a letter describing how he was tossed in a blanket as a punishment for failing in a game of forfeits" (Yonge, V. XX, p. 85).

Pope has a character tossed "from the blanket, high in the air he flies" (Pope, p. 22, Book 2, l. 131). "[Pope] Leo applauded and rewarded successful authors and actors, but he had a monk whose piece was a failure severely tossed in a blanket before him" (Van Dyke, p. 322).

Sometimes neither the offence nor punishment were so trivial: "The gatekeeper ... made secret arrangements to open the castle gates, and deliver it [the castle] into the enemy's hands. His treachery was discovered, however, and, in punishment, his master ordered him to be tossed in a blanket from the top of the castle tower into the midst of the enemy's camp, where he was so anxious to be" (Guerber, p. 164).

There is sometimes a religious meaning: "And in Vendee, the farmer's wife, as the corn-mother, is tossed in a blanket with the last sheaf to bring good luck in the subsequent threshing. Perhaps Caesius had some of this in view when he associated our sky figure [Virgo] with Ruth, the Moabitess, gleaning in the fields of Boaz" (Allen, p. 461).

It is also reported for an Orange Society initiation (Cleary, p. 118).

Prince Henry, son of James I, apparently had the court fool condemned to blanket tossing for his officiousness in making a joke at the king's expense (Jesse, V. I, p. 166).

In the time of James II there are reports of mayors, unfriendly to the king's "endeavors to restore popery throughout his dominions," being tossed in a blanket (Dalton, V. II, p. xxvi). In this connection see "There Was an Old Woman Tossed up in a Basket". - BS
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Last updated in version 2.6
File: WT306S

Sledburn Fair
DESCRIPTION: "I'd oft heard tell of this Sledburn fair, And fain would I gan thither." The singer's parents let him go there with Nell. They arrive at Sledburn, find an alehouse, and settle down to enjoy a fine dinner.
AUTHOR: unknown
EARLIEST DATE: 1928 (de la Mare)
KEYWORDS: horse travel
FOUND IN: Britain(England)
REFERENCES (1 citation):
ADDITIONAL: Walter de la Mare, _Come Hither_, revised edition, 1928; #79, "Sledburn Fair" (1 text)
Roud #2543
NOTES [33 words]: By his placement and notes, de la Mare seems to think this a honeymoon song, but there is little direct hint of this except that the boy and girl go out together for (at least) a day unhaperoned. - RBW
File: WdlM079

Sledmere Poachers, The
DESCRIPTION: The singer names one hunting dog and lists the woods and fields to hunt hare and pheasant but "our names we dare not tell, If we meet a keeper bold we'll cause his head to swell"
AUTHOR: unknown
EARLIEST DATE: 1860 (Ingledew)
KEYWORDS: poaching dog animal
FOUND IN: Britain(England(North))
REFERENCES (2 citations):
Kidson-TraditionalTunes, p. 133, "The Sledmere Poachers" (1 fragment)
ADDITIONAL: CJ Davison Ingledew, The Ballads and Songs of Yorkshire (London: Bell and Daldy, 1860 ("Digitized by Internet Archive")), pp. 308-311, "The Sledmere Poachers" ("Come all you gallant poaching lads, and gan alang with me") (1 text)

BROADSIDES:
Bodleian, Harding B 11(3546), "Sledmere Poachers" ("Come all you gallant poaching lads and gang alang with me"), H. Such (London), 1863-1885; also Firth b.34(277), Firth b.34(124), Firth b.34(276), Harding B 15(294b), Firth c.26(225), Firth b.34(243), Firth c.19(53), "[The] Sledmere Poachers"
File: KiTu133B

Sleep, Baby, Sleep
DESCRIPTION: "Sleep, baby, sleep, Thy father guards the sheep, Thy mother shakes the dreamland tree, And from it fall sweet dreams for thee; Sleep, baby, sleep, Sleep, baby, sleep." The moon is the shepherd, the stars sheep. The Lamb, she Savior, loves the sheep
AUTHOR: unknown
EARLIEST DATE: 1909 (Heart-Songs)
KEYWORDS: religious baby nonballad sheep
FOUND IN: REFERENCES (1 citation):
Heart-Songs, p. 323, "Cradle Song" (1 text, 1 tune)
Roud #V42405
NOTES [40 words]: It's not clear that this is traditional, but there are just enough hints that I've indexed it.
Jesus as the True Shepherd is an analogy to John 10. Jesus is the Lamb of God in John 1:29 and repeatedly in the Apocalypse (e.g. Rev. 5:6). - RBW
Last updated in version 6.0
File: HeSo323

Sleeping Beauty (Thorn Rose, Briar Rose)
DESCRIPTION: Singing game. "Fair Rosa was a lovely child... Fair Rosa slept a hundred years... A forest grew around her tower... A wicked fairy found her there... A noble prince came riding by... And now she's happy as a bride."
AUTHOR: unknown
EARLIEST DATE: 1935 (Sam Henry collection)
KEYWORDS: magic rescue marriage beauty
FOUND IN: Ireland
REFERENCES (3 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H599, p. 12, "Fair Rosa/The Sleeping Beauty" (1 text, 1 tune)
Hammond-SongsOfBelfast, p. 19, "Fair Rosa" (1 text, 1 tune)
Opie/Opie-TheSingingGame 61, "Fair Rosie" (2 texts, 1 tune)
Roud #7889
NOTES [74 words]: Very common as a folk tale, of course, and quite old. In the Grimm collection, it is "Briar-Rose" ("Dornröschen," #50, 1812, from Marie Hassenpflug); Perrault also had a version ("La belle au bois dormant"). The oldest version known is in the Volsung saga; in section 20, Sigurd awakens Brynhild by slicing away her enchanted armor. Roud appears to lump this with a rare piece called "Melven Vine." This is possible, but I'd want more evidence. - RBW
Last updated in version 5.0
File: HHH599

Sleeping for the Flag
DESCRIPTION: "When the boys come home in triumph, brother, With the laurels they shall gain... We shall look for you in vain." The brave man lies dead "underneath the Southern tree." "Sleeping
to waken in this weary world no more... Sleeping for the flag you bore."

**AUTHOR:** Henry Clay Work  
**EARLIEST DATE:** 1863 (sheet music published by S. Brainerd's Sons and copyrighted by Root & Cady)  
**KEYWORDS:** Civilwar death burial soldier  
**FOUND IN:**  
**REFERENCES (3 citations):**
- *Work-SongsOf-Henry-Clay-Work*, pp. 39-42, "Sleeping for the Flag" (1 text, 1 tune, a copy of the original sheet music)  
- *Hill-PoemsAndSongsOfTheCivilWar*, pp. 212-213, "Sleeping for the Flag" (1 text)  
- DT, SLEPFLAG*

**Sleepy Man Blues**  
**DESCRIPTION:** "When a man get trouble in his mind, he want to sleep all the time (x2)." "I'm feeling worried in mind, and I'm trying to keep from crying." "I want somewhere to go, but I hate to go to town." "I wonder what's the matter with my right mind."  
**AUTHOR:** Booker T. Washington "Bukka" White  
**EARLIEST DATE:** 1940 (recording, Booker T. Washington "Bukka" White)  
**KEYWORDS:** hardtimes nonballad  
**FOUND IN:**  
**REFERENCES (1 citation):**
- *Burton-TennesseeeTraditionalSingers*, pp. 180-181, "Sleepy Man Blues" (1 text, 1 tune)  
**RECORDINGS:**
- *Bukka White, "Sleepy Man Blues" (OKeh 05743, 1940)*  
**CROSS-REFERENCES:**  
- cf. "When the Sun Goes Down" (by Leroy Carr) (tune, according to Burton-TennesseeTraditionalSingers)  
**NOTES** [83 words]: The notes in Burton-TennesseeTraditionalSingers (p. 179) observe that this "is one of the few blues to treat the subject of mental illness in some depth." This is certainly correct; depression can increase the need for sleep, or it can produce insomnia which leaves the person always sleepy despite what should be enough sleep time. It is interesting to note that the singer says he is "standing in the sunshine to keep from weaking down." Some people do become depressed due to lack of sunlight. - RBW

**Last updated in version 2.8**

**Sleepy Merchant, The**  
**DESCRIPTION:** The merchant comes calls for a bed and a girl. She gives him a sleeping drug. The next night, he pours out the drug and sleeps with her, but does not leave the gift he promised. Later, he arrives to find her pregnant and gives her his hand in marriage  
**AUTHOR:** unknown  
**EARLIEST DATE:** 1827 (Kinloch)  
**LONG DESCRIPTION:** The merchant comes to an inn and calls for a bed and a girl. She gives him a sleeping drug, and arises a maiden. The next night, he pours out the drug and sleeps with her, promising her a fine plaid. When he departs, she finds no plaid and curses him. Twenty weeks later, he arrives to find her pregnant. He gives her the plaid and his hand in marriage, and they live happily.  
**KEYWORDS:** sex drugs drink pregnancy trick clothes reunion marriage  
**FOUND IN:** Britain(Scotland(Aber))  
**REFERENCES (2 citations):**
- *Kinloch-TheBalladBook II*, pp. 4-11, "The Sleepy Merchant" (1 text)  
- *Greig/Duncan7 1498, "The Sleepy Merchant"* (5 texts, 3 tunes)  
- Roud #7164  
**CROSS-REFERENCES:**  
- cf. "The Broomfield Hill" [Child 43] (plot)  
- cf. "Bonny Glasgow Green" (tune, per Greig/Duncan7)  
**ALTERNATE TITLES:**
The Pedlar's Wife
NOTES [145 words]: Child mentions this song in his notes to "The Broomfield Hill," but writes it off as "a modern ballad" perhaps based on an Italian story.
I allow the possibility; "The Sleepy Merchant" seems a rather disjointed piece, with the first part being a tale of how the girl tricked the merchant into not sleeping with her (as in "The Broomfield Hill") and the second being your standard seduction-pregnancy-and-return sort of song, as in, e.g. "The Broom of Cowdenknows." But the piece feels more traditional than literary, so I've tentatively included it in the Index even though I've never seen its like. - RBW
Greig/Duncan7 1498A provides motivation missing in Kinloch: "A wager wi' him she did lay ... That she wad sleep a nicht wi' him And rise a maid again." There is also a bet in Child 43B "that a maid sha nae go to yon bonny green wood And a maiden return again." - BS

Last updated in version 2.5
File: KinBB02

Sleepytoon (II)
DESCRIPTION: "Cam all my lads that follow the ploo:" the singer tells about the job at Sleepytoon. The foreman wakes you at five for porridge. The farmer's "weel respected" but his wife is an ugly, scowling, "argefying bitch"

AUTHOR: See NOTES
EARLIEST DATE: 1974 (recording, John MacDonald)
KEYWORDS: farming food hardtimes nonballad
FOUND IN: Britain(Scotland(Aber))
Roud #9140
RECORDINGS:
John MacDonald, "Sleepytoon" (on Voice05)

NOTES [208 words]: Except for the title and general subject matter this seems to me to be entirely unlike "Sleepytown (I)."

The author, according to notes to Voice05, is George Morris. The Musical Traditions Notes attribution says that the song was "popularised on a 78 disc by the late George S Morris of Old Meldrum. (Reg Hall's comment that [George] Morris wrote the piece is incorrect)." My choice, with no information beyond what is in this note, is to follow Musical Traditions Notes. - BS
In accordance with the above observations, previous versions of the Index stated in the AUTHOR field that the creator of the piece was "probably Willie Clark (c.1854, according to Yates, Musical Traditions site Voice of the People suite "Notes - Volume 5" - 25.8.02)."
However, Reinhard Zierke wrote to me that "According to Greig/Duncan Volume 3 page 623 the author of Sleepytoon G/D #356 B is William 'Poet' Clark. It is rather unlikely that Clark wrote both Sleepytoon songs. "Therefore I believe that Mike Yates mixed both songs up and that his comment on Sleepytoon in the Morning... that Morris wrote the piece is incorrect... and that George Morris is indeed the author of Sleepytoon in the Morning."

This seems reasonable to me, although I can't prove it. - RBW

Last updated in version 4.1
File: RcSlee2

Sleepytown (I)
DESCRIPTION: Singer, tired of his old job, hires out as a laborer to farmer Adam Mitchell, of Sleepytoon. The farmer's work (no more than ten hours a day, but with strict rules and fines) is described; with the season ended, singer and friends are off to celebrate

AUTHOR: See NOTES
EARLIEST DATE: 1907 (Greig/Duncan3)
KEYWORDS: farming work worker
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #133, pp. 2-3, "Sleepy Toon"; #127, pp. 2-3, "Sleepytoon"; #123, p. 2, "Sleepytoon"; #102, p. 3, "Sleepy Town" (3 texts plus 1 fragment)
Greig/Duncan3 356, "Sleepy Toon" (6 texts, 3 tunes)
Ord-BothySongsAndBallads, pp 225-226, "Sleepytown" (1 text)
ST RcSlepTn (Full)
Roud #3775
J. C. Mearns and friends, "Sleepytoon" [2 verses missing] (on Lomax43, LomaxCD1743)

NOTES [206 words]: In the eighteenth and nineteenth centuries, Scottish workers hired out as contract farm laborers, living in "bothies," barn dormitories. Many "bothy ballads" were composed there, including this one. - PJS

Paul compares this to a wide variety of lumbering songs, which have the same theme of working too hard and then partying the off-season away. The song type is hardly limited to lumbermen; there are, e.g., many Australian shearing songs of the same type. Compare also Scottish songs such as "The Barnyards o Delgaty."

Reinhard Zierke writes to point out to me that "According to Greig/Duncan Volume 3 page 623 the author of Sleepytoon G/D #356 B is William 'Poet' Clark." But see also "Sleepytoon (II)." - RBW

Greig/Duncan3: "The farm was officially named Christ's Kirk, with Sleepytoon appearing as the title after 1870. Adam Mitchell, named in the song, was farmer from the 1840s to 1858."

Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Sleepytoon (356) is at coordinate (h2-3,v6) on that map [roughly 25 miles WNW of Aberdeen]. - BS

Last updated in version 4.1

File: RcSlepTn

Sliabh na mBan (Mountain of the Women)

DESCRIPTION: Gaelic. It is untrue that we fled like cattle on Sliabh na mBan. Had we waited patiently we'd have had support. Few retreated but many died or were imprisoned. If it's true that the French are coming to help the Gael we'll repay the robber Saxon.

AUTHOR: George Sigerson (1836-1925) (translator) (source: Moylan-TheAgeOfRevolution-1776-1815)

EARLIEST DATE: 1973 (Behan-IrelandSings)

KEYWORDS: foreignlanguage rebellion battle Ireland patriotic

HISTORICAL REFERENCES:

July 23, 1798 - General Sir Charles Asgill disperses a body of United Irishmen assembled on Sliabh na mBan mountain in Tipperary (source: Moylan-TheAgeOfRevolution-1776-1815)

FOUND IN: Ireland

REFERENCES (2 citations):

Moylan-TheAgeOfRevolution-1776-1815 103, "Sliabh na mBan" (1 Gaelic text, 1 tune); 104, "Sliabh na mBan" (1 English text)

Behan-IrelandSings #82, "Sliabh na mBan" (1 English text, 1 tune, translated by Wolfe Stephens)

CROSS-REFERENCES:
cf. "Slievenammon" (subject)

NOTES [155 words]: The description is from the translation by George Sigerson as Moylan-TheAgeOfRevolution-1776-1815 104, "Sliabh na mBan."

Zimmermann p. 207: "The original 'Sliabh na mBan' is one of the few traditional songs in Irish inspired by the rising of 1798."

The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See:

Aine Ui Cheallaigh, "Sliabh na mBan" (on "The Croppy's Complaint," Craft Recordings CRCD03 (1998); Terry Moylan notes) - BS

This event is obscure enough that I couldn't find mention of it in any of the Irish histories I checked. It was just one of those skirmishes that took place after the 1798 rising had largely collapsed. The one thing that's certain is that the brutal Asgill would not have stopped while there was a live enemy left to kill.

Behan-IrelandSings, interestingly, translates the title as "The White Mountains," not "Mountain of the Women." - RBW

Last updated in version 3.2

File: Moyl103

Slidin' Delta (I)

DESCRIPTION: The singer says his suitcase is packed and he's ready to go "up the country" on
the Sliding Delta ("baby don't you want to go"). He complains that the "big Kate Allen" -- like a man -- will "steal your baby every time she lands"

**AUTHOR:** unknown

**EARLIEST DATE:** 1963 (MJHurt04)

**KEYWORDS:** courting travel nonballad

**RECORDINGS:**

*Mississippi John Hurt, "Slidin' Delta" (on MJHurt04)*

**NOTES** [16 words]: I've seen speculation that the "Sliding Delta" is a train and "big Kate Allen" is a steamboat. - BS

*Last updated in version 4.0*

File: RcSliDe1

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**Slidin' Delta (II)**

**DESCRIPTION:** "Delta slide ... been here and gone" Singer wants to leave the delta before the water rises. "If I don't get drownded ... lose my mind." He won't come back

**AUTHOR:** unknown

**EARLIEST DATE:** 1929 (StuffDreams1)

**KEYWORDS:** grief home travel flood nonballad

**RECORDINGS:**

*Tommy Johnson, "Slidin' Delta" (on StuffDreams1,USChartersHeroes)*

**NOTES** [46 words]: Three line blues: the first line is repeated -- more or less -- and the last line completes the thought.

In the notes to "Slidin' Delta" (I) I wrote, "I've seen speculation that the 'Sliding Delta' is a train...." I don't know where I found that but it fits here as well. - BS

*Last updated in version 5.2*

File: RcSliDe2

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**Slieve Gallen Brae**

**DESCRIPTION:** The singer urges the visitor from the city to view Slive Gallen Brae: the old dolmen, the chieftain's graves, the singing linnets, the flowers, the home of Rory Dall, the grave of Cooey-na-gall. He says that bards come from far away to find inspiration

**AUTHOR:** James O'Kane?

**EARLIEST DATE:** 1938 (Sam Henry collection)

**KEYWORDS:** nonballad home music

**FOUND IN:** Ireland

**REFERENCES** (1 citation):

*Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H784, pp. 172-173, "Slieve Gallen Brae"* (1 text, 1 tune)

Roud #1420

**CROSS-REFERENCES:**

cf. "The Banks of the Roe" (for Cooey-na-Gal) and references there

**NOTES** [42 words]: Not to be confused with the emigration song, "[Farewell unto] [Bonnie] Slieve Gallen Braes."

For "Cooey-na-Gal" O'Cahan and Dungiven Priory, see the notes on "The Banks of the Roe." "Rory Dall" is of course the famous blind harper of the O'Cahans. - RBW

File: HHH784

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**Slieve Gallen Braes**

**DESCRIPTION:** The singer walks out to view the beauties of Slieve Gallen Braes. He recalls walking and hunting in the past near his small farm. "But the rents were getting higher and I could no longer stay So farewell unto you bonny, bonny Slieve Gallen Braes."

**AUTHOR:** unknown

**EARLIEST DATE:** 1910 (Carl Hardebeck in _Gems of Melody: Seoda Ceoil, _according to OLochlainn-MoreIrishStreetBallads)
Slieve Na Mon

DESCRIPTION: Tithes and taxes: "No more they're legal on Slieve na Mon." At Carrickshock we left "the rabble ... in death's cold agony." The accused are freed "by the means of our noble Dan." Soon "tithes no more will oppress the land" "We'll banish Brinswickers"

AUTHOR: unknown

EARLIEST DATE: c.1832 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: violence trial death farming Ireland political police

HISTORICAL REFERENCES:
Dec 14, 1831 - Carrickshock, County Kilkenny: Peasants attack tithe process servers, killing at least 13 (source: Zimmerman-SongsOfIrishRebellion)

FOUND IN:

REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 42, "Slieve Na Mon" (1 text, 1 tune)
Roud #V13221

BROADSIDES:
Bodleian, Harding B 25(81), "Slieve Na Mon" ("You banished sons of this injured nation"), unknown, n.d.

CROSS-REFERENCES:
cf. "The Battle of Carrickshock" (subject: The Tithe War and the Carrickshock Riot)
cf. "Sliabh na mBan" (tune)

NOTES [329 words]: The context is "The Tithe War": O'Connell's Catholic Association was formed in 1823 to resist the requirement that Irish Catholics pay tithes to the Anglican Church of Ireland. The "war" was passive for most of the period 1823-1836, though there were violent incidents in 1831 (source: The Irish Tithe War 1831 at the OnWar.com site)
Zimmerman-SongsOfIrishRebellion p. 18: "In the early 1830's a veritable state of insurrection prevailed in Leinster and Munster, when the military and the police were called in to assist in collecting the tithes or seizing and auctioning the cattle or crops of those who refused to pay." Zimmermann's description of the "Battle of Carrickshock": "a proctor tried to serve tithe processes at Carrickshock, County Kilkenny; he was accompanied by a police force of thirty-seven men. A party of peasants armed with scythes, spades and pitchforks attacked them. The proctor and at least twelve policemen were killed. The peasants charge with murder were skilfully defended by O'Connell, and the trial was abandoned."
The broadside description of the battle is graphic: "Who could desire to see better sport, To see them groping among the loughs, Their sculls all fractured, their eye-balls broken, Their great long noses and ears cut off."
Zimmermann states that a version was noted "from oral tradition c. 1900." - BS
For the overall history of the Tithe War, as well as more information on this song, see the notes to "The Battle of Carrickshock." The name "Brinswickers," i.e. "Brunswickers," was used as a generic term in Ireland for non-Catholics -- even though, ironically, the Germans were Lutherans, while the English were Anglican and the Ulster immigrants were Presbyterian (Reformed); neither of the latter two sects are, technically, Protestant. (A distinction, I concede, of greater significance to non-Catholics than Catholics.) There was a song by Charles Kickham called "Slievenamon"; I assume it was inspired by this. - RBW.

Last updated in version 5.1
**Slievenamon**

DESCRIPTION: "Two thousand men for Ireland, on splendid Slievenamon." They are a sign to every village and to Irish in America and "every clime." They put to shame "the blushless recreant." Push on "till every mountain in the land be manned like Slievenamon!"

AUTHOR: Dr. Campion (source: Moylan-TheAgeOfRevolution-1776-1815)

EARLIEST DATE: 2000 (Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: rebellion battle Ireland nonballad patriotic

HISTORICAL REFERENCES:
July 23, 1798 - General Sir Charles Asgill attacks and disperses United Irishmen on Sliabh na mBan Mountain, Tipperary (source: Moylan-Tipperary-1776-1815)

FOUND IN:
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 105, "Slievenamon" (1 text)

CROSS-REFERENCES:
cf. "Sliabh na mBan" (subject)

NOTES [54 words]: This event is obscure enough that I couldn't find mention of it in any of the Irish histories I checked. It was just one of those skirmishes that took place after the 1798 rising had largely collapsed. The one thing that's certain is that the brutal Asgill would not have stopped while there was a live enemy left to kill. - RBW

File: Moyl105

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**Slighted Suitor, The**

DESCRIPTION: A rich merchant's daughter has many suitors; she rejects them. One wins her heart, but she says, "I have no desire a single life to part." He courts another. She begs him to change his mind. He rejects her in turn. (She warns against doing as she did)

AUTHOR: unknown

EARLIEST DATE: 1926 (Sam Henry collection)

KEYWORDS: love courting rejection abandonment

FOUND IN: Ireland

REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenry'sSongsOfThePeople H159a/b, pp. 396-397, "The Slighted Suitor" (2 texts, 2 tunes)
OLochlainn-MoreIrishStreetBallads 34, "The Merchant's Daughter" (1 text, 1 tune)

Roud #4715

CROSS-REFERENCES:
cf. "The Rejected Lover" [Laws P10] and references there

NOTES [38 words]: The notes in Henry/Huntington/Herrmann speculate that this might be a version of "The Rejected Lover" (Laws P10). The plots are indeed the same. But I see no points of contact in the lyrics; I think they are separate songs. - RBW

File: HHH159

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**Sligo Town**

DESCRIPTION: "O once I knew a pretty little girl When pretty little girls were but few; Ofttimes I've rolled her in my arms All over the fog and dew." After all this courting/rolling, he writes to ask if she will marry him. He wishes he were in Sligo with a girl

AUTHOR: unknown

EARLIEST DATE: 1967

KEYWORDS: courting love separation sex

FOUND IN: US(Ap)

REFERENCES (1 citation):
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 180, p. 145, "Sligo Town" (1 text)

Roud #558

CROSS-REFERENCES:
Sling the Flowing Bowl

DESCRIPTION: "Come come my jolly lads the wind's abaft, Brisk gales our sails shall crowd...." 
"Then sling the flowing bowl. Fond hopes arise the girls we prize Shall bless each jovial soul." The sailors boast of their prowess while on patrol
AUTHOR: unknown
EARLIEST DATE: 1839 (Journal from the Chile)
KEYWORDS: ship sailor nonballad
FOUND IN: US
REFERENCES (2 citations):
    Huntington-SongsTheWhalemenSang, pp. 51-52, "Sling the Flowing Bowl" (1 text, 1 tune)
    Erskine-TwentyYearsBeforeTheMast, p. 6, "(Then we'll sling the flowing bowl)" (1 text)
Roud #2015
NOTES [33 words]: Huntington's versions are from American whalers, but it is clear that this song was originally sung by British sailors, probably from naval vessels, as it refers to patrolling the coast of Spain. - RBW
Last updated in version 4.1
File: SwMS051

Slippy Stane, The

DESCRIPTION: "There's aye a muckle slippery stane at ilka body's door." If your neighbor slips "lend a hand to lift him up"; you may find yourself in his condition some day. "Kings and emperors hae fallen"
AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan3)
KEYWORDS: virtue nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
    Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #111, p. 2, "The Slippery Stane"; #121, p. 2, "The Slippery Stane" (1 text plus 1 fragment)
    Greig/Duncan3 666, "The Slippy Stane" (3 texts, 1 tune)
Roud #6092
BROADSIDES:
    NLScotland, RB.m.143(125, "The Slippy Stane" ("Wade canny through this weary world"), Poet's Box (Dundee), c.1890
CROSS-REFERENCES:
cf. "The Laddie Wi' the Tarry Trews" (tune, per Greig/Duncan3)
ALTERNATE TITLES:
The Slippery Stane
NOTES [65 words]: Greig has Hamilton Nimmo (1836-1892) as the author. On the other hand, Greig/Duncan3 cites National Choir 1.339: "The song is said there to be by James Hendrie and to have been first published in The People's Friend in 1875." - BS
In either case, it sounds to me as if it might have been inspired by a meditation on Ecclesiastes 11:1-6, with perhaps a little of Luke 14:7-14 thrown in. - RBW
Last updated in version 2.6
File: GrD3666

Slob Song, The

DESCRIPTION: The ship is loaded and heads to Forteau. It is caught in slob ice at Launce Amour cove. A rescue boat fastens a line from shore to the ship. While four men and three women hold the line the crew pull the ship to shore. Crew and cargo are safely landed.
AUTHOR: Leo O'Brien
EARLIEST DATE: 1928 (Leach-FolkBalladsSongsOfLowerLabradorCoast)
KEYWORDS: rescue sea ship
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Leach-FolkBalladsSongsOfLowerLabradorCoast 73, "The Slob Song" (1 text, 1 tune)
ST LLab073 (Partial)
Roud #9981
NOTES [124 words]: Forteau Bay and L'Anse Amour are on the lower Labrador coast on the Strait of Belle Isle. - BS
The version printed by Leach includes absolutely no specific details which could be used to identify the ship, but I can't help but notice how much the event described resembled the wreck of the Raleigh, which took place in the same place as the ship in this song, and in similar conditions, less than a decade before Leo O'Brien wrote his piece (for details, see the notes to "The Nordfeld and the Raleigh"). The only significant difference is that this ship was carrying "furniture." This song does not appear derived from "The Nordfeld and the Raleigh," but I wonder if it might not be a rewrite of some other piece about the Raleigh wreck. - RBW
Last updated in version 4.4
File: LLab073

Slow Men of London

DESCRIPTION: "There were three lads in our town, Slow men of London!" The three court a widow, and "left her undone." "They went to work without their tools." "They often tasted the widow's cheer." Eventually she sends them away
AUTHOR: unknown
EARLIEST DATE: before 1840 (Buchan, Secret Songs of Silence)
KEYWORDS: sex separation
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Roud #12564
File: SloMnLon

Smashing of the Van (I), The

DESCRIPTION: Two Fenian leaders, Kelly and Deasy, have been imprisoned; a party of Fenians led Allen, Larkin, and O'Brien, stop and break into the prison van and free them. But the rescuers kill a man, and in the end are executed
AUTHOR: unknown
EARLIEST DATE: 1867 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: prison Ireland rebellion execution death
HISTORICAL REFERENCES:
Sep 11, 1867 - Kelly and Deasy are arrested and rescued a week later by 30 Fenians
Nov 24, 1867 - Three of the ambushers are hanged (source: _The Manchester Martyrs_ on the Gorton Local History Group site)
FOUND IN: Ireland
REFERENCES (3 citations):
Galvin-IrishSongsOfResistance, pp. 50-51, "The Smashing of the Van" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 14, "The Manchester Martyrs" or "The Smashing of the Van" (1 text, 1 tune)
Zimmerman-SongsOfIrishRebellion 72, "The Smashing of the Van" or "The Three Manchester Martyrs" (1 text, 1 tune)
Roud #3028
CROSS-REFERENCES:
cf. "Allen, Larkin and O'Brien" (subject: The Manchester Martyrs)
cf. "God Save Ireland" (subject: The Manchester Martyrs)
NOTES [681 words]: Ben Schwartz tells me that this is sung to the tune of "The River Roe," but I'm
not sure which song of that name is meant.
The Fenians were a group of Irishmen (many of them living in America) whose purpose was to liberate Ireland. Whatever one thinks of their goal, their history was almost comic; they kept trying goofy ideas and nothing ever worked.

This incident is typical: in 1867, the Fenians were talking rebellion, though leader James Stephens (for whom see "James Stephens, the Gallant Fenian Boy") was trying to call things off. But the British continued to arrest potential rebels.

On September 11, two men were captured in Manchester and charged with loitering. An informer pointed out that they were Thomas J. Kelly, who had been proclaimed chief executive of the Fenian's Irish Republic (Kee, pp. 31, 33), and one Captain Timothy Deas(e)y (Kee, p. 45). Kelly and Deasy probably were not in danger of losing their lives, but they were "rescued" anyway on September 18 by a crew of about thirty Fenians (Fry/Fry, p. 243). It wasn't that hard; the police wagon was unescorted. It was, after all, in England, not Ireland.

In the course of the "rescue," a police sergeant, Charles Brett, was killed. Kee reports that one Peter Rice (who later escaped, with Kelly and Deasy, to America) fired the fatal shot. Few other sources definitively list a name, but he is obviously the prime suspect.

The British, in their usual inept way in such matters, hauled in a large crowd of Irish folk found near Manchester. Five men were put on trial for killing Brett. Rice was not among them. One of the five, Maguire, had no involvement in the rescue at all and was later given full pardon.

The other four prisoners, William Allen, Edward Condon, Michael Larkin, and Michael O'Brien, had taken part in the attack but almost certainly had not fired the fatal shot. Nonetheless they were convicted of the murder (officially Allen was regarded as the one who had done the shooting). Allen, Larkin, and O'Brien were executed on November 24 (so Kee, p. 47; and Golway, p. 147; the article The Manchester Martyrs on the Gorton Local History Group site says November 23).

The three men came to be known as the "Manchester Martyrs."

A rescue attempt failed, but was bloodier than the first try: This time, the Fenians managed to kill a dozen bystanders.

Even though the blood had been shed by the Irish, and the British had followed the law throughout (under both British and American law, one engaged in a felony in which a murder is committed is guilty of the murder even if one is not a murderer), both sides blamed the other, increasing Anglo-Irish tensions. The incident also increased rebel recruiting. Indeed, according to Oxford Companion, p. 343, says that it "prompted a partial reconciliation between the Catholic church and Fenianism."

The description of the van being "smashed" is literally accurate: The van was locked, and Brett had the keys, so the Irish pounded on it with rocks to get it open. This failed, and Brett refused to yield, and so the fatal shot was fired. It is not known whether the bullet was aimed at Brett, or at the van's lock, or merely intended to intimidate; in any case, it proved fatal.

The trial of the martyrs also gave the Irish a memorable phrase: Edward Condon (the one raider who was condemned but *not* hung, because he was an American citizen) shouted out "God save Ireland!!" during the proceedings, and it inspired the song of that name.

The British, having watched all these acts, plus another bungled rescue of a prisoner (Richard O'Sullivan Burke, for whom see the notes on "Burke's Dream" [Laws J16]) which led to the death of twelve English citizens and the maiming of dozens more (Kee, pp. 49-51; Fry/Fry, p. 244), were hardly in a mood for pity. But the Gladstone government, which came to power in 1868, released most Irish political prisoners in 1871.

For other examples of Fenian bungling, see the notes to "A Fenian Song (l)" and "The British Man-of-War." For their one big splashy success, see "The Fenian's Escape (The Catalpa)."

- RBW

**Bibliography**

- Fry/Fry: Peter and Fiona Somerset Fry, A History of Ireland, 1988 (I use the 1993 Barnes & Noble edition)
- Golway: Terry Golway, For the Cause of Liberty, Simon & Schuster, 2000
- Kee: Robert Kee, The Bold Fenian Men, being volume II of The Green Flag (covering the period from around 1848 to the Easter Rising), Penguin, 1972

Last updated in version 2.5

File: PGa050
Smashing of the Van (II), The

DESCRIPTION: Ten Sinn Fein men smash a prison van on Glasgow's High Street to free a prisoner. The police arrest the Sinn Fein men and Father McRory "a mere clergyman." Counsellors McKane and Sandymen defend the accused and the verdict is "Not Guilty."  

AUTHOR: unknown  
EARLIEST DATE: 1988 (McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)  
KEYWORDS: violence crime trial clergy police IRA  
HISTORICAL REFERENCES:  
May 4, 1921 - Attempted rescue of Frank Carty from a police van in Glasgow (source: Coogan)  
FOUND IN: Ireland  
REFERENCES (1 citation):  
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 65, "The Smashing of the Van" (1 text, 1 tune)  
Roud #3028  
NOTES [316 words]: The song is about a failed rescue attempt of IRA commander Frank Carty while he was being transported in a police van to Duke Street prison. Inspector Johnson was killed. Father McRory, among others, was charged but all the accused were acquitted. "The trial, and in particular Father McRory's arrest, fanned sectarian tensions to white heat. However, the Anglo-Irish Truce of July 1921 helped to defuse the situation." (source: Tim Pat Coogan, Wherever Green is Worn (2001, New York), p. 243). McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen: "Fr. McRory, mentioned in this song was from the 'Parish', the rural area that lies north of Bunrana Town, hence the popularity of this short song in Inishowen." McBride's text begins "It was on the twenty fourth of May nineteen and twenty one"; The Times of London supports Coogan's date of May 4, 1921 (source:"Irish Outrage in Glasgow Police Inspector Murdered", The Times, May 5, 1921, p. 7, Issue 42712, column D, Copyright 1921 The Times, Article CS119083173, Copyright 2002 The Gale Group). - BS  
The index to Younger reveals that there were two Frank Cartys of interest during this period, one from Sligo, one from Wexford. Frank Carty of Wexford was an IRA brigade adjutant (Younger, p. 343), but it is Carty of Sligo who is meant here. Interestingly, Younger has far more references to Cary of Wexford than Carty of Sligo, mentioning this rescue only in passing. And most of the other histories I checked don't mention Carty at all. I would not hasten to accept that Father McRory was a "mere" clergyman. I assume this is Joseph MacRory (1861-1945), archbishop of Armagh from 1928 and cardinal from 1929 (OxfordCompanion, p. 339); he is said to have been "reluctant to condemn IRA activities." And he later inflamed the troubles with a statement that Protestant churche were not part of the true church of Christ (Murphy, p. 159). - RBW  
Bibliography  
• Murphy: John A. Murphy, Ireland in the Twentieth Century (originally published in 1975 as a portion of the Gill History of Ireland), Gill and Macmillan, 1989  
• Younger: Calton Younger, Ireland's Civil War (1968, 1979; I used the 1988 Fontana edition)  

Last updated in version 2.5  
File: McB1065

Smeara, Na (The Blackberries)

DESCRIPTION: Singer, "with a wish for every woman": loved "a dark-eyed damsel" while "herding horny cows"; was engaged to Peg O'Doherty who "vanished with a vagabond"; hit on a widow who "nearly scalded me." He loves a girl among the blackberries at harvest time.  
AUTHOR: J.P. Craig [in Gaelic] (source: Tunney-WhereSongsDoThunder)  
EARLIEST DATE: 1948 (Tunney-WhereSongsDoThunder)  
KEYWORDS: courting seduction sex humorous nonballad rake harvest food  
FOUND IN: Ireland  
REFERENCES (1 citation):  
Tunney-WhereSongsDoThunder, pp. 9-11, "The Blackberries" (1 text)
Smeller Song, The
DESCRIPTION: "When I was a baby I was my mammy's joy, In fact the girls they all said I was a handsome boy." His problem is his "smeller," which "stuck out just a feet." He describes the troubles caused by a big nose, including knocking off his girlfriend's bonnet
AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: humorous courting rejection mother children loneliness
FOUND IN: US(So)
REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, pp. 80-81, "The Smeller Song" (1 text, 1 tune)
Roud #5117
CROSS-REFERENCES:
cf. "I Wish They'd Do It Now" (theme of a man who was popular as a boy but not now)

Smiggy Maglooral
DESCRIPTION: Smiggey marries a maid (or fights in Bull Run). The maid winds the clock and milks the cow "from the chimney top." She has a cramp (or gets the croup) and "they brought her to with some turtle soup." She meets Mose, they come to blows and home she goes.
AUTHOR: unknown
EARLIEST DATE: 1849 (Greig/Duncan7); before 1865 (broadside, Bodleian LOCSinging as203350)
KEYWORDS: humorous nonsense disease injury animal food fight
FOUND IN: Canada(Mar) Britain(Scotland(Aber))
REFERENCES (5 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast "Folk-Song in Buchan," p. 30, "The Wee Wifie" (1 fragment)
Greig/Duncan7 1290, Greig/Duncan8 Addenda, "The Thrifty Wife" (3 texts, 4 tunes)
Creighton-FolksongsFromSouthernNewBrunswick 71, "I Have a Wife" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 143, "Smiggy Maglooral" (1 text)
Wolf-AmericanSongSheets, #2130, p. 143, "Smiggy McGuirrel" (2 references)
ST OCon143 (Partial)
Roud #7193
BROADSIDES:
Bodleian, Harding B 18(711), "Smiggey McGuirrel", H. De Marsan (New York) , 1861-1864 [same as LOCSinging as203350]
LOCSinging, as203350, "Smiggey McGuirrel", H. De Marsan (New York), 1861-1864 [same as Bodleian Harding B 18(711)]
ALTERNATE TITLES:
The Wee Wifie
NOTES [47 words]: Greig/Duncan7: "Sung by John Allan, Caysmill, 1849."
Broadside LOCSinging as203350 and Bodleian Harding B 18(711): H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS
Last updated in version 3.5

Smiling Potatoes, The
DESCRIPTION: "Sweet roots of Erin! we can't do without them; No tongue can express their importance to man ... Then here's to the brave boys that plant them and raise them."
AUTHOR: Rev. John Graham (source: Croker-PopularSongsOfIreland)
EARLIEST DATE: 1829 (Graham, _Poems, Chiefly Historical_, according to Croker-PopularSongsOfIreland)
KEYWORDS: farming food Ireland nonballad
Smith's a Gallant Fireman, The

DESCRIPTION: "Rab, the village smith .... He's knicht o' war an' lord o' love an' king o' a the shire man At feast or fray, by nicht or day the smith's a gallant fireman." He is praised for honour, heart, strength, courage and generosity.

AUTHOR: John Harrison (1814-1889) (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

EARLIEST DATE: 1909 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

KEYWORDS: virtue nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #73, p. 2, "The Smith's a Gallant Fireman" (1 text)
Greig/Duncan3 461, "The Smith's a Gallant Fireman" (3 texts, 1 tune)

Roud #5899

NOTES [6 words]: Greig: The song was written in 1862. - BS

Last updated in version 2.4

File: GrD3461

Smoke Goes Up the Chimney Just the Same, The

DESCRIPTION: "You can turn your damper up, you can turn your damper down, but the smoke goes up the chimney (chimbly, chimley) just the same." Describes a "Man of distinction's" struggles with his stove's flue.

AUTHOR: unknown

EARLIEST DATE: 1901 (sheet music)

LONG DESCRIPTION: "You can turn your damper up, you can turn your damper down, but the smoke goes up the chimney (chimbly, chimley) just the same." A man of distinction struggles fruitlessly with his stove's flue, concluding that, no matter his adjustments, the smoke goes up the chimney just the same. In later verses he burns money to impress his friends, noting mysteriously "Chinese gum, opium," but the smoke goes up the chimney just the same. He accuses his neighbor of stealing his chickens and searches the neighbor's kitchen, but not a chicken is to be found. He concludes that "you can turn the damper up, you can turn your damper down, but the smoke will reach the chickens just the same." In other versions, the singer talks about circumstances when "bumming" is and isn't fun, with the conclusion that "everybody's buming just the same."

KEYWORDS: theft animal chickens begging nonballad

FOUND IN: US

RECORDINGS:
Fiddlin' John Carson & his Virginia Reelers, "The Smoke Goes Out the Chimney Just the Same" (Okeh 45186, 1927; on Protobilly)
Dan W. Quinn, "The Smoke Goes Up the Chimney Just the Same" (Victor 1469. 1902; on Protobilly)

NOTES [45 words]: There's a drawing of an opium pipe included on the cover of the sheet music
and a cryptic reference to opium in the lyrics sung by Quinn; the annotators of "Protobilly" suggest that this "might explain the pipe on the sheet music cover and the song's surreal images." -PJS

Last updated in version 5.1
File: RcSGUCJS

**Smokeroom on the Kyle**

**DESCRIPTION:** "Tall are the tales that fishermen tell when summer's work is done." They tell of fish, of men saved from freezing, a giant potato. Grampa Walcott tops them all with a tale of a year when the squid were hard to find -- until they came in in huge numbers.

**AUTHOR:** Ted Russell (Source: Doyle-OldTimeSongsAndPoetryOfNewfoundland; Hanrahan)

**EARLIEST DATE:** 1966 (Doyle-OldTimeSongsAndPoetryOfNewfoundland, 4th edition)

**KEYWORDS:** talltale fishing moniker

**FOUND IN:**

**REFERENCES (2 citations):**


**ADDITIONAL:** Maura Hanrahan, _The Alphabet Fleet_, Flanker Press Ltd., 2007, pp. 196-198

"The Smokeroom on the Kyle" (1 text)

Roud #7311

**NOTES [1037 words]:** This did not originate as a song, and one has to suspect that it owes its slight traditional vogue to its inclusion in the Doyle songbooks, but it is singularly fitting that this tale be set on the Kyle.

The Kyle was one of the "Alphabet Fleet" (for which see the notes to "The Wreck of the Steamship Ethie"), and was the longest-lasting of the bunch; she served a wider variety of duties than almost any ship in Newfoundland history, and became genuinely famous. Hanrahan, p. 5, says that "the SS Kyle became legendary on the [Newfoundland/Labrador] run" and was "the heroic ship that looms above even all these other great ships [of the Alphabet Fleet]."

"On her trials trip in May 1913, the Kyle did 12 knots. With a gross tonnage of 1,055, she was substantial for an Alphabet fleet boat and, unlike most of the other ships, she was built in Newcastle, England rather than Scotland. Destined for the Labrador run, ... the Kyle was also an icebreaker, which was crucial in Newfoundland and Labrador waters" (Hanrahan, pp. 5-6). She was said to be both beautiful and luxurious (Hanrahan, pp. 58-59).

Bruce, p. 21, says that the Kyle "was bigger and faster than the older [Alphabet Fleet] vessels. Her length was 220 feet, her gross tonnage 1,055, and her speed 13.5 knots. Her long, tough service on the Labrador shore would earn her a nickname: 'The Bulldog of the North'. She was among the first vessels the Reids [owners of the Alphabet Fleet] ordered with a modern bluff-bow." (The Kyle which initially served on the run to Sydney, Nova Scotia, was moved to the Labrador run in part to accommodate the heavy traffic on the Labrador run; the smaller Home that had been in that service earlier had been overloaded; Hanrahan, pp. 58-59, 100.)

Among other things, the Kyle was the first ship called upon to search when the Southern Cross vanished (see "The Southern Cross (I)") and was involved in other rescues as well (Hanrahan, pp. 72-77). When the Pollux and the Truxton went aground in Newfoundland in an ice storm, in 1942, the Kyle was responsible for saving most of the 186 who were rescued (Hanrahan, pp. 88-89; 203 men were lost in the wreck when no one could get to the stranded ships). She also transported troops during World War II.

O'Neill, p. 977, describes the end of the Alphabet Fleet. "By the 1970s the Kyle was the only one still around. She lay beached at Riverhead, Harbour Grace, where she was finally purchased by the provincial government for five thousand dollars. The Kyle was the vessel chartered by William Randolph Hearst to take part in a search of the Atlantic for the American plane Old Glory [lost in 1927 carrying tabloid editor Philip Payne] and she returned to St. John's with part of the wreckage. In this she was more successful than her search had been for the Southern Cross. In world War I (sic.) she saw service as an icebreaker in the employ of the Tzar (sic.) of Russia."

Although she was the pride of the fleet in 1913, half a century later, the papers were calling her "weather-beaten and wheezy-engined." In 1959, she suffered the fate that old steamers had been suffering for almost a century: she was sold by the Canadian National Railways (which had owned her since Confederation a decade earlier) to become a sealer. (Yes, Newfoundlanders love their sealers -- but they generally didn't use new ships for the trade, because the stink oaks into the woodwork and never comes out; making her a sealer would effectively guarantee that she could never again be a passenger ship.) She was even briefly renamed the Arctic Eagle (Hanrahan, p. ...
But sealing was no longer very profitable, and she was damaged in 1965, and no one was sure whether she was worth fixing; left to rest in Harbour Grace, in 1967 she broke free of her anchors and drifted aground at Riverhead, Harbour Grace, where souvenir-hunters slowly stripped her. She was eventually given a cosmetic restoration in 1997, and is apparently still there, but her sailing days were over (Hanrahan, pp. 168-169; Connors, p. 29, has a newspaper account of her planned restoration). Ryan/Drake, plate 45 caption, says that she is "the last [surviving] representative of Newfoundland's coal-burning sealers."

She was one of the best-known and best-loved Newfoundland ships of all time; this isn't the only poem built around her; Connors and Hanrahan each has a second piece, and I seem to recall others from other sources. But Connors, p. 29, says that this is the best-known work about the Kyle.

There is a photo of the Kyle at sea on p. 102 of Hanrahan; p. 129 shows her bringing back part of "Old Glory"; p. 106 shows her aground at Harbour Grace at the end of her career. Connors, p. 26, shows her in service, while p. 30 shows her after many years aground. Ryan/Drake, plate 45, is of her. She also has her own web site, http://sskyle.org/ -- which features, among other things, a recitation of this piece by the son of the author.

Ted Russell, the author of this piece, was born June 27, 1904 at Coley's Point on Conception Bay, Newfoundland; he quit school at age sixteen to become a teacher (ButlerHanrahan, p. 155). He would eventually go on to earn a bachelor's degree, but it took him several stints in college; he was 61 when he finally graduated! (ButlerHanrahan, p. 158). He became a magistrate, then, after Newfoundland became part of Canada, was elected to its House of Assembly in that organization's first sitting and was made Minister of Natural Resources -- but soon quit because he disagreed with Premier Joseph Smallwood, going into the insurance business (ButlerHanrahan, p. 156).

It was after this that he began writing plays and monologues, some of which appeared on the CBC. "The Chronicles of Uncle Mose," set in a fictional outport named "Pigeon Inlet," made him a popular sensation (ButlerHanrahan, p. 157). The play "Holdin' Ground," set in Pigeon Inlet, was also very popular. This poem is one of the Pigeon Inlet pieces. Russell died on October 16, 1977 (ButlerHanrahan, p. 158). There is a biography, The Life and Times of Ted Russell, by his daughter Elizabeth Miller, which also seems to have appeared under the title Uncle Mose. - RBW

Bibliography

- Bruce: Harry Bruce, Lifeline: The Story of the Atlantic Ferries and Coastal Boats, Macmillan of Canada, 1977
- ButlerHanrahan: Paul Butler and Maura Hanrahan, Rogues and Heroes, Flanker Pres, 2005
- Connors: William Connors, By the Next Boat: A Photo History of Newfoundland Coastal Boats, Johnson Family Foundation, 2002

Last updated in version 6.0
File: Doyl4081

Smoky Mountain Bill

DESCRIPTION: "Smoky Mountain Bill... drunk a lot of gin -- That's what caused him all the trouble he got in." Bill, a moonshiner, shoots a revenuer. Imprisoned by the sheriff, he escapes to the mountains, where he and his still live a happy life

AUTHOR: Carson Robison
EARLIEST DATE: 1930 (recording, Frank Luther & Carson Robison)
KEYWORDS: death drink humorous
FOUND IN: Canada(West)
REFERENCES (1 citation):
Fowke/Johnston-FolkSongsOfCanada, pp. 102-104, "Smoky Mountain Bill" (1 text, 1 tune)
ST FJ102 (Partial)
Roud #4544
RECORDINGS:
Frank Luther & Carson Robison, "Smoky Mountain Bill" (Brunswick 412, 1930)
Smuggler's Bride, The
DESCRIPTION: "Attention give and a tale I'll tell, Of a damsel fair in Kent did dwell... She fell deep in love with a smuggler bold." She goes to sea with him. A cutter finds them after a storm. They are killed at almost the same moment and die in each others' arms
AUTHOR: unknown
EARLIEST DATE: 1888 (Ashton-Modern Street Ballads)
KEYWORDS: love courting ship death
FOUND IN:
REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 31, "The Smuggler's Bride" (1 text, tune referenced; #27 in the first edition)
Roud #21894
CROSS-REFERENCES:
cf. "The Female Smuggler" (lyrics, theme)

Smuggler's Song (II), The
DESCRIPTION: "When the blink o' the day is fading fast... O, that is the hour for to flash the oar." The singer talks of the troubles at sea, sneers at the German royalty, then waxes at length about the joys when they come back to shore.
AUTHOR: unknown
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads); reportedly published 1844
KEYWORDS: ship sea home
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, p. 386, "Smuggler's Song" (1 text)
Roud #3795
NOTES [105 words]: It's hard to determine what this is about. Although the title refers to smuggling, the song itself has no such references. We have only two facts: Ord-BothySongsAndBallads reports that the song was published in 1844 in the Ayrshire Wreath, and then there is the reference to "the German" (it doesn't say King, or Kaiser, but said German lives in a palace). My best guess, on that basis, is that the song refers to Napoleon's blockade of Great Britain -- the Continental System, proclaimed in Berlin on November 21, 1806, in which the German states were reluctantly included. For details on this, see "The Ports are Open." - RBW

File: Ord386

Smuggler's Song (III)
DESCRIPTION: "Midshipman, search the boat, to see she carries no gin! Right-to-lu-ral la-di-dee, Right-to-lu-ral lay!"
AUTHOR: unknown
EARLIEST DATE: 1929 (collected from Captain T. Collett by Ralph Dunstan)
KEYWORDS: drink
FOUND IN: Britain(England(West))
REFERENCES (1 citation):
Gundry-CanowKernow-SongsDancesFromCornwall, p. 41, "Smuggler's Song" (1 fragment, 1 tune)
Roud #3305
File: Gund041

Smuggler's Song (Watch the Wall While the Gentlemen Go By)
DESCRIPTION: "If you wake at midnight, and hear a horses's feet, Don't go drawing back the blind or looking in the street..." The child is assured that all is well, and told not to repeat what she hears. If she keeps quiet, she may be rewarded and will hear no lies
AUTHOR: Words: Rudyard Kipling?
Smuggler's Victory, The

DESCRIPTION: "Come all you Sussex heroes with courage stout and bold." About a battle between the "preventive men" and a band of smugglers. The preventive men attack and shoot two smugglers, but the smugglers counter-attack and win. They celebrate

AUTHOR: unknown
EARLIEST DATE: 1986 (Palmer-Oxford Book of Sea Songs)
KEYWORDS: pirate battle money sailor
FOUND IN:
REFERENCES (1 citation):
Palmer-Oxford Book of Sea Songs 89, "The Smuggler's Victory" (1 text)
Roud #V6813
File: PaSe089

Smugglers of Buffalo, The

DESCRIPTION: "It was on the sixth of April as I lay on my bed, A-thinking of the sorrows that crowned my aching head," that the singer, a smuggler, was taken into custody. He will go home to his girl in Sandusky when released, and hopes she never learns what happened

AUTHOR: unknown
EARLIEST DATE: 1938 (collected from John W. Green by Walton)
KEYWORDS: crime sailor prison freedom
FOUND IN: US (MW)
REFERENCES (2 citations):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 116-117, "The Smugglers of Buffalo" (1 text, 1 tune)
Cohen-American Folk Songs A Regional Encyclopedia 1, pp. 117-118, "The Smugglers of Buffalo" (1 text)
Roud #19842
RECORDINGS:
J. W. Green, "Smugglers of Buffalo" (Library of Congress LOC 2296 B2, 1938; on Walton Sailors; the words differ slightly from the lyrics in Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors although they come from the same recording)
File: WGM116
Snagtooth Sal

DESCRIPTION: The singer happily remembers "Walking down through Laramie with Snagtooth Sal." "But she turned me down completely" -- by dying (!). He will die for love, and gives instructions for his own burial

AUTHOR: unknown

EARLIEST DATE: 1934

KEYWORDS: cowboy love death separation burial

FOUND IN: US

REFERENCES (2 citations):
- Fife/Fife-CowboyAndWesternSongs 106, "Snagtooth Sal" (1 text, 1 tune)
- Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 405-406, "Snagtooth Sal" (1 text, 1 tune)

Roud #11096

NOTES [39 words]: The Fifes regard this as traditional -- but it is noteworthy that they had to get their tune from the Roger Wagner Chorale! To me, it looks like a cowboy adaption of something along the lines of "The Butcher Boy" or "The Pinery Boy." - RBW

File: FCW106

Snail, Snail (I)

DESCRIPTION: "Snail, snail, come out of your hole, Or else I'll beat you as black as coal." "Snail, snail, put out your horns, I'll give you bread and barley corns." Or, "John Jago... put out... Thy brother and sister are at the back door, Crying for barley bread"

AUTHOR: unknown

EARLIEST DATE: c. 1744 (Tom Thumb's Pretty Song Book, according to the Opies)

KEYWORDS: animal food nonballad injury

FOUND IN: Britain(England(West)) US(So)

REFERENCES (7 citations):
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 482, "Snail, Snail" (1 text)
- Baring-Gould-AnnotatedMotherGoose #471, pp. 210, "(Snail, Snail)"
- Gundry-CanowKernow-SongsDancesFromCornwall, p. 44, "(Children’s Snail-Racing Song)" (1 fragment with the first words "John Jago, John Jago, put out thy great horn," 1 tune, filed with a group of songs under the general heading "Crowdy Crawn")
- Hudson-FolksongsOfMississippi 130, pp. 275-276, "Shule Aron" (1 text, which opens with this poem but otherwise appears to be a badly damaged version of "Shule Agra (Shool Aroo[n], Buttermilk Hill, Johnny's Gone for a Soldier")"
- HudsonTune 32, "Snail, Snail" (1 text, 1 tune)
- Heart-Songs, p. 55, "Chinese Baby-Song" (1 short text, 1 tune)

ADDITIONAL: Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #163, "(To the Snail)" (1 text)

Roud #20210

File: Gund044B

Snail, The

DESCRIPTION: The snail leaves a slimy track, eating our leaves and stealing away under cover of night. The blackbird finds and eats him. The snail is like "a meddling old gossip with falsehood's trail; And pick ... Till no beauty appears" until "Truth finds her out"

AUTHOR: unknown

EARLIEST DATE: 1866 (Stevens and Hole)

KEYWORDS: lie nonballad animal bird

FOUND IN: Britain(England(South))

REFERENCES (3 citations):
- Williams-FolkSongsOfTheUpperThames, p. 213, "The Snail" (1 text) (also Williams-Wiltshire-WSRO Gl 69)
- Williams-Wiltshire-WSRO Wt 313, "Snail" (1 text)


Roud #1284

File: WT213
Snake Baked a Hoecake

DESCRIPTION: "Snake baked a hoecake, left the (frog) to mind it. Frog he went a-nodding, lizard came and stole it. 'Bring back my hoecake, you long-tailed ninny!'"

AUTHOR: unknown

EARLIEST DATE: 1910 (Brown; reportedly found in Washington Irving's notebooks in 1817)

KEYWORDS: animal theft thief food

FOUND IN: US(Ap,SE) West Indies(Bahamas)

REFERENCES (4 citations):
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 185, "Snake Baked a Hoecake" (3 short texts)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 238, "Snake Baked a Hoe-cake" (1 text, 1 tune)
- Richardson/Spaeth-AmericanMountainSongs, p. 104, "Wake, Snakes!" (1 text, 1 tune)
- JournalOfAmericanFolklore, Elsie Clews Parsons, "Spirituals and Other Folklore from the Bahamas," Vol. 41, No. 162 (Oct-Dec 1928), Toasts and other verses: Cat Island p. 469, ("Snake take de hoe cake") (1 text)

Roud #3622

CROSS-REFERENCES:
- cf. "Come, Butter, Come" (lyrics, some versions?)

NOTES [53 words]: Roud places some butter churning lyrics -- including one version of a Jean Ritchie text -- here, while others (including other Ritchie versions) go with #18167 ("Come, Butter, Come"). Personally, I'd lump them all, and split them from this song. But I guess, even in song titles, butter doesn't always come easily. - RBW

Last updated in version 5.3

File: Br3185

Snake in the Grass

DESCRIPTION: A young man vigorously courts the singer, then asks how much money her father has promised as a dowry. When she answers "None," he vanishes. She warns, "But well a day, alas, alas, 'Mong roses sometimes there's a snake in the grass."

AUTHOR: unknown

EARLIEST DATE: 1942 (Randolph)

KEYWORDS: courting abandonment dowry money

FOUND IN: US(So)

REFERENCES (1 citation):
- Randolph 819, "Snake in the Grass" (1 text)

Roud #7434

File: R819

Snake River Massacre, The

DESCRIPTION: "A cruel massacre took place Of late upon the plains; 'Tis hard to describe the place -- It was upon Ward's train." A small band is attacked by Indians, and overwhelmed; two boys escape, but the rest -- men and women -- are slaughtered

AUTHOR: Nicholas Lee?

EARLIEST DATE: 1854 (Salem, Oregon Statesman)

KEYWORDS: homicide battle Indians(Am.)

HISTORICAL REFERENCES:
- Aug 20, 1854 - Alexander Ward's party of 21 is assailed and slaughtered. The only survivors are the boys Newton and William Ward

FOUND IN: US

REFERENCES (2 citations):
- Burt-AmericanMurderBallads, p. 138-139, "(The Snake River Massacre)" (1 text)
- Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp 578-579, "Snake River Massacre" (1 text)

File: Burt138
Snakes

DESCRIPTION: "Reginald Alfonsus Bungy had a scientific mind. From his earliest childhood was he taxidermically inclined." In his field expeditions he encounters a drunken rambler who advises him to go to the nearest pub, where he has seen many (illusionary) snakes.

AUTHOR: unknown
EARLIEST DATE: 1968
KEYWORDS: drink humorous animal recitation
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, pp. 232-234, "Snakes" (1 text)
File: MA232

Snapoo

DESCRIPTION: Three German (air) officers ask the landlady if she has a daughter who will sleep with them. The mother says her daughter is much too fine; the girl protests she is not.

AUTHOR: unknown
EARLIEST DATE: 1928 (Colcord-SongsOfAmericanSailormen)
KEYWORDS: bawdy landlord sex mother soldier
FOUND IN: Australia Canada US(MW,So,SW)
REFERENCES (6 citations):
Cray-EroticMuse, pp. 379-384, "Snapoo" (3 texts, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 308-311, "Snapoo" (2 texts, 2 tunes)
Bronner/Eskin-FolksongAlivePart2 71, "Snapoo" (1 text, 1 tune)
Brophy/Partridge-TommiesSongsAndSlang, pp. 51-52, "Skibboo" (1 text)
Colcord-SongsOfAmericanSailormen, pp. 110-111, "Mademoiselle from Armetieries" (1 text plus an excerpt, 1 tune)
Gilbert-LostChords, pp. 73-74, "Snap Poo" (1 text)
Roud #4703
CROSS-REFERENCES:
cf. "When Johnny Comes Marching Home" (tune) and references there
cf. "Mademoiselle from Armetieres" (approximate tune; theme)
cf. "Brave Marin (Brave Sailor)" (approximate tune)
cf. "Little Red Train"
cf. "Johnny the Sailor (Green Beds)" [Laws K36] (plot)
NOTES [99 words]: For the relationship of this item to "Mademoiselle from Armetieries," see the notes to that song.
The word "Snapoo" occurs in a thing called the "Non-Committal Song," listed to a "German Air," and coming from the election of 1840. And it fits the "Armetieries/Snapoo" tune. This would seem to imply that "Snapoo" goes all the way back to 1840. For the song, which begins "A Dutchman came over from Kinderhook -- snapoo," see Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 279. Kinderhook was the home of Martin Van Buren, the incumbent president who lost his 1840 bid for re-election. - RBW
Last updated in version 5.0
File: EM379

Snow Covered Face, The

DESCRIPTION: Singer, riding in the mountains, finds the body of a cowboy frozen in the snow. He finds a letter, bidding farewell to his mother and asking the finder to take it to her. Singer hopes the cowboy may have found heaven "for his work is all done here below"

AUTHOR: unknown
EARLIEST DATE: 1931 (recording, Patt Patterson & Lois Dexter)
KEYWORDS: corpse death dying mother cowboy
FOUND IN: US
RECORDINGS:
Patt Patterson & Lois Dexter, "The Snow Covered Face" (on Conqueror 7756, 1931; on WhenIWas2)
File: RcTSVF
Snow Deer

DESCRIPTION: "Sweet Snow Deer mine, moon's a-shine through the pine, While Mohawks sleep, let us sleep through the vale, Your cowboy lover Your heart will cover." "My pretty Snow Deer, Say you will go, dear." They will escape to the ranch and live happily

AUTHOR: Words: Jack Mahoney / Music: Percy Wenrich (source: sheet music)

EARLIEST DATE: 1913 (sheet music by Wenrich-Howard)

KEYWORDS: love courting Indians (Am.)

FOUND IN: US (Ap)

REFERENCES (1 citation):
Boette-SingaHipsyDoodle, p. 140, "Snow Deer" (1 text, tune)

Roud #7508

NOTES [65 words]: Despite the fact that the singer loves an Indian girl, the song is overall pretty racist -- and certainly doesn't strike me as good poetry. Percy Wenrich is perhaps slightly better known as the composer of "Put On Your Old Gray Bonnet." Boette-SingaHipsyDoodle suggests that this might have been inspired by the success of "Red Wing," which strikes me as reasonable, but I can't prove it. - RBW

Last updated in version 4.3

File: Boet140

Snow Gull

DESCRIPTION: Scots Gaelic. The singer (a girl who has lost her love?) asks the gull where her love sleeps. She describes the dead all together in the land under the waves.

AUTHOR: unknown

EARLIEST DATE: 1909 (Kennedy-Fraser/MacLeod-SongsOfTheHebrides)

KEYWORDS: death separation bird

FOUND IN: Britain (Scotland (Hebr))

REFERENCES (1 citation):
Kennedy-Fraser/MacLeod-SongsOfTheHebrides I, pp. 84-87, "The Seagull of the Land-Under-Waves" (2 texts with literal and loose English translations, 1 tune)

NOTES [85 words]: This is one of those thoroughly dubious pieces. Reading the notes in Kennedy-Fraser/MacLeod-SongsOfTheHebrides, it's not clear that this song ever existed in Gaelic as it stands. And it did not exist in English until she published it. And yet, Gordon Bok sings an English version so different from the Kennedy-Fraser/MacLeod-SongsOfTheHebrides text that oral tradition (if only in Bok's family) seems to have taken over the translated text.

When in doubt, even extreme doubt, we index -- so here the song is. - RBW

File: KFrI084

Snow It Melts the Soonest, The

DESCRIPTION: "Oh the snow it melts the soonest when the winds begin to sing... And when a woman tells me that my face she'll soon forget, Before we part, I wad a croon, she's fain to follow't yet." The singer declares analogies to why parting need not be forever

AUTHOR: Words probably by Thomas Doubleday

EARLIEST DATE: 1821 (Blackwood's Magazine)

KEYWORDS: love abandonment nonballad

FOUND IN: Britain (England)

REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 120-121, "The Snow It Melts the Soonest" (1 text, 1 tune)

ST StoR120 (Full)

Roud #3154

File: StoR120

Snowed In

DESCRIPTION: "When I heard Australian shearers talk, in good old days gone by, Of being snowed in in Maoriland, I used to wonder why." A Maori girl agreed to marry him -- until he ran out
of money. He is not ready for conditions along the Condamine
AUTHOR: "The Wanderer" (Mick Laracy?) (source: Garland-FacesInTheFirelight-NZ)
EARLIEST DATE: 1950 (Garland-FacesInTheFirelight-NZ)
KEYWORDS: New Zealand sheep travel money courting rejection home
FOUND IN:
REFERENCES (2 citations):
Cleveland-NZ-GreatNewZealandSongbook, p. 46, "Snowed In" (1 text, 1 tune)
Garland-FacesInTheFirelight-NZ, p. 157, "(Snowed In)" (1 text)
CROSS-REFERENCES:
cf. "Oh! Susanna" (tune) and references there
File: Clev046

Snowflakes

DESCRIPTION: "The snowflakes gave a party all on a winter's night, The snowflakes were invited and they all came dressed in white, Each rode in a tiny carriage made of the softest silk, And slowly, gently, drifting down, they all came merrily"
AUTHOR: unknown
EARLIEST DATE: 1955 (Boette-SingaHipsyDoodle)
KEYWORDS: nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Boette-SingaHipsyDoodle, p. 110, "Snowflakes" (1 short text, 1 tune)
Roud #7528
File: Boet110

Snowy-Breasted Pearl, The

DESCRIPTION: "There's a colleen fair as May, For a year and for a day I sought by every way Her heart to gain." He's tried everything, without luck. He would follow her to France or Spain. Don't condemn him for wanting his "snowy-breasted pearl"
AUTHOR: unknown
EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster)
KEYWORDS: love beauty courting rejection nonballad
FOUND IN:
REFERENCES (1 citation):
Hylands-Mammoth-Hibernian-Songster, p. 182, "There's a Colleen Fair as May" (1 text)
Roud #22450
File: HMHS182C

Snuffer

DESCRIPTION: "There is a practice now in use For which there is no good excuse, They smoke and chew that filthy weed And they commit a sinful deed." The singer warns against as "snuffer for a wife." They ruin everything; "it's awful, awful, awful"
AUTHOR: unknown
EARLIEST DATE: 1969 (Bush-FSofCentralWestVirginiaVol3)
KEYWORDS: nonballad marriage warning drugs
FOUND IN: US(Ap)
REFERENCES (1 citation):
Bush-FSofCentralWestVirginiaVol3, pp. 71-73, "Snuffer" (1 text plus a fragment, 2 tunes)
Roud #7058
File: BWV3071

Snuffer's Grace

DESCRIPTION: "Here's my mull and tak' a sneeshin, Dodsake gie yer nose a creeshin; Ye're welcome sid ye snuff a groat, Yestreen I snuffed a pun and mair o't The feint a grain o't made me sneeze In fact it isna worth the cairryin', If it warna jist to scare flees."
Snuffer's Toast, The

DESCRIPTION: "Here's to the nose, and up it goes, And all that it contains, It clears the eyes and clogs the nose, And clarifies the brain; And it makes the lugs to crack; And oh it is a capital thing For ony man to tak'. Amen."

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan3)

KEYWORDS: drugs nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan3 567, "Snuffer's Grace" (1 short text)
Roud #6038

NOTES [10 words]: The current description is all of the Greig/Duncan3 entry. - BS

Last updated in version 2.4

File: GrD3567

So Dear Is My Charlie to Me (Prince Charlie)

DESCRIPTION: The lady bids her listeners to lament for her, "for so dear is my Charlie to me." She tells how she turned down many nobles because of her love for Charlie. She admits that he is Catholic and she Presbyterian, but she will accept Rome for Charlie

AUTHOR: unknown

EARLIEST DATE: before 1890 (broadside, Bodleian 2806 c.11(146))

KEYWORDS: love courting separation Jacobites

HISTORICAL REFERENCES:
1720-1788 - Life of Charles Edward Stuart, "Bonnie Prince Charlie"
1745 - The (last) Jacobite Rebellion
1746 - Prince Charlie's rebellion crushed at Culloden. Charlie spends months fleeing the English. One of those who helps him escape is Flora MacDonald

FOUND IN: Ireland

REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H533, p. 292, "So Dear Is My Charlie to Me" (1 text, 1 tune)
Tunney-StoneFiddle, pp. 162-163, "Prince Charlie Stuart" (1 text, 1 tune)
Roud #3099

RECORDINGS:
Paddy Tunney, "Prince Charlie Stuart" (on IRPTunney01)
Roisin White, "So Dear Is My Charlie To Me" (on IRRWhite01)

BROADSIDES:
Bodleian, 2806 c.11(146)[useless for determining text, but see NOTES], "Charlie Stuart" ("Come join in lamentation queens and princesses"), R. McIntosh (Glasgow), 1849-1889; also Harding B 15(40b), 2806 c.14(129)[beginning and ending verses illegible], "Charlie Stuart"; Firth b.26(4) [end missing], "Flora Macdonald's Lament for her Charlie" ("Come join in lamentation you queens and you princes")

CROSS-REFERENCES:
cf. "Flora's Lament for Her Charlie" (subject)
cf. "Flora MacDonald's Lament" (subject)

NOTES [364 words]: Broadside Bodleian, 2806 c.11(146), "Charlie Stuart" ("Come join in lamentation queens and princesses"), R. McIntosh (Glasgow), 1849-1889 large image could not be
downloaded but the small image could be magnified enough to verify that the broadside is for this ballad.

As for the Flora Macdonald text of Bodleian Firth b.26(4) there is no question but that this particular text is an example of "So Dear Is My Charlie to Me."

This is not the same song as either Hogg 92, Jacobite Relics of Scotland, "The Lament of Flora Macdonald" or "Flora's Lament for Her Charlie."

Henry/Huntingdon/Herrmann-SamHenry'sSongsOfThePeople H533, p. 292. Tunney-StoneFiddle pp. 162-163, and the Bodleian broadsides listed are all clearly the same ballad and seem likely to have all sprung from the same broadside.

As for Flora MacDonald, here is part of the commentary to broadside NLSScotland RB.m.168(178): "Flora MacDonald, born on South Uist in 1722, is now the most famous heroine of the Jacobite cause and one of its most romantic stories. Bonnie Prince Charlie was fleeing Scotland after his Culloden defeat. When the situation became perilous on the Isle of Skye, Flora was persuaded to participate in her foster-father, Clanranald's, plan to help Charles' escape." - BS

The text of this song in Sam Henry looks troubled; the first verse doesn't fit particularly well with the last two. And there are so many songs on this theme that it's hard to tell which are the same and which distinct.

Some equate this with the various "Flora MacDonald's Laments." This has problems both textual and historical. There is no indication, in the Henry text, that the singer is Flora MacDonald; it's just some woman of the many who desired the handsome "Young Pretender."

Historically, I know of no indication that Charlie had any sort of actual relationship with Flora MacDonald. His only real liaison, during the period of the Forty-Five, was with Clementina Walkinshaw, who would become the mother of his only child. It appears that he was faithful to her during this period.

For background on Flora MacDonald, see in particular "Flora MacDonald's Lament." For the broader context, see "Culloden Moor." - RBW

Last updated in version 3.0

File: HHH533

So Early in a Summer Morning

DESCRIPTION: The singer meets a shepherd's daughter herding her flock. She refuses his advances because he appears rich; she would prefer a "poor shepherd laddie." He says (to us) that she's "the bonniest lassie that ever I saw"

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan5)

KEYWORDS: courting rejection money farming beauty

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan5 963, "So Early in a Summer Morning" (1 text, 1 tune)

Roud #6769

File: GrD5963

So Early in the Morning (I)

DESCRIPTION: In "South Carolina's sultry clime" "massa 'neath de shade would lay While we poor niggers toil all day." The singer used to wait on massa and "brush away de blue tail'd fly." Massa's dead now; he was the best of massa's; "miss him now, him dead and gone"

AUTHOR: unknown

EARLIEST DATE: before 1863 (broadside, Bodleian Harding B 11(3562))

KEYWORDS: death slavery bug servant Black(s)

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, p. 178, "So Early in the Morning" (1 text) (also Williams-Wiltshire-WSRO Gl 82)

Roud #1274

BROADSIDES:
Bodleian, Harding B 11(3562), "So Early in de Morning" ("South Carolina's a sultry clime"), H. Such (London), 1849-1862; also Firth b.25(282), Harding B 15(295a), Firth c.26(240), Harding B 11(1298), "So Early in the Morning"
CROSS-REFERENCES:
cf. "The Blue-Tail Fly" (one verse) and references there

NOTES [73 words]: Don't confuse this with such play-party songs as "Going to Boston" which have a one-line tag on each verse: "So early in the morning." The chorus here is "So early in the morning, (x3) Before the break of day." Williams-FolkSongsOfTheUpperThames and the Bodleian broadsides include the blue-tailed fly verse: "When I was young, I used to wait, On massa's table -- lay de plate; Pass de bottle when him dry, Brush away de blue-tail'd fly." - BS

Last updated in version 2.6
File: WT178

So Give Me Old Boorowa

DESCRIPTION: "So give me old Boorowa and give me a tart And I will be simply all right. Can anyone point to a finer old joint Than Brown Street on Saturday night?... Get out of the way, for it's Joey, they say, Going out with his fair dinkum tart."

AUTHOR: unknown
EARLIEST DATE: 1975 (Fahey-Joe-Watson-AustralianTraditionalFolkSinger)
KEYWORDS: courting nonballad
FOUND IN: Australia
REFERENCES (1 citation):
Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 17, page headed "After several social visits..."]], "(no title)" (1 short text)
CROSS-REFERENCES:
cf. "Boorowa Was Boorowa" (subject of Boorowa)
NOTES [14 words]: Interestingly, Boorowa, Australia does not currently seem to have a Brown Street. - RBW

Last updated in version 4.5
File: FaWSGMOB

So Handy

DESCRIPTION: Shanty. Characteristic line: "Handy, me boys, so handy!" The song tells of how the good crew came together: "You've got your advance and to sea you must go, Handy... Around Cape Horn through frost and snow, Handy..."

AUTHOR: unknown
EARLIEST DATE: 1869
KEYWORDS: shanty ship
FOUND IN: US(MA)
REFERENCES (5 citations):
Doerflinger-SongsOfTheSailorAndLumberman, p. 12, "So Handy" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, p. 76, "So Handy" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 142-143, "So Handy, My Boys, So Handy" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 479-484, "Handy, Me Boys," "Hand O'er Hand" (3 texts, 3 tunes) [AbEd, pp. 357-361]
Sharp-EnglishFolkChanteys, XLII, p. 48, "So Handy" (1 text, 1 tune)
ST Doe012 (Partial)
Roud #814
RECORDINGS:
Richard Maitland, "So Handy, Me Boys, So Handy" (AFS, 1939; on LC27)
ALTERNATE TITLES:
Handy, Me Girls

File: Doe012

So Heave Away

DESCRIPTION: Shanty. "The Gustav's loaded down with grain. So heave away! heave away!" (x2). "The Gustav is a fine big ship, we're bound away on a damn long trip." More verses about
drink and other unprintable topics.

AUTHOR: unknown

EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)

KEYWORDS: shanty drink ship

FOUND IN: Germany Britain

REFERENCES (1 citation):

Hugill-ShantiesFromTheSevenSeas, pp. 319-320, "So Heave Away" (1 text, 1 tune)

CROSS-REFERENCES:

cf. "Shine the Light" (Salvation Army hymn) (tune)

NOTES [43 words]: According to Hugill-ShantiesFromTheSevenSeas, the crew of a German barque Sterna took a Salvation Army hymn "Shine the Light" and altered the words to use as a shanty. Hugill and his crew, on board the Gustav further altered the song into this form. - SL

File: Hugi319A

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So It's Pass

DESCRIPTION: "So, it's pass around the grog, my boys." Give me the girl I love, toast Queen Victoria, and "when our money is all gone We'll go to sea for more." Chorus: "Here's to him that merry be ... March onward, my brave boys"

AUTHOR: unknown

EARLIEST DATE: 1932 (Creighton-NovaScotia)

KEYWORDS: sex drink nonballad shanty sailor

HISTORICAL REFERENCES:

1837-1901 - Reign of Queen Victoria

FOUND IN: Canada(Mar)

REFERENCES (2 citations):

Creighton-SongsAndBalladsFromNovaScotia 56, "Chanty Song" (1 text, 1 tune)

DT, CAPEVIEW

ST CrNS056 (Partial)

Roud #1798

ALTERNATE TITLES:

See, See, The Cape's In View

NOTES [23 words]: Creighton-SongsAndBalladsFromNovaScotia has this as a chanty but says "it looks more like a sailor's adaptation of a soldier's song." - BS

File: CrNS056

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So Like Your Song and You

DESCRIPTION: "I wandered in the radiant dawn O'er glistening fields of dew, And listening to the lark's sweet song, I thought, my love, of you." No matter what the singer does or wherever (he) goes, it reminds (him) of (the girl's) song

AUTHOR: Words: Andrew Doey

EARLIEST DATE: 1933 (Sam Henry collection)

KEYWORDS: love music nonballad

FOUND IN: Ireland

REFERENCES (1 citation):

Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H508, pp. 226-227, "So Like Your Song and You" (1 text, 1 tune)

Roud #7976

CROSS-REFERENCES:

cf. "My Singing Bird" (tune)

File: HHH508

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So Long, It's Been Good to Know Yuh

DESCRIPTION: "I've sung this song, but I'll sing it again." The singer tells of the difficulties of life (in the dust bowl). At last he prepares to depart: "So long, it's been good to know you (x3)... And I've got to be drifting along."

AUTHOR: Woody Guthrie
EARLIEST DATE: 1940 (copyright)
KEYWORDS: hardtimes home rambling clergy dustbowl
FOUND IN: US
REFERENCES (5 citations):
Arnett-IHearAmericaSinging, pp. 164-165, "So Long, It's Been Good to Know Yuh" (1 text, 1 tune)
Seeger-AmericanFavoriteBallads, p. 92, "So Long, It's Been Good To Know You" (1 text [dustbowl version], 1 tune)
Greenway-AmericanFolksongsOfProtest, pp. 205-206, "So Long, It's Been Good to Know You" (1 text [dustbowl version], 1 tune)
Abernethy-SinginTexas, pp. 172-173, "(no title)" (1 excerpt, from the dustbowl version)
DT, SOLÖNGIT
Roud #15161
RECORDINGS:
Pete Seeger, "So Long, It's Been Good to Know Yuh" (on PeteSeeger17) (on PeteSeeger41) (on PeteSeeger27); "So Long" (on PeteSeeger23)
NOTES [136 words]: There are actually two versions of this, Woody's original dustbowl text and the popularized Weavers version. Since Woody wrote both, however, I think we can list them under one entry. - RBW
Make that three versions. Woody also wrote one (recorded in 1944) with lyrics pertaining to World War II. - PJS
Incidentally, if it be questioned whether this is a folk song, I think it is, at least in Minnesota, where they used it as a theme for a popular children's television show. My generation learned it by non-folk means, but it's started to pass on to younger generations.
It appears that Guthrie's original version of this is based largely on actual events of the so-called 'Black Easter' of 1935. For details of this storm and how it affected Guthrie and others near him, see Ed Cray's Ramblin' Man, p. 69fff. - RBW
Last updated in version 4.5
File: Arn165

So Merry, So Merry Are We
DESCRIPTION: "So merry, so merry, so merry are we, There is no one more merry than the sailor on sea, Oh, I dare say... Give a sailor his grog, but no salt meat too strong." The singer tells of hard work and condition, and wants "good rum and a good shanty song."
AUTHOR: unknown
EARLIEST DATE: 1946 (Peters-FolkSongsOutOfWisconsin)
KEYWORDS: sailor work food drink
FOUND IN: US(MW)
REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, pp. 106-107, "So Merry, So Merry Are We" (1 short text, 1 tune)
Roud #21100
NOTES [49 words]: Roud lumps this with a number of other alphabet songs, and there seems no doubt that it is derived from the Sailor's Alphabet. But it has none of the alphabet lyrics -- just the chorus and some words about a sailor's life. I would consider it to have drifted far enough to be a separate song. - RBW
Last updated in version 2.6
File: Pet106

So Now We've Gained the Victory
DESCRIPTION: "So now we've gained our victory ... the bantam cock shall never crow on the plains of Waterloo." We'll send him to a far off island and not let him return again. A health to King George and Wellington. Boney will always remember Waterloo.
AUTHOR: unknown
EARLIEST DATE: 1936 (recording, Freddie James, RQMS Williams, G.W. Greening and Harry Hawkins?)
KEYWORDS: war exile nonballad patriotic Napoleon
HISTORICAL REFERENCES:
June 18, 1815 - Battle of Waterloo
So Selfish Runs the Hare (Horn, Boys, Horn)

DESCRIPTION: "Oh, so selfish runs the hare, and so cunning runs the fox, Who would think this little calf would grow to a noble ox? To live among the briars, and run among the thorns, And die the death his father did with a large pair of horns? Horns, boys, horns...."

AUTHOR: unknown

EARLIEST DATE: 1911 (Cecil Sharp collection)

KEYWORDS: animal hunting drink

FOUND IN: Britain(England)

REFERENCES (1 citation):

_ADDITIONAL:_ Sing Out _magazine, Volume 38, #2 (1993), pp. 60-61, "So Selfish Runs the Hare" (1 text plus many additional stanzas, 1 tune; the source is not clearly stated)

ALTERNATE TITLES:
The Wearing of the Horns

File: So38n2b

So Soon This Evenin' (Axe Timing Song)

DESCRIPTION: "'So soon this evenin', hey now, mmmm, So soon this evenin', oh Lord, Back in the bottom... Just hewin' down timber... Done had my dinner... Don't feel no better...."

AUTHOR: unknown

EARLIEST DATE: 1965 (collected from David Tippett by Jackson)

KEYWORDS: work prison

FOUND IN: US

REFERENCES (1 citation):

Jackson-WakeUpDeadMan, pp. 228-229, "So Soon This Evenin'" (2 texts, 1 tune)

NOTES [57 words]: Jackson says that the lyrics of this "are not songs in themselves"; rather, they were used to establish the rhythm for the axes used in cutting trees. But it seems to me that, if sea chanteys for timing are songs (which they clearly are), then this is a song -- or, at least, pieces like it were worth preserving to help future tree-cutters. - RBW

Last updated in version 2.4

File: JDM228

Social Band, The

DESCRIPTION: "Bright angels on the water, Hovering by the light; Poor sinner stand in the darkness And cannot see the light. I want (Aunty Mary/Brother David) to go with me, I want Aunty Mary for to go with me (x2), To join the social band."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad

FOUND IN: US

REFERENCES (1 citation):

Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 105, "The Social Band" (1 text, 1 tune)

Roud #12061
Social Fellow, The

DESCRIPTION: "Come push the bowl about and ne'er mind the score, When that is gone my boys we'll call for more And he that will not merry be shall ne'er taste of joys, See, see the game's in view, hark forward my brave boys" Various toasts.

AUTHOR: unknown

EARLIEST DATE: before 1820 (broadside, Bodleian Harding B 12(101))

KEYWORDS: drink nonballad

FOUND IN: Britain(England(South,West))

REFERENCES (2 citations):
- Williams-FolkSongsOfTheUpperThames, p. 89, "Push the Bowl About" (1 text) (also Williams-Wiltshire-WSRO Ox 297)
- Gundry-CanowKernow-SongsDancesFromCornwall, p. 49, "Drinking Song" ("Push the jug around, my boys") (1 text, composite, 1 tune)

Roud #1252

BROADSIDES:
- Bodleian, Harding B 12(101), "The Social Fellows" ("Come push the bowl about and ne'er mind the score"), J. Pitts (London), 1802-1819; also Harding B 25(1794), "The Social Fellows"; Harding B 28(73), 2806 c.17(394), Harding B 17(290a), Harding B 17(290b), Harding B 11(2715), "The Social Fellow"

CROSS-REFERENCES:
- cf. "Landlord, Fill the Flowing Bowl!" (theme: drink and good fellowship)) and references there
- NOTES [73 words]: The toasts villify misers -- "the worst in the world" -- and has a health to "your favorite lass." The Bodleian broadsides toasts add absent friends, sailors, "George our King ... Likewise his consort Charlotte our queen."
- Bodleian broadside reference to George and Charlotte is George III (reigned 1760-1820) and Charlotte (d.1818); one broadside replaces the Charlotte reference with "And may good Trade and Liberty in Britain remain." - BS

Last updated in version 4.5

File: WT089

Social Thistle and the Shamrock, The

DESCRIPTION: "The Scotch and Irish friendly are, their wishes are the same, The English nation envy us, and over us would reign ... Now to conclude and end my song, may we live long to see, The Thistle and the Shamrock, entwine the olive tree"

AUTHOR: Henry Joy McCracken (1767-1798) (source: Moylan-TheAgeOfRevolution-1776-1815)

EARLIEST DATE: 1887 (Madden's _Literary Remains of the United Irishmen of 1798_, according to Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: England Ireland Scotland nonballad patriotic

FOUND IN:

REFERENCES (1 citation):
- Moylan-TheAgeOfRevolution-1776-1815 108, "The Social Thistle and the Shamrock" (1 text, 1 tune)

CROSS-REFERENCES:
- cf. "Henry Joy McCracken (I)" (information about the author)
- NOTES [86 words]: The thistle represents Scotland and the shamrock represents Ireland. See, for example, "The Sprig of Shillelah." - BS
- Although the Scots are descended from the Irish (or, more correctly, Highland Gaelic culture is descended from Irish; the genes may tell a different story), I suspect this could only have been written by an Ulster Protestant. And Henry Joy McCracken (1767-1798) was one of the most liberal and high-minded men in Ireland at the time; for his background, see the notes to "Henry Joy McCracken (I)." - RBW

File: Moyl108
Soft Lowland Tongue o the Borders, The

DESCRIPTION: "Blithe is the lilt o his ain mother tongue To the exile...." "We hear the auld tongue frae the stoot Border lad... The Border lass sings it in strains sweet or sad." The soft lowland Border tongue "was spoken by Leyden and Scott [and] by Hogg"

AUTHOR: William Sanderson (1853-1945) (source: McMorland/Scott-HerdLaddieOTheGlen)

EARLIEST DATE: 1989 (McMorland/Scott-HerdLaddieOTheGlen)

KEYWORDS: homesickness pride emigration Scotland nonballad

FOUND IN: Britain(Scotland(Bord))

REFERENCES (1 citation):
McMorland/Scott-HerdLaddieOTheGlen, pp. 32-33, 149, "The Soft Lowland Tongue o the Borders" (1 text, 1 tune)
Roud #21754
File: McSc032

Solas Market

DESCRIPTION: "Me sell me akee, go Solas Market, Not a quatty would [or "quatty-worth"] sell, Send me out, I go Solas Market, Not a quatty would sell. Why not a light, not a bite, Not a quatty would sell. Why not a light, not a bite, Not a quatty would sell."

AUTHOR: unknown

EARLIEST DATE: 1941 (recorded from Edith Perrin)

KEYWORDS: commerce food hardtimes Caribbean

FOUND IN: West Indies(Jamaica)

REFERENCES (1 citation):
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, p. 50,"Solas Market" (1 short text)
Roud #16397

RECORDINGS:
Edith Perrin, "Solas Market" [excerpt?] (on USWarnerColl01)

NOTES [158 words]: There appear to be only two sources for this: The Edith Perrin recording made by the Warners, called "Solas Market," and a text in Jekyll's Jamaican Song & Story entitled "Linstead Market." Apart from the details of place, the choruses are similar, but there is almost no text to let us know what the songs are about (unless the Warners had more from Edith Perrin which they did not publish).
To make matters worse, the Perrin recording is very noisy -- almost unintelligible. It supplies the text quoted in the description, but I have had to reconstruct based in part on the Warner notes, and it must be considered uncertain. The Warners themselves, in Warner-FolkSongsAndBalladsOfTheEasternSeaboard, gave a different transcription.
According to the Warners, Perrin was a Jamaican (they called her a "colored" -- argh) who for a while looked after the Warners' son Jeff. So although she was from Jamaica, the song was recorded in New York. - RBW
Last updated in version 4.2
File: RcSolMar

Sold Off to Georigy

DESCRIPTION: "Farewell, fellow servants, O-ho! o-ho! I'm gwine 'way to leave you... I'm gwine to leave de ole county... I'm sold off to Georigy." The singer bids farewell to home, parents, master, wife, and child; he confesses his heart is breaking

AUTHOR: unknown

EARLIEST DATE: 1824 (Printed in "The Valley of Shenandoah" by George Tucker)

KEYWORDS: slavery slave family separation work home

FOUND IN: US(SE)

REFERENCES (3 citations):
Scott-TheBalladOfAmerica, p. 206, "Sold Off to Georigy" (1 text, 1 tune)
Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 89, "Sold Off to Georigy" (1 text)
Greenway-AmericanFolksongsOfProtest, pp. 94-95, "Hilo! Hilo!" (1 text, fragmentary, but apparently related to this song)

NOTES [6 words]: "Georigy" is, of course, Georgia. - RBW
Last updated in version 5.0
**Sold!**

DESCRIPTION: "As I was walking down Queen Street one day I saw a big picture just over the way" of fine land for sale. A man he meets praises the property. The singer agrees to buy it -- and visits it to learn that it is nothing like the picture; it is a useless swamp.

AUTHOR: unknown
EARLIEST DATE: 1970 (AndersonStory)
KEYWORDS: commerce trick hardtimes

REFERENCES (1 citation):
Anderson-StoryOfAustralianFolksong, pp. 111-112, "Sold!" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Buying Land" (subject of buying a swamp)

**Soldier and the Sailor, The**

DESCRIPTION: The sailor "has a good mind to pray For the rights of all people and the wrongs of all men." He accuses the lawyers of "tak[ing] your hard earnings and giv[ing] you hard laws"; the ministers for condemning you to hell, and the farmers for high prices.

AUTHOR: unknown
EARLIEST DATE: 1902 (Petrie)
KEYWORDS: political curse

REFERENCES (10 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 277-278, "The Soldier and the Sailor" (1 text, 1 tune)
Hudson-FolkTunesFromMississippi 5, "The Sailor and the Soldier" (1 text, 1 tune)
Greig/Duncan 3 685, "The Soldier and the Sailor" (3 texts, 2 tunes)
Reeves/Sharp-TheldiomOfThePeople 85, "The Sailor and the Soldier" (1 text)
Williams-Wiltshire-WSRO Mi 709, "Soldier's Prayer" (1 text)
Kennedy-FolksongsOfBritainAndIreland 239, "The Soldier and the Sailor" (1 text, 1 tune)
Hamer-GarnersGay, p. 22, "The Soldier and the Sailor" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 94, "The Soldier's Prayer (The Soldier and the Sailor)" (1 short text, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 151-153, "The Soldier's Prayer" (1 text, 1 tune)
NorthCarolinaFolkloreJournal, Charles W. Joyner, "The Repertory of Nancy Jones as a Mirror of Culture in Scotland County," Vol. XXI, No. 3 (Sep 1973), p. 96, "The Soldier and the Sailor" (1 text, 1 tune)
ST Doe277 (Partial)
Roud #350

RECORDINGS:
Archie Lennox, "The Soldier and the Sailor" (on FSB8)
Brigid Tunney, "The Soldier and the Sailor" (on IRTunneyFamily01)

BROADSIDES:
Bodleian, Firth c.14(226), "The Soldier and the Sailor"[title incomplete] ("As a sailor and a soldier was walking one day"), unknown, n.d.

CROSS-REFERENCES:
cf. "Pleasant and Delightful" (meter)
cf. "The First Thing They Asked For" (some lyrics)

NOTES [103 words]: This appears to exist in two forms -- one, exemplified by Doerflinger-SongsOfTheSailorAndLumberman, condemning various wrongs; the other, found in Kennedy-FolksongsOfBritainAndIreland, just calling for a good time (praying for beer and the like). There are, however, enough similarities that I would consider them still one song. On the other hand, the song we've filed as "The First Thing They Asked For" is essentially the request for a good time without the rest. The problem of intermediate versions is so severe that Roud lumps them. I think the extremes are distinct enough to split, but you'd better see both. - RBW
Soldier Boy (Ill), The (The Texas Volunteer)

DESCRIPTION: "I volunteered to Texas, I will have you all to know, A long road to travel, I never travelled before, Oh, my home, sweet home!" The singer recalls the sorrow his parents suffered when he left. The song ends with verses from "The Roving Gambler."

AUTHOR: unknown

EARLIEST DATE: 1933 (Cambiaire)

KEYWORDS: separation home travel floating verses

FOUND IN: US(Ap)

REFERENCES (1 citation):
Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 20-21, "The Soldier Boy" (1 text)
Roud #11410

NOTES [91 words]: This is a peculiar song, with an opening that seems to be known only from the Rakes family of Tennessee (mother and daughter: Mrs. J. P. Rakes and Lola Rakes). The interesting point is that the second half is entirely from "The Roving Gambler (The Gambling Man)" [Laws H4] -- but that it is well-integrated with the first half, about a fellow cajoled into volunteering to go to Texas. Why was he so induced? There is no hint. I suspect that we have only a fragment of the song of the Volunteer to Texas, missing both the beginning and the end. - RBW

File: Cmb020

Soldier Boy [Laws O31]

DESCRIPTION: A large company of Irish soldiers must depart for India. One of them is explaining to his sweetheart that he must leave her. She (offers to come with him and is refused. She) tearfully bids him good luck and farewell.

AUTHOR: unknown

EARLIEST DATE: 1928 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: love farewell India soldier

FOUND IN: Canada(Newf) Ireland

REFERENCES (5 citations):
Laws O31, "Soldier Boy"
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 80, "Soldier Boy" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H244, pp. 295-296, "The Soldier Boy" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 171, "The Soldier Boy" (1 text, 1 tune)
DT 814, SOLDBOY
Roud #1917

NOTES [278 words]: Laws, relying on Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland's broken version, locates the war in India. Henry (and its copy, Moylan-TheAgeOfRevolution-1776-1815) refers to India as a past war and has the soldiers leaving to fight the Russians.
Moylan-TheAgeOfRevolution-1776-1815: "As John Moulden suggests, the song is probably about the Crimean war, given the mention of Russians..." - BS
The mention of Russians also allows for campaigns in Afghanistan -- which was, in fact, a nation created by the British to separate India from Russia. The British and Russians never really fought in Afghanistan, but there were times when conflict seemed possible. And there were plenty of other problems between Russia and Britain (mostly over Ottoman territory, but also, e.g., during the Russo-Japanese war when a Russian fleet attacked British fishermen).
But there is at least one other reason to suspect that this is about the Crimean War, and that is the soldier's refusal to let the girl come with him. This was, of course, a common theme in song, and one that predates the Crimean War. But it became particularly important around the time of the Crimean War, when the British military started excluding women in any capacity. Arthur Herman, To Rule the Waves, p. 453 footnote, notes that female sailors were "a regular feature of old navy life... one or two disguised themselves as men and served as ordinary ratings. All were expected to pitch in even in battle." He notes that two women even applied for medals for their service at Trafalgar, but were turned down -- "the precedent would prompt 'innumerable applications' from other women veterans." - RBW
Soldier Boy for Me (A Railroader for Me)

DESCRIPTION: "I would not marry a doctor; He's always killing the sick." "I would not marry a blacksmith...." The girl praises the soldier/railroader: "O soldier boy, o soldier boy, O soldier boy for me; If ever I get married, A soldier's wife I'll be"

AUTHOR: unknown

EARLIEST DATE: 1907 (published by C. B. Ball)

KEYWORDS: soldier marriage courting railroading technology humorous rejection

FOUND IN: US(Ap,MW,SE,So,SW)

REFERENCES (16 citations):
- Cohen-LongSteelRail, pp. 461-465, "A Railroader for Me" (1 text, 1 tune)
- Sackett/Koch-KansasFolklore, p. 154, "The Railroad Man" (1 text)
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 374-377, "The Guerrilla Boy" (4 texts, 1 tune; the second of two texts filed as "C" is this song)
- Randolph 493, "The Railroader" (1 text, 1 tune)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 373-375, "The Railroader" (1 text, 1 tune -- Randolph's 493)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3, "Miss, Will You Have a Farmer's Son" (1 text, probably edited so the girl wants a California Boy and then again so she wants a Southerner, but too similar in style to file separately); 17, "I Wouldn't Marry" (7 text (some short) plus 6 excerpts, 1 fragment, and mention of 5 more, of which "F" and the fragments "G" and "I" belong here)
- Sharp-EnglishFolkSongsFromSouthernAppalachians272, "Soldier Boy for Me" (2 texts, 2 tunes)
- Sharp/Karpeles-EightyEnglishFolkSongs68, "Soldier Boy for Me" (1 text, 1 tune)
- Lomax-FolkSongsOfNorthAmerica215, "A Railroader for Me" (1 text, 1 tune)
- Botkin/Harlow-TreasuryOfRailroadFolklore, p. 465, "A Railroader for Me" (1 text, 1 tune)
- Logsdon-WhorehouseBellsWereRinging21, pp. 136-139, "The Buckskin Shirt" (1 text, 1 tune, a strange composite starting with "The Roving Gambler (The Gambling Man) [Laws H4]), breaks into a cowboy version of "Soldier Boy for Me (A Railroader for Me)," and concludes with a stanza describing the happy marriage between the two)
- Montgomery/Montgomery-ScottishNurseryRhymes170, "(I wouldna have a baker, ava, va, va)" (1 short text, of this type but perhaps not this song)
- Silber/Silber-FolksingersWordbook, p. 343, "Daughters Will You Marry" (1 text)

ADDITIONAL: James P. Leary, Compiler and Annotator, _Wisconsin Folklore_ University of Wisconsin Press, 2009, article "Kentucky Folksong in Northern Wisconsin" by Asher E. Treat, p. 234, "I Will Not Marry a Farmer" (1 text, 1 tune, sung by Maud Jacobs and Pearl Jacobs Borusky) cf. Kinloch-TheBalladBookIV, pp. 14-15 (no title) (1 text, beginning, "Awa wi' your slavery hireman," probably not this song but based on the same idea: Roud #8152)
- cf. _Sing Out_ magazine, Volume 42, #1 (1997), p, 72-73, "Maedli, Witt Do Heiere? (Young Girl, Will You Marry?)" (1 text, 1 tune, a Pennsylvania Dutch analog to the "Daughter Will You Marry?" type of song)
- ST R493 (Full)
- Roud #1302

RECORDINGS:
- Logan English, "A Railroader for Me" (on LEnglish01)
- May Kennedy McCord, "The Railroader" (AFS 5301 A2, 1941; on LC61)
- Pete Seeger, "Daughter Will You Marry" (on PeteSeeger11)

CROSS-REFERENCES:
- cf. "The Farmer and the Shanty Boy" (theme: professional comparison)
- cf. "The Husbandman and the Servingman" (theme: professional comparison)
- cf. "The Plooman Laddie (I)" (theme: professional comparison)
- cf. "The Bonnie Mason Laddie" (lyrics; theme: professional comparison)
- cf. "Yon Bonnie Lad" (theme: professional comparison)
- cf. "I'll Never, Never Marry the Blacksmith Lad" (theme: professional comparison)
- cf. "The Tailor He's Been Seekin' Me" (theme: professional comparison)
- cf. "Oh But I'm Weary" (theme: professional comparison)
- cf. "Dialogue entre Deux Metis: Le Cultivateur et la Chasseur (The Hunter and the Farmer)"
(theme: professional comparison)
cf. "Jinny Go Round and Around" (plot)
cf. "Fond of Chewing Gum" (floating verses)
cf. "A Farmer's Life for Me" (theme)

NOTES [300 words]: It will be observed that the preferred occupation in this song can be almost anything -- and the rejected occupations can truly be anything at all. Cohen, p. 464, compares eight texts. All of them list farmer as one of the occupations, and six list blacksmith, but there are 11 other occupations mentioned in one or another text. - RBW

C. B. Ball published this piece in 1907, but it's hard to believe he actually wrote it (at least in that year); the diverse collections by Belden-BalladsSongsCollectedByMissourFolkloreSociety (collected 1910!) , Randolph and Sharp clearly imply that it is older. - (PJS), RBW

Cohen notes that the Ball text is the first to mention railroads; it may be that Ball adapted an older song to the railroads. There is, however, one interesting side note: Laura Ingalls Wilder, By the Shores of Silver Lake, chapter 6, quotes a "railroad man" version. If Laura actually heard the song then, we could date the "railroad" versions to 1879. But, of course, Laura was writing not-quite-autobiography, and writing it more than fifty years later. So that's not a very good indication of date. Some elements of this sort of song are very ancient indeed. British Library MS. Additional 38666 contains a marginal poem, probably written between 1450 and 1500, which Rossell Hope Robbins calls "The Clerk and the Husbandman." As it stands, it is a discussion of love, not occupations, and Robbins believes much of it derived from a Latin piece. But it also has elements of this sort of piece. The text as printed in Rossell Hope Robbins, Secular Lyrics of the XIVth and XVth Century, Oxford University Press, 1952, #181, pp. 180-181, opens,

As I cowth walke be-cause of recreacion
Be a grene wode syde as I kane,
I herde a meuose comynycacion
Be-twene a clerke and a husbandman. - RBW

SOLDIER CAME TO A BONNIE LASSIE'S WINDOW, A

DESCRIPTION: "A soldier came to a bonnie lassie's window." She says, "I winna lat in my red coat sodger To do as he has done before." He says he'd just stand sentry over her room. She questions why he takes off shoes and stockings; "nor do I mean to fright the cat"

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan4)
KEYWORDS: seduction dialog nightvisit soldier
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 790, "A Soldier Came to a Bonnie Lassie's Window" (1 text, 1 tune)
Roud #6199
CROSS-REFERENCES:
cf. "Young Munro" (tune, per Greig/Duncan4)

SOLDIER FOR JESUS

DESCRIPTION: Chorus: "I'm a soldier for Jesus Enlisted for the war, And I'll fight until I die."
Verses are about a "soldier of the cross"

AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious battle
FOUND IN: US(SE)
REFERENCES (2 citations):
Barton-OldPlantationHymns, pp. 27-28, "Soldier for Jesus" (1 text, 1 tune)
ADDITIONAL: Rev. Stephen D. Shaffer, Pilgrim Songster (Zanesville: Shaffer, 1848 ("Digitized by the Internet Archive")), p. 211, ("A soldier for Jesus, I've listed in the war, And I'll fight until I die")
NOTES [168 words]: The description is based on the Barton-OldPlantationHymns text. The first verse is a two-line excerpt from "Am I a Soldier of the Cross." Barton-OldPlantationHymns's remaining verses are couplets, not from that hymn: "This is the way I long
have sought And mourned because I found it not" and "I've got my breastplate, sword and shield And I will die upon the field." The latter verse is reminiscent of another Moody and Sankey verse, "Then gird on the sword of the Spirit, With helmet, and breastplate, and shield; And valiantly follow your Captain, Determined you will never yield" (Ira D. Sankey, Sacred Songs and Solos Twelve Hundred Hymns (London: Collins, n.d.), #671, ("Awake! for the trumpet is sounding"); "Am I a Soldier of the Cross" is also in Sankey and Moody [#672]. Sankey and Moody is now a convenient collection, but was not yet printed when Barton collected his hymns.) Shaffer does not print the entire song. The excerpt is listed in a section headed "A Collection of Choice Choruses." - BS

Last updated in version 4.0
File: Bart027C

Soldier from Missouri, The [Laws A16]

DESCRIPTION: A dying soldier sends a message to his home in Kansas. Having become a rebel at the urging of his neighbors and sweetheart; he regrets not following his mother's cautious advice
AUTHOR: unknown
EARLIEST DATE: 1890 (Wehman, according to Cohen)
KEYWORDS: soldier death
FOUND IN: US(So)
REFERENCES (6 citations):
Laws A16, "The Soldier from Missouri"
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 133, "The Soldier from Missouri" (1 text, 1 tune)
Randolph 213, "A Soldier from Missouri" (1 text plus an excerpt, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 203-205, "A Soldier from Missouri" (1 text, 1 tune -- Randolph's 213A)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 494-495, "Along the Kansas Line" (1 text)
DT 365, SOLDMISS
Roud #2206
ALTERNATE TITLES:
The Kansas Line
NOTES [18 words]: Neither Randolph nor Laws mentions the fact, but Cohen considers this a parody of "Bingen on the Rhine." - RBW
Last updated in version 3.3
File: LA16

Soldier Maid, The

DESCRIPTION: The singer, a maiden, runs away from her parents and enlists as a soldier/sailor. She proves highly successful. Sent home to recruit, a woman falls in love with the "soldier boy." The other woman betrays her secret; the woman is cashiered.
AUTHOR: unknown
EARLIEST DATE: 1904 (Greig/Duncan1)
LONG DESCRIPTION: Singer enlists as a (drummer/sailor) (and fights "with the Noble Duke of York at the siege of Valenciennes"). Her "fingers neat and small" makes her the best drummer. She sleeps with the men but remains "a maiden all the while," Sent as a guard to the Tower of London a girl falls in love with her, she reveals her secret which the girl betrays to the regiment. She is given a bounty by the queen for her courage, marries and teaches her husband to drum, and would enlist again "if the (Queen/Duke) be short of men"
KEYWORDS: soldier sailor love disguise trick cross-dressing betrayal war
HISTORICAL REFERENCES:
May 24-July 28, 1793 - Siege of Valenciennes by the Allies including the British under the Duke of York (source: Campaigns in the Online Encyclopedia site "Originally appearing in Volume V11, Page 182 of the 1911 Encyclopedia Britannica")
FOUND IN: Britain(Scotland,England(Lond,South)) Ireland Canada(Newf)
REFERENCES (10 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H497, p. 326, "The Drummer Maid" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #104, p. 2, "The Soldier Maid" (1 text)
Greig/Duncan1 182, "The Soldier Maid" (6 texts, 6 tunes); 183, "The Female Soldier" (1 fragment)
Ord-BothySongsAndBallads, p. 311, "The Soldier Maid" (1 text)
Williams-Wiltshire-WSRO Mi 567, "Female Drummer" (1 text)
Williams-Wiltshire-WSRO Mi 568, "To Beat the Drum Again"; Williams-Wiltshire-WSRO Ox 248, "To Beat the Drum Again" (2 texts)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #7, "The Female Drummer" (1 text, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 34-36, "The Female Drummer" (1 text, 1 tune)
Peacock, pp. 346-347, "The Soldier Maid" (1 text, 1 tune)
DT, SAILMAID* SOLDMAID
ST DTsoldma (Full)
Roud #226
RECORDINGS:
Harry Cox, "The Female Drummer" (on HCox01)
Mary Ann Haynes, "The Female Drummer" (on Voice11)
Mrs. Clara Stevens, "The Soldier Maid" (on PeacockCDROM) [one verse only]
BROADSIDES:
Bodleian, 2806 c.17(132), "The Female Drummer" ("A maiden I was at the age of sixteen"), W. Armstrong (Liverpool), 1820-1824; also Harding B 11(2338), Harding B 11(1187), Harding B 11(1188), Firth c.14(165), Firth c.14(166), Firth c.14(168), Harding B 11(970), Harding B 17(93b), Harding B 11(969), Harding B 11(2505), Harding B 16(93c), 2806 c.16(67), Harding B 20(240) [some words illegible], "The Female Drummer"
CROSS-REFERENCES:
ct. "The Banks o' Skene" (plot)
ct. "The Drum Major (The Female Drummer)" (plot)
ct. "Lauchie" (plot)
ALTERNATE TITLES:
The Handsome Young Sailor
When I Was a Fair Maid
The Drummer Girl
NOTES [3320 words]: The [long] description is from broadside Bodleian, 2806 c.17(132). In Mary Ann Haynes's version on Voice11 her secret is revealed when she is wounded on the battlefield and she would enlist again "If our old queen was to go short and never want of men." The queen is a character in all versions (the broadsides are almost identical to each other) but not as an indication there is no king. Possibly this is a side reference to one of King George III's bouts of "madness" (porphyria).
Yates, Musical Traditions site Voice of the People suite "Notes - Volume 11" - 11.9.02 cites broadsides from c.1655 to 1689, predating the Siege of Valenciennes. Between 1689 and 1793 the Musical Traditions notes that "Roy Palmer ... [reports] there was indeed a female drummer at Valenciennes by the name of Mary Ann Talbot (1778 - 1808). In 1809 Talbot was the subject of a book The Life and Surprising Adventures of Mary Ann Talbot."
Greig/Duncan1 seems to me a minor change to two lines of "The Soldier Maid." - BS
Ben Schwartz originally described his texts of "The Female Drummer" as separate from "The Soldier Maid." As the above makes clear, the song evolved heavily over time -- e.g. the localization to Valenciennes. I consider "The Female Drummer" a special case of "The Soldier Maid," though, and have lumped accordingly.
This song has proved very popular with folk revival singers. It doesn't seem to have been quite as popular in tradition, though by no means rare (the notes in Henry/Huntington/Herrmann list only fifteen traditional texts, mostly from Greig, but many Pop Folk recordings). - RBW
For extensive cross references and commentary on women warriors, cross-dressing women in the military, and gender roles in Anglo-American balladry consult
The theme is ancient and well-known. Edith Fowke quotes Belden, "The figure of the Maiden Warrior (as she is called in some of the English broadsides of the seventeenth century) has appealed to the human imagination from the days of Theseus and Hippolyta in the Mediterranean countries and of Alfred and Alfhind in the Baltic, down through the Britomart and the Mary Ambree of Elizabethan England, to our own time."
Indeed, it even shows up in saints' lives. Michael P. Kuczynski, on pp. 141-142 of Fein, describes the story of an obscure saint, presumably local to England and perhaps even to Herefordshire, Saint Marina. Her father prays to God that he be virtuous -- and God, being perhaps a little too
literal and having read too many monks' tales praising chastity, kills Marina's mother so her father won't be tempted by the flesh. The father joins a monastery -- but, not wanting to separate from his daughter, convinces her to dress as a monk and join him there. She is a good monk -- until a woman accuses her of fathering the other woman's child (!), whereupon Marina is forced from the monastery to care for the child. When she dies, her sex is revealed and her honor restored.

George III's madness, mentioned by Ben, is a controversial point. That he was not very clever is hard to deny. That he had bouts of "something" is also quite clear. The diagnosis of porphyria was suggested in the 1960s in Macalpine/Hunter, who showed what they thought was a chain of disease going all the way back to Mary Queen of Scots (Macalpine/Hunter, pp. 201-212) and her cousin Arabella Stuart, implying that it was present as early as the English King Henry VII (Macalpine/Hunter, pp. 212-214), but Peters, p. 4, notes that many of George's symptoms do not match porphyria.

It is certain that Macalpine/Hunter trace an astonishingly long line of porphyria (see the charts on p. 196), and claim to have evidence from twentieth century royals. In the absence of genetic testing, that seems impossibly long. and recent genetic testing has apparently been less than conclusive (Lyon, p. 306 n. 21).

Peters seems to argue that George's condition was bipolar disorder with obsessive compulsive disorder eventually leading to dementia. It appears to me that this ignores some of George's symptoms also -- the king certainly had physical problems, and while his doctors doubtless made them worse with their poisonous nostrums, the problems were manifest before the quacks moved in. Emsley, p. 299, notes the interesting fact that George's discoloured urine, a possible symptom of porphyria, is also a side effect of lead poisoning. Indeed, porphyria and lead poisoning display many of the same symptoms -- and lead poisoning can aggravate the symptoms of porphyria. Emsley, p. 132, says that a sample of George III's hair contained more than ten times the normal level of lead (and an even higher excess of arsenic, plus a little excess mercury).

Emsley apparently thinks that George III suffered both porphyria and lead poisoning, but his statements seem to imply that lead poisoning -- caused perhaps by the king's liking for sauerkraut and lemonade (both of which could extract lead from lead-glazed pottery), or perhaps by the other medicines given him -- would have sufficed to cause his illness. We perhaps have to simply say that George III was not of sound mind and leave it there.

Nonetheless the mention of George III's madness helps us with the dating, since Valenciennes was fought over more than once. Valenciennes was one of the great border forts Louis XIV used to protect from invasions from the Netherlands, and was first fought over in July 1656 when the Prince de Conde (at that time serving the Spanish) forced the Vicomte de Turenne (then a French officer) to give up the siege of Valenciennes. Admittedly there is no particular reason to think that English soldiers would be involved in that; Oliver Cromwell did not commit English troops to the fight (on the side of the French) until 1657.

George III had his first fit of madness in 1788, with later bouts in 1801, 1804, and from 1810 until his death in 1820 (Peters, p. 4). That first spell of madness, we note, started before the French Revolution.

The first attack on Valenciennes (then held by the Austrians) was undertaken by the French in late April 1792. It failed utterly. A second attempt, in June, managed to take Courtrai, but then collapsed (Pope, p. 495). Most of Belgium finally fell that fall (Pope, p. 189).

In 1793, the English put a force in Flanders under the Duke of York (George II's second son) which was supposed to reconquer Belgium. They managed, after a long siege, to retake Valenciennes (Pope, p. 189), but the Allied army then broke up as the individual nations pursued their own aims. York stayed in command until 1795, but his ineffectiveness was sufficient that he became the subject of parody; many think "The Noble Duke of York" is about him (Pope, p. 525, but see the notes to that song).

Incidentally, there are many historical records of women running off to join the army and navy. Herman, p. 224, tells of a woman (unnamed) who fought at La Hogue (1692) aboard the St. Andrew and was later invited to meet the queen. Davies, p. 166, says that a woman served on the French ship Achille at Trafalgar; she had enlisted to be near her husband, and was freed by the British after the ship was captured (compare Cordingly, p. 104). Cordingly, pp. 54-56, mentions a book by Suzanne Stark which documents about twenty women who served in the navy, one of whom, "William Brown," served during the Napoleonic Wars and became Captain of the Foretop, and later captain of the Forecastle, in the first-rate Queen Charlotte. That is a significant accomplishment for any sailor. She was eventually discovered, but managed to rejoin; records are not available to show her eventual fate.

Mary Lacy/William Chandler managed to serve in the Royal Navy so long that she actually gained a disability pension after being injured in shipwright's work (Cordingly, pp. 56-60). Rebecca Young,
the subject of "The Female Rambling Sailor," died while in disguise in 1833 (Cordingly, p. 63).

Hannah Snell's service in the navy became so famous that it earned her a job as an act in a sort of
circus (Cordingly, pp. 68-70); she also became the subject of a much-exaggerated biography.

Mayo, pp. 79-84, tells of a Massachusetts woman named Deborah Samson who served in the
American Revolutionary War (joining the army as "Robert Shurtleff" in 1782) and was badly injured
at Tarrytown. She was discovered during an illness in 1783. She died at age 66 in 1827 of yellow
fever. Her husband applied for a widower's pension -- the first ever granted by congress.

Carruth, p. 149, says that one Lucy Brewer served on the U. S. S. Constitution during the War of
1812 under the name "Nicolas Baker." Cordingly, pp. 47-52, gives details on this account: Brewer
claimed to have had a child by a man who abandoned her, run away from home, become a
prostitute, then gone to sea. She published three books about this career, later combined as a
single volume The Female Marine, which went through multiple editions before 1820. Even her
former madam published a book about the girl (and, of course, claimed that Brewer had enjoyed
her work and that her real name was Eliza Bowen). Cordingly, p. 53, does point out that the whole
account has been shown to be fiction -- but surely many people in the nineteenth century believed
it.

Cordingly, pp. 90-91, notes in addition that many naval ships had wives aboard -- especially the
wives of the standing (warrant) officers, such as the gunner and carpenter. These sailors were
allowed to take their wives aboard because they were theoretically assigned to their ships for life --
if their families did not come along, they could never see them. Of course, these wives were not in
disguise (although the Admiralty tried to ban them; Cordingly, p. 92). But the point is, ships were
more used to women than we sometimes think. We have records of four women aboard the
Goliath at the Battle of the Nile, for instance -- and, to some extent, taking part in the fighting
(Cordingly, p. 103).

As early as the Revolutionary War, we see disguised women fighting on the American side
(Blanton/Cook, pp. 5-6). This was probably relatively easy to pull off in the colonial armies, which
were anything but organized.

There are fairly extensive records of female soldiers in the American Civil War. At least two modern
books on the subject have been written, Tsui's and Blanton/Cook's. Sadly, our personal knowledge
of these women is slight -- as Blanton/Cook note on p. 2, most female soldiers were in disguise
and did not write home or keep journals. Blanton/Cook catalog many of these women on pp. 10-24,
but rarely have more than a few sentences about any of them. I would estimate that two-thirds of
the female soldiers mentioned by Blanton/Cook are inadequately identified.

Still, we know that at least three women served in the Army of the Potomac during the winter of
1862/1863; Sears, p. 79, notes a case of two soldiers who slept together; one was found to be a
woman when she became sick. Pregnancy was often the cause of detection: in the 118th
Pennsylvania, '"Corporal Blank' reported sick one evening and was sent to the hospital tent for
examination, 'said examination causing a great commotion among the doctors and hospital
attendants.... In the course of the night Corporal Blank gave birth to a fine boy -- a genuine child of
the regiment." There was also a case in the 107th Pennsylvania, and reportedly one in a New
Jersey regiment in the First Corps, and one among Massachusetts troops in the Sixth Corps. In
one case, the woman was serving alongside her husband.

We have far more names of women who tried to volunteer and were rejected (e.g. Blanton/Cook,
pp. 25-26). Such women of course could not be the subject of this song; they merely give
additional evidence that women were willing to serve. Blanton/Cook, p. 28, note that a significant
number of examiners were willing to let wives, especially newlyweds, join with their husbands; they
imply that this was one of the major causes of female enlistment.

Still, a few female soldiers were better documented; e few even became officers: Cuban immigrant
Loreta Janeta Velazquez reportedly served as "Lt. Henry Buford" from 1861 until discovered in
1863, though many of the stories about her are self-reported and dubious. Tsui, p. 29, even
reprints a woodcut of her in uniform, with a mustache and beard. (I must admit to finding this
account pretty unreliable. I am not alone -- but Blanton/Cook, p. 2, claim that many of her
statements can be verified. On the other hand, on p. 9, they say she could not procure a regular
commission, yet managed to serve at the very first major battle at Bull Run, after which she started
writing her own orders and claims to have been wounded at Shiloh. She may have hung around
the Confederate armies, but I think they are taking her memoirs too seriously.)

Whatever you think of Velasquez's yarns, the Confederates did deliberately commission one
female officer, Sally Louisa Tompkins -- though she was commissioned to allow her to run a
hospital. (Women were allowed to serve as nurses in the war -- Blanton/Cook, p. 66, mention that
there were thousands of paid female nurses in the Union medical system -- although the majority of
nurses at this time were male.)
On the other hand, it's hard to believe two stories found on p. 67 of Blanton/Cook. Supposedly a 12-year-old girl served as a regimental clerk, and it is claimed that a Black woman, Maria Lewis, impersonated a white man.

This is apart from the well-documented cases of women serving as spies. There were, of course, a lot of women who carried intelligence (with the overrated Belle Boyd being the most famous), and some who did it professionally. But this involved no disguise -- and most accounts I have seen say that spies made very little difference in the Civil War; there was little attempt to suppress newspaper accounts, so the military could get better information from enemy papers.

Several of these tales resemble folk songs. For example, we have several cases where, like the Handsome Cabin Boy, a woman is pregnant while on service. On p. 11, Blanton/Cook claim that a woman fought at the battle of Stones River/Murfreesboro while five months pregnant -- although they do not give her name. They also mention on pp. 13-15 a pregnant woman serving in the Seven Days' Battles, and staying with the army and fighting two more battles before giving birth -- and don't give her a name either. They also describe on p. 54 a New Jersey woman who gave birth while in the ranks and was discovered as a result -- but she too is unnamed (possibly this is one of the women mentioned by Sears). They also seem to imply (p. 72) that this woman was promoted from private to corporal to sergeant. It is not clear how many of these women became pregnant while in service, but odds are that the first two, at least, conceived after they entered the military, since most soldiers in the armies involved had been inducted before the women became pregnant.

Blanton/Cook, p. 32, do note that there are several known instances of a woman running away to be a soldier alongside her lover because the parents had disapproved of her young man. They also note, on pp. 41-42, women who went to war to avenge a relative or lover.

According to Blanton/Cook, p. 62, it was not uncommon for several men in the ranks to know that one of their comrades was female. The young women generally were not discharged unless one of their officers found out.

Tsui profiles several disguised soldiers, but by no means all -- a woman named Mollie Bean fought in the 47th North Carolina regiment, and was used as a major character in Harry Turtledove's historical science fiction novel *The Guns of the South*. Turtledove offers as her reason a desire to escape a career as a prostitute. He admits that this is pure fiction, but Blanton/Cook, p. 36, cite several women who joined the Union army to escape such a career.

Although tales of female Civil War soldiers seem to be common, they cannot have inspired all the songs of this time; Blanton/Cook, p. 42, say that several Civil War soldiers were inspired by stories of the Female Warrior Bold.

Tsui, p. 1, states that "Scholars today estimate that about 250 women joined the Southern troops and that up to 1,000 women may have enlisted in both the Confederate and Union armies." I do not know the basis for this estimate -- it sounds as if it might just be a case of "There's one in every regiment!" Though in fact that would give a somewhat higher figure for the Federals. Based on the statistical totals in Phisterer, the Union armies eventually mustered the equivalent of about 1830 regiments of volunteers, plus 130 regiments of Black troops, 30 regiments of regulars, and about 50 regiments of soldiers from Confederate states. That's roughly two million men in arms. So it was really a case of "There's one in every brigade."

There were far more than that with the British army in many of its fights; according to Cordingly, p. 93, there were about 4500 women with the British Army in the Peninsular campaign during the Napoleonic Wars.

Amazingly, a woman reportedly led a company of Mexican lancers, more or less openly, at the Battle of Monterrey in 1846 (Wheelan, p. 193).

Supposedly the first woman to circumnavigate the globe began her voyage in disguise. Jeanne Baret was a French botanist, the assistant (and, probably, lover) of another biologist, Philibert de Commerson. Commerson was chosen to be the official botanist aboard the *Etoile* on Louis Antoine de Bougainville's great exploratory voyage of 1766.

Commerson was allowed an assistant, but French naval regulations did not permit women on board ship, so Commerson and Baret resorted to a subterfuge. Commerson kept rejecting potential assistants until it was time to sail, and then had Baret show up, disguised as a man, at the last minute. He made it appear that he hired her on the docks, whereupon they set sail -- and the *Etoile*'s captain made things easier by letting the two botanists take over his cabin.

Baret made it halfway around the world, but was discovered -- and, very possibly, raped -- in the Pacific. Bougainville dumped Commerson and Baret in Mauritius; it took them until 1775 to make it back to France (Bougainville had arrived home in 1769).

It is of course possible that an earlier women, perhaps in disguise, had made it around the globe, but Baret does appear to be the first documented instance. She is the subject of a recent book by Glynis Ridley, *The Discovery of Jeanne Baret, A Story of Science, the High Seas, and the First*
**Woman to Circumnavigate the Globe.**

It's interesting to note how "folkloric" some of these women's stories sound. For example, Tsui, pp. 8-9, says that Sarah Emma Edwards ran away from home at fifteen to avoid being married, and at twenty she enlisted in a Michigan regiment as Franklin Thompson (Tsui, p. 10), though she served primarily as a medical attendant rather than a front line soldier. She also fell in love with at least one of her officers (pp. 17-18). Later on, she would desert (p. 20). Must have been quite the character....

The very earliest instance of a cross-dressing woman being revealed by accident, however, seems to go back all the way to classical Greece. According to Jones, p. 50, at the Olympics in 440 B.C.E., a widow, Kallipateira, had a son who was entered in the boxing event. Women were excluded from watching, so she disguised herself as a man. When her son was victorious, she leapt onto the field and her clothing tore, revealing her gender. Women who watched the games were supposed to be killed; she, however, was spared because the boy had won, but the rules for competitors and trainers were tightened after that -- arguably the beginning of gender testing in sports. - RBW

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- Tsui: Bonnie Tsuie, She Went to the Field: Women Soldiers of the Civil War, Twodot, 2003

*Last updated in version 6.1*

File: DTsoldma

**Soldier of the Cross, A**

**DESCRIPTION:** "I am a soldier of the cross, A follower of the lamb, I shall not fear to own his cause Nor blush to speak his name," "Sure I must fight if I would reigh, Increase my courage, Lord...."

**AUTHOR:** Words: Isaac Watts

**EARLIEST DATE:** 1724 (Watts's "Sermons," according to John Julian, editor, _A Dictionary of Hymnology_, 1892)

**KEYWORDS:** religious nonballad soldier
Soldier of the Jubilee

DESCRIPTION: Leader: "I'm a noble soldier (Too young to marry)." Response: "Soldier of the Jubilee." Leader: "I'm gettin' old and crippled in my knee." Response: "Soldier of the Cross"

AUTHOR: unknown

EARLIEST DATE: 1983 (McIntosh1)

KEYWORDS: nonballad worksong

FOUND IN: US(SE)

RECORDINGS:
- James Cook, "Soldier of the Jubilee" (on McIntosh1)

NOTES [71 words]: Art Rosenbaum's liner notes to McIntosh1: "This is ... a work song, or shanty, that James Cook used early in the century when he worked as a stevedore in the port of Darien, stowing pine timbers that had been rafted down the Altahama River ...." (p. 5).

While not a religious song one of the responses is from hymns like "A Soldier of the Cross." The Jubilee reference to Emancipation is also a familiar theme in Black hymns. - BS

Last updated in version 4.1

File: RcSootJu

Soldier, Soldier, Will You Marry Me

DESCRIPTION: The girl asks the soldier to marry her. He says that he lacks suit, shoes, whatnot. She runs off to the craftsmen and fetches him everything he mentions. Now well-equipped, he tells her that he already has a wife at home

AUTHOR: unknown

EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)

KEYWORDS: courting lie request rejection soldier dialog

FOUND IN: US(Ap,MA,MW,NE,Ro,SE,So) Britain(England(West),Scotland(Bord)) Ireland Canada(Mar,Newf)

REFERENCES (27 citations):
- Randolph 65, "Soldier, Soldier, Marry Me" (1 text plus an excerpt, 1 tune)
- Owens-TexasFolkSongs-1ed, pp. 261-262, "Soldier Soldier" (1 text, 1 tune)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 7, "Soldier, Soldier, Won't You Marry Me?" (1 text plus 2 excerpts and mention of 3 more)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 7, "Soldier, Soldier, Won't You Marry Me?" (2 tunes plus text excerpts)
- Eddy-BalladsAndSongsFromOhio 89, "Soldier, Soldier, Won't You Marry Me" (1 text plus an
 DESCRIPTION: A soldier dreams the war is over and he was home with his wife and children, swearing "from my home and weeping friends never to part." Then he wakes up.

AUTHOR: Words: Thomas Campbell / music: T. Attwood (source: Carpenter)

EARLIEST DATE: 1835 (_The Universal Songster_)

KEYWORDS: battle war home children friend wife soldier dream

FOUND IN: Britain(England(North))

REFERENCES (5 citations):
- Kidson-TraditionalTunes, pp. 167-168, "The Soldier's Dream" (1 text, 1 tune)
- Forget-Me-Not-Songster, pp. 63-64, "Soldier's Dream" (1 text)
- Wolf-AmericanSongSheets, #2145, p. 144, "The Soldier's Dream" (1 text)

ADDITIONAL: The Universal Songster (Boston: Charles Gaylord, 1835 ("Digitized by Google")), pp. 171-172, "The Soldier's Dream" ("Our bugles sung truce, for the night-cloud had lower’d") (1 text)

J.E. Carpenter, The Book of Modern Songs (London: G Routledge & Co, 1858 ("Digitized by Google")), p. 7, "The Soldier's Dream" ("Our bugles sung truce, for the night-cloud had lower’d") (1 text)

Roud #13899

BROADSIDES:
- Bodleian, Harding B 11(4318), "The Soldier's Dream" ("Our bugles sung truce for the night-cloud had lower’d"), J. Catnach (London), 1813-1838; also Harding B 15(300a), 2806 c.19(29), 2806
Soldier's Dying Wife, The

DESCRIPTION: A mother is dying. "How can I bear to leave my little children... No father near... away from here tonight in the army of the union... he loved his country children wife but country best of all." She leaves a note for her husband and dies

AUTHOR: unknown
EARLIEST DATE: 1863 (Musick-JAF-TheOldAlbumOf-William-A-Larkin)
KEYWORDS: Civil war war dying death patriotic soldier children wife
FOUND IN: US(MW)
REFERENCES (1 citation):
Musick-JAF-TheOldAlbumOf-William-A-Larkin 29, "The Soldiers Dying Wife" (1 text)
Roud #4267
File: MuLa029

Soldier's Epitaph

DESCRIPTION: "Born in North Carolina, Raised in Tennessee, Worked like hell in Georgia, Died in Germinée."

AUTHOR: unknown
EARLIEST DATE: 1923 (Brown)
KEYWORDS: death work
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 396, "Soldier's Epitaph" (1 short text)
Roud #11755
File: Br3396

Soldier's Farewell (IV), The

DESCRIPTION: "I met a little kitten in Wairoa, Bought her a big red ruby stone, Sunday I put it on her finder, Monday she left me alone." He tries to find the girl, without success. He sees the Sergeant Major and ships off to the war. "Goodbye to all you Kiwi girls!"

AUTHOR: unknown
EARLIEST DATE: 1956 (Cleveland-NZ-GreatNewZealandSongbook)
KEYWORDS: soldier war love separation ring
FOUND IN: New Zealand
REFERENCES (1 citation):
Cleveland-NZ-GreatNewZealandSongbook, pp. 58-59, "The Soldier's Farewell" (1 text, 1 tune)
File: Clev058

Soldier's Farewell (V), The

DESCRIPTION: A soldier, about to leave for battle, tells his sweetheart that he has her picture near his heart. He is killed and his comrade tells her he was buried with her picture and "will wait for her in heaven" She asks why men invent the implements of war

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
Soldier's Farewell (VII), The

DESCRIPTION: "I am dying, soldiers, dying, Soon you'll miss me from your camp, And your friend will soon be lying Beneath the earth so cold and damp." The soldier sends farewells to his father, mother, wife. He blesses his wife and wishes he had seen her again

AUTHOR: unknown

EARLIEST DATE: 1963 (NorthCarolinaFolkloreJournal)

KEYWORDS: soldier death separation farewell derivative

FOUND IN: US(SE)

REFERENCES (1 citation):

CROSS-REFERENCES:
cf. "The Dying Californian" (form, lyrics)

File: NCFXI04

Soldier's Funeral, The

DESCRIPTION: The singer describes a military funeral attended by the dead soldier's widow, orphan, and comrades. He will be forgotten by his comrades and even his orphan, horse, and dog. His widow will not forget him.

AUTHOR: unknown

EARLIEST DATE: 1866 (Musick-JAF-TheOldAlbumOf-William-A-Larkin)

KEYWORDS: grief war death funeral music nonballad dog horse orphan wife soldier animal family

HISTORICAL REFERENCES:
1861 - Death of E. Elmer Ellsworth

FOUND IN: US(MW)

REFERENCES (3 citations):
Musick-JAF-TheOldAlbumOf-William-A-Larkin 5, "Elsworths Funeral" (1 text)
Wolf-AmericanSongSheets, #2150, pp. 144-145, "The Soldier's Funeral" (8 references)
ADDITIONAL: Wehman's Song Book [of 148 Songs] No. 59 (New York, n.d., digitized by Internet Archive), p. 15, "The Soldier's Funeral" (1 text) [see notes re source]

Roud #4278

BROADSIDES:
LOCsinging, cw105310, "Soldier's Funeral" ("Hark! To the shrill trumpet calling"), J.H. Johnson (Philadelphia), no date; also cw105300, "Soldier's Funeral"; cw104060, "The Officer's Funeral" PopMusicMTSU, 94-017 Goldstein ID 001399-BROAD, "The Officer's Funeral" ("Hark! to the shrill trumpet calling"), J.H. Johnson (Philadelphia), 1858-1859 and 1863-1876; also 94-017 Goldstein ID 000610-BROAD, "Soldier's Funeral," A.W. Auner (Philadelphia), 1865-1874 VonWalthour, CD Drive>civil war songs>civil war songs(562), "Soldier's Funeral" ("Hark! to the shrill trumpet calling"), J.H. Johnson (Philadelphia), n.d.

CROSS-REFERENCES:
cf. "Ellsworth's Avengers" (subject of Elmer Ellsworth)
cf. 'Colonel Ellsworth" (subject of Elmer Ellsworth)

NOTES [569 words]: The Musick-JAF-TheOldAlbumOf-William-A-Larkin song shares a number of lines with the broadsides. Musick-JAF-TheOldAlbumOf-William-A-Larkin: "... it appears likely that either the song commemorating Ellsworth's death was closely patterned after some general song of a soldier's death, or, that such a general song was fashioned from a song expressly composed on the death of Col. E.E. Ellsworth." The description follows the broadsides.

According to Broadside PopMusicMTSU, 94-017 Goldstein ID 001262-BROAD, "Assassination of Colonel Ellsworth, at Alexandria, VA., May 24th, 1861" ("Now friends I beg you listen, a sad story I will tell"), J.H. Johnson (Philadelphia), 1858-1859 and 1863-1876, "Ellsworth [commander of the New York Fire Zouaves" was shot by a rebel in the town of Alexandria after tearing down "the flag
of Secession" while "returning to his own brave boys."

Regarding Wehman's Collection Norm Cohen writes, "Songbook #6 was undated, but most likely 1884-5." Each page except the first is headed Wehman's Universal Songster. The first page is undated but states, "Published Quarterly -- January, April, July and October. Norm Cohen's Finding List ... has WE29, Universal Songster as "monthly serial ... [beginning] 1881 (Norm Cohen, A Finding List of American Secular Songsters Published Between 1860 and 1899 (Murfreesboro: Middle Tennessee State University), p. 150).

Broadsides LOCSinging cw105310 and VonWalthour, CD Drive>civil war songs>civil war songs(562) appear to be the same edition.

Broadsides LOCSinging cw104060 and PopMusicMTSU, 94-017 Goldstein ID 001399-BROAD appear to be the same edition. - BS

According to Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover), pp. 263-264, Colonel Ellsworth was one of the first noteworthy casualties on the Union side in the Civil War. Ephraim Elmer Ellsworth was born in 1837, and had organized what amounted to a parade troupe; they had performed at the White House in 1860. He had come to Washington with Lincoln, and when the war broke out, he tried to join the War Department, then went off to raise the 11th New York Regiment -- a fancy outfit of Zouaves, known as the New York Fire Zouves because many of them were firemen.

To the French, Zouaves were an organization with special training, but in America, they merely wore silly uniforms. In other words, they were a bunch of showoffs. Ellsworth himself demonstrated this when he removed the flag flying over the Marshall House Tavern. Having taken down the flag, he was shot by the building's proprietor, James T. Jackson. Private Francis E. Brownell then killed Jackson. A reporter was present, so the incident made headlines throughout the country. Certainly there were many, many children named after him -- I recently did a book search for volumes about Ellsworth, and didn't find anything, but found six different authors named "Elmer Ellsworth (something)" -- e.g. Elmer Ellsworth Brown.

Oddly, the regiment Ellsworth raised was disbanded after only a little more than a year, despite signing up for two (Boatner, p. 594); it thus, relatively speaking, played a small part in the war. The song may have played a bigger role than Ellsworth's troops. Wolf-AmericanSongSheets lists eight different broadside prints, by two different publishers, one of them labelled "The Officer's Funeral." - RBW

Last updated in version 4.0
File: MuLa005

**Soldier's Joy**

DESCRIPTION: Dance tune with verses; "I am my mama's darling boy...." "Grasshopper sitting on a sweet potato vine...." "Fifteen cents for the morphine, 25 cents for the beer/Fifteen cents for the morphine, gonna take me away from here"

AUTHOR: unknown

EARLIEST DATE: 1917 (Greig/Duncan8)

LONG DESCRIPTION: Dance tune with verses; "I am my mama's darling boy/Play that tune called Soldier's Joy"; "Grasshopper sitting on a sweet potato vine/Along come a chicken and says 'You're mine'"; "Fifteen cents for the morphine, 25 cents for the beer/Fifteen cents for the morphine, gonna take me away from here"

KEYWORDS: dancing nonballad drugs

FOUND IN: Britain US(All) Scandinavia

REFERENCES (3 citations):
Greig/Duncan8 1743, "The Soldier's Joy" (2 texts, 1 tune)6389
Linscott-FolkSongsOfOldNewEngland, pp. 109-111, "Soldier's Joy" (1 tune plus dance instructions)
DT, SOLDRJO2
Roud #27659

RECORDINGS:
Arkansas Woodchopper [pseud. for Luther Ossenbrink] & his Square Dance Band, "Soldier's Joy" (OKeh 06297, 1941)
Blue Ridge Highballers, "Soldier's Joy" (Columbia 15168-D, 1927)
Fiddlin' John Carson, "Soldier's Joy" (OKeh 45011, 1925)
Zeb Harrelson & M. B. Padgett, "Soldier's Joy" (OKeh 45078, 1927; rec. 1926)
Sid Harkreader w. Uncle Dave Macon, "Soldier's Joy" (Vocalion 14887, 1924)
Kessinger Brothers, "Soldier's Joy" (Brunswick 341, c. 1929)
John D. Mounce et al, "Soldier's Joy" (on MusOzarks01)
New Lost City Ramblers, "Soldier's Joy" (on NLCR07) (on NLCR16)
Aulton Ray, "Soldier Joy" (Gennett 6205, 1927)
Glenn Smith, "Soldier's Joy" [instrumental] (on GraysonCarroll1)
Gid Tanner & his Skillet Lickers, "Soldier's Joy" (Bluebird B-5658, 1934; RCA Victor 21-2168, 1947) (Columbia 15538-D, 1930; rec. 1929; on Tanner2)
Taylor's Kentucky Boys, "Soldier Joy" (Gennett 6205, 1927)
Doc Watson, "Soldier's Joy" (on RitchieWatson1, RitchiteWatsonCD1)

CROSS-REFERENCES:
cf. "Love Somebody, Yes I Do" (tune)
SAME TUNE:
My Stetson Hat (File: Ohr083)
NOTES [44 words]: The quintessential nonballad, but I've indexed it because it is cross-referenced elsewhere.
Reputed to have been found around the year 1000, but...
Morphine was reputed to be called "soldier's joy" during the American Civil War, but the title is older than that. - PJS
Last updated in version 5.0
File: RcSoJoy

Soldier's Lament, The

DESCRIPTION: "Beneath a far Australian sky an Irish soldier lay." As he is dying he thinks of his boyhood in Ireland and asks to be buried there. "My dying prayer -- May God bless the island of the brave!"
AUTHOR: unknown
EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster)
KEYWORDS: homesickness death Australia Ireland lament nonballad patriotic soldier
FOUND IN: Canada(Newf)
REFERENCES (2 citations):
Peacock, p. 163, "The Soldier's Lament" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 94, "Exile's Lament" (1 text)
Roud #25024
NOTES [94 words]: This appears, on its face, to be derived from On Buena Vista's Battlefield or one of its relatives (or, perhaps Will Hays's "The Drummer Boy of Shiloh" [Laws A15]). But which, and how it came to be as it is (in Canada, no less), I do not know. It seems to be known mostly in Irish songsters, where the title is "The Exile's Lament." The title "The Soldier's Lament" is used in the Index because it's the first one we found in tradition. Roud formerly split Peacock's version from the songster versions, which also contributed to what I now consider a mistake. - RBW
Last updated in version 6.1
File: Peas163

Soldier's Last Letter

DESCRIPTION: Mother opens a letter from her son. It says he loves her. As he writes from a trench he gets orders. He will finish the letter later. The letter is unsigned so she knows he is dead.
She prays "protect all the boys ... keep old Newfoundland/America free"
AUTHOR: Henry "Redd" Stewart (during World War II) (source: Guigné-ForgottenSongsOfTheNewfoundlandOutports)
EARLIEST DATE: 1944 (Ernest Tubb recording)
KEYWORDS: army battle war death patriotic religious mother soldier
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 338-340, "The Soldier's Letter" (1 text, 1 tune)
Roud #25338
RECORDINGS:
Alvina Coles, "The Soldier's Letter" (on NFAGuigné01)
Marie Hartery, "The Soldier's Last Farewell" (on MUNFLA/Leach)
Ernest Tubb, "Soldier's Last Letter" (Decca 6098, 1944)
Soldier's Last Letter to His Sweetheart, The

DESCRIPTION: "Seven days and seven nights we retreated ... And if we don't overcome them They'll send us all down to the grave."

AUTHOR: unknown

EARLIEST DATE: 1917 (Greig/Duncan1)

KEYWORDS: soldier battle death

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan1 107, "The Soldier's Last Letter to His Sweetheart" (1 fragment)

Roud #5787

NOTES [554 words]: The current description is all of the Greig/Duncan1 fragment.
Greig/Duncan1: "It refers to the disastrous campaign in Flanders against the French in 1793 under the Duke of York." - BS

Much depends on whether this is actually the same song as one listed in earlier chapbooks. I find it interesting that Grieg collected it in 1917, three years after the beginning of World War I, about the time the (surviving) soldiers of the original British Expeditionary Force would have come home.

The Germans of course opened the war by launching the "Schlieffen Plan," invading France via Belgium (Flanders). The British were on the left of the long French line which extended from Switzerland to Belgium (Keegan, p. 94). Their first major engagement was the Battle of Mons, August 23, 1914 (Keegan, p. 97). Although the British force was heavily outnumbered, they were all regulars, and most of the soldiers were trained marksmen. The Germans were draftees. The Germans suffered such heavy losses that there were claims that the entire British army was using machine guns -- though in fact they were deficient in this key weapon (Stokesbury, p. 44).

The British, because their troops were so good, were able to hold the Germans off their front, but they were so few (apart from the nearly-useless cavalry, only four divisions of infantry! -- Chandler/Beckett, p. 211) that they eventually were outflanked as the French retreated, and had to pull back themselves (Keegan, p. 97).

"The great retreat has begun, a retreat which would carry the French armies, and the BEF on their left, back to the outskirts of Paris during the next fourteen days" (Keegan, p. 100). "For the British, the Retreat from Mons passed into legend" (Stokesbury, p. 44) -- for it was a fighting retreat, with contact with the Germans possible at any moment. Many soldiers must have felt they were on the brink of being overwhelmed -- though in fact the British survived (well, other than the ones who were shot). There was, indeed, a very bad moment at Le Cateau, when one British corps, forgotten, was nearly wrecked (Stokesbury, p. 46). The French, with some British help, would finally stop the Germans at the Battle of the Marne.

Of course, the situation fits the 1793 Flanders campaign as well. Frederick Duke of York (1763-1827), the second son of George III, repeatedly proved to be a lousy field commander. (So much so that he is often said to be the officer who inspired "The Noble Duke of York"; Chandler/Beckett, p. 146.) Sinclair-Stevenson, p. 119, notes that he was groomed from an early age to be an officer, but quotes Lord Cornwallis's description of him: "The Royal Person whom I saw does not give much hope, further than a great deal of good nature and a very good heart. His military ideas are those of a wild boy of the Guards." (These were the days of commission by purchase, when officers didn't have to know anything except how to scrape up cash.)

Frederick fought in Flanders from 1793 to 1794, when he was defeated at Turcoing and recalled. He also had a bad experience in the Low Countries in 1799. Being a prince, however, he eventually was made a field marshal (Chandler/Beckett, p. 146). To give him his due, he was a good administrator, and enacted needed reforms in the army when commander-in-chief (Chandler/Beckett, p. 147). - RBW

Bibliography
Soldier's Last Request, The

DESCRIPTION: "The rain was slowly falling on a bloody battle-field" as the soldier lies dying. There is only time to hear a few of his last words: "Tell her that I loved her truly, And that I know no fear." The singer, with heavy heart, tells his beloved of his death

AUTHOR: unknown

EARLIEST DATE: 1949 (Nestler)

KEYWORDS: soldier death love

FOUND IN: US(NE)

REFERENCES (1 citation):

ADDITIONAL: Harold Nestler, "Songs from the Hudson Valley" (article in _New York Folklore Quarterly_, Volume V, #2, Summer 1949), p. 101, "The Soldier's Last Request" (1 text)

Soldier's Letter, The

DESCRIPTION: "Dear Madam I am a soldier And my speech is rough and plain. I'm not much used to writing And I hate to give my name." The writer was a friend of the girl's lover; they fought together. The young man died; the old soldier is left to write of his death

AUTHOR: unknown

EARLIEST DATE: 1921 (Randolph)

KEYWORDS: soldier death separation friend battle farewell

FOUND IN: US(NE,So) Canada(Newf)

REFERENCES (3 citations):

Randolph 244, "The Soldier's Letter" (1 text)
Ives-FolksongsFromMaine 8, "The Soldier's Letter" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 73-75, "The Boy That Wore the Blue (The Soldier's Letter)" (1 text, 1 tune)

Roud #4389

RECORDINGS:

Mike Carey, "The Boy Who Wore the Blue" (on MUNFLA/Leach)
Mrs. T. Ghaney, "Madam I Am a Sailor" (on MUNFLA/Leach)

CROSS-REFERENCES:

cf. "The Dying Soldier (Erin Far Away I)" [Laws J6] (plot) and references there

Soldier's Life (It's Little You Good People Know)

DESCRIPTION: "It's little you good people know(s) What we poor people undergoes When called upon to take up arms To guard our country from all harms. As to our grub, we have enough Although our beef is lean an tough... We hope to get good beef again."

AUTHOR: unknown

EARLIEST DATE: 1931 (Allsopp)

KEYWORDS: food soldier hardtimes

FOUND IN: US(So)

REFERENCES (1 citation):

ADDITIONAL: Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), p. 228, (no title) (one fragment)

Roud #16590?
Soldier's Life, A

DESCRIPTION: After an introduction from "The Sailor Boy," ("A soldier's life is a weary life, Robs young girls..."), the girl is given a letter about her lover, telling her that he is dying. She finds his grave, and says she will join him with joy when she dies

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: love separation soldier death burial

FOUND IN: US(Ap)

REFERENCES (2 citations):
Cox/Hercog/Halpert/Boswell-WVirginia-B, #11, pp. 145-146, "A Soldier's Life" (1 text, 1 tune)
Arnold-FolkSongsOfAlabama, p. 49, "The Soldier Boy" (1 text, 1 tune)

ST CoxIIB11 (Partial)

Roud #273

CROSS-REFERENCES:

NOTES [87 words]: Cox's version clearly opens with material from "The Sailor Boy" (with which Roud lumps it), but this breaks off into something else. The combination probably qualifies as a separate song. Arnold-FolkSongsofAlabama's version appears to be this other song, WITHOUT the "Sailor Boy" opening. Roud still lumps it, but Arnold-FolkSongsofAlabama's version has nothing specific to the Sailor Boy versions -- no building of boats, no asking where the lad is found, no description of a sailor/soldier/lumberman's difficult life. - RBW

Last updated in version 4.2

File: CoxIIB11

Soldier's Poor Little Boy, The [Laws Q28]

DESCRIPTION: A poor boy, trapped in a severe storm, comes to a lady's door to ask for shelter. He explains that his mother is dead and his father gone to war. The lady lets him in and tells him to stay as long as he has to, for her own son has fallen (in battle)

AUTHOR: unknown

EARLIEST DATE: 1904 (Belden-BalladsSongsCollectedByMissourFolkloreSociety); 19C (Wolf-AmericanSongSheets)

KEYWORDS: orphan mercy father death soldier family

FOUND IN: Britain(England(South)) US(Ap,MA,MW,Ro,SE,So) Canada(Newf)

REFERENCES (22 citations):
Laws Q28, "The Soldier's Poor Little Boy"
Williams-Witshire-WSRO Ox 177, "Poor Old Soldier Boy" (1 text)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 100, "The Little Soldier's Boy" (1 text)
Leach-FolkBalladsSongsOfLowerLabradorCoast 43, "The Friendless Soldier Boy" (1 text, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 273-275, "A Soldier's Poor Little Boy" (3 texts, 1 tune)
Eddy-BalladsAndSongsFromOhio 134, "A Soldier's Poor Little Boy" (1 text)
Stout-FolkloreFromIowa 93, pp. 117-118, "The Soldier's Poor Little Boy" (2 texts)
Randolph 718, "A Soldier's Poor Little Boy" (1 fragment, 1 tune)
High-OldOldFolkSongs, p. 32, "A Soldiers Little Boy" (1 text)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 154, "A Poor Little Sailor Boy" (1 text)
Cox-FolkSongsSouth 73, "The Soldier's Poor Little Boy" (2 texts)
Cox/Hercog/Halpert/Boswell-WVirginia-A, #28, p. 104, "The Soldier's Poor Little Boy" (1 fragment, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, p. 159, "The Soldier's Poor Little Boy" (1 text, 1 tune)
Boette-SingaHipsyDoodle, p. 161, "The Soldier's Poor Little Boy" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 151, "The Soldier's Poor Little Boy" (2 texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 151, "The Soldier's Poor Little Boy" (1 excerpt, 1 tune)
Brewster-BalladsAndSongsOfIndiana 67, "The Soldier's Poor Little Boy" (2 texts plus mention of 3
Hubbard-BalladsAndSongsFromUtah, #103, "The Poor Little Soldier Boy" (2 text, 1 tune)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, pp. 284-285, "The Soldier's Poor Little Boy" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1901, p. 128, "The Poor Little Soldier's Boy" (3 references); #2152, p. 145, "The Soldier's Homeless Boy" (7 references)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 482, "The Soldier's Boy" (source notes only)
DT 536, SOLDBOY SOLDBOY2
Roud #258
CROSS-REFERENCES:
cf. "The Fisherman's Girl" (plot)
cf. "The Poor Smuggler's Boy" (plot)
NOTES [92 words]: Cox reports this in a Philadelphia broadside attributed to Charles Bender, but it is obviously older and more widespread. Both Belden-BalladsSongsCollectedByMissourFolkloreSociety and Laws mention it as having British antecedents, but the only British occurrences are in broadsides. The Warner tune is described as a variant of "The Star of the County Down." The other versions generally have a different melody. Wolf-AmericanSongSheets has one text listed as being to "The Summer Eve is Gliding" and another that claims music by David A. Warden. - RBW
Last updated in version 4.3
File: LQ28

**Soldier's Return (I), The**

**DESCRIPTION:** Jimmie returns home from the war. He disguises himself in bandages and says his true self is close behind. He sees that everyone, including "my Jessie" is truly happy. He leaves them planning the wedding "Since Jimmy escaped the soldier's grave"

**AUTHOR:** unknown

**EARLIEST DATE:** before 1859 (broadside, Bodleian Johnson Ballads 1879)

**KEYWORDS:** wedding war return disguise family soldier

**FOUND IN:** Canada(Mar)

**REFERENCES (1 citation):**
Creighton-MaritimeFolkSongs, pp. 160-161, "The Soldier's Return" (1 text, 1 tune)
Roud #2700

**BROADSIDES:**
Bodleian, Johnson Ballads 1879, "Soldier's Return" ("The wars for many months were o'er"), J.O. Bebbington (Manchester), 1855-1858

**CROSS-REFERENCES:**
cf. "The Lea Rig" (tune, per McMorland/Scott-HerdLaddieOTheGlen)

**NOTES [14 words]:** McMorland/Scott-HerdLaddieOTheGlen: "A genuine squaddie song from the trenches...." - BS

File: CrMa160

**Soldier's Return (III), The**

**DESCRIPTION:** When "the bullets flew... doon yon trench in single file We ran like hell... An mony's the lad nae rise again." Commanded to advance they sing "Marshallease" and "Scotland Yet." At war's end "we'll name the day... An we like bairnies cuddle doon"

**AUTHOR:** unknown

**EARLIEST DATE:** 1989 (McMorland/Scott-HerdLaddieOTheGlen)

**KEYWORDS:** marriage army battle war return reunion separation soldier

**FOUND IN:** Britain(Scotland(Bord))

**REFERENCES (1 citation):**
McMorland/Scott-HerdLaddieOTheGlen, pp. 76, 152, "The Soldier's Return" (1 text, 1 tune)
Roud #21747

**CROSS-REFERENCES:**
cf. "The Lea Rig" (tune, per McMorland/Scott-HerdLaddieOTheGlen)
Soldier's Tear, The

DESCRIPTION: "Upon the hill he turned To take a last fond look Of the valley and the village church." The soldier wipes away a tear as he leaves home. His girl prays as he leaves. He will be brave now that he has "wiped away the tear"

AUTHOR: Words: Alexander Lee / Music: T. H Bayley (source: Heart-Songs)
EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster)
KEYWORDS: soldier travel separation home

FOUND IN:
REFERENCES (2 citations):
Heart-Songs, pp. 474-475, "The Soldier's Tear" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 110, "The Soldier's Tear" (1 text)
Roud #13900
File: HeSo474

Soleil s'en Va Se Coucher, Le (The Sun Is Going Down)

DESCRIPTION: French. A gentleman asks his lover to join him at an inn. She has one drink and says she must leave. He suspects she has changed lovers. That's your fault, she says. I waited three years for you with no news.

AUTHOR: unknown
EARLIEST DATE: 1959 (Peacock)
KEYWORDS: foreignlanguage courting infidelity dialog
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 596-597, "Le Soleil s'en Va Se Coucher" (1 text, 1 tune)

ALTERNATE TITLES:
La Bergere Refuse les Presents

File: Pea596

Solidarity Forever

DESCRIPTION: The crimes of the corporations and their bosses are described. But the workers can protect themselves, as the chorus notes: "Solidarity forever (x3), For the union makes us strong."

AUTHOR: Words: Ralph Chaplin
EARLIEST DATE: 1915
KEYWORDS: labor-movement nonballad political work derivative
FOUND IN: US
REFERENCES (7 citations):
Scott-TheBalladOfAmerica, pp. 282-283, "Solidarity Forever" (1 text)
Seeger-AmericanFavoriteBallads, p. 91, "Solidarity Forever" (1 text, 1 tune)
Greenway-AmericanFolksongsOfProtest, p. 181, "Solidarity Forever" (1 text)
Darling-NewAmericanSongster, pp. 374-375, "Solidarity Forever" (1 text)
Silber/Silber-FolksingersWordbook, p. 133, "Solidarity Forever" (1 text)
DT, SOLIDART*


Roud #15158

RECORDINGS:
Pete Seeger, "Solidarity Forever" (on PeteSeeger1, PeteSeeger48)

CROSS-REFERENCES:
cf. "John Brown's Body" (tune & meter) and references there
cf. "Solidarity Forever (Montana Version)"

File: SBoA282
Solidarity Forever (Montana Version)

DESCRIPTION: "On the twelfth of June in '17, one bright mid-summer's day, The workers in the mines of Butte, they took a holiday." The miners strike for better pay; the owners "called the A.C.M." The singer calls for unity and an end to the "rustling card."

AUTHOR: unknown

EARLIEST DATE: c. 1918, according to Cohen

KEYWORDS: mining derivative hardtimes labor-movement

FOUND IN:

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 565-566, "Solidarity Forever" (1 text)

CROSS-REFERENCES:
cf. "Solidarity Forever"

File: CAFS2565

Solomon Grundy

DESCRIPTION: "Solomon Grundy, Born on a Monday, Christened on Tuesday, Married on Wednesday, Took ill on Thursday, Worse on Friday, Died on Saturday, Buried on Sunday. That is the end of Solomon Grundy."

AUTHOR: unknown

EARLIEST DATE: 1844 (Halliwell)

KEYWORDS: childbirth marriage death burial

FOUND IN:

REFERENCES (4 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 483, "Solomon Grundy" (1 text)
Baring-Gould-AnnotatedMotherGoose p. 105 n. 18, "(Solomon Grundy)"
Jack-PopGoesTheWeasel, p. 198, "Solomon Grundy" (1 text)
Dolby-OrangesAndLemons, p. 49, "Solomon Grundy" (1 text)

Roud #19299

NOTES [38 words]: The easiest explanation for this is offered by the Baring-Goulds: It was intended to teach the days of the week. Jack-PopGoesTheWeasel claims the name "Solomon Grundy" is from the food called Salmagundi, but offers no evidence. - RBW

Last updated in version 3.3

File: 002483

Some Be Merry and Some Be Sad (Women, Women, Love of Women)

DESCRIPTION: "Some be merry, and some be sad, And some be busy and some be bad, Some be wild, by Saint Chad. Yet all be not so, For some be lewd, and some be shrewd, Go, shrew, wherever you go." The characteristics of many sort of women are listed

AUTHOR: unknown

EARLIEST DATE: before 1537 (Hill MS., Balliol Coll. Oxf. 354)

KEYWORDS: nonballad drink wife MiddleEnglish

FOUND IN:

REFERENCES (9 citations):
Greene-TheEarlyEnglishCarols, #401, pp. 267-208, "(no title)" (2 texts plus variants)
Sidgwick/Chambers-EarlyEnglishLyrics CXXIV, pp. 214-215, "(no title)" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #3171

DigitalIndexOfMiddleEnglishVerse #4956

ADDITIONAL: Roman Dyboski, Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book , Kegan Paul, 1907 (there are now multiple print-on-demand reprints), #96, pp. 113-114, "[Women, women, love of women]" (1 text); an additional tet is on pp. 188-189

Maxwell S. Luria & Richard Hoffman, _Middle English Lyrics_, a Norton Critical Edition, Norton, 1974, pp. 72-73, #74 (no title) (1 text)

MANUSCRIPT: {MSEngPoetE1}, Oxford, Bodleian Library, MS. Eng. Poet. e.1 (Bodley 29734), folio 56

Some Do Like the Tortoise-Shell

DESCRIPTION: Lullaby about cats: some like tortoise-shell, some white and some grey. The singer's favorite is "the old black cat." There is the obligatory "sleep, baby buntin'"

AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan8)
KEYWORDS: lullaby animal baby
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #159, p. 2, ("Some do like the tortoise-shell") (1 text)
Greig/Duncan8 1553, "Some Do Like the Tortoise-Shell" (1 text)
Roud #13208
File: GrD1553

Some Folks Say that a Preacher Won't Steal

DESCRIPTION: "Some folks say that a (preacher/nigger) won't steal, But I caught (one) in my cornfield." This stanza floats but sometimes is used as a platform for various complaints about the raiders on the singer's field

AUTHOR: unknown
EARLIEST DATE: 1919 (Brown)
KEYWORDS: thief clergy floatingverses
FOUND IN: US(SE)
REFERENCES (5 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 423, "Some Folks Say that a Nigger Won't Steal" (3 short texts plus 1 fragment, 2 excerpts, and mention of 2 more. Almost all are mixed; "A" is this piece, but "G" has the chorus of "Run, Nigger, Run" while "E" and "F" have the "Mourner, You Shall Be Free (Moanish Lady)" chorus); see also the "B" text of 435, "The Dummy Line"; also 511, "The Preacher Song" (1 text, a complex mix of verses from "Turkey in the Straw" and this song with the "Uncle Eph" chorus)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 423, "Some Folks Say That a Nigger Won't Steal" (1 tune plus a text excerpt)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 224-225, (no title) (1 short text, with the "My ole mistus promised me" and "Some folks say a nigger won't steal" verses and the 'Mourner, you shall be free" chorus)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions,, p. 31, "Way Down Yonder in the Cornfield" (1 text)
NorthCarolinaFolkloreJournal, B. E. Washburn, "College Folklore at Chapel Hill in the Early
Some Little Bug

DESCRIPTION: Singer describes perils of eating various foods, which can lead to ptomaine and death. This is why, before meals, some people pray. Ch.: "Some little bug is gonna get you someday..." "Eat that luscious ripe pineapple/And the sextons dust the chapel."

AUTHOR: Benjamin Hapgood Burt & Roy Atwell (lyrics); Silvio Hein (tune in sheet music; tune of folk version by unknown author)

EARLIEST DATE: 1915 (sheet music)

KEYWORDS: disease warning death funeral food humorous nonballad

FOUND IN:

REFERENCES (1 citation):
DT, SOMEBUG

Roud #19680

RECORDINGS:
Roy Atwell, "Some Little Bug Is Going to Find You" (Columbia A-1926, 1916; rec. 1915)
Bradley Kincaid, "Some Little Bug Is Goin' To Get You Someday" (Bluebird B-5179/Montgomery Ward M-4379, 1933)
Billy Murray, "Some Little Bug Is Going to Find You" (Victor 17826, 1916; rec. 1915)
Unidentified baritone solo [Dan Quinn], "Some Little Bug Is Going to Find You" (Emerson 764, 1916)

NOTES [44 words]: This has attained enough popularity in the bluegrass and folk-revival communities to warrant inclusion. The Bradley Kincaid recording, which is the one that has spread, uses a very different tune from the one found in the sheet music; possibly Kincaid wrote it. - PJS
Some Love to Roam (The Pirate's Life for Me)

DESCRIPTION: "Some love to roam o'er the dark sea foam, Where the shill winds whistle free, But a chosen band in a mountain land, And a life in the woods for me." The singer loves the life at sea. They capture even armed ships; "we merrily seize our prize. Ye ho...."

AUTHOR: Words: Charles Mackay (1814-1889) / Music: Henry Russell (1812-1900)

EARLIEST DATE: 1836 (sheet music)

KEYWORDS: pirate travel ship

REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 46, "The Pirate's Life for Me" (1 text, 1 tune, #52 in the first edition, but with only a partial text and no tune)
Roud #13820
File: FrPi048

Some Rival Has Stolen My True Love Away (The Rifles, The Merry King)

DESCRIPTION: The singer complains that a rival has stolen his true love "so I in old England no longer can stay." He will "swim the wide ocean" to her and, when they meet he'll "welcome her kindly." A health to true lovers and confusion to rivals.

AUTHOR: unknown

EARLIEST DATE: 1898 (Broadwood _English Traditional Songs and Carols_)

KEYWORDS: love exile separation derivative floating verses nonballad

FOUND IN: Britain(England(Lond,South))

REFERENCES (8 citations):
Reeves/Sharp-TheIdiomOfThePeople 23B, "The Cuckoo" (1 text, a composite of two versions)
Reeves-TheEverlastingCircle 122, "Some Rival Has Stolen" (2 texts)
Butterworth/Dawney-PloughboysGlory, p. 5, "The American King" (1 text, 1 tune)
Williams-FolkSongsOfTheUpperThames, p. 179, "The Rifles" (1 text) (also Williams-Wiltshire-WSRO Wt 348, "Rifles Have Stolen My True Love Away" with vocal rendition)
Broadwood-EnglishTraditionalSongsAndCarols, pp. 108-111, "Some Rival Has Stolen My True Love Away" (1 text, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 33-34, "The Rifles" (1 text, 1 tune)

ADDITIONAL: Lucy E. Broadwood, "Songs from the Collection of Lucy E. Broadwood" in Journal of the Folk-Lore Society, Vol. I, No. 4 (1902 (available online by JSTOR)), #37 p. 208, "The Americans that Stole My True Love Away" (1 text, 1 tune)

Roud #587

CROSS-REFERENCES:
cf. "Love's Fierce Desire and Hope's of Recovery" (source) and references there

ALTERNATE TITLES:
The Americans Have Stolen My True Love Away

NOTES [536 words]: The description is based on Broadwood _English Traditional Songs and Carols_ (also found, with more restricted access, as Lucy E. Broadwood, "Songs from the Collection of Lucy E. Broadwood" in Journal of the Folk-Lore Society, Vol. I, No. 4 (1902 (available online by JSTOR)), #35 p. 205, "Some Rival Has Stolen My True Love Away" (1 text, 1 tune.). Reeves/Sharp-TheldiomOfThePeople includes the first two of Broadwood's three verses and adds three floating verses: "... meeting is pleasure ... the grave it will moulder you....," "...Don't settle your mind on your sycamore tree For the leaves they will but wither....," and "The cuckoo is a merry bird... she'll ever sing cuckoo till the summer draws near." Broadwood has an image missing in Reeves/Sharp-TheldiomOfThePeople but included in "Love's Fierce Desire": "... I'll be as constant as a true turtle dove... never... prove false...."

One of the Reeves/Sharp-TheldiomOfThePeople texts in the composite is all but the "meeting is pleasure" floater.
Reeves/Sharp-TheIdiomOfThePeople begins, "The Americans have stolen...."
The story line makes less sense here than in the source, "Love's Fierce Desire and Hope's of Recovery." In "Rival," the exiled man would swim back to his sweetheart, ignoring his exile. In "Love's Fierce Desire" he is exiled but it is the woman who would swim to him, etc., so that, presumably, both would remain exiled.
The examples of Broadwood *JFLS* (1902) and Broadwood, et al., *JFLS* (1908) are similar to Broadwood's English Traditional Songs and Carols in the following respect [see the discussion at "Love's Fierce Desire and Hope's of Recovery"]: they share seven or eight of the lines, and one similar line, with "Love's Fierce Desire"; all three adjust the exile so that the singer "in England no longer can stay." The two *JFLS* versions add floating verses from the same set as Reeves/Sharp-TheIdiomOfThePeople has in his composite: "Meeting is pleasure ...", and "The grave it will rot you ..." are in both, and one has "... Never set your mind on a sycamore [maple] tree ..." while the other has "In the middle of the ocean There shall grow a myrtle tree ...." Broadwood's *JFLS* (1902): "... supplied the words as sung by his mother 'sixty years ago.'" - BS The Butterworth version also included the cuckoo floating verse, although it was relegated to the notes by editor Dawney.

Broadwood suggests that the "Merry King" of some versions is Edward IV (reigned 1461-1470 and 1471-1483). This makes a certain amount of sense, in that Edward IV had an immense number of sexual liaisons -- more than any king since at least John, and probably since Henry I, all of whom are too early to be subjects for ballads. And, other than Charles II, few kings since then have been so lusty. Even if the original reference is indeed to the "Merry King" stealing the singer's love, I strongly suspect the reference is to something else -- perhaps a boy gone away to be a soldier. Which makes an eighteenth century date the most likely. - RBW

*Last updated in version 4.2*

**Some Say the Devil's Dead**

DESCRIPTION: "Some say the devil's dead, Buried in (Fowey) harbor, Some say he's 'live again, and prentice to a barber.... When Tom's father died, Tom and I took a ride, down by the rive side, and home again to dinner."

AUTHOR: unknown

EARLIEST DATE: 1929 (Gundry-CanowKernow-SongsDancesFromCornwall)

KEYWORDS: Devil death burial river

FOUND IN: Britain(England(West))

REFERENCES (1 citation):

*Gundry-CanowKernow-SongsDancesFromCornwall, p. 46, "Three-Handed Reel" (1 text, 1 tune)*

Roud #8904

NOTES [75 words]: Gundry-CanowKernow-SongsDancesFromCornwall's version of this is a fiddle tune, with these words the mnemonic, but there are other songs opening "Some say the devil's dead," which I assume at least inspired the Gundry-CanowKernow-SongsDancesFromCornwall piece. The Roud Index lists Gundry-CanowKernow-SongsDancesFromCornwall's "Three Hand Reel" as #2904, but that is also the number for "Thousands Are Sailing"; I think it is an error for #8904. - RBW

*Last updated in version 4.5*

File: Gund046

**Some Ships in Port**

DESCRIPTION: Ships are listed and their characteristics or owner noted: "Gaffney's two clippers, Caledonia and Glynn ... the noble torpedo they call Jenny Lynd ... the Alice T with Splanche on her bow."

AUTHOR: "Splanche" Brien

EARLIEST DATE: 1946 (Ranson-SongsOfTheWexfordCoast)

KEYWORDS: moniker commerce sea ship nonballad

FOUND IN: Ireland

REFERENCES (1 citation):

*Ranson-SongsOfTheWexfordCoast, p. 53, "Some Ships in Port" (1 text)*
Some These Days I'll Be Gone

**DESCRIPTION:** Singer says, "Some these days you're going to miss your honey... I am going away!" "... you'll be sorry" Every verse ends, "I know you're gonna miss me, sweet babe, I be going away."

**AUTHOR:** unknown

**EARLIEST DATE:** 1929 (StuffDreams2)

**KEYWORDS:** warning parting nonballad lover

**FOUND IN:**

**RECORDINGS:**
Charley Patton, "Some These Days I'll Be Gone" (on StuffDreams2)

File: RcSTDIBG

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Some Treat of David

**DESCRIPTION:** Father Murphy excels David and Joshua. His victories are listed, and the loss at Vinegar Hill; "after all, alas, he was taken, And stripped quite naked in the open street; His flesh and bone were separated, And a crimson stream at his joints did meet"

**AUTHOR:** unknown

**EARLIEST DATE:** 1798 (Zimmerman-SongsOfIrishRebellion)

**KEYWORDS:** battle execution rebellion Ireland clergy patriotic

**HISTORICAL REFERENCES:**
- May 26, 1798 - Beginning of the Wexford rebellion
- May 27, 1798 - The Wexford rebels under Father John Murphy defeat the North Cork militia
- June 5, 1798 - The Wexford rebels attack the small garrison (about 1400 men, many militia) at New Ross, but are repelled
- June 21, 1798 - The rebel stronghold a Vinegar Hill is taken, and the Wexford rebellion effectively ended
- July 2, 1798 - Father Murphy (1753-1798) captured, executed and cremated.

**FOUND IN:** Ireland

**REFERENCES (1 citation):**
Zimmerman-SongsOfIrishRebellion 11A, "Some Treat of David" (1 text, 1 tune)

**CROSS-REFERENCES:**
cf. "Father Murphy (I)" (subject of Father Murphy) and references there

**NOTES** [546 words]: "The end for Father John Murphy came on July 2, 1798 when he and fellow rebel leader James Gallagher were captured by military forces loyal to the British crown. Fr. John was brutally beaten for hours by the yeomen warders, finally stripped of his clothes, denied a trial by jury and hung from the town gallows.

"For the perceived insult of being a Catholic priest and not cooperating with the local authorities Fr. John's body was subjected to further desecration when the yeoman, "unsatisfied by the lack of entertainment" dropped the dead body of Fr. John into a nearby barrel of pitch and lit it on fire until the corpse was consumed. His ashes were scattered in the town square as a warning to all those who dare to take up arms against the British crown." (source: Father John Murphy of Boulavogue by Nicholas Furlong as summarized at site of Ancient Order of Hibernians Father John Murphy -- Division #9 Plymouth, MA 02360)

Zimmerman-SongsOfIrishRebellion p. 46, fn. 57: In 1866 this song was still "dangerous" enough that a ballad-singer could be arrested in County Down for its sale. - BS

For a fuller history of Father Murphy, see the notes to "Father Murphy (I)."

The issue of Murphy's death is vexing. That he was captured and hung seems certain. Whether he was tortured is another question. Golway,p. 87, says he and his bodyguard were stripped, flogged, and Murphy hung on the spot, then his body burned. Similarly Bartlett/Dawson/Keough, p. 135: "He was stripped, mercilessly flogged, hanged and decapitated and his corpse burnt in a barrel." But
Golway's citation system, which is very strange, does not appear to cite a source for this claim
(might it have been this song?), and Bartlett/Dawson/Keough has no footnotes at all
I eventually checked eight other Irish histories, some specific to the 1798 and some more general.
Six do not mention Murphy's death. (One, specific to the last part of the eighteenth century, doesn't
even mention Murphy!) Kee, p. 124, mentions that he was hanged, his body burned, and his head
set on a pike -- but he doesn't cite a source either! OxfordCompanion, p. 373, mentions his
hanging, but no torture or cremation. Boylan, p. 259, says only that "His fate is uncertain, but it
appears he was later captured by the yeomen and hung."
The whole thing has strange parallels to the death of Jesus, too.
Murphy was not the only one to be listed as having his body burned; see the fate of Captain
Swayne described in "The Song of Prosperous."
Examining the sources, it's clear that the pro-English sources don't mention his fate, the pro-Irish
do. While most of the Irish leaders were eventually executed, few were executed without trial. Of
course, junior officers didn't always follow policy. But I really wish someone could cite a source for
this atrocity!
The mentions of David and Joshua are clearer. The two were the earliest members of the so-called
Nine Worthies. They were also the Old Testament figures best known for conquest -- Joshua for
the conquest of Canaan and David for the conquest of a small empire (as well as for rebellion
against his master Saul, which the Bible tries to treat as justified, but one wonders....)
Joshua and David also were, unlike Murphy, successful enough soldiers to die in their beds. - RBW

Bibliography

- Bartlett/Dawson/Keough: Thomas Bartlett, Kevin Dawson, Daire Keogh, The 1798 Rebellion:
  An Illustrated History, Roberts Rinehart, 1998
- Boylan: Henry Boylan, A Dictionary of Irish Biography, second edition, St. Martin's Press,
  1988
- Golway: Terry Golway, For the Cause of Liberty, Simon & Schuster, 2000
- Kee: Robert Kee, The Most Distressful Country, being volume I of The Green Flag (covering
  the period prior to 1848), Penguin, 1972
  1998.

Last updated in version 5.2
File: Zimm011A

Some Valiant Soldier

DESCRIPTION: "I want some valiant soldier here (x3), To help me bear the cross. O hail, Mary,
hail (x2), To help me bear the cross." Alternate second ver: "For I weep, I weep, I can't hold out; If
any mercy, Lord, O pity poor me."
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad soldier
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 45, "Hail, Mary" (2 texts, 2 tunes; the first text is
clearly related to this; the second text and tune probably belongs with "Many Thousand Gone
(Auction Block)"); p. 50, "Some Valiant Soldier" (1 text, 1 tune)
Roud #12001 and 12008
NOTES [137 words]: Roud splits "Hail Mary" (#12001) and "Some Valiant Soldier" (#12008). This is
understandable; both are known only from Allen/Ware/Garrison-SlaveSongsUnitedStates (at least
as far as he and I know), and that book splits them. Very much of the material in
Allen/Ware/Garrison-SlaveSongsUnitedStates has now vanished completely, and much of the rest
is free-floating material. It is certainly possible that the two are of different origin (they have
different tunes). But, given that half the words are the same, it seemed to me more useful in this
case to lump them.
As a wild guess, this may have started as a Catholic song with the Marian references. Then it was
revised toward Protestantism. (The change is unlikely to have gone the other way, since the non-
Marian version would be acceptable to Catholics "as is.") - RBW
Last updated in version 2.4
**Somebody Loves Me**

DESCRIPTION: "Somebody loves me. How do I know? Somebody's eyes have told me so. Somebody loves me. How do I know...." "Somebody loves me. How do I know? Somebody loves me; I know this is so... That somebody is you."

AUTHOR: H. Starr? (source: Browne-AlabamaFolkLyric)

EARLIEST DATE: 1952

KEYWORDS: love nonballad

FOUND IN: US(So)

REFERENCES (1 citation):
Browne-AlabamaFolkLyric 32, "Somebody Loves Me" (2 short texts)
Roud #11401

File: Brne032

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**Somebody Stole My Henhouse Key**

DESCRIPTION: Alternate lines are a chorus: "No man can get out of here." The game leader sings "I lost my mother's henhouse key." "I betcha ten dollars I can get out of here." "Dog fleas will bite me." "Mama calling for peas and rice."

AUTHOR: unknown

EARLIEST DATE: 1964 (USSealIsland01)

KEYWORDS: nonballad playparty

FOUND IN: US(SE)

RECORDINGS:
Moving Star Hall Singers, "Somebody Stole My Henhouse Key" (on USSealIsland01)

NOTES [28 words]: The current description is based on the USSealIsland01 text. The USSealIsland01 liner notes have this as a children's song. The "leader" changes as the game proceeds. - BS

Last updated in version 4.0

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**Somebody's All de Time Talkin' 'Bout Me**

DESCRIPTION: "Somebody's all de time talkin' 'bout me, But that's all right." "Talk about me just as much as you please, I'm goin' to tell it to Jesus down on my knees." "Talk about my Jesus here below, Talkin' 'bout me wherever you go."

AUTHOR: unknown

EARLIEST DATE: 1952

KEYWORDS: religious nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 634, "Somebody's All de Time Talkin' 'Bout Me" (1 text)
Roud #11933

CROSS-REFERENCES:
cf. "That's All Right" (repeating line "that's all right," floating verse "talk about me")

File: Br3634

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**Somebody's Buried in the Graveyard**

DESCRIPTION: "Somebody's buried in the graveyard, Somebody's buried in the sea, Going to get up in morning a-shouting, Going to join the jubilee." "To the promised land I'm bound to go." "Sometimes I'm up, sometimes I'm down"; he'll go to heaven no matter what

AUTHOR: unknown

EARLIEST DATE: 1915 (Work-FolkSongOfTheAmericanNegro)

KEYWORDS: religious nonballad burial

FOUND IN: US
**Somebody's Darling**

**DESCRIPTION:** "Into the ward of the clean white-washed halls Where the dead slept and the dying lay... Somebody's darling was borne one day." "Somebody's darling, somebody's pride, Who'll tell his mother where her boy died?" All bid farewell to the handsome boy soldier

**AUTHOR:** Words: Marie Ravenal de la Coste / Music: John Hill Hewitt (according to Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar)

**EARLIEST DATE:** 1898 (Wharton)

**KEYWORDS:** soldier death Civilwar mother

**FOUND IN:** US

**REFERENCES:**
- Silber-SongsOfTheCivilWar, pp. 145-147, "Somebody's Darling" (1 text, 1 tune)
- Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 84-85, "Somebody's Darling" (1 text, 1 tune)
- Wolf-AmericanSongSheets, #2167, p. 146, "Somebody's Darling" (1 reference)
- Emerson-StephenFosterAndCo, pp. 119-121, "Somebody's Darling" (1 text)
- DT, SOMEDARL*

**ADDITIONAL:**
- Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), p.222, "(Somebody's Darling)" (1 fragment)
- Martin Gardner, editor, _Famous Poems from Bygone Days_, Dover, 1995, pp. 50-52, "Somebody's Darling" (1 text)

**NOTES:** H. M. Wharton's War Songs and Poems of the Southern Confederacy (p. 188) gives the author's name as "Marie La Coste," rather than "de la Coste." Allsopp says it was "sung" by "Marie La Conte of Georgia." Edwin Wolf 2nd, American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870, Library Company of Philadelphia, 1963, p. 146, lists a broadside, probably from the Civil War era, which credits it to Marie Ravenal de la Coste. - RBW

**Last updated in version 3.5**

**File:** SCw84

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**Somebody's Dying Every Day**

**DESCRIPTION:** Chorus: "Every day, passing away (3x), Somebody's dying every day," Verses, couplets alternating with "Somebody's dying every day" (see notes for examples)

**AUTHOR:** unknown

**EARLIEST DATE:** 1893 (Edwards-BahamaSongsAndStories)

**KEYWORDS:** nonballad religious Bible

**FOUND IN:** West Indies(Bahamas)

**REFERENCES:**
- Edwards-BahamaSongsAndStories 1, "I Looked O'yer Yander" (1 text, 1 tune)

**NOTES:** The description is based on the Edwards-BahamaSongsAndStories text. Verses include "I looked over yonder; What I see ... See bright angels standing there" and "Come along Moses don't get lost ... Stretch your rod and come across." The Moses reference seems to combine two Biblical passages: Exodus 14:17 has Moses stretch out his hand to divide the waters of the Red Sea; Moses's rod is a sign of his God-given authority in Exodus 4:1-17 (King James). - BS

**Last updated in version 4.2**

**File:** Edwa001

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**Somebody's In Here, It Must Be Jesus**

**DESCRIPTION:** Second and fourth line of each verse: "It must be Jesus," "It must be the Lord." The third line repeats the first. First lines include "Somebody's in here," "See the lightning flashing,"
"Yonder's ship Maria," "She is out a-sailing," "She is heavy laden"

AUTHOR: unknown
EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 272-273, "Somebody Een Yuh, It Mus’ Be Jedus" (1 text, 1 tune)

NOTES [18 words]: The description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang but I do not repeat the dialect. - BS
Last updated in version 5.1
File: HPR272A

Somebody's Knockin' at Your Door

DESCRIPTION: "Somebody's knockin' at your door (x2), Go, Mary, go, Martha, Somebody's knockin'...." "It's your mother, Somebody's... It's your father...." "In the churchyard...." "It's the preacher...." "Come to tell you, Somebody's knockin' at your door."

AUTHOR: unknown
EARLIEST DATE: 1909 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: religious nonballad clergy
FOUND IN: US(SE)
REFERENCES (3 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 144, "Somebody's Knocking at Your Door" (1 text, 1 tune; p. 155 in the 1909 edition)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 635, "Somebody's Knockin' at Your Door" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 635, "Somebody's Knockin' at Your Door" (1 tune plus a text excerpt)
Roud #11931
File: Br3635

Somebody's Tall and Handsome

DESCRIPTION: "Somebody's tall and handsome, Somebody's fond and true, Somebody's hair is very black, And somebody’s eyes are blue." Said somebody comes to ask the singer to marry, "And of course I said all right."

AUTHOR: unknown
EARLIEST DATE: 1920 (Randolph); Wehman printed a similar broadside c. 1884
KEYWORDS: courting marriage mother father ship
FOUND IN: US(Ap,MW,SE,So)
REFERENCES (12 citations):
Randolph 380, "Somebody's Tall and Handsome" (2 texts plus a fragment, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 310-311, "Somebody's Tall and Handsome" (1 text, 1 tune -- Randolph's 380A)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 275, "Somebody" (2 text plus mention of 2 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 275, "Somebody" (2 tunes plus text excerpts)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 163, "Tommy" (1 text, 1 tune, heavily localized, in which Tommy owns a speedboat and father is happy to be rid of his daughter)
Fuson-BalladsOfTheKentuckyHighlands, pp. 101, "Someone" (1 text, which has degenerated into a repeating song with this first verse as chorus: "Someone called for (mother/brother/sister/father), And mother went out to see, Mother came back with a tear in her eye, Someone has asked for me")
Wolfe/Boswell-FolkSongsOfMiddleTennessee 74, pp. 120-122, "Soolebody's Tall and Handsome" (1 text, 1 tune, much longer than the typical version)
Sandburg-TheAmericanSongbag, pp. 464-465, "Somebody" (1 short text, 1 tune)
Somebody's Waiting for Me

DESCRIPTION: The singer reports that, being unemployed and broke, he has taken a job as a sailor. All the while, in all the ports he visits and despite all the fine things he sees, he remembers that "There is somebody waiting for me At an old cabin down by the sea..."

AUTHOR: unknown
EARLIEST DATE: 1929 (recording, Sweet Bros.)
KEYWORDS: sea separation love
FOUND IN: US(SE)
REFERENCES (1 citation):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 160, "Somebody's Waiting for Me" (1 text, 1 tune)
ST Wa160 (Partial)
Roud #7504
RECORDINGS:
Cousin Levi & his Carolina Bluebirds, "Somebody's Waiting" (Bluebird B-7522, 1938)
Ernest V. Stoneman, Willie Stoneman, and The Sweet Brothers, "Somebody's Waiting for Me" (Gennett 6620 [as by the Sweet Brothers]/Supertone 9323 [as by the Caldwell Brothers], 1929/Champion 15586 [as by the Clark Brothers]; rec. 1928); Ernest Stoneman and Eddie Stoneman, "There's Somebody Waiting for Me" (Vocalion 02632, 1934)
Charles K. "Tink" Tillett, "Somebody's Waiting for Me" [instrumental] (on USWarnerColl01)
File: Wa160

Someone Has Been There Before

DESCRIPTION: The singer complains that he's "always late" for everything, "for someone has been there before." A shoemaker, he invents a new heel, but someone had done that before. He asks a girl to marry but "she gave me a kick... someone has been there before"

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: courting marriage rejection commerce humorous
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 341-342, "Someone Has Been There Before" (1 text, 1 tune)
Roud #24949
RECORDINGS:
Bobby O'Brien, "I'm a Poor Unfortunate Miserable Man" (on MUNFLA/Leach)
File: Guig341

Somerset Carol

DESCRIPTION: "Come all you worthy gentlemen That may be standing by, Christ our blessed savior Was born on Christmas day... Oh we wish you the comfort and tidings of joy!" The Christ child is born and laid in the manger; the singers wish the householders good cheer
Somerset Wassail

DESCRIPTION: "Wassail, wassail, all over the town, The cup is white and the ail is brown." Singer toasts the wassail bowl, likewise the residents of the house, begging entry, food, drink, hospitality and money.

AUTHOR: unknown
EARLIEST DATE: 1857 (Bell)
KEYWORDS: request ritual drink food begging nonballad wassail
FOUND IN: Britain(England(South),Wales)
REFERENCES (5 citations):
Baring-Gould-AnnotatedMotherGoose #350, p. 180, "(Wassail, wassail to our town)"
Scarfe-TheCrystalSpring 100, "Wassail Song" (1 text, 1 tune)
Roud #209
RECORDINGS:
Phil Tanner, "The Wassail Song" (on Lomax41, LomaxCD1741, Voice16)
Wassailers, "The Wassail Song" (on Voice13)
CROSS-REFERENCES:
cf. "Gloucestershire Wassailers' Song" (subject, one verse)
cf. "Apple Tree Wassail" (subject, one verse)
cf. "Here We Come A-Wassailing" (subject)
cf. "Wassail Song (III)" (subject)
cf. "Le Roi du Bal (King of the Ball)" (subject)
cf. "The Carol for the Wassail-Bowl" (subject)
cf. "Wassail, wassail, wassail, syng we, In worship of Cristis natuite" (lyric from Richard Hill's manuscript; see Roman Dyboski, _Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354_, Richard Hill's Commonplace Book, #54, p. 45) (subject)
NOTES [251 words]: The custom of "wassailing" (going from house to house, usually on January 5th, begging food, drink and hospitality) is mentioned as far back as the 12th century in England; similar rituals are found across the continent of Europe and in the United States. -PJS
"Wassail," incidentally, is from Old English "Wes hael," "Be hale/whole," i.e. "Be in good health." Paul Stamler suggests that this should not be called the "Somerset Wassail," because it's well-known outside Somerset and is often known as "The Wassail Song" (or under other titles). The problem is, all wassails seem to be called "The Wassail Song" by local singers. I use the Oxford Book of Carols title because that's as close as there is to a canonical reference.
To tell this wassail song from all the others (most if not all of which are lumped by Roud), consider the first verse:
Wassail and wassail all over the town
The cup it is white and the ale it is brown
The cup it is made of the good old ashen tree
And so is our beer of the best barley.
(The Gloucester Wassail is similar for the first three lines, but the fourth is "With our wassailing..."
bowl we'll drink to thee.
)
The chorus varies; Sharp collected one version that has the refrain
To you a wassail
Aye, and joy come to our jolly wassail.
while another runs
For it's your wassail, and it's our wassail,
And it's joy be to you and a jolly wassail. - RBW
Also see Calenig, "The Wassail Song" (on Callenig, "A Gower Garland," Wild Goose Records
WGS 299 CD (2000)) - BS
Last updated in version 5.0
File: ShH92

Somersetshire Hunting Song
DESCRIPTION: "There's no pleasures can compare Wi' the hunting o' the hare, In the morning, in
the morning, In fine and pleasant weather." The singer cheers the hunt, speaks of killing the victim,
and declares he will hunt again tomorrow
AUTHOR: unknown
EARLIEST DATE: 1846 (Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland)
KEYWORDS: hunting animal death
FOUND IN: Britain(England)
REFERENCES (2 citations):
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Song #29, pp. 221-222,
"Somersetshire Hunting Song" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 437-438,
"Somersetshire Hunting Song" (1 text)
ST BeCo437 (Full)
Roud #1181
CROSS-REFERENCES:
cf. "Hunting the Hare (I)" (subject)
ALTERNATE TITLES:
Hunting the Hare
File: BeCo437

Something Got Hold of Me
DESCRIPTION: "When first I heard of the people who claimed This old-time religion was real," the
singer concluded it was "just a weak mind," but chose to visit anyway -- though the Devil urged
against it. Then "Something got hold of me" and the singer turned Christian
AUTHOR: unknown
EARLIEST DATE: 1941 (Randolph)
KEYWORDS: religious
FOUND IN: US(MW,So)
REFERENCES (2 citations):
Randolph 640, "Something Got Hold of Me" (1 text, 1 tune)
ADDITIONAL: Teresa L. Reed. "Shared Possessions: Black Pentecostals, Afro-Caribbeans, and
Sacred Music" in _Black Music Research Journal_, Vol. 32, No. 1 (Spring 2012 (available online by
JSTOR)), p. 15, "Somethin' Got a Hold of Me" (1 text)
Roud #4224
NOTES [41 words]: Randolph's text is from "Holy Roller meetings in the woods."
Reed's text is from a Pentecostal church service. Reed's verse is close to Randolph's chorus.
Reed's chorus is call-and-response: call "It was the Holy Ghost" response "Holy Ghost." - BS
Last updated in version 4.2
File: R640

Sometimes
DESCRIPTION: "Sometimes I live on de fat ob de land, Sometimes I live on de len, An' when I got
nuttin' else to do, I sweeps my kitchen clean"
Sometimes I Feel Like a Motherless Child

DESCRIPTION: "Sometimes I feel like a motherless child... a long way from home.... Sometimes I feel like I have no friend(s).... Sometimes I feel like I'm almost gone...."

AUTHOR: unknown
EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: religious home orphan nonballad
FOUND IN: US
REFERENCES (6 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 172, "Sometimes I Feel Like a Motherless Child" (1 text, 1 tune; p. 115 in the 1901 edition)
Work-FolkSongOfTheAmericanNegro, p. 54, "Feel Like a Motherless Child" (1 text)
Lomax/Lomax-FolkSongUSA 107, "Sometimes I Feel Like a Motherless Child" (1 text, 1 tune)
Seeger-AmericanFavoriteBallads, p. 49, "Sometimes I Feel Like A Motherless Child" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 62, "Sometimes I Feel Like A Motherless Child" (1 text)
Fuld-BookOfWorldFamousMusic, p. 514, "Sometimes I Feel Like A Motherless Child"
Roud #10072
RECORDINGS:
Mildred Bailey, "Sometimes I Feel Like a Motherless Child" (Vocalion 05209, 1939)
Rev. Gary Davis, "Motherless Children" (on GaryDavis02)
Harmonizing Four, "Motherless Child" (Vee Jay 854, rec. 1957)
Ruth Mallard, "Sometimes I Feel Like a Motherless Child" (on BlackAmRel1)
Paul Robeson, "Sometimes I Feel Like a Motherless Child" (Victor 20013, 1926)
Pete Seeger, "Sometimes I Feel Like a Motherless Child" (on PeteSeeger23) (on PeteSeeger24)
Sister Nellie Lynn & the Southern Sons, "Motherless Child" (Haven 521, n.d.)
Lee Wiley, "Motherless Child" (Decca 132, 1934)
CROSS-REFERENCES:
cf. "Motherless Child (II)" (theme, some words, form)
File: LxU107

Sometimes I'm in This Country

DESCRIPTION: "Sometimes I'm in this country, sometimes I'm in this town." The singer asks his love if she will be true; she replies that she has a new sweetheart. He considers drowning himself, but the water might "deceive" him; he decides to travel the wide world

AUTHOR: unknown
EARLIEST DATE: 1951 (recorded from Lee Monroe Presnell)
KEYWORDS: love rejection drowning travel
FOUND IN: US(SE)
ST RcSIITCo (Partial)
Roud #16400
RECORDINGS:
Lee Monroe Presnell, "Sometimes I'm in This Country" (on USWarnerColl01)
CROSS-REFERENCES:
cf. "Goodnight, Irene" (floating lyrics)
cf. "Willy, Poor Boy" (floating lyrics)
NOTES [79 words]: The Warners claim that they could find out nothing about this song. Their informant Presnell thought it was a "sea song." And yet, the kinship to "Goodnight Irene" is clear. If Presnell is right about its sea origin, my guess is that it and "Goodnight Irene" split off from a
common original sometime in the nineteenth century, and this went to sea and the other version went to Lead Belly. Since then, they have evolved enough that they can be considered separate songs. - RBW

File: RcSIITCo

Son of a Gambolier (I), The

DESCRIPTION: "I'm a rambling rake of poverty, From Tippery town I came. 'Twas poverty compelled me first, To go out in the rain." The singer tells how hard life, (drink), and rambling has turned him old and unattractive. He can't help it; he's "the son of a gambolier"

AUTHOR: unknown

EARLIEST DATE: 1870 (sheet music)

KEYWORDS: rambling drink poverty

FOUND IN: US(SE) Ireland

REFERENCES (11 citations):

- Sandburg-TheAmericanSongbag, p. 44, "The Son of a Gambolier" (1 text, 1 tune)
- Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 71, "The Son of a Gamble-eer" (1 text, 1 tune, heavily modified to mae it Irish)
- Brophy/Partridge-TommiesSongsAndSlang, p. 48, "The Son of a Gambolier" (1 text)
- Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 59-60, "The Son of a Gambolier" (1 text)
- Spaeth-ReadEmAndWeep, pp. 78-80, "The Son of a Gambolier" (1 text, 1 tune)
- Gilbert-LostChords, pp. 159-160, "The Song of a Gambolier" (1 text)
- Ward-PenguinBookOfAustralianBallads, p. 118, "The Ramble-eer" (1 text)
- Fuld-BookOfWorldFamousMusic, pp. 515-516, "Son of a Gun -- (Son of a Gambolier; Dunderbeck; and Rambling Wreck from Georgia Tech)"

DT, SONGAMB*

ADDITIONAL: Bill Wannan, _The Australians: Yarns, ballads and legends of the Australian tradition_, 1954 (page references are to the 1988 Penguin edition), p. 74, "The Ramble-eer" (1 text, recognizably this although the first verse has some astronomy references and the son of a gambooleer is made a "son of a gun for beer")

Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), pp. 287-288, "The Ramble-eer" (1 text, much like Wannan's)

ST San044 (Partial)

Roud #2964

CROSS-REFERENCES:

cf. "The Rambling Soldier (II)" (possible source for this song)
cf. "The Rambling Wreck from Georgia Tech" (tune)
cf. "Dunderbeck" (tune)
cf. "Son of a Gambolier (II)"
cf. "Way Out in Idaho (I)" (tune)
cf. "The Pioneers" (tune)
cf. "According to the Act" (tune)
cf. "The Rakes of Poverty" (tune)
cf. "The Freight Handler's Strike" (tune)
cf. "The Man That Waters the Workers' Beer" (tune)
cf. "Joe Williams" (tune)
cf. "The Infantry" (tune)
cf. "Heligoland" (tune)
cf. "The Sergeant, He Is the Worst of All" (tune)
cf. "Louse Song" (tune)
cf. "The Allentown Ambulance" (tune)

SAME TUNE:

Coast Artillery Song (Jerry Silverman, _Ballads & Songs of WWI_, 1997, pp. 198-199)
The Jolly Sophomore ("When first I went to College, to Columbia's halls I came") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 58)

Ye Gallant Sophomore ("There is in sober Itaca A University") (by F. C. Allen, [class of 18]73)

Rambling Rake of Poverty, "A Cornellian's Version" ("Come listen to my ditty, from Itaca town I steer") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 113)
Son of a Gambolier/Mary Had a Little Lamb (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, part 3, p. 50)

NOTES [264 words]: Jonathan Lighter, who has investigated the early versions of this song, gives this information about its history:

"'Son of a Gambolier' (alias 'The Rambling Rake') seems to have been a big deal at Harvard and Princeton in the 1860s. The earliest allusion I have found" is the New Orleans broadside from 1861 cited in the Supplemental Tradition. It "is on the program of the Harvard Senior Class Supper, 1865, where the Senior Class Ode is directed to be sung to the 'Air,--Rambling Rake of Poverty.' (The lyrics of the ode bear no resemblance to those of the "gambolier" song.)

In the "anonymous Fair Harvard: A Story of American College Life (1869), which is set just before the Civil War,[a] Southern student sings, 'Oh, I'm the rambling rake of poverty.'"

"In 1869, G.K. Ward, A.B. Kelly, & J. C. Pennington printed the anonymous song and its tune in Carmina Princetonia." This version is entitled "Son of a Gambolier. A Nassau Song."

Lighter concludes, "My guess is that the song began as a vaudeville piece ca1860 and was more than once rewritten for the stage, whence Harvard, Princeton, and (presumably) Yale quickly appropriated it. (The earliest report from Yale seems to be from the1870s. Later reports are from places like Columbia, CCNY, the U. of Michigan, and Stanford. And, much later, Georgia Tech.)"

The Brown text is clearly a prototype of the various "Son of a Gambolier" versions; in it, the lad is forced by poverty to join the army, and does not mention the gambolier. But so much of the rest is the same that it seems absurd to split the songs. - RBW

Last updated in version 4.5
File: San044

Son of a Gambolier (II)

DESCRIPTION: Bawdy, scatological, and sundry verses to the tune of "Son of a Gambolier/Rambling Wreck from Georgia Tech." Often directed at the local arch-enemy (so, e.g. students of Stanford would lampoon California)

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: bawdy parody nonballad

FOUND IN: US

REFERENCES (1 citation):

Cray-EroticMuse, pp. 327-332, "Son of a Gambolier" (1 extended text, 1 tune); also pp. 332-336, "The Cardinals Be Damned" (3 texts, 1 tune)

Roud #2964

CROSS-REFERENCES:

cf. "The Son of a Gambolier (I)"

NOTES [37 words]: This extended title is used for any song insulting another college which can use the "Gambolier" tune. Why? Because no two versions of the result are alike. The Roud Index lumps this with the regular "Son of a Gambolier." - RBW

Last updated in version 4.5
File: EM327

Son of a Seven, The

DESCRIPTION: "The son of a seven's a miser." The singer is a doctor. He gives "Mr Bobie the Censer" "a powder for sleeping ... he never waked again." The doctor pays his respects and is asked for his bill. He gives it reluctantly and doesn't cash it [but see note].

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan3)

KEYWORDS: death money medicine doctor

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan3 696, "The Son of a Seven" (1 text)
CROSS-REFERENCES:

NOTES [123 words]: This is a recitation and song. The song has a nonsense chorus which is taken to stand in for something that the singer values even more than money. Everything in his doctor shop has a price but "I never heed that when once I get hold of the [chorus:] Fal dree lal dreel tweedledum...." When he gives the family his bill for an extravagant list of medicine "about as long's my staff," instead of just sleeping powder, "I never heeded the bill when once I got hold of the [Chorus:] ...." Is this obscenity in disguise (as in "The Chandler's Wife" and "Jack the Jolly Tar" [Laws K40] and, possibly, "Jock Hamilton")? Greig's source, Bell Robertson, says it "was popular when her father was young, who used to say it was a nursery rhyme." - BS

Last updated in version 2.4
File: GrD3696

Song About a Man-of-War, A
DESCRIPTION: The singer and his love part as he prepares to go to sea. The captain convinces him to come "on board of a man of war," where he is bound, abused, and fed horrid food. At last he throws himself overboard, swims to shore, and returns to his love
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown, from a manuscript reportedly dated 1768)
KEYWORDS: sailor ship separation love reunion escape abuse
FOUND IN: US(SE)
REFERENCES (1 citation): Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 115, "A Song About a Man-of-War" (1 text)
Roud #661
NOTES [73 words]: The text in Brown seems confused; in the first two verses, the sailor seems about to voluntarily leave his love, then a captain cons him to come aboard ship. Then, once aboard, he is treated as if he had been pressed. The most likely explanation is that several songs have been jumbled together. But the key element -- the third, in which the sailor makes his escape -- is unknown to me, and the editors of Brown confess ignorance also. - RBW
File: BrII115

Song about Snowball
DESCRIPTION: "Oh, Mammy, Mammy, tell me, Oh, tell me, Mammy mine, Why do the white folks' chillun Call me snowball all the time? My daddy calls me sugar plum, My mammy calls me precious one, And Mammy, Mammy, it's a shame, 'Cause Snowball ain't my name."
AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: Black(s) mother children
FOUND IN: US(So)
REFERENCES (1 citation): Arnold-FolkSongsofAlabama, "Song about Snowball" (1 short text, 1 tune)
Roud #16285
NOTES [32 words]: Arnold-FolkSongsofAlabama's notes don't explain it, but I assume this is the song of a Black child being taunted by racist Whites. As such, it strikes me as highly effective as a protest. - RBW
Last updated in version 6.0
File: Arno102

Song and Dance
DESCRIPTION: "I just arrived in town today, I'm a stranger to you all. If you don't like this music I can't stop and give you a call." The singer exchanges glances with the girls in the street, becomes involved with one, then heads out of town
AUTHOR: unknown
**Song for Bobby Ack Day (Nob Him Once)**

**DESCRIPTION:** "Nob him once, Nob him once, Nob him till he whistles twice"

**AUTHOR:** unknown

**EARLIEST DATE:** 1976 (Rowling)

**KEYWORDS:** playparty nonballad hair

**FOUND IN:** Britain(England(North))

**REFERENCES (1 citation):**

**ADDITIONAL:** Marjorie Rowling, *The Folklore of the Lake District*, Rowman and Littlefield, 1976, p. 119, "(Nob Him Once)" (1 short text)

*File: Rowl119*

**Song for Donald and Andy**

**DESCRIPTION:** "'Twas on a cauld December nicht when fruits and flooers were gone, My brother Andy left me tae be wi' his brother Dan." The singer recalls her times with her brothers. Many mourn them. She hopes they will meet again hereafter

**AUTHOR:** Belle Stewart (1906-1997)

**EARLIEST DATE:** 2006 (Stewart/Belle-Stewart-QueenAmangTheHeather); almost certainly written 1965

**KEYWORDS:** separation brother sister death reunion

**FOUND IN:** Britain(Scotland)

**REFERENCES (1 citation):**

**Stewart/Belle-Stewart-QueenAmangTheHeather, pp. 83-84, "Song for Donald and Andy" (1 text, 1 tune)**

*File: StQue083*

**Song for the Campaign, A**

**DESCRIPTION:** "Whigs change every year And in new dresses do appear." but Pierce and King and the Democrats will put "Whiggery" to flight and win as Polk did in forty four.

**AUTHOR:** unknown

**EARLIEST DATE:** 1856 (Thompson-APioneerSongster)

**KEYWORDS:** nonballad political

**HISTORICAL REFERENCES:**

1844 - Presidential campaign. James K. Polk elected President.
1848 - Presidential campaign. Mexican War hero Zachary Taylor elected President -- the last Whig president. The party will lose in 1852 and will be a non-factor by 1856, replaced by the Republicans 1852 - Presidential campaign. Franklin Pierce and William Rufus Devane King Democratic candidates for president and vice-president. The Whig candidates were Winfield Scott and William Alexander Graham. Pierce wins with 51% of the popular vote (to 44% for Scott and 5% for the Free Soil candidate) and 254 electoral votes to 42 for Scott.

**FOUND IN:** US(MA)

**REFERENCES (1 citation):**

*Thompson-APioneerSongster 61, "A Song for the Campaign" (1 text)*

*File: TPS061*
**Song of 1861**

**DESCRIPTION:** "I'll sing you a song of sixty-one -- Mormons, Mormons! For in the world there is lots of fun...." The Mormons are "determined to succeed." People are concerned at the news from Charleston. The Union is "a rope of sand." The Mormons hope for their rights

**AUTHOR:** William Willis (source: Hubbard-BalladsAndSongsFromUtah)

**EARLIEST DATE:** 1961 (Hubbard-BalladsAndSongsFromUtah)

**KEYWORDS:** political, Civilwar

**FOUND IN:** US(Ro)

**REFERENCES:** (1 citation):

- Hubbard-BalladsAndSongsFromUtah, #238, "Song of 1861" (1 text)
- Roud #10909
- File: Hubb238

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**Song of All Nations**

**DESCRIPTION:** "I'll sing you a song of all nations." An Irishman's made of "his shamrock so green and a jug of poteen." Similar lines for Scotchman, Englishman, Frenchman, Jew, ..., old men, old ladies, ..., mammys and daddys.

**AUTHOR:** unknown

**EARLIEST DATE:** 1960 (Creighton-FolksongsFromSouthernNewBrunswick)

**KEYWORDS:** humorous, nonballad

**FOUND IN:** Canada(Mar)

**REFERENCES:** (1 citation):

- Creighton-FolksongsFromSouthernNewBrunswick 80, "Song of All Nations" (1 text, 1 tune)
- ST CrSNB180 (Partial)
- Roud #2766

**CROSS-REFERENCES:**

- cf. "What's Little Babies Made Of?" (concept)

**NOTES:** The first part of this has rather the feeling of the educations songs one finds in Randolph and other sources ("States and Capitals," "The Presidents in Rhyme," things like that). But it doesn't really contain information, so this origin seems unlikely.

The second half, in which the song stops talking about various nationalities and turns to types of people (old men, old ladies, etc.) is similar in concept to "What Are Little Boys Made Of" and "What's Little Babies Made Of," but the actual "ingredients" are different enough that I think they qualify as separate songs. There may be a common inspiration somewhere in the distant past, to be sure. - RBW

**File:** CrSNB180

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**Song of an Old Time Jailbird**

**DESCRIPTION:** "I went down town and got on a whiz... the polie nabbed me and put me in the pokey Way out in the middle of town." The singer complains of bad air, bad food, rats as big as whales, "clinches so old, they had to wear specs"; he vows to stay away from town

**AUTHOR:** (very possibly assembled by John Daniel Vass)

**EARLIEST DATE:** 1958 (collected by Shellans-FolkSongsOfTheBlueRidgeMountains from John Daniel Vass)

**KEYWORDS:** prison, police, food, hardtimes, floating-verses, bug, animal

**FOUND IN:** US(SE)

**REFERENCES:** (1 citation):

- Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 72-73, "Song of an Old Time Jailbird" (1 text, 1 tune)
- Roud #7324

**CROSS-REFERENCES:**

- cf. most other prison songs, especially "The County Jail (I)" (theme of hard times in prison and the dangers posed by bugs)

**NOTES:** This is one of those songs where a lot of the lines seem familiar (though the bit about the clinches wearing spectacles an walking with canes seems unique). The combination, however, is unfamiliar. Shellans-FolkSongsOfTheBlueRidgeMountains compares the tune to "Little Brown Jug." Given that he had the song from John Daniel Vass, who definitely fiddled with a lot of
**Song of Joaquin (Wakken), The**

**DESCRIPTION:** "I suppose you have heard of all the talking Of that noted horse thief, Joaquin; He was caught in Calaveras, And he couldn't stand the joke; So the rangers cut his head off." His robberies and 24 murders are listed; the capture of his gang is described

**AUTHOR:** unknown

**EARLIEST DATE:** 1916 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)

**KEYWORDS:** homicide police thief crime punishment

**FOUND IN:** US(MW)

**REFERENCES (3 citations):**
- Burt-AmericanMurderBallads, pp. 195-196, "(The Song of Joaquin)" (1 text)
- Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 135, "Wakken" (1 short text)
- Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 647, "Joaquin, the Horse Thief" (1 text)

**ST GC135 (Partial)**

**CROSS-REFERENCES:**
- cf. "Corrido de Joaquin Murrieta" (subject)

**NOTES [388 words]:** The text in Gardner and Chickering, collected in Michigan but said to originate in California, was badly corrupt (as its title shows), and it is not possible to identify the villain. But it has enough in common with Burt-AmericanMurderBallads's text that I'm fairly sure they're the same song.

The real question is, is this Joaquin in fact Joaquin Murieta (c. 1832-1853, according to DAB, volume VII, p. 370)? The song never uses his surname, but the details fit very well: Murieta (or Murrieta, the spelling DAB prefers), was born perhaps in Sonora (DAB) and came to California around 1849, was the victim of anti-Mexican prejudice, and swore vengeance against all Americans (Benet, p. 751) -- which he carried out with brutal effect.

In 1853, California finally authorized a special company to catch him. They found him and his band in July, and Murieta was killed in the shoot-out. As the song tells, his head -- or, at least, someone's head; those who killed him never heard him declare his name -- was cut off and preserved in alcohol so it could be shown off around the state (YellowBird, p. xxiii). Three others of his band were killed and two captured; a handful escaped (DAB).

Benet, p. 751, says that he "has been portrayed in moving pictures in a sort of Robin Hood role." If there is any actual basis for this, I don't know what it was. But certainly a myth grew up around him, created by the biography by Yellow Bird -- a biography which has about as much truth as a Shakespeare history play (i.e. it has some of the names right, but the rest is effectively all imagination). YellowBird, pp. xi-xii, says that "It is not going too far to say that in this little book [author] Ridge actually created California's most enduring myth. It is true that in the early years of the gold rush there was a Murieta. But it was Ridge's Life of that outlaw, as preposterous a fiction as any of the Dime Libraries ever invented, that sent this vague banding on his way into the California histories...."

DAB's conclusion is that "Accounts of his life are contradictory, and few of the details given can be fully authenticated. By Latin-American writers and by [H. H.] Bancroft he has been invested with a considerable degree of romantic glamor, but the probability is that he was a ruffian, brutal, avaricious, and lawless." - RBW

**Bibliography**

- DAB: Dumas Malone, editor, Dictionary of American Biography, originally published in 20 volumes plus later supplementary volumes; I use the 1961 Charles Scribner's Sons edition with minor corrections which combined the original 20 volumes into 10

*Last updated in version 2.7*
**Song of Mormon Defiance**

DESCRIPTION: "If Uncle Sam's determined On his very foolish plan, The Lord will fight our battles...." The Mormons plan a scorched earth policy "We'll throw down our houses... And we'll organize ourselves Into a roving state." Mormons will never give in

AUTHOR: unknown

EARLIEST DATE: 1942 (Anderson, Deseret Saints, according to Hubbard-BalladsAndSongsFromUtah)

KEYWORDS: battle travel home

HISTORICAL REFERENCES:

1857 - Mounting of the Mormon Expedition/Mormon War/Utah War
1858 - Mormons prepare to abandon Salt Lake Valley

FOUND IN: US(Ro)

REFERENCES (1 citation):

*Hubbard-BalladsAndSongsFromUtah*, #235, "Song of Mormon Defiance" (1 text)

Roud #10839

File: Hubb235

**Song of Mrs. Shattuck, The**

DESCRIPTION: "Farewell, my dear husband and children, farewell, How I feel to leave you, there is no one can tell." On a Fourth of July trip, a hanging limb strikes the family. They are taken to the Granger home. The singer bids farewell to family and friends

AUTHOR: (Mrs.) Abigail Jane Ingraham Harness "Abbie" Payne? (1833-1921)? (source: Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra)

EARLIEST DATE: 1857 (Eau Claire Times, May 23 edition, according to Peters-FolkSongsOutOfWisconsin)

KEYWORDS: death family disaster storm

FOUND IN: US(MW)

REFERENCES (2 citations):

*Peters-FolkSongsOutOfWisconsin*, p. 215, "The Song of Mrs. Shattuck" (1 text)

Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 63, "The Song of Mrs. Shattuck" (1 text)

Roud #15663

NOTES [132 words]: Peters-FolkSongsOutOfWisconsin quotes Rickaby as calling this a "beautiful and touching ballad," but I find it rather confusing. It can't seem to decide who has been hurt, although apparently only one family member dies. And the order of incidents is odd -- why is the singer, who is apparently dying long after the accident, now telling what happened? Peters seems to quote Rickaby as saying it was sung to "Auld Lang Syne," but the words are a dreadful fit; it took me three tries to make even the first line work to that tune, and the result is unpleasant. I rather suspect the proper tune is "A Prisoner for Life (I - Farewell to Green Fields and Meadows)," which fits much better, and has certain similar words -- and is just similar enough to "Auld Lang Syne" to suggest the latter. - RBW

*Last updated in version 4.3*

File: Pet215

**Song of Old (Adam the First Was Formed of Dust)**

DESCRIPTION: "Adam the first was formed of dust, As scripture doth record, And did receive a wife called Eve...." They are happy until Eve eats the forbidden fruit and destroys their life. Now people keep up the old tradition by bundling

AUTHOR: unknown

EARLIEST DATE: 1794 (Journal of the Polly)

KEYWORDS: sex marriage food humorous

FOUND IN:

REFERENCES (1 citation):

*Huntington-TheGam-MoreSongsWhalemenSang*, pp. 330-332, "Song of Old" (1 text, 1 tune)
NOTES [62 words]: Huntington suggest this began as a broadside. I somewhat doubt it -- despite its jovial tone and informal vocabulary (multiple uses of "fust" for "first"), it has the noteworthy feature of using internal rhymes in the first and third lines of the stanza (e.g. "And did receive a wfe called EVE"). This suggests a poet studied in forms other than traditional balladry. - RBW

Last updated in version 4.2
File: HGam330

Song of Prosperous, The
DESCRIPTION: "We" United Irishmen burned Prosperous. "Our captain he forsook us," "Phil Mite the informer" betrayed us, Colonel Aylmer led us. "If Ireland had behaved like Wicklow, Wexford, and Kildare, The green flag would be hoisted through town and counterie"
AUTHOR: unknown
EARLIEST DATE: 1798 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: battle rebellion betrayal revenge death Ireland patriotic
HISTORICAL REFERENCES:
May 24, 1798 - "At Prosperous, County Kildare, a garrison commanded by Captain Swayne was massacred by the insurgents" (source: Zimmerman-SongsOfIrishRebellion)
FOUND IN: Ireland
REFERENCES (2 citations):
Zimmerman-SongsOfIrishRebellion 13, "The Song of Prosperous" (1 text)
Moylan-TheAgeOfRevolution-1776-1815 56, "The Song of Prosperous" (1 text)

NOTES [392 words]: Zimmerman-SongsOfIrishRebellion: "Philip Mite, one of the assailant party, denounced his leader, a Dr. Esmond, who was hanged. According to John Devoy, this was still the favourite '98 ballad around Naas in the middle of the nineteenth century...." - BS
The story of Prosperous tells us a lot about both Irish historians and about the history of Ireland. It was founded by Richard Brooke around 1780 as a cotton-spinning site. The settlement was on the Grand Canal a short distance north of Naas (in Kildare, west southwest of Dublin)
But English policy was, in effect, to crush any Irish industry which showed signs of competing with British. Tarriffs and other problems caused Prosperous to go bankrupt in 1786.
That much is mentioned in several pro-Irish histories. But they tend to ignore the massacre there. I found details only in Thomas Pakenham's pro-British The Year of Liberty (pp. 112-117). With buildings intact but little industry left, Prosperous made a good place for a garrison; in 1798, there were a couple of dozen Welsh dragoons and about 35 (mostly Catholic) militia from Cork commanded by (Protestant) Captain Swayne.
Swayne, it must be said, was a vicious persecutor of Catholics. His men were not. But, on the night of May 23/24, they were the target of one of the first attacks of the Kildare phase of the 1798 rebellion; reportedly some 500 men took part in the assault. Pakenham reports that 38 of 57 defenders were killed; Swayne himself was shot then burned in a barrel of tar. (A peculiar outcome; see the fate of Father Murphy described in "Some Treat of David.")
The man at the head of the attacking forces was said to be Doctor John Esmonde, the first lieutenant of Richard Griffiths (commander of the Sallins yeoman cavalry, based nearby at Clane, and one of the senior officers in the area).
Griffith himself came under attack that night, but beat it off easily. He did not feel strong enough to attack Prosperous, and ended up retreating to Naas. A yeoman named Philip Mite soon arrived to tell Griffith of Esmonde's leading part in the massacre. Esmonde arrived shortly after, quite neatly dressed, but was taken into custody. He would eventually be hung, with his coat reversed to show he was a deserter (Pakenham, p. 124). It sounds as if Mite's was the only direct testimony against him, but it was enough. - RBW
File: Zimm013

Song of Repentance
DESCRIPTION: A rake repents the "time sadly wasted" drinking, bragging, seducing, and versifying. He has wasted his money on musicians. His creditors would see him in jail. He is poor, growing old, and alone. He warns others not to follow his example.
AUTHOR: unknown, translated by "Frank O'Conor" (1903-1966)
EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)
KEYWORDS: age poverty courting drink music rake
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 82, "Song of Repentance" (1 text, 1 tune)
NOTES [95 words]: OLochlainn-MoreIrishStreetBallads: "My friend 'Frank O'Conor' (now Dr. Ml. O'Donovan) has given me leave to reprint his spirited translation of Eoghan Rua O'Sullivan's 'B'theart leigean doibh.'" - BS
Frank O'Connor was an industrious translator of Irish poetry; Charles Sullivan's Ireland in Poetry includes ten of his renditions; the only author more heavily represented is Yeats. Much of his work was collected in Kings, Lords & Commons. He also wrote English short stories and some plays. He had quite a lively life, having been a member of the IRA in his youth. - RBW
File: OLcM082

Song of Temptation, The
DESCRIPTION: Her seduction attempt: birds sport, why shouldn't we? And we are born naked: why wear clothes? Don't quote Holy Writ. He cites David's fall and Sodom; she, Solomon's queens and concubines. He bids her "Begone you slut!" "Without ado they then withdrew"
AUTHOR: unknown
EARLIEST DATE: 1979 (Tunney-StoneFiddle)
KEYWORDS: seduction dialog nonballad religious Bible
FOUND IN: Ireland
REFERENCES (1 citation):
Tunney-StoneFiddle, pp. 45-46, "The Song of Temptation" (1 text, 1 tune)
Roud #5333
CROSS-REFERENCES:
cf. "Kissing's No Sin (!)" (theme of the antiquity of sexual relations)
NOTES [184 words]: Both sides have some slight holes in their Biblical logic. David did indeed get into trouble for sexual impropriety (his affair with Bathsheba, told in 2 Samuel chapter 11, with the working-out of the consequences occupying chapters 12-20) -- but that was specifically adultery (Bathsheba was married to the Uriah the Hittite) and David compounded it by killing Uriah. Casual fornication is not nearly the same.
As for Sodom, there was a "great outcry" against them (Genesis 18:20), but fornication was hardly their problem; recall that, just before the destruction of the city, Lot offered his virgin daughters to the Sodomites to rape rather than having then assault his guests. But the Sodomites wanted the (male) guests, so their crime was seemingly homosexuality (Genesis 19:1-10). But the example of Solomon is hardly a counter-argument; he had supposedly 700 wives and 300 concubines (1 Kings 11:3), but these wives "turned away his heart after other gods" (1 Kings 11:4), with the eventual result that his descendants lost control of most of Israel.
I'd call the debate pretty close to a draw. - RBW
File: TSF045

Song of the Alaskero
DESCRIPTION: Ilocano. "It's a hard lonesome fate We face in Alaska." The food is bad and the boss harsh. The weather is cold, and there is no rest. The singer wishes he were back at home and hopes the skies (gods?) will approve of his labor
AUTHOR: unknown
EARLIEST DATE: 1938 (Casady, Labor Unrest and the Labor Movement in the Salmon Industries of the Pacific Coast, according to Cohen)
KEYWORDS: foreignlanguage work travel hardtimes Indians(Am.)
FOUND IN: US
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 683-684 "Song of the Alaskero" (1 translated text)
File: CAFS2683

Song of the Death Valley Prospectors
DESCRIPTION: "We've roamed the hills and made new trails, Our burrows by our side, We've looked for gold but ain't found none." "Oh! Oh, you desert rats, don't you cry no more. We've
almost reached the golden gate." The singer looks forward to rest from prospecting
AUTHOR: Frank Crampton and others?
EARLIEST DATE: 1956 (Crampton, _Deep Enough: A Working Stiff in the Western Mine Camps_)
KEYWORDS: gold travel hardtimes
FOUND IN: US
REFERENCES (1 citation):
_Cohen-AmericanFolkSongsARegionalEncyclopedia_2, pp. 663-664, "Song of the Death Valley Prospectors" (1 text)
CROSS-REFERENCES:
cf. "Oh! Susanna" (tune) and references there
File: CAFS2664

**Song of the Digger**

DESCRIPTION: "This is the lay of the digger, The song of the keeper of gum, Sung in a kerosene twilight." It's a year-round job, done in the dark, always scraping away. The singer had to learn the trade himself, working by candlelight with a bottle by his side
AUTHOR: Words: probably William Satchell
EARLIEST DATE: 1902 (Satchell, Land of the Lost, according to Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: worker hardtimes courting drink
FOUND IN:
REFERENCES (3 citations):
_Bailey/Roth-ShantiesByTheWay-NZ_ p. 128, "(no title)" (1 excerpt)
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 41, "Song of the Digger" (1 text, 1 modern tune) (p. 24 in the 1972 edition)
Garland-Z, p. 193, "(Song of the Digger)" (1 text)
RECORDINGS:
Jonathan and David Flaws, "Song of the Digger" (on NZSongYngCntry)
NOTES [16 words]: For background on the digging of kauri gum, see the notes to "The Old-Time Kauri Bushmen." - RBW
_Last updated in version 5.0_
File: BaRo128A

**Song of the Emigrant, The**

DESCRIPTION: The singer is "lying on a foreign shore and hear[ing] the birdies sing." His hair is "mixed wi' siller threads" He remembers a girl "in years lang, lang gane," who used to sing the old songs, which he names. He'll sing of Scotland while he can.
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3); 19C (broadside, NLScotland L.C.Fol.70(29b))
KEYWORDS: homesickness emigration Scotland nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 532, "The Song of the Emigrant" (1 text)
Roud #6011
BROADSIDES:
_NLScotland, L.C.Fol.70(29b), "The Song of the Emigrant," Poets Box (Dundee), c.1890_
CROSS-REFERENCES:
cf. "Scarborough Settler's Lament" and references there
File: GrD3532

**Song of the Fishes (Blow Ye Winds Westerly)**

DESCRIPTION: "Come all you bold fishermen, listen to me, I'll sing you a song of the fish in the sea, Then blow ye winds westerly, westerly...." The behaviors of the various fish are described as they come forward and speak to the sailors
AUTHOR: unknown
EARLIEST DATE: 1904 (Reeves/Sharp-ThelIdiomOfThePeople)
KEYWORDS: fishing bragging nonballad sailor
FOUND IN: Britain(England(South)) US(NE) Canada(Mar,Newf)
REFERENCES (14 citations):
Colcord-SongsOfAmericanSailormen, pp. 187-188, "The Boston Come-All-Ye" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 145-147, "Song of the Fishes" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 196-198, 209-210, "The Fishes" (4 texts, 4 tunes) [AbEd, pp. 153-154], "Blow the Man Down" (1 text, version D of "Blow the Man Down") [AbEd, pp. 164-165]
Reeves/Sharp-TheldiomOfThePeople 15, "Blow the Wind Whistling" (1 text)
Fowke/Mills/Blume-CanadasStoryInSong, pp. 160-161, "The Fish of the Sea" (1 text, 1 tune)
Peacock, p. 859, "Blow the Wind Westerly" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 77, "The Old Ark" (1 text, 1 tune, with first verse and chorus from "The Old Ark's A-Moverin'" and additional verses from "this song")
Shay-AmericanSeaSongsAndChanteys, pp. 129-131, "Song of the Fishes" (1 very full text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 496-498, "The Boston Come-All-Ye or The Fishes" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 22, "The Fish of the Sea" (1 text, 1 tune)
Botkin-TreasuryOfNewEnglandFolklore, pp. 557-558, "The Boston Come-All-Ye" (1 text, 1 tune)
Fireside-Book-of-Folk-Songs, p. 154, "Boston Come-All-Ye (or The Fishes)" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 90, "Blow Ye Winds Westerly" (1 text)
DT. SONGFISH* SNGFISH2
Roud #472
RECORDINGS:
Charlotte Decker, "Blow the Wind Westerly" (on PeacockCDROM) [one verse only]
Pete Seeger, "Come All You Bold Sailormen" (on PeteSeeger08, PeteSeegerCD02)
BROADSIDES:
Bodleian, Harding B 25(1029), "The King of the Sea" ("Up starts the herring the king of the sea"),
unknown, n.d.; also Harding B 28(102), "The King of the Sea"
CROSS-REFERENCES:
cf. "Yea Ho, Little Fish" (floating lyrics)
cf. "Blow the Wind Southerly" (lyrics)
SAME TUNE:
"Fishes Song" (by Harry Mercer) (fragment on p. 161 of Cox-FolkMusicInANewfoundlandOutport)
File: LxA496

Song of the Freedmen
DESCRIPTION: "We are coming from the cotton fields, We are coming from afar, We have left the plow... And we are going to war." The freed slaves describe all the cruelties they have left behind. Now, apparently, they are fighting for their freedom
AUTHOR: unknown
EARLIEST DATE: 1864
KEYWORDS: slave freedom war Civilwar nonballad
FOUND IN:
REFERENCES (2 citations):
Scott-TheBalladOfAmerica, pp. 240-242, "Song of the Freedmen" (1 text, 1 tune)
Arnett-IHearAmericaSinging, pp. 80-81, "Song of the Freedmen" (1 text, 1 tune)
File: SBoA240

Song of the Gillie More
DESCRIPTION: Scottish and Soviet farmers and workers share much. "Jocks and Ivans by the score Swappin' yarns"; "Gar it ring frae shore tae shore, Leith tae Kiev -- Don tae Gairloch"
AUTHOR: Hamish Henderson (1948) (source: McMorland/Scott-HerdLaddieOTheGlen)
EARLIEST DATE: 1989 (McMorland/Scott-HerdLaddieOTheGlen)
KEYWORDS: farming work nonballad Russia Scotland
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
McMorland/Scott-HerdLaddieOTheGlen, pp. 143, 156, "Song of the Gillie More" (1 text, 1 tune)
Roud #21759
**Song of the Gumfield**

DESCRIPTION: "In the slighted, blighted North where the giant kauris grow" people earn a living "in the trade of digging gum." New chum, "scum," even doctor and lawyer turn to gum-digging. In the end, "the bottom's gone forever from the trade of digging gum"

AUTHOR: William Sachell (writing as Saml. Cliall White) (according to Bailey/Roth-ShantiesByTheWay-NZ)

EARLIEST DATE: 1896 (Sydney Bulletin, according to Bailey/Roth-ShantiesByTheWay-NZ); collected 1957

KEYWORDS: worker hardtimes

FOUND IN:

REFERENCES (2 citations):
Bailey/Roth-ShantiesByTheWay-NZ, pp. 127-128, "Song of the Gumfield" (1 text)
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 38, "Trade of Kauri Gum (1 text, 1 modern tune) (p. 22 in the 1972 edition)

NOTES [16 words]: For background on the digging of kauri gum, see the notes to "The Old-Time Kauri Bushmen." - RBW

_Last updated in version 5.0_

File: BaRo127

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**Song of the Nantucket Mariner**

DESCRIPTION: "Of all of life's wanderings wherever I stray, O'er old ocean's wavers or by lands far away... There's no place so dear as my own native isle." The island is home to the singer's ancestors. The lighthouse is the guide. He looks forward to going home

AUTHOR: unknown

EARLIEST DATE: 1853 (Journal of the Lexington)

KEYWORDS: whaler travel return home

FOUND IN:

REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 32-33, "Song of the Nantucket Mariner" (1 text, 1 tune)
Roud #27524

CROSS-REFERENCES:
cf. "The Exiled Irishman's Lament (The Exiles of Erin)" ("dear native isle" motif)

File: HGam032

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**Song of the Range, A**

DESCRIPTION: "The bawl of a steer in a cowboy's ear is music of the sweetest strain"; he lives a carefree life and enjoys the range. When he comes home, he sees the rancher girl; "They'll gallop back to the old home shack in the life that is new and strange"

AUTHOR: James Barton Adams (source: Thorp/Logsdon-SongsOfTheCowboys)

EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)

KEYWORDS: cowboy courting home work

FOUND IN:

REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 142-144, "A Song of the Range" (1 text)

File: ThLo142

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**Song of the Robbers, The**

DESCRIPTION: "You've heard this story often, you've heard it o'er and o'er...." "A tip had come to Morrison... That they would have a visit from the native bad G. Raines." The robber gang, though captured, kills Dr. Clark. They are sentenced to long prison terms

AUTHOR: unknown

EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)
Song of the Scottish Shepherd

DESCRIPTION: "Far, far from my home in the Hielands so grand And attending these sheep in a wide distant land," the singer is still happy "with my lass of Australia sweet smiling by me." He describes their life together in glowing terms.

AUTHOR: unknown

EARLIEST DATE: 1964 (Anderson-FarewellToOldEngland)

KEYWORDS: love courting emigration shepherd

FOUND IN:

REFERENCES (1 citation):
Anderson-FarewellToOldEngland, pp. 185-186, "Song of the Scottish Shepherd" (1 text)

File: AnFa185

Song of the Seals, The

DESCRIPTION: "A sea maid sings on yonder reef, The spell-bound seals draw near." The song causes plowmen to cease plowing, milkmaids to cease milking; even animals listen. When she ceases, ordinary life begins again.

AUTHOR: Words: Harold Boulton / Music: Granville Bantock

EARLIEST DATE: 1977

KEYWORDS: nonballad animal

FOUND IN:

REFERENCES (1 citation):
ADDITIONAL: _Sing Out_ magazine, Volume 27, #3 (1979), p, 26-27, "The Song of the Sealsr" (1 text, 1 tune)

NOTES [58 words]: This song had a very great fling of popularity a few years ago in pop folk circles. It is not, however, a folk song; it has never been found in tradition. I include it partly because it was so widely heard and partly because the poet, Harold Boulten, produced several other almost-folk songs, notable the Skye Boat Song (Over the Sea to Skye). RBW

Last updated in version 2.4

File: S0v27n3a

Song of the Seamen and Land Soldiers, A

DESCRIPTION: "We seamen are the bonny boys That fear no storms nor rocks, a, That fear no storms nor rocks, a, Whose music is the cannon's noise." The song lists the English ships, and boasts of victories over the Turks and others.

AUTHOR: unknown

EARLIEST DATE: 1986 (Palmer-OxfordBookOfSeaSongs)

KEYWORDS: sailor ship battle

FOUND IN:

REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 14, "A Song of the Seamen and Land Soldiers" (1 text)

File: PaSe014

Song of the Ship Vineyard

DESCRIPTION: "Come my jovial lads let us all bid adieu To the girls that we love and to whom we'll prove true." The Vineyard sets out in search of whales. They travel the Pacific under Captain Coon. They are happy to return home around Cape Horn.
Song of the Southern Volunteers, The

DESCRIPTION: "I would not be a conscript a-hiding in the wood; I'd be a volunteer and do my country good. I wouldn't be alone (x3) to weep and moan." Similarly "I wouldn't be a lawyer... I'd rather be a soldier," etc. -- then perhaps shifting to a female soldier!

AUTHOR: unknown
EARLIEST DATE: 1936 (Hudson-FolksongsOfMississippi)
KEYWORDS: Civilwar marriage patriotic soldier work
FOUND IN: US(So)
REFERENCES (3 citations):
Hudson-FolksongsOfMississippi 123, pp. 263-264, "I Would Not Be Alone" (1 text)
Scott-TheBalladOfAmerica, pp. 221-223, "The Song of the Southern Volunteers" (1 text, 1 tune)
DT, NOTBEALN
Roud #4502
CROSS-REFERENCES:
cf. "I'll Not Marry at All" (form)
NOTES [178 words]: The extant texts of this song all appear rather messed up. Hudson-FolksongsOfMississippi's text hints at the original: An adaption of "I'll Not Marry at All" in which the singer proclaims his willingness to serve the south -- or, perhaps, a girl proclaims "I would not 'marry' a conscript."
In fact, it's possible that both forms existed, then were mixed to produce Hudson's odd gender-bending text, with verses about a conscript, lawyer, doctor, lady/belle, nurse, farmer, and miller. Scott's song is even more confused; it appears to be a mix of "I Would Not Be a Conscript" and "We Go Walking on the Green Grass" (the latter not to be confused with "Walking on the Green Grass"). It's too complicated for me to disentangle, so I tossed it here.
The original description I wrote of the song is as follows: "I would not marry a conscript... I'd rather marry a volunteer and do my country good.... We go walking on the green grass, thus, thus, thus....' The girl would rather marry, or even be, a soldier boy, than wed someone who will not volunteer for the South." - RBW
File: SBoA221

Song of the Tangier Gold Mines

DESCRIPTION: Gold mining begins May 1861 "back of Tangier and Pope's Harbour." Men leave their work, wives, and sweethearts "for the sake of 'Tangier gold'; ladies "go upon the diggings the miners for to see." Wish the miners success and hope they will be generous

AUTHOR: Catherine Hart (1861)
EARLIEST DATE: 1932 (Creighton-NovaScotia)
KEYWORDS: sex gold mining
HISTORICAL REFERENCES:
1860 - Opening of the Tangier Gold Mines (Source: Halifax Archives per Creighton-NovaScotia)
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-SongsAndBalladsFromNovaScotia 145, "Song of the Tangier Gold Mines" (1 text, 1 tune)
ST CrNS145 (Partial)
Roud #1841
NOTES [43 words]: Tangier is on the coast of Nova Scotia, about 60 miles east of Halifax. - BS Creighton notes that the mining in the Tangier area was extensive but not particularly profitable. But the song was written when the boom was just beginning, so hopes were high. - RBW
**Song of the Time, A**

DESCRIPTION: "In England several years ago The seen was plesent fair and gay." One John Love sails for America, and worked in the fur trade before going to Boston. He lends three brothers money; they murder him. The murderers are caught and sentences to hang

AUTHOR: unknown

EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)

KEYWORDS: travel homicide money punishment execution

FOUND IN: US(MA)

REFERENCES (1 citation):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 430-432, "A Song of the Time" (1 text)

File: TNY430

**Song of the Times (II)**

DESCRIPTION: "There's a crowd in every village, and every town astir, Who are going to gather up the gold." "Pike's Peak is the land for the young and old." Women, men, foreigners -- all are heading for Pikes Peak to search for gold; some of them are described

AUTHOR: unknown

EARLIEST DATE: 1859 (Cherry Creek Pioneer, according to Cohen)

KEYWORDS: mining gold travel home

FOUND IN:

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 589, "Song of the Times" (1 text)

File: CAFS589A

**Song of the Times (III), A**

DESCRIPTION: "There's a deep and growing murmur Going up through all the land." The workers will gain justice: "Rally, rally, all ye voters (x3), And vote for home and right. The rich may dislike Coxey's Army, but its cause is right. "Shylock's reign is o'er."

AUTHOR: Words: Luna E. (Mrs. J. T.) Kellie (1857-1940)

EARLIEST DATE: 1939 (Nevada Folklore pamphlet; probably written 1894)

KEYWORDS: nonballad derivative hardtimes money political

HISTORICAL REFERENCES:
1894 - In the aftermath of the Panic of 1893, Coxey's Army tries to march on Washington seeking work. Only a few hundred marchers arrive; Coxey is arrested and nothing accomplished

FOUND IN:

REFERENCES (2 citations):
Welsch-NebraskaPioneerLore, pp. 72-73, "A Song of the Times" (1 text, tune referenced)
ADDITIONAL: Nebraska Folklore, Pamphlet Twenty, "More Farmers' Alliance Songs of the 1890's," Federal Writers' Project, 1939, p. 20, "A Song of the Times" (1 text)

CROSS-REFERENCES:
cf. "John Brown's Body" (tune)

 NOTES [669 words]: Arthur M. Schlesinger, Jr., editor, The Almanac of American History, revised edition, Putnam, 1993 (I use the 1993 Barnes & Noble edition), p. 378: "30 April 1894. NATIONAL: Jacob Sechler Coxey leads 400 people from Ohio to Washington, D. C. Known as Coxey's Army, the motley crew marches to protest unemployment; underlying that is their sense that the government refuses to legislate in favor of working people, but feels no compunction to refrain from legislating in favor of large corporations. Arriving in Washington amid great applause from a waiting crowd, Coxey and his lieutenants are arrested for trespassing on the grass. The 'army' melts away."

Dictionary of American Biography, supplement V (1977), pp. 139-141:

COXEY, JACOB SECHLER (Apr. 16, 1854-May 18, 1951). businessman, perennial monetary reformer, and leader of "Coxey's Army" of the unemployed, was born in a log house in Selinsgrove, Pa, north of Harrisburg, the son of Thomas Coxey, a sawmill engineer, and Mary
Sechler Coxey. At sixteen he went to work in a local iron mill and advanced to stationary engineer. He left in 1878 to go into the scrap-iron business and three years latter settled in Massillon, Ohio, where he bought a sandstone quarrey and founded a company providing silica sand to iron and steel mills. A Democrat by heritage, Coxey had turned in 1877 to the Greenback party, the start of a lifelong devotion to the goal of a non-metal-based legal-tender currency. His active pursuit of that goal began in the depressed 1890's. Taking his cue from the adherents of the new sport of bicycling... Coxey proposed a federal road-building program, financed by $500 million in new greenbacks, to give work to the unemployed. A second... proposal [was for state public works programs financed by interest-free federal loans].

Coxey's initial efforts to publicize his plans met with scant success. Coxey lacked eloquence or charisma. He found those qualities in an ally whom he met at a free-silver meeting in Chicago in 1893 -- Carl Brown... who affected the dress and style of Buffalo Bill. It was Brown who conceived the idea of a "petition in boots," a march of jobless men to Washington to seek enactment of Coxey's two proposals.

The march had been well publicized, and Coxey hoped for a turnout of thousands, but only about a hundred workers and farmers set out on a cold Easter Sunday (Mar. 25, 1894), accompanied by some forty newspaper reporters.... Officially the 'Commonweal of Christ," the group was dubbed by the newspapers "Coxey's Army," with Coxey as "General," a title he carried for the rest of his life. The marchers covered about fifteen miles a day and slept at night on straw under a small circus tent (Coxey and Browne put up at hotels).... [T]he men relied mainly on donated food, sometimes from nervous local authorities eager to speed them on their way.

Other "industrial armies"... were also headed for Washington.... Their militancy, combined with contemporary fears of the tramp, contributed to the tense reaction in Washington when Coxey and his followers marched toward the Capitol on ay 1. Leaving his men peaceably in rank outside the grounds, Coxey and two of his lieutenants made their way to the Capitol steps, where Coxey sought to speak. The three were arrested, sentenced to twenty days in jail for carrying "banners" (Coxey's a mere badge on his ipel), and faind for walking on the grass.

Coxey's good-roads bill, introduced by Populist Senator William a. Peffer [of Kansas], progressed no farther than an adverse committee report.

For the rest of his long life Coxey combined business affairs with periodic new attempts to promote currency expansion through non-interest-bearing bonds. [Coxey lived to see the New Deal enacted, containing many of his ideas, but by then he was largely forgotten. He did manage to be elected mayor of Massillon in 1931, but he was dropped in 1933. A quixotic presidential run on the Farmer-Labor ticked in 1932 went nowhere.] - RBW

Last updated in version 3.6

File: Wels072

Song of the Trap, The

DESCRIPTION: "I'm a trap, I'm a trap, and up here I abide. The camp is my home, and my blue coat's my pride." The uses his staff with good will and to a good purpose; if he must crack heads at night, it won't be the first time. The trap tells his story in many stages

AUTHOR: Charles R. Thatcher (1831-1878)
EARLIEST DATE: 1869 (Thatcher-ColonialMinstrel-Songsters)
KEYWORDS: police work clothes immigration mining

NOTES [89 words]: A "trap" is a policeman who patrols on foot. Although few if any of Charles Thatcher's songs have gone into tradition, this is particularly un-folk-like: it apparently changes tunes several times. Presumably it was one of his vaudeville-like exhibitions.
Thatcher seems to have liked the tune "Nora Creina." He also used it for a song called "Lansell's Case."
For brief background on Charles Thatcher's career, see the notes to "Where's Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong. - RBW

Song of the Vermonters, The
DESCRIPTION: "Ho -- all to the borders! Vermonters, come down... To the gathering summons of trumpet and drum. Come down with your rifles...." The poet calls on the residents to "defy all the world" and guard Vermont's holdings
AUTHOR: John Greenleaf Whittier
EARLIEST DATE: 1833 (original publication, according to Cohen)
KEYWORDS: patriotic nonballad
FOUND IN: US(NE)
REFERENCES (3 citations):
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster pp. 269-272, "The Song of the Vermonters" (1 text, 1 tune)
Flanders-ChapBook Flanders-VermontChapBook, pp. 2-5, "The Song of the Vermonters, 1779" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 26-29, "The Song of the Vermonters" (1 text plus a reprint of a broadside)
Roud #4670

Song of the Volunteers, The
DESCRIPTION: "Hurrah! tis done. Our freedom's won. Hurrah for the Volunteers!" The Irish Volunteers, behind Grattan and Flood have broken "the Saxon yoke" Prayers, tears and words were vain "till flashed the swords Of the Irish Volunteers"
AUTHOR: Thomas Davis (1814-1845) (source: Moylan-TheAgeOfRevolution-1776-1815)
EARLIEST DATE: early 1840s (_The Nation_, according to Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: pride rebellion Ireland political
FOUND IN:
REFERENCES (3 citations):
Moylan-TheAgeOfRevolution-1776-1815 1, "The Song of the Volunteers" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, pp. 111-112, "Song of the Volunteers of 1782" (1 text)
CROSS-REFERENCES:
cf. "The Green Cockade" (subject of the 1782 Volunteers)
cf. "The Shamrock Cockade" (subject of the 1782 Volunteers)
cf. "The Volunteers" (subject of the 1782 Volunteers)
NOTES [192 words]: The Belfast Volunteers were formed in 1778 because of the threat of war between France and Britain. Similar groups formed, became politicized, and supported "those in favour of legislative independence from the British parliament and the removal of impediments to Irish commerce." Henry Grattan and Harry Flood supported this program in the Irish House of Commons. (Source: Moylan-TheAgeOfRevolution-1776-1815)
Hayes's title places the events in 1782. - BS
Moylan's description sums up the situation pretty well, I think. The Volunteers were not openly rebellious; they were mostly pro-British, and largely Protestant (though Terry Golway, For the Cause of Liberty, p. 51, notes that they included Catholics as well). By 1779, there were 40,000 volunteers (see Peter and Fiona Somerset Fry, A History of Ireland, p. 186). Having shown that Ireland could field an army, a tide of nationalism, expressed in a "Buy Irish" movement, arose. The British, nervous about this, and remembering the recent example of the American rebels, responded by granting legislative independence in the form of Grattan's Parliament, for which see "Ireland's Glory." - RBW

Last updated in version 6.1
Song of Welcome, A
DESCRIPTION: "Our noble Lord's come to the North To view his bonnie lands o' Forth ... Come bid him welcome." He fought the French in Egypt "wi 'Forty-twa' .... Our hero fought at Waterloo ... And bravely did the French subdue"
AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan3)
KEYWORDS: return nonballad landlord
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #149, pp. 1-2, "A Song of Welcome" (1 text)
Greig/Duncan3 439, "A Song of Welcome" (1 text)
Roud #5953
ALTERNATE TITLES:
Our Noble Lord's Come to the North
Lord Saltoun
NOTES [121 words]: Greig: "[Lord Saltoun] was grand-uncle to the present laird, and the song was made up on his home-coming after the battle of Waterloo."
Greig/Duncan3: "The song as composed for Alexander George Fraser (1785-1853), sixteenth Lord Saltoun."
The references are to the Egyptian campaign (1798) and Waterloo (1815) against Napoleon.
"Forty-twa" refers to the 42nd Highland Regiment, the Black Watch, which fought at Waterloo. See "The Bonnets o' Blue" and its references for more information about the Black Watch.
Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Philorth (439) is at coordinate (h6,v0) on that map [roughly 37 miles N of Aberdeen]. - BS
Last updated in version 2.4
File: GrD3439

Song of Whaling, A
DESCRIPTION: "September last the Point we past, With westly breeze so fair, We went over the shoals like jovial souls" to go whaling in the Leo. They take two whales and stop at the Isle of May, then at Nantucket and other points, then return home
AUTHOR: unknown
EARLIEST DATE: 1794 (Journal of the _Polly_)
KEYWORDS: whaler travel return
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 33-35, "A Song of Whaling" (1 text, 1 tune)
Roud #27525
File: HGam033

Song on the Nantucket Ladies, A
DESCRIPTION: "Young damsels all wherever you may be, I pray attention give to me, Some braken hints I will lay down, About the girls in Sherboun town." The girls dress up to look fine. The boys court them. The singer talks about them while rounding Cape Horn
AUTHOR: unknown
EARLIEST DATE: 1819 (Journal from the _Diana_)
KEYWORDS: courting clothes beauty
FOUND IN:
REFERENCES (3 citations):
Huntington-FolksongsFromMarthasVineyard, pp. 32-34, "'Round Cape Horn" (1 text, 1 tune)
Huntington-SongsTheWhalemenSang, pp. 165-167, "A Song on the Nantucket Ladies" (3 texts, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 49-50, "A Song on the Nantucket Ladies"
Song That Reached My Heart, The

DESCRIPTION: "I sat 'midst a mighty throng within a palace grand, In a city far beyond the sea, in a distant foreign land," as a girl sings "Home, Sweet Home." The memories of home, and the song, affect him deeply
AUTHOR: Julian Jordan (1850-1927)
EARLIEST DATE: 1887 (copyright)
KEYWORDS: home nonballad music
FOUND IN: US(MW)
REFERENCES (1 citation):
Dean-FlyingCloud, pp. 62-63, "The Song That Reached My Heart" (1 text)
Roud #3721
NOTES [103 words]: This strikes me as pretty feeble, but it was the first of several fairly big hits for Julian Jordan; he published this in 1887, then "Light of My Life" in 1889, 'Sweet Charity" in 1890, an "Just As We Used To Do at Home" in 1893 (gleaned from Spaeth, A History of Popular Music in America, pp. 604-607). He doesn't seem to have done much of note after that.
This business of a song inspiring a memory seems to have been a common idea in the late nineteenth century; Gussie L. Davis did it with "Sweet Refrain," which seems to treat "Old Folks at Home (Swanee River"
the way this song treats "Home! Sweet Home!" - RBW
File: Dean062C

Song to Baranov

DESCRIPTION: "In eighteen hundred and eight, In Novo-Arkhangel'sk port, Ai Liuli, ai liili," the fort on Sitka Island is threatened with attack. The Russian allies are able to resist and to meet with Baranov. They celebrate
AUTHOR: unknown
KEYWORDS: battle Russia Indians(Am.) party
FOUND IN: US(NW)
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 671-672, "Song to Baranov" (1 text)
File: CAFS2671

Song to Captain S. D. Oliver

DESCRIPTION: "Far, far to the Arctic Ocean, There the bow heads blow, There's where my heart is turning ever, There's where I want to go." The singer declares the whales "wild and ugly," and begs the captain to let them leave the ocean for someplace better
AUTHOR: Words: George D. Mills / Music: Stephen C. Foster
EARLIEST DATE: 1856 (Journal from the Leonidas)
KEYWORDS: whaler hardtimes
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 67-68, "Song to Captain S.D. Oliver" (1 text, 1 tune)
Roud #27527
CROSS-REFERENCES:
cf. "Old Folks at Home (Swanee River)" (tune)
File: HGam067

Song Used When Holystoning the Decks

DESCRIPTION: Tune only, no text. According to Hugill, Russian seaman had few real shanties
and apart from the songs quotes by Smith there is nothing in the literature.

AUTHOR: unknown
EARLIEST DATE: 1888 (L.A. Smith, _Music of the Waters_)
KEYWORDS: foreign language nonballad shanty worksong
FOUND IN: Russia
REFERENCES (1 citation):
  Hugill-ShantiesFromTheSevenSeas, p. 580, "Song Used When Holystoning the Decks" (1 tune only, no text-quoted from Smith)
  File: Hugi580

**Song Written on the Repeal of the Cider-Tax**

DESCRIPTION: "Rejoice! here's welcome news, Come let us merry be, Since George our gracious King... So kindly has consented his subjects' wants to ease, By taking off the cider tax." The nation rejoices to be able to drink strong cider more freely

AUTHOR: unknown
EARLIEST DATE: 1766 (source: Palmer)
KEYWORDS: drink food party royalty money
HISTORICAL REFERENCES:
  1763 - repeal of the British cider tax (source: Palmer)
FOUND IN:
REFERENCES (1 citation):
  ADDITIONAL: Roy Palmer, _Ripest Apples_, The Big Apple Association, 1996, pp. 73-74, "[A New Song]" (1 text, 1 tune)
BROADSIDES:
  Bodleian, Johnson Ballads 217=218, "A Song Written on the Repeal of the Cider-Tax," T. Davies and son (Hereford), 1818
  File: PRIA073

**Songs of Old Ireland**

DESCRIPTION: The singer thinks back of the songs he heard as a youth. He asks to hear several such songs. He recalls fondly the days of his youth.

AUTHOR: unknown
EARLIEST DATE: 1938 (Sam Henry collection)
KEYWORDS: music youth nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
  Henry/Huntingdon/Herrmann-SamHenryssSongsOfThePeople H768, pp. 59-60, "Songs of Old Ireland" (1 text, 1 tune)
  Roud #13360
CROSS-REFERENCES:
  cf. "Titles of Songs (Song of Songs, Song of All Songs, Song of Song Titles)" (theme)
  File: HHH768

**Sons o Bonnie Scotland**

DESCRIPTION: "O let aa the rhymers sing Aboot the lands both far and near, My voice I'll raise and sing in praise My native land sae clear... Oor countrie bonnie Scotland"

AUTHOR: Alec Melville (source: McMorland/Scott-HerdLaddieOTheGlen)
EARLIEST DATE: 1989 (McMorland/Scott-HerdLaddieOTheGlen)
KEYWORDS: pride Scotland nonballad patriotic
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
  McMorland/Scott-HerdLaddieOTheGlen, pp. 74-75, 151, "Sons o Bonnie Scotland" (1 text, 1 tune)
  Roud #21746
  File: McSc074
**Sons of Hibernia, The**

DESCRIPTION: "Brave sons of Hibernia, your shamrocks display, For ever made sacred on St Patrick's day." The shamrock is "the badge of our saint," "a type of religion." It is "an emblem of charity, friendship, and love. May the blight of disunion no longer remain."

AUTHOR: unknown

EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland)

KEYWORDS: Ireland nonballad patriotic

FOUND IN: O'Conor-OldTimeSongsAndBalladOfIreland, p. 150, "The Sons of Hibernia" (1 text)

REFERENCES (1 citation):
Roud #V598

BROADSIDES:

Bodleian, 2806 b.10(184), "The Sons of Hibernia", unknown, n.d.

CROSS-REFERENCES:
cf. "St Patrick's Day" (tune, per Broadside Bodleian 2806 b.10(184))

**Sons of Levi (Knights of Malta)**

DESCRIPTION: The singer calls all "Knights of (Malta)" to join with him to fight for good. "For we are the true-born Sons of Levi, None on earth can with us compare." The listeners are guided through the (Templar) ritual, and acts of God in Israel are recalled

AUTHOR: unknown

EARLIEST DATE: 1907 (Grieg)

KEYWORDS: knight religious soldier

FOUND IN: Ireland Britain(England(South),Scotland(Aber)) US(Ap)

REFERENCES (6 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H146, pp. 180-181, "The Knights of Malta" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 75, "The True-Born Sons of Levi" (1 text, 1 tune); p. 281, "Sons of Levi, A New Masonic Song" (a reprint of the National Library of Scotland broadside)
Grieg-FolkSongInBuchan-FolkSongOfTheNorthEast #155, p. 1, "The Sons of Levi" (1 text)
Grieg/Duncan3 470, "The Sons of Levi" (1 text)
Ord-BothySongsAndBallads, pp. 393-292, "The Knights of Malta" (1 text)
Fuson-BalladsOfTheKentuckyHighlands, p. 203, "The Sons of Levi" (1 text)

ST HHH146 (Full)

Roud #2430

BROADSIDES:

NLScotland, RB.m.143(156), "Sons of Levi, A New Masonic Song," unknown, c. 1880-1900

CROSS-REFERENCES:
cf. "The Knight Templar's Dream" (style)
cf. "The Mason's Word - Keep Your Mouth Shut" (tune, per Greig)

NOTES [411 words]: The Order of the Hospital of Saint John of Jerusalem, or Hospitallers for short, was founded during the Crusades, first as a refuge for pilgrims in need and then as a knightly order to defend the holy sites. After the last Crusader city, Acre, fell in 1291, they gradually retreated across the Mediterranean, settling in Malta in 1530. Since that time, the Hospitallers have been known as the "Knights of Malta," even though they have been based in Rome since Napoleon pushed them out of Malta in 1798. The Hospitallers had strong requirements of initiates, which may be reflected in the song. The order was suppressed in England in early Protestant times, but re-formed in the nineteenth century. I doubt the song actually originates with the Hospitallers, though; they would not publish such a broadside. Rather, it appears to be a Masonic piece, though one with unusual popularity (perhaps because it has been mated with at least one very good tune). Scriptural references in the song are numerous, e.g.

* Joshua crossing Jordan, taking twelve stones along, with the Ark of the Covenant, and ending in Gilgal: Joshua 3:12-4:24
* Noah planted the first garden: Properly the first vineyard; Gen. 9:20. The Bible calls Noah the first tiller of the soil in the same verse, but Cain is called the first tiller in Genesis 4:2
* Moses planted Aaron's rod: Probably a reference to the budding rod in Numbers 17:1-11, though
the next few lines refer to the crossing of the Red Sea (Sea of Reeds), Exodus 14:16-29.
Nowhere did Moses turn the Jordan into blood (Moses didn't even reach the banks of Jordan); he
turned the Nile to blood in Exodus 7:18-24.
The "ark," of course, is not Noah's Ark but the Ark of the Covenant; the Sons of Levi were the holy
tribe of Israel.
The lines in the chorus about the root and branch of David, and the morning star, are from Rev.
22:16 (I'd quibble a bit with the King James translation of the verse -- the New Revised Standard
Version renders "I am the root and the descendant of David, the bright morning star" -- but of
course the song is based on the Bible as the Masons knew it). And "the branch" was emphatically
a messianic title; Zechariah 3:8, "I am going to bring my servant the Branch," was meant to refer
both to the heir of David (Zerubbabel) and the coming messiah, although it appears the Persians
suppressed Zerubbabel and the text was rewritten. The title "the Branch" does not occur explicitly
in the New Testament. - RBW

Last updated in version 3.5
File: HHH146

Sons of Liberty, The [Laws J13]
DESCRIPTION: The singer, an Irish soldier, is sent to America to fight the rebels. He lands in New
York and soon finds himself fighting the Sons of Liberty. He grieves for those lost in battle, and
praises the courage of Washington and his army
AUTHOR: unknown
EARLIEST DATE: 1790 (Journal from the Dolphin)
KEYWORDS: war
FOUND IN: US(Ap)
REFERENCES (5 citations):
Laws J13, "The Sons of Liberty"
Sharp-EnglishFolkSongsFromSouthernAppalachians 162, "The Sons of Liberty" (2 texts, 2 tunes)
Huntington-SongsTheWhalemenSang, pp. 146-148, "The Sons of Liberty" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, p. 170, "Jessie and Jimmie" (1 stanza, probably
of this song though it could float, 1 tune)
DT 396, SONSELIB1* SONSELIB2*
Roud #596
NOTES [69 words]: There is another song from the Revolutionary War called "A Song to the Sons
of Liberty," opening "Come jolly Sons of Liberty, Come all with hearts united. Our motto is, 'We
dare be free....'" It is not related to this song; it is said to have been written against the Stamp Act,
and sung to the tune of "Come, Jolly Bacchus." A version can be found on p. 12 of Rabson's
Songbook of the American Revolution. - RBW

Last updated in version 4.4
File: LJ13

Sons of New Jersey, The
DESCRIPTION: "There was a call for volunteers sometime in last year, And there the sons of New
Jersey did quickly volunteer. "Burnside now is in command" and on his way to Richmond. The
men of the 24th "will fight for Uncle Sam"
AUTHOR: unknown
EARLIEST DATE: 2008 (Cohen); probably composed 1862
KEYWORDS: soldier Civilwar nonballad
FOUND IN:
REFERENCES (2 citations):
Wolf-AmericanSongSheets, #2210, p. 148, "The Sons of New Jersey" (1 reference)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 124-125, "The Sons of New Jersey" (1
text)
NOTES [134 words]: Cohen calls the background of this song "obscure," but we have three useful
facts: The song is about New Jersey troops, it refers to the "24th" (i.e. 24th New Jersey), and
Burnside is now in command. But Roger D. Hunt, Colonels in Blue: Union Army Colonels of the
Civil War: The Mid-Atlantic States, Stackpole, 2007, p. 187, notes that the only colonel the 24th
New Jersey had was William B. Robertson, mustered in September 16, 1862 (the day before
Antietam) and mustered out June 29, 1863 (just before Gettysburg).
In other words, the 24th New Jersey was a nine month regiment, formed in the fall of 1862 and joining the Federal service just about when Ambrose Burnside took command of the Army of the Potomac. The soldiers were still too new to realize how much trouble that meant they were in.

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**Soon as My Foot Struck Zion**

**DESCRIPTION:** "Soon as my foot struck Zion. And de lamps all lit on de shore, Bud dis world a long farewell, And de lamps all lit on de shore." "You better walk study [steady?], Jesus a-listenin', Oh, you better walk study, Jesus died... Jesus a-listenin' all day long"

**AUTHOR:** unknown

**EARLIEST DATE:** 1922 (Brown)

**KEYWORDS:** religious nonballad

**FOUND IN:** US(SE)

**REFERENCES** (2 citations):
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 636, "Soon As My Foot Struck Zion" (2 short texts from the same informant)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 636, "Soon As My Foot Struck Zion" (2 tunes plus text excerpts)

Roud #11934

**File:** Br3636

**Soon I Will Be Done**

**DESCRIPTION:** "Soon I will be done with the troubles of the world... Goin' home to God." "I want to meet my mother...." "I want to see my Jesus...." "No more weepin' and wailin'...."

**AUTHOR:** unknown

**EARLIEST DATE:** 1927 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

**KEYWORDS:** religious nonballad

**FOUND IN:** US(SE)

**REFERENCES** (4 citations):
- Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 234, "Soon I Will Be Done" (1 text, 1 tune)
- Work-FolkSongOfTheAmericanNegro, p. 56, "Soon-a-will Be Done-a-with Troubles of the World" (1 text)
- Lomax-FolkSongsOfNorthAmerica 244, "Soon I Will Be Done" (1 text, 1 tune)
- Killion/Waller-ATreasuryOfGeorgiaFolklore, pp. 238-239, "I'll Soon Be Done With the Troubles of the World" (1 text)

Roud #11954

**File:** LoF244

**Soon May the Wellerman Come**

**DESCRIPTION:** "There was a ship that put to sea, And the name of the ship was the Billy of Tea." The captain spots a whale and sets out to take it. The boats are lost, but the captain will not give up the pursuit even after forty days. The Wellerman visits with supply

**AUTHOR:** unknown

**EARLIEST DATE:** 1969/70 (collected from Frank Woods, according to Colquhoun-NZ-Folksongs-SongOfAYoungCountry)

**KEYWORDS:** whaler ship hardtimes

**FOUND IN:**

**REFERENCES** (3 citations):
- Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 17, "Soon May the Wellerman Come" (1 text, 1 tune) (p. 10 in the 1972 edition)
- Garland-FacesInTheFirelight-NZ, pp. 48, "(Soon May the Wellerman Come)" (1 excerpt)
- DT, WELLRMAN*
RECORDINGS:

Tommy Wood, "Soon May the Wellerman Come" (on NZSongYngCntry)

NOTES [318 words]: Gordon McLauchlan, editor-in-chief, New Zealand Encyclopedia, David Bateman Limited, 1984, p. 593: "WELLER BROTHERS, Edward, George, and Joseph, were among the earliest N[ew] Z[ealand]-based whalers, the first permanent European settlers on Otago Peninsula, and the first merchants to attempt to establish a trade between the South Island and England. They were recorded as having arrived in NZ from Sydney in 1831, aboard their ship carrying gunpowder and muskets, grog, whaling equipment, clothing and stores, and they quickly established whaling stations in the South Island and set up trade links between NZ and Sydney.... [Because of export duties,] by the early 1840s they had abandoned Otago.... [After suffering a lack of success in Australian land speculation.] One of the Wellers, Joseph, had died in Otago in 1835, and Edward and George disappeared from NZ following the rejection of their land claims and were not heard of again."

The Weller Brothers operation was a Sydney-based company which ran a shore-based whaling syndicate. Since they were shore-based, the ships were supplied from shore rather than carrying supplies for long trips. So the Wellerman came to bring the sailors what they needed for their work. My understanding is that it was very hard to leave the employ of the shore whalers, which would explain the plot of this song, where the whalers could not escape the captain's obsession with the whale.

When this song became an odd internet hit at the end of 2020, a number of commentators observed a similarity to a 1971 recording, "The Lightning Tree," by the Settlers. This is only a year and a bit after Neil Colquhoun reported collecting the song, and a year before he published it. The Tommy Wood recording is from about the same time. Colquhoun usually admitted to making up tunes when he did so, but could his source, but could source Frank Woods have heard the song? - RBW

Last updated in version 6.0
File: Colq010

Soon One Morning

DESCRIPTION: "Soon one morning death come creepin' in my room (x3) Oh my Lord, oh my Lord, what shall I do to be saved?... Death done been here, took my mother and gone... I'm so glad I got religion in time."

AUTHOR: unknown

EARLIEST DATE: 1917

KEYWORDS: religious nonballad

FOUND IN: US(SE)

REFERENCES (4 citations):
Lomax/Lomax-FolkSongUSA 103, "Soon One Morning" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, p. 30, "Soon One Mornin' Death Come Creepin'" (1 text, 1 tune)
Rosenbaum-FolkVisionsAndVoices, pp. 40-42, "Soon, One Mornin'" (1 text, 1 tune, a sort of song/sermon which differs substantially from that in the DESCRIPTION but still appears to be the same song)
DT, DETHCREP*

Roud #10069

RECORDINGS:

Delta Big Four, "I Know My Time Ain't Long" (Paramount 12948, 1930; on VocalQ2)
Golden Gate Quartet, "Hush" (Columbia 30136, 1948)
Blind Willie Johnson, "You're Gonna Need Somebody on Your Bond" (Columbia 14530-D, 1930)
Rev. Willie Gresham & congregation, "Soon, One Mornin'" (on FolkVisions1)
Fred McDowell, "Soon One Mornin'" (on LomaxCD1703)
Wiseman Sextet, "Hush, Somebody's Calling My Name" (Paramount 12077, 1924)

ALTERNATE TITLES:
Hush

NOTES [29 words]: Without a source for "You're Gonna Need Somebody On Your Bond" I don't remember the lyrics well enough to know if it's the same song as "Soon One Morning," but I THINK it is. -PJS

Last updated in version 3.2

File: LxU103
Soon Thy Bark Must Leave Our Harbour

DESCRIPTION: "Soon thy bark must leave our harbor, Soon thy sails must be unfurled, Soon the last fond look be taken." The sailors' beloved will gather to say farewell and wish them good luck. They hope there will be no misfortunes. They will write many letters

AUTHOR: unknown
EARLIEST DATE: 1844 (Journal of the Walter Scott)
KEYWORDS: whaler travel separation
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 31-32, "Soon Thy Bark Must Leave Our Harbour" (1 text, 1 tune)
Roud #27529
File: HGam031

Sophie's First Trip, The

DESCRIPTION: "I suppose that you remember when the Sophie she was new, And Johnny Buddy Antie hoped to go mate on her crew." Antie requests the job, but is rejected. He apparently is hired in a lesser job, but mishandles the sails (?) and now will never be mate

AUTHOR: (redited to John Brown of Goderich, Ontario)
EARLIEST DATE: 1934 (collected by Walton from Norman Maclvor)
KEYWORDS: sailor ship
FOUND IN: Canada(Ont)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 96-97, "The Sophie's First Trip" (1 text, rather damaged)
Roud #19851
File: WGM096

Sorghum Molasses

DESCRIPTION: A (hobo? Georgia soldier?) prepares his meal and declares, "All the world there's none surpasses Good cornbread and sorghum molasses." "He declares, "Georgia girls there's none surpasses, They are sweeter than sorghum molasses."

AUTHOR: unknown
EARLIEST DATE: 1939 (Brown)
KEYWORDS: food soldier nonballad
FOUND IN: US(SE)
REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 386, "Sorghum Molasses" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 386, "Sorghum Molasses" (2 tunes plus text excerpt)
Browne-AlabamaFolkLyric 79, Sorghum Molasses" (1 text, 1 tune)
Roud #6684
CROSS-REFERENCES:
cf. "Sorghum Syrup" (theme)
File: Br3386

Sorghum Syrup

DESCRIPTION: "I been to the North and I been to the South... And I've travelled all over Europe; Never saw the likes of sorghum syrup." The southerner describes courting the girls and all the uses of sorghum

AUTHOR: unknown
EARLIEST DATE: 1960
KEYWORDS: food travel nonballad
FOUND IN: US(SE,So)
REFERENCES (1 citation):
Sorrowful Lamentation of Denis Mahony, The

DESCRIPTION: "Honest Denis Mahony that now lies in the clay ... his precious blood was freely spilt before the tithes he'd pay." Farmer Mahony is murdered. The Parishioners catch the murderer "and laid him on the ground" but "the tithes they paid without delay"

AUTHOR: unknown
EARLIEST DATE: 1830s (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: homicide farming Ireland political lament
FOUND IN:
REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 38, "The Sorrowful Lamentation of Denis Mahony" (1 text)
CROSS-REFERENCES:
cf. "The Battle of Carrickshock" (subject: The Tithe War) and references there
NOTES [113 words]: The complete title of Zimmerman-SongsOfIrishRebellion's broadside is "The Sorrowful Lamentation of Denis Mahony, Who Lost His Life in the Parish of Inniscarra, in the County of Cork, on Account of the Tithes."
The context is "The Tithe War": O'Connell's Catholic Association was formed in 1823 to resist the requirement that Irish Catholics pay tithes to the Anglican Church of Ireland. The "war" was passive for most of the period 1823-1836, though there were violent incidents in 1831 (source: The Irish Tithe War 1831 at the OnWar.com site) - BS
See "The Battle of Carrickshock" for more about the Tithe War, and the cross-references there for more songs on the topic. - RBW
File: Zimm038

Sorrowful Lamentation on the Recent Price Increases in Ales, Wines and Spirits, A

DESCRIPTION: Since Richie Ryan up'd porter to ten bob a pint, who could be blamed for buying "last night's left-overs." Father Matthew "tried to keep us off the booze " but the new price is more effective. This should improve the market for poteen.

AUTHOR: Jimmy Crowley (source: OCanainn-SongsOfCork)
EARLIEST DATE: 1978 (OCanainn-SongsOfCork)
KEYWORDS: drink humorous nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
OCanainn-SongsOfCork, pp. 40-41, "A Sorrowful Lamentation on the Recent Price Increases in Ales, Wines and Spirits" (1 text, 1 tune)
File: OCan040

Sorry the Day I Was Married

DESCRIPTION: Married woman recounts the miseries of her life and wishes she hadn't married: "Sorry the day I was married, Sorry the day I was wed; It's Oh, if I only had tarried When I to the altar was led." She recalls all the good things she had before marriage

AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: marriage abuse humorous
FOUND IN:
REFERENCES (1 citation):
DT, SRRYMRRY*
Roud #1561
Souling Song

DESCRIPTION: "A soul, a soul, a soul-cake, Please good mistress a soul-cake, One for Peter and one for Paul And one for the Lord that made us all. An apple, a pear, a plum or a cherry, Any good thing to make us merry." Once a year, singers beg for food, clothes, money

AUTHOR: unknown

EARLIEST DATE: 1886 (Holland, as quoted by Palmer)

KEYWORDS: food begging religious

FOUND IN: Britain(England)

REFERENCES (8 citations):
- Broadwood/Maitland-EnglishCountySongs, pp. 30-31, "The Souling Song" (1 text, 1 tune)
- Palmer-EnglishCountySongbook, #139, "Souling Song" (1 text, 1 tune)
- Baring-Gould-AnnotatedMotherGoose #408, p. 194, "(A soul-cake, a soul-cake)"
- Wells-TheBalladTree, p. 278, "The Souling Song" (1 short text, 1 tune)
- Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, p. 354, "A Christmas Carol" (1 short text, which could be any of the "God bless the master of this house" songs)
- DT, SOULCAKE* SOULCAK2*

ADDITIONAL: Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, pp. 23-25, "(no title)" (3 short texts, which could be souling or wassailing songs or something else)
- Jacqueline Simpson, _The Folklore of Sussex_, B. T. Batsford, 1973, p. 134, "(Soul! Soul! For a soul-cake!)" (1 short text); also p. 141, "(Cattern and Clemen be here, here, here)" (1 short text, which appears to be based on this although it is said to be associated with St. Catherine's Day/November 25)
- Roud #304

NOTES [252 words]: A song for All Souls Eve and Day (November 2 and the night preceding), when it was customary to give out food and alms on behalf of the dead. According to Simpson/Roud, entry on All Souls Day, Abbot Odilo of Cluny created the festival in the eleventh century to pray for the souls of those who had died. (Hence the Souling custom: In Catholic belief, prayer would get you out of purgatory, so travellers would pray in return for food -- almost a return to the professional mourners of Roman times). The original date was in February, but it was moved to November to align with All Saints Day. The 1686 reference is to Aubrey's account of customs in Shropshire, when it was still customary to put out cakes for all passers-by on this day. These were called "soul cakes" or, according to Hazlitt's entry, "soul-mass cakes."

Opie/Tatem, p. 367, entry "Soul Cake," report that G. Young's 1817 _History of Whitby_ tells that "The custom of making soul mass loaves, on the day of all-souls, Nov. 2, is kept up to a certain extent: they are small round loaves, sold by the bakers at a farthing each, chiefly for presents to children. In former times it was usual to keep one or two of them for good luck: a lady in Whitby has a soul mass loaf about 100 yrs old." Opie/Tatem also cite an 1851 mention from Denham. I haven't seen anyone comment on the mentions of Peter and Paul in this song, but it may (or may not) be significant that Peter was the chief apostle to Jews, Paul to Gentiles (Galatians 2:8, etc.) - RBW

Bibliography

- Hazlitt: W. C. Hazlitt, Dictionary of Faiths & Folklore, Reeves & Turner, 1905 (I use the 1995 Studio Editions paperback)
Sound of the Drum, The
DESCRIPTION: "In the merry month of May, When bees from flower to flower did hum, Soldiers through the town marched gay, And the villagers ran to the sound of the drum." Cobbler, Tailor, others, leave their tasks to follow the drum; even three old ladies want to join
AUTHOR: unknown
EARLIEST DATE: 1968 (Hamer)
KEYWORDS: soldier music recruiting
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
Hamer-GarnersGay, p. 48, "The Sound of the Drum" (1 text, 1 tune)
Roud #1076
File: HaGa048

Sound Off (Cadence Count, Jody Chant)
DESCRIPTION: Chorus: "Sound off, One, two, Sound off, Three, four." Verses, in marching cadence, can be about anything soldiers dislike, or their sex lives, but often involve the despicable Jody: "Jody's got my gal and gone, Left me here a-singing this song...."
AUTHOR: unknown
EARLIEST DATE: 1935
KEYWORDS: army betrayal separation bawdy
FOUND IN: US(So)
REFERENCES (4 citations):
Cray-EroticMuse, pp. 394-398, "Sound Off" (3 texts, 1 tune); see also pp. 398-400, "Honey Babe" (2 texts, 1 tune)
Lomax-FolkSongsOfNorthAmerica 317, "Sound Off" (1 text, 1 tune)
Jackson-WakeUpDeadMan, pp. 167-176, "Jody" (4 texts, though three are from the same informant, 1 tune)
DT, SOUNDOFF* SOUNDOF2*
Roud #10398
ALTERNATE TITLES:
The Swing Cadence
The Airborne Chant
Duckworth Chant
NOTES [93 words]: If one is only studying origins, this would probably not be considered one song. However, cadence chants so freely exchange verses, and can so readily shift from clean to bawdy and back, that I see no point in trying to separate any which use the same meter. It is interesting to see the chants being taken over in Texas prisons. Here, the cadence count ("Sound off, one two...") is replaced by a simple "Yeah, yeah, yeah, yeah" -- but the ever-troublesome Jody is still around. Jackson explains "Jody" as a worn down form of "Joe the," i. e. "Joe the Grinder."
Last updated in version 2.4
File: LoF317

Sounding Calls
DESCRIPTION: This barely qualifies as a song, as there are only three notes, repeated in the same order with slight variation. There is no plot; the depth of the river is taken in order to avoid running aground. "Half twain, quarter twain, mark twain."
AUTHOR: unknown
EARLIEST DATE: 1939
KEYWORDS: river nonballad
FOUND IN: US(SE)
REFERENCES (2 citations):
Botkin-TreasuryMississippiRiverFolklore, p. 572, "Mississippi Sounding Call" (1 text, 1 tune)
Wheeler-SteamboatinDays, pp. 59-66, "Soundings at Memphis"; "Soundings from Uncle Mac";
Soundings from Tee Collins" (3 texts, 3 tunes)
NOTES [326 words]: The terminology used in these song is explained in Botkin's notes, and more
fully in sources such as Wheeler.
In simplest form, the measurements are in fathoms, and additive -- so, e.g. "half twain" is "half a
fathom plus two fathoms," i.e. 15 feet; "quarter twain:" "quarter fathom plus two fathoms," i.e. 13.5
feet; "mark twain": two fathoms exactly, i.e. 12 feet.
Distances less than "quarter less twain" (10.5 feet) are given in feet, and distances over a certain
limit (usually Mark Four, i.e. four fathoms=24 feet) are described as "no bottom."
It should be noted that this system is specific to riverboats. Soundings at sea are very different.
Lords Commissioners of the Admiralty, A Seaman's Pocket Book, London, June 1943, designed for
25-27, describes the sounding calls of an ocean-going Royal Navy ship. Their standard lead is 25
fathoms, with marks on the line at 2, 3, 5, 7, 10, 13, 15, 17, and 20 fathoms. If the depth is at one
of these marks, the sounding will be "by the mark" followed by a number (e.g. "by the mark
seven"); if it is an even fathom, then the call is "by the deep" and the number (e.g. "by the deep
eight"); the call may be amplified by halves or quarters. Thus the two systems have almost no
overlap -- not surprising, given that the deepest water encountered by a riverboat is shallower than
almost anything in which an ocean vessel can maneuver.
The various "songs" combined under this heading are, of course, not ballads, and not even true
tunes, nor do they constitute a single song. The tunes are simple, and almost all the words are
simply the numbers for depths (though in fact the various singers had their own methods of calling
the numbers -- a valuable skill if it helped keep the listeners alert). But collectively these chants
represent a significant part of river culture, so I've included them. - RBW
Last updated in version 3.1
File: BMRF572

Soup Supper in Clattice Harbour
DESCRIPTION: The singer has not recently attended the local "times" but goes to this one on
November 18, held at the church. He pays the five cents admission and enjoys the soup supper,
dancing till four or five, and another supper after that.
AUTHOR: Peter Leonard
EARLIEST DATE: 1983 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: dancing food party
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 99, "Soup Supper in Clattice Harbour" (1 text, 1 tune)
Roud #26159
CROSS-REFERENCES:
Anita Best, "The Soup Supper in Clattice Harbour" (on NFABest01)
ALTERNATE TITLES:
The Buns of Daily Bread
NOTES [39 words]: Peter Leonard is also credited with at least four songs in the Index, "The
Schooner Annie," "The Hole in the Wall," "Soup Supper in Clattice Harbour," and "Tobias Murphy
and Tom Hann," none of which seem to have been very well known.- RBW
Last updated in version 6.1
File: LeVe099

Sour-Milk Cairt, The
DESCRIPTION: The singer meets a maid and offers to drive her to Glasgow on his milk cart. On
the way he proposes and she agrees. Before next term they plan to marry. When he suggests a
coach for the wedding she says to save their silver and use the milk cart.
AUTHOR: Thomas Johnstone (source: Greig/Duncan5)
Sourwood Mountain

DESCRIPTION: Dance tune with words; young man wants his true love, but she is coy. Versions often contain a variety of floating or spontaneous verses. First stanza may begin, "Chickens crowing on Sourwood Mountain...."

AUTHOR: unknown

EARLIEST DATE: 1913 (collected by Olive Dame Campbell); +1909 (JAFL22)
KEYWORDS: courting love rejection nonballad playparty

REFERENCES (26 citations):
Randolph 417, "Sourwood Mountain" (4 texts plus a fragment, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 346-347, "Sourwood Mountain" (1 text, 1 tune -- Randolph's 417A)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 251, "Sourwood Mountain" (7 texts plus an excerpt and 3 fragments)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 251, "Sourwood Mountain" (7 tunes plus text excerpts)
Morris-FolksongsOfFlorida, #142, "Sourwood Mountain" (1 text, 1 tune)
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol1, p. 91 "Sourwood Mountain" (1 text, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 180-181, "Sourwood Mountain" (1 text, 1 tune)
Boette-SingaHipsyDoodle, pp. 162-163, "Sourwood Mountain" (1 text, 1 tune)
Thomas-DevilsDitties, pp. 114-115, "Sourwood Mountain" (1 text, 1 tune)
Richardson/Spaeth-AmericanMountainSongs, p. 89, "Sourwood Mountain" (1 text, 1 tune)
Roberts-SangBranchSettlers, #76, "Sourwood Mountain" (1 text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, pp. 170-171, "Sourwood Mountain" (1 text)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 11, "Sourwood Mountain" (1 text)
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 20-21, "Sourwood Mountain" (1 text, 1 tune)
Rosenbaum-FolkVisionsAndVoices, p. 216, "I Got a Woman on Sourwood Mountain" (1 text, 1 tune, with some of the lyrics rewritten by Earl Johnson)
Sandburg-TheAmericanSongbag, p. 125, "Sourwood Mountain" (1 text, 1 tune); 320-321, "I Got a Gal at the Head of the Holler" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 216, "Sourwood Mountain" (3 texts, 3 tunes)
Lomax/Lomax-AmericanBalladsAndFolkSongsUSA 24, "Sourwood Mountain" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 276-277, "Sourwood Mountain" (1 text, 1 tune, composite)
Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, pp. 24-27, "Sourwood Mountain" (2 texts, 2 tunes; the tunes, although clearly related, are not identical)
Botkin-TreasuryOfAmericanFolkslore, pp. 897-898, "Sourwood Mountain" (1 text, 1 tune)
Chase-AmericanFolkTalesAndSongs, pp. 148-149, "Sourwood Mountain" (1 text, 1 tune)
McNeil-SouthernMountainFolksong, pp17-18, "(Sourwood Mountain)" (1 text)
Darling-NewAmericanSongster, pp. 257-258, "Sourwood Mountain" (1 text)
Silber/Silber-FolksingersWordbook, p. 35, "Sourwood Mountain" (1 text)
DT, SOURWOOD

Roud #754

RECORDINGS:
Coleman & Harper "Sourwood Mountain" (Perfect 12751, 1931) (Oriole 8095, 1935)
Fruit Jar Guzzlers, "Sourwood Mountain" (on CrowTold01)
I. G. Greer & Mrs. I. G. Greer, "Sourwood Mountain" (AFS; on LC12)
Stanley Hicks, "Sourwood Mountain" [2 versions] (on FarMtns 2)
The Hillbillies, "Sourwood Mountain" (Vocalion 5022, c. 1926)
Earl Johnson & his Dixie Entertainers "I've Got a Woman on Sourwood Mountain" (OKeh 45171, 1927)
Kessinger Brothers, "Sourwood Mountain" (Brunswick 308, c. 1929)
Bradley Kincaid, "Sourwood Mountain" (Gennett 6417/Silvertone 8220, 1928) (Brunswick 420, 1930) (Conqueror 8090, 1933) (one of these is on CrowTold02, but it's not clear which)
Clayton McMichen, "Sourwood Mountain [part of instrumental medley]" (Decca 2649, 1939)
Land Norris, "Dogwood Mountain" (OKeh 40433, 1925)
Fiddlin' Powers & Family, "Sour Wood Mountains" (Victor 19448, 1924) (Edison 51789/5123, 1925)
Hobart Smith, "Sourwood Mountain" [instrumental] (on LomaxCD1702)
Kilby Snow, "Sourwood Mountain" (on KSnow1)
Ernest V. Stoneman, "Sourwood Mountain" (Victor 20235, 1926)
Stove Pipe No. 1 [pseud. for Sam Jones], "Cripple Creek & Sourwood Mountain" (Columbia 201-D, 1924)
Uncle "Am" Stuart, "Sourwood Mountain" [instrumental] (Vocalion 15840, 1924)
Gid Tanner & Riley Puckett, "Sourwood Mountain" (Columbia 245-D, 1924)
The Vagabonds, "Sourwood Mountain" (Bluebird B-5335, 1934)
Wade Ward, "Sourwood Mountain" [instrumental] (on Holcomb-Ward1); "Sourwood Mountain" [instrumental] (on GraysonCarroll1)
Henry Whitter's Virginia Breakdowners, "Sourwood Mountain" (OKeh 7005, 1924)
NOTES [41 words]: The Baptist church disapproved of dancing, but allowed playparties (dances with sung tunes instead of instrumental music). - PJS
It should be noted that this is primarily a fiddle tune; it's listed because it occasionally turns up with words. - RBW
Last updated in version 5.1
File: R417

Souters of Selkirk, The

DESCRIPTION: "Up wi' the souters of Selkirk, And doun wi' the Earl of Home." The shoemakers are praised for their gallantry; the colors of the Earl of Home are despised because of his poor performance at Flodden.

AUTHOR: unknown
EARLIEST DATE: 1803 (Scots Musical Museum #438)
KEYWORDS: clothes soldier
FOUND IN: Britain(Scotland)
REFERENCES (3 citations):
MacColl-PersonalChoice, pp. 11-12, "The Souters o' Selkirk" (1 text, 1 tune)
Winstock-SongsAndMusicOfTheRedcoats, pp. 93-95, "The Souters of Selkirk" (1 tune, partial text)
Roud #5505
File: SMM438

Souters' Feast, The

DESCRIPTION: "The souters [shoemakers] they had a feast ... Souters cam' frae far and near." One got drunk and began to shit leather, lasts, knives and broken glass. And when he seemed finished "he spued a muckle beatin' stane"

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan3)
KEYWORDS: drink food bawdy humorous scatological clothes
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
South Australia (I)

DESCRIPTION: The sailor reports, "South Australia's where I was born." Often used as a shanty, with chorus, "Heave away, heave away... we're bound for south Australia." Often he speaks of leaving his Australian girl behind

AUTHOR: unknown
EARLIEST DATE: 1927

REFERENCES (12 citations):
Doerflinger-SongsOfTheSailorAndLumberman, p. 71, "South Australia" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, p. 90, "Rolling King" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 33-35, "South Australia" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 193-195, "Rolling King," "South Australia" (3 texts, 2 tunes) [AbEd, pp. 150-151]
Fahey-Eureka-SongsThatMadeAustralia, pp. 58-59, "South Australia" (1 text, 1 tune)
Fahey-PintPotAndBilly, p. 64, "Bound for South Australia" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 2-4, "Bound for South Australia" (1 text, 2 tunes)
Parrish-SlaveSongsOfTheGeorgiaSeaslards, p. 220, "Haul Away, I'm a Rollin' King" (1 text)
Darling-NewAmericanSongster, pp. 315-316, "South Australia" (1 text)
Silber/Silber-FolksingersWordbook, p. 85, "South Australia" (1 text)

DT, SOAUSTRL*

ADDITIONAL: Frederick Pease Harlow, _The Making of a Sailor, or Sea Life Aboard a Yankee Square-Rigger_, 1928; republished by Dover, 1988, pp. 219-220, "South Australia" (1 text, 1 tune)

Roud #325

CROSS-REFERENCES:
cf. "Cape Cod Girls" (floating lyrics, tune, meter, plot)
cf. "We Are Bound Down South Alibama" (form, lyrics)

ALTERNATE TITLES:
Ruler King

NOTES [56 words]: There is no true dividing line between this song and "Cape Cod Girls"; they merge into each other. However, the difference in local color and focus is enough that they should be separated. The problem is classifying the intermediate versions.... - RBW

A modern verse: "In South Australia Skylab fell..., 15 billion shot to hell..." - SL

Last updated in version 5.0

File: Doe071

South Carolina State

DESCRIPTION: The singer enlists for gold to fight "in the northern wars." He deserts, is caught, jailed "in South Carolina State," and sentenced to be hung. He asks that the news be sent to his father, mother, and friends, and that he be buried next to his sister

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)

REFERENCES (1 citation):
South Carolina, a Patriotic Ode

DESCRIPTION: "Land of the Palmetto tree, Sweet home of liberty, Of thee I sing." The singer tells of Mother Carolina, He declares that South Carolina's sons will stand despite "fratricidal war." He asks help of "Great God! our King."

AUTHOR: unknown

EARLIEST DATE: 1861 (Library of Congress broadside)

KEYWORDS: patriotic home Civilwar

FOUND IN:

REFERENCES (2 citations):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 298-299, "South Carolina, A Patriotic Ode" (1 text)
Wolf-AmericanSongSheets, #C151, p. 194, "South Carolina, A Patriotic Ode" (1 reference)

CROSS-REFERENCES:
cf. "God Save the King" (tune) and references there

File: CAFS1298

South Down Militia

DESCRIPTION: Famous warriors are named: King's Guards and Scots Greys, Russians and Prussians, Julius Caesar and Napoleon, "but the South Down Militia is the terror of the land." Their appearance throws the Kaiser and "Krugar" into despair and makes Victoria gush.

AUTHOR: Col. R.H. Wallace (source:Graham-TheOrangeSongster)

EARLIEST DATE: c.1895 (Graham-TheOrangeSongster)

KEYWORDS: army war humorous nonballad talltale Napoleon

HISTORICAL REFERENCES:
1899-1902 - Boer War

FOUND IN: Ireland

REFERENCES (5 citations):
OLochlainn-IrishStreetBallads 90 note, "South Down Militia" (1 fragment, 1 tune)
Graham-TheOrangeSongster, p. 13, "The Royal South Down Militia" (1 text, 1 tune)
Hammmond-SongsOfBelfast, pp. 40-41, "The South Down Militia" (1 text, 1 tune)
Behan-IrelandSings, #86, "The South Down Militia" (1 text, 1 tune, modified)
DT, SOUTHDWN*

NOTES [148 words]: The description is from the text at South Down Defenders Flute Band Newry site "Words & Music of Traditional Ulster Songs." - BS
I find myself wondering if there are not two different phases of this song. Its inclusion in Graham-TheOrangeSongster would seem to imply a date prior to 1895. And yet, the references to Kruger, the Kaiser, and Victoria date the version of the song containing them fairly precisely: The Jameson Raid (beginning in late December of 1895) provoked the "Kruger Telegram," in which Kaiser Wilhelm II of Germany offered his friendship to Boer president Kruger (though the support turned out to be only moral). The (second) Boer War began in 1899, and ended in 1902; Victoria died in 1901.

The Boer War started with a series of bad British defeats, forcing them to bring in additional forces from all over the Empire. Naturally this included a lot of Irish troops. - RBW

Last updated in version 5.0

File: OLoc090N
South of Columbo
DESCRIPTION: "South of Columbo, Down Koggala way, That's where we're stationed now, Please show us how To get away. We'd pay fifty rupees, And that isn't hay, Just to get posted Out Canada way." The airmen complain of life in the Indian Ocean.
AUTHOR: unknown
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)
KEYWORDS: technology hardtimes soldier derivative
FOUND IN: Canada
REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, p. 83, "South of Columbo" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "413 Squadrom" (subject of the 413 squadron)
cf. "South of the Border" (tune)
cf. "East of the Border" (tune)
cf. "South of the Sangro" (tune)
cf. "Dear Old New Zealand" (tune)
cf. "The Battle of the River Plate" (tune)
NOTES [23 words]: For the 413 squadron, which spent most of its existence based (at least nominally) at Koggala, India, see the notes to "413 Squadron." - RBW
Last updated in version 5.1
File: Hopk083

South of the Sangro
DESCRIPTION: "South of the Sangro, Down Echelon way, That's where all the Wops and all the quartermasters stay." "Ortona is peaceful, It's back of the line... But it's better to stay, South of the Sangro...." Of the dangers of the Italian campaign
AUTHOR: unknown
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)
KEYWORDS: soldier war river warning derivative
FOUND IN: Canada
REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, pp. 92-93, "South of the Sangro" (1 text, tune referenced)
Roud #31229
CROSS-REFERENCES:
cf. "South of the Border" (tune)
cf. "East of the Border" (tune)
cf. "South of Columbo" (tune)
cf. "Dear Old New Zealand" (tune)
cf. "The Battle of the River Plate" (tune)

File: Hopk092

South Ythsie
DESCRIPTION: Forsay fees to Johnnie Gray and names the crew. He seems to like the work well enough but at term day "I'll tak' my budgets on my back, Farewell to Johnnie Gray."
AUTHOR: William Forsyth (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #19, p. 2)
EARLIEST DATE: 1906 (Greig/Duncan3); reportedly written in 1851
KEYWORDS: farming worker moniker
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #21, pp. 2-3, "South Ythsie" (1 text)
Greig/Duncan3 355, "South Ythsie" (3 texts, 2 tunes)
Roud #5758
ALTERNATE TITLES:
Little Ythsie
NOTES [89 words]: Notes to IRClare01: "A budget is a bag or knapsack used for carrying tools." From Peter A Hall, "Farm Life and the Farm Songs," pp. xxi-xxxi in Greig/Duncan3: "The time between hirings was, in the mid nineteenth century North-East, predominantly six months ['terms']
Southampton Tragedy, The

DESCRIPTION: "Within a gaol I am lamenting, Will no one shed a tear for me; In agony I'm sore relenting." Singer Abraham Baker "dearly loved Naomi Kingswell," but then shot her. Making no attempt to flee, he is taken and hopes, after execution, to again be with Naomi

AUTHOR: unknown

EARLIEST DATE: 1987 (Browne-FolkSongsOfOldHampshire), apparently from an undated broadside

KEYWORDS: love homicide gallows-confession execution punishment

FOUND IN:

REFERENCES (1 citation):
Browne-FolkSongsOfOldHampshire, pp. 97-100, "The Southampton Tragedy" (1 text, 1 tune set by Browne)

File: BrHa097

Southerly Wind

DESCRIPTION: Round: "Oh, it's a southerly wind and a cloudy sky, Proclaim it a hunting/sailing morning. Before the sun rises away we'll fly... Hark, hark, forward."

AUTHOR: unknown

EARLIEST DATE: 1951

KEYWORDS: ship sports

FOUND IN: US(MA) Canada(Mar)

REFERENCES (2 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 174-175, "Southerly Wind" (2 texts, 1 tune)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 156-157, "A Southerly Wind" (1 text, 1 tune)

Roud #9442

File: Doe174

Southern Blues, The

DESCRIPTION: "When I got up this mornin', I heard the old Southern whistle blow (x2), Then I was thinkin' 'bout my baby, Lord, I sure did want to go." The singer watches "the Southern cross the Dog." The singer wonders which train his baby took; he will try Georgia

AUTHOR: Big Bill Broonzy (at least in part)

EARLIEST DATE: 1935 (recording, Big Bill Broonzy)

KEYWORDS: train separation

FOUND IN:

REFERENCES (1 citation):
Cohen-LongSteelRail, pp. 441-443, "The Southern Blues" (1 text, 1 tune)

RECORDINGS:
Big Bill Broonzy, "The Southern Blues" (Bluebird B-5998/B-6964, 1935)

NOTES [88 words]: This is one of those who-knows-how-to-file-it blues. The recorded form is Broonzy's, but there are older elements, including especially the line "where the Southern crosses the Dog," the chief basis for Cohen's inclusion of the song. W. C. Handy encountered this line from a street singer around 1903, and it helped inspire his blues career.

There is a recording by W. T. Narmour and S. W. Smith, "Where The Southern Crosses The Dog" (OKeh 45480); I don't know what its relation is to either this song or the one Handy heard. - RBW

File: LSRai443
Southern Cross (I), The

DESCRIPTION: The Southern Cross goes to the Gulf in March to hunt seals. They are successful in the hunt but on their return are lost in a storm. The SS Kyle, sent off to search, could find nothing. The singer concludes by hoping that all are in Heaven if never found.

AUTHOR: unknown

EARLIEST DATE: 1927 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland); "written out by Lizzie C. Rose" (Doyle-OldTimeSongsAndPoetryOfNewfoundland, 4th edition)

KEYWORDS: hunting storm ship wreck disaster

HISTORICAL REFERENCES:
Mar 31, 1914 - Last sighting of the Southern Cross

FOUND IN: Canada(Newf)

REFERENCES (7 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 139, "The Southern Cross" (1 text, 1 tune)
Peacock, pp. 973-974, "The Southern Cross" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 77, "The Southern Cross" (1 text, 1 tune)
Blondahl-NewfoundlandersSing, p. 80, "The Southern Cross" (1 text, 1 tune)
Ryan/Small-HaulinRopeAndGaff, pp. 99-100, "Southern Cross" (1 text, 1 tune)
Mills-FavoriteSongsOfNewfoundland, pp. 34-35, "Southern Cross" (1 text, 1 tune)
ST Doy57 (Partial)
Roud #2796

RECORDINGS:
Jack Dalton, "The Southern Cross" (on PeacockCDROM)
Eddy Primroy, "Wreck of the Southern Cross" (on MUNFLA/Leach)

CROSS-REFERENCES:

NOTES [1788 words]: Horace Beck in his book Folklore and the Sea (Mystic Conn.: Mystic Seaport Museum, 1985), p. 208 gives a brief account of sealing disasters in Newfoundland that he obtained from George A. England, "Vikings of the Ice" (London, 1924) pp. 54-59. - SH [England's account really covers only three events, and even those only superficially. All three resulted in pieces cited in the Index: The Greenland Disaster of 1898, for which see "The Greenland Disaster (I)"; the Newfoundland Disaster of 1914, for which see "The Newfoundland Disaster (I)", and the disappearance of the Southern Cross, which is of course the subject of this song - RBW] Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland says that 170 men were lost; "no survivor or wreckage has ever been found."

Southern Cross last sighted by the Portia March 31, 1914 off Cape Race en route from Channel, southwest Newfoundland, to Harbour Grace (on the far side of Conception Bay from St John's); cargo about 20,000 seals; Captain George Clark (Northern Shipwrecks Database).

A must-read article on the ballad and its history, complete with a map, is available online in the archives of the site for the Canadian Journal for Traditional Music. Specifically, Canadian Journal for Traditional Music, vol 10, 1982, "The Southern Cross: A Case Study in the Ballad as History" by T.B. Rogers.

The article is good not only for its exhaustive discussion of this ballad but for the light it sheds on ballad-making in Newfoundland (at least). - BS

The Southern Cross was built in Norway in 1886, initially for use as a whaler, and was originally named the Pollux (Ryan/Drake, p. 33; Galgay/McCarthy, p. 45; Tarver, p. 14; Collins, p. 241); she served in that role for ten years. Only then did she really live up to her new name and go to the Antarctic; in 1896 (so Tarver; Galgay/McCarthy says 1898), she was rebuilt and given a larger engine, as well as renamed the Southern Cross, and went to the Antarctic for five years, setting a new "Farthest South" record for the time. She was the ship used by Carson Borchegrevink (Larson, p. 57), who frantically cobbled together an expedition mostly by appealing to the pride of Australians; as a stunt, it helped start an Antarctic rush but did very little useful research (Larson, pp. 53-57). During that expedition, Borchegrevink had planted the British flag on Antarctica for the first time, although ironically he was a Norwegian (Tarver, p. 42).

When the Southern Cross came home in 1901, she was quietly sold for the sealing trade (Feltham, p. 126). In her first year on the ice, she gathered a full load of seals very quickly and was the first ship to return to St. John's (Galgay/McCarthy, p. 46). She didn't have much success in the dozen
years after that -- and I note from the list of her captains on p. 127 of Feltham that she rarely had one of the more famous sealing skippers. Then came 1914.

Her captain that year was George Clarke. It was only his second year as a sealing captain; he had commanded the Bloodhound in 1912, but taken only 809 seals -- a disastrously low total (23 ships went out sealing in that year, and only one other took fewer than 1000 seals; 13 of the 23 took at least 5000, and six took more than 10000; Chafe, p. 79). He may have known the ship fairly well, though -- his brother (?) John Clarke had commanded the Southern Cross 1910-1913. John Clarke did not command a ship in 1914; perhaps George was intended as a fill-in. He was said to have had a reputation as a good sealer but little as a ship's captain (Galgay/McCarthy, p. 46). He picked a very bad year to try to learn the trade. He is also reported to have had an inexperienced gang of sealers (Collins, p. 242), though this shouldn't have affected how the Southern Cross performed in a storm.

1914 was a bad year for Newfoundland sealers even apart from those on the Southern Cross; it was also the year of the Newfoundland disaster (see the notes to "The Newfoundland Disaster (I)"; the same storm that sank the Southern Cross was the one that doomed the sealers from the Newfoundland). To add to the irony, it had been a bad year for seals, and most of the ships in the seal hunt were struggling.

The Southern Cross was one of the few which had been lucky -- she had gone to the Gulf of St. Lawrence rather than the "Front" northeast of Newfoundland (Galgay/McCarthy, p. 46) -- and so was heading home earlier than the rest (Brown, p. 47). It was expected that she would be the first ship home -- a significant honor and the cause of a certain amount of gambling. It is at least possible that Captain Clarke was so intent on being the first ship back that he ignored the storm that blew up and refused to head for a port (Brown, p. 163; O'Neill, p. 974).

On March 30, the Southern Cross was seen by a wireless operator at St. Pierre; he reported she had all flags flying, indicating a full load (Collins, p. 242). As mentioned in the "The Southern Cross (II)," on March 31, the coastal steamer Portia saw her briefly near Cape Pine and on her way around Cape Race (Ryan-Ice, p. 310; Galgay/McCarthy, p. 47). There were no sightings after that, and no other word. It appears that she chose to sail home through open water rather than shelter from the storm in a bay (Looker, p. 19; Brown, pp. 162-163), a decision which would have exposed her to greater danger -- especially given George Clarke's inexperience (Feltham, p. 130).

The crew of the Portia later reported that she seemed somewhat out of trim (Feltham, p. 130). And she was perhaps more vulnerable than most to storms; since her engines were retrofits, they were mounted unusually low and were vulnerable to flooding; she also had high bulwarks, making her hard to maneuver (Galgay/McCarthy, p. 48).

People began worrying about her a day after she was supposed to arrive in St. John's, but the wires to Cape Race had gone down; it was not until those were repaired that it was learned she had not been seen passing the Cape as expected (Brown, p. 162). There was no SOS -- there couldn't be, since she had no wireless (Collins, p. 243). She was simply gone.

It took some time before a search was mounted; the SS Kyle and, later, the USS Seneca found no sign of her -- no bodies, no wreckage, nothing. More than 170 sailors and sealers had simply vanished (Brown, p. 163, Collins, p. 242, Feltham, p. 129, Greene, p. 64, Kean, p. 89, and Ryan-Ice, p. 311 say 173; Ryan/Drake says 172 sailors and her captain went down; Looker, p. 19, says 174 were lost; Chafe, p. 44, and O'Neill, p. 974 state there were 175 on board; Tarver, p. 14, claims 177 deaths; Galgay/McCarthy say ten crew and 163 sealers, which would be 173 or 174 depending on whether the captain is counted as part of the crew).

To this day, there is no real knowledge of what happened, although eventually a few possible traces washed up on the coast of Ireland (Looker, p. 22; Galgay/McCarthy reports that one board read "THERN C," but that its existence could not be verified). Some think her cargo shifted, perhaps due to rotten boards. This was the belief of at least some sealers; Stanley Sturge recalled something similar happening on his ship in 1924 and declared, "That's what happened to the Southern Cross, a pound broke and the seal pelts moved" (Ryan-Last, p. 263).

Alternately, it could have been an effect of the gale; a badly-stowed cargo of seal pelts could shift in the storm -- such a situation had at least once threatened the Neptune, which almost sank right in the entrance to St. John's (Greene, p. 192). It was also suspected that she was overloaded, and in the aftermath, a rule was passed limiting ships to 35,000 seals (Candow, p. 90). Whatever the explanation, it was the worst single disaster in Newfoundland sealing history -- and, when combined with the Newfoundland disaster of the same year, made it an especially sorrowful season for the sealing industry.

The Southern Cross was fairly well-known in Newfoundland sealing poetry; in addition to this song, the ship is mentioned in mentioned in "The Sealer's Song (II)," "Success to the Hardy Sealers," "Success to Every Man," and "The Southern Cross (II);" the Cross of "Captains and Ships" is
perhaps also this ship. She also had a place in folklore; England, p. 218, tells of sealers who claimed to have "seen the wrath of the ill-fated Southern Cross". Funny how they "saw" her but didn't ever learn what sank her.... Galgay/McCarthyOlde, p. 109, have an even more substantial version in which she sails into the St. John's narrows, with her flags flying and her crew on deck, then disappears. Ryan-Ice, p. 316, also has tales about the Southern Cross, such one about a sealer who was about to sail on her. Told that he could add one more word to his telegram home at no extra charge, added "goodbye." It was the last his family ever heard of him.

There are photos of the Southern Cross on p. 178 of Feltham, on p. 21 of Looker, on pp. 33, 50 of Ryan/Drake, on p. 86 of Andrieux, on p. 62 of Winsor, and on p. 49 of Galgay/McCarthy.

Galgay/McCarthy, p. 44, has a photo of a model of the ship, which probably shows her design more clearly than any of the others although the paint job makes her look more like a single-decked naval frigate.

Tim B. Rogers wrote a novel about this event, The Mystery of the SS Southern Cross. Even if you like historical fiction, I doubt it is worth the bother; although the Southern Cross vanished without a trace, we know its approximate course because of the sightings as it tried to reach port, and it went down in a big storm; there isn't much mystery about what happened.

This song is item dD36 in Laws's Appendix II. The song is unusually accurate in its details. It appears to be wrong in saying the Southern Cross sailed on the twelfth of March; the 1914 sailing day for the sealing fleet was March 10 (Chafe, p. 81). But everything else is right: her skipper was Captain Clark(e), and she did carry about 170 men. Feltham, p. 129, gives a list of where the sailors were from, and yes, there were men from St. John's, Brigus, and Harbour Grace, with Harbour Grace having the most (25). Ryan-Ice, pp. 325-326 n. 173 also had a list, with a note that some of the names cannot be considered certain. We can't know how many seals she took, but the song's figure of 17,000 was a good enough haul that it might well induce her to go home; only three times had she taken that many or more (Chafe, p. 104). The statement that she was down by the head fits the Portia's report that she was out of trim. The ship that saw her was indeed the Portia. And the Kyle was indeed the first ship to search. - RBW

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- Kean: Abram Kean, with a foreword by Sir Wilfred Grenfell, Old and Young Ahead, 1935; I use the 2000 Flanker Press edition edited and with a new Introduction (and new photographs) by Shannon Ryan
- Larson: Edward J. Larson, To the Edges of the Earth: 1909, the Race for the Three Poles, and the Climax of the Age of Exploration, William Morrow, 2018
- Looker: Janet Looker, Disaster Canada, Lynx Images, 2000
Southern Cross (II), The

DESCRIPTION: The Southern Cross sails out through the ice and is last sighted by the Portia off Cape St Mary's sailing home.

AUTHOR: unknown

EARLIEST DATE: 1976 (Lehr/Best-ComeAndIWillSingYou)

KEYWORDS: hunting storm ship wreck disaster

HISTORICAL REFERENCES:

Mar 31, 1914 - Last sighting of the Southern Cross

FOUND IN: Canada(Newf)

REFERENCES (1 citation):

Lehr/Best-ComeAndIWillSingYou 101, "The Southern Cross" (1 text, 1 tune)

Roud #4406

CROSS-REFERENCES:

cf. "The Southern Cross (I)" (subject)

NOTES [105 words]: The Southern Cross last sighted by SS Portia on March 31, 1914 sailing home to St John's with a cargo of seals. Believed "founedered in blizzard" with a loss of about 172 men. (Lehr/Best-ComeAndIWillSingYou, Northern Shipwrecks Database)

Lehr/Best-ComeAndIWillSingYou: see "The Newfoundland Disaster" for another ballad about another wreck in the same storm. "This was a particularly sad and tragic time for Newfoundland... leaving a total of about 252 dead in one month." - BS

For more about the Southern Cross, see the note to "The Southern Cross (I)"; for the whole 1914 seal hunt, see "The Newfoundland Disaster (I)." - RBW

Last updated in version 6.1

File: LeBe101

Southern Encampment, The

DESCRIPTION: "As I rambled out one evening in the pleasant month of June, I spied an encampment by the light of the moon." The southern girl reports on the soldiers' disdain for the northerners; despite their poor living conditions, she and they expect victory

AUTHOR: unknown

EARLIEST DATE: 1926 (Randolph)

KEYWORDS: Civilwar patriotic soldier

FOUND IN: US(So)

REFERENCES (2 citations):

Randolph 223, "The Southern Encampment" (1 text, 1 tune)

Randolph/Cohen-OzarkFolksongs-Abridged, pp. 207-208, "The Southern Encampment" (1 text, 1 tune -- Randolph's 223)

Roud #7704

File: R223
Southern Girl's Reply, The (True to the Gray)

DESCRIPTION: "I cannot listen to your words, The land's too far and wide, Go seek some happy northern girl To be your loving bride." The southern girl tells how her youngest brother and lover were slain in the Civil War; she will not marry one who fought to kill them

AUTHOR: Original words ("True to the Gray") by Pearl Rivers

EARLIEST DATE: 1941

KEYWORDS: Civilwar courting rejection

FOUND IN: US(SE)

REFERENCES (3 citations):
- Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 156, "The Southern Girl's Reply" (1 collected text plus the original Rivers poem, 1 tune)
- Scott-TheBalladOfAmerica, pp. 251-252, "The Southern Girl's Reply" (1 text, tune referenced)

Roud #7484

CROSS-REFERENCES:
- cf. "The Bonnie Blue Flag" (tune & meter) and references there

NOTES [48 words]: The "Fitzhugh Lee" referred to in the first stanza was Robert E. Lee's nephew, and a cavalry officer. One of the senior generals under Jeb Stuart, he eventually commanded what remained of the cavalry of the Army of Northern Virginia after Stuart's death and Wade Hampton's transfer. - RBW

File: Wa156

Southern Jack, A

DESCRIPTION: "I got a southern jack [train engine], I got a southern jack, First thing yi (sic.) do shovel in the coal, Next thing yi do watch the drivers roll. I got a southern jack, I got a southern jack; All aboard on the southern jack!"

AUTHOR: unknown

EARLIEST DATE: 1919 (Brown)

KEYWORDS: train

FOUND IN: US(SE)

REFERENCES (2 citations):
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 239, "A Southern Jack" (1 short text)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 239, "A Southern Jack" (1 tune plus a text excerpt)

Roud #6452

File: Br3239

Southern Ladies

DESCRIPTION: Capstan shanty, Negro origin. "What will you fetch your Julia? Way-ay-ay-ay! What will you fetch your Julia? She's a Southern lady all the day." Meter changes from 2/2 to 3/2 throughout.

AUTHOR: unknown

EARLIEST DATE: 1916 (JFSS volume 5)

KEYWORDS: shanty worksong

FOUND IN: Britain

REFERENCES (1 citation):
- Hugill-ShantiesFromTheSevenSeas, p.395, "Southern Ladies" (1 short text, 1 tune-quoted from a shanty which Cecil Sharp gave in volume 5 of the Journal of the Folk Song Society) [AbEd, p. 300]

Roud #9173

File: Hugi395

Southern Oath, The

DESCRIPTION: "By the cross upon our banner, Glory to our Southern skies, We have sworn, a band of brothers, Free to live or free to die." Southerns will fight northern "hirelings," and protect southern "fair-haired daughters" from "your fierce and ruffian chief"
Southern Shore Queen

DESCRIPTION: "It's concerning the harbour of Cape Broyle ... we will call it The Southern Shore Queen"; "Now Cape Broyle is famed for its beauty." The song lists the attributes of beautiful Cape Broyle

AUTHOR: almost certainly Gertrude Carew Cahill

EARLIEST DATE: 1951 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)

KEYWORDS: pride lyric nonballad

FOUND IN: Canada(Newf)

REFERENCES (3 citations):
- Blondahl-NewfoundlandersSing, p. 47, "Southern Shore Queen" (1 text, 1 tune)
- Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 343-345, "The Southern Shore Queen" (1 text, 1 tune)

Roud #7312

RECORDINGS:
- Omar Blondahl, "The Southern Shore Queen" (on NFOBlondahl04)

NOTES [214 words]: Cape Broyle is on the east coast of the Avalon Peninsula, about 40 miles south of St John's - BS

In 2007, Andrea Tarvin, a relative of the author, wrote to me with background on the song. I quote her letter: "The song... was originally recorded by Omar Blondahl. The song was written by Gertrude Carew Cahill. She would have been the daughter of Arthur Carew from Shore's Cove, Cape Broyle, who was my great grandmother's brother. She died here in St. John's about three years ago and before she died they had a birthday party for her in St. Patricks Mercy Home at which time they printed off the words to this song and passed it around for everyone to sing. The Downhomer... a local publication.... had an article published about four to five years ago that read "Southern Shore Queen Mystery Solved." In this article they showed that Gertrude Carew Cahill wrote this song... and she played the accordion as well.... Everyone on the Southern Shore is in agreement that Gertrude wrote this song." - RBW

Guigné-ForgottenSongsOfTheNewfoundlandOutports's version was recorded by Peacock in 1951 at Cape Broyle, so the song was at least in very local circulation before Blondahl came to Newfoundland. It was one of Blondahl's radio favorites when I got to St. John's at the end of 1955. - BS

Last updated in version 6.0

File: Doyl3055

Southern Soldier Boy, The (Barbro Buck)

DESCRIPTION: "Barbro Buck is my sweetheart's name, He's off to the wars and gone, He's fighting for his Nannie dear, His sword is buckled on. He's fighting for his own true love, He is my only joy, He is the darling of my heart, My southern soldier boy."

AUTHOR: Words: Captain G.W. Alexander

EARLIEST DATE: 1864

KEYWORDS: love separation Civilwar

FOUND IN: US(Ap,So)

REFERENCES (4 citations):
- Randolph 238, "Barbro Buck" (1 text)
Southern Soldier, The

DESCRIPTION: "I'll place my knapsack on my back, My rifle on my shoulder, I'll march away to the firing line...." He bids goodbye to wife and baby. He wonders who will care for his family if he is killed. But he hopes for the success of the southern cause

AUTHOR: unknown

EARLIEST DATE: 1937 (field recording from Mrs. Minta Morgan)

KEYWORDS: soldier patriotic Civilwar

FOUND IN: US(So)

REFERENCES (2 citations):
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 95-96, "Down to New Orleans" (1 short text, 1 tune)
Silber-SongsOfTheCivilWar, pp. 217-218, "The Southern Soldier" (1 text, 1 tune)

Roud #4770

File: SCWF217

Southern Spy, The

DESCRIPTION: "Come all you southern heroes." The singer is a northerner who leaves for the South in 1863 after "Old Abe he ordered us out to arms." He bids parents and wife goodbye to become a Southern spy. "Stand by your canon boys While shells and grape shot fly"

AUTHOR: unknown

EARLIEST DATE: 1868 (Musick-JAF-TheOldAlbumOf-William-A-Larkin)

KEYWORDS: Civilwar war dying death patriotic soldier children wife

FOUND IN: US(MW)

REFERENCES (1 citation):
Musick-JAF-TheOldAlbumOf-William-A-Larkin 37, "The Southern Spie" [sic] (1 text)

Roud #4270

NOTES [63 words]: The last two lines of Musick-JAF-TheOldAlbumOf-William-A-Larkin's text -- "and trust to god your savior / And kep your powder dry" [sic] -- are from the lines attributed to Cromwell and also used in Colonel Blacker's "Oliver's Advice" [source: Charles Gavan Duffy, The Ballad Poetry of Ireland (Dublin: James Duffy, 1861 ("digitized by Google")) sixth edition, pp. 83-86]

Last updated in version 3.5

File: MuLa037

Southern Wagon, The (Confederate)

DESCRIPTION: "Come all ye sons of freedom and join our Southern band; we're going to fight the
Yankees and drive them from our land." The song describes the state of the Confederate government and declares "The South is our wagon, we'll all have a ride."

AUTHOR: unknown (see NOTES)
EARLIEST DATE: 1889 (The Civil War in Song and Story); the earliest printing, by Joseph Bloch of Mobile, Alabama, is undated but probably from 1864 or earlier
KEYWORDS: Civilwar political
FOUND IN: US(SE)
REFERENCES (5 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 374, "The Southern Wagon" (1 text plus a fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 374, "The Southern Wagon" (1 tune plus a text excerpt)
Hudson-FolksongsOfMississippi 121, p. 262, "Wait for the Wagon" (1 short text)
Colonial-Dames-AmericanWarSongs, pp. 132-133, "Southern Song" (1 text)
Wolf-AmericanSongSheets, #C160, p. 194, "The Southern Wagon" (4 references)
Roud #3716
CROSS-REFERENCES:
cf. "Wait for the Wagon" (tune) and references there.
cf. "The Southern Wagon (Union)"
cf. "I Picked My Banjo Too" (lyrics, themes)
NOTES [256 words]: This song, or at least Brown's version, has historical problems. (Hudson-FolksongsOfMississippi's version, of only two stanzas and chorus, is hardly significant.) It refers to Jeff(erson Davis) and "(Alexander) Stephens by his side," which is accurate enough (except that the two quickly fell out), and Beauregard, while never the senior Southern general (in fact, he was #5), was certainly the best-known early in the war.
But there was never a date when the Confederacy had exactly the states listed. The author says (South) Carolina, Georgia, Tennessee, Texas, Alabama, Florida, and Mississippi are in (forgetting Louisiana), but "Missouri, North Carolina, and Arkansas are slow... There's old Kentucky, Maryland, each hasn't made up their mind."
Note that Virginia is not mentioned, and that Tennessee (secedeed June 8, 1861) is "in" when Arkansas (May 6) is still "out." It could be argued that Tennessee ratified an agreement with the South before Arkansas, but both states saw their governors turn south immediately after Sumter and broke free of the Union soon after.
Plus, Missouri, like Kentucky and Maryland, would not join the Confederacy (except in their dreams and the stars on their battle flag), though Missouri in particular did supply partisan troops to the south.
According to Colonial-Dames-AmericanWarSongs, this was written by "Maria Grason, of Anne Arundel County, M[aryland], in 1867, and this version describes events during the war. I would guess Grason's version is a rewrite of an already-existing song. - RBW
Last updated in version 6.1
File: Br3374

Southern Wagon, The (Union)

DESCRIPTION: "Jeff Davis built a wagon and on it put his name, And Beauregard was driver of Secession's ugly (frame/fame)." The song details the slow but steady progress of the Union forces.
AUTHOR: unknown
EARLIEST DATE: 1909 (Belden-BalladsSongsCollectedByMissourFolkloreSociety), but see NOTES
KEYWORDS: Civilwar parody
HISTORICAL REFERENCES:
July 21, 1862 - First Battle of Bull Run. Mentioned out of order in Belden's version, but Lincoln and General Winfield Scott appointed George B. McClellan commander of the Army of the Potomac the day after the battle ("they put in all new spokes")
Sep 4, 1861 - Occupation of Columbus, Kentucky by forces under Leonidas K. Polk ("Bishop Polk"). Kentucky had tried to declare neutrality; both sides prepared to occupy it once the neutrality was broken. Polk went in first, but the Union had more forces in the area, and gained the bulk of the state. And Polk's invasion helped push the legislature to declare for the Union
Jan 19, 1862 - Battle of Logan Cross Roads (also called Mill Springs, as in the song). A small battle by later standards, but the first major union victory of the war. Federal forces under George
H. Thomas beat forces under Zollicoffer, securing much of Kentucky and opening a path into Tennessee
Feb 16, 1862 - Ulysses S. Grant captures Fort Donelson on the Cumberland River. This, combined
with his capture of Fort Henry on the Tennessee (Feb. 6) blows a hole in the Confederate position
in Kentucky and forces Confederate commander Albert Sidney Johnston to evacuate Bowling
Green. This was the famous "Unconditional Surrender" incident: After the two senior officers at
Donelson fled, the #3, Simon Bolivar Buckner, bit the bullet and accepted Grant's unconditional
terms
Apr 25, 1862 - Union forces under Farragut capture New Orleans
Jun 6, 1862 - Naval battle of Memphis clears the path for Union occupation of that city

REFERENCES (4 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 364-366, "The Southern Wagon" (1
text)
Cox-FolkSongsSouth 70, "Jeff Davis" (1 fragmentary text)
Wolf-AmericanSongSheets, #2219, p. 149, "Southern Wagon" (8 references)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 482, "The Southern Wagon"
(source notes only)
Roud #3716
CROSS-REFERENCES:
cf. "Wait for the Wagon" (tune) and references there.
cf. "The Southern Wagon (Confederate)"
NOTES [167 words]: Cox lists this as a parody of the "favorite Confederate song" "The Southern
Wagon." A Confederate song it may be, but hardly a favorite; I've found no evidence of traditional
versions, and the single stanza Cox quotes seems to be the only traditional portion of the parody.
What is interesting is that Belden-BalladsSongsCollectedByMissourFolkloreSociety, too, has the
"union" form, and a full version.
Possibly Cox is thinking of another wagon song, "The Old Union Wagon" ("The eagle of Columbia,
in majesty and pride"), which was extremely popular in broadsides; Edwin Wolf 2nd, American
Song Sheets, Slip Ballads, and Political Broadsides 1850-1870, Library Company of Philadelphia,
1963, pp. 116-117, lists nine broadside publications.
This song too was very popular in broadsides; Wolf on p. 149 lists eight broadsides, one of them
saying it was sung by the popular vocalist Tony Pastor, who may well have put it into wide
circulation. Several of the broadsides call it "The Secession Wagon." - RBW
Last updated in version 3.5
File: JHcox070

Southland Gold Escort, The
DESCRIPTION: "The Southland folk are stirring But they're a deal too slow; In cutting out Otago
They find it is no go." Eight men guard the gold mined in Invercargill -- but there is so little that one
man can carry it. The escort is mocked for its small burden
AUTHOR: Words: Charles R. Thatcher (1831-1878)
EARLIEST DATE: 1863? (implied date in Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: gold humorous travel New Zealand
FOUND IN:
REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, pp. 58-59, "The Southland Gold Escort" (1 text)
NOTES [57 words]: Another Thatcher song that appears to be on the same topic is "Go A-Head
For brief background on Charles Thatcher's career, see the notes to "Where's Your License?" For
an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong. - RBW
Last updated in version 5.0
File: BaRo058

Sow Pig, The
DESCRIPTION: John Walker takes the "Lough Swilly Line" to Derry and buys a pig. He takes her
to Marshall's to be serviced. A great crowd watches the heroic proceedings. "But all ended well and
for in a short time The sow she produced a fine litter of nine"
Sow Took the Measles, The

DESCRIPTION: The singer founds his property on a sow. When the sow takes the measles and dies, he makes a saddle of her hide, a thimble of her nose, a whip of her tail, pickles and/or glue of her feet, etc.

AUTHOR: unknown
EARLIEST DATE: 1931 (Fuson-BalladsOfTheKentuckyHighlands)
KEYWORDS: animal talltale technology disease
FOUND IN: US(Ap,NE,So,SE) Britain(England(North))
REFERENCES (8 citations):
Gardham-EastRidingSongster 3, pp. 7, 42-43, "The Herring's Head"; "Bolliton Sands"; "The Dead Pig" (3 texts, 1 tune; the first two are "The Red Herring" but 3B, "The Dead Pig," is "The Sow Took the Measles")
Randolph 412, "The Measles in the Spring" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 177, "My Old Sow's Nose" (1 text)
Linscott-FolkSongsOfOldNewEngland, pp. 253-255, "The Old Sow Song" (1 text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, p. 185, "The Old Sow" (1 text, in which the old sow "died in the winter last spring")
Lomax-FolkSongsOfNorthAmerica 15, "The Sow Took the Measles" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 405, "The Sow Took The Measles" (1 text)
DT, SOWMEASL*
Roud #17759
CROSS-REFERENCES:
cf. "The Red Herring" (theme)
cf. "Old Cow Died of Whooping Cough" (theme of animal disease) and references there
NOTES [33 words]: The disease the sow took is unlikely to have been measles; it is more likely that it was rinderpest, which is closely related. For more on this, see the notes to "Old Cow Died of Whooping Cough." - RBW
Last updated in version 5.2
File: LoF015

Sow's Tail to Geordie, The

DESCRIPTION: Geordie [George I] meets a sow. At every action Geordie takes she makes a fool of him and shows him her tail: he wears turnips on his head, she pulls them down; he invites her to dance, she flaunts her buttocks; she beats him at a race, and so on.

AUTHOR: unknown
EARLIEST DATE: 1819 (Hogg-JacobiteRelicsOfScotlandVol1)
KEYWORDS: humorous polilical Jacobites animal food dancing racing
FOUND IN: Britain(Scotland)
REFERENCES (2 citations):
Hogg-JacobiteRelicsOfScotlandVol1 55, "The Sow's Tail to Geordie" (1 text, 1 tune)
Greig/Duncan1 121, "The Soo's Tail to Geordie" (2 texts, 1 tune)
Roud #5781
NOTES [123 words]: Hogg-JacobiteRelicsOfScotlandVol1: "All this gibing and fun about the sow and Geordie, that runs through so many of the songs of that period, without explanation must appear rather inexplicable; but from whatever cause it may have originated, it is evident that the less that is said about it the better."
Greig/Duncan1: "... 'the soo' being one of George I's mistresses, Madame Schulemberg, Duchess of Kendal, or Madame Kilmausegge, Countess of Darlington - Hogg apparently thinks the latter." -
BS
I incline the same way. Schulemberg was so thin that she was called "the maypole"; Kilmausegge was so heavy that she was called "the goose" or "the elephant." For more about this two, see e.g. the notes to "Came Ye O'er Frae France." - RBW
Last updated in version 2.4
File: GrD1121

Sow's Triumph Over the Peeler, The
DESCRIPTION: A Ballaconnell sow wrestles a police sergeant to the street. The army, called for help, is stopped by two goats. The sergeant tries to take the goats to Cavan jail. The pig's ire is renewed. With the goats, she drives the sergeant into hiding
AUTHOR: unknown
EARLIEST DATE: before 1881 (broadside, Bodleian 2806 b.10(138))
KEYWORDS: humorous political animal police soldier
FOUND IN:
BROADSIDES:
Bodleian, 2806 b.10(138), "The Sow's Triumph Over the Peeler" ("Come pray attention for a while, I'll tell you a jest I do protest"), The Poet's Box (Glasgow), 1849-1880
CROSS-REFERENCES:
cf. "The World Turned Upside Down" (tune, per broadside Bodleian 2806 b.10(138))
cf. "The Peeler and the Goat" (theme)
cf. "The Monegran Pig Hunt" (theme)
NOTES [62 words]: Zimmermann p. 215: "The success of ['The Peeler and the Goat'] inspired other texts: 'The Peeler and the Sow' (set in County Cavan, the goat also appearing in that ballad) and 'The Dog's Victory on the Peeler' (set in Kilkenny), both of them very inferior to O'Reyan's satire." The present broadside seems compounded from the sow and dog versions described by Zimmermann. - BS
File: BrdSTOtP

Sowens for Sap at Oor New Tap
DESCRIPTION: "The foremost man o' oor New Tap, He works a stallion fine. The Lion they do call him... The little one that goes to him She's swift and spunky too. Sowens for sap at oor New Tap, Ye'll find it winna do." The singer describes horses and men of the farm
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan3)
KEYWORDS: farming work nonballad moniker
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #92, pp. 1-2, "Sowens for Sap" (1 text)
Greig/Duncan3 400, "Sowens for Sap" (1 text)
Ord-BothySongsAndBallads, p. 251, "Sowens for Sap" (1 text)
Roud #5575
CROSS-REFERENCES:
cf. "The Parks o' Keltie" (tune, per Greig)
File: Ord251

Sower's Song, The
DESCRIPTION: "Would ye partake of Harvest's joys, The corn must be sown in Spring" "Old Mother [Earth], receive this corn [seed]" The sowers go up and down the rows: "Sow well and you gladly reap"
AUTHOR: Thomas Carlyle (1791-1885) (source: _Nightingale Valley_)
EARLIEST DATE: 1831 (_Fraser's Magazine_ Vol III, April 1831, according to the Carlyle Bibliography in _The Cambridge History of English and American Literature_ at the Bartleby site)
KEYWORDS: farming nonballad
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Sowing Oats

DESCRIPTION: "Here we go a-sowing oats, sowing oats, sowing oats, Here we go a-sowing oats, And who will be the binder?” "I have lost my true love... And right here’s where I'll find her."

AUTHOR: unknown

EARLIEST DATE: 1974 (Bush-FSofCentralWestVirginiaVol4)

KEYWORDS: love farming courting

FOUND IN: US(Ap)

REFERENCES (1 citation):
Bush-FSofCentralWestVirginiaVol4, p. 21, "Sowing Oats" (1 short text, 1 tune)

File: BWV4021

Sowing on the Mountain

DESCRIPTION: "Sowing on the mountain, reaping in the valley (x3), You're gonna reap just what you so." "God gave Noah the rainbow sign..." "Won't be water, but fire next time."

AUTHOR: unknown

EARLIEST DATE: 1930 (recording, Carter Family)

KEYWORDS: religious nonballad floatingverses

FOUND IN: US

REFERENCES (4 citations):
Sandburg-TheAmericanSongbag, pp. 488-492, "Ezekiel, You and Me" (1 heavily composite text, 1 composite tune; the first verse is "Ezekiel Saw the Wheel," the second is from "Keep A-Inchin' Along," the third is "Standing in the Need of Prayer," the fourth is "Chilly Water" [Roud #15312], the last probably derived from "Sowing on the Mountain")
Darling-NewAmericanSongster, pp. 263-264, "Sowing on the Mountain" (1 text)
Silber/Silber-FolksingersWordbook, p. 363, "Sowing on the Mountain" (1 text)

DT, SOWNGMTN

Roud #11554

RECORDINGS:
Carter Family, "Sow 'em on the Mountain" (Victor 23585, 1931; Bluebird B-5468, 1934; Montgomery Ward M-4744, 1935; rec. 1930)
A. P. Carter Camily, "Sow 'em on the Mountain" (Acme 997, n.d. but probably 1950s)
Coon Creek Girls, "Sowing on the Mountain" (Vocalion 04278/OKeh 04278/Conqueror 9113, 1938)

CROSS-REFERENCES:
cf. "You're Going To Reap Just What You Sow" (theme, some chorus lines)

NOTES [171 words]: The Darling text is a slightly edited version of the Cisco Houston(?) and Woody Guthrie version. Silber's seems to be from the same source. The other recordings we have so far -- Carter Family, Coon Creek Girls -- have different verses, but the same tune and chorus. That chorus seems anachronistic to me: "Sowing on the mountain, Reaping in the valley, You're going to reap just what you sow." I expect that "to reap what you sow," you would reap and sow in the same place (as in Job 4:8, ... they that plow iniquity, and sow wickedness, reap the same." (King James)).

A hymn with a tune close to the tunes on the recordings for "Sowing on the Mountain" is "You're Going To Reap Just What You Sow." The verses are not shared with the versions of "Sowing on the Mountain" indexed so far, but the chorus is "You're going to reap just what you sow (2x), Up on the mountain, Down in the valley, You're going to reap just what you sow." That is, wherever you
sow, you'll face the consequences.
I assume the hymns are related. - BS

_last updated in version 4.5_

File: FSB363

Spailpin Fanac

DESCRIPTION: Gaelic. Singer, a spalpeen bids farewell to Ireland; on his last job 12 women contended for him. He was happy at first, then found he was being cheated of his pay. He boasts that women like him, and compliments a young woman going down the road

AUTHOR: unknown

EARLIEST DATE: 1965 (recording, Joe Heaney)

LONG DESCRIPTION: Gaelic. Singer, a spalpeen (itinerant agricultural laborer) bids farewell to Ireland; on his last job 12 women contended for him. He was happy at first, then found he was being cheated of his pay. He boasts that women like him, and compliments a young woman going down the road; "The tailor that took her measure/I am sure that he was in love with her/For he took her measure up from the ground/And high above her waist/And they tell me that's the reason/She is always laughing."

KEYWORDS: courting sex bragging emigration rambling travel beauty farming foreign language work worker migrant

FOUND IN: Ireland

REFERENCES (1 citation):
ADDITIONAL: George Sigerson, Bards of the Gael and Gall (New York, 1907 ("Digitized by Google")), pp. 287-289, "The Rover" (1 text in English translation)

RECORDINGS:
Joe Heaney, "Spailpin Fanac" (on Pubs1)

NOTES [54 words]: In Ireland young workers were often hired at autumn hiring fairs for six months, the women as dairy maids or kitchen maids, the men as farm servants. At the end of the term, often the women would marry and settle, while the men travelled to the next hiring fair or hit the road as itinerant workers, known as "spalpeens." - PJS

_last updated in version 2.6_

File: RcSpaiFa

Spailpin Fanach, An (The Migrant Labourer)

DESCRIPTION: Gaelic. Farewell to my dear island and the boys I left at home. I enlisted in the army; it was a mistake. One wonderful day I could persuade any woman that black was white.
"Twelve envious women compete for the benefit of my love"; even the old hag.

AUTHOR: unknown

EARLIEST DATE: 1967 (recording, Sean Mac Donnchadha)

KEYWORDS: foreign language emigration travel drink army nonballad rake soldier worker

FOUND IN: Ireland

RECORDINGS:
Sean Mac Donnchadha, "An Spailpin Fanach" (on Voice20)

NOTES [13 words]: The description is from the translation of the text in the notes to Voice20. - BS

File: RcASpaFa

Spailpin Fanach, An (The Rover)

DESCRIPTION: Gaelic. The singer had been a rover for hire by farmers at fairs. Now, instead, he will carry the Pike under the French banner. He is leaving a girl behind in Kerry. When the French arrive the yeomen and English will be forced to fly.

AUTHOR: George Sigerson (1836-1925) (translator ) (source: Moylan-TheAgeOfRevolution-1776-1815)

EARLIEST DATE: 1897 (Sigerson's _Bards of the Gael and Gall_, according to Moylan-TheAgeOfRevolution-1776-1815; source for date: "George Sigerson" on Ireland's Millenia site)

KEYWORDS: foreign language rebellion England France Ireland patriotic

HISTORICAL REFERENCES:
1798 - Irish rebellion against British rule
Spanish Captain, The

DESCRIPTION: A Spanish captain and his beautiful wife and daughter, bound for Newfoundland, are killed in a shipwreck near Cape Spear. The singer seems to have been one of the crew and laments the loss of the captain and his family.

AUTHOR: unknown

EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: wreck death lament family father mother

HISTORICAL REFERENCES:
Aug 14, 1876 - Loss of the Mayaguenzana

FOUND IN: Canada(Newf)

REFERENCES (4 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 137, "The Spanish Captain" (1 text, 1 tune)
Lehr/Best-ComeAndIWillSingYou 102, "The Spanish Captain" (1 text, 1 tune)
Blondahl-NewfoundlandersSing, pp. 87-88, "The Spanish Captain" (1 text, 1 tune)

RECORDINGS:
Anita Best, "The Spanish Captain" (on NFABest01)
Omar Blondahl, "The Spanish Captain" (on NFOBlondahl01)
James Maher, "The Spanish Captain" (on MUNFLA/Leach)

NOTES [622 words]: There is a formulaic introduction to the song where the Muses are called upon to help the singer and the public is promised not to be delayed too much in the telling. Cape Spear is the most eastern point in North America. - SH

Editor's Nitpick: Technically, the easternmost point in North America (that is, the point with the most eastern longitude) is in Alaska, since it is the only part of North America to be in the eastern hemisphere. Cape Spear is the easternmost point in the Western Hemisphere.

This song is item dD33 in Laws's Appendix II. - RBW

Lehr/Best-ComeAndIWillSingYou's suggestion seems to me a good one, even though the date in the Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland text (August 20) does not match the date of the disaster. The song says that the ship had a Spanish captain, that he, his wife, and his daughter were lost, and that there was "no tug to take her in" -- all of which fit the Mayaguennzana (the spelling I find in Power). Also, Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland's informant, Stephen John Lewis, thought the event happened about fifty years earlier, and the song was collected in 1929, 53 years after the loss of the Mayaguennzana. The name of the ship is wrong, but it would be no surprise to find Newfoundlanders corrupting a Spanish name.

Galgay/McCarthy-Shipwrecks, p. 87, reports that the Mayaguennzana (their spelling) was a "Spanish brig, lost at Blackhead 14 Aug 1876. Captain and his wife drowned."

Northern Shipwrecks Database:
Mayaguennzana/Maguayzozona stranded in smoke with 2 or 3 lost. - BS

Doyle-OldTimeSongsAndPoetryOfNewfoundland's suggestion to the song seems to me a good one, even though the date in the Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland text (August 20) does not match the date of the disaster. The song says that the ship had a Spanish captain, that he, his wife, and his daughter were lost, and that there was "no tug to take her in" -- all of which fit the Mayaguennzana (the spelling I find in Power). Also, Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland's informant, Stephen John Lewis, thought the event happened about fifty years earlier, and the song was collected in 1929, 53 years after the loss of the Mayaguennzana. The name of the ship is wrong, but it would be no surprise to find Newfoundlanders corrupting a Spanish name.

Galagay/McCarthy-Shipwrecks, p. 87, reports that the Mayaguennzana (their spelling) was a "Spanish brig, lost at Blackhead 14 Aug 1876. Captain and his wife drowned."

Power, pp. 37-39, has more details. The Mayaguennzana was bringing molasses and sugar from the West Indies to Newfoundland. The ship was approaching St. John's (Blackhead Bay, where she was lost, is about two miles southeast of the Narrows of St. John's Harbour), but visibility was poor because of fires near the town. Four of the ship's crew were lost: Captain Fioll, his wife, his
daughter (who was nine years old), and one other member of the crew. The body of the daughter was found April 28; Power never mentions recovery of the bodies of the others. The remaining members of the crew were taken aboard a pilot boat.

Galgay/McCarthy-Olde, p. 75, report of the fire, "On August 14, 1876, and for several days after, the Southside Hill was on fire from Syme's Bridge to the Narrows [i.e. the entrance to St. John's harbour]. During the night, the fire attracted thousands of citizens by its wild grandeur. The smoke from the fire, the wind being from the west, filled the bay and in part brought about the wreck of the Spanish brigantine \textit{Mayaguezana}."

An investigation was held afterward, which found that two pilot boats were supposed to be on duty at the time the \textit{Mayaguezana} went aground -- but that one of them had simply sat in the harbour, leaving only one actively at sea. The latter had seen the \textit{Mayaguezana}, and could have put a pilot aboard (he had two available), but the boat's skipper decided to devote all his energies to bringing in another boat, resulting in the loss of the \textit{Mayaguezana}. The captain of the latter pilot boat was suspended for three months; the captain of the one which just sat in port received a six month suspension (on the grounds that, if it had done its duty and been available, the other captain wouldn't have had to decide whether to divide his crew or not). - RBW

Bibliography


\textit{Last updated in version 4.4}

File: Doy38

\textbf{Spanish Cavalier, The}

DESCRIPTION: The Spanish Cavalier plays his guitar under a tree, asking his sweetheart to be true while he is off to war. He promises to return if he lives, and asks her to seek him if he dies

AUTHOR: William D. Henderson? (see NOTES)

EARLIEST DATE: 1887 (College Songs; also Merchant's Gargling Oil Songster for that year)

KEYWORDS: war separation music

FOUND IN: Britain(England(South)) US(MW,Ro)

REFERENCES (4 citations):
- Williams-Wiltshire-WSRO GI 153, "Spanish Cavalier" (1 text)
- Pound-AmericanBalladsAndSongs, 106, p. 218, "The Spanish Cabineer" (1 text)
- Stout-FolkloreFromIowa 76, pp. 98-99, "The Spanish Cavalier" (1 text plus a fragment)
- ADDITIONAL: Henry Randall Waite, _College Songs: A Collection of New and Popular Songs of the American Colleges_, new and enlarged edition, Oliver Ditson & Co., 1887, pp. 32-33, "The Spanish Cavalier" (1 text, 1 tune)

ST LPnd218 (Full)

Roud #2684

RECORDINGS:
- Riley Puckett, "Spanish Cavalier" (Columbia 15003-D, c. 1924)

NOTES [142 words]: My 1887 \textit{Merchant's Gargling Oil Songster} lists this song as being copyrighted in the name of Gwo. W. Hagans, but this was simply a publishing house. The author is not listed.

In \textit{College Songs} we find the statement "The 'Spanish Cavalier' was composed by a youth of San Francisco who shipped as a cabin boy on board the flag ship of the Pacific Squadron, about 1875. The vessel lay sometime at Panama, where he deserted and joined the Panama army as a drummer boy." It goes on to explain that he left Panama, worked his way back to San Francisco, and was taken by the Navy as a deserter. The daughter of a congressman got him out of trouble, and he took two tunes he had learned in Panama and set English words in her honor. The girl lost interest in him, and it was not until 1880 that this song was published, but it went on to do very well.

- RBW

\textit{Last updated in version 3.2}

File: LPnd218
Spanish Is the Loving Tongue (A Border Affair)

DESCRIPTION: The singer tells of his love for (and language lessons from) a Mexican girl. "But one time I had to fly For a foolish gambling fight." Though the affair may have been a mistake, he still misses her and remembers her last words to him: "Adios, mi corazon."

AUTHOR: Words: Charles Badger Clark

EARLIEST DATE: 1920; apparently copyrighted 1919. Set to music by Bill Simon in 1925

KEYWORDS: love separation abandonment gambling fight foreigner

FOUND IN: US(Ro,SW)

REFERENCES (6 citations):
- Thorp/Logsdon-SongsOfTheCowboys, pp. 10-11, "A Border Affair" (1 text)
- Fife/Fife-CowboyAndWesternSongs 52, "Border Affair" (2 texts, 1 tune)
- Darling-NewAmericanSongster, pp. 278-279, "Spanish Is a Loving Tongue" (1 text)
- Silber/Silber-FolksingersWordbook, p. 141, "Spanish Is The Loving Tongue" (1 text)
- DT, SPANOLOVE*

ADDITIONAL: John I. White, _Git Along, Little Dogies: Songs and Songmakers of the American West_, 1975 (page references are to the 1989 University of Illinois Press edition), pp. 126-136, "Badger Clark, Poet of Yesterday's West" (1 text, 1 tune plus discussion and a short biography of Clark)

Roud #11085

RECORDINGS:
- Tex Fletcher, "The Border Affair (Mi Amor, Mi Corazon)" (Decca 5300, 1936)
- Pete Seeger, "Spanish is the Loving Tongue" (on PeteSeeger30)

NOTES [60 words]: A version of this is printed in volume 38, number 2 of Sing Out! (1993), p. 70 credits the music to Billy Simon. This seems to be based on the statements of Katie Lee, but the information in the Sing Out! article by itself is not sufficient for me to credit Simon. But White supports the attribution to Simon, which strikes me as much better evidence. - RBW

Last updated in version 5.3

File: FCW052

Spanish Johnny

DESCRIPTION: "The old West, the old time, The old wind singing through..." are the habitat of Spanish Johnny, who herds cattle and kills men and "sing[s] to his mandolin." Spanish Johnny is finally hung; the night before he dies, he sings one last time to the mandolin

AUTHOR: Words: Willa Cather / Music: C. E. Scoggins (?)

EARLIEST DATE: 1934

KEYWORDS: cowboy death execution music

FOUND IN:

REFERENCES (1 citation):
- Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 123-124, "Spanish Johnny" (1 text, 1 tune)

Roud #15551

NOTES [24 words]: Written as a poem, the Lomaxes apparently collected this from the author of the tune. There is no evidence that it ever entered tradition. - RBW

File: LxA123

Spanish Ladies

DESCRIPTION: Sailor bids farewell to the Spanish (Australian, South American) ladies as his ship weighs anchor and departs for England (Massachusetts).

AUTHOR: unknown

EARLIEST DATE: 1769 (Journal of the Nellie)

KEYWORDS: parting sailor Spain England

FOUND IN: Britain(England(South,West)) US(NE) Canada(Mar) Ireland

REFERENCES (18 citations):
- Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Song #38, pp. 235-236, "The Spanish Ladies" (1 text)
- Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 454-455, "The Spanish Ladies" (1 text)
- Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #19, "Spanish Ladies" (1 text, 1 tune)
Spanish Lady's Love, The

DESCRIPTION: Imprisoned by an English captain, the Spanish lady falls in love with her captor. They exchange praises for the English, and he tells her they are mismatched. This does not convince her; at last he says he is married. They go their separate ways

AUTHOR: unknown

EARLIEST DATE: 1728 (registered 1603, and quoted in 1616)

KEYWORDS: courting separation love prison

FOUND IN: Britain(England)

REFERENCES (8 citations):
Hales/Furnival-BishopPercysFolioManuscript, volume III, pp. 393-398, "The Spanish Ladies Love" (1 text)
Percy/Wheatley-ReliquesOfAncientEnglishPoetry II, pp. 247-251, "The Spanish Lady's Love" (1 text)
Spanish War, The

DESCRIPTION: The singer recalls "our last rebellion" in 1861, and declares that "battle must be fought" against Spain to "avenge the Maine": "They sunk her, never to rise again." Despite the possibility of loss, the war must be pursued

AUTHOR: unknown
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: Spain battle war navy soldier
HISTORICAL REFERENCES:
1895 - Cubans rebel against Spain
Feb 15, 1898 - Explosion of the battleship "Maine" in Havana harbour
April 25, 1898 - Congress declares war on Spain
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 95-96, (no title) (1 text)
CROSS-REFERENCES:
cf. "My Sweetheart Went Down with the Maine" (theme) and references there
NOTES [42 words]: For background on the loss of the Maine, and the war that followed, see the notes to "My Sweetheart Went Down with the Maine."
This particular piece of rampant jingoism and blatant inaccuracy strikes me as possibly the work of the yellow press. - RBW
File: ThBa995

Spanking Maggie from the Ross

DESCRIPTION: The singer tells listeners about a race urged by "Mr. Montague." Campbell Miller accepts the bet. Jockey Bell holds back his horse for a time, to increase the excitement and the wagering, then wins easily. The singer offers a toast to the winners

AUTHOR: unknown
EARLIEST DATE: 1933 (Sam Henry collection)
KEYWORDS: racing gambling horse trick
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H516, p. 35, "Spanking Maggie from the Ross" (1 text, 1 tune)
Roud #13354
File: HHH516
Sparkling Sunday Night

DESCRIPTION: As "Down behind the hilltops goes the setting sun," young lovers gather to court and go "sparking Sunday Night." The young people wait impatiently for her parents to drop off so they can spark seriously. Conclusion: sparking is fine -- but best on Sunday

AUTHOR: unknown

EARLIEST DATE: 1855 (LOCSheet sm1855 58168, sm1855 581290); listed as from 1855 by Jon W. Finson, _The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song_, Oxford University Press, 1994, p. 46

KEYWORDS: courting love family

FOUND IN: US(MA,NE,SE,So)

REFERENCES (7 citations):
Thompson-APioneerSongster 40, "Sparking Sunday Night" (1 text)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 424-426, "Sparking Sunday Night" (1 text)
Randolph 379, "Sparking Sunday Night" (1 text); 468, "Sparking on Sunday Night" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 721, "Sparking on a Sunday Night" (1 fragment, 1 tune)
Huntington-FolksongsFromMarthasVineyard, "The Parlor" (1 text, 1 tune)
Spaeth-WeepSomeMoreMyLady, pp. 95-96, "Sparking on a Sunday Night" (1 text, 1 tune)

ADDITIONAL: Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 17, "Sparking Sunday Night" (1 text, 1 tune)

Roud #2820

BROADSIDES:
LOCSheet, sm1855 581680, "Sparking Sunday Night," T. Birch (New York), 1855 (1 text, 1 tune); sm1855 581290, "Sparking Sunday Night," Oliver Ditson (Boston), 1855 (1 text, 1 tune)

NOTES [106 words]: Randolph treats his two pieces as separate, and does not even cross-reference them. It's true that the forms are slightly different, and that his #379 includes a sub-plot (waiting for the parents to fall asleep) not found in #468. But the key phrase is the same, and so is the feeling; I think they are one piece. - RBW

LOCSinging as113030 has the tune as "Wait for the Wagon"; neither piece of sheet music sounds like "Wait for the Wagon."


Last updated in version 5.2

File: R379

Sparkling and Bright

DESCRIPTION: "Sparkling and bright in liquid light, Does the wine our goblets gleam in, With hue as red as rosy bed, Which a bee would choose to dream in." The poet hopes "We'll drink to-night with hearts as light... As bubbles that swim on the beaker’s brim."

AUTHOR: Charles Fenno Hoffman (1806-1884)

EARLIEST DATE: before 1876 (numerous parodies in Waite); sung by Henry Sibley and friends in the 1850s

KEYWORDS: drink nonballad

FOUND IN:
Roud #V12429

SAME TUNE:
To the American Flag and Harrison ("See in the light of glory bright") (Harrison campaign song) (A. B. Norton, _Songs of the People in the Log Cabin Days of Old Tippecanoe_, p. 12)
All the following references are from Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, part 1:
Gather Ye Smiles ("Gather ye smiles from the ocean isles, Warm hearts from river and fountain") (by F. M. Finch, [class of 18]49) (Waite, p. 47)
Smoking Song ("Floating away like the fountains' spray, Or the snow-white plume of a maiden") (by
F. M. Finch, [class of 18]49) (Waite, p. 50)
Smoking Song ("With grateful twirl our smoke wreaths curl, As mist from the water-fall given")
(Waite, p. 79)
A Vesper ("When the evening falls on Brunonia's walls, As the light of day is fleeting") (Waite, p. 95)
Chant Our Rhyme ("Peacefully rest, 'neath the mountain's crest, In thy sheltered vale reclining") (by George L. Raymond, [class of 18]62) (Waite, p. 114)
Bacchanalian ("Oh, bright is the gleam of the silv'ry stream, As it leaps from its native mountain")
(by M. W. Fuller, [class of 18]53) (Waite, p. 124)
Mechanics ("To the solemn tricks of Mechanics We bid farewell forever") (Waite, p. 133)
Logic ("We'll poll no more for the hidden lore Within our Logic's pages") (Waite, p. 133)
Smoking Song ("Sorrow and strife leave the student's life When his pipe is kindled brightly") (by Professor T. S. Doolittle, D.D., [class of 18]59) (Waite, p. 144)

All the following references are from Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, part 2:

Welcome to the Alumni ("Come, friendly throng, and join our song, We welcome every brother") (by A. T. Pierson [class of 18]57) (Waite, p. 19)
Parting Song ("The dewy light of the morning bright, The blush of the summer sunrise") (Waite, p. 28)

Conflagratio Conicorum ("Gather here by the dusky bier, -- Let the requiem deeply roll") (Waite, p. 35)
Evening Hours ("The twilight gaze, with its gentle rays, O'er Trinity's campus stealing") (Waite, p. 36)

Sleighing Song ("Gliding along like a fairy song, Or the mist at early dawning") (by C. H. Sweetser, [class of 18]62) (Waite, p. 42)
We Gather Here ("We gather here with festive cheer, To drown all care and sorrow") (by W. Irving Allen, [class of 18]62) (Waite, p. 45)
Joyous and Free ("Joyous and free our hearts shall be, At the festal board regaling") (by E. P. Dyer, Jr., [class of 18]61) (Waite, p. 45)
Come, Gather Near ("Come, gather near, each classmate here, Fond memories will gather")
(Waite, p. 52)

While We Gather Here ("While we gather here, with song nd cheer, Our thoughts in union blending") (by George O. Whitney, [class of 18]69) (Waite, p. 82)
Hair-belles ("Here's to the maids with borrowed braids, And here's to the girls with curls, sir")
(Waite, p. 96)

The following references are from Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, part 3:
Boat Song ("Lightly afloat swims our gallant bark") (Waite, p. 11)

NOTES [172 words]: As far as I know, there are no field collections of this song, although it was found in at least one edition of the Forget-Me-Not Songster (but not the version used in the Index). There is also a report of it being sung in the future state of Minnesota in the 1850s: "The evening was spent in listening to song and recital. Boury gave us Ingoldsby's "Lord Tom Noddy" with great spirit. White, [future governor Henry] Sibley and others united in "Sparkling and bright" "Health dear woman", "Down East" "Farewell to Moore" "Starspangled banner" "Landlord fill &c", while throughout the night the greatest variety of voyageur songs inspirited the oarsmen...." (so Frank Blackwell Mayer, as quoted on p. 232 of With Pen and Pencil on the Frontier in 1851: The Diary and Sketches of Frank Blackwell Mayer, Minnesota Historical Society Press, 1986.)

This combined with the amazing number of parodies that use the tune finally caused me to decide to include it here, not for its own sake but so we could include the "Same Tune" entries. - RBW

_Last updated in version 6.0_

**File:** SparBrig

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**Speak of a Man As You Find Him**

**DESCRIPTION:** "Oh, speak of a man as you find him, And censure alone what you see, And should a man blame, let's remind him, From vice we are none of us free." If we knew people's hearts, many who are honored would be scorned. We should ignore gossip

**AUTHOR:** unknown
Speaking Flower, The
DESCRIPTION: "Our ship is ready to depart, Yet ere I go from thee, Some proof of love to cheer my heart, I pray thee grant to me." He asks at least for the flower in the girl's hand. She does not answer, but drops the flower
AUTHOR: unknown
EARLIEST DATE: 1852 (Journal of the Minerva Smythe)
KEYWORDS: love sailor separation flowers
FOUND IN:
REFERENCES (1 citation):
HuntingtonGam, p. 333, "The Speaking Flower" (1 text, 1 tune)
Roud #27530
NOTES [68 words]: Huntington says that this is "surely" an English version of "Une Fleur Pour Response," found in Laura Alexandrine Smith's collection of sailor's songs, "The Music of the Waters." However, the Smith book was published in 1888 (according to the title page of the version of the book on the Internet Archive), so even if the two songs are the same, the English version is in fact the earliest attested form. - RBW
Last updated in version 4.2
File: HGam333

Special Agent/Railroad Police Blues
DESCRIPTION: "Now, when I left for Ripley the weather was kind of cool...." "Now, I swung that 97...." "Now, them special agents up the country sure is hard on a man...." The singer asks the special agents to evict him near a town so he can make a recording
AUTHOR: Sleepy John Estes (1904-1977)
EARLIEST DATE: 1938 (recording, Sleepy John Estes)
KEYWORDS: train hobo technology
FOUND IN:
REFERENCES (1 citation):
Cohen-LongSteelRail, pp. 435-436, "Special Agent/Railroad Police Blues" (1 text, 1 tune)
RECORDINGS:
Sleepy John Estes, "Special Agent (Railroad Police Blues" (Decca 7491, 1938)
File: LSRai435

Speckles (Freckles)
DESCRIPTION: "He was little 'en peaked 'en thin 'an Narr't a no 'account horse" (sic). The singer describes meeting (Freckles) many years ago, and being surprised by the gameness of this "no account" horse (which managed to rescue him from a party of Indians)
AUTHOR: N. Howard Thorp
EARLIEST DATE: 1908 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: horse cowboy Indians(Am.)
FOUND IN:
REFERENCES (1 citation):
Thorp/Fife-SongsOfTheCowboys XXIII, pp. 254-257 (48-50), "Speckles" (2 texts, the second being an extension of the first); Thorp/Logsdon-SongsOfTheCowboys, pp. 142-145, "Speckles" (1 text)
Roud #8044
NOTES [65 words]: Another Thorp composition that had little play in tradition. Even so, it has a variant reading; the author couldn't decide whether the horse was named "Speckles" or "Freckles"! Based on the notes in Thorp/Logsdon-SongsOfTheCowboys, I would guess the horse was
originally "Freckles,' but Thorp changed it to "Speckles" to honor P. A. Speckman, who printed the first version of Thorp's book. - RBW

Last updated in version 5.3
File: TF23

Speed the Plow (Sal'sb'ry Sal)

DESCRIPTION: Known as a fiddle tune, Flanders gives the words as "Oh, high, diddy-di, for Sal'sb'ry Sal, Plump she was, and a right smart gal, Swing to the center and caper down the hall, High, diddy-di, and a balance all...."

AUTHOR: unknown

EARLIEST DATE: 1931 (Flanders/Brown-VermontFolkSongsAndBallads)

KEYWORDS: dancetune nonballad

FOUND IN: US(NE)

REFERENCES (2 citations):
Flanders/Brown-VermontFolkSongsAndBallads, p. 26, "Sal'sb'ry Sal" (1 text)
Linscott-FolkSongsOfOldNewEngland, pp. 111-112, "Speed the Plow" (1 tune plus dance instructions)

NOTES [161 words]: "Speed the Plow" is, of course, one of the most popular of fiddle tunes. We can't absolutely identify it with the words in Flanders and Brown, though, because they don't give a tune!
The phrase "speed the plow" has been used in songs for many hundreds of years. Richard Greene, editor, A Selection of English Carols, Clarendon Medieval and Tudor Series, Oxford/Clarendon Press, 1962, has as his #32 (pp. 147-148) a piece with the refrain "The merthe of all this londe Maketh the gode hosbonde, With erynge of his plowe." The third verse reads, "Aboute barly and whete,That maketh men to swete, God spede the plowe al day!" The source of this is Bodleian MS. Arch. Selden B.26 of the fifteenth century -- which also contains the primary copy of the Agincourt Carol (scans currently available at https://digital.bodleian.ox.ac.uk/inquire/p/1fd9f36c-2e48-47d3-b7a3-a9dec76fd28). Greene, p. 244, believes it is a carol for Plow Monday, or the Monday after Epiphany. - RBW

Last updated in version 4.5
File: FlBr026

Spelling Game (Blue spells B-L-U-E; T-W-O Spells Two; My Mother and Your Mother)

DESCRIPTION: "T-W-O spells two, and O-U-T spells out... My mother gave your mother A punch on the nose, And what color was the blood? (Red) R-E-D spells red, and O-U-T spells out. My mother and your mother Had a fiddle... Chopped it in the middle... How many strings?"

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty wordplay music mother

FOUND IN: New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, pp. 96-97, "(T-W-O spells two)" (1 or more texts; it's not clear which are continuous)

CROSS-REFERENCES:
cf. "One Two Three Four, Mary at the Cottage Door" ("O-U-T spells out" lyric) and references there

File: SuSm096F

Spence Broughton

DESCRIPTION: Broughton at the gibbet post tells about his bad companions and wicked habits that led to his execution. He bids farewell to his wife and children; he should have stayed at home with them.

AUTHOR: unknown

EARLIEST DATE: before 1856 (broadside, Bodleian Firth c.17(162))

KEYWORDS: crime execution gallows-confession children wife

HISTORICAL REFERENCES:
Apr 14, 1792 - Spence Broughton of Sheffield executed for robbing the Rotherham postman
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Kidson-TraditionalTunes, pp. 126-127, "Spence Broughton" (1 text, 2 tunes)
Roud #1107
BROADSIDES:
Bodleian, Firth c.17(162), "Spence Broughton" ("To you my dear companions accept these lines I pray"), J. Cadman (Manchester), 1819-1844; also Johnson Ballads 3151, Harding B 11(3615), Firth b.25(381), Firth c.17(161), "Spence Broughton"
File: KiTu126

Spencer the Rover
DESCRIPTION: "These words were composed by Spencer the Rover, who travelled Great Britain and most parts of Wales." After much rambling and assorted adventures, he returns "to his family and wife" and decides to go roving no more
AUTHOR: unknown
EARLIEST DATE: before 1856 (broadside, Bodleian Harding B 11(3617))
KEYWORDS: rambling family return
FOUND IN: Britain(England(All))
REFERENCES (7 citations):
Williams-FolkSongsOfTheUpperThames, pp. 130-131, "Spencer the Rover" (1 text) (also Williams-Wiltshire-WSRO Wt 327)
Kidson-TraditionalTunes, pp. 154-156, "Spencer the Rover" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 331, "Spencer the Rover" (1 text, 1 tune)
Copper-SongsAndSouthernBreezes, pp. 264-265, "Spencer the Rover" (1 text, 1 tune)
Copper-ASongForEverySeason, pp. 230-231, "Spencer the Rover" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #86, "Spencer the Rover" (1 text, 1 tune)
DT, SPENCROV*
Roud #1115
BROADSIDES:
Bodleian, Harding B 11(3617), "Spencer the Rover" ("These words were composed by Spencer the rover"), J. Cadman (Manchester), 1850-1855; also Firth c.21(8), Johnson Ballads 1880, Harding B 11(3616), Harding B 25(1824), Firth b.25(257), Johnson Ballads 1842 [some words illegible], Harding B 11(3620), 2806 c.16(36), Firth c.26(209), Harding B 11(3618)
LOCSinging, as102610, "Spencer the Rover" ("These words were composed by Spencer the Rover"), Jackson & Son (Birmingham), no date
File: K331

Spider and the Fly, The
DESCRIPTION: "'Will you walk into my parlor?' said the spider to the fly -- "Tis the prettiest little parlor that ever you did spy." The fly demurs; the spider persists; at last she is lured "within his little parlor -- but she ne'er came out again."
AUTHOR: Mary (Botham) Howitt (1799-1888)
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: bug trick lie death
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan8 1670, "The Spider and the Fly" (1 text, 1 tune)
Baring-Gould-AnnotatedMotherGoose #837, pp. 316-317, "(Will you walkin into my parlor?' said the spider to the fly)"
ADDITIONAL: Florence Milner, "Poems in Alice in Wonderland" (1903), now reprinted in Robert Phillips, editor, _Aspects of Alice_, 1971 (references are to the 1977 Vintage paperback), pp. 249-250, "The Spider and the Fly" (1 text, with "Alice"-related context)
Roud #13006
NOTES [233 words]: Mary Howitt, the wife of author William Howitt, made a number of translations into English (including, apparently, some of the works of Hans Christian Andersen), but is hardly remembered today except for this one piece. Granger's Index to Poetry cites ten poems of hers, but most are in only a single reference; 11 books are cited for this piece. I have this feeling that
some of those other citations are instance where editors wanted to prove she did more than write "The Spider and the Fly."
Alice Liddell Hargreaves (as she came to be) referred to singing this song. In an account repeated in Jo Elwyn Jones & J. Francis Gladstone, *The Red King’s Dream or Lewis Carroll in Wonderland*, 1995 (I use the 1996 Pimlico edition), p. 102, she mentions how she and her sisters sang "Star of the evening, beautiful star," "Twinkle, twinkle, little star," and "Will you walk into my parlour?" on their expeditions with Charles Dodgson (Lewis Carroll) and the Rev. Robinson Duckworth. Dodgson's poem "Will you walk a little faster,' said a whiting to a snail," is said to be a loose parody of this, according to Sidney Herbert Williams and Falconer Madan, revised and augmented by Roger Lancelyn Green, further revised by Denis Crutch, *The Lewis Carroll Handbook* (earlier editions titled *A Handbook of the Literature of the Rev. C. L. Dodgson*, 1932, 1961, 1970); Dawson Books, 1979, p. 311. - RBW

**Spider from the Gwydir, The**

DESCRIPTION: "By the sluggish River Gwydir Lived a wicked redbacked spider...." A drunken shearer falls asleep near its lair. A man and woman come up and set out to rob him. As she approaches, the spider bites her. She flees in pain; the shearer is saved

AUTHOR: unknown
EARLIEST DATE: 1968
KEYWORDS: bug humorous robbery
FOUND IN: Australia
REFERENCES (3 citations):
*Meredith/Anderson-FolkSongsOfAustralia*, pp. 204-205, "The Spider from the Gwydir" (1 text, 1 tune)
*Meredith/Covell/Brown-FolkSongsOfAustraliaVol2*, pp. 170, "The Moree Spider" (1 text)
*Ward-PenguinBookOfAustralianBallads*, pp. 121-123, "The Spider by the Gwydir" (1 text)
Roud #22629
File: MA204

**Spider, The**

DESCRIPTION: A spider web catches a fly but can't hold a hornet. "Poor men [are] brought to shame"; the vain rich are praised. The singer wishes to be neither rich nor poor. If rich men would be just the camel's hump could be shaven and "the rich man enter heaven"

AUTHOR: unknown
EARLIEST DATE: 1893 (Broadwood/Maitland-EnglishCountySongs)
KEYWORDS: poverty vanity virtue money Bible nonballad
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
*Broadwood/Maitland-EnglishCountySongs*, pp. 48-49, "The Spider" (1 text, 1 tune)
Roud #1372
NOTES [42 words]: Matthew 19.24 (King James): "And again I say unto you, It is easier for a camel to go through the eye of a needle, than for a rich man to enter into the kingdom of God" (cf. Mark 10.25, Luke 18.25). For more on this see "How Many Miles to Babylon?" - BS

**Spinner's Wedding, The**

DESCRIPTION: "The gaffer's looking worried, the flett's a' in a steer, Jessie Brodie's getting mairit an' the morn she'll no be here." The spinners have bought her a gift. They wish her well; she will have "love an' loyalty" even though she won't have money

AUTHOR: Mary Brooksbank
EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: marriage gift party
FOUND IN:
Spinnin' o't, The

DESCRIPTION: Once "some canty goodman" sang "A wee pickle tow for the spinnin o't." "The stupid auld carlin" left the linen too close to the fireplace. The goodman says that he had asked forty years for a shirt with nothing to show.

AUTHOR: unknown

EARLIEST DATE: 1909 (Greig/Duncan3)

KEYWORDS: shrewishness fire husband wife

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #60, p. 2, "The Spinnin’ o’ t" (1 fragment)
Greig/Duncan3 474, "The Spinnin’o’t" (1 fragment)

Roud #5971

CROSS-REFERENCES:
cf. "She's Aye Tease, Teasin'" (theme: the wife who won't spin, but sets the flax on fire)

NOTES [64 words]: Greig prints only the first verse of the three in Greig/Duncan3 and considers it "an introductory verse to 'The spinnin’ o’t' [that is, "The Wee Pickle Tow"] which I have never come across in any version of the song which I have hitherto seen." Greig/Duncan3's other two verses still seem introductory, hardly advancing the story, and may be just a fragment of "The Wee Pickle Tow." - BS

Last updated in version 2.5

File: GrD3474

Spinning Song

DESCRIPTION: "Spin, ladies, spin all day (x2), Sheep shell corn, Rain rattles up a horn, Spin, ladies, spin all day (x3)."

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: worksong nonballad

FOUND IN: US(So)

REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 215, "Spinning-Song" (1 short text)

File: ScNF215A

Spinning Wheel (I), The

DESCRIPTION: A young man comes courting the girl, praising her beauty and kissing her hand, "But yet I turned my spinning wheel." At last he proposes (marriage/a roll in the hay); she (accepts and leaves her wheel/orders him away)

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: love courting technology work rejection marriage

FOUND IN: US

REFERENCES (2 citations):
Arnett-IHearAmericaSinging, pp. 12-13, "The Spinning Wheel" (1 text, 1 tune)
DT, SPINWHL2*

File: Arn012

Spinning Wheel, The

DESCRIPTION: Silvia, out hunting, sees beautiful Cloe at her spinning wheel. Inviting her to accompany him to court, he seduces her and leaves her "e'er the year ran out in tears to turn her wheel about."
Spinning-Wheel Song, The

DESCRIPTION: Eileen and her blind grandmother are spinning. Grandmother hears someone sighing. Eileen says it is the wind. It is her lover. She sneaks out of the window while grandmother begins to sleep. "Through the grove the young lovers by moonlight are roving"

AUTHOR: John Francis Waller (source: Hayes)
EARLIEST DATE: 1855 (Hayes)
KEYWORDS: courting trick love
FOUND IN:
REFERENCES (3 citations):
O'Connor-OldTimeSongsAndBalladOfIreland, p. 151, "The Spinning-Wheel Song" (1 text)
ADDITIONAL: Edward Hayes, The Ballads of Ireland (Boston, 1859 (reprint of 1855 London edition)), Vol II, pp. 326-327, "The Spinning Wheel Song" (1 text)
The Universal Irish Song Book (New York, 1898 ("Digitized by Google"). p. 453, "A Spinning-Wheel Song" (1 text)
Roud #17647
File: OCon151

Spinsters Gay

DESCRIPTION: "We are a set of spinsters gay, As you can plainly see, And we can prove it's all from choice And not necessary." They could change their status in a leap year, but don't want to. They don't need men. They are happy as they are.

AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: nonballad courting rejection
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 55, "Spinsters Gay" (1 text, tune referenced)
Roud #11328
CROSS-REFERENCES:
cf. "Yankee Doodle" (tune) and references there
File: Brne055

Spirit of the Lord Has Fell On Me

DESCRIPTION: "O John, O hallelujah, O John, O the spirit of the Lord has fell on to me."
"Hallelujah to the lamb, Spirit of the Lord has fell on to me, Jesus made me what I am...." "Prettiest work I ever done... To work for the Lord when I was young...."

AUTHOR: unknown
EARLIEST DATE: 1938 (Chappell)
KEYWORDS: religious nonballad work Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 92, "Spirit of the Lord Has Fell On Me" (1 text, 1 tune)
Roud #4918
NOTES [51 words]: If this is an allusion to any Biblical incident at all (and I'm not sure it is), I suspect it's to Revelation 1:10, where John was "in the Spirit on the Lord's day." John is associated with the giving of the Spirit in passages such as Acts 8:15, but Peter seems to be the prime mover in all such places. - RBW
File: ChFRA092

Sport's Lament
DESCRIPTION: "I am a poor forlorn dog and Sport is my name." Born in Caw, he is sent to Donegal but has no training. At first his owner treats him well, but then a dog tax is imposed; the master throws him out because he is expensive and useless
AUTHOR: unknown
EARLIEST DATE: 1938 (Sam Henry collection)
KEYWORDS: dog abandonment animal home
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H772, p. 23, "Sport's Lament" (1 text, 1 tune)
Roud #13346
NOTES [25 words]: Obviously a composed song, with music perhaps set by Sam Henry, but I have been unable to determine when license taxes were imposed on British dogs. - RBW
File: HHH772

Sporting Bachelors, The
DESCRIPTION: "Come all you sportin' bachelors, take warning by me." The singer warns of a fast life and of marriage. His wife dresses him in rags, and makes him work constantly so she may live well. He hopes she dies so he may again be free.
AUTHOR: unknown
EARLIEST DATE: 1920
KEYWORDS: marriage courting abuse bachelor
FOUND IN: US(Ap)
REFERENCES (3 citations):
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol2, p. 46, "Sporting Bachelors" (1 text, 1 tune)
Lomax/Lomax-FolkSongUSA 14, "The Sporting Bachelors" (1 text, 1 tune)
DT, SPORTBCH*
Roud #5556
RECORDINGS:
[G. B.] Grayson & [Henry] Whitter, "Never Be as Fast as I Have Been" (Victor 23565, 1929; on GraysonWhitter01)
Buell Kazee, "Sporting Bachelors" (Brunswick 157, 1927; Supertone S-2082, 1930; on KMM)
New Lost City Ramblers, "Never Be as Fast as I Have Been" (on NLCR14)
CROSS-REFERENCES:
cf. "Sorry the Day I Was Married"
cf. "Scolding Wife (IV)" (plot)
cf. "Married and Single Life" (subject)
NOTES [27 words]: Roud lumps this with "Scolding Wife (IV)," and I cannot deny the close similarity in themes. But the two appear somewhat different in both form and emphasis. - RBW
File: LxU014

Sporting Life Blues
DESCRIPTION: "I got a letter from my home, Most of my friends are dead and gone... That sporting life is killing me." The singer describes all the rowdy things he has done, wishes he had listened to his mother, and decides that he should marry and settle down
AUTHOR: Generally attributed to Brownie McGhee
EARLIEST DATE: 1973
KEYWORDS: rambling drink gambling
Sporting Maggie

DESCRIPTION: The singer meets a girl. She doesn't want to marry but only "to court with a sporting young blade that pleases Sporting Maggie." "If you love me as I love thee, What a sporting couple we would be."

AUTHOR: unknown
EARLIEST DATE: 1959 (Peacock)
KEYWORDS: sex bawdy dialog rake whore
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 314-315, "Sporting Maggie" (1 text, 1 tune)
Roud #6461
RECORDINGS:
George Decker, "Sporting Maggie" (on PeacockCDROM) [one verse only]
File: Pea314

Sporting Youth, The

DESCRIPTION: The singer asks Mary to go with him to America. She agrees although friends say he would not prove true. "So now we are landed and married we be We will live in contentment and sweet unity"

AUTHOR: unknown
EARLIEST DATE: before 1821 (broadside, Bodleian 2806 c.17(4) View 2 of 2)
KEYWORDS: courting marriage emigration America Ireland floatingverses
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-IrishStreetBallads 47, "The Sporting Youth" (1 text, 1 tune)
Roud #3016
BROADSIDES:
Murray, Mu23-y2:013, "The Sporting Youth," The Poet's Box (Glasgow), 19C
Bodleian, 2806 c.17(4) View 2 of 2, "American strander" ("I'm a stranger in this country"), G. Thompson (Liverpool), 1789-1820; also 2806 b.11(278), Harding B 11(3206), Harding B 16(257a), Johnson Ballads 1834, "[The] Sporting Youth"; Harding B 16(6a), "The American Stranger"; Harding B 25(1845)[partly illegible], "The Stranger"
CROSS-REFERENCES:
cf. "Colin and Phoebe" (tune, per broadside Bodleian Johnson Ballads 1834)
NOTES [13 words]: Usually the stranger comes from America; in some cases he comes from Ireland. - BS
File: OLoc047

Sports o' Glasgow Green, The

DESCRIPTION: "Ae morn in the sweet month o' July... Young Jockey had trysted wi' Jenny To gang wi' him in to the fair." They go to Glasgow, see all the strange people and exhibits, have sundry adventures, and head home to sleep it off

AUTHOR: unknown
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads), from an undated songster
KEYWORDS: worker music animal humorous drink food
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, pp. 396-399, "The Sports o' Glasgow Green" (1 text)
Roud #5615
CROSS-REFERENCES:
**Sports of the Chase**

DESCRIPTION: "Of the Bards of old Times, and the minstrel gay strains Have the sports of the Chase, all transcendant reveald." The singer, in extremely flowery language, praises racing

AUTHOR: Massey Robinson (source: Anderson-FarewellToOldEngland)

EARLIEST DATE: 1964 (Anderson-FarewellToOldEngland)

KEYWORDS: racing nonballad

REFERENCES (1 citation):
Anderson-FarewellToOldEngland, pp. 68-69, "Sports of the Chase" (1 text)

NOTES [20 words]: This is clearly not traditional, and we should be glad. Reading it was so fatiguing I never even made it to the end. - RBW

Last updated in version 5.2

File: AnFa068

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**Spotted Cow, The**

DESCRIPTION: Singer meets a milkmaid who has lost her spotted cow. He says he's seen the cow in yonder grove, and offers to show her. They spend the day there. Now whenever she sees him, she calls to him again: "I have lost my spotted cow"

AUTHOR: unknown

EARLIEST DATE: before 1813 (broadside, Bodleian Harding B 28(65))

KEYWORDS: courting love sex farming animal lover worker

FOUND IN: Britain(England(Lond,North,South))

REFERENCES (8 citations):
Williams-FolkSongsOfTheUpperThames, p. 71, "The Spotted Cow" (1 text) (also Williams-Wiltshire-WSRO Wt 413)
Kidson-TraditionalTunes, pp. 70-71, "The Spotted Cow" (1 text, 2 tunes)
Copper-ASongForEverySeason, pp. 232-233, "Spotted Cow" (1 text, 1 tune)
OShaughnessy-YellowbellyBalladsPart2 47, "The Spotted Cow" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 142, "The Spotted Cow" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #38, "The Spotted Cow" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #68, "The Spotted Cow" (1 text, 1 tune)


Roud #956

RECORDINGS:
Harry Cox, "The Spotted Cow" (on H Cox01) (on FSBFTX13)

BROADSIDES:
Bodleian, Harding B 28(65), "The Spotted Cow" ("One morning in the month of May"), J. Evans (London), 1780-1812; also Firth b.27(104), Firth b.28(14a), Harding B 11(1759), Harding B 15(311a), Firth c.18(217), Firth b.25(108), Harding B 11(3164), 2806 c.16(260), Firth b.27(95), Harding B 28(65), 2806 c.17(404), Firth b.27(294), Firth b.25(178), Firth b.26(83), Harding B 11(1106), Harding B 11(3628), Harding B 11(4201), "The Spotted Cow"

CROSS-REFERENCES:
cf. "Kitty of Coleraine" (theme)
cf. "Blackberry Grove" (theme)
cf. "Three Maidens to Milking Did Go" (theme)

NOTES [14 words]: Not to be confused with "The Old Spotted Cow," a version of "The Crafty Farmer." - PJS

Last updated in version 4.3

File: K142
Spotted Islands Song, The

DESCRIPTION: The Anderson leaves Cupids "for a dance in Spotted Islands In the good old Fishin' Time!" The ships are named. "We had on board eight females" but the crew "kept up good behavior" and landed them safely on Wednesday morning.

AUTHOR: Samuel Richards
EARLIEST DATE: 1964 (Blondahl-NewfoundlandersSing)
KEYWORDS: commerce sea ship dancing
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Blondahl-NewfoundlandersSing, pp. 91-92, "The Spotted Islands Song" (1 text, 1 tune)
NOTES [12 words]: Cupids is on Cape Breton. Spotted Islands is off the coast of Labrador. - BS
File: Blon091

Spottee

DESCRIPTION: "Come all you good people and listen to me, And a comical jest I will tell unto ye, Concerning one Spottee that lived on the law key...." The wild man frightens women and children and horses; many hope to see him move, but sailors will not take him

AUTHOR: unknown
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)
KEYWORDS: madness
FOUND IN: Britain(England(North))
REFERENCES (2 citations):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 72-73, "Spottee" (1 text, 1 tune)
ADDITIONAL: [Cuthbert Sharp], _The Bishopric Garland, A Collection of Legends, Songs, Ballads, &c Belonging to the County of Durham_, 1834 (references are to the 1969 reprint), p. 50, "Spottee" (1 text; 1 tune on p. 85)
ST StoR072 (Partial)
Roud #3142
NOTES [32 words]: Stokoe quotes Sir Cuthbert Sharp to the effect that song tells of an actual madman "who lives in a cave between Whitburn and Sunderland, which still retains the name of 'Spottee's Hole.'" - RBW
Last updated in version 3.1
File: StoR072

Spree at Montague, The

DESCRIPTION: "There were a spree in Montague ... At a farmer's house." The fiddler could not play a good dance tune and blamed the fiddle. A second fiddler is called in and plays very well with the same fiddle. Moral: Invite fiddler number two to ensure a good dance.

AUTHOR: Patrick William Farrell
EARLIEST DATE: 1969 (Ives-DriveDullCareAway-PrinceEdwardIsland)
KEYWORDS: vanity dancing fiddle party
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 208-209, 255, "The Spree at Montague" (1 text, 1 tune)
Roud #13996
RECORDINGS:
John Farrell, "The Spree at Montague" (on MRElves01)
NOTES [12 words]: Montague is on the east coast of Kings County, Prince Edward Island. - BS
File: UvDC208

Spree at Summer Hill, The

DESCRIPTION: "His elbows were all greased with gin." "The dancers like chain lightning flew." In the yard, someone "threw the old gander o'er his back"; it will bring fifty cents to pay the thief's school assessment
Sprig of May, The

DESCRIPTION: In May the singer walks "across the dreary moor" and meets a maid who wanted "to marry me." He crosses a flowery field and breaks his finger. She says, "I should like to see You break your finger to pleasure me." "One sprig of May made her belly swell."

AUTHOR: unknown
EARLIEST DATE: 1960 (Reeves-TheEverlastingCircle)
KEYWORDS: sex pregnancy flowers bawdy
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Reeves-TheEverlastingCircle 123, "The Sprig of May" (1 text)
Roud #2452
NOTES [43 words]: Reeves-TheEverlastingCircle: "Just as the 'sprig of thyme' is a metaphorical representation of chastity, so 'sprig of may' represents wantonness. The metaphorical character of 'dreary moor,' the 'flowery field,' and the finger-breaking is obvious enough." - BS
Last updated in version 2.7
File: ReCi123

Sprig of Shillelah, The

DESCRIPTION: The Irishman "loves all that's lovely": drinking, fighting. May English, Scots and Irish drub the French and be "united and happy at loyalty's shrine, May the rose and the thistle long flourish and twine Round a sprig of shillelah and shamrock so green!"

AUTHOR: Edward Lysaght (1763-1810)? (according to Croker-PopularSongsOfIreland); Henry Brereton Code (d. 1830)? (according to Bodleian documentation re broadsides (see notes))
EARLIEST DATE: 1807 (broadside, Bodleian Harding B 10(50))
KEYWORDS: war England France Ireland nonballad patriotic
FOUND IN:
REFERENCES (5 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 13, "The Sprig of Shillelah" (1 text)
Croker-PopularSongsOfIreland, pp. 110-115, "The Sprig of Shillelah" (1 text)
Winstock-SongsAndMusicOfTheRedcoats, pp. 219-223, "The Sprig of Shillelagh" (1 tune, presumably this)
Hylands-Mammoth-Hibernian-Songster, p. 89, "The Sprig of Shillelah" (1 text)
Roud #13379
BROADSIDES:
Bodleian, Harding B 10(50), "Sprig of Shillelah and Shamrock So Green", Laurie & Whittle (London), 1807; also Harding B 17(299a), "The Sprig of Shillelah and Shamrock So Green"; Firth b.34(279), "Sprig of Shillelagh"; Harding B 11(3632), 2806 c.18(300), "Sprig of Shillelah"; Harding B 11(892), "Sprig of Shillalah"; Harding B 18(448), Harding B 17(298a), Harding B 17(298b), Johnson Ballads 60, "Sprig of Shillelah"; Harding B 25(1830) [only partly legible], "The Sprig of Shillelah and Shamrock So Green"
LOCSinging, as203420, "Sprig of Shillelah", Andrews (New York), 1853-1859
CROSS-REFERENCES:
cf. "Darling Neddeen" (tune, according to Croker-PopularSongsOfIreland)
cf. "Nix My Dolly Pals Fake Away" (tune, apparently, according to Winstock-SongsAndMusicOfTheRedcoats)
SAME TUNE:
Black Joke (broadside Bodleian Harding B 10(50))
NOTES [412 words]: Broadside Bodleian Harding B 10(50) notes that the text was "sung with unbounded applause by Mr Johnstone, of the Theatre Royal, Drury Lane." The publication date is October 20, 1807. The Peninsular Campaign against the French in Portugal is in the news. That may explain the text's sense of unity of Irish and English against the French. O'Conor-OldTimeSongsAndBalladOfIreland has the leek of Wales with the rose of England and thistle of Scotland, in "the rose, leek and thistle" joining the shamrock of Ireland.

The Princess Grace Irish Library (Monaco) site entry for Henry Brereton Code notes that Code included "Sprig of Shillelah" in his 1813 musical drama "The Russian Sacrifice, or the Burning of Moscow." While its inclusion there is consistent with its sense of unity the earlier broadside rules against the play as its first appearance. The site also refers to Code as "a particularly detested character, spy and informer" from the Irish viewpoint.


Croker-PopularSongsOfIreland, p. 106: "The Irish oak, figuratively termed 'a sprig of Shillelah,' is so called from Shillelah, a district in the county of Wicklow, formerly celebrated for its oak woods...." [Quoting The Dublin Penny Journal: '... an Irishman cannot walk or wander, sport or fight, buy or sell, comfortably, without an oak stick in his fist.'"

I can no longer reach the Princess Grace Irish Library (Monaco) site. Perhaps I misunderstood the entry there to indicate that Henry B. Code is the author; Bodleian, in its documentation for broadsides Harding B 25(1830), Harding B 17(299a), 2806 c.18(300) and Harding B 17(298b) also has Code as the author [Code's name is not on the face of any of those broadsides]. Croker, possibly Sparling's source, has Edward Lysaght as the author. Lysaght's title for the song was, apparently, "Sprig of Shillelah and Shamrock so Green," as on a number of the broadsides. If this poem had been included in Poems by the Late Edward Lysaght, Esq (Dublin, 1811) that would have gone a long way toward settling the authorship question. That book is a collection of some of Lysaght's poems, but not this one.


Last updated in version 6.1

Sprightly Young Damsel

DESCRIPTION: Daughter complains of pains. Mother says it's time to marry the rich miller. Daughter would marry the unsuspecting father, poor farmer Willie. Mother refuses. Daughter reminds mother of her own indiscretions. Mother relents and prepares a grand wedding.

AUTHOR: unknown
EARLIEST DATE: 1914 (according to notes to IRClare01)
KEYWORDS: wedding pregnancy dialog humorous mother miller
FOUND IN: Ireland
Roud #18473
RECORDINGS:
Michael "Straighty" Flanagan, "Sprightly Young Damsel" (on IRClare01)
CROSS-REFERENCES:
cf. "Between the Meadow and the Moss" (theme: daughter reminds mother of her own indiscretions)

Spring of '97, The

DESCRIPTION: "The Spring of '97 boys, For if we never knew The hardship of the frozen pan, We suffered with them too." "We struck the seals off Cabot Isle, Five days out from port." The song describes killing harp seals, storm, ice damage, and sealers dying.

AUTHOR: unknown
EARLIEST DATE: 1951 (Peacock)
KEYWORDS: memorial death hunting ship sea work ordeal storm
HISTORICAL REFERENCES:
Mar 27-Apr 6, 1891 - the deaths on the "Aurora" (see NOTES)
FOUND IN: Canada(Newf)
REFERENCES (4 citations):
Peacock, pp. 976-977, "The Spring of '97" (1 text, 1 tune)
Blondahl-NewfoundlandersSing, pp. 77-78, "The Spring of '97" (1 text, 1 tune)
Ryan/Small-HaulinRopeAndGaff, pp. 44-45, "The Spring of '97" (1 text, 1 tune)
ST Doyl3074 (Partial)
Roud #6470
RECORDINGS:
Mrs. Way, "The Spring of '97" (on PeacockCDROM) [one verse only]
NOTES [220 words]: This song never names the ship involved in this tragedy, and Ryan/Small-HaulinRopeAndGaff offer no hint -- but the song says that the crew took 27,000 seals. There was only one sealer to bring in such a haul in 1897: Arthur Jackman's Aurora took 27,883 harp pups (Chafe, p. 64).
This would seem to be confirmed by a newspaper account of this trip: "The ship brought in 27,000 seals, some of them on deck. . . . The Aurora struck the seals on the 15th of March. The men killed about 11,000 on that day, 13,000 on the 16th and a few thousand on the 17th. Then came a big blow. . . . No less than four men have had to answer the death summons out on the stormy Atlantic. Here is the death roll: Edward Sullivan, an elderly man of Conception Harbour died on March 27th. . . . He fell on the ice and injured his chest. James Butler, about 16 years of age from Cupids, died on March 27th from consumption. Thomas Swain, about 27 years, of Caplin Bay, died on April 2nd from sore throat. Michael Sullivan about 20 years of Cape Broyle died on April 6th . . . he suffered from sore throat all spring" (Feltham, pp. 24-25).
For other songs which mention the Aurora explicitly, and more about the ship herself, see "First Arrival -- 'Aurora' and 'Walrus' Full." Jackman himself is mentioned in "Sealer's Song (I)" and "The Old Polina." - RBW
Bibliography

• Chafe: Levi George Chafe, Chafe’s Sealing Book: A History of the Newfoundland Seafishery from the Earliest Available Records Down To and Including the Voyage of 1923, third edition, Trade Printers and Publishers, Ltd., 1923 (PDF scan available from Memorial University of Newfoundland)
• Feltham: John Feltham, Sealing Steamers, Harry Cuff Publications, 1995

Last updated in version 6.0
File: Doyl3074

Spring Trip of the Schooner Ambition, The
DESCRIPTION: Captain Himmelmann and the crew of the Ambition go out fishing in March. The song details where they go and even the frozen squid they use as bait, as well as all the trouble the crew has fishing; it ends with all happily ashore
AUTHOR: unknown
EARLIEST DATE: 1951
KEYWORDS: ship fishing work
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 177-179, "The Spring Trip of the Schooner Ambition" (1 text, 1 tune)
Roud #9425
NOTES [49 words]: As this piece is blessed with defective metre, no rhyme scheme, and banal lyrics, I can only suspect that the informant was close to the author. I doubt the piece ever established itself in tradition (Doerflinger-SongsOfTheSailorAndLumberman knows of no other versions, and Roud lists none). - RBW
File: Doe177

Springfield Mountain [Laws G16]
DESCRIPTION: A young man is out mowing a field. He is bitten by a poisonous snake. In "serious"
versions, he dies because no one comes to his aid. In others, his sweetheart tries to draw the poison but instead is killed herself when the venom enters a "rotten tooth"

AUTHOR: unknown

EARLIEST DATE: 1836

KEYWORDS: death animal lover injury

HISTORICAL REFERENCES:
Aug 7, 1761 - Death by snakebite of Timothy Myrick, often considered the inspiration for this song

FOUND IN: US(Ap,MA,MW,NE,NW,Ro,SE,So)

REFERENCES (55 citations):
Laws G16, "Springfield Mountain" (sample text in NAB, pp. 35-36)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 299-300, "Springfield Mountain" (1 text plus a reference to 1 more)
Randolph 424, "Springfield Mountain" (4 texts, 2 tunes)
High-OldOldFolkSongs, p. 12, "The Stuttering Song" (1 text)
Arnold-FolkSongsAla, pp. 64-65, "Rattle Um Snake" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsTheSouthwest 186, "The Rattlesnake Song" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 257-259, "Joh-Woh-Wonny" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 108-109, "Dear John" (1 text, 1 tune)
Abermethy-SinginTexas, pp. 29-31, "Springfield Mountain," Love and Pizen, "Rattlesnake Song" (3 texts, 2 tune)
Bronner/Eskin-FolksongAlivePart1 32, "Springfield Mountain" (1 text, 1 tune)
Eddy-BalladsAndSongsOhio 109, "Springfield Mountain" (4 texts, 3 tunes)
Gardner/Chickering-BalladsAndSongsSouthernMichigan 38, "Springfield Mountain" (2 texts, 1 tune)
Peters-FolkSongsWisconsin, p. 207, "Young Johnny" (1 text, 1 tune)
Musick-JAF-TheOldAlbumOf-William-A-Larkin 40, "Poison Serpent" (1 text)
Morris-FolkSongsFlorida, #55, "Springfield Mountain" (2 texts)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 208, "Springfield Mountain" (3 text plus 3 fragments and mention of 1 more; the final fragment, "G," may perhaps be another song)
Brown/Chinhan-FrankCBrownCollectionNCFolklore4 208, "Springfield Mountain" (3 excerpts, 3 tunes)
Hudson-FolkSongsMississippi 61, p. 184, "Springfield Mountain" (1 short text)
Brewster-BalladsIndiana 76, "Springfield Mountain" (1 fragment)
Henry-SongsSouthernAppalachians, pp. 223-224, "Springfield Mountain (I), (II)" (2 texts)
Wolfe/Boswell-FolkSongsMiddleTennessee 29, pp. 51-53, "Stuttering Johnny (Springfield Mountain)" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 15-18, "On Springfield Mountain" (2 texts plus some scraps, 2 tunes)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 159-161, "Springfield Mountain" (1 text, 1 tune)
Linscott-FolkSongsOldNewEngland, pp. 285-286, "Springfield Mountain or The Black Serpent" (1 text, 1 tune)
Beck-FolkloreOfMaine, pp. 106-108, "Springfield Mountain" (1 text)
Leach-TheBalladBook, pp. 719-723, "Springfield Mountain" (4 texts)
Leach-HeritageBookOfBallads, pp. 174-176, "Springfield Mountain" (2 texts)
McNeil-SouthernBalladsVol2, pp. 53-54, "The Rattlesnake Song" (1 text, 1 tune)
Friedman-VikingPenguinBookOfFolkBallads, p. 302, "Springfield Mountain" (4 texts)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 23, "Springfield Mountain"; 65, "On Springfield Mountain" (2 texts, 2 tunes)
Warner-FolkSongsAndBalladsEasternSeaboard, pp. 42-43, "Springfield Mountain" (1 text)
Thompson-BodyBootsBritchesNewYorkStateFolktales, pp. 370-373, "Springfield Mountain" (3 texts plus 2 excerpts)
Sharp-EnglishFolkSongsSouthernAppalachians 132, "Springfield Mountain" (2 texts, 2 tunes)
Scott-TheBalladOfAmerica, pp. 44-45, "Springfield Mountain"; pp. 156-158, "The Pesky Serpent" (2 texts, 2 tunes)
Lomax/Lomax-FolkSongUSA 9, "Springfield Mountain" (1 text, 1 tune)
Lomax-FolkSongsNorthAmerica 3, "Springfield Mountain"; 212, "Springfield Mountain (Texas Version)" (2 texts, 2 tunes)
Cohen-AmericanFolkSongsRegionalEncyclopedia1, pp. 81-82 "Springfield Mountain" (1 text)
Springhill Mine Disaster (1891)

DESCRIPTION: "Hark, the horn blows loud and long. There is something wrong ... One hundred three and twenty Of our Springhill miners dead Killed in the bowels of the earth Where none could hear their cries"
Springhill Mine Disaster (1958)

DESCRIPTION: Describes collapse of mine tunnel in Springhill, Nova Scotia, 1958; twelve men are trapped in a cave-in, while several are killed. The lamps, food and water give out; after eight days some are rescued.

AUTHOR: Peggy Seeger (with additional words by Ewan MacColl)
EARLIEST DATE: 1960 (copyright by authors)
KEYWORDS: rescue death mining disaster ordeal worker
FOUND IN:
REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 124, "Ballad of Springhill (The Springhill Mine Disaster)" (1 text)

DT, SPRINGHI*

NOTES [351 words]: I include this, although it's a recently-composed song, because it is solidly within the traditional ballad style, and because it's entered the common repertoire. - PJS

Usually listed as by MacColl and Seeger, but their official report is that it is "chiefly the work of Peggy Seeger." Peggy Seeger, in her book First Time Ever: A Memoir, Faber & Faber, 2017, p. 166, says that it's all her work, except that MacColl (by whom Seeger was pregnant, but to whom she was not yet married) suggested that she needed something that made it sound like she had been down in a mine, so he supplied the verse that begins "Down at the coalface miners working." Seeger adds that she considers this "my first good song."

Seeger adds that the song "has now been officially adopted by the community of Springhill, even though the mine closed after the 1958 'bump' and never reopened." She adds in a note that Caleb Rushton, who is mentioned in the song (and whom she met in 1997) actually took part in the community functions, and sang the verse about him.

There is some confusion about the copyright date; it's listed as 1960 in the Folksinger's Wordbook, but Peggy Seeger's songbook says it was copyrighted 1963.

The mine disaster of 1958 was not the only Springhill tragedy; there had been an earlier (and even more deadly) cave-in in 1891, for which see "La Complainante de Springhill (The Lament of Springhill)" and "Springhill Mine Disaster (1891)."

The town of Springhill is in Cumberland County, Nova Scotia, not far from the New Brunswick border, on the fringes of the Cobequid Mountains (really hills). There is still coal in the area, but it is now considered a minor resource; there is, in fact, a nuclear power plant nearby.

Joseph Ruby reports that MacColl's figures are inaccurate: "75 men were killed and about 40 were rescued - after 12 days, not eight." Seeger says in her book that 74 died and 99 survived after "many days." Seeger wrote the song while the rescue was actually taking place; she does not say so, but I suspect she used the figures which were given at the time, which were not accurate. - RBW

Last updated in version 4.3
Springtime It Brings on the Shearing, The (On the Wallaby Track)

DESCRIPTION: "Oh, the springtime it brings on the shearing, And it's then you will see them in droves...." The singer describes the life of the shearer: Hard at work in season; rambling the rest of the year and "making johnny-cakes round in the bend"

AUTHOR: from the poem "On the Wallaby Track" by E.J. Overbury

EARLIEST DATE: 1865 (publication of the Overbury version, according to Gwenda Beed Davey and Graham Seal, _A Guide to Australian Folklore_, Kangaroo Press, 2003, p. 239)

KEYWORDS: sheep work Australia rambling

FOUND IN: Australia

REFERENCES (5 citations):
Meredith/Anderson-FolkSongsOfAustralia, p. 186, "The Springtime It Brings on the Shearing" (1 text, 1 tune); probably also pp. 259-260, "The Springtime It Brings on the Shearing" (1 text, 1 tune, but in a very sorry state of repair)
Fahey-Eureka-SongsThatMadeAustralia, pp. 130-131, "The Springtime It Brings On the Shearing" (1 text, 1 tune)
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 185-186, "(The Springtime It Brings on the Shearing" (1 excerpt, filed under "The Flash Sydney Shearers")
Stewart/Keesing-FavoriteAustralianBallads, p. 55, "The Springtime It Brings on the Shearing" (1 short text)

CROSS-REFERENCES:
cf. "The Flash Sydney Shearers" (form)

NOTES [59 words]: According to Gwenda Beed Davey and Graham Seal, A Guide to Australian Folklore, Kangaroo Press, 2003, p. 264, "To 'go on the wallaby' or 'on the wallaby track' was a colonial phrase for taking to the road in the manner of a swagman, usually in search of work." E. J. Overbury was also responsible for the original words of "The Shanty by the Way." - RBW

Last updated in version 5.2

File: MA186

Squarin' Up Time

DESCRIPTION: With their fish sold, the sailors go to the store to "square up." They spend their cash on various items, often behaving very badly when they can't have what they want. All is well until the parson strolls in, whereupon the men start offering him credit

AUTHOR: Arthur R. Scammell (1913-1995)

EARLIEST DATE: 1952 (Peacock)

KEYWORDS: sailor money humorous

FOUND IN: Canada(Newf)

REFERENCES (4 citations):
Peacock, pp. 98-99, "Squarin'-Up Time" (1 text, 1 tune)
Fowke/Johnston-FolkSongsOfCanada, pp. 182, ""Squarin' Up Time (1 text; the tune -- "Vilikens and His Dinah" -- is on pp. 180-181)
Blondahl-NewfoundlandersSing, pp. 35-36, "Squarin' Up" (1 text, 1 tune)

ADDITIONAL: A. R. Scammell, _My Newfoundland_, Harvest House, 1966, pp. 120-122, "Squarin' Up" (1 text 1 tune)
ST FJ182 (Partial)
Roud #4548

RECORDINGS:
Omar Blondahl, "Squaring Up Time" (on NFOBlondahl02)

CROSS-REFERENCES:
cf. "Vilikens and his Dinah (William and Dinah) [Laws M31A/B]" (tune & meter) and references there
cf. "The Merchant's Song" (subject: Newfoundland's truck system) and references there

NOTES [105 words]: Newfoundland fishermen lived much like American farmers: Borrow heavily in the spring to finance their fishing trips, spend the summer fishing, return in the fall with their yield, sell it and "square up" with the bank or the merchant. For background on this "truck system," see the notes to "The Merchant's Song."
For background on Arthur R. Scammell, see the notes on "The Squid-Jiggin' Ground." - RBW
Blondahl-NewfoundlandersSing: "The poem Squarlin Up was written by Mr Scammell in 1933. This
poem and some twenty others by the same author may be found in a booklet titled Mirrored
Moments, published in Montreal in 1945." - BS
Last updated in version 5.3
File: FJ182

Squatter of the Olden Time, The
DESCRIPTION: "I'll sing you a fine new song, made by my blessed mate, Of a fine Australian
squatter." The squatter declared that his animals made Victoria great. He becomes rich, but when
he goes to England, the English shun him as a mere colonial
AUTHOR: unknown
EARLIEST DATE: 1962 (Anderson, Colonial Ballads)
KEYWORDS: Australia sheep money travel rejection
FOUND IN: Australia
REFERENCES (3 citations):
Anderson-StoryOfAustralianFolksong, pp. 142-144, "The Squatter of the Olden Time" (1 text, 1
tune)
Ward-PenguinBookOfAustralianBallads, pp. 56-57, "A Squatter of the Olden Time" (1 text)
ADDITIONAL: A. K. MacDougall, _An Anthology of Classic Australian Lore_ (earlier published as
the Olden Time" (1 text)
Roud #8395
File: Mcd145

Squatter's Defeat, The
DESCRIPTION: "If you give me but a haring, I'll tell you of the shearing, The one we just got over,
Eighteen hundred eighty-six." The squatters say they will cut the pay for shearers. The squatters
say they are broke, but the shearers fight back and avoid the pay cut.
AUTHOR: unknown
EARLIEST DATE: 1970 (AndersonStory)
KEYWORDS: sheep worker labor-movement strike hardtimes
FOUND IN:
REFERENCES (1 citation):
Anderson-StoryOfAustralianFolksong, pp. 197-198, "The Squatter's Defeat" (1 text, 1 tune)
File: AnSt197

Squatter's Man, The
DESCRIPTION: "Come, all ye lads, and list to me, That's left your homes and crossed the sea." The singer, newly come to Australia, tries to find a job with a squatter. He complains about all the
tasks asked of him. He would rather be a bushranger than stay in that job
AUTHOR: probably A. B. "Banjo" Paterson (1864-1941)
EARLIEST DATE: 1905 (Old Bush Songs Composed and Sung During the Bushranging and
Overlanding Days)
KEYWORDS: emigration Australia hardtimes work
FOUND IN:
REFERENCES (3 citations):
Anderson-StoryOfAustralianFolksong, pp. 149-151, "The Squatter's Man" (1 text, 1 tune)
Ward-PenguinBookOfAustralianBallads, pp. 82-84, "The Squatter's Man" (1 text)
ADDITIONAL: Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969
Walkabout Paperbacks edition), pp. 278-279, "The Squatter's Man" (1 text)
File: BBTAF278

Squatter's Troubles, A
DESCRIPTION: "A squatter who lived on a very fine station" prepares for the wool season. His
shearers all vanish upon hearing of a gold strike. He recruits new chums, who are no good. When the shearers return, he rejects them. They say they are rich and don't need him

AUTHOR: unknown
EARLIEST DATE: 1970 (AndersonStory)
KEYWORDS: sheep gold abandonment return mining worker

REFERENCES (2 citations):
Anderson-StoryOfAustralianFolksong, pp. 102-104, "A Squatter's Troubles" (1 text, 1 tune)
Hoskins/Thatcher-LifeOnTheGoldfields, pp. 83-84, "(no title)" (1 text, tune referenced); p. 157, "A Squatter's Troubles" (1 tune, partial text)

CROSS-REFERENCES:
cf. "John Jones" (tune); according to Hoskins/Thatcher-LifeOnTheGoldfields, p. 83, this is actually "Jenny Jones" (not to be confused with the song "Jenny Jones (Jennie Jo)" in the Index)

File: AnSt102

Squatters of Maine, The

DESCRIPTION: "Approach ye Feds, in phalanx brace, With mien and visage ireful." "For Maine her 'squatters' sends to town, On legislative station." "Now, join as one, with heart and hand, exterminate this faction." Federalists can thrive by halting the people of Maine

AUTHOR: unknown
EARLIEST DATE: 1806 (Boston _Independent Chronicle_, according to Gray-

SongsAndBalladsOfTheMaineLumberjacks)

KEYWORDS: political nonballad

REFERENCES (1 citation):
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 142-143, "The Squatters of Maine" (1 text)

NOTES [154 words]: In the early days of the United States, what is now the State of Maine was part of Massachusetts. Maine did not separate until 1820. This apparently caused substantial unrest in 1806 (at least according to Gray-SongsAndBalladsOfTheMaineLumberjacks). The Federalist Party had lost the presidency in 1800, by a very slim margin, with most of New England voting Federalist while the rest of the country voted for the Jeffersonians. In 1804, the trend was worse -- the Federalists lost even Massachusetts.

It appears, from the items quoted by Gray-SongsAndBalladsOfTheMaineLumberjacks, that Massachusetts proper remained Federalist (and the state went Federalist in 1808, 1812, and 1816, the last elections in which there was a Federalist candidate), but Maine was Jeffersonian. The people of Massachusetts resented the power of the Maine-ites, and complained about it. This satire was apparently a Jeffersonian counter-blast. - RBW

Last updated in version 2.5

File: Gray142

Squatters on the Flinders, The

DESCRIPTION: "O the squatters on the Flinders and the checques they are no good (x3), So don't you go down to the gulf." "For they'll charge you three bob for a pound of weevily flour (x3), So don't you go down to the gulf." To the tune of "John Brown's Body"

AUTHOR: unknown
EARLIEST DATE: 1993 (Scott-ACollectorsNotebook-31TraditionalSongs)

KEYWORDS: derivative food money warning

REFERENCES (1 citation):
Scott-ACollectorsNotebook-31TraditionalSongs, p. 36, "(no title)" (1 short text, tune referenced, in the notes to "Jack Donahue")

CROSS-REFERENCES:
cf. "John Brown's Body" (tune & meter) and references there

File: ScCo1036
**Squid-Jiggin' Ground, The**

**DESCRIPTION:** A song of the life of a squid fisherman. The fishermen are named, as are their homes and their peculiarities. The final stanzas warn of the messy work: "Now if ever you feel inclined to go squiddin', leave your white shirts and collars behind in the town"

**AUTHOR:** Arthur R. Scammell (1913-1995)

**EARLIEST DATE:** c. 1929

**KEYWORDS:** fishing nonballad moniker work

**FOUND IN:** Canada (Newf)

**REFERENCES (8 citations):**
- Fowke/Johnston-FolkSongsOfCanada, pp. 51-53, "The Squid-Jiggin' Ground" (1 text, 1 tune)
- Blondahl-NewfoundlandersSing, pp. 32-33, "The Squid-Jiggin' Ground" (1 text, 1 tune)
- Mills-FavoriteSongsOfNewfoundland, pp. 6-7, "Squid-jiggin' Ground" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 127, "The Squid-Jiggin' Ground" (1 text)
- England-HistoricNewfoundlandAndLabrador, pp. 52-53, "Squid-Jiggin' Ground" (1 text, 1 tune)

**ADDITIONAL:** A. R. Scammell, _My Newfoundland_, Harvest House, 1966, pp. 118-119, "The Squid-Jiggin' Ground" (1 text 1 tune)

**Roud #4429**

**RECORDINGS:**
- Omar Blondahl, "Squid Jiggin' Ground" (on NFOBlondahl05)
- R. Sheaves, "The Squid Jigging Ground" (on MUNFLA/Leach)
- Maudie Sullivan, "The Squid Jigging Ground" (on MUNFLA/Leach)
- May Whalen, "The Squid Jigging Ground" (on MUNFLA/Leach)

**CROSS-REFERENCES:**
- cf. "When Our Boys Gave Up Squiddin'" (tune)
- cf. "The Napan Heroes" (tune)
- cf. "Hitler's Song" (tune)

**SAME TUNE:**
- Hitler's Song (File: Guig177)
- Our Boys Gave Up Squiddin' (File: Guig295)

**NOTES [1260 words]:** Fowke writes, "The tale of what happens when fishermen head for 'The Squid-Jiggin' Ground' is the most widely known of all Newfoundland songs.... It was written by... Arthur R. Scammell when he was only fifteen...."

"The squid is a species of cuttle-fish about ten inches long which is used as bait for larger fish. It has the peculiar characteristic of squirting forth an inky liquid when it is disturbed. Large schools of squid move in at certain parts of the Newfoundland coast during August, September, and October, and then the fishermen head out to pull them in with line and jigger."

Hallowell, pp. 145-146, says that squid was used primarily as bait to catch cod and other fish, but it was also used as fertilizer for vegetable gardens and dried and used to feed dogs in winter.

A jigger is a line with two hooks facing in opposite directions, which was dropped in the water and bobbed up and down. According to Young, p. 226, the result looked something like a fish, which would sometimes cause other fish to come to investigate. The prime advantage over ordinary fishing with a hook and bait was that it could catch fish even if they did not take the bait. According to Young, p. 227, the jigger has now been outlawed because it often kills fish, including fish too small to be used for food or otherwise undesirable. Knowing Newfoundlanders, I suspect their responses to that were mostly unprintable....

Squid jiggers, according to StoryKirwinWiddowson, p. 523, were a little different, with many smaller hooks (20-40), but presumably operated the same way. Interestingly, although "squid jigging" is attested as early as 1883, and a "squid jig" from 1861, there is no mention of the phrase "squid jigging ground" prior to Scammell.

The song received a big boost when it was sung on the Newfoundland radio program "The Irene B. Mellon," although it was written before that show went on the air. For that program, which promoted several other songs which seem to have become folk songs, see the notes to "The Cliffs of Baccalieu."

This song is undoubtedly Arthur Scammell's "hit," but he is responsible for several other songs in the Index: "Squarin' Up Time," "The Six Horse-Power Coaker," "The Shooting of the Bawks," "The Old-Time Sealing Fleet," and "Save Our Swilers." Scott Hadley notes that some collections of his works include My Newfoundland: Stories, Poems, Songs (St. John's: Harry Cuff Publications,

DictNewfLabrador, p. 305, lists "My Newfoundland" as a 1974 recording and catalogs several other books by Scammell. It says that Scammell was born in Change Islands in 1913, and wrote "The Squid Jiggin' Ground" in 1929. He taught for a few years in the 1930s, then went to college at McGill University in 1939. He would stay in Montreal for about thirty years, teaching high school -- yet continued to write on Newfoundland themes. He returned to Newfoundland when he retired, and was given an honorary doctorate by the Memorial University in 1977. An annual writing award was named for him in 1985.

There is also at least one school named for him (Clarke, p. 194). Scammell supposedly wrote the song while fishing with his father in Change Islands, and he claimed that the characters in the song are all real (Clarke, p. 193). Clarke has a picture of a young Scammell on p. 194.

The introduction by Ella Manuel to Scammell's collection My Newfoundland reminds us that there is a political remark of sorts in this song that people usually miss today. The second verse ends

There's a red rantin' Tory out here in a dory,
A-runnin' down Squires on the squid-jiggin' ground.

"Squires" is Richard Anderson Squires (1880-1940), who was Prime Minister 1919-1923 and 1928-1932. He was a controversial figure who played a non-trivial part in Newfoundland's progress toward financial disaster in the 1930s (in the period from 1921 to 1923, his government drove up Newfoundland's already-too-high national debt by more than 40%; Noel, p. 152; eventually, the island found it impossible to borrow any more and went bankrupt; Noel, pp. 188-189, resulting in the "Commission of Government," in which Newfoundland gave up its Dominion status).

O'Flaherty, pp. 304-305, speaking of a time when he tried to open a legislative seat by bringing false charges against its occupant, says, "He was a man who took risks, who veered close to lawlessness.... This sprang, likely not from clumsiness or inexperience, but from a belief that no matter what scrape he got into, someone of his quality who ha made his own way to the top in the hard spheres of politics and law would find his way out of it. It was a form of hubris.... There was a quality in him, a slipperiness and aloofness, which could inspire real anger [in the public]."

So complex were his dealings that was forced out by his own cabinet in a strange semi-coup in 1923 (Noel, pp. 158-160). He was even arrested for larceny (Noel, p. 171). But he came back to form a new government in 1928 (Noel, p. 293) and was at the height of his power when Scammell wrote this piece. Later, he would actually be charged with graft -- to the tune of $5000 per year from funds earmarked for veterans and their survivors (Noel, p. 198; O'Flaherty, p. 366, says that he was genuinely in charge of distributing the funds supplied by Britain from German reparations, but that he took a huge cut while handing out very little). Hiller/Neary , p. 181, calculates that $63,000 made its way into his pockets from various sources -- probably the equivalent of millions today. But that was after this was written.

For a bit more on Squires, and how he went from being Prime Minister to a target of mob violence, see the notes to "Anti-Confederation Song (II)"; also "Coaker's Dream."

William Henry Cave (1872-1941) was also a Newfoundland politician of this era, Minister of Shipping 1919-1923 and of Finance 1923-1924, but was out of office in 1928 (DictNewfLabrador, p. 56), so I don't know if he is the "Old Billy Cave" of the song. He did wear a mustache, so his whiskers could have been spattered. (On this point, I note that the glossary in Scammell's My Newfoundland glosses Squires but does not gloss Cave.)

None of the other characters named in the song were noteworthy enough to rate an entry in DictNewfLabrador; they may be real but are presumably not very well-remembered.

On another political note, on the day Newfoundland joined Canada, this song was played -- on the bells of the parliament tower! (Chadwick, p. 225). - RBW

Fowke-TraditionalSingersAndSongsFromOntario p. 166 identifies the tune as "Larry O'Gaff."

The tune is one used by The Flanagan Brothers for their 1927 release of "Mick from Tralee" (on The Flanagan Brothers, "The Tunes We Like to Play on Paddy's Day," Viva Voce 007 (1996) from Columbia 33187-F June 1927). It is close to the tune of the chorus to "Paddy's Panacea" on Voice13.

The Moore broadside, Bodleian Harding B 26(417), includes the lines "For the lad I love lies at Sebastopol.... And in an Inkerman field your true lover does lie.... We fought for three days, till the fourth afternoon, He received his death summons on the 18th of June...." Is it strange that, so close to the event, the month is so far wrong? Inkerman and Alma -- also cited -- are in October 1854.

On the other hand, of course, the Battle of Waterloo was June 18, 1815, and the printer wanted to preserve the rhyme from an earlier version. - BS

Bibliography
Squire Agnew's Hunt

DESCRIPTION: The singer wanders by (Kellswater park) and is enjoying the bird songs when he spies Squire Agnew's hunting pack. After a long chase, they take down the stag. The singer goes to "drink brandy with Squire Johes Agnew"

AUTHOR: unknown

EARLIEST DATE: 1926 (Sam Henry collection)

KEYWORDS: hunting animal drink

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H140, p. 30, "Squire Agnew's Hunt" (1 text, 1 tune)
Roud #13351
File: HHH140

Squire and the Chambermaid, The

DESCRIPTION: A squire is seen kissing his chambermaid, Kitty, by the parson's wife. To save Kitty's job he takes his wife out and kisses her. The squire's wife assures the parson's wife that it was not Kitty she saw kissing the squire.

AUTHOR: unknown

EARLIEST DATE: before 1820 (broadside, Bodleian Harding B 17(120b))

LONG DESCRIPTION: A squire kisses his chambermaid, Kitty, under a mulberry tree. The parson's wife sees them and Kitty is afraid the squire's wife will hear about the kiss and fire her. The squire, thinking quickly, brings his wife out and kisses her under the mulberry tree. When the parson's wife tells her tale the wife says "twas I that chanced to take that trip" Kitty keeps her job.

KEYWORDS: infidelity wife clergy

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, pp. 124-125, "The Squire and the Chambermaid" (1 text)
(also Williams-Wiltshire-WSRO We 492)
Roud #1257

NOTES [60 words]: Bodleian, Harding B 17(120b)[some words illegible], "The Handsome Chambermaid" ("Not far from town a country squire"), J. Pitts (London), 1802-1819; also Harding B 11(3151), Firth c.18(288), Johnson Ballads 2771, Johnson Ballads 2772, 2806 c.16*(93), "The Pretty Chambermaid"; Harding B 11(1455), Harding B 25(792)[some lines illegible], "The Handsome Chambermaid"
Squire and the Gipsy, The
DESCRIPTION: A squire meets a Gypsy. He forgets his upbringing, swearing he'll marry her. She offers to tell his fortune; he tells her he knows it: she's to be his bride. She asks if he's trying to insult her; there's more honesty in the lowly than the aristocracy
AUTHOR: unknown
EARLIEST DATE: 1953 (recorded from Harry Cox)
LONG DESCRIPTION: A young squire, straying alone in the countryside, meets a lovely Gypsy lass. He forgets his upbringing, swearing he'll marry her. She offers to tell his fortune; he tells her he already knows it: she is to be his bride. She asks if he's trying to insult her with his "grand proposal", saying she lives a light-hearted and contented life, and that there's more honesty in the poor and lowly than in the aristocracy
KEYWORDS: poverty pride courting love marriage rejection beauty lover Gypsy
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Kennedy-FolksongsOfBritainAndIreland 355, "The Squire and the Gypsy" (1 text, 1 tune)
Roud #1628
RECORDINGS:
Harry Cox, "The Squire and the Gypsy" (on HCox01)
CROSS-REFERENCES:
cf. "The Laird o Cockpen" (theme)
cf. "The Weaver's Daughter" (theme)
File: K355

Squire Boys, The
DESCRIPTION: "On the eighteenth day of December in the year of ninety-five, Them dates I will remember as long as I'm alive." The singer talks mostly of the troubles and bad weather encountered by teamsters on the way to the camp, but also alludes to the men there
AUTHOR: unknown
EARLIEST DATE: 1965 (Fowke)
KEYWORDS: logger travel lumbering storm
FOUND IN: Canada(Ont)
REFERENCES (1 citation):
Fowke-LumberingSongsFromTheNorthernWoods #22, "The Squire Boys" (1 text, 1 tune)
Roud #4362
File: FowL22

Squire Curtis
DESCRIPTION: Squire Curtis kills his wife -- no motive is given -- and buries her in the woods. Arriving home he is told that she preceded him and is waiting. He claims that is a lie: she is dead in the woods. A party finds the body. Curtis confesses and is hanged.
AUTHOR: William Allingham (source: Allingham, _Songs, Ballads and Stories_)
EARLIEST DATE: 1868 (Saint Pauls)
KEYWORDS: execution homicide burial husband wife ghost
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Reeves/Sharp-TheIdiomOfThePeople, pp. 239-241, "Squire Curtis" (1 text)
ADDITIONAL: Anthony Trollope, editor, Saint Pauls, A Monthly Magazine (1868 ("Digitized by Google")), Vol. II, pp. 77-78, "The Ballad of Squire Curtis" (1 text)
Roud #4741
File: ReSh239
SS Leinster Lass, The
DESCRIPTION: The singer wanders by the Clyde when the Leinster Lass comes into view. The singer boasts of the ship, its crew, its band, its flag. He wishes success to ship and crew
AUTHOR: unknown
EARLIEST DATE: 1939 (Sam Henry collection)
KEYWORDS: nonballad ship
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H808, p. 98, "The S[team]s[hip] Leinster Lass" (1 text, 1 tune)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 46, "The Leinster Lass" (1 text, 1 tune)
Roud #13367
NOTES [51 words]: Lani Herrmann notes the oddity of a steamship being called upon to "reef and steer." This occurs in the final verse, which also seems to show a change in perspective (from an onlooker on the shore to, apparently, a crewmember). One must suspect this verse is intrusive. Not unusual in songs of this type. - RBW
File: HHH808

St Peter Down at Courland Bay
DESCRIPTION: Chorus: "St. Peter, St. Peter, down at Courland Bay." I'm going to St Peter's Day. Fishermen get together. The water is fresh and we "feel fresh and gay."
AUTHOR: unknown
KEYWORDS: fishing shore party
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
Abrahams-DeepTheWaterShallowTheShore, pp. 29-30, "St Peter Down at Courland Bay" (1 text, 1 tune)
NOTES [64 words]: Abrahams gives this as an example of the call-response songs improvised on the Tobago beach on Fishermen's Fete, St Peter's Day, June 29. "They commonly sing of the beauties of the fete, using a traditional tune but introducing topical subjects and an appropriate chorus line.... Singing and dancing in a group are the prevalent forms of ceremonial entertainment in the community." - BS
Last updated in version 4.0
File: AWIS029

St Peter's Fair
DESCRIPTION: She asks if he remembers -- she won't tell -- what they did coming from St Peter's Fair. He says if she'll marry him he'll buy her a spinning wheel and they'll sit by the fireside, not wanting for "milk nor meal"
AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)
KEYWORDS: love marriage sex food dialog nonballad
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
Lyle-Andrew-CrawfurdsCollectionVolume2 156, "St Peter's Fair" (1 text)
Roud #15112
File: LyCr2156

St. Croix's Long and Winding Shores
DESCRIPTION: Jim Tombs is on the run "from his cruel foes." Gillis "like a beast of prey," finds and kills him. A passing good Samaritan tries but fails to save Tombs. "Gillis is gone, his victory won"
AUTHOR: unknown
EARLIEST DATE: 1962 (Ives-FolksongsFromMaine)
St. Patrick, The

DESCRIPTION: "The Mail Boat, Paddy, ... now lies in the sea"; a German Bomber sinks her. Captain Fardy says "All hands try your lives to save" and goes down with the ship. The survivors "risked their precious lives, their shipmates to rescue." Twenty-three are lost.

AUTHOR: unknown

EARLIEST DATE: 1943 (Ranson-SongsOfTheWexfordCoast)

KEYWORDS: drowning sea ship wreck sailor war

HISTORICAL REFERENCES:
Jun 13, 1941: World War II. The ferry St Patrick is attacked and sunk by a German dive bomber; Captain and 23 lost. (source: Ranson-SongsOfTheWexfordCoast; Bourke in _Shipwrecks of the Irish Coast_ v1, p. 69)

FOUND IN: Ireland

REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, pp. 96-97, "The St Patrick" (1 text)

Roud #20536

File: Ran096

St. Patrick's Day

DESCRIPTION: The singer met James on St. Patrick's day. "My friends and my parents... False stories they told to my true love To banish me out of his mind." "Now he is crossing the ocean." She prays to meet him again on St. Patrick's Day.

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA-Leach)

KEYWORDS: courting love lie rejection separation travel family friend

FOUND IN: Canada(Newf)

Roud #18236

RECORDINGS:
Cyril O'Brien, "St. Patrick's Day" (on MUNFLA-Leach)

File: ML3StPaD

Stable Lad, The

DESCRIPTION: "When Cobb and Co. ran coaches from the Buller to the Grey, I went for a livery stable lad in a halt down Westport way" and loves a red-haired dancer at the European tavern. He hopes to earn enough marry her. But she dies and is buried in Charleston.

AUTHOR: Words: Peter Cape / Music: Phil Garland

EARLIEST DATE: 1982 (recording, Graham Wilson)

KEYWORDS: horse worker love courting dancing death burial separation

FOUND IN:
REFERENCES (1 citation):
Garland-FacesInTheFirelight-NZ, pp. 87, 228, "(The Stable Lad)" (1 text plus an excerpt)

NOTES [458 words]: This is not, to my knowledge, traditional in New Zealand. But it arguably is traditional "worldwide" -- because I learned it in Richfield, Minnesota, from another Minnesotan who had learned it while visiting New Zealand. Only later did I find it on record, and I'm not sure my
source ever heard a recording of it, either. A weak foothold in tradition, to be sure. But it is an absolutely terrific song -- a sorrowful but skilled lyric with a sad but beautiful tune. I'm hoping that it will survive.

Garland-FacesInTheFirelight-NZ, pp. 227-228, tells a funny story about this. Peter Cape originally wrote it as a poem, "The Stable Boy." Someone copied it down; this copy ended up in the hands of Elsie Locke. Phil Garland found it in her collection, liked it, and decided to set it to music, changing the title to "The Stable Lad" as he did. He recorded it without talking to Peter Cape, whom he did not then know. Cape heard the song on the radio and thought, "By jove that sounds familiar. I wonder if I wrote that." So Cape called the radio station and asked if he wrote his own song! Fortunately, Cape liked what Garland had done with his text. (As he should have.) They eventually met, and Garland reports that he treasured the moment.

Incidentally, the version recorded by Gordon Bok gets it wrong in several particulars (including errors in the tune); it loses a little along the way, but it's more evidence of oral transmission.

It turns out that there are several errors in the song, including in the first line. The road from Buller to the Greyouth, on the west coast of New Zealand's South Island, was not completed until 1929, so Cobb and Co. (an Australian coach company) never did run coaches on it; the company had gone out of business half a decade before that (according to Gordon Ell, Kiwiosities: An A-Z of New Zealand traditions & Folklore, New Holland Publishers, 2008, p. 46, the last coach in New Zealand ran in 1923). But the Buller and Grey rivers were of course still there, and Westport, Charleston, Murchison, and Greyouth were real towns, and so was the European Hotel (there is a photo in Garland-FacesInTheFirelight-NZ), which lasted from the 1860s to the 1960s -- by which time the town of Charleston, no longer sustained by mining, had disappeared. (Google Maps still shows a "Charleston European Pub," but it's an obviously modern building. There are a few houses labeled "Charleston," too, but not really the old town.)

The line in the fifth verse about tak(ing) his "girl up on the box" has real significance. Ell, p. 56, says that "Passengers vied to sit on the 'box seat' beside the driver." By taking his girl up there, he was both giving her the place of honor and possibly giving up some money as well. - RBW

**Stagolee (Stackerlee) [Laws I15]**

**DESCRIPTION:** Stagolee and Billy Lyons are playing cards; Lyons wins the hand and the stakes. An angry Stagolee shoots Lyons, is arrested, sentenced, and hanged. The various versions of the ballad expand on different parts of the story.

**AUTHOR:** unknown

**EARLIEST DATE:** 1903

**KEYWORDS:** homicide gambling prison execution

**HISTORICAL REFERENCES:**

Mar 16, 1865 - Birth of Lee Shelton/Sheldon ("Stack Lee")

Dec 26, 1895 - "Stack" Lee murders William Lyons

Mar 11, 1912 - Death of "Stack" Lee

**FOUND IN:** US(Ap,MW,So,SE,SW)

**REFERENCES (21 citations):**

Laws I15, "Stagolee (Stackerlee)"

Leach-TheBalladBook, pp. 765-766, "Stagolee" (2 texts)

Friedman-Viking/PenguinBookOfFolkBallads, p. 381, "Stagolee (Stackerlee)" (2 texts)

Cray-EroticMuse, pp. 149-154, "Stackolee" (2 texts, 1 tune)

McNeil-SouthernFolkBalladsVol1, pp. 66-68, "Stagolee" (1 text, 1 tune)

Rosenbaum-FolkVisionsAndVoices, pp. 104-105, "Stagolee Was a Bully" (1 fragment, 1 tune)

Scarborough-OnTheTrailOfNegroFolkSongs, pp. 92-93, "Stackolee" (2 texts)

Lomax-FolkSongsOfNorthAmerica 306, "Stagolee" (1 text, 1 tune)

Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 93-99, "Stagolee" (2 texts, 1 tune)

Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 54 "Stackalee" (1 text, 1 tune)

Spaeth-WeepSomeMoreMyLady, pp. 131-133, "Stackalee" (1 text)

Seeger-AmericanFavoriteBallads, p. 51, "Stagolee" (1 text, 1 tune)

Courlander-NegroFolkMusic, pp. 78-79, "(Stagolee)" (assorted fragments)

Wheeler-SteamboatinDays, pp. 100-102, "Stacker Lee #2" (1 text, 1 tune); also perhaps pp. 102-103, "Stacker Lee #3" (1 text, 1 tune, with references to Stacker Lee though the plot elements seem to have disappeared)
Burt-AmericanMurderBallads, pp. 202-203, "(Stackalee)" (1 text)
Finger-FrontierBallads, pp. 91-93, "Stackerlee" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 377, "Stagolee" (1 text)
Darling-NewAmericanSongster, pp. 243-244, "Stackerlee" (1 text)
Silber/Silber-FolksingersWordbook, p. 198, "Stagolee" (1 text)

DT 663, STAGLEE STAGLEE2 STAGLEE3*  ADDITIONAL: Paul Oliver, _Songsters & Saints: Vocal Traditions on Race Records_, Cambridge University Press, 1984, p. 239, "(Stack O'Lee)" (1 text with variant stanzas)  Roud #4183

RECORDINGS:
Archibald, "Stack-A-Lee Pt. 1" (Imperial 5068, 1950) (Pt. 2 is instrumental)
Senter Boyd [or Boyd Senter] "Original Stack O'Lee Blues" (OKeh 41115, 1928; Vocalion 03015, 1935)
Cab Calloway & his Orchestra, "Stack O'Lee Blues" (Banner 32378, 1932; rec. 1931)
John Cephas & Phil Wiggins, "Staggerlee (Stagolee)" (on ClassAfrAm)
Johnny Dodds, "Stack O'Lee Blues" (Decca 1676, 1938)
Cliff Edwards ('Ukulele Ike'), "Stack O'Lee, Part 1/Part2" (Columbia 1551-D, 1928; Columbia 1820-D, 1929; Clarion 5449-C/Harmony 1408-H/Velvet Tone 2509, 1932; Vocalion 03324, 1936)
Tennessee Ernie Ford w. Joe "Fingers" Carr, "Stack-O-Lee" (Capitol 1348 or 1349, c. 1951)
Fruit Jar Guzzlers, "Stack-O-Lee" (Paramount 3121/Broadway 8199, 1928; on RoughWays1, StuffDreams2)
Vera Hall, "Stagolee" (AFS 1323 A2, 1937)
Sol Hoopee Novelty Trio, "Stack O'Lee Blues" (Columbia 797-D, 1926) (Decca 2241, 1938) [instrumental versions of Cliff Edwards version]
Ivory Joe Hunter, "Stackolee" (AFS CYL-8, 1933)
Mississippi John Hurt, "Stack O'Lee Blues" (OKeh 8654, 1929; rec. 1928; on MJHurt01, MJHurt02); "Stackolee" (on MJHurt04)
Frank Hutchison, "Stackalee" (OKeh 45106, 1927; on AAFM1, GoodForWhatAilsYou)
Wallace "Pine Top" Johnson and Maudie Shirley with Jasper Love, "Stackalee and Billy Lyons" (on USMississippi01)
King Queen and Jack, "Stack-O-Lee Blues" (Gennett 6633/Champion 15605, 1928; Champion 40014, 1935)
Furry Lewis, "Billy Lyons and Stack O'Lee" (Vocalion 1132/Brunswick 80092, 1927; on StuffDreams2)
David Miller, "That Bad Man Stackolee" (Champion 15334/Herwin 75564/Challenge 327 [as Dan Kutter], 1927; on RoughWays2)
Uncle John Patterson & James Patterson, "Stagolee Was a Bully" (on FolkVisions2)
Wilson Pickett, "Stagger Lee" (Atlantic 45-2448, 1968)
Lloyd Price, "Stagger Lee" (Sparton 679-R, 1958)
New Lost City Ramblers, "Stackerlee" (on NLCR04)
[Gertrude] "Ma" Rainey, "Stack O'Lee Blues" (Paramount 12357, 1926 [rec. 1925])
Clive Reed, "Original Stack O'Lee Blues" (Black Patti 8030, 1927; on StuffDreams1 [as Long 'Clev' Reed & Little Harvey Hull])
Pete Seeger, "Stagolee" (on PeteSeeger18)
Will Starks, "Stackerlee" (AFS 6652 B2, 1942)
Art Thieme, "Stackerlee" (on Thiem05)
Evelyn Thompson, "Stack O'Lee Blues" (Vocalion 1083, 1927)
Waring's Pennsylvanians, "Stack O'Lee Blues" (Victor 19189, 1923)
Washingtonians, "Stack O'Lee Blues" (Harmony 601-H, 1928)
Frank Westphal & his Orchestra, "Stack O'Lee Blues" (Columbia 32-D, 1924; rec. 1923)
Herb Wiedoeft's Cinderella Orchestra, "Stack O'Lee Blues" (Brunswick 2660, 1924)

SAME TUNE:
Frank Hutchison, "Stackalee No. 2" (OKeh 45106, 1927)
NOTES [1903 words]: On Dec. 29, 1895, William Lyons (levee hand) and Lee Sheldon (coach driver, nicknamed "Stag" Lee) were drinking together at a tavern in St. Louis, Missouri. A political discussion began; in the heat of the argument Lyons knocked off Sheldon's hat, and Sheldon promptly pulled a pistol and shot him dead. He was arrested and tried; the first trial ended in a hung jury, but he was convicted in a second trial and served time in prison, dying in 1916. A St. Louis judge who has researched the case suggests that Sheldon had received a spell from a hoodoo woman giving him exceptional sexual potency. The talisman for that spell was his hat, so knocking it from his head was no ordinary insult.
It is noteworthy that the first recordings of this ballad (Waring, Westphal, Wiedoeft) are by popular dance bands, not blues or hillbilly artists. - PJS


Polenberg's account is on pp. 28-37; it is easily accessible account and readable. It includes the death certificate of William Lyons. Brown, p. 24, also shows the death certificate -- which, interestingly, is not signed by the undertaker.

It appears that the usual spelling of "Stack" Lee's last name was "Shelton," not "Sheldon"; this is the spelling on both the Lyons death certificate and on Shelton's death certificate (shown on p. 35 of Brown). It's not clear how he got the nickname "Stack" -- or how this was distorted to "Stag," or indeed which nickname came first in song (although a newspaper referred to him as "Stag" Lee as early as December 1895; Brown, p. 102. But the name "Stack" Lee was also in use at this time.) Oliver, p. 238, says, "The origins of the Stack O'Lee narratives and ballads are unclear.... The original Stacker Lee was the son of Jim Lee, founder in 1866 of he celebrated Lee Line of riverboats on the Mississippi. im Lee named his boats after his sons, so that Stacker Lee was also the name of the third of a fleet that eventually, by the turn of the century, numbered fourteen. Stacker Lee had been a cavalryman in the Confederate Army who fathered several sons of young black women, one of whom, according to Shields McIlwaine, was 'a short black fellow, a cabin bow on the Anchor Line . . . a black with a bad eye' and a killer, Stack Lee." But this hardly matches "Stack" Lee and the Billy Lyons murder.

Brown seeks symbolic meaning in the name. On p. 83, he mentions a possibility that Shelton belonged to a Black political organization (Democratic) called the "Stags," although he mentions both the riverboat and an alleged riverboat captain called "Stack Lee" (Brown, pp. 44-45) -- and "Stack" Lee might also mean someone who "stacked" a deck of cards (Brown, p. 103). The Stack Lee was one of the Lee Line of riverboats, which had a reputation for encouraging illicit sex (Brown, p. 45), so the nickname might either explain, or be explained by, "Stack" Lee's reputation as a pimp. Indeed, Brown, p. 36, compares it to the often-sexual pseudonyms adopted by rappers.

That's "if" Shelton was a pimp. Polenberg's only mention of Shelton's sexual prowess is a statement that he "may have been a pimp" (note the conditional). The story that he was a pimp may have arisen because he managed a "lid club," which is sometimes associated with prostitution (Brown, p. 38). Most of the few records about his work report him to have been a waiter or carriage driver or the like. Brown, p. 39, suggests that he often drove clients to brothels, and that his lid club perhaps helped manage prostitutes, but that isn't quite the same as being a pimp. Nonetheless, Brown, pp. 46-47, clearly regards him as a pimp and even describes the spaces he provided to the girls. He also suggests, p. 48, that Lee was popular and famous because he supplied them with a place to stay and work at a time when most Black prostitutes had to walk the streets.

He was small (apparently only about 120 pounds, based on Brown, p. 35, and five feet, seven and a half inches tall, according to Brown, p. 38) but exercised a lot (Brown, p. 43, says he was a member of the Four Hundred Club, which was organized "for the moral and physical culture of young colored men"). His left eye is said to have been crossed.

Ironically, witnesses reported that Shelton and Lyons were good friends and had never been known to fight before (Brown, p. 29). It sounds to me as if something might have been affecting Shelton's mental health and making him more combative at this time; having managed to post bond for the murder charge, there is a report he had to post bond for something else in June (Brown, p. 31).

There seems to be no question but that he killed Billy Lyons, but there was genuine dispute about whether he was provoked, and how; Henry Crump, who was present at the murder, gave conflicting testimony. Lee's first trial resulted in a hung jury (although the majority wanted to convict on either murder or manslaughter charges; Brown, p. 33); the lawyer who got him off, Nat Dryden, is mentioned in some of the Stagolee texts (Brown, p. 34). But Dryden was dead before Shelton's second trial, which resulted in a quick conviction. Lee was sentenced to 25 years in prison (and I leave it to you to guess what a prison block for black inmates was like in Missouri circa 1900. We know that he was at least once subjected to five lashes; Brown, p. 34).

You'd think a black man convicted of murder would be locked up and forgotten. But there were many appeals by local citizens for some sort of clemency. On November 25, 1909, he was given a conditional pardon (the condition being, naturally, that he stay clean). He failed to do so, beating
and robbing a man in January 1911 (Brown, p. 35). He was promptly returned to prison, where the tuberculosis he had contracted in his first stay quickly turned terminal. He was given a medical parole in February 1912 but soon died.

Billy Lyons, according to Brown, p. 60, was born in Missouri in 1864. Brown, p. 61, has a (very poor) photo of his three children, although p. 61 says that he was not married. The three children are mentioned in some versions of the song, although often this is changed to two children.

A recent article discussing how the community viewed Stagolee is Jim Hauser's piece "Stagolee and John Henry: Two Black Freedom Songs?"; it is available at http://theafricanamericanfolklorist.com/2020/11/29/twoblackfreedomsongs/. Hauser offers an interesting opinion: "[C]onsidering the symbolic nature of the Stetson to African Americans, it's likely that many of them would have imagined Stagolee to be a black man and Billy a white man." I had not thought of this myself, but I consider it a very interesting point and recommend the discussion.

Carl Sandburg, incidentally, enjoyed this song so much that he occasionally signed letters "Stackerlee"; see Mitgang, p. 230.

According to Brown, pp. 1-18, the song and legend became a cultural phenomenon in the Black community. Black boys wanted to grow up to be Stagolee -- and to emulate his toughness and his reputed sexual prowess. This even though most of them had no information about who Stagolee was; it was long before anyone, including folklorists, connected Lee Shelton with Stagolee. The speed with which Stagolee became legend is simply amazing. On p. 122, Brown suggests that this was because the song was carried by Blacks working on riverboats.

Oliver, while not going as far as Brown, but does say "Stack O'Lee was a bad man, a ruthless killer, but in the songs he was regarded with awe, and a certain detachment" (p. 238). I'm not sure I buy all of Brown's conclusions (in fact, I'm sure I don't buy them), but it really does seem as if Stagolee was a cultural phenomenon that simply isn't understood by the White community.

Brown describes the Stagolee legend as contributing to the rise of rap music, and it certainly sounds as if Shelton was fond of what we would now call "bling"; Brown, p. 23, describes him at the time of the Lyons shooting: he was wearing gold rings, using a gold-headed cane; he had mirrors on his shoes. I'm not sure I believe this, but it shows how the legend viewed him. And he did have the money to hire a fairly fancy lawyer (Brown, p. 26).

One wonders if all "Stagolee" songs are really the same. The first recorded version, Ma Rainey's (1923) is really just "Frankie and Johnny" with new words (Brown, pp. 144-145; Oliver, p. 241, thinks Rainey confused the two songs). The variation in versions is great; Brown, p. 69, says that "Stagolee has assumed at least seven 'subtype' forms throughout his evolution." Brown, pp. 105-106, has a report that the original Stagolee song was played in a slow ragtime tempo, and says that in the opinion of John David, it was ragtime pianist Tom Turpin (yes, Philip Jose Farmer fans, the guy from the "Riverworld" sequence) who created the first version of the song, based on "The Bully of the Town" [Laws I14]. Brown, p. 109, suggests that it was ragtime which converted "Stack Lee" to "Stack-a-Lee"; it's based on the ragtime habit of inserting a vowel syllable into words, e.g. "walk-a-ing" or the like.

Brown also comments on the significant of the *Stetson* hat (whereas Billy Lyons is sometimes said to have worn a derby). Brown cites sources (including Louis Armstrong) stating that, up to at least World War I, "the Stetson was a symbol of power and status among black males." He also claims (p. 144) that it wasn't just your standard cowboy hat; it is "the specially made Stetson that the macks wore in St. Louis." Thus it was particularly significant that Lyons went after Shelton's hat. Not every account links Shelton's hat with his alleged sexual potency. In a legend from Chicago, Shelton had sold his hat to the Devil for a hat that would always let him win at gambling. The legend further claimed that if Shelton lost his hat, he would lose his self-control (Brown says "head") also, resulting in his murder of Lyons (Brown, pp. 104-105).

There are a number of errors in various versions of this song. Some, according to Brown, p. 32, go back to the earliest newspaper reports on Lee's trial -- e.g. the July 14, 1896 Saint Louis Globe-Democrat claimed Lee and Lyons were shooting craps, which they were not, and said that Lyons died at once, which he did not. The judge's name was Harvey, not (e.g.) "Murphy." - RBW From David Evans's liner notes to USMississippi01} "Maudie Shirley sings a version of a traditional ballad, 'Stackalee and Billy Lyons,' that originated in the late nineteenth century but her performance is influenced by one of several versions recorded in more recent years by Archibald (1950), Lloyd Price (1958), or Wilson Pickett (1967), all of them hits on the R&B charts." The Maudie Shirley vocal follows the Lloyd Price/Wilson Pickett version. - BS

Brown, p. 143, says that Bob Dylan's 1993 version was inspired by Frank Hutchinson's. - RBW

Bibliography
Stamford Bullards, The

DESCRIPTION: The song invites "bonny boys who love to bait the bonny bull" to join in the chase and even mount the bull. "Take him by the tail ... bridge him if you can, prog him with a nail... Every man must do his best to bait the bull in Stamford."

AUTHOR: unknown

EARLIEST DATE: 1908 (OShaughnessy-YellowbellyBalladsPart2)

KEYWORDS: farming sports ritual nonballad

FOUND IN: Britain(England(Lond))

REFERENCES (1 citation):
OShaughnessy-YellowbellyBalladsPart2 49, "The Stamford Bullards" (1 text, 1 tune)

Roud #23378

NOTES [76 words]: OShaughnessy-YellowbellyBalladsPart2: "Every year, on November 13, a bull was publicly chased through the streets of Stamford and, if possible, 'bridged,' i.e., tumbled over the parapet of the town bridge and into the River Welland.... The bull was [finally] slaughtered and its flesh sold cheaply. If however, the animal proved itself 'a beast of spirit'... the bullards [chasers] spared its life." "The last bull-running in Stamford took place in 1839." - BS

Last updated in version 3.0

File: 0SY249

Stampede, The

DESCRIPTION: "When the hot sun smiles on the endless miles..." the cowboys seek water, and find themselves fighting with a "nester" for his well. They spare him only because of his pretty girl. When a storm and stampede start, Texas Red saves the girl.

AUTHOR: unknown

EARLIEST DATE: 1934

KEYWORDS: cowboy storm rescue recitation

FOUND IN:

REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 392-395, "The Stampede" (1 text)

Roud #12710

NOTES [22 words]: There is no evidence that this piece (first published in Wild West Weekly) was ever a song, or that it ever entered tradition. - RBW

File: 1xA392

Stand By Me

DESCRIPTION: When the storms of life are raging, stand by me (stand by me) (x2), When the world is tossing me, like a storm upon the sea, Thou who rulest wind and water, stand by me." "In the midst of tribulation, stand...." "When I'm growing old and feeble...."

AUTHOR: Charles Albert Tindley (died 1933) (Source; Warren-EveryTimeIFeelTheSpirit)

EARLIEST DATE: 1905 (date of composition, according to Warren-EveryTimeIFeelTheSpirit)

KEYWORDS: religious nonballad storm

FOUND IN: US

REFERENCES (1 citation):
Warren-EveryTimeIFeelTheSpirit, pp. 171-172, "Stand By Me" (1 text, 1 tune)

Roud #21788?

File: WaSp171
Stand in the Rain

DESCRIPTION: "The bubbles on the beer keep haunting me, Every time I have a drink I'm as happy as can be... Won't you come and have a drink we me? Cause I'll never let you Stand in the rain.... I'll hold you tenderly Here in my arms... I'll never let you go"

AUTHOR: unknown
EARLIEST DATE: c. 1947, according to Cleveland-NZ-GreatNewZealandSongbook
KEYWORDS: drink love nonballad
FOUND IN: New Zealand
REFERENCES (1 citation):
Cleveland-NZ-GreatNewZealandSongbook, pp. 20-21, "Stand in the Rain" (1 text, 1 tune)
File: Clev020

Stand On a Sea of Glass

DESCRIPTION: Chorus: "O this union, Sing this union, I love this union, Stand on a sea of glass."
Alternate lines in verses are "Stand on a sea of glass." Verses have Satan failing to take the singer's soul, and Jesus shaking "the manna tree" for you and me.

AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious Jesus Devil floating verses Bible
FOUND IN: US(SE)
REFERENCES (1 citation):
Barton-OldPlantationHymns, p. 28, "Stand On a Sea of Glass" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Oh! Jerusalem" ("sea of glass" theme)
NOTES [533 words]: Barton-OldPlantationHymns uses "Stand on a Sea of Glass," with its "this Union" chorus, as a likely example of a hymn with a Civil War "army origin."
This is likely; the King James Bible never uses the word "union," although there are a few references to "unity." I could argue that the word usually translated "brotherhood" should properly be translated "union" or "fellowship," but it's unlikely the hymn-writer had the Greek to know that. The Greek word translated "glass," and a related word, occur only in these verses of the Apocalypse cited below and in 21:18-21. There are other references to "glass" in both the New Testament and Hebrew Bible, but they come from different roots. - RBW
The "sea of glass" is cited on Revelation 4:2-10 ["And immediately I was in the spirit: and behold, a throne was set in heaven, and one sat on the throne... And out of the throne proceeded lightenings and thunderings and voices: and there were seven lamps of fire burning before the throne, which are the seven Spirits of God. And before the throne there was a sea of glass like unto crystal: and in the midst of the throne, and round about the throne, were four beasts full of eyes before and behind.... The four and twenty elders fall down before him that sat on the throne ...."] and 15:1-2 ["And I saw another sign in heaven, great and marvellous, seven angels having the seven last plagues; for in them is filled up the wrath of God. And I saw as it were a sea of glass mingled with fire: and them that had gotten the victory over the beast, and over his image, and over his number, stand on the sea of glass, having the harps of God."] [King James]
A pre-Civil War hymn that refers to Revelation 4:2-10 is Shaffer #97 ("My soul, come meditate the day") which has, "before a throne a sea of glass ... Four beasts, and elders twenty-four, Fall down before the throne" [Rev. Stephen D. Shaffer, Pilgrim Songster (Zanesville: Shaffer, 1848 ("Digitized by the Internet Archive")), pp. 166-168]
Marsh has a hymn that, in passing, refers to Revelation 15:1-2: "Behold I stand on the sea of glass, The sea of glass all mingled with fire" [J.B.T. Marsh, The Story of the Jubilee Singers Including Their Songs (London: Hodder and Stoughton, 1903 ("Digitized by Internet Archive")), #130 p. 301, "Humble Yourself, The Bell Done Rung"]. Booth has a judgment day hymn that also refers to Revelation 15:1-2: "Then on a sea of glass shall stand King Jesus, with His conquering band, Safe-housed above the fire" [William Booth, Salvation Army Songs (London: The Salvation Army Book Department, 1911 ("Digitized by Internet Archive")), #157 pp. 108-109, ("Rejoice, ye saints, the time draws near")].
Barton-OldPlantationHymns's text refers directly to neither verse but seems to draw on the phrase for its apocalyptic imagery in war time. The verses are not connected to Revelation and include the floater, "Tallest tree in Paradise, Christian calls it the tree of life."
Where I have "this union" Barton-OldPlantationHymns has "dis union," and maybe "disunion" is
what was intended. See abolitionist William Lloyd Garrison's article "Disunion" in June 15, 1855
*The Liberator.* - BS

File: Bart028

Stand to Your Glasses, Steady

**DESCRIPTION:** "We meet 'neath the sounding rafters," "Cut off from the land that bore us... All the
good men have gone before us, And only the dull left behind." "So stand to your glasses... Here's a
toast to the dead already, And hurrah for the next man who dies"

**AUTHOR:** unknown

**EARLIEST DATE:** 1979 (Hopkins-SongsFromTheFrontAndRead)

**KEYWORDS:** death soldier nonballad

**FOUND IN:** Canada

**REFERENCES (1 citation):**
*Hopkins-SongsFromTheFrontAndRead, p. 120, "Stand to Your Glasses, Steady" (1 text)*

**Roud #29422**

**NOTES [32 words]:** This is one of the few pieces in Hopkins-SongsFromTheFrontAndRead which
neither has a tune nor a tune reference; I suspect it is a toast rather than a song, although it may
be traditional. - RBW

File: Hopk120A

Stand Up and Sing

**DESCRIPTION:** "Michael McCoy takes the greatest of joy in the songs of long ago." His daughter
Mary sings current songs he hates "about moon and spoon and June." He asks her to "sing for
your father An old tune" like "Annie Rooney"

**AUTHOR:** unknown

**EARLIEST DATE:** 1951 (MUNFLA/Leach)

**KEYWORDS:** request music nonballad father

**FOUND IN:** Canada(Newf)

**Roud #18240**

**RECORDINGS:**
*Vince Ledwell, "Stand Up and Sing" (on MUNFLA/Leach)*

File: RcStUpSi

Stand Up, Stand Up for Jesus

**DESCRIPTION:** "Stand up for Jesus, soldiers of the cross." The battle will soon be followed by
victory and eternal life with "the King of glory."

**AUTHOR:** George Duffield (words); George J. Webb (music) (source: Date) (see NOTES)

**EARLIEST DATE:** 1858 ("The Psalmist," according to William Reynolds, _Companion to Baptist
Hymnal_, Broadman Press, 1976, p. 201)

**KEYWORDS:** battle nonballad religious Jesus

**FOUND IN:** US(SE)

**REFERENCES (1 citation):**
*ADDITIONAL: Henry Date, Pentecostal Hymns Nos. 1 and 2 Combined (Chicago: Hope Publishing
Company, 1898 ("Digitized by Internet Archive")) #264 p. 207, "Glory to His Name" (1 text, 1 tune)*

**RECORDINGS:**
*Rosa and Joseph Murray, "Stand Up, Stand Up for Jesus" (on USSealsland03)*

**SAME TUNE:**
Stand Up for Prohibition ("Stand up for prohibition, Ye patriots of the land") (Anna Adams Gordon,

**NOTES [253 words]:** According to Reynolds, p. 201, George Duffield Jr. reported that "'Stand up
for Jesus' was the dying message of the Rev. Dudley A. Tyng, to the Young Men's Christian
Association, and the ministers associated with them in the Noon-Day Prayer Meeting during the
great revival of 1858" in Philadelphia, who had suffered a fatal arm injury in a milling accident.
Rudin, pp. 52-53, briefly describes this Tyng in glowing terms, but reading between the lines, he
sounds like a crank (although with positive ideas about church union and against slavery); his own congregation forced him out, causing him to form a separate church.

Reynolds does not agree with Date as to the authorship of the tune; he reports, "GEIBEL... was composed by Adam Geibel for this hymn, and it first appeared in his Uplift Voices... 1901... using the first four lines of the first stanza and the refrain. But since Date published the song before Geibel wrote his tune, I've allowed Date's attribution to Webb to stand; my guess is that both of them wrote tunes. And on p. 455, Reynolds credits Webb with having something to do with the song. He further reports that Webb was born in Wiltshire, England, in 1803, and died in New Jersey in 1887. He emigrated to the United States in 1830, and spent forty years as a church organist and music teacher in Boston.

Rudin, p. 54, seems to confirm this, saying that the tune "Webb" was composed for the text "'Tis Dawn, the Lark is Singing," and implies that Duffield's text has had multiple tunes. - RBW

Bibliography

- Rudin: Cecilia Margaret Rudin, Stories of Hymns We Love, John Rudin & Company, 1934 (I use the fourteenth printing of 1951)

Last updated in version 6.1

File: RsSUSTfJ

Stand, Boys, Stand

DESCRIPTION: "Stan', boys, stan', Dah's now no use a-runnin', Use a-runnin'. Look up on yondah hill An' see ol' massa comin', Massa comin', See 'im comin'.' "Bowie knife in one hand An' pistol in de tother.' "Oberseer wid his stick... Ruckus bound to happen."

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: work slave
FOUND IN: US(So)
REFERENCES (1 citation):
  Scarborough-OnTheTrailOfNegroFolkSongs, p. 232, (no title) (1 text)
NOTES [25 words]: Reportedly a song sung by a Black work gang when they had been caught idling. They reportedly covered by having one of their number feign illness. - RBW

File: ScNF232A

Standin' on the Walls of Zion

DESCRIPTION: "Then it's a hooraw, and a hooraw, Through the merry green fields, hooraw! Standin' on the walls of Zion, Zion, See my ship come sailin', sailin', Standin' on the walls of Zion, See my ship come sailing home."

AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: religious nonballad
FOUND IN: US(MW)
REFERENCES (1 citation):
  Sandburg-TheAmericanSongbag, p. 484, "Standin' on the Walls of Zion" (1 short text, 1 tune)

File: San484

Standing in the Need of Prayer

DESCRIPTION: "It's me, Oh Lord, standing in the need of prayer." "Not my mother, not my father, but it's me, Oh Lord, sanding in the need of prayer." "Not my brother, not my sister, but its me...." (Others whom it is not may be listed as desired)

AUTHOR: unknown
EARLIEST DATE: 1923 (recording, Elkins-Payne Jubilee Singers)
KEYWORDS: religious nonballad
FOUND IN: US(Ap,SE) Canada(Newf)
REFERENCES (8 citations):
Standing in the Safety Zone

DESCRIPTION: "I'm standing in the safety zone, sometimes I have to stand alone ... If you want to get to heaven you'd better stand in the safety zone." "How well do I remember, a long long time ago ..." where different versions remember different things.

AUTHOR: unknown

EARLIEST DATE: 1947 (recording, Southern Harps)

KEYWORDS: nonballad religious Jesus

FOUND IN: US(SE)

Roud #10986

RECORDINGS:

Professor Johnson and his Gospel Singers, "Standing in the Safety Zone" (1957, on "Professor Johnson and his Gospel Singers," Brunswick OE 9352)

Southern Harps, "Standing in the Safety Zone" (King 4221, 1947)


Bright Stars, "Standing in the Safety Zone" (Nashboro N 732, 1962)

Lovey Williams, "I'm Standing In the Safety Zone" (on USMississippi01)

NOTES [35 words]: The sound of "Standing in the Safety Zone" on USMississippi01 is closer to Blind Willie Johnson's "Praise God I'm Satisfied" than to any of the recordings I've listed here for "Standing in the Safety Zone." - BS

Last updated in version 5.2

File: RcStSaZo

Standing on the Promises

DESCRIPTION: "Standing on the promises of Christ my King, Through eternal ages let his praises ring, Glory in the highest I will shoul an sing, Standing on the promises of God." The singer declares, in various ways, the power of Biblical promises

AUTHOR: R. Kelso Carter (1849-1926)

EARLIEST DATE: 1885 (composed, according to Johnson; published 1886 and Sweney and Carter, _Songs of Perfect Love_, according to William Reynolds, _Companion to Baptist Hymnal_, Broadman Press, 1976, p. 202)

KEYWORDS: religious nonballad

FOUND IN:
REFERENCES (1 citation):
ADDITIONAL: Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), pp. 202-203, "Standing on the Promises" (1 text, 1 tune)
Roud #18551
NOTES [125 words]: Though hardly original in idea, this particular hymn has a very simple, easy-to-learn set of parts in the chorus, and seems to be very popular with amateur gospel groups. I'm a bit surprised it isn't more common in tradition.

According to William Reynolds, Companion to Baptist Hymnal, Broadman Press, 1976, p. 278, Russell Kelso Carter graduated from high school (Pennsylvania Military Academy) in 1867, where he was noted as an athlete; soon after, he became an instructor at the school. He seems to have been restless, travelling to California for a while, and giving up teaching in 1887 to become a minister. Later, he went into medicine. Most of his hymns were published in 1891; this seems to be the only one to have achieved any popularity. - RBW

Last updated in version 4.1
File: BdSotPro

Standing Stones, The

DESCRIPTION: Two lovers meet at the Standing Stones and promise to wed. After she leaves, a rival stabs him to death, solely to cause the girl pain. She hears a cry, turns, and sees her beloved. He points to the stars and vanishes; she pines away and dies.

AUTHOR: unknown

EARLIEST DATE: 1883 (John Mooney's "Songs of the Norse")

LONG DESCRIPTION: In the Orkneys lives a beautiful young woman who has been loved since childhood by a young man. They meet at the Standing Stones and promise to wed, sealing the promise by joining their hands through a hole in the Lovers' Stone. He kisses her goodbye, watches her leave, then turns to go home, but a rival attacks him and stabs him to death, solely to cause the girl pain. She is arriving home when she hears a cry, turns, and sees her beloved standing near. He points to the stars and vanishes; knowing he is dead, she pines away and dies.

KEYWORDS: grief hate jealousy courting love promise violence crime homicide beauty death mourning ritual supernatural lover ghost

FOUND IN: Britain(Scotland(Hebr))

REFERENCES (2 citations):
Kennedy-FolksongsOfBritainAndIreland 332, "The Standing Stones" (1 text, 1 tune)
DT, STANSTON
Roud #2151

RECORDINGS:
John & Ethel Findlater, "The Standing Stones" (on FSB7)

CROSS-REFERENCES:
cf. "The Ploughboy's Dream" (tune)
cf. "The Maidenstone" (subject: the sculptured stones)

ALTERNATE TITLES:
The Lovers--A West Mainland Legend

NOTES [308 words]: The "Standing Stones" are prehistoric stone circles, found throughout Britain, including the Orkneys, where this song was collected. It was the custom in the Orkneys for lovers to plight their troth by joining hands through a hole in the "Odin Stone," then dividing a broken sixpenny piece between them. - PJS

References to Odin may seem odd in Scotland, but the Orkneys were largely settled by the Old Norse. I have not been able to find proof of this, but I believe "Odin stones" are so-called because they have a single hole representing Odin's single eye.

However, the Standing Stones would appear to predate the Norse legends. Magnusson, p. 6, describes the Standing Stones on the Isle of Lewis at Calanais (Callanish): "It was built in stages from about 3000 BC and was certainly completed by 2000 BC. Briefly, it is a circle of thirteen standing stones huddled round a massive central monolith, 4.75 metres high, and a small chambered cairn. A double line or 'avenue' of stones comes from the north, and ragged tongues protruding from the circle create a rough cruciform shape." Magnussen goes on to describe the partial rehabilitation of the site.

Other instances of stones with holes having a magical use are common. Alexander, p. 127, has a section on "Healing Stones," in particular he notes a case at Men-an-Tol, where children with rickets "were squeezed through the rough circular hole" to try to cure the disease. Opie/Tatem, p.
199, mention instances of the healing powers of holes in stone from 1754 to 1970, with rickets again being the disease most likely cured. (I can't help but think that it would be easier to squeeze through the hole if one wore relatively few clothes, and having few clothes would get you out in the sunlight to manufacture vitamin D. So maybe it actually worked -- but not for the reasons specified!) - RBW

Bibliography

- Opie/Tatem: Iona Opie and Moira Tatem, editors, A Dictionary of Superstitions, 1989 (I use the 1999 Barnes & Noble edition)

Last updated in version 2.7
File: K332

Star Light, Star Bright

DESCRIPTION: "Star light, star bright, First star I see tonight, (I) Wish I may, (I) wish I might Have the wish I wish tonight."

AUTHOR: unknown
EARLIEST DATE: 1934 (Henry, from Mrs. Henry C. Gray, or her maid), though it probably occurs earlier in Mother Goose collections
KEYWORDS: nonballad
FOUND IN: US(Ap,MW,SE)
REFERENCES (6 citations):
Baring-Gould-AnnotatedMotherGoose #430, p. 203, "(Star light, star bright)" (1 text)
Henry-SongsSungInTheSouthernAppalachians, p. 239, (no title) (1 short text)
Dolby-OrangesAndLemons, p. 178, "Star Light, Star Bright" (1 text)
Sackett/Koch-KansasFolklore, pp. 119-120, "(Starlight, star bright)" (1 text)
Roud #16339
NOTES [45 words]: Some time in my youth, I learned this with exactly the same words as occur in Henry (not the same as in Baring-Gould). So it has some sort of circulation. But I can't remember where I learned it; I have the strange feeling it was some Disney production or the like. - RBW

Last updated in version 6.1
File: MHAp239B

Star o Banchory's Land, The

DESCRIPTION: "Banchory's lands are bonnie When spring rolls in the year Wi' lasses sweet and mony But nane saw sweet's my dear." He praises her -- but then sees her at the fair, where she ignores him. He wishes her back or hopes she will at least be true to another

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan4)
KEYWORDS: love courting rejection
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #95, pp. 1-2, "The Star of Banchory's Land" (1 text)
Greig/Duncan4 707, "The Star o' Banchory's Lands" (6 texts, 4 tunes)
Ord-BothySongsAndBallads, pp. 69-71, "The Star o' Banchory's Land" (1 text)
Roud #5567
CROSS-REFERENCES:
Star of Bannack, The

DESCRIPTION: "Under the lamplight's flick'r'ing gleam, In the dirt of the dancehall floor, The beautiful star of Bannack lies, Never to shine no more." Having left a lover in the east, she turned heads in the west but at last "A bullet would find her there."

AUTHOR: unknown
EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)
KEYWORDS: homicide dancing
HISTORICAL REFERENCES:
Apr 20, 1864 - Nellie Paget (birth name: Helen Patterson) murdered by a former flame in Bannack, Montana
FOUND IN: US
REFERENCES (2 citations):
Burt-AmericanMurderBallads, pp. 53-54, "(The Star of Bannack)" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 560, "The Star of Babback" (1 text)
File: Burt053

Star of Donegal, The

DESCRIPTION: The singer sees a lad and lass discussing their parting. He is going to America to seek his fortune. She does not wish to part. He says the Irish will return to free Ireland. They decide to marry at once, and sail away together

AUTHOR: unknown
EARLIEST DATE: 1912 (OLochlainn-IrishStreetBallads)
KEYWORDS: love courting marriage emigration gold
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H555, p. 463, "The Star of Donegal" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 83, "The Star of Donegal" (1 text, 1 tune)
Roud #2996
CROSS-REFERENCES:
File: HHH555

Star of Glenamoyle, The

DESCRIPTION: The singer asks the muses to preserve the star of sweet Glenamoyle as he praises her. Even the birds and rabbits praise her. He says that Joseph, had he been laboring to win her, would have felt it no toil; he would have sailed across the sea to wed her

AUTHOR: unknown
EARLIEST DATE: 1924 (Sam Henry collection)
KEYWORDS: love beauty nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H13, p. 232, "The Star of Glenamoyle" (1 text, 1 tune)
Roud #7985
NOTES [118 words]: The final verse of the Henry text contains some truly curious lines:
But had young Joseph received this fair one,
Her golden glory would have decayed away;
But had young Joseph received this fair one,
To win his bride would have been no toil.
I can only guess that the first two lines mean that the girl would not thrive outside Ireland. The latter two lines are clearer, though an obvious error. It was Joseph's father Jabob who worked seven years to win the hand of Rachel, and being cheated of Rachel once, worked another seven years
to at last be allowed to marry her. And "Jacob served seven years for Rachel, and they seemed to him but a few days because of the love he had for her" (Genesis 29:20). - RBW

File: HHH013

Star of Glengary, The

DESCRIPTION: "The red moon is up o'er the moss-covered mountain." Donald goes to "Logan's bright water" to propose to "Mary, the star of Glengary," knowing his competition is the rich miller. She apparently accepts since she is "a gude wife to me."

AUTHOR: unknown
EARLIEST DATE: before 1835 (broadside, Bodleian Harding B 11(3541))
KEYWORDS: courting wife river money
FOUND IN: Britain(England(South))
REFERENCES (3 citations):
O'Connor-OldTimeSongsAndBalladOfIreland, p. 11, "The Star of Glengary" (1 text)
Reeves/Sharp-TheldiomOfThePeople, p. 234, "Logan's Bright Water" (1 text)
Wolf-AmericanSongSheets, #2237, p. 150, "The Star of Glengarry" (1 reference)
Roud #13901

BROADSIDES:
LOCSheet, sm1877 08720, "The Star of Glengary", Spear & Dehnhoff (New York), 1877 (tune)
LOCSinging, as113120, "The Star of Glengary", J. Andrews (New York), 1853-1859; also sb40474a, "The Star of Glengarry"
Murray, Mu23-y1:075, "The Star of Glengary", James Lindsay (Glasgow), 19C
NLScotland, L.C.178.A.2(299), "The Star of Glengary", unknown, c.1860; also L.C.Fol.70(1a), "The Star of Glengarry"
NOTES [46 words]: LOCSheet, sm1877 08720: "composed by Charles W Pette" may refer to the arranger.

Last updated in version 3.5

File: OCon011

Star of Moville, The

DESCRIPTION: The singer sails to Moville to watch the races. Enlivened by whiskey, he meets Mary, "the star of Moville." He courts her, and buys her a drink. The girl, after spending some time, rejects him and goes home. He wishes that someone would bring her to him

AUTHOR: James McCurry
EARLIEST DATE: 1925 (Sam Henry collection)
KEYWORDS: love courting racing rejection drink music
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H68, pp. 276-277, "The Star of Moville" (1 text, 1 tune)
Roud #7968
NOTES [28 words]: A long and highly complex mix: Is it a boat-racing song, a courting song, a rejection song, a drinking song, a song of getting delayed along the shore? I'm not sure. - RBW

File: HHH068

Star of Slane, The

DESCRIPTION: The singer "was ruminating and meditating And contemplating" when he met a maid that would have captivated Paris, Caesar, and Alexander. Her beauty eclipses all others. "For me to woo her I am too poor, I'm deadly sure she won't be my wife"
AUTHOR: Day (c.1800-1866) (source: Sparling)
EARLIEST DATE: 1826 (a Drogheda chap-book, according to Sparling)
KEYWORDS: love beauty humorous nonballad
FOUND IN: Ireland
REFERENCES (3 citations):
OLochlainn-MoreIrishStreetBallads 84, "The Star of Slane" (1 text, 1 tune)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 107-108, "The Star of Slane" (1 text)
Roud #6530
BROADSIDES:
Bodleian, 2806 c.8(270), "The Star of Slane" ("You brilliant muses, who ne'er refuses"), unknown, n.d.; alsoHarding B 11(3648), "The Star of Slane"
NOTES [64 words]: This is another song that hides the lover's name: "Her name to mention may cause contention And it's my intention for to breed no strife." See also "Craigane," "The Pride of Kilkee," "The Flower of Benbrada" and "Ar Eirinn Ni Neosfainn Ce hi (For Ireland I Will Not Tell Whom She Is)"; in "Drihaureen O Mo Chree (Little Brother of My Heart)" the singer's brother's name is hidden. - BS
File: OLcM084

Star of Sunday's Well, The
DESCRIPTION: The singer loves "That consort fit for Satan, the Star of Sunday's Well." She weighs 15 stone [210 pounds]: "She's blooming and she's bonny with real estate and money." He is rejected in favor of "a grocer's curate"
AUTHOR: W.B. Guiney
EARLIEST DATE: 1870 (_The Cork Examiner,_ according to OLochlainn-MoreIrishStreetBallads)
KEYWORDS: courting rejection humorous
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads, pp. 258-259, "The Star of Sunday's Well" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "The Lamentation of Hugh Reynolds" [OLochlainn-IrishStreetBallads 64] (tune)
NOTES [5 words]: Sunday's Well is in Cork. - BS
File: OLcM258

Star of the County Down, The
DESCRIPTION: Near Banbridge town, the singer sees a "sweet colleen." He is instantly smitten with the beauty of "the star of the Country Down." He makes plans to pursue her, and dreams of life with her
AUTHOR: unknown (credited to Cathal McGarvey [1866-1927] by Colm O'Lochlainn)
EARLIEST DATE: 1936 (Irish Country Songs)
KEYWORDS: love courting clothes
FOUND IN: Ireland
REFERENCES (1 citation):
DT, STARDOWN*
Roud #4801
CROSS-REFERENCES:
cf. "Dives and Lazarus" [Child 56] (tune)
cf. "When a Man's in Love" [Laws O20] (tune)
cf. "The Wreck of the Gwendoline" (tune)
cf. "The Colleen from Coolbaun" (tune)
SAME TUNE:
Dives and Lazarus (File: C056)
The Wreck of the Gwendoline (File: OLcM257)
The Banks of Newfoundland (I) (File: LK25) (File: LO20)
When a Man's in Love [Laws O20] (File: LO20)
Star Promenade

DESCRIPTION: "Six ladies to the center with the right hand crossed, Be careful that you don't get lost, Back to the left and don't be afraid, Pass your partner in the Star Promenade. My old girl went back on me, Just because I went to see, My old girl went away...."

AUTHOR: unknown

EARLIEST DATE: 1916 (Wolford-ThePlayPartyInIndiana)

KEYWORDS: love separation playparty nonballad

FOUND IN: US(MW)

REFERENCES (1 citation):
Wolford-ThePlayPartyInIndiana, pp. 91-92=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 163-165, "Star Promenade" (1 text, 1 tune)

Roud #7666

NOTES [37 words]: Roud lumps this with a large number of other playparties, typified by Randolph's "Ladies to the Center." Since they're all dance tunes with little plot, this is possible, but they don't look like the same song to me. - RBW

Last updated in version 6.0

File: Wolf091

Star-Spangled Banner, The

DESCRIPTION: A description of bombardment of Fort McHenry by the British Navy, with hopes for the survival of the United States. Either you already know the song, or you don't care. (Perhaps both.)

AUTHOR: Words: Francis Scott Key (1779-1843)/Music: John Stafford Smith (?)

EARLIEST DATE: 1814

KEYWORDS: America patriotic battle

HISTORICAL REFERENCES:
Sept 13, 1814 - Battle of Fort McHenry. Key allegedly wrote this poem the following morning, when he saw the flag still waving

FOUND IN: US(All)

REFERENCES (14 citations):
Forget-Me-Not-Songster, pp. 26-27, "The Star Spangled Banner" (1 text)
Heart-Songs, pp. 404-405, "The Star Spangled Banner" (1 text, 1 tune)
Krythe-SamplerOfAmericanSongs 2, pp. 15-39, "The Star Spangled Banner" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 300, "The Star Spangled Banner" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 529-534+, "The Star Spangled Banner"
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 166, "Defence of Fort M'Henry" (1 broadside print, perhaps the earliest surviving)
Jack-PopGoesTheWeasel, p. 262, "The Star Spangled Banner" (1 text)
Lawrence-MusicForPatriotsPoliticiansAndPresidents, pp. 205-209, "The Defence of Fort M'Henry";
"The Star Spangled Banner" (3 full texts, 4 partial or complete tunes, all reprints of early editions)
Fireside-Book-of-Folk-Songs, p. 184, "The Star Spangled Banner" (1 text, 1 tune)
Wolf-AmericanSongSheets, #2241, p. 151, "The Star Spangled Banner" (24 references)
Jolly-Miller-Songster-5thEd, #5, "The Star Spangled Banner" (1 text)
Colonial-Dames-AmericanWarSongs, pp. 42-43, "The Star Spangled Banner" (1 text plus a photography of the original manuscript)
DT, STARSPAN

ADDITIONAL: Harry Dichter and Elliott Shapiro, _Early American Sheet Music: Its Lure and Its Lore, 1768-1889_, R. R. Bowker, 1941, pp. 36-37, describes three printed copies from before 1816; p. 38 lists songster versions from 1817 or earlier; plates 6-7 show the earliest known sheet music

CROSS-REFERENCES:
cf. "To Anacreon in Heaven" (tune)
cf. "Adams and Liberty" (tune)
cf. "The Battle of Baltimore" (subject)

SAME TUNE:
To Anacreon in Heaven (File: SRW008) (the source song)
Adams and Liberty (File: SRW011)
The Independent Broom (File: Wels064)
Shall Dorr Be Freed (File: CAFS1068)
Freedom Triumphant (see Dichter/Shapiro, p. 35)
The Pillar of Glory (see Dichter/Shapiro, p. 35)
When Death's Gloomy Angel Was Bending His Bow (see Dichter/Shapiro, p. 35)
The Battle of the Wabash (see Dichter/Shapiro, p. 36)
Washington Guards (see Dichter/Shapiro, p. 36)
Ellsworth's Death (Wolf-AmericanSongSheets, p. 38)
The National Grass Plot ("O say can you see, by the dawn's early light, That grass plot so dear to
the hearts of us all?") (Greenway-AmericanFolksongsOfProtest, p. 63; Foner-
AmericanLaborSongsOfTheNineteenthCentury, p 254)
A National Song, for Forefathers' Day ("Hail, ye sons of brave sires! whose Forefathers, free")
(Wolf-AmericanSongSheets, p. 106)
New-York 7th Regiment ("Oh, the first from New-York was our heroes so bold") (Wolf-
AmericanSongSheets p. 108)
Our Beautiful Banner ("Our Beautiful Banner forever shall wave," by Mrs. Louis F. Neagle) (Wolf-
AmericanSongSheets p. 119)
Our Freedom-Lit Banner ("All Hall! we now see in a full blaze of light") (Wolf-AmericanSongSheets
p. 120)
Parody of the excellent Song, "To Anacreon in Heaven" ("To G****t in New-York, where he reigns in
full glee") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 129)
Song for the Fourth of July, 1795 ("In climes where fair Freedom, secure from her foes")
(Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 129)
Rights of Woman ("God save each Female's right") (Lawrence-
MusicForPatriotsPoliticiansAndPresidents, p. 130)
The President's Chair ("Oh, say do you hear from the East to the West") (Wolf-
AmericanSongSheets p. 129)
The Battle of North Point ("Hark, hark, was the cry, when Baltimore town") (Lawrence-
MusicForPatriotsPoliticiansAndPresidents, p. 209)
The Union Must and Shall Be Preserved ("Oh! say can a thought so vile and base come," from the
Camp-Fire Songster of 1862) (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 338; Wolf-
AmericanSongSheets p. 163)
Das Star-Spangled Banner (German) (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 386)
Stars and Bars ("O say, can you see -- though perhaps you're too tight") (Wolf-
AmericanSongSheets p. 151)
The Stars and Bars ("Oh! say do you see now so vauntingly borne") (Wolf-AmericanSongSheets, p. 195)
Union Banner-Cry ("Oh, say can you see without blasting the sight," by T. J. Greenwood) (Wolf-
AmericanSongSheets p. 162)
The Flag of Secession ("Oh, say can't you see by the dawn's early light," by Frank Pinkney) (Wolf-
AmericanSongSheets, p. 189)
The President's Chair ("Ye Southrons arouns, and do battle, nor yield") (Wolf-
AmericanSongSheets, p. 193)
The Southern Cross ("Oh1 say: you can see, through the gloom and the storm," by Henry St.
George Tucker) (Wolf-AmericanSongSheets, p. 194)
Alumni Song (by F. H. Ludow, [class of 18]56) ("Why chime ye, O bells, to the chorus of feet")
(Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American
Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, pp. 134-135)
Ode to Alma Mater (by J. W. Brown, [class of 18]32) (Henry Randall Waite, _Carmina Collegensia:
A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition,
Oliver Ditson, 1876, p. 135)
Saratoga Paraphrase of the Star-Spangled Banner (by Col. B. C. Butler) ("O say, can you see, by
the dawn's early light. On Saratoga's broad plains what so proudly is streaming") (William L. Stone,
_Ballads and Poems Relating to the Burgoyne Campaign_, 1893 (I use the 1970 Kennikat Press
reissue), pp. 273-274)
Harrison Song ("Oh say have you heard how in days that are past") (Harrison campaign song) (A.
B. Norton, _Songs of the People in the Log Cabin Days of Old Tippecanoe_, p. 30)
A New Song ("Oh! who does not see, in this heart-cheering ray") (Harrison campaign song) (A. B.

Paul Jones ("A song unto Liberty's brave buccaneer"; this is not one of the traditional John Paul Jones songs) (Rabson-SongbookOfTheAmericanRevolution, pp. 84-85; p. 101 suggests that "To Anacreon" is the tune, but this is not certain)

The Uprising of Labor ("Brave sires to the summons of Freedom upsprung") (by I. G. Blanchard) (Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 111)

Star Spangled Banner (late 1800s) ("Oh say do you see, by the daylight's broad glare, That blot that arises to tarnish our glory") (Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 269)

'Neath the Banner of Garfield ("Oh, say! have you heard of the man from the West") (Garfield and Arthur Campaign Song Book 1880, p. 11)

Our Country, To Thee ("Our country, to thee, in the cannon's fierce light, We have pledged the best blood of the patriot streaming") (Garfield and Arthur Campaign Song Book 1880, p. 13)

The White Ribbon Star-Spangled Banner ("Fling it out to the breeze; let it tell to the world") (by Kate Lunden Sunderlin) (Anna Adams Gordon, _Popular Campaign Songs_, National W.C.T.U. Publishing House, 1915, p. 30)

NOTES [2068 words]: For the history of this tune, see the notes to "To Anacreon in Heaven." The folklore about the poem is too widely known (and too exaggerated) to bear repeating here; Spaeth has a sort of debunking, with some less-known details, on pp. 41-46, and there are a few notes about Francis Scott Key's part in the Battle for Baltimore in the discussion below.

The popularity of the song in broadsides is amazing. The immense collection of broadsides cataloged by Wolf includes multiple prints of many songs. There are a few with as many as fifteen copies. There are none with the 24 different broadside editions recorded of this song -- including a couple in German "Das Star-Spangled Banner."

In several senses this is not a folk song (in part because it's so difficult to sing) -- but it is well-enough known that its inclusion is at least understandable....

The War of 1812 showed clearly how much stronger the British Empire was than the then-still-new United States. In 1812 and 1813, the British had been putting all their energy into fighting Napoleon, and given the Americas only the dregs (not only did they send only a bare handful of troops to Canada, they reportedly sent only second-rate generals, using the best and brightest against Napoleon (Mahon, p. 144) -- and they "still" held the Americans to a draw: At the end of 1813, the British still held Canada, and while the Americans had had some success at sea, by 1813 their handful of ships were mostly pinned down in blockaded ports (see Mahon, p. 122, for a list of ships involved).

1814 should have seen the British, now free of Napoleon, settle the American hash -- and they did succeed in permanently occupying some of the coast east of what is now the state of Maine. They set out to do far more, planning three major offensives (at Lake Champlain, Chesapeake Bay, and Louisiana). For the first of these, which was one of the most absurd displays ever put on by the British army, see the notes on "The Siege of Plattsburg."

The Chesapeake Campaign was the best-run of the three British attacks of 1814 -- and, overall, the most successful. The war by this time had turned rather bitter as there had been a series of atrocities along the Canadian border (started, we must note, by the Americans, who destroyed the Canadian settlement of Newark as well as the future Toronto, though the British treatment of American prisoners was bad enough that they had nothing to complain about; the sad thing is that the innocent Canadians suffered for the faults of the English government).

The British had responded to the American war crimes by burning Buffalo, e.g., and had raided Chesapeake Bay in 1813 (the British commander in the area, Admiral Cockburn, did so much damage that the Americans accused him of enjoying looting; see Mahon, p. 115), but this was to be altogether bigger. A large fleet, and an army contingent commanded by Major General Robert Ross (who had served under Wellington) were sent to raid the Bay in the late summer of 1814. Their goal was not conquest; it was to keep the Americans from sending major forces against Prevost's (utterly mishandled) Champlain expedition (Borneman, pp. 219-220).

On August 19, 1814, Ross took his troops ashore at Benedict, Maryland, southeast of Washington, D.C. (Borneman, p. 222).

The American response showed a level of ineptitude that would make George W. Bush's Iraq planning look good. Faced with an army at the gates of the U. S. capitol, President Madison chose a political general who had already demonstrated his military ineptness to command in the vicinity of Washington (apparently he hoped William H. Winder's political connections would allow him to raise more militia; Borneman, p. 223; Hickey, p. 196). Winder would show great energy but absolutely no ability to develop plans (Hickey, pp. 196-197).

The weather was dreadfully hot (Borneman, p. 225; Hickey, p. 198), but the Americans made no
attempt to harass the overburdened British. On August 24, Ross's troops brushed past the handful of American defenders at Bladensburg, incidentally putting President Madison under fire; he retreated even faster than his soldiers. The battle also saw Secretary of State Monroe giving orders to the soldiers -- something he was not entitled to do, and his orders were in any case bad (Hickey, p. 197). The Americans were so thoroughly routed that the battle was christened the "Bladensburg Races" (Borneman, p. 228). The British promptly entered Washington -- which was so deserted that Ross couldn't even find anyone to offer up a surrender (Hickey, p. 199).

Ross's forces were better behaved than the Americans. They did burn a handful of private buildings -- but, almost without exception, it was because those houses were used for military purposes. Treasury Secretary Albert Gallatin's house, for instance, was torched because snipers in the house had slain one British soldier, wounded three others, and killed General Ross's horse under him (Borneman, p. 229). But mostly the invaders concentrated on buildings such as the White House, the Treasury Building, and the Capitol (Borneman, pp. 230-231). Saddest of all was the torching of the Library of Congress, though the invaders were convinced to let the Patent Office stand (Hickey, p. 199).

The British were not there to stay; having done their damage, they headed back to their ships on August 25 (Borneman, p. 232). Even so, Secretary of War John Armstrong was forced to resign (Borneman, p. 234; Hickey, p. 202).

The next day, the British set out for Baltimore, a much more developed port, with a larger population and a more important shipping center -- but defended by Fort McHenry, plus many earthworks and a much more effective force of militia than those around Washington. It was also much more enthusiastic for the war; soon after the conflict began, a newspaper uttered an anti-war statement -- and the city broke out in riots; the paper's equipment was damaged, and a number of Federalists, including even Revolutionary War hero "Light Horse Harry" Lee, were beaten, in some cases to death or permanent injury (see Hickey, pp. 60-67; Mahon, p. 33).

General Ross apparently thought the raid on Baltimore not worth the trouble -- the psychological damage of the attack on Washington could only be dissipated (Borneman, p. 238). He was overruled; on September 11, the British headed north.

The attack on Baltimore was to come from both land and sea, with the navy attacking Fort McHenry while the army came around the other side. Both prongs of the attack came to grief. Ross was killed by a sharpshooter on September 12 (Borneman, pp. 242-243), and his second-in-command wasn't nearly as inspiring.

The naval assault was a matter of sound and fury and not much else. Fort McHenry was dirt over masonry, hard to subdue by cannon -- and the waters around it were very shallow (Borneman, p. 239; Hickey, p. 203). The navy could not get close to the fort. In fact, they had to stand out so far that the fort's short-range guns could not even reach them. So, on the night of September 13, British mortar vessels fired wildly at the fort, and the bomb Terror (of future Franklin Expedition fame; see the notes to "Lady Franklin's Lament (The Sailor's Dream)" [Laws K9]) fired her rockets (Borneman, p. 244). The fort could not answer, but she suffered only four killed and a couple of dozen wounded; she was still perfectly capable of holding off the British army (Borneman, pp. 244-246).

That was pretty much the end of the siege of Baltimore, though it was a month before the last British forces left the vicinity. The naval commander, Admiral Cochrane, headed for Halifax with part of the fleet; the rest, plus the army, retreated to Jamaica, refitted, took on a new commander by the name of Pakenham, and headed toward a place called New Orleans. It is sometimes stated that Francis Scott Key was a prisoner on the British fleet. He was not. He was in fact a Baltimore lawyer (he spent much of his life as District Attorney for Washington, D.C.; Julian, p. 624) trying to negotiate the release of a doctor-turned-spy named William Beanes.

Beanes was not popular with the British, who considered his behavior particularly egregious (and, if the description in Borneman, pp. 240-242, is accurate, it appears they had a point). The British finally agreed to let him go -- but by that time, they were committed to the attack on Baltimore, so Key, his colleague John S. Skinner, and Beanes had to wait beside H.M.S. Tonnant until it was over (Hickey, pp. 203-204).

The bombardment started during the day, but continued well into the night, and with the fort unable to fire on the British ships, the only way to tell it was still resisting was to observe its flag -- hard to do at night. Apparently Beanes was constantly pestering Key, who had a telescope, to find out if the famous oversize flag was still flying (Borneman, pp. 245-246). Hence Key's song, which he scribbled that night, and elaborated later, was first published as "The Defense of Fort McHenry." Since this event, combined with the victory at Plattsburg two days sooner, caused the British to decide for peace, the siege, and the song associated with it, because immensely popular, and came to be seen as a great American victory -- even though the British had suffered no real
casualties except Ross and had done the Americans far more damage at Washington than the Americans caused at Baltimore.
The conflict could not have gone on much longer. The American government was flat broke (had there been someone to force it into bankruptcy, it would surely have done so; loans went unsubscribed and Treasury notes were depreciating fast. To raise such money as it could, the government ended up having to pay $16 for every $10 raised! -- see Hickey, pp. 165-167. By late 1814, the government was defaulting on its notes -- Hickey, p. 224 -- and its notes were discounted 25-40%. At one point the interest on the debt exceeded the government's entire estimated income -- Hickey, p. 247). The Americans for a time were actually seeing their credit financed by a British bank! (Hickey, pp. 223-224). Hickey's final estimate is that the government borrowed a total of $80 million, but because of the way the loans were subscribed, picked up only $34 million in specie. The rest was lost to interest, depreciated notes, and peculiarities of the method of borrowing. The situation was so bad that Federalist New England was making noises about secession and nullification (Borneman, pp. 255-256; Hickey, pp. 270-280, devotes most of a chapter to the "Hartford Convention," which was called to consider withdrawing from the Union; in the end, it did not do so, but it did propose seven constitutional amendments to make it harder to declare war [where was that in 2003?], to end re-election of presidents, to bar consecutive presidents from the same state, to open up trade, and to stop counting slaves toward the totals for congressional representation. The amendments were actually passed by Massachusetts and Connecticut).
Lucky for the United States, the British were tired of fighting, too -- due more to Napoleon than to anything the Americans had done, but it was still war-weariness. The British, knowing they had most of the cards, dragged their feet in the negotiations (Borneman, pp. 264-267), but two sides eventually made peace essentially on the basis of the status quo -- no territory handed over by either side, not changes in law, no changes in anything.
Theoretically, that meant the grievances that started the war were still there. But the Americans were ironically successful: They had survived the first two years of the war mostly because Britain was distracted. In 1814, Britain was no longer distracted -- but with Napoleon gone, the British again wanted free trade, and with the navy shrinking, they didn't need to impress sailors, so they didn't have to do any of the things that had offended the Americans. (The Americans would later use this as a justification for dropping their demands on the issue; Hickey, p. 289.) Peace was possible mostly because no one really wanted to continue the war.
Key's official text of this poem was published in the posthumous volume of his Poems in 1857. He also wrote hymns; Julian, p. 624, lists seven of them, of which he considers four to be in common use; I've never heard of any of them. - RBW

Bibliography

- Julian: John Julian, editor,A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes)
- Mahon: John K. Mahon,The War of 1812, 1972 (I used the undated Da Capo paperback edition)

Last updated in version 6.1
File: MKr015

Stare, Stare, Like a Bear

DESCRIPTION: "Stare, stare, Like a bear, Sitting on a monkey's chair." Or "Have a good stare, By the way, you remind me of a bear."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty animal

FOUND IN: New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 132, "(Stare, stare)";
Starfish Song, The

DESCRIPTION: "Oh we're tough, mighty tough, in the Starfish, And the Coxswain is a man that we well wish. Oh, the cook makes hors-de-overs Out of matelots' old pullovers, Oh, we're tough, mighty tough, in the Starfish."

AUTHOR: unknown

EARLIEST DATE: 1962 (Tawney-GreyFunnelLines-RoyalNavy)

KEYWORDS: ship navy food hardtimes

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 113, "The 'Starfish' Song" (1 text, tune referenced)

CROSS-REFERENCES:
cf. "They're Tough, Mighty Tough, in the West" (tune)
cf. "Twelve Little S-Boats" (subject: The Starfish and other S-Boats)

NOTES [340 words]: The Starfish, according to Bagnasco, p. 110, was one of the first four units of the "S" class of submarines, built at Chatham in 1930-1933. "In 1930, the Royal Navy, in accordance with the plan to modernize the submarine force, decided to build a new type of boat, suitable for employment in the North Sea and restricted waters such as the Mediterranean." They were small for submarines of the 1930s: the first group had a displacement of just 737 tons surfaced (later members of the class were larger); they were 202.5"x24"x10.5". They were slow, too, on the surface: 13.75 knots (although they could manage an impressive 10 knots submerged), and as built had a range of just 3800 miles at ten knots. They had six torpedo tubes, all in the nose, carried a 3" gun, and had crews of three dozen.

Despite their limited abilities, the British liked them and ended up building more than sixty of them (Bagnasco, p. 111). They really didn't have the range to sail outside of European waters, but the Royal Navy found a way: "To achieve greater range for the boats bound for the Far East, several sections of the ballast tanks were adapted for use as fuel tanks.... Stores, especially food and ammunition were increased and were stored in any available space; a small ammunition locker was placed under the table in the officers' quarters" (Bagnasco, p. 112). It sounds like the song's complaint about them is dead on; when on Pacific duty, they must have been almost uninhabitable. Especially the early ones, which had stability problems (Worth, p. 117).

Despite those limitations, Bagnasco, p. 112, concludes, "The combination of their qualities -- none of which, in itself was above average -- together with the reliability of their equipment and the great ease of operation and maintenance made them very effective and safe." But he never had to serve on one! Young, p. 147, reports that the Starfish was lost in a surface action in the North Sea on January 9, 1940.

For the class as a whole, see the notes to "Twelve Little S-Boats." - RBW

Bibliography

- Worth: Richard Worth, Fleets of World War II, Da Capo, 2001
- Young: John Young, A Dictionary of Ships of the Royal Navy of the Second World War, Patrick Stephens, 1975

Last updated in version 5.1

File: Tawn083

Starlight

DESCRIPTION: "It was the last day of the rodeo, And in one of the stout corrals There stood a big sorrel outlaw horse.... He went by the name of Starlight, a bronc as tough as gristle...." The cowboy who draws the horse is depressed, and sure enough he is thrown

AUTHOR: Noah Henry
Starlight Hotel, The

DESCRIPTION: "He's staying tonight at a boarding house, That's known as the Starlight Hotel, Where most of the guests are... Stuck halfway 'twixt Heaven and Hell." The man who stays there is looking for work but finding none -- but it's welcome by the fire

AUTHOR: unknown

EARLIEST DATE: 2009 (Garland-FacesInTheFirelight-NZ)

KEYWORDS: hardtimes worker travel

FOUND IN:
Garland-FacesInTheFirelight-NZ, p. 108, "(The Starlight Hotel)" (1 text)

File: Gar1108

Starry Night to Ramble, A

DESCRIPTION: The singer lists the pleasures he enjoys. Noteworthy among them is courting with his sweetheart. But "Of all the games I love the best, that fill me with delight, I love to take a ramble upon a starry night."

AUTHOR: unknown

EARLIEST DATE: 1927

KEYWORDS: courting rambling

FOUND IN: US Australia

REFERENCES (5 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 56-57, "A Starry Night to Ramble" (1 text, 1 tune)
Spaeth-WeepSomeMoreMyLady, pp. 94-95, "Starry Night for a Ramble" (1 text, 1 tune)
Gilbert-LostChords, pp. 177-178, "A Starry Night for a Ramble" (1 text)
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 52-53, "A Starry Night to Ramble" (1 text)
Meredith/Tritton-DukeOfTheOutback, p. 92, "A Starry Night for a Ramble" (1 fragment)

Roud #972

NOTES [39 words]: Gilbert-LostChords reports that this was popularized by a performer named Dick Gorman, probably in the last years of the nineteenth century -- but offers no details of its authorship (if known), only a catalogue of Gorman's oddities. - RBW

Last updated in version 4.3

File: MA056

Stars in the Elements

DESCRIPTION: Chorus: "The stars in the elements are falling, And the moon drips away into blood, And the ransomed of the Lord are returning to God, O blessed be the name of the Lord."

Verses: "Don't you hear those Christians praying (sinners screaming/crying)"

AUTHOR: unknown

EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute); 1893 (see notes)

KEYWORDS: Bible nonballad religious

FOUND IN: US(SE)

REFERENCES (1 citation):

Roud #15226

NOTES [167 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses, every verse ends "And the moon drips away into blood, And the ransomed of the Lord are returning to God, O blessed be the name of the Lord."
Biblical references: Revelation 6:12-13: "And I beheld when he had opened the sixth seal, and lo, there was a great earthquake; and the sun became black as sackcloth of hair, and the moon became as blood; And the stars of heaven fell unto the earth, even as a fig tree casteth her untimely figs, when she is shaken of a mighty wind"; Isaiah 35:10: "And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads" (King James). The index to the 1893 edition [of Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute] has "Stars in the Elements are Falling" on page 84 (Thomas P. Fenner and Frederic G. Rathbun, Cabin and Plantation Songs (New York: G.P. Putnam's Sons, 1893)). I have not seen page 84. - BS
Last updated in version 4.2
File: Dett162

Starving to Death on a Government Claim (The Lane County Bachelor)

DESCRIPTION: "My name is Frank Taylor, a bach'lor I am, I'm keeping old batch on an elegant plan, You'll find me out west in the county of Lane, A-starvin' to death on a government claim." After much moaning about the bad conditions, the settler gives up and goes home

AUTHOR: unknown
EARLIEST DATE: 1910
KEYWORDS: pioneer settler hardtimes bachelor
HISTORICAL REFERENCES:
May 20, 1862 - President Lincoln signs the Homestead Act
FOUND IN: US(Ap,MW,So) Canada(Ont)
REFERENCES (16 citations):
Randolph 186, "Starving to Death on a Government Claim" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 135, "Hurrah for Greer County" (1 text, 1 tune)
Abernethy-SinginTexas, pp. 8-9, "The Gerer County Bachelor" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, pp. 120-122, "The Lane County Bachelor" (1 text, 1 tune)
Fowke/Mills/Blume-CanadasStoryInSong, pp. 144-146, "The Alberta Homesteader" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 34, "The Alberta Homesteader" (1 text, 1 tune)
Lomax/Lomax-FolkSongUSA 70, "Starving to Death on a Government Claim" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, p. 434, "Greer County" (1 text)
Sackett/Koch-KansasFolklore, pp. 146-149, "The Lane County Bachelor" (2 texts)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 500-502, "The Lane County Bachelor" (1 text)
Fife/Fife-CowboyAndWesternSongs 22, "The Lane County Bachelor" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 83, pp. 178-180, "Starving to Death on a Government Claim" (1 text)
Coleman/Bregman-SongsOfAmericanFolks, pp. 32-34, "The Lane County Bachelor" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 121, "Starving To Death On A Government Claim" (1 text)
DT, STARVTD*
ADDITIONAL: _Sing Out_ magazine, Volume 33, #1 (1987), pp, 50-51, "The Bent County Bachelor" (1 text, 1 tune, learned by Sam Hinton from Jared Benson)
Roud #799
RECORDINGS:
Bill Bender, The Happy Cowboy, "Lane County Bachelor" (Varsity 5144, c. 1940)
Edward L. Crain (Cowboy Ed Crane), "Starving to Death on a Government Claim" (Conqueror 8013, 1932; Broadway 4056 [as Cowboy Carson], c. 1932)
Benjamin Kincaid, "The Lane County Bachelor" (Supertone 2574, c. 1933)
Pete Seeger, "Greer County Bachelor" (on PeteSeeger07, PeteSeeger07a, AmHist1)
CROSS-REFERENCES:
cf. "The Irish Washerwoman" (tune)
cf. "The Railroad Corral" (tune and references for the "Irish Washerwoman" tune)
cf. "Vilikens and his Dinah (William and Dinah) [Laws M31A/B]" (tune) and references there
cf. "The Little Old Log Cabin in the Lane" (tune) and references there
NOTES [209 words]: The song clearly dates back to the latter part of the nineteenth century, the period of Homestead Claims. The Homestead Act of 1862 had opened large areas of the western
U.S. to settlement, allowing settlers to lay claim to 160 acre sections in return for nominal payments. However, the settlers were required to live on their claims for five years before they could "prove up" and gain title to the property. Many settlers, like the one here, wound up living in impossible conditions because it was the only way to stake the claim. It was not at all rare for the homesteader to give up, sell the reversion on the claim, and head back east.

Fowke's Canadian version, "The Alberta Homesteader," is very much the same song, slightly adapted to the north country and the minor differences in Canada's homesteading laws (created when Canada took over the western part of the continent from the Hudson's Bay Company in 1871, although most migrants did not start out until the 1880s).

At least three widely-known tunes have been used for this piece, "The Irish Washerwoman," Vilkens and his Dinah," and "The Little Old Log Cabin in the Lane." But the largest number of collections seem to use "The Irish Washerwoman"; I suspect that was the original melody. - RBW

Last updated in version 4.5

File: R186

State of Arkansas, The (The Arkansas Traveler II) [Laws H1]

DESCRIPTION: A traveler arrives in Arkansas and finds that it fully meets his (lack of) expectations. He "never knewed what misery was till I come to Arkansas." His boss had promised that the state would make him a different man, and he is: He is now badly starved

AUTHOR: unknown

EARLIEST DATE: 1906 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: poverty humorous hardtimes starvation

FOUND IN: US(Ap,MW,SE,So) Ireland Canada(Newf)

REFERENCES (32 citations):

Laws H1, "The Arkansas Traveler"
Randolph 347, "The State of Arkansas" (4 texts plus 2 excerpts, 3 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 288-290, "The State of Arkansas" (1 text, 1 tune -- Randolph's 347A)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 424-426, "Bill Stafford" (2 texts)
Welsch-NebraskaPioneerLore, pp. 49-50, "Bill Stafford" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 363, "My Name is John Johanna" (1 text)
Cohen-LongSteelRail, pp. 560-566, "Way Out in Idaho" (2 texts, 1 tune; the main text and tune are "Way Out in Idaho (I)", but a secondary text is a version of this piece)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 331, "Arkansas Traveller (II)" (2 texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 331, "Arkansas Traveler (II)" (2 tunes plus text excerpts)
Browne-AlabamaFolkLyric 138, "Arkansas Traveler (II)" (2 texts, 1 tune)
Hudson-FolksongsOfMississippi 80, p. 208, "Tocowa" (1 short text with "Tocowa," not Arkansas, the site of the singer's bad experience)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 190, "The State of Arkansas" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 226-228, "Sanford Barnes" (1 text, 1 tune)
Brewster-BalladsAndFolkSongsOfIndiana 52, "The Arkansaw Traveler" (2 texts)
Dean-FlyingCloud, pp. 8-9, "The Arkansas Navy" (1 text)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 210-212, "William Stafford" (1 text)
Thomas-BalladMakingInMountainsOfKentucky, pp. 171-172, (no title) (1 text)
Thomas-DevilsDitties, pp. 152-153, "State of Arkansas" (1 fragment, 1 tune)
Friedman-Viking/PenguinBookOfFolkBallads, p. 434, "The Arkansaw Traveler" (1 text)
Lomax/Lomax-FolkSongUSA 71, "The State of Arkansas" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 167, "The State of Arkansas" (1 text, 1 tune)
Cox-FolkSongsSouth 53, "An Arkansaw Traveller" (3 texts)
Bush-FSofCentralWestVirginiaVol3, pp. 25-27, "Bill Stafford" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 170, "Old Arkansas" (1 text, 1 tune)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 42, pp. 74-76, "An ARkansas Traveller (Bill Stafford)" (1 text, 1 tune)
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 44, "My Name Is John Johanna" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrySongsOfThePeople H0, p. 53, "The State of Arkansaw" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 225-226, "Old Arkansas" (1 text)
States and Capitals

DESCRIPTION: A catalog of the capital cities of various states, starting perhaps in the northeast: "Maine, the capital is Augusta..." Versions may add additional details, e.g. "...Augusta, on the Kennebeck River"

AUTHOR: unknown

EARLIEST DATE: 1930 (Randolph); Stout-FolkloreFromIowa's informants thought it was in existence in 1864

KEYWORDS: nonballad

FOUND IN: US(MW,So)

REFERENCES (4 citations):
Randolph 878, "States and Capitals" (2 texts, 1 tune)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 80-81, "Capitals of the States" (1 text, 1 tune, with only three states, all in New England)
Grimes-StoriesFromTheAnneGrimesCollection, p. 138, "States and Capitals" (1 text, with only five states, all in New England)
Stout-FolkloreFromIowa 103, pp. 127-133, "Early Iowa School Songs" (11 texts, of which the "B" text is this song; this version too has only five verses, all from the northeastern U.S.)

Roud #7543

NOTES [137 words]: This seems to have been at one time a widespread song to help children learn geography (in which it failed, since almost none of the informants could remember much). Whether this is actually a single song is perhaps open to question; the texts in Randolph are very different, and this is perhaps a topic that several schoolmarm/songwriters might have tackled. The information is also sorely out of date. Since the song was sung in the 1880s, of course, it lacks at least half a dozen states. Even for the states that are listed, the data is inaccurate (e.g. the capital of Maryland is Annapolis, not Baltimore, and Rhode Island and Connecticut have only one capital city each, though Randolph's "A" text lists Providence and Newport for Rhode Island, while "B" gives New Haven and Hartford as capital of Connecticut). - RBW

Last updated in version 5.3
States Song, The (What Did Delaware?)

DESCRIPTION: "What did Delaware, boys, what did Delaware, I ask you again as a personal friend, what did..." "She wore a New Jersey, boys...." "What did Iowa, boys,..." "She weighed a Washington...." And so forth, through as many states and puns as possible

AUTHOR: unknown

EARLIEST DATE: 1923 (Harbin, _Phunology_, according to Cohen)

KEYWORDS: wordplay humorous nonballad

FOUND IN: US

REFERENCES (2 citations):

Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 162-163, "What Did Delaware?" (1 text plus some assorted lyrics)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, pp. 206-207 "The States Song" (1 text)

Roud #15378

CROSS-REFERENCES:
cf. "Ida Ho" (device of using state songs as personal names)
cf. "What Makes the Wild Cat Wild?" (the "personal friend" lyric)

ALTERNATE TITLES:
What Did Tennessee?
The Song of States

Station Cook, The

DESCRIPTION: "The song I'm going to sing about will not detain you long, It is all about a station cook we had at old Pinyong." The singer says that the cook's work "gave us all the stomach ache all through the shearing time." He will blame the cook if he turns sick

AUTHOR: The Australian Star version was either written or submitted by P. J. McGovery

EARLIEST DATE: 1877 (The Australian Star)

KEYWORDS: cook disability disease hardtimes warning food

FOUND IN: Australia

REFERENCES (2 citations):

Manifold-PenguinAustralianSongbook, pp. 90-91, "The Station Cook" (1 text, 1 tune)


NOTES [26 words]: Fowler's Bay is on the south coast of Australia, roughly 300 miles northwest of Adelaide. I'm guessing that "Pinyong" is Penong on the shores of the bay. - RBW

Station of Knocklong, The

DESCRIPTION: "The news has spread through Ireland... Sean Hogan he was rescued At the Station of Knocklong." Hogan's guards are overpowered, and two of them killed, by rebels; Hogan is freed

AUTHOR: unknown

EARLIEST DATE: 1962

KEYWORDS: Ireland rebellion escape rescue death IRA

HISTORICAL REFERENCES:
1919 - Irish terrorists Sean Treacy and Sean Hogan capture a load of explosives from the British, killing two policemen in the process. When Hogan is captured, Treacy rescues him, killing two more policemen along the way

FOUND IN: Ireland

REFERENCES (1 citation):

Galvin-IrishSongsOfResistance, pp. 60-61, "The Station of Knocklong" (1 text, 1 tune)

CROSS-REFERENCES:
cf. ""Sean Treacy" (for the story of Treacy)
cf. "Tipperary Far Away" (for the death of Sean Treacy)
NOTES [196 words]: For the Soloheadbeg incident, in which a group of Irish irregulars attacked a British explosives truck, see the notes to "Sean Treacy." Among those involved in the raid were Sean Hogan, Treacy, and Dan Breen. According to Calton Younger, *Ireland's Civil War*, p. 92, Hogan was captured while visiting friends, though his identity was not realized until later. It is uncertain whether there was resistance from the British forces at Soloheadbeg, though it seems unlikely. In the case of Knocklong, it seems pretty clear that there wasn't. Robert Kee, in *Ourselves Alone*, being volume III of *The Green Flag*, p. 72, cites Breen to the effect that the Irish decided to shoot first to prevent British guards from killing the prisoner. The casualties at first seemed close to even: Treacy was shot in the throat, Breen through the lung. Both managed to survive. Ironically, though much would be heard of Treacy and Breen in the coming years, Hogan faded into obscurity. He was part of an attempt to assassinate Viceroy French, but the attempt failed and a casual check of four histories and a biographical dictionary showed no other references to his life after Knocklong. - RBW

Last updated in version 5.2
File: PGa060

### Stavin Chain

DESCRIPTION: "Stavin Chain he's dead and gone, Left me to carry the good work on, Evrybody ought to be like Stavin Chain," The singer complains about river life, misses his woman, and says that everyone should be like Stavin Chain. (His sexual exploits are described.)

AUTHOR: unknown

EARLIEST DATE: 1934 (collected from "Tricky Sam")

KEYWORDS: river work separation sex animal

FOUND IN: US(SE,So)

REFERENCES (2 citations):
- *Lomax/Lomax-OurSingingCountry*, pp. 305-306, "Stavin' Chain" (1 text, 1 tune)
- *Wheeler-SteamboatinDays*, pp. 16-17, "Stavin Chain" (1 text, 1 tune)

ST MWhee016 (Full)

Roud #9994

RECORDINGS:
- Anonymous singer, "Stavin' Chain" (on Unexp1)
- Zuzu Bollin, "Stavin' Chain" (Torch 6912, n.d.)
- Blind Willie McTell, "Chaine" (on USWMcTell01)

CROSS-REFERENCES:
cf. "Poor Howard" (lyrics)

NOTES [128 words]: I would not have considered Willie McTell's "Chainey" to be a version of "Stavin' Chain" without Allan Balfour's liner notes to USWMcTell01. McTell's version has no "dead and gone" theme but there is a tag line that fits the "Stavin' Chain" pattern -- "Lord, lord, lord-y lord, Nobody love like Chainey do" -- and verses to support the tag line. As a performance, McTell's recording is close, in tune and style, to Wilson Jones's. Jones also has no "dead and gone" theme and says "You know you can do just like Chaine did." Incidentally, the McTell/Jones tunes and structures are close to Lil Johnson's "Stavin' Chain" (her text -- "you can't ride, honey you can't ride this train, I'm the chief engineer, gonna run it like Stavin' Chain" -- does not fit here).- BS

Last updated in version 4.0
File: MWhee016

### Stay in the Field

DESCRIPTION: Chorus: "Stay in the field, Stay in the field o warrior, Stay on the field, 'Til the war is ended." Verse: "My eyes are turned to the heavenly gate, I'll keep on my way or I'll be too late" "Green trees burning, why not dry, My Saviour died, why not I"

AUTHOR: unknown

EARLIEST DATE: 1899 (Barton-OldPlantationHymns); 1893 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute) (see notes)

KEYWORDS: nonballad religious war Devil floating verses Jesus
Stay on the Farm

DESCRIPTION: "Come, boy, I have something to tell you... You're thinking of leaving the farm, boy; Don't be in a hurry to go." He warns against the city's vices, and points out that the farm is safe and, over time, will offer as much gold as the mines of Nevada

AUTHOR: unknown
EARLIEST DATE: 1940 (Randolph)
KEYWORDS: family farming money
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 865, "Stay on the Farm" (1 text)
Roud #7535
File: R865

Stay, Father, Stay

DESCRIPTION: A child, whose mother is already dead, is dying. (S)he appeals to father to remain by the bedside and not to leave until (s)he is dead: "Stay, father, stay, the night is wild, Oh leave not your dying child, I feel the icy hand of death...."

AUTHOR: unknown
EARLIEST DATE: 1919 (Randolph); 19C (Wolf)
KEYWORDS: death disease drink orphan father
FOUND IN: US(So)
REFERENCES (2 citations):
Randolph 329, "Stay, Father, Stay" (1 text)
Wolf-AmericanSongSheets, #542, p. 36, "The Dying Girl's Appeal" (2 references)
Roud #7802
File: R329

Steal Apples for Me

DESCRIPTION: "Steal apples, steal apples, Steal apples for me, And while you steal apples, Steal peaches for me." "Let all of the ladies Go enter the ring...." "And when you're done swinging, Remember my call, Take the next lady And promenade all"

AUTHOR: unknown
EARLIEST DATE: 1929 (Randolph)
KEYWORDS: dancing play party theft food floating verses
FOUND IN: US(So)
Steal Away

DESCRIPTION: Recognized by the chorus, "Steal away, steal away to Jesus... I ain't got long to stay here." Verses may have to do with the end of the world; the singer reports that "The trumpet sounds within my soul"

AUTHOR: unknown

EARLIEST DATE: 1887 (College Songs)

KEYWORDS: religious Bible nonballad

FOUND IN: US(SE)

REFERENCES (10 citations):
Work-FolkSongOfTheAmericanNegro, p. 89, "Steal Away to Jesus" (1 text, 1 tune)
Courlander-NegroFolkMusic, p. 42, "Steal Away" (partial text)
Fireside-Book-of-Folk-Songs, p. 298, "Steal Away" (1 text, 1 tune)
Warren-EveryTimeIFeelTheSpirit, pp. 84-85, "Steal Away" (1 text, 1 tune)
Silber-SongsOfTheCivilWar, pp. 281-282, "Steal Away to Jesus" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 366, "Steal Away" (1 text)

DT, STEALAWY*


Roud #11965

RECORDINGS:
Cotton Pickers Quartet, "Steal Away to Jesus" (OKeh 8878, 1931)
Dinwiddie Colored Quartet, "Steal Away" (Victor 1716, 1902) (Monarch 1716, 1902)
Emory University Glee Club, "Steal Away to Jesus" (Victor 20594, 1927)
Fisk University Male Quartette, "Steal Away to Jesus" (Columbia A2803, 1919)
Fisk University Jubilee Singers, "Steal Away to Jesus" (Columbia 562-D, 1926)
Red Foley, "Steal Away" (Decca 14505, 1949)
Gullah Kinfolk, "Steal 'Way to Jedus" (on USeasIsland04)
Roland Hayes, "Steal Away" (Vocalion [US & UK] 21003, n.d.; Supertone, 1931)
Rev. H. B. Jackson, "Steal Away" (OKeh 8919, 1931; rec. 1929)
Turner Junior Johnson, "Steal Away" (AFS 6609 A4, 1942; on LC10)
 Paramount Jubilee Singers, "Steal Away to Jesus" (Paramount 12072, 1923)
 Paul Robeson, "Steal Away" (HMV [UK] B-8103, 1934)
 Noble Sissle's Southland Singers, "Steal Away to Jesus" (Pathé 20483, 1921)
 Soul Stirrers, "Steal Away" (Aladdin 2001, rec. 1946)
 Horace Sprott, "Steal Away to Jesus" (on MuSouth03)
 Standard Quartette, "Steal Away to Jesus" (CYL: Columbia, no #, rec. 1894)
 Tuskegee Institute Singers, "Steal Away" (Victor 17890, 1916)
 Tuskegee Quartet, "Steal Away to Jesus" (Victor 20519, 1927; rec. 1926)
 Vaughan Quartet, "Steal Away" (Vaughan 300, rec. 1921.)
 Kinsey West, "Steal Away to Jesus" (on BlackAmRel1)

NOTES [25 words]: Given the song's popularity among Black musicians, and in the Black community, it is hard not to read an "escape from slavery" subtext into the song. -PJS

Last updated in version 6.1

File: CNFM042
Steal Away Rang Tang Doolay
DESCRIPTION: "Steal away, rang tang doolay (x2), Stole my pretty girl, rang tang doolay (x2)."
AUTHOR: unknown
EARLIEST DATE: 1962 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: abandonment playparty
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, p. 548, "Steal Away" (1 short text, 1 tune)
File: BrS5549

Steal, Miss Liza (I)
DESCRIPTION: "I've got a man and you've got none, Little Liza Jane... O Eliza, Little Liza Jane." "You swing mine and I'll swing yours...." "I've got a house in Baltimo', Forty-'leven children on the floor...." "I steal yours and you steal mine...."
AUTHOR: unknown
EARLIEST DATE: 1960
KEYWORDS: dancing nonballad
FOUND IN: US
REFERENCES (1 citation):
Lomax-FolkSongsOfNorthAmerica 263, "Steal, Miss Liza" (1 text, 1 tune)
File: LoF263

Steal, Miss Liza (II)
DESCRIPTION: "Steal, Miss Liza, Miss Liza Jane (x2), Dat ol' man ain't got no wife; I wouldn't have to save his life, Miss Liza Jane." "My ol' mistress promise me, When she die, she'd set me free." "She lib so long, she go bald, And decided not to die at all."
AUTHOR: unknown
EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)
KEYWORDS: slavery courting husband wife playparty floatingverses
FOUND IN: US(SE)
REFERENCES (1 citation):
Killion/Waller-ATreasuryOfGeorgiaFolklore, pp. 234-236, "Steal Mis' Liza" (1 text)
Roud #16390
CROSS-REFERENCES:
cf. "My Ole Mistus Promised Me" (lyrics) and references there
File: KiWa234S

Stealin', Stealin'
DESCRIPTION: "Stealin', stealin', pretty mama don't you tell on me, I'm stealin' back to my same old used to be." "Now put your arms around me like a circle 'round the sun...." The singer loves a married woman; it's gotten him in trouble. He says this proves his love
AUTHOR: unknown
EARLIEST DATE: 1928 (recording, Memphis Jug Band)
KEYWORDS: love adultery
FOUND IN:
REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 79, "Stealin', Stealin'" (1 text)
DT, STEALN
RECORDINGS:
Memphis Jug Band, "Stealin' Stealin'" (1928)
NOTES [29 words]: Hendrick van Kampen points me to sources attributing this to Gus Cannon and Will Shade. Under the circumstances, I have little choice but to list the author as unknown. - RBW
File: FSBW079A
Stealing Grapes

DESCRIPTION: "What are you doing in my vineyard? Stealing grapes. What will you do if the black
man comes? Rush through if I can."

AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: playparty food theft
FOUND IN: US(MA)
REFERENCES (1 citation):
Newell-GamesAndSongsOfAmericanChildren, #115, "Stealing Grapes" (1 text)

File: Newe115

Steam Arm, The

DESCRIPTION: "A curious soldier I am told, About a soldier fierce and bold." The soldier loses his
arm in battle and can no longer fight with his wife. He acquires a steam-powered replacement arm.
He fights off his wife -- and knocks down the jail and the mayor

AUTHOR: unknown
EARLIEST DATE: 1954 (collected from Nancy Stevenson by Boswell); 19C (Wolf)
KEYWORDS: technology humorous soldier injury disability wife husband prison
FOUND IN: Britain(England(Lond)) US(Ap)
REFERENCES (2 citations):
Wolfe/Boswell-FolkSongsOfMiddleTennessee 61, pp. 101-102, "The Steam Arm (A Curious Story)"
(1 text, 1 tune)
Wolf-AmericanSongSheets, #2248, p. 152, "The Steam Arm" (1 reference)
Roud #4817
BROADSIDES:
Bodleian, Johnson Ballads 146, "The Steam Arm" ("Oh, wonders sure, will never cease"), J. Pitts
(London), 1819-1844; also Harding B 11(3655), J. Pitts (London); Harding B 11(3657), J. Whiting
(Birmingham), 1833-1835; Firth b.25(284), W. and T. Fordyce (Newcastle), 1832-1842; Harding B
11(3656); Harding B 18(453); Harding B 11(4159); Harding B 11942); Johnson Ballads 2810;
Johnson Ballads 1357

File: BoWo061

Steam Doctor, The

DESCRIPTION: "Steam Doctor, steam till you're ready to faint; Without ever stoppping to ask your
complaint. He gives No. 6 and lobelia so fast That within a few hours you're breathing your last
These hard times!"

AUTHOR: unknown
EARLIEST DATE: 1911 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: disease doctor death
FOUND IN: US(So)
REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 442-443, "The Steam Doctor" (1
text, 1 tune)
Roud #7832
CROSS-REFERENCES:
cf. "The Rigs of the Times" (form, lyrics)

NOTES [83 words]: Belden-BalladsSongsCollectedByMissourFolkloreSociety assumes that this is
a satire of the methods of Dr. Samuel Thomson (1769-1843), who according to the Dictionary of
American Biography was "originator of the 'Thomsonian system' of treatment by vegetable
remedies and the vapor bath."

The song seems to have been built from "The Rigs of the Times," but since Belden-
BalladsSongsCollectedByMissourFolkloreSociety's single stanza seems to be all that survives, it's
difficult for us to say more. - RBW

File: Beld442
Steam from the Whistle
DESCRIPTION: "Steam from the whistle, Smoke from the stack, Going to the graveyard To bring my baby back, Oh, my li'l baby, Why don't you come back?"
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: railroading burial separation
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 242, (no title) (1 short text)
File: ScNF242A

Steam Ship
DESCRIPTION: "If a steam ship weighed ten thousand tones And sailed five thousand miles... If the mate was each six feet talls And the captain just the same; Would you multiply or subtract To find the captain's name?" The singer admits "I can't do that sum"
AUTHOR: unknown
EARLIEST DATE: 1923 (Brown)
KEYWORDS: riddle ship technology
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 151, "Steam Ship" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 151, "Steam Ship" (1 tune plus a text excerpt)
Roud #15886
NOTES [25 words]: This looks to me like a parody of the "story problems" children are sometimes assigned. The information in the riddle is not sufficient for solution. - RBW
Last updated in version 4.1
File: Br3151

Steam Tug Olson, The
DESCRIPTION: "Come listen to me one and all, A story I will tell, Of the wreck of a gallant tug one night." The Olson, of Buffalo, steamed out of the harbor seeking something to tow. The boat begins to sink, and the engines fail. Only two men are rescued
AUTHOR: unknown
EARLIEST DATE: 1932 (collected from "Francie" Roddy by Walton)
KEYWORDS: ship wreck disaster death
FOUND IN: US(MW)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 217-219, "The Steam Tug Olson" (1 text)
Roud #19869
NOTES [71 words]: Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors observes that, in the early age of steam, tugs had steam power but long-haul vessels generally did not, so tugs did a brisk business hauling sailing ships into harbor. As more of the larger vessels were powered, the tugs found less work -- and sometimes went far from their home ports to seek it. Since tugs are rarely very seawayorthy, disasters like this one resulted. - RBW
Last updated in version 5.0
File: WGM217

Steamboat Bill
DESCRIPTION: The Whippoorwill, steered by Steamboat Bill, is ordered "to try to beat the record of the Robert E. Lee." Provoked by a gambler, Bill drives the boat so hard that the boiler explodes. Bill's wife says that her next husband will be a railroad man.
AUTHOR: Words: Ren Shields / Music: F. A. Mills
EARLIEST DATE: 1910
LONG DESCRIPTION: The Whippoorwill, steered by Steamboat Bill, is ordered "to try to beat the record of the Robert E. Lee." Provoked by a gambler, Bill drives the boat so hard that the boiler explodes, with Bill betting he will fly higher than the gambler. People all along the river mourn. Bill's wife says that her next husband will be a railroad man.

KEYWORDS: ship technology disaster death gambling

FOUND IN: US(Ap)

REFERENCES (4 citations):
Henry-SongsSungInTheSouthernAppalachians, pp. 100-101, "Steamboat Bill" (1 text)
Fife/Fife-CowboyAndWesternSongs 16, "Steamboat Bill" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 206, "Steamboat Bill" (1 text)

RECORDINGS:
Al Bernard, "Steamboat Bill" (Grey Gull 4177/Radiex 4177/Van Dyke 74177, 1928)
Smiley Burnett, "Steamboat Bill" (Decca 5685, 1939; rec. 1938)
Fiddlin' John Carson, "Steamboat Bill" (OKeh 40306, 1925; rec. 1924)
Arthur Collins, "Steamboat Bill" (Columbia A1005, 1911) (Victor 16867, 1911) (CYL: Everlasting 379-1 (1911), on Protobilly)
Dixon's Clod Hoppers, "Steamboat Bill" (Vocalion 15862, 1931; rec. 1930)
Jack Kaufman, "Steamboat Bill" (Columbia A2809, 1919; Diva 2480-G [as Jack Wilson], 1927)
Beatrice Kay, "Steamboat Bill" (Columbia 36941, 1946; rec. 1945)
Kessinger Brothers, "Steamboat Bill" (Brunswick 563, rec. 1930)
Edward Meeker, "Steamboat Bill" (Edison 50886, 1921)
Riley Puckett, "Steamboat Bill" (Columbia 113-D [as George Riley Puckett], 1924)
Bob Roberts, "Steamboat Bill" (Phono-Cut 5112, c. 1914)
Ernest Rogers, "Steamboat Bill" (Victor 20798, 1927)
Paul Tremaine & his Orch. "Steamboat Bill" (Columbia 2229-D, 1930)
Varsity Eight, "Steamboat Bill" (Cameo 1266/Romeo 500, 1927)
Fred Wilson [probably a pseud. for Jack Kaufman, but I don't know for sure], "Steamboat Bill" (Harmony 5118-H, 1930)

CROSS-REFERENCES:

SAME TUNE:
Earl McDonald's Original Louisville Jug Band, "Casey Bill" (Columbia 14371-D, 1928; rec. 1927; on GoodForWhatAilsYou, Protobilly)
Delmore Brothers, "Steamboat Bill Boogie" (King 1023,1951; on Protobilly)

NOTES [37 words]: "Steamboat Bill" is usually considered a parody of "Casey Jones." Earl McDonald's "Casey Bill," in turn, is a parody of "Steamboat Bill," in which Steamboat Bill has a race down the Mississippi -- against Casey Jones. - PJS

Last updated in version 5.1

File: FCW016

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Steamer Alexander, The

DESCRIPTION: Tuesday, July 30, Alexander leaves Newcastle. Galley, a passenger, falls overboard and drowns. The song wonders who he was, and what his girl will feel.

AUTHOR: unknown

EARLIEST DATE: 1963 (Manny/Wilson-SongsOfMiramichi)

KEYWORDS: drowning river ship death

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Manny/Wilson-SongsOfMiramichi 1, "The Steamer Alexander" (1 text, 1 tune)

ST MaWi001 (Partial)
Roud #9206

NOTES [89 words]: Manny/Wilson-SongsOfMiramichi: "The song was made up by 'a man from Neguac.' It tells of a moonlight excursion on the passenger steamer Alexandra, and how Theodore Galley fell overboard and was drowned. These excursions were popular entertainment on the Miramichi River in the 1890's and early 1900's... The composers of these laments like to fix in them
the day and date and the time of day of the incident they describe."
Taking that statement for what it's worth, Tuesday, July 30, occurred in 1891, 1896, 1902, 1913 and 1919. - BS
File: MaWi001

Steamer Idaho, The
DESCRIPTION: "On the sixth day of November, On a dark and stormy night... The papers gave a warning Of a fierce and awful storm," but "The captain gave his order." The greedy owners ignore the warnings. Nineteen men die when the Idaho sinks
AUTHOR: unknown
EARLIEST DATE: before 1952 (Walton collection)
KEYWORDS: ship storm disaster death
FOUND IN:
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 228-229, "The Steamer Idaho" (1 text)
Roud #19862
NOTES [173 words]: Blaming greedy owners is a commonplace in disaster songs, but it seems to have been unusually suitable in this case. According to Mark L. Thompson, Graveyards of the Lakes (Wayne State University Press, 2000), p. 336, the steamer Idaho was built in 1863, and based on the drawing on p. 337, she looked rather like the Lady Elgin.
By 1897, she was clearly obsolete, and indeed had been withdrawn from service in the early 1890s. In 1897, though, freight prices were very high, so her owners hastily put her back in service. Hardly the ship to face the gales of November! And, indeed, it was only about a month later when she faced the storm which sank her. Thompson agrees with the song in saying that 19 sailors died. According to Bruce D. Berman, Encyclopedia of American Shipwrecks (Mariner's Press, 1972), p. 247, the sinking took place seven miles from Old Cut Light near Long Point, Ontario.
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors say that two men who clung to the mast were saved. All others aboard were lost. - RBW
Last updated in version 5.0
File: WGM229

Steamer Wyoming, The
DESCRIPTION: "Come all ye joky seamen, Now, as it's getting late, And I'll sing you my experiance On a bad package freight." Sailing on the Wyoming "almost proved my ruin": The captain is mean, the mates ruinous, and the rest of the crew unfit for their tasks
AUTHOR: unknown
EARLIEST DATE: before 1952 (collected from John E. Hayes by Walton)
KEYWORDS: ship sailor hardtimes
FOUND IN: US(MW)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, p. 112, "The Steamer Wyoming" (1 short text)
Roud #19893
File: WGM112A

Steamship Deane, The
DESCRIPTION: Deane leaves Harbour Grace for Hawke's Harbour with 50 whalers. "Making full speed she lands upon a rock." All are saved by the Penguin light keeper.
AUTHOR: unknown
EARLIEST DATE: 1976 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: rescue sea ship wreck
HISTORICAL REFERENCES:
Jun 23, 1935 - Deane wrecked on North Penguin Shoals. (Lehr/Best-ComeAndIWillSingYou)
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 29, "The Steamship Deane" (1 text, 1 tune)
Roud #30703
NOTES [13 words]: Northern Shipwrecks Database lists the cause as "Stranded. Navigation error."
- BS
File: LeBe029

Steel Laying Holler
DESCRIPTION: Foreman's instructions for laying a railroad iron, with variations to fit the particular situation. E.g. "Awright, awright, Ev'rybody get ready. Come on down here. Come on, boys. Bow down. Awright, up high, Awright, throw 'way...."
AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: work railroading nonballad
FOUND IN: US
REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 10-12, "Steel Laying Holler" (1 text, 1 tune)
Roud #15100
CROSS-REFERENCES:
cf. "Roustabout Holler"
cf. "Levee Camp Holler"
File: LxA010

Steel Mill, The
DESCRIPTION: "The mill O, the mill O, The weary, weary mill O; O' the steel mill I've had my fill, And wish it at the de'il O." The singer wishes he were at any other job. Hard as the work is, the flour is poor. Finally he declares that he will quit
AUTHOR: Words: John Blair
EARLIEST DATE: 1889 (Blair, "Lays of the Old Identities," according to Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: work miller hardtimes
FOUND IN:
REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, pp. 26-27, "The Steel Mill" (1 text)
File: BaRo026

Stella Kenney [Laws F37]
DESCRIPTION: Stella Kenney is murdered on her way home after spending ten months with her uncle Rob Frazier. Frazier, married and with three children, is sentenced to life imprisonment for the murder
AUTHOR: unknown
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: homicide incest prison trial family
HISTORICAL REFERENCES:
1917 (?) - Murder of Stella Kenney. She was pregnant; presumably her uncle was the father
FOUND IN: US(Ap)
REFERENCES (2 citations):
Laws F37, "Stella Kenney"
Thomas-BalladMakingInMountainsOfKentucky, pp. 151-153, (no title; Thomas's informant called the girl "Stell" or "Stellie," not "Stella") (1 text)
ST LF37 (Partial)
Roud #2273
File: LF37

Step It Away
DESCRIPTION: "Oh, step it away, you pretty boys! Step it away your time! God bless your body,
When your legs keep time.

**Step It Up and Go**

DESCRIPTION: Verses about situations that force (someone) to "step it up and go." The singer's woman no longer loves him. The singer flees the gun of a man whose woman he has been courting. In a river, he meets an alligator. And so forth

**Step on a Crack**

DESCRIPTION: "Step on a crack, (You'll) break your mother's back, Step on a hole, (You'll) break your mother's (sugar bowl)." Similarly "ditch... mother's nose will itch"; "dirt... tear your father's shirt"; "nail... in jail"

**Sterling Price**

DESCRIPTION: "Sterling Price he was a brave man, He will clean out Dixie Land." "Sterling Price he marched to Lexington And there he took old Mulligan." "Sterling Price he wheeled his men about And cut the Dutch into sauerkraut." "Rinktum-polle-rodel-day."
HISTORICAL REFERENCES:
Aug 10, 1861 - Battle of Wilson's Creek
Sep 20, 1861 - Capture of James A. Mulligan (1830-1864), then a colonel, and his force at Lexington
FOUND IN: US(So)
REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 355, "Sterling Price" (1 fragmentary text)
Roud #7769
CROSS-REFERENCES:
cf. "Old General Price" (subject)
cf. "The Jolly Union Boys" and references there (concerning Battle of Wilson's Creek)
NOTES [322 words]: Sterling Price (1809-1867), a former governor of Missouri and Confederate commander of Missouri troops, was not initially anti-Union, but the behavior of Union partisans caused him to turn Confederate.
Price started raising militia forces, and these formed thelarger part, but not all, of the Confederate army at the Battle of Wilson's Creek. After the Confederates won that battle, Price was able to advance and capture the garrison of Lexington (some 3000 men under Mulligan, who could have been saved had any of the other local Union officers obeyed orders), but it didn't change the strategic situation much; Price retreated into Arkansas soon after.
Even allowing for its fragmentary state, this item is rather confused. As noted, Wilson's Creek came before Lexington. At that battle, the Union commander, Nathaniel Lyon, had tried a divergent attack, splitting off Franz Sigel's brigade (which was regarded as "Dutch," i.e. German) for an attack on the Confederate rear while the main body attacked from the other direction.
This strategy failed. Sigel was quickly routed, whereupon the remaining federal forces, outnumbered by something like 5:2, were forced into a slugging match. They were better soldiers than the utterly raw Confederates, and so were able to keep the field until their ammunition ran out, but then retired.
The confusion, though, arises from the fact that it was the troops of Ben McCulloch (the other Confederate commander at Wilson's Creek) which routed Sigel. But I know of no other battle in which Price defeated a primarily German force, unless perhaps it was the affair at Carthage (July 5, 1861), where Price induced Franz Sigel to retreat without a real fight.
I have the strange feeling that "Old General Price" and "Sterling Price" are a single piece, one being adapted from the other -- but since we don't have a single complete stanza of either, and only one tune, this is beyond proof. - RBW
File: Beld355A

### Stern Old Bachelor

DESCRIPTION: The singer describes his life in the "little sod shanty dear to me." He is proud that "I'm a stern old bachelor, from matrimony free." He rejoices that he can live in squalor, snore all he wants, stay out late and never have to explain where he has been

AUTHOR: unknown
EARLIEST DATE: 1927 (recording, Chubby Parker)
KEYWORDS: bachelor home
FOUND IN: US(Ap,So)
REFERENCES (4 citations):
Randolph 481, "A Stern Old Bachelor" (1 text)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 354-355, "The Old Bachelor" (1 text, 1 tune)
Morris-FolksongsOfFlorida, #82, "The Jolly Bachelor" (1 text, with a cheerier form than the others but still clearly the same song)
DT, STRNBACh*  
Roud #4306
RECORDINGS:
Carter Family, "Stern Old Bachelor" (Decca 5565, 1938; Montgomery Ward 8070, 1939)
Harry Conway [pseud. for Jerry White] "I'm a Stern Old Bachelor" (Radio 4262, 1928; Van Dyke 74262 [possibly as Ben Litchfield], 1929)
Chubby Parker, "I'm a Stern Old Bachelor" (Champion 15247 [as Smilin' Tubby Johnson]/Silvertone 5012, 1927; Supertone 9188, 1928) (Conqueror 7888, 1931)
File: R481
Steve O'Donnell's Wate
DESCRIPTION: "Steve O'Donnell was an Irishman, as everybody has said. He was loved by all his friends, both rich and poor." He dies; his family mourns; he is prepared for burial. At the wake, one man jokes that O'Donnell was Jewish, and everyone fights and gets drunk
AUTHOR: unknown
EARLIEST DATE: 1949 (Hubbard-BalladsAndSongsFromUtah)
KEYWORDS: death mourning Jew humorous
FOUND IN: US(Ro)
REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah,, #168, "Steve O'Donnell's Wake" (1 text)
Roud #10921
File: Hubb168

Stewart Family, The
DESCRIPTION: "'Twas on a Saturday afternoon, A wee before the sun gaed doon, that Ewan [MacColl] cam fae London Toon, To meet the Stewart family." They exchange songs and advice; the singer jokes that Ewan's family must have been tough to put up with the Stewarts
AUTHOR: Belle Stewart (1906-1997)
EARLIEST DATE: 2006 (Stewart/Belle-Stewart-QueenAmangTheHeather)
KEYWORDS: travel music
FOUND IN:
REFERENCES (1 citation):
Stewart/Belle-Stewart-QueenAmangTheHeather, pp. 91-92, "The Stewart Family" (1 text, 1 tune)
Roud #21431
File: StQue091

Stick My Head in a Paper Sack
DESCRIPTION: "Stick my head in a paper sack, Show dem niggers how to Cairo back. Shake dat flat foot. Shake dat flat foot."
AUTHOR: unknown
EARLIEST DATE: 1919 (Brown)
KEYWORDS: nonballad
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 463, "Stick My Head in a Paper Sack" (1 fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 463, "Stick My Head in a Paper Sack" (1 tune plus a text excerpt)
Roud #11787
File: Br463

Sticking Out a Mile from Blarney
DESCRIPTION: Rhyming verses with a chorus: "God be with those merry merry days that we spent outside in Blarney." For example, "Blarney Castle stands up straight and the rocks and the rooms are underneath, If you ask for fish they'll give you meat, sticking out ...."
AUTHOR: unknown
EARLIEST DATE: 1978 (OCanainn-SongsOfCork)
KEYWORDS: humorous nonballad food
FOUND IN: Ireland
REFERENCES (1 citation):
OCanainn-SongsOfCork, pp. 110-111, "Sticking Out a Mile from Blarney" (1 text, 1 tune)
NOTES [59 words]: OCanainn-SongsOfCork: "This is one of those songs with many verses; in convivial company the song often calls forth instant composition of new verses.... [The singer] remembers an old woman singing it on the Dublin train and she had a lot of verses about the war, Sean McEntee and De Valera. God knows what words they'll have for it in a few more years." - BS
Stickit Ball a Hack'
DESCRIPTION: Chorus: "Jack t' the rack back Stickit ball a hack Low ball high ball Scallion jack."
AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSealslands)
KEYWORDS: nonballad playparty
FOUND IN: US(SE)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSealslands, p. 114, "Stickit Ball a Hack" (1 text)
NOTES [58 words]: The current description is based on the Parrish-SlaveSongsOfTheGeorgiaSealslands text. Parrish writes, "... this curious song is half spoken in a lively fashion, to rhythmic hand clapping. When the verse is finished then [you do the chorus]." Parrish has no verses but, I assume, they are like "my mother bought me x," "If x won't work then ..." - BS
Last updated in version 4.1
File: Parr114

Sticks and Stones May Break My Bones
DESCRIPTION: "Sticks and stones may break my bones, But names will never hurt me."
AUTHOR: unknown
EARLIEST DATE: 1900 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: nonballad
FOUND IN: US Britain New Zealand
REFERENCES (3 citations):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 126, "(Sticks and stones)" (1 text)
Montgomerie-Montgomerie-ScottishNurseryRhymes 152, "(Sticks and Stones)" (1 text)
ADDITIONAL: Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #25, "(Sticks and stones)" (1 text)
Roud #19255
File: SuSm126A

Sticks and Stones May Break My Bones, Say What You Please When I'm Dead and Gone
DESCRIPTION: "Sticks and stones may break my bones, Say what you please when I'm dead and gone, But I'm gonna drink corn liquor till I die." Singer may admit that he is not respected, or "know you'll talk about me when I'm gone," but will enjoy himself now/hereafter
AUTHOR: unknown
EARLIEST DATE: 1913 (Brown)
KEYWORDS: drink nonballad death floatingverses
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 39, "Sticks and Stones May Break My Bones" (1 text)
Roud #7860
CROSS-REFERENCES:
cf. "Sticks and Stones May Break My Bones"
NOTES [60 words]: Presumably related to the common rhyme "Sticks and stones will break my bones, But names will never hurt me" (for which see, e.g. Montgomerie-Montgomerie-ScottishNurseryRhymes 152, "(Sticks and Stones)" or Iona & Peter Opie, _I Saw Esau: Traditional Rhymes of Youth_, #25, "(Sticks and Stones)." This, however, takes a slightly different twist on the ending. - RBW
Last updated in version 4.4
File: Br3039
**Stinkin' Cow, The**

DESCRIPTION: One fine morning, Old McGee sends daughter Molly out with Johnny. They see a bull mating with a cow. Molly asks how the bull knows the cow is willing. Johnny answers, "tis by the smell." She says she stinks like the cow; they emulate the bovines

AUTHOR: unknown
EARLIEST DATE: 1962 (collected by Logsdon from Lew Pyle)
KEYWORDS: sex animal bawdy children
FOUND IN: US(SW)
REFERENCES (1 citation):
Logsdon-WhorehouseBellsWereRinging 47, pp. 230-231, "The Stinkin' Cow" (1 text)
Roud #10103
File: Logss047

**Stir the Wallaby Stew**

DESCRIPTION: Dad's in jail, Mother unfaithful, the sheep are dead, the farm's for sale. Dad gets out, sees this, and goes back to jail. Chorus: "So stir the wallaby stew, Make soup of the kangaroo tail, I tell you things is pretty tough Since Dad got put in jail."

AUTHOR: unknown
EARLIEST DATE: 1957
KEYWORDS: work unemployment poverty hardtimes prison family mother father infidelity humorous
FOUND IN: Australia
REFERENCES (3 citations):
Hodgart-FaberBookOfBallads, p. 234, "Stir the Wallaby Stew" (1 text)
Ward-PenguinBookOfAustralianBallads, pp. 134-135, "Wallaby Stew" (1 text)
Stewart/Keesing-FavoriteAustralianBallads, p. 36, "Stir the Wallaby Stew" (1 text)
Roud #8242
RECORDINGS: John Greenway, "Wallaby Stew" (on JGreenway01)
NOTES [771 words]: John Greenway writes of this piece, "Australia's Tobacco Roaders (without the sexual propensities of Jeeter Lester's relatives) are the delightful family of Dad and Dave and the other residents of Shingle Hut -- Mother, Mabel, Sal, Dan, Joe, and Cranky Jack. [The latter not a member of the family but a mentally disturbed man they were somewhat afraid of but kept on because he worked so hard and demanded so little. But in the edition I have of the book, he appears in just one chapter and is hardly mentioned again. I suspect Greenway did not actually read the book.]" "Originally the creation of the first great Australian humorist, Steele Rudd (Arthur Hoey Davis) in his books *On Our Selection* and *Our New Selection*, Dad and Dave were the archetype of the hard-working but hard-luck free selectors... but the characters were taken away from him and became progressively more lazy and stupid.... "Wallaby Stew' is a shameful example of the degeneration of the Rudd family (as the tune is a degeneration of the "Bungaree" melody), but it represents an important area of Australian folklore." Rudd [1868-1935] wrote the first portion of the story in 1895, and it was published in *The Bulletin* in that year; the complete book *On Our Selection* came out in 1899. The degradation described by Greenway took place in a movie and radio show which came out in Rudd's lifetime but in which he had no part; indeed, Wikipedia says he despised the result.

Gwenda Beed Davey and Graham Seal, *A Guide to Australian Folklore*, Kangaroo Press, 2003, p. 83, write of the folk evolution of the characters, "Dad and Dave yarns portray Dave as a harmless simpleton, very much in the tradition of the widely distributed 'numb skull' folk stories. I don't know how Rudd lost control of his copyright, but the publication history of his book is an incredible mess. The edition I have of *On Our Selection* was published in the A&R Classics series in 1953 (mine is the 1973 printing; Steele Rudd, *On Our Selection*, Angus & Robertson, 1973; ISBN 0207129533). This has a publisher's note which states that "In 1893 Steele Rudd contributed to the *Bulletin* the first of the series of sketches which later appeared in book form under the title *On Our Selection*, which in 1903 published *Our New Selection*. The copyright was purchased by the N.S.W. Bookstall Company, which in 1909 brought out new editions of both books, *On Our Selection* containing only chapters 1-16 of the original volume, chapters 17-26 and 7 additional chapters being issued under the title *Stocking Our Selection* in the same year." Curiously, A&R apparently used this abbreviated form of *On Our Selection* while seemingly using
the full text of Our New Selection.

That same publisher’s note says that 250,000 copies of On Our Selection had been published by 1940. This in a country that had about seven million people at the time.

But it’s not clear that Greenway’s connection with Rudd is correct. Ron Edwards doesn’t even mention Rudd in his notes on the song, which he had from A. L. Lloyd, who claimed to have it from Old Bush Songs. But this does not appear to be a reference to Banjo Paterson’s book but to a later volume with the same name. Stewart/Keesing-FavoriteAustralianBallads have no notes on it at all. And I would add that Greenway is right that this song doesn’t sound like Rudd’s characters. In the book, Dad is perhaps unwise and stubborn, and frequently angry, but he is a hard worker who does the best for his family; he’s not the sort to go to prison. The ninth story, "Dave’s Snake-bite," in the eleventh paragraph in fact refers to Dad’s "great presence of mind and ability." The third chapter in Our New Selection says that the family had had six straight years of good harvests and was so prosperously that they were able to sell Shingle Hut for £400 and move off to new property.

The song talks about a "big brother Luke," but I haven’t met a Luke; the brothers who are most active in the book are Dave and Joe.

And the Rudd family was already large at the very beginning of On Our Selection, and one daughter married and a son had gone roving early in the book. While Mother might have had "A shearer bloke forever within hail," is it likely that she is young enough that "the family will have grown a bit" after Dad gets out of jail?

On the other hand, the song is right in saying calling the mother "Mother," not "Mum," and the Rudds did have a neighbor named "Brown."

If I had to guess, I’d guess this isn’t based on Rudd’s characters, at least not as they appear in the book. But I won’t claim to be certain. - RBW

Last updated in version 6.1

File: Hodg234

Stir-Up Sunday Song

DESCRIPTION: Song for "Stir-Up Sunday," the last Sunday before the beginning of Advent: "Stir up, we beseech thee, The pudding in the pot, And when we get home, We'll eat it all hot."

AUTHOR: unknown

EARLIEST DATE: 1973 (Simpson)

KEYWORDS: food nonballad

FOUND IN: Britain(England(South))

REFERENCES (1 citation):

ADDITIONAL: Jacqueline Simpson, _The Folklore of Sussex_, B. T. Batsford, 1973, p. 142, "(Stir up, we beseech thee)" (1 short text)

File: Simp142

Stobbie Parliament Song

DESCRIPTION: "In the shelter, oh, the shelter At the top of Albert Street, There’s a sturdy crop of veterans Who regularly meet." Jamie Reid proposes that they all go for a drive. They set out about the area and have a picnic lunch. All enjoy it very much

AUTHOR: adapted by Jim Reid (source: Gatherer-SongsAndBalladsOfDundee)

EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee); original reportedly written c. 1908

KEYWORDS: travel food nonballad

FOUND IN:

REFERENCES (1 citation):

Gatherer-SongsAndBalladsOfDundee 56, "Stobbie Parliament Picnic" (1 text, 1 tune)

Roud #22225

NOTES [36 words]: This is what you get when you encourage people to think that songwriting is a virtue instead of something that interferes with the preservation of traditional songs. A song about a country tour and a picnic! Öy. - RBW

Last updated in version 4.5

File: Gath056
Stockman (I), The
DESCRIPTION: "To horse, boys, to horse! O'er the broad plains we ride, The sun for our compass, the bush for our guide." The stockman happily sets about his work. When the day is done and the horses are tired, the workers eat, drink, and relax
AUTHOR: unknown
EARLIEST DATE: 1970 (AndersonStory)
KEYWORDS: worker cattle horse nonballad
FOUND IN:
REFERENCES (1 citation):
Anderson-StoryOfAustralianFolksong, p. 206, "The Stockman I" (1 text, tune references)
File: AnSt206

Stockman (II), The
DESCRIPTION: "A bright sun and a loosened rein, A whip whose pealing sound Rings forth amid the forest trees...." The singer enjoys dealing with restless herds and handling his horse well. "The saddle was our childhood's home, Our heritage the whip."
AUTHOR: unknown
EARLIEST DATE: 1970 (AndersonStory)
KEYWORDS: worker cattle horse
FOUND IN:
REFERENCES (1 citation):
Anderson-StoryOfAustralianFolksong, pp. 207-208, "The Stockman (II)" (1 text, 1 tune)
File: AnSt207

Stockman's Last Bed, The
DESCRIPTION: A song lamenting the death of poor Jack, the stockman, (gored to death by a cow). "And we laid him where wattles their sweet fragrance shed, And the tall gum tree shadows the stockman's last bed."
AUTHOR: unknown
EARLIEST DATE: 1865 (AndersonStory)
KEYWORDS: death Australia lament
FOUND IN: Australia
REFERENCES (8 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 46, 92, "The Stockman's Last Bed" (2 texts, 2 tunes)
Meredith/Tritton-DukeOfTheOutback, p. 87; "Down Where the Coolibahs Grow" (1 text, 1 tune)
Anderson-StoryOfAustralianFolksong, pp. 215-218, "The Stockman's Last Bed I/II" (2 texts, 2 tunes)
Fahey-Eureka-SongsThatMadeAustralia, p. 168, "The Stockman's Last Bed" (1 text, 1 tune)
Fahey-PintPotAndBilly, pp. 54-55, "The Stockman's Last Bed" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 84-86, "The Stockman's Last Bed" (1 text, 2 tunes)
ADDITIONAL: Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), pp. 302-304, "The Stockman's Last Bed" (1 text)
Roud #9113
RECORDINGS:
John Greenway, "The Stockman's Last Bed" (on JGreenway01)
NOTES [136 words]: Anderson reports that this is derived from "The Boatswain's Last Whistle" by Charles Dibdin (1865?), but Manifold questions this, observing that the tune does not fit well. Anderson-StoryOfAustralianFolksong says that a George Moran claimed to have written it in 1863, but this version apparently was not published until 1885, twenty years after the first printing. Thus I'd consider the author uncertain.
Gwenda Beed Davey and Graham Seal, _A Guide to Australian Folklore_, Kangaroo Press, 2003, p. 266, say of the Wattle "Folk name of the native [Australian] plant species _Acacia_. Wattle is a popular Australian icon, and is also favoured in folksong and popular verse for romantic and sentimental death scenes. Possibly due to this association, some people believe it is unluck to have wattle in the house. - RBW
Stockmen of Australia, The
DESCRIPTION: "The stockmen of Australia, what rowdy boys are them." They curse, they ride hard, You can find him resting in camp, where he will give you a good welcome. He is the ladies' pet. He attends all fun events. The singer cheers for the stockmen
AUTHOR: unknown
EARLIEST DATE: 1970 (AndersonStory)
KEYWORDS: worker animal nonballad
FOUND IN: Australia
REFERENCES (2 citations):
Anderson-StoryOfAustralianFolksong, pp. 201-202, "The Stockmen of Australia" (1 text, 1 tune)
File: Macd226

Stoker's Complaint, The
DESCRIPTION: "There are men in the Navy are known as POs, But what they are there for, the Lord only knows, They stand on the plates and they bawl and they shout, And order the poor old King's Dustmen about."
AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: sailor navy work derivative
FOUND IN: Britain
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 31, "The Stoker's Complaint" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "The Mountains of Mourne" (tune)
File: Tawn016

Stoker's Lament, The
DESCRIPTION: "Down in the stokehold there's all sorts of jobs, Priming and topping and sorting out cobs." The chief stoker orders the stokers to work. The stokers beg the chief to let one of them go on sleeping
AUTHOR: unknown
EARLIEST DATE: 1968 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: sailor work derivative
FOUND IN: Britain(England)
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, pp. 32-33, "The Stoker's Lament" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "Vilikens and his Dinah (William and Dinah) [Laws M31A/B]" (tune) and references there
File: Tawnn017

Stolen Bride, The
DESCRIPTION: "Down by the river, the willows grow tall, Whippoorwill calling, hear their sad call." The girl is in love with a man from a family who is feuding with her own. Her father captures her lover. She begs for his life; refused, she accepts death beside him
AUTHOR: unknown
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: love death hate hardheartedness family execution revenge feud homicide
FOUND IN: US(Ap)
REFERENCES (1 citation):
Stolen Child, The

DESCRIPTION: The singer meets a boy playing in a field. The boy lives with gypsies. He says his parents are dead and he hopes to bring flowers to their grave.

AUTHOR: unknown

EARLIEST DATE: before 1835 (broadside, Bodleian Harding B 11(3669))

KEYWORDS: abduction flowers death father mother orphan Gypsy

FOUND IN: Britain(England(North))

REFERENCES (1 citation):
Kidson-TraditionalTunes, pp. 168-170, "The Stolen Child" (1 text, 1 tune)

Roud #1120

BROADSIDES:
Bodleian, Harding B 11(3669), "The Stolen Child" ("Alone on the heather a fair child was straying"), Walker (Durham), 1797-1834; also Firth b.26(334), Johnson Ballads 1131, Harding B 11(3668), Firth c.14(190), Harding B 11(2579), Harding B 15(316b), "The Stolen Child"
LOCSheet, sm1857 620050, "Alone on the Heather, or, The Stolen Child" ("Alone on the heather a fair child was straying"), Oliver Ditson (Boston), 1857 (1 text, 1 tune)

File: KiTu168

Stolen Child, The (The Lindbergh Kidnapping)

DESCRIPTION: Catchall of Lindberg songs. Typical example: The singer will "tell you about the stolen baby." Lindbergh's infant is stolen from his home; the kidnapper demands money; after a great hue and cry, the baby is found, but is dead

AUTHOR: unknown

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: homicide mother father children abduction

HISTORICAL REFERENCES:
Mar 1, 1932 - Kidnapping of Charles A. Lindbergh Jr. (19 months old at the time). The kidnapper demands and receives $150,000, but the child is not returned
May 12, 1932 - The boy's body is found
Apr 3, 1936 - Execution of Bruno Hauptman, linked to the crime primarily by possession of some of the ransom money

FOUND IN: US(Ap)

REFERENCES (2 citations):
Thomas-BalladMakingInMountainsOfKentucky, p. 147, (no title); pp. 148-150, "The Stolen Baby" (2 texts; the two are different metrically, but share enough phrases that I think it proper to lump them, since neither seems to have had real traditional vogue)
Burt-AmericanMurderBallads, p. 72, (no title) (1 text); p. 73, (no title) (1 text in elementary German, tune referenced)

Roud #14051

CROSS-REFERENCES:
cf. "Lindbergh's Baby" (subject)

NOTES [81 words]: The Lindburgh kidnapping, according to Burt-AmericanMurderBallads, inspired "several" songs, apart from Thomas's sundry items. Since none of them show any real evidence of traditional vogue (as opposed to, say, the equally-numerous Titanic songs), I'm lumping them here. (The case is different for "Lindbergh's Baby," which was taken from tradition; it has its own listing.) William Butler Yeats wrote a song, "The Stolen Child." It is not related to any of the items filed here.

- RBW

Last updated in version 4.2

File: ThBa147
Stomach Robber, The

DESCRIPTION: "You may talk about your pleasure trips... But... the Lucy Smith, She surely takes the cake." The cook looks good, but serves poor food from a disgusting galley. "They eat of the swill till their faces turn blue But their stomachs are robbed forthwith."

AUTHOR: unknown
EARLIEST DATE: before 1953 (collected by Walton from Robert Collen)
KEYWORDS: cook food hardtimes sailor derivative
FOUND IN: US(MW)
REFERENCES (1 citation):
  Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 87-89, "The Stomach Robber" (1 text)
  Roud #6555
CROSS-REFERENCES:
  cf. "A Trip on the Erie (Haul in Your Bowline)" (theme)
NOTES [39 words]: Roud combines this with "A Trip on the Erie (Haul in Your Bowline)," which is also a song about a bad cook, but the form is different enough that I think this a deliberate rewrite, although they likely come from the same original. - RBW

Last updated in version 5.2
File: WM087

Stone and Lime

DESCRIPTION: The singer, a stranger, falls in love with Molly. They court "at the foot of yon mountain [where] there runs a clear stream." They marry in spite of her angry parents though he insists "it's not for her money it's her I adore"

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan6)
KEYWORDS: courting marriage money floatingverses father mother
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
  Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #149, p. 2, "Thou Hast Been My Ruin"; #147, p. 2, ("Thou hast been my ruin") (1 text plus 2 fragments)
  Greig/Duncan6 1216, "Stone and Lime" (11 texts, 8 tunes)
  Roud #1081
CROSS-REFERENCES:
  cf. "Gra Geal Mo Chroi" (II -- "Down By the Fair River") (lyrics)
  cf. "Green Grows the Laurel" ("change the green and yellow for the orange and blue) and references there
ALTERNATE TITLES:
  She Has My Heart Enclosed
  Pretty Polly
NOTES [236 words]: The song is a patchwork of fragments and it's not clear, in spite of my description, that it ends happily. The fragments recall "Gra Geal Mo Chroi (II -- Down By the Fair River), sharing lines "Like a sheet of white paper is her neck and breast" and "At the foot of yon mountain there runs a clear stream," and coming close with "She's a pattern for Venus" instead of "She's a pattern of virtue." The one verse, sometimes chorus, that separates the songs, is "For she's aye been my ruin, my sad, sad downfall: She has got my heart enclosed, like a stone and lime wall."
A final verse recalls "Green Grows the Laurels": "It's at our next meeting Our love we'll renew And we'll change the green and yellow To the orange and blue."
Regarding "we'll change the green and yellow To the orange and blue" line, see my rant at "Green Grows the Laurel" about Willaim Studwell's statement in The American Song Reader. I posted a query to the BALLAD-L list [@LISTSERV.INDIANA.EDU]: is "she's changed the green and yellow for the orange and blue ... from an Orange political song?" The most conclusive response was from Dr John Moulden, who wrote "I have inspected almost all the songs in Orange song books in the libraries in Belfast and Dublin, and some in Britain (including the Library of the Grand Orange Lodge of Ireland) and I have no knowledge of any Orange song from which this might derive." [quoted with permission] - BS

Last updated in version 2.6
Stone Cold Dead in the Market (He Had It Coming)

DESCRIPTION: Singer's husband returns from drinking and beats her. She kills him with a rolling pin. "Now he's stone cold dead in the market" His family swears to kill her. She says "if I kill him he had it coming" even "if I was to die in the electric chair"

AUTHOR: Wilmoth Houdini
EARLIEST DATE: 1939 (Houdini)
KEYWORDS: violence crime homicide derivative husband wife
FOUND IN: West Indies(Trinidad)
RECORDINGS:
Wilmoth Houdini and his Royal Calypso Orchestra, "He Had It Coming" (1939, on Decca 18005)
Ella Fitzgerald and Louis Jordann and His Tympany Five, "Stone Cold Dead in the Market" (1945, on Decca 23546A)
Macbeth the Great and Gerald Clark and the Band, "Stone Cold Dead in the Market" (1999, on "Calypso at Midnight," Rounder CD 11661-1840-2 [recorded 1946]

CROSS-REFERENCES:
cf. "Murder in the Market" (some lines; probably the basis for "Stone Cold Dead in the Market")
NOTES [79 words]: The Macbeth Town Hall version ties Houdini's song back to "Murder in the Market" with the verse "Oh Payne dead, Payne dead, he's stone dead (3x) And if I kill him he is me husband." Macbeth also refers to the Fitzgerald-Jordan version with the lines "I catch up the rolling pin And work on his head till I bash it."
I have included this song because of the part it plays in the history of commercial calypso music. For the context see the discussion of "Hold 'im Joe." - BS

Last updated in version 5.2

File: RcSCDitM

Stonecutter Boy

DESCRIPTION: A stonecutter boy sees a young woman. If she'll rest a moment, he'll "tell you of the dream I had last night." They sit under an oak; she soon gives "a little scream." Smoothing her clothes, she invites him to tell the dream again when next they meet

AUTHOR: unknown
EARLIEST DATE: c. 1960 (recording, A. L. Lloyd)
KEYWORDS: sex dream worker
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
D, STONEBOY
Roud #971
RECORDINGS:
Anne Briggs, "The Stonecutter Boy" (on BirdBush1, BirdBush2, Briggs3, Briggs4)
A. L. Lloyd, "The Stone-Cutter Boy" (on Lloyd01)

CROSS-REFERENCES:
cf. "The Next Market Day" (plot) and references there
NOTES [24 words]: According to Lloyd, the song had not appeared in print at the time of its recording. Again, I can't bring myself to assign the keyword "bawdy." - PJS

Last updated in version 5.3

File: DStstoneb

Stones of Eling Mill, THe

DESCRIPTION: "No sails to turn and no vanes to set, For the waters are never still, So bring your corn, we'll grind it to flour, 'Twixt the stones of Eling Mill." The mill is powered by tide not a river. It will work "as long as old nature sends us the tides"

AUTHOR: Ken Stephens (source: Browne-FolkSongsOfOldHampshire)
EARLIEST DATE: 1987 (Browne-FolkSongsOfOldHampshire)
KEYWORDS: miller nonballad
FOUND IN:
Stonewall Jackson's Way

DESCRIPTION: The prayers and fighting methods of "Stonewall" Jackson and his troops (the "Stonewall" Brigade) are described. Each exploit is described as "Stonewall Jackson's Way." The poem concludes, "The foe had better ne'er been born That gets in Jackson's way."

AUTHOR: John Williamson Palmer (1825-1906)

EARLIEST DATE: 1904 (Wharton)

KEYWORDS: Civilwar battle

HISTORICAL REFERENCES:
1824-1863 - Life of Thomas Jonathan "Stonewall" Jackson
July 21, 1861 - First Battle of Bull Run/Manassas. In a confusing fight, with his brigade falling to pieces, General Bernard Bee sees Jackson's brigade holding steady. He describes the brigade as a "Stone wall," coining the nickname by which Jackson has been identified ever since (though Jackson always maintained that the name was the brigade's, not his)
May/June, 1862 - Jackson's "Valley Campaign." Jackson, with strength never exceeding two divisions, battles the equivalent of three (weak and scattered) Union corps to a standstill by rapid movement and concentration. One of three federal commanders in the area (the Union army had no overall commander) was the inept Nathaniel P. Banks, whose troops suffered severely at Jackson's hands (and would suffer again at Cedar Mountain in August)
Aug 29-30, 1862 - Second Battle of Bull Run/Manasses. Lee and Jackson defeat Pope

REFERENCES (5 citations):
Silber-SongsOfTheCivilWar, pp. 79-81, "Stonewall Jackson's Way" (1 text, 1 tune)
Hill-PoemsAndSongsOfTheCivilWar, pp. 83-84, "Stonewall Jackson's Way" (1 text)
Colonial-Dames-AmericanWarSongs, pp. 136-137, "Stonewall Jackson's Way" (1 text)
Wolf-AmericanSongSheets, #C170, p. 195, "Stonewall Jackson's Way" (2 references)
DT, STNWALLJ*

NOTES [389 words]: I have always heard this as a poem, but the Digital Tradition has a tune, and Wharton's War Songs and Poems of the Southern Confederacy also prints a melody; I suppose it might be traditional. I don't know of any field collections, though.
That this piece was composed by an educated man cannot be doubted (note the use of Latin in one stanza); there is no reason to question Palmer's authorship. Wharton however (War Songs, p. 47) reports a rumor that "[t]hese verses were found written on a small piece of paper, all stained with blood, in the bosom of a dead soldier of the old Stonewall Brigade, after one of Jackson's battles in the Shenandoah Valley."
It turns out that this was a bit of deliberate fakery. According to E. Lawrence Abel, Singing the New Nation: How Music Shaped the Confederacy, 1861-1865, Stackpole, 2000, p. 109, "The reason for the anonymity and the falsification was to keep its author, John W. Palmer, from being arrested as a Southern sympathizer." He was a citizen of Baltimore who worked as a war correspondent for various Northern newspapers, and apparently first used the phrase "Stonewall Jackson's Way" in his reporting, then upgraded it to a poem.
Palmer, describing the way he produced the piece, said he built it around an Oregon lumbering tune (Abel, p. 110), although he did not identify the tune.
The origin of the nickname "Stonewall" is explained in the historical references. The poem also calls Jackson "Old Blue Eyes" -- allegedly given because of the way his eyes glowed in battle. The description of the Second Battle of Bull Run in the penultimate stanza is completely backward. Lee had separated his army into wings under Longstreet and Jackson. Union General John Pope caught up with Jackson, and tried very hard on August 29 to dislodge him. He almost succeeded. But then Longstreet came up on Pope's flank and completely demolished the Union army. The "Ashby" referred to in the same stanza is Turner Ashby, who had commanded Jackson's cavalry in the Valley campaign and was killed June 6, 1862.
The descriptions of Jackson's prayer are more reasonable; Jackson was a presbyterian lay preacher (though his students at the VMI described him as very dull), and he attributed all his success to God. Frankly, he was a very obnoxious person -- but, obviously, a great tactician. - RBW

Last updated in version 6.1
Stop That Clock
DESCRIPTION: "Stop that clock or I'll lose a quarter, Doe lie snoring on yer back, If I'm not there to mix the mortar, On my word I'll get the sack, Bridget doe yer stop to dress yer, Doe yer stop to put on yer frock... Yo goo down and stop that clock."
AUTHOR: unknown
EARLIEST DATE: 1966 (collected from Mrs. E. M. Turner by John Fletcher, according to Raven)
KEYWORDS: work clothes hardtimes
FOUND IN: Britain(England)
REFERENCES (1 citation):
ADDITIONAL: Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, p. 185, "Stop That Clock" (1 short text, 1 tune)
Roud #1134

Storm Bird
DESCRIPTION: "The storm bird lives upon the rock, The angry surges roar... (incomprehensible) surges roar."
AUTHOR: unknown
EARLIEST DATE: 1922 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: bird home
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 764, "Storm Bird" (1 fragment, 1 tune)

Storm Is Passing Over, The
DESCRIPTION: Verse and chorus end "You know the storm is passing over, Hallelu." Verses in Carawan/Carawan-AintYouGotARight begin "Some say Peter, some say Paul Ain't but one God for we all." "The tallest tree in Paradise Christians call the tree of life."
AUTHOR: unknown
EARLIEST DATE: 1966 (Carawan/Carawan-AintYouGotARight)
KEYWORDS: floatingverses Bible nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Carawan/Carawan-AintYouGotARight, p. 63, "The Storm Is Passing Over" (1 text, 1 tune)
NOTES [214 words]: Not related to "A Great Storm Pass Over."
The verse "The tallest tree in Paradise / The Christians call the 'Tree of Life'" is a floater. It is in Black religious songs from the southern U.S. and Bahamas, and the Sacred Harp as well (in publication date order, see W. McDonald and S. Hubbard, _The Wesleyan Sacred Harp_ (Boston: John P. Jewitt & Co, 1857 ("Digitized by Internet Archive")), p. 149, "The Resurrection"; Thomas P. Fenner, _Religious Folk Songs of the Negro_ (Hampton: The Institute Press, (1909 ("Digitized by Internet Archive"))(1874)) p. 103, "Stay in de Field"; Charles L. Edwards, _Bahama Songs and Stories_ (Boston: Houghton, Mifflin and Co, 1895 ("Digitized by Internet Archive")) #22, pp. 41-42, "Turn Back and Pray."; Howard W. Odum, _Religious Folk Songs of the Southern Negroes_ reprinted from American Journal of Religious Psychology and Education, July 1909, vol. 3 ("Digitized by Internet Archive"), p. 36). Also, see the Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 644, "Tree in Paradise." Index reference and notes to "All My Trials." The Biblical reference is to Genesis 2.8-9, "And the Lord God planted a garden eastward in Eden .... the tree of life also in the midst of the garden, and the tree of knowledge of good and evil" [King James]. - BS
Last updated in version 4.0
File: CarCa063
Storm of Heber Springs, November 25, 1926, The (Heber Springs Tornado)

DESCRIPTION: "'Twas on Thanksgiving ay The town of Heber Sprints Was visited by a cyclone And partly swept away." The people were "no doubt feasting," with no hint of their fate. It was their own fault for not properly attending to their churches

AUTHOR: Ruby Dylan and the father of Almeda Riddle? (source: Abrahams/Riddle-ASingerAndHerSongs)

EARLIEST DATE: 1970 (Abrahams/Riddle-ASingerAndHerSongs)

KEYWORDS: disaster religious

FOUND IN: US(So)

REFERENCES (1 citation):
Abrahams/Riddle-ASingerAndHerSongs, pp. 21-22, "The Storm of Heber Springs, November 25, 1926" (1 text)
Roud #18113

NOTES [41 words]: According to Almeda Riddle's recollection, every church in Heber Springs was damaged by this storm. Me, I'd draw the conclusion that there was something wrong with the churches, not the congregations, but the song authors didn't see it that way. - RBW

Last updated in version 4.1
File: Abr021

Stormalong

DESCRIPTION: Shanty. Characteristic lines: "To me way, old Stormalong!... Aye, aye, aye, Captain Stormalong." About the death of Stormalong, who was elaborately buried off Cape Horn. The singer wishes he were Stormy's son so he could treat the sailors better

AUTHOR: unknown

EARLIEST DATE: 1882

KEYWORDS: shanty sailor death burial

FOUND IN: US(MA) Britain(England(West))

REFERENCES (15 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 82-83, "Stormalong" (1 text, 1 tune)
Bone-CapstanBars, pp. 126-127, "Stormalong" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, pp. 88-89, "Stormalong" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 78-84, "Storm Along John," "Stormy," "Old Stormy" (6 texts, 6 tunes)
Terry-TheShantyBook-Part1, #10, "Stormalong John" (1 text, 1 tune)
Shay-AmericanSeaSongsAndChanteys, pp. 63-65, "Stormalong" (1 text, 1 tune)
Kinsey-SongsOfTheSea, p. 102, "Stormalong" (1 text, 1 tune)
Gundry-CanowKernow-SongsDancesFromCornwall, p. 40, "Mister Stormalong" (1 text, 1 tune)
Botkin-TreasuryOfAmericanFolklore, p. 834, "Stormalong" (1 text, 1 tune)
DT, STORMALNG*

Frederick Pease Harlow, _The Making of a Sailor, or Sea Life Aboard a Yankee Square-Rigger_, 1928; republished by Dover, 1988, p. 276, "Storm Along John" (1 text, 1 tune)
Walter de la Mare, _Come Hither_, revised edition, 1928; notes to #398, ("Stormey's dead, that good old man") (1 text)
Roud #216

RECORDINGS:
Bob Roberts, "Mister Stormalong" (on LastDays)

CROSS-REFERENCES:
cf. "The 'Cholly' Blues" (floating verses)
cf. "Deep Blue Sea (II)" (floating verses)
cf. "Carry Him To the Burying Ground (General Taylor, Walk Him Along Johnny)" (lyrics)

ALTERNATE TITLES:
Captain Stormalong
Come-along, Git-along, Stormalong John
Oh, Stormalong
Old Stormalong
Mister Stormalong John
NOTES [74 words]: Shay reports, "Old Stormalong is the only heroic character in the folklore of the sea: he was born, like the great clipper ships, in the imaginations of men."
Shay adds a tall tale of Stormy aboard the clipper Courser, so large that it just barely fit through the English Channel. Stormalong had the ship greased with soap so it could slide through more easily. This is why the sea near Dover is foamy: The cliffs scraped off all the soap. - RBW
Last updated in version 5.1
File: Doe082

Stormy Weather Boys
DESCRIPTION: Adventures of a barge crew on the Thames. The captain arrives half-drunk; the crew gets sozzled, the barge runs aground. They meet a mermaid and a ghost (who takes the wheel); eventually they arrive at Yarmouth and wind up in "The Druid's Arms"
AUTHOR: unknown
EARLIEST DATE: 1950 (Creighton-MaritimeFolkSongs)
LONG DESCRIPTION: Adventures of a barge crew on the Thames. The captain comes aboard half-drunk; the crew gets sozzled and the barge runs aground. They encounter a mermaid ("Up jumped a mermaid covered with muck/We took her down the foc's'le and had a good time") and a ghost (who takes the wheel); eventually they arrive at Yarmouth and wind up in "The Druid's Arms."
Chorus: "Stormy weather boys, stormy weather boys/When the wind blows our barge will go"
KEYWORDS: sex river work drink storm foc's'le humorous sailor worker ghost mermaid/man parody
FOUND IN: Britain(England(South)) Canada(Mar)
REFERENCES (3 citations):
Creighton-MaritimeFolkSongs, pp. 144-145, "Stormy Weather Boys" (1 text, 1 tune)
Palmer-OxfordBookOfSeaSongs 143, "Stormy Weather, Boys" (1 text, 1 tune)
DT, STRMYWTH
Roud #1851
RECORDINGS:
Bob Roberts, "Stormy Weather Boys" (on LastDays)
CROSS-REFERENCES:
cf. Windy Old Weather" (meter)
cf. "The E-ri-e" (theme) and references there
NOTES [41 words]: Not having heard this sung, I can't prove it's a parody of "Windy Old Weather" -- but the meter and lyrics both say it is. - RBW
I don't think so, despite the lyrical similarities. "Windy Old Weather" is sung in waltz time, while this is 4/4. - PJS
Last updated in version 4.4
File: DTstrmyw

Stortebeker
DESCRIPTION: German (Plattdeutsch). Forebitter shanty. "De Stortebeker un Godeke Micheel" -- Stortebeker and Micheel are pirates who offend God. Near Hamburg they try to take a merchant, but the Bunte Kutz rams them; they are hanged by Rosenfeld
AUTHOR: unknown
EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)
KEYWORDS: pirate ship battle death execution foreignlanguage shanty
FOUND IN:
REFERENCES (1 citation):
Hugill-SongsOfTheSea, p. 131, "Stortebeker" (2 texts, German & English, 1 tune)
Stortebeker/Stortebecker was a Frisian nobleman about whom many legends gathered -- e.g. that when his ship was captured, the mast was found to be hollow and filled with bars of gold. Another
story was that, when he took prisoners, he executed them unless they could empty his wine glass at one swallow; this was the origin of his name, which means something like "gulper of glasses." It sounds as if he fell somewhere between a privateer and a pirate. He had fought for Lübeck against Denmark, but began raiding ships on his own once peace was made in 1395. He terrorized the entire Baltic, and many nations tried to capture him. In 1402, the Admiral of Hamburg finally caught up with him and he was hanged. - RBW

Last updated in version 5.0
File: HSoSe131

Story of Gerald Chapman, The

DESCRIPTION: "Oh come all you young people and listen while I tell, The fate of Gerald Chapman who was hung in a prison cell." A "desperate criminal," he killed a policeman on his travels from Georgia to New York to Connecticut. He gives a warning and is hung

AUTHOR: unknown
EARLIEST DATE: 1926 (recording, Carl Conner, according to Cohen)
KEYWORDS: death homicide execution prison
FOUND IN: US(NE)
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 88, "The Story of Gerald Chapman" (1 text)
RECORDINGS:
Carl Conner, "Story of Gerald Chapman" (Columbia 15076-D, 1926)
File: CAFS1088

Story of Mine Cave-In: Shirley and Smith

DESCRIPTION: "They worked all day to the evening tide, Before the mountain made it glide, The rocks and earth came a-crumbling down, And under this those men was found."

AUTHOR: unknown
EARLIEST DATE: before 1952 (Brown)
KEYWORDS: mining disaster death
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 338, "Story of Mine Cave-In: Shirley and Smith (1 fragment, 1 tune)
Roud #6656
File: BrS4338

Story the Crow Told Me, The

DESCRIPTION: Nonsense verses, supposedly told by a crow. "I bought me a suit of union underwear... I couldn't get it off 'cause I lost the combination", "My gal took sick the other day... I bought her a corset... She's in better shape now than she was before"

AUTHOR: unknown
EARLIEST DATE: 1930 (recording, Carolina Buddies)
KEYWORDS: humorous nonsense animal bird
FOUND IN: US(SE)
REFERENCES (1 citation):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 163, "The Story the Crow Told Me" (1 text, 1 tune)
RECORDINGS:
Carolina Buddies, "The Story That the Crow Told Me" (Columbia 15641-D, 1931; rec. 1930; on CrowTold01)
New Lost City Ramblers, "The Story that the Crow Told Me" (on NLCR04, NLCR11)
CROSS-REFERENCES:
cf. "I'm Going Away in the Morn" (floating lyrics)
NOTES [8 words]: This is almost certainly from minstrel sources. - PJS
File: CSw163
Stove Boat, A

DESCRIPTION: "Your stought young men who go a-whaling... little thinking while you're sailing That grim death may near you be. The singer writes to give warning. The boats pursue a school of whales, but many of the boats are wrecked; only five survive. Others lament

AUTHOR: unknown
EARLIEST DATE: 1794 (Journal of the _Polly_)
KEYWORDS: whaler death wreck
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 36-39, "A Stove Boat" (1 text, 1 tune)
Roud #27532
File: HGam036

Stow'n' Sugar in de Hull Below

DESCRIPTION: "I wish I was in Mobile Bay, Rollin' cotton by the day, Stow'n' sugar in de hull below, Below, belo-ow, Stow'n' sugar in de hull below." A steamboat chant, mentioning the Natchez and depicting the engineer and captain.

AUTHOR: unknown
EARLIEST DATE: 1924
KEYWORDS: river nonballad work floatingverses ship
FOUND IN: US(MW)
REFERENCES (1 citation):
Botkin-TreasuryMississippiRiverFolklore, p. 592, [no title] (1 text)
CROSS-REFERENCES:
cf. "Belle-a-Lee" (floating lyrics)
cf. "Hieland Laddie" (floating lyrics)
NOTES [22 words]: This uses lyrics from "Hieland Laddie," which is far better known, but the form appears different enough that I separate them. - RBW
File: BMRF592B

Stowaway, The

DESCRIPTION: "From Liverpool 'cross the Atlantic Our white sail floated over the deep." A poor stepfather stows his boy aboard to seek better times in Halifax. First mate will kill the stowaway unless he says who among of the crew put him aboard. The mate relents

AUTHOR: unknown
EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
KEYWORDS: poverty reprieve ship youth hardtimes ship sailor homicide
FOUND IN: Canada(Newf)
REFERENCES (3 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 51, "From Liverpool 'cross the Atlantic" (1 text, 1 tune)
Peacock, pp. 890-892, "The Stowaway" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 46, "Stowaway" (1 text, 1 tune)
Roud #6341
RECORDINGS:
Cyril O'Brien, "The Stowaway" (on MUNFLA/Leach)
BROADSIDES:
File: GrMa051

Straight-Out Democrat

DESCRIPTION: "We never took stock in H. Greeley, Though Baltimore took him in tow... The ticket that's honest we'll honor... We would like to have Charlie O'Conor, For O'Conor and Adams we'll

AUTHOR: unknown
EARLIEST DATE: 1860
KEYWORDS: slavery emancipation politics
FOUND IN: AFR, USA
REFERENCES (1 citation):
Roud #3262
RECORDINGS:
The song encourages others to vote for the "true" democrats

AUTHOR: unknown
EARLIEST DATE: 1872
KEYWORDS: political nonballad derivative
HISTORICAL REFERENCES:
1872 - Grant/Greeley election
FOUND IN:
REFERENCES (1 citation):
Spaeth-ReadEmAndWeep, p. 43, "Straight-Out Democrat" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "Rosin the Beau" (tune) and references there
NOTES [113 words]: Ulysses S. Grant was first elected President in 1868, and by the time of the 1872 election it was clear that he could not control corruption in his administration. The Democrats nominated Horace Greeley, but a splinter of the party broke off and nominated Charles O'Connor and the younger John Quincy Adams.
The weakness of the O'Connor bid is shown by the fact that all the minor parties combined picked up only 35,097 votes (less than 1% of the total), and that O'Connor didn't gain a single electoral vote -- even though Greeley died before the electoral tally was taken, and the 68 electoral votes he would have earned were split five ways.
Grant, of course, won the election. - RBW
File: SRW043

Straightened Banks of Erne, The

DESCRIPTION: The romantic "winding banks of Erne" are no more. "'Progress hates meandering' is a maxim all must learn, So the engineers have straightened out the winding banks of Erne" for the new powerhouse at the falls of Assaroe.
AUTHOR: Colm Ó Lochlainn (source: OLochlainn-MoreIrishStreetBallads)
EARLIEST DATE: 1960 (OLochlainn-MoreIrishStreetBallads)
KEYWORDS: river technology nonballad parody
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 16A, "The Straightened Banks of Erne" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Shannon Scheme" (theme: Ireland's hydro-electrification)
NOTES [191 words]: OLochlainn-MoreIrishStreetBallads: "Written by the compiler to celebrate the opening of the Erne hydro-electric scheme and dedicated to the late Dr Laurence Kettle and Professor Tatlow, the engineers responsible for the scheme." By O Lochlainn's description, it is a parody
Notes to IRClaire01: "The Shannon Scheme for the Electrification of the Irish Free State, by harnessing the fall in the River Shannon between Killaloe and Limerick, was commenced in 1925 and completed in 1929 and, within six years, was supplying 85% of Ireland's electricity requirements...." - BS
According to John A. Murphy, Ireland in the Twentieth Century (Gill and MacMillan, 1975, 1989), p. 65, "[T]he most far-sighted step in the development of natural resources by the state was the Shannon Scheme -- the beginning of the national supply of electricity -- and the establishment of the Electricity Supply Board in 1927, destined to be perhaps the most successful of those semi-state bodies which in future years became characteristic and indispensable features of the Irish economy."
For a later song about Ireland's electrification, see "The ESB in Coolea." - RBW
File: OLCm016A

Straloch

DESCRIPTION: "All you that are at liberty, I pray you all draw near, And listen to my story, it's what you soon shall hear. It was at the last Martinmas, I went unto the fair, I did engage wi' Straloch, to work the second pair."
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: farming work
Strands of Ballylickey, The

DESCRIPTION: "I oftimes think of home and where I spent my childhood days before I was forced to roam." He recalls playing, fishing, music and dancing "by the strands of Ballylickey on the shores of Bantry Bay." He hopes to return "but fortune seems against me"

AUTHOR: unknown

EARLIEST DATE: 1978 (OCanainn-SongsOfCork)

KEYWORDS: home travel return Ireland nonballad

FOUND IN: Ireland

REFERENCES (1 citation):
OCanainn-SongsOfCork, pp. 108-109, "The Strands of Ballylickey" (1 text, 1 tune)

File: OCan108

Strange Things Wuz Happening

DESCRIPTION: "Well, they'z strange things wuz happening in the land... The war wuz going on, caused many hearts to moan...." "But Uncle Sam with Germany tried to live in peace, Kept blowin' up his vessels...." Listeners are urged to stand by the United States

AUTHOR: unknown

EARLIEST DATE: before 1923 (Brown)

KEYWORDS: war ship

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 240, "Strange Things Wuz Happening" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 240, "Strange Things Wuz Happening" (1 excerpt, 1 tune)

Roud #6623

NOTES [83 words]: The immediate cause of American entry into World War I was, of course, Germany's use of unlimited submarine warfare. Early in the war, the Germans had tried sinking ships without warning, and stopped as the U. S. protested.

I have to think this was intended for popular consumption, but neither the editors of Brown nor I have seen it elsewhere. - RBW

Last updated in version 2.7

File: BrII240

Strange Visitor, The

DESCRIPTION: "A wife was sitting at her reel ae nicht... and aye she wished for company." A body comes in in pieces: Large feet, small legs and thighs, at last a great head. She asks about each
part; the visitor explains its purpose. Which is to take her soul
AUTHOR: unknown
EARLIEST DATE: 1964 (Montgomerie)
KEYWORDS: death loneliness
FOUND IN:
REFERENCES (2 citations):
Montgomerie/Montgomerie-ScottishNurseryRhymes 196, "(A wife was sitting at her reel ae nicht)"
(1 text)
DT, STRANVIS
File: MSNR196

Stratton Mountain Tragedy [Laws G18]
DESCRIPTION: A young woman and her baby are trapped in a cold blizzard. When they are found, the mother is dead but the baby alive; the mother had wrapped it in her cloak
AUTHOR: Seba Smith (?-1843)
EARLIEST DATE: broadside (1843)
KEYWORDS: mother baby death
HISTORICAL REFERENCES:
1821- Death of Lucy Blake and her daughter Rebecca, whose fate is believed to have inspired this ballad
FOUND IN: US(NE)
REFERENCES (4 citations):
Laws G18, "Stratton Mountain Tragedy"
Flanders/Brown-VermontFolkSongsAndBallads, pp. 27-28, "Stratton Mountain Tragedy" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 32-35, "The Stratton Mountain Tragedy,"
"The Snowstorm" (2 texts, one of them being Seba Smith's original; also a copy of the original sheet music cover)
DT 638, STRATMTN*
Roud #5442
NOTES [260 words]: Seba Smith is also widely credited with "Young Charlotte (Fair Charlotte)"
[Laws G17], which is obviously far more popular than this.
Smith's greatest claim to fame, at least in his lifetime, was for the creation of a Maine character named "Major Jack Downing." Charles E. Clark, Maine: A History, Norton, 1977, pp. 74-75, describes the origin of this character as follows:
"In January 1830, by contrast, the readers of the new Portland Daily Courier were introduced to an amusing caricature of themselves named Maj. Jac Downing. Jack Downing of Downingville, 'about three miles from the main road as you go back into the country, and... jest about in the middle of down east' was the creation of the Courier's thirty-seven-year-old publisher, Seba Smith, a native of Buckfield, [Maine] and a boyhood resident of Bridgton. Smith's self-taught pioneering childhood, marked by various manual jobs and a stint at teaching school, had led finally to Bowdoin College and an honors degree, some coastwise and transatlantic travel, and the beginning of a newspaper career with the Eastern Argus.... His Courier, begun in 1829, was to be nonpartisan. His main object in creating Jack Downing, a rustic character who made folksy and often hilariously naive observations in Maine dialect on state and national politics, was political satire.... But in addition to creating the prototype for every cracker barrel philosopher and country oracle who has enlivened American journalism ever since, Smith created a regional character, the Downeast Yankee." - RBW
Last updated in version 5.3
File: LG18

Strawberry Fair
DESCRIPTION: A blacksmith, going to Strawberry Fair, meets "a fair maid go selling her ware."
She says she has "a lock that doth lack a key." She invites him to try his key. Now she has no wares and wishes her lock had been a gun to shoot the blacksmith.
AUTHOR: unknown
EARLIEST DATE: 1891 (Reeves-TheEverlastingCircle)
KEYWORDS: sex bawdy commerce food
Strawberry Jam, Cream of Tartum

DESCRIPTION: "Strawberry jam, cream of tartum, Give me the initial of your sweethearthurt. "A, B, C, D....\" "What kind of suit is he goin' to wear? "Red, blue, black brown.\" "What kind of house you'll marry in?\" Questions about what the couple will do when they marry

AUTHOR: unknown

EARLIEST DATE: 1944 (Trent-Johns-PlaySongsOfTheDeepSouth)

KEYWORDS: playparty nonballad marriage children

FOUND IN: Trent-Johns-PlaySongsOfTheDeepSouth, pp. 26-27, "Strawberry Jam, Cream of Tartum" (1 text, 1 tune)

File: TrJo026

Strawberry Roan, The [Laws B18]

DESCRIPTION: An unemployed cowboy is offered the chance of a job if he can ride the strawberry roan. Confident of his skill, he mounts the horse -- to be thrown within seconds. He concludes the horse is unridable.

AUTHOR: Words: almost certainly Curley Fletcher (1892-1954)

EARLIEST DATE: 1915 (published by Fletcher in the Globe, AZ Record as "The Outlaw Broncho")

the standard version derives from "Rhymes of the Roundup," published 1917

KEYWORDS: horse cowboy injury unemployment

FOUND IN: US(NW,Ro,SE,So,SW) Canada

REFERENCES (16 citations):

Laws B18, "The Strawberry Roan"
Randolph 202, "Strawberry Roan" (1 text)
Randolph/Legman-RollMeInYourArms II, 652-655, "The Strawberry Roan" (2 texts)
Morris-FolksongsOfFlorida, #14, "The Strawberry Roan" (1 text)
Fowke/Johnston-FolkSongsOfCanada, pp. 98-100, "The Strawberry Roan" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 68, "The Strawberry Roan" (2 texts, 1 tune, the second text being the parody "Bad Brahma Bull")
Ohrlin-HellBoundTrain 28, "The Strawberry Roan" (1 text, 1 tune); also two sequels by Wilf Carter:
29, "He Rode the Strawberry Roan" (1 text); 30, "The Fate of Old Strawberry Roan" (1 text)
Hubbard-BalladsAndSongsFromUtah, #165, "The Strawberry Roan" (1 text, 1 tune)
Tinsley-HeWasSinginThisSong, pp. 130-133, "The Strawberry Roan" (1 text, 1 tune)
Abernethy-SinginTexas, pp. 140-151, "Strawberry Roan" (1 text, 1 tune)
ADDITIONAL: John I. White, _Git Along, Little Dogies: Songs and Songmakers of the American West_, 1975 (page references are to the 1989 University of Illinois Press edition), pp. 137-147, "The Strange Career of 'The Strawberry Roan'" (1 text, 1 tune, plus various excerpts and a history of the song)

Suzi Jones, _Oregon Folklore_, University of Oregon/Oregon Arts Commission, 1977, p. 45, "The Old Strawberry Roan" (1 text, 1 tune)

Tom Nash and Twilo Scofield, _The Well-Travelled Casket: Oregon Folklore_, Meadowlark Press, 1999, p. 120, "The Strawberry Roan" (1 text, 1 tune)


Roud #3239

RECORDINGS:

Arizona Wranglers, "Strawberry Roan" (Merry Xmas L949, 1929; on BackSaddle)

Bill Boyd & his Cowboy Ramblers, "Strawberry Roan" (Bluebird B-5667, 1934; Montgomery Ward M-4778, 1935)

Beverly Hillbillies, "The Strawberry Roan" (Brunswick 514/Supertone S-2263, 1931)

W. C. Childers "Strawberry Roan, Part 1/Part2" (Superior 2722 [as Enos Wanner], 1931; Champion 16467, 1932; Montgomery Ward 4951, 1936; Champion 45103, n.d.)

Bob Ferguson [pseud. for Bob Miller], "Strawberry Roan" (Columbia 15677-D, 1931)

Paul Hamblin, "The Strawberry Roan" (Victor V-40260, 1930; on WhenIWas2)

Harry Jackson, "Strawberry Roan" (on HJackson1, CowFolkCD1)

Bob Kackley & Bob Ferguson, "Strawberry Roan" (OKeh 45531, 1931)

Bud Kelly, "Strawberry Roan" (Broadway 8331, rec. 1932)

[Frank] Luther & [Carson] Robison "The Strawberry Roan" (Melotone M-12350, 1932)

Ranch Boys, "The Strawberry Roan" (Decca 5074, 1935)

Bob Sherman, "The Strawberry Roan" (Clarion 5336C, c. 1929)

Wesley Tuttle, "Strawberry Roan" (Coral 64051, 1950)

John White, "The Strawberry Roan" (Banner 32179/Orchestra 1629/Perfect 12712/Conqueror 7753, 1931)

CROSS-REFERENCES:

cf. "While Hanging Around Town" (tune & meter)

cf. "The Wild Buckaroo" (tune & meter)

cf. "No Balls at All" (tune, in some versions)

cf. "Wild Rover No More" (tune, in some versions)

cf. "The Zebra Dun" (theme of the un-ridable horse) and references there

cf. "The Castration of the Strawberry Roan" (tune, character of the Roan)

SAME TUNE:

Castration of the Strawberry Roan (File: Logs013)

He Rode the Strawberry Roan (Ohrlin-HellBoundTrain 29; Wilf Carter, "He Rode the Strawberry Roan" (Bluebird [Canada] B-4974, 1934/Regal Zonophone [Australia] G23152, n.d.))

The Fate of Old Strawberry Roan (Ohrlin-HellBoundTrain 30; Wilf Carter, "The Fate of Old Strawberry Roan" (Montgomery Ward M-7186, 1937; Bluebird [Canada] B-4602, c. 1938))

Ridge Runnin' Roan (Tex Fletcher, "Ridge Runnin' Roan" (Decca 5302, 1936))

Tchepone (RECORDING, Toby Hughes, Chip Dockery & Robin Thomas, on InCountry)

ALTERNATE TITLES:

The Outlaw Broncho

NOTES [274 words]: Powder River Jack Lee claimed that Frank R. Chamberlain wrote the words to this song in 1894. No other evidence of this has been offered, however, and every known version seems to go back to Fletcher.

A number of "sequels" to "Strawberry Roan" have been written, including the two by Wilf Carter cited by Ohrlin. Austin E. Fife published an article on the subject, "The Strawberry Roan and His Progeny," in the John Edwards Memorial Quarterly.

For more on the offspring of this song, see the notes to "The Castration of the Strawberry Roan." - RBW

I think it's been fairly well established, despite Powder River Jack, that Fletcher wrote the words, probably in 1914. To quote Logsdon, "It was being sung by many people and Fletcher got no credit or money. So he collaborated with two Hollywood song writers, Nat Vincent and Fred Howard, to publish it as sheet music. When it came off the press they had made changes and added a chorus. Fletcher was furious and demanded that they print his original poem on the inside back cover for
those who wanted to sing it the right way (and he wrote a bawdy version.)" The chorus they wrote, "Oh, that strawberry roan," has become part of most versions collected from tradition. - PJS

This general story is also confirmed by White, who notes other places where Fletcher published the poem his way. He doesn't seem to have been bothered as much by the fact that it became a song. - RBW

A soldier serving in Viet Nam wrote "Tchepone" about an "easy" bombing run that turns into a nightmare, to this tune. It was recorded on the CD "In Country: Folk Songs of Americans in the Viet Nam War," not yet indexed. -PJS

_last updated in version 5.3_

File: LB18

**Strawberry Shortcake (Lemonade Pop; Guess Who)**

DESCRIPTION: "Strawberry shortcake, (Gooseberry/Huckleberry) pie, Tell the initials of your honeypie." Or "Ice cream soda, Lemonade pop," or other foods....

AUTHOR: unknown

EARLIEST DATE: 1949 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)

KEYWORDS: food playparty love nonballad

FOUND IN: US(MW)

REFERENCES (1 citation):

*McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks*, p. 110, "(Strawberry shortcake, gooseberry pie)" (1 short text)

Roud #19307

File: McIn110C

**Streams of Bunclody, The**

DESCRIPTION: "Was I at the moss-house where the birds do increase" he'd have a kiss from his sweetheart. "The cuckoo is a pretty bird ..." Various if ... then verses. She shuns him. She is rich. He is poor. He is "going to America, my fortune to try."

AUTHOR: unknown

EARLIEST DATE: 1888 (Sparling); c.1867 (broadside, Bodleian 2806 b.9(206))

KEYWORDS: love emigration separation America floatingverses

FOUND IN: Ireland

REFERENCES (1 citation):

*OLochlainn-IrishStreetBallads* 76, "The Maid of Bunclody, and the Lad She Loves So Dear" (1 text, 1 tune)

Roud #3000

BROADSIDES:

*Bodleian, 2806 b.9(206), "The Maid of Bonclody," P. Brereton (Dublin), c.1867 ; also 2806 b.9(232) [almost entirely illegible], "The Maid of Bon Clody, and the Lad She Loves Dear"

CROSS-REFERENCES:

cf. "The Cuckoo" (floating verses)

NOTES [487 words]: See H. Halliday Sparling, *Irish Minstrelsy*, 1888, pp. 224-225, 515. The description follows Sparling who notes, "From a Dublin ballad-slip of very uncertain date, but certainly before 1850." Floating verses include "The cuckoo is a pretty bird .....", "If I was a clerk and could write a good hand .....", "If I was a lark and had wings, I then could fly ... where my love does lie." The cuckoo verse seems uncorrupted:

The cuckoo is a pretty bird, it sings as it flies;
It brings us good tidings and tells us no lies;
It sucks the young bird's eggs to make its voice clear,
And it never cries cuckoo till the summer is near.

In spite of its title -- "The Maid of Bon Clody, and the Lad She Loves Dear" -- broadside Bodleian 2806 b.9(232) seems to follow Sparling exactly. The words I can make out in each verse are the same words that are in Sparling. But then, the same is true of OLochlainn-IrishStreetBallads 76: same title and same text.

Steve Gardham points out that the text of Richard Hayward's "Down in Glasloch" (78 Recording: Richard Hayward with Roy Robertson Orchestra, "Down in Glasloch" (Rex 15016B/matrix DR 11826-1, 1947)) is very similar to "The Streams of Bunclody"; the verses here seem minor modifications of the non-floating verses there and include the floating verses that do not refer to the
From Sparling's "The Streams of Buncloidy"
O was I at the moss-house where the birds do increase,
At the foot of Mount Leinster or some silent place
Near the streams of Buncloidy, where all pleasures do meet,
And all I'd require is one kiss from you sweet.

For "Down in Glasloch"
Oh, were I down in Glasloch where the birds sing so blithely
I would walk there with my true love and she by my side
And in all things she might ask me I would gladly do her favor
For there's no love like my true love in all Monaghan wide.

The following comment is from John Moulden: "I rather distrust his [Hayward's] versions and suspect that the text you quote has been tinkered. In a later (10 inch LP "Words and Music of Ireland" Decca EBL522) recording of the tune alone played by Hayward on an organ, he states that he collected the song in Monaghan 'close to Sir Shane Leslie's home' wherever that may have been." John Moulden is researcher at the "Centre for the Study of Human Settlement and Historical Change" at National University of Ireland, Galway whose subject is "the printed ballad in Ireland" The date of 1947 for Hayward's record is provided by Bill Dean-Myatt, MPhil. compiler of the Scottish National Discography. He also has a 1938 date for an earlier Hayward recording as "Down in Glaslough". Help provided by Steve Gardham, John Moulden and Bill Dean-Myatt is cited here with their permission.

Glaslough is a village in Count Monaghan, Ireland, just south of Northern Ireland. Mount Leinster and the River Clody are near Buncloidy, County Wexford. - BS

Streams of Lovely Nancy, The

DESCRIPTION: The singer (a sailor?) describes the "streams of lovely Nancy", a mountain with a castle, his beloved (who lives in the castle), a river, and a ship. He ends by addressing all "streamers"; he will write to his love, "For her rosy lips entice me..."

AUTHOR: unknown

EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(29))

LONG DESCRIPTION: In this extremely confused song, the singer (probably a sailor) describes the "streams of lovely Nancy", a mountain with a castle, his beloved (who lives in the castle), a river, and a ship from the Indies. He ends by addressing all "streamers" (tin-miners washing ore?), saying he will write to his love, "For her rosy lips entice me, with her tongue she tells me 'No'/And a angel might direct us right, and where shall we go?"

KEYWORDS: love rejection lyric nonballad

FOUND IN: Britain(England(South,West)) Ireland US(MW,SE) Canada(Newf)

REFERENCES (15 citations):
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 98, "The Streams of Lovely Nancy" (1 text, 1 tune)
Copper-SongsAndSouthernBreezes, pp. 294-295, "The Streams of Lovely Nancy" (1 text, 1 tune)
Reeves-TheEverlastingCircle 126, "The Streams of Lovely Nancy" (2 texts; the "B" and "C" texts are this, while "A" is "Nellie (I)"
Karpeles-TheCrystalSpring 139, "Te Streams of Lovely Nancy" (1 text, 1 tune)
Williams-Wiltshire-WSRO Mi 714, "Streams of Lovely Nancy" (1 text)
Gundry-CanowKernow-SongsDancesFromCornwall, p. 23, "The Streams of Lovely Nancy" (1 text, 1 tune)
Cologne/Morrison-WiltshireFolkSongs, pp. 40-41, "The Streams of Lovely Nancy" (1 text, 1 tune)
Hodgart-FaberBookOfBallads, p. 149, "The Streams of lovely Nancy" (1 text)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 26, "Green Mountain" (1 text)
Peters-FolkSongsOutOfWisconsin, pp. 120-121, "Green Mountain" (1 text, 1 tune, probably this although its four verses never mention Lovely Nancy)
Karpeles-FolkSongsFromNewfoundland 64, "The Streams of Lovely Nancy" (2 texts, 2 tunes)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H520, p. 259, "The Strands of Magilligan" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 72, "The Strands og Magilligan" (1 text, 1 tune); p. 280, "The Streams of Lovely Nancy" (a reprint of a W. Armstrong broadside)
Forget-Me-Not-Songster, pp. 80-81, "Green Mountain" (1 text)
DT, LOVNANCY* (erroneously titled "The Steams of Lovely Nancy")
Roud #688

RECORDINGS:
Turp Brown, "The Streams of Lovely Nancy" (on Voice02)

BROADSIDES:
Bodleian, Harding B 28(29), "The Streams of Lovely Nancy," W. Armstrong (Liverpool), 1820-1824; also Harding B 11(3678), Firth b.34(282), Harding B 11(3677), Harding B 11(3678A), Harding B 11(825), Firth c.13(24), Harding B 11(3679)[some words illegible], 2806 c.17(410), 2806 c.17(409) [some words illegible], Harding B 15(320a), Harding B 11(1519), Firth b.26(542)[some words illegible], "[The] Streams of Lovely Nancy"

CROSS-REFERENCES:
cf. "Cursor Mundi" (14th century religious poem, sharing images)
cf. "The Ploughboy (I)" (lyrics)
cf. "If I Were a Fisher" (floating verses)
cf. "Farewell, Sweet Mary" (floating lyrics)
cf. "Nellie (I)" (lyrics)

ALTERNATE TITLES:
The Streams of Nantsian
Faithful Emma
The Dreams of Lovely Nancy

NOTES [196 words]: All versions of this song seem to be equally mysterious. Lloyd quotes A.G. Gilchrist as speculating, with evidence, that this song is actually a relic of a hymn to Mary. -PJS Cologne/Morrison-WiltshireFolkSongs also suggest that it is a "half-remembered version of a mediaeval mystic or religious poem, possibly to the Virgin Mary," and note that Wiltshire is very anti-Catholic -- which perhaps hints that the confusion in the song might be due to bowdlerization. That doesn't strike me as very likely, however.
Margaret Dean-Smith offers the speculation that "streams/streamers" refer not to flowing waters but to "streamers," who worked in tin mines. If that helps. It seems to be a popular hypothesis; Tony Deane and Tony Shaw The Folklore of Cornwall, B. T. Batsford, 1975, pp. 68-69, say that the line "Come all you little streamers" is "an obvious reference to early tin mining." Anne Gilchrist went beyond that, suggesting that the descriptions of the castle in the song describe St. Michael's Mount, and that "Nancy/Nantsian" might be a corruption of "Marazion," a town near the mount. The former is possible but not compelling; the latter strikes me as a stretch. - RBW

Last updated in version 6.0
File: VWL098

Streets of Forbes, The

DESCRIPTION: Ben Hall is "hunted from his station" and "like a dog shot down." A bushranger for three years, he is planning to "cross the briny sea" when found and "riddled like a sieve." The authorities parade his body through the streets of Forbes

AUTHOR: unknown
EARLIEST DATE: 1964 (Manifold)
KEYWORDS: outlaw police Australia death
HISTORICAL REFERENCES:
May 5, 1865 - Ben Hall is ambushed and killed by police near Forbes, Australia
FOUND IN: Australia
REFERENCES (3 citations):
Manifold-PenguinAustralianSongbook, pp. 60-61, "The Streets of Forbes" (1 text, 1 tune)
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 79-81, "The Streets of Forbes" (1 text)
DT, STRFORBE*
Roud #20764

CROSS-REFERENCES:
cf. "Ben Hall" (plot, subject) and references there
NOTES [125 words]: For the background of Ben Hall, see the other songs listed in the cross-references, especially "Ben Hall."
To tell this from the other Ben Hall songs, consider this first verse:
Come all of you Lachlan men, and a sorrowful tale I'll tell
Concerning of a hero bold who through misfortune fell.
His name it was Ben Hall, a man of good renown
Who was hunted from his station, and like a dog shot down.
According to Patterson/Fahey/Seal, this is based on a poem by Ben Hall's brother-in-law John McGuire. John S. Manifold, *Who Wrote the Ballads? Notes on Australian Folksong*, Australasian Book Society, 1964, p. 58, says that McGuire wrote it after seeing Hall's body carried past him, and calls this "the most moving of all the bushranger ballads." - RBW

**Streets of Hamtramck**

**DESCRIPTION:** "As I walked out in the streets of Hamtramck, As I walked out in Hamtramck one day," the singer meets an old worker, "too old to work and... too young to die." The old worker talks of what he has done and says that workers must fight for pensions  
**AUTHOR:** Kuppy Scott  
**EARLIEST DATE:** 1960 (Western Folklore 19, according to Cohen); reportedly written for a 1949 strike  
**KEYWORDS:** age work hardtimes derivative  
**FOUND IN:**  
**REFERENCES (1 citation):**  
*Cohen-AmericanFolkSongsARegionalEncyclopedia2*, pp. 416-417, "Streets of Hamtramck" (1 text)  
**File:** CAFS2416

**Streets of Laredo, The [Laws B1]**

**DESCRIPTION:** (The singer meets a young cowboy "all dressed in white linen and cold as the clay." The cowboy has been shot (or given a venereal disease?) and is dying. He regrets his carousing, gives instructions for his burial, and dies.  
**AUTHOR:** unknown  
**EARLIEST DATE:** 1886  
**KEYWORDS:** cowboy death lament burial dying funeral disease violence homicide  
**FOUND IN:** US(Ap,MA,MW,NE, Ro,So,SE,SW) Canada(Mar) Ireland  
**REFERENCES (47 citations):**  
*Laws B1, "The Cowboy's Lament (The Dying Cowboy)"
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 250-252, "The Cowboy's Lament" (1 text, 1 tune)  
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 392-397, "The Unfortunate Rake" (3 texts plus a fragment and references to 4 more versions; 1 tune, all of which are this song despite the title)  
Randolph 182, "The Cowboy's Lament" (2 texts plus an excerpt, 1 tune)  
Abrahams/Riddle-ASingerAndHerSongs, pp. 75-78, "Tom Sherman's Barroom" (1 text, 1 tune)  
Eddy-BalladsAndSongsFromOhio 124, "The Dying Cowboy" (3 texts, none of which refer to "The Streets of Laredo" and which might be mixed with other versions of this song)  
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 100, "The Dying Cowboy" (1 short text plus mention of 1 more)  
Stout-FolkloreFromIowa 82, pp. 103-105, "The Dying Cowboy" (3 texts)  
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 354-360, "The Cowboy's Lament," "The Wild Cowboy" (2 texts, 2 tunes)  
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 181-184, "The Dying Cowboy" (3 texts)  
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 263, "The Unfortunate Rake" (1 text plus 9 excerpts and mention of two others, called "The Unfortunate Rake" but apparently all this song)  
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 263, "The Unfortunate Rake" (1 excerpt, 1 tune)  
Morris-FolksongsOfFlorida, #15, "The Dying Cowboy" (2 texts, 1 tune)  
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 148, "The Cowboy's Lament" (1 text, 1 tune)  
Abernethy-SinginTexas, pp. 149-151, "The Streets of Laredo" (1 text, 1 tune, plus a text of "The Unfortunate Rake")  
Scarborough-ASongCatcherInSouthernMountains, pp. 353-359, "The Dying Cowboy" (6 texts; 3 tunes on pp. 452-453)
Carey—Maryland Folk Legends and Folk Songs, p. 116, "Dying Cowboy" (1 text)
Friedman—Viking / Penguin Book of Folk Ballads, p. 424, "The Cowboy's Lament (The Streets of Laredo)" (2 texts, the second being a lumberjack text, "The Wild Lumberjack")
Grigson—Penguin Book of Ballads 111, "The Cowboy's Lament" (1 text)
Lomax/Lomax—Folk Songs USA 59, "The Streets of Laredo" (1 text, 1 tune)
Sandburg—The American Songbag, p. 263, "As I Walked Out in the Streets of Laredo" (1 text, 1 tune)
Theodore Thorp/Fife—Songs of the Cowboys XIII, pp. 148-190 (29-30), "Cow Boy's Lament" (22 texts, 7 tunes, though not all are really part of this piece -- the "H" text, from Minnesota, is in a Scandinavian tongue; "K" looks like it comes from the "Tarpanilin Jacket" family; "L" is "The Wild and Wicked Youth"; "M" is "Jack Combs"; "N" is "St. James Infirmary"; many of the other texts are parodies);
Thorp/Logsdon—Songs of the Cowboys, pp. 41-44, "The Cowboy's Lament" (1 text)
Fife/Fife—Cowboy and Western Songs 119, "The Streets of Laredo" (2 texts, 1 tune)
Larkin—Singing Cowboy, pp. 30-31, "The Cowboy's Lament" (1 text, 1 tune, with four verses that are clearly "Streets of Laredo" but an opening that is "My Home's in Montana")
Hubbard—Ballads and Songs from Utah, #164, "The Dying Cowboy" (1 short text, lacking most of the introductory material)
Tinsley—He Was Singin' This Song, pp. 76-79, "The Cowboy's Lament" (1 text, 1 tune)
Sharp—English Folk Songs from Southern Appalachians 131, "St. James's Hospital, or The Sailor Cut Down in His Prime" (2 texts, 2 tunes, but the "A" text really belongs with "The Unfortunate Rake")
Lomax—Folk Songs of North America 200, "The Dying Cowboy" (1 text, 1 tune)
McKenzie—Ballads and Sea Songs from Nova Scotia 120, "The Dying Cowboy" (1 text)
Botkin—Treasury of American Folklore, pp. 859-860, "The Cowboy's Lament" (1 text, 1 tune)
Hodgart—Faber Book of Ballads, p. 242, "The Dying Cowboy" (1 text)
Cox—Folk Songs South 53, "The Dying Cowboy" (5 texts)
Seeger—American Favorite Ballads, p. 41, "The Streets Of Laredo" (1 text, 1 tune)
Henry/Huntingdon/Herrmann—Sam Henry's Songs of the People H680, p. 141, "The Cowboy of Loreto" (1 text, 1 tune)
American Ballads and Songs, 77, pp. 170-171, "The Dying Cowboy" (1 text)
Welsch—Nebraska Pioneer Lore, pp. 17-20, "The Cowboy's Lament" (1 text)
Cohen—American Folk Songs A Regional Encyclopedia 2, pp. 522-523, "Streets of Laredo" (1 text)
Warner—Folk Songs and Ballads of the Eastern Seaboard, p. 2, "The Cowboy's Lament" (1 short text, probably partial)
Arkansas Woodchopper, pp. 15-16, "The Dying Cowboy" (1 text, 1 tune)
Shay—Barroom Ballads / Pious Friends Drunken Companions, pp. 80-81, "The Cowboy's Lament" (1 text)
Darling—New American Songster, pp. 8-9, "The Cowboy's Lament" (1 text)
Silber—Silber Folksingers Wordbook, p. 115, "The Streets Of Laredo" (1 text)
Saffel—Cowboy Poetry, pp. 192-193, "The Cowboy's Lament" (1 text)
DT 350, LAREDST*
ADDITIONAL:: Powder River Jack and Kitty Lee's Songs of the Range: Cowboy Wails of Cattle Trails, Chart Music, 1937, p. 43, "The Cowboy's Lament" (1 text, 1 tune)
Kenneth Lodewick, "The Unfortunate Rake" and His Descendants," article published 1955 in Western Folklore, republished on pp. 87-98 of Norm Cohen, editor, _All This for a Song_, Southern Folklife Collection, 2009
Roud #2
RECORDINGS:
Jules Allen, "The Cowboy's Lament" (Victor V-40178, 1929; Montgomery Ward M-4099, 1933)
Captain Appleblossom, "The Cowboy's Lament" (OKeh 45373, 1929)
Bentley Ball, "The Dying Cowboy" (Columbia A3085, 1920)
Al Bernard, "Cowboy's Lament (The Dying Cowboy)" (Grey Gull 4173/Radiex 4173/Van Dyke 74173 [as Buddy Moore], 1928; Radiex 5113/Van Dyke 5113 [both as "Cowboy's Lament"], n.d.)
Vernon Dalhart, "The Dying Cowboy" (Brunswick 137/Perfect 12361 [as "The Cowboy's Lament"], 1927; Supertone S-2009, 1930; Conqueror 7724 [as "The Cowboy's Lament"], 1931)
Dick Devall, "Tom Sherman's Barroom" (Timely Tunes [Victor subsidiary] C-1563, 1931; rec. 1929; on BefBlues1, When I Was 2)
Newton Gaines, "A Walkin' the Streets of Laredo" (Victor V-40253, 1930)
Ewen Hail, "Cowboy's Lament" (Brunswick 141, 1927; Brunswick 433/Supertone S-2043. 1930)
Harry Jackson, "Streets of Laredo" (on HJackson1)
Bradley Kincaid, "In the Streets of Laredo" (Supertone 9404, 1929)
Ken Maynard, "The Cowboy's Lament" (Columbia 2310-D, 1930; on WhenIWas1)
Harry "Mac" McClintock, "Cowboy's Lament" (Victor 21761, 1928)
New Lost City Ramblers, "Tom Sherman's Barroom" (on NLCR06, NLCR11)
H[j]olland Puckett, "The Dying Cowboy" (Champion 15428 [as Harvey Watson]/Gennett 6271/Herwin 75557 [as Robert Howell]/Silvertone 5065/Silvertone 8152 [as Si Puckett]/Silvertone 25065/Supertone 9253 [as Harvey Watson], 1928; rec. 1927)
Johnny Prude, "The Streets of Laredo" (AFS, 1940s; on LC28, BackSaddle)
Ranch Boys, "Cowboy's Lament" (Decca 5061, 1935)
Pete Seeger, "Streets of Laredo" (on PeteSeeger12)

CROSS-REFERENCES:
cf. "The Unfortunate Rake" (tune & meter)
cf. "The Wild Lumberjack" (subject, meter)
cf. "The Sailor Cut Down in His Prime" (tune & meter)
cf. "The Bad Girl's Lament (St. James' Hospital; The Young Girl Cut Down in her Prime) [Laws Q26] (tune & meter, plot)
cf. "Jack Combs" (tune & meter, lyrics)
cf. "The Dying Outlaw" (tune & meter)
cf. "My Home's in Montana" (tune, floating lyrics)
cf. "My Friends and Relations" (tune, floating lyrics)
cf. "The Mowing Machine" (tune & meter)
cf. "The Bard of Armagh" (tune & meter)
cf. "Trooper Cut Down in His Prime" (tune & meter)

SAME TUNE:
A Sun Valley Song (Darling-NewAmericanSongster, p. 11)
The Lineman's Hymn (Darling-NewAmericanSongster, pp. 11-12)
The Streets of Hamtramck (Darling-NewAmericanSongster, p. 12)
The Ballad of Sherman Wu (Darling-NewAmericanSongster, p. 13; on PeteSeeger19, AmHist2)
A Golfing Song (Darling-NewAmericanSongster, pp. 13-14)
The Professor's Lament (Darling-NewAmericanSongster, pp. 14-15)
The Ballad of Bloody Thursday (File: CAFS2668)

ALTERNATE TITLES:
My Home's in Montana
The Young Cowboy
Tom Sherman's Barroom
Tom Sherwin's Barroom

NOTES [221 words]: One of the large group of ballads ("The Bard of Armagh," "Saint James Hospital," "The Streets of Laredo") ultimately derived from "The Unfortunate Rake." All use the same tune and metre, and all involve a person dying as a result of a wild life, but the nature of the tragedy varies according to local circumstances.

Thorpe/Fife-SongsOfTheCowboys studied 150 versions of this text, and determined that 39 were set in "The Streets of Laredo" or similar; 37 took place at Tom Sherman's Barroom or similar, 25 used other words starting with LA (Lafferty, London, Laden, etc.), 31 (not all of them variants of this exact song) used miscellaneous places, and 18 were not localized.

Logsdon-WhorehouseBellsWereRinging, pp. 289-290, reports that "Tom Sherman's barroom was a popular cowboy dance hall and bar in Dodge City, Kansas." He cites a claim that this song was written by Francis Henry Maynard in 1876, and claims that Tom Sherman's was the location in this original text. Based on the dates at which the song was collected, this is possible, but I haven't listed Maynard as the author because the evidence is so thin. Logsdon quoted an article in which Maynard allegedly described the circumstances of the composition.

For the treatment of syphilis prior to the twentieth century, see the notes to "The Unfortunate Rake." - RBW

Last updated in version 5.3
File: LB01

Strike for Better Wages

DESCRIPTION: "At the docks there is a strike that the company don't like...." "Strike, boys, strike for better wages... Go on fighting at the docks... Go on fighting till the bosses they give way." The singer pities the jobless seeking work. The strikes won't give in
Strike Out the Top Line

DESCRIPTION: "Strike out the top line, let this be your care, Loosen the bonds that degrade and ensnare...." "Strike out the top line, Only the top line, Sweep the drink traffic away... Vote for No License that day." The song describes the benefits of limiting liquor

AUTHOR: unknown

EARLIEST DATE: 1911 (Crusade Songs, according to Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: drink political nonballad New Zealand

FOUND IN:

REFERENCES (2 citations):
Bailey/Roth-ShantiesByTheWay-NZ, p. 95, "Strike Out the Top Line" (1 text, tune referenced)
Cleveland-NZ-GreatNewZealandSongbook, p. 108, "Strike Out the Top Line" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Don't Strike Out the Top Line" (subject of prohibition in New Zealand)

NOTES [360 words]: As Bailey/Roth-ShantiesByTheWay-NZ describe it, New Zealand voters had the option, every three years starting in 1894, to vote on prohibition, and they had three choices, from top to bottom:

CONTINUATION (maintaining the current number of liquor licenses)
REDUCTION (giving authorities the right to shut down up to a quarter of licenses)
NO LICENSE (complete elimination of alcohol)

Voting consisted of what is now called "approval voting" -- saying which choices were acceptable. This song tries to take advantage of that situation. If the vote for NO LICENSE failed to reach the three-fifths majority needed for approval, then those ballots which listed both NO LICENSE and REDUCTION would count toward REDUCTION. If, as was possible, some who were pro-liquor voted for CONTINUATION and REDUCTION (on the grounds that REDUCTION was better than shutting things down entirely) and some voted only for REDUCTION (on the grounds that they didn't object to drink but thought there were too many pubs), then by only "striking out the top line" the prohibitionists could at least earn a reduction, which (by their standards) was better than nothing.

It doesn't seem to have worked; in the 1896 poll, at least, CONTINUATION won easily, with NO LICENSE slightly ahead of REDUCTION.

Even when New Zealand fixed (?) the voting system, their relationship with liquor remained complicated. According to Gordon Ell, Kiwiosities: An A-Z of New Zealand traditions & Folklore, New Holland Publishers, 2008, p. 136, a phenomenon called "Booze Barns" eventually came about: "During the 1960s the perverse logic of the Licensing Control Commission re-allocated liquor licenses from many ageing corner pubs to new hotels in the suburbs, surrounded by car parking. To enjoy a drink you had to drive. Huge public bars, detached from motel-like accommodation, provided the venue for mass drinking... The idea of a quiet, sociable drink was stifled by rock bands and the milling throng. Such 'booze barns' have deservedly lost custom" as liquor laws made it easier for local pubs and restaurants to serve alcohol.
According to Ell, p. 74, the last "dry towns" gave up in 1999. - RBW

Strike Song, The

DESCRIPTION: "We are out for higher wages, As we have a right to do, And' we'll never be content Till we get oor ten per cent, For we have a right tae live as well as you."
AUTHOR: probably Mary Brooksbank
EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: worker labor-movement strike money
FOUND IN:
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 44, "The Strike Song" (1 short text, 1 tune)
Roud #22211
File: Gath044

Strike the Bell

DESCRIPTION: "Aft on the poop deck and walking about, There's the second mate so steady and so stout," refusing to strike the bell and release the watch even though there is clearly a storm approaching. Most wish the bell would strike, but the officers stay the course
AUTHOR: unknown
EARLIEST DATE: 1969 (Hugill-SongsSea)
KEYWORDS: sailor storm hardtimes
FOUND IN:
REFERENCES (3 citations):
Palmer-OxfordBookOfSeaSongs 123, "Strike the Bell" (1 text, 1 tune)
Hugill-SongsOfTheSea, pp. 44-45, "Strike the Bell" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp.115-116, "Strike the Bell" (1 text, 1 tune)
Roud #4190
CROSS-REFERENCES:
cf. "Ring the Bell, Watchman" (tune) and references there
File: PaSe123

Stringybark

DESCRIPTION: "There are white-box and pine on the ridges afar, Where the ironbark, bluegum, and peppermint are, But the one I know best and the dearest to me And the king of them all is the stringybark tree." Why is it so dear? The singer's birth-hut was made of it
AUTHOR: unknown
EARLIEST DATE: 1968
KEYWORDS: home
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, p. 264, "Stringybark" (1 text)
CROSS-REFERENCES:
cf. "Stringybark and Greenhide" (subject)
NOTES [214 words]: Learmonth, p. 511, describes stringybark as an informal name for several species of eucalyptus, the name being given because the bark "peels off in long fibrous strips." Morris, pp. 442-443, gives multiple meanings. The first, dating back to at least 1845, is close to Learmonth's: "any one of various Gums with a tough fibrous bark used for tying, for cordage, for roofs of huts, etc." The second sense is "bush slang for bad whisky." The third is simply an equivalent for "bush" in all its senses, i.e. that which is away from civilization. Ramson, p. 643, "Any of many trees, chiefly of s.e. mainland Aust., of the genus Eucalyptus (fam. Myrtaceae) having a characteristically thick, rough, persistent, long-fibred bark; the barak of the tree. Also with distinguishing epithet, as red, swamp, white, yellow." The first citation is from 1799. But there is a secondary meaning: "Used allusively as an emblem of the unsophisticated, the remote, and the rustic."
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, p.281, notes that stringybark grew on poor land, but it isn't absolutely clear whether this means low soil fertility or unusually dry. I would guess the former, though, because eucalyptus leaves reportedly are very low in nutrition value even by leaf standards. - RBW

Bibliography

- Morris: Edward E. Morris, A Dictionary of Austral English, 1898 (I use the 1972 Sydney University Press with a new foreword but no new content)

Last updated in version 5.2
File: MA264

Stringybark and Greenhide

DESCRIPTION: "I sing of a commodity, it's one that will not fail yer,... the mainstay of Australia... Stringybark and greenhide can beat [gold] all to pieces." Greenhide can hold carts together; stringybark strengthens homes; the singer praises these useful products

AUTHOR: George Loyau (?) (source: Stewart/Keesing-FavoriteAustralianBallads)

EARLIEST DATE: probably before 1870 (Sydney Songster)

KEYWORDS: nonballad Australia

FOUND IN: Australia

REFERENCES (4 citations):
Anderson-StoryOfAustralianFolksong, pp. 170-172, "Stringybark and Greenhide" (1 text, 1 tune)
Ward-PenguinBookOfAustralianBallads, pp. 71-72, "Stringy-bark and Green-hide" (1 text)
Stewart/Keesing-FavoriteAustralianBallads, pp. 71-72, "Stringybark and Greenhide" (1 text)

Roud #8400

CROSS-REFERENCES:
cf. 'Stringybark" (subject)

NOTES [194 words]: Learmonth, p. 511, describes stringybark as an informal name for several species of eucalyptus, the name being given because the bark "peels off in long fibrous strips." Morris, pp. 442-443, gives multiple meanings. The first, dating back to at least 1845, is close to Learmonth's: "any one of various Gums with a tough fibrous bark used for tying, for cordage, for roofs of huts, etc." The second sense is "bush slang for bad whisky." The third is simply an equivalent for "bush" in all its senses, i.e. that which is away from civilization.

Ramson, p. 643, "Any of many trees, chiefly of s.e. mainland Aust., of the genus Eucalyptus (fam. Myrtaceae) having a characteristically thick, rough, persistent, long-fibred bark; the barak of the tree. Also with distinguishing epithet, as red, swamp, white, yellow." The first citation is from 1799. But there is a secondary meaning: "Used allusively as an emblem of the unsophisticated, the remote, and the rustic."

Although the song presents itself as a praise of stringybark and greenhide, Patterson/Fahey/Seal see it more as a toast to the abilities of Australians to improvise, and I incline to agree. - RBW

Bibliography

- Morris: Edward E. Morris, A Dictionary of Austral English, 1898 (I use the 1972 Sydney University Press with a new foreword but no new content)

Last updated in version 5.2
File: PFS157
Stringybark Cockatoo, The

DESCRIPTION: "I'm a broke alluvial miiner who's been using his cup to drain." With no other means of support, the miner goes to work for a "stringybark cockatoo." The work is dull and the master poor, cheap, and hard to work with

AUTHOR: unknown

EARLIEST DATE: 1905 (Paterson's _Old Bush Songs_)

KEYWORDS: unemployment work farming Australia mining

FOUND IN: Australia

REFERENCES (5 citations):
Anderson-StoryOfAustralianFolksong, pp. 107-108, "The Stringybark Cockatoo" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 100-102, "The Stringybark Cockatoo" (1 text, 1 tune)
Stewart/Keessing-FavoriteAustralianBallads, pp. 34-35, "The Stringybark Cockatoo" (1 text)


CROSS-REFERENCES:
cf. "The Cockies of Bungaree" (plot, lyrics)

NOTES [72 words]: A "Cockatoo," or "Cockie," is a farmer whose land is so poor that it can raise little but cockatoos. Stringybark (for which see "Stringybark") was also considered a sign of very poor land.

This song has so many similarities to "The Cockies of Bungaree" that I have to suspect literary dependence. The "Bungaree" text is the more popular, and hence perhaps more likely to be original, but I can offer no absolute proof of this. - RBW

Last updated in version 5.2

File: PASB100

Stringybark Creek

DESCRIPTION: "A sergeant and three constables rode out from Mansfield Town" to seek the Kelly gang. When they separate, Kelly overpowers two, then catches the other two as they return. One man, MacIntyre, escapes to bring the news to Mansfield

AUTHOR: unknown

EARLIEST DATE: 1964

KEYWORDS: outlaw death trick horse

HISTORICAL REFERENCES:
1855 - Birth of Ned Kelly
1880 - Execution of Kelly. His last words are reported to have been "Such is life."

FOUND IN: Australia

REFERENCES (3 citations):
Anderson-StoryOfAustralianFolksong, pp. 136-137, "Stringybark Creek" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 70-72, "Stringybark Creek" (1 text, 2 tunes)

ADDITIONAL: John S. Manifold, _Who Wrote the Ballads? Notes on Australian Folksong_, Australasian Book Society, 1964, pp. 77-78, "A Sergeant and Three Constables" (1 text)

CROSS-REFERENCES:
cf. "Kelly Was Their Captain" (subject) and notes and references there

NOTES [131 words]: Manifold-PenguinAustralianSongbook reports that there is also a fiddle tune named "Stringybark Creek," which is sometimes used for this song. Said tune sounds vaguely familiar; I think I've heard it under another name. But it's not one of the common fiddle tunes. Anderson reports the tune as "The Wearing of the Green" but says that at least one other tune is used.

John S. Manifold, _Who Wrote the Ballads? Notes on Australian Folksong_, Australasian Book Society, 1964, p. 75, says that W. J. Wye, who collected this, considered this the oldest ballad of the Kelly Gang.

Edward "Ned" Kelly and his gang are perhaps the most famous of all Australian bushrangers. For some anecdotes of his life, in addition to the cross-referenced songs, see the notes to "Kelly Was Their Captain." - RBW

Last updated in version 5.2
Stripy and Blondie

DESCRIPTION: "Now come here and I'll tell you a story It's all about Malta you know." Stripy is dating Blondie and an "OD winger." Blondie catches Stripy with his other man, and arranges for a 15" gun of the Warspite to blow up Stripe, the OD winger, and the bar

AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: navy courting homosexuality betrayal technology derivative
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, pp. 66-67, "Stripy and Blondie" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "Frankie and Albert" [Laws I3] (tune of the "Frankie and Johnny" versions)
NOTES [177 words]: The reference to the Warspite as the ship in this song is interesting. The Warspite, a member of the Queen Elizabeth class, had eight 15" guns (the size mentioned in the song). These are not the largest guns used in the Royal Navy; the Nelson and Rodney carried 16" guns, and the battlecruiser Furious briefly carried two 18" guns before they were found to cause so much blast that they damaged the ship; they had to be removed and the Furious converted to an aircraft carrier.

But Nelson, Rodney, and I were not ships that served in the Mediterranean, at least for any length of time during World War II (and the Furious had lost her big guns anyway). The Warspite spent much of the war there. What's more, she was famous for a battle there in which she scored the longest-range hit ever recorded by a naval gun. So although Blondie could theoretically have found a bigger gun, the song correctly describes her as using the biggest artillery available from Malta, and even picking the ship most likely to score an accurate hit with it. - RBW

Last updated in version 5.1

Stripling, The

DESCRIPTION: A young man of 18 loves a 29 year old woman. He gathers flowers, lies with them at his head and feet, and claims to be dying for her love. She says when he is in his prime he'll slight her for being old. She goes with him anyway.

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan5)
KEYWORDS: age love
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan5 987, "The Stripling" (2 texts, 1 tune)
Roud #6270
File: GrD5987

Struggle for the Breeches, The

DESCRIPTION: Husband: "You are inclin'd I now do find the breeches for to wear." Wife: "No, dear, not I, but I will die or I will have my share" They trade ("comic"?) insults without resolution.

AUTHOR: unknown
EARLIEST DATE: 1873 (Poet's Box broadside "Struggle For The Breeches," according to Greig/Duncan7)
KEYWORDS: shrewishness accusation bragging dialog humorous nonballad husband wife
FOUND IN: Britain(England(South),Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan7 1286, "The Struggle for the Breeches" (2 texts, 1 tune)
Williams-FolkSongsOfTheUpperThames, pp. 268-271, "The Struggle for the Breeches" (1 text) (also Williams-Wiltshire-WSRO Wt 419)
Roud #1316
BROADSIDES:
Bodleian, Firth c.20(157), "The Struggle for the Breeches" ("About my wife I mean to sing a very comic song"), H. Such (London), 1863-1885; also Harding B 16(262a), Firth c.26(237)[some illegible lines], "[The] Struggle for the Breeches"
Murray, Mu23-y4:026, "Struggle For The Breeches," unknown, 19C
NLScotland, L.C.Fol.70(45a), "Struggle for the Breeches," unknown, c.1890
CROSS-REFERENCES:
cf. "The Wearing of the Britches" (theme) and references there
NOTES [133 words]: Greig/Duncan7 quoting Bell Robertson [1841-1922]: "That was a song that was thought funny when I was a girl." - BS
On August 27, 1591, Robert Bourne entered a ballad into the Stationer's Register entitled "A pleasant ballad of a combat between a man and his wyfe for the breches" (so Hyder E. Rollins, An Analytical Index to the Ballad-Entries (1557-1709) In the Register of the Company of Stationers of London, 1924 (I use the 1967 Tradition Press reprint with a new Foreword by Leslie Shepard), #323, p. 36). Similarly, Francis Grove on November 26, 1619 registered "A woman would weare the Bruhes" (sic.) (Rollins #3001, p. 257). The chronological gap is large enough that a direct connection between these and the modern song seems unlikely, but the title shows how old the general idea is. - RBW

Last updated in version 5.3
File: GrD71286

Stump Speech, The
DESCRIPTION: The candidate asks for votes: "Ladies and gentlemen, hearers and shearers, Both of the feminine and sheminine gender..." The candidate refuses to say where he stands; he stands with those who are "in." He appeals to "Fellow electors and blithering idiots"
AUTHOR: unknown
EARLIEST DATE: 1975 (Fahey-Joe-Watson-AustralianTraditionalFolkSinger)
KEYWORDS: political nonballad humorous recitation
FOUND IN: Australia
REFERENCES (1 citation):
Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 10, page headed "We chattered on..."], "The Stump Speech" (1 text)

File: FaWStuSp

Stumpie the Lawyer
DESCRIPTION: Stumpie tells Meg it is safe when "ye needna dread ill when ye hae a Pitfour" now that the election is over. But "a mob wi' tar-barrel cam doon to the door" and played her "Lochaber no more" [used as a funeral dirge]
AUTHOR: unknown
EARLIEST DATE: 1887 (Walker, _The Bards of Bon-Accord 1375-1860_, according to Greig/Duncan2)
KEYWORDS: fire nonballad political
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan2 242, "Stumpie the Lawyer" (1 text)
Roud #5846
CROSS-REFERENCES:
cf. "Logie o' Buchan" (tune, according to Greig/Duncan2)
NOTES [62 words]: Greig/Duncan2: "Part of a song current in Aberdeen about 1805. Election row -- Pitfour one of the contestants. Rabble took a tar-barrel down to a 'howl' in Netherkirkgate kept by 'Salmon Meg' (woman's husband being a salmon fisher) -- a house frequented by Pitfour -- and set fire to it. Kennedy the advocate and 'Annalist' is the 'Stumpie' of the song; he was a cripple." - BS

Last updated in version 2.4
File: GrD2242

Subaltern's Song
DESCRIPTION: "A subalteron is one who lives a life of joy and ease, He never has to worry, and he
does as others please," and when there is trouble, he will be blamed; "That's where we're happy, happy as can be." And the pay is poor, so they lose girls to high officers

**AUTHOR:** unknown
**EARLIEST DATE:** 1979 (Hopkins-SongsFromTheFrontAndRead)
**KEYWORDS:** soldier hardtimes technology courting

**FOUND IN:** Canada

**REFERENCES (1 citation):**
Hopkins-SongsFromTheFrontAndRead, pp. 98-99, Subaltern's Song" (1 text, 1 tune)
Roud #29423
File: Hopk098

**Substitute (I), The**

**DESCRIPTION:** Recitation; Tom Burke befriends young Tim Cory. Tim is crushed by a falling tree and asks Tom to take care of his children. He finds Tim's children are now orphans. The speaker later learns Tom has married Tim's oldest daughter

**AUTHOR:** Probably Marion Ellsworth
**EARLIEST DATE:** 1941 (Beck-SongsOfTheMichiganLumberjacks)
**LONG DESCRIPTION:** Recitation; Tom Burke, a saw-filer in the lumber camp, befriends a young man, Tim Cory. Tim is crushed by a falling tree, but before dying, he asks Tom to take care of his children. Tom takes the body to Tim's house. He finds Tim's children are now orphans, their mother having been dead for two years; he takes up a collection among the crew. The speaker loses track of Tom, but one day he chances on a small farm, and he finds Tom has married Tim's oldest daughter, and they've made a good and happy home.

**KEYWORDS:** lumbering work logger marriage farming recitation orphan family friend

**FOUND IN:** US(MW)

**REFERENCES (1 citation):**
Beck-SongsOfTheMichiganLumberjacks 104, "The Substitute" (1 text)
Roud #8884

**CROSS-REFERENCES:**
- cf. "Harry Dunn (The Hanging Limb)" [Laws C14]
- cf. "Chance McGear" (plot)
- cf. "Boy Killed by a Falling Tree in Hartford" (plot)

**NOTES [38 words]:** Put baldly, as in the description, this sounds like sentimental treacle, but to my ear it's a poem with some guts to it. Like the other pieces probably written by Ellsworth, it does not seem to have entered oral tradition. - PJS

**File:** Be104

**Success to Every Man**

**DESCRIPTION:** "De time is drawin' near, me b'ys, De narthern floe to face, So we must get out 'aulin' rope, De whitecoats fer to lace!" Various sealing ships are listed. The singer wishes success and prosperity to the sealers

**AUTHOR:** unknown
**EARLIEST DATE:** 1924 (England, Vikings of the Ice)

**KEYWORDS:** hunting ship

**FOUND IN:**

**REFERENCES (2 citations):**
Ryan/Small-HaulinRopeAndGaff, p. 109, "Success to Every Man" (1 text, 1 tune)

**ADDITIONAL:** George Allan England, _Vikings of the Ice: Being the Log of a Tenderfoot on the Great Newfoundland Seal Hunt_ (also published as _The Greatest Hunt in the World_), Doubleday, 1924, pp. 233-234, "(no title)" (1 text)

**NOTES [310 words]:** Several of the ships in this piece are mentioned in other items in the Index. For the _Viking_, see "To the Memory of the Late Captain Kennedy." The _Suthren Cross_ is obviously the _Southern Cross_, for which see _The Southern Cross_. For the _Kite_, see "The 'Kite' Abandoned in White Bay." That leaves the _Nipshun_. There is no such sealer, but the name is a likely mis-hearing of the _Neptune_, for which see "Neptune, Ruler of the Sea." We know that sealers on occasion referred to the _Neptune_ as the "Nipshun"; England, p. 116, has the sealers of the _Terra Nova_ say that George Barbour (who at that time commanded the _Neptune_; Chafe, p. 88) was in charge of the _Nipshun_. 
The names of these ships isn't much dating help. The *Neptune* first went sealing in 1873, and lasted until 1941 (Feltham, p. 93), though she missed the hunt in 1904 (Chafe, p. 102), plus a few years in the 1930s (but this song is older than that, so it hardly matters). The *Viking* first went to the ice in 1904 (Chafe, p. 105), and lasted until it suffered a powder explosion in 1931 (Feltham, pp. 157-159). The *Southern Cross* went to the ice for the first time in 1901 (Chafe, p. 104), and was lost with all hands in 1914 (Feltham, pp. 128-131). The *Kite* first went sealing in 1877 (Chafe, p. 101) and sailed every year until 1914, then started again in 1918. On its face, the mention of these four ships would permit any date from 1904 to the beginning of 1914, but we can narrow things a little more. The song mentions "wood and ironclads," i.e. wooden and steel sealers. The first steel ship was the SS *Adventure*, for which see "I Am a Newfoundlander." Her first trip to the ice was in 1906. And ironclads is plural, so it has to be after the fleet had multiple ironclads. I'd say that restricts us to 1908-1913. My gut feeling is that this comes from 1911. - RBW

**Bibliography**


**Success to the Hardy Sealers**

**DESCRIPTION:** "The twelfth of March is drawing near And we must all prepare Our pipers and our pannicans The sealer's life to share." Ships preparing to go to the ice are listed. The singer hopes they return safely. **AUTHOR:** apparently Johnny Burke **EARLIEST DATE:** 1912 (Burke's Ballads) **KEYWORDS:** ship travel hunting **FOUND IN:** **REFERENCES** (1 citation):
Roud VW44592

**NOTES** [833 words]: Although Ryan/Small-HaulinRopeAndGaff attribute this to Johnny Burke, and quote it from one of his publications, it is not in his most extensive collection, Johnny Burke (William J. Kirwin, editor), *John White's Collection of Johnny Burke Songs*, Harry Cuff Publications, St. John's, 1981. (For a brief biography of Johnny Burke, see the notes to "The Kelligrew's Soiree.""

This must have been brand-new when it was published in "Burke's Ballads"; the *Stephano*, which is mentioned in the song, was finished in 1911 and went to the ice for the first time in 1912 (Chafe, pp. 78-79). Like other ships in the Bowring sealing/liner fleet, she was named after the Shakespeare character (O'Neill, p. 961). She was sunk by U-53 in October 8, 1916 near Nantucket (Winsor, p. 62) -- although, happily, the passengers and were warned by the submarine and given time to abandon ship; there were no casualties (O'Neill, pp. 962-963). But she had only a handful of years as a sealer (which probably explains why, even though she was the biggest and best ship ever to go sealing up to this time, this seems to be the only sealing song to mention her; many other sealers were mentioned repeatedly).

Three other ships mentioned in the song were destroyed not long after the commissioning of the *Stephano* and were also commemorated in song. One of these ships gives us an absolutely firm date: The *Algerine*, for which see "The Loss of the Algerine," was lost in 1912. Since the mention of the *Stephano* forces a date no earlier than 1912, and the *Algerine* forces a date no later than that year, obviously the year must be 1912!

Supporting the 1912 date is the first line, "The twelfth of March is drawing near" -- the sealing fleet sailed on March 12, 1912 (Chafe, p. 98), whereas it had usually sailed on March 10 until 1910.
(sealing law didn't permit ships to sail before that date; Candow, p. 57; according to Greene, p. 94, in 44 of the 71 years from 1863-1933, the sailing date was precisely March 10), and the fleet had sailed on March 13 in 1911, when the sealing companies agreed not to take any seals before March 16 (Ryan, p. 194).

It is interesting and unusual to see this song divide the ships into wooden ships (Algerine, Kite, Labrador, Neptune, Southern Cross, Viking) and ironclads. The earliest steamers were of course all wooden, but eventually the shipping companies started using steel ships, which could break the ice more easily. While they lasted, the steel ships were the most successful ships, and the ones everyone wanted to be part of. But they proved uneconomical; they cost more than the old wooden ships, and generally weren't well-suited for other tasks (Ryan, p. 200), and with the seal population in decline, it was hard to afford them. All went off to other duties in World War I, and many (like the Stephano and the Florizel) did not come back; after World War I, the sealing fleet in most years once again consisted of wooden walls (Feltham, p. 95, although this fails to note that, once in a while, a new steel steamer served after the Great War).

Of the other ships mentioned in the song, the Southern Cross was lost with all hands in 1914; see "The Southern Cross (I)."

The Florizel was wrecked in 1918; see "The Wreck of the Steamship Florizel."

The Neptune is the subject of "Neptune, Ruler of the Sea."

For the Viking, see "To the Memory of the Late Captain Kennedy."

For the Kite see "The 'Kite' Abandoned in White Bay."

For the Labrador see also "Captains and Ships" and "The Sealer's Song (II)."

This is the only sealing song to mention the Venture -- which probably shouldn't surprise us, since no such sealing ship is listed by Chafe! Probably the reference is to one of the two sisters Bellaventure and Bonaventure, the former being the "Belle" and the latter the "Bon" of "Captains and Ships," or their older fleet-mate the Adventure, mentioned in "The Sealer's Song (II)" and "I Am a Newfoundland." The Adventure, the very first steel sealer, first went to the ice in 1906 and ended her career in 1915; the Bellaventure and Bonaventure both served 1909-1915 (and it was the Bellaventure which had the sad fate of bringing home the survivors and the victims of the Newfoundland Disaster of 1914; see "The Newfoundland Disaster (I)"). All three ships were sold to Russia in 1916.

The Beothic too went to the ice 1909-1915; she is mentioned in this song and in "Captains and Ships." She had a near-disaster in 1913, when she was hit by the Bonaventure (O'Neill, p. 984), which took her out of the 1913 sealing season. The Bonaventure (which is mentioned in the "Ballad of Bob Bartlett, Arctic Explorer") was able to proceed on her way, but the Beothic was crippled and barely survived. (For this event, see also "First Arrival from the Sea Fishery S. S. Fogota, 1912.") There is a picture of the Bonaventure and the Beothic on p. 39 of Ryan/Drake. Winsor, p. 62, has a photo of the Stephano. - RBW

Bibliography

- Feltham: John Feltham, Sealing Steamers, Harry Cuff Publications, 1995
- Greene: William Howe Greene, The Wooden Walls among the Ice Flos: Telling the Romance of the Newfoundland Seal Fishery, Hutchinson & Co, London (PDF available on the Memorial University of Newfoundland web site)

Last updated in version 5.0
File: RySm081
Success Unto the Coal Trade

DESCRIPTION: "Good people, listen while I sing The source from where your comforts spring; And may each wind that blows still bring Success unto the coal trade." The singer points out how coal supports the nation and feeds the people of the north

AUTHOR: unknown
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)
KEYWORDS: mining nonballad
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 140-141, "Success Unto the Coal Trade" (1 text, 1 tune)
Roud #3163
File: StoR140

Sucking Cider through a Straw

DESCRIPTION: "The prettiest girl that I ever saw Was sucking cider through a straw." "I told that gal I didn't see how She sucked the cider through a straw." "And now I've got me a mother-in-law From sucking cider through a straw."

AUTHOR: credited in the 1919 publication to Carey Morgan and Lee David
EARLIEST DATE: 1919 (sheet music)
KEYWORDS: courting drink
FOUND IN: US(Ap,MW,SE)
REFERENCES (5 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 47, "Sucking Cider through a Straw" (1 fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 47, "Sucking Cider through a Straw" (1 tune, plus text not found in the Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 version)
Sandburg-TheAmericanSongbag, p. 329, "Sucking Cider Through a Straw" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 239, "Sipping Cider Through A Straw" (1 text)
DT, SIPCIDER*
Roud #7867
RECORDINGS:
Vernon Dalhart, "Sippin' Cider" (Columbia 1712-D, 1929)
SAME TUNE:
The Other Day I Met a Bear (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 44; DT, IMETBEAR)
NOTES [38 words]: The 1919 publication gives the name as "Sipping Cider thru' a Straw." Curiously, Sandburg-TheAmericanSongbag, writing no later than 1927, did not seem to know of this -- implying that this was originally "folk" rather than pop. - RBW
Last updated in version 4.1
File: San329

Sucking Pig (I), The

DESCRIPTION: Of a giant pig, which takes 7000 men to butcher, and seven years to remove a trotter; its bones yield 7000 bags of flour. Cho: "O, perhaps you may think that/O, it's not all true/But I don't care a fig/What I say, I know it's true/About this suckling pig"

AUTHOR: unknown
EARLIEST DATE: 1961 (recording, Jack Elliott of Birtley)
KEYWORDS: lie corpse death work food talltale animal worker
FOUND IN: Britain(England(North))
Roud #8083
RECORDINGS:
Jack Elliott, "The Sucking Pig" (on Elliotts01)
CROSS-REFERENCES:
cf. "The Derby Ram" (subject, plot)
Suffolk Miracle, The [Child 272]

DESCRIPTION: A squire's daughter loves a lowborn man. The squire sends her away. In time her love comes to bear her home. His head hurts; she binds it with her kerchief. She arrives home. Her father says her love is dead. She finds his dead body wearing her kerchief

AUTHOR: unknown

EARLIEST DATE: 1689? (broadside, dated to that year by Wood); a song with this name was in William Thackeray's broadside catalog by 1690

KEYWORDS: love courting separation death father lover ghost supernatural corpse travel horse grief

FOUND IN: Britain(England(South,West)) US(Ap,NE,SE,So) Ireland Canada(Mar,Newf)

REFERENCES (33 citations):
Child 272, "The Suffolk Miracle" (1 text)
Bronson 272, The Suffolk Miracle" (13 versions)
Bronson-SingingTraditionOfChildsPopularBallads 272, "The Suffolk Miracle" (3 versions: #1a, #2, #6)
Butterworth/Dawney-PloughboysGlory, pp. 22-23, "It's of a farmer all in this town (The Suffolk Miracle)" (1 text, 1 tune)
Williams-Wiltshire-WSRO Gl 90, "Lover's Ghost" (1 text)
Sharp-EnglishFolkSongsFromSouthernAppalachians 37, "The Suffolk Miracle" (4 texts plus 1 fragment ("C") that might be almost anything, 5 tunes) {Bronson's #4, #2, #3, #1a, #8}
Wells-TheBalladTree, pp. 217-219, "The Suffolk Miracle" (1 text, 1 tune) {Bronson's #3}
Barry/Eckstorm/Smyth-BritishBalladsFromMaine p. 314, "The Suffolk Miracle" (1 fragment)
Randolph 32, "Lady Fair" (1 text, 1 tune) {Bronson's #12}
Flanders/Olney-BalladsMigrantInNewEngland, pp. 145-147, "The Holland Handkerchief" (1 text, 1 tune) {Bronson's #7}
Flanders-AncientBalladsTraditionallySungInNewEngland4, pp. 50-62, "The Suffolk Miracle" (3 texts, 2 tune, all weeming somewhat mixed -- e.g. "A" has the rose-and-briar ending) {Bronson's A=Bronson's #10, B=#7}
Flanders/Ballard/Brown/Berry-NewGreenMountainSongster, pp. 86-89, "The Suffolk Miracle" (1 text, 1 tune) {Bronson's #10}
Cox-FolkSongsSouth 27, "The Suffolk Miracle" (1 text)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 84-85, "The Lady Near New York Town" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 41, "The Suffolk Miracle" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 41, "The Suffolk Miracle" (1 excerpt, 1 tune)
Morris-FolksongsOfFlorida, #169, "The Suffolk Miracle" (1 text, 1 tune) {Bronson's #11}
Davis-TraditionalBalladsOfVirginia 42, "The Suffolk Miracle" (2 texts plus a scrap which could be 2 times, anything, 2 tunes, one of them for the unidentifiable fragment) {Bronson's #8, #5}
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 49, "The Farmer's Daughter" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 88-90, "The Suffolk Miracle" (2 texts, 1 tune) {Bronson's #6}
Peacock, pp. 407-408, "The Suffolk Miracle" (1 text, 1 tune)
Leach-TheBalladBook, pp. 645-649, "The Suffolk Miracle" (2 texts)
Quiller-Couch-OxfordBookOfBallads 175, "The Suffolk Miracle" (1 text)
Niles-BalladBookOfJohnJacobNiles 56, "The Suffolk Miracle" (1 text)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 198-201, "The Suffolk Miracle" (1 text, 2 tunes)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H217, pp. 432-433, "The Lover's Ghost" (1 text, 1 tune)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 40, "The Holland Handkerchief" (1 text, 1 tune)
"The Holland Handkerchief" (1 text, 1 tune)

A wonder stranger ne'r was known

"Uncle Pat Fry: Yadkin County Minstrel or The Blind Balladeer of East Bend," Vol. XVI, No. 3 (Nov 1968), pp. 156-157, "The Suffold Miracle" (1 text)

DT 272. SUFFMRCL* SUFFMRC2 SUFFMRC3*

ADDITIONAL: Leslie Shepard, _The Broadside Ballad_, Legacy Books, 1962, 1978, p. 136, "The Suffolk Miracle" (reproduction of a broadsheet by John White, closely related to but not the same as Child's a)

ADDITIONAL: John Ashton, _A Century of Ballads_, Elliot Stock, London, 1887; reprinted 1968 by Singing Tree Press, pp. 110-114, "The Suffolk Miracle" (1 text)

Roud #246

RECORDINGS:
Freeman Bennett, "The Suffolk Miracle" (on PeacockCDROM) [one verse only]
Packie Manus Byrne, "The Holland Handkerchief" (on Voice03)
Nora Cleary, "The Holland Handkerchief" (on IREarlyBallads)
Dol [Adolphus G.] Small, "There Was an Old and Wealthy Man" (AFS, 1950; on LC58) {Bronson's #1b}

BROADSIDES:
Bodleian, Douce Ballads 2(207b), "The Suffolk Miracle" or "A Relation of a Young Man Who a Month After His Death Appeared to his Sweetheart," F. Coles (London), 1678-1680; also Wood E 25(83) [some lines illegible; "MS annotation following imprint: 1689"], Douce Ballads 3(88a)[many illegible lines], "The Suffolk Miracle" or "A Relation of a Young Man Who a Month After His Death Appeared to his Sweetheart," CROSS-REFERENCES:

cf. "The Maid of Sweet Gurteen" (theme)

SAME TUNE:
My Bleeding Heart (per broadsides Bodleian Douce Ballads 2(207b), Wood E 25(83) and Douce Ballads 3(88a))

ALTERNATE TITLES:
The Sad Courtin'
The Richest Girl in Our Town
Lucy Bouns

NOTES [389 words]: Child complains of this song, "This piece should not be admitted here on its own merits.... It is not even a good specimen of its kind. Ghosts should have a fair reason for walking, and a quite particular reason for riding...." Child prints the song for the sake of its foreign analogs.

Presumably Child thinks the ghost should do more, e.g. take the girl to the grave with him, as in the tale-type known from Burger's "Lenore" (Thompson #365, "The Dead Bridegroom Carries Off His Bride"). In those, it is sometimes a drowned sailor who comes to collect the girl.

All I can say is, the plot may be somewhat defective, but the full forms of the ballad itself are quite beautiful and pathetic. It does corrupt easily, though, as the Flanders texts show.

More interesting is the way the story is expressed. Legends of ghosts are of course common, and legends of the fate of spirit and body affecting each other not rare (e.g. if a living person slashes at a ghost, the ghost may appear to be intact but the corpse will bear a scar, perhaps healed). In this song, the ghost actually comes to bear an artifact. That is not often encountered.

The idea of a ghost leaving its grave for cause and then coming back bearing the mark of what it did may predate all those legends of Child's. One of the most famous collections of tales of the Middle Ages was the Golden Legend, which exists in many manuscript copies and was printed in translation by William Caxton. In the legend of Saint Julian, we hear of Mercury, a knight who had been slain by Julian the Apostate (not the Saint Julian of the legend, obviously!), who was summoned back from the grave to fight against the Emperor. Supposedly Mercury's body was missing the next day, then showed up on the morning after that, with armor and weapons covered with blood -- and the report was that the Emperor Julian died soon after. (See Judy Ann Ford in Jason Fisher, editor, _Tolkien and the Study of His Sources_, McFarland & Company, 2011, p. 138). Part of the story -- that Julian died saying "Galilean [i.e. Jesus], you have conquered" -- is recorded in authentic history. The rest of the story is not. But the tale is doubtless very old.

The "Holland Handkerchief" of certain versions is not a cloth woven in the Netherlands; rather, the adjective refers to the pattern of the weave. - RBW

Last updated in version 6.1
**Sugar and Tea**

DESCRIPTION: "Lead her up to sugar and tea, Lead her up to candy. You swing 'round that sugar and tea While I swing 'round that dandy." "Hi oh that sugar and tea, Hi oh that candy, You swing 'round that sugar and tea While I swing 'round that dandy."

AUTHOR: unknown
EARLIEST DATE: 1922 (Talley)
KEYWORDS: playparty nonballad
FOUND IN: US(So)
REFERENCES (3 citations):
Lomax/Lomax-OurSingingCountry, pp. 71-72, "You Turn for Sugar an' Tea" (1 text, 1 tune)
Randolph 531, "Sugar and Tea" (1 text, 1 tune)
ST R531 (Partial)
Roud #7643
CROSS-REFERENCES:
cf. "Dog in the Wood" (lyrics)
ALTERNATE TITLES:
Sugar Loaf Tea
He Loves Sugar and Tea
NOTES [31 words]: This shares a chorus with the song I've indexed as "Dog in the Wood," but the verses are so distinct (that is a hunting song, this a courting song) that I've tentatively split them.

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**Sugar Babe (I)**

DESCRIPTION: "Shoot your dice and have your fun, sugar babe... Run like the devil when the police come." The singer describes various results of getting drunk. Sundry other floating verses

AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: drink gambling nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 153-154, "Sugar Babe" (1 text, 1 tune)
Roud #3655
File: LxA153

**Sugar Babe (III)**

DESCRIPTION: Floating verses with internal chorus "this-u morning" and final chorus "My honey babe, my little babe, so sweet." Verses: "Kill me a chicken and bring be the wing." "I got a mule and the mule won't gee." "I took my girl to the crawfish stand...."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: courting abandonment food floatingverses
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 482, "Sugar Babe" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 482, "Sugar Babe" (1 tune plus a text excerpt)
NOTES [62 words]: The notes in Brown state, "It seems best to retain this title [which came from the informant] for the present medley, because it is the refrain that gives it such coherence as it has." I'm not sure I agree -- but certainly there is no other single place the song can file, as the verses all appear elsewhere. I suspect they were fitted into an existing blues framework. - RBW
Sugar Baby (Red Rocking Chair; Red Apple Juice)

DESCRIPTION: "Got no sugar baby now...got no use for your red rocking chair...who'll rock the cradle, who'll sing the song...all I can do, fuss, eat, sleep with you/send you to your mama next payday" -- floating verses all.

AUTHOR: unknown

EARLIEST DATE: 1927 (recording, Dock Boggs)

KEYWORDS: marriage nonballad floatingverses

FOUND IN: US(SE)

REFERENCES (5 citations):

- Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, p. 50, "Red Apple Juice" (1 text, 1 tune)
- Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, p. 234, "Red Apple Juice" (1 text, 1 tune); also p. 243, "Little Turtle Dove" (1 text, 1 tune, a composite of floating verses, some of which perhaps belong here)
- Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 82 "Sugar Baby" (1 text, 1 tune)
- Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 34, "Red Rocking Chair" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 175, "Red Apple Juice" (1 text)

RECORDINGS:

- Clarence Ashley, Clint Howard et al, "Honey Babe Blues" (on Ashley02, WatsonAshley01)
- Dock Boggs, "Sugar Baby" (Brunswick 118B, 1927; on AAFM3) (on Boggs2, BoggsCD1, CloseHomeMS)
- Roscoe Holcomb, "Got No Honey Baby Now (Honey Babe Blues)" (on Holcomb2)
- Bascom Lamar Lunsford, "Little Turtle Dove" (1928; on BLLunsford01; a composite of all sorts of floating verses, a few of which may be from here)
- Charlie Monroe & his Kentucky Pardners, "Red Rocking Chair" (RCA Victor 21-0145, 1949)
- New Lost City Ramblers, "Red Rocking Chair" (on NLCR03)
- Frank Proffitt, "Got No Sugar Baby Now" (on FProffitt01)

CROSS-REFERENCES:

cf. "Pay Day" (floating lyrics)

cf. "Rain and Snow" (floating lyrics)

cf. "Fare You Well, My Own True Love (The Storms Are on the Ocean, The False True Lover, The True Lover's Farewell, Red Rosy Bush, Turtle Dove)" (floating lyrics)

NOTES [22 words]: This is a white blues, but it powerfully resembles an improvised African-American blues lyric, composed mostly of floating verses. -PJS

Sugar Hill

DESCRIPTION: Dance tune; "If you want to get your eye knocked out/If you want to get your fill/If you want to get your head blowed off/Go up on Sugar Hill". Other floating verses, "Possum up a 'simmon tree."

AUTHOR: unknown

EARLIEST DATE: 1928 (recording, Crockett Ward & his Boys)

KEYWORDS: dancing drink floatingverses dancetune

FOUND IN: US(Ap,SE)

REFERENCES (2 citations):

- Roberts-SangBranchSettlers, #79, "Sugar Hill" (1 text, 1 tune)
- Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 193, "Sugar Hill" (1 text, 1 tune)

RECORDINGS:

- Frank Bode, "Sugar Hill" (on FBode1)
- Dad Crockett, "Sugar Hill" (Brunswick 372, 1929; on KMM [as Crockett Family Mountaineers])
- Iron Mountain String Band, "Sugar Hill" (on ClassOT)
- Dan Tate, "Sugar Hill" (on FarMtns2)
- Virginia Mountain Boomers [Ernest V. Stoneman, Willie Stoneman, an the Sweet Brothers], "Sugar
Sugar in My Coffee

DESCRIPTION: Complaints about life laced with the refrain, "(How in the world do the old folks know) That I like sugar in my coffee-o." The singer may describe how he likes to drink, or wishes he were/were not living the life of a white man.

AUTHOR: unknown

EARLIEST DATE: 1915 (Brown)

KEYWORDS: nonballad playparty

FOUND IN: US(SE,So)

REFERENCES (4 citations):
- Randolph 565, "Sugar in my Coffee" (1 fragment, 1 tune)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 92, "I Do Love Sugar in My Coffee O" (2 short texts)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 92, "I Do Love Sugar in My Coffee O" (1 tune plus text excerpt)

Roud #7659

CROSS-REFERENCES:
cf. "What'll I Do with the Baby-O" (floating lyrics)

NOTES [78 words]: The Randolph fragment is so short that it could just be a piece of "What'll I Do with the Baby-O," and Brown's texts are also distinct. The mention of "sugar in my coffee" may just be a floating line. But it's going to be very hard to identify any of these scraps with a "real" song. Randolph suggests that the origin of this may be in the fiddle tune "Sugar in My Toddy-o." Certainly possible. In which case it may be related to "Jingle at the Window (Tideo)." - RBW

Last updated in version 6.1

File: R565A

Sugar in the Gourd (Bacon in the Smokehouse)

DESCRIPTION: "Bacon in the smokehouse, barrel full of lard, Milk in the dairy, butter on the board, Coffee in the little bag, sugar in the gourd, And the way to git it out is to dash the goard about."

AUTHOR: unknown

EARLIEST DATE: 1924 (recording, Fiddlin' John Carson)

KEYWORDS: food dancing nonballad

FOUND IN: US(SE)

REFERENCES (2 citations):
- Morris-FolksongsOfFlorida, #137, "Bacon in the Smokehouse" (1 short text, 1 tune)
- Skean-CircleLeft-FolkPlayOfKentuckyMountains, pp. 44-48, "Sugar on the Floor" (1 text)

Roud #5051 and 17580

RECORDINGS:
- Gid Tanner & His Skillet Lickers, "Sugar in the Gourd" (Columbia 15612-D, 1930)

NOTES [85 words]: Roud splits Morris-FolksongsOfFlorida's "Bacon in the Smokehouse" from "Sugar in the Gourd," but all the texts involved are short, and the form appears the same; I'm lumping them until someone turns up another "Bacon in the Smokehouse" version. "Bacon" is Roud #5051; "Sugar in the Gourd," #17590. Skean-CircleLeft-FolkPlayOfKentuckyMountains's "Sugar on the Floor" is more a dance instruction than an actual song, and might be done to some other tune, but the title makes it seem likely that it goes here.- RBW

Last updated in version 5.0

File: Morr137
Suit of Green, The

DESCRIPTION: A girl mourns the loss of her love taken by guards "for wearing of the suit of green." Her master buys her a suit of green to wear to Dublin where she pleads with the Colonel for her lover's life. The Colonel spares them both; they will marry.

AUTHOR: unknown
EARLIEST DATE: before 1862 (broadside, Bodleian Firth c.14(134)); first half 19C (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: love marriage request rebellion trial pardon clothes colors Ireland patriotic prisoner
FOUND IN: Ireland Canada(Newf)
REFERENCES (4 citations):
OLochlainn-IrishStreetBallads 24, "The Suit of Green" (1 text, 1 tune)
Zimmerman-SongsOfIrishRebellion 22, "The Suit of Green" (1 text, 1 tune)
OBoyle-TheIrishSongTradition 23, "Suit of Green" (1 text, 1 tune)
Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 42-43, "(A Much-Admired New Song Called) The Suit of Green" (1 text)
ST OLoc024 (Partial)
Roud #3023
RECORDINGS:
Cyril O'Brien, "Wearing of the Suit of Green" (on MUNFLA/Leach)
BROADSIDES:
Bodleian, Firth c.14(134), "Suit of Green," E.M.A. Hodges (London), 1855-1861; also 2806 b.9(226), 2806 c.15(123), 2806 b.9(277), 2806 b.10(208), 2806 b.10(208), Firth c.26(264), Johnson Ballads fol. 363, "[The] Suit of Green"
NOTES [38 words]: Although wearing green was never an actual crime in Ireland, it was often associated with rebels (see "The Wearing of the Green" and the like). In times of trouble, it was likely to invite, shall we say, official attention. - RBW

Sukey Sudds

DESCRIPTION: "Sukey Sudds was a-standing in front of her tubs, A-washing her clothes so nice.... Sukey Sudds picked up her three-legged stool And she throwed it right into the fire, fire, fire, And she throwed it right into the fire."

AUTHOR: unknown
EARLIEST DATE: 1922 (Randolph)
KEYWORDS: clothes
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 438, "Sukey Sudds" (1 text)
Roud #7608
NOTES [42 words]: Is this a parody of "Lord Lovel [Child 75]"? There is a parody of the latter which begins "Old Sukey she stood at the college gate, A-scratching her milk-white ear." It doesn't match this song, but they appear to be based on the same name and tunes. - RBW

Sumer Is I-cumen In

DESCRIPTION: "Sumer is i-cumen in, lhude [loud] sing cuccu!" A round celebrating the beginning of summer and the appearance of various symbols of fertility

AUTHOR: unknown
EARLIEST DATE: fourteenth century or earlier (British Museeum MS. Harley 978, generally dated c. 1225-1250)
LONG DESCRIPTION: Sumer is i-cumen in, Lhude sing cuccu! Growe sed [grows seed] and blowe [blooms] meed And spring [springs] wde [wood] nu [now]. Sing cuccu! Awe [ewe] blete after lomb [lamb],
Lhou [lows] after calves cu [cow]
Bulluc stere [stirs], bukke [buck] verte [passes gas, or perhaps frequents the fields]
Murie [merry] sing cuccu
Cuccu, cuccu,
Wel singes u cuccu,
Ne swik u nauer nu! [Now nature never ceases].

KEYWORDS: farming lyric nonballad MiddleEnglish

FOUND IN:

REFERENCES (17 citations):
Stevick-OneHundredMiddleEnglishLyrics 3, "(Sumer Is I-cumen In)" (1 text)
Sidgwick/Chambers-EarlyEnglishLyrics II, p. 2, "(no title)" (1 text)
Chappell/Wooldridge-OldEnglishPopularMusic I, pp. 10-13, "Sumer Is Icumen In" (1 text, 1 tune; the frontispiece shows a facsimile of the neumed manuscript)
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 10-11, "A Song or Catch In Praise of the Cuckoo" (1 text)
Hirsh-MedievalLyric-MiddleEnglishLyricsBalladsCarols #8, "(Sing cuccu nu, sing cuccu!)" (1 text, with a photo of the original manuscript)
Silber/Silber-FolksingersWordbook, p. 260 "Summer Is A-Coming In" (1 text, modernized and otherwise fouled up)

DT, ICUMSUM
Brown/Robbins-IndexOfMiddleEnglishVerse, #3223
DigitalIndexOfMiddleEnglishVerse #5053

ADDITIONAL: Carleton Brown, editor, _English Lyrics of the XIIIth Century_, Oxford University Press, 1932, p. 13, "Sumer Is Icumen In" (1 text)
Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, p. 14, "(no title)" (1 text)
Noah Greenberg, ed., An Anthology of English Medieval and Renaissance Vocal Music, pp. 35-41 (1 text plus modern arrangement)
Karin Boklund-Lagopolou, _I have a yong suster: Popular song and Middle English lyric_, Four Courts Press, 2002, pp. 44-45, "(Sumer is isumen in)" (1 text)
Bruce Dickins & R. M. Wilson, editors, _Early Middle English Texts_, 1951; revised edition 1952, #XXIV, p. 118, "The Cukoo Song" (1 text)

MANUSCRIPT: London, British Library, MS. Harley 978, folio 11 (with music)

NOTES [762 words]: Possibly the oldest pop song in the English language; it's a wide-open question whether the manuscript was a transcription of a piece from oral tradition, or the source. - PJS

Ritson too quotes an unnamed source who called this "the most ancient English song." Wooldridge observes that this song "contains the earliest canon, and the earliest persistently repeated bass, as yet discovered," and speculates (based on the several erasures clearly visible in the manuscript) that the scribe, probably John Fornsete of Reading Abbey (also called John of Fornsete, after his presumed birthplace of Fornsett in Norfolk; Nettel, p. 14), was personally responsible for the arrangement. Boklund-Lagopolou, p. 45, interprets the corrections to mean that the music was actually revised after the manuscript was written, because the handwriting of the manuscript seems too old for the style of performance in the notation. Either suggestion is of course possible, but I wouldn't place too much weight on the erasures; musical notation was evolving quickly at this time, and the scribe might simply have had trouble understanding it and copying it accurately. According to Dickins and Wilson, p. 225, the manuscript is a commonplace book (i.e. a personal miscellany), not a musical collection.

On the other hand, Bennett/Gray, p. 395, argue that the text was composed to fit the tune. Personally, I'd be inclined to consider this a proto-classical piece (all the more so as it occurs only in the one manuscript) rather than folk, but I'm not going to be dogmatic about it. Chambers, p. 77, splits the difference, noting that the piece "has a refrain, and uses a seasonal theme, but in the form which has come to us it is a part-song for learned musicians" -- in other words, a folk form to be sung by professionals. Davies, p. 310, points out that the instructions for singing are in Latin. Nettel, p. 14, translates them; they say the piece can be sung by four voices, and if requested at least three, with two as an absolute minimum, plus bass. The bass part is supposed to come in with the second lead voice, not the first.
Most scholars date the manuscript to the thirteenth century (e.g. Chambers, p. 77, dates it c. 1240; Stevick, p. 4, dates text and music separately but puts one at 1230-1240 and the other c. 1225; Davies, p. 52, says "earlier thirteenth century"). Manfred Bukofzer, however, prefers the fourteenth, and a number of scholars have argued that the elaborate musical form implies a later date (cited by Davies, p. 310). Luria/Hoffman, p. 5, say that it is usually dated around 1240 but musicologists prefer a date around 1310.

Luria/Hoffman, pp. 311-313, reprint a short article by A. K. Moore on this poem, referred to as the "Reading Rota" after the town with which it is associated. Moore seems to prefer the late date and thinks the piece an imitation of Welsh folk song.

Looking at the best of my available facsimiles (the full-color copy on p. 50 of BarkerEtAl) and comparing it with the letterforms shown on pp. 27-29 of Moorman, I wonder if those who argue for a later date don't have a point. I'm not a paleographer, and there wasn't that much difference between thirteenth and fourteenth century insular hands anyway -- but the manuscript does have several forms (notably spelling out the word "and," rather than using the upside-down L, , used as an ampersand at the time) more characteristic of late than early manuscripts. And the open rather than the closed "c", and the "a" without an ascender, are late. Of course, if the manuscript is a copy rather than the autograph, that doesn't mean much.

The use of English and Latin, rather than French, is also an argument for a later date (since French was the more prestigious language starting from the Norman Conquest, with the prestige gradually lessening over time). The use of English may also argue for folk roots.

Nettel, p. 15, points to the fact that it is in Ionian mode as evidence for its folk origin; it is of course the most common mode for folk songs, but the church avoided it and called it "modus lascivus."

We should perhaps note that Harley 978 is not to be confused with another famous Harleian manuscript, Harley 2253, which contains "King Horn" among many other famous poems. "Sumer Is I-cumen In" appears to be the only English song or poem in Harley 978 (Bennett/Gray, p. 395, says that the other pieces in the same book are in French and Latin. Indeed, there is a Latin parallel text to the English of this, but as Davies notes on p. 310, it doesn't really fit the music). - RBW

Bibliography

- Bennett/Gray: J. A. W. Bennett, Middle English Literature, edited and completed by Douglas Gray and being a volume of the Oxford History of English Literature, 1986 (I use the 1990 Clarendon paperback)
- Boklund-Lagopolou: Karin Boklund-Lagopolou, I have a yong suster: Popular song and Middle English lyric, Four Courts Press, 2002
- Chambers: E. K. Chambers, English Literature at the Close of the Middle Ages, Oxford, 1945, 1947
- Moorman: Charles Moorman, Editing the Middle English Manuscript, University of Mississippi Press, 1975
- Nettel: Reginald Nettel, Seven Centuries of Popular Song, Phoenix House, 1956

Last updated in version 5.3
File: FSWB260B

Summer Hill

DESCRIPTION: The singer tells how he used to ramble, until he spies Cupid and is pierced by his dart. Now "I'm a wounded lover on Summer Hill." He describes the girl's beauty, and hopes to win her. He refuses to reveal his name

AUTHOR: unknown
EARLIEST DATE: 1924 (Sam Henry collection)
KEYWORDS: love courting beauty
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H20b, p. 245, "Summer Hill" (1 text, 1 tune)
Summer Lane

DESCRIPTION: "The Mason-Dixie Line has given us all the pip, Your songs from the Yankee land have been done brown." The singer suggests instead the Saturday jubilation, because "It is always summer in Summer Lane." Many amusements of the town are listed

AUTHOR: unknown
EARLIEST DATE: 1975 (Palmer)
KEYWORDS: music party nonballad
FOUND IN: Britain(England(West))
REFERENCES (1 citation):
ADDITIONAL: Roy Palmer, _The Folklore of Warwickshire_, Rowman and Littlefield, 1976, pp. 150-152, "(Summer Lane) (1 text [on p. 152], 1 tune [on pp. 150-151])

Summer Morning, The (The White/Blue/Green Cockade)

DESCRIPTION: "It was one summer morning, as I went o'er the moss, I had no thought of 'listing till the soldiers did me cross." But her love is in the army. She both laments and curses him. They meet; he dries her tears and says he will return; she vows to ramble

AUTHOR: unknown
EARLIEST DATE: 1820 (Kidson's mother according to Kidson-TraditionalTunes); 1846 (Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland)
KEYWORDS: soldier love separation recruiting
FOUND IN: Britain(England(North,South,West))
REFERENCES (10 citations):
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Song #34, pp. 229-230, "The Summer's Morning" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 449-451, "The Summer's Morning" (1 text)
Kidson-TraditionalTunes, pp. 113-115, "The Summer Morning"; p. 115, "The White Cockade" (1 texts plus 1 fragment, 3 tunes)
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 68-69, "It Was One Summer Morning" (1 text, 1 tune)
Williams-Wiltshire-WSRO Wt 517, "Blue Cockade" (1 text)
Copper-ASongForEverySeason, pp. 282-283, "The White Cockade" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #20, "The White Cockade" (1 text, 1 tune)
Gundry-CanowKernow-SongsDancesFromCornwall, p. 43, "The Green Cockade" (1 text plus Cornish translation, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 30-31, "The White Cockade" (1 text, 1 tune)
DT, COCKADE1*

Sun Don't Set In the Morning

DESCRIPTION: Chorus: "Sun don't set in the morning (3x), Light shine 'round the world." Verse: "Pray on, praying sister (brother, preacher), Pray on (3x), Light shine 'round the world"

AUTHOR: unknown
EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 23, "Sun Don't Set In de Mornin'" (1 text, 1 tune; p. 130 in the 1901 edition)
**RECORDINGS:**  
*James Garfield Smalls, "Hol' Out de Light" (on USSeaisland03)*  
File: Dett023

**Sun Down Below**

DESCRIPTION: "Six o'clock I hear 'em say. Sun down, Sun down below. Time to quit and go away. Sun down, Sun down below." Hauling shanty or cargo loading song, likely of Negro origin.  
AUTHOR: unknown  
EARLIEST DATE: 1945 (Harlow-ChantyingAboardAmericanShips)  
KEYWORDS: shanty, worksong  
FOUND IN: West Indies US  
REFERENCES (1 citation):  
*Harlow-ChantyingAboardAmericanShips*, p. 85, "Sun Down Below" (1 text, 1 tune)  
File: Harl085

**Sun Gonna Shine in My Door Some Day**

DESCRIPTION: "Been in that jailhouse, expecting a fine." He has no friends to help. "It's no matter, Lord, I know, Sun gonna shine in my door some day." He is alone and hungry. His buddy escaped when he was taken. His girl (?) has abandoned him.  
AUTHOR: unknown  
EARLIEST DATE: 1937 (collected from Jesse Harris)  
KEYWORDS: prison, hardtimes, abandonment  
FOUND IN: US (So)  
REFERENCES (1 citation):  
*Lomax/Lomax-OurSingingCountry*, pp. 366-367, "Sun Gonna Shine in My Door Someday" (1 text, 1 tune)  
Roud #15590  
NOTES [54 words]: This shares a line, and a little bit of feeling, with the Flatt & Scruggs song "Sun's Gonna Shine in My Backdoor Someday." (It *is* the same as Big Bill Broonzy's song, although Broonzy has a lot of different verses.) But I don't think they're really the same song; this particular line simply inspired the bluegrass piece. - RBW  
Last updated in version 3.2  
File: LoSi366

**Sun Is Gone Down in the West Love, The**

DESCRIPTION: The singer mourns the loss of her sweetheart: "last night you were in with another... I hope you won't leave her in sorrow. Alone as you've gone and left me." She will never love another and in her coffin "I'll think on the promise you made me."  
AUTHOR: unknown  
EARLIEST DATE: 1912 (JIFSS 1921 (see Note below))  
KEYWORDS: infidelity, love, promise, nonballad, death  
FOUND IN: Ireland  
REFERENCES (1 citation):  
*OCroinin/Cronin-TheSongsOfElizabethCronin* 176, "The Sun Is Gone Down in the West Love" (1 text, 1 tune)  
Roud #14061  
RECORDINGS:  
*Elizabeth Cronin, "The Sun Is Gone Down in the West Love" (on IRECronin01)*  
ALTERNATE TITLES:  
Since I Lost My Remembrance of You  
NOTES [52 words]: Mudcat has a version that shares some verses and adds others to *OCroinin-Croininmin* (http://mudcat.org/thread.cfm?threadid=115872) from *Journal of the Irish Folk Song Society* Vol 18 Dec 1921, noted in 1912. Elizabeth Cronin’s tune is the same as Sarah Makem’s for "Caroline and Her Young Sailor Bold" [Laws N17]. - BS  
Last updated in version 3.2
Sun Lights Up All the Big Blue Skies

DESCRIPTION: "Sun lights up all the big blue skies, Shines all the live-long day... Drives all the darkness away." The mockingbird, lark, catbird sing. The roses, violets bloom. All these things make the day brighter, but what makes it brightest is her beloved (baby?)

AUTHOR: unknown
EARLIEST DATE: 1915 (Work-FolkSongOfTheAmericanNegro)
KEYWORDS: love flowers bird nonballad
FOUND IN: US
REFERENCES (1 citation):
* Work-FolkSongOfTheAmericanNegro, pp. 11-12, "(Sun lights up all de big blue skies)" (1 text)

Sun To Sun Blues

DESCRIPTION: "Man can worry from sun to sun When a woman's worries have just begun." "I can't keep from worrying no matter how I try" "I ain't goin' let no one woman make me no monkey man." "I'll go down South ... where I never been before"

AUTHOR: unknown
EARLIEST DATE: 1932 (StuffDreams2)
KEYWORDS: parting nonballad lover
FOUND IN:
RECORDINGS:
* Blind Blake, "Sun To Sun Blues" (on StuffDreams2)
NOTES [18 words]: Three line blues: the first line is repeated -- more or less -- and the last line completes the thought. - BS
* Last updated in version 5.2

Sun's Bright in France, The (My Ain Countree)

DESCRIPTION: The singer is in France (exiled after Culloden?) and looks across the sea toward home in Galloway, where he left Mary and their three children. "I'll meet ye aa again soon Frae my ain counterie"

AUTHOR: Allan Cunningham (source: Cunningham, but see notes)
EARLIEST DATE: 1810 (Cromek, but see the notes)
KEYWORDS: exile reunion separation France Scotland lament children wife
FOUND IN: Britain(Scotland(Bord))
REFERENCES (3 citations):
* McMorland/Scott-HerdLaddieOTheGlen, pp. 129-129, 155, "My Ain Counterie" (1 text, 1 tune)
Roud #21757
ALTERNATE TITLES: The Sun Rises Bright in France
NOTES [390 words]: As always, when referring to Cromek I must repeat this warning: "Cromek died [1812] shortly after the issue [1810] of Remains of Nithsdale and Galloway Song, which was mostly written by Cunningham, though palmed upon Cromek as recovered antiques" (source: J. Ross, *The Book of Scottish Poems: Ancient and Modern*, (Edinburgh, Edinburgh Publishing Co, 1878), "Allan Cunningham 1784-1842," p. 738; other sources agree). For more on Cunningham and Cromek see the notes to "The Bonnie House o Airlie" [Child 199].
In this case, Cromek has the source as "Miss MacArtney." I assume that that was what he had been told by Cunningham. Cromek's note suggests that this is one of "many affecting fragments of
song which seem to have been the composition of those exiles [the "wretched fugitives" "after the battle of Culloden"].


Finally, Cromek's note lived on in this statement in Frank Kidson and Martin Shaw, *Songs of Britain* (New York: Boosey & Co, 1913 ("Digitized by Google")), p. 120 -- where the song is printed as a Jacobite song, "The Sun Rises Bright in France": "Many of those concerned in the Jacobite rebellions of 1715 and 1745 escaped to France and dared not return to the land of their birth." Graham points out that Cunningham's 1825 version adds two verses and makes some other changes to the 1810 version. McMorland-Scott follows the 1825 changes -- with the single exception of not changing "high heaven" to "the high heaven" -- and changes some words besides.

- BS

Whatever its origin, this should not be confused with the popular song "My AIn Countrie" attributed to Mary Lee Demarest, which occurs on p. 267 of Heart-Songs. - RBW

*Last updated in version 6.0*

File: McSc129

**Suncook Town Tragedy (Josie Langmaid) [Laws F21]**

DESCRIPTION: Josie Langmaid is on her way to school when she is accosted by (Joseph) LePage. He abuses and kills her. Her family searches for and finds her body. The killer is condemned to hang

AUTHOR: unknown

EARLIEST DATE: 1930 (Flanders/Brown-VermontFolkSongsAndBallads)

KEYWORDS: homicide family execution

HISTORICAL REFERENCES:

Oct 4, 1875 - Murder of Josie Langmaid, reportedly by Joseph LePage

Mar 15, 1878 - Execution of Le Page

FOUND IN: US(NE)

REFERENCES (5 citations):

Laws F21, "Suncook Town Tragedy (Josie Langmaid)"
Flanders/Brown-VermontFolkSongsAndBallads, pp. 72-73, "Suncook Town Tragedy" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 21-22 "The Suncook Town Tragedy" (1 text)
Burt-AmericanMurderBallads, p. 57, "(no title)" (1 short text, 1 tune)

DT 684, SUNCKTWN

Roud #2259

NOTES [81 words]: Although Laws shows no signs of doubt about Le Page's guilt, the account in Burt-AmericanMurderBallads makes it seem that the case was at least somewhat uncertain. Langmaid had been abused and then decapitated, but the only evidence Burt-AmericanMurderBallads lists to tie the crime to Le Page is the fact that he had courted young girls (and Langmaid wasn't *that* young; Burt-AmericanMurderBallads lists her age as 17). Le Page even had a partial alibi, but was convicted anyway. - RBW

*Last updated in version 2.7*

File: LF21

**Sunday Night**

DESCRIPTION: "Sunday night an' Nancy o! My delight and fancy, oh! All the world that I should know If I had x, oh! He! ho! my x oh! My bonny, bonny x, oh! All the world that I should keep If I had x, oh!"

AUTHOR: unknown

EARLIEST DATE: 1875 (Opie/Opie-TheSingingGame)
Sundown

DESCRIPTION: Courting song, with the chorus "It's nearly sundown, sundown/Sun is almost down/ Bound away to leave you, 'fore the sun goes down..." Verses begin with "Hi, my little darling"; singer promises to bring his girl back a ribbon to tie around her waist

AUTHOR: unknown

EARLIEST DATE: 1962 (NorthCarolinaFolkloreJournal)

KEYWORDS: courting parting nonballad playparty lover

FOUND IN: US

REFERENCES (1 citation):

RECORDINGS:
Art Thieme, "Sundown" (on GetFolked) (on Thieme04)

NOTES [57 words]: I suspect this is related to the song "Hurry Sundown," and I'm guessing that it's a playparty. - PJS

The NorthCarolinaFolkloreJournal, from Harvey Reeves, consists of little more than repeats of the line "I'm going to see my darling before the sun goes down"; it may be a separate song, but it can hardly file on its own, so I'm putting it here.

Last updated in version 6.1

File: RcSundow

Sundown Below

DESCRIPTION: Response line is "Sundown, Sundown below." Leader lines include "Sun is down in the hole below," "Sun is down and I must go"

AUTHOR: unknown

EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeasIslands)

KEYWORDS: nonballad shanty

FOUND IN: US(SE)

REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeasIslands, p. 221, "Sundown Below" (1 text)

NOTES [47 words]: The current description is based on the Parrish-SlaveSongsOfTheGeorgiaSeasIslands text. Parrish-SlaveSongsOfTheGeorgiaSeasIslands writes, "This tune was sung at the end of the day as a hint to the captain, when the hold was too dark for the stevedores to see what they were doing." - BS

Last updated in version 4.1

File: Parp221
Sunflower Chorus on Micanopy People
DESCRIPTION: "The mayor came driving around the bend, Good-bye, my lover, good-bye, All loaded down with side-walk men." "To Cooper's to get a stamp they went... Cooper dunned them for a quarter of a cent." And so on, listing details of town life in Micanopy, Florida
AUTHOR: unknown
EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)
KEYWORDS: commerce moniker
FOUND IN: US(SE)
REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #12, "Sunflower Chorus on Micanopy People" (1 text)
Roud #5016
CROSS-REFERENCES:
cf. "Goodbye, My Lover, Goodbye" (tune)
File: Morr012

Sunny Side Up
DESCRIPTION: "Keep the sunny side up, up, And the other side too," Soldiers march, sailors sing. "Turn around and touch your toes" like the Eskimoes and Japanese; "touch your chin" like an Indian.
AUTHOR: unknown
EARLIEST DATE: 1975 (Opie/Opie-TheSingingGame)
KEYWORDS: derivative playparty
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame 127, "Sunny Side Up" (4 texts, 1 tune)
Roud #18992
NOTES [59 words]: Opie/Opie-TheSingingGame: "From the moment the film 'The Best Things in Life Are Free' was released in 1929, little girls recognized that one of its hit songs, 'Sunny Side Up', might have been specially written for them." Lyrics are by Buddy G. DeSilva and Lew Brown, music by Ray Henderson (source: "Sunnyside Up" at the Internet Movie Database site). - BS
Last updated in version 2.6
File: OpGa127

Sunshine After Rain
DESCRIPTION: "I left my love in Engand In poverty and pain"; they weep as he sets out across the sea. He works hard, saves his money, goes home, finds the girl. They live happily and are well-off: "The morn has 'dorned the darkest night And sunshine followed rain."
AUTHOR: unknown
EARLIEST DATE: 1924 (Chappell)
KEYWORDS: love separation emigration reunion farming
FOUND IN: US(SE)
REFERENCES (1 citation):
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 55, "Sunshine Followed Rain" (1 text)
Roud #13821
File: ChFRA055

Sunshine Railway Disaster, The
DESCRIPTION: Two trains approach Sunshine at the same time. 44 die in the crash. "If those trains had only run As they should, their proper time, There wouldn't have been a disaster At a place they call Sunshine. If those brakes had only held...."
AUTHOR: unknown
EARLIEST DATE: 1974
KEYWORDS: train wreck disaster death Australia
HISTORICAL REFERENCES:
April 20, 1908 - The Bendigo train crashes into the rear of the Ballarat train at Sunshine near
Melbourne. 44 passengers (all in the Ballarat train) were killed; over 400 (from both trains) were injured.

**Sup of Good Whisky, A**

**DESCRIPTION:** A mouthful "of good whisky will make you glad"; too much will make you mad; none is bad. Preachers, doctors, lawyers, Turks, and Quakers are against it but drink "in their turn" Germans, French, and Italians boast of their drinking; Hibernia's is best.

**AUTHOR:** unknown

**EARLIEST DATE:** 1839 (Croker-PopularSongsOfIreland)

**KEYWORDS:** drink nonballad

**FOUND IN:**

**REFERENCES (1 citation):**

*Croker-PopularSongsOfIreland*, pp. 83-86, "A Sup of Good Whisky" (1 text)

**BROADSIDES:**

*Bodleian, Firth b.25(569/570/571/572) View 4 of 5, "A Sup of Good Whisky" (*A sup of good whisky will make you glad*), W. Macnie (Stirling), 1825; also Johnson Ballads 3185, Harding B 25(1853), Harding B 11(3699), "A Sup of Good Whisky"

**CROSS-REFERENCES:**

cf. "Chapter of Kings" (tune, per broadsides Bodleian Harding B 25(1853), Harding B 11(3699))

**File:** CfPS083

**Supen Ut, En Dram Pa Man**

**DESCRIPTION:** Swedish shanty/drinking song. Chorus translates to: "Oh listen, listen here us now, Out of deep throats we're calling you, A tot which goes from man to man, A tot for us Johnnies." Verses mention more drinking and sailing themes.

**AUTHOR:** unknown

**EARLIEST DATE:** 1935 (Sternvall, _Sang under Segel_)

**KEYWORDS:** foreignlanguage shanty drink

**FOUND IN:** Sweden

**REFERENCES (2 citations):**

*Hugill-ShantiesFromTheSevenSeas*, pp. 282-283, "Supen Ut, En Dram Pa Man" (2 texts, English & Swedish, 1 tune)

*Hugill-SongsOfTheSea*, p. 168, "Supen Ut, En Dram Pa Man" (2 texts, Swedish & English, 1 tune)

**CROSS-REFERENCES:**

cf. "Whiskey Johnny" (similar theme)

**ALTERNATE TITLES:**

Kom Hor, Kom Hor

**File:** Hugi282

**Superintendent Barratt**

**DESCRIPTION:** "O, Sherlock Holmes is deid lang syne In some forgotten garrett, But aa o youse hae heard the news O' Superintendent Barratt." Barratt comes north to seek the Stone, dislikes the weather, gives up, and goes home.

**AUTHOR:** Words: Maurice Blythman ("Thurso Berwick")

**EARLIEST DATE:** 1962 (MacColl-PersonalChoice)

**KEYWORDS:** humorous travel

**HISTORICAL REFERENCES:**

Dec 25, 1950 - Four Scottish students break into Westminster Abbey and steal the Stone of Scone

**FOUND IN:**

**REFERENCES (2 citations):**

*MacColl-PersonalChoice*, p. 15, "Superintendent Barratt" (1 text)
DT, BARRETT

NOTES [403 words]: Obviously not traditional; I'm not sure why MacColl included this in what is otherwise a book of traditional songs. Maybe he just wanted to poke John Bull about the seizure of the Stone of Scone -- "the Stone of Destiny," the rock on which Kings of Scotland were crowned, which was stolen at Christmas 1950. Some people still think the "official" stone was hidden away (Magnusson, pp. 679-680), but a stone that was accepted as the original was returned to Westminster in 1951 (OxfordCompanion, p. 842) after being placed in Arbroath Abbey wrapped in a Scottish flag, a symbolic protest since it was there that the 1320 Declaration of Arbroath declares Scotland independent of England (Keay/Keay, p. 847). Still, the first attempts to find it were unsuccessful, which would explain this song.

Contrary to the implication of the song, the theft was not particularly smooth and the pursuit not entirely inept. "In the event, [the theft] only succeeded after a series of errors, narrow squeaks and almost unbelievable coincidences worthy of an Ealing comedy" (Magnusson, p. 675). Among other things, the robbers broke the stone, and were caught in the act by a policeman who was fooled into thinking two of the thieves were lovers making out (Magnusson, p. 676). And while this fellow Barratt may have been unable to find a clue, a certain Inspector Willie Kerr had interviewed the leading thief based on library records (Magnusson, pp. 678-679), so the investigation did involve some original thinking.

The tune is said to be "Barbara Allen." Pick your favorite version.... Incidentally, it cannot be said with absolute certainty that Sherlock Holmes would have been dead in 1950, although the death of Sir Arthur Conan Doyle in 1930 obviously meant that there were no more true Holmes stories, and the last Holmes story by internal chronology, "His Last Bow," is set in 1914. Doyle never gave an absolute date for Holmes's birth (and probably never decided on one), but "The speculations of scholars have placed this important event variously in the years 1852, 1853, 1854, 1855, 1857-58, and even in '867" (AnnotatedHolmes, volume I, p. 47). The latter date is not really possible, since Holmes was an adult at the time of "A Study in Scarlet" in 1881, but a date in the mid- to late-1850s is reasonable and, indeed, almost necessary. So he could have still been around, although perhaps not of sound mind, in 1950. - RBW

Bibliography


Last updated in version 6.1
File: McPSCuBa

Sur le Pont d'Avignon

DESCRIPTION: French round: "Sur le pont d'Avignon, L'on y danse, l'on y danse." "On the bridge at Avignon, see them dance, see them dance." The song tells how men, women, and soldiers bow and dance
AUTHOR: unknown
EARLIEST DATE: 1846 (Du Mersan, "Chansons et Rondes Enfantines")
KEYWORDS: dancing nonballad
FOUND IN: France
REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 390, "Sur Le Pont D'Avignon (On The Bridge At Avignon)" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 539-540, "Sur le Pont d'Avignon"

NOTES [47 words]: One of the best-known songs in all of France. The great bridge on the Rhone was finished in 1185. The need to carry larger ships has resulted in much of the span being torn down, but a portion still stands (sticking out into the middle of nowhere), mostly as a tourist attraction. - RBW
Surely I Can Do
DESCRIPTION: Fragmentary text, "Any amount... Surely I can do.... Courtin', courtin', courtin'...."
AUTHOR: unknown
EARLIEST DATE: 1962 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: courting nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 730, "Surely I Can Do" (1 fragment, 1 tune)
NOTES [24 words]: The description is (almost) all that Schinhan was able to transcribe from Brown's recording; obviously it will be very difficult to identify. - RBW
Last updated in version 4.1
File: BrS5730

Surrender of the Natives, The
DESCRIPTION: "The Waikato now is ours, The natives we have beaten... And now each vile offender We... humbly ask That they'll come and surrender." Maori warriors submit -- and so do children and women and old men, expecting food and support
AUTHOR: Words: Charles R. Thatcher (1831-1878)
EARLIEST DATE: 1864 (Thatcher's Songs of the War, according to Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: battle soldier humorous
HISTORICAL REFERENCES:
Apr 1864 - During the Maori Wars, a large group of Maori surrender -- and have to be cared for
FOUND IN:
REFERENCES (2 citations):
Bailey/Roth-ShantiesByTheWay-NZ, pp. 39-41, "The Surrender of the Natives" (1 text, 1 tune)
Hoskins-GoldfieldBalladeer-LifeAndTimes-Charles-R-Thatcher, pp. 79-80, "Surrender of the Natives" (2 excerpts)
CROSS-REFERENCES:
cf. "Courting in the Kitchen" [Laws Q16] (tune)
NOTES [116 words]: For brief background on Charles Thatcher's career, see the notes to "Where's Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong. This particular song comes out of the Maori Wars, and apparently refers to a trick the Maori pulled. A large group offered to surrender -- but when the Europeans came to gather in those who had given up, they found only women and children. The men had stayed away to continue the fight, leaving it to the other side to care for their dependents. Which, incidentally, shows that this was a relatively civilized war; if (say) the French had tried that trick against Henry V, he'd have killed everyone who gave in to him. - RBW
Last updated in version 5.0
File: BaRo039

Susan Brown (I)
DESCRIPTION: Beautiful Susan, the singer, has many wooers; she flirts with all even though she loves a rich farmer's son. The lad proposes to a different girl. Susan poisons him, then flees. Unable to find work, she is imprisoned and now is dying of consumption
AUTHOR: unknown
EARLIEST DATE: 1938 (Sam Henry collection)
KEYWORDS: love courting betrayal homicide poison prison death
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H771, pp. 415-416, "Susan Brown" (1 text, 1 tune)
Roud #7963
File: HHH771
Susan Carr
DESCRIPTION: Billy Green and Susan Carr had courted, but she turns to Thompson instead. Green challenges Thompson for the right to her hand. Green kills Thompson and drowns himself. Susan dies soon after. All three are buried together
AUTHOR: unknown
EARLIEST DATE: 1937 (Sam Henry collection)
KEYWORDS: love abandonment homicide death burial drowning suicide
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H690 p. 416, "Susan Carr" (1 text, 1 tune)
Roud #9764
CROSS-REFERENCES:
cf. "The Pride of Newry Town" (plot)
NOTES [81 words]: The notes in Henry/Huntington/Herrmann speculate that this may be related to Laws P33, "Susannah Clargy" (one of the most obscure of the Laws ballads). I strongly doubt there is any link. There are common elements -- a girl with two lovers, and a death, as well as the similar names of the heroines -- but many different elements as well. "Susan Carr" sees the two suitors do battle, while "Susannah Clargy" is a song of suicide with the lover's ghost coming back to take her away. - RBW
Last updated in version 4.3
File: HHH690

Susan Strayed on the Briny Beach [Laws K19]
DESCRIPTION: Noble Susan loves Willy, a sailor, and will not accept a husband of high degree. As she walks along the beach, worrying about him, she sees a body which proves to be his. She dies for love; the two are buried together
AUTHOR: unknown
EARLIEST DATE: 1933 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
KEYWORDS: love death burial drowning sailor shore
FOUND IN: Canada(Newf) Ireland
REFERENCES (8 citations):
Laws K19, "Susan Strayed on the Briny Beach"
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 103, "Susan Strayed the Briny Beach" (2 texts)
Peacock, pp. 646-647, "As Susan Strayed the Briny Beach" (2 texts, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 21, "Susan Strayed the Briny Beach" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 28-32, "As Susan Strayed the Briny Beach (Susan Strayed the Briny Beach)" (2 texts, 2 tunes)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H774, pp. 150-151, "Susan on the Beach" (1 text, 1 tune)
Ranson-SongsOfTheWexfordCoast, pp. 70-71, "The Sligo Shore" (1 text)
DT 695, SUSTRAY
Roud #1896
RECORDINGS:
Everett Bennett, "As Susan Strayed the Briny Beach" (on NFAGuigné01)
Arthur Nicolle, "As Susan Strayed the Briny Beach" (on PeacockCDROM) [one verse only]
CROSS-REFERENCES:
cf. Rare Willie Drowned in Yarrow, or, The Water o Gamrie [Child 215] (plot)
cf. "Down by the Seaside" (plot)
File: LK19

Susan Van Dusan
DESCRIPTION: "Oh, Susan Van Dusan, The gal of my choosin', She sticks to my bosom like glue." "Oh, Susan Van Dusan, Oh, I will quit usin' Tobacco and boozin' for you." "Oh, Susan Van Dusan, What gum are you usin' That sticks to my bosom like you?"
Susan, The

DESCRIPTION: The Susan, returning to Bonaventure from successful fishing on the Labrador, sinks in a storm at Cutthroat and the crew of four is lost

AUTHOR: unknown
EARLIEST DATE: 1977 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: death fishing sea ship storm wreck

HISTORICAL REFERENCES:
Sep 6, 1912 - Loss of the Susan M

FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 103, "The Susan" (1 text, 1 tune)
Roud #4405

NOTES [125 words]: Cut Throat Island is up the Labrador Coast near the mouth of Groswater Bay about 140 air miles northeast of Happey Valley-Goose Bay. Bonaventure, Trinity Bay, is just north of the Avalon Peninsula. - BS
The name Susan, the mention of Cut Throat, and the name Captain Miller allow us to positively identify the ship involved. Captain Joseph Prim and Mike McCarthy, The Angry Seas: Shipwrecks on the Coast of Labrador, Jesperson Publishing, 1999, p. 118, says that the Susan M was a "Schooner, Miller, Master, lost at Cut Throat Island, Labrador, September 6, 1912, two crew members drowned, seven saved." They have further details on the storm, and another brief mention of the boat (which they there call the Susan M. Miller) on pp. 82-85. - RBW
Last updated in version 6.1

File: LeBe103

Susanna Cox

DESCRIPTION: German. "Ach market auf, ihr Menschen all." Take warning from the fate of Susanna Cox, who was seduced by her employer Jacob Gehr. She bears a child and kills it. She is tried, convicted, and executed. The story is littered with moral warnings

AUTHOR: unknown
EARLIEST DATE: 1936 (Korson-PennsylvaniaSongsAndLegends); supposedly written 1810 and translated into English by Ludwig Schtark in 1845
KEYWORDS: warning foreign language sex pregnancy homicide death execution warning

FOUND IN: US(MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 120-128, "Susanna Cox (Ein Trauerlied enthaltend Die Geschichte der Susanna Cox, weiche in Reading wegen Ermordung ihres Kindez higerichtet werde)" (1 German text plus feeble poetic English translation, 1 tune)
File: KPL120

Susannah Clargy [Laws P33]

DESCRIPTION: Susannah vows to be true to the widow's son; they break a ring as a token. Some months later she agrees to marry another man; she scorns the widow's son. He kills himself; that night his ghost comes to claim Susannah

AUTHOR: unknown
EARLIEST DATE: 1918 (Cecil Sharp collection)
KEYWORDS: ghost broken token courting marriage suicide

FOUND IN: US(SE)
REFERENCES (4 citations):
Laws P33, "Susannah Clargy"
Sharp-EnglishFolkSongsFromSouthernAppalachians 185, "Susannah Clargy" (1 text, 1 tune)
Olson-BroadsideBalladIndex, ZN3179, "Young lovers most discrete and wise"
DT 511, SUSCLRGY
Roud #998
CROSS-REFERENCES:
cf. "The Ghost's Bride" (plot)
cf. "Alonzo the Brave and Fair Imogene" (plot)
cf. "Skon Jungfrun Hon Gangar Sig Till Sogsta Berg (The Pretty Maid Climbs the Highest Mountain)" (plot)
File: LP33

Susiana
DESCRIPTION: Shanty. Characteristic line: "Hooray, oh, Susiana! Away right over the mountain."
(The fragment in Doerflinger-SongsOfTheSailorAndLumberman is too short to determine the plot --
if there is one.)
AUTHOR: unknown
EARLIEST DATE: 1951 (Doerflinger-SongsOfTheSailorAndLumberman)
KEYWORDS: shanty
FOUND IN: Canada(Mar) West Indies(Nevis)
REFERENCES (3 citations):
Doerflinger-SongsOfTheSailorAndLumberman, p. 83, "Susiana" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, p. 378, "Way, Me, Susiana!" (1 text, 1 tune) [AbEd, p. 286]
Abrahams-DeepTheWaterShallowTheShore, p. 58, "Oh Louisiana" (1 text, 1 tune)
Roud #9436
CROSS-REFERENCES:
cf. "Poor Lucy Anna" (similar wording in some verses)
File: Doe083

Susie
DESCRIPTION: "Choose your partner, Suz, Susie, Choose your partner, Susie girl." "Face your
partner..." "Out the window...." "Take a peek at...." "Kiss her when you catch her...."
AUTHOR: unknown
EARLIEST DATE: 1939 (Skean-CircleLeft-FolkPlayOfKentuckyMountains)
KEYWORDS: playparty courting
FOUND IN: US(Ap)
REFERENCES (1 citation):
Skean-CircleLeft-FolkPlayOfKentuckyMountains, p. 21, "Susie" (1 text, 1 tune)
File: Skean021

Sussex Mummers' Christmas Carol, The
DESCRIPTION: "When righteous Joseph wedded was Unto a virtuous maid, A glorious angel from
Heaven came." "O mortal man, remember well, When Christ our Lord was born.""God bless the
master of this house Wth happiness beside...."
AUTHOR: unknown
EARLIEST DATE: before 1882 (Broadwood)
KEYWORDS: religious childbirth Jesus floatingverses
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Broadwood-EnglishTraditionalSongsAndCarols, pp. 80-83, "The Sussex Mummers' Christmas
Carol" (1 text, 1 tune)
Roud #1066
CROSS-REFERENCES:
cf. "God Bless the Master of this House" (lyrics)
cf. "The Bellman's Song (The Moon Shone Bright)" (lyrics)
cf. "When Righteous Joseph Wedded Was" (lyrics)
NOTES [60 words]: This appears to be a composite, with the first verse from "When Righteous Joseph Wedded Was," plus material from "The Moon Shone Bright" or one of its relatives and several other floating verses. How much of this is due to Broadwood's editing is unclear. The collective result can hardly be matched with any particular song, however, so I file it separately. - RBW
Last updated in version 2.8
File: LEBC080

Susy Gal
DESCRIPTION: "Susy licked the ladle An' 'er dolly rocked the cradle. Goodbye, Susie gal, I'm gone again. I fell into the gutter And my heart began to flutter. Goodbye, Susie gal, I'm gone."
AUTHOR: unknown
EARLIEST DATE: 1923 (Brown)
KEYWORDS: nonballad travel
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 320, "Susy Gal" (1 short text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 320, "Susy Gal" (1 tune plus a text excerpt)
NOTES [18 words]: The editors of Brown speculate that this might be a playparty. Certainly it looks like a singing game. - RBW
Last updated in version 4.1
File: Br3320

Suvla Bay
DESCRIPTION: "In an old Australian homestead With roses 'round the door, A girl received a letter 'Twas a message from the war... He played his part that April day, And now he lies in Suvla Bay." The grieving girl turns away suitors and joins the Red Cross
AUTHOR: unknown
EARLIEST DATE: 1987
KEYWORDS: Australia battle death mourning
HISTORICAL REFERENCES:
1915 - The Dardanelles campaign. British forces attack Gallipoli; the Australians and New Zealanders form the spearhead of the second phase of the attack, at Suvla Bay. All the attacks are bloody failures
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 206-207, "Suvla Bay" (1 text, 1 tune)
Roud #5350
NOTES [134 words]: It has been said that the Australian participation in the Dardanelles campaign is what made Australia a nation. Certainly it etched itself deeply in the Australian consciousness. It would be amazing if there were no traditional songs about it. This song (like the later "And the Band Played Waltzing Matilda") seems not to be of actual folk origin, but it seems to have become part of Australian tradition.
The tragedy of Suvla Bay was not so much its failure (World War I was, after all, a war consisting of very little except failure) as its "needless" failure. When the troops went ashore in 1915, they encountered no resistance -- but their commander sat there and did nothing until the Turks could build a defensive position. From then on, it was a case of the ANZACs being slaughtered for nothing. - RBW
File: MCB206

Swaffham Prior Plough Monday Song
DESCRIPTION: "A sifting of chaff, a bottle of hay, See the poor colts go carrying away. Squeak, boys, squeak, and wag your tais, Hi nnney, hi mommey."
AUTHOR: unknown
Swaggering Farmers (Times Are Altered)

DESCRIPTION: "Come all you swaggering farmers of courage stout and bold." After twenty years of success, it is time to consider their poor servants, whose "wages are so small." In 1816, rents were doubled, and extreme suffering resulted.

AUTHOR: unknown

EARLIEST DATE: before 1830 (Bodleian broadsides Harding B 17(314a), Johnson Ballads 64)

KEYWORDS: hardtimes money farming servant

FOUND IN:

REFERENCES (1 citation):
Palmér-ThePainfulPlow, #2, "The Farmers Done Over" (1 text, 1 tune, adapted by Palmér)
Roud #21259

BROADSIDES:

File: PPai002

Swaggers

DESCRIPTION: The listeners are warned against hiring with Swaggers at Porter Fair. The singer lists all the various indignities suffered by those who work there.

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan3)

KEYWORDS: farming work humorous

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #138, p. 1, "Swaggers"; #4, p. 2, "Swaggers";
"Folk-Song in Buchan," pp. 47-48, "Swaggers" (2 texts plus 1 fragment)
Greig/Duncan3 386, "Swaggers" (9 texts, 3 tunes)
Buchan-ABookOfScottishBallads 68, "Swaggers" (1 text, 1 tune in appendix)
Ord-BothySongsAndBallads, pp. 219-221, "Swaggers" (1 text)
Roud #4589

CROSS-REFERENCES:
cf. "The Parks o' Keltie" (tune, per Greig)
cf. "Nethermill" (subject)

ALTERNATE TITLES:
Swaggers in Porter Fair

NOTES [73 words]: Greig #124, p. 3: ",.. there is a good deal of material common to these ploughman ditties" ['"Sleepytoon" and "Swaggers"].
Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Auchterless (386) is at coordinate (h4-5,v6) on that map [roughly 28 miles NW of Aberdeen]; Turriff (347,386,682) is at coordinate (h5,v7) on that map [roughly 31 miles NNNW of Aberdeen] - BS
Last updated in version 2.6
File: DBuch68

Swagman, The
DESCRIPTION: "Kind friends, pray give attention To this my little song, Some rum things I will mention And I'll not detain you long." The swagman bought a pair of shears, but couldn't shear. Now he travels the country seeking short-term work. He says he is not a tramp
AUTHOR: unknown
EARLIEST DATE: 1960 (Beatty)
KEYWORDS: work travel hardtimes sheep
FOUND IN: Australia
REFERENCES (2 citations):
Anderson-StoryOfAustralianFolksong, pp. 157-158,"The Swagman" (1 text, 1 tune)
ADDITIONAL: Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), pp. 285-286, "The Swagman" (1 text)
Roud #9109
File: BBTAF285

Swallow (I), The
DESCRIPTION: The clipper Swallow goes down New Brunswick's coast fighting a storm to Tormentine and waits out the storm "lying in the government dock.... for Georgetown we are bound... our voyage is not o'er If the Swallow returns I'll sing you some more"
AUTHOR: Willard van Ember, Northport N.S.
EARLIEST DATE: 1961 (Creighton-MaritimeFolkSongs)
KEYWORDS: commerce sea ship shore storm sailor
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-MaritimeFolkSongs, pp. 186-187, "The Swallow" (1 text, 1 tune)
Roud #2714
NOTES [21 words]: The places named in New Brunswick are Newcastle, Escuminac, Buctouche, and Tormentine. Georgetown is on Prince Edward Island. - BS
File: CrMa186

Swallow (II), The
DESCRIPTION: "The zwallow (sic.) twitters on the barn, The rook is cawin' on the tree, And in the wood the ring dove coos But my valse love hath vled vrom me." The wren and all creatures have their loves, but the singer sits beneath a withy and mourns his false love
AUTHOR: unknown
EARLIEST DATE: 1853 (Akerman, according to Cologne/Morrison-WiltshireFolkSongs)
KEYWORDS: love betrayal bird wren nonballad
FOUND IN: Britain(England(West))
REFERENCES (1 citation):
Cologne/Morrison-WiltshireFolkSongs, p. 3, "The Swallow" (1 text, 1 tune)
Roud #23618
File: CoMo003

Swalwell Hopping
DESCRIPTION: "Lads! myek a ring An' hear huz sing The sport we had at Swalwell, O." The singer tells of a wild day at the market. He lists the various people they saw along the way. After a day of revelry, "We staggered ahint se merry, O."
AUTHOR: Words: John Selkirk
Swannanoa Tunnel

DESCRIPTION: "Asheville Junction, Swannanoa Tunnel, all caved in, baby, all caved in." About the life of a steel driver: "This old hammer Killed John Henry, Couldn't kill me." The singer hopes for relief from the hard work and a chance to see his woman.

AUTHOR: unknown

EARLIEST DATE: 1916 (Cecil Sharp collection); +1913 (JAFL26)

KEYWORDS: railroading work separation death

FOUND IN: US(Ap,SE,SW)

REFERENCES (12 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 280, "John Henry" (2 texts plus 5 fragments, 1 excerpt, and mention of 1 more, but the "H" text and "I" excerpt are this piece and most of the rest, except the "A" text, are "Take This Hammer")
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 270, "John Henry" (7 excerpts, 7 tunes, of
which "A," "A(1)," and perhaps "C" appear to be "John Henry"; "E," "G," and "J" appear to be "Take This Hammer," and "H" appears to be "Swannanoa Tunnel")
Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, pp. 34-35, "Swannanoa Tunnel" (1 text, 1 tune)
Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, pp. 235-236, "Swannanoa Tunnel" (1 text, 1 tune)
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 256, p. 166, "The Yew-Pine Mountains" (1 text, which omits the "Swannanoa Tunnel" lyrics but is otherwise so similar I have to believe it the same. It may well be a fake; it was supplied by Carey Woofter, suspected or faking materials he gave to Combs and Cox)
Bronner/Eskin-FolksongAlivePart1 33, "Swannanoa Tunnel" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 91, "Swannanoa Town" (2 texts, 2 tunes)
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, pp. 52-53, "Asheville Junction, Swannanoa Tunnel" (1 text)
Botkin-TreasuryOfSouthernFolklore, p. 749, "Swannanoa Tunnel" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 45, "Swannanoa Tunnel" (1 text)
SouthCarolinaFolkloreJournal, John Forbes (transcriber), "Songs Collected by Mr. Bascom," Vol. XXV, No. 1 (May 1977 -- special issue for Bascom Lamar Lunsford), pp. 20-21, "Swannanoa Tunnel" (1 text, 1 tune)
DT, SWANNOA*

RECORDINGS:
Bascom Lamar Lunsford, "Swannanoa Tunnel" (Folkways FP 40, c. 1952) (on BLLunsford01) (on BLLunsford02)
Dellie Norton, "Oh Lord Ellie" (on OldTrad1, FarMtns4)

CROSS-REFERENCES:
cf. "Drivin' Steel" (theme, lyrics)
cf. "Take This Hammer" (floating lyrics)
cf. "If You Meet a Woman in the Morning" (form, lyrics)
NOTES [83 words]: The connection between this song and "Take This Hammer" (Nine Pound Hammer) is very strong; there are so many intermediate versions that we can hardly draw a clear distinction. But the extreme versions are sufficiently different that I have listed them separately. - RBW
Sharp's versions mention neither the tunnel nor a cave-in, but I put them here for simplicity's sake, using the mention of Swannanoa as the dividing line from "Take This Hammer." You should check out that entry too, though. - PJS
Last updated in version 6.1
File: CW166

Swansea Town (The Holy Ground)

DESCRIPTION: The singer is leaving (home and/or sweetheart). He describes the various troubles the ship faces on her voyage (around the Horn), including bad weather. (He writes to his girl when the ship stops in port.) At last he arrives home with great rejoicing
AUTHOR: unknown
EARLIEST DATE: 1951
KEYWORDS: sailor ship storm parting reunion
FOUND IN: US(MA) Ireland
REFERENCES (6 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 152-154, "Swansea Town" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, p. 431-436, "Old Swansea Town Once More," "In Cameltoon Once More," "The Holy Ground Once More" (4 texts, 4 tunes) [AbEd, pp. 323-328]
OLochlainn-MoreIrishStreetBallads 97, "The Holy Ground" (1 text, 1 tune)
Palmer-OxfordBookOfSeaSongs 125, "The Holy Ground" (1 text, 1 tune)
Gatherer-SongsAndBalladsOfDundee 20, "Old Dundee Town Once More" (1 text, 1 tune)
DT, HOLYGRND*
Roud #929
NOTES [128 words]: Normally known in Ireland as "The Holy Ground" (there is even a spot in Cork called "The Holy Ground") and "Swansea Town" in the wider world. Doerflinger-SongsOfTheSailorAndLumberman's text opens with a stanza not found in the Irish versions but
with connections to several Appalachian songs:
Now the Lord made the bee and the bee did make honey,
Oh, the Devil sends the girls for to spend the sailors' money."
Robert Gogan, *130 Great Irish Ballads* (third edition, Music Ireland, 2004), p. 152 notes that the title "The Holy Ground" normally refers to the east side of Cobh near Cork -- but admits a rumour that it once referred to a brothel in the town. He can find no confirmation of this. I would presume, in any case, that that would be "The Holey Ground." - RBW

**Swapping Boy, The**

DESCRIPTION: The Swapping Boy (sets out for London to get a wife. He swaps wife, or the wheelbarrow he took her home in, for a) horse, which he swaps for a cow, and so forth, for a cheaper animal each time, until he ends with a mole which "went straight to its hole"

AUTHOR: unknown


KEYWORDS: animal humorous commerce

FOUND IN: US(Ap,MW,NE,SE,So) Britain(England(North),Scotland(Aber)) Ireland Canada(Mar)

REFERENCES (33 citations):
- Sturgis/Hughes-SongsFromTheHillsOfVermont, pp. 15-17, "Posey Boy" (1 text, 1 tune)
- Eddy-BalladsAndSongsFromOhio 93, "The Swapping Song" (1 text, 1 tune)
- Randolph 256, "Went to the River" (1 text, 1 tune, a much degraded form with a different chorus and some floating verses)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 196, "Swapping Songs" (4 text plus 2 excerpts, but "E" and "F" are "Hush Little Baby"; the "C" excerpt is unidentifiable from the description)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore4 196, "Swapping Songs" (2 excerpts, 2 tunes; the "A" version is "The Swapping Boy", the "E" version is "Hush Little Baby")
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 131, "When I Was a Little Boy" (1 text plus mention of 2 more, with only the first verses about fetching the wife from London)
- Cox/Hercog/Halpert/Boswell-WVirginia-B, #19A-B, pp. 166-169, "The Foolish Boy," "Johnny Bobeen" (2 texts, 1 tune)
- Bush-FSofCentralWestVirginiaVol5, pp. 25-26, "Come a Long Way Home" (1 text, 1 tune)
- Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol2, p. 10, "The Swapping Song" (1 text, 1 tune)
- Richardson/Spaeth-AmericanMountainSongs, pp. 41-42, "The Foolish Boy" (1 text, 1 tune)
- Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 78-79, "The Swapping Song" (1 text)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 217, "The Foolish Boy" (3 texts, 3 tunes)
- Sharp/Karpeles-EightyEnglishFolkSongs 72, "The Swapping Song (The Foolish Boy)" (1 text, 1 tune)
- Karpeles-TheCrystalSpring 124, "The Foolish Boy, or The Swapping Song" (1 text, 1 tune)
- Ritchie-FolkSongsOfTheSouthernAppalachians, p. 1, "The Swapping Song" (1 text, 1 tune)
- Burton/Manning-EastTennesseeStateCollectionVol2, p. 83, "Little Boy" (1 short text)
- Roberts-SangBranchSettlers, #9, "Swappin' Boy" (1 text, 1 tune)
- Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 243, "Down by the Brook" (1 text, 1 tune)
- Chase-AmericanFolkTalesAndSongs, pp. 174-175, "The Swapping Song" (1 text, 1 tune)
- Gilbert-LostChords, pp. 44-45, "Wing Wang Waddle" (1 text)
- Abrahams/Foss-AngloAmericanFolkSongStyle, pp. 70-71, "Foolish Boy" (1 text, 1 tune)
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H732, p. 57, "My Grandfather Died" (1 text, 1 tune)
- Reeves-TheEverlastingCircle 43, "The Foolish Boy" (1 text)
- Williams-FolkSongsOfTheUpperThames, p. 48, "The Bugle Played for Me" (1 text) (also Williams-Wiltshire-WSOR Wt 374)
- Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #107, "The Foolish Boy" (1 text, 1 tune)
- Kennedy-FolksongsOfBritainAndIreland 312, "Wim-Wam-Waddles" (1 text, 1 tune)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #43, p. 2, ("My fader deed an' left me") (1 text)
- Greig/Duncan8 1696, "I Sell'it the Horse an' I Bocht a Coo" (2 texts)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 71, "When I was a little boy I lived by myself" (2 texts); 156, "My father he died, but I can't tell you how" (1 text)
Baring-Gould-AnnotatedMotherGoose #7, pp. 29-30, "(When I was a little boy)"; #115, p. 96, "(My father he died, but I can't tell you how)"
Montgomerie/Montgomerie-ScottishNurseryRhymes 23, "(His father died)" (1 short text); 163, "O, when I was a wee thing" (1 short text, with only the verses about "When I was a wee thing" and the fetching home of a wife in a wheelbarrow)

ADDITIONAL: Roger deV. Renwick, _Recentering Anglo/American Folksong: Sea Crabs and Wicked Youths_, University Press of Mississippi, 2001, p. 70, "The Foolish Boy" (1 text)

ST EO93 (Full)

Roud #469

RECORDINGS:
Anne, Judy & Zeke Canova, "The Poor Little Thing Cried Mammy" (Banner 32127/Oriole 8044/Perfect 12685/Regal 10299/Romeo 3044, 1931; rec. 1930) (Champion 16188, 1931; rec. 1930 [as Clemens Family])Columbia 15653-D, 1931; rec. 1930 [as Three Georgia Crackers, "Pore Little Thing Cried Mqmmy"]) (one of these is reissued on CrowTold01, but I don't know which)
Harry Greening & chorus of Dorsetshire Mummers, "The Foolish Boy" (on FSB10)
Bradley Kincaid, "The Swapping Song" (Champion 15466 [as Dan Hughey]/Silvertone 5188/Supertone 9209, 1928)

CROSS-REFERENCES:
cf. "Little Brown Dog"
cf. "Mary Mack (I)" (plot)
cf. "Old John Wallis" (lyrics)
cf. "Pirn-Taed Jockie" (theme: bad bargains)
cf. "My Father Died a Month Ago" (theme)

NOTES [685 words]: Eddy-BalladsAndSongsFromOhio writes of this song, "Most texts are like the above in blending two separate songs, 'When I Was a Little Boy' and 'Swapping Song.' The first story, based, in all likelihood, upon Wat Tyler's Rebellion of 1381 in England, continues through four stanzas."
That two songs are combined here is very likely; Kennedy-FolksongsOfBritainAndIreland's version and others (including versions back to Gammer Gurton's Garland) omit the trip to London to fetch a wife, while we find a youth setting out for London to find a wife as a separate item in _Tommy Thumb's Pretty Song Book_, Volume II, of c. 1744. But whether this should be tied to the Kentish rebellion of 1381 can be questioned. The Opies, while quoting the first half, make no mention of Wat Tyler, and say it uses the tune of "John Anderson my Jo," which could hardly go back to an English event of 1381. - RBW

Perhaps "The Swapping Boy" should be split between the Opie/OxfordDictionaryOfNurseryRhymes 71/Eddy-BalladsAndSongsFromOhio/Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 131 ("When I was a little boy I lived by myself") songs and the Opie/OxfordDictionaryOfNurseryRhymes 156/Henry H732("My father he died, but I can't tell you how") songs. The description for "My Father Died" might be: Singer inherits his grandfather's horses. He sells the horses to buy a cow and sells and buys the cow, a calf, a pig, a dog, and a cat that runs off after a rat. "My grandfather left me all he did own, And I don't know how it is, but I'm here by my lone." The end of Opie/OxfordDictionaryOfNurseryRhymes 156 is more disastrous: "I sold my cat and bought me a mouse, But she fired her tail and burnt down my house." - BS

In the light of the above, I suppose I should separate these two songs -- but the result would be an even worse mess than lumping them, because the combination clearly exists as a song in its own right. Since it is possible that it's one song that split, and not two that coalesced, I'm keeping them together until we can find some clearer evidence of the history. With full acknowledgment that there are two highly independent parts.

We should also note that there is a fairly precise parallel to the swapping story in German. The Grimm tale of "Lucky Hans" [#83, "Hans im Gluck," from 1818] tells of a young man who, after completing an apprenticeship, is given a nugget of gold by his master. It is heavy enough that he trades it for a horse. He sells the horses to buy a cow and sells and buys the cow, a calf, a pig, a dog, and a cat that runs off after a rat. "My grandfather left me all he did own, And I don't know how it is, but I'm here by my lone." The end of Opie/OxfordDictionaryOfNurseryRhymes 156 is more disastrous: "I sold my cat and bought me a mouse, But she fired her tail and burnt down my house." - BS

The tale is usually translated under a title such as "What the Old Man Does Is Always
Right." The gimmick is the same -- the old man goes out to sell his horse, and makes a series of trades. But, except that in the first trade, the man exchanges his horse for a cow, there is little other similarity; he ends up with a collection of withered apples. And the emphasis of the tale is not on the trading but on the psychology of the man and his wife.

In English, we find a swapping tale called "Mr. Vinegar," found on pp. 28-32 of Joseph Jacobs, collector, *English Fairy Tales*, originally published 1890; revised edition 1898 (I use the 1967 Dover paperback reprint) and derived from Halliwell. In this case, Mr. Vinegar recovers some money from robbers whom he frightens, but then trades it all away.

There is also at least one other English swapping rhyme, found in Peter and Iona Opie, *I Saw Esau: Traditional Rhymes of Youth*, #58, beginning, "I went downtown To meet Mrs. Brown, She gave me a nickel to buy a pickle. The pickle was sour; I bought me a flower." And so forth. - RBW

Williams-FolkSongsOfTheUpperThames has the original inheritance coming from grandmother; Williams-Wiltshire-WSRO has it from grandfather. - BS

Last updated in version 6.0

File: E093

**Swearing-In Song, The**

DESCRIPTION: "Do you wish to be sworn at Highgate?" "I do, Father." "Amen." "Silence, O, yes! You are my son! Full to your old father turn, sir. This is your oath." The swearer vows to be honest and chaste, and to follow drinking rituals. He kisses the horn as token

AUTHOR: unknown

EARLIEST DATE: 1877 (Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland)

KEYWORDS: drink promise humorous

FOUND IN: Britain(England)

REFERENCES (1 citation):

*Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 408-411, "The Swearing-In Song or Rhyme" (1 text)*

Roud #4586

File: BeCo408

**Sweater, The**

DESCRIPTION: "Who robs the widow of her right By work that takes her day and night To earn his poor starvation might? The Sweater/" It leads girls astray. It cheats and lies. It has great wealth. "He is society's disgrace, And must be told so to his face"

AUTHOR: "N. A. A.," according to Bailey/Roth-ShantiesByTheWay-NZ

EARLIEST DATE: 1889 (Lyttelton Times, according to Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: work hardtimes labor-movement

FOUND IN: Bailey/Roth-ShantiesByTheWay-NZ

REFERENCES (3 citations):

*Bailey/Roth-ShantiesByTheWay-NZ, p. 76, "The Sweater" (1 text)*

*Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 76, "The Sweater" (1 text, 1 tune) (p. 59 in the 1972 edition)*

*Garland-FacesInTheFirelight-NZ, p. 161, "The Sweater" (1 text)*

RECORDINGS:

*Barbie Colquhoun, "The Sweater" (on NZSongYngCntry)*

NOTES [22 words]: "The Sweater" in this song refers not to the woven garment but to the owner of a sweatshop -- one who runs a "sweating system." - RBW

Last updated in version 4.4

File: BaRo076

**Swede from North Dakota, The**

DESCRIPTION: Having spent a year working, the Svede decides to visit Minnesota's State Fair. He meets a Salvation Army group (refusing to work for Jesus when he learns "Yesus don't pay nothing"), winds up drunk, and returns home

AUTHOR: unknown

EARLIEST DATE: 1932 (book by "Yumpin' Yiminy")
Sweep the Floor

DESCRIPTION: "Sweep the floor, pick up the chair, Sweep under, place it there."

AUTHOR: unknown

EARLIEST DATE: 1910 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty

FOUND IN: New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 180, "(Sweep the floor)" (1 text)

File: SuSm180
Sweep Your Own Door Clean

DESCRIPTION: "I hate to hear folk talk about other folks affairs ... The man that keeps his own door clean has got enough to do." "Don't judge a man by what he wears ... Although he [sic] brought to poverty he's not been brought to shame"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: virtue nonballad clothes hardtimes
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 665, "Sweep Your Own Door Clean" (1 text)
Roud #6090
File: GrD3665

Sweep, Chimney Sweep

DESCRIPTION: Singer tells what cleanly work he makes as a chimney sweep. He tells the girls to arise and fetch him ale, then boasts about how he can climb to a rooftop without ladder or rope, and there you can hear him halloa. He says he will work for none but gentry.

AUTHOR: unknown
EARLIEST DATE: 1815 (first verse found in "Cries of London")
LONG DESCRIPTION: Singer tells what cleanly work he makes as a chimney sweep. Girls come to his door; although he's black as a Moor, he's capable. He tells the girls to arise and fetch him some ale, then boasts about how he can climb to a rooftop without ladder or rope, and there you can hear him halloa. He says he will work for none but gentry. "Sweep, chim-nie sweep is the common cry I keep/If you can but rightly understand me"

KEYWORDS: pride courting bragging work nonballad worksong worker
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Kennedy-FolksongsOfBritainAndIreland 240, "Sweep, Chim-nie Sweep" (1 text, 1 tune)
Roud #1217
RECORDINGS:
Bob & Ron Copper, "Sweep, Chimney Sweep" (on FSB3)
CROSS-REFERENCES:
The Chimney Sweep
File: K240

Sweepers

DESCRIPTION: "We're dodging mines, dodging mines, Always bleeding well dodging mines... My God they're everywhere." The singer would like to place a mine within Hitler's anatomy for deploying so many mines

AUTHOR: unknown
EARLIEST DATE: 1985 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: ship sailor technology nonballad
FOUND IN: Britain(England)
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 95, "Sweepers" (1 text)
File: Tawn095

Sweet Adelina

DESCRIPTION: "In the evening when I sit alone a-dreaming, Of days gone by, love, to me so dear, There's a picture that in fancy's of' appearing." "Sweet Adeline, My Adeline, At night, dear heart, For you I pine.... You're the flower of my heart." He hopes to reunite

AUTHOR: Words: Richard Husch Gerard / Music: Harry Armstrong
EARLIEST DATE: 1903 (sheet music; Armstrong supposedly wrote the tune in 1896)
KEYWORDS: love separation nonballad
FOUND IN: US(So)
REFERENCES (2 citations):
Browne-AlabamaFolkLyric 149, "A Medley" (1 text, 1 tune, starting with the chorus of "Sweet Adeline," then "The Old Oaken Bucket," "In the Evening by the Moonlight," "Rufus Rastus Johnson Brown," and "Massa's in the Cold, Cold Ground")
DT, SWTADLN

ALTERNATE TITLES:
You're the Flower of My Heart, Sweet Adeline

NOTES [208 words]: The lyrics of this were allegedly written in praise of "a girl who worked at the music counter of a New York department store." Possible, of course, but also a good promotional gimmick. The name was originally "Rosalie," so the inspiration was not verbal. Both Spaeth, A History of Popular Music in America, p. 335, and Douglas Gilbert, Lost Chords, p. 327, report that, with the song going nowhere, the authors saw a poster advertising a farewell tour by opera singer Adelina Patti, and "Adelina," Englishified as "Adeline," went into the song and a hit was born. According to Spaeth, p. 334, it is "the queen of the echo school of harmonizing." Spaeth gives extensive discussion of how the song came to be popular on pp. 334-336, and adds that the "melodic appeal [of the song] may be traced to the well-tried pattern of the Westminster Chime." Richard Moody, Ned Harrigan: From Corlear's Hook to Herald Square, Nelson Hall, 1980, p. 237, has a different take on the composition; supposedly David Braham (for whom see "Babies on Our Block") "had set the tune for Gregory Hyde's "You're the Idol of My Heart," thirty years before the song became more familiarly known as 'Sweet Adeline.'" Obviously this does not match the common account. - RBW

Last updated in version 5.2
File: RcSweAde

Sweet Alice

DESCRIPTION: Australian parody of "Ben Bolt" in which Sweet Alice becomes an Aborigine woman: "Oh, don't you remember sweet Alice, Dan Holt, the lubra so dusky and dark." The singer recalls the hard times of an Australian migrant worker

AUTHOR: unknown
EARLIEST DATE: 1960 (Beatty)
KEYWORDS: work derivative mining gambling bug
FOUND IN: Australia
REFERENCES (1 citation):
ADDITIONAL: Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), pp. 309-310, "Sweet Alice" (1 text)
File: Beat309

Sweet America

DESCRIPTION: "Come all you jovial sailors That love your native home, Among strong winds and rushing seas... Our ship is full and homeward bound To sweet America." They have sailed the coasts of Chile and Peru; they look forward to seeing the girls at home

AUTHOR: unknown
EARLIEST DATE: 1856 (Journal from the _Catalpa_)
KEYWORDS: whaler sailor
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 28-29, "Sweet America" (1 text, 1 tune)
Roud #27533
File: HGam028

Sweet as the Flowers in May Time

DESCRIPTION: "Sweet as the flowers in May/springtime, Sweet as the honey dew, Sweet as the roses in the bowers, I'm thinking tonight of you. Sweet as the rose in the garden, Sweet as the dew on the rose, I'd rather be somebody's darling Than a poor boy nobody knows."

AUTHOR: unknown
EARLIEST DATE: 1932 (recording, Carter Family)
Sweet Avondu

DESCRIPTION: The singer "never more shall view Those scenes I loved by Avondu." He recalls the scenes from the mountains to the sea. He bids farewell to Clara: "No more we meet by Avondu"

AUTHOR: James Joseph Callanan (1795-1829) (source: Croker-PopularSongsOfIreland)

EARLIEST DATE: 1830 (_The Recluse of Inchidony_, according to Croker-PopularSongsOfIreland)

KEYWORDS: home separation Ireland nonballad

FOUND IN:

REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 127-133, "Sweet Avondu" (1 text)

NOTES [142 words]: Croker-PopularSongsOfIreland: "'Avondu,' says the author, means 'the Blackwater (Avunduff of Spenser).... It rises in a boggy mountain called Meenganine in [County Kerry] and discharges itself into the sea at Youghall." - BS

There is a certain amount of confusion about this author. Most sources list his name as James Joseph Callanan, but he is also sometimes listed under the name "Jeremiah" (and, yes, it is known that it is the same guy). Most sources agree that he was born in 1795, but his death date seemingly varies; Hoagland and MacDonagh/Robinson give 1829. He wrote some poetry of his own, but is probably best known for his translations from Gaelic. Works of his found in this index include "The Convict of Clonmel," "The Outlaw of Loch Lene," "Sweet Avondu," "The Virgin Mary's Bank," "Gougane Barra," and a translation of "Drimindown." - RBW

File: CrPS127

Sweet Betsy from Pike [Laws B9]

DESCRIPTION: "Sweet" Betsy and "her lover" Ike set out from Pike County, Missouri for California. On the way they lose much of their livestock and property, but also have some amazing adventures. (They marry, then divorce.)

AUTHOR: claimed by John A Stone (Old Put)

EARLIEST DATE: 1858 (Put's Golden Songster, second edition)

KEYWORDS: travel hardtimes settler

FOUND IN: US(Ap,MW,Ro,So,SW)

REFERENCES (30 citations):
Laws B9, "Sweet Betsy from Pike"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 343-345, "Sweet Betsy from Pike" (1 text)
Randolph 192, "Sweet Betsy from Pike" (1 text plus a fragment, 1 (atypical) tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 193-196, "Sweet Betsy from Pike" (1 text, 1 tune -- Randolph's 192A)
Randolph/Legman-RollMeInYourArms I, pp. 300-301, "Sweet Betsy from Pike" (4 fragments, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 153, "Sweet Betsy From Pike" (1 text, 1 tune)
Logsdon-WhorehouseBellsWereRinging 41, pp. 215-218, "Sweet Betsy from Pike" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #159, "Sweet Betsy from Pike" (1 text, 1 tune)
Stout-FolkloreFromIowa 83, p. 106, "Sweet Betsy from Pike" (1 short text)
Leach-TheBalladBook, pp. 750-751, "Betsy from Pike" (1 text)
Sweet Birds

DESCRIPTION: "The birds are returning their sweet notes of spring... As I sit in the dream... For my darling far over the sea... Oh, say, does he truly love me?" "Sweet birds (x2), Oh, say that my lover is true." She recalls the day he left and promised to be true


EARLIEST DATE: 1876 (original publication)

KEYWORDS: bird love separation questions

FOUND IN: US(SE,So)

REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 295, "Sweet Birds" (3 texts plus an excerpt and mention of 3 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 295, "Sweet Birds" (2 tunes plus text excerpts)
Browne-AlabamaFolkLyric 13, "Sweet Birds" (3 texts, 1 tune)
Sweet Blooming Lavender

**DESCRIPTION:** Street cry: "Won't you buy my sweet blooming lavender? There are sixteen blue branches a penny, all in full bloom." The singer tells how the plant is fresh, and how it will benefit the wearer.

**AUTHOR:** unknown

**EARLIEST DATE:** c.1880 (Broadwood/Maitland-EnglishCountySongs)

**KEYWORDS:** nonballad commerce

**FOUND IN:** Britain(England(Lond,South))

**REFERENCES (3 citations):**
- Broadwood/Maitland-EnglishCountySongs, p. 105, "(Will you buy my sweet lavender?)"
- Broadwood/Maitland-EnglishCountySongs, p. 105, "(Sixteen bunches a penny)" (2 texts, 4 tunes)
- Kennedy-FolksongsOfBritainAndIreland 356, "Sweet Blooming Lavender" (1 text, 1 tune)

**ADDITIONAL:** Walter de la Mare, _Come Hither_, revised edition, 1928; notes to #153, ("Or the Streete cries all about") (1 fragment of this, plus an assortment of other street cries)

**Roud #854**

**RECORDINGS:**
- Bill Ellson, "Will You Buy My Sweet Blooming Lavender?" (on Voice11)

**CROSS-REFERENCES:**
- cf. "Lavender Girl" (theme)

**NOTES [137 words]:** Kennedy-FolksongsOfBritainAndIreland notes that his informant, Florrie Penfold, knew several street cries but preferred this because it is "more of a song." Which indeed it is, and so is included.

Kennedy lists a number of collected versions of this piece. I doubt that all are actually the same song, but they are doubtless all lavender street calls.

In addition to its color and scent, lavender is reputed to be a sleep aid and perhaps an antidepressant; according to Ruth Binney, *Nature's Way: lore, legend, fact and fiction*, David and Charles, 2006, p. 117, "Lavender (Lavendula) is another soothing herb, described as 'a comfort to the brain' by the 16th-century herbalist William Turner."

Lavender supposedly acquired its scent because the Virgin Mary hung the baby Jesus's clothing on it to dry (Binney, p. 123). - RBW

*Last updated in version 2.7*

**File:** K356

Sweet Bunch of Daisies

**DESCRIPTION:** "Sweet bunch of daisies, Oh, how dear to me. Often I hear them Whisp'ring love of thee. Murmuring softly In a silent theme Of love's bright morning. Now one sad, sweet dream, Sweet bunch of daisies, Brought from the dell, Kiss me one... daises won't tell"

**AUTHOR:** unknown

**EARLIEST DATE:** 1922 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)

**KEYWORDS:** love courting flowers

**FOUND IN:** US(SE)

**REFERENCES (1 citation):**
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 726, "Sweet Bunch of Daisies" (1 short text, 1 tune)

**NOTES [17 words]:** The current description is based on the Brown/Schinhan-FrankCBrownCollectionNCFolklore5 fragment. - RBW

*Last updated in version 4.1*

**File:** BrS5726
Sweet By and By

DESCRIPTION: "There's a land that is fairer than day, And by faith we can see it afar.... In the sweet by and by We shall meet on that beautiful shore." The singer describes the blessings and beauties that the faithful will enjoy in heaven.

AUTHOR: Words: Sanford Fillmore Bennett (1836-1898) / Music: Joseph. Philbrick Webster (1819-1875)

EARLIEST DATE: 1868

KEYWORDS: religious nonballad

FOUND IN: US

REFERENCES (5 citations):
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 198-201, "Sweet By and By" (1 text, 1 tune)
Heart-Songs, p. 485, "Sweet By-and-By" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 355, "In The Sweet Bye And Bye" (1 text)
DT, SWTBYBY*

ADDITIONAL: Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), pp. 206-207, "Sweet By and By" (1 text, 1 tune)

ST RJ19198 (Full)

Roud #7651

RECORDINGS:
Elizabeth Cotten, "In the Sweet Bye and Bye" (on CloseHomeMS)
Harkins & Moran [pseudos. for Sid Harkreader w. Grady Moore], "In the Sweet Bye and Bye" (Broadway 8117, c. 1930)
Haydn Quartet, "In the Sweet Bye and Bye" (Victor 1316, 1902)
Bela Lam & his Greene County Singers, "Sweet Bye and Bye" (OKeh 45177, 1928; rec. 1927)
Uncle Dave Macon, "In the Sweet Bye and Bye" (Vocalion 5162, 1927)
Margarethe Matzenauer, "In he Sweet Bye and Bye" (Pathe Actuelle 027519, n.d.)

CROSS-REFERENCES:
cf. "The Preacher and the Slave" (tune)
cf. "The Cowboy's Dream" (tune)

SAME TUNE:
The Preacher and the Slave (File: San221)
The Only True Life ("You may tell of your grand city life; Of the joys that around it doth cling") (by A. P. Knapp) (Albert P. Knapp, _Grange Songster_, 1915, pp. 14-15)

In the Reign of Justice ("There's a glorious future in store When the toil-worn shall rise from the dust") (Foner, p. 166)

ALTERNATE TITLES:
In the Sweet By and By

NOTES [212 words]: Jackson writes, "It may be that the venerable old Gospel number 'Sweet By and By' is the only famous song written in a drugstore; it is CERTAINLY the only famous song written in a drugstore in Elkhorn, Wisconsin."

Johnson quotes from Bennet's papers, describing how it happened: one day in 1867, J. P. Webster (who also wrote the music for "Lorena") strolled into the Elkhorn drugstore in a grim mood. Asked what was wrong, he declared that it wasn't important; "It will be all right by and by." Sanford Fillmore Bennett, who owned the drugstore, heard the line scribbled these verses -- with the intent to write as song, according to what he said; Jackson claims it was to comfort Webster. Personally, I probably would have gotten even more grim after reading such saccharine lyrics, but Webster at once cheered up and started to set them to music, and the music at least did well. Since we're talking about useless Wisconsin lore, we might add that this is said to have been the favorite hymn of Charles Ingalls, the "Pa" of Laura Ingalls Wilder (it was written the year Laura was born, note, though Elkhorn is in the eastern part of the state, far from the Pepin country), and was reportedly played at his funeral in 1902 (see Donald Zochert, _Laura_, pp. 140-141). - RBW

Last updated in version 6.0

File: RJ19198

Sweet Canaan

DESCRIPTION: Chorus: "The land I am bound for, Sweet Canaan's happy land I am bound for (x2), Sweet Canaan's happy land, Pray give me your right hand." Verses: "O my brother (sister) did you come to help me (x3), Pray, give me your right hand"
**Sweet Cider**

DESCRIPTION: "Where's the mule and where's the rider? Where's the gal that drinks sweet cider? Sallie, won't you have some (x2), Sally, won't you have some of my hard cider?"

AUTHOR: unknown

EARLIEST DATE: 1923 (Brown)

KEYWORDS: drink nonballad

FOUND IN: US(Ap,SE)

REFERENCES (1 citation):

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 45, "Sweet Cider" (1 text)

Roud #7864

RECORDINGS:

Riley Puckett & Clayton McMichen, "Paddy Won't You Drink Some Cider" (Columbia 15358-D, 1929)

ALTERNATE TITLES:

Pretty Little Black-Eyed Susan

File: Br3045

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**Sweet Clonalee**

DESCRIPTION: The singer explains why he is leaving Clonalee for America. He loved a girl, but she turned instead to a wealthy old farmer. The farmer accused the singer of sheep-stealing. He leaves his parents behind and curses James Magee (presumably the farmer)

AUTHOR: unknown

EARLIEST DATE: 1934 (Sam Henry collection)

KEYWORDS: love courting rejection age money emigration accusation theft sheep
Sweet Copshawholm

DESCRIPTION: Singer wanders out to admire Copshawholm, where he grew up. "But there is not work for all And youth must wander from Their place of birth... I maun haste away." He will dream "of times to come When I shall end my days in... sweet Copshawholm."

AUTHOR: James Telfer (source: McMorland/Scott-HerdLaddieOTheGlen)

EARLIEST DATE: 1989 (McMorland/Scott-HerdLaddieOTheGlen)

KEYWORDS: emigration farewell home parting unemployment work Scotland nonballad

FOUND IN: Britain(Scotland(Bord))

REFERENCES (1 citation):
McMorland/Scott-HerdLaddieOTheGlen, pp. 30-31, 149, "Sweet Copshawholm" (1 text, 1 tune)

Roud #6931

NOTES [18 words]: McMorland/Scott-HerdLaddieOTheGlen: Copshawholm is the old name for Newcastle, a border region village. - BS

Last updated in version 3.2

File: McSc030

Sweet Country Life, A

DESCRIPTION: The singer prefers "a sweet country life" to the "lofty high towers" of towns and cities. He prefers homespun to robes and fine dresses, bird songs to fiddles, flutes and spinnets. "Country lasses ... never do forsake your own country employment"

AUTHOR: unknown

EARLIEST DATE: 1778 (Boardman)

KEYWORDS: home clothes farming music nonballad bird

FOUND IN: Britain(England(South),Scotland(Bord))

REFERENCES (4 citations):
Lyle-Andrew-CrawfurdsCollectionVolume1 62, "Lord Eglinton's Song" (1 text)
Reeves/Sharp-TheddiomOfThePeople, p. 235, "A Sweet Country Life" (1 text)
ADDITIONAL: Timothy Boardman, Log-Book of Timothy Boardman Kept on Board the Privateer Oliver Cromwell in 1778" (Albany, 1885 ("Digitized by Google")), p. 85, "A Country Song" (1 text)

Roud #2406

CROSS-REFERENCES:
cf. "Country Life" (theme)
cf. "The Country Life" (II) (theme)

NOTES [24 words]: Wakefield's text and tune are from Miss L.E. Broadwood; she took them down from her uncle, Mr. John Broadwood, probably around 1840 [p. 383]. - BS

Last updated in version 2.6

File: LyCr162

Sweet County Wexford

DESCRIPTION: "On Moniseed of a summer's morning" the Shelmaliers fight British and Gorey cavalry. After driving the British back the Irish rest. "Had we the wisdom to follow after ... We'd have saved the lives of many a martyr That died in Arklow"

AUTHOR: unknown

EARLIEST DATE: 1939 (OLochlainn-IrishStreetBallads)

KEYWORDS: rebellion battle death Ireland patriotic

HISTORICAL REFERENCES:
May 26, 1798 - Father John Murphy launches the Wexford rebellion; he defeats the Camolin
cavalry that night, and the next day annihilates a small militia force at Oulart
May 29, 1798 - Father Murphy leads the insurgents against Enniscorthy
June 5, 1798 - The Wexford rebels attack the small garrison (about 1400 men, many militia) at
New Ross, but are repelled
June 9, 1798 - Father Murphy, trying to lead his forces into Wicklow, defeated at Arklow
June 21, 1798 - Rebel defeat at Vinegar Hill ends the Wexford rising
FOUND IN: Ireland
REFERENCES (3 citations):
OLochlainn-IrishStreetBallads 79, "Sweet County Wexford" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 94, "Sweet County Wexford" (1 text, 1 tune)
Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 55-56, "Sweet County Wexford" (1 text; tune
on p. 21)
Roud #2997
CROSS-REFERENCES:
cf. "Boulavogue" (historical setting)
cf. "Father Murphy (I)" (subject of Father Murphy) and references there
NOTES [508 words]: Moylan-TheAgeOfRevolution-1776-1815: "According to Denis Devereux, O
Lochlainn's source for the words, this song is the original upon which P.J. McCall based his
'Boulavogue'." On the other hand, see the notes to "Father Murphy (I)."
The Irish baronies of Shelmaliier, East and West, are in County Wexford. - BS
This is an unusually self-honest assessment of the course of the Wexford rebellion. Wexford itself
was abandoned on May 30, and Gorey even before that, but the rebels didn't occupy the latter until
June 4. The delay gave the loyalists time to organize and counterattack. (See Robert Kee, The
Most Distressful Country, being Volume I of The Green Flag, p. 115).
Wexford didn't really matter; it was south of the Rebel strong points. Gorey, though, was on the
way to Arklow and, eventually, Dublin. Had the rebels headed straight there, it might have given
them a chance to really threaten the government. Instead, they went to Wexford, and camped on
the Three Rocks hill. They beat off a small force of Meath militia, killing its commander, Colonel
Watson (see Thomas Pakenham, The Year of Liberty, p. 177). The garrison abandoned the town
(Pakenham, p. 178), and the rebels entered. (We note, incidentally, that it was in Wexford that they
captured the prisoners to be brutalized at Scullabogue -- for which see "Father Murphy (II) (The
Wexford Men of '98)" and "Kelly, the Boy from Killane.")
The attack on Wexford had another side effect: It caused the rebels to appoint Bagenal Harvey
their commander (Kee, pp. 116-117), and he had no clue what to do; his ineptitude would contribute
much to the defeat at New Ross (for which see "Kelly, the Boy from Killane" and "James Ervin"
[Laws J15]).
Finally, in mid-June, the rebels headed for Arklow, which they should have occupied at least a
week earlier. Repulsed (see the notes to "Father Murphy (I)"), the rebellion lost its last hint of
planning, and fizzled out.
The characters cited in the song are often hard to identify. I can mention the following:
"Gowan" - "Hunter" Gowan, given his nickname because of his earlier career tracking down
outlaws, who organized the "Black Mob" (a group of rebel-hunting vigilantes); he is reputed to have
marched about with the finger of a rebel at the end of his sword. And worse. "Fiend" seems a
suitable word for him.
"Captain Dixon" - there was a Captain Dixon, but he was a rebel sea captain; I think there is some
confusion here.
"General Walpole": Presumably Colonel Walpole, ADC to Viceroy Camden? He was never a
general, but he did have a brief taste of independent command, which might explain the title.
In early June, Walpole was sent from Dublin with a few hundred men and three cannon to reinforce
General Loftus's troops in Wexford. This despite a complete lack of military training and
experience. It showed. On June 4, as part of a plan to surround a rebel force at Ballymore,
Walpole's force set out from Gorey. He did not follow the battle plan, was intercepted by the rebels,
and he and most of his soldiers were killed. - RBW
File: OLoc079

Sweet Dunloy
DESCRIPTION: The singer and his love leave Ireland for Scotland to escape her father. The father
follows and has them forcibly returned to Ireland. Although the girl says she consented, the jury
convicts him. After he is freed, they will go to America instead
Sweet Fanny Adams

DESCRIPTION: Fanny Adams, her sister, and another girl go to play, but meet a clerk named Frederick Baker. He sends the younger children off with money for sweets, then murders Fanny. The singer grieves for her daughter, but notes that her murderer is now dead as well

AUTHOR: unknown
EARLIEST DATE: 1867? (broadside announcing execution of Baker)
LONG DESCRIPTION: The singer’s eight-year-old daughter Fanny Adams and her sister go to play with another girl, but they meet a young clerk named Frederick Baker. He offers the younger children money for sweets; when they have gone, he drags Fanny to the hollow. She is missed, and the searchers find her body, murdered and horribly dismembered. The mother grieves for her daughter, but notes that her murderer is now dead as well

KEYWORDS: grief rape violence abduction crime execution homicide punishment death mourning children mother

HISTORICAL REFERENCES:
Aug 27, 1867 -- Murder and dismemberment of eight-year-old Fanny Adams by Frederick Baker. Baker was hanged later in the year.

FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Kennedy-FolksongsOfBritainAndIreland 333, "Sweet Fanny Adams" (1 text, 1 tune)
Roud #2152

RECORDINGS:
Vashti Vincent, "Sweet Fanny Adams" (on FSB7)

CROSS-REFERENCES:
cf. "The Execution of Frederick Baker" (subject)

NOTES [102 words]: The murder took place at Alton, in Hampshire. Cruel to relate, the expression "Sweet Fanny Adams" became part of British vernacular; in the Royal Navy it was used to refer to any dubious meat dish. [According to Ernle Bradford, The Mighty Hood, 1959 (I use the 1977 Coronet paperback), p. 51, it was also the Royal Navy habit to call any sailor named Adams by the nickname "Fanny." - RBW]

In more recent popular usage, it means "nothing"; if one doesn't get paid for a job, for example, one says one got "Sweet Fanny Adams" or "Sweet F. A." In this context, of course, it is a euphemism for "sweet fuck-all." - PJS

Last updated in version 5.1

File: K333

Sweet Forget-Me-Not

DESCRIPTION: "Fancy brings a thought to me, A flower rich and rare, Of grace and beauty both combined, A fadeless flower rare." The singer recalls courting his beautiful love. In time, he proposes and they happily marry. They dwell in a cot with a forget-me-not

AUTHOR: Bobby Newcomb (1877) (source: MUNFLA/Leach)
EARLIEST DATE: 1916 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: love courting flowers home

FOUND IN: US(SE) Canada(Mar,Newf)
REFERENCES (3 citations):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 727, "Sweet Forget-Me-Not" (1 short text, 1 tune)

DT, FGETMNOT*

ADDITIONAL: Norm Cohen, "Henry J. Wehman and Cheap Print in Late Nineteenth-Century
Sweet Genevieve

DESCRIPTION: The singer would "give the world to live again the lovely past" with Genevieve. They are older now, but he still loves her and wishes to be with her always: "O Genevieve, Sweet Genevieve... Still the hands of mem'ry weave... Blissful dreams of long ago"

AUTHOR: Words: George Cooper / Music: Henry Tucker

EARLIEST DATE: 1869

KEYWORDS: love age

FOUND IN: US

REFERENCES (7 citations):
- Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 202-205, "Sweet Genevieve" (1 text, 1 tune)
- Geller-FamousSongsAndTheirStories, pp. 11-13, "Sweet Genevieve" (1 text, 1 tune)
- Messerli-ListenToTheMockingbird, pp. 166-167, "Sweet Genevieve" (1 text)
- Heart-Songs, pp. 24-25, "Seet Genevieve" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 259, "Sweet Genevieve" (1 text)
- Fuld-BookOfWorldFamousMusic, p. 543, "Sweet Genevieve"

CROSS-REFERENCES:
- cf. "Silver Threads among the Gold" (theme)
- cf. "When You and I Were Young, Maggie" (theme)

NOTES [94 words]: Genevieve is reported to be the real-life bride of George Cooper who died shortly after their marriage. However, since no one can find the records of this marriage, this may be the usual sort of sentimental folklore. The song was very successful, but doesn't seem to have gained much place in tradition.

George Cooper originally worked with Stephen Foster, and seems to have switched to working with Henry Tucker after Foster's death; in 1865, they produced "Jeff in Petticoats," also in the Index. He also wrote "Beautiful Isle of the Sea" with J. R. Thomas. - RBW

Last updated in version 6.0

File: RK19202

Sweet Girls of Derry, The

DESCRIPTION: The singer is captivated by the sweet girls of Derry. He describes them as "so comely and merry" with sweet voices. "Though I left them behind me, Full soon they shall find me in Derry again"

AUTHOR: unknown

EARLIEST DATE: 1925 (Hayward-UlsterSongsAndBalladsOfTheTownAndCountry)

KEYWORDS: courting nonballad

FOUND IN: Ireland

REFERENCES (1 citation):
- Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 76-77, "The Sweet Girls of Derry" (1 text)

Roud #6537

File: HayU076
Sweet Glenbush

DESCRIPTION: The singer calls on the maidens to listen to his (?) story, asking them to pity a wandering youth. He recalls his departure from Glenbush; now dreams and memories of home say to him, "Come back to sweet Glenbush"

AUTHOR: unknown
EARLIEST DATE: 1934 (Sam Henry collection)
KEYWORDS: homesickness
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H573, p. 212, "Sweet Glenbush" (1 text, 1 tune)
CROSS-REFERENCES:
  cf. "Scarborough Settler's Lament" (theme) and references there
File: HHH573

Sweet Heaven (I)

DESCRIPTION: "I want to go to Heaven and I want to go right; How I long to be there; I want to go to Heaven all dressed in white. How I long..." "Sweet Heaven (x3). Oh, how I long...." About heaven, the contest between the singer and Satan, and other floating themes

AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: religious devil floating verses
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 638, "Sweet Heaven" (1 text, with many floating verses, e.g. the terrapin and the toad, "I run old Satan round the stump")
Barton-OldPlantationHymns, p. 10, "Sweet Heaven" (1 text, 1 tune)
Roud #11834
CROSS-REFERENCES:
  cf. "The Catfish (Banjo Sam)" (floating lyrics)
File: Br3638

Sweet Heaven (II)

DESCRIPTION: Singer is going to the racetrack; he promises to share any winnings with his sweetheart. Rest floats, e.g. "Give beefsteak when I'm hungry, whiskey when I'm dry...." Chorus: "Let her go (x2) God bless her/Though she roams over land and sea...."

AUTHOR: unknown
EARLIEST DATE: 1927 (recording, Tenneva Ramblers)
KEYWORDS: farewell parting floating verses nonballad lover gambling racing food
FOUND IN: US(SE)
REFERENCES (1 citation):
Sharp-EnglishFolkSongsFromSouthernAppalachians 243, "Liza Anne" (1 text, 1 tune)
Roud #7697
RECORDINGS:
  Clint Howard et al, "Sweet Heaven When I Die" (on WatsonAshley01)
  Arthur Smith Trio, "Sweet Heaven" (Bluebird B-7146, 1937)
  Tenneva Ramblers, "Sweet Heaven When I Die" (Victor 20861, 1927)
CROSS-REFERENCES:
  cf. "Country Blues" (floating verses)
  cf. "Dear Companion (The Broken Heart; Go and Leave Me If You Wish To, Fond Affection)"
    (lyrics)
  cf. "Saint James Infirmary" (the "let her go" lyrics)
NOTES [93 words]: This certainly has strong overlaps with "Dear Companion", paraphrasing its chorus and some of its verses. But its gestalt is different, and it has acquired a life of its own, so I split them. - PJS
I put Sharp-EnglishFolkSongsFromSouthernAppalachians 243, here because its first floating verse is "Beefsteak when I'm hungry...," but it's really a mess of floaters, one of which also shows up in
the "Betty Anne" version of "Shady Grove." Although it was collected in 1917, I'm not assigning that as Earliest Date for "Sweet Heaven (II)," but I note it here. - PJS

File: RcSwHeav

Sweet Inishcara

DESCRIPTION: "I have travelled in exile midst cold-hearted strangers" in Canada and India/Indies looking for gold and spices. The singer returns home to find his home in ruins and his sweetheart dead. He will join her. "In heaven she'll welcome her wanderer home"

AUTHOR: John Fitzgerald (source: OCanainn-SongsOfCork)

EARLIEST DATE: before 1958 (recording, Copley 9-228-B)

KEYWORDS: love travel return death gold Canada India Ireland

FOUND IN: Ireland

REFERENCES (1 citation):
OCanainn-SongsOfCork, pp. 48-49, "The Exile's Return" (1 text, 1 tune)

Roud #12923

RECORDINGS:
Paddy Breen, "Sweet Inishcara" (on Voice04)
Ollie Conway, "Sweet Inis Cara (The Exile's Return)" (on IROConway01)
The McNulty Family, "The Exile of Cork" (Copley 9-228-B, n.d.; on IRMcNulty-Night1)

CROSS-REFERENCES:
cf. "Bonnie Tyneside" (theme)

NOTES [140 words]: When I was puzzling about the text of "The Exile of Cork" John Moulden pointed out that it belongs here. The matrix number for the McNulty Family's "Exile of Cork" is E3-CB-3235-1A.

Spottswood lists Tim Donovan, "The Exile of Cork" (on Decca 12157) with session date Apr 7, 1938 (matrix number 63574-A). If it can be verified that that recording is for this song it would establish a new earliest date (source: Ethnic Music on Records: a Discography of Ethnic Recordings Produced in the United States, 1893 to 1942 by Richard K Spottswood (Urbana, c1990), p. 2751).

The singer's home is "by the beautiful Lee" and finds, when he returns, that "sweet Inishcara o'er-shadows her grave." Below Cork City, the Lee flows past Inniscara and enters the Celtic Sea. OCanainn-SongsOfCork: "This was composed some sixty years ago [c.1918]...." - BS

Last updated in version 4.4

File: RcSweIni

Sweet Jane [Laws B22]

DESCRIPTION: Willie bids his Jane farewell and sets off across the sea. Three years later, having gained success as a gold miner (and suffered much hardship), he returns to his southern home and marries Jane

AUTHOR: unknown

EARLIEST DATE: 1914 (Brown)

KEYWORDS: separation marriage gold mining

FOUND IN: US(Ap,SE)

REFERENCES (6 citations):
Laws B22, "Sweet Jane"
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 259, "Sweet Jane" (1 text plus mention of 1 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 259, "Sweet Jane" (1 excerpt, 1 tune)
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 51, pp. 177-178, "Sweet Jane" (1 text)
Rosenbaum-FolkVisionsAndVoices, p. 67, "Sweet Jane" (1 text, 1 tune)
DT 726, SWTJANE

Roud #3243

ALTERNATE TITLES:
Come Sweet Jane
Adieu, Sweet Lovely Jane

NOTES [123 words]: This is a relatively rare song, and is not at all specific in its details. Where does the singer go to seek gold? We have no clue. Since he apparently goes overseas, it can hardly be the San Francisco or Klondike gold rushes (yes, a prospector might well go to those
places by sea -- but it is not "overseas"). That leaves perhaps South Africa or Australia.
The singer claims also to have "lived on bread and salty (meat/lard), and never lost my health."
Such a diet, if followed for long, would assuredly result in scurvy -- and, if pursued for three years,
would certainly result in death. Clearly he got more vegetable matter than he let on.
If there is more to be said about this song, it must be hidden in a version I have not seen. - RBW

Last updated in version 2.7
File: LB22

Sweet Jesus

DESCRIPTION: "Sweet Jesus, sweet Jesus, He's the lily of the valley, He's the bright and morning star, Sweet Jesus, sweet Jesus, He's the fairest of ten thousand to my soul." "How I love him. how I love him" "I'll serve him." "He's worthy."

AUTHOR: unknown
EARLIEST DATE: 1997 (Warren-EveryTimeIFeelTheSpirit)
KEYWORDS: religious nonballad Jesus
FOUND IN:
REFERENCES (1 citation):
Warren-EveryTimeIFeelTheSpirit, pp. 86-87, "Sweet Jesus" (1 text, 1 tune)
NOTES [68 words]: The phrase "bright and morning star" is from Rev 22:16. The literal Greek text reads "the star the bright the morning." This isn't as clumsy in Greek as in English, perhaps, but I think it is an indication of the Aramaic habits of the writer. The King James Bible tried to preserve the feeling with its "bright and morning star" rendering; most of the newer translations simply say "bright morning star." - RBW

Last updated in version 3.8
File: WarSp086

Sweet Kilydysart

DESCRIPTION: The singer from Lissycasey (County Clare) is accosted by Peggy Malone in Kilydysart who exposes his paternity by showing his baby in public. They go for a drink. He considers her good features. They marry and return to Lissycasey to live a happy life.

AUTHOR: unknown
EARLIEST DATE: 1952 (OCroinin/Cronin-TheSongsOfElizabethCronin); 19C (broadside, Bodleian 2806 b.11(120))
KEYWORDS: marriage sex accusation pregnancy drink humorous baby lover
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 141, "Sweet Kilydysart" (1 text, 1 tune)
Roud #9671
RECORDINGS:
Elizabeth Cronin, "Sweet Kilydysart" (on IRECronin01)
BROADSIDES:
Bodleian, 2806 b.11(120), "A favorite new song The Mountain Phoenix" ("In sweet Kildysert, as Phoeuix [sic] was dawning"), unknown, no date
File: OCC141

Sweet Kingwilliamstown

DESCRIPTION: An exile from Kingwilliamstown sails away, thinking about "childhood's days and happy hours ... old home and the friends so dear." "Shall I no more gaze on that shore or view those mountains high?"

AUTHOR: unknown
EARLIEST DATE: 1978 (OCanainn-SongsOfCork)
KEYWORDS: exile separation Ireland nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
OCanainn-SongsOfCork, p. 67, "Sweet Kingwilliamstown" (1 text, 1 tune)
NOTES [21 words]: OCanainn-SongsOfCork: "Kingwilliamstown is the name by which
Ballydesmond, near the Cork-Kerry border, was formerly known." - BS

**Sweet Kitty (I)**

DESCRIPTION: "As (I/Peggy/Kitty/He) was riding one day," the squire and Kitty meet. He offers her twenty guineas to sleep with him. She agrees, then cuddles him until he falls asleep. She steals his money. When he seeks her, he doesn't even recognize her

AUTHOR: unknown

EARLIEST DATE: 1905 (Hammond MS.)

KEYWORDS: sex money trick escape nobility

FOUND IN: Britain(England(South))

REFERENCES (1 citation):

Purslow-TheConstantLovers, p. 67, "Peggy and the Squire" (1 text, 1 tune)

Roud #1349

File: PCL067

**Sweet Kitty Clover**

DESCRIPTION: "Sweet Kitty Clover, she bothered me so, Oh, oh, oh, oh, oh!... Her face was round and red and fat, Like a pulpit cushion or redder than that." "Sweet Kitty in person is rather low... She's three feet tall." "If Kitty to kirk with me would go..."

AUTHOR: unknown

EARLIEST DATE: 1837 (The _Vocal Companion_)  

KEYWORDS: courting humorous

FOUND IN: US(NE)

REFERENCES (3 citations):

Scott-EnglishSongBook, pp. 60-61, "Sweet Kitty Clover" (1 text, 1 tune)

Linscott-FolkSongsOfOldNewEngland, pp. 286-288, "Sweet Kitty Clover" (1 fragment, 1 tune)

ADDITIONAL: (no author listed), "The Vocal Companion_, second edition, D'Almaine and Co., 1937 (available from Google Books), pp. 154-155, "Sweet Kitty Clover" (1 text, 1 tune)

ST Lins286 (Full)

Roud #3743

NOTES [36 words]: The *Vocal Companion* credits this to "Kean," but it is not certain whether 

"[Edmund] Kean" wrote words and music, or just music, or whether he was the arranger. The book tends to list only composers, not lyricists. - RBW

*Last updated in version 3.2*

File: Lins286

**Sweet Lisbweemore**

DESCRIPTION: Singer meets a maid who asks him to "show me the way... to the weaver's house." He agrees and, on the way, tries to seduce her. She resists and runs away when he says "if another man were in my shoes he'd spoil your thread." "She was too smart for me"

AUTHOR: unknown

EARLIEST DATE: 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: seduction escape bawdy rake

FOUND IN: Ireland

REFERENCES (1 citation):

OCroinin/Cronin-TheSongsOfElizabethCronin 142, "Sweet Lisbweemore" (1 text, 1 tune)

Roud #5303

RECORDINGS:

Elizabeth Cronin, "Sweet Lisbweemore" (on IRECronin01)

NOTES [13 words]: For another example of thread and yarn as a sexual symbol see "Ball of Yarn"

- BS

*Last updated in version 3.2*

File: OCC142
Sweet Liscarrol Town

DESCRIPTION: Beware "roving boys of pleasure." Singer is far from Liscarrol Town and describes its "pretty girls... fine horses, fine carriages." "If I were in Liscarrol Town... I'd be happy as a king." "I curse the day I chanced to stray from... Liscarrol Town."

AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: homesickness travel nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 143, "Sweet Liscarrol Town" (1 text)
Roud #16239
NOTES [90 words]: OCroinin/Cronin-TheSongsOfElizabethCronin begins "You roving boys of pleasure give ear unto my song / I'll sing for you a verse or two that won't detain you long / I'm pressed in grief and no relief in slavery I'm bound / I am far from those who wished me well in sweet Liscarrol Town." This is the counter to the songs revelling in such travels: "You rambling boys of pleasure / Give ear unto these lines I write / It's true I am a rover / And in roving I take great delight" [Bodleian, 2806 c.13(252), "The Rambling Boys of Pleasure"] - BS

Last updated in version 3.2
File: OCC143

Sweet Londonderry (on the Banks of the Foyle)

DESCRIPTION: The singer describes the "ancient walled city," "sweet Londonderry on the banks of the Foyle." Orphaned, he works for years as a sailor. He courts a pretty girl of Londonderry. He hopes to work for her when they are married

AUTHOR: unknown
EARLIEST DATE: 1939 (Sam Henry collection)
KEYWORDS: love courting home sailor work
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H813, p. 468, "Sweet Londonderry" (1 text, 1 tune)
Roud #9453
ALTERNATE TITLES:
Londonderry on the Banks of the Foyle
Lovely Derry on the Banks of the Foyle

File: HHH813

Sweet Long Ago

DESCRIPTION: "There's a mystic golden shore Where the surges evermore Break in music on the strand soft and low. I can hear the ceaseless hymn, I can see the headland dim Of the golden shores of sweet long ago, Long ago, sweet long ago...."

AUTHOR: unknown
EARLIEST DATE: 1921 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 728, "Sweet Long Ago" (1 short text, 1 tune)
NOTES [17 words]: The current description is based on the Brown/Schinhan-FrankCBrownCollectionNCFolklore5 fragment. - RBW

Last updated in version 4.1
File: BrS5728

Sweet Loughgiel

DESCRIPTION: The singer recalls leaving Loughgiel and his friends at home. He describes his early life there. He dreams of being back. He hopes someday to return, and wishes he could be as
content as he was there

AUTHOR: "McWilliams"
EARLIEST DATE: 1933 (Sam Henry collection)
KEYWORDS: homesickness
FOUND IN: Ireland
REFERENCES (1 citation):
  Henry/Huntingdon/Herrmann-SamHensysSongsOfThePeople H506, p. 214, "Sweet Loughgiel" (1 text, 1 tune)
CROSS-REFERENCES:
  cf. "Scarborough Settler's Lament" (theme) and references there
File: HHH506

Sweet Lulur

DESCRIPTION: Singer meets a policeman in Danville. "He bound my feet in cold iron, all tangled
my feet in chains, But before I'd go back on my Lulur, I'll have them tangled again." He notes that
"If it hadn't a-been for sweet Lulur, it was Lulur that brought be here."

AUTHOR: unknown
EARLIEST DATE: 1915 (Brown)
KEYWORDS: police prison love
FOUND IN: US(SE,SW)
REFERENCES (3 citations):
  Brown/Belden/Hudson-FrankCBrownCollectionNCFolklure3 350, "The Prisoner's Song" (7 texts
  plus 1 fragment, 2 excerpts, and mention of 1 more; "A"-"C," plus probably the "D" excerpt, are
  "The Prisoner's Song (I)"; "E" and "G," plus perhaps the "H" fragment, are "Meet Me Tonight in the
  Moonlight"; "J" and "K" are "Sweet Lulur")
  Bronner/Eskin-FolksongAlivePart1 28, "Lulu" (1 text, 1 tune)
  Sandburg-TheAmericanSongbag, p. 307, "Way Up on Clinch Mountain" (2 texts, 1 tune; the "A"
  text is "Rye Whiskey," but the short "B" text is perhaps this or something like it though probably
  composite, perhaps with "The Wagoner's Lad")
Roud #767
CROSS-REFERENCES:
  cf. "The Prisoner's Song (I)" (floating lyrics)
  cf. "Meet Me Tonight in the Moonlight" (floating lyrics)
NOTES [19 words]: Roud, presumably following Brown et al, lump this with "The Prisoner's Song"
group. It appears to me distinct. - RBW
Last updated in version 3.5
File: BrIII350

Sweet Mama

DESCRIPTION: "Sweet mama, treetop tall, Won't you please turn your damper down? I smell
hoecake burning, Dey done burnt some brown. I'm laid mah head On de railroad track. I t'ought
about Mama An' I drugged it back. Sweet mama, treetop tall, Won't...."

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: food love suicide
FOUND IN: US
REFERENCES (1 citation):
  Scarborough-OnTheTrailOfNegroFolkSongs, p. 242, "Sweet Mama" (1 short text)
RECORDINGS:
  Birmingham Jubilee Singers, "Sweet Mama, Tree Top Tall" (Columbia 14190-D, 1926)
ALTERNATE TITLES:
  Honey, Turn Your Damper Down
NOTES [102 words]: Birmingham Jubilee Singers verse is very close to Scarborough's: "Sweet
mama, treetop tall, baby, turn your damper dowm. I smell your bread cooking, honey, Done got
good and brown"; couplet, sometimes floating; "Sweet mama, treetop tall, baby turn your damper
down." Some floating couplets are "Standing on the corner with my hat in my hand, I'm waiting for
the woman ain't got no man" and "If you don't like my peaches don't you shake my tree, Get out of
my orchard let the peaches be." For more versions see https://mudcat.org/thread.cfm?
Sweet Mama (II)
DESCRIPTION: Singer can't call his "mama" "sweet" any more: "every time I come to your house It's a man standing in your door" He's leaving: "going up the country Where the Southern cross the Dog" He worries: "My plan needs a future (with) my old-time used to be"
AUTHOR: unknown
EARLIEST DATE: 1930 (StuffDreams1)
KEYWORDS: infidelity love sex parting nonballad lover nonballad
FOUND IN:
Roud #29292
RECORDINGS:
Yank Rachel with Sleepy John Estes and Jab Jones, "Sweet Mama" (on StuffDreams1)
NOTES [92 words]: Three line blues: the first line is repeated -- more or less -- and the last line completes the thought.
"One year later (1903) band leader and composer W.C. Handy encountered the blues again at a railroad station in the Delta town of Tutwiler, Mississippi. There a man pressed a knife on the strings of a guitar and sang the line, 'Goin' where the Southern cross the Dog,' three times in succession. The like referred to the Southern and Yazoo Delta ('Yellow Dog') railroads." (David Evans, Big Road Blues (Boston: Da Capo Press, 1982), p. 34.). - BS
Last updated in version 5.2
File: RcSweMa2

Sweet Mama Rolling Stone
DESCRIPTION: "Roll me with your belly, feed me with your tongue." "Tell me mama how you want to roll in town." "Tell me mama how you want your rolling stone." "How come you do me mama you keep smacking me down." "Take care of me mama while you're feeling right"
AUTHOR: unknown
EARLIEST DATE: 1972 (USDunbarS01)
KEYWORDS: sex nonballad lover
FOUND IN: US(SE)
RECORDINGS:
Scott Dunbar, "Sweet Mama Rollin' Stone" (on USDunbarS01)
NOTES [13 words]: Dunbar's verses are single lines repeated once. Lines may be being suppressed. - BS
Last updated in version 5.1
File: RcSeMaRS

Sweet Mamie Chadman
DESCRIPTION: "Sweet Mamie Chadman, that's the girl I love, She's got hair like her mother and teeth like a lightning bug." The police arrest him and take him before a judge. The judge give him 99 years. "I want to see my baby one more time 'fore I die."
AUTHOR: unknown
EARLIEST DATE: 1968 (NorthCarolinaFolkloreJournal)
KEYWORDS: love prison trial
FOUND IN: US(SE)
REFERENCES (1 citation):
NOTES [47 words]: Most of this appears to be a fairly generic prison/chain gang song, although it's hard to tell which one, but the opening is different, so I've filed it as a separate song. I wonder about the form -- it's given in ballad stanzas, but it really feels like it ought to be a blues. - RBW
Last updated in version 6.1
Sweet Marie

DESCRIPTION: The man longs for Marie, but finds it hard to tell her: "Sweet Marie, come to me, Come to me, Sweet Marie, Not because your face is fair, love, to see, Every daisy in the dell Knows my secret very well, Yet I dare not tell Sweet Marie... ."

AUTHOR: Words: Cy Warman / Music: Raymond Moore

EARLIEST DATE: 1893 (sheet music)

KEYWORDS: love

FOUND IN: Australia US(So)

REFERENCES (3 citations):
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 229-230, "Sweet Marie" (1 text, 1 tune)
Browne-AlabamaFolkLyric 155, "Sweet Marie" (1 text plus mention of 2 more)
Geller-FamousSongsAndTheirStories, pp. 70-74, "Sweet Marie" (1 text, 1 tune)

RECORDINGS:
Walter Morris, "Sweet Marie" (Columbia 15115-D, 1927)

CROSS-REFERENCES:
cf. "Sweet Marie (Parody)"

SAME TUNE:
Sweet Marie (the Racing Mare) (Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, p. 229)
The Klondiker's Return (File: CAFS2678)
Swet Marie (Parody) (File: Brne156)

NOTES [183 words]: I am told that "[This] song was featured in the 1947 movie 'Life with Father' (articles first appeared in The New Yorker in the 1920s and were later published as three books: God and My Father, Life with Father, Life with Mother). Prior to becoming the movie (and later a TV series in the 1950s), 'Life with Father' was written as a play and opened on Broadway in 1939. "Percy French did a parody of the song with Sweet Marie becoming a racehorse. That song is available in "The Songs of Percy French" selected and edited by James Healy (Ossian Publications/Mercier Press--1986/1996)."

Moore was a nineteenth century singer who apparently was very popular as a performer. Warman apparently came to him and asked him to perform "Sweet Marie," which Warman had written in honor of his wife. Warman eventually came up with a tune and sang it as part of the musical comedy "Africa." Ironically, it was no great success when Moore sang it -- but when he quit the play, his replacement made it a hit. - RBW

Last updated in version 4.3

File: MCB229

Sweet Marie (Parody)

DESCRIPTION: "From the fields of war I come, Sweet Marie, Will you kiss me welcome home, love, to thee?" "I am only skin and bones... And I'm full of army prunes as can be." "Oh, I got it in the neck." "Now I'm with you once again... you seem not to identify me"

AUTHOR: unknown

EARLIEST DATE: 1949 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks); 1953 (Browne-AlabamaFolkLyric)

KEYWORDS: love separation soldier war injury hardtimes food humorous derivative

FOUND IN: US(MW,So)

REFERENCES (2 citations):
Browne-AlabamaFolkLyric 156, "Parody of 'Sweet Marie'" (1 text, 1 tune)
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 27-28, "Sweet Marie" (1 short text, 1 tune)

Roud #11354

CROSS-REFERENCES:
cf. "Sweet Marie" (source of parody)

NOTES [87 words]: Browne-AlabamaFolkLyric's informant Mary Drake of Huntsville, Alabama claimed to have written this. The existence of a similar parody from McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks (which was collected four years earlier) surely argues
against this, although McIntosh's version is more about hard times and disease, so it might be that Drake wrote an army version and someone else the hard times version. I thought about splitting the two, but since neither seems to be common, I'm allowing them to stay together. - RBW

Last updated in version 4.3
File: Brne156

**Sweet Mary**

DESCRIPTION: Dialog; young man asks sweet Mary whether he may ask her parents for her hand. She replies that they will reject his suit; he says he will die of grief. She has a way to save him; "Since my parents are both so contrary/You’d better ask me."

AUTHOR: unknown

EARLIEST DATE: 1962 (recording, Horton Barker)

KEYWORDS: courting love rejection request dialog humorous

FOUND IN: US(SE)

RECORDINGS:
Horton Barker, "Sweet Mary" (on Barker01)

NOTES [20 words]: Should not be confused with "Farewell, Sweet Mary," although it's just possible that this may be a parody of that song. - PJS

File: RcSweeMa

**Sweet Mary Ann (Such an Education Has My Mary Ann)**

DESCRIPTION: "My Mary Ann's a teacher in a great big public school, She gets one thousand dollars every year" for she teaches Greek and Latin and French and "Timbuktu." She knows etiquette. She can dance all types of dances, and play the "pianay"

AUTHOR: Words: Edward Harrigan / Music: David Braham

EARLIEST DATE: 1878 ("Malone's Night Off")

KEYWORDS: love music nonballad

FOUND IN:

REFERENCES (2 citations):
Finson-Edward-Harrigan-David-Braham, vol. I, #20, pp. 68-70, "Sweet Mary Ann" (1 text, 1 tune)
Emerson-StephenFosterAndCo, pp. 146-147, "Sweet Mary Ann" (1 text)

Roud #V17984

RECORDINGS:
Mick Moloney, "Such an Education Has My Mary Ann" (on HarriganBrahamMaloney)

BROADSIDES:
Bodleian, Firth b.28(4a/b), "She's a daisy," R. March and Co (London), 1877-1884; also Firth b.28(11a/b), " She's a daisy," R. March and Co (London), 1877-1884 [both of these are really chapbooks, not broadsides, with dozens of songs]

NOTES [199 words]: For background on Harrigan and Braham, see the notes to "The Babies on Our Block."

"On September 16 [1878], Malone's Night Off; or, The German Turnverein was revived with the addition of a new song, 'Sweet May Ann (Such an Education Has My Mary Ann),' a simple diatonic patter song extemporizing on the heroine's scholarly, intellectual, and practical acumen. Evidently Mary Ann knows Greek, Latin, and a bevy of other foreign languages, she plays the piano and all sorts of card games like a professional, and she dances expertly in any and every style. The chorus of the song is especially interesting, for, instead of drawing the listener's interest to unexpected chord changes or melodic leaps -- as was his usual practice -- Braham surprises the listener by rhythmical variations in the accompaniment" (Franceschina, p. 117).

Moody, p. 68, describes the climax of "Malone's Night Out" as "a grand turnverein finale: Affulback Gilmore (Harrigan) pursues the band through the 'William Reilly Overture,' baton in one hand, a flag in the other."

Interestingly, the semi-combined Braham and Harrigan households are reported to have shared a servant named Mary Ann (Franceschina, p. 157). - RBW

Bibliography

Sweet Mary of Cliftonhill

DESCRIPTION: At harvest time the singer sees Mary with another man. Later they drink to each other at a tavern. He reminds her of good times they have had. She leaves for home. They kiss and part. Miles away now he pines for her.

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan4)

KEYWORDS: courting love parting harvest

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #99, pp. 1-2, "Sweet Mary of Cliftonhill" (1 text)
Greig/Duncan4 708, "Sweet Mary of Cliftonhill" (8 texts, 6 tunes)

Roud #6148

ALTERNATE TITLES:
The Harvest Time
Clifton's Braes

File: GrD4708

Sweet Moll

DESCRIPTION: A man tells Moll that he has her parents' or friends' approval to marry. She demands a servant boy [or handsome husband], silver buckles, meat, tea for breakfast and wine at night. He offers no silver, bacon and milk. She refuses and they part.

AUTHOR: unknown

EARLIEST DATE: 1909 (Taylor, recalling a play enacted c.1875))

KEYWORDS: courting marriage rejection food wine dialog

FOUND IN: Britain(England(South,West))

REFERENCES (5 citations):
Williams-FolkSongsOfTheUpperThames, pp. 95-98, "Old Moll" (2 texts) (also Williams-Wiltshire-WSRO Wt 385)
Williams-Wiltshire-WSRO Bk 19, "Old Moll"
Purslow-TheConstantLovers, pp. 97-98, "Sweet Moll" (1 text, 1 tune)
ADDITIONAL: Charles Read Beckwith, "Mummers' Wooing Plays in England" in Modern Philology, Vol. XXI, No. 3 (Feb 1924 (available online by JSTOR)), pp. 268-272 "A Christmas Play [from Keynsham]" (1 text)

Roud #817

NOTES [1245 words]: Williams-Wiltshire-WSRO Wt 385 is the same version as Williams-FolkSongsOfTheUpperThames pp. 97-98.
Williams-FolkSongsOfTheUpperThames: "It dates probably from the seventeenth century ...." Since Saint George's name is associated with a kind of mummers' play, and since a subset of those plays is discussed below, this may be the place to introduce him as he appears here. "[Saint George] is particularly important in relation to the mummers' play as we have it. As Miss Dean-Smith has pointed out [Life-Cycle or Folk Play, p. 247], the characteristic English form of the folk-play is the combat play, and it takes its origin from the battle between the King of Egypt and the armies of Christendom in the eleventh century, and the apparition of St George seen at the seige of Jerusalem" (source: P. Happe, "The Vice and the Folk Drama" in Folklore, Vol. LXXV, No. 3 (Autumn 1964 (available online by JSTOR)), p. 165). A relatively small number of these "combat" plays include a wooing dialog that seems incongruous. These "wooing" plays were - "mainly in the East Midland counties" - performed on "Plough Monday", the first Monday after Twelfth Night, and the beginning of the ploughing season (see the ploughmonday.co.uk site; also Roger deV.).
Renwick, "The Mummers' Play and The Old Wives Tale" in The Journal of American Folklore, Vol. XCIV, No. 374 (Oct-Dec 1981 (available online by JSTOR)), p. 439). Alford writes "the St George play and the Plough play ... are in reality two distinct plays but where the geographical dividing line has been uncertain, encouraging both plays, St George and his characters have invaded the Plough play" (source: Violet Alford, "Letters to the Editor" [re Happe, cited above] in Folklore, Vol. LXXVI, No. 1 (Spring 1965 (available online by JSTOR)), p. 63).

Here I can only sketch Beckwith’s theme explaining the sexual rejection in his and Taylor's texts of "wooing" play. He writes that "There is little doubt that the rejection and marriage symbolize the virgin union of the representatives of the new season and the displacement of the representatives of the old season" (p. 227). "It is also reasonably certain that the similarity of the season and fertility rites in the English and Greek plays is not due to any influence of a relatively modern period but to the retention of the same pagan symbolism in both, however far the customs may be from the original forms" (p. 229).

In the Beckwith text, a Sussex Saint George mummers' "wooing" play the man is a Prince and Moll a shepherdess. Here the dialog takes place after a soldier kills St George who is restored to life by the doctor. Father Christmas, once a shepherdess's courtier, gives the shepherdess "a little bottle [to] quench your thirst" and the shepherdess immediately becomes in the mood that Father Christmas "shoot the dart So let us gain the Prince's heart." Her enchantment doesn't last long enough to stop her from rejecting the Prince.

In the Taylor text, a Worcestershire Saint George mummers' "wooing" play, the man is Saint George. The dialog takes place after St George kills everyone in sight except Beelzebub and the Italian doctor, and the doctor brings everyone back to life. After the dialog with Sweet Moll, who leaves alive, St George kills a clown, again restored to life by the doctor, and the hat is passed and ale requested for the troop. While other reports of "Sweet Moll" are independent of the Saint/King George play it's a fair question whether the song is from the play.

There are examples of Saint/King George "wooing" play song that migrate into rather than out of the play:

See the discussion of the St Croix text of "Matty Gru" under "Little Musgrave and Lady Barnard" [Child 81]; there an explicit sexual episode is inserted into the play.

See the comment on Rouse's Rugby text under "Old Man Came Over the Moor" and Rudkin's Lincolnshire text under "The Keys of Canterbury."

See the comment on the Williams-Wiltshire-WSRO text of "Rolling in the Dew."

See the comment on the Campbell text of "Wheel of Fortune."

See the comment on the Beckwith text of "Young Roger of the Mill."

Beckwith, p. 254 ll. 86-93 and fn 4, cites a verse from an 1824 Broughton Christmas play, specifically, "be she gone be she gone farewell I care not for if she's a pretty thing I've had my share on't for if she has more Land than I by one half acre I've plow'd and sown in her Ground let the Fool take her," that dates back at least to 1671. See:

* J Woodfall Ebsworth, Westminster Drolleries ... of 1671, 1672, (Boston, 1875 ("Digitized by Google")), Part 1, p. 81, "The Careless Swain" ("Is she gone? let her go; faith Boys, I care not") (1 text) [1671]

* Joseph Woodfall Ebsworth, editor, The Roxburghe Ballads: Illustrating the Last Years of the Stuarts (Hertford, 1883 ("Digitized by Google")), Vol. IV Part 1 [Part 10], pp. 22-25, "The Deluded Lasse's Lamentation" or "The False Youth's Unkindness to his Beloved Mistress" ("Is she gone? let her go. I do not care") (1 text) ["Probable date, 1672"]

* Broadside EngBdsdBA 22124, Pepys 5.289, "The Deluded Lasses Lamentation" or "The False Youth's Unkindness to his Beloved Mistress" ("Is she gone, let her go, I do not care"), J. Deacon (London), 1689, accessed 08 Dec 2013.

The wide variety of song imported into the mummers' plays makes me wonder how a particular song was chosen. In 1706 D'Urfey produced a comic opera that ran for only five performances, was considered a failure, and was apparently not performed again. However, it included a song that seems to fit the function of a wooing song very well: a milkmaid (Maturity) is leary of being seduced by a young man of bad reputation (Sport); she tells him she will not "lie down for a crown," he proposes, and she accepts ("Of two to make three, We'll Wed, and we'll Bed, There's no more to be said, And I'll ne'er go a Milking more") (Thomas D'Urfey, Wonders in the Sun; or, The Kingdom of the Birds (Jacob Tonson, London, 1706 (reprinted as Issue 104 of Publication (Augustan Reprint Society), University of California, 1964) [with an Introduction by William Worthen Appleton]; see Appleton's note on p. i, and the song ("Oh Love if a God thou wilt be"), Act III, Sc. 1, pp. 51-53).

D’Urfey reprinted the song in 1719 and Ramsay printed it after that ([Thomas d'Urfey,] Wit and Mirth, or, Pills to Purge Melancholy (London, 1719 ("Digitized by Google")), Vol I, pp. 100-102, ("Oh
Love of a God thou wilt be") (1 text, 1 tune); Allan Ramsay, The Tea-Table Miscellany: or, A Collection of Scots Sangs (in three vols) (London, 1733 (ninth edition) ("Digitized by Google")), Vol. III, # 16 pp. 264-266, ("Oh love! if a God thou wilt be") (1 text)). In Beckwith's 1824 Broughton Christmas play, II. 124-128, only a fragment is left and that is just a plea to be left alone ("My father's working at his loom My Mother's spinning hard at home Their Dinners they've got Their suppers they want So I pray be gone and give me your room"). Was this a fragment in the oral tradition in 1824? If not, and the song was inserted from a printed source, why wasn't the whole song used?

For further confirmation that the "Wooing Ceremony is confined to four East-Midland counties -- Lincolnshire, Leicestershire, Nottinghamshire, and Rutland," see Allan Brody, The English Mummers and Their Plays, (London, 1969), p. 99. Although he has a chapter on the wooing ceremony, and mentions that it may include a wooing song, he gives no examples. - BS

File: WT095

Sweet Nellie Bawn

DESCRIPTION: "Stroll through the meadows, cross over the stream, You see my darling she is a poet's dream." The singer praises Nellie's hair and voice and says he is always lonely without her. They will be married in the spring

AUTHOR: W. R. Williams (Will Rossiter), according to Huntington

EARLIEST DATE: 1866 (Journal of the Benjamin Cummings)

KEYWORDS: love separation marriage husband wife hair

FOUND IN:

REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, p. 285, "Sweet Nellie Bawn" (1 text, 1 tune)

Roud #27534

File: HGam285

Sweet Pinks and Roses

DESCRIPTION: "Sweet pinks and roses, That grow in the vine, Go find you a partner, The prettiest you can find. Honey in the gum so sweet, so sweet (x3), Joy is bound to be."

AUTHOR: unknown

EARLIEST DATE: 1934 (Morris-FolksongsOfFlorida)

KEYWORDS: playparty flowers courting

FOUND IN: US(SE)

REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #119, "Sweet Pinks and Roses" (1 text, 1 tune)

Roud #5039

File: Morr119

Sweet Poll of Plymouth

DESCRIPTION: "Sweet Poll of Plymouth was my dear, When forc'd from her to go." Poll and the sailor part in sorrow. He is away for five years. By the time he returns home, "My Poll, the sweetest flower of May; Then languished, drooped, and died."

AUTHOR: unknown

EARLIEST DATE: 1891 (Ashton-RealSailorSongs)

KEYWORDS: sailor love separation pressgang death

FOUND IN:

REFERENCES (1 citation):
Ashton-RealSailorSongs, #34, "Sweet Poll of Plymouth" (1 text)

Roud #12677

ALTERNATE TITLES:
Polly of Plymouth

NOTES [54 words]: There is an earlier song, seemingly found only in New York, called "Sweet Poll of Plymouth's Lament." They both involve sailors leaving Poll in Plymouth -- but in "Sweet Poll of Plymouth," the girl dies; in "Sweet Poll of Plymouth's Lament," William is the one who dies. So I'm
Sweet Poll of Plymouth's Lament

DESCRIPTION: "O William, dearest William hear, While yet the ship is nigh" how much the singer grieves to see him leave. She wonders if he will ever return. She imagines his death. "But still sweet Poll of Plymouth lives In melancholy song."

AUTHOR: unknown

EARLIEST DATE: 1787 (Country Journal and Poughkeepsie Advertiser, according to Nestler)

KEYWORDS: sailor separation death

FOUND IN: 

REFERENCES (1 citation):

ADDITIONAL: Harold Nestler, "Songs from the Hudson Valley" (article in _New York Folklore Quarterly_, Volume V, #2, Summer 1949), pp. 82-83, "Sweet Poll of Plymouth's Lament" (1 text)

NOTES [79 words]: Nestler thinks this "follows traditional patterns." It seems awfully flowery to me, and there is no evidence that it ever had a tune. But I can't prove it wasn't traditional. There is another song sort-of-traditional song, "Sweet Poll of Plymouth." They both involve sailors leaving Poll in Plymouth -- but in "Sweet Poll of Plymouth," the girl dies; in "Sweet Poll of Plymouth's Lament," William is the one who dies. So I'm tentatively splitting them. But I'm not sure.

- RBW

Sweet Portaferry (I)

DESCRIPTION: "Why should men toil foreign lands to explore, When wonder and pleasement are here at the door ... and leave Portaferry and the Kingdom of Down?" If the singer were rich he might travel but at the end he'd return home.

AUTHOR: Leslie Montgomery

EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)

KEYWORDS: travel lyric Ireland home

FOUND IN: Ireland

REFERENCES (1 citation):

NOTES [9 words]: Portaferry is about 20 miles southeast of Belfast. - BS

Sweet Portaferry (II)

DESCRIPTION: The singer travels around Ireland but "Sweet Portaferry remains in my mind." He returns from foreign lands with "silks and fine laces" to his true love. "Then I'll whisper so fondly and I know she'll agree 'O! Sweet Portaferry, you're a dear spot to me'"

AUTHOR: Cathal O'Byrne

EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)

KEYWORDS: travel lyric Ireland love sailor

FOUND IN: Ireland

REFERENCES (1 citation):

NOTES [9 words]: Portaferry is about 20 miles southeast of Belfast. - BS

Sweet Refrain

DESCRIPTION: "A music hall was crowded in a village o'er the sea, And brilliant lights were flashing everywhere." A minstrel sings, and a "darkey" remembers his mother and the days of his youth; he begs, "Sing again that sweet refrain"

AUTHOR: Gussie L. Davis (1863-1899)?
Sweet River Suir

DESCRIPTION: The river most deserving of praise is the Suir. The river "has the most devinest aspect" and the best navigators. Its shores have the most melodious bulls. "Its meandering banks so transparent pure; It far surpasses mugs, jugs, and glasses"

AUTHOR: Phil Smith
EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)
KEYWORDS: river humorous nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 84A, "Sweet River Suir" (1 text, 1 tune)
NOTES [55 words]: "The River Suir rises in the Devils Bit Mountains [North Tipperary] and flows through the limestone country of South Tipperary and North Waterford" (source: South East [Ireland] Tourism site). For other songs about the river see "The Clonmel Flood," "The Wreck of the Avondale," "The Wreck of the Gwendoline," and "Rare Clonmel." - BS
File: OLcM084A

Sweet Rose in June, The

DESCRIPTION: Couplets about milk maid Miss Kate or Katie. For example, "Down in the green meadows I'll walk with Miss Kate, Where cowslips are growing to make the milk sweet" The chorus is in the Taylor note below.

AUTHOR: unknown
EARLIEST DATE: 1867 (Taylor's _The Story of Kennett_; see note below)
KEYWORDS: love farming lyric nonballad
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, p. 145, "The Sweet Rose in June" (1 text) (also Williams-Wiltshire-WSRO Öx 264)
Roud #1202
NOTES [49 words]: "... another [husker] sang a melody popular at the time, the refrain of which was, "Be it late or early, be it late or soon, It's I will enjoy the sweet rose in June!" (source: Bayard Taylor, The Story of Kennett, (New York, 1867 ("Digitized by Google")), p. 212); Kennett is in Pennsylvania. - BS
Last updated in version 5.2
File: WT145

Sweet Rosie Anna

DESCRIPTION: Rosie Anna knows that when the steamboat comes to pick up men for the harvest the singer will leave for the harvest and not return until payday. He sings "farewell my darling child I
won't be home tomorrow"

AUTHOR: unknown

EARLIEST DATE: 1960 (LomaxCD1701)

KEYWORDS: farewell home parting separation harvest ship work floating verses nonballad shanty worksong

FOUND IN: US(SE)

REFERENCES (1 citation):
GarrityBlake-FishFactory, pp. 99-100, ("Bye-bye sweet Rosianna") (1 text)

Roud #12380

RECORDINGS:
Bright Light Quartet, "Sweet Roseanne" (on LomaxCD1701)
Menhaden Fishermen, "Sweet Rosie Anna" (on USMenhaden01)

All hands led by Northern Neck Chantey Singers, "Sweet Rose Anna" (on USMenhaden02)

NOTES [225 words]: GarrityBlake-FishFactory, LomaxCD1701, USMenhaden01 and USMenhaden02 have "Sweet Rosie Anna" as a menhaden chantey. See the notes to "Help Me to Raise Them" for information about menhaden chanteys.

Whatever the origin of this song, the menhaden fishermen made it their own. They see the harvest as their time at sea harvesting -- fishing for -- menhaden. The "steamboat coming around the curve" is not a river boat but the fishing ship they will sign on. "Sweet Rosie Anná" on USMenhaden01 is performed as a menhaden call and response chantey; for example, "bye-bye bye-bye and I go below BYE-BYE SWEET ROSIE ANNA (chatter) bye-bye bye-bye and I go below I WON'T BE HOME TOMORROW (chatter)" where: lower case is the chanteyman calling the verse line; upper case is the crew's response; "(chatter)" is directions called out by the crew about hauling.

Both USMenhaden01 and USMenhaden02 have a floater line that usually answers "I've got a girl in Baltimore" (as in "Li'l Liza Jane")? "The streetcar runs right by her door" (see E.C. Perrow, "Songs and Rhymes from the South" in The Journal of American Folklore, Vol. 26, No. 109 (Apr-Jun 1913 (available online by JSTOR)), #iv.30.1 p. 156, footnote: "I have heard a large number of more or less obscene verses ... such as those that follow the lead of" the "... Baltimore ... streetcar ..." verse). - BS

Last updated in version 4.2

File: GaBl099

Sweet Rosie Levinsky

DESCRIPTION: "Sweet Rosie Levinsky, She was a blacksmith by birth. She was tired of living And decided to leave this old earth. She tried dying by inches, But finding that this was too hard She went out in the alley Laid down and died by the yard.... Three feet."

AUTHOR: unknown

EARLIEST DATE: 1927 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)

KEYWORDS: death

FOUND IN: US

REFERENCES (1 citation):
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 25, "Sweet Rosie" (1 text)

Roud #9608

CROSS-REFERENCES:
cf. "Sweet Rosie O'Grady" (lyrics)

NOTES [15 words]: Presumably to be sung to the tune of "Sweet Rosie O'Grady," but Shay indicates no tune. - RBW

Last updated in version 4.2

File: SBar025

Sweet Rosie O'Grady

DESCRIPTION: "Just down around the corner of a street where I reside, There lives the sweetest little girl that I have ever spied." The singer vows never to forget the day they met, and says that the very birds sing her name

AUTHOR: Maude Nugent


KEYWORDS: love nonballad bird marriage
Sweet Scented Barber, The

DESCRIPTION: "I'll sing of a feller that live in the city" -- a perfumed barber. Miss O'Brien casts her eyes on him. Sam Snider the butcher grows jealous. The barber kills him with a lathering brush. She kills herself with brandy. He swallows hair dye and dies

AUTHOR: unknown

EARLIEST DATE: 1967 (Huntington-FolksongsFromMarthasVineyard)

KEYWORDS: love court ing hair suicide humorous fight drink

FOUND IN: US(NE)

REFERENCES (1 citation):
Huntington-FolksongsFromMarthasVineyard, pp. 44-46, "The Sweet Scented Barber" (1 text, 1 tune)

Roud #11624

NOTES [30 words]: Huntington suspects that this is a music hall song, and I think he's right that it has a music hall song in its ancestry, but I also suspect it is a parody of something else. - RBW

Last updated in version 5.2

File: HuVi044

Sweet Sixteen

DESCRIPTION: The singer talks about "the pretty girls who often may be seen 'Long about they
time when they're sweet sixteen." He describes how they primp and show off and talk about boys. (He warns that they tease, or will not work.)

AUTHOR: unknown
EARLIEST DATE: before 1976 (collected by Logsdon from Riley Neal); copy in the Lomax papers probably from before 1940
KEYWORDS: youth beauty nonballad
FOUND IN: US(Ap,So,SW)
REFERENCES (1 citation):
Logsdon-WhorehouseBellsWereRinging 38, pp. 200-202, "Sweet Sixteen" (2 texts, 1 tune)
Roud #10098
CROSS-REFERENCES:
cf. "Putting on the Style" (theme)
File: Logs037

Sweet Smiling Lassie o' Modest Fifteen, The

DESCRIPTION: The singer "fell in love wi' the bonnie young lassie, The sweet smiling lassie o' modest fifteen." He proposed, she consented, they married "and noo we are livin' fu' happy and bien [prosperous]"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan4)
KEYWORDS: love marriage beauty
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 732, "The Sweet Smiling Lassie o' Modest Fifteen" (1 text)
Roud #6165
File: GrD4732

Sweet Spirit, Hear My Prayer

DESCRIPTION: "Oh, thou to whom this hear ne'er yet Turned in anguish or regret, The past forgive, the future spare, Sweet spirit, hear my prayer!" The grieving singer cries out for help to "calm these trembling fears," and repeatedly begs to be heard

AUTHOR: Words: "Lurline" / Music: William Vincent Wallace (source: Heart-Songs)
EARLIEST DATE: 1878 (sheet music in the Library of Congress published by Oliver Ditson & Co.)
KEYWORDS: religious nonballad
FOUND IN:
REFERENCES (1 citation):
Heart-Songs, pp. 476-477, "Sweet Spirit, Hear My Prayer" (1 text, 1 tune)
Roud #13815
File: HeSo476

Sweet Sunny South (I), The [Laws A23]

DESCRIPTION: A young Southerner, armed and ready, bids farewell to family and sweetheart. He sets off for the war, hoping to return when the Yankees are driven off

AUTHOR: William Leach Bloomfield
EARLIEST DATE: 1853 (see NOTES)
KEYWORDS: war farewell
FOUND IN: US(MA,MW,NE) Canada(Mar)
REFERENCES (7 citations):
Laws A23, "The Sweet Sunny South"
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 18, "The Bright Sunny South" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 97, "The Sweet Sunny Souoth" (1 text, 1 tune)
Cox-FolkSongsSouth 76, "The Rebel Soldier" (2 texts, but only the first belongs here; the second is The Rebel Soldier)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 272-273, "Sweet Sunny South" (2 texts, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 49, "The Sunny South" (1 text)
DY 698, SUNNYSTH
Roud #800
RECORDINGS:
Dock Boggs, "Bright Sunny South" (on Boggs1, BoggsCD1, ClassBanj)

NOTES [269 words]: Laws, obviously, considers this piece to be of American origin. Cazden et al, however, note that the versions hardly REQUIRE a setting in the American Civil War, and that one southern version refers to a FOREIGN war. In addition, the song has been found primarily in the North. On this basis Cazden argues for an Irish rather than southern American origin. Gardner and Chickering's text has an interesting last few stanzas which wish that "from Union and Yankee our land shall be free." This sounds rather like a particularization from perhaps Kentucky or Missouri.

Gary Stanton tells me, "The song is first published in this version in 1853 by Firth, Pond & Co of New York, composed by Wm Leach Bloomfield, under the title 'Take Me Home' and is available for review on the American Memory site of the Library of Congress. The title page of the ballad reports that it was sung by Edwin P. Christy at Christy's American Opera House, N. Y. Laws considered this a Civil War Ballad, and it gained new popularity among confederate music publishers during the Civil War, including Blackmar & Bro, Augusta, Georgia who credited Eugene Raymond with rearranging the song. Later publishers would credit Raymond, and Gus Meade gives an impossibly early date for Raymond's edition." - RBW

Not to be confused with the sentimental song of the same name [in the Index as "Sweet Sunny South (II) - RBW], wherein the singer returns to his childhood home to find everyone dead and gone. The characteristic first lines of that song are "Take me back to the place where I first saw the light/To the sweet sunny south take me home." - PJS

Last updated in version 3.6
File: LA23

Sweet Sunny South (II)

DESCRIPTION: "Take me back to the place where I first saw the light, To my sweet sunny south take me home." The singer (perhaps an ex-slave) describes home and how much he misses it. He hopes to return to the graves of "my little ones" "to rest and to die" among them

AUTHOR: unknown
EARLIEST DATE: 1918 (Cecil Sharp collection)
KEYWORDS: home death burial grief homesickness loneliness return family
FOUND IN: US(Ro,SE)
REFERENCES (7 citations):
Hubbard-BalladsAndSongsFromUtah, #119, "Sweet Sunny South" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 186, "The Sunny South" (3 texts, 3 tunes)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 400, "The Sweet Sunny South" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 400, "The Sweet Sunny South" (1 tune plus a text excerpt)
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 88, "Sweet Sunny South" (1 text)
Heart-Songs, pp. 20-21, "Take Me Home" (1 text, 1 tune)
DT, SUNSOUTH
Roud #772
RECORDINGS:
Arkansas Woodchopper [pseud. For Luther Ossenbrink] "Sweet Sunny South" (Conqueror 7880, 1931)
DaCosta Woltz's Southern Broadcasters, "Take Me Back to the Sweet Sunny South" (Gennett 6176/Challenge 333, 1927)
Roy Harvey & the North Carolina Ramblers, "Sweet Sunny South" (Paramount 3136, 1928)
J. E. Mainer's Mountaineers, "Take Me Home to the Sweet Sunny South" (Bluebird B-6479/Montgomery Ward M-5035, 1936)
New Lost City Ramblers, "Take Me Back to the Sweet Sunny South" (on NLCR04)
Red Patterson's Piedmont Log Rollers, "The Sweet Sunny South" (Victor 21132, 1927)
Charlie Poole and the North Carolina Ramblers, "Sweet Sunny South" (Columbia 15425-D, 1929; on CPoole01, CPoole05)
Posey Rorrer and the North Carolina Ramblers, "Sweet Sunny South Take Me Home" (Edison, unissued, 1928)
Jackson Young [pseud. for Ben Jarrell], "Take Me Back to the Sweet Sunny South" (Champion 15318/Herwin 75555, 1927)

CROSS-REFERENCES:

cf. "On the Banks of the Old Tennessee" (floating lyrics)

SAME TUNE:

'31 Depression Blues (File: Rc31DB)

Bring Me Back to My Home (by Johnny Burke) (Johnny Burke (William J. Kirwin, editor), _John White's Collection of Johnny Burke Songs_, Harry Cuff Publications, St. John's, 1981, #66, p. 105, with no tune listed but clearly inspired by this)

NOTES [116 words]: Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole notes sheet versions of this dating back at least to the Civil War period, and possibly to several decades before that, but gives no details.

It seems fairly clear that the original versions were about a slave who had gained his freedom by some means but now wished to be back in his old place. Songwriters of the mid nineteenth century were fond of this (propagandistic) theme. One wonders how popular it would have been had the audience been Blacks rather than Whites.

Heart-Songs credits this to "Raymond," but that's all it says. - RBW

Not to be confused with "The Sweet Sunny South (I)" [Laws A23], a Confederate soldier's farewell.

- PJS, RBW

Last updated in version 6.0

File: DTsunsou

Sweet Swansea

DESCRIPTION: "The first time I entered sweet Swansea, For the truth unto you I will tell, I was handcuffed and put into prison, And locked up in a dark dismal cell." He describes the dreadful prison. He curses judges and juries. He wishes he had wings to fly away

AUTHOR: unknown

EARLIEST DATE: 1967 (Hamer-GarnersGay)

KEYWORDS: prison hardtimes bird trial floatingverses

FOUND IN: Britain(England(West))

REFERENCES (1 citation):

Hamer-GarnersGay, p. 49, "Sweet Swansea (Swansea Jail)" (1 text, 1 tune)
Roud #1612

NOTES [56 words]: A large part of this song is similar enough to "Logan County Jail (Dallas County Jail)" [Laws E17] that I thought about lumping them, and the rest floats from "Here's Adieu to All Judges and Juries" or "Botany Bay (I)" or the like. But Roud treats them as separate (perhaps on the grounds that it's a unique combination), so I do to. - RBW

Last updated in version 5.0

File: HaGa049

Sweet Tayside

DESCRIPTION: The singer overhears two lovers. The man says it would be a "great sin" if the girl does not give him a love token. She asks what he would have; he names a ring, a garter, and a broach. She gives them, then laments that he is untrue. He then marries her

AUTHOR: unknown

EARLIEST DATE: 1881 (Christie)

KEYWORDS: love courting ring gift betrayal

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #97, p. 2, "Sweet Tayside" (1 text)
Greig/Duncan4 882, "Sweet Tayside" (2 texts plus a single verse on p. 570, 1 tune)
Ord-BothySongsAndBallads, pp. 118-119, "Sweet Tayside" (1 text)

ADDITIONAL: W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1881 (downloadable pdf by University of Edinburgh, 2007)), Vol II, pp. 92-93, "The Ploughman's Daughter" (1 tune)
Roud #5544

CROSS-REFERENCES:

cf. "The Banks of Sweet Dundee" (tune, per Greig/Duncan4)

ALTERNATE TITLES:
The Ploughman's Bonny Lassie
File: 0rd118

Sweet Thing (I)

DESCRIPTION: "What you gonna do when the pond goes dry, honey, What you gonna do when the pond goes dry, baby?" Sundry verses about catching fish, rural life, and (presumably) sexual innuendo

AUTHOR: unknown

EARLIEST DATE: 1917 (Cecil Sharp collection)

KEYWORDS: nonballad courting sex

FOUND IN: US(Ap,So)

REFERENCES (7 citations):
- Randolph 443, "Sweet Thing" (1 text, 1 tune)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 349-350, "Sweet Thing" (1 text, 1 tune -- Randolph's 443)
- Lomax/Lomax-FolkSongUSA 34, "Sweet Thing/Crawdad Song/Sugar Babe" (3 texts, 1 tune)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 245, "Sugar Babe" (1 text, 1 tune)
- Sharp/Karpeles-EightyEnglishFolkSongs 62, "The Crow-Fish Man" (1 text, 1 tune)
- Sandburg-TheAmericanSongbag, p. 240, "What Kin' o Pants Does the Gambler Wear" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 235, "Sweet Thing" (1 text)
- Roud #4853

RECORDINGS:
- Callahan Brothers, "Sweet Thing" (Decca 5952, 1941)
- Lulu Belle and Scotty, "Sugar Babe" (Melotone 6-08-58/Perfect 6-08-58, 1936)
- [Tom] Darby and [Jimmie] Tarlton, "Pork Chops" (Columbia 15611-D, 1931, rec. 1930)
- Lester McFarland & Robert Gardner, "Birmingham Jail" (Brunswick 293, 1929/Supertone S-2031, 1930)
- Pickard Family, "Get Me Out of This Birmingham Jail" (Brunswick 385, 1929; Supertone S-2068, 1930)
- Dock Walsh, "Going Back to Jericho" (Columbia 15094-D, 1926)
- Doc Watson, Gaither Carlton & Ralph Rinzler, "I'm Going Back to Jericho" (on Ashley02)

CROSS-REFERENCES:
- cf. "Crawdad" (tune, lyrics, and everything else) and references there
- cf. "Going Down This Road Feeling Bad" (floating lyrics)

SAME TUNE:
- Bud & Joe Billings (pseud. for Frank Luther & Carson Robison) "Birmingham Jail #2" (Victor V-40082, 1929)

NOTES [172 words]: Songs with this tune and metrical pattern turn up throughout North American tradition; like the limerick, this skeleton seems to have become a favorite framework for humorous material. - PJS

This song poses a conundrum (hinted at in Paul's comment), because it merges continuously with the "Crawdad" family; they use the same tune (at least sometimes) and ALL of the same verses. Roud lumps them. Chances are that they are the same song. But the tenor of the song changes somewhat with the presence or absence of a crawdad; after initially lumping the song, the Ballad Index staff decided to split them, based solely on mention of a crawdad. Which meant, e.g., that "The Crow-Fish Man (I)" files here even though it's clearly derived from "Crawdad." So one should definitely check all versions of both to get the complete range of material. - RBW

Well, adding to the conundrum, the version of "The Crow-fish Man" in Sharp-EnglishFolkSongsFromSouthernAppalachians "does" mention crawdads, so it gets filed under "Crawdad Song." - PJS

Last updated in version 4.3
Sweet Trinity (II), The

DESCRIPTION: "A hunter early ranging
Along the forest wild
Saw o'er the greensward tripping,
tripping, tripping, tripping,
Three maidens fair and mild." (x2). They are Faith, Love, and Hope. They say to
pick one. He asks "why must two depart" and begs them to "share my heart"

AUTHOR: unknown; Theodore Frelinghuysen Seward's 1872 collection "The Coronation" says only
that it is "arr. from the German"

EARLIEST DATE: 1872 (Seward); hymnary.org cites it as from 1870 under the title "The Hunter's Prize" but appears to have no other information

KEYWORDS: religious courting nonballad hunting

FOUND IN: US(SE)

REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #93, "The Sweet Trinity" (1 text, 1 tune)
Roud #5054

NOTES [33 words]: The grouping of Faith, Hope, and Love (charity; agape) is famously found in 1 Corinthians 13:13 -- but they are not called a "trinity"; the "holy trinity" is of course Father, Son, and Holy Spirit. - RBW

Last updated in version 4.2

File: Morr093

Sweet William of Plymouth

DESCRIPTION: William, a sailor, courts poor Susan. She rejects her parent's plan to marry her to
a wealthy squire and is sent away. William returns from sea, and they -- not knowing he is now rich
-- tell him she is dead. William and Susan meet and marry.

AUTHOR: unknown

EARLIEST DATE: before 1813 (broadside, Bodleian Harding B 4(91))

LONG DESCRIPTION: William, a seaman, courts Susan, "but a fisherman's daughter ...
"[but] the
most beautiful creature on earth." "The day was appointed the knot should be tied" but Susan
becomes sick, and cannot be cured by "famous Physicians"; the wedding had to be postponed.
William is called to go to sea, leaving her behind. He promises to marry when he returns "if thou by
good fortune alive dost remain." She promises to remain true. He leaves. She recovers. She
rejects a "wealthy young farmer" who courts her, and a squire as well. The squire appeals to her
father and mother who, "being ambitious of honour and fame, Did strive to persuade her, but all in
vain." She rejects their attempt.

They send her to Holland, planning to tell William, on his return, that Susan has died; if William
marries another then Susan would be free to marry the squire. William, gone two years, returns
"laden with riches." Susan's parents tell him she has died. He leaves his money with his own
parents and decides "to travel again, Perhaps it will wear off my anguish and pain." At sea again, a
storm wrecks his ship on the Dutch shore. He goes to the Hague, to repair his ship, and meets
Susan. She tells him of her parent's plot. They go to Plymouth where they plan their wedding. He
invites Susan's parents, saying that he has decided to marry another since Susan is dead. They
agree, and "fetch home our daughter to marry the squire." She was dressed so finely that "her
father and mother her face did not know." Susan reveals herself to her mother, and her parents
give her their blessing, not yet knowing about his riches. He hints at his wealth and "with music and
dancing they finish'd the day."

KEYWORDS: courting rejection disguise wreck

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig/Duncan5 1078, "The Fisherman's Daughter" (1 fragment)

Roud #6763

BROADSIDES:
Bodleian, Harding B 4(91), "Sweet William of Plymouth" ("A seaman of Dover, sweet William by
name"), J. Evans (London), 1780-1812; also Harding B 4(96), "Sweet William of Plymouth";
Harding B 4(96), "Sweet William of Plymouth"

LOCSinging, as10407a, "The Fortunate Lovers" or "Sweet William of Plymouth" ("A Seaman of
Plymouth, sweet William by name"), unknown, no date

CROSS-REFERENCES:
cf. "Johnny the Sailor (Green Beds)" [Laws K36] (theme: poor sailor returning wealthy, is rejected by sweetheart's parents who think him still poor)

NOTES [188 words]: The Greig/Duncan5 fragment -- "And she was not courted by none of the worst, A young squire came to court her at last; He called her his jewel, his true love, his dear ... 'I cannot, I daur not, you must be denied.'" -- corresponds to lines 37-39, 45 and 48 (of 200) of the Vaynes (i.e., Roxburghie Collection III.332) text with some changes, viz., "So that she was counted [sic] by none of the worst; A wealthy young farmer came to her the first, And call'd her the jewel and joy of his life.... Then came a squire, who call'd her his dear .... "I must not, I cannot, you must be deny'd." Helpfully, the Greig/Duncan5 title was "The Fisherman's Daughter" which is not hinted at in the Greig/Duncan5 text or notes.

I have gone into great detail in the LONG DESCRIPTION because "Sweet William of Plymouth" has sometimes been considered a version of "A Rich Irish Lady (The Fair Damsel from London; Sally and Billy; The Sailor from Dover; Pretty Sally; etc.)" [Laws P9]. That is clearly not the case and may be caused by confusion with the broadsides for "The Sailor from Dover" which follow the standard story line for Laws P9. - BS

Last updated in version 2.5

File: Grd1078

Sweet William's Ghost [Child 77]

DESCRIPTION: (Sweet William) dies while engaged. Since he has an unfulfilled commitment, his spirit cannot rest. He goes to his sweetheart, who begs him to wed her/kiss her/etc. When she learns that he is dead, she releases him from his promise

AUTHOR: unknown

EARLIEST DATE: 1740 (Ramsey)

KEYWORDS: ghost promise freedom death

FOUND IN: US(NE,SE) Canada(Newf) Britain(Scotland(Bord)) Ireland

REFERENCES (26 citations):
Child 77, "Sweet William's Ghost" (8 texts, 1 tune) {Bronson's #1}
Bronson 77, "Sweet William's Ghost" (11 versions+ 1 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 77, "Sweer William's Ghost" (4 versions: #1, #3, #9, #12)
Chambers-ScottishBallads, pp. 217-219, "Sweet William's Ghost" (1 text)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, p. 170, "There cam a Ghost" (1 fragment, 1 tune) {Bronson's #1}
Morton-FolksongsSungInUlster 8, "Sweet William's Ghost" (1 text, 1 tune)
Percy/Wheatley-ReilquesOfAncientEnglishPoetry III, pp. 130-133, "Sweet William's Ghost" (1 text)
Butterworth/Dawney-PloughboysGlory, p. 48, "Willie the Waterboy" (1 text, 1 tune, short enough that it might be Child #77 or Child #248 or a combination or perhaps independent; Roud files it with Child #248, but Dawney with Child #77)
Davis-MoreTraditionalBalladsOfVirginia 21, pp. 152-156, "Sweet William's Ghost" (1 text, so fragmentary that it might be some other ballad with intrusions from "Sweet William's Ghost")
Flanders/Brown-VermontFolkSongsAndBallads, pp. 240-241, "Lady Margaret and Sweet William" (1 text, taken from the Green Mountain Songster)
Flanders-AncientBalladsTraditionallySungInNewEngland2, pp. 178-183, "Sweet William's Ghost" (2 texts, the first being the Green Mountain Songster version)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 23, "Sweet William's Ghost" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 23, "Sweet William's Ghost" (1 excerpt, 1 tunes)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 9, "Lady Margaret" (1 text)
Peacock, pp. 390-395, "Lady Margaret" (1 text, 6 tunes)
Karpeles-FolkSongsFromNewfoundland 9, "Sweet William's Ghost" (2 texts, 9 tunes) {Bronson's #3}
Leach-FolkBalladsSongsOfLowerLabradorCoast 4, "Sweet William's Ghost" (1 text, 1 tune)
Leach-TheBalladBook, pp. 256-262, "Sweet William's Ghost" (1 text plus a Danish text for comparison)
Leach-HeritageBookOfBallads, pp. ix-xi, "Sweet William's Ghost (Lady Margaret)" (1 text, 1 tune)
Friedman-Viking/PenguinBookOfFolkBallads, p. 47, "Sweet William's Ghost" (2 texts)
**Sweeter Than the Flowers**

DESCRIPTION: Singer's mother has died and the family delays the family reunion because she will not be there. The singer recalls the funeral when they "had to face it." The chorus says they "can't forget the hour"; mother was "sweeter than the flowers"

AUTHOR: unknown

EARLIEST DATE: 1949 (recording, Roy Acuff)

KEYWORDS: grief death funeral mourning father family mother

FOUND IN: Canada(Newf)

RECORDINGS:


Marie Hartery, "Sweeter Than Flowers" (on MUNFLA-Leach)

NOTES [26 words]: This song was recorded many times in the late 1940s but the Acuff version was the easiest for me to verify. The description follows the Acuff recording. - BS

Last updated in version 4.2
Sweeter the Breeze (I), The
DESCRIPTION: "Take a deep seat and a faraway look, Keep him between your knees. The higher he goes, the sweeter the breeze. Keep your mind in the middle and let both ends flop!"
AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: cowboy horse nonballad recitation
FOUND IN:
REFERENCES (1 citation):
Ohrlin-HellBoundTrain 86, "The Sweeter the Breeze" (1 text)
NOTES [36 words]: Even Ohrlin admits this is a "cross between a verse and a saying." But I suppose it might be traditional advice for a bronc rider, so here it is. (Ohrlin made up another piece with this title, not included here.) - RBW
File: 0hr086

Sweethearts I've Got Plenty
DESCRIPTION: The singer passes her sweetheart "walking fast by another girlie's side." He waves to her but she passes by "for I hate to be slighted by a man .... sweethearts I've got plenty I can count them more than twenty" and her mind will "change with the wind"
AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan6)
KEYWORDS: courting infidelity
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1140, "Sweethearts I've Got Plenty" (3 texts, 2 tunes)
Roud #6824
CROSS-REFERENCES:
cf. "Farewell He" (theme) and references there
File: GrD61140

Swell My Net Full
DESCRIPTION: "Out on the ocean, dreary and cold, I lead the life of a fisherman bold. So swell me net full....." The singer lists a fish for each weekday, and describes how to deal with weather. When he dies, "Build me a tombstone of herring back scales."
AUTHOR: unknown
EARLIEST DATE: 1986 (Palmer-OxfordBookOfSeaSongs), but recorded no later than 1982
KEYWORDS: fishing nonballad food storm work
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 145, "Swell my Net Full" (1 text, 1 tune)
Roud #16874
File: PaSe145

Swiler's Song, The
DESCRIPTION: "Rise up me hearties with gaff and sculp, With hobnail rope and line." The singer repeatedly encourages his comrades in their tasks as they hunt seals. He admits that "many a hearty swiler sleeps 'round the Funks and Baccalieu," but still urges them on
AUTHOR: Words: Pat Byrne
EARLIEST DATE: 1978 (Ryan/Small-HaulinRopeAndGaff)
KEYWORDS: hunting nonballad
FOUND IN:
REFERENCES (1 citation):
Ryan/Small-HaulinRopeAndGaff, pp. 144-145, "The Swiler's Song" (1 text, tune referenced)
Roud #V44858
CROSS-REFERENCES:
cf. "The Sinking of the Caribou" (tune)
cf. "Spancil Hill" (tune)

NOTES [288 words]: This is supposed to be sung to the tune of "The Sinking of the Caribou," which I assume is the song indexed as "The Loss of the Caribou." Which would make the actual tune be "Spancil Hill."
"Swilers" are of course sealers, and "swiles" are seals.
"Old Man Kean" is Captain Abram Kean, the only captain to take a million seals in his lifetime; for him, see "Captain Abram Kean."
The description of the fleet as a "floating hell" is pretty apt; the sealing schooners served for decades, carrying far too many men; George Allan England, in his book Vikings of the Ice: Being the Log of a Tenderfoot on the Great Newfoundland Seal Hunt (also published as The Greatest Hunt in the World), Doubleday, 1924, declared more than once that the ship he sailed on (the Terra Nova, under none other than Abram Kean) should have been "condemned" after her thirty-odd years of service, but she kept going to the ice for another two decades.
The "main patch" is the sealer's term for the area of the ice where the largest share of the harp seals went to bear their young -- the baby seals known as "whitecoats" after the color of their fur for their first few weeks.
To "sculp" is to cut off the hide and the attached fat (the fat was, for many years, the most valuable part, because it could be made into a very useful oil); the hide plus fat was itself a "sculp."
"The Funks" and "Baccalieu" were islands on the north coast of Newfoundland; although dangerous to navigate around (see, for instance, "The Cliffs of Baccalieu"), they too close to the big island for there to be many seals there, so a sealer could rest in their vicinity. Although "sleep" in this context probably means that they died there when their ships were wrecked. - RBW

Last updated in version 5.0
File: RySm144

Swiles of Newfoundland, The

DESCRIPTION: "Oh, the day we left St. John's, me b'ys, It was a very fine day! Our wives an' sweethearts on the quay Says they, ye'll understand." The singer complains about the bad conditions, but delights in killing "swiles [seals] in Newfoundland."

AUTHOR: unknown
EARLIEST DATE: 1924 (England, Vikings of the Ice)
KEYWORDS: hunting hardtimes
FOUND IN: 
REFERENCES (2 citations):
Ryan/Small-HaulinRopeAndGaff, p. 106, "The Swiles of Newfoundland" (1 text)
ADDITIONAL: George Allan England, _Vikings of the Ice: Being the Log of a Tenderfoot on the Great Newfoundland Seal Hunt_ (also published as _The Greatest Hunt in the World_), Doubleday, 1924, pp. 128-129, "(no title)" (1 text)

Roud #V44610

NOTES [61 words]: "Pinnacle tea," mentioned near the end of this, is tea made with water made from melted sea ice or glacial ice -- fresh water, but sometimes a bit brackish and probably not very good-tasting; see G. M. Story, W. J. Kirwin, and J. D. A. Widdowson, editors, Dictionary of Newfoundland English, second edition with supplement, Breakwater Press, 1990, pp. 378-379.- RBW

Last updated in version 5.3
File: RySm106A

Swim Back You Bastard to Me

DESCRIPTION: "If the skipper fell into the oggin [ocean], If the skipper fell into the sea, If the skipper fell into the oggin, He'd get sod-all lifebelt from me. Swim back, swim back, Oh swim back you bastard to me...."

AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: navy revenge derivative
FOUND IN: Britain(England)
REFERENCES (1 citation):
Swing Low

DESCRIPTION: "Star in the east, swing low, Star in the west, swing low, Stars shining in my breast, Swing low, chariot, swing low. "My father's gone, swing low... Angels took him...." "My mother's gone...." "I got a letter... it was sent from heaven...."

AUTHOR: unknown

EARLIEST DATE: 1925 (recording, Bascom Lamar Lunsford)

KEYWORDS: religious father mother

FOUND IN: US(SE)

REFERENCES (1 citation):
Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, p. 226, "Swing Low, Chariot" (1 text, 1 tune)

RECORDINGS:
Bascom Lamar Lunsford, "Swing Low" (on BLLunsford01)

CROSS-REFERENCES:
cf. "Swing Low, Sweet Chariot"

NOTES [53 words]: Bascom Lamar Lunsford thinks this a forerunner of "Swing Low, Sweet Chariot," and it's likely enough that I decided to include the song even though I'm not sure how strong it is in tradition. On the other hand, it is possible that it is a filed-down version, without the strong freedom motif of the better-known song. - RBW

Last updated in version 4.1

File: RcSwinLo

Swing Low Sweet Chariot Swing Low

DESCRIPTION: "Oh swing low sweet chariot swing low" "Must be Jesus passing by" "Swing low in the East ... Swing low in the West ... Morning star was a witness too"

AUTHOR: unknown

EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeasIslands)

KEYWORDS: nonballad religious Jesus

FOUND IN: US(SE)

REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeasIslands 35, pp. 154-155, "Swing Low Sweet Chariot" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Swing Low" (lyrics)

NOTES [15 words]: Dett, in "Prayer is the Key to Heaven," has the line "The morning star was a witness too." - BS

Last updated in version 4.1

File: Parr035

Swing Low, Sweet Chariot

DESCRIPTION: Black spiritual: "Swing low, sweet chariot/Coming for to carry me home"; "I looked over Jordan and what did I see/.../A band of angels comin' after me"; "If you get there before I do/.../Tell all my friends I'm a-comin' too"

AUTHOR: unknown

EARLIEST DATE: 1872 (publ. in Theodore B. Seward, "Jubilee Songs, as Sung by the Jubilee Singers of Fisk University")

KEYWORDS: religious nonballad slavery floatingverses

FOUND IN: US(Ap)
REFERENCES (16 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 102, App.V, "Swing Low, Sweet Chariot" (2 texts, 2 tunes)
Work-FolkSongOfTheAmericanNegro, pp. 58-59, "Swing Low, Sweet Chariot" (1 text); p. 121, "Swing Low" (1 text, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 220-221, "Swing Low, Sweet Chariot" (1 text, 1 tune)
Seeger-AmericanFavoriteBallads, p. 16, "Swing Low, Sweet Chariot" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 608-610, "Swing Low, Sweet Chariot" (1 text, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 28, (no title) (1 fragment of 2 lines)
Warren-EveryTimeIFeelTheSpirit, pp. 89-90, "Swing Low, Sweet Chariot" (1 text, 1 tune)
Fireside-Book-of-Folk-Songs, p. 310, "Swing Low, Sweet Chariot" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 353, "Swing Low, Sweet Chariot" (1 text)
Jack-PopGoesTheWeasel, p. 265, "Swing Low, Sweet Chariot" (1 text)
Messerli-ListenToTheMockingbird, p. 54, "Swing Low, Sweet Chariot" (1 text)
Heart-Songs, p. 251, "Swing Low, Sweet Chariot" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #132, "Swing Low, Sweet Chariot" (1 text)
DT, SWINGLOW
ST PSABF0016 (Full)
Roud #5435
RECORDINGS:
Carroll Clark, "Swing Low, Sweet Chariot" (Black Swan 2024, 1921)
Cotton Pickers Quartet, "Swing Low Sweet Chariot" (OKeh 8917, 1931)
Lt. Jim Europe's Four Harmony Kings, "Swing Low, Sweet Chariot" (Patie 22187, 1919) (Patie 020581, 1923 [as Jim Europe's Four Harmony Kings])
Fisk University Jubilee Quartet, "Swing Low Sweet Chariot" (Victor 16453, 1910; rec. 1909)
Fisk University Male Quartet, "Swing Low, Sweet Chariot" (Columbia A1883, 1915; Silvertone 3294 [as Border Male Quartet], n.d.)
The Four Jacks, "Swing Low Sweet Chariot" (Allen 21000, n.d. but post-wwii)
Mabel Garrison, "Swing Low, Sweet Chariot" (Victor 640, 1901)
Hampton Institute Quartette, "Swing Low, Sweet Chariot" (RCA 27470, 1941)
Roland Hayes, "Swing Low, Sweet Chariot" (Vocalion [US & UK] 21003, n.d.; Supertone, 1931)
Hall Johnson Negro Choir, "Swing Low, Sweet Chariot" (Victor 36020, 1930)
Kanawha Singers, "Swing Low, Sweet Chariot" (Brunswick 205, 1928)
Menhaden Fishermen, "Swing Low, Sweet Chariot" (on USM enhaden01)
Mitchell's Christian Singers, "Swing Low Sweet Chariot" (Melotone 6-04-64, 1936)
Norman Phelps & his Virginia Rounders, "Swing Low Sweet Chariot" (Decca 5247, 1936)
Paul Robeson, "Swing Low, Sweet Chariot" (Victor 20068, 1926) (HMV [UK] 8372/Victor 25547, 1937)
Pete Seeger, "Swing Low" (on PeteSeeger24)
Southern Four, "Swing Low, Sweet Chariot" (Edison 51364, 1924)
Standard Quartette, "Swing Low, Sweet Chariot" (CYL: Columbia, no #, 1894)
Taylor Sisters, Mae Helen Blakeney, soloist, "Swing Low, Sweet Chariot" (on HandMeDown2)
Tuskegee Institute Singers, "Swing Low, Sweet Chariot" (Victor 17890, 1916)
CROSS-REFERENCES:
cf. "Swing Low"
cf. "Wade in the Water" (floating lyrics) and references there
cf. "Dawsonville Jail" (tune)
cf. "I Don't Want to Stay Here Any Longer" (lyrics)
cf. "The Woolston Ferry" (tune of first verse)
NOTES [88 words]: Guy Logsdon & Jeff Place state that the songs were taught to the Fisk Jubilee Singers in 1871 by two former slaves from the Indian Territory (Oklahoma), Aunt Minerva Willis & Uncle Wallace. See "The Presbyterian", Sept. 10, 1890, and Thoburn & Wright's "Oklahoma: A History of the State and Its People."
The subtext of running away to freedom is clear throughout this song; the fact that the title is a pun
on the name of the most famous conductor on the Underground Railroad, Harriet Tubman, may or may not be accidental. - PJS

Last updated in version 6.0
File: PSAFB016

Swinging, Swinging

DESCRIPTION: "Swinging, swinging, swinging, swinging. Swinging 'neath the old, 'Neath the old apple tree." "Now my heart is beating thinking of the greeting, Swinging 'neath the old apple tree. Swinging, swinging, swinging, swinging, Swinging 'neath the old...."

AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: love nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 29, "Swinging, Swinging" (1 text, 1 tune)
Roud #11396
File: Brne029

Swinish Multitude, The

DESCRIPTION: Give me the man who bids "the sun of Freedom rise" against tyrants, and the soul who "inlists for Freedom's cause." May you "no longer unavenged be called 'The swinish multitude.'" Freedom is coming to the world. Dare to die pursuing statecraft's crimes.

AUTHOR: unknown
EARLIEST DATE: before 1804 (_Paddy's Resource_, according to Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: nonballad political
FOUND IN:
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 80, "The Swinish Multitude" (1 text, 1 tune)
NOTES [114 words]: Moylan-TheAgeOfRevolution-1776-1815: "Edmund Burke in his [Reflections on the Revolution] in France described the common people as the 'swinish multitude'." The phrase was adopted as a mock compliment by sympathizers with the revolution and several United Irish songs played upon the phrase." - BS

Burke's precise quote is "Learning will be cast into the mire, and trodden down under the hoofs of the swinish multitude."

Thomas Pakenham, _The Year of Liberty_, p. 173, reports that the United Irishmen of Henry Joy McCracken sang a "workingmen's song called 'The Swineish (sic.) Multitude.'" If he has a source for this, it appears to be E. Thompson, _Working Class_, p. 90. - RBW

File: Moyl080

Swinton May Song

DESCRIPTION: "All in this pleasant evening, together come are we, For the summer springs so fresh, green, and gay." The singer calls on master, mistress, and children to rise up for the May, and wishes blessings on them; the singers will not return until next May

AUTHOR: unknown
EARLIEST DATE: 1862 (Chambers, according to Palmer)
KEYWORDS: ritual religious family
FOUND IN:
REFERENCES (1 citation):
Palmer-EnglishCountrySongbook, #132, "Swinton May Song" (1 text, 1 tune)
Roud #305
CROSS-REFERENCES:
cf. "May Day Carol" (subject) and references there
NOTES [27 words]: Roud lumps a great variety of May songs (many of them clearly distinct) under his #305. I've split a lot of them, including this, but best to check them all. - RBW

Last updated in version 3.7
Sword in My Hand

DESCRIPTION: "I have a sword in my hand Help me to use it, Lord I'm goin' away To watch an' pray Never to come back 'Till the Great Judgement day"

AUTHOR: unknown

EARLIEST DATE: 1954 (Elder-FolksongsFromTobago)

KEYWORDS: nonballad religious

FOUND IN: West Indies(Tobago)

REFERENCES (1 citation):
Elder-FolksongsFromTobago 40, "Sword in My Hand" (1 text, 1 tune)

NOTES [24 words]: Elder-FolksongsFromTobago: "This Tobago spiritual song is all about the aspiration by the devotee to be a good 'swordsman' to use the Word." - BS

Last updated in version 4.0

File: ElT0040

Sword of Bunker Hill, The

DESCRIPTION: An old veteran, dying, bid his son to bring "the sword of Bunker Hill." Grasping the sword, in a burst of energy, he tells the boy how he captured the blade from a British officer. The old man dies

AUTHOR: "Covert"? (see NOTES)

EARLIEST DATE: 1949 (Flanders/Olney-BalladsMigrantInNewEngland), but dating at least to the Civil War era; see NOTES

KEYWORDS: battle dying patriotic

HISTORICAL REFERENCES:
June 17, 1775 - American defeat at the Battle of Bunker Hill

FOUND IN: US(NE)

REFERENCES (5 citations):
Flanders/Olney-BalladsMigrantInNewEngland, pp. 224-225, "The Sword of Bunker Hill" (1 text, 1 tune)
Thomas-BalladMakingInMountainsOfKentucky, p. 88, (no title) (1 fragment, very likely not this song but associated by the informant with Bunker Hill, and it fits better here than anywhere else)
Heart-Songs, pp. 316-317, "The Sword of Bunker Hill" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #12, "The Sword of Bunker Hill" (1 text)
Wolf-AmericanSongSheets, #2279, p. 153, "The Sword of Bunker Hill" (8 references)
STFO224 (Partial)
Roud #4684

SAME TUNE:
The Banner of the Free ("He lay upon the battle-field," by Eugene Johnson) (Wolf-AmericanSongSheets pp. 6-7)
The White Star Division ("Star, the brightest star of fame," probably referring to the second division of the Union XII Corps) (Wolf-AmericanSongSheets, p. 177)

NOTES [359 words]: Although this song, by implication at least, praises American conduct at Bunker Hill, the record of the Colonials at that battle was in fact rather poor. Sent on the night of June 16 to garrison Bunker Hill, American troops instead occupied Breed's Hill, which was lower, less defensible, and closer to the British artillery. The British under General Gage attacked the next day. The Americans did show unaccustomed discipline, which caused the battle to last longer than usual, but ultimately the British forced them back. The battle was a dreadful strain on the British, though, who suffered more than 1100 casualties (see Stanley Weintraub, Iron Tears: America’s Battle for Freedom, Britain’s Quagmire: 1775-1783, Free Press, 2005, p. 9), compared to 441 American losses.

The "Warren" of the song is Dr. Joseph Warren, the man who had organized Paul Revere's Ride and a leading figure in the rebel forces (although not one of their commanding officers). He was killed in the battle. (It will tell you something about conditions at the time that Warren, although he worked as a physician, actually earned his degree in theology, because that was the only curriculum taught at Harvard College at the time; see Weintraub, p. 8).
I have in my collection a damaged songster, date unknown but almost certainly from the period 1865-1885, attributing this to "Covert"; in the same songster, a piece called "Follow the Drum" is credited to "B. Covert." The Flanders/Olney-BalladsMigrantInNewEngland text is nearly identical to the songster version. Heart-Songs attributes the music of this to "B. Covert" and the words to W. R. Wallace. Although rarely collected in tradition, this was well-enough known to have been used as the tune for several Civil War pieces (see the Same Tune list), one of which, "The Banner of the Free", was popular enough to be printed at least eight times. The song itself was also widely printed in the 1860s; Edwin Wolf 2nd, *American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870*, Library Company of Philadelphia, 1963, p. 153, lists eight broadsides from that period, by at least four different publishers. - RBW

*Last updated in version 6.0*

File: F0224

**Sydney Cup Day**

**DESCRIPTION:** Joe Thompson comes up to the singer on race day and asks him to back his horse. The singer is not interested

**AUTHOR:** unknown

**EARLIEST DATE:** 1954

**KEYWORDS:** horse racing gambling Australia

**FOUND IN:** Australia

**REFERENCES (1 citation):**

Meredith/Anderson-FolkSongsOfAustralia, p. 35, "Sydney Cup Day" (1 text, 1 tune)

File: MA035

**Sympathizing with the Fenian Exiles**

**DESCRIPTION:** Keep your mouth shut and beware spies. We visit the Fenians jailed like "dogs kept in a manger." General Burk's turnkey "is worse than a Turk." Rossa, Luby and others are named. God is watching inside the walls. Our day will come.

**AUTHOR:** unknown

**EARLIEST DATE:** 1966 (Zimmerman-SongsOfIrishRebellion)

**KEYWORDS:** exile prison political

**FOUND IN:** Ireland

**REFERENCES (2 citations):**

Zimmerman-SongsOfIrishRebellion, p. 52, "A New Song Sympathizing With The Fenian Exiles" (1 fragment)

Healy-MercierBookOfOldIrishStreetBalladsVol2, pp. 131-133, "(A new song sympathising with) The Fenian Exiles" (1 text)

Roud #V8283

**BROADSIDES:**

Bodleian, 2806 c.8(40), "A New Song Sympathising With the Fenian Exiles" ("My Irish friends [sic] aome [sic] rally round"), unknown, n.d.

**NOTES [55 words]:** Zimmerman-SongsOfIrishRebellion p. 52 is a fragment; broadside Bodleian 2806 c.8(40) is the basis for the description.

Is the topic prisoners as in the text, or exiles as in the title? If the former the date is probably before 1871; else, after. - BS

For O'Donovan Rossa and the Fenian Exiles, see "Rossa's Farewell to Erin." - RBW

*Last updated in version 5.1*

File: BrdSwtFE

**Syng Hoit Faleri (Listen Little Bosun)**

**DESCRIPTION:** Norwegian shanty. "Listen little bosun, what I want to tell you, do you want to play dice with me? Ch: Sing high falleri, fallala-lala."

**AUTHOR:** unknown

**EARLIEST DATE:** 1888 (L.A. Smith, _Music of the Waters_)

**KEYWORDS:** foreignlanguage shanty gambling
T for Texas (Blue Yodel #1)
DESCRIPTION: "It's T for Texas, T for Tennessee (x2), It's T for Thelma, the gal who made a fool out of me." A lonely song for an unhappy man; he will buy a pistol and shoot the woman
AUTHOR: Jimmie Rodgers
EARLIEST DATE: c. 1928 (recording, Jimmie Rodgers)
KEYWORDS: floating verses hard times homicide
FOUND IN: US (Ap, SE)
REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 339, "Leave for Texas, Leave for Tennessee" (2 texts)
Henry-SongsSungInTheSouthernAppalachians, pp. 71, "T for Texas, T for Tennessee" (1 text)
Lomax-FolkSongsOfNorthAmerica 152, "Mule Skinner Blues" (1 text, 1 tune, with one stanza of "T for Texas" thrown in at the end)
Roud #11743
RECORDINGS:
Jim Eanes, "Blue Yodel No. 1" (Rich-R-Tone 1058, n.d.)
NOTES [85 words]: Jimmie Rodgers is apparently responsible for this song in its present form, but he built it up largely from floating verses.
To add to the fun, the Lomaxes took a verse of this and tacked it on to another Rodgers piece, "Muleskinner Blues." Given that neither song has much of a plot, it can be hard to separate the resulting hybrids.
It will show how strong was the influence of Rodgers that the song was in tradition within five years (Brown's "a" text is from 1930, and Henry's from 1934 or earlier). - PJS, RBW
File: LoF152A

T'Oilean Ur, An
DESCRIPTION: Gaelic. The singer goes to America and sees nothing familiar: not a Christian, horse, cow, sheep, but only roaring wild animals and people. When he meets people from Ireland he realizes he would be fortunate to be home even just to find proper mourners.
AUTHOR: unknown
EARLIEST DATE: 1976 (OBoyle-TheIrishSongTradition)
KEYWORDS: foreign language emigration America Ireland
FOUND IN: Ireland
REFERENCES (1 citation):
OBoyle-TheIrishSongTradition 19, "t-Oilean Ur, An" (1 text, 1 tune)
NOTES [46 words]: The description follows O Boyle's translation. - BS
I would assume that when the singer says he saw no Christians he meant he saw no "Catholics". This would be almost reasonable if he migrated to, say, New England, especially in the eighteenth or early nineteenth century. - RBW
File: 0Boy019

T'Owd Yowe wi' One Horn
DESCRIPTION: Old "yowe" (ewe) resists penning and kicks the farmhand around the yard. The butcher is sent for; the yowe charges him and breaks his legs. She is sent to fight for the king, and kills soldiers in quantity.
AUTHOR: unknown
EARLIEST DATE: 1905 (JFSS: Dean Robinson)
KEYWORDS: farming humorous tall tale animal sheep
FOUND IN: Britain(England(Lond))
REFERENCES (3 citations):
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 82, "T'Owd Yowe wi' One Horn" (1 text, 1 tune)
O'Shaughnessy/Grainger-TwentyOneLincolnshireFolkSongs 18, "T'Owd Yowe wi' One Horn" (1 text, 1 tune)
ADDITIONAL: Journal of the Folk-Lore Society, Vol. II, No. 7 (1905 (available online by JSTOR)), #2 p. 79, "T Owd Yowe Wi One Horn" (1 text, 1 tune)
Roud #1762
CROSS-REFERENCES:
cf. "The Grey Goose"
cf. "The Killing of the Big Pig (Iso Sika)"
NOTES [111 words]: This seems to have been collected only once, but cognate stories of big animals that are hard to kill and cook are common (see cross-references). "The Derby Ram" is also connected. -PJS
Kennedy apparently regards it as the same as the piece "The Ewie wi' the Crookit Horn" (#271 in his collection). But neither the plot, nor the words, nor the music is the same. - RBW
Then there's the "Yowie wi' the Crookit Horn," which seems to be slang for an illegal whiskey still. -PJS
O'Shaughnessy/Grainger-TwentyOneLincolnshireFolkSongs is from VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs. The JFSS words, apparently the "original" text, are only slightly different. - BS
File: VWL082

Ta Me Mo Shui (I Am Awake)

DESCRIPTION: Gaelic. The singer lies awake until cock crow though the rest of the household sleeps: he had met a banshee the night before and she had doomed him to love her "until crack of Doomsday"
AUTHOR: unknown
EARLIEST DATE: 1976 (OBoyle-TheIrishSongTradition)
KEYWORDS: foreignlanguage love magic
FOUND IN: Ireland
REFERENCES (2 citations):
Tunney-WhereSongsDoThunder, pp. 37-39, "Ta Me Mo Shui" (1 text)
OBoyle-TheIrishSongTradition 24, "Ta me 'mo Shui" (1 text, 1 tune)
NOTES [94 words]: If you were brought up on the stories I was brought up on, you probably just think of a banshee as a (non-human) creature whose cry causes death. Not so in Irish legend; "Bean Sidhe" is a "woman of the hills" -- a member, presumably, of the old fairy folk, the Aes Sidhe, the "people of the hills." The Bean Sidhe may be young and beautiful, or an old hag; a family may have its own special Bean Sidhe -- an immortal, who announces the death of each member of the family. Legends of a young man falling in love with one are rare, but it fits the Irish concept. - RBW
File: TST037

Ta Ra, Limavady

DESCRIPTION: The singer praises Limavady. He lists the boasts of other towns (e.g. "Coleraine for Kitty justly proud"), but prefers the local product ("But the girls that take the shine off both Are the girls that come from Limavady"). He asks others to praise it also
AUTHOR: unknown
EARLIEST DATE: 1937 (Sam Henry collection)
KEYWORDS: home nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H706, p. 180, "Ta Ra, Limavady" (1 text, 1 tune)
Roud #8007
File: HHH706
Ta-Ra-Ra Boom De Ay (II)
DESCRIPTION: Descriptions of how various people came to be in their present psychological and sexual states, to the tune of "Ta-ra-ra Boom-der-e"
AUTHOR: unknown
EARLIEST DATE: 1950
KEYWORDS: bawdy sex
FOUND IN: US(MW,NE,SW)
REFERENCES (1 citation):
Cray-EroticMuse, pp. 271-273, "Ta-Ra-Ra Boom De Ay" (4 texts, 1 tune)
File: EM271

Ta-ra-ra Boom-der-e
DESCRIPTION: The words often consist of floating lyrics. The chorus, "Ta-ra-ra(-ra) Boom-de-ay," is diagnostic. Sayers' lyrics: "A sweet Tuxedo girl I see, Queen of swell society, Fond of fun as fond can be, When it's on the strict Q.T...."
AUTHOR: unknown
EARLIEST DATE: 1888
KEYWORDS: nonballad nonsense
FOUND IN: US(Ap,MA,So)
REFERENCES (8 citations):
Cazden/Haufrecht/Studer-FolksongsOfTheCatskills 144, "Ta-ra-ra-ra Boom, Hurray!" (1 text plus many fragments, 2 tunes)
Spaeth-ReadEmAndWeep, pp. 144-146, "Ta-ra-ra Boom-der-e" (1 fragmentary text)
Gilbert-LostChords, pp. 206-208, "Ta-ra-ra-boom-der-e" (1 text)
Silber/Silber-FolksingersWordbook, p. 25, "Ta-Ra-Ra Boom-Der-E" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 570-571+, "Ta-Ra-Ra boom-Der-E"
ADDITIONAL: Robert A. Fremont, editor, _Favorite Songs of the Nineties_, Dover Publications, 1973, pp. 2999-301, "Ta! Ra! Ra! Boom De Ay!" (1 text, 1 tune, an early but undated sheet music edition)
Aline Waites & Robin Hunter, _The Illustrated Victorian Songbook_, Michael Joseph Ltd., 1984, pp. 103-106, "Ta-Ra-Ra-Boom-De-Ay!" (1 text, 1 tune, plus a color print of an early sheet music cover)
Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, pp. 209-210, "(no title)" (1 text)
Roud #V15841?
RECORDINGS:
Land Norris, "Bum Delay" (OKeh 45058, 1926)
CROSS-REFERENCES:
cf. "I'm the Man that Wrote Ta-ra-ra Boom-de-ay"
cf. "Will You Go Boom Today?" (tune)
SAME TUNE:
Ta Ra Ra Boom De Ay (We Have No School Today) (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 102)
NOTES [291 words]: Cazden et al present a list of the various authors who have claimed this piece while denying credit to any of them. (They concede the form "Ta-ra-ra Boom-der-e" to Henry J. Sayers, 1890; published in 1891 by Willis Woodward; cf. Spaeth, _Read 'em and Weep_, pp. 144-146. Jon W. Finson, _The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song_, Oxford University Press, 1994, p. 76, carefully states that the song is "usually credited to the [sic.] Henry J. Sayers, manager of the Thatcher, Primrose and West Minstrels.")
There was actually a lawsuit over the issue (Henry J. Sayers vs. Sigmund Spaeth et al, 1932). Fuld reports "Judge Robert P. Patterson later held that the music and words of the chorus were not original, but the first two verses were."
Randolph quotes Gilbert to the effect that the tune "is said to have originated in Babe Connors' famous St. Louis brothel" (!); Finson, pp. 76-77, says that the claim came from the court testimony of Theodor Metz.
Something very similar appears in a Strauss piece.
The uncertainty about the authorship resulted in the comic parody "I'm the Man that Wrote Ta-ra-ra Boom-de-ay."
Nettel, p. 209, says that "Lottie Collins first sang it in 1891, and had to keep giving encores until she was exhausted." Laura Ingalls Wilder, in her journal of her trip from South Dakota to Missouri, reported that even cowbells were playing this song. It was so popular (see Laura Ingalls Wilder, *On the Way Home: The Diary of a Trip from South Dakota to Mansfield, Missouri, in 1894*, Harper & Row, 1962, p. 70).
I saw a claim online that this is the most common tune for the "Lizzie Borden took an axe And gave her father forty whacks..." lyric, but have not seen supporting evidence. - RBW
*Last updated in version 5.1*
File: FSC144

**Tacking Ship Off Shore**

**DESCRIPTION:** In a storm the ship is driven toward "the lighthouse tall on Fire Island Head" but the skillful captain and crew avoid "a dangerous shoal" and "steady the helm to the open sea"

**AUTHOR:** Words: Walter F. Mitchell

**EARLIEST DATE:** 1932 (Creighton-NovaScotia)

**KEYWORDS:** sea ship storm sailor

**FOUND IN:** Canada(Mar)

**REFERENCES** (1 citation):
*Creighton-SongsAndBalladsFromNovaScotia* 147, "Tacking of a Full Rigged Ship Off Shore" (1 text, 1 tune)

*ST CrNS147* (Partial)

*Roud #1845*

**NOTES** [73 words]: The author, according to Creighton-NovaScotia, is "a native of Nantucket Island"; perhaps the Fire Island lighthouse is the one on the Long Island shore of New York. - BS

The title "Tacking Ship Off Shore" does not seem to be found in tradition, but it appears to be the author's title. The poem seems to have been fairly popular; *Granger's Index to Poetry* cites five anthologies, mostly of the sentimental sort, containing the piece. - RBW

File: CrNS147

**Taffy Was a Welshman (I)**

**DESCRIPTION:** "Taffy was a Welshman, Taffy was a thief, Taffy came to my house And stole a piece of beef." Taffy and the singer engage in a campaign of theft against each other -- e.g. Taffy takes a bone; the singer finds it and beats Taffy with it

**AUTHOR:** unknown

**EARLIEST DATE:** 1842 (Halliwell, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

**KEYWORDS:** abuse food theft

**FOUND IN:** Britain

**REFERENCES** (4 citations):
*Opie/Opie-OxfordDictionaryOfNurseryRhymes* 494, "Taffy was a Welshman, Taffy was a thief" (2 texts plus a reprint of sheet music from c. 1865)
*Baring-Gould-AnnotatedMotherGoose* #67, pp. 72-73, "(Taffy was a Welshman)"
*Jack-PopGoesTheWeasel*, p. 200, "Taffy Was a Welshman" (1 text)

*DT, TFFYWLCH*

*Roud #19237*

**CROSS-REFERENCES:**

cf. "Napper" (floating lyrics)
cf. "The Ayrshireman's Lilt" (theme: foreigners living nearby as thieves)

**NOTES** [175 words]: "Taffy" is an English twisting of the Welsh pronunciation of "David" (Daffyd), the patron saint of Wales.

The English of course had a habit of baiting the Welsh, especially on Saint David's day. And the analogy here is rather exact: When it came to a war of raids, the English -- who had the English law on their side -- could do more damage. Taffy could steal, but the Englishman could not only steal but beat Taffy.

Despite this obvious explanation for the rhyme, *Jack-PopGoesTheWeasel* offers us a complicated explanation linking Taffy with Amaethon, a Celtic agricultural deity.

It's not clear to me that this is a folk *song*, but the notes in Brown connect it with "Napper," which
Taglioni

DESCRIPTION: "Her mother had a nice wee dog, she used to call it Tony, And every time I kissed the girl he bit my Tagglieownie"

AUTHOR: unknown

EARLIEST DATE: 1977 (IRClare01)

KEYWORDS: bawdy derivative nonballad dog

FOUND IN: Ireland

REFERENCES (1 citation):
Tunney-StoneFiddle, p. 9, "Tagglieownie" (1 fragment)

Roud #3569

RECORDINGS:
Martin Reidy, "Tangaloni" (on IRClare01)

CROSS-REFERENCES:
cf. "The Taglioni Coat" (line pattern and some text) and references there

NOTES [259 words]: The current description is all of the Tunney-StoneFiddle fragment.

The following text is in the discussion of "As I Went Out Upon the Ice (Ag Dul amach ar an Leac Oighir dom)" at Andrew Kuntz's The Fiddler's Companion site.

As I went out upon the ice, [or "One day as I went out to skate"]
The ice being rough and stony,
The ice it broke and down I went,
And wet my Taglioni. [or "tanlee ownee"]
Tunney-StoneFiddle: "My mother said it wasn't a nice song...."

The pattern of the four-line verse fragments, but not the bawdiness, seems based on the eight-line verse broadside "Taglioni Coat".

Here is a verse that seems the original for the previous fragment:
One chilly day, not long ago,
I met a sad disaster,
When on the Serpentine to show,
Myself a skating master,
I circles cut, the ice gave way,
Transparent, but not stony,
It cracked, gave way, I tumbled,
And soaked my Taglioni.

but, in this case, it's clear from the context that the singer considers himself a fashion plate whose Taglioni coat is literally soaked (or maybe I'm being naive again; see the LONG DESCRIPTION at "Taglioni Coat").

Reidy's "The Tangaloni" on IRClare01 mixes the broadside eight-line verse form and story with the four-line verse verse form bawdy verses and adds a chorus. I have included it under both songs.

"ta-glio-ni \tal'yone\ n -s [after Filippo Taglioni 1871 Ital. ballet master]: an overcoat worn in the early 19th century." (source: Webster's Third New International Dictionary of the English Language Unabridged (1976)); Filippo Taglioni (1777-1871). - BS

File: RcTaglio

Taglioni Coat, The

DESCRIPTION: Singer left his vulgar cronies behind when he bought a Taglioni coat. His fortunes changed when the coat led him to a wealthy lady, marriage and privilege. Clothes make the man.

AUTHOR: unknown

EARLIEST DATE: before 1856 (broadside, Harding B 14(168))

LONG DESCRIPTION: Singer used to be "shabby, low and mean" with vulgar cronies, but has put
that behind him. Now, wearing a Taglioni coat, he is "known in all fashionable quarters" and admired by "London's fairest daughters" One day, ice skating, he falls into the Serpentine, soaking his coat. He is invited, by a lady with "lots of money" to go home with her, change his clothes and dry his coat. While drying his coat before her fire he proposes marriage, she accepts, they marry, and, among his advantages he gains "a flunkey, too, to curl my hair, And brush my Taglioni."

Moral: to marry well "don't sport a Blouse, or Mackintosh, But try a Taglioni"

KEYWORDS: courting marriage clothes humorous servant

FOUND IN: Ireland
Roud #3569
RECORDINGS:
Martin Reidy, "Tangaloni" (on IIRCleaf01)

BROADSIDES:
Bodleian, Harding B 14(168), "Taglioni Coat" ("I once was shabby, low, and mean"), W. Jackson and Son (Birmingham), 1842-1855

CROSS-REFERENCES:
cf. "Taglioni" (line pattern and some text) and references there

cf. "Umbrella Courtship" (tune, per broadside Bodleian Harding B 14(168))

NOTES [53 words]: Broadside Harding B 14(168) is the basis for the description.
"ta-glio-ni \tal'yone\ n-s [after Filippo Taglioni 1871 Ital. ballet master]: an overcoat worn in the early 19th century." (source: Webster's Third New International Dictionary of the English Language Unabridged (1976)); Filippo Taglioni (1777-1871). - BS

File: RcTagCoa

Tail Toddle

DESCRIPTION: The singer's wife left and before she returned "Tammie gart [made] my tail toddle [totter]." Neither dead, nor sick, "when I'm weel, I step about, An Tammie ..." Wedding guests gave coins; the bride says "o'er little For to mend a broken doddle [penis]"

AUTHOR: unknown
EARLIEST DATE: 1796 (according to Farmer)
KEYWORDS: sex bawdy nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Greig/Duncan8 1716, "Tail Toddle" (2 texts)
MacColl-PersonalChoice, p. 21, "Tail Toddle" (1 text, 1 tune)
DT, TAILTODL

ADDITIONAL: John Stephen Farmer, editor, Merry Songs and Ballads, Prior to the Year 1800 (1897 ("Digitized by Google")), Vol V, p. 253, "Tail Toddle"
Roud #11275

NOTES [90 words]: Greig/Duncan8 text count includes one bawdy verse on p. 402: "Lasses gar your tails toddle Spread your houghs [hips] lat in the dodle [penis] That'll gar your tails toddle." The translations are Greig/Duncan8's.

Farmer: "[b. 1796] [By Burns; from The Merry Muses of Caledonia (c.1800); tune, Chevalier's Muster-roll]" - BS

Interestingly, neither of my (supposedly) complete editions of Burns lists this song. The material in the "Merry Muses" is anonymous; I do not think Burns's authorship can be proved, although it seems reasonable. - RBW

Last updated in version 6.1

File: GrD81716

Tailor and Louse

DESCRIPTION: A tailor and louse live in a house. Spitefully, the tailor sews the louse into a button. The louse escapes, has misadventures in town and dies. His body is carried by six fleas. A bug tolls the bell to carry the louse's soul to Hell.

AUTHOR: unknown
EARLIEST DATE: 1906 (Reeves-TheEverlastingCircle)
KEYWORDS: burial death humorous bug clothes
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Tailor and the Sailor, The

DESCRIPTION: The singer says she's sought by a tailor and a sailor. "I think I'll tak the sailor and let the tailor be." Tailors just sit and sew but sailors can turn a ship about and sail her. She'll wash his shirt and maybe they'll be married; or maybe not.

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan1)
KEYWORDS: love nonballad sailor
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan1 57, "The Tailor and the Sailor" (2 texts)
Roud #5810
File: GrD1057

Tailor Ban, The

DESCRIPTION: Singer and tailor Ban are drinking buddies often mistaken for one another. They plan "a mad trip to Kilgarvin"; singer will marry Miss Foley but their alikeness will allow them some freedom. But if there's a child "let nobody ask who's the father"

AUTHOR: Sean O Tuama (Johnny Nora Aodha) (source: OCanainn-SongsOfCork)
EARLIEST DATE: 1943 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: marriage disguise drink humorous
FOUND IN: Ireland
REFERENCES (2 citations):
OCanainn-SongsOfCork, pp. 76-77,123, "The Tailor Ban" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 177, "The Tailor Bawn" (1 text)
File: OCan976

Tailor Fell Through the Bed, The

DESCRIPTION: [C:] Dreaming of caulking his cloth, [O:] "the tailor fell through the bed, thimbles and a." [B:] The lassie "kend that a tailor could do her nae ill." [O:] She asks for silver. [B:] She's lying alone and would be happy to see him again.

AUTHOR: unknown
EARLIEST DATE: 1825 (Cunningham)
KEYWORDS: sex money humorous
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Greig/Duncan8 1843, "The Tailor Fell Through the Bed" (1 text, 1 tune)
ADDITIONAL: James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume III, #212, p. 221, "The Taylor fell thro' the bed, &c." (1 text, 1 tune)
ST GrD81843 (Partial)
Roud #13597
Tailor He's Been Seekin' Me, The

DESCRIPTION: The singer has been courted by a tailor and a sailor "but I think I'll tak' the ploughman lad and lat the rest gang free." A tailor can't work at night if he has no candle but a plowman can "water his steeds" any time

AUTHOR: unknown
EARLIEST DATE: 1909 (Greig/Duncan6)
KEYWORDS: courting rejection nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-Duncan6 1126, "The Tailor He's Been Seekin' Me" (1 fragment)
Roud #6833
CROSS-REFERENCES:
"Yon Bonnie Lad" (theme) and references there

Tailor, The

DESCRIPTION: A tailor comes to mend clothes. The girl of the house falls asleep and the tailor rapes her. She would have her maidenhead returned. He asks how that should be. She says "jist the way that it was ta'en." He lays her down and "gien her't owre, and owre"

AUTHOR: unknown
EARLIEST DATE: 1776 (Herd)
KEYWORDS: rape sex virginity clothes
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-Duncan7 1438, "Daffin Doon Dilly" (2 texts, 2 tunes)
Roud #7154
CROSS-REFERENCES:
"The Country Girl (The Fair Maid of the West)" (theme of regaining maidenhead)
"The Widow of Westmoreland's Daughter" (theme of regaining maidenhead)

Tak It, Man, Tak It (I)

DESCRIPTION: "When I was a miller in Fife, Losh, I thought that the sound o' the happener, said, 'Tak hame a wee flow to your wife.'" The singer lives his life, and constantly hears the temptation,
upon seeing an item (especially drink) to "Tak it, man, tak it."

AUTHOR: David Webster (1787-1837) (source: Whitelaw)

EARLIEST DATE: 1835 (Webster "small vol. of poems," according to Whitelaw)

KEYWORDS: drink humorous theft

FOUND IN: Britain(Scotland)

REFERENCES (5 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 15-18, "Tak It, Man, Tak It" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #41, p. 2, "Tak' It, Man, Tak' It" (1 text)
Greig/Duncan3 579, "Take it, Man, Tak It" (2 texts, 1 tune)
Whitelaw-BookOfScottishSong, pp. 248-249, "Tak' It, Man, Tak It"

DT, TAKITMAN

BROADSIDES:
Bodleian, 2806 c.14(13), "The Miller of Fife" ("When I was a miller in Fife"), R. McIntosh (Glasgow), 1860-1874; also Harding B 26(432), "Miller o' Fife"; Firth b.25(287), 2806 c.14(142), "Tak It, Man, Tak It"

CROSS-REFERENCES:
cf. "Brose and Butter" (tune, per Whitelaw and broadside Bodleian 2806 c.14(142))
cf. "Take It, Bob" (tune)

SAME TUNE:
Take It, Bob (File: GrD3578)

ALTERNATE TITLES:
The Mill and the Kiln

NOTES [15 words]: Roud links this song with "The Working Chap" as found in Ord, etc. I flatly don't see it. - RBW

Last updated in version 3.2

File: FVS015

Tak It, Man, Tak It (II)

DESCRIPTION: "Langsyne, fine I mind, little mair than a lad, I wrocht wi' John Jackson at Inkaboot Mill," where Jackson's daughter teases him and flirts. Asked for a kiss, she rejects him -- but at last he steals one, and in the end they are happily married

AUTHOR: Walter Towers?

EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)

KEYWORDS: courting marriage

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
Ord-BothySongsAndBallads, p. 54-56, "Tak It, Man, Tak It" (1 text, 1 tune)

Roud #5590

NOTES [47 words]: Apart from the title line and the notion of temptation, this has nothing in common with "Tak It, Man, Tak It (I)" -- but I rather suspect one inspired the other. I'm not sure which way the dependence went; both have listed authors. This is clearly the less popular of the two. - RBW

File: Ord054

Tak' Anither Gill

DESCRIPTION: "Cattle noo are very low, and corn winna sell, But we'll aye keep oor spirits up and tak' another gill." We'll kiss the lasses; they won't go home "and tell their auld mither"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan3)

KEYWORDS: farming drink hardtimes nonballad courting

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan3 564, "Tak' Anither Gill" (1 text)

Roud #6035

File: GrD3564
Tak' Back the Ring, Dear Jamie

DESCRIPTION: The singer says "I canna leave my mammie, She's been sae kind to me." The singer's mother is old and frail, her eyes are dim "And seen they'll close and a'." The singer promised her father to take care of mother. If Jamie can't wait, they cannot marry.

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan4)

KEYWORDS: age marriage nonballad mother

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan4 901, "Tak' Back the Ring, Dear Jamie" (2 texts, 1 tune)

Roud #6144

NOTES [47 words]: Greig/Duncan4 cites a reference to John Cameron's Lyric Gems of Scotland, not always an indication that the song is the same. However, since there is no ring in the Greig/Duncan4 texts, and no other comment explaining the title, I assume there is a ring in the Lyric Gems text. - BS

Last updated in version 2.5

File: GrD901

Take a Drink on Me

DESCRIPTION: Chorus "Take a drink on me/All you rounders, take a drink on me...." Verses float: "What did you do with that gun in your hand You give it to a rounder and he shot a good man", "If you keep on stalling, you'll make me think... your daddy was a monkey..."

AUTHOR: unknown

EARLIEST DATE: 1927 (recording, Charlie Poole)

LONG DESCRIPTION: Floating verses, linked by chorus "Take a drink on me/All you rounders, take a drink on me/Oh, Lord, honey take a drink on me." Verses include "What did you do with that gun in your hand/You give it to a rounder and he shot a good man", "If you keep on stalling, you'll make me think/That your daddy was a monkey and your mama was an ape"; "You see that gal with a hobble on/She's good looking just as sure as you're born"

KEYWORDS: crime drink nonballad floatingverses

FOUND IN: US(SE)

REFERENCES (6 citations):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 156-157, "Take a Drink on Me" (1 text, 1 tune)
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 77, "Take a Drink on Me" (1 text)
Darling-NewAmericanSongster, p. 289, "Take a Drink on Me" (1 text)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 239, (no title) (1 fragment, in which the listener is urged to "take a one on me!"); it seems more likely that it's this than "take a whiff")
Silber/Silber-FolksingersWordbook, p. 28, "Take A Whiff On Me" (1 text); p. 235, "Take A Drink On Me" (2 texts)

DT, DRNKONME*

Roud #10062

RECORDINGS:
New Lost City Ramblers, "Take a Drink on Me" (on NLCR01)
Charlie Poole and the North Carolina Ramblers, "Take a Drink on Me" (Columbia 15193-D, 1927; on CPoole01, CPoole05)

CROSS-REFERENCES:
cf. "Take a Whiff on Me" (tune, words)
cf. "Coney Isle" (lyrics)

SAME TUNE:
Take Your Leg Off Mine (listed by Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 77, as a bawdy version of the above)

NOTES [88 words]: This is a problem in classification. On the one hand, it's clearly a version of "Take a Whiff on Me." On the other, none of the verses of the latter show up in this song. So I call them siblings but, since we're being splitters here, different songs.

[The version on page 28 of the Folksinger's Wordbook], although it uses the "whiff" chorus, consists entirely of floating verses -- none of them the same as the verses in the Cohen/Seeger/Wood-NewLostCityRamblersSongbook version, but many shared with common fiddle tunes. - PJS
Take a Stand
DESCRIPTION: Verse format: (some-line(3x) "If I never never meet you any more" same-line(3x) "I will meet you on Canaan's shore"). Verse lines include "Live the life," "Take a stand," "Pray for me," "Keep the faith," "Shake my hand"
AUTHOR: unknown
EARLIEST DATE: 1928 (StuffDreams1)
KEYWORDS: nonballad religious death
FOUND IN:
Roud #16317
RECORDINGS:
Blind Willie Johnson, "Take Your Stand" (Columbia 14624-D, 1929)
Rev. R.L. Wightman with Lottie Kimbrough and Congregation, "Live the Life" (on StuffDreams1)
NOTES [20 words]: Blind Willie Johnson's track has "I will meet you on the Kingdom's door" instead of "I will meet you on Canaan's shore." - BS
Last updated in version 5.2
File: RcTaASta

Take a Whiff on Me
DESCRIPTION: The singer "Walked up Ellum and... come down Main / Tryin' to bum a nickel, just to buy cocaine / Ho, ho, honey take a whiff on me." The singer devotes considerable energy to seeking women and drugs, with slight success and open disregard for the risks
AUTHOR: unknown
EARLIEST DATE: 1928 (recording, Grant Brothers)
KEYWORDS: drugs sex
FOUND IN: US(Ap,MA,So)
REFERENCES (6 citations):
Randolph/Legman-RollMeInYourArms I, pp. 130-132, "Take a Whiff on Me" (2 texts, 2 tunes)
Lomax/Lomax-FolkSongUSA 89, "Take a Whiff on Me" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 186-188, "Honey, Take a Whiff on Me" (1 text, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 277, "Oh, Ho, Baby, Take a One On Me!" (1 text, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 157, "Hop Song" (1 text)
DT, WHIFFME
Roud #10062
RECORDINGS:
Anonymous singer, "Take A Whiff On Me" (on Unexp1)
Freeny's Barn Dance Band, "Croquet Habits" (OKeh 45524, 1931; rec. 1930; on StuffDreams1)
Grant Brothers & Their Music, "Tell It to Me" Grant Brothers & Their Music, "Tell It to Me" (Columbia 15322-D, 1928; on RoughWays1, GoodForWhatAilsYou)
Memphis Jug Band, "Cocaine Habit Blues" (Victor V-38620, 1930)
CROSS-REFERENCES:
cf. "Take a Drink on Me" (tune, words)
cf. "Tom Cat" (lyrics, form)
cf. "Cocaine Blues (I)" (subject) and references there
NOTES [105 words]: "Ellum" ("Elem," "Deep Elem") refers to Elm Street in Dallas, the heart of that city's red light district. The various versions of this song, naturally, differ considerably in local color.
- RBW
The recording "Tell It to Me" presents another classification problem; also known as "Let the Cocaine Be," it has a chorus "Tell it to me, tell it to me/Drink corn likker, let the cocaine be" that other "Take a Whiff on Me" songs do not, and sometimes different verses. I'm joining them primarily because many versions of "Tell It to Me" include the "Honey, take a whiff on me" refrain, but a case could also be made for splitting. - PJS
Last updated in version 4.2
File: RL130
**Take Away the Whisky**

**DESCRIPTION:** "Take away the whisky, coffee and the tea; Cold water is the drink for me. Our father Adam and our mother Eve They had no reason to believe That tea was for a medicine and coffee for a cold, And it appears that they loved for more than 900 years."

**AUTHOR:** unknown
**EARLIEST DATE:** 1947 (Hubbard-BalladsAndSongsFromUtah)
**KEYWORDS:** religious drink
**FOUND IN:** US(Ro)
**REFERENCES** (1 citation):
Hubbard-BalladsAndSongsFromUtah, #214, "Take Away the Whisky" (1 short text)
Roud #10897

**NOTES** [77 words]: In Genesis 5:5, it is said that Adam lived to the age of 930. However, Eve's age at her death is never stated -- indeed, Eve is not mentioned at all in Genesis 5, from the "P" source, and the "J" source, which does talk about Eve, has no information about either Eve's or Adam's lifespans, other than that they were doomed to die. Thus, even if we take the Bible literally, we have no clue whatsoever about how long Adam and Eve were involved with each other. - RBW

**Last updated in version 3.8**
**File:** Hubb214

**Take Back the Engagement Ring**

**DESCRIPTION:** "One moonlight night a year ago," two lovers courted. He proposes. She later declares, "Take back the ring you gave me, Take it back, Jack, I pray. Wearing it would deprave me, More than I am today. To make me your wife would wrong you...."

**AUTHOR:** unknown
**EARLIEST DATE:** 1927 (Finger-FrontierBallads)
**KEYWORDS:** courting ring rejection
**FOUND IN:**
**REFERENCES** (1 citation):
Finger-FrontierBallads, p. 7, "Take Back the Engagement Ring" (1 excerpt)
Roud #15951
**File:** Fing007

**Take Back Your Gold**

**DESCRIPTION:** The singer sees a man and a woman. She is begging him to be honorable and marry her; he refuses. He is going to be married to another. He offers money to soothe her. She says, "Take back your gold, for gold can never buy me."

**AUTHOR:** Monroe H. Rosenfeld & Louis W. Pritzkow
**EARLIEST DATE:** 1897 (sheet music by Jos. W. Stern & Co.)
**KEYWORDS:** courting marriage betrayal money gold
**FOUND IN:** US(So)
**REFERENCES** (4 citations):
Randolph 820, "Take Back Your Gold" (1 text)
Spaeth-ReadEmAndWeep, pp. 183-184, "Take Back Your Gold" (1 text, 1 tune)
Geller-FamousSongsAndTheirStories, pp. 144-149, "Take Back Your Gold" (1 text, 1 tune)
**ADDITIONAL:** Robert A. Fremont, editor, Favorite Songs of the Nineties, Dover Publications, 1973, pp. 294-298, "Take Back Your Gold" (1 text, 1 tune, the 1897 sheet music)
Roud #7427
**RECORDINGS:**
Walter Morris, "Take Back Your Gold" (Columbia 15101-D, 1926)
**NOTES** [16 words]: For background on Monroe H. Rosenfeld, see the notes to "Those Wedding Bells Shall Not Ring Out!"

**Last updated in version 4.2**
**File:** R820
Take It, Bob

DESCRIPTION: The singer is Bob Bell, a miller fond of drink. He tries often to quit drinking but his mill seems to say "Take it Bob, take it, it's better than tea" He dreams he is dead but hears the mill say he should take the brandy meant for the mourners.

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan3)
KEYWORDS: drink humorous nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #8, p. 2, "Take It Bob" (1 fragment)
Greig/Duncan3 578, "Take It, Bob" (1 text, 1 tune)
Roud #6041
CROSS-REFERENCES:
cf. "Tak It, Man, Tak It (I)" (tune and the temptation theme)
File: GrD3578

Take Me Back to Dear Old Blighty

DESCRIPTION: "Carry me back to dear old Blighty, Put me on the train to London town. Take me over there, Drop me anywhere, Liverpool, Leeds, or Manchester, I don't care. I should like to see my best girl... Blighty is the place for me."

AUTHOR: Arthur J. Mills, Fred Godfrey, and Bennett Scott (source: Wikipedia)
KEYWORDS: home war soldier travel
FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 217, "(no title)" (1 text)
File: BrPa217B

Take Me Back to Old Montana

DESCRIPTION: "Take me back to 'Old Montana," where there's lots of room and air... Where at at night th emagpies twitter, And the injun fights were fit. The singer mentions the rivers makiong green patches in the Bad Lands. The singer hopes to die in Montana

AUTHOR: unknown
EARLIEST DATE: 1937 (Powder River Jack & Kitty Lee Songbook)
KEYWORDS: home river Indians(Am.) cowboy
FOUND IN:
REFERENCES (2 citations):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp 568-569, "Take Me Back to Old Montana" (1 text plus several variants)
ADDITIONAL: Powder River Jack and Kitty Lee's _Songs of the Range: Cowboy Wails of Cattle Trails_, Chart Music, 1937, pp. 4-5, "Powder River, Ler 'er Buck" (1 text, 1 tune)
File: PRJ016

Take Me Back to the Cumberland Mountains

DESCRIPTION: "Take me back to the Cumberland Mountains, I don't like Lynchburg any more; I want to go home to our old log cabin...." The singer looks back to seeing Pap, Mammy, Uncle Mose, old dog Tray, and the various farm animals

AUTHOR: unknown
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: home family return father mother animal
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 126-127, "(no title)" (1 text)
NOTES [65 words]: Thomas seems to have thought this was "Uncle Noah Bentley's Coon Hunting Song," but it has nothing to do with raccoons or hunting. It was said to have "the favorance of
'Sourwood Mountain,’ but with no tune, this cannot be proved. The item has all sorts of references to other songs (e.g. "old dog Tray"), but it appears to be a matter of allusion rather than common floating material. - RBW

Take Me Down the Harbour
DESCRIPTION: "Take me down the Harbour on a Sunday afternoon, To Manly Beach or Watson’s Bay Or round to Coogee for a day... Good old Harbour, Sydney Town, They can't beat you." The singer enjoys his girl and sailing in Sydney Harbour
AUTHOR: unknown
EARLIEST DATE: 1954
KEYWORDS: Australia nonballad
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, pp. 35-36, "Take Me Down the Harbour" (1 text, 1 tune)
NOTES [15 words]: Said to have been a popular music hall song in the early twentieth century in Australia. - RBW

Take Me to the Water
DESCRIPTION: "Take me to the water (x3) to be baptized." "None but the righteous (x3) shall see God." "I love Jesus (x3), yes I do." "He's my savior (x3), yes he is."
AUTHOR: unknown
EARLIEST DATE: 1997 (Warren-EveryTimeIFeelTheSpirit)
KEYWORDS: religious nonballad Jesus
FOUND IN:
REFERENCES (1 citation):
Warren-EveryTimeIFeelTheSpirit, pp. 91-92, "Take Me to the Water" (1 text, 1 tune)

Take Me Up Tenderly
DESCRIPTION: "Take me up tenderly, Show me the big city, Far from the mountains...." The singer rejects the rain and snow and mountains and says he will work in his mother's garden. "Thus sang the tramping man, Rattling his frying pan...."
AUTHOR: Words: H. W. Gretton
EARLIEST DATE: c. 1938, according to Cleveland-NZ-GreatNewZealandSongbook
KEYWORDS: rambling home work gardening
FOUND IN:
REFERENCES (1 citation):
Cleveland-NZ-GreatNewZealandSongbook, pp. 14-16, "Take Me Up Tenderly" (1 text, 1 tune)

Take My Tip, Pack Your Grip
DESCRIPTION: "Take my tip, pack your grip, Get right off this bleeding ship, Bye bye Loch Lomond. Dump my gear upon the quay, Then no more you'll see of me.... I will leave the Jaunty far behind me... So take my tip... Get right off this bleeding ship"
AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: navy farewell derivative
FOUND IN: Britain
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 41, "Take My Tip, Pack Your Grip" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "Bye, Bye, Blackbird" (tune)
Take This Hammer

DESCRIPTION: The singer tells a (fellow prisoner?) to take his hammer to the captain; the singer is running away. The hammer (which killed John Henry) will never kill him. The versions show considerable variations

AUTHOR: unknown

EARLIEST DATE: 1907 (Jekyll-JamaicanSongAndStory); "Take This Hammer": 1915 (collected by Newman Ivey White); "Nine Pound Hammer" variant: 1927 (Sandburg-TheAmericanSongbag; recording, Al Hopkins & his Buckle Busters)

KEYWORDS: prisoner work escape nonballad worksong

FOUND IN: US(Ap,SE) West Indies(Jamaica)

REFERENCES (33 citations):
Cohen-LongSteelRail, pp. 571-582, "Nine Pound Hammer" (1 text, 1 tune)
Friedman-Viking/PenguinBookOfFolkBallads, p. 383, "John Henry" (6 texts, but the last three belong with this song)
Sandburg-TheAmericanSongbag, p. 376, "Ever Since Uncle John Henry Been Dead" (1 text, 1 tune, which I believe belongs here although the text is too short to be sure); 457-458, "My Old Hammah" (1 text, 1 tune)
Curtis-Burlin-NegroFolkSongs-TheHamptonSeries (I), pp. 140-148, "Hammerin' Song" (1 text with variants, 1 tune with variants)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 280, "John Henry" (2 texts plus 5 fragments, 1 excerpt, and mention of 1 more, but it appears that fragments "B," "D," "E," and "G" go here)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 241, "Some of These Days and It Won't Be Long" (1 text plus a fragment; the "A" text shows hints of incorporating another ballad); also 240, "I Been a Miner" (1 4-line fragment, consisting of the stanza "I been a miner most of my life" and the stanza, "Big John Henry (x3) poor boy blind")
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 270, "John Henry" (7 excerpts, 7 tunes, of which "A," "A(1)," and perhaps "C" appear to be "John Henry"; "E," "G," and "J" appear to be "Take This Hammer," and "H" appears to be "Swannanoa Tunnel")
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 240; "I Been a Miner"; 241, "Some of These Days, And It Won't Be Long" (2 tunes plus text excerpts)
Bush-FSofCentralWestVirginiaVol1, pp. 48-49, "Roll On, Buddy" (1 text, 1 tune)
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 231, "Hank! Hah" (1 fragment, probably this)
McNeil-SouthernMountainFolksong, pp. 160-164, "Roll On, John, Poor Rail Road Boys" (4 texts, 2 tunes, of which at least the first "Roll On, John" text goes here; the rest are filed with "Poor Rail Road Boys")
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 104, "The John Henry Hammer Song" (1 short and 1 very long text, 1 tune; the short text might be anything and the long, though it ends with these verses, includes much floating material about railroad construction)
Rosenbaum-FolkVisionsAndVoices, pp. 122-123, "Old John Henry Died on the Mountain" (1 text, 1 tune, listed by Roud as an independent song, #16268, but giving every evidence of being a version of this)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 219, (no title) (1 short texts; neither has the "take this hammer" line, but they fit metrically and mention the hammer that killed John Henry); p. 220, "Work-song" (1 short text, 1 tune, at least related to this); p. 220, "Nine-Pound Hammer" (1 short text); p. 220, "Work-song" (1 short text, with a verse of this song although it also mentions shooting
Ida in the leg)

Parrish-SlaveSongsOfTheGeorgiaSeaslands, p. 223, ("This is the hammer that kill John Henry")
(1 text)

Colcord-SongsOfAmericanSailormen, p. 186, "Rocks In De Mountens" (1 text, 1 tune)
Lomax/Lomax-FolkSongUSA 93, "Take This Hammer" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 380-381, "Take This Hammer" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 145, "Roll On, Buddy"; 297, "East Colorado Blues" (2 texts, 2 tunes -- both, especially the former, folk processed and expanded and perhaps derived in part from other songs.)
Lomax/Lomax-OurSingingCountry, pp. 264-266, "Oh, Roll On, Babe" (1 text, 1 tune)
Jackson-WakeUpDeadMan, pp. 237-240, "Take This Hammer" (2 texts, 1 tune)
Green-OnlyAMiner-RecordedCoalMiningSongs, p. 329-331, "Nine Pound Hammer" (7 texts, 2 tunes)

Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 100, "Spike Driver Blues" (1 text, 1 tune); p. 112, "Nine Pound Hammer" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 94-95, "Nine-Pound Hammer" (1 text, 1 tune)

Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 61, "Water Boy" (1 text)
Botkin-TreasuryOfAmericanFolklore, p. 913, "Take This Hammer" (1 text, 1 tune)
Courlander-NegroFolkMusic, pp. 137-138, "(John Henry)" (1 text, with a fragment of the plot of "John Henry" but many lyrics from "Take This Hammer"); pp. 285-286, "John Henry (Version III)" (1 text, 1 tune)

Jekyll-JamaicanSongAndStory 184, ("Them Gar'n Town people them call me follow line") (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 234-235, "Spike Driver Blues" (1 text, filed with three texts of "John Henry"); also pp. 327-328, "John Henry," "This Old Hammer" (2 texts)
Silber/Silber-FolksingersWordbook, p. 69, "Take This Hammer" (1 text); p. 124, "Nine Pound Hammer" (1 text)

DT, NINEPND* TAKEHAMR*

ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 45, "Take This Hammer" (1 text, 1 tune)
Roud #4299 and 6686 and 16845

RECORDINGS:
Frank Blevins & his Tar Heel Rattlers, "Nine Pound Hammer" (Columbia 15280-D, 1928; on LostProv1)
Emmett Brand, "Take This Hammer" (on MuSouth06)
Carolina Tar Heels, "Roll On, Boys" (Victor V-40024, 1929; rec. 1928) [I include this here for want of a better place; its chorus is from "Nine Pound Hammer/Roll On, Buddy," but the verses are unrelated floaters]
Palmer Crisp, "Roll On, John" (on Crisp01)
Delmore Bros. "Take It to the Captain" (King 718, 1948)
Roscoe Holcomb, "Roll On, Buddy" (on Holcomb2, HolcombCD1)
Al Hopkins & his Buckle Busters, "Nine Pound Hammer" (Brunswick 177, 1927)
Mississippi John Hurt, "Spike Driver Blues" (OKeh 8692, 1929; rec. 1928; on AAFM3, BefBlues3, MJH01, MJH02); "Spike Driver (John Henry)" (on MJHurt05)
Aunt Molly Jackson, "Roll On Buddy" (AFS 2548 B, 1939; on LC61)
Buffalo Johnson, "Nine Pound Hammer" (Rich-R-Tone 1023, 1952)
Buell Kazee, "Roll On John" (Brunswick 144, 1927) [a "Nine Pound Hammer" version]
Monroe Brothers, "Nine Pound Hammer Is Too Heavy" (Bluebird B-6422, 1936)
Paul Robeson, "Water Boy" (Victor 19824, 1925; HMV [UK] B-8103, 1934)
South Carolina ditch diggers, "Ten Pound Hammer" (on LomaxCD1700)
Horace Sprott, "Take This Hammer" (on MuSouth04)

Ernest Stoneman & Eddie Stoneman, "Nine Pound Hammer" (Vocalion 02655, 1934)
Sweet Brothers, "I Got a Bulldog" (1928; on TimesAint04)
Dan Tate, "Muck on my Heel" (fragment of "Roll On, Buddy" variant) (on OldTrad2, FarMtns1)
Henry Grady Terrell, "Old John Henry Died on the Mountain" (on FolkVisions2, ClassRR)
Art Thieme, "Railroad Blues and Nine Pound Hammer" [medley] (on Thieme01)
Merle Travis, "Nine Pound Hammer" (Capitol 48000, 1947; on 78 album "Folk Songs of the Hills", Capitol AD 50; rec. 1946)
Doc Watson, "Spike-Driver Blues" (on RitchieWatson1, RitchiteWatsonCD1)
Tex Williams, "Nine Pound Hammer" (Decca 29764, 1955)

CROSS-REFERENCES:
cf. "Jumpin' Judy" (lyrics)
cf. "Walking Boss" (lyrics)
cf. "Swannanoah Tunnel" (floating lyrics)
cf. "Drivin' Steel" (theme, lyrics)
cf. "Don't You Hear My Hammer Ringing" (lyrics)
cf. "Old Rattler" (lyrics)
cf. "Hammer Ring"
cf. "If I Had the Gov'nor" (theme)
cf. "Pickaxe Too Heavy" (theme)
cf. "Roll On, Boys" (lyrics, theme)
cf. "My Captain Paid Me Forty-one Dolars and a Quarter" (form, theme, lyrics)
cf. "Poor Rail Road Boys" (lyrics)

NOTES [597 words]: The connection between this song and "Swannanoa Tunnel" is very strong; there are so many intermediate versions that we can hardly draw a clear distinction. But the extreme versions are sufficiently different that I have listed them separately. - RBW

Paul Stamler suggests that "Take This Hammer" and "Nine Pound Hammer" can be distinguished by the chorus (found in the latter) "Roll on buddy/Don't you roll so slow/How can I roll/When the wheels won't go." (Which is further modified in the Lomax collection to "Oh, roll on, babe, don't roll so slow, When the sun goes down, you'll roll no more"; this version is mostly about love, courting, and rejection and has only the slighted railroad elements.)

Paul adds, "According to the liner notes on LC61, the cited 78s (by Charlie Bowman and Al Hopkins) are the first recorded under the names 'Roll On, Buddy' and 'Nine Pound Hammer,' indicating the variant existed when these records were published. The Aunt Molly Jackson field recording dates from 1939. So I think we've established the variant's presence in tradition as early as the late 1920s. I think it's time to split 'em, with cross-referencing notes."

He's probably right. Sadly, we now have four references I can no longer check. So they remain lumped until I can find a way to get those books back. - RBW

Unfortunately, the liner notes to LC61 misled me. While it's true that the title "Roll On, Buddy" was first used by Charlie Bowman & his Brothers, his recording (placed here in earlier versions of the Index) wasn't this song. Instead, it was the one we have indexed as "Roll On, Buddy (II) [Roll On, Buddy, Roll On]." Sorry.

We can go further: Archie Green interviewed Charlie Bowman of Al Hopkins & his Buckle Busters, who stated that he and Al Hopkins had put together the "Roll On Buddy" variant from traditional fragments during their 1927 recording session, and the song was in fact copyrighted in their name. Bowman stated that he'd learned many of the fragments from African-American railroad workers in 1903-1905. - PJS

Norm Cohen has an extensive discussion, based on Archie Green's examination in Only a Miner. They note two basic elements: The "Take this hammer" stanzas, in non-rhyming couplets, and the "roll on buddy" verses, which do rhyme. They therefore suspect that Hopkins was the source of the combination. The problem is simply too great to fully explicate here; I can only recommend the discussions in Green and Cohen. - RBW

I place Robeson's "Water Boy" here for want of a better place. It contains several floating verses from this song (e.g., "There ain't no hammer that's on this mountain/That rings like mine..."). - PJS

Jekyll-JamaicanSongAndStory's tune is close to the commonly sung tune for "Take This Hammer". His lyrics are: "Them Gar'n Town people them call me follow line" (3x), "Somebody dying here ev'ry day"; "A ten pound order him kill me pardner" (3x), "Somebody dying here ev'ry day"; "Den number nine tunnel I would not work de" (3x), "Somebody dying here ev'ry day." Jekyll's explanation is interesting, but, keep in mind that he often seems not to know that his songs have U.S. analogs: "An incident, or perhaps it were better to say an accident, in the making of the road to Newcastle. A man who undertook a piece of contract work for 10 pounds was killed by a falling stone. The so-called tunnels are cuttings. Number nine had a very bad reputation."

In regard to Jekyll's Jamaican version, with the tag line, "Somebody dying here ev'ry day," see Edward's Bahamas hymn indexed here as "Somebody's Dying Every Day." - BS

Last updated in version 6.1

File: FR383
Take Yo Feet Out de Sand
DESCRIPTION: "Take you feet out de sand (x2), An' stick 'em in de mud."
AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 145, "Take Yo Feet Out de Sand" (1 short text, 1 tune)
Roud #16300
File: Arn145A

Take Your Fingers Off It
DESCRIPTION: "Take your (fingers/hands) off it, and don't you dare touch it, You know it don't belong to you." Various people try to keep others away from their sexual partners. One complains of "a house full of children and none of them mine."
AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: sex adultery betrayal
FOUND IN:
REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 80, "Take Your Fingers Off It" (1 text)
DT, FINGROFF
CROSS-REFERENCES:
cf. "Salty Dog"
File: FSWB080

Take Your Lover in the Ring
DESCRIPTION: "My old mistress promised me, Before she died she would set me free, Take your lover in the ring, I don't care (x2)." "Now she's dead... I hope the devil will burn her well. Take your lover.... " "It's a golden ring." "It's a silver ring."
AUTHOR: unknown
EARLIEST DATE: 1917 (RIng Games of American Children, according to Coffin & Cohen)
KEYWORDS: playparty nonballad slave freedom ring
FOUND IN: US(SE)
REFERENCES (2 citations):
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 225, "Take your Lover in the Ring" (1 text)
ADDITIONAL: Tristram P. Coffin and Hennig Cohen, _Folklore in America: Tales, Songs, Superstitions, Proverbs, Riddles, Games, Folk Drama and Folk Festivals_, Doubleday, 1966, p. 183, "Take Your Lover in the Ring" (1 text)
Roud #18170
CROSS-REFERENCES:
cf. "My Old Missus Promised Me" (floating lyrics)
File: CoCo183B

Take Your Time
DESCRIPTION: "Honey Baby, take your time, Please don't break this leg of mine. Don't like, an' I ain't goin' to have it no more." About a difficult family meal (?): Mama picks on Sam; Sister is out of control (doing the twist); the singer gets in trouble in town
AUTHOR: unknown
EARLIEST DATE: 1944 (Wheeler)
KEYWORDS: food family bawdy
FOUND IN: US
REFERENCES (1 citation):
Wheeler-SteamboatinDays, pp. 97-98, "Take Yo' Time" (1 text, 1 tune)
Roud #10036
Taking Gair In the Night

DESCRIPTION: "Come all you good people, come listen you might. It's only a ditty I'm going to write,... It's all about taking your gair [=gear -- the trawls used in capelin fishing] in the night." Song lists the fishermen of Penguin Island, their boats and hardships.

AUTHOR: Jerry Fudge ?

EARLIEST DATE: 1928

KEYWORDS: fishing home work sea ship shore

FOUND IN: Canada(Newf,Ont)

REFERENCES (4 citations):
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 18, "Taking Gair in the Night" (1 text, 1 tune)
Peacock, pp. 145-146, "Taking Back Gear in the Night" (1 text, 1 tune)
Lehr/Best-ComeAndIWillSingYou 105, "Taking Gear in the Night" (1 text, 1 tune)
Fowke-TraditionalSingersAndSongsFromOntario 59, "Taking Gair in the Night" (1 text, 1 tune)

Roud #2327

ALTERNATE TITLES:
Gerry Fudge

File: FowM018

Taking His Chance

DESCRIPTION: Bushranger Jack Dean comes to the door of the inn and dances with May Carney. Although all know he is an outlaw, the bushmen do not betray him. But at last someone notifies the police. Dean is shot and killed as he prepares to flee

AUTHOR: Henry Lawson (1867-1922)

EARLIEST DATE: 1955 (Meredith/Tritton-DukeOfTheOutback)

KEYWORDS: outlaw death police Australia

FOUND IN: Australia

REFERENCES (2 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 270-271, "Taking His Chance" (1 text, 1 tune)
Meredith/Tritton-DukeOfTheOutback, pp. 77-78, "Taking His Chance" (1 text, 1 tune)

Roud #22627

File: MA270

Tale of the Trail, A

DESCRIPTION: "It ain't so far from right to wrong, The trail ain't hard to lose. There's times I'd almost give my horse To know which one to choose." The poet admits the difficulty of telling which is which, and so promises to help those who have gone astray

AUTHOR: James W. Foley

EARLIEST DATE: 1914 (Foley, "Tales of the Trail")

KEYWORDS: cowboy nonballad recitation

FOUND IN:

REFERENCES (1 citation):
Ohrlin-HellBoundTrain 41, "A Tale of the Trail" (1 text)

File: 0hr041

Talk About Jesus

DESCRIPTION: "Talk about Jesus -- he has blessed my soul, And he is gone. Must Jesus bear the cross alone? For there's a cross for everyone And... for me." "I heard the voice of Jesus saying, Come unto me and rest." "'Tis Jesus Christ I want to hear...."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: religious Jesus nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 639, "Talk About Jesus" (1 text)
Roud #11935
File: Br3639

Talkin' 'Bout a Good Time

DESCRIPTION: Alternate lines are a chorus, "We gonna have a good time." The hymn leader sings "Good time, a good time." "Singing/praying/ for a good time." "Talkin' bout a good time." "We gonna have a time."
AUTHOR: unknown
EARLIEST DATE: 1966 (Carawan/Carawan-AintYouGotARight)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Carawan/Carawan-AintYouGotARight, p. 117, "Talkin' 'Bout a Good Time" (1 text, 1 tune)
Roud #16307
RECORDINGS:
Benjamin Bligen and the Moving Star Hall congregation, "Talking 'Bout a Good Time"
(BeenStorm1)
NOTES [69 words]: The BeenStorm1 liner notes do not list singers for each song. The credit here is from Carawan/Carawan-AintYouGotARight, which is the same text. The current description is based on the Carawan/Carawan-AintYouGotARight/BeenStorm1 text. Arnold reports a different hymn with a similar same title (Byron Arnold, Folksongs of Alabama (Birmingham: University of Alabama Press, 1950),p. 161, "We Gonna Have a Good Time"). - BS
Last updated in version 4.0
File: CarCa117

Talking Blues

DESCRIPTION: "If you want to get to Heaven let me tell you what to do, Gotta grease your feet in mutton stew...." The singer boasts of the ways he avoids work and easily acquires food, sex, etc. Many of the verses float
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: work nonsense animal bird nonballad courting humorous floatingverses
FOUND IN: US(Ap)
REFERENCES (9 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 444, "If You Want to Go to Heaven" (1 fragment, apparently this piece)
Joyner-FolkSongInSouthCarolina, p. 106, "Original Talking Blues" (1 text)
Richardson/Spaeth-AmericanMountainSongs, p. 102, "Jest Talkin'" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 224, "Talking Blues" (1 text with metrical markings)
Spaeth-WeepSomeMoreMyLady, pp. 116-117, "Jest Talkin'" (1 text)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 254-258, "When de Good Lord Sets You Free" (1 text, 1 tune -- an immense composite containing elements of "Moanish Lady," "Talking Blues," and probably other materials, to the tune of "Mourner, You Shall Be Free")
Scarborough-OnTheTrailOfNegroFolkSongs, p. 225, (no title) (1 fragment, perhaps one of the items that inspired the Lomax mess)
Silber/Silber-FolksingersWordbook, p. 80, "Talking Blues" (1 text)
DT, TALKBLUE TALKBLU2
Roud #13912, etc.
RECORDINGS:
Chris Bouchillon, "Talking Blues" (Columbia 15120-D, 1927; Vocalion 02977, 1935; rec. 1926)
Harmon Canada, "The Talkin' Blues" (Gennett 6972/Champion 15808 [as Joe Smith]/Supertone 9554, 1929; Champion 45173 [as Joe Smith], c. 1935)
Curley Fox, "Curley's New Talkin' Blues" (Decca 5185, 1936; rec. 1935)
Bill Gatin, "Talkin' Blues" (Decca 5122, 1935)
Pete Seeger, "Talking Blues" (on PeteSeeger32)
Roy Shaffer, "Talking Blues" (Bluebird B-8234, 1939/Montgomery Ward M-8493, c. 1940)
CROSS-REFERENCES:
cf. every other song with the words "talking" and "blues" in the titles
cf. "Mourner, You Shall Be Free (Moanish Lady)" (this piece is sometimes sung to a tune similar to that)
cf. "Henhouse Door (Who Broke the Lock?)" (floating verses)
cf. "Ain't Gonna Grieve My God No More" (lyrics)
SAME TUNE:
Talking Dustbowl Blues (File: LoF225)
Talking Hard Luck (File: CSW214)
Talking Atom (DT, TALKATOM; Sam Hinton, ABC-Eagle ABC-230, 1950; on PeteSeeger19, PeteSeeger48)
Chris Bouchillon, "New Talking Blues" (Columbia 15262-D, 1928)
Herschel Brown & his Band, "New Talking Blues" (OKeh 45247, 1928)
Herschel Brown & his Band, "Talking Nigger Blues" (OKeh 45247, 1928)
Herschel Brown, "New Talking Blues No. 2" (OKeh 45337, 1929)
Herschel Brown & his Boys, "Nigger Talking Blues No. 2" (OKeh 45337, 1929)
Curly Fox, "Curly's New Talking Blues" (Decca 5185, 1936; rec. 1935)
Jesse Rodgers, "Jesse's Talking Blues" (Bluebird B-6143, 1935)
NOTES [152 words]: Robert Lunn and Chris Bouchillon both claim to have written and recorded the canonical "Talking Blues," with the above-quoted lyrics; however, it's likely they acquired the form and some of the verses from anonymous African-American musicians. [Given that Scarborough's text precedes them, I'd say it's nearly certain. - RBW]
[For the items in the "same tune" list, the] discographical information lists Mr. Brown's name as "Hersal" for one record and "Hershel" for another. I don't know which is right. And I've since found one spelled "Hershal." Are we confused yet? - PJS
Richardson/Spaeth-AmericanMountainSongs's version, interestingly, has an actual tune for this, which she compares to "Old Zip Coon." Since her version is about as old as Scarborough's, it suggests that this was originally a song, but someone learned it without the tune (perhaps from a lost printed item?), and the rest is history. - RBW
Last updated in version 5.0
File: LoF224

Talking Columbia
DESCRIPTION: "I was down along the river, just sittin' on a rock, Lookin' at the boats in the Bonneville lock." The singer describes what he sees along the river -- and how it inspired this song. He concludes that the world should be run by electricity, not dictators
AUTHOR: Woody Guthrie
EARLIEST DATE: 1941-2 (recording by author)
KEYWORDS: political river technology
FOUND IN: US
REFERENCES (1 citation):
Lomax-FolkSongsOfNorthAmerica 232, "Talking Columbia" (1 text)
CROSS-REFERENCES:
cf. "Talking Blues" (and its assorted relatives)
File: LoF232

Talking Dustbowl Blues
DESCRIPTION: Talking Blues about the dustbowl: The farmer sees his farm turn to dust, trades it for a Ford, heads out to California, has engine trouble, and winds up in California starving and having to beg. The song ends with sarcastic remarks about politicians
AUTHOR: Woody Guthrie
EARLIEST DATE: April 26, 1940 (recording by author)
KEYWORDS: poverty hardtimes travel technology work political derivative dustbowl
FOUND IN: US
REFERENCES (3 citations):
Talking Hard Luck

DESCRIPTION: Talking blues, describing the singer's hard times in surrealistic terms: "I've been bawled out and balled up, held down and held up... lost all I had and part of my furniture...and if that ain't hard luck, folks, then you tell me what is."

AUTHOR: Chris Bouchillon & Lonnie Glosson (each supplying part)
EARLIEST DATE: 1927 (recording, Chris Bouchillon)+1936 (recording, Lonnie Glosson)
KEYWORDS: hardtimes nonsense recitation talltale
FOUND IN:
REFERENCES (2 citations):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 214-215, "Talking Hard Luck" (1 text with musical accompaniment)
DT, ARKLUCK
RECORDINGS:
Clarence Ashley & Tex Isley, "Tom's Talking Blues (Hard Luck Blues)" (Ashley01)
Chris Bouchillon, "Born in Hard Luck" (Columbia 15151-D, 1927; Clarion 5144-C, 1930 [as Clay Chapman]; Velvet Tone 2498-V, 1932 [as Clay Chapman]; on GoodForWhatAilsYou)
Harmon Canada, "Born in Hard Luck" (Gennett 6972/Champion 15808 [as Joe Smith]/Supertone 9554, 1929; Champion 45173 [as Joe Smith], c. 1935)
Lonnie Glosson, "Talking Hard Luck" (Conqueror 8732, 1936)
New Lost City Ramblers, "Talking Hard Luck" (on NLCR03, NLCR12, NLCREP1, NLCRCD1)
Buddy Starcher, "After I Lost That Job" (Staraday SEP 158, c. 1960)
ALTERNATE TITLES:
Born In Hard Luck
Good Place to Be From, Anyway
NOTES [78 words]: This is a group of recitations on similar themes, basically grouped around the Bouchillon, Glosson, and Starcher pieces, all part of minstrel, circus and medicine-show traditions. The Ashley piece combines Bouchillon's and Starcher's with a couple of verses from "Don't Let Your Deal Go Down," while the New Lost City Ramblers stitch together Bouchillon's and Glosson's. Much of the material also shows up in the work of medicine-show artist Harmonica Frank Floyd. - PJS
Last updated in version 4.2
File: CSW214

Talking Swag

DESCRIPTION: "Wrap up the butt of the old cigar, And pop in the cork of the whisky jar, And hope we'll meet a block with a car... For it's ninety miles to wherever we are, On the swag!" The rambler rarely finds a room or work; even pigs are better fed

AUTHOR: Words: Shirlee Alison (converted to a talking blues by Neil Colquhoun)
EARLIEST DATE: 1972 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)
KEYWORDS: rambling hardtimes food
FOUND IN:
REFERENCES (1 citation):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 70, "Talking Swag" (1 text with metrical markings and chords) (p. 45 in the 1972 edition)
RECORDINGS:
Neil Colquhoun, "On the Swag" (on NZSongYngCntry)
Tall Angel at the Bar
DESCRIPTION: "Tall angel at the bar, lord I wonder what's to matter (x2)." "Tall Angel at the bar, will my mother got to go (x2)." "Tall angel... to the bar of God." "She come stepping down the Jordan." "She come stepping down like the lightning." "Don't a-fail...."
AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: religious nonballad mother death
FOUND IN: US(SO)
REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 165, "Tall Angel at the Bar" (1 text, 1 tune)
Roud #16130

Tall Pine Tree, The (The Samsonville Song)
DESCRIPTION: At the foot of the tall pine tree is a brook which runs through Samsonville. The brook powers the mill that feeds Samsonville. The singer(s) love the pine tree, where they "get a chance for to take a glance at the girls in Samsonville"
AUTHOR: unknown
EARLIEST DATE: 1982
KEYWORDS: nonballad
FOUND IN: US(MA)
REFERENCES (1 citation):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 177, "The Tall Pine Tree, or, The Samsonville Song" (1 text, 1 tune)
ST FSC177 (Partial)
NOTES [12 words]: A parody of "The Old Pine Tree," written in 1849 by Charles White. - RBW

Tally Ho Hark Away (The Fox Chase; The Sun Had Just Peeped)
DESCRIPTION: "The sun had just peeped its head over the hill" and the birds and ploughboys are just starting their days when the hunter cries "Tally ho!" The fox is in view. They chase it for six hours. At the end, they toast the "fox hunting boys."
AUTHOR: unknown
EARLIEST DATE: 1905 (Gardiner collection)
KEYWORDS: animal hunting nonballad
donfound in: Britain(England(West))
REFERENCES (1 citation):
Purslow-TheConstantLovers, p. 99, "Tally-Ho! Hark Away!" (1 text, 1 tune)
Roud #1182

Tally-i-ho in the Morning
DESCRIPTION: Footman Tipperary Joe, who "never yet owned a horse or a hound ... though I've no money, I live at my ease" enjoys the hunt on foot. "If I'm not first, I am seldom late, With my tally-i-ho"
AUTHOR: unknown
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)
KEYWORDS: hunting nonballad dog
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, p. 64, "Tally-i-ho in the Morning" (1 text) (also Williams-Wiltshire-WSRO Wt 491)
Roud #1242
Talt Hall

DESCRIPTION: "Come all you fathers and mothers And brothers and sisters all, I'll relate to you the history Concerning old Talt Hall." "He shot and killed Frank Salyers." Hall is taken and condemned to die. He writes to bid his brother farewell. He regrets his acts

AUTHOR: unknown
EARLIEST DATE: 1908
KEYWORDS: homicide punishment execution crime
FOUND IN: US(Ap)
REFERENCES (2 citations):
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 62, pp. 157-158, "Talt Hall" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 198-199 "Talt Hall" (1 text)
Roud #4102
NOTES [108 words]: Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates reports that "Talt Hall, [a] native of Kentucky... was hanged in Virginia toward the end of the nineteenth century" and that "he had on his conscience more than twenty assassinations." Cohen adds details: He was born around 1846 in Tennessee and executed in 1892 by hanging. Supposedly he was tried three times for murder before a jury finally was courageous enough to convict him. Cohen adds a report that the song was written by a ten-year-old named Uriah N. Webb. I do not know how firm this conclusion is, so I have not listed Webb as the author. This song is item dE42 in Laws's Appendix II. - RBW

Last updated in version 2.7

File: CW157

Tam Barrow

DESCRIPTION: Widower Tam goes out courting a second wife. He finds that "a' the lasses blinkit blythe, but few o' them had tocher," so at last he settles on a rich widow. He soon grows tired of her and casts her out.

AUTHOR: unknown
EARLIEST DATE: 1827 (Kinloch)
KEYWORDS: wife dowry money courting abandonment
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Kinloch-TheBalladBook XXIV, pp. 77-78, "Tam Barrow" (1 text)
Greig/Duncan4 826, "Auld Tammy Barra" (1 text)
ST KinBB24 (Full)
Roud #6217
File: KinBB24

Tam Buie (Tam Bo, Magherafelt Hiring Fair)

DESCRIPTION: The (widow) attempts to hire Tam. He asks about his wages. He talks her into an increase, then asks about his diet. Satisfied, he asks where he will sleep. After turning down several offers, he agrees to sleep with, and marry, her

AUTHOR: unknown
EARLIEST DATE: 1828 (Buchan)
KEYWORDS: worker courting marriage home bargaining
FOUND IN: Ireland Britain(Scotland(Áber))
REFERENCES (4 citations):
Greig/Duncan7 1424, "The Rigwuddy Carlin" (3 texts, 2 tunes)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H748, p. 263, "Magherafelt Hiring Fair" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 194 (notes), (no title) (1 text, probably incomplete, but recognizably this, treated as a version of "Bargain With Me"; Kennedy also includes a portion of the Sam Henry text)
ADDITIONAL: Peter Buchan, Ancient Ballads and Songs of the North of Scotland (Edinburgh,
Tam Frew's Hat

DESCRIPTION: "You've a' heard tell o' auld Tam Frew... Whase only way o' livin noo Is gaun aboot and cleanin' clocks... But the oddest o' his queerest ways -- He keeps his smiddy in his hat." Tam's hat, his behaviors, and his old age are humorously described

AUTHOR: John McLay?

EARLIEST DATE: 1899 (Ford)

KEYWORDS: clothes humorous technology

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
Ford-VagabondSongsAndBalladsOfScotland, pp. 65-68, "Tam Frew's Hat" (1 text, 1 tune)

Roud #13113

File: FVS065

Tam Lin [Child 39]

DESCRIPTION: Janet goes to Carterhaugh to pull flowers. She meets Tam Lin, who makes her sleep with him. She finds herself pregnant, and demands Tam Lin marry her. But to do so, she must rescue him from thralldom to the Elven queen. With difficulty, she does so.

AUTHOR: unknown

EARLIEST DATE: 1769; perhaps cited in 1549 (see notes)

KEYWORDS: magic pregnancy marriage rescue shape-changing

FOUND IN: Britain(Scotland,England) Ireland US(NE)

REFERENCES (24 citations):
Child 39, "Tam Lin" (15 texts)
Bronson 39, "Tam Lin" (4 versions plus 1 in addenda)
Bronson-SingingTraditionOfChildsPopularBallads39, "Tam Lin" (3 versions: #2, #2.1, #3,1)
Chambers-ScottishBallads, pp. 186-193, "The Young Tamlane" (1 text)
Greig/Duncan2 330, "True Tammie" (1 text)
Lyle-Andrew-CrawfurdsCollectionVolume2 86, "A Fairie Sang"; Lyle-Andrew-CrawfurdsCollectionVolume2 99, "Janet and Tam Blain" (2 texts)
Dixon-ScottishTraditionalVersionsOfAncientBalladsII, pp. 11-20, "Tam-a-Line, the Elfin Knicht" (1 text)
Scarborough-ASongCatcherInSouthernMountains, pp. 250-254, "Tam Lane" (1 text; tune on p. 422) {Bronson's #4}
Leach-TheBalladBook, pp. 136-141, "Tam Lin" (1 text)
Leach-HeritageBookOfBallads, pp. 38-43, "Tam Lin" (1 text)
Quiller-Couch-OxfordBookOfBallads 2, "Tam Lin" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 41, "Tam Lin" (1 text)
Grigson-PenguinBookOfBallads 23, "Tam Lin" (1 text)
Gummere-OldEnglishBallads, pp. 283-289+360, "Tam Lin" (1 text)
Hodgart-FaberBookOfBallads, p. 129, "Tam Lin" (1 text)
Buchan-ABookOfScottishBallads 27, "Tam Lin" (1 text)
Tunney-WhereSongsDoThunder, pp. 163-169, "Tamlin" (1 text)
Darling-NewAmericanSongster, pp. 28-31, "Tam Lin" (1 text)
DT 39, TAMLIN1* TAMLIN2* TAMLIN3
ADDITIONAL: Emily Lyle, _Fairies and Folk: Approaches to the Scottish Ballad Tradition_, Wissenschaftlicher Verlag Trier, 2007, pp. 110-111, "Tam Lin" (1 text plus an excerpt); pp.116-117, "Lady Margaret" (1 text, 1 tune, a much-worn-down version from Betsy Johnson); pp. 118-119, "[Leady Margat]" (1 text); on pp. 119-121 Lyle compares various texts of "Tam Lin" with portions of several other ballads
Katherine Briggs, _An Encyclopedia of Fairies: Hobgoblins, Brownies, Bogies, and Other Supernatural Creatures_, 1976 (I use the 1977 Pantheon paperback), pp. 449-453, article "Young Tam Lin, or Tamlane" (1 text plus discussion)
Iona & Peter Opie, The Oxford Book of Narrative Verse, pp. 32-37, "Tam Lin" (1 text)
James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford, 1969) #558, pp. 658-663, "Tam Lin" (1 text, 1 tune, from c. 1796)
Roud #35
RECORDINGS:
Anne Briggs, "Young Tambling" (on Briggs2, Briggs3, Briggs4)
Eddie Butcher, "Saturday Night is Hallowe'en Night" (on IREarlyBallads)
A. L. Lloyd, "Tamlyn (Young Tambling)" (on Lloyd3)
CROSS-REFERENCES:
cf. "The Seven Virgins (The Leaves of Life)" (tune)
NOTES [1084 words]: Liner notes to Eddie Butcher's recording: "This short 'chantefable' includes verses of 'Tam Lin.' Roud makes this #294 with other "Tam Lin" derivatives. - BS
Carterhaugh, also mentioned as the site of magic in "The Wee Wee Man," "is a plain at the confluence of the Ettrick and Yarrow in Selkirkshire" (Scott).
The idea of gaining a lover who is changing shape has ancient roots. We find it in Ovid's "Metamorphoses," where Peleus (the father of Achilles) has the problem of coupling with his wife Thetis.
The problem was, Thetis was very attractive, and a lot of the Gods (including Zeus and Poseidon) wanted her for themselves. But there was that prophecy that her son would be greater than his father. (This is the prophecy that finally got Prometheus free of his torture, because he knew who was involved and Zeus didn't).
Once the gods knew that Thetis was the dangerous party, they decided to wed her off to a mortal so she could have a son and they could get back to the serious business of hitting on her. They chose Peleus, and held a great marriage feast (it was at that feast that Eris threw out the Apple of Discord, causing the fight between Aphrodite, Athena, and Hera which led to the Judgment of Paris, and hence to the abduction of Helen and the Trojan War).
The gods could marry Thetis off; they couldn't make her like it. Peleus found himself in the interesting position of having to locate and, in effect, capture his wife. Given help from the gods, he found Thetis in a cave and attempted to couple with her. To defeat him, she turned into a bird, a tree, and a tigress. The latter scared him off, but eventually he caught her while asleep (Metamorphoses XI.225ff.).
Similar stories are told, e.g., of the devil -- one legend of Saint Dunstan says that Satan tried to lure the saint into sexual immorality by showing up as a pretty girl and making a move on him, but Dunstan, who was working as a smith, caught the devil by the nose with his tongs. The devil tried many changes of shape, but Dunstan did not let go until Satan took his own shape. Freed, the Devil flew off and left Dunstan alone (Simpson, pp. 63-64).
Dixon-ScottishTraditionalVersionsOfAncientBallads quotes a possible mention of this song from Wedderburn's _Complaynt of Scotland_ (1549): He refers once to a dance of "thom of lyn," and elsewhere to the "tayl of yong tamlane." But Lyle, p. 110, points out that the full reference in the latter case is to "the tayl of the 3ong tamlene and of the bald braband," with the meaning of the latter item being unknown. (Cf. Complaynt, p. lxxix). Hence we cannot prove that either of these is this piece, even if it's the same story. Indeed, Dixon hints that the references might be to "Tom o' the Linn," which appears to be the song we index as "Brian O'Lynn (Tom Boyleyn)." Murray, who edited the _Complaynt_, suggests on the other hand that "The Bald Braband" is a separate (lost?) romance (Complaynt, p. lxxix).
Lyle catalogs a number of parallels to other ballads, noting especially (pp. 123-126) a link to "The King's Dochter Lady Jean" [Child 52]. The points of lyric contact are interesting, but "Tam Lin" is at the heart a ballad of the supernatural, "Lady Jean" an incest ballad. The only fundamental point they have in common is rape.
Some versions of the ballad end with the Queen of Fairie, deprived of Tam Lin, being forced pay another tithe to hell. Lyle, p. 128, connects this to the legend of changelings four, e.g., in "The
Queen of Elfan's Nourice" [Child 40]. The story is that the Elven people carried off unbaptized infants to pay their tithe. The difficulty with this link is that it implies that Janet could have saved Tam by bringing in a priest to have him baptized, rather than going through the rigamarole on Hallow's Eve.

Nonetheless Wimberly, pp. 390-391, follows a hint from Child and argues strongly that there is a baptism ritual involved -- it's just that the versions of "Tam Lin" have so disordered the transformations that this is no longer true. Presumably the transformations continued until Janet could bring Tam to water (perhaps a holy well?) and throw him in. From that, he would emerge "an utter naked man" -- but also cleansed of the taint of the Queen. This raises interesting questions about the possibility of re-baptism (which most sects would deny is possible), but maybe such analysis is too much to ask of a ballad. (There is also the problem that Faerie is normally considered morally neutral, e.g. in the romance "Sir Orfeo" it is separate from both heaven and hell, and so also in the ballad "Thomas Rymer" [Child 37].)

Scott knew a story that Tam Lin continued to have relations with the Queen even after Janet took him away. Boklund-Lagopolou, p. 157, seems to suggest that the whole point of the song is a sexual relationship between Tam and the Queen. This feels wrong to me; I think Scott's legend post-dates rather than predating the ballad.

For observations on shape-shifting in ballads, see the notes to "The Twa Magicians" [Child 44]. Lyle, p. 139, argues that the use of elements of other ballads in "Tam Lin" implies that it was compiled by a ballad-maker who did not believe in the literal truth of the elements. In other words, if I understand her right, there was no underlying folktale; it was composed as fiction.

Briggs, volume A.1, p. 502, does not say quite the same thing, but she does call the song "a compendium of Scottish fairy beliefs." She also notes that Sir Walter Scott turned the idea into the poem "Alice Brand." "Alice Brand" is a long and complex poem, being sections XII-XV of "The Lady of the Lake" (pp. 154-156 of Scott-Works), with other elements, but it is clear that Scott did have traditional ballads in mind when he wrote it.

Interestingly, Hallow's Eve is not the only night of a wild hunt, and the Elven Queen not the only leader. Hole, p. 59, reports a legend of King Arthur and his men riding a ghostly road on Christmas Eve.

According to Williams, p. 48, "On the plain at Carterhaugh, which is situated where the Ettrick and Yarrow meet about a mile north of Selkirk, there are two or three rings where grass never grows. People say these are fairy rings which survive from the time of Tam Lin.... - RBW

Whitelaw-BookOfScottishBallads "Tom Linn" has 26 stanzas instead of Child 39D's 34. The source is Child's 39Db (see Child's notes and Maidment, A New Book of Old Ballads (Edinburgh, 1844), #16 pp. 54-60, "Tom Linn" "taken down from the recitation of an old woman"). - BS
Tam o' My Back

DESCRIPTION: "There was Tam o' my back, an' Tam i' my lap ..., Tam o' the lea"

AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan8)
KEYWORDS: riddle nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1632, "Tam o' My Back" (1 text)
Roud #13072
NOTES [25 words]: "There are ten Tams here, suggesting manipulation of fingers or toes" (source: Ewan McVicar, Doh Ray Me, When Ah Wis Wee (Edinburgh, 2007), p. 26). - BS

Tam O'Shanter Hat, The

DESCRIPTION: "I'll sing on the Tam o' Shanter's hat For the Cameronian Rifles." "John Bull, Pat, and Sandy true, Are a' amalgamated noo." At review time we outdo the Life Guards and Royal Blues." "Tho' we lose the Cameronian name, We ne'er can lose the Cameron fame"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan1)
KEYWORDS: pride army clothes nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan1 72, "The Tam O'Shanter Hat" (1 text)
Roud #5799
NOTES [633 words]: Greig/Duncan1: "The song refers to the amalgamation in 1881 of the 90th Light Infantry and the 26th Regiment of Foot to form the Cameronians (Scottish Rifles). The new uniform consisted of dark green doublet, tartan trews, and Tam o' Shanter (a flat woollen bonnet)."

The amalgamation of regiments Ben mentions were part of the 1881 Cardwell Reforms. Prior to that, British regiments came in all sorts of sizes, strengths, and capabilities, because they had been raised at various times, and some had more ease keeping up their strength than others. Cardwell (1813-1886) was Gladstone's Secretary of War from 1868, and he had three problems to deal with: "the army's unreadiness for war, its inability to provide adequate colonial garrisons and its officering by the antiquated system of the purchase of commissions" (Keegan/Wheatcroft, p. 59). "He brought in three major reforms: the Army Enlistment Act of 1870, the Regulation of the Forces Act of 1871, and the scheme of 1872 which linked battalions of a regiment so as to ensure regular exchanges between home and overseas stations, and gave each regiment a county affiliation and a recruiting and training depot within its county" (Haswell, pp. 100-101). The first of these acts regularized the terms of soldiers, meaning that old drunks and cripples did not stay with the army, while the second got rid of commissions by purchase (Haswell, p. 101; Chandler/Beckett, p. 188, notes that this had to be done by executive authority because of opposition in parliament). Although all the reforms were widely opposed, it was was the third reform that caused the most controversy. It was not until 1881 that a successor of Cardwell, Hugh Childers, actually managed to amalgamate battalions (Haswell, pp. 114-115), and it took even longer to sweep out some of the old officers -- including the Duke of Cambridge, who as commander-in-chief of the army did his best to oppose the reforms (Haswell, p. 102). From a purely military standpoint, the Cardwell Reforms were logical and vital; the old way resulted in a badly disorganized army. But the troops "hated" them -- since almost all regiments were combined with at least one other, they felt their history was lost. Plus they often lost their home places -- British regiments were largely recruited geographically, and the regions they recruited from were changed.

The Cameronians, according to Hallows, p. 282, had originally been the 26th Regiment; they were amalgamated with the 90th Regiment, the Perthshire Volunteer Light Infantry. They retained the title The Cameronians at the time. However, that name is now gone -- the Cameronians were disbanded in 1968, according to Hallows, p. 284.

According to Baynes/Laffin, pp. 158-159, the Cameronians were originally raised by Richard Cameron, and the soldiers were Covenanters. They had a distinguished history, serving with Marlborough, then later in the American Revolution, and they were with Moore in the Peninsula.
They later served much time in Asia (Baynes/Laffin, pp. 159-160). The old Cameronians were the first battalion of the post-Cardwell Cameronians. This battalion was eliminated in 1947, meaning that, as a formation, the old 26th Regiment ceased to be even before the amalgamated regiment was disbanded.

Part of the problem with the amalgamated Cameronians was that the other battalion of the regiment, the Perthshire infantry, was so different. Raised in 1794, they had a history entirely unlike the Cameronians, according to Baynes, pp. 160-161.

Baynes/Laffin, p. 162, says that the regiment served in Aden in 1966, then came home in 1967 to be told that it had a choice: Amalgamate with another regiment (again) or disband. They chose to disband; such companies as are left are now part of the 52nd Lowland Volunteers. - RBW

Bibliography

- Haswell: Jock Haswell, The British Army: A Concise History (Thames and Hudson, 1975)
- Keegan/Wheatcroft: John Keegan and Andrew Wheatcroft, Who’s Who in Military History from 1453, 1976, 1987 (I use the 1991 LPR reprint)

Last updated in version 2.5

File: GrD072

Tambaroora Gold

DESCRIPTION: The singer, down on his luck, redeems himself by moving to Tambaroora and finding gold. Now he has respect, but it is only for the money. When his money is gone, his girl abandons him for someone else with Tambaroora gold.

AUTHOR: unknown

EARLIEST DATE: 1968

KEYWORDS: gold elopement abandonment work hardtimes

FOUND IN: Australia

REFERENCES (4 citations):
- Manifold-Penguin Australian Songbook, pp. 40-41, "Tambaroora Gold" (1 text, edited; 2 tunes collated into one)
- Meredith/Anderson-Folk Songs Of Australia, p. 206, "Tambaroora Gold" (1 fragment; 1 tune)
- Meredith/Tritton-Duke Of The Outback, p. 90, "Tambaroora Gold" (1 fragment)


CROSS-REFERENCES:
- cf. "Wild Rover No More" (theme)

File: MA206

Tamiston

DESCRIPTION: Betty and Johnnie Smith court. He spends all his money on her. Lord Elgin seduces and leaves her. Her mother suggests Johnnie marry Betty. Betty makes up with Johnnie. They marry. Their daughters marry well and "her son micht weel command a ship"

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan5)

KEYWORDS: courting marriage seduction children

FOUND IN: Britain (Scotland(Aber))

REFERENCES (2 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #165, p. 2, "Tamiston" (1 text)
- Greig/Duncan5 1060, "Tamiston" (4 texts, 2 tunes)

Roud #6302
**Tammy Chalmers**

**DESCRIPTION:** The singer "left the kirk that patronage gae me" and his "simple flock" because "Tammie Chalmers, he's fairly diddled me." "But nocht can bring my bonnie glebe and stipend back again." He and his wife are grief-stricken.

**AUTHOR:** unknown

**EARLIEST DATE:** 1914 (Greig/Duncan3)

**KEYWORDS:** grief political religious clergy

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (1 citation):**

Greig/Duncan3 682, "Tammy Chalmers" (2 texts)

Roud #6107

**NOTES [413 words]:** Greig/Duncan3: "This song is a satiric treatment of the Disruption of 1843 when, under the leadership of Dr Thomas Chalmers, approximately a third of the ministers of the Church of Scotland resigned their offices and endowments and formed the Free Church." -BS

There had been a long debate in the Church of Scotland in 1843 over whether a minister could be forced on an unwilling congregation. The idea is rather foreign to reformed doctrine, but it flows easily out of the hierarchical Anglican doctrine followed in England -- and England, of course, dominated parliament. So the official Church of Scotland policy allowed civil jurisdiction both over church courts and over congregations. (There were other differences between the groups, having to do with church policy and who ran congregations as well as with issues such as the treatment of the poor, but this is so nitpicky that even I don't want to dig into it. Both parties considered themselves the true Presbyterian church, but to be fair, both seem to have fallen within the limits of Calvinist theology.)

According to OxfordCompanionp. 295, 474 out of 1203 ministers in the Scottish church quit the official body to form the Free Church. According to Mitchison, p. 383, the ministers who withdrew were mostly the more strongly evangelical, and often leaders of new parishes, which tended to draw the more radically conservative ministers. According to MacLean, p. 204, by 1900 the Free Church (which in that year joined the "United Presbyterians" to form the "United Free Church") had more parishes than the official Church of Scotland. The two branches reunited in 1929 after Westminster abandoned its control over the Church of Scotland.

Thomas Chalmers (1780-1847) was the leader of these radical evangelicals. Prior to the split, he had worked to build up an endowment to support the various new congregations, but such an endowment could not match the government bounty given to official ministers. It sounds as if the singer in this song was swept away by the fervor of the evangelicals -- but then found that he had to survive based on nothing more than what his congregation gave him, rather than the government salary paid out of the taxes collected to support the state churches. - RBW

Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Turriff (347,386,682) is at coordinate (h5,v7) on that map [roughly 31 miles NNW of Aberdeen] - BS

**Bibliography**

- MacLean: Fitzroy Maclean, A Concise History of Scotland, Beekman House, 1970
Tammy Toddles
DESCRIPTION: "Tammy Toddles is a cantie chile, Fu' cantie an' fu' croosie, The fairies liked him unco weel, An' built him a wee hooe." A fairy enters the hous and skips and dances and sings. It is so shrill that Tammy "was mis-smothered in the thrang."
AUTHOR: unknown
KEYWORDS: home magic nonballad supernatural dancing
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #9, pp. 123-124, "Tammy Doddle" (1 text, 1 tune)
Roud #2497
RECORDINGS:
Lizzie Higgins, "Tammie Toddle" (on LHiggins01)

Tammy Traddlefeet
DESCRIPTION: Tammy Traddlefeet sings "I hae been a weaver lad, for twenty years an' twa." "We weaver lads were merry blades in good times" but prices have fallen. "We'll maybe live to see the time when things'll tak' a come" and good times will return.
AUTHOR: David Shaw (source: Fenton)
EARLIEST DATE: 1879 (Fenton)
KEYWORDS: weaving hardtimes
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan3 477, "The Weaver Lad" (1 text, 1 tune)
ADDITIONAL: Andrew Fenton, editor, Forfar Poets (Forfar, 1879), pp. 61-62, "Tammy Traddlefeet"
Roud #5876
CROSS-REFERENCES:
cf. "The Four-Loom Weaver" (subject) and references there
NOTES [38 words]: The description follows Fenton.
Fenton: "This song was composed when wages for handloom weaving was low, and provisions very high in price, the now half-forgotten iniquity of Protection not yet having received its death blow." - BS
Last updated in version 2.4
File: GrD3477

Tampa
DESCRIPTION: "Well I tamped all the way from Tampa In (21) days, buddy, in (21) days." "You got to tamp like me." Other verses tell of various disasters: "Ada shot Shorty." "Waterworks in Georgia just burning down." "I broke my brand-new hammer."
AUTHOR: unknown
EARLIEST DATE: 1964 (recorded from Jesse Hendricks, J. B. Smith, Matt Williams, Louis Houston by Jackson)
KEYWORDS: work hardtimes disaster nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Jackson-WakeUpDeadMan, pp. 300-302, "Tampa" (2 texts, 1 tune)
File: JDM300

Tamping Ties
DESCRIPTION: Call and response for tie-laying. "Tamp 'em up solid...Then they'll hold that midnight mail....Well, work don't hurt me...."
AUTHOR: unknown
Tan-Yard Side, The [Laws M28]

DESCRIPTION: The singer loves a girl who lives by the tan-yard side. After a year of courtship, they prepare to be wed, but her father has him sent to sea. He vows to marry her if he ever returns.

AUTHOR: unknown

EARLIEST DATE: before 1884 (broadside, Bodleian Harding B 11(3956))

KEYWORDS: courting, exile, sea, return

FOUND IN: Britain(England(Lond)) US(MA) Canada(Mar,Newf) Ireland

REFERENCES (8 citations):
- Laws M28, "The Tan-Yard Side"
- Peacock, pp. 592-593, "The Slaney Side" (1 text, 2 tunes)
- Creighton-SongsAndBalladsFromNovaScotia 76, "Down By the Tan-Yard Side" (1 text, 1 tune)
- O'Connor-OldTimeSongsAndBalladOfIreland, p. 25, "The Tan Yard Side" (1 text)
- OLochlainn-IrishStreetBallads 41, "Down by the Tanyard Side" (1 text, 1 tune)
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H52b pp. 429-430, "The Slaney Side" (1 text, 1 tune)
- DT 585, TANYARD

ADDITIONAL: Maud Karpeles, _Folk Songs of Europe_, Oak, 1956, 1964, p. 69, "Down by the Tanyard Side" (1 text, 1 tune)

Roud #1021

RECORDINGS:
- Frank Quinn, "The Tan Yard Side" (on Voice10)
- Peter Molloy, "Down By the Tanyard Side" (on MUNFLA/Leach)
- Winfred Powers, "The Slaney Side" (on MUNFLA/Leach)
- Phoebe Smith, "The Tan Yard Side" (on Voice11)

BROADSIDES:
- NLScotland, L.C.Fol.70(96b), "The Slaney Side," James Lindsay (Glasgow), c.1855

CROSS-REFERENCES:
- cf. "Fish and Chips" (tune)

SAME TUNE:

NOTES [118 words]: The structure of each verse is the same as in "There's A Man Going Round Taking Names.

For example, the first verse is:

Tanneray your daughter get married, Tanneray (2x)/Tanneray he went in the market one mornin/
When the locals see him comin runnin/ O your daughter get married, Tanneray
While I haven't seen a Bahaman text for "There's A Man Going Round Taking Names" Steve Roud has the following entry under that title, "matched by title only [Info taken from published Checklist]," source: Library of Congress recording 422 A1, perf: Austin, Elizabeth, place: Bahamas: Cat Island: Old Bight, accessed December 6, 2014
You could argue that the structure is not much further distant from "Crawdad." - BS
Last updated in version 3.7
File: RcTanray

**Tap a Tap Shoe**

DESCRIPTION: "Tap a tap shoe (or "Tap-a-shoe"), that would I do, If I had but a little more leather; We'll sit in the son till the leader do come, Then we'll tap them both together." A rhyme a mother uses while tapping baby's shoes together

AUTHOR: unknown
EARLIEST DATE: 1975 (Deane/Shaw)
KEYWORDS: mother clothes nonballad
FOUND IN: Britain(England(West))
REFERENCES (1 citation):
ADDITIONAL: Tony Deane and Tony Shaw _The Folklore of Cornwall_, B. T. Batsford, 1975, p. 49, "(Tap-ashoe, that would I do)" (1 short text)
Roud #20472
File: SeSh049B

**Tapping at the Garden Gate**

DESCRIPTION: The singer asks a girl in the room: "Who's that tapping at the garden gate" every night? She blushes and looks under the table. The singer says it's not there, and it's not a cat. "Cats don't know when it's half-past eight"

AUTHOR: Words: J. Loker; Music: S. W. New
EARLIEST DATE: before 1867 (broadside, Bodleian Harding B 11(1375))
KEYWORDS: courting humorous nonballad animal
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan4 807, "Tap, Tap, Tapping" (1 fragment)
Heart-Songs, pp. 264-265, "Tapping at the Garden Gate" (1 text, 1 tune)
Roud #6208
BROADSIDES:
Bodleian, Harding B 11(1375), "Tapping at the Garden Gate" ("Who's that tapping at the garden gate?"). J. Harkness (Preston), 1840-1866; also Firth b.27(173), "Tapping at the Garden Gate"
ALTERNATE TITLES:
Who's That Tapping at the Garden Gate?
NOTES [41 words]: Greig/Duncan4 is a fragment; broadside Bodleian Harding B 11(1375) is the basis for the description.
The authorship attribution is from sheet music at California Sheet Project site. - BS
Heart-Songs also attributes the song to Loker and New - RBW
Last updated in version 6.0
File: GrD4807

**Tar the Yoll**

DESCRIPTION: "Tar the yoll [yawl] again." Father bought the tar yesterday and Jeannie put it on.

AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan8)
KEYWORDS: nonballad sailor
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1622, "Tar the Yoll" (1 text, 1 tune)
Roud #12985
Taranaki Song

DESCRIPTION: "The passing moments to beguile, To cheer our spirits, raise a smile... We'll sing in Taranaki's praise." About "New Plymouth fair, New Zealand's boast." It has riches, farms, fair ladies, "churches for the orthodox, And for the sinners gaols and stocks"

AUTHOR: Words: John Hursthouse (source: Bailey/Roth-ShantiesByTheWay-NZ)
EARLIEST DATE: 1846 (Wellington Independent, according to Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: home New Zealand drink work farming nonballad

Tariff on the Brain

DESCRIPTION: "Come all you honest people, Whoever you may be, And help the honest workingmen Resist monopoly." The "brokers" have "Tariff on the brain (x2), Look out for politicians Who have tariff on the brain." They have Grover to support their gold standard

AUTHOR: unknown
EARLIEST DATE: 1938 (Nevada Folklore pamphlet; probably written in the 1890s)
KEYWORDS: money political nonballad derivative gold

NOTES [423 words]: This song is somewhat unclear about conditions in the 1890s, because while Grover Cleveland stood for hard money (i.e. no silver purchase at 16:1, a major cause of the Panic of 1893), he was a Democrat, and the Democrats were generally the low-tariff party: "A [low] tariff came in in 1857. This remained until 1861, when the Morrill Tariff went into effect, in accordance with the policy of the Republicans, now in power, who favored high protective duties. The Civil War caused a large increase of the rates to meet government expenses and stimulate manufactures. This continued long after the war. In 1882 a Tariff Commission was appointed to consider readjusting the rates, and the Republicans made some slight reductions. Since then they have returned to advocacy of high protection, while the Democrats, since President Cleveland's message of 1887, have favored reduction of the rates. The McKinley Act of 1890 maintained the protective system. A Democratic bill for moderate reduction was introduced into the House in December, 1893." Jameson, pp. 642-643.

Farmers, including the members of the Farmers Alliance who sang this song, wanted a lower tariff because they were exporting raw materials and importing expensive finished goods; manufacturers wanted high tariffs because they had to compete with more efficient European factories. Hence the tariff struggles. The farmers also wanted high inflation, to moderate their mortgages. So they opposed the "gold bugs" of this song, and disliked Cleveland, who favored hard money even though he had an acceptable view of the tariff. Graff, p. 114, notes how the Panic of 1893 placed the U.S. government under great financial strain, and President Cleveland covered the shortage of gold by borrowing gold from J. P. Morgan on favorable terms. Hence the popular opinion of Cleveland reflected in this song; "The president, screamed his critics, was in league with the 'money trust,' The terms that [Morgan's] syndicate exacted were rightly regarded as exorbitant.... The condemnation of Cleveland is probably unfair because Cleveland ha bargained hard and, in the acute crisis, had no other way out" (Graff, p. 115). On p. 117, though, Graff admits that "in the interregnum [i.e. presumably while Benjamin Harrison was President in 1889-1893], Cleveland had become much more sympathetic to the needs and concerns of businessmen and eastern bankers. Nor was he alone in his inclination. Quite simply,
the leaders of both parties were impervious to the cries of farmers and workingmen." - RBW

Bibliography


Last updated in version 4.3
File: Wels073

Tarland Laws, The

DESCRIPTION: The singer praises Tarland's lasses braw, hearty boys, fertile fields and high mountains that "keep aff the stormy win's." Tarland toon has a weekly fair, markets, fighters that will chase all comers. "We'll drink success ... That Tarland wins ye a' man."

AUTHOR: William Thomson (source: Greig/Duncan3)
EARLIEST DATE: 1911 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
KEYWORDS: pride bragging nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
  Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #160, pp. 1-2, "The Tarland Laws" (1 text)
  Greig/Duncan3 511, "The Tarland Laws" (1 text)
Roud #5995

NOTES [36 words]: Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3' showing the song number as well as place name; Tarland (511) is at coordinate (h0-1,v4-5) on that map [roughly 28 miles W of Aberdeen]. - BS

Last updated in version 2.6
File: GrD3511

Tarry Woo

DESCRIPTION: "Oh tarry woo' [wool]... is ill to spin, Card it well, oh card it well, card it well ere you begin." Card it, spin it, weave it. Shepherds may go out and dance. Who would be a king when he could be a shepherd?

AUTHOR: unknown
EARLIEST DATE: 1853 (Scots Musical Museum)
KEYWORDS: sheep shepherd clothes royalty
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
  Palmer-EnglishCountrySongbook, #12, "Tarry Woo" (1 text, 1 tune)
Roud #1472
File: PECS012

Tartan Plaidy, The (O My Bonnie Highland Laddie)

DESCRIPTION: "When first he landed on our strand," Prince Charlie charms all who meet him. "When Geordie heard the news belyve, That he had come before his daddy," the king sends John Cope north. Cope and Charlie play cat and mouse. Stories of the '45

AUTHOR: unknown
EARLIEST DATE: 1821 (Hogg-JacobiteRelicsOfScotlandVol2)
KEYWORDS: Jacobites rebellion battle

HISTORICAL REFERENCES:
  1720-1788 - Life of Charles Edward Stuart, "Bonnie Prince Charlie," the Young Pretender, eldest son of James Stuart the "Old Pretender"
  Jul 23, 1745 - Bonnie Prince Charlie lands on Eriskay
  Jul 25, 1745 - Charlie transfers to Moidart
  Aug 8, 1745 - Approximate date that firm word reaches George II's court of Charlie's landing
  Aug 19, 1745 - "Gathering of the Clans." Official raising of the standard at Glenfinnan
Aug 27, 1745 - Charlie expects to catch the army of General John Cope at Corriearrack, but Cope evades him and heads for Inverness. Cope from there heads to Aberdeen, to take ship south to Dunbar, moving from there to Prestonpans on Sep 20

Sep 4, 1745 - Charles enters Perth and proclaims his father King

Sep 17, 1745 - Jacobite army enters Edinborough

Sep 21, 1745 - Battle of Prestonpans. Bonnie Prince Charlie's Highland army routs the first real Hannoverian force it encounters

Apr 16, 1746 - Battle of Culloden Muir ends the 1745 Jacobite rebellion

FOUND IN: Britain(Scotland)

REFERENCES (2 citations):
Hogg-JacobiteRelicsOfScotlandVol2 60, "O My Bonny Highland Laddie" (1 text, 1 tune)
Greig/Duncan1 126, "The Lad Wi' The Tartan Plaidie" (2 texts, 2 tunes)
Roud #5778

BROADSIDES:
NLScotland, APS.4.95.15(2), "The Tartan Plaidie," unknown, c. 1830; also L.C.Fol.70(141), "Prince Charlie and his Tartan Plaidie," L.C.Fol.70(141a) [a trimmed version of the preceding], L.C.1270(005), "Charlie Stuart and his Tartan Plaidy," James Kay (Glasgow), c. 1845

ALTERNATE TITLES:
When Charlie First Cam to the North
Charlie Stuart and his Tartan Plaidy
Culloden Moor

NOTES [399 words]: Looking at the texts available to me, this seems to be rather a catchall piece, describing the 1745 rebellion in as much detail as the singer wants to tell. On the whole, the versions seem fairly accurate, implying literary composition somewhere along the line. This fits with the anonymity of many of the prints.

The statement that "The graceful/manly looks o' that brave laddie Made every Hieland heartie warm" is, incidentally, true -- when Charlie landed, Lochiel (properly Cameron of Lochiel, one of the leaders of Clan Cameron, and the single most important chief to support him) sent messengers to urge him to go home. But Charlie arranged a meeting, and Lochiel was swept away. So were other chiefs.

The song describes a speech Charlie made to his troops before Prestonpans. This is real, though the details are doubtless unreliable; Charlie did give a speech which inspired his forces. If Cope did the same, obviously, it didn't work.

The comment that George II "thirty thousand pounds would give To catch him in his Hieland plaidie" is correct; within days of Charlie's landing, the government offered 30,000 pounds for his capture. Charlie initially made a contemptuous offer of thirty pounds for the head of George II, though political considerations later forced him to match the Hannoverian sum (obviously no one ever collected either reward).

In using the above dates, incidentally, it should be recalled that the Catholic continent was on the Gregorian calendar, but Protestant England still on the Julian (until 1752), making English dates 11 days behind continental dates. It is sometimes very hard to know which system a particular source is using; some, indeed, switch back and forth.

The dates given here and in most places in the Ballad Index are based on British Julian dates, since this is what seems to be most common -- e.g. Culloden, by modern standards, took place on April 27, 1746, but the references above list it as April 16, because that was the day marked on Cumberland's calendar (assuming he had enough brains to know what a calendar was, which is somewhat dubious). - RBW

See R. H. Cromek, Remains of Nithsdale and Galloway Song, (London, 1810), p. 153 for two verses that probably belong here; the non-chorus lines are "'A the lasses o' Dunkel' Brew gude ale for Charlie's sel'" and "The bonniest may in a' Dundee Made down the bed for young Charlie." - BS

File: BrAPS4959

Tarves Rant, The

DESCRIPTION: A group of bothies go on a Sunday tear. After leaving the tavern, the singer is separated from his companions, and gets in a fight with a policeman. He's thrown in jail, escapes, is caught again, and has to pay for the policeman's torn coat, plus a fine.

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
Tassels on Her Boots

DESCRIPTION: The singer is intrigued by the tassels on a girl's boots. He courts her; she speculates that he is sad because he always stares at the ground. He explains that he is looking at the tassels. Now they are married; he intends to tassel the children's boots

AUTHOR: Robert Coombs?

EARLIEST DATE: 1869 (publication)

KEYWORDS: clothes courting

FOUND IN: US(MW,So)

REFERENCES (5 citations):
- Randolph 491, "Tassels on Her Boots" (1 text)
- Peters-FolkSongsOutOfWisconsin, pp. 158-159, "Tassels on Her Boots" (1 text, 1 tune)
- Spaeth-WeepSomeMoreMyLady, pp. 93-94, "Tassels on the Boots" (1 text, 1 tune)
- Gilbert-LostChords, p. 60, "Tassels on Her Boots" (1 partial text)
- New-Comic-Songster, p. 4, "Those Tassels on the Boots" (1 text, 1 tune)

Roud #3275

SAME TUNE:
- Cap and Gown ("When, trembling Freshmen, first We sought this class share") (Henry Randall Waite, Carmina Collegensia: A Complete Collection of the Songs of the American Colleges, first edition 1868, expanded edition, Oliver Ditson, 1876, p. 64)

NOTES [144 words]: Spaeth (A History of Popular Music in America, p. 173) says that this was "one of a large group of songs [in the 1860s] that discussed details of feminine attire," but mentions only this and "Jockey Hat and Feather."

Internet sources say that this is from a dramatic production, "Ixion (The Man at the Wheel)." At least one also listed a different author, Arthur Cheney. New-Comic-Songster lists it as by "Frank Cooper." The earliest sheet music I've found says only "as sung by Emelie Melville."

The Coote(s) associated with waltzes in the first stanza is Charles Coote, a bandleader and light music composer whose greatest fame came in the 1870s, but who now is almost completely forgotten. A check of half a dozen musical histories failed to turn up any information about him, and I couldn't find much more in an (admittedly rather cursory) internet search. - RBW

Last updated in version 5.3

File: R491

'Tater Pie

DESCRIPTION: "For breakfast we have potato pie, For dinner we have potato pie, For supper we have potato pie, And it's sliced potato pie all the time. 'Tater pie, 'tater pie, There's a fly in the sliced potato pie... Choked to death on cold potato pie."

AUTHOR: unknown

EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)

KEYWORDS: food humorous bug
**Tattie Jock**

**DESCRIPTION:** The singer worked for Tattie Jock and Mutton Peggie. One night he and nine others were caught stealing potatoes. They fought the police. One escaped to join the navy. The others are sentenced to 13 years in Botany Bay.

**AUTHOR:** unknown

**EARLIEST DATE:** 1908 (Greig/Duncan3)

**KEYWORDS:** fight theft transportation trial farming work food Australia police

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (2 citations):**
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #151, p. 2, "The Bothy Lads o' Forfar"; #36, p. 2, ("Ye'll hae heard o' Tattie Jock") (1 text plus 1 fragment)
- Greig/Duncan3 377, "The Bothy Lads o' Forfar" (2 texts)

**Roud #5915**

**NOTES [54 words]:** "The whole point of why we sing the song is that these men were only stealing potatoes -- to eat. They were fed so very bad!" (Source: Artie Trezise quoted, regarding "Tattie Jock," in Dan Milner and Paul Kaplan, *The Bonnie Bunch of Roses* (Oak, New York, 1983), pp. 117-118; the current description is based on this text). - BS

*Last updated in version 2.6*

**File:** GrD3377

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**Tattie Time, The**

**DESCRIPTION:** Bothy ballad. Singer describes members of the crew harvesting potatoes, people to avoid, and humorous incidents during the harvest. He warns against drink. When the harvest is over they scatter to their other trades such as scrap and rags.

**AUTHOR:** unknown

**EARLIEST DATE:** 1961 (recorded from Ronnie White)

**KEYWORDS:** farming harvest work humorous moniker boss worker

**FOUND IN:** Britain(Scotland)

**REFERENCES (2 citations):**
- MacColl/Seeger-TravellersSongsFromEnglandAndScotland 105, "The Tattie-Liftin’" (1 text, 1 tune)
- Kennedy-FolksongsOfBritainAndIreland 357, "The Tattie Time" (1 text, 1 tune)

**Roud #2162**

**NOTES [15 words]:** Almost a nonballad, but there are enough bits of narrative for it to squeak through. - PJS

**File:** McCST105

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**Tattooed Lady, The**

**DESCRIPTION:** "I paid a (franc/bob/shilling) to see a fair tattooed lady...." The rest of the song describes the various sights to be seen on the lady's skin. These are generally localized (e.g. in Australia they see the ANZAC logo), ending with "my home in (wherever)"

**AUTHOR:** unknown

**EARLIEST DATE:** 1927 (Shay-BarroomBallads/PiousFriendsDrunkenCompanions)

**KEYWORDS:** nonballad parody humorous

**FOUND IN:** Australia US Britain(England(North))

**REFERENCES (4 citations):**
- Tawney-GreyFunnelLines-RoyalNavy, p. 136, "My Girl From Battersea" (1 text, tune referenced)
- Fahey-Eureka-SongsThatMadeAustralia, pp. 230-231, "The Tattooed Lady" (1 text, 1 tune)
- Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 59, "That Tattooed French Lady" (1 text)
- Spaeth-ReadEmAndWeep, p. 221, "The Tattooed Lady" (1 text)
Roud #9622
NOTES [60 words]: Listed as a parody on "My Home in Tennessee," and the American versions seem to support that claim. The Australian version, however, could have picked up its tune from "Les Darcy." In Tawney-GreyFunnelLines-RoyalNavy's version, the singer doesn't go to see the girl; she is "my girl from Battersea." But most of the rest is the same, so I've lumped them. - RBW
Last updated in version 5.1
File: FaE230

Taumarunui
DESCRIPTION: "I'm an ordinary joker, getting old before my time, For my heart's in Taumarunui on the Main Trunk Line." A hauler, he stops regularly at Taumarunui for breaks. There he meets a "Sheila" and falls in love. She changes her work hours to avoid him
AUTHOR: Words: Peter Cape (source: Garland-FacesInTheFirelight-NZ)
EARLIEST DATE: 2009 (Garland-FacesInTheFirelight-NZ)
KEYWORDS: love courting food rejection New Zealand
FOUND IN: Australia
REFERENCES (1 citation):
Garland-FacesInTheFirelight-NZ, pp. 41, 223-224, "Taumarunui" (fragments of the text, none complete)
ALTERNATE TITLES:
Cootamundra
NOTES [58 words]: Although written by Peter Cape, a New Zealander, if the song is traditional, it appears to be in Australia. According to Garland, it is found there under the title "Cootamundra." I'm assuming that changing the name of the town in which the action happens qualifies as the folk process, and including the piece. But I'll admit to being dubious. - RBW
Last updated in version 4.3
File: Garl041

Tavern in the Town
DESCRIPTION: Singer laments her lover, who courted her ardently but now goes to a tavern and courts others while leaving her pining. She hopefully anticipates dying and being buried.
AUTHOR: unknown
EARLIEST DATE: 1883 (sheet music published by Shapiro, Bernstein & Co. of New York)
KEYWORDS: loneliness courting infidelity rejection abandonment
FOUND IN: Britain(England(All),Scotland(Aber)) US(MA) Canada(Newf) Ireland
REFERENCES (35 citations):
Sharp-OneHundredEnglishFolksongs 94, "A Brisk Young Sailor" (1 text, 1 tune)
Leather-FolkLoreOfHerefordshire, pp. 205-206, "A Brisk Young Sailor" (1 text, 1 tune)
Karpeles-TheCrystalSpring 44, "A Brisk Young Soldier, or Died for Love" (1 text, 1 tune, short enough that I file it here although it could be "Love Has Brought Me to Despair" or something else)
Williams-Wiltshire-WSRO Wt 497, "There Is a Tavern in the Town"; Williams-Wiltshire-WSRO Wt 424, "When I Wore My Apron Low" (2 texts)
Kidson-TraditionalTunes, pp. 44-46, "My True Love Once He Courted Me" (4 texts, 4 tunes)
Palmer-EnglishCountrySongbook, #82, "The Brisk Young Sailor" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #42, "A Briskk Young Sailor" (1 text, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 478-480, "The Blue-Eyed Boy" (4 texts, though "D" is a fragment, probably of "Tavern in the Town" or "The Butcher Boy" or some such)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 259, "I'll Hang My Harp on a Willow Tree" (2 fragments, named for that key line from "Tavern in the Town" which occurs in both fragments, but the "A" text is mostly "Pretty Little Foot")
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 259, "I'll Hang My Harp on a Willow Tree" (2 tunes plus text excerpts)
Greig/Duncan6 1169, "Died for Love" (11 texts, 8 tunes); 1171, "There Is a Tavern in the Town" (1 fragment, 1 tune)
Henry/Huntingdon/Herrmann-SamHenryssSongsOfThePeople H683, p. 393, "The Apron of Flowers" (1 text, 1 tune -- apparently a collection of floating verses including one that goes here)
OCroinin/Cronin-TheSongsOfElizabethCronin 81, "Last Night Being Windy" (3 texts, 1 tune)
Reeves/Sharp-TheIdiomOfThePeople 20, "A Brisk Young Lover" (5 texts)
Hamer-GarnersGay, p. 61, "There Is a Tavern in the Town" (1 text, 1 tune)
Korson-PennsylvaniaSongsAndLegends, pp. 48-49, "I Wish In Vain" (1 text, 1 tune)
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 258, "A Railroad Boy" (1 text, short enough that it might be either "The Butcher Boy" [Laws P24] or "Tavern in the Town")
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 210-213, "There Is a Tavern in the Town" (1 text, 1 tune)
Spaeth-ReadEmAndWeep, pp. 84-85, "There Is a Tavern in the Town" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 180, "There Is A Tavern In The Town" (1 text)
Jolly-Miller-Songster-5thEd, #137, "There Is a Tavern in the Town" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 572-573, "There Is a Tavern in the Town"
Pound-AmericanBalladsAndSongs, 23, p. 62, "There Is a Tavern in the Town" (1 text; the "A" text is "The Butcher Boy")
Peacock, pp. 705-706, "She Died in Love" (1 text, 1 tune)
Hopkins-SongsFromTheFrontAndRead, p. 32, "Tavern in the Town" (1 text, 1 tune)
Scott-ACollectorsNotebook-31TraditionalSongs, p. 7, "The Sailor's Lament" (1 text, 1 tune, rather short, and with elements of "The Butcher Boy" [Laws P24], "Tavern in the Town," and perhaps even "Love Has Brought Me to Despair" [Laws P25]; if I had to file it with one, it would probably be "The Butcher Boy," but I'm not sure; Roud lists it as #60, which is both "Tavern in the Town" and "Love Has Brought Me to Despair")
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 62-63, "There Is a Tavern in the Town" (1 text, 1 tune)
Messerli-ListenToTheMockingbird, pp. 203-204, "There Is a Tavern in the Town" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 140-141, "The Tavern in the Town" (1 text, filed under "The Butcher Boy")

DT, TAVTOWN*
ADDITIONAL: Henry Randall Waite, _College Songs: A Collection of New and Popular Songs of the American Colleges_, new and enlarged edition, Oliver Ditson & Co., 1887, pp. 4-5, "There Is a Tavern in the Town" (1 text, 1 tune)

SEE ALSO:
Lomax-FolkSongsOfNorthAmerica 229, "Hard, Ain't It Hard" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 185, "Hard, Ain't It Hard" (1 text)

DT, TAVTOWN AINTHARD*
ST ShH94 (Full)
Roud #60

RECORDINGS:
Amy Birch, "Over Yonder's Hill" (on Voice11)
"Pops" Johnny Connors, "There is an Alehouse" (on IRTravellers01)
Rudy Vallee, "Tavern in the Town" (Victor 24739, 1934)
Mrs. Thomas Walters, "She Died in Love" (on PeacockCDROM) [one verse only]

SEE ALSO:
Almanac Singers, "Hard, Ain't It Hard" (General 5019A, 1941; on Almanac01, Almanac03, AlmanacCD1)
Woody Guthrie, "Hard Ain't It Hard" (Folk Tunes 150, n.d., probably mid-1940s)

BROADSIDES:
Bodleian, Firth b.28(6a/b) View 7 of 8, "There Is A Tavern In The Town," R. March and Co. (London), 1877-1884

CROSS-REFERENCES:
cf. "Love Has Brought Me to Despair" [Laws P25]
cf. "I Know My Love" (floating lyrics)
cf. "Oh, Johnny, Johnny" (floating lyrics)
cf. "The Rashy Muir" (tune, per Greig/Duncan6)

ALTERNATE TITLES:
There Is an Alehouse in Yonder Town
There's a Tavern in the Town
Up The Green Meadow
Adieu, Adieu, Adieu!

NOTES [492 words]: The overlap between this song and the "Butcher Boy" cluster is obvious;
whether they're the same song is a Talmudic question. -PJS

The 1891 sheet music credits this piece to F. J. Adams. The earliest known printing of "Tavern" (as opposed to the presumably related Cornish miners' song "There is an Alehouse in Yonder Town"), however, does not give the author's name. The printing in the 1887 edition of College Songs lists it as copyright by Wm. H. Hills but lists no author.

Alan Lomax calls "Hard Ain't It Hard" a reworking of this piece, and I'm going along on the principle that it certainly isn't a traditional song (given that it's by Woody Guthrie). I don't think it's that simple, though; the "Hard ain't it hard" chorus clearly derives from "Ever After On." - RBW

Yes, Rudy Vallee recorded it too. And blew the lyrics, I might add [My understanding is that the people around him were trying, with great success, to crack him up - RBW]. But clearly the song remained current in pop culture as well as folk culture. It was also reputed to have been popular among collegiates. - PJS

"Hang my harp on a willow tree" may be taken from Psalms 137:2 [King James] via Thomas Haynes Bayly. Cf. "I'll Hang My Harp on a Willow Tree." Broadside Bodleian Firth b.28(6a/b) View 7 of 8 ascribes "There Is A Tavern In The Town" to W.H. Hills. - BS

Somewhere in my youth, someone (probably school authorities) forced upon us a game, "Head, Shoulders, Knees and Toes." Thirty-odd years later, I recalled it for some reason, and realize that the tune is an up-tempo version of this. If the song was inflicted upon other classes than mine, it may be that the song has had some sort of horrid second life. - RBW

Amy Birch's version on Voice11 has a first line "Over yonder's hill there is an old house" but continues to be enough like "Tavern in the Town" that I put it here rather than Laws P25 or any of the other songs in this cluster.

Greig/Duncan6 [on #1169]: "Noted by George F. Duncan from mother's singing in 1875."
The Reeves/Sharp-TheldiomOfThePeople "complete" text is a composite of eight English texts:
"The composite text I have printed contains seventeen stanzas, and omits none of the elements in Sharp's twelve English versions. Full as this composite text is, however, it does not contain all the elements noted by other collectors, nor would it be possible to make a satisfactory synthesis which includes *every* element." The result is a collection of floating verses that includes the usual "Tavern in the Town" verses.

The count of texts for Reeves/Sharp-TheldiomOfThePeople includes four fragments from other collections.

If "Tavern In the Town" is limited to the college song then I have misclassified OCroinin/Cronin-TheSongsOfElizabethCronin, Greig/Duncan6 and others. Steve Roud has revised his distribution of the family among Roud numbers #60, #409, #860, #18828, #18829, #18830, #18831, #18832 and #18834 (the "college song"). - BS

Last updated in version 6.0

File: ShH94

Taxation of America

DESCRIPTION: "While I relate my story, Americans give ear, Of Britain's fading glory You presently shall hear." The singer tells the "true relation" or "the taxation of North America." "North, and Bute his father" propose to tax the Americas, but the Americans rebel

AUTHOR: unknown (credited to Peter St. John in Eggleston)

EARLIEST DATE: c. 1847 (Forget-Me-Not-Songster; Moore's "Songs and Ballads of the American Revolution," itself published in 1856, dates it to 1765)

KEYWORDS: money patriotic

HISTORICAL REFERENCES:
1760-1820 - Reign of George III

FOUND IN: US(MA)

REFERENCES (4 citations):
Forget-Me-Not-Songster, pp. 55-62, "Taxation of America" (1 text)
Thompson-APioneerSongster 44, "The Taxation of America" (1 text)
Spaeth-WeepSomeMoreMyLady, pp. 3-5, "Taxation of America" (1 text)
cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, p. 477, "American Taxation" (source notes only)

Roud #3687

NOTES [1357 words]: After the French and Indian War (Seven Year's War, for which see "Brave Wolfe"), Britain faced both a new obligation (the need to administer Quebec) and a huge financial
burden (a national debt of 122,603,336 pounds, according to Middlekauff, p. 57; Lyon, p. 291, cites the rounder figure of 140 million pounds, noting that just the interest on this debt absorbed half the government’s ordinary income). And Britain had been taxed to the hilt. So attempts were made to gain additional money from the American colonies. (Lyon, p. 296, notes that at this time the tax burden on the citizens of Britain averaged 26 shillings a head, which was nearly unbearable; the colonies, before the passage of the various revenue-raising measures, averaged only 1 shilling per head! There would be tax protests in England as well as the Americas by the late 1770s; Lyon, p. 301.)

It's interesting to note that the Spaeth text never says "what" tax North and Bute wished to gather. As a matter of fact, the taxes on the Americans were quite mild compared to what the British suffered, and in many cases the British actually lowered the duties (e.g. the tariff on imported molasses was cut in half) -- it's just that the administration would actually attempt to "collect" the taxes, which had been widely evaded (Middlekauff, p. 61). The amounts were trivial (the most optimistic projection was 200,000 pounds per year, according to Middlekauff, p. 62, which wouldn't even cover the interest on the British debt, and most estimates were in the 75,000 pound range).

Given the overall incompetence of this song (which seems to have been known only from broadside and perhaps the Guernsey manuscript), it strikes me as quite possible that the author didn't "know" what taxes caused the colonists to revolt. For a song on the subject that's a little closer to actual reality, see "Old Granny Wales (Granny O'Whale, Granua Weal)."

Among those mentioned in Spaeth's text of this piece:

"North": Lord Frederick North, second Earl of Guilford (1732-1792). A political success from an early age, he became First Lord of the Treasury (in effect, prime minister) in 1770; he was the leader most responsible for the increased friction between the government and the colonies, though he was perhaps more willing to compromise than the ministers under him -- certainly more so than the King he served.

North repeatedly tried to find solutions for the American problems, or failing that to resign (Cook, pp. 294-295), but George III would not release him because North was the only man with enough clout to form a government who also would go along with George's wishes. North finally was allowed to leave office after Yorktown, when the opposition in parliament became so strong that North simply could not maintain a government. (Cook, pp. 357-358, says George tried to keep him on even then, but North knew the confidence motion was coming, and quit.) The American mess really wasn't his fault; it was George III's. But it was easy to blame things on North.

Ironically, North would briefly return to the government, working with Charles James Fox, in effect in opposition to George III (February 1783; Cook, p. 375); this was the government that in September finally ratified the peace with the U. S. -- though it might have come some months earlier had not the Fox/North coalition interfered with the work of the previous Shelburne government. The King hated the Fox/North team so much that he called upon 24-year-old William Pitt the Younger to form a government in December (Cook, p. 377)

"Bute his father": Presumably John Stuart, Third Earl of Bute (1713-1792). He wasn't North's father, but he was Prime Minister 1762-1763. His brief period of power, however, had little effect on colonial relations that I can see, though he was personally close to George III, to whom he had once been tutor. Sinclair-Stevenson, p. 115, even speculates that "perhaps [George III's] deep devotion for the handsome and elegant Lord Bute was not entirely platonic." Hadlow too (p. 107), mentions the report that Bute had a "very handsome person," and speculates that this was why Frederick the father of George III came to notice him. But this is not evidence of anything. Given how straitlaced George III was, I rather doubt Sinclair-Stevenson's implication -- especially given George's myriad children. On the other hand, the letters cited on p. 111 of Hadlow shows that George had an extreme confidence in Bute, as if the older man really were his father or a lover. Bute was unpopular everywhere; Lyon, p. 291, notes that he was burned in effigy in Britain as well as the colonies.

It's just possible that we should re-reference the pronoun and treat "his father" not as North's father but as George III's. Borneman,p. 264, does say that George "idealized" Bute and implies that George may have treated him as a father-figure (George's father Frederick had died when George was 13, and in any case there was an unwritten law in the Hannoverian dynasty that fathers and their heirs always despaired each other).

A third possibility is that the remark "Bute, his father" is a slam at George III's legitimacy.

Middlekauff, p. 20, has much to say of Bute, "a Scot, the advisor -- not, as some whispered, the love -- of George's mother." Lyon, p. 291, reports that John Wilkes's North Britain in 1763 "published allegations of an affair between Bute and the king's mother." Horace Walpole -- a distinguished but hardly an unbiased reporter -- said the same thing (Hadlow, p. 108). Obviously the song might have been making the whispers explicit. However, there is no direct evidence of a
relationship between the two, who in any case worked together long after George was born -- and besides, George III had clear resemblances to his Hannoverian ancestors.

Middlekauff adds, "For the next five years [Bute] served as the prince's tutor and friend. The friendship seems to have developed easily -- in part, we may suppose, because George craved affection and kindness and Bute responded with both. Yet... Bute held the upper hand: he was twenty-five years older, strongly opinionated, obviously intelligent, and he was in charge of the prince's education. Although Bute possessed the learning required, he was not a good teacher.... Bute himself knew much but did not understand men or human conduct.... Master and pupil then and later commonly mistook inflexibility for personal strength and character" (p. 20).

The colonies blamed Bute for the much-hated Stamp Act, but in fact it was proposed by Grenville after Bute had ceased to be Prime Minister. At worst, Bute's responsibility was indirect: As Prime Minister, he had created a plan to have the colonies pay for the troops based there (Middlekauff, p. 51). This is obviously reasonable, if you assume a standing army was needed there (and it probably was, with rebellious Canada to the north, Spanish Florida to the south, and constant conflicts with the Indians to the west as colonists kept trying to grab Indian land; Middlekauff, p. 54) -- but George III and Bute's successors refused to consult with the colonies about how to raise this money. By contrast with his predecessor William Pitt, who had been largely responsible for beating the French in Canada, Bute must have seemed a great disappointment.

"Green" (sic.): Presumably Nathaniel Greene (1742-1786), largely responsible for the success of the Colonial campaigns in the south after he succeeded Gates in 1780 (Jameson, p. 279).

Gates: Horatio Gates (c. 1728-1806), the theoretical victor at the key battle of Saratoga, though hindsight shows that he really had little to do with it: he was later appointed to command in the south, but botched matters and had to be relieved by Greene (Jameson, p. 260).

Putnam: Probably Israel Putnam (1718-1790), though it might be his cousin Rufus (1738-1824). Neither was a great success (in fact, both were rather disastrously bad officers), but Israel Putnam was still popular in 1779 when he was paralyzed and had to retire from the military (Jameson, pp. 534-535).

Conquering Washington: Presumably you know who he is. - RBW

Bibliography

- Hadlow: Janice Hadlow, A Royal Experiment: The Private Life of King George III, Henry Holt, 2014 (published in Britain by William Collins as The Strangest Family)
- Lyon: Ann Lyon, Constitutional History of the United Kingdom, Cavendish, 2003

Last updated in version 3.8
File: CG477a

Taxes, The

DESCRIPTION: "There never was such taxes in Ireland before." There are seven verses of things to be taxed. "They'll double tax the hobble skirts and table up some laws, But the devil says he'll tax them if he gets them in his claws"

AUTHOR: unknown
EARLIEST DATE: 1930 (OLochlainn-IrishStreetBallads)
KEYWORDS: humorous political
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-IrishStreetBallads 4, "The Taxes" (1 text, 1 tune)
Roud #3033
NOTES [75 words]: The British government was notorious for the number of fees it charged (recall that this was the cause of the American revolution). My guess, though, is that this comes from the period of the Napoleonic Wars. For one thing, Ireland lost its independent parliament after the 1798 rising. For another, the British government, which hated deficits, had to raise revenue dramatically to keep up its war spending. The result was a long list of new taxes. - RBW

Tay Bridge Disaster, The

DESCRIPTION: "The bridge, the bridge, the wondrous bridge, That spans the Firth of Tay, The greatest work of human skill" is not strong enough to stand a great storm. A train starts to cross the bridge, which collapses. Many die. Listeners should "lean upon the Lord"

AUTHOR: unknown

EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)

KEYWORDS: death wreck train technology

HISTORICAL REFERENCES:
Dec. 18, 1879 - The Tay Railroad Bridge collapses; 75 people on a train crossing the bridge die

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 14, "The Tay Bridge Disaster" (1 text, 1 tune)
Roud #21586
File: Gath014

Tay Bridge, The

DESCRIPTION: "The Tay bridge is broken and I'm come to mend it"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan8)

KEYWORDS: nonballad river

HISTORICAL REFERENCES:
Dec. 18, 1879 - The Tay Railroad Bridge collapses; 75 people on a train crossing the bridge die

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1621, "The Tay Bridge" (1 short text, 1 tune)
Roud #13075
File: GrD81621

Tay, The

DESCRIPTION: The singer warns young men against women overly dependent upon tay (tea). He works and earns a good living, but his wife wastes the money on tay. At last he breaks kettle and pot. She attacks him; he gives in and lets her have her tay

AUTHOR: unknown

EARLIEST DATE: 1924 (Sam Henry collection)

KEYWORDS: drink humorous husband wife fight warning

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H25a, pp. 502-503, "The Tay" (1 text, 1 tune)
Roud #1310

CROSS-REFERENCES:
cf. "The Wee Cup of Tay" (theme)
cf. "The Old Woman Drinking Her Tea" (theme: husband dominated by tea-drinking wife)

File: HHH25a
DESCRIPTION: "The Pahekas [Europeans] came with their rum and their god, And soon the broad lands of our fathers were sold, But the voice of Te Kooti said, 'Hold the land! Hold!' Exult for Te Kooti e-ha!'" The story of how he was oppressed is retold

AUTHOR: Words: Probably Arthur Desmond

EARLIEST DATE: 1889 (Sydney Bulletin)

KEYWORDS: New Zealand battle freedom

REFERENCES (2 citations):
Bailey/Roth-ShantiesByTheWay-NZ, pp. 87-88, "The Song of Te Kooti" (1 text)
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 39 in the 1972 edition, "Te Kooti, E Ha" (1 text, 1 tune); dropped from the 2010 edition

RECORDINGS:
Barbie, Neal, Megan, and Simon [Colquhoun], "Te Kooti, E Ha" (on NZSongYngCntry)

NOTES [1323 words]: Both Bailey/Roth-ShantiesByTheWay-NZ and Colquhoun attribute their texts to the 1889 Sydney Bulletin, yet they differ substantially. I have no way to explain the difference.

The story of the colonizers' treatment of the Maori much resembles the American mistreatment of the original inhabitants of North America: There was a treaty, the Treaty of Waitangi -- the "Waters of Lamentation" (Sinclair, p. 70). Many Maori leaders argued that it was too late to simply expel the white men, so the Treaty was signed on February 9, 1840.

And then, of course, the white men started exploiting and pushing back the Maoris. Some resisted. Te Kooti had been imprisoned, probably unfairly, and escaped in 1868 and founded a nativized variant on Christianity, "Ringatu" (from Maori "ringa+t," "hands-raised up," as if in prayer, according to NewZealandDictionary, p. 227). But he also attacked the Europeans, causing much slaughter before he was driven away. This represented the end of the Maori Wars. (Sinclair, p. 145). He came to be remembered as a sort of Maori Robin Hood.

Maddock, p. 103, has a drawing of Te Kooti, and tells his story, "[I]n 1868, Arakirangi Te Kooti escaped from the Chatham Islands where he had been imprisoned, without trial, for two years on suspicion of furnishing rebels with arms. During that time a vision inspired him to found the Ringatu Church (still strong today in areas of Maoridom), which... blended aspects of Pakeha Christianity with others of Maori spiritual belief, drawing a close analogy between their plight and that of the captive Children of Israel. Evading what seems to have been a not very vigilant guard... Te Kooti and some compatriots commandeered a schooner and made safe passage to home ground near Gisborne, where their arrival cause considerable alarm."

"Colonial defenses were now largely the business of volunteer militia... [who] inflicted a considerable reverse upon Te Kooti, who, in revenge, struck back shortly after at the rural settlement of Matawhai. There, 70 people, 37 Maori and 33 Pakeha, were slain in what is referred to by writers of opposing viewpoints as either a massacre or a retaliation."

"For years to come, as the prophet and his people were hounded from one desolate hiding place to another, the very name 'Te Kooti' would strike terror into Pakeha hearts."

Mein Smith, p. 74, says, "Te Kooti Arikirangi Te Turuki... is remembered as a prophet who defied injustice. From 1865 his iwi [tribe/clan], Ngati Porou, were split between a government facton of kupapa Maori and Pai Mariri supporters. Te Kooti had fought on the government's side, but was arrested with hundreds of Pai Mariri followers and imprisoned on the Chatham Islands without trial as a suspected spy. There he founded his own religion, Ringatu, or the Upraised Hand, and engineered a brilliant escape with 300 followers to New Zealand in 1868. Pursued by colonial and kupapa troops, he waged guerilla war, escaping to the remote Urewera district, until he finally took refuge in 1872 in the King Country, becoming the colony's most wanted outlaw..... Surrounded by ambiguities, neither chief nor tribal leader, he lived in exile yet, unlike other outlaws, he received a pardon. He became the subject of narrative fiction, astride his white horse, even before his death. Two of New Zealand's earliest films were Rewei's Last Stand, and The Te Kooti Trail, shot by Rudall Hayward in 1927."

Ell, p. 254, in the entry "Te Kooti Rikirangi (?1830-93) says, "This often-maligned warrior, against whom the last pitched battles were fought in 1870, spent his last 20 years in seclusion developing his faith of Ringatu. The religion is still widely practiced in Maoridom, particularly on the East Coast. Te Kooti actually fought against the Hau Hau [a Maori sect founded by Te Ua Haumene, whose members cried out 'Hapa, hapa paimariri hau' as they went into battle; NewZealandEncyclopedia, p. 246] with the colonial forces in 1865, but was arrested as a suspected spy and shipped without trial to the Chatham Islands. His resentment, coupled with his powers of leadership, led to his leading an escape of Hau Hau prisoners who
sailed back to New Zealand aboard a captured schooner. Te Kooti's religious fervour and leadership were enhanced when he sacrificed a relative to placate an ocean storm en route. Authority was awaiting the escapers and there were ensuing battlers in the Poverty Bay hills. From there Te Kooti led his force against those whom he believed had wronged him. They murdered 33 British and 27 Maori in Poverty Bay before carrying the war through the Urewera country and on to Taupo. Te Kooti escaped the final fight at Te Porere beneath Tongariro in 1870 and in 1871 took shelter behind the Confiscation Line, in the King Country, with the Maori King. From there he exercised his influence as a religious leader of the Ringatu cult, a faith derived from Hau Hauism, Christianity and Judaism.... Te Kooti was pardoned in 1883. His story is told in Te Kooti Rikirangi: general and prophet, by W. Hugh Ross (Collins, Auckland, 1966).

NewZealandEncyclopedia, pp. 533-534: "TE KOOTI, Rikiranki To Turuki (c. 1830-93) was a Maori guerilla leader, and the founder of the Ringatu church. He was a ruthless fighter, and for years eluded government forces relentlessly pursuing him through the North Island.... [In the cool light of history it has become apparent that he was a remarkable, charismatic leader, who has been more sinned against than sinning."

"He was born near Gisborne of good family but not of chiefly rank, was educated at Waerenga-a-hika Mission School near Gisborne, spent some time as a horse breaker and then as a seaman. For a period he was commander of a small schooner, trading along the East Coast. "Te Kooti actually supported the Pakehas at the siege of Waerenga-a-hika in 1865, but immediately afterward he was accused of supplying the Hauhau rebels" with supplies and information. Refused a trial, "One story is that he gained his name 'Te Kooti' from his fellow prisoners, who overheard him persistently asking to be taken to court." Imprisoned on the Chathams, he studied the Old Testament and founded Ringatu after claiming a revelation. So he escaped and took up the fight against the Europeans, after being attacked at Ruakitiri Gorge, and "decided that he would demonstrate that he was not a man to be trifled with, and in November 1868 attacked Matawhero, killing 33 Europeans and 37 friendly Maoris. Closely pursued by troops, he took up a position on Ngatapa Hill. [Colonel] Whitmore attacked and, after a three-day siege, drove him out into the Urewera Bush." After the battle, 120 of his followers were executed.

"For the next three years Te Kooti was harassed and pursued by government forces and colonials," fighting an effective guerilla war. He then went into the King Country, where he expounded Ringatu, making no attempt to fight the Europeans. He was pardoned in 1883, although people were still so afraid of him that he had to cancel a visit to Gisborne in 1889.

"Te Kooti has been persistently linked with the fanatical Hauhau sect, mainly because he adopted the upraised hand symbol, not as in the case of the Hauhaus as a means of protection from bullets, but as an act of homage to God. It was easy to transfer the Hauhau image to Te Kooti, because he was so intensely feared.... He was a small man, softly spoken and gentle in manner, and his Ringatu Church, still influential in the Bay of Plenty, is also noted for its quiet and dignified ritual." There is at least one other song pertaining to Te Kooti mentioned in the Index, "The Row at the Waikato" by Charles R. Thatcher, which opens, ":"A panic's been raging up in town, News from the Waikato has just come down, That Te Kooti, a warrior of renown, Is going to do the settlers brown." It is set to the tune of "The Cork Leg"; see the Same Tune data in that song for references. - RBW Bibliography

• Maddock: Shirley Maddock, A Pictorial History of New Zealand, Heinemann Reed, 1988
• Mein Smith: Philippa Mein Smith, A Concise History of New Zealand, Cambridge University Press, 2005

Last updated in version 5.2
File: BaRo087
Teach the Rover

DESCRIPTION: Teach, an outlaw captain, goes to Carolina after the Act of Grace, but soon turns pirate. Finally he is overtaken by Maynard's crew. In the desperate battle that follows, Maynard boards the pirate ship and himself kills Teach.

AUTHOR: unknown
EARLIEST DATE: 1891 (Ashton-RealSailorSongs)
KEYWORDS: pirate battle
HISTORICAL REFERENCES:
1717 - Act of Grace pardons most of the Jacobite leaders of the 1715 rebellion.
1718 - Lieutenant Robert Maynard's frigate captures the pirate ship of Edward Teach. Teach is shot in the fighting.

FOUND IN:
REFERENCES (4 citations):
Grigson-PenguinBookOfBallads 78, "Teach the Rover" (1 text)
Ashton-RealSailorSongs, #79, "The Downfall of Piracy" (1 text)
Frank-NewBookOfPirateSongs 17, "The Downfall of Piracy" (1 text, 1 tune; from separate sources; #17 in the first edition)
ST PBB078 (Partial)
Roud #8115

NOTES [690 words]: Edward Teach is the actual name of the pirate usually known as "Blackbeard." (At least, "Teach" is the name he acknowledged; Hendrickson, p. 208, mentions a report that he was born Edward Drummond.) This song agrees with The General History of Pirates (usually attributed to Daniel Defoe, but this is now much doubted) in describing him as quite successful and bloody, but available records (such as the log of a ship the History asserts fought against Teach) seem to indicate that much of the History's account is fiction (e.g. DictPirates, p. 26, says that the History "combined fact and fiction," declaring that "To straightforward reporting of Teach's adventures, Defoe added lurid stories portraying him as a horrifying monster.")

What is fact is that Teach's short career did not yield many rich prizes, and the records do not indicate that he harmed his victims.

According to Herman, pp. 248-249, Teach was a Bristolman who had fought in the War of the Spanish Succession. He made his base in the maze that was North Carolina's Outer Banks, making it hard for large ships to pursue him. This kept him safe from the two Royal Navy sloops of war sent to hunt him down, but the captain of the Pearle sent Lt. Maynard aboard a small boat to catch Teach. Their battle, on November 21, was fought in conditions of no wind, so apart from one broadside Teach managed to fire at the navy force, it was all hand-to-hand combat. Reportedly Teach's body had been pierced by five pistol shots and 25 sword wounds. But the corpse was beheaded and the body thrown overboard, so this cannot be proved.

But, of course, what counts is not what actually happened but what people thought happened. Amazing stories were legend -- e.g. that Blackbeard's body, after it was thrown in the sea, swam around the ship several times before sinking (Hendrickson, p. 209). There was also a report that he married 14 different women (Hendrickson, p. 208), although few of them seem to have been named. And then there is the hair. Cordingly, p. 13, quotes the History as follows:

"Captain Teach assumed the cognomen of Black-beard, from that large quantity of hair, which, like a frightful meteor, covered his face, and frightened America more than any other comet that has appeared for a long time.

This beard was black, which he suffered to grow of an extravagant length; as to breadth, it came up to his eyes; he was accustomed to twist it with ribbons... and turn them about his ears; in time of action, he wore a sling over his shoulders, with three brace of pistols, hanging in holsters like bandoliers, and stuck lighted matches under his hat, which appearing on both sides of his face, his eyes naturally looking fierce and wild, made him altogether such a figure, that imagination cannot form an idea of a fury, from Hell, to look more frightful."

Brumwell/Speck, p. 293, report a legend that he drank his rum spiked with gunpowder. Some of this, like the part about the matches, is probably exaggerated (DictPirates, p. 26, says that Teach's "bizzare beard and clothing [were] not mentioned by anyone who met Teach"), but Cordingly, pp. 13-14, quotes several sources supporting his long beard tied with ribbons.

There was, according to Cordingly, p. 24, a successful (but far from accurate) play from 1798 called "Blackbeard, or The Captive Princess." I don't know if it influenced this song; it doesn't sound like it would have. Robert Louis Stevenson's Master of Ballantrae (1889) is perhaps a more likely
influence. DictPirates, pp. 27-28, mentions movies allegedly about Teach ("Blackbeard the Pirate," 1952, and "Blackbeard's Ghost," 1968); these obviously had no effect on tradition.

According to Firth, the earliest version of this is from The Worcester Garland, a copy of which is in the British Library (1162.c.4 [89]). But he offers no date. Frank says it is from c. 1765. Frank also mentions, without rejecting it out of hand, a report that this was written by a young Benjamin Franklin based on news reports of the time. His only evidence seems to be that Franklin wrote other pieces based on reports from the same paper. - RBW

Bibliography

- DictPirates: Jan Rogozinsky, Pirates, Facts on File, 1995 (reprinted 1997 by Wordsworth as The Wordsworth Dictionary of Pirates; this is the edition I used)
- Firth: C. H. Firth, Publications of the Navy Records Society, 1907 (available on Google Books)

Last updated in version 4.3
File: PBB078

Teacher Lick de Gal

DESCRIPTION: Jamaican patois: Mother patches the girl's shift, but she burns the same spot; teacher beats the girl while her mother holds her, and she turns over. The girl has a baby; they beat and fine her. Bitter casava poisons Joe Brownie.

AUTHOR: unknown
EARLIEST DATE: 1951 (Murray-FolkSongsOfJamaica)
KEYWORDS: violence clothes death pregnancy mother poison food
FOUND IN: West Indies(Jamaica)
REFERENCES (3 citations):
Murray-FolkSongsOfJamaica, pp. 43-44, "Teacher Lick de Gal" (1 text, 1 tune)
ADDITIONAL: Noel Dexter and Godfrey Taylor, _Mango Time - Folk Songs of Jamaica_ (Kingston: Ian Randle Publishers, 2007), pp. 112-113, "Teacha Lick de Gyal" (1 text, 1 tune)
Jim Morse, _Folk Songs of the Caribbean_ (New York: Bantam Books, 1958), pp. 110-111, "Teacher Lick de Gal" (1 text, 1 tune)

RECORDINGS:
Edric Connor with the Caribbeans and Earl Inkman, "Teacher Lick de Gal" (on WIEConnor01)

NOTES [41 words]: Murray-FolkSongsOfJamaica does not explain what is going on. Is the burned petticoat connected, at least symbolically, to the pregnancy? Is Joe Brownie the father? Was his death an accident? Is there another version that answers the questions? - BS
Last updated in version 3.7
File: JaMu043

Teams at Wanapitei, The

DESCRIPTION: "In eighteen hundred and ninety-five Away to the woods we thought we'd strike... To go to work at Wanapitei." The song briefly describes the trip to the woods, and the work -- but most of the song is devoted to the horses in the teams

AUTHOR: unknown
EARLIEST DATE: 1964 (Fowke)
KEYWORDS: logger work lumbering horse
FOUND IN: Canada(Ont,West)
REFERENCES (1 citation):
Fowke-LumberingSongsFromTheNorthernWoods #21, "The Teams at Wanapitei" (1 text, tune referenced)
**Teamster in Jack MacDonald's Crew, The**

**DESCRIPTION:** Leslie Stubbs was a teamster "who came to the lumberlands his family to maintain." He complains of headache and becomes sick. MacDonald and Tom Proctor take him home to his wife in Sherman Mills. Doctor Harris cannot save him.

**AUTHOR:** unknown

**EARLIEST DATE:** 1965 (Ives-DriveDullCareAway-PrinceEdwardIsland)

**KEYWORDS:** death lumbering disease doctor

**HISTORICAL REFERENCES:**
- Jan 23, 1908 - death of Earl Stubbs

**FOUND IN:** Canada(Mar)

**REFERENCES (1 citation):**
- Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 165-167, 256, "The Teamster in Jack MacDonald's Crew" (1 text, 1 tune)

**Roud #13997**

**NOTES [39 words]:** Ives-DriveDullCareAway-PrinceEdwardIsland: "Earl Stubbs, aged 28, having contracted spinal meningitis in a lumbercamp, died at his home in Sherman Mills, Maine, January 23, 1908, and Dr Francis Harris had signed the death certificate" - BS

**File:** IvDC165

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**Teapots at the Fire, The**

**DESCRIPTION:** A midnight fire at Labor Union Hall. As the fire burns to the basement the local women, who are named, have their eyes on the teapots. Now, "In every home in St John's town, If you go in today, You'll find a fancy teapot in a cupboard stowed away."

**AUTHOR:** Johnny Burke (1851-1930)

**EARLIEST DATE:** 1964 (Blondahl-NewfoundlandersSing); reportedly written 1928

**KEYWORDS:** theft fire humorous moniker

**FOUND IN:** Canada(Newf)

**REFERENCES (4 citations):**
- Blondahl-NewfoundlandersSing, p. 27, "The Teapots at the Fire" (1 text, 1 tune)
- ADDITIONAL: Johnny Burke, _Burke's Christmas Songster 1926_, self-published, 1926 (PDF copy available on the Memorial University of Newfoundland web site), [no page number], "The Scramble for the Teapots at the Fire" (1 text)
- Johnny Burke (John White, Editor), _Burke's Ballads_, no printer listed, n.d. (PDF available on Memorial University of Newfoundland web site), p. 16, "The Teapots at the Fire" (1 text)
- Johnny Burke (William J. Kirwin, editor), _John White's Collection of Johnny Burke Songs_, Harry Cuff Publications, St. John's, 1981, #55, pp. 88-89, "The Scramble for the Teapots at the Fire" (1 text)

**CROSS-REFERENCES:**
- cf. "The Kelligrews Soiree" (tune)
- cf. "Mariposa" (theme)
- cf. "The Middlesex Flora" (theme)
- cf. "The Old Mayflower" (theme)
- cf. "The Irawaddy" (theme)

**NOTES [14 words]:** For a brief biography of Johnny Burke, see the notes to "The Kelligrew's Soiree." - RBW

**Last updated in version 4.4**

**File:** Blon027

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**Teasing Songs**

**DESCRIPTION:** A teasing song hints of a bawdy or ribald rhyme, but avoids it at the last minute, as in this example: Suzanne was a lady with plenty of class / Who knocked the boys dead when she
 Teddy Bear, Teddy Bear, Go Upstairs

DESCRIPTION: "Teddy bear, teddy bear, go upstairs, Teddy bear, teddy bear, say your prayers, Teddy bear, teddy bear, say goodnight, Teddy bear, teddy bear, turn out the light." "Teddy bear, teddy bear, turn around, Teddy bear, teddy bear, touch the ground." Etc.

AUTHOR: unknown

EARLIEST DATE: 1949 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)

KEYWORDS: nonballad

FOUND IN: US(MA,MW,SE) New Zealand

REFERENCES (7 citations):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 110 ("I had a teddy bear dressed in green"); "(Teddy bear, teddy bear, look at the sky)" (2 texts); p. 111, "(Ladybird, ladybird, drop your purse)" (1 text)
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 104, "(Teddy bear, teddy bear, turn..."
Teddy O'Neill

DESCRIPTION: The singer has a dreadful dream of Teddy courting another girl. She recalls where they used to meet. They cannot meet now; he has gone across the sea to seek his fortune. She would rather he were still present, even if poor

AUTHOR: unknown

EARLIEST DATE: before 1867 (broadside, Bodleian Harding B 11(3747))

KEYWORDS: love courting separation emigration poverty dream

FOUND IN: Ireland Britain(England(South))

REFERENCES (4 citations):
O'Connor-OldTimeSongsAndBalladOfIreland, p. 14, "Teddy O'Neal" (1 text)
Williams-Wiltshire-WSRO Mi 718, "Teddy O'Neile" (1 text)
Wolf-AmericanSongSheets, #2287, p. 154, "Teddy O'Neale" (1 reference)
DT, TEDONEIL

Roud #5207

BROADSIDES:
Bodleian, Harding B 11(3747), "Teddy O'Neale", J. Harkness (Preston)), 1840-1866; also Firth c.22(91), Harding B 11(3645), "Teddy O'Neale”; Firth b.28(6a/b) View 6 of 8, "Teddy O'Neal”; also 2806 c.15(168), Harding B 19(30), "Teddy O'Neile"

CROSS-REFERENCES:
cf. "Maggie of Coleraine" (tune)
cf. "The Girls of Coleraine" (tune)

SAME TUNE:
Maggie of Coleraine (File: HHH657)
The Girls of Coleraine (File: HHH064)

NOTES [171 words]: The Bodleian broadsides reverse the first two verses so that the first line is "I went to the cabin ..." and the second verse begins "I dreamt but last night ..." - BS

Edwin Wolf 2nd, American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870, Library Company of Philadelphia, 1963, p. 154, lists an early broadside published by Wrigley where the first line is "I've come to the cabin he danced his wee jigs in." Thus there seems to have been a lot of variety in the form of the song from a very early date. According to William H. A. Williams, 'Twas Only an Irishman's Dream, University of Illinois Press, 1996, p. 73, this version was published in 1843, and is pretty clearly an "Irish Paddy" comedy song, since the next lines are "As neat a mud palace as ever was seen; And, consid'ring it served to keep poultry and pigs in, I'm sure it was always most elegant clean." It seems clear that there were both comic and serious versions of this from an early date, but I wouldn't bet on which came first. - RBW

Last updated in version 5.2

File: DTtedone

Teem Wa's, The (The Toom House)

DESCRIPTION: "Come hark a while, and I will speak Yonder's a house where I never saw reek." The young man who owns it explains that "the lasses they're so very scant." Assured that he can find a woman if he tries, he vows that there will be life in the house soon

AUTHOR: unknown
Teetotal Mill, The

DESCRIPTION: Tom and Bill are "discussing the merits of brandy and gin." Tom tells of the Teetotal Mill where you go to give up drink. After a test "you're very soon cured." They go to the mill and see drunken wrecks enter and come out healthy and happy. They cheer.

AUTHOR: unknown

EARLIEST DATE: 1849 (broadside, NLSScotland L.C.Fol.178.A.2(016))

KEYWORDS: drink, dialog, friend

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig/FolkSongInBuchan-FolkSongOfTheNorthEast #144, pp. 1-2, "The Teetotal Mill" (1 text)
Greig/Duncan3 602, "The Teetotal Mill" (1 text)

Roud #5890

BROADSIDES:
Bodleian, 2806 c.14(172)[some words illegible], "The Teetotal Mill" ("Two jolly old topers once sat in an inn"), R. M'Intosh (Glasgow), 1849-1859; also Harding B 11(3751), Harding B 20(166), "The Teetotal Mill"

NLSScotland, L.C.Fol.178.A.2(016), "The Teetotal Mill," R. M'Intosh (Glasgow), 1849

CROSS-REFERENCES:
cf. "Villikens and His Dinah" (tune, per Greig)

NOTES [15 words]: Broadsides NLSScotland L.C.Fol.178.A.2(016) and Bodleian 2806 c.14(172) are duplicates. - BS

Last updated in version 2.4

File: GrD3602

Telegraph Wire, The

DESCRIPTION: "Oh, dear me, the world's on fire, news sent around on a telegraph wire! Lord have mercy, only think, news sent to Mexico quicker than a wink! Oh dear, what shall I do? Every year brings something new!" A catalog of marvels and changes of the modern age

AUTHOR: unknown

EARLIEST DATE: 1940 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)

KEYWORDS: technology

HISTORICAL REFERENCES:
1752 and following - Franklin's experiments with lightning
1844 - Samuel Morse installs the first electromagnetic telegraph
1857, 1858, 1866 - Cyrus Field attempts to lay a transatlantic cable. (The 1857 attempts failed, the 1858 cable was briefly operational; the 1866 cable was the first true success)

FOUND IN: US(NE)

REFERENCES (1 citation):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 75, "The Telegraph Wire" (1 text, 1 tune)

ST Wa075 (Partial)

File: Wa075
Telephone Arguin' Blues

DESCRIPTION: Singer can't connect with "that scheming sparrow of mine" because the lines are busy with so many people arguing. He tries Central. "I can't get no message on the phone no matter nowhere I go." "I picked up the 'ceiver I could not hear your voice"

AUTHOR: unknown
EARLIEST DATE: 1930 (recording, Jaydee Short)
KEYWORDS: technology ordeal nonballad lover

RECORDINGS:
Jaydee Short, "Telephone Arguin' Blues" (Paramount 13043, 1930; as J.D. Short on USChartersHeroes)

NOTES [18 words]: Three line blues: the first line is repeated -- more or less -- and the last line completes the thought. - BS

Tell All the World, John

DESCRIPTION: "Tell all the world, John (x3), I know the other world is not like this." "Well I've never been to heaven but I've been told, I know the other... The gates are pearl and the streets are gold, I know the...." "One of these mornings." "The tallest tree..

AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: religious nonballad floatingverses

REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 173, "Tell All the World, John" (1 text, 1 tune)
Roud #12228

CROSS-REFERENCES:
cf. "All My Trials" (floating lyrica) and references there

Tell Brother Elijah

DESCRIPTION: Chorus: "No harm! no harm! Tell Brother Elijah! No harm! no harm! Come along to Jesus. Verse: O sinner (mourner, Christian, preachers), ain't you tired of sinning (mourning, praying, shouting)? Lay down your load of hell and Come along to Jesus"

AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious Jesus

REFERENCES (1 citation):
Barton-OldPlantationHymns, p. 5, "Tell Bruddah Lijah" (1 text, 1 tune)

Tell Jesus

DESCRIPTION: Chorus: "Tell Jesus, done done all I can (x3), I can't do no more". Verses: "Went up on the mountain, Didn't go to stay, When my soul got happy, Then I stayed all day" and other floating verses

AUTHOR: unknown
EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: floatingverses nonballad religious Jesus

REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 77, "Tell Jesus" (1 text, 1 tune; p. 129 in the 1901 edition)
Tell Me Dear Lassie the' Wye for to Woo

DESCRIPTION: "O tell me my bonny young lassie ... how for to woo." May I praise "your red cheeks like the morning," "lips like the rose when it's moistened wi' dew," and "een's pauky [lively] scorning"?

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan4)
KEYWORDS: courting
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 909, "Tell Me Dear Lassie the' Wye for to Woo" (1 fragment, 1 tune)
Roud #6143
NOTES [27 words]: Greig/Duncan4 text is one verse on pp. 575-576 copied from Johnson, The Scots Musical Museum (1787-1803), song 540. The description is based on this fragment. - BS

Tell Me Lassie Will Ye Tak' Me

DESCRIPTION: After "we courted mony an hoor" a shepherd asks a lass to marry. He points to his sheep, house, and wealth. She says she has not decided and is too young. He says "The morn I'll draw up with Mary." She says "Here's my hand that I will tak' you"

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan4)
KEYWORDS: courting farming money dialog youth
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #171, p. 2, "Tell Me, Lassie, Will Ye Tak' Me?" (1 text)
Greig/Duncan4 859, "Tell Me Lassie Will Ye Tak' Me" (1 text)
Roud #6252
File: GrD4859

Tell Me Now

DESCRIPTION: "I don't know why I went to war, Tell me, oh tell me now... Or what these folks are fighting for." "I don't know why I totes this gun." The singer doesn't know why the troops feed badly when the officers eat well. He hopes God will take him when he dies

AUTHOR: unknown
EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)
KEYWORDS: soldier war food hardtimes death
FOUND IN:
REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 209-211, "Tell Me Now" (1 text, 1 tune)
Roud #27894
NOTES [40 words]: Niles/Moore-SongsMyMotherNeverTaughtMe says, "This is what the negroes did to the 'Mlle. from Armentieres." I'd be more inclined to believe it if the dialect were truer. I suspect a white man wrote this and claimed it as a Black song. - RBW

Tell My Jesus "Morning"

DESCRIPTION: "In the morning when I rise, Tell my Jesus huddy (howdy?), oh. I wash my hands in the morning glory, Tell my Jesus huddy, oh." "Morning, Hester, morning, gal." "Say, brother Sammy, you got the order." "Pray, Tony, pray, boy, you got the order."
Tell My Mother

DESCRIPTION: "Tell my mother, Tell her for me, To meet me in the morning at Galilee, O, you better walk steady, Jesus (is) a-listening, Oh, you better walk steady, Jesus died, Oh, you better walk steady, Jesus is a-listening, All day long."

AUTHOR: unknown
EARLIEST DATE: 1922 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: nonballad religious mother
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 765, "Tell My Mother" (1 short text, 1 tune)
CROSS-REFERENCES:
cf. "Twelve Gates to the City" (floating lyrics)
NOTES [109 words]: The current description is based on the Brown/Schinhan-FrankCBrownCollectionNCFolklore5 text.
The "Tell my mother" verse of this appears in some versions of "Twelve Gates to the City," but the rest of the song obviously looks different, so I've split them. Jesus's instruction to meet him in Galilee was not issued to his mother; in Mark 16:7, the women who visit Jesus's tomb are told to inform "the disciples and Peter" that Jesus will meet them in Galilee. But given that Jesus's mother was said to have been with some of those women at the foot of the cross, and some of the other women were named Mary, perhaps some confusion is understandable. - RBW

Tell Old Bill

DESCRIPTION: "Tell old Bill, when he leaves home this morning, Tell old Bill, when he leaves home this evening, Tell old Bill... To let them downtown coons alone...." (An hour after) Bill left he is dead/murdered and being brought home in a "hurry-up wagon"

AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: death whore homicide
FOUND IN: US(So)
REFERENCES (5 citations):
Sandburg-TheAmericanSongbag, pp. 18-19, "Dis Mornin', Dis Evenin', So Soon" (1 text, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 200-201, "Dis Mornin', Dis Evenin', So Soon" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 100-102, "Old Bill" (2 texts, 1 tune)
Silber/Silber-FolksingersWordbook, p. 78, "Tell Old Bill" (1 text)
DT, OLDBILL*
Roud #7876
RECORDINGS:
Milton Brown & His Brownies, "This Morning, This Evening, So Soon" (Bluebird B-5610, 1934)
CROSS-REFERENCES:

Tell Tale Tit

DESCRIPTION: "Tell, tale, tit, Your tongue shall be split. And all the little puppy dogs Shall have a
little bit." Or, "...your mother's in a fit, Your father's in the washing tub, Tell tale tit."" Said to be used against "sneaks."

**AUTHOR:** unknown

**EARLIEST DATE:** 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

**KEYWORDS:** playparty injury dog

**FOUND IN:** Britain New Zealand

**REFERENCES (2 citations):**
- Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 126, "(Tell, tale, tit)" (1 text); p. 132, "(Tell, tale, tit)" (1 text)
- Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #154, "(Tell Tale Tit)" (1 text)

**File:** SuSm126D

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**Tell Your Horse's Age**

**DESCRIPTION:** Detailed instructions for determining a horse's age from its teeth, beginning "To tell the age of any horse, Inspect the lower jaw, of course," and ending "They longer get, project before, Till twenty, when we know no more."

**AUTHOR:** unknown

**EARLIEST DATE:** 1948 ("Bit and Spur")

**KEYWORDS:** horse age nonballad recitation

**FOUND IN:** US

**REFERENCES (1 citation):**
- Ohrlin-HellBoundTrain 74, "Tell Your Horse's Age" (1 text)

**File:** Ohr074

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**Temperance Ship, The**

**DESCRIPTION:** "The Temperance Ship is now afloat ... raise the temperance banner from the old Bay State to Indiana." "This ship has sailed four years or more." "Come join us then ye old and young"

**AUTHOR:** unknown

**EARLIEST DATE:** 1856 (Thompson-APioneerSongster)

**KEYWORDS:** drink nonballad political

**FOUND IN:** US(MA)

**REFERENCES (1 citation):**
- Thompson-APioneerSongster 82, "The Temperance Ship" (1 text)

**File:** TPS082

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**Tempest, The (Cease Rude Boreas)**

**DESCRIPTION:** "Cease rude Boreas blustering killer... Messmates hear a brother sailor Sing the dangers of the sea." A storm comes up; the crew struggles mightily to survive. The mast falls, the ship leaks; they make it home and rejoice

**AUTHOR:** unknown

**EARLIEST DATE:** 1827 (Journal from the Galaxy); Hugill thinks it dates from the 1700s

**KEYWORDS:** storm disaster ship sea

**FOUND IN:**

**REFERENCES (4 citations):**
- Huntington-SongsTheWhalemenSang, pp. 70-72, "The Tempest" (1 text)
- Hugill-SongsOfTheSea, pp. 144-145, "Rude Boreas" (1 text, 1 tune)
- Kinsey-SongsOfTheSea, pp. 158-160, "Rude Boreas" (1 text, 1 tune)
- Wolf-AmericanSongSheets, #2252, p. 152, "The Storm" (1 reference)

**File:** TPS082
Ten Days of Finals, The
DESCRIPTION: On successive days of final examinations, the singer's true love gives to him a special gift.
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: bawdy parody humorous cumulative derivative
FOUND IN: Canada US(MW,SW)
REFERENCES (1 citation):
Cray-EroticMuse, pp. 373-374, "The Ten Days of Finals" (2 texts)
CROSS-REFERENCES:
cf. "The Twelve Days of Christmas" (tune)
File: EM373

Ten Little Furies
DESCRIPTION: "Ten little Furies, landing on so fine. One hit the round-down, Ting! Bang! Nine."
And so on through many different reasons for losses, until we're left with "One little Fury, being flown by Number one, Sugar in his petrol tanks, Good idea son!"
AUTHOR: unknown
EARLIEST DATE: 1969 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: technology navy death humorous derivative
FOUND IN: Britain(England)
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, pp. 108-109, "Ten Little Furies" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "Ten Little Injuns" (tune)
NOTES [303 words]: Tawney-GreyFunnelLines-RoyalNavy lists the tune of this as "Ten Little Nigger Boys," which I believe is the item we've indexed as "Ten Little Injuns."
This sounds like a World War II song, but in the form printed by Tawney, it can't be. Both the plane involved (the "Fury") and the ship where Tawney supposedly found it (the Theseus) argue against it.
There was, according to Wikipedia, a pre-war biplane fighter called the "Fury," but it had been phased out of combat roles by the start of World War II (although I gather from Wikipedia that a few were still used for training during the war).
But this can't be the plane involved, because the song mentions a "Bofors," which is a famous 40 mm anti-aircraft gun -- but it wasn't in use by the British before World War II. Similarly, the song mentions an armored flight deck, and no pre-war British carrier had an armored deck. So the pre-war Fury is out. It's possible that the word is actually "Fairey," the maker of many British naval planes, including the famous Swordfish torpedo plane and the Fulmar fighter, but we have no evidence for that. There was a post-war plane called the "Sea Fury," so that is likely what is meant here.
Tawney said this was a version from the Theseus, although the song itself does not offer a ship name. I checked three different sources and could find no Royal Navy ship named Theseus during World War II. Certainly there was no carrier of that name! But, according to Wikipedia, the carrier HMS Theseus was commissioned shortly after the war, and served primarily in a training role until the Korean War. She was broken up in 1952. Given that the Bofors went obsolete well before 1962, Tawney's version is likely from the late 1940s.
I wonder, though, if there wasn't a World War II version featuring some other plane. - RBW
Last updated in version 5.1
File: Tawn080

Ten Little Indians (II)
DESCRIPTION: "One, two, three, little Indians, ... Ten, little Indian boys." Game steps: "Open your
Ten Little Indians (John Brown Had a Little Indian)

DESCRIPTION: "John Brown he had a little Indian (x3), One little Indian boy." "One little, two little, three little Indians, four little, five little, six little Indians, Seven little, eight little, nine little Indians, Ten little Indian boys"

AUTHOR: unknown
EARLIEST DATE: 1940 (Ford)
KEYWORDS: nonballad Indians(Am.)
FOUND IN: US(MA,So)
REFERENCES (9 citations):
Randolph 594, "John Brown Had a Little Indian" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 136, "John Brown Had a Little Injun" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 136, "John Brown Had a Little Injun" (1 tune plus a text excerpt)
Henry-SongsSungInTheSouthernAppalachians, pp. 241-242, (no title) (1 short text, consisting of this chorus counted forward then backward; John Brown is not mentioned)
Byington/Goldstein-TwoPennyBallads, p. 106, "John Brown Had Little Indian" (1 text, 1 tune)
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 137-138, "Meet Hal Way with Your Best Likeness" (1 text, 1 tune, with the verses being from "Meet Half Way (Miss Liking)" but the chorus being "Ten Little Indians (John Brown Had a Little Indian)"
Doreen Elliott, "Old Joe Badger" (on Elliotts01)
CROSS-REFERENCES:
ADDITIONAL: Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 32, "John Brown Had a Little Injun" (1 text, 1 tune)
Roud #4993
RECORDINGS:
Doreen Elliott, "Old Joe Badger" (on Elliotts01)
CROSS-REFERENCES:
cf. "The Drunken Sailor" (tune, floating lyrics)
cf. "Old Brass Wagon" (tune)
cf. "Ten Little Injuns" (chorus)
cf. "Ten Little Indians (II)" (one verse)
NOTES [57 words]: Of the Mother Goose item "Tom Brown's Two little Indians," the Baring-Goulds write, "Whether or not this rhyme inspires the writing of 'Two Little Injuns...' is an interesting speculation." I must say that they are quite close -- close enough that pure coincidence seems unlikely. For more background, see the notes to "Ten Little Injuns." - RBW
Last updated in version 5.0
File: R594

Ten Little Injuns

DESCRIPTION: Ten Indians stand in a line, one goes home and there are nine. Each disappears in a new way until only one is left. The last one lives alone until "he got married and then there were none"

AUTHOR: Septimus Winner (1868), with adaptions by Frank Green and others
EARLIEST DATE: 1868 (sheet music published by Sep. Winner of Philadelphia)
KEYWORDS: humorous Black(s) Indians(Am.)
FOUND IN: US(Ap)
REFERENCES (5 citations):
Richardson/Spaeth-AmericanMountainSongs, pp. 84-85, "Ten Little Niggers" (1 text, 1 tune)
Heart-Songs, p. 357, "Ten Little Niggers" (1 text, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 376, "Ten little nigger boys went out to dine" (2 texts); 511, "Tom Brown's two little Indian boys" (1 text)
Baring-Gould-AnnotatedMotherGoose #818, pp. 304-305, "(Ten little Injuns standin' in a line)"
Wolf-AmericanSongSheets, #2295, p. 154, "Ten Little Injuns" (1 reference)
Roud #13512
BROADSIDES:
Bodleian, Harding B 11(1572), "Ten Little Niggers" ("Ten little niggers going out to dine"), unknown, n.d.; also Firth c.16(335), Firth b.27(94), "Ten Little Niggers"; Firth c.16(334), "Ten Little Ministers" ("Ten little ministers, sitting in a line"), unknown, 1874; also Johnson Ballads fol. 386a, "A new version of a popular song"
CROSS-REFERENCES:
cf. "Ninety-Nine Bottles of Beer" (counting)
cf. "Eight Little Cylinders" (counting)
cf. "Ten Little Indians" ("John Brown Had a Little Indian") (chorus)
SAME TUNE:
Ten Little Furies (File: Tawn080)
NOTES [400 words]: Opie/Opie-OxfordDictionaryOfNurseryRhymes 511 is one verse "Tom Brown's two little Indian boys; One ran away, The other wouldn't stay, Tom Brown's two little Indian boys." (Opie/Opie-OxfordDictionaryOfNurseryRhymes has an early date c.1744 from Tommy Thumb's Pretty Song Book).
The Opie/Opie-OxfordDictionaryOfNurseryRhymes 376 texts are "Ten little nigger boys went out to dine" and "Ten little Injuns standin' in a line."
Opie/Opie-OxfordDictionaryOfNurseryRhymes 376 lists the following names and publication dates of adaptations:
"Ten Little Niggers" Feb. 1869 [According to the Baring-Goulds, this is by Frank Green. The Opies say it might have been written in late 1868 - RBW]
"Ten Little Negroes" Mar. 1869
"Ten Little Darkies" June 1869
"The Ten Youthful Africans" Sep. 1869
"Ten Little Darkies" c.1870
"Ten Little Negro Boys" Dec. 1874
The things that reduce the number vary from text to text. So, for example, for the ministers of broadside Johnson Ballads fol. 386a, the last minister "was so very Low, Everybody told him they thought he'd better go." For broadside Harding B 11(1572) the last one gets married and raises a family of ten more.
Some versions, including Winner's original, share the chorus with "Ten Little Indians" ("John Brown Had a Little Indian").
See Tim Coughlan, Now Shoon the Romano Gillie, (Cardiff,2001), #165, pp. 437-441, "Yeck Bitto Rom'n Chal Churvin ap a Ruck" ["One little Gypsy boy climbing up a tree"] [Romani-English text reported by Leland, English Gypsy Songs (1875)]. Coughlan: "Leland's informant seems to have been remarkably quick off the mark. [Septimus] Winner's original set was published in London in July 1868..... Also included by Leland is a second set from the pen of Hubert Smith .... ["Desh Tani Chavis Duriken," also quoted by Coughlan from Leland]. - BS
For more on Septimus Winner, see the notes to "Listen to the Mockingbird."
This appears to have been parodied by none other than Charles Dodgson (Lewis Carroll), who in his report "Twelve Months in a Curatorship" wrote the following about the Wine Committee:
Tuns: 'Ten Little Nigger'
Four frantic Members of a chosen Committee!
One of them resigned, then there were three.
Three thoughtful members: they may pull us through!
One was invalided -- there there were Two.
Two tranquil members: much may yet be done!
But they never came together, so I had to work with one.- RBW
Last updated in version 6.0
File: 002376
Ten Little Words

DESCRIPTION: "Ten little words was all it said, It's on their way they hum. 'Kiss Mother for me,' it singing says, 'For I'm too poor to come.'" The members of the (logging?) crew join together to raise the money to send the man home to see his dying mother

AUTHOR: unknown
EARLIEST DATE: 1956 (Beck-TheyKnewPaulBunyan)
KEYWORDS: mother death money travel technology
FOUND IN: US(MW)
REFERENCES (1 citation):
Beck-TheyKnewPaulBunyan, p. 151, "Ten Little Words" (1 text)
Roud #6510
NOTES [85 words]: Why do I have a feeling that there is a missing verse of this in which the young man dies on his way home? The song does not mention the telegraph, but I strongly suspect that that is what is happening here. This would explain the use of exactly ten words. It was typical of telegrams to have a flat fee for the first ten words, then a per-word charge for each word over ten. So there was a strong tendency to write messages that were exactly ten words. On that basis, I've added the keyword "technology." - RBW

Last updated in version 5.0
File: BBun151

Ten Stone

DESCRIPTION: Windlass shanty. "I nebber seen de like sence I ben born! Way, ay, ay, ay, ay! Nigger on de ice an a hoein' up corn, Way, ay, ay, ay, ay! Ten stone! ten stone! ten stone de win' am ober, Jenny get along, Jenny blow de horn, as we go marchin ober!"

AUTHOR: unknown
EARLIEST DATE: 1914 (Bullen & Arnold, _Songs of Sea Labor_)
KEYWORDS: shanty worksong sailor
FOUND IN: West Indies
REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, p. 268, "Ten Stone" (1 text, 1 tune) [AbEd, p. 198]
Roud #9129
CROSS-REFERENCES:
cf. "I Belong to that Band" (lyrics)
NOTES [36 words]: This may well be related to the mess of material filed under "I Belong to that Band"; it has some of the same lines, and is utterly disorganized. But the total material found in each is simply too small to be sure. - RBW

File: Hugi268

Ten Thousand Cattle

DESCRIPTION: Perhaps as a result of a bad winter, "Ten thousand cattle have gone astray, Left my range and traveled away." The singer is left destitute. His girl has also left him (for another). Other verses may complain about the weather, his girl's lover, etc.

AUTHOR: Owen Wister (1888?)
EARLIEST DATE: 1904
KEYWORDS: cowboy hardtimes separation disaster
FOUND IN: US(Ro)
REFERENCES (6 citations):
Larkin-SingingCowboy, pp. 151-153, "Then Thousand Cattle" (1 short text, 1 tune)
Ohrlin-HellBoundTrain 6, "Ten Thousand Cattle" (1 text, 1 tune)
Tinsley-HeWasSinginThisSong, pp. 88-91, "Ten Thousand Cattle" (1 text, 1 tune)
DT, TENTHOU* TENTHOU2*
ADDITIONAL: _Sing Out_ magazine, Volume 35, #2 (1990), pp, 70-71, "Ten Thousand Goddam Cattle" (1 text, 1 tune, included because it's one of the relatively unexpurgated versions)
John I. White, _Git Along, Little Dogies: Songs and Songmakers of the American West_, 1975 (page references are to the 1989 University of Illinois Press edition), pp. 27-37, "Owen Wister, Songwriter" (1 text, 1 tune, plus a sheet music cover, history of Wister's cowboy writings, and a
copy of a letter from Wister about the song)
Roud #5763
NOTES [32 words]: Reported to have been written by Owen Wister (1860-1938; author of *The Virginian* plus assorted minor poetry) in 1888 based on the experiences of the dreadful winter of 1886/7 in Wyoming. - RBW
Last updated in version 3.1
File: 0hr006

Ten Thousand Dollars for the Home Folks

DESCRIPTION: To the tune of Chopin's funeral march: "Ten thousand dollars for the folks back home (x2), Ten thousand dollars for the home folks, Ten thousand dollars for the family."
AUTHOR: unknown
EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)
KEYWORDS: death money family soldier
FOUND IN: REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 27-28, "Ten Thousand Dollars for the Home Folks" (1 text, 1 tune)
Roud #27869
File: NiM027

Ten Thousand Miles Away

DESCRIPTION: "Sing ho! for a brave and a gallant ship, And a fair and fav'ring breeze, With a bully crew and a captain too To carry me over the seas...." The singer wishes for a ship to carry him to his sweetheart, transported to Botany Bay "ten thousand miles away"
AUTHOR: unknown
EARLIEST DATE: before 1867 (broadside, Bodleian Harding B 11(3763))
KEYWORDS: love separation transportation ship
FOUND IN: Australia US(NE,Ro) Britain(England(South),Scotland(Aber)) Ireland
REFERENCES (17 citations):
Colcord-SongsOfAmericanSailormen, pp. 159-161, "Ten Thousand Miles Away" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 116-118, "Ten Thousand Miles Away" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 409-410, "Ten Thousand Miles Away" (1 text, 1 tune)
[AbEd, pp. 311-312]
Huntington-TheGam-MoreSongsWhalemenSang, p. 194, "Ten Thousand Miles Away" (1 fragment, 1 tune)
Meredith/Anderson-FolkSongsOfAustralia, pp. 84-85, 272-273, "Ten Thousand Miles Away" (2 texts, 2 tunes)
Meredith/Tritton-DukeOfTheOutback, pp. 82-83, "Ten Thousand Miles Away" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 148-149, "Ten Thousand Miles Away" (1 text, 1 tune)
Fahey-Eureka-SongsThatMadeAustralia, pp. 31-32, "Ten Thousand Miles Away" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, pp. 100-101, "Ten Thousand Miles Away" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #71, "Ten Thousand Miles Away" (1 text, 1 tune)
Copper-SongsAndSouthernBreezes, pp. 232-233, "Blow the Winds I Oh" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 8-9, "Ten Thousand Miles Away" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #169, p. 2, "Blow Ye Winds" (1 text)
Greig/Duncan6 1102, "Blow Ye Winds, Ay Oh" (6 texts plus a single verse on p. 544, 4 tunes)
Silber/Silber-FolksingersWordbook, p. 86, "Ten Thousand Miles Away" (1 text)
DT, THOUSMIL*
ADDITIONAL: Tristram P. Coffin and Hennig Cohen, _Folklore in America: Tales, Songs, Superstitions, Proverbs, Riddles, Games, Folk Drama and Folk Festivals_, Doubleday, 1966, pp. 68-69, "Ten Thousand Miles Away" (1 text, 1 tune)
Roud #1778
RECORDINGS:
Robert Cinnamond, "Ten Thousand Miles Away" (on IRRRCinnamond03)
Eugene Jemison, "Ten Thousand Miles Away" (on Jem01)
BROADSIDES:
**Ten Thousand Miles Away (On the Banks of Lonely River)**

**DESCRIPTION:** The singer recalls his aged mother "on the banks of a lonely river, Ten thousand miles away." He wishes he (were a little bird so he could be) with her. A letter from his sister says his mother has died; he wishes she were there. He prays for his mother

**AUTHOR:** unknown

**EARLIEST DATE:** 1882 (broadside, LOCSheet sm1882 16161)

**KEYWORDS:** death mother loneliness separation age grief burial mourning family sister

**FOUND IN:** US(Ap,SE,So) Canada(Mar)

**REFERENCES (4 citations):**

- *Randolph 697*, "Ten Thousand Miles Away" (1 text plus a fragment, 1 tune)
- *Abrahams/Riddle-ASingerAndHerSongs*, p. 41, "Ten Thousand Miles Away" (1 text, 1 tune)
- *Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2* 170, "The Homesick Boy" (2 texts)
- *Brown/Schinhan-FrankCBrownCollectionNCFolklore4* 170, "The Homesick Boy" (2 excerpts, 2 tunes)

**RECORDINGS:**

- Asa Martin & Doc Roberts, "I Must See My Mother" (Champion 16568, 1933; Champion 45176, c. 1935; rec. 1932; on KMM [as Martin & Hobbs])
- Fred Redden, "The Banks of Claudy" (on *NovaScotia1*)

**BROADSIDES:**


**CROSS-REFERENCES:**

- cf. "To the West A While to Stay" (plot)

**NOTES [154 words]:** Several of Randolph's informants credited this to a Missouri musician named Hubbard. Given the general feebleness of the song, it is quite likely that it comes from such an obscure source. The presence of the North Carolina texts, however, argues that it is not local to the Ozarks. - RBW

Broadside LOCSheet sm1882 16161: "composed by I.M. Williams" whatever that means. Is it a coincidence that the publisher is so close to the Ozarks? [*NovaScotia1*] begins "In youth I craved adventure To Australia I did stray, I left my home and mother For a fortune far away, She bade me not to leave her Or to return some day To the banks of far off Claudy Ten thousand miles away." This verse is missing from LOCSheet sm1882 16161, which begins with the letter verse, followed by the dream verse. - BS

There seems to have been a popular nineteenth century song "Near the Banks of That Lone River." It does not appear to be the same. - RBW

Last updated in version 4.1

File: R697

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**Ten Thousand Miles Away from Home (A Wild and Reckless Hobo; The Railroad Bum) [Laws H2]**

**DESCRIPTION:** The reckless hobo cannot stay still; the sound of a train keeps calling him. (He may become involved with various girls, but even they cannot hold him.)

**AUTHOR:** (credited to Jimmie Rodgers by John Greenway)
EARLIEST DATE: 1925 (recording, George Reneau)
KEYWORDS: railroading train travel rambling floating verses
REFERENCES (19 citations):
Laws H2, "Ten Thousand Miles Away from Home (A Wild and Reckless Hobo; The Railroad Bum)"
Cohen-LongSteelRail, pp. 355-366, "Waiting for a Train/Wild and Reckless Hobo" (2 texts plus a print from Richard Burnett's songbook and a peculiar "Wabash Cannonball" mix, 2 tune)
Randolph 836, "A Wild and Reckless Hobo" (1 short text, 1 tune)
Sahndburg-TheAmericanSongbag, pp. 456-457, "Ten Thousand Miles Away from Home" (1 text, 1 tune, which from its form appears to go here although the plot is somewhat different; the singer misses the true love who abandoned him)
Stout-FolkloreFromIowa 90, p. 113, "Down at the Water Tank" (1 text)
Davis-MoreTraditionalBalladsOfVirginia 29, pp. 221-228, "The Maid Freed from the Gallows" (3 texts plus a fragment, 2 tunes; the two longest texts, AA and DD, both contain floating material, in the case of "D" probably from this piece)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 30, "The Maid Freed from the Gallows" (4 texts, 5 excerpts, 1 fragment, plus mention of two more; the final text, M, probably combined with this piece)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 359, "The Wild and Reckless Hobo" (1 text); 361, "Waiting for a Train" (1 short text)
Hudson-FolksongsOfMississippi 111, pp. 250-251, "The Railroad Bum" (1 text)
Fusion-BalladsOfTheKentuckyHighlands, pp. 128-129, "Ten Thousand Miles From Home" (1 text)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 3-4, "A Wild and Reckless Hobo" (1 text); p. 101, "The Railroad Bum" (1 text, which seems to be mixed with other material)
Henry-SongsSungInTheSouthernAppalachians, pp. 107-108, "A Wild and Reckless Hobo" (1 text. Same source as Cambiaire-EastTennesseeWestVirginiaMountainBallads's, though with differences in presentation)
Bush-FsofCentralWestVirginiaVol4, pp. 76-77, "The Danville Girl" (1 text, 1 tune)
Lomax-AFSB, pp. 28-30, "Ten Thousand Miles from Home" (2 texts, 1 tune)
Abernethy-SinginTexas, p. 172, "(All around the water tank)" (1 fragment, from the Jimmie Rodgers version)
Ohrlin-HellBoundTrain 42, "Sam's 'Waiting for a Train'" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 54, "Danville Girl" (1 text)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 130, "At the Jail" (2 texts, 1 tune; the result looks to me to be a mix between this and "Logan County Jail," though it's one of those vague cases....)
DT 781, DANVGIRL (DANVILL2)
Roud #699 and 7046
RECORDINGS:
Dock Boggs, "Danville Girl" (Brunswick 132B, 1927); (on Boggs2, BoggsCD1)
[Richard] Burnett & [Leonard] Rutherford, "Ramblin' Reckless Hobo" ([Columbia 15240-D, 1928; Velvet Tone 2496-V/Clarion 5436-C [both as Clayton & Parker], 1932; rec. 1927; on BurnRuth01, KMM)
Vernon Dalhart, "Wild and Reckless Hobo" (Brunswick 2942, 1925)
Morgan Denmon, "Wild and Reckless Hobo" (Velvet Tone 2366-V, 1930); "The Wild and Reckless Hobo" (Okeh 45327, 1929)
Dixon Brothers, "The Girl I Left in Danville" (Montgomery Ward M-7337, c. 1937/Bluebird B-7674, 1938)
Texas Gladden and Hobart Smith, "Wild and Reckless Hobo" (on USTGladden01)
Bill Baker w. Bob Miller's Hinky-Dinkers, "Wild and Reckless Hobo" (Brunswick 445/Supertone S-2059, 1930)
New Lost City Ramblers, "Danville Girl" (on NLCR06)
Pine Mountain Ramblers [or Virginia Mountain Boomers], "Ramblin' Reckless Hobo" (Champion 15610, 1928; Supertone 9305, 1929)
Charlie Powers, "The Wild and Reckless Hobo" (CYL: Edison 5131, n.d.)
George Reneau, "Wild and Reckless Hoboes" (Vocalion 14999, 1925)
Pete Seeger, "Danville Girl" (on PeteSeeger02, PeteSeegerCD01)
CROSS-REFERENCES:
cf. "More Pretty Girls Than One" (words, tune)
Ten Thousand Texas Rangers

DESCRIPTION: "Ten thousand Texas Rangers are laughing fit to kill At the joke of the German Kaiser, an' his fierce, imperious will." If the Mexicans are fools enough to listen to the Germans and invade the U. S., it will fail, and "by Gawd, but that one's on Bill!"

AUTHOR: Alice Corbin (Source: Thorp/Logsdon-SongsOfTheCowboys)

EARLIEST DATE: 1917 (Thorp/Logsdon-SongsOfTheCowboys)

KEYWORDS: Mexico

HISTORICAL REFERENCES:
Jan. 1917 - The Zimmerman Telegram invites Mexico to go to war with the United States

FOUND IN:

REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 145-146, "Ten Thousand Texas Rangers" (1 text)

NOTES [232 words]: In 1917, Germany was preparing to start unrestricted submarine warfare in World War I, which they thought (almost certainly correct) would bring the United States into the war on the Allied side. The Germans came up with a plan to involve the chaotic Mexican government in war with the United States. This offer, which was conveyed in a telegram, offered (in the sort-of-official translation) to "make war together, make peace together, generous financial
support and an understanding on our part that Mexico is to reconquer the lost territory in Texas, New Mexico, and Arizona." Note that some of this phrasing is used in the piece. The telegram was signed by the German foreign minister, Arthur Zimmerman. The telegram was sent in code from Germany to the German embassy in Mexico -- but because the Germans had to use cables to send it, and the British had tapped the cables, the British got their hands on it, decoded it, and shared it with the Americans, using subterfuge to make it appear they had picked up a copy of the telegram in Mexico rather than intercepting and decrypting it (which would have told the Germans that their code had been cracked). The Germans could of course have denied the telegram's authenticity, but instead Zimmerman admitted to sending the thing. And, of course, the United States soon joined the Allies, and played a vital role in defeating the Germans. - RBW

Last updated in version 5.3
File: ThLo145

Ten Virgins, The

DESCRIPTION: "There were ten virgins when the Bridegroom come, There were ... when He come" "(There were ...)")x3) "When he come". Five virgins were foolish and five were wise. The foolish ask the wise for oil; the wise tell the foolish to buy from the sellers

AUTHOR: unknown
EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute); 1893 (see notes)
KEYWORDS: Bible nonballad religious
FOUND IN: US(SE,So)
REFERENCES (3 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 72, "There Were Ten Virgins" (1 text, 1 tune; pp. 90-91 in the 1901 edition) [for 1893 edition, see notes]
Parrish-SlaveSongsOfTheGeorgiaSeasIslands 36, pp. 158-159, "Zion" (1 text, 1 tune)
Arnold-FolkSongsofAlabama, p. 168, "The Ten Virgins" (1 text, 1 tune)
Roud #15278 and 10433
RECORDINGS:
Mississippi John Hurt, "The Ten Virgins" (on MJHurt05)
CROSS-REFERENCES:
cf. "Oh, They Put John on the Island" (structure, chorus lines)
cf. "She'll Be Coming Around the Mountain" (structure, tune) and references there
NOTES [165 words]: The description is based on Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute.
The Biblical reference is to [the] parable [in] Matthew 25:1-13 [usually called the "Wise and Foolish Virgins" - RBW]: Ten virgins go to meet a bridegroom. All bring their lamps but the foolish ones do not bring [extra] oil. The bridegroom is delayed and arrives unexpectedly at midnight. Only the wise virgins have enough oil for their lamps so they can go and greet him. By the time the foolish virgins buy oil for their lamps they are so late that the bridegroom refuses to recognize them. "Watch therefore, for ye know neither the day nor the hour wherein the Son of man cometh" (King James). The index to the 1893 edition [of Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute] has "There were ten Virgins" on page 90 (Thomas P. Fenner and Frederic G. Rathbun, Cabin and Plantation Songs (New York: G.P. Putnam's Sons, 1893)). I have not seen page 90. - BS
Last updated in version 4.2
File: Dett072

Tenaouich' Tenaga, Ouich'ka

DESCRIPTION: Canadian French: A trapper is met by an Indian, who tells him that the comrade from whom he had earlier parted has died. The Indians have (buried/brought) the body. The recurrent word "Ouich'ka" seems to be an attempt to imitate Indian dialect

AUTHOR: unknown
EARLIEST DATE: 1865 (Gagnon)
KEYWORDS: death Indians(Am.) burial Quebec foreignlanguage
FOUND IN: Canada(Que)
REFERENCES (1 citation):
Tendemain des Noces, Le (The Song of Marriage)

DESCRIPTION: French. Girl looks ahead to the joy of marriage. After the wedding, she's disillusioned; she will wear the cloak of joyfulness, but the "girdle of sufferance (le cordon de souffriance)". Her mother asks who forced her into marriage. The girl still laments

AUTHOR: unknown

EARLIEST DATE: 1946 (Berry-FolkSongsOfOldVincennes)

LONG DESCRIPTION: French. Young girl, walking by the sea, thinks of the pleasures of the marriage bond. After the wedding, she's disillusioned; she will wear the cloak of joyfulness, but the "girdle of sufferance (le cordon de souffriance)". Her mother asks who forced her into marriage, pointing out that she'd been warned. The girl laments leaving her family, saying she will be miserable for the rest of her life.

KEYWORDS: foreignlanguage grief homesickness marriage wedding clothes family mother wife

FOUND IN: US(MW) Canada(Que)

REFERENCES (1 citation):
Berry-FolkSongsOfOldVincennes, p. 50, "Le lendemain des noces (The Song of Marriage)" (1 text + translation, 1 tune)

CROSS-REFERENCES:
cf. "Single Girl, Married Girl" (theme)
cf. "I Wish I Were Singe Again (II - Female)",(theme)
cf. "Do You Love an Apple?" (theme)
cf. "When I Was Young (II)" (theme)

File: BerV050

Tender Mother's Grave

DESCRIPTION: Singer gathers flowers for his mother's grave. "She is gone to the dear land of the blessed." "There's none in this wide world like your mother You shall never miss your mother till she's gone." "Shall I ever see you more gentle mother"

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA-Leach)

KEYWORDS: grief death mourning flowers nonballad mother

FOUND IN: Canada(Newf)

Roud #30110

RECORDINGS:
Pat Molloy, "Tender Mother's Grave" (on MUNFLA-Leach)

CROSS-REFERENCES:
cf. "Gentle Mother" (subject and some lines and line fragments)

NOTES [26 words]: For "Gentle Mother" see, for example, Eugene Ward McElroy, "Gentle Mother" (on "I Pray You Pay Attention," Musical Tradition Records MTCD367-8 CD (2014)) - BS

Last updated in version 4.4

File: ML3TeMoG

Tender's Hold, The (While Landsmen Wander)

DESCRIPTION: "Whilst landsmen wander uncontrolled, And boast the rights of freedmen," the seamen suffer on a tender. The sailors wonder what has become of their rights. They have been torn away from their families. People's claims of freedom are vain

AUTHOR: unknown

EARLIEST DATE: 1986 (Palmer-OxfordBookOfSeaSongs)

KEYWORDS: political sailor nonballad

FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 74, "Song" (1 text)
Roud #V41847
BROADSIDES:
File: PaSe074

Tennessee Killer, The
DESCRIPTION: "Oh I've killed men in Georgia And men in Alabam', But kill a man in Arkansas And God your soul will damn!" The singer admits to widespread murders, but was taken in Little Rock. Now he will hang. He warns others against guns
AUTHOR: unknown
EARLIEST DATE: 1942 (Randolph)
KEYWORDS: homicide punishment execution warning
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 175, "The Tennessee Killer" (1 text)
Roud #4101
NOTES [8 words]: This song is item dE41 in Laws's Appendix II. - RBW
File: R175

Tennessee Wig-Walk
DESCRIPTION: "I'm a bold-headed chicken, with a hole in me head, I ain't been happy since I don't know when ..." Walk instructions for "Doin' the Tennessis Wig Walk." "You're the King and I'm the Queen, You're the one that stole my ring"
AUTHOR: unknown
EARLIEST DATE: 1978 (Opie/Opie-TheSingingGame)
KEYWORDS: derivative playparty royalty
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame 128, "Tennessee Wig-Walk" (4 texts, 1 tune)
Roud #19008
NOTES [31 words]: Opie/Opie-TheSingingGame: "'The Tennessee Wig-Walk', words by Norman Gimbel and music by Larry Coleman, 1953,..."
you can see the lyrics at the International Lyrics Playground site. - BS
Last updated in version 2.6
File: 0pGa128

Tent Poles are Rotten, The
DESCRIPTION: "The tent poles are rotten, and the campfires dead And the possums they ramble in the trees overhead. I'm out on the wallaby, I'm humping my drum..." The singer describes the pleasures and virtues of a wanderer's life
AUTHOR: Words:Henry Lawson (1867-1922) (various tunes used)
EARLIEST DATE: 1984
KEYWORDS: rambling Australia
FOUND IN: Australia
REFERENCES (2 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 188-189, "The Tent Poles are Rotten" (1 text, 1 tune)
Garland-FacesInTheFirelight-NZ, p. 105, "(Now the tent poles are rotten/On the Wallaby)" (1 text)
File: FaE188

Tenting Tonight
DESCRIPTION: "We're tenting tonight on the old camp ground... Many are the hearts that are weary tonight, wishing for the war to cease... Tenting tonight (x2) Tenting on the old campground" The singer describes how the soldiers are lonely -- and often dying
AUTHOR: Walter Kittredge
EARLIEST DATE: 1864 (sheet music published by Oliver Ditson & Co, Boston)
KEYWORDS: Civilwar battle death home music
REFERENCES (15 citations):
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 206-209, "Tenting on the Old Camp Ground" (1 text, 1 tune)
Silber-SongsOfTheCivilWar, pp. 181-183, "Tenting on the Old Camp Ground"; p. 183, "Tenting on the Old Camp Ground, II" (2 texts, 1 tune)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 50-51, "Tenting on the Old Camp Ground" (1 text, 1 tune)
Wolf-AmericanSongSheets, #2297, p. 155, "Tenting on the Old Camp Ground" (3 references)
Heart-Songs, p. 28, "We're Tenting To-Night" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #14, "We're Tenting Tonight" (1 text)
Emerson-StephenFosterAndCo, pp. 121-122, "Tenting on the Old Camp Ground" (1 text)
Hill-PoemsAndSongsOfTheCivilWar, pp. 222-223, "Tenting on the Old Camp Ground" (1 text)
Arnett-IHearAmericaSinging, pp. 86-87, "Tenting Tonight" (1 text, 1 tune)
Krythe-SamplerOfAmericanSongs 10, pp. 150-157, "Tenting on the Old Camp Ground" (1 text, 1 tune)
Colonial-Dames-AmericanWarSongs, pp. 107-108, "Tenting on the Old Camp Groun" (1 text)
Darling-NewAmericanSongster, pp. 348-349, "Tenting Tonight" (1 text)
Messerli-ListenToTheMockingbird, pp. 123-126, "Tenting Tonight on the Old Camp Ground" (1 text)
Silber/Silber-FolksingersWordbook, p. 289, "Tenting On The Old Camp Ground" (1 text)
DT, TENTTNT* (TENTTNT2*)

RECORDINGS:
Apollo Quartet, "Tenting on the Old Camp Ground" (Berliner 4264, 1898)
Colonial Quartet, "Tenting Tonight" (Phono-Cut 5097, c. 1913)
Columbia Stellar Quartet, "Tenting Tonight on the Old Camp Ground" (Columbia A1808, 1915)
Haydn Quartet, "Tenting on the Old Camp Ground" (Victor 119, 1900)
Knickerbocker Quartet, "We're Tenting Tonight" (CYL: Edison [BA] 1881, n.d.)
Mount Vernon Quartet, "Tenting on the Old Camp Ground" (Columbia 15245-D, 1928)
Peerless Quartet, "Tenting on the Old Camp Ground" (Zon-O-Phone 892, c. 1908) (Emerson 7160, 1917) (Pathe 40032 [as "Tenting Tonight on the Old Camp Ground"], 1916)
Pete Seeger, "Tenting Tonight" (on PeteSeeger28)
Frank C. Stanley, "Tenting Tonight on the Old Camp Ground" (CYL: Edison 8151, 1902)
Sterling Trio, "Tenting Tonight" (Little Wonder 266, 1915)
Unidentified vocal quartet "Tenting To-night on the Old Camp Ground" (Harvard 514, 1903-1906; prob. rec. 1900; Oxford 11964, c. 1906)

CROSS-REFERENCES:
cf. "Camp Meeting Tonight On the Old Camp Ground" (derivative)

SAME TUNE:
Camp Meeting Tonight On the Old Camp Ground (File: RcCMTOCG)
Singing on the Old Church Ground (recording, Emmet Brand, on MuSouth06) "Ridin' Round the Old Bed Ground (John I. White, _Git Along, Little Dogies: Songs and Songmakers of the American West_, 1975 (page references are to the 1989 University of Illinois Press edition), p. 52)
Parody on Tenting on the Old Camp-Ground ("We're drinking, to-night, in the old bar-room," by William H. Hanford") (Wolf-AmericanSongSheets p. 124)

NOTES [97 words]: Civil war historian Bruce Catton says that, during the war, this piece was second in popularity only to "When This Cruel War Is Over" among the sad songs. After the war, when the defeatist tone of "Cruel War" made it seem less patriotic, "Tenting Tonight" came to be first in the veterans' hearts.
Walter Kittredge (born 1834) composed this song in 1863 while under the threat of the draft. As it turned out, he was rejected for ill health. Publishers at first rejected the song as not martial enough -- but then it was picked up by the Hutchinson Family, and the rest is history. - RBW
Teraksen Soitto (Song of Steel)

DESCRIPTION: Finnish. "Teraksen muokkaajat, lisaarvon tuattajat." "Makers of steel, producers of wealth, Have heard the music of steel." The workers consider it wrong to add to the wealth of the rich. Workers are called upon to unite

AUTHOR: Axel Simonen (source: Korson-PennsylvaniaSongsAndLegends)

EARLIEST DATE: 1947 (Korson-PennsylvaniaSongsAndLegends); reportedly written about 1930

KEYWORDS: foreignlanguage labor-movement technology

FOUND IN:
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 451-453, "Teraksen Soitto (Song of Steel)" (1 Finnish text plus non-poetic English translation, 1 tune)
File: KPL451

Terence's Farewell to Kathleen

DESCRIPTION: "So, my Kathleen, you're going to leave me All alone by myself in this place." She is leaving Terence for England. He warns her against the deceitful men. He can't stop her going and when she returns "spaking such beautiful English" he "won't know" her

AUTHOR: Words: Helen Selina Blackwood, Lady Dufferin, Countess Gifford (1807-1867)

EARLIEST DATE: before 1860 (broadside, Bodleian Harding B 11(3764))

KEYWORDS: courting separation England nonballad

FOUND IN: Canada(Ont)

REFERENCES (3 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 89, "Terence's Farewell to Kathleen" (1 text)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 52, "Terrence's Farewell" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 74, "Terence's Farewell" (1 text)

Roud #3826

BROADSIDES:
Bodleian, Harding B 11(3764), "Terence's Farewell", A. Ryle and Co. (London), 1845-1859; also
Firth b.26(248), Harding B 26(638), Firth c.26(121), 2806 c.15(333), Harding B 11(3766), Harding B 11(3767), Firth c.13(267), Firth b.27(99), "Terence's Farewell"

LOCSinging, as113450, "Terence's Farewell to Kathleen", H. De Marsan (New York), 1859-1860;
also sb40522b, "Terence's Farewell to Kathleen"

NOTES [57 words]: Broadside LOCSinging as113450: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

According to [no author listed], The Library of Irish Music (published by Amsco), the tune for this is "The Pretty Girl Milking Her Cow." - RBW

Last updated in version 6.1
File: OCon0889

Term Lilt

DESCRIPTION: The singer says her term is over. She's leaving and a new girl will replace her; in six weeks she'll be forgotten. He answers that before three weeks "I'll come and sen' and see ye"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan8)

KEYWORDS: courting parting farming dialog nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1518, "Term Lilt" (1 text)
Roud #12947

CROSS-REFERENCES:
cf. "O Bonny Sandy" (two verses)

NOTES [95 words]: Greig/Duncan8 (Greig quoting Bell Robertson): "Her mother said above was sung by girls when near a term and they were to flit. Thinks there had never been any more." That is significant because, as Greig/Duncan8 notes, these two verses are very close to two verses of "O Bonny Sandy" but "evidently had an independent life." If not for this statement I would have considered this a fragment of "O Bonny Sandy."
Seasonal hiring of servants and farm workers usually was for six months, beginning May and November, and the term day marked the end of the employment period. - BS

Last updated in version 2.5

File: GrD81518

Terra Nova Regatta, The

DESCRIPTION: The singer recalls the Terra Nova regatta the year the Prince of Wales brought over a picked crew that lost to the local fishermen. Everyone was at the party that followed, with dancing, drink, food, and "rousing fights with some hard cases"

AUTHOR: Johnny Burke (1851-1930)

EARLIEST DATE: 1951 (MUNFLA-Leach)

KEYWORDS: fight violence sports dancing drink food music party moniker

HISTORICAL REFERENCES:
1860 - The Prince of Wales's visit to Newfoundland

FOUND IN: Canada(Newf)

REFERENCES (2 citations):

ADDITIONAL: Johnny Burke (John White, Editor), _Burke's Ballads_, no printer listed, n.d. (PDF available on Memorial University of Newfoundland web site), p. 34, "The Terra Nova Regatta" (1 text)
Johnny Burke (William J. Kirwin, editor), _John White's Collection of Johnny Burke Songs_, Harry Cuff Publications, St. John's, 1981, #72, pp. 112-113, "The Terra Nova Regatta" (1 text)

RECORDINGS:
Morris Houlihan, "Regatta" (on MUNFLA-Leach)

NOTES [466 words]: Ben Schwartz's description is based on the MUNFLA-Leach text, not the Johnny Burke original. They are without doubt the same song, but I have not compared them in detail.

According to O'Neill-Oldest, p. 339, the Prince of Wales (the future King Edward VII) visited Newfoundland in 1860: "The Prince of Wales... was a guest at the 1860 Regatta and he offered a hundred pounds to the winners of the Fishermen's Race. Pedley writes that the prince 'gratified the fishermen by honouring their regatta with his presence and the wives of some of them still more, by going away from the holiday spectacle to examine the fishing stages in Quidi Vici, so as to learn something of the avocations of ordinary life.' Strangely enough, after this royal visit, there was not another regatta for eleven years." Edward apparently came back in 1870; there were reports that he fathered a child (p. 375).

O'Neill-Seaport, p. 689, reports of the 1860 visit, "The chambers of the Colonial Building were decorated with pink, white, and green bunting for a public ball in his honour," and adds on p. 525, "It was reported in the press that the feast encompassed '...all procurable delicacies from New York and such [sic.] wines including best claret and twelve dozen of champagne.' The cost for a ticket the the prince's dance and supper was fifteen shillings for gentlemen, seven shillings for ladies" -- an incredible price for Newfoundland at the time.

Major, p. 273, says that Protestants and Catholics, who were often in conflict in Newfoundland (sometimes violent), "came together in the summer... on the shores of Quidi Vidi Lake in what is the oldest continuous sporting event in North America -- the annual St. John's Regatta.... The regatta gained increasing prestige, enhanced by a visit from the Prince of Wales (the future Edward VII) in 1860. Newfoundlanders have always been keen on royalty (Catholics as well as Protestants), and when the prince made a circle of the lake by carriage, he was met with prolonged and lusty cheering from the assembled crowds, capped by the presentation of a Newfoundland dog.... [It] was presented as 'Avalon' [after the Avalon peninsula where St. John's was located?], though the prince chose to rename him 'Cabot' [presumably after the explorer credited with discovering Newfoundland]."

I find no record of Edward racing a crew of Newfoundlanders; merely of him awarding a prize in their race. Colton, p. 24, admits, "Whether Burke may have embellished the facts of the race under the guise of creative license is a matter of conjecture; however, there can be little doubt as to which boat he was cheering for.... Expressions of national identity are pervasive in Burke's more serious songs."

For a brief biography of Burke, see the notes to "The Kelligrew's Soiree." - RBW

Bibliography

• Colton: Glenn Colton, "Imagining Nation: Music and Identity in Pre-Confederation
Terra Nova Seal Fishing

DESCRIPTION: "Ye talk o' this, and talk o' that... But list taw me -- I ken ye weel Wad like tae hear aboot the seal." The singer describes the difficulties of sailing north to the ice, the difficulties of killing adult seal; he ends by describing the types of pelts

AUTHOR: Robert Brown

EARLIEST DATE: 1867 (Harbour Grace Standard)

KEYWORDS: hunting ship nonballad recitation

FOUND IN:

REFERENCES (1 citation):
Ryan/Small-HaulinRopeAndGaff, pp. 27-28, "Terra Nova Seal Fishing" (1 text)
Roud #V44632

NOTES [244 words]: "Terra Nova" was one of the old names for Newfoundland, home of the great seal hunt. There was also a Newfoundland ship, the Terra Nova; see "The Terra Nova."
The description of seals in this song is about right; the harp seal (Phoca groenlandica) -- the main target of the seal hunt, because they were easy to kill -- had a white coat in its early days, and the sealers came out in mid-march because this was when the whitecoats were young and unable to flee off the ice (Busch, pp. 42-44).
The hooded seal, or "hood," (Cystophorq cristata) was larger and more dangerous (Busch, p. 45); although sealers would take one if they found one, they did not generally attack or seek "hoods." It was the "hoods" that offered the "great resistance" described in the song; baby "harps" made little attempt to flee death, and their mothers didn't make any real attempts to defend them.
Bedlamers are second year seals, not yet fully mature but able to care for themselves -- sort of the seal equivalent of teenagers. The title is a description of age; a bedlamer may be either a "harp" or a "hood." The origin of the name is uncertain; some connect it with "bedlam," because they create bedlam, others with French "bête de la mer," "beast of the sea" (Young, p. 33; StoryKirwinWiddowson, p. 37, prefer the "bedlam" sense, and first cite the term from 1766. Their second meaning, "bedlamer [boy]," refers to a youth approaching manhood; it is not attested prior to 1896). - RBW

Bibliography

- Young: Ron Young, Dictionary of Newfoundland and Labrador, Downhome Publishing Inc., 2006

Terra Nova, The

DESCRIPTION: "One Monday morning March the tenth, it opened fine and clear." "Slob ice" was to be seen, but Captain Kean still takes the Terra Nova sealing. Blocked by a pan, three men die before they escape. The song describes the three dead men

AUTHOR: unknown
EARLIEST DATE: 1967 (collected from Norman Payne by Halpert & Fiander)
KEYWORDS: hunting ship death
HISTORICAL REFERENCES:
1924 - The deaths of the three sailors
FOUND IN: Canada(Newf)
REFERENCES (2 citations):
Ryan/Small-HaulinRopeAndGaff, p. 98, "The Terra Nova" (1 text)
Roud #V44877
NOTES [2799 words]: "Terra Nova" was one of the old names for Newfoundland, so little wonder to find a Newfoundland ship by that name!
I don't know how many sealers were given the name _Terra Nova_ over the centuries; at least one small one sailed from Conception Bay in 1833 (Ryan-Ice, p. 475), one was lost in the ice in 1862 (Galgay/McCarthy, p. 102), and there was a later motor vessel MV _Terra Nova_ (Ryan/Drake, p. 82), plus a former ferry named _Maneco_ was renamed _Terra Nova_ and sent to the ice in 1963-1964 (Candow, p. 112), but none of these left much of a mark in the historical record. There is no doubt about which _Terra Nova_ was the most famous; spending almost sixty years in various tasks mostly around Newfoundland. Feltham, p. 132, declares her "undoubtedly the most famous of all the wooden steamers that were built to prosecute the Newfoundland seal fishery." It shows in the number of books about her, of which the most complete is probably Tarver's -- although that is mostly about her polar exploration trips; those interested in her time as a sealer will surely find it somewhat limited (this cuts both ways; England's book about one of her sealing voyages is surely the most detailed account of such a voyage ever written, but you'd think he'd never heard of the ship's polar history). The full title of Tarver's book is _The S. S. Terra Nova (1884-1943): From the Arctic to the Antarctic, Whaler and Polar Exploration Ship_, 2006. There is also Edward Adrian Wilson's _Diary of the Terra Nova Expedition to the Antarctic_, which of course ends with Wilson's death in 1912 as part of Scott's expedition, and England's book, which describes several weeks he spent aboard her in the 1920s. Sadly, most of her logbooks seem to have been lost; they were likely destroyed when the Liverpool offices of her owner Bowring's were bombed in World War II (Tarver, p. 188).
Built in 1884 (Paine, p. 509) in Dundee (Ryan/Drake, p. 29), at a cost of 16,000 pounds (Archibald, p. 66), she was the very last whaler built in Dundee (Archibald, p. 105); her builders Alexander Stephen and Co., the greatest builders of steam whalers, closed up shop after that and moved to the banks of Clyde to build ships of other types -- presumably because 1885-1886 saw a big decline in whales taken (Watson, p. 93); the industry had so depleted the fishery that there weren't enough whales to justify more ships.
The _Terra Nova_ began her career as a Newfoundland-based sealer in 1885 (O'Neill. p. 964). At 450 tons, she was one of the largest sealers of the time (Ryan-Ice, p. 150; Tarver, p. 26, gives her as 744 gross tons; similarly Watson after p. 84, who says she was 740 tons, but that's a different measure. He cites a newspaper which claimed she could carry 40,000 seal pelts). In 1903, her ability as an icebreaker had caused her to be sent to rescue Robert Scott's _Discovery_ expedition; at the time, she was called "the roughest and toughest icebreaker to be had" (O'Neill, p. 964). Certainly her 140 horsepower engine (Feltham, p. 132) exceeded that of most other sealers of her age.
Archibald, p. 197, says, "Known familiarly as 'Novey', _Terra Nova_ was the last Dundee built whaling ship and arguably the best. She was built to replace the successful whaling ship _Thetis_, which had been sold to the United States Government. All the skill and experience of the previous two decades of whaling ship construction created what was undoubtedly a superb example of an Arctic-worthy hunting vessel.... _Terra Nova_ was a fast ship, with a record passage of 11 days on her maiden voyage from Dundee to St. John's in February 1885." (This implies that she could sustain a speed of about ten knots, give or take, over that long voyage, which is indeed a pretty good clip for a whaler although, even in 1885, it would have been regarded as slow for a passenger ship. Little wonder she was racing the _Polynia_ in "The Old Polina.")
Similarly Greene, p. 53, declares that "The finest, if not the largest of [the wooden-walled sealers], were named the _Terra Nova_ and the _Neptune_ -- each of them having for many springs their fighting claims to be the Commodore of the Fleet's command."
From 1885 to 1898, the _Terra Nova_ worked for her builders. Yet she was not a financial success as a whaler; she is said to have lost more than 12,000 pounds in 1896-1897 alone (Watson, p. 137), after which she was sold to Bowring Brothers, the leading Newfoundland sealing firm. In later years, she was purchased by the British Admiralty in 1903 to rescue the _Discovery_ in Antarctica,
then went on an arctic rescue trip; she went back to sealing in 1906 (Ryan/Drake, p. 29; Tarver, pp. 58-59). She had a relatively bad year at the seal fishery in 1908, and was significantly damaged (with her bows pierced and her rudder broken, plus she ran out of coal), but she made it home (Winsor, p. 63)

Her work in Antarctica so impressed Robert Scott that he bought her in 1909 (Feltham, p. 132) so that, in 1910, he could take her to Antarctica on his last expedition (Paine, p. 510; O'Neill, pp. 964-965; Tarver, p. 65, says that she was the "obvious next choice" once it was clear that Scott's old ship the Discovery was not available. Indeed, she was probably a better choice, given that the Discovery, although well suited for scientific work, had been badly designed and constructed for dealing with ice; Larson, pp. 115-116). After the end of Scott's expedition, Bowring's, the company that had sold her to the British government, took her back (it had been agreed when she was sold that Bowring's would have the option to do so; Keir, p. 203) and returned her to the sealing fleet; she took part in the attempt to rescue the survivors of the Florizel in 1917 (see the notes on "The Wreck of the Steamship Florizel"; also O'Neill, p. 962, or Brown, pp. 184-185, 192, 205-207).

It will perhaps tell you something about what sealing steamers were like that England on several occasions said that the Terra Nova was such a mess that she should be scrapped (after all, she had already been leaky at the time of Scott's voyage more than a decade earlier; Riches, p. 4), but that sealer Wilfred Andrews, who sailed on her somewhat after England did, said that she was a good ship still (Ryan-Last, p. 112) -- at least compared to the other wooden steamers he sailed in.

She underwent a rebuild in 1938, mostly to repair all the damage she had taken over the years (although her woodwork was found to be in surprisingly good shape for a ship that was half a century old), but while they were at it, they moved her bridge forward of her funnel (Tarver, pp. 187-188), which surely made her a better ship. She lasted until World War II. Her last year as a sealer was 1941; after that, because so few ships were available for dealing with the ice, she was chartered into service carrying freight to Greenland (Feltham, p. 139; Tarver, p. 189; Riches, p. 6). On May 28, 1943 (so O'Neill, p. 965) or May 29 (so Tarver, pp. 189-190), she left St. John's with a cargo intended for American bases in Greenland. (The discrepancy in dates may have arisen because her captain Llewellyn Lush seems to have later mis-stated when she sailed; see Tarver, p. 193.) She was damaged in the ice, and although she made it to Greenland, there was no suitable dock there (Tarver, p. 193). Although she had been partly repaired, she began to leak badly on her way home in September -- with water interfering with power to the pumps, so she couldn't be kept dry. She sank on September 13, 1943 (Feltham, p. 139 says September 12; O'Neill, p. 966, says it was September 14, but Tarver, p. 189, has a September 13 report describing her loss, and p. 225 prints the Atak's September 13 log entry of her sinking). The crew was rescued by the USCGS Atak, which then shelled her to hasten her end (Tarver, pp. 189-191); witnesses disagree on whether she was on fire when she went down. There is a map of her final voyages on p. 190 of Tarver.; Riches, p. 7, has a (tiny) photo of the Atak.

Tarver, pp. 242-244, has portions of Bowring's balance sheet for 1943; it lists the Terra Nova as a total loss (naturally) and lists her value as $12,500. The only other sealer still on their books, Eagle, was listed at $8000, but that was a depreciated value -- they had listed her at $11,500 at the start of 1943. Presumably the Terra Nova was also being depreciated; she was insured for $60,000. Terra Nova was rented for $4,899.76 in 1943, so she was earning money faster than she was being depreciated, at least.

The wreck of the ship was found off Greenland in 2012. Riches, p. 37, has two small underwater photos of the wreck. They don't look like anything except a few bright spots to me, but reportedly they show that she really was consumed by fire. I do not know if there has been any follow-up. I hope there will be; if any ship in Newfoundland history deserves a to be remembered and maintained, it is the Terra Nova.

Her final tally as a sealer was more than 850,000 pelts, making her third all-time (Watson, p. 177), behind the Neptune (the only ship to take over a million seals) and the Ranger. Much of that was due to their longevity (those three ships and the Eagle were the last four sealing steamers), but the Terra Nova was newer than Neptune and Ranger by a dozen years, so she was probably the most successful while she lasted.

Because of her long and distinguished service, it's easy to find photos of her; Tarver is of course full of them, and on p. 66 has a plan of her layout as she was modified for the Scott expedition (a substantial refit -- e.g. all her blubber tanks were taken out, and much work was done to clean out the stinks that pervaded all wooden sealers; Tarver, pp. 68-69). Tarver, pp. 210-223, also reproduces a description of the rebuild, although he notes enough historical inaccuracies that I'm not sure it should be cited. PontingEtAl also includes dozens of photos of the ship, although all are during Scott's expedition and all show her after her rebuild. Nonetheless several of them show just
how crowded she was during Scott's expedition -- and she carried far fewer men on that trip than on her sealing cruises, although much space was given over to cargo, dogs, and ponies, so perhaps she was almost as crowded in 1910 as when Abram Kean was her commander. Keir, facing p. 204, O'Neill, p. 942, Paine, p. 510, and Ryan/Drake, p. 29, all show images of her in the Antarctic. (According to the caption to the O'Neill photo, that image "has become the logo of her owners, Bowring Brothers") Feltham, p. 180, has two pictures of her, one in port, one in the ice. Ryan-Ice, p. 149, also has a picture of her in the ice; so does Greene, facing p. 156. Chafe, facing p. 60, shows her frozen in at St. John's; Ryan/Drake, p. 52, shows her crew in 1934 preparing to blast her out. England, facing p. 180, has what is surely the first-ever aerial photo of her. Watson, after p. 84, has a photo in which she looks so clean that I almost wonder if it was a publicity shot, and after p. 148 has a picture of her with an inset image of Scott. Kean, facing page 1, also has a photo; so does Winsor, p. 63. Plus Australia issued a stamp of her in as an explorer (far too clean to be real), and there is also an Isle of Man commemorative series of Scott's expedition.

Other items in the Index which mention the Terra Nova include "The Sealer's Song (II)," "A Sealer's Love Letter," "Arctic Ice and Flippers," and "The Old Polina"; in the latter, she races the Polina to St. John's -- interesting in light of the comment that the Terra Nova was an unusually fast whaler. Ryan/Small-HaulinRopeAndGaff treat a mention of "Terra Nova" in "Au Revoir To Our Hardy Sealers" as a reference to her as well, but it appears to me to be a reference to Newfoundland. "A Noble Fleet of Sealers" also refers to a ship Terra Nova, but this appears to be the MV Terra Nova rather than the SS Terra Nova.

There were several Captains Kean, patriarch Abram and his sons (for Abram Keen, see "Captain Abram Kean"), two of whom at one time or another commanded the Terra Nova; according to Feltham, p. 134, A[bram] Kean was her skipper in 1906-1908, 1917-1926, and 1932-1933; and W[estbury] Kean, 1927 -- but the fact that the song sees no need to distinguish which one is meant strongly implies that Abram is meant. Abram Kean wrote of what appears to be this particular incident in his biography (p. 58, and again on p. 92 in a discussion of raftering ice), although I would take his version with enough salt to supply his entire crew -- he calls it the "only accident" of his sealing career, which flatly ignores the Newfoundland Disaster. Tarver, pp. 165-166, summarizes and amplifies his account by saying that, in 1924, the sealing fleet, including Kean in the Terra Nova, set out from St. John's and almost immediately found themselves in ice. Men often went out on the ice to haul or cut a path as shipspushed through the pack (Ryan/Drake, p. 50, has a photo of sealers pulling the Southern Cross out of St. John's in just this way), and as this was happening, three men fell through a "deceitful pan" and drowned. It took the Terra Nova two days to get through the ice outside St. John's to start their trip to where the seals were.

Ryan-Last, p. 445, lists the names of the three men: David Whelan, Maurice Breen, and Hubert Hiscock.

According to Rosenberg, p. 86, the sealers admired his drive but were bothered by how he failed to care about his men. They wanted a "skipper [who] was concerned for their safety. It is in this quality that the sealers found Abram Kean lacking, but interestingly, it is not Kean's role in the Newfoundland disaster which earned him the animosity of the sealers." Rather, it was this event. "He kept backing down and butting ahead at the ice until the ship finally broke free. When this happened, thirty or forty men went into the water: '... he lost three men dere. And he didn't seem to trouble any more about 'em. After he had the rolls called, he saw ther was three men missin, an' that was it. He went on then. Didn't trouble any more about it. He was a hard old dog.' Another man... adds, 'And we knew nothing about it. He never even put the flag at half mast, an' he never came back, he went on'" (Rosenberg, pp. 86-87).

This incident was apparently legendary among sealers -- it was well enough known that the details became blurred; Thomas Hayden, e.g., recalled that five men died, not just three (Ryan-Last, p. 300); Roy Keel thought there were just two (Ryan-Last, p. 302); William Lowe recalled three dying out of two hundred who were hauling, but thought it took a week, not just two days, to get through the ice in the St. John's Narrows (Ryan-Last, p. 402). Jesse Codner, who sailed under Kean, also appears to refer to this incident in calling Abram Kean "an old bastard": "He drowned men, sure, and everything. He drowned them there in the Narrows, hauling them out through on the line, left the blood on the ice where the fellows went and got you in the blades. All blood on the water and ice and everything. He got away with that" (Ryan-Last, p. 149). Jack Boone's version was that Kean "runned over and cut up men in the Narrows going out. They were out on the line hauling her. They bust through and he steamed on over them" (Ryan-Last, p. 297).

Wilfred Tucker also described the incident: Kean "sung out for us to get a line and put to her quarter and try to twist her head out of the bay.... So all the crew got on the line and down went 10
or 15 men in a hole together. Most of them held on to the line, and them men on the outside pulling, pulled them out, but some of them let go and three were lost. We all came on board and we called the roll and there were three men missing. We stayed around and couldn't find nothing, and then went on" (Ryan-Last, p. 237).

It will perhaps tell you something about Kean that he spent as about much space boasting about the seals he took soon after the incident as he did describing the death of three men (Tarver, p. 168, has the text, which is mostly from the account Kean gave on p. 92). Kean, p. 43, has what appears to be another allusion to the incident, in which he describes politicians saying that it wasn't his fault. (And certainly things like this happened a lot in sealing expeditions). But Kean, p. 48, says that, without telling him, his parliamentary allies removed his name from the parliamentary ballot for that year. Kean was the most successful sealer of all time, and the Terra Nova was the ship probably most associated with him, but he had absolutely no sympathy for his sailors or their lives, and it probably hurt his political career. - RBW

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Terrell

DESCRIPTION: "Terrell was born near Gore, my boys, A place you all know well." He grows up to be a rambled and is sent to prison. He is said to have killed the Weldon Family. His parents pray for his release. Hearers are warned against "spite or jealousy"

AUTHOR: unknown
EARLIEST DATE: 2010 (Grimes-StoriesFromTheAnneGrimesCollection)
KEYWORDS: prison rambling father mother

HISTORICAL REFERENCES:
1878 - 18-year-old Bill Terrell convicted of the murder of three members of the Weldon Family (source: Grimes). The song does not explicitly mention the murder but says Terrell was accused of it
1884 - Terrell dies in prison of tuberculosis

FOUND IN: US(MW)
REFERENCES (1 citation):
Grimes-StoriesFromTheAnneGrimesCollection, p. 86, "Terrell" (1 text)
CROSS-REFERENCES:
File: Grim096

Terrible Privateer, The

DESCRIPTION: The singer's ship Terrible sails from Plymouth and is intercepted by the Valance. The fight continues until "our captain and our men being slain, We could no longer the fight maintain." Twenty-seven are held in prison until "the Cartel did fetch us away"

AUTHOR: unknown
EARLIEST DATE: 1891 (AStton-Sailor)
KEYWORDS: battle prison rescue death sea ship sailor

FOUND IN:
REFERENCES (2 citations):
Ashton-RealSailorSongs, #30, "The Terrible Privateer" (1 text)
Palmer-OxfordBookOfSeaSongs 45, "A Sea Song" (1 text)
Roud #9381
BROADSIDES:
Bodleian, Firth c.12(18)[some words illegible], "The Terrible Privateer" ("You sailors all of courage bold"), printer barely legible but probably J. Pitts, Seven Dials, (n.d. but if it is by Pitts it must be from before 1844)
CROSS-REFERENCES:
cf. "Captain Death" (subject)
cf. "Captain Coulston" (plot)
cf. "Warlike Seaman (The Irish Captain)" (plot)
cf. "The Dolphin" (plot)
cf. "The French Privateer" (plot)
NOTES [225 words]: There seem to have been at least two songs about this incident, this one and one called "Captain Death." Both appear on the same semi-legible Bodleian broadside, and they are printed together in the Publications of the Navy Records Society by C. H. Firth available on Google Books (p. 204 in the print copy; p. 335 of the Google Books PDF file). Logan, The Pedlar's Pack, prints another text of "Captain Death" on pp. 30-31. According to the online book How Britannia Came to Rule the Waves, by W. H. G. Kingston, this refers to an incident of the Seven Years' War. The Terrible, 26 guns, commanded by Captain Death (really! -- though his true name seems to have been "Osborn"), had already taken one prize, but had suffered in the fight and was defeated by another privateer, the Vengeance of St. Malo; Death and half his crew were killed in the battle.
The story of the Terrible so aroused the British that a subscription was raised which eventually bought the freedom of the remaining privateers.
Logan's version of the legend is even more amazing than that of the broadsides: The Terrible "was equipped at Execution Dock, commanded by Captain Death. The appellation of his Lieutenant was
Devil, and the surgeon's name was Ghost.." Logan does note that Ritson thought this catalog of coincidences "entirely void of foundation." - RBW

Last updated in version 4.4

File: BdTerPri

Terrier Dog, The

DESCRIPTION: The terrier pup has a distinguished career of extreme viciousness -- until it encounters an oversized cat. The pup's owner, seeing his dog killed, demands satisfaction of the cat's owner. She shoots him; though cured, he "never... raise[d] another pup."

AUTHOR: unknown
EARLIEST DATE: 1870
KEYWORDS: animal dog fight death
FOUND IN: US(MA,SE)
REFERENCES (1 citation):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 123, "The Terrier Dog" (1 text, 1 tune)
ST FSC123 (Partial)
ALTERNATE TITLES:
The Terrier Pup
File: FSC123

Terry Toole's Cabbage

DESCRIPTION: "Torbay boys and did ye hear..." a goat got into Terry O'Toole's cabbage. Terry stabbed it to death and the boys dressed it "on the sly." They chipped in for the $3.50 fine.

AUTHOR: unknown
EARLIEST DATE: 1951 (Peacock)
KEYWORDS: animal food punishment
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, p. 100, "Terry Toole's Cabbage" (1 text, 1 tune)
Roud #9958
RECORDINGS:
Ned Rice, "Terry Toole's Cabbage" (on PeacockCDROM) [one verse only]
CROSS-REFERENCES:
cf. "The Moose Song" (plot)
NOTES [8 words]: Torbay is about seven miles north of St John's - BS
Last updated in version 2.6
File: Pea100

Testament, The

DESCRIPTION: "Farewell my wife, my joy in life, I freely now do give thee My whole estate" which is very meager: a piece of soap, a frying pan, a broken pail, greasy hat, old tom cat.... "Don't cry ... Another spouse comes by-and-by, with money in his breeches"

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan3)
KEYWORDS: poverty bequest lastwill death humorous nonballad husband wife
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 702, "The Testament" (1 text)
Roud #6118
File: GrD3702

Teuchar Howe

DESCRIPTION: Singer says he'll never see the like of the Teuchar Howe girl he loves "and dearly she lo'es me": "her fortune's in her face sae fair." He would rather a "lass wi' a hert sincere" to "them wha wed for gear ... Their siller ... soon will wear awa"
Texarkana Mary

DESCRIPTION: "Wo, Texarcana (Ida/Mary), holl'rin, Wo, Lord. Wo, Texarkana Ida, Godamighty, God knows." "Won't you help me to call 'em." "I'm goin' crazy in the bottom." "Oh, Mary got married." "She married old Raymond." "Tell me, who is that devil?"

AUTHOR: unknown
EARLIEST DATE: 1964 (recorded from Jesse Hendricks by Jackson)
KEYWORDS: prison work separation marriage hardtimes
FOUND IN: US(So)
REFERENCES (1 citation):
Jackson-WakeUpDeadMan, pp. 265-267, "Texarkana Mary" (2 texts, 1 tune)
CROSS-REFERENCES:
cf. "Godamighty Drag" (lyrics)

NOTES [100 words]: As with so much else in Jackson, it is hard to tell where one song ends and the next begins. Jackson lumps two texts together here, splitting them from the song he calls "Godamighty," even though he admits that the "B" text of "Texarkana Mary" (which never mentions Texarkana or Mary) stands between the two songs. I could make a case for filing this "B" text with that song, or lumping the whole bunch -- or splitting this and "Godamighty" into at least four songs. But because the whole thing is such a mess, I've followed Jackson's split, except that I lumped the various "Godamighty" songs. - RBW

Last updated in version 2.4
File: JDM265

Texas

DESCRIPTION: "We'll travel on together Till you and I must part, So fare you well, my honey, my love, I love you to my heart." The singer says he will die when they are parted; and rejoices when she returns; "We'll travel on together... We'll settle down in Texas."

AUTHOR: unknown
EARLIEST DATE: 1936 (Hudson-FolksongsOfMississippi)
KEYWORDS: love courting separation reunion playparty home
FOUND IN: US(So)
REFERENCES (2 citations):
Hudson-FolksongsOfMississippi 156, pp.301-302, "Texas" (1 text)
Hudson-FolkTunesFromMississippi 40, "Texas" (1 fragment, 1 tune)

Roud #4510
CROSS-REFERENCES:
cf. "Now, My Friends, Our Meeting Is Over" (lyrics)

File: Hud156

Texas Cowboy (I), The

DESCRIPTION: "Come all you Texas cowboys and warning take by me, Don't go out to Montana for wealth or liberty." The cowboy has worked in all sorts of places, but Montana is colder, you can only work (and so get paid) for six months a year, the food is bad, etc.

AUTHOR: unknown
EARLIEST DATE: 1888 (The Glendive Independent)
KEYWORDS: cowboy work hardtimes warning
Texas Cowboy (III), The
DESCRIPTION: "With a sort of careless swagger, with a movement half a stagger... Is the way the Texas cowboy seems in town." Most of the rest of the song describes how the cowboy responds to various situations
AUTHOR: unknown
EARLIEST DATE: 1884 (broadside)
KEYWORDS: cowboy
FOUND IN: US
REFERENCES (1 citation):
Fife/Fife-CowboyAndWesternSongs 35, "Cowboy Boasters" (5 texts, 2 tunes; this is the "D" text)
Roud #11216
File: FCS035D

Texas Gambler, The
DESCRIPTION: "I was borned and raised in Texas, And did not come to fame, A gambler by profession, C. W. King by name." The singer, who "did not like to work," wanders and finds himself at a "country singing. He meets a red-headed girl who "fit the bill."
AUTHOR: unknown
EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)
KEYWORDS: work gambling rambling courting
FOUND IN: US
REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #18, "The Texas Gambler" (1 text)
Roud #5015
NOTES [38 words]: Morris-FolksongsOfFlorida's song seems to end in the middle, with the singer apparently about to either marry the girl or suffer some indignity at her hands. Since no other texts are known, we will probably never know which. - RBW
Last updated in version 3.7
File: Morr018

Texas Heroes
DESCRIPTION: "We lay the crown of memory Upon the place of rest Where noble heroes lie sleeping..." "Then strike the harp for those who fought for freedom long ago. At San Jacinto and the Mier and the blood-stained Alamo." Lists sites of battles for Texas independence
Texas Idol, A

DESCRIPTION: "I'm a buzzard from the Brazos on a tear, hear me toot!" The people call him "a pirate from the pampas." He lovingly describes how he abuses and flouts the law in various small towns.

AUTHOR: unknown
EARLIEST DATE: 1884 (Kansas Cowboy)
KEYWORDS: cowboy outlaw police
FOUND IN: US
REFERENCES (1 citation):
Fife/Fife-CowboyAndWesternSongs 35, "Cowboy Boasters" (5 texts, 2 tunes; this is the "B" text)
Roud #11215
File: FCW025B

Texas Jack

DESCRIPTION: The singer will "try to tell you the reason why we are bound to roam." The singer was part of a caravan that was attacked by Indians. Only he and two other children were saved by Texas Jack. Brought up among cowboys, he knows no other life.

AUTHOR: unknown
EARLIEST DATE: 1905
KEYWORDS: death battle Indians(Am.) rescue family
FOUND IN: US
REFERENCES (2 citations):
Fife/Fife-CowboyAndWesternSongs 44, "Texas Jack" (1 text, 1 tune)
DT, TEXASJCK*
Roud #11211
File: FCW044

Texas Rangers, The [Laws A8]

DESCRIPTION: The singer has left family and girlfriend to join a troop that finds itself fighting Indians. Many of the whites are killed; the singer describes the fight and what he left behind.

AUTHOR: unknown
EARLIEST DATE: 1874
KEYWORDS: battle Indians(Am.) warning army Civilwar fight violence war mother sister soldier
HISTORICAL REFERENCES:
July 21, 1861 - First battle of Bull Run/Manasses fought between the Union army of McDowell and the Confederates under Johnston and Beauregard. (There was a second Bull Run battle a year later, but "Come All Ye Southern Soldiers" probably refers to this one, since it's the soldier's first battle)
FOUND IN: US(Ap,MA,MW,NE,NW,Ro,SE,So) Canada(Newf,Ont)
REFERENCES (42 citations):
Laws A8, "The Texas Rangers" (sample text in NAB, pp. 37-38)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 336-339, "Texas Rangers" (3 texts plus plus mention of 5 more, 1 tune)
Randolph 177, "The Texas Rangers" (3 texts plus 2 fragments, 2 tunes)
Abrahams/Riddle-ASingerAndHerSongs, pp. 14-15, "The Texas Rangers" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 150, "The Texas Rangers" (1 text, 1 tune)
Abernethy-SinginTexas, pp. 161-163, "The Texas Rangers" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #155, "The Texas Rangers" (1 text, 1 tune)  
Bronner/Eskin-FolksongAlivePart1 34, "Texas Rangers" (1 text, 1 tune)  
Eddy-BalladsAndSongsFromOhio 130, "Come, All Ye Roving Rangers" (1 text, 1 tune)  
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 95, "The Texas Rangers" (1 text plus mention of 2 more)  
Stout-FolksongFromIowa 84, p. 106, "The Texas Rangers" (1 fragment)  
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 352-354, "The Texas Rangers" (1 text, 1 tune)  
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 20, "The Texas Rangers" (2 texts, 2 tunes)  
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 226-228, "The Texas Rangers" (1 text plus 1 excerpt, 1 tune)  
Leach-FolkBalladsSongsOfLowerLabradorCoast 105, "Western Ranger" (1 text, 1 tune)  
Leach-HeritageBookOfBallads, pp. 138-139, "The Texas Rangers" (1 text, 1 tune)  
McNeil-SouthernFolkBalladsVol1, pp. 44-46, "Texas Rangers" (1 text, 1 tune)  
Welsch-NebraskaPioneerLore, pp. 31-32, "The Texas Rangers" (1 text)  
Cox-FolkSongsSouth 63, "War Song" (1 text)  
Brewster-BalladsAndSongsOfIndiana 73, "The Texas Ranger" (1 text, 1 tune)  
Sharp-EnglishFolkSongsFromSouthernAppalachians 179, "Come all ye Southern Soldiers" (1 text, 1 tune)  
Ohrlin-HellBoundTrain 53, "The Texas Rangers" (1 text, 1 tune)  
Burton/Manning-EastTennesseeStateCollectionVol2, p. 23, "Texas Rangers" (1 text, 1 tune)  
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 134-135, "Texas Rangers" (1 text, 1 tune)  
Cliff Carlisle of WLAP, "T For Texas" (Gennett 7206/Supertone 9651 [as Amos Green], 1930)  
Cartwright Brothers, "Texas Ranger" (Victor V-40198, 1930; Bluebird B-5355/Montgomery Ward M-4460/Sunrise S-3436, 1934; rec. 1929; on AuthCowboys, WhenIWas1, StuffDreams2)  
Leo Gooley, "The Texas Rangers" (on ONEFowke01)  
Sloan Matthews, "The Texas Rangers" (AFS, 1940s; on LC28)  
New Lost City Ramblers, "Texas Rangers" (on NLCR02)  
Ernest Stoneman, "The Texas Ranger" (OKeh 45054, 1926; Ernest Stoneman [and Eddie Stoneman], "Texas Ranger" (Vocalion 026320)
CROSS-REFERENCES:
cf. "Come All Ye Southern Soldiers" (words, structure, plot)
cf. "The Western Rangers" (derivative text)

ALTERNATE TITLES:
The Texas Soldier

NOTES [1161 words]: Laws lists this as a native American ballad, and in its current form, it certainly is. Belden and others, however, note many similarities to British ballads; it is likely an extensive reworking of some earlier piece. - RBW

Digital Tradition notes, "Probably a rewrite of a Civil War song." Bingo; it's almost word-for-word identical to "Come All Ye Southern Soldiers," with only names, places and enemies changed. - PJS

This particular case is rather a conundrum. Paul Stamler supplies this description of "Come All Ye Southern Soldiers," known primarily from collections by Sharp in the North Carolina mountains: "Singer joins the 'jolly band' to fight for the South; their captain warns that before they reach Manassas they'll have to fight. Singer hears the Yankees coming and fears for his life; the battle is bloody and several of his comrades are lost. Singer invokes mothers, sisters, and sweethearts, and warns prospective soldiers that 'I'll tell you by experience you'd better stay at home.'" That this is recensionally different from "Texas Rangers" is clear; I would normally agree with Paul in splitting the two. Laws, however, explicitly lumps them, and throws in Morris-FolksongsOfFlorida's "Longstreet's Rangers" (another song I would split if it were just me) and of course Roud lumps them also. Given how rare "Southern Soldiers" and "Longstreet's Rangers" are, I decided to do the same, although I would explicitly note that these texts are deliberate rewrites (Morris, for instance, splits "Longstreet's Rangers" from his two "Texas Rangers" versions).

To add to the fun, Welsch-NebraskaPioneerLore, p. 31, says of this that it is "Said to be the first important ballad of the Far West, 'Texas Rangers' became current about the time of the Battle of the Alamo (March 6, 1836) and made a great impression upon the whole country." But that's based on a Lomax story, so its reliability is dubious.

The "Longstreet's Rangers" version is especially interesting. It is clearly another Civil War version; not only does it mention "Longstreet" (Lt. General James Longstreet, Robert E. Lee's second-in-command for most of the time Lee led the Army of Northern Virginia), but it also says that the troops marched "from the Rappahannock Unto the Rapidan," This clearly places the song in the Civil War, probably in the period from late 1862 (Battle of Fredericksburg, when Ambrose Burnside failed to cross the Rappahannock) to early 1864 (Battle of the Wilderness, when Lee was finally forced from the Rapidan/Rappahannock region). Both the Battle of Chancellorsville and the Battle of the Wilderness were fought between the Rapidan and the Rappahannock, and there were countless raids in the region as well.

But there are a number of problems with this text (which Morris says originated in Ohio). One is the mention of "Longstreet's Rangers" itself. "Rangers," in a Civil War context, surely means cavalry (very possibly irregular cavalry), and James Longstreet served entirely with infantry, from the time he commanded a brigade at First Bull Run to the time he surrendered his corps at Appomattox. Nor did he raise a unit of rangers; he went directly from being a Union paymaster to being a Confederate Brigadier (Boatner, p. 490).

So what unit might have been meant? The first thing that came to my mind was "Mosby's Rangers." It scans like, and has the same vowels as, "Longstreet's Rangers" -- and "Mosby's Rangers" were a real unit, which fought on the Virginia front; John S. Mosby, a former lawyer, organized a group of partisans who came together to raid, then vanished back to their home (HTIECivilWar, p. 514). They were so effective that a part of Virginia came to be called "Mosby's Confederacy" (Boatner, p. 571), and fought off repeated attempts to destroy them -- they fought so well that Grant authorized the use of terror tactics to suppress them (HTIECivilWar, p. 514), but it didn't work. (It is ironic to note that Mosby and Grant later became friends, and Mosby supported Grant for President). Fans of Mosby have claimed that he prolonged the war by months by siphoning off so many troops who would otherwise have been able to attack Lee (Boatner, p. 571).

The problem with the Mosby hypothesis is that Mosby operated mostly in the Loudoun Valley area (Boatner, p. 571), far from the Rappahannock front; it's actually north and west of Washington, D.C., in the area around Leesburg. His command was not organized until January 1863, and although it had some part in the Gettysburg campaign, it was not involved in the later stages (DAB, volume VII, p. 272; entry on John Singleton Mosby); its activities in that year are not a good fit for the battle in the song.

Another possibility is that the troops were called "Longstreet's Rangers" because, although they were infantry, there were actual Texas troops fighting in Longstreet's corps. Possibly the best single unit in Lee's army was the so-called "Texas Brigade," whose most famous commander was
John Bell Hood. (McPherson, pp. 118-119, tells how Hood's division, "perhaps the hardest fighting outfit in the Army of Northern Virginia," was forced to halt their first decent meal in three days to save the day at Antietam. Save the day they did -- and were almost destroyed in the process; the First Texas is thought to have taken 80% casualties in the fight). The Texans also came close to winning the Battle of Gettysburg on the second day, and they were at the heart of Longstreet's great breakthrough at Chickamauga. And they were part of Longstreet's Corps from the day that unit was created. So it would be reasonable to call this brigade "Longstreet's Texas Rangers" -- but I've never heard that title used.

Finally, John D. Imboden's cavalry brigade was composed mostly of rangers -- one of its regiments was, in fact, the Virginia Partisan Rangers, Imboden's own organization (Sears, p. 57). Unlike Mosby's rangers, it did go into Pennsylvania -- but it didn't fight much, and it's hard to see how "Imboden" could have been turned into "Longstreet." If this is in fact the unit involved, it might make more sense to refer to its action during Jubal A. Early's 1864 Shenandoah Valley campaign (Boatner, p. 423).

None of these fits very well with the description of the battle in the song, which is said to have lasted nine hours. Cavalry fights tend to be short. The one major exception was the Battle of Brandy Station (June 9, 1863), fought at a time when the Confederate army was starting the move north that would end at the Battle of Gettysburg. Some units were in action for close to twelve hours; the battle itself lasted for sixteen (Sears, p. 72).

To sum up, we have no good fit for the unit of this song. Mosby's Rangers, Imboden's rangers, and the Texans weren't at Brandy Station; no partisan battle lasted nine hours; and the Texans weren't cavalry. But they all might have contributed parts. Which is just what one would expect from an adaption of an older song. - RBW

Bibliography

- Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover)
- DAB: Dumas Malone, editor, Dictionary of American Biography, originally published in 20 volumes plus later supplementary volumes; I use the 1961 Charles Scribner's Sons edition with minor corrections which combined the original 20 volumes into 10

Texas Sailor Coming Down

DESCRIPTION: Call and response: response is "Texas sailor coming down the road, you will see them!"; calls include "we coming to get the prize on the road," "is the biggest banner round the town," "when you see we you got to run"

AUTHOR: unknown

EARLIEST DATE: 1939 (WITrinidadVillage01)

KEYWORDS: bragging disguise ritual music nonballad

FOUND IN: West Indies (Trinidad)

RECORDINGS:

Dixon [Ebenezr] Philip, "Texas Sailor Coming Down the Road" (on WITrinidadVillage01)

NOTES [74 words]: This is a Trinidadian Carnival song that is not in the pattern of the "tent" road marches that have come to represent commercial pre-soca calypso. The liner notes describe battle songs between masquerading bands from the early 20th century (Donald R. Hill, Maureeen Warner-Lewis, John Cowley, Lise Winer, liner notes on WITrinidadVillage01; also see Donald R. Hill, Calypso Calaloo (Gainesville: University Press of Florida, 1993), p. 56). - BS

Last updated in version 5.2

File: RcTeSaCD
Texas Way
DESCRIPTION: "Down Texas way, 'Mid the clover and the new-mown hay, Where they'll be so glad, yes so glad To see me... I can see their happy faces And hear a sweet voice say Come along here." The singer hopes to come home soon, and blesses his family
AUTHOR: unknown
EARLIEST DATE: 1965 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: home return love mother father
FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, pp. 218-219, "Texas Way" (1 text)
File: BrPa218B

Tha Was a Wee Yow
DESCRIPTION: A ewe looks at the moon and sees wonders; it goes to Ireland and Aberdeen, returns home, and finds more wonders right there.
AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)
LONG DESCRIPTION: A ewe looks at the moon and sees more wonders [?] than fifteen; it goes to Ireland and Aberdeen and returns home; the husband is herding, the pigs are inside, the wife supervising the girls making cheese; the cat is in the stall eating when a cinder burns its nose and it cries 'yeowe, yeowe, yeowe.'
KEYWORDS: return travel farming talltale animal sheep
FOUND IN: Britain(Scotland(Bord))
REFERENCES (2 citations):
Lyle-Andrew-CrawfurdsCollectionVolume2 134, "Tha Was a Wee Yow" (1 text)
ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), p. 27, ("There was a wee yowe") (1 text)
Roud #13067
NOTES [198 words]: Except for dialect the Chambers and Lyle-Andrew-CrawfurdsCollectionVolume2 texts are the same. Chambers (1802-1871) records his text from Forfarshire. The preface included is to the third edition and is dated 1841. Notes for Greig/Duncan8 1635, "I'll Tell Ye a Talie," connects that text to this one but I don't see the connection.
Lyle-Andrew-CrawfurdsCollectionVolume2 p. xli: "Crawfurd supplied songs and rhymes for Robert Chambers ... it appears that versions of 143 'Cow the Nettle Airlie' and 144 'The Wee Wyfie' ... highly probable that 134 'Tha Was a Wee You' ... was from Crawfurd too."
Lyle-Andrew-CrawfurdsCollectionVolume2 p. xl: "Part of 134 'Tha Was a Wee You' may be compared with Opie 107; cf. also the Rymour Club Miscellanea vol. 2 (1921) p. 100 and Gomme 1.51." Lyle-Andrew-CrawfurdsCollectionVolume2/Chambers share no lines with Opie 107 but the description beginning when the ewe returns home has the beat and strangeness of image of Opie ("The cock's on the wood pile a-blowing his horn ...."); I would say the same for the comparison with Gomme 1.51 ("As I was going o'er misty moor I spied three cats at a mill-door ...."). I haven't seen the Rymour Club. - BS
Last updated in version 2.6
File: LyCr2134

Thank You, Ma'am, Says Dan
DESCRIPTION: Courting song in which Dan says "Thank you, ma'am," whatever the girl's mother says. She invites him in; he thanks her. She allows him to marry her daughter. She will stay with her daughter; he will have to support the whole family. He thanks her
AUTHOR: Gerald and Joseph M. Crofts?
EARLIEST DATE: 1927 (Sam Henry collection)
KEYWORDS: love courting mother humorous
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H184=689, pp. 469-470, "'Thank You, Ma'am,' Says Dan" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 92, "I Thank You, Ma'am," Says Dan (1 text, 1 tune)
Thanksgiving on the Ranch

DESCRIPTION: "We was settin' 'round the ranch house on the last Thanksgivin' Day" because the religious owner would not work on the day. Each cowboy explains what he thinks Thanksgiving means. Uncle Dick says that it's a way for people to give thanks by getting drunk

AUTHOR: James Barton Adams (source: Thorp/Logsdon-SongsOfTheCowboys)

EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)

KEYWORDS: cowboy drink

FOUND IN:

REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 151-153, "Thanksgiving on the Ranch" (1 text)

That Bloody War (I)

DESCRIPTION: "I was just a little infant boy, I was raised out on a farm, Never so much as killed a flea" until "that bloody war." A policeman takes him into the army. Sent to France, he lives on poor food. He won't fight again if there is another war

AUTHOR: unknown

EARLIEST DATE: 1962 (recording, Joseph Able Trivett)

KEYWORDS: war soldier food hardtimes warning

FOUND IN: US(Ap)

REFERENCES (1 citation):
Dallas-TheCruelWars-100SoldiersSongs, pp. 172-173, "That Bloody War" (1 text, 1 tune)

Roud #5726

CROSS-REFERENCES:
cf. "That Crazy War" (lyrics)
cf. "Battleship of Maine" (lyrics, theme)

NOTES [89 words]: This has similarities to both "That Crazy War" and "Battleship of Maine."

Dallas-TheCruelWars-100SoldiersSongs notes the similarity to the latter but not to the former and thinks it an independent song that perhaps someone recorded in the Twenties or Thirties. This is possible, but I suspect it's a World War I adaption of "Battleship of Maine" or "That Crazy War" or some such -- very likely with some lyrics from another song mixed to create this composite (I have no idea whether it was Trivett or his source who combined them). - RBW

File: DalC172

That Crazy War

DESCRIPTION: Singer, drafted into World War I, humorously describes awful experiences, saying everyone (including him) was just trying to avoid getting shot "in that war, that crazy war." In one version, he says that if there's another war he'll be hard to find.

AUTHOR: unknown

EARLIEST DATE: 1929 (recording, Jimmy Yates & His Boll Weevils)

KEYWORDS: army war France humorous soldier

HISTORICAL REFERENCES:
1914 - World War I begins in Europe
1917 - U.S. enters World War I

FOUND IN: US

REFERENCES (4 citations):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 102, "That Crazy War" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 275, "That Crazy War" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 239, "That Bloody War" (4 texts, of which "C" and "D," both short, probably belong here; "A" and "B" are "Battleship of Maine")
That Dang Boat that First Took Me Over

DESCRIPTION: Paddy leaves Ireland for Scotland "where everything is free." His father and sweetheart are unhappy and his mother is sure he'll drown. There's a storm. He asks the captain to stop the ship so he can walk home. If he ever gets home he'll not roam again.

AUTHOR: unknown

EARLIEST DATE: 1970 (Morton-FolksongsSungInUlster)

KEYWORDS: farewell home parting sea ship storm Ireland Scotland humorous

FOUND IN: Ireland

REFERENCES (1 citation):
Morton-FolksongsSungInUlster 29, "That Dang Boat that First Took Me Over" (1 text, 1 tune)
Roud #2907

NOTES [37 words]: This sounds a bit like it might be a parody on one of the songs in which an Irishman goes to Scotland and falls in love. Examples of that type include "Paddy's Land" and "The Shamrock Shore (The Maid of Mullaghmore)." - RBW

File: MorU029

That Dear Old Land

DESCRIPTION: "I'll sing tonight of a fairyland in the lap of the ocean set.... I'll sing tonight of Ireland's ancient days ... the dear old land, that sweet old land where the beautiful rivers flow." An exile remembers his home and its history.

AUTHOR: unknown

EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: homesickness exile Ireland lament nonballad patriotic

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 70, "That Dear Old Land" (1 text, 1 tune)
Roud #6368

CROSS-REFERENCES:
cf. "Scarborough Settler's Lament" (theme) and references there

File: GrMa070

That Is Even So

DESCRIPTION: "When first I heard the people tell Of finding gold in veins... [I] started o'er the plains." On the way west, the food runs short and the train has to winter at Salt Lake. The Mormons treat them badly. The singer advises leaving the "land of gold"

AUTHOR: unknown

EARLIEST DATE: 1858 (Put's Golden Songster)

KEYWORDS: gold mining hardtimes travel
That Little Face

DESCRIPTION: "As I sailed on the ocean, As I sailed on the sea, There was a lovely vision, That always 'peared to me." "That little face and big blue eyes They always take me to paradise, The sweetest angel In the whole wide world" keeps the singer out of trouble

AUTHOR: unknown
EARLIEST DATE: 1952 (High-OldOldFolkSongs)
KEYWORDS: sailor beauty love
FOUND IN: US(So)
REFERENCES (1 citation):
High-OldOldFolkSongs, pp. 18-19, "That Little Face" (1 text)
NOTES [51 words]: High-OldOldFolkSongs's version of this is said to have been "typewritten by Miss Peggy Ann High," and includes her address on Route 1, Berryville, Ark. Fred High also lived on Route 1 in Berryville. It seems likely that Peggy Ann was Fred's granddaughter, and very likely wrote this as a school piece. - RBW

That Lonesome Train Took My Baby Away

DESCRIPTION: "Woke up this morning, found somethin' wrong, My lovin' babe had caught that train and gone...." The singer asks the depot agent to shut the depot down so she cannot leave. But the girl is lost, and the train "will take you baby and run right over you."

AUTHOR: Words: Probably Charlie McCoy, influenced by the lyrics of "Cow Cow's Blues"/Tune: "Cow Cow's Blues" by Charles "Cow Cow" Davenport
EARLIEST DATE: 1930 (recording, Charlie McCoy)
KEYWORDS: train separation abandonment floatingverses
FOUND IN:
REFERENCES (2 citations):
Cohen-LongSteelRail, pp. 431-434, "That Lonesome Train Took My Baby Away" (1 text, 1 tune)
DT, LONETRN
RECORDINGS:
Charlie McCoy, "That Lonesome Train Took My Baby Away" (OKeh 8863, 1931?; rec. 1930)
CROSS-REFERENCES:
cf. "The Cannonball" (floating verses)
File: LSRai431

That Old Time Religion

DESCRIPTION: "Give me that (or: It's the/that) old time religion (x3), And it's good enough for me." Verses describe those for whom it was good enough: "It was good for Paul and Silas" "It was good for the Hebrew children," "It was good for my dear parents," etc.

AUTHOR: unknown
EARLIEST DATE: 1872 ("Jubilee Songs as sung by the Fisk Jubilee Singers")
KEYWORDS: religious nonballad
FOUND IN: US(SE,So) West Indies(Bahamas)
REFERENCES (9 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 200, "Ole-Time Religion" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 640, "That Old-Time Religion" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 640, "That Old-Time Religion" (2 tunes plus
text excerpts)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 91, "The Old Time Religion" (1 short text, 1 tune)
Randolph 628, "The Old Time Religion" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 438-440, "The Old-Time Religion" (1 text, 1 tune -- Randolph's 628)
Work-FolkSongOfTheAmericanNegro, p. 65, "Old Time Religion" (1 text)
Silber/Silber-FolksingersWordbook, p. 362, "Give Me That Old Time Religion" (1 text)
JournalOfAmericanFolklore, Elsie Clews Parsons, "Spirituals and Other Folklore from the Bahamas," Vol. 41, No. 162 (Oct-Dec 1928), Anthems: Rum Cay #4 p. 464, "Gi' me dat ol' time religion" (1 text)
Roud #6423
RECORDINGS:
The Blue Chips, "Give Me That Old Time Religion" (ARC 6-07-60, 1936)
Brother Son Bonds, "Give Me That Old Time Religion" (Decca 7024, 1934)
Emmett Brand, "Give Me That Old Time Religion" (on MuSouth06)
Morris Brown Quartet, "That Old Time Religion" (Bluebird B-8428/Montgomery Ward M-8765, 1940)
Columbia [Male] Quartet, "The Old-Time Religion" (Columbia A-827, 1910; rec. 1909)
Cotton Belt Quartet, "Give Me That Old Time Religion" (Vocalion 1022, 1926)
Cotton Top Mountain Sanctified Singers, "Give Me That Old Time Religion" (Brunswick 7100, 1929)
Dixie Jubilee Singers, "Give Me That Old Time Religion" (Banner 7237/ Domino 4220/ Challenge 937 [as Jewel Male Quartet], 1928)
Wally Fowler, "Old Time Religion" (Capitol 2182, 1952)
Golden Eagle Gospel Singers, "Gimmie That Old Time Religion" (Decca 7314, 1937)
Hampton Institute Quartet, "Ole Time Religion" (Musicraft 233, 1939)
Haydn Quartette, "The Old Time Religion" (Victor 4656, 1906)
Heavenly Gospel Singers, "Old Time Religion" (Bluebird B-8077, 1939; Montgomery Ward M-7871, n.d.)
Jubilee Quartet, "Old Time Religion" (Banner 1550/Regal 9848, 1925; Ajax 31582, n.d.)
Kentucky Ramblers, "Give Me That Old Time Religion" (Broadway 8270, c. 1932; rec. 1930)
Blind Willie McTell, "Old Time Religion, Amen" (on USWMcTell01)
Mellowmen, "That Old Time Religion" (Decca 28081, 1952)
Old Southern Sacred Singers, "The Old Time Religion" (Brunswick 161, 1927)
Old-Time Jubilee Singers, "That Old Time Religion" (Perfect 113/Ajax [Can.] 17041, 1924)
Original Valentine Quartet, "Give That Old Time Religion" (OKeh 8135, 1924)
Pace Jubilee Singers, "Old-Time Religion" (Victor 22097, 1929; Bluebird B-5811, 1935; rec. 1928)
Paramount Jubilee Singers, "That Old Time Religion" (Paramount 12073, rec. 1923)
Homer Rodeheaver, "Old Time Religion" (Columbia A-3856, 1923)
Ernest Thompson, "The Old Time Religion" (Columbia 15007-D, 1924)
Tuskegee Institute Quartet, "Old Time Religion" (Victor 18075, 1916; rec. 1915)
Tuskegee Quartet, "The Old Time Religion" (Victor 20519, 1927)
Congregation of Wesley Methodist Church, "Give Me That Old Time Religion" (on JohnsIsland1)
SAME TUNE:
Old Time Religion [parody] (DT, OLTIMREL, OLTIMR2, OLTIMR3; on PeteSeeger47; Pete Seeger, _Where Have All the Flowers Gone, a Musical Biography_, p. 136, "The 'Filksong' Old Time Religion")
NOTES [161 words]: This piece was copyrighted in 1891 by Charlie D. Tillman -- but given that the text sung by the Fisk Jubilee Singers was printed in 1880, the claim is obviously bogus. This seems, for all intents and purposes, to have become a parody of itself of late. All three Digital Tradition versions, for instance, are modern versions praising various improbable deities (I suspect that most of the verses are filk). It's not really surprising, given the excellent tune and the asinine lyrics of the original. - RBW
The McTell version does not use the usual structure or tune. The usual lines are there, but each verse is just one of the lines five times; for example, "Give me that old time religion, Amen" (2x) "Give me that old time religion" (2x) "Give me that old time religion, Amen." McTell's tune is a minor blues like "True Religion" ("Mother take the pillow from under my head") and his own "Just As Well Get Ready" and "Climbing High Mountains, Tryin' To Get Home." - BS
Last updated in version 6.0
File: R628
That Old Towpath
DESCRIPTION: "Most dear to my heart are the scenes of the towpath, No mortal its beauty can ever describe." The singer enjoys seeing nature along the path. He was happy there: "'Twas God, man, and nature all working together"
AUTHOR: Pearl R. Nye (source: Salt)
EARLIEST DATE: 1992 (Salt-BuckeyeHeritage-OhiosHistory)
KEYWORDS: work travel canal flowers animal
FOUND IN:
REFERENCES (1 citation):
Salt-BuckeyeHeritage-OhiosHistory, pp. 65-66, "That Old Towpath" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "The Old Oaken Bucket" (tune, according to Salt)
File: Salt065

That Prosperity Wave
DESCRIPTION: "We rise now to put the main question, Just how we should act and behave, When we're completely submerged by... that prosperity wave." McKinley's election was supposed to save the country, but the banks still failing and business is poor
AUTHOR: L. P. Cummins (possibly author of the words only)
EARLIEST DATE: 1939 (Nevada Folklore pamphlet; probably written in 1897 or soon after)
KEYWORDS: political nonballad money suicide
FOUND IN:
REFERENCES (2 citations):
Welsch-NebraskaPioneerLore, pp. 76-77, "That Prosperity Wave" (1 text
ADDITIONAL: Nebraska Folklore, Pamphlet Twenty, "More Farmers' Alliance Songs of the 1890's," Federal Writers' Project. 1939, p. 17, "That Prosperity Wave" (1 text)
NOTES [41 words]: For more on the issues of the 1896 presidential election, see "Free Silver." Most Farmers' Alliance songs were set to widely familiar tunes. No melody is listed for this one, but if I had to guess, I'd guess "My Bonnie Lies Over the Ocean." - RBW
Last updated in version 3.6
File: Wels076

That Rogue Reilly
DESCRIPTION: "There's a boy that follows me every day, although he declares that I use him vilely." He is like "the very shadow at my feet." Her mother sends her away to make hay but Reilly is there. Her aunt recommends a nunnery but she would rather be bothered.
AUTHOR: unknown
EARLIEST DATE: before 1863 (broadside, Bodleian Harding B 11(3382))
KEYWORDS: courting farming
FOUND IN:
REFERENCES (1 citation):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 57, "That Rogue Reilly" (1 text)
Roud #6980
BROADSIDES:
File: OCon057A

That Suits Me
DESCRIPTION: John's letter says "the Holy Ghost came to make us better," and you'd better hurry if you want to go to Heaven. The singer says, "It just suits me" Some couplets float (Ezekiel wept, can't serve God and the Devil, Jacob's ladder: every round is higher)
AUTHOR: unknown
EARLIEST DATE: 1909 (Odum)
That the Stones of the Street May Turn Up the Pig's Feet

DESCRIPTION: "That the stones of the street may turn up the pig's feet If ever I cease to the love. That the tay may come down to three ha'pence a pound If ever I cease to the love"

AUTHOR: unknown
EARLIEST DATE: 1979 (Tunney-StoneFiddle)
KEYWORDS: love nonballad parody food
FOUND IN: Ireland
REFERENCES (1 citation):
Tunney-StoneFiddle, p. 9, "That the Stones of the Street May Turn Up the Pig's Feet" (1 fragment)
CROSS-REFERENCES:
cf. "If Ever I Cease to Love" (subject and some text)
NOTES [56 words]: The current description is all of the Tunney-StoneFiddle fragment. The fragment is a parody of the "if ever I prove false" theme floating among songs such as "When First Into this Country" and "I Live Not Where I Love." It could be derived from "If Ever I Cease to Love" but the only line shared is "If ever I cease to [the] love." - BS
File: RcSSTUF

That Tumble Down Shack in Athlone

DESCRIPTION: "I'm a long way from home and my thoughts ever roam To ould Erin far over the sea." The singer remembers his home in Ireland, says there are people waiting there for him, and looks forward to returning to Athlone

AUTHOR: Words: Richard M. Pascoe / Music: "Monte Carlo" and Alma Sanders
EARLIEST DATE: 1918 (sheet music)
KEYWORDS: home Ireland emigration return
FOUND IN: US(MW)
REFERENCES (1 citation):
Dean-FlyingCloud, pp. 66-67, "That Tumble Down Shack in Athlone" (1 text)
Roud #21716
NOTES [21 words]: This song was apparently popular enough to inspire a movie in 1927, but I have no idea what the film, may have been like. - RBW
File: Dean066

That's a Mighty Pretty Motion

DESCRIPTION: "That's a mighty pretty motion, dee, di, dee (x3), Rise, Sugar, rise." "That's a mighty poor motion." [Or] "That's a very pretty motion, tra, la lut" (x3), Rise, sugar, rise."

AUTHOR: unknown
EARLIEST DATE: 1944 (Trent-Johns-PlaySongsOfTheDeepSouth)
KEYWORDS: playparty nonballad
FOUND IN:
REFERENCES (1 citation):
Trent-Johns-PlaySongsOfTheDeepSouth, pp. 22-23, "That's a Mighty Pretty Motion" (2 texts, 1 tune)
That's All Right (I)

DESCRIPTION: Floating verses: "Mind my mother how you're walking along/Your feet might slip and your soul be lost"; "Hush little baby don't you cry." "Jacob ladder so long and tall." Cho: "That's all right (x2) Since my soul got a seat up in the kingdom...."

AUTHOR: unknown
EARLIEST DATE: 1966 (Carawan/Carawan-AintYouGotARight)
KEYWORDS: warning floating verses nonballad religious mother
FOUND IN: US(SE)
REFERENCES (1 citation):
Carawan/Carawan-AintYouGotARight, p. 121, "That's All Right" (1 text, 1 tune)
RECORDINGS:
Johnny Brown, "That's All Right" (on USFlorida01)
Gullah Kinfolk, "Dat's Alrit'" (on USSeasIsland04)
Mabel Hillery and Johny Huntery, "That's All Right" (on JohnsIsland1)
Laura Rivers, "That's All Right" (on BeenStorm1)
CROSS-REFERENCES:
cf. "Down on Me" (floating verses)
cf. "Somebody's All de Time Talkin' 'Bout Me" (repeating line "that's all right," floating verse "talk about me")
NOTES [20 words]: Brown's text for "Somebody's All de Time Talkin' 'Bout Me" is a fragment. Possibly these two songs belong together. - BS
Last updated in version 4.2
File: RcThAlRi

That's All Right (II)

DESCRIPTION: Chorus: (("That's all right") (3x), "mama, Any way you do.")) Verses: mama and papa tell me "that gal you're fooling with Ain't no friend to you"; Singer is leaving town and "mama" "won't be bothered with me Hanging around your door"

AUTHOR: unknown
EARLIEST DATE: 1946 (recording, Crudup)
KEYWORDS: love parting travel nonballad lover
FOUND IN: US(SE)
RECORDINGS:
Arthur "Big Boy" Crudup,"That's All Right" (Victor 20-2205, 1946)
Scott Dunbar, "That's Alright Mama" (on USDunbarS01)
Elvis Presley, "That's All Right" (Sun 209, 1954)
NOTES [42 words]: The description follows Presley whose record is clearly Dunbar's source, down to the final verse mouth music. Crudup has a verse that neither Presley nor Dunbar sing: "One and one is two, Two and two is four, I love that woman But I got to let her go." - BS
Last updated in version 5.1
File: RcThRi02

That's No Way To Get Along

DESCRIPTION: Singer complains to his mother that "these low-down women ... treated your poor son wrong" till he "wished he's dead and gone." He wants "some train to come along and take me away" ... "and that's no way for me to get along"

AUTHOR: unknown
EARLIEST DATE: 1929 (StuffDreams2)
KEYWORDS: hardheartedness love sex nonballad lover mother
FOUND IN:
RECORDINGS:
Robert Wilkins, "That's No Way To Get Along" (on StuffDreams2)
File: RcTNWTGA
That's So
DESCRIPTION: "The world gets wiser every day, That's so and that's so; And woman's bound to have her way, And that's so too." The woman spends heavily and dresses in finery; the man should go along. "He talks of freedom and of right, But we can show him how to fight."
AUTHOR: unknown
EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)
KEYWORDS: humorous clothes money husband wife
FOUND IN: US(MA)
REFERENCES (1 citation):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, p. 423, "That's So" (1 text)
Roud #6609
File: TNY423

That's What It's Like in the Navy
DESCRIPTION: "I wish I'd never joined for a sailor, mother dear... The girls won't let us court them and the canteen's out of beer, And that's what it's like in the Navy." They are given medals, but they get seasick and live hard lives and get sent to awful places
AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: sailor navy hardtimes mother
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 18, "That's What It's Like in the Navy" (1 text, with tune on p. 147)
File: Tawn001

That's Where My Money Goes
DESCRIPTION: "That's where my money goes, To buy my baby clothes, I'd do 'most any old thing To keep that woman in style. She's worth her weight in gold, My coal-black Venus, Say, boys, that's where my money goes."
AUTHOR: unknown
EARLIEST DATE: 1922 (Brown)
KEYWORDS: money clothes
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 464, "That's Where My Money Goes" (1 short text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 464, "That's Where My Money Goes" (1 tune plus a text excerpt)
Roud #11797
File: Br3464

Thatchers of Glenrea, The
DESCRIPTION: The singer works in Argyle, then does a quick thatching job in Glenrea. When it is all done, he at last is able to return to his wife in Ireland, though he has been cheated (?) of some of the money he hoped he would earn. He will not return to Glenrea
AUTHOR: unknown
EARLIEST DATE: 1927 (Sam Henry collection)
KEYWORDS: work home separation return reunion money
FOUND IN: Ireland Britain(Scotland)
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H186, pp. 46-47, "The Thatchers of Glenrea" (1 text, 1 tune)
Roud #13358
File: HHH186
Then Some wi Pins
DESCRIPTION: A plowing match is described with its problems and swearing. "In spite o' a' difficulties They gaily trudged on Aft times refreshed wi' mountain dew A bannock or a scone." Prizes are announced. "The unsuccessful's never please The judges gets the blame"
AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan3)
KEYWORDS: contest farming drink food ordeal nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast, "Folk-Song in Buchan," p. 44, ("Then some wi' pins and some wi' props") (1 text)
Greig/Duncan3 423, "Then Some wi Pins" (1 text)
Roud #5940
ALTERNATE TITLES:
The Ploughing Match
File: GrD3423

Then We'll Have a New Convention
DESCRIPTION: "Katy, Katy, don't you want to marry? Your mother says you shall not marry... Until we kill the turkey hen." "Then we'll have a new convention And we'll kill the turkey hen... And we'll have the rights of man."
AUTHOR: unknown
EARLIEST DATE: 1922 (Brown)
KEYWORDS: marriage political bird
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 370, "Then We'll Have a New Convention" (1 text); also 371, "Colonel Harry, He Was Scared" (1 fragment, probably the same as the above or a parody, though it may be mixed)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 370, "Then We'll Have a New Convention" (1 tune plus a text excerpt)
Roud #11747
NOTES [139 words]: The notes in Brown connect this with the Civil War: The "convention" refers to the state conventions called to bring states out of the Union, and the song reportedly was used to recruit soldiers. Which makes sense, though it hardly explains the song. The "turkey hen" presumably refers to the Union, or to Lincoln, but this is hardly a common usage.
The "Colonel Harry" of the second Brown text is unidentifiable in context. And the two songs between them have only eight distinct lines, making it very hard to tell what's going on. But the second looks like it might be a later answer to the first: Brown #370 is a triumphant call for a convention (and hence secession); #371, which mentions a convention of "the volunteers and the drafted men" must have arisen in 1862 or later, as opposition to Confederate policies increased. - RBW
Last updated in version 4.1
File: Br3370

Then You'll Remember Me
DESCRIPTION: "When other lips and other hearts Their tales of love shall tell, In language whose excess imparts The power they love so well," perhaps there will come a reminder: "And you'll remember me." In hard times too, then "You'll remember me."
AUTHOR: A. Bunn? (Source: Bodleian references)
EARLIEST DATE: before 1846 (various Bodleian broadsides)
KEYWORDS: love abandonment nonballad
FOUND IN:
REFERENCES (2 citations):
Heart-Songs, pp. 52-53, "Then You'll Remember Me" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 125, "You'll Remember Me" (1 text)
Roud #13830
There Ain't No Flies on Jesus

DESCRIPTION: "There's flies on me, There's flies on you, But there ain't no flies on Jesus."

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: religious nonballad bug

FOUND IN: US(So)

REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 201, (no title) (1 fragment)

CROSS-REFERENCES:

Not linked.

NOTES [27 words]: There is an obvious temptation to link this to "Ain't No Bugs on Me." But, apart from the religious reference, the form seems to imply that they are separate. - RBW

File: ScNF201A

There Are Days I Like to Be All Alone

DESCRIPTION: Chorus: ("There are days I like to be all alone"(3x). "Tell God about my troubles When I am all alone.") Verses: "There are songs I like to sing When I am all alone ..." "There are prayers I like to pray When I am all alone ..."

AUTHOR: unknown

EARLIEST DATE: 1968 (USMississippi01)

KEYWORDS: nonballad religious

FOUND IN: US(SE)

RECORDINGS:
The Southland Hummingbirds, "There Are Days" (on USMississippi01)

File: RcTADILA

There Cam a Laddie Frae the North

DESCRIPTION: "There cam a laddie frae the north... And he's fa'en in love wi' a bonnie lass That lived in Dundee." He offers to take her north to his home in Strathspey. She refuses; he goes home -- then comes again, asks again, and she consents

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan5)

KEYWORDS: love courting marriage travel home

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #43, p. 2, "The Laddie Frae the North" (1 text)
Greig/Duncan5 975, "The Laddie Frae the North" (8 texts, 7 tunes)
Ord-BothySongsAndBallads, pp. 103-105, "There Cam' a Laddie Frae the North" (1 text)
Gatherer-SongsAndBalladsOfDundee 4, "There Cam a Laddie Frae the North" (1 text, tune referenced)

Roud #3951

ALTERNATE TITLES:

- Rollover and see other fragments.
There Comes a Fellow with a Derby Hat

DESCRIPTION: Lost love song: "There comes a fellow with a derby hat, They say he's jealous, but what of that? If he is jealous, I am gay; I can get a sweetheart any day." The rest floats -- the blind bird, a request that the sweetheart return

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: love bird clothes betrayal floating verses
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-Frank CBrownCollection NCFolklore 3 265, "There Comes a Fellow with a Derby Hat" (1 text)
Roud #15742
CROSS-REFERENCES:
cf. "Farewell He" (subject) and references there
File: Br3265

There Goes a Man Just Gone Along

DESCRIPTION: A man is taken to prison. The prisoners laugh and stare. The next day the turnkeys put his irons on. "Now Salisbury assizes is drawing near, Oh come, my lads, begin to cheer (x2) And wipe away all weeping tears"

AUTHOR: unknown
EARLIEST DATE: 1906 (Reeves-The Everlasting Circle)
KEYWORDS: prison trial
FOUND IN: Britain (England (South))
REFERENCES (1 citation):
Reeves-The Everlasting Circle 130, "There Goes a Man Just Gone Along" (1 text)
Roud #1355
NOTES [91 words]: Sam Richards and Tish Stubbs, The English Folksinger (Glasgow, 1979), pp. 210-211, 221, "There Goes a Man," adds two verses: the Salisbury Assizes are over and the singer has been condemned to the gallows. The source -- George Blake, 1906, collected by Gardiner -- is the same singer cited for Reeves-The Everlasting Circle, "previously published under the title 'Gaol Song' in The Foggy Dew (ed. F. Purslow), EFDS Publications Ltd, London, 1974." Did Gardiner collect two versions from George Blake in 1906 or did someone else add the verses? - BS
Last updated in version 2.7
File: ReCi130

There Is a Fountain

DESCRIPTION: "There is a fountain of Christ's blood, Wide open stretch'd for to drown our sins, Where Jesus stands with open arms Of mercy to invite us in." The sights of the passion are recalled" The crown of thorns, the piercing of Jesus's side. Hearers are warned

AUTHOR: unknown
EARLIEST DATE: 1904 (Leather-FolkloreOfHerefordshire)
KEYWORDS: Jesus religious nonballad warning
FOUND IN: Britain (England (West))
REFERENCES (2 citations):
Leather-FolkloreOfHerefordshire, pp. 197-198, "There Is a Fountain" (4 single-stanza texts, all effectively identical; 4 tunes)
ADDITIONAL: Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, pp. 170-171, "Fountain of Christ's Blood" (1 text)
ST Leath 197 (Partial)
Roud #663
CROSS-REFERENCES:
cf. "There Is a Fountain Filled with Blood" (theme)
Alternate Titles:
Fountain of Blood

Notes:
Roud lumps this with "There Is a Fountain Filled with Blood," but to me they look like separate songs; there are few lyrics in common. Given that the idea is basic to Christianity, it could easily have occurred to two writers, so I have split the songs. - RBW

Last updated in version 3.3
File: Leath197

There Is a Fountain Filled with Blood

Description: "There is a fountain filled with blood Drawn from Immanuel's veins, And sinners plunged beneath that flood Lose all their guilty stains. The thief dying (by Jesus) repents. The singer will exalt Jesus's redeeming love until he dies

Author: Words: William Cowper (1731-1800)
Earliest Date: 1927 (recording, Copperhill Male Quartet)
Key Words: Jesus death religious nonballad
Found In: US(SO)
References (2 citations):
High-OldOldFolkSongs, pp. 34-35, "There Is a Fountain Filled with Blood" (1 text)
Warren-EveryTimelFeelTheSpirit, pp. 258-260, "There Is a Fountain" (1 text, 1 tune)
Roud #663
Recordings:
Copperhill Male Quartet, "There is a Fountain Filled With Blood" Columbia 15164-D, 1927
Cross-References:
cf. "There Is a Fountain" (theme)

Notes:
Roud lumps this with "There Is a Fountain," but to me they look like separate songs; there are few lyrics in common. Given that the idea is basic to Christianity, it could easily have occurred to two writers, so I have split the songs.
The repentant thief is described in Luke 23:39-43; the blood flows from Jesus's side in John 19:34 (although there are other references to Jesus's blood, or to the Blood of the Lamb).
For background on William Cowper, see the notes to "God Moves in a Mysterious Way." John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), p. 1160, reports, "This hymn was probably written in 1771, as it is in Conyers's Collection of Ps[alm]s and Hy[mn]s, 1772, in 7 stanzas of 4 lines. It was republished in the Olney Hymns, 1779, B[ook] i, No. 79, with the heading 'Praise for the Fountain opened.' It is based on Zech. xiii.1, 'In that day there shall be a Fountain opened to the house of David and to the inhabitants of Jerusalem for sin and for uncleanness.... A well known form of this hymn is 'From Calvary's Cross a Fountain flows.'" Julian goes on to note the many revisions made to the poem over the years.
Although the tune is sometimes attributed to Lowell Mason, who apparently wrote a tune "Cowper" that is used for the piece, William Reynolds, Companion to Baptist Hymnal, Broadman Press, 1976, p. 219, says that it is most unlikely that Mason wrote the usual tune for this song. - RBW

Last updated in version 4.3
File: High034

There Is a Happy Land

Description: "There is a happy land, far far away, Where saints in glory stand, Bright bright as day, Oh how they sweetly sing, Worthy is our savior king, Loud let his praises ring." The listener is told of the pleasures of heaven and urged not to hesitate

Author: Words: Andrew Young?
Earliest Date: 1843 (Sacred Song Book, according to Julian)
Key Words: religious nonballad
Found In: US(Ap,So)
References (4 citations):
Fuson-BalladsOfTheKentuckyHighlands, pp. 210, "The Happy Land" (1 text)
McNeil-SouthernMountainFolksong, pp. 118-119, "There Is a Happy Land" (1 text, 1 tune)
Heart-Songs, pp. 506-507, "Happy Land" (1 text, 1 tune)
DT, HPPYLAND*
Roud #13784
RECORDINGS:
*Rufus Crisp, "Brighter Day" (on Crisp01)*

CROSS-REFERENCES:
cf. "I Know a Boarding-House" (tune, form)

SAME TUNE:
Old Soldiers Never Die (I) (File: FSWB277A)

NOTES [196 words]: In the Sacred Harp (where it is given with the tune-name "Happy Land"), this melody is said to be derived from Hindu religious music. John Julian, editor, *A Dictionary of Hymnology*, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), p. 1160, explains this:

In 1838 Mr. [Andrew] Young was spending an evening in the house of Mrs. Marshall, the mother of some of his pupils. Among other pieces she played one air which caught his attention. On inquiry he found it was an Indian air called "Happy Land." With the air ringing in his ears he composed this hymn to it. It was sung in his classes at Niddry Street School, Edinburgh, and there heard by the Rev. James Gall, who included it in the first series of the *Sacred Song Book*, 1843... from whence it passed into many hymn books.

Roud lumps this with another song with the title "Happy Land," but they do not appear the same to me. - RBW

Much parodied, this hymn seems to have been enduringly popular in the south. And elsewhere, as witness, "Cook House," popular among soldiers of the Lincoln Brigade during the Spanish Civil War. We've listed that, more or less, as "Old Soldiers Never Die (I)" - PJS

Last updated in version 6.0

File: DTtiahl

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**There Is No Luck**

DESCRIPTION: "There's nae luck about the house... When our goodman's awa'" The mariner is due home and his wife is getting the house and children and herself ready. "I'm downright dizzy with the joy In troth I'm liker to greet!"

AUTHOR: William Julius Mickle (according to OCroinin/Cronin-TheSongsOfElizabethCronin)

EARLIEST DATE: 1776 (Herd)

KEYWORDS: love return reunion separation nonballad children wife husband sailor

FOUND IN: Ireland

REFERENCES (2 citations):
*OCroinin/Cronin-TheSongsOfElizabethCronin* 182, "There Is No Luck" (2 texts)

ADDITIONAL: David Herd, editor, *Ancient and Modern Scottish Songs, Heroic Ballads, etc.* (facsimile of (Edinburgh,1776) with an "Appendix... containing the pieces substituted in the 1791 reprint for those omitted of the 1776 edition, &c.") ("Digitized by Google"), Vol II, pp. 152-154, "The Mariners Wife" (1 text)

Roud #3717

File: OCC182

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**There Is No Place in the Height of Heaven**

DESCRIPTION: "There is no place in the height of Heaven, There is no place like home, home, home, sweet home, There is no place like home. Kind friends, I bid you all farewell. I leave you in God's care. And if I never see you any more, I will see you there."

AUTHOR: unknown

EARLIEST DATE: 1919 (Brown)

KEYWORDS: religious home separation nonballad floatingverses

FOUND IN: US(SE)

REFERENCES (1 citation):
*Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3* 548, "There Is No Place in the Height of Heaven" (2 short texts)

Roud #11825

NOTES [41 words]: This steals lines from all over the place ("Home Sweet Home," "Now Our Meeting Is Over," and probably at least one unidentifiable spiritual). But it seems to be a free composition on these themes rather than a version of any of those songs. - RBW

File: Br3548
There Is Somebody Waiting for Me
DESCRIPTION: "Oh the moon shines bright and the stars they give light And the evening invites (you/me) to (stay/stray)." The singer describes (her)self as a bird in a cage, but happily announces "There is somebody waiting... There is somebody waiting for me."
AUTHOR: unknown
EARLIEST DATE: 1941 (Randolph)
KEYWORDS: love nonballad
FOUND IN: US(So)
REFERENCES (2 citations):
Randolph 741, "There Is Somebody Waiting for Me" (2 texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 724, "The Stars Shine Bright" (1 short text, 1 tune)
Roud #7394
NOTES [30 words]: The first line of this, of course, is from the "Bellman's Song." Don't ask me where the rest of the song went. - RBW
I don't know where it went, but someone is waiting for it. - PJS
Last updated in version 4.1
File: R741

There Lives a Man in Ardes Town
DESCRIPTION: A man "wi' little meat and sair wark" beats and starves a mare to death. Besides, "they say he beats his wife." The wives praise the dead mare and say they would have taken her themselves. Now they denounce the man but he does not let them bury her.
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: abuse death horse burial
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 493, "There Lives a Man in Ardes Town" (1 text)
Roud #5979
File: GrD3493

There Livit an Auld Wife in Terwhiggin
DESCRIPTION: An old wife in Terwhiggan rides on a bundle of straw. It's four score miles to the dung hill But she rides only two score a day.
AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfursCollectionVolume2)
KEYWORDS: age humorous nonballad scatological witch
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
Lyle-Andrew-CrawfursCollectionVolume2 158, "There Livit an Auld Wife in Terwhiggin" (1 text)
Roud #15113
File: LyCr2158

There Once Was a Soldier
DESCRIPTION: A soldier left Annie and "in foreign lands he soon found another." He writes a letter to Annie that he has been fatally wounded "for the good of my country." She should find another. At the wedding with his new love he dies for love of Annie.
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan6)
KEYWORDS: courting infidelity wedding lie separation death soldier
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1128, "There Once Was a Soldier" (1 text)
Roud #6832
There She Blows (II)

DESCRIPTION: "Of all the venturous breeds of men In the Vineland's famous roster Lives one whose story attracts my pen... By the name of the Old Town Whaler." The Whaler had been everywhere and seen everything, including men swallowed alive; now he's dead

AUTHOR: Words: Samuel Keniston
EARLIEST DATE: 2014 (Huntington, The Gam; reportedly printed c. 1880)
KEYWORDS: whaler travel death
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 45-47, "There She Blows" (1 text, 1 tune)
Roud #27730
File: HGam045

There She Goes

DESCRIPTION: Sailors' complaint about the skipper. In bad weather he sets the crew to work while he drinks below. We get no drink but only curses. May he "never get a grave" but drown "where the sharks will have his body and the devil his soul"

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: sea ship work drink ordeal storm nonballad sailor
FOUND IN: Canada(Newf)
Roud #613
RECORDINGS:
Morris Houlihan, "There She Goes" (on MUNFLA/Leach)
File: RcThShGo

There Was a Crooked Man

DESCRIPTION: "There was a crooked man, and he walked a crooked mile, He found a crooked sixpence against a crooked stile, He bought a crooked cat, which caught a crooked mouse, And they all lived together in a little crooked house."

AUTHOR: unknown
EARLIEST DATE: 1842 (Halliwell, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: home animal
FOUND IN: US(MW)
REFERENCES (5 citations):
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 107, "(There was a crooked man)" (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 324, "There was a crooked man, and he walked a crooked mile" (1 text)
Baring-Gould-AnnotatedMotherGoose #224, p. 148, "(There was a crooked man)"
Jack-PopGoesTheWeasel, p. 202, "There Was a Crooked Man" (1 text)
Dolby-OrangesAndLemons, p. 35, "There Was a Crooked Man" (1 text)
Roud #4826
NOTES [60 words]: The Baring-Goulds, Jack-PopGoesTheWeasel, and Dolby-OrangesAndLemons all suggest that the crooked man of this song was the Covenantter Alexander Leslie, and the crooked sixpence Charles I (who was willing to use the Covenanters if it would preserve his throne but had no real use for them). This is another of those "possible but hardly demonstrable" cases. - RBW
Last updated in version 4.3
File: B6MG224
There Was a Fair

DESCRIPTION: "There was a fair into the toon, The lads and lasses a' were boun, Wi' glancin' buckles o' their shoon, An' floories i' their waistcoats"

AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan3)
KEYWORDS: clothes
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 371, "There Was a Fair" (1 fragment)
Roud #5914
NOTES [52 words]: The current description is all of the Greig/Duncan3 fragment. Greig/Duncan3 referring to a note by Duncan: "Cf. [611 'Hey the Bonny Breistknots']." The first verse of "Hey the Bonny Breistknots" is close to the fragment here but each line is different enough that I am not convinced that these are the same song. - BS
Last updated in version 2.4
File: GrD3371

There Was a Gallant Soldier

DESCRIPTION: A soldier meets a maid. He asks if she is pregnant; she says yes. Who is the father? A soldier like you. Where is he? Gone to war. What if he is slain? "The king will lose a man she said an I will loose a frien." Am I the man? Yes.

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan7)
KEYWORDS: war reunion pregnancy dialog soldier
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1472, Greig/Duncan8 Addenda, "There Was a Gallant Soldier" (3 texts, 3 tunes)
Roud #7183
ALTERNATE TITLES:
O Fair Maid
NOTES [14 words]: Greig/Duncan7 1472C gives the soldier's name as "Rob Runawa' when he's nae at hame." - BS
Last updated in version 2.5
File: GrD71472

There Was a Knicht

DESCRIPTION: "There was a knicht on a bonnie simmer nicht, Was huntin' the deer and the roe; He met wi' a lady in good greenwood; In greenwood she did go"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan4)
KEYWORDS: knight hunting
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 833, "There Was a Knicht" (1 fragment, 1 tune)
Roud #6218
NOTES [11 words]: The current description is all of the Greig/Duncan4 fragment. - BS
Last updated in version 2.5
File: GrD4833

There Was a Lady in the East

DESCRIPTION: A lady with many suitors loves Jimmy, her father's clerk. Her father would disown her but she says she wants Jimmy more than treasure. Her father shoots her. Her mother faints and Jimmy commits suicide.

AUTHOR: unknown
EARLIEST DATE: before 1820 (broadside, Bodleian 2806 c.18(76))
There Was a Lady Who Loved a Swine

DESCRIPTION: "Twere was a lady loved a swine, 'Honey,' said she, 'Pig hog, wilt thou be mine?' 'Humph!' said he." She offers the pig a silver sty, pinned with a silver pin, and begs for an answer. All the pig says is "Humph!"

AUTHOR: unknown

EARLIEST DATE: 1939 (Lomax/Lomax-OurSingingCountry)

KEYWORDS: love animal humorous rejection

FOUND IN: US(So)

REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 107-108, "There Was a Lady Who Loved a Swine" (1 text, 1 tune)

Roud #15530

File: LxSi107

There Was a Little Bird

DESCRIPTION: "There was a little bird that went hop-hop-hop. I said, 'Little bird, won't you stop, stop, stop?' I opened the window to say, 'How do you do?' He shook his little tail and away he flew."

AUTHOR: unknown

EARLIEST DATE: 1934 (Henry, from Minnie Stokes)

KEYWORDS: bird nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, p. 241, (no title) (1 short text)

File: MHAp241A

There Was a Little Girl, And She Had a Little Curl

DESCRIPTION: "There was a little girl, and she had a little curl, Right in the middle of her forehead. When she was good, she was very, very good, But when she was bad, she was horrid."

AUTHOR: unknown

EARLIEST DATE: 1885 (Sugar and Spice, And All That's Nice, according to Opie/Opie-
There Was a Little Guinea-Pig

DESCRIPTION: "There was a little guinea pig, Who, being little, was not big. He always walked upon his feet, And never fasted when he'd eat." "When from a place he ran away, he never at that place did stay." The tale continues with similar tautologies

AUTHOR: unknown

EARLIEST DATE: 1784 (Gammer Gurton's Garland, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: animal humorous

FOUND IN:
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 197, "There was a little guinea-pig" (1 text)
- Baring-Gould-AnnotatedMotherGoose #74, pp. 80-81, "(There was a little Guinea-pig)"
- Jack-PopGoesTheWeasel, p. 206, "There Was a Little Guinea Pig" (1 text)
- Roud #19795

File: 002197

There Was a Little Man

DESCRIPTION: "There was a little man, And he had a little gun, And the ball was made of lead." The little man goes out to hunt ducks. He hits the duck in the head and brings her home to his wife to cook. (He goes out to shoot the drake, but it escapes)

AUTHOR: unknown

EARLIEST DATE: 1744 (Tommy Thumb’s Pretty Song Book)

KEYWORDS: bird hunting food

FOUND IN: Britain(England(South)) US(MW)

REFERENCES (5 citations):
- Williams-FolkSongsOfTheUpperThames, p. 220, "There Was a Little Man" (1 text) (also Williams-Wiltshire-WSRO Gl 131)
- Grimes-StoriesFromTheAnneGrimesCollection, p. 100, "There Was a Little Man" (1 text)
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 325, "There was a little man, and he had a little gun" (1 text)
- Baring-Gould-AnnotatedMotherGoose #25, p. 38, "(There was a little Man)"

ADDITIONAL: Joseph Ritson, Gammer Gurton's Garland (London, 1810 ("Digitized by Google")), p. 45, "The Duck and the Drake" (1 text)

Roud #1289

File: B6MG025
There Was a Man and He Was Mad

DESCRIPTION: The madman spends his life jumping into things -- pudding bag, bottle of wine, bottle of beer, notched stick, etc. Finding each one unsatisfactory, he moves on to the next. Finally he winds up in a situation he cannot handle, and quits/dies

AUTHOR: unknown
EARLIEST DATE: 1846 (Halliwell)
KEYWORDS: humorous talltale
FOUND IN: US(MW)
REFERENCES (3 citations):
Eddy-BalladsAndSongsFromOhio 99, "There Was a Man and He was Mad" (1 text, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 321, "There was a man, he went mad" (1 text)
Baring-Gould-AnnotatedMotherGoose #178, p. 128, "(There was a man, he went mad)"
ST E099 (Full)
Roud #5336
RECORDINGS:
Pete Seeger, "There Was a Man and He Was Mad" (on PeteSeeger03, PeteSeegerCD03)

There Was a Man of Double Deed

DESCRIPTION: "There was a man of double deed Sowed his garden full of seed" (or) "A man of words and not of deeds Is like a garden full of weeds." After many similes, the rhyme may well end, "When my (heart/back) began to bleed, Twas death and death and death indeed"

AUTHOR: unknown
EARLIEST DATE: 1784 (Gammer Gurton's Garland), with a high probability that it is at least related to much older materials
KEYWORDS: playparty farming
FOUND IN: Britain(England(Lond),Scotland(Aber,High)) US Canada(Mar)
REFERENCES (9 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 322, "There Was a Man of Double Deed" (1 text)
Opie/Opie-TheSingingGame, pp. 442-443, ("San-tee-ti, San-tee-ti") (1 text)
Baring-Gould-AnnotatedMotherGoose #75, p. 81, "(A man of words and not of deeds)"
DT, SANDYTOY
ADDITIONAL: James Orchard Halliwell, The Nursery Rhymes of England (London, 1842), #166 pp. 100-101, ("A man of words and not of deeds") (1 text)
James Orchard Halliwell, "Popular Rhymes and Nursery Tales" (London, 1849 ("Digitized by Google")), pp. 17-18, ("Double Dee Double Day, Set a garden full of seeds") (1 text)
Robert Craig Maclagan, The Games and Diversions of Argyleshire (London, 1901 ("Digitized by Google")), p. 131, "Sandie Toy" (1 text, 1 tune)
Edward W.B. Nicholson, editor, Golspie: Contributions to its Folklore (London, 1897 ("Digitized by Google")), pp. 190-192, "There Was a Man" (2 texts, including Halliwell's 1849 text)
Helen Creighton, _A Folk Tale Journey through the Maritimes_, edited by Michael Tatt and Ronald Caplan, Breton Books, 1993, p. 48, "There Was a Man Who Had a Double Deed" (1 text)
Roud #2103
NOTES [522 words]: The form of the song is a couplet chain. Each couplet except the first is a simile: the first line "'twas like" the second line. Either the noun following "like" or the noun object of the following prepositional phrase becomes the subject of the next simile. For example "...'Twas like a *ship* without a belt. When the *ship* began to sail ..." or ... "'Twas like a *bird* without a tail. When the "bird" began to fly ...." The chain makes no sense -- is a rigmarole -- and may end "'Twas like a stick upon my back," or may go further until the singer's heart begins to bleed; then, it may be time for him to die indeed, or the chain may continue until "... the oil began to settle, Like our Geordie's bloody battle." Halliwell finds the text of "A man of words and not of deeds" in a 1659 collection and says -- for the version ending "Geordies bloody battle," which is the text he quotes -- it was converted in the 18th century "into a burlesque song on the battle of Culloden."
The Opie and Nicholson texts seem derived, primarily by omitting couplets, from Halliwell's 1849 text. Halliwell 1849: "The earliest copy of the saying, 'A man of words and not of deeds,' I have hitherto met with, occurs in MS. Harl. 1927, of the time of James I. Another version, written towards the close of the seventeenth century, but unfitted for publication, is preserved on the last leaf of MS. Harl. 6580." - BS
This is a complex puzzle. The Opies call it a "rhyme of strange fascination," with which I agree; it is
very hard to get out of the head once one thinks of it. The Baring-Goulds call it a ball-bouncing
song. Roud lists many versions under titles such as "Sandy Toy" and "The Other Side of Jordan"; I
am far from convinced these are in fact all the same. And while many collected versions have
tunes, the "Double Deed" versions all seem to lack them.
But what does it mean? The Opies mention many parallels with topical significance, but they are all
clearly rewrites. There is a certain thematic similarity in the "A man of words and not of deeds" to
the New Testament book of James, which declares (2:17) that "faith... if it has no works, is dead"
and also says (3:6) that "the tongue is a fire," inflaming controversy. Yet there is no hint that the
poem is quoting the Bible.
It is interesting to note that, in the reign of King Edward IV, a bit of propaganda (perhaps in ballad
form?) called England "a garden full of weeds," according to the description in Charles Ross,
*Edward IV*, 1974 (I use the 1997 paperback edition in the Yale English Monarch series with a new
introduction by R. A. Griffiths), p. 300. If this is so, then the man of words and not of deeds is
presumably the inept Lancastrian King Henry VI, whose government lost all English territories in
France and went bankrupt along the way. On the other hand, Henry VI was overthrown in 1461,
and eventually killed and his dynasty ended in 1471. That is obviously long before the first
collection of the rhyme. There is no reason, other than the similarity of words and Henry VI's
general ineptness, to link the poem with the events of the Wars of the Roses. - RBW

Last updated in version 4.1
File: 0020322

**There Was a Man of Thessaly**

DESCRIPTION: "There was a man of Thessaly, And he was wondrous wise, He jumped into a
thorn bush And scratched out both his eyes. And when he saw his eyes were out, With all his might
and main, He jumped into another bush And scratched them in again."

AUTHOR: unknown
EARLIEST DATE: c. 1744 (Tommy Thumb's Pretty Song Book, according to Opie/Opie-
OxfordDictionaryOfNurseryRhymes)
KEYWORDS: injury healing
FOUND IN:
REFERENCES (3 citations):
*Opie/Opie-OxfordDictionaryOfNurseryRhymes* 498, "There Was a Man of Thessaly" (1 text)
*Baring-Gould-AnnotatedMotherGoose* #28, p. 40, "(There was a Man so Wise)"
*Jack-PopGoesTheWeasel*, p. 126, "The Man of Thessaly" (1 text)
Roud #15749
CROSS-REFERENCES:
cf. "Johnny Lad (I)" (lyrics)
NOTES [155 words]: Katherine Elwes Thomas can always be counted on to produce a wild
interpretation, but this one may set the record: According to the Baring-Goulds, she suggested that
this is about the Rev'd. Dr. Hery Sacheverell (died 1724), who in 1709 preached a pair of sermons
on church reform which produced riots and who was impeached then taken back into high favor
with Queen Anne's government. As for any connection with Thessaly (or Nineveh, or any of the
other places mentioned in versions of the song)... well, Dr. Sacheverell was quite learned, so
presumably he'd heard of them....
An hypothesis I would regard as much more reasonable is that the song refers to Bellerophon, the
Greek hero who slew the Chimera, came from Thessaly, and ended up falling off Pegasus, landing
in a thorn bush, and becoming blind, although I don't know why there would be a nursery rhyme
about him or why it would say he scratched his eyes in again. - RBW
Last updated in version 5.0
File: 002498

**There Was a Pig Went Out to Dig**

DESCRIPTION: "There was a pig went out to dig, Chris-e-mas day, Chris-e-mas day, There was a
pig went out to dig, On Chris-e-mas day in the morning." Similarly, "There was a sparrow went out
to harrow," "There was a cow went out to plow," etc.
AUTHOR: unknown
EARLIEST DATE: 1893 (Broadwood/Maitland-EnglishCountySongs)
KEYWORDS: animal work Christmas nonballad
There Was a Piper Had a Cow

DESCRIPTION: The piper has no food for his cow but plays her a tune for consolation. The cow is either happy enough to give the piper a penny to play "corn rigs are bonny," or tells the piper to play for money and use that to feed her.

AUTHOR: unknown

EARLIEST DATE: 1805 (Songs for the Nursery, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: poverty food music animal humorous

FOUND IN: Britain(Scotland(Aber,Bord))

REFERENCES (4 citations):
Greig/Duncan8 1655, "Corn Rigs" (2 texts)
Lyle-Andrew-CrawfurdsCollectionVolume2 188, "There Was a Piper Had a Cow" (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 416, "There was a piper had a cow" (1 text)
Baring-Gould-AnnotatedMotherGoose #156, p. 117, "(There was a piper had a cow)"

Roud #13046
File: 002416

There Was a Squire

DESCRIPTION: "It's I hae haughs and I hae bowers, I hae castle and I hae towers, And I swear my wedded wife ye'll be For I canna live and want ye"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan4)

KEYWORDS: courting home wife

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan4 837, "There was a Squire" (1 fragment, 1 tune)

Roud #6220
NOTES [11 words]: The current description is all of the Greig/Duncan4 fragment. - BS

Last updated in version 2.5
File: GrD4837

There Was a Watermelon

DESCRIPTION: "There was a watermelon, A-growing in the garden, And in the garden wall there was a hole. A skinny little nigger Said if he's a little bigger, He'd climb over the garden wall. He's sneak up like a rabbit, And then he'd grab it...."

AUTHOR: unknown

EARLIEST DATE: 1925 (Brown)

KEYWORDS: food thief

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 465, "There Was a Watermelon" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 465, "There Was a Watermelon" (1 tune plus a text excerpt)

Roud #11798
CROSS-REFERENCES:
cf. "Watermelon on the Vine" (theme)
There Was a Young Couple

DESCRIPTION: A young couple, or three old maids skate "on a cold and frosty morning." The ice is thin and they fall in. Can someone help them out?

AUTHOR: unknown
EARLIEST DATE: 1920s (Opie/Opie-TheSingingGame)
KEYWORDS: playparty
FOUND IN:
REFERENCES (1 citation):
Opie/Opie-TheSingingGame 107, "There Was a Young Couple" (3 texts)
CROSS-REFERENCES:
cf. "Gathering Nuts in May" (tune, per Opie/Opie-TheSingingGame)
cf. "The Lamentation of a Bad Market" (possible source) and references there
cf. "Three Little Girls A-Skating Went" (theme)
ALTERNATE TITLES:
Three Old Maids
NOTES [66 words]: Opie/Opie-TheSingingGame: "In a dance tradition which has turned even 'Twinkle, Twinkle, Little Star' into a 'swinging play' it is not surprising to find that the 'Three Old Maids' is based on the nursery rhyme 'Three children sliding on the ice' (which, in turn, derives from a burlesque ballad 'The Lamentation of a Bad Market; or the Drowning of three Children in the Thames', c.1680...." - BS
Last updated in version 2.6

There Was a Young Lady named Drew

DESCRIPTION: "There was a young lady named Drew Who boarded the ship with the crew. When they got tough, Then she got rough, And they ended up black and blue."

AUTHOR: unknown
EARLIEST DATE: 1948 (Beck-LoreOfTheLumberCamps)
KEYWORDS: humorous fight sailor ship
FOUND IN: US(MW)
REFERENCES (1 citation):
Beck-LoreOfTheLumberCamps 26, "(no title)" (second of three Great Lakes Limericks) (1 short text)

There Was a Young Lady named Kitty

DESCRIPTION: "There was a young lady named Kitty Who lived down at Bay City. If you wanted to meet her, You had to treat her, And that is the end of my ditty."

AUTHOR: unknown
EARLIEST DATE: 1948 (Beck-LoreOfTheLumberCamps)
KEYWORDS: courting nonballad
FOUND IN: US(MW)
REFERENCES (1 citation):
Beck-LoreOfTheLumberCamps 26, "(no title)" (third of three Great Lakes Limericks) (1 short text)

There Was a Young Lady of Bangor

DESCRIPTION: "There was a young lady of Bangor, Who slept while the ship lay at anchor, She rose in dismay When she heard the mate say, 'Lift up the top sheet and spanker.'"

AUTHOR: unknown
EARLIEST DATE: 1948 (Beck-LoreOfTheLumberCamps)
KEYWORDS: humorous wordplay sailor ship
FOUND IN: US(MW)
There Was an Aul' Wifie

DESCRIPTION: "There was an auld wife" and everybody said she would be hanged. She called for a peg where a nail should be and went to her "wee beddie." She danced herself dead in her own house.

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: nonballad death wife
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1425, "There Was an Aul' Wifie" (2 texts, 1 tune)
Roud #7267
CROSS-REFERENCES:
cf. "The Laird o' Cockpen" (tune, per Greig/Duncan7)
File: GrD71425

There Was an Old Lady (I)

DESCRIPTION: Floating bawdy or scatological verses to the tune of Turkey in the Straw. The chorus urges, "Come on you bastards, come on you whores, Pull up your dresses, pull down your drawers...."

AUTHOR: unknown
EARLIEST DATE: 1953
KEYWORDS: bawdy scatological sex nonballad
FOUND IN: US(Ro,So,SW)
REFERENCES (1 citation):
Cray-EroticMuse, pp. 253-255, "There Was an Old Lady" (1 composite text, 1 tune); see also under "Ditties," pp. 264-268, which contain other verses that fit "Turkey in the Straw"
CROSS-REFERENCES:
cf. "Turkey in the Straw" (tune & meter) and references there
File: EM253

There Was an Old Man Was Smoking His Pipe

DESCRIPTION: An old woman shits next to an old man smoking his pipe. "The sparks from her arse flew in to his eee" and he tells her to move away.

AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume1)
KEYWORDS: age dialog scatological drugs
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
Lyle-Andrew-CrawfurdsCollectionVolume1 67, "There Was an Old Man Was Smoking His Pipe" (1 text)
Roud #3863
File: LyCr167

There Was an Old Miser

DESCRIPTION: The old miser's daughter is courted by a sailor. When the miser finds out, he pays a captain to impress the boy. The girl fails to save the boy, but his ship is wrecked and he escapes to shore almost alone. He finds the girl; they are married.

AUTHOR: unknown
EARLIEST DATE: before 1854 (broadside, Bodleian 2806 c.16(16))
KEYWORDS: courting sailor father pressgang wreck escape marriage
FOUND IN: US(MA) Britain(England(Lond,South))
REFERENCES (3 citations):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 48, "There Was an Old Miser" (1 text, 1 tune)
Williams-Wiltshire-WSRO Ox 222, "Transport" (1 text)
ADDITIONAL: Harold Nestler, "Songs from the Hudson Valley" (article in _New York Folklore Quarterly_, Volume V, #2, Summer 1949), p. 78, "The Old Miser" (1 text, missing most of the action; I suspect it's this, but it might be Laws N6 or Laws N10)
ST FSC048 (Partial)
Roud #3913
RECORDINGS:
Chris Willett, "The Old Miser" (on Voice04)
BROADSIDES:
Bodleian, 2806 c.16(16), "Old Miser" ("It's of an old miser in London did dwell"), Swindells (Manchester), 1796-1853; also Johnson Ballads 572, "The Old Miser"
CROSS-REFERENCES:
cf. "Disguised Sailor (The Sailor's Misfortune and Happy Marriage; The Old Miser)" [Laws N6]
NOTES [116 words]: Although this song shows many similarities to Laws N6 (plus a slight similarity to "William and Harriet," Laws M7), Cazden et al consider the ending sufficiently different that they regard it as a separate ballad. Since the policy of this index is to split rather than lump, here it stands.
Roud, interestingly, lumps it with Laws N10, "The Silk Merchant's Daughter." I was tempted to do the same with the short version in Nestler, before I realized it was this. - RBW
Chris Willett's version on Voice04 and Bodleian broadsides 2806 c.16(16) and Johnson Ballads 572 include the verses in the [Supplemental Tradition text, from Cazden et al] but omit the ending: no shipwreck or happy ending. - BS
_Last updated in version 4.4_
File: FSC048

There Was an Old Nigger, His Name Was Dr. Peck
DESCRIPTION: "There was an old nigger, his name was Dr. Peck, He fell in de well an' broke his neck. De cause ob de fall was all his own, 'Case he order look atter de sick An' let de well alone!"
With the "mourner, you shall be free" chorus and floating verses
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: doctor death humorous floatingverses
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 197, "There Was an Old Nigger, His Name Was Dr. Peck" (1 text)
File: ScaNF197

There Was an Old Woman and Her Name Was Pat
DESCRIPTION: Rope-skipping game. "There was an old woman And her name was Pat, And when she died, she died like that. They put her in a coffin, And she fell through the bottom, Just like that. They put her in a bed, And she bumped her head, Just like that"
AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty death
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 106, "(There was an old woman)" (1 texts)
File: SuSm106A

There Was an Old Woman and She Had a Little Pig
DESCRIPTION: "There was an old woman and she had a little pig, It didn't cost much 'cause it wasn't very big." Despite good care, the pig never grows up. One day it dies. The owner(s) soon
follow. The song ends; "if you want any more, you can sing it yourself"

AUTHOR: unknown
EARLIEST DATE: 1784 (Gammar Gurton's Garland, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: animal death
FOUND IN: US(Ap,MW,NE,SE,So) Britain(England)
REFERENCES (20 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 130, "The Old Woman and Her Pig" (2 texts plus mention of 1 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 130, "The Old Woman and Her Pig" (1 tune plus a text excerpt)
Morris-FolksongsOfFlorida, #225, "Old Joe Finley" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 126, "The Old Woman Who Bought a Pig" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 68, "Old Sam Fanny" (2 texts, 2 tunes)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 195, "Uncle Sam Simmie" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 235, "The Old Woman and the Little Piggee" (2 texts, 2 tunes)
Boette-SingaHipsyDoodle, pp. 104-105, "Ole San Fannie" (1 text, 1 tune)
Roberts-SangBranchSettlers, #99, "The Little Piggee" (1 text, 1 tune)
Reeves/Sharp-TheldiomOfThePeople 11, "Bessy Bingle" (1 text)
Sharp/Karpeles-EightyEnglishFolkSongs 77, "The Old Woman and the Little Pig" (1 text, 1 tune -- a composite version)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 308-310, "Tale of a Little Pig" (1 text, 1 tune)
Ritchie-SingingFamilyOfTheCumberlands, pp. 207-210, "There Was an Old Woman and She Had a Little Pig" (1 text, 1 tune)
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 21, "The Old Woman and the Pig" (1 text, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 42, "Little Betty Pringle she had a pig" (1 text)
Baring-Gould-AnnointedMotherGoose #37, p. 53, "(Little Betty Winkle she had a pig)"
Cox-FolkSongsSouth 175, "Old Sam Fanny" (2 texts)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 160-161, "The Old Couple and the Pig" (1 text, 1 tune)
Sturgis/Hughes-SongsFromTheHillsOfVermont, pp. 54-57, "The Little Pig" (1 text, 1 tune)
Botkin-TreasuryOfNewEnglandFolklore, pp. 574-575, "The Little Pig" (1 text, 1 tune)
ST E068 (Partial)
Roud #746
NOTES [74 words]: Although the first instance of this seems to be from 1784, the idea appears to be older. Oliver Goldsmith (died 1774) produced a poem to mock the sententiousness of Thomas Percy. It began

A Dirge
Little Betty Winckle she had a pig,
It was a little pig not very big;
When he was alive he liv'd in clover,
But now he's dead and that's all over.
Last updated in version 4.3
File: E068

There Was an Old Woman Lived Under a Hill

DESCRIPTION: "There was an old woman lived under a hill, And if she isn't gone, she lives there still." Various endings seem to have been grafted on.

AUTHOR: unknown
EARLIEST DATE: c. 1744 (Tom Thumb's Pretty Song Book)
KEYWORDS: home nonballad
FOUND IN:
REFERENCES (2 citations):
There Was an Old Woman Tossed up in a Basket

DESCRIPTION: "There was an old woman tossed up in a blanket" with a broom, many times higher than the moon. The singer asks what she's doing. She says she is brushing the cobwebs, or clouds, out of the sky. The singer asks to go with her, or says well done.

AUTHOR: unknown

EARLIEST DATE: 1784 (Gammar Gurton's Garland, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: nonballad talltale

FOUND IN: Britain(England(South),Scotland(Bord))

REFERENCES (7 citations):
- Williams-FolkSongsOfTheUpperThames, p. 228, "The Old Woman Tossed Up in a Blanket" (1 text) (also Williams-Wiltshire-WSRO OX 214)
- Lyle-Andrew-CrawfurdsCollectionVolume2 144, "The Wee Wyfie" (1 text)
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 544, "There was an old woman tossed up in a basket" (1 text)
- Baring-Gould-AnnotatedMotherGoose #35, p. 50, "(There was an old woman tossed in a blanket)"
- Montgomerie/Montgomerie-ScottishNurseryRhymes 175, "(There was a wee wifie rowed up in a basket)" (1 text)
- Dolby-OrangesAndLemons, p. 37, "There Was an Old Woman Tossed Up in a Basket" (1 text)

ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), p. 34, "The Wee Wifie" (1 text)

Roud #1297

CROSS-REFERENCES:

- cf. "Lilliburlero" (tune) (per Opie/Opie-OxfordDictionaryOfNurseryRhymes)
- cf. "Slaves to the World" (theme: tossing in a blanket) and notes there

NOTES [157 words]: Opie/Opie-OxfordDictionaryOfNurseryRhymes: "Rimbault says this song is supposed to allude to James II.... In spite of the rhyming, the original wording was probably 'tossed up in a blanket Ninety-nine [instead of seventeen or nineteen] times as high as the moon', as in the William and Mary ballad, The Jacobite tossed up in a blanket." - BS

The Baring-Goulds report an even more extravagant story, connecting this to Henry V (reigned 1413-1422) and his invasion of France. But they add "The only trouble with this story is that there doesn't seem to be a word of truth in it." I couldn't have put it better myself. - RBW

Lyle-Andrew-CrawfurdsCollectionVolume2 p. xli: "Crawfurd supplied songs and rhymes for Robert Chambers .... It appears that the versions of 143 'Cow the Nettle Airlie' and 144 'The Wee Wyfie' ...." Chambers 1870 notes these to be from "recitations in Fife and Ayrshire." Crawfurd's versions are from Ayrshire (p. xxxix). - BS

Last updated in version 3.3

File: 002544

There Was an Old Woman Who Lived in a Shoe

DESCRIPTION: "There was an old woman who lived in a shoe, She had so many children she didn't know what to do; She gave them some broth without any bread; She whipped them all soundly and put them to bed."

AUTHOR: unknown

EARLIEST DATE: 1787 (Gammar Gurton's Garland, according to the Opies)

KEYWORDS: children abuse injury food poverty

FOUND IN:

REFERENCES (4 citations):
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 546, "There was an old woman who lived in a shoe" (2 texts)
- Baring-Gould-AnnotatedMotherGoose #87, p. 85, "(There was an old woman who lived in a shoe)"
- Jack-PopGoesTheWeasel, p. 208, "There was an old woman who lived in a shoe" (1 text)
- Dolby-OrangesAndLemons, p. 38, "There Was an Old Woman Who Lived in a Shoe" (1 text)
Roud #19132
NOTES [50 words]: Several sources connect this with King George II of Great Britain, but supporting evidence, as usual, is lacking. Dolby-OrangesAndLemons also mentions an Elizabeth Vergoose of Boston, who had six children and ten stepchildren, but again, no supporting evidence (as Dolby-OrangesAndLemons admits). - RBW
Last updated in version 3.3
File: 002546

There Was First Guid Ale
DESCRIPTION: "There was first guid ale, and syne guid ale, And second ale and some; Hink-skink, and ploughman's drink, And scour-the-gate, and trim"
AUTHOR: unknown
EARLIEST DATE: 1870 (Chambers)
KEYWORDS: drink nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan3 569, "There Was First Guid Ale" (2 texts)
ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), p. 392, ("There's first guid ale, and syne guid ale")
Roud #5895
NOTES [8 words]: Chambers: "Different Kinds of Malt Liquor." - BS
Last updated in version 2.5
File: GrD3569

There Was Twa Auld Carles
DESCRIPTION: Two old men and a poor girl [quine] are in bed together. One moved off [jinkit aff], and the other moved in, and they played there.
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: bawdy nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1722, "There Was Twa Auld Carles" (1 text)
Roud #13140
NOTES [10 words]: Greig/Duncan8: "[This is] from two manuscripts 1730-1760." - BS
Last updated in version 2.5
File: GrD81722

There Were Two Birds Sat on a Stone
DESCRIPTION: "There were two birds sat on a stone, Fa la la la la de, One flew away and then there was one, Fa la la... The other flew after, and then there was none... And so the poor stone was left all alone." The (birds/crows) then fly back
AUTHOR: unknown
EARLIEST DATE: c. 1767 (Newbery)
KEYWORDS: bird
FOUND IN: Britain(Scotland(Aber))
REFERENCES (6 citations):
Greig/Duncan8 1680, "The Twa Corbies" (1 text, 1 tune)
Baring-Gould-AnnotatedMotherGoose #49, pp. 59-60, "(There were two birds sat on a Stone)"
Montgomerie/Montgomerie-ScottishNurseryRhymes 19, "(There were two crows sat on a stone)" (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 51, "There were two birds sat on a stone" (2 texts)
DT, CRAWSTAN
ADDITIONAL: Robert Chambers (Edited by Norah and William Montgomerie), Traditional Scottish Nursery Rhymes (1990 selected from Popular Rhymes) #13, p. 17, ("There were two craws sat on a stane, Fal de ral")
NOTES [82 words]: Sounds like "The Twa Corbies" told from the standpoint of their original perch. But there are just enough mentions of it that I thought it had better go in the Index.

Charles Kingsley quoted two stanzas of this in *The Water Babies*. (1863):

Two little birds they sat on a stone,
One swam away, and then there was one,
With a fal-lal-la-lady.
The other swam after, and then there was none,
And so the poor stone was left all alone,
With a fal-lal-la-lady.
The quotation is in chapter seven. - RBW

**There'll Be a Hot Time (In the Old Town Tonight)**

DESCRIPTION: A quatrain ballad, this is essentially an ever-changing collection of floating bawdy verses.

AUTHOR: unknown

EARLIEST DATE: 1896 (sheet music)

KEYWORDS: bawdy nonballad

FOUND IN: US(MW,So)

REFERENCES (10 citations):
- Stout-FolkloreFromIowa 77, pp. 99-100, "Hot Time in the Old Town" (3 texts, all short)
- Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 213-214, "A Hot Time in the Old Town" (1 text)
- Randolph/Legman-RollMeInYourArms I, pp. 532-534, "There'll Be a Hot Time" (2 texts, 1 tune)
- Spaeth-ReadEmAndWeep, pp. 203-204, "A Hot Time in the Old Town" (1 text, 1 tune -- from the sheet music)
- Geller-FamousSongsAndTheirStories, pp. 138-143, "A Hot Time in the Old Town" (1 text, 1 tune)
- Messerli-ListenToTheMockingbird, pp. 217-219, "A Hot Time in the Old Town" (1 text)
- Jolly-Miller-Songster-5thEd, #136, "Hot Time" (1 text)
- Fuld-BookOfWorldFamousMusic, pp. 278-279, "A Hot Time in the Old Town"

ADDITIONAL: Robert A. Fremont, editor, _Favorite Songs of the Nineties_, Dover Publications, 1973, pp.117-121, "A Hot Time in the Old Town" (1 text, 1 tune, the 1897 sheet music)

Margaret Bradford Boni, editor, _Songs of the Gilded Age_, with piano arrangements by Norman Lloyd and illustrations by Lucille Corcos, Golden Press, 1960, pp. 36-38, "There'll Be a Hot Time" (1 text, 1 tune)

ST RL532 (Partial)

Roud #4324

RECORDINGS:
- Edward M. Favor, "Hot Time in the Old Town" (Berliner 0791-L, 1899)
- Bill Mooney & his Cactus Twisters, "Hot Time in the Old Town Tonight" (Imperial 1096, n.d. but post-World War II)
- Dan W. Quinn, "A Hot Time in the Old Town" (Berliner 527-Z, 1897)
- Bessie Smith & her Blue Boys, "There'll Be a Hot Time in the Old Town" (Columbia 3173-D/Parlophone R-2477 [UK], 1938)
- Gid Tanner & his Skillet Lickers, "There'll Be a Hot Time in the Old Town Tonight" (Columbia 15695-D, 1931; rec. 1929)

SAME TUNE:

West Wallsend Football Song (Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 253)

There'll Be a Hot Time in the Old Town Tonight (Bryan Version) (File: McIn021A)

Kansas Jayhawker Song (File: SaKo142)

REC: Baritone solo, "Come Join the Ku Klux Klan in the Old Town Tonight" (KKK 75009, c. 1924)

REC: W. R. Rhinehart, "There'll Be a Hot Time - Klansman" (100% K-36, rec. c. 1924)

NOTES [218 words]: This was popular with military bands during the Spanish-American war -- so much so, according to Michael Blow, *A Ship to Remember: The Maine and the Spanish-American War*, William Morrow and Company, 1992, p. 391, that when American troops were landing around Manila, "many Filipinos thought it the American national anthem."

Fuld points out that the earliest (1896) sheet music refers not to "the old town" but to "Old Town" (in
Louisiana). This version is by Joe Hayden (words) and Theodore A. Metz (music), and involves a dance and/or camp meeting. This camp meeting version, according to Spaeth, came to be "indelibly associated with the Spanish[-American] War."

According to Jon W. Finson, The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song, Oxford University Press, 1994, p. 229, Metz claimed to have written the song in 1886 as a song and circus march. This may be true, but clearly the folk have taken things into their hands from there. - RBW

Indeed; [Dan W.] Quinn's recording, only a year after the sheet music, already calls it "The Old Town." - PJS

The cover sheet to the 1896 sheet music at LOCSheet Music B-570 [cover only] has the title as "A hot time in the old town"; the commentary notes the chorus as "There'll be a hot time in the old town tonight, ma baby" - BS

Last updated in version 6.0

File: RL532

There'll Be a Hot Time in the Old Town Tonight (Bryan Version)

DESCRIPTION: "Me oh my just hear the people yell, If McKinley is elected our country's gone to -- well. If we elect Billy Bryan, we'll all be living well. There's be a hot time in the old town tonight, my honey."

AUTHOR: unknown

EARLIEST DATE: 1952 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)

KEYWORDS: political nonballad wordplay

HISTORICAL REFERENCES:
July 7, 1896 - William Jennings Bryan gives his "Cross of Gold" speech calling for a silver currency
1896, 1900, 1908 - Bryan's three runs for the presidency

FOUND IN: US(MW)

REFERENCES (1 citation):
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 21, "There'll Be a Hot Time in the Old Town Tonight" (1 short text)

CROSS-REFERENCES:
cf. "There'll Be a Hot Time (In the Old Town Tonight)" (tune) and references there

File: McIn021B

There'll Be No Dark Valley

DESCRIPTION: "There'll be no dark valley when Jesus comes (3x) To gather his loved ones home"

AUTHOR: unknown

EARLIEST DATE: 1976 (Owens-TexasFolkSongs-2ed)

KEYWORDS: nonballad religious Jesus

FOUND IN: US(So)

REFERENCES (1 citation):
Owens-TexasFolkSongs-2ed, pp. 164-165, "There'll Be No Dark Valley" (1 fragment, 1 tune)

NOTES [13 words]: The current description is based on the Owens-TexasFolkSongs-2ed fragment.

- BS

Last updated in version 3.5

File: Ow2E164

There'll Be No Distinction There

DESCRIPTION: "There'll be no sorrow on that heavenly shore, There'll be no woes at the cabin door...." Singer describes heaven as a place without sorrow, poverty, class distinctions, racism, adultery, nagging women, or booze.

AUTHOR: Blind Alfred Reed

EARLIEST DATE: 1931 (recording, Blind Alfred Reed)

KEYWORDS: nonballad religious

FOUND IN: US(SE)
**There'll Come a Time**

DESCRIPTION: "Why are you sad, Papa, my darling? Why are those tears falling down?" The father calls the child "an angel," but he is afraid of what happens when he is dead: "There'll come a time someday When I have passed away" and the child will be unprotected

AUTHOR: unknown

EARLIEST DATE: 1966 (Burton/Manning-EastTennesseeStateCollectionVol1)

KEYWORDS: father mother children death

FOUND IN: US(Ap)

REFERENCES (1 citation):
- Burton/Manning-EastTennesseeStateCollectionVol1, pp. 62-63, "There'll Come a Time" (1 text, 1 tune)

Roud #7125

NOTES [26 words]: This seems to have been very popular with a particular sort of conservative, hyper-controlling parent. Not many young performers seem to have sung in. Hm. - RBW

*Last updated in version 5.1*

File: BuMa062

**There'll Never Be Peace Till Jamie Comes Hame**

DESCRIPTION: Singer hears a man sing "The church is in ruins, the State is in jars, Delusions, oppressions, and murderous wars." His seven sons died fighting for James. "Now life is a burden that bows me down." "There'll never be peace till Jamie comes hame"

AUTHOR: unknown

EARLIEST DATE: 1819 (Hogg-JacobiteRelicsOfScotlandVol1)

KEYWORDS: rebellion nonballad political Jacobites

FOUND IN: Britain(Scotland)

REFERENCES (3 citations):
- Hogg-JacobiteRelicsOfScotlandVol1 38, "There'll Never Be Peace Till Jamie Comes Hame" (1 text, 1 tune)
- Greig/Duncan1 118, "There'll Never Be Peace Till Jamie Comes Hame" (2 fragments, 2 tunes)
- ADDITIONAL: James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford, 1969) #326, pp. 453-454, "There'll never be peace till Jamie comes hame--" (1 text, 1 tune, from 1791)

Roud #5782

CROSS-REFERENCES:
- cf. "There's Few Guid Fellows When Jamie's Awa" (tune, according to Burns)
- cf. "My He'rt It Is Sair" (tune)

NOTES [135 words]: Hogg-JacobiteRelicsOfScotlandVol1: "It is very like Burns, but is given in Johnson's Museum as an old song without any alterations."

Greig/Duncan1: "... expresses the point of view of supporters of the claim to the throne of the son of James II, James Stuart (the Old Pretender)." - BS

The statement about the church being in ruins is particularly true at this time. There were still Catholics in the Highlands. It has been claimed that there were Anglicans there as well. The country was officially Presbyterian, but many old men remembered the Solemn League and Covenant, some with reverence, others with horror. And William III simply did not understand the
Scottish Kirk. In England, he could largely rely on the powers of the Bishops. That didn't work at all in Scotland, where there were no bishops.... - RBW

There's a Bridle Hanging On the Wall

DESCRIPTION: "There's a bridle hanging on the wall and the saddle in an empty stall... gone where all the good ponies go." The rider mourns the death of the pony he thought of as a friend.

AUTHOR: Rex Allen (according to Bennett/Downey-JeromeJustOneMoreSong)
EARLIEST DATE: 1936 (Carson Robison 78: see NOTES)
KEYWORDS: death nonballad horse
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Bennett/Downey-JeromeJustOneMoreSong 9, p. 89, "There's a Bridle Hanging On the Wall" (1 text)
Roud #16057
RECORDINGS:
Jerome Downey, "There's a Bridle Hanging On the Wall" (on NFJDowney01)
NOTES [42 words]: Carson Robison's Buckaroos recorded "There's a Bridle Hangin' On the Wall" on 78 Montgomery Ward M4917 according to the "Rocky 52 The Rock & Country Encyclopedia and Discography" site at http://tinyurl.com/tbdx-CRobison, accessed February 16, 2015. - BS

There's a Brown Girl in the Ring

DESCRIPTION: "Theres a (brown girl or black boy) in a ring, (she/he) likes sugar and I like plum)." Dance instruction, like "stand and face your partner, wheel and turn your partner" or "skip across the ocean: show me your motion"

AUTHOR: unknown
EARLIEST DATE: 1907 (Jekyll-JamaicanSongAndStory)
KEYWORDS: dancing nonballad playparty bird
FOUND IN: West Indies(Jamaica) US(MA)
REFERENCES (4 citations):
Jekyll-JamaicanSongAndStory 19, "Annancy and the Screech-Owl" ("There's a blind boy in the ring"): 109, ("There's a black boy in a ring") (2 texts, 1 tune)
Byington/Goldstein-TwoPennyBallads, pp. 126-127, "There Stands a Bluebird" (1 text, 1 tune)
ADDITIONAL: Olive Lewin, "Rock It Come Over" - The Folk Music of Jamaica (Barbados: The University of the West Indies Press, 2000), pp. 71-72, "Brown Girl in the Ring" (1 text,) (1 tune)
Martha Warren Beckwith and Helen Roberts, _Folk-Games of Jamaica_ (Poughkeepsie: Vassar College, 1922 ("Digitized by Internet Archive")) #64 pp. 74-75, "There's a Brown Girl in the Ring" (2 texts, 1 tune)
Roud #13195
NOTES [90 words]: Lewin describes the game. A player in the middle of the ring, with a partner, is told by the partner how to perform, and the others on the ring follow her motion. Then the partner moves to the middle and a new girl becomes the caller.
The Jekyll-JamaicanSongAndStory texts show how a game song can be made part of an Anansi story. In this case the "brown girl" or "black boy" is replaced by a "blind boy" -- specifically Screech Owl blinded by daylight -- tricked by Annancy into staying awake till day so that he can easily be killed. - BS

There's a Dear Spot in Ireland

DESCRIPTION: The singer recalls the "dear spot" where his aged mother lived with his brothers and sisters. Poverty has brought him over the sea. Now mother is dead. He hopes his brothers and sisters can join him; they will make a poor but honest home
There's a Fuck-up on the Flight Deck

DESCRIPTION: "There's a fuck-up on the flight deck, and the Wavy Navy done it. There's a prang on the gangway and they don't know who to blame." The song describes many mistakes made aboard an aircraft carrier on a mission.

AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: technology navy battle
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, pp. 104-105, "There's a Fuck-Up on the Flight Deck" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "The Hut Sut Song" (tune)
NOTES [584 words]: The Fairey Albacore is a particularly fit airplane to be singled out for criticism in this song. When World War II began, the standard British carrier torpedo bomber was the Fairey Swordfish, a biplane with a top speed of 138 miles per hour that was so old that even the British knew that the "stringbag" needed to be replaced (Munson 68). So they came up with the Fairey Albacore. Which was, ahem, another biplane. In 1940. The Albacore was slightly faster than the Swordfish, and had a slightly longer range, and had an enclosed cockpit (more comfortable for the pilot), but otherwise, it was such a flop that the Swordfish "remained in service alongside, and eventually outlasted, the [Albacore]" (Munson, p. 62).

Brown, p. 60, reports, "In retrospect, the Albacore epitomised the ascendancy of the conventionalists over the visionaries; the least adventurous approach that could possibly have been made to solving the problem of replacing the venerable and patently obsolescent Swordfish. That the authorities should have opted to perpetuate the biplane configuration at a time when the imminence of its final demise in all operational roles was surely obvious to all is difficult to comprehend today, forty years on." He adds that the defects of the Albacore were its lack of maneuverability, its unresponsive controls, and its large size that made it harder to handle and easier for enemy gunfire to hit. It was a good plane as long as there were no enemies around, but too easy a target in combat.

Munson, p. 62, adds, "Production ceased in 1943 after 803 Albacores had been built, but by the end of that year all but two squadrons had been re-equipped with Barracudas or American Avengers. One of the squadrons, however, handed on their Albacores to the R.C.A.F., by whom they were employed in the D-day landings of June 1944." Fortunately for the Canadians, there were few Axis fighters to take advantage of the Albacore's pitiful lack of speed; for this plane, at least, the conditions of British landing fields were danger enough!

The Fairey Fulmar was another British flop. No, it wasn't just that Fairey was a lousy plane designer; other manufacturers were bad, too, often because the government wrote ridiculous specifications. So it was with the Fulmar: "The FAA requirement of two seats for its fighters guaranteed their inferiority" (Worth, p. 80). It didn't help that it was a rush job (Munson, p. 65). It did at least have decent firepower and maneuverability. But they did sink a lot -- they were one of the planes used on "CAM ships," or merchant ships with a catapult to launch a fighter to deal with enemy bombers (Gunston, p. 36), which however had to ditch after making its flight.

Brown seems to be the only writer with anything good to say about the Fulmar: "It was to be said of
the handsome Fairey monoplane that it lacked the fighter's first essential -- speed. There is no gainsaying that it was slow by then contemporary land-bases single-seat fighter standards, but it was not short of other qualities and, if incapable of taking on a Messerschmitt Bf 109 on anything like equal terms, its advent was, in so far as the Fleet Air Arm was concerned, very welcome indeed" (p. 69).

For the King George V, see also the notes to "The Sinking of HMS Hood."
The Fulmar went into service in 1940, and began to be phased out in 1943; it was most widely used in 1942, which was also the height (or depth) of the Albacore's career. So I'd guess this song dates from that year. - RBW

Bibliography

- Worth: Richard Worth, Fleets of World War II, Da Capo, 2001

There's A Girl in the Heart of Maryland

DESCRIPTION: "In a quaint, old-fashioned garden in a quaint, old-fashioned town... Where the old Potomac's llowing, that is where I long to be." "There's a girl in the heart of Maryland with a heart that belongs to me." He asks that the parson be ready when he returns

AUTHOR: Words: Ballard MacDonald / Music: Harry Carroll

EARLIEST DATE: 1913 (sheet music)

KEYWORDS: love reunion marriage

FOUND IN: US(MW)

REFERENCES (1 citation):
Dean-FlyingCloud, pp. 88-89, "There's a Girl in the Heart of Maryland" (1 text)
Roud #9571

NOTES [62 words]: According to Sigmund Spaeth, A History of Popular Music in America, MacDonald and Carroll had two big hits in 1913: This and "On the Trail of the Lonesome Pine" (the latter apparently being the first-published, since it is mentioned on the sheet music of this piece). Both produced quite a few other pop hits, though very few of them made the jump into oral tradition. - RBW

There's a Good Time Coming

DESCRIPTION: "There's a good time coming, Boys, a good time coming. We may not live to see the day, But Earth shall glisten in the ray." There will be no more wars. The poor shall be no more. Children won't have to work. Hearers are urged to "wait a little longer."

AUTHOR: Words: Charles MacKay? / Music: Henry Russell (1812-1900) (see NOTES)

EARLIEST DATE: 1926 (Scott), but best-known in the mid-nineteenth century

KEYWORDS: nonballad poverty help war freedom

FOUND IN:

REFERENCES (2 citations):
Scott-EnglishSongBook, pp. 92-93, "There's a Good Time Coming" (1 text, 1 tune)
Wolf-AmericanSongSheets, #2316, p. 156, "There's a Good Time Coming" (4 references)
Roud #16621

SAME TUNE:
The World's All Before Us (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 50)
The Good Time Coming [Garfield Campaign Song] (Garfield and Arthur Campaign Song Book 1880, p. 10)
NOTES [104 words]: Talk about optimism.... This really doesn't seem like something that would go into tradition, and I have no clear proof that it has. But there is one short North Carolina fragment that Steve Roud lists among the Cecil Sharp MSS. that MIGHT be this, so I have very tentatively included it in the Index.

There seems to be agreement that Henry Russell wrote the music to this. He is the only author listed by Scott. But Wolf-AmericanSongSheets, p. 156, lists four broadsides, one crediting it to "Charles MacKay," another to "Charles Macray." Since MacKay is a known poet, I have tentatively credited him with the lyrics. - RBW

Last updated in version 5.2

File: ScES092

There's a Hole in the Bottom of the Sea

DESCRIPTION: "There's a hole in the bottom of the sea, There's a hole (x2), There's a hole in the bottom of the sea." "There's a rock in the bottom of the sea... There's a rock in that hole in the bottom of the sea." "There's a frog in the bottom of the sea."

AUTHOR: unknown
EARLIEST DATE: 1923 (Brown)
KEYWORDS: nonballad cumulative
FOUND IN: US(SE)
REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 135, "There's a Hole in the Bottom of the Sea" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 135, "There's a Hole in the Bottom of the Sea" (1 tune plus a text excerpt)
NorthCarolinaFolkloreJournal, Gloria Dickens, "Childhood Songs from North Carolina" Vol. XXI, No. 1 (Apr 1973), p. 8, "(There's a hole in the bottom of the sea)" (1 text)

Roud #15766

File: Br31335

There's a Hole in the Bucket

DESCRIPTION: Circular song, "There's a hole in the bucket, dear Liza." "Then fix it..." "With what?" "Straw." "The straw is too long." Etc., until "...too dry." "Then wet it." "With what?" "Water." "With what shall I fetch it?" "The bucket." "There's a hole..."

AUTHOR: unknown
EARLIEST DATE: 1949 (Korson-PennsylvaniaSongsAndLegends -- German version)
KEYWORDS: questions tasks dialog humorous husband wife
FOUND IN: US(MA)
REFERENCES (3 citations):
Korson-PennsylvaniaSongsAndLegends, pp. 83-85, "Der Jug hot en Loch (The Jug Has a Hole)"; pp. 252-255, "Liewer Henry (Dear Henry)" (2 very distinct German texts plus English translations, 2 tunes)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 731, "Hole in the Bucket" (1 text, 1 tune)

RECORDINGS:
Pete Seeger, "Hole in the Bucket" (on PeteSeeger31) (on PeteSeeger47)

File: DT_holebc

There's a Little Box of Pine on the 7:29

DESCRIPTION: "'Dear warden,' wrote a mother, 'how much longer must I wait'' until her boy is sent home. The warden is forced to answer, "There's a little box of pine on the 7:29 Bringing back a lost sheep from the fold." The mother and community mourn the dead sinner

AUTHOR: Jos. Ettlinger, George Brown (Billy Hill), and De Dette Lee (De Dette Lee Hill)
EARLIEST DATE: 1931 (copyright; recording by Tommy Reynolds an Wilie Robinson)
KEYWORDS: death train mother funeral prison
FOUND IN:
REFERENCES (1 citation):
There's a Little Hand Writing on the Wall

DESCRIPTION: "There's a little hand writing on the wall, There's a little hand writing on the wall, All I say and all I do, that hand writing on the wall."

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: religious

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 519, "There's a Little Hand Writing on the Wall" (1 fragment)

Roud #11814

CROSS-REFERENCES:

cf. "The Handwriting on the Wall" (subject)

NOTES [128 words]: The "hand writing on the wall" is obviously an allusion to Daniel 5. But, as 5:24-28 reveal, it was not writing the actions of King Belshazzar (who, incidentally, was never King of Babylon; he was the son of the last King, Nabonidas, if he is historical at all). Rather, the hand wrote a message of condemnation.
For more on this subject, see "The Handwriting on the Wall."
The bit about "all I say and all I do" may be an allusion to John 8:6, 8, where Jesus writes upon the ground. A few late manuscripts say that he wrote "the sins of every one of them," though most omit (and the earliest manuscripts all omit John 7:53-8:11).
If it is not an allusion to John 8, it may be a reminiscence to John 4:29, where Jesus told the Samaritan woman "all that I ever did." - RBW

Last updated in version 5.1

File: Be3519

There's a Little Wheel a-Turning

DESCRIPTION: "There's a little wheel a-turning in my heart, In my hear, yes, Lord, in my heart... O, for you, yes, Lord, for you." Remaining lines are variations on this theme

AUTHOR: unknown

EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: religious nonballad

FOUND IN: US(SE)

REFERENCES (5 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 168, "Dere's a Little Wheel a-Turnin' in My Heart" (1 text, 1 tune; p. 100 in the 1901 edition)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 641, "There's a Little Wheel a-Turning" (1 short text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 641, "There's a Little Wheel a-Turning" (1 tune plus a text excerpt)
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 274-275, "Uh Leetle Weel uh Tu'nnin' Een Muh Haat" (1 text, 1 tune)

ADDITIONAL: Anne Hobson, _In Old Alabama_, (New York:Dubleday Page & Co, 1903 ("Digitized by Google"), pp. 188-191, "In My Heart" (1 text)

Roud #11936

File: Br3641
There's a Long, Long Trail

DESCRIPTION: The singer misses (his sweetheart), noting that "Nights are getting very lonely, days are very long." He remembers her in dreams. Chorus: "There's a long, long trail a-winding To the land of my dreams Where the nightingales are singing...."

AUTHOR: Words: Stoddard King / Music: Zo Elliot
EARLIEST DATE: 1914 (sheet music)
KEYWORDS: separation loneliness nonballad
FOUND IN: Britain(England) US
REFERENCES (4 citations):
  - Brophy/Partridge-TommiesSongsAndSlang, p. 216, "(no title)" (1 partial text)
  - Colonial-Dames-AmericanWarSongs, pp. 180-181, "There's a Long, Long Trail" (1 text)
  - Fuld-BookOfWorldFamousMusic, pp. 573-574, "There's a Long, Long Trail"
DT, LNGTRAIL
Roud #23525
RECORDINGS:
  - John McCormack "There's a Long, Long Trail" (Victor 64694, 1917)
SAME TUNE:
  - There's a Long, Long Worm A-Crawling (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 162)
NOTES [15 words]: Not a proper folk song, but its popularity in World War I argues for its inclusion here. - RBW
Last updated in version 6.1
File: DTlngtra

There's A Man Going Round Taking Names

DESCRIPTION: "There's a man going round taking names (x2), And he took my mother's name, And he left my heart in pain, There's a man going round taking names." Similarly with father, sister, brother, etc.

AUTHOR: unknown
EARLIEST DATE: 1921 (Randolph)
KEYWORDS: family death
FOUND IN: US(SE,So)
REFERENCES (6 citations):
  - Sandburg-TheAmericanSongbag, p. 447, "Man Goin' Roun'" (1 short text, 1 tune)
  - Randolph 606, "The Angel of Death" (1 text, 1 tune)
  - Arnold-FolkSongsofAlabama, p. 186, "There's a Man Goin' Round Takin' Names" (1 text, 1 tune)
  - Lomax/Lomax-AmericanBalladsAndFolkSongs, p. 591, "Man Goin' Round" (1 text, 1 tune)
  - Silber/Silber-FolksingersWordbook, p. 56, "There's A Man Goin' 'Round Takin' Names" (1 text)
ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 28, "There's A Man Goin' 'Round Takin' Names" (1 text, 1 tune)
Roud #7548
RECORDINGS:
  - Carolina Tar Heels, "There's A Man Goin' Round Takin' Names" (Victor V-40053, 1929, rec. 1928)
  - G. B. Grayson & Henry Whitter, "There's a Man Going 'Round Taking Names" (Victor, unissued, 1928)
  - Paul Robeson, "Dere's a Man Goin' Round Takin' Names" (HMV[UK]8637/Victor 25809, 1937)
  - Kenneth Spencer, "There's a Man Goin' Roun' Takin' Names" (Sonora 1119, n.d.)
  - Joshua White, "There's a Man Going Around Taking Names" (Melotone 12861, 1933/Conqueror 8271, 1934)
CROSS-REFERENCES:
  - cf. "Tanneray" (structure)
File: San447

There's a Meeting Here Tonight (I)

DESCRIPTION: "I take my text in Matthew, and by the Revelation, I know you by your garment, There's a (Meeting/Blessing) here tonight." "'Brother John was a writer, he write the word of God."
"Sister Mary said to Brother John, 'Brother John, don't write no more.'"

There's a Picture On Pinto's Bridle
DESCRIPTION: Cowboy finds a fallen horse with a broken leg and a dying boy. With his dying breath the boy asks the singer to save the horse, which has a picture of the boy's dead mother in his bridle.

There's a Pretty Robin In My Cherry Tree
DESCRIPTION: Singer hears a robin singing in her cherry tree. She asks that he leave some cherries for her so she "can do some singing too"

There's a Rest for the Weary
DESCRIPTION: Chorus: "There is rest for the weary" (3x) / "There is rest for you" / "On the other side of Jordan / In the sweet fields of Eden / Where the tree of life is blooming / There is rest for you" Verses have to do with that home in glory.

RECORDINGS:
Denis Nash, "Pinto" (on ITMA/CapeShoreNL)
Hank Snow, "There's a Picture On Pinto's Bridle" (Bluebird B-4655, 1939)

ALTERNATE TITLES:
Pinto

RECORDINGS:
Margaret Luby, "There's a Pretty Robin In My Cherry Tree" (on MUNFLA/Leach)

REFERENCES (4 citations):
Heart-Songs, p. 279, "Rest for the Weary" (1 text, 1 tune)
ADDITIONAL: James Smith, _The Revivalist_ (Toronto, 1870), #104 pp. 86-87, ("In the Christian's home in glory")
P. P. Bliss, _Gospel Songs_ (Cincinnati: John Church & Co.,1874 ("Digitized by Internet Archive"), p. 108, ("In the Christian's home in glory")
William Booth, _Salvation Army Songs_ (London: The Salvation Army Book Department, 1911)
There's a Set o' Farmers Here About

DESCRIPTION: The work of the men hired by farmers "here about": "They yoke at sax and lowse at ten, And then at twa they do the same; At sax at nicht comes whistlin' hame, And that's the boy for me"

AUTHOR: unknown

EARLIEST DATE: 1911 (Greig/Duncan3)

KEYWORDS: farming work

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan3 385, "There's a Set o' Farmers Here About" (1 text)

Roud #5918

NOTES [18 words]: Greig/Duncan3 quoting Robertson, Song Notes: .. a protest of servants against the treatment they got." - BS

Last updated in version 2.4

File: GrD3385

There's an Empty Cot in the Bunkhouse Tonight

DESCRIPTION: "There's a cot unused in the bunkhouse tonight, There's a pinto's head bending low." The cowboy "Lumpy" has left an empty saddle. He had followed a stray calf, and found it -- but the night was cold and snowy, and Lumpy died in the harsh weather

AUTHOR: Gene Autry

EARLIEST DATE: 1934 (copyright)

KEYWORDS: cowboy death storm

FOUND IN: US(So,SW)

REFERENCES (1 citation):

Tinsley-HeWasSinginThisSong, pp. 102-106, "There's an Empty Cot in the Bunkhouse Tonight" (1 text, 1 tune)

Roud #18081

File: Tinsl1102

There's Bound to be a Row

DESCRIPTION: Singer has "an awful wife." "If I do everything that's right, she'll find a fault somehow." He sleeps on the sofa when she takes in a lodger. She takes his money, gives him a
meager allowance, "and if I spend it all at once, there's bound to be a row"

**Author:** unknown  
**Earliest Date:** before 1867 (broadside, Bodleian Harding B 11(3778))  
**Keywords:** shrewishness marriage humorous wife  
**Found In:** Britain(Scotland(Aber,Bord))  
**References:** (3 citations):  
Greig/Duncan7 1287, "There's Bound to be a Row" (1 text)  
McMorland/Scott-Herd/LaddieOTheGlen, pp. 58-59, 150, "There's Bound to Be a Row" (1 text, 1 tune)  
**Additional:** Willie Scott, "There's Bound to be a Row," School of Scottish Studies Archive, SA1962.027, Tobar an Dualchais/Kist o Riches accessed 14 September 2013 from http://www.tobarandualchais.co.uk/en/fullrecord/57703/1  
Roud #1616  
**Recordings:**  
Jimmy McBeath, "Bound to be a Row" (on Voice01)  
**Broadside:**  
Bodleian, Harding B 11(3778), "There's Bound to be a Row," J. Harkness (Preston), 1840-1866; also Harding B 11(3777), "Theres Bound to be a Row"  
**Cross-References:**  
cf. "Devilish Mary" [Laws Q4] (theme)  
cf. "The Wearing of the Britches" (theme)  

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**There's Buckies i' Bog, There's Gairies i' Glen**

**Description:** "There' buckies i' bog, there's gairies i' glen, Sing buckies again, sing buckies again."  
**Author:** unknown  
**Earliest Date:** 1873 (Harris manuscript)  
**Keywords:** music  
**Found In:** Britain(Scotland(Aber))  
**References:** (1 citation):  
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, p. 161, "There s buckies i' bog, there's gairies i' glen" (1 fragment)  
Roud #18045  
**Notes:** [17 words]: The current description is all of the Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris text.- RBW  
Last updated in version 4.2  
**File:** HLM161A

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**There's Culling to be Done**

**Description:** "The word went round in Greymouth in the year of thirty-six, Internal Affairs Department was in something of a fix... The deer are far too numerous, there's culling to be done." Many join up to earn the bounties  
**Author:** unknown  
**Earliest Date:** 1983 (Graeme Caughey, The Deer Wars, according to Garland-FacesInTheFirelight-NZ)  
**Keywords:** hunting hardtimes New Zealand  
**Found In:**  
**References:** (1 citation):  
Garland-FacesInTheFirelight-NZ, pp. 290-291, "There's Culling to be Done" (1 text)  
**File:** Garl290

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**There's Nae Luck at Tullo's Toon**

**Description:** "The maiden queen o' buttermilk She couldn't get a man, To be revenged on the male sex, She tried the soor milk plan." At Tullo town "stinkin" oatmeal and buttermilk force the men away.
There's No One Like Mother to Me

DESCRIPTION: The singer thinks of his childhood home "in that cottage far over the sea" He recalls that his mother had asked him to wait but then blessed him with a kiss. "I'll go back to that home o'er the sea For there's no one like mother to me"

AUTHOR: Gussie L. Davis (1863-1899)
EARLIEST DATE: 1885 (broadside, LOCSheet sm1885 25967)
KEYWORDS: homesickness separation nonballad mother home
FOUND IN:
Roud #17330
RECORDINGS:
The Carter Family, "There's No One Like Mother to Me" (Decca ???, 1935)
BROADSIDES:
LOCSheet, sm1885 25967, "There's No One Like Mother to Me ," J. C. Groene & Co. (Cincinnati), 1885 (tune)
CROSS-REFERENCES:
cf. "My Gray Haired Irish Mother"
cf. "My Mother's Last Goodbye" (subject)
NOTES [335 words]: "There's No One Like Mother to Me" and "My Gray Haired Irish Mother" are clearly related but clearly distinct. The question is: which is the original and which the derivative? The tunes are closely related though the rests in "There's No One Like Mother To Me" are filled with text in "My Gray Haired Irish Mother."
The theme of both songs is: an expatriot remembers his childhood in a "cottage far over the sea" and recalls especially the mother that blessed him with tears on her cheeks.
"There's No One Like Mother to Me" has two verses and a chorus. "My Gray Haired Irish Mother" has five verses and no chorus.
Here is the first verse of "There's No One Like Mother to Me"
Sadly I'm thinking tonight
Thinking of days long gone by
Memories of childhood so bright
Come back like a dream with a sigh
I'm thinking of friends and of home
In that cottage far over the sea
Oh no matter where-ever I roam
There is no one like mother to me.
and the first two verses of "My Gray Haired Irish Mother"
How sadly I'm thinking tonight of my sire-land
Thinking of scenes and of days long gone by.
Memories of childhood so bright and so airy
Come rushing back to me with many's a sigh
I'm thinking of one whom I left far behind me
In that little thatched cottage far over the sea
Oh the one only cried Barney every noon and morning
Darling won't you come back to me.
The pattern is repeated in the remaining verse of "There's No One Like Mother to Me" and the third and fourth verses of "My Gray Haired Irish Mother."
We have sheet music dated 1885 for "There's No One Like Mother to Me" (LOCSheet sm1885 25967, by Gussie L Davis). The version recorded in 1936 by The Carter Family is almost identical to that original (source: Country Music Sources by Guthrie T Meade Jr, p. 324; the Bluegrass Lyrics
The John McGettigan recording of "My Gray Haired Irish Mother" in 1929 demonstrates that the songs co-existed. - BS
For brief background on composer Gussie L. Davis, see the notes to "The Baggage Coach Ahead."
- RBW
Last updated in version 4.3
File: BrLsm188

There's No One Like the Old Folks

DESCRIPTION: A father tells his wandering boy not to go away, saying, "There's no one like the old folks after all...but your dad and mother too / Will always stand by you..." But the boy goes away, never to return, while his father grieves
AUTHOR: unknown
EARLIEST DATE: 1906 (recording, Frank Stanley)
KEYWORDS: grief rejection farewell home parting father family
FOUND IN: US(Ap)
Roud #17222 and 11512
RECORDINGS:
[Leonard] Rutherford & [John] Foster, "There's No One Like the Old Folks" (prob. Brunswick, c. 1930; on KMM)
Frank Stanley, "There's No One Like the Old Folks" (Manhattan 208, c. 1906; Columbia A-314, 1909)
NOTES [16 words]: There *must* be a broadside or sheet music for this someplace, but I haven't found it yet. - PJS
File: RcTNOL0F

There's Plenty o' Donside Calfies

DESCRIPTION: There are plenty of Donside calves and cows, and "plenty of bonnie young lassies If the laddies werena sae shy"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: courting nonballad animal
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1857, "There's Plenty o' Donside Calfies" (1 text)
Roud #13593
File: GrD81857

There's Tillydeask

DESCRIPTION: The people of Tillydeask, Piltochie, Turnerha and Dudwick's Hill "think themsel's nae sma' But they canna cope wi Êlphin For Êlphin capes them a"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: pride farming nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 440, "There's Tillydeask" (1 text)
Roud #5954
NOTES [36 words]: Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Tillydeask (440) is at coordinate (h3-4,v9-0) on that map [roughly 19 miles N of Aberdeen]. - BS
Last updated in version 2.4
File: GrD3440
These Are All My Father's Children
DESCRIPTION: "These all my father's children (x3), Outshine the sun. "My father's done with the trouble o' the world, with the trouble o' the world, with the trouble o' the world. My father's done with the trouble o' the world, Outshine the sun."
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious death nonballad
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 101, "These Are All My Father's Children" (1 text, 1 tune)
Roud #12059
File: AWG101

These Corns of Mine
DESCRIPTION: "Oh, Lordy! These corns of mine, Just keep burnin' me all the time. I don't try to make no excuse, I can't wear no sharp-toed shoes.... Start out to walk, stop for to talk, Oh, Lordy, these dogs do burn." The singer must walk in the shade to avoid burns
AUTHOR: unknown
EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)
KEYWORDS: injury work hardtimes nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #102, "These Corns of Mine" (1 short text, 1 tune)
Roud #5004
File: Mor102

These Dry Bones of Mine
DESCRIPTION: Chorus: "These dry bones of mine Shall come together in the morning." Verses: "What kind of shoes do you wear, Come together in the morning, That you make walk upon the air...." "If you get there before I do ... Look out for me, I'm coming too...."
AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Barton-OldPlantationHymns, p. 11, "Dese Dry Bones of Mine" (1 text, 1 tune)
NOTES [28 words]: The reference to the Dry Bones is probably to Ezekiel 37, the Valley of Dry Bones, although that chapter never speaks of the resurrection of a person not already dead! - RBW Last updated in version 4.0
File: Bart011

These Temperance Folks
DESCRIPTION: "These temp'rance folks do crowd us awfully, crowd us awfully, crowd us awfully. These temp'rance folks.... they think I do not care." The singer complains about the threat to his liberty, concedes that drink has made him poor, and asks to be left alone
AUTHOR: unknown
EARLIEST DATE: 1916 (Cox)
KEYWORDS: drink political
FOUND IN: US(Ap,So)
REFERENCES (2 citations):
Randolph 323, "These Temperance Folks" (1 text, 1 tune)
Cox-FolkSongsSouth 130, "Forward, Boys, Hurrah!" (1 text)
Roud #7797
CROSS-REFERENCES:
They All Love Jack
DESCRIPTION: "Oh, for 'is heart is like the sea, Ever hopen (sic), brave, an' free, And his girl must
lonely be, Till 'is ship comes back. But if love's the best of all, What can a man befall? For every girl
at all, They all love Jack!"
AUTHOR: Fred E. Weatherly and Stephen Adams (source: Heart-Songs)
EARLIEST DATE: 1909 (Heart-Songs)
KEYWORDS: sailor love separation
FOUND IN: US(MA)
REFERENCES (2 citations):
Doerflinger-SongsOfTheSailorAndLumberman, p. 166, "They All Love Jack" (1 text, 1 tune)
Heart-Songs, pp. 240-242, "They All Love Jack" (1 text, 1 tune)
Roud #9444
NOTES [22 words]: For Weatherly, the reputed author of "Danny Boy," see the notes to that song.
Another Weatherly song in the Index is "Nancy Lee." - RBW
Last updated in version 6.0
File: Doe166b

They Are A' A-Teasing Me
DESCRIPTION: The singer complains that "he I love sae well, who has my heart and a' ..., he's
owre the seas awa'." Meanwhile, Charlie, Davie, and Willie "They winna lat me be ... they're a'
teasing me." Rich Carl would marry but she'll wait for her Jamie.
AUTHOR: words by Kirby, Music by Latour (source: Whitelaw)
EARLIEST DATE: 1843 (Whitelaw-BookOfScottishSong)
KEYWORDS: courting separation nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan7 1337, "They Are A' A-Teasing Me" (1 fragment, 1 tune)
Whitelaw-BookOfScottishSong, p. 477, "They're A' Teasing Me" (1 text)
Roud #7220
NOTES [17 words]: NLScotland, L.C.1269(156b), "They're A' Teasing Me" ("O' wha is he I love sae
well?")], unknown, c.1880
Last updated in version 3.2
File: GrD71337

They Are Taking Us Beyond Miami
DESCRIPTION: "They are taking us beyond Miami, They are taking us beyond the Caloosa River,
They are taking us to the end of our tribe...." The singer and the singer's people are being exiled
from Florida to "an old town in the west."
AUTHOR: unknown
EARLIEST DATE: 1933? (collected from Susie Tiger); published by Densmore 1972
KEYWORDS: Indians(Am.) exile home
FOUND IN: US
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 319, "They Are Taking Us Beyond Miami"
(1 text)
File: CAFS1319

They Ca' My Faither Windy Tam
DESCRIPTION: "They ca' my faither windy Tam, An' my mither gley'd Girsy; An' me mysel', a fine
fudgell...." "He bocht to me a paor o' glo'es" and bad the singer wear them because she was a fine
fudgell. Similarly, the man supplies gown and shoon
AUTHOR: unknown
They Don't Allow Me to Beat Them

DESCRIPTION: "Don't allow me to beat them, Got to drag them along." The singer has been "Stumbling and falling, Trying to get away." "If my woman had of been here, I'd have been gone, She'd have brought my shooter." "Captain got a pistol and he wants to be bad...."

AUTHOR: unknown

EARLIEST DATE: 1936 (VaWork)

KEYWORDS: prison escape work nonballad worksong animal

FOUND IN: US(SE)

RECORDINGS:
Willie Williams, "Oh Lord, They Don't 'Low Me to Beat 'Em" (on VaWork)

NOTES [221 words]: The prisoner drives a mule team pulling a plow and, between verses, he hollers at and threatens the mules.

One verse begins "Captain got a pistol and he wants to be bad," and continues, "Must have been the first one That he ever had." That verse is also in Lomax/Lomax-AmericanBalladsAndFolkSongs as "Cap'n got a 44 an' he try to play bad, Take it dis mornin' ef he make me mad" (John A. Lomax and Alan Lomax, American Ballads and Folk Songs (New York: The Macmillan Company, 1953), pp. 47-52,"Levee Camp 'Holler'"), in one of the Odum and Johnson books as "Captain got a luger [sic; should be 'luger' pistol used by the Germans in World War I], Tryin' to play bad, I'm goin' to take it in the mornin' If he makes me mad" (Henry W. Odum and Guy B. Johnson, Negro Workaday Songs (Chapel Hill: University of North Carolina Press, 1926 ("Digitized by Internet Archive")), pp. 105-106, "Don't You Give Me No Cornbread"), and in Hurston as "Cap'n got a pistol and he try to play bad, But I'm going to take it if he make me mad" (Zora Neale Hurston, Mules and Men (New York: Harper Perennial,1990 (paperback edition of J.B. Lippincott, 1935 original)), pp. 264-266, "Can't You Line It?"). The verse becomes tamer among the menhaden fishermen who have a different relationship to "the captain" (see "Going Back to Weldon"). - BS

Last updated in version 4.2

File: RcTDAMBT

They Put Me up to Kill Him

DESCRIPTION: "They put me up to kill him, my pore old white-haired dad, I done it with a horseshoe rasp, The only thing I had." The singer describes the murder, then voices his regrets at his foolishness

AUTHOR: Lloyd Robinson?

EARLIEST DATE: 1935 (Randolph)

KEYWORDS: homicide father family

HISTORICAL REFERENCES:
June 3, 1935 - Lloyd Robinson murders his father, Robert Robinson. The younger Robinson was sentenced to life imprisonment, and allegedly wrote this song in prison

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 174, "They Put Me up to Kill Him" (1 text)
Roud #5489

File: R174
They Say That I Am Growing Old

DESCRIPTION: "They say that I am growing old; I've heard them tell it times untold. This frail old shell in which I dwell is growing old I know full well, but I am not the shell. Even with bad eyes, 'I still can see to follow him Who sacrificed his life for me...."

AUTHOR: unknown
EARLIEST DATE: 1959 (Boette-SingaHipsyDoodle)
KEYWORDS: religious nonballad age
FOUND IN: US(Ap)
REFERENCES (1 citation):
Boette-SingaHipsyDoodle, p. 149, "They Say That I Am Growing Old" (1 text)
Roud #7524
File: Boet149

They Say There Is Gold on the Maggie

DESCRIPTION: "They say there is gold on the Maggie, They say there is gold on the Maud, They say there is gold on the Louis, But it all seems like bullshit to me. Bullshit, bullshit, it all sounds like bullshit to me, to me.... "We found no gold on the Maggie...."

AUTHOR: unknown
EARLIEST DATE: 2009 (Garland-FacesInTheFirelight-NZ)
KEYWORDS: gold mining travel hardtimes
FOUND IN: New Zealand
REFERENCES (1 citation):
Garland-FacesInTheFirelight-NZ, pp. 273-274, "(They say there is gold on the Maggie)" (1 text)
CROSS-REFERENCES:
cf. "My Bonnie Lies Over the Ocean" (tune) and references there
File: Garl273

They Sell't His Teeth to Teethe a Rake

DESCRIPTION: "They sell't his teeth to teethe a rake ... They sell't his ribs for riddle rims, His rumple banes to be claes pins. The blacksmith bocht his iron brogues, His carcase feasted the tanner's dogs."

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan3)
KEYWORDS: death horse
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 644, "They Sell't His Teeth to Teethe a Rake" (2 fragments, 1 tune)
Roud #6077
ALTERNATE TITLES:
Besuthan
NOTES [54 words]: The current description is based on the Greig/Duncan3 fragment. Greig/Duncan3 quoting a 1906 letter in Aberdeen Free Press: "["They Sell't His Teeth to Teethe a Rake"] refers to an old crofter or wandering tinker who had lost his horse, and the song goes on to tell how they disposed of his [i.e. the horse's] remains." - BS
Last updated in version 2.4
File: GrD3644

They Shall Be Mine

DESCRIPTION: "They shall be mine when I make up my jewels (x2), Shall be mine, they shall be mine, THus said the Lord, they shall be mine." "If you cannot pray or preach like Peter, If you cannot pray or preach like Paul, Shall be mine...."

AUTHOR: unknown
EARLIEST DATE: 1943 (Creighton collection)
KEYWORDS: religious nonballad floatingverses
FOUND IN: Canada(Mar)
**They Were Only Playing Leap-Frog**

DESCRIPTION: "They were only playing leap-frog (x3) When one grasshopper jumped right over the other grasshopper's back. Oh, it's a lie... You know you're telling a lie." "They were only playing leap-frog When one staff officer jumped right over the other's... back"

AUTHOR: unknown

EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)

KEYWORDS: soldier bug

FOUND IN:

REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 46, "They Were Only Playing Leap-Frog" (1 text)
Roud #10526

CROSS-REFERENCES:
cf. "John Brown's Body" (partial tune)

File: BrPa046

**They're Moving Father's Grave**

DESCRIPTION: "They're moving Father's grave to build a sewer." Father's remains are being moved "to irrigate some posh bloke's residence"; the singer hopes his ghost will haunt the pipes, "for they had the bleeding nerve/To muck about a British workman's grave"

AUTHOR: unknown

EARLIEST DATE: 1959 (Cray-AshGrove)

KEYWORDS: death burial worker ghost humorous

FOUND IN: Britain

REFERENCES (3 citations):
Cray-AshGrove, p. 35, "They Are Moving Father's Grave" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 267, "They're Moving Father's Grave" (1 text)
DT, SEWERMOV SEWERMO2
Roud #10391

NOTES [9 words]: Pity we don't have the keyword "class-struggle". - PJS

File: FSWB267

**Thief of the World, The**

DESCRIPTION: The singer loves "the thief of the world ... My heart was gone, my head was gone, my peace of mind likewise ... I'll have her up in court, I'll charge her with the felony." Her sentence: "Around my neck she'll have to hang until her dying day"


EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)

KEYWORDS: love humorous nonballad

FOUND IN: Ireland

REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 63, "The Thief of the World" (1 text, 1 tune)

NOTES [15 words]: Francis Arthur Fahy is probably most famous as the author of "The Ould Plaid Shawl." - RBW

File: OLcM063

**Thimble Buried His Wife at Night**

DESCRIPTION: Thimble's scolding wife dies; preparations are made for her burial. Thimble regrets that her diamond ring must stay on her finger. When an attempt is made to remove it, the dead woman walks to protect it. Thimble refuses any dealings with her

AUTHOR: unknown
Things About Comin' My Way

DESCRIPTION: "Ain't got no money, can't buy no grub... Now after all my hard trav'ling, Things about comin' my way." The singer complains about all the effects of poverty: Mother's cupboard is bare, the rent is due, sister can't get a doctor

AUTHOR: unknown

EARLIEST DATE: 1973

KEYWORDS: poverty hardtimes food disease

FOUND IN: US

REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 76, "Things About Comin' My Way" (1 text)
DT, COMMYWAY"*

NOTES [39 words]: Without the other text it's hard to be sure, but I think this is a separate song from "I've Got the Left Hind Foot of a Rabbit, Things Are Coming My Way." - PJS
Paul is right; the latter is indexed as "Things Are Comin' My Way." - RBW

File: FSWB076A

Things Are Comin' My Way

DESCRIPTION: "I've got the left hind leg of a rabbit, And things are comin' my way." "He said, oh me... I feel happy all the time." "How good I feel, I got possession of an automobile, And I can eat chicken and I don't have to steal, Because things are comin'..."

AUTHOR: unknown

EARLIEST DATE: 1977 (Sing Out)

KEYWORDS: animal nonballad

FOUND IN: US(SE)

REFERENCES (2 citations):
DT, EVMYWAY

ADDITIONAL: _Sing Out_ magazine, Volume 26, #2 (1977), p, 20, "Things Are Comin' My Way" (1 text, 1 tune, the Bessie Jones version)

ALTERNATE TITLES:
Everything's Going My Way

NOTES [24 words]: Not to be confused with "Things About Comin' My Way," which is a near-blues about an out-of-luck singer who expects things to turn around. - RBW

Last updated in version 2.4

File: S0v26n2a

Things I Don't Like to See

DESCRIPTION: "I don't like things that look queer to the eye" like ladies reading sonnets or wearing bonnets or corsets, or young boys smoking cigars exclaiming "I'm one of the boys," or broke Broadway dandies, or finely dressed wives of bankrupt men.

AUTHOR: unknown

EARLIEST DATE: before 1865 (broadside, LOCSinging sb40560b)

KEYWORDS: vanity marriage clothes nonballad children drugs

FOUND IN: US(So)

REFERENCES (3 citations):
Owens-TexasFolkSongs-1ed, pp. 232-233, "I Don't Like to See Boys" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 126-127, "I Don't Like to See Boys" (1 text, 1 tune)
Wolf-AmericanSongSheets, #2556, p. 173, "What I Don't Like to See" (1 reference)
Things I Used to Do

DESCRIPTION: "Things I used to do I don't do no mo' (x3), There's been a great change since I been born," "Chickens I used to steal I don't steal no mo' (x3), There's been a great change..." "Whisky I used to drink, I don't drink no mo' (x3), There's been...."

AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: religious nonballad virtue
FOUND IN: US
REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, p. 482, "Things I Used To Do" (1 text, 1 tune)

ALTERNATE TITLES:
Great Change Since I Been Born

File: San482

Things Impossible

DESCRIPTION: "As I was walking in a grove All by myself as I supposed," the singer meets a pretty girl who asks "To tell her when I would marry." He sets conditions: "When saffron grows on every tree," "When Michaelmas falls in February," etc., then he will marry

AUTHOR: unknown
EARLIEST DATE: 1869 (Logan-APedlarsPack)
KEYWORDS: love courting humorous rejection
FOUND IN: Britain(England) US(Ap,MW)
REFERENCES (9 citations):
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 158, "Things Impossible" (1 text)
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol2, p. 106, "The Inquisitive Lover" (1 text, 1 tune)
Logan-APedlarsPack, pp. 360-362, "Improbability" (1 text)
Williams-FolkSongsOfTheUpperThames, p. 200, "Then My Love and I'll Be Married" (1 text) (also Williams-Wiltshire-WSRO Ox 221)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 258-260, "A Lady's Answer" (1 text, 1 tune; the text seems to mix "Things Impossible" and "My Wife Went Away and Left Me," in that the speaker is male but asks the woman to marry, not to return to him; perhaps it is close to the original source)

REFERENCES (9 citations):
JournalOfAmericanFolklore, G.L. Kittredge, editor, "Ballads and Songs," Vol. XXX, No. 117 (Jul-Sep 1917), pp. 352-353 "The Inquisitive Lover" (1 text, 1 tune)

ADDITIONAL: J Woodfall Ebsworth, The Roxburghe Ballads, (Hertford, 1891) ("Digitized by
"O Then My Love and I Will Marry" (2 texts: "The Young Man's Resolution it the Maiden's Request", "The Maiden's Reply to the Young Man's Resolution")

Joseph Woodfall Ebsworth, editor, The Bagford Ballads: Illustrating the Last Years of the Stuarts (Hertford, 1878 ("Digitized by Google")), Second Division, pp. 534-538, "The Maiden's Answer to the Young Man's Request" (1 text).

John Ashton, A Century of Ballads (London, 1887 ("Digitized by Google")) pp. 315-318, "The Young Man's Resolution into the Maiden's Request" (1 text) [redundant; included here because Gardner/Chickering-BalladsAndSongsOfSouthernMichigan includes it as an example]

ST GC158 (Partial)

Roud #3686

BROADSIDES:

Bodleian, Johnson Ballads 366 [many illegible words], "Improbability" or "The Batchelor's Dislike to a Married Life" ("As I was walking in the grove") , J. Evans (London), 1780-1812; also Harding B 17(137b), "Improbability" or "The Batchelor's Dislike to a Married Life"; Harding B 28(283), Harding B 25(895), "Improbability" or "An Answer to the Question"

EngBdsdBA 21225, Pepys 3.212, "The Young Man's Resolution to the Maiden's Request" ("As I was walking under a Grove, within myself as I supposed"), Josiah Blare (London), no date, accessed 08 Dec 2013.

CROSS-REFERENCES:

cf. "My Wife Went Away and Left Me" (lyrics)

cf. "Of Late I've Been Driven Near Crazy" (list of improbabilities)

NOTES [2335 words]: This song has lyrics in common with the one indexed as "My Wife Went Away and Left Me"; both involve lists of impossible conditions. But this is a song in which the girl seeks the young man's hand; that is a song in which the man begs her to return after she abandons him. The conditions set are similar, the plots are not.

In addition, although there is a report of this song from Michigan and Kentucky and somewhere in New England, it seems to exist mostly in Britain, whereas "My Wife Went Away and Left Me" seems to be mostly from the southern United States. On this basis, I split them; Roud of course lumps them. Best to check both, though, the Huntington-TheGam-MoreSongsWhalemenSang version, for instance, seems to live between the other two.

Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole's notes on "My Wife Went Away and Left Me" mention a song by Charles D. Vann called "Then My Darling I'll Come Back to Thee." I have not seen it, but it strikes me as possible that Vann took the English piece and rewrote it, resulting in the American version.

The idea of impossible requests is, of course, familiar from pieces such as "The Elfin Knight" [Child 2]. But this song is based on things that will not happen, not things that cannot be done. These sorts of conditions are quite familiar in folklore -- e.g. the fourteenth century "Prophecy of Thomas of Erceldoune," found in British Library MS. Harley 2253, has lines such as

When Londyon ys forest, and forest ys felde....

(Susanna Fein, editor, Studies in the Harley Manuscript: The Scribes, Contents, and Social Contexts of British Library MS Harley 2253, TEAMS/Western Michigan University, 2000 , p. 177). Or consider Brown/Robbins-IndexOfMiddleEnglishVerse, #3999 (DigitalIndexOfMiddleEnglishVerse #6384), which Rossell Hope Robbins dubs "When to Trust Women":

When nettles in wynter bere Rosis red [When nettles in winter bear roses red]
& thornys bere figges naturally [And thorns bear figs naturally]
& bromeys bere appylles in euer meade [And brooms bear apples in every meadow]
& lorelles bere cheris in e cropis so hie [And laurels bear cherries in the crops so high]
& okes bere dates so plentvosly [And oaks bear dates so plenteously]
and lekes geve hony in ere superfluens [And leeks give honey in their superfluity]

Than put in a woman your trust & confidens [Then put in a woman your trust and confidence].

There are three more stanzas in a similar vein.

This is from the Richard Hill manuscript, Oxford, Balliol College MS. 354 (c. 1500) There is a second copy in the almost-equally-important Bodleian MS. Eng. Poet. e.1 (Bodleian 29734), for which see the notes to "The Golden Carol (The Three Kings)." A third copy appears in a flyleaf of a printed copy of Trevisa's "Bartholomew Angelicus" in British Library IB 55242. The first two of these manuscripts are so important, and their combination so significant, that I was almost tempted to index the piece independently -- I would have had it not been possible to mention it here.

For editions of the Balliol 354 text, see Roman Dyboski, Songs Carols, and Other Miscellaneous
Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book, 1908 (I use a [crummy]
Forgotten Books print-on-demand copy made in 2016), pp. 114-115; Rossell Hope Robbins,
Secular Lyrics of the XIVth and XVth Century, Oxford University Press, 1952, p. 103; Maxwell S.
Luria & Richard Hoffman, Middle English Lyrics, a Norton Critical Edition, Norton, 1974 p. 65, #63
223-224, "Impossible to trust women" (1 text).

I note that the last line of this sounds rather more modern than the rest, hinting that the list of
Impossible Things is rather older than the warning against women. - RBW

This comparison looks at the six texts I have seen for "Things Impossible." In chronological
sequence:

-- "Young Man's Resolution" (c.1659): (Ebsworth-Roxburge, Broadside EngBdsdBA, Pepys 3.212,
and Ashton). Ebsworth cites a reference to a 1658 event relating to Cromwell and estimates the
date c.1659-1660

-- "Maiden's Reply" (c.1676): (Ebsworth-Roxburge). Ebsworth believes this must be later than
"Young Man's Resolution" and earlier than his Bagford "Maiden's Answer".

-- Bagford (c.1684): (Ebsworth-Bagford). Ebsworth makes the date "about 1684, perhaps earlier,
but after 1677."

-- Logan (c.1809): (Logan and Bodleian broadsides Johnson Ballads 366, Harding B 17(137b,
Harding B 28(283) and Harding B 25(895)). With minor exceptions [must "swans" or "swarms"
"breed [probably should be "swim"] "upon dry banks" and a few omitted lines these are essentially
the same. Logan found his text in "a broadside, printed in Scotland about 1809; the earliest of the
Bodleian broadsides is dated before 1813.

-- Gardner (c.1865): (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan cites "the Gernsey manuscript" as the
source. The date of the manuscript was "written from 1841, or perhaps before, until the time of the
Civil War at least" (p. 489).

-- Kittredge (1916): (Kittredge) "... taken down in 1916 ... [in] Kentucky."

-- Williams (c.1923): (Williams-FolkSongsOfTheUpperThames) before 1923
The ballads may have an introduction and a conclusion. The body of each ballad is a set of one or
more verses. Each verse has seven "improbabilities" and a final phrase close to "O then my love
and I'll be married."

All of the versions beginning with the Logan (c.1809) set are derived from the three Ebsworth texts
printed between c.1659 and c.1684: "Young Man's Resolution" (c.1659), "Maiden's Reply"
(c.1676), and Bagford (c.1684). Of those, by far the most influential is "Young Man's Resolution"
(c.1659) and the least influential is Bagford (c.1684). The influences are in the introduction and
each of the "improbabilities." None of the later texts has a conclusion.

Description of "Young Man's Resolution" (c.1659): The singer, walking in a grove, meets his
sweetheart, who asked him "to tell her when I meant to marry." She promises not to interrupt him.
Improbabilities. She wishes him well and hopes he might find a wife. She says if all young men
were of his mind "it would be when the Devil is blind, that we and our Lovers should be married."

Description of "Maiden's Reply" (c.1676): The singer tells "a young man" not to "think that I do wait
your leisure." She "can have sweet-hearts at my pleasure" and will tell him "when I mean with you
to marry." Improbabilities. No conclusion.

Description of Bagford (c.1684): "A Damsel fair ...
In a silent Grove stood musing, She seem'd to
Marriage to incline, And yet she often was refusing. A young man then by chance came by And
aske'd her why so long she tarried." Improbabilities. She has seen many married women wish they
had remained single. She herself will remain single until "all these things shall come to pass."

Logan (c.1809), Gardner (c.1865) and Kittredge (1916) have introductions. Logan (c.1809) and
Gardner (c.1865) introductions include most of the first verse of "Young Man's Resolution"
(c.1659); specifically, the singer, walking in a grove, meets his sweetheart, who asked him "to tell
her when I meant to marry." Kittredge (1916) includes almost the entire introduction of "Young
Man's Resolution" (c.1659). The question, to be asked again, is what versions after Pepys carried
the words to Kentucky 1916?

Williams (c.1923) has no introduction.
The "improbabilities" of the three Ebsworth texts are different. "Young Man's Resolution" (c.1659)
has 49 improbabilities (a multiple of seven, as expected). "Maiden's Reply" (c.1676) has 63, of
which only one is shared with "Young Man's Resolution" (c.1659) [a variant of "when saffron groes
on every tree"]. Bagford (c.1684) has 56 improbabilities, of which one is shared with both earlier
texts, two others with "Young Man's Resolution" (c.1659) and one other with "Maiden's Reply"
(c.1676).

Of the later texts, allowing for variations discussed below, Gardner (c.1865) has one improbability
and Williams (c.1923) has two that cannot be traced back to "Young Man's Resolution" (c.1659) or "Maiden's Reply" (c.1676). All of the Logan (c.1809) 35 improbabilities can be found in "Young Man's Resolution" (c.1659). Of the Gardner (c.1865) 20 improbabilities [the oral texts no longer keep the structure of seven unique improbabilities to the verse], 17 can be found in "Young Man's Resolution" (c.1659) and two others in "Maiden's Reply" (c.1676). All 13 of the Kittredge (1916) improbabilities can be found in "Young Man's Resolution" (c.1659). Of the Williams (c.1923) nine improbabilities three can be found in "Young Man's Resolution" (c.1659) and four others in "Maiden's Reply" (c.1676).

"Can be found in" is fine for trying to find ultimate sources of improbabilities but hides the intermediate texts. For that aspect we have to look at shared improbabilities. For example, while Logan (c.1809) cannot be an ultimate source for an improbability [since all of its improbabilities are found in "Young Man's Resolution" (c.1659) it is a likely intermediate text. Looking backwards:

-- "Maiden's Reply" (c.1676) [63 improbabilities] shares one improbability with "Young Man's Resolution" (c.1659).
-- Bagford (c.1684) [56 improbabilities] shares three improbabilities with "Young Man's Resolution" (c.1659) and two with "Maiden's Reply" (c.1676).
-- Logan(c.1809) [35 improbabilities] shares 35 improbabilities with "Young Man's Resolution" (c.1659), one with "Maiden's Reply" (c.1676), and two with Bagford(c.1684).
-- Gardner (c.1865) [20 improbabilities] shares 17 improbabilities with "Young Man's Resolution" (c.1659), three with "Maiden's Reply" (c.1676), two with Bagford(c.1684) and 13 with Logan(c.1809).
-- Kittredge (1916) [13 improbabilities] shares all 13 improbabilities with "Young Man's Resolution" (c.1659), 11 with Logan (c.1809), and 8 with Gardner (c.1865).
-- William (c.1923) [9 improbabilities] shares three with "Young Man's Resolution" (c.1659), four with "Maiden's Reply" (c.1676), and two with Logan (c.1809).

I mentioned "variations" in improbabilities. "Shared" improbabilities are not always identical but seem to me to be closely related. Here are some examples:

-- What improbably grows on trees? "Young Man's Resolution" (c.1659) and Logan (c.1809): "when Saffron grows on every Tree"; "Maiden's Reply" (c.1676): "when Peasecods grow on every tree"; Bagford (c.1684): "when Guinnies grow on every tree"; Gardner (c.1865): "When sugar grows on cherry trees."

-- What about judges and February? "Young Man's Resolution" (c.1659): "When Countrymen for judges sit, and Lambmass falls in February"; Logan (c.1809): "When country men for judges sit, And Michaelmass falls in February"; Garden (c.1865): "When country girls for judges set, And leaves don't fall till February"; Kittredge(1916): "When countrymen for judges sit, And lemons fall in February."

-- What do swans -- or in some Logan (c.1809) broadsides, "swarms" -- do, and is it improbable at all? "Young Men's Resolution" (c.1659): "[When] Swans upon dry rocks are breeding"; Logan(c.1923): "[When] swans upon dry banks are breeding"; Gardne r(c.1865): "[When] swans around dry rocks are swimming"; Kittredge(1916): "[When] swans upon dry rocks are swimming." And -- since I see mute swans breeding on dry banks -- why do we wait until Kittredge(1916) to get this "right"?

-- Notice that, in this case, Logan (c.1809) is skipped as a carrier. "Young Men's Resolution" (c.1659) and Gardner (c.1865): "[When] England into France is carried"; Kittredge (1916): "[When] Old English into France is carried."

An entirely different song following the same idea is "Of Late I've Been Driven Near Crazy" (see Harry B. Peters, editor, Folk Songs Out of Wisconsin (Madison, 1977), pp. 176-177). The deserted husband -- "She ran away with a Chinee" -- writes her "a million of letters" and she replies with lists of improbabilities ("Wait 'til the bank robbers in Canada Bring back all the money they stole. When
Jay Gould and the great Knights of Labor And all the trade unions agree.

EngBdsdBA notes to Pepys 3.212 have J.S. [John Shirley] as the author. Ebsworth notes that the initials are variously reported as J.S and S.P., and suspects "the initials form another disguise for [John] P[hillips]. [S]atyr of Hypocrites" and claims J.S "cannot be James Shirley.

EngBdsdBA have the tune of "Young Man's Resolution" (c.1659) as "In summer time." Ebsworth assigns "the Robin Hood tune, 'In summer time when leaves grow green,' to "Young Man's Resolution" (c.1659), "Maiden's Reply" (c.1676) and the Bagford "Maiden's Reply." - BS Last updated in version 5.3

File: GC158

Things That I Used to Do, The

DESCRIPTION: "Things I used to do I ain't gonna do no more." Singer looked for his lover but she was "hid out with her other man." He says he's sending his lover to her home and he'll go to his home. "I ain't gonna live this old life no more"

AUTHOR: unknown
EARLIEST DATE: 1953 (Recording, Guitar Slim)
KEYWORDS: infidelity sex parting home nonballad lover
FOUND IN: US(SE)
RECORDINGS:
  Guitar Slim (Eddie Jones), "The Things That I Used To Do" (Specialty XSP-482, 1953)
  George Lee 'Sun Bud' Spears, "I Ain't Gonna Live It No More" (on USMississippi01)
NOTES [82 words]: Sister Rosetta Tharpe's "Things That I Used To Do (And I Don't Do No More)" (1959, on "The Gospel Truth," Mercury MG 20412) (attributed to Katie Bell Nutin) is the same format as Guitar Slim's song, but Thorpe is singing a spiritual and the things she doesn't do are not anything like his. Tharpe's chorus is ("Things I used to do I don't do 'em no more" (x3) "What a bad change since I been born") She goes on "bad change ... goodbye" She sings "Lies I used to tell, I don't tell 'em no more." - BS Last updated in version 5.1
File: RcTTIUD

Think of Me

DESCRIPTION: The singer remembers Maggie. "How I wish love, I were near you as in happy days long past" He hopes she'd "think of golden summer evenings and think kindly dear of me"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan6)
KEYWORDS: love separation nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
  Greig/Duncan6 1255, "Think of Me" (1 text)
Roud #6791
File: GrD61255

Thinnest Man, The

DESCRIPTION: "The (thinnest/skinniest) man I ever saw Lived over in (Hoboken), And if I told you how thin he was, You'd think that I was joking." Various tall tales about the thin man's exploits, and the dangers he faces (e.g. falling through his pants and choking)

AUTHOR: unknown
EARLIEST DATE: 1881 (Tom Warfield's "Helen's Babies" Songster)
KEYWORDS: humorous talltale
FOUND IN: US(MW)
REFERENCES (1 citation):
  Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 175, "The Skinniest Man I Ever Knew" (2 text, tune referenced)
Roud #15357
NOTES [74 words]: The Pankakes list at least one of their versions as being to the tune of "Take Me Back to Tulsa," but as they date that song to 1941, it can hardly be the original melody. The gag in the song seems to be widely known. For example, Peter and Iona Opie, I Saw Esau: Traditional Rhymes of Youth, #96, runs, "Chartlie, Charlie, in the tub, Charlie, Charlie, pulled out the plug. Oh my goodness, oh my soul, There goes Charlie down the hole." - RBW
File: PHCFS175

Thirteenth Lock, The
DESCRIPTION: A canal boat sails for the unlucky thirteenth lock. Women on shore cry. The man at the mast refuses to steer and is kicked overboard as a mutineer. A monster appears. Those on shore, including one who had lent the captain half his gold, wait in vain.
AUTHOR: Arthur Griffith (1872-1922)
EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)
KEYWORDS: canal humorous mutiny drowning parting disaster ship talltale monster sailor
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 1, "The Thirteenth Lock" (1 text, 1 tune)
File: 0LcM001

Thirty Bright Guineas Was to Be Your Fee
DESCRIPTION: "Thirty bright guineas was to be your fee, Right fal de diddle al de diddle dee; Other thirty and married ye shall be Wi' your firl a tirl a right Fal de diddle al de diddle dee"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: marriage money
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1791, "Thirty Bright Guineas Was to Be Your Fee" (1 fragment)
Roud #12993
NOTES [214 words]: The current description is all of the Greig/Duncan8 fragment. A real stretch. Is this couplet all that's left of "The Old Man Outwitted," a broadside "supposed by Mr Halliwell to date about the middle of the eighteenth century," [Leigh] which has the same general plot outline as "The Old Miser." That broadside includes the following lines: "'Here's thirty bright guineas I'll freely give thee If you can contrive to take him to sea" [lines 49, 50], "And that very minute you bring her to town, That moment I will pay thee five hundred pound. Nay that is not all, for to finish the strife, I'll freely agree for to make her your wife" [lines 131-134]; all lines are spoken by the old man but the first lines are spoken to the sea captain paid to arrange the impressment of the hero, while the second are spoken to the hero to arrange for the rescue from supposed impressment of the daughter.
See Egerton Leigh, editor, Ballads and Legends of Chesire (London, 1867 ("Digitized by Google")), pp. 66-74, "The Old Man Outwitted"; Broadside Bodleian, Douce Ballads 3(31a), "The Fortunate Lover" or "The Old Man Out-Witted" ("Let all loyal lovers which around me do stand"), Diceys or Marshall (London), no date; also Harding B 3(77), "The Fortunate Lover" or "The Old Man Out-Witted" - BS
Last updated in version 2.5
File: GrD81791

Thirty Days Hath September
DESCRIPTION: "Thirty days hath September, April, June, and November; All the rest have thirty-one, Excepting February alone, And that has twenty-eight days clear, And twenty-nine in every leap year."
AUTHOR: unknown
EARLIEST DATE: 1849 (Halliwell); the earliest manuscript is said to be from the first half of the fifteenth century
KEYWORDS: nonballad MiddleEnglish
FOUND IN:
REFERENCES (13 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 469, "Thirty Days Hath September" (1 text plus various related texts)
Baring-Gould-AnnotatedMotherGoose #328, p. 180, "(Thirty Days Hath September)"
Dolby-OrangesAndLemons, p. 50, "Thirty Days Hath September" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #3571
DigitalIndexOfMiddleEnglishVerse #5649
cf. Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 64, "(Thirty days has September, All the rest I can't remember)" (1 parody text suggesting looking at the calendar on the wall)
ADDITIONAL: Rossell Hope Robbins, _Secular Lyrics of the XIVth and XVth Century_, Oxford University Press, 1952, #68, "Days in the Months" (1 short text)
MANUSCRIPT: London, British Library, MS. Harley 2341, folio 5
MANUSCRIPT: Aberystwyth, National Library of Wales MS. Mostyn Welsh 129, folio 3
MANUSCRIPT: Ripon Minster Library, Cathedral MS (added in the flyleaf of a copy of Cicero's Letters)
MANUSCRIPT: San Marino, Henry Huntington Library MS. HU 1051, folio 48
Roud #20085
NOTES [234 words]: Robbins's version of this runs
Thirti dayes hath nouembir,
April, iune, and septembir;
Of xxviiiijti is but oon,
And all the remenaun xxxti and j.
Obviously the same piece, even if the words have wandered a little over the years!
This is from the British Library manuscript Harley 2341 (folio 5), but the Index of Middle English Verse lists four other manuscript versions. The British Library web site states that the manuscript is primarily a "Prayer manual with a calendar (ff. 2v-13), Psalter of Jerome, and prayers to Christ, the Virgin Mary, and various saints"; it is dated to the first half of the fifteenth century. Much of the text is in Latin; based on the IMEV, this is the only piece of Middle English verse in it.
A scan of the page with this particular verse can be found at http://www.bl.uk/catalogues/illuminatedmanuscripts/ILLUMINBig.ASP?size=big&IllID=56506
It is interesting to see that this verse, despite being out of place in such a volume, is clearly from the scribe of the codex, and decorated in the same style, although not as elaborately as the calendar above it.
Of the other manuscripts, Aberystwyth, National Library of Wales MS. Mostyn Welsh 129 has only two other Middle English items; the Huntington manuscript three, the Ripon manuscript has none at all, the Cooke manuscript as far as known had none. This seems to have been a bit of lore with no "folk" associations. - RBW
Last updated in version 5.3
File: 002469

Thirty Days in Jail

DESCRIPTION: "Good mornin', Blues; Blues, how do you do? (x2) I just come here to have a few words with you." "Thirty days in jail... back turned to the wall... Mr. Jailkeeper, put another man in my stall." "I don't mind being in jail, but I got to stay here so long."

AUTHOR: unknown

EARLIEST DATE: 1941 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)

KEYWORDS: prison nonballad

FOUND IN: US(SE,So)

REFERENCES (1 citation):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 174, "Thirty Days in Jail" (1 text, 1 tune)

ST Wa174 (Partial)
Roud #7492

File: Wa174
Thirty White Horses

DESCRIPTION: "Thirty white horses Upon a red hill, Now they tramp, Now they champ, Now they stand still."

AUTHOR: unknown

EARLIEST DATE: 1849 (Halliwell) (but see NOTES)

KEYWORDS: riddle animal

FOUND IN:

REFERENCES (3 citations):
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 229, "Thirty white horses" (1 text)
- Baring-Gould-AnnotatedMotherGoose #704, p. 275, "(Thirty white horses)"

NOTES [279 words]: Chances are, if you've met this riddle, it's from Tolkien's The Hobbit (p. 85 in my edition, in the chapter "Riddles in the Dark"; he uses a slightly different form of the text). But it is much older (even Gollum calls it "cheesnuit"). Tolkien's use of an item from oral tradition is not coincidence; Tolkien uses familiar riddles to imply the common ancestry of his characters.

The answer is "the teeth" or "the teeth and gums."

The Opies refer this to a riddle in the Holme manuscript, "Four and twenty white Bulls sate upon a stall, forth came the red Bull & licked them all." I suppose they're related, in that the answer is the teeth (plus, in this case, the tongue). But I wouldn't consider it exactly the same (apart from the fact that neither gets the number of teeth right: A person with wisdom teeth will have 32 teeth; one whose wisdom teeth are out will have 28).

The "Thirty white horses" form goes back at least to Halliwell. Duncan Emrich seems to think there is an American version of this; he quotes almost exactly this form on page 168 of Folklore on the American Land. But he cites no precise source, simply crediting much of the chapter to the research of Archer Taylor. Nonetheless the NorthCarolinaFolkloreJournal version (related to something in the Brown collection) seems to prove he's right.

I do not know how old riddles of this type are, but English riddles of recognition based on such cryptic descriptions are effectively as old as English as a written language. Riddles of similar style are found in the Old English "Exeter Book," written probably between 950 and 1000 C.E., one of the four great collections of Anglo-Saxon verse. - RBW

Last updated in version 6.1

File: BGMG704

Thirty Years Ago (The Stinger)

DESCRIPTION: "In a recent Independent I read a sketch that told of affairs and folks in Ashland way back in days of old When the Stinger ran each Sunday...." The singer looks back on his good old days as he worked for the newspaper

AUTHOR: Rush Pennypacker?

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: nonballad age

FOUND IN: US(Ap)

REFERENCES (1 citation):
- Thomas-BalladMakingInMountainsOfKentucky, pp. 194-196, "Thirty Years Ago" (1 text)

NOTES [16 words]: Frankly, if this is the way the guy edited the newspaper, it's no wonder he's out of the job. - RBW

File: ThBa194

This Day (The Battle of Bull Run)

DESCRIPTION: "This day will be remembered by America's noble sons! / If it hadn't been for Irishmen, what would our Union done? / It was hand to hand we fought 'em, all in the blazing sun, / Stripped to the pants we did advance in the battle of Bull Run."

AUTHOR: unknown

EARLIEST DATE: 1941 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)

KEYWORDS: Civilwar battle

HISTORICAL REFERENCES:
July 21, 1861 - First Battle of Bull Run
FOUND IN: US(MA)
REFERENCES (3 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 25, "This Day (or, The Battle of Bull Run)" (1 text, 1 tune)
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, p. 29, "The Battle of Bull Run" (1 excerpt)
DT, BULLRUN
Roud #7465
CROSS-REFERENCES:
cf. "The Battle of Bull Run" [Laws A9] (subject: the battle of Bull Run) and notes and references there
NOTES [164 words]: We can only assume this song refers to the First Battle of Bull Run; presumably, had the second (fought Aug. 29-30, 1862) been meant, the song would say so. It's hard to imagine what the Unionists were boasting of in this song. The First Battle of Bull Run was a fairly closely-fought fight, but ended with the complete rout of the Union forces. Federal commander Irvin McDowell, whose army was composed mostly of ninety-day volunteers (!), was pressured by Washington to do something before the enlistments ran out. He had no choice but to push his raw army forward. The Confederate troops were equally raw, but were on the defensive, and held off the Federals. The Union army then went completely to pieces -- but the Confederates, their forces just as badly off as the Federals, could not pursue.
According to Jonatha Lighter, the tune for this (sung by Yankee John Galusha, who seems to have been the only one to remember it) is somewhat similar to "The Lindonshire Poacher." - RBW

This Day Week I'll Nae Be Here
DESCRIPTION: "And this day week I'll nae be here This day fortnight I'll see my dear This day three weeks I'll be his bride And this day month I'll lie by his side"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: marriage sex nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1356, "This Day Week I'll Nae Be Here" (1 short text)
Roud #7234
NOTES [10 words]: The current description is all of the Greig/Duncan7 text. - BS

This Endris Night
DESCRIPTION: "This endris night I saw a sight, a star as bright as day, And ever among, a maiden sung, Lulley, by-by, lullay." The baby Jesus and his mother discuss his future: He will be great, and the mighty will bow to him -- but for now he asks her to care for him
AUTHOR: unknown
EARLIEST DATE: before 1537 (Hill MS., Balliol Coll. Oxf. 354)
KEYWORDS: religious Jesus mother MiddleEnglish
FOUND IN:
REFERENCES (19 citations):
Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 39, "This Endris Night" (1 text, 1 tune)
Greene-TheEarlyEnglishCarols, #151, pp. 10-12, "(no title)" (3 texts)
Rickert-AncientEnglishChristmasCarols, pp. 62-63, "This Endernight I saw a sight" (1 text, with a slightly different meter but enough similar words that I think it should be mentioned here)
Sidgwick/Chambers-EarlyEnglishLyrics LVIV, pp. 121-123, "(no title)" (1 text); compare LXIII, pp. 119-120; LXXXVII, pp. 157-158
Brown/Robbins-IndexOfMiddleEnglishVerse, #3627; compare #3596
DigitalIndexOfMiddleEnglishVerse #5729; compare #5683
ADDITIONAL: Roman Dyboski, _Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book_, Kegan Paul, 1907 (there are now multiple print-on-
demand reprints), #35, pp. 25-26, "[This enders nyght I saw a sight]" (1 text), with two additional texts and variant readings from a third on pp. 174-176
Thomas Wright, _Song and Carols, Now First Printed, From a Manuscript of the Fifteenth Century_, Percy Society, 1847, #X, p. 12, "(Thys endrysy3th)" (1 text)
cf. Carleton Brown, editor, Religious Lyrics of the XVth Century_, Oxford University Press, 1939, #5, pp. 7-8, "She Sang, Dear Son, Lullay" (1 text, with this first verse although the rest appears to be something else)
MANUSCRIPT: {MSEngPoetE1}, Oxford, Bodleian Library, MS. Eng. Poet. e.1 (Bodley 29734), folio 17 [IMEV #3627]
MANUSCRIPT: National Library of Scotland MS. Advocates 19.3.1, folio 210 [IMEV #3627]
MANUSCRIPT: London, British Library MS. Royal App. 58, folio 52 [IMEV #3627]
MANUSCRIPT: {MSEngPoetE1}, Oxford, Bodleian Library, MS. Eng. Poet. e.1 (Bodley 29734), folio 20 [IMEV #3596]
MANUSCRIPT: Cambridge, University Library MS. Additional 5943, folio 145 [IMEV #3596] (short text)
MANUSCRIPT: London, British Library MS. Additional 5666, folio 2 [IMEV #3596]
ST OBC039 (Partial)
NOTES [400 words]: Although no longer found in tradition, this seems to have been very popular in the fifteenth and early sixteenth centuries. It is in the Hill MS. (Balliol College, Oxford, 354, folio 226), in British Library MS. Add. 3192, in Sloane MS. 2593, Bodleian MS. Eng. poet. e.1 (folios 17v-18v), with music in British Library MS. Royal Appendix 58 (the manuscript most famous for containing "Westron Wind"), and in the Advocates Library, Edinburgh, MN. 19.3.1 (the source of Greene's text). The first verse is shown as a chorus in manuscript Oxford, Bodleian Library MS. Ashmole 189. Such wide currency, to me, implies that it belongs in the Index.
It is old enough that the Percy Society printing, at least, still uses a yogh ( ) rather than "gh." In the circumstances, it's rather sad to note that nothing whatsoever in this song is Biblical.
One other irony -- the manuscript containing the version of this with music, British Library Royal Appendix 58, is full of secular love lyrics ("A[hn] the sighs that come from my heart," "For my pastime upon a day!"/"Colle to me the rysshys grene," "The little pretty nightingale," "By a bank as I lay"), verses to a mistress (including the famous "Westron Wind"), and even an "erotic carol," "Kytt she wept; I axyde why soo"/"Kitt she wept I asked why so"/"Kitt hath lost her key."
There is another "This Endris Night" lyric, "This endris nyght, I saw a sygth, A mayd a cradyll kepe." This also occurs in Bodleian MS. Eng. poet. e.1; in addition it is in Cambridge University Library MS. Additional 5943 and in British Library Additional 5666. It very possibly deserves indexing too, but I decided it was sufficient to note it here, since it has not been printed as often. It's Brown/Robbins IMEV #3596, and Greene #151, and is cited in the manuscripts list after the list for IMEV #3627.
E. K. Chambers, _English Literature at the Close of the Middle Ages_, Oxford, 1945, 1947, p. 108, suggests that a carol in the earlier Grimestone manuscript, indexed as "Als I Lay Upon a Nith (As I Lay Upon a Night)" (IMEV #352, four copies II) is somehow ancestral to this, but that strikes me as a little too conjectural to list that piece here.
For more on manuscript Sloane 2593, see the notes to "Robyn and Gandeleyn" [Child 115].
For more about the famous anthology Bodleian MS. Eng. Poet. e.1 (Bodleian 29734), see the notes to "The Golden Carol (The Three Kings)." - RBW
Last updated in version 5.3
File: OBC039

This Is a Sin-Trying World

DESCRIPTION: "This is a sin-trying world (x4)." "Oh, heav'n is so high and I am so low, I don't know whether I'll ever get to Heav'n or no." "Jordan's stream is chilly and wide." "Way over yonder
in the harvest field." "You many bury me in the east."

**This Is East**

**DESCRIPTION:** The singer, ten years old, lists what he has learned to distinguish: east from west, high from low, narrow from wide, mouth from chin, nose from eyes. He is also learning manners.

**AUTHOR:** unknown

**EARLIEST DATE:** 1975 (ITMA/CapeShoreNL)

**KEYWORDS:** pride nonballad children

**FOUND IN:** Canada(Newf)

**REFERENCES (1 citation):**

Greig/Duncan3 368, "This is Halloweven" (1 text, 1 tune)

**Roud #30674**

**RECORDINGS:**

Frankie Nash, "This Is East" (on ITMA/CapeShoreNL)

**File:** ITMATHeA

**This Is Halloween**

**DESCRIPTION:** "This is Halloween, And the morn's Hallowday; If you want a true love, It's time you were away. Tally on the window-board Tally on the green, Tally on the window-board, The morn's Halloween."

**AUTHOR:** unknown

**EARLIEST DATE:** 1906 (Greig/Duncan3)

**KEYWORDS:** nonballad courting

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (2 citations):**

Greig/Duncan3 368, "This is Halloweven" (1 text, 1 tune)

Montgomerie/Montgomerie-ScottishNurseryRhymes 130, "(This is Hallowe'en)" (1 text)

**Roud #5911**

**File:** MSNR130

**This Is Nae My Ain Lassie**

**DESCRIPTION:** "O this is nae my ain lassie, Fair tho' the lassie be, For weel keen I my ain lassie, Kind love is in her e'e." His Jean can "steal a blink by a' unseen" and only he sees "the kind love that's in her e'e"

**AUTHOR:** Robert Burns (source: Dick -- but note that Dick attributes it to the Orpheus Caledonius, published before Burns was born)

**EARLIEST DATE:** 1733 (Orpheus-Caledonius, according to Dick)

**KEYWORDS:** courting nonballad

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (4 citations):**

Greig/Duncan4 714, "This Is Nae My Ain Lassie" (1 text, 1 tune)

Whitelaw-BookOfScottishSong, p. 414, "This Is No My Ain Lassie" (1 text)

**ADDITIONAL:** James C Dick, The Songs of Robert Burns (London: Henry Frowde, 1903 ("Digitized by Microsoft")), #96 p. 90, "I See A Form, I See a Face" (1 text, 1 tune)

James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford, 1969) #507, pp. 630-631, "[O this is no my ain lassie]" (1 text, 1 tune, from 1795/1796)

**Roud #6156**

**CROSS-REFERENCES:**

cf. "Are You There Moriarity" (tune, per Greig/Duncan4)

cf. "This Is Nae My Plaid" (tune, per Greig/Duncan4)
This Is No My Ain House (I)

DESCRIPTION: "O this is no my ain house." "A carle came ... claim'd my daddy's place." The "cringing foreign goose" seized it. "Was it foul, or was it fair, To come a hunder mile and mair, For to ding out [beat] my daddy's heir, And dash him with the whiggin o't?"

AUTHOR: unknown
EARLIEST DATE: 1803 (Scots Musical Museum, #216)
KEYWORDS: political Jacobites home royalty children
FOUND IN: Britain(Scotland)
REFERENCES (4 citations):
    Hogg-JacobiteRelicsOfScotlandVol1 37, "This Is No My Ain House" (1 text, 2 tunes)
    Whitelaw-BookOfScottishSong, pp. 413-414, "This Is No My Ain House" (1 text)
    Greig/Duncan1 119, "This Is Nae My Ain Hoose" (1 text, 1 tune)
ADDITIONAL: James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume III, #216, p. 225, "This is no mine ain house" (1 text, 1 tune)

ST GrD1119 (Partial)
Roud #3790
CROSS-REFERENCES:
    cf. "This Is Nae My Plaid" (tune)
NOTES [217 words]: Hogg-JacobiteRelicsOfScotlandVol1 refers to "the allegory here of Scotland losing its rightful owner." - BS
A pretty thin allegory. The interesting question is whether it refers to the Williamite succession of 1689 or the Hannoverian of 1714.
Ewan MacColl, in "Songs of Two Rebellions," argues for 1714. Certainly some of the allusions argue that way -- e.g. the "cringing foreign goose" certainly sounds like Madame Kielmansegge, one of George I's mistresses, widely known as "the Goose." Thackerey (quoted by Christopher Sinclair-Stevenson, _Blood Royal, the Illustrious House of Hannover_, Doubleday, 1980, p.26), described her as follows: "The Countess [Kielmansegge was George's Countess of Darlington] was a large-sized noblewoman, and this elevated personage was denominated the Elephant." On the other hand, the reference to "com[ing] a hundred mile and mair" could refer either to William III's invasion of 1688 or George III's arrival in 1714. Both are hundreds of miles from London, but from the Netherlands to the Thames is only about half the distance from Hannover to England, and it's all sea distance. Most of the distance from Hannover is over land; the fastest route there (via the North Sea and the Weser) is probably three times the distance from the Texel to the English coast. - RBW

Last updated in version 3.2
File: GrD1119

This Is No My Ain House (II)

DESCRIPTION: "This is no mine ain house I ken by the biggin o't... bread and cheese are my door cheeks And pancakes the riggin o't." "This is no my ain wean I ken by the greetie o't... I'll tak the curchie aff my head And row't about the feetie o't."

AUTHOR: unknown
EARLIEST DATE: before 1724 (Johnson-Stenhouse, see Notes)
KEYWORDS: home baby nonballad
FOUND IN:
REFERENCES (2 citations):
    Whitelaw-BookOfScottishSong, p. 413, "This Is No My Ain House" (1 fragment)
NOTES [20 words]: Johnson-Stenhouse Illustrations p. 208 has this nursery rhyme as a source for Ramsay's "This Is No My Ain House" (III). - BS

Last updated in version 3.2
File: WhSo413
This Is No My Ain House (III)

DESCRIPTION: "This is no mine ain house I ken by the riggin o't." The singer is married and leaving her father's house. In her own house she intends "Avoiding ilka cause of strife That makes ane wearied of his wife"

AUTHOR: Allan Ramsay

EARLIEST DATE: before 1724 (Johnson-Stenhouse, see Notes)

KEYWORDS: love marriage home parting nonballad father husband wife

REFERENCES (3 citations):
* Whitelaw-BookOfScottishSong, p. 413, "This Is No My Ain House" (1 text)

Roud #3790

NOTES [34 words]: Johnson-Stenhouse Illustrations p. 208: "This song was written by Ramsay, prior to the year 1724; but he borrowed a line or two from the following old nursery ditty [see This Is No My Ain House (II)]." - BS

Last updated in version 3.2

File: WhSo413A

This Is No My Plaid

DESCRIPTION: "This is no my plaid... Bonnie though the colours be," "The ground o' mine was mixed with blue, I gat it frae the lad I lo'e." The lad who wore the plaid "is now upon a distant shore," and "his name I daurna tell," but she hopes he will return and wed her

AUTHOR: W. Halley (source: Whitelaw-BookOfScottishSong)

EARLIEST DATE: 1843 (Whitelaw-BookOfScottishSong)

KEYWORDS: love clothes Jacobites separation exile

REFERENCES (3 citations):
* Ford-VagabondSongsAndBalladsOfScotland, pp. 260-262, "This Is No My Plaid" (1 text, 1 tune)
* Greig/Duncan5 1063, "This Is Nae My Plaid" (1 text, 1 tune)
* Whitelaw-BookOfScottishSong, p. 414, "This Is No My Plaid" (1 text)

Roud #6720

SAME TUNE:
The Croppy Boy (Hogg-JacobiteRelicsOfScotlandVol1 37)

NOTES [53 words]: Neither Ford nor Whitelaw connects this with Bonnie Prince Charlie, but there seems no doubt that he is the subject; hence the "Jacobite" keyword. - RBW

Apparently broadside Bodleian, 2806 c.11(140), "This Is No My Plaid" ("O this is no my plaid"), unknown, no date is this song but I could not download and verify it. - BS

Last updated in version 3.2

File: FVS260

This Is the Key of the Kingdom

DESCRIPTION: "This is the Key of the Kingdon: In that Kingdom is a city; In that city is a town; In that town there is a street" all leading to "A basket of sweet flowers. The game reverses: "Flower in a basket, basket on the bed... this is the key of the Kingdom"

AUTHOR: unknown

EARLIEST DATE: 1923 (de la Mare)

KEYWORDS: playparty nonballad flowers

REFERENCES (3 citations):
* Baring-Gould-AnnotatedMotherGoose #664, pp. 264-265, "(This is the key of the kingdom)"
* ADDITIONAL: Katherine Briggs, _A Dictionary of British Folk-Tales in the English Language_, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2), volume A.2, p. 563, "This Is the Key of the Kingdom" (1 text)
This Is the Nicht My Johnnie Set

DESCRIPTION: "This is the nicht my Johnnie set, And promised to be here; Oh, what can stay his longing step? He's fickle grown, I fear." She describes how carefully she has prepared for his coming. At last he arrives and they prepare for a snug evening.

AUTHOR: unknown
EARLIEST DATE: 1843 (Whitelaw-BookOfScottishSong)
KEYWORDS: love separation nightvisit
FOUND IN: Britain(Scotland)
REFERENCES (5 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 84-86, "This Is the Night My Johnnie Set" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #102, p. 2, "This Is the Nicht My Johnny Set" (1 text)
Greig/Duncan4 795, "This is the Nicht My Johnnie Set" (4 texts, 3 tunes)
Ord-BothySongsAndBallads, pp. 146-147, "This Is the Nicht My Johnnie Set" (1 text)
Whitelaw-BookOfScottishSong, pp. 243-244, "This is the Nicht My Johnnie Set" (1 text)
Roud #5553
File: FVS084

This Is the Trouble of the World

DESCRIPTION: "I ask Father Georgy for religion, Father Georgy wouldn't give me religion; You give me religion for to run to my elder; O this the trouble of the world. This is the trouble of the world. O this is the trouble of the world."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad clergy
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, pp. 99-100, "This Is the Trouble of the World" (1 text, 1 tune)
Roud #12057
File: AwG099B

This Is the Way We Wash Our Clothes

DESCRIPTION: "This is the way we wash our clothes, Wash our clothes, wash our clothes, This is the way we wash our clothes, (all on a summer's day)." Similarly, "Here we come with our dollies dear," "This is the way we comb their hair," etc.

AUTHOR: unknown
EARLIEST DATE: 1918 (Cecil Sharp collection)
KEYWORDS: playparty nonballad clothes
REFERENCES (4 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 96, "The Dolly-Play Song" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 96, "The Dolly-Play Song" (1 tune plus a text excerpt)
Sharp-EnglishFolkSongsFromSouthernAppalachians 264, "Early Sunday Morning" (1 text, 1 tune)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, pp. 28-29, "(Here we go round the mulberry bush)" (1 text, opening with "Here We Go Round the Mulberry Bush" and continuing with "This Is the Way We Wash Our Clothes")
Roud #3645
CROSS-REFERENCES:
cf. "Here We Go Round the Mulberry Bush" (lyrics)
This Lady She Wears a Dark Green Shawl

DESCRIPTION: "This lady she wears a dark green shawl, A dark green shawl, a dark green shawl, This lady she wears... I love her to my heart." "Now choose for your lover, honey, my love...." "Now dance with your lover, honey, my love...." "Farwell to your lover...."

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: playparty clothes courting
FOUND IN: US(SE)
REFERENCES (3 citations):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 142-143, "This Lady Dhe Wears a Dark Green Shawl" (1 text, 1 tune)
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 220, "This Lady Wears a Dark Green Shawl" (1 text)
Parrish-SlaveSongsOfTheGeorgiaSeasIslands, p. 104, "Pretty Green Shawl" (1 text)
ST ScaNF142 (Partial)
Roud #11589
File: ScaNF142

This Land is Your Land

DESCRIPTION: Singer, a wanderer, describes beauty of American (or other) land, sometimes with verses lamenting poverty. "As I went walking that ribbon of highway/I saw above me that endless skyway/I saw below me that golden valley/This land was made for you and me"

AUTHOR: Woody Guthrie
EARLIEST DATE: February 1940 (composed)
KEYWORDS: patriotic nonballad rambling beauty America
FOUND IN: US(All)
REFERENCES (3 citations):
Seeger-AmericanFavoriteBallads, p. 30 "This Land is Your Land" (1 text, 1 tune)
DT, THISLAND*
ADDITIONAL: Pete Seeger, _Where Have All the Flowers Gone: A Musical Autobiography_, A Sing Out Publication, 1993, 1997, pp. 142-146, "This Land Is Your Land" (many verses, both English and Spanish, 1 tune, plus a copy of Guthrie's original manuscript, with many corrections)
Roud #16378
RECORDINGS:
Pete Seeger, "This Land is Your Land" (on PeteSeeger41)
CROSS-REFERENCES:
cf. "My Lovin' Father (When the World's On Fire)" (tune)
cf. "Little Darling, Pal of Mine" (tune)
SAME TUNE:
Is This Land Your Land? (Silber/Silber-FolksingersWordbook, p. 315)
ALTERNATE TITLES:
God Blessed America (Guthrie's original title)
Esta Es Mi Tierra
NOTES [203 words]: I include this composed song (originally an "answer song" to Irving Berlin's jingoistic "God Bless America") because it has entered into oral and aural tradition within my lifetime; it's taught in schools and camps, often as a traditional song, and is in oral currency among most of America's children.
More important, there have been dozens or hundreds of variants collected in the last forty years, in many nations and languages. These include an American Indian version: "This land is your land/But it once was my land..." Heck, my eight-year-old student wrote a couple of verses. - PJS
To me, there is no doubt that this is now a folk song. It is interesting to note, however, that unlike most folk songs, the establishment has largely managed to circulate "cleaned up" versions, so it no longer attacks the faults of the American political system....
The tune is a slight modification of "When the World's On Fire," perhaps learned from the Carter Family's recording (Victor V-40293). - RBW
No perhaps about it: Guthrie was a devoted admirer of the Carter Family. There's also a strong resemblance to another Carter Family song, "Little Darling, Pal of Mine" (Victor 21638, 1928), which we have not indexed. - PJS

Last updated in version 5.0
File: PSAFB030

This Little Light of Mine

DESCRIPTION: "This little light of mine, I'm gonna let it shine (x3), Ev'ry day (x4), Gonna let my little light shine." The singer thanks God for gifts given every day, warns that there is no hiding from sin, and urges all to let their lights shine.

AUTHOR: unknown

EARLIEST DATE: 1939 (LoC recording by Doris McMurray, TX)

KEYWORDS: religious nonballad

FOUND IN:

REFERENCES (3 citations):
Warren-EveryTimeIFeelTheSpirit, pp. 95-96, "This Little Light of Mine" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 352, "This Little Light of Mine" (1 text)
DT, LITEMINE

RECORDINGS:
W. Emmons & Mt. Olive Soul Stirrers, "This Little Light of Mine" (Fortune 1318, n.d.)
Pete Seeger, "This Little Light of Mine" (on PeteSeeger27)
Betty Mae Fikes, "This Little Light of Mine" (on VoicesCiv)
Rutha Harris, Betty Mae Fikes et al, "This Little Light" (onSingFreeCD)
Doris McMurray, "This Little Light o'Mine" (AFS 02648b01, 1939)
Montgomery Improvement Association High School Trio, "This Little Light" (on SingFreeCD)
St. Paul Baptist Choir, "This Little Light of Mine" (Capitol 1069, 1950)
SNCC Freedom Singers, "Freedom Chant/Oh, Freedom/This Little Light of Mine" (on VoicesCiv)
Clara Ward Singers, "This Little Light of Mine" (Savoy 4038A, rec. 1952)

NOTES [47 words]: I've heard another song by this name floating around in Sunday School classes. Mercifully, I have forgotten it, but it clearly wasn't a traditional song. - RBW
Clearly the Montgomery recording wasn't the earliest date for this song, but it's the earliest one we've found so far. - PJS

Last updated in version 4.2
File: FSWB352C

This Little Pig Went to Market

DESCRIPTION: "This little pig(gy) went to market. This little pig stayed at home. This little pig had roast beef. This little pig had none. This little pig said, 'wee, wee, wee... All the way home' (or "I can't find my way home").

AUTHOR: unknown

EARLIEST DATE: c. 1765 (Mother Goose's Melody)

KEYWORDS: animal home food

FOUND IN: New Zealand US(MW)

REFERENCES (5 citations):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 183, "This Little Pig" (1 text)
Sackett/Koch-KansasFolklore, p. 121, "(This little pig went to market)" (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 412, "This Little Pig Went to Market" (1 text)
Baring-Gould-AnnotatedMotherGoose #577, pp. 233-235, "(This Pig Went to Market)" (1 text plus several variants in the notes)
Dolby-OrangesAndLemons, p. 165, "This Little Piggy Went to Market" (1 text)

File: 002412
This May Be Your Last Time
DESCRIPTION: "This may be your last time (x3), May be your last time, I don't know." The singer travels about, observes various people and their misdeeds, and warns against the dangers of sin.
AUTHOR: unknown
EARLIEST DATE: 1927 (recording, Jaybird Coleman)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (4 citations):
Courlander-NegroFolkMusic, pp. 70-71, "(This May Be Your Last Time)" (1 text); pp. 229-230, "This May Be Your Last Time" (1 tune, partial text)
Parrish-SlaveSongsOfTheGeorgiaSeasIslands, pp. 166-167, "May be the Last Time I Don't Know" (1 text)
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 288-289, "Een Dat' Low Lan'" (1 text, 1 tune)
ADDITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, p. 336, "(This May Be Your Last Time)" (1 text)
Roud #10965
RECORDINGS:
Rich Amerson, "This May Be Your Last Time" (on NFMAla4)
Jaybird Coleman, "May Be My Last Time, I Don't Know" (Gennett, unissued; rec. 1927)
NOTES [46 words]: The verse in Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang is "Come down (Ezekiel/Jacob/Moses/sinner/mourner) come down, It may be the last time, Ever you hear my voice again In that low land"; the chorus is "In that low land (x2) Never hear my voice again, In that low land" - BS
Last updated in version 5.1
File: CNFM070B

This Night We Part Forever
DESCRIPTION: "This night we part forever; Thou are nothing more to me. From thee each tie I'll sever That binds my heart to thee." She will not admit to sorrow, says she does not want his love, tells him to court another, says he blighted her hopes, and blesses him
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: love separation nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 159, "This Night We Part Forever" (1 text)
Roud #3630
CROSS-REFERENCES:
cf. "I'll Be All Smiles Tonight" (theme)
NOTES [13 words]: Sort of an "I'll Be All Smiles Tonight" with less smiling and more griping. - RBW
File: BrII159

This Old Man (I)
DESCRIPTION: "This old man, he played one, He played knick-knack on my thumb, With a knick-knack, paddy wack, Give the dog a bone, This old man went rolling home." Similarly, "This old man, he played two, he played knick-knack on my shoe," and on upward
AUTHOR: unknown
EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)
KEYWORDS: nonballad
FOUND IN: US(SE) Canada(Newf)
REFERENCES (4 citations):
Morris-FolksongsOfFlorida, #114, "Knick Knack" (1 text)
Silber/Silber-FolksingersWordbook, p. 390, "This Old Man" (1 text)
Peacock, p. 21, "Old Tommy Kendal" (1 text, 1 tune)
DT, THOLDMAN*
This Old World

DESCRIPTION: Chorus: "This old world is full of sorrow, Full of sickness, weak and sore, If you love your neighbor truly, Love will come to you the more." Floating verses from other hymns: "We're all children of one father." "I will arise and go to Jesus." etc.

AUTHOR: (Some verses probably by John Newton)

EARLIEST DATE: 1966

KEYWORDS: religious nonballad floatingverses

FOUND IN: US

REFERENCES (1 citation):
Darling-NewAmericanSongster, p. 259, "This Old World" (1 text)

ST DarN259B (Full)

CROSS-REFERENCES:
cf. "Come Thou Fount of Every Blessing (I)" (tunes)
cf. "Come, Ye Sinners" (tune, lyrics)

SAME TUNE:
Mercy O Thou Son of David (Sacred Harp, pp. 52, 56, 458)

NOTES [242 words]: The background to this song is confusing. The Golden Ring lists it as a set of words for "Mercy O Thou Son of David" (listed as by John Newton). But the Sacred Harp lists three tunes for those lyrics (which it also credits to John Newton): "Charlestown," "Villulia," and "Friendship." That Newton wrote the "Mercy O Thou Son of David" (Blind Bartimaeus) lyrics seems certain. How much of the rest he is responsible for is unclear.

To make matters worse, while all of those tunes fit "This Old World," none appear (at least in my copy of the Sacred Harp) to exactly match it.

If this song is anything, it's a placeholder for a variety of texts. There is almost a continuous gradation from this to songs of the "Come Thou Fount of Every Blessing" group.

The common chorus "I will arise and go to Jesus, He will embrace me in his arms, In the arms of our dear Savior, Oh, there are ten thousand charms" is reportedly the work of Joseph Hart (1712-1768), according to Robert J. Morgan, Then Sings My Soul, Book 2: 150 of the World's Greatest Hymn Stories, Nelson, 2004, p. 47. His text, "Come ye sinners, poor and needy, Weak and wounded, sick and sore, Jesus ready stands to save you, Full of pity, love and pow'r," reportedly dates from 1759, but all Morgan can say of the tune is that it is an "American melody."

In any case, one should check both "Come Ye Sinners" and "Come Thou Fount of Every Blessing (I)" to find all relatives of this piece. - RBW

Last updated in version 4.2

File: DarN259B

This Old World Ain't Going to Stand Much Longer

DESCRIPTION: "Because this ole world ain't goin' to stand much longer... Gettin' us ready for the judgment day." The singer praises his mother for teaching him to pray, warns of judgment, and points up the example of King Hezekiah

AUTHOR: unknown

EARLIEST DATE: 1944 (Wheeler)

KEYWORDS: religious Bible death

FOUND IN: US

REFERENCES (1 citation):
Wheeler-SteamboatinDays, p. 73-75, "This Ole Worl' Ain't Goin' to Stan' Much Longer" (1 text, 1 tune)

RECORDINGS:
Sister Goldia Haynes, "That Great Judgement Day (This Old World)" (on Great Gospel Performers Document Records DOCD-5463 (1996))

CROSS-REFERENCES:
cf. "Little Black Train Is A-Comin'" (subject)
NOTES [79 words]: The story of Hezekiah's bout with sickness, God's threat, Hezekiah's repentance, and Isaiah's promise of fifteen additional years of life is told in 2 Kings 20:1-11 and briefly summarized in 2 Chronicles 32:24-26.
This story of Hezekiah is told in much the same words in "Little Black Train"; the two are certainly dependent in some way. But it may be just a case of spirituals mixing themes. The two songs appear to be independent except for that one bit of material. - RBW

Last updated in version 4.2
File: MWhee073

This Pretty Girl of Mine
DESCRIPTION: "Here's a pretty little girl of mine Who's brought her bottle and glass of wine." She kneels on the carpet, then stands to choose her lover. When they're married they'll have a girl, then a boy, "seven years after, son and daughter"

AUTHOR: unknown
EARLIEST DATE: 1884 (Wodhams)
KEYWORDS: courting marriage nonballad children drink
FOUND IN: Britain(Scotland(Aber)) New Zealand US(SE) Canada(Mar)
REFERENCES (8 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #159, pp. 2-3, ("Do you see this pretty girl of mine?") (1 text)
Greig/Duncan8 1572, "This Pretty Girl of Mine" (2 texts, 1 tune)
Opie/Opie-TheSingingGame 19, "Pretty Little Girl of Mine" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 263-264, "See This Pretty Little Girl of Mine" (1 text)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 112-113, "See This Pretty Little Girl of Mine" (1 text, 1 tune)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 22, ("Oh, this pretty little girl of mine") (1 text with several variants)
Spurgeon-WaltzTheHall-AmericanPlayParty, "Johnny Brown" (1 text, 1 tune)
ADDITIONAL: John R. Wodhams, The Midland Garner (Banbury, 1884 ("Digitized by Google")), First Series, Vol. I, p. 32, ("See this pretty little girl of mine") (1 text)
Roud #8371
CROSS-REFERENCES:
cf. "Hokey Pokey" (one verse)
cf. "Oats and Beans" (lyrics)
cf. "King William Was King James's Son" (theme)
NOTES [50 words]: The "Johnny Brown" texts of this are rather different from "This Pretty Girl of Mine"; they look like they might have come in from another song. But both versions have the kneeling-on-the-carpet motif; although the openings may have originated separately, it's hard to separate the two pieces now. - RBW

Last updated in version 5.0
File: GrD81572

This Train
DESCRIPTION: "This train is bound for glory... If you ride it, you must be holy." "This train don't pull no gamblers..." (And so forth, through various sinners the train doesn't pull.) "This train don't pull no extras... Don't pull nothin' but the Heavenly Special."

AUTHOR: unknown
EARLIEST DATE: 1922 (recording, Florida Normal Industrial Institute Quartet)
KEYWORDS: train religious
FOUND IN: US(SE)
REFERENCES (6 citations):
Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, p. 223, "This Same Train" (1 text, 1 tune)
This Very Unhappy Man

DESCRIPTION: Bachelor decides to marry; he goes to a girl's house in his Sunday best and proposes. Her parents appear, he panics and runs, the dog chases him, he falls over a hornet's nest, and laments, "I can't begin to tell you the half of this very unhappy man."

AUTHOR: unknown
EARLIEST DATE: 1963 (recording, Margaret MacArthur)
KEYWORDS: courting humorous father mother
FOUND IN: US(NE)
RECORDINGS:
Margaret MacArthur, "This Very Unhappy Man" (on MMacArthur01)
NOTES [9 words]: Not to be confused with "The Very Unfortunate Man." - PJS
File: RcTVUM

This Way Hen-er-y

DESCRIPTION: Something goes this way, then that way, then this way, "All day long" For example, "Here comes this one, Just like the other one, Here comes this one, All day long"

AUTHOR: unknown
EARLIEST DATE: 1969 (Opie/Opie-TheSingingGame)
KEYWORDS: playparty
FOUND IN: Britain(England(Lond,South))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame 114, "This Way Hen-er-y" (3 texts, 1 tune)
Roud #16803
File: OpGa114
This World Is Not My Home (I)

DESCRIPTION: "This world is not my home; I'm just a-passing through." "Oh Lord, you know, I have no friend like you. If Heaven's not my home, then, Lord, what will I do? Angels beckon me to Heaven's open door, And I can't feel at home in this world any more."

AUTHOR: unknown

EARLIEST DATE: 1924 (recording, Stove Pipe No. 1)

KEYWORDS: religious nonballad

FOUND IN: US(Ap,SE)

REFERENCES (3 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 135, "The World Is Not My Home" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 354, "I Can't Feel At Home In This World Any More" (1 text)
DT, CANTHOME*

Roud #7481

RECORDINGS:
Alphabetical Four, "I Can't Feel At Home In This World Anymore" (Decca 7840, 1941; on AlphabFour01)
Carter Family, "Can't Feel at Home" (Victor 23569, 1931; Montgomery Ward M-4736, c. 1935; Bluebird B-6257, 1936)
Pete Cassell, "I Can't Feel At Home in this World" (Decca 6077, 1942; rec. 1941)
Kentucky Thoroughbreds, "This World Is Not My Home" (Paramount 3014, 1927)
Edith & Sherman Collins, "I Can't Feel At Home In This World" (Decca 5635, 1939; rec. 1938)
Golden Echo Quartet, "This World Is Not My Home" (Columbia 14572-D, 1931; rec. 1927)
Jessie May Hill, "This World Is Not My Home" (OKeh 8546, 1927)
J. E. Mainer's Mountaineers, "This World Is Not My Home" (Bluebird B-6088/Montgomery Ward M-4714, 1935)
Monroe Brothers, "This World Is Not My Home" (Bluebird B-6309/Montgomery Ward M-4745, 1936)
Prairie Ramblers, "This World Is Not My Home" (Banner 33449/Melotone 13416/Conqueror 8503, 1935)
Claude Sharpe & Old Hickory Singers, "This World Is Not My Home" (Columbia 20450, 1948; rec. 1946)
Southern Sons Quartette, "I Can't Feel At Home Any More" (Trumpet 143, n.d.)
Stove Pipe No. 1, "Lord Don't You Know I Have No Friend Like You" (Columbia 210-D, 1924)
Hank Thompson, "Can't Feel At Home In The World Anymore" (Capitol 1163, 1950)
Frank Welling & John McGhee, "This World Is Not My Home" (Champion 16585, 1933; rec. 1932)

CROSS-REFERENCES:
cf. "I Ain't Got No Home" (structure, lyrics, tune)

NOTES [16 words]: This is really a group or cluster of songs with verses that float effortlessly between them. - PJS

Last updated in version 4.3

File: Wa135

This World Is Not My Home (II)

DESCRIPTION: Chorus: "This world is not my home"(2x) This world's a howling wilderness, This world is not my home" Verses: Since Christ wept for sinners, astonishing even the angels. "Let floods of penitential grief Burst forth from every eye"

AUTHOR: unknown

EARLIEST DATE: 1899 (Barton-OldPlantationHymns)

KEYWORDS: nonballad religious Jesus

FOUND IN: US(SE)

REFERENCES (1 citation):
Barton-OldPlantationHymns, p. 9, "This World Is Not My Home" (1 text, 1 tune)

File: Bart009

Thomas and Nancy [Laws K15]

DESCRIPTION: Thomas's ship is ready for sea, forcing him to leave Nancy. She calls to him to
remember his sweetheart and family. His ship is wrecked almost at once. Nancy finds Thomas's body, kisses its lips, and dies of grief

AUTHOR: unknown
EARLIEST DATE: before 1839 (broadside, Bodleian Harding B 11(3473))
KEYWORDS: separation wreck death
FOUND IN: Britain(England(South)) Canada(Newf)
REFERENCES (7 citations):
  Laws K15, "Thomas and Nancy"
  Williams-Wiltshire-WSRO Ox 199, "Thomas and Nancy" (1 text)
  Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 54, "Thomas and Nancy" (1 text, 1 tune)
  Peacock, pp. 729-732, "Thomas and Nancy" (2 texts, 2 tunes)
  Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 360-361, "Thomas and Molly (Thomas and Nancy)" (1 text, 1 tune)
  Lehr/Best-ComeAndIWillSingYou 107, "Thomas and Nancy" (1 text, 1 tune)
  DT 812, TOMNANCY
Roud #3232
RECORDINGS:
  Mike Kent, "Thomas and Nancy" (on PeacockCDROM) [one verse only]; "Thomas and Nancy" (on MUNFLA/Leach)
BROADSIDES:
  Bodleian, Harding B 11(3473), "Thomas and Nancy," J. Catnach (London), 1813-1838; also
  Harding B 11(4123), Firth b.27(273), Firth b.25(109), 2806 c.16(120), Firth b.26(156), Harding B 16(287c), Firth c.13(298), Johnson Ballads 2915, "Thomas and Nancy"
  Murray, Mu23-y1:119, "Thomas and Nancy," unknown, 19C
CROSS-REFERENCES:
  cf. "The Wreck of the Lady Shearbrooke" (theme)
  cf. "The Lady of the Lake (The Banks of Clyde II)" [Laws N41] (theme)
SAME TUNE:
  Gallant Hussar (per broadsides Bodleian Firth b.27(273), Bodleian 2806 c.16(120))
NOTES [43 words]: Although the Bodleian broadsides list the tune as "Gallant Hussar," this doesn't really match "The Gallant Hussar (A Damsel Possessed of Great Beauty)" metrically; you can make it fit, but it's work. I suspect a different "Gallant Hussar" song is meant. - RBW

File: LK15

**Thomas Cat, The**

DESCRIPTION: The "Thomas" cat meets his Miss and asks if she's "been off keeping comp'ny with some other Thomas cat." "The cats they have a concert at the end of every year" marked by miaowing and fighting.

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: courting fight humorous nonballad animal
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
  Bennett/Downey-JeromeJustOneMoreSong 23, pp. 140-142, "The Thomas Cat" (1 text)
Roud #21462
RECORDINGS:
  Tom Cornelly, "Thomas Cat" (on MUNFLA/Leach)
  Jerome Downey, "The Thomas Cat" (on NFJDowney01)
NOTES [83 words]: The tune is close to "The Bigler" without the chorus. There's a note about that tune at "The Tramway Line" and a list of songs related by that tune at "The Bigler's Crew [Laws D8]."
Also see a text and hear an excerpt of "Thomas Cat" among Newfoundland songs as sung by Tom Cornelly on the "MacEdward Leach and the Songs of Atlantic Canada" site at http://tinyurl.com/tbdx-ThomasCat, accessed February 17, 2015. Bennett/Downey-JeromeJustOneMoreSong says Downey learned his version from Cornelly. - BS

Last updated in version 4.2
File: BeDo140
Thomas Cromwell [Child 171]

DESCRIPTION: (Someone) makes a request of (the King), who offers anything short of his crown. The petitioner asks the head of Thomas Cromwell. The king orders the earls of Derby and Shrewsbury to fetch Cromwell and have him executed.

AUTHOR: unknown

EARLIEST DATE: before 1750 (Percy folio)

KEYWORDS: trial execution royalty nobility

HISTORICAL REFERENCES:

June 10, 1540 - Arrest of Thomas, Lord Cromwell at the order of Thomas Howard, Duke of Norfolk.
July 28, 1540 - Execution of Cromwell by Henry VIII. (His fifth wife Katherine Howard, the Duke of Norfolk’s niece, is said to have put him up to it)

FOUND IN:

REFERENCES (3 citations):
Child 171, "Thomas Cromwell" (1 text)
Hales/Furnival-BishopPercysFolioManuscript, volume I, pp. 127-129, "Thomas Lord Cromwell" (1 fragment)

Roud #4002

NOTES [273 words]: According to David C. Fowler, A Literary History of the Popular Ballad, Duke University Press, 1968, p. 158 n. 25, this is one of eighteen ballads in the Child collection found only in the Percy Folio. And even that copy is only a fragment. There is a ballad in Percy’s Reliques called "On Thomas Lord Cromwell," but it is not the same piece.

Cromwell (c. 1487-1540) was one of Henry VIII’s chief ministers; he held power for many years as a result of his willingness to serve his master’s needs. As such, he was one of the main forces behind the Anglican Revolution (though Cromwell probably didn’t have strong feelings on the issue either way).

Born in obscurity, he entered Wolsey's service in 1514, and grew steadily in important and influence thereafter, being elected to parliament in 1523, then entering Henry's service in 1530. Among his productions was the 1534 Act of Supremacy (making the King of England head of the English church).

Made Earl of Essex in 1540, he arranged Henry's marriage with Anne of Cleves (wife #4); when this marriage proved an instant disaster, Henry sent him to the tower. Catherine Howard (wife #5) and her family probably helped secure his execution -- indeed, Hales and Furnivall suggest that she is the person who denounced Cromwell as the traitor (the song says that the person who asks for Cromwell's head is female, although she is not named in the surviving portion). But Hales and Furnivall also note that the fragment is inaccurate.

Ironically, Cromwell's great-great-nephew Oliver Cromwell would later pull down a King (though Charles I, of course, was not a descendent of Henry VIII). - RBW

Last updated in version 5.3
File: C171

Thomas Duffy

DESCRIPTION: "Come all ye true-born Irishmen, wherever you may be." The singer tells of "ten brave Irishmen... Who died in Pennsylvania on the 21st of June." Thomas Duffy and James Carroll are hanged. Duffy always denied the charge. The singer hopes they are in heaven

AUTHOR: unknown

EARLIEST DATE: 1964 (Korson)

KEYWORDS: labor-movement mining trial execution

HISTORICAL REFERENCES:

Jun 21, 1877 - Hanging of ten alleged Molly Maguire members in Pennsylvania

FOUND IN: US(MA)

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 152-153, "Thomas Duffy" (1 text)
Roud #4093

NOTES [903 words]: This is item dE32 in Laws's Appendix II.
For background on the Molly Maguires, see the notes to "Muff Lawler, the Squealer" [Laws E25]. The Mollies were Pennsylvania coal miners; there had been a spike of violence in the anthracite fields in 1874-1875, when the mine owners had tried to cut wages and benefits; Kenny, p. 8, has a
list of murders with possible mining connections in 1862-1875. There are sixteen in all, of which
two happened in 1874 and six in 1875. As a result, the mine owners hired the Pinkertons to
improve the situation -- presumably by bringing the murderers to trial. It took some time for the
Pinkertons to infiltrate, but eventually they accused many anthracite miners of crimes up to and
including murder.

The trials that followed almost certainly would not meet today's standards of justice. As detailed in
the entry on "Muff Lawler, the Squealer" [Laws E25], the testimony against those convicted came
mostly from one man, the Pinkerton infiltrator James McParlan(d), whose job depended on
securing convictions and who may have helped arrange some of the murders. The only supporting
testimony came from informants such as Lawler; there was no physical evidence, and often the
accused had people who were willing to swear to alibis -- but who, being Irish, were not taken
seriously. Someone committed the murders, but it's hard to believe that the trials determined the
truth.

They racked up an impressive body count, though. In all, twenty men were executed (Kenny, p.
270, has the list). Ten of them were executed on one day, "Black Thursday," June 21, 1877. Four
were hung in Mauch Chunk, Pennsylvania, and six in Pottsville -- the "ten brave Irishmen" of this
song, which also has the day correct. Two of the six who died in Pottsville were James Carroll and
Thomas Duffy, both mentioned in this song.

In Duffy's case, "[James] Kerrigan [mentioned in this song, and the subject of his own song or
poem, "James Kerrigan's Confession"] was the star witness, testifying for three days and covering
how he and Duffy had been beaten up by Yost and McCarron, and how Duffy had sworn revenge
and offered [James] Roarity ten dollars to kill Yost. So much for the motive, although it came from a
notorious liar who contradicted his earlier testimony. Even so, no participation by Duffy in the
 murder itself could be proven, and the most damaging evidence was that he spent the night at
Carroll's to provide an alibi" (Riffenburgh, p. 145). James McParland offered his usual testimony to
claim that just about every Irishman in Pennsylvania was a Molly Maguire, but he had nothing
specific on Duffy.

"When the case went to the jury it seemed far from proven, and Judge Walker's instructions 'leaned
toward the side of mercy... [H]ardly a soul in the courtroom but was satisfied Duffy's chances of
acquittal were more than even.' Nevertheless, early the next morning Duffy was pronounced guilty
of first degree murder" (Riffenburgh, pp. 145-146).

"Of the ten men who were hanged on Black Thursday, the one whose conviction contemporary
observers found most questionable was Thomas Duffy. The only evidence against him had been
provided by the informer Jimmy Kerrigan, and it had come as a surprise even to the most hostile
observers when he was convicted of first-degree murder the previous September. It was widely
rumored in Pottsville that he would win a reprieve at the last moment..... The details are vague and
incomplete, but according to several contemporary sources, Governor Hantranft had sent his
private secretary, Chester N. Farr, to Pottsville with a reprieve for Duffy, to be used in the event
that one or more of the other condemned men should declare Duffy innocent. Roarity did precisely
that in his final words on the scaffold. But Farr apparently decided that this explicit statement of
Duffy's innocence was inadequate; the reprieve stayed in his pocket, and Duffy was duly executed"
(Kenny, pp. 255-256).

Before the execution, the six men in Pottsville received communion, along with Duffy's brother
James (who was found guilty of perjury in the case -- his perjury basically being that he had given
his brother an alibi, so if Thomas Duffy was innocent, then so was James) and others (Kenny, p.
253). The six men were hung in pairs (Kenny, p. 254), with Carroll and Roarity being the second
pair (Kenny, p. 254) and Duffy and Thomas Munley the third; Duffy was attended at the end by a
Father McGovern (Kenny, p. 255). Duffy, when asked if he had any last words, said, "There is no
use." He and Mulney were hung at 1:20 p.m. (Kenny, p. 255).

According to Kenny, p. 291, Duffy had been born around 1852 in Donegal and emigrated to the U.
S. as a child.

Kenny, p. 290, says that Carroll was an American by birth, having been born of Irish parents in
Wilkes-Barre around 1837. He doesn't seem to have ever been a mine worker himself. He moved
to Tamaqua in Schuylkill County in 1872, and ran a hotel and saloon; he also became secretary of
the local branch of the Ancient Order of Hibernians (the organization that the Pinkertons falsely
equated with the Molly Maguires; while most Mollies seem to have belonged to the AOH, the
reverse clearly was not true). The Pinkertons claimed that the assassination of Benjamin F. Yost --
the murder for which both he and Duffy died -- was planned at his saloon.

There are sketch portraits of Duffy and Carroll in Kenny's photo insert. - RBW

Bibliography
Thomas E. Watson

DESCRIPTION: "Down in the state of Georgia there lived a famous man, His name was Thomas Watson, he is known throughout the land." Watson "struggled for his native state" and "wrote the Jeffersonian," Now he is dead; "Georgia has lost her best."

AUTHOR: Rev. Andrew Jenkins

EARLIEST DATE: 1925 (recording, Al Craver=Vernon Dalhart)

KEYWORDS: political death

HISTORICAL REFERENCES:
1856-1922 - Life of Thomas E. Watson

FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 317, "Thomas E. Watson" (1 text)
Roud #22284

RECORDINGS:
Vernon Dalhart (as Al Craver), "Thomas E. Watson" (Columbia 15053-D, 1925)

NOTES [1910 words]: Cohen's notes say most of what is positive about Thomas E. Watson: He was a genuine populist, and very much beloved. He ran for President as a populist in 1904, and had been a sort of an alternate Democratic vice presidential nominee in 1896. But, as editor of the Jeffersonian, he went from being a genuine populist to a sort of a Rush Limbaugh populist, raising rabbles with fiery claims. He was a racist and a bigot, and he was largely responsible for the hue and cry against Leo Frank in the Mary Phagan case (see the notes to "Mary Phagan" [Laws F20]). It is no surprise that there were many who praised him at his death -- in addition to Andrew Jenkins, Fiddlin' John Carson also wrote a tribute. But I am by no means convinced that Watson deserved the praise. At minimum, he suffered from southern racial prejudice in a particularly virulent form, or was willing to exploit it for his own ends.

The title "The Sage of Hickory Hill," used in the song, is mentioned in all the biographies. Dinnerstein, pp. 95-96, has a summary of Watson's career: "Tom Watson had an enormous following in Georgia. From the populist era until his death in 1921 [sic.; should be 1922], Watson remained one of Georgia's idols. Early in his career he had fought for the yeoman farmer -- both black and white -- who had been oppressed by tyrannical industrialists and a compliant government. Although elected to Congress on the Democratic ticket in 1890, by 1892 he had renounced the party and pronounced himself a Populist... [The Democrats denied him re-election that year by dramatic moves against him, including working on the Black vote.] In 1896 the Populist Party forced William Jennings Bryan to accept a Populist vice-presidential nominee in return for endorsing his presidential aspirations. To run with Bryan, the Populists selected Tom Watson. With defeat in 1896, Watson practically retired from politics... Eight years later he reemerged as the presidential nominee of an almost defunct Populist Party.

"Thereafter one noticed a great change in the old Populist. He had become a self-conscious defender of Southern mores and the Lost Cause. His former understanding of, and sympathy with, Negroes changed to a more orthodox Southern outlook. He began to refer to the 'bugaboo of negro domination' in Georgia politics. Furthermore, in 1906, Watson completely abandoned the Jefferson ideal of equalitarian and humanitarianism which he had championed only a decade earlier. In 1910 he formally returned to the Democratic Party [where one appearance] 'suggested the return of some Roman conqueror.'"

"Tom Watson thrived upon the ignorance and prejudices of rural Georgians. His weekly newspaper, The Jeffersonian, and his monthly, Watson's Magazine, circulated throughout the state and provided many Georgians their only contact with the outside world. Popular among illiterates, who listened to others read what Watson had written, and 'crackers,' Watso inspired 'an almost fanatical following, many who accepted without question anything he told them.' ... It was primarily these people that Tom Watson stirred with his diatribes against the financial manipulators of the North, whom he believed had been keeping the South in economic bondage. To cater to his followers' needs for vicarious excitement, and perhaps to provide himself with a satisfactory answer..."
for why the world was 'plunging hellward,' Watson broadened his attack to include Catholics, the Pope, and finally Leo Frank [of the Mary Phagan murder case], who turned into the greatest sales bonanza in The Jeffersonian's history."

On p. 98, Dinnerstein points out that "His polemics were an ingenious weaving of fact and fantasy" and says that he "cannily played upon the hatreds, fears, and prejudices of his readers."

DAB, p. 549, offers a few personal details. His birth name was Edward Thomas Watson, but he reversed the first two names. His grandfather, Thomas M. Watson, was a planter who owned 45 slaves but died during the Civil War; an uncle also died during the war. His ancestors were Quakers who had been in Georgia since at least 1768. His father was John Smith Watson, his mother Ann Eliza Maddox Watson. He was born near Thomson, Georgia. His wife, whom he married in 1878, was Georgia Durham.

Martin devotes 22 pages (out of a 203 page history!) to Watson. On p. 133, he says, "Thomas E. Watson became the voice of the little man, black and white, the sharecropper, the tenant, the working man in the mill and the mine, men who, despite the prosperity around them, were growing more and more dissatisfied with their own lot. A lean, square-jawed, redheaded man with intense, hypnotic eyes, Watson burned with fierce desire to take political power from the hands of a Bourbon aristocracy supported by a complacent middle class and place it with the mass of the people, with the farmer and the laborer, who would take control of the state's politics and shape its destiny."

Martin, p. 134, reports that he was a temperance man, perhaps because his drunkard father had lost his land to creditors. He played fiddle and took part in dances. He became a teacher for a time, then read law and became a defense lawyer. In 1880, at a time when old Confederates (Joseph E. Brown, Alfred Colquitt, John B. Gordon) had been the leading forces in Georgia politics, Watson entered politics to oppose Colquitt's renomination as Governor. He didn't succeed, but he decided to stay in politics, and was elected to the House of Representatives in 1882 -- only to quit in frustration (Martin, p. 136). He returned to politics in 1888 to support Grover Cleveland, then ran for congress again in 1890, and again won (Martin, p. 137). His allies were all over Georgia politics -- nominally Democrats, but hardly hewing the party line! (Martin, pp. 138-139).

But when he ran for reelection to Congress in 1892, he lost. (DAB, p. 550, says that his district was gerrymandered and the election was "bloody.") "Watson pretended to take it calmly, but his loss of this election left a mark upon him that time could never erase, and shaped his attitude in bitter ways thereafter. He charged, justifiably, that the most arrantly corrupt practices had been used against him, including the buying of Negro votes, sometimes for money, often for a drink of cheap liquor. This, to Watson, was the sin unpardonable on the blavk mn's part" (Martin, pp. 139-140).

Suddenly, the Black was the enemy, and the allies, while they still stood for the small white worker, would no longer stand for the Black. In the Panic of 1893, he thought his views vindicated. He ran again for Congress in 1894, this time as a populist -- and lost again, in an election even messier than the last one (Martin, pp. 141-142). Having already decided that Blacks were the enemy, this election caused him to add Catholics to his list (Martin, p. 142). In 1896, the Populists joined the Democrats in nominating William Jennings Bryan for President, but nominated Watson for Vice President, whereas the Democrats chose Arthur Sewell. Things would have been interesting had Bryan won the Presidency, but Bryan lost to William McKinley. In 1904, he became the Populist nominee for President himself -- but the party was dead, and his candidacy dead with it (Martin, pp. 142-143. He would run again in 1908 -- Martin, p. 147 -- but the Populists were so far gone that he received fewer than 30,000 votes).

He continued to involve himself in Georgia politics, where he still had a fanatical following, and founded his two periodicals. In one of his editorials, he claimed that "civilization owed nothing whatever to the Negro" (Martin, p. 145). There was very little left in his politics but hate (Martin, p. 147). Having turned to hatred of the Black, and become so anti-Catholic that he grew angry just looking at them, by 1914 he had also become a violent anti-Semite (Martin, p. 148), as the Leo Frank trial showed.

In 1915, the Ku Klux Klan arose again in Georgia. "There is no evidence that Tom Watson was there among the hooded figures who set the cross on fire, though he had hinted editorially that a new Klan was needed. But no student of the times would question C Vann Woodward's observation: 'If any mortal man may be credited (as no one man may rightly be) with releasing the forces of human malice and ignorance and prejudice which the Klan merely mobilized, that man was Thomas E. Watson'" (Martin, p. 150). He then started a campaign against intervention in World War I -- and that finally resulted in him being silenced by the censors of the time (Martin, p. 151).

He ran for Congress yet again, but lost to Carl Vinson -- naturally claiming voter fraud (Martin, pp. 151-152). Then he ran for Senate on a plank opposing the League of Nations -- and was elected despite not being a party candidate (Martin, pp. 152-153). The old temperance man now fought
against Federal enforcement of liquor laws, tried to all but dissolve the American military -- and
tried to start fights with his Senate colleagues, having to be physically restrained on at least one
occasion (Martin, pp. 153-154). While there, he expressed sympathy for the Soviet Union (DAB,
p. 551). Raging till the end, his last session of Congress was on September 22, 1922; three days
later, he died of asthma ad/or bronchitis. The Klan send a cross of roses to his memorial service
(Martin, p. 154).
Garrett, p. 787, says, "An era in Georgia politics ended on September 16, 1922, when Senator
Thomas E. Watson died from a combined attack of bronchitis and asthma. Pending a special
election to fill the vacancy, Governor Hardwick names Mrs. Rebecca Latimer Felton, 87, long a
citizen of Bartow County, but formerly of De Kalb, to fill the vacancy temporarily. Het hus bestowed
upon her the honor of being the first woman to serve in the United States Senate, though he had
first tendered the appointment to Mrs. Watson, who declined."
Along with all his other dislikes, Watson despised immigrants: "We have become the world's
melting pot. The scum of creation has been dumped on us. Some of our principal cities are more
foreign than American. The most dangerous and corrupting hordes of the Old World have invaded
us. The vice and crime which they have planted in our midst are sickening and terrifying. What
brought these Goths and Vandals to our shores? They manufacturers are mainly to blame. They
wanted cheap labor..." (Hofstadter, pp. 82-83, quoting Watson's book Andrew Jackson).
DAB, p. 550, says of his later years, "Old traits of irascibility and vindictiveness gained the upper
hand. His politics changed with his character. Shifting his followers from one Democratic faction to
the other, he virtually dictated state politics. As bewildered Populists quit his ranks, their places
were filled with recruits attracted by his sensational crusades against Catholicism, Socialism,
foreign missions, the negro, and Leo M. Frank." The deaths of his children around the time of the
Great War "temporarily crazed" him.
His DAB entry closes (p. 551) with this passage: "Some of the pathos and irony of his life may be
captured in the 'Thomas E. Watson Song,' a ballad of 'a man of mighty power' who 'fought and
struggle' and failed. It is still heard in backwoods Georgia."
There are at least two biographies of Watson, C. Vann Woodward, Tom Watson: Agrarian
Rebeland W. W. Brewton, The Life of Thomas E. Watson. I have not seen them (and don't want
to). - RBW

Bibliography

  volumes plus later supplementary volumes; I use the 1961 Charles Scribner's Sons edition
  with minor corrections which combined the original 20 volumes into 10. The entry on
  Thomas E. Watson, cited here, is in Volume X, pp. 549-551
- Dinnerstein: Leonard Dinnerstein, The Leo Frank Case, was originally published by
  from "The Notable Trials Library," 1991, which includes Dinnerstein's new preface to a 1987
  edition of his book, plus a special article from The Tennessean
- Garrett: Franklin M. Garrett, Atlanta and Environs: A Chronicle of Its People and Events,
  volume II (1880s-1930s), 1954 (I use the 1988 printing of the 1969 facsimile reprint)

Last updated in version 6.0
File: CAFS1317

Thomas J Hodder, The

DESCRIPTION: Thomas J Hodder leaves Sydney. Captain Lake runs aground taking a short cut in
Placentia Bay on March 8, 1952. People from Placentia Bay come out to offload Hodder. Evette
also runs aground. Both are tugged free and Hodder is repaired at Burin.

AUTHOR: Lil Fitzgerald and Rose Pickett

EARLIEST DATE: 1977 (Lehr/Best-ComeAndIWillSingYou)

KEYWORDS: sea ship ordeal

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 108, "The Thomas J Hodder" (1 text, 1 tune)
Roud #28982
NOTES [27 words]: Placentia Bay is on the south coast of Newfoundland. The song notes that Hodder is "a splendid boat, about one hundred ton" that ran from Placentia Bay to Boston. - BS

Last updated in version 6.1
File: LeBe108

Thomas Murphy

DESCRIPTION: Thomas Murphy ships on The Dolphin from Liverpool to Africa. On the way home the ship springs a leak, and the crew escape in long boats. "But when our boat she struck the shore she was burst in by a wave." Of fourteen, twelve, including Murphy, are lost.

AUTHOR: unknown
EARLIEST DATE: 1946 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: drowning sea ship wreck sailor Africa
FOUND IN: Ireland
REFERENCES (1 citation):
    Ranson-SongsOfTheWexfordCoast, pp. 98-99, "Thomas Murphy" (1 text, 1 tune)
Roud #7356
CROSS-REFERENCES:
    cf. "The Georgina" (tune)
File: Ran098

Thomas Nicholson

DESCRIPTION: Looking for "as gentle a wife as John o' Badenyon," the singer gets his sweetheart alone and bars the door. Outraged, she leaves him and will not reconsider. Finally he marries a "gentle..." bastard milk maid his friends disdain.

AUTHOR: Rev. John Skinner (source: Greig/Duncan4)
EARLIEST DATE: 1914 (Greig/Duncan4)
KEYWORDS: courting marriage rejection humorous bastard
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
    Greig/Duncan4 764, "Thomas Nicholson" (1 text)
Roud #6183
CROSS-REFERENCES:
    cf. "John of Badenyon (I)" (theme) and references there
NOTES [25 words]: Greig/Duncan4: "Lines by John Skinner [on Thomas Nicholson, farmer, Smallburn, Longside.-]." This just deepens the puzzle: who is John of Badenyon? - BS

Last updated in version 2.5
File: GrD4764

Thomas o Yonderdale [Child 253]

DESCRIPTION: Thomas gets Lady Maisry pregnant and, hearing her lamenting, promises to marry her. He goes to sea and courts another woman, but a dream causes him to summon Maisry to be wed. Both prospective brides show up; he sends the other girl away

AUTHOR: unknown
EARLIEST DATE: 1828 (Buchan, Ballads of the North, according to Whitelaw-BookOfScottishBallads {Child 253[A]})
KEYWORDS: love courting pregnancy separation dream reunion marriage
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
    Child 253, "Thomas o Yonderdale" (1 text)
    Bronson 253, "Thomas o Yonderdale" (2 versions)
    Whitelaw-BookOfScottishBallads, pp. 146-147, "Thomas o' Yonderdale" (1 text)
Roud #3890
CROSS-REFERENCES:
    cf. "Young Beichan" [Child 53]
    cf. "Fair Annie" [Child 62]
    cf. "Lord Thomas and Fair Annet" [Child 73]
Thomas Rymer [Child 37]

DESCRIPTION: Thomas the Rhymer of Ercildoune meets the Queen of Elfland. She takes him away from earth for seven years, putting him through various rituals which no doubt instill his prophetic powers.

AUTHOR: unknown

EARLIEST DATE: 1800 (Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland); printed by Scott in 1802

KEYWORDS: magic prophecy abduction

FOUND IN: Britain(Scotland) US(SE)

REFERENCES (38 citations):
- Child 37, "Thomas Rymer" (3 texts)
- Bronson 37, "Thomas Rymer" (2 versions)
- Bronson-SingingTraditionOfChildsPopularBallads 37, "Thomas Rymer" (2 versions: #1, #2)
- Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 218-219, "Thomas Rymer & Queen of Elfland" (1 text)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 10, "Thomas Rymer" (1 text)
- Leach-TheBalladBook, pp. 131-135, "Thomas Rymer" (2 texts)
- Quiller-Couch-OxfordBookOfBallads 1, "Thomas the Rhymer" (1 text)
- Friedman-Viking/PenguinBookOfFolkBallads, p. 39, "Thomas Rymer" (1 text)
- Grigg-PenguinBookOfBallads 22, "Thomas Rhymer" (1 text)
- Gummore-OldEnglishBallads, pp. 290-292+361-362, "Thomas Rymer" (1 text)
- Hodgart-FaberBookOfBallads, p. 127, "Thomas Rymer" (1 text)
- Buchan-ABookOfScottishBallads 6, "Thomas Rhymer" (1 text)
- Whiting-TraditionalBritishBallads 35, "Thomas Rymer" (1 text)
- Ord-BothySongsAndBallads, pp. 422-425, "Sir John Gordon" (1 text, a truly curious version which retains the plot and lyrics of this song so closely that it cannot be called anything else, but with a different and inexplicable name for the hero)
- Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 116-119, "Thomas the Rhymer" (1 text)
- Leach-HeritageBookOfBallads, pp. 35-37, "Thomas the Rhymer" (1 text)
- Whitelaw-BookOfScottishBallads, pp. 469-478, "Thomas the Rhymer" (1 text)
- HarvardClassics-EnglishPoetryChaucerToGray, pp. 76-78, "Thomas Rymer and the Queen of Elfland" (1 text)
- DT 37, TOMRHYM* TOMRHYM2 TRUTOMAS

ADDITIONAL: Emily Lyle, _Fairies and Folk: Approaches to the Scottish Ballad Tradition_, Wissenschaftlicher Verlag Trier, 2007, pp. 5-11, "Thomas the Rhymer" (1 text plus sundry verses, 1 tune)

Karin Boklund-Lagopolou, _I have a yong suster: Popular song and Middle English lyric_, Four Courts Press, 2002, pp. 142-144, "(Thomas Rymer)" (1 text)

Katherine Briggs, _An Encyclopedia of Fairies: Hobgoblins, Brownies, Bogies, and Other Supernatural Creatures_, 1976 (I use the 1977 Pantheon paperback), pp. 415-417, article "True Thomas" (1 text plus discussion)

Walter de la Mare, _Come Hither_, revised edition, 1928; #136, "Thomas Rymer" (1 text)

Bob Stewart, _Where is Saint George? Pagan Imagery in English Folksong_, revised edition, Blandford, 1988, pp. 131-132, "Thomas the Rhymour" (1 text)

RELATED: versions of the romance of Thomas off Ersseldoune
- Child 37 Appendix, "Thomas off Ersseldoune" (1 text, based on the Thornton Manuscript version)
- Karin Boklund-Lagopolou, _I have a yong suster: Popular song and Middle English lyric_, Four Courts Press, 2002, pp. 131-138, "(Thomas of Ersseldoune)" (1 text, plus on p. 130 the preface to the poem that Child rejected)

Brown/Robbins-ImageryOffolkloreVerse, #365

DigitalIndexOfMiddleEnglishVerse #620

MANUSCRIPT: {MSCambridgeFf5.48}, Cambridge, University Library, MS. Ff.5.48, folio 119
NOTES [2486 words]: Very many of Thomas of Ercildoune's (True Thomas's) predictions are in circulation, though only a few are precisely dated or can be tied to specific events. As Kunitz/Haycraft point out (p. 177), "Soon after Thomas's death, prophecies made in his name became so popular that it is impossible to know which were his own."

Perhaps the most famous prophecy dates from 1286, the year Alexander III of Scotland died. The day before Alexander's death, Thomas had forecast that "before the next day at noon, such a tempest shall blow as Scotland has not felt for many years" (Douglas, p. 155) or perhaps that the next day would be "the stormiest day ever witnessed in Scotland" (Cook, p. 65). Kunitz/Haycraft, p. 177, think that it was just a vague oracular saying. When the next day proved clear, Thomas was taunted, but his forecast proved true -- Scotland would not again see peace until after the battle of Bannockburn in 1314.

He also became a hero of legend in his own right -- e.g. Briggs, pp. 233-235, prints a tale, "Canobie Dick and Thomas of Ercildoune," which is a variant on one of the Arthurian legends with Thomas cast in the Merlin role. It is because of stories like this that LindahlEtAl, p. 404, declare of him, "Scottish poet at the heart of an interesting complex of literature and legend."

Real and verifiable facts about Thomas are far fewer, but he does appear to have been a real person. "Thomas of Ercildoune" is a witness to a charter of c. 1265 (about the Haigs of Bemerside, also the subject of one of his couplets), and another Thomas, the son of "Thomas the Rhymer of Ercildoune," was an adult transacting in property in 1294.

Kunitz/Haycraft, p. 177, declare "That he lived and wrote at least some of the tales attributed to him is indisputable. Sometimes calling himself Learmont, sometimes The Rhymer, he owned property on a tributary of the Tweed River which to this day is known as Rhymer's Land.[Both Ercildoun (now Earlston) and the Eildon Hills are located in the region of Melrose and Berwick.] The Russian poet Lermontov believed himself a descendant of The Rhymer." They give his dates as fl. 1220?-1297?.

Alexander also gives 1297 as his last year: "A summons to return to Elfame in 1297 when Thomas was entertaining friends in the Tower of Ercildoune. A man came to him with a story that a stag and a hind had left the shelter of the forest and were walking about the village unafraid. At this portent Thomas immediately left his guests and followed the animals out of human ken to his fairy mistress." Hole, p. 63, observes that these stories of Thomas seem to be related to some of the legends about the death or departure of King Arthur.

GArnett-IHearAmericaSinging/Gosse, volume I, pp. 275-278, discusses what is known about the real Thomas. It credits him with being the at least the inspiration, if not the source, of Scottish poetry: "Many, perhaps most, ancient literatures claim a patriarchal founder, who from some points of view wears the semblance of a fable and from others that of a fact. Scotland had her Orpheus or Linus in THOMAS of ERCILDOUNE, called also THOMAS the RHYMER, who...[would] fulfill the requisites of a venerated ancestor, could we but be sure he was indeed an author. His actual existence is unquestionable. Ercildoune or Earlston is a village in Berwickshire, and ancient parchments demonstrate that two Thomases, father and son, dwelt there as landowners in the thirteenth century. The tradition of poetry appears to attach to the elder, whose appellation of 'Thomas the Rhymer' might seem decisive on the point if, by a strange coincidence, 'Rhymer' were not also another form of 'Rymour,' a surname then common in Berwickshire" (pp. 275-276).

LindahlEtAl, pp. 404-405, declare him "the first poet on Scottish soil using the 'Inglis' language (that is, Scots as opposed to Cumbrian or Gaelic) whose name is known." The authors compare the folktales about him to Sir Launfal, the first tale in the Mabinogion, and Sir Orfeo.

GArnett-IHearAmericaSinging and Gosse, on p. 276, say that Robert Manning's 1338 metrical chronicle "affirms [Thomas] to have been the author of a poem on Tristrem sufficiently popular to be habitually in the mouths of minstrels and reciters. This is strong testimony. It is thought to be
invalidated by the fact that Gottfried of Strasbourg, writing his standard poem on the Tristram story nearly a century before Thomas of Ercildoune, declares himself indebted for it to another Thomas, Thomas of Brittany, whom chronology forbids us to identify with the Rhymer. But it is by no means clear that Thomas of Brittany was a poet. Internal evidence proves Gottfried's poem to be derived from a French version.

CHEL1, p. 316, is not convinced: "With the Tristram legend is connected the name of Thomas, a poet of the twelfth century, who is mentioned by Gottfried of Strasbourg in the early thirteenth century. The somewhat misty but historical Thomas of Ercildoune has been credited with the composition of a Sir Tristram story, but this was possibly due to a confusion of the twelfth century Thomas with his interesting namesake of the succeeding century. The confusion would be one to which the popular mind was peculiarly susceptible. Thomas the Rhymer was a romantic figure credited with prophetic gifts, and a popular tale would readily be linked with his name...." (GArnett-IHearAmericaSinging and Gosse do say, on p. 278, that the Tristram poem associated with Thomas is of "small" poetic merit; "Its defects are not so much of language, as of insensibility to the beauty and significance of the story; the versification is not inharmonious, but the poet... follows his original with matter of fact servility, and seems afraid of saying more than is set down for him: hence the strongest situations are slurred over and thrown away.")

Pp. 277-278 add that "A metrical romance composed on [Thomas's] name more that a century after his death represents him as the favored lover of the Queen of Fairy, as residing with her for three years in her enchanted realm, and as at length dismissed to earth lest he should be apprehended by the field, who is about to make his triennial visitation to Elfland, exactly like a bishop. As a parting gift the Fairy Queen endows him with the faculty of prophecy, which he turns to account by predicting a series of events in Scottish history some considerable time after they have taken place.... If, as is supposed, this original poem ended with the return of Thomas to Fairie, it cannot have been written by him, but no doubt embodies a genuine tradition respecting him."

(This description has its peculiar points, because Tolkien's study "On Fairy Stories," (pp. 7-8), says that the word "Fairy/Faire" is not attested before Gower, and only once before 1450, which poses problems in describing a tale allegedly of the fourteenth century.)

Derek Pearsall, on p. 27 of Brewer, similarly asserts, "There is a traditional association of Thomas of Ercildoune... but the extant Tristrem is probably a south-midland adaption of a lost work by Ercildoune."

The romance of Thomas is #365 in Rossell Hope Robbins and John L. Cutler's Supplement to the Index of Middle English Verse; they list ten manuscript copies, although most are fragments; a later version is #3889.5 in; they consider its proper opening line to be "Well on my way as I forthe wente / ouer a londe."

Wells, p. 224, describes the prophecy/romance of "Tomas of Ersseldoune" as having "three 'fitts,' and was probably originally Northern English. It is preserved in MSS. Thornton (1430-1440), 636 verses [i.e. lines]; Cambridge Unic. Libr. Ff V 48 (15th century), 492 verses [which has the unique text of "Robin Hood and the Monk" immediately after the text of "Thomas"]; Cotton Vitellius E X (late 15th century), very defective, 565 verses; and Sloane 2578 (c. 1550), 321 verses, only fitts 2 and 3 [i.e. it omits the material parallel to this ballad, leaving only the prophecies]. Scattered fragments are found in various MSS. The verses are four-stress abab; the prologue (in MS. Thornton) has 24 verses ababbbcbdeddedefgfgfg." (Making it pretty clear that the prologue is not from the same hand as the rest.) The first fit corresponds closely in plot although not in language with this song, and Child urged that this fit was originally independent of the rest; it is partly first person, partly third person (Wells, p. 225).

Wells does not mention the version on folios 24a-31a of British Library MS. Lansdowne 762. This appears to be a commonplace book of an unknown person who lived during the reign of Henry VIII (such dating hints as we have point to the late 1520s). There is very little else in the book that resembles a romance (see the list on pp. 131-133 of Parker; Parker, p. 143, says it is "the only narrative of any sort in the manuscript" -- and it ends unfinished in the middle of the page). Parker, p. 131, says that "many of the texts are impenetrable political prophesies." This suggests that "Thomas" was included because he was famous as a prophet. As further support we might note that there is an elaborate decorated initial on folio 31, the last folio of the Prophecy -- and that the scribal quality of the manuscript begins to decline immediately after that (Parker, p. 130).

Most would agree that the various pieces of the Prophecy arose independently. Boklund-Lagopolou, p. 139, says, "The prophecies are attached to the narrative very clumsily, by the simple device of having the Lady and Thomas repeat their farewell dialogue as often as is necessary to accommodate the added material." The strong implication is that additional prophecies were gradually added to the tale over the years, which would explain the discrepancies between the
manuscript copies.
For an example of one of the prophecies, from the famous manuscript Harley 2253, see Robbins, p. 29, "Thomas of Erceldoune's Prophecy," beginning
When mad as ma a kynge of a capped man;
When mon is leuere o ermones yng en is owen....
The legend of the sleeper under the earth has many parallels; Baring-Gould lists several, of which he considers the Tanhauser legend the earliest; he considers (p. 121) the story of Thomas to be a variant upon that Thus Thomas's place in legend is very strong. Thomas's prophecies, however, were not "collected" until 1603; it would be difficult to prove the authenticity of most of these. Those wishing for samples can see Lyle, pp. 18-21. Several pages after that are devoted to the idea that Thomas himself will return to somehow set right the problems of the time.
Lyle, pp. 31-33, also compares a text of the ballad of Thomas with the Romance. The parallels are close enough to make dependence an effective certainty. (Fowler, p. 321, goes so far as to suggest that the ballad was composed by Anna Gordon Brown of Falkland.) Possibly the parallels would be even closer had not both items been damaged; Lyle thinks the ballad has lost part of its ending, while the romance "is well known to be incoherent." Lyle goes so far (p. 33) as to suggest that the ballad is the source for the romance, although there are genuine difficulties with this hypothesis and I do not believe she presents enough data to allow a real judgment. Nonetheless, Boklund-Lagopolou, p. 146, also declares "I personally feel it is a mistake to think of *Thomas of Erceldoune* as a romance on its way to becoming a ballad. It seems to me more likely that it is a ballad on its way to becoming a romance, which with the changing literary fashions never quite achieved conventional romance form or status."
Lyle also mentions some possible sources for the idea of standing somewhere and viewing heaven and hell and other places (integral here, and also found in some "House Carpenter" versions); her own suggested source is an item called "St. Patrick's Purgatory"; she also notes "The Adulterous Falmouth Squire" (for a modernized version of the latter, see Stone, pp. 82-88. It is far more of a moralizing piece -- mostly a sermon, in fact -- discussing the sacraments and talking about the sin of David before getting into the story of the squire). Much of the material she refers to could, however, come from Dante or a similar source.
Lyle, pp. 49-54, notes key similarities to the romance of "The Turk and Gawain"; she even published an article on the subject ("The Turk and Gawain as a Source of Thomas of Ercildoune") in 1970 (see Rice, pp. 537-538, for bibliography of this and of texts of "The Turk and Gowain," in Rice's spelling). "The Turk" is a piece from the Percy Folio (published by Hahn as "The Turke and Sir Gawain"); pp. 88-102 in the Hales/Furnivall edition of the Folio), and much damaged, so this is hard to prove. That there are similar motifs is beyond question -- Lyle lists among other similarities the journey with an other-worldly character (see Hahn, p. 341, lines 42-47), denying the hero food, including an order not to eat when plenty is available (Hahn, p. 341, lines 51-54; pp. 342-343, lines 83-94), an underground journey and storm (Hahn, p. 342, lines 66-72, but this section of the romance is damaged), and a castle (Hahn, p. 342, line 77).
Lyle points out that these parallels all occur in one short section of "Thomas" -- but does not point out that they occupy only a small part of "The Turk" -- roughly 60 lines out of the 337 still extant. And the direction the plot takes is completely different. I would be inclined to think that there is a common tale at the root of both. But it is interesting to note that Whiting/Fox, p. 74, declares that "Gawain's original mistress was a fairy, queen of the other world, and nameless." Whiting rather reduces the effect of this by claiming that fairy wives were common in folklore, but it is certainly of note that the Gawain tale here parallels the tale of Thomas. Although someone really needs to do a detailed examination of date; could "The Turk and Gawain" truly preceed the romance of Thomas?
Lyle also suspects a link to what she calls "Sir Landevale" -- the story LindahlEtAl call "Sir Launfal," which Marie de France made into the Breton lai of Lanval, which also exists in a fourteenth century English form as "Sir Landeale," and in the Percy folio text as Sir Lambewell (Hales/Furnival-BishopPercysFolioManuscript, volume I, pp. 142-164). There are certainly thematic similarities at some points. But to make this contention possible, she has to assume a lost original used by both. I personally think that they merely both picked up the same folklore themes. Ercildoune itself is now known merely as Earlston, according to Lyle, p. 8. For other place-names found in the versions of the ballad, see Lyle, pp. 12-17. The Eildon Tree of the song is long gone, but there is actually a memorial on its proposed site.
Supposedly this song was the inspiration for Keats's "La Belle Dame Sans Merci." - RBW Bibliography
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Last updated in version 5.3
File: C037

Thomas Trim
DESCRIPTION: "I'm Thomas Trim a swell young man... girls think I'm okay... such a dandy dashing dude that you don't see every day." I don't waste time working or driving around. I just promenade "to show how cute I am"
AUTHOR: unknown
Thorwaldsen, The

DESCRIPTION: "Twas a noble craft and a gallant crew That leaved the port that day, The sea was calm and the sky was blue As she sped on her course that day," leaving behind women and babies depending on the crew. The ship is wrecked by a winter storm on its way home.

AUTHOR: unknown

HISTORICAL REFERENCES:
Feb 18, 1873 - Schooner _Thorwaldsen_, en route from Newfoundland to Gloucester reported missing (according to the Northern Shipwrecks Database 2002)


It sounds to me as if this song is a generic wreck song that simply had the *Thorwalden* plugged into it. - RBW

Those Poor Convicts

DESCRIPTION: Consider the sentencing and departure of Irish convicts bound for "Vandiamonds Land": O'Reilly from Cavan, three Duffys and Bryan Seery in Mullingar. "Unto their prosecutors they never done a wrong." "Think upon those traitors that's swore our lives away"

AUTHOR: unknown

NOTES [45 words]: Incongruously -- considering that these are supposedly innocent men -- this ballad shares lines with "The Edinburgh Convicts" and "Botany Bay" versions of "The Boston Burglar" [*Laws L16*]: "A warning take by me, I'd have you quit night walking, And shun bad company." - BS

Those Wedding Bells Shall Not Ring Out!

DESCRIPTION: A couple is about to be married. When the sexton asks if there are any objections,
a man cries out, "Those bells shall not ring out"; the bride is his wife! He stabs her, then himself, saying "She's mine till death shall set her free."

AUTHOR: Monroe H. Rosenfeld (1862-1918)

EARLIEST DATE: 1896 (sheet music)

KEYWORDS: marriage wedding betrayal homicide suicide

FOUND IN: US(So) Canada(Newf)

REFERENCES (3 citations):
- Randolph 822, "Those Wedding Bells Shall Not Ring Out!" (1 text)
- Spaeth-WeepSomeMoreMyLady, pp. 231-233, "Those Wedding Bells Shall Not Ring Out!" (1 text, 1 tune)


Roud #7435

RECORDINGS:
- John Bulger, "The Forbidden Wedding" (on MUNFLA-Leach)

BROADSIDES:
- NLScotland, RB.m.143(124), "Those Wedding Bells shall not Ring Out," Poet's Box (Dundee), c. 1880-1900

CROSS-REFERENCES:
- cf. "The Fatal Wedding" (subject)

NOTES [298 words]: Randolph lists an 1896 London copyright in the name of Charles W. Heid. It seems more likely, however, that the claim by Monroe H. Rosenfeld is correct. Joan Morris writes of him, "Though he was a notorious womanizer and lost most of his money to bookmakers, Rosenfeld never wrote a song without a moral."

According to Finson, p. 64, not only was Rosenfeld a successful commercial songwriter, he also coined the term "Tin Pan Alley" for the region on West 28th Street in New York where many musical enterprises were located.

Jasen, pp. 16-17, says that Rosenfeld was known as "Rosie," and was a "most versatile man" -- journalist, songwriter, press agent, and general music promoter. He was a teetotaler, but also addicted to gambling (particularly on horses, which he apparently wasn't very good at). This left him constantly broke -- so much so that he stooped to forging checks. Once, when the police were after him, he jumped out a window, which left him with a deformed leg and a permanent limp. He was a prolific enough writer to have published under several names. He apparently had his first song published in 1882.

The original sheet music claims that this is an unamplified portrayal of something that actually happened in "a western city." The exaggerated tone of the song, and the failure to provide details, leave the matter open to question. Spaeth, p. 232, calls it a "flagrant imitation" of "The Fatal Wedding."

For a selection of Rosenfeld's more noteworthy pieces, which eventually start to seem rather like potboilers, see Spaeth, _Read 'Em and Weep_, pp. 181-187. Songs of his in the Index include "She Was Happy Till She Met You," "Take Back Your Gold" (which Jasen thinks was his biggest hit), "Johnny Get Your Gun (I)," and "Nothing's Too Good for the Irish." - RBW

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- Spaeth: Sigmund Spaeth, _A History of Popular Music in America_, Random House, 1948

Last updated in version 4.4

File: R822

Thou Hast Learned to Love Another

DESCRIPTION: "Thou hast learned to love another, Thou hast broken every vow." The singer recalls how she and her false love "met in scenes of pleasure," notes how he now dotes upon another, wishes they had never met, and bids "Farewell, farewell forever"

AUTHOR: Charles Slade
Though the Last Glimpse of Erin with Sorrow I See

DESCRIPTION: "Though the last glimpse of Erin with sorrow I see, Yet wherever thou are shall seem Erin to me, In exile thy bosom shall still be my home...." Wherever he goes, "I will fly with my Coulin," or carry a lock of her hair, and remember

AUTHOR: Thomas Moore (1779-1852)
EARLIEST DATE: 1846 (Moore-IrishMelodies-1846)
KEYWORDS: love emigration Ireland home
FOUND IN:
REFERENCES (2 citations):
Moore-IrishMelodies-1846, p. 7, "Tho' the Last Glimpse of Erin With Sorrow I see" (1 text)
Hylands-Mammoth-Hibernian-Songster, p. 58, "Though the Last Glimpse of Erin" (1 text)
Roud #13395
File: HMHS058C

Thought I Fell in Ten Foot of Water

DESCRIPTION: Hammering song. "Thought I fell in, Uh! ten foot o' water, Uh! (x3), Over my head, Uh! over my head. Uh!" "Jay bird sat on, Uh! a hickory limb, Uh! (x3), Over my head, Uh! over my head. Uh!"

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: worksong bird
FOUND IN: US(SE)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 217-218, "Work-Song" (1 short text, 1 tune)
NOTES [20 words]: Scarborough says the first part of this tune is "I've Been Working on the Railroad." Not quite, though it's close. - RBW
File: ScaNF217

Thoughts of Long Ago, The

DESCRIPTION: The singer invites "in fancy ... a trip across the sea" in order to think of those left behind. "Can you recall, sweetheart of mine, The place where I met you?" He recalls "when we set sail." "God forbid that we'd e'er forget Our dear little Isle"

AUTHOR: unknown
EARLIEST DATE: 1980 (IRHardySons)
Thoughts on the Newfoundland Sailing Voyage

DESCRIPTION: "Heigho, my lads, for the tenth of March, And a gallant ship and crew." The singer declares that the crew will happily go to sea, brave the conditions, fill the holds, and return to Harbor Grace.

AUTHOR: George T. Sheppard

EARLIEST DATE: 1978 (Ryan/Small-HaulinRopeAndGaff); reportedly written 1926

KEYWORDS: hunting ship

REFERENCES (1 citation):
Ryan/Small-HaulinRopeAndGaff, p. 117, "Thoughts on the Newfoundland Sailing Voyage" (1 text, 1 tune)

Roud #V44727

NOTES [209 words]: The lyrics of this appear to be based on "A Capital Ship" or one of its relatives; the verse form is the same and there are reminiscences in the lyrics (including an excessive fondness for "heigh-ho"). But there is no chorus; the author may not have meant it to be sung.

The tenth of March was, for many years, the day the sealing fleet left St. John's to head for the ice. This was the result of law and tradition; according to William Howe Greene, The Wooden Walls among the Ice Flows: Telling the Romance of the Newfoundland Seal Fishery, Hutchinson & Co, London (PDF available on the Memorial University of Newfoundland web site), p. 94 n. 1., the sealing fleet set out on that very day in 44 of the 71 springs from 1863 to 1933, and most of the other springs were close to that day.

It is interesting that the ship, at the end, is supposed to head for Harbour Grace, not St. John's, at the end of the trip. This implies that the poem is intended to evoke an earlier time in the sealing industry, before the steamers all were based in St. John's (although it is just possible that the ship would have picked up crew in Harbour Grace, it's not likely it would have returned them there, since they would not be paid until the fat made it to port). - RBW

Last updated in version 5.0

File: RySm117

Thousand Miles Away, A

DESCRIPTION: "Hurrah for the Roma railway! Hurrah for Cobb and Co., An of! for a good fat horse or two to carry me Westward Ho." The singer enjoys the freedom of Australia, and boasts of the climate and of the meat it produces.

AUTHOR: Charles Flower? (source: Stewart/Keesing-FavoriteAustralianBallads)

EARLIEST DATE: 1894 (The Queenslander)

KEYWORDS: food nonballad horse

REFERENCES (6 citations):
Anderson-StoryOfAustralianFolksong, pp. 209-211, "A Thousand Miles Away" (1 text, 1 tune)
Ward-PenguinBookOfAustralianBallads, pp. 130-131, "A Thousand Mile Away" (1 text)
Stewart/Keesing-FavoriteAustralianBallads, pp. 64-65, "A Thousand Miles Away" (1 text)

Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), pp. 298-299, "A Thousand Miles Away" (1 text)

Roud #8393

CROSS-REFERENCES:
Thousands Are Sailing to America

DESCRIPTION: "Your sons and brave daughters are now going away, And thousands are sailing to America." The singer addresses those staying in Ireland and describes sad partings. You raise children, try to support them, "and when they are reared sure they will go away"

AUTHOR: unknown
EARLIEST DATE: 1973 (Morton/Maguire-ComeDayGoDayGodSendSunday)
KEYWORDS: emigration parting America Ireland nonballad family friend
FOUND IN: Ireland
REFERENCES (1 citation):
Morton/Maguire-ComeDayGoDayGodSendSunday 15, pp. 37-38,107,162-163, "Thousands Are Sailing to America" (1 text, 1 tune)
Roud #2904
RECORDINGS:
John Maguire, "Thousands Are Sailing to Amerikay" (on IRJMaguire01)
NOTES [178 words]: Morton/Maguire-ComeDayGoDayGodSendSunday: "This is a song from the 1880s, by which time the enforced emigration of famine times had become a ritual, almost part of growing up." - BS
We should be a little careful in how we interpret these words. There were famines in Ireland before the potato blights, and all resulted in emigration, and the rate of emigration increased with the great famines of the 1840s.
But the potato blight, which resulted in the death or emigration of almost half the population, largely solved the problem of actual starvation; with the population down to a reasonable level, there were no more Mathusian catastrophes. The real problem was that the landlords owned the land, meaning that the tenants were still working for almost no reward. As another emigration song says, "'Twas not for the want of employment at home That causes the sons of old Ireland to roam. But those tyrannizing landlords, they would not let us stay...." And so the emigrant ships were filled, and stayed full for many years even after Ireland became independent.... - RBW
File: MoMa015

 Thousands or More

DESCRIPTION: Singer says time passes more cheerfully since they've found a new way (drink) to drive sorrows away. He has no credit, but you will find him at home with his bottle and friend. Neither rich nor poor, he's "as happy as those that's got thousands or more"

AUTHOR: unknown
EARLIEST DATE: 1951 (recorded from Jim Copper)
KEYWORDS: drink nonballad
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Kennedy-FolksongsOfBritainAndIreland 284, "Thousands or More" (1 text, 1 tune)
Roud #1220
NOTES [43 words]: Kennedy-FolksongsOfBritainAndIreland suggests this may be a version of "Drive the Cold Winter Away". I don't hear it myself.... It's worth noting that... all versions of this song have come from one or another members of the Copper family of Rottingdean. - PJS
File: K284

Thra

DESCRIPTION: "Henry Thra he did invite The boys to go on Halloweave night" and get drunk and make a racket on the roads until morning. "When Thra raised up that dreadful noise He took brave Hughie by surprise." Hughie chases the boys on his horse.

AUTHOR: unknown
EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)
KEYWORDS: drink humorous horse
Thrashing Machine (I), The

DESCRIPTION: Farmer show his servant Nell the works of his thrashing machine. He straps her into the harness, she takes the handle and turns on the steam. Nine months later, when her apron won't pin, she says she'll have him transported for his thrashing machine.

AUTHOR: unknown

EARLIEST DATE: before 1855 (broadside, Bodleian Firth b.25(339))

LONG DESCRIPTION: Farmer show his servant Nell the works of his thrashing machine; she tells him to come into the barn where they won't be seen. He straps her into the harness, she takes the handle and turns on the steam, and they begin working the thrashing machine. Nine months later, when her apron won't pin and her drawers won't go on, she says she'll have him transported for his thrashing machine.

KEYWORDS: sex punishment transportation pregnancy farming technology bawdy servant

FOUND IN: Britain(England(South)) Ireland Canada(Mar)

REFERENCES (3 citations):
Ives-FolksongsOfNewBrunswick, pp. 92-94, "The Thrashing Machine" (1 text, 1 tune)
Reeves/Sharp-TheIdiomOfThePeople, p. 100, "The Thrashing Machine" (1 text)
Palmer-EnglishCountrySongbook, #73, "The Thrashing Machine" (1 text, 1 tune)

Roud #1491

RECORDINGS:
Anne [Annie] O'Neill, "The Thrashing Machine" (on FSB02, FSB2CD)

BROADSIDES:
Bodleian, Firth b.25(339), "Thrashing Machine," E.M.A. Hodges (London), 1846-1854; also Harding B 15(330a), Firth b.27(87); Harding B 11(3808), Firth b.34(290), "Thrashing Machine"

CROSS-REFERENCES:
cf. "The Threshing Machine (I)" (subject, sort of)

NOTES [32 words]: This doesn't seem to be a parody of "The Threshing Machine" -- the tune and meter are different, and there's no overlap in the words. You should probably check that one out anyway, though. - PJS

Thread the Needle

DESCRIPTION: "Thread the needle, thread the needle, through the eye ...; Who likes pancakes? I, I, I!" or "who am I? One, two, three, if you want a pretty girl, come and fetch me" or "thro' the skin Sometimes out, and sometimes in"

AUTHOR: unknown

EARLIEST DATE: 1892 (Northall)

KEYWORDS: playparty food courting

FOUND IN: Britain(England(South))

REFERENCES (3 citations):
Opie/Opie-TheSingingGame, p. 1, "Thread the Needle" (1 text)
ADDITIONAL: G.F. Northall, English Folk-Rhymes (London, 1892 ("Digitized by Google")), p. 397, ("Thread the needle thro' the skin") (1 text)

ADDITIONAL: J.B. Partridge, "The Game of 'Thread the Needle' and Custom of Church Clipping" in Folklore, Vol. XXIII, No. 2 (Jun 1912 (available online by JSTOR)), p. 199 ("Thread the needle, thread the needle, through the eye, eye, eye, eye") (Wiltshire, 1907); p. 203 ("Thread the needle, thread the needle, who am I?") (Wiltshire, c.1850) (2 texts)

CROSS-REFERENCES:
cf. "Poor Jack (Shrove Tuesday)" (game)
cf. "King William's Troops" (game)
cf. "Call the Hogs to Supper" (game)
cf. "Grandy Needles" (game)
NOTES [615 words]: Opie/Opie-TheSingingGame lists seven texts to be sung with the game "Thread the Needle"; of those, only one includes that text. Partridge, "The Game .....," lists five texts; of those only two include the text.

According to Partridge, "The Game .....," the game was originally connected to pancake eating and church clipping -- "the encompassing of a parish church by a ring of children or young persons, who join hands so as to form a great circle" -- on Shrove Tuesday. As noted above, a great variety of texts went with the game and, in Partridge's second text the rhyme "suggests a courting game."

A review of four authors listing rhymes connected to the "Thread the Needle"/"Pig in the Gutter" game includes -- once duplicates are eliminated -- 60 texts.

The works included are:


Northall, pp. 397-398, 421-422.

Opie/Opie-TheSingingGame, pp. 33-46.

J.B. Partridge, "The Game of 'Thread the Needle' and Custom of Church Clipping" in Folklore, Vol. XXIII, No. 2 (Jun 1912 (available online by JSTOR)), p. 198-203

J.B. Partridge, "Cotswold Place-Lore and Customs (Continued") in Folklore, Vol. XXIII, No. 4 (Dec 1912 (available online by JSTOR)), p. 446

The rhymes have been indexed here under eight titles:

Brother Jack, If You Were Mine
Call the Hogs to Supper
Grandy Needles
How Many Miles to Babylon?
King William's Troops
The Needle's Eye
Poor Jack
Thread the Needle

Of these, four share few, if any, elements with the other four. These stand-alone rhymes are

Brother Jack, If You Were Mine
Call the Hogs to Supper
The Needle's Eye
Poor Jack.

The other four rhymes swap elements though they remain different enough to be clearly distinguishable from one another.

A comparison of their elements follows. Alternatives are separated by "/" or "OR." "NOT-SPECIFIED" is a choice among alternatives meaning "none of the others." Elements are assumed to occur all the time unless prefixed by "MOST OF THE TIME:,", "SOMETIMES:" or "ONCE OR TWICE::"

"Grandy Needles":
Thread grandmother's/tailor's/NOT-SPECIFIED needle]
[MOST OF THE TIME:
Open gates for King George and his bride/his lady/me
[MOST OF THE TIME:
Too dark/blind to see to thread grandmother's/tailor's needle]
[ONCE OR TWICE:
Sometimes out and sometimes in]
[ONCE OR TWICE:
We go through the long valley/lobby to see blue bells/King's horses]

"How Many Miles to Babylon":
How many miles to such-and-such a place? Can we get there by such-and-such a time? Yes.
[MOST OF THE TIME:
Open the gates for king and lady/family/host OR
Open the gates for me/us]
[SOMETIMES:
Must curtsy/back-and-bow to be allowed through]
[SOMETIMES:
Last one through has problem]
[ONCE OR TWICE:
Too dark to see to thread the needle]  
[ONCE OR TWICE:  
Thread the needle OR  
Jump little horse]  
"King William's Troops":  
Open gates for king and lady/troops/horses  
[ONCE OR TWICE:  
too dark to see to thread tailor's/NOT-SPECIFIED needle]  
"Thread the Needle":  
Thread needle through skin/eye/NOT-SPECIFIED  
[ONCE OR TWICE:  
Sometimes out and sometimes in OR  
Let King George and I by OR  
Eye too little, needle too big OR  
Take me, a pretty girl/bonnie lassie OR  
Who likes pancakes? I do]  
The mention of pancakes, as in "Thread the Needle" and "Poor Jack," is a reference to the special dish of Shrove Tuesday, when "Thread the Needle" games were often played. The problem for the last one through refers to the objective of some versions of the game to "capture" the last player.  
- BS  
Last updated in version 2.6  
File: 0pGa001

Three Acres and a Cow

DESCRIPTION: "You've heard a deal of talk about three acres and a cow, And if they mean to give it to us, why don't they give it to us now?" The singer is upset and broke. He repeatedly asks for some sort of relief and fairness, but says land and cow would be enough  
AUTHOR: unknown  
EARLIEST DATE: before 1918 (broadside Bodleian, Firth c.16(305))  
KEYWORDS: farming hardtimes money  
FOUND IN:  
REFERENCES (1 citation):  
Palmer-ThePainfulPlow, #21, "Three Acres and a Cow" (1 text, 1 tune)  
Roud #24484  
BROADSIDES:  
Bodleian, Firth c.16(305)=Firth c.16(332) "Three Acres and a Cow" H. Such (London), 1886-1917  
CROSS-REFERENCES:  
cf. "I Wish They'd Do It Now" (tune)  
NOTES [184 words]: There is another Bodleian broadside entitled "Three Acres and a Cow"; obviously it is about the same topic, but it isn't the same song; it begins "I'm only just a labourer, Just Agricultural," with a chorus that begins "And I've got three acres, Three acres and a cow"; it is a humorous song about how the three acres and a cow aren't doing him any good. Incidentally, the proposal to give everyone in England three acres and a cow (attributed to one Jesse Collings in the 1880s) was not possible. Online sources say that Great Britain has a total area of 51.68 million acres, and at the 1901 census, Britain had 38.2 million people. So at the time, each person could have been given at most one and a half acres. (Today, it's down to about .75 acres). To be sure, the proposal probably means three acres PER FAMILY, not PER PERSON, but much of Britain is not tillable land. So although it would have been theoretically possible to hand out three acres to every family, each family would get a lot of useless land (or some would get good and some bad), and they still wouldn't be able to make a living.  
- RBW  
Last updated in version 5.1  
File: PaPl021

Three Bells, The

DESCRIPTION: "They worked all day (x2) As brave tars only do. They sought to save from wind and wave A sinking vessel's crew." "All saved,' they cried, The shout rose high, Rose high o'er wind and wave. 'Twas a starry crew... That manned the good ship Three Bells."  
AUTHOR: unknown
Three Blackbirds

DESCRIPTION: "Three blackbirds sat on a fence, They were as hungry as they could be." They find an old dead horse. A farmer kills all but one; that one is so frightened that his wings turn white -- and that is the origin of magpies, and is why they wait to eat grain

AUTHOR: unknown

EARLIEST DATE: 2009 (Garland-FacesInTheFirelight-NZ)

KEYWORDS: bird death food farming colors

FOUND IN: New Zealand

REFERENCES (1 citation):
Garland-FacesInTheFirelight-NZ, p. 269, "(Three Blackbirds)" (1 text)

CROSS-REFERENCES:

cf. "The Three Ravens" [Child 26] (lyrics, theme)

NOTES [42 words]: Garland-FacesInTheFirelight-NZ thinks this is derived from "The Three Ravens," and I sort of agree: I suspect it was a deliberate revision of that song to explain the origin of magpies. But the change was deliberate, so I file it as a separate song. - RBW

Last updated in version 4.3

File: Garl269

Three Blind Mice

DESCRIPTION: "Three blind mice (x2), See how they run (x2); They all ran after the farmer's wife. She cut off their tails with a carving knife. Did you ever see such a sight in your life As three blind mice?"

AUTHOR: Thomas Ravenscroft?

EARLIEST DATE: 1609 (Ravenscroft's Deuteromelia)

KEYWORDS: animal disability

FOUND IN: Britain(England,Scotland(Aber)) US(NE)

REFERENCES (11 citations):
Greig/Duncan8 1672, "Three Blind Mice" (1 text, 1 tune)
Williams-FolkSongsOfTheUpperThames, p. 297, "Three Blind Mice" (1 text) (also Williams-Wiltshire-WSRO Ox 267)
Linscott-FolkSongsOfOldNewEngland, pp. 283-284, "Three Blind Mice" (1 text, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 348, "Three blind mice, see how they run!" (2 texts)
Baring-Gould-AnnotatedMotherGoose #253, p. 156, "(Three blind mice, see how they run!)
Jack-PopGoesTheWeasel, p. 212, "Three Blind Mice" (2 texts)
Dolby-OrangesAndLemons, p. 111, "Three Blind Mice" (1 text)
Heart-Songs, p. 10, "Three Blind Mice" (1 text, 1 tune)
Fuld, p. 576, "Three Blind Mice"
Silber/Silber-FolksingersWordbook, p. 413, "Three Blind Mice" (1 text)
DT, (THREEBLN*)
ST FSWB413A (Full)
Roud #3753

SAME TUNE:
The (Blind/Decrepit/Myopic) Rodents (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 208)

NOTES [119 words]: Fuld reports this as "the earliest printed secular song which is still extremely well known" (but compare "Greensleeves"). Fuld also prints a plate of the 1609 music -- in a
somewhat pre-modern notation, and with words noticeably different from those sung today. Neither Fuld nor any other source I have seen offers an explanation for why this bit of silliness survives when so many better pieces died out. The Baring-Goulds note that there have been attempts to link it to political events -- e.g. the Farmer's Wife is Mary I Tudor (perhaps considered a farmer's wife because of her marriage to Philip of Spain), and the mice are Protestant leaders who opposed her. None of these explanations is very convincing. - RBW

Last updated in version 6.0
File: FSwB413A

Three Block Tom
DESCRIPTION: "We was trailin' some stolen cattle In the winder of '98 From the Sierra Capitanes Past Dry Red Lake." He and Tom are separated. He thinks he finds Tom in Lamy surrounded by insects. But Tom has gotten them to Kansas City and wants a ticket home
AUTHOR: N. Howard Thorp
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: cowboy separation travel robbery bug
FOUND IN:
REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 153-156, "Three Block Tom" (1 text)
File: ThLo153

Three Brave Blacksmiths
DESCRIPTION: Three brave blacksmiths from County Clare refuse to work for a grabber, are thrown in jail, refuse bail, and are treated as heroes when their term is up. "Blacksmiths, whitesmiths, tradesmen everywhere, Fathers, labourers, see your model there"
EARLIEST DATE: 1888 (_Prison Poems or Lays of Tullamore,_ according to OLochlainn-MoreIrishStreetBallads)
KEYWORDS: prison work Ireland patriotic political
HISTORICAL REFERENCES:
1888 - Maguire, Maloney and Heaney are jailed in Miltown Malbay for supporting the boycott of a local landlord (source: notes to IRClare01).
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 71, "Three Brave Blacksmiths" (1 text, 1 tune)
Roud #9768
CROSS-REFERENCES:
cf. "Sing a Song of Sixpence" (tune, according to OLochlainn-MoreIrishStreetBallads)
NOTES [34 words]: OLochlainn-MoreIrishStreetBallads: "Another of Sullivan's Land League songs." - BS
Sullivan is the author of a number of Irish patriotic poems, of which "God Save Ireland" is probably the best-known. - RBW
File: OLCm071

Three Brothers from Spain (Knights of Spain, We Are Three Jews)
DESCRIPTION: "We are three (brothers/dukes/knights/jews) come from Spain, Come to court your daughter Jane." "My daughter Jane is yet too young...." "It is for gold she must be sold." The (knight) turns away. The mother calls him back; he chooses the fairest
AUTHOR: unknown
EARLIEST DATE: 1784 (Joseph Ritson, _Gammer Gurton's Garland: or, The Nursery Parnassus_, according to Opie/Opie-TheSingingGame)
KEYWORDS: courting beauty playparty
FOUND IN: US(MA,MW,NE) Britain(England,Scotland(Aber,Bord)) Australia
REFERENCES (9 citations):
Greig/Duncan8 1569, "We Are Three Lovers Come From Spain" (2 texts, 2 tunes)
Lyle-Andrew-CrawfurdsCollectionVolume2 199, "Two Brethren Come From Spain" (1 text)
Three Brothers in Fair Warwickshire

DESCRIPTION: "All four three brothers in fair Warwickshire, Three daring brothers you shall hear." The three turn to robbery. They rob Lord Granuvale. They are caught, tried, and condemned to die. They are 18, 19, and 20 year old. People are warned against bad company

AUTHOR: unknown
EARLIEST DATE: 1978 (recorded from Danny Brazil)
KEYWORDS: robbery trial execution death warning mother
FOUND IN: Britain(England(West))
REFERENCES (1 citation):
ADDITIONAL: Roy Palmer, ""Birmingham Broadsides and Oral Tradition" -- essay found in David Atkinson and Steve Roud, Editors, _Street Ballads in Nineteenth-Century Britain, Ireland, and North America: The Interface between Print and Oral Tradition_, Ashgate, 2014, pp. 53-54, "Three Brothers in Fair Warwickshire" (1 text, 1 tune)
Roud #3207
CROSS-REFERENCES:
cf. "The Lamentation of W. Warner, T. Ward, & T. Williams" (theme)
NOTES [136 words]: Palmer connects this with a broadside, "The Lamentation of W. Warner, T. Ward, & T. Williams." Roud accepts the equivalence. There are certainly common elements -- the age of the young men (18, 19, 20), the fact that they are in Warwickshire, the fact that they rob someone whose name starts with "Gr...." But there are substantial differences, too. In the broadside, the three are not brothers; in the song, they are. The song adds a scene with the three brothers' mother bewail their fate. Only about half the verses have the same general contents. The song can't even decide whether it's in first or third person. My guess is that the song has taken on material from the broadside but that it either started as something else or was deliberately remade. Either way, I'd call it a separate although related song. - RBW

Last updated in version 4.4
File: AtRo053A

Three Brothers, The

DESCRIPTION: "A ship rides on the cruel wave" in sight of the Tuskar light at Carnsore. Three brothers leave shore and "steer for the vessel's side ... Then sink in the yawning wave."

AUTHOR: unknown
EARLIEST DATE: 1948 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: drowning sea ship storm wreck sailor rescue
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, p. 115, "The Three Brothers" (1 text)
Roud #20542
NOTES [45 words]: Tuskar Lighthouse and Carnsore Point are on the Wexford coast. - BS
The name *Three Brothers* was common for Newfoundland ships, where families often operated a vessel and so it was common to find brothers owning a ship. Apparently the tradition came from Ireland. - RBW

_Last updated in version 5.0_

**Three Butchers, The (Dixon and Johnson) [Laws L4]**

**DESCRIPTION:** Three butchers are riding when they hear a woman calling out. They find her naked and bound. They free her; she blows a whistle which summons robbers. Two butchers yield, but Johnson fights and is close to winning when the woman stabs him from behind

**AUTHOR:** unknown

**EARLIEST DATE:** c. 1678

**KEYWORDS:** outlaw trick death fight

**FOUND IN:** US(Ap,MA,NE,SE,So) Canada(Mar,Newf) Britain(England(Lond,South),Scotland)

Ireland Australia

**REFERENCES (37 citations):**

*Laws L4, "The Three Butchers"

Randolph 97, "Dixon and Johnson" (1 text, 1 tune)

Randolph/Cohen-OzarkFolksongs-Abridged, pp. 74-75, "Dixon and Johnson" (1 text, 1 tune -- Randolph's 97)

Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 238-244, "The Three Butchers" (1 text plus a broadside version, 1 tune)

Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 111, "The Three Jolly Butchers" (1 text, 1 tune)

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #36, p. 1, "The Three Butchers" (1 text)

Greig/Duncan 186, "The Three Jolly Butchers" (11 texts, 6 tunes)

Lyle-Andrew-CrawfurdsCollectionVolume1 22, "The Three Jolly Butchers" (1 text)

Williams-FolkSongsOfTheUpperThames, pp. 275-276, "The Two Jolly Butchers" (2 texts) (also Williams-Witshire-WSRO Wt 344)

Williams-Witshire-WSRO Wt 344, "Three Jolly Butchers" (1 text)

Broadwood-EnglishTraditionalSongsAndCarols, pp. 42-49, "The Three Butchers" (1 text, 1 tune)

Kennedy-FolksongsOfBritainAndIreland 335, "Three Jolly Sportsmen" (1 text, 1 tune)

Copper-SongsAndSouthernBreezes, pp. 254-255, "Young Butcher Boy" (1 text, 1 tune)

Palmer-EnglishCountrySongbook, #44, "The Three Butchers" (1 text, 1 tune)

Cox-FolkSongsSouth 86, "Jackson and Dickison" (1 text)

Sharp-EnglishFolksongsFromSouthernAppalachians 60, "The Three Butchers" (4 texts, 4 tunes)

Reeves/Sharp-TheThelidiomOfThePeople 106, "The Two Jovial Butchers" (2 texts)

Karpeles-TheCrystalSpring 76, "Two Jolly Butchers" (1 text, 1 tune)

Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #143, "Three Butchers" (1 text, 1 tune)

Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H185, pp. 128-129, "The Three Huntsmen/Wilson, Gilmore, and Johnson" (1 text, 1 tune)

MacColl/Seeger-TravellersSongsFromEnglandAndScotland 24, "The Three Butchers" (1 text, 1 tune)

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 80, "The Three Butchers" (2 texts)

Brown/Schinhan-FrankCBrownCollectionNCFolklore4 80, "The Three Butchers" (1 excerpt, 1 tune)

Chappell-FolksongsOfRoanokeAndTheAlbermarle 46, "Good Woman" (1 fragment)

Morris-FolksongsOfFlorida, #207, "The Three Butchers" (1 text, 1 tune)

Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 66, "The Three Butchers" (1 text)

Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 120-122, "The Three Jovial Huntsmen" (2 texts, 2 tunes, with the first being a peculiar variant in which the huntsmen all resist and Johnson kills the deceitful woman)

Creighton-SongsAndBalladsFromNovaScotia 97, "The Three Gallant Huntsmen" (1 text, 1 tune; this resembles the Creighton/Senior-TraditionalSongsOfNovaScotia version in which the huntsmen win the battle)

Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 37, "Johnson" (2 texts, 2 tunes)

Peacock, pp. 817-818, "Jolly Butchermen" (1 text, 1 tune)

Karpeles-FolksongsFromNewfoundland 33, "The Three Butchers" (2 texts, 2 tunes)

Leach-FolkBalladsSongsOfLowerLabradorCoast 59, "Three Boocher Lads" (1 text, 1 tune)

Scott-ACollectorsNotebook-31TraditionalSongs, p. 39, "((no title))" (1 fragment, found in the notes
Three C Railroad

DESCRIPTION: Hammer song. "Oh, baby, Uh! what you gwine to do? Uh! Three C railroad, Uh! done run through! Uh! "My and my partner, him and me!" "Oh, baby, what you gwine to do? Seaboard Air-line (or other train) done run through."

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: railroading work

FOUND IN: US

REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 216-217, "Work-Song" (1 text, 1 tune)

NOTES [21 words]: There are hints of this in some of Lead Belly's songs. But that may just be the common stuff of all railroad work songs. - RBW

File: ScNF216C

Three Crooked Criples

DESCRIPTION: Tongue-twister: "Three crooked cripples went through Cripplegate, And through Cripplegate went three crooked cripples. Hickup, snickup, rise up, rise up. Three drops in the cup are good for the hiccups."

AUTHOR: unknown

EARLIEST DATE: 1842 (Halliwell)

KEYWORDS: drink injury wordplay

FOUND IN:

REFERENCES (2 citations):
Baring-Gould-AnnotatedMotherGoose #745, p. 282, "(Three crooked cripples went through Cripplegate)" (1 short text)
Dolby-OrangesAndLemons, p. 182, "Three Crooked Criples" (1 text)

Roud #22157
Three Danish Galleys
DESCRIPTION: "Three galleys came sailing to Porlock Side, And stole me away a new-wed bride. Who left my true love lying dead on the shore...." The Danish king offers to marry her. She refuses and is thrown into the sea. English ships destroy the Danes
AUTHOR: unknown
EARLIEST DATE: 1919 (collected by Ruth Tongue, according to Dallas-TheCruelWars-100SoldiersSongs)
KEYWORDS: royalty death sea ship battle revenge rejection
FOUND IN: Britain(England)
REFERENCES (1 citation):
Dallas-TheCruelWars-100SoldiersSongs, pp. 187-188, "Three Danish Galleys" (1 text, 1 tune)
NOTES [257 words]: This is instance #2037 or so of a song that someone claims as the oldest English ballad. Dallas-TheCruelWars-100SoldiersSongs suggests this describes events of the year 918. (Not 1918, 918.) And certainly the tenth and eleventh centuries were the primary period of Viking raids.
The reference seems to be to the Winchester manuscript of the Anglo-Saxon Chronicle, which in the year 918 reports, "Here in this year a great raiding ship-army came over the south from Brittany, and with them two jarls [same root as English "earl"], Ohtor and Hroald [yes, that's "Hoald"]... and raided in Wales.... [T]hen they were met by the men from Hereford and Gloucester... [who] killed the jarl Hroald and the other Jarl Ohtor's brother and a great part of the raiding army.... [T]hey then stole up by night on two certain occasions, on the one occasion east of Watchet, and on another occasion at Porlock; then on each occasion they were hit, so that few came away, except only those who swam out to the ships" (Swanton, p. 98; compare Garmondsway, p. 98 -- yes, th same page number! ).
Note that no other Chronicle manuscript seems to mention the event, and the raiders are said to have been Bretons, not Danes (and Bretons are a lot more likely to be raiding the Severn than the Danes were!), and there is no hint of a Danish king or of a proposal to a woman. The idea that a song in Modern English, which has never been reported elsewhere, refers to an event of 918, and preserves details not preserved in actual history, strikes me as farcical. - RBW
Bibliography


Last updated in version 5.0
File: DalC187

Three Dogs in a Row
DESCRIPTION: "Ho, ho, ho! Three dogs in a row! Three dogs in a row! One dog's white, and so are the others, All three dogs are watching for their mother."
AUTHOR: unknown
EARLIEST DATE: 1934 (Henry, from Minnie Stokes)
KEYWORDS: dog mother
FOUND IN: US(SE)
REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, p. 241, (no title) (1 short text)
File: MHAp241B

Three Dukes
DESCRIPTION: "Here comes (three dukes) a-ridin', a-ridin', a-ridin', Here comes a duke a-ridin' The raz-ma-taz-a-ma-tee." The duke comes to be married; the girls ask him to choose one of them. He calls them ugly; they say they're as good as he is. He chooses one.
Three Flies, The

DESCRIPTION: Three flies "resolv'd to travel." One stops on a cow turd, but "the others too dainty were." The second stops on butcher shop meat, but the third, being so dainty, stops in treacle and drowns. Moral: "stay at home", "be content with what you get"

AUTHOR: unknown
EARLIEST DATE: 1818 (Hudson)
KEYWORDS: home rambling death drowning food humorous bug
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Williams-FolkSongsOfTheUpperThames, p. 220, "The Three Flies" (1 text) (also Williams-Wiltshire-WSRO GI 65)
Additional: Thomas Hudson, Comic Songs (London, 1818 ("Digitized by Google")), pp. 4-6, "The Three Flies" (1 text)
Roud #1290
BROADSIDES:
Bodleian, Harding B 11(3813), "The Three Flies" ("There were three flies, once on a time") , J.
Three Flowers of Chivalry, The

DESCRIPTION: The soldiers in the Crimea are depressed, when three Irishmen spring up, recall their homes and sweethearts, and rally the troops. In battle the next day, the British are victorious, but the three heroes die

AUTHOR: Andrew Orr

EARLIEST DATE: 1925 (Sam Henry collection, from a book said to have been published c. 1865)

KEYWORDS: soldier death

HISTORICAL REFERENCES:
1853-1856 - Crimean War (Britain and France actively at war with Russia 1854-1855)

FOUND IN: Ireland

REFERENCES (1 citation):
*Henry/Huntingdon/Herrmann-SamHenry'sSongsOfThePeople H99, pp. 89-90, "The Three Flowers of Chivalry" (1 text, 1 tune)*

Roud #8146

File: HHH099

Three Flowers, The

DESCRIPTION: Singer met a girl with three flowers. He asked where she found them. She named each for where she found it: Michael Dwyer from the Wicklow hills, Wolfe Tone on Antrim Hill, and Robert Emmet in Dublin. She will keep them "Though all the world should fall"

AUTHOR: Norman G. Reddin (source: Moylan-TheAgeOfRevolution-1776-1815)

EARLIEST DATE: 2000 (Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: flowers patriotic Ireland

FOUND IN:

REFERENCES (1 citation):
*Moylan-TheAgeOfRevolution-1776-1815 162, "The Three Flowers" (1 text, 1 tune)*

NOTES [112 words]: Moylan-TheAgeOfRevolution-1776-1815: "Michael Dwyer was a Wicklow man, a member of the United Irishmen, who fought during the 1798 rebellion, and who waged a guerilla war in the Wicklow mountains for several years afterwards." [For more on his story, see the notes to "Michael Dwyer (I)." - RBW]

Wolfe Tone: see the notes to "The Shan Van Voght."

Robert Emmet: see the notes to "Bold Robert Emmet." - BS

There is a certain asymmetry here; Tone and Emmet were killed, but Dwyer surrendered and was transported, even becoming a civic official in Australia. It would seem more logical to list someone such as Henry Joy McCracken as the third flower. But then, I'm not Irish. - RBW

File: Moyl162

Three Frightened Virgins, The

DESCRIPTION: Three daughters bathing naked in a pool at night are startled by a young man spying on them. Their father hears the commotion and, in the dark, takes his daughters for thieves. Eventually the truth is revealed and everyone takes it as a joke.

AUTHOR: unknown

EARLIEST DATE: 1719 (Pills to Purge Melancholy)

LONG DESCRIPTION: One night an old man's three daughters sneaked out bathe naked in his pond. A young man watching from a tree fell into the pond "and scar'd them out of the water" The old man heard the ruckus and ran out "with an old rusty soward" to stop what he thought were thieves. The girls ran over the old man, who was too startled to make out what was going on in the dark, and they went into the house. The old man told neighbors that roughians had run into his house. Barely seeing the girls the neighbors took them for spirits and ran out into the dripping wet
young man. He explained what had happened and everyone, including the old man - "they are my daughters whom I ador'd ... why should I be in a passion" -- took it as a joke.

KEYWORDS: virginity hiding humorous father

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
Greig/Duncan 1893, "All Ye Who Delights in a Jolly Old Song" (1 text)
ADDITIONAL: Wit and Mirth, or, Pills to Purge Melancholy (London, 1719 ("Digitized by Google")), Vol II, pp. 12-14, "The Wanton Virgins Frightened" (tune, p. 8)

Roud #12568

BROADSIDES:
Bodleian, Harding B 25(1902) [most words illegible], "The Three Frighted Virgins" ("You that delight in a jocular song"), T. Batchelar (London), 1807-1810

ALTERNATE TITLES:
The Old Man Strangely Surprised

NOTES [41 words]: re A Collection of Old Ballads Vol II: Ambrose Philips, whose name does not appear in the Google Books copy is, according to Google Books, the editor. The New York Public Library catalog says "Compilation usually attributed to Ambrose Philips" - BS

Last updated in version 2.5

File: GrD81893

Three Girls Drowned [Laws G23]

DESCRIPTION: Three young ladies, all Sunday School teachers, and a man named John Ash are on their way to church when they try to ford Gravel Run. The three girls are swept away and drowned, although Ash manages to survive

AUTHOR: unknown

EARLIEST DATE: 1927 (recording, Vernon Dalhart)

KEYWORDS: river death drowning

HISTORICAL REFERENCES:
1849 - drowning of the three girls

FOUND IN: US(MA,MW,SE)

REFERENCES (3 citations):
Laws G23, "Three Girls Drowned"
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 123, "Three Girls Drowned" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 210, "The Three Drowned Sisters" (1 text plus quotations from Gardner and Chickering)

Roud #3257

RECORDINGS:
Vernon Dalhart, "Three Drowned Sisters" (Brunswick 100, 1927) (Victor 20528) (Columbia 15126-D [as Al Craver], 1927)

File: LG23

Three Grains of Corn

DESCRIPTION: "Give me three grains of corn, mother, only three grains of corn, 'Twill keep this little life I have Till the coming of the morn." The dying singer asks what Ireland has done to deserve death by famine and neglect, and notes that others are starving too

AUTHOR: See NOTES

EARLIEST DATE: 1848 (broadside, LOCsheet sm1848 431920)

KEYWORDS: death Ireland starvation poverty

HISTORICAL REFERENCES:
1848 - First of several Irish potato blights. Although the blights did not mean that there was no food in Ireland, prices shot up to the point that many could not afford it. Many died in the famines, and others fled to America

FOUND IN: US(MW,Ro) Canada(Newf)

REFERENCES (8 citations):
Sandburg-TheAmericanSongbag, p. 41, "Give Me Three Grains of Corn, Mother" (1 text, 1 tune)
Stout-FolkloreFromIowa 15, pp. 22-23, "Give Me Three Grains of Corn" (1 text)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 59, "Three Grains of Corn" (1 text, 1 tune)
Hudson-FolksongsOfMississippi 56, pp. 172-173, "Three Grains of Corn" (1 text)
Scarborough-ASongCatcherInSouthernMountains, pp. 360-363, "Give Me Three Grains of Corn, Mother" (2 texts; 1 tune on p. 454)
Hubbard-BalladsAndSongsFromUtah, #96, "Only Three Grains of Corn" (1 text)
DT, THREEGRN* GRANCORN
ADDITIONAL: Manus O'Conor, Irish Com-All-Ye's (New York, 1901 ("Digitized by Google")), p. 65, "Give Me Three Grains of Corn, Mother" (1 text)
Roud #4492
RECORDINGS:
Pattie Maher, "Give Me Three Grains of Corn" (on MUNFLA/Leach)
BROADSIDES:
LOCSheet, sm1848 431920, "Give Me Three Grains of Corn, Mother", Oliver Ditson (Boston), 1848 (tune)
NOTES [257 words]: Scarborough speculates, "Perhaps the American pioneer's affection for [this] song is the remembrance of the famine among the early settlers in New England, when starvation was held off as long as possible by the rationing of food, the giving of three grains of corn as each person's daily supply."
New England did face famine several times in its early existence. But this sounds strangely symbolic. Stout thinks it comes from the Great Hunger in Ireland, although his version has no local references. Other texts do mention Ireland.
The authorship of this is slightly uncertain, due probably more to transcription errors than anything else. Hazel Felleman's The Best Loved Poems of the American People attributes the words to Amelia Blandford Edwards. But broadside LOCsheet sm1848 431920 lists "words by Mrs A.M. Edmond, Music by O.R. Gross."
The latter attribution is supported by William H. A. Williams, 'Twas Only an Irishman's Dream, University of Illinois Press, 1996, p. 42, who adds that "A note on the cover explains that the title was taken from 'the last request of an Irish lad to his mother as he was dying of starvation.' She finds three grains left in her pocket and gives them to him. 'It was all she had, the whole family were perishing from starvation.'"
Thus, although the song seems to be known exclusively in North America, it is about the Irish famines; indeed, the song asks, "What has poor Ireland done, Mother, What has poor Ireland done? That the world looks on to see us starve, Perishing one by one." - RBW, (BS)
Last updated in version 5.2
File: San041

Three Grease Balls
DESCRIPTION: "Three dirty grease balls standin' in a row, A-bailin' out chow for the soldier boys to stow, One bailed java and the other bailed slum," while the third is drunk. Gradually one calamity or other eliminates the dirty cooks
AUTHOR: unknown
EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)
KEYWORDS: soldier food cook drink
FOUND IN:
REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, p. 40, "Louse Song" (1 expurgated text)
File: NiM040

Three Grey Geese
DESCRIPTION: Tongue-twister: "Three grey geese in the green grass grazing, Grey were the geese, and green was the grazing."
AUTHOR: unknown
EARLIEST DATE: 1962 (Baring-Gould-AnnotatedMotherGoose)
KEYWORDS: bird food nonballad wordplay
FOUND IN:
REFERENCES (2 citations):
Three Jolly Fishermen (I)

DESCRIPTION: "We are three jolly fishermen (x3), While the merry merry bells do ring. Make haste, make haste, you'll be too late, What fish, my friend? I cannot wait, For my fine fry of herring...." "We cast our nets upon the rocks." "We sell them three for fourpence"

AUTHOR: unknown
EARLIEST DATE: 1971 (Palmer-OxfordBookOfSeaSongs)
KEYWORDS: fishing food
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 99, "Three Jolly Fishermen" (1 text, 1 tune)
Roud #3496
File: PaSe099

Three Jolly Huntsmen

DESCRIPTION: Three jolly (Frenchmen/Welshmen/other) go hunting. Periodically they see things (barn, frog, moon) which they cannot identify. In each case they propound their theories and move on. Finally they see an owl. One says it is the "evil one"; they flee

AUTHOR: unknown
EARLIEST DATE: 1613 (broadside, "Choice of Inventions, Or Seuerall sort of the figure of three"; earliest complete form 1219?)
KEYWORDS: humorous hunting nonsense
FOUND IN: Britain(England(North,South),Scotland(Aber),Wales) US(Ap,MA,MW,NE,SE,So) Canada(Mar)
REFERENCES (35 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 246-248, "Three Jolly Welshmen" (1 text, 1 tune)
Randolph 77, "We Hunted and Hollered" (1 text, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 306-307, "Three Jolly Huntsmen" (1 text, 1 tune)
Arnold-FolkSongsofAlabama, pp. 88-89, "We Whooped and We Hollered" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 119, "Three Jovial Huntsmen, or The Owl and the Jay Bush" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 87, "Three Jolly Frenchmen" (1 text)
Grimes-StoriesFromTheAnneGrimesCollection, p. 146, "Three Jolly Hunters" (1 text)
McNeil-SouthernFolkBalladsVol2, pp. 55-57, "Three Jolly Welshmen" (1 text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, pp. 183-184, "Three Jolly Welshmen" (1 text)
Bush-FSoCentralWestVirginiaVol3, pp. 5-6, "The Three Irishmen" (1 text, 1 tune)
Flanders/Ballard/Brown/BARRY-NewGreenMountainSongster, pp. 127-129, "The Three Hunters" (1 text, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 152, "The Three Huntsmen" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 190, "Three Jolly Welshmen" (5 text, but only "A" and "B" go here; the rest are "The Bold Ranger")
Morris-FolksongsOfFlorida, #217, "The Three Huntsmen" (1 text)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 57-58, "So We Hunted and We Hollered," "Old Circus Song" (2 texts, the second from a newspaper)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 125-126, "We Hunted and We Hallooed" (1 text, 1 tune)
Linscott-FolkSongsOfOldNewEngland, pp. 290-292, "Three Jovial Huntsmen" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 2, "Cape Ann" (1 text, 1 tune)
Williams-FolkSongsOfTheUpperThames, pp. 179-180, "Twas of Three Jolly Welshman" (1 text) (also Williams-Wiltshire-WSRO Wt 403)
Kennedy-FolksongsOfBritainAndIreland 306, "Three Men Went A-Hunting" (1 text, 1 tune)
Hamer-GreenGroves, pp. 37-38, "The Englishman, Irishman And Scotsman" (1 text, 1 tune)
Karpeles-TheCrystalSpring 125, "Three Jolly Hunstmen" (1 text, 1 tune)
Gardham-EastRidingSongster 18, pp. 24, 49, "Three Men They Went a Yunting" (2 texts, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 93, "Three Men Went A-Hunting" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 168, "Three Men Went A-Hunting" (1 text, 1 tune)
Botkin-TreasuryOfNewEnglandFolklore, pp. 529-530, "Cape Ann" (1 text, 1 tune)
Cox-FolkSongsSouth 165, "The Three Farmers" (1 text, 2 tunes)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #31, p. 2, "The Hedgehog" (1 fragment)
Greig/Duncan2 283, "The Hedgehog" (2 fragments, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 524, "There were three jovial Welshmen" (5 texts plus a reproduction facing p. 422 of the 1632 broadside "Choice of Inventions")
Baring-Gould-AnnotatedMotherGoose #348, pp. 183-184, "(There were three jovial Welshmen)"
Newell-GamesAndSongsOfAmericanChildren, #34, "There were Three Jolly Welshmen" (2 texts)
Silber/Silber-FolksingersWordbook, p. 243, "Cape Ann" (1 text)
DT 315, THREWLSH* JOLLWLCH
ADDITIONAL: James P. Leary, Compiler and Annotator, _Wisconsin Folklore_ University of Wisconsin Press, 2009, article "The Wanigan Songbook" by Isabel J. Ebert, pp. 214-215, "Three Happy Hunters" (1 text, sung by Emory DeNoyer)
Roud #283
RECORDINGS:
Jack Elliott, "We Went Along a Bit Further" (on Elliott01)
George Endicott, "Three Scamping Rogues" (on FieldTrip1)
A. L. Lloyd, "Three Drunken Huntsmen" (on Lloyd12)
Byrd Moore & his Hot Shots, "Three Men Went A-Hunting" (Columbia 15496-D, rec. Oct. 23, 1929, sung to the tune of "Wish I'd Stayed in the Wagon Yard"; on Ashley04)
New Lost City Ramblers, "Three Men Went a-Hunting" (on NLCR03)
Hywel Wood, "Three Men Went a-Hunting" (on FSB10)
CROSS-REFERENCES:
f. "The Bold Ranger" (theme, some lyrics)
f. "The Wild Cat Back on the Pipe Line" (theme, form)
ALTERNATE TITLES:
We Hunted and We Halloed
Look Ye There, Now
Three Jolly Hunters
The Three Huntsmen
Twas of Three Jolly Welshmen
Three Jovial Welshmen
NOTES [187 words]: What appears to be a stanza of this piece is quoted in the
Shakespeare/Fletcher play "The Two Noble Kinsmen" (c. 1611). In III.v.67-71, immediately after
singing a snatch of "The George Aloe and the Sweepstake," the mad jailer's daughter sings,
There was three fools, fell out about an howlet,
The one sed it was an owle, the other he sed nay,
The third he sed it was a hawk,
and her bels were cut away.
A stanza in William Davenant's 1668 play "The Rivals" seems to be on the same theme, though it
uses a different metrical pattern:
There were three Fools at Mid-summer run mad
About an Howlet, a quarrel they had.
The one said 't was an Owle, the other he said nay,
The third said it was a Haek but the Bells were cutt away. - RBW
Where Williams-FolkSongsOfTheUpperThames has "an owl in an ivy bush, and that they left
behind. The first man said it was an old cow ....", Williams-Wiltshire-WSRO has "an owl up in the
ivy, and that they left behind. The first man said it was a shepherd's house ...." - BS
The "Cape Ann" versions of the song should not be confused with Gordon Bok's recent
composition of the same name. - PJS
Last updated in version 6.0
File: R077
Three Leaves of Shamrock

DESCRIPTION: The singer, about to leave Ireland, meets a poor girl who bids him take a message to her brother Ned: "Three leaves of shamrock... Take these to my brother, for I have no other. And these are the shamrock from his dear old mother's grave."

AUTHOR: James McGuire (according to Wehman)

EARLIEST DATE: 1889: Harding's publication date per Wehman [see note re American Memory]; 1890 (Wehman's Collection of Songs No. 25); c.1880? (see note re Shoemaker)

KEYWORDS: death mourning burial mother brother sister emigration separation Ireland

FOUND IN: US(SE) Ireland

REFERENCES (7 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 135, "Three Leaves of Shamrock" (1 text plus mention of 4 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 135, "Three Leaves of Shamrock" (1 excerpt, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 185, "Three Leaves of Shamrock" (3 texts)
Hylands-Mammoth-Hibernian-Songster, p. 95, "Three Leaves of Shamrock" (1 text)


Henry W Shoemaker, North Pennsylvania Minstrelsy (Almeda: Almeda Tribune Company, 1919 ("Digitized by Internet Archive") #22 p. 65, "Three Leaves of Shamrock") (1 text)

Wehman's [Universal Songster] Collection of Songs No. 25 (New York, n.d. [but No. 24 says "the next number of this book will be ready January 2, 1890"], digitized by Internet Archive), p. 3, "Three Leaves of Shamrock" (1 text)

ST BrII135 (Full)

Roud #3769

RECORDINGS:
Charlie Poole and the North Carolina Ramblers, "Leaving Dear Old Ireland" (Columbia 15425-D, 1929; on CPoole03)
The North Carolina Ramblers and Roy Harvey, "Three Leaves of Shamrock" (Paramount, unissued, 1927)

NOTES [235 words]: Shoemaker [1919]: "Northern Pennsylvania. Popular in lumber and railroad construction camps forty years ago."

OCroinin/Cronin-TheSongsOfElizabethCronin has John Moulden informing him that Poole's recording was very popular [I assume in Ireland] in the 1920s.

LOC American Memory has a picture of the cover of "Three Leaves of Shamrock... as sung by Tho's J Farron. 1889" published by Harding's Music Office [Historic American Sheet Music, "Three Leaves of Shamrock," Music #3, Duke University Rare Book, Manuscript, and Special Collections Library]. No text is printed but the "as sung by" and Shoemaker's statement put 1889 as an early date in question.

The "American" versions -- Poole, Shoemaker, Hyland, Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 -- are slightly different from the Irish versions reported by OCroinin/Cronin-TheSongsOfElizabethCronin -- Cronin's song, Delaney's Irish Song Book No.1, 2, and a Nicholson broadside. For example, the Irish versions all have -- in the chorus -- "Take them to Phelim, then kindly tell him" while the American versions are all close to "Take them to my brother, for I have no one other." It's not the difference that surprises me, but the agreement by side of the Atlantic. Even if Poole was popular in Ireland he apparently was not Cronin's source.

OCroinin/Cronin-TheSongsOfElizabethCronin's Irish references are all later than Harding and Wehman. - BS

Last updated in version 6.1

File: BrII135

Three Little Girls A-Skating Went

DESCRIPTION: "Three little girls a-skating went, a-skating went, a-skating went. Three little girls a-skating went All on a summer day. "The ice was thin, they all fell in, they all fell in... Or else they've run away."

AUTHOR: unknown

EARLIEST DATE: 1651 (The Loves of Hero and Leander, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: playparty humorous drowning
FOUND IN: US(MW,NE,So) Britain
REFERENCES (6 citations):
Wolford-ThePlayPartyInIndiana, p. 88=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 204-205, "Six Little Girls A-Slapping Went" (1 text, 1 tune)
Linscott-FolkSongsOfOldNewEngland, pp. 288-289, "Three Children Sliding on the Ice" (1 text, 1 tune)
Randolph 588, "Three Little Girls A-Skating Went" (1 text)
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 190-191, "Three Maids A'Skating Away" (1 text, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 99, "Three children sliding on the ice" (2 texts; there is also a print of the Mother Goose's Melody text in plate IX facing p. 200)
Baring-Gould-AnnotatedMotherGoose #32, p. 46, "(Three children sliding on the ice)"
Opie/Opie-OxfordDictionaryOfNurseryRhymes, p. 19: "In The Lamentations of a Bad Market ... it is the twelfth, eighteenth, and nineteenth stanzas which are known to the world; that tell of 'Three children sliding on the ice' [Opie/Opie-OxfordDictionaryOfNurseryRhymes 99, "Three children sliding on the ice"]."

NOTES [238 words]: Although most American editors seem unaware of the connection, this goes back at least to the eighteenth century in Britain, and was common in garlands in that period. It has been ascribed to John Gay and to the editor of Mother Goose's Melody (Oliver Goldsmith?). However, its appearance in Tommy Thumb's storybook pretty well precludes Goldsmith's authorship, and I know of no reason to believe in Gay's. The original air is said to have been "Chevy Chase," but this does not appear to have been the tune used in the U. S. - RBW

Opie/Opie-OxfordDictionaryOfNurseryRhymes, p. 19: "In The Lamentations of a Bad Market ... it is the twelfth, eighteenth, and nineteenth stanzas which are known to the world; that tell of 'Three children sliding on the ice' [Opie/Opie-OxfordDictionaryOfNurseryRhymes 99, "Three children sliding on the ice"]."

See James Orchard Halliwell, The Nursery Rhymes of England (London, 1843 ("Digitized by Google")), #41 pp. 28-31, ("Come Christian people, all give ear"), "From 'Ovid de Arte Amandi, &c. Englished, together with Choice Poems, and rare Pieces of Drollery.' 1662." This is the original tragedy of "the death of three children dear" during a fire at London bridge [Opie speculates, February 1633]. Following Opie/Opie-OxfordDictionaryOfNurseryRhymes, see verses 12 ("Three children sliding therabouts"), 18 ("Ye parents all that children have") and 19 ("For had they at a sermon been"). - BS

Last updated in version 5.0

Three Little Kittens

DESCRIPTION: Mother cat says the kittens can't have pie because they have lost their mittens. When they find the mittens they put them on to eat pie and soil them. They wash the mittens and hang them out to dry. They smell a rat close by.

AUTHOR: unknown

EARLIEST DATE: 1853 (New Nursery Songs, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: food animal humorous clothes

FOUND IN: US

REFERENCES (3 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 289, "Three little kittens they lost their mittens" (1 text)
Baring-Gould-AnnotatedMotherGoose #815, pp. 303-304, "(Three little kittens they lost their mittens)"
Brown-MyGrandmothersSongbook 9, "The Three Little Kittens" (1 text, 1 tune)

NOTES [139 words]: Opie/Opie-OxfordDictionaryOfNurseryRhymes: "The tune is a variant of "The Seven Joys of Mary." - BS

The Opies and the Baring-Goulds note that these lines are sometimes attributed to Eliza Follen,
Three Lost Babes of Americay, The

DESCRIPTION: "Come uncle, come tell me that wonderful tale ..." Three children are lost. Their father, mother and neighbors search in vain. They ask an Indian chief for help. The father, Indian chief and "two youths of [the] tribe" find the children

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA/Leach)

KEYWORDS: help rescue America children father mother Indians(Am.)

FOUND IN: Canada(Newf)

REFERENCES (2 citations):
Peacock, pp. 30-32, "The Three Lost Babes of Americay" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 50, "Babes in the Wood" (1 text, 1 tune)

RECORDINGS:
Everett Bennett, "The Three Lost Babes of Americay" (on PeacockCDROM) [one verse only]
Nick Daviesen, "The Three Babes" (on MUNFLA/Leach)

CROSS-REFERENCES:
cf. "The Children in the Wood (The Babes in the Woods)" [Laws Q34] (theme)
cf. "The Lost Babe" (theme)

NOTES [18 words]: The similarity to "Babes in the Woods" will be evident; it appears that some scholars lump some of them. - RBW

Last updated in version 4.2

File: Peac030

Three Maidens to Milking Did Go

DESCRIPTION: "The maidens to milking did go (x2), And the wind it did blow high and the wind it did blow low And it tossed the milking pails to and fro." The singer asks a friend to help him hunt "birds." The singer wishes luck to blackbird and thrush

AUTHOR: unknown

EARLIEST DATE: before 1856 (broadside, Bodleian Harding B 11(3968)); tune listed from 1828

KEYWORDS: bird hunting courting seduction

FOUND IN: Britain(England(All),Wales)

REFERENCES (13 citations):
Williams-FolkSongsOfTheUpperThames, p. 229, "Three Maidens a-Milking Would Go" (1 text) (also Williams-Wiltshire-WSRO GI 154)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #120, "The Milkmains" (1 text, 1 tune)
Kidson-TraditionalTunes, pp. 72-73, "Three Maidens a Milking Did Go" (1 fragment, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 191, "Three Maidens to Milking Did Go" (1 text, 1 tune)
Copper-SongsAndSouthernBreezes, pp. 280-281, "Three Maidens" (1 text, 1 tune)
Karpeles-TheCrystalSpring 128, "Three Maids a-Milking" (1 text, 1 tune)
Reeves/Sharp-TheTheldiomOfThePeople 102, "Three Maids a Milking" (3 texts)
Reeves-TheEverlastingCircle 131, "Three Maids a Milking" (1 text)
Palmer-EnglishCountrySongbook, #67, "Thee Maids A-milking" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #87, "Three Maidens to Milking Did Go" (1 text, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 50, "The Bird in the Bush" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 160, "Two Maids Went A-Milking One Day" (1 text)

Maids A-Milking Would Go" (reproduction of a broadside page with "Three Maidens to Milking Did Go" and "The Butcher and the Tailor's Wife")

Roud #290

RECORDINGS:
Frankie Armstrong, "The Bird in the Bush" (on BirdBush1, BirdBush2)
Fred Hewett, "Three Maidens To Milking Did Go" (on Voice10)

BROADSIDES:
Bodleian, Harding B 11(3968), "Three Maids A Milking Would Go", W. Jackson and Son (Birmingham), 1842-1855; also Harding B 11(3815), "Three Maids A-milking Would Go"

CROSS-REFERENCES:
cf. "The Spotted Cow" (theme)
cf. "Kitty of Coleraine" (theme)
cf. "Blackberry Grove" (theme)
cf. "Three Maidens to Milking Did Go" (theme)

ALTERNATE TITLES:
The Blackbird in the Bush
The Bird in the Lily-Bush

NOTES [55 words]: Most printed versions of this are "clean," but clearly there is much going on beneath the surface. Indeed, there is. In fact, this is one of the few descriptions of group sex in traditional music -- unless, of course, you count "The Ball at Kerriemuir," and I'd be more inclined to describe that with the word "mob." - PJS

Last updated in version 5.0
File: K191

Three McFarlands, The [Laws C18]

DESCRIPTION: A gang of teamsters "that knew not who was boss" sign up to work under the three McFarlands. The bosses drive them hard and treat them badly; the men look forward to leaving the camp and seeing the girls

AUTHOR: unknown

EARLIEST DATE: 1926 (Rickaby-BalladsAndSongsOfTheShantyBoy)

KEYWORDS: work abuse boss

FOUND IN: US(MW)

REFERENCES (4 citations):
Laws C18, "The Three MacFarlands"
Rickaby-BalladsAndSongsOfTheShantyBoy 15, "The Three McFarlands" (1 text, 1 tune)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 15, "The Three McFarlands" (1 text, 1 tune)
DT 826, MCFARL3*
Roud #2225

File: LC18

Three Men Drowned (The Grand River)

DESCRIPTION: Four men go boating on the Grand River. In rough water, they are flung from the boat; Benjamin Moore and two others drown. A boy brings word to Benjamin's parents. The singer talks about God's planning (and placing rocks in the river)

AUTHOR: unknown

EARLIEST DATE: 1926 (Rickaby-BalladsAndSongsOfTheShantyBoy)

KEYWORDS: river ship death drowning

FOUND IN: US(MW) Canada(Ont)

REFERENCES (3 citations):
Rickaby-BalladsAndSongsOfTheShantyBoy 34-I, (first of three "Fragments of Shanty Songs") (1 text)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 34-I, (first of three "Fragments of Shanty Songs") (1 text)
Fowke-LumberingSongsFromTheNorthernWoods #38, "The Grand River" (1 text, 1 tune)

ST Rick129 (Partial)
Roud #3680
Three Moore Brothers

DESCRIPTION: "This is why we love the Moore brothers so well, They feed us on the farm like they do in the Rice Hotel." The Moore family hires Texas prisoners to work, and gives them extravagantly good or bad treatment

AUTHOR: unknown

EARLIEST DATE: 1964 (recorded from "Chinaman" Johnson by Jackson)

KEYWORDS: work food prison

FOUND IN: US(So)

REFERENCES (1 citation):
Jackson-WakeUpDeadMan, pp. 53-61, "Three Moore Brothers" (2 texts, 2 tunes)

NOTES [95 words]: Jackson's notes describe a large farm, almost a feudal fiefdom, run first by Tom Moore Sr. and then by his sons Steve, Tom, and Henry. Often they rented out convicts from the Texas prison system. Folklore about the family was abundant.

Jackson calls the song a cante-fable, and the two versions found by Jackson are very distinct; "Chinaman's" version is full of whistles and recitations, while Johnny Jackson's is more a straight song. But Judy McCulloh calls "Chinaman's" one of the "peskiest" things she has ever had to transcribe. Clearly the piece is very fluid. - RBW

Three O'Donnells, The

DESCRIPTION: Singer dreams of a meeting in Innishowen "when we heard of liberty," of a barge with 24 Irish boys saying "Gainne's sons are free." A health to the O'Donnells. Father William fought at Waterloo; "He once was a bold lieutenant But he's now our clergyman"

AUTHOR: unknown

EARLIEST DATE: 1979 (Tunney-StoneFiddle)

KEYWORDS: dream nonballad political clergy

FOUND IN: Ireland

REFERENCES (1 citation):
Tunney-StoneFiddle, p. 145, "The Three O'Donnells" (1 text)

CROSS-REFERENCES:
cf. "The Battle of Carrickshock" (subject: The Tithe War) and references there

NOTES [130 words]: Tunney-StoneFiddle: "In fact it is an anti-tithe song from Innishowen. The hero whose praises it sings was none other than Father William O'Donnell, the Waterloo Priest, as he is still affectionately referred to in his native Innishowen." Tunney gives the biography of William O'Donnell (1779-1856), including his 1839 arrest for being in arrears of tithe on his property. I cannot explain the references to "that meeting boys That was held at Innishowen" or "the loaded barge Going floating down the main With four and twenty Irish boys To guide her on the stream." - BS

For background on the Tithe War (the successful attempt by the Catholic Irish to stop paying a tithe to support the Protestant Church of England), see especially the notes to "The Battle of Carrickshock." - RBW

Three Old Men of Painswick, The

DESCRIPTION: "Oh! Painswick is a healthful town." A traveler sees a very, very old crying -- because, it turns out, his father has been abusing him! Further investigation reveals that even the man's grandfather is alive. The traveler flees this place of ancient folk

AUTHOR: unknown

EARLIEST DATE: 1872 (Notes & Queries, according to Briggs)

KEYWORDS: age humorous travel father

FOUND IN: Britain(England)
REFERENCES (1 citation):
ADDITIONAL: Katherine Briggs, _A Dictionary of British Folk-Tales in the English Language_, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2), volume A.2, pp. 216-218, "The Three Old men of Painswick" (1 text)

NOTES [247 words]: It is not clear whether this is a song or a poem; I suspect the latter, but better to include it just in case.

Briggs notes a number of analogies to this tale, especially Irish. But the oldest version known to me of the story of the man who ages forever but never dies is from Greek mythology: the story of Tithonos. The earliest version is probably from the Homeric Hymn to Aphrodite. In the Loeb Classical Library translation (Hugh G. Evelyn-White, translator, Hesiod, the Homeric Hymns and Homeric, Loeb, 1914), pp. 421-423, lines 218-238 read, in part,

"So also golden-throned Eos rapt away Tithonus.... And she went to ask the dark-clouded Son of Cronos [i.e. Zeus] that he should be deathless and live eternally; and Zeus bowed his head to her prayer and fulfilled her desire. Too simple was queenly Eos: the thought not in her heart to ask youth for him and to strip him of the slough of deadly age. So while he enjoyed the sweet flower of life he lived rapturously with golden-throned Eos... but when the first grey hairs began to ripple from his comely head and noble chin, queenly Eos kept away from his bed.... [W]hen loathsome old age pressed full upon him... she laid him in a room and put to the shining doors. There he babbles endlessly, and no more has strength at all, such as once he had in his supple limbs."

Later versions of the tale end up with Tithonos turned into a grasshopper or cicada. But the key point is that he was immortal but continued to age. - RBW

Last updated in version 2.6

File: BrigA216

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Three Oxford Scholars

DESCRIPTION: "Three Oxford scholars just college, Their pride was a little too much for their knowledge." They drink themselves drunk. A ram strays into the pub cellar. The maid says it's the devil. One of the clerks claims he will subdue it. The ram defeats him

AUTHOR: unknown

EARLIEST DATE: 1905 (Gardiner collection)

KEYWORDS: clergy drink animal humorous Devil

FOUND IN: Britain(England(West))

REFERENCES (1 citation):
Purslow-TheConstantLovers, pp. 100-101, "Three Oxford Scholars" (1 text, 1 tune)

Roud #1668

File: PCL100

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Three Perished in the Snow [Laws G32]

DESCRIPTION: A woman and her three young children are struggling through a snowstorm. The children ask their mother to make them warm, but she cannot help. The next morning the three are found clasped in each others' arms, dead

AUTHOR: Eddie Fox

EARLIEST DATE: 1878 (as "She Perished in the Snow")

KEYWORDS: family children death mother

FOUND IN: US(MA,SE,So)

REFERENCES (5 citations):
Laws G32, "Three Perished in the Snow"
McNeil-SouthernFolkBalladsVol2, pp. 101-102, "Three Perished in the Snow" (1 text, 1 tune)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 69, "She Perished in the Snow" (1 text, 1 tune)
Arnold-FolkSongsofAlabama, p. 98, "Three Perished in the Sow" (1 text, 1 tune)
DT 715, PRSHSNOW*

Roud #1931

RECORDINGS:
Lester McFarland & Robert Gardner, "Perished in the Snow" (Brunswick 561, c. 1930)

CROSS-REFERENCES:
cf. "Hush-oh-bye Baby" (plot)
cf. "It Was Early One Cold Winter's Morning" (theme)

File: LG32
Three Pigs

DESCRIPTION: "There was an old sow, she lived in a sty, And three little piggies had she." The grown pig said "Oink," the little ones "Wee! Wee!" The little pigs resolve to try to say "Oink" like grown-up pigs -- but can't do it, sicken, and die

AUTHOR: Alfred Scott Gatty (1847-1918) (source: Heart-Songs)

EARLIEST DATE: 1909 (Heart-Songs)

KEYWORDS: animal youth humorous death

FOUND IN: US

REFERENCES (3 citations):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 307-308, "Three Pigs" (1 text, 1 tune)
Grimes-StoriesFromTheAnneGrimesCollection, p. 38, "The Old Sow" (1 tune)
Heart-Songs, p. 481, "The Three Little Pigs" (1 text, 1 tune)

File: LxA307

Three Pirates

DESCRIPTION: "Three pirates came to London town, yo ho, yo ho! (x2) Three pirates came... to see the King put on his crown, Yo ho, ye lubbers...." They come to an inn, ask for drink, and ask about his daughter -- is she pretty and will she marry (one of) them

AUTHOR: unknown

EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)

KEYWORDS: pirate drink royalty courting

FOUND IN: US(MA)

REFERENCES (1 citation):
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 43-44, "(no title)" (1 text)

CROSS-REFERENCES:
cf. "Mademoiselle from Armentieres" (tune, lyrics) and references there

File: TNY043

Three Ravens, The [Child 26]

DESCRIPTION: (Three) ravens decide that a new-slain knight would make a nice lunch. He is guarded by hawk, hounds, and leman, who either guard the body from the birds or abandon it to its fate

AUTHOR: unknown

EARLIEST DATE: 1611 (Ravenscroft, Melismata)

KEYWORDS: death bird food

FOUND IN: Britain(Scotland,England(South)) US(Ap, MW, NE, SE, So, SW) Canada(Mar, Newf)

REFERENCES (65 citations):
Child 26, "The Three Ravens" (2 texts)
Bronson 26, The Three Ravens" (21 versions)
Bronson-SingingTraditionOfChildsPopularBallads 26, "The Three Ravens" (6 versions: #1, #2, #3, #7, #8, #9)
Chambers-ScottishBallads, p. 252, "The Twa Corbies" (1 text)
Lyle-Andrew-CrawfursdCollectionVolume1 40, "The Three Ravens" (1 text, 1 tune)
Kidson-TraditionalTunes, pp. 17-18, "The Three Ravens" (1 text, 1 tune)
Copper-ASongForEverySeason, p. 227, "Two Old Crows" (1 text, 1 tune)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 435-437, "The Three Ravens" (notes plus a partial reprint of Ravenscroft)
Gainer-FolkSongsFromTheWestVirginiaHills, p. 28, "The Two Crows" (1 short text, 1 tune)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 31-33, "The Three Ravens" (2 texts, plus 2 tunes not derived from Missouri)
Randolph 9, "The Three Crows" (2 texts, 1 tune) {Bronson's #18}
Davis-TraditionalBalladsOfVirginia 10, "The Three Ravens" (17 texts, some very short; the "Q" fragment may be another song; the additional songs in the appendix are "Johnny Fill Up the Bowl"; 4 tunes entitled "The Three Ravens," "[The] Three Crows"; 10 more versions mentioned in Appendix A) {I=Bronson's #16 J=K=#17, P is not printed by Bronson}
Davis-MoreTraditionalBalladsOfVirginia 13, pp. 84-88, "The Three Ravens" (3 texts, 2 tunes)
"The Three Ravens" (1 very short text)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 5, "Three Black Crows" (1 text, 1 tune) {Bronson’s #4}
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 256, "The Three Ravens" (1 fragment)
Morris-FolksongsOfFlorida, #151, "The Three Ravens" (1 short text)
Hudson-FolksongsOfMississippi 6, pp. 72-73, "The Three Ravens" (1 fragment)
Hudson-FolkTunesFromMississippi 1, "The Three Ravens" (1 short text, 1 tune, in which the three crows go to chew gum!) {Bronson’s #19}
Scarborough-ASongCatcherInSouthernMountains, pp. 193-195, "The Three Ravens/The Twa Corbies" (1 short text, entitled "Three Old Crows" and typical of that type, plus the text from Ravenscroft for comparison)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 149, (no title) (1 fragment, mentioning three crows on a tree with an ending about a sick old horse; the whole might well be a dead horse song with a few "Three Ravens" lines, but without more text we cannot tell)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 12, "The Three Crows" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 42-44, "Three Black Crows" (1 text, 1 tune) {Bronson’s #6}
Owens-TexasFolkSongs-2ed, pp. 14-15, "Three Black Crows" (1 text, 1 tune)
Stout-FolkloreFromIowa 2, pp. 2-5, "The Three Ravens" (2 texts plus 4 fragments, several of them "Billy Magee Magaw" types)
Brewster-BalladsAndSongsOfIndiana 8, "The Three Ravens" (1 text plus a fragment)
Creighton/Senior-TraditionalSongsOfNovaScotia, p. 21, "The Three Ravens" (1 text, 1 tune) {Bronson’s #11}
Creighton-FolksongsFromSouthernNewBrunswick 1, "The Three Crows" (1 text, 1 tune)
Pottie/Ellis-FolksongsOfTheMaritimes, p. 32, "The Three Crows" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, p. 129, "Three Black Crows" (1 text, 1 tune)
Flanders-AncientBalladsTraditionallySungInNewEngland1, pp. 243-256, "The Twa Corbies" (10 texts, many of them quite short, 3 tunes; the last two items, "I" and "J," appear to be somewhat rewritten)
Linscott-FolkSongsOfOldNewEngland, p. 289, "The Three Crows" (1 short text, 1 tune)
Leach-TheBalladBook, pp. 111-113, "The Three Ravens/The Twa Corbies" (2 texts)
Leach-HeritageBookOfBallads, pp. 48-49, "The Three Ravens" (1 text plus a reproduction of the Ravenscroft version); p. 50, "The Twa Corbies" (1 text)
Leach-FolkBalladsOfLowerLabradorCoast 1, "The Three Ravens" (1 text, 1 tune)
Ritson-AncientBalladsOfTheLowerLabradorCoastToTheRevolution, pp. 193-194, "The Three Ravens" (1 text)
Quiller-Couch-OxfordBookOfBallads 67, "The Twa Corbies"; 68, "The Three Ravens" (2 texts)
Friedman-Viking/PenguinBookOfFolkBallads, p. 23, "The Three Ravens (The Twa Corbies)" (3 texts)
Grigson-PenguinBookOfBallads 28, "The Three Ravens" (1 text)

Doerflinger-SongsOfTheSailorAndLumberman, p. 21, "Blow the Man Down (IV)" (this text combines the words of "The Three Crows" with the tune and metre of "Blow the Man Down")
Hugill-ShantiesFromTheSevenSeas, p. 212, "The Three Ravens" (1 text sung to the tune of "Blow the Man Down," taken from Doerflinger-SongsOfTheSailorAndLumberman)
Niles-BalladBookOfJohnJacobNiles 17, "The Three Ravens" (3 texts, 3 tunes, although the first piece, "Lovers' Farewell," is at best distantly related to this ballad)

Hirsh-MedievalLyric-MiddleEnglishLyricsBalladsCarols #45, "The Three Ravens" (3 texts [2 from Child, 1 from Niles])
Gummere-OldEnglishBallads, pp. 167+336, "The Three Ravens" (1 text)
Sharp-EnglishFolkSongsFromSouthernAppalachians 11 "The Three Ravens" (1 short text plus 2 fragments, 3 tunes) {Bronson’s #16, #15, #14}
Sharp/Karpeles-EightyEnglishFolkSongs 5, "The Two Crows (The Three Ravens)" (1 text, 1 tune) {Bronson’s #15}
Wells-TheBalladTree, p. 151, "The Two Crows"; p. 152, "The Three Ravens" (1 short text plus an excerpt, 2 tunes) {Bronson’s #15, #1}
Chase-AmericanFolkTalesAndSongs, pp. 114-115, "The Two Ravens" (1 text, 1 tune)
Hodgart-FaberBookOfBallads, p. 37, "The Three Ravens"; p. 38, "The Twa Corbies" (2 texts)
Cox-FolkSongsSouth 31, "The Three Ravens" (2 texts, 1 tune) {Bronson’s #10}
Cox/Hercog/Halpert/Boswell-WVirginia-A, #5, pp. 19-20, "The Crow Song" (1 short text, 1 tune) {Bronson’s #5}
Whiting-TraditionalBritishBallads 36, "The Three Ravens" (1 text)
NOTE [291 words]: Interpretations of this peculiar song range from the mystic to the ridiculous. Some versions manage both -- e.g. David C. Fowler, A Literary History of the Popular Ballad, Duke University Press, 1968, calls it a "secularized, chivalric Pietà" (the church commemorations of the Virgin Mary holding the body of the dead Jesus). Never mind that the "fallow doe" that picks up the body is (a) a deer and (b) the knight's leman, not his mother. Perhaps because the original is obscure, the degree of degeneration suffered by the American versions of this song is phenomenal-- they are often quite silly, and if they retain the theme of the birds eating carrion, it is usually an animal, such as a horse. Brewster-BalladsAndSongsOfIndiana's longer version is, in fact, a trick upon listeners: "You may think there is another verse -- but there isn't."

If it weren't for the intermediate versions, we could hardly recognize them as one piece. But that's oral tradition -- though Belden-BalladsSongsCollectedByMissourFolkloreSociety says the song was part of the minstrel tradition in the 1860s, and Flanders-AncientBalladsTraditionallySungInNewEngland notes the inclusion of a "rewritten form in books like Cleveland's Compendium of 1859." In many of these versions it is a horse, not a man, which supplies the birds' meal.

The by-blow "The Twa Corbies" is one of the handful of traditional songs in Palgrave's Golden Treasury (item CXXXVI). Not sure what that says about either Palgrave or the song. Properly, "The Twa Corbies" should probably be split off, since it is recensionally different from "The Three Ravens." But this is impossible in practice, because the degenerate forms often could come from either, or indeed recombine the two. - RBW

Last updated in version 6.0
Three Sailors (Three Kings; Three Beggars; Thee Soldiers; Three Sweeps)

DESCRIPTION: Three sailors/tinkers/sweeps/... come courting and seeking lodging. Mother has daughter stay in bed and sends the suitors away. She wakes her daughter and accepts three kings. The daughter is found "not fit to walk with a king"

AUTHOR: unknown
EARLIEST DATE: 1880s (Opie/Opie-TheSingingGame)
KEYWORDS: courting ring rejection mother royalty sailor soldier tinker
FOUND IN: Britain(Scotland(Aber)) US(Ap,MA)
REFERENCES (3 citations):
  Greig/Duncan8 1568, "Here's Three Beggars" (1 text, 1 tune)
  Opie/Opie-TheSingingGame 15, "Three Sailors" (2 texts, 1 tune)
  Newell-GamesAndSongsOfAmericanChildren, #2, "Three Kings" (1 text); #165, "Three Kings" (1 text)
Roud #12965
File: GrD81568

Three Score and Ten

DESCRIPTION: "Methinks I see some little craft spreading their sails a-lee, As down the Humber they do glide" to go fishing. But "Three score and ten, boys and men, were lost from Grimsby town" and many others from elsewhere in a great (February/October) storm

AUTHOR: Words: William Delph/Delf/Delft
EARLIEST DATE:
KEYWORDS: ship fishing wreck disaster storm
HISTORICAL REFERENCES:
  Feb 8-9, 1889 - the gale of 1889
FOUND IN: Britain(England(North))
REFERENCES (2 citations):
  Palmer-OxfordBookOfSeaSongs 138, "Three Score and Ten" (1 text, 1 tune)
  DT, THRSCORE*
  Roud #16873
ALTERNATE TITLES:
  In Memoriam of the poor Fishermen who lost their lives in the Dreadful Gale from Grimsby and Hull, Feb. 8 & 9, 1889 (original broadside title)
NOTES [86 words]: Although well known in pop folk circles, this does not seem to be very well known in tradition; there are only about five field collections, mostly from Yorkshire (i.e. in the area in which the disaster took place). The original poem by William Delph (no one seems to be sure of the spelling) was supposed to raise money for the survivors, but the song as it's usually now sung has lost more than half of his original lyrics.
I have not managed to find a copy of the original broadside to see what it actually said. - RBW
Last updated in version 4.4
File: PaSe138

Three Times Round

DESCRIPTION: "Three times round went our gallant ship, Till she sank to the bottom of the sea"
"Haul her up, cried the little sailor lass, Ere she sinks ...." "Then I will, cried the little sailor boy, Ere she sinks ...."

AUTHOR: unknown
EARLIEST DATE: 1901 (Maclagan)
KEYWORDS: sea ship ordeal nonballad sailor
FOUND IN: Britain(Scotland(Aber,High))
REFERENCES (3 citations):
  Greig/Duncan8 1593, "Three Times Round" (2 texts, 2 tunes)
  Opie/Opie-TheSingingGame 52, "Gallant, Gallant Ship" (1 text, 1 tune)
ADDITIONAL: Robert Craig Maclagan, The Games and Diversions of Argyleshire (London, 1901
Three Wise Old Women

DESCRIPTION: Three wise old women go walking in winter. One carries a ladder; another, a basket; "the wisest one, she carried a fan to keep off the sun." (At least) one climbs the ladder and is blown to sea. (They use the basket to bail, the fan as a sail)

AUTHOR: Mrs. E. T. Corbett, according to Felleman _The Best Loved Poems of the American People_

EARLIEST DATE: 1942 (Randolph)

KEYWORDS: humorous animal talltale

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 130, "Three Wise Old Women" (1 text)
ST R130 (Partial)
Roud #3271

NOTES [47 words]: Although hardly known in tradition, Randolph's text differs enough from the presumed original in Felleman that I have to think there was folk processing along the way. E.g., in the original, they climb the tree for fear of a bear; it seems as if the informant would remember that.

- RBW

File: R130

Three, Six, Nine

DESCRIPTION: "Three, six, nine, the goose drank wine." The monkey "chewed tobacco on the street car line" or "got tangled in a telephone line." "The line broke, the monkey got choked, And they all went to heaven" in a row boat/luxury boat," or all but the billy goat.

AUTHOR: unknown

EARLIEST DATE: 1927 (Fauset)

KEYWORDS: wine playparty animal bird

FOUND IN: Britain(England(Lond)) US(So)

REFERENCES (3 citations):
Opie/Opie-TheSingingGame 135, "Three, Six, Nine" (2 texts, 1 tune)
JournalOfAmericanFolklore, Arthur Huff Fauset, "Negro Folk Tales from the South (Alabama, Mississippi, Louisiana, Vol. XL, No. 157 (Jul 1927), #VII.3 p. 293 ("Once upon a time, the goose drank wine") (1 text)

ADDITIONAL: Patricia Shehan Campbell, Songs in Their Heads (New York, 1998 (copyrighted material limited preview "Digitized by Google")) p. 43, ("Three, six, nine, The goose drank wine") (1 text)

Roud #18987

NOTES [57 words]: Somewhat similar is "Hopalong Peter": "...the duck drank wine, The goose played the fiddle on the pumpkin vine."

See Shirley Ellis's version [Congress 234, according to the Shirley Ellis discography on the Spectro Pop Express site], 'The Clapping Song', 1965 [which includes the 'Rubber Dolly' verse and 'Three, Six, Nine', among others]. - BS

Last updated in version 5.3

File: OpGa135
the wonders of the new threshing machine and the people who tend it

AUTHOR: unknown
EARLIEST DATE: 1905 (Gardiner manuscript)
KEYWORDS: farming technology work moniker nonballad worker
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Kennedy-FolksongsOfBritainAndIreland 231, "The Machiner's Song" (1 text, 1 tune)
DT, THRSHSNG
Roud #874
RECORDINGS:
Jim Copper, "The Thrashing Machine" (on Lomax41, LomaxCD1741)
NOTES [32 words]: While this is a non-ballad, I've included it -- mostly so that we may reference it when we get to "The Thrashing Machine", a bawdy song. - PJS
In any case, some of the stanzas have plots. - RBW
File: K231

Through All the World Below
DESCRIPTION: "Through all the world below God is seen all around, Search hills and valleys through, There he's found. The growing of the corn, the lily and the thorn...." The song describes God's part in the entire universe, and how the creation praises the deity
AUTHOR: unknown
EARLIEST DATE: 1825 (Columbian Harmony)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (2 citations):
Lomax-FolkSongsOfNorthAmerica 34, "Captain Kidd-I" (1 text, 1 tune)
ADDITIONAL: _Sing Out_ magazine, Volume 38, #4 (1994), pp, 60-61, "Captain Kidd" (1 text, 1 tune, with three-part Sacred Harp-style harmony)
Roud #6667
CROSS-REFERENCES:
cf. "Wayfaring Stranger" (tune) and references there
File: LoF034

Through and Through, Sally Go
DESCRIPTION: "Through and through, Sally (or shally) go." The last one will be caught.
AUTHOR: unknown
EARLIEST DATE: 1898 (Opie/Opie-TheSingingGame)
KEYWORDS: playparty
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame, p.51, ("Through and through, Sally go") (1 text)
File: OpGap51B

Through the City Where He Rode
DESCRIPTION: "Through the city where he rode Was spotless white. He will lead me where No tears don't never fall. Oh yes, he is leading me, For I feel his hands on mine." "I shall know him by the prints Of the nails in his hands." All verses are variants on the first
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 642, "Through the City Where He Rode" (1 text)
Roud #11937
NOTES [95 words]: It was Thomas (John 20:24-29) who demanded to see the marks of the nails
on Jesus's hands. The rest of the song doesn't make much sense. If the description of the city and the rider is a reference to Jesus's entry into Jerusalem, well, nowhere is there any mention of white in any of the gospel narratives. That leaves only references in the Apocalypse -- e.g. the white horse of Rev. 6:2 or the white robes of Rev. (3:4), 4:4, 6:11, 7:9, 13. Perhaps the likeliest reference is to Rev. 19:11, 14, where the King of Kings rides a white horse. No white *city*, though. - RBW

File: Br3642

**Through the Groves (I)**

DESCRIPTION: The singer hears a maid complain, "The lad I love is gone astray." If she had wings she would fly to him. If she would lock her heart to keep it from going astray. She searched for him "over hills and dales" among the shepherds in the snow.

AUTHOR: unknown
EALEST DATE: 1907 (Reeves-TheEverlastingCircle)
KEYWORDS: love separation nonballad shepherd
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Reeves-TheEverlastingCircle 76, ""Twas Through the Groves" (1 text)
Roud #607
File: ReCi076

**Through the Moss and Through the Muir**

DESCRIPTION: Through moss and moor, corn and barley, "aye the foalie shook its tailie Through the woods o' Fyvie"

AUTHOR: unknown
EALEST DATE: 1907 (Greig/Duncan8)
KEYWORDS: nonballad horse
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1771, "Through the Moss and Through the Muir" (1 text, 1 tune)
Roud #13018
CROSS-REFERENCES:
cf. "Whistle Owre the Lave O't" (tune, per Greig/Duncan8)
File: GrD1771

**Through the Wood as the Lady Ran**

DESCRIPTION: "And thro' the wood as the lady ran, She pu'd a bram'le at the hin'er end."

AUTHOR: unknown
EALEST DATE: 1909 (Greig/Duncan8)
KEYWORDS: nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1793, "Through the Wood as the Lady Ran" (1 fragment, 1 tune)
Roud #13021
NOTES [84 words]: The current description is all of the Greig/Duncan8 fragment. The notes to Greig/Duncan8 would have us compare this fragment to "The Stripling." While the fragment lines are not in the Greig/Duncan5 texts of that song the fragment here could conceivable be a missing piece to that song. - BS
People attempting to disguise their tracks would sometimes tie some sort of plant to their horses' feet or their own backs; I'm guessing that is what is happening here. But, obviously, we have no clue as to why. - RBW
Last updated in version 3.5
File: GrD81793
**Throw Me Anywhere**

**DESCRIPTION:** Chorus: "Throw (me, my body) anywhere, In that old field (x4)." Verses: "Members (deacons, preachers, brothers, ...), you want to die, Lord, In that old field (x4)."

**AUTHOR:** unknown

**EARLIEST DATE:** 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaIslands)

**KEYWORDS:** burial death nonballad religious

**FOUND IN:** US(SE)

**REFERENCES (1 citation):**

Parrish-SlaveSongsOfTheGeorgiaSeaIslands 20, pp. 108-111, "Throw Me Anywhere"; 40, pp. 175-177, "In That Old Field" (2 texts, 2 tunes)

**RECORDINGS:**

John Davis and the Georgia Sea Island Singers, "Buzzard Lope" (on LomaxCD1713)
Bessie Jones and the Georgia Sea Island Singers, "Buzzard Lope" (on LomaxCD1713)

**NOTES [29 words]:** The current description is based on the Parrish-SlaveSongsOfTheGeorgiaSeaIslands text. Parrish writes, "In ante-bellum days the slaves called the graveyard 'the ole field.'" - BS

*Last updated in version 4.1*

**File:** Parr020

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**Thunder Crew, The**

**DESCRIPTION:** "Our iron bark's our home, you see, A tough old craft and true, And of our trade right proud are we, The gallant thunder crew. Each tar will at his station be" when storm or prize appear; otherwise, they will relax -- but always ready to fight

**AUTHOR:** unknown

**EARLIEST DATE:** c. 1845 (The Buccaneer Songster, according to Frank-NewBookOfPirateSongs)

**KEYWORDS:** ship battle pirate

**FOUND IN:**

**REFERENCES (1 citation):**

Frank-NewBookOfPirateSongs 79, "The Thunder Grew" (1 text; #58 in the first edition)

Roud #V10226

**File:** FrPi079

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**Thurso Fishing Boat Disaster, The**

**DESCRIPTION:** "A boat from Thurso Bay did go, out to the fishing ground... All wrapped in oilskins were the crew... In one fatal wave they drew their last breath Their bodies now roll in the wide Pentland Firth In a watery grave instead of on earth"

**AUTHOR:** unknown

**EARLIEST DATE:** 1914 (Greig/Duncan1)

**KEYWORDS:** drowning sea ship storm wreck

**HISTORICAL REFERENCES:**

Jan 18, 1874 - The herring fishing boat is lost in a gale in Pentland Firth (source: Greig/Duncan1)

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (1 citation):**

Greig/Duncan1 34, "The Thurso Fishing Boat Disaster" (1 fragment, 1 tune)

Roud #3804

**NOTES [10 words]:** The Greig/Duncan1 fragment has the date as June 18, 1889. - BS

*Last updated in version 2.4*

**File:** GrD1034

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**Thyme, It Is a Precious Thing**

**DESCRIPTION:** The singer laments her precious thyme, which she had and lost. A sailor gave her a rose "that never would decay" to remind her of "the night he stole my bonny thyme away." She warns others against the same mistake

**AUTHOR:** unknown

**EARLIEST DATE:** 1973
Tibbie Fowler

DESCRIPTION: "Tibbie Fowler [or Robie Stobie] in the glen" stole her mother's hen and got the blame. Whether roasted or raw, Tibbie ate her all.

AUTHOR: unknown

EARLIEST DATE: 1910 (Greig/Duncan8)

KEYWORDS: theft food parody chickens

FOUND IN: Britain(Scotland(Aber)) US(Ap)

REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #159, p. 2, ("Robie Stobie doon the glen") (1 text)
Greig/Duncan8 1691, "Tibbie Fowler" (2 texts)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 10, p. 22, "Tibby Fowler" (1 text, 1 tune)

Roud #5504

NOTES [301 words]: The current song seems a parody of another song with at least two major versions. See
David Herd, editor, Ancient and Modern Scottish Songs, Heroic Ballads, etc. (Edinburgh, 1870 (reprint of 1776)), Vol II, pp. 104-105, "Tibby Fowler of the Glen"

Hans Hecht, editor, Songs From David Herd's Manuscripts (Edinburgh, 1904), #554 pp. 174-175,304-305, "Tibbie Fowler" [Not the same song as in Herd, above.]


James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford, 1969) #569, p. 673, "Tibbie Fowler" (1 text, 1 tune) is close to Hecht-Herd.


In any case, none of these has a verse that is a clear base for what I assume is a parody, though the first line of the Herd version and the form of Hecht-Herd is suggestive. On the other hand, none have a good word for the subject. The chorus of Hecht-Herd: "Wooing at her, pu'in at her, Courtin at her, cannae get her: Filthy elf, it's for her pelf That a' the lads are wooin at her"

Whitelaw, writing about the Herd/Chambers text: "In the Tea Table Miscellany, Ramsay has a song 'to the tune of Tibble Fowler in the Glen,' which proves that the air, at least is old.... The authorship has been ascribed to a 'Rev. Dr. Strachan late minister of Carnwath; but David Laing says that there has been no minister of Carnevath of that name for at least the last three hundred years" (source: Whitelaw-BookOfScottishSong, pp. 61-62, "Tibbie Fowler") - BS
**Tibo (Thibault) [Laws C6]**

DESCRIPTION: Tibo is one of a crew trying to clear a logjam. The logs he is on give way; Tibo is washed away and his comrade cannot keep hold of him. He leaves a widow and young children; the lumbermen make contributions for their support

AUTHOR: unknown

EARLIEST DATE: 1970 (JohnsIsland1)

KEYWORDS: logger death drowning

FOUND IN: US(SE)

REFERENCES: 2 citations:
- Laws C6, "Tibo (Thibault)"
- DT 808, TEBO

File: LC06

**Tic-Tac**

DESCRIPTION: "Tic tac tic tac to wally-wally." "O Miss x someone's on the phone." "If it ain't Mr y tell him I ain't home."

AUTHOR: unknown

EARLIEST DATE: 1970 (JohnsIsland1)

KEYWORDS: playparty nonballad technology

FOUND IN: US(SE)

RECORDINGS:
- Mabel Hillery, Janie Hunter and her grandchildren, "Tic-Tac" (on JohnsIsland1)

CROSS-REFERENCES:
- cf. "Ticky-Tack-Too" ("Tic Tac Toe" lyric)
- cf. "Rick Rick Toe" ("Tic Tac Toe" lyric)
- cf. "The Cobbler (III)" ("Tic Tac Toe" lyric)

File: RcTicTac

**Tickle Cove Pond**

DESCRIPTION: A man hauling wood with his mare "Kitty" takes a short cut across a frozen pond. The horse hesitates to cross the weak ice. The man ignores the horse and they fall in. The man shouts for help and neighbors come to haul the mare out with a chanty song.


EARLIEST DATE: 1940 (Doyle-OldTimeSongsAndPoetryOfNewfoundland, 2nd edition)

KEYWORDS: horse work rescue

FOUND IN: Canada(Newf)

REFERENCES: 5 citations:
- Blondahl-NewfoundlandersSing, pp. 16-17, "Tickle Cove Pond" (1 text, 1 tune)
- Mills-FavoriteSongsOfNewfoundland, pp. 8-10, "Tickle Cove Pond" (1 text, 1 tune)
- England-HistoricNewfoundlandAndLabrador, pp. 60-61, "Tickle Cove Pond" (1 text, 1 tune)
- DT, TCKLCOVE*

Roud #7313

RECORDINGS:
- Omar Blondahl, "Tickle Cove Pond" (on NFOBlondahl01,NFOBlondahl05)

NOTES [258 words]: A "tickle" is a narrow inlet of water. Tickle Cove is on the north-east coast of Newfoundland. Also, the song has a chanty included in it that is contextualized for the narrative of the song. For a colorful explanation of Newfoundland usage, see Harold Horwood, "Newfoundland" (Toronto: Macmillan of Canada, 1969) 83-84. - SH

The author is named by GEST Songs of Newfoundland and Labrador site.
If you are interested in the Newfoundland song tradition in general and the history of this song in particular be sure to read *Taking Apart "Tickle Cove Pond"* in Canadian Journal for Traditional Music, vol. 29, 2002 by Philip Hiscock, pp. 32-68, also available in PDF format at //cjtm.icaap.org/content/29/05-Hiscock.pdf. Hiscock does not just discuss the origins of the song. From his abstract: "Nowadays, the song has certain meanings for listeners. This paper suggests they reflect contemporary beliefs and 'imaginings' about Newfoundland's past."
"The tune is derived from the Irish tune 'Tatter [i.e., Father] Jack Walsh,' which also goes by several other names in Ireland." Hiscock, p. 40.
The words of some of the songs Hiscock attributes to Mark Waller may be found at the Bonavista Bay Songs section of the Newfoundland's Grand Banks sites - BS Mark Walker is listed as the author of several popular Newfoundland songs, "Tickle Cove Pond," "Fanny's Harbour Bawn," "The 'Antis' of Plate Cove," and "Lovely Katie-O"; a family tradition also says that he wrote "The Star of Logy Bay." See the notes to that song for discussion of the matter. - RBW

_Last updated in version 6.0_
File: Doy18

**Tickle My Toe**

DESCRIPTION: In successive verses of this bawdy cumulative song, the singer lays his finger or touches his lady friend on the toe, knee, thigh, "funny thing," etc. With each he asks what it is and she gives a nonsensical reply.

AUTHOR: unknown
EARLIEST DATE: 1859? [not later than 1867] (Chappell)
KEYWORDS: bawdy cumulative
FOUND IN: US(So) Ireland Britain(England(South))
REFERENCES (3 citations):
Reeves-TheEverlastingCircle 89, "Mathew the Miller" (1 text)
Randolph/Legman-RollMeInYourArms I, pp. 545-551, "Tickle My Toe" (5 texts, 1 tune)
Roud #1050
RECORDINGS:
Pat MacNamara, "I Left My Hand" (on IRClare01)
CROSS-REFERENCES:
cf. "Gently Johnny My Jingalo"
cf. "A-Roving" (plot, such as it is)
cf. "Baltimore (Up She Goes)" (theme)
cf. "Yo Ho, Yo Ho" (plot)
NOTES [43 words]: Legman offers substantial notes on the history of this song in
Randolph/Legman-RollMeInYourArms I. - EC
It can, obviously, be difficult to tell this from "A-Roving" and, especially, "Yo Ho." The reader is strongly advised to check that song as well as this. - RBW

_Last updated in version 2.7_
File: RL545

**Ticklish Reuben (Snuff Box)**

DESCRIPTION: "I'm always putting pepper in my daddy's snuff box, And it is a sight for to see. He coughs and he sneezes... Mother swore that was always tickling me." When the father recovers, "Then he took me out and then he tickled me."

AUTHOR: unknown
EARLIEST DATE: 1956 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: mother father trick drugs punishment humorous
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 734, "Snuff Box" (1 text, 1 tune)
Roud #17640
Ticky-Tack-Too

DESCRIPTION: "Ticky-tack-too, tack-too, Ticky-tack-too, tack-tay" (x2)
AUTHOR: unknown
EARLIEST DATE: 1956 (O'Crinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: nonballad nonsense
FOUND IN: Ireland
REFERENCES (1 citation):
O'Crinin/Cronin-TheSongsOfElizabethCronin 186, "Ticky-Tack-Too" (1 short text)
Roud #837
CROSS-REFERENCES:
cf. "Rick Rick Toe" ("Tic Tac Toe" lyric)
cf. "Tic-Tac" ("Tic Tac Toe" lyric)
cf. "The Cobbler (III)" ("Tic Tac Toe" lyric)
NOTES [84 words]: The current description is all of the O'Crinin/Cronin-TheSongsOfElizabethCronin fragment.
Roud puts the O'Crinin/Cronin-TheSongsOfElizabethCronin fragment with "The Shoemaker" (I). I think a better fit is Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 "Rap-a-tap-tap-tap, tacky-tack-too, This is the way to make a shoe" (2x).
O'Crinin/Cronin-TheSongsOfElizabethCronin has it as "a cobbler's song" with a BBC recording by Mary Murphy, in May 1953, which -- like "The Cobbler" (I) -- is Roud #837. - BS

Tidal Wave at Burin

DESCRIPTION: "The day began with sunshine." The earthquake strikes in the afternoon. Waves "going forty miles an hour" destroying ships and dwellings, drive people "to the mountain." Afterwards many "got their losses [back] and some a darn sight more"
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: death disaster ordeal
HISTORICAL REFERENCES:
Nov 18, 1929 - Earthquake centered in Gulf of St. Lawrence is followed by a tidal wave, with 26 to 36 lives reported lost. See NOTES.
FOUND IN: Canada(Newf)
Roud #18242
RECORDINGS:
Gerald Aylward, "Tidal Wave at Burin" (on MUNFLA/Leach)
John James, "Tidal Wave" (on MUNFLA/Leach)
NOTES [113 words]: "Newfoundland Tidal Wave Claims Lives of Many -- Property Loss of Great Extent in Small Villages," AP, in Geneva Daily Times (Geneva NY, November 22, 1929), Vol. 35, No. 150, p. 1: "The tidal wave, 15 feet or more high, struck along the [Newfoundland] coast for a distance of 30 miles.... from Lamaline, at the tip of the [Burin] peninsula, to Rock Harbor [sic., s/b Rock Harbour], near the mainland." "Burin, the largest town affected, has a population of 1230 and is located on a narrow inlet. Reports said the wave reached a height of 40 feet there and swept away all property on the waterfront." The Burin Peninsula is at the east end of Newfoundland's Southern Shore. - BS

Tiddleywinks, Old Man

DESCRIPTION: "Tiddleywinks, old man, Find a woman if you can, If you can't find a woman, Do without, old man.' 'If it wasn't for your name and it wasn't for your shame, I'd let you have a go in a minute...." When the rock of Gibraltar Takes a flying leap at Malta....'
AUTHOR: unknown
EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: courting humorous nonballad nonsense rejection
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 37, "Tiddleywinks, Old Man" (1 text)
Roud #10344
RECORDINGS:
Jasper Smith, "Tiddliewink Old Man" (on Voice14)
File: BrPa037A

Tiddy High O!
DESCRIPTION: "An' now we are bound for ol' Bristol Town, Tiddy high O! high hay! Good-bye to them black gals, the yellars an' the browns, Tiddy high O! hay, high hay!" Verses give references to rum and sugar trading/loading.
AUTHOR: unknown
EARLIEST DATE: 1914 (Sharp-EnglishFolkChanteys)
KEYWORDS: shanty worksong clothes food drink
FOUND IN: West Indies Britain
REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, p. 453, "Tiddy High O!" (1 text, 1 tune) [AbEd, p. 339]
Sharp-EnglishFolkChanteys, XLI, p. 46, "Tiddy I O" (1 text, 1 tune)
Roud #8288
CROSS-REFERENCES:
cf. "Haul 'Er Away (Little Sally Racket)" (character of Sally Rackett)
File: Hugi453

Tidy Irish Lad
DESCRIPTION: "I'm a tidy bit of an Irish lad, as you can plainly see, And I like a drop of the creature when I go out upon a spree." The singer boasts of Irish drink, and notes how the English need the Irish, who won the battles of Waterloo, Inkerman, and Sebastopol
AUTHOR: unknown
EARLIEST DATE: 1922 (Dean-FlyingCloud)
KEYWORDS: Ireland drink soldier
HISTORICAL REFERENCES:
June 18, 1815 - Battle of Waterloo
Nov 5, 1854 - Battle of Inkerman clears the way for the siege of Sevastopol (the city fell in the fall of 1855)
FOUND IN: US(MW)
REFERENCES (1 citation):
Dean-FlyingCloud, pp. 64-65, "Tidy Irish Lad" (1 text)
Roud #9561
File: Dean064

Tie Pile Song (Duke See the Tie Pile)
DESCRIPTION: "Oh, (Duke) see the tie pile and Duke git mad, Oh, Duke see the money pile and Duke git glad, Oh Daddy, git one." "Oh, tain't no use in foolin' around, Oh, all of them ties got to go to town, Oh Daddy, git one."
AUTHOR: unknown
EARLIEST DATE: 1944 (Wheeler)
KEYWORDS: work nonballad
FOUND IN: US
REFERENCES (1 citation):
Wheeler-SteamboatinDays, pp. 23-24, "Duke See the Tie Pile" (1 text, 1 tune)
Roud #10000
NOTES [78 words]: Wheeler explains that the call, "Oh Daddy, git one" was the call used by rousters to tell the next person in line to pick up his tie. For this reason, I have conjectured that this
is not a composition by "Duke" Sims (Wheeler's informant), but a tie-carrying call. I have named it accordingly. Wheeler's version is more or less a standard blues form, using only four tones of the scale, but I wouldn't be surprised if there are "true" ballad versions in existence. - RBW

File: MWhe023A

**Tie-Tamping Chant**

**DESCRIPTION:** "Oh, tamp 'em up solid. So dey won't come down... Oh, you can do it." Any suitable verse may be used. Last line of chorus is repeated until the task is finished. Another verse is "All, right now, boys, Let me tell you 'bout Sis Joe this time...."

**AUTHOR:** unknown

**EARLIEST DATE:** 1934 (Lomax/Lomax-AmericanBalladsAndFolkSongs)

**KEYWORDS:** work worksong nonballad

**FOUND IN:** US(So)

**REFERENCES** (2 citations):
- *Lomax/Lomax-AmericanBalladsAndFolkSongs*, pp. 17-19, "Tie-Tamping Chant" (1 text, 1 tune)
- *Lomax/Lomax-OurSingingCountry*, pp. 262-263, "Sis Joe"; "Track Lining Holler" (2 texts, 1 tune)

**Roud #15522**

**CROSS-REFERENCES:**
- cf. "Pay Me My Money Down" (floating lyrics)

**NOTES** [20 words]: The Lomaxes quote all sorts of verses for this song. One suspects that not all actually came from their informant. - RBW

**Last updated in version 3.2**

File: LxA017

**Tiger Bay**

**DESCRIPTION:** "Early in '82," the singer "thought I'd have a little cruise from the Well Street Home down Tiger Bay." He meets a pretty girl who takes him "to the house of Mother Wright., And I was shown a cosy room." He spends his money, but will visit Tiger Bay again

**AUTHOR:** unknown

**EARLIEST DATE:**

**KEYWORDS:** sailor sex clothes money

**FOUND IN:** Britain(England(North))

**REFERENCES** (1 citation):
- *Palmer 133*, "Tiger Bay" (1 text, 1 tune)

**Roud #16872**

File: PaSe133

**Till Cock Gets Higher**

**DESCRIPTION:** A cante-fable, this tale with interpolated song tells of the encounter of a country boy with a prostitute, and their bargaining for price.

**AUTHOR:** unknown

**EARLIEST DATE:**

**KEYWORDS:** bawdy whore bargaining

**FOUND IN:** US(So)

**REFERENCES** (1 citation):
- *Randolph/Legman-RollMeInYourArms II*, p. 603, "Till Cock Gets Higher" (1 text)

**File:** RL603

**Till Home Sail Wylekyn (Willikin's Return)**

**DESCRIPTION:** "Till home sail Willikin, this jolly gentle sheep, All to our comely King Harry this knight is knit ( ), Therefore let us all syng nowel. Willikin sails home to the Lord Prince, to the Lord Chamberlain, to the Lord "Fueryn"

**AUTHOR:** unknown

**EARLIEST DATE:** before 1550 (British Library MS. Additional 19046)
REFERENCES (5 citations):
Greene-TheEarlyEnglishCarols, #430, p. 292, "(Tyll home sull Wylekyn, this joly gentyl schepe)" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #3742
DigitalIndexOfMiddleEnglishVerse #5957
ADDITIONAL: Rossell Hope Robbins, _Historical Poems of the XIVth and XVth Century_, Columbia University Press, 1959, #82, pp. 198-199, "Willikin's Return" (1 text)
MANUSCRIPT: London, British LIbrary MS. Additional 19046, folio 74
NOTES [683 words]: This has, in its own right, absolutely no place in the Index. There is only one copy, in British Library MS. Additional 19046, which is a fifteenth century book of proverbs; this piece is written in the margins. There is no reason to think it of folk origin, and the attestation is poor. I have included it for two reasons: One is because Greene claims (p. 441) that it is "probably a close parody of a folk-song, to judge by its lilt and its use of repetitive formulas." I don't think I buy that, but the piece perhaps needs an entry so we can compare it against any other genuine folk songs of its era.

The second is that Greene suggests that this is about the 1470 "re-adaption" of King Henry VI, deposed in 1461 by Edward IV for utter incompetence (this apart from the fact that Edward IV, not Henry VI, was the heir of the old King Edward III). It was the Earl of Warwick who arranged to get Henry back on the throne (briefly -- Henry was restored only for a few months in 1470-1471 before Edward IV put paid to him permanently). Greene thinks the "Willikin" of this song is Warwick. This explanation is accepted without argument by Robbins, p. 361, who goes on to expand on Greene's explanations.

This strikes me as problematic. Warwick's name was not William; he was Richard Neville, Earl of Warwick and Salisbury. It's of course possible that he was called "Willikin" to conceal his identity -- but why? As long as Warwick was in charge (and he ran the government for Henry VI, who was not capable of ruling on his own), there was no need to conceal his name, and once Warwick died at the Battle of Barnet (April 14, 1471), there wasn't anything to write about.

And no one in his right mind would ever call Warwick a "sheep." A wolf in sheep's clothing, maybe, but no sheep.

What's more, although calling King Henry "comely" might be conventional, if it's meant literally, it doesn't seem to fit. We have no reliable portraits, but I can't recall any contemporary chronicle ever calling Henry particularly handsome, and when his alleged tomb was opened, he was found to have an unusually small skull. I wouldn't bet much on that corpse really being Henry, but there is a pretty good chance that he was anything but handsome.

There are two other instances, around the fifteenth century, of a King Henry coming over the sea to claim the throne. In 1399, Henry of Bolingbroke overthrew Richard II and became King Henry IV (he was Henry VI's grandfather). And in 1485, Henry Tudor overthrew Richard III and became King Henry VII.

Bolingbroke wasn't particularly associated with anyone named William; his chief supporters at the time were the father and son Henry Percy (the father being the First Earl of Northumberland and the son the famous Harry Hotspur) and Thomas Arundel, the displaced Archbishop of Canterbury. But Henry Tudor, although the leaders of his army were the de Vere Earl of Oxford and Jasper Tudor, overthrew Richard at the Battle of Bosworth mostly because of the actions of the brothers Thomas Lord Stanley, Earl of Derby, and his brother Sir William Stanley. At Bosworth, it was William Stanley who swooped down with his forces and killed Richard III. (For far more about this than you probably want to know, see the notes to "The Children in the Wood" (The Babes in the Woods)" [Laws Q34] and "The Ballad of Bosworth Field." ) William Stanley did not really come over the sea, but Thomas Stanley was technically King of the Isle of Man, so it's arguable that the Stanleys were "from overseas." And William Stanley was actually named William! So he would be my candidate for the Willikin of the song.

As a footnote, Sir William Stanley was Henry VII's Lord Chamberlain for a time (see Wagner, p. 257) until Henry executed him in 1495 for rebellion; the Stanleys were just too slippery! I don't begin to claim that this is proof. I'm not sure of anything. This could be about something completely different; there is nothing in the piece which is really identifiable. But I just don't trust Greene's identification, and indexed this piece to put my objections on record! - RBW

Bibliography

Tilly Illy Rey Dum Dee

DESCRIPTION: "Tilly illy rey dum daddie, Tilly illy rey dum dee" (2x)
AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan8)
KEYWORDS: nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1785, "Tilly Illy Rey Dum Dee" (1 fragment, 1 tune)
Roud #13527
CROSS-REFERENCES:
cf. "The Drunken Sailor" (tune, per Greig/Duncan8)
NOTES [11 words]: The current description is all of the Greig/Duncan8 fragment. - BS.

Timber

DESCRIPTION: "From the bushmen to the breaker-out, From the breaker-out to the bend, From the benchie to the tailor-out, From the tailor-out to the yard. Timber, I want to go, Back to Ontario, Timber, I want to go home." And so the logs go on their way to the market
AUTHOR: unknown
EARLIEST DATE: 1971 (according to Cleveland-NZ-GreatNewZealandSongbook)
KEYWORDS: lumbering travel
FOUND IN: New Zealand
REFERENCES (1 citation):
Cleveland-NZ-GreatNewZealandSongbook, p. 54, "Timber" (1 text, 1 tune)

Timber (I)

DESCRIPTION: "We are trying to carry this timber to the building, Hallelujah, I don't know." "We will make doors and windows in that building, Hallelujah, I don't know." "We will build it to the glory of the Lord, Hallelujah, I don't know."
AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, p. 386, "Timber" (1 short text, 1 tune)

Timber (Jerry the Mule)

DESCRIPTION: The singer encourages his mule, "Hollerin', Timber, Lord, this timber's gotta roll." He complains about his miserable boss. Jerry the mule can't pull more, so the boss beats him. Jerry kills the boss. The singer wonders why he didn't kill the boss himself
AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: work animal death boss
FOUND IN:
Timber for the Bridge at St. Paul's

DESCRIPTION: Men go to cut logs for a new bridge. Some men cut short and some long. Some worked hard and some worked light; the smallest man did the work of two. Some cut the soft wood and others did not. The boss "told every man different from what he told me"

AUTHOR: unknown

EARLIEST DATE: 1958 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)

KEYWORDS: work boss worker

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 363-364, "Timber for the Bridge at St. Paul's" (1 text, 1 tune)

Roud #25332

NOTES [171 words]: Guigné-ForgottenSongsOfTheNewfoundlandOutports says of this song, "It reflects local anxiety in the community concerning poor leadership in directing the construction of a bridge over the St. Paul's river. This is revealed directly in the third stanza of the song." I would not have seen that without Guigné's guidance. I thought it was a song about a job in which everyone does his own thing, and that the writer thought that a funny situation. In any case, Guigné goes on to quote a local resident: "The bridge didn't survive long." Guigné continues, "A new bridge of steel was eventually built." - BS

St. Pauls (my atlas shows it without an apostrophe) was a small town at the southern end of Newfoundland's Northern Peninsula, in an inlet between Rocky Harbor and Cow Head. A bridge over the inlet might have been useful, but I wonder what it would have connected to -- for practical purposes, there were no roads in that part of Newfoundland in 1913; the coastal boats were their means of contact with the outside world. - RBW

Last updated in version 6.0

File: Guig363

Timbrook

DESCRIPTION: "Timbrook has done gone and thrown the rider (x2), If you'd been there when the horses come around, You'd a swore to your maker they never touched ground." "Oh mister, oh mister, I'm risking my life To win money for you and your wife...."

AUTHOR: unknown

EARLIEST DATE: 1941 (Randolph)

KEYWORDS: racing horse gambling

HISTORICAL REFERENCES:
July 4, 1878 - race between Ten Broeck and Miss Mollie McCarthy (won by Ten Broeck)

FOUND IN: US(S0)

REFERENCES (2 citations):
Randolph 881, "Timbrook" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 391-392, "Timbrook" (1 text, 1 tune -- Randolph's 881)

Roud #2190

CROSS-REFERENCES:
cf. "Molly and Tenbrooks" [Laws H27] (subject)
cf. "Old Timbrook Blue" (subject)

NOTES [42 words]: Although Randolph's informant, almost certainly correctly, believe this to refer to the race that also spawned "Molly and Tenbrooks," the songs appear to be distinct (though Roud lumps them, and Cohen's notes to Randolph also seem to equate them). - RBW

File: R881
Time Enough Yet

DESCRIPTION: The young man begs the girl to marry; she replied that there is "time enough yet." After hearing enough of this he says he will never return. She soon asks him to come back. He replies there is "time enough yet." Girls are warned not to delay marriage.

AUTHOR: unknown
EARLIEST DATE: 1866 (Musick-JAF-TheOldAlbumOf-William-A-Larkin)
KEYWORDS: love courting rejection
FOUND IN: US(MW,So)
REFERENCES (4 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 197-198, "Time Enough Yet" (1 text plus an excerpt from 1 more)
Randolph 369, "Time Enough Yet" (2 texts, 1 tune)
Musick-JAF-TheOldAlbumOf-William-A-Larkin 21, "Time Enouf Yet" [sic] (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 662, "Come All Ye Young Ladies" (1 short text, 1 tune)
Roud #4264
File: R369

Time for Man Go Home

DESCRIPTION: Alternate lines are a chorus, "Time for man go home." The shantyman sings: It's night time when the crickets are "bawlin" and the agouti are out and it is the time to die. "Time for man go cover dem wife"

AUTHOR: unknown
KEYWORDS: sex shanty animal bug wife
FOUND IN: West Indies(St Vincent)
REFERENCES (1 citation):
Abrahams-DeepTheWaterShallowTheShore, pp. 117-118, "Time for Man Go Home" (1 text, 1 tune)
Roud #354
File: AWIS117

Time Has Made a Change In Me

DESCRIPTION: "Time has made a change since my childhood days, Many of my friends have gone away." "Time has made a change in the old home place... Time has made a change in me." The singer notes how he has aged, and looks forward to the next world when pain will end.

AUTHOR: Harkins Freye
EARLIEST DATE: 1939 (Lomax recording, from Helena Buggs & Alfred Hamilton); probably written in the 1920w
KEYWORDS: nonballad age
FOUND IN: US(So)
REFERENCES (2 citations):
DT, TIMEHAS
ADDITIONAL: _Sing Out_ magazine, Volume 35, #1 (1990), pp, 42-43, "Time Has Made a Change In Me" (1 text, 1 tune, with notes implying it was collected from tradition)
Roud #16072
File: DTtimeha

Time Is On the Wing

DESCRIPTION: Strew with roses life's rough path, and let's be gay, Thoughtless youth proposes, And trifle time away." "Love's sweet voice will oft betray ... Ev'ry flow'rr must fade away And time is on the wing"

AUTHOR: Words: Charles Diblin (1745-1815)/Music: William Reeve (source: Greig/Duncan5)
EARLIEST DATE: before 1820 (broadside, Bodleian Harding B 12(109))
KEYWORDS: courting love flowers nonballad
Time o Year for Dippin Sheep, The

DESCRIPTION: At sheep-dipping time a farmer takes a minor revenge on a constable -- sent to verify that the procedure is done well -- who had crossed the farmer in the past.

AUTHOR: Buff Wilson (source: McMorland/Scott-HerdLaddieOTheGlen)

EARLIEST DATE: 1989 (McMorland/Scott-HerdLaddieOTheGlen)

LONG DESCRIPTION: It is time to dip the sheep by disinfecting them with DDT. A policeman is there to ensure it is done right. This policeman had given the singer's father a speeding ticket in the past; in the heat he says he is dry. Father says, "You're welcome tae aa ye want frae the [unlabelled] bottle by the rail" -- which turns out to be full of DDT. If you run into this policeman now "that's known as 'Dipper Jim' You can bet your last three halfpence -- there ain't no flies on him."

KEYWORDS: farming humorous nonballad sheep police drugs

FOUND IN: Britain(Scotland(Bord))

REFERENCES (1 citation):
McMorland/Scott-HerdLaddieOTheGlen, pp. 90-91, 153, "The Time o Year for Dippin Sheep" (1 text)
Roud #21753

CROSS-REFERENCES:
cf. "The Garden Where the Praties Grow" (tune, per McMorland/Scott-HerdLaddieOTheGlen)

File: McSc090

Time Wears Awa

DESCRIPTION: An old man recalls wooing his bride. Now time has stolen their youth. They still dream of the happy days of their youth but age brings "toil and pain" "[S]till the birds and burnies sing... [as] when we were young and free."

AUTHOR: Thomas Elliot (source: McMorland/Scott-HerdLaddieOTheGlen)

EARLIEST DATE: 1989 (McMorland/Scott-HerdLaddieOTheGlen)

KEYWORDS: age courting love marriage husband wife

FOUND IN: Britain(Scotland(Bord))

REFERENCES (1 citation):
McMorland/Scott-HerdLaddieOTheGlen, pp. 49-50, 150, "Time Wears Awa" (1 text, 1 tune)
Roud #21760

File: McSc049

Timekeeper's Lament

DESCRIPTION: "Come railroad men and comrades, come hear my tale of woe, It's of some hustling work we done, not many years ago." The singer lists many man in the camp. They build the railroad, finishing at 8:40 on October 14, 1914, and celebrate

AUTHOR: unknown

EARLIEST DATE: 1956 (Beck-TheyKnewPaulBunyan)

KEYWORDS: work moniker railroading

FOUND IN: US(MW)

REFERENCES (2 citations):
Beck-TheyKnewPaulBunyan, pp. 216-218, "Timekeeper's Lament" (1 text)
Beck-LoreOfTheLumberCamps 104, "Timekeeper's Lament" (1 text)
Roud #6501

File: BBun216
**Times are Hard**

DESCRIPTION: "Times are hard, we all do know, For tradesmen and lab'rors and farmers too, But without money we can't find a friend, But we'll trust in him for the times to men." Poor people should not feel alone; "there's thousands more"

AUTHOR: unknown

EARLIEST DATE: 1915 (collected by H. E. Piggott from "Mrs. Paul")

KEYWORDS: hardtimes poverty worker nonballad

FOUND IN: Britain(England(West))

REFERENCES (1 citation):

*Gundry-CanowKernow-SongsDancesFromCornwall, p. 36, "Times Are Hard" (1 text)*

Roud #2697

File: Gund036B

**Times Gettin' Hard**

DESCRIPTION: "Times gettin' hard, boys, Money's gettin' scarce. If times don't get much better, boys, I'm bound to leave this place." "Take my true love by the hand, lead her through the town...." The singer prepares to depart for (California?) where times are better

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag; recording by Jaybird Coleman) -- but see NOTES for a probable instance from 1850

KEYWORDS: hardtimes poverty exile

FOUND IN: US(SE)

REFERENCES (2 citations):

*Sandburg-TheAmericanSongbag, p. 242, "Times Gettin Hard, Boys" (1 short text, 1 tune)*

*Silber/Silber-FolksingersWordbook, p. 117, "Times Are Getting Hard" (1 text)*

Roud #15620

RECORDINGS:

Jaybird Coleman, "Times Gettin' Hard -- Work's Been Gettin' Scarce" (Gennett, unissued; rec. 1927)

Pete Seeger, "Time's A-getting Hard" (on PeteSeeger06, PeteSeegerCD01) (on PeteSeeger26)

Wiggins Bros., "Times Am Gittin' Hard" (Brunswick 260, 1928)

NOTES [211 words]: Although there don't seem to be any printed or recorded versions of this prior to 1927, Greg Leatherwood pointed out to us a North Carolina account book by Seth Squires, copied 1850-1858+1861, which has some words of the song in the margin of an 1850 entry (p. 47). This text, a "speech bubble" placed in the mouth of a cartoon figure, reads something like this (the transcription is Leatherwood's, but I have no reason to disagree with it):

Times is getting hard
And money is getting scarce
If times does not alter
I am going to leave this place
 Tol lol diddle I do. Yes Sah!

Leatherwood observes, "The last couple of lines suggest that the song may have been part of a minstrel show script as the lines consciously imitate black dialect." I agree, though I haven't encountered the text elsewhere. Marginal entries are sometimes entered long after the fact, so I can't list this as the Earliest Date, but odds are very high that this was in existence by 1850. The Squires manuscript is now in the the University of North Carolina's Southern Historical Collection at the Louis Round Wilson Special Collections Library. It is available on microfilm; the microfilm gives the accession number as #3747. - RBW

Last updated in version 6.0

File: San242

**Tin Swankey Pot, The**

DESCRIPTION: "Oh, I am a sailor that plows the salt sea As quickly I'll show unto your; My home is whaler a-cruising for grease...." He used to work on land, and still remembers home fondly. The sailors enjoy eating and drinking from their tin swankey pots
Tinker, The

DESCRIPTION: The lady of the manor sends for the jolly tinker, who services her, her staff (including the butler) and then rides off, "little drops of semen pitter-patting at his feet."

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: adultery bawdy Gypsy lover sex tinker

FOUND IN: Australia Britain(England,Scotland) US(MA,MW,So,SW) Canada

REFERENCES (5 citations):
- Cray-EroticMuse, pp. 29-36, "The Tinker" (3 texts, 2 tunes)
- Randolph/Legman-RollMeInYourArms I, pp. 113-117, "The Jolly Tinker" (3 texts, 1 tune)
- Bronner/Eskin-FolksongAlivePart2 59, "Bold Blackamoor" (1 text, 1 tune)
- Hopkins-SongsFromTheFrontAndRead, pp. 182-183, "The Jolly Tinker" (1 text, 1 tune)

DT, JOLITINK JOLLTNK3

Roud #863

CROSS-REFERENCES:
- cf. "The Jolly Beggar" [Child 279]
- cf. "Clout the Cauldron"
- cf. "The Jolly Tinker (I)"
- cf. "The Jolly Tinker (III)"

ALTERNATE TITLES:
The Highland Tinker
The Jolly Tinker

NOTES [35 words]: Randolph/Legman-RollMeInYourArms provides a detailed history of this ballad.
- EC
This song can be told from "The Jolly Tinker (III)" by its description of the tinker's, um, improbable physical attributes. - RBW

Last updated in version 5.0

File: EM029

Tinkler's Waddin, The (The Tinker's Wedding)

DESCRIPTION: Amid drink and celebration, bridegroom Norman Scott is wed for the fourth time (no mention of divorce or widowerhood), to fortune-teller Meg McNeil; a cheerful brawl ensues

AUTHOR: William Watt

EARLIEST DATE: 1904 (Ford); reportedly published 1835

KEYWORDS: marriage wedding fight drink party humorous tinker Gypsy

FOUND IN: Britain(Scotland(Aber,Bord))

REFERENCES (4 citations):
- Ford-VagabondSongsAndBalladsOfScotland, pp. 1-4, "The Tinkler's Waddin" (1 text, 1 tune)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #102, pp. 1-2, "The Tinkler's Waddin" (1 text)
- Greig/Duncan3 609, "The Tinklers' Weddin" (1 text fragment, 2 tunes)
- McMorland/Scott-HerdLaddieOTheGlen, pp. 52-53, 150, "Tinker's Waddin" (1 text, 1 tune)

Roud #5408

RECORDINGS:
- Willie Kemp and Curly MacKay, "The Tinklers' Wedding" (on Voice13)
- Jimmy Scott, "The Tinkers' Weddin" (on Borders1)
- John Strachan, "The Tinkler's Waddin" (on Lomax43, LomaxCD1743)

BROADSIDES:
- Bodleian, Firth b.27(397/398), "The Tinkler's Wedding" ("In June when broom in bloom was seen"),
unknown, n.d.
NLScotland, L.C.Fol.70(141b), "The Tinker's Wedding," unknown, c. 1840-1860; also
L.C.Fol.70(141)
CROSS-REFERENCES:
cf. "Rothesay-O" (tune)
NOTES [133 words]: The work "tinker" in Britain is applied both to workers in tin (i.e., menders of
pots and kettles) and "travellers," or Gypsies. In many songs, including this, it's ambiguous which is
meant -- but since many or most of the travelling tinkers *were* Gypsies, it barely matters. - PJS
According to Kennedy, William Watt was born in 1792, and also wrote "Kate Dalrymple," as well as
a version of "The Peddlar." The tune used is reportedly identical to "Rothesay-O," though it is not
entirely clear which came first. - RBW
Greig/Duncan3: "Greig gives the text [which Greig/Duncan3 does not include] in Ob. [i.e., Greig] as
it appears in Ford." Greig #102 commentary does not say that and there are minor spelling and
punctuation differences between Greig #102 and Ford (at least in Ford's 1899 series). - BS
Last updated in version 3.2
File: RcTTWttw

Tinnaberna Fishermen (I), The
DESCRIPTION: Tinnaberna fishermen out at nightfall November 14, 1815 are overtaken by a
squall blowing them northwest. They can see "Poulder fading fastly from our view," the lighthouse
at Tuskar, and the warning "bonfire on the hill" but cannot return to shore.
AUTHOR: unknown
EARLIEST DATE: 1942 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: drowning sea ship storm wreck fishing
HISTORICAL REFERENCES:
Nov 1815 - Six of seven fishing boats were lost with their crews when they were blown across the
channel to the Welsh coast (source: Ranson-SongsOfTheWexfordCoast)
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, pp. 42-43, "The Tinnaberna Fishermen" (1 text, 1 tune)
Roud #20521
File: Ran042

Tinnaberna Fishermen (II), The
DESCRIPTION: "On the dark rocks of Wales our poor neighbors were lost ... Those tender-hearted
Welshmen, we for them will ever pray That God may grant them pardon against their dying day"
AUTHOR: unknown
EARLIEST DATE: 1946 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: drowning sea ship storm wreck fishing
HISTORICAL REFERENCES:
Nov 1815 - Six of seven fishing boats were lost with their crews when they were blown across the
channel to the Welsh coast (source: Ranson-SongsOfTheWexfordCoast)
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, pp. 43-44, "The Tinnaberna Fishermen" (1 text)
File: Ran043

Tinnego
DESCRIPTION: Alternate lines are a chorus, "Tee-ay-ay Tinnego." The shantyman sings: Hold on.
Let's go to Walabo. It's time for us to go to Walabo. "Deacon Duncan Tinnego."
AUTHOR: unknown
KEYWORDS: dancing nonballad playparty
FOUND IN: West Indies(St Vincent)
REFERENCES (1 citation):
Abrahams-DeepTheWaterShallowTheShore, pp. 88-89, "Tinnego" (1 text, 1 tune)
NOTES [50 words]: Abrahams says "Tinnego" and "Jane and Louisa" seem to be the most popular of St Vincent ring games among the blackfish whalers. For other examples of West Indies ring games see "There's a Brown Girl in the Ring" and "Go Down Emmanuel Road" "Walabo" is Wallilabou Bay on the west coast of St Vincent. - BS
Last updated in version 4.0
File: AWIS088

Tippecanoe
DESCRIPTION: "A bumper around now, my hearties, I'll sing you a song that is new; I'll please to the buttons all parties And sing of Old Tippecanoe." The singer details the history of Tippecanoe, and declares, "Bid Martin Van Buren adieu."
AUTHOR: unknown
EARLIEST DATE: 1840 (Tippecanoe Song-Book)
KEYWORDS: political nonballad derivative
HISTORICAL REFERENCES:
Dec 2, 1840 - William Henry Harrison defeats Martin Van Buren
Mar 4, 1841 - Harrison (the first Whig to be elected President) is inaugurated. He gives a rambling inaugural address in a rainstorm and catches cold
April 4, 1841 - Harrison dies of pneumonia, making him the first president to fail to complete his term. After some hesitation, Vice President John Tyler is allowed to succeed as President
FOUND IN:
REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3397,"Tippecanoe"(1text)
Salt-BuckeyeHeritage-OhiosHistory,pp.70-72,"OldTippecanoe"(1text,1tune)
Roud #6950
CROSS-REFERENCES:
cf. "Rosin the Beau" (tune) and references there
cf. "Old Tippecanoe (I)" (subject of the Harrison/van Buren election) and references there
NOTES [28 words]: For details on the (thoroughly dirty) 1840 Presidential campaign, and the purely false picture it drew of William Henry Harrison, see the notes to "Old Tippecanoe." - RBW
Last updated in version 4.4
File: Be3397

Tipperary (I)
DESCRIPTION: "Way out in old South Dakota... Once roamed the greatest of outlaws... His name was old Tipperary, Tipperary of rodeo fame, The greatest of all the bronc riders Will never forget that great name." The horse's methods of throwing riders are recounted
AUTHOR: Tex Fletcher
EARLIEST DATE: 1954 ("Hoofs and Horns")
KEYWORDS: horse cowboy
FOUND IN: US
REFERENCES (1 citation):
Ohrlin-HellBoundTrain68,"Tipperary"(1text,1tune)
NOTES [33 words]: According to Ohrlin, Tipperary was a great rodeo horse of the period following the First World War. Only one rider is recorded as having stayed on his back, and even that feat has been questioned. - RBW
File: 0hr068

Tipperary Christening, The
DESCRIPTION: Dennis is christened in Tipperary. Everyone is there. "After dancing, they went in to lunching ... They had all kinds of tea ... and everything that would please." After dinner there was speaking, match making... "they wished the next would be twins"
AUTHOR: unknown
Tipperary Far Away

DESCRIPTION: A rebel, Sean Treacy, is dying by moonlight on Talbot Street in Dublin. He asks a passing comrade to take a lock of his hair and take it to his mother in his "native home In Tipperary far away." His comrades bury him.

AUTHOR: unknown
EARLIEST DATE: 1959 (IRClancyMakem03)
KEYWORDS: battle rebellion death Ireland IRA hair
FOUND IN: Ireland
RECORDINGS:
The Clancy Brothers and Tommy Makem, "Tipperary Far Away" (on IRClancyMakem03)
CROSS-REFERENCES:
cf. "Sean Treacy" (subject: the death of Treacy)
cf. "The Station of Knocklong" (for other activities of Treacy)
NOTES [122 words]: According to Phoenix Publishing Short History of the 3rd Tipperary Brigade on the eircom site, this song refers to Sean Treacy, shot October 14, 1920 in Talbot Street, Dublin. Treacy's body was returned to Tipperary for burial at Kilfeacle. Treacy was a member of the Third Tipperary Brigade. - BS
Perhaps the most popular of at least two and possibly three Sean Treacy songs. Robert Kee, in Ourselves Alone, being volume III of The Green Flag, p. 116, quotes another, "Our lovely Sean is dead and gone, Shot down in Talbot Street." This is said to have been adapted from an "ancient Irish lament." He does not cite a source for this statement.
For more on Treacy's short, tumultuous career, see the notes to "Sean Treacy." - RBW

Tipperary Recruiting Song, The

DESCRIPTION: "'Tis now we'd want to be wary, boys, The recruiters are out in Tipperary, boys...." The Irish youths are advised to avoid the British sergeants and the free drinks they offer. They are reminded of all the harm John Bull has done in the past
AUTHOR: unknown
EARLIEST DATE: 1901 (Hylands-Mammoth-Hibernian-Songster)
KEYWORDS: Ireland recruiting drink soldier
FOUND IN: Ireland
REFERENCES (3 citations):
Galvin-IrishSongsOfResistance, p. 88, "Tipperary Recruiting Song" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 109, "Tipperary Recruiting Song" (1 text)
ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 299-300, "Tipperary Recruiting Song" (1 text)
NOTES [58 words]: It is not immediately evident what time period this song refers to. The British desperation for soldiers might seem to imply World War I -- but in 1916 Britain instituted the draft (in England; it took a little longer in Ireland); the recruiting sergeant was a thing of the past. So an earlier period is indicated. Besides, the song is older. - RBW

Tipperty's Jean

DESCRIPTION: "In a wee thacket hoosie, far doon i' the glen, There lived a young lassie, the
plague o' the men." Tipperty Jean's beauty has ensnared many, but she rejects them all -- even the Laird as too old. She has enough money to live, and so marries Puir Johnnie

AUTHOR: Peter Buchan
EARLIEST DATE: 1873 (Buchan, Legends of the North)
KEYWORDS: love courting money rejection marriage
FOUND IN: Britain(Scotland)
REFERENCES (3 citations): Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #173, pp. 1-2, "Tipperty's Jean" (1 text) Ord-BothySongsAndBallads, p. 283-284, "Tipperty's Jean" (1 text)
ADDITIONAL: Peter Buchan, _Legends of the North: The Guidman O Inglismill and The Fairy Bride_, Edmonston and Douglas, 1873 (available on Google Books), pp. 41-43, "(no title)" (1 text, tune referenced)
Roud #5602
CROSS-REFERENCES: cf. "The Laird o Cockpen" (tune) and references there
NOTES [13 words]: Thanks to Alan Snyder for pointing out the _Legends of the North_ reference. - RBW

Last updated in version 5.1
File: 0rd283

**Tired o' Workin'**

DESCRIPTION: "'Mang the noise o' wheels in motion, In a dark unhealthy den... Clouds o' dust eternal reign." There is no chance for a change; "I am getting tired o' workin', But to lose my job I'm feared." Workers cannot argue their case lest they be fired

AUTHOR: Words: David Carnegie? (see Gatherer-SongsAndBalladsOfDundee)
EARLIEST DATE: 1878 (Carnegie's "Lays and Lyrics from the Factory," according to Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: worker hardtimes technology
FOUND IN:
REFERENCES (1 citation): Gatherer-SongsAndBalladsOfDundee 39, "Tired o' Workin" (1 text, 1 tune)
Roud #21587
File: Gath039

**Tired o' Workin' Lyauvie's Braes**

DESCRIPTION: "Tired o' workin Lyauvie's braes, An' tired o' gaun to Imphm's toon, I'll gang back to Peterhead, An' there I'll get my penny fun"

AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan3)
KEYWORDS: work hardtimes farming worker
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation): Greig/Duncan3 350, "Tired o' Workin' Lyauvie's Braes" (1 fragment, 1 tune)
Roud #5900
NOTES [11 words]: The current description is all of the Greig/Duncan3 fragment. - BS
Last updated in version 2.4
File: GrD3350

**Tired Soldier, The**

DESCRIPTION: "The tired soldier, bold and brave, now rests his weary feet, And to the shelter of the grave He made a safe retreat." "He's quartered in the arms of death, He'll never, never march again." He left home as a boy. His comrades and love gather at the grave

AUTHOR: unknown
EARLIEST DATE: 1949 (Nestler)
KEYWORDS: soldier death love burial
FOUND IN: US(NE)
**Tirmanagh Hill**

DESCRIPTION: The singer excuses his rhyme -- "education I do not claim it" -- but has long promised himself to write about the wonderful hunting, shooting, dancing, and shady groves for courting, around Tirmanagh Hill. Now he must leave and finally writes this song.

AUTHOR: Frank Comber (source: IROConway01)

EARLIEST DATE: 2012 (IROConway01)

KEYWORDS: home separation pride courting fishing hunting dancing nonballad

FOUND IN: Ireland

Roud #25066

RECORDINGS:

Ollie Conway, "Tiermana Hill" (on IROConway01)

File: RcTirmHi

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**'Tis Not Always the Bullet that Kills**

DESCRIPTION: "Please, dear Uncle, now tell me why you're sighing." The boy wonders why, if he survived the war, he is always sad. The boy's mother says that she loved the uncle, but married her sweetheart's brother when she thought the uncle dead. Both regret this

AUTHOR: unknown

EARLIEST DATE: 1920 (Randolph)

KEYWORDS: love soldier betrayal war family

FOUND IN: US(So)

REFERENCES (1 citation):

Randolph 815, "'Tis Not Always the Bullet that Kills" (1 text)

Roud #7431

CROSS-REFERENCES:

cf. "Two Little Girls in Blue" (plot)

File: R815

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**Tis Now, Young Man, Give Me Attention**

DESCRIPTION: The singer complains of his sad life. He courts and marries a girl. After seven years, he finds her untrue, but cannot gain a divorce because he can't prove her infidelity. He wishes to sail away, but hates to live his little girl (?). He dies at sea

AUTHOR: Napoleon Stetson?

EARLIEST DATE: 1952 (Brown)

KEYWORDS: marriage betrayal sailor death ring

FOUND IN: US(SE)

REFERENCES (1 citation):

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 312, "Tis Now, Young Man, Give Me Attention" (1 text)

Roud #6648

File: BrII312

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**Tis Well and Good I Come Here Tonight**

DESCRIPTION: "Tis well and good I come here tonight... For to do my Master's will." "Brother... show me the way... The way to the Promised Land."

AUTHOR: unknown

EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSealslans)
Tit for Tat, Butter for Fat (Wheel of Fortune)

DESCRIPTION: Game in which players try to pick a particular number from a "wheel of fortune": "Tit for tat Butter for fat, If you kill my dog I'll kill your cat."

AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: play party nonballad food animal
FOUND IN: US
REFERENCES (1 citation):
Newell-GamesAndSongsOfAmericanChildren, #85, "Wheel of Fortune" (1 text)
File: Newe085

Titanic (I), The ("It Was Sad When That Great Ship Went Down") [Laws D24] (Titanic #1)

DESCRIPTION: (Though the builders called her unsinkable), "On Monday morning... the great Titanic began to reel and rock." Rich and poor will not mix, so the poor on the lower decks drown first. The band plays "Nearer My God to Thee" and sixteen hundred people die

AUTHOR: unknown
EARLIEST DATE: 1924 (recording, Ernest V. Stoneman)
KEYWORDS: sea wreck family disaster death
HISTORICAL REFERENCES:
April 14/15, 1912 - Shortly before midnight, ship's time, the Titanic strikes an iceberg and begins to sink. Only 711 survivors are found of 2224 people believed to have been aboard.

FOUND IN: US (Ap, SE, So)
REFERENCES (15 citations):
Laws D24, "The Titanic I"
Randolph 693, "The Great Titanic" ("B" fragment only; Randolph's "A" text is "The Titanic (IV)" ("Lost on the Great Titanic") (Titanic #4))
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 287, "The Titanic" (5 texts plus an excerpt and mention of 2 more. The Laws data for this book is badly confused, but it appears the "C" and "D" texts are this song, and apparently the "E" fragment also; "A" and "B" are broadsides Laws does not classify (The first clearly based on "The Golden Vanity"; the second seems to be an adaption of this song to "There Will Be a Hot Time"), and "H" is "God Moves on the Water")
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 287, "The Titanic" (4 excerpts, 4 tunes, with "B" being presumably the same as Brown's "B" broadside, "D" and "E" being "Titanic (I)' It Was Sad When That Great Ship Went Down," and "H" being "God Moves on the Water" ("Titanic (III)"
Henry-SongsSungInTheSouthernAppalachians, pp. 88-89, "The Great Titanic" (1 text)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 10-11, "The Disaster of the Great Titanic" (1 text, 1 tune)
Friedman-Viking/PenguinBookOfFolkBallads, p. 323, "The Titanic" (1 text+2 fragments)
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 60 "When That Great Ship Went Down" (1 text, 1 tune)
Botkin-TreasuryOfSouthernFolklore, p. 723, "The Ship Titanic" (1 text, 1 tune)
Courlander-NegroFolkMusic, p. 77, "(The Titanic)" (1 text)
Pankake/Pankake-PrairieHome CompanionFolkSongBook, pp. 280-281, "The Titanic" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 184-185, "The Coast of Peru" (1 text)
Silber/Silber-FolksingersWordbook, p. 55, "The Titanic" (1 text)
DT 616, TITANIC5*
ADDITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, pp. 403-404, "Wasn't IT Sad When That Great Ship Went Down" (1 text)
Roud #774
RECORDINGS:
* Pink Anderson, "The Titanic" (on PinkAnd1, Class AfrAm)
* Vernon Dalhart, "The Great Titanic" (Champion 15121, 1926) (Radiex 4131=Grey Gull 4131 [as Jeff Calhoun], 1927)
* George Reneau, "The Sinking of the Titanic" (Vocalion 5077, 1926)
* Ernest V. Stoneman, "The Titanic" (OKeh 40288, 1925; rec. 1924); "Sinking of the Titanic" (Edison 51823, 1926) (CYL: Edison [BA] 5200, 1926); "Sinking of the Titanic" (on Stonemans02)
* William & Versey Smith, "When That Great Ship Went Down" (Paramount 12505B, 1927; on AAFM1)

CROSS-REFERENCES:
cf. all the other Titanic songs (plot)
cf. "The Little Old Log Cabin in the Lane" (tune)
cf. "Grave Sinking Down" (form)

NOTES [517 words]: Despite this song (and other folklore), the band on the Titanic did NOT play "Nearer My God to Thee" as the ship sank. Instead, they played light music to prevent panic. The reference to rich and poor not mixing is accurate enough, though hardly unique to the Titanic. As with most liners of the time, the Titanic carried three classes of passengers: First class, second class, and steerage, for the poorest people (mostly emigrants, and mostly jammed in their cabins as tight as sardines)

Steerage passengers, of course, were stuck far down in the ship. Ballad, p. 168, has a side view of the ship's plans, showing that many of the steerage passengers were four floors below the main deck, near the waterline, whereas the first class passengers were mostly above the main deck, with easy access to the lifeboats. It showed in the casualties. According to Paine, 60% of the first class passengers survived (Ballard, p. 149, reports that every child in first class, save one, survived, and she died only because she wouldn't leave her mother, who wouldn't leave her husband). 42% of second class passengers survived, but only 25% of steerage (comparable to the 24% of the crew who survived). Some versions of this, including Friedman-Viking/PenguinBookOfFolkBallads's, have a reference to Paul's promise that "not a man should drown"; this is a reference to Acts 27:34, when Paul is on his way to Rome and the ship in which he is being held prisoner is driven by a storm. Friedman-Viking/PenguinBookOfFolkBallads wonders if there might not be an earlier song about Paul's wreck which gave rise to a Titanic text. It seems likely enough, and the verse about Paul is a likely survival, since it is almost irrelevant in its current place in the text. In fact, we might even make a guess as to the source of the verse. Most recordings of this song use an approximation of Ernest Stoneman's tune. But Wade Mainer eventually recorded a version (not cited here because I don't know the album number) which uses a tune effectively identical to the one he uses for "Home in the Rock." So that could be a source for scripture references.

To tell this from the other Titanic songs, consider the chorus:
It was sad when that great ship went down,
It was sad when that great ship went down.
There were husbands and wives,
Little children lost their lives,
It was sad when that great ship went down.

For an extensive history of the Titanic, with detailed examination of the truth (or lack thereof) of quotes in the Titanic songs, see the notes to "The Titanic (XV)" ("On the tenth day of April 1912") (Titanic #15)

In an interesting footnote, the Ernest Stoneman version of this almost didn't get released, according to Mazor, pp. 58-59. Stoneman had recorded two songs for OKeh, and Ralph Peer and Co. decided that the two cuts were too fast for popular release. They told Stoneman, and he offered to come to the studio at his own expense and re-record them, as long as he got to record two more sides. Peer and Stoneman made the agreement, and "The Titanic" was one of the songs released as a result. - RBW

Bibliography

• Ballard: Dr. Robert D. Ballard, The Discovery of the Titanic, Warner, 1987
Titanic (II), The ("The Titanic, Out on that Ocean") (Titanic #2)

DESCRIPTION: "The rich folks 'cided to take a trip On the finest ship was ever built. The cap'n persuaded these people to think This Titanic too safe to sink. Cho: Out on that ocean, The great wide ocean, The Titanic, out on that ocean, sinking down!"

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: ship wreck family disaster death

HISTORICAL REFERENCES:

April 14/15, 1912 - Shortly before midnight, ship's time, the Titanic strikes an iceberg and begins to sink. Only 711 survivors are found of 2224 people believed to have been aboard.

FOUND IN: US(SE)

REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, pp. 254-255, "De Titanic" (1 text, 1 tune)
Roud #4172

CROSS-REFERENCES:
cf. all the other Titanic songs (plot)

NOTES [73 words]: Despite this song (and other folklore), the band on the Titanic did NOT play "Nearer My God to Thee" as the ship sank. Instead, they played light music to prevent panic. This song is item dl26 in Laws's Appendix II. For an extensive history of the Titanic, with detailed examination of the truth (or lack thereof) of quotes in the Titanic songs, see the notes to "The Titanic (XV)" ("On the tenth day of April 1912") (Titanic #15) - RBW

File: San254

Titanic (III), The ("God Moves on the Water") (Titanic #3)

DESCRIPTION: The story of the Titanic. The women have to watch their husbands drown. Captain Smith awakens to gunshots. Millionaire Jacob Nash cannot pay his fare (to survive). Chorus: "God moves on the water (x3) And the people had to run and pray.

AUTHOR: Blind Willie Johnson?

EARLIEST DATE: 1929 (recording, Blind Willie Johnson)

KEYWORDS: death ship wreck disaster religious

HISTORICAL REFERENCES:

April 14/15, 1912 - Shortly before midnight, ship's time, the Titanic strikes an iceberg and begins to sink. Only 711 survivors are found of 2224 people believed to have been aboard.

FOUND IN: US(SE)

REFERENCES (6 citations):
Lomax/Lomax-OurSingingCountry, pp. 26-27, "God Moves on the Water" (1 text, 1 tune)
Courlander-NegroFolkMusic, pp. 76-77, "(God Moves on the Water)" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 287, "The Titanic" (5 texts plus an excerpt and mention of 2 more. The Laws data for this book is badly confused, but the "H" text is this song; "C" and "D" are "The Titanic (I)," and apparently the "E" fragment also; "A" and "B" are broadsides Laws does not classify (The first clearly based on "The Golden Vanity"; the second seems to be an adaption of this song to "There Will Be a Hot Time"))
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 287, "The Titanic" (4 excerpts, 4 tunes, with "B" being presumably the same as Brown's "B" broadside, "D" and "E" being "Titanic (I) It Was Sad When That Great Ship Went Down;," and "H" being "God Moves on the Water")
DT, TITANIC4*

ADDITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, p. 403, "God Move on the Water" (1 text)
Roud #4173

RECORDINGS:
Blind Willie Johnson, "God Moves on the Water" (Columbia 14520-D, 1930; rec. 1929; on BWJ02, CGospel1)
Bessie Jones et al, "The Titanic" (on LomaxCD1700, LomaxCD1708)

CROSS-REFERENCES:
cf. all the other Titanic songs (plot)
cf. "Miami Hairikin" (form, lyrics)

NOTES [243 words]: This song is item dI27 in Laws's Appendix II. It should probably be given a proper entry, though; it seems to be the most popular of the Titanic songs except for "The Titanic (I) ('It Was Sad When That Great Ship Went Down')" [Laws D24].
The statement 'God moves on the water" is probably an allusion to Genesis 1:2, where "the spirit of God moved on the face of the water" ("ocean" or "abyss" might be a better translation there, but of course what matters is what the King James Bible says).
Lyle Lofgren makes the interesting observation that the oldest known version, Blind Willie Johnson's, does not actually use the phrase "God moves on the water." He lets the guitar play the phrase "on the water." Lyle speculates that that there may have been an older gospel song which would have let listeners know the missing phrase. This seems not impossible (perhaps "Wade in the Water" -- there are some similarities in the tunes I have heard). But the other possibility he suggests is that the song was already well known in 1929, so Johnson didn't need to sing the words. And, indeed, the Lomaxes report collecting it in 1933.
For an extensive history of the Titanic, with detailed examination of the truth (or lack thereof) of quotes in the Titanic songs, see the notes to "The Titanic (XV)" ("On the tenth day of April 1912") (Titanic #15)
The "Jacob Nash" mentioned in the Lomax version and others is almost certainly an error for John Jacob Astor. - RBW

Titanic (IV), The ("Lost on the Great Titanic") (Titanic #4)

DESCRIPTION: The Titanic is only a few hours' sailing from shore when it strikes an iceberg and sinks. Both rich and poor are lost with the ship. Husbands gallantly stand aside to let their wives be saved. The band plays "Nearer my God to Thee" as she goes down

AUTHOR: unknown
EARLIEST DATE: 1928 (Randolph)
KEYWORDS: ship wreck family disaster death
HISTORICAL REFERENCES:
April 14/15, 1912 - Shortly before midnight, ship's time, the Titanic strikes an iceberg and begins to sink. Only 711 survivors are found of 2224 people believed to have been aboard.
FOUND IN: US(So)
REFERENCES (3 citations):
Randolph 693, "The Great Titanic" ("A" text only; Randolph's "B" text is "The Titanic I")
McNeil-SouthernFolkBalladsVol2, p. 104, "The Titanic" (1 text, 1 tune)
DT, TITANIC2*
Roud #3526
CROSS-REFERENCES:
cf. all the other Titanic songs (plot)
cf. "Lost on the Lady Elgin" (tune)

NOTES [123 words]: This song is dD40 in Laws's Appendix I. Despite this song (and other folklore), the band on the Titanic did NOT play "Nearer My God to Thee" as the ship sank. Instead, they played light music to prevent panic.
To tell this from the other Titanic songs, consider these stanzas:
The great Titanic went sailing
Ninety-eight miles from shore
It suddenly struck an iceberg
And sank forevermore.
Lost, lost on the great Titanic,
Sinking to rise no more,
A number of sixteen hundred
Had failed to reach the shore.
For an extensive history of the Titanic, with detailed examination of the truth (or lack thereof) of
Titanic (V), The (Many Hearts Surrendered to the Shipwreck) (Titanic #5)

DESCRIPTION: "The Titanic left Southampton With all its sports and gang, When they struck the iceberg, I know their mind was changed." The story of the wreck is briefly told, with a mention of John Jacob Astor, who is credited with trying to save the women.

AUTHOR: unknown
EARLIEST DATE: 1931 (Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)
KEYWORDS: sea wreck family disaster death
HISTORICAL REFERENCES:
April 14/15, 1912 - Shortly before midnight, ship's time, the Titanic strikes an iceberg and begins to sink. Only 711 survivors are found of 2224 people believed to have been aboard.
FOUND IN: US(MW)
REFERENCES (1 citation):
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 120, "The Titanic" (1 text)
ST GC120 (Partial)
Roud #3525
CROSS-REFERENCES:
cf. all the other Titanic songs (plot)
NOTES [180 words]: Perhaps best recognized by the chorus:
Many hearts surrendered to the shipwreck;
On the sea many hearts surrendered, Crying "Nearer My God to Thee."
This even though, as we've said in the notes to all the other Titanic songs, the band did not play "Nearer My God to Thee"; it played light music to prevent panic.
John Jacob Astor (1864-1912) did indeed die on the Titanic, though I don't know of any evidence that he was the prime mover in saving women and children. In fact, the only report I know of about his behavior while aboard was that, when the lifeboats were being loaded with women and children, he tried to make his way aboard the lifeboat holding his (trophy) wife. He had to be ordered back by the crew.
This is item dD41 in Laws's Appendix II. Roud lumps this with The Titanic (VI), but I don't see any common elements except the boat. For an extensive history of the Titanic, with detailed examination of the truth (or lack thereof) of quotes in the Titanic songs, see the notes to "The Titanic (XV)" ("On the tenth day of April 1912") (Titanic #15) - RBW
File: GC120

Titanic (VI), The ("Cold and Icy Sea") (Titanic #6)

DESCRIPTION: The Titanic sets out from Liverpool and sinks in the cold waters off Newfoundland. The ballad notes how both rich and poor, upper and lower classes, were lost in the disaster

AUTHOR: unknown
EARLIEST DATE: 1951
KEYWORDS: ship wreck disaster death
HISTORICAL REFERENCES:
April 14/15, 1912 - Shortly before midnight, ship's time, the Titanic strikes an iceberg and begins to sink. Only 711 survivors are found of 2224 people believed to have been aboard.
FOUND IN: US(So)
REFERENCES (2 citations):
McNeil-SouthernFolkBalladsVol2, p. 103, "The Titanic" (1 text, 1 tune)
DT, TITANIC1*
Roud #3525
RECORDINGS:
Almeda Riddle, "The Titanic" (on LomaxCD1707)
CROSS-REFERENCES:
cf. all the other Titanic songs (plot)
NOTES [81 words]: Despite this song (and other folklore), the band on the Titanic did NOT play..."
"Nearer My God to Thee" as the ship sank. Instead, they played light music to prevent panic. Roud lumps this with The Titanic (V), but I don't see any common elements except the boat. For an extensive history of the Titanic, with detailed examination of the truth (or lack thereof) of quotes in the Titanic songs, see the notes to "The Titanic (XV)" ("On the tenth day of April 1912") (Titanic #15) - RBW

File: MN2103

Titanic (VII), The ("As the Moon Rose in Glory/Gone to Rest/The Watchman") (Titanic #7)

DESCRIPTION: "As the moon rose in glory... She told her sad, sad story / Sixteen hundred had gone to rest." A watchman dreams of the Titanic's fate, but cannot get anyone to save the ship or even their families. The widows and orphans are left mourning

AUTHOR: Seth Newton Mize

EARLIEST DATE: 1930 (recording, Darby & Tarlton)

KEYWORDS: ship wreck family disaster death

HISTORICAL REFERENCES:
April 14/15, 1912 - Shortly before midnight, ship's time, the Titanic strikes an iceberg and begins to sink. Only 711 survivors are found of 2224 people believed to have been aboard.

FOUND IN: US

REFERENCES (3 citations):
Wolfe/Boswell-FolkSongsOfMiddleTennessee 35, pp. 62-64, "The Titanic (As The Moon Rose in Glory") (1 text, 1 tune)
McNeil-SouthernFolkBalladsVol2, p. 105, "The Titanic" (1 text, 1 tune)
DT, TITANIC3*

Roud #4779

RECORDINGS:
Carter Family, "The Titanic" (Acme 1000-B, mid-1950s)
New Lost City Ramblers, "The Titanic" (on NLCR14, NLCRCD2)

CROSS-REFERENCES:
f. all the other Titanic songs (plot)

NOTES [94 words]: Despite this song (and other folklore), the band on the Titanic did NOT play "Nearer My God to Thee" as the ship sank. Instead, they played light music to prevent panic. Characteristic of this song is the mention of plans to "raise the Titanic someday. There have been many suggestions to do this, including a movie. For discussion of this, plus an extensive history of the Titanic with detailed examination of the truth (or lack thereof) of quotes in the Titanic songs, see the notes to "The Titanic (XV)" ("On the tenth day of April 1912") (Titanic #15) - RBW

Last updated in version 2.6

File: MN2105

Titanic (VIII), The ("Fare Thee Well, Titanic, Fare Thee Well") (Titanic #8)

DESCRIPTION: "It was midnight on the sea, The band was playing 'Nearer, My God, to Thee'; Fare thee well, Titanic, fare thee well." The Titanic hits an iceberg; women and children survive; men die. Jack Johnson survives because he is refused passage

AUTHOR: unknown

EARLIEST DATE: 1949

KEYWORDS: death ship wreck disaster religious Black(s)

HISTORICAL REFERENCES:
April 14/15, 1912 - Shortly before midnight, ship's time, the Titanic strikes an iceberg and begins to sink. Only 711 survivors are found of 2224 people believed to have been aboard.

FOUND IN: US

REFERENCES (3 citations):
Courlander-NegroFolkMusic, pp. 77-78, (no title) (1 text)
ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 26, "Titanic" (1 text, 1 tune)
Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, pp. 404-405, "Fare Thee Well, Titanic" (1 text)

Roud #11693
Titanic (X), The ("Down With the Old Canoe") (Titanic #10)

DESCRIPTION: The Titanic sets sail, but sinks. The singers then draw morals, including that the hand of Man is no match for God.

Chorus: "Sailing out to win her fame, the Titanic was her name... Many passengers and her crew went down with that old canoe"

AUTHOR: Dorsey Dixon

EARLIEST DATE: 1938 (recording, Dixon Brothers)

LONG DESCRIPTION: The Titanic sets sail amid gaiety and laughter, but sinks. The singers then draw morals, including that the hand of Man is no match for God, and that one should obey the commands of Jesus.

Chorus: "Sailing out to winter pain, the Titanic was her name/When she had sailed 500 miles from shore/Many passengers and her crew went down with that old canoe/They all went down to never ride no more"

KEYWORDS: pride death ship party disaster wreck religious Jesus

HISTORICAL REFERENCES: April 14/15, 1912 - Shortly before midnight, ship's time, the Titanic strikes an iceberg and begins to sink. Only 711 survivors are found of 2224 people believed to have been aboard.

FOUND IN: US(SE)

REFERENCES (2 citations):
- Joyner-FolkSongInSouthCarolina, pp. 55-56, "Down With the Old Canoe" (1 text, 1 tune)
- ADDITIONAL: Steven Biel, _A Cultural History of the Titanic Disaster_, 1996, pp. 98-99 (in the Norton edition), "Down with the Old Canoe" (1 text)

ST RcTDWtOC (Full)

RECORDINGS:
- Dixon Brothers, "Down With the Old Canoe" (Bluebird B-7449, 1938; on Dixons01, Dixons04)

CROSS-REFERENCES: cf. all the other Titanic songs (plot)

NOTES [204 words]: This can be distinguished from the other Titanic songs by the presence of the phrase, "Down with the old canoe," and by the proportion of narrative (1 verse) to moralizing (3 verses). - PJS

In light of the song's ludicrously un-Christian attempt at theology, it should probably be noted that, at the time the Titanic sank, the Germans already had an even bigger liner under construction. The Imperator had a number of design flaws, but she never hit any icebergs, and was retired, quite unsunk, in 1938 (by which time she had become the British Berengaria).

Lyle Lofgren thinks this is a rewrite of the Cofer Brothers song "The Titanic Was Her Name." There is some similarity in the chorus, but the rewriting is substantial; I'd be inclined to regard that as just an instance of a floating verse. But there seems no doubt that Dorsey Dixon wrote the song, because it is dated 25 years after the Titanic sank, i.e. around 1937. Which is right about the time the Dixon Brothers recorded the song.

For an extensive history of the Titanic, with detailed examination of the truth (or lack thereof) of quotes in the Titanic songs, see the notes to "The Titanic (XV)" ("On the tenth day of April 1912") (Titanic #15) - RBW

Last updated in version 3.8

File: RcTDWtOC
Titanic (XI), The ("The Titanic Nobly Bore Along") (Titanic #11)

DESCRIPTION: Titanic stops at Queenstown for Irish girls and boys. An iceberg floats by but "Titanic proudly bore along unmindful of her foe." Wireless operators send an SOS but help is too late. The Carpathia saves those in lifeboats and took them to New York.

AUTHOR: unknown
EARLIEST DATE: 1947 (Ranson-SongsOfTheWexfordCoast)
LONG DESCRIPTION: Titanic, the pride of Belfast, leaves Southampton with millionaires and poor. She stops at Queenstown for Irish girls and boys. At night an iceberg floats by but "Titanic proudly bore along unmindful of her foe." When struck, Captain Smith has wireless operators send an SOS but help arrived too late. "Women and children" first saved seven hundred. The Carpathia saves those in lifeboats and takes them to New York.

KEYWORDS: drowning sea ship wreck rescue

HISTORICAL REFERENCES:
April 14/15, 1912 - Shortly before midnight, ship's time, the Titanic strikes an iceberg and begins to sink. Only 711 survivors are found of 2224 people believed to have been aboard.

FOUND IN: Ireland
REFERENCES (3 citations):
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 67, "The Titanic" (1 text, 1 tune)
Ranson-SongsOfTheWexfordCoast, p. 128, "The Titanic" (1 text)
Hammond-SongsOfBelfast, pp. 30-31, "The Titanic" (1 text, 1 tune)

CROSS-REFERENCES:
cf. all the other Titanic songs (plot)

NOTES [73 words]: McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen: "In the Irish Tradition there are at least eight distinct ballads on the subject.... [This] version is the one most favoured by Irish traditional singers." - BS

Titanic (XII), The (You Landsmen All, on You I Call) (Titanic #12)

DESCRIPTION: "The Titanic called at Queenstown ... And eight hundred emigrants From Ireland sailed away." After four days "our ship struck an iceberg." The crew tries to save the women and children. Millionaires died but we mourn for our Irish lads that drowned.

AUTHOR: unknown
EARLIEST DATE: 1976 (IRClare01)
KEYWORDS: drowning sea ship wreck

HISTORICAL REFERENCES:
April 14/15, 1912 - Shortly before midnight, ship's time, the Titanic strikes an iceberg and begins to sink. Only 711 survivors are found of 2224 people believed to have been aboard.

FOUND IN: Ireland
Roud #18475

RECORDINGS:
Jamesie McCarthy, "The Titanic" (on IRClare01)

NOTES [333 words]: The Irish grief over the passengers on the Titanic is easily understood. As with most liners of the time, the Titanic carried three classes of passengers: First class, second class, and steerage. And steerage was mostly emigrants, and many of the emigrants Irish. Steerage passengers, of course, were stuck far down in the ship. Ballard has a side view of the ship's plans on page 168, showing that many of the steerage passengers were four floors below the main deck, near the waterline, whereas the first class passengers were mostly above the main deck, with easy access to the lifeboats.

The steerage passengers, by contrast, were actually barricaded into their below-decks area -- a quarantine measure to prevent the spread of disease (Wade, p. 22). But it meant that the third class passengers had to break down, or at least have the knowledge and nerve to talk their way past, the barriers to get off the ship!

It showed in the casualties. According to Paine, 60% of the first class passengers survived (Ballard, p. 149, reports that every child in first class, save one, survived, and she died only because she wouldn't leave her mother, who wouldn't leave her husband). 42% of second class passengers survived, but only 25% of steerage (comparable to the 24% of the crew who survived).
Lord's famous *A Night to Remember* gives a passenger list. Pages 207-209 catalogs the third class passengers who embarked at Queenstown (Cobh). There were 114 of them, mostly with typical Irish names. Only 40 (35%) survived.

Other sources differ slightly, Barczewski, p. 9, says that 123 passengers boared at Queenstown, of whom 113 paid the six pound ten shilling third class fare. Obviously the presence or absence of one passenger doesn't change the casualty rate much.

For an extensive history of the *Titanic*, with detailed examination of the truth (or lack thereof) of quotes in the *Titanic* songs, see the notes to "The Titanic (XV)" ("On the tenth day of April 1912") (Titanic #15) - RBW

**Bibliography**


*Last updated in version 2.5*

**Titanic (XV), The ("On the tenth day of April 1912") (Titanic #15)**

**DESCRIPTION:** "On the tenth day of April 1912 her whistles they did sound, Her power of motion was released, her twin screws turned around." The ship gives little attention to the dangers of the sea. The ship sinks 400 miles from cape race

**AUTHOR:** unknown

**EARLIEST DATE:** 1951 (MUNFLA/Leach)

**KEYWORDS:** sea ship wreck technology

**HISTORICAL REFERENCES:**

April 14/15, 1912 - Shortly before midnight, ship's time, the Titanic strikes an iceberg and begins to sink. Only 711 survivors are found of 2224 people believed to have been aboard.

**FOUND IN:** Canada(Newf)

**REFERENCES (1 citation):**

**ADDITIONAL:** Eric West, _Sing Around This One: Songs of Newfoundland & Labrador Vol. 2_, Vinland Music, 1997, pp. 46-47, "The Titanic" (1 text, 1 tune, learned by Eric West from Frank Shea)

Roud #774

**RECORDINGS:**

*Mrs. John Powers, "The Titanic" (on MUNFLA/Leach)*

**NOTES [20209 words]:** Roud, following the Leach web site, includes this with "The Titanic (I)" ("It Was Sad When That Great Ship Went Down") [Laws D24] (Titanic #1). Clearly, though, it is a separate song; it lacks the chorus of Laws D24, has no lyrics in common that I can see, and includes a lot of details I haven't seen elsewhere, most though not all of them accurate.

Because this is one of the less inaccurate *Titanic* ballads, I'm going to use it as my basis for historical notes on the wreck.

I hesitated long before deciding to include a note on the *Titanic* disaster; after all, even though this is a very long note, there are many much fuller accounts elsewhere, which are the basis for this entry. I've included this relatively short history to document some of the features mentioned in the *Titanic* songs.

In what follows, I have included references to the various *Titanic* songs, in curly brackets for lack of a better notation. For example, the *Titanic* was, according to "The Loss of the Titanic (Titanic #13)," "The beauty of the White Star Line." The goal in building the *Titanic* was indeed to make a very ornate ship, so where I say White Star "would make their name on comfort," this is followed by the citation (#13), meaning that this accords with "The Loss of the Titanic." Where the songs are wrong (as, e.g., in the claim that the band played "Nearer, My God to Thee"), the citation will be {contra #1, #2...}.

It might be noted that, although there seem to be more folk songs about the *Titanic* disaster than any twentieth century event except the Irish 1916 rebellion and its aftermath, they represent a
relatively small fraction of total compositions on the subject. Ritchie, p. 205, estimates that there were "some 300 works about, or somehow associated with," the loss of the Titanic. Smithsonian, p. 36, declares that "112 different pieces of music inspired by the loss of the Titanic were copyrighted in America in 1912 alone."

The story of the Titanic, in a way, begins in 1870, when the Oceanic created the transatlantic passenger liner (Wade, p. 13) and made the White Star Line's reputation for luxury crossings (Brinnin, p. 241). You could argue for an even earlier date -- e.g. Brinnin, p. 4, begins his account with the James Madison of 1818, which was the first packet to keep a regular schedule. But the Madison was a sailing ship, and not very comfortable. Samuel Cunard and others had replaced the sailing ships with steamers in the following decades, but though Cunard ships were very safe in an era when wrecks were common on other lines (Brinnin, p. 245 notes that Cunard never lost a passenger in the entire nineteenth century!), and Fox, pp. 128-139, tells how the loss of the Arctic and Pacific doomed the rival Collins Line), Cunarders weren't particularly enjoyable to be aboard; the idea was simply to get across the Atlantic.

The Oceanic converted the trip "across the pond" from a burden to something to be enjoyed. Brinnin, p. 242, calls her "the eponymous instance of the modern ocean liner." The small White Star Line, a bankrupt company which had sailed ships to Australia, was taken over to use as a vehicle to promote this new class of ship (Fox, p. 239). It was a major change. Very long and narrow, Oceanic did not confine her passengers to the stern areas as so many earlier ships had done. Staterooms were made larger. There was steam heat. She was far from perfect; many changes had to be made after her first voyage (Brinnin, p. 243). But she had changed the whole nature of transatlantic travel.

It didn't take long for competition to become intense. Three British lines -- White Star, Inman (which was rapidly failing and would soon be taken over by American interests), and the more-established Cunard -- were joined by several German competitors and a few small fry from other countries. By the end of the nineteenth century, it was becoming almost impossible to make passenger traffic pay due to the cutthroat competition (Ramsay, p. 11). The various companies all formed alliances. The Germans had some government support. Cunard eventually turned to the government as well, offering to produce fast liners that the Royal Navy could take over as auxiliary cruisers as needed. Thus were born the Lusitania and her sister the Mauretania (Brinnin, p. 328ff., Ramsay, pp. 15-17; Paine, p. 330).

White Star had to respond, but its answer was different. Rather than turn their independence over to the British government (a deal with the devil that would in fact eventually pose great difficulties for Cunard during World War I), they were in effect taken over by J. P. Morgan (Wade, pp. 14-15; Butler-Unsink, p. 9), which already owned Inman and some smaller American lines and had a deal with the Germans (Brinnin, p. 325).

For all his deep pockets and his cartel-like control over several shipping firms, even Morgan had to field a competitive steamer line. (The other tricks were mostly a failure; the year after Morgan died in 1913, the whole mess came apart in a series of transactions that included some illegal deals; Davenport-Hines, p. 56.) So what should be White Star's answer to Cunard's "greyhounds"? The Lusitania was a fine, fast ship (capable, in ideal conditions, of sustained speeds of 26 knots), but her design was radical in many ways -- long, narrow (which made the idea of using her as a warship rather silly; she would have been a lousy gun platform), and driven by the newfangled turbines.

White Star, although historically more radical than the conservative Cunard, preferred not to be so daring in designing their answer. They didn't even rely on the more powerful turbine-driven screws (Wade, pp. 270-271) (#15 incorrectly claims she had turbines and twin screws, not three). (Ironic, given that the Ismays, managers of White Star, had taken a ride on the world's first turbine-powered ship, Turbinia, on the day of her unveiling at Victoria's Diamond Jubilee; Turbinia at the time was the world's fastest ship, by a large margin; Brinnin, pp. 307-308.) The center screw used a turbine, but the port and starboard screws used the old, less efficient reciprocating engines (Butler-Unsink, p. 16). The major innovation was using expansion joints in the superstructure to let it flex (Matsen, p. 100), but that didn't affect the hull's strength or integrity. (Although Matsen, p. 240, claims that recent research shows that the hull "was" too weak; the owners had demanded that the thickness of the steel be reduced, leading Matsen and his sources to conclude that one reason the ship sank so quickly was that she wasn't strong enough and had her spine break.)

Rather than compete on crossing time (contra #2, #15), White Star's ships would make their name on comfort (#13; cf. #16, which describes her one voyage as a "pleasure trip"). White Star's new liners -- to become the Olympic, Titanic, and Britannic -- would be about three or four knots slower than Cunard's. That speed difference allowed a huge savings in engine weight; to get that three knot advantage, Lusitania needed 68,000 horsepower engines (Ramsay, p. 21) despite a gross
tonnage of only 32,000 tons; *Titanic*, at 46,300 tons, had according to the advertisement reprinted in Ballard, p. 169, engines developing a mere 50,000 horsepower (a figure also quoted by Paine, p. 520; Ballard, p. 220, lists her as 46,000 horsepower; Barczewski, p. 3, as 55,000. Lord-Night, p. 174, says she was registered as 50,000 hp, but could reach 55,000. It is probable that the exact figure was never known; *Titanic* never once went up to full speed). Unlike the *Lusitania* and *Mauretania*, which had four propellers, she had only three screws {contra #15, which lists her as having two}.

The weight saved on the engines would all go into more ship -- and more comforts for the passengers. *Olympic* and *Titanic* were, for instance, the first liners to include swimming pools (Barczewski, p. 7); they also had Turkish baths (Brinnin, p. 362). The large size meant that passengers hardly even noticed that they were at sea; the ride was very smooth (Davenport-Hines, pp. 183-184). So large were the designs that builders Harland and Wolff of Belfast (#15) had to build new slips to hold the ships -- replacing three of their old slips with just two, one for *Olympic* and one for *Titanic* (Wade, p. 16).

First class was so fancy that it was simply expected that its occupants would bring their servants; there were separate facilities for first class passengers and the servants of those passengers (Butler-Unsink, p. 54). It is interesting to note that the *Olympic* ships significantly increased the space devoted to first class, so that it had room for about as many first class as third class passengers (Davenport-Hines, p. 67).

Over 3000 workers were involved in the construction of each ship (Barczewski, p. 214, who notes that the Belfast shipyard employed mostly Protestants, making *Olympic* and *Titanic* toys in the battle over Home Rule and the contest over relations between Ulster and the rest of Ireland. Little wonder that it was called "The Pride of Belfast" {#11}

At least give Lord Pirrie of Harland and Wolff this much credit: When Protestant shipbuilders tried to crowd out the Catholics, Pirrie threatened to fire the lot if they didn't let the Catholics back in; Davenport-Hines, p. 62. On the other hand, he made no efforts to improve the conditions in his company housing; Davenport-Hines, p. 64. Nor did he work hard to keep the yard safe; six men were killed in building *Olympic*, and three in building *Titanic*, with hundreds more hurt; dozens were injured badly enough that they could not return to shipyard work (Matsen, p. 124-125). On the evidence, Pirrie was an equal-opportunity robber baron.

The potential degree of luxury available seems almost obscene today. Butler-Unsink, pp. 36-37, lists the standard load of food and kitchen equipment. This included, among other things, 1000 pounds of hothouse grapes (from England, in April 1912, remember; there were no hybrid fruits that could last long enough to be shipped from a southern climate) and 100 pairs of grape scissors. According to Davenport-Hines, pp. 97-98, the whole thing was designed to imitate the luxury of accommodations at John Jacob Astor's St. Regis Hotel, built in 1904 at a cost of five and a half million dollars. The list of foodstuffs on Davenport-Hines, p. 250, shows that more than 100,000 pounds of fresh food were embarked, including 75,000 pounds of meat.

The cost of the two ships was on the order of a million and a half pounds each (see that advertisement in Ballard, p. 169). And that's 1908 pounds (I somewhere saw an estimate that it would take a half a billion 1990s dollars to build a replica). The builders were allowed to go all-out -- the White Star Line and Harland and Wolff had significant mutual ownership (Fox, p. 239; Davenport-Hines, p. 53 and Matsen, p. 72, says that Lord Pirrie, who controlled Harland and Wolff, was the #2 owner of White Star shares), so they didn't really contract for a price and specifications; rather, Harland and Wolff -- which did much of the design work as well as the building -- was paid their costs plus 4% (Fox, p. 240). The only real White Star input in the design was apparently to call for thinner steel in the hull in order to save money on coal (Matsen, p. 104).

It was a cozy relationship for the shipbuilders. Lord Pirrie was so secretive that his company, although it had other directors, was in effect a one man fief; his subordinates could not even manage the business after his death (Davenport-Hines, p. 39); he decided what he wanted, and that was what White Star got. Pirrie was also the one who induced Bruce Ismay to join the Morgan conglomerate (Matsen, p. 74).

Pirrie's self-absorption seems to have been almost total; he wanted a peerage, and wanted it so badly that he switched his financial support from Unionists to Liberals to another to get it -- and then betrayed the Liberals over Home Rule for Ireland (Davenport-Hines, pp. 40-41). He lived so extravagantly that he was thought to be one of the richest men in Britain -- but when he died, it was found that his assets were so mismanaged that he in fact was in debt by hundreds of thousands of pounds (Davenport-Hines, p. 44). "This" was the man who decided how the *Olympic* class of ships was to be built....

The *Titanic* was 882 feet long, her beam was 92 feet, and it was 60.5 feet from the waterline to the boat deck (she was eight decks tall), with the funnels rising another 115 feet (cf. Paine, p. 520, and
the deck plans in Wade, pp. 174-183). Lord-Night, p. 174, puts this in down-to-earth terms: "11 stories high and four city blocks long." (Although those would be four very short city blocks -- 1/24 of a mile long. A standard American city block is 1/16 mile, and *Titanic* was as long as 2.67 of those, or just about exactly 1/6 of a mile.) Ballard, p. 219, reveals that *Olympic* and *Titanic* each were roughly two years on the slips before launching, and needed another year after that to complete.

Although there were four funnels, only three were real, because the ship had only three engines. The fourth funnel was added because Pirrie and Ismay didn't want passengers to think the ships were in some way inferior to the four-funnelled *Lusitania* and *Mauretania* (Matsen, p. 94). So much for efficient design.... And the hull of the *Olympic*, the very first time she came up to speed, "panted" -- that is, vibrated in and out (Matsen, p. 119). Pirrie claimed that was normal (Matsen, p. 123), but it was perhaps an omen of what was to come. *Olympic's* hull also suffered extensive hull cracking (Matsen, pp. 131-132) -- evidence, perhaps, that the steel was not really up to the stress it was under. *Titanic* was strengthened in the area of the cracks, but was that really the only defective spot?

(Matsen, p. 261, says that when *Britannic* was built, significant changes were made to the design to cover up defects that caused the *Titanic* to sink faster, but hid the changes because Pirrie and Ismay didn't dare admit the poor design: "A public discussion of the weaknesses in their Ship of Dreams would have ruined them. They'd had no choice but to keep them secret." But this is all based on some allegedly-concealed modifications to the design. It's a lot of conspiracy for not much evidence.)

Was that an omen? Perhaps never in history has a class of ships been so ill-fated. *Olympic* was the lucky one; she stayed afloat until she was taken out of service in 1935 (though she had to be heavily rebuilt after the *Titanic* wreck, so that she became much harder to sink; Wade, p. 328). But in her two dozen years of service she had had "four" collisions with other ships: with the tug *O. L. Hallenbeck* and with the H.M.S. *Hawke* in 1911 (Lord-Lives, pp. 29-31; Ritchie, p. 97, points out that she was being maneuvered by a harbor pilot at the time, but in the legal cases that followed, the court blamed White Star, according to Matsen, p. 129; the conclusion was that *Olympic* literally sucked the smaller ship into a crash), with the *Fort St. George* in 1924 (Paine, p. 376), and with the *Nantucket Lightship* in 1934 (Paine, p. 349). When Cunard and White Star merged in 1934, Cunard promptly got rid of *Olympic* (Paine, p. 376; Wade, p. 329).

The *Britannic* never sailed as a liner; she was not finished at the start of World War I, and was converted to a hospital ship. In that capacity, she hit a mine in 1916 and sank in less than an hour (Paine, p. 81) -- another example of the inadequate internal subdivisions of the design.

As for the *Titanic* -- well, we're getting to that.

The *Olympic* was finished first, starting her maiden voyage to New York on May 31, 1911 (Wade, p. 17). The ship seemed to work well, but the designers learned a few things (mostly cosmetic) which caused the *Titanic* to be slightly modified, primarily to add more passenger accommodations (Wade, pp. 18-19); in the process, her displacement increased by about a thousand tons. *Titanic* could still be considered *Olympic's* sister, but she was heavier -- the largest ship in the world at the time (#15) -- and somewhat more luxurious.

The *Titanic* would set out on her maiden voyage on April 10, 1912 (#9, #15). At noon, she left Southampton (#5, #9, #11, #13, #15, contra #6, which says she sailed from Liverpool, but Liverpool had been largely abandoned by the liners in the previous two decades because of its problematic tidal characteristics; Davenport-Hines, p. 10). She reached Cherbourg that evening, left France just a couple of hours later, arrived at Queenstown (#11, #12) around noon the next day, and set out for New York (#6) around 2:00 p.m. on April 11 (Lord-Night, p. 175).

It was not an auspicious start, really; there had been coal strike (Wade, p. 23; Barczewski, p. 263, notes that the strike ended April 6, but of course coal was only just starting to go back "into the pipeline"; it hadn't reached Southampton yet), causing White Star to requisition coal from other vessels, cancel their voyages, and transfer the passengers to *Titanic*. In the process, they started a small coal fire that never was entirely put out; the coal smoked the entire time of the voyage (Butler-Unsink, p. 37). Meaning that, unknown to the passengers, there was always a slight danger of a coal dust explosion (which is the most likely explanation for why the *Lusitania* sank three years later).

Borrowing coal and shifting passengers was not unreasonable. Sailing the largest ship in the world with a raw crew was more of a problem. *Titanic* would be going on her maiden voyage with a crew that did not know the ship; at this time, crews were mostly hired on a by-the-voyage basis (Barczewski, p. 264; cf. Wade, p. 24) -- and, on a vessel her size, they wouldn't be able to learn their way around in a day or two! Even second officer Lightoller, a veteran seaman with much experience on White Star ships, said it took him two weeks to learn his way around (Barczewski, p.
Many of the crew didn't have that much time, and though a lot of them had done at least one voyage on the *Olympic* (Barczewski, p. 266), most didn't have his background to help them learn their way.

Even if you ignore their unfamiliarity with the ship, it turns out that only 83 of the crew were actual sailors, used to dealing with a ship at sea (Wade, p. 210). The rest were stewards and other specialists -- important for the passengers, but they couldn't really run the ship. The engine crew seems to have been particularly green; according to Davenport-Hines, p. 252, "Few of the engine crew of firemen, greasers, and trimmers who had delivered the ship from Belfast signed on again for the maiden voyage" -- presumably because of poor conditions in the engineering spaces.

Nor had *Titanic* completed anything like proper sea trials -- for instance, she had never once worked up to full speed, and done very little emergency maneuvering (Wade, p. 184). In a great irony, it is reported that, it was only as she arrived in the vicinity of the ice that she worked her way up to the fastest speed she had ever attained (Wade, p. 28). Apparently she never tested her turning radius at full speed (Lord-Lives, p. 56), and she only did one "emergency stop"; it took her three and a quarter minutes, and 3000 feet, to halt from a speed of 18 knots (Lord-Lives, p. 33) -- a speed less than her cruising speed on her voyage across the Atlantic.

And there had never been a true boat drill conducted. There had been one partial demonstration, inadequate in every regard (Wade, p. 211). Normally drills were conducted on Sunday, but on *Titanic*’s maiden voyage, Captain Smith cancelled it to hold a religious service (Barczewski, p. 10). The passengers didn't know what to do should they need to get to the boats; worse, few of the crew knew how to lower them! (Lord-Lives, pp. 88). So, when the crisis came, the same few crewmen had to do all the work, meaning that the boats could not all be lowered at once (Lord-Lives, pp. 95-96; cf. {#9}, which says they lowered the lifeboats "one by one." It was actually one by one on each side, but close enough).

When the disaster struck, the handful of crewmen doing the lowering had to work so hard that, even on that cold night, they ended up sweating heavily; Officer Lightoller would take off his coat before the last boats were lowered, leaving him in dripping-wet pajamas (Lord-Night, p. 79).

Finally, the captain was not someone you'd be likely to pick to deal with an emergency situation. E. J. Smith had much experience, starting as a boy on a sailing passenger ship and quickly working his way up to mate and then captain (Barczewski, p. 162). Not satisfied with that, he transferred to the passenger liners and working his way up to command those as well. He had commanded over a dozen different liners (Lord-Lives, p. 28) when he was promoted to the pinnacle of the White Star line, the *Olympic* (Barczewski, p. 163). He was so well-liked that White Star made it a policy for him to break in new vessels (Barczewski, p. 165). On paper, he was the perfect captain for *Titanic* {#15}; his time on *Titanic*’s sister *Olympic* meant that he was one of the handful who had some real idea how the new ship worked.

But Smith's resume sounded better than it was. He was a good manager and diplomat -- but he had never had to deal with real problems. In an interview, he once declared, "When anyone asks how I can best describe my experience in nearly forty years at sea, I merely say, uneventful. Of course there have been winter gales, and storms and fogs and the like, but in all my experience I have never been in any accident of any sort worth speaking about" (quoted in Barczewski, p. 185; Butler-Unsink, p. 48; Lord-Lives, p. 29; Wade, p. 38. Eaton/Haas, however, note on p. 77 that his command the *Germanic* had capsized in New York harbor in 1899. Plus there was the *Hawke* collision, described below).

"Smith also had a reputation for high-speed, flamboyant arrivals and departures in the tight confines of harbors. He grounded *Coptic* in Rio de Janeiro in 1891, ran *Republic* aground off Sandy Hook in 1899, and put *Adriatic* on a soundbar in Ambrose Channel, near New York, in 1909" (Matsen, p. 137). It's arguably not a bad safety record, but it isn't perfect, either.

Describing the *Hawke* accident, Smith said, "Anyhow, *Olympic* is unsinkable, and *Titanic* will be the same when she is put in commission. Either vessel could be cut in halves and each section would remain afloat" (Matsen, p. 129). This is probably true (although it wouldn't be much comfort to those in the sliced-open sections), but hardly relevant, because what ship would have a sharp enough bow to slice *Titanic* in two? It was a side-on collision that was the danger.

He didn't have a mind set suited to surprises. In 1906, aboard the *Adriatic* -- a ship no one ever claimed was unsinkable -- he said, "I cannot imagine any condition which would cause a ship to founder" (Lord-Lives, p. 18; Tibballs, p. 227, gives a *Boston Post* story with the quote). By contrast, his second officer on the *Titanic*, Charles Lightoller, had already been through two shipwrecks! (Butler-Other, p. 58). Maybe Smith knew better, and was trying to encourage passengers -- but such statements surely encourage complacency.

He also seems to have been tired; he told a reporter before the *Titanic* sailed that he was ready to leave the sea (supposedly he even told that old story about wanting to carry an oar until he came
to a place where no one knew what it was, and settle there -- Matsen, p. 135 -- although I strongly suspect this was journalistic exaggeration).

Even before the Titanic set sail, it was known that there were icebergs in the North Atlantic -- though {contra #11} she had not seen any herself. A warm year had caused many to break loose from the polar cap; another liner, the Niagara, in fact collided with one at about the time Titanic set out (Wade, p. 31), and at least two sailing ships, the Erna and the Maggie, seem to have been destroyed by the ice (Davenport-Hines, p. 3). What's more, although the Titanic's route was south of the normal extent of the ice pack in winter, it was in the northern part of the region where the charts declared icebergs to be seen regularly in spring (Mersey, p. 24).

No one in authority aboard Titanic seemed worried. Though several ships had been damaged by icebergs in recent years, all had survived (Wade, p. 32). And Titanic was much stronger than most of those ships. She was divided into 16 sections, designed to be watertight, with a central control on the bridge that could, in theory, instantly isolate the sections. She was designed to stay afloat if any two of the sections flooded, or if the front four (which were of course narrower) were breached (Ballard, p. 22).

This was not really such good protection as was claimed. Lord-Lives, pp. 20-22, discusses how early liners (notably the Great Eastern of 1858) had been designed to be unsinkable. Great Eastern had a true double hull (Titanic had a double bottom but not a full double hull; Barczewski, p. 4), a true set of partitions (15 bulkheads from front to back, as on Titanic, but with subdivisions within each cell, as on a battleship, so she was a true honeycomb), and her divisions reached all the way up to the upper deck. Water in one section simply could not work its way into another. But this had proved very inconvenient -- a steward or passenger in one section had to go all the way to the upper deck to move to another. Gradually, the partitions dividing port and starboard sides went out of ship designs, the bulkheads were lowered so that the upper decks were not partitioned, and doors were built into the bulkheads on the lower levels. And the decks of the Titanic were not watertight -- that is, if a particular deck filled with water, there was nothing at all to keep the water from rising up and starting to flood the next deck (Mersey, p. 8).

Mersey, p. 8, says that the various bulkheads on the Titanic reached either to the D deck (20 feet above the waterline) or the E deck (11 feet above the waterline) The diagram in Ballard (p. 22) purports to shows the bulkheads (compare p. 9 of Mersey). The six toward the stern reach two or three decks above the bulkhead -- an adequate distance, though higher would have been better. But those amidships and at the bow -- the ones most likely to suffer damage! -- are much lower; most reach only one deck above the waterline, and F and G are barely higher than the water (Lord-Lives, p. 22, says they rose only 10 feet above the waterline). If the ship went down by the nose -- as Titanic did -- the water could overtop the barriers, flooding at least eight to ten compartments. And the ship of course could not (and did not) survive "that". What's more, only A, B, and P were entirely free of doors (Mersey, p. 9).

Finally, the Titanic's watertight doors were theoretically controlled from the bridge, and also had floats so they could automatically close if they detected water (Mersey, p. 9). In fact, some had to be closed manually, so making the ship watertight was "not" an instantaneous process.

Given the way the ship was built, Mersey, p. 35, suggests that the existence of the watertight bulkheads actually shortened the life of the ship, because it means that all the flooding was in the front of the ship, causing her to go down by the bow and overtop the bulkheads. Had the water been free to go throughout the ship, she still would have sunk -- but on a more even keel and somewhat later (which, although he does not say so, would likely have saved lives). Lord-Lives, p. 23, comments acridly that Titanic was treated as unsinkable (#1, #2) not because she was properly built but because she looked too big to sink. "The appearance of safety was mistaken for safety itself."

Lynch/Marschall, p. 194, makes the interesting point that Titanic's near-sister Britannic sank when she hit a mine. That means that the damage was confined to a small area of the hull -- yet she sank anyway, and much faster than the Titanic. There really does seem to have been a problem with the partitioning in the Olympic class ships.

The Titanic had a near-disaster at the very beginning of her life; as the Olympic had sucked the Hawke into a collision, Titanic produced so much pull that she snapped the ropes of the New York. But, in this case, a collision was averted -- just barely (Lord-Lives, p. 26; Barczewski, p. 4; Tibballs, pp, 31-38).

One personal observation, based on looking at very many photos of the Titanic in the process of writing this article: It really doesn't appear to have been all it was cracked up to be. It was opulent, yes, in a heavy-handed Edwardian sort of way. But it didn't really appear all that well-built. There is a look to good construction, and it doesn't have it. Titanic had neither the hand-crafted strength of pre-nineteenth century construction, nor the technological veneer of the second half of the
Titanic's so-advanced anchors, forged by modern metallurgy -- but being hauled to the ship by horses.

(My opinion about the construction of these ships seems to be borne out by the stories of the leading liners of the time. Very many of the new ships had design problems. The Kaiser Wilhelm der Grosse of 1897 had "lubberly propensities," according to Brinnin, p. 317, which caused her to be nicknamed "Rolling Billy." Cunard's flagship of the period, Lusitania, had had to be refitted due to excessive vibrations; see the notes to "The Lusitania." Titanic's record as the largest ship in the world would not last long; 14 months later, Germany's Hamburg-Amerika line would bring out the Imperator; Barczewski, p. 65. She was roughly 6000 tons heavier than Titanic, but top-heavy enough that she needed her funnels shortened and some of her fixtures replaced, plus they had to add 2000 tons of extra ballast; she also lost her figurehead due to her extreme rolling on just her third voyage; Brinnin, p. 388. After the war, Cunard took her over as Berengaria, but overhauled her again in 1921, and she suffered a series of fires in the late Thirties; Paine, p. 60. Luxurious the monster liners were, but they were perhaps too big for the designers of a pre-computer age.)

Interestingly, Titanic was nowhere near full on her maiden voyage. (Tibballs, xi, thinks this is because of the coal strike, which caused many people to postpone plans since they weren't sure the ship would sail, but most sources seem to think the real reason was that people didn't want to risk taking a new ship which hand't had a shakedown voyage.)

There were three classes of passengers: first class, which was incredibly luxurious; second class, which was also very comfortable (the gap between first class and second was much smaller than that between second and third; Davenport-Hines, p. 195) but where people were not expected to have servants and were not given complete freedom of the boat; and third class (steerage) -- down at the bottom of the ship, with relatively cramped spaces and no special restaurants. Steerage offered safe, clean accommodations and good food, but no special amenities and not much space. It was implicitly understood that first class was for the wealthy, second for the middle class, and third for the poor.

According to Wade, pp. 25-26, Titanic left Southampton on April 10, 1912 with only 46% of first class berth occupied, 40% of second class, and 70% of steerage space booked. (That's 337 first class passengers, 271 second class, and 712 in third class; cf. Barczewski, p. 51. Considering that Titanic was taking passengers from several liners, the totals are amazingly low. (Not that there was any shortage of money among them; #13 is right that there were "wealthy New York millionaires." Davenport-Hines estimates, p. 162, that the 337 first class passengers were worth $500 million. In 1912 dollars. First class passengers may not have been many, but they were certainly well-off!!)

She stopped at Queenstown the next day to take on a few more. That gives her 1320 passengers plus whatever the total was from Ireland -- comfortably more than the 1200 passengers mentioned in #13.

One song (#12) refers to 800 emigrants sailing from Ireland. This presumably refers to the total third class passengers; in all, only about 125 passengers boarded at Queenstown (now Cobh, or the Cove of Cork), of which number 113 (Barczewski, pp. 9, 281) or 114 (Lord-Night, pp. 207-209) were third class, and hence presumably emigrants. (It will tell you something about the size of Titanic that she could not even dock at Queenstown's pier; she had to anchor offshore and have passengers and cargo ferried aboard; Barczewski, p. 281).

Davenport-Hines, p. 225, gives an estimate that third class contained 118 British passengers, 113 Irish, 104 Swedes, 79 Lebanese, 55 Finns, 43 Americans, 33 Bulgarians, 25 Norwegians, 22 Belgians, 12 Armenians, 8 Chinese, 7 Danes, 5 Frenchmen, 4 Italians, 4 Greeks, 4 Germans, 4 Swiss, 3 Portuguese, 44 from the Habsburg Empire (mostly Slavs, with about half of them Croats), and 18 Russian subjects. Thus almost all of Europe, and some places beyond, were represented. For the first four days of the voyage, everything of course went well; the ship maintained a good speed, sailed smoothly, and everyone apparently had a fine time. Then came the "Night to Remember."

Complete details of what happened on the night of April 14-15 probably cannot be known, because most of the key figures were lost. Captain Smith went down with his ship, as did his chief officer (second in command) Henry Wilde, who was almost invisible in the saga (except that Lightoller, who had reason to resent him, accused him of slowing the evacuation; Lynch/Marschall, p. 109). Ironically, Captain Smith had requested Wilde be transferred from the Olympic so he could have a second who knew the ship; Butler-Unsink, p. 44; Lynch/Marschall, p. 76. Fat lot of good it did; as Butler-Unsink, p. 90, comments, Wilde "demonstrat[ed] very little initiative of his own, seemingly content to pass on Captain Smith's [incomplete] instructions, but never expanding them or clarifying them... and rarely issuing any orders of his own."

Also lost was first officer William M. Murdoch, who was the officer in command on the bridge when...
the ship hit the iceberg and who also had charge of lowering the boats on one side (like Smith, he an officer brought over from the Olympic; Barczewski, p. 189. Sort of makes you wonder who was running the Olympic after they took all her officers). Chief Engineer Joseph Bell and almost all of the engineering crew, who kept several boilers running to maintain electricity for the lights and pumps (Ballard, p. 25; Butler-Unsink, p. 109), were lost as well.

Many witnesses pay well-deserved testimony to the bravery of the crew in the emergency which followed. (There were four officers senior enough to stand watches, Smith, Wilde, Murdoch, and second officer Charles H. Lightoller; Butler-Unsink, p. 53. Of these, only Lightoller survived, and he did not go off in a boat; he was washed away from the wreck as she went down and was able to make his way to an overturned "collapsible" lifeboat; as {#13} says, the crew stayed with the ship and sent the passengers off. Their problem lay not in courage but in intelligence.

Instead of information from her senior officers about what went wrong, what we have is the testimony of junior officers (including second officer Lightoller, who however was in his cabin at the time of the collision, and fourth officer Joseph G. Boxhall, responsible for plotting of icebergs as the warnings came in and for fixing the ship's position when she hit the iceberg). We also have accounts from the junior wireless operator, of some of the lookouts, and of course numerous passengers, none of whom, however, had any part in the ship's decision-making. Plus we have the information derived from Ballard's exploration of the sunken hull (which was not very helpful, however, since the part of the starboard bow which was damaged seems to be almost entirely buried in the mud; Ballard, p. 196).

The Titanic did not go to its fate unwarned. One crucial safety feature she had was a wireless, and two wireless operators, allowing one to be on duty at all times. (This wasn't just for safety; many of the first class passengers were sending messages all over the place. Barczewski, p. 11, notes that this was how the Marconi company earned its money; they didn't get paid for talk between ships.) Just on April 14, many ice warnings had come through -- one at 9:00 a.m. from the Caronia, one at 11:40 from the Noordam, two almost simultaneously around 1:45 from Amerika and from White Star's own Baltic, one from the Californian at 7:30, and one at 9:40 from Mesaba -- this one for the very region in which the Titanic was already sailing (Ballard, pp. 13-20; Lord-Lives, pp. 48-49).

And, finally, one more from the Californian, which was almost next door and had been stopped by ice.

How many of these warnings were actually read by the senior officers is not clear. Ballard claims that some never reached the top officers. Understand that wireless operators were not a proper part of the ship's crew. The shipping lines hired them from the Marconi company or one of its competitors. (This was common; many of the "staff" on the Titanic were in fact employees of other companies. The restaurant staff, for example, worked for organizations such as Gatti which had bought concessions on the Titanic -- Lord-Night, p. 68.)

When one of Titanic's radiomen received an ice warning, he could do little except hand it to an officer, who might pay attention or might just slip it in his pocket. To add to the problems, the apparatus had broken down on April 14 -- it was unusually powerful for the time (1500 watts -- Butler-Unsink, p. 62), but probably cantankerous as a result. Senior operator Jack Phillips had repaired it (radiomen at the time had intense training in electronics and such, and Phillips, though only 25, was one of the best; Butler-Unsink, p. 61), but was far behind on commercial traffic and had at times brushed off messages from other ships in order to get it out (Wade, pp. 143-144, 254) -- the more so since that final and most important ice warning, from the Californian, had not been sent as a priority message (Wade, p. 255). Plus, as Lord-Lives, pp. 51-52, points out, the radiomen were not navigators; they really had no idea which messages were most important.

So we don't know how much the crew knew about ice conditions. What is clear is that Captain Smith did not adjust her course significantly in response to the warnings, and the ship did not slow down.

Based on the reports from the Californian on the day of April 14, and from the Carpathia and the Mount Temple the following day, it appears that there was an almost-solid ice barrier across the Titanic's path. There would have been almost no way through without encountering ice (cf. Lord-Lives, p. 130; Lord-Night, p. 147, and the diagrams in Ballard, pp. 198-200). Under the circumstances, the decision to proceed full speed ahead was very dangerous.

The ship had no hope of setting a record {contra #7}; Fox, p. 413, declares that "the Titanic did not charge through that iceberg field with any hope of establishing a new record; she only wished to prove herself not too much slower than the Mauretania." But many captains, as a matter of pride, hated to slow down (Davenport-Hines, p. 85), and it is possible that Captain Smith was pressured to try to make the first crossing faster than the Olympic had made hers the year before (Butler-Unsink, p. 249; on p. 59, he speculates that Smith did this under pressure from White Star boss J. Bruce Ismay, who was aboard. Eaton/Haas, p. 9, however, argue that this is unlikely; if they arrived
that early, they couldn't enter the harbor! And the coal supply was limited).

The fact that a record crossing was impossible might not have stopped Ismay from wanting to try, though; Fox, p. 393, calls Ismay, the son of White Star founder Thomas Ismay, a "doofus," and says that the Morgan takeover of White Star was partly maneuvered by other shareholders to keep Bruce Ismay from gaining too much control of the line. A contemporary called Ismay "a calamity; possibly not quite sane"; Fox, p. 395.

Whatever Ismay wanted, though, he was not the man in charge. If there is a fault, it's Captain Smith's for treating the ice messages utterly cavalierly. (According to Barczewski, p. 190, junior officers did not even have authority to reduce the ship's speed, though she cites no source for this statement.) The warnings needed to be studied; it was only when the messages were combined that they showed a wide band of ice all across the ship's path (Lord-Lives, p. 53). The officers did worry about the cooling of the air and sea -- but, apparently, their chief concern was that it might freeze the fresh water supply! (Ballard, p. 19; Butler-Unsink, p. 63; Lynch/Marschall, p. 77).

Captain Smith, in fact, was asleep at the time of the collision {#3}; he was content to let junior officers take him through the ice zone, though he did tell them to call him in the event of doubtful conditions (Ballard, p. 19). He was, after all, a fairly old man by the standards of the time -- 59, and planning to retire after Titanic made her maiden voyage (Lord-Lives, p. 32; Lord-Night, p. 27, says that he might not even have made this trip, except that he made a habit of captaining ships on their maiden voyages. It says something about how much the company respected him -- and about how fortunate he had been in avoiding accidents.

The claim of {X} that "Captain Smith... must have been a-drinking" is, however, quite certainly wrong. White Star regulations forbid it (Lynch/Marschall, p. 77), and even if he were fool enough to risk his pension on his very last voyage (which he was not), he was with a party that would have spotted it had he touched liquor.

Conditions for spotting icebergs were horrible. (Lynch/Marschall, p. 79, has the interesting note that a lookout on an earlier shift had "smelled" ice -- not as strange as it sounds, since most icebergs calved off glaciers carrying soils and sometimes lichens; the wet earth would not smell like salt water. But though that lookout smelled ice, he never saw any.) It was, of course, dark, and there was no moon (Lord-Lives, p. 47) {#16}. And observers agree that the sea was very calm, with hardly any waves at all -- and one of the best ways to spot an iceberg was to see the waves lapping at it. Easton/Haas, p. 19, states as a fact (though this cannot be known) that the iceberg had recently flipped over, making the upper surface dark and harder to see. To top it all off, the lookouts in the crow's nest did not have any binoculars (Wade, pp. 169-170; Butler-Unsink, p. 44, explains how they came to be missing).

The British inquiry would conclude that binoculars are no help in spotting icebergs (Lord-Lives, pp. 59-60) -- which is sort of true, but only sort of. Yes, as any birdwatcher can tell you, it's almost always easier to spot things with bare eyes. But shifting between eyes and binoculars keeps you alert, and using the binoculars sometimes causes you to see things you wouldn't otherwise see. It is now thought the solution to the Binoculars Problem is known: The key to the locker containing the optics was in the hands of an officer who was on the Titanic from Belfast to Southampton, but was bumped in the latter city to make room for the completely ineffectual Chief Officer Wilde (the man dropped was David Blair, who was second officer until Wilde came aboard; he lost his post and Lightoller was demoted to second officer; Eaton/Haas, p. 72. According to Davenport-Hines, p. 248, Wilde was brought over because the Olympic couldn't sail due to the coal strike). The bumped officer accidentally took the key to the locker with him, so the binoculars were left locked up. The key was auctioned off in 2007.

(Lord-Lives, p. 129, makes the interesting note that, when the Carpathia was steaming toward the Titanic, she dodged half a dozen bergs -- and all of them were spotted from the bridge, not the crow's nest. Apparently, on that dark and calm night, the lookouts aloft were at a severe handicap. It's not clear whether this is due to their angle or, perhaps, just the weather -- on a ship making 20+ knots, or even 17 as the Carpathia was doing, looking straight ahead into the wind of the ship's passage would have been very painful on that cold night.)

Very little is known about the actual iceberg. No other ship saw it with certainty (Butler-Unsink, in an illustration facing page 149, and Lynch/Marschall, pp. 92-93, have a photo of a berg taken by the Prinz Adelbert that may have been it, but the only evidence was some red that might have been paint, which is hardly proof). Even Titanic saw it for only minutes. But the statement {#13} that it was a growler (small berg) seems to have been false, since it was big enough for chunks of ice to fall onto Titanic's boat deck, more than sixty feet above the water. According to Ballard, p. 21, most witnesses stated that the berg reached only to about boat deck level. That's still pretty big. The testimony of Frederick Fleet, who had been on lookout that night, was perhaps not as helpful as it might have been; when called before an investigating committee, he was nervous, his
Cockney talk almost unintelligible, and at one point he actually said, "I ain't got no judgment" in response to a question about distances. (He would eventually commit suicide in 1965, though probably not over the Titanic; Tibballs, p. 516.) But he did say that he spotted the iceberg around 11:40 on the night of April 14 (Wade, pp. 166-167) (#5; contra #6, which gives the date as April 17, and Lomax's #3, which says April 13; #15 has the right date, but gives the time as an hour before the dawn).

(Incidentally, Fleet wasn't the only person aboard to eventually kill himself; so did surviving passenger Jack Thayer, in 1945; Butler-Unsink, p. 231. And wireless operator Harold Bride retired from his job in 1913 and literally vanished; Butler-Unsink, p. 234, says that he assumed a new identity and no one knew where he went until decades after his death in 1956.)

Fleet called the bridge the moment he spotted the berg off the starboard bow. There was little time to react. What we know of the events comes mostly from helmsman Robert Hitchens -- not the most reliable witness; he ended up in command of Molly Brown's lifeboat, and his record in that job was of petty tyranny, lies, and panic; Lynch/Marschall, pp. 152-154, 161-163; in the end, White Star found him a job in South Africa, allegedly to silence him; Lynch/Marschall, p. 223)

According to Hitchens, First Officer Murdoch ordered the engines stopped and the ship turned to port. It was too late; moments later (Lord-Lives, p. 59, says 37 seconds later), the iceberg hit the Titanic on the starboard side (Wade, pp. 171-172; Ballard, pp. 20-21). A post-mortem found that Murdoch's actions, while they seemed the natural thing to do, in fact were unwise -- better a head-on collision, which would have destroyed the first few compartments but left the rest intact, than a glancing blow which opened many (Wade, pp. 182-183). But many ships have hit icebergs and survived. Indeed, there hadn't been a major disaster on a passenger ship since the Olympic wreck of 1873 (Butler-Unsink, p. 73; for background on that, see "The Loss of the Atlantic (I)"). Why did Titanic go down?

It is widely stated that the iceberg opened her front five (or even six) compartments. This has not, to my knowledge, ever been proved; all took on water, but it's not clear that anyone saw the leaks in all the compartments. What is certain is that it opened the fourth and fifth compartment, and at least two compartments before that. As the water rose, it went over those low bulkheads, and finally overcame the ship's buoyancy (Lord-Lives, p. 64).

In a way, it was lucky the ship stayed afloat as long as it did. The fifth compartment contained some of the boilers, which were of course running when water started coming in. Stokers had to work like mad in the rising waters to shut down the boilers and keep them from exploding (Lord-Night, pp. 19-21; Barczewski, p. 18).

Ballard's findings strongly support the hypothesis that the ship sank because the bulkheads between the allegedly-watertight sections were overtopped. The most notable finding was that Titanic snapped in two on her way down (diagrams in Ballard, pp. 204-205). The stern still had enough buoyancy to float when the bow wanted to sink, and the strain was too much for the ship's structure. The conclusion at the time, based on what testimony was available from belowdecks and the rate the ship filled, was that the iceberg had opened a gash about 250 feet long and less than an inch high on average (Lord-Lives, p. 64).

A modern guess is that the gash itself was not so big as was thought at the time, but that the impact caused the cold steel (which would be brittle) to pop rivets and start to weep water. This is supported by the fact that recovered hull samples have a high sulfur content, which would make the steel brittle and fracture-prone (Eaton/Haas, pp. 156-157, though they try to argue away the finding -- unsuccessfully, it seems to me). It wasn't a hole; it was a slow leak -- but a very large slow leak, or rather, a very large number of them (Ballard, pp. 196-197). It is also possible that the collision damaged the watertight bulkheads, so that compartments which were still watertight with respect to the ocean were not tight relative to the interior of the ship and could take in water from the compartments next to them; there was evidence of this in boiler room four (Lord-Lives, p. 65).

She picked a bad place to get hit, too. (#6) says she was off Newfoundland, (#4) claims the ship was only 90 (so McNeil's version) or 98 miles from shore (Randolph's version), but the 500 mile estimate in (#10, #16) is much closer; Titanic's broadcast distress call stated her position as 41 degrees 46 minutes north, 50 degrees 14 minutes west (Ballard, p. 22). This was Boxhall's dead reckoning fix (Lynch/Marschall, p. 108), but this may have involved as many as three errors: Boxhall may have assumed a higher speed than the ship actually managed (Butler-Other, p. 62, notes that her screws used a different pitch from Olympic's, on which Boxhall probably based his speed estimate); ignoring the local current (Eaton/Haas, p. 20); and failed to correct the chronometer for distance covered (Butler-Unsink, p. 242). Ballard, p. 199, moves the ship some 13.5 miles east southeast of her reported position.

But the error in the estimate hardly matters in reckoning her distance from land; in round numbers, she was 400 miles from the closest land at Cape Race (#13 -- which is from Newfoundland -- says
she was heading for Cape Race, which is wrong, but she was communicating with Cape Race at the end; #15 accurately puts her 400 miles from Cape Race but gives the wrong distance to Boston), 450 miles from St. John's (the nearest significant port), 800 miles from Halifax (the closest port truly suitable for large ships), and 1200 from her destination in New York. She was beyond the continental shelf, even though the shelf (the Grand Banks) extends unusually far out to sea in this area.

It would be some time before it was determined that the ship was in danger. The impact felt slight. Frederick Fleet, the man who spotted the berg, initially thought the ship had merely had a "narrow shave" (Wade, p. 173). (Hence, perhaps, the report in some versions of (#1) that the ship "began to reel and rock" at 1:00 on Monday, which would have been April 15. The impact was on Sunday, April 14, but evacuation began the next day. The April 15 date is also found in (#2).)

There was no single source which reported the damage {contra #2, which credits "Bill" with reporting the problem}, although there is some uncertainty as to just who said what. Fourth Officer Boxhall was sent on an inspection tour (Butler-U sunk, p. 70), which revealed some water coming in. Carpenter Jim Hutchinson may have reported significant water below (Barczewski, p. 16, though Tibballs, p. 496, lists Hutchinson as a joiner, and Tibballs, p. 51, says that the carpenter, unnamed, who was sent to sound the ship never reported; Butler-U sunk, p. 70, and Lynch/Marschall, pp. 91-92, say that Hutchinson was sent to sound the ship, and came back reporting water below). A postal clerk probably reported at about the same time.

Soon the instruments showed a significant list. Butler-U sunk, p. 71, cites the testimony of Officer Boxhall, who reports that the commutator listed the ship as listing five degrees to the right and down two degrees at the head. This appears to have been what convinced Captain Smith that the ship was in trouble; Boxhall claims he muttered "Oh, my God" upon seeing that value.

The casualties might have been greater had not Thomas Andrews (1873-1912), the managing director of the shipyard that built Titanic, been aboard (he wanted to inspect her performance; Barczewski, p. 147). Captain Smith called on him to inspect the damage and estimate the situation (Butler-U sunk, p. 71). Andrews -- who seems to have been both a good people person and a highly competent engineer -- quickly realized the ship was doomed (Barczewski, p. 148; Butler-U sunk, pp. 71-72; Lord-Night, pp. 22-23, 26).

Smith, to his credit, accepted Andrews's estimate and started evacuation procedures, himself going to give instructions to the wireless crews (Lord-Night, p. 27). Andrews helped with the evacuation as best he could (Lynch/Marschall, p. 99), then was said to have gone to the first class smoking room; he reportedly was not wearing a lifebelt, and apparently had no intention of trying to save himself; his body was never found (Barczewski, p. 149).

But it is clear that there had been absolutely no planning for an evacuation. Passengers apparently weren't even told to get their lifejackets and go on deck; many of them went to the purser to reclaim their valuables, as if they were threatened with a stock market drop rather than a sinking ship (Lynch/Marschall, p. 99).

According to Wade, p. 144, the first wireless distress call went out 35 minutes after the collision -- just a few minutes too late; the wireless operator on the nearby Californian had gone to bed. (This may perhaps be the origin of the comment in some versions of (#1) that the wireless or wireless lines were on fire: Titanic was unable to communicate with the Californian. Or perhaps the reference is to Titanic's brush-off of Californian's earlier ice warning. I suspect, though, that the reference to the wireless being on fire is just an error.)

Incidentally, the wireless distress call is said to have been the first "SOS" call at sea (#9, #11); at first, the operators send "CQD" messages, which were the original distress code. But "SOS" had been sent recently adopted as the emergency call -- it's much easier to transmit in Morse -- and eventually the operators decided to send that; Lord-Night, p. 52. The distress call went out not long after midnight {contra #9, which says it was "about the break of day," probably confusing the beginning of the day with daybreak).

No one thought to send up rockets until a quartermaster at the stern of the ship noticed lifeboats leaving (he had not been told the ship was in danger!) and called the bridge. That aroused someone enough to order him to bring up the rockets (Lord-Night,p. 47). But, obviously, it took him some time to get them and bring them to the bridge of the big ship.

The statement in (#9) that the ship would "hold on to the last" does not appear to be based on an actual message from the Titanic; it sounds more like a message sent three years earlier when the Republic was sinking: "Ship's sinking, but will stick to the end" (Ritchie, p. 177). Still, many crew did stay on duty very late -- e.g. the engineers kept the lights on until just seconds before the final plunge, and senior wireless operator Jack Phillips stayed at his key even after Captain Smith told him that it was "every man for himself." The Virginian recorded a last faint "CQD" message at 2:17 (I'm not sure by whose clock; Butler-Other, p. 81, says that the Carpathia last heard a signal at
1:50, and it by then was the closest ship other than the *Californian* by a wide margin); that last signal was interrupted in mid-transmission (Butler-Other, p. 77). The ship is considered to have gone down at 2:20 (Butler-Other, p. 122). From then on, all that was left was the controversy. Perhaps the biggest controversy came because survival rates for the different groups on board were very different. Because women and children were given priority (#3, #9, #11), they of course had a higher survival rate than men -- but the first class men did almost as well as the third class women and children.

There were even two dogs rescued from first class (Lynch/Marschall, pp. 100-101). This being the era of the Filthy Rich, it was -- even more than today -- the era of the Completely Useless (and frequently disagreeable) Pet Dog. The *Titanic* had kennels, and even had crew members whose task was to walk the animals. In the early stages of the evacuation, when the boats were lowered half-empty, the two First Class Pooches were given spaces that could have gone to human beings. (Davenport-Hines, p. 174n., says that three dogs survived -- but since he lists 11 or 12 dogs belonging to first class passengers, their survival rate wasn't particularly high. Merely higher than that of, say, third class men.)

Much of the difference in casualty rates was due to the layout of the ship. The passengers in First Class were around the level of the boat deck, and were the first to reach the boats (the boats, absurdly, were at the very top of the ship, well above the main deck, which meant that there was less room for boats and that they were far above nearly every passenger on the ship).

As a result, 94% of first class women and children were saved (there is a table of casualty rates in Wade, p. 67, and a graph in Lord-Lives, p. 82). Only one first-class child went down with the ship, and that because she would not leave her mother, who in turn would not leave her husband; (Ballard, p 149; Lord-Lives, p. 83). Indeed, there was eventually a woman who turned up claiming to he a grown-up Loraine Allison, the little girl who was lost, but she was pretty clearly trying to get her hands on the money the child would have inherited had she lived (Lynch/Marshall, p. 214). Lord-Night, p. 105, notes that only four first class women died, and three of them decided to stay with their husbands. 31% of first class men were saved. In all, 60% of first class passengers survived.

Of second class passengers, 44% lived. In steerage, the figure was only 25% -- 47% of the women and 14% of the men. The survival rate for the crew was comparable to that for third class -- 24% (212 out of 890 crew members, according to Lord-Lives; note that (#15) says with fair accuracy there were 900 crew). Some initial news reports apparently claimed that no one in third class survived (Tibballs, p. 237).

It should be remembered that the third class passengers were physically blocked off from the upper decks due to quarantine regulations (steerage passengers were subjected to a physical examination before they could even board; Butler-Unsink, pp. 39-40), and in any case were many decks below the boats. (Hence the statement in (#1) that they "left the poor below." ) And they had previously been strictly told to stay in their areas -- as more and more emigrants came from Eastern Europe, the steerage passengers came to be treated more and more as undesirables to be separated from the good Anglo-Saxons of the upper decks (Fox, pp. 330-331, who points out that steerage accommodations had actually gotten worse in the late nineteenth century, simply because steerage passengers were viewed as being of an "inferior race").

There were, in fact, only seven doors connecting third class to areas with access to boats (Butler-Unsink, p. 106), and of course the steerage passengers didn't know how to find those doors or get to anywhere useful if they did find them. And although they were not actually confined to their cabins at night, all the outside amenities shut down at 10:00 p.m. (Davenport-Hines, p. 272), so they had nowhere else to be.

Based on testimony from the survivors, they were not blocked from going to the boat deck (with some exceptions -- and of course there could have been major exceptions which simply weren't reported; see Wade, pp. 276-277, Lord-Lives, pp. 84-88). But the crew -- which obviously had to tell them what to do and guide them to the boats -- were mostly concentrated on the upper decks. By the time the third class passengers knew of the disaster and could reach the boat decks, the boats were mostly away -- one witness told of a great flood of third class passengers swarming the boat deck at the very end.

Butler-Unsink, p. 105, has perhaps the best summary: "[Steward John] Hart's efforts [which helped many female passengers escape the lower decks] underscored the fact that... there really was no deliberate policy of discrimination against Third Class. What there was, and what may have been all the more insidious by being purely unintentional, was that simply no policy or procedure for looking after the Third Class passengers existed.... Somewhere in the chain of command communications had broken down, and... when Captain Smith had given no specific instructions, Chief Officer Wilde seemed incapable of initiating any action himself. The other officers [who were
lowering the boats] were already thoroughly occupied and had little time to spare for wondering about what or who the captain and chief officer might have overlooked."

This had an interesting side effect: although the rule was "women and children first," or where Second Officer Lightoller was in charge, "women and children only," because of the way passengers made their way to the boats -- or, rather, didn't -- the "number" of men to survive actually was larger than the number of women: 338 adult men, compared to 316 adult women, according to Lord-Lives, p. 82. The reason a higher percentage of women survived was because there were a lot more men than women aboard -- 1667 men, 425 women.

The male survivors even included J. Bruce Ismay, the man in charge of running White Star; he had crowded into a boat at the last minute. Widely blamed for causing the disaster -- after all, he had allowed the ship to go to sea without enough lifeboats or a trained crew -- he lived another 25 years, mostly as a recluse; Lord-Lives, pp. 180-181. (To be fair, the wreck was a disaster for him in many ways; not only did it damage his firm's reputation and his finances, it also cost him the life of the two personal employees who sailed with him; Matsen, p. 172. So if he was even nuttier after that than he had been before, little wonder.)

(Reading the histories, I don't think Ismay should be blamed for the disaster as such -- he didn't run the ship; Captain Smith did. Ismay did bear significant blame for the lack of boats, though, which at the very least demonstrates that he hadn't properly researched the ship's capabilities. Plus he was a busybody who did nothing but get in the way during the evacuation -- one of the officers had to force him away from the boats. And, on a more individual note, when the ship's musicians were subjected to a pay cut and harsher working conditions, he pretty well blew them off; Barczewski, p. 129. One of the female stewards reported being required to work seventeen hours a day; Davenport-Hines, p. 257. So my verdict is: Criminal, not guilty; Jerk, guilty.)

The Titanic myth of men standing aside to let the women live did create some problems for adult male survivors, many of whom felt pressure to justify their continued existence. Biel, pp. 28-29, notes how Lawrence Beesley, a second class male survivor, later tried to get a part in a Titanic movie so he could be seen going down with the ship this time. (He was denied the role of an extra because he wasn't a member of Actor's Equity. Ironic to note that his daughter-in-law would write One Hundred and One Dalmatians; Davenport-Hines, p. 206.) One final observation on casualties: All numbers are slightly imprecise, because the lists of those aboard are slightly imperfect. (At least one man who was lost cannot ever be identified, because he went aboard using another man's stolen identification; Eaton/Haas, p. 72.) In round numbers, 1500 were lost (#9). Lord-Night, p. 176, says that the American inquiry put the figure at 1517, the British Board of Trade came up with 1503, and the British Enquiry 1490. Lord-Night inclines toward the middle figure. The figure of 1600 in (#1, #4, #5, #7, #16) is certainly too high, though not by much. One suspects the songs citing this figure were composed very soon after the wreck, before the enquiries had sorted things out. The other possibility is that it refers to the number of people actually on the ship when the last boats pulled away, estimated by Lord-Lives (p. 2) to be 1600. But a few of these survived, being hauled out of the water by the boats.

For the most part, the evacuation was orderly. Women and children were put in the boats, and men generally accepted it. Still, it appears that a few shots were fired. The shots did not (contra #3) wake Captain Smith, who of course was awake to order the evacuation. The officers had pistols, and fifth officer Lowe at one point fired a few rounds to prevent a rush on the boat (Lord-Night, p. 75; Lord-Lives, p. 99). This ended the rush, and no one was hurt in the incident. First officer Murdoch may also have used his pistol (Lord-Lives, p. 100; cf. Lord-Night, p. 76), but again, he fired in the air. So at most one passenger was killed by an officer to prevent chaos, and even this is relatively ill-documented (Lord-Lives, pp. 101-102).

The real tragedy of the Titanic, of course, is that everyone could have been saved had there been enough lifeboats. British Board of Trade regulations said merely that any ship over 15,000 tons had to have at least sixteen lifeboats. And the regulations were enforced; Butler-Unsink, p. 38, tells of the officers getting very upset with the Board of Trade inspector because he was so thorough. Titanic in fact had twenty (counting the four collapsible lifeboats that were not on davits and so were much harder to lower; two in fact were on a roof near one of the funnels and almost inaccessible; Lord-Lives, p. 97) -- but she was 46,000 tons, or three times the size envisioned when the regulation was written.

Adding more lifeboats would not have been a great hardship. More boats would have added some weight, of course, but they did not need more space; Titanic's davits were designed to carry multiple boats. Only two boats were actually designed to be lowered and then raised again (Davenport-Hines, p. 278); the rest were true lifeboats. Had she been fitted with a suitable number of lifecraft, and had crew competent to lower them, there was time to get everyone off. But there were boats for only 1178 people (Lord-Lives, p. 72). It was fortunate, in a way, that the ship was
only half full; had she carried her full complement of 3547, there would have been boat space for only a third of them.

Making the matter worse, the lifeboats that did go out weren't full. This was not callousness or over-excitement; the lifeboat officers were not certain that fully-loaded boats could survive the drop after being lowered the long distance from the Titanic's decks (Wade, pp. 132-133), or that the crew were competent to lower full boats. (There had been a recent incident where a lifeboat from the Oceana had overturned, killing nine passengers, so many people were afraid of the boats; Davenport-Hines, p. 279.) Plus, with the ship going down, they were trying to get every boat down before she was swamped -- meaning they didn't wait to bring in as many people as possible. (The farce of the lifeboats may not have ended there. The boats were supposed to be equipped with oars, sails, and survival supplies. An eyewitness testified that most of these were lacking; Eaton/Haas, p. 36. It was fortunate that the sea was calm; if anyone had been thrown out of a boat, it might have been hard to rescue the lost person. And two of the "collapsible" boats were effectively useless, because they were in places from which they could not be lowered! -- Davenport/Hines, p. 279.)

So most of the boats that were sent off in the first hour or so were lowered half-empty -- and apparently no one ever considered using one or another boat as an elevator to send down more passengers. Toward the end, the officers were willing to put more people aboard, but with most of the passengers at the stern, there was no one around near the bow when the last boats at that end were lowered (Lord-Lives, pp. 94-95). As a result, about 400 seats in the boats that could have been filled instead were left empty.

That was not the end of the mishandling. Though the Titanic did not have enough boats, she did have enough lifebelts to keep everyone afloat -- if they were rescued quickly enough from the chill waters. In fact, a few people who did not make it off the sinking ship were rescued by the boats, though many of the boats rowed away from the wreck as fast as they were able (Wade, pp. 233-235; Lynch/Marschall, p. 129, claims that Captain Smith tried to call some of the half-full boats back, but I have not seen this claim elsewhere, and in any case, none of them obeyed). We note that many bodies would eventually be discovered, still afloat in their lifebelts (#4), carried northward by the current; most seem to have died of the cold (Wade, pp. 273-274; according to Lynch/Marschall, p. 176, one of the rescue ships found 17 bodies in the sea, and only one had water in the lungs, i.e. had drowned. The rest all died of hypothermia). Had more of the boats come to their rescue, it is probable that at least a few hundred more people would have survived.

When the song calls it a "cold and icy sea" (#6), it was only the truth; the waters were at 28 degrees F, and Second Officer Lightoller, who spent time in the water before reaching an overturned lifeboat (he was one of a number of men who survived by swimming to Collapsible A or Collapsible B, the lifeboats that the officers were still trying to get down when the ship sank), said that it felt like being stabbed with "a thousand knives" when he went into the sea (Barczewski, p. 29; Lord-Night, p. 114). In several cases, it took only a few minutes to kill; Barczewski, on the same page, relates the testimony of several people who pulled passengers into the lifeboats only to find them already dead, or to watch them die even after they were pulled from the water. Even some people who were never in the water suffered severely from the cold (Eaton/Haas, p. 41).

A recovery ship called the Mackay-Bennett (chartered by White Star in one of their few recorded instances of voluntary compassion; Butler-Unsink, p. 199) brought in at least 306 bodies (Barczewski, p. 41), mostly unhurt except for sea and cold, and many more were seen by other ships (Wade, p. 274); 22 more bodies were brought in by other vessels (Barczewski, p. 42), some also charted by White Star (Eaton/Haas, pp. 99-100); the last body was picked in mid-May (Eaton/Haas, p. 105). Many recovered bodies went unidentified (Eaton/Haas, p. 105, says that 128 were buried without their names being known; Barczewski, p. 45, notes the case of a baby whose identity was not firmly established until DNA testing was used in 2002). Eaton/Haas, p. 105, calculates that 1314 bodies were never brought back to land.

Most of the grief could have been spared had another ship arrived quickly. And there was another ship in the vicinity, the freighter Californian. The Californian had been one of the ships sending ice warnings; she had halted for the night in the face of the ice barrier -- her commander Stanley Lord was still fairly new to command, and had not faced ice before. (He was only 34 years old, according to Eaton/Haas, p. 128. Butler-Other, p. 50, says that he had commanded his first ship in 1906, but he had not moved to the Californian until early 1912.)

Since the Californian was carrying freight only (there was some passenger space on the ship, but it was not occupied; the ship had been designed as a pure freighter, with the passenger space added as an afterthought late in her construction, according to Butler-Other, pp. 42-43), there was no real urgency about arriving at his destination (as witness the fact that the ship had sailed April 5, according to Eaton/Haas, p. 39). This was not a boat trying for a fast crossing -- though Butler-
Stanley Lord claimed that the emergency stores not packed -- but only a couple of sailors on the. They had sails -- or at least they were supposed to, though they may have been among the disorganized rowers to reach in any reasonable time. (None of the Captain Lord's was the. Captain Smith did order the boats to head for the ship on the horizon, which by every reckoning but than Captain Lord claimed or there was a ship between the two. This, of course, was the heart of Titanic stated positions, was certainly more than seven miles away, and probably more than 16, and since the maximum distance her boats could see one was seven miles. Since the wireless officers.)

Butler, p. 156, notes an interesting argument made by a hydrographer at the time, which said that any ghost ship in that spot would have crashed straight into the ice barrier, so it is most unlikely that there was such a ship. The likely explanation for the lack of response to the lights -- Lord's defenders often claim there was a third ship between the two of them and the Californian never saw the Titanic (Eaton/Haas, p. 127) -- but the ghost ship has never been identified (proposals have been made; none are convincing).

At the heart of the problem was the fact that the Californian had only one wireless operator, who went off duty before the Titanic started sending distress signals. The officers of the Californian certainly saw Titanic's emergency rockets -- but ignored them until too late (Paine, p. 87). She didn't even have the excuse that she had to protect her passengers; since she was carrying only cargo (Lord-Lives, p. 134). Her inaction was at the instigation of her captain, Stanley Lord, who was trying to sleep and whose only response to the rockets was to tell his officers to try to contact the other ship by searchlight.

It's not clear why there was no response to the lights -- Lord's defenders often claim there was a second ship not far from them -- though most of the observers thought it too small to be the Titanic. (Butler-Other, p. 55, thinks this was because they saw it only under poor viewing conditions or after it had turned; Smithsonian, p. 37, offers a technical explanation -- "super refraction" -- for why the distances seemed off.) The Californian's crew saw a series of rockets fired, at times roughly corresponding to when the Titanic was sending off distress signals. They saw the ship to the south seemingly turn off most of its lights, and then disappear. These things happened soon after midnight. It was not until 4:00 a.m. that an officer really attempted to learn what was happening (Ritchie, pp. 32-33). The key questions are, Was this ship the Titanic, should the Californian have done something, and could it have done something had it tried?

According to Ballard's calculations, Californian was not more than 21 miles from where Titanic went down, and probably closer due to drift (Ballard, pp. 200-201, following the work of Jack Grimm; cf. Butler-Unsink, p. 243). Captain Lord would later give the distance as 17-19 miles (Ritchie, p. 33). Some estimates -- including Lord Mersey's official British inquiry (Ritchie, p. 33) -- have placed the two ships within five to ten miles of each other (Eaton/Haas, p. 151, though on p. 150 they argue for the 20 mile figure); Mersey had no doubt that the ship seen from the Titanic was the Californian (Mersey, p. 41 and elsewhere).

There is also suspicion that Californian's log was "cleaned up"; the official log has no record of seeing any rockets (although the accounts of the crew make it clear that she did) -- and the "scrap log," which usually contains information to be cross-checked before being entered into the official log, is missing for that time period, even though it is usually preserved (Butler-Unsink, pp. 243-244). Butler-Unsink, p. 244, argues that the course she was on would have left her south of her official position when stopped -- i.e. closer to the Titanic.

Butler-Other, p. 136, also notes the curious fact that Captain Lord had his officers swear out statements about the disaster even before they reached port, which he then locked in his safe. What's more, Lord would refer to his navigation data, which most captains made public, as "state secrets" (Butler-Other, p. 137).

At the heart of the problem was the fact that the Californian had only one wireless operator, who went off duty before the Titanic started sending distress signals. The officers of the Californian certainly saw Titanic's emergency rockets -- but ignored them until too late (Paine, p. 87). She didn't even have the excuse that she had to protect her passengers; since she was carrying only cargo (Lord-Lives, p. 134). Her inaction was at the instigation of her captain, Stanley Lord, who was trying to sleep and whose only response to the rockets was to tell his officers to try to contact the other ship by searchlight.

It's not clear why there was no response to the lights -- Lord's defenders often claim there was a second ship between the two of them and the Californian never saw the Titanic (Eaton/Haas, p. 127) -- but the ghost ship has never been identified (proposals have been made; none are convincing).

From what I can tell, it sounds as if any ghost ship in that spot would have crashed straight into the ice barrier, so it is most unlikely that there was such a ship. The likely explanation for the lack of response to the Morse lamp is that the officers of the Titanic had other things on their minds than sending lamp signals. Titanic's wireless operators could stay at their posts; they had no other duties -- but the ship's officers were busy evacuating. (Fourth officer Boxhall had tried signaling the mystery ship; according to Lynch/Marschall, p. 109, Captain Smith's words were "Tell him to come at once. We are sinking" -- the exact words quoted in {#9}, though they are there credited to the wireless officers.)

Butler, p. 156, notes an interesting argument made by a hydrographer at the time, which said that the maximum distance at which Titanic could see a ship on the horizon at night was 16 miles, and the maximum distance her boats could see one was seven miles. Since the Californian, based on stated positions, was certainly more than seven miles away, and probably more than 16, and since Titanic and Californian both unquestionably saw a ship, then either the two were closer together than Captain Lord claimed or there was a ship between the two. This, of course, was the heart of the argument.

Captain Smith did order the boats to head for the ship on the horizon, which by every reckoning but Captain Lord's was the Californian (Barczewski, p. 168), but she was too far away for the disorganized rowers to reach in any reasonable time. (None of the Titanic's boats were powered. They had sails -- or at least they were supposed to, though they may have been among the emergency stores not packed -- but only a couple of sailors on the Titanic knew how to sail a boat, so that was no help.)

Stanley Lord claimed that the Titanic was too far away to reach in time (Eaton/Haas, p. 129). But
**Californian** had a top speed of 13.5 knots (Paine, p. 87; Eaton/Haas, p. 44). If he had reacted as strongly as the *Carpathia*, he would certainly have arrived at least half an hour before the *Titanic* went down (that based on the ships' official positions; it would have been sooner if, as suspected, the two ships were closer together than the *Californian*'s official position indicated), allowing for much more complete rescue efforts. Condemnation of *Californian*'s skipper Stanley Lord has not been universal -- Butler-Unsink, p. 241, notes that some maritime unions have a strong interest in not having him condemned -- but it is widespread; if the *Californian* was the mystery ship, there can be little doubt that Lord's behavior caused hundreds of avoidable deaths.

It is ironic to note that the *Californian* was owned by the Leyland Line, which was owned by International Merchant Marine, which also owned White Star and the *Titanic* (Butler-Other, p. 44). It was IMM, in fact, which had put the passenger space on *Californian.*

Of the books I have read, only Lynch/Marschall and Eaton/Haas can be considered Lordite; on pp. 190-191, the former argues, first, that the *Californian*'s reported position and the *Titanic*'s actual position were too far apart to allow easy visual contact; second, that it took the *Californian* two hours to reach the *Titanic*'s death site (so also Eaton/Haas, p. 44, but they note that she initially steamed at a mere six knots), so she couldn't have gotten there quickly even had she responded to the pleas; third, that there may have been a third ship (this would be the alternate explanation for why witnesses on the *Titanic* thought that there was a moving ship within five or six miles of them -- Eaton/Haas, p. 37); fourth, that many on the *Californian* did not think the ship was big enough to be the *Titanic,* fifth, that the witnesses on both ships thought the other ship was moving even though both were stopped.

The first objection is meaningless, since it is based on one actual and one estimated position; the second is also meaningless, because the *Californian* headed for the reported position, not the actual position (when the *Carpathia* and the *Californian* actually rendezvoused, it was at 41 degrees 33' N, 50 degrees 01' W, or about 15 nautical miles from where the *Titanic* broadcast as the site of the disaster); the third is vitiated by the fact that, if there had been a third ship, the *Carpathia* or the *Mount Temple* should have seen it (Butler-Other, p. 158), and never did, and no ship is logged as being in the area; the fourth may have been an illusion of distance; and the fifth may also have been an illusion, or it may have been caused by the drift of the two vessels, which would have responded to ocean currents differently.

Butler-Other, pp. 171-176, describes Lord's testimony before the British investigatory tribunal; it is confusing and sounds like the account of a man trying to cover his guilt. On the other hand, he was being badgered by several questioners about events which happened in the middle of the night. I would allow the possibility that he simply didn't remember that well.

But not one of these objections in any way overcomes the basic flaw in the Lordite position: That Captain Lord saw distress rockets and ignored them. We don't know if Lord could have helped the *Titanic.* We "do" know that he ignored an obvious cry for help.

Ritchie, p. 33, notes that the bad publicity forced Captain Lord to quit the Leyland Line. He found another job, but it was with the Nitrate Producers Steamship Company, which cannot have been as prestigious. His record there is said to be unblemished.

We should stress: Stanley Lord was not guilty of murder. He did not know what was happening. Even if he had responded immediately to the first distress rocket, he might not have been able to reach *Titanic* in time to save everyone (Butler-Other, pp. 191-194, attempts to calculate what *Californian* could have done had she responded at once, and estimates that he might have saved 300 more lives. I would consider this number somewhat low, because the evacuation of *Titanic* might have been more orderly had there been word that a ship would arrive soon. But Butler is likely right that some would still have died). And if he had known with certainty that a ship was sinking near him, he would have surely done more than he did.

To repeat: All authorities agree Lord is innocent of deliberate murder. What he is guilty of is negligence and indifference. And, to be fair, his junior officers must bear part of the blame. To give Lord his due, he had gone to bed before the distress calls started. The junior officers made very little effort to wake him (Eaton/Haas, p. 151). There is certainly plenty of blame to spread among the *Californian*'s officers.

Still, Butler-Unsink, pp. 191-194, 241-245, accuses Stanley Lord of terrorizing his officers until they couldn't act without his permission. Butler-Other, p. 199, offers as his verdict that "circumstances unconsciously conspired to reveal that Stanley Lord was a man without conscience: Stanley Lord was a sociopath." I do not think Butler proves this -- he says he consulted experts, and even lists them on p. 243 -- but he doesn't give details of their analysis, or of what information they used to reach their conclusions. Nor would I wish to trust a therapist who would reach such a posthumous conclusion. I'm not sure a diagnosis at this distance is even meaningful. Still, it would explain a lot. However, the diagnosis is very problematic, because "sociopath" is not even a proper clinical term.
these days (it's not even mentioned in the index to the DSM-IV-TR); those who were once deemed sociopaths and psychopaths are now a considered a subset of those who suffer Antisocial Personality Disorder (although there are those who argue vehemently that psychopathy, at least, is a distinct condition). And Lord does not seem to fit that diagnosis. The DSM-IV-TR criteria for Antisocial Personality Disorder (p. 706) require that the person have shown signs of Conduct Disorder before age 15, and the only sign of this in the discussion of his life on p. 47 of Butler-Other is "willfulness."

As an adult, someone with Antisocial Personality Disorder must meet at least four of seven criteria. Butler would certainly argue that Lord met criterion (5), "reckless disregard for safety of self or others," and also criterion (7), "lack of remorse, as indicated by being indifferent to or rationalizing having hurt, mistreated, or stolen from another." But that is only two criteria, and it appears to me that he certainly does not meet (1), "failure to conform to social norms with respect to lawful behaviors." (3) "Impulsivity or failure to plan ahead" (Butler-Other, p. 54, shows just how Lord managed everything in nitpicky detail; he showed no impulsivity at all); (4) "irritability and aggressiveness, as indicated by repeated physical fights or assaults" (Lord was irritable, but he didn't get into fights!); and (6), "consistent irresponsibility, as indicated by repeated failure to sustain consistent work behavior or honor financial obligations." The whole reason Lord had command of a ship was his demonstrated responsibility!

So Lord was not, clinically at least, a sociopath; if I had to assign a diagnosis, I'd be much more tempted by Narcissistic Personality Disorder, which requires five traits (DSM-IV-TR, p. 717), of which Lord had (1), "a grandiose sense of self-importance," probably (5), "a sense of entitlement," (6), "is interpersonally exploitative," (7), "lacks empathy," and (9), "shows arrogant, haughty behaviors or attitudes." He also shows hints of some of the other criteria.

It should be remembered that Lord was called upon to make his choice in the middle of the night. He might simply have made a mistake because he was tired -- if he had been as alert a sociopath as Butler would make him, he would likely have gone to rescue the Titanic for the fame it would bring him. His real faults were that he intimidated his officers so much that they did not dare push him, and he never admitted his error. These failings are both consistent with Narcissistic Personality Disorder. But this too is diagnosis at a distance; it's merely a diagnosis that actually fits....

Whatever Lord's mental state, The Lordite controversy is covered in detail in almost every book on the Titanic; see e.g. Barczewski, p. 35 and after; Lord-Lives, p. 135ffff.; Eaton/Haas, pp. 150-152; Ritchie, pp. 31-34; it is the primary subject of Butler-Other. Nonetheless, it seems not to have been mentioned much in the songs, perhaps because the Californian did not show up in the news stories until some time after the disaster.

Not every ship and captain was so inert. Captain Arthur Roston of the Carpathia heard the distress call, and at once turned ship (#9, #11; cf. #15, which implies that people on the ship were awaiting the Carpathia specifically, which surely isn't true). His was by far the most decisive and effective action of the night. Unfortunately, his ship was roughly 60 miles from the Titanic, and the Carpathia, though only nine years old, had a normal top speed of just 14 knots (Paine, p. 96 Butler-Other, pp. 22-23, notes that she was not really intended to be a liner in the usual sense -- as built, she had large cargo holds and no first-class accommodations at all, just second class and steerage. In 1905, according to Butler-Other, p. 26, she was rebuilt to take first class passengers, and her third class space was expanded at the expense of the cargo space, but of course she was stuck with her old engines.)

Captain Roston and crew gave it everything they had, and supposedly got Carpathia going at 17 knots (Lord-Night, p. 141, though others have argued that she could not possibly have gotten above 16 knots; Butler-Other, p. 70. Since the ship never went that speed at any other time, we really cannot know). Despite her efforts, it took her some three and a half hours to reach the site of the Titanic, meaning that the larger liner had gone down about an hour before. Carpathia rescued such survivors as she could find, taking the first survivors aboard at 4:10 (Butler-Other, p. 105) and reaching the last boat at 8:30 (or about six hours after Titanic sank); by then of course the only survivors were those who had been in the boats. Indeed, some even of those pulled from the water by the boats had died; the cold and the shock (and, in a few cases, the effort of keeping a half-flooded boat afloat) proved too much.

After picking up every survivor, Captain Roston turned his ship about. Her destination was Europe, but he knew he had to get the survivors to land quickly. The only question was whether to head for New York (the passengers' intended destination) or Halifax (the nearest major port). After some consideration, he headed for New York (#11) (Lord-Night, pp. 160-161). It was to prove a difficult trip, both because of the crowding and because storms made some passengers fear that the Carpathia too was in danger (Lynch/Marschall, p. 163).
Lord-Night, pp. 189-209, gives the official passenger list, with those lost and saved, though he notes (Lord-Lives, pp. 36-38) that there were some errors in the list. Tibballs, pp. 483-506, gives a list which includes the crew, though some are miscategorized. Many books list only the "celebrity" passengers -- e.g. the very wealthy Isidor and Ida Strauss (just two of several millionaires (#6)), and American President Taft's advisor Archie Butt. (Several others big names booked passage but did not actually sail. J. P. Morgan, who ultimately owned the ship, was too ill to sail. Alfred W. Vanderbilt changed his mind so late that there wasn't even time to get his luggage off the ship; Ballard, p. 14; according to Eaton/Haas, p. 73, a servant stayed with the baggage and was lost with the ship. Some of Morgan's amazing antiquities collection was also supposed to go with the ship; by sheer luck, it didn't; Davenport-Hines, p. 13)

The Strausses are mentioned in the Cowboy Loye version of (#16); they were an "elderly philanthropist" and his wife (Lord-Lives, p. 35) who owned the Macy's department store (Ballard, p. 14). They reached the deck early on, but Isador Strauss, being a man, was denied a place in the lifeboats (Butler-Unsink, p. 109, and Eaton/Haas, p. 26, in fact say that he refused to enter a boat when given a chance). His wife could have left, but she declared that she would share his fate ("We have been living together for many years; where you go, I go"), went back aboard the ship, and of course died in the wreck (Wade, p. 61 -- a story that came out in the American hearings). But if Ida Strauss gets the award for Most Romantic Gesture, no passenger was given more publicity than John Jacob Astor (1864-1912) (#5; probably the "Jacob Nash" of Lomax's #3). He was probably the richest man aboard, though he had inherited rather than earned most of the money. He kept 18 automobiles, and had raised a regiment for the Spanish-American War, allowing him to take the title of Colonel (Barczewski, p. 58), even though he had no military training (and probably less aptitude, except for the mercilessness that came from his financial background).

As the boats went off, Astor apparently asked if he could go aboard with his (much younger trophy) wife, who was pregnant. (No, they didn't have the phrase "trophy wife" in 1912, but they had the idea, and Astor was largely cast out of society; Barczewski, p. 58. Barczewski adds that the girl was visibly pregnant even though they had been married only four months. It is perhaps revealing that Madeleine Force Astor would remarry in 1918 even though it meant giving up about seven million dollars in money from a prenuptial agreement. (Astor doesn't seem to have had much taste in women; his first wife was very beautiful but completely incompatible with him; they had little to do with each other although they didn't get divorced until after Astor's mother died; Davenport-Hines, p. 163.)

The flip side is, at least Astor married his New Cookie; other rich men pretended to be faithful and took mistresses. Benjamin Guggenheim, another of the ultra-rich passengers, had left his wife in New York to travel with his girlfriend; Butler-Unsink, p. 28.

Second officer Lightoller, who survived but only by swimming to a boat, flatly refused Astor's request to join her in the boat (Barczewski, p. 25).

Astor allowed her to go in the boat without him, but said that he would meet her in the morning (Barczewski, p. 60); either he expected the ship to survive (unlikely by then) or he expected to find another boat.

Quite a few legends arose about Astor immediately after the wreck, generally very positive (#5 says "all the women he tried to save"); Biel, p. 41, reports an account in which he is credited with saying "Not a man until every woman and child is safe in the boats." Not one of these accounts is from an actual beneficiary of his kindness, or even a reliable witness; all were reports of people who claimed they saw something he did (Barczewski, p. 63); we cannot in any instance prove that Astor was actually the man involved.

(This "men stepped aside" legend is found, e.g., in (#4); Biel, pp. 23-25, documents that this arose in the first hours after the sinking, before any of the survivors had told their tale; the stories weren't exactly false, but it was the ship's officers, not the passengers, who controlled access to the boats, and in the end, many men did survive.)

Astor's body was one of those found by the MacKay-Bennett; it was in very bad shape, but he could be identified by the monograms on his clothing (Barczewski, p. 40). Lord-Lives, p. 172, observes that the Astor family did not even file any claims for damages over his death -- something that obviously would not have happened in today's litigious society.

There were, to be sure, lawsuits filed -- a lot of them, totaling about $16 million. This led to interesting problems in dealing with British and American law (after all, it was a British ship owned by an American conglomerate.) In the end, White Star paid out $664,000 (Lord-Lives, pp. 172-177).

The fate of Captain Smith, mentioned in folklore, is in fact uncertain, except that he definitely did not survive. Wade, p. 58, and Barczewski, pp. 169-171 list several reports, from suicide to rescuing other passengers at the expense of his life. (Barczewski suggests that most of the more heroic
Brown was active in relief causes in World War I, but after that fell into quarrels with her children accounts which made her legendary were largely fictionalized. and helped others escape the building (Barczewski, p. 92). But Barczewski says that the popular their losses. It added up to a legend -- which was confirmed in 1925, when she survived a hotel fire grieving survivors (her skill in several languages helped), and set up a subscription to make up for could not pay for wireless messages (Barczewski, p. 90). She also tried to comfort some of the Aboard the Titanic, she distributed some of the seven pairs of socks she was wearing to those abandoned 25 gowns, 14 hats, and 13 pairs of shoes purchased in Paris; Barczewski, p. 87). When the ship hit the iceberg, she gathered some of her things (fortunately not all; no spartan, she suffered a stroke, and they legally separated in 1909.) She was in Europe when her grandson drifted apart. (According to Davenport-Hines, p. 166, her husband's temper had changed after he discovered gold in the Little Johnny Mine (Barczewski, p. 85). Molly, suddenly rich, then became active in a variety of social causes -- and became a world traveller after she and her husband drifted apart. (According to Davenport-Hines, p. 166, her husband's temper had changed after he suffered a stroke, and they legally separated in 1909.) She was in Europe when her grandson became ill, so she hurried back to the United States on the Titanic (Barczewski, p. 86). When the ship hit the iceberg, she gathered some of her things (fortunately not all; no spartan, she abandoned 25 gowns, 14 hats, and 13 pairs of shoes purchased in Paris; Barczewski, p. 87). Hustled into a lifeboat, she distributed some of the seven pairs of socks she was wearing to those who had come aboard less well-supplied (Barczewski, p. 89), and also tried to convince the quartermaster in charge of the boat to rescue those left behind. If the account in Barczewski, pp. 88-89, is even vaguely correct, his was one of the most despicable stories on that night; he refused to go back, and refused even to hand over the tiller, instead leaving it to the middle-aged Brown and one other woman to row.

Aboard the Carpathia, Brown tried to send out messages on behalf of poorer passengers who could not pay for wireless messages (Barczewski, p. 90). She also tried to comfort some of the grieving survivors (her skill in several languages helped), and set up a subscription to make up for their losses. It added up to a legend -- which was confirmed in 1925, when she survived a hotel fire and helped others escape the building (Barczewski, p. 92). But Barczewski says that the popular accounts which made her legendary were largely fictionalized. Brown was active in relief causes in World War I, but after that fell into quarrels with her children.
There was one small consolation out of the *Titanic* wreck: The British and Americans toughened regulations for liners. They had to have enough lifeboats, the crew had to know how to deal with them, they had to have full-time wireless officers, etc. (Wade, pp. 302-303). These would not prevent future disasters, as the *Lusitania* would demonstrate just over three years later, but they made them less inherently deadly -- the loss of life on the *Lusitania* was mostly because she sank in twenty minutes. Had she stayed afloat for more than two hours, as the *Titanic* did, nearly everyone aboard would have survived.

Wade, p. 318, notes the additional irony that this disaster did not strike one much-oppressed community: There were few Blacks aboard the ship as she sank -- Biel, p. 112, says none; Davenport-Hines, p. 200, says there was one, a Joseph Laroche, a Haitian who had been living in France but was returning to Haiti because of racism. A second class passenger, he did not survive, although it appears his family did. Of course, this eliminates the whole plot of "Shine and the Titanic" (contra #14).

That's just as well for Shine, given the report in the song that Captain Smith's daughter offered him her body if he would rescue her. Smith had only one child, a daughter, Helen Melville Smith -- and she was still just a girl, born in 1902 (Barczewski, p. 163); imagine what would have happened had Shine so much as touched a child that age! In any case, her name isn't in the passenger list in Lord-Night, and she was alive to dedicate a memorial to Smith in 1914 (Barczewski, p. 179). "Shine and the Titanic" is also ruled out by the fact that Shine could not have swum to safety; the water, as noted, was just too cold.

Racism also tinged the stories about the people who tried to rush the boats; they were usually labelled Asian or Italian or otherwise less than Anglo-Saxon. There is absolutely no evidence for this, and much reason to think it false (Barczewski, pp. 55-56). There is one documented instance of a crewman trying to steal another crewman's life vest; since there were no Blacks aboard, he cannot have been Black, and in fact the surviving witnesses never said he was -- but one press report calls him a Negro (Biel, pp. 50-51). (There was at least one Japanese man, Masabumi Hosono, in second class, according to Davenport-Hines, p. 200. He did survive, but I find no charges against him specifically. Incidentally, Blacks weren't the only subject of prejudice; the Slavs of eastern Europe also suffered from discrimination and segregation, according to Davenport-Hines, p. 226, although it wasn't quite as severe. But the liners tried to see to it that they boarded at only a few ports.)

The story of boxer Jack Johnson is more complicated; it appears that Leadbelly's song on the topic (#8): "Jack Johnson want to get on board, Captain said, "I ain't haulin' no coal") conflates two incidents. Lyle Lofgren tells me that Johnson was in Chicago at the time *Titanic* sank, but according to Barczewski, p. 64, Johnson was refused passage on a liner due to his skin color on another occasion. This was not a new problem. Cunard in the 1840s twice carried Frederick Douglass across the Atlantic, but on one occasion forced him to stay in steerage rather than among the first class passengers; on the other, it gave him a cabin but refused to let him mingle with the passengers (Fox, p. 200).

According to Lord-Lives, p. 8, no books on the *Titanic* were published from 1913 to 1955. In the publishing business, *A Night to Remember* started a *Titanic* boom (Biel, p. 149, calls the 1955 publication of *A Night to Remember* the biggest date in *Titanic* history other than 1912 itself.). But the songs on the subject hardly stopped -- indeed, some time around 1970, they taught us a comic parody of (#1) ("Oh, they built another ship Called the S.S. 92... And they christened it with beer, and it sank right off the pier, Wasn't it sad when that great ship went down") in elementary school. Ironically for the parody, the *Titanic* was never formally christened (Lord-Lives, p. 11).

In the late twentieth century, of course, the movie "Titanic" was released. I have not seen it, but the reports I've read (e.g. in Barczewski) say that it contains many historical inaccuracies. Perhaps it will be starting a new round of *Titanic* folklore.

Another irony is the effort which White Star went to to suppress the memory of the ship -- which obviously failed. After *Carpathia* dropped off the lifeboats at White Star's dock in New York, White Star stripped off all identifying markings; we don't even know what became of the boats (Lynch/Marschall, pp. 166-168; Easton/Haas, p. 49, thinks they were stripped by souvenir hunters and then rotted away at the dock; Butler-Other, in the photographs section, thinks they were used on other White Star ships, but of course without anyone knowing where they came from). They would probably be worth millions today.

Which brings us to one of the most vexed of all questions about the *Titanic*: What the band played on that last night.

There are a lot of misconceptions about the performance that night. For starters, the musicians were not a band as properly so understood -- they did not have a brass section. Their instruments
were strings and piano.  

In fact, the eight performers weren't even a group in the usual sense. They rarely if ever played together as an eight-piece ensemble (Lord-Lives, pp. 96-97). The musicians consisted of a string quartet with piano (the primary group, led by newly-engaged violinist Wallace Hartley, which played the main evening concerts and Sunday religious services), and a violin/cello/piano trio which played mostly at receptions and in the cafes (Barczewski, pp. 130-131). They can't have been very loud (especially away from a piano), and in an emergency situation, with the ship listing and sheet music not usable, they would have to rely on things everyone knew -- and even for that, they might not have parts properly assigned. (Eaton/Haas, p. 94, claims they had all 352 pieces in the White Star music collection memorized. This is patently absurd, though presumably they could play them all.) Incidentally, they played for tips (Davenport-Hines, p. 258), which tells you how poor their regular pay was.

I can't help but note the irony that two of them had been lured away from the Carpathia to serve on the Titanic (Lord-Night, p. 44). Though Butler-Unsink, p. 122, reports that Hartley was once asked what he would do on a sinking ship, and he had answered, "I would gather the band together and begin playing."

We don't even know how long they played (Lord-Lives, pp. 107-108). Going down with the ship was not part of their job. Although musicians on German ships actually doubled as ship's stewards (Brinnin, p. 312; this had the ironic effect that German ships, unlike English, "did" play "Nearer My God to Thee" on Sundays), English ships employed specialist musicians who were not formally employees of White Star. (In fact, White Star's passenger list shows them as second class passengers.) Shortly before the Titanic voyage, White Star had started contracting with an agent to supply musicians. The hiring agents booked most of the same musicians the liner companies had always employed -- but inflicted a large pay cut on them and used the difference to make their profits (Lord-Lives, pp. 114-116). White Star refused even to pay death benefits to the musicians (Lord-Lives, p. 117). However long they played, it was above and beyond the call of duty. In the end, all eight of them went down with the ship (Ballard, p. 24 -- a page which also shows a poster for the band).

Whether the musicians made attempts to save themselves cannot be known; some passengers stated that they quit playing about half an hour before the ship sank (Barczewski, p. 132) -- perhaps when the last boats left? But it is touching to quote the remark of Steward Edward Brown, who, when asked when they ceased playing, said "I do not remember hearing them stop" (Lord-Lives, p. 108). Hence, perhaps, the statement that the music "played as they went down" {#9}.

Interestingly, though most reports say the musicians played either hymns or ragtime on that last night, neither was the Hartley quintet's specialty; their primary clientele was the first class passengers (worth, according to Barczewski, over $500 million in 1912 dollars!), who apparently preferred classical music -- on the night the boat went down, the evening concert included Wagner, Dvorak, and Puccini, according to Lord-Lives, pp. 43-44. Apparently some of the listeners felt the band not quite up to the task (Lord-Lives, p. 43) -- but imagine five musicians trying to play Wagner!

We might add that ship's bands of this period played largely for charity (Preston, p. 141) -- though it seems that few passengers were particularly generous.

When the ship hit the iceberg, Captain Smith apparently roused the musicians to play during the evacuation (Barczewski, p. 132). At first, they seem to have played in the first class lounge; later, they moved toward the boats (though the piano players would have been unable to play on the boat deck itself, and without the piano the group would have been quiet indeed. Perhaps -- personal speculation only -- one of the piano players took over conducting, to try to keep the group together without the piano playing rhythm?).

As for what they played, most reports agree that the band started out by playing ragtime tunes (or at least "Alexander's Ragtime Band," which had been a big hit the year before but which critics have indignantly charged isn't ragtime), mixed with other light pieces (Lord-Lives, p. 109). Butler-Unsink, p. 91, apparently based on the report of Lawrence Beesley, mentions "Alexander's Ragtime Band," "Great Big Beautiful Doll," "Can't You Hear Me Caroline," "A Little Love, A Little Kiss," and "Moonlight Bay."

According to Wade, pp. 61-62, it was a Mrs. Vera Dick who started one of the most enduring false stories. She was the one who reported that the band played "Nearer, My God, to Thee" as the ship
went down \#1, \#2, \#4, \#5, \#6, \#7, \#8, \#9, \#16}. Obviously, if she had been near enough to hear
the band, she would have been sucked down with it; Lord-Lives, p. 109, says she was at least a
quarter of a mile away. Of course, one newspaper account claimed that the sound of the hymn
continued *after* the ship sank! (Barczewski, p. 137).
Lord also observes that "Nearer, My God, To Thee" has different tunes in Britain and America -- yet
passengers from both sides of the ocean claim to have heard it played. Odds are that someone,
probably Mrs. Dick, started the story, and it sounded so appropriate that people thought they
remembered it. Or maybe it was a transferred memory from the memorial services; "Nearer, My
God, To Thee" *was* played at some of the funerals (Barczewski, p. 44), including Hartley's
(Barczewski, p. 139, though Eaton/Haas, p. 32, says that the tune used at Hartley's burial was
"Proprior Deo," which few would have known as "Nearer, My God, to Thee").
The single most reliable account is that from junior wireless operator Harold Bride: "The water was
then coming into our cabin. From aft came the tunes of the band. It was a ragtime tune. I don't
know what. Then there was 'Autumn.' Phillips [the senior wireless operator] ran aft, and that was
the last I ever saw of him alive" (Tibballs, p. 97; cf. Wade, p. 63).
This statement has frequently been taken to refer to the lively hymn "Autumn." "Autumn" was
considered extremely appropriate, since it contains the line "Hold me up in mighty waters." But
Lord-Lives, p. 110, offers very strong evidence against this suggestion; it is unlikely the band knew
it or that passengers would recognize it. Lord-Lives, p. 112, suggests that Bride's reference was in
fact to Archibald Joyce's "Sone d'Autumne," popular in 1912. We cannot possibly know; the
evidence is too thin. But at least this piece is a reasonable suggestion, unlike "Nearer, My God, to
Thee." Eaton/Haas, p. 32, mention a suggestion by Gavin Bryars that Bride actually said
"Aughton," and was misquoted.
Still, there are authorities who stand by "Nearer, My God, to Thee" -- e.g. Butler-Unsink, p. 131,
and tentatively Eaton/Haas, p. 32. I have to think this is wishful thinking; though Butler-Unsink
addresses the counter-claim for "Autumn," he does not acknowledge the various problems with the
claim for "Nearer...."
(It is ironic to note that the sinking does seem to have inspired a publishing boomlet --
Lynch/Marschall, p. 213, shows three editions of "Nearer, My God, to Thee" with the *Titanic* on the
cover.)
(I will add a minor speculation of my own here. Tibballs, p. 320, prints a report that a single violinist
played "Nearer..." "[a]fter all his fellow musicians had been washed away." Speaking only for
myself, if I were in a situation where I knew death was coming soon, I'd haul out one or another
instrument and start playing -- it would be the best distraction and farewell I can think of. And
Butler-Unsink, p. 57, says that there were many musicians among the third class passengers, who
staged their own dances along the way. We also have tales of hymn-sings and such;
Lynch/Marschall, p. 77. Could it be that one of the passengers played "Nearer..."?)
The report Tibballs cites (from the *Western Daily Mercury*) was an extensive one, printed two
weeks after the accident, and it seems to have contained nearly every inaccuracy contained in the
*Titanic* songs:
A. That Murdoch shot himself (pp. 320, 326, 333 in the Tibballs reprint)
B. "Explosions" (pp. 320, 325, 326, 328, 335; an exploding boiler is mentioned in Bessie Jones's
version of {#3}, but in fact the *Titanic* crew shut down the boilers early to prevent an explosion, and
Ballard saw no evidence of any such thing; if there were explosions, they were simply of
compressed air and probably occurred far below the surface). To be charitable, the process of
shutting down the boilers did involve venting steam, which was a noisy process (it even made it
hard for the wireless operators to work; Lynch/Marschall, p. 108) which someone might have
interpreted as an explosion. Or, perhaps, a passenger below-decks might have heard the
launching of the distress rockets and thought that was an explosion (cf. the description of the
sound in Butler-Unsink, pp. 97-98; Lynch/Marschall, p. 99, calls it an unearthly roar which forced
passengers to shout in order to be heard over the sound.)
C. An attempt to cross the ocean in "record time" (p. 324; cf. {#7}), when the *Titanic* had no chance
whatsoever to cross faster than the *Mauretania's* record
D. Sundry claims to have been on "the last boat" (p. 324), when in fact the last boat was
Lightoller's, which hadn't even been launched when the water rolled over it, and its passengers are
well known
E. A claim that *Titanic*'s "plates were ripped open from a dozen feet in from the bow to the second
funnel" (p. 327) or "from the forecastle to the bridge (p. 335), which of course would have sunk her
much faster
F. Two "Italians" trying to rush the boats; one "Dago" (yes, that was the word used, which will tell
you the quality of this particular report) had to be shot (pp. 329, 338)
Plus, of course, several stories of the "last musician" (pp. 320, 326)

Even if no one played "Nearer, My God, to Thee," there was at least one hymn directly associated with the sinking: Philip Paul Bliss's "Pull for the Shore." This was sung aboard one of the lifeboats as they rowed away from the scene of the wreck (Wade, p. 236). There was bitter logic in the words:

Pull for the shore, sailor, pull for the shore!
Heed not the rolling waves, but bend to the oar;
Safe in the life boat, sailor, cling to self no more!
Leave the poor old stranded wreck, and pull for the shore.

Harland & Wolff, which built the Titanic, continued to prosper into the Twenties, but the partition of Ireland and the decline of the shipping fleet cost it much business. From a peak in the tens of thousands of employees, it now has only a few hundred (one of the biggest factors in the decline of the Belfast economy), and is now Norwegian-owned; the land on which Titanic was built was sold off in 2003 (Barczewski, p. 245).

Southampton, the Titanic's home port, suffered more immediate losses; the larger part of the ship's crew came from there, meaning that hundreds of families lost a loved one. The Daily Graphic printed a report headed "Stricken Southampton" (Tibballs, pp. 239-240). Barczewski, p. 248, says that there was one school in the town where no fewer than 125 students had lost a close relative. On p. 264, she notes that the population in 1912 was around 120,000, meaning that more than one Southampton resident in 200 was aboard the Titanic and more than one in 250 died aboard the ship (p. 266 says that 699 of 898 crewmembers lived in the Southampton area, while, Butler-Unsink, p. 172, says that 80% of the crew came from the city. Davenport-Hines, p. 249, agrees that 699 of 898 crew had "Southampton addresses," although some had moved there from Liverpool or elsewhere when White Star changed its base of operations).

Many of the Titanic songs of course stress the theme of hubris and how the ship had to be punished somehow. (#10 is the most extreme, but we also find this e.g. in versions of #1). This bit of theology did not originate with the songwriters; Biel, pp. 59-63, and at other points in the chapter labelled "Mammon," shows how preachers of the time offered this argument (which is at best dubiously Biblical -- Jesus in fact quite explicitly said that special punishments did not come to special sinners; see e.g. Luke 13:4). Biel cites (#10) as an example of how this doctrine became entrenched. Butler-Unsink, pp. 222-223, also discusses the mass religious outpouring on the theme of "God did it to show that humans are incompetent worms."

There were a number of goofy ideas proposed over the years to, well, raise the Titanic (#7). Most are pre-Ballard -- the first was proposed in 1914 (Lord-Lives, p. 194) -- so they didn't realize the ship was in two pieces, and most were unworkable even with an intact ship; it seems unlikely that anything will ever come of this (though Arthur C. Clarke produced some ideas that might actually work). Nor did anyone really have any idea what to do with the ship once raised; the idea of a museum was proposed, but one wag calculated that it would be economically unviable just because of the amount of paint required for the ship (Lynch/Marschall, p. 201).

It is sad to report that scavengers *have* recovered some scrap metal -- and, reportedly, are turning it into wrist watches. Other artifacts have definitely been recovered. Sadly, the Gods have not seen to strike these grave-robbers with the sort of punishment they deserve.

The wreck of the Carpathia, which had been sunk by a U-boat on July 17, 1918, was discovered in 2002 (Butler-Other, pp. 210-211), so no doubt it too has been visited by scavengers since then. (The Californian was also lost to a U-boat, in November 1915, but it has not been found; Butler-Other, pp. 214-215)

The last survivor of the Titanic, Elizabeth Gladys "Millvena" Dean, died at the end of May 2009, more than 97 years after the sinking. (Davenport-Hines, pp. 231-232. She was only a few weeks old when the ship sank, the child of a family trying to emigrate to America.) The legend, it seems clear, will survive much longer. - RBW

Bibliography

- Ballard: Dr. Robert D. Ballard, The Discovery of the Titanic (Warner, 1987). The standard work on the story of the Titanic herself after the last survivors left her, with many photos both of the ship as she sailed and of her as was found on the bottom. But most of the material is modern and does not come into the Titanic songs.

- Barczewski: Stephanie Barczewski, Titanic: A Night Remembered (Hambledon Continuum, 2004). One of the few books I've seen that is properly footnoted, though the author seems to have a fascination with people stories (it's perhaps revelatory that she dedicates the book to her dogs). And large sections seem to be taken almost verbatim from Lord-Lives. On the other hand, it's very useful as a counterweight to the "Titanic" movie.
Biel: Steven Biel, Down with the Old Canoe: A Cultural History of the Titanic Disaster (1996; I use the 1997 Norton edition). Not really a history of the ship, but of people's reactions to the sinking. Of course, the reactions are what inspired the songs.... A caution about his accuracy, though: He calls Kirsty MacColl (Ewan's daughter, unless there are two of them) "Irish!


Butler-Other: Daniel Allen Butler, The Other Side of the Night (Casemate, 2009). Unlike Butler's other book, this has no footnotes, but it's an interesting twist on the Titanic story, giving its attention to the other ships in the area on the "Night to Remember.

Butler-Unsink: Daniel Allen Butler, "Unsinkable": The Full Story (Stackpole, 1998). Properly footnoted, for once. Occasionally it's off the wall (e.g. it claims the band did in fact play "Nearer, My God, to Thee"), but for the most part it is a clear and readable summary, and it has interesting insights into some of the key players in the tragedy.


Eaton/Haas: John P. Eaton and Charles A. Haas, Titanic: Destination Disaster, The Legends and the Reality, revised edition, Norton, 1996. Over-dramatic, it seems to me (it treats as fact much that can only be speculation), but with many interesting photos and lists I have not seen elsewhere. On the other hand, it seems to approve of the grave-robbing expeditions to the site, and it is Lordite. I frankly did not like this book at all. And the photos are sometimes dubious -- one shows a ship with smoke coming out of all four funnels, even though one of Titanic's funnels was fake. Either the photo has been doctored or it is another ship.


Lynch/Marschall: Titanic: An Illustrated History, text by Don Lynch, paintings by Ken Marschall, introduction by Robert D. Ballard, 1992; I use the 1998 Hyperion edition. A few too many illustrations, and an inconvenient format, but if a graphic can explain something, it probably has it.

Matsen: Brad Matsen, Titanic's Last Secrets, Twelve Books, 2008. About an examination of the wreck site, with a rather different axe to grind, and frankly too dramatic for my taste.

Mersey: Shipping Casualties (Loss of the Steamship "Titanic") [The Mersey Report, or the Report of the Commissioner of Wrecks on the Loss of the Titanic], His Majesty's Stationary Office, 1912


Preston: Diana Preston, Lusitania: An Epic Tragedy (Walker, 2002; I use the 2003 Berkley edition). Obviously another book about the Lusitania rather than the Titanic, but it is properly footnoted and has useful background about the liners of the era.


Ritchie: David Ritchie, Shipwrecks: An Encyclopedia of the World's Worst Disasters at Sea, 1996 (I use the 1999 Checkmark paperback edition). Not specific to the Titanic, of course, but it has many pages on the subject, with special attention to the Californian affair.

Smithsonian: Smithsonian magazine, March 2012 issue, article "Shadow of the Titanic" by Andrew Wilson

Tibballs: Geoff Tibballs, editor, The Mammoth Book of the Titanic (Carroll & Graf, 2002). A selection of statements by survivors and witnesses, plus press accounts. Unfortunately, it
has no index, and a minimal table of contents, so it contains a lot of useful information I couldn't cite because I couldn't find it when I was writing the relevant portions of this essay.

- Wade: Wyn Craig Wade, *The Titanic: End of a Dream* (revised edition, Penguin, 1986). This calls itself a Titanic book. It's more a book about William Alden Smith and an American post-mortem on the ship's sinking. Wade seems to think Smith was a great man. He really sounds more like a demagogue populist to me, though the legislation he introduced certainly made liners safer. Wade also views the sinking of the Titanic as ending some sort of Great Romantic Era. Most would consider World War I more important in that regard.
- I should probably also mention Arthur C. Clarke's fictional *The Ghost from the Grand Banks* (1990), the last solo novel from the last of the great titans of Science Fiction, and the one who always gave the most attention to the science. It's not one of Clarke's great works, and the background comes almost entirely from Ballard and Lord (which made it rather pointless to cite it), but it is gives some genuine life to some of Ballard's more clinical descriptions of the dead hulk -- and also gives some actually useful ideas about how to raise the ship.

Last updated in version 4.4
File: RCTita15

**Titles of Songs (Song of Songs, Song of All Songs, Song of Song Titles)**

DESCRIPTION: Lyrics composed of titles or pieces of other songs, e.g. "Mickey O'Flannigan he had a Bull Pup, Down Where the Pansies Grow, Don't You Leave Your Mother, Tom, For Mary Kelly's Beau."

AUTHOR: unknown

EARLIEST DATE: 1863 (Foster's sheet music)

KEYWORDS: lyric nonballad parody

FOUND IN: US(MW,So)

REFERENCES (8 citations):
- Randolph 515, "Titles of Songs" (4 texts, 1 tune)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 380-381, "Titles of Songs" (1 text, 1 tune -- Randolph's 515A)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 234, "Working on the Railroad" (1 text plus two unrelated fragments, the "B" and "C" fragments probably belong with "Roll on the Ground (Big Ball's in Town)"; the "A" text is a jumble starting with "Working on the Railroad" but followed up by what is probably a "Song of All Songs" fragment)
- Dean-FlyingCloud, p. 131, "Reminiscences" (1 text)
- Spaeth-ReadEmAndWeep, pp. 45-46, "The Song of All Songs" (1 text)
- Saunders/Root-MusicOfStephenCFoster-Vol2, pp. 339-342+450, "The Song of All Songs" (1 text, 1 tune)
- Wolf-AmericanSongSheets, #2181, pp. 146-147, "The Song of All Songs" (7 references); probably also #2182, p. 147, "The Song of All Songs, No. 2" (10 references); #2183, p. 147, "Song of All Songs, No. 3" (2 references); #2188, p. 147, "Song of Many Songs" (3 references); #2189, p. 147, "Song of Many Songs" (2 references)


Roud #7598, 7599

CROSS-REFERENCES:
- cf. "Songs of Old Ireland" (theme)
- cf. "Scotch Medley (II)" (theme of song titles)
- cf. "Oi They Marched Through the Town (The Captain with His Whiskers)" (tune of some texts, according to broadsides)

NOTES [147 words]: There are actually several pieces which go under this title (Randolph's A, B, and C form one group, his D another; Dean-FlyingCloud's a third, specifically of Irish songs; Stephen Foster with Tony Pastor produced the piece printed by Spaeth in 1863 and cited by Wolf-AmericanSongSheets, though Saunders and Root note that the lyrics are not by Pastor or Foster, and suggest John F. Poole as the writer). The Shepard broadside is particularly interesting, because it appears to be a Song of All Songs made into a street cry -- the seller is hawking the broadsides he sells!

All these songs have a common mechanism, however, and since it is often hard to tell one from another, I am lumping them here.
This has, of course, no relation to the Song of Songs (Song of Solomon, Canticles) in the Bible. For one thing, the Biblical book is erotic (arguably obscene), while this is clean. - RBW

**Tittery Nan [Laws H16]**

**DESCRIPTION:** Joe Dimsey steals old Josiah’s mare; the old man repays the younger back by recovering his horse and pummeling him

**AUTHOR:** unknown

**EARLIEST DATE:** 1939 (Linscott-FolkSongsOfOldNewEngland)

**KEYWORDS:** robbery fight thief injury

**FOUND IN:** US(NE)

**REFERENCES (3 citations):**

Laws H16, "Tittery Nan"
Linscott-FolkSongsOfOldNewEngland, pp. 292-293, "Tittery Nan" (1 text, 1 tune)
DT 712, TITERNAN

**Roud #2194**

**NOTES [78 words]:** Laws says, correctly, that "this little piece with its gay refrain is hardly more than a nonsense song," though Linscott-FolkSongsOfOldNewEngland is of the opinion that it's based on fact. What fact she does not know.

Roud lumps this with "Titter-ni-an," as sung by Barney McCarthy. This is understandable based on the title, since he had only the sound recording, but I would consider them separate (while allowing that "Tittery Nan" may be a bowdlerized remake). - RBW

**File:** LH16

**Tittery-ry-an**

**DESCRIPTION:** "An old women went out to the barn Some eggs for to hunt... A mouse ran up her cunt.." She runs to her husband, begging him to turn it around so it doesn't gnaw its way out. The husband has intercourse with her until the mouse runs out her sleeve

**AUTHOR:** unknown

**EARLIEST DATE:** 1938 (collected from Barney McCarthy by Lomax)

**KEYWORDS:** sex humorous animal clothes

**FOUND IN:** US(MW)

**REFERENCES (1 citation):**


**Roud #2194**

**ALTERNATE TITLES:**

Titter-ni-an

**NOTES [53 words]:** Roud, based on the title, lumps the Lomax recording of Barney McCarthy with "Tittery Nan" [Laws H16]. It is evident from the text printed by Leary and March, however, that they are in fact separate songs -- though I would allow a slight possibility that "Tittery Nan" is a thoroughly bowdlerized rewrite of this song. - RBW

**Last updated in version 2.4**

**File:** JPLRMTRA

**Tittler's Jam**

**DESCRIPTION:** The singer returns from war and mother says "Johnny, you've been fighting. What do you want for tea?" She does not put out Tittler's jam. [The soldier's text starts] wonderful Titter's jam sent in one pound pots is in his dreams every night.

**AUTHOR:** unknown

**EARLIEST DATE:** 1918 (Belton and Odell)

**KEYWORDS:** army war food playparty

**FOUND IN:**

**REFERENCES (2 citations):**
To All You Ladies now at Land

DESCRIPTION: "To all you ladies now at land, We men at sea indite," telling how hard it is to write. The singer hopes the women will understand why they are slow to answer. He tells of the hardships at sea and hopes the ladies will be true

AUTHOR: Charles Sackville, Earl of Dorset (Source: Ashton-RealSailorSongs)

EARLIEST DATE: 1891 (Ashton-RealSailorSongs); reportedly written 1664-1665

KEYWORDS: sailor hardtimes separation

FOUND IN:

REFERENCES (2 citations):
Ashton-RealSailorSongs, #77, "To All You Ladies now on Land" (1 text)
Chappell/Wooldridge-OldEnglishPopularMusic II, pp. 154-155, "To All You Ladies Now At Land" (1 text, 1 tune)

Roud #13886

File: AshS077

To Anacreon in Heaven

DESCRIPTION: "To Anacreon in heav'n where he sat in full glee, A few sons of harmony sent in a petition." They ask the poet to be their patron, describe how they intend to drink and enjoy themselves, and wander off into sundry classical allusions

AUTHOR: Words: Ralph Tomlinson / Music: John Stafford Smith (?)

EARLIEST DATE: 1778 (The Vocal Magazine)

KEYWORDS: drink nonballad gods

FOUND IN: Britain(England)

REFERENCES (5 citations):
Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 128, "The Anacreontic Song" (copy of the first page of a 1779/80 British printing)
Spaeth-ReadEmAndWeep, pp. 8-11, "To Anacreon in Heaven" (1 text, 1 tune)
Fuld-BookOfWorldFamousMusic, pp. 528-533, "The Star Spangled Banner"

DT, ANCREON, ANACRON2

ADDITIONAL: Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, p. 150, "(Anacreon in Heaven)" (1 short text)

CROSS-REFERENCES:

ct. "The Star-Spangled Banner" (tune) and references there (including Same Tune references)

SAME TUNE:
The Star-Spangled Banner (File: MKr015) and references there

NOTES [336 words]: Anacreon (c. 563-476 B.C.E.) was a Greek poet for whom the anacreonitic metre (^^-^-^--) was named. Only fragments of his poetry survive; what scraps remain are in praise of wine, love, and pleasure.

John Stafford Smith is most frequently listed as the author of this tune, and his name appears on the first dated sheet music (1799; the earliest printing, probably c. 1782, has no author listed). However, Samuel Arnold, who conducted the Anacreonitic Society's orchestra, has also been named. William Reynolds, _Companion to Baptist Hymnal_, Broadman Press, 1976, p. 167,
considers the tune anonymous and thinks Smith simply responsible for the arrangement. This song was written for the Anacreonitic Society, devoted (like Anacreon's writings) to wine and pleasure. The society broke up in 1786.

For commentary on the various obscure allusions in this piece, the reader is referred to Spaeth's Read 'Em and Weep. Those who wish to see a list of all the (generally dreadful) lyrics set to the tune around the beginning of the nineteenth century, see Spaeth's History of Popular Music in America, p. 40; there are others listed as "Same Tune" references for "The Star-Spangled Banner." See also "Adams and Liberty."

Supposedly the Anacreonitic Society died of its own success. According to Reginald Nettel, Seven Centuries of Popular Song, Phoenix House, 1956, p. 150, it became so famous that the Duchess of Devonshire wanted to attend. Even though she was behind a screen, the performers, whose songs were scandalous, could not deal with the situation, and soon were resigning en mass, resulting in its downfall. - RBW

Anyone who complains that our national anthem is bad poetry (and some do) should look at the lyrics to this song, its ancestor. They are immeasurably worse. The Library of Congress conducted a study of the song's origins in the early part of this century; among other issues, they considered (and rejected) a suggestion that the tune was composed by the Irish harper Turlough O'Carolan. - PJS

To Coont My Kin an' Pedigree

DESCRIPTION: The singer is offended that his antagonist, in "the filthy stuff that ye composed [with help]," ridiculed "my kin an' pedigree ... ye are like Melchisedeck we dinna know your race." He notes his antagonist's name is shared by a hangman.

AUTHOR: Peter McCombie (source: Greig/Duncan3)

EARLIEST DATE: 1914 (Greig/Duncan3)

KEYWORDS: accusation nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan3 674, "To Coont My Kin an' Pedigree" (1 text)

Roud #6098

NOTES [353 words]: Greig/Duncan3 quotes Charles Murray's conclusion that this is part of a battle between rhymers: one being McCombie and the other named Milne. The Melchisedeck reference, according to Greig/Duncan3, is to Hebrews 7:3 [more likely 7.1-3]: "For this Melchsdek, king of Salem, priest of the most high God ... without father, without mother, without descent, ...." referring back to Genesis 14.18-20 and Psalms 110.4. - BS

While Greig/Duncan3 quotes Hebrews 7:1-3, the actual reference in the song is indeed to Hebrews 7:3, which is the source of the statement that Melchizedek is without father or mother or genealogy. There is no hint of this in Genesis (which simply refers to him as king of [Jeru]salem) or in Psalm 110 (which calls him a "priest forever" -- although in fact the text of the verse is somewhat unclear and some think that it does not refer to Melchizedek). The reference to Hebrews is further supported by the spelling "Melchisedec," which is the form used in Hebrews 7:1 of the King James Bible; the Old Testament of the KJV, and most modern translations, spell the name "Melchizedek," which corresponds more closely to the Hebrew.

We might add that every New Testament reference to Melchizedek is in Hebrews: 5:6, 10, 6:20, 7:1, 10, 11, 15, 17.

There is an interesting twist here, in that the words used in Hebrews 7:3 for "without father" and "without mother" often refer to orphans or even illegitimate children -- a useful insinuation in a slanging contest. However, it seems unlikely that our author knew that.

In any case, the whole thing is probably overblown. Although the name "Melchizedek" does suggest "King [root 'melch'] of righteousness [root 'zadok']," it is likely that the name as used in Genesis is that of an actual Canaanite king; "Zedek" might even be his god. If Jerusalem had had Yahwist kings, there would have been no need for David to conquer it in the centuries after Abraham's encountered with Melchizedek. Hebrews is working from a legitimate Jewish tradition (hinted at in the Psalm and expanded in extra-canonical writings), but it is hardly based on actual history. - RBW

Last updated in version 2.4

File: GrD3674
To Daunton Me (I)
DESCRIPTION: "To daunton [subdue] me, and me sae young, And gude King James's auldest son, O that's the thing that ne'er can be, For the man's unborn that will daunton me." The singer claims that only poverty can keep him down: "Now I hae scarce to lay me on"
AUTHOR: unknown
EARLIEST DATE: 1821 (Hogg-JacobiteRelicsOfScotlandVol2)
KEYWORDS: exile nonballad Jacobites
FOUND IN: Britain(Scotland)
REFERENCES (2 citations):
Hogg-JacobiteRelicsOfScotlandVol2 44, "To Daunton Me" (1 text, 1 tune)
Greig/Duncan6 1134, "To Daunton Me" (1 fragment, 1 tune)
Roud #6826
CROSS-REFERENCES:
cf. "To Daunton Me (II)" (tune, pattern)
cf. "To Daunton Me (III)" (tune, pattern)
NOTES [269 words]: Here the singer plays the part of The Old Pretender, James [III and] VIII. Like "The Shan Van Voght" in Ireland, "To Daunton Me" provides a theme to be adapted to different situations and dates. Hogg provides two other examples: the singer of "To Daunton Me (II)" is a supporter of The Old Pretender who would see "King James at Edinburgh cross, Wi' fifty thousand foot and horse"; the singer of "To Daunton Me (III)" is a supporter of the [Young] Pretender ("For Charles we'll conquer or we'll die"). Then there's the Robert Burns version pitting youth against wealth and age ("An auld man shall never daunton me.") The fragment Greig/Duncan6 1134 may belong to any of these or to some other version entirely; the editor, Elaine Petrie, writes that "Volume 6, is the Heartbreak Hotel of the collection" [p. xviii]. Maybe so, but I would put the fragment either here, with "To Daunton Me (I)," (as would, apparently, Duncan [p. 551]), or the Burns version. - BS
I might add that this is a song utterly uncharacteristic of the Old Pretender; it seems to describe an optimistic, go-for-it sort of guy. But every book I can recall reading describes him as a pessimist, almost morose, unwilling to take risks even when the potential reward was great. The 1715 rebellion was an obvious example: It might have had a chance had he hurried to Scotland -- but he waited until after Sheriffmuir, came ashore just long enough to say he'd come, and left. Susan Maclean Kybett Bonnie Prince Charlie, Dodd Mead, 1988), p. 16. notes that James came to be called "Old Mr. Melancholy," and I have to say that the name fits. - RBW
Last updated in version 2.5
File: Hogg2044

To Daunton Me (II)
DESCRIPTION: "D'ye ken the thing that wad daunton me? Eighty-eight and eighty-nine, And a'the dreary years sinsyne" The singer wants "banishment to a' the Whigs," the return of King James to Edinburgh, and "the usurper forc'd to flee"
AUTHOR: unknown
EARLIEST DATE: 1821 (Hogg-JacobiteRelicsOfScotlandVol2)
KEYWORDS: nonballad Jacobites political
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Hogg-JacobiteRelicsOfScotlandVol2 46, "To Daunton Me" (1 text, 1 tune)
Roud #6826
CROSS-REFERENCES:
cf. "To Daunton Me (I)" (tune, pattern) and discussion there
cf. "To Daunton Me (III)" (tune, pattern)
NOTES [115 words]: William of Orange came to England in 1688 and formally became William III of England and William II of Scotland in 1689. - BS
The dating of this depends very much on the meaning of the word "return." Does the author mean that he wants King James II and VIII to come "back" to Edinburgh, where he was once King? In that case, it must be from before 1701, when James II died. Or does the author merely want the Stuarts back, in which case the Old Pretender, James III and VIII could be meant, and the song could come from almost any time.
For background on the Glorious Revolution of 1688-1689, see e.g. the notes to "The Vicar of Bray"; for the aftermath, see "The Battle of the Boyne (I)." - RBW
To Daunton Me (III)

DESCRIPTION: "At Moidart our young prince did land, With seven men at his right hand, And a' to conquer nations three: That is the lad that shall wanton me." Woe to those that exiled the king. "Raise the banner, raise it high; For Charles we'll conquer or we'll die"

AUTHOR: unknown
EARLIEST DATE: 1821 (Hogg-JacobiteRelicsOfScotlandVol2)
KEYWORDS: rebellion exile return nonballad Jacobites royalty
HISTORICAL REFERENCES:
July 16, 1745 - Bonny Prince Charlie and "the seven men of Moidart" sail from Belle-Ile for Britain (source: Tim Robertson, "Bonnie Prince Charlie in Moidart, 1745-1746" at Moidart Local History Group site)
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Hogg-JacobiteRelicsOfScotlandVol2 45, "To Daunton Me" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "To Daunton Me (I)" (tune, pattern) and discussion there
cf. "To Daunton Me (II)" (tune, pattern)

To Make Your Mother Dance

DESCRIPTION: "To make your mother dance, Put ants in her pants."

AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty mother clothes
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 132, "(To make your mother dance)" (1 text)

To Market, To Market

DESCRIPTION: "To market, to market, to buy a (plum bun/plum cake/fat pig/etc.), Home again, home again, jiggety jig, To market, to market, to buy a fat hog, Home again, home again, jiggety-job"

AUTHOR: unknown
EARLIEST DATE: 1598 (Florio, A World of Words, according to the Opies)
KEYWORDS: animal commerce
FOUND IN:
REFERENCES (3 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 339, "To Market, To Market" (2 texts)
Baring-Gould-AnnotatedMotherGoose #565, pp. 230-231, "(To market, to market)"
Dolby-OrangesAndLemons, p. 112, "To Market, To Market, to Buy a Fat Pig" (2 texts)
Roud #19708

To Mary in Heaven

DESCRIPTION: "Mary! dear departed shade ... See'st thou thy lover lowly laid." The singer recalls their meetings. "Still o'er these scenes my mem'ry wakes And fondly broods with miser-care; Time but th' impression stronger makes"

AUTHOR: Robert Burns
EARLIEST DATE: 1909 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
KEYWORDS: grief love death lament nonballad
To Meet Again

DESCRIPTION: "I sit broken-hearted tonight, love, A-thinking of you, darling one...." "There’s no one to kiss me good night, love." He says, "God knows that I love you, But, darling, we have to part." She is now "no one's darling"; she hopes they will meet in heaven

AUTHOR: unknown
EARLIEST DATE: 1938 (Neely/Spargo-TalesAndSongsOfSouthernIllinois)
KEYWORDS: love separation
FOUND IN: US(MW)
REFERENCES (1 citation):
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 233-234, "To Meet Again" (1 text)
Roud #4330
File: Neel233

To Men

DESCRIPTION: Young men are are concerned with their clothes, their snuff, and drink while they slight lasses. When courting they are "puffed up with pride" and "gar the siller flee" but after marriage "the hoose it is tae build the siller is tae borrow"

AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan3)
KEYWORDS: courting marriage warning clothes money drink drugs nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast 150, p. 1, "The Young Men" (1 text)
Greig/Duncan3 649, Greig/Duncan8 Addenda, "To Men" (5 texts, 2 tunes)
Roud #6078
CROSS-REFERENCES:
cf. "The Sheffield Apprentice" (tune, per Greig/Duncan3)
ALTERNATE TITLES:
What Means Now A’ the Young Men?
I Wonder All Ye Young Men
Oh What Do All the Young Men Mean
File: GrD3649

To Reap and Mow the Hay

DESCRIPTION: The singer is in Scotland, driven from Ireland by the landlord and bad times. He is invited to stay a week "putting in the hay" with a 1914 veteran. He marries the farmer's niece. They'll go to Ireland now but return yearly to Scotland to make the hay.

AUTHOR: unknown
EARLIEST DATE: 1977 (recording, Paddy and Jimmy Halpin)
KEYWORDS: marriage war travel return farming hardtimes Ireland Scotland family
FOUND IN: Ireland
Roud #12937
RECORDINGS:
**To Roll Her In My Plaidie**

**DESCRIPTION:** "There lives a lass by yonder burn... And aft she gies her sheep a turn That feed amang the bracken."
"Could I believe she'd woo wi' me... I'd afttimes slip out owre yon lea And roll her in my plaidie." The poor lovestruck lad tells how he would woo her.

**AUTHOR:** unknown

**EARLIEST DATE:** 1930 (Ord-BothySongsAndBallads)

**KEYWORDS:** love courting

**FOUND IN:** Britain(Scotland)

**REFERENCES:**
- Ord-BothySongsAndBallads, p. 420, "To Roll Her In My Plaidie" (1 text)
- Roud #3948

**File:** Ord420

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**To the Man in the Chains**

**DESCRIPTION:** A response to, or continuation of, The Leadsman's Lament." "To the man in the chains, Send an oilskin when it rains, And if it pleases You, Take me from the seaboat's crew."

**AUTHOR:** unknown

**EARLIEST DATE:** 1987 (Tawney-GreyFunnelLines-RoyalNavy)

**KEYWORDS:** sailor hardtimes storm derivative

**FOUND IN:** Britain

**REFERENCES:**
- Tawney-GreyFunnelLines-RoyalNavy, p. 30, "To the Man in the Chains" (1 text)

**CROSS-REFERENCES:**
- cf. "The Leadsman's Lament" (apparent preface to this song)

**File:** Tawn012

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**To the Mast Nail Our Flag: The Pirate's Song**

**DESCRIPTION:** "To the mast nail our flat, It is dark as the grave, Or the death which it bears while it sweeps o'er the wave." When the pirate takes a prize, "It is mine to divide it, and yours to obey." "I only shed blood where another sheds tears."

**AUTHOR:** Words: "L. E. L." / Music: Horatio D. Hewitt (sheet music cover reproduced by Frank-NewBookOfPirateSongs)

**EARLIEST DATE:** 1837 ("The Pirate's Own Book," according to Frank-NewBookOfPirateSongs)

**KEYWORDS:** pirate battle money wine

**FOUND IN:**

**REFERENCES:**
- Frank-NewBookOfPirateSongs 58, "To the Mast Nail Our Flag: The Pirate's Song" (1 text, 1 tune; #53 in the first edition, where it is entitled "The Pirate's Song (II) and has no tune)
- Roud #V30577

**File:** FrPi058B

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**To the Memory of the Late Captain Kennedy**

**DESCRIPTION:** "Slowly today we wend our way To a grave in Belvedere Behind the corpse of a hero bold." The singer tells of Kennedy's voyages, and describes his heroism when the Viking caught fire.

**AUTHOR:** unknown

**EARLIEST DATE:** 1936 (King, The Viking's Last Cruise)

**KEYWORDS:** ship fire rescue

**HISTORICAL REFERENCES:**
- 1931 - Explosion destroys the sealer "Viking"

**FOUND IN:**

**REFERENCES:**
- (1 citation):
NOTES [1932 words]: The 

Viking, the ship in this song, is also mentioned in "Captains and Ships," "Success to the Hardy Sealers," "Success to Every Man," and "A Noble Fleet of Sealers." She was built in Arendal, Norway in 1881 (Clarke, p. 291; FelthamSteamers, p. 153; O'Neill, p. 968). Fritjof Nansen used her for an arctic expedition in 1882. She became a sealer in 1904, and served under William Bartlett (related to Robert Bartlett of "Captain Bob Bartlett") for the first 22 of those years (FelthamSteamers, pp. 153-154).

Several sailors who sailed in her called her ill-designed to be a sealer; Wilfred Andrews recalled, "Now, the worst ship was the old Viking. The hatches were above us where we slept between decks. And when we were lying on our bunks the seal pelts used to fall on our bunks sometimes" (Ryan-Last, p. 112). Clarence Bartlett also said he "didn't like the Viking" -- and when he was offered a berth on her, he gave it to someone else instead (Ryan-Last, p. 134) and so avoided the disaster in this song. She is also said to have been underpowered (Ryan-Last, p. 367). Oliver James said she was "just like a big schooner" (Ryan-Last, p. 410), which hints that she was maneuverable but slow.

As a sealer, her results were steady but unspectacular, averaging barely more than 10,000 seals per year (FelthamNortheast, p. 95). This was somewhat less than half what the best sealers managed; admittedly she was small, and couldn't hold more than about 20,000 seals (FelthamSteamers, p. 156), but it's clear that she was rarely notable for success. On the other hand, that probably made her more than usually available for unusual duties such as the one which led to her end.

Whence this song. In 1930, a fellow named Varick Frissell decided to make what we would now probably call a sealing docu-drama, originally titled "White Thunder" but eventually released as "The Viking." O'Flaherty, p. 365, describes it as "a hokey love story with astounding scenes of moving ice floes and sealers jumping among them, scenes perhaps unequalled in film history." This followed an earlier (silent) documentary, "The Great Arctic Seal Hunt" (Ryan-Ice, p. 320 n. 23). In the initial filming, Frissell worked on the Ungava, with Robert Bartlett (for whom see "Captain Bob Bartlett") playing the Captain (somewhat incompetently, based on the jokes the crew made about his inability to remember his lines). It was definitely a scripted production; they even brought snow-making equipment and wind machines to the ice! (Ryan-Last, p. 275), and encouraged the men to engage in stunts and spectacular behaviors (Ryan-Last, p. 410). O'Neill, p. 968, reports that Charles Starrett, later known for an astounding number of cowboy films, had the lead role (credited as "Luke Oarum" by imdb.com), and that it was "the first American sound feature shot on location outside the United States," and the first sound feature shot in Canada. Unfortunately, O'Neill, p. 969, also tells us the "acting is pathetic."

However, after the film crew brought their material home, it was decided that more footage was needed. So the film crew went out again in 1931, this time in the Viking, with Abram Kean Jr., the nephew (so Ryan-Last, p. 101; others say son) of the famous Abram Kean (for whom see "Captain Abram Kean") in charge of the ship and Alfred Kean the first mate (FelthamNortheast, p. 96). (Bartlett, it should be stressed, had been on the earlier trip as an actor, not the man in charge.) Clarke, p. 291, gives Abram Kean Jr's dates as 1887-1958.

They set out on March 9, 1931 -- the very last ship of the sealing fleet to leave (FelthamSteamers, p. 157).

It was a tough voyage from the start; the season was stormy, and the ship started to take on water, so they had to make a stop for repairs before they even went to the ice (Keir, pp. 338-339; one account of the problems is on p. 413 of Ryan-Last, which has many accounts of the Viking disaster although most are so disorderly as to be unhelpful).

Apparently one of the film crew's ideas to improve the drama was to cause an explosion to set icebergs rolling and grinding. Sealers often carried gunpowder, in case they got stuck in the ice, and they were incredibly casual about fire (England, pp. 17-18). But, because the filmmakers wanted their fancy effect, it is said that there was extra powder aboard on this trip (Candow, p. 92); some think they had thermite as well (O'Flaherty, p 365). When the Viking was in the vicinity of the Horse Islands off Newfoundland's north coast (FelthamNortheast, in the map on p. x), on March 15, 1931, it blew up. Some reports claim there were two explosions (Keir, p. 339).

One sailor, Clarence Bartlett, later claimed that there was a plot to blow her up (Ryan-Last, pp. 134-135), but this was a memory from half a century later, and there is no way he could have known anyway. Winsor, p. 89, thinks that some flares had been damaged, and someone carried them off and they exploded. But it's all speculation.

There is disagreement about the number of men lost. FelthamSteamers, pp. 158-159, Candow, p. 92, and Winsor, p. 89, say 28 men; Looker, p. 47, says 58; Ryan-Ice, p. 450 [a contemporary
There is a photo of the Viking, who had his leg broken in three places in the explosion, recounted, "Jacob Kean in the Sagona left St. John's Sunday night and just before dark, Tuesday evening, picked up Clayton King, Captain Kennedy, and Sargent. They got driven away at a tangent from the disaster area. They must have gotten in the tide and drove out around the cape but we didn't.... Captain Kennedy died off Cape Bonavista and Fred Best [who had been with Kean] died in the summer" (FelthamNortheast, p. 99). According to Ernest Spracklin, an eyewitness who gave the longest account in Ryan-Last (pp. 412-416), "Captain Kennedy, the navigator, died in one of the boats on the way back to St. John's."

The survivors were mostly rescued by the Sagona and the Beothic II (FelthamNortheast, pp. 100-101, etc.). Clarke, p. 292, says the Foundation, Franklyn, and Eagle also were involved. The cause of the disaster was never really determined; the man who was in charge of the explosives was one of the dead (FelthamNortheast, pp. 104-105).

The survivors had to make their way across the ice pans to land (Looker, p. 47). Only one body was ever found (FelthamSteamers, p. 158). FelthamNortheast, p. 99, says there were 128 survivors, but Candow, p. 92, claims there were 147 on board (a figure also quoted by Andrieux, p. 105, and Green, p. 65). O'Flaherty, p. 365, claims a regular crew of 147 plus two stowaways and Frissell's crew of four; Clarke, p. 291, says "about 150"), which means that Candow would allow only 119 survivors.

Note that this text (probably a poem rather than a song) was published by Clayton King in his account of the disaster. Candow, p. 92, says there was no compensation for the victims, because the law didn't cover this sort of accident. (Plus Newfoundland was bankrupt and would soon lose its elected government; according to O'Flaherty, p. 365, news of the disaster interrupted the legislature as they wrestled with their fiscal problems.) On the other hand, survivor George Adams said that "[Richard] Squires was prime minister. He came to see us, shook hands with us, and gave us $50 each. We were lucky to get that, but, still, we lost all our belongings, our clothes, and everything we had. We had nothing left" (Ryan-Last, p. 105). Survivor Ernest Spracklin says that it was more of a merchandise credit -- they could buy $50 in supplies from the Royal Stores. On paper, that meant a profit for the men -- no one carried $50 worth of stuff to the ice; indeed, few sealers made that sort of money -- but it of course meant that they didn't get the pay they hoped for from the trip.

The footage for the film was thought lost for a time but was eventually discovered in 1950 and the film released in 1971 (Tarver, p. 168).

As was often the case in Newfoundland, tragedy brought forth much folk poetry, and newspapers often printed it. FelthamNortheast, pp. 106-107, has two examples of pieces about this disaster. NewfoundlandStories, pp. 13-15, has one by author Addison Bown; it's much too flowery for my taste (and, given the number of small errors found in Bown's article, I don't trust it much). There is a photo of the Viking on p. 182 of FelthamSteamers, one on p. 103 of Andrieux, one on p.
67 of Winsor, and another on p. 28 of Ryan/Drake. P. 69 of Ryan/Drake (actually a four page spread) has eight photos associated with the film that destroyed the *Viking*, including movie stills and shots of the production team as well as of the ship itself. Clarke, p. 291, has a damaged photo of Frissell and a number of his crewmen on shipboard. O'Neill, p. 948, has a photo -- probably meant to be publicity photo -- of Bob Bartlett in his role as the sealing captain.

Earl B. Pilgrim wrote a book, *The Day of Varick Frissell* (Print Atlantic, no date, and the copyright page claims it has an index, but it doesn't), which I unfortunately bought because I didn't know it was fiction. It does have a few interesting photos of Frissell and a distant photo of the *Viking*, plus a list of those who were aboard her and those who were lost.

For more on the *Sagona*, which was the main rescue ship, see the notes to "Greedy Harbour." - RBW

**Bibliography**

- Looker: Janet Looker, *Disaster Canada*, Lynx Images, 2000
- NewfoundlandStories: (H. Carter, editor), *Newfoundland Stories and Ballads*, Volume XX No. 2, Winter-Spring 1974, article "The Viking Disaster" by Addison Bown on pp. 3-15

*Last updated in version 6.0*

File: RySm105

**To the North, To the North**

**DESCRIPTION:** "To the north, to the north, Where the squatters go bung, Where greenhide's their mainstay... Where for tucker and water you'll often run short While humping your bluey In the land of the north." The singer describes the many problems of life in the north

**AUTHOR:** unknown

**EARLIEST DATE:** 1975 (Fahey-Joe-Watson-AustralianTraditionalFolkSinger)

**KEYWORDS:** travel hardtimes

**FOUND IN:** Australia

**REFERENCES** (1 citation):

*Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 18, page headed "Ditty: The plains of"], *(no title)* (1 text)
To the Stars

DESCRIPTION: "There are songs they sing in the army, Songs in the navy too; But we sing a song that rolls along, The song of the boys in blue." The airmen are "Zooming up boys to the stars!" "These words will guide us, Through adversity to the stars."

AUTHOR: Harold Walker (source: Hopkins-SongsFromTheFrontAndRead)
EARLIEST DATE: c. 1941 (Bert Pearl, The Happy Gang book of war songs, according to Worldcat)
KEYWORDS: soldier technology nonballad war
FOUND IN: Canada
REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, pp. 72-73, "To the Stars" (1 text, 1 tune)
Roud #29424
File: Hopk072

To the Weaver's Gin Ye Go

DESCRIPTION: "My heart was ance as blythe and free As simmer days were lang," but a weaver "has gart me change my sang." Sent to the weaver, he "conveyed me through the glen." As for what happened after, "I fear the kintra soon Will ken as weel's mysel'."

AUTHOR: Words: Robert Burns
EARLIEST DATE: 1788 (according to Kinsley, _Burns_)
KEYWORDS: weaving seduction sex pregnancy warning
FOUND IN: Britain(Scotland)
REFERENCES (4 citations):
MacColl-ShuttleAndCage-IndustrialFolkBallads, p. 23, "To the Weavers Gin Ye Go" (1 text, 1 tune)
MacColl-PersonalChoice, pp. 52-53, "To the weavers gin ye go" (1 text, 1 tune)
DT, GINYOUGO*
ADDITIONAL: James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume II, #103, p. 106, "To the Weaver's gin ye go" (1 text, 1 tune)
File: MacCS23

To the West A While to Stay

DESCRIPTION: "As I sit here sad and lonely, Thinkin' of my dear old home, Of my home an' dear old mother, How much further must I roam?" The singer recalls the sad parting when he told mother he was leaving. Now he learns that mother died while he was far away

AUTHOR: unknown
EARLIEST DATE: 1929 (Randolph)
KEYWORDS: death separation mother
FOUND IN: US(So)
REFERENCES (2 citations):
Randolph 191, "To the West Awhile to Stay" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 189-190, "To the West Awhile to Stay" (1 text, 1 tune -- Randolph's 191)
Roud #4050
CROSS-REFERENCES:
cf. "Ten Thousand Miles Away (On the Banks of Lonely River)" (plot)
NOTES [8 words]: This song is item dB37 in Laws's Appendix II. - RBW
File: R191

To Turra Toon on Business Bent

DESCRIPTION: A tailor went to Turra "on business bent ... Some said he had no business, But it was the opening day." He arrived and came to a table with "dainties there for all ...."

AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan8)
KEYWORDS: commerce food
To Your Tents O Erins

DESCRIPTION: "In Union, blessed Union, will Freedom be found." Union's first year is ending. Union "fills the traitors with fear." "Men to your Tents', now through Erin be sung ... Till Erin, loved Erin, from tyranny's freed."

AUTHOR: Theobald Wolfe Tone (1763-1798) (source: Moylan-TheAgeOfRevolution-1776-1815)

EARLIEST DATE: before 1804 (_Paddy's Resource_, according to Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: freedom Ireland nonballad patriotic political

HISTORICAL REFERENCES:
Oct 1791 - Society of United Irishmen founded in Belfast

NOTES [285 words]: Union, here, cannot be the Union of Ireland with Britain (which occurs in 1801, after Tone's death); it must be the formation of the United Irishmen, co-founded by Tone in 1791. The text begins by enthusiastically supporting "Union." It ends by repeating references to I Kings 12:16 in which deceased Solomon's kingdom is permanently split into the kingdoms of Israel and Judah; this, following Rehoboam's rejection of Israel's call for relief ("So when all Israel saw that the king hearkened not unto them, the people answered the king [Rehoboam], saying, What portion have we in David? neither have we inheritance in the son of Jesse [Rehoboam again]: to your tents, O Israel: now see to thine own house, David [Rehoboam once again, and/or Judah [actually the Davidic dynasty, as represented by Rehoboam, David's grandson and Jesse's great-grandson - RBW]]. So Israel departed unto their tents.") - BS

Like so much in Irish history, I personally would regard the "to your tents" phrase as words of ill omen, not good. Effectively the same phrase occurs in 2 Samuel 20:1 (slightly obscured in the King James rendering, it seems to me) as part of the rebellion of Sheba son of Bichri, which was quickly crushed. The rebellion of Israel against the Davidic dynasty was not crushed, but neither was Israel very successful; it took half a century before a dynasty was established which lasted for more than a year beyond the death of its founder, and the nation as a whole lasted only about 200 years. The phrase "every man to his tent" occurs on a number of other occasions as well -- after battles in which the Israelites are defeated: The routed warriors flee to their own tents after the battle is lost.

- RBW

Toast to Beara, A

DESCRIPTION: "Let's drink a toast to Beara to the gallant sporting team: On the football fields of the County Cork today they reign supreme." Their victories are listed. The members of the team are named. "Here's success to all their followers"

AUTHOR: unknown

EARLIEST DATE: 1978 (OCanainn-SongsOfCork)

KEYWORDS: sports moniker nonballad

FOUND IN: Ireland

REFERENCES (1 citation):
OCanainn-SongsOfCork, pp. 86-87, "A Toast to Beara" (1 text, 1 tune)

NOTES [14 words]: OCanainn-SongsOfCork: This song is about the 1933 Beara [Gaelic] football team.

- BS
Tobacco Pipes and Porter
DESCRIPTION: "Tobacco pipes, tobacco pipes, tobacco pipes and porter Mony ane will sing a sang, but few will sing a shorter."
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: drink drugs nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan3 568, "Tobacco Pipes and Porter" (1 short text)
ADDITIONAL: David Buchan, editor, Scottish Tradition: A Collection of Scottish Folk Literature (Boston, 1984), #49a p. 141, ["Songs for Non-Singers"] ("Tobacco pipes, tobacco pipes, tobacco pipes and porter")
Roud #5894
NOTES [15 words]: Buchan: "Said or sung by persons unwilling or unable to comply with repeated requests" - BS
Last updated in version 2.5
File: GrD3568

Tobacco Plenty
DESCRIPTION: Singer has bad luck. He sat down to smoke but his pipe was empty. He tried to shave but, lacking a cake of soap, used a potato instead. He tripped over a hole in his socks and broke his nose ... If times improve he may pay the rent.
AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan2)
KEYWORDS: hardtimes humorous drugs
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan2 285, "Tobacco Plenty" (3 texts, 3 tunes)
Roud #5856
ALTERNATE TITLES:
One Day As I Sat on my Loom
Tobacco Song (I), The
DESCRIPTION: "Ye fellows smokes tobacco, come pity my case, I'm here on this island without a damn taste." Desperate people without a draw or chaw are smoking tea and worse, or chewing wax. When the wind changes and the ice goes they'll get tobacco at St Peter's.
AUTHOR: unknown
EARLIEST DATE: 1977 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: ordeal nonballad drugs
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 109, "The Tobacco Song" (1 text, 1 tune)
RECORDINGS:
Anita Best, "Tobacco" (on NFABest01)
File: LeBe109

Tobacco Union (Talking with the Social Union)
DESCRIPTION: "Come young and old and hear me tell / How strong tobacco smokers smell, / Who love to smoke the pipe so well. / For tobacco they will smell, To burn and smoke in union." A condemnation of tobacco, of those who spend money to buy it, and of its effects
AUTHOR: unknown
EARLIEST DATE: 1941 (Randolph)
KEYWORDS: drugs accusation
FOUND IN: US(Ap,SE)
REFERENCES (6 citations):
Randolph 508, "Tobacco Union" (1 text, 1 tune) (compare also the "B" fragment of 408, "The Little Brown Jug")
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 378-380, "Tobacco Union" (1 text, 1 tune -- Randolph's 508)
McNeil-SouthernMountainFolksong, pp. 177-179, "The Tobacco Song" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 91, "Talking with the Social Union" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, p. 71, "Tobaccer Union" (1 text, 1 tune)
DT, TOBBACUN*
Roud #5721
NOTES [9 words]: Apparently an adaption of the hymn "Heavenly Union." - RBW
Last updated in version 5.1
File: R508

Tobacco's But an Indian Weed

DESCRIPTION: Tobacco is offered as a parable for life: "Grows green at morn, cut down at eve."
"The pipe... Is broke with a touch -- man's life is such." "The smoke... shows us man's life must
have an end." The moral: "Think on this when you smoke tobacco."

AUTHOR: unknown

EARLIEST DATE: 1699 (Pills to Purge Melancholy); also in Trinity College (Dublin) MS. G.2.21

KEYWORDS: nonballad drugs

FOUND IN: Britain(England) US(Ap)

REFERENCES (11 citations):
Beck-SongsOfTheMichiganLumberjacks 93, "A Peculiar Sermon for Shanty Boys" (1 text)
Boette-SingaHipsyDoodle, p. 45, "Tobacco Is an Indian Weed" (1 fragment, 1 tune)
Bush-FSofCentralWestVirginiaVol2, p. 58, "Tobacco la an Indian Weed" (1 fragment, 1 tune)
Logan-APedlarsPack, pp. 262-263, "Tobacco" (1 text)
Chappell/Wooldridge-OldEnglishPopularMusic II, pp. 78-79, "Tobacco's But an Indian Weed" (1
text, 1 tune)
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Song #37, pp. 233-235, "Tobacco"
(1 text); Poem #8, pp. 36-39, "Smoking Spiritualised" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 259-261, "Smoking
Spiritualized"; pp. 452-453, "Tobacco" (2 texts)
Scott-EnglishSongBook, pp. 80-81, "Tobacco" (1 text, 1 tune)
Olson-BroadsideBalladIndex, ZN2658, "Tobacco is but an Indian weed"
ADDITIONAL: Norman Ault, _Elizabethan Lyrics From the Original Texts_, pp. 56-57, "A Religious
Use of Taking Tobacco" (1 text)

DT, INDNWEED*

ST Log262 (Full)
Roud #1457

NOTES [169 words]: This also appears as a portion of a poem, "Smoking Spiritualized." The
remaining portion is said to be "very inferior." "Smoking Spiritualized" was published under
the name of Rev. Ralph (or "Ebenezer") Erskine in a book of Gospel Sonnets. Although some have
thought that the Erskine version is older than that in Pills, the fact that Erskine was born in 1685
argues that the song is older than his work. Dixon-
AncientPoemsBalladsSongsOfThePeasantryOfEngland and Bell-Combined-EarlyBallads-
CustomsBalladsSongsPeasantryEngland offers some details on this history; it is possible that
Erskine added a second part to the poem, or simply reworked it to produce the "Smoking
Spiritualized" form.

Ault offers an even earlier claim, crediting the piece to "Wisdom" and dating the poem "before
1568" (I'm not sure if that is based on the Trinity College manuscript or the dates for Wisdom or
just pure fancy; my suspicion is the last). - RBW

Beck credits this to "some moralizing shanty boy of 1892." Surprise! - PJS

Last updated in version 6.0

File: Log262
**Tobasco**

**DESCRIPTION:** The singer notes, "You can talk about your cities... But the little place of Tobasco is good enough for me." Tobasco has no fancy buildings, ornate churches, or sidewalks, and is not right for everyone -- but it suits the singer just fine

**AUTHOR:** unknown

**EARLIEST DATE:** 1982

**KEYWORDS:** nonballad home

**FOUND IN:** US(MA)

**REFERENCES (1 citation):**

*FSCatkills* 158, "Tobasco" (1 text, 1 tune)

ST FSC158 (Partial)

**File:** FSC158

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**Tobias Murphy and Tom Hann**

**DESCRIPTION:** Two captains, Murphy and Hann, are on St Mary's banks in a September gale. Hann's boat runs aground rounding Cape St Mary's and all hands are lost. Murphy's boat heads for North Harbour but two men are swept overboard.

**AUTHOR:** Peter Leonard

**EARLIEST DATE:** 1951 (MUNFLA/Leach)

**KEYWORDS:** death sea ship storm wreck

**FOUND IN:** Canada(Newf)

**REFERENCES (1 citation):**

*Lehr/Best-ComeAndIWillSingYou* 110, "Tobias Murphy and Tom Hann" (1 text, 1 tune)

Roud #28981

**RECORDINGS:**

Mr. Fitzgeralds, "Two Vessels Lost at Cape St. Mary's" (on MUNFLA/Leach)

**NOTES** [123 words]: Lehr/Best-ComeAndIWillSingYou: "According to Aunt Carrie Brennan, this sea tragedy occurred in 1878" - BS

1878 was indeed a bad year for storms and storm losses -- in 1879, the governor would comment on the heavy losses of ships in 1878 (Shannon Ryan, *The Ice Hunters: A History of Newfoundland Sealing to 1914*, Breakwater Books, 1994, p. 300), but I've yet to find an account of this particular tragedy. The story would be easier to trace if the song had the names of the ships rather than the captains....

Peter Leonard is credited with at least four songs in the Index, "The Schooner Annie," "The Hole in the Wall," "Soup Supper in Clattice Harbour," and "Tobias Murphy and Tom Hann," none of which seem to have been very well known.- RBW

*Last updated in version 6.1*

**File:** LeBe110

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**Toby**

**DESCRIPTION:** "When I came down from the North country, I looked so poor and toggy, A lie I am not telling you, All were deceived in Toby." Time and again, Toby shows up in some situation and proves himself capable, e.g. he goes to a pub, and he is able to pay

**AUTHOR:** unknown

**EARLIEST DATE:** 1891 (Baring Gould collection, from Matthew Ford)

**KEYWORDS:** clothes money cards trick disguise

**FOUND IN:** Britain(England(West))

**REFERENCES (1 citation):**

*Gundry-CanowKernow-SongsDancesFromCornwall*, p. 27, "Toby" (1 text, 1 tune)

Roud #3310

**File:** Gund027

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**Tochineal**

**DESCRIPTION:** "Come a' my young lads, ye'll mak haste and be ready... An' we ane and a'... Maun leave Tochineal, nae mair to come back." "Awa to the West we maun a' gang thegither."
Many are forced to depart; the singer laments that the new home will not be Tochineal

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: home emigration
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan3 374, "Tochineal" (1 text)
Ord-BothySongsAndBallads, p. 353, "Tochineal" (1 text)
Roud #4591

NOTES [82 words]: Nowhere does this song explain the reason for this mass emigration, but one has to suspect it is the result of the Highland Clearances. Given the title and the metrical form, I suspect this of having been sung to "Teddy O'Neill," though neither Ord nor Grieg had a tune. - RBW
Greig/Duncan3 has a map on p. xxxv, of "places mentioned in songs in volume 3" showing the song number as well as place name; Tochineal (374) is at coordinate (h6-7,v5) on that map [roughly 45 miles NW of Aberdeen]. - BS

Last updated in version 2.4
File: Ord353

Toco Bad Lumber

DESCRIPTION: The singer warns "bad lumber" that she will never marry no matter how she "grease you' heel" or "pare you' toe"

AUTHOR: unknown
EARLIEST DATE: 1955 (Elder-FolksongsFromTobago)
KEYWORDS: courting marriage warning nonballad
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
Elder-FolksongsFromTobago 33, "Toco Bad Lumber" (1 text, 1 tune)

NOTES [75 words]: Elder-FolksongsFromTobago: "In 'Toco Bad Lumber' the [reel dance] drummers sing about the female of bad reputation who seeks marriage, a highly prized achievement in the rural village. But peasants have codes of moral behaviour and anyone who does not conform to them is denounced as 'bad lumber.'"
Toco is the village in Trinidad that the Herskovitses reported on in 1939. It is on the north-east corner of Trinidad, the closest point to Tobago. - BS

Last updated in version 4.0
File: ElTo033

Today

DESCRIPTION: "Today, while the blossom still clings to the vine," the singer intends to enjoy life. He won't worry about the future or "be contented with yesterday's glory... Today is my moment, and now is my story I'll laugh and I'll cry and I'll sing."

AUTHOR: Randy Sparks (according to Bennett/Downey-JeromeJustOneMoreSong)
EARLIEST DATE: c. 1964 (see notes); 1980 (Bennett/Downey-JeromeJustOneMoreSong)
KEYWORDS: lyric nonballad
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Bennett/Downey-JeromeJustOneMoreSong 25, pp. 148-149, "Today" (1 text)
Roud #24303
RECORDINGS:
Jerome Downey, "Today" (on NFJDowney01)

NOTES [33 words]: Bennett/Downey-JeromeJustOneMoreSong: "This song was originally composed as part of the sound-track of a Hollywood movie, 'Advance to the Rear' (1964), set at the time of the American Civil War." - BS

Last updated in version 3.6
File: BeDo148
Todlin' But and Toddlin' Ben (The Wee Little Totum)

DESCRIPTION: "Some say to live single it is the best plan, But I was ne'er happy till I got a man, When I got a man I soon got a wean...." "It gangs toddlin' but, and gangs toddlin' ben." The singer describes the toddler's cheerful rambles, and rejoices in her life

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan5)
KEYWORDS: marriage love baby wife
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan5 1072, "Oor Wee Little Tottum" (5 texts, 5 tunes)
Ord-BothySongsAndBallads, p. 137, "The Wee Totum" (1 text)
Roud #5551
NOTES [58 words]: Greig/Duncan5 quoting Gillespie: "Mrs Gillespie and myself, from a Mr Reid, precentor at Strichen and singing teacher about 1869." - BS
Not to be confused with the poem "Todlen butt, and todlen ben," found in Ramsay's 1724 Tea-Table Miscellany. That is listed as a modified old song, so it may be derived from this, but the plot is different. - RBW
Last updated in version 3.0
File: 0rd137

Todlin Hame

DESCRIPTION: "When I've a saxpence under my thumb, Then I get credit in ilka town: But ay when I'm poor they bid me gang by, O! poverty parts good company." The singer and his wife enjoy their ale as they wake. His wife is sweet when drinking but a fighter sober.

AUTHOR: unknown
EARLIEST DATE: 1733 (Ramsay)
KEYWORDS: marriage drink humorous nonballad husband wife
FOUND IN: Britain(Scotland(Bord))
REFERENCES (3 citations):
Whitelaw-BookOfScottishSong, p. 72, "Todlin' Hame" (1 text)
James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume III, #275, p. 284, "Todlen Hame" (1 text, 1 tune)
ST AdART167 (Partial)
Roud #6493
CROSS-REFERENCES:
cf. "George Ridler's Oven" (one verse) and references there
NOTES [170 words]: "'Todlin Hame' is one of the bacchanalian rants of our forefathers, in the days when honest burgesses got innocently muddled on twopenny ale: it used to be sung with such effect by an Edinburgh writer of the last century, that his boon companions had him painted in the appropriate attitude which he always assumed in correspondence with the first line -- 'When I has a saxpence under my thoum....'" (source: "Scottish Songs", William and Robert Chambers, editors, Chambers's Edinburgh Journal (London, 1836 ("Digitized by Google")), No. 190, September 19, 1835, p. 26).
Robert Burns: "Scottish Bacchanalians we certainly want, though the few we have are excellent. For instance, 'Todlin hame' is, for wit and humour, an unparalleled composition; and 'Andrew and his cutty gun' is the work of a master" (source: letter to Mr Thomson, 19 November 1794, in John Lockhart, _The Works of Robert Burns_ (Boston, 1846 ("Digitized by Google")), p. 418).
See "George Ridler's Oven" for information on a possible earlier date. - BS
Last updated in version 3.2
File: AdART167

Toll Bar, The

DESCRIPTION: "Something cam' in" when the cart toll was twopence; at fourpence now it's "growin' vera thin; But I'll pay my rent when it comes to be due, Gin Providence send not something
Tom a Bedlam (Bedlam Boys)

DESCRIPTION: The singer is determined to find her Tom. She describes (his or her) visions.

Chorus: "Still I sing bonny boys, bonny mad boys, Bedlam boys are bonny. For they all go bare, and they live by the air...."

AUTHOR: unknown
EARLIEST DATE: 1720 (Pills to Purge Melancholy); "Mad Tom of Bedlam" was in William Thackeray's broadside catalog by 1690
KEYWORDS: madness love separation
FOUND IN: Britain(England)
REFERENCES (5 citations):
  Logan-APedlarsPack, pp. 172-189, "Tom a Bedlam" (there are eight texts in this section; the one labelled "Mad Maudlin" on pp. 181-182 is this one)
  Chappell/Wooldridge-OldEnglishPopularMusic I, pp. 175-178, "Tom a Bedlam" (7 fragmentary texts, at least one of which is this one; 1 tune; the next piece, "Gray's Inn Masque, or Mad Tom, or New Mad Tom of Bedlam," (for which see also Olson-BroadsideBalladIndex, ZN910, "Forth from my sad and darksome cell") appears to be an unrelated literary song, found also in Percy, pp. 344-347, "Old Tom of Bedlam," the first of six "Mad Songs")
  Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 359-362, "Tom of Bedlam" (1 text); pp. 363-366, "Another Tom of Bedlam" (1 text, which looks as if it might be to the same tune; both texts look literary)
  DT, BEDLMBOY*
ADDITIONAL: Walter de la Mare, _Come Hither_, revised edition, 1928; #310, "Tom O'Bedlam" (1 text)
ST Log172 (Full)
CROSS-REFERENCES:
  cf. "Nancy's Complaint in Bedlam" (theme)
NOTES [298 words]: The Hospital of St. Mary of Bethlehem (Bedlam), in London, was the first hospital for insane men in England. Magdalene Hospital (Maudlin), mentioned in some versions of the song, was the first hospital for insane women. - PJS
"Bedlam songs" seem to have been a phenomenon in the eighteenth century and after. To make matters worse, they all seem to mix and match. Many of Percy's texts, e.g., resemble Logan-APedlarsPack's, which resemble Chappell's, which are like Ritson's. It's very hard to tell them apart. There is a reference one as early as 1675. Hyder E. Rollins, _An Analytical Index to the Ballad-Entries (1557-1709) In the Register of the Company of Stationers of London_, 1924 (I use the 1967 Tradition Press reprint with a new Foreword by Leslie Shepard), p. 229, #2656, is "Tom of Bedlam," registered March 1, 1675, and p. 164, #1878, is "A new Mad Tom of Bedlam," registered March 1, 1675 -- but I can't prove which Bedlam song it is.
Under the circumstances, I've listed the most traditional-seeming of the bunch ("Tom a Bedlam") here, and hope cross-references in the "References" field will suffice for the others.
In Aldington's _The Viking Book of Poetry of the English-Speaking World_ we find a Tom o' Bedlams Song starting
From the hag and hungry goblin
That into rages would rend ye,
And the spirit that stands
By the naked man
In the book of moons defend ye....
It's not this piece (the chorus is different), but there is undeniable dependence. Aldington attributes the piece to Giles Earle (dates unknown but early seventeenth century). _Granger's Index to Poetry_, however, lists the author of this as unknown -- and it has plenty of supporting evidence, since it
Tom and the Parson

DESCRIPTION: Tom Brown climbs a tree at night while looking for a missing cow. He sees the parson kissing "a nimble lass." Tom asks if the parson has seen his cow. The parson bribes Tom to keep the secret of his lovemaking. Tom goes home happy without his cow.

AUTHOR: unknown
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)
KEYWORDS: adultery sex promise gold farming animal clergy
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
  Williams-FolkSongsOfTheUpperThames, pp. 190-191, "Tom and the Parson" (1 text) (also Williams-Wiltshire-WSRO Ox 253)
Roud #1676
File: Wt190

Tom Bird's Dog

DESCRIPTION: The singer goes bird hunting. Tom Bird's dog pursues. The singer escapes. "I don't know how many birds you got" but wishes someone had killed the dog.

AUTHOR: unknown
EARLIEST DATE: 1959 (Peacock)
KEYWORDS: escape hunting humorous dog
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
  Peacock, pp. 101-102, "Tom Bird's Dog" (1 text, 1 tune)
Roud #9959
File: Pea101

Tom Bowling (I)

DESCRIPTION: "Here a sheer hulk lies poor Tom (Bowling/Bowline), the darling of our crew." Tom, faithful, kind, virtuous, and beautiful, has now "gone aloft." His family and friends are mentioned. They hope he finds "pleasant weather" in heaven

AUTHOR: Charles Dibdin (1745-1815)
EARLIEST DATE: 1910 (Eliot)
KEYWORDS: death sailor religious
FOUND IN:
REFERENCES (4 citations):
  Shay-AmericanSeaSongsAndChanteys, pp. 96-97, "Tom Bowline" (1 text, 1 tune)
  Kinsey-SongsOfTheSea, pp. 161-163, "Tom Bowling" (1 text, 1 tune)
  DT, TOMBOWLI
Roud #1984
CROSS-REFERENCES:
cf. "Frank Fidd"
NOTES [116 words]: As a folk song, this hasn't been very popular (I indexed it mostly for the parallels to "Frank Fidd," which see). But, like many Dibdin pieces, it was widely published in broadsides, and has also shown up in a number of modern anthologies; there are six citations in Granger's Index to Poetry. According to Stanley J. Kunitz and Howard Haycraft, Editors, British Authors Before 1800: A Biographical Dictionary, H. W. Wilson, 1952 (I use the fourth printing of 1965), p. 153, Dibdin wrote this to commemorate the death of his brother, Captain Thomas Dibdin, who had helped introduce Charles Dibdin to the stage.
For a fuller account of Charles Dibdin, see the notes to "Blow High Blow Low," - RBW
Last updated in version 5.1
Tom Cat
DESCRIPTION: "Funniest thing that ever I seen Was a tom cat stitchin' on a sewin' machine! O-ho, my baby, take a-one on me!" "Sewed so easy and he sewed so slow, Took ninety-nine stitches on the tom-cat's toe, O-ho, my baby...."
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: animal technology
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 91, "Tom Cat" (1 text, 1 tune)
ST ScaNF091 (Full)
CROSS-REFERENCES:
cf. "Take a Whiff on Me" (lyrics, form)
NOTES [34 words]: Presumably from the same roots as "Take a Whiff On Me" or something like it. With only two verses, I can't really tell if it's a separate song or not -- but we're splitters, so we file it as if it is. - RBW

Tom Cat Blues
DESCRIPTION: Singer praises old "Ring Tail Tom" for his sexual prowess: "I got an old tom cat; When he steps out All the pussy cats in the neighborhood, They begin to shout, 'Here comes Ring Tail Tom, He's boss around the town...." Etc.
AUTHOR: Probably Cliff Carlisle
EARLIEST DATE: 1932 (recording, Cliff Carlisle)
KEYWORDS: sex bawdy humorous nonballad animal
FOUND IN: US(SE)
REFERENCES (3 citations):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 213, "Tom Cat Blues" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 160, "Tom Cat Blues" (1 text)
DT, TOMCATBL*
RECORDINGS:
Cliff Carlisle,"Tom Cat Blues" (Vocalion 5492, c. 1932; on TimesAint04) "Ringtail Tom" (Vocalion 02656, 1934)
Jimmie Davis, "Tom Cat and Pussy Blues" (Bluebird B-6272, 1936)
New Lost City Ramblers, "Tom Cat Blues" (on NLCR01)
NOTES [23 words]: I can't tell without hearing them whether the two Cliff Carlisle recordings are the same performance, but they're clearly the same song. - PJS

Tom Cornealy
DESCRIPTION: Tom ships on board the Lighter Home, bound to Labrador. "At last we reached that awful land Where the snow and ice was beating" and head north to Ungava "Up in the Arctic Ocean ... the salmon was so thick" but all we found were starving "huskies"
AUTHOR: unknown
EARLIEST DATE: 1950 (Creighton-MaritimeFolkSongs)
KEYWORDS: fishing ordeal sea ship Eskimo
FOUND IN: Canada(Mar,Newf)
REFERENCES (1 citation):
Creighton-MaritimeFolkSongs, p. 188, "Tom Cornealy" (1 text, 1 tune)
Roud #2716
RECORDINGS:
Tom Cornelly(?), "Trip to the North Pole" (on MUNFLA/Leach)
NOTES [13 words]: The MUNFLA/Leach singer may also be the Creighton-MaritimeFolkSongs
**Tom Corrigan**

DESCRIPTION: Corrigan is racing on the horse "Waiter." He is just overtaking the leader when he is thrown and killed.

AUTHOR: unknown

EARLIEST DATE: 1975 (Fahey-Joe-Watson-AustralianTraditionalFolkSinger)

KEYWORDS: death racing horse

FOUND IN: Australia

REFERENCES (2 citations):
- Meredith/Anderson-FolkSongsOfAustralia, pp. 138-139, "Tom Corrigan" (1 text, 1 tune)
- Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 16, page headed "When I was at school..."], "Tommy Corrigan" (1 text)

CROSS-REFERENCES:
- cf. "Donald Campbell" (theme)
- cf. "The Death of Alec Robertson" (theme)
- cf. "Alec Robertson (I)" (theme)
- cf. "Alec Robertson (II)" (theme)

NOTES [88 words]: "Banjo" Paterson wrote a piece, "Tommy Corrigan (Killed, Steeplechasing at Flemington)" -- but the two are not the same.

Gwenda Beed Davey and Graham Seal, *A Guide to Australian Folklore*, Kangaroo Press, 2003, p. 75, has this entry for Tommy Corrigan: "Sometimes said to have been Australia's greatest jockey, Corrigan was killed in an accident a Caulfield racecourse in August 1894. His death was the subject of song and poetry, including a widely known Melbourne broadside usually titled 'The Death of Tommy Corrigan'." - RBW

*Last updated in version 4.5*

**Tom Dixon**

DESCRIPTION: "Tom Dixon runs a cathouse way down on Harlow street," a frequent destination for loggers. "The girls are not so pretty, but I guess they're not so slow." The singer talks of his trips back and forth between lumber camp and Dixon's establishment

AUTHOR: unknown

EARLIEST DATE: 1951

KEYWORDS: logger whore bawdy

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
- Doerflinger-SongsOfTheSailorAndLumberman, p. 251, "Tom Dixon" (1 text, 1 tune)

Roud #9423

**Tom Dooley [Laws F36A]**

DESCRIPTION: Tom Dula/Dooley has killed Laura Foster. He has few regrets except that he didn't get away with it. He curses Sheriff Grayson, who has captured him. He expects to be hanged tomorrow

AUTHOR: unknown

EARLIEST DATE: 1921 (Brown)

KEYWORDS: homicide execution fiddle

HISTORICAL REFERENCES:
- 1866 (probably May 25) - Murder of Laura Foster, allegedly by Thomas C. Dula (and his new sweetheart Ann Melton). Dula apparently killed Foster because he had contracted a venereal disease from her, which she had reportedly caught from Grayson.
- May 1, 1868 - Dula is hanged for the murder.

FOUND IN: US(SE)

REFERENCES (18 citations):
Laws F36A, "Tom Dooley"
Friedman-Viking/PenguinBookOfFolkBallads, p. 228, "Tom Dooley" (1 text)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 118, "Tom Dooley" (1 text, 1 tune)
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, pp. 59-60, "Hang Down Your Head, Tom Dooley" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 303, "Tom Dula" (3 texts, all very short; in addition, the "B" text of Brown's #304, "Tom Dula's Lament," is a single stanza found in the Profitt version of "Tom Dooley")
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 303, "Tom Dula" (1 excerpt, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, p. 9, "Tom Dooley" (1 text, 1 tune)
Lomax/Lomax-FolkSongUSA 82, "Tom Dooley" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 139, "Tom Dula" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 235-240, "Tom DOoley" (1 text)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 137, "Tom Dooley" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 207-208, "Tom Dooley" (1 text)
Amrett-IHearAmericaSinging, p. 188, "Tom Dooley" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 225, "Tom Dooley" (1 text)
DT, TOMDOOLY*
ADDITIONAL: John Edward Fletcher, PhD (with a foreword by Edith Marie Ferguson Carter), _The True Story of Tom Dooley: From Western North Carolina Mystery to Folk Legend_, History Press, 2013, pp. 149-150, "Tom Dooley" (the Profitt/Warner version)
Frances H. Casstevens, _Death in North Carolina's Piedmont: Tales of Murder, Suicide, and Causes Unknown_, History Press, 2006, pp. 110-111, "(Untitled Folk Version of the Tom Dula story)," "Tom Dooley" (2 texts, one from Manley Wade Wellman and perhaps rewritten, the other based on Profitt)
Roud #4192
RECORDINGS:
Sheila Clark, "The Ballad of Tom Dula" (on LegendTomDula)
Glenn Neaves & band, "Tom Dooley" (on GraysonCarroll1)
New Lost City Ramblers, "Tom Dooley" (on NLCR02) (NLCR12)
Frank Profitt, "Tom Dooley" [excerpt] (on USWarnerColl01)
Evelyn & Douston Ramsey, "Tom Dooley" (on FarMtns2)
Doug & Berzilla Wallin, "Tom Dula" (on FarMtns3)
CROSS-REFERENCES:
cf. "The Murder of Laura Foster" [Laws F36] (subject)
cf. "Tom Dula's Lament" (subject, lyrics)
ALTERNATE TITLES:
Tom Dooly
NOTES [10969 words]: G. B. Grayson, who (along with Henry Whitter) made the earliest known recorded version of the song, was descended from the sheriff who captured Dula. - PJS
Nitpick: A relative of Grayson -- his uncle, not his direct ancestor, according to Fletcher, pp. 45, 116 -- helped capture Dula, but he wasn't a sheriff. But read on....
After the Civil War, Laura Foster disappeared from her home in North Carolina. After a lot of searching, her body and clothing were found in a shallow grave. Thomas C. Dula, a returned Confederate veteran was charged with the murder and hung. Those are the bare facts. The details are much messier.
To summarize what we'll tell in detail below, Dula was charged with the murder of Foster and his seeming lover Ann Melton with being an accessory before the fact. The trial was moved to a different venue, and after some maneuvering, Dula and Melton were tried separately. The trial was badly conducted, and Dula was granted a new trial by the state supreme court. The verdict did not change. Dula, on his last day, wrote a statement to the effect that he was solely responsible for the murder. Belief at the time seemed to contradict this. At least one witness said that Melton would have hung with Dula had she not been so beautiful.
I know of no absolute confirmation of the story that Laura Foster, Tom Dula, and company all suffered from a venereal disease, although Dula and Foster certainly did -- Dr. George Carter, the only doctor in that area of North Carolina, would testify that Dula had had it, and that Dula thought
he got it from Laura Foster (West, p. 78; Foster, p. 90); and Pauline Foster testified that Dula's lover Ann Melton eventually became sick and used the blue pills that were the standard syphilis treatment, and furthermore that Melton had gotten "the pock" from Dula; West, p. 80; Fletcher, p. 24). The notes in Brown to "The Murder of Laura Foster" mention that Ann Melton in later life is said to have admitted a part in the killing -- and that she later went blind. Blindness is a known side effect of syphilis. But, as we shall see, no one else mentions the blindness. Peña/Hayes, p. 72, says that many in Wilkes County still believe Dula was innocent. In 2001/2, an attempt was made in North Carolina to convince the governor to grant Dula a posthumous pardon (Casstevens, p. 31). This seems rather far-fetched. Dula may not have been guilty of murder, but he *did* abandon Foster, and if he didn't commit the crime, he was probably an accessory after the fact to murder by Melton. There is a lot of folklore about the Dula case, most of it false. The story is, if anything, even more ugly than the folklore. And it is unlikely that much can be done to clarify the matter now, because most of the evidence has been lost. Laura Foster was reburied, but the site of her original grave, the "Bates Place," is not certain and the area has been clearcut and otherwise modified in the last century and a half (Fletcher, p. 30). Those aren't the only uncertainties. Earlier versions of the Index gave the date of Laura Foster's murder as January 25, 1866. I'm not sure where I found that information, but the ultimate source is clear: one of the court records of Dula's trial gives that date (West, p. 68). That date is wrong, but the exact date cannot be guaranteed. It's worth remembering that many of the people involved in the case were illiterate, and even if they could read, they likely didn't have calendars (West, p. 69). So they would not have recorded the exact date. They knew days of the week, because of Sunday church, but that was it. But some things are know. There is universal testimony that Foster disappeared during the planting season -- so some time between April and June. Every source cited by West says that Foster disappeared during the day on a Friday. Of the half-dozen dates or so dates mentioned in the extant records, only Friday, May 25, 1866 is a Friday in the planting season of 1866 (West, p. 69), so West is convinced this was the date. He is likely right, but it shows how unreliable all the evidence in the case is! In addition to a useful summary in Cohen, there seem to be at least four non-fiction books about the Dula/Foster/Melton affair, plus shorter summaries in other books, as well as two or more fictional works (one of which, by Karen Wheeling Reynolds, seems to have been deliberately marketed as non-fiction even though it is a patent dramatization of the tale which doesn't even really list sources; according to Casstevens, p. 31, it blames Pauline Foster and perhaps Jack Keaton). Unfortunately, all the books were written after the Kingston Trio hit, so all are based on court records and the like rather than eyewitness testimony. Of the books, I have seen: -- West, which was written by a twentieth century resident of the area and one-time president of the North Carolina Folklore Society -- a man who knew descendants of the Dula and Foster families -- Fletcher, who is the great-great-grandson of Ann and James Melton (Fletcher, p. 79. It would seem that the Tom Dula craze, these days, exists mostly among those from the area of the murder) -- Gardner, a largely-undocumented pamphlet with some useful records but little in the way of firm evidence. All the books seem to have axes to grind. Fletcher's is to make Dula entirely the guilty party, making everyone else seem like an upstanding citizen. West's is to make Dula's trial appear unfair. And Gardner's is to try to blame everything on Melton and Pauline Foster, with Dula innocently caught between Melton and Laura Foster. (Gardner, p. 4, mentions Dula's musical skills and even says that such a musician couldn't have been a murderer, as if that is in any way relevant!) Casstevens, which devotes only a few pages to the case, on pp. 32-33, also suggests that Pauline Foster and Ann Melton had stronger motives than Dula. Winkler, like Fletcher, was a member of the extended Dula/Foster family. says that his great-grandmother Robbins "had been born a Dula and, as my mother tells it, would slip into a paroxysm of rage at the merest drop of the name Ann Melton." He adds that the name Dula "figured prominently in the Caldwell County of my growing up. It was shared by rich and poor, black and white -- which may or may not hint at sizable slave holdings at one time" (p. 84). Trying to trace the family name, Winkler encountered a family in Marburg, Germany. No connection has been demonstrated in immigration records, but it seems not unlikely that this part of Germany is the origin of the Dula name. West, p. 10, says Thomas C. "Tom" Dula had dark brown hair, brown eyes, and was of roughly average height. West, p. vi, describes him as rather a catch by local standards; handsome and a few weeks short of 22 at the time of the crime, his family was slightly better off than most others in the area of Wilkes County, and since both of Dula's brothers had died in the war, the land would be
Dula had lost his father in 1854, when he was about ten (Fletcher, p. 19); there doesn't seem to be any record of this affecting his behavior for the worse at the time. He was still living with his mother at the time of the murder (West, p. 87. You have to pity poor Mary Dula, who lost two sons in the war and her only surviving boy to the Foster murder case).

Ann Melton (properly Angeline Pauline Triplett, according to Fletcher, p. 19) was a year older than Dula, and also fatherless. She had been married to the cobbler James Gabriel Melton in 1859 at the age of 16 (he was 21 at the time, according to Fletcher), but apparently the marriage was not happy and Melton was very temperamental (West, p. vii). They nonetheless had -- or at least Ann had and James raised -- a daughter Jane, born probably in 1861 (Fletcher, p. 23).

The New York Herald account, from 1868, said that "She is apparently about twenty-five years of age, is the illegitimate daughter of one Carlotta (Lotty) Foster [Fletcher, p. 132, argues that Lotty's children were not illegitimate but were abandoned by their father, causing Lotty to change the family name from "Triplett" back to her family name "Foster"], and is a most beautiful woman. She is entirely uneducated, and though living in the midst of ignorance has the manner and bearing of an accomplished lady, and all the natural powers that should grace a high born beauty" (West, p. 120; Gardner, p. 26).

Ann was the first cousin of Laura Foster; Wilson Foster, the father of Laura Foster, was the brother of Ann's mother (Fletcher, p. 55).

West, p. v, says Laura Foster was the oldest of five children of Wilson Foster; her father reported at trial that, at the time of her disappearance, her mother Martha Bowman Foster was dead (West, p. 73). (By contrast, Gardner, p. 6, reports only that she had two brothers, and that they were tenant farmers. West is right; Casstevens, pp. 20-21, lists the 1860 census records for her four siblings, three boys and a girl.)

Gardner describes Laura Foster as "a lovely girl with chestunt (sic.) hair and dark brown eyes" who was a weaver. However, Gardner also calls her a "respected girl," but every other report seems to say she had round heels; she was reported to be "wild as a buck" (Casstevens, p. 21). The New York Herald reporter who covered Dula's last days wrote that there was a rumor that she was pregnant at the time of her murder (West, p. 118; Gardner, p. 24; Casstevens, p. 34, seems to accept the rumor without offering evidence), but there seems to be no record of this in the court papers (Fletcher, p. 30, and I saw no hints of it in the testimony in West). Laura Foster is called "frail" in the newspaper reports, as is her cousin Pauline Foster (West, p. 119); this apparently is code for "not a virgin."

A number of sources claimed Laura was 18 at the time of her murder (so, e.g., Gardner, p. 37), but her father said that she was 22. The 1860 census gave her age as 17 (Casstevens, p. 20), so obviously the people who listed her as a teenager at the time of her death were wrong. Folklore also credits her with suitors other than Dula, but these other suitors can't even be shown to have existed (e.g. Gardner, pp. 37-38, has an account of one Bob Cummings, who elsewhere is said to have helped capture Dula; but this "Cummings" name is in fact a mistake for "Grayson," who lived in Tennessee and never saw Laura in his life). Nor are other suitors likely; after all the losses in the Civil War, there were a lot more young women than young men in western North Carolina!

Pauline Foster isn't mentioned in the ballads or in short accounts of the case, but she was a key witness; keep her in mind. By the sound of things, Pauline was none too bright, even by the standards of the Fosters (I find myself wondering about in-breeding; West, p. 2, notes that many in the large Dula family were double first cousins, and Pauline had both Dula and Foster blood). To be sure, it sounds as if Pauline Foster, along with all her other "fragilities" (read: extreme promiscuity that resulted in her contracting syphilis) was an alcoholic; she apparently threatened to kill a deputy while dead drunk and talking to other deputies (Fletcher, p 49).

Dula had enlisted in the Confederate army in March 1862 (West, p. 9), meaning that he was not yet 18 at the time (born June 20, 1844, according to West, p. 8, making him a few months younger than his future victim Laura Foster). Give him credit, perhaps, for volunteering rather than being drafted. It was an interesting choice, given that many in the mountains of Wilkes County were pro-Union (Peña/Hayes, p. 70) and slavery, although not unknown, was rare (Peña/Hayes, p. 69). His brothers had also enlisted, as had James Melton (Fletcher, p. 19; Casstevens, p. 21, reports that James Melton was twice wounded, once at Gettysburg and once late in the war; he was a member of the 26th North Carolina, which as a unit of Pettigrew's Brigade was part of Pickett's Charge); the oldest Dula brother, John, died of disease in 1862, and the middle brother, William, died of disease as a POW in 1865 (Fletcher, p. 20). Many of the men later involved in Tom Dula's trial had known him in the army (Fletcher, p. 21). At least one of them, Washington Anderson, said that Dula's conduct while in the army had been good (West, p. 85). Gardner prints several of Dula's military records, and they seem to confirm Anderson's statement.
Reading the accounts of Dula's behavior after the Civil War makes me wonder about some sort of post-traumatic disorder. I know of no research on this point, but Wallis, pp. 30-31, observes that crime statistics in the United States soared after the Civil War. Wallis blames the increased availability and efficiency of firearms, but in fact all major weapons types available after the war had pre-war equivalents. All recent difficult wars, from Vietnam to Iraq, have left many veterans with post-traumatic stress problems. Surely the Civil War would have done the same!

And perhaps the nature of Dula's service might have made him especially vulnerable. He was a member of the 42nd North Carolina regiment (West, p. 70, although West's military reporting is very bad -- he confuses battalions, which weren't even a normal Civil War formation, with brigades!). Unlike a lot of North Carolina regiments, the 42nd for the larger part of the war stayed in its home state and did not serve with the Army of Northern Virginia. But it was called north in time for the Richmond campaign of 1864 -- the grimmest example of trench warfare in the entire conflict. NCRegiments, p. 796, says that the 42nd in late 1863 became part of James G. Martin's Brigade, which served to guard the Bermuda Hundred lines around Richmond; the regiment fought hard when the Army of the James attacked this position. Martin's brigade then became part of Robert F. Hoke's division (NCRegiments, p. 798), and took part in the appalling battle of Cold Harbor, where thousands of Federals were killed in just a few minutes -- although Hoke's own casualties were so light that he claimed there were none at all (Furgurson, p. 161). Rhea, p. 340, reports, "Martin's three North Carolina regiments had done yeoman's work, fending off portions of [three brigades]... Martin, a forty-five-year-old professional soldier who had lost his right arm in the Mexican War, reveled in the fight."

"General Martin cheered his men, and their enthusiasm was great,' the adjutant [Charles G.] Elliott remembered. 'Mostly armed with smooth-bore muskets, they poured an incessant fusillade of buck and ball into the brave lines that charged and recharged, and fell, many of them, on our works.' Martin's losses were slight, although among them was Colonel A. Duncan Moore, commanding the 66th North Carolina" (Rhea, pp. 340-341).

The map on p. 321 of Rhea shows the 42nd in the middle of Martin's brigade, which faced John Gibbon's assaulting division (although the map on p. 146 of Furgurson implies that Martin's brigade was between assaulting columns); in either case, it was well-entrenched and faced federals attacking over open ground. Gibbon in the charge lost on the order of 1100 men (Rhea, p. 361; other estimates are higher). Thus Dula, in his first major battle, was probably involved in inflicting many casualties without seeing many of his comrades die. Gibbon's casualties were so high that they approached the total strength of the brigade they were assaulting. So odds are that someone died as a direct result of Dula's shooting. Whereas Rhea, p. 362, reports that the divisions of Kershaw and Hoke together lost no more than 300 men, which would make the losses in Martin's brigade perhaps fifty. So they inflicted casualties at a 10:1 rate or better.

Late in the day, the brigade was ordered out of its trenches to attack the Federals -- an attack which, like all attacks on trenches, was repulsed with ease. The Confederates suffered about a hundred casualties for absolutely no benefit (Rhea, pp. 383-384). So in their first real day of battle, Dula's regiment first slaughtered their enemies and then were slaughtered themselves for no reason whatsoever. If that isn't traumatic, I don't know what is.

Later, the regiment was one of those involved in the desperate fight to hold Petersburg until Lee's army could arrive (NCRegiments, pp. 799-800), and it then settled down to trench warfare outside that town. In August 1864, the unit it belonged to became Kirkland's Brigade. In December, 1864, it was released from the lines outside Petersburg and Richmond to help with the defence of Wilmington (NCRegiments, p. 802; Gragg, p. 60, although he notes that it took quite a while to get there because of the failing Confederate rail network). Within hours of arriving, parts of the unit came under fire from the Federal navy assaulting the area -- artillery fire which they had absolutely no way to answer (Gragg, pp. 81-82). Fort Fisher, which guarded the port, managed to hold out for the moment, but was captured by the Federals soon after. Meanwhile, William T. Sherman's troops were marching north from Savannah through the Carolinas, The 42nd was finally run down at Bentonville (NCRegiments, pp. 803-804), where Joseph E. Johnston tried and failed to defeat Sherman and failed. The regiment was then surrendered and disbanded.

Although other regiments took more casualties, there can't have been many with more traumatic experiences.

There is a record of Dula being in hospital in late 1864 (West, p. 71) -- although we have no record of whether this was the result of injury or illness (an earlier hospital stay, in 1862, was more likely illness; Gardner, p. 39). He was captured by the Federals, along with 1500 or so others, on March 8, 1865 (West, p. 71; Gardner, p. 40, reports that he was released on June 11 of that year). It all adds up to a military career that was likely to have been psychologically particularly hard on those who experienced it.
The other side of it is that Dula's morality seems to have been questionable all along. There were reports that he had shown a violent streak even while in the army, with rumors that he had committed an earlier murder (so the New York Herald reporter, as cited on West, p. 123, Gardner, p. 28) -- although there seems to be no evidence of it elsewhere; I suspect it was an attempt to blacken Dula's name at the time of his death. Still, West, p. 10, indicates that he had already been sleeping around for years even before the war; he was apparently found in bed with Ann Melton when they were both about fifteen; West, p. 14 says that Tom had once been chased from Ann's bed by Ann's mother Lotty Foster (although Fletcher, p. 82, suggests that this was an error of understanding and that this actually referred to the period in late 1861 when James Melton was in the army but Dula had not yet signed up, meaning that Ann had married Melton before she became involved with Tom, who shacked up with Ann when she was a lonely army wife).

One witness, James Isbell (whom Dula would call a liar in his final speech) claimed that Ann Melton slept around with other men as well, but he had this only as hearsay and he was clearly a hostile witness (Fletcher, p. 83). There seems to be no other evidence that Ann slept with anyone except her husband and Dula. James Melton is said to have adored his wife despite her behavior (Fletcher, p. 84 -- but Fletcher is descended from the Meltons, so he had reason to try to make them look good).

Ann, Laura, and Lotty were not the only Fosters involved. There was also another cousin, Pauline Foster -- a fourth cousin of Laura, according to Fletcher, p. 22. She was even closer to Tom -- his second cousin, if I read Fletcher, p. 23, correctly. She apparently also slept with Tom. And, seemingly, with anyone else who came along. A reporter wrote of her, "Pauline Foster, the principal witness against the accused... may be dismissed with the statement that she has since married a white man and given birth to a Negro child" (West, p. 16; the full context is on pp. 120-121 of West and on p. 26 of Gardner. Fletcher, p. 131, thinks the charge false, but can only suggest that her prospective husband may have been a mulatto whose son somehow ended up darker than either his father or mother; the odds of this are low. Fletcher, p. 89, says that Pauline was engaged as early as January 1866, then sought treatment for syphilis, but did not marry until some time after Dula's 1866 trial but before his 1868 trial. In other words, Pauline not only slept with Dula, but slept with him while she was engaged). At least three other men, including Ann's brother, were said to have slept with Pauline, although one of them denied it. She officially admitted in court that she had a venereal disease, and had come to the Meltons to earn the wages to pay for treatment (West, p. 82).

Exactly what Pauline did with Dula is disputed. Fletcher, p. 91, has her claim that she did not have intercourse with him. But the trial record in West reports her as saying, p. 83, that "I also slept with Dula for a blind at Ann Melton's insistence."

The situation was so extreme that the New York Herald writer reported that "A state of immorality unexampled in the history of any country exists among these people, and such a system of freelovism prevails that it is 'a wise child that knows its father'" (Fletcher, p. 17; West, p. 3, has a slightly different version of the quote; West, p. 119, and Gardner, p. 24, print it in context). West assures us that this is exaggerated, but clearly there wasn't much social control over the young people of the district, at least in the post-War era when poverty and recriminations were widespread.

It seems clear that Dula was sleeping regularly with both Ann and Laura in early 1866 (West, p. 15), as well as having (perhaps only one) roll in the hay with Pauline Foster. Laura's father Wilson Foster said that Dula had visited Laura several times, and that he had once caught them in bed together (West, p. 73) -- or perhaps more than once (Fletcher, p. 24). He said Dula had started visiting regularly about two months before the murder.

Pauline came to Wilkes County to see a doctor, and was granted lodging by James and Ann Melton in exchange for work. West, p. 15, says she is the first of all these people who is known to have actually sought treatment for "the pock" (syphilis) -- but she later said that "We all have it" (West, p. 16). However, there is no evidence that anyone had it until she showed up; she came to Wilkes County specifically to see the only doctor in the area. That was early in March 1866. Dula first visited the same doctor for treatment around the beginning of April in that year (apparently the doctor did not keep proper case records); Ann Melton also visited him later (at least according to Pauline).

A big question hanging over the story is who started the chain of disease transmission that ended with Tom, Ann, and James Melton. Was it Pauline Foster, who gave it to Tom, who gave it to Laura and to Ann, who gave it to James Melton? Or was it Laura Foster, who then gave it to Tom, and so forth? Dula blamed Laura Foster -- and, on at least one occasion, claimed he would kill her for giving it to him. From the standpoint of who did what, it hardly matters whether he was right or not; he acted on his hypothesis. But it would be nice to know.
West, p. 17, thinks Pauline arrived soon enough that Dula could have caught the disease from her. But it was only about three weeks from the time she showed up until Dula sought treatment. Given that it usually takes several weeks for the first symptoms to appear, that implies that the two of them shacked up *very* quickly after Pauline arrived in the area. What's more, the chances of transmission of syphilis based on a single sexual encounter is not more than 10%. What are the odds that Dula managed to get into her fast enough to get the disease in time to need treatment a mere three weeks after Pauline came to the area? They appear very low.

What's more, Wilson Foster testified that Laura had "the pock" at the time of her death; he had seen the boils on her shoulder (West, p. 74). I can't prove that Dula got the disease from Laura Foster, but I doubt he got it from Pauline. And the same schedule that makes it hard for Dula to have gotten it from Pauline makes it almost impossible for him, if he got it from Pauline, to have given it to Laura. Indeed, Fletcher, p. 26, points out that it would have been impossible for Dula to have gotten the disease from Pauline and given it to Laura if he slept with Laura only in early March and not thereafter. It is of course possible that Dula didn't get it from either Laura or Pauline, but acquired it earlier (perhaps in the army, which might explain his hospitalizations and might also help explain his misbehavior in the army) and that he was the one who gave the disease to both Laura and Ann. Fletcher, pp. 92-93, argues that, chronologically and logically, it makes more sense to assume that Dula was right and that it was Laura who was the source. Of course, that raises the question of where Laura got it, but we have no data on that.

(Oh to have been able to do modern genetic testing on the disease....)
Wherever he actually got it, R. D. Hall reported that Dula in mid-May had said that he would kill the woman who gave him his disease (West, p. 78).

The stunning part of all this is that Laura Foster apparently still expected to marry Dula. And so, apparently, was prepared to leave home to meet him in 1866 so they could elope (one local legend has it that they were preparing to leave the area when Ann Melton showed up and stabbed Laura; Casstevens, p. 29). This makes no real sense -- since both Laura and Tom were over 21 at the time, they had the right to marry and had no need to elope (Fletcher, p. 31). But it would seem Tom talked her into running away anyway. She stole away from home on the night of May 24/25, 1866 (probably not long before daybreak), taking her father's badly-shoed horse to a meeting with Dula, and was never seen again except by a neighbor who talked to her as she was on her way (West, p. 20; this neighbor was the one who said that Laura was planning to run away with Dula). Laura's attempt to leave home should perhaps not surprise us; her relations with her father do not seem to have been good, if it is true, as one of her neighbors testified, that her father said he would kill her if she found her after she ran away with his horse (West, p. 22. Wilson Foster expressly denied saying this at the trial; West, p. 74).

Dula showed up at the Melton home on May 26, where James Melton worked on his shoes and Dula and Ann talked. Both of them, according to Pauline Foster, made suspicious remarks, Dula saying that he had no use for Laura and Ann later saying that she had murdered Laura. All of this said in Pauline's hearing. Believe *that* if you can.

According to Pauline Foster, the night Laura Foster supposedly died, Ann Melton had been out, and showed up late and all wet (West, p. ix). When Wilson Foster came to look for his missing horse, Ann had nothing to tell him.

Dula, like Ann, spent much of the day after Laura Foster disappeared in bed. Nor, when the time came, was he willing to help in the search for Laura Foster. So it appears both Tom and Ann were out overnight on the night Laura vanished, both came home tired and slept a lot the next day, and neither seems to have done much to establish an alibi (West, pp. 20-22; for Pauline Foster's testimony on this point, see West, p. 80). Dula was said to have been present at his home by no later than noon, but the one testifying to this was his mother (Fletcher, p. 33), so the evidential value of the claim is obviously limited. The first attempt to trace Laura's behavior was by Wilson Foster on the morning of May 25 -- he wanted his horse back! -- but he said he lost the trail in "an old field" (West, p. 21). He later found the horse at his home, trailing a broken rope (West, p. 74). Foster described later finding the other end of the rope near the site of Laura's grave (leaving the rope on the horse was a stupid mistake by the killer, as it turned out, since it was a hint as to the site of the murder).

It's not entirely clear when other people first began wondering about Laura; the 1868 New York Herald report says it took several days (West, p. 118; Gardner, p. 24). The horse she had taken from her father made its way home on May 26 (West, p. 24), but that doesn't seem to have caused her father to do anything except feel relief. Searches perhaps began a few days later, but it appears the first comprehensive hunt began on June 23, or about four weeks after the disappearance (West, pp. 25-26). By then, word had begun to spread that Dula was the murderer (West, p. 26).
Not long after, enough attention had been aimed at Dula that he concluded that he had to leave the area; according, once again, to Pauline Foster, he came to Ann and told her he was leaving (West, p. 27). A formal arrest warrant was issued for Tom Dula and Ann Melton, plus Ann Pauline Dula and Granville Dula, on June 28 (text on p. 28 of West), based on the sworn complaint of Laura's father Wilson Foster (Fletcher, p. 41) -- although apparently the justice of the peace who issued it stopped the hunt for all of them but Tom on the next day (at least, this is what West, p. 28, seems to say).

Fletcher, p. 42, and West, p. 29, disagree on who "Ann Pauline Dula" was; West says she was another first cousin once removed of Tom Dula; Fletcher thinks the warrant was for Pauline Foster and that the warrant was confused because her grandfather was a Dula whose son, Levi Foster, was illegitimate and whose family was sometimes known as "Dula" after their natural father. Granville Dula was Tom's cousin (West, p. 29, says second cousin but gives an ancestry that makes them first cousins once removed); he played no further part in the case either as suspect or witness. The reason Granville Dula was named is not known, but Fletcher reminds us that none of these people were literate and could not read what the warrant said to correct it!

In any case, Ann Melton, Pauline Foster, and Granville Dula were taken into custody, were found to have alibis for when Laura was thought to have disappeared, and were released (Fletcher, p. 42). The attention was now firmly on Tom Dula -- even though no body had yet been found. Fletcher thinks that it was at this time that the search really got serious. It certainly seems to have scared Pauline Foster, who proceeded to turn state's evidence (Gardner, p. 21; Casstevens, p. 29). Tom, who had already crossed the Tennessee line, started calling himself Hall (West, p. 28; according to Fletcher, p. 44, Dula later explained this as "a joke"). According to Gardner, p. 10, his flight was seen as a sign of guilt by the people at home, but as we have seen, feelings in North Carolina were already against him. Tom briefly went to work for James Grayson. Grayson, like many in the east Tennessee mountains, was a Unionist; he had been an officer in the Federal 4th Tennessee and 13th Tennessee regiments (West, p. 29), and had gone on to serve in the Tennessee legislature. When Wilkes County deputies Jack Adkins and Ben Ferguson came for Dula, Grayson helped them arrest him (West, p. 30). Dula was taken back to Wilkes County on a horse of Grayson's (West, p. x) with his feet tied beneath his horse, and made at least one attempt to escape.

What comes next is the strangest part of the story. Pauline Foster and Ann Melton apparently had a shouting match about the crime. Foster was overheard by a deputy making comments that sounded as if she had had a part in the murder (Casstevens, p. 23. West, p. 31, says that a deputy heard Pauline say, "Yes, I and Dula killed her, and I ran away to Tennessee." This is confirmed by the New York Herald account on p. 119 of West. Mrs. James Scott said at the trial that Pauline once proposed killing the deputy to cover up the crime; West, p. 85.) Upon being questioned, Pauline spilled a most improbable tale -- unless syphilis was affecting Ann Melton's mind by this time. If we are to believe Pauline, Ann showed Pauline (who had gone away to Tennessee for a time then come back) roughly where the body was buried; apparently Melton wanted Pauline to make sure the grave didn't wash away or otherwise reveal Laura's body (West, p. 31). Ann also supposedly told Pauline that Laura Foster had given "the pock" to Tom, who had given it to Ann, who had given it to James, and that Ann would kill Pauline if she talked (Fletcher, p. 27).

In other words, if Pauline Foster's testimony is right, Ann revealed to Pauline the grave site, and a motive for murder, even though Pauline had no reason whatsoever to keep things quiet. If Pauline's testimony is true, it shows that, first, that Ann was at least an accessory to the murder, and second, that she was almost as dim a bulb as Pauline. Or, alternately, that Pauline had taken part in the murder, which was the obvious import of her comment. But if Pauline had taken part in the murder, why didn't she know exactly where the grave was? Frankly, Pauline's reported testimony makes no sense.

Whether her testimony made sense or not, on September 1, 1862, Pauline led searchers to the general area of the grave, and a large search party eventually found the exact burial site. This meant that, for the first time, there was proof that murder had been committed, although the body was decayed enough that the doctor could give only limited information about how it was done (West, pp. 33-34). Several people who knew her nonetheless testified that it was Laura's body (West, p. 34) -- although one of those who testified was Pauline Foster, whose testimony surely counts as tainted! But some of her clothes could be recognized, and apparently Laura had unusual teeth that were also recognizable.

This finally meant that there was a real basis for a murder charge; until that time, Tom Dula had been held without bail merely on suspicion (West, p. 34), presumably because there was no one to file a writ of habeas corpus.
Laura had been stabbed in the breast, close to the heart, although the body was decayed enough that the doctor couldn't actually say whether the heart had been hit or not (West, pp. 33-34). One report claimed that her apron had been folded over her face in a neat way that implied a woman had done it (Casstevens, p. 23).

And, given that Ann Melton had told Pauline about the site of the grave, Melton not unnaturally joined Tom in prison, while Pauline was set free (Fletcher, p. 58, absurd as that seems given that she had said once she committed the murder).

On October 1, the Grand Jury formally brought murder charges against Dula and Melton; he was charged with murder and she with inciting him to do it and with aiding him afterward (West, pp. x-xi, 36). The indictment, as printed by West, looks almost medieval -- e.g. the Devil is said to have induced Dula's action. Fletcher, p. 63, points out that it contains statements that could not possibly have been known, such as the hand in which the murderer held the knife, and that many of the claims were not relevant to the charge of murder. My guess, though, is that someone just took down the words as some illiterate on the Grand Jury maundered on. This would also explain why it gives the date of Foster's murder as June 18 (Fletcher, p. 97), which is more than three weeks after Foster's disappearance. Oddly, no one seems to have made an issue of that.

When Laura's body was found, it was in a grave that wasn't even big enough for it; she had had to be curled up to fit (West, p. ix; Casstevens, p. 23, says that her legs were broken). There was no direct evidence of Dula's involvement; the state would later rely heavily on the testimony of Pauline Foster to convict him (West, p. 15). The state's official version, according to West, p. 22, was that Dula murdered Foster late on May 25, rather than early in the day, which makes him wonder why Foster waited around so long for Dula to show up. But this was just the state's hypothesis -- there was no valid forensic evidence on when Laura was murdered; all we have is the time she was last seen and the fact that the body was substantially decomposed when it was discovered.

The charge that Melton aided Dula after the fact was dropped by the prosecutor, leaving only the count of incitement (West, p. 37; Fletcher, p. 63, suggests that this was because she had an alibi at the time the murder was thought to have been committed -- although of course we do not know the time of the murder).

Strange twist #300 or so: Zebulon Vance, who had governed the state during the Civil War, decided to defend Dula pro bono (West, p. 37). This even though the war had ruined Vance and he was only starting to rebuild his reputation and fortune (West, p. 38). He didn't do this for personal reasons; he didn't know Dula (some folk accounts claim otherwise; stories of links between them are listed on pp. 122-123 of Fletcher. Some claimed, e.g., that Dula served under Vance in the war -- but he didn't; they were in different regiments. It is interesting that James Melton had served in the regiment that Vance commanded early in the war (Fletcher, p. 61. Fletcher, p. 125, suggests that perhaps Vance had originally decided to defend the wife of his comrade Melton and ended up, in effect, getting stuck with Dula too).

The former governor managed to win a change of venue, causing the case to be moved from Wilkes County to the county seat of the next county to the southeast, Statesville in Iridell County (West, p. 39; Fletcher, p. 64, says that the judge might have decided to do this on his own, since as a circuit rider he was due to move to Iridell County anyway). Vance also managed to separate the trials of Dula and Melton (West, p. 42).

The presiding judge who agreed to the change of venue was Ralph P. Buxton; he also presided over the trial after it was transferred (West, p. 41). Buxton was a Republican appointed by Republicans in unreconstructed North Carolina (Fletcher, pp. 59-60); I can't help but think that he likely obtained his post for political reasons rather than reasons of competence, and he might well have been prejudiced against a Confederate soldier. Gardner, p. 10, claims that the jury was "evidently composed mostly of renegade carpet baggers," but West, who otherwise tries to discredit the trial, makes no mention of this that I can find.

Ann Melton and Dula were both moved to prisons in Iridell; Melton was allowed to stay in the county jail, but Dula was deemed such a flight risk that he was kept in the prison in shackles with an extra guard contingent! (Fletcher, p. 66.) Melton was present at Dula's trial but did not testify. According to West, p. 43, she was not "allowed" to testify, even though witnesses were permitted to report things she had said; Fletcher, p. 66, seems to think that she was instead claiming her fifth amendment right.

The legal maneuvers were the limit of what Vance could accomplish. Eighty-three witnesses were called in the trial, although there is no report of what sixty-three of them said (West, p. 43). Even the witnesses who testified had little to say except that they saw Dula carrying a mattock around the time of the murder near the grave site (e.g. West, p. 75, gives this as the entire content of the testimony of Carl Carlton, Hezekiah Kindall, and Mrs. James Scott, and has similar testimony from Martha Gilbert and Ann Melton's brother Thomas Foster on p. 77) -- suspicious behavior,
obviously, but Dula's explanation that he wanted to improve the trail is at least possible. There is
dispute about just how much work he did on the trail (Fletcher, p. 27), but there was testimony from
several sources that Dula did at least some work on it.
Betsy Scott's testimony was simply that she had seen and talked to Laura as she ran away from
home and that Laura said she was meeting Dula (West, pp. 74-75). Scott was also the only person
to place Dula anywhere near the murder site at the time Laura disappeared (Fletcher, p. 32).
The primary testimony was Pauline Foster's, and a very substantial part of it consisted of her
denying the truth of a large number of things she had previously said. For instance, she declared
that she had been joking when she said that she would swear a lie any time for Tom Dula (a
statement recorded in the testimony of J. W. Winkler; West, p. 87, and made to George
Washington Anderson; it was overheard by deputy Jack Adkins; Fletcher p. 42), and of course she
claimed she was joking when she said she had murdered Laura Foster (West, p. 83). Foster also
testified "It is true that I sat in Dula's lap for a blind, one day when a woman came to James
Melton's... I also slept with Dula for a blind at Ann Melton's insistence." (This implicitly contradicts
the testimony of Anderson, who says that Pauline voluntarily spent a night in the woods with Dula;
West, p. 85; Fletcher, p. 24, seems to think Pauline slept with both Dula and Anderson that night.
In any case, what was sleeping with Dula a blind "for"? And why would Dula sleep with someone
known to have syphilis simply as "a blind"?)
It is not clear from the record, but my guess is that Pauline was a stupid young woman carefully
coached by the prosecution to tell their story, and if ever questioned about her past remarks, to
either deny the claim or call it a joke. Possibly they had a signal to tell her which tactic to use. And
the jury perhaps accepted her testimony because they thought her too addled to lie. I personally
find it hard to believe anything she said. As Fletcher says on p. 93, "Pauline may have been a
loose-lipped simpleton, but she was not a complete fool"; she would do whatever was required to
shift blame.
We do not know the prosecutor's actual lines of argument, but Fletcher argues it as follows:
* That, although the time of the murder is not known, it must have happened on the day Laura
Foster disappeared, or someone would have seen her.
* That Dula and Melton could not have done it together; although both were unaccounted for at one
time or another on the day Foster died, there was no time when both were missing simultaneously
for long enough to do the deed (Fletcher, p. 112)
* That Dula had a motive, in that he had contracted syphilis.
* That Dula had said that he would kill the person who gave it to him, and had also stated that he
had it from Foster (Fletcher, pp. 113-114)
* That Ann Melton was jealous of Foster, and would have encouraged Dula to be rid of her
(Fletcher, p. 114)
* That Dula had a knife similar to the murder weapon (Fletcher, p. 113, states "Thomas Dula was
known to possess what may have been the murder weapon." Of course, the number of people in
rural North Carolina who possessed six inch knives was, what, all of them?)
* That Laura Foster was reported to have stated, the last time she was seen, that she was going to
meet (run away with?) Dula (Fletcher, p. 114).
* (On the other hand, there was no evidence to prove that Dula actually met Foster after her
disappearance, and there were no witnesses to the murder; no witness ever placed Dula at the
murder scene; Fletcher, pp. 114-115).
* Dula had borrowed a mattock at the time the grave was dug, and supposedly there were mattock
marks near the grave (Fletcher, p. 116) -- although I note that a mattock cannot dig a grave, it can
merely break up the soil. Something is needed to dig out the dirt once broken up. No one is
recorded as seeing Dula with a shovel.
* That Ann Melton knew where the grave was, and told Pauline Foster roughly where it was
(Fletcher, p. 115). Foster did not know the exact location -- or, at least, said she did not, although
of course she we cannot prove that she did not know. The obvious presumption is that, if Melton
told Foster, then Melton either did the deed or had been told by the one who did the deed.
This, it seems to me, leaves us with four possibilities:
1. That Ann Melton committed the murder and told Pauline about it. Note that, because Melton's
trial had been separated from Dula's, the jury did not have to decide on this possibility, except to
allow it as a possible alternative to Dula's guilt.
2. That Dula committed the murder as charged, with Melton an accessory after the fact (since she
didn't report the crime) who tried to cover up for Tom.
3. That Pauline Foster did it, and concocted the story about Ann and Tom, to cover up her own
guilt. This might be because she had loved Dula and been rejected (admittedly she was engaged,
but that certainly didn't stop her from fooling around!), or because she resented Ann, who was her
employer but (by all accounts) not a particularly nice person (although it's not obvious why she would kill Foster in that case rather than knocking off Ann or Tom).

4. (A very faint possibility, but a possibility:) That someone other than Melton, Dula, or Pauline Foster did it, and Pauline reasoned out where the grave must be based on where Laura was last seen, and concocted the story as in scenario 3. If this is the case, then Wilson Foster is perhaps the leading candidate -- after all, his daughter had round heels and he had threatened her. And the entire story about the broken rope and the badly-shoed horse comes from him; his was one of the few other pieces of testimony that actually added something to what Pauline said. (There are, to be sure, other stories that floated about who murdered Laura Foster. One version, printed in 2001 and repeated on p. 121 of Fletcher, is that Ann Melton and Pauline Foster, not Dula, conspired to do the deed, with Melton actually wielding the knife. But this was an old woman's retelling of something she heard from someone she had heard as a young girl from someone who was very young at the time -- probably too young to genuinely remember. All such stories are possible, but all are so unlikely that they need not detain us. The jury had only the four possibilities above.)

If I had been the defense, I would have gone all-out against Pauline -- demonstrating her promiscuity, her conflicting evidence in past situations, her complete worthlessness. Without her testimony, the case against Dula would surely have collapsed. (Indeed, I don't think it stands on its own even *with* Pauline's testimony.) But it appears that the defense made no such attempt. Perhaps this is a token of Vance's indifferent legal abilities; DAB (Vol. X, p. 158) reports that "He was never a close student of the law," being more interested in politics -- the law of course being a good way to practice his speaking and get his name in the news.

With all that non-evidence to sort through, the trial took two full days, October 19-20 (West, p. 44). The jury deliberated overnight; the next morning, Sunday, October 21, 1866, Dula was convicted of murder. The defense made a series of motions, including one to delay sentencing, but these were denied (West, pp. 44-45). Judge Buxton sentenced Dula to be hanged on November 9, 1866. In the 1860s, appeals were not the automatic result they are now, but Dula's lawyers filed one -- and, because Dula was indigent, he was allowed to appeal without giving security (West, p. 45).

Interestingly, because there was no trial record, the judge and court clerk wrote a summary of the result to take to the appeals court. This included testimony from only twenty witnesses (less than a quarter of the total), and that not verbatim (West, p. 45; even what we have was not clearly written and hard to read; West, p. 72. There is a second, seemingly unofficial, record of Pauline Foster's testimony, printed by West, pp. 100-103. It does not supply much information not in the official transcript, but at least it supports the accuracy of the official record as far as it goes).

To make things worse, of the twenty witnesses whose testimony is summarized, only five were witnesses for the defense (Fletcher, p. 67). This surely biases the trial record, although it's hard to know exactly how. (It is intriguing to note that among the witnesses were Thomas C. Land and Calvin L. Triplett, both of whom wrote poems about the case; Land is thought to be responsible for "The Murder of Laura Foster" [Laws F36]; what is perhaps his original text is recorded on pp. 12-16 of Gardner. But no testimony was recorded from either Land or Triplett; Fletcher, p. 108.)

The lack of a proper transcript of the trial meant that the information seen in the appeal was both incomplete and biased by the opinions of the judge and clerk. But the appeal did go forward; the Supreme Court noted four procedural errors by the local court, including the use of hearsay evidence, and ordered a new trial (Fletcher, p. 68). Because the courts met so rarely, that meant the case was not taken up again until April 1867 (West, p. 45) -- and then had to be held over until the fall term because some of Dula's witnesses who had not appeared at the first trial were unavailable (Fletcher, p. 68). This resulted in a postponement, with Dula and Melton in jail the whole time, and this time, it was the prosecution that had trouble getting its witnesses (including James Grayson who had helped take Dula into custody; West, p. 46; Fletcher, p. 69). Grayson was busy with his duties as a Tennessee legislator, but because no relevant records exist, we don't really know why either side asked for the witnesses it did). Eventually a new trial started in January, 1868 (West, p. 47, says January 21; Fletcher, p. 70, says January 3; they agree that William M. Shipp was the judge). As before, the defense moved to separate the trials of Dula and Melton, and once again the motion was granted.

The retrial did not change the result (West, p. 48). There was another appeal to the state Supreme Court, which delayed the execution but did not result in any relief for Dula (West, p. 48; Fletcher, p. 70 says that no new material was submitted to the Supreme Court, so naturally they didn't interfere). Once the appeal failed, the judge set the date for Dula's hanging as May 1, 1868 (18 days after the sentencing; Fletcher, p. 70).

Despite all the problems in procedure, and the poor evidence, Fletcher, p. 157, notes that both
presiding judges seem to have been convinced of Dula's guilt, which may be better evidence than the surviving court records.

Dula's behavior at this time was interesting. He refused to see a clergyman -- or even his relatives (West, p. 49).

He apparently had been trying to escape by abrading his shackles. He didn't finish in time (West, p. 49).

On April 30, 1868, the day before his execution, Dula wrote several papers. It's not clear whether he wrote them himself; we're not certain that he was literate (census records show that in 1860 he was fifteen and in school; Gardner, p. 41; but after the Civil War he had signed his release paper with an X; Fletcher, p. 65). The most important of the papers that he left was a note in which he said that only he had a role in the murder of Laura Foster (West, p. 49; the New York Herald version of the note is on p. 121 and Gardner, p. 27). He did finally accept baptism that night, and apparently engaged in a long string of incoherent prayers (West, p. 50) -- but reportedly refused to admit any part in the murder of Foster even to the minister (Fletcher, p. 71).

Dula was hung at Statesville on May 1 after giving a long speech about the wages of sin in which he accused some of the witnesses against him of lying (West, p. 124). The gallows was incompetently built; the drop did not break his neck, and it took some ten minutes for him to die by strangulation (West, p. 51; Fletcher, pp. 72-73).

Ann Melton had never been called to testify. Dula apparently never mentioned her prior to that last note. After Dula's death, Melton was taken back to Wilkes County to be tried (Fletcher, pp. 75-76). The case was tried in the fall term of 1868 (Fletcher, p. 76). The trial was brief and Melton was allowed to go free, mostly on the strength of Dula's note admitting guilt (West, p. 52). She was released, having spent about two years in prison. This even though the locals apparently regarded her as guilty (Fletcher, p. 76). In fact, according to Fletcher, p. 158, "The popular view in much of Wilkes County [today] is to deny that Tom Dula actually committed the act of murder and that Ann Melton did the actual killing." But things were different at the time; Fletcher, p. 159, quotes one man who saw her who said (much later) that "Ann Melton was the purtiest woman I ever looked in the face of. She'd a-been hung too, but her neck was jist too purty to stretch hemp. She was guilty, I knewed it... Ef they'd a-been any womern [any women] on the jury, she'd a-got first degree. Men couldn't look at the woman and keep their heads."

Unfortunately, or perhaps fortunately, there do not appear to be photographs of any of the principals to verify this. None of the books has a photo of Dula, Melton, Laura Foster, or Pauline Foster.

Thomas Land's poem "The Murder of Laura Foster" does not mention Ann Melton by name -- but then, it doesn't mention Tom Dula either! However, the fourth stanza (as printed by Gardner, p. 12) says that "She [Laura] met her groom and his vile Guest" -- which would have to be Dula and either Melton or Pauline Foster.

Interestingly, West, pp. 54-55, does not mention Brown's story that Melton went blind later in life -- but he does mention some reports that hint that she went insane in the years before her death some time between 1871 and 1874 (there seems to be no definitive record of her death). Another account reports that there were "black cats running up and down the walls" in the place where she died (Casstevens, p. 29), which sounds like a variation on the same thing. Insanity, like blindness, can be a side effect of severe syphilis, which kills about one person in six who contracts it. But Fletcher points out (p. 76) that she managed to bear another healthy child, Ida Melton, in 1871, so presumably the syphilis wasn't affecting her too severely at that stage. Indeed, Fletcher, p. 77, says there is no proof that either Melton ever had syphilis; the only evidence we have is that of Pauline Foster (plus, of course, the fact that Melton slept with Dula).

At least one report claimed that she died as a result of injuries in an overturned horse-drawn vehicle (Fletcher, pp. 76-77). Which makes you wonder a little if James Melton got tired of his wife. One also wonders if the Melton children were in fact James Melton's (Fletcher, p. 86, says that the older daughter, from her photograph, clearly resembles James Melton -- but doesn't print the photos to prove it). James outlived Ann by many years, and went on to marry another wife (West, p. 55).

Foster, p. 162, says that there was not sufficient time for Melton to have committed the murder by herself. Probably true, although all this is based on the witnesses' accounts of events that happened some time before as recalled still later by the judge and clerk -- if we accept that evidence, then the murderer was either Tom Dula or an unknown party. But this is, in practice, weak hearsay evidence.

There are two obvious questions arising out of the case: Did Dula kill Laura Foster, and did he deserve his punishment? The answer to the former is, frankly, that we do not know with certainty. Dula knew; Ann Melton may have known; but neither really told us much. Dula is certainly the best
candidate, with Melton being the only other likely alternative (Fletcher, p.117, is convinced that they are the only possible alternatives; I can only say that I am not convinced), but there appears to be no real evidence against Dula except his obvious disdain for Foster. And there was that comment by Wilson Foster that he would kill his daughter for stealing his horse, and all the garbage that Pauline Foster spouted....

The court case is what is truly disturbing. Recall that a warrant was sworn out for Dula before Laura Foster's body was found -- in other words, before it was even known that she was dead! And Dula was extradited from Tennessee before the body was found, without legal process; the deputies from North Carolina simply showed up in Tennessee, and Grayson helped them take Dula. Even once he was in custody, it is by no means clear that the case against him was strong enough to keep him in prison. As for the trial itself, we cannot be sure, because we have no proper trial record -- just the summary prepared by the judge and court clerk. Given that guilt must be demonstrated beyond a reasonable doubt, the evidence as it now appears does not seem sufficient to convict. Especially since so much depended on Pauline Foster, who seems to have changed her story at least once *and* to have been a ninnyhammer anyway. Either that, or she was out to get Dula -- she did sleep with him, after all; is it possible that she wanted more and he didn't? No way to tell, now.

And Dula in his last speech -- when he had nothing to lose -- said that some of the witnesses had lied about him, and Fletcher agrees -- he states that James Isbell (who actually helped pay for the prosecution) had given biased testimony (Fletcher, p. 162), and he adds on p. 163 that some of Pauline Foster's testimony "is certainly questionable, if not an outright lie."

West, pp. 128-133, consulted a relative who was a lawyer, seeking his opinion of whether the outcome met the rules of proper justice. That lawyer objected to the process on four points. Two struck me as quite cogent. Dula's "arrest in Tennessee and removal to Wilkes County was, to say the least, most informal, compared to the legal standards required to extradite a person from another state's jurisdiction under today's circumstances" (West, p. 128). (Fletcher's answer, pp. 45-46, was that the deputies who took Dula were in "hot pursuit," which they perhaps thought was true, but remember, the body still hadn't been found! He also says that North Carolina, which was unreconstructed after the Civil War, was under martial law. True but irrelevant -- Tennessee, which had a large Union population, *had* been reconstructed and was once again a full member of the Union).

Second, the lawyer pointed out (West, p. 131) that the evidence against Dula was all circumstantial. He implied that that was bad; we now know that circumstantial evidence is better than personal testimony when the evidence is truly relevant. But none of the circumstantial evidence was strong. To repeat, Dula was clearly the best candidate for the murderer. But there are at least three others: Ann Melton, Pauline Foster, and Wilson Foster -- who may have been getting tired of maintaining his unmarried and hard-to-marry daughter (remember, whatever else we know about Laura Foster, she was not a virgin, had syphilis, and had no inheritance or noteworthy skills). With three other possible murderers, did the evidence add up to guilt beyond a reasonable doubt?

The lawyer West talked to concludes, "I do not think it takes a lawyer to conclude, after reviewing this record, that the evidence presented against Tom Dula does not meet at least one of these standards [for conviction]. The evidence is not, however, subject only to the interpretation of the guilt of Tom Dula and therefore does not exclude every reasonable hypothesis. [In other words, there are other reasonable scenarios which are also consistent with the evidence.] It shows only a motive and the opportunity which is generally held insufficient to support a conviction."

Based on the evidence available to me, I have to agree. Although I genuinely think he was guilty, Dula probably deserves a "Scots verdict" of "Not proven."

On the other hand, given his other activities, I think it could be argued that the world was better off without him.

Polenberg, pp. 66-74 gives an eight page summary of this case which adds nothing that I can see to the above summary, and which is often so brief as to prejudice the case, but he offers a photo of Dula in Confederate uniform (the only photo of Dula I've ever seen) on p. 67; given that the uniform is in good shape and Dula does not appear underfed, I'd guess it was taken around the time of his enlistment. Page 69 has a very poor photo of Grayson; page 70 has a photo of Governor Vance. Page 268 has a list of recent Dula memorials.

Peña/Hayes, p. 73, has a photo of Dula's gravestone, which I am quite certain is modern; p. 74 has a photo of Vance.

West and others are quick to condemn this song as inaccurate. Certainly the folklore about Dula is often wrong. But the neighbors also remembered incorrectly -- e.g. the Rev. R. L. Isbell (the son of James Isbell, who had been one of the searchers for Laura Foster and one who testified against
Dula), who was a child in the area at the time, claimed that the murder happened in 1865, not 1866, and says that the proper name of Laura's father Will Foster was not "Wilson Foster" but "William Foster" (Gardner, p. 20) and that Dula was captured in Virginia, not Tennessee (Gardner, p. 22) and he wrongly believed that Foster's horse was found still tied up near the murder scene. To be fair, Isbell said that the events he described had happened "eighty-six years ago" -- Gardner, p. 23 -- so he must have been about ninety at the time he was reminiscing.

Compared to that, the ballad often has the details right:

"Stabbed her with my knife": Whoever killed Foster did it with a knife (probably about six inches long), according to Dr. George Carter, who did the autopsy (West, p. 78).

"Hadn't been for Grayson, I'd have been in Tennessee." Dula was in Tennessee when James Grayson assisted in his arrest. The folklore in Doc Watson's family, that Grayson was a rival for the love of Laura Foster, is obviously false; Grayson never met Foster in his life (Fletcher, p. 13) -- but the ballad itself never claims Grayson had anything to do with Foster.

"Take down my old violin, play it on my knee." Dula was a fiddler, and apparently a fairly good one (West, p. 24).

Other versions of the song have him play the banjo instead; indeed, according to Fletcher, p. 122, folklore claimed that it was his banjo playing that first brought him to the attention of his defense lawyer Vance. But West, p. 71, and Fletcher, p. 122, agree that there is no evidence that he ever played banjo. Presumably the mention of the fiddle is older. He had served as a drummer in the Civil War (Fletcher, p. 21).

"Met her on the mountain, As everybody knows... and there you hid her clothes." Dr. George Carter told the court that a bundle of clothes was buried with her (West, p. 78). Betsy Scott had testified that, when Laura had left her home for the last time, she was carrying extra clothing (Fletcher, p. 29).

"Down in some lonesome valley, Hanging from a white oak tree." Dula was hanged, but not in a lonesome valley or from a tree; it was from a public scaffold in Statesville with a very large crowd watching (Fletcher, p. 72). On the other hand, there apparently were rumors of lynchings as he was taken from Tennessee to North Carolina.

Although people usually spell the names "Laura Foster" and "Tom Dula," the pronunciations in the song are correct: the Dulas were called "Dooley/Doolie," and Laura Foster was called "Laurie" (West, p. xviii). The spelling "Dooley" is used on both Dula's parole as a POW and his oath of allegiance to the re-united United States (shown on pp. 21-22 of Fletcher), although Dula did not sign the former and (I suspect) did not sign the latter. At least once in the court papers, he is called "Dooley" (Fletcher, p. 65), although Fletcher reports that he corrected that to "Dula." Gardner, before p. 1, shows a Union list of Confederate parolees; the reproduction (which appears to be a bad photocopy) is almost illegible, but the Union recorder seems to have given Dula's name as "Dooly." On p. 41 Gardner says that Dula signed the parolee list as "Dooley" to match his name in the list, then wrote "Dula" above it.

The Kingston Trio version is said to have eventually sold three million copies (Polenberg, p. 66). Not surprisingly, this produced copyright lawsuits, with G. B. Grayson (who first recorded it) apparently not even being considered as a copyright-holder and Frank Proffitt (the direct source of the version the Kingston Trio recorded) getting only a half-share, with Frank Warner also getting a half share and the Lomaxes, who had collected a version, getting the rest (Polenberg, p. 74). That story was almost as ugly as the murder itself, and surely an even bigger travesty of justice.

It turns out that there was a movie, "The Legend of Tom Dooley," sort of inspired by this song (Casstevans, p. 18). Looking over the cast, it cannot have been based on anything real; it starred Michael Landon as Tom and Jo Morrow as Laura Foster -- but the cast does not include parts for Ann Melton or Pauline Foster. And it does include one for "Charlie Grayson," who of course did not exist (and who surely did not have a big enough role to be the #3 person in the cast list!).

A North Carolina resident, H. M. "Hub" Yount, wrote to a paper to say that the movie had it all wrong (Gardner, p. 34). He had the story from his father and aunt. Ironically, Yount made errors of his own -- he said the murder took place in 1867 and the hanging in 1869. This account also claims that the Tom Dooley song was already known at the time, and cites the chorus. I suspect, however, that Yount was confusing "Tom Dooley" with "The Murder of Laura Foster." - RBW

Bibliography


• DAB: Dumas Malone, editor,Dictionary of American Biography, originally published in 20 volumes plus later supplementary volumes; I use the 1961 Charles Scribner's Sons edition with minor corrections which combined the original 20 volumes into 10
Tom Dula's Lament

DESCRIPTION: "I pick my banjo now, I pick it on my knee, This time tomorrow night, It'll be no more use to me." Dula says that Laura (Foster) loved his banjo playing, and says he never knew how true her love was. He bids Ann (Melton) to kiss him goodbye.

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: death execution music love

FOUND IN: US(SE)

REFERENCES (2 citations):
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 304, "Tom Dula's Lament" (2 texts, but the second is a single-stanza fragment, not found in the "A" text, and is included in the "Tom Dooley" text sung by Frank Profitt)
- McNeil-SouthernMountainFolksong, p. 24, "(Tom Dula)" (1 text)

ST BrII304 (Full)

Roud #6645

RECORDINGS:
- Sheila Clark, "Tom Dula's Own Ballad" (on LegendTomDula)

CROSS-REFERENCES:

NOTES [152 words]: This song may possibly be a rewritten version of "Tom Dooley" (or vice versa); they share lyrics, and can be sung to the same tune. But this one is in the first person, "Tom Dooley" mostly in third person. Plus this one shows Dula lamenting his errors -- which he never showed any sign of doing. They look separate to me, as they did to the editors of Brown. As usual with goodnights, there is no evidence whatsoever that Tom Dula wrote this. And there was a reporter present at his execution, and John Edward Fletcher, PhD (with a foreword by Edith Marie Ferguson Carter), The True Story of Tom Dooley: From Western North Carolina Mystery to Folk Legend, History Press, 2013, p. 142, points out that this reporter makes no mention of Dula writing any such song (even though he was known to be a fiddler. He did not play banjo).

For background to the Dula story, see the notes to "Tom Dooley" [Laws F36A]. - RBW

Last updated in version 4.2

File: BrII304
**Tom Halyard**
DESCRIPTION: Tom Halyard, mortally wounded, asks his ship's captain if he has done his duty. Assured that he has, he asks the captain to send his love a lock of his hair. He dies with Kate's name on his lips.
AUTHOR: unknown
EARLIEST DATE: 1950
KEYWORDS: battle death farewell hair
FOUND IN: US(Ap)
REFERENCES (1 citation):
McNeil-SouthernFolkBalladsVol1, pp. 42-43, "Tom Halyard" (1 text, 1 tune)
Roud #4773
File: MN1042

**Tom Kelly's Cow**
DESCRIPTION: Tom Kelly brews poteen "that exceeds them all." John's cow drinks up the still and wakes drunk with a broken horn. She makes a deal with Tom: if he won't tell John about her drinking she "will bring [him] against Lammas a fine heifer calf."
AUTHOR: John Maguire (source: Morton/Maguire-ComeDayGoDayGodSendSunday)
EARLIEST DATE: 1973 (Morton/Maguire-ComeDayGoDayGodSendSunday)
KEYWORDS: promise drink humorous animal
FOUND IN: Ireland
REFERENCES (1 citation):
Morton/Maguire-ComeDayGoDayGodSendSunday 8, pp. 17,103,158, "Tom Kelly's Cow" (1 text, 1 tune)
Roud #2924
CROSS-REFERENCES:
cf. "The Cow that Drank the Poteen" (theme: cow hides drinking problem)
NOTES [32 words]: Morton/Maguire-ComeDayGoDayGodSendSunday: John Maguire wrote the song on request of the schoolmaster who had kept John after school one day to inquire about John's cow and Tom Kelly's poteen. - BS
File: MoMa008

**Tom O'Neill [Laws Q25]**
DESCRIPTION: A rich girl tries to convince Tom O'Neill to leave the priesthood and marry her. When he refuses, she claims that Tom got her pregnant. He is sentenced to transportation. He is reprieved when another man admits he fathered the child for money.
AUTHOR: unknown
EARLIEST DATE: before 1853 (broadside, Bodleian Harding B 26(189))
KEYWORDS: money clergy pregnancy trick trial punishment transportation lie sex
FOUND IN: Canada(Mar) Ireland
REFERENCES (5 citations):
Laws Q25, "Tom O'Neill"
Creighton-SongsAndBalladsFromNovaScotia 87, "Tom O'Neil" (1 text, 1 tune)
O'Connor-OldTimeSongsAndBalladsOfIreland, pp. 8-9, "Father Tom O'Neil" (1 text)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 29, "Father Tom O'Neill" (1 text, 1 tune)
DT 534, TOMONEIL
Roud #1013
BROADSIDES:
Bodleian, Harding B 26(189), "Father Tom O'Neale," J. Moore (Belfast), 1846-1852; also 2806 b.11(240), "Father Tom O'Neale"; Harding B 26(574), "The Rev'd Father Tom O'Neil"
File: LQ25

**Tom Pearce (Widdicombe Fair I)**
DESCRIPTION: The singer asks Tom Pearce to lend his old mare to go to the fair. Tom wants the
horse back soon, but it is slow in returning, for it has taken sick and died. (Now the horse's ghost can be seen haunting the moors at night)

AUTHOR: unknown
EARLIEST DATE: 1889
KEYWORDS: horse ghost travel
FOUND IN: Britain(England(South)) Canada(Ont) US(Ap)
REFERENCES (9 citations):
Kennedy-FolksongsOfBritainAndIreland 308, "Tom Pearce" (1 text, 1 tune)
Reeves-TheEverlastingCircle 75, "Illsdown Fair" (1 text)
Karpeles-TheCrystalSpring 112, "Midsummer Fair" (1 text, 1 tune)
Hamer-GarnersGay, pp. 10-11, "Bedford Fair" (1 text, 1 tune)
Quiller-Couch-OxfordBookOfBallads 171, "Widdicombe Fair" (1 text)
Bush-FSoCentralWestVirginiaVol3, pp. 16-17, "Joe Maybe" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 398, "Tam Pierce" (1 text)
DT, WIDDECOM* TAMPRCE*
ADDITIONAL: Walter de la Mare, _Come Hither_, revised edition, 1928; #80, "Widicombe Fair" (1 text)
Roud #137
RECORDINGS:
Tom Brown, "Widdlecombe Fair" (on Voice07)
George Maynard, "Lansdown Fair" (on FSB10)
Bill Westaway, "Widdicombe Fair" (on FSB10, FieldTrip1)
CROSS-REFERENCES:
cf. "Widdicombe Fair (II)" (lyrics)
ALTERNATE TITLES:
Bedford Fair
John Jones's Old Mare
Stow Fair
NOTES [129 words]: According to Marc Alexander, _A Companion to the Folklore, Myths & Customs of Britain_, Sutton Publishing, 2002, p. 316, Widdicombe Fair is:
"The fair held at the Dartmoor village of Widecombe-on-the-Moor.... The fair is held on the second Tuesday in September with a Master of Ceremonies dressed in an old-fashioned farm worker's smock and holding a crook. In the local dialect he announces various events, including such traditional games as the slippery pole and a cross-country foot race. The fair has been held at Widecombe-on-the-Moor since the middle of the nineteenth century."
Alexander, pp. 316-317, adds a tale of when Satan supposedly visited Widecombe in 1638, when a severe storm hit the town and damaged the church of St. Pancras, killing several inside. - RBW
Last updated in version 6.0
File: K308

**Tom Potts [Child 109]**

DESCRIPTION: A high-born lady loves Tom Potts, a serving man. She refuses Lord Phoenix's offer of marriage but her father overrides her. She sends word to Tom, who, aided by his master, challenges Phoenix. After several forms of contest he wins her.

AUTHOR: unknown
EARLIEST DATE: 1657 (broadside, according to Child)
KEYWORDS: nobility servant courting contest father
FOUND IN:
REFERENCES (5 citations):
Child 109, "Tom Potts" (3 texts)
Hales/Furnival-BishopPercysFolioManuscript, volume III, pp. 135-150, "Thomas of Potte" (1 text)
Olson-BroadsideBalladIndex, ZN3263, "All you lords of Scotland fair"
Roud #66
NOTES [106 words]: In addition to the broadside cited by Child, the Stationer's Register for March 1, 1675 mentions a piece, "Tommy Potts" (see Hyder E. Rollins, _An Analytical Index to the Ballad-
Tom Quick

DESCRIPTION: "Tom Quick he lived on Sullivan hill By the Delaware's a-roaring tide." He lives alone with his dogs and his daughter Iona. When he is away, Indians find her. He attacks and kills them, but he dies soon after and she leaves the home

AUTHOR: unknown

EARLIEST DATE: 1957 (Byington/Goldstein-TwoPennyBallads)

KEYWORDS: Indians(Am.) fight death father children rescue

HISTORICAL REFERENCES:
1734-1795/6 - Life of Tom Quick, who was both reviled and revered for his conflicts with the local Indians.

FOUND IN: US(MA)

REFERENCES (1 citation):
Byington/Goldstein-TwoPennyBallads, pp. 28-29, "Tom Quick" (1 text, 1 tune)

Roud #11487

File: ByGo028

Tom Taits


AUTHOR: unknown

EARLIEST DATE: 1870 (Chambers)

KEYWORDS: farming food dialog animal

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #161, p. 2, ("Fa's are ye? I'm Tam Tat's") (1 fragment)

Greig/Duncan8 1634, "Tam Tat's" (1 text)

ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), pp. 24-25, ("What ca' they you?")

Roud #13068

File: GrD81634

Tom Tidler's Ground

DESCRIPTION: "I'm on Tommy (Tidler's/Tickler's) ground, Picking up gold and silver." A game for deciding a boundary

AUTHOR: unknown

EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)

KEYWORDS: playparty nonballad money

FOUND IN: US

REFERENCES (1 citation):
Newell-GamesAndSongsOfAmericanChildren, #156, "Tom Tidler's Ground" (1 text)

File: Newe156

Tom Toozick the Gentleman

DESCRIPTION: Gaelic. "A drinking-song, in which 'Tom Toozick' recounts his exploits in the local
hostelry, where he habitually spent all his earnings. In the end he resolves to mend his ways, and asks God's forgiveness for his previous behaviour."

AUTHOR: unknown
EARLIEST DATE: 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: foreignlanguage drink
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 188, "Tom Toozick the Gentleman" (2 texts, 1 tune)
RECORDINGS:
Elizabeth Cronin, "Tom Toozick the Gentleman" (on IRECronin01)
NOTES [46 words]: The description follows the "English Summary" provided by OCroinin/Cronin-TheSongsOfElizabethCronin. A few words of English are scattered throughout, such as, "come landlady and open the door" and "come, bring us some toddy my jewel, for here is Tom Toozick the Gentleman!" - BS
Last updated in version 3.2
File: OCC188

Tom Twist

DESCRIPTION: "Tom Twist was a wonderful fellow; No boy was so nimble and strong." Shipwrecked among cannibals, he escapes; he rides a condor to China and is made a mandarin; he at last returns home, then somersaults out the window and far away

AUTHOR: unknown
EARLIEST DATE: 1930 (Flanders and Brown)
KEYWORDS: travel ship cannibalism talltale
FOUND IN: US(NE,Ro)
REFERENCES (3 citations):
Flanders/Brown-VermontFolkSongsAndBallads, pp. 173-176, "Tom Twist" (1 text, tune referenced)
Hubbard-BalladsAndSongsFromUtah, #174, "Tom Twist" (1 text)
DT, TOMTWIST*
Roud #5448
File: FlBr173

Tom, Tom, the Piper's Son (I)

DESCRIPTION: Tom, "the piper's son, Stole a pig and away did run." He eats the pig, he is beaten, and runs crying or roaring down the street.

AUTHOR: unknown
EARLIEST DATE: 1810 (Ritson)
KEYWORDS: punishment theft animal
FOUND IN: Britain(England(Lond)) Canada(Ont)
REFERENCES (7 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 509, "Tom, Tom, the piper's son" (1 text)
Baring-Gould-AnnotatedMotherGoose #126, p. 105, "(Tom, Tom, the piper's son)" (1 text)
Jack-PopGoesTheWeasel, p. 217, "Tom, Tom, the Piper's Son" (1 text, in the notes to "Tom, Tom, the Piper's Son (II)"
Dolby-OrangesAndLemons, p. 149, "Tom, Tom, the Piper's Son" (1 text plus a fragment of "O'er the Hills and Far Away (I)"
JournalOfAmericanFolklore, F. Eileen Bleakney, "Folk-Lore from Ottawa and Vicinity," Vol. XXXI, No. 120 (Apr-Jun 1918), #18 p. 166 ("Tom, Tom, the piper's son") (1 text)
ADDITIONAL: Joseph Ritson, Gammer Gurton's Garland (London, 1810 ("Digitized by Google")), p. 35, ("Tom Thumb the piper's son") (1 text)
Elizabeth Mary Wright, "Rustic Speech and Folk-Lore" (London, 1913), pp. 119-120, ("Tom, Tom, the baker's son") (1 text)
Roud #19621
CROSS-REFERENCES:
cf. "Tom, Tom, the Piper's Son (II)" (lyrics)
NOTES [212 words]: The Wright text is from Lincolnshire: "Tom, Tom, the baker's son. Stole a wig, and away he run; The wig was eat, and Tom was beat, And Tom went roaring down the street." Wright explains that "a wig (in gen. dial. use) is a kind of cake or bun, a plain wig is a bun without
currants, ... The ordinary version substitutes 'pig' for 'wig', and makes Tom's father a 'piper'. It is a question for textual critics to settle, but natural sequence of idea and detail is on the side of the 'wig'-version being the original one; and it is easy to see how in a literary nursery, authority would say that the most omnivorous of small boys could not eat a periwig, and therefore the word must be pig. This change once made, Tom's father becomes a piper for the sake of alliteration, rather than because there is any historical connexion between a piper and a pig." - BS

A textual critic generally looks for the reading which more easily could be corrupted into one of the others -- and Young Tom might have had some trouble carrying off a whole pig. A wig-bun would at least be easier of transport. So I don't think it can be absolutely settled. Indeed, some textual critics of the more radical sort might propose an emendation -- perhaps "fig" rather than either "pig" or "wig." - RBW

Last updated in version 5.3
File: 002509

Tom, Tom, the Piper's Son (II)

DESCRIPTION: When Tom plays "Over the hills and far away" on his pipe, "those who heard him could never keep still; As soon as he played they began to dance." Even pigs, cows, old Dame Trot and a "cross fellow ... beating an ass" had to dance.

AUTHOR: unknown
EARLIEST DATE: 1843 (Halliwell)
KEYWORDS: magic dancing music animal
FOUND IN: Britain US
REFERENCES (17 citations):
Arnett-IHearAmericaSinging, p. 17, "Tom, Tom, the Piper's Son" (1 text, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 507, "Tom, he was a piper's son" (1 text)
Baring-Gould-AnnotatedMotherGoose #127, p. 105, "(Tom, he was a piper's son)" (1 text)
Jack-PopGoesTheWeasel, p. 216, "Tom, Tom, the Piper's Son" (1 text)
ADDITIONAL: James Orchard Halliwell, The Nursery Rhymes of England (London, 1843 ("Digitized by Google")), #113 pp. 79-80, "(Tom, he was a piper's son)" (1 text)
RELATED: Versions of the fabliau "The Friar and the Boy"/Jack and His Stepdame" -- Brown/Robbins-IndexOfMiddleEnglishVerse, #977
DigitalIndexOfMiddleEnglishVerse #1599
ADDITIONAL: Frederick J. Furnivall, _Bishop Percy's Folio Manuscript: Loose and Humorous Songs_., printed by and for the Editor, London, 1868, pp. 9-28, "Ffryar and Boye" (1 text)
Melissa M. Furrow, _Ten Bourdes_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2013, pp. 21-43, "Jack and His Stepdame" (1 edited text)
Roman Dyboski, _Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book_, Kegan Paul, 1907 (there are now multiple print-on-demand reprints), #103, pp. 120-127, "Jak & his Stepdame, & of the Frere" (1 text)
MANUSCRIPT: Oxford, Bodleian Library, MS. Rawlinson C.86 (Bodleian 11951), folio 52
MANUSCRIPT: {MSPorkington10}, Aberystwyth, National Library of Wales, MS. Porkington 10, folio 139
MANUSCRIPT: {MsRichardCalle}, Cambridge, Cambridge University Library MS. Ee.4.35 (Part I), folio 6
Roud #19621
CROSS-REFERENCES:
cf. "Over the Hills So Far Away" (lyrics)
cf. "Tom, Tom, the Piper's Son (I)" (lyrics)
cf. "Dolly and Hodge" (few lines)
NOTES [536 words]: See TMI D1415.2.4, "Magic pipe causes dancing." [Not TMI, D1427.1, "Magic pipe compels one to follow"; ATU Type 570 "The Rat-Catcher (The Pied-Piper)"]. However, Baring-Gould (p. 104 fn. 11) writes, "This song is apparently a version of an old metrical tale, 'The Friar
and the Boy,' probably the nearest British approach to the German legend of the Pied Piper of Hamelin." I doubt the connection to either "The Friar and the Boy" or "The Pied Piper." [I doubt it too, but Baring-Gould reaffirms it elsewhere, and lists other parallels; see Baring-Gould's Myths, p. 241. "The Friar and the Boy" was printed by Wynken de Worde, which means it was in existence by 1535. - RBW]

Steevens summarizes "The Friar and the Boy". The boy "suffers from the capricious cruelty of a mother-in-law." A magician gives the boy three gifts: "the first is an unerring bow; the second a pipe which would compel all who heard it to dance; the third must explain itself [makes his mother-in-law fart]." For revenge, mother-in-law employs "the frere ... to persecute the boye" who makes the friar dance until his clothes are shredded. The friar calls in a magistrate for relief. The magistrate, against the friar's warning, asks to hear the boy play; so, the boy "throws all the participants into another fit of dancing, in which the offycyall himself is compelled to join, and the stepdame [sic] exhibits fresh proofs of her flatulency. The tired magistrate at last entreats our hero to suspend his operations, and, on his compliance, immediately reconciles him to his enemies." (Johnson/Steevens Vol. II, pp. 338-341). [See also the version in Briggs, pp. 250-254 - RBW.]

"Tom, Tom, the Piper's Son" (II) shares two lines with "Dolly and Hodge". For example, Baring-Gould's Annotated Mother Goose #127, II. 15, 18: "As Dolly was milking her cow one day ... Till the pail was broken and the milk ran on the ground" as the pail was knocked over when Tom played and "Doll and the cow danced." In the "Dolly and Hodge" broadsides, II. 1,20 [LOC Singing as101460 and Bodleian Johnson Ballads 616]: "As Dolly sat milking her cow ... [the cow] Kick'd the stool, milking pail, down and all" as the cow grew impatient to be milked while Dolly ignored her in favor of Hodge. - BS

The TMI motif D1415 is listed by Thompson as occurring in England, Wales, Iceland, and the United States (TMI, volume II, p. 226). For "The Friar and the Boy/Jack and His Stepdame" ("The Frere and the Boy" in the earliest texts) see the RELATED references. In addition to the sundry manuscripts listed (several of which were owned by middle class merchants), there were at least six early printed editions, contemporary with the manuscripts, the earliest printing of which was by Wynkyn de Worde early in the sixteenth century. Based on linguistic features, Furrow, p. 26, suggests it originated in Norfolk.

"The Friar and the Boy" obviously exists in many sources, but the only one indexed by Steve Roud is Furnivall's text from the Percy Folio; this is Roud #9838. The STC lists at least three early printed versions, catalogued on p. 325 under "Jest" (#14522, #14523, #14524), printed by J. Alde 1568/1569; E. Alde 1617, and again by E. Alde without a date. - RBW

Bibliography

- Baring-Gould's Myths: Sabine Baring-Gould, Curious Myths of the Middle Ages, new edition, 1894 (references are to the 2005 Dover paperback reprint)
- Briggs: Katherine Briggs, British Folktales (originally published in 1970 as A Dictionary of British Folk-Tales), revised 1977 (I use the 1977 Pantheon paperback edition)
- Furrow: Melissa M. Furrow, Ten Bourdes, TEAMs (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2013
- Johnson/Steevens: Samuel Johnson and George Steevens, Supplement to the Edition of Shakspere's Plays (London, 1778 ("Digitized by Google"))
- (The) TMI: Motif-Index of Folk-Literature revised and enlarged by Stith Thompson, (Bloomington, 1955)

Last updated in version 5.3

File: 002507

Tomah Stream

DESCRIPTION: The singer warns against drinking and hiring out to Tomah Stream. Instead of the easy work and good food he was promised, he finds mud roads, thin shelters, and poor and inadequate rations. He ends by exchanging insults with the boss Natty [Lamb].

AUTHOR: attributed to Larry Gorman (1846-1917)
EARLIEST DATE: 1951 (Doerflinger)
KEYWORDS: logger work drink hardtimes boss
FOUND IN: US(NE)
REFERENCES (2 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 216-217, "Tomah Stream" (1 text, 1 tune)
Ives-LarryGorman, pp. 106-108, 201, "Tomah Stream" (1 text, 1 tune)
Roud #4074
NOTES [20 words]: Tomah stream is in eastern Maine, not far from the Canadian border.
This song is item dC53 in Laws's Appendix II. - RBW
Last updated in version 6.1
File: Doe216

Tomahawk Hem, The

DESCRIPTION: "Now, boys, if you will listen to my few lines of care, Although heart-broken in sorrow we came here." "Twas on the tenth of March" that they went to the woods. The singer lists his companions. He recalls leaving Maggie and looks forward to going home
AUTHOR: unknown
EARLIEST DATE: 1941 (recording, Emory DeNoyer; Peters-FolkSongsOutOfWisconsin)
KEYWORDS: separation logger moniker floatingverses
FOUND IN: US(MW)
REFERENCES (2 citations):
Peters-FolkSongsOutOfWisconsin, pp. 79-80, "The Tomahawk Hem" (1 text, 1 tune)
ADDITIONAL: James P. Leary, Compiler and Annotator, Wisconsin Folklore. University of Wisconsin Press, 2009, article "The Wanigan Songbook" by Isabel J. Ebert, pp. 212-214, "The Tomahawk River Hymn" (1 text, 1 tune, sung by Emory DeNoyer)
Roud #9075
CROSS-REFERENCES:
cf. "The Lumber Camp Song" (theme) and references there
cf. "The Banks of the Nile (Men's Clothing I'll Put On II)" [Laws N9] (lyrics)
NOTES [132 words]: This is a complex conundrum. Most of the song is a standard logging/moniker song, talking about going to the woods and listing all the characters one meets in the camps. This might well be based on one of the many other songs of this type, although with the names changed. But it has also picked up a few lines from "The Banks of the Nile (Men's Clothing I'll Put On II)" [Laws N9] or one of *its* many relatives, and there is also a bit about "when the stormy winds do blow." There may be other floating materials I didn't recognize at a glance. I'm filing it under its own number because it's so composite -- but very little of what is here is really original. The really funny part, however, is how whoever transcribed Emory DeNoyer's recording heard "Tomahawk Hymn" as "Tomahawk Hem." - RBW
Last updated in version 2.7
File: Pet079

Tomahawking Fred (Tambaroora Ted)

DESCRIPTION: The singer is "just about to cut for the Lachlan To turn a hundred out...." He shears for the money, not for pleasure: "Give me sufficient cash and you'll see me make a splash, for I'm (Tambaroora Ted), the ladies' man." He boasts of his shearing skills
AUTHOR: unknown
EARLIEST DATE: "Tomahawking Fred" printed 1912 by Jack Bradshaw; collected in 1974 from Joe Watson by Warren Fahey
KEYWORDS: sheep work Australia bragging
FOUND IN: Australia
REFERENCES (3 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 138-139, "Tambaroora Ted" (1 text, 1 tune)
Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 13, page headed "When I asked Mr. Watson..."], "Tambaroora Ted" (1 short text)
NOTES [55 words]: To "tomahawk" was to sheer a sheep too close to the skin, and was a common result when a poor shearer tried to shear too fast.
According to Davey/Seal: Gwenda Beed Davey and Graham Seal, A Guide to Australian Folklore,
Tommy and the Apple

DESCRIPTION: "As Tommy was walking one fine summer day, Some rosy-cheeked apples he saw on his way. They seem to call to him. He climbs the tree to gather some, and falls off the branch, "And down came poor Tommy, the apples, and all." He won't steal apples again.

AUTHOR: unknown

EARLIEST DATE: 1960 (Edith Fowke Collection)

KEYWORDS: food injury theft

FOUND IN: Canada(Ont)

REFERENCES (1 citation):
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 32, "Tommy and the Apple" (1 text, 1 tune)

Roud #8723

File: AbFo032

Tommy Johnson Is No Good

DESCRIPTION: "(Tommy Johnson/Diane Carson) is no good, Chop (him) up for (fire/kindling) wood, When he's dead, boil his head, Make it into gingerbread." Or "...wood, If she is no good for that, Give her to the old tom cat."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty injury food animal

FOUND IN: New Zealand

REFERENCES (2 citations):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 131, "([Diane Carson] is no good)" (1 text)
ADDITIONAL: Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #21, "(Tommy Johnson is no good)" (1 text)

Roud #20791

File: SuSm131C

Tommy Murphy was a Soldier Boy

DESCRIPTION: Tommy Murphy leaves Katy to join a marching regiment. He loses a leg. It is replaced by a hickory limb. He can't help marching when he hears the band. Katy sees him "after six months or more of adventures in war" but he marches away when the band plays.

AUTHOR: unknown

EARLIEST DATE: 1928 (for USBallinsloeFair, according to site irishtune.info, Irish Traditional Music Tune Index: Alan Ng's Tunography, ref. Ng #2614)

KEYWORDS: war injury humorous soldier separation

FOUND IN: Recordings:
Dinny (Jimmy) Doyle and Larry Griffin, "Tommy Murphy was a Soldier Boy" (on USBallinsloeFair)

File: RcTMWaSB

Tommy Tompkins and Polly Hopkins

DESCRIPTION: "Howdy do, Mr. Tommy Tomplins, Howdy do, Howdy do?" "Howdy do, Miss Polly Hopkins." "Oh, say, Mr. Tommy Tompkins, Won't you buy a broom?" "Oh, yes, Miss Polly Hopkins, I will buy a broom... If you'll be my bride And sweep the room."

AUTHOR: unknown

EARLIEST DATE: 1934 (Henry, from Elsie Burnett)

KEYWORDS: courting marriage

FOUND IN: US(SE)
Tommy, Make Room for your Uncle

DESCRIPTION: "Fred Jones, Hatter, of Leicester Square, Presents himself to you." A widow on a train falls in love with him, and she has a spoiled boy. The widow orders her boy, "Tommy, make room for your uncle." Tommy constantly causes trouble as they court.

AUTHOR: T. S. Lonsdale

EARLIEST DATE: 1926 (Scott)

KEYWORDS: courting children humorous

FOUND IN: US(MA,MW,NE) Ireland

REFERENCES (1 citation):
Scott-EnglishSongBook, pp. 140-141, "Tommy, Make Room For Your Uncle" (1 text, 1 tune)

Roud #23764

File: ScES140

Tommy's Gone to Hilo

DESCRIPTION: Shanty. Characteristic line: "Away, (H)ilo... Tommy's gone to (H)ilo!" The girl complains that her Tommy has left her and gone to Liverpool, Baltimore, Bombay, or wherever it is that she least wants him to be. She may offer/threaten to follow.

AUTHOR: unknown

EARLIEST DATE: 1894 (Alfred M. Williams, _Studies in Folk-Song and Popular Poetry_, p. 7)

KEYWORDS: shanty separation sailor

FOUND IN: US(MA,MW,NE) Ireland

REFERENCES (16 citations):
Doerflinger-SongsOfTheSailorAndLumberman, p. 30, "Tommy's Gone to Hilo" (1 text, 1 tune)
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 67-68, "Tommy's Gone to Hilo" (1 text, 1 tune)
Bone-CapstanBars, pp. 61-62, "Tom's Gone to Hilo" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, p. 71-72, "Tom's Gone to Hilo" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, p. 73-74, 260, "Tommy's Gone to Hilo" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 261-264, "Shiloh Brown," "Tom's Gone to Hilo," "Tommy's Gone Away" (5 texts, 3 tunes - 1st text is only a fragment that might appear to be a variant of "Shallo Brown" due to the first chorus of "Shiloh, Shiloh Brown," but all the rest of it is "Tommy's Gone to Hilo") [AbEd, pp. 191-194]
Sharp-EnglishFolkChanteys, LX, p. 64, "Tommy's Gone Away" (1 text, 1 tune)
Kinsey-SongsOfTheSea, p. 103, "Tommy's Gone to Hilo" (1 text, 1 tune)
Linscott-FolkSongsOfOldNewEngland, pp. 150-151, "Tommy's Gone to Hilo" (1 fragment, 1 tune)
Shay-AmericanSeaSongsAndChanteys, pp. 36, "Tommy's Gone to Hilo" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H53d, p. 96, "Tom's Gone to Ilo" (1 text, 1 tune)
Terry-TheShantyBook-Part1, #24, "Tom's Gone to Hilo" (1 tet, 1 tune)
Silber/Silber-FolksingersWordbook, p. 92, "Tommy's Gone to Hilo" (1 text)
DT, TOMMYHLO*

ADDITIONAL: Frederick Pease Harlow, _The Making of a Sailor, or Sea Life Aboard a Yankee Square-Rigger_, 1928; republished by Dover, 1988, pp. 258-259, "Tommy's Gone to Hilo" (1 text, 1 tune)
Roud #481
CROSS-REFERENCES:
  cf. "Hieland Laddie" (floating lyrics)
ALTERNATE TITLES:
  Johnny’s Gone to Hilo (Ilo)
NOTES [1671 words]: Most versions of the song use the name "Hilo" (Hugill says all; this was before the Henry collection was published), but the town, according to Doerflinger-SongsOfTheSailorAndLumberman, Shay, etc., is not the village in Hawaii but the port of Ilo in southern Peru, a major source of nitrates.
That’s nitrates as in "saltpeter." As in "gunpowder." Gunpowder consists of sulfur, charcoal, and saltpeter -- with the mixes used in the nineteenth century requiring 75% saltpeter and just a handful of the other two components (Field p. 171). And saltpeter was the hardest component to find -- since ancient times, a little had been made from human urine, and Europe had set up major factories in India starting around the eighteenth century (Bown, p. 40). But it still wasn't enough. (For background on this, see the notes to "Chamber Lye.")
It was Friedrich Wilhelm Heinrich Alexander Baron von Humboldt (1769-1859) who made the next key step. He went on a world tour in 1799 in which he explored the west coast of Latin America and discovered the nitrate deposits of Chile and Peru (Asimov-Encyc, p. 238, entry #334). Bown, p. 143, notes that the Latin American coast is washed by a cold current from Antarctica (the "Humboldt Current"). This carries much organic material, and since the water is cold, it also has much oxygen. As a result, it is full of fish and other life forms which attract birds. The birds nest on the shores nearby, leaving their droppings behind. And the major component of those droppings is urea -- a good source of nitrates. (So much so that the Incas apparently rationed the guano as a fertilizer among their various provinces; Bown, p. 145).
A curiosity of the climate in the area is that, due to peculiar air circulation patterns, it almost never rains. So there is absolutely nothing to disturb the heaps of guano. They just kept on piling higher (Bown, pp. 144-145).
Chile had a slightly different source of nitrate. Its deserts were never home to much life; according to Asimov-Build, the nitrates there were the residue from dried-up ancient lakes.
Exports of Chilean nitrates began in 1830 (Darrow, p. 216). At this time they were presumably used mostly for explosives -- though the Chilean deposits, known as "caliche," were largely sodium nitrate, with about a 50% mixture of miscellaneous dirt, so they had to be purified and then converted to potassium nitrate (Bown, pp. 148-149). But, once it was learned how to convert sodium nitrate and potassium chloride into saltpeter (a process discovered in 1846), caliche became a fully viable product (Bown, p. 156). In addition, methods were eventually discovered to keep sodium nitrate from absorbing moisture, so it could be made into a fairly reliable gunpowder (Bown, p. 156).
The Peruvian guano also found another use: It was one of the main sources of dyes in the early eighteenth century; it wasn't until 1856 that William Henry Perkin found the first of the analine dyes (Schwarcz, pp. 218-222, 225), which eventually eliminated the need for organic hues.
Shortly before the discovery of the caliche conversion process, Justus von Liebig (1803-1873) conducted his experiments in soil fertility which proved that nitrogen was a necessary fertilizer. So the demand for nitrates, already high, took another jump. And the guano was organic, and made a better fertilizer than caliche, and was coveted as such. (Though caliche too would be used for fertilizer in time.) Plus the caliche, though readily accessible, was inland, and shipping it to the coast was tricky (Bown, p. 149). This made the guano, available right at the coast, that much more valuable. Indeed, for some decades, fees on the trade provided the vast majority of revenue for Peru, and were all that kept that nation solvent (Bown, pp. 153-154).
Liebig went so far as to predict future wars over fertilizers and other resources, noting that Great Britain was consuming more than its share (Buckingham, p. 64). Buckingham poo-poos the notion of wars over resources -- but let's not forget the Persian Gulf War. What's more there was a war fought over nitrates, though it did not involve a major power; the participants were Bolivia, Chile, and Peru. The problems went back to the period of Spanish rule. "The War of the Pacific (1879-83) was a contest for possession of the bleak Atacama Desert reaching six hundred miles from Chilean Copiapo to Peruvian Arica... In disdain for this sorry land, Spain had never bothered to establish a boundary between Peru (which in colonial days included Bolivia) and Chile" (Herring, p. 585).
When the war began, Chile was much smaller than today. The region from roughly Talca in what is now Chile to the mouth of the rive Loa north of Tocopilla was in Bolivian hands, giving Bolivia a large chunk of the Andean nitrates as well as access to the sea. The region north or that, including the town of Iquique, was part of Peru, and it too contained nitrate beds, though they were not as large as those in Bolivia (for a map of this, Barraclough, 97). But it was Chile which was exploiting
the beds, backed by European capital, though they paid royalties to Bolivia and Peru. It was an attempt by Peru and Bolivia to increase these royalties that led to the war. Bolivia and Chile had already been involved in diplomatic wrangles over the caliche beds; Despite controlling part of the Pacific coast of Latin America, Bolivia had very poor access to its seacoast due to the Andes (Roberson, p. 422) -- the Bolivians had almost no way to defend the region. When a dictator in Bolivia set aside the fragile agreement between the two countries, Chile promptly attacked (though the declaration of war came slightly later; Robertson, p. 423). Peru (which also had only tenuous links to its nitrate region, according to Bown, p. 160) soon joined the Bolivian side, but as Bolivia dissolved in internal squabbles, the allies were utterly defeated by Chile, which conquered the entire nitrate region, and even occupied Lima from 1881 to 1884 (Herring, p. 586).

A peace treaty was finally made in 1884. Robertson, p. 426, notes that "This treaty embodied a thinly veiled cession of the nitrate desert to the victor in the War of the Pacific." It also left Bolivia entirely landlocked, and largely lacking in natural resources that could be exploited at the time; little wonder that the nation remained poor and subject to frequent revolutions! (To this day, they want the land back, according to Bown, p. 162, and maintain a navy of sorts on Lake Titicaca in hopes they will someday have an ocean fleet again.)

It is reported that, in the 1850s and 1860s, guano was mined from Peru at an average rate of four hundred thousand tons per year, with about a quarter of that going to the United States and the rest to various ports served by British ships. The guano trade was messy, smelly, and sometimes led to outbreaks of illness, but even so, the profits were high -- according to Bown, p. 146, the demand for South American guano consistently outstripped supply in the mid- to late nineteenth century, and Herring, p. 586, says that it supplied two-thirds of the Chilean government's revenue in the 1890s. The jingoistic American governments of the period went so far as to capture some of the islands, according to Bown, p. 147.

The need to bring as much guano as possible to market produced terrible abuses. Heaven help the sailor who got drunk in Callao or Ilo or even Chilean Valparaiso and ended up working the Chincha islands (the best source of guano, off the Peruvian coast not too far from Lima and Callao). Bown, pp. 150-151 describes slavery conditions worse than even those in the American south. The workers sometimes worked 100 hours a week, were given inadequate shelter, limited and poor food, were driven by merciless overseers -- and, of course, had to breathe the extraordinary fumes of ammonia and other dangerous chemicals; many also contracted diseases carried by the bird feces. Suicide was common.

Bown, p. 152, says that most of the workers were Chinese brought in on five year "contracts" which few of them survived. Others came from the Pacific Islands. This form of slavery was not controlled until the 1870s. Although the quality of guano declined after the 1870s, when the best beds were used up (there was lots of guano left, but it wasn't as high quality due to rain leaching out the nitrates, according to Bown, p. 154), demand for nitrates did not really start to decline until the early twentieth century, when the Haber process and its successors allowed artificial nitrates to be generated, and the guano trade was still strong going into the 1920s -- but Darrow, p. 233, notes its collapse in that period. In particularly, in the year 1926, the nitrate companies had a market value of 3,578,000 British pounds at the beginning of 1926, but only 1,634,000 pounds at the end of the year.

According to Shay, even ships not carrying guano (e.g. whalers) were likely to stop at Ilo; there were periods when Chilean ports were closed to foreigners, leaving Ilo as the major watering-port for ships rounding Cape Horn. The Panama Canal would have cut into that trade also, starting in 1914. Little wonder, then, that Ilo is now just another medium-sized town in Peru.

Ilo wasn't the only place that had a nitrate boom. In the 1840s, the island of Ichaboe (Tcheroe), off the west coast of modern Namibia, had also had a "white gold" (guano) run, with many of the abuses later found at Ilo (Battersby, p. 148).

Incidentally, though effectively all nitrate fertilizer is now artificial, the Chilean nitrate beds are now used as a source for iodine. Roughly 40% of the world's current iodine needs are supplied by Chile (Emsley, p. 198); the compounds involved are sodium iodate, NaIO3, and calcium iodate, Ca(IO3)2. (Heiserman, p. 195) Emsley also observes, p. 197, that the element iodine was actually discovered during the Napoleonic Wars by French scientists who were trying to increase saltpetre manufacture.

- RBW

Bibliography

- Asimov-Encyc: Isaac Asimov, Isaac Asimov's Biographical Encyclopedia of Science &
Tons of Bright Gold

DESCRIPTION: "Down by the Launey" the singer meets "a handsome and charming young dame ... herding her kine." If he owned many fine lands he would give them all "to obtain her," "For tons of bright gold, of course, I won't tell her name" until their wedding day

AUTHOR: unknown
EARLIEST DATE: 1978 (OCanainn-SongsOfCork)
KEYWORDS: love marriage animal
FOUND IN: Ireland
REFERENCES (1 citation):
OCanainn-SongsOfCork, pp. 88-89, "Tons of Bright Gold" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Pride of Kilkee" (motif: hiding a sweetheart's name) and references there
cf. "Ar Eirinn Ni Neosfainn Ce hi (For Ireland I Will Not Tell Whom She Is)" (motif: hiding a sweetheart's name)
NOTES [51 words]: OCanainn-SongsOfCork: "[This song's] text is clearly related to the Maigue poem "Ar Eirinn ni neosfainn ce hi" (For Ireland I'd not tell her name)." [In this song the promise not to tell, or to tell, her name is the last line of each verse; that is also the pattern of "Ar Eirinn Ni Neosfainn Ce hi."] - BS
File: OCan088

Tony Went Walking

DESCRIPTION: Tony goes walking on a summer day and finds an apple tree. He climbs, to pick some apples, but the branch breaks and "down came Tony, apples and all"

AUTHOR: unknown
EARLIEST DATE: 1961 (recording, Stanley G. Triggs)
KEYWORDS: food injury
FOUND IN: Can(West)
RECORDINGS:
Stanley G. Triggs, "Tony Went Walking" (on Triggs1)
CROSS-REFERENCES:
cf. "Rock-A-Bye Baby" (lyrics)
NOTES [8 words]: Talk about a minimal plot. But a plot it is. - PJS
File: RcTonWWa
**Too Late Sinner**

DESCRIPTION: "Too late, too late sinner, Carry the key and gone home." Jesus locked the door.

AUTHOR: unknown

EARLIEST DATE: 1926 (Johnson and Johnson)

KEYWORDS: nonballad religious Jesus sin

FOUND IN: US(SE)

REFERENCES (2 citations):
- Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 292-293, "Cya' duh' Key, Gone Home" (1 text, 1 tune)
- ADDITIONAL: James Weldon Johnson and J. Rosamond Johnson, The Books of American Negro Spirituals (New York: Viking Press, 1969 (copyright 1925, 1926)), Book 2, pp. 102-104, "Too Late" or "Done Carry de Key an' Gone Home" (1 text, 1 tune)

Roud #16657

RECORDINGS:
- James Garfield Smalls, "Drive Those Songs/Too Late Sinner" (on USSeasIsland03)
  File: RcToLaSi

**Too Much of a Name**

DESCRIPTION: "Some people are anxious for honor and fame And they strive all their lifetime in getting a name. But too much of a name is a possible thing" As a practical joke my parents named me Jonathan Joseph Jeremiah ... Jehosaphat." So long a name causes problems

AUTHOR: unknown

EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: wedding humorous nonballad talltale clergy

FOUND IN: Canada(Newf) US(Ap,Ro)

REFERENCES (5 citations):
- Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 170, "Longest Name Song" (1 text)
- Hubbard-BalladsAndSongsFromUtah, #181, "Longest Name Song" (1 text, 1 tune)
- Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 201, "Too Much of a Name" (1 text)
- Bush-FSofCentralWestVirginiaVol4, pp. 57-58, "Jonathan Joseph... Timothy Pack" (1 text, 1 tune)

DT, TOONAME

Roud #7041 and 4824

NOTES [25 words]: Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland states that this is "a variant of a once popular music-hall song 'Jonathan, Joseph, Jeremiah.'" - BS

Last updated in version 6.0

File: GrMa170

**Too Much Time for the Crime I've Done**

DESCRIPTION: "I got too much time, buddy... for the crime I done.... If I had just a-knowed it, could a broke and run." The singer thinks he should have gotten two or three years, but got ten or more.

He wishes he had a gun, and thinks about what to do if free

AUTHOR: unknown

EARLIEST DATE: 1965 (recorded from J. B. Smith by Jackson)

KEYWORDS: prison hardtimes violence

FOUND IN: US(So)

REFERENCES (1 citation):
- Jackson-WakeUpDeadMan, pp. 151-154,"Too Much Time for the Crime I've Done" (2 texts, both from the same informant; 1 tune)

NOTES [65 words]: This song, and several others by J. B. Smith, brilliantly illustrates the problem of classifying Black prison songs. This is clearly a personal song by Smith, who was serving a life term for killing his girlfriend, but the themes and many of the words come from other songs. Given the extent of Smith's rewriting, I classified it separately, but there is no good way to file such things.

- RBW

Last updated in version 2.4

File: JDM151
**Too Rally**
DESCRIPTION: This quatrain ballad of naval origins describes the special privileges accorded to officers of increasingly high rank.
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: scatological sailor humorous
FOUND IN: Britain(England) US
REFERENCES (1 citation):
Cray-EroticMuse, pp. 400-403, "Too Rally" (1 text, 1 tune)
Roud #10300
CROSS-REFERENCES:
cf. "Botany Bay (I)" (tune)
NOTES [15 words]: This was collected by Pete Seeger in the Pacific theater during the Second World War. - EC
File: EM400

**Too Young to Marry**
DESCRIPTION: Dance tune with slight lyrics: "I'm my mammy's youngest child (youngest son, darling child), I am my mother's (baby), I'm my mammy's youngest child, I am too young to marry."
AUTHOR: unknown
EARLIEST DATE: 1915 (Brown)
KEYWORDS: youth marriage nonballad
FOUND IN: US(SE)
REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 107, "Too Young to Marry" (3 texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 107, "Too Young to Marry" (2 tunes plus text excerpts)
NorthCarolinaFolkloreJournal, John Allen Davidson, Jr., "The Songs of Caleb Mashburn," Vol. XX, No. 1 (Feb 1972), pp. 58-59, "I'm my mamma's darlin' chile" (1 short text, 1 tune)
Roud #16864
NOTES [33 words]: I have to suspect that this is the mnemonic lyric to some well-known fiddle tune. But there is no way to tell *which* tune. The two tunes in BrownSchinhan are both in 2/2 but by no means the same. - RBW
Last updated in version 6.1
File: Br3107

**Too-ra-loo-ra-loo-ral, That's an Irish Lullaby**
AUTHOR: J. R. Shannon
EARLIEST DATE: 1913 (sheet music)
KEYWORDS: nonballad lullaby
FOUND IN: Canada(Newf)
REFERENCES (2 citations):
DT, LULLBY
RECORDINGS:
Betty Deveraux, "Irish Lullaby" (on MUNFLA/Leach)
SAME TUNE:
Study Oft on Sunday (Pankake/Pankake-PrairieHome CompanionFolkSongBook, p. 98)
NOTES [28 words]: This, obviously, is not a folk song -- and it's not a lullaby! (It contains one, but there is a song around it.) But people think it's a folk song, so here it is.... - RBW
File: DTlullby
Too-Ril-Te-Too (The Robin and the Cat)

DESCRIPTION: "Oh! Too-ril-te-too was a bonny cock robin, He tied up his tail with a piece of blue bobbin, His tail was no bigger than the tail of a flea, Too-ril-te-too Thought it pretty as a tail could be." The bird flies to a rail to show off and is eaten by a cat

AUTHOR: unknown
EARLIEST DATE: 1939 (Linscott-FolkSongsOfOldNewEngland)
KEYWORDS: bird food death animal
FOUND IN: US(NE)
REFERENCES (1 citation):
Linscott-FolkSongsOfOldNewEngland, pp. 293-294, "Too-Ril-Te-Too" (1 text, 1 tune)
ST Lins293 (Full)
Roud #3745
CROSS-REFERENCES:
cf. "Rory O'More" (tune)
File: Lins293

Took My Gal a-Walkin'

DESCRIPTION: "I took my gal a-walking', it was on one Saturday night... I asked her if she's marry me... She said she wouldn't marry me If the rest of the world was dead." The lonely singer vows he will "milk the cows and chickens" on the farm if he can't find a girl

AUTHOR: unknown
EARLIEST DATE: 1928 (recording, Charlie Poole)
KEYWORDS: courting farming love nonballad
FOUND IN: US
REFERENCES (1 citation):
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p.81, "Took My Gal a Walkin'" (1 text)
Roud #11550
RECORDINGS:
Charlie Poole and the North Carolina Ramblers, "Took My Gal a Walkin'" (Columbia 15672-D, 1931, rec. 1928; on CPoole01, CPoole05)
CROSS-REFERENCES:
cf. "Going Across the Sea" (floating lyrics)
ALTERNATE TITLES:
I Ain't Got Nobody
NOTES [69 words]: Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole observes that there is no known source for this recording; Charlie Poole may well have created the piece. It has, however, proved to be popular with Old-Time performers, and for this reason I include it here. The key verse, about the girl not marrying "if the rest of the world were dead" *is* traditional; a variant is found in the southeastern banjo tune "Italy." - RBW
File: RcTMGAW

Toolie Low

DESCRIPTION: "Toolie low, toolie low, toolie low, I am Mammy's little black baby chile. Toodie noodie, mammy's baby, Toodie noodie, mammy's child. Toodie, noodie, toodie."

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: love children nonballad lullaby
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 153, (no title) (1 short text)
File: ScNF153B

Tooney O

DESCRIPTION: "Tooney, Tooney, my Tooney O. She hopped upon her poney And ran away from Tony; If you see her just let me know and I'll meet you in the Sally Tooney O."
Tooraloo (Boy With No Shoes, All Tattered and Torn, I Dreamt I Had Died)

DESCRIPTION: The singer goes out and sees various sights, e.g. a poor man eating grass, whom he tells that the grass is longer in back. He goes to heaven, where he is the first from his town, and Hell, where there are many from the place. The adventures are diverse

AUTHOR: unknown
EARLIEST DATE: 1972 (Gardham-EastRidingSongster)
KEYWORDS: death hell travel humorous food drink marriage courting
FOUND IN: Britain(England(All))
REFERENCES (1 citation):
Gardham-EastRidingSongster 14, pp. 18-19, "A Rolling Stone Gathers No Moss" (1 text, 1 tune)
Roud #1407
NOTES [44 words]: I'm not sure I've ever seen two versions of this with the same title. Steve Gardham describes it as a bar song to the tune of "Sweet Betsy/Villikens," with many verses made up on the spot to describe particular difficulties of the singer. Sounds about right. - RBW
Last updated in version 4.5
File: Gard014

Toots and Ronald

DESCRIPTION: "Toots an Ronald a walk a road, No gie dem water to drink, If you gie dem water to drink a you yard, Lie go lef a you door"

AUTHOR: unknown
EARLIEST DATE: 1951 (Elder-FolksongsFromTobago)
KEYWORDS: accusation warning nonballad Caribbean
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
Elder-FolksongsFromTobago 27, "Toots and Ronald" (1 text, 1 tune)
NOTES [48 words]: Elder-FolksongsFromTobago: "Toots an' Ronald are really imaginary names for two culprits about whom the song casts derisive remarks. They seem to be brother and sister, both of them such notorious liars that ... if you allow them to pass through your yard, lies will remain on your door." - BS
Last updated in version 4.0
File: ElTo027

Top Beat

DESCRIPTION: "I don't mind those city lights On these long winter nights, When I take my annual spree In the lap of luxury... There's no place I'd rather be Than top beat With a snowline boundary."
The singer has no interest in country life or those who live it
AUTHOR: Words: Joe Charles
EARLIEST DATE: c. 1960 (according to Cleveland-NZ-GreatNewZealandSongbook)
KEYWORDS: home nonballad
FOUND IN:
REFERENCES (2 citations):
Cleveland-NZ-GreatNewZealandSongbook, p. 26, "Top Beat" (1 text, 1 tune)
File: Clev026
Top Hand
DESCRIPTION: "While you're all so frisky I'll sing a little song... It's all about the Top Hand when he's busted flat." The Top Hand/top screw boasts of his prowess as a cowhandler, but it's all boasting and lies. The cowboys try to expose him, and label him a Jackass
AUTHOR: (Credited by Thorp to Frank Rooney, c. 1877)
EARLIEST DATE: 1899
KEYWORDS: cowboy bragging lie trick
FOUND IN: US(SW)
REFERENCES (1 citation):
  Thorp/Fife-SongsOfTheCowboys V, pp. 61-65 (17-18), "Top Hand" (2 texts); Thorp/Logsdon-SongsOfTheCowboys, pp. 156-158, "Top Hand" (1 text)
Roud #8050
ALTERNATE TITLES:
  Top Screw
  Waddie Cowboy
File: TF05

Top Loader
DESCRIPTION: Recitation; Bill Kirk is top loader. One day he's knocked off the load by a "cannon." His comrades rush to save him, but he's wedged into a crack. They pull the log out, and by a miracle he's not hurt, but he curses because his new pipe is cracked.
AUTHOR: Probably Marion Ellsworth
EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)
LONG DESCRIPTION: Recitation; Bill Kirk is top loader at Pollock's camp; one day he's knocked off the load by a "cannon" (a log that pivots sideways on top of the load). His comrades, thinking him crushed, rush to save him, but he's wedged into a crack. They pull the log out, and by a miracle he's not hurt, but he curses because his new pipe is cracked.
KEYWORDS: lumbering work logger recitation rescue
FOUND IN: US(MW)
REFERENCES (1 citation):
  Beck-SongsOfTheMichiganLumberjacks 100, "Top Loader" (1 text)
Roud #8880
NOTES [33 words]: Top loaders were always in danger, trying to get the maximum number of logs on the load. This, like the other pieces probably written by Ellsworth, does not seem to have entered oral tradition. - PJS
File: Be100

Top of Mount Zion
DESCRIPTION: "On the top of Mount Zion is a city" -- the city of salvation. The singer briefly describes it and makes plans to go there.
AUTHOR: unknown
EARLIEST DATE: 1966 (recorded from Buna Vista Hicks)
KEYWORDS: Bible religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
  Burton/Manning-EastTennesseeStateCollectionVol2, pp. 95-96, "On the Top of Mount Zion" (1 text, 1 tune)
Roud #7133
RECORDINGS:
  Buna Hicks, "Top of Mt. Zion" (on USWarnerColl01)
NOTES [165 words]: In secular usage, the name "Zion" and "Mount Zion" referred to the more eastern of the hills on which Jerusalem rested -- the name first occurs in the Bible in 2 Samuel 5:7, where David attacks the "stronghold of Zion," the key to the city of the Jebusites, which became the City of David -- i.e. the citadel of the Davidic capital. The term is generally used in the Psalms to include the broader area around the Temple -- i.e. the City on Mount Zion is the whole city of Jerusalem.
The name is not common in the New Testament, and six of the eight New Testament usages to be Old Testament citations -- most notably, Romans 11:16 (citing Isaiah) says that the deliverer comes from Zion. But the two uses of the name not derived from the Hebrew Bible are noteworthy: Hebrews 11:22 refers to coming to "Mount Zion and the city of the living God, while Revelation 14:1 says that the lamb stood on Mount Zion. Thus Mount Zion is an accepted, though not a common, name for the heavenly city. - RBW

Last updated in version 5.1
File: RCToMZi

**Top Side Woman (Belle Garden Gal)**

DESCRIPTION: The singer tells a Top Side gal to give him his hat; he is going back to the Low Side to mind his mama. Chorus: he should say he is not courting or married yet but is going back to mind his mama. The verse is repeated for bag, stick, clothes....

AUTHOR: unknown
EARLIEST DATE: 1954 (Elder-FolksongsFromTobago)
KEYWORDS: courting clothes nonballad mother Caribbean
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
  Elder-FolksongsFromTobago 28, "Top Side Woman (Belle Garden Gal)" (1 text, 1 tune)
NOTES [62 words]: Elder-FolksongsFromTobago: "In a small island like Tobago it is interesting to note how regional differences affect the family and kinship. The eastern half of the island is 'Top Side', the western half is 'Low Side'..... there are subtle differences between people residing in each 'side'..... no villager is allowed to forget which part of the island he was born in." - BS

Last updated in version 4.0
File: ElTo028

**Topsail Shivers in the Wind, The**

DESCRIPTION: "The topsail shivers in the wind, Our ship she casts to sea, But yet my soul, my heart, my mind, Are, Mary, moored with thee." The singer touches on the difficulties of the voyage and thinks constantly of his return home

AUTHOR: unknown
EARLIEST DATE: 1776 (Journal from the Ann)
KEYWORDS: sailor home love
FOUND IN: Huntington-SongsTheWhalemenSang, pp. 59-60, "The Topsail Shivers in the Wind" (1 text plus part of another, 1 tune)
Roud #2017
ALTERNATE TITLES:
The Sailor's Adieu
File: SWMS059

**Torbay Ramblers**

DESCRIPTION: Torbay Ramblers listen to named lumberjacks who said "Millertown for mine." Some swear not to return. Only when the market for fish leaves them short do some go back.

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA/Leach)
KEYWORDS: warning fishing lumbering work ordeal moniker nonballad logger
FOUND IN: Canada(Newf)
Roud #18243
RECORDINGS: Jack Houlihan, "Torbay Ramblers" (on MUNFLA/Leach)
NOTES [86 words]: Millertown is an old lumber camp town in central Newfoundland. According to Wikipedia article Millertown, Newfoundland and Labrador it was founded in 1900 (at https://en.wikipedia.org/wiki/Millertown,NewfoundlandandLabrador, accessed February 23, 2017). Torbay is far away, not far from St. John's.
Other hard times songs about the off-summer (that is, when no money is to be made fishing) Newfoundland lumbering occupation include "The Boys at Ninety-Five," "Jerry Ryan," "Reid's Express," and "Twin Lakes." - BS

**Tornado Blues**

**DESCRIPTION:** "I uster own the Chickabee farm, I'm washing dishes today, Becaws a tornado comes along And takes my farm away." "It takes the cows, and the gelding... The doggone thing leaves me nothing But the wife and the mortgage due."

**AUTHOR:** unknown

**EARLIEST DATE:** 1933 (Cambiaire)

**KEYWORDS:** disaster storm farming hardtimes

**HISTORICAL REFERENCES:**
March 7, 1933 - "[A] terrible tornado caused great damage in East Tennessee (Cambiaire-EastTennesseeWestVirginiaMountainBallads)

**FOUND IN:** US(Ap)

**REFERENCES (1 citation):**
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 10, "Tornado Blue" (1 text)
Roud #12636
File: Camb010

**Toronto Volunteers, The**

**DESCRIPTION:** "In the year of Eighty-five Sure the tidings did arrive.... From the snowy plains afar Where those roving Indians are...." "Oh those volunteers did go And face the storms and snow... And when the drums did beat How the rebels did retreat"

**AUTHOR:** unknown

**EARLIEST DATE:** 1957

**KEYWORDS:** battle Canada soldier

**HISTORICAL REFERENCES:**
May 12, 1885 - Battle of Batoche. Defeat of the Metis under Louis Riel

**FOUND IN:** Canada(Ont)

**REFERENCES (1 citation):**
Fowke/Mills/Blume-CanadasStoryInSong, pp. 130-131, "The Toronto Volunteers" (1 text, 1 tune)
Roud #4515

**CROSS-REFERENCES:**
cf. "Riel's Song" and references there (subject)

**NOTES** [31 words]: For the history of Louis Riel and the Metis Uprising, see "Riel's Song." Edith Fowke's informant claims to have had this piece from soldiers who had actually campaigned in Saskatchewan. - RBW
File: FMB130

**Torramh an Bhairille (Wake of the Barrel)**

**DESCRIPTION:** Irish. It's a delight to be at a Ballymacoda wake. No one is turned away without a drink in that pub. "The poor wretch without food or purse will get the cask free To drink without stint"

**AUTHOR:** unknown

**EARLIEST DATE:** 1978 (OCanainn-SongsOfCork)

**KEYWORDS:** foreignlanguage drink death nonballad

**FOUND IN:** Ireland

**REFERENCES (1 citation):**
OCanainn-SongsOfCork, pp. 68-69, "Torramh an Bhairille" (1 text, 1 tune)

**NOTES** [13 words]: The description follows O Canainn's "rough guide to what it's all about." - BS
File: OCan068
Torry Brig, The

DESCRIPTION: "Noo friens I think ye're like mysel' and anxious for to see" the new Torry bridge across the Dee. The singer describes the celebration he expects: lasses in new hats, men in new suits, "gently walking sweetly talking" dancing and drinking beer

AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan8)
KEYWORDS: clothes technology dancing drink nonballad
HISTORICAL REFERENCES:
July 1881 - Formal opening of Victoria Bridge across the Dee from Aberdeen to Torry (source: Greig/Duncan8).
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
*Greig/Duncan8 1904, "The Torry Brig" (1 text, 1 tune)*
Roud #13561
File: GrD81904

Toss the Turk

DESCRIPTION: "One evening lately I dressed up nately, With Sunday clothes, plug had and all." The singer meets a gang which intends to rob him. But he backs up against a wall, and beats them off using tricks he learned at Donegal.

AUTHOR: Tom Cannon (lyrics and music adaption)
EARLIEST DATE: 1877 (sheet music)
KEYWORDS: fight
FOUND IN: US(MW)
REFERENCES (1 citation):
*Dean-FlyingCloud, pp. 114-115, "Toss the Turk" (1 text)*
Roud #21718

NOTES [44 words]: Eric Partridge's *A Dictionary of Slang and Unconventional English* lists "Turk" as a gutter word for an Irishman, though it cannot trace it before 1949. This song gives evidence that it is much older, since "Toss the Turk" seems to mean "rob the Irishman." - RBW

File: Dean114

Tossed and Driven (The Poor Pilgrim)

DESCRIPTION: "I am a poor pilgrim of sorrow, I am left in this wide world to roam... I've started to make Heaven my home." "Sometimes I'm so tossed and driven. Sometimes I know not where to roam." The singer has left his family; after death he hopes to see them again

AUTHOR: unknown
EARLIEST DATE: 1926 (Randolph)
KEYWORDS: religious death travel
FOUND IN: US(Ap,So)
REFERENCES (3 citations):
*Randolph 610, "Tossed and Driven" (2 text plus a fragment, 1 tune)*
*Brown/Belden/Hudson-FrankCBrownCollectionNCFolklife3 643, "Tossed and Driven" (1 text, a seemingly-simplified form with the same chorus but the verses consist of advice from relatives: "(Father/Mother/Sister/Brother) told me when he was dying... Dear daughter, live for Jesus; This world is not my home")*
*Gainer-FolkSongsFromTheWestVirginiaHills, pp. 192-193, "The Pilgrim of Sorrow" (1 text, 1 tune)*

Roud #5425

RECORDINGS:
*I. D. Beck & congregation, "Poor Pilgrim of Sorrow" (on LomaxCD1704)*

CROSS-REFERENCES:
cf. "I Am a Pilgrim"

NOTES [54 words]: This song instantly made me think of "Man of Constant Sorrow," and also of "Wayfaring Stranger," but I cannot tell if there is any connection. And "pilgrim" songs all sound alike somehow. - RBW

George Pullen Jackson sees a resemblance between this song and the one we've indexed as
Tossing of the Hay

DESCRIPTION: The singer goes out on a summer morning and sees a beautiful girl tossing her hay alone. She reports that her brother has left her alone. He kisses her; she screams; he promises that if she marries him, there will be time to mow the hay.

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan5)

KEYWORDS: love courting marriage work

FOUND IN: Britain(Scotland(Aber)) Canada(Newf) Ireland

REFERENCES (3 citations):
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H635, pp. 455-456, "The Tossing o' the Hay" (1 text, 1 tune)
- Karpeles-FolkSongsFromNewfoundland 80, "The New Mown Hay" (1 text, 1 tune)
- Greig/Duncan5 957, "The Turnin' o' the Hay" (7 texts, 4 tunes)

Roud #2940

RECORDINGS:
- Eddie Butcher, "Tossing the Hay" (on Voice05, IREButcher01)

ALTERNATE TITLES:
- The Raking of the Hay
- The Shaking of the Hay

NOTES [86 words]: Why do I get the feeling that this happened somewhere along the Banks of the Bann?

According to Purslow, this occurs as a broadside called "Joy After Sorrow," but the text of that title I've seen does not appear to be the same piece. - RBW

"Joy After Sorrow" is separately indexed. In that ballad the man in the story is a sailor or soldier, and not the singer. The title follows from the reaction of the woman: cursing the hour of her seduction at the birth of her baby and blessing that hour after the wedding. - BS

Last updated in version 2.6

File: HHH635

Touch Not the Cup

DESCRIPTION: "Touch not the cup, it is death to the soul... Many I know that have quaffed from that bowl... Little they thought that a demon was there, Blindly they drank and were caught in the snare...." A sermon, without illustrations, on the evils of drink.

AUTHOR: Words: J.H. Aikman (?) / Music: T.H. Bayley?

EARLIEST DATE: 1885 (Franklin Square Song Collection 3)

KEYWORDS: drink virtue

FOUND IN: US(NE,So)

REFERENCES (2 citations):
- Randolph 330, "Touch Not the Cup" (1 text)
- Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 76, "Touch Not the Cup" (1 text, 1 tune)

ST R330 (Partial)

Roud #6951

NOTES [16 words]: Yes, this piece is as obnoxiously moralizing as it sounds... and I say that as a teetotaler. - RBW

File: R330

Tough Utah Boy, A

DESCRIPTION: "I am a Mormon, from Utah I came, And I am a tough boy and Wells it is my name." The singer travels the southwest, reveling in his toughness -- and then comes home to Mother because he has no lover. He will return again to Utah: "for Utah I will sail."

AUTHOR: "Rasty" Wells? (source: Hubbard-BalladsAndSongsFromUtah)
Toura for Sour Buttermilk

DESCRIPTION: "Toura for sour buttermilk Belleek for the brandy The Commons was the devil's hole But Mulleek was the dandy"

AUTHOR: unknown

EARLIEST DATE: 1979 (Tunney-StoneFiddle)

REFERENCES (1 citation):
Tunney-StoneFiddle, p. 52, "Toura for Sour Buttermilk" (1 fragment)

CROSS-REFERENCES:
cf. "The Fermoy Lasses" (tune, according to Tunney-StoneFiddle)

NOTES [48 words]: The current description is all of the Tunney-StoneFiddle fragment. Mulleek, Belleek and Toura are in County Fermanagh. Commons may be in Belleek. The words of the Tunney-StoneFiddle fragment remind me of "Coffee Grows" and "Weavily Wheat" though its reel tune is not at all similar. - BS

File: TSF052

Tout Pitit Negresse

DESCRIPTION: Creole French: "Tout pitit Negresse en bas bayou, A-pe laver chimise ye' mama! A, alla, mamselle, les Blanchiseuses! (x2)" A very small black woman washes shirts on the bayou; a boy washes underclothes

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 212-213, "Tout Pitit Negresse" (1 text, 1 tune)

File: ScaNF212

Towering Heights of Newfoundland

DESCRIPTION: Singer remembers times long past roaming the hills, valleys and coastline around St. John's. He recalls meeting his sweetheart and the places they trapped together. He would love to see those places -- Cabot Tower, Quidi Vidi, Bannerman Park -- again.

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA/Leach)

REFERENCES (2 citations):
MUNFLA/Leach, #18244, "Towering Heights of Newfoundland" (1 text, 1 tune)

RECORDINGS:
Catherine Powers, "Towering Heights of Newfoundland" (on MUNFLA/Leach)

CROSS-REFERENCES:
cf. "Flatrock Hills" (theme: Home sickness for the hills around St John's, Newfoundland)
cf. "Old Newfoundland" (theme: Home sickness for the hills around St John's, Newfoundland)
Town I Loved So Well, The

DESCRIPTION: The singer recalls growing up in hard times in "the town I loved so well." He formed a band and married. The music is gone but he hopes for peace and a bright new day "in the town that I loved so well"

AUTHOR: Phil Coulter (source: notes to IRHardySons)
EARLIEST DATE: 1980 (IRHardySons)
LONG DESCRIPTION: "In my memory I can always see The town that I loved so well" The singer recalls playing school ball by the smoky, smelly, gas yard wall and "running up the dark lane By the jail." Mothers were called from Creggan, the Moor, and the Bog to work in the shirt factory early in the morning. Men on the dole minded the children and trained the dog without complaining. The singer formed a band and married. Now the music is gone. He hopes for peace. "We can only pray for a bright new day, In the town that I loved so well"

KEYWORDS: poverty violence unemployment work hardtimes Ireland

REFERENCES (1 citation):

RECORDINGS:
Big John Maguire and daughter Kate, "The Town I Loved So Well" (on IRHardySons)
NOTES [481 words]: Notes to IRHardySons: "This is a contemporary song written by Phil Coulter in the early 1970s that has been sucked into the tradition and altered somewhat in the process. Recorded by The Dubliners."

Wikipedia re "The Town I Loved So Well": "'The Town I Loved So Well's a song written by Phil Coulter about his childhood in Derry, Northern Ireland. The first three verses are about the simple lifestyle he grew up with in Derry, while the final two deal with the Troubles, and lament how his placid hometown had become a major military outpost, plagued with sectarian violence."

"The Town I Loved So Well" at Triskelle site, dated Dec. 13, 2005: "After 21 June 1972, Bloody Friday, the British army started a huge scaled military operation known as Operation Motorman. Army units with tanks and bulldozers cleared the barricades surrounding the so-called no-go areas in Creggan, Bogside and Andersontown. Northern Ireland really had become a war-zone."- BS

The mention of the Dole is, in many ways, even more indicative of Ulster's situation in this period than are the references to the Troubles. Violence in Ulster was not as high as we sometimes think -- the murder rate was lower than most big American cities in the same period (according to the chart on p. 260 of Ruth Dudley Edwards, An Atlas of Irish History, second edition, Routledge, 1981, even the worst year of the Troubles, 1972, saw fewer than 400 killed, and no other year witnessed as many as 300 deaths -- dreadful, yes, but not so high as to automatically destabilize a society. Northern Ireland's population at this time was about one and a half million, so we have a murder rate of about 25 per 100,000. Comparing this to the data for the United States (as found in the Statistical Abstract of the United States 2000, which covers the year 1998 -- the lowest crime rate year I found in a quick and incomplete sample), the murder rate in Detroit was 43.0 per 100,000; that in Baltimore was 47.1; that in New Orleans 48.8; that in Washington, DC, 49.7. In all, there are at least *nine* American cities which, in that good year, had higher murder rates than Ulster in its "worst" year.

But the decline of the British merchant fleet, and of the whole British economy, doomed the Belfast shipbuilding industry. The region's other major industry was textiles, and that too faded in the period. And the small size of Ulster made it economically inefficient, and the Irish Republic was an economic basket case due to the inefficiencies of the de Valera period, and the border regions were generally worst of all. Unemployment in Northern Ireland rose steadily in the 1970s to levels well above 10% -- by 1980, half the regions of Ulster had unemployment rates exceeding 15% (Edwards, p. 263); in perhaps a fifth of the country, it exceeded 20%. Edwards shows the Derry area as being in the 15-20% unemployment range. - RBW

File: RcTTILSW

Town o' Arbroath, The

DESCRIPTION: "Although far awa frae my ain native heather, And thousands o' miles across the blue sea," the singer still dreams of his home in Arbroath. He recalls the lessons his parents taught him. Now rich, he intends to return to his home.

AUTHOR: Words: Charles Myles ?
EARLIEST DATE: 1905 (Greig/Duncan3); 19C (broadside, NLScotland L.C.Fol.70(29b))
KEYWORDS: home emigration return
Town of Antrim, The

DESCRIPTION: The singer bids farewell to Ireland; he will wander "far from Paddy's green countrie." He recalls the beauties of County Antrim, his birthplace. He promises to remember all these things in his new home.

AUTHOR: unknown

EARLIEST DATE: 1921 (JIFSS)

KEYWORDS: emigration home

FOUND IN: Ireland

REFERENCES (3 citations):
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H632, p. 203, "Paddy's Green Countrie" (1 text, 1 tune)
- OLochlann-IrishStreetBallads 20A, "The Town of Antrim" (1 text, 1 tune)
- Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, p. 25, "The Town of Antrim" (1 text)

Roud #2746

File: HHH632

Town of Oranmore, The (If You Ever Go Over to Ireland)

DESCRIPTION: Singer, possibly American, warns against women of Ireland; one of them has made a fool of him. He picks her up; she asks him to take her to dinner at Cleary's; he wraps her in his cloak; she scratches his nose, tears his clothes, and, apparently, robs him.

AUTHOR: Shaun O’Nolan

EARLIEST DATE: 1955 (sung by Margaret Barry on Voice04)

KEYWORDS: request warning travel theft humorous

FOUND IN: Ireland

Roud #5277

RECORDINGS:
- Margaret Barry, "If You Ever Go Over to Ireland" (on Voice04)
- Margaret Barry w. Michael Gorman, "If You Ever Go Over to Ireland (The Town of Oranmore)" (on Pubs1)

NOTES [59 words]: The plot is somewhat confused. Oranmore is located at the extreme east of Galway Bay, and it was a popular place for Travellers to part their caravans, especially around the time of the Galway race meeting. The song originated in the Irish music-halls. - PJS

File: RcToOran

Town of Passage (I), The

DESCRIPTION: "The town of Passage is neat and spacious, All situated upon the sea." The boats, sailors, bathers, lovers, and ferry to Carrigaloe are described. Molly Bowen has a lodging house where "often goes in one Simon Quin" to his bed among the fleas.

AUTHOR: unknown

EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)

KEYWORDS: sea ship shore humorous nonballad bug

FOUND IN:

REFERENCES (2 citations):
- Croker-PopularSongsOfIreland, pp. 254-256, "The Town of Passage" (1 text)
- Hylands-Mammoth-Hibernian-Songster, pp. 82-83, "The Town of Passage" (1 text)
CROSS-REFERENCES:
cf. "The Town of Passage (II), (III)" (subject)
NOTES [153 words]: Croker-PopularSongsOfIreland: "The town of Passage ... is situated between Cork and its Cove...." - BS
It is also a very old town; according to T. W. Moody, F. X. Martin, and Dermot Keough, with Patrick Kiely, *The Course of Irish History*, fifth edition, 2011 (page references are to the 2012 paperback edition), p. 111, it is located near the junction of the rivers Suir and Barrow, and it was there that Strongbow first landed when the Anglo-Normans invaded Ireland in the twelfth century. - RBW
Croker-PopularSongsOfIreland: "This song was introduced, with considerable effect, upon the London stage by the late Mr Charles Connor, in Lord Glengall's very amusing farce of the 'Irish Tutor.'" - BS
It apparently made an impression, too; Edward Harrigan, *The Mulligans*, G. W. Dillingham, 1901, p. 307, has an Irish character, quote it, implying that it was (though to be) very well known in Ireland at the time. - RBW
*Last updated in version 6.1*
File: CrPS254

**Town of Passage (II), The**

DESCRIPTION: "Passage town is of great renown." Steamboats on Lough Mahon, whale-boats "skipping upon the tide," prison ships bound for Botany Bay, foreign ships, ferries, and fishing boats are described. The women hunt snails, shrimp, and cockles at low tide.

AUTHOR: unknown

EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)

KEYWORDS: commerce fishing sea ship shore nonballad

FOUND IN:

REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 256-258, "The Town of Passage" (1 text)

CROSS-REFERENCES:
cf. "The Town of Passage (I), (III)" (subject)

NOTES [111 words]: Croker-PopularSongsOfIreland: "The town of Passage ... is situated between Cork and its Cove...." - BS

It is also a very old town; according to T. W. Moody, F. X. Martin, and Dermot Keough, with Patrick Kiely, *The Course of Irish History*, fifth edition, 2011 (page references are to the 2012 paperback edition), p. 111, it is located near the junction of the rivers Suir and Barrow, and it was there that Strongbow first landed when the Anglo-Normans invaded Ireland in the twelfth century. - RBW

Croker-PopularSongsOfIreland points out that "The Town of Passage (II)" quotes "The Town of Passage (I)" and must therefore be "a subsequent composition to No. I." - BS

*Last updated in version 2.8*
File: CrPS256

**Town of Passage (III), The**

DESCRIPTION: "The town of Passage ... situated Upon the say, 'Tis nate and dacent." Ships at anchor, ferries to Carrigaloe, but also mud cabins, melodious pigs and dead fish abound. Foreign ships deal in whisky-punch. Convicts are bound for Botany Bay.

AUTHOR: Father Prout [Rev Francis Sylvester Mahony (1804-1866)] (source: Croker-PopularSongsOfIreland)

EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)

KEYWORDS: sea ship shore humorous nonballad

FOUND IN: US(MW)

REFERENCES (2 citations):
Croker-PopularSongsOfIreland, pp. 258-260, "The Town of Passage" (1 text)
Dean-FlyingCloud, pp. 99-100, "The Town Passage" (1 text)

Roud #9574

CROSS-REFERENCES:
cf. "The Town of Passage (I), (II)" (subject)

NOTES [154 words]: Croker-PopularSongsOfIreland: "The town of Passage ... is situated between Cork and its Cove...." - BS

It is also a very old town; according to T. W. Moody, F. X. Martin, and Dermot Keough, with Patrick
Kiely, *The Course of Irish History*, fifth edition, 2011 (page references are to the 2012 paperback edition), p. 111, it is located near the junction of the rivers Suir and Barrow, and it was there that Strongbow first landed when the Anglo-Normans invaded Ireland in the twelfth century. - RBW

Croker-PopularSongsOfIreland notes Father Prout's comment on his "The Town of Passage (III)" as a parody of I and II: "Its reverend author, or rather concocter, has described it as 'manifestly an imitation of that unrivalled dithyramb, 'The Groves of Blarney,' with a little of its humour, and all its absurdity.'" - BS

Father Prout, however, did not compose "The Groves of Blarney"; his great work is "Bells of Shandon." - RBW

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**Towns of Jamaica**

DESCRIPTION: The singer says Jamaica has towns and districts with funny names and names some towns and parishes.

AUTHOR: unknown

EARLIEST DATE: 1955 (WILBennett01)

KEYWORDS: humorous moniker nonballad

FOUND IN: West Indies(Jamaica)

RECORDINGS:

*Louise Bennett, "Towns of Jamaica" (on WILBennett01)*

NOTES [28 words]: The song reminds me most in tune and pattern of The Flanagan Brothers' "The Half a Crown Song" (1996, on "The Tunes We Like to Play on Paddy's Day," Viva Voce CD 007). - BS

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**TP and the Morgan**

DESCRIPTION: Work song for tie-tamping: "TP throwed the water, Water in Morgan's eye...."

AUTHOR: unknown

EARLIEST DATE: 1940

KEYWORDS: worksong railroading

FOUND IN: US(So)

REFERENCES (1 citation):

*Botkin/Harlow-TreasuryOfRailroadFolklore, p. 448, "TP and the Morgan" (1 text)*

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**Trace-Boy on Ligoniel Hill, A**

DESCRIPTION: The singer recalls with pride the days of the horse trams when he was a trace-boy on Ligoniel Hill. Today his "friends all departed, and work now so scarce," he sleeps on open brick kilns. "The only thing left is a ride in a hearse"

AUTHOR: Hugh Quinn (1884-1956) (source: Leyden-BelfastCityOfSong)

EARLIEST DATE: 1978 (Hammond-SongsOfBelfast)

KEYWORDS: age poverty pride unemployment hardtimes nonballad

FOUND IN: Ireland

REFERENCES (4 citations):

*Leyden-BelfastCityOfSong 16, "A Trace-Boy on Ligoniel Hill" (1 text, 1 tune)*

*Hammond-SongsOfBelfast, p. 50, "A Trace Boy on Ligoniel Hill" (1 text, 1 tune)*

*DT, LIGONIEL*

*Bell/O Conchubhair, Traditional Songs of the North of Ireland, pp. 78-80, "A Trace-Boy on Ligoniel Hill" (1 text, 1 tune)*

CROSS-REFERENCES:

cf. "Green Gravel" (tune)

NOTES [83 words]: Leyden-BelfastCityOfSong: Two horses were added to a Belfast horse-drawn tram team for the pull up steep inclines. "This task was done by trace-boys who waited at the bottom of steep hills such as Ligoniel.... The Ligoniel Tramway system started up in the summer of
1885. The kiln reference is to open kilns at brick manufacturing companies: "After a day's firing the kilns retained their heat for a considerable time so that many tramps and paupers took advantage of the free heat for the night." - BS

File: Leyd016

**Track Lining**

DESCRIPTION: Story-song about the work of laying track, with a musical line such as "Ain't but the one train riding this track (hah!). Run down to Macon and right straight back (hah!)." The singer may describe other members of the gang or the work itself

AUTHOR: unknown

EARLIEST DATE: 1981 (Rosenbaum-FolkVisionsAndVoices)

KEYWORDS: railroading work recitation

FOUND IN: US(SE)

REFERENCES (1 citation):

Rosenbaum-FolkVisionsAndVoices, p. 124, "Track Lining" (1 text, 1 tune)

Roud #16269

CROSS-REFERENCES:

cf. "Can'cha Line 'Em" (subject)

ALTERNATE TITLES:

Track Calling

File: Rose124

**Track to Knob Lake, The**

DESCRIPTION: The singer signs a contract to spike three months on the Knob Lake track. Food is awful. After a month 18 men quit. Each day the first to finish has lots of food but none is left for the last. He still hopes to come back the next year.

AUTHOR: Albert Roche

EARLIEST DATE: 1961 (Peacock)

KEYWORDS: railroading worker food

FOUND IN: Canada(Newf)

REFERENCES (1 citation):

Peacock, pp. 797-798, "The Track to Knob Lake" (1 text, 1 tune)

Roud #9811

RECORDINGS:

Gerald Campbell, "The Track to Knob Lake" (on PeacockCDROM)

ALTERNATE TITLES:

cf. "Twin Lakes" (lyrics)

cf. "The Bonavist Line" (theme)

NOTES [105 words]: First verse -- only -- is stolen from "Twin Lakes." Peacock says "the track to Knob Lake [is] a railroad pushed through the wilderness of central Quebec to rich deposits of iron ore." The track was laid in the 1950s. "In ballads of this type it is customary to complain about working and living conditions, and the composer does his best.... However, with planes flying the workers in and out I suspect that most Newfoundlanders never had it so good." - BS

If you're looking for Knob Lake on the map, it is usually marked "Lac Knob" on maps of Quebec; it is just on the Quebec side of the very irregular Quebec/Labrador border. - RBW

Last updated in version 5.0

File: Pea797

**Tract for the Hard Times, The**

DESCRIPTION: "How to dodge the hard times is the hardest of tasks, For 'Whatever becomes of us?' everyone asks." The questioner receives advice, e.g. "Make the wool into cloth, raise your coals from the land... Be your own linen drapers For the Colony issue... papers"

AUTHOR: unknown

EARLIEST DATE: 1869 (Wellington Evening Star, according to Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: hardtimes nonballad New Zealand work clothes
Trader, The
DESCRIPTION: The singer tells of the wreck of the Trader, bound from Galway to London. A dream warns the Captain of disaster. A storm blows up; the rudder is wrecked; the ship goes aground; seven of the crew are drowned. The singer hopes they will be remembered
AUTHOR: unknown
EARLIEST DATE: 1924 (Sam Henry collection; reportedly found in an 1827 broadside)
KEYWORDS: ship death storm wreck disaster dream
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H11, pp. 110-111, "The Trader" (1 text, 1 tune)
Roud #2952
CROSS-REFERENCES:
cf. "Ye Banks and Braes of Bonnie Doon" (tune)
File: HHH011

Trading-Out Blues
DESCRIPTION: "In the middle of the night if you hear a scream And there's a flame burnin'... the road... It's just a bunch of cowboys Tradin' out at the next rodeo." The song describes the wild driving cowboys do as they travel from rodeo to rodeo
AUTHOR: Johnny Baker
EARLIEST DATE: 1973
KEYWORDS: cowboy travel technology
FOUND IN:
REFERENCES (1 citation):
Ohrlin-HellBoundTrain 97, "Trading-Out Blues" (1 text, 1 tune)
NOTES [64 words]: According to Öhrlin, professional rodeo cowboys would often rearrange their riding schedules so that they could appear at two events simultaneously. This was known as "trading out." Not all rodeos permit trading out, but some do in order to increase the number of top-flight cowboys entered. But, of course, it leaves the riders having to really make time between events. Hence this song.
File: Ohr097

Tragedia de Heraclio Bernal
DESCRIPTION: Spanish: "Ano de noventa y quatro en la ciudad de Mazatlan...." Bernal is a robber who steals from the rich, gives to the poor, kills the police (and uses their skin for boots). But he is killed by treachery in Mazatlan in 1894.
AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: foreignlanguage outlaw robbery death police funeral
FOUND IN:
REFERENCES (1 citation):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 368-371, "Tragedia de Heraclio Bernal" (1 text plus prose translation, 1 tune)
File: LxA368

Tragedy at Meadow Lea
DESCRIPTION: "'Twas winter and the wind blew keen, Blew with its might and main, And more and more the snow did blow Across the stormy plain." John Taylor and family are safe at home
when a fire stars and they must "freeze or burn." Mrs. Taylor and three girls die

Tragedy of Sunset Land, The

DESCRIPTION: "There's a little western city in the shadow of the hills, Where sleeps a brave young rebel 'neath the dew." He died saying "'Boys, I always did my best' Where the old Chehalis River flows its way," Wesley Everest died to encourage workers to organize

AUTHOR: credited to Loren Roberts

KEYWORDS: worker death burial river

FOUND IN: Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 627, "The Tragedy of Sunset Land" (1 text)

File: CAFS2626

Tragic Romance

DESCRIPTION: Singer recalls a girl he loved long ago; he left her her in the arms of another man. Many years later he meets the girl's brother. He learns she died awaiting his return, never knowing why he left. (The brother was the man who was in her arms.)

AUTHOR: Louis M. "Grandpa" Jones

KEYWORDS: infidelity love rambling abandonment death family

FOUND IN: Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 41, "Tragic Romance" (1 text with variants, 1 tune)

RECORDINGS:

Morris Brothers, "Tragic Romance" (RCA Victor 20-1905, 1946)

CROSS-REFERENCES:


NOTES [62 words]: When this song first came to my attention, I refused to accept the attribution to "Grandpa" Jones, since the plot is straight from "After the Ball" and the tune is "Omie Wise." Jones, however, confesses, "I had been singing the old 1890s song, After the Ball, and I borrowed the story from that and the tune from the old folk song Naomi Wise and began to work it out." - RBW

File: CSW041

Trail to Mexico, The [Laws B13]

DESCRIPTION: The singer is hired by A.J. Stinson to drive a herd to Mexico. While away, his sweetheart has left him for a richer man. Though she asks him to remain at home and safe, he sets out for the trail again and swears to spend the rest of his life on the trail

AUTHOR: unknown

KEYWORDS: cowboy rejection poverty

FOUND IN: US(So) Britain(Scotland(Aber))
REFERENCES (14 citations):
Laws B13, "The Trail to Mexico"
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #70, p. 241-242, "I Made Up My Mind (The Trail to Mexico, Laws B13)" (1 text, 1 tune)
Larkin-SingingCowboy, pp. 61-63, "Trail to Mexico" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 138, "The Mexico Trail" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, pp. 285-286, "The Trail to Mexico" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 66, "The Trail to Mexico" (5 texts, 1 tune, of which only the "A" and "B" texts go here; "C" and "D" are "Early, Early in the Spring" and "E" is "Going to Leave Old Texas")
Botkin-TreasuryOfAmericanFolklore, pp. 858-859, "Trail to Mexico" (1 text, 1 tune)
Ohrlin-HellBoundTrain 62, "Trail to Mexico" (2 texts, 2 tunes)
ArkansasWoodchopper, pp. 34-35, "The Trail to Mexico" (1 text, 1 tune)
Tinsley-HeWasSinginThisSong, pp. 36-39, "The Trail to Mexico" (1 text, 1 tune)
Saffel-CowboyPoetry, pp. 197-199, "The Trail to Mexico" (1 text)
DT 380, TRAILMEX
ADDITIONAL: _Sing Out_ magazine, Volume 25, #4 (1977), pp, 22-23, "Following the Cowtrail" (1 text, 1 tune, the Carl T. Sprague version)
Powder River Jack and Kitty Lee's _Songs of the Range: Cowboy Wails of Cattle Trails_, Chart Music, 1937, p. 50, "The Trail to Mexico" (1 text, 1 tune)
Roud #152
RECORDINGS:
Bill Bender (The Happy Cowboy), "Trail to Mexico" (Elite X17, n.d., rec. 1939)
Harry "Mac" McClintock, "The Trail to Mexico" (Victor V-40016, 1929; Montgomery Ward M-4469 [as Harry "Mac" McClintock and his Haywire Orchestra], 1934)
Len Nash & his Country Boys, "The Trail to Mexico" (Brunswick 354, 1929; Supertone S-2069, 1930)
Pete Seeger, "Trail to Mexico" (on PeteSeeger07, PeteSeeger07a)
Carl T. Sprague, "Following the Cow Trail" (Victor 20067, 1925; Montgomery Ward M-4468, 1934; on AuthCowboys)
Texas Rangers, "The Trail to Mexico" (Decca 5183, 1936)
CROSS-REFERENCES:
    cf. "Early, Early in the Spring" [Laws M1] (plot)
    cf. "Buffalo Skinners" [Laws B10a] (a few overlapping lyrics)
NOTES [67 words]: Cox and Fife both consider this to be derived from "Early, Early in the Spring" [Laws M1], and even Laws concedes kinship. Roud in fact lumps the songs. However, as Laws also notes, "the cowboy ballad... shows considerable reworking." - RBW
It's also worth noting that this song, "Boggy Creek," and "Buffalo Skinners" share enough lyrics, plot elements, etc. to make life interesting and confusing. - PJS
Last updated in version 5.3
File: LB13

Train Done Left Me
DESCRIPTION: "The train's done left me, and the jitney bus has gone (x2), Lord... I won't be here long." The singer is leaving and will not be back. His woman is "further down the road" and has another man. The train has fourteen coaches
AUTHOR: unknown
EARLIEST DATE: 1929 (recording, Carolina Tar Heels)
KEYWORDS: love separation train travel floatingverses
FOUND IN: US
Roud #22490
RECORDINGS:
    Carolina Tar Heels [Clarence Ashley, Garley Foster, Dock Walsh], "Train Done Left Me" (1929; on Ashley04)
File: RcTDLM

Train I Ride
DESCRIPTION: "Train I ride 16 coaches long, ... carried my babe from home." "Love my baby tell
the world I do ... she loves you too." "mama meat shakes on your bones ... a poor man's dollar gone." "1 and 1 is 2, 2 and 2 is 4, You don't want me but you can't let me go"

AUTHOR: unknown
EARLIEST DATE: 1966 (USMississippi01)
KEYWORDS: love infidelity sex rejection parting train nonballad derivative
FOUND IN: US(SE)
RECORDINGS:
Lovey Williams, "Train I Ride" (on USMississippi01)
NOTES [80 words]: From David Evans's liner notes to USMississippi01: "Lovey Williams adds traditional verses to 'Train I Ride,' itself based on a more or less traditional blues recorded by Junior Parker in 1953." Little Junior's (Parker) Blue Flames's "Mystery Train" (Sun 192, 1953) is the Evans reference that shares its first verse with Lovey Williams's track, as does Elvis Presley's "Mystery Train" (Sun 223, 1955). Lovey Williams's song seems all floating verse with the third line twisted. - BS
Last updated in version 5.1
File: RcTraIRi

Train Is A-Coming, The
DESCRIPTION: "The train is a-coming, oh, yes! Train is a-coming, oh, yes! Train is a-coming, train is a-coming, Train is a-coming, oh, yes!" "Better get your ticket...." "King Jesus is conductor...." "I'm on my way to heaven...."
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: train religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 253-254, "The Train Is A-Coming" (1 text, 1 tune)
Roud #11618
File: ScaNF253

Train on the Island (June Apple/June Appal)
DESCRIPTION: Floating verses, "Train on the island, thought I heard it blow, Go tell my true love, I'm sick and I can't go." "Train on the island, listen to it squeal, Go and tell my true love how happy I do feel." Verses mostly about courting and separation
AUTHOR: unknown
EARLIEST DATE: 1927 (recording, J. P. Nestor)
KEYWORDS: courting separation floatingverses separation abandonment nonballad music
FOUND IN: US(Ap,SE)
REFERENCES (2 citations):
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 97, "Train on the Island" (1 text, 1 tune)
DT, TRAINIS
Roud #17376
RECORDINGS:
Charlie Higgins et al, "June Apple" [instrumental] (on LomaxCD1702)
Tommy Jarrell, "Train on the Island" (on FarMtns4)
J. P. Nestor, "Train on the Island" (Victor 21070A, 1927; on AAFM3, TimesAint01, StuffDreams2)
New Lost City Ramblers, "Train on the Island" (on NLCR13)
Crockett Ward & his Boys "Train on the Island" (OKeh, unissued, 1927); Fields Ward, Glen Smith & Wade Ward, "Train on the Island" (on HalfCen1)
CROSS-REFERENCES:
cf. "Going Across the Sea" (floating lyrics)
NOTES [27 words]: As a rule of thumb, this seems to be called "Train on the Island" when it is sung but "June Appal" when played as a fiddle tune. There are exceptions, of course. - RBW
Last updated in version 5.2
File: ADR97
Train Run So Fast

DESCRIPTION: "Train, train, train, train run so fast, Couldn't see nothing but de trees go past." "Don't tell mama where I'm gone, Cause I'm on my way back home." "Mister, Misters, I don't want to fight, I got de heart disease, don't feel just right."

AUTHOR: unknown
EARLIEST DATE: 1919 (Brown)
KEYWORDS: train disease floatingverses home nonballad
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 466, "Train ... Run So Fast" (1 short text, probably a mixture of several songs)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 466, "Train... Run So Fast" (1 tune plus a text excerpt)
Roud #11786
NOTES [66 words]: This has a good deal in common with Darby and Tarlton's recording "Captain Won't You Let Me Go Home" ("Show Me the Way to Go Home," emphatically not the same as the other Brown fragment, "Show Me the Way to Go Home, Babe"); there is clearly dependence one way or the other. But the recording uses a different stanza form and is all about war service; I tentatively treat them as separate songs. - RBW
Last updated in version 4.1
File: Br3466

Train That Carried My Girl from Town, The

DESCRIPTION: Singer asks about the train that's just left; "if I knew the number I'd flag her down." He wishes it would wreck and kill the crew; "some low rounder stole my jelly roll." He asks if there's a woman a man can trust.

AUTHOR: possibly Frank Hutchison
EARLIEST DATE: 1926 (recording, Frank Hutchison)
LONG DESCRIPTION: Singer asks about the train that's just left; "if I knew the number I'd flag her down." He wishes it would wreck and kill the crew; "some low rounder stole my jelly roll." He asks if there's a woman a man can trust. Chorus: "Hate that train that carried my girl from town/Hey, hey, hey"

KEYWORDS: grief jealousy loneliness infidelity sex train travel abandonment railroading floatingverses lover hate
FOUND IN: US(Ap,SE)
REFERENCES (2 citations):
Bush-FSofCentralWestVirginiaVol2, pp. 26-27, "The Train That Took My Gal From Town" (1 text, 1 tune)
Cohen-LongSteelRail, pp. 426-430, "The Train That Carried My Girl from Town" (1 text plus a text of Maynard Britton's "I Wish That Train Would Wreck"; 1 tune)
Roud #7027

RECORDINGS:
Frank Hutchison, "The Train That Carried the Girl from Town" (OKe 45064, 1926) (OKe 45111 [45114?], 1927); "Train That Carried My Girl from Town" (OKe 45114, 1927)
V. L. & Cleve Sutphin, "The Train That Carried My Girl from Town" (on CloseHomeMS)
Doc Watson, "The Train That Carried My Girl From Town" (on Watson01, ClassRR)

ALTERNATE TITLES:
Hate the Train the Carried My Girl from Town

NOTES [69 words]: A white blues; it's possible Hutchison composed this, but he also may have learned it from black musicians. Certainly his performance, with knife-slide guitar, sounds very African-American. - PJS
Cohen speculates that Hutchison had it from an acquaintance, Bill Hunt. It's not clear to me why Cohen lists Hunt rather than Hutchison; in any case, the song resembles other blues in that it has many floating lines. - RBW
Last updated in version 6.0
File: RcTTCMGF
Train That Never Returned, The

DESCRIPTION: A train sets out, but "Did she ever return? No, she never returned, Though the train was due at one. For hours and hours the watchman stood waiting For the train that never returned." The song describes some of those who waited for it

AUTHOR: Music by Henry Clay Work

EARLIEST DATE: 1927 (recording by Fiddlin' John Carson); Stout-FolkloreFromIowa's source claimed to have learned it in 1888

KEYWORDS: train railroading separation death derivative

FOUND IN: US(Ap,MW,SE,So)

REFERENCES (6 citations):
Stout-FolkloreFromIowa 53, "The Train That Never Returned" (1 text)
Randolph 694, "The Train that Never Returned" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 215, "The Ship That Never Returned" (1 text, filed as "c" under the parodies)
Richardson/Spaeth-AmericanMountainSongs, pp. 42-43, "The Train That Never Returned" (1 text, 1 tune)
Lyle-ScaldedToDeathByTheSteam, p. 31, "The Train That Never Returned" (1 text, tune references)
Spaeth-WeepSomeMoreMyLady, p. 139, "The Train that Never Returned" (1 text, tune referenced)
Roud #23794

RECORDINGS:
Fiddlin' John Carson, "Did He Ever Return" (OKeh 45176, 1928; rec. 1927)

CROSS-REFERENCES:
cf. "The Ship that Never Returned" [Laws D27] (tune & meter) and references there
cf. "The Wreck of Old 97" (tune & meter)
cf. "The Rarden Wreck of 1893" (tune & metre, theme)
cf. "The Flying Colonel" (tune)

SAME TUNE:
Whitey Johns, "The Train That Never Arrived" (Romeo 1205, 1930)

NOTES [24 words]: I am assigning the Whitey Johns recording to this title, without having heard it, but I'm calling it a SAME TUNE to be on the safe(r) side. - PJS

Last updated in version 4.2

File: R694

Train That Will Never Be Found, The

DESCRIPTION: "Remember the Church Hill Tunnel, Near a mile under Richmond." One bleak autumn afternoon, a train and crew are in the tunnel when it collapses. Many try to dig them out, but "Brothers keep shovelin' For the train that's never been found."

AUTHOR: Llewellyn Lewis & Billy Pierce (source: Lyle)

EARLIEST DATE: 1991 (Lyle)

KEYWORDS: train disaster death

HISTORICAL REFERENCES:
Oct 2, 1925 -- Collapse of the Church Hill Tunnel in Richmond, VA. The tunnel was under repair at the time, and a train in the tunnel; men from both train and repair crew were lost. The tunnel, which had a bad safety record, was closed after the collapse, and the train and some bodies were left in it

FOUND IN:
REFERENCES (1 citation):
Lyle-ScaldedToDeathByTheSteam, pp. 116-124, "The Train That Will Never Be Found" (1 text, in a chapter titled "The Church Hill Tunnel Disaster")
Roud #14024

File: LySc116

Train Whistle Blues

DESCRIPTION: "When a woman gets the blues, she hands her little head and cries... When a man gets the blues, he grabs a train and rides." The singer wishes the train would take him home. His whole world is blue; he can't find a job

AUTHOR: Jimmie Rodgers (but based on much traditional material)
EARLIEST DATE: 1929 (recording, Jimmie Rodgers)
KEYWORDS: train home travel
FOUND IN:
REFERENCES (1 citation):
Cohen-LongSteelRail, pp. 452-455, "Train Whistle Blues" (1 text, 1 tune)
RECORDINGS:
Jimmie Rodgers, "Train Whistle Blues" (Victor 22379, 1930; rec. 1929)
File: LSRai1452

Tramp (I), The
DESCRIPTION: The hobo has been wandering till his shoes are worn to pieces. He asks a woman for work; she replies, "Tramp, tramp, tramp, keep on a-tramping, There is nothing here for you." Everywhere he tries, he is threatened with prison if he returns
AUTHOR: Joe Hill
EARLIEST DATE: 1913 (_The Industrial Worker_, May 22, 1913, according to William M. Adler, _The Main Who Never Died: The Life, Times, and Legacy of Joe Hill, American Labor Icon_, p. 206)
KEYWORDS: work hardtimes poverty prison hobo unemployment IWW
FOUND IN: US(Ro)
REFERENCES (5 citations):
Sandburg-TheAmericanSongbag, p. 185, "Tramp, Tramp, Tramp, Keep On a-Tramping" (1 text)
Darling-NewAmericanSongster, pp. 281-282, "The Tramp" (1 text)
Silber/Silber-FolksingersWordbook, p. 52, "The Tramp (1 text)
DT, THETRMP*
Roud #9929
RECORDINGS:
Frank Crumit, "Tramp, Tramp, Tramp, Keep On A'Tramping" (Victor V-40214, 1930)
CROSS-REFERENCES:
cf. "Tramp! Tramp! Tramp!" (tune) and reference there
NOTES [7 words]: For the life of Joe Hill, see "Joe Hill." - RBW
Last updated in version 5.0
File: San185

Tramp (II), The
DESCRIPTION: "I'm a broken-down man without money or friends... I wisht I had never been born." The tramp reports that people constantly tell him to get a job, but none will offer a job. He recalls another tramp thrown off a train and killed on the track
AUTHOR: unknown
EARLIEST DATE: 1927 (recording, McGee Brothers); a version was printed c. 1880 in _De Marsan's Singer's Journal_
KEYWORDS: hobo death hardtimes unemployment
FOUND IN: US(MW,So) Canada(Newf,Ont)
REFERENCES (4 citations):
Cohen-LongSteelRail, pp. 347-350, "Because He Was Only a Tramp" (2 texts, 1 tune)
Dean-FlyingCloud, p. 71, "The Tramp's Lament" (1 text)
Randolph 843, "The Tramp" (1 text, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 48, "Broken-Down Sport" (1 text)
Roud #4305
RECORDINGS:
Jack Edwards, "The Tramp" (Supertone 9711, 1930)
Leo Gooley, "The Tramp" (on ONEFowke01)
McGee Brothers, "The Tramp" (Vocalion 5171, 1927)
CROSS-REFERENCES:
cf. "Remember the Poor Tramp Has to Live" (plot)
NOTES [63 words]: Cohen theorizes that this started as two songs, one about a tramp who can't find work, the other about a tramp thrown from a train and killed. As evidence he prints a version
which lacks the dying tramp stanzas. This seems not unlikely, but until we find a version of the
song with the tramp thrown from the train *without* the other part, there isn't much point in splitting.
- RBW

Last updated in version 2.6
File: R843

Tramp on the Street
DESCRIPTION: "Only a tramp, was Lazarus's sad fate, He who lad down at the rich man's gate....
They left him to die like a tramp on the street." "He was some mother's darling... Once he was fair
and once he was young." Hearers should care for the poor.
AUTHOR: unknown
EARLIEST DATE: 1959 (Cray-AshGrove)
KEYWORDS: religious poverty punishment Hell hobo
FOUND IN:
REFERENCES (1 citation):
Cray-AshGrove, p. 41, "Only a Tramp" (1 text, 1 tune)
Roud #17691
CROSS-REFERENCES:
  cf. "Dives and Lazarus" [Child 56] (subject) and references there
NOTES [32 words]: Jesus's story of the rich man and Lazarus -- which, be it noted, was a warning,
not a description of an actual event -- is found in Luke 16:19-31 (the Lazarus of John 11, 12 is
unrelated). - RBW

Last updated in version 4.3
File: CrAGr41

Tramp! Tramp! Tramp!
DESCRIPTION: The prisoner cries as he recalls mother and home. He recalls the battle where he
was taken. But then he recalls that the troops are coming, and cheers his fellows: "Tramp, tramp,
tramp, the boys are marching, Cheer up comrades they will come...."
AUTHOR: George F. Root
EARLIEST DATE: 1864 (sheet music published by Root & Cady)
KEYWORDS: Civilwar prisoner freedom
FOUND IN: US(Ro)
 REFERENCES (15 citations):
  Root-StoryOfAMusicalLife-GeorgeFRoot, pp. 246-249, "Tramp! Tramp! Tramp!" (1 text, 1 tune)
  Hubbard-BalladsAndSongsFromUtah, #242, "In the Prison Cell I Sit" (1 short text, which appears
to be this although Hubbard does not so identify it)
  Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 214-217, "Tramp! Tramp! Tramp! or The
Prisoner's Hope" (1 text, 1 tune)
  Lawrence-MusicForPatriotsPoliticiansAndPresidents, pp. 420-421, "Tramp! Tramp! Tramp! or The
Prisoner's Hope" (1 broadside text plus a copy of the sheet music cover, both from Root & Cady)
  Silber-SongsOfTheCivilWar, pp. 35-37, "Tramp! Tramp! Tramp! (The Prisoner's Hope)"; p. 37,
"Tramp! Tramp! Tramp, II (Southern Version)" (2 texts, 1 tune)
  Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 86-87, "Tramp! Tramp! Tramp!" (1 text,
1 tune)
  Wolf-AmericanSongSheets, #2368, p. 159, "Tramp! Tramp! Tramp! The Prisoner's Hope" (7
references)
  Emerson-StephenFosterAndCo, pp. 118-119, "Tramp! Tramp! Tramp! (The Prisoner's Hope)" (1
text)
  Messerli-ListenToTheMockingbird, pp. 149-150, "Tramp! Tramp! Tramp!" (1 text)
  Heart-Songs, p. 449, "Tramp! Tramp! Tramp!" (1 text, 1 tune)
  Darling-NewAmericanSongster, pp. 347-348, "Tramp! Tramp! Tramp!" (1 text)
  Silber/Silber-FolksingersWordbook, p. 66, "Tramp! Tramp! Tramp!" (1 text)
  Colonial-Dames-AmericanWarSongs, pp. 85-86, "Tramp! Tramp! Tramp! or The Prisoner's Hope"
(1 text)
  Fuld-BookOfWorldFamousMusic, p. 588+, "Tramp! Tramp! Tramp!"
DT, TRMPTRMP*
Roud #10911

RECORDINGS:
S. H. Dudley, "Tramp Tramp Tramp" (Berliner 0157-Y, rec. 1898)
Frank J. Gaskin, "Tramp Tramp Tramp" (Berliner 0157-Z, rec. 1896)[
Frank C. Stanley, "Tramp! Tramp! Tramp!" (CYL: Edison 5002, c. 1898)
Unknown baritone "Tramp Tramp Tramp" (Berliner 0157, rec. before 1895)

CROSS-REFERENCES:
cf. "The Tramp (I)" (tune)
cf. "An Anti-Fenian Song" (tune)
cf. "The Bounty Jumper's Lament" (tune)
cf. "God Save Ireland" (tune)
cf. "The Salutation" (tune)

SAME TUNE:
The Wallaby Brigade (File: FaE186)
In Bohunkus, Tennessee (File: EM354)
The Little Busy Bee (by William McGavin; in _The Song Wave for School and Home_, 1882)
Jump! Jump Jump! Our Friends Are Coming (Wolf-AmericanSongSheets p. 80)
On! On! On! A Sequel to Tramp, Tramp, Tramp ("Oh! the day it came, at last") (Wolf-AmericanSongSheets p. 117)
Rum! Rum! Rum! The Bummer's Hope. A Parody on The Prisoner's Hope ("In the marble halls I sit," by John C. Cross) (Wolf-AmericanSongSheets p. 137)
We Have Chosen for Our Chief (Wolf-AmericanSongSheets, p. 170)
When the Bonny Moon (by G. M. Dodge, [class of 18][68]) ("When the bonny moon is seen Glinting down on Bowdoin green") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, pp. 129-130)
The Chimes ("To the busy morning light, To the slumbers of the night") (by F. W. Finch) (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 109)
Hope for the Toiling ("Daily at my task I work, Thinking, brothers dear, of you") (by B. M. Lawrence) (Foner, p. 112)
Song for Working Voters ("In the fields and shops we drudge, Working on from day to day") (Foner, p. 114)
Tramp! Tramp! Tramp! (Greenback version) ("Upon the western breeze, and from the eastern seas, The cheering cry of 'Liberty' is heard") (by Mary Dana Schindler) (Foner, p. 141)
Labor's Chorus ("In the labor ranks we stand! Joining earnest heart and hand") (by E. A. Bacon) (Foner, p. 157)
March! March! March! ("In the crowded scenes of toil, in the workshop and the mine") (Foner, p. 164)
Eight-Hour Song (1) ("Let us gather once again, Let us strike with might and main") (Foner, p. 217)
Eight-Hour Song (2) ("We have toiled for others' gains, And have robbed both purse and brains") (Foner, p. 218)
The Toiler's National Anthem ("Toiling brothers, why contend Till your youthful days are spent") (by M. J. Heany) (Foner, p. 232)
Bang! Bang! Bang! ("Come, ye toilers of the land, Join the people's party band") (Foner, p. 280)
Marching Song ("In our poverty and toil Lookin upon the world") (by Charles H. Kerr) (Foner, p. 314)

NOTES [114 words]: Root-StoryOfAMusicalLife-GeorgeFRoot, pp. 136-137, writes of this song, "As I have said, when anything happened that could be voiced in a song, or when the heart of the nation was moved by particular circumstances or conditions caused by the war, I wrote what I thought would then express the emotions of the soldiers or the people.... I voiced the feeling of the people in regard to the treatment of prisoners by 'Starved in prison,' and gave a more hopeful view in 'Tramp, tramp, tramp, the boys are marching.'"
On pp. 151-152, he calls this his last successful war song; it "had but a short life -- less than a year, but in that time our profit on it was ten thousand dollars." - RBW

Last updated in version 6.1
File: RJ19214

**Tramp's Story, The**

**DESCRIPTION:** The tramp asks to sit and rest. Tramps have to live, "though folks don't think we should." He used to be a blacksmith. Then a stranger led his love Nellie astray. She died soon after he abandoned her. The tramp intends to find and punish the stranger

**AUTHOR:** Edward Harrigan?

**EARLIEST DATE:** 1930

**KEYWORDS:** hobo love abandonment betrayal death revenge

**FOUND IN:** US(SE,So)

**REFERENCES (4 citations):**
- Randolph 844, "The Tramp's Story" (1 text)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 358, "Tale of a Tramp" (1 text)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 358, notes only
- Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 148, "Down in the Lehigh Valley" (1 text)

**Roud #7448**

**CROSS-REFERENCES:**
- cf. "Can I Sleep In Your Barn Tonight?" (plot)
- cf. "The Lehigh Valley" (plot)
- cf. "Remember the Poor Tramp Has to Live" (plot)
- cf. "The Deserted Husband" (theme)

**NOTES [160 words]:** This is a difficult conundrum: It is unquestionably related to "The Lehigh Valley," with which it shares a plot and occasional words. The question is, which is original? The natural inclination, of course, is to think that "Lehigh Valley," which is more firmly traditional and, in its crude way more vigorous, is the source. And yet, "The Tramp's Story" is *so* much more feeble that it's hard to imagine "Lehigh Valley" being expurgated so far.

It is worth noting that Brown's version contains a reference to the Lehigh Valley. Plus, this song adds the moralizing conclusion about the girl's death. It's really a bit thick -- as any half-decent songwriter would surely recognize. So I'm just not sure.

The original by Edward Hannigan is said to be from the 1882 play "Squatter Sovereignty." Milburn prints no fewer than six songs on this theme. Obviously the plot proved popular.

For background on Edward Harrigan, see the notes to "Babies on Our Block." - RBW

Last updated in version 4.1
File: R844

**Tramps and Hawkers**

**DESCRIPTION:** "Come a' ye tramps and hawker lads and gaitherers o' blaw... I'll tell tae ye a rovin' tale, an' places I hae been, Far up intae the snowy north or sooth by Gretna Green." The singer describes his travels, sights he has seen, worries he hasn't had

**AUTHOR:** unknown

**EARLIEST DATE:** 1909 (Greig/Duncan3)

**KEYWORDS:** rambling

**FOUND IN:** Britain(Scotland(Aber,Bord))

**REFERENCES (4 citations):**
- Greig/Duncan3 487, "Come All Ye Tramps and Hawkers" (2 texts, 1 tune)
- Kennedy-FolksongsOfBritainAndIreland 358, "Tramps and Hawkers" (1 text, 1 tune)
- McMorland/Scott-HerdLaddieOTheGlen, pp. 51, 150, "Come Aa Ye Tramps and Hawkers" (1 text, 1 tune)
- DT, HAWKRS*
- Roud #1874

**RECORDINGS:**
- Jimmy MacBeath, "Come All Ye Tramps And Hawkers" (on Lomax43, LomaxCD1743, Voice20)

**CROSS-REFERENCES:**
- cf. "Davy Faa (Remember the Barley Straw)" (tune)
- cf. "Paddy West" (tune)
cf. "Hermitage Castle" (tune)
SAME TUNE:
Davy Faa (Remember the Barley Straw) (File: K188)
Paddy West (File: Doe113)
Hermitage Castle (File: McSco056)
Doctor Fletcher (Dr. Pritchard) (File: Guig111)
ALTERNATE TITLES:
The Jolly Beggar
NOTES [100 words]: This song is best known not for its banal lyrics but for its widely-recognized and used tune (also known as "Paddy West"). - RBW
Yates, Musical Traditions site Voice of the People suite "Notes - Volume 20" - 15.1.04: "It was first collected from both James Angus and James Morrison in 1909 and appears in the Greig-Duncan Collection Vol 3 p.271."
Greig/Duncan: "Hamish Henderson mentions in the notes to the record Come A' Ye Tramps and Hawkers (Collector Records, Jes 10) that the song 'is reputed to have been composed by 'Besom Jimmy,' a much travelled Angus-born hawker of the last century." - BS
Last updated in version 4.2
File: K358

Tramway Line, The
DESCRIPTION: "Men are toiling night and day" to finish the Belfast Tramway. "Red Roger he's to be a guard ... to keep people from falling out." Lord Lurgan and Lord Lieutenant Went looked it over. A Belfast girl "says she knows Red Roger" who may get her a ticket.
AUTHOR: unknown
EARLIEST DATE: 1989 (Leyden-BelfastCityOfSong)
KEYWORDS: commerce humorous nonballad
FOUND IN:
REFERENCES (1 citation):
Leyden-BelfastCityOfSong 18, "The Tramway Line" (1 text, 1 tune)
NOTES [98 words]: Leyden-BelfastCityOfSong: "This song recalls the opening of [the Belfast tramway system service to Balmoral] ... in the early 1890s. It is very much in the music hall idiom with its sing-along chorus and light-hearted content."
Leyden's tune is close to that of "The Crummy Cow"/"The Bigler." Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople p. 25, about that tune: "The air is a 'stock' Irish air to which many old songs were sung ...." Unlike the Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople tune, Leyden's includes the chorus ("Pipe it, twig it, it is a gorgeous show...."). - BS
File: Leyd018

Tranent Muir
DESCRIPTION: "The Chevalier, being void of fear, did march up Birsie brae, man," and prepares for battle against John Cope. The battle results in a complete win for the Jacobites. Many soldiers taking part in the battle are listed.
AUTHOR: "Mr. Skirving" (source: Hogg-JacobiteRelicsOfScotlandVol2)
EARLIEST DATE: 1797 (Scots Musical Museum #102)
KEYWORDS: Jacobites battle moniker humorous
HISTORICAL REFERENCES:
Sept 21, 1745 - Battle of Prestonpans. Bonnie Prince Charlie's Highland army routs the first real Hannoverian force it encounters
FOUND IN: Britain(Scotland)
REFERENCES (4 citations):
Hogg-JacobiteRelicsOfScotlandVol2 62, "The Battle of Prestonpans" (1 text)
DT, TRANMUIR
ADDITIONAL: James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume II, #102, pp. 103-104, "Tranent Muir" (1 text, 1 tune)
Michael Brander, _Scottish and Border Battles and Ballads_, 1975 (page references to the 1993 Barnes & Noble edition), pp. 272-276, "The Battle of Prestonpans" (1 text)
ST DTtranmu (Partial)
CROSS-REFERENCES:
cf. "Johnnie Cope" (subject: the Battle of Prestonpans)
cf. "Where Ha'e Ye Been A' the Day?" (subject: the Battle of Prestonpans)
SAME TUNE:
Praelium Gillicrankianum (Scots Musical Museum, appendix to #102; a Latin piece along the same lines but apparently about Killiecrankie)
NOTES [627 words]: Hogg-JacobiteRelicsOfScotlandVol2: "This popular song was made by Mr. Skirving, a Lothian farmer...."
The tune is Hogg-JacobiteRelicsOfScotlandVol1 17, "The Battle of Killiecrankie." - BS
This has been recorded by Archie Fisher (on "The Fate o' Charlie," under the title "The Battle of Prestonpans"), so it's perhaps worth indexing.
Despite the quality of the source, I rather doubt it's traditional; I know no field recordings, and the only printed version prior to Hogg seems to be that in the Scots Musical Museum. Which is extremely long (15 8-line stanzas), and quite dull unless you're a Jacobite trying to recall all the officers at Prestonpans. Whoever chopped the song down to the length recorded by Fisher did everyone a favor.
On the other hand, the Scots Musical Museum tune isn't the same as Fisher's, so maybe there has been some oral tradition in there somewhere.
I checked three sources to try to understand the battle: Reid, pp. 29-34; Wilkinson, pp. 95-108; and Magnusson, pp. 592-596. These sources can only be reconciled by assuming that the map on p. 103 of Wilkinson is printed with north and south reversed. But the general story is clear. In September, the newly-assembled Jacobite army arrived in Edinburgh. Even as this was happening, Lt. General John Cope was landing his force at Dunbar (Wilkinson, p. 95). Cope's force was small (Reid, p. 32, give estimates on the order of 2000 soldiers), mostly inexperienced (though many of the troops were from famous regiments, including the Black Watch, they were generally reserve companies and new formations), and ill-equipped. Still, that description applied to the Jacobite army also; they had, according to Magnusson, p. 593, "no artillery and not many muskets." Although Cope's plan to defend Edinburgh had failed, he still decided to advance. When he learned that the Jacobite army had marched out to meet him, he took up a strong position on the road from Haddington to Edinburgh. He was on a height, and his right was protected by the sea (Firth of Forth), while his left was guarded by a broad, boggy meadow known as the Meadow or Moor of Tranent. The hamlet of Tranent was to the south of the meadow. Preston and Prestonpans, the town for which the battle was named, were west of the battle site (Prestonpans, according to Smout, pp. 102-103, earned its name because it house the [salt]-pans of Preston, which will tell you how close to the sea it is). Had the Highlanders followed the main road, they would have passed through Prestonpans to attack Cope.
Unfortunately for Cope, a local led the Jacobite army by a track through the Tranent Moor (Wilkinson, p. 100; Magnusson, p. 593). Cope learned of this early enough to reface his army east (so the map in Magnusson, p. 595) or southeast (so Wilkinson and Reid), but his positional advantage was lost. Plus the sun was in the defenders's eyes. And he didn't have enough artillery to slow a Highland Charge.
Prestonpans was hardly a battle; it was an almost instant rout. The conflict is typically said to have lasted only ten minutes (Magnusson, p. 594). It ended with Cope's entire army in flight, with the general eventually carried away himself. The Highlanders had no cavalry with which to pursue, so Cope's losses were relatively light -- Reid, p. 38, and Magnusson, p. 594, both accept that about 150 were killed. But over a thousand were taken prisoner, and the Jacobites also picked up a fair number of muskets, Cope's handful of artillery, and some cash. Plus, of course, they gained a huge morale boost.
For more details on Prestonpans, see the notes to "Johnnie Cope."
Incidentally, the reference to Charles as a Chevalier was more than just poetry; one of his father's titles was "Chevalier de Saint George." - RBW
Bibliography

- Reid: Stuart Reid, 1745: A Military History of the Last Jacobite Rising, Sarpedon, 1966
- Wilkinson: Clennell Wilkinson, Bonnie Prince Charlie, Lippincott, no copyright listed but after 1932
Transport's Lament, The

DESCRIPTION: "All you distressed tradesmen, wherever you may be," listen and learn that it is poverty that causes crime. The singer couldn't find work, and so he turned highwayman to feed his family and is transported. If people had jobs there would be no crime.

AUTHOR: unknown

EARLIEST DATE: before 1867 (broadside Bodleian Firth c.17(54))

KEYWORDS: work family separation transportation warning

FOUND IN:

REFERENCES (1 citation):
Anderson-FarewellToOldEngland, pp. 72-73, "The Transport's Lamentation" (1 text)
Roud #V20190

BROADSIDES:
Bodleian, Firth c.17(54), "The Transport's Lamentation," J. Harkness (Preston), 1840-1866; also Firth c.17(211), "The Transport's Lamentation," (unknown), n.d.

NOTES [19 words]: Anderson dates his broadside c. 1830, but since it is the Harkness broadside, it must be from 1840 or after. - RBW

Travel On (Trabel On)

DESCRIPTION: "Sister Rosy, you get to heaven before I go, Sister, you look out for me, I'm on the way, Trabel on, trabel on, you heaven-born soldier, Trabel on, trabel on, Go hear what my Jesus say."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad

FOUND IN: US

REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 31, "Travel On" (1 text, 1 tune)
Roud #11986

Traveling Man (Traveling Coon)

DESCRIPTION: Protagonist, a trickster, makes his living stealing chickens/money; he's arrested, shot, sent home for burial, but escapes his coffin, etc. Cho: "He was a travelin' man, certainly was a travelin' man/Travelin'est coon that ever come through the land...."

AUTHOR: unknown

EARLIEST DATE: 1919 (Brown)

LONG DESCRIPTION: The protagonist is a trickster who makes his living stealing chickens and money; he's arrested, shot, and sent home for burial, but escapes from his coffin; he sails on the Titanic, but when it sinks he's found shooting dice in Liverpool. Carrying water ten miles from a spring, he stumbles, but runs home for another bucket and catches the water before it hits the ground. Chorus: "He was a travelin' man, certainly was a travelin' man/Travelin'est coon that ever come through the land...." KEYWORDS: rambling travel crime theft punishment resurrection burial death gambling ship wreck England humorous talltale thief

FOUND IN: US(SE,So)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 428, "The Traveling Coon" (1 text plus mention of 1 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 428, "The Travelling Coon" (1 tune plus a text excerpt)
Roud #11771
RECORDINGS:
Alabama Sheiks "Travelin' Railroad Man Blues" (Victor 23265, 1931)
Smilie Burnett, "He Was a Travelling Man" (Perfect 13011/Melotone 13046, 1934)
Virgil Childers, "Traveling Man" (Bluebird B-7487, 1938)
Si'd Harkreader, "Travelling Coon" (Paramount 3101, 1928)
Tony Hollins, "Traveling Man Blues" (OKeh 06523, 1941)
Prince Albert Hunt's Texas Ramblers, "Travelling Man" (OKeh 45446, 1930; rec. 1928; on GoodForWhatAilsYou)
Jim Jackson, "Traveling Man" (Victor V-38617, 1930; rec. 1928)
Coley Jones, "Traveling Man" (Columbia 14288-D, 1928; rec. 1927)
Luke Jordan, "Traveling Coon" (Victor 20957, 1927)
Charlie & Bud Newman, "The Old Travelling Man" (OKeh 45431, 1930)
Phineas [or 'Finious'] "Flat Foot" Rockmore, "Traveling Man" (AFS 3988 B1, 1940; on LomaxCD1821-2)
Dock Walsh, "Travelling Man" (Columbia 15105-D, 1926)
Washboard Sam, "Traveling Man" (Bluebird B-8761, 1941)
Henry Whitter, "Travelling Man" (OKeh 40237, 1924)
CROSS-REFERENCES:
cf. "Didn't He Ramble" (lyrics)
NOTES [58 words]: This was the theme song of the East Coast medicine show singer Pink Anderson. - PJS
The oldest version, in the Brown collection, bears an interesting relation to "Didn't He Ramble"; in this text, the chorus runs, "Well, he travelled and was known for miles around, And he didn't get enough, he didn't get enough Till the police shot him down." - RBW
Last updated in version 4.1
File: RcTMTC

Traveling Shoes

DESCRIPTION: Death comes to the door of the sinner, the gambler, the Christian, etc., asking if they are "ready to go." The sinner says, "I'm not ready to go; I ain't (got/put on) my travelin' shoes." The Christian, by contrast, is ready and eager to go
AUTHOR: unknown
EARLIEST DATE: 1939 (recording, Selah Jubilee Quartet)
KEYWORDS: religious death
FOUND IN: US(SE)
REFERENCES (3 citations):
Courlander-NegroFolkMusic, p. 70, "(Got No Travellin' Shoes)" (1 text); p. 233, "Traveling Shoes" (1 tune, partial text)
Owens-TexasFolkSongs-2ed, pp. 172-173, "Travelin' Shoes" (1 text, 1 tune)
ADDITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, p. 335, "(Got No Travellin' Shoes)" (1 text)
Roud #10968
RECORDINGS:
Selah Jubilee Quartet, "Traveling Shoes" (Decca 7628, 1939)
Vera Hall Ward, "Travelling Shoes" (on NFMAla5)
File: CNFM070A

Travelling Candyman, The

DESCRIPTION: Singer Pat O'Flanagan sails to Glasgow, can't find work, so becomes a "candyman" -- a rag dealer. A woman accuses him of stealing her frock from the line; he denies it, and she hits him. Chorus: "For I take in old iron/I take in old bones and rags..."
AUTHOR: unknown
EARLIEST DATE: 1954 (recorded from Jennie Davison)
LONG DESCRIPTION: Singer, Pat O'Flanagan, sails from Belfast to Glasgow, can't find work, so as a last resort becomes a "candyman" -- a rag dealer. A woman accuses him of stealing her frock from the line; he denies it, and she hits him. Chorus: "For I take in old iron/I take in old bones and rags...My name is Pat O'Flanagan/I'm a travelling candyman"
KEYWORDS: poverty accusation violence rambling travel theft clothes commerce work worker
Gypsy migrant
FOUND IN: Ireland
REFERENCES (1 citation):
Kennedy-FolksongsOfBritainAndIreland 359, "The Travelling Candyman" (1 text, 1 tune)
Roud #2163
RECORDINGS:
"Rich" Johnny Connors, "Rambling Candyman" (on IRTravellers01)
NOTES [88 words]: Not to be confused with the American blues song "Candy Man." While
ragpicking was usually considered to be a last resort among Travellers, in fact several seem to
have made considerable fortunes at the trade. - PJ
The version on IRTravellers01, "made and sung by 'Rich' Johnny Connors," describes an event
that happened to the singer. Instead of the frock episode, his episode is about an old man who
tried to sell him a sack weighted with "bricks you could plainly see" with which he could not fool
"any rambling candy man." - BS
File: K359

Treadmill, The
DESCRIPTION: "The stars are rolling in the sky, The earth rolls on below, And we can feel the
rattling wheel Revolving as we go." The singer urges others to take their turns at the treadmill, and
praises the pleasures of life among the mill workers
AUTHOR: unknown
EARLIEST DATE: 1892 (Trifet's Budget of Music)
KEYWORDS: work technology
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 497, "The Treadmill" (1 text, 1 tune)
Roud #7587
File: R497

Treat Me Right
DESCRIPTION: "If you treat me right, I'd sooner work than play; If you treat me mean, I won't do
neither way."
AUTHOR: unknown
EARLIEST DATE: 1934 (Henry)
KEYWORDS: work nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, pp. 197, "Treat Me Right" (1 text)
File: MHAp197

Treat My Daughter Kindly (The Little Farm)
DESCRIPTION: The singer meets and falls in love with a girl. Her father asks him to "Treat my
daughter kindly, never do her harm. When I die I'll leave you my little house and farm." The two are
happily married and live a contented life
AUTHOR: James Bland
EARLIEST DATE: 1878 (sheet music for "The Farmer's Daughter, or The Little Chickens in the
Garden" published)
KEYWORDS: courting marriage father
FOUND IN: US(MA,MW,NE,SE,So) Britain(England) Ireland
REFERENCES (7 citations):
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 119, "I Once Did Know a Farmer" (1
text plus an excerpt)
Randolph 668, "The Little Chickens in the Garden" (1 text plus a fragment, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 175, "The Farmer's Daughter" (1 text)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 77, "Treat My Daughter
Kindly (or, The Little Farm)" (1 text)
Tree of Liberty, The

DESCRIPTION: "Sons of Hibernia, attend to my song, Of a tree call'd th' Orange." Barbarians and Frenchmen are joined against the tree. "Hundreds they've burn'd of each sex, young and old". Exit Sheares and other traitors. "Derry down, down, traitors bow down"

AUTHOR: "by J.B. Esqu, of Lodge No. 471" (Source: Zimmerman-SongsOfIrishRebellion)

EARLIEST DATE: 1798 (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: rebellion execution Ireland patriotic

FOUND IN:
Zimmerman-SongsOfIrishRebellion 95, "The Tree of Liberty" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Derry Down" (tune) and references there

NOTES [430 words]: Zimmerman-SongsOfIrishRebellion: "John and Henry Sheares, who were United Irishmen -- and Protestants --, were hanged in Dublin in July 1798." - BS
Very many leaders of the 1798 -- including Wolfe Tone -- were in fact Protestant; they had the education and the income to be in position to form such conspiracies. And Ireland was not yet so polarized over religion as it later became; as Robert Kee points out (see The Most Distressful Country, being Volume I of The Green Flag, p. 99):
"This whole system of torture [and repression of the rebellion] was being carried out on the Irish population largely by Irish soldiers, a great proportion of them Catholics of the poorest class in the militia, who were ready enough to do their duty against their fellow-countrymen as unworthy rebels. Of all the troops available for the government in Ireland before and during the coming rebellion, over four-fifths were Irish."
The Sheares brothers were lawyers (Kee, p. 54), who succeeded to high places in the United Irish leadership after the arrests of the initial leadership council in March 1798. They themselves were in custody on May 21 (Kee, pp. 100-101). Thus they played no real part in the rebellion, but they were hung as what we might call accessories before the fact.
In any case, they don't seem to have been very well equipped for their role; Thomas Pakenham, The Year of Liberty, p. 59, says they were "hardly the stuff to lead a revolutionary army," and they were far too trusting, bringing an informant into their confidence based simply on his taste in literature (p. 78). Maybe it was because John Sheares, at least, was given to bombast himself; Pakenham (p. 96) prints a proclamation he was found to have written at the time of his arrest, and it's way over the top.
The Liberty Tree was originally a French symbol (which in English was spread by the writings of Thomas Paine), but the idea became popular in areas governed by England; this song and "Ireland's Liberty Tree" are examples of its use in Ireland. Scotland also had Liberty Tree songs, although there is little evidence that they became traditional; for an example, see p. 109 of Kenneth Logue's article "Eighteen-Century Popular Protest: Aspects of the People's Past" in Edward J. Cowan, editor, The People's Past: Scottish Folk, Scottish History 1980 (I use the 1993 Polygon paperback edition). There are also some Liberty Tree songs in American songsters, and Jean Thomas published something we have filed as "The Liberty Tree (I)," although I again question whether these are traditional. - RBW

Last updated in version 4.4
Tree Toad, The
DESCRIPTION: "A tree toad loved a she toad... She was a three-toed tree toad, A two-toed tree
toad he." The male toad courts the female because she lives in a beautiful tree. But "He couldn't
please her whim... The she toad vetoed him."
AUTHOR: unknown
EARLIEST DATE: 1987
KEYWORDS: animal wordplay love recitation
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, p. 169, "The Tree Toad" (1 text)
File: MCB169

Trees Are All Bare (Christmas Song)
DESCRIPTION: "The trees are all bare, not a leaf to be seen, And the meadows their beauty have
lost." The weather is cold and work is hard for people and animals; even the birds and hares
cannot find food. Christmas is come; rejoice in the new year
AUTHOR: unknown
EARLIEST DATE: 1971 (Copper-ASongForEverySeason)
KEYWORDS: farming hardtimes food Christmas
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Copper-ASongForEverySeason, pp. 202-203, "Christmas Song" (1 text, 1 tune)
Roud #1170
File: CopSe202

Trelawny
DESCRIPTION: King James II has imprisoned Bishop Trelawny in the Tower of London.
"Trelawney he may die But twenty thousand Cornish bold Will know the reason why."
AUTHOR: Rev. Robert Stephen Hawker (1803-1875), according to Turner
EARLIEST DATE: 1846 (Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland)
KEYWORDS: royalty clergy political rebellion
HISTORICAL REFERENCES:
1688 - Bishop Trelawney (1650-1721) is imprisoned for seditious libel after protesting James II's
Declaration of Indulgence granting religious tolerance to Catholics. He was tried and acquitted.
(sources: Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland; "Sir Jonathan Trelawney,
FOUND IN:
REFERENCES (3 citations):
(1 text)
Gundry-CanowKernow-SongsDancesFromCornwall, pp. 54-55, "Trelawny" (1 text plus Cornish
translation, 1 tune)
references are to the 1992 Dover edition), pp. 58-59, "The Song of the Western Men" (1 text)
Roud #3315
CROSS-REFERENCES:
cf. "Come All Ye Jolly Tinner Boys" (lyrics)
cf. "Wheal Rodney" (tune, according to Gundry-CanowKernow-SongsDancesFromCornwall)
SAME TUNE:
Wheal Rodney (file: DeSh070)
NOTES [84 words]: According to Turner, R. S. Hawker claimed to have based his poem on "three
traditional lines in the second stanza, but nobody else has found evidence of their antiquity." But
something very like Hawker's words are in Dixon. And the whole thing looks like "Come All Ye Jolly
Tinner Boys." There has been controversy about this that I can't settle. I'm not the only one;
Gundry-CanowKernow-SongsDancesFromCornwall writes, "Everything about the origin of
Trelawny, words and tune alike, is baffling." - RBW
Last updated in version 4.5
Trench Blues
DESCRIPTION: "When I was a-stealin' 'cross the deep blue sea, Lord, I's worryin' with those submarines...." The singer serves in the trenches in World War I. He has trouble understanding the women. He visits various places along the front
AUTHOR: unknown
EARLIEST DATE: 1934 (collected from John Bray)
KEYWORDS: war courting ship technology fight death
FOUND IN: US(So)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 202-204, "Trench Blues" (1 text, 1 tune)
Roud #3583
File: LoSi202

Trent-et-un Du Mois D'aout, Le
DESCRIPTION: French. Forebitter shanty. "Le trente et un di mois d'aout, Nous vimes arriver sur nous," an English frigate comes against the French. The French captain asks if his lieutenant will board her. Despite being heavily outgunned, the French win the battle
AUTHOR: unknown
EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)
KEYWORDS: ship battle foreignlanguage shanty
FOUND IN:
REFERENCES (1 citation):
Hugill-SongsOfTheSea, p. 133, "Le Trente-et-un Du Mois D'Aout" (2 texts, French & English, 1 tune)
NOTES [15 words]: Hugill dates this to the reign of Louis XVI but does not offer a basis for this dating. - RBW
File: HSoeSe133

Trentham
DESCRIPTION: "I'd love to live in Trentham For a week or two, To work all day for fun and pay And live on army stew. The potatoes they are rotten And the meat will walk to you; I'd like to live in Trentham For a week or two!"
AUTHOR: unknown
EARLIEST DATE: 1991 (Cleveland-NZ-GreatNewZealandSongbook)
KEYWORDS: soldier hardtimes food
FOUND IN:
REFERENCES (1 citation):
Cleveland-NZ-GreatNewZealandSongbook, p. 118, "Trentham" (1 short text, 1 tune)
CROSS-REFERENCES:
cf. "Oh! Susanna" (tune) and references there
File: Clev118

Trial of Bruno Richard Hauptmann, The
DESCRIPTION: "Here's a story that's worth repeating, It's a story that ends the same, Of a man gone astray and the price he must pay." The song describes Hauptmann's trial and the witnesses against him; the jury finds against him
AUTHOR: Bob Miller
EARLIEST DATE: 1935 (recording, Bill Cox)
KEYWORDS: homicide trial death
HISTORICAL REFERENCES:
Mar 1, 1932 - The Lindbergh Kidnapping
FOUND IN: US
Trial of John Twiss, The

DESCRIPTION: Twiss bids sister Jane farewell from the scaffold. He is innocent of the murder of Donovan. "Paid spies and informers, my life they swore away." At the Cork assizes he is tried, convicted, and sentenced. He blesses the mayor of Cork and other supporters.

AUTHOR: unknown

EARLIEST DATE: 1978 (OCanainn-SongsOfCork)

KEYWORDS: execution homicide trial

FOUND IN: Ireland

REFERENCES (1 citation):
OCanainn-SongsOfCork, pp. 44-45, "The Trial of John Twiss" (1 text, 1 tune)

NOTES [27 words]: OCanainn-SongsOfCork: "John Twiss from Castleisland was sentenced to death at the Cork assizes for the murder of James Donovan and was hanged in Cork in 1895." - BS

Trials, Troubles, and Tribulations (Here We Go through the Jewish Nation)

DESCRIPTION: "Here we go through the Jewish nation, Trials, troubles, and tribulation."

AUTHOR: unknown

EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)

KEYWORDS: travel nonballad playparty Jew

FOUND IN: US(MA)

REFERENCES (1 citation):
Newell-GamesAndSongsOfAmericanChildren, #39, "Trials, Troubles, and Tribulations" (1 short text)

Tribulations d'un Roi Malheureux, Les (Misfortunes of an Unlucky "King")

DESCRIPTION: Canadian French. "Estil rien sur la terre De plus interestant." "Now where in all the country Could e'er be found again A tale as sad as this one Of McDougall and his men?"

McDougall comes to Metis country thinking to claim free land, but has to pay

AUTHOR: Words; Pierre Falcon (source: MacLeod-SongsOfOldManitoba)

EARLIEST DATE: 1869 (according to MacLeod-SongsOfOldManitoba)

KEYWORDS: Canada money humorous foreignlanguage

HISTORICAL REFERENCES:
1869 - As part of the organization of the Dominion of Canada, the western regions of the new nation were surveyed. William MacDougall was appointed governor of the territory in which the Metis lived. The Metis regarded him as an interloper coming to take their lands; the result was Louis Riel's first rebellion

FOUND IN:
MacLeod-SongsOfOldManitoba, #5, pp. 31-40, "Misfortunes of an Unlucky 'King'" (1 French text plus English translation, 1 tune)

CROSS-REFERENCES:
cf. "Riel's Song" (subject of the Metis rebellion) and references there
 cf. "Chanson des Metis (Song of the Metis, or McDougall at the Border)" (subject of McDougall's attempt to govern the Metis) 
 cf. "The Wandering Jew" (tune, according to MacLeod-SongsOfOldManitoba)
**Trifling Woman**

DESCRIPTION: "Oh, Lord, I been working like a dog all day, Just to make another dollar for you to throw away." The husband (?) complains of his wife's profligacy; she won't cook or work, but wants fine clothes to look good in. He wishes she would leave or he would die

AUTHOR: unknown

EARLIEST DATE: 1959 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)

KEYWORDS: clothes husband wife poverty work

FOUND IN: US(SE)

REFERENCES (1 citation):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 136, "Trifling Woman" (1 text, 1 tune)

ST Wa136 (Partial)

Roud #4626

File: Wa136

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**Trimble's Crew**

DESCRIPTION: "Oh, it's of a pair of jobbers who had a jolly time All in some old log shanty where the jobbers settle down." A disjointed song describing the work in Trimble's camp and how hard the life is: "A man who'd work for Trimble might better be in jail."

AUTHOR: unknown

EARLIEST DATE: 1965 (Fowke)

KEYWORDS: logger lumbering work hardtimes

FOUND IN: Canada(Ont)

REFERENCES (1 citation):
Fowke-LumberingSongsFromTheNorthernWoods #8, "Trimble's Crew" (1 text, tune referenced)

ST FowL08 (Partial)

Roud #4467

CROSS-REFERENCES:
cf. "The Lumber Camp Song" (theme, tune)

File: FowL08

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**Trinity Bay Tragedy**

DESCRIPTION: The small boats out sealing in Trinity Bay on February 27, 1892, are caught in wind and sleet. Some make shore at Heart's Delight the next morning but most freeze to death.

AUTHOR: unknown

EARLIEST DATE: 1960 (Leach-FolkBalladsSongsOfLowerLabradorCoast)

KEYWORDS: death fishing sea storm

HISTORICAL REFERENCES:
Feb 28, 1892 - the Trinity Bay tragedy

FOUND IN: Canada(Newf)

REFERENCES (2 citations):
Leach-FolkBalladsSongsOfLowerLabradorCoast 71, "Trinity Bay Tragedy" (1 text, 1 tune)
Ryan/Small-HaulinRopeAndGaff, pp. 37-38, "Trinity Bay Tragedy" (1 text, 1 tune)

ST LLab071 (Partial)

Roud #9983

NOTES [277 words]: Leach-FolkBalladsSongsOfLowerLabradorCoast reprints a detailed account from D. W. Prowse History of Newfoundland (London, 1896), p. 520.

Heart's Delight is on the northwest corner of the Avalon Peninsula, which is separated from the main body of Newfoundland by Trinity Bay - BS

The extent of this disaster is somewhat unclear. The Northern Shipwrecks Database says 250 men perished. Prowse's account, as cited by Leach and also printed on p. 303 of Ryan, lists a much smaller total: 215 men out sealing, most of whom survived; 24 froze or otherwise died of exposure. Ryan on the same page cites a newspaper calculation that 25 men died. Ryan calls it "The most terrible landsmen's catastrophe which has been recorded." ("Landsmen" were seal hunters who..."
went out in small boats from their homes and returned to land regularly, as opposed to the organized seal hunts based in large sailing or steam vessels, which sailed from the major ports and had dozens or hundreds of sealers on each boat and spent weeks away from land.) Greene, p. 65, calls it a "typical example of a land fatality" in the seal fishery. Keir, p. 159, reports that the day was clear and calm at first, so a great many small boats went out to take seals. Keir agrees that 24 died on the ice. Similarly Greene, p. 66: "Thirteen men were reached when frozen to death in their punts; whilst eleven others, who had taken refuge on the Floe, were blown out to sea on the ice-pans."
There is a recent book about the event, Eldon Drodge, *Peril on the Sea*. But having read one of Drodge's other books, I find that he invents things and calls them history, so I have not tried to find this book. - RBW

**Bibliography**


*Trinity Cake (Mrs. Fogarty's Cake)*

**DESCRIPTION:** "As I leaned o'er the rail of the Eagle The letter boy brought unto me A little gilt edged invitation Saying the girls want you over to tea" for "a slice of the Trinity Cake." Everyone tries the inedible cake and "all of them swore they were poisoned"

**AUTHOR:** Johnny Burke

**EARLIEST DATE:** 1922 (Dean-FlyingCloud); a probable version is from the Golden Gate Songster of 1888, and a song with the same plot came out in 1885 (see NOTES)

**KEYWORDS:** party food humorous moniker nonballad talltale

**FOUND IN:** Canada(Newf) US(MW,SE)

**REFERENCES (10 citations):**
- Dean-FlyingCloud, pp. 43-44, "Mrs. Fogarty's Cake" (1 text)
- Mills-FavoriteSongsOfNewfoundland, pp. 18-19, "Trinity Cake" (1 text, 1 tune)
- Peters-FolkSongsOutOfWisconsin, p. 74, "Miss Fogarty's Christmas Cake" (1 text, 1 tune)
- Morris-FolkSongsOfFlorida, #233, "Miss Fogarty's Christmas Cake" (1 text)
- Behan-IrelandSings, #57, "Mrs. Hooligan's Christmas Cake" (1 text, 1 tune, modified)

**ADDITIONAL:** Johnny Burke, _Burke's Popular Songs_., self-published, 1929 (a PDF is available on the Memorial University of Newfoundland web site), p. [3], "Trinity Cake" (1 text)

Johnny Burke, _Burke's Christmas Songster 1926_, self-published, 1926 (PDF copy available on the Memorial University of Newfoundland web site), [no page number], "Trinity Cake" (1 text)

Johnny Burke (John White, Editor), _Burke's Ballads_, no printer listed, n.d. (PDF available on Memorial University of Newfoundland web site), p. 38, "The Trinity Cake" (1 text)

Johnny Burke (William J. Kirwin, editor), _John White's Collection of Johnny Burke Songs_, Harry Cuff Publications, St. John's, 1981, #24, pp. 41-42, "The Trinity Cake" (1 text)

Roud #5000

**RECORDINGS:**
- Omar Blondahl, "Trinity Cake" (on NFOBlondahl05)
- The McNulty Family, "Miss Fogarty's Christmas Cake" (on IRMcNulty-Night1)

**ALTERNATE TITLES:**
- Mrs. Fogarty's Cake
- Miss Fogarty's Cake

**NOTES [306 words]:** According to GEST Songs of Newfoundland and Labrador site the author died in 1930. - BS

The above presumably refers to Johnny Burke. Given the likely songster version, I doubt Burke wrote the original, though he surely created the Newfoundland ("Trinity Cake") version. The
Newfoundland version is clearly localized; it has the singer be a sailor who received word on his boat rather than from the postman at home. I would assume the *Eagle* of the Burke version is the sealing steamer of that name; for more about that ship, see "The Ice-Floes."

Johnny Burke wrote another piece, "The Wedding Cake at Betsy's Marriage in Fogo," that seems like a combination of, or practice for, "Trinity Cake" and "The Kelligrew's Soiree"; it's about a wedding cake, but the list of improbable ingredients is very like "Kelligrew's Soiree." For a brief biography of Johnny Burke, see the notes to "The Kelligrew's Soiree."

Whatever the original of this song, the idea is found in 1885 in a song named "Miss Mulligan's Home Made Pie," by C. F. Horn. William H. A. Williams, *'Twas Only an Irishman's Dream*, University of Illinois Press, 1996, p. 143, quotes two stanzas, beginning

As I sat to my rosewood peanny [piano] one day,
Making chords that were solemn and grand,
Mr. Mulligan's footman came over the way,
With a big billy doo [billet doux] in his hand.

As a neighbor and friend I was asked to attend,
A party at Mulligan's social and high,
And I found by the way 'twas the very first day,
That Miss Mulligan tried to bake homemade pie.

Helen Flanders may have found a traditional version of this, although I have not seen the text to be able to verify it. But what are the odds of another song labelled "Mrs. Mulligan's Homemade Pie"? The song also features a character named "Fogarty," although obviously not the baker of the offending pastry. - RBW

Last updated in version 6.0
File: Doyl3062

**Trip on the Erie, A (Haul in Your Bowline)**

DESCRIPTION: "You can talk about your picnics and trips on the lake, / But a trip on the Erie you bet takes the cake!" A summary of life on the Erie canal, ending with comments about the cook: "A dumpling, a pet, / And we use her for a headlight at night on the deck!"

AUTHOR: unknown

EARLIEST DATE: 1933 (collected from E. W. Armstrong and Edward Navin by Walton)

KEYWORDS: cook canal humorous

HISTORICAL REFERENCES:
1825 - Erie Canal opens (construction began in 1817)

FOUND IN: US(MA,MW) Canada(Ont)

REFERENCES (6 citations):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 167-168, "The E-ri-o Canal" (1 text)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 94, "Haul in Your Bowline" (1 text+fragments, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 35, "A Trip on the Erie" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 455-457, "Ballad of the Erie Canal" (1 text, composite and probably containing stanzas from other Erie Canal songs); pp. 459-463, "The Erie Canal Ballad" (8 texts, some fragmentary, most of which belong here though at least one is "The E-ri-e"); pp. 465-466, "A Trip on the Erie" (1 text)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, p. 246, "(no title)" (2 exerpts)
DT, TRIPERIE*

Roud #6555

CROSS-REFERENCES:
* cf. "The E-ri-e" (theme) and references there
* cf. "The Erie Canal"
* cf. "The Stomach Robber" (theme)

ALTERNATE TITLES:
Haul In Your Towline

NOTES [185 words]: The Erie Canal, as originally constructed, was a small, shallow channel which could only take barges. These vessels -- if such they could be called -- were normally hauled along by mules or, in a few cases, oxen ("horned breezes").
The Lomaxes, in *American Ballad and Folk Songs*, thoroughly mingled many texts of the Erie Canal songs (in fairness, some of this may have been the work of their informants -- but in any case the Lomaxes did not help the problem). One should check all the Erie Canal songs for related stanzas.

It does appear that, of all the Erie Canal songs, this is the most amorphous. The Walton text (which may also be composite) has an eight-line chorus, starting with the "Haul in your bo'lin" chorus characteristic of this song, then tacking on the "For the Erie she's a-rising" chorus of "The E-ri-e."

The verses are also a mix: The crew thinks they've spotted a pirate in the fog; they hit a lump of coal; they end up in jail. I've tagged the song "humorous" mostly based on that wild text.

I really wish Walton had obtained a tune for his version. It must have been interesting.- RBW

Last updated in version 5.2
File: Wa035

Trip on the George C. Finney, A

*DESCRIPTION:* "Come all you bold sailors who follow the Lakes And in a canaller your living do make." The singer tells of sailing the Finney on the Great Lakes, starting in the Erie Canal and traveling up the Lakes to Chicago. Many ports are mentioned

*AUTHOR:* unknown

*EARLIEST DATE:* 1933 (collected from John S. Parsons by Walton)

*KEYWORDS:* sailor ship travel

*FOUND IN:* US(MA)

*REFERENCES (1 citation):* Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 124-125, "A Trip on the George C. Finney" (1 text)

*Roud #19850*

*NOTES [99 words]:* The notes to Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors think this is based on "Red Iron Ore," which it obviously resembled thematically. The difficulty is that its form is more typical of "The Dreadnought" [Laws D13]. Of course, Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors's version of "Red Iron Ore" seems to use the tune of "The Dreadnought." But at least one other Great Lakes version of "Red Iron Ore," Dean-FlyingCloud's, uses the Derry Down tune. So we have a complicated question of dependence here, which Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors ignore. - RBW

Last updated in version 5.0
File: WGM124

Trip on the Lavindy, A

*DESCRIPTION:* "Cone all you yoiung sailors and landlubbers too, An' listen to a song that I'll sing to you, It's about the Lavindy, the schooner of fame." The ship leaves Port Huron and heads for Mackinac. They cross the big lake (Superior) in record time

*AUTHOR:* probably J. Sylvester "Ves" Ray

*EARLIEST DATE:* 1934 (collected from "Ves" Ray by Walton)

*KEYWORDS:* sailor ship travel

*FOUND IN:* US(MW)

*REFERENCES (1 citation):* Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 139-142, "A Trip on the Lavindy" (1 text, 1 tune)

*Roud #19858*

*NOTES [56 words]:* Walton lists this as being sung to "The Cumberland Crew" [Laws A18]. However, it is not the tune I know for that song. Many "Cumberland Crew" versions are in minor, and use eight lines stanzas; "A Trip on the Lavindy" is in major, and the stanzas are four lines long. Metrically, it does match the first half of "The Cumberland Crew." - RBW

Last updated in version 5.0
File: WGM139

Trip on the Schooner Kolfage, A

*DESCRIPTION:* "We shipped aboard the Kolfage at Chatham, County Kent, The fourth day of
October, for Johnson's Harbor bent. Commanded by MacDonald...." The Vick takes her onto the lake. They bump a sreamer, then win a race with it. The singers quit the ship.

AUTHOR: Jack MacCosh and Herb Pettigrew?
EARLIEST DATE: 1934 (collected from John MacDonald b Walton)
KEYWORDS: ship sailor separation
FOUND IN: US(MW)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 147-149, "A Trip on the Schooner Kolfage" (1 text)

NOTES [64 words]: According to John "Red" MacDonald, his father Captain John MacDonald, when short-handed, had brought in the two untrained men, Jack MacCosh and Herb Pettigrew, to help man the Kolfage. They soon wanted out, but were not permitted to leave the ship until they composed this song. One wonders what they would have written had they not been trying to butter up Captain MacDonald. - RBW

File: WGM147

Trip Over the Mountain, The

DESCRIPTION: The singer comes to his girlfriend's door at midnight. He asks if she will come with him over the mountain. (After some hesitation,) she consents; they sneak off while her parents are still asleep. She never regrets her decision

AUTHOR: Hugh McWilliams (source: Moulden-McWilliams)
EARLIEST DATE: 1831 (according to Moulden-McWilliams)
KEYWORDS: courting elopement
FOUND IN: Ireland Canada(Newf)
REFERENCES (4 citations):
Henry/Huntingdon/Herrmann-SamHennysSongsOfThePeople H61a+b, pp. 459-460, "I'm from over the Mountain" (1 text, 1 tune)
Tunney-WhereSongsDoThunder, pp. 27-28, "The Trip We Took Over the Mountain" (1 text)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 74, "The Trip O'er the Mountain" (1 text, 1 tune)
ADDITIONAL: John Moulden, Songs of Hugh McWilliams, Schoolmaster, 1831 (Portrush,1993), p. 9, "The Trip o'er the Mountain"

Roud #9632
RECORDINGS:
Jim Molloy, "Over the Mountain" (on MUNFLA/Leach)
Ned Williams, "I Went To My Love's Window" (on MUNFLA/Leach)

BROADSIDES:
Bodleian, Harding B 11(2794), "The Truelover's Trip O'er the Mountain" ("One night as the moon illumined the sky"), H. Such (London),1863-1885; also Firth c.18(281), 2806 c.15(129), Harding B 19(92), 2806 b.9(262), "The Truelover's Trip O'er the Mountain"; Firth c.14(377), Harding B 17(319a), "Trip O'er the Mountain"

ALTERNATE TITLES:
Come With Me Over the Mountain

NOTES [156 words]: The Bodleian broadsides do not agree on some interesting details. She says, in considering elopement, that "it might be attended with danger": her friends or parents would frown. Then, what happened after the trip over the mountain to "the alter of Hymen"?
So now in contentment we spend the long day,
Tho' the anger of marriage was soon blown away,
We oftmes chat when we've little to say,
On the trip we took over the mountain. [Harding B 11(2794), Firth c.18(281), 2806 c.15(129), Harding B 19(92), 2806 b.9(262)]
or
The danger of marriage was soon blown to an end,
And often times talk when with a friend. [Firth c.14(377)]
or
And the pleasure of it is not soon stole away; [Harding B 17(319a)]
but
The anger of parents it soon wore away [Tunney-WhereSongsDoThunder]
Moulden-McWilliams' original has "the anger of marriage...." and, quoting a local source, speculate... without parental blessing...." - BS

**Trip to the Grand Banks, A**

**DESCRIPTION:** When spring comes, "The Penobscot boys are anxious their money for to earn." They set out for the Grand Banks and send out their dories. They persist through summer, despite bad conditions; at last they get to head for home.

**AUTHOR:** Amos Hanson ?

**EARLIEST DATE:** 1932

**KEYWORDS:** ship fishing work

**FOUND IN:** US(NE)

**REFERENCES:** (1 citation):
- Doerflinger-SongsOfTheSailorAndLumberman, pp. 179-180, "A Trip to the Grand Banks" (1 text, 1 tune)

**RECORDINGS:**
- Omar Blondahl, "Off to the Grand Banks" (on NFOBlondahl04)

**NOTES:** Blondahl04 has no liner notes confirming that this song was collected in Newfoundland. Barring another report for Newfoundland I do not assume it has been found there. There is no entry for "A Trip to the Grand Banks" in Newfoundland Songs and Ballads in Print 1842-1974 A Title and First-Line Index by Paul Mercer. - BS

**File:** Doe179

**Triplett Tragedy, The**

**DESCRIPTION:** On Christmas the Triplett brothers are drinking Marshall Triplett's wife tries to stop a fight, but Lum Triplett stabs him to death. Lum meets Marshall's son Gran and confesses. Gran beats him; he dies. Gran is sentenced to 18 months on the chain gang.

**AUTHOR:** Lyrics: Ed Miller/tune: traditional

**EARLIEST DATE:** 1962 (recorded by Sophronie Miller)

**LONG DESCRIPTION:** On Christmas the Triplett brothers are drinking together when a fight breaks out. Marshall Triplett's wife tries to stop them, but Lum Triplett stabs him to death. Lum goes away, intending to surrender, but he meets Marshall's son Gran, a deputy, and confesses the murder. Gran beats him severely and takes him to jail, where his injuries become inflamed and he dies. The brothers are buried together; Gran is arrested and sentenced to 18 months on the chain gang. Listeners are warned about the perils of drink.

**KEYWORDS:** fight violence abuse crime homicide law prison punishment revenge death drink brother family

**HISTORICAL REFERENCES:**
- Dec. 25, 1909: Marshall Triplett of Elk, NC is stabbed to death by his brother, Columbus (Lum) Triplett during a fight over whiskey. Lum attempts to surrender, but he meets Marshall's son Granville, a deputy; despite Lum's pleas for mercy and refusal to fight back, Granville beats and kicks him and takes him to the jail at Boone, where he dies, either as a result of his injuries or possibly from a heart attack.
- Mar. 20, 1910: After Sophronie Triplett, Lum's widow, testifies that her husband was subject to heart trouble, which might have caused his death rather than the beating, Granville Triplett is sentenced to 18 months on the chain gang; he seems to have served only 3 months of his sentence.

**FOUND IN:** US(SE)

**RECORDINGS:**
- Sophronie Miller, "The Triplett Tragedy" (on Watson01)

**CROSS-REFERENCES:**
- cf. "Claude Allen" (tune)

**NOTES:** The singer, Sophronie Miller, was the widow of Columbus Triplett; this is the only ballad of which I'm aware that was verifiably collected from one of the principals in the story it relates. - PJS
Tripping Over the Lea [Laws P19]
DESCRIPTION: The singer sees a pretty girl on a (May) morning. (Even though she is very young,) he seduces her, then tells her he has no interest in marriage. She is left alone to await the birth of her baby.
AUTHOR: unknown
EARLIEST DATE: 1839 (Scots Musical Museum)
KEYWORDS: seduction pregnancy abandonment age
FOUND IN: Ireland Britain(England(South))
REFERENCES (6 citations):
Laws P19, "Tripping Over the Lea"
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H794, pp. 385-386, "Under the Shade of a Bonny Green Tree" (1 text, 1 tune)
OLochlainn-MoreIrishStreetBallads 10, "The Bonny Green Tree" (1 text, 1 tune)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 12, "The Bonnie Green Tree" (1 text, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 69, "The Bonnie Green Tree" (1 text, 1 tune)
DT 501, AEMAYMRN
Roud #2512
RECORDINGS:
Louis Killen, "One May Morning" (on BirdBush2)
CROSS-REFERENCES:
cf. "Willie Archer (The Banks of the Bann)" (plot)

Trois Graines de Peppernell
DESCRIPTION: "Mon pere, mon pere, vous me tenez dans votre bouche." French version of the "Singing Bone" motif. Two hungry children are sent by their parents to find food. The girl finds three grains; the boy drowns her and takes the seeds; the seeds reveal the truth
AUTHOR: unknown
EARLIEST DATE: 1948 (Creighton-Journey)
KEYWORDS: death food brother sister foreignlanguage drowning recitation
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
ADDITIONAL: Helen Creighton, _A Folk Tale Journey through the Maritimes_, edited by Michael Taft and Ronald Caplan, Breton Books, 1993, pp. 140-142, "Thee Grains of Peppernell (Trois Graines de Peppernell)" (1 text, with a prose introduction to the three-verse recitation)
CROSS-REFERENCES:
cf. "The Twa Sisters" [Child 10] (plot)

Trois Marins de Groix, Les
DESCRIPTION: French. Forebitter. "Nus etions trois marins de Groix (x2), Embarques sur le Saint Francois." Three sailors from Groix sail on the Saint Francois for 45 francs a month and win with every meal. A sailor falls in the sea when a rope parts and is never found
AUTHOR: unknown
EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)
KEYWORDS: foreignlanguage sailor death money shanty
FOUND IN:
REFERENCES (1 citation):
Hugill-SongsOfTheSea, p. 47, "Les Trois Marins de Groix" (1 text, 1 tune)
Trois Mois d'Campagne (Three Months in the Country)
DESCRIPTION: French. Three months in the country, I'll never do more. My wife is drunk and I have more to drink. Chorus: "P'tits pois, p'tits pois fayot, c'est la musique, sique, sique, c'est la musique tchqu'emploi" meaning "Peas, bean peas, the music of work"
AUTHOR: unknown
EARLIEST DATE: 1959 (Peacock)
KEYWORDS: foreignlanguage drink food humorous nonballad
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, p. 799, "Trois Mois d'Campagne" (1 text, 1 tune)
RECORDINGS:
Mme. Josephine Costard, "Trois Mois d'Campagne" (on PeacockCDROM) [one verse only]
File: Pea799

Trois Navires de Ble (Three Wheat Ships)
DESCRIPTION: French. Three wheat ships are blown to land. The youngest daughter of the king asks a sailor the price of wheat. She asks him to give up sailing and play here with her. She says she hears her children crying. He says she has no children yet.
AUTHOR: unknown
EARLIEST DATE: 1972 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: foreignlanguage courting bargaining sea ship shore storm sailor food
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 111, "Trois Navires de Ble" (1 text, 1 tune)
File: LeBe111

Trolley, The
DESCRIPTION: "Heigh-ho, away we skim o'er the city's highways; Waking the quiet byways, clang goes the gong!" Everyone is happy on the trolley. It moves with "force vulcanic." A throng watches its progress. Everyone can take the trolley
AUTHOR: John S. Russ (source: Korson-PennsylvaniaSongsAndLegends)
EARLIEST DATE: 1947 (Korson-PennsylvaniaSongsAndLegends); reportedly written 1900
KEYWORDS: technology nonballad
FOUND IN:
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 459-460, "The Trolley" (1 text, 1 tune)
Roud #7745
File: KPL459

Trooper and Maid [Child 299]
DESCRIPTION: A trooper comes to a girl's door and convinces her to sleep with him. In the morning he is called to the colors; she follows and begs him to return or let her come with him. He will not let her come and will not promise to return
AUTHOR: unknown
EARLIEST DATE: 1828 (Buchan)
KEYWORDS: courting soldier abandonment
FOUND IN: Britain(England(West,South),Scotland(Aber,Bord,High)) Ireland Canada US(Ap,MW,NE,SE,So)
REFERENCES (26 citations):
Child 299, "Trooper and Maid" (4 texts, 1 tune) {Bronson's #3}
Bronson 299, "Trooper and Maid" (27 versions)
Bronson-SingingTraditionOfChildsPopularBallads 299, "Trooper and Maid" (4 versions: #3, #12,#13, #17)
Sharp-EnglishFolkSongsFromSouthernAppalachians 45, "The Trooper and the Maid" (3 short texts, 3 tunes) {Bronson's #11, #12, #10}
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 371-373, "The Trooper and the Maid" (1 text, 1 tune) {Bronson's #14}
Randolph 41, "A Soldier Rode From the East to the West" (1 text, 1 tune) {Bronson's #8}
Randolph/Legman-RollMeInYourArms I, pp. 209-212, "A Soldier Rode" (2 texts, 1 tune)
Davis-TraditionalBalladsOfVirginia 51, "Trooper and Maid" (2 texts, 1 tune entitled "The Trooper and Maid") {Bronson's #16}
Davis-MoreTraditionalBalladsOfVirginia 46, pp. 356-360, "Trooper and Maid" (1 fragment, probably this but short enough that it might be something else)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 49, "Trooper and Maid" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 49, "Trooper and Maid" (1 fragment plus an excerpt, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 60, "The Soldier's Farewell" (1 text, 1 tune)
Brewster-BalladsAndSongsOfIndiana 27, "Trooper and Maid" (1 text, 1 tune) {Bronson's #9}
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 102-103, "The Soldier and the Maid" (1 text, 1 tune)
Leach-TheBalladBook, pp. 684-686, "The Trooper and Maid" (1 text)
Reeves-TheEverlastingCircle 10, "A Bold Dragoon" (1 text)
Purslow-TheConstantLovers, pp. 22-23, "The Dragoon and the Maid" (1 slightly composite text, 1 tune) {Bronson's #}
Kennedy-FolksongsOfBritainAndIreland 121, "As I Roved Out" (1 text, 1 tune)
Greig/Duncan7 1470, "The Trooper and the Fair Maid" (5 texts, 3 tunes) {A=Bronson's #7, B=#2, C=#4}
Greig/Duncan8 1852, "I'm Nae Awa" (1 fragment)
Ord-BothySongsAndBallads, pp. 365-366, "The Trumpet Sounds at Burreldales; or, The Trooper and the Maid" (1 short text)
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #61, p. 224-225, "Three Stralion Dragoons (Trooper and Maid, Child 299)" (1 text, 1 tune) {Bronson's #26}
Dallas-TheCruelWars-100SoldiersSongs, pp. 57-58, "The Trooper and the Maid" (1 text, 1 tune)
Niles-BalladBookOfJohnJacobNiles 65, "Trooper and Maid" (2 texts, 2 tunes)
Silber/Silber-FolksingersWordbook, p. 161, "The Trooper And The Maid" (1 text)
DT 299, TROOPRMD (TROOPRM2*) LGHTDRAG
Roud #162
RECORDINGS:
Harry List, "The Light Drag'on" (on FSB02, FSB2CD)
Dillard Chandler, "The Soldier Traveling from the North" (on OldLove, DarkHoll)
Seamus Ennis, "As I Roved Out" (on FSB01) (on FSBFTX13)
Ewan MacColl and Peggy Seeger, "The Trooper and the Maid" (on SCMackSeeger01) {the text is Bronson's #18, but the tune is different}
Jimmy McBeath, "The Trooper and the Maid" (on FSB5 [as "The Trooper Lad"], FSBBAL2) {Bronson's #17}
CROSS-REFERENCES:
cf. "I Love My Love (I) (As I Cam' Ower Yon High High Hill)" (lyrics)
cf. "Ung Sjoman Forlustar Sig, En (A Young Seaman Enjoys Himself)" (theme)
ALTERNATE TITLES:
The Trooper and the Maid
The Bugle Britches
The Bugle Boy
The Soldier and His Lady
The Soldier Travelling From the North
NOTES [220 words]: Randolph's are the first bawdy versions of the venerable ballad to see the light of print. - EC
Many versions of this have mixed with the "Seventeen Come Sunday" [Laws O17], the result may be known as "As I Roved Out" (so, e.g., the version in Kennedy-FolksongsOfBritainAndIreland), and you should probably check the references under both songs. It is often difficult to decide where to file such a piece (indeed, I managed to file the Kennedy-FolksongsOfBritainAndIreland text under both songs before finally deciding it belonged here). - RBW
Verse 3 of Child 299.B and verse 9 of Child 299.D is close to Opie/Opie-
OxfordDictionaryOfNurseryRhymes 180, "Wine and cakes for gentlemen" (earliest date in
Opie/Opie-OxfordDictionaryOfNurseryRhymes is 1898)
Child 299.D: "Bread and cheese for gentlemen, An corn and hay for horses, Pipes and tobacco for auld wives, And bonnie lads for lasses." [For this see also Baring-Gould-AnnotatedMotherGoose
#173, p. 127, ("Cheese and bread for gentlemen") -- though they describe it as "a fragment of a harvest song." The Opies say Crofton had a Welsh equivalent but do not give any additional information. - RBW

Opie/Opie-OxfordDictionaryOfNurseryRhymes 180: "Wine and cakes for gentlemen, Hay and corn for horses, A cup of ale for good old wives, And kisses for young lasses." - BS

Last updated in version 5.3
File: C299

Trooper and the Tailor, The

DESCRIPTION: The trooper is away on duty, so his wife goes to bed with the tailor. When their business is done, they go to sleep. When the trooper shows up, the tailor hides in a cabinet. The chilly trooper wants to burn the cabinet, and finds the hidden tailor.

AUTHOR: unknown

EARLIEST DATE: 1889

KEYWORDS: infidelity husband wife soldier humorous hiding

FOUND IN: US(MA) Britain(England(South,Lond),Scotland(Aber)) Canada(Newf) Ireland

REFERENCES (12 citations):
- Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 139, "The Trooper and the Tailor" (1 text, 1 tune)
- Greig/Duncan7 1463, "The Bold Trooper" (4 texts, 3 tunes)
- Copper-SongsAndSouthernBreezes, pp. 270-271, "The Trooper" (1 text, 1 tune)
- Kennedy-FolksongsOfBritainAndIreland 200, "The Game-Cock" (1 text, 1 tune)
- Palmer-EnglishCountrySongbook, #105, "The Groggy Old Tailor" (1 text, 1 tune)
- Morton-FolksongsSungInUlster 45, "The Wee Croppy Tailor" (1 text, 1 tune)
- Morton/Maguire-ComeDayGoDayGodSendSunday 50, pp. 144-145,174-175, "The Wee Croppy Tailor" (1 text, 1 tune)
- Peacock, pp. 243-248, "The Bold Trooper" (3 texts, 3 tunes)
- Leach-FolkBalladsSongsOfLowerLabradorCoast 116, "Tiddy, the Tailor" (1 text, 1 tune)
- Dallas-TheCruelWars-100SoldiersSongs, pp. 96-97, "The Bold Trooper" (1 text, 1 tune)
- Grigson-PenguinBookOfBallads 86, "The Bold Trooper" (1 text)

DT, TRPRTAIL

Roud #311

RECORDINGS:
- Charlie Chettleburgh, "Game-Cock" (on FSBFTX19)
- Nora Cleary, "The Bold Trooper" (on Voice06)
- Harry Cox, "The Groggy Old Tailor" (on HCox01)
- Joshua Osborne, "The Bold Trooper" (on PeacockCDROM) [one verse only]

BROADSIDES:
- Bodleian, 2806 c.17(414), "Tailor and Trooper," unknown, n.d.

CROSS-REFERENCES:
- cf. "The Boatsman and the Chest" [Laws Q8] (plot) and references there

ALTERNATE TITLES:
The Cropped Tailor

NOTES [111 words]: This and similar songs are sometimes traced back to a story in Boccaccio (seventh day, second story: Gianella, Peronella, and her husband). But the story is really one of the basic themes of folktale, and doubtless predates Boccaccio as well as these songs. - RBW

The Morton-FolksongsSungInUlster text ends when the trooper "caught hold of the tailor just by the two ears, And he clean cut them off with his own little shears...." That explains that text's title: "The Wee Croppy Tailor." Notes to IRClear01 give as one of the explanations of the politically charged term "Croppy," "the practice of punishing convicted felons by cutting off the tops of their ears." - BS

Last updated in version 4.3
File: FSC139

Trooper Cut Down in His Prime, The

DESCRIPTION: The singer sees a trooper "wrapped up in flannel yet colder than clay." He dies as "the bugles were playin'," and details of the burial are given. His gravestone warns, "Flash-girls of the city have quite ruined me."

AUTHOR: unknown
**Trooper Watering His Nag, The**

**DESCRIPTION:** Euphemistically, a man and a woman describe their sexual organs as a horse (pony) and a fountain. The horse drinks at the fountain, "An' I reckon you know what I mean."

**AUTHOR:** unknown

**EARLIEST DATE:** 1992 (Legman); the concept is found in 1707 (Pills to Purge Melancholy, v.iii p. 55, according to Farmer)

**LONG DESCRIPTION:** "There was an old woman lived under the hill, And it's green so green the leaves...." "It was a bold trooper rode up to the inn." He beds the woman's daughter. The girl, "fever in her belly," looks over his body and repeatedly asks "what is this here." The man and a woman describe their sexual organs as a horse (pony) and a fountain. The horse drinks at the fountain, "An' I reckon you know what I mean."

**KEYWORDS:** sex bawdy

**FOUND IN:** Canada Britain(England) US(MA,So)

**REFERENCES (5 citations):**
- Randolph/Legman-RollMeInYourArms I, pp. 44-52, "The Trooper Watering His Nag" (9 texts, 2 tunes)
- Gilbert-LostChords, p. 71, "You Know Very Well What I Mean" (1 partial text)
- Dallas-TheCruelWars-100SoldiersSongs, pp. 60-61, "The Trooper's Horse" (1 text, 1 tune)
- DT, TROOPNAG* TRPHORSE*
- ADDITIONAL: Thomas d'Urfey, Wit and Mirth, or, Pills to Purge Melancholy (New York: Folklore Library Publishers, 1959 (facsimile reproduction of 1876 reprint of the 1719-1720 edition ("Digitized by Internet Archive"))), Vol V, pp. 13-14, "The Trooper Watering His Nagg" (1 text, 1 tune)
- Roud #1613

**CROSS-REFERENCES:**
- "The Shoemaker's Kiss" (chorus lyrics)
- "Ye Ken Pretty Well What I Mean, O" (lyrics, style)

**ALTERNATE TITLES:**
- I Reckon You Know What I Mean
- Green Leaves So Green

**NOTES [50 words]:** I'm tempted to lump this with "Ye Ken Pretty Well What I Mean, O" -- the lyric and sly tone are obviously quite close. But Roud and Ben Schwartz both leave them separate, so I am very tentatively doing the same. But almost all authorities seem to confuse them somewhat; you had better see both songs. - RBW

Last updated in version 4.2

File: RL044
Trottin' Song

DESCRIPTION: First song: "Here me goes, here me goes, Going downtown to get my old shoes lined and bound. Old hare hip and old hare and old hare eat my turnip top." Second song: "Here me goes... Goin' down to grandpa's some grapes... and bring my pa two apples"

AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: food animal nonballad father clothes
FOUND IN: US(So)
REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 35, "Trottin' Song [1]" and "Trottin' Song [2]" (2 short texts, 2 tunes)
Roud #16315

NOTES [60 words]: Arnold-FolkSongsofAlabama reports these as two different songs -- and they do have different tunes, and even different time signatures. But they start with the same line, and have the same sort of feel; until and unless something shows up to distinguish them, I am lumping them. "Trotting" refers not to a means of locomotion but "trotting a baby to sleep." - RBW

Last updated in version 4.2
File: Arno0035

Trotting Horse, The

DESCRIPTION: "I can sport as fine a trotting horse as any well in town." The singer declares that the animal can travel at fourteen miles per hour. He describes its intelligence and racing abilities, and says how quickly it can bring him home from far away

AUTHOR: unknown
EARLIEST DATE: before 1830 (broadside, Bodleian Firth c.19(78))
KEYWORDS: horse racing nonballad
FOUND IN: Britain(England(Lond))
REFERENCES (3 citations):
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #69, "Trot Away" (1 text, 1 tune)
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, pp. 244-245, "The Trotting Horse" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 438-439, "The Trotting Horse" (1 text)

NOTES [129 words]: Bell attributes his text and the Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland text to W. H. Ainsworth. I assume this is Harrison Ainsworth, author of Rookwood, who also gave us the legend of Dick Turpin and Black Bess. Ainsworth did not create the song -- there are numerous broadside copies -- but I wouldn't trust Ainsworth's version very much as an example of the type; he would be too tempted to fiddle with it. - (BS), RBW

The broadsides are recognizably the same song but verses are omitted from some. There are a few lines notably different; for example, "She'll trot fifteen miles an hour I'll bet you a thousand pounds" vs. "To trot you 14 miles an hour I will bet you five to one." The Ainsworth-influenced text is closer to "the five to one" set. - BS

Last updated in version 4.2
File: BeCo438

Trouble for the Range Cook (The Chuck Wagon's Stuck)

DESCRIPTION: "Come wrangle your broncos and saddle them quick, For the chuck wagon's boggin' down there by the crick." The riders make every effort to free the wagon, for "There's nothing to eat when the chuck wagon's mired."
Trouble I've Had All My Day

DESCRIPTION: The singer complains that he has had "trouble all my days" and it will carry him to the grave. Mama warned him he'd have trouble where ever he'd go. His girl quits him. Police arrest him and he has no one to go his bail.

AUTHOR: unknown
EARLIEST DATE: 1963 (MJHurt04)
KEYWORDS: courting rejection prison nonballad lover police
FOUND IN:
RECORDINGS:
Mississippi John Hurt, "Trouble I've Had All My Day" (on MJHurt04)

File: RcTIHAMD

Trouble in Mind (I)

DESCRIPTION: "Troubled in mind, I'm blue, but I won't be blue always; The sun's gonna shine in my back do' some day." "I'm gonna lay my head on some lonesome railroad line...." "I love all you pretty women, I love you all the same...."

AUTHOR: Richard Jones
EARLIEST DATE: 1926 (copyright)
KEYWORDS: courting hardtimes floatingverses
FOUND IN: US
REFERENCES (1 citation):
Lomax-FolkSongsOfNorthAmerica 313, "Troubled in Mind" (1 text, 1 tune)
RECORDINGS:
Bertha "Chippie" Hill, "Trouble in Mind" (OKeh 8312, 1926/Conqueror 8937, 1937; Vocalion 04379, 1938) (Circle J-1003, n.d.) (Vocalion 1248, 1929)
Roscoe Holcomb, "Trouble in Mind" (on Holcomb-Ward1, HolcombCD1, ClassOT)
Karl Jones, "Trouble in Mind" (Mercury 2002, 1945)
R. M. Jones: "Trouble in Mind" (Bluebird B-6569, 1936; Bluebird B-6963, 1937)
Leon's Lone Star Cowboys, "Trouble in Mind" (Decca 5340, 1937)
Jane Lucas [pseud. for Victoria Spivey] "Trouble in Mind" (Vocalion 03346, 1936)
Lucky Millinder & his Orch.; Rosetta Tharpe, vocalist, "Trouble in Mind" (Decca 48053, rec. 1941)
Jesse Rodgers, "Troubled in Mind and Blue" (Bluebird B-6924, 1937)
Georgia White, "Trouble in Mind" (Decca 7192, 1936), "Trouble in Mind Swing" (Decca 7521, 1938)
Bob Wills & his Texas Playboys, "Trouble in Mind" (Vocalion 03343, 1936; Columbia 20109, n.d.; Conqueror 9041, 1938; Columbia 37306, 1947)
SAME TUNE:
Jack & Leslie, "Trouble in Mind #3" (Decca 5561, 1938)
Shelton Brothers, "New Trouble in Mind" (Decca 5339, 1937)
Georgia White, "New Trouble in Mind" (Decca 7332, 1937)

File: LoF313

Trouble in My Way

DESCRIPTION: "Trouble is in my way I have to cry/mourn sometime, Jesus will take me by and
by." "I've got a bleeding heart." "Blessed are the pure in heart." "The Holy Bible said it's true My God died for me and you," "If I walk right he will take me."

AUTHOR: unknown
EARLIEST DATE: 1952 (recording, The Dixie Humming Birds)
KEYWORDS: Bible nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Roud #17293

RECORDINGS:
The Dixie Humming Birds, "Trouble in My Way" (Peacock 1705, 1952)
Peerless Four, "Trouble in My Way" (on LomaxCD1708)

NOTES [126 words]: At least one reference for "The Holy Bible said it's true My God died for me and you" is 2 Corinthians 5:14-15 (King James): "For the love of Christ constraineth us; because we thus judge, that if one died for all, then all were dead: And that he died for all, that they which live should not henceforth live unto themselves, but unto him which died for them, and rose again."
- BS
Similarly Romans 6:10, "For in that he died, he died unto sin once: but in that he liveth, he liveth unto God" (KJV)/"The death he died, he died to sin, once for all; but the life he lives, he lives to God" (New Revised Standard Version). This is the basis of the doctrine of the Atonement, and is common both in the New Testament and in Christian theological writings. - RBW

Trouble O

DESCRIPTION: "Climbing up de mountain Creeping on me knee I was tryin' to see me Jesus To tell Him all my troubles ... Trouble oh The whole world in trouble"

AUTHOR: unknown
EARLIEST DATE: 1972 (Elder-FolkSongAndFolkLifeInCharlotteville)
KEYWORDS: nonballad religious Jesus
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
Elder-FolkSongAndFolkLifeInCharlotteville, p. 54, "Trouble O" (1 text, 1 tune)
File: E1Ch054

Trouble of the World, The

DESCRIPTION: "I want to be my Father's children (x3), Roll, Jordan, roll." "Ah, say, ain't you done with the trouble of the world (x3), Roll, Jordan, roll." "I ask my father how long I held them (x3), held them to the end." "My sins are so heavy I can't get along...."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad sin
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 8, "The Trouble of the World" (1 text, 1 tune plus a (partial?) variant)
Roud #11855
NOTES [31 words]: Allen, Ware, and Garrison admit that it is "impossible to represent in notes" the strange timing of this piece. I suspect it is sort of a patter song inspired by "Roll, Jordan, Roll." - RBW

Last updated in version 2.4
File: AWG008
Trouble Will Bury Me Down

DESCRIPTION: Chorus: "Why brother (sister)" "Poor me, poor me, Trouble will bury me down" (2x). Verse: Hallelujah once, hallelujah twice, Trouble..., The Lord is on the giving hand...." "Sometimes I think I'm ready to drop.... Thank the Lord I do not stop...."

AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Barton-OldPlantationHymns, p. 24, "Po Me" (1 text, 1 tune)
File: Bart024

Trouble, Trouble

DESCRIPTION: "Trouble, trouble, I had them all my day... Well, it seem like trouble go'n let me to my grave." The singer is going to the South where it is dry. He is in his cell and missing his Mamma. He works his team.

AUTHOR: unknown
EARLIEST DATE: 1937 (collected from James Hale)
KEYWORDS: work hardtimes prison
FOUND IN: US(So)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 352-354, "Trouble, Trouble" (1 text, 1 tune)
Roud #15598
File: LoSi352

Troubled In My Mind (I)

DESCRIPTION: "I'm troubled (x3) in my mind; If (trouble doesn't kill me, I'll live a long long time." Remainder is mostly floating verses: "My cheeks were as red as the red blooming rose." "I'll build me a cabin on the mountain so high." "I'm sad and I'm lonely."

AUTHOR: unknown
EARLIEST DATE: 1927 (Brown)
KEYWORDS: nonballad loneliness floatingverses
FOUND IN: US(SE)
REFERENCES (5 citations):
Lomax-FolkSongsOfNorthAmerica 102, "I'm Troubled" (1 text, 1 tune)
Greenway-AmericanFolksongsOfProtest, pp. 98-99, "I'm Troubled In Mind"
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 290, "Troubled in Mind" (2 texts); also 250, "The Wagoner's Lad" (3 texts plus 3 fragments; the texts "A"."C" are "The Wagoner's Lad," and "D" has an associated verse, but "E" and "F" are fragments of a love song, perhaps "Farewell, Charming Nancy" or "Omie Wise,," both of which have similar lyrics; "D" also shares this single verse, and "E" adds a "Troubled in Mind" chorus); also 443, "I Had a Banjo Made of Gold," a fragment of this song or something related
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 250, "The Wagoner's Lad" (6 tunes plus text excerpts, five of which are probably "The Wagoner's Lad" but the "Ef" tune is something else but has a chorus which might go here); 290, "Troubled in Mind" (2 tunes plus text excerpts)
Browne-AlabamaFolkLyric 173, "Trouble On Your Mind" (1 text, 1 tune)
Roud #12091 and 14067
RECORDINGS:
Blue Sky Boys, "I'm Troubled, I'm Troubled" (Bluebird B-6538, 1936)
Rufus Crisp, "Trouble on my Mind" (on Crisp01)
Doc Watson & Arnold Watson, "I'm Troubled, I'm Troubled" (on Watson01)
CROSS-REFERENCES:
cf. "I'm Sad and I'm Lonely" (floating verses)
cf. "Going Across the Sea" (floating verses)
cf. "I Wish That Girl Was Mine" (theme, floating lyrics)
NOTES [121 words]: Other than the tune, and perhaps the first verse, the Lomax text seems to be composed entirely of floating verses from songs such as "The Wagoner's Lad (On Top of Old
Troubled In My Mind (II)

DESCRIPTION: Chorus: "I'm troubled (x3) in mind, If Jesus don't help me I surely will die." Verses: The singer asks Jesus for help in times of trouble. Jesus helped the singer to bear the "dark days of bondage"

AUTHOR: unknown

EARLIEST DATE: 1903 (Marsh)

KEYWORDS: hardtimes slavery nonballad religious Jesus

FOUND IN: US(SE,So)

REFERENCES (4 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 236, "I'm Troubled in Mind" (1 text, 1 tune)
Work-FolkSongOfTheAmericanNegro, p. 51, "I'm Troubled in Mind" (1 text)
Arnold-FolkSongsofAlabama, p. 171, "I'm Troubled" (1 short text, 1 tune)
ADDITIONAL: J. B. T. Marsh, The Story of the Jubilee Singers (London: Hodder and Stoughton, 1903 ("Digitized by Internet Archive")), #6 p. 164, "Children We Shall All Be Free" (1 text) (1 tune)

Roud #10971

NOTES [101 words]: Marsh: "The person who furnished this song (Mrs. Brown of Nashville, formerly a slave), stated that she first heard it from her father when she was a child."

Marsh/Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute and Work are close, in form, to Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 290A and the Blue Sky Boys recording of "Troubled in My Mind (I)"; "I'm troubled(x3) in mind, And if trouble don't kill me I'll live a long time." Marsh/Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute has a minor variant of the Blue Sky Boys' tune. - BS

Last updated in version 6.0

File: Dett236B

Troubles, The

DESCRIPTION: Orange and Green fight. "Corney" ended the terror; Humbert ended peace. "Orange for Croppies went grousing." "Paddies completely divided" let John Bull adopt Union: "I'll take from them Commons and Peers" leaving "shackles and chains to the slave"

AUTHOR: James Hope (?-1847) (source: Moylan-TheAgeOfRevolution-1776-1815)

EARLIEST DATE: 1887 (Madden's _Literary Remains of the United Irishmen of 1798_, according to Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: rebellion Ireland nonballad political

HISTORICAL REFERENCES:
May-June 1798 - Irish rebellion against British rule
June 1798-March 1801 - Cornwallis is Viceroy of Ireland after the uprising (source: "Charles Cornwallis" at the site of the Grand [Masonic] Lodge of British Columbia and Yukon)
August-September 1798 - A French force under General Jean-Joseph-Amable Humbert lands in Ireland and is defeated.
January 1801 - Act of Union of Ireland and Great Britain

FOUND IN:

REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 148, "The Troubles" (1 text)

NOTES [549 words]: "This piece ... was written by Jemmy Hope, one of the Northern United Irish leaders. Hope survived the rising and died in 1847."

The ballad makes a hero of Cornwallis as viceroy and commander-in-chief sent to Ireland to keep the peace after the 1798 uprising. Then it blames the Orangemen for the revival of terror after
Humbert's defeat. After discussing Union it retells Aesop's fable in which a fox [England] steals the prize [Ireland] for which a lion and bear [Orange and Green] fight. It ends with a sarcastic tribute to "our gracious good monarch ... And also our free Constitution, And shackles and chains to the slave." - BS

Lord Lieutenant Camden, who was in charge in Ireland when the 1798 rebellion started, had no idea what to do. The British came up with a typically bad compromise: They put the dreadful General Lake in charge of the army, but appointed Cornwallis to be Lord Lieutenant. Despite his failure in America (for which see "Lord Cornwallis's Surrender"), Cornwallis had done good service in the fifteen years prior to his appointment; he had spent six years in India, and had demonstrated (and would demonstrate again in Ireland) that he had none of the self-importance of the typical British politician (Pakenham, p. 263-264).

Cornwallis was clearly more humane than most of the alternatives. Fry/Fry, p. 206, write that "He overrode Lake: troops were certainly not to be let loose on the countryside and there would be no punishment without trial."

He also issued written pardons (called "Cornys") to rank and file rebels who surrendered quickly (Kee, p. 123).

When Humbert invaded, Cornwallis organized the pursuit that captured him (Fry/Fry, p. 207; Kee, p. 140).

Cornwallis and his secretary Lord Castlereigh also helped arrange the Act of Union, but this was based on Orders From On High. His personal feelings were very different: "I despise and hate myself for every hour engaging in such work" (Golway, p. 90; Kee, p. 159). But he and (especially) Castlereigh bought enough Irish peers to eventually pass Union (Fry/Fry, p. 211).

The religious conflicts in Ulster to which this song refers actually began even before 1798; see such songs about the Defenders, the Peep o' Day Boys, and the Orangemen as "The Noble Ribbon Boys," "Bold McDermott Roe," "The Boys of Wexford," and "Lisnagade."

Most of the sources I checked do not mention James Hope, but he is all over the pages of Smyth. He is said (p. 30) to have had only 15 weeks of formal schooling. In 1796, he travelled from Belfast to Dublin to spread the United Irish message (p. 152), and also visited Armagh, Monaghan, Cavan, and Leitrim (p.158) to bring the Defenders into the United framework. After the arrests of 1796-1797 he became one of the few remaining United Irish leaders coordinating the activities of the various local chapters (p. 160); perhaps his travels made him harder to catch. It appears that Smyth regards him as a radical inclined toward socialism (p. 165).

OxfordCompanion lists Hope's birth date as 1764, and says he wrote his memoirs in 1843; they were published in 1846. It does not know his death date; it appears that Moylan's date is a conjecture from the fact that Hope was still alive when the memoirs were published, but he made little further impression on history. - RBW

Bibliography

- Fry/Fry: Peter and Fiona Somerset Fry, A History of Ireland, 1988 (I use the 1993 Barnes & Noble edition)
- Golway: Terry Golway, For the Cause of Liberty, Simon & Schuster, 2000
- Kee: Robert Kee, The Most Distressful Country, being volume I of The Green Flag (covering the period prior to 1848), Penguin, 1972

Last updated in version 2.5
File: Moyl148

True American, The

DESCRIPTION: Vote for Pierce and King for President and Vice President and defeat Winfield Scott

AUTHOR: unknown
EARLIEST DATE: 1856 (Thompson-APioneerSongster)
LONG DESCRIPTION: Winfield Scott is criticized for first opposing the vote for naturalized citizens
-- to gain votes -- and then supporting that vote to gain the Irish vote. "[W]e'll make the blue dome ring With shouts of joy and victory for gallant Pierce and King. Then to the breeze we'll fling The flag of Pierce and King"

KEYWORDS: nonballad political

HISTORICAL REFERENCES:
1852 - Presidential campaign. Franklin Pierce and William Rufus Devane King Democratic candidates for president and vice-president. The Whig candidates were Winfield Scott and William Alexander Graham. Pierce wins with 51% of the popular vote (to 44% for Scott and 5% for the Free Soil candidate) and 254 electoral votes to 42 for Scott. It is the last election in which the Whig party is a significant factor; in 1856, they will be replaced by the Republicans.

FOUND IN: US(MA)
REFERENCES (1 citation):
Thompson-APioneerSongster 62, "The True American" (1 text)
Roud #2833
File: TPS062

True Bottom'd Boxer, The

DESCRIPTION: Supposedly about a nineteenth century boxer, Tom Spring: "Spring's the boy for a Mousley-Hurst rig [fight], my lads, Shaking a flipper and milling a pate." In language non-boxers will find incomprehensible, the song praises Spring's abilities

AUTHOR: unknown
EARLIEST DATE: 1927 (Finger-FrontierBallads)
KEYWORDS: fight nonballad
FOUND IN:
REFERENCES (1 citation):
Finger-FrontierBallads, pp. 50-51, "The True Bottom'd Boxer: (1 text)
Roud #8832
File: Fing050

True Friends and Relations of High and Low Stations

DESCRIPTION: "Now we're preparing for war we're declaring, I hear people say we'll have corpses this year." "the times they are awful the Irish unlawful." "this mean rotten super' that sent our five troopers to the gaol in Tralee."

AUTHOR: Sean O Tuama (Johnny Nora Aodha) (source: OCroinin/Cronin-TheSongsOfElizabethCronin)
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: war prison
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 189, "True Friends and Relations of High and Low Stations" (1 text)
Roud #16240
NOTES [43 words]: I have no idea what's going on here. Is this about a literal war? The first World War? The Irish Civil War? - BS
I would guess (wildly) the Boer War: A lot of Irish fought it, but Ireland was not in the political ferment that preceded the First World War. - RBW
Last updated in version 3.2
File: OCC189

True Love (I)

DESCRIPTION: "Tell me who's your true love. Fare ye well. Oh, tell me who's your true love. Fare ye well. She told me who's her true love. [Spoken: I didn't, didn't.] She told me who'se her true love. [I didn't didn't.] Let's stamp him down, let's stamp him down."

AUTHOR: unknown
EARLIEST DATE: 1962 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: love dialog nonballad
True Love from the Eastern Shore

DESCRIPTION: Singer tells sweetheart who spurned him/her that s/he "would not serve you as you served me." Singer plans to mourn and weep, and tells sweetheart to grieve over his/her tombstone. (Singer vows to "court the girl, the old lady ain't in")

AUTHOR: unknown

EARLIEST DATE: 1918 (Cecil Sharp collection)

KEYWORDS: courting rejection death mourning burial lover

FOUND IN: US(SE)

REFERENCES (1 citation):
Sharp-EnglishFolkSongsFromSouthernAppalachians 187, "True Love from the Eastern Shore" (2 texts, 2 tunes)

Roud #3610

RECORDINGS:
Texas Gladden, "Love's Worse Than Sickness" (on USTGladden01 -- a fragment with some words similar to this)

NOTES [33 words]: Sharp's "A" version doesn't define the sex of the singer or sweetheart. The "B" version is a fragment, which doesn't really overlap the "A" version; Sharp may have been using this as a catchall. - PJS

Last updated in version 5.3

File: ShAp2187

True Lovers' Discussion (I), The

DESCRIPTION: The boy asks the girl why she has changed her mind about him. She explains. He offers counter-arguments, elaborately reasoned. They quarrel. He prepares to leave her. She grows sad and begs him to stay.

AUTHOR: unknown

EARLIEST DATE: 1901 (O'Connor-OldTimeSongsAndBalladOfIreland); before 1900 (broadside, Bodleian Harding B 19(102))

KEYWORDS: love courting rejection accusation

FOUND IN: Ireland Canada(Mar,Newf)

REFERENCES (5 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H164, pp. 362-364, "The True Lovers' Discussion" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 114, "One Pleasant Evening As Pinks and Daisies" (2 texts)
Creighton-FolksongsFromSouthernNewBrunswick 39B, "The True Lovers' Discoursion" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 96, "The True Lovers' Discussion" (1 text, 1 tune)
O'Connor-OldTimeSongsAndBalladOfIreland, pp. 77-79, "The True Lover's Discussion" (1 text)
ST HHH164 (Partial)

Roud #2948

RECORDINGS:
Henry Campbell, "The True Lovers' Conversation" (on ITMA/CapeShoreNL)
Robert Cinnamond, "The True-Lover's Discussion" (on IRRCinnamond02)

BROADSIDES:
Bodleian, Harding B 19(102), "The True Lover's Discussion," J.F. Nugent & Co. (Dublin), 1850-1899; also 2806 b.9(228)[some words illegible], 2806 c.15(65), 2806 c.15(43)[many illegible words], [The] True Lover's Discussion

NOTES [291 words]: The notes to Sam Henry credit it to a "schoolteacher M'Kittrick," at a date before 1860, and it certainly seems likely enough that it is composed. But I cannot prove the
The notes to Henry/Huntington/Herrmann list several other versions of this song, so I suppose it must have had some oral currency. But I can't believe it really had much popularity (despite Sam Henry's claims that he had many requests). It is dense, talkative, repetitive, foolish, and *long* (18 8-line stanzas in the Henry text, 20 8-line stanzas in Creighton and in Manny/Wilson-SongsOfMiramichi). It is also much too fond of elaborate words to be a good folk song. I wonder if Henry wasn't confusing this with "Two Lovers Discoursing" [Laws O22] (a confusion Creighton also suffered; see Ben Schwartz's note); they share a title, and a theme, but the forms are utterly different. - RBW

Creighton-FolksongsFromSouthernNewBrunswick: "There must be some relation between 39A and B. The former seems to have originated with the folk and the latter to have been a literary composition taken over by the folk. They are placed together because of subject matter and also because singers give variants of the same title." If so they have grown so far apart that there is no hint in the words that they are related. For 39A see "Two Lovers Discoursing" [Laws O22]. On IRRCinnamond02, Cinnamond sings the first two and last verse [of "32"] that are very close to Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H164. He points out that the last verse claims "In Magheratimpan [near Ballynahinch], if you inquire, you will find the author of these simple lines"; that corresponds to the note in Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople about authorship. - BS

Last updated in version 4.5
File: HHH164

**True Tale of Robin Hood, A [Child 154]**

**DESCRIPTION:** The Earl of Huntington, incomparable archer, consumes his wealth and is outlawed due to indebtedness to an abbot. Renamed Robin Hood, he is cruel to clergy and kind to the poor. Several adventures and his death by bloodletting are recounted.

**AUTHOR:** Martin Parker

**EARLIEST DATE:** 1632 (Stationer's Register entry, which in this case we can be sure applies to this ballad)

**KEYWORDS:** Robinhood poverty outlaw clergy death

**HISTORICAL REFERENCES:**
1198 - ninth year of Richard I, which the cover of the broadsheet reports as Robin's death date

**FOUND IN:**

**REFERENCES (4 citations):**
Child 154, "A True Tale of Robin Hood" (1 text)
Ritson-RobinHood, pp. 91-106, "A True Tale of Robin Hood" (1 text)
ADDITIONAL: R. B. Dobson and J. Taylor, _Rymes of Robyn Hood: An Introduction to the English Outlaw_, University of Pittsburg Press, 1976, pp. 188-190, "A True Tale of Robin Hood" (1 excerpt, consisting of stanzas 1-5 and 104-120 plus postscript)
Stephen Knight and Thomas Ohlgren, editors, _Robin Hood and Other Outlaw Tales_, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2000, pp. 602-625, "A True Tale of Robin Hood" (1 text, based primarily on the Bodleian broadside of c. 1632)
Roud #3996

**NOTES [458 words]:** For background on the Robin Hood legend, see the notes on "A Gest of Robyn Hode" [Child 117]. Child would later write that he should have made "The Tale of Robin Hood" (which is presumably this) "an appendix and not given it a number" (Brown, p. 125). This would have been a good idea, since it is not traditional and not very valuable.

The Martin Parker who wrote this also, somewhat later, wrote "When the King Enjoys His Own Again" (1643). The latter was a better piece, but that's only because this is both banal in content and dreadful in form. Parker also wrote about King Arthur and Saint George, no doubt with equal (lack of) insight, and has a few other possible index. It is ironic that his tale provides a great mass of circumstantial detail about Robin Hood-- but circumstantial detail based on late sources or pure imagination.

The publisher's blurb on this promises "Truth purged from falsehood." I suppose that's true: Parker took every old, valuable, true element of the Robin Hood legend, and purged it, leaving all the falsehood to be read by gullible buyers. (Dobson/Taylor, p. 187, suggest that the "True Tale" contains allusions to lost Robin Hood tales. This is possible, but I see no reason to believe the
material they are considering to be anything other than Parker's own creations. It seems nearly
certain, e.g., that the anti-clericalism of the "True Tale" -- which is even more extreme than, say,
that in the "Gest" -- reflects the Protestantism of Parker's time, not something he took from his
sources. Note, for instance, that Robin is bled to death by a friar, not -- as in the "Gest" and "Robin
Hood's Death" [Child 120] by the Priess of Kirklees.)
Parker is thought to have been born around 1600 and died around 1656, with A History of that
Joseph Ritson called him a "Grub-street scribbler and great Ballad monger of Charles the Firsts
time" (Ancient Songs and Ballads, notes to "John and Joan; or, A Mad Couple Well Met," p. 372 in
the Singing Tree Press edition.)
Those interested in Parker should probably see the article "Martin Parker, Ballad-Monger," by H. E.
Rollins, published in Modern Philology XVI, 1919 (citation from Dobson/Taylor).
Rollins, p. 199, #2308, cites as a version of this piece the "Robin Hood" registered by Richard
Cotes on November 9, 1633. More clearly this is p. 237, #2742, "a True tale of Robyn Hood or a
breife touch of the life and deth of that renowned outlaw Roberte Earle of Huntington &c by M: P:" --
registered February 29, 1632 by Francis Grove. This was printed by T. Cotes on behalf of Grove,
and apparently published as "A True Tale of Robbin"; see STC, p. 441, #19275. - RBW
Bibliography

- Brown: Mary Ellen Brown, Child's Unfinished Masterpiece: The English and Scottish Popular
  Ballads, University of Illinois Press, 2011
- Dobson/Taylor: R. B. Dobson and J. Taylor, Rymes of Robyn Hood: An Introduction to the
  English Outlaw, University of Pittsburg Press, 1976
- NewCentury: Clarence L. Barnhart with William D. Haley, editors, The New Century
- Rollins: Hyder E. Rollins, An Analytical Index to the Ballad-Entries (1557-1709) In the
  Register of the Company of Stationers of London, 1924 (I use the 1967 Tradition Press
  reprint with a new Foreword by Leslie Shepard)
  England, Scotland & Ireland And of English Books Printed Abroad 1475-1640, The
  Bibliographical Society [of London], 1963

Last updated in version 5.3
File: C154

True-Born Irish Man (With My Swag All on My Shoulder; The True-Born Native Man)

DESCRIPTION: The singer arrives in (Australia/Philadelphia) from Ireland and sets out to ramble.
The girls rejoice at his presence. (A tavern-keeper's daughter) is scolded by her mother for wanting
to follow him. She is determined to do so anyway
AUTHOR: unknown
EARLIEST DATE: 1837 (Leander R. Miller manuscript; see NOTES)
KEYWORDS: rambling emigration mother courting
FOUND IN: Australia US(MA,MW,So) Ireland Canada(Mar,Ont)
Britain(England(Lond,South),Scotland(Aber))
REFERENCES (25 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 62, 122, "Dennis O'Reilly"; p. 138, "Tramp the
Bushes of Australia" (3 texts, 3 tunes)
Anderson-StoryOfAustralianFolksong, pp. 112-114, "With My Swag All on My Shoulder" (1 text, 1
verse)
Ward-PenguinBookOfAustralianBallads, pp. 68-69, "Like a True-born Native Man" (1 text)
Stewart/Keesing-FavoriteAustralianBallads, p. 18, "Dennis O'Reilly" (1 text)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 126, "The Roving Irishman" (1 text, 1 tune)
Bethke-AdirondackVoices, p. 97, "The Roving Ashlaw Man" (1 text, 1 tune, heavily localized); pp.
134-135, "The Roving Cunningham" (1 text, 1 tune, which Roud files with #498, "The Roving
Gambler (The Gambling Man)" [Laws H4], but while the first two lines resemble that song, the rest
seems to be more like this)
Dean-FlyingCloud, pp. 124-125, "The Roving Irishman" (1 text)
Peters-FolkSongsOutOfWisconsin, p. 48, "The Roving Irishman" (1 text, 1 tune, Rickaby's
transcription of Dean)
Abernethy-SinginTexas, pp. 39-40, "The Roving Gambler"; "The Gamboling Man"; "The Roving Journeyman" (3 texts, 1 tune; the first two are "The Roving Gambler," but "The Roving Journeyman" is a short form of this piece)
Fahey-Eureka-SongsThatMadeAustralia, pp. 76-77, "Denis O'Reilly" (1 text, 1 tune)
Fahey-PintPotAndBilly, pp. 16-17, "Denis O'Reilly" (1 text, 1 tune)
Greig/Duncan71397, "Scrogie's Bell" (1 fragment)
Reeves/Sharp-ThelidiomOfThePeople84, "The Roving Journeyman" (1 text)
Kennedy-FolksongsOfBritainAndIreland353, "The Roving Journeyman" (1 text, 1 tune)
Williams-Wiltshire-WSROMI696, "Roving Navigator" (1 text)
Manifold-PenguinAustralianSongbook, pp. 36-37, "With My Swag All on My Shoulder (Denis O'Reilly)" (1 text, 1 tune)
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 125-127, "With My Swag All On My Shoulder" (1 text)
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, pp. 86-88, "The Rambling Irishman" (1 text)
Creighton-FolksongsFromSouthernNewBrunswick15, "The Roving Journeyman" (1 text, 1 tune)
Fowke-TraditionalSingersAndSongsFromOntario37, "The Rambling Irishman" (1 text, 1 tune)
Wolf-AmericanSongSheets, #2040, p. 137, "The Roving Journeyman" (1 reference)
DT, DENNOREI* ROVJOURN*
ADDITIONAL: Roger Elbourne, Music and Tradition in Early Industrial Lancashire 1780-1840 (Totowa, 1980), p. 74, "The Roving Journeyman" (1 fragment)
Bill Wannan, _The Australians: Yarns, ballads and legends of the Australian tradition_, 1954 (page references are to the 1988 Penguin edition), pp. 166, "The Diggers" (1 excerpt)
Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), p. 307, "The Diggers" (1 short text)
ST MA062 (Partial)
Roud #360 and 676
RECORDINGS:
Paddy Doran, "The Roving Journeyman" (on FSB3)
Tom Willett, "The Roaming Journeyman" (on Voice20)
BROADSIDES:
Bodleian, Harding B 11(3353), "Roving Journeyman," J. Catnach (London), 1813-1838; also Harding B 11(1229), Harding B 11(1479), Johnson Ballads 2807, Harding B 11(3354), Harding B 11(3355), 2806 b.11(33), Firth c.18(249), Harding B 11(3352), Harding B 11(804), 2806 d.31(40), Harding B 11(1228), 2806 b.11(203), Firth c.26(218), Harding B 25(1671), "[The] Roving Journeyman"
CROSS-REFERENCES:
cf. "The Union Boy" (floating lyrics)
cf. "Neuve Chappelle" (tune, form)
SAME TUNE:
Neuve Chappelle (File: HHH526)
NOTES [1268 words]: The popular version of this piece, "With My Swag All on My Shoulder," is by A.B. "Banjo" Paterson, but the song appears to be older. Perhaps more characteristic than any particular plot is the second half of the first verse, which often becomes a chorus:
With my (swag/bundle) on my shoulder,
My (stick/billy) in my hand,
I'll travel round (the country/Australia/etc.)
(Like/I'm) a (true-born Irishman/true-born native man/roving journeyman).
What appears to be the earliest datable version of this is the text found in the Supplemental Tradition, dated 1837 and supplied to us by John Aldrich. It was written out, according to its colophon, on January 31, 1837 by Leander R. Miller. Aldrich supplied this information about Miller: Leander R. Miller was born in Cumberland, Rhode Island on June 22, 1818 and died March 16, 1842. He did not marry. He is buried at the Elder Ballou Meeting House Cemetery in Cumberland.
He was the fifth child of ten children of Jonathan and Polly (Ballou) Miller of Cumberland. His father Jonathan was a farmer and boat builder and is the son of William Miller. His mother Polly is daughter of Oliver Ballou. One of his brothers is the Hon. Edwin Ballou Miller who was a very successful businessman, real estate developer and member of the General Assembly of Rhode Island in 1888.
Oliver Ballou is the son of Noah Ballou Sr. who is a descendent of Maturin Ballou. Maturin Ballou is the first Ballou to have immigrated to New England around 1640. Oliver Ballou and son Dexter Ballou (younger brother of Polly and uncle to Leander) were honored as very successful pioneers of the cotton spinning mill industry in Woonsocket Falls.

Noah Ballou Jr. was another son of Noah Ballou Sr. and was the brother of Oliver (uncle to Polly and great uncle to Leander). At the age of 16, Noah volunteered in the Continental army just after the battle of Bunker Hill and rose to be sergeant with Gen. Greene. Later, Noah was a proprietor of a store/livery stable where he sold molasses, rum, lumber, tobacco, coffee, salt, sugar, chocolate, and other items and he rented out his horse, oxen, wagon and sleigh. Noah Ballou kept a ledger that documented the sale of each item and the amount owed by each customer. The name of the customer was at the top of each page (a separate page for each customer) and a list of items purchased or rented was documented in this ledger and noted when payment was met. Customers included Oliver Capron, William Eddy, Ariel Cook and Jonathon Miller (I believe to be the father of Leander). The ledger is dated from 1806 to 1817. It is believed that this ledger was passed down through the family, to Noah's brother Oliver and then to his daughter Polly. It is here where it is believed that the children of Jonathan and Polly Miller wrote in the empty pages and spaces of this ledger some thirty years later. Writings include "The Voice of Her I Love," "The Prentice Boy," "The Hazel Dell," "The Lake of the Dismal Swamp" and what is believed to be the original writing of "Roving Irishman" dated and signed January 31, 1837 by Leander R. Miller.

This ledger continued to be passed down through the generations into my possession since I am a descendent of Jonathan and Polly (Ballou) Miller.

Is it possible, as Aldrich contends, that this 1837 text is the original of this well-known song? The song is known in the U.S., including in the northeastern part of the country, and the Miller text is clearly localized to Philadelphia and Pennsylvania -- not just by the mention of Philadelphia but also by the mention of the Pennsylvania Dutch.

Miller's is not only the earliest text, it appears to be the only non-broadside text from before about 1880. And it precedes what appears to be the earliest American broadside by at least sixteen years.

On the other hand, although the song is known in the U.S., it is much more widely known in Britain and Ireland, which makes it more likely that it originated there.

And then there are the British broadsides. The Bodleian collection contains two copies of a broadside of this piece printed by James Catnach -- Harding B 11(3353) and Harding B 11(3355). It has one by J. Pitts -- Harding B 11(1229). Catnach was active 1813-1838; Pitts was active 1819-1844. Thus, although we cannot absolutely date their broadsides, in terms of time, 92% of Catnach's period of activity preceded the Miller copy, and 72% of Pitts's active period. Also, the Catnach and Pitts versions are much longer than Miller's and set in Carlow, implying that there must have been some sort of rewriting between the Catnach and Miller text (although we of course cannot know who did the rewriting).

Sadly, the scans of the broadsides on the Bodleian site are not good enough to reveal watermarks in the broadside paper, so we have little evidence to date the prints within Catnach's and Pitts's active periods. However, Steve Roud tells me that that a catalog of Catnach's publications from 1832 includes the song. Thus, although we cannot prove that the Bodleian broadside predates the Miller text (because broadside printers sometimes reprinted their texts), we can say with certainty that Catnach had printed the song before the Miller copy was transcribed.

It should also be kept in mind that, until the mid-twentieth century and the creation of the songwriting-industrial complex, to "write" a song usually meant to "copy" or "transcribe" it, not "compose" it -- and the Miller text as written has in any event no tune.

Nonetheless the Miller text remains the earliest American version, and is very interesting as an example of how a song could be rewritten. - RBW

The Elbourne fragment is from a weaver version of "The Roving Jouneyman."

The Greig/Duncan7 fragment is from a navvy version of "The Roving Journeyman." It is tempting to make this a separate version on the assumption that navvies modified the more common song for their own use, but the songs are too close to support the split. The fragment begins "I hadna been in Huntly toun a week but barely three"; the Great North of Scotland Railway (GNSR) came to Huntly around 1853 (source: "Great North of Scotland Railway" at the Steam Index [British Steam Locomotive History] site). This passage illustrates the other -- besides the "navvy" reference -- difference between the navvy version and the more common "Roving Irishman" texts: in these the singer roves in Scotland or England (see "The Navvie Man," Sam Richards and Tish Stubbs, The English Folksinger (Glasgow, 1979), p. 111, and the EFDS LP sited below) or Scotland (Greig/Duncan7), rather than Pennsylvania or Australia.

Kennedy-FolksongsOfBritainAndIreland, on page 801 note to Kennedy-
Trundle Bed
DESCRIPTION: "As I rummaged through the attic, List'ning to the falling rain," the singer sees the trundle bed in the corner. It reminds him of his mother's singing, and the prayers she said for him. She is long dead, but her memory still inspires his faith
AUTHOR: J. C. Baker
EARLIEST DATE: 1909 (Heart-Songs)
KEYWORDS: mother death
FOUND IN:
REFERENCES (1 citation):
Heart-Songs, pp. 234-235, "My Trundle-Bed" (1 text, 1 tune)
Roud #15496
File: HeSo234

Trusty
DESCRIPTION: Trusty, a mastiff, bites a boy. The boy's mother hires an assassin to take revenge. The dog is shot to death[?]. Mother regrets her action: "at even when I'm wakin' and weary Oh wha will bark an keep me cheery"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
LONG DESCRIPTION: "There was a tyke, a tyke o' fame An Trusty was the doggie's name." Trusty bites a boy whose mother takes the boy to a doctor. Expecting her son to die she wants "the venimous beast" killed. She takes her complaint to a judge who claims that, with the law as it stands, "nae judge nor jury upon earth Can gar the doggie gie his aith." Mother hires a lad who "laid the doggie fairly deed" "wi' a round spouter." The deed done, she repents and mourns the murder. "Tho' baith [mother and son] were deid, there's nae great scaith The dog was better than them baith." [The story ends here but we were promised at the beginning that Trusty's "coat o' guid black hair ... His coat o' mail, it did him save"]
KEYWORDS: revenge death humorous dog mother doctor judge
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 496, "Trusty" (1 text)
Roud #5981
File: GrD3496

Trusty Lariat, The (The Cowboy Fireman)
DESCRIPTION: An ex-cowboy, now a railway fireman, sees a child on the track. He throws his lariat around a pole, ties the end to the smokestack. The train is jerked off the track, crushing him. "He killed two hundred passengers/But, thank God, he saved that child"
AUTHOR: Attributed to Harry "Mac" McClintock
EARLIEST DATE: 1930 (recording, Harry "Mac" McClintock)
LONG DESCRIPTION: A former cowboy is working as a railway fireman because the pay is better.
He sees a child on the track ahead. With great presence of mind he throws his trusty lariat around a pole, then fastens the other end to the smokestack. The train is jerked off the track and crashes, crushing the fireman. He is deeply mourned: "He killed two hundred passengers/But, thank God, he saved that child"

KEYWORDS: train rescue death railroading work crash disaster wreck humorous talltale children cowboy

REFERENCES (2 citations):
- DT, COWFIRE
- _Sing Out_ magazine, Volume 29, #4 (1983), p. 33, "The Trusty Lariat" (1 text, 1 tune)

RECORDINGS:
- Radio Mac [pseud. for Harry McClintock], "The Trusty Lariat" (Victor V-40234, 1930)

NOTES [22 words]: Unless I miss my guess, McClintock was parodying the 1874 song "Saved From Death" by George William Hersee and J. W. Bischoff. - PJS

Truth Sent From Above, The

DESCRIPTION: "This is the truth sent from above, The truth of God, the God of love." The singer tells how God created man, then woman, and set them in Paradise. But they ate from the tree (of knowledge), and now all suffer their punishment

AUTHOR: unknown

EARLIEST DATE: 1909 (Leather-FolkLoreOfHerefordshire)

REFERENCES (5 citations):
- Leather-FolkLoreOfHerefordshire, p. 196, "The Truth Sent From Above" (1 text, 1 tune)
- Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 68, "The Truth From Above" (1 text, 1 tune with two arrangements)
- DT, TRUABOVE*

ADDITIONAL: Ian Bradley, _The Penguin Book of Carols_ (1999), #86, "This Is the Truth Sent From Above" (1 text)

Roud #2109

NOTES [32 words]: The story of the Fall is, of course, found in Genesis chapter 3. The version of creation in which man preceded woman (as opposed to both being created at the same time) is in Genesis 2:4-23. - RBW

Truth Twice Told, The

DESCRIPTION: "Come all young men and maidens... I will tell you what you are doing, now at this present time." The young folk are treating their parents with disrespect; they are condemned for failing to work

AUTHOR: James W. Day ("Jilson Setters")

EARLIEST DATE: 1939 (Thomas)

REFERENCES (1 citation):
- Thomas-BalladMakingInMountainsOfKentucky, pp. 187-188, "The Truth Twice Told" (1 text)

CROSS-REFERENCES:
- cf. "Putting On the Style" (theme)

NOTES [34 words]: Setters claimed that this excrescence "has set many a giddy one to studyin' and they mended their ways." Wishful thinking, I suspect. The result looks like a bad knock-off on "Putting on the Style." - RBW

File: ThBa187
Truxton's Victory

DESCRIPTION: "Come all you Yankee sailors With swords and pikes advance"; the "Brave Yankee Boys" are urged to battle against France. Truxton with the Constellation defeat l'Insurjente and haul her into St.Kitts. The singer toasts Truxton

AUTHOR: Credited to "Mrs. Rowson of Boston"

EARLIEST DATE: 1799 (printed by Thomas & Andrews)

KEYWORDS: ship battle

HISTORICAL REFERENCES:
Feb 9, 1799 - Battle between the Constellation and L'Insurjente

REFERENCES (1 citation):
Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 153, "Truxton's Victory" (1 text, a copy of the original broadside)

NOTES [1447 words]: Obviously not a traditional song, but The Boarding Party recording may have made it well-known enough to deserve documentation. Thanks to Dolores Nichols for digging up the source.

Dichter/Shapiro, p. 25, lists details about the original publication. It was published by Thomas & Andrews of Boston in 1799, and sold for a rather excessive 25 cents. The music is titled "Truxton's Victory. A Naval Patriotic Song. Sung by Mr. Hodgkinson. Written by Mrs. Rowson of Boston."
The setting is during the Quasi-War with France. France, still lurching back and forth politically in the aftermath of the revolution, with Napoleon gradually gaining power, had little respect for neutral rights, especially when the neutrals were trading with Britain. This naturally incensed the Americans. In November 1796, France suspended diplomatic relations. Soon after, they rejected the credentials of new ambassador Charles C. Pinckney. In May 1797, president John Adams appoints a commission (Pinckney, John Marshall, and Elbridge Gerry) to try to smooth things out. At the end of the month, the U. S. government reports 300 ships taken by the French.

On October 18, the American commissioners suffer the humiliation of the "XYZ affair" -- three nameless Frenchmen who demand a "loan" (read: tribute) from the Americans plus a large bribe to French foreign minister Tallyrand (Jameson, pp. 728-729; Morison, pp. 349-350). This was not as unreasonable a demand as some would declare it -- the Americans were paying bribes to the Barbary States at this time; the French could see no reason they shouldn't get a share of the loot. But the United States was also, for the first time, building a genuine (if small) navy. Pinckney allegedly told the French, "Millions for defence, but not one cent for tribute."

On May 28, 1798, Congress authorized the Navy to go after French vessels engaged in commerce-raiding. On July 7, Congress formally abrogated the treaty of alliance that went back to the Revolution. As Bryant puts it on, p. 124, "The two republics were now thoroughly enmeshed in an undeclared war in the best monarchist manner."
The American navy was small, but the quality was very high. Designed Joshua Humphries, knowing that only a handful of ships would be available, created a new class of super-frigates -- rather comparable to the battle cruisers of a century later: Fast enough to outrun any line-of-battle ship, heavy enough to destroy any ordinary frigate. (It tells you a good bit about naval thinking that the American frigates were considered excellent, but the battle cruiser was quickly discarded. The reason for the failure of the latter was more bad tactics than anything else.)

In the end, six ships were built -- United States, Constitution, Constellation, President, Congress, and Chesapeake -- of which only the first three were ready for war. The Constellation (called the "Yankee Race Horse") was the first to see action. She met the French L'Insurjente, reportedly the fastest sailing frigate in the world (Pratt, p. 61), but in terms of broadside just an ordinary frigate with a weight of broadside only about three-fourths that of the Constellation, in the Carribean. The French ship was badly under-manned, and her captain Barreault was not aware he was at war with the United States. She was flying an American flag, but an exchange of signals showed she was not an American ship. The Constellation closed in for the kill, much as described in this song; between the American ship's higher quality and her fuller crew, there wasn't much doubt about the outcome (though no one in Europe yet realized how strong the new American frigates were; this would not become clear until 1812 and the Constitution/Guerriere battle). Pratt, p. 61, reports that Truxton had only three casualties, compared to seventy on the French ship.
The result was a sensation. There had been sea battles in the Revolutionary War, but the American ships were almost all privateers or purchased in Europe. This was the first battle ever fought by an American "regular navy" ship.

It was also the highlight of the Constellation's career. She would fight one more battle in the Quasi-War: On February 1, 1800, she would meet the Vengeance, a much heavier ship than the
L’Insurgente though slower than the Constellation. Constellation could be considered the tactical victor, killing about 50 and wounding over 100 men on the French ship, which barely stayed afloat and had lost two of three masts (Pratt, p. 62). But the Constellation lost 25 killed and 14 wounded (a strange ratio, that), and lost her mainmast; Vengeance escaped, making the battle a strategic draw. Captain Thomas Truxton would be awarded a gold medal anyway. (Bryant, p. 130).

Peace with France was concluded two days later. It would be a while before the ships at sea knew it, of course, but the Constellation's part was finished. She would serve for a while in the contest with the Barbary pirates, without any major engagements, and spent almost the entire War of 1812 blockaded in her home port of Norfolk (see Borneman, p. 175; Mahon, p. 122). Thus Truxton was the only commander to lead her in a real battle.

In 1854, the Constellation was broken up. Much of the surviving wood was used to make a new Constellation, and this is often listed as the same ship. This was a fairly common trick for the U. S. Navy in the nineteenth century: Congress didn’t like new defence spending, but would pay to maintain old ships, so the Navy would request money for repairs, then build a new ship with the money plus some timber from the old. But the new Constellation was 12 feet longer than the old, and her hold was half again as deep (19.3 feet for the new, 13.5 feet for the old); it was clearly a new ship. (Sez I. This apparently caused quite a literature to spring up; Paine, p. 120, lists five writings on this subject).

This wasn't her only major rebuild. Chapelle, pp. 91-92, writes, "The Constellation had a long and distinguished career and is still afloat, though it must be admitted that there is little or nothing of the original ship left. She has been completely rebuilt a number of times, from the keel up, as in 1805-1812 when the was widened 14 inches and again in 1854 when she was lengthened and cut down one deck, each time her lines being altered to some extent."

Thomas Truxton himself (1755-1822) was probably the most important American naval figure between John Paul Jones and Stephen Decatur; according to Pratt p. 58, he was "the real prize drawn by the nascent navy... its fifth-ranking captain..." He had served on various privateers in the Revolutionary War (he was a lieutenant in the Congress in 1776, commanded the Independence in 1777, then took charge of the St. James from 1781). He became a regular navy captain from 1794, and acted as commodore during the Quasi-War. According to Pratt, "even before putting to sea, [he] drew up a long series of letters to his officers and petty officers laying down the duties of each in the most minute manner, which letter would be the foundation of definitive navy regulations."

He was also a firm disciplinarian. Pratt describes, e.g., how when a water cask sprung a leak, he put his entire crew on reduced water rations until discipline met his standards (p. 58) -- though he thought it better to set an example than use the lash (according to Guttridge, p. 87, he once said, "Discipline is to be effected by a particular deportment much easier than great severity"). His strict methods also caused at least two of his officers to resign (Pratt, p. 59).

He himself ended up resigning early in the nineteenth century in a dispute over authority: Instructed to lead the assault against the Barbary Pirates, he was not promoted to (rear) admiral (the navy did not officially establish ranks above Captain until the Civil War), and so would be simply senior captain commanding the squadron, and still responsible for his own ship. This apparently caused him to quit in a fit of pique (Pratt, p. 65).

There is at least one fairly recent biography, Eugene S. Ferguson, Truxton of the Constellation, The Life of Commodore Thomas Truxton, U. S. Navy, 1755-1822. A World War I-era destroyer was named after Truxton, according to Parkin, p. 7. Launched on September 20, 1920, she was "sponsored" by Isabelle Truxton Brumbly, Thomas Truxton's great-great-granddaughter. She was wrecked on the coast of Newfoundland on February 18, 1942 (Parkin, pp. 14-15); Parkin considers her to have been the second United States destroyer lost in the second world war (following her sister ship the Reuben James). - RBW

Bibliography

- Mahon: John K. Mahon,The War of 1812, 1972 (I used the undated Da Capo paperback edition)
Trying to Make a Hundred

DESCRIPTION: "I'm singing, Trying to make a hundred, Ninety-nine and a half won't do." "I'm mourning, trying to make a hundred." "I'm praying, trying to make a hundred." "Ninety-nine and a half, it won't do, it just won't do, It's an uphill journey....."

AUTHOR: unknown
EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Killion/Waller-ATreasuryOfGeorgiaFolklore, "Tryin' to Make a Hundred" (1 text)
Roud #18147
ALTERNATE TITLES:
Ninety-Nine and a Half
NOTES [70 words]: I've heard several versions of this song, but to date, I've never heard an explanation of what is so special about one hundred, as opposed to six, or 433, or 1281. Nor do the versions say what the singer is trying to make a hundred OF. Percent, maybe? I strongly doubt the person who came up with this song knew what percentage was. So it's a very curious song -- at least to me as a person with mathematical training. - RBW

Tseit Kotst Immer Op, De

DESCRIPTION: Pennsylvania Dutch. "De tseit kotst i,mer op (x2), De tseit, de tseit kotst immer op." "Nuch Nei Yaroosalem" "Gutt visht de traina op." "My time is growing short." "To New Jerusalem." "God takes our tears away."

AUTHOR: unknown
EARLIEST DATE: 1968 (Leach & Glassie)
KEYWORDS: foreignlanguage religious travel nonballad death
FOUND IN: US(MA)
REFERENCES (1 citation):

Tsimshian Song of Welcome to a Chief, A

DESCRIPTION: "Ee-ya-ho-ho ee-ya-heh-eh (x2), Ee-eh-yah-ha-ha ha hee-yah-heh (x2), Ee-yah-ah-ah-ee-ya-heh! Soo-wa-deh-es Gi-da-ra-nit-zeh! (x2)...." "Now we hail or great chieftain! We hail, we hail our noble chief, We welcome him... From the people of Gidaranitzeh!"

AUTHOR: unknown (English translation by Alan Mills)
EARLIEST DATE: 1951
KEYWORDS: Indians(Am.) nonballad foreignlanguage
FOUND IN: Canada(West)
REFERENCES (1 citation):
Fowke/Mills/Blume-CanadasStoryInSong, pp. 6-7, "A Tsimshian Song of Welcome to a Chief" (1
Tuapeka Gold

DESCRIPTION: "'Twas in the year of sixty-two as near as I can guess, I left my dear old hometown in trouble and distress." No one at home wanted him. He goes to the Tuapeka goldfields and strikes it rich. Now everyone wants to be friends, but he knows better

AUTHOR: Phil Garland

EARLIEST DATE: 1972 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)

KEYWORDS: gold home rejection return

FOUND IN:

REFERENCES (1 citation):
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 50, "Tuapeka Gold" (1 text, 1 tune) (p. 28 in the 1972 edition)

RECORDINGS:
Dave Calder, "Tuapeka Gold" (on NZSongYngCntry)

CROSS-REFERENCES:
cf. "Wild Rover No More" (plot)

NOTES [62 words]: This looks to me like a New Zealand rewrite of "Wild Rover No More": just as in that song, the singer faced rejection, then got rich and finds doors opening for him. Phil Garland wrote at least one other song modifying a traditional type in this way; "The Banks of the Waikato" is a "Men's Clothing I'll Put On" type of song adapted to New Zealand hunting conditions. - RBW

Last updated in version 4.4

File: Col028

Tugal McTagger

DESCRIPTION: "Would you'll know me, my name is Tugal McTagger, She'll brought hersel' down frae the braes o' Lochaber." The Gaelic-speaking girl tries to adapt to Lowland life and business. Unable to handle the life, she ends up bankrupt (and returns to her old home?)

AUTHOR: Dougal Graham ?

EARLIEST DATE: 1901 (Ford); alleged author Graham died 1779

KEYWORDS: commerce work poverty trial humorous

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
Ford-VagabondSongsAndBalladsOfScotland, pp. 252-254, "Tugal M'Tagger" (1 text, 1 tune)
Roud #13092

File: FVS252

Tullahoma Laundry Blues

DESCRIPTION: "We all live in and around Tullahoma... We work in the laundry with the rest of the trash, As we are called, you know." The singer works long hours for low pay. She never has any money. Osborn (the boss?) is unfair. The singer hopes for a better afterlife

AUTHOR: Lily Bell Whipple?

EARLIEST DATE: 1997 (Wolfe/Boswell-FolkSongsOfMiddleTennessee); probably collected c. 1950 from Lily Bell Wipple

KEYWORDS: hardtimes work

FOUND IN: US(Ap)

REFERENCES (1 citation):
Wolfe/Boswell-FolkSongsOfMiddleTennessee 65, pp. 106-107, "Tullahoma Laundry Blues" (1 text, listed as a song although no tune is given)
Roud #11033

File: BoWo075
Tullochgorum

DESCRIPTION: "Come gie's a song, Montgomery cried, An' lay your disputes ' aside." The singer asks, "Let Whig and Tory all agree," and asks that all dance "The reel of Tullochgorum." Those who disagree are wished "dule and sorrow."

AUTHOR: Words: John Skinner / Music: "The Reel of Tullochgorum" (source: Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice)

EARLIEST DATE: 1776 (broadside, according to Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice)

KEYWORDS: political nonballad dancing

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #23, pp. 151-152, "Tullochgorum" (1 short text, 1 tune)
Roud #5658

BROADSIDES:
Bodleian, Harding B 11(3248), "The Reel of Tullochgorum" (unknown, n.d.)

CROSS-REFERENCES:
cf. "Young Jimmie Drummond (The Choring Song)" (tune)

NOTES [71 words]: Supposedly Reverend John Skinner was at a dinner hosted by a Mrs. Montgomery when a political dispute broke out, and she requested a song from him, perhaps to the melody of the fiddle strathspey "The Reel of Tullochgorum." This pacific piece was the result. The year was supposedly 1776, so there were still some memories of the raw Whig and Tory quarrels that led to the Hannoverian Succession and the Jacobite Rebellions. - RBW

Last updated in version 5.3
File: RPG023

Tumba-Bloody-Rumba

DESCRIPTION: The mustering boss tries the new man at everything. Despite claims of many adventures and skills, he proves incompetent at every job (except drinking and smoking). The crew is glad to see him paid off and heading back to wherever he came from

AUTHOR: Words: John Wolfe? (tune set by Warren Fahey)

EARLIEST DATE: 1984

KEYWORDS: talltale work

FOUND IN:
REFERENCES (2 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 176-177, "Tumba-Bloody-Rumba" (1 text, 1 tune)
DT, TMBARMB

File: FaE176

Tune The Old Cow Died On, The

DESCRIPTION: "The old cow might have been living yet, A-chewin' her cud with glee, If Farmer John hadn't sung of this song...." Farmer John sings, the cows gather in surprise. The old cow tries to join in, and it kills her

AUTHOR: Joseph E. Winner?

EARLIEST DATE: 1927 (Randolph)

KEYWORDS: death animal farming music humorous

FOUND IN: US(Ap,MW,So)

REFERENCES (2 citations):
Randolph 411, "The Tune the Old Cow Died On" (1 text plus 2 fragments, 1 tune -- although the "C" fragment does not appear related to the first two)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 352-354, "The Tune the Old Cow Died On" (1 text, 1 tune -- Randolph's 411A)
Roud #4352

RECORDINGS:
Warde Ford, "The Tune the old cow died on" (AFS 4212 A2, 1939; in AMMEM/Cowell)

NOTES [132 words]: Carl Sandburg wrote in 1936, "A man having nothing to feed his cow sang to her of the fresh green grass to come; this is the tune the old cow died on." One suspects that this
phrase was part of popular idiom, and someone created a song to explain it. This would also explain why there is a distinct fiddle tune with the same name. Marge Steiner informs me that "there is a fiddle tune by that name as well. John Kirk, of Greenfield Center, New York, found a 19th-century manuscript of it in the Lockwood Collection, found in an attic in an old house."

Cohen reports an 1880 copyright of a song with this title, credited to George Russell Jackson and Eastburn (Joseph E. Winner), but adds that the song "must date from the 1850s or 1860s." He does not, however, give evidence for this claim. - RBW

File: R411

**Turalai**

**DESCRIPTION:** "The enlisted men pull in a whaler, The captain he rides in a barge... It gives the old bugger a charge." The life of the senior officers is compared to that of the men. The sexual life of the camel also comes up. Only hedgehods are safe on ship.

**AUTHOR:** unknown

**EARLIEST DATE:** 1989 (Kinsey-SongsOfTheSea)

**KEYWORDS:** ship sailor sex animal bawdy navy

**FOUND IN:**

**REFERENCES (2 citations):**
- *Kinsey-SongsOfTheSea*, pp. 178-179, "Turalai" (1 text, 1 tune)
- *Brand-BawdySeaSong 7[B]*, "Turalai" (1 text)
- *Roud #8351*

**CROSS-REFERENCES:**
- cf. "Botany Bay (I)" (tune)
- cf. "The Sexual Life of the Camel" (subject)

**NOTES [56 words]:** Kinsey-SongsOfTheSea's uncredited tune appears to be "Botany Bay (I)." The song is clearly related to "The Sexual Life of the Camel," but the amount of additional material makes me think there has been a rewrite along the way, which might make it a separate song. I'm not sure, though; I wish I had all of the versions Ed Cray knew! - RBW

*Last updated in version 6.1*

File: Kins178

**Turfman from Ardee, The**

**DESCRIPTION:** Singer meets a turfman on the road. The turfman says his ass is tired; he'd like to sell his load. The singer says cart and ass look old and abused; the turfman says he has abused the ass, but it has never been without shoes, nor his axle without grease.

**AUTHOR:** unknown

**EARLIEST DATE:** 1945 (learned by Margaret Barry)

**KEYWORDS:** age disability sex accusation travel bawdy humorous animal worker political

**FOUND IN:** Ireland

**REFERENCES (1 citation):**
- *OLochlainn-MoreIrishStreetBallads 23*, "The Turfman from Ardee" (1 text, 1 tune)
- *Roud #5187*

**RECORDINGS:**
- *Margaret Barry & Michael Gorman*, "The Turfman from Ardee" (on Barry-Gorman1)
- *David Harper*, "The Turfman from Ardee" (on TradIre02)

**CROSS-REFERENCES:**
- cf. "Save Your Money When You're Young" (tune)

**NOTES [58 words]:** "Sex"? "Bawdy"? Well, certainly double-entendre on Margaret Barry's part. She notes that she learned it from an 80-year-old man named Tynan in 1945; he, in turn, had learned it from the McNulty Family of Donegal, who put it on a 78. As we have no date earlier than 1945, though, I'm putting that down as earliest -- but I'd love to find that 78. - PJS

*Last updated in version 2.6*

File: RcTurArd
Turkey Buzzard
DESCRIPTION: "Shoot that turkey buzzard Come flopping down the hollow (x2)." "Shoot old Davy Dugger dead; He eat my meat and stole my bread." "Shoot old Davy Dugger, Take his wife and hug her." "Oh, that girl with the blue dress on, She stole my heart..."
AUTHOR: unknown
EARLIEST DATE: 1915 (Brown)
KEYWORDS: bird death hunting nonballad
FOUND IN: US(SE)
REFERENCES (4 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 105, "Turkey Buzzard" (1 text plus 2 fragments which may or may not be related)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 105, "Turkey Buzzard" (2 tunes plus text excerpts)
Rosenbaum-FolkVisionsAndVoices, pp. 168-169, "Shoot the Turkey Buzzard" (1 text, 1 tune)
Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, p. 247, "Turkey Buzzard" (1 tune, possibly this)
Roud #7653
RECORDINGS:
Chancey Bros., "Shoot That Turkey Buzzard" (on FolkVisions2)
J. E. Mainer's Mountaineers, "Shoot the Turkey Buzzard" (King 819, 1949)
Doug & Berzilla Wallin, "Shoot That Turkey Buzzard" (on FarMtns3)
File: Br3105

Turkey Hammock
DESCRIPTION: "Up on the hill top, Belly to the sun, Tail began to wiggle And the goodie began to come." At Red Bug Branch, the "same old son fiddled And the little pigs danced." Other strange tale of animals follow
AUTHOR: unknown
EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)
KEYWORDS: animal music dancing floatingverses
FOUND IN: US(SE)
REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #109, "Turkey Hammock" (1 text)
Roud #5031
NOTES [21 words]: A Google search reveals that Turkey Hammock is a (now-drained) wetland in Florida, apparently just north of Lake Okeechobee. - RBW
Last updated in version 3.7
File: Morr109

Turkey in the Straw
DESCRIPTION: "As I was going down the road With a tired team and a heavy load... Turkey in the straw, Haw haw haw, Turkey in the hay, Hey hey hey... Whistle up a tune called turkey in the straw." Lyrics usually involve the strange things encountered by a teamster
AUTHOR: unknown
EARLIEST DATE: 1896 (recordings, Billy Golden)
KEYWORDS: travel animal bird nonballad dancetune
FOUND IN: US(SE,So)
REFERENCES (15 citations):
Randolph 274, "Turkey in the Straw" (2 texts plus a fragment, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 234-237, "Turkey in the Straw" (1 text, 1 tune -- Randolph's 274A)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 94, "Turkey in the Straw" (1 fragment); also 511, "The Preacher Song" (1 text, a complex mix of verses from "Turkey in the Straw" and "Some Folks Say that a Preacher Won't Steal" with the "Uncle Eph" chorus)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 94, "Turkey in the Straw" (1 tune plus a text excerpt)
Sandburg-TheAmericanSongbag, pp. 94-97, "Turkey in the Straw" (2 texts plus a fragment, 1 tune;
Henry-Songs Sung in the Southern Appalachians, p. 112, "One More Drink" (1 fragment, a single stanza about the hen laying eggs all over the farm and calling for a drink; it might come from anywhere but seems more typical of this than anything else)

Lomax-Folk Songs of North America 49, "Turkey in the Straw" (1 text, 1 tune, plus a "Zip Coon" text)

Linscott-Folk Songs of Old New England, pp. 83-85, "Haymaker's Jig" (1 tune with dance instructions)

Abernethy-Singin' Texas, pp. 75-76, "Turkey in the Straw" (1 text, 1 tune)

List-Singing About It-Folk Songs in Southern Indiana, pp. 124-131, "(Old Zip Coon)," "(Turkey in the Straw)" (1 complete and 1 partial sheet music version of "Old Zip Coon," 1 text, 1 tune of "Turkey," both files under "The Miller Boy")

Silber/Silber-Folksingers Wordbook, p. 37, "Turkey in the Straw" (1 text)

Pankake/Pankake-Prairie Home Companion Folk Song Book, p. 23, "I Went to Cincinnati"; p. 54, "Oh, I Had a Little Chicken" (2 texts, tune referenced)

Fireside Book of Folk Songs, p. 66, "Turkey in the Straw" (1 text, 1 tune)

Fuld-Book Of World Famous Music, pp. 591-592, "Turkey in the Straw (Zip Coon)"

DT, TURKSTRW (TURKST2)

Roud #4247

RECORDINGS:

Blue Ridge Duo, "Turkey in the Straw" (Edison 51502, 1925)

Dock Boggs, "Turkey in the Straw" [instrumental version] (on Boggs3, BoggsCD1)

Boone County Entertainers [Red Fox Chasers], "Turkey in the Straw" (Champion 15522/Supertone 9163, 1928)

Fiddlin' John Carson, "Turkey in the Straw" (OKeh 40230, 1924); "Turkey in the Hay" (OKeh 45167, 1927)

Arthur Collins, "Turkey in the Straw" (Zonophone 637, c. 1907) (CYL: Edison 4011, n.d.)


Hobbs Brothers, "Turkey in the Straw" (Jewel 5458, 1928)

Peg Leg Howell & Eddie Anthony, "Turkey Buzzard Blues" (Columbia 14282-D, 1928; on Protobilly)

Kessinger Brothers, "Turkey in the Straw" (Brunswick 235, 1928)

Silas Leachman, "Turkey in de Straw" (Victor A-804, c. 1901)

Neil Morris & Charlie Everidge, "Turkey in the Straw" [dance calls] (on LomaxCD1701)

George Reneau, "Turkey in the Straw" (Vocalion 5031/Vocalion 14812, 1924)

Doc Roberts, "Turkey in the Straw" (Conqueror 7741, 1931; Perfect 12929/Melotone 12746, 1933)

Eck Robertson, "Turkey in the Straw" (Victor 19149, 1923)

Stove Pipe No. 1 [pseud. for Sam Jones], "Turkey in the Straw" (Columbia 201-D, 1924; Harmony 5100-H, n.d.)

Gid Tanner & his Skillet Lickers, "Turkey in the Straw" (Columbia 15084-D, 1926)

CROSS-REFERENCES:

cf. "The Old Tobacco Box (There Was an Old Soldier)" (tune, floating lyrics)

cf. "Old Zip Coon (I)" (tune, floating lyrics)

cf. "The Catfish (Banjo Sam)" (floating lyrics)

cf. "Bunkhouse Orchestra" (tune)

cf. "Charleston Gals (Clear the Kitchen)" (floating lyrics)

cf. "Mary Mack (I)" (floating lyrics)

cf. "There Was an Old Lady" (tune)

cf. "The Delhi Jail" (tune)

cf. "Whoo! Hal Buck and Jerry Boy" (portions of tune)

SAME TUNE:

Old Zip Coon (File: RJ19258)

Old Farmer Brown (Pankake/Pankake-Prairie Home Companion Folk Song Book, p. 145)

There Was a Little Rooster (Pankake/Pankake-Prairie Home Companion Folk Song Book, p. 196)

Do Your Ears Hang Low (Pankake/Pankake-Prairie Home Companion Folk Song Book, pp. 210-211)

Fiddlin' John Carson, "Turkey in the Hay" (OKeh 45167, 1927)

Carson Robison, "1942 Turkey in the Straw" (Bluebird B-11460, 1942)

Quadrille (VI) (square dance call) (Welsch-Nebraska Pioneer Lore, pp. 118-119)
NOTES [77 words]: Generally regarded as a rewriting of "Old Zip Coon." Sometimes regarded as the forerunner of "The Old Tobacco Box (There Was an Old Soldier)" (with which it often shares a tune), but the latter also has its own independent tune and form. - RBW
Paul Stamler found a source which attributed this to Bob Farrell, but that was probably a reference to "Old Zip Coon." And it's an open question whether he wrote even "Old Zip Coon"; see the notes to that song. - (PJS, RBW)
_Last updated in version 5.3_
File: R274

**Turkey Rhubarb**

DESCRIPTION: "Turkey rhubarb, Turkey rhubarb, Turkey rhubarb I sell, I came here from Turkey to make you all well, Don't you all know me, Oh my name it is Dan, For I am the celebrated Turkey rhubarb man."

AUTHOR: unknown

EARLIEST DATE: 1967 (Hamer-GarnersGay)

KEYWORDS: commerce nonballad food

FOUND IN: Britain(England(Lond))

REFERENCES (1 citation):
Hamer-GarnersGay, p. 20, "Turkey Rhubarb" (1 short text, 1 tune)

Roud #1073

File: HaGa020

**Turkish Lady, The [Laws O26]**

DESCRIPTION: A British ship is captured by the Turks and its crew enslaved. The singer suffers until his owner offers to free him if he will accept Islam and marry her. He refuses to abandon Christianity. She eventually decides to turn Christian and marry him

AUTHOR: unknown

EARLIEST DATE: 1782 (broadside, "Four Excellent New Songs")

KEYWORDS: love courting religious sailor foreigner

FOUND IN: Canada(Mar) Britain(England(South),Scotland)

REFERENCES (10 citations):
Laws O26, "The Turkish Lady"
Logan-APedlarsPack, pp. 11-18, "The Turkish Lady" (1 text)
Huntington-SongsTheWhalemenSang, pp. 141-143, "The Turkish Lady" (1 text, 1 tune)
Karpeles-FolkSongsFromNewfoundland 35, "The Turkish Lady" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 123-124, "Turkish Rover" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 13, "Turkish Rover" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 17, "The Turkish Lady" (2 texts)
Forget-Me-Not-Songster, pp. 169-170, "The Turkish Lady" (1 text)
Olson-BroadsideBalladIndex, ZN797, "Down in a cypress grove as I was lying" (?)

DT (53), TURKLADY*

ST LO26 (Full)

Roud #8124

BROADSIDES:
Bodleian, Harding B 17(322b)[tear: words missing], "The Turkish Lady," T. Birt (London), 1828-1829; also Harding B 11(3907), Firth c.13(303), Harding B 11(1973), Harding B 25(1958), "The Turkish Lady"

CROSS-REFERENCES:
cf. "Young Beichan" [Child 53]

cf. "The Araby Maid" (subject)

cf. "Mustang Gray (The Maid of Monterey)" (plot)

cf. "The Belfast Sailor" (theme)

NOTES [95 words]: This song is sometimes treated as a variant of "Young Beichan" [Child 53]. The setting, obviously, is similar -- but the difference in the ending marks them as separate ballads.
"Young Beichan" stresses the lover's return; "The Turkish Lady," the change in the woman's faith (which, incidentally, was a dangerous thing to do: Islam tolerates Christianity, but many Islamic cultures do not tolerate turning from Islam to Christianity. Though the direct comment on an Islamic woman marrying a pagan, in the Quran, Surah 60:11, merely requires the recovery of her dowry). -
Turn Again, Whittington

DESCRIPTION: "Turn again, Whittington, thou worthy citizen, Turn again, Whittington, (thrice) Lord Mayor of London. Make a good fortune, Find a good wife, You will know happiness all through your life. Turn again....."

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: money political nonballad

HISTORICAL REFERENCES:
c. 1354-1423 - life of Richard Whittington
1397 - Whittington's first (of four) terms of Lord Mayor

FOUND IN:

REFERENCES (2 citations):
Jack-PopGoesTheWeasel, p. 218, "Turn Again, Whittington" (1 text)
DT, WHITTNG*

NOTES [69 words]: As a rhyme, this is very well known, so I'm including it here, although I am far from sure it is a folk song. Richard Whittington was a very real character, but most of the folktales about him are false -- he was a younger son, but not penniless, and there was no cat. He went to London to become a mercer, became a very successful businessman, and prospered in the reigns of Richard II, Henry IV, and Henry V. - RBW

Turn Back and Pray

DESCRIPTION: "Pray leader, why don't you pray? Oh the pretty star shall be your guide, Turn back and pray." Verses include "Go down to the fountain if you're dry ... There you'll drink your full supply" and "Mary weep and Martha mourn ... Yes my Lord was crucified"

AUTHOR: unknown

EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)

KEYWORDS: floating verses nonballad religious Bible Jesus

FOUND IN: West Indies (Bahamas)

REFERENCES (1 citation):
Edwards-BahamaSongsAndStories 22, "Turn Back an' Pray" (1 text, 1 tune)

NOTES [89 words]: The description is based on the Edwards-BahamaSongsAndStories text. The verse is call and response, with "Turn back and pray" the response to each verse line. Floating verses include "The tallest tree in Paradise ... The Christians call it 'Tree of Life'" and "I was a mourner just like you ... Didn't I mourn till I got through." - BS

The reference to Mary weeping and Martha mourning is presumably to John, chapter 11, in which Lazarus of Bethany dies and his sisters Mary and Martha lament before Jesus shows up to revive Lazarus. - RBW

Turn that Cinnamon

DESCRIPTION: "Oh turn that cinnamon round and round, Turn that cinnamon round and round, Oh turn that cinnamon round!" "She's my sugar-lump, I'll never give her up, She's my sugar-lump, I'll never give her up, Oh turn that cinnamon round!"

AUTHOR: unknown

EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)

KEYWORDS: love food play party

FOUND IN: US(SE,So)

REFERENCES (5 citations):
Randolph 583, "Turn that Cinnamon" (1 short text)
Turn Ye To Me

DESCRIPTION: "The stars are shining cheerily, cheerily, Horo, Mhairi Dhu, turn ye to me. The seamew is moaning drearily, drearily...." "Hushed be thy moaning, lone bird of the sea.... Thy home is the angry wave, mine but the lonely grave...."

AUTHOR: Words: John Wilson ("Christopher North")

EARLIEST DATE: reportedly written 1816

KEYWORDS: love separation bird

FOUND IN:

REFERENCES (2 citations):
DT, TURNYEME*


Roud #23557

NOTES [75 words]: This song by Christopher North was beautifully recorded by Gordon Bok; although I am far from sure it is traditional, I've included it on that basis. The interesting question is the tune. The Gesto Collection of Highland Music has a Gaelic tune, "Ho Ro Mhairi Dhu," or "Black Mary" (i.e. "dark-haired Mary"). It doesn't appear to be the same song, but the form implies that it might have been the original of the tune. Or might not, of course. - RBW

Last updated in version 3.2

File: DTturnye

Turn, Julie-Ann, Turn

DESCRIPTION: Playparty: "Circle around, my Julie-Ann/Circle around I say...I ain't got long to stay." "I'll go on the mountaintop... If I can't get the girl I want/Let that old girl go." Chorus: "Turn, Julie-Ann, turn/Turn Old Jubilee."

AUTHOR: unknown

EARLIEST DATE: 1958 (recording, Jean Ritchie)

LONG DESCRIPTION: Playparty: "Circle around, my Julie-Ann/Circle around I say...I ain't got long to stay." "My truelove spied me down the road/She hung her head and cried/Said, yanner come a booger-man/O where can I hide." "I'll go on the mountaintop, give my horn a blow/If I can't get the girl I want/Let that old girl go." Chorus: "Turn, Julie-Ann, turn/Turn Old Jubilee."

KEYWORDS: courting love dancing playparty nonballad floatingverses

FOUND IN: US(Ap)

Roud #5747

RECORDINGS:
Jean Ritchie, "Turn, Julie-Ann, Turn" (on Ritchie03)

CROSS-REFERENCES:
cf. "Liza Jane" (floating verses)
cf. "Cindy (I)" (floating verses)

NOTES [44 words]: I rather suspect this is the same as one or another of the floating verse singing
games out there; I thought seriously about lumping it with "Julie Ann Johnson." But we're splitters, and in any case it's not obvious just *which* of those songs to lump it with. - RBW
File: RcTJAT

**Turn, Sinner, Turn O!**

DESCRIPTION: "Turn, sinner, turn today, turn, Sinner, turn O!" (x2). "Wait not for tomorrow's sun." "Tomorrow's sun will sure to shine." "The sun may shine, but on your grave." "Hark, I hear them sinner say" "If you get to heaven I'll get there too."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad death
FOUND IN: US(SE)
REFERENCES (2 citations):
Allen/Ware/Garrison-SlaveSongsUnitedStates, pp. 36-37, "Turn, Sinner, Turn O!" (2 texts, 1 tune with variants)
Killion/Waller-ATreasuryOfGeorgiaFolklore, pp. 245-246, "Turn, Sinner, Turn" (1 text)

Roud #11991

NOTES [35 words]: Possibly suggested by Jesus's parable of the Rich Fool in Luke 12:16-21, in which God says to a man who has devoted all his energy to short-term wealth, "Fool! This very night your soul is demanded of you...." - RBW

Last updated in version 5.2
File: AWG036

**Turner's Camp on the Chippewa [Laws C23]**

DESCRIPTION: A tale of the lumberman's life and troubles in the woods of Michigan. Most of the events are described in very general terms

AUTHOR: unknown
EARLIEST DATE: 1938 (recording, Bill McBride)
KEYWORDS: logger lumbering
FOUND IN: US(MW) Canada(Ont)
REFERENCES (6 citations):
Laws C23, "Turner's Camp on the Chippewa"
Beck-SongsOfTheMichiganLumberjacks 12, "Turner's Camp on the Chippewa" (1 text)
Beck-TheyKnewPaulBunyan, "Turner's Camp on the Chippewa" (1 text)
Beck-LoreOfTheLumberCamps 19, "Turner's Camp on the Chippewa" (1 text)
Fowke-LumberingSongsFromTheNorthernWoods #10, "Turner's Camp" (2 texts, 1 tune)
DT 840, TURNRCPM

Roud #1926

RECORDINGS:
Bill McBride, "Turner's Camp on the Chippewa" (AFS, 1938; on LC56)
Leo Spencer, "Turner's Camp" (on Lumber01)

CROSS-REFERENCES:
cf. "The Lumber Camp Song" (theme) and references there

NOTES [111 words]: Beck-LoreOfTheLumberCamps says that "The Chippewa River runs from Coldwater Lake and empties into the Tittabawasee River near Midland, [Michigan]." However, there is also a Chippewa River in the wooded country of Wisconsin, It runs through Chippewa Falls and Eau Claire in Wisconsin, and enters the Mississippi below Lake Pepin (which is thought to be partly caused by the runoff dumped by the Chippewa). Given that there are no collections from Wisconsin, Beck is probably right to assume that the song is from Michigan (his informant said that it was composed in the camp of Charlie Turner in 1871), but we probably shouldn't regard it as having been proved. - RBW

Last updated in version 5.2
File: LC23

**Turnip Greens**

DESCRIPTION: Singer dreams he meets Gabriel. Asked what he'll eat; he says, "Turnip greens."
Asked why Ozark people are rough, yet clean; "Turnip greens." Gabriel says God's kingdom on earth is coming. Chorus: "...Cornbread and buttermilk/And good old turnip greens!"

**AUTHOR:** unknown

**EARLIEST DATE:** 1928 (recording, H. K. Hutchison)

**KEYWORDS:** food humorous

**FOUND IN:** US(MW,So)

**REFERENCES (5 citations):**

[Randolph 287, "Turnip Greens" -- deleted in the second printing]

Randolph/Cohen-OzarkFolksongs-Abridged, pp. 243-245, "Turnip Greens" (1 text, 1 tune -- Randolph's 287)

Hudson-FolksongsOfMississippi 75, pp. 202-203, "Turnip Greens" (1 text)

McIntosh-FolkSongsAndSingingGamesOfIllinoisOzarks, p. 27, "Turnip Greens" (1 text)

Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 9, "Turnip Greens" (1 text, 1 tune)

Roud #4491

**RECORDINGS:**

Shorty Goodwin, "Turnip Greens" (Columbia 15411-D, 1929)

H. K. Hutchison, "Good Old Turnip Greens" (Gennett 6464/Champion 15525, 1928)

W. A. Lindsay & Alvin Connor, "Good Old Turnip Greens" (Okeh 45346, 1929; rec. 1928)

Neil Morris, "Turnip Greens" (on Lomax CD 1707)

Pie Plant Pete [pseud. for Claude Moye], "Turnip Greens" (Champion 45063, 1935)

**CROSS-REFERENCES:**

cf. "Greens" (theme)

**NOTES [72 words]:** The description of this song is based on the Neil Morris recording. The Pankake text is much shorter, and is about Atmore residents rather than residents of the Ozarks. Similarly, Hudson-FolksongsOfMississippi's text is about the residents of Mississippi, and McIntosh-FolkSongsAndSingingGamesOfIllinoisOzarks's mentions "Salem."

I have not heard all the 78 recordings listed above, so they too may be local or parodized versions.

- RBW

Last updated in version 4.3

File: RcTG

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**Turnip Patch, The**

**DESCRIPTION:** "I went down to the turnip patch... To see if my old hen had hatched." "There set a possum on the rail, Reached up and grabbed him by the tail." "Got him on the ground and he tried to fight... Reached up my right foot and kicked out the light."

**AUTHOR:** unknown

**EARLIEST DATE:** 1941 (Randolph)

**KEYWORDS:** animal chickens fight

**FOUND IN:** US(Sc)

**REFERENCES (1 citation):**

Randolph 454, "The Turnip Patch" (1 text)

**ST R454 (Full)**

Roud #7602

**CROSS-REFERENCES:**

cf. "Who Broke the Lock (on the Henhouse Door)?" (lyrics)

cf. "Sixteen Chickens and a Tambourine" (lyrics)

**File:** R454

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**Turnip-Hoer, The**

**DESCRIPTION:** Singer hires on a farm; the farmer says he's first class. He hires elsewhere, and says if he had a son he'd be better off going to jail. He says that while some delight in harvesting and mowing, "of all the jobs that be on a farm/Give I the turnip-hoing."

**AUTHOR:** unknown

**EARLIEST DATE:** 1893 (Broadwood/Maitland-EnglishCountySongs)

**LONG DESCRIPTION:** Singer hires on a farm; the farmer says he's first class. He hires on another farm, and says if he had a son he'd be better off going to jail. He says that while some delight in harvesting and mowing, "of all the jobs that be on a farm/Give I the turnip-hoing." Chorus: "For the flies...got on the turnips/It's all me eye and no use to try/To keep 'em off them turnips"
KEYWORDS: farming work worker boss
FOUND IN: Britain(England(South,West))
REFERENCES (4 citations):
Broadwood/Maitland-EnglishCountySongs, p. 70, "Turmut-Hoeing" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 261, "The Turnip-Hoer" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #10, "Turnit Hoeing" (1 text, 1 tune)
Cologne/Morrison-WiltshireFolkSongs, pp. 64-65, "Turmut Hoeing" (1 text, 1 tune)
Roud #1376
RECORDINGS:
Fred Perrier et al, "The Turmut [Turmont] Hoer's Song" (on Lomax41, LomaxCD41)
CROSS-REFERENCES:
cf. "The Flies Are On the Tummits" (them of a turnip farmer's life)
ALTERNATE TITLES:
Turmut-hoeing
NOTES [318 words]: Kennedy-FolksongsOfBritainAndIreland states, "[T]he song has attached itself to Wiltshire and was adopted as the regimental march of the Wiltshire Regiment... now amalgamated [in 1959] with the Berkshire Regiment [to form] the Duke of Edinburgh's Royal Regiment." Palmer-EnglishCountrySongbook says this took place in 1881. According to Hallows, p. 206, however, the quick march of the Duke of Edinburgh's Regiment is The Farmer's Boy and the slow is Auld Robin Gray. And while some regiments dropped their historical tunes on amalgamation, so the Wiltshire regiment could have used this piece in the past, it was normal to keep both tunes. Roud lumps this with "The Flies Are On the Tummits," with which it shares some lyrics, but Ben Schwartz and I both consider the general plots distinct enough to split them. "The Turnip-Hoer" is about the singer's employment history; "The Flies Are On the Tummits" about the hard life of a farmer.
Widespread growing of turnips, incidentally, was a relatively recent practice (turnips, after all, are bitter and rather unpleasant to eat); they are grown because they replenish the soil, and can be farmed on a field that would otherwise have to lie fallow (Beales, p. 36). Large-scale turnip planting began around the beginning of the nineteenth century (Marshall, pp. 8-9) because turnips could be saved and fed to livestock in winter, thus making more fresh meat available at that time. According to Palmer, p. 49, who quotes what appears to be a stanza of this song, several of the tasks performed on a farm around harvest time were relatively specialized and required significant skill. Palmer does not explicitly list turnip-hoeing among these, but the context implies it. This perhaps explains this song; The singer is celebrating his skill. - RBW
Bibliography

- Beales: Derek Beales,From Castlereigh to Gladstone, 1815-1885, Norton, 1969

Last updated in version 4.2
File: K261

**TVA, The**

DESCRIPTION: "My name is William Edwards, I live down Cove Creek Way, I'm working on the project They call the TVA. The government is upgrading the valley. The singer writes to Sal to say, "The government has saved us; just name our wedding day."

AUTHOR: Buddy Preston
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: work marriage hardtimes technology
FOUND IN: US(Ap)
REFERENCES (3 citations):
Thomas-BalladMakingInMountainsOfKentucky, pp. 232-234, (no title) (1 text, 1 tune)
NOTES [132 words]: The Tennessee Valley Authority (TVA), founded in 1933, is one of the most enduring of all the New Deal programs. Founded to create jobs and at the same provide electrical power to a primitive part of the country, it is still in existence today, generating power and managing the river. - RBW

Botkin quotes his source, Jean Thomas's *Ballad Makin' in the Mountains of Kentucky*, as saying the song was written by a Preston, and "first sung at the American Folk Festival with a kinsman of the composer giving the explanation of its origin." She also says it had indeed become traditional in Kentucky, at least. - NR

Reading Thomas's account, I'm not convinced of this; it's properly a folk revival song, if a very early one. But the number of citations perhaps justifies its presence here. - RBW

File: Arn172

**Twa and Twa**

DESCRIPTION: Dance tune lyrics; "Twa and tawa made the bed/Twa and tawa lay together/When the bed begun to heat/The one got up abune the other." That's all.

AUTHOR: unknown

EARLIEST DATE: 1962 (collected from Jeannie Thompson)

KEYWORDS: sex dancing

FOUND IN: Britain(Scotland)

REFERENCES (2 citations):

MacColl/Seeger-TravellersSongsFromEnglandAndScotland 124, "Twa and Twa" (1 text, 1 tune)

DT, TWANTWA*

Roud #5407

NOTES [12 words]: Runner-up to "Papa Loved Mama" for title of World's Shortest Ballad. - PJS

File: McCST124

**Twa Brothers, The [Child 49]**

DESCRIPTION: Two brothers agree to wrestle on their way to school. In the process, one is wounded by the other's knife. The unwounded brother (often) tries to save the wounded one, but it is too late; all that is left is to arrange for his burial and make excuses

AUTHOR: unknown

EARLIEST DATE: 1825 (Motherwell)

KEYWORDS: contest death fight stepmother brother homicide magic

FOUND IN: Britain(England,Scotland(Aber,Bord)), US(Ap,MA,MW,NE,NW,SE,So) Canada(Mar,Newf)

REFERENCES (42 citations):

Child 49, "The Twa Brothers" (8 texts)

Bronson 49, "The Twa Brothers" (41 versions plus 4 in addenda)

Bronson-SingingTraditionOfChildsPopularBallads 49, "The Two Brothers" (5 versions: #1, #22, #25, #29, #37)

Chambers-ScottishBallads, pp. 111-113, "The Twa Brothers" (1 text)

Lyle-Andrew-CrawfurdsCollectionVolume2 160, "The Twa Brichters" (1 text)

Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #76, p. 253-255, "The Twa Brothers (Child 49)" (1 text, 1 tune) {Bronson's #13.1}

Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 99-106, "The Two Brothers" (1 text plus many excerpts including a complete Kentucky version, 1 tune) {Bronson's #21}

Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 33-34, "The Two Brothers" (1 text)

Randolph 10, "The Two Brothers" (3 texts plus a fragment, 4 tunes) {Bronson's #13, #40, #3, #2}

Randolph/Cohen-OzarkFolksongs-Abridged, pp. 24-25, "The Two Brothers" (1 text, 1 tune -- Randolph's 10A) {Bronson's #13}

High-OldOldFolkSongs, pp. 47-48, "Two Boys Away at School" (1 text)

Eddy-BalladsAndSongsFromOhio 9, "The Twa Brothers" (2 texts, 2 tunes) {Bronson's #28, #30}

Flanders/Olney-BalladsMigrantInNewEngland, pp. 96-99, "Edward Ballad [listed as "Child 13" but obviously this piece though Bronson considers it a "too literary" mix of the two ballads with a peculiar tune]; pp. 230-232, "Martyr John" (2 texts, 2 tunes) {Bronson's #41, #38}
Flanders-AncientBalladsTraditionallySungInNewEngland1, pp. 316-331, "The Twa Brothers" (4
texts, 5 tunes; the last two tunes are variants taken from the same informant) {A=Bronson's #41,
B=38}
Linscott-FolkSongsOfOldNewEngland, pp. 278-280, "The Rolling of the Stones or The Twa
Brothers" (1 text, 1 tune) {Bronson's #14}
Davis-TraditionalBalladsOfVirginia 11, "The Twa Brothers" (11 texts, 6 tunes) [#23, #31, #5, #33,
#10, #24]
Davis-MoreTraditionalBalladsOfVirginia 15, pp. 92-101, "The Twa Brothers" (5 texts, 5 tunes)
Brown/Belden/Hudson-FrankCBarrowsCollectionNCFolklore2 13, "The Two Brothers" (1 text)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 6, "The Two Brothers" (1 text)
Morris-FolksongsOfFlorida, #152, "The Twa Brothers" (1 text, 1 tune) {Bronson's #12}
Hudson-FolksongsOfMississippi 7, pp. 73-74, "The Two Brothers" (2 texts)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 14A, "Yonder School"; 14B, "Willie and
Johnny" (2 texts, 2 tunes)
Scarborough-ASongCatcherInSouthernMountains, pp. 166-167, "The Twa Brothers" (1 text, locally
titled "The Two Brothers")
Brewster-BalladsAndSongsOfIndiana 9, "The Two Brothers" (2 texts)
Cox/Hercog/Halpert/Boswell-Virginia-A, #6, p. 21, "The Two Brothers" (1 fragment, 1 tune)
{Bronson's #8}
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 30-31, "Our Young Son John" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, p. 25-26, "The Twa Brothers" (1 text, 1 tune)
{Bronson's #39)
Peacock, pp. 827-830, "The Two Brothers" (2 texts, 2 tunes)
Leach-TheBalladBook, pp. 163-167, "The Twa Brothers" (2 texts)
McNeil-SouthernFolkBalladsVol2, pp. 136-138, "Two Brothers" (1 text, 1 tune)
Quiller-Couch-OxfordBookOfBallads 63, "The Twa Brothers" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, pp. 169, "The Twa Brothers" (2 texts)
Niles-BalladBookOfJohnJacobNiles 20, "The Twa Brothers" (1 text, 1 tune -- a fragmentary text
that opens like "The Twa Brothers," but has an ending that might be anything)
Gummere-OldEnglishBallads, pp. 174-175+343, "The Twa Brothers" (1 text)
Sharp-EnglishFolkSongsFromSouthernAppalachians 12 "The Two Brothers" (12 texts, often short,
plus a fragment ("E") that may be this; 13 tunes) {Bronson's #17, #10, #31, #24, #18, #19, #11, #9,
#.15, #27, #25, #32)
Sharp/Karpeles-EightyEnglishFolkSongs 11, "The Two Brothers" (1 text, 1 tune -- an expanded
composite version) {Bronson's #11}
Pound-AmericanBalladsAndSongs, 18, pp. 45-46, "Two Little Boys" (1 text)
Cox-FolkSongsSouth 7, "The Twa Brothers" (2 texts)
Whitelaw-BookOfScottishBallads, pp. 157-158, "The Twa Brothers" (1 text)
DT 49, TWOBROS TWOBROS2* TWOBROS3* TWOBROS4* ROLLSTON*
ADDITIONAL: Bob Stewart, _Where Is Saint George? Pagan Imagery in English Folksong_,
revised edition, Blandford, 1988, pp. 23-24, "The Two Brothers" (1 text, 1 tune)
Walter de la Mare, _Come Hither_, revised edition, 1928; #52-53, "The Wta Brothers" (1 text)
Roud #38
RECORDINGS:
Charlotte Decker, "The Two Brothers" (on PeacockCDROM) [one verse only]
Texas Gladden, "The Two Brothers" (AFS 5230 A2; on USTGladden01) {Bronson's #20}
Lizzie Higgins, "The Twa Brothers" (on LHiggins01)
Nellie McGregor, "The Two Brothers" (FSBBAL1)
Hobart Smith, "The Little Schoolboy" (on LomaxCD1702)
Belle Stewart, "The Two Brothers" (on Voice03) {Bronson's #13.2 in addenda}
Lucy Stewart, "The Two Brothers [The Two Brothers]" (on FSB4, FSBBAL1) (on LStewart1)
{Bronson's #11.1 in addenda}
CROSS-REFERENCES:
cf. "The Unquiet Grave" [Child 78] (lyrics)
ALTERNATE TITLES:
The Rolling of the Stones
The Murdered Boy
Two Little Boys Going to School
The Cruel Brother
NOTES [1065 words]: In Friedman-Viking/PenguinBookOfFolkBallads's A version, the brother is
killed, not wrestling for fun, but in a fit of passion. - PJS
Indeed, this motif (which is not unusual; many of Davis's texts have it, for instance) gives rise to the possibility that what we have here is two songs mixed. Call them "The Twa Brothers" and "The Rolling of the Stones." In the former, the one brother kills the other as a result of accident or perhaps a (step?)mother's malice.
"The Rolling of the Stones," though it involves a death and is usually listed as a version of this song, has a very different feel. It is definitely a song of passion and jealousy, and ends with Susie, the girl of the piece, dancing to try to bring the dead man back to life. (Thompson motif E50, "Resuscitation by music" or one of its variants, e.g. E55.1, "Resuscitation by song" or E63.2, "Resuscitation by nine-day dance and prayers.")
The two have certainly mixed verses, making them hard to tell apart, but I'm not at all convinced that they are the same song. A curiosity is that the "Rolling of the Stones" texts seem to be mostly American, even though American texts rarely involve magic. But it should be noted that the endings of the texts in Child are very diverse; it may be that he simply hadn't found one of the "magic" endings.
Stewart evidently thinks the whole thing goes back to early myth; on p. 24 he declares, "The story is clearly found in Celtic and pre-Celtic myth and lore, in classical mythology, and in ancient Egyptian and Eastern religious allegory.
"The plot is very simple, one brother kills another in competition for a woman. The murdered man is then brought back to life by his true love."
In other words, Stewart sees this song as a a version of the Egyptian tale of Osiris, Seth, and Isis (Osiris having been murdered by his brother Seth and revived by Isis). Given the content of "The Rolling of the Stones," it does appear that something like the Osiris story was known in Britain. But it must be repeated that most versions of this song *don't* have a resurrection theme. They're a much more basic tale, of a stepmother's desire to gain an inheritance for her son over her older stepson.
Stewart, furthermore, suggests that the questions at the end are an attempt to gather oracles from a dying man. Certainly the idea that the dying can see the future is well-attested. But why, then, are the dying brother's answers all excuses for the younger brother or, in one case, a curse? And, at that, a curse which apparently never comes true?
Again, Stewart thinks the "Rolling of the Stones" variants hint at human sacrifice. At most, it appears to me, they hint at the mass, and the conversion of wine into the blood of Jesus.
In any case, everything that gets Stewart's mythological juices flowing comes from variants of "The Rolling of the Stones," not the mainline versions of "The Twa Brothers."
Linscott has one of her usual folklorish explanations: "The event from which the ballad gets its theme happened near Edinburgh in 1589, when one of the Somervilles was killed by the accidental discharge of his brother's pistol." This connection ignores the fact that brothers are more than a little apt to quarrel over inheritances....
Chambers, p. 72, quotes a passage from a thirteenth(?) century fragment of a song which has not been connected with this piece, but which I find rather interesting:
Atte wrastlinge my lemman I ches,
And atte ston-kasting I him for-les.
In other words, Chambers goes on to note a command from William of Wykeham, Bishop of Winchester (1384), "which condemns the pollution of graveyards, alike by dissolute dances and by stone-castings." We do not know what stone-castings are -- but they occur in graveyards, they are condemned by the church, and they are connected somehow with "dissolute dances," i.e. probably carols. A connection with a resurrection ritual sounds not unlikely.
Linscott has one of her usual folklorish explanations: "The event from which the ballad gets its theme happened near Edinburgh in 1589, when one of the Somervilles was killed by the accidental discharge of his brother's pistol." This connection ignores the fact that brothers are more than a little apt to quarrel over inheritances....
Chambers, p. 72, quotes a passage from a thirteenth(?) century fragment of a song which has not been connected with this piece, but which I find rather interesting:
Atte wrastlinge my lemman I ches,
And atte ston-kasting I him for-les.
i.e.
At wrestling my love I chose,
And at stone-casting I him lost.
Greene, p. xxxv, also quotes the piece, and seems to think it a (folk?) carol. If so, then the odds of a connection with this song is surely greater.
Chambers goes on to note a command from William of Wykeham, Bishop of Winchester (1384), "which condemns the pollution of graveyards, alike by dissolute dances and by stone-castings." We do not know what stone-castings are -- but they occur in graveyards, they are condemned by the church, and they are connected somehow with "dissolute dances," i.e. probably carols. A connection with a resurrection ritual sounds not unlikely.
In another interesting, but probably meaningless, footnote, the two boys of the song are sometimes William and John. I found the following tale on p. 123 of Moody/Martin/Keogh/Kiel:
It is found by the jury that, whereas William Bernard, on the Sunday after the Nativity of St. John Baptist last, in the town of Newcastle of Lyons, was playing at ball with the men of that town and the ball was struck in the direction of John McCorcan, who was standing near to watch the game, John ran towards the ball, which William was following in pursuit, and met him so swiftly that he wounded William in the upper part of his right leg with a knife which he, John, had upon him, which knife unfortunately without John's knowledge pierced its sheath and so injured William, to his damage of five shillings. And the jurors, being asked if John did this from ill-timed zeal or ran
against William from malice aforethought, say that it was not so, but that it was for the purpose of playing that he ran toward him to hit the ball.

Incidentally, it appears very likely that Charles Dodgson (Lewis Carroll) knew some form of this piece as a very young man. One of his earliest poems, written while he was still a schoolboy, is called "The Two Brothers," and the opening is quite similar to "The Twå Brothers" [Child 49]; it begins

There were two brothers at Twyford school,
And when they had left the place,
It was, "Will ye learn Greek and Latin?
Or will ye run me a race?
Or will ye go up to yonder bridge,
And there will we angle for dace?"

Later verses are more reminiscent of "Edward" [Child 13] or "Lizzie Wan" [Child 51]:

"Oh what bait's that upon your hook,
Dear brother, tell to me?"

"It is my younger brother," he cried,
"Oh woe and dole is me?"

[ ... ]

"And when will you come back again,
My brother, tell to me?"

"When chub is good for human food,
And that will never be!"

The final verse might be from "It Was A' For Our Rightful' King" or similar:

She turned herself right round about,
And her heart brake into three,
Said, "One of the two will be wet through and through,
And 'tother'll be late for his tea."- RBW

Also collected and sung by Ellen Mitchell, "Twa Brothers" (on Kevin and Ellen Mitchell, "Have a Drop Mair," Musical Tradition Records MTCD315-6 CD (2001)) - BS

Bibliography

- Chambers: E. K. Chambers, English Literature at the Close of the Middle Ages, Oxford, 1945, 1947

Last updated in version 5.3

File: C049

Twa Bumbees, The

DESCRIPTION: "There were twa bumbees met on a twig, Fim-fam, fiddle-faddle, fum, fizz!" The two insects set out to find a home, frightening Jenny Wren in the process. After the babies are born, they quarrel; the male warns other bees about a "wayward, wanton wife."

AUTHOR: Charles Spence

EARLIEST DATE: 1904 (Ford); Spence died in 1869

KEYWORDS: bug courting home humorous

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):

Ford-VagabondSongsAndBalladsOfScotland, pp. 231-233, "The Twa Bumbees" (1 text)
Roud #13086

NOTES [31 words]: This appears to have been founded on "The Twa Corbies" (or, rather, one of its silly offspring), but without a tune, it's hard to prove.

Needless to say, this isn't how bees reproduce. - RBW

File: FVS231
**Twa Knights, The [Child 268]**

DESCRIPTION: A squire bets a knight that, if the knight leaves home for a time, he can seduce the knight's wife. He traps the wife into offering to come to his bed, but she sends her niece instead. When the truth is revealed, the niece weds the squire.

AUTHOR: unknown

EARLIEST DATE: 1828 (Buchan)

LONG DESCRIPTION: A squire bets a knight that, if the knight leaves home for a time, he can seduce the knight's wife. He traps the wife into offering to come to his bed, but she sends her niece instead. He cuts off the ring and finger to prove his victory. The knight's wife demonstrates that she still has her finger. The niece is offered the right to either kill the squire or marry him for his abuse. After much hesitation, the niece weds the squire.

KEYWORDS: gambling trick abuse injury infidelity family marriage wager

FOUND IN:

REFERENCES (1 citation):
Child 268, "The Twa Knights" (1 text)

Roud #303

CROSS-REFERENCES:

cf. "The Boy and the Mantle" [Child 29] (theme)

\(\text{NOTES} [71 \text{ words}]: \) The notion of wagering over a woman's fidelity is common in folklore; in the Child canon, cf. e.g. "The Boy and the Mantle" [Child 29]. The substitute in bed idea is extremely ancient, going back to the story of Jacob, Leah, and Rachel in Genesis 29. Roud and others have linked this with the tale of "The Hog's Heart," but the links are entirely thematic (and far from complete); I agree with Ben Schwartz in splitting them. - RBW

Last updated in version 2.8

File: C268

**Twa Lads Frae Neiborin' Toons**

DESCRIPTION: Two lads come to the singer's house to woo lasses. The boys brag about mother, horses and daily chores and, when those topics are exhausted, leave with excuses about work that had to be done. The singer expects no such excuses if they ever return.

AUTHOR: unknown

EARLIEST DATE: 1904 (Greig/Duncan4)

KEYWORDS: courting bragging farming humorous

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan4 893, "Twa Lads Frae Neiborin' Toons" (2 texts, 2 tunes)

Roud #6231

ALTERNATE TITLES:

It Fell Aboot a Lammas Time

File: GrD4893

**Twa Magicians, The [Child 44]**

DESCRIPTION: A (blacksmith) sees a girl who pleases him, and sets out to sleep with her. She tries to foil him with magic transformations, but he proves as sorcerous as she, and gains her maidenhead.

AUTHOR: unknown

EARLIEST DATE: 1828 (Buchan)

KEYWORDS: magic seduction rape shape-changing

FOUND IN: Britain(England,Scotland(Aber))

REFERENCES (14 citations):

Child 44, "The Twa Magicians" (1 text)

Bronson 44, "The Twa Magicians" (1 version plus 11 versions of "Hares on the Mountain")

Bronson-SingingTraditionOfChildsPopularBallads 44, "The Twa Magicians" (1 version: #1, plus #2 and #12, which are "Hares n the Mountain")
Greig/Duncan 2 334, "The Twa Magicians" (1 fragment)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 442-445, "The Two Magicians" (notes plus a copy of Buchan's text and a stanza of "Hares on the Mountain")
Leach-TheBalladBook, pp. 152-154, "The Two Magicians" (1 text)
Grigson-PenguinBookOfBallads 25, "The Twa Magicians" (1 text)
Sharp-OneHundredEnglishFolksongs 20, "The Two Magicians" (1 text, 1 tune) {Bronson's #1}
Karpeles-TheCrystalSpring 22, "The Two Magicians" (1 text, 1 tune) {Bronson's #1}
Wells-TheBalladTree, pp. 168-169, "The Two Magicians" (1 text, 1 tune) {Bronson's #1, but somewhat changed}
Buchan-ABookOfScottishBallads 47, "The Twa Magicians" (1 text)
Whitelaw-BookOfScottishBallads, p. 159, "The Twa Magicians" (1 text)
DT 44, MAGICN2*
Roud #1350
RECORDINGS:
A. L. Lloyd, "Two Magicians" (on Lloyd3, BirdBush1, BirdBush2) [tune by Lloyd]
CROSS-REFERENCES:
cf. "Hares on the Mountain" (theme)
cf. "Les Metamorphoses (Metamorphoses)" (theme of transformations)
cf. "Je Caresserai La Belle Par Amitie" (theme of transformations)
NOTES [470 words]: Sharp bowdlerizes "gain my maidenhead" to "change my maiden name" (!) - PJS
Bronson believes that the ballad "Hares on the Mountain" is a very-much-worn-down version of this piece. This is, at best, currently beyond proof; personally, I don't believe it.
The idea of gaining a lover who is changing shape has ancient roots. We find it in Ovid's "Metamorphoses;" where Peleus (the father of Achilles) finds Thetis in a cave and attempts to couple with her. To defeat him, she turns into a bird, a tree, and a tigress. The latter scares him off, but eventually he catches her while asleep (XI.225ff.; the story also occurs in Quintus of Smyrna's account of the War with Troy, book III, starting around line 620). And Zeus, of course, used myriad guises to gain access to women.
There is a Welsh equivalent, which some may also have encountered in partial form in Lloyd Alexander's Chronicles of Prydain. It concerns the great bard Taliesin. He was born Gwion Bach. As a young man, he served the witch Ceridwen (Ceridwen, Keridwen, Keritwen; Mercantante/Dow, p. 227; according to Bromwich, pp. 312-313, the name means "Fair and Loved," even though she was a hag, and so has led to assorted emendations to the story, which I don't buy) -- and once, while brewing a wisdom potion of hers, swallowed some of it and became wise. She sought to punish him, and they engaged in a shape-shifting contest. Finally, he became a kernel of grain, and she a hen that swallowed him -- but he was reborn after she swallowed him, and became Taliesin (Alexander, p. 285).
The tale of "The Magician and His Pupil" (Thompson type 325; see Thompson, pp. 69-70) also involves this sort of competitive transformation and may involve a similar ending.
For other examples, see Lyle, p. 138.
Stewart, p. 41, proposes an alternate explanation, that the song derives from early Christian legends of saints combatting shape-changing priests. In medieval Catholic England, it is true that these stories would likely have been better-known than Ovid. But the parallels are less close. In any case, it seems to me there are plenty of shape-changing tales in folklore which might provide the root of this song!
Lyle, p. 81, suggests that this is a "levelling" ballad, with the low-status blacksmith pursuing a member of (presumably) the gentry or even the nobility. Unfortunately, with so few substantial British texts to work from, I think this has to remain speculation. She also suggests (p. 82) that the song is a "conception story"-- that is, a tale of how some significant figure came to be born. I agree that it has many of the hallmarks of such a tale (as witness the links to the Taliesin story), but of course the drawback is that there is no hint in the extant versions that the lady becomes pregnant, let alone bears a noteworthy child. - RBW
Bibliography

- Bromwich: Rachel Bromwich, editor, Trioedd Ynys Prydein: The Triads of the Island of Britain, fourth edition [posthumous, with a new preface by Morfydd E. Owen], University of
Twa Sisters, The [Child 10]

DESCRIPTION: A knight woos two (three) sisters, choosing the younger. The older drowns the younger. Her body is recovered and made into an instrument by a passing miller/musician. As the knight prepares to wed the older sister, the instrument sings out the truth.

AUTHOR: unknown

EARLIEST DATE: 1656 (broadside)

KEYWORDS: courting homicide music minstrel sister drowning

FOUND IN: Britain(Scotland(Aber),England(All)) US(Ap,MA,MW,NE,SE,So,SW) Canada(Newf) West Indies(Jamaica)

REFERENCES (79 citations):

Child 10, "The Twa Sisters" (25 texts, 3 tunes) {Bronson's #79, #12, #14}

Bronson 10, "The Twa Sisters" (97 versions plus 6 in addenda)

Bronson-SingingTraditionOfChildsPopularBallads 10, "The Two Sisters" (14 versions: #7, #13.2, #28, #35, #42, #49, #50, #53, #55, #61, #67, #79, #81, #83)

Chambers-ScottishBallads, pp. 265-267, "The Twa Sisters" (1 text)

Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 206-210, "The Cruel Sister" (1 text)

Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, p. 171, "Benonie" (1 fragment, 1 tune) {Bronson's #14}

Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 200-205. "The two Sisters/The Cruel Sister" (2 parallel texts plus a photo of the badly-transcribed tune; also two reconstructed tunes on p. 290)

Greig/Duncan 213, "Binorie" (19 texts, 17 tunes) {B=Bronson's #4, E=#21, G=#16?, H=#6, I=#13, J=#5?, K=#8?, L=#11, M=#9, N=#10, P=#17, Q=#18, O=#19}


Buchan/Moreira-TheGlenbuchatBallads, pp. 29-31, "Hey a Rose Malindey" (1 text)

Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 8-9, "Binnorie; or, The Cruel Sister" (1 text, 1 tune) {Bronson's #7}

Broadwood/Maitland-EnglishCountySongs, pp. 118-119, "The Barkshire Tragedy" (1 text, 1 tune)

Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 40-46, "The Two Sisters" (5 texts plus 2 fragments, one from the same informant as one of the texts, 1 tune) {Bronson's #68}

Belden-BalladsSongsCollectedByMissouriFolkloreSociety, pp. 16-24, "The Twa Sisters" (6 texts, 3 tunes) {Bronson's #38, #46, #30}

Randolph 4, "The Miller's Daughters" (8 texts, 5 tunes) {A=Bronson's #66, C=#32, E=#70, F=#94, G=#51}

Randolph/Cohen-OzarkFolksongs-Abridged, pp. 18-21, "The Miller's Daughters" (1 text, 1 tune -- Randolph's #4C) {Bronson's #32}

Ritchie-FolksSongsOfTheSouthernAppalachians, p. 57, "Bow Your Bend to Me" (1 text, 1 tune)

Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 6A, "The Twin Sisters"; 6B, "Two Sisters" (1 text plus 1 fragment, 2 tunes)

Bronner/Eskin-FolksongAlivePart1 15, "Two Sisters" (1 text, 1 tune)

Grimes-StoriesFromTheAnneGrimesCollection, p. 48, "The Jealous Sister" (1 text)

Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 2, "The Two Sisters" (2 texts, 2 tunes, but the "B" text is "Peter and I Went Down the Lane") {A=Bronson's #22}

Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 75-77, "The Twa Sisters" (1 text, plus an
excerpts from Child's "B" text to pad out the story.

Flanders/Olney-BalladsMigrantInNewEngland, pp. 209-210, "The Two Sisters" (1 text, 1 tune)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 3-4, "The Two Sisters" (1 text, 1 tune) {Bronson's #54}
Flanders-AncientBalladsTraditionallySungInNewEngland1, pp. 150-170, "The Two Sisters" (5 English texts plus a fragment; also two variants of a Polish text plus tune and translation; 4 tunes for the English versions) {A=Bronson's #96, B=#54}
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 393-394, "(The Twa Sisters)" (1 text, probably an excerpt)
Davis-TraditionalBalladsOfVirginia 5, "The Twa Sisters" (9 texts plus 2 fragments, 6 tunes entitled "The Old Lord of the North Country, or The Three Sisters," "The Old Woman of the North Countrie," "The Two Sisters, or Sister Kate, or The Miller annd the Mayor's Daughter," "The Two Sisters"; 2 more versions mentioned in Appendix A) {Bronson's #25, #71, #40, #55, #27, #39}
Davis-MoreTraditionalBalladsOfVirginia 6, pp. 35-50, "The Two Sisters" (10 texts, 7 tunes)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 4, "The Two Sisters" (3 texts plus 2 fragments)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 4, "The Twa Sisters" (1 text plus 4 excerpts, 5 tunes)
Morris-FolksongsOfFlorida, #147, "The Two Sisters" (3 texts, 2 tunes) {Bronson's #87, #88}
Richardson/Spaeth-AmericanMountainSongs, p. 27, "The Two Sisters" (1 text, 1 tune)
Chappell-FolksongsOfRoanokeAndTheAlbermarle 3, "The Two Sisters" (1 short text)
Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, p. 201, "Old Man in the North Country (The Two Sisters)" (1 text, 1 tune) {same source as Bronson's #23, but the transcription is different}
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 29-30, "Bow and Balance" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 82-83, "The Two Sisters" (1 text, 1 tune)
Hudson-FolksongsOfMississippi 3, p. 68, "The Two Sisters" (1 text)
Hudson-FolkTunesFromMississippi 25, "The Two Sisters" (1 fragment, 1 tune) {Bronson's #76}
Scarborough-ASongCatcherInSouthernMountains, pp. 164-165, "The Twa Sisters" (1 text, locally titled "The Two Sisters")
Eddy-BalladsAndSongsFromOhio 4, "The Twa Sisters" (1 short text, 1 tune) {Bronson's #78}
Stout-FolkloreFromIowa 1, pp. 1-2, "The Twa Sisters" (1 text)
Brewster-BalladsAndSongsOfIndiana 6, "The Two Sisters" (4 texts plus a fragment, 1 tune) {Bronson's #44}
Carey-MarylandFolkLegendsAndFolkSongs, pp. 93-94, "Balance Unto Me"; p. 95, "Bow Down" (2 texts)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 3, "The Twa Sisters" (1 text)
Peacock, pp. 179-180, "The Bonny Busk of London" (1 text, 1 tune)
Leach-TheBalladBook, pp. 74-78, "The Twa Sisters" (3 texts)
Leach-HeritageBookOfBallads, pp. 11-13, "The Two Sisters" (1 text)
McNeil-SouthernFolkBalladsVol2, pp. 150-156, "The Two Sisters"; "The Two Sisters (Wind and Rain)" (2 texts, 2 tunes)
Quiller-Couch-OxfordBookOfBallads 23, "Binnorie" (1 text)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 98, "The Two Sisters That Loved One Man" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #2, "The Two Sisters" (1 text)
Niles-BalladBookOfJohnJacobNiles 7, "The Twa Sisters" (3 texts, 3 tunes)
Gummere-OldEnglishBallads, pp. 171-173+343, "The Twa Sisters" (1 text)
Sharp-EnglishFolkSongsFromSouthernAppalachians 5 "The Two Sisters" (14 texts, 14 tunes) {Bronson's #91, #55, #27, #39, #74, #73, #50, #34, #45, #63, #59, #47, #65, #41}
Sharp/Karpeles-EightyEnglishFolkSongs 6, "The Two Sisters" (1 text, 1 tune -- a composite text) {Bronson's #45}
Wells-TheBalladTree, pp. 149-150, "The Two Sisters" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 90, "The Two Sisters" (1 text, 1 tune) {Bronson's #67}
Hodgart-FaberBookOfBallads, pp. 32, "The Two Sisters" (1 text)
Buchan-ABookOfScottishBallads 3, "The Two Sisters" (1 text, 1 tune in appendix) {Bronson's #79}
Cox-FolkSongsSouth 3, "The Twa Sisters" (3 texts, 1 tune) {Bronson's #43}
Cox/Hercog/Halpert/Boswell-WVirginia-A, #2A-B, pp. 10-13, "There Was an Old Farmer," "All Bow Down" (2 texts, 1 tune) {Bronson's #69}
Bush-FSofCentralWestVirginiaVol5, pp. 86-88, "The Two Sisters" (1 text, 1 tune)
Thomas-DevilsDitties, pp. 70-73, "The Two Sisters" (1 text, 1 tune) {Bronson's #48}
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 10-12, "The Sister's Murder" (1 text, 1 tune)
Boette-SingaHipsyDoodle, pp. 32-33, "The Lord of the North Country" (1 text, 1 tune); pp. 164-165, "The Two Sisters" (1 text, 1 tune)
Ord-BothySongsAndBallads, pp. 430-432, "The Bonnie Mill-Dams o' Binorrie"; pp. 459-460, "Hey the Rose and the Lindsay, O" (2 texts, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 3, "The Twa Sisters" (1 text plus two variant verses, 1 tune)
Whiting-TraditionalBritishBallads 9, "The Twa Sisters" (1 text)
HarvardClassics-EnglishPoetryChaucerToGray, pp. 54-56, "The Twa Sisters" (1 text)
Abrahams/Foss-AngloAmericanFolksongStyle, pp. 20-24, "The Two Sisters"; "The Two Sisters (The Wind and Rain)" (2 texts, 2 tunes)
Pound-AmericanBalladsAndSongs, 4, pp. 11-12, "The Two Sisters"; pp. 12-13, "The Old Man in the North Countree" (2 texts)
Whitelaw-BookOfScottishBallads, pp. 260-261, "The Cruel Sister" (1 text)
Jekyll-JamaicanSongAndStory 3, "King Daniel" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 56-59, "The Two Sisters"; "Rollin' a-Rollin'"; "Wind and Rain" (3 texts)
Silber/Silber-FolksingersWordbook, p. 224, "The Two Sisters" (1 text)
DT 10, BINORI* TWOSIS* TWOSIS5* WINDRAIN* SWANSWIM* TWOSIS8 TWOSIS9 TWOSIS10 TWOSIS11
Tristram P. Coffin and Hennig Cohen, _Folklore in America: Tales, Songs, Superstitions, Proverbs, Riddles, Games, Folk Drama and Folk Festivals_, Doubleday, 1966, pp. 49-50, "The Two Sisters" (1 text, 1 tune)
Walter de la Mare, _Come Hither_, revised edition, 1928; #427, "The Twa Sisters" (1 text)
Roud #8
RECORDINGS:
Horton Barker, "The Two Sisters" (AAFS 33); "Bow and Balance" (on Barker01) {Bronson's #67} Anita Best and Pamela Morgan, "The Two Sisters" (on NFABestPMorgan01)
Loman D. Cansler, "The Two Sisters" (on Cansler1)
Lula Curry, "The Squire's Daughter" (on JThomas01)
Charlotte Decker, "The Bonny Busk of London" (on PeacockCDROM) [one verse only]
Bradley Kincaid, "The Two Sisters" (Supertone 9212, 1928)
Eunice Yeatts MacAlexander, "The Cruel Sister" (on FarMtns1)
Jean Ritchie, "The Two Sisters" (AFS; on LC57); "There Lived an Old Lord" (on JRitchie02)
Kilby Snow, "Wind and Rain" (on KSnow1)
Lucy Stewart, "The Swan Swims So Bonnie O" (on LStewart1)
John Strachan, "The Twa Sisters" (on FSBBAL1)
John Strachan, Dorothy Fourbister, Ethel Findlater [composite] "The Twa Sisters" (on FSBBAL1) (cf. Bronson's #16.2 in addenda)
CROSS-REFERENCES:
cf. "Trois Graines de Peppernell" (plot)
ALTERNATE TITLES:
The Bows of London
The Cruel Sister
Rolling a-Rolling
The Wind and Rain
The Swan Swims Bonnie
The Old Lord by the Northern Sea
Bowie, Bowerie
The Little Drowned Girl
Lay the Bent to the Bonny Broom
Old Man from the North Countree
The Youngest Daughter
Minorie
The Mull Dams o' Binorrie
NOTES [839 words]: The refrains sung with this ballad vary tremendously, but virtually all versions have a refrain of some sort. - PJS
And generally a lyrically attractive one ("the swan swims bonnie," etc.), as has been pointed out by several scholars. I wonder if there isn't something about this ballad that encourages variation; Jean Ritchie reports that, even though they presumably learned the song from the same source, her family had twelve distinct versions. - RBW

The Kilby Snow recording is an unusual one; it contains every element of, "The Twa Sisters" except the sisters; the murderer in this case is the girl's lover. Snow reconstructed the song from early childhood memories of his grandfather (a Cherokee) singing it, though, so it may have diverged at that point. - PJS

Compare the first verse lines of Child 10.H to Opie/Opie-OxfordDictionaryOfNurseryRhymes 479, "There were three sisters in a hall" (earliest date in Opie/Opie-OxfordDictionaryOfNurseryRhymes is c.1630)

Child 10.H: "There were three sisters lived in a hall,... And there came a lord to court them all...." Opie/Opie-OxfordDictionaryOfNurseryRhymes 479 is a riddle beginning "There were three sisters in a hall, There came a knight amongst them all ...." - BS

This item is also found as Baring-Gould-AnnotatedMotherGoose #702, p. 275, but this appears to be simply a greeting rhyme unrelated to the various rather murderous ballads (notably Child 10 and 11) using these lines.

Child of course finds many analogies to this ballad. Joseph Jacobs, collector, English Fairy Tales, originally published 1890; revised edition 1898 (I use the 1967 Dover paperback reprint), on p. 236 stresses particularly Grimm #28, "The Singing Bone," in which a murdered man's bone tells the tale of his murder. The similarity to this song is obvious -- but it applies only to this one motif (Thompson E632, "Reincarnation as musical instrument"; E632.1, "Speaking bones of murdered person reveal murder," which Thompson lists as being found in cultures as far-separated as Japan, India, and the Ibo of Nigeria); the conditions leading up to the murder are quite different. The tale of "The Singing Bone" is Aarne-Thompson catalo tale-type #780.

Furthermore, the idea of bones-used-as-stringed-instrument also shows up in the Kalevala, e.g., Vainamoinen uses the bones of a pike to build a kantele, and strings another kantele with the hair of a singing girl. When he leaves the world, the kantele remembers him. This occurs not only in the final Kalevala but in Lonrot's much shorter first edition; see the summary in Juha Y. Pentikainen, Kalevala Mythology, expanded edition, 1987, translated and edited by Ritva Poom, Indiana University Press, 1989, pp. 55-58 (the incidents are in poems 22, 29, and 32 of the "Old Kalevala"; in the revised Kalevala, the making of the kantele from the pie is in poem 40, and the rest de-emphasized. Interestingly, in poem 41, no one but Vanamoinen can play his kantele, which reminds me faintly of the versions of this ballad in which the fiddle can play only the one song). - RBW

Jekyll-JamaicanSongAndStory's "King Daniel" is classified by Jekyll as an "Annancy" story. It is a cante fable following the Ashanti (West African) tradition: King Daniel is courting Miss Wenchy. Miss Lumpy is jealous and throws Miss Wenchy in a pond where Miss Wenchy drowns. A parrot sees the murder. Miss Lumpy tries to bribe "pretty Polly" with a gold cage with a silver door. The parrot rejects the offer and reports the murder to King Daniel and takes him to the pond where Miss Wenchy's body is found. King Daniel executes Miss Lumpy. The only parts of the story that are sung is the parrot's rejection and report of the crime: "No, no, I don't want it, for the same you serve another one you will serve me the same" and "I brought, I brought a news to the young King Daniel; Miss Lumpy kill Miss Wenchy loss, on becount of Young King Daniel."

Broadwood, looking at the sung text and the parrot as messenger connects this story to Child 4 and Child 68 because of the part played in those ballads by the parrot as messenger (Lucy E. Broadwood, "English Airs and Motifs in Jamaica" in Walter Jekyll, Jamaican Song and Story (New York: Dover Publications, 1966 (Reprint of David Nutt, 1907)), #3, p. 286, "King Daniel"). The parrot's rationale -- you will serve me the same -- is the same as found in Child 68. However, looking at the messenger as the critical part of the story ignores the plot of story itself and another Caribbean [Crucian] example of Child 81 in which a parrot is introduced in place of the porter as a tale carrier (see note there re "Matty Gru"). In "King Daniel" the parrot as messenger replaces the fiddle made of the victim's bones and hair as messenger. My point is that the form of the messenger and the nature of the bribe is a sure indicator that the cante fable tradition has been affected by the Child parrot-as-messenger motif but the plot itself shows how the story should be classified within the Child tradition. - BS

Last updated in version 6.0
Twangman, The

DESCRIPTION: Twang hawker and rag-picker Mickey Baggs courts a girl who "kep' a Traycle Billy depot." Baggs wins her heart taking her to play "Billy-in-the-bowl." So "with his twang kni-ef [twangman] tuk the li-ef Of the poor ould gather'em-up!"

AUTHOR: probably Michael J. Moran (Zozimus)

EARLIEST DATE: 1929 (OLochlainn-IrishStreetBallads)

KEYWORDS: courting homicide humorous

FOUND IN: Ireland

REFERENCES (4 citations):
OLochlainn-IrishStreetBallads, pp. 231-232, "The Twangman" (1 text, 1 tune)
Behan-IrelandSings, #91, "The Twangman's Revenge" (1 text, 1 tune, modified)
DT, TWANGMAN

ADDITIONAL: Frank Harte _Songs of Dublin_, second edition, Ossian, 1993, pp. 44-45, "The Twangman" (1 text, 1 tune)

NOTES [202 words]: In response to queries in earlier editions of the Index, Tom O'Leary informs me that "twang" is toffee. He adds that a "'Traycle depot' [was] a sweet shop, which in this case, was near to, or on one side of the Carlisle Bridge, Dublin." Harte, on the other hand, says that it was Treacle Billy that was the toffee and twang another sort of sweetmeat. It makes little difference; the twangman certainly sold toffee.
The song says that the twangman only sells his wares "when the mileetia wasn't wantin"; this is no particular constraint on his schedule, as militia in this period was a very part-time organization except when there was a rebellion in process. - RBW, (BS)
I might add that Eric Partridge A Dictionary of Slang and Unconventional English (combined fifth edition with dictionary and supplement), Macmillan, 1961, in his supplement says that "twang" means opium in twentieth century Australian slang. But this usage seems to be more recent than O Lochlainn's text of the song.

Note also that Harte questions whether this is actually by Zozimus. But his evidence is negative: The song is not mentioned in the Zozimus memoirs. For background on Zozimus, see the notes to "The Finding of Moses." - RBW

Last updated in version 3.2

File: OLoc231B

Twankydillo (I -- The Blacksmith's Song)

DESCRIPTION: Singer toasts the blacksmith, the pretty girl "who kindles a fire all in her own breast," and the Queen. Chorus: "Which makes his bright hammer to rise and to fall/There's the Old Cole and the Young Cole and the Old Cole of all/Twankydillo..."

AUTHOR: unknown

EARLIEST DATE: 1889 (Reeves-TheEverlastingCircle)

LONG DESCRIPTION: Singer raises a health to the blacksmith who works at his anvil while the boy blows the bellows; if a gentleman calls with a horse to be shod, the smith can be persuaded to work by giving him drink. Singer also toasts the pretty girl "who kindles a fire all in her own breast," and to "our sovereign the Queen" and all the Royal Family. Chorus: "Which makes his bright hammer to rise and to fall/There's the Old Cole and the Young Cole and the Old Cole of all/Twankydillo, twankydillo...And the roaring pair of blow-pipes, made from the green willow"

KEYWORDS: love work drink nonballad worker royalty

FOUND IN: Britain(England(Lond,South))

REFERENCES (9 citations):
Broadwood/Maitland-EnglishCountySongs, pp. 138-139, "Twankydillo" (1 text, 1 tune)
Reeves-TheEverlastingCircle 135A, "Twankydillo" (1 text)
Williams-FolkSongsOfTheUpperThames, p. 166, "Twanky Dillo" (1 text) (also Williams-Wiltshire-WSRO Wt 373, "Twankydillo")
Copper-ASongForEverySeason, pp. 262-263, "Twanky Dillo" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 286, "Twankydillo" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #5, "Twankydillo" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #102, "Twankydillo" (1 text, 1 tune)
DT, TWNKDLLO*

ADDITIONAL: Jacqueline Simpson, _The Folklore of Sussex_, B. T. Batsford, 1973, p. 139, "(Here's a health to the jolly blacksmith)" (1 short text)

Roud #2409
CROSS-REFERENCES:
cf. "Twankydillo (II)" (refrain) and references there
NOTES [190 words]: "The aim of the ballad was twofold: praise of the British blacksmith, and the glorification of the beverage manufactured by the British brewer,...' Oh, he who drinks good ale is the prince of good fel-LOWS!'" (source: "The Chronicles of Heatherthorp" in Baily's Magazine of Sports and Pastimes (London, 1870 ("Digitized by Google")), December 1869, Vol. XVII, p. 303). As for the word "Twankydillo", Broadwood/Maitland-EnglishCountySongs quotes Bunting (1840) about a "song about a goose and a shepherd's dog, arranged by J. Hook. It had a refrain of 'Twankidillo, and he played on the merry bagpipes beneath the green willow.'" The last lines of a couple of Broadwood/Maitland-EnglishCountySongs verses is "... Twankydillo, A roaring pair of bagpipes made of the green willow." I assume the reference is to Edward Bunting, The Ancient Music of Ireland (Mineola, 2000 (Dover reprint of 1840 Dublin edition)), but I haven't yet found it there. There is a long indecisive thread on "Meaning of Twanky Dillo" at Digital Tradition. - BS
Hammond, in 1906, reported a Dorset song, "The Life of a Shepherd," with the "Twankydillo" chorus. - PJS
Last updated in version 4.2
File: K286

Twankydillo (II)

DESCRIPTION: "Twankydillo ... he [the shepherd] played on his merry bagpipes." If his sheep go astray his dog will fetch them. If he meets the old shepherd's horse he'll cut off its tail "close up to his erse"; if he meets his wife he'll cuckold the old shepherd.

AUTHOR: unknown
EARLIEST DATE: 1906 (Reeves-TheEverlastingCircle)
KEYWORDS: sex nonballad dog horse sheep shepherd
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Reeves-TheEverlastingCircle 135B, "Twankydillo" (1 text)
Purslow-TheConstantLovers, p. 105, "Twankydillo!" (1 text, 1 tune)
Roud #2409
NOTES [78 words]: "Twankydillo (I -- The Blacksmith)" shares part of a chorus with this song: "Twankydillo ... A roaring pair of bagpipes made of green willow." The pair of bagpipes is a reasonable double entendre applied to a blacksmith, but seems a stretch applied to a shepherd. Reeves-TheEverlastingCircle: "It appears to me as if the 'Twankydillo' refrain has a separate existence from the various stanzas to which it has been attached, and it may be older than any of these." - BS
Last updated in version 4.2
File: ReCi135B

Twas Aneuch to Gar the Maister Tak

DESCRIPTION: "'Twas aneuch to gar the maister tak Rheumatics in his toes"

AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan8)
KEYWORDS: disease
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1883, "'Twas Aneuch to Gar the Maister Tak" (1 fragment)
Roud #13569
NOTES [11 words]: The current description is all of the Greig/Duncan8 fragment. - BS
Last updated in version 2.5
File: GrD81883

'Twas Getting Late Up in September

DESCRIPTION: In Labrador, "'Twas getting late up in September"; the singer meets a girl come to fill her buckets at the fountain. He proposes, she accepts, "a priest came up on the steamer," they
marry and "live in a nice little cottage, Down by the side of the sea"  
AUTHOR: unknown  
EARLIEST DATE: 1951 (Peacock)  
KEYWORDS: courting love marriage wedding  
FOUND IN: Canada(Newf)  
REFERENCES (3 citations):  
Peacock, pp. 601-602, "'Twas Getting Late Up in September" (1 text, 1 tune)  
Doyle-OldTimeSongsAndPoetryOfNewfoundland, "'Twas Getting Late Up in September" (1 text, 1 tune): p 78 in the 3rd edition  
Blondahl-NewfoundlandersSing, p. 104, "'Twas Getting Late Up In September" (1 text, 1 tune)  
ST Doyl3078 (Partial)  
Roud #7288  
File: Doyl3078

'Twas in the Month of August In the Middle of July (She Said the Same to Me)  
DESCRIPTION: "'Twas in the month of August, or the middle of July, One evening I went walking, a fair maiden I did spy; She was mournin' for her true love, who was in Amerikee, Agh, divil a word I said to her, and she said the same to me!"  
AUTHOR: unknown  
EARLIEST DATE: 1914 (Greig/Duncan8)  
KEYWORDS: humorous nonsense paradox separation emigration  
FOUND IN: Britain(Scotland(Aber)) US(MW)  
REFERENCES (3 citations):  
Greig/Duncan8 1704, "'Twas in the Month of August" (1 text)  
Sandburg-TheAmericanSongbag, pp. 38-39, "She Said the Same to Me" (1 short text, 1 tune)  
DT, SAIDSAME  
Roud #13616  
NOTES [164 words]: Roud has five references for numbers #13523 (Sandburg) and #13616. Besides Sandburg and Greig/Duncan8, he has "It Was on a Month of Sunday" ("It was on the month of Sunday in the city of July"), "On a Cold and Frosty Morning" ("A cold and frosty morning in the middle of July"), and "The 25th of Liverpool" ("On the 24th of Liverpool, in the city of July"), all from recordings. It seems reasonable to me that these are all the same song. Each verse of Sandburg and Greig/Duncan8 is nonsense, on the order of "Three Little Girls, À-Skating Went" and "'Twas a dark and stormy night and the moon was shining bright ...." Greig/Duncan8 shares Sandburg's first two lines in a first verse "'Twas in the month of August, In the middle of July, The snow was falling thick and fast The weather being dry." The singer hires a tramway car to cross the sea, falls in love with a French girl from a few miles out of Tipperary, and tells about his father "being a dairymaid, Aboard a Sunday boat." - BS  
Last updated in version 2.5  
File: San038

'Twas in the Pleasant Month of May  
DESCRIPTION: "'Twas in the pleasant month of May, When flowers began a-springing, The little lambs did skip and dance, And the birds began a-singing"  
AUTHOR: unknown  
EARLIEST DATE: 1908 (Greig/Duncan4)  
KEYWORDS: flowers animal  
FOUND IN: Britain(Scotland(Aber))  
REFERENCES (1 citation):  
Greig/Duncan4 805, "'Twas in the Pleasant Month of May" (1 fragment, 1 tune)  
Roud #6206  
NOTES [110 words]: The current description is all of the Greig/Duncan4 fragment. I think the Greig/Duncan4 fragments of "'Twas on the Twenty Second of March" and "'Twas in the Pleasant Month of May" are so brief and use such standard imagery that lumping them together is not justified. See also, for example, "Girls of the Shamrock Shore" and the note about O'Conor's text of "The Shamrock Shore." - BS  
It is possible that this is the same as the song we have indexed as "The Merry Haymakers" (Roud #153), which also sometimes appears as "The Pleasant Month of May." But that is English, and
Twas in the Town of Parsboro

DESCRIPTION: Drunk in Parsboro, "the gallant slugger Dunkerson ... challenged Baxter [McLellan] there to fight in Bill Mahoney's barn." Baxter beats him "inside of fifteen seconds." Dunkerson staggers home and cannot get a drink, "badly licked by a sober... man"

AUTHOR: unknown
EARLIEST DATE: 1932 (Creighton-NovaScotia)
KEYWORDS: fight drink
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
* Creighton-SongsAndBalladsFromNovaScotia 148, "'Twas in the Town of Parsboro" (1 text, 1 tune)

Roud #1843

NOTES [48 words]: This song is item dH44 in Laws's Appendix II. Creighton-NovaScotia: Parsboro is a town in Nova Scotia. The song refers to "when the Scott Act was in force." The Scott Act, or Canada Temperance Act was passed in 1878 (source: The *Prohibition* entry for The Canadian Encyclopedia site). - BS

Twas of One Summer's Morning (The Maid's Lament)

DESCRIPTION: The singer is told "my love was quite gone away" He says, "how shall I get married?" He hugs and kisses her "Till she had changed her mind She changes with the weathercock." "How shall I get married"

AUTHOR: unknown
EARLIEST DATE: 1906 (Reeves/Sharp-TheIdiomOfThePeople)
KEYWORDS: love marriage rejection nonballad
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
* Reeves/Sharp-TheIdiomOfThePeople, pp. 233-234, "(O 'twas of one summer's morning)" (1 fragment)

Roud #1684

File: ReSh233A

'Twas on the Napanee

DESCRIPTION: A young man leaves his parents' home to become a raftsman; he is drowned while rafting saw logs. His parents and friends mourn

AUTHOR: unknown
EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)
KEYWORDS: lumbering death mourning work logger
FOUND IN: US(MW)
REFERENCES (2 citations):
* Beck-SongsOfTheMichiganLumberjacks 54, "'Twas on the Napanee" (1 text)
* Beck-LoreOfTheLumberCamps 81, "'Twas on the Napanee" (1 text)

Roud #4057

CROSS-REFERENCES:
* cf. "The Jam on Gerry's Rock" [Laws C1] (plot)

NOTES [309 words]: In the mid-nineteenth century, a young man named Anthony Barrett was killed on the Napanee river. Beck states that this song seems to have been composed in Canada around 1860; it was collected from a Mrs. Barrett, of Mt. Pleasant, Michigan -- possibly a relative of the deceased? - PJS

It would be difficult to prove that Barrett was the subject of this song; he is never named. Beck's text (apparently the only one known) does not give a name. It merely says that the young man was
from Bedford, that he was the youngest son of living parents, that he left home on May 24 of an
unnamed year and died on June 2, and that the death took place on the Napanee.
The Napanee River, and the town of the same name, are on the north side of Lake Ontario, about
a fifth of the way from Kingston to Toronto. There were lumber drives in that part of Ontario in the
nineteenth century. Bedford, Ontario is a small town north of Kingston, a substantial distance away
from Napanee; it appears that it is in good timber country. It is also possible that "Bedford" might be
an error for, e.g., "Belleville," the next large town west of Napanee.
Although we cannot prove that Anthony Barrett is the man intended, it seems highly likely. Anthony
Barrett was the great, great, great uncle of James Barrett, who wrote to me in August 2010 and
informed me that "Anthony Barrett... died rafting logs on the Napanee River, June 2, 1880. Beck
states that this song seems to have been composed in Canada around 1860; but it is actually
1880, and the reference indicates that it was collected from a Mrs. Barrett, of Mt. Pleasant,
Michigan -- possibly a relative of the deceased. This Mrs. Barrett of Mount Pleasant would be
Anthony Barrett's sister-in-law, Margaret Barrett, wife of Martin H. Barrett."
As "'Twas on the Napene," this song is item dC36 in Laws's Appendix II. - RBW
Last updated in version 5.2
File: Be054

'Twas on the Twenty Second of March

DESCRIPTION: "'Twas on the twenty second of March In the middle of the Spring O, When merry
lambs began to bleat, And birds began to sing O"
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan4)
KEYWORDS: animal
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 804, "'Twas on the Twenty Second of March" (1 fragment, 1 tune)
Roud #6205
NOTES [61 words]: The current description is all of the Greig/Duncan4 fragment.
I think the Greig/Duncan4 fragments of "'Twas on the Twenty Second of March" and "'Twas in the
Pleasant Month of May" are so brief and use such standard imagery that lumping them together is
not justified. See also, for example, "Girls of the Shamrock Shore" and O'Conor's text of "The
Shamrock Shore." - BS
Last updated in version 2.5
File: GrD4804

'Twas on Yin Night in Sweet July

DESCRIPTION: Three lads courting one night at a farm climb a ladder to the bedroom window and
stay till two. They hear the father coming upstairs, go out the window and pull down the ladder. The
farmer finds his ladder broken. The cook identifies the escapees.
AUTHOR: unknown
EARLIEST DATE: 1962 (Willie Scott SA1962.027)
KEYWORDS: courting sex nightvisit father cook
FOUND IN: Britain(Scotland(Bord))
REFERENCES (3 citations):
McMorland/Scott-HerdLaddieOT heGlen, pp. 39-41, 149, "'Twas on Yin Night in Sweet July" (1 text,
1 tune)
an Dualchais/Kist o Riches accessed 30 September 2013 from
http://www.tobarandualchais.co.uk/fullrecord/57715/1 (one verse, chorus and commentary)
Wat Ramage, "The Brundenlaws," School of Scottish Studies Archive SA1977.205,Tobar an
Dualchais/Kist o Riches accessed 30 September 2013 from
http://www.tobarandualchais.co.uk/fullrecord/42570/1
Roud #9257
ALTERNATE TITLES:
The Brundenlaws
NOTES [35 words]: McMorland/Scott-HerdLaddieOT heGlen: "The Brundenlaws... is a farm lying
close to Jeddart (Jedburgh)."
**Twas You, Sir**

**DESCRIPTION:** "'Twas you that kissed the pretty girl ... I'm sure you kissed the pretty girl ... Oh, sir; no, sir; How can you wrong me so sir? I did not kiss the pretty girl, But I know who."  
**AUTHOR:** Lord Mornington (source: _The Universal Songster_)  
**EARLIEST DATE:** 1834 (_The Universal Songster_)  
**KEYWORDS:** courting nonballad  
**FOUND IN:** Britain(England(South))  
**REFERENCES (2 citations):**  
- Williams-FolkSongsOfTheUpperThames, p. 301, "'Twas You, Sir" (1 text) (also Williams-Wiltshire-WSRO Ox 183)  
- _The Universal Songster or Museum of Mirth (London, 1834)_, Vol I, p. 170, "'Twas You, Sir" ("'Twas you, sir, 'twas you, sir") (1 text)  
**Roud #1333**  
**NOTES [53 words]:** Oliphant: "Music by W. Cranford, one of the Singing-men of St Paul's Cathedral."  
Wildridge at Williams-Wiltshire-WSRO quoting Williams: "They never popular with the ordinary village minstrels and were seldom, if ever, heard at the inns", referring to "Come Hither, Tom," and "'Twas You, Sir," and "Poor Johnny's Dead." - BS  
**Last updated in version 2.6**  
**File:** WT301

**Tweedledum and Tweedledee**

**DESCRIPTION:** "Tweedledum and Tweedledee Agreed to have a battle, For Tweedledum said Tweedledee Had spoiled his nice new rattle. Just then flew by a monstrous crow, As (big/black) as a tar-barrel, Which frightened both the heroes so, They quite forgot their quarrell."  
**AUTHOR:** unknown  
**EARLIEST DATE:** c. 1805 (Harris, Original Ditties for the Nursery, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)  
**KEYWORDS:** battle bird  
**FOUND IN:**  
**REFERENCES (3 citations):**  
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 521, "Tweedledum and Tweedledee" (1 text)  
- Baring-Gould-AnnotationsMotherGoose #167, p. 125, "(Tweedledum and Tweedledee)"  
- Jack-PopGoesTheWeasel, p. 222, "Tweedledum and Tweedledee" (1 text)  
**Roud #19800**  
**NOTES [73 words]:** Opie/Opie-OxfordDictionaryOfNurseryRhymes reports that John Byrom (or Swift, or Pope, or SOMEONE) coined the names "Tweedledum" and "Tweedledee" to describe the composers Bononcini and Handel in a quarrel where outsiders couldn't tell which side was which. But this does not explain how the two became characters in this poem. It does not seem to have been particularly well-known -- until, of course, Lewis Carroll got his hands on it. - RBW  
**Last updated in version 3.3**  
**File:** 002521

**Twelfth of July, The**

**DESCRIPTION:** Singer tells how Montreal Irish lick the "yellowbacks." On July 12, Fawcett fires a revolver. Hackett fires back, but is mortally wounded. Listeners are reminded that King Billy "tore down Catholic churches..." but they can't do it in Montreal  
**AUTHOR:** unknown  
**EARLIEST DATE:** 1957 (recording, Tom Brandon; also in Fowke/Ontario)  
**LONG DESCRIPTION:** Singer tells how the Irish Catholics of Montreal licked the "yellowbacks." On July 12 an Orangemen's parade clashes with Unionists; one Fawcett fires a revolver, swearing to
"kill every papist dog." Hackett fires back, but is mortally wounded. Listeners are exhorted to remember that King Billy and his supporters "tore down Catholic churches from Lewis to Donegal," but they can't get away with it in Montreal.

KEYWORDS: hate battle fight violence death homicide Ireland

HISTORICAL REFERENCES:
July 12, 1877: Clash between Irish Catholics and Protestants in Montreal
FOUND IN: Canada(Ont)

REFERENCES (1 citation):
Fowke-TraditionalSingersAndSongsFromOntario 38, "The Twelfth of July" (1 text, 1 tune)

RECORDINGS:
Tom Brandon, "The Twelfth of July" (1957, on Ontario1)

CROSS-REFERENCES:
cf. "The Belfast Riot" (Canadian political situation)

NOTES [323 words]: Despite the song, there was no Orangemen's parade on July 12 (the day when Irish Protestants celebrate William III's victory in the battle of the Boyne); according to newspaper accounts, plans for a parade had been dropped due to rising tensions. However, brawling broke out in a mixed crowd of Orangemen and Unionists in Victoria Square; in the fight, Francis Hackett was fatally shot.

It is ironic to note that many of Durham's reforms, such as local representation, were liberal and have become universal in the years since his time (see James L. Stokesbury, Navy & Empire, Morrow, 1983, p. 228). His problem was that he, like many reformers, talked to the "wrong" people, so the elites despised him, but he didn't know how to appeal to the general population.

In addition to the disturbance of 1877 apparently cited here, Graeme Wynn reports that "Limbs were bruised and heads broken when Protestant Orangemen celebrated the victory of William of Orange over Irish Catholic forces at the Battle of the Boyne on July 12, 1690, clashed with 'Green' Catholics in and around the Irish districts of several cities [in Canada] in the 1830s and 1840s." (From Craig Brown, editor, The Illustrated History of Canada, p. 267).

Last updated in version 2.6
File: Rc12July

Twelfth of May, The

DESCRIPTION: "'Tis always on the twelfth of May, We meet and dress so gaily; For tonight will merry be (x3), We'll sing and dance so gaily." "The sun is up and the morn is bright." "Yonder stands a lovely lady." A collection of floating material to celebrate May
AUTHOR: unknown
EARLIEST DATE: 1976 (Palmer); said to be from Morley, c. 1900
KEYWORDS: nonballad floatingverses
FOUND IN: Britain(England(West))
REFERENCES (1 citation):
ADDITIONAL: Roy Palmer, _The Folklore of Warwickshire_, Rowman and Littlefield, 1976, p. 162, "(no title)" (1 text)
CROSS-REFERENCES:
cf. "Wheel of Fortune (Dublin City, Spanish Lady)" (floating lyrics)
File: RPFW162

Twelve Days of Christmas, The

DESCRIPTION: The singer's true love gives gifts throughout Christmastide, with the quantity of gifts increasing each day
AUTHOR: unknown
EARLIEST DATE: c. 1780 (Mirth without Mischief)
KEYWORDS: Christmas cumulative
FOUND IN: Britain(England(South),Scotland(Aber),Wales) US(Ap,NE,SE,So) Canada(West)
REFERENCES (24 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 512-513, "The Twelve Days of Christmas" (1 text)
Flanders/Olney-BalladsMigrantInNewEngland, pp. 213-216, "The Twelve Days of Christmas" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 86-87, "The Twelve Days of Christmas" (1 text, 1 tune)
Linscott-FolkSongsOfOldNewEngland, pp. 52-54, "The Twelve Days of Christmas" (1 text, 1 tune)
Sharp-OneHundredEnglishFolksongs 96, "The Twelve Days of Christmas" (1 text, 1 tune)
Williams-Wiltshire-WSRO Mi 729, "Twelve Days of Christmas" (1 fragment)
Gundry-CanowKernow-SongsDancesFromCornwall, p. 38, "The Twelve Days of Christmas" (1 text plus a Cornish translation, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 52, "The Twelve Days of Christmas" (3 texts, though two are summarized)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 52, "The Twelve Days of Christmas" (2 excerpts, 2 tunes)
Morris-FolksongsOfFlorida, #218, "The Twelve Days of Christmas" (1 text, 1 tune)
Browne-AlabamaFolkLyric 36, "The Twelve Days of Christmas" (1 text, 1 tune)
Brewster-BalladsAndSongsOfIndiana 94, "The Twelve Days of Christmas" (2 texts, apparently summarized)
Lomax-FolkSongsOfNorthAmerica 124, "The Twelve Days of Christmas" (1 text, 1 tune)
Ritchie-SingingFamilyOfTheCumberlands, p. 172, "Twelve Days of Christmas" (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 100, "The first day of Christmas" (3 texts)
Baring-Gould-AnnnotatedMotherGoose #424, pp. 196-199, "(The First Day of Christmas)"
Greig/Duncan3 637, "The Twelve Days of Christmas" (1 text)
Montgomerie/Montgomerie-ScottishNurseryRhymes 123, "Thirteen Yule Days" (1 text)
Fireside-Book-of-Folk-Songs, p. 246, "Good King Wenceslas" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 384, "The Twelve Days of Christmas" (1 text)
DT, XMAS12DY*
ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), pp. 42-43, "Yule Days"
Walter de la Mare, _Come Hither_, revised edition, 1928, notes to #258, ("On the First Day of Christmas") (1 text)
Roud #68
RECORDINGS:
John Thomas, "The Twelve Days of Christmas" [sung in Welsh] (on Saskatchewan01)
CROSS-REFERENCES:
cf. "The First Day of Yule" (form)
SAME TUNE:
The Ten Days of Finals (File: EM373)
Russian Convoy Escort's Song (File:Tawn068)
Kiwi Twelve Days of Christmas (New Zealand parodies) (Garland-FacesInTheFirelight-NZ, p. 297)
NOTES [497 words]: Chambers, p. 47, cites his source as "a large manuscript collection of hitherto unpublished Scottish songs, by Mr P. Buchan." - BS
A legend (passed to me by a friend, with no authorities cited) claims that this was a covert Catholic catechism, composed to sneak by the Protestant authorities.
The Baring-Goulds offer some minor supporting evidence, in that a partridge (for the first day) is "known as a bird that deserts its young" -- hence the idea of people who have deserted their faith. Possible, I suppose -- but clearly most people who have sung the song know nothing of such things, and many of their heavily-folk-processed versions would not be suitable for such purposes (assuming the original was).
Ian Bradley in the _Penguin Book of Carols_, on the other hand, claims it's a drinking forfeit: You have to remember all the gifts offered by previous givers and add one of your own. The problem with this theory, of course, is that the gifts are stereotyped.
They may be even more stereotyped than we realize, in fact. The Baring-Goulds argue that the "five gold rings" of the fifth verse are in fact the rings on the neck of a pheasant (though those rings aren't golden on any pheasant I've seen), meaning that the first seven gifts are all birds. They also
argue for a French origin for the piece.
The Opies conclude that the meaning of the song "has yet to be satisfactorily explained." In light of the variety of explanations offered, I think that would be my conclusion also.
A handful of versions of this -- that of the Montgomeries, and Gomme's "B," and Chambers -- are clearly recensionally different: The verses begin, "The king sent his lady on the (first, second, third...) Yule day." The final line is, "Who learns my carol, and carries it away." This may include *thirteen* Yule days. I thought seriously about calling this a separate song -- but the general form appears related, and so are many of the gifts. Besides, most people would probably seek the song here. But it should be clear that it's a deliberate rewrite.
There is a partial French analogy, "La Perdriole" or "The Twelve Months of the Year"; it can be found in Maud Karpeles, *Folk Songs of Europe*, Oak, 1956, 1964, p. 130. It counts the months of the year rather than the days of Christmas, and many of the gifts are different -- but it ends (at least in the Karpeles translation) with "Two turtle-doves, And a little partridge... in the woods."
We should be cautious with the French song, though. Not all texts follow this format, though it appears all are cumulative. Grace Lee Nute, *The Voyageur*, 1931 (I use the 1987 Minnesota Historical Society Press edition), pp. 115-117, examines several versions of the song she calls "Une Perdriole." All are cumulative, but the number of cycles varies, and it counts days in the month of May, not months of the year. I am inclined to suspect that this song began simply as a cumulative song and was perhaps even adapted toward the English form. - RBW

Last updated in version 5.3
File: F0213

Twelve Gates to the City

DESCRIPTION: Spiritual: "Oh, what a beautiful city/There's twelve gates to the city, halleluiah"; "Three gates in the east, three gates in the west/Three gates in the north, three gates in the south."

AUTHOR: unknown

EARLIEST DATE: 1929 (recording, Norfolk Jubilee Quartet)

KEYWORDS: nonballad religious

FOUND IN: US(SE)

REFERENCES (5 citations):
Warren-EveryTimeIFeelTheSpirit, pp. 72-73, "Oh! What a Beautiful City" (1 text, 1 tune)
Seeger-AmericanFavoriteBallads, p. 81, "Twelve Gates to the City" (1 text, 1 tune)
Cray-AshGrove, p. 39, "Twelve Gates to the City" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 349, "Twelve Gates to the City" (1 text)

DT, TLV Gateway

Roud #18908

RECORDINGS:
Marian Anderson, "Oh! What a Beautiful City" (Victor 10-1040, 1943)
Blind Gary [Davis], "Twelve Gates to the City" (ARC 7-04-55, 1937; rec. 1935) (1992, on "Harlem Street Singer," Prestige Bluesville CD OBCCD-547-2(BV-1015); recorded 1960)
Blind Boy Fuller w. Sonny Terry, "Twelve Gates to the City" (Vocalion 05465, 1940)
Galilee Singers, "What a Beautiful City" (Decca 7765, 1940)
Norfolk Jubilee Quartet, "Oh What a Beautiful City" (Paramount 12929, 1930; rec. 1929)
Pete Seeger & Sonny Terry, "Twelve Gates to the City" (on SeegerTerry)
Pete Seeger, "Beautiful City" (on PeteSeeger18); "Twelve Gates to the City" (on PeteSeeger42); "Oh, What a Beautiful City [Twelve Gates to the City]" (on PeteSeeger47)
Sonny Terry [pseud., Saunders Terrell], "Beautiful City" (on Terry01)

CROSS-REFERENCES:
cf. "Tell My Mother" (floating lyrics)

ALTERNATE TITLES:
Oh, What a Beautiful City

NOTES [75 words]: I know there are earlier recordings of this piece (it was a showpiece for Rev. Gary Davis), and probably earlier printed citations too, but I haven't found them yet. - PJS

The image of the heavenly city may possibly be derived from Chapter 21 of the Apocalypse, which mentions "the holy city, the new Jerusalem" (21:2), but the twelve gates of the city, three on each side, although mentioned in 21:3, are ultimately taken from Ezekiel 48:30-34. - RBW

Last updated in version 5.2
File: PSAFB081
Twelve Little S-Boats

DESCRIPTION: "Twelve little S-boats 'go to it' like Bevin, 'Starfish' goes a bit too far, Then there were eleven." And so on, though eight more boats, until "Four fearless S-boat, too far out to sea, 'Sunfish' bombed and scrap-heaped, We are only three."

AUTHOR: unknown

EARLIEST DATE: 1952 ("One Of Our Submarines," according to Tawney-GreyFunnelLines-RoyalNavy)

KEYWORDS: technology navy death

FOUND IN:

REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, pp. 113-114, "Twelve Little 'S'-Boats" (1 text)

CROSS-REFERENCES:

cf. "The Starfish Song" (subject: The S-boat Starfish)

NOTES [607 words]: According to Bagnasco, p. 110, the first four units of the "S" class of submarines were built at Chatham in 1930-1933. "In 1930, the Royal Navy, in accordance with the plan to modernize the submarine force, decided to build a new type of boat, suitable for employment in the North Sea and restricted waters such as the Mediterranean."

They were small for submarines of the 1930s: the first group (Seahorse, Starfish, Sturgeon, Swordfish) had a displacement of just 737 tons surfaced; their dimensions 202.5"x24"x10.5". They were slow, too, on the surface: 13.75 knots (although they could manage an impressive 10 knots submerged), and as built had a range of just 3800 miles at ten knots. They had six torpedo tubes, all in the nose, carried a 3" gun, and had crews of three dozen.

Despite their limited abilities, the British liked them and ended up building more than sixty of them (Bagnasco, p. 111). The next group of eight (Sealion, Salmon, Spearfish, Shark, Snapper, Sunfish, Sterlet, Seawolf), built starting in 1933, were six feet longer, and had a surface displacement of 768 tons, which serve primarily to increase their range to 6000 miles at ten knots. The British built 51 more S-boats later, but these were the ones available at the start of the war. They really didn't have the range to sail outside of European waters, but the Royal Navy found a way: "To achieve greater range for the boats bound for the Far East, several sections of the ballast tanks were adapted for use as fuel tanks.... Stores, especially food and ammunition were increased and were stored in any available space; a small ammunition locker was placed under the table in the officers' quarters" (Bagnasco, p. 112). It sounds like the song's complaint about them is dead on; when on Pacific duty, they must have been almost uninhabitable. Especially the early ones, which had stability problems (Worth, p. 117).

Despite those limitations, Bagnasco, p. 112, concludes, "The combination of their qualities -- none of which, in itself was above average -- together with the reliability of their equipment and the great ease of operation and maintenance made them very effective and safe." But he never had to serve on one!

If I read p. 115 of Bagnasco correctly, a total of 21 S-boats were lost during the war, including seven in 1940 alone -- those seven obviously all being from the dozen that were at sea by then. If we take them in the order Tawney-GreyFunnelLines-RoyalNavy lists them:

Starfish - lost Jan. 9, 1940, to surface ships; Young, p. 147; see the notes to "The Starfish Song"
Seahorse - lost Jan. 7, 1940, to surface ships; Young, p. 141 (thus Tawney has the losses out of order)
Sterlet - lost April 18, 1940, to surface ships; Young, p. 148
Shark - lost July 6, 1940, to surface ship and air attack; Young, p. 142
Salmon - lost July 9, 1940, to a mine off Norway; Young, p. 138
Spearfish - lost August 2, 1940, to an attack by another submarine (U-34); Young, p. 146
Swordfish - failed to report, November 1940; last known location in the Bay of Biscay; cause of loss unknown; Young, p. 150 (thus matching the song's description of her disappearance)
Snapper - failed to report, February 1941; last known location in the Bay of Biscay; cause of loss unknown; Young, p. 145
Sunfish - transferred to Russia 1944; sunk by mistake by British planes July 27, 1944; Young, p. 149

Given that seven of the nine losses came in 1940, and the eighth in early 1941, one strongly suspects this was originally written in 1940/1941 and supplemented when Sunfish was lost -- especially since many other S-boats from later groups had been lost by 1944. - RBW Bibliography

• Bagnasco: Erminio Bagnasco, Submarines of World War Two, 1973 (Italian edition); English
Twelve Pears Hanging High

DESCRIPTION: Riddle. "Twelve pears hanging high, Twelve (knights/men) came riding by, Each (knight) took a pear, And (yet) left eleven hanging there." Answers vary; the most common may be Just one knight, named Each or Eachknight, took a pear

AUTHOR: unknown
EARLIEST DATE: 1943 (Halliwell, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: riddles nonballad
FOUND IN: US(SE)
REFERENCES (4 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 399, "Twelve pears hanging high" (1 text)
Baring-Gould-AnnotatedMotherGoose #694, p. 273, "(Twelve pears hanging high)"
NorthCarolinaFolkloreJournal, (Peggy Cole and Sally Poole, informants), "Riddles," Vol. 1, No. 1 (Jun 1948), p. 28, "(Twelve Pears Hanging High)" (1 text)
Roud #20010

Twelve Stone Two

DESCRIPTION: The singer is "dreadful nervous" because he is about to marry "an agricultural Irish girl that's twice the size of me": she weighs twelve stone two. He would like to break the contract but she would beat him. She did the courting and he had no choice.

AUTHOR: unknown
EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland); c.1885 (broadside, NLScotland L.C.Fol.70(48b))
KEYWORDS: courting wedding humorous nonballad shrewishness
FOUND IN:
REFERENCES (1 citation):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 79, " Twelve Stone Two" (1 text)
Roud #18290

Twelvemonth More Has Rolled Around, A

DESCRIPTION: "A twelvemonth more has rolled around Since we attended on this ground, Ten thousand scenes have marked the year Since we last met to worship here."

AUTHOR: unknown
EARLIEST DATE: 1955 (Ritchie)
KEYWORDS: religious
FOUND IN: US(Ap)
REFERENCES (1 citation):
Ritchie-SingingFamilyOfTheCumberlands, p. 83, "[A Twelvemonth More Has Rolled Around]" (1 text)
Twenty Men from Dublin Town

DESCRIPTION: Twenty men from Dublin join Michael Dwyer to fight the redcoats and avenge the death of Wolfe Tone.

AUTHOR: Arthur Griffith (1871-1922) (source: Moylan-TheAgeOfRevolution-1776-1815)

EARLIEST DATE: 2000 (Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: rebellion Ireland nonballad patriotic

HISTORICAL REFERENCES:
- 1798 - Irish rebellion against British rule
- Nov 10, 1798 - Wolfe Tone (1763-1798) condemned to execution; he cuts his own throat to avoid hanging as a criminal (his request to face a firing squad had been denied)

FOUND IN:
- Moylan-TheAgeOfRevolution-1776-1815 147, "Twenty Men from Dublin Town" (1 text, 1 tune)

CROSS-REFERENCES:
- cf. "Michael Dwyer (I)" (subject of Michael Dwyer) and references there
- cf. "The Shan Van Voght" (subject of Wolfe Tone)

NOTES [94 words]: For the history of Michael Dwyer, who held out as a rebel for about five years before surrendering to the British, see the notes to Michael Dwyer (I)" or Michael Dwyer (II)." Wolfe Tone's part in the 1798 rebellion is covered in "The Shan Van Voght."

Arthur Griffith was the founder of Sinn Fein, the party that eventually led Ireland to (approximate) independence; after the foundation of the Irish Free State, he became the first head of state, dying in that office in no small part because of the pressures of trying to head a state suffering a civil war.

- RBW

File: Moyl147

Twenty Pound Dog, The

DESCRIPTION: "My name it is (Michael McCarthy) and I live in this town of renown, I made a bet with one Terrence Mahaffey that my bulldog could wallop the town." But Murphy's dog kills the singer's dog. He cries for vengeance

AUTHOR: unknown

EARLIEST DATE: 1922 (Dean-FlyingCloud)

KEYWORDS: dog fight revenge

FOUND IN: US(MW)

REFERENCES (2 citations):
- Dean-FlyingCloud, pp. 68-69, "The Twenty Pound Dog" (1 text)
- Peters-FolkSongsOutOfWisconsin, p. 252, "The Twenty Pound Dog" (1 text, 1 tune)
- Roud #3495

NOTES [98 words]: I found an online reference to this song, stating that it was widely known in the nineteenth century as a result of a decision in Britain to ban sports such as bear-baiting. Those who liked the blood sports turned to fighting dogs, since they were smaller and more normally kept as pets.

According to the site, bulldogs were the typical breed used for this purpose -- but their lack of mobility made the fights uninteresting. So other breeds were mixed in to produce the pit bull. This does seem to fit well with the song, since the dog Murphy wins the fight with has terrier blood.

- RBW

Last updated in version 2.6

File: Dean068B

Twenty Years Ago (Forty Years Ago)

DESCRIPTION: "I wandered to the village, Tom, and sat beneath the tree... That sheltered you and me... But none were left to greet me, Tom... Who played with us upon the green Just (twenty/forty) years ago." The singer tells how the people have changed with the years

AUTHOR: unknown
Twenty Years Ago (II)

DESCRIPTION: "Twenty years ago today, the yellow sun was settin', A soldier boy marched to the fray, And left his parents frettin'," He asks his parents to say goodbye to his girl. Although only a trombonist, he runs to rescue the flag and has his legs blown away.
Twenty-Fourth of May, The

DESCRIPTION: "O, the twenty-fourth of May Is the Queen's birthday. If you don't give us a holiday, We'll all run away." "Where will you run to? Down Stony Lane, Then old Mr. Bently will come wi' his cane, and quickly then he'll chase you all back again"

AUTHOR: unknown
EARLIEST DATE: 1875 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: royalty nonballad
HISTORICAL REFERENCES:
May 24, 1819 - birth of the future Queen Victoria
FOUND IN: Canada(Mar) Britain(England(North))
REFERENCES (3 citations):
Manny/Wilson-SongsOfMiramichi, p.35, (no title) (1 text)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 20, "Oka Ball Day" (1 text); p. 61, "(Hip, hip, hooray)" (2 texts)
ADDITIONAL: Marjorie Rowling, _The Folklore of the Lake District_, Rowman and Littlefield, 1976, p. 120, "(If you don't give us a holiday)" (1 short text)
NOTES [135 words]: The songs in Manny/Wilson-SongsOfMiramichi were collected in two spurts: The Lord Beaverbrook collection was made around 1947, and Manny started gathering material about ten years later. It would be interesting to know how many of her informants went to school during Victoria's reign -- I wonder if Manny didn't recall the piece herself.
The Rowling text, apparently sung around 1920, does not mention the queen (after all, she was dead for a generation by then), but has the "holiday" lyrics, so I file it here.
Even more interesting is Sutton-Smith's "Oka Ball Day" lyric, which he said was collected in 1875. It too has the "holiday/run away" rhyme, but a nonsense first line. And no mention of Victoria. That says that there is an ancestor of this song out there somewhere that I haven't identified. - RBW
Last updated in version 4.4
File: MaWip35

Twenty-Inch Mill, The

DESCRIPTION: "Come all you iron workers and listen to my song, It's all about the twenty-inch." The rolling-mill workers are a diverse lot but have common troubles. They do good work; hearers are advised, "And for your life don't let them go to any other mill."
AUTHOR: unknown (tune added in Korson-PennsylvaniaSongsAndLegends)
EARLIEST DATE: 1894 (April 26 National Labor Tribune, according to Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: technology work
FOUND IN: US(MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 430-431, "The Twenty-Inch Mill" (1 text, 1 tune, the latter certainly not from tradition and the former perhaps not either)
File: KPL430

Twenty-One

DESCRIPTION: "At twenty-one I first began to court a neighbour's child...." "At twenty-two no man could view what beauty she possessed...." "At twenty-three she slighted me..." to marry Mike Whelan instead. The singer laments her falsity (and sets out to ramble)
AUTHOR: Mark Walker (1846-1924) ? (Source: Philip Hiscock of MUNFLA, Canadian Folk Music
Twenty-One Years [Laws E16]

DESCRIPTION: A convict is sentenced to twenty-one years in prison. He begs his sweetheart, for whom he endured a dirty jail, to ask the governor for clemency. As nothing seems to come of this, he warns young men not to trust women.

AUTHOR: Bob Miller?

EARLIEST DATE: 1930 (recording, Lester McFarland & Robert Gardner)

KEYWORDS: prison rejection

FOUND IN: US(Ap,SE,So) Britain(England)

REFERENCES (12 citations):
- Laws E16, "Twenty-One Years"
- Randolph 168, "Twenty-One Years" (4 texts plus an excerpt, 1 tune, with the last three texts being diverse sequels to the first text and excerpt; see "Answer to Twenty-One Years")
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 156-158, "Twenty-One Years" (1 text, 1 tune -- Randolph’s 168A)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 352, "Twenty-One Years" (1 text)
- Morris-FolksongsOfFlorida, #30, "TwentyOneYears" (1 text, 1 tune, plus the "Answer")
- Henry-SongsSungInTheSouthernAppalachians, pp. 69-70, "Twenty-One Years" (1 text)
- MacColl/Seeger-TravellersSongsFromEnglandAndScotland 100, "Twenty-One Years" (2 texts, 2 tunes)
- Lomax/Lomax-OurSingingCountry, pp. 310-311, "Little Willie's My Darling" (1 text, 1 tune, with a plot of "Twenty-One Years" [Laws E16] but which has swallowed "Down in the Valley" almost entire)
- Johnson-BawdyBalladsAndLustyLyrics, pp. 41-43, "Twenty-One Years" (1 text)
- DT 354, (YRS21*)

ADDITIONAL: Old Favourites Reprinted from The Family Herald and Weekly Star 1898 (Montreal: The Family Herald Publishing Co., 1898 (“Digitized by Internet Archive”), pp. 144-145, "Twenty Years Ago" ("I’ve wandered to the village Tom, I’ve sat beneath the tree") (1 text)
- Wehman’s Song Book [of 148 Songs] No. 59 (New York, September 1, 1898 (“Digitized by Internet Archive”)), p. 17, "Twenty Years Ago" ("I have wandered by the village, Tom; I’ve sat beneath the tree") (1 text)
- Roud #2248

RECORDINGS:
Edward L. Crain, "Twenty-One Years" (Crown 3238 [as Edward L. Crain (The Texas Cowboy)], 1932; Homestead 22990, c. 1932; rec. 1931)
Lonesome Pine Fiddlers, "Twenty-One Years" (RCA Victor 20-5011, 1952)
Frank Luther, "Twenty-One Years" (Polk 9087, n.d.)
Lester McFarland & Robert Gardner, "Twenty-One Years" (Brunswick 483, 1930)
Bob Miller, "Twenty-One Years" (Supertone S-2764, c. 1931)
New Lost City Ramblers, "Twenty-One Years" (on NLCR13)
Riley Puckett, "Twenty-One Years" (Columbia 15719-D, 1932; rec. 1931)
Red River Dave, "Twenty-One Years" (Musicraft 287, 1944)
Renfro Valley Boys [Karl Davis & Harty Taylor], "Twenty One Years" (Paramount 3311/Broadway 8318, rec. 1932)
Dick Robertson, "Twenty-One Years" (Victor 23616, 1932; Montgomery Ward M-3311, n.d.; rec. 1931)
Carson Robison's Trio, "Twenty-One Years" (Banner 32305/Oriole 8100, 1931)
Kate Smith, "Twenty-One Years" (Columbia 2605-D, 1932)
Uncle Bud & his Plow Boys, "Twenty-One Years" (Clarion 5418-C, 1931)
Marc Williams, "Twenty-One Years" (Decca 5010, 1934)
SAME TUNE:
Answer to Twenty-One Years (File: Morr030B)
Frank Luther Trio "New Twenty-One Years" (Vocalion 5491, c. 1932; Melotone 12602/Banner 32679 [both as Buddy Spencer's Trio]/Perfect 12884 [as Buddy Spencer]/Conqueror 8100, 1933; rec. 1932)
Lester McFarland, "Twenty-One Years, No. 2" (Brunswick 596, 1932)
Bob Miller, "New Twenty-One Years" (Columbia 15739-D [as Bob Ferguson], 1932) (Electradisk 1907 [as Palmer Trio], 1933) (Victor 23693, 1932; Bluebird B-5013 [as Bill Palmer Trio]/Montgomery Ward M-4233, 1933)
Dan Parker, "New 21 Years" (Crown 3266, 1932) [I strongly suspect this is a pseudonym, but since I don't know whether it's Frank Luther or Bob Miller I give it its own listing for now]
Dick Robertson, "New Twenty-One Years" (Victor 23647, 1932/Montgomery Ward M-4821, 1935)
NOTES [146 words]: The copyright and collection information on this song reveal something or other. The notes in Randolph's second edition list it as copyright 1931 by Bob Miller. But Randolph's informant, Lillian Short, thought she learned it in 1931, and not from Miller. Henry's version is from 1932; Brown's dates from around 1936. Plus the three sequels, which Laws considers distinct, were collected 1935, 1934, and 1941. Johnson's book, printed in 1935, shows no knowledge of an author; neither does Laws, nor Brown, though Norm Cohen accepts the attribution to Miller. Draw your own conclusions. - RBW
Well, the McFarland-Gardner record was made in June 1930 and probably issued later that year, so Ms. Short could well have learned it from there. In the discographical notes to that record, though, the author credit is given to Miller. The Robison recording also dates from that year. - PJS
Last updated in version 4.3
File: LE16

**Twenty-Third, The**

DESCRIPTION: "The Twenty-third was drawn in line and ready for the strife, Each man for his country would freely give his life...." A toast to the soldiers who fought bravely "On the thirty-first of May in the Shenandoah lowlands, lowlands low...."

AUTHOR: unknown

EARLIEST DATE: 1941 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl); 19C (see Wolf)

KEYWORDS: battle Civil war

HISTORICAL REFERENCES:
May 31-Jun 1, 1862: Battle of Fair Oaks/Seven Pines

FOUND IN: US (MA)

REFERENCES (3 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 36, "The Twenty-Third" (1 text, 1 tune)
NOTES [556 words]: The fragment given by the Warners (collected from Yankee John Galusha) is historically troublesome; I suspect it is damaged. There were no Civil War battles fought on May 31 in the Shenandoah valley! (see Phisterer, pp. 84, 102, 138, 177, 212). The logical guess would be that the reference is to Jackson's Shenandoah campaign of 1862. Fighting was almost constant in May and June of that year -- but on May 31 Jackson was extracting his troops from between converging Federal columns.

The song does not really identify the regiment, but here we can make a better guess. Even though John Galusha was from New York, it is not the 23rd New York (which, unlike the formation in the song, did not have a colonel named Neal). I suspect it is the 23rd Pennsylvania, which was commanded from February 1862 until he received command of a brigade after Antietam. This regiment, however, was in the Peninsular Campaign, not the Shenandoah campaign (it was in Couch's first division of Keyes's Fourth Corps). If it really is the 23 Pennsylvania, we have a "fit" for the battle: It was the battle of Fair Oaks/Seven Pines, May 31-June 1, 1862. At that time, according to BLII, p. 218, the 23rd Pennsylvania was in Abercrombie's second brigade of Couch's division. What's more, it played a major role in the battle -- Abercrombie's brigade suffered 624 casualties, which is probably in excess of 15% of its available strength, and the second-highest brigade total in the Union army. Abercrombie himself was wounded in the fighting. According to Boatner, p. 273, the 23rd and 61st Pennsylvania regiments were on the Federal right flank and so came under heavy Confederate attack.

All that sleuthing seems to be confirmed by the Wolf broadside (which I noticed only because I had done all the work to figure that out). It includes a number of Galusha's lyrics; it's much longer, but appears to be the same song. Where Galusha got the "Shenandoah" chorus I don't know; it's not in the broadsides. Thus we must suspect the "Shenandoah" reference to be in error -- though even it can be explained.

Later in the war, the 23 Pennsylvania was in the Sixth Corps (part of the first brigade, third division from Fredericksburg to Gettysburg; at the Wilderness, it was part of 4/1/VI), and the Sixth Corps was sent to the Shenandoah in 1864. We know, however, that the battle mentioned in the song is not part of the 1864 campaign; by that time Neill was commanding a brigade in a different division of the corps and had no association with the 23rd Pennsylvania.

Still, it might explain the confusion: Originally the song was an ode to the 23 Pennsylvania, with references to its various exploits, and a chorus referring to the Shenandoah campaign was transferred to the section about Fair Oaks/Seven Pines. Who Boggs was I cannot guess; there was no general by that name (according Warner and to pp. 247-343 of Phisterer), nor Pennsylvania colonel (according to Hunt), nor major Pennsylvania figure (according to PennsylvaniaBD) but odds are that he was a company officer anyway.

It's interesting to observe that John Galusha knew another song ("The Irish Sixty-Ninth") about a Pennsylvania regiment that fought at Fair Oaks. Did he at some point know someone with a large collection of Pennsylvania songs? - RBW

Bibliography

- BLII: Clarence C. Buel and Robert U. Johnson, editors, Battles and Leaders of the Civil War, four volumes, 1888 (reference here is to the second volume)
- Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover)
- PennsylvaniaBD: (no author listed), Pennsylvania Biographical Dictionary, American Historical Publications, 1989
- Phisterer: Frederick Phisterer, Campaigns of the Civil War: Statistical Record of the Armies of the United States, 1883 (I use the 2002 Castle Books reprint)
Twila Was a City Maiden

DESCRIPTION: The singer, a country boy, describes meeting and falling in love with a beautiful city girl. He begs her to marry him, and for a while they exchange love letters. But eventually she grows tired of him and marries another man.

AUTHOR: unknown
EARLIEST DATE: 1932 (Randolph)
KEYWORDS: love courtship separation betrayal marriage
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 821, "Twila Was a City Maiden" (1 text)
Roud #7436
File: R821

Twilight A-Stealing

DESCRIPTION: "Twilight a-stealing over the sea, Shadows are falling, dark on the lea, Borne on the night wind, voices of yore Come from the far-off shore." The singer tells of the home beyond the twilight where memories and good things wait.

AUTHOR: Words: Aldine Sillman Kieffer (1840-1904) / Music: B. C. Unseld (according to _The Song Wave_)
EARLIEST DATE: 1882 (_The Song Wave_); published in 1877, according to McNeil-SouthernMountainFolksong
KEYWORDS: religious home
FOUND IN: US(So)
REFERENCES (4 citations):
Ritchie-SingingFamilyOfTheCumberlands, pp. 30-31, "[Twilight A-Stealing]" (1 text, 1 tune)
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 49, "Twilight A-Stealing" (1 text, 1 tune)
McNeil-SouthernMountainFolksong, pp. 112-113, "Twilight Is Stealing" (1 text, 1 tune)
ADDITIONAL: H. S. Perkins, H. J. Danforth, and E. V. DeGraff, _The Song Wave_, American Book Company, 1882, pp. 18-19, "Twilight Is Falling" (1 text, 1 tune)
Roud #5745
RECORDINGS:
Ritchie Family, "Twilight A-Stealing" (on Ritchie03)
The Stoneman Family, "Twilight Is Stealing over the Sea" (Victor, unissued, 1928)
File: JRSF030

Twill Never Do To Give It Up So

DESCRIPTION: "Oh, twill never do to give it up so (Old Uncle Ben/Mr. Brown), 'twill never do to give it up so" (x2). "Old Mr. (Brown/Coon/Jones), you come too soon, the girls won't be ready till tomorrow afternoon" (x2).

AUTHOR: unknown
EARLIEST DATE: 1916 (Wolford-ThePlayPartyInIndiana); reportedly sung by 1844 (see NOTES)
KEYWORDS: playparty courtship
FOUND IN: US(MW)
REFERENCES (1 citation):
Wolford-ThePlayPartyInIndiana, pp. 100-101=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 220-221, "Walk Along John" (1 text, 2 tunes, probably a combination of "Walk Along John (I) and "Twill Never Do To Give It Up So")
Roud #7824
SAME TUNE:
Philadelphia Riots ("Oh in Philadelphia folks say how") (Wolf-AmericanSongSheets p. 126)
NOTES [150 words]: Wolford-ThePlayPartyInIndiana notes that there was a key change in the version given to her, which she adjusted (while also printing the collected version of the tune). I suspect that her version is in fact a combination of two songs, "Walk Along John" (the first stanza) and "Twill Never Do to Give It Up So," which I know I've heard somewhere but can't seem to find in any traditional collections. I'm filing this as an independent fragment in hopes that someone will someday find the rest.
According to Jon W. Finson, _The Voices That Are Gone: Themes in Nineteenth-Century American_
Popular Song, Oxford University Press, 1994, p. 180, "Twill Nebber Do to Gib It Up So" was one of the songs sung by the Virginia Minstrels (Dan Emmett's group) before they broke up in 1844. If so, there is obviously a possibility that Emmett had something to do with the song, but I have no proof of this. - RBW
Last updated in version 4.1
File: Wolf100

Twin Ballots, The
DESCRIPTION: Two ballots are cast together on election day. One is by the local brewer, the other by a "Sunday school man." The Sunday school man spends all day denouncing saloons, but votes for rum. The song waxes sarcastic about this hypocrisy
AUTHOR: unknown
EARLIEST DATE: 1925 (Randolph)
KEYWORDS: drink political clergy
FOUND IN: US(So)
REFERENCES (4 citations):
Randolph 310, "The Twin Ballots" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 259-206, "The Twin Ballots" (1 text, 1 tune -- Randolph's 310)
DT, TWINBLLT*
ADDITIONAL: Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), p. 211, "The Twin Ballots" (1 text)
ST R310 (Partial)
Roud #7787
File: R310

Twin Lakes
DESCRIPTION: "As I was sitting in my own cozy corner, Thinking all on a few dollars to make, My wife says ... They're making good wages up on the Twin Lakes." He finds the contractors "keep you right down with their foot on your neck ... keep clear ... of Twin Lakes"
AUTHOR: unknown
EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
KEYWORDS: lumbering hardtimes logger work money
FOUND IN: Canada(Newf)
REFERENCES (4 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 161, "Twin Lakes" (1 text, 1 tune)
Peacock, pp. 761-762, "Twin Lakes" (1 text, 1 tune)
Blondahl-NewfoundlandersSing, p. 51, "Twin Lakes" (1 text, 1 tune)
Roud #17693
RECORDINGS:
Omar Blondahl, "Twin Lakes" (on NFOBlondahl02, NFOBlondahl03)
Frankie Nash, "The Shores Of Grand Lake" (on ITMA/CapeShoreNL)
Arthur Nicolle, "Twin Lakes" (on PeacockCDROM) [one verse only]
CROSS-REFERENCES:
cf. "Jerry Ryan" (theme)
cf. "The Track to Knob Lake" (lyrics)
NOTES [105 words]: The AND [Anglo-Newfoundland Development] company was involved in logging across Newfoundland.
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland says "most of the lumbering is let out to individuals who do it under contract, and 'subbing' means to take a sub-contract. Twin Lakes is in the interior of the island [Newfoundland]."
The ITMA/CapeShoreNL text is very close to the Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland text, AND company and all. The two locations are both in the northern interior of Newfoundland. - BS
Other songs that mention AND are "The Badger Drive" and "The Business of Makin' the Paper." - RBW
Twinkle, Twinkle, Little Star

DESCRIPTION: "Twinkle, twinkle little star." The singer wonders what the star is. It shows its light while the sun is down. It "lights the traveller in the dark" so he can see which way to go.

AUTHOR: Jane Taylor (1783-1824)
EARLIEST DATE: 1806 (Rhymes for the Nursery, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)
KEYWORDS: lyric nonballad
FOUND IN: US(SE)
REFERENCES (8 citations):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 674, "Twinkle, Twinkle, Little Star" (1 tune; the text was not recorded)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 489, "Twinkle, twinkle, little star" (1 text)
Baring-Gould-AnnotatedMotherGoose #168, pp. 125-126, "(Twinkle, twinkle, little star)"
Jack-PopGoesTheWeasel, p. 226, "Twinkle, twinkle, little star" (2 texts)
Dolby-OrangesAndLemons, p. 150, "Twinkle, Twinkle, Little Star" (1 text)
Henry-SongsSungInTheSouthernAppalachians, p. 243, (no title) (1 fragment)
Fuld-BookOfWorldFamousMusic, pp. 593-594, "Twinkle, Twinkle, Little Star -- (ABCDEFG; Baa, Baa, Black Sheep; Schnitzelbank)"
ADDITIONAL: Florence Milner, "Poems in Alice in Wonderland" (1903), now reprinted in Robert Phillips, editor, Aspects of Alice_, 1971 (references are to the 1977 Vintage paperback), p. 249, "The Star" (1 text, with "Alice"-related context)

Twinkling Stars are Laughing, Love

DESCRIPTION: "Twinkling stars are laughing, love, Laughing on you and me, While your bright eyes look in mine, Peeping stars they seem to be." She, like the stars, is a source of light

AUTHOR: J. P. Ordway (source: Heart-Songs)
EARLIEST DATE: 1909 (Heart-Songs)
KEYWORDS: nonballad love
FOUND IN:
REFERENCES (1 citation):
Heart-Songs, pp. 427-429, "Twinkling Stars are Laughing, Love" (1 text, 1 tune)

File: HeSo427
Two Boys from Bruley
DESCRIPTION: Two men from Bruley go to St Peter's for rum. On the way home a spring snowstorm almost sinks them. Captain Harvey and his crew rescue them. Warning: don't go to St Peter's in spring; Captain Harvey may not be waiting to save your life
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: rescue sea ship storm sailor
FOUND IN: Canada(Newf)
Roud #26142
RECORDINGS:
John James, "Two Boys from Bruley" (on MUNFLA-Leach)
NOTES [48 words]: Brule and St Peter's are in Nova Scotia. - BS
However, "Bruley" (also spelled "Brule" and "Brewley") is in Newfoundland, so this might be about Newfoundland, not Nova Scotia. There is no town of St. Peter's in Newfoundland that I can find, but there are landmarks named St. Peter's. - RBW
Last updated in version 4.4
File: ML32BfrB

Two Brothers
DESCRIPTION: "Two brothers on their way (x3), One wore blue and one wore gray." The cannon of the Civil War doesn't care that one of them is kind; it kills one and all. When they return, "Two girls waiting by the railroad track; One wore blue and one wore black."
AUTHOR: Irving Gordon
EARLIEST DATE: 1951 (copyright, according to Silber-SongsOfTheCivilWar)
KEYWORDS: Civilwar soldier death wife
FOUND IN:
REFERENCES (2 citations):
Silber-SongsOfTheCivilWar, pp. 363-364, "Two Brothers" (1 text, 1 tune)
DT, TWOBROCW*
File: SCWF363

Two Budding Lumberjacks, The
DESCRIPTION: Two lumberjacks work for the Underhills "upon a floating bog Upon Dungarvon's Flats." Whistling Rufus criticizes them for leaving a log behind. Instead of going back for the log their father takes a fence rail from someone else "and call it square"
AUTHOR: Ben, Frank and Albert Peters, 1895 (Manny/Wilson-SongsOfMiramichi)
EARLIEST DATE: 1962 (Manny/Wilson-SongsOfMiramichi)
KEYWORDS: lumbering
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Manny/Wilson-SongsOfMiramichi 43, "The Two Budding Lumberjacks" (1 text, 1 tune)
ST MaWi043 (Partial)
Roud #9185
NOTES [79 words]: Manny/Wilson-SongsOfMiramichi: The song is about an experience Ben [age 12] and Frank [age 14] Peters, and their father Leon taking sub-contracts from Millet Underhill "who ran lumber camps for the Snowball Lumber Company of Chatham." The ballad says they came from Prince Edward's Isle. - BS
Albert Peters, the informant, was the younger brother of the two boys involved in the exploit. Reading the plot, you would probably think this a humorous song. It isn't, somehow. - RBW
File: MaWi043

Two Constant Lovers, The
DESCRIPTION: Dialog between Sarah Barnwell and Samuel. Her friends would kill him. He would fight for her. Her brother, Captain Barnwell, comes. After Sarah's failed intervention they duel. Samuel wins. Brother agrees to the marriage as the price of his life.
Two Cormacks Who Died Innocent in Front of Nenagh Gaol, The

DESCRIPTION: The condemned stand on the trap and proclaim their innocence. "The day of their execution, as they stood on the drop, The thunder came so dreadful that it did the people shock." At their death "the thunder still continued, with both lightning and rain"

AUTHOR: unknown
EARLIEST DATE: 1858 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: execution homicide trial storm lament Ireland political
HISTORICAL REFERENCES:
May 11, 1858 - William and Daniel Cormack, or McCormack, are hanged for murder. (source: Zimmerman-SongsOfIrishRebellion)

FOUND IN: Zimmerman-SongsOfIrishRebellion 64, "The Lamentation of the Two Cormacks Who Died Innocent in Front of Nenagh Gaol" (1 text, 1 tune)

NOTES [202 words]: For another broadside on the same subject see Bodleian, Harding B 19(10), "Lamentation of The Two M'Cormacks Who Were Innocently Hanged at Nenagh Gaol" ("Come all yon Roman Catholics, I hope you will attend"), unknown, n.d.; also 2806 b.9(272), 2806 c.15(231), "Lamentation of The Two M'Cormacks Who Were Innocently Hanged at Nenagh Gaol" [the texts for this ballad are the same]

This broadside adds some details: the brother's names are William and Daniel, the murdered man's name is Ellis, and the judge's name is Keogh. It says nothing about the storm at the hanging. Zimmerman-SongsOfIrishRebellion: "A land agent detested by the people was shot near Templemore, County Tipperary, on 22nd October, 1857. Two brothers ... were charged with the murder upon very suspect evidence.... According to the Tipperary Examiner, 'the [execution] day was beautifully fine....' In the following weeks the excitement increased, and on 30th August, from twelve to fifteen thousand men assembled in a protest meeting on the place of the execution."

Zimmermann also refers to "a broadside ballad entitled 'The Memory of the two McCormacks Who Was Hanged at Nenagh Gaol', printed and sold in County Tipperary in 1908." - BS

File: Zimm064

Two Dollar Bill (Long Journey Home)

DESCRIPTION: Singer has lost "lost all my money but a two dollar bill"; he's homesick, lonesome and blue. He sees the smoke of a train, and says he's on his long journey home.

AUTHOR: unknown
EARLIEST DATE: 1936 (recording, Monroe Brothers)
KEYWORDS: poverty homesickness loneliness train travel lyric nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 177, "My Long Journey Home" (1 text, 1 tune)
RECORDINGS:
Jim Eanes, "Long Journey Home" (Blue Ridge 201, n.d.)
Monroe Brothers, "My Long Journey Home" (Bluebird B-6422, 1936)
New Lost City Ramblers, "My Long Journey Home" (on NLCR03, NLCRCD1)
CROSS-REFERENCES:
cf. "Worried Man Blues" (tune)
NOTES [17 words]: This should not be confused with the song composed by Rosa Lee and Doc Watson, "Your Long Journey." - PJS
File: CSW177

Two Faithful Lovers
DESCRIPTION: A story of a couple "yet, though feeble, old and gray / they're faithful lovers still."
They've had "dull November hours as well as days of May" since they first courted. "Together hand-in-hand they pass, advancing down life's hill," faithful to the end
AUTHOR: unknown
EARLIEST DATE: 1929 (recording, Rutherford & Foster)
KEYWORDS: age love marriage lover
FOUND IN: US(Ap)
Roud #11515
RECORDINGS:
File: Rc2FaLov

Two Gypsy Girls, The
DESCRIPTION: Dandling song. Two pretty Gypsy girls, Hat and Kate, go hawking with bundles on their backs and babies at their breasts. The boys sing, "He's a gay old singer/Here comes the galloping major"
AUTHOR: unknown
EARLIEST DATE: 1962 or 1966 (collected from Caroline Hughes)
KEYWORDS: hunting humorous nonballad Gypsy
FOUND IN: Britain(England)
REFERENCES (1 citation):
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 125, "The Two Gypsy Girls" (1 text, 1 tune)
NOTES [12 words]: This seems to be derived from a music-hall song, "The Galloping Major." - PJS
File: McCST125

Two Hundred Years A-Brewing
DESCRIPTION: A song for "thirsty tourists" about "our famous stout" made "down by the Liffey'side," "our grand brewery at the top of James's Street" and "Our barges neat nigh Watling Street ... full of double X," a favourite at the Brien Boru after a funeral.
AUTHOR: unknown
EARLIEST DATE: 1961 (recording, Margaret Barry and Michael Gorman)
KEYWORDS: commerce drink Ireland nonballad
FOUND IN:
Roud #12930
RECORDINGS:
Margaret Barry and Michael Gorman, "Two Hundred Years A-Brewing" (on Voice13)
NOTES [17 words]: See "The Wreck of the Vartry" for more about Double X, the Guiness brewery and barges on the Liffey. - BS
File: Rc200YB

Two Irish Laborers
DESCRIPTION: "We are two Irish laborers, as you can plainly see, From Donegal we came when
Two Jinkers

DESCRIPTION: The two jinkers of the title are Jimmie Walsh and Steven. Bad luck to have on board, they were only hired here because men are hard to find. Their ship runs aground and Jimmie and Steven are responsible. The perturbed singer plans to quit his job.

AUTHOR: Patrick Kevin Devine (1859-1950)?
EARLIEST DATE: 1940
KEYWORDS: ship wreck hardtimes work
FOUND IN: Canada(Newf)
REFERENCES (2 citations):
- Doyle-OldTimeSongsAndPoetryOfNewfoundland, "Two Jinkers" (1 text, 1 tune): p. 11 in the 2nd edition, p. 82 in the 3rd, p. 27 in the 4th, p. 56 in the 5th (titled "Two Jinkers or Jimmie Walsh and Stephen" in the 4th and 5th editions)
- Blondahl-NewfoundlandersSing, pp. 34-35, "Two Jinkers" (1 text, 1 tune)
Roud #7315
CROSS-REFERENCES:
cf. "Captain Glen/The New York Trader (The Guilty Sea Captain A/B) [Laws K22]" (Jonah theme) and references there
NOTES [154 words]: People who are bad luck on ships are referred to as "Jonahs." [After Jonah, in the Bible, whose presence aboard a ship brought on a storm. - RBW] Smaller vessels were usually run on a family basis or by a very close group, which led to intolerance of strangers. For more about Jonahs, consult Horace Beck, Folklore and the Sea (Mystic, Conn.: Mystic Seaport Museum, 1985) 303-304. - SH
The author is named by GEST Songs of Newfoundland and Labrador site. - BS
In at least some versions of Newfoundland dialect, a "jinker" ("jinxer") is a stowaway, and stowaways were thought to bring bad luck (see Cassie Brown (with Harold Horwood), Death on the Ice: The Great Newfoundland Sealing Disaster of 1914, 1972 (I use the undated Anchor Canada paperback edition), p. 35).
P. K. Devine, who is believed to have written this song, was Gerald S. Doyle's uncle; the Doyle songsters are likely responsible for its popularity. - RBW

Last updated in version 6.0
File: Doy11

Two Legs Sat Upon Three Legs

DESCRIPTION: Riddle: "Two legs sat upon three legs, With one leg in his lap; In comes four legs, And runs away with one leg; Up jumps two legs, Catches up three legs, Throws it after four legs, And makes him bring back one leg."

AUTHOR: unknown
EARLIEST DATE: 1600 (Booke of merry Riddles, according to the Opies)
KEYWORDS: riddle food animal dog
FOUND IN:
REFERENCES (3 citations):
- Opie/Opie-OxfordDictionaryOfNurseryRhymes 302, "Two Legs Sat Upon Three Legs (1 text)
- Baring-Gould-AnnotatedMotherGoose #709, p. 276, "(Two legs sat upon three legs)"
- Dolby-OrangesAndLemons, p. 186, "Two Legs Sat Upon Three Legs" (1 text)
Roud #20142
NOTES [72 words]: The Opies note that describing characters by their number of legs goes all the way back to the Riddle of the Sphinx in the Theban legend. They also note a faintly similar tag in a
writing attributed, almost certainly falsely, to the Venerable Bede: "See, a biped on top of a triped
sits; walks the biped; falls the triped." It is easy to see why people connect them, but I think the only
actual link is the idea of counting legs. - RBW

Last updated in version 3.3
File: 002302

Two Letters, The (Charlie Brooks; Nellie Dare)

DESCRIPTION: Charlie writes that he wishes to break off the engagement, saying it would never
work, and asks for his ring back. (Nellie) returns ring, photos, etc. She asks him to tell his new girl
that he once gave another his ring. She claims she burned his letters

AUTHOR: unknown
EARLIEST DATE: 1922 (Brown)
KEYWORDS: betrayal love request
FOUND IN: US(SE,So)
REFERENCES (4 citations):
Randolph 735, "Charlie Brooks" (2 texts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 486-489, "Charley Brooke" (1 text, 1 tune --
Randolph's 735A)
Arnold-FolkSongsofAlabama, p. 70, "Charley's Letter" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 320, "Dear Nell" (2 texts plus 2 excerpts, 3
tunes)
Roud #3534
RECORDINGS:
Leo Boswell and Elzie Floyd, "Nellie Dare" (Columbia 15150-D, 1927)
Vernon Dalhart, "Nellie Dare and Charlie Brooks" (Brunswick 143) (Victor 20058, 1926)
Bradley Kincaid, "Charlie Brooks" (Superior 2788, 1932)
Holland Puckett, "Charles A. Brooks" (Gennett 6163/Herwin 75556 [as by Robert Howell], 1927)
ALTERNATE TITLES:
Ella Dare
NOTES [161 words]: Although this is not, to my knowledge, based on an actual incident, things like
this were in fact common in the nineteenth century. In fact, it happened to none other than Robert
Peary, the future "discoverer" of the North Pole. (For Peary and his almost certainly false polar
claim, see "Hurrah for Baffin's Bay"). According to Robert M. Bryce, Cook & Peary: The Polar
for his release [apparently on the basis that they were living in different cities and he had no
intention to return]. In return he received a letter asking for an explanation, and when he had given
it, another, reproachful in tone. It closed with the remark that he considered their correspondence
at an end, and she requested that if Bert [Peary] had anything further to say, he should address it
to her father. In December she returned all of his letters, and he hers, along with her ring." - RBW

Last updated in version 4.2
File: R735

Two Little Blackbirds

DESCRIPTION: "Two little blackbird in the ring, One named Peter, one named Paul. Fly away,
Peter, fly away, Paul. Come back, Peter, Come back, Paul." "Under the carpet (?) we must go, Like
a jaybird (?) in the air." "Then, Sally, will you marry?"

AUTHOR: unknown
EARLIEST DATE: c. 1765 (Mother Goose's Melody)
KEYWORDS: bird marriage floating verses nonballad
FOUND IN: West Indies New Zealand
REFERENCES (4 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 132, "Two Little Dicky Birds" (2 texts)
Baring-Gould-AnnotatedMotherGoose #596, p. 237, "(There were two blackbirds)"
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 182, "(Two little dicky
birds sitting on a wall)" (1 text)
Dolby-OrangesAndLemons, p. 113, "Two Little Dicky Birds" (1 text)
Roud #16401
RECORDINGS:
Elda Blackwood, "Two Little Blackbirds" (on USWarnerColl01)
NOTES [115 words]: The Warners identify this with the mother goose rhyme, "There were two Blackbirds Sta upon a Hill, The one nam'd Jack, The other nam'd Gill, Fly away Jack, Fly away Gill, Come again Jack, Come again Jill," now more commonly known as "Two little dicky birds." The similarity in lyrics is obvious, but the shift from Jack and Gill to Peter and Paul is peculiar, and most of Elda Blackwood's version is distinct anyway. Unfortunately, the Warner recording of Blackwood is so noisy as to verge on incomprehensible (note the number of question marks in my transcription). I think we must treat the matter as unsettled. But I've filed the nursery rhyme here, since it appears clearly traditional. - RBW
Last updated in version 4.4
File: Rc2LiBla

Two Little Fleas
DESCRIPTION: "Two little fleas sat on a rock. One to the other said: I've had no place to hang my hat Since my poor dog's been dead. I've searched this whole world over; No longer shall I roam. The first dog that shall show himself Shall be my home, sweet home."
AUTHOR: unknown
EARLIEST DATE: 1923 (Brown)
KEYWORDS: dog humorous food bug
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 192, "Two Little Fleas" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 192, "Two Little Fleas" (1 tune plus a text excerpt)
Roud #15771
File: Br3192

Two Little Girls in Blue
DESCRIPTION: A young man finds his uncle gazing at a photograph in tears. When asked why, the uncle explains the photo is of the boy's mother's sister, who married the uncle. The uncle and his wife have parted, and now he regrets it
AUTHOR: Charles Graham
EARLIEST DATE: 1893 (original publication)
KEYWORDS: family separation
FOUND IN: US(MA,MW,So) Canada(Newf)
REFERENCES (10 citations):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 106, "Two Little Girls in Blue" (1 text, 1 tune)
Dean-FlyingCloud, pp. 74-75, "Two Little Girls in Blue" (1 text)
Stout-FolkloreFromIowa 41, pp. 57-58, "Two Little Girls in Blue" (2 texts plus 2 fragments)
Randolph 816, "Two Little Girls in Blue" (1 text)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 12, "Two Little Girls in Blue" (1 text)
Henry-SongsSungInTheSouthernAppalachians, pp. 163-164, "Two Little Girls in Blue" (1 text)
Browne-AlabamaFolksLyric 115, "Two Little Girls in Blue" (2 texts plus mention of 5 more, 2 tunes)
Leach-FolkBalladsSongsOfLowerLabradorCoast 61, "Two Little Girls in Blue" (1 text)
Spaeth-ReadEmAndWeep, pp. 181-181, "Two Little Girls in Blue" (1 fragmentary text, 1 tune)
ADDITIONAL: Margaret Bradford Boni, editor, _Songs of the Gilded Age_ with piano arrangements by Norman Lloyd and illustrations by Lucille Corcos, Golden Press, 1960, pp. 77-79, "Two Little Girls in Blue" (1 text, 1 tune)
ST FSC106 (Partial)
Roud #2793
RECORDINGS:
Leo Boswell, "Two Little Girls in Blue" (Columbia 15290-D, 1928)
W. C. Childers, "Two Little Girls in Blue" (Gennett 7223/Champion 16098 [as Enos Wanner]/Supertone 9778 [as Andy Hopkins], 1930; Champion 33042, n.d.)
Murray Keller, "Two Little Girls in Blue" (Brunswick 188, 1927)
Bradley Kincaid, "Two Little Girls in Blue" (Decca I.4456, n.d.)
Bela Lam and His Green County Singers, "Two Little Girls in Blue" (OKeh, unissued, 1927)
R. Sheaves, "Two Little Girls in Blue" (on MUNFLA/Leach)
Two Little Kittens
DESCRIPTION: "Two little kittens one stormy night Began to quarrel and then to fight. One had a mouse, the other had none...." The two start to fight; the woman sweeps them out into the snow. When finally allowed back in, they decide warmth is better than fighting
AUTHOR: unknown
EARLIEST DATE: 1930 (Flanders/Brown-VermontFolkSongsAndBallads)
KEYWORDS: animal storm fight
FOUND IN: US(NE)
REFERENCES (1 citation):
Flanders/Brown-VermontFolkSongsAndBallads, pp. 184-185, "Two Little Kittens" (1 text, 1 tune)
ST FlBr184 (Partial)
Roud #5450
File: FlBr184

Two Little Lads (Tommy and Jack)
DESCRIPTION: "Two little lads they had been friends Ever since childhood days" -- but both fall in love with the same girl. Jack wins and weds the girl, but soon dies. Tommy marries the widow -- and soon thinks of Jack in his grave and concludes, "Envy you Jack"
AUTHOR: unknown
EARLIEST DATE: 1953 (Browne-AlabamaFolkLyric)
KEYWORDS: love courting marriage death humorous
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 139, "Tommy and Jack" (1 text, 1 tune)
Roud #5358
File: Brne139

Two Little Niggers Black as Tar
DESCRIPTION: "Two little niggers black as tar, Tryin' to git to heaven on a 'lectric car, De street car broke, down dey fell; 'Stead a going to heaven they went to hell."
AUTHOR: unknown
EARLIEST DATE: 1919 (Brown)
KEYWORDS: death Hell
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 467, "Two Little Niggers Black as Tar" (2 very short texts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 467, "Two Little Niggers Black as Tar" (1 tune plus a text excerpt)
Roud #11788
File: Br4367

Two Lovers Discoursing [Laws O22]
DESCRIPTION: Mary accuses her lover of breaking his promise to marry her; he denies this and asks who has spread the rumor that he is courting Nancy. But he still will not wed, until Mary points out that even birds are truer than he is. He gives in; they are married
AUTHOR: unknown
EARLIEST DATE: 1954 (Creighton-MaritimeFolkSongs)
KEYWORDS: courting marriage promise infidelity
Two O'Donahues, The

DESCRIPTION: "We came from Tipperary a few short weeks ago, With spirits light and airy, two emigrants, you know." The two O'Donahues intend to get rich, return to Ireland, and become famous

AUTHOR: unknown
EARLIEST DATE: 1922 (Dean-FlyingCloud)
KEYWORDS: home emigration
FOUND IN: US(MW)
REFERENCES (1 citation):
Dean-FlyingCloud, p. 130, "The Two O'Donahues" (1 text)
Roud #9587
File: Dean130B

Two Rigs of Rye [Laws O11]

DESCRIPTION: (The girl tells her lover that her family opposes her marriage.) Uncertain of her dowry, he has doubts about the marriage. When she breaks into tears, he assures her he did not mean it. The two settle down to a long and happy marriage

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan5)
KEYWORDS: courting dowry marriage
FOUND IN: US(MW) Britain(England,Scotland(Aber))
REFERENCES (5 citations):
Laws O11, "Two Rigs of Rye"
Greig/Duncan5 1054, "The Rigs o' Rye" (29 texts, 24 tunes)
Ord-BothySongsAndBallads, pp. 31-32, "The Rigs of Rye" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 58, "Two Rigs of Rye" (1 short text, 1 tune)
DT 475, RIGSORYE*
ST LO11 (Full)
Roud #985
BROADSIDES:
NLScotland, RB.m.143(122), "Twas in the Month of Sweet July," Poet's Box (Dundee), c. 1890
CROSS-REFERENCES:
Two Sisters Courted One

DESCRIPTION: Shanty call-and-response. Response: "Oh, huro, my boys." Calls: "Two sisters courted one ... And they lived in the mountains..."

AUTHOR: unknown

EARLIEST DATE: 1811 (_Landsman Hay_, per Hugill; see NOTES)

KEYWORDS: courting shanty

FOUND IN: West Indies(Jamaica)

REFERENCES (1 citation):
Abrahams-DeepTheWaterShallowTheShore, p. 16, ("Two sisters courted one") (1 fragment)


The description has all of the Abrahams-DeepTheWaterShallowTheShore fragment text. It is tempting to consider this a fragment of "The Twa Sisters" [Child 10]. In favor of that approach is that there is a Jamaican reference to Child 10 (Jekyll-JamaicanSongAndStory 3, "King Daniel") though Jekyll's is a cante fable that does not have the "two sisters loved one man" introduction in its story or song. Also in its favor is that Child 10 often has a call-and-response structure and the listeners are (assumed to be?) responders (see Henry's quote from James Warr Raine, _The Land of the Saddle Bags_ (Mellinger E. Henry, "Still More Ballads and Folk-Songs from the Southern Highlands" in _The Journal of American Folklore_, Vol. 45, No. 175 (Jan-Mar 1932 (available online by JSTOR)) p.2). Against putting this with [Child 10] is that there is not enough to the fragment to support the connection, and that I've not seen the "they lived in the mountains" reference elsewhere. - BS

Last updated in version 4.2

Two Soldiers Lying As They Fell

DESCRIPTION: "Two soldiers lying as they fell Upon the reddened clay... Breathe their lives away." The one from New Hampshire has a wife and light-haired girl; the Georgian, a dark-haired girl. Both will be orphans. The soldiers die with their hands clasped

AUTHOR: unknown

EARLIEST DATE: 1941 (Peters-FolkSongsOutOfWisconsin)

KEYWORDS: death children orphan Civilwar soldier

FOUND IN: US(MW)

REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, pp. 232-233, "Two Soldiers Lying As They Fell" (1 text, 1 tune)

Roud #15673

File: Pet232

Two Squirrels, The

DESCRIPTION: "There were two squirrels that lived in a wood. The one was naughty, the other was good." The bad one, Dandy Jim, strays too far and too late and dies on the railroad track; the good one, Johnny Black, stays near home and comes home early and lives

AUTHOR: "E. E. W.," according to _The Nursery_

EARLIEST DATE: 1869 (The Nursery, Volume 5)

KEYWORDS: animal mother warning death

FOUND IN: US

REFERENCES (2 citations):
Brown-MyGrandmothersSongbook 10, "The Two Squirrels" (1 text, 1 tune)

Two Sweethearts
DESCRIPTION: "A bunch of young fellows one night at a club were telling of sweethearts they had." They tease one boy about not having a love; he says he loves two women: His mother and his sweetheart
AUTHOR: Words: E. P. Moran / Music: J. Fred Holf?
EARLIEST DATE: 1897 (copyright claim)
KEYWORDS: mother love
FOUND IN: US (So) Canada (Newf)
REFERENCES (2 citations):
  Randolph 864, "Two Sweethearts" (1 text)
  Browne-AlabamaFolkLyric 93, "Two Sweethearts" (1 text plus a mention of 1 more, 1 tune)
Roud #1783
RECORDINGS:
  Albert DeWitt, "Sweethearts" (on MUNFLA/Leach)
  Agnes Powers, "My Sweetheart" (on MUNFLA/Leach)
File: R864

Two T.D.'s
DESCRIPTION: Political rhymes: "Artists draw pictures and barmaids draw beer"; the TD's draw 480 a year. Hitler brags of conquering the Rhineland; we conquered Beare Island. Telegram cost is a hardship on us and delivery is faster by bus....
AUTHOR: unknown
EARLIEST DATE: 1978 (OCanainn-SongsOfCork)
KEYWORDS: humorous nonballad political
HISTORICAL REFERENCES:
  1936 - German forces reoccupy the Rhineland, occupied and demilitarized by the French after World War I
FOUND IN: Ireland
REFERENCES (1 citation):
  OCanainn-SongsOfCork, pp. 78-79, "Two T.D.'s" (1 text, 1 tune)
NOTES [12 words]: OCanainn-SongsOfCork: "T.D. (teachta dala or member of parliament)" - BS
File: OCan078

Two Travellers, The
DESCRIPTION: Two travellers compare notes. One has been everywhere, done everything and seen the wonders of the world. The other asks what of Ireland the first has seen: "the man that ne'er saw Mullinahone Shouldn't say he had travelled at all"
AUTHOR: C.J. Boland
EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)
KEYWORDS: travel Ireland humorous nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
  OLochlann-MoreIrishStreetBallads, pp. 259-261, "The Two Travellers" (1 text)
SAME TUNE:
  cf. "Hannigan's Aunt" (tune)
File: OLCM259

Two Wenches at Once
DESCRIPTION: The singer was happy until Cupid "put into my head that I wanted a wife." He fell in
love with two sisters, Betsy and Mary. He always preferred the one he was not with. Suddenly they both marry, leaving him "in the lurch." Never court two wenches at once

**AUTHOR:** unknown  
**EARLIEST DATE:** 1818 (Hudson)  
**KEYWORDS:** courting love marriage sister youth  
**FOUND IN:** Britain(England(South))  
**REFERENCES (2 citations):**  
- *Williams-FolkSongsOfTheUpperThames*, pp. 283-284, "Betsy and Mary" (1 text) (also *Williams-Wiltshire-WSRO* Wt 429)  
- *ADDITIONAL:* Thomas Hudson, *Comic Songs* (London, 1818 ("Digitized by Google")), pp. 21-22, "Two Wenches at Once" ("Till I fell in love, I war happy enow") (1 text)  
  
  Roud #1318  
  **BROADSIDES:**  
  - *Bodleian*, Harding B 11(1649), "Two Wenches at Once" ("Till I fell in love I were happy enow"), J. Pitts (London), 1819-1844; also Harding B 11(3923), 2806 c.16*(121), 2806 d.31(2), "Two Wenches at Once"  
  **File:** WT283

### Two White Horses (I)

**DESCRIPTION:** "Two white horses, Two white horses, side by side (x3), Nobody can ride but the sanctified." "Daniel was a man in the lion's den The good Lord proved to be Daniel's friend." "Zek'l was a man and he rassled with sin Heb'n gate opened... he rolled... in"  
**AUTHOR:** unknown  
**EARLIEST DATE:** 1927 (Sandburg-TheAmericanSongbag)  
**KEYWORDS:** religious Bible nonballad  
**FOUND IN:** US(SE,So)  
**REFERENCES (2 citations):**  
- *Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3* 646, "Two White Horses Side by Side" (1 fragment)  
- *Sandburg-TheAmericanSongbag*, pp. 472-473, "Two White Horses" (1 text, 1 tune)  
  
  Roud #11939  
  **NOTES [43 words]:** The story of Daniel in the lion's den is found in 6:6-24. There is no explicit reference to Ezekiel wrestling with sin (let alone rolling right into heaven) -- but certainly Ezekiel spent more time than any other prophet wrestling with wild, crazed visions. - RBW  
  **File:** San472

### Two-Cent Coal

**DESCRIPTION:** "Oh, the bosses' tricks of 'seventy-six, They met with some success, Until the hand of God came down and made them do with less." Miners are paid only two cents (per bushel of) coal. Now the frozen river hurts the bosses. The singer hopes for cooperation  
**AUTHOR:** unknown  
**EARLIEST DATE:** 1949 (Korson-PennsylvaniaSongsAndLegends)  
**KEYWORDS:** mining hardtimes river boss  
**FOUND IN:** US(MA)  
**REFERENCES (1 citation):**  
- *Korson-PennsylvaniaSongsAndLegends*, pp. 390-391, "Two-Cent Coal" (1 text, 1 tune)  
  
  Roud #7723  
  **File:** KPL390

### Two-Gun Cowboy, The (Son of a Gun)

**DESCRIPTION:** "Out on a ranch way out west," the cowboys "never rest" until Saturday. One cowboy rides into town to see his girl, and is greeted by a shot through his hat. He finishes off the assailants, meets his girl, and heads off to be married  
**AUTHOR:** unknown  
**EARLIEST DATE:** 1932 (Henry, collected from Jessie Pressley)  
**KEYWORDS:** cowboy fight death marriage horse
Tyburn Hill

DESCRIPTION: "A beggar man laid himself down to sleep, Rumsty-o, Rumsty-o. A beggar man laid himself down to sleep, On the banks of the Mersey so wide and steep." Two thieves come by and rob the beggar. The singer sees them in the dock, then on Tyburn gallows

AUTHOR: unknown

EARLIEST DATE: 1887 (College Songs)

KEYWORDS: thief begging punishment execution

FOUND IN: US(NE)

REFERENCES (2 citations):
Linscott-FolkSongsOfOldNewEngland, pp. 295-296, "Tyburn Hill" (1 text, 1 tune)

ST Lins295 (Partial)

Roud #3746

NOTES [244 words]: Linscott-FolkSongsOfOldNewEngland points out that executions at Tyburn (Tye Burn) stopped in 1783 (after which time they took place at Newgate), implying that that dates this song. This doesn't really follow; "Tyburn" had by then become a byword of sorts. In fact the song seems somewhat confused; why would robbers who worked near the Mersey be hanged at Tyburn? Nonetheless, the confusion is early: The version in College Songs also says that the crime took place by the Mersey and the criminals executed at Tyburn. Curiously, although College Songs says the piece is "Used by permission," it does not list an author or say by whose permission it is used! Finally, the form looks rather like a singing game. It's most unfortunate that we can't find more versions of this piece.

Since I wrote the above, Peter Andrews of Louisburg, NC, has written to tell me that "My mother used to sing at least parts of that song to me.... She was American but grew up in China where her father taught at two Chinese government universities, approx. 1902-1919. She probably learned it from her uncle, Alexander Lattimore, a colorful gay man who knew a great variety of songs, many of them bawdy or irreligious," adding that this version, " started with A beggar man laid himself down to sleep, by the banks of the river so wide and deep, Rumsty-o, Rumsty-o. I don't remember the Mersey river or the gallows at Tyburn Hill. It may have been changed to a China setting." - RBW

Last updated in version 5.1

File: Lins295

Tying a Knot in the Devil's Tail [Laws B17]

DESCRIPTION: Two cowboys, having spent a wild time in town, are returning to camp when they meet the Devil. The Devil tries to collect their souls; the cowboys have the better of the fight, leaving the Devil tied up, branded, and with its tail in knots

AUTHOR: almost certainly Gail Gardner (1892-1987)

EARLIEST DATE: 1917

KEYWORDS: Devil cowboy fight humorous

FOUND IN: US(SW)

REFERENCES (15 citations):
Laws B17, "Tying a Knot in the Devil's Tail"
Larkin-SingingCowboy, pp. 75-78, "Rusty Jiggs and Sandy Sam" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 74, "Tying Knots in the Devil's Tail" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 203, "Tyin' a Knot in the Devil's Tail" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 406-409, "Tying a Knot in the Devil's Tail" (1 text)
Ohrlin-HellBoundTrain 27, "The Sierry Petes" (1 text, 1 tune)
Logsdon-WhorehouseBellsWereRinging 19, pp. 127-132, "The Soughrty Peaks" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 535-536, "The Sierry Petes, or Tying Knots in the Devil's Tail" (1 text)
Tinsley-HeWasSinginThisSong, pp. 158-161, "Tying Knots in the Devil's Tail" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 174-176, "Tying a Knot in the Devil's Tail" (1 text)
Silber/Silber-FolksingersWordbook, p. 112, "Tyin' À Knot In The Devil's Tail" (1 text)
DT 384, DVLTAIL*
ADDITIONAL: John I. White, _Git Along, Little Dogies: Songs and Songmakers of the American West_, 1975 (page references are to the 1989 University of Illinois Press edition), pp. 117-125, "Gail Gardner, Cowboy 'Poet Lariat'" (1 text, 1 tune, plus various excerpts and a history of the song)
Powder River Jack and Kitty Lee's _Songs of the Range: Cowboy Wails of Cattle Trails_, Chart Music, 1937, p. 20, "Tying a Knot in the Devil's Tail" (1 text, 1 tune)
Hal Cannon, editor, _Cowboy Poetry: A Gathering_, Giles M. Smith, 1985, pp. 3-5, "The Sierry Petes" (1 text)
Roud #3238
RECORDINGS:
Cisco Houston, "Tying a Knot in the Devil's Tail" (Disc 5069, 1940s)
Harry Jackson, "Tying a Knot in the Devil's Tail" (on HJackson1)
Powder River Jack & Kitty Lee, "Tying A Knot In The Devil's Tail" (Victor 23527, 1930; Montgomery Ward M-4462, 1934; on AuthCowboys, BackSaddle, WhenIWas1)
CROSS-REFERENCES:
cf. "De Hoffnung" (theme)
SAME TUNE:
East Texas Red (by Woody Guthrie) (on Thieme03)
NOTES [165 words]: Logsdon-WhorehouseBellsWereRinging lists various authors who have been credited with this piece, but states pretty unequivocally that Gail Gardner is the actual author. Gardner did obtain the copyright, and Logsdon's evidence does add up to a very strong case; none of the other claimants appear to have any real supporting documentation. I do find it fascinating that Powder River Jack Lee listed himself as the author in his songbook, with no hint that there is another author; most of his songs are listed as "arranged" by Lee.
According to Cannon, the "Sierry Petes" (Gardner's official title) refers specifically to the Sierra Prieta range in Arizona. Cohen records that "Buster Jig" was a nickname for Gail Gardner himself, while "Sandy Bob" was Bob Heckle.
For details on Gardner, see the John I. White article listed among the ADDITIONAL items. He comments that Gardner eventually resigned himself to others appropriating his song, but resented it when they got the words wrong. - RBW
Last updated in version 3.1
File: LB17

**Tyler and Robinson**

DESCRIPTION: Two champions, Robinson and Tyler, fight in London for fifty guineas. Robinson is favoured. Tyler knocks Robinson out and Robinson dies on the spot. Tyler is going to marry "a rich lady" but he dies "and the lady went in mourning"

AUTHOR: unknown

EARLIEST DATE: before 1867 (broadside, Bodleian Harding B 11(4326))

KEYWORDS: death mourning money sports

FOUND IN: Britain(England(South))

REFERENCES (2 citations):
Reeves/Sharp-TheIdiomOfThePeople 18, "Bold Robinson" (1 text)
Williams-Wiltshire-WSRO Gl 151, "Bold Champions" (1 text)
Roud #2411

BROADSIDES:
Bodleian, Harding B 11(4326)[all lines truncated], "Young Tyler and Robinson Huzza" ("Come all you young fellows that delight in any game"), J. Harkness (Preston), 1840-1866; also Firth c.19(10), "Taylor and Robinson"; Firth c.19(9), "Tyler and Robinson"
NOTES [81 words]: I did not find any record of this fight in the Times of London up to 1880. Very few prize fights were reported as sporting events. Most reports were about the arraignment or trial of the victor when the loser was killed in the ring. If Robinson died in the ring and Tyler died soon after there may have been no one left to prosecute and so, the fight, if not otherwise noteworthy, might have gone unreported. Was there an equivalent of The Ring in mid-nineteenth century England? - BS

Last updated in version 2.6
File: ReSh018

Tylus and Talus

DESCRIPTION: "Tylus and talus and rippity-ting, All the girls gather and all the boys sing, Choose you the nearest one, Choose you the dearest one, All join together to make a big ring." Verses begin "Tylus and talus" and encourage the couples

AUTHOR: unknown

EARLIEST DATE: 1930 (Randolph)

KEYWORDS: playparty courting

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 542, "Tylus and Talus" (1 text, 1 tune)
Roud #7655

File: R542

Tyne Exile's Lament, The

DESCRIPTION: "I sat by the side of a broad rolling river That sparkles along on its way to the sea; By my thoughts fly again o'er the wide-heaving main... I wish I were again on the banks of the Tyne." The singer recalls Tynside and hopes to be buried there

AUTHOR: Words: Anonymous (John Stokoe)/Music: Samuel Reay

EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)

KEYWORDS: homesickness river exile burial

FOUND IN:

REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 78-79, "The Tyne Exile's Lament" (1 text, 1 tune)
Roud #3143

NOTES [40 words]: The notes in Stokoe/Reay-SongsAndBalladsOfNorthernEngland say that an anonymous author wrote this and wanted his name to remain secret. It seems rather likely that Stokoe himself was responsible for this banal piece of local patriotism. - RBW

File: StoR978

Tyrie Plooin' Match, The

DESCRIPTION: The contestants at Tyrie "warlike were ... Their tickets drew wi' anxious han', Ilk ane thinkin' he'd be the man." "They did their wark in first-rate style." "Jim was well pleased" although he had the tenth prize, "the hinmost ane o' a' the lot"

AUTHOR: William D. Jeffrey (1845-1892) (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

EARLIEST DATE: 1866 (copy of text, according to Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

KEYWORDS: contest farming

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #161, p. 2, ("A plooin' match here I'll insert") (1 text)
Greig/Duncan3 424, "The Tyrie Plooin' Match" (1 text)
Roud #5941

NOTES [7 words]: Greig: "... I would extract a few verses." - BS

Last updated in version 2.4
Tyrle, Tyrlo (Tyrley, Tyrlow)

DESCRIPTION: "Tyrle, tyrlo, So meryye the shepperdes began to blowe." "About the fyld they pyped full right." A light and a company of angels come from heaven. They lead the shepherds to Bethlehem, where they meet "that mek chyld."

AUTHOR: unknown

EARLIEST DATE: before 1537 (Hill MS., Balliol Coll. Oxf. 354)

KEYWORDS: carol Christmas sheep nonballad religious MiddleEnglish

FOUND IN:

REFERENCES (11 citations):
Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 169, "Tyrley, Tyrlow" (1 text, 1 modern tune)
Greene-TheEarlyEnglishCarols, #50, "(no title)" (2 texts with variants)
Sidgwick/Chambers-EarlyEnglishLyrics LXVI, p. 126, "(no title)" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #112
DigitalIndexOfMiddleEnglishVerse #204

ADDITIONAL: Roman Dyboski, _Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354, Richard Hill's Commonplace Book_, Kegan Paul, 1907 (there are now multiple print-on-demand reprints), #20, p. 11, "(Tyrl tyrlow)" (1 text)

MANUSCRIPT: {MSRichardHill}, The Richard Hill Manuscript, Oxford, Balliol College MS. 354, folio 222
MANUSCRIPT: {MSEngPoetE1}, Oxford, Bodleian Library, MS. Eng. Poet. e.1 (Bodley 29734), folio 60
MANUSCRIPT: {MSPageantShearmen}, Coventry, Thomas Sharp MS. (burned 1879), folio ?

CROSS-REFERENCES:
cf. "The Coventry Carol" (background on the Coventry Plays)

NOTES [270 words]: There is no proof that this piece is traditional, but there are hints that it was at least somewhat popular. The first is its inclusion in the Hill manuscript, which includes some folk pieces. And this is not the only source; Greene's text is from Bodleian MS. Eng. poet e.1, which is thought to date from the fifteenth century which also contains much folk material, and a now-destroyed manuscript once owned by Thomas Sharp -- the same copy of the Coventry Pageant of Shepherds and Tailors which also contained "The Coventry Carol" -- is said to have had music for it. Three copies, one of them from the Hill Manuscript, and one from the source of "The Coventry Carol," are perhaps enough to justify its inclusion here. Certainly it has been cited frequently since; the Index of Middle English Verse lists six reprints.
The Coventry version is different from, and shorter than, the others:
As I out rode this enderes night,  
Of thre ioli shpehedes I saw a sight,  
And all a-boute there fold a star shone bright;  
They sange terli terlow;  
So merely the sheppards ther pipes can blow (Craig, p. 31).  
The story of the birth of Jesus and the shepherds is found in Luke 2:8-20.
A facsimile of the Hill manuscript is now available at the Balliol Library manuscripts resource at the Bodleian web site; go to http://image.ox.ac.uk/list?collection=balliol and scroll down to MS. 354.
For more on the lost Sharp manuscript and the Coventry Pageant, see the notes to "The Coventry Carol."
For more about the famous anthology Bodleian MS. Eng. Poet. e.1 (Bodleian 29734), see the notes to "The Golden Carol (The Three Kings)." - RBW

U S U Range, The

DESCRIPTION: "Come, cowboys, and listen to my song... about West Texas and the U S U
Range.” The singer hired on with a well-dressed man. The food and houses are bad. The work is hard. He declares that he will not stay any longer.

**U Tudini**

DESCRIPTION: "Farewell my Dalmatia, farewell lovely homeland, To a foreign land I now go, there to dig that kauri gum." The singer left his home for New Zealand. Now he works hard day and night "Far from homeland and family."

**U. S. A., The**

DESCRIPTION: "Tell me, daddy, tell me, why the men in yonder crowd, Can you tell me why they are marching...?" The father tells his son that they are marching because they are proud of American freedom; both his grandfathers died fighting for it.

**U. S. E. D.**

DESCRIPTION: "U. S. E. D., suckers ev'ry day, Fifty cents an hour, four bucks a day... They make you whistle for your money." Hawaiians complains about the United States Engineer Department; others complain about life in Hawaii.
U. S. Lightship 98, The

DESCRIPTION: "They may boast of their dreadnaughts and cruisers likewise... But there is another whose fame I'll relate, It's Uncle Sam's little watchdog, the L. V. 98." She has a red hull, a small, efficient crew. It's a lonely job. We should take off our hats to her

AUTHOR: probably Frank McCauley
EARLIEST DATE: before 1952 (Walton collection)
KEYWORDS: ship nonballad
HISTORICAL REFERENCES:
November 6-13, 1913 - The Great Storm on the Lakes
FOUND IN: US(MW)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 185-186, "The U. S. Lightship 98" (1 text)
Roud #19860

NOTES [485 words]: This song does not tell the eventual fate of the Lightship 98, but if the vessel is remembered at all, it is as one of the vessels which sank in the "Great Storm of 1913." The Lightship 98, stationed near the foot of Lake Huron, foundered on the night on November 9-10; all of her six crewmen were lost.

Ratigan, p 125, says "It is generally agreed that Lake Huron's 1913 storm was the greatest ever to strike the Lakes. Beyond all argument it must be called the worst in loss of life and loss of shipping. No other Lake storm in modern history even begins to compare with its toll of 235 lives and forty shipwrecks." On page 135, he quotes a monument set up at Port Sanilac, Michigan: "The grim toll was 235 seamen drowned, ten ships sunk, and more than twenty others driven ashore. Here on Lake Huron all 178 crewmen on the eight ships claimed by its waters were lost. For sixteen terrible hours gales of cyclonic fury made men and his machines helpless."

Thompson, p. 250, tells of the first storm flags being raised on Friday, November 7, "when the storm was still centered over Minnesota. It wasn't until late Sunday morning... that the worst of the storm hit the lakes." He observes that, because there was no flag for gale-force winds, many captains ignored the flags. Especially since the storm did not grow severe until two days after the flags went up. Thompson, p. 252, implies that this came about when a second low pressure system (this one from the south) collided with the pressure system which had formed over Lake Superior and headed east.

"Most of the twenty-four ships that sank or were seriously damaged on Lake Huron during the storm were sneaking along the west shore of the lake on Sunday when the approach of the second storm caused winds to veer unexpectedly to the northeast and leave them in dangerously exposed positions."

Even the first storm was fairly severe. Wolff, p. 148, says that "Head-of-the-Lakes residents were enjoying lovely Indian Summer weather on Thursday, November 6, with the mercury at 58 degrees F... Storm warnings were raised at Duluth at 10:00 a.m., November 7. The weathermen were correct. A 60 mph gale struck Duluth around 6 p.m., raging for several hours before diminishing to lesser blasts the next day. A sharp temperature drop saw the thermometer descending to 20 degrees above zero accompanied by strong winds and local snows." But, because the wind blew mostly down the lake, losses on Lake Superior were lighter than those on Lake Huron.

In all this, little wonder that none of the books specifically mention the Lightship 98. Thompson, p. 252, does mention the Lightship 82, which was based at Buffalo and sank with six sailors. There is even a photo of the Lightship 82 being salvaged; presumably the Lightship 98 was fairly similar. Amazingly for such a major event, there seem to be few songs about ships lost in the 1913 storm. - RBW

Bibliography

- Thompson: Mark L. Thompson, Graveyards of the Lakes, Wayne State University Press, 2000
- Wolff: Julius F. Wolff Jr., Lake Superior Shipwrecks, Lake Superior Port Cities Inc., Duluth, 1990
Ugly and Rotten
DESCRIPTION: "Your face is ugly and rotten. Nyaaa....."
AUTHOR: unknown
EARLIEST DATE: 1986 (List-SingingAboutIt-FolkSongsInSouthernIndiana)
KEYWORDS: nonballad
FOUND IN: US(MW)
REFERENCES (1 citation):
List-SingingAboutIt-FolkSongsInSouthernIndiana, p. 87, "Ugly and Rotten" (1 short text, 1 tune)
File: List087D

Ugly Woman
DESCRIPTION: "If you want to be happy... marry a woman uglier than you." She will have your
eatings on time and will be good to you in bed. "A pretty woman... can very often cause [your]
downfall... exhibiting herself to Peter and Paul"
AUTHOR: Hubert R. Charles (Roaring Lion)
EARLIEST DATE: 1934 (Hubert R. Charles recording)
KEYWORDS: adultery infidelity love marriage sex warning beauty food nonballad husband wife
FOUND IN: West Indies(Trinidad)
RECORDINGS:
Hubert R. Charles, "Marry an Ugly Woman" (1934, on Melotone 12965)
The Lion with Gerald Clark and his Caribbean Serenaders, "Ugly Woman"(1941, on Decca 18143A)
The Lion and Frederico's Calypso Band, "Ugly Woman" (n.d., on "Calypso in Britain (1950-1953)"
Vol. 2 [recorded 1951])
Sir Lancelot with Gerald Clark and His Calypso Orchestra, "Ugly Woman" (n.d., on "Calypso Legends - Sir Lancelot (1940-1952)" [recorded 1941])
Duke of Iron and Gerald Clark and the Band, "Ugly Woman" (1999, on "Calypso at Midnight,
Rounder CD 11661-1840-2 [recorded 1946])
Jimmy Soul, "If You Wanna Be Happy" (1963, S.P.Q.R 3305)
NOTES [573 words]: The Lion recorded his song as Hubert R. Charles on a trip to New York in
1934. American singer and radio/movie personality Rudy Vallee was in the studio, heard Lion sing
this song, and had him perform it on his radio show, on "a coast-to-coast hookup" [Donald R. Hill,
this song at break-neck speed; I still have trouble picking up the words even after hearing other
people perform it and Lion's own later, more leisurely, performance. The numbers in this case are
significant: excluding instrumental interludes, Lion sings each of five eight-line verses in 17
seconds (and not for lack of time since the recording runs 2:30 minutes, when three minutes was
the rough limit for 10" 78rpm disks). In 1941 he recorded the song again, the same way, with
Gerald Clark's orchestra. Clark, who had a regular gig at the Village Vanguard in New York, had
two singers with him: Macbeth the Great and Sir Lancelot. "Ugly Woman" was among Lancelot's
songs. "Sir Lancelot... appears immaculate in a white-coated dinner jacket. He stands erect, his
head thrown back, and enunciates each word clearly and distinctly as he sings" [Malcolm Johnson,
"Gerald Clark and His Calypso Artists at the Village Vanguard," The New York Sun, April 5, 1940,
p. 27]. The point is made in the discussion of "Hold 'im Joe," that the mostly white midtown and
Village New York audience appreciated calypso singers they could understand. When Sir Lancelot
recorded "Ugly Woman" with Gerald Clark's orchestra he sang each of the five eight-line verses in
25 seconds -- almost half again the time of Lion's performance -- and the recording runs three
minutes.
In the 1946 Town Hall "Calypso at Midnight" concert "Ugly Woman" was one of the three songs
Alan Lomax chose to warm up the audience. "Ugly Woman" records had sold well in the United
States [Steve Shapiro, "Forward" for liner notes on "Calypso at Midnight," Rounder CD 11661-
1840-2, 1999]. The other two were recent hits in the popular market. How would "Ugly Woman" be
performed? Once again, Gerald Clark is the orchestra leader and this time Duke of Iron, a popular
calypsonian in New York, sang. With no time limit imposed by record capacity, but with a live
audience to work, Duke of Iron sang only four verses, doing each verse in 28 seconds, and the
song ran 2:45 to -- as the old song sheets used to claim -- "great applause."
Incidentally, Lion recorded the song again in 1951. After a new introductory explanation he sings
only four verses, each in 22 seconds, and the record runs 3:08.
In 1963 Jimmy Soul recorded "If You Wanna Be Happy." The tune and structure are different but
14 of his 16 lines are very close to the Lion/Lancelot 1941 version. The lines replaced describe the
ideal woman, whom your friends may denigrate -- "See a mouse falling from her eye/ Around her
lips a Confirmation bow tie" -- by "Go ahead and marry anyway/ Take it from me she's a better
catch." Both the Duke of Iron and Lion himself in 1951 drop the verse altogether, possibly as not
being appreciated by their current audience. Covers of Soul's version remain popular and even
today (2015) are the music for a popular country line dance: "Crazy Foot Mambo."
I have included this song because of the part it plays in the history of commercial calypso music.
For the context see the discussion of "Hold 'im Joe." - BS
Last updated in version 5.2
File: RcUglWo

Un Canadien Errant

DESCRIPTION: Canadian French: A Canadien rebel has been forced from his home. Stopping by
a stream, he bids it -- should it flow through his homeland -- to greet his friends. He promises not to
forget his homeland
AUTHOR: M. A. Gerin-Lajoie
EARLIEST DATE: 1842
KEYWORDS: exile rebellion Canada foreignlanguage
HISTORICAL REFERENCES:
1837 - Revolt in Canada. The failure of the uprising forces many rebels into exile
FOUND IN: Canada(Que)
REFERENCES (6 citations):
Fowke/Johnston-FolkSongsOfCanada, pp. 26-27, "Un Canadien Errant" (1 text, 1 tune)
Fowke/Mills/Blume-CanadasStoryInSong, pp. 82-84, "Un Canadien Errant" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 4, "Un Canadien Errant" (1 English and 1
French version, 1 tune)
Silber/Silber-FolksingersWordbook, p. 339, "Un Canadien Errant (An Exiled Canadien)" (1 text)
DT, CANADERR
ADDITIONAL: Edith Fowke and Richard Johnston, _Folk Songs of Quebec (Chansons de
Quebec)_ , Waterloo Music Company, 1957, pp. 16-17, "Un Canadien Errant (Once a Canadian
Lad)" (1 French text plus English translation, 1 tune)
RECORDINGS:
Pete Seeger, "Un Canadien Errant" (on PeteSeeger29)
CROSS-REFERENCES:
cf. "An Anti-Rebel Song" (subject)
cf. "Farewell to Mackenzie" (subject)
cf. "Les Metamorphoses" (tune)
NOTES [25 words]: For further details about the Canadian revolt, caused by the oppression of an
oligarchic government, see the songs mentioned in the cross-references. - RBW
Last updated in version 3.1
File: FJ026

Un, Deux, Trois

DESCRIPTION: Creole French: "Un, deux, trois, Caroline qui fais comme sa, ma chere?" The
singer asks Caroline what is the matter. She reports that mama says yes but papa says no. She is
determined to have the young man anyway.
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: courting love family father mother foreignlanguage
FOUND IN: US(So)
REFERENCES (2 citations):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 120, "Un Deux Trois" (1 short text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 218-219, "Un, Deux, Trois" (1 text plus
translation, 1 tune)
Una Bhan (Fair Una)

DESCRIPTION: Irish Gaelic: Una's father locks her up rather than let her marry the singer. Ill, she sends for him; he finds the gates shut. If he doesn't hear from her before he has crossed the river, he won't return. A servant reaches him too late. Una dies of grief

AUTHOR: unknown
EARLIEST DATE: 1960 (recording, Maire Aine Ni Dhonnchadha)

LONG DESCRIPTION: Irish Gaelic: Una's father imprisons her in her room rather than allow her to marry the singer. Ill, she sends for him, but he finds the gates shut against him. Angry, he turns away, crying that if he doesn't hear from her by the time he has crossed the river, he'll never return. He hesitates midstream; a servant is sent after him, but he has crossed the river before the servant arrives. Una dies of grief; still bitter, he comes to visit her grave for the last time, asking her spirit to visit him (and telling her it's awful for her to be lying there with the rotting corpses). Nothing happens, and he turns away into the darkness

KEYWORDS: captivity disease grief hardheartedness courting love rejection corpse death mourning foreignlanguage lament father lover

FOUND IN: Ireland

RECORDINGS:
Maire Aine Ni Dhonnchadha, "Una Bhan" (on TradIre01)

NOTES [22 words]: Maire Aine Ni Dhonnchadha learned the song from an old woman in Rosaveel, the only person from whom it's apparently been collected. - PJS

File: RcUnaBha

Uncle Bill Teller

DESCRIPTION: "Uncle Bill Teller died las' fall, Young maiden, where ye bound to? We jigged t'ree days an' river got one, Across de Western Ocean." "Bill K is de divil fer fat, Hang to 'er, b'ys, hang to 'er." "Billy K. got a fine old bark."

AUTHOR: unknown
EARLIEST DATE: 1924 (England, Vikings of the Ice)

KEYWORDS: hunting derivative

FOUND IN:
REFERENCES (2 citations):
Ryan/Small-HaulinRopeAndGaff, p. 106, "Uncle Bill Teller" (1 text)

ADDITIONAL: George Allan England, _Vikings of the Ice: Being the Log of a Tenderfoot on the Great Newfoundland Seal Hunt_ (also published as _The Greatest Hunt in the World_), Doubleday, 1924, p. 129, "(no title)" (1 text)

Roud #V44701

CROSS-REFERENCES:
cf. "Across the Western Ocean" (form, lyrics)

NOTES [446 words]: Evidently a sealing parody of "Across the Western Ocean."
The notes to Ryan/Small-HaulinRopeAndGaff give no hint as to what this is about, and my references don't offer any mention of a "William Teller." Is he the same as the "Billy K."
of the second stanza? And if so, is the name William Teller K[...]," or is it "William K. Teller"?
I can't say who Bill Teller might be, but I think I know who "Billy K." is. Chafe, p. 97, has a list of all men who commanded sealing steamers. There are four captains named William K: William Kean, William Knee, William Knight, and William Kent. But we are told that "Billy K. is de divil for fat." In other words, he was a successful sealer. This eliminates Kent at least; he led only one sealing trip, which was a flop, taking only 2759 seals.
William Kean did better; he had three trips, averaging 10899 seals per year, in 1863 and 1874-1875 (Chafe, p. 92) -- plus he was a member of the famous Kean family, for which see "Captain Abram Kean"; they later became very well-known indeed.
William Knight had more years as a steamer captain than Kent or Kean -- six (1870-1875; Chafe, p. 92) -- but averaged only 7709 seals per trip.
Which leaves William Knee. He is listed with sixteen trips to the ice (1877-1893; Chafe, pp. 92-93), averaging 12593 seals per year. And in "The Sealer's Song (I)," he was called "Billy Knee the Jowler" -- meaning that he was a great finder of seals. And he, like William Kean, was the head of a sealing dynasty -- e.g. his son Job Knee is mentioned in "Captains and Ships" and "The Sealer's
Song (II)." Surely he is the best candidate by far. There is another faint hint of a link to Knee in this song. The third line of the first verse is "We jigged three days and never got one." This might of course be simply a reference to bad hunting; many ships had trouble finding seals. In 1883, Knee, in command of the *Falcon*, claimed he found seals early -- but that many of them were stolen (along with his ship's bunting), forcing him to spend more time on the ice to gain a full load of seals (Ryan, pp. 170-171).

Knee also probably had a good reputation among sealers. Many sealing captains would do nothing to help other ships, especially if they belonged to other companies. Knee was different. In 1890, the *Terra Nova* (for which see "The *Terra Nova*") left hundreds of her men behind on the ice. Having little choice, they headed for Knee's *Kite*. The *Kite* was a small ship (for its story, see "The 'Kite' *Abandoned in White Bay'"), but Knee put out his ship's boats and started coal fires and not only kept the men alive, he eventually turned the whole thing into a party (Keir, pp. 171-172).

**Uncle Bud**

**DESCRIPTION:** "Oh, Uncle Bud goin' down the road, Haulin' women by the wagon load, Uncle Bud (x3), Bud, Doggone it, Uncle Bud." About Uncle Bud's odd exploits, sexual anatomy, and extravagant farming methods, as well as poverty and perhaps the hope for salvation

**AUTHOR:** unknown

**EARLIEST DATE:** 1927 (recording, Gid Tanner & his Skillet Lickers)

**KEYWORDS:** humorous drink death sex bawdy

**FOUND IN:** US

**REFERENCES** (1 citation):

Wheeler-SteamboatinDays, pp. 95-97, "Uncle Bud" (1 text, 1 tune)

Roud #10035

**RECORDINGS:**

Anonymous singer, "Uncle Bud" (on Unexp1)

Grant & Wilson, "Uncle Joe" (QRS, 1929) (Decca, 1938)

Booker T. Sapps, "Uncle Bud" (AFS 370 A1, 370 A2, 1935)

Gid Tanner & his Skillet Lickers, "Uncle Bud" (Columbia 15134-D, 1927; rec. 1926) (Columbia 15221-D, 1928; rec. 1927)

**NOTES** [57 words]: Most versions of this song are bawdy, to a greater or lesser extent. A Texas variant, recorded by the anonymous singer on Unexp1, recounts stories about Uncle Bud Russell, who was in charge of transporting prisoners to the state prison at Huntsville -- but the song clearly existed in tradition before then, and was adapted to local use. - PJS

**File:** MWhee095

**Uncle Dan Song, The**

**DESCRIPTION:** "A sly young maid" warns Uncle Dan of a predatory widow who "set her cap" for him. He thanks the maid for the warning; if she marries she should treat her man well but "If he should die and you want another man, Just clear the road for Uncle Dan"

**AUTHOR:** Dan Riley

**EARLIEST DATE:** 1957 (Ives-DriveDullCareAway-PrinceEdwardIsland)

**KEYWORDS:** courting warning humorous

**FOUND IN:** Canada(Mar)
REFERENCES (2 citations):
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 48-49, 256, "The Uncle Dan Song" (1 text, 1 tune)
Ives-21FolksongsFromPrinceEdwardIsland, pp. 44-45, "Uncle Dan" (1 text, 1 tune)
Roud #13998

RECORDINGS:
Mary Cousins, "The Uncle Dan Song" (on MRElves01)

NOTES [21 words]: Ives-DriveDullCareAway-PrinceEdwardIsland and Ives-21FolksongsFromPrinceEdwardIsland are the same June 25, 1957 performance. - BS

Last updated in version 3.6
File: IvDC048

Uncle Doody

DESCRIPTION: "Well, old Uncle Doody in the shade of the tree, Played on the fiddle in the key of C." Various disasters strike the farm, but Uncle Doody doesn't care; he just keeps playing. Not even Aunt Viney's yelling, or a bad harvest, can distract him

AUTHOR: Sam McGee?

EARLIEST DATE: 1981 (Burton-TennesseeTraditionalSingers)

KEYWORDS: music farming hardtimes family fiddle

FOUND IN: US(Ap)

REFERENCES (1 citation):
Burton-TennesseeTraditionalSingers, pp. 135-136, "Uncle Doody" (1 text)

File: BTN135

Uncle Eph

DESCRIPTION: About Uncle Eef/Eph/Ephraem's exploits, usually in hunting raccoons. May include recitations. Chorus: "Uncle Eph's got the coon and gone on And left us looking up a tree."

AUTHOR: unknown

EARLIEST DATE: 1931 (recording, Dunham Jazz Singers)

KEYWORDS: animal hunting nonballad floatingverses humorous talltale

FOUND IN: US(Ap,SE,So)

REFERENCES (6 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 433, "Broder Eton Got de Coon" (1 text); also 511, "The Preacher Song" (1 text, a complex mix of verses from "Turkey in the Stray" and "Some Folks Say that a Preacher Won't Steal" with the "Uncle Eph" chorus)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 433, "Broder Éton Got de Coon" (1 tune plus a text excerpt)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 101-102, "Brother Ephrum Got de Coon and Gone On" (1 text, 1 tune, with even more floating material than usual, e.g. from "Don't Get Weary Children (Massa Had a Yellow Gal)"
Arnold-FolkSongsofAlabama, p. 122, "Bro' Ephram" (1 fragment, 1 tune)
Bush-FSofCentralWestVirginiaVol1, pp. 14-15, "Uncle Ethan" (1 text, 1 tune)
DT, (BRORPHUS -- on the face of it, a combination of this with a song about Moses)
Roud #11775

RECORDINGS:
Anglin Twins, "Uncle Eph's Got the Coon" (Vocalion 03904, 1937; ARC 8-02-52, 1938)
Dunham Jazz Singers, "Ephraim Got the Coon" (Columbia 14609-D, 1931)
Grandpa Jones, "Uncle Eph's Got The Coon" (King 867, 1950)
Art Thieme, "Uncle Eph/The Great Raccoon Hunt" [combines song and tall-tale] (on Thieme03)
Wade Ward, "Brother Ephram" (Okeh, unissued, 1925); "Uncle Eef" [instrumental] (on Holcomb-Ward1)

CROSS-REFERENCES:
cf. "Uncle Reuben" (floating lyrics)
cf. "Mourner, You Shall Be Free (Mooanish Lady)" (floating lyrics)

NOTES [92 words]: In 1878, Bob Allen's published a song, "Old Uncle Eph," which I had guessed was the same song, but Gary Reid sent me a link to the sheet music (https://www.loc.gov/resource/sm1878.10392.0?st=gallery) which says that only the music is by Allen. And I would not consider it the same song.
It is interesting to note that at least two versions of this song -- Brown's #511 and the Hedy West text recorded in the Digital Tradition -- combine this with the chorus, "Where you going, Moses? None of your business. Come here, Moses. I ain't gonna do it." - RBW

Last updated in version 6.0
File: RcUncEph

**Uncle Joe and Aunty Mabel**

**DESCRIPTION:** Joe and Mabel are restored to sexual vigor by a glass of Ovaltine. (Alternately, Fleischmann's Yeast or other improbable concoction)

**AUTHOR:** unknown

**EARLIEST DATE:** 1927 (Anecdotæ Americana)

**KEYWORDS:** bawdy humorous derivative

**FOUND IN:** Britain(England) US

**REFERENCES** (3 citations):
- *Cray-EroticMuse*, pp. 374-376, "Uncle Joe and Aunty Mabel" (1 text, 1 tune)
- *Pankake/Pankake-PrairieHomeCompanionFolkSongBook*, p. 37, "Fleischmann's Yeast" (1 text, tune referenced)
- *DT, OVALTPM*

Roud #10325

**CROSS-REFERENCES:**
- cf. "Hark, the Herald Angels Sing" (tune)

File: EM374

**Uncle Joe Cut Off His Toe (Rock the Cradle Joe)**

**DESCRIPTION:** "Uncle Joe cut off his toe And hung it up to dry; And all the girls began to laugh And Joe began to cry." "Rock the cradle, rock the cradle, Rock the cradle, Joe...." Remaining verses, if any, appear to float; those quoted are characteristic

**AUTHOR:** unknown

**EARLIEST DATE:** 1952 (Brown)

**KEYWORDS:** nonballad injury floating verses play party

**FOUND IN:** US(SE)

**REFERENCES** (2 citations):
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 97, "Uncle Joe Cut Off His Toe" (3 texts plus mention of 2 more, but "B" is probably "Shady Grove"; "A" is an incredible mix with verses typical of "Raccoon," "If I Had a Scolding Wife," a "Liza Jane" song, a mule song, and "Shady Grove")
- *Scarborough-OnTheTrailOfNegroFolkSongs*, pp. 153-154, "Cradle Song" (1 text)

Roud #741

File: Br3097

**Uncle John -- The Sealer, 1951**

**DESCRIPTION:** "Among the sealers who came home... was... Uncle John, As mad as he could be." John complains of the new law which allows sealing to begin before March 13, forcing them to take seals too young. He will not rest till the old law is restored

**AUTHOR:** Solomon Samson?

**EARLIEST DATE:** 1963 (A Glimpse of Newfoundland in Poetry and Pictures)

**KEYWORDS:** hunting political

**FOUND IN:**

**REFERENCES** (1 citation):
- Ryan/Small-HaulinRopeAndGaff, p. 154, "Uncle John -- The Sealer, 1951" (1 text)

Roud #V44702

**NOTES** [391 words]: The song does not give enough details to be sure who the "Bradley" mentioned is, but I suspect it's Frederic Gordon Bradley (1888-1966), who first joined the Newfoundland government in 1924 as a Minister without portfolio and held several high offices after that. He was opposed to Newfoundland's loss of self-government in the 1930s. He helped arrange for Confederation with Canada after World War II, and was the first Newfoundlander to join
the Canadian parliament (DictNewf, pp. 29-30). Whether he had anything to do with the changes in
the sealing season I don't know.
Gordon Higgins (1905-1957) was one of the seven members of the first class of Newfoundlanders
to join the Canadian parliament -- ironic, since he opposed Confederation. He represented St.
John's East, which might be why the song appeals to him -- but it might just be that he was a
staunch opponent of policies imposed by Ottawa. "Mr. St. Laurent" is presumably Louis St. Laurent
(1882-1973), the Prime Minister of Canada from 1948-1957, and so presumably the head of
government at the time this piece was written.
The law in Newfoundland had for long required sealers to stay in port until March 10 (according to
Greene, p. 94 n. 1, out of 71 seasons from 1863 to 1933, the fleet set sail on precisely March 10 in
44 of them), and the sealing season did not start until after that. This was an attempt (only partly
successful) to maintain the seal population. But, in the 1950s, the Newfoundland sealers found
themselves being displaced by sealers from the Maritimes and even Norway (Candow, pp. 110-
111). In 1952, Canada and Norway -- despite advice that the seals were being driven to extinction,
with the researchers wanting to shorten the season -- instead informally agreed to lengthen the
season, allowing hunting to start at dates from March 5 (in the Gulf of St. Lawrence) to March 10
(Candow, p. 114). Presumably that is the event to which this poem refers.
The argument that the song makes -- that whitecoats taken on March 5 were too young -- is
certainly true from the old-timers' standpoint; young seals wouldn't have any fat. But the value of
the seal fat was declining fast; by the 1950s, furs were becoming more valuable, so the time of
harvesting mattered less. Of course, killing seals for their coats soon provoked a backlash of a
different sort. - RBW

Bibliography

- Candow: James E. Candow, Of Men and Seals: A History of the Newfoundland Seal Hunt,
  Canadian Parks Service, Environment Canada, 1989
- DictNewfLabrador: (Robert H. Cuff, managing editor), Dictionary of Newfoundland and
  Labrador Biography, Harry Cuff Publications, 1990
- Greene: William Howe Greene, The Wooden Walls among the Ice Floes: Telling the
  Romance of the Newfoundland Seal Fishery, Hutchinson & Co, London (PDF available on
  the Memorial University of Newfoundland web site)

Last updated in version 5.0
File: RySm154

Uncle John is Sick Abed

DESCRIPTION: "Uncle John is sick abed, What shall we send him? Three good wishes, three
good kisses, And a slice of ginger bread." "Who shall we send it by?" "[Player's name], so they say,
goes a-courting night and day... And takes Miss [name] for his bride."
AUTHOR: unknown
EARLIEST DATE: 1916 (Wolford-ThePlayPartyInIndiana)
KEYWORDS: courting playparty food disease
FOUND IN: US(Ap,MW,NE,So) Britain
REFERENCES (7 citations):
  Wolford-ThePlayPartyInIndiana, p. 97=Wolford/Richmond/Tillson-PlayPartyInIndiana, p. 234,
  "Uncle Johnie's Sick A-Bed" (1 text, tune referenced)
  McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 67, "Uncly Johnny Sick Abed" (1 text, 1
tune)
  Skean-CircleLeft-FolkPlayOfKentuckyMountains, pp. 12-13, "Johnny's Home Sick in the Bed" (1 text, 1
  tune)
  Randolph 678, "Ride About, Ride About" (1 text plus a fragment, 1 tune; the "B" text starts with a
  stanza of this though the "A" and the last two stanzas of "B" appear to be something unrelated)
  Opie/Opie-TheSingingGame 30, "Uncle John(I)"; Opie/Opie-TheSingingGame 30, p. 160, "(Cockie
  Bendie's lyin' sick)"; Opie/Opie-TheSingingGame 31, "Uncle John(II)" (5 texts, although some of
  these are "Cockabendy")
  Newell-GamesAndSongsOfAmericanChildren, #16, "Uncle John" (1 text)
  JournalOfAmericanFolklife, Jean Olive Heck, "Folk Poetry and Folk Criticism, as Illustrated by
  Cincinnati Children in Their Singing Games and Their Thoughts about These Games." Vol. XL, No.
  155 (Jan 1927), #11 p. 13 ("Uncle John is sick in bed") (1 text)
Roud #13080
CROSS-REFERENCES:
cf. "Cockabendy" (lyrics, theme)
cf. "Yankee Doodle" (tune)
NOTES [342 words]: This is rather a puzzling piece. Roud lumps it with the old Scots game of "Cockabendie," collected several times by Grieg. Certainly they share lyrics, and both are game songs. The overall text, however, is fairly distinct. Randolph's version begins with a verse from this, then goes off on what appears a different game -- and yet many of the lyrics appear in Gomme's "Uncle Tom is Very Sick."

If we take as our starting point the line "Uncle X is sick abed," we find that one of the few coherent versions is Wolford-ThePlayPartyInIndiana's, which is used as the basis for the description here. She describes her version as a kissing game, though the figures have been lost. The tune is "Yankee Doodle."

Laura Ingalls Wilder, On the Banks of Plum Creek, chapter 21 (p. 159 of the paperback edition) has a version which is very similar to Wolford's but shorter -- and peculiar, since it appears to have *ten* lines, not eight or 12 or 16.

This raises an interesting question: Wilder seems to imply that her version is a ring game, not a kissing game. But Laura disliked kissing games, and once brushed off a suitor because he put his arm around her waist (see John E. Miller, Becoming Laura Ingalls Wilder: The Woman Behind the Legend, University of Missouri Press, 1998, p. 64. If you want a measure of how sexually conservative Laura was, consider the fact that, at the end of their lives, she and her husband had separate beds even though the evidence is strong that she still loved him -- after he died, she preferred to sleep in his bed! -- Miller, p. 251).

Also, if this were the same as "Cockabendie," how did it end up being sung to the tune of "Yankee Doodle" -- hardly a Scottish tune!

My tentative conclusions:
1. That this song, though from the same roots as "Cockabendie," is now so distinct as to deserve separate filing.
2. That it was known as a kissing game, even to Wilder
3. That Wilder really did play it in Walnut Grove, Minnesota -- why else cite it at that point, since she would presumably have disapproved of the song? - RBW

Last updated in version 5.3
File: LIWUJISA

Uncle John's Fiddle
DESCRIPTION: Uncle John -- "the greatest performer that ever was known" -- died and left the singer his wonderful fiddle. He describes his uncle's feats, his fiddle's miraculous attributes and, now, his own playing feats which are not quite as good as his uncle's.
AUTHOR: James Davidson (source: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
EARLIEST DATE: 1861 (Davidson, Poems: Chiefly in the Buchan Dialect, according to Greig/Duncan4)
KEYWORDS: death fiddle music humorous
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #38, pp. 1-2, "Uncle John's Fiddle"; #30, p. 2, "Uncle John's Fiddle" (1 text plus 1 fragment)
Greig/Duncan4 742, "Uncle John's Fiddle" (3 texts, 1 tune)
Roud #5641
NOTES [59 words]: Greig: "Mr John Milne, Maud, says he first heard 'Uncle John's Fiddle' some time between 1856 and 1860, when it was sung into popularity by Wm. M'Kay, Bransbog, Strichen, and other local singers. 'Uncle John' was an eccentric character and well known in the district. He was no fiddler, and Davidson is simply making fun of his attempts at playing." - BS

Last updated in version 2.6
File: GrD4742

Uncle Ned
DESCRIPTION: Uncle Ned was so old when he died that he had no wool (hair) on his head, no teeth, and was blind. Even so, both his fellow-slaves and his owners grieved at his death
AUTHOR: Stephen C. Foster
EARLIEST DATE: 1848 (copyright)
KEYWORDS: death mourning slave
FOUND IN: US(MW,SE,So)
REFERENCES (9 citations):
Randolph 261, "Uncle Ned" (1 text, 1 tune)
Randoph/Cohen-OzarkFolksongs-Abridged, pp. 223-225, "Uncle Ned" (1 text, 1 tune -- Randolph's 261)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 420, "Uncle Ned" (2 texts plus an exaggerated parody, "There was an ancient colored individual, and his cognomen was Uncle Edward")
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 420, "Uncle Ned" (2 tunes plus text excerpts)
Thomas-BalladMakingInMountainsOfKentucky, pp. 236-237, ("Uncle Ned") (1 fragment plus a Great Depression parod noting that "All the Democrats are working on the State Highway Job And the Republicans are all on Relief")
Stout-FolkloreFromIowa 92, pp. 116-117, "Old Uncle Ned" (2 short texts)
Wolf-AmericanSongSheets, #2389, pp. 160-161, "Uncle Ned" (4 references)
Emerson-StephenFosterAndCo, p. 5, "Uncle Ned" (1 text)
Jolly-Miller-Songster-5thEd, #124, "Uncle Ned" (1 text)
ST R261 (Full)
Roud #4871
RECORDINGS:
Elda Blackwood, "Uncle Ned" [fragment] (on USWarnerColl01)
Fiddlin' John Carson, "Old Uncle Ned" (OKeh 40263, 1925; rec. 1924)
Al Hopkins & his Buckle Busters, "Old Uncle Ned" (Brunswick 300, 1929; rec. 1928)
Uncle Dave Macon, "Uncle Ned" (Vocalion 5011, 1926)
Harry "Haywire Mac" McClintock, "Darkie Uncle Ned" (on McClintock02)
Chubby Parker, "Uncle Ned" (Silvertone 25103, 1927; Supertone 9192, 1928)
Leake County Revelers, "Uncle Ned" (Columbia 15470-D, 1929)
Oscar Seagle, "Uncle Ned" (Columbia A-3582, 1922)
BROADSIDES:
Murray, Mu23-y4:0048, "Uncle Ned," unknown, 19C
CROSS-REFERENCES:
cf. "Johnny Walk Along to Hilo" (floating lyrics)
cf. "Way Down on the Old Peedee" (plot)
SAME TUNE:
Uncle Ned's Ghost (broadside Murray, Mu23-y1:011, "Uncle Ned's Ghost," J. Bristow (Glasgow), no date; a sequel to this song describing Ned's afterlife)
"Dere Was a Little Man, and His Name was Stevy Dug" (Campaign song for Abraham Lincoln, 1860, quoted in Bruce Catton, _The Coming Fury_, p. 93; Paul F. Boller, Jr., _Presidential Campaigns_, second revised edition, Oxford University Press, p. 112)
"We've a noble rail splitter, and his name is Honest Abe" (Campaign song for Abraham Lincoln, 1860, quoted in Paul F. Boller, Jr., _Presidential Campaigns_, second revised edition, Oxford University Press, p. 103)
There's a Land of Bliss (words by N. C. Brook) (cited in John Tasker Howard, _Stephen Foster: America's Troubadour_, p. 398)
Escape from Slavery of Henry Box Brown ("Have you seen a man by the name of Henry Brown, Ran away from the South to the North") (Foner, p. 91, with a broadside reprint on p. 92)
NOTES [560 words]: Randolph, following White, says this song is common in African-American tradition, but collections from tradition (Black or White) seem relatively few. (And it's hard to see why African-Americans would make it their own, given its obvious pro-slavery bias. White found several versions, and Talley had one much-modified text, but that's about it for collections from non-Whites.) Brown had a genuine collection; Randolph also has one, plus there is also a fragment in Laura Ingalls Wilder's _Little House in the Big Woods_ (chapter 5). But the latter two versions, we might note, have Ozark connections.
This was one of Foster's very earliest pieces, and one of his first big hits. According to DeVoto, p. 134, 'in March of [1846] a twenty-year-old Pittsburg youth failed of appointment at West Point, and so at the end of the year he went to keep books in his brother's commission house at Cincinnati. He took with him the manuscripts of three songs, all apparently written in this year, all compact of the minstrel-nigger tradition. One celebrates a lubly collud gal, Lou'siana Belle. In another an old
Uncle Reuben

DESCRIPTION: "Uncle Reuben caught a coon, done gone, Chick-a-chick, done gone... and left me here behind." Assorted verses about animals, hunting, love: "Rabbit running through the grass, Foxes close behind, Trees and weeds and cockleburrs Is all the foxes find"

AUTHOR: unknown

EARLIEST DATE: 1973

KEYWORDS: animal hunting nonballad floatingverses

FOUND IN: US

REFERENCES (1 citation):
Silber/Silber-FolksingersWordbook, p. 38, "Uncle Reuben" (1 text)

CROSS-REFERENCES:
cf. "Possum Up a Gum Stump" (floating lyrics)
cf. "Uncle Eph" (floating lyrics)

NOTES [124 words]: This seems to be almost purely floating verses (e.g. "Possum up a 'simmon tree..."), but the collection as a whole does not seem to go with any other song, and so it gets its own listing.

Paul Stamler has suggested that this is a version of "Uncle Eph." They probably have some common ancestry. But this is less of a talltale, and the form is different, so I tentatively split them -- at least until I find out where the Silber version came from. (A perpetual problem with Silber.) - RBW

Silber's version almost certainly came from folk-revival singer Tom Glazer, who recorded it in the
Uncle Sam's Farm

DESCRIPTION: "Of all the mighty nations in the east or in the west, Oh this glorious Yankee nation is the greatest and the best... Here's a general invitation to the people of the world." The singer promises them farms, lists the U.S. boundaries, praises its freedom

AUTHOR: The Hutchinson family (credited to Jesse Hutchinson Jr.)

EARLIEST DATE: 1850 (sheet music)

KEYWORDS: political nonballad America technology work

HISTORICAL REFERENCES:
May 20, 1862 - President Lincoln signs the Homestead Act

FOUND IN: US(SE)

REFERENCES (5 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 399, "Uncle Sam's Farm" (1 text)
Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 408, "Uncle Sam's Farm" (1 text, a copy of an Andrews broadside)
Wolf-AmericanSongSheets, #2394, p. 161, "Uncle Sam's Farm" (7 references)
DT, USFARM

ADDITIONAL: James Taylor Dunn, _The St. Croix: Midwest Border River_, reprint edition with new introduction published 1979 by the Minnesota Historical Society press, p. 58, [no title] (1 fragment, which he dates to the Civil War and which has an addendum stating that the farm is in Polk County in northwestern Wisconsin, i.e. in the same county as St. Croix Falls and Balsam Lake)

Roud #4556

CROSS-REFERENCES:
 cf. "Uncle Sam's School" (lyrics)

SAME TUNE:
Uncle Sam's School (File: Stou103J)
I'm In Want of a Substitute (File: Pet233B)
A Parody on "Uncle Sam's Farm" ("Of all the reformations, in the east or in the west") (Wolf-AmericanSongSheets p. 124)

NOTES [178 words]: The statement, "Uncle Sam's rich enough to give us all a farm" appears to refer to the Homestead Act, allowing anyone to acquire western land for a nominal fee. Obviously it dates from before 1923, when the U. S. effectively closed its doors to immigrants. It will be noted that the song seems to predate the Homestead Act. It does not, however, predate the idea of a homestead act. J. G. Randall's _The Civil War and Reconstruction_ (second edition by David Donald, Heath, 1961), p. 81, notes that "Southern congressmen repeatedly helped defeat homestead legislation which would have encouraged free-soil settlement of the national territories." Once the South was out of Congress due to the Civil War, the act passed.

Laura Ingalls Wilder quotes a snippet of this in chapter seven of _By the Shores of Silver Lake_; she does not follow the Hutchinson Family words very closely. I find myself wondering what Laura -- who was quite conservative -- would have thought of the song had she realized that it was by those radical egalitarian liberals the Hutchinsons. - RBW

Last updated in version 3.5

File: Br3399

Uncle Sam's Funeral

DESCRIPTION: "'Twas but a little while ago That Copperheads were found With their great Vallanding-hammers A-hammering around." They declare Uncle Sam (i.e. the Union) dead. But Uncle Sam rises up "and the Coppers sneaked To where they all belong."

AUTHOR: unknown

EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)

KEYWORDS: Civilwar desertion humorous wordplay

FOUND IN: US(MA)
REFERENCES (1 citation):
*Thompson-BodyBootsAndBritches-NewYorkStateFolktales*, p. 362, "Uncle Sam's Funeral" (1 text)
Roud #6608

NOTES [97 words]: In the American Civil War, the Copperheads were politicians (mostly Democratic) who favored letting the Confederates succeed without a fight, and their most significant spokesman was Ohio congressman Clement Vallandigham (1820-1871), who is referred to in the song. At one time he was turned over to the Confederates (who hardly wanted him), but when he returned north, he was allowed to continue his anti-Union message. He obviously didn't end the war, and I doubt he did anything to prolong it, but he certainly wasn't popular with Republicans or others who favored the war. - RBW

Last updated in version 4.0
File: TNY362

**Uncle Sam's School**

DESCRIPTION: "Of all the institutions in the east or in the west, The glorious institution of the schoolroom is the best, There is room for every scholar...." "Then come along, take no delay... For Uncle Sam is rich enough to send us all to school."

AUTHOR: unknown
EARLIEST DATE: 1936 (Stout-FolkloreFromIowa)
KEYWORDS: derivative nonballad
FOUND IN: US(MW)
REFERENCES (2 citations):
*Stout-FolkloreFromIowa* 103, pp. 127-133, "Early Iowa School Songs" (11 texts, of which "J" is this song)
*List-SingingAboutIt-FolkSongsInSouthernIndiana*, pp. 82-84, "Uncle Sam" (1 text, 1 tune, plus a photo of a manuscript copy)
Roud #21647
CROSS-REFERENCES:
cf. "Uncle Sam's Farm" (lyrics, form, tune)

NOTES [72 words]: This is so precise a parody of the westward migration song "Uncle Sam's Farm" that I think it must be sung to the same tune. I'd say about 80% of the text of Stout-FolkloreFromIowa's version is taken from "Uncle Sam's Farm." List-SingingAboutIt-FolkSongsInSouthernIndiana's version is very similar to Stout's, and while the tune is not identical to "Uncle Sam's Farm" as I learned it, it certainly appears to be derived from it. - RBW

Last updated in version 5.3
File: Stou103J

**Unclouded Day, The**

DESCRIPTION: Chorus: "O the land of cloudless days, O the land of an unclouded sky, O they tell me of a home where no storm clouds rise, O they tell me of an unclouded day." Friends are there, a King on a snow-white throne, the tree of life, and a city of gold.

AUTHOR: J. K. Alwood (source: Townsend)
EARLIEST DATE: 1914 (recording, Homer Rodeheaver)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
*ADDITIONAL: Mrs. A.M. Townsend, ed., The Baptist Standard Hymnal with Responsive Readings* (Nashville: Sunday School Publishing Board National Baptist Convention U.S.A., 1924 ("Digitized by Internet Archive")), #606 p. 523, "The Unclouded Day" ("O they tell me of a home far beyond the skies") (1 text, 1 tune)
Roud #17614
RECORDINGS:
*Reverend Gary Davis, "The Unclouded Day" (1953, on "If I Had My Way: Early Home Recordings of Reverend Gary Davis," Smithsonian Folkways SFW40123)*
*Walter Lee Hood, "They Tell Me of an Uncloudy Day" (on USMississippi01)*
*Homer Rodeheaver, "The Unclouded Day" (Victor 17456, 1914)*
*The Staple Singers, "Uncloudy Day" (1959, on "Uncloudy Day," Vee Jay VJLP 5000)*
The Stoneman Family (or Pop Stoneman), "Uncloudy Day" (2008, on "28 Classics," Gusto GT7-0697-2)

NOTES [46 words]: From David Evans's liner notes to USMississippi01: "... the influence of the Mississippi-born Staples Singers can be detected in ... 'They Tell Me of an Uncloudy Day.' The commercial background ... has not obliterated all traces of traditional style and content, however." - BS

Last updated in version 5.1
File: RcUncDay

Undaunted Female, The (The Box Upon Her Head; The Staffordshire Maid; The Maid and the Robber) [Laws L3]

DESCRIPTION: A servant girl sets out for home to help her father. She meets a robber and kills him. She meets another stranger who returns with her to the body. They find a whistle which summons more robbers. Girl and stranger dispose of them and agree to marry

AUTHOR: unknown

EARLIEST DATE: before 1825 (broadside, Bodleian 2806 c.17(446))

KEYWORDS: outlaw marriage

FOUND IN: Canada(Mar) Britain(England(All),Scotland(Aber,Bord)) US(Ro)

REFERENCES (12 citations):
Laws L3, "The Undaunted Female"
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #35, p. 2, "The Maid and the Robber" (1 text)
Greig/Duncan2 268, "The Maid and the Robber" (2 texts, 2 tunes)
Lyle-Andrew-CrawfursCollectionVolume1 56, "A Yarmouth Story" (1 text)
Williams-FolkSongsOfTheUpperThames, pp. 280-281, "It's of a Pretty Fair Maid" (1 text) (also Williams-Wiltshire-WSRO OX 293, "Female Robber")

BROADWOOD/Maitland-EnglishCountySongs, pp. 60-61, "The Beautiful Damsel" (1 text, 1 tune)
Palmer-EnglishCountrySongbook, #46, "The Box Upon Her Head" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #144, "The Undaunted Female" (1 text, 1 tune)

Mackenzie-BalladsAndSeaSongsFromNovaScotia 130, "The Box Upon Her Head" (1 text)
Hubbard-BalladsAndSongsFromUtah, #143, "The Fair Damsel from London" (1 text, 1 tune)
Olson-BroadsideBalladIndex, ZN514, "Come all ye young gallants and listen a while" (?)

Roud #289

BROADSIDES:
Bodleian, 2806 c.17(446), "The Undaunted Female" ("It's of a fair damsels in London did dwell"), W. Armstrong (Liverpool), 1820-1824; also Harding B 11(3939), Firth c.17(22), Firth c.17(23), Johnson Ballads 610, Firth b.25(41/42), Johnson Ballads 3154, Firth c.26(47), Harding B 11(3940), Harding B 11(3934), Harding B 11(3935), Harding B 11(3941), Harding B 11(3937), Harding B 11(3936), Harding B 16(292c), 2806 d.31(40), 2806 c.17(448), 2806 c.17(447), Harding B 20(229), Harding B 25(1962), "The Undaunted Female"; Harding B 1(99), "The Tinker and Staffordshire Maid" ("Come all you bold Britons and listen awhile"), J. Jennings (London), 1790-1840

Murray, Mu23-y1:052, "The Undaunted Female," James Lindsay (Glasgow), 19C

File: LL03

Under the Bram Bush

DESCRIPTION: "Under the b ram bush, Under the sea, True love for you, my darling, True love for me." We'll get married and have a boy for you, a girl for me"

AUTHOR: unknown

EARLIEST DATE: 1976 (Opie/Opie-TheSingingGame)

KEYWORDS: love marriage sea playparty children

FOUND IN: Britain(England(Lond))

REFERENCES (1 citation):
Opie/Opie-TheSingingGame 137, "Under the Bram Bush" (2 texts, 1 tune)

Roud #18988

NOTES [18 words]: I can't make anything of the tune, except for the "Shave and a Haircut" ending "Um tiddley um dum, sex-y!" - BS
Under the Coconut Tree
DESCRIPTION: "Under the cocoanut tree... you promised to marry me... you gave me your heart... you took my heart from me... let's go back."
AUTHOR: unknown
EARLIEST DATE: 1955 (WILBennett01)
KEYWORDS: courting love marriage dialog nonballad
FOUND IN: West Indies(Jamaica)
RECORDINGS:
Louise Bennett, "Under the Coconut Tree" (on WILBennett01)
NOTES [18 words]: Performed on Bennett's track as a dialog. Bennett says "this is the only Jamaican folksong in waltz time." - BS
Last updated in version 3.7
File: RcUtCCN

Under the Garden Wall
DESCRIPTION: The singer spies a man and a maid under or over the garden wall. The two have sex, leaving the spy sexually aroused and unfulfilled.
AUTHOR: unknown
EARLIEST DATE: 
KEYWORDS: bawdy sex hiding
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph/Legman-RollMeInYourArms I, pp. 535-537, "Under the Garden Wall" (1 text, 1 tune)
Roud #8382
File: RL535

Under the Greenwood Tree
DESCRIPTION: "In summertime, when flow'rs do spring, And birds sit on the tree, Let Lords and Knights say what they will, There's none so merry as we. There's Will and Moll, with Harry and Doll, and Tom and bonny Bettee... Under the greenwood tree
AUTHOR: unknown
EARLIEST DATE: 1686 (The Dancing Master)
KEYWORDS: nonballad
FOUND IN: Britain(England)
REFERENCES (1 citation):
Chappell/Wooldridge-OldEnglishPopularMusic II, pp. 53-54, "Oh, How They Frisk It, or, Leather Apron, or Under the Greenwood Tree" (1 tune; partial text)
CROSS-REFERENCES:
cf. "Dame Durden" (form)
cf. "Widdicombe Fair (II)" (form)
SAME TUNE:
cf. Bronson's notes to "Robin Hood and the Monk" [Child 119]
NOTES [31 words]: This may not be traditional, but it appears to be the earliest example of this form of "lusty lads and lasses are merry" sort of song, so I put it in here for cross-reference purposes. - RBW
File: ChWII053

Under the Moon One Thing I Crave
DESCRIPTION: She says, "without you, nothing I find That can bring contentment to my mind." She complains that he is hard hearted but she'll "be like unto yon dove that's chaste." He says he loves her and he'll cross hills and mountains and the sea to be with her.
AUTHOR: unknown
Under the Willow She's Sleeping (The Willow Tree)

DESCRIPTION: "Under the willow she's laid with care (Sang a lone mother while weeping,) Under the willow with golden hair, My little one's quietly sleeping. Fair, fair and golden hair...." The mother laments that the girl sings and plays no more
AUTHOR: Stephen C. Foster
EARLIEST DATE: 1860 (sheet music)
KEYWORDS: death love burial mother children
FOUND IN: US(So)
REFERENCES (4 citations):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 484, "Under the Willow" (1 text)
Randolph 711, "The Willow Tree" (1 text, a fragment which Randolph calls "pretty close" to the Foster song, although it has only a few phrases found in the original Foster text)
Saunders/Root-MusicOfStephenCFoster-Vol2, pp. 89-92+427, "Under the Willow She's Sleeping" (1 text, 1 tune)
Wolf-AmericanSongSheets, #2400, p. 161, "Under the Willow She's Sleeping" (2 references)
Roud #7377
SAME TUNE:
The Nation Is Weeping ("Lincoln has fallen! the good and the great," by Louise S. Upham) (Wolf-AmericanSongSheets p. 105)
File: R711

Under Way

DESCRIPTION: "Hurrah my lads, get underway, Right welcome comes the warning." The ship is homeward bound. The singer calls on his comrades to work hard that they may make the voyage safely. They will arrive with banners flying
AUTHOR: George E. Mills? (see Huntington-TheGam-MoreSongsWhalemenSang)
EARLIEST DATE: 1854 (Journal of the Java)
KEYWORDS: sailor ship return home
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 142-143, "Under Way" (1 text, 1 tune)
Roud #27544
File: HGam142

Unemployment Insurance

DESCRIPTION: "I'm sitting here waiting for the mail" with my unemployment insurance cheque. "I go into the office to fill out my claim, Praying to Jesus the jobs will be few." The cheque arrives. "Dear Lord.... If you find work for someone I sure hope it's not me!"
AUTHOR: Alton MacLean
EARLIEST DATE: 1982 (Ives-DriveDullCareAway-PrinceEdwardIsland)
KEYWORDS: unemployment political humorous nonballad
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 219-221, 256, "Unemployment Insurance" (1 text, 1 tune)
Roud #13999
CROSS-REFERENCES:
Unfortunate Boot, The

DESCRIPTION: A blacksmith is courting Jessie when two farmers rap on her window to court her and her sister. He hides, thinking it is her father, but runs off with one of their boots when the sex resumes. In the snow next day one brother had to carry the other home.

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig/Duncan2)

KEYWORDS: sex trick humorous

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan2 315, "The Unfortunate Boot" (2 texts)
Roud #5867

NOTES [121 words]: In the ballad the blacksmith is called "Vulcan." The whole tale then becomes an analog for the Hephaestus/Vulcan, Aphrodite, Ares triangle in which Hephaestus uncovers the illicit affair between the other two and exposes them to public ridicule.

Greig/Duncan2: "Written about 1852" about events the previous year at Pitnycalder in the parish of Aberdour. The notes name the participants. - BS

"The love of Ares and Aphrodite crowned with flowers" occurs first in the Odyssey, told as a tale in book VIII, starting around line 300. It was a popular tale, and came to the Latin-speaking world, e.g., through Ovid, Metamorphoses, book IV, starting around 170. I have to wonder how a folk poet would know about it, though. - RBW

Last updated in version 2.4

File: GrD2315

Unfortunate Man, The

DESCRIPTION: The "unfortunate man" has all sorts of troubles. His sweetheart jilts him. He runs off with another man's wife, but is quickly captured. His friends cheat him. Now he can only hope a girl will "think more of my heart than she did of my face."

AUTHOR: unknown

EARLIEST DATE: 1941 (Randolph)

KEYWORDS: courting separation adultery punishment trick loneliness

FOUND IN: US(So)

REFERENCES (4 citations):
Randolph 440, "The Unfortunate Man" (3 texts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 319-320, "The Unfortunate Man" (1 text, 1 tune -- Randolph's 440A)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 187, "The Unfortunate Man" (1 text, 1 tune)
DT, UNFORTU2*
Roud #6367

NOTES [33 words]: Not to be confused with the pop folk song "The Warranty Deed" (sometimes known as "The Unfortunate Man" or "The Very Unfortunate Man") about the poor lawyer and the disassemblable woman. - RBW, PJS

Last updated in version 3.3

File: R440

Unfortunate Miss Bailey

DESCRIPTION: Captain Smith seduces Miss Bailey, who hangs herself. One night her ghost returns and upbraids him, saying she's been ill-used, and the parson won't bury her. The captain
gives her money to bribe the sexton, whereupon she vanishes, content.

AUTHOR: George Colman
EARLIEST DATE: 1803 (Love Laughs at Locksmiths)
KEYWORDS: seduction suicide humorous nightvisit ghost soldier
FOUND IN: Britain(England(Lond)) Canada(Mar)
REFERENCES (5 citations):
- Friedman-Viking/PenguinBookOfFolkBallads, p. 54, "Unfortunate Miss Bailey" (1 text)
- Fowke/Johnston-FolkSongsOfCanada, pp. 183-185, "Unfortunate Miss Bailey" (1 text, 1 tune)
- Grigson-PenguinBookOfBallads 88, "Unfortunate Miss Bailey" (1 text)
- Silber/Silber-FolksingersWordbook, p. 182, "Unfortunate Miss Bailey" (1 text)

DT, BAILYGHO
Roud #4549
BROADSIDES:
- Bodleian, Hard B 25(1257), "Miss Bailey's Ghost," J. Evans (London), 1780-1812 [only partly legible]; also probably Harding B 25(1869), "Unfortunate Miss Bailey," J. Jennings (London), 1790-1840 [illegible]
CROSS-REFERENCES:
SAME TUNE:
The Kola Run (File: PaSe152)
NOTES [264 words]: This song is variously credited to George Colman the elder (1732-1794) and George Colman the younger (1762-1836). As it appears in the latter's play "Love Laughs at Locksmiths," the younger seems a stronger candidate. - RBW

The first four verses of "Unfortunate Miss Bailey" appear... in "Love Laughs at Locksmiths." The comic-opera (piss-poor, BTW; I've read it) premiered on July 25, 1803 at the Haymarket Theatre, London. The "new song" was written by someone only identified as "Risk." It was a curtain closer and the action had no relation to the play.

[A version appears in the] Levy Collection:
- Box 049 Item 070 Page 001 Box 049 Item 070 Page 002
Levy Call Number: Box 049, Item 070
Title: Unfortunate Miss Bailey.
Composer, Lyricist, Arranger: na
Publication: London : M. Kelly at his Musical Saloon Pall Mall
Date: [n.d.]
Form of Composition: strophic with chorus
Instrumentation: piano and voice
First Line: A Captain bold in Hallifax that dwelt in Country Quarters
First Line of Chorus: Oh Miss Bailey unfortunate Miss Baily
Performer: Sung By Mr. Mathews, in the Comic Opera of Love Laughs at Locksmiths.
Subjects: Courtship & love; Suicide; Hangings; Intoxication;
Deceit; Supernatural beings; Briber

The occasionally-sung fifth verse (Marais & Miranda, me, some feller up at Old Songs Fest a few weeks back) is hand written on this copy of the song. There's no hint who wrote it or when or where but (for the little I can tell) it's in quill pen & 19th century.
The play opened in NY as soon as 1807 and the song was also printed and instantly became a pop hit there. - AS

Last updated in version 4.4
File: FR054

Unfortunate Rake, The

DESCRIPTION: The singer meets a young man/woman wrapped in flannel. The young person says that he/she is dying, originally of syphilis but in some versions of wounds or unspecified disease. The young person requests an elaborate military funeral.

AUTHOR: unknown
EARLIEST DATE: 1790
KEYWORDS: disease death dying funeral lament whore
FOUND IN: Britain (England(All),Scotland(Aber)) Ireland US(Ap,MA)
REFERENCES (9 citations):
Greig/Duncan7 1404, "Disordered" (3 texts, 3 tunes)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 108, "The Young Girl Cut Down In Her Prime" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 131, "St. James's Hospital, or The Sailor Cut Down in his Prime" (2 texts, 2 tunes, but the "B" text really belongs with "Streets of Laredo")
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, p. 386, "Wrapped in Red Flannels" (1 text, short enough that it might go with any of the "Unfortunate Rake" family or might be independent, but since it starts with a mention of red flannels, I file it here)
Dallas-TheCruelWars-100SoldiersSongs, pp. 104-105, "The Unfortunate Rake" (1 text, 1 tune)
Abernethy-SinginTexas, p. 150, "The Unfortunate Rake" (1 text, included with the text and tune of "The Streets of Laredo [Laws B1])
Silber/Silber-FolksingersWordbook, p. 217, "Young Man Cut Down In His Prime (St. James Hospital)" (1 text)
Darling-NewAmericanSongster, p. 5, "The Unfortunate Rake" (1 text)
ADDITIONAL: Kenneth Lodewick, "'The Unfortunate Rake" and His Descendants," article published 1955 in _Western Folklore_; republished on pp. 87-98 of Norm Cohen, editor, _All This for a Song_, Southern Folklife Collection, 2009
Roud #2
RECORDINGS:
Harry Cox, "The Young Sailor Cut Down in His Prime" (on FieldTrip1)
Texas Gladden, "One Morning in May" (AFS, 1941; on LCTreas)
A. L. Lloyd, "St. James's Hospital" (on Lloyd2, Lloyd3)
Pete Seeger, "St. James Hospital" (on PeteSeeger16)
BROADSIDES:
Murray, Mu23-y4:039, "The Unfortunate Lad," unknown, 19C
CROSS-REFERENCES:
cf. "The Streets of Laredo" [Laws B1] (tune & meter, plot) and references there
cf. "The Bad Girl's Lament (St. James' Hospital; The Young Girl Cut Down in her Prime) [Laws Q26] (tune & meter, plot)
cf. "Dying Crapshooter's Blues" (theme, floating verses)
cf. "The Sailor Cut Down in His Prime" (tune & meter, plot)
cf. "My Home's in Montana" (tune, floating lyrics)
ALTERNATE TITLES:
The Unfortunate Lad
The Whores of the City
NOTES [581 words]: Syphilis first appeared in Europe in epidemic form, with devastating effects, in the early 1500s. It was often treated with compounds of mercury, mentioned in some versions of the song.
Clearly this is the ancestral ballad to "The Bad Girl's Lament", "St. James Infirmary", "The Whore's Lament", "Streets of Laredo", "The Dying Marine", etc. -PJS
Silber & Silber subtitle their text "St. James Hospital," since the name is mentioned in the text. This title, however, seems to be associated primarily with the "Bad Girl's Lament."
Archaeological findings indicate that syphilis had a long history in the Americas, but what seem to be the oldest cases in Europe date from 1494-1495, during a French incursion into what is now Italy (Kohn, p. 106). It has been speculated that Columbus's sailors brought it back from the New World after their extensive relations with the women of the Carribean.
At least a few versions refer to dosing syphilis with "arsenic and salts of white mercury." Mercury as a cure is older, as Paul notes; according to Le Couteur/Burreston, p. 187, the earliest use of mercury against syphilis apparently goes back to about the beginning of the sixteenth century. It was a cure nearly as bad as the disease: "[M]ercury could hardly be considered a magic bullet for syphilis, as it often killed its patients. Victims died of heart failure, dehydration, and suffocation during the process of being heated in an oven while breathing mercury fumes. If one survived this procedure, typical symptoms of mercury poisoning -- loss of hair and teeth, uncontrolled drooling, anemia, depression, and kidney and liver failure -- took their toll" (Le Couteur/Burreston, pp. 186-187).
Consumption of mercury salts was perhaps slightly better, but not much. The use of the "corrosive sublimate" of mercury (i.e. HgCl2) as a treatment for syphilis goes back to the late fifteenth century (Emsley-Blocks, pp. 255-256). Henry VIII and Robert Burns are among those found to have had high levels of mercury in their bodies at the time of their death, possibly due to treatments for venereal disease (Emsley-Blocks, p. 257). Emsley-Elements, pp. 15-19, offers strong evidence that Charles II also died of mercury poisoning, although in this case he does not suspect a treatment for
venereal disease. (No idea why not, given Charles II's lifestyle.)

Arsenic was also used in various medicines during the nineteenth century and earlier, some of them effective but mostly, like mercury, more dangerous than helpful. Arsenic as a true remedy for syphilis came into use in 1909, when Paul Ehrlich found arsphenamine (Salvarsan) to be effective; it remained in use until the coming of penicillin (Emsley-Blocks, p. 42; Timbrell, p. 224). It sometimes had dangerous side effects (Emsley-Elements, p. 108), but it sure beat syphilis!

Ehrlich had earlier discovered dyes which stained some cells and not others; he thought it would therefore be possible to find the "magic bullet" which could attack bacteria or diseased cells while leaving ordinary cells alone. (He eventually called this "chemotherapy.") He didn't have much luck; arsphenamine was his #606, which failed to do any good against the target organisms (trypanosomes) -- but a few years later was found to be effective against spirochaetes, the syphilis organism (Porter, pp. 204-205). This obviously dates the arsenic and mercury stanzas before 1909, when the first truly effective (although still rather toxic) cure came out.

- RBW

Bibliography


*Last updated in version 4.5*
File: VWL108

**Unfortunate Swain, The**

DESCRIPTION: The singer goes to a meadow to pick a rose and asks why he must "love a girl that will break my heart." He will love only her. "He that loves an unkind maid, I am sure he strives against the stream" When she dies he will still think about her.

AUTHOR: unknown

EARLIEST DATE: 1975 (recording, Jasper Smith)

KEYWORDS: love separation death ship flowers grief floatingverses nonballad

FOUND IN: Britain(England(Lond))

Roud #60

RECORDINGS:

Jasper Smith, "Down In The Meadow" (on Voice11)

BROADSIDES:

Bodleian, Harding B 22(312), "The Unfortunate Swain" ("Down in a meadow fair and gay"), unknown, n.d.

NOTES [173 words]: The description is from broadside Bodleian Harding B 22(312). Roud puts this with "Love Has Brought Me to Despair" [Laws P25]. I agree that it shares floating verses with the family of songs Roud lumps together under that number. If I had only the Jasper Smith version on Voice11 I would have done the same. The broadside Bodleian Harding B 22(312), has (almost) the same first verse and shares the remaining two verses of Smith's version including one that I haven't seen among the floaters:

A ship there is that sails the sea.
She's loaded deep as deep can be,
But not so deep as the love I'm in.
I care not whether I sink or swim.

The broadside makes it clear that the man of the couple is the singer. It ends

When my love is dead and at her rest
I'll think of her whom I love best.
To wrap her up in linen strong  
I'll think of her when dead and gone.  
Smith's version seems so likely to have come directly from this or a closely related broadside that I think I am justified in making the broadside and its derivative a separate song. - BS  
File: RcUSDitM

**Ung Sjoman Forlustar Sig, En (A Young Seaman Enjoys Himself)**

DESCRIPTION: Swedish shanty. Sailor meets a maid in a meadow, suggests that they make a bed of roses. By morning the roses have faded, and with them the girl's beauty. She begs him to marry her anyway, he refuses saying his ship is ready to sail.

AUTHOR: unknown

EARLIEST DATE: 1840 (Gavle)

KEYWORDS: foreignlanguage shanty sailor courting betrayal abandonment beauty

FOUND IN: Sweden

REFERENCES (1 citation):

*Hugill-ShantiesFromTheSevenSeas*, pp. 530-532, "En Ung Sjoman Forlustar Sig" (2 texts-Swedish & English, 1 tune)

CROSS-REFERENCES:

cf. "Trooper and Maid" [Child 299] (theme)

ALTERNATE TITLES:

Sjomans Visa Fram Bohuslan (Finnish or Swedish version)  
Ein Junger Sesmann Schlenderte (German version)

NOTES [39 words]: Hugill-ShantiesFromTheSevenSeas took this from Sternvall's "Sang under Segel", and added a note that the oldest known written version is from Gavle, 1840. He mentions several versions of this found in various Scandinavian countries. - SL

File: Hugi530

**Unhappy Jeremiah (The Brats of Jeremiah)**

DESCRIPTION: The singer, Jeremiah, takes a wife. But soon she turns her attention from her husband to a lodger. She bears two children, but "they did not look... one bit like Jeremiah." At last she runs off with the lodger, "and left the brats for Jeremiah"  

AUTHOR: unknown

EARLIEST DATE: 1858 (broadside)

KEYWORDS: family children husband wife infidelity

FOUND IN: US(MA)

REFERENCES (2 citations):

*Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills* 134, "The Brats of Jeremiah" (1 text, 1 tune)  
*Wolf-AmericanSongSheets*, #2403, pp. 161-162, "Unhappy Jeremiah, a Highly Popular Comic Song" (2 references)

ST FSC134 (Partial)

Roud #4610

CROSS-REFERENCES:

cf. "Rocking the Cradle (and the Child Not His Own)" (plot)

cf. "Hush-a-Bye, Baby" (plot)

NOTES [34 words]: Although rare in tradition, this song seems to have been very popular in print; indeed, the broadsides listed in Wolf-AmericanSongSheets bear the title "Unhappy Jeremiah A Highly Popular Comic Song." - RBW

*Last updated in version 3.5*

File: FSC134

**Unhappy Transport, The**

DESCRIPTION: "Draw near a while my loving friends And lend lis'ning ear." Singer William Dale was brought up "an honest farmer's son" and apprenticed to a tinsmith, but fell in with bad companions, robbed a house, was transported; released, he returns to his mother

AUTHOR: unknown

EARLIEST DATE: 1821 (Anderson-FarewellToOldEngland,)
Unicorn

DESCRIPTION: The orphaned singer is "going home to the old country" as a sailor on Unicorn. It is hard work and hard bread for twelve days to Liverpool. At Glasgow "girls were very kind ... I bid farewell To the darned old Unicorn"

AUTHOR: unknown

EARLIEST DATE: 1932 (Creighton-NovaScotia)

KEYWORDS: rambling sea ship sailor floating verses

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Creighton-SongsAndBalladsFromNovaScotia 149, "Unicorn" (1 text, 1 tune)
ST CrNS149 (Partial)
Roud #1844

NOTES [32 words]: This song is item dD46 in Laws's Appendix II. - BS
Although this seems to be an independent song, I've given it the keyword "floating verses" because so many of the lines are commonplace. - RBW

File: CrNS149

Union Boy, The

DESCRIPTION: "When first I arrived in Quirindi, those girls they jumped with joy, Saying one unto another, 'Here comes a Union boy.'" A girl falls in love with him. Her father says that he was once a scab. She says he has joined the union and is reformed.

AUTHOR: unknown

EARLIEST DATE: 1956

KEYWORDS: labor-movement courting

FOUND IN: Australia

REFERENCES (3 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 256-257, "The Union Boy" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, p. 117, "The Union Boy" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Maids of Simcoe (Ontario)" (tune, floating lyrics)
cf. "True-Born Irish Man (With My Swag All on My Shoulder; The True-Born Native Man)" (floating lyrics)

File: MA256

Union from St John's, The

DESCRIPTION: On December 18 a heavy storm drives the Union ashore. A rescue team boards the next morning and finds "three frozen seamen lashed to the pumps while six in her cabin lay cold."

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA/Leach); 19C (broadside, LOCSinging as114210)

KEYWORDS: death sea ship storm wreck

FOUND IN: Canada(Newf) US(NE)

REFERENCES (2 citations):
Peacock, pp. 978-980, "The Union from St John's" (1 text, 2 tunes)
Lehr/Best-ComeAndIWillSingYou 112, "The Wreck of the Union" (2 texts, 2 tunes)
Roud #4371
RECORDINGS:
Michael Aylward, "The Union from St John's" (on PeacockCDROM)
Mrs. Wallace Kinslow, "The Union from St John's" (on PeacockCDROM)
Francis O'Brien, "The Wreck of the St. John" (on MUNFLA/Leach)

BROADSIDES:
LOCSinging, as114210, "Union of St. Johns," L. Deming (New York), 19C

NOTES [359 words]: Broadside LOCSinging as114210, as well as one cited by Lehr/Best-ComeAndIWillSingYou as being printed in Minstrelsy of Maine by Eckstorm and Smyth, have the site as Mt Desert Rock. There is a Mount Desert Rock in Maine which has been the site of a number of wrecks; there have also been a number of [ships named] Union with St John's registry wrecked; I cannot find any Union wrecked at Mount Desert Rock, or wrecked around February 9 (the date in the broadside), or November 18 or January 14 (the date in Lehr/Best-ComeAndIWillSingYou versions A and B, respectively).

Eckstrom and Smythe Minstrelsy of Maine: "nobody knew it, but only knew someone else who used to know it. [One of the three] leaders in popularity among the shipwreck songs of the Maine coast ... About 1904, Mr Walter M Hady ... learned that the Union was a brig, wrecked off the Maine coast at least as early as 1837 .... [One broadside] may yet show that the wreck of the Union dates back into the eighteen-twenties." ( pp. 270, 276, 280). Unfortunately the broadside at America Singing is undated (printed by L Deming, No 62 Hanover Street, Boston). It would be nice to be able to date it early enough to rule out the Dec 21, 1884 wreck of the schooner Union, registered at St John, NB, at Mt Desert Island en route from New York to St John. (source: Northern Shipwrecks Database). - BS

I can't find any ships that fit, either (O'Neill, pp. 1034-1035, mentions hundreds of ships which visited St. John's, but no Union), but with the date and the place both in doubt, how would we know if we had a fit? I wonder, too, if this might not be a case of two stories getting combined. Union seems to have been a popular name for Newfoundland ships; Galgay/McCarthy1, p. 92, lists a sealing brig under J. Delaney which went to the ice for the first time on March 1, 1834 and was never seen again; Galgay/McCarthy2, p. 111, mentions a brig from Harbour Grace wrecked at Sprout Cove on December 2, 1872. It's interesting to see that Newfoundland, which had no labour unions until much later and which hated the idea of union with Canada, was so fond of "Union" as a ship name. - RBW

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- Galgay/McCarthy1: Frank Galgay and Michael McCarthy, Shipwrecks of Newfoundland and Labrador, [Volume I], Harry Cuff Publishing, 1987

Last updated in version 5.0
File: Pea978

Union Girl, The

DESCRIPTION: The singer oversees a shearer talking with a girl. He is trying to con her into sleeping with him, pointing out that he can get rich as a scab during a strike. [Remainder omitted because Meredith & Anderson refused to print it]

AUTHOR: unknown
EARLIEST DATE: 1968
KEYWORDS: scab money seduction
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, pp. 201-202, "The Union Girl" (1 text)
File: MA201A

Union Man

DESCRIPTION: "I think I sing that little song, Hope I say it nothing wrong, Hope my song she bring
good cheer.... Union man! Union man! He must have full dinner can...." (John) Lewis demands a
good contract. There is a strike; the workers win; the singer gets druk
AUTHOR: unknown
EARLIEST DATE: 1946 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: mining labor-movement strike humorous drink
FOUND IN: US(MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 393-394, "Union Man" (1 text, 1 tune)
Roud #7723
File: KPL393

Union River Drivers, The
DESCRIPTION: "Here's Johnny Archer, that blacksmith of skill... And the top of his head like the
full moon doth shine." A description of those on the river crew, mixing compliments and mild
sarcasm
AUTHOR: Larry Gorman (1846-1917)
EARLIEST DATE: 1957 (Ives-LarryGorman)
KEYWORDS: lumbering river moniker nonballad
FOUND IN:
REFERENCES (1 citation):
Ives-LarryGorman, pp. 90, 201, "The Union River Drivers" (1 text, highly composite)
Roud #25115
NOTES [33 words]: Ives lists this song (or, rather, conflated set of stanzas from many informants)
as being by Larry Gorman, but I wonder. It's just a moniker song, with very little of the usual
Gorman acid wit. - RBW
Last updated in version 6.1
File: LaGoURDr

Union Soldier's Alphabet, The
DESCRIPTION: "A is our army so true and so brave." The song cites Inspection, a hiding
Lieutenant, Muster, Uncle Sam's ugly conscript, Veteran,... The chorus says "I'd buy me a shirt if I
had a greenback... I'd go for a soldier the bounty to jump"
AUTHOR: unknown
EARLIEST DATE: 1964 (Moore/Moore-BalladsAndFolkSongsOfTheSouthwest)
KEYWORDS: army battle Civilwar war humorous nonballad soldier wordplay
HISTORICAL REFERENCES:
Sep 19-20, 1863 - Battle of Chickamauga
September-November 1863 - Confederate siege of Chattanooga and Union victory
Dec 15-16, 1864 - Battle of Nashville
FOUND IN: US(So)
REFERENCES (1 citation):
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 181, "The Alphabet" (1 text, 1 tune)
Roud #21721
NOTES [337 words]: Moore/Moore-BalladsAndFolkSongsOfTheSouthwest has "F is the flogging
that [Union Major General George H] Thomas gave [Confederate Major General John Bell] Hood"
at the Battle of Chickamauga?]. While Hood was wounded at Chickamauga, the Confederates
won. If the reference is to Chattanooga, Hood was recovering from his amputation and was not in
that battle. - BS
The reference to Chickamauga is just barely understandable and makes some slight sense.
Braxton Bragg was the Confederate commander and W. S. Rosecrans the head of the Union army.
But an assault headed by James Longstreet and spearheaded by Hood's division broke the Union
forces in two. Rosecrans fled the field with half the army; Thomas took charge of the remaining
Union forces, holding off the overwhelming Confederate attacks and earning the nickname "The
Rock of Chickamauga." So although the Confederates beat the Union forces, one could perhaps
argue that Thomas beat (off) Hood.
As Ben notes, Hood was recovering from wounds at the time of Chattanooga -- and Longstreet's
forces, including Hood's division, weren't at Chattanooga anyway; they were trying to force
Ambrose Burnside out of Nashville. So Chattanooga cannot be meant.
It is much more reasonable to assume that the reference is to the Battle of Nashville in late 1864. Hood, now in command of the army that had been Bragg's, had invaded Tennessee with an army that he had done a fine job of ruining. Thomas, assigned by General Sherman to guard Tennessee, smashed the Rebel army completely; it was the last real field battle of the war, and it destroyed Hood's Confederate force. Hood resigned, but the war, already all but over, from that time on was irretrievably lost.

This doesn't appear to be the only "Union Alphabet"; Wolf-AmericanSongSheets, #2408, p. 162, "Union Alphabet" (1 reference) begins "A is for Anderson, both gallant and brave" (referring to Robert Anderson, commander of Fort Sumter); this appears to be a separate song. The tune is listed as "Continental March." - RBW

Last updated in version 3.5
File: MooSW181

Union We'll Maintain, The

DESCRIPTION: "Ye loyal sons of Ulster, why slumber and be still? Once more your rebel foemen demand a Home Rule Bill." "Had they an Irish Parliament, 'twere '98 again" "Forbid it ... the Union we'll maintain." Remember Bloody Mary; remember Derry and the Boyne.

AUTHOR: unknown
EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)
KEYWORDS: Ireland nonballad political
FOUND IN:
REFERENCES (1 citation):
Smyth/Bush/Long-OrangeLark 19, "The Union We'll Maintain" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Home Rule for Ireland" (subject: the quest for Home Rule)
cf. "A Loyal Song Against Home Rule" (subject: opposition to Home Rule)
NOTES [165 words]: William Ewart Gladstone became British prime minister in 1868 and supported Home Rule for Ireland. He introduced his first Home Rule Bill, which was defeated, in 1885. His second Home Rule Bill was defeated in 1893. (source: "Home Rule" on the Irelandseye site) - BS
The invocation to remember Bloody Mary is, at best, pretty improbable. Mary Tudor (reigned 1553-1558) was a Catholic who did violently punish Protestants, but
1. She ruled very little of Ireland; it was not until Elizabeth came along that large parts of Ireland were conquered
2. There were effectively no Protestants in Ireland at the time
3. Mary Tudor did not rule Scotland, and most Ulster Protestants were Scots brought in in the aftermath of Elizabeth's conquest
For the siege of (London)derry, see the notes to "The Shutting of the Gates of Derry." For the Battle of the Boyne, see "The Battle of the Boyne (I)." For extensive background on home rule, and the opposition to it, see "A Loyal Song Against Home Rule." - RBW
File: OrLa019

Union, The

DESCRIPTION: "How did they pass the Union?" Perjury and fraud. Pitt and Castlereagh used pitchcap, bayonet, gibbet and rack. "How thrive we by the Union?" Ruined trade, wealth decayed and slavery. "And shall it last?" "All Ireland thunders, No!" We'll conquer again

AUTHOR: Sliabh Cuilinn (said to be John O'Hagan, according to Sparling, _Irish Minstrelsy_, pp. 505,508)(source: Moylan-TheAgeOfRevolution-1776-1815)
EARLIEST DATE: 2000 (Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: Ireland nonballad political
HISTORICAL REFERENCES:
1801 - Act of Union of Ireland and Great Britain
FOUND IN:
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 151, "The Union" (1 text, 1 tune)
NOTES [456 words]: Moylan-TheAgeOfRevolution-1776-1815: "This piece was published in The Nation [; it was composed "around the 1840s or 50s"].... The Act of Union of Ireland and Great Britain was passed in the Irish Parliament on the 1st of August 1800.... Its passage was assured by
the exercise of an extraordinary amount of bribery and corruption, even for that time and place."

"Pitch capping": filling a cap with boiling pitch and putting it on a peasant's head. (source: "The Search for Weapons" in 1798 Rebellion at Rathregan National School site). [This is, in fact, the milder form of pitch capping: Kee, p. 98, describes the more extreme form, in which the pitch was allowed to harden slightly, then set fire. This naturally increased the torture greatly, and generally caused permanent scarring of the scalp and loss of hair. It was not generally fatal, but even George W. Bush would surely call it torture. - RBW]

Sparling, Irish Minstrelsy p. 505: re John O'Hagan (1822-1890) "The splendid ringing songs and heartfelt poems which appeared in the Nation over the nom de plume of 'Sliabh Cuilinn' have often roused inquiry as to their author, but although attributed with great probability to Judge O'Hagan, have never been publicly acknowledged by him."

The 1801 "Act of Union" was supported by Pitt and Robert Stewart (Lord Castlereagh). Pitt was Prime Minister and Castlereagh was his Irish chief secretary. The Act formed the United Kingdom of Great Britain and Ireland" and abolished the Dublin Parliament. (sources: Act of Union on the Spartacus Educational site site) - BS

We should note that the song is inaccurate in its charges -- though the true story is hardly better. The British did use torture (pitch-capping, half-hanging) in suppressing the 1798 rebellion (though the Irish too committed their share of atrocities, notably at Scullabogue). But, just as no violence was used to pass the Union of England and Scotland a century earlier, no torture was involved in passing the Irish Act of Union -- because there was no need for popular support. The English simply had to bribe enough members of the Irish parliament to pull it off. The bribes were huge -- viceroy Cornwallis would confess, "I despise and hate myself for every hour engaging in such work" (Kee, p. 159; Golway, p. 90; for the general chicanery involved, see those sources or Fry/Fry, pp. 209-212 and after). But Cornwallis and (especially) Castlereigh bought enough peers to eventually pass Union.

It is ironic to note that, around 1770, the American colonies had desperately wanted Union (that is, a place in Parliament), and had been denied it; the Irish despised Union, and had it forced upon them. British colonial policy was an amazing thing.... - RBW

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- Golway: Terry Golway, For the Cause of Liberty, Simon & Schuster, 2000
- Kee: Robert Kee, The Most Distressful Country, being volume I of The Green Flag (covering the period prior to 1848), Penguin, 1972

Last updated in version 2.5
File: Moyl151

Unite and Be Free

DESCRIPTION: "The right hand of friendship to you I'll extend" no matter what Trade or Religion if you love Union. Reject the kings and "duplicates of a priest" who say "divide and conquer": "Hibernians were made to unite and be free"

AUTHOR: unknown
EARLIEST DATE: 1796 (_,Paddy's Resource_ (Belfast), according to Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: Ireland nonballad political freedom
FOUND IN:
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 23, "Unite and Be Free" (1 text, 1 tune)
NOTES [21 words]: From the date, this presumably was a reference to the United Irishmen who were largely responsible for the 1798 rebellion. - RBW
File: Moyl1023

United Order, The

DESCRIPTION: "Forty years ago and over, God's command was giv'n, Consecrate your earthly substance, learn the law of heav'n." "Unite together, join the order" is the call today. "We're a little
Unknown Pine Log Rider, The

DESCRIPTION: Joe Muldoon is trapped by a log drive but a stranger rides a pine log to rescue him from "the rushing roaring timber pack." He "hurtled Muldoon upon the land ... Then disappeared and left no name"

AUTHOR: unknown
EARLIEST DATE: 1965 (Ives-FolksongsOfNewBrunswick)
KEYWORDS: rescue river recitation logger
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Ives-FolksongsOfNewBrunswick, pp. 177-178, "The Unknown Pine Log Rider" (1 text)
Roud #1966
File: IvNB177

Unlucky Digger, The

DESCRIPTION: "We've been somehow left out in the cold In these new schemes of class legislation. We are unlucky diggers, we're told, Good for nothing but heavy taxation." The singer catalogs the troubles of his life and declares that diggers won't be oppressed

AUTHOR: unknown
EARLIEST DATE: 1870 (Hokitika "Lantern," according to Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: mining hardtimes political nonballad
FOUND IN: Bailey/Roth-ShantiesByTheWay-NZ, p. 65, "The Unlucky Digger" (1 text)
REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, p. 65, "The Unlucky Digger" (1 text)
NOTES [24 words]: As printed, this has no stanza divisions, and no tune is indicated; I strongly doubt that it was either a song or a traditional recitation. - RBW
Last updated in version 4.3
File: BaRo065

Unquiet Grave, The [Child 78]

DESCRIPTION: After a young man dies/is killed, his lover mourns by his grave for a year and a day and beyond. This prevents the dead man from resting. He comes to his sweetheart begging for release

AUTHOR: unknown
EARLIEST DATE: before 1832 (broadside, Bodleian 2806 c.17(460))
KEYWORDS: ghost mourning freedom
FOUND IN: US(Ap,MA,NE,SE) Britain(England(All),Scotland) Canada(Newf)
REFERENCES (41 citations):
Child 78, "The Unquiet Grave" (7 texts)
Bronson 78, "The Unquiet Grave" (43 versions+9, mostly tunes only, in addenda)
Bronson-SingingTraditionOfChildsPopularBallads 78, "The Unquiet Grave" (5 versions: #10, #27, #35, #36, #41)
Leather-FolkLoreOfHerefordshire, pp. 202-203, "Cold Blows the Wind; or, The Unquiet Grave" (1 text, 1 tune, from different informants) (Bronson's #12)
Williams-FolkSongsOfTheUpperThames, p. 76, "Cold Blows the Winter's Wind" (1 text) (also Williams-Wiltshire-WSRO Wt 370)
Reeves-TheEverlastingCircle 136, "The Unquiet Grave" (1 text)
Broadwood-EnglishTraditionalSongsAndCarols, pp. 50-55, "The Unquiet Grave (I, II, III)" (3 texts, 3 tunes plus an excerpt on pp. 119-120)
Gatherer-SongsAndBalladsOfDundee 24, "How Cauld Those Winds" (1 fragment, which appears to be this although Gatherer's informant treated it as a whaling song)
Hammer-GarnersGay, p. 56, "Cold Blows the Wind (The Unquiet Grave)" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #130, "The Unquiet Grave" (1 text, 1 tune) {cf. Bronson's #21}
Brookebank/Kindersley-DorsetBookOfFolkSongs, p. 10, "The Unquiet Grave" (1 text, 1 tune) (Bronson's #42)
Flanders/Olney-BalladsMigrantInNewEngland, pp. 232-233, "Cold Blows the Wind" (1 text, 1 tune)
Flanders-AncientBalladsTraditionallySungInNewEngland2, pp. 184-186, "The Unquiet Grave" (1 text, 1 tune) (Bronson's)
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 58, "The Unquiet Grave" (1 text, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 10, "The Unquiet Grave" (2 texts, 2 tunes) (Bronson's #36, #31)
Wells-TheBalladTree, pp. 154-155, "The Unquiet Grave" (1 text, 1 tune) (Bronson's #36)
Peacock, pp. 410-412, "The Unquiet Grave" (2 texts, 2 tunes)
Karpeles-FolkSongsFromNewfoundland 10, "The Unquiet Grave" (1 text, 1 tune)
Blondahl-NewfoundlandersSing, p. 111, "The Auld Song From Cow Head" (1 text, 1 tune)
Leach-TheBalladBook, pp. 262-263, "The Unquiet Grave" (1 text)
Leach-HeritageBookOfBallads, pp. 51-52, "The Unquiet Grave" (1 text)
Quiller-Couch-OxfordBookOfBallads 34, "The Unquiet Grave" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 32, "The Unquiet Grave" (1 text, 1 tune)
Grigson-PenguinBookOfBallads 31, "The Unquiet Grave" (1 text)
Sharp-OneHundredEnglishFolksongs 24, "The Unquiet Grave (or Cold Blows the Wind)" (1 text, 1 tune) (Bronson's #35)
Karpeles-TheCrystalSpring 30, "The Unquiet Grave, or Cold Blows the Wind" (1 text, 1 tune) (Bronson's #40)
Broadwood/Maitland-EnglishCountySongs, pp. 34-35, "Cold Blows the Wind" (1 text, 1 tune)
Hodgart-FaberBookOfBallads, p. 146, "The Unquiet Grave" (1 text)
Whiting-TraditionalBritishBallads 30, "The Unquiet Grave" (1 text)
Niles-BalladBookOfJohnJacobNiles 32, "The Unquiet Grave" (3 texts, 3 tunes)
Hirsh-MedievalLyric-MiddleEnglishLyricsBalladsCarols #44, "The Unquiet Grave" (4 texts [3 from Child, 1 from Niles])
Abrahams/Foss-AngloAmericanFolksongStyle, pp. 40-41, "The Unquiet Grave" (1 text, 1 tune) (Bronson's #36)
Silber/Silber-FolksingersWordbook, p. 218, "The Unquiet Grave" (1 text)
Darling-NewAmericanSongster, pp. 31-32, "The Unquiet Grave" (1 text)
Morgan-MedievalBallads-ChivalryRomanceAndEverydayLife, pp. 26-27, "The Unquiet Grave" (1 text)
DT 78, UNQUIGR1* UNQUIGR2* 
ADDITIONAL: Charlotte Sophia Burne, editor, Shropshire Folk-Lore (London, 1883 ("Digitized by Google")), pp. 542-543,651, "Cold Blows the Wind" (1 text, 1 tune)
Walter de la Mare, _Come Hither_, revised edition, 1928; #371, "The Unquiet Grave" (1 text)
Roud #51 
RECORDINGS:
Omar Blondahl, "The Auld Ballad from Cow Head" (on NFOBlondahl04) [fragment]
Jim Keeping, "The Unquiet Grave" (on PeacockCDROM)
New Lost City Ramblers, "The Unquiet Grave" (on NLCR16)
Jean Ritchie, "The Unquiet Grave" (on JRitchie02)

BROADSIDES:
Bodleian, 2806 c.17(460), "The Weeping Lover," W. Wright (Birmingham), 1820-1831; also 2806 c.17(461), "The Weeping Lover"; Firth c.18(123), Harding B 11(634), "Cold Blows the Wind"

CROSS-REFERENCES:
cf. "The Twa Brothers" [Child 49] (lyrics)

ALTERNATE TITLES:
The Wind Blew Up, the Wind Blew Down
The Resurrected Sweetheart
The Green Grave
The Restless Dead
The Restless Grave
Charles Graeme
Cold Falling Drops of Dew
Cold Blows the Winter's Winds

NOTES [140 words]: Bronson speculates that a version of this inspired the carol "There blows a colde wynd todaye, todaye" (c. 1500; in MS Bodl. 7683=Ashmole 1379; Brown/Robbins Index #3525; for texts see Greene, #45, pp. 105-107, #45; Stevick-MEL 93; Luria/Hoffman #166, though the latter two offer noticeably different texts of the same unique original). I must say that I find this a stretch; the similarities are slight indeed. Greene says that "There blows a colde wynd" appears to be a parody of a secular song on the grounds of internal evidence, offering this as the most likely source of the parody.

The notion that excessive mourning (usually meaning mourning for more than a year and a day) results in the ghost being unable to rest is at least hinted at in several other songs, the most noteworthy being "The Wife of Usher's Well" [Child 79]. - RBW

Bibliography

- Stevick-100MEL: Robert D. Stevick, One Hundred Middle English Lyrics, Bobbs Merrill, 1964

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Unseaworthy Ship, The

DESCRIPTION: "The doomed ship weighs anchor, out she is bound, With cargo too heavy and timbers unsound." "Honour to Plimsoll, his labors will save Thousands of brave men from watery graves." The singer recalls lost ships and calls for the passage of Plimsoll's bill

AUTHOR: "J. Smith, Denholme, near Bingley" (source: broadside Firth c.16(408)

EARLIEST DATE: before 1900 (broadside Bodleian Firth c.26(223)=Firth c.26(251))

KEYWORDS: ship disaster political

FOUND IN:
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 128, "The Unseaworthy Ship" (1 text, 1 tune)
Roud #V20171
BROADSIDES:
Bodleian, Firth c.26(223)=Firth c.26(251), "The un-seaworthy ship," T. Pearson (Manchester), 1850-1899; also Firth c.12(122) (unknown, n.d.); Firth c.16(408) (unknown, n.d.)

CROSS-REFERENCES:
cf. "Driven from Home" (tune)

NOTES [141 words]: Samel Plimsoll (1824-1898) was MP for Derby 1868-1880, and was deeply concerned with ship safety. He promoted various laws on the subject, but the one that "stuck" came in 1876, when the "Plimsoll Mark" was adopted to show the "Plimsoll Line" -- that is, to show whether a ship was overloaded or not: if the Plimsoll Mark (which you can easily see online) was submerged below the safe line, then the ship was overloaded and was forbidden from sailing.
The idea proved so useful that ships still have Plimsoll Marks to this day, and I even heard about a recent lawsuit over whether the Mark can be trademarked. (Such is the state of copyright law that, even though it is self-evident that the Plimsoll Mark is out of copyright, the company using the Mark stopped making T-shirts with it just because it was too expensive to fight the case.) - RBW

**Unser Salwi hot en Kaldi (Our Salome Has a Cold)**

DESCRIPTION: German. "Unser Salwi hot en Kaldi, Hot en hilzni Pischtol." Chorus (nonsense): "Ludel lei, lei, ludell lei, lei..." "Our Salome has a cole, has a wooden pistol." Other verses are unrelated, about eating peanuts, and about a dreadful mother-in-law

AUTHOR: unknown
EARLIEST DATE: 1937 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: foreign language nonballad food
FOUND IN: US (MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 102-103, "Unser Salwi hot en Kaldi (Our Salome Has a Cold)" (1 German text plus non-poetic English translation, 1 tune)

**Unsuccessful Swell, The**

DESCRIPTION: "I'll sing now of a fine young swell Who in a ship did sail here," hoping to get rich in the gold fields. He can't even get a good price for the tools he bought. He grows poorer and poorer. Even when he works a good place, he has no luck

AUTHOR: Charles R. Thatcher (1831-1878)? (source: AndersonStory)
EARLIEST DATE: 1970 (AndersonStory)
KEYWORDS: gold mining travel hardtimes
FOUND IN:
REFERENCES (3 citations):
Anderson-StoryOfAustralianFolksong, pp. 32-34, "The Unsuccessful Swell" (1 text, 1 tune)
Anderson-GoldrushSongster, pp. 70-71, "The Unsuccessful Swell" (1 text, 1 tune)
Anderson/Thatcher-GoldDiggersSongbook, pp. 17-19, "The Unsuccessful Swell" (1 text, 1 tune)
NOTES [29 words]: For brief background on Charles Thatcher's career, see the notes to "Where's Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong.

**Until I Die**

DESCRIPTION: "I'm going to sit in the humble chair." "Going to rock from side to side(x2) Until I die" (repeated several times). "I'm going to rock side by side until I die"

AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaslands)
KEYWORDS: nonballad religious
FOUND IN: US (SE)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeaslands 7, pp. 62-63, "Until I Die" (1 text, 1 tune)
NOTES [15 words]: The current description is based on the Parrish-SlaveSongsOfTheGeorgiaSeaslands text. - BS

**Until I Found the Lord**

DESCRIPTION: "I moaned and I moaned, I moaned and I moaned, Until I found the Lord. My soul, I couldn't rest contented, my soul, I couldn't rest contented until I found the Lord." "I prayed and I
prayed, Lord...." "I cried and I cried...."

**Up**

**DESCRIPTION:** It's Spring. The birds united in song are Up. Plants, flowers, weeds are Up. Trees, brambles, crops, frogs, cocks all are Up. "The progress of this rising rage, No human power can stop. Then Tyrants, cease your war to wage, For Nature will be -- Up"

**AUTHOR:** unknown

**EARLIEST DATE:** 1797 (_Northern Star_, according to Moylan-TheAgeOfRevolution-1776-1815)

**KEYWORDS:** flowers animal bird nonballad political

**FOUND IN:**

**REFERENCES (1 citation):**
Moylan-TheAgeOfRevolution-1776-1815 77, "Up" (1 text)

**NOTES [102 words]:** Moylan-TheAgeOfRevolution-1776-1815: "The word 'Up' was a password of the United Irishmen." - BS

Unfortunately for the United Irish, in 1798 not only were the plants, flowers, trees, weeds, frogs and whatnot not up, but neither were most of the Irish. Large numbers had been disarmed (and they were going to be armed only with pikes anyway). Their leadership was imprisoned. The French came too late and in numbers too small. The rebellion fizzled almost completely; see, e.g., the notes to "The Shan Van Voght," "Boulavogue," "The Boys of Wexford," "General Monroe," and "Edward (III) (Edward Fitzgerald)." - RBW

**File:** Moyl077

**Up a Tree**

**DESCRIPTION:** Once I had friends that "came to dine and drank my wine." Now that I'm poor "when they see me on the Clyde They pass me on the other side." "While you have it keep it, or you'll soon be 'up a tree'." If I recover, "preserve me from my friends"

**AUTHOR:** unknown

**EARLIEST DATE:** 1868 (broadside, Bodleian Firth b.27(66))

**KEYWORDS:** poverty money drink abandonment hardtimes

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (2 citations):**
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast 63, p. 3, ("Once I could drive my four-in-hand") (1 fragment)
Greig/Duncan3 668, "Up a Tree" (2 fragments)

**Roud #6095**

**BROADSIDES:**
Bodleian, Firth b.27(66), "Up a Tree" ("You see before you one who's been in life through many a changing scene"), The Poet's Box (Glasgow), 1868

**CROSS-REFERENCES:**
cf. "Hard Up and Broken Down" (theme) and references there
cf. "Buddy, Can You Spare a Dime" (theme)
cf. "Nobody Knows You When You're Down and Out" (theme)
cf. "If But One Heart Be True" (theme)

**NOTES [38 words]:** Greig/Duncan3 entries are fragments; broadside Bodleian Firth b.27(66) is the basis for the description. - BS

"Passing by on the other side" is pretty clearly a reference to the parable of the Good Samaritan, Luke 10:30-35. - RBW

**Last updated in version 2.4**

**File:** GrD3668
Up an' Waur Them A', Willie (II)

DESCRIPTION: "Up an' waur them a', Willie ... Up an' shak' your pistol fit, An' tak her fae them a' ... Up an' kiss a bonny lass"

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan6)

KEYWORDS: courting nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan6 1268, "Up an' Waur Them A', Willie" (1 fragment, 1 tune)

Roud #6790

NOTES [129 words]: The current description is based on the Greig/Duncan6 fragment. Roud assigns this the same number as Johnson, Scots Musical Museum 2 pp. 195-196 (No. 188), which I take to be the same Jacobite song as "Up an' Waur Them A', Willie (I).". Hogg says of that song that it was "apparently made to the favourite old tune of 'Up an' waur them a', Willie'...." Greig/Duncan6 says,"Stenhouse quotes from an older version of the words [than Johnson or Hogg]; the above may be from it." Since there is no "bonny lass" in the Jacobite songs I can't bring myself to lump this together with "Up an' Waur Them A', Willie (I)." The chorus of the Jacobite song is "Up and war them a' Willie, Up and war them a', Willie, Up and sell your sour milk, And dance, and ding them a', Willie." - BS

Last updated in version 2.5

File: GrD61268

Up Anchor for Home Boys

DESCRIPTION: "Up anchor for home, boys, our cruise is complete, The billows are dancing our good ship to greet, Far away... Smiles a home of bliss in the land of the west." Other lands have their pleasures, but there is nothing like returning home

AUTHOR: unknown

EARLIEST DATE: 1854 (Journal of the Vernon)

KEYWORDS: sailor travel return home

FOUND IN:

REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, p. 117, "Up Anchor for Home Boys" (1 text, 1 tune)

Roud #27520

NOTES [119 words]: In a small way, this song perhaps indicates the continuity of history and of folk song. According to Huntington, the master of the Vernon on the voyage in which this song was taken down, was Luther Little. I assume that this is the man for whom the schooner Luther Little was named, and it was the story of the Luther Little and the Hesper that inspired Lois Lyman's modern song "Wiscasset Schooners." (One of the very few modern songs that I actually sing; it's a very effective story of the ships' sad fate.) Incidentally, it's worth googling "wiscasset schooners"; there are a lot of interesting photos out there. Some of those sites might have more about Luther Little the man; I haven't checked. - RBW

Last updated in version 4.2

File: HGam117

Up and Down the Railroad Track

DESCRIPTION: "Up and down the railroad track And halfway swing around... Do-si-do my darling Miss with the white slippers on." "The higher up the cherry tree...." "Wish I had a needle and thread..." And miscellaneous other floating verses

AUTHOR: unknown

EARLIEST DATE: 1914

KEYWORDS: dancing floatingverses love horse

FOUND IN: US

REFERENCES (1 citation):
Fife/Fife-CowboyAndWesternSongs 100, "Up and Down the Railroad Track" (1 text)

Roud #11091

CROSS-REFERENCES:
Up and Waur Them A', Willie (II)

DESCRIPTION: In battle against the Whigs the Highland standard loses its top and "second-sighted Sandy said, We'll do nae gude at a.'" In battles the Whigs showed fear, but if you ask who won the day: "We baith did fight, and baith were beat, And baith did rin awa"

AUTHOR: unknown
EARLIEST DATE: 1821 (Hogg-JacobiteRelicsOfScotlandVol2)
KEYWORDS: rebellion nonballad Jacobites
HISTORICAL REFERENCES:
Nov 13, 1715 - Battle of Sheriffmuir
FOUND IN: Britain(Scotland)
REFERENCES (2 citations):
Hogg-JacobiteRelicsOfScotlandVol2 5, "Up and Waur Them A', Willie" (1 text, 1 tune)
ADDITIONAL: James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford, 1969) #212, pp. 320-322, "Up and warn a' Willie" (1 text, 1 tune, from 1788)
Roud #6790
CROSS-REFERENCES:
cf. "The Battle of Sheriffmuir" (subject of Sheriffmuir)
cf. "Will Ye Go to Sheriffmuir" (subject of Sheriffmuir)
NOTES [430 words]: Hogg-JacobiteRelicsOfScotlandVol2: "...there not being a Willie of any note in the whole Jacobite army. So that the chorus must have been an older one, adapted, not improbably, from a song of King William's time."
Hogg-JacobiteRelicsOfScotlandVol2, regarding the standard, quoting George Charles of Alloa: "The Earl of Mar erected the Chevalier's standard there, on the 6th of September, 1715, and proclaimed him King of Scotland, England, France, and Ireland, &c.... It is reported, that when this standard was first erected the ornamental ball on the top fell off, which depressed the spirits of the superstitious Highlanders, who deemed it ominous of misfortune in the cause for which they were then appearing."
For a political anti-Whig song to the same tune and format see Robert Burns, The Complete Poems and Songs of Robert Burns (New Lanark, 2005), p. 277, 'Election Ballad for Westerha'." - BS
That John Erskine, Earl of Mar (1675-1732) could mess up even something this elementary is easy to imagine. He had signed the Act of Union joining England and Scotland, then tried to have it repealed (Fry/Fry, p. 191). The accession of George I caused him to send what Magnusson, p. 562, calls a "grovelling letter of loyalty," but George snubbed him (Mitchison, p. 322) and Mar decided to rebel and join the Jacobites. He had to leave London in disguise aboard a collier, He raised the Jacobite standard -- but he hadn't told his alleged King James VIII and III! (Magnusson, p. 563). Naturally it took the Old Pretender some time to arrive.
Mar meanwhile managed to raise a mixed force of Highlanders and Lowlanders -- but at Sheriffmuir, on November 13, 1715, could not beat an army he outnumbered at least two to one (Magnusson, pp. 564-565). Nor could he hold together his army after that (Magnusson, p. 566). The only other significant Jacobite field force had surrendered at Preston at almost the same time (Fry/Fry, p. 192. This was the force led by Lord Derwentwater, hero of the ballad of the same name). Combine the incompetent Mar with the unenthusiastic Old Pretender, and you had a disaster. The reference to 'baith' sides running away is presumably to Sheriffmuir; both armies at that battle had their right wings flee (Mitchison, p. 323).
One wonders what would have happened had "second-sighted Sandy" told those around him that Mar would flee the country in 1716, to live in exile with the Old Pretender -- and become a double agent selling secrets to Westminster (OxfordCompanion, p. 616). The man had the brains of a sea slug, and even less principle. - RBW

Bibliography
Up Green Medder (Up Green Meadow)

DESCRIPTION: Singing game. "Up green medder/meadow, down shady grove, Last one squats has to tell his beau." Game is said to be similar to "Ring Around the Rosie."

AUTHOR: unknown

EARLIEST DATE: 1939 (Skean-CircleLeft-FolkPlayOfKentuckyMountains)

KEYWORDS: playparty nonballad love

FOUND IN: US(Ap)

REFERENCES (1 citation):
Skean-CircleLeft-FolkPlayOfKentuckyMountains, p. 15, "Up Green Medder" (1 short text, 1 tune)

File: Skea015

Up in a Balloon

DESCRIPTION: "One night I went up in a balloon, On a voyage of discovery, to visit the moon." The balloon goes out of control, hits city hall, and leaves the singer clinging to a steeple. He ends up among the stars -- and falls out of bed, and realizes it was a dream

AUTHOR: unknown

EARLIEST DATE: 1870 (New-Comic-Songster)

KEYWORDS: dream humorous technology travel

FOUND IN: US

REFERENCES (1 citation):
New-Comic-Songster, p. 11, "Up in a Balloon" (1 text, 1 tune)

Roud #4882

NOTES [45 words]: New-Comic-Songster prints both men's and women's versions of this (in the women's version, she is interested in a man who disappears in a balloon), but it appears that the handful of traditional collections are of the men's version, upon which the description is based. - RBW

Last updated in version 5.3

File: NCSupBal

Up in Gurrane

DESCRIPTION: In Gurrane we're such good neighbors we share so that rations and gas restrictions don't bother us. We attacked City Hall "when the Corporation tried to raise the rent." We'll be there at Gabriel's horn because "it's only a step to Paradise up in Gurrane"

AUTHOR: unknown

EARLIEST DATE: 1978 (OCanainn-SongsOfCork)

KEYWORDS: pride nonballad

FOUND IN: Ireland

REFERENCES (1 citation):
OCanainn-SongsOfCork, pp. 118-119, "Up in Gurrane" (1 text, 1 tune)

NOTES [34 words]: OCanainn-SongsOfCork, quoting the singer: "Gurrane is situated on the Northside of the city and was built around the time of the second World War.... I suppose it was a fairly tough area at the time...." -BS

File: OCan118
Up Jumped the Rabbit

DESCRIPTION: "Up jumped the rabbit with a great big smile A hound dog run him a solid mile." Animal hunting and gambling couplets: "Skeeter and a bumble bee playing seven up, Skeeter won the money but afraid to pick it up"

AUTHOR: unknown
EARLIEST DATE: 1930 (StuffDreams1)
KEYWORDS: gambling hunting floating verses humorous animal bug
FOUND IN:
RECORDINGS:
Georgia Pot Lickers, "Up Jumped the Rabbit" (on StuffDreams1)
File: RcUpJtRa

Up on Elk Lake

DESCRIPTION: "I stand and gaze at a little stream That flows from Elk Lake to the Bay. My mind goes back, and in a dream, I'm a boy again at play." The singer recalls the furnace, chemical plant, and all the buildings of a mill town, as well as his own father

AUTHOR: unknown
EARLIEST DATE: 1948 (Beck-LoreOfTheLumberCamps)
KEYWORDS: lumbering technology home dream father
FOUND IN: US(MW)
REFERENCES (1 citation):
Beck-LoreOfTheLumberCamps 106, "Up on Elk Lake" (1 text)
Roud #18181
File: BeLo106

Up Roanoke and Down the River

DESCRIPTION: Corn-husking song. "Up Roanoke and down the river, Oho, we are 'most done." "Two canoes, and nary paddle. "There is where we run the devils." Jack de Gillam shoots the devils with "blue ball and a pound of powder," and kills them

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: Devil work
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 205, "Up Roanoke and Down the River" (1 text)
NOTES [40 words]: The first part of this actually sounds like some sort of rafting song, about running a rapids (perhaps a section called "the devil"?). This seems to have suggested the theme of killing the devils. But that's pure speculation on my part. - RBW
File: Br3205

Up the Alley, Courting Sally

DESCRIPTION: "Where have you been, All this live-long day, Down the alley, courting Sally, Picking up cinders, breaking winders" Sometimes also "feeding monkeys, riding donkeys, chasing bull-dogs"

AUTHOR: unknown
EARLIEST DATE: 1892 (Opie/Opie-TheSingingGame)
KEYWORDS: courting play party
FOUND IN: Australia Britain(England(Lond))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame, pp. 403-404,442, "Up the Alley, Courting Sally" (3 texts)
Roud #16803
NOTES [95 words]: Sally has been in an alley with someone at least since Henry Carey (d. 1743) wrote "Sally in Our Alley," published in 1729 (source: Thomas Campbell, Specimens of the British Poets (Philadelphian, 1855 ("Digitized by Google")), pp. 498-499, "Sally In Our Alley" ), and at least
as recently as Steeleye Span's "Senior Service" on "Sails of Silver" (BGO BG0CD371: "Sally's in the alley and Nancy's on the game, Emily is pregnant and wondering who is to blame"). The only thing these songs share is the alliteration (see also "Bully in the Alley" and "Shinbone Alley"). - BS

Last updated in version 2.6

File: 0pGa403

Up the Oak, Down the Pine

DESCRIPTION: "Up the oak, down the pine, Up the oak an' down the pine, Tell my mama I'm down the line. Oh, Lord, tell my mama I'm down the line. Oh, mama, I'm goin' home, Oh, mama, I'm goin' home."

AUTHOR: unknown
EARLIEST DATE: 1981 (Rosenbaum-FolkVisionsAndVoices)
KEYWORDS: religious travel mother nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Rosenbaum-FolkVisionsAndVoices, p. 86, "Up the Oak, Down the Pine" (1 text, 1 tune)
Roud #16266
File: Rose086

Up the Raw

DESCRIPTION: "Up the Raw, down the Raw, Up the Raw, lass, ev'ry day; For shape and colour, ma bonny hinny, Thou bangs thy mother, ma canny bairn." The mother (?) complains lovingly of the mischief her child gets into. (I think that's what it means)

AUTHOR: unknown
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)
KEYWORDS: nonballad children
FOUND IN: Britain(England(North))
REFERENCES (2 citations):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 122-123, "Up the Raw" (1 text, 1 tune)
ADDITIONAL: [Cuthbert Sharp], _The Bishopric Garland, A Collection of Legends, Songs, Ballads, &c Belonging to the County of Durham_, 1834 (references are to the 1969 reprint), p. 66, "Up the Raw" (1 text, 1 tune on p. 85)
ST StoR122 (Full)
Roud #3155
File: StoR122

Up the Street, Down the Street

DESCRIPTION: Described as a "Rhyme for a Race": "Up the street, down the street, Here's the way we go, Forty horses standing in a row; [Name] on the white one, [Name] on the black, Riding to (Harrisburg) (five) miles away."

AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: playparty racing horse nonballad
FOUND IN: US
REFERENCES (1 citation):
Newell-GamesAndSongsOfAmericanChildren, #72, "Rhymes for a Race" (1 text plus an unrelated piece)
CROSS-REFERENCES:
cf. "Up the Streets and Down the Streets" (lyrics)
File: Newe072

Up the Streets and Down the Streets

DESCRIPTION: "Up the streets and down the streets And in a narrow planting, Isn't (name) a nice young lassie? Isn't (name) as nice as she? They shall be married And they shall agree.... It's love... and don't say 'nay.' Next Monday morning is her wedding day."
**Up to the Rigs**

**DESCRIPTION:** Singer goes to Cheapside in London, where he picks up a girl. He takes her to dinner; she invites him to bed. When she falls asleep, he steals a snuff box, gold watch, diamond ring, and money, then locks her in. He tells men to remember his example.

**AUTHOR:** unknown

**EARLIEST DATE:** before 1851 (broadside, Bodleian Harding B 25(1624))

**KEYWORDS:** courting seduction sex crime theft food trick

**FOUND IN:** Britain(England(South),Scotland(Aber)), Ireland Canada(Newf)

**REFERENCES (4 citations):**
- Greig/Duncan2 299, "The Rigs of London" (4 texts, 3 tunes)
- Kennedy-FolksongsOfBritainAndIreland 192, "Up to the Rigs" (1 text, 1 tune)
- Reeves/Sharp-TheIdiomOfThePeople 80, "The Rigs of London Town" (1 text)
- Williams-Wiltshire-WSRO Ox 254, "Up To the Rigs of London Town" (1 text)

**Roud #868**

**RECORDINGS:**
- Harry Cox, "Up to the Rigs of London Town" (on HCox01)
- Raymond Noseworthy, "Up to the Rigs" (on MUNFLA/Leach)
- Charlie Wills, "Up to the Rigs [of London Town]" (on FSB02, FSB2CD, Voice07)

**BROADSIDES:**
- Bodleian, Harding B 25(1624), "The Rigs of London Town" ("As I walk'd up London streets one day"), C. Croshaw (York), 1814-1850

**ALTERNATE TITLES:**
- The Rigs of London Town
- Cheapside
- London Town

**NOTES [3 words]:** Tables turned. - PJS

**Last updated in version 4.2**

**File:** K192

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**Up Wi' the Widow**

**DESCRIPTION:** The singer tells Johnny that when he's 20 we could have plenty... horses and cattle, barnful of grain, lots of money and a farm. You would have plenty to sell at market and fair. You'd "drive like a laird." "Ye may do waur than tak up wi' the widow"

**AUTHOR:** unknown

**EARLIEST DATE:** 1827 (Lyle)
Uphead and Scatter, Boys

DESCRIPTION: "Uphead and scatter, boys, to learn how to row, You treat me so dirty it's a mis'ry in my soul." "When I had money, I had friends all around, But now I've no money, no friend can be found."

AUTHOR: unknown

EARLIEST DATE: 1944 (Wheeler)

KEYWORDS: work poverty hardtimes loneliness

FOUND IN: US

REFERENCES (1 citation):
Wheeler-SteamboatinDays, pp. 83-84, "Uphead an' Scatter, Boys" (1 text, 1 tune)

Roud #10029

File: Mwhee083

Upidee, Upidah

DESCRIPTION: German shanty. Chorus: "Upidee, Upidah! Schnalls is goot for de cholera! Upidee, Upidah"

AUTHOR: unknown

EARLIEST DATE: 1936 (Baltzer, _Knurrhahn_), but see NOTES

LONG DESCRIPTION: German shanty. Chorus: "Upidee, Upidah! Schnalls is goot for de cholera! Upidee, Upidah." Hugill gives two versions of the verses. The first begins "In the Flying P Line, I served my time" but the rest, according to Hugill is too coarse to include. In the second version the song told by the ship's cook, describing how he rises early to work, keeps the pots clean, and cooks various dishes.

KEYWORDS: shanty foreignlanguage cook sailor

FOUND IN: Germany

REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, pp. 485-488, "Upidee, Upidah" (3 texts-English & German, 2 tunes)

CROSS-REFERENCES:

cf. "Julia" (similar tune)

NOTES [298 words]: My German dictionary translates "schnale" as "buckles," which hardly seem likely to help with cholera. I assume "schnalls" is "snails." These hardly seem more likely to be useful, but the main trick in treating cholera is to keep the patient from dehydrating or dying of lack of salts or sugars. Perhaps the snails, if heated, could be dissolved in water and used to supply the needed nutrients.

Alternately, perhaps, the sailors thought snails caused cholera?

i would assume that this is from the same roots as the song "Upidee" found on p. 40 of Henry Randall Waite, _College Songs: A Collection of New and Popular Songs of the American Colleges_, new and enlarged edition, Oliver Ditson & Co., 1887, and on p. 20 of the 1876 edition; it is also on pp. 88-89 of Heart-Songs and is #161 in Jolly-Miller-Songster-5thEd. Waite cites an 1859 copyright for the song, but lists no author. Heart-Songs doesn't list an author either.

The Waite text supposedly is sung at Harvard, with many local allusions, causing Waite to substitute words from Longfellow. Thus it is not possible to definitively establish a connection. It maybe that the word "Upidee" was simply popular at this time; Waite,pp. 41-43, also has a "Song of the Spoon" with words by P. B. Porter, with the first line "Welcome, welcome, eve of gladness,
Upon a Morning of May, In the Morning Grey

DESCRIPTION: "Weep no more for me, sweetheart, Weep no more for me, As sharp a dart has pierced my heart That you should mourn for me." The singer walks in a pleasant garden and is shocked to see someone, all in black, whose flesh is leaden

AUTHOR: unknown

EARLIEST DATE: before 1700 (British Library, MS. Harley 1317)

KEYWORDS: travel colors clothes love MiddleEnglish

FOUND IN:

REFERENCES (4 citations):
Greene-TheEarlyEnglishCarols, #462, p. 312, "Apon a mornyng of May" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #3836.5
DigitalIndexOfMiddleEnglishVerse #6123

MANUSCRIPT: London, British Library, MS. Harley 1317, folio 94

NOTES [258 words]: When I came across this in Greene, my first thought upon reading the chorus was that it sounded very folk-like. Then I read the verse and found it not folk-like at all. Ordinarily I would not have indexed such a piece -- it occurs in only one copy, and that in a manuscript which contains only two pieces of poetry, although both are "folky." But Greene (p. 450) also thinks the chorus sounds like a folk song. So, in effect, I'm indexing the chorus, with the rest of the song along for a ride.

Several hands were involved in the writing of MS. Harley 1318 (generally dated c. 1600, and it cannot be from before 1509 since contains a copy of a letter from Henry VIII) -- one wrote the main text and three others added odds and ends. This poem/song is the only item written by this particular scribe.

The first publication of this suggested that it was incomplete (there are only three stanzas), and I think this is true: Is the man (?) in black, with leaden face, ill, or suffering the effects of lost love, or something else? Greene thinks it might be either religious or a secular tale. I'm reminded, in a number of regards, of Chaucer's Book of the Duchess -- the singer wandering (in Chaucer's case, in a dream, but still, wandering), a May morning, meeting a man in black, and finding that man very unhappy. But I have no reason to suspect dependence; some of those are commonplaces of dream visions. (Partly because of Chaucer, to be sure!)

I'm surprised the piece hasn't been printed more often. Even the non-folk part is intriguing. - RBW

File: MSapAMoM

Upon Sir Francis Drake's Return

DESCRIPTION: "Sir Francis, Sir Francis, Sir Francis is come, Sir Robert and eke Sir William, his son, And eke the good earl of Huntingdon, Marched gallantly on the road." The Queen welcomes Drake and Gilbert and their mariners

AUTHOR: unknown

EARLIEST DATE: 1957 (The Common Muse); Palmer suspects it was composed 1581-1584

KEYWORDS: royalty sailor nonballad travel

FOUND IN:

REFERENCES (2 citations):
Palmer-OxfordBookOfSeaSongs 3, "Upon Sir Francis Drake's Return from his Voyage about the World, and the Queen's meeting him" (1 text)


Roud #V3888

File: PsSe003
Upon the Rock
DESCRIPTION: Chorus: "Upon the rock (3x), Let the water run out, Upon the rock (3x) of ages."
Verse: "Brother Andrew, where you been when the dry weather come, 'Been on the rock,' says, 'waiting for rain''' (x2)
AUTHOR: unknown
EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)
KEYWORDS: nonballad religious
FOUND IN: West Indies(Bahamas)
REFERENCES (1 citation):
Edwards-BahamaSongsAndStories 21, "Opon de Rock" (1 text, 1 tune)
NOTES [12 words]: The description is based on the Edwards-BahamaSongsAndStories text. - BS
Last updated in version 4.2
File: Edwa021

Upon the Twelfth o' August
DESCRIPTION: "I took my gun oot owre my shoulder A bag o' leads, a flask o' pouder And strode
awa oot owre the heather Upon the twelfth o' August"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: soldier
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1765, "Upon the Twelfth o' August" (1 fragment)
Roud #13013
NOTES [11 words]: The current description is all of the Greig/Duncan8 fragment. - BS
Last updated in version 2.5
File: GrD81765

Uppermost Tub, The
DESCRIPTION: The singer "scarce could get any fun" goes to Leeds Fair, "bound for a spree." On
the way he enters a church for the first time. He doesn't understand what is going on. At the end he
offers to pay for the entertainment but is told there is no cost.
AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan3)
KEYWORDS: humorous nonballad religious
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 686, "The Uppermost Tub" (1 text, 1 tune)
Roud #6109
NOTES [88 words]: Unfortunately, I would be in the same position as the singer in that I don't
understand what he is seeing either. There are two "lads": one, in an "uppermost tub" seems in
charge of the service. The other, in a "lowermost tub," "mocked every word that the lad in the
uppermost tub said." When "the lad in the uppermost tub says, Come let us sing, ... the lad in the
lowermost tub made a' the hoose to sing." - BS
I would guess it's minister in the upper tub and the precentor in the lower, but beyond that I can say
little. - RBW
Last updated in version 2.4
File: GrD3686

Upside Down
DESCRIPTION: The singer and companions used to live a roving life, "but to my sad grief I married
a wife...." His wife abuses him for drinking. His sister advises him to "hit her a smack across her
back and turn her upside down." The remedy works
AUTHOR: unknown
EARLIEST DATE: 1937 (Sam Henry collection)
Used Up Miner, The

DESCRIPTION: A miner washes out his pan looking for gold in the rain but finds none. "Here's to that old digger Though empty is his pan That grumbling d[md old miner A perfect used up man"

AUTHOR: unknown

EARLIEST DATE: 1856 (Thompson-APioneerSongster)

REFERENCES: gold mining work ordeal nonballad

FOUND IN: US(MA)

REFERENCES: (1 citation):
Thompson-APioneerSongster 59, "The Used Up Miner" (1 text)
Roud #2830
File: TPS059

Useful Plow, The

DESCRIPTION: "A country life is swert! In moderate cold and heat, To walk in the air, how pleasant and fair!" The singer describes those who "follow the useful plow." Other professions are alluded to, without approval; they do not give to the poor.

AUTHOR: Words: Martin Parker?

EARLIEST DATE: 1846 (Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland)

REFERENCES: farming worker food

FOUND IN: Britain(England)

REFERENCES: (2 citations):
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Song #3, pp. 169-171, "The Useful Plow, or the Plowman s Praise" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 365-366, "The Useful Plow; or, The Plowman's Praise" (1 text)
ST BeCo365 (Partial)
Roud #23103

CROSS-REFERENCES:
cf. "The Praise of Ploughmen" (theme)


Last updated in version 5.3
File: BeCo365

Utah Carroll [Laws B4]

DESCRIPTION: A cowboy sadly remembers the death of his partner, Utah Carroll. When the herd stampedes, Utah manages to rescue the boss's daughter (who stood in the stampede's path), but himself dies in the process

AUTHOR: unknown

EARLIEST DATE: 1910 (Lomax, Cowboy Songs)

REFERENCES: cowboy death rescue friend

FOUND IN: US(MA,So)

REFERENCES: (14 citations):
Laws B4, "Utah Carroll"
Vacant Chair, The

DESCRIPTION: "We shall meet but we shall miss him, There will be one vacant chair, We shall linger to caress him While we breathe our evening prayer." The family remembers its beloved Willie, who now lies dead in a narrow grave, killed for his country

AUTHOR: Words: Henry S. Washburn / Music: George F. Root

EARLIEST DATE: 1861 (sheet music published by Root & Cady)

KEYWORDS: Civilwar death burial mourning family

FOUND IN: US(So)

REFERENCES (14 citations):

Root-StoryOfAMusicalLife-GeorgeFRoot, pp. 250-252, "The Vacant Chair" (1 text, 1 tune)
Randolph 251, "The Vacant Chair" (1 text)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 308-309, "The Vacant Chair" (1 text, 1 tune)
Abernethy-SinginTexas, pp. 167-168, "The Vacant Chair" (1 text, 1 tune)
Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 375, "The Vacant Chair" (1 text plus a reproduction of an early sheet music cover)
Silber-SongsOfTheCivilWar, pp. 137-139, "The Vacant Chair (We Shall Meet but We Shall Miss Him)" (1 text, 1 tune)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 30-31, "The Vacant Chair" (1 text, 1 tune)
Wolf-AmericanSongSheets, #2447, p. 164, "The Vacant Chair" (11 references)
Heart-Songs, p. 32, "The Vacant Chair" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #15, "The Vacant Chair" (1 text)
Emerson-StephenFosterAndCo, pp. 115-116, "The Vacant Chair" (1 text)
Colonial-Dames-AmericanWarSongs, pp. 83-84, "The Vacant Chair" (1 text)
Silber/Silber-FolksingersWordbook, p. 269 "The Vacant Chair" (1 text)
DT, VCNTCHAR*
Roud #7714
RECORDINGS:
Columbia Stellar Quartet, "The Vacant Chair" (Columbia A1808, 1915)
Frank Coombs, "The Vacant Chair" (Columbia A913, 1910)
Arthur Fields, "The Vacant Chair" (Grey Gull 4205/Radiex 4205, 1928)
Byron G. Harlan, "The Vacant Chair" (CYL: Edison 8535, 1903)
Charles Harrison, "The Vacant Chair" (Resona 75074, 1920)
Frank & James McCravy, "The Vacant Chair" (Brunswick 4455, 1929; Supertone 2024-S, 1930; rec. 1928)
McKee Trio, "Vacant Chair" (Victor 18230, 1917)
New Lost City Ramblers, "The Vacant Chair" (on NLCREP4)
Shannon Four, "The Vacant Chair" (Pate 20606, c. 1921)
Elizabeth Spencer, "The Vacant Chair" (Edison 1713, n.d.)
NOTES [151 words]: Ironically, this song for a dead soldier was written in early 1861, when few battles had been fought. At this time, a few tens of thousands were mourning their lost soldier boys; four years later, those who had lost a loved one or friends would number in the millions (total losses in the Civil War exceeded 600,000, with the bulk of the losses coming in 1862-1864). Root-StoryOfAMusicalLife-GeorgeFRoot, p. 136, writes of this song, "As I have said, when anything happened that could be voiced in a song, or when the heart of the nation was moved by particular circumstances or conditions caused by the war, I wrote what I thought would then express the emotions of the soldiers or the people.... 'O, come you from the battle-field?' and 'Brother, tell me of the battle' represented the anxiety of those who had fathers or sons or brothers in the army, and 'The Vacant Chair' the mourning for the lost one."
Last updated in version 6.1
File: R251

Valiant Conscript, The

DESCRIPTION: "How are you, boys? I'm just from camp, And feel as brave as Caesar." The singer expects to frighten the Yankees even though he was recently a plowboy. But when he accidentally fires his gun, he is ready to run and begs his comrades to do the fighting
AUTHOR: unknown
EARLIEST DATE: 1894 (Williams)
KEYWORDS: soldier Civilwar humorous
FOUND IN:
REFERENCES (2 citations):
Silber-SongsOfTheCivilWar, pp. 201-202, "The Valiant Conscript" (1 text, 1 tune)
ADDITIONAL: Alfred M. Williams, _Studies in Folk-Song and Popular Poetry_, Houghton Mifflin, 1894, pp. 64-66, "The Valiant Conscript" (1 text)
File: SCWF201

Valiant London Apprentice, The [Laws Q38]

DESCRIPTION: The youth, sent to Turkey, praises Queen Elizabeth above all kings. When challenged, the youth breaks the Turkish prince's neck. Thrown to the lions, he kills the beasts. The Turkish emperor admits English superiority; his daughter marries the youth
AUTHOR: unknown
EARLIEST DATE: c. 1595
KEYWORDS: royalty fight animal contest marriage apprentice
HISTORICAL REFERENCES:
1558-1603 - Reign of Elizabeth I of England
FOUND IN: Britain(Scotland(Aber)) Canada(Mar)
REFERENCES (8 citations):
Laws Q38, "The Valiant London Apprentice"
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 318-323, "The Honour of a London Prentice" (1 text)
Greig/Duncan5 1064, "The Honour of a London Prentice" (1 fragment)
Valley Below, The (She Lives in the Valley Below)

DESCRIPTION: "The broom bloomed so fresh and fair... As I wandered to breathe the fresh air, By chance a rich treasure I found." The singer praises the beauty and voice of the girl he sees. He will offer her his home and wealth if she will come with him

AUTHOR: unknown

EARLIEST DATE: 1812 (The Ulverston New Poetical Miscellany)

KEYWORDS: love beauty

FOUND IN: Ireland Britain

REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H47, pp. 236-237, "The Valley Below" (1 text, 1 tune)
ADDITIONAL: The Ulverston New Poetical Miscellany: Containing a Selection of the Most Fashionable Songs, with Many Originals, Not Inserted in Ashburner's Vocal and Poetic Repository, G. Ashburner, Ulverston, 1812 (available on Google Books), p. 99, "The Valley Below" (1 text)
Roud #9446
NOTES [45 words]: Henry offers evidence (based on birds mentioned in the song) that this piece must have originated in England, and a British printing is known. But the plot and style are very Irish.
Kennedy lumps this with "Well Met, Pretty Maid (The Sweet Nightingale)." He's nuts. - RBW

Last updated in version 3.5
File: HHH047

Valley of Kilbride, The

DESCRIPTION: On a French battlefield, a soldier from Newfoundland thinks back to "boyhood days in the valley of Kilbride." A dying soldier asks him to comfort his parents, sister, and the girl he used to walk with "in Bowring Park."

AUTHOR: probably John Burke (1851-1930)

EARLIEST DATE: 1976 (Lehr/Best-ComeAndIWillSingYou)

KEYWORDS: war dying France soldier death family farewell

HISTORICAL REFERENCES:
Jul 1, 1916 - Battle of Beaumont Hamel, at which the Newfoundland Regiment was slaughtered.
FOUND IN: Canada(Newf)
REFERENCES (2 citations):
Lehr/Best-ComeAndWillSingYou 113, "The Valley of Kilbride" (1 text, 1 tune)
ADDITIONAL: Johnny Burke (William J. Kirwin, editor), _John White's Collection of Johnny Burke Songs_, Harry Cuff Publications, St. John's, 1981, #28, pp. 46-47, "Valley of Kilbride" (1 text)
Roud #18245
RECORDINGS:
Jacob Noseworthy, "Valley of Kilbride" (on MUNFLA/Leach)
CROSS-REFERENCES:
cf. "The Dying Soldier (III)" (subject of Newfoundlanders dying in World War I)
cf. "Soldier's Last Letter" (subject of Newfoundlanders dying in World War I)
cf. "The July Drive" (subject of Beaumont Hamel)
NOTES [700 words]: Lehr/Best-ComeAndWillSingYou speculates that "this song was possibly written by Johnny Burke." If [this] is right, the ballad refers to World War I. Burke died in 1930. Bowring Park in Saint John's was opened in 1911 (Source: Tide's Point Magazine site for the "Newfoundland and Labrador Magazine for Workers"). GEST Songs of Newfoundland and Labrador site includes the following note for "The Valley of Kilbride," but does not claim the battle is the inspiration for the Ballad: "Between 7:30 and 8:00 a.m., on July 1, 1916, the First Newfoundland Regiment, part of the 29th British Division, was virtually annihilated at Beaumont Hamel as they advanced into point-blank enemy fire. Of the 801 who went into battle, only 68 were able to answer the roll call the next day."
Kilbride is a suburb south of St John's. I don't know about a Valley of Kilbride. - BS
This doesn't feel like the work of Johnny Burke to me, but I can't prove it; it certainly looks like an imitation of many other soldier's-last-message songs such as "Bingen on the Rhine," and Burke wrote many imitations of folk songs. And, of course, it "is" in a Burke collection.
I think it pretty clear that it's about World War I rather than World War II. The song refers to No Man's Land, and there wasn't much trench warfare in World War II. And Kilbride, Newfoundland, borders Bowring Park.
And Newfoundland's losses in the war were indeed severe -- the Newfoundland Regiment (renamed the "Royal Newfoundland Regiment" during the war due to its high distinction; according to Major, p. 332, the Newfoundlanders were the only regiment to be given that distinction during the war) had 6242 men serve in its ranks during the war, and 1305 were killed, 2314 wounded, and 180 captured. That's more than 20% killed and more than 50% wounded (Noel, p. 122). Even in World War I, that's an extremely high rate. Major, p. 333, claims that one in seven men from St. John's aged 18-22 was killed during the war.
The "July Drive" of the song fits well with the Beaumont Hamel attack, which took place on the very first day of the Battle of the Somme. Cadigan, pp. 187-188, has this to say of Beaumont Hamel: "The Newfoundland Regiment acquitted itself well through many of the toughest battles of the war. It fought the Turks at Gallipoli and the Germans in the muddy trenches of France in the Battle of the Somme in the summer of 1916.... Allied command assigned the regiment a leading role by asking it to capture an area in the vicinity of Beaumont Hamel, behind the German front line. On 1 July 1916, about 810 officers and men of the Newfoundland Regiment went over the top against the Germans.... Within minutes the regiment was nearly annihilated. Only two officers and 95 of the men of the regiment answered roll call the next day. Fifteen officers and 95 other men lay dead on the field, while 16 officers and 479 men were wounded. One officer and 114 soldiers were missing somewhere among the mud, blood, craters, spent shells and barbed wire. The attack was a military disaster.
"Almost everyone in St. John's lost a family member or friend at Beaumont Hamel.... The myth of Beaumont Hamel quickly emerged, 'emphasizing bravery, determination, imperial loyalty, Christian devotion, and immortal achievement' on the part of the Newfoundland Regiment."
Chadwick, p. 126, gives slightly different numbers, but the distinction hardly matters:
"Of 5,482 [Newfoundland] men who went overseas, close on 1,500 were killed, 2,314 wounded and 234 decorated or mentioned in dispatches. The massacre at Beaumont Hamel remains, even today, a proud, sad memory to sacrifice. On 1 July 1916 753 Newfoundlanders went into action there. Next morning only 68 were left to answer the roll-call."
Major, p. 330, has similar numbers: "Left to answer the roll call the next day were 68 men. The battle buried 272 of their comrades, and wounded the rest. It is the single greatest tragedy in the history of Newfoundland and Labrador. For a country of a quarter million, still reeling from the great seal hunt disasters of two springs before [for which see "The Southern Cross" and "The Newfoundland Disaster (I)"], it was a monstrous cruelty to bear. - RBW

Bibliography
Valley of Knockanure (I), The

DESCRIPTION: Coming from Mass, three IRA flying column boys are caught "on a bridge near Gortaglanna ... In the Valley of Knockanure" in May 1921. The three are named. They are beaten and shot.

AUTHOR: Tim Leary (source: OLochlainn-MoreIrishStreetBallads)

EARLIEST DATE: 1955 (OLochlainn-MoreIrishStreetBallads)

KEYWORDS: battle rebellion execution patriotic IRA

HISTORICAL REFERENCES:
May 12, 1921 - A troop of Black and Tans capture and shoot Lyons, Walsh and Dalton in Gortaglanna, Knockanure, County Kerry. (source: the Moyvane site)

FOUND IN: Ireland

REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 42, "The Valley of Knockanure" (1 text, 1 tune)

NOTES [246 words]: The "Black and Tans" were British reinforcements to regular British soldiers sent to Ireland in 1920. The "Auxiliary Cadets" were veteran British army officers sent to help the Black and Tans. (source: Michael Collins: A Man Against an Empire copyright by and available on the History Net site). For more information see RBW note for "The Bold Black and Tan" - BS

The IRA's "flying columns" were not quite what is usually meant by this term. They were guerrilla groups, usually of only a few dozen men, who did most of their damage in small raids on supply lines. Nonetheless, they were very effective -- the main strength of the rebellion, in fact. As a result, they were subject to severe punishment when caught. This particular atrocity was fairly typical of the Black and Tan war -- minor enough that it is not mentioned in any of the history books I checked. Sadly, there are many similar incidents recorded. This one is remembered because it caught the fancy of poets.

The existence of two songs called "The Valley of Knockanure," both referring to the same event, has caused some confusion. (Not least in earlier versions of this index). O Lochlainn lists the author of this as Tim Leary of Listowel, while Tunney lists the author of "Knockanure (II)" as Brian McMahon of Kerry. But the Digital Tradition lists "Knockanure (II)" as by "Tim Leahy" (presumably an error for Leary) Tunney's claim of (II) for McMahon is supported also by Soodlum's Irish Ballad Book. - RBW

File: OLcM042

Valley of Knockanure (II), The

DESCRIPTION: "You may sing and speak of Easter week and the heroes of ninety-eight" but nothing was said about Knockanure. Dalton, Walshe, and Lyons are killed by the Black and Tans. Dalton's mother wishes she could kiss him before burying him.

AUTHOR: Bryan McMahon (source: Tunney-WhereSongsDoThunder)

EARLIEST DATE: 1950 (Tunney-WhereSongsDoThunder)

KEYWORDS: battle rebellion execution patriotic IRA

HISTORICAL REFERENCES:
May 12, 1921 - A troop of Black and Tans capture and shoot Lyons, Walsh and Dalton in Gortaglanna, Knockanure, County Kerry. (source: the Moyvane site)

FOUND IN: Ireland
REFERENCES (2 citations):
Tunney-WhereSongsDoThunder, pp. 46-48, "The Valley of Knockanure" (1 text)
DT, KNOCKNUR
Roud #9761
CROSS-REFERENCES:
cf. "The Valley of Knockanure (I)" (subject) and references there
NOTES [51 words]: The first line is a reference to songs: "Who fears to speak of Ninety-Eight?"
from John Kells Ingram's "The Memory of the Dead," and the 1916 song "Who fears to speak of
Easter Week?" - BS
For background on this song, and the confusions about authorship, see the notes to "The Valley of
Knockanure (I)." - RBW
File: TST046

Valley of the Ruhr, The
DESCRIPTION: "There was flak, flak, bags and bags of flack, In the Ruhr, in the Ruhr." "My eyes
are dime I cannot see; The searchlights they have blinded me." "There were fighters, fighters, bags
of bloody fighters." "There was twitch" "There was panic"
AUTHOR: unknown
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)
KEYWORDS: soldier death technology flying
FOUND IN: Canada
REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, p. 120, "The Valley of the Ruhr" (1 text, tune referenced)
Roud #29425
CROSS-REFERENCES:
cf. "The Quartermaster Corps (The Quartermaster Store)" (tune)
NOTES [85 words]: When the Royal Air Force had built up its bomber squadrons enough to attack
Germany heavily, much of the early attention went to the Ruhr Valley, because it was relatively
close to Britain and because it was heavily industrialized. It was also heavily defended, by anti-
aircraft guns, radar, searchlights, and fighters. "Bomber" Harris's squadrons usually suffered
heavily when attacking -- but he kept sending his planes there, because he thought it an effective
way to hurt the Germans. Hence this song. - RBW
Last updated in version 5.0
File: Hopk120B

Valleys of Mormond, The
DESCRIPTION: "How sweet is my home in yon lovely valley" where birds sing, the spring is
running, "in the valleys of Mormond, the home of my Jean"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: home lyric nonballad bird wife
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1812, "The Valleys of Mormond" (1 text, 1 tune)
Roud #13001
File: GrD81812

Valleys of Screen, The
DESCRIPTION: The singer tells the listeners of the beautiful girl he has seen. He gives directions
for finding her, and describes her beauty. He recalls speaking to her, and her refusal to give her
name. He compares her to classical beauties
AUTHOR: unknown
EARLIEST DATE: 1938 (Sam Henry collection)
KEYWORDS: love courting beauty
FOUND IN: Ireland
REFERENCES (1 citation):
Vampire, The (A Pirate Song)

DESCRIPTION: "Creeping round a headland as the sun was brightly rising... A raking pirate schooner... Her captain walked the quarterdeck where quarter ne'er was granted." He shows no mercy -- dead men tell no tales -- but he and his crew are taken and hung


EARLIEST DATE: c. 1889 (sheet music, according to Frank-NewBookOfPirateSongs)

KEYWORDS: pirate execution homicide navy

FOUND IN:

REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 62, "The Vampire (A Pirate Song)" (1 text, 1 tune; #34 in the first edition)

Roud #V30419

File: FrPi062

Van Dieman's Land (I) [Laws L18]

DESCRIPTION: Three poachers are taken and sent to Van Dieman's Land. Sold to planters, they are used to drive plows and live miserable lives until (Susan Summers), a fellow prisoner now married to a planter, treats them somewhat better

AUTHOR: unknown

EARLIEST DATE: before 1830 (broadside, Bodleian Harding B 25(1979))

KEYWORDS: transportation abuse help poaching

FOUND IN: Britain(England(Lond,South),Scotland(Aber)) Canada(Mar,Newf) Ireland Australia US(MW,Ro)

REFERENCES (33 citations):
Laws L18, "Van Dieman's Land"
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #33, p. 2, "The Gallant Poachers" (1 text)
Greig/Duncan252, "Van Dieman's Land" (5 texts, 2 tunes)
Williams-FolkSongsOfTheUpperThames, pp. 263-264, "Poor Tom Brown, of Nottingham Town" (2 texts) (also Williams-Wiltshire-WSRO Ox 258)
Palmer-EnglishCountrySongbook, #52, "Van Dieman's Land" (1 text, 1 tune)
Palmer-ThePainfulPlow, #11, "Van Dieman's Land" (1 text, 1 tune)
Reeves/Sharp-ThelidiomOfThePeople107, "Van Dieman's Land" (1 text)
Broadwood-EnglishTraditionalSongsAndCarols, pp. 2-3, "Van Diemen's Land or The Gallant Poachers" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #145, "Van Diemen's Land" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, p. 172, "Van Diemen's Land" (1 text)
Hugill-ShantiesFromTheSevenSeas, p. 412, "Van Dieman's Land" (1 text, 1 tune) [AbEd, p. 314]
Dean-FlyingCloud, p. 95, "Vandiemens Land" (1 text)
Stout-FolkloreFromIowa 12, p. 21, "Van Dieman's Land" (1 fragment)
Beck-FolkloreOfMaine, pp. 92-93, "Van Diaman's Land" (1 text, with no source indicated)
Hubbard-BalladsAndSongsFromUtah, #144, "Van Dieman's Land" (1 text, 1 tune)
Leach-TheBalladBook, pp. 708-709, "Van Dieman's Land" (1 text)
Creighton-SongsAndBalladsFromNovaScotia 63, "Van Diemen's Land" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 122, "Van Dieman's Land" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 262, "Van Dieman's Land" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 21, "Van Diemen's Land" (1 text, 1 tune)
Fahey-Eureka-SongsThatMadeAustralia, pp. 20-21, "Van Dieman's Land" (1 text, 1 tune)
Hodgart-FaberBookOfBallads, p.224, "Van Diemen's Land" (1 text)
Ord-BothySongsAndBallads, pp. 384-285, "The Poachers" (1 text, 1 tune)
Anderson-StoryOfAustralianFolksong, pp. 17-18, "Van Dieman's Land" (1 text, 1 tune)
Anderson-FarewellToOldEngland, pp. 82-83, "Van Dieman's Land" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 14-15, "Van Dieman's Land" (1 text, 1 tune)
Poor Tommy Brown from Nenagh Town, Jack Murphy and poor Joe
We were three daring poachers as the gentry well do know.
One night we were trepanned by the keepers hid in sand,
Who for fourteen years transported us unto Van Dieman's Land.

Van Diemen's Land was named after Anthony Van Diemen of the Dutch East India Company; Van Diemen chartered the expedition which discovered the island. Said expedition was led by Abel Tasman, who found the island in 1642 (as well as sighting New Zealand and some lesser islands). The reputation of Van Diemen's Land was so bad that the residents in the nineteenth century demanded a name change. It therefore was renamed Tasmania after its discoverer. (In an interesting footnote, Lady Jane Franklin, the wife of Sir John Franklin of Northwest Passage infamy, was the chief campaigner for this during the time Sir John was governor of the colony; see Ken McGoogan, Lady Franklin's Revenge: A True Story of Ambition, Obsession and the Remaking of Arctic History, Harper Perennial, 2005, p. 210).

The irony is that Van Diemen's Land was not really overburdened with "hard cases"; some were sent to the island, but most wound up on Norfolk Island or in settlements like Moreton Bay. But the settlers of Van Diemen's Land were perhaps the most destructive of all the colonists; the Tasmanian aborigines were systematically eradicated, as compared to simply being brushed aside in most of Australia.

The reference to convicts driving the plows is an exaggeration -- of the wrong sort. At many of the British colonies, the convicts were indeed used instead of draft animals (few of which were available). But they didn't normally use plows; they had to hoe their own furrows! - RBW

Last updated in version 6.1

File: LL18

Van Dieman's Land (II -- Young Henry's Downfall)

DESCRIPTION: (Six) poachers are taken and sent to Van Dieman's Land. Destined to work for a planter, the singer is frightened to see the conditions of the workers, but is instead picked out to be a bookkeeper. He meets another prisoner, Rosanna; they fall in love

AUTHOR: unknown

EARLIEST DATE: before 1845 (broadside, Bodleian Firth c.19(62))

KEYWORDS: transportation poaching love

FOUND IN: Australia Britain(England(Lond,South))
REFERENCES (8 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 16-17, "Henry's Downfall" (1 text, 1 tune)
Anderson-FarewellToOldEngland, pp. 51-53, "Henry's Downfall" (1 text)
Reeves-TheEverlastingCircle 91, "Me and Five More" (1 text)
Kidson-TraditionalTunes, p. 130, "Young Henry the Poacher" (1 fragment)
Purslow-TheConstantLovers, pp. 112-113, "Young Henry the Poacher" (1 composite text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #57, "Young Henry the Poacher" (1 text, 1 tune)

ADDITIONAL: Roy Palmer, _The Folklore of Warwickshire_, Rowman and Littlefield, 1976, p. 146, "Young Henry the Poacher" (a facsimile of a broadside print)

RECORDINGS:
Walter Pardon, "Van Dieman's Land" (on Voice04)

BROADSIDES:
Bodleian, Firth c.19(62), "Young Henry the Poacher," J. Pitts (London), 1819-1844; also Harding B 11(4369), Harding B 11(4370), Harding B 11(4371), Harding B 11(4372), "Young Henry the Poacher"; Firth c.19(61), "Henry's Downfall"; Harding B 17(349a), "Young Henry's Downfall"

CROSS-REFERENCES:
cf. "Van Dieman's Land (I)" [Laws L18] (plot)
cf. "The Girls of the Shamrock Shore" (floating lyrics)

NOTES [141 words]: Yates, Musical Traditions site Voice of the People suite "Notes - Volume 4" - 19.8.02: "Roy Palmer has traced this song (which has been found only in England [sic]) to two real poaching affrays that occurred in Warwickshire in 1829." - BS
The "other" "Van Dieman's Land" has a plot so similar that I was not sure but that they should be classified as one. The tunes and texts are, however, distinct.

A typical stanza of this version is:
I and five more went out one night
To Squire Dunhill's park
To see if we could get some game
But the night it proved too dark.
And to our sad misfortune
They've hemmed us in with speed
They sent us off to Warwick Gaol
Which caused our hearts to bleed.
Chorus:
Young men all now beware
Lest you are drawn into a snare.
For notes on the history of Van Diemen's Land, see the entry on "Van Diemen's Land (I)." - RBW

Last updated in version 5.2
File: FaE16

**Vance Song, The [Laws F17]**

DESCRIPTION: [Abner] Vance is charged falsely with murder. Recalling his beautiful home, he castigates those who have caused his unjust condemnation. He bids his family farewell

AUTHOR: unknown
EARLIEST DATE: 1918 (Cox)
KEYWORDS: homicide execution farewell
FOUND IN: US(Ap,SE,So)
REFERENCES (9 citations):
Laws F17, "The Vance Song"
Cox-FolkSongsSouth 41, "The Vance Song" (3 texts)
Lomax/Lomax-OurSingingCountry, pp. 322-323, "The Vance Song" (1 text, 1 tune)
Finger-FrontierBallads, pp. 81-83, "The Vance Song" (1 text plus an excerpt Burt thinks might be of another Vance song)
Vanities of Life, The

DESCRIPTION: "What are life's joys and gains?" Not power, pride, beauty, ambition, or wealth. "The lesson how to live is but to learn to die"

AUTHOR: unknown

EARLIEST DATE: 1720 (manuscript _World's Best Wealth_ according to Dixon-

AncientPoemsBalladsSongsOfThePeasantryOfEngland)

KEYWORDS: greed pride vanity beauty death nonballad recitation

FOUND IN:

REFERENCES (2 citations):

Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Poem #1, pp. 1-7, 241, "The Vanities of Life" (1 text)

Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 235-240, "The Vanities of Life" (1 text)

Roud #V47309

File: DixP001

Venadito

DESCRIPTION: Spanish: "Young Dear." First line: "Lo que digo de hoy en dia Lo que digo sostengo." The singer promises that "What I say today I will always say." (He) will wait for (her) in the kiosk at eleven o'clock, and "you will know I love you."

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: love courting nonballad Mexico foreignlanguage

FOUND IN: Mexico

REFERENCES (1 citation):

Sandburg-TheAmericanSongbag, pp. 294-295, "Lo Que Digo" (1 text plus translation, 1 tune)

File: San294

Venezuela

DESCRIPTION: "I met her in Venezuela with a basket on her head.... I knew she'd do to pass away the time in Venezuela." He gives her a sash of blue. When he leaves, he tells her there will be more sailors coming to Venezuela. He will remember her for a long time

AUTHOR: unknown
VENI EMMANUEL (O COME, O COME, EMMANUEL)

DESCRIPTION: Latin: "Veni veni Emmanuel, Captivum solve Israel...." English: "O come, o come, Emmanuel, And ransom captive Israel." The advent of Emmanuel the savior, descendant of David, is requested, and people are told to celebrate his coming

AUTHOR: English words: J. M. Neale (1818-1866)

EARLIEST DATE: English words by J. M. Neale, 1851; Latin words and tune 15th century or earlier

KEYWORDS: religious Jesus nonballad rescue

FOUND IN: US

REFERENCES (2 citations):
- Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), p. 13, "O Come, O Come Emmanuel" (1 text, 1 tune)

NOTES [2130 words]: Although I know of no field collections which include this song, it seems to me that it is now widely enough sung that it belongs in the Ballad Index. Certainly it is "old" enough. Johnson claims the words come from the seventh century and Morgan offers the period of the 800s. These dates, especially the former, are probably too early (my guess is that that's based on theories about the history of Latin hymnwriting). But the whole is found in the French National Library manuscript (Bibliothèque Nationale) fonds latin MS 10581 (however, Reynolds, p. 155, reports this as the source of the tune, not the text; I cannot clarify this matter, but I suspect Reynolds is right, since he lists the text as "Bone Jesu dulcis cunctis." A black-and-white scan of the manuscript is now available on the National Library of Paris website -- search for "Latin 10581." The "Bone Jesu dulcis cunctis" text is on folio 90 (manuscript foliation; the website calls it folio 91; it is, however, in plainsong notation, not modern notation; it looks rather different to me)

Manuscripts of this era are very difficult to date; book hands hardly changed from the twelfth to fifteenth centuries. The New Oxford Book of Carols proposes a thirteenth century date for the manuscript. I would have guessed, based on the writing and ornaments, that it's fourteenth century (but I haven't seen it in color). We can at least say that it is from the fifteenth century or earlier, with the text very likely older. The Latin was in print by no later than 1710, in the Psalterium Cantionum Catholicarum (Reynolds, p. 155)

Stulken, p. 134, gives a hint as to how the earlier dates may have arisen. Much of it seems to have been based on a series of Latin antiphons (the "O antiphons") which were sung in December and which date back to the ninth century. Reflections of several of them can be found in the hymn:
"O Emmanuel, rex et legifer noster" ("O Emmanuel, our king and lawgiver")
"O Sapientia, que ex ore altissimi" ("O wisdom, who comes from on high")
"O Adonay et dux domus Israel" ("O Adonai [Hebrew for Lord] and leader of the house of Israel")
"O Radix Jesse qui stas in signum populorum" (O root of Jesse who stood as a sign for/standard of the people)
"O Clavis David et sceptrum domun" ("O key of David and scepter of home")
"O Oriens, splendor lucis aeternae" ("O eastern light, splendor of eternal light")
"O Rex gentium et desideratur" ("O king of the nations also longed-for")

The standard translation of the Latin text is by J. M. Neale (1818-1866), who also gave us the much weaker "Good King Wenceslas." He originally translated the first line as "Draw nigh, draw nigh, Emmanuel," but changed the text by 1861 (Reynolds, p. 155). The New Oxford Book of Carols gives an alternate translation (termed a revision) by T. A. Lacey, which according to Julian, p. 1721, appeared in the 1906 "English Hymnal." It appears, at first glance, a more accurate translation -- but distinctly worse as poetry (e.g. the last line of the first Latin stanza is "privatus Dei Filio," loosely, "deprived of the Son of God." Neale butchers this as "until the Son of God appear," but at least gets an easy-to-sing line. Lacey produced "far from the face of God's dear son").

Julian, p. 74, gives a full history of all this:
1. An early metrical rendering of the separate Antiphons was made by Canon William Cooke, and
appeared in the Cooke and Denton *Hymnal* of 1863. Canon Cooke's account of the same is:

"Where it is possible, the translator and arranger (who was William Cooke), took the words of Mr. A. J. Beresford Hope's translation of the hymn 'Veni, Veni Emmanuel,' in the *Hymnals N.*; retaining the prayer of the Prose Anthem for the Advent of Christ." The opening line of each Antiphon is: i. "O Wisdom, who o'er earth below;" ii. "Ruler and Lord, draw nigh, draw nigh;" iii. "O Rod of Jesse's stem, arise;" iv. "Key of the House of David, come;" v. "O Morning Star, arise;" vi. "O Thou on Whom the Gentiles wait;" vii. "Draw nigh, draw nigh, Immanuel."

2. A second translation by Earl Nelson appeared in the *Sarum Hymnal*, 1868, as "The Advent Anthems...."

3. These Antiphons were also translated by W. J. Blew, and included in his *Church Hymnal & Tune Book*, 1852.

4. Some time, Dr. Neale supposes about the 12th century [McKim, p. 9, notes that other prefer the thirteenth century], an unknown author took five of these Antiphons, and wove them into a hymn in the following order:-- st. i. O Emmanuel; ii. O Radix Jesse; iii. O Oriens; iv. O Clavis David; v. O Adonai. This hymn begins with the line:--

"Veni, veni, Emmanuel," and adding to each verse the refrain, which is not found in the original prose:--

"Gaude, gaude, Emmanuel Nascetur pro te, Israel." [McKim, p. 9, suggests a similarity to Zechariah 9:9, but the words are not parallel; they simply share the concept of a coming Messiah]

Daniel has given the full text in his *Thes. Hymn*. ii.336 (1844). From Daniel's text, Dr. Neale translated his:--

5. Draw nigh, draw nigh, Emmanuel, and published it in the 1st ed. of his *Mediaeval Hymns*, 1851, p. 119, in 5 stanzas of 6 lines. [This text went through various minor changes.] In the trial copy of *Hymns Ancient and Modern* in 1859, an altered version of Neale's translation was given beginning

6. O come, O come, Emmanuel.

And it was this version which took off, although it didn't stop the production of new translations; Julian already knew of three more in English and one in German. Reynolds, pp. 284-285, says in addition that Henry Sloane Coffin added translations of two more stanzas to Neale's version. "Emmanuel" ("God With Us") refers back to Isaiah 7:14, where Isaiah prophecies that the threat to Judah from Israel and Damascus shall ease before the new-born child Immanuel (as it is properly transliterated from the Hebrew) reaches the age of having moral sense. This prophecy is picked up in Matthew 1:23, which uses the Greek spelling "Emmanuel" (which worked its way into Latin and hence into the song). There is rather a curiosity here, in that Matthew normally translates the Hebrew himself, but in this particular version cites the previous Septuagint translation, which has in fact a mistranslation (Septuagint and Matthew read "a virgin shall bear a son," but the Hebrew reads "a young woman shall bear a son"). Clearly this ties in somehow with the Matthean doctrine of the Virgin Birth (which is found in full form only in Matthew; while Luke calls Mary a virgin at the time of her betrothal, he doesn't say that Joseph didn't touch her after that).

Several verses of the song refer to Emmanuel as a descendent of David. This does not come from Isaiah; again, it's Matthew who provides the link, giving a genealogy of Jesus going back to David (Matt. 1:2-16, though Matthew's genealogy omits several names known from the Book of Kings, plus it is at least six or seven generations too short to bring us from the Exile to the time of Jesus). All of this is somewhat reinforced by Luke. Luke never mentions Emmanuel, but he does have a genealogy linking Jesus to David (Luke 3:23-38), though it differs from Matthew's in irreconcilable ways. (Not that it matters. It was a thousand years from David to Jesus. By the time Jesus was born, everyone in Judea was descended from David, though not necessarily in the male line). Luke also provides much of the imagery of celebration at the arrival of the Messiah (see chapter 2).

John Mason Neale, whose translation made this song famous in English, is regarded as one of the great producers of hymns. His biography in Julian occupies more than five pages of small type (pp. 785-790). Some highlights:

"[He] was b[orn] in Conduit Street, London, on Jan. 24, 1818. He inherited intellectual power on both sides: his father, the Rev. Cornelius Nele, having been Senior Wrangler, Second Chancellor's Medalist, and Fellow of St. John's College, Cambridge, and his mother being the daughter of John Mason Good, a man of considerable learning. Both father and mother are said to have been 'very pronounced Evangelicals.' The father died in 1823, and the boy's early teaching was entirely under the direction of his mother.... He was educated at Sherborne Grammar School, and was afterward a private pupil, first of the Rev. William Russell, Rector of Shepperton, and then of Professor Challis.
"In 1836 he went up to Cambridge, where he gained a scholarship at Trinity College, and was considered the best man of his year. But he did not inherit his mathematical tastes, and had, in fact, the greatest antipathy of the study; and as the strange rule then prevailed that no one might aspire to Classical Honours unless his name has appeared in the Mathematical Tripos, he was forced to contend with an ordinary degree. This he took in 1840....

"He gained, however, what distinctions he could, winning the Members' Prize, and being elected Fellow and Tutor of Downing College; while, as a graduate, he won the Seatonian Prize no fewer than eleven times. At Cambridge, he identified himself with the Church movement, which was spreader there in a quieter, but not less real, way than in the sister University.

"In 1842, he married Miss Sarah Norman Webster, the daughter of an evangelical clergyman, and in 1843 he was presented to the small incumbency of Crawley in Sussex. Ill-health, however, prevented him from being instituted to the living. His lungs were found to be badly affected; and, as the only chance of saving his life, he was obliged to go to Madeira, where he stayed until the summer of 1844. In 1846 he was presented by Lord Delawarr to the Wardenship of Sackville College, East Grinstead.

"[Being offered a church post in Perth, he] was obliged to decline it as the climate was thought to be too cold for his delicate health. In the quiet retreat of East Grinstead, therefore, Dr. Neale spent the remainder of his comparatively short life, dividing his time between literary work, which all tended, directly or indirectly to the advancement of that Church revival of which he was so able and courageous a champion, and the unremitting care of that sisterhood of which he was the founder. He commenced a sisterhood at Rotherfield on a very small sale... but in 1856 he translated it to East Grinstead, where, under the name of St. Margaret's, it has attained its present proportions. The blessing which the East Grinstead sisters have been to thousands of the sick and suffering cannot here be told. But it must be mentioned that Dr. Neale met with many difficulties, and great opposition from the outside, which, on one occasion, culminated in actual violence.... He also found opponents in higher quarters; he was inhibited by the Bishop of the Diocese for fourteen years.... Dr. Neale's character, however, was a happy mixture of gentleness and firmness; he had in the highest degree the courage of his conviction.... while at the same time he maintained the greatest charity towards, and forbearance with, others who did not agree with him.

"His last public act was to lay the foundation of a new convent for the Sisters on St. Margaret's Day (July 20), 1865. He lived long enough to see the building progress, but not to see it completed. In the following spring his health, which had always been delicate, completely broke down, and after five months of acute suffering he passed away on the Feast of the Transfiguration (Aug. 6), 1866...."

Neale wrote several volumes of original hymns (listed on pp. 786-787 of Julian), as well as volumes on church figures and a commentary on the Psalms that was finished by his friend Littledate, but his most important work was as a translator: "It is in this species of composition that Dr. Neale's success was pre-eminent, one might almost say unique." (Julian, p. 787). When there were no doctrinal issues involved, his translations are said to have been both highly accurate and highly skilled. The one issue came when there were theological issues in the sources "The Roman Catholics accused him of deliberate deception because he took no pains to point out that he had either softened down or entirely ignored the Roman doctrines" in certain of his sources (ibid.). Julian, pp. 789-790, lists 66 commonly used hymns by Neale, and Julian's list does not represent his full output. None is familiar to me, although his "Jerusalem the Golden" is widely known. Reynolds, p. 155, reports that the tune "Veni Emmanuel" was first printed in 1856, in Thomas Helmore's Hymnal Noted; it was Helmore (1811-1890) who fitted the tune to this piece. He took it from a French manuscript that was not identified until 1967 -- probably because he apparently said it was in Lisbon when in fact it is the Paris manuscript listed above. - RBW

Bibliography

- Julian: John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes)

Last updated in version 4.2
File: CJ013
Venir Voir Bongo (Bongo Night)
DESCRIPTION: Come see Bongo night, tonight. "Dance your bongo in time." "Dance your bongo in line." Even Jackasses cannot resist.
AUTHOR: unknown
EARLIEST DATE: 1950 (Elder-FolksongsFromTobago)
KEYWORDS: dancing nonballad Caribbean
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
Elder-FolksongsFromTobago 7, "Venir Voir Bongo (Bongo Night)" (1 text, 1 tune)
NOTES [32 words]: Elder-FolksongsFromTobago: "The last night of a bongo session is really 'bongo night.' All bongo dancers attend to take part in the last lap and the best dancing and singing may be seen." - BS
Last updated in version 4.0
File: ElTo007

Venus and Adonis
DESCRIPTION: The singer, Adonis meets Venus in the forest and asks her for one kiss. She replies, "No! I can't love you!" He asks her to stay with him as night falls. She agrees: "you've fairly won my heart, And I from you, love, never more will part"
AUTHOR: unknown
EARLIEST DATE: 1893 (Broadwood/Maitland-EnglishCountySongs)
KEYWORDS: courting love dialog
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
Broadwood/Maitland-EnglishCountySongs, pp. 122-123, "Venus and Adonis" (1 text, 1 tune)
Roud #1383
NOTES [32 words]: Broadwood/Maitland-EnglishCountySongs (1893): "From Mr Grantham ...; he originally came from Sussex, and learnt the song sixty years ago there; he has since made it popular about Holmwood." - BS
Last updated in version 2.6
File: BrMa123

Venus, My Shining Star
DESCRIPTION: "Some think to love another is vain, But with them I disagree, None has ever come... 'Twixt Venus, my lover, and me. Venus, my star-kindled lover.... Sweet Venus mine, None as bright as my darling, So far, far above... I think how dear I love you...."
AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: love nonballad
FOUND IN: US(Ala)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 8, "Venus, My Shining Star" (1 text, 1 tune, probably defective)
Roud #11379
NOTES [48 words]: George M. Cohan wrote a piece, "Venus, My Shining Love," in 1894. I would not call this the same. But they might well have come from the same roots -- this looks like what would result if someone heard the Cohan song, remembered only a few fragments, and tried to turn it into a song. - RBW
Last updated in version 4.3
File: Brne008

Vermont
DESCRIPTION: "In vain we lavish out our lives To gather the empty wind. The choicest blessing earth can yield Will starve an hungry mind. Come and the Lord shall feed our sould With more substantial meat, With such saints in glory love, With such as angels eat."
AUTHOR: William Billings
Vermont Boys in Gardner, The

DESCRIPTION: "The boys from Vermont to Gardner did go, In search of a job, as you very well know." They are advice, "Don't leave old Vermont... They'll call you the scamps from the Green Mountain hills." The song lists those who left Vermont and came back

AUTHOR: unknown

EARLIEST DATE: 1939 (Flanders/Ballard/Brown/Barry-NewGreenMountainSongster)

KEYWORDS: hardtimes emigration return moniker

FOUND IN: US(NE)

REFERENCES (1 citation):
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 110-111, "The Vermont Boys in Gardner" (1 short text, 1 tune)

ST FING110 (Partial)

Roud #4660

NOTES [43 words]: I've tagged this as a moniker song because the second verse in Flanders et al looks like it belongs to a sequence of verses about people who left Vermont and got in trouble -- but with only one known version, and that only two verses long, I can't be sure. - RBW

Last updated in version 3.0

File: FING110

Vermont Farmer's Song, The

DESCRIPTION: "Did you ever hear tell of the farmers that live among the hills, Where ev'ry man's a 'Sov'reign' and owns the land he tills." The singer praises the strong men, the pretty girls, the stock, the workers, and presumably anything else he can think of

AUTHOR: Words: John Godfrey Saxe (1816-1887)

EARLIEST DATE: 1939 (Flanders/Ballard/Brown/Barry-NewGreenMountainSongster; reportedly written 1850; a tune -- not the traditional one -- was printed in _The Tabernacle_ in 1864)

KEYWORDS: farming nonballad home

FOUND IN:
Cohen-AmericanFolkSongsARregionalEncyclopedia1, pp. 35-36, "The Vermont Farmer's Song" (1 text)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 102-105, "The Vermont Farmer's Song" (1 text, 2 tunes)

Roud #4659

CROSS-REFERENCES:

Cf. "The Lincolnshire Poacher" (tune, according to Flanders et al)

File: CAFS1035

Vermont Sugar-Maker's Song

DESCRIPTION: "When you see the vapor pillars lick the forest and the sky, You may know the days of sugar-making then are drawing nigh." Describes sugar-making; "Sweetest joys indeed we sugar-makers know." "Bubble, bubble... goes the pan." Use of sugar is advised

AUTHOR: Perrin B. Fiske ? (born 1837)

EARLIEST DATE: 1931 (Flanders/Brown-VermontFolkSongsAndBallads)

KEYWORDS: food work nonballad

FOUND IN: US(NE)
REFERENCES (3 citations):
Flanders/Brown-VermontFolkSongsAndBallads, p. 33, "Vermont Sugar-Maker's Song" (1 text)
Linscott-FolkSongsOfOldNewEngland, pp. 238-239, "Maple Sweet" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 26, "Maple Sweet, or, Vermont Sugar-Maker's Song" (1 text)
ST FlBr033 (Partial)
Roud #5444 and 3737
File: FlBr033

Vernita Blues
DESCRIPTION: Singer "can't get along" with Vernita. "...tell her to hurry home." When she came home last night "the moon was shining bright." He met Alberta across the sea; she wrote him no letter. He would have Vernita change her mind and "treat me nice and kind"
AUTHOR: unknown
EARLIEST DATE: 1937 (recording, Sleepy John Estes)
KEYWORDS: love request rejection derivative nonballad parody lover
FOUND IN: US(SE)
RECORDINGS:
Sleepy John Estes, "Vernita Blues" (Decca 7342,1937; on USChartersHeroes)
CROSS-REFERENCES:
cf. "Alberta Blues" (original source)
NOTES [175 words]: Estes is taking off on Mississippi Shieks' "Alberta Blues." Shieks sing "Alberta, Alberta, where'd you stay last night... Come home this morning sun is shining bright" while Estes's Vernita came home "this morning ... the moon was shining bright." Singers that cover the "across the sea" verse are singing about their own lover. So, Furry Lewis sings, "I see Roberta going 'cross the sea"; Jimmy Gordon sings, "Alberta went across the sea." In keeping with the idea of the original, Estes would have his Vernita across the sea. Instead he copies the Shieks' line "I met Alberta way across the sea"; he's not only talking about the Sheiks' lover rather than his own, but, unlike other covers, he meets her there, as the Shieks do. Finally, Estes uses two tunes, neither anything like the Shieks' "Alberta Blues." To take Henry Lewis Gates Jr's term, there's "Signifyin(g)" going on here, but I don't understand how it works. Is "Vernita Blues" parity? Respectful referencing? Or something else? The liner notes for USChartersHeroes is silent on this.
- BS
Last updated in version 5.2
File: RcVernBl

Versos de Montalgo
DESCRIPTION: Spanish. First line: "En el mil nueve cientos y diez -- Y los cuento sin edal...." Montalgo is killed from ambush in 1910 ten years after he killed Encarnacion. A month later, his body is found. His family mourns. Last verse says the other verses are lies
AUTHOR: unknown
EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)
KEYWORDS: Mexico homicide death trick foreignlanguage
FOUND IN: Mexico
REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, pp. 302-303, "Versos de Montalgo" (1 text, 1 tune)
NOTES [73 words]: Sandburg-TheAmericanSongbag prints this report from Frank J. Dobie: "In the year 1900, Encarnacion Garcia waylaid and killed another Mexican in Cameron County. Montalgo, a Mexican deputy sheriff, rode up on Encarnacion as the latter was burying his victim. Encarnacion resisted arrest, or at least Montalgo always so claimed, and Montalgo killed him. Ten years later to a day, Encarnacion's gente got their revenge by killed Montalgo." - RBW
File: San302

Very First Time I Saw My Love, The
DESCRIPTION: "The very first time I saw my love, I was very sick in bed, And the only request I asked of her Was to tie up my head. O, love it is a killing thing, Did you ever feel the pain?" The
singer wishes his love were a rose and he a gardener.

**AUTHOR:** unknown

**EARLIEST DATE:** 1940 (Peters-FolkSongsOutOfWisconsin)

**KEYWORDS:** love rejection flowers floating verses disease

**FOUND IN:** US (MW)

**REFERENCES** (1 citation):

*Peters-FolkSongsOutOfWisconsin*, p. 128, "The Very First Time I Saw My Love" (1 text, 1 tune)

Roud #4233

**NOTES** [21 words]: Just about every word of this floats, but I don't recall the combination existing except in the Jacobs family of Wisconsin. - RBW

_Last updated in version 2.6_

_File:_ Pet128

### Very Same Lord, The

**DESCRIPTION:** Chorus: "Very same, very same, Very same Lord went in the lion's den." Verse response: "Very same Lord went in the lion's den." Verse calls include floaters (see notes for examples)

**AUTHOR:** unknown

**EARLIEST DATE:** 1960 (LomaxCD1708)

**KEYWORDS:** Bible floating verses non-ballad religious

**FOUND IN:** US (SE)

**Roud #** 17294

**RECORDINGS:**

*Silver Leaf Quartet, "The Very Same Lord" (on LomaxCD1708)*

**NOTES** [39 words]: Daniel in the lion's den is from Daniel 6. The floating calls include "One of these days 'bout twelve o'clock ... This old world's gonna reel and rock" and "When I get to heaven gon' sing and shout ... There's nobody to turn me out." - BS

_Last updated in version 5.0_

_File:_ RcVeSaLo

### Vesta and Mattie's Blues

**DESCRIPTION:** "I've got a belly full o' whiskey an' a head full o' gin, The doctors say t'will kill me but they don't say when." Chorus: "'I'm a long line skinner an' my home's out west, Lookin' for a man to buy me a hobble dress." Verses float between blues

**AUTHOR:** unknown

**EARLIEST DATE:** 1926 (Arrangement copyright by W. C. Handy)

**KEYWORDS:** floating verses drink love separation clothes

**FOUND IN:** US

**REFERENCES** (1 citation):

*Handy/Silverman-BluesAnAnthology*, p. 60, "Vesta and Mattie's Blues" (1 text, 1 tune)

**CROSS-REFERENCES:**

cf. "Easy Rider" (floating lyrics)

**NOTES** [60 words]: This looks to me like another one of those blues collections of floating verses (in addition to the first, from "Cocaine Blues" or the like, the second is from "Easy Rider": "Pretty papa, pretty papa, look what you've done: You made your mama love you, now your woman's come"). The notes in Handy, however, imply that it is an actual folk song, so here it is. - RBW

_File:_ Handy060

### Veteran, The

**DESCRIPTION:** "'Twas on one Sabbath morn the bells did chime for church, The young and gay were gathering there around that rustic porch." A veteran accuses them of ignoring him. He points to his gravestone, says no one recalls him, and asks to be remembered

**AUTHOR:** unknown

**EARLIEST DATE:** 1971 (Copper-ASongForEverySeason)

**KEYWORDS:** ghost burial soldier

**FOUND IN:** Britain (England (South))
Veteran's Song, The

DESCRIPTION: The Union veteran lists all the fights he's fought, and all the wounds he's received, and notes that he consistently gave better than he got. He says "[I] will not sheathe my sword Until from Florida to Maine the Stars and Stripes shall proudly float"

AUTHOR: words: John Ross Dix

EARLIEST DATE: 1864 (broadside copyright)

KEYWORDS: Civilwar soldier injury

HISTORICAL REFERENCES:
July 21, 1861 - First Battle of Bull Run
May 31-June 1, 1862 - Battle of Fair Oaks/Seven Pines
Sept. 17, 1862 - Battle of Antietam
Dec. 13, 1862 - Battle of Fredericksburg

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 392, "The Veteran's Song" (1 text)
Wolf-AmericanSongSheets, #2456, p. 165, "The Veteran's Song" (2 references)
Roud #11754

BROADSIDES:
LOCSinging, amss002964, "The Veteran's Song" ("Come gather 'round the Camp-fire -- and till the break of day"), Charles Magnus (New York), 1864

CROSS-REFERENCES:
cf. "Old Virginia Low Lands" (tune, according to the broadsides)

NOTES [264 words]: This is unquestionably a composed song, and not about an actual individual. You don't take "a grapeshot in my knee" and walk again thereafter! Nonetheless, the mention of the grapeshot is in the original John Ross Dix poem.

There are other signs of confusion in the song -- e.g. there is a reference, between the mention of Fair Oaks and that of the Peninsula, to service in "Fighting Joe's Brigade" and crossing the Rapidan at Culpeper with Averell. But "Fighting Joe" Hooker never commanded a brigade in combat in the Peninsular campaign; he was already in charge of a division. And while William Woods Averell did lead a rearguard action in the Peninsula, it was during the retreat to the James.

The reference to Culpeper is probably an errant reference to the Chancellorsville campaign. The reference to General Bragg also seems out of place in the story of an Eastern soldier; Braxton Bragg spent his entire combat career in the west (although he did spend some time at a desk job in Richmond after being forced out of field command -- but that was long after any datable event in the song, and apparently after the poem was copyrighted!). Nonetheless that mention too is in the original Dix poem.

The copyright on the Library of Congress broadside is from 1864, but the last event specifically mentioned is the Battle of Fredericksburg in late 1862. I suspect it took author Dix most of a year to sell the thing. I note that he was a fairly prolific songwriter (there are five poems by him in the "Same Tune" references) -- but this is the only item to reach tradition at all. - RBW

Last updated in version 5.0

File: Br3392

Veterans' Song

DESCRIPTION: "We are veteran union boys, We uphold the Constitution, We'll help the boys to win this strike...." The singer recalls fighting against slavery in 1861, and for Wall Street in 1916, and now wants repayment. The singer says to join the union

AUTHOR: unknown

EARLIEST DATE: 2001 (Lynch, according to Cohen)

KEYWORDS: labor-movement strike Civilwar

HISTORICAL REFERENCES:
Dec 1936-Feb 1937 - General Motors Strike

FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 415-416, "Veterans' Song" (1 text)
File: CAFS2415

Vi Styrté Utover Atlanten (We Set Out Over the Atlantic)

DESCRIPTION: Swedish shanty. No story line, just sailing comments and complaints. i.e. "Callao was our port, so we go... Like a louse on a tarry fist." Chorus: "Hala hem! Hala hem! Hala hem a belagg! (Haul them home, haul them home, haul them home and belay)"

AUTHOR: unknown
EARLIEST DATE: 1903 (Sternvall, _Sang under Segel_ )
KEYWORDS: foreignlanguage shanty sailor
FOUND IN: Sweden
REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, p. 552, "Vi Styrté Utover Atlanten" (2 texts-Swedish & English, 1 tune)
Hugill-SongsOfTheSea, p. 30, "Vi Styrté Utover Atlanten" (1 text, 1 tune)
NOTES [69 words]: Note in Sternvall that this was sung aboard the Richelieu of Stromstad in 1903. - SL
This is not unlikely, since the late nineteenth century was they heyday of the South American guano trade (for which see the notes to "Tommy's Gone to Hilo"). Ilo and Callao were the two chief ports of this trade. And, of course, carrying guano was one of the less pleasant jobs for a sailor, and did generate complaints. - RBW
Last updated in version 5.0
File: Hugi552

Vicar of Bray, The

DESCRIPTION: "In good King Charles's golden days... A zealous high churchman was I, and so I got preferment." In the reigns that follow, the Vicar changes his opinions to suit the monarch, "That whatsoever king shall reign, I'll be the Vicar of Bray."

AUTHOR: unknown
EARLIEST DATE: before 1813 (broadside Bodleian, Douce Ballads 4(49))
KEYWORDS: clergy political royalty
HISTORICAL REFERENCES:
- 1660-1685 - Reign of Charles II (an Anglican, but devoted to "High Church" and probably baptised Catholic on his deathbed)
- 1685-1688 - Reign of James II (brother of Charles II; Catholic)
- 1688 - Glorious Revolution. William III of Orange overthrows James II in his own behalf and on behalf of his wife, James's daughter Mary II. William is Dutch, and favors a more Reformed faith.
- 1688-1702 - Reign of William III (first cousin of Mary and nephew of James. Mary died in 1694)
- 1702-1714 - Reign of Anne (second daughter of James II; Protestant but conservative)
- 1714-1727 - Reign of George I (a cousin of Charles II and James II, and far down in the line of succession -- but the closest relative of the Stuarts to be safely Protestant)
FOUND IN: Britain(England) US(SE)
REFERENCES (8 citations):
Chappell/Wooldridge-OldEnglishPopularMusic II, pp. 122-123, "The Country Garden, or, The Vicar of Bray" (1 text, 1 tune)
Morris-FolksongsOfFlorida, #210, "The Vicar of Bray" (1 text)
Jolly-Miller-Songster-5thEd, #78, "The Vicar of Bray" (1 text)
Silber/Silber-FolksingersWordbook, p. 314, "The Vicar of Bray" (1 text)
Olson-BroadsideBalladIndex, ZN1416, "In Charles the second's Golden Reign"
DT, VICARBRY*
ADDITIONAL: Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, pp. 124-126, "(The Vicar of Bray)" (1 text)
Roud #4998
BROADSIDES:
Bodleian, Douce Ballads 4(49), "The Time Server, or, Vicar of Bray," T. Evans (London), 1790-1813
CROSS-REFERENCES:
cf. "When the Rebels Come A-Marchin'" (theme)
SAME TUNE:
The American Vicar of Bray ("When Royal George ruled o'er this land and loyalty no harm meant")
(Rabson-SongbookOfTheAmericanRevolution, pp. 62-63)
NOTES [7035 words]: According to Nettel, p. 126, "the song seems to have been derived from an early one by Ned Ward called *The Religious Turncoat*, sung to the tune of *London is a fine Town.*" Perhaps true, but this is far better known.
Although the song is mostly a commentary on political trimming, it also reveals the strange and complex religious situation in late seventeenth century England. The ferment had been rising since the death of Elizabeth, really: James VI and I (reigned over England 1603-1625, having previously been king of Scotland) was inclined toward absolute monarchy, and his son Charles I (reigned 1625-1649) was even more so. This also naturally inclined them toward a hierarchical, ritualistic church. Neither king was popular, so they could do little to prevent the rise of the hard-line puritan denominations.
And then, of course, came the rebellion against Charles I, with Scotland turning to the Covenantant version of Presbyterian and England increasingly Puritan. When Oliver Cromwell died and the Commonwealth crumbled, Britain restored the monarchy, but it didn't at once solve the issue of the national faith. And, of course, for many years, the monarch had been the primary influence on the church: Henry VIII had instituted the Anglican church, Edward VI (or, rather, his ministers) had tried to codify it, then Mary I had inclined back toward Catholicism, leaving it for Elizabeth I to try to find a middle road.
It doesn't seem to have been a particularly big deal to Charles II on his restoration. Clark, p. 18, writes, "The king himself was the son and heir of one who was regarded as a martyr for the church of England, but he never showed much feeling for that church. He was without serious personal religion, and his theological opinions, so far as he had any, were those of the deism which was by this time common among unprejudiced men of position. He was therefore inclined to be tolerant of differences of belief, and he was disposed to be particularly indulgent to the Roman Catholics, that body among his subjects who were the most generally feared and ill-treated." Hence, perhaps, the description of the era as a "golden time"; there wasn't much persecution of anyone.
But there seemed to be something about Catholicism that struck a note in the heart of all the Stuarts. Prall, p. 44, records that "Charles II had developed a feeling of sympathy for the Roman Catholic Church and for French ways during his years of exile. How deeply his religious views went is certainly problematic, but there was an air about the court at Versailles [where Charles II spent much time after his father's execution and his own exile], Catholic and monarchical, that deeply impressed the young man in exile."
Certainly Charles liked control -- in the latter years of his reign, funded by a subsidy from France as well as revenues voted him for life by his subjects, he dispensed with parliament (Trevelyan, p. 22). Hence, presumably, the line in the song, "Kings are by God appointed" (something his father and grandfather believed even more profoundly; James I had actually written a book *Trew Law of Free Monarchies*, which set forth his belief in the Divine Right of Kings; Davies, p. 30. Charles I didn't write any books, but he did say that he "owe[d] the account of [his] actions to God alone," and that a king "cannot be tried by any superior jurisdiction"; Davies, p. 32. Compare also the quotes from Charles I's trial in Wedgwood-Coffin, pp. 121-134. Somehow, that didn't stop parliament from executing him). Charles II is said to have joined the Catholic church on his deathbed (Kenyon, p. 224; Prall, p. 89).
And Charles II had no heir; he had sundry illegitimate children, the most important of whom became Duke of Monmouth, but even when England had had illegitimate Kings (William the Conqueror, Henry VII), great effort was made to pretend they were legitimate. Nor was Monmouth to prove a particularly good leader; shortly after his father's death in 1685, he tried to raise a rebellion (Chandler, p. 3, and most of the rest of his book; Trevelyan, pp. 26-27; Clark, pp. 113-115, etc.), and was quickly quashed at the battle of Sedgemoor; he was executed, and his followers suffered very badly (Kenyon, pp. 228-229), as songs of the time tell:
Oh Lord, where is my husband now --
Where once he stood beside me?
His body lies at Sedgemoor
In grave of oak and ivy;
Come tell me you who beat the drum,
Why am I so mistreated? (Chandler, p. 92; Alexander, p. 268, notes that there are exceptionally many tales of ghosts told about the Sedgemoor battlefield).
But that left only one other possible successor to Charles II: His brother James (II and VII). James,
contrary to the song, did not "usurp" the throne -- but he was Catholic. Proudly and openly Catholic. Maybe it was the family attitude; maybe it was the effects of the exile he had shared with Charles II. But he openly professed the Roman faith (Prall, p. 46). At this time, Catholics were barred from almost every office in England by the Test Act and the penal laws. And here was one on the throne! (It is perhaps possible that a parliament might have barred James from the throne before his accession, but as noted, Charles II managed to avoid summoning parliament in the latter years of his reign; they had no opportunity to do so.)

What's more, James gained firm control in the aftermath of Monmouth's rebellion, and although he failed to induce parliament to repeal the penal laws against Catholics (Trevelyan, pp. 33-34; Kenyon, p. 229, says that he never even raised the issue), he "did" induce them to vote him subsidies for life (parliament would learn from this, and never again give a monarch life subsidies; Trevelyan, p. 26). Free of financial needs, James protracted the parliament after it met for just a week and a half (this even though it was the most pro-Monarch parliament in decades; Prall, p. 92, says that its composition would have "made any Tudor or earlier Stuart king weep with envy"). Free of outside restrictions, James began to show clear favor to Catholics -- and to turn the machinery of government over to them ("Every effort was made to recruit Catholics and suitable Dissenters as magistrates and sheriffs" -- Kenyon, p. 238). And he was intent on creating a standing army -- something that was anathema to both the radical Whigs (because they didn't trust him) and the otherwise reliable Tories (because they remembered Cromwell and the Commonwealth and what it had done to the Church of England; Trevelyan, pp. 29-30). Trevelyan, p. 34, writes, "James, in short, in his desire to restore Romanism in England, found it necessary to become an absolute monarch like the other Princes of Europe."

The reference to the Vicar "read[ing] the Declaration" in the reign of James is perhaps somewhat confusing, because the natural thought would be that he is referring to the Declaration of Right, issued by William and Mary when they came to the throne. But James had made his own Declaration -- the Declaration of Indulgence (1687). This was, in effect, a unilateral repeal of the Test Act and anti-Catholic legislation (Prall, p. 126). This, on its face, was a liberal move -- James not only lifted the restrictions on Catholics but on Protestant Dissenters (Kendall, p. 236). But it was clear that he meant to use it to appoint more Catholics to high positions. And -- the key point, this -- he had done it without consent of parliament. The Test Act might be needless; it was certainly (by modern standards) odious, but it was the law. What James had done was patently unconstitutional. Fortunately for the peace of the country, James's two daughters, Mary (born 1662) and Anne (born 1665), were safely Protestant, and Mary, James's heir, was safely married to the equally Protestant William of Orange. Unfortunately, James's first wife Anne Hyde had died in 1671. And his second wife, Mary of Modena (1658-1718), was Catholic (Clark, p. 77). Parliament had opposed this marriage in 1674, but Charles II had allowed it to go forward (Kenyon, p. 209). It had looked for a time as if it wouldn't matter; Mary became pregnant five times, and none of the children lived (Kenyon, p. 239, attributes this to a venereal disease -- James's, not Mary's). And she had been barren for several years by the time James came to the throne. But then, in late 1687, it was announced that she was pregnant (Prall, p. 173). And the child proved to be a boy -- the future Old Pretender, "James III," of Jacobite fame. He proved to be not a very forceful character, but he was healthy, and everyone knew he would be raised Catholic, and he was now heir to the throne (Trevelyan, p. 49). The fragile religious balance in England was suddenly no balance at all. And across the channel was William of Orange, stadtholder of the Netherlands, the husband of James's daughter Mary. Being both James's nephew (he was the son of James's older sister Mary) and his son-in-law, he had long expected to succeed James (Prall, pp. 173-175). And, indeed, he desperately *needed* to succeed James, because his tiny country was trying to hold off the Frane of Louis XIV, and he could hardly hope to hold out much longer on his own. (This was a big reason Louis XIV had paid off first Charles II and then James II: To keep England from joining the Dutch war on the side of a fellow Protestant nation.)

On June 30, 1688, a group of English barons, frightened of James and his policies, issued an appeal to William of Orange to do something about the King (Trevelyan, p. 50; Clark, p. 127; Kenyon, p. 243, described William as actively inducing them to make their appeal; this may be his interpretation of a comment by William that he would not intervene in English affairs unless invited. For this situation, see Clark, p. 127f., Prall, p. 174ff.). Whatever William's original intentions, once the invitation came, he pounced. His timing was excellent; the French navy was unavailable and could not stop him (Clark, p. 129), and the French army headed off on a wild goose chase into Germany (Clark, p. 130; Trevelyan, p. 56). William managed to get to sea by November. And he succeeded in a great gamble: He chose to sail past the English fleet (which, to be sure, was in a state of near-mutiny after James had installed Catholic chaplains; Clark, p. 132). Helpful weather allowed him to sail past them and land in the
southwest of England; the conditions worked so well that people called it a "Protestant Wind" (Kenyon, p. 249); note the reference in the song to the "new wind.

James of course was still "in possession" in England, but it was not to last. The people were learning the tune "Lillibullero" (Trevelyan, p. 58), which was to "whistle James from his throne," and the lords started bailing out not long after (Trevelyan, p. 61). Hence the Vicar set aside the "doctrine of non-resistance" and "passive obedience," which basically meant, when ordered by a monarch to do something immoral, to refuse to do it but remain loyal (Clark, p. 33; the doctrine is stated most explicitly in 1 Peter 2:13-17, but is in accordance with passages such as Matthew 5:39). With the whole country turning against him, James's government fell apart.

The outcome was settled when James went into a panic. Everyone expected a parliament to be called -- but James, rather than letting it meet and hoping to dominate it, burned the writs of summons and fled to France (Prall, pp. 237-238). Perhaps, with his absolutist trend of mind, he thought that the government would be paralyzed -- it was, after all, the King's government, and without him parliament could not meet. In theory (cf. Trevelyan, p. 67). In practice, they managed to use a legal fiction to cover up what had happened. By fleeing, James II was held, after some discussion, to have abdicated (Kenyon, pp. 254-257; Prall, p. 261; Trevelyan, p. 77). Parliament was regarded as having been properly summoned. And that parliament declared the infant James son of James (who of course had gone off with his father; Kenyon, p. 255) illegitimate, or at least ineligible for the crown (Kenyon, pp. 259-260) because of his presumed Catholicism (Trevelyan, pp. 77-78).

Another compromise made the William of Orange and James's daughter Mary joint monarchs -- William III and Mary II -- with William being given control but it being understood that whichever lived longer would be sole monarch after the death of the other, and their children if any would succeed them, with Mary's sister Anne being next in line. (Since William was a dozen years older than Mary, and sickly, it was expected that she would outlast him, so it wasn't expected that the joint monarchy would matter. As it turned out, Mary died of smallpox in 1694 at the age of just 32 (Gregg, p. 101), and William in 1702, and they had no children -- a problem suffered by several other Stuarts as well).

A series of additional compromises -- the "Glorious Revolution" -- assured greater religious freedom and a more constitutional government, with an independent judiciary and stronger parliamentary controls (Trevelyan, p. 88, etc.), enshrined in the "Declaration of Right" (Trevelyan, p. 79). Not everyone was reconciled to the Revolution -- most of Ireland would follow James II to the banks of the Boyne, and Scotland would later break out in the Jacobite rebellions -- but the matter was pretty well settled in England, and what England said, went. Hence the Vicar's prompt conversion.

(Incidentally, it was probably a very good thing that James was displaced. Had William and then Anne not been monarchs at the start of the eighteenth century, England would have been less anti-Catholic, and the France of Louis XIV would very likely had won the War of the Spanish Succession, resulting in France dominating all of Europe -- possibly for centuries to come.)

William himself, and his closest Dutch advisors, were "Calvinists in belief, congregationalists in religious observance -- the English dissenters were in a very real sense their coreligionists" (Kenyon, p. 236). But the Netherlands by this time was fundamentally tolerant; William did not impose any real religious restrictions. The Vicar needed only to return to the Protestant fold. But then Mary died, followed by William, and Anne took the throne. William and Mary had in effect governed from the center of the newly-forming Whig/Tory spectrum -- the deposition of James II was entirely a Whig idea, but James's behavior had forced most Tories to join the anti-James crowd (Trevelyan, pp. 76-77); only the Jacobite extremists still held out for the full Tory position. Anne wanted no part of this; she had the Stuart conservatism in a fairly pure form, and insisted on a Tory government -- although Gregg, p. 134, suggests that she disliked the whole idea of parties and factions, and eventually she was put off by the "High Tories" and tried to balance Tories and Whigs. Still, most agree that she was a firm believer in High Church Anglicanism (e.g. Gregg, pp. 15-16), which was a key tenet of the Tories, and even Kenyon, who thinks she wasn't so strongly Anglican, admits that everyone "thought" she was (Kenyon, p. 299). And, politically, even Kenyon admits that her "reign opened with a bang, with the dismissal of every Whig in sight and their replacement with firm Tories" (Kenyon, p. 300).

By 1707 she had settled on a policy of working with anyone who would work with her (Gregg, p. 255). It must have been great for the Vicar.

There is however agreement (e.g. Kenyon, p. 299) that she had no use at all for the habit of "occasional conformity" -- the fairly common practice of a Dissenter going to an Anglican church a few times a year to meet the requirements of the Test Act, allowing him to serve in government. Anne at the start of her reign tried to promote a law against occasional conformity, which failed
(Gregg, pp. 162-163), but in 1711 she pushed through a bill stopping this practice (Clark, p. 222), which the Vicar naturally approved of, as long as it was on the statute books. It didn't last long. Anne herself died childless in 1714. Which revived the succession problem. When the Glorious Revolution took place, the succession had been defined only as far as Anne, to succeed William and Mary; Anne had just given birth at that time to the future Duke of Gloucester, and it seemed likely that the succession could pass through him. But the Stuarts truly were jinxed, genetically as well as historically. Something caused them to have few (and often emotionally troubled) children. It is possible that this is due to the genes of King Charles VI of France. The mad king was the father of Queen Katherine of Valois, wife of Henry V. Her son by Henry V, who became King Henry VI, was feeble-minded and had at most one son. By her second husband/paramour Owen Tudor, Katherine was the grandmother of King Henry VII -- and while Henry VII was healthy, his heir Henry VIII's wives repeatedly miscarried, and of his three legitimate and one illegitimate children to reach the age of one year, none would have offspring of their own. Charles I was the great(x6)-grandson of Charles VI -- via Katherine of Valois, Owen Tudor, Henry VII, Margaret Tudor, James V of Scotland, Mary Queen of Scots, and James VI and I -- and had nine legitimate children, six of whom died without legitimate issue. Of the remaining three, James II, like Henry VIII before, caused his wives to miscarry repeatedly, and Mary the mother of William of Orange had only one child. William and Mary, both grandchildren of Charles I, were childless, and Mary herself had been through miscarriages. James the Old Pretender had two sons, but neither produced a legitimate heir. And Anne -- well, Anne went through many pregnancies, almost all of which produced babies who died very young. The child of 1689 lived to become the Duke of Gloucester -- but then died in 1700 while still a boy. That produced a crisis, which William of Orange sort of resolved by passing the Act of Settlement in 1701 (Prall, pp. 287-288). This made it official: A Catholic could not ascend to the throne of England (later broadened to all of Britain by the passage of the Act of Union in 1707), nor could the monarch marry a Catholic. This was the "Protestant Succession." Anne had repeatedly talked, at the end of her life, of passing the throne to the Old Pretender, who was after all her closest living relative (her half-brother). Thackeray wrote, "Had the Queen lasted a month longer; had the English Tories been as bold and resolute as they were clever and crafty; had the Prince whom the nation loved and pitied been equal to his fortune, George Louis had never talked German in St. James's Chapel Royal" (quoted in Sinclair-Stevenson, p. 11). But Anne died too soon, and the law was not altered. The hunt was on for a Protestant heir. In fact, the Protestant heir was already known -- except that he was far down the line of succession. Several people could have supplanted him -- but they would have had to give up their Catholic faith. It really helps to see a genealogy here; I used the one in Oman, p. 458. Under strict blood succession, the heirs of Anne (after setting aside the Old Pretender) would have been the descendants of Henrieta, the daughter of Charles I who had married Philip, Duke of Orleans. These were, apart from the Old Pretender, the only legitimate descendants of Charles I. But they were all Catholic. That left the offspring of Elizabeth, the daughter of James I. (She and Charles I were the only children of James I to live to have children.) Elizabeth had had a truly sad history: Born in 1596 (Oman, p. 1), her early portraits show a very pretty red-haired girl, who apparently was also quite clever (Oman, p. 36). Not too surprisingly, half a dozen princes were mentioned as possible marriage prospects (for the list, see p. 469 in Oman's index). Somehow, though, James decided to favor the suit of Frederick V, who, when he came of age in 1614, would be the Elector Palatine of the Holy Roman Empire (Oman, pp. 52-53). James's wife Anne of Denmark wasn't so happy (Oman, p. 62), but the young pair (Frederick was the older by just a few days; Oman, p. 54) were formally betrothed at the end of 1612. (Some think that Shakespeare's "The Tempest," or at least the Masque in IV.I.106 and following, was modified to suit her wedding; we know, according to The Riverside Shakespeare, p. 1606, that it was performed as part of the elaborate marriage festivities.) Dill, p. 33, describes Frederick as "young, handsome, charming... and a Calvinist," but not even that combination of traits could bring calm to Germany. The rest of Elizabeth's life was not so happy. Frederick soon decided to accept the vacant throne of Bohemia (Oman, p. 170), against the advice of most of those around him (Wedgwood-Thirty, pp. 97-99: the Bohemians, after all, had just ousted the previous King even as he was being elected Holy Roman Emperor; Wedgwood-Thirty, pp. 90-97). That decision put Frederick squarely at the center of the Thirty Years' War; Bohemia, which was trying assure its Protestantism, was the front line. Elizabeth came to be called "The Winter Queen," because it was foretold that her husband, "The Winter King," would vanish with the snows (Oman,
Earl of Warwick (died 1471). Warwick became an earl in the reign of King Henry VI, to whom he
many instances of turning one's coat. The greatest example I can think of is Richard Beauchamp,
allegiance is by no means unknown in British history. The Wars of the Roses in particular brought
Although there does not seem to have been an actual Vicar of Bray, this sort of shifting-of-
Vicar of Bray. But the various other candidates aren't much better.

Faced two Jacobite rebellions (1715 and 1719), there was never any serious danger of his
offspring at all, and Rupert had no legitimate children. That left three: Charles Louis, the Elector
Palatine (restored after the 1648 Peace of Westphalia, but with reduced territory; Dill, p. 37), whose
offspring were Catholic; Edward, whose offspring were Catholic, and Sophia, who married the
Elector of Hanover. (It is interesting to note that the Guelfs of Hanover had only recently become
electors -- they were given a new, ninth electorate in 1692; Dill, p. 43. Thus the Hanoverian
dynasty only became Electors “after” the Glorious Revolution!)

By 1710, it was of course clear that none of the people ahead of her would turn Protestant, so
Elizabeth’s daughter Sophia became Anne’s heir apparent. She did not quite live to succeed, dying
in 1714 at the age of 84 (perhaps, some have argued romantically, as a result of news from
England which seemed to imply that Anne would disinherit her; Sinclair-Stevenson, pp. 13-15).
And so, in default of anyone else, George Lewis, Elector of Hannover, became King George I of
England. He was not in any way exceptional -- Sinclair-Stevenson, p. 24, quotes an unnamed
source as saying, “To imagine George I possessed any exalted views regarding either the
supremacy of the Protestant religion or the economic and progressive development is to credit a
mollusc with the aspirations of an eagle.” As it turned out, none of his descendants to the present
day has been exceptional, either (except George III, who was exceptional for stupidity); the only
one whom I can imagine making even a decent ruler in his own right is George V. But England had
had its handsome Plantagenets and its triumphant Lancastrians and its romantic Stuarts; maybe it
had had enough of exceptional monarchs. George was much laughed at -- for his lack of English,
his two ugly mistresses, his clan of German friends (Sinclair-Stevenson, p. 26). But even though he
faced two Jacobite rebellions (1715 and 1719), there was never any serious danger of his
overthrow. Even Our Vicar had little to say about George’s theology -- except that he would follow
it.

The reference to George arriving in Pudding Time has perhaps as many as three meanings. It
refers to a the beginning of a meal, as George was the beginning of a new dynasty. It also implies
a good meal, in which case the Vicar might be using it to try to compliment the new king. And --
well, George I, by the time he succeeded to the English throne, was rather pudgy, and his
expansive cheekbones made him appear pudgier. He had the look of a man fond of his pudding.
Many candidates have been proposed for the "real" Vicar of Bray, although I don't believe any of
them. The earliest is the one supported by Nettel, p. 124: Simon Alwyn, who was Vicar during the
reigns of Henry VIII, Edward VI, Mary I, and Elizabeth I, and thus went from Catholic to Protestant
to Catholic to Protestant. This proposal of course has two problems: First, it has nothing to do with
the song (which refers to events a century after Alwyn’s death), and second, many clerics went
through this lurching process in the years from 1536 to 1558; there is no reason to choose the
Vicar of Bray. But the various other candidates aren’t much better.

Although there does not seem to have been an actual Vicar of Bray, this sort of shifting-of-
allegiance is by no means unknown in British history. The Wars of the Roses in particular brought
many instances of turning one's coat. The greatest example I can think of is Richard Beauchamp,
Earl of Warwick (died 1471). Warwick became an earl in the reign of King Henry VI, to whom he
initially gave his loyalty (Ross-Wars, p. 34). But then he joined the opposition under the Duke of York (Ross-Wars, p. 31). Eventually he became one of the "Yorkist Earls" who invaded England to overthrow Henry VI (Ross-Wars, p. 45). When York was killed, it is possible that Warwick thought to try to rule again through Henry, but then Henry VI fell back into the hands of Queen Margaret (Ross-Wars, p. 52), so Warwick, in desperation, joined with York's son Edward IV, who went on to become King.

Warwick had become "The Kingmaker" (Ross-Wars, p. 54), but soon grew disillusioned with his role and began to intrigue on behalf of Edward IV's brother George of Clarence (Ross-Wars, p. 77). This failed, so Warwick eventually made a deal with ex-Queen Margaret and the French to support the old King Henry VI (Ross-Wars, p. 85). They briefly drove out Edward IV, and "re-adopted" (their spelling, and their invented word; Kendall, p. 100) King Henry. But Edward IV killed Warwick at the Battle of Barnet (Ross-Wars, p. 90). The Kingmaker's career was over.

But Warwick at least was overt in his actions. A better example of the pure trimmer comes in the form of the brothers Thomas Stanley (c. 1435-1504), later Earl of Derby, and his brother Sir William Stanley (c. 1440-1495). Thomas Stanley succeeded his father as Lord Stanley in 1459 (a title bringing with it control of the Isle of Man); this was in the reign of Henry VI, though the Wars of the Roses were already underway. Longford, p. 48, says that Henry VI admitted him to the Order of the Garter (though Kendall, p. 381, attributes this to Richard III), then Edward IV made him Steward of the Household. Stanley retained power under Richard III, even though he had married Margaret Beaufort (the mother of the future Henry VII) around 1482. He brought an army to Bosworth (where Richard III died), carefully did not fight in the battle, but when Richard died, reportedly put the crown on Henry VII's head.

That's the short version. In fact it appears the situation was even more complicated than Longford admits. Kendall, p. 404, notes that the Stanleys "throve by daring to make politics their trade, by sloughing off the encumbrances of loyalty an honor, by developing an ambiguity of attitude which enabled them to join the winning side."

Kendall implies that, early on, the brothers Stanley deliberately played both sides (see pp. 404-406): In 1459, William joined the Yorkists (and was attainted by a Lancastrian parliament), while Thomas, claiming to be Lancastrian, kept his troops idle at Blore Heath. Thomas did fight for the Lancastrians at Northampton, but when Edward IV became King, Thomas was made Chief Justice of Cheshire and Flint.

When in the late 1460s Warwick made the first of two attempts to bring back Henry VI, Thomas made sympathetic noises but did nothing and was taken back into favor. In the second attempt, he joined Warwick -- but did nothing at the battles of Barnet and Tewkesbury. Since William had joined the Yorkists, Thomas was allowed to rejoin the government. It was after this that he became Steward. During the reign of Richard III, even though his wife lost her estates after Buckingham's rebellion, Thomas Stanley became treasurer.

Then came the invasion of Henry VII, which eventually overthrew Richard. Stanley was, by now, the third-greatest landholder in England, after the Howard Duke of Norfolk and the Percy Earl of Northumberland. When Henry VII landed, Stanley asked to be allowed to leave Richard. Richard consented, though he made Stanley turn over his son Lord Strange as a hostage. (But, we note for the Richard III haters out there, once it was clear that Stanley would not support Richard at Bosworth, Richard let Strange live.)

Even after the death of Richard, the Stanleys kept their feet in both camps. Thomas became Earl of Derby (a title that is still in his family) -- though Kendall, p. 457, says that Margaret Beaufort eventually refused to share his bed any longer. But William, the man who had ordered the counter-charge that killed Richard III and won England for Henry, did not even receive a peerage. He allegedly conspired with the pretender Perkin Warbeck, and the Stanley luck finally ran out; Henry VII had him executed. (To be sure, there are those who think Henry just wanted Sir William's money; Poole, p. 18.)

It should be noted that Kendall's was the most vigorous defense of Richard III in the twentieth century; to preserve Richard, he must inherently blacken the Stanleys. But others tell the same story. Gillingham's seems to try to be balanced, in that it does not condemn Richard out of hand (but he betrays his bias in failing to note that Henry VII faced as many rebellions in his first two years as Richard did in his, and had a little support from peers; the only difference is that Richard was killed at Bosworth, whereas Henry won his battle at Stoke -- fortunately, since there would have been at least one more round of civil wars had he lost). But Gillingham's account of the Bosworth campaign (pp. 233-242) cannot conceal the extensive treachery of the Stanleys, though it tries to hide it under the cloak of necessity.

Seward-Roses, pp. 303-304, in the space of two pages manages to refer to "Lord Stanley's well-deserved reputation for trimming," and his "treacherous behavior in 1470-1471," also mentioning
that "Thomas Stanley had survived the Wars of the Roses... by his shrewdness in identifying and backing the more powerful side" and noting that Henry and the Stanleys "were men of utmost cynicism," as well as that "the Stanleys were never men of their word."

Long after I wrote the above, I was amazed to find that Ross-Richard, p. 162, took exactly the same view, referring to "the Vicar of Bray attitude which the Stanley family usually adopted."

Perhaps the best evidence of all comes from the will of William Catesby, one of Richard III's closest associates. Three days after the Battle of Bosworth, as he prepared for execution, he wrote his will. Cunningham, pp. 76-77, shows a reduced image of the will, which reads in part, "My lords, Stanley, Strange and all that blood help and pray for my soul for you have not for my body as I trusted in you."

No matter what source you consult, both brothers had careers with even more changes of coat than the Vicar of Bray (who just went along with whoever was in charge).

For additional details on Richard III's story, see the notes to "The Children in the Wood (The Babes in the Woods) [Laws Q34]" and "The Rose of England" [Child 166].

England had also had a period of almost as much religious instability from about 1530-1560. Henry VIII (reigned 1509-1547) began as a staunch defender of Catholicism against Lutheranism, but when he wanted to dump his wife Catherine of Aragon to marry Anne Boleyn (Williamson, p. 111), and was refused, he created Harryism (as it should have been called) or Anglicanism (as it calls itself). By 1529, he summoned the Reformation Parliament, which would work with him in creating the new denomination (Scarisbrick, p. 245).

Following Henry VIII was his son Edward VI. Although only a boy, his protector, Somerset, was a zealous Protestant who moved toward a much more strict reformist position (Ashley, p. 637).

Somerset did not last long, but his opinions lasted until Edward VI himself died, still in his teens, in 1553 (Loach, p. 167). Edward had been persuaded to name Jane Grey, the "Nine Days' Queen," as his successor (Ashley, p. 638). But Henry VIII's eldest daughter, Mary (I), raised an army and was able to take control (Loach, p. 170).

Had her supporters known what was coming, they might not have been so adamant. She was a fanatical Catholic, and a foolish one, with no understanding of the people; her attempts to reimpose Catholicism earned her the name "Bloody Mary" (Ashley, p. 640). She lost Calais, England's last possession in the continent, and had no heir; she died, as 2 Chronicles says of Jehoram, "with no one's regret." Her half-sister Elizabeth succeeded, and put Anglicanism in roughly its final form (Ashley, p. 641): Largely Catholic in worship and in episcopal organization, but separate from Rome and with a more Protestant theology.

It would have taken a rare trimmer to manage to keep his congregation from 1529 to (say) 1559, however. Henry VIII disposed of uncompromising Catholics, Bloody Mary burned any number of Protestants (and didn't trust those who recanted), and even Elizabeth was at times forced to deal harshly with Catholics (Ashley, p. 642). It was a far harsher period than 1685-1714; James II and William III, because their positions had been so weak, had generally been willing to accept any followers they could find. Whereas Bloody Mary was a true zealot. - RBW

The form of broadside Bodleian Firth c.8(33), "Beef and Butt Beer, Against Mum and Pumpernickle" or "A Bumper to Old England, Huzza," B. C. (London), 1743, shows it either to be a forerunner or derivative of "The Vicar of Bray." Here is the first verse:

In good King G---'s golden days,
Whoe'er advis'd the King, Sir,
To give H---r the Bays,
Deserv'd a hempen String, Sir.

For this is true, I will maintain,
Give H----r away, Sir,
Or whatsoever K---g shall reign,
Will ne'er have a happy Day, Sir. - BS

The king in the item above must be one or another King George (no other English king has had the initial "G," unless you count Richard of Gloucester). And since the king mentioned clearly is no longer on the throne, and the song was published in the 1740s, it must be George I.

This strongly implies that "H----r" is Hanover, the German principality that England had inherited with George I.

My guess is that the reference is to the Battle of Dettingen (1743) during the War of the Austrian Succession (1740-1748). Britain had joined the war on the Austrian side, partly because France was on the other side, partly because Hanover was part of the Holy Roman Empire (of which the Habsburg Emperor of Austria was usually Emperor, though an exception had had to be made at this time; Maria Theresa of Austria was a woman and therefore ineligible), and partly because Britain wanted to maintain the balance of power.
The War of the Austrian Succession was very expensive for Britain, and unpopular, causing several governments to fall rather spectacularly. Dettingen was of particular note because it was very bloody, and a strategic defeat for the British, who ended up sitting and licking their wounds, rather than continuing to campaign, afterward (Browning, p. 140). Dettingen also was remembered because George II personally led troops (Browning, p. 137; the last time a British monarch was directly involved in battle). It frankly should have been a worse defeat, except that the French Duke of Grammont gave up an almost unassailable position, allowing the British to escape a trap (Browning, p. 139). According to Browning, p. 139, "George II basked in his long-sought (and unmerited) glory." But Browning, p. 140, notes that he wore Hanoverian, not British, insignia in the battle (something his British officers strongly resented; Brumwell/Spew, pp. 175-176). Also, the Hanoverian connection was very unpopular in Britain, where it was felt that the Georges paid too much attention to their continental domains. It is easy to understand a British writer saying, "Give Hanover away!"

George I was, of course, the last King mentioned in the "standard" Vicar of Bray. It thus seems likely that the Bodleian broadside is a follow-on to the Vicar -- which in turn implies that the Vicar was in existence by the reign of George II if not earlier.

Just how traditional "The Vicar of Bray" is is an open question. That it's well-known, however, cannot be denied. Improbable as it sounds, a bark named *The Vicar of Bray* was built in 1841. After a complicated career, it ended up in a decrepit state in Port Stanley in the Falklands. It still exists as part of a pier there, and is believed to be the only surviving ship to have made the voyage to San Francisco during the 1849 gold rush (Paine, pp. 546-547). The song also gave its name to a biological theory. Ridley, p. 31 etc., describes how biologists for long thought that sex existed in order to promote the diffusion of good genes, helping along evolution. This came to be called the "Vicar of Bray" theory. Alternatives go by such names as the "Tangled Bank" and the "Red Queen" (after the Red Queen's Race in *Through the Looking Glass*). Unlike its namesake, though, the "Vicar" theory proved inadequately adaptable. The basic premise is sound: Sex allows the diffusion of genes (i.e. it allows genes A and B, which arose independently, to end up in the same organism), and sharing of genes is indeed helpful when a species must seek to optimize behavior; it is the best way to create superior mixes of genes. But this does not explain why so many creatures reproduce only by means of sex. Mammals use sex exclusively, and most other vertebrates and many invertebrates also reproduce exclusively sexually.

The problem with the Vicar of Bray is that sex is not needed for genetic diffusion. It's perfectly possible to swap genes without sex; bacteria often do it, and viruses manage it by invading a cell and adding their DNA to its. And in the ordinary course of things asexual reproduction (cloning or fissioning) is a faster way to reproduce. Indeed, we see a mix of such strategies in many creatures (strawberries, for instance, send out runners to populate their local area, while spreading seeds to the wind. And there are a number of species which reproduce primarily asexually while going through an occasional sexual phase, e.g. at the end of a growing season). Plus, while sex serves to distribute good genes, it also serves to break up good gene combinations. As Ridley puts it on page 47, "Sex disobeys that great injunction, 'If it ain't broke, don't fix it.'"

It has been noted, however, that asexual reproduction seems to be a very rare thing; if one looks at a "Tree of Life" (one of those drawings that show species splitting off from each other), and marks the multicellular creatures which reproduce asexually, they are few and scattered (description in Dawkins, p. 425). The one major exception is the bdelloid rotifers, which -- unlike all other rotifers -- reproduce exclusively asexually, and have managed to persist for an estimated 85 million years and spawn some 360 species (Judson, pp. 219-220; Dawkins, p. 425). Judson, p. 213, calls it a "notorious scandal" (in the circles of evolutionary biology). According to Ridley, p. 85, it was John Maynard Smith who first used the term. Scandal they may be, but they are still very much the exception. Almost every other species reproduces sexually. It must have some strong advantage -- but no one knows what.

(This gives rise to an irony: The Vicar of Bray in the song kept himself in business by selfishly concerning himself solely with his own survival. The Vicar of Bray hypothesis regarding evolution failed because it does not take into account the selfish desires of each creature that its genes, and only its genes, survive.) Because of these problems, there is still debate about why sex persists. It will be interesting to see the name applied to the consensus theory if and when a consensus forms. - RBW

Bibliography
DESCRIPTION: Singer has the Vicksburg blues: "my baby didn't want me no more" but "she's restin' on my mind." He looks for her in town but "she had moved away." He leaves, gets word where she may be, and is going to hop a freight back.

AUTHOR: unknown

EARLIEST DATE: 1930 (recording, Montgomery)
Scott Dunbar, "Vicksburg Blues" (on USDunbarS01)
Little Brother Montgomery, "Vicksburg Blues" (Paramount 13006, 1930); (1968, on "Faro Street Jive," Folkways Records FTS 31014)

NOTES [529 words]: The description combines both Little Brother Montgomery recordings listed. He recorded different versions of "Vicksburg Blues" after 1930, including a "Vicksburg Blues No. 2" (Bluebird B6072, 1935) and "Vicksburg Blues Part 3" (Bluebird B6697), with different words. Other singers had their own "Vicksburg Blues" -- with their own words -- using Montgomery's tune and influenced by Montgomery's piano arrangement. Arthur "Big Boy" Crudup has "Crudup's Vicksburg Blues" (Victor 20-2205, 1946). Otis Spann hads "Vicksburg Blues" (1966, on "Otis Spann's Chicago Blues," Testament T-2211). Scott Dunbar's version includes lines from Little Brother Montgomery and Span or -- more likely -- Crudup (one Dunbar line is "I got the Big Boy blues"). The "Forty-Fours" complex of blues -- starting with "Vicksburg Blues" and the two "Forty-Four Blues" -- is explored in great detail in his "The Forty-Fours" in Paul Oliver, Screening the Blues (New York: De Capo Press, 1968). Here are a snippets from that long article:

"... the piano tune of The Forty Fours or Vicksburg Blues -- is the unifying theme that holds all the variants together ...." (p. 95)

"...1922 ... I come over to Vicksburg..." explained Little Brother Montgomery '.... That's where I met Ernest Johnson ... that's where we originated these numbers like Vicksburg Blues, 44 Blues and things like that." (p. 94)

"Eurreal Montgomery did not claim exclusive credit for composing the theme. Among the people that he mentioned who played the tune in its formative period were ....

"On the tune which these men developed Little Brother Montgomery commented, 'It's a blues, it's a barrelhouse, honky-tonk blues. People danced by that, did the shimmy by that. It's a thing we just made up; you could keep addin' to it.' From this it appears that originally The Forty-Fours was a piano piece for dancing. The shimmy dances, though depending on undulating movements of the body which shook the heavily fringed shift dresses of the period, were not necessarily fast. The sensuous 'snake-hip' movements of the shimmy or the shuffle of the 'slow drag' would have been effective at the medium tempo of the tune.

If The Forty-Fours began as a dance tune it probably had no words initially, and this is supported by Roosevelt Sykes's assertion that there were no lyrics to the tune when he first heard it. But when he recorded his '44' Blues and Little Brother Montgomery made his Vicksburg Blues both had definite, though very different, vocals." (pp, 94-95).

"It is interesting that while Sykes's vocal is on a different tune from the piano theme, Little Brother Montgomery's vocal line is closely related to the melody of the piano theme, itself. It is possible therefore, that the piano tune was modelled on a pre-existing vocal tune which survives in Vicksburg and that Sykes had not known of the vocal but learned the mature piano version." (p. 95)

"Roosevelt Sykes, ... learned the tune from {Lee] Green ..." (p. 102)

"[Green's] vocal had a rise and fall shape similar to that of Little Brother's ... his earlier [1929] recording showed greater affinity to Roosevelt Sykes in the vocal ...." (p.104) - BS

Last updated in version 5.1

File: RcVicksB

Victorious Goalers of Carrigaline and Kilmoney, The

DESCRIPTION: "There's joy throughout the nation... our goalers ... have won the victory... on the plains of Onnabuoy" Ancient heroes of the game would join the acclamation. The game is described. O'Day is the hero. Players on both teams are named.

AUTHOR: unknown

EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)

KEYWORDS: pride sports Ireland moniker

FOUND IN:
REFERENCES (2 citations):
Croker-PopularSongsOfIreland, pp. 148-155, "The Victorious Goalers of Carrigaline and Kilmoney" (1 text)

CROSS-REFERENCES:
cf. "Mourneen Gal Ma Chree" (tune, according to Croker-PopularSongsOfIreland)
Victorious March

DESCRIPTION: General Grant sets out to capture Vicksburg. He wins assorted small battles and besieges the city; it surrenders on July 4.

AUTHOR: unknown

EARLIEST DATE: 1909 (Belden-BalladsSongsCollectedByMissourFolkloreSociety), based on a diary entry from 1864

KEYWORDS: Civilwar battle

HISTORICAL REFERENCES:
- Nov 1862 - Union general Ulysses S. Grant begins his Vicksburg campaign. His first four attempts to reach the city fail
- Apr 16, 1863 - Porter's gunboats run past Vicksburg, opening the way for Grant's final successful campaign
- May 12-17, 1863 - Grant fights a series of minor battles which bring him to the defences of Vicksburg
- May 22, 1863 - Grant's attempt to take Vicksburg by storm is a bloody failure. The Union army settles down to a siege
- July 4, 1863 - Lt. General Pemberton surrenders Vicksburg

FOUND IN: US(So)

REFERENCES (1 citation):
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 369-371, "Victorious March" (1 text)
- Roud #7765

CROSS-REFERENCES:
- cf. "The Battle of Vicksburg" (subject)
- cf. "Late Battle in the West" (subject)

NOTES (438 words): Historical allusions in this piece include:
- "In the early part of May": Grant actually brought his forces across the Mississippi below Vicksburg on April 30, 1863
- "Grand Gulf": On May 1, two Confederate brigades arrived from Grand Gulf to dispute Grant's crossing. The actual battle was fought at Port Gibson, and resulted in a rebel defeat. The survivors then abandoned Grand Gulf to Grant.
- "Raymond": After crossing the river, Grant had intended to head downstream and capture the auxiliary fortress of Port Hudson, but instead decided that Vicksburg was his primary objective. He moved inland, defeating a small force at Raymond, Mississippi on May 12.
- "Jackson" and "the seniors of rebellion": There were two rebel forces in central Mississippi: Pemberton's Vicksburg garrison, and an additional force under Joseph E. Johnston near Jackson. Johnston was the senior officer in the west, and in theoretical charge of Pemberton -- but he couldn't get Pemberton to obey him, and his own force was small (no more than 12,000 men, and probably less than 10,000). Grant, with at least a 4:1 advantage, beat the force at Jackson on May 14, freeing the Union army to deal with Pemberton without worrying about his back.
- "Champion Hill": Properly Champion's Hill. Johnston had vainly tried to get Pemberton to pitch into Grant's army while Johnston was still fighting. Pemberton sat -- then finally came on on May 15, changed his mind, and awaited Grant on the hill. Grant attacked on May 16, and after a bloody battle pushed Pemberton back toward Vicksburg.
- "Black River": On May 17, Pemberton tried a rearguard action at the river crossing. Grant forced a crossing without much trouble, and Pemberton was trapped. Grant besieged the city starting May 19, although his initial assault was defeated.
- "General Pemb": Lt. Gen. John C. Pemberton (1814-1881), the commander of the Vicksburg garrison. His handling of the campaign was so inept that some Confederates accused him of treason (he was born in the North).
- "General Logan": John A. Logan (1826-1886). Commander of a division in the Union army.
- "Their works he undermined": Union engineers twice (June 25, July 1) exploded mines under the...
Confederate works. Neither explosion produced a breakthrough, though they may have influenced Pemberton's decision to surrender. "All hope of Johnston's aid": After the battle of Jackson, Johnston tried to assemble a relieving force, but the only troops available were green as grass. In addition, Grant was given some 30,000 additional troops, with which to hold off Johnston. Johnston declared on June 15 that Vicksburg could not be saved. - RBW

**Victory Nugget**

DESCRIPTION: "The magic of yellow that shows in the pan Has captured the fancy of many a man" although many strive long without finding gold. Peter Pesini comes from Italy to hunt. After many years, he finds a large nugget -- but dies soon after taking it to the bank

AUTHOR: unknown

EARLIEST DATE: 2010 (Colquhoun-NZ-Folksongs-SongOfAYoungCountry)

KEYWORDS: mining gold death immigration

FOUND IN: New Zealand

REFERENCES (1 citation):

*Colquhoun-NZ-Folksongs-SongOfAYoungCountry*, p. 52, "Victory Nugget" (1 text, 1 tune)

File: Col2052

**Victory Shall Be Mine**

DESCRIPTION: "Victory, victory shall be mine (x2); Just hold your peace and the Lord will fight your battles, Victory, victory shall be mine." "Victory, victory shall be mine in the morning..." (Or, "When in trouble," or "In the evening," etc.)

AUTHOR: unknown

EARLIEST DATE: 1937 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)

KEYWORDS: religious nonballad

FOUND IN: US(SE)

REFERENCES (3 citations):

*Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl* 176, "Victory Shall Be Mine" (1 text, 1 tune)

*Warner-FolkSongsAndBalladsOfTheEasternSeaboard*, p. 57, "Victory" (1 text)


ST Wa176 (Partial)

Roud #16403

NOTES [128 words]: Yes, the Warners' informant (name uncertain) pronounced it "victory" -- a peculiar error for an American, as it is considered characteristic of Cockney speech (and even in that dialect, some insist that its frequency is exaggerated) and other parts of East Anglia and southeastern England. The NorthCarolinaFolkloreJournal article declares the exchange of v and w to be characteristic of Outer Banks dialect.

The tune has another, even more surprising, peculiarity: It uses quarter tones. And not just any quarter tone; it has a quarter tone in place of the fifth (i.e. A # instead of G in the key of C). At least, that's how it shown in Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl ; I don't see it in the NorthCarolinaFolkloreJournal transcription. - RBW

Last updated in version 6.1

File: Wa176

**Victory Won at Richmond, The**

DESCRIPTION: "The southern boys may longer lie On the first and fourth of sweet July, Our General Beauregard resound For his southern boys at Richmond." In a bloody battle, the southerners save Richmond while the Yankees run

AUTHOR: unknown

EARLIEST DATE: 1917 (Cox)

KEYWORDS: battle Civilwar

FOUND IN: US(Ap)
NOTES [626 words]: This song is item dA37 in Laws’s Appendix II. Laws lists two texts in Cox, but this is a typographical error.

This song is truly a curiosity. The form and lyrics are straight from "The Heights of Alma" (with this clearly being a rewrite) -- yet "The Heights of Alma" was about an event of the Crimean War; what was it doing being parodied in the American South in the 1860s? I suppose there could be an earlier song which inspired both (Alma was hardly the sort of battle to produce a brilliant broadside), but I hadn’t found it.

The history here is also confused. The only general named on either side is Beauregard. But Beauregard never commanded at Richmond. He could be treated as the Confederate commander at First Bull Run/Manasses (though the actual field commander was Joseph E. Johnston), but that was a long way from Richmond (McPherson, pp. 339-346, especially p. 340). Beauregard did command the defenses of Petersburg (south of Richmond) in 1864, and fought the Yankees in the Bermuda Hundred campaign (Boatner, p. 55) -- but this was as a subordinate of Lee’s.

It seems likely that this line is an interpolation, as it does not fit the stanza form. But that just leaves things more murky. So do the initial dates: The first and fourth of July. No significant battles happened on those days -- except the Battle of Gettysburg (July 1-3, 1863) and the surrender of Vicksburg (given up on July 4, 1863; for the dates of battles, see Phisterer, pp. 83-220), neither of which a Confederate would celebrate.

The description of the battle also fails to match any actual battle. The casualty ratios are reminiscent of two fights (Fredericksburg, where according to Boatner, p. 313, the Union lost 12,700, compared to 5200 Confederates; and Cold Harbor, where Boatner, p. 163, makes the ratio of casualties 7000:1500), but again, these were Lee’s battles, and neither was fought near Richmond. In any case, the Confederates fought all of the above battles on the strict defensive; nowhere did they capture a height.

If one were to list one battle as a "Victory at Richmond," it would probably be the Seven Days' Battles, but this was Lee’s fight, with an army recently Johnston’s; Confederate losses * exceeded* Union casualties (McPherson, p. 470), and at no point did the Confederates take a ridge (they in fact signally failed to take one in the Battle of Malvern Hill).

I think the only possible conclusion is that this is a localized version of "The Heights of Alma," not based on an actual battle but rather on a few names the writer had heard. It may even be conflation of northern and southern versions (that would explain a lot of the confusions). Alternately, it may be that it conflates battles. Second Bull Run was fought August 29-30, 1862 (Phisterer, p. 112; Boatner, pp. 104-105), with an afterthought at Chantilly on 1 September, 1862. Maybe the author heard the news on 1 or 4 September, confused the date with July -- and then confused Second Bull Run, with Lee commanded, with First Bull Run, where Beauregard sort of commanded. In any case, the result is a mess.

It's too bad, in a way; the version of "Heights of Alma" I know is incredibly energetic, and could use a solid American version.

As a footnote, there was a "Battle of Richmond" in Civil War annals. And it was a clear Confederate victory -- "as near to a battle of annihilation as any had been seen so far in this war" (Anders, p. 216) But it was a small conflict fought near Richmond, Kentucky in August 1862 (Phisterer, p. 112). Beauregard was not involved, of course; the Confederate commander was Edmund Kirby Smith. It is interesting to note that it took place on the same day as the Second Battle of Bull Run. Maybe that added to the confusion of the songwriter. - RBW

Bibliography

• Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover)
• Phisterer: Frederick Phisterer, Campaigns of the Civil War: Statistical Record of the Armies of the United States, 1883 (I use the 2002 Castle Books reprint)
View the Land

DESCRIPTION: Chorus: "Way over Jordan, View the land (x2), Way over Jordan, View the heavenly land (x2)." Verses: The singer is "born of God," wants to go to heaven and wear "gospel shoes," warns "stop telling your lies" and "let your neighbor be"

AUTHOR: unknown

EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: nonballad religious Jesus

FOUND IN: US(SE)

REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 138-139, "View de Land" (1 text, 1 tune; p. 182 in the 1874 edition)

Roud #15246

NOTES [54 words]: Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses follow the chorus pattern "view the land, view the land" and "view the heavenly land." - BS

Presumably this is an allusion to the story of Moses, who was not allowed to enter the Promised Land but was allowed to view it from Mount Pisgah. - RBW

Last updated in version 4.0

File: Dett138

Vilikens and his Dinah (William and Dinah) [Laws M31A/B]

DESCRIPTION: Dinah is in love with (William/Vilikens); her father insists that she will marry someone else. Dinah steals away, writes a note to her love, and drinks poison. Her love finds her body and in turn kills himself. They are buried in the same grave

AUTHOR: unknown

EARLIEST DATE: M31A: before 1821 (broadside, Bodleian 2806 c.17(469)). M31B: before 1853 (broadside, Bodleian Harding B 26(662))

KEYWORDS: courting death poverty

FOUND IN: US(Ap,MA,MW,NE,So,SE) Canada(Mar) Britain(England(South),Scotland(Aber,Bord)) West Indies(Jamaica)

REFERENCES (32 citations):
Laws M31A, "William and Dinah A"/M31B "Vilikens and His Dinah (William and Dinah B)"
Scott-EnglishSongBook, pp. 64-65, "Vilikens and His Dinah" (1 short text, 1 tune)
Williams-Wiltshire-WSRO Wt 345, "William and Dinah" (1 text)
Purslow-TheConstantLovers, pp. 110-111, "William and Dinah" (1 text, 1 tune)
Greig/Duncan2 211, "Vilikens and His Dinah" (1 fragment, 2 tunes)
Lyle-Andrew-CrawfursCollectionVolume2 133, "Diana" (1 text)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 147-148, "Wiliks and Dinah" (1 text)
Randolph 80, "Vilkens and Dinah" (1 text plus an excerpt, 1 tune)
Eddy-BalladsAndSongsFromOhio 50, "Vilkens and his Dinah" (2 texts, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 162, "Young Diana" (2 texts plus mention of 1 more, 1 tune; the "A" text is "William and Dinah"; "B" is "Vilkens")
Cox-FolkSongsSouth 105, "Vilikins and His Dinah" (1 text)
Fuson-BalladsOfTheKentuckyHighlands, p. 90, "Billy and Diana" (1 short text)
Brown/Belden/Hudson-FrankCBBrownCollectionNCFolklore2 204, "Wiliks and His Dinah" (1 text plus 1 excerpt and mention of 3 more)
Brown/Schinhan-FrankCBBrownCollectionNCFolklore4 204, "Wilkins and His Dinah" (2 excerpts, 2 tunes)
Morris-FolksongsOfFlorida, #181, "Wilkins and Dinah" (1 text, 1 tune)
Hudson-FolksongsOfMississippi 33, pp. 146-147, "Vilikins and His Dinah" (1 text)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 25, pp. 46-47, "Wilkins and His Dinah" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, p. 49, "Dinah's Lovers" (1 text, in which William becomes "Sambo")
Linscott-FolkSongsOfOldNewEngland, pp. 301-303, "Willikins and His Dinah" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 17, "Diana and Sweet William" (1 text, 1 tune); 18, "Villikens and his Dinah" (1 text, 1 tune)
Leach-TheBalladBook, pp. 767-769, "Villikens and his Dinah" (2 texts)
Leach-HeritageBookOfBallads, pp. 180-181, Jimmy and Diana" (1 text)
Spaeth-ReadEmAndWeep, pp. 53-54, "Villikens and His Dinah" (1 text, 1 tune)
Wolf-AmericanSongSheets, #2461, p. 165, "Vilikens and His Dinah! or, The Cup of Cold Pison" (2 references)
Darling-NewAmericanSongster, pp. 118-119, "William and Dinah" (1 text)
Silber/Silber-FolksingersWordbook, p. 266, "Vilikins And His Dinah" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 603-604, "Vilikens and His Dinah -- (Sweet Betsey from Pike)"
DT 435, VILDINAH*
ADDITIONAL: Peter Davison, _Songs of The British Music Hall_, Oak, 1971, pp. 20-23, "Villikins and His Dinah" (1 text, 1 tune, a full music-hall version with much patter between musical portions.)
Aline Waite & Robin Hunter, _The Illustrated Victorian Songbook_, Michael Joseph Ltd., 1984, pp. 66-68, "Vilikins and His Dinah" (1 text, 1 tune)
Martha W Beckwith, "The English Ballad in Jamaica: a Note Upon the Origin of the Ballad Form" in _Publications of the Modern Language Association_ [PMLA], Vol. XXXIXI, No. 2 (Jun 1924 (available online by JSTOR)), #10 pp. 479-482, "Adinah" (1 text, 1 tune)
Harold Nestler, "Songs from the Hudson Valley" (article in _New York Folklore Quarterly_, Volume V, #2, Summer 1949), pp. 91-912, "William and Dinah" (1 text, which seems to consist of the opening of "Vilikens and his Dinah (William and Dinah)" [Laws M31A/B] with the happy ending of "Cupid's Garden (I) (Covent Garden I; Lovely Nancy III)" or something similar grafted onto the end)
Roud #271
RECORDINGS:
Logan English, "William and Dinah" (on LEnglish01)
BROADSIDES:
Laws M31A:
Bodleian, 2806 c.17(469), "William and Diana," G. Thompson (Liverpool), 1789-1820; also Harding B 15(379a), Harding B 11(3592), Harding B 11(1311), Johnson Ballads 1842, "William and Dinah"
Laws M31B:
Bodleian, Harding B 26(662), "Villikins and His Dinah," J. Moore (Belfast). 1846-1852; also Firth c.18(231), Firth b.27(61), "Vilikens and His Dinah"; Firth b.27(159), Harding B 11(3981), Firth c.18(232), "Vilikens and His Dinah"; Harding B 11(3982), "Vilikins and His Dinah!"
LOCsinging, as114360, "Villikins and Dinah," Horace Waters (New York), 1854 (tune)
LOCsinging, sm1854 551640, "Vilikens and His Dinah," Horace Waters (New York), 1854 (tune)
CROSS-REFERENCES:
cf. "Sweet Betsy from Pike [Laws B9]" (tune & meter)
cf. "The Grand Hotel" (tune & meter)
cf. "Squarin' Up Time" (tune & meter)
cf. "Blinded by Shit" (tune & meter)
cf. "Dinky Die" (tune)
cf. "Pokegama Bear" (tune)
cf. "The H'Emmer Jane" (tune)
cf. "Johnston's Hotel" (tune)
cf. "Moses Ritoora-li-ay" (tune)
cf. "Duncan Campbell (Erin-Go-Bragh)" [Laws Q20] (tune)
cf. "Four Horses" (tune)
cf. "Nothing at All" (tune)
cf. "Dalmuir Ploughing Match" (tune)
cf. "Hans and Katrina" (theme, lyrics, tune)
SAME TUNE:
Sweet Betsy from Pike [Laws B9] (File: LB09)
The Grand Hotel (File: FJ180)
Squarin' Up Time (File: FJ182)
Blinded by Shit (File: EM125)
Dinky Die (File: EM403)
Pokegama Bear (File: RcPokeqB)
Johnston's Hotel (File: RcJohHot)
Four Horses (File: Rc4Horse)
Nothing At All (File: RcNoAtAl)
The Abolition Show (The Great Baby Show) (File: KPL454)
Dalmuir Ploughing Match (File: GrD3427)
A Fast Pair of Skis (File: BaRo145)
The Stoker's Lament (File: Tawn017)
A-25 (File: Hopk130)
We Sing of the Polar Bear (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 43)
They Died as They Lived (per broadside Bodleian Firth b.27(61))
John Dean and His Own Mary Ann, or, The Gallant Young Coachman and the Cruel Father (plus two sequels) (Wolf-AmericanSongSheets p. 77-78)
Mrs. Cunningham and the Baby ("A child must be born, an heir to Burdell") (Wolf-AmericanSongSheets p. 102)
The New York Ice-Man ("My name it is Michal from Dutchland I came") (Wolf-AmericanSongSheets p. 108)
Parody No. 2. on "Vilikins and His Dinah" ("There is a young damsel in Woodbridge doth dwell") (Wolf-AmericanSongSheets p. 123)
Pat and the Priest ("Pat fell sick on a time, and he sent for the Priest") (Wolf-AmericanSongSheets p. 124)
The Prince of Wales, No. 3 ("Ye Flora McFlinsey's and Frederick Fitz Foodles") (Wolf-AmericanSongSheets p. 130)
The Rich Country Gal and the Wicked City Chap (Wolf-AmericanSongSheets p. 135)
Song of These Times ("Good people, all, I pray attend") (Wolf-AmericanSongSheets p. 148)
Susy and Pat Murphy ("Och, it's of a rich farmer in Limerick did dwell") (Wolf-AmericanSongSheets p. 152)
The Toper's Lament. A Doleful Ditty. ("It's come all you bold drunkards, and hear to my song") (Wolf-AmericanSongSheets p. 158)
The Two Lovers ("There was an old woman who somewhere did dwell") (Wolf-AmericanSongSheets p. 160)
The Yellow Haird Boy 16 Months Old ("Behind him now creeping on the carpeted floor") (Wolf-AmericanSongSheets, p. 183)
Uncle Abe, or A Hit at the Gimes ("In the town of Chicago as you know very well") (Wolf-AmericanSongSheets, p. 196)
Away to the Mountain/Away from the Mountain (both by A. D. Wheeler, [class of 18]27) (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, pp. 110-111)
Biennial (by Gilles Babcock, Jr., [class of 18]60) ("As Prex sat one evening a-talking with Linc") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 111)
Sing Tangent, Co-Tangent (by F. Browning, [class of 18]61) ("There was a Professor in New York did dwell") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 46)
Examinandum Est ("'Old Parabola' rose one fine morning in June") (by Hoffman and Lott, and with the listed tune of "Sing Tangent") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 70)
The Flunker ("There was a young man, who in New York did dwell") (with the listed tune of "Sing Tangent") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 70)
The Washington Tragedy ("It's of a rich gentleman who in Washington did dwell, He had a fair lady who cut a great swell, Mrs. Teresa Sickles was this lady's name, On to her family brought murder and shame") (about the murder of Barton Key by Daniel Sickles, 1859) (Broadside in the American Memory collection)
ALTERNATE TITLES:
Diana
Jimmy and Diana
Billikins
NOTES [335 words]: As Laws's numbers show, this ballad has two versions. The first, "William and Dinah," is a straightforward tragic piece. At some point this was rewritten as a comic piece, "Vilikens and His Dinah." The two retain enough similarity that they can still be treated as one song. There are enough claims of authorship that I chose to leave the "Author" field empty. Jonathan Lighter and John Moulden, in posts to Ballad-L in 2010, reports that two early but undated printings in the Levy collection list John Parry as the author; another lists John Barnard. But sheet music
attributions aren't always very reliable.
Waites & Hunter declare that the first singer of the comic version was one Frederick Robson, who
alternated between comic and pathetic presentations -- and who would often stop in mid-
performance, when the audience was laughing, and declare "This is not a comic song!" --
encouraging still more fits of laughter. According to Scott, it was his "most celebrated song. He
introduced it at the Olympic Theatre, during Vestris and Planchet's management, and later at the
Grecian Saloon."
In the department of Truly Useless Knowledge, we might note that the cat Dinah of Caroll's
Through the Looking Glass derived its name from this song. The two cats kept by the Liddell family
were Villikens and Dinah.
As for why Dinah is a character in the Alice books and Villikens wasn't... according to Colin
Gordon, Beyond the Looking Glass: Reflections of Alice and Her Family, Harcourt Brace
Jovanovich, 1982, p. 113, the cat Villikens died of poison. I'm not making that up, although Gordon
may have been.... - RBW
I have a problem with the Beckwith text and tune: a verse of "Little Musgrave" is in the middle of
the first chorus. I believe that is an editing error, possibly caused by a misplaced page. Without that
insertion, Beckwith has a good example of a "Vilikins" text, tune, chorus and all. Beckwith identifies
the tune as "Springfield Mountain" but it is the tune commonly used for "Vilikins." - BS
Last updated in version 5.1
File: LM31

Villainy Rewarded, or The Pirate’s Last Farewell to the World
DESCRIPTION: "Well may the world against us cry, for these our deeds most base, For which,
alas, we now must die." The singer and his comrades stole a ship and turn pirate. They had much
success, but at last "are unto justice brought." Other pirates are warned
AUTHOR: unknown
EARLIEST DATE: 1907 (Firth)
KEYWORDS: pirate ship robbery punishment execution death
HISTORICAL REFERENCES:
1927 - Death of Vince Leahy of Peterborough
FOUND IN: Canada(Ont)
REFERENCES (1 citation):
Fowke-LumberingSongsFromTheNorthernWoods #43, "Vince Leahy" (1 text, 1 tune)
Roud #3683
File: FowL43

Vince Leahy
DESCRIPTION: The singer tells of the drowning of Leahy. The young man is well liked for his hard
work at Young's Point. The morning of his death, his mother begs him to stay home. But he goes to
work, slips into a "stop log place," and is found much later
AUTHOR: Dave McMahon
EARLIEST DATE: 1957 (Fowke)
KEYWORDS: death drowning lumbering river family
HISTORICAL REFERENCES:
1927 - Death of Vince Leahy of Peterborough
FOUND IN: Canada(Ont)
REFERENCES (1 citation):
Fowke-LumberingSongsFromTheNorthernWoods #43, "Vince Leahy" (1 text, 1 tune)
Roud #3683
File: FowL43
Vingt-cinq de Juillet, Le (The Twenty-fifth of July)

DESCRIPTION: French. July 25 the ship sets sail for France. Surviving a storm, the ship arrives safely at Rochelle. The girls go on board with their men. When the owner is told that his ship has arrived safe and sound with a load of cargo and silver he thanks God.

AUTHOR: unknown
EARLIEST DATE: 1971 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: foreign language sex commerce sea ship storm
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 114, "Le Vingt-cinq de Juillet" (1 text, 1 tune)
RECORDINGS:
Anita Best and Pamela Morgan, "Le Vingt-cinq de Juillet" (on NFABestPMorgan01)
File: LeBe114

Virgin Mary Had a Little Baby

DESCRIPTION: "The Virgin Mary had a little baby, O, glory hallelujah. O, pretty little baby, Glory be to the newborn King." "What you gonna name that pretty little baby?" "Some call him one thing, think I'll call him Jesus"

AUTHOR: unknown
EARLIEST DATE: 1953 (R. C. Seeger, American Folk Songs for Christmas); probably 1904 (Murphy)
KEYWORDS: religious Jesus Christmas
FOUND IN: US
REFERENCES (3 citations):
Cray-AshGrove, p. 44, "Virgin Mary Had a Little Baby" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 384, "Virgin Mary Had One Son" (1 text)
ADDITIONAL: Jeanette Robinson Murphy, "Southern Thoughts for Northern Thinkers and African Music in America", Banndana Press, 1904, p. 33 "Mary, What You Gwine to Name dat Purty Leetle Baby" (1 text, 1 tune, probably this)
Roud #12207
RECORDINGS:
Pete Seeger, "Glory to the New Born King" (on PeteSeeger37, PeteSeeger42)
File: FSWB384A

Virgin Mary's Bank, The

DESCRIPTION: A ship sees Virgin Mary praying on the bank. The captain leads the crew in jeering and a storm wrecks the ship "on Ichidony's rock." The crew are drowned. Local fishermen call "that hillock green 'the Virgin Mary's bank.'"

AUTHOR: J. J. Callanan
EARLIEST DATE: 1855 (Edward Hayes, The Ballads of Ireland (Boston, 1859), Vol II)
KEYWORDS: death ship storm wreck religious supernatural
FOUND IN: Ireland Canada(Newf)
REFERENCES (3 citations):
Lehr/Best-ComeAndIWillSingYou 115, "The Virgin on the Strand" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 77, "The Virgin Mary's Bank" (1 text)
ADDITIONAL: Edward Hayes, The Ballads of Ireland (Boston, 1859), Vol II, pp. 177-178, "The Virgin Mary's Bank"
Roud #18246
RECORDINGS:
Leonard Molloy, "Virgin Mary's Banks" (on MUNFLA/Leach)
Jim Rice, "Virgin Mary's Bank" (on MUNFLA/Leach)
NOTES [105 words]: There is a certain amount of confusion about this author. Most sources list his name as James Joseph Callanan, but he is also sometimes listed under the name "Jeremiah" (and, yes, it is known that it is the same guy). Most sources agree that he was born in 1795, but his death date seemingly varies; Hoagland and MacDonagh/Robinson give 1829. He wrote some poetry of his own, but is probably best known for his translations from Gaelic. Works of his found in this index include "The Convict of Clonmel," "The Outlaw of Loch Lene," "Sweet Avondu," "The
**Virgin Most Pure, A**

**DESCRIPTION:** "A virgin most pure, as the prophets do tell, Hath brought forth a baby, as it hath befell." "Set sorrows aside; Christ Jesus, our Savior, was born on this tide." Jesus is born in Bethlehem, in a stable -- you know the rest

**AUTHOR:** unknown

**EARLIEST DATE:** 1822 (Gilbert)

**KEYWORDS:** Jesus, religious, animal

**FOUND IN:** Britain(England(West)) Canada(Newf)

**REFERENCES (5 citations):**
- Broadwood/Maitland-EnglishCountySongs, pp. 56-57, "In Bethlehem City"; pp. 78-79, "A Virgin Unspotted" (2 texts, 2 tunes)
- Karpeles-TheCrystalSpring 96, "The Virgin Unspotted" (1 text, 1 tune)
- Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #151, "A Virgin Unspotted" (1 text, 1 tune)
- Cox-FolkMusicInANewfoundlandOutport, pp. 99-100, "The Virgin Whose Purity" (1 text, 1 tune); pp. 191-192 (4 tunes)
- **ADDITIONAL:** Ian Bradley, _The Penguin Book of Carols_ (1999), #3, "A Virgin Most Pure" (1 text)

**Roud #1378**

**BROADSIDES:**
- Bodleian, Harding B 25(1984), "The Virgin Unspotted" ("A Virgin unspotted the prophets foretold") , W. Armstrong (Liverpool), 1820-1825; also Douce adds. 137(21), Douce adds. 137(67), Douce adds. 137(45), "The Virgin Unspotted"

**CROSS-REFERENCES:**
- cf. "Now let us sing, both more & lesse" (lyric on the nativity, from Richard Hill's manuscript; see Roman Dyboski, _Songs, Carols, and Other Miscellaneous Poems from the Balliol Ms. 354_, Richard Hill's Commonplace Book_, #6, p. 3-4) (lyrics)

**SAME TUNE:**
- Glad Tidings Good People (File: CoxN112)

**NOTES [54 words]:** The history of this song is a little murky; according to the New Oxford Book of Carols, the "rejoice and be merry" refrain and 11-syllable lines is attested as early as 1661. It then fades away for a century and a half until found in Gilbert and Sandys. Bradley cites the tune as "Admiral Benbow" as given in Chappell.

**Virgin's Wreath, The**

**DESCRIPTION:** The singer, "a maiden sad and lonely" is courted by "a nice young man" Now she is "abroken down." Cocks are crowing....

**AUTHOR:** unknown

**EARLIEST DATE:** 1960 (Reeves-TheEverlastingCircle)

**KEYWORDS:** courting, chickens

**FOUND IN:** Britain(England(South))

**REFERENCES (3 citations):**
- Reeves-TheEverlastingCircle, p. 287, "The Virgin's Wreath" (1 fragment)
- **ADDITIONAL:** _Littell's Living Age_ (Boston, 1895 ("Digitized by Google")), Sixth Series Vol. VII, No. 2661, July 6, 1895, p. 2, "The Virgin's Wreath" (1 text)
- S. Baring-Gould, "Among the Western Song-Men" in _The English Illustrated Magazine_ (London, 1892 ("Digitized by Google")), p. 476, ("I am a maiden sad and lonely") (1 text)

**Roud #1070**

**NOTES [213 words]:** Reeves-TheEverlastingCircle cites an undated Baring-Gould manuscript from Penrose with two verses and the first line of the third verse with "three lines of dots after the last line." In "Among the Western Song-Men," Baring-Gould quotes, without title, what appears to be a complete song "that has a reference in a long-forgotten custom of hanging the wreathes borne before virgins to their graves in the church as memorials." Where Reeves-TheEverlastingCircle has the couter "a nice young man," "Among Western Song-Men" has "a squire's son"; where Reeves-
The Everlasting Circle refers to "lilies tall in gardens growing And all abroken down like me," "Among Western Song-Men" has "The lily, rose, and e'en the thistle Are bruised and bent and broke like me." The wreath is in one of verses in "Among Western Song-Men" but not in Reeves-The Everlasting Circle. Where does the title for the Reeves-The Everlasting Circle manuscript come from? The Littell's Living Age text is printed with the title but without attribution. It is almost the same as the "Among Western Song-Men" text. Where the latter has, in the last verse (not in Reeves-The Everlasting Circle), "He'll think of me with thoughts of mourning," Littell's Living Age has, "He'll think of me with thoughts unscorning." - BS

Virginia Lived down in Treoqueen

DESCRIPTION: "Virginia lived down in Treoqueen, Married a Baltimore boy who was long and lean," Sam two-times her; she declares, "You thought I was blind but now I see" -- and admits to having an "off-side man [whp] keeps his light-house on the sea."

AUTHOR: unknown
EARLIEST DATE: 1929 (Henry, collected from Ray Bohanan)
KEYWORDS: infidelity humorous
FOUND IN: US(Ap)
REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, p. 17, "Virginia Lived down in Treoqueen" (1 text)
NOTES [30 words]: I strongly suspect that this was learned, perhaps indirectly, from a recording (based on the "hip" euphemisms and the stanza form), but I can't locate a probably original. - RBW

File: MHAp17

Virginia Lover, The

DESCRIPTION: Singer courts (Martha), who returns his affection. Her mother/brother opposes the marriage because he is unpropertied, and offers her land/gowns if she'll reject him. She weeps; he tells her "if you hadn't been so faithful, I wouldn't have been so true"

AUTHOR: unknown
EARLIEST DATE: 1916 (Cecil Sharp collection)
LONG DESCRIPTION: Singer courts fair Martha (Polly) (of Blackwaters, dark waters), who returns his affection, but her mother (brother) opposes their marriage because he is unpropertied, and offers her land (or gowns) if she'll reject him. She weeps; he asks if he's given her any occasion to be angry, and tells her "if you hadn't been so faithful, I wouldn't have been so true"
KEYWORDS: grief poverty courting marriage brother lover mother clothes
FOUND IN: US(Ap, SE)
REFERENCES (1 citation):
Sharp-EnglishFolkSongsFromSouthernAppalachians 124, "The Virginia Lover" (3 texts, 3 tunes)
Roud #420
CROSS-REFERENCES:
cf. "The Wagoner's Lad" (plot)
NOTES [49 words]: The plot of this song powerfully resembles others, notably "The Wagoner's Lad," but it seems to be distinct. - PJS
Burton and Manning lump it with their "A Man of Honor from Virginia Came," which is also heavily composite; these are the sorts of songs that are really hard to classify.... - RBW

Last updated in version 5.1
File: ShAp2124

Virginia Strike of '23, The

DESCRIPTION: "In the dear old town of Princeton... Fire hundred railroad employees were as happy as could be... But they believed in Satan and quit their jobs that fall." The singer was one of those fooled into striking. Now he wishes he had his job back.

AUTHOR: Roy Harvey
EARLIEST DATE: 1929 (recording, Roy Harvey and Earl Shirkey)
KEYWORDS: train strike hardtimes request railroading labor-movement
HISTORICAL REFERENCES:
Nov 8, 1923 - about two thirds of the employees of the Virginia Railroad go on strike. The company brings in replacements; the company suffers several accidents in coming years but never rehires the strikers

REFERENCES (2 citations):
Cohen-LongSteelRail, pp. 591-595, "The Virginia Strike of '23" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 225, "The Virginian Strike of '23" (1 text)

RECORDINGS:
Roy Harper [pseud. for Roy Harvey] and Earl Shirkey, "The Virginia Strike of '23" (Columbia 15535-D, 1930; rec. 1929)
Mike Seeger, "The Virginian Strike of '23" (on MSeeger02)

CROSS-REFERENCES:
cf. "When the Work's All Done This Fall" [Laws B3] (tune)
NOTES [64 words]: According to Cohen, Roy Harvey was an engineer on the Virginia Railroad, and was one of those who struck in 1923. He and many of his fellow workers came to believe that they had been deceived by their union. He reportedly wrote this song to try to get his job back. Reportedly there was some sympathy for him in the company, but not enough. And then, of course, came the Depression. - RBW

File: LSRai591

Virginia's Bloody Soil

DESCRIPTION: The singer calls on his audience to listen as he tells of the troubles of the Civil War, and describes how Unionists sprang to the colors after Fort Sumter. The rest of the song describes the battle of the Wilderness, and the death of the captain there
AUTHOR: James McCoy?
EARLIEST DATE: 1939 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)
KEYWORDS: Civilwar battle death
HISTORICAL REFERENCES:
May 5-7, 1864 - Battle of the Wilderness

REFERENCES (5 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 24, "Virginia's Bloody Soil" (1 text, 1 tune)
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, p. 70, "Virginia's Bloody Soil" (1 excerpt)
Silber-SongsOfTheCivilWar, pp. 254-255, "Virginia's Bloody Soil" (1 text, 1 tune)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 80-81, "Virginia's Bloody Soil" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 52, "Virginia's Bloody Soil" (1 text, 1 tune)

ST Wa024 (Partial)
Roud #2802
CROSS-REFERENCES:
cf. "The Battle of the Wilderness" (subject)

NOTES [1358 words]: It appears that this song has been collected only once, by the Warners. Their informant, "Yankee" John Galusha, said that this was a song local to his area, written by James McCoy about Captain Dennis Barnes, killed at the Battle of the Wilderness.
This seems likely enough. Although two battles were fought in the Rappahannock Wilderness (The Wilderness in 1864 and the earlier Battle of Chancellorsville on May 1-4, 1863), the song seems better suited to the 1864 battle, as it mentions the fires which consumed the Wilderness and also denies that the Federals retreated (after Chancellorsville the Union forces retreated; after the Wilderness, although it had suffered almost as bad a pounding as at Chancellorsville, Grant and Meade forced the federal army on to Spotsylvania).
Following a hint on the Internet, I was able to find a record of Captain Barnes. He was an officer in the 93rd New York regiment. NYReport, Volume 3, p. 91, reports that Dennis E. Barnes was commissioned a captain in the 93rd NY on Jan. 30, 1862, with the commission being dated November 22, 1861. So he was commissioned at the time the regiment formed. He was breveted
Major New York Volunteers. He was killed in action in the Wilderness on May 6.
And if he is indeed the hero of the song, the battle must have been the Wilderness, because the 93rd was not really engaged at Chancellorsville. It was part of the Army of the Potomac's provost guard from 1862 through Gettysburg and beyond (Young, p. 384). But in 1864, in an effort to recruit up the army, many men and units on special service were put back in line (Catton, pp. 44-48). The 93rd became one of ten regiments in Alexander Hays's second brigade of David B. Birney's third division of Winfield Scott Hancock's II Corps (Rhea, Order of Battle following p. 452). Hays's brigade was definitely mauled in the Wilderness. The first day of that battle was really two minimally connected struggles. The larger part of the Union Fifth Corps, later reinforced by much of the Sixth Corps, fought Richard Ewell's Confederate Second Corps in the northern fight, and got nowhere. Hancock's Second Corps fought in the south against elements of A. P. Hill's Confederate Third Corps. The Second Corps, plus Getty's division of the Sixth Corps, was put in piecemeal against the Confederate division of Harry Heth (see map on p. 192 of Rhea). Birney's division was supposed to support this attack. After Getty and parts of the Second Corps had failed in their attacks, Birney "decided to play his trump card. Fiery Alexander Hays, the red-bearded friend of Hancock's and Grant's, would be sent in with his whole brigade" (Rhea, p. 202). That was the unit containing the 93rd New York.

In the dense forest, it was hard to advance and easy to get killed. One soldier in the 93rd wrote, "The woods light up with the flashes of musketry as if with lightning, while the incessant roar of the volleys sound like the crashing of thunderbolts" (Rhea, p. 203). Rhea adds that the 93rd managed to stay at the front for about twenty minutes before collapsing. The losses in the regiment, and the whole brigade, were severe; General Hays himself was among those killed (Rhea, p. 204).

That was on May 5, the first day of the battle. Federal losses had been substantial, and they had not shaken the Confederates at all; earlier in the war, the Union army might well have retreated after that. But neither General Meade, in direct command of the Army of the Potomac, nor General Grant, the Union General in Chief, was willing to give up that easily. They decided that they would make another push on May 6, with attacks all along the line, but the main thrust to be by Hancock's Second Corps (Rhea, p. 264). And the spearhead of the assault was to be made by the brigades of McAllister, Ward, and the now-dead Hays (Rhea, p. 269).

At first, the assault went well; they attacked the frazzled, disordered Confederate divisions of Heth and Wilcox, which had done an amazing job the day before but simply were too tired, and their organization and positions too messed up, for them to fight well (Rhea, pp. 281-288). The Confederate line started to collapse. Freeman, volume III, p. 356, declares, "There had been no danger [to Lee's army] more acute since the day the Federals had shattered the Confederate line at Sharpsburg."

"Leading the Union drive was Hays's brigade, now commanded by Elijah Walker, of the 4th Maine" (Rhea, pp. 293-294).

But the Federals had their own problems. The Wilderness was incredibly tangled, and it was hard to control the attacking troops. If the Confederate lines were disarrayed, the Federals found it almost impossible to stay in good order. "It was Braddock and his British Regulars fighting the Indians all over again, and the scrub pines, the brush piles, and the massed saplings broke the advancing lines apart, leaving fragments that felt isolated and alone" (Catton, p. 74). What was needed was additional troops to exploit the breakthrough. And those troops were available: Ambrose Burnside's Ninth Corps had been ordered to support the assault. But they didn't show up. The Federal advance slowed up to try to get their lines straightened out (Rhea, pp. 291-292). And then James Longstreet's corps arrived, headed by the famous Texas Brigade (widely regarded as the best unit in the Confederate army), and blasted right through the Federal front (Freeman, pp. 356-359; Rhea, pp. 301-303). "This was Longstreet's fight, and he was doing a spectacular job of it, even by Lee's exacting standards" (Rhea, p. 313).

"Longstreet had reason to be proud. Within two hours, he had dramatically reversed the battle's momentum. With two divisions... Longstreet had brought nearly five victorious Union divisions to a standstill, mauling several so badly that they had ceased to function as combat units" (Rhea, p. 316).

Then, just as had happened a year ago in the same Wilderness when Stonewall Jackson was mortally wounded, Confederates fired on Confederates. Brigadier General Micah Jenkins and two others were killed, and Longstreet took a bullet that went through his throat into his right shoulder (Freeman, p. 365). He was alive, but would be out of service for months -- at the time, there were fears the wound would be mortal (Rhea, p. 371). Even as preparations were made to get him to a hospital, he explained his plans to Lee and the generals nearby, but there was no experienced officer to take charge (Freeman, p. 366) -- Longstreet's two division commanders were both new to the job and had no idea how to lead a corps. It may have saved the Union army an even more
severe blow. Still, the leading Federal elements had been severely mauled and forced back. With Hays's brigade at the very forefront. It was presumably at this time that Captain Barnes was killed, trying to hold back Longstreet's counterattack.

The desperate defense succeeded, more or less; in the end, the Battle of the Wilderness was basically a draw. The Army of the Potomac was able to continue its campaign toward Richmond. But the cost had been very high -- official figures were 2,246 Union soldiers killed, and total casualties of 17,666 (Rhea, p. 435) -- and Rhea thinks even that number a little low. On p. 436, he estimates that the Union army lost a sixth of its men, or roughly 20,000. That means probably 2,500-3,000 killed. Captain Barnes had lots of company.

Lee's losses cannot be precisely known; too many reports were not filed or were lost. But they were clearly on the same order (Rhea, p. 440). And he had lost his only trustworthy corps commander, and in consequence of that and other losses, only three of his eight division commanders had led their divisions as recently as Gettysburg, and only one had led his division at Chancellorsville. Both armies had been badly hurt, and would never be the same -- but Lee's army was probably closer to collapse. He would manage to keep up the fight for almost another year, but the sacrifices of Captain Barnes and others, although they had few short-term results, brought the end of the war a little closer.

This song is item dA35 in Laws's Appendix II. - RBW

Bibliography

- Catton: Bruce Catton, A Stillness at Appomattox, Doubleday, 1953
- Freeman: Douglas Southall Freeman, Lee's Lieutenants, 3 volumes, Scribners, 1942-1945
- NYReport: (no author listed), State of New York Annual Report of the Adjutant General 1868, 3 volumes, Charles van Benthuysen & Sons, 1868
- Young: Jesse Bowman Young, The Battle of Gettysburg, 1913 (I use the 1996 John Kallman edition with a brief biography of the author)

Virginian Maid's Lament, The

DESCRIPTION: The singer, a woman, was sold after seven years service, by Captain Welsh to Madam Guy. She tells how "we are yoked in a plough," badly fed and "whipt at every meal," and must keep her baby quiet. She wants to return to Scotland. "I'm weary, weary, O"

AUTHOR: unknown

EARLIEST DATE: 1828 (Buchan)

KEYWORDS: ordeal slavery America Scotland baby servant

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
- Greig/Duncan6 1095, "The Virginian Maid's Lament" (2 fragments, 1 tune)
- Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 186-187, "The Virginian Maid's Lament" (1 text)

ADDITIONAL: Peter Buchan, Ancient Ballads and Songs of the North of Scotland (Edinburgh, 1875 (reprint of 1828 edition)), Vol II, pp. 205-206,322, "The Virginian Maid's Lament"
- Roud #3919

ALTERNATE TITLES:
The Slave's Lament

NOTES [66 words]: One Greig/Duncan6 fragment has the singer sold to Madam Guy and separated from a lover.

Buchan: "The practice of kidnapping or stealing children from their parents, in the north of Scotland, from 1735 down to 1753, a period of eighteen years inclusive, and selling them for slaves to the planters of Maryland, Virginia, &c. in North America, is too notorious to require any illustration here." - BS

Last updated in version 2.7

File: Gr61095
Visit to Morans, The

DESCRIPTION: "In the month of January, ninety-two... We harnessed up our team" and visited John Moran in DeGros Marsh. On the way home the snow forces them off the road. They replace a broken harness with rope and make it to Martin's for beer, then go home next day.

AUTHOR: Lawrence Doyle and Patrick William Farrell
EARLIEST DATE: 1969 (Ives-DriveDullCareAway-PrinceEdwardIsland)
KEYWORDS: ordeal storm travel
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 204-207, 256, "The Visit to Morans" (1 text, 1 tune)
Roud #14000
NOTES [12 words]: DeGros Marsh is on the east coast of Kings County, Prince Edward Island. - BS
File: IvDC204

Vivandeer, The

DESCRIPTION: Vivandeer was built "to sail the ocean round ... But they left her on Blackwater Bank, a dire and total wreck." Tinnaberna men launch their boats, step aboard, and, with help of a tug, "brought the gallant Vivandeer safe into Wexford Quay"

AUTHOR: Miley Roche, Kilmuckridge
EARLIEST DATE: 1939 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: sea ship wreck sailor help
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, pp. 112-113, "The Vivandeer" (1 text, 1 tune)
Roud #7354
CROSS-REFERENCES:
cf. "The North Star" (tune)
NOTES [48 words]: 1885: "The new sailing ship Vivandiere struck the Blackwater Bank.... She was abandoned by her crew. A local group from Tinnabearna put out and boarded her. They succeeded in bringing her into Wexford with the aid of a tug." (source: Bourke in Shipwrecks of the Irish Coast v1, p. 71) - BS
File: Ran112

Vive la Canadienne!

DESCRIPTION: French: The singer rejoices in his Canadien girl. He celebrates her blue eyes. He describes their meeting, mentioning how quickly their hearts are beating. "So go the hours a-flying Until our wedding day."

AUTHOR: unknown
EARLIEST DATE: 1880 (E. Gagnon, "Chansons Populaires de Canada")
KEYWORDS: love courting marriage foreignlanguage
FOUND IN: Canada(Que)
REFERENCES (3 citations):
Fowke/Johnston-FolkSongsOfCanada, pp. 146-147, "Vive la Canadienne! (Of My Canadian Girl I Sing)" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 45, "Vive La Canadienne!" (1 English and 1 French text, 1 tune)
ADDITIONAL: Edith Fowke and Richard Johnston, _Folk Songs of Quebec (Chansons de Quebec)_ , Waterloo Music Company, 1957, pp. 28-29, "Vive La Canadienne! (Of My Canadian Girl I Sing)" (1 French text plus English translation, 1 tune)
RECORDINGS:
Pete Seeger, "Vive La Canadienne" (on PeteSeeger29)
File: FJ146
**Vive la Compagnie**

DESCRIPTION: "Let Bacchus to Venus libations pour forth, Vive la compagnie. And let us make use of our time while it lasts, Vive la compagnie. Vive la, vive la, vive l'amour...." Bachelors toast their lasses, husbands their wives, all toast their friends

AUTHOR: unknown

EARLIEST DATE: 1818

KEYWORDS: drink friend nonballad

FOUND IN: US Britain(England) Germany

REFERENCES (8 citations):
- Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 218-221, "Vive la Compagnie" (1 text, 1 tune)
- Heart-Songs, pp. 58-59, "Vive La Compagnie" (1 text, 1 tune)
- Jolly-Miller-Songster-5thEd, #159, "Vive l Compagnie!" (1 text)
- Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 288, "Vive la Compagnie" (1 text)
- Silber/Silber-FolksingersWordbook, p. 235, "Vive La Compagnie (Vive l'Amour)" (1 text)
- Fuld-BookOfWorldFamousMusic, pp. 606-607, "Vive la Compagnie"

**DT, VIVLAMOR**


ST RJ19218 (Full)

SAME TUNE:
- Vive le Captain John (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 161)
- Chivalrous C. S. A. ! ("I'll sing you a song of the South's sunny clime") (Wolf-AmericanSongSheets, p. 187)

Let Every Young Sophomore (Henry Randall Waite, _Carmina Collegensis: A Complete Collection of the Songs of the American Colleges_, first edition 1868, expanded edition, Oliver Ditson, 1876, p. 100)

Tegere Te Cura ("Away with your books and your cares for tonight, Tegere te cura!") (Henry Randall Waite, _Carmina Collegensis: A Complete Collection of the Songs of the American Colleges_, first edition 1868, expanded edition, Oliver Ditson, 1876, p. 129)

Vive le Capitaine John ("In ye days when ye Salvages lived in ye land" [sic.]) (Henry Randall Waite, _Carmina Collegensis: A Complete Collection of the Songs of the American Colleges_, first edition 1868, expanded edition, Oliver Ditson, 1876, p. 43)

Remarkable ("We'll sing you a very remarkable song, Vive l'Sixty-five!") (Henry Randall Waite, _Carmina Collegensis: A Complete Collection of the Songs of the American Colleges_, first edition 1868, expanded edition, Oliver Ditson, 1876, p. 46)

The Ship ("O! the ship of Cornell is out on the sea, Cleaving the ocean blue") (by Albert Osborne, class of 1872) (Henry Randall Waite, _Carmina Collegensis: A Complete Collection of the Songs of the American Colleges_, first edition 1868, expanded edition, Oliver Ditson, 1876, p. 115)

NOTES [37 words]: Fuld points out that this song has been printed in England, America, and Germany, but no early French printings are known. It may, in fact, be an English song; at least, the tune is close to "The Lincolnshire Poacher." - RBW

Last updated in version 6.0

File: RJ19218

**Vive La Republican**

DESCRIPTION: January 2 "they cried, 'to arms my clever fellows The Russians are advancing."

"Vive la! the new convention, Republican, America "for it was in you that it a' began." America

"have spent their dear heart's blood To plant the tree of liberty."

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan1)

KEYWORDS: America nonballad political

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
- Greig/Duncan1 142, "Vive La Republican" (1 text)

Roud #5775

NOTES [61 words]: Greig/Duncan1: "The war episode suggested in stanza 1 has not been identified. The refrain may refer to the new convention held in Edinburgh in November 1793."
"Vive la" and "Tree of Liberty" occur in Irish political songs. See, for example, "Rouse Hibernians" for the former and "Freedom Triumphant," "Ireland's Liberty Tree" and "The Liberty Tree" for the latter. - BS
Last updated in version 2.4
File: GrD1142

Vive les matelots!
DESCRIPTION: French (Voyageurs): "Nous etions trois garcons, tous jolis capitaines (x2), Y'en a un a Paris, et a'autre a La Rochelle. Vive les matelots dessus la mer jolie...." Song concerns three captains. One comes to court a girl. He cares not if he is rejected
AUTHOR: unknown
EARLIEST DATE: 1937
KEYWORDS: courting sailor nonballad foreignlanguage
FOUND IN: Canada
REFERENCES (1 citation):
Fowke/Mills/Blume-CanadasStoryInSong, pp. 21-24, "Vive les matelots!" (1 text, 1 tune)
File: FMB021

Voice from the Tombs (Lonely Tombs)
DESCRIPTION: The singer passes a tomb and hears a voice, "I once lived as you live, walked and talked as you talk, Then from earth I was soon torn away." Other voices chip in about the joys of heaven and the brevity of life. At last his mother's voice says she is safe
AUTHOR: unknown
EARLIEST DATE: 1938 (recording, Wade Mainer)
KEYWORDS: death ghost religious grief loneliness mother
FOUND IN: US(Ap,SE)
REFERENCES (2 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 87, "Voice from the Tombs" (1 text, 1 tune)
Roberts-SangBranchSettlers, #35, "O Those Tombs" (1 text, 1 tune)
ST Wa087 (Partial)
Roud #3399
RECORDINGS:
J. E. Mainer's Mountaineers, "Lonely Tombs" (King 661, 1947)
Wade Mainer, "Lonely Tombs" (Bluebird B-7424, 1938)
Preston & Hobart Smith, "Lonely Tombs" (on LomaxCD1704)
CROSS-REFERENCES:
cf. "Hark from the Tombs (Plenary)" (theme)
NOTES [25 words]: I find, in looking through our keywords, that we have Hell as a place name but not Heaven. Given our subject matter, that's probably appropriate. - PJS
Last updated in version 4.2
File: Wa087

Voice of Her I Love, The
DESCRIPTION: "How sweet at close of silent eve The harp's responsive sound... But oh, more soft, more sweet to me The voice of her I love." He will suffer all insults and "frowns of fate," "Content and bless'd whene'er I hear, The voice of her I love."
AUTHOR: unknown
EARLIEST DATE: 1822 (Bodleian broadsides Johnson Ballads fol. 14, Johnson Ballads fol. 15)
KEYWORDS: love nonballad
FOUND IN:
REFERENCES (1 citation):
Hylands-Mammoth-Hibernian-Songster, p. 14, "The Voice of Her I Love" (1 text)
Roud #8228
BROADSIDES:
Bodleian, Johnson Ballads fol. 14=Johnson Ballads fol. 15 (=Harding B 36(29)?)","The voice of her
I love. An Italian air,” J. Catnach (London), 1822; also Harding B 11(422), "The voice of her I love," J. Catnach (London) 1813-1838; also Harding B 11(2173), "The voice of her I love," J. Walker (Durham), n.d.; also Firth c.18(60)=Harding B 16(297c), "The voice of her I love," J Pitts (London), 1819-1844; also Harding B 14(315), "The voice of her I love," T. Watts (Birmingham), 1846
File: HMHS014C

Volunteer Organist, The

DESCRIPTION: The preacher announces that the organist is ill. No one volunteers to play except a drunken-looking man. He tells his story in music, amazing them all. The preacher doesn't try to preach; he just has the congregation pray as the man leaves

AUTHOR: Words: William B. Gray ("Glenroy") (died 1932) / Music: Henry Lamb
EARLIEST DATE: 1927 (Randolph)
KEYWORDS: music clergy
FOUND IN: US(So)
REFERENCES (2 citations):
Randolph 826, "The Volunteer Organist" (1 text)
Spaeth-ReadEmAndWeep, pp. 191-192, "[The Volunteer Organist]" (1 excerpt)
Roud #5378
RECORDINGS:
John McGhee, "The Volunteer Organist" (Champion 15483, 1928)
NOTES [93 words]: Spaeth (A History of Popular Music in America, p. 271) calls this "the sport of 1893," and goes on to detail how it spawned a play of the same title -- as well as a short-lived rush to produce imitations.
I suspect that the most popular imitation (indeed, the only one still remembered at all) is Myra Brooks Welch's "The Touch of the Master's Hand." Welch was born in 1877, according to Internet sources, and wrote her piece in 1921, which fits.
The author of the lyrics, William B. Gray, is also responsible for "She's More to Be Pitied Than Censured." - RBW

Last updated in version 4.1
File: R826

Volunteers, The

DESCRIPTION: Mabel asks her mother about the passing troops and their leader. Mother answers that the men are the Volunteers and Grattan their leader. "They rose to guard from foreign foes, as well from British guile" Witness "the baffled hosts of Gaul"

AUTHOR: unknown
EARLIEST DATE: 1855 (Hayes)
KEYWORDS: pride army England France Ireland dialog patriotic
FOUND IN:
REFERENCES (2 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, pp. 117-118, "The Volunteers" (1 text)
ADDITIONAL: Edward Hayes, The Ballads of Ireland (Boston, 1859 (reprint of 1855 London edition)), Vol I, pp. 235-236, "The Volunteers"
CROSS-REFERENCES:
cf. "The Song of the Volunteers" (subject) and references there
NOTES [287 words]: The Belfast Volunteers were formed in 1778 because of the threat of war between France and Britain. Similar groups formed, became politicized, and supported "those in favour of legislative independence from the British parliament and the removal of impediments to Irish commerce." Henry Grattan and Harry Flood supported this program in the Irish House of Commons. (Source} Moylan)
O'Conor-OldTimeSongsAndBalladOfIreland shows the author as "M.O.B." I posted an inquiry for speculation as to who "M.O.B." might be. John Moulden -- researcher at the "Centre for the Study of Human Settlement and Historical Change" at National University of Ireland, Galway, whose subject is "the printed ballad in Ireland" -- gave me two leads. First, he pointed out that Hayes (see ADDITIONAL, above) -- possibly O'Conor's source -- has the author as "M.O'B" and that another good resource might be David James O'Donoghue, The Poets of Ireland: a Biographical Dictionary (O'Donoghue, 1892-3). One possibility in O'Donoghue is O'Brien, M.E., a "very frequent contributor of verse to Sentimental and Masonic Magazine of 1794-5.... He may have been the 'O'B' of
For more on Grattan, see e.g. "Ireland's Glory." For the Volunteers, see among others "The Green Cockade," "The Shamrock Cockade," and "The Song of the Volunteers."

The reference to the "baffled hosts of Gaul" makes me think this might refer to a period somewhat after Grattan's great success (which Ben's research on the author indirectly supports). This sounds as if it might come from around the period of the French failure at Bantry Bay -- when Grattan's parliament was functioning but before the 1798 rebellion. - RBW

Volunteers' March, The

DESCRIPTION: "Was she not a fool, When she took off our wool, To leave us so much of the Leather, the leather? It ne'er entered her pate, That a sheepskin well beat, Would draw a whole nation Together, together."

AUTHOR: unknown
EARLIEST DATE: 1780s (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: nonballad patriotic clothes
FOUND IN: Ireland
REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 2, "The Volunteers' March" (1 fragment, 1 tune)
NOTES [768 words]: The current description is all of the Zimmerman-SongsOfIrishRebellion fragment.

Zimmermann p. 117: "'The Volunteers' March' ... represents the first group of really nationalist Irish songs written in English, though most of the words are lost."

Moylan notes the tune Zimmermann uses for this entry and thinks it unlikely. "In fact the verse would fit a slide or jig tune, but not one in 2/4 time. In fact the verse would fit perfectly to the tune 'Larry Grogan' to which song [Zimmermann] 40 below is set, and was in all probability made with that tune in mind." (Moylan 2, "Favourite March of the Old Irish Volunteers") Consider this comment when using the tunes assigned by both Moylan and Zimmermann. - BS

Though it rarely is mentioned in song, one of the worst ways Britain oppressed Ireland was by controlling her trade. One instance of this was that they restricted Irish clothing from entering England. On several occasions England seemed to encourage one or another industry (e.g. linen) only to chop it down.

Kee, p. 21, writes, "The later English parliament took advantage of this constitutional subservience to see that local economic interests in the Kingdom of Ireland should present no threat to those in the Kingdom of England. Irish trading and manufacturing opportunities were severely restricted to protect England's own trades and manufactures. For instance, in 1699 the export of woolen goods from Ireland... was totally forbidden to everywhere but England where English import duties were themselves prohibitive." (Compare Cronin, pp. 86-87: "The 1699 legislation destroyed the Irish woolen industry at a stroke.")

Similarly, Ellis, p. 48, reports, "In 1666 Parliament forbade irish cattle being imported into England thus bringing about the ruin of the cattle industry."

I don't know if this song reflects that, but it might. - RBW

The Belfast Volunteers were formed in 1778 because of the threat of war between France and Britain. Similar groups formed, became politicized, and supported "those in favour of legislative independence from the British parliament and the removal of impediments to Irish commerce."

(Source: Moylan, p. 1)

"In 1778, the Prime Minister, Lord North, proposed to relieve the commercial restraints of Ireland by allowing a free and general exportation of all kinds of goods, except the woolen manufacture, 'that article being reckoned too sacred to be yet meddled with.' But so great was the commotion excited in the manufacturing towns of England that Lord North had to reconsider his proposal. 'A general alarm,' says MacPherson, 'spread through most of the trading and manufacturing parts of the kingdom.' They considered the 'admittance of Ireland to any participation in trade as not only destructive, in the most ruinous degree, of their property, but as being subversive of their rights.' .... The British Parliament yielded to the pressure from without, and only some slight modifications of the commercial code were effected...."

"[T]he Volunteers were demanding free trade with arms in their hands. In February, 1779, 'The Sheriffs of Dublin represented to the Lord Lieutenant that 19,000 persons connected with the weaving trade in that city, besides many other poor, were on the brink of starvation, and that nothing but an extension of trade and free export of manufactures could save them.' .... Meanwhile,
the Volunteers seconded their demand for free trade by giving the best practical encouragement to the industries of the nation. They clothed their regiments and troops in Irish manufacture... Associations for the use of Irish manufactures sprung up in every part of the country, to the serious alarm of the English clothiers... Trade revived.... "The Volunteer guns were made to express the national sentiment and advocate the causes of Irish wool.... With more point, perhaps, than poetry, words had been fitted to a stirring march-tune adopted by the regimental bands, and the moment the roll of the drums was heard the popular memory suggested the verses: -- "Was she not a fool...." (from IrishWool). I have seen the song quoted many places but there is never more to it than is quoted in the description. The song is attributed to "Tom Molloy" by Charles Lever (Lever, p. 214). You can find more information about the movement to grant "to the Irish nation the liberty of exporting their produce" [p. 67] in the source for Zimmermann's fragment: Thomas Mac Nevin, The History of the Volunteers of 1782 (Dublin, 1845 (fourth edition ("Digitized by Google"). The fragment is in a footnote on p. 119, "Was she not a fool." - BS

Bibliography

• Cronin: Mike Cronin, A History of Ireland, Palgrave, 2001
• Kee: Robert Kee, The Most Distressful Country, being volume I of The Green Flag (covering the period prior to 1848), Penguin, 1972
• Lever: [Julia Kate Neville, editor,] The Novels of Charles Lever: Sir Jasper Carew (London, 1897 ("Digitized by Google"))

Last updated in version 2.5
File: Zimm002

Von Hertzen wolln wir singen (Let Us Sing from the Heart)

DESCRIPTION: Amish hymn in German.. "Von Hertzen wolln wir singen, In Fried und Einingkeit." "Let us sing from the heart, In peace and in unison. Let us strive toward perfection With energy and sincerity, That we might please God... take it now to heart."
AUTHOR: unknown
EARLIEST DATE: 1742 (Amish Ausbud, #119, according to Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: religious nonballad foreignlanguage
FOUND IN: US(MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 157-158, "Von Hertzen wolln wir singen (Let Us Sing from the Heart)" (1 short German text plus not-very-literal translation, 1 tune)
CROSS-REFERENCES:
cf. "Hildebrandlied" (tune, per Korson-PennsylvaniaSongsAndLegends)
File: KPL157

Voodoo Man, The

DESCRIPTION: Of a woman courted by a man; when she rejects his advanced because "he had no situation," he "hoodoes" her elaborately. Now she is sick and hopes someone can stop the voodoo man even though all are afraid of him. She wonders if *she* is dead
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: courting poverty rejection magic disease
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 429, "The Voodoo Man" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 429, "The Voodoo Man" (1 tune plus a text excerpt)
Vote for Joey Ward

DESCRIPTION: "Vote, vote, vote for Joey Ward! He is sure to win the day. For we'll get a salmon tin, And we'll stick Bill Massey in, And we'll all shout, Hip, hip, hip, hooray!"

AUTHOR: unknown
EARLIEST DATE: c. 1914 (Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: political New Zealand
HISTORICAL REFERENCES:
1906-1912, 1928-1930 - Sir Joseph George Ward (1856-1930) Prime Minister of New Zealand
1912-1925 - William Ferguson Massey (1856-1925) Prime Minister of New Zealand
FOUND IN: New Zealand
REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, p. 101, "(no title)" (1 short text)
CROSS-REFERENCES:
cf. "Sir Joseph Ward" (subject)
NOTES [422 words]: Presumably a fragment of a campaign song that was collected after (or during?) an election contest between Ward and Massey. My guess would be that it is from 1914, but 1919 and 1922 are also possible, and perhaps 1912 as well.

NewZealandEncyclopedia, p. 589, says of Joseph Ward (1856-1930) that he was Prime Minister 1906-1912 and 1928-1930; he was born in Melbourne but was taken to New Zealand at a young age. Starting in politics in 1876, he was a member of parliament from 1887 until after World War I, then was re-elected in 1925. He held the seat until ill health forced him to resign shortly before his death. He held various cabinet posts before becoming Prime Minister. He gave up the post after the 1912 election left him without a governing majority, and William Massey was able to form what amounted to a minority government. Ward "was an able and articulate man of limited imagination."

NewZealandEncyclopedia, pp. 355-356, says that William Massey was born in Ireland; his family moved to New Zealand in 1870. After working on farms and stations, he first ran for parliament in 1893, and lost, but became an MP after a by-election in 1896. He was promptly appointed opposition whip, when became Leader of the Opposition in 1903. He was a leading organizer in 1909 of the "Reform Party." This succeeded in taking over parliament in 1912, making Massey Prime Minister.

The election of 1914 didn't show much confidence in Massey. Massey's forces won 40 seats, Ward's Liberals 34, and Labour 6. Massey remained Prime Minister, but without a governing majority; New Zealand was run by a "National" (Unity) government during World War I. The next election in 1919, gave Massey a clear majority -- but the election of 1922 again resulted in a hung parliament in which Massey ran a minority government.

Massey became the subject of significant folklore. NewZealandDictionary, p. 19, defines "Bill Masseys" as a pair of army boots (similarly p. 165 calls the boots just "Masseys"), and "Bill Massey's Tourists" as the members of the New Zealand Expeditionary Force sent to Egypt in 1914. Obviously both refer to his position as wartime Prime Minister.

NewZealandEncyclopedia, p. 356, sums him up, "Massey was a stolid, shrewd man with great organizing ability and a domineering personality. In many ways he was a divisive influence, extraordinarily conservative, even reactionary." The Massey/Ward period does not seem to have been a time of great leadership in New Zealand -- which may explain silly songs like this one.

RBW

Bibliography


Last updated in version 5.2
File: BaRo101
Vote for Tommy Seddon, Boys

DESCRIPTION: "If you vote for Tommy Seddon, boys, On the right road you'll be heading, boys, He'll make the roads to your abodes And bridge all the streams to heaven, boys." He will take his father's place and do good work.

AUTHOR: Ned McCormack (source: Bailey/Roth-ShantiesByTheWay-NZ)
EARLIEST DATE: 1967 (Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: political New Zealand
HISTORICAL REFERENCES:
1893-1906 - Richard John Seddon (1845-1906) Prime Minister of New Zealand
1906 - T. E. Y. Seddon takes his father Richard's place in parliament, holding office until 1922 and again in 1925-1928
FOUND IN: New Zealand
REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, pp. 107-108, "Vote for Tommy Seddon, Boys" (1 text)
NOTES [44 words]: For background on Richard John Seddon, the father of Tommy Seddon, see the notes to "Sir Joseph Ward." Despite being the son of New Zealand's longest-serving Prime Minister, the younger Seddon doesn't seem to have been particularly noteworthy in his own right. - RBW
Last updated in version 5.2
File: BaRo107

Vowels, The

DESCRIPTION: "B-a, ba; b-e, be; B-i, bick-a-bi; B-o, bick-a-bi-bo; B-u, bu, bick-a-bi-bo-bu." Similarly through the alphabet: "C-a, ca; C-e, ce, C-i, cick-a-ci." (The text does not specify whether "cick" is pronounced "sick" or "kick").

AUTHOR: unknown
EARLIEST DATE: 1922 (Brown)
KEYWORDS: wordplay nonballad
FOUND IN: US(SE,So)
REFERENCES (4 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 139, "The Vowels" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 139, "The Vowel" (1 tune plus a text excerpt)
Randolph 873, "The Alphabet Song" (6 texts, 6 tunes, but the "E" and "F" texts are "The Vowels")
Arnold-FolkSongsofAlabama, p. 131, "B-A-Bay" (1 text, 1 tune)
Roud #3303
CROSS-REFERENCES:
cf. "Alphabet Songs"
File: Br3139

Voyage of the Buffalo, The

DESCRIPTION: "Come all you jolly seamen bold... Concerning of a voyage to New Zealand we did go, For to cut some lofty spars to load the Buffalo." After taking a load of emigrants from Portsmouth to Australia, they go logging in New Zealand

AUTHOR: unknown
EARLIEST DATE: 1836? (citation in the diary of W. H. Cheeseman, according to Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: ship emigration logger New Zealand
FOUND IN:
REFERENCES (2 citations):
Bailey/Roth-ShantiesByTheWay-NZ, pp. 18-19, "The Voyage of the Buffalo" (1 text)
Garland-FacesInTheFirelight-NZ, pp. 31-32, 182, "(The Voyage of the Buffalo)" (2 texts, although they seem mostly to be rearrangements of each other)
File: BaRo018
Voyage on New Holland, A

DESCRIPTION: "Come all you bold whalmen that plow the rough main Off the coast of New Holland or off that of Spain." An extremely detailed (more than 70 stanza) description of a whaling voices, describing the places they visit, the whales, ships seen, the return home

AUTHOR: unknown

EARLIEST DATE: before 1852 (Marble Family papers, according to Huntington)

KEYWORDS: whaler travel ship home

FOUND IN:

REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 76-85, "A Voyage on New Holland" (1 text, 1 tune)
Roud #27542
File: HGam076

Voyage to Australia, The

DESCRIPTION: "Left Plymouth one day in July and soon was on the ocean," getting sick in the Bay of Biscay. The passengers on their way to Australia fish for and catch a shark. The passengers pretend to see a ship and other sights

AUTHOR: Charles R. Thatcher (1831-1878) (source: AndersonStory)

EARLIEST DATE: 1970 (AndersonStory)

KEYWORDS: immigration ship travel trick

FOUND IN:

REFERENCES (4 citations):
Thatcher-ColonialMinstrel-Songsters, p. 173, "The Voyage to Australia" (1 text, from the "Victoria Songster")
Anderson/Thatcher-GoldDiggersSongbook, pp. 1-2, "The Voyage to Australia" (1 text, 1 tune)
Anderson-StoryOfAustralianFolksong, pp. 29-30, "The Voyage to Australia" (1 text, 1 tune)
Hoskins-GoldfieldBalladeer-LifeAndTimes-Charles-R-Thatcher, pp. 7-8, "(no title)" (2 excerpts)

CROSS-REFERENCES:
cf. "Bow Wow Wow" (tune)

NOTES [80 words]: This song is at least semi-autobiographical; Charles R. Thatcher went from England to Australia as a young man, and didn't enjoy the voyage much. For brief background on Charles Thatcher's career, see the notes to "Where's Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong.

Anderson does not say so, but the tune of this is clearly "Bow Wow Wow" -- more evidence that it is by Charles R. Thatcher, since he was fond of that tune. - RBW

Last updated in version 5.3

File: AnSt029

Voyage, Le

DESCRIPTION: "Ah! c'est un mariage Que d'epouser le voyage. Je plains qui s'y engage Sans y etre invite." The life of a voyageur is like a marriage. Safety, comfort and contentment must be given up "dans le course du voyage."

AUTHOR: unknown

EARLIEST DATE: 1944

KEYWORDS: nonballad foreignlanguage marriage travel

FOUND IN: Canada(Queb)

REFERENCES (1 citation):
Botkin-TreasuryMississippiRiverFolklore, p. 582, "Le Voyage (The Voyage)" (1 text, 1 tune)

File: BMRF582

Voyez Ce Mulet La

DESCRIPTION: Bamboula in Creole French: "Voyez ce mulet la, Miche Bainjo, Comme il est insolent! Chapeau sur cote, Miche Bainjo, La canne a la maine, Miche Bainjo...." The singer describes the strutting about of "Mister Banjo."
Vulture (of the Alps), The

DESCRIPTION: A family of shepherds is out with their sheep when a vulture swoops down and carries off their youngest child. Though the baby cries and reaches out to its father, there is nothing the others can do

AUTHOR: unknown
EARLIEST DATE: set to music c. 1842 and sung by the Hutchinson Family
KEYWORDS: bird family disaster death
FOUND IN: US(Ap,So)
REFERENCES (1 citation):
McNeil-SouthernFolkBalladsVol2, pp. 108-113, "The Vulture"; "The Vulture of the Alps (2 texts, 1 tune)
ST MN2108 (Partial)
Roud #4777
CROSS-REFERENCES:
cf. "Lonesome Dove (I - The Minister's Lamentation)" (theme)
cf. "The Lost Babe" (theme)
cf. "Fair Margaret O'Craignaritie" (approximate theme)
NOTES [262 words]: I perhaps need to explain the cross-reference to "The Lonesome Dove." On its face, this has nothing to do with that song, in which a child is carried off by consumption. But that song describes the disease as a vulture. I wonder if this might not be a badly messed up form of the same idea.
It is highly unlikely that a vulture would carry off a baby, and only slightly more likely that an eagle or other carrion bird would do so. At least in America; our babies are too big. But this may well be one of those subliminal fears, like the fear of snakes (now known to be an instinct in monkeys, even those which have never seen a snake). I base this on comments in Lee R. Berger, In the Footsteps of Eve: The Mystery of Human Origins, Adventure Press, 2000. pp. 157-163. On page 162, Berger mentions that the Crowned Eagle of South Africa "is a specialist in primate hunting and has even been known to take human children."
What is more, it is Berger's belief that the Taung child -- a member of the species Australopithecus africanus now about three million years old and first documented by Raymond Dart in 1925 -- was killed by an eagle. There remains much debate about just where Australopithecus africanus stands in the lineage of humanity, but it hardly matters. If eagles were hunting that sort of australopithecine, they would hunt the others -- and one of those australopithecine species was our ancestor. American parents probably don't have to worry about vultures -- but we have at least two and a half million years of history of thinking we should. - RBW

W. P. and A.

DESCRIPTION: "Where did you get that pretty dress all so bright and gay? I got it from my loving man on the W. P. and A." The singer tells of how the WPA allowed him to re-establish credit and earn good money for little work -- but also how he is resented by friends

AUTHOR: unknown
EARLIEST DATE: 1959 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)
KEYWORDS: work unemployment hardtimes
HISTORICAL REFERENCES:
May 6, 1935 -- Creation of the Works Progress Administration (W.P.A.), which had been authorized April 8. The program lasted until Dec. 4, 1942
FOUND IN: US(SE)

File: ScaNF119

File: MN2108
REFERENCES (1 citation):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 138, "W. P. and A." (1 text, 1 tune)
ST Wa138 (Partial)
Roud #7476
CROSS-REFERENCES:
cf. "The W.P.A. Gathering" (subject)
NOTES [70 words]: The Works Progress Administration was responsible for a number of important building projects during the Depression. One of the key pieces of the New Deal, it helped many unemployed people survive the period. In the North Carolina backwoods, the wages it paid were considered very good, and the work relatively slight. But not everyone could sign on with the W.P.A. Hence this song -- and the resentment it describes. - RBW
File: Wa138

W.P.A. Gathering, The
DESCRIPTION: "Uncle Sam was very kind, He gave the people aid; The W.P.A. is working hard, Good roads will soon be made." This effort makes possible the Lost Hope Hollow Singing Gathering.
AUTHOR: James W. Day ("Jilson Setters")?
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: music travel nonballad
HISTORICAL REFERENCES:
May 6, 1935 -- Creation of the Works Progress Administration (W.P.A.), which had been authorized April 8. The program lasted until Dec. 4, 1942
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, p. 244, (no title) (1 text)
Roud #13961
CROSS-REFERENCES:
cf. "The W. P. and A." (subject)
NOTES [42 words]: This is even more suspicious than most of the songs in Thomas, since it actually mentions her by her ridiculous title of "The Traipsin' Woman."
The piece is likely by Jilson Setters, but Thomas's notes make it impossible to be absolutely certain. - RBW
File: ThBa244

Wabash Cannonball, The
DESCRIPTION: In praise of the amazing Wabash Cannonball, a train which can apparently accomplish anything. The song mentions various places the train visits and the impression it makes on the townsfolk. It may close with a eulogy for "Daddy Claxton"
AUTHOR: Original ("The Great Rock Island Route") credited to J. A. Roff; rewritten as "Wabash Cannon Ball," perhaps by William Kindt, who copyrighted it; Cohen suspects the rewrite preceded Kindt's 1904 publication, and common tune is not the same as either Roff's or Kindt's
EARLIEST DATE: 1882 (sheet music, as "The Great Rock Island Route"; first use of the "Wabash Cannonball" title is Kindt, in 1904)
KEYWORDS: train railroading travel
FOUND IN: US(SE,So)
REFERENCES (8 citations):
Cohen-LongSteelRail, pp. 373-381, "The Wabash Cannonball" (2 texts, one of them Kindt's, plus a text and sheet music cover of Roff's "The Great Rock Island Route," 1 tune)
Randolph 840, "The Wabash Cannonball" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 385-386, "The Wabash Cannonball" (1 text, 1 tune -- Randolph's 840)
Lomax-FolkSongsOfNorthAmerica 220, "The Wabash Cannon Ball" (1 text, 1 tune)
Botkin/Harlow-TreasuryOfRailroadFolklore, p. 462, "The Wabash Cannonball" (1 text, 1 tune)
Seeger-AmericanFavoriteBallads, p. 85, "Wabash Cannonball" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 100 "The Wabash Cannonball" (1 text)
DT, WABASHCB*
Waddin o McPhee, The

DESCRIPTION: "At mony sprees I've been, but the best I've ever seen" is this wedding. Everyone got drunk, including the minister. Food beyond counting "but the bridegroom and the bride were cremated side by side High up on the hill on Ben Lomond."

AUTHOR: unknown


KEYWORDS: wedding drink food humorous parody husband wife clergy

FOUND IN: Britain(Scotland(Bord))

REFERENCES (2 citations):
McMorland/Scott-HerdLaddieOTheGlen, pp. 93, 153, "The Waddin o McPhee" (1 text)

Roud #21762

CROSS-REFERENCES:
Wade in the Water

DESCRIPTION: "Wade in the water, Wade in the water, children, Wade in the water, God's gonna trouble the water." The singer warns of the coming signs of the end. The victory of Heaven over Hell is considered assured. The singer looks forward to future freedom

AUTHOR: unknown

EARLIEST DATE: 1925 (recording, Sunset Four Jubilee Singers)

KEYWORDS: religious freedom nonballad worksong

FOUND IN: US(Ap)

REFERENCES (8 citations):
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 216-217, "Wade in the Water" (1 text, 1 tune)
Boette-SingaHipsyDoodle, p. 167, "Wade in the Water" (1 text, 1 tune)
Parrish-SlaveSongsOfTheGeorgiaSealslands 38, pp. 170-171, "Wade in nuh Watuh Childun" (1 text, 1 tune)
Warren-EveryTimeIFeelTheSpirit, pp. 97-98, "Wade in the Water" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 242, "Wade in the Water" (1 text, 1 tune)
Arnett-IHearAmericaSinging, p. 63, "Wade in the Water" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 356, "Wade in the Water" (1 text)
DT, WADEWATR*

Roud #5439

RECORDINGS:
Birmingham Jubilee Quartet, "Wade in the Water" (Vocalion 1563, 1930)
Empire Jubilee Quartet, "Wade in de Water" (Victor 23340, 1932; rec. 1929)
Famous Blue Jay Singers of Birmingham, "Children Wade in de Water" (Paramount 13128, 1932; Broadway 1246, n.d.; Champion 50026, 1935; on VocalQ2)
Fannie Lou Hamer, "Wade in the Water" (on VoicesCiv)
Timothy Hays and Group, "Wade in the Water" (on VaWork)
Lincoln Four Quartette, "Wade in the Water" (Paramount 12621, 1928)
Sunset Four Jubilee Singers, "Wade in the Water" (Paramount 12273, 1925)

CROSS-REFERENCES:
cf. "Bear the News, Mary" (floating lyrics)
cf. "Walk In Jerusalem Just Like John" (floating lyrics)
cf. "Hand Me Down My Walking Cane" (floating lyrics)
cf. "Heaven and Hell" (floating lyrics)
cf. "If You Get There Before I Do" (floating lyrics)
cf. "Swing Low, Sweet Chariot" (floating lyrics)
cf. "Is Your Lamps Gone Out" (floating lyrics)

NOTES [40 words]: The VaWork recording uses "Wade in the Water" as a work song, in this case for shucking oysters commercially. The shucking blows are not delivered simultaneously: each shucker works to his/her own rhythm, though they all sing together. - BS

Last updated in version 4.3

File: LoF242

Wade the Water to My Knees

DESCRIPTION: The leader sings "I wade the water to my knees," "The water's so cold," "Lord have mercy," with each line repeated. The response, as alternate lines, is "I'm going to pray, going to pray" and "I'm going to pray till I die."

AUTHOR: unknown

EARLIEST DATE: 1983 (McIntosh1)

KEYWORDS: death ordeal nonballad religious

FOUND IN: US(SE)

RECORDINGS:
Lucille Holloway and the McIntosh County Shouters, "Wade the Water to My Knees" (on
Wadham's Song

DESCRIPTION: Coast sailing pilot's guide "from Bonavista Cape to the Stinking Isles ... till Pilley's Point covers Syme's Stage." Directions on how to reach Notre Dame Bay from Bonavista

AUTHOR: R.N. Wadham

EARLIEST DATE: 1756 (cf. Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: sea ship nonballad recitation sailor

FOUND IN: Canada(Newf)

REFERENCES (7 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 119, "Wadham's Song" (1 text)
Ryan/Small-HaulinRopeAndGaff, p. 13, "Wadhams Song" (1 text)
Doyle-OldTimeSongsAndPoetryOfNewfoundland "Wadham's Song" (1 text): p. 70 in the 4th edition; p. 83 in the 5th

ADDITIONAL: James Murphy, editor, _Songs Sung by Old-Time Sealers of Many Years Ago_, James Murphy Publishing, 1925 (PDF available from Memorial University of Newfoundland web site), p. 15, "Wadhams Song" (1 text)

John Feltham, _Northeast from Baccalieu_, Harry Cuff Publications, 1990, pp. 2-3, "The Song of the Wadhams" (1 text)

Bruce Stagg, _The Blackwood Schooner_, Flanker Press, 2009, pp. 3-5, "The Song of the Wadmans" (sic.) (1 text, taken from Feltham)

ST GrMa119 (Partial)

Roud #5449

NOTES [193 words]: According to GEST Songs of Newfoundland and Labrador site, "although called a song it was always recited and there is no tune available"; Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland heard it recited.

On the other hand, the Renaissance Dance site claims "Pilot verses were sailing directions sung to popular tunes ... Hugill [apparently not in Shanties from the Seven Seas] quotes [Wadham's Song] to the tune of 'I'll Tell me Ma', which is still well known." - BS

Doyle4 says that the song "was placed n record in the Admiralty's Court in London after it was first composed and was considered the best coasting guide for that part of our Island to which it refers." Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland report that they heard it recited because it's still accurate. The Wadham islands, mentioned in this song and presumably related to its title, are a series of mostly-uninhabited islands about ten miles east of Fogo and twenty miles northwest of Cape Freels. They were famous, or infamous, as a sealing site, e.g. the horrid "Spring of the Wadhams" is named after them; for that dreadul year, see the notes to "Maurice Crotty." - RBW

Last updated in version 6.0

File: GrMa119

Wae Be to that Weary Drink, John Anderson, My Jo

DESCRIPTION: Jean: Why drink up all your money with your friends? I have burned the barn door for heat; we have no cow or ewe; let's both "join the total abstinence." John agrees. Both: "hand in hand we'll go, And we'll sleep thegither at the foot"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan3)

KEYWORDS: drink derivative dialog husband wife

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan3 600, "Wae Be to that Weary Drink, John Anderson, My Jo" (2 texts)

Roud #6050

CROSS-REFERENCES:
cf. "John Anderson, My Jo (!)" (words)
cf. "John Anderson, My Jo, John" (words)
Wae's Me For Prince Charlie

DESCRIPTION: "A wee bird came tae our ha' door... And aye the (burden) o' his lilt, Was "Wae's me for Prince Charlie." The singer asks the bird about Charlie's fate. The bird tells how Charlie is pursued in the Highlands. The bird says it will live in Scotland no more

AUTHOR: William Glen? (Source: Digital Tradition)

EARLIEST DATE: 1821 (Hogg, according to the Digital Tradition); 1825 (chapbook, "Nonny Mally Stewart; Her blue rollin' e'e, The braes o' Fleniffer, Waes me for prince Charlie, printed by W. Macnie of Stirling)

KEYWORDS: bird Jacobite hardtimes escape

HISTORICAL REFERENCES:
1720-1788 - Life of Charles Edward Stuart, "Bonnie Prince Charlie"
1722-1790 - Life of Flora MacDonald
1745-1746 - '45 Jacobite rebellion led by Bonnie Prince Charlie
Apr 16, 1746 - Battle of Culloden. The Jacobite rebellion is crushed, most of the Highlanders slain, and Charlie forced to flee for his life.
Jun 28-29, 1746 - Aided by Flora MacDonald, and dressed as her maidservant, Charles flees from North Uist to Skye in the Hebrides.
Sep 20, 1746 - Charles finally escapes to France

FOUND IN:
REFERENCES (2 citations):
DT, WEEBIRD

Roud #16902

BROADSIDES:
Bodleian, 2806 c.14(175), "Waes me for Prince Charlie," unknown, n.d.

CROSS-REFERENCES:
cf. "The Bonnie House o Airlie" [Child 199] (tune, per broadside Bodleian 2806 c.14(175))

NOTES [42 words]: In addition to the Bodleian broadside cited above, I have a badly damaged chapbook by W. Macnie (Stirling), 1825, "Bonny Mally Stweart/Her blue rollin' e'e, The braes o' Fleniffer, Waes me for prince Charly." I have not seen this chapbook online. - RBW

Last updated in version 5.0
File: DTwebird

Wag at the Waa, The

DESCRIPTION: The singer drinks with cronies: "It's a quarter tae twa, the last bus is awa" and he promised he'd be home at eleven. He drinks again with cronies but this time he resists temptation: "'It's the wife,' A declare, 'A wid stop but for fear o her anger"

AUTHOR: unknown

EARLIEST DATE: 1989 (McMorland/Scott-HerdLaddieOTheGlen)

KEYWORDS: shrewishness drink humorous husband wife

FOUND IN: Britain(Scotland(Bord))

REFERENCES (1 citation):
McMorland/Scott-HerdLaddieOTheGlen, pp. 77-78, 152, "The Wag at the Waa" (1 text, 1 tune)
Roud #21733

File: McSc077
**Waggin' o' Our Dog's Tail, The**

DESCRIPTION: "We hae a dog that wags his tail -- He's a bit o' a wag himsel', O! A' day he wanders thro' the toun -- At nicht as news to tell, O!" The dog tours the town, sees many silly people, and concludes that, if people had tails, they'd be almost as good as dogs

AUTHOR: Norman McLeod

EARLIEST DATE: 1901 (Ford)

KEYWORDS: dog humorous

FOUND IN: Britain(Scotland)

REFERENCES (2 citations):
- Ford-VagabondSongsAndBalladsOfScotland, pp. 214-217, "The Waggin' o' Our Dog's Tail" (1 text)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #172, pp. 2-3, "The Waggin' o' Oor Dog's Tail" (1 text)

Roud #6292

File: FVS214

**Waggoner, The**

DESCRIPTION: "September last, on the seventh day, I geared my team to start away, To the South Yadkin...." The singer describes his route, talks of the cold and difficulties of the trip, and happily recounts his arrival

AUTHOR: unknown

EARLIEST DATE: 1905 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: travel

FOUND IN: US(So)

REFERENCES (1 citation):
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 300-301, "The Waggoner" (1 text)

Roud #3584

CROSS-REFERENCES:
- cf. "The Heights of Alma (I) [Laws J10]" (meter, lyrics)

NOTES [120 words]: Belden-BalladsSongsCollectedByMissourFolkloreSociety believes this piece tells of travel across the Appalachians, which, given the geography, makes sense. The initial line and the meter seem to imply acquaintance with "The Heights of Alma" (though in this case the song is rather worn down). That is a rather late date for such a piece. This may be further evidence of the "proto-Alma" song.

Roud lumps this with Lomax's piece "Ox Driving Song." There are a few words in common, but only a few, and those of the sort that could float or even occur to an author spontaneously; really, only thing they have in common that I can see is that both involve travel. -I can see Roud's point, but I'm not quite ready to agree. - RBW

Last updated in version 3.2

File: Beld300

**Wagoner's Curse on the Railroad, The**

DESCRIPTION: "Come all ye bold wag'ners, turn out man by man, That's opposed to the railroad or any such plan." The teamster says that all the goods he used to haul now travel by rail. Blacksmiths and wheelwrights are hurting too. He curses railroads and canals

AUTHOR: unknown

EARLIEST DATE: 1949 (Korson-PennsylvaniaSongsAndLegends)

KEYWORDS: railroading technology travel hardtimes canal

FOUND IN: US(MA)

REFERENCES (1 citation):
- Korson-PennsylvaniaSongsAndLegends, pp. 255-257, "The Wagoner's Curse on the Railroad" (1 text, 1 tune)

File: KPL255

**Wagoner's Lad, The**

DESCRIPTION: Young woman is courted by wagoner's lad. Her parents don't like him because he
is poor; he tells her he is self-supporting and not ashamed. He tells her he is leaving; she asks him to linger with him, but he refuses. She laments women's hard fortune

AUTHOR: unknown
EARLIEST DATE: 1908 (collected by Olive Dame Campbell; in Sharp-EnglishFolkSongsFromSouthernAppalachians); +1907 (JAFL20)
KEYWORDS: courting love farewell parting dialog worker lyric rejection warning floatingverses
FOUND IN: US(Ap,MW,SE,So)

REFERENCES (30 citations):
Leach-TheBalladBook, pp.738-740, "The Wagoner's Lad" (2 texts, with the "A" text belonging here and the "B" text a composite of "Wagoner's Lad" and "Old Smokey" verses)
Randolph 740, "Texas Cowboy" (1 text, with much floating material but the plot seems to be here)
High-OldOldFolkSongs, pp. 22-23, "Fair U-Well-Lizza" (1 text, mostly this; the first verse might be something else but is so messed up that it's hard to tell what)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 250, "The Wagoner's Lad" (3 texts plus 3 fragments; the texts "A"-"C" are "The Wagoner's Lad," and "D" has an associated verse, but "E" and "F" are fragments of a love song, perhaps "Farewell, Charming Nancy" or "Omie Wise," both of which have similar lyrics; "D" also shares this single verse, and "E" adds a "Troubled in Mind" chorus)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 250, "The Wagoner's Lad" (6 tunes plus text excerpts, five of which are probably "The Wagoner's Lad" but the "E" tune is something else)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 42, "Lamkins" (1 text, apparently a fragment of Child #93 (containing only a threat of cannibalism) plus three "My Horses Ain't Hungry" stanzas)
Scarborough-ASongCatcherInSouthernMountains, pp. 272-282, "The Waggoner's Lad" (9 texts, 6 tunes on pp. 428-431, but the entry combines many songs; A (no title), B ("My Fortune's Been Bad"), and E ("My Horses Ain't Hungry") are extended versions of "The Wagoner's Lad"; C ("The Last Farewell") is a short text probably of "The Wagoner's Lad", D ("Old Smokie") combined one "Smokey" verse with three "Wagoner's Lad" verses; F ("Old Smoky") is a very long "Old Smokey" text which seems to have gained parts of other songs; G ("A False Lying True Love") is "Old Smokey" minus the first verse; H ("I'll Build My Cabin on a Mountain So High" is "Old Smokey" with a first verse from a drunkard song and a final floating verse supplying the title; I (no title) is a fragment probably of "Old Smokey")
Abernethy-SinginTexas, pp. 44-45, "My Horses Ain't Hungry" (1 text, 1 tune)
Roberts-SangBranchSettlers, #17, "The Wagoner Boy" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 117, "The Wagoner's Lad" (6 texts, 6 tunes)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 37, "Loving Nancy" (1 text)
Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol1, p. 62, "Loving Nancy" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol1, p. 79, "Pretty Polly" (1 text, 1 tune)
Hudson-FolkTunesFromMississipipi 6, "The Wagoner Boy" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, pp. 284-285, "Rabble Soldier" (1 text, 1 tune -- a strange version, probably composite, in which the wanderer is a "rabble soldier")
Stout-FolkloreFromIowa 34, p. 49, "The Wagoner's Lad" (1 fragment, probably this although it might be a "Rye Whiskey" excerpt)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 243-244, "My Horses Ain't Hungry" (1 text, which is probably derived from this but ends with the girl leaving home to go with him)
Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, pp. 20-21, "I'm Goin' Back to Georgia" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 112, "The Wagoner's Lad"; (1 text, 1 tune)
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 30 "The Wagoner's Lad" (1 text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 6, "The Wagoner's Lad" (1 text, 1 tune); 83, "Old Paint" (3 texts, 1 tune, of which the "C" text appears actually to be a version of this piece or perhaps "Rye Whisky")
Chase-AmericanFolkTalesAndSongs, pp. 181-182, "The Wagoner's Lad" (1 text, 1 tune)
McNeil-SouthernMountainFolksong, p. 19, "The Wagoner's Lad" (1 text)
Abrahams/Foss-AngloAmericanFolksongStyle, pp. 38-39, "Wagonner's Lad" (1 text)
Seeeger-AmericanFavoriteBallads, p. 21, "My Horses Ain't Hungry" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 171 "The Wagoner's Lad"; p. 174 "My Horses Ain't Hungry"; p. 186 "Hard Is The Fortune Of All Womankind" (3 texts)
Saffel-CowboyPoetry, pp. 211-213, "Jack o' Diamonds" (1 text; this particular Lomax offering contains elements of "Jack o' Diamonds/Rye Whisky," "The Wagoner's Lad," The Rebel Soldier," and others)

North Carolina Folklore Journal, Charles W. Joyner, "The Repertory of Nancy Jones as a Mirror of Culture in Scotland County," Vol. XXI, No. 3 (Sep 1973), p. 92-93, "Farewell, my dear true love, I'll bid you adieu" (1 text, two verses that might be "Fare You Well, My Own True Love (The Storms Are on the Ocean. The False True Lover, The True Lover's Farewell, Red Rosy Bush, Turtle Dove)" or "Rye Whiskey" or "The Wagoner's Lad" or, frankly, almost anything; there is a mention of emigration)

DT, WAGONLAD* MOONSHI2*
ST R740 (Full)
Roud #414

RECORDINGS:
Dock Boggs, "Loving Nancy" (on Boggs3, BoggsCD1)
Acie Cargill, Debra Cowan, Kristina Olsen, "The Waggoner's Lad" (on HCargillFamily)
Vernon Dalhart, "My Horse's Ain't Hungry" [sic] (Edison 52077, 1927)
G. B. Grayson & [Henry] Whitter, "My Mind is to Marry" (unissued; on StuffDreams1)
Kelly Harrell, "My Horses Ain't Hungry" (Victor 20103, 1926; on KHarrell01)
Buell Kazee, "The Wagoner's Lad" (Brunswick 213B, 1928; Brunswick 437, 1930; on AAFM1) (on Kazee01)
Mr. & Mrs. John Sams, "Wagoner's Lad" (on MMOKCD)
Pete Seeger, "Fare You Well, Polly" (on PeteSeeger07, PeteSeeger07a);The Wagoner's Lad" (on PeteSeeger17)

CROSS-REFERENCES:
cf. "The Cuckoo" (floating lyrics)
cf. "Goodbye, Old Paint" (floating lyrics)
cf. "Rye Whiskey" (floating lyrics)
cf. "The Gambler (I)" (floating lyrics)
cf. "Oh Lily, Dear Lily" (floating lyrics)
cf. "The Lady's Case" (floating lyrics)
cf. "I Am a Young Maiden (If I Were a Blackbird)" (lyrics)
cf. "The Rebel Soldier" (floating lyrics)
cf. "The Rue and the Thyme (The Rose and the Thyme)" (floating lyrics)
cf. "Farewell, Sweet Mary"
cf. "Goodbye, Little Bonnie, Goodbye" (theme)
cf. "Moonshiner" (floating lyrics)
cf. "The Virginia Lover" (plot)

ALTERNATE TITLES:
An Inconstant Lover
I'm a Rambler, I'm a Gambler
The Rambling Gambler

NOTES [264 words]: This song, which barely qualifies as a ballad even in its full forms, has produced many non-ballad offspring, of which "On Top of Old Smokey" is the best known. Randolph apparently thinks his "Texas Cowboy" piece to be related but separate, but (based on his text) I would have to say they are the same. It is very hard to tell certain versions of this from "Rye Whiskey"; the two have exchanged many verses. But the "core" versions seem to be distinct. An even greater problem is posed by the relationship between this song and "On Top of Old Smoky." The two are occasionally listed as one song (e.g. by Leach); indeed, this was done in early versions of the Index. This was done under the influence of the Lomaxes, who classify the songs together. Further study, however, seems to show that all versions which have common material are derived from the Lomaxes. The plots of the two songs are different, their tunes are distinct, and true cross-fertilization seems very rare. It would appear that the identification of the two is purely the result of the sort of editorial work the Lomaxes so often committed. Due to this inconsistency, it is suggested that the reader check all versions of both songs, as well as both sets of cross-references, to find all related materials. Another closely related song is "Farewell, Sweet Mary," as much as three-quarters of which may derive from this song. It has taken a slightly different direction, however, and is at least a distinct subfamily of this piece. Since it doesn't have anything about horses or wagoners, I list it separately.

- RBW

Last updated in version 6.1
Waihi Miners' Song (There in Waihi)
DESCRIPTION: "There in Waihi, with its toil an its treasure, Men's lives are squandered while earning a crust, Leaving homes desolate and a grave for some loved one, Ruthlessly slain by the battery dust."
AUTHOR: unknown
EARLIEST DATE: 1901 (collected by Mona Tracy, according to Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: mining death burial
FOUND IN: New Zealand
REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, p. 119, "(no title)" (1 fragment)
File: BaRo119

Wait a Little While
DESCRIPTION: "Wait a little while, then we'll sing the new song (x2)." "My heavenly home is bright and fair, Then we'll sing the new song. No pain or sorrow over there. Then we'll sing...."
"Sometimes I get a heavenly view... And then my trials are so few."
AUTHOR: unknown
EARLIEST DATE: 1915 (Work-FolkSongOfTheAmericanNegro)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Work-FolkSongOfTheAmericanNegro, p. 69, "Wait a Little While" (1 text)
Roud #12086
File: FSAN069B

Wait for the Wagon (Free Silver version)
DESCRIPTION: "Wait for the wagon, the Free Silver Wagon, Wait for the wagon and we'll all take a ride." "Here comes the wagon, the Free Silver Wagon, Here comes the wagon, and we'll all take a ride."
"Hop on the wagon, the Free Silver wagon....."
AUTHOR: unknown
EARLIEST DATE: 1949 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)
KEYWORDS: political nonballad money
HISTORICAL REFERENCES:
July 7, 1896 - William Jennings Bryan gives his "Cross of Gold" speech calling for a silver currency 1896, 1900, 1908 - Bryan's three runs for the presidency
FOUND IN: US(MW)
REFERENCES (1 citation):
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, p. 21, "Wait for the Wagon" (1 text)
CROSS-REFERENCES:
cf. "Wait for the Wagon (I)" (tune) and references there
cf. "Free Silver" (subject of William Jennings Bryan and the 1896 election) and references there
File: McIn021A

Wait for the Wagon (I)
DESCRIPTION: The singer invites Phyllis "to yon blue mountain free." He describes his cabin and the fine lands around it. Another suitor offers wealth, but he offers youth and health. He bids her to "Wait for the wagon (x3) And we'll all take a ride."
AUTHOR: unknown (see NOTES)
EARLIEST DATE: 1851 (copyright registry and LOCSheet sm1851 501260; the relevant sheet music is dated 1850)
KEYWORDS: courting home money farming pioneer playparty
FOUND IN: Britain(England(South)) US(Ap,MW,So)
REFERENCES (12 citations):
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 222-225, "Wait for the Wagon" (1 text, 1 tune)
Williams-Wiltshire-WSRO Wt 514, "Wait for the Wagon" (1 text)
Wolford-ThePlayPartyInIndiana, pp. 98-99=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 202-203, "Wait for the Wagon" (1 text, 1 tune)
Randolph 563, "Wait for the Wagon" (1 text, 1 tune)
Spurgeon-WaltzTheHall-AmericanPlayParty, p. 196, "Wait for the Wagon" (1 text, 1 tune)
Huntington-SongsTheWhalemenSang, pp. 285-286, "Wait for the Wagon" (text)
Silber/Silber-FolksingersWordbook, p. 175, "Wait For The Wagon" (1 text)
Messerli-ListenToTheMockingbird, pp. 81-82, "Wait for the Wagon" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 609-610, "Wait For The Wagon"
Thatcher-ColonialMinstrel-Songsters, p. 178, "Wait for the Waggan" (1 text, from the "Victoria Songster", a comic adaption)

DT, WAITWAGN* (WAITWAG2* -- Confederate Parody)
ST RJ19222 (Full)
Roud #2080
RECORDINGS:
Wenatchee Mountaineers, "Wait for the Wagon" (Banner 32868/Melotone M-12795/Perfect 12940/Romeo 5269/Conqueror 8195, 1933; Oriole 8336Melotone [Canada] 93041, 1934; Minerva M-920, 1936)

BROADSIDES:
Bodleian, Johnson Ballads 1137, "Wait for the Waggon" ("O come with me, my Phillis dear"), A. Ryle and Co. (London), 1845-1859; also Harding B 11(4007), Harding B 15(354b), Harding B 15(354a), 2806 c.15[21][some words illegible], Harding B 19[12][some words illegible], Harding B 11[4008], Firth b.25[420], Harding B 11(735), 2806 d.31[45], Firth b.34[305], Firth b.25[584], Firth b.26[91], Firth c.18[218], Harding B 16[298c], Firth b.26[482][chorus omitted], Wait for the Waggon"
LOCSheet, sm1851 501260, "Wait for the Wagon", Peters, Webb and Con (Louisville), 1851; also sm1851 500770, sm1851 500790, sm1851 681810, sm1852 520240, sm1852 520810, sm1853 561470, sm1854 550760, sm1854 741360, sm1856 630350, " Wait for the Wagon" (tune)
LOCSinging, as114480, "Wait for the Wagon!" ("Will you come with me my Phillis, dear, to yon blue mountain free"), W. S. & J. Crowley (Baltimore), no date; also sb40585a, "Wait for the Wagon"

CROSS-REFERENCES:
cf. "The Brass-Mounted Army" (tune)
cf. "We're Coming, Arkansas (We're Coming, Idaho)" (tune)
cf. "The Southern Wagon (Union)" (tune)
SAME TUNE:
Wait for the Wagon (Free Silver version) (File: McIn021A)
Wait For the Dragon (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 229)
Ballad of the 117th New York (broadside regarding a Civil War regiment by D. Prosser)
The Old Union Wagon (Silber-SongsOfTheCivilWar, p. 195; Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 390; Wolf-AmericanSongSheets pp. 116-117)
The Southern Wagon (Silber-SongsOfTheCivilWar, p. 196)
Wait for the Wagon, or, A Hundred Thousand Northmen (Colonial-Dames-AmericanWarSongs, p. 120)
Good Morning, Master Lincoln! (Wolf-AmericanSongSheets p. 52)
The News Boy ("Oh! 'tis early every morning, about the break of day") (Wolf-AmericanSongSheets p. 109)
The Sons of New Jersey ("There was a call for Volunteers sometime in last year") (Wolf-AmericanSongSheets p. 148)
Sparking Sarah Jane ("Sitting on the sofa, leaning on my breast") (Wolf-AmericanSongSheets p. 149)
That's What's the Matter ("They say Johnny Bull is sending") (Wolf-AmericanSongSheets p. 155)
That's What's the Matter #2 ("If down South they'd hear to reason") (Wolf-AmericanSongSheets p. 155)
Wait for the Lager. A Parody on "Wait for the Wagon" ("Will you come with me, my Billy, down into the cellar, near") (Wolf-AmericanSongSheets, p. 167)
Wait for the Wagon (III)

DESCRIPTION: "Come with me good Democrats and rally round our flag to fight the Black Republicans ... Wait for the waggan, The old Democratic waggan ... We'll give those Negro worshippers a good November ride"

AUTHOR: Music: R Bishop Buckley (1851) (source: Thomson-Pioneer)
EARLIEST DATE: 1856 (Thompson-APioneerSongster)
KEYWORDS: bragging nonballad political Black(s)
HISTORICAL REFERENCES:
1856 - Presidential campaign. James Buchanan and John C. Breckenridge were Democratic candidates for president and vice-president. (Buchanan won the nomination largely because he had been out of the country and so had made few recorded statements on the big issues of the time.) The Republican candidates were John C. Frémont and William L. Dayton. It was the first time the Republican party had fielded a candidate. Millard Fillmore ran as a Know-Nothing. The Democrats won 45% of the popular vote, and 174 electoral votes; Fremont won 33% of the popular vote and 114 electoral votes (but no state south of Ohio); Fillmore won 22% of the popular vote and Maryland's eight electoral votes.
FOUND IN: US(MA)
REFERENCES (1 citation):
Thompson-APioneerSongster 64, "Wait for the Wagon" (1 text)
Roud #2835
NOTES [28 words]: Thomson-Pioneer: "The Democratic party sang this campaign song in the year 1856." - BS
For background on the 1856 election, see the notes to "Lincoln and Liberty." - RBW
Last updated in version 5.0
File: TPS064

Wait on the Lord

DESCRIPTION: "I wonder where Spencer gone, That used to preach up town. The church is all in mourning...." "I'm waitin' on de Lord...." "Some say John de Baptist Is nothing but a Jew." "A Baptist, Baptist is my name, And a Baptist I will die"
Wait Till the Clouds Roll By

DESCRIPTION: "Jenny, my own true lover, I'm going far away, Out on the bound'ring billows, Out on the deep blue sea." The singer promises to think of Jenny while on the sea, and vows to return, and urges her to "Wait till the clouds roll by."

AUTHOR: Words: J. T. Wood / Music: H. J. Fulmer
EARLIEST DATE: 1881 (sheet music published by T. B. Harms & Co. of New York)
KEYWORDS: love separation sailor

NOTES: Browne-AlabamaFolkLyric incorrectly lists the name of the author of the music as "J. J. Fulmer," which he says was a pseudonym for Charles E. Pratt, and seems to think that Fulmer tried to make it appear to be a scarce item (to drive up the price?). He lists many songster editions, mostly from the 1880s (although "Charles Diamond's Milanese Minstrel Songster" he dates to 1877, before the sheet music was published). There was also an answer to this song, plus parodies such as "Wait Till the Cash Runs Dry" and "Wait Till the Keg Runs Dry." Amazing that a song that was so popular in the 1880s did not show up more in traditional collections. - RBW

Last updated in version 4.3

Wait Till the Ship Comes Home

DESCRIPTION: "Jack went away to sea one day and left his Polly behind." An old man comes courting Polly. She refuses, saying "Wait till the ship comes home." At last word arrives that the ship is home and Jack safe. The old man dies and leaves Polly his money

AUTHOR: unknown
EARLIEST DATE: 1933 (Sam Henry collection)
KEYWORDS: love separation courting age lastwill money death

NOTES: Sort of an Irish version of the story of Penelope.... - RBW

Wait Till the Sun Shines, Nellie

DESCRIPTION: A girl mourns her rained-out Sunday picnic. Her sweetheart comforts her: "Wait till the sun shines, Nellie, and the clouds go drifting by...." She had hoped to "show off her brand new gown"; suddenly the sun comes out; she says he has won her heart

AUTHOR: Words: Andrew B. Sterling / Music: Harry von Tilzer
EARLIEST DATE: 1905 (copyright; others list a 1902 copyright)
Wait, Mister Mackright

DESCRIPTION: "Wai', Mister Mackright, an' 'e yedde what Satan say: Satan full me full of music, an' tell me not to play. Mister Mackright cry holy; O Lord, cry holy."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad horse

FOUND IN: US

REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 43, "Wait, Mr. Mackright" (1 text, 1 tune)

Roud #11999

NOTES [105 words]: This song probably had a very short lifetime. According to the notes, it was about a "milk-white" horse left behind by Confederate general Drayton. General Drayton is Thomas Fenwick Drayton (1808-1891), a West Point graduate who became a planter in 1836. He became a brigadier in 1861, and was responsible for the defence of Port Royal in 1861. I would guess that that was the occasion which led to this song. Drayton after this was assigned to the Army of Northern Virginia, but his brigade's performance in the Antietam campaign was poor enough that Lee dissolved his brigade. Drayton spent the rest of the war in the west. - RBW

Last updated in version 2.4

File: AWG043B

Waitekauri Everytime!

DESCRIPTION: "There's a good old war-cry sounding, it hangs on every lip." Everywhere, you hear, "Waitekauri, Waitekauri, Waitekauri Everytime!" After the gold rush, the land and people of Waitekauri are utterly transformed

AUTHOR: Words: probably Edwin Edwards (source: Bailey/Roth-ShantiesByTheWay-NZ and Colquhoun, although attributed to W. W. Rowe in the first publication)

EARLIEST DATE: 1955 (Hauraki Plains Gazette, according to Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: New Zealand gold home

HISTORICAL REFERENCES:
1875 - Gold first found at Waitekauri

FOUND IN:

REFERENCES (2 citations):
Bailey/Roth-ShantiesByTheWay-NZ, pp. 67-69, "Waitekauri Everytime!" (1 text, 1 modern tune)
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 57, "Waitekauri Ev'rytime" (1 text, 1 "reconstructed" tune) (p. 35 in the 1972 edition)
Waiting For a Train (II)

DESCRIPTION: Singer waits to hop a train. A brakeman tells him that if he has money "I'll see that you don't walk," then puts him off the train in Texas. "My pocketbook is empty/And my heart is filled with pain/I'm a thousand miles away from home/Waiting for a train"

AUTHOR: Jimmie Rodgers? (see note)

EARLIEST DATE: 1929 (recording, Jimmie Rodgers)

LONG DESCRIPTION: Singer, a hobo, is out in the rain waiting for a train to hop. A brakeman tells him that if he has money "I'll see that you don't walk." He has no money; the brakeman slams the boxcar door, then puts him off the train in Texas. "My pocketbook is empty/And my heart is filled with pain/I'm a thousand miles away from home/Waiting for a train"

KEYWORDS: loneliness poverty rejection rambling train travel hobo

FOUND IN: US

RECORDINGS:
- Mississippi John Hurt, "Waiting For a Train" (on MJHurt04)
- Riley Puckett, "Waiting for a Train" (Columbia 15408-D, 1929)
- Bud Reed, "Waiting for a Train" (on Reeds1)
- Hoke Rice, "Waiting for a Train" (Champion 15767/QRS 9012, 1929)
- Jimmie Rodgers, "Waiting for a Train" (Victor V-40014, 1929)
- Ed (Jake) West, "Waiting for a Train" (Broadway 8109, c. 1931)
- Harry Wilson, "Waiting for the Train" (Perfect 12556, 1930)

CROSS-REFERENCES:
cf. "Ten Thousand Miles Away from Home (A Wild and Reckless Hobo; The Railroad Bum)"
(subject, a few lyrics)

SAME TUNE:
Let the Mermaids Flirt With Me (recorded by Mississippi John Hurt)

NOTES [154 words]: This composed song seems to be moving into oral tradition, both Anglo- and Afro-American (blues singer Furry Lewis used to perform it); Mississippi John Hurt used its melody for "Let the Mermaids Flirt With Me." - PJS

Larry Saidman points out to me,
"I was advised the following by Jon Bartlett,
"According to the Gordon collection in the Library of Congress, this song preceded the version credited to Jimmie Rogers. (Gordon 1720). It was called The Hobo Song, with most of the same verses (slight variations) but with some additions. It was apparently picked up from Terrell McKay in 1926. It ends up with the protagonist losing a leg, and the last line is 'to live I have to beg/"It starts out with 'All along the water tank, waiting for that train.'
"It was apparently used as a begging song."
I have not yet verified that the Gordon song indeed meets the Ballad Index criteria for "same-ness," but kinship is likely. - RBW

Last updated in version 4.0

Waiting for Kingdom Come

DESCRIPTION: "He's getting his dead from their lonely graves And lumping them all together; There's some of them fools, but more of them knaves, And he's yarding them all together... Waiting for kingdom come, Rotten with whiskey and rum," they pass away the years

AUTHOR: Words: probably William Satchell

EARLIEST DATE: 1902 (Satchell, Land of the Lost, according to Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: burial death

FOUND IN:

REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, p. 128, "(no title)" (1 excerpt)

File: BaRo128B
Waiting for the Day (The Worst Old Ship)

DESCRIPTION: Singer describes life on "the worst old brig that ever did weigh." Built in "Roman time"/Nelson's times," it's held together with twine and undermanned. They spring a leak and bail their way to dock. Chorus: "Waiting for the day (x3) that we get our pay"

AUTHOR: unknown

EARLIEST DATE: 1950s (recorded from Bob Roberts)

LONG DESCRIPTION: "Oh, the worst ship the yard's ever laid, Steamed out of (Plymouth) on a (winter's) day," Singer describes life on "the worst old brig that ever did weigh." Built in "Roman time"/Nelson's times," it's held together with twine and seriously undermanned. They spring a leak off Orford Ness and bail their way along the coast and up the Humber to dock. Chorus: "Waiting for the day, waiting for the day/Waiting for the day that we get our pay"

KEYWORDS: sea ship work sailor worker navy hardtimes humorous

FOUND IN: Britain(England)

REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 37, "Waiting for the Day" (1 text, probably a navy modification of a civilian song)

Roud #1855

RECORDINGS:
Bob Roberts, "Waiting for the Day (The Worst Old Ship)" (on LastDays)

NOTES [8 words]: Again, pity we don't have a keyword "bitching." - PJS

Last updated in version 5.1

File: RcWftD

Waiting for You (I Forgive You Before I Go)

DESCRIPTION: The singer's woman's "cruel ways" may shorten his life. When he dies he'll forgive her but wait for her beyond Jordan. He would trade his pass to glory to stay with her on earth, if that pass were not for two.

AUTHOR: unknown

EARLIEST DATE: 1963 (MJHurt05)

KEYWORDS: grief hardheartedness courting love death

FOUND IN:

RECORDINGS:
Mississippi John Hurt, "Waiting for You (I Forgive You Before I Go)" (on MJHurt05)

File: RcWfYIFY

Wakamarina, The

DESCRIPTION: "On the banks of the Wakamarina... A splendid goldfield's been discovered." The singer is "waiting for fresh information" to know if he should go there. The singer describes the effects of the rush (e.g. high prices) and tells how the new chums struggle

AUTHOR: Words: Charles R. Thatcher (1831-1878)

EARLIEST DATE: 1864 (Thatcher's "Songs of the War," according to Bailey/Roth-ShantiesByTheWay-NZ)

KEYWORDS: gold humorous trick New Zealand

FOUND IN:

REFERENCES (5 citations):
Bailey/Roth-ShantiesByTheWay-NZ, pp. 60-62, "The Wakamarina" (1 text, 1 modern tune)
Colquhoun-NZ-Folksongs-SongOfAYoungCountry, p. 53, "Wakamarina" (1 text, 1 modern tune) (p. 31 in the 1972 edition)
Cleveland-NZ-GreatNewZealandSongbook, pp. 50-51, "The Wakamarina" (1 text, 1 modern tune)
Hoskins-GoldfieldBalladeer-LifeAndTimes-Charles-R-Thatcher, pp. 175-176, "The Wakamarina" (1 text, 1 tune)
Anderson-GoldrushSongster, pp. 62-3, "The Wakamarina" (1 text, 1 tune)

RECORDINGS:
Tamburlane, "Wakamarina" (on NZSongYngCntry)

NOTES [136 words]: Curiously, although both Bailey/Roth-ShantiesByTheWay-NZ and Colquhoun-NZ-Folksongs-SongOfAYoungCountry give tunes, and both are attributed to Neal Colquhoun, they are not the same tune! They are close, but Bailey/Roth-ShantiesByTheWay-NZ's transcription is in
Wake Nicodemus

DESCRIPTION: "Nicodemus, the slave, was of African birth And was bought for a bagful of gold." When he dies at a great age, he asks to be awakened when freedom came. He forecasts the end of slavery and the battles it causes. Freedom proves his words true

AUTHOR: Henry Clay Work

EARLIEST DATE: 1864 (sheet music published by S. Brainerd's Sons with copyright by Root & Cady)

KEYWORDS: slave slavery freedom

FOUND IN: Work-SongsOf-Henry-Clay-Work, pp. 9-12, "Wake Nicodemus" (1 text, 1 tune, a copy of the original sheet music)

Colonial-Dames-AmericanWarSongs, pp. 102-103, "Wake Nicodemus" (1 text)

Wolf-AmericanSongSheets, #2481, p. 167, "Wake Nicodemus!" (5 references)

Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 134, "Nicodemus" (1 excerpt)

Silber/Silber-FolksingersWordbook, p. 291, "Wake Nicodemus" (1 text)

DT, NICDEMUS

Roud #4988

NOTES [68 words]: It occurs to me that the name "Nicodemus" means "victor/conqueror of/over the people," which might be significant in context -- Nicodemus the slave was victorious over the people who enslaved him. But I have no idea if Henry Clay Work had the Greek to know that. The name would most likely derive from the Gospel of John, where Nicodemus was a fairly important Jew who was a semi-secret follower of Jesus. - RBW

Last updated in version 6.1

File: FSWB291

Wake of Bevington, The

DESCRIPTION: "Come all you jolly labouring men and listen to my song; The theme is well known to you all, it is of Bevington." Over five years, workers turned tangled oak forest to farmland. Mr. Webb promised to stand treat when they finished. The singer celebrates

AUTHOR: Arthur Allchurch, Southe Littleton (source: Palmer)

EARLIEST DATE: 1976 (Palmer)

KEYWORDS: work farming drink fight

FOUND IN: Britain(England)

REFERENCES (1 citation):

ADDITIONAL: Roy Palmer, _The Folklore of Warwickshire_, Rowman and Littlefield, 1976, p. 52, "The wake of Bevington" (1 text)

CROSS-REFERENCES:

cf. "Auld Lang Syne" (tune, according to Palmer)

File: PalWa052

Wake of William Orr, The

DESCRIPTION: "Here our murdered brother lies." He called for his countrymen to unite. The singer recalls 600 years of warfare, "Crumbled by a foreign weight; And by worse, domestic hate"

"Monstrous and unhappy sight! Brothers' blood will not unite" A new day begins

AUTHOR: William Drennan (1754-1820) (source: Moylan-TheAgeOfRevolution-1776-1815;
Wake Up Boys, the Corn Is a-Falling

DESCRIPTION: Corn-shucking song: "Wake up, boys, the corn is a-falling, The corn is a-falling at the door. Wake up, boys, the corn is a-falling, The corn is a-falling at the door."

AUTHOR: unknown

EARLIEST DATE: 1974 (NorthCarolinaFolkloreJournal)

KEYWORDS: food nonballad work

FOUND IN: US(SE)

REFERENCES (1 citation):
NorthCarolinaFolkloreJournal, Celia M. Benton, "Corn Shucking in Sampson County," Vol. XXII, No. 4 (Nov 1974), p. 136, "(Wake up boys, the corn is a-falling)" (1 short text, 1 tune)

File: NCF224WB

Wake Up Children

DESCRIPTION: Chorus: "Wake up children, wake up! Arise! Wake up children, wake up! And I will serve that living God." Verse: "Old Satan thought he had me fast, And I will serve..., But thank the Lord, I'm free at last, And I will serve...."

AUTHOR: unknown

EARLIEST DATE: 1899 (Barton-OldPlantationHymns)

KEYWORDS: nonballad religious Devil

FOUND IN: US(SE)

REFERENCES (1 citation):
Barton-OldPlantationHymns, p. 13, "Wake Up Children" (1 text, 1 tune)

File: Bart013

Wake Up, Jacob

DESCRIPTION: "Wake up, Jacob, day's a-breakin', Peas in the pot and hoe-cake's caking'.
Bacon's in the pan and coffee's in the pot, Come on round and get it while it's hot. (Spoken:) Wake, snakes, and bite a biscuit!"

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: cowboy food nonballad
FOUND IN: US
REFERENCES (5 citations):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 65, "Wake Up, Jacob" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 184, "Wake Up, Jacob" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, p. 375, "Cowboys' Gettin'-Up Holler" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, p. 547, "Peas in the Pot, Hoe Cake A-Bakin'" (1 short text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 109, "Wake Up, Jacob/Cowboy's Gettin' Up Holler" (1 text)
Roud #6694
RECORDINGS:
Harry Jackson, "Morning Grub Holler" (on HJackson1, CowFolkCD1)
Pete Seeger, "Wake Up, Jacob" (on PeteSeeger07, PeteSeeger07a)
CROSS-REFERENCES:
cf. "Shanty Boy's Reveille" (theme)
NOTES [46 words]: I don't know if this is an allusion to Genesis 32:26, where Jacob wrestles with a strange being, and the being ends the fight by saying, "Let me go, for the day is breaking.
Obviously the words are similar, but Jacob of course got no sleep that night; he spent it wrestling! - RBW
Last updated in version 2.4
File: LoFi184

Wake Up, Jonah (Jonah III)
DESCRIPTION: "Wake up, Jonah, you are the man! Reelin' and a-rockin' o' the ship so long!"
"Captain of the ship got trouble in mind...." The sailors throw Jonah into the sea; he is swallowed by a whale and proceeds to Ninevah
AUTHOR: unknown
EARLIEST DATE: 1950 (recording, Rich Amerson & Earthy Anne Coleman)
LONG DESCRIPTION: Captain of a rolling ship has troubles, searches for the cause, finds Jonah asleep and says, "Wake up Jonah, you are the man". They pitch him overboard; a whale swallows him, then pukes him onto dry land again. A gourd vine grows over his head; an inchworm comes and cuts it down, forming a cross over his head
KEYWORDS: religious Bible ship accusation travel religious animal whale sailor
FOUND IN: US(SE)
REFERENCES (2 citations):
Courlander-NegroFolkMusic, pp. 57-58, ")(Wake Up, Jonah") (1 text); pp. 223-224, "Wake Up, Jonah" (1 tune, partial text)
Roud #10960
RECORDINGS:
Rich Amerson & Earthy Anne Coleman, "Jonah" (on NFMAla2)
CROSS-REFERENCES:
cf. "Hide Away (Jonah and the Whale)" (subject) and references there
NOTES [77 words]: This song summarizes the Book of Jonah, emphasizing the events of the first chapter: Jonah flees from God aboard ship; the ship is caught in a storm; the sailors cast lots to see who is to blame; the lot falls on Jonah, who is sleeping through the storm. - RBW
This song omits much of the Bible story and adds its own bits. Note that it says "whale"; the Hebrew Bible unambiguously says "fish" (for more about this, see the notes to "God's Radiophone"). - PJS, RBW
Last updated in version 3.5
File: CNFM223
Wakes in the Morning

DESCRIPTION: "Mommy wakes in the morning, Mommy wakes in the pukkah, Hee-ho, coffee cannot please her." Similarly, "Johnny wakes in the morning," etc.

AUTHOR: unknown

EARLIEST DATE: 1941 (recorded from Edith Perrin)

KEYWORDS: nonballad mother food

FOUND IN: West Indies

Roud #16396

RECORDINGS:

* Edith Perrin, "Wakes in the Morning" [excerpt?] (on USWarnerColl01)

Wal I Swan (Giddyap Napoleon, Ebenezer Frye)

DESCRIPTION: Singer's adventures as he wanters and meets various crooks. He takes a prize at a fair, gets drunk, gives away his bull. A sharper asks him for "two tens for a five." Etc. Chorus: "Wal I swan, must be getting on/Giddyap Napoleon, it looks like rain..."

AUTHOR: Benj. Hapgood Burt

EARLIEST DATE: 1907 (sheet music)

LONG DESCRIPTION: Singer meets two bunco men on a train, sends them packing. He goes to a county fair, takes a prize, gets drunk and gives away his old bull. At a tent show, a sharper asks him for "two tens for a five"; the singer arrests him. His horse runs off at the sound of a train. He has suspicions that his son, off in Philadelphia, is "up to some kind of hell." Chorus: "Wal I swan, must be getting on/Giddyap Napoleon, it looks like rain..."

KEYWORDS: crime theft farming drink humorous animal police

FOUND IN: US

REFERENCES (2 citations):

* Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 64-65, "Wal, I Swan" (1 text)

DT, WALISWAN

Roud #4647

RECORDINGS:

* John Bennett, "Wal I Swan" (Madison 1928, 1928)
* Al Bernard, "Wal I Swan" (Vocalion 15262, 1926) (Harmony 154-H, 1926)
* Byron G. Harlan, "Wal, I Swan!" (Victor 17263, 1913; rec. 1912)
* Riley Puckett, "Wal I Swan" (Columbia 15078-D, 1926)
* Gid Tanner & his Skillet Lickers, "Giddap Napoleon" (Columbia 15695-D, 1931; rec. 1929)

NOTES [46 words]: Spaeth (Read 'Em and Weep, p. 234) does not print this song, but does mention that it is "in constant demand both as a solo and as a rural quartet number. The interpretation is traditionally in a high-pitched, nasal voice, with a facial expression indicating toothlessness." - RBW

Last updated in version 4.2

Walk Along John (I)

DESCRIPTION: Weasel invades the henhouse, rats invade the dairy, Black Sam invades the kitchen, etc. Chorus: "Walk along, John, (piper's/fifer's) son, Now ain't you mighty glad your day's work's done. Walk along, John, git towards home, Ain't you mighty glad...."

AUTHOR: unknown

EARLIEST DATE: 1916 (Wolford-ThePlayPartyInIndiana)

KEYWORDS: animal work nonballad playparty

FOUND IN: US(MW,So)

REFERENCES (3 citations):

* Wolford-ThePlayPartyInIndiana, pp. 100-101=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 220-221, "Walk Along John" (1 text, 2 tunes, probably a combination of "Walk Along John (I) and "Twill Never Do To Give It Up So")
* Randolph 296, "Walk Along John" (1 text, 1 tune)

'Long John" (1 text, 1 tune)
Roud #7824
NOTES [67 words]: Wolford-ThePlayPartyInIndiana notes that there was a key change in the version given to her, which she adjusted (while also printing the collected version of the tune). I suspect that her version is in fact a combination of two songs, "Walk Along John" (the first stanza) and "'Twill Never Do to Give It Up So," which I know I've heard somewhere but can't seem to find in any traditional collections. - RBW
Last updated in version 3.8
File: R296

Walk Down the Path

DESCRIPTION: A game where a parent traces parts of an infant's head: "Walk down the path [part of the hair], Knock at the door [tough the forehead], Peep at the windows [open eyelids], Lift up the hatch [nose], And walk in [open the mouth; perhaps put fingers in]"

AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 183, "Walk down the Path" (1 text)
File: SuSm183A

Walk in Jerusalem Just Like John

DESCRIPTION: "I want to be ready (x3) To walk in Jerusalem just like John." "John said the city was just foursquare... And he declared we'd meet him there." "When Peter was preaching at Pentecost, He was endowed with the Holy Ghost"

AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: religious Bible nonballad
FOUND IN: US
REFERENCES (7 citations):
Barton-OldPlantationHymns, pp. 34-35, "Walk Jerusalem Jes Like John" (1 text, 1 tune)
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 33, "I Want to Be Ready" (1 text, 1 tune; p. 163 in the 1909 edition)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 11, (no title) (1 fragment)
Warren-EveryTimeIFeelTheSpirit, pp. 60-61, "I Want to Be Ready (Walk In Jerusalem)" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 356, "Walk In Jerusalem, Just Like John" (1 text)
NorthCarolinaFolkloreJournal, Charles W. Joyner, "The Repertory of Nancy Jones as a Mirror of Culture in Scotland County," Vol. XXI, No. 3 (Sep 1973), p. 94, "(I want to be ready, I want to be ready)" (1 text)
DT, WALKJERU
Roud #12109
RECORDINGS:
Bill Monroe & His Blue Grass Boys, "Walking In Jerusalem Just Like John" (Decca 28608, 1953)
Excelsior Quartet, "Walk In Jerusalem Just Like John" (OKeh 4619, 1922)
Homer Rodeheaver, "Walk In Jerusalem Just Like John" (Rainbow 1092, 1923)
Sunset Four Jubilee Quartette, "Walk In Jerusalem Just Like John" (Paramount 12292, 1925)
West Virginia Collegiate Institute Glee Club, "Walk In Jerusalem Just Like John" (Brunswick 3498, 1927; Supertone S-2126 [as Harmony Glee Club], 1930)
NOTES [58 words]: The Biblical references here are a bit confused. The New Jerusalem is said to be descending in Rev. 21:2, and is said to be foursquare in Rev. 21:16 -- but there is no promise to meet John there. The coming of the Spirit at Pentecost is told in Acts 2 -- but the Spirit came FIRST, upon a large group, and only then did Peter preach about it. - RBW
Last updated in version 6.1
File: FSWB356A
Walk on the Bay
DESCRIPTION: Chorus: "Walk on the bay Let me see you walk." The response to every verse line is "Let me see you walk." Singer sees his darling downtown and tells her to walk and talk. She asks "Do you want me to be your bride"; he tells her to walk and talk.
AUTHOR: unknown
EARLIEST DATE: 1960 (LomaxCD1708)
KEYWORDS: courting marriage questions
FOUND IN: US(SE) West Indies(Bahamas)
Roud #17295
RECORDINGS:
Nat Rahmings, Hobart Smith, and Ed Young, "Walk on the Bay" (on LomaxCD1708)
NOTES [17 words]: Matthew Barton, liner notes to LomaxCD1708: "...this rousing song... is traditional in the Bahamas." - BS
Last updated in version 4.2
File: RcWotBay

Walk Together Little Children (Great Camp Meeting in the Promised Land)
DESCRIPTION: "Oh, little children, let us walk together, Little children, don't get (worried/weary), Walk together, little children." "Comin' up,, is... a Great camp meeting in the Promised Land." "Let us (sing/shout/pray) together, little children..."
AUTHOR: unknown
EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (3 citations):
Work-FolkSongOfTheAmericanNegro, pp. 45-46, "Great Camp Meeting" (1 text)
Rosenbaum-FolkVisionsAndVoices, pp. 40-45, "Walk Together, Little Children" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Big Camp Meeting in the Promised Land" (theme, chorus structure)
File: Rose040

Walk Tom Wilson
DESCRIPTION: "Old Tom Wilison, he had him a horse, His legs so long he couldn't get across." "Walk, Tom Wilson, get out o' the way! Walk, Tom Wilson, don't wait all the day!" The various verses relate Wilson's improbable exploits
AUTHOR: unknown
EARLIEST DATE: 1949 (Talley)
KEYWORDS: talltale animal horse
FOUND IN: US(Ap,So)
REFERENCES (3 citations):
Wolfe/Boswell-FolkSongsOfMiddleTennessee 81, pp. 130-132, "Walk, Tom Wilson" (1 text, 1 tune, about half "Old Dan Tucker" and half "Walk Tom Wilson," with probably a few other stray elements as well)
Arnold-FolkSongsofAlabama, pp. 30-31, "Walk Tom Walker" (1 text, 1 tune)
Browne-AlabamaFolkLyric 128, "Tom Wilson" (1 short text)
Roud #11014
NOTES [88 words]: Many of the versions of this seem to mix freely with "Old Dan Tucker" -- hardly surprising, given that the names have the same scansion and both are talltale songs. Plus Arnold-FolkSongsofAlabama's informant says it's primarily a banjo song, which means the the lyrics aren't very important anyway.
Browne-AlabamaFolkLyric's text is a single verse about Tom Wilson getting hit with a snowball. It could certainly belong to some other piece. But since it uses the "Tom Wilson" name, I have filed it here; Roud does the same. - RBW
Walk With Me

DESCRIPTION: 'I'm your child, Lord, I'm your child (x2), When I'm on this old tedious journey, I'm your child...." "Walk with me, Lord, walk with me (x2), When I'm on this... Walk with me." "Hear my pray, Lord, hear my prayer." "Try to sing, Lord, try to sing."

AUTHOR: unknown

EARLIEST DATE: 1982 (Rosenbaum-FolkVisionsAndVoices)

KEYWORDS: religious nonballad travel

FOUND IN: US(SE)

REFERENCES (1 citation):
Rosenbaum-FolkVisionsAndVoices, p. 33, "Walk With Me" (1 text, 1 tune)

Roud #16263

File: Rose033

Walk, Billy Abbott

DESCRIPTION: The response to each line is "weavin' low." The call lines are "Walk Billy Abbot," "Shout Billy Abbot," "Shout I tell you," "Swing your partner"

AUTHOR: unknown

EARLIEST DATE: 1960 (LomaxCD1708)

KEYWORDS: nonballad

FOUND IN: US(SE)

Roud #13976

RECORDINGS:
Willis Proctor and the Georgia Sea Island Singers, "Walk, Billy Abbott" (on LomaxCD1708)

NOTES [56 words]: On LomaxCD1708 Lomax is told that this is a "shout" sung at Christmas and New Years. I have no idea what this song is about. The phrases are repeated many times. The cross-rhythmic clapping is typical of Gullah "shout" hymns (William T. Dargan, Lining Out the Word (Chicago: Center for Black Music Research, 2006), pp. 58, 130, 206). - BS

Last updated in version 4.2

File: RcWBiAbb

Walk, Johnny Wilson

DESCRIPTION: "Mean Johnny Wilson went to town (x3), He took a barrel of moonshine down." "The hoop did break and the barrel did swell," killing Wilson. Chorus: "Walk, Johnny Wilson, walk, walk." Other verses about hens, guns, and one-horse towns

AUTHOR: unknown

EARLIEST DATE: 1973 (Bush-FSofCentralWestVirginiaVol4)

KEYWORDS: drink death bird

FOUND IN: US(Ap)

REFERENCES (1 citation):
Bush-FSofCentralWestVirginiaVol4, pp. 45-46, "Walk, Johnny Wilson" (1 text, 1 tune)

Roud #7042

NOTES [29 words]: This feels like it's assembled from floating verses; it's disjointed and has an easy-to-assemble form. But I don't recognize any of the parts as being found in other songs. - RBW

Last updated in version 6.0

File: BwV4045

Walkalong, Miss Susiana Brown

DESCRIPTION: Halyard shanty. No story line to any of the available verses. The characteristic last chorus line is "Walkalong Miss (Susiana/Juliana) Brown."

AUTHOR: unknown

EARLIEST DATE: 1938 (Colcord-SongsOfAmericanSailormen)

KEYWORDS: shanty worksong
**Walkalong, My Rosie**

DESCRIPTION: Halyard shanty. "Oh, Rosie, she'm the gal for me. Away you Rosie, Walkalong! She hangs around the big levee. Walkalong my Rosie!" Rhyming verses, no story line.

AUTHOR: unknown

EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)

KEYWORDS: shanty worksong nonballad

FOUND IN: West Indies Britain

REFERENCES (1 citation):
Hugill-ShantiesFromTheSevenSeas, p. 363, "Walkalong, My Rosie" (1 text, 1 tune) [AbEd, pp. 273-274]

Roud #9130

ALTERNATE TITLES:
Walk Along Rosey

File: Hug363

**Walkin' in the Parlor**

DESCRIPTION: "I never went to free school nor any other college, But... I will tell you how the world was made in the twinkling of a crack. Walk in, walk in, walk in I say, go in the parlor and hear the banjo ring." Sundry observations about the creation and the Bible

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: religious Bible humorous

FOUND IN: US(Ap,Ro,SE,So)

REFERENCES (21 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 177, "Walking in the Parlor" (1 text, 1 tune)
Randolph 288, "History of the World" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 246-248, "History of the World" (1 text, 1 tune -- Randolph's 288)
Arnold-FolkSongsofAlabama, pp. 104-105, "Bible Tales" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 341, "Walk in the Parlor" (4 texts plus 1 excerpt and 1 fragment; the "E" text seems more a floating verse collection with this chorus, and "C" lacks the chorus and is at best marginally related)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 341, "Walk in the Parlor" (3 tunes plus text excerpts)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 181-182, "Story of Creation" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #178, "The World Was Made in Six Days" (3 texts, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 203-205, "The Darky Sunday School" (1 text, t tune)
Hugill-ShantiesFromTheSevenSeas, p. 344, "De History ob de World" (1 text)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 351-354, "Darky Sunday School" (1 text, 1 tune)
Cox-FolkSongsSouth 178, "Creation Song" (1 text)
Bush-FSoCentralWestVirginiaVol3, pp. 30-31, "Walk Up In the Parlor" (1 text, 1 tune)
Bush-FSoCentralWestVirginiaVol5, pp. 3-4, "The History of the World" (1 text, 1 tune, without a
chorus, so it might be a separate song)
Coleman/Bregman-SongsOfAmericanFolks, pp. 90+92-94 (book is mis-paginated), "Live a-
Humble" (1 text, 1 tune)
Jones-MinstrelOfTheAppalachians-Bascom-Lamar-Lunsford, p. 246, "Walking in th Parlor" (1 tune, perhaps this)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 184-187, "Bible Stories" (1 text, 1
tune, almost certainly composite)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, pp. 186-189, "Young Folks, Old Folks
(or The Silly Sunday School)" (1 text, tune referenced)

DT, SUNSCHOL
ADDITIONAL: Johnny Burke (John White, Editor), _Burke's Ballads_, no printer listed, n.d. (PDF
available on Memorial University of Newfoundland web site), p. 59, "The History of the World" (1
text, clearly remade for Newfoundland conditions but close enough to the original that it can still be
filed here)
Johnny Burke (William J. Kirwin, editor), _John White's Collection of Johnny Burke Songs_, Harry
Cuff Publications, St. John's, 1981, #89, pp. 130-131, "The History of the World" (1 text, clearly
remade for Newfoundland conditions but close enough to the original that it can still be filed here)
Roud #766

RECORDINGS:
Charlie Oaks, "Adam and Eve or 'Darkie's Sunday School'" (Vocalion 5113, c. 1927; rec. 1925)
Obed Pickard, "Walking in the Parlor" (Columbia 15246-D, 1928; rec. 1927)
Kilby Reeves, "Walkin in the Parlor" (on Persis1)
Art Thieme, "Walkie in the Parlor" (on Thieme02) (on Thieme06)

CROSS-REFERENCES:
cf. "The Bible Story"
cf. "Windy Bill (I)" (theme)
cf. "Old Jesse" (lyrics)
cf. "Root, Hog, or Die (V)" (lyrics)

ALTERNATE TITLES:
The Sunday School Song
Walkie in the Parlor
NOTES: Not to be confused with a fiddle tune of the same name. - PJS
The chorus of this song varies quite a bit; the Lomax version is "Young folks, old folks, everybody
come, Join our darky Sunday School, and make yourself to hum. There's a place to check your
chewing gum and razors at the door, And hear such bible stories as you never heard before."
The Pankakes have something similar, but less racist. (Their version is also incredibly full -- 21 verses!
If they didn't conflate it, someone else did.) The version in Bush-FSofCentralWestVirginiaVol3 has
a "Walkin'" chorus, but that in Bush-FSofCentralWestVirginiaVol5 has none.
It is quite likely that these versions originated as separate songs, and I thought about splitting
them. But the only distinguishing feature is the choruses. Under the circumstances, it seemed
better to place all listings in the same place.
I initially excluded Randolph's "History of the World," partly by accident, as just too distinct from the
versions I had seen. It's now clear that it's the same song.
Those who wish to know more are referred to Cox's extensive notes on songs of this type.
Among the sundry references in this song:
"Jonah... took a steerage passage in a transatlantic whale": The Bible says "fish" (for more about
this, see the notes to "God's Radiophone"), and the fish never left the Mediterranean, and Jonah
wasn't planning on entering the Atlantic either. (Bush-FSofCentralWestVirginiaVol5 has a curious
slip here; Shem falls into the water, and a whale comes along and picks up Jonah, not Shem; one
suspects some words have been lost.)
"Esau... sold [his farm] to his brother for a sandwich and a beer": In Gen. 25:29-34, Esau came
back hungry from hunting, and sold his birthright (probably pasturage, not a farm) to his younger
fraternal twin Jacob for "bread and lentil stew."
"Noah was a mariner... with half a dozen wives and a big menagerie": Although many of the
patriarchs had multiple wives, Noah himself seems to have had only one (cf. Gen. 7:7).
"Elijah was a prophet who attended county fairs, He advertised his business with a pair of dancing
bears": hardly worth refuting, but it is worth noting that Elijah was a solitary prophet at a time when
most prophets came in groups ("the sons of the prophets"). He spent much of his time trying to be
left alone, not advertising his services (cf., e.g., 1 Kings 19:3-4, 2 Kings 1:9ff.)
"Ahab had a wife, and her name was Jezebel... She's gone to the dogs... Ahab said he'd never
heard of such an awful thing": Jezebel was indeed Ahab's wife, and was eaten by dogs (2 Kings
9:30-37) -- but Ahab had been dead for a dozen years by the time she was killed. "Salome was a chorus girl who had a winning way": This is textually complicated. All accounts say that a girl captivated Herod Antipas by dancing for him, and that he executed John the Baptist as a result. Matt. 14:6 says that the girl was "the daughter of Herodias"; the best manuscripts of Mark 6:22 call her his [Herod's] daughter Herodias. But nowhere is she called "Salome"; we learn this name from Josephus. "Now Joey was unhappy in the bowels of the soil": Refers to the selling of Joseph into Egypt (Genesis 37). Joseph, however, was not a farmer but a herdsman, and there is no evidence he was unhappy; he spent his time dreaming about ruling over his brothers. "Samson was a husky guy from the P.T. Barnum show": While Samson probably belonged in a circus (it's hard to imagine someone so thoroughly inept; had he not been a strong man, he would have been a joke), the Bible tells his story "straight" (Judges 13-16). "Meshach, Shadrach, and Abednego": The Hebrews in the Fiery Furnace (Daniel 3). "Methuselah was crabby 'cause he couldn't save a joke": Methuselah lived longer than any other figure in the Bible (the Hebrew of Gen. 5:25-27 lists him as living to the age of 969), but gives no indication of his character or the length of his whiskers. "Pharaoh kept the Israelites to make his cigarettes": This is almost accurate, in that the Israelites did, in effect, go on strike in Exodus. However, tobacco was not known in Egypt at the time (it grows only in the New World); the Israelites "struck" for the right to worship in their own way, plus better living conditions. "David was a fighter, a plucky little cuss": 1 Samuel 17. "Daniel was a Naughty man, he wouldn't mind the King" -- Formally, Daniel defied the king, but it was actually the King's counselors who came up with the law Daniel defied (Daniel 6). Bush-FSofCentralWestVirginiaVol3's version is non-biblical (perhaps cleaned up by some too-religious type?) but equally scandalous, as it accuses George Washington of "courtin'... A darky girl with a wooden leg." That he would court a girl with a wooden leg is most unlikely, but that he would have relations with a Black woman is not; he was, after all, a slaveholder. This raises the possibility that the Bush-FSofCentralWestVirginiaVol5 version is a conflation of the old religious song and the secular song of Bush-FSofCentralWestVirginiaVol3. It reaches Jonah in the Bible -- then shifts to a half-verse about Columbus, a half-verse about the Spanish-American War, a half verse of about the Kaiser taking over France, and two half-verses about Henry Ford making a Tin Lizzy. The Dewey lines run: 'Long come Dewey with the battleship Maine, United States licked the devil out of Spain." The sinking of the Maine of course resulted in the Spanish-American War, but Commodore Dewey had nothing to do with her; for background, see the notes to "My Sweetheart Went Down with the Maine." - RBW

Walking Boss
DESCRIPTION: "Walking boss (x2), I don't belong to you. I belong (x2) to that steel driving crew." "Work one day, just one day, just one day, Then go lay in the shanty two." Etc. Verses loosely descriptive of life on a railroad crew.
AUTHOR: unknown
EARLIEST DATE: 1906 (collected by Newman Ivey White)
KEYWORDS: railroading work nonballad worksong boss
FOUND IN: US(Ap,SE)
REFERENCES (1 citation): Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 96, "Walking Boss" (1 text, 1 tune)
Roud #7693
RECORDINGS:
Clarence Ashley, "Walking Boss" (on Ashley03, WatsonAshley01)
CROSS-REFERENCES:
cf. "Take This Hammer" (lyrics)
NOTES [38 words]: A "walking boss" was a foreman who gave orders to workers' immediate supervisors, rather than to the workers themselves.
Source: Clarence "Tom" Ashley recalled this song being sung by railroad workers, probably in the 1920s. - PJS
File: CSW096
Walking Down Canal Street

DESCRIPTION: This formula song chronicles the difficulties the narrator encounters in attempting to (find and) have sex with a whore.

AUTHOR: unknown

EARLIEST DATE: 1948 (Bronner/Eskin-FolksongAlivePart2)

KEYWORDS: bawdy sex whore

FOUND IN: US(MW,Ro,So,SW)

REFERENCES (3 citations):
- Cray-EroticMuse, pp. 213-214, "Walking Down Canal Street" (2 texts, 1 tune)
- Randolph/Legman-RollMeInYourArms I, pp. 560-563, "Walking Down Canal Street" (2 texts, 2 tunes)
- Bronner/Eskin-FolksongAlivePart2 61, "Canal Street" (1 text, 1 tune)

Roud #17938

CROSS-REFERENCES:
- cf. "Rosemary Lane" ("Bell-bottomed Trousers" tune)

ALTERNATE TITLES:
- This Mornin'

File: EM214

Walking in the Green Grass

DESCRIPTION: "Walking in the green grass, green grass, green grass, Walking in... grass, so early in the morning." One party has come to get married, and chooses (Susie). Two groups discuss how they will overcome obstacles. At last both agree to the wedding

AUTHOR: unknown

EARLIEST DATE: 1965 (Byington/Goldstein-TwoPennyBallads)

KEYWORDS: playparty courting marriage travel food

FOUND IN: US(MA)

REFERENCES (1 citation):
- Byington/Goldstein-TwoPennyBallads, pp. 123-125, "Walking in the Green Grass" (1 text, 1 tune)

CROSS-REFERENCES:
- cf. "Walking on the Green Grass" (lyrics)

NOTES [29 words]: Roger Abrahams suggests that this is a repurposed version of "Walking on the Green Grass," which is certainly possible, but it's so different that I decided to split them. - RBW

File: ByGo123

Walking in the Light

DESCRIPTION: Chorus: "We are walking in the light (x3), "We are walking in the light of God (x2)." Verses: "Hallelujah to the Lamb, Jesus died for every man"

AUTHOR: unknown

EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute); 1893 (see notes)

KEYWORDS: Bible nonballad religious floatingverses Jesus

FOUND IN: US(SE)

REFERENCES (1 citation):
- Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 116-117, "We Are Walking in de Light (Walking in de Light)" (1 text, 1 tune; pp. 102-103 in the 1901 edition) [for 1893 edition, see notes]

Roud #15255

NOTES [228 words]: Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses include the floaters, "If religion was a thing that money could buy, The rich would live and the poor would die" and "I thank God it is not so, The rich and poor together must go," The second and fourth line of each verse is "We are walking in the light."

The Biblical reference is John 1:29: John the Baptist sees Jesus coming and says, "Behold the Lamb of God, which taketh away the sin of the world" (King James). - BS

And there are many Biblical references to the light and walking in it, especially in John, e.g. John 1:7, "But if we walk in the light, as he is in the light, we have fellowship one with another, and the
Walking In the Light of God

DESCRIPTION: Chorus: "Walk you in the light (3x), Walking in the light of God." Verse: Singer says parents should teach their children to pray. He asks his sisters to help him sing as Moses's sister helped him. Elijah declared: only the righteous shall go to heaven.

AUTHOR: unknown

EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: Bible nonballad religious

FOUND IN: US(SE)

REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 24-25, "Walk You in de Light" (1 text, 1 tune; pp. 238-239 in the 1874 edition)

Roud #15266

NOTES [366 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses, every alternate line is "Walkin' in de light o' God."
The reference to Moses's sister helping him to sing is from Exodus 15:1-21: "Then sang Moses and the children of Israel this song unto the Lord .... the horse of Pharaoh went in with his chariots and with his horsemen into the sea, and the Lord brought again the waters of the sea upon them; but the children of Israel went on dry land in the midst of the sea. And Miriam the prophetess, the sister of Aaron (and Moses), took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam answered them, Sing ye to the Lord, for he hath triumphed gloriously; the horse and rider hath he thrown into the sea" (King James). It seems likely that the subject of Miriam's song was not lost on Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's singers.

[Miriam helped Moses in another, even more important way: When Moses was set afloat on the Nile because Pharaoh was killing the Hebrew boys, Miriam watched him and arranged with the daughter of Pharaoh to have Moses's own mother nurse him; Exodus 2:4-8. - RBW]
The Elijah reference is not clear to me. Is this from the very end of the King James Old Testament, Malachi 4? "For, behold, the day cometh, that shall burn as an oven; and all the proud, yea, and all that do wickedly, shall be stubble: and the day that cometh shall burn them up... But unto you that fear my name shall the Sun of righteousness arise .... Behold, I will send you Elijah the prophet before the coming of the great and dreadful day of the Lord: And he shall turn the heart of the fathers to the children, and the heart of the children to the fathers, lest I come and smite the earth with a curse." - BS

Alternately, perhaps, it is a reference to Elijah's own ascent, in 2 Kings 2:1-12. Elisha, his successor, did not ascend to heaven, but he asked Elijah to inherit his spirit, and Elijah said that if Elisha saw Elijah's ascension, then Elisha would inherit his power. Elisha did see it. Elisha, although he did not ascend, was involved in Elijah's ascension. - RBW

Last updated in version 4.0

File: Dett024

Walking John

DESCRIPTION: "Walking John was a big rope horse" who "was willing and stout and strong," but "he sure enjoyed his joke." Every morning he tried to throw his first rider -- but then settled down to be a hard worker

AUTHOR: Henry Herbert Knibbs

EARLIEST DATE: 1930 (Knibbs, Songs of the Last Frontier)
Walking on the Green Grass

DESCRIPTION: "Walking on the green grass, Walking side by side, Walking with a pretty girl, She shall be my bride." Boys and girls pair off and dance; the "king" chooses a "queen"; they go around the ring

AUTHOR: unknown
EARLIEST DATE: 1903
KEYWORDS: playparty courting dancing nonballad
FOUND IN: US
REFERENCES (3 citations):
Opie/Opie-TheSingingGame pp. 118-119, "(Here we come upon the green grass)" (1 text)
Botkin-TreasuryOfAmericanFolklore, pp. 807-809, "Walking on the Green Grass" (1 text plus a possibly related fragment, 1 tune)
Newell-GamesAndSongsOfAmericanChildren, #162, "Walking on the Green Grass" (1 text, 1 tune)
ST BAF807 (Full)
Roud #1381
CROSS-REFERENCES:
cf. "Green Grass (I)" (lyrics)
cf. "Walking in the Green Grass" (lyrics)

NOTES [24 words]: Roud lumps this with "Green Grass (I)," apparently on the basis that they're both playparties about green grass. They look distinct to me. - RBW

Last updated in version 4.5
File: BAF807

Walking the Floor Over You

DESCRIPTION: The singer "walks the floor" because "darling, I know your love ain't true."

AUTHOR: see notes
EARLIEST DATE: 1941 (Tubb recording; see notes)
KEYWORDS: courting love nonballad infidelity derivative
FOUND IN: US
RECORDINGS:
Mississippi John Hurt, "Walking the Floor Over You" (on MJHurt05)

NOTES [55 words]: Ernest Tubb wrote and first recorded his song in 1941 on Decca 5958 (Tony Russell, Country Music Records, 1921-1942 (Oxford: Oxford University Press, 2008),p. 914). The description is based on the Hurt version. The tune is close to Tubb's but Hurt reworks the Tubb title line and drops all else of the Tubb chorus and verses. - BS

Last updated in version 4.0

File: RcWTF)Y
**Wallk-Talky Jenny**

DESCRIPTION: Minstrel recitation with chorus: "O, walky-talky Jenny an' a hubble for your trouble...." Incidents include a fight with a racist, an argument with a woman he has rescued from a fire, and an incident with his baby and a dog.

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: recitation nonballad Black(s)

FOUND IN: US(SE)

REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, pp. 48-49, "Wallk-Talky Jenny" (1 text, 1 tune)

File: San048

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**Wallbug**

DESCRIPTION: Sundry silliness: "Bought an old cow from Farmer Jones, She weren't nothing but skin and bones. Fattened her up as fine as silk; She jumped the fence and skimmed her milk. Wallbug, wallbug, you can't fool me...."

AUTHOR: unknown

EARLIEST DATE: 1941 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)

KEYWORDS: nonsense animal nonballad

FOUND IN: US(SE)

REFERENCES (2 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 164, "Wallbug" (1 text, 1 tune)

DT, WALLABUG

ST Wa164 (Full)

Roud #7483

File: Wa164

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**Wallaby Brigade, The**

DESCRIPTION: The singer boasts of the life of the swagman. He gives advice for finding (or not finding) work, and surviving the travelling life. "When the shearing's at an end we'll go fishing in the bend, Then hurrah for the Wallaby Brigade."

AUTHOR: unknown

EARLIEST DATE: 1905 (Paterson, _Old Bush Songs_)

KEYWORDS: work sheep Australia rambling

FOUND IN: Australia

REFERENCES (4 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 186-187, "The Wallaby Brigade" (1 text, 1 tune)
Stewart/Keesing-FavoriteAustralianBallads, pp. 37-38, "The Wallaby Brigade" (1 text)


Roud #27797

ALTERNATE TITLES:
cf. "Tramp! Tramp! Tramp!" (tune)

NOTES [46 words]: According to Gwenda Beed Davey and Graham Seal, _A Guide to Australian Folklore_, Kangaroo Press, 2003, p. 264, "The Wallaby Brigade" is a "Term for itinerant bush workers carrying their swags in search of work." They believe this song dates from the nineteenth century. - RBW

Last updated in version 6.1

File: FaE186

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**Wallaby Joe**

DESCRIPTION: "The saddle is hung on the stockyard rail... And never was seen such a regular
screw As old Wallaby Joe of Bellegarew." Joe, a horse, wanders off one day. Stockman Bill, his owner, decides to hunt gold; he finds the horse's corpse in his digging

Wallaby Track, The

DESCRIPTION: "Roll up your bundle and make a neat swag, Collar onto your billycan and the old tuckerbag. It's no disgrace to be seen with your swag on your back, While searching for work on the wallaby track."

Wallflowers

DESCRIPTION: Playparty. "Wallflowers, wallflowers, growing up so high, All of you young ladies Are meant to die." One girl is excepted, because of her great skill at (something).
Wallins Creek Girls

DESCRIPTION: Singer and a friend come to Wallins Creek and pick up girls. "The only thing they want to do, smoke cigarettes and car-ride." Men offer boys loose tobacco but the prefer cigarettes. "If [girls] could get them one cigarette, they'd car-ride every day"

AUTHOR: unknown

EARLIEST DATE: 1937 (field recording, Daw Hudson)

LONG DESCRIPTION: Singer and a friend, rounders, come to Wallins Creek and pick up two girls in their car. "The only thing they want to do, smoke cigarettes and car-ride." He says the girls regularly flag drivers down and go from town to town. The men offer the boys Prince Albert (loose tobacco) but they'd rather have Old Gold (rolled cigarettes). Singers says the girls are pretty, but "if they could get them one cigarette, they'd car-ride every day"

KEYWORDS: drugs courting travel technology

FOUND IN: US(Ap)

RECORDINGS:
Daw Henson, "Wallins Creek Girls" (AFS, 1937; on KMM)

File: RcWaCrGi

Walnut Girl, The

DESCRIPTION: Singer meets a pretty walnut vendor. He tells her he's sick of single life, and "O won't we be happy until wedlock breaks us here?" Chorus: "Ten-a-penny walnuts, my Nellie she were by/Fresh from Common Garden, please to come and try...."

AUTHOR: unknown

EARLIEST DATE: 1974 (collected from Nelson Ridley)

KEYWORDS: courting love marriage beauty commerce work food worker

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 35, "The Walnut Girl" (1 text, 1 tune)
Roud #2520

CROSS-REFERENCES:
cf. "Molly Malone" (subject)

ALTERNATE TITLES:
The Little Walnut Gel
NOTES [136 words]: According to MacColl & Seeger, "When John Lydgate (1370?-1450?) wrote 'The London Lykpeny,' he started a fashion for poems and songs about London's street-vendors and their cries which was to last for more than four hundred years...lavender, oysters, watercresses, pretty flowers, codlings, cockles and mussels, and even cat-meat." Haven't heard that last one.- PJS
Of course, many of these songs are on rather less pleasant topics. Consider "The Oyster Girl" or "Queer Bungo Rye."
I think the claim a little strong anyway; while Lydgate was a prolific author, just try to find anything he wrote! He's usually lumped with the "other poets" of the Chaucerian era. His may well be just another example of an author taking advantage of a popular street form. For more details, see the notes on "The London Lackpenny." - RBW
Last updated in version 3.2
File: McCST035

Walsingham

DESCRIPTION: Coming from "the holy land Of Blessed Walsingham," the singer asks (a jolly palmer) about the singer's love. The (palmer) asks questions and is told that she has left him, but his love endures
AUTHOR: unknown
EARLIEST DATE: 1765 (Percy folio; tune dates at least to 1596)
KEYWORDS: love separation travel
FOUND IN: Britain(England)
REFERENCES (7 citations):
Hales/Furnival-BishopPercysFolioManuscript, volume III, pp. 465-472, "As yee came from the Holye" (1 text)
Percy/Wheatley-ReiquesOfAncientEnglishPoetry II, pp. 101-105, "As Ye Came From the Holy Land" (2 text, one from the Percy folio and the other the touched-up version in the _Reliques_) Chappell/Wooldridge-OldEnglishPopularMusic I, pp. 69-71, "Walsingham" (1 tune, partial text) Olson-BroadsideBalladIndex, ZN284, "As I went to Walsingham"
ADDITIONAL: Norman Ault, _Elizabethan Lyrics From the Original Texts_, pp. 282-284, "As You Came From the Holy Land" (1 text)
ST Perc2101 (Partial)
NOTES [916 words]: This piece has been very popular in poetry anthologies; Granger's Index to Poetry lists some two dozen printings, it mentions the attribution to Sir Walter Raleigh, without accepting the attribution.
One of those who tentatively accepts the attribution to Raleigh is Ault, who dates a manuscript containing it (Bodley MS. Rawl. Poet. 85) "before 1600." This dating is also accepted, at least by implication, by Chambers, who also prints the Bodleian text (with no indication of doubt about whether this is by Raleigh.) Of course, Ault also claims that this is "How Should I Your True Love Know." Which it isn't, though it has similar lines; I wouldn't be surprised if this inspired that.
The tune too is different (at least from the version of "How Should I" that I've heard), though again there are some similarities, probably caused more by the metrical form than anything else. Several references mention the great popularity of this song, and it is quoted in John Fletcher and Francis Beaumont's 1611 play "The Knight of the Burning Pestle," Act II, scene vii:
As you came from Walsingham,
From that holy land,
There met you not with my true love
By the way as you came?
There seem to be two openings to the piece, the one above (found also in the Percy folio) and that quoted by Chappell:
As I went to Walsingham,
To the shrine with speed,
Met I with a jolly palmer,
In a pilgrim's weed.
Something similar is quoted in the Pepys collection. I have not seen a full text of the latter, and it is possible that they are distinct, but I cannot prove it. The piece does not seem to survive in oral tradition, but there are enough references to it that I thought it proper to include it here. It also seems to have given rise to yet another song,

King Richard's gone to Walsingham,
To the Holy Land,
To kill the Turk and Saracen, that the truth do withstand....

According to Nettel, p. 89, this song is "traditionally associated with Ophelia," but gives no details. This would argue that the tune predates Raleigh, however. Another popular tune, "The Merry Milkmaids," is supposedly a version of this converted to the major mode. (The version in Chappell/Wooldridge-OldEnglishPopularMusic is in natural minor with some sharpened thirds.) The notes to Chappell and Percy (on "Gentle Herdman, Tell to Me") note that Walsingham was a pilgrimage site at least from the time of Henry III. It seemingly acquired its reputation around the Norman Conquest.

The shrine was the result of a vision by one Richelde de Faverches, who had a vision of the Annunciation to the Virgin Mary (for which see Luke 1:26-38) at Walsingham. Mary told her to make a model of the "Holy House" there (Porter, pp. 117-118). She managed to get the thing built (Kerr, p. 164), and somehow people came to believe that the vision was real and the model was holy. Alexander, p. 308, says that Whit Monday was a particularly popular day for pilgrimages to Walsingham.

Walsingham seems to have been well-patronized -- e.g. Cunningham, p. 12, tells of a pilgrimage to Walsingham by Edward IV and his brother Richard of Gloucester when Edward's throne was under threat by the Earl of Warwick. Allmand, p. 158, mentions that Henry V went there after the Treaty of Troyes made him the heir to the French throne. Edward I visited the site while working on his great alliance in France during the 1290s (Powicke, pp. 665-666). Queen Margaret of Anjou went there in thanks once she finally became pregnant after years of sterility (Laynesmith, p. 111). No doubt other kings went there at less memorable times -- e.g. Henry III, who loved to go on pilgrimage, made one of his journeys there (Tyerman, pp. 339-340).

Ironically, Elizabeth of York, the mother of Henry VIII, went there in 1495.

Nor was the patronage confined to royalty. The Pastons of Norfolk, in the 1400s, were only of the gentry (and relatively new even to that status), but they at least contemplated pilgrimages there and at least once offered a wax statue (Castor, p. 30).

Walsingham figures in other poems as well, also seemingly as a pilgrimage destination. Walter de la Mare, Come Hither, revised edition, 1928, in the notes to #473 prints a fragment beginning, "Gentle herdsman, tell to me, Of courtesy I thee pray, Unto the town of Walsingham Which is the right and ready way" (compare the item in Percy).

The supreme irony came in 1511, when Katherine of Aragon bore a son, Henry, to Henry VIII. The king went on a pilgrimage to Walsingham -- and the baby died after seven weeks (Skidmore, p. 11). One cannot help but wonder if that influenced Henry's later actions. To add to the irony, Henry VIII's chief councilor Cardinal Wolsey once went there to give thanks for recovering from the Sweating Sickness (Scarisbrick, p. 68). Walsingham was closed down in 1538 when Henry VIII dissolved the monasteries. Supposedly people still go on pilgrimage to Walsingham (Kerr, p. 165), but not to the original site; all that still stands of the church at Walsingham is the east wall -- really, not much more than a gateway arch. (The original site was excavated in 1961, according to Porter, p. 118, locating parts of the original construction and one of the original wells by which it was located.) Despite the destruction of the original, the site was re-opened for pilgrimages in 1931 (Alexander, p. 309), although the restored image doesn't look much like we would expect of a Palestinian setting in Roman times (there is a photo following p. 260 of Alexander).

- RBW

Bibliography

- Allmand: Christopher Allmand,Henry V, University of California Press, 1992
- Castor: Helen Castor,Blood & Roses: The Paston Family in the Fifteenth Century, Faber & Faber, 2004
Walter Lesly [Child 296]

description: Walter Lesly invites the girl to drink. He then makes off with her; he intends to marry her (for her money). But he falls asleep before she does, and she escapes. She outruns his men and makes her way home.

author: unknown

earliest date: 1828 (Buchan)

keywords: courting abduction escape money

found in: Britain(Scotland)

references (2 citations):
- "Walter Lesly" (1 text)
- "Walter Lesly" (1 text)

Roud #3925

cross-references:
- cf. "Eppie Morrie" [Child 223] (plot)

notes [149 words]: There was a Walter Leslie who married the heiress of the Earldom of Ross in the reign of David II of Scotland; he was involved in many political quarrels in the reign of the next king, Robert II, and died in 1382. Another Walter Lesley was a crusader in this period. There is no reason to connect either with the villain of this piece except similarity of names (and, of course, the fact that there was a lot of this sort of thing in the anarchic Scotland of Robert II)

For a song with similar plot, and notes on actual historical instances of this sort of abduction-for-money, see the notes to "Eppie Morrie" [Child 223].

R. M. Wilson: The Lost Literature of Medieval England, Philosophical Library, 1952, p. 131, notes that the Complaynt of Scotlande mentions what sounds like a ballad or romance, "the tail of Syr valtir, the bald Leslye," but we know nothing of this except the name. - RBW

Last updated in version 2.8

File: C296

Walter Mullin

description: Walter Mullin "changed his home in Whitneyville For a Canadian soldier's grave ... in the European War" The singer recalls the youth they shared. "Now you are wanted at the Front, But you will not take your stand. O why can't you be like my comrade"

author: Wallace Travis (Manny/Wilson-SongsOfMiramichi)

earliest date: 1962 (Manny/Wilson-SongsOfMiramichi)

keywords: request army war death memorial patriotic

found in: Canada(Mar)

references (1 citation):
- "Walter Mullin" (1 text, 1 tune)

ST MaWi044 (Partial)

Roud #9184

notes [148 words]: Whitneyville, now Whitney, is near the junction of the Little Southwest and Northwest Miramichi Rivers, about 10 miles west of Newcastle, New Brunswick.

Manny/Wilson-SongsOfMiramichi: "The song was made up by Wallace Travis of the Nor'West Miramichi, in memory of a friend killed in the First World War."

Since the song is a plea for others to enlist to fight in a war my guess is that this was written during
the second World War. - BS
On the other hand, there is no hint of a second War -- or even of the end of the first. I incline to think it comes from the early part of the first War.
This is apparently based on "The Graves of a Household" by one Mrs. Henmans, found in the "Royal Readers" used in the nineteenth century in New Brunswick schools. More evidence for an early date, I'd say; I don't know about you, but I can't remember *anything* from my grade school readers.... - RBW
File: MaWi044

Waltz the Hall
DESCRIPTION: "First couple out, couple on the right, Charge them pards an' waltz 'em out of sight." "When you're through remember my call, Charge 'em again an' waltz the hall." "Skip to my Lou, boys, skip to my Lou... When you're through remember my call...."
AUTHOR: unknown
EARLIEST DATE: 1927 (Randolph)
KEYWORDS: playparty nonballad
FOUND IN: US(So)
REFERENCES (2 citations):
Randolph 517, "Waltz the Hall" (1 text, 1 tune)
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 198-199, "Waltz the Hall" (1 text, 1 tune)
Roud #7649 and 7927
CROSS-REFERENCES:
cf. "Skip to My Lou" (lyrics)
NOTES [25 words]: Randolph notes that this is derived from "Skip to my Lou," but since it has new lyrics and its own dance elements, it deserves separate listing. - RBW
Last updated in version 5.0
File: R517

Waltzing Matilda
DESCRIPTION: A swagman (rover) camps by a pool. He sees a sheep come down to drink, and grabs it. He is spotted by (three troopers/the landowner), who call on him to justify his actions. Rather than face up to his crime, the swagman drowns himself in the pool
AUTHOR: words almost certainly by A. B. "Banjo" Paterson (1864-1941) / original tune fitted (and possibly adapted) by Christina MacPherson; common tune further adapted by Marie Cowan
EARLIEST DATE: probably 1895 (reported date Paterson and Christina Macpherson combined text and tune, although the manuscript is not dated); certainly by 1903 (sheet music by Marie Cowan published)
KEYWORDS: sheep suicide robbery ghost rambling
FOUND IN: Australia US
REFERENCES (20 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 73-74, 95, "Waltzing Matilda" (2 texts, 1 tune, the latter being a fragment of a bawdy version)
Fahey-Eureka-SongsThatMadeAustralia, pp. 234-235, "The Blackboy's Waltzing Matilda" (1 text, 1 tune -- a pidgin English semi-parody)
Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 308-310, "Black Boy's Waltzing Matilda" (1 text -- the same adaption as the preceding)
Grigson-PenguinBookOfBallads 119, "Waltzing Matilda' (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H566, pp. 122-123, "Waltzing Matilda" (1 text, 1 tune -- but collected from Australian children rather than Ulster natives)
Manifold-PenguinBookOfAustralianSongbook, pp. 160-163, "Waltzing Matilda" (2 texts, 2 tunes)
Ward-PenguinBookOfAustralianBallads, pp. 180-181, "Waltzing Matilda" (1 text)
Stewart/Keesing-FavoriteAustralianBallads, p. 195, "Waltzing Matilda" (1 text)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 122-124, "Australian Highwayman's Song" (1 text, 1 tune)
Fireside-Book-of-Folk-Songs, p. 216, "Waltzing Matilda" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 339, "Waltzing Matilda" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 619-620, "Waltzing Matilda"
DT, WALTZMAT*
Virtually every aspect of this song -- its historical basis, its words, its tune(s) - has been the subject of disputation, although there is now consensus among scholars on the following basic facts:

1. While visiting Dagworth station (a pastoral holding in outback Queensland) in 1895, the poet A.B. (Banjo) Paterson heard a tune hummed and played on the autoharp by Miss Christina McPherson, sister of station manager Robert McPherson. [Dagworth is on the Diamantina River, a wide, marshy stream that had many water holes. The nearest important town seems to have been Winton, but it was a long way away. Robert McPherson managed Dagworth from 1884 to 1907; May, p. 14.]

2. Miss McPherson indicated she had heard the tune some time previously at a race meeting in Warrnambool in Victoria, played by a local band. She understood the tune was called "The Bonnie Wood of Craigielea." (A ballad of this name by Robert Tannahill of Scotland was set to music by Robert Barr in the early 1800s and, according to Magoffin, a march arrangement by Gordon Parker was performed at the Warrnambool races on 24 April 1894. [For this cf. Magoffin, pp. 28-29; he however cautions that the tunes are significantly different. On p. 38, Magoffin describes the evidence that the song was played at Warrnambool. - RBW.] At Dagworth Miss McPherson rendered the tune from memory.

3. While at Dagworth Paterson wrote words to fit Miss McPherson's tune. The words he wrote were those of the poem/song "Waltzing Matilda."

4. Paterson's setting of McPherson's tune was quickly picked up and sung around the district, including at the Winton races on 24 and 25 May 1895.

5. At these races Christina McPherson wrote out and gave to family friends the Barlams the song's words and music. (This manuscript only came to light in 1971. Its authenticity has since been verified by, for example, by the National Library of Australia, which included it in its recent major exhibition of treasures from the world's libraries.) [That date is slightly uncertain, e.g. Lindner, p. 211, dates the discovery "around 1972" - RBW.]

6. Following the Winton race meeting the song travelled further afield, entering oral tradition. In the process the song's words (and possibly also its tune) evolved through the "folk process." The major
change was that Paterson's wimpish "drowning himself by the Coolibah tree" in the last verse gave way to the more defiant "'You'll never catch me alive!' said he."

7. The song first appeared on sheet music in 1903, published in Sydney by James Inglis & Co. While the lyrics were attributed to Paterson they were in fact the "folk processed' words (possibly with additional textual changes introduced by the publisher); the music was cited as being "arranged' by Marie Cowan. Cowan was the spouse of Mr. W. Cowan, James Inglis & Co.'s Manager. (Cowan's version has similarities with, but is distinct from, the tune in the McPherson manuscript. The extent to which the Cowan version reflects the tune as it evolved through oral transmission, and the extent to which it incorporates changes introduced by Mrs. Cowan, is not known. While Mr. Cowan later claimed the sheet music tune was entirely his wife's composition, its similarities with that in the 1895 McPherson manuscript suggests 'arrangement' was indeed the more appropriate term.) The sheet music version became the standard rendering of the song.

8. Paterson gave his approval to the 1903 sheet music text and music. Fourteen years later he included his original text as a poem in his book Saltbush Bill J.P. and Other Verses. An entirely different tune, set to Paterson's original 1895 lyric, was obtained in the early 1950s by John Manifold from John O'Neill, who later indicated he had heard his father singing it around 1912. This is known as the Queenslander, or sometimes the "Buderim," version.

There have been suggestions the song predates 1895, and so was, at best, modified by Paterson. Certainly, it is possible that Paterson, either consciously or unconsciously, drew upon an earlier song in writing his text. Claims however that the song itself predates Paterson rely upon second-hand accounts of persons who claim to remember hearing it prior to 1895 [in particular one Rufus Perrin, who claimed his father had known the song in the 1870s; Lindner, p. 211. This obviously amounts to hearsay evidence - RBW]. No documentary evidence to support this proposition has come to light, and these days the claim is given little credence.

In 1941 the suggestion was raised via the Sydney Bulletin that the tune and word structure of Waltzing Matilda is based upon a song 'The Bold Fusilier' which, on account of its reference to the Duke of Marlborough, was assumed to date from the early 1700s. Several correspondents attested to the song's existence. One claimed to have heard it as a child in England, another to have heard it in Australia from his grandfather. The tune was said to be recognisable as that used for Waltzing Matilda, and while only one verse and a chorus of the text were remembered in either case, a strong structural resemblance to that song was apparent. Unfortunately, extensive efforts by scholars to trace the song have thus far been fruitless, and no full text, musical notation or other documentary evidence of its existence prior to 1895 has come to light.

The 'Bold Fusilier' vs 'Craigilea' debate impacts hardly at all on Paterson's claim to authorship. Should further research establish the existence of the Bold Fusilier prior to 1895, then obviously it is a possibility that Paterson knew of it and drew upon its word structure in writing Waltzing Matilda. A number of Australian bush songs are parodies, and so such a circumstance would be unremarkable. Regarding the Bold Fusilier tune we can say little, for at present the only version of it we have dates from the 1940s, some four decades after the publication of the Cowan tune for Waltzing Matilda. In that time all manner of opportunity existed for failures or tricks of memory to occur.

For these various reasons, the consensus in Australia is clear: Paterson wrote the words in 1895 to a tune played from memory by Christina McPherson, and subsequently both text and tune evolved in oral transmission. Further changes may have been introduced consciously at the time the song was published as sheet music in 1903. - MK

The above was written in response to my original rather caustic comments about the authorship of "Waltzing Matilda." I must admit that I still have some misgivings. And, being the editor, I get to rebut...

First, I think it likely that "The Bold Fusilier" is an authentic folk song, and most unlikely that it was composed after "Waltzing Matilda" -- although May, p. 17, cites Ann Gilchrist's opinion that the song was popular rather than folk; she thinks it real but does not think that a folk song of that era would have used this rhythmic pattern. Nor do I regard it as believable that this stanza form would have been evolved independently by Paterson. Of course, the likeliest explanation is that he wrote his text to fit a Christina MacPherson's tune, so that's no argument; the real question is whether "The Bold Fusilier" influenced "Waltzing Matilda" or if the two are independent.

Richardson, pp. 113-116, outlines an hypothesis that the "Bold Fusilier" tune, being about the War of the Spanish Succession, was somehow associated with the Germans who went "auf der walz" with their "matildas" more on that below). I think this most unlikely -- but I agree with the statement on p. 116 that "The Bold Fusilier" is "So close... to 'Waltzing Matilda' that a direct creative link is indisputable." The only question is, which influenced the other? Richardson, p. 117, mentions several early allusions to 'The Bold Fusilier," and on p. 214 mentions a claim that Kathleen Cooper
heard part of it from her grandfather, who had it from his grandfather (born c. 1760) -- but she never got to hear the whole song, apparently because it was dirty. None of these mentions is individually particularly compelling (since they're all after the fact); it is only collectively, and when combined with the fact that the song only makes sense when referring to the War of the Spanish Succession, that the claim that it is early becomes strong. It should be admitted, though, that all mentions of the tune are post-Waltzing Matilda. So it is theoretically possible that there was an old "Bold Fusilier" text which used a different tune, and that it picked up the "Waltzing Matilda" tune later.

On the other hand, the claim that Christina MacPherson must have known "Thou Bonnie Woods of Craigielie" has its problems too. It is true that she attended an event, the 1894 Warrnambool races, where it was played (the photo insert following p. 150 of O'Keeffe shows the program for the race she attended, although not the list of songs; Richardson, p. 118, has the musical program, on which the march "Craigielea" is listed). That's strong evidence, although not quite proof, that she heard the piece. But....

Anyone who knows anything about human memory knows that the fact that Christina MacPherson once heard "Craigielea" does "not" mean she would remember it based on that one hearing; this is extraordinarily unlikely. If anything, she would remember a tune she actually knew which sounds a little like "Craigielea." We know that the tune she actually played was not identical to the one she would have heard (Richardson, p. 25). To put it another way, although there is good reason to think MacPherson heard "Craigilie," there is every reason to think she remembered something more familiar which sounded a bit like "Craigilie" -- which might (or might not) be "The Bold Fusilier." Richardson, p. 119, explains the differences between MacPherson's tune and "Craigielie" (and, for that matter, the differences between MacPherson's tune and the common version of "Waltzing Matilda") as due to the effects of oral tradition. Possible, but the amount of assimilation is curious. Richardson's conclusion, p. 119, is that "However firmly common sense says 'Fusilier', historical research keeps saying 'Craigielie'" ("Craigielie" being the name Godfrey Parker used for his arrangement of "Thou Bonnie Woods of Craigieliea" that converted it to a march; Richardson, pp. 119-120). The difference is that I don't trust memories as much as Richardson does. This does not affect Paterson's authorship of the lyrics of "Waltzing Matilda" in any way, of course, merely the source of the tune that was used. But I think dependence a practical certainty.

It strikes me as curious that Paterson wrote this piece for music, but his other poetry is just that: Poetry, and rarely in a style suitable for folk song (although he did create the text of a play, "Club Life," that had music added by Ernest E. P. Truman; Lindner, p. 200). Indeed, O'Keeffe, p. 242, says he was tone deaf! (O'Keeffe argues that this means that Christina MacPherson must have had more to do with writing the song than is usually admitted, but this is true only if words and music were created at the same time -- and that is only possible with a singable tune, which the tune as transcribed by MacPherson is not.) In 1956, Russell Ward pointed out that the song is unlike anything else Paterson wrote (Richardson, p. 150), and although Richardson, p. 182, suggests that this is merely Paterson being whimsical and preserving local words, he does mention some words Paterson does not use elsewhere (including "jumbuck" and, indeed, "waltzing Matilda"). Some have taken it as evidence that Paterson did not write the poem; I would instead consider it support for the hypothesis that Paterson was influenced by something older.

John Meredith met informants who claimed "their" sources (fathers) knew the song before Paterson's composition. None of these claims can be verified, and all are secondhand -- but of course written records of Australian folk songs before 1895 are quite rare. We might also mention that May, pp. 38-40, has a whole list of variants on the received story that were told by his witnesses, although I think May is correct to dismiss all of them; they generally don't make chronological sense.

There are scholars, such as John Greenway, who clearly did not believe in Paterson's authorship (although, ironically, when Greenway recorded the song, he used words that in some ways were closer to Paterson's than is the received text). Learmonth, p. 408, says that Paterson's alleged authorship of Waltzing Matilda is uncertain, and p. 569 quotes Oscar Mendelsohn's A Waltz with Matilda as attributing the music to one Harry Nathan and doubting Paterson's authorship of the words. Even John Meredith had his doubts. Most of these stated their opinions before the MacPherson manuscript was discovered. But the manuscript, while it strengthened the arguments on the pro-Paterson side, did not weaken those on the anti- side. (Lindner, p. 7, observes that the MacPherson manuscript is undated. While there isn't really any doubt that MacPherson and Paterson started the chain of transmission, there is real doubt as to when they did so.) Thus, despite Keith McKenry's well-researched statements above, I still consider the matter slightly open -- especially with regard to the tune; my feeling is that MacPherson's tune is not a modified form of "Craigielie" but rather "The Bold Fusilier."
Another possibility, which I have not seen mentioned, is that Paterson included some fragments of an existing song into a largely new composition based on a local event. This frankly feels right to me -- it would explain the informants who thought they knew the song before 1895 -- but again there is no evidence whatsoever for it.

There is also the interesting fact that there are variations in the tune and chorus form. Manifold, p. 122, recalls learning the piece: "Not very long before Mr. May's book came out, John O'Neil of Buderim gave me a totally different version. His version was nothing like 'Craigielie', but his words were Paterson's own, as published in Saltbush Bill J.P. in 1917. Yet he had good reason to remember learning both tune and words from his father in 1915, before Saltbush Bill J.P. came out. MacDougall, p. 300, declares that "The tune of the 'Queensland' version has a bouncier melody than the slow one sung in the south." Magoffin, p. 81, explains the "Queensland" tune, as having arisen from the piano playing of one Josephine Pene, which, like everything else in this story, is possible -- but requires a lot of people to remember a minor performer's piano playing! If Pene did learn the tune, it was from someone close to the source: she had an illegitimate son by Bob MacPherson, Christina MacPherson's older brother, who managed the Dagworth station until it failed in 1906 (Richardson, p. 82).

For more on Christina MacPherson -- specifically her infancy -- see the notes to "The Death of Morgan."

Christina MacPherson had more to do with the song than just supplying the tune -- she was the link that brought Banjo Paterson to Dagworth, where many claim wrote his text (although MacPherson later recalled teaching Paterson the tune at Winton, not Dagworth; Lindner, pp. 233-234). Christina was a friend of Sarah Riley, who was engaged to Paterson (Richardson, p. 26, says they had been engaged for eight years, which tells us either how little money Paterson had at the time or how unwilling he was to commit; Lindner, p. 34, based on what is known of their respective schedules, thinks he rarely actually saw Riley!); Paterson, who had just had his first book published (Manifold, p. 118), went to the MacPherson home at Dagworth when Riley paid a holiday visit to her friend (Magoffin, p. 40; Richardson, p. 42, suggests that some of Paterson's memories of this trip influenced his novel An Outback Marriage).

Most students of the song have dated the meeting of Paterson and MacPherson to January 1895. However, Lindner, pp. 158-159, says that Christina, her sister Jean, and her widowed father Ewen did not set out for Dagworth until June 1, 1895, and probably arrived around June 20 -- in other words, in Australian winter, not Australian summer -- and Paterson wasn't there yet. (Lindner, p. 227, adds that neither Paterson nor MacPherson ever said the song was written at Dagworth; that claim is from secondary sources. However, it must have been written at about the time they visited Dagworth, because that was the only time they were together.)

May, p. 16, makes an observation that is relevant to Lindner's point, although he does not draw the conclusion: In January the ranch workers tended to work early and late to avoid the extreme summer heat. There was little time or energy for the evening conversation which allegedly inspired Paterson. In June, when temperatures were cooler, it would have been much easier to tell stories such as those which supposedly underlie the song.

Despite being engaged, O'Keeffe, p. 13, suggests that Paterson had a "love affair" with Christina MacPherson. Lindner, p. 40, reprints a newspaper article headed "How Banjo won Christina's heart." There seems to have been a tradition in the MacPherson family that she at least was interested in him, and this tradition has some support from the Riley family (Lindner, pp. 40-41). The one thing that is certain is that he never married Riley, who moved to England after they split (Richardson, p. 83; O'Keeffe, p. 243); when he finally wed, it was to Alice Walker, eight years after his visit to Dagworth (O'Keeffe, p. 14. It probably won't surprise readers that Paterson the skirt-chaser was 39 when he married, his bride just 26; Lindner, p. 207).

No one seems to have offered any direct evidence that Paterson was interested in MacPherson. And I'm not convinced that the fact that MacPherson never married is evidence; by 1895, she was 31 and already arguably a spinster, and by all accounts quite introverted; with that history; there is no need to postulate a broken romance with Paterson to explain why she remained single. (Interestingly, three of her brothers never married either; May, p. 26. That's out of nine MacPherson children.) Her letters show that she didn't even know how to spell Paterson's name (she spelled it "Patterson"; see Lindner, p. 233.) And Lindner, p. 171, believes that Paterson may only have been at Dagworth for a week, and certainly no more than six; that would have to be one fast fling! On this basis, Lindner, p. 172, conjectures that the song was written some time between August 11 and August 31, 1895.

What's more, MacPherson and Riley were still engaged in friendly correspondence more than twenty years later (Lindner, p. 190). What are the odds of that if MacPherson had broken up Riley's engagement?
O'Keeffe's suggestion of an affair with MacPherson may derive from Paterson's second book An Outback Marriage (published in 1900; Lindner, p. 204) which tells of a love triangle (Richardson, p. 83). If Paterson truly was describing his own life (and Lindner, p. 206, admits "remarkable" parallels), then yes, it would seem he had an affair with MacPherson. But even if An Outback Marriage is purely autobiographical, would he really have told his own story exactly as it happened?

O'Keeffe, pp. 236-238, also cites testimony from Dianna Baillieu, who knew her grand-aunt Christina MacPherson well when Baillieu was very young but only recounted the tale something like three-quarters of a century later -- and claimed that Paterson was ordered to get away from Dagworth. Baillieu was definitely close to Christina; the MacPherson manuscript was in her possession (Lindner, pp. 53-54; p. 261 says that Christina left her papers to her sister Margaret, who left them to her daughter Mim, who left them to Baillieu). Even so, this strikes me as weak evidence, although better than the argument from Paterson's book.

Richardson, p. 84, reminds us that "There is nothing else to affirm the implication that any feeling between Banjo and Chris busted his ties with Sarah," although he adds that Paterson was "a heartless flirt. One letter writer says he 'jilted' Sarah; another, cryptically, suggests she had to drop him because of the attentions he paid to the sewing mistress at Dagworth." (Note that, if Paterson was indeed chased from Dagworth, those attentions, rather than an affair with Christina, might be the explanation. Lindner, p. 252, softens this somewhat: "Banjo was never expelled ('kicked off')" Dagworth Station for his conduct there, but the MacPherson brothers resolved not to invite him back, it seems." Manifold's great-aunt told him, "Paterson was highly attractive to women, and seldom out of girl-trouble until he married Alice Walker of Tenterfield in 1903 (Manifold, p. 120).

What is certain is that Paterson and Riley split up soon after; by October 1895, Paterson was described as engaged to one Alice Cape; Lindner, p. 187 -- though he was still dating other women at the time (Lindner, p. 198). Which to me argues that Paterson must already have been close to Cape by the time he went to Dagworth, and certainly that his eye was wandering; by the sound of things, if Paterson had an affair, it was with Cape, not MacPherson!)

The story of a water-hole haunted by a man drowned there certainly predates this song. Hole, p. 10, refers to an English spot called "Hoggett's Hole. There Thomas Hoggett, a highwayman, was drowned in the eighteenth century while escaping from the watch. His ghost haunted the pool and has since drowned many...."

Although the story in the song is similar to the Hoggett tale, it is widely believed that Paterson took the story from a local event. May p. 2, declares unequivocally that "the drowning of the swagman at Combo Waterhole provided the story." There had been a drowning near Dagworth in 1891, which sounds like this -- but it didn't wasn't reported as a suicide, or a confrontation with patrollers, and no one saw it happen (Lindner, pp. 109-110); no one seems to think it provided any inspiration.

Lindner, pp. 273-275, reprints the record of the inquest; it is extremely sketchy, but simply labels the death a drowning and lists no suspects or true witnesses.

Magoffin, pp. 55-57, gives a slightly different story, concerning the death by gunshot (formally listed as a suicide) of Samuel "Frenchy" Hoffmeister, who reportedly had been engaged in a raid on Dagworth during the 1894 shearers' strike. (The strike was very bitter, and had resulted in shearers burning a number of sheds; that at Dagworth was the eighth and last to be burned; O'Keeffe, p. 200. Hoffmeister himself is so ill-documented that his country of origin is not certain and there is more than a ten year discrepancy in listed birth dates; Lindner, pp. 105-107. Lindner, p. 271, gives a transcript of Hoffmeister's death certificate; apparently Queensland does not make copies of the originals. It lists him as 43 years old and born in "Batavia," which is not a nation but which also appears on Hoffman's naturalization certificate, an actual copy of which appear on p. 272.)

The parallel with the song is poor -- Hoffmeister died of a gunshot, not by drowning. And Magoffin's evidence for this presents itself as a verbatim transcript of the conversation of those who had raided Dagworth. What, someone made a tape recording decades before tape recorders were invented? (It's those sorts of claims that make me so hyper-skeptical. Lindner, pp. 74-78, demonstrates that there is strong reason to distrust the results of the inquest -- there was the possibility of collusion of the witnesses, and even so, there were inconsistencies in the testimony.) Nonetheless O'Keeffe, p. 112, states the connection between song and the death of Hoffmeister as fact, and it is likely enough that Paterson, who worked as a journalist, was interested in the story of the raid on Dagworth when he visited there with Sarah Riley (Magoffin, p. 60; this raid was the last significant act of the shearers' strike of 1894).

Richardson, p. 61, reports that station owner MacPherson and three constables went to investigate the Hoffmeister suicide, hinting that the squatter and three troopers of the song are an allusion to this party. Note, however, that in history, these three showed up after Hoffmeister died; they did not induce his death. And the means of suicide was different anyway. If it was suicide; O'Keeffe, pp.
214-219, is sure there was some sort of a cover-up, and seems to think Hoffmeister was murdered to break the shearers' strike. (As with much in O'Keeffe, I think he turns a possibility into a certainty. Yes, the inquest into Hoffmeister's death was hurried, but this was the Queensland frontiers; what did he expect -- C.S.I. Australia?) In Lindner's reconstruction, Paterson was nowhere near the site when all this happened, although later letters show that he did know of some of the events near Dagworth (Lindner, p. 216).

The billabong involved in the story is said to be an actual billabong by Dagworth, an artificially improved place called the "Combo" (Magoffin, p. 66, although Richardson, p. 73, points out that some texts have the swagman camp "in the billabongs" rather than "by a billabong." A billabong, according to Morris, p. 29, is "an effluent from a river, returning to it, or often ending in sand, in some cases running only in flood time"; his earliest citation of the word is from 1860). Supposedly it was there that Paterson was told the story that he converted into this text, but Magoffin, p. 68, admits that no one died there by suicide or drowning, and that the Combo is hardly large enough to allow death by drowning.

Much has been made of this reconstruction originally offered by Magoffin, but it's important to keep in mind that it is entirely reconstruction. Lindner, p. 46, says, "Sydney May, the first historian to research the song, made no reference to the strike at all. Presumably neither did any of his informants in the early 1940s" -- the only witnesses testimony we have, even if it is very late and from peripheral sources. We might also mention that May, pp. 38-40, has a whole list of variants on the story told by his witnesses, although I think May is correct to dismiss all of them; they generally don't make chronological sense.

Magoffin, pp. 69-70, claims that Paterson was at a meal at Dagworth when a worker there came in and reported that little had happened that day; "only a bagman waltzing Matilda down along the river." Not knowing the terminology, Paterson asked for an explanation and was told that the term "waltzing Matilda" was the local terminology for what elsewhere was known as "humping bluey." (It is interesting that Jack Carter, the man who told him this, was a jackaroo, according to Manifold, p. 119 -- meaning that he didn't have much experience outside the city. So his vocabulary may have been atypical of the time and place.) This inspired the text, with MacPherson's melody giving him the tune. However, Lindner, p. 230, says this report is second-hand hearsay (that is, the report of someone who heard it from someone who heard it from yet a third source).

Richardson, p. 109, claims Bob MacPherson, brother of Christina MacPherson, "must have" been the inspiration for the "squatter mounted on his thoroughbred," presumably since Bob MacPherson was a landowner who liked horses; this strikes me as conceivable but very far from certain, although at least one of his obituaries included the claim, and stated it as fact (Lindner, p. 97).

To account for the variations in the text, Magoffin claims that one Herbert Ramsey learned the song from Paterson and Co. and spread it in the area of Winton (Magoffin, p. 76). Thus it supposedly went into oral tradition even before it was published. He suggests that defiant shearers, defeated in the union struggles of 1894, supplied the well-known line "You'll never take me alive," instead of Paterson's "Drowning himself by the coolibah tree." Certainly the traditional line is better than Paterson's; I'm not sure that that is proof that Paterson's line is older.

MacDougall hints that says that one Marie Cameron of the firm Inglis and Co. (makers of Billy Tea) fiddled with the words and tune to make it fit their products; this might explain the variation. The name "Cameron" is, however, an error; Davey/Seal, pp. 264-265, also tell this story, but call the woman "Marie Cowan," as in McKentry's account above. Magoffin, p. 84-85, claims, on the basis of two witnesses rather than an extant copy, that the song was first printed in 1902 in Hughenden. But the first seemingly-official copy, with a piano arrangement by Marie Cowan, came out in 1903.

Curiously, although this was the first widely-available edition, it differs in several particulars from the standard version. (As well as being pitched in the well-nigh unsingable key of F. Magoffin does not say so, but there were significant differences in this version from MacPherson's transcription in the equally unlikely key of E; the fact that MacPherson's transcription requires the singer to repeatedly hit the A two octaves above Middle C really makes me wonder about why she transcribed it so. Magoffin, pp. 111-112, says that some have called MacPherson's transcription un-performable; I am inclined to agree. Someone really should do some sleuthing about the music of the two versions. It is curious to note that one of the two "MacPherson Manuscripts" comes not from the MacPherson or Paterson families but from the family of W.B. Bartlam, who lived in the area of Dagworth but was not part of the MacPherson family; Lindner, p. 185).

The Cowan edition, with its slightly modified tune and altered words (which were approved by Paterson; Richardson, p. 114) was supported by James Inglis of the Billy Tea company, who included it in tea packages (apparently because it refers to the swagman waiting for his billy to boil), though he had a disagreement with Cowan over using the song for advertising purposes (Magoffin, pp. 85-87). Richardson, p. 115, suggests that Paterson himself supplied the song, and a
manuscript of MacPherson's transcription -- and offers the possibility that Cowan saw elements of "The Bold Fusilier" in the tune, and moved it closer to that song. One of the biggest changes in the song was making the swagman "jolly"; this was intended to help tea sales. Cowan also removed the mention of the Matilda "leading the waterbag" (Richardson, p. 134) which is still found in some traditional texts.

Manifold, p. 124, says "My father learnt 'Waltzing Matilda' by ear on Sesbania Station, adjoining Oondooroo as it was, shortly before the printed version began to achieve popularity. He used a tune that different from the printed (Cowan) tune only to the extent of a bar or two; but it did differ; and that is how I have inherited a slight feeling of distrust and possibility to the Cowan version." But Cowan's tune really has only a bar or two of difference from MacPherson's, with the difference being in the first line where it is most noticeable; did Manifold's father learn the original tune? We can't tell now.

Richardson's conclusion, on p. 128, is that "The hybrid tune [Cowan] finished with scans with the lyrics, and sounds like the song as we know it today. Its grandmother is 'Craigielee,' its mother is Chris MacPherson's melody. As for the father's identity, we admit it's not so easy to be sure, but readily suspect 'The Bold Fusilier.'" The difficulty with this, obviously, is that it means that Paterson and "The Bold Fusilier" had to come up with their unusual stanza pattern independently.

Eventually there was a dispute between the Cowan estate and one Thomas Wood, who had printed and helped popularize the song. Both eventually received part of the credit. As for Christina MacPherson, or (horrors!) oral tradition... there was neither credit nor royalties (Magoffin, p. 88).

Much later, there was a copyright controversy over who owned the rights to the song (described on pp. 102-112 of Magoffin), but that was really over the rights, not the authorship; it doesn't have much importance for the history of the song. Fights over the copyright also included a 1941 attack on Paterson's authorship (a fight which took place soon after Paterson's death) to eliminate his copyright claim (Magoffin, p. 109). This is presumably the 1941 claim referred to by McKenry above. I'll admit that, if anything, the fact that it was lawyers rather than folklorists who were involved in the fight strengthens rather than weakens Paterson's case. On the other hand, the way Magoffin treats "The Bold Fusilier" rather balances that off. He ignores the piece until p. 117, when he declares that "no manuscript or sheet music has ever been found," which he implies makes it a fake. But, of course, what it really implies is folk origin, which is exactly the argument that it is the source for "Waltzing Matilda." Elsewhere, he implied that English troops in the Boer War took over "Waltzing Matilda" and set their own lyrics (Richardson, p. 212), which makes very little sense; it assumes, first, that the English troops remember "The Bold Fusilier" despite not having a tune (which is hard to believe); second, that "The Bold Fusilier" came by this stanza pattern independently; and third, apparently, that the troops in the Boer War anticipated Marie Cowan's tune. To me, this boggles belief.

Also, the 1903 sheet music already calls the song "Popular." How exactly could it be popular if it had never been published and was recently composed?

Australians reported taking the song abroad as early as the Boer War (Magoffin, p. 80), which is an extremely rapid spread. These same travelers reportedly carried the song to Sydney. As Keith McKenry say, Paterson's version was published in 1917 in Saltbush Bill and Other Verses, then again in a 1918 book intended for the troops in World War I (Richardson, p. 138) -- but it seems to have been known by the soldiers by then.

Regarding the tune, it is noteworthy that Paterson reported that Christina MacPherson played her tune on the autoharp (Magoffin, p. 65; Lindner, p. 242). Autoharps of course existed in 1895 (the instrument was patented in 1882), but the instrument was still in its infancy, with fewer chord bars, and it was still generally played on the lap. I strongly doubt MacPherson could actually render a tune on the thing. (In this regard, Lindner's alternate chronology would make a lot more sense, since MacPherson might have taught the tune to Paterson on the piano, where she could genuinely render the tune.)

The claim that the tune is "The Bonnie Wood of Craigielea" is extraordinarily complicated. As Richardson points out on p. 108, the tune of "Craigielea" (original words by Robert Tannahill, with music by James Barr) cannot be made to fit "Waltzing Matilda," nor vice versa. However, the tune of "Craigielea" was arranged as a march by Thomas Bulch, who signed his arrangement as by Godfrey Parker and called it "The Craigielea March"; it was this that Christina MacPherson heard (O'Keeffe, pp. 226-227).

However, according to Paterson, Christina MacPherson did not know where she learned it, and told him "It hasn't got any words that I know of, but it must have had at some time. I believe it was an old Scottish hymn" (Richardson, p. 71) or "It hasn't any words that I now of, but it must have had at one time. I believe it is an old Scottish tune" (Manifold, p. 119). MacPherson herself recorded that "I could not tell him" what the song was (O'Keeffe, pp. 257-258, full text in Lindner, p. 233), reporting
a letter which was never sent -- which hints to me that perhaps she doubted what she wrote. She
certainly never reported what the tune actually was. In other words, she did "not" tell anyone that it
was "Craigielea," although she did claim to have heard it at the Warrnambool races. Based on this,
various people sleuthed out that she likely heard Craigielea played as a march in 1894 -- but that's
not proof that she gave that melody to Paterson, even in modified form; it's not often that one
learns a tune, even imperfectly, on one hearing when one has not even played it! The whole
hypothesis is based on a minor implausibility: That MacPherson's memory was so good that she
could recall a melody based on one hearing, but was so bad that she couldn't recall anything else
about this melody that so took her fancy that she memorized it! This even though she could have
had a printed program with the title on it, but could not have had the sheet music.
Richardson, p. 122, also notes that Paterson was Australia's first collector of bush songs -- in other
words, if anyone at Dagworth had known "The Bold Fusilier," it would be him. Is it possibly that he
knew the song and his version influenced MacPherson's memory? For this we have no evidence.
(Indeed, we know she had to reconstruct the music, because one of the MacPherson manuscripts
-- reprinted on p. 54 of Lindner -- shows only the pitches of the notes, not the timings.)
To be sure, Paterson's accounts are inconsistent; late in life he said he got the tune from Jean
MacPherson McCowan, the sister of Christine MacPherson (Magoffin, p. 72; Lindner, p. 242).
That's a pretty drastic error, which seems to confuse Christina MacPherson with her sister and with
Marie Cowan all at once! (Magoffin, p. 106. To be fair, Jean had gone to Dagworth along with
Christina and Ewen MacPherson , only to fall in love with and marry a local; Lindner, p. 159).
Nonetheless there seems little doubt that Christina MacPherson's manuscript is the oldest
transcription of the song; Magoffin, p. 78, records the tests to which the copy was put, which
include both subjective (handwriting comparison) and absolutely objective (examination of the
paper, pen, and ink).
According to Richardson, p. viii, "Chris" MacPherson, whose tune probably had more to do with
making "Waltzing Matilda" popular than did even Paterson himself, soon after returned to
Melbourne (although Lindner, p. 186, says that it wasn't until May 28. 1896 that she returned
there), where she lived the rest of her life. She never married, and never got much recognition for
her role. Indeed, the MacPhersons, who had hosted Paterson at Dagworth, had devoted too much
of their money into buying the place, and when they failed to get the income from shearing that
they expected, they went bankrupt and lost the property (Richardson, p. 13).
To sum up both the evidence and my own conclusions, my personal hypothesis differs both from
the standard story and the revisionists. Christina MacPherson supplied the tune, but I don't think it
was a botched-up version of "Craigielea"; I think it was a botched-up "Bold Fusilier"; she simply
didn't remember the source of what she had heard. The text is mostly Paterson's, but he borrowed
some words and ideas, and oral tradition perhaps transferred in a few other words, which would
explain why people thought they had heard the song before he wrote it: They had heard "parts" of
it. Thus the standard story is mostly correct -- Paterson created the first complete text, and
MacPherson supplied the tune. But the text has older elements -- and the tune probably was
somewhat modified by MacPherson, meaning that she arguably deserves some credit as
composer, not just supplier of the tune, although not full composition credit.
Of course, others will continue to disagree.Lindner, p. 255, concludes his main narrative, "The
history of the origins of Waltzing Matilda remains incomplete. There may be more to the story, but
that depends on the disclosure of family secrets by descendants of those whose lives touched the
narrative over 120 years ago."
A few other points about the song. All commentators agree that the swagman in the song did not
grab a jumbuck (sheep) and stuff it, whole and presumably alive, into his tucker-bag. Rather, he
took it, killed it, butchered it, possibly cooked it, and put some of the meat in his bag (so, e.g.
Richardson, pp. 78-79). This was a major complaint of the station-owners: not only did rovers steal
the sheep, they weren't even efficient about it, taking only some of the meat and leaving the rest to
rot, and spoiling the fleece and the hide while they were at it. This widespread practice didn't really
cost the owners much more than if the swagman had eaten the whole sheep, but it added insult to
injury.
Beatty, pp. 11-12, discusses the origin of the term "Waltzing Matilda" itself. Although mentioning
many tales about how the term came to be, the one he likes claims that Matilda was 'the first
woman swaggie to be seen in Australia. She and her husband, Joe, were very well known and
respected throughout East Gippsland; their surname was unknown...." Joe and Matilda each

carried blueys, his larger than hers. Supposedly, when Matilda wanted to leave home to go with
Joe, her father exploded, "Do you think I'd let you go a-waltzing Matilda all over the countryside?"
When she died and Joe buried her, he declared to his pack, "Oh well, bluey, you'll have to be
Matilda to me now, and we'll waltz along together till the end."
I have yet to find an instance of a linguist who believes this.

More believable, but still strongly folkloric, is the explanation in Magoffin, p. 16, and Richardson, pp. 75-77, that "Mathilde" (whence "Matilda") was the name European (especially German) journeyman craftsmen gave to their female companions, and hence to the other thing that accompanied them, their packs. And they referred to their travels as being "auf der walz" or "on the waltz." So the term Matilda, it is claimed, is older than the settlement of Australia, and so is the idea of "waltzing" it; presumably English-speakers picked it up during the War of the League of Augsburg, or the War of the Spanish Succession, or some similar war.

May, p. 9, thinks that the name was just chosen at random; personally, I'd guess he's right.

The term "matilda" and "waltzing matilda" were apparently both originally rare; elsewhere, swagmen carried swags! The term is sufficiently local that the first Australian dictionary, Morris's, does not even mention it (that's in 1898, after Paterson wrote his text!).

May, pp. 10-11, discusses the origin of "Jumbuck," which he thinks has not been definitively traced. His favorite hypothesis is that it is a slurred-down version of "jumping buck," but confesses a lack of evidence. The citations he offers show the word was used in Aboriginal pidgin by 1845, but there is no proof that it comes from an Aboriginal language. It looks as if he lifted his citation from Morris, p. 224.

The coolibah tree is the species *Eucalyptus coolibah* (May, p. 13). Learmonth, p. 129, "An aboriginal and popular name for a form of box eucalyptus, the Flooded Box, *Eucalyptus microtheca*. The Coolibah is medium-sized, with pale, narrow leave up to 18 cm. long, growing widely on black soil plains and along watercourses of the interior." There is a photo facing p. 13 of May, and it shows a coolibah by a billabong that casts very little shade. Studying other coolibah photos around the Web, this seems typical: it is not a good shade tree. The fact that Paterson mentions such a tree is perhaps a hint that this song does refer to an actual billabong, although that is not evidence that the stories connecting the song to the death of Hoffmeister are true.

There has been much debate about what the song itself really "means." It bears similarities to events at Dagworth, but is assuredly not a retelling. It is, on its face, a strange tale -- what sort of person would drown himself when merely asked about where he got a sheep, without even having been arrested yet? This has led many to see it as some sort of allegory -- e.g. O'Keeffe, pp. 126-127, links the swagman's billy to the lines "She's going to light another fire And boil another billy" from Henry Lawson's revolutionary "Freedom on the Wallaby," written a few years earlier. This would be more convincing if there were clearer evidence....

May, in the photo inset facing p. 21, shows Australian "Waltzing Matilda" tanks in World War II. This is a little too much folklore. I do not doubt that there were Australian tanks in the war that were called "Waltzing Matilda." But the model name of the tank May pictures was not the "Waltzing Matilda" but simply the "Matilda" (properly, the Matilda II; the Matilda I was armed with nothing heavier than a machine gun, so it wasn't really a tank). A picture and description can be found on p. 86 of Dougherty. The Matilda II was under-gunned and extremely slow, but it was well-armored and very hard to kill (especially for the under-armed Japanese tanks the Australians faced in New Guinea), so it was no doubt popular with those who drove it.

Richardson, pp. 142-143, says there have been more than six hundred different recordings of the song since it was first waxed by an unknown singer in 1927.

Lindner, p. 263, says that Paterson never saw how popular his song would become. This is a little exaggerated -- it was certainly well-known in Australia by the time of his death in 1941. Outside Australia, it wasn't as well known. It appears to me, based on the parodies, that it was spread to the wider world by Australian troops fighting in World War II, probably starting in North Africa (where the Australians were an important part of the British force from a very early date; battalions of the 9th Australian Division were at least once "farmed out" to train other troops about North African conditions; Delaforce, p. 37). One must suspect that they were singing it a lot for the song to have been picked up by forces from other British territories.

Although everyone now seems to refer to Paterson as "Banjo," his personal nickname was "Barty." "The Banjo" (with no surname given) was the pseudonym in which he published his first poetry, including his two most important pieces, "Clancy of the Overflow" and "The Man from Snowy River"; he took the name from a famous horse (O'Keeffe, pp. 104-105). Interestingly, Dagworth Station was also named after a racehorse (May, p. 36); Paterson, the horseracing nut, must have loved it.

Although now treated as Australia's unofficial anthem, Lindner, pp. 263-264, reminds us that it *cannot* have been intended so, since Australia was not federated until 1901; until then, the provinces were separately governed. Of course, the idea of a united Australia was in the air, but Paterson clearly wasn't paying attention to that. - RBW

Bibliography
Waly Waly (The Water is Wide)

DESCRIPTION: The singer laments the effects of unrequited love and an untrue lover. Typical symbols include the rotten-hearted oak that looks solid but breaks and the beautiful flower protected by thorns. In some versions the lover is untrue; sometimes (s)he is dead.

AUTHOR: unknown

EARLIEST DATE: 1714 (Ritson, _Scotish Song_)

KEYWORDS: love rejection lyric nonballad lament lover death

FOUND IN: Britain(England,Scotland(Aber)) Ireland US(Ap,NE,SE) Canada(Newf)

REFERENCES (30 citations):

- Child 204 notes, "Waly, Waly, Gin Love Be Bony" (1 text)
- Bronson (204), 8 versions (including "Jamie Douglas")
- Bronson (204), "Jamie Douglas" (2 tunes, of which #1 is this song)
- Whitelaw-BookOfScottishSong, pp. 521-522, "Waly Waly" (1 text)
- Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 469-474, "Jamie Douglas" (notes and scattered stanzas; the only full text is in fact this piece)
- Kennedy-FolksongsOfBritainAndIreland 149, "Deep in Love" (1 text, 1 tune)
- Logan-APedlarsPack, pp. 336-337, "Picking Lilies" (1 text)
- Greig/Duncan 1918, "I Spied a Ship Sailin' on the Sea" (1 fragment)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #173, p. 2, ("I spied a ship sailin' on the sea") (1 fragment)
- Peacock, pp. 475-476, "Love is Lovely" (1 text, 1 tune, strongly composite, starting with a verse perhaps from "Feggy Gordon," then the chorus of "Waly Waly (The Water Is Wide)," two more which might be anything, and a conclusion from "Carrickfergus")
- Leach-TheBalladBook, pp. 546-551, "Jamie Douglas" (3 texts, with only the third text belonging with this piece)
- Friedman-Viking/PenguinBookOfFolkBallads, p. 101, "Jamie Douglas" (2 texts, with only the second text belonging with this piece)
- Karpeles-TheCrystalSpring 13, "Waly Waly, or The Water is Wide" (1 text, 1 tune)
- Sharp-OneHundredEnglishFolksongs 39, "O Waly Waly" (1 text, 1 tune)
- Reeves/Sharp-TheldiomOfThePeople 108, "Waly Waly" (1 text, a composite of four versions)
Reeves-TheEverlastingCircle 30, "Deep in Love", "Picking Lilies" (2 texts)
Sanburg-TheAmericanSongbag, pp. 16-17, "Waillie, Waillie!" (1 text, 1 tune) {Bronson's #8}
Copper-SongsAndSouthernBreezes, pp. 218-219, "Love" (1 text, 1 tune)
Hodgart-FaberBookOfBallads, p. 143, "O Waly, Waly" (1 text)
Lomax-FolkSongsOfNorthAmerica 70, "Love is Pleasin'" (1 text, 1 tune, of four verses, two of which go here, one belongs with "Fair and Tender Ladies," and the fourth could be from several sources; the whole could be a "Love is Teasing" variant)
HarvardClassics-EnglishPoetryChaucerToGray, pp. 323-324, "O Waly, Waly" (1 text)
Seeger-AmericanFavoriteBallads, p. 77, "The Water Is Wide" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H683, p. 393, "The Apron of Flowers" (1 text, 1 tune -- apparently a collection of floating verses including one that goes here)
Smith-SouthCarolinaBallads, pp. 3-4, "(no title)" (1 text)
Burton/Manning-EastTennesseeStateCollectionVol1, p. 89, "Cockle Shells and Silver Bells" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 145, "Waillie"; p. 163, "The Water Is Wide" (2 texts)
ADDITIONAL: James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume II, #158, p. 166, "Waly, Waly" (1 text, 1 tune)
Alfred M. Williams, _Studies in Folk-Song and Popular Poetry_, Houghton Mifflin, 1894, pp. 89-91, "Waly, Waly, gin Love by Bony / Lady Anne Bothwell's Lament" (1 text)
Roud #87
RECORDINGS:
Freeman Bennett, "Love is Lovely" (on PeacockCDROM) [one verse only]
Liam Clancy, "The Water is Wide" (on IRLClancy01)
Mobile Strugglers, "Trouble, Trouble's Followed Me All My Days" (on AmSkBa, classified there for want of a better place; it's really a collection of floaters, and could as easily go with "I Wish, I Wish/ Love Is Teasing." It shares the verse "If I had wings like Noah's dove" with "Dink's Song," but not its distinctive chorus. - PJS)
Pete Seeger, "The Water is Wide" (on PeteSeeger18) (on PeteSeeger34) (on PeteSeeger47)
Gladys Stone, "Deep In Love" (on FSBFTX15)
CROSS-REFERENCES:
cf. "Jamie Douglas" [Child 204] (lyrics)
cf. "Love Is Teasing"
cf. "Careless Love"
cf. "Died for Love"
cf. "Dink's Song" (floating lyrics)
cf. "Oh, Johnny, Johnny" (floating lyrics)
cf. "Arthur's Seat" (lyrics: two verses)
SAME TUNE:
Though I May Speak (1972 paraphrase of 1 Corinthians 13 by Hal Hopson found in Presbyterian hymnals; cf. LindaJo H. McKim, _Presbyterian Hymnal Companion_, Westminster/John Knox Press, 1993, p. 236)
An Upper Room Did Our Lord Prepare (1973 hymn by Fred Pratt Green found in Presbyterian hymnals; cf. McKim, p. 94)
ALTERNATE TITLES:
A Ship Came Sailing
When Cockle Shells Turn Silver Bells
NOTES [169 words]: Some scholars consider this a degraded form of "Jamie Douglas" [Child 204], with which it shares several lyrics. It can hardly be denied that they are related. Since, however, "Waly Waly" has worn away to a purely lyric piece (and some even believe it to be the older of the two songs, which has provided a few chance lyrics to "Jamie Douglas"), it is my firm opinion that the two should be kept separate. Paul Stamler considers at least some of the versions of "I Wish, I Wish/Love is Teasing" to belong here. To me, they look more like versions of "The Butcher Boy." Still, it shows you how lyric this piece has become.
Under the title "Forsaken," this is one of the handful of traditional songs in Palgrave's _Golden Treasury_ (item CXXXIII)- RBW
The two verses shared with "Arthur's Seat" are neither common floaters nor verses shared with "Jamie Douglas": one is the title verse ("Now Arthur-Seat shall be my bed ....") and the other the
Wanderer (I), The

DESCRIPTION: "Cease ye winds to blow ... I think I hear my true love's voice ... don't think 'tis he ... Oh where is my wanderer gone." "I fear my love has lost his way." "The moon behind the cloud is lost ... The lightnings gleam no more...."

AUTHOR: unknown

EARLIEST DATE: 1771 (_The London Magazine_)

KEYWORDS: love separation nonballad

FOUND IN: Britain(England(South))

REFERENCES (2 citations):
- Williams-FolkSongsOfTheUpperThames, p. 234, "Cease, Ye Stormy Winds" (1 text) (also Williams-Wiltshire-WSRO Gl 78)

Roud #1299

BROADSIDES:
- Bodleian, Firth b.25(362), "The Wanderer" ("Cease ye winds to blow "), E.M.A. Hodges (London), 1846-1854; also Harding B 11(4022), Johnson Ballads 2879, "The Wanderer"
- NLScotland, RB.m.169(209), "The Wanderer" ("O cease a while ye winds to blow"), M'Intosh (Glasgow), c.1849

NOTES [46 words]: The text from _The London Magazine_ is headed "Rondeau, Sung by Miss Cowper in Vauxhall Gardens, and set by Mr Bach." The text excludes the last verse, beginning "the moon behind the cloud is lost," printed on the Bodleian broadsides and Williams-FolkSongsOfTheUpperThames. - BS

Wanderer's Warning, The

DESCRIPTION: Singer quarrels with his father and prepares to leave home. His mother begs him not to; her heart will be broken. He leaves anyway. Now he is in a boxcar while his mother longs for the boy who will never return. He cautions others not to imitate him

AUTHOR: Carson Robison - Frank Luther

EARLIEST DATE: 1929 (recording, Frank Luther)

KEYWORDS: grief homesickness loneliness warning farewell home parting rambling train travel father mother hobo

FOUND IN: US

RECORDINGS:
- Ken Houchins, "Wanderer's Warning" (Champion 16553, 1933)
- Frank Luther, "The Wanderer's Warning" (Banner 6464/Jewel 5667/Conqueror 7396, 1929)

Wanderin'

DESCRIPTION: "My daddy is an engineer, My brother drives a hack, My sister takes in washin' An' the baby balls the jack, An' it looks like I'm never gonna cease my wanderin'." Tales of work and poverty, held together by the refrain "never gonna cease my wanderin'."

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: work hardtimes rambling nonballad

FOUND IN: US(MA)

REFERENCES (7 citations):
- Sandburg-TheAmericanSongbag, pp. 188-189, "Wanderin" (2 texts, 1 tune)
- Scott-TheBalladOfAmerica, pp. 335-336, "Wandering" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 218, "Wand'rin" (1 text, 1 tune)
Darling-NewAmericanSongster, p. 281, "Wandering" (1 text)
Silber/Silber-FolksingersWordbook, p. 59, "Wandering" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 507, "I Got de Hesotation Stockings and de Hesotation Shoes" (1 short text, with a verse and chorus from "Hesitation Blues" and a verse from "Wanderin")

DT, WANDERIN*
Roud #4399
RECORDINGS:
Vernon Dalhart, "Wanderin'" (Columbia 1585-D, 1928)
NOTES [47 words]: The total irrelevance of plot to this song is shown by the fact that Scott's version (which is mostly about the traveler's rambles, except for the line "If the Republicans don't get you, the Democrats must") shares only three lines, apart from the refrain, with the DT version. - RBW
File: San188

Wandering Boy, The
DESCRIPTION: "Out in this cold world and far away from home, Somebody's boy is wandering alone...." The mother begs, "Bring me back my wandering boy, He's all that's left to give me joy." She tells how his place still waits for him
AUTHOR: unknown
EARLIEST DATE: 1927 (unissued recording, Kentucky Thorobreds) earliest publication 1928 (recording, Emry Arthur)
KEYWORDS: rambling mother children separation
FOUND IN: US(Ap,MW,So)
REFERENCES (3 citations):
Randolph 845, "The Wandering Boy" (1 text)
Fuson-BalladsOfTheKentuckyHighlands, p. 149, "The Wandering Boy" (1 short text)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 237-238, "My Wandering Boy" (1 text, 1 tune)
ST R845 (Partial)
Roud #4227
RECORDINGS:
Emry Arthur, "Bring Back to Me My Wandering Boy" (Vocalion 5244, 1928)
Blue Sky Boys, "Brink Back My Wandering Boy" (Bluebird B-8128, 1939)
W. C. Childers, "Bring Back My Wandering Boy" (Champion 16052 [as Enos Wanner]/Superior 2525 [as George Holmes], 1930)
Kentucky Thorobreds, "Bring Back My Wandering Boy" (Paramount, unissued, rec. 1927)
NOTES [17 words]: This should not be confused with "Where Is My Wandering Boy Tonight," which is a different song. - PJS
Last updated in version 5.3
File: R845

Wandering Cowboy (I), The [Laws B7]
DESCRIPTION: A cowboy sadly tells the tale of why he left home: He had killed a childhood friend in a quarrel over a girl: "So that's the reason why I am compelled to roam. A sinner of the darkest strain, Far far away from home"
AUTHOR: unknown
EARLIEST DATE: 1928
KEYWORDS: death fight cowboy rambling love friend homicide burial
FOUND IN: US(SE,So,SW) Canada
REFERENCES (8 citations):
Laws B7, "The Wandering Cowboy"
Randolph 190, "The Wandering Cowboy" (3 texts, 2 tunes)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 265, "A Jolly Group of Cowboys" (1 text)
Larkin-SingingCowboy, pp. 144-146, "Wandering Cowboy" (1 text, 1 tune)
McNeil-SouthernFolkBalladsVol1, pp. 157-159, "The Wandering Cowboy" (1 text, 1 tune)
Wandering Cowboy (II), The

DESCRIPTION: Cowboy describes ranches he's worked at. He signs on with a ranch, works summer and fall, then drifts to Arizona for a winter job. It's too lonely and boring, so he moves on again. One night in Wyoming, he dreams of his home rancho and decides to return

AUTHOR: unknown

EARLIEST DATE: 1931 (recording, Patt Patterson & Lois Dexter)

KEYWORDS: loneliness home rambling travel work cowboy worker

FOUND IN: US

RECORDINGS:

Patt Patterson & Lois Dexter, "The Wandering Cowboy" (Banner 32091, 1931)
Patt Patterson & his Champion Rep Riders, "The Wandering Cowboy" (on WhenIWas1)

NOTES [27 words]: Pretty thin plot, yes. But a plot nonetheless, and I've indexed it chiefly to distinguish the song from "The Wandering Cowboy (I)", which has a real narrative. - PJS

File: RcTWaCII

Wandering Cowboy (III), The

DESCRIPTION: Singer has no home, no one to love him. He's wandering down the trail, coming to the end of his life, and thinking the only home he will ever find is "on some other shore"

AUTHOR: B. Cartwright

EARLIEST DATE: 1930 (recording, Cartwright Bros.)

KEYWORDS: loneliness love death nonballad cowboy

FOUND IN: US

RECORDINGS:

Cartwright Brothers, "The Wandering Cowboy" (Victor V-40247, 1930; rec. 1929)

NOTES [29 words]: Darn near no plot at all, even thinner than "Wandering Cowboy (II)," and depressing besides. I index it solely to distinguish it from the other "Wandering Cowboy" songs. - PJS

Last updated in version 4.3

File: RcTwaC3

Wandering Dollar, The

DESCRIPTION: Game in which a coin is passed hand to hand while one player has to guess where it is. "Dollar, dollar, how you wander, From the one unto the other, Is it fair, is it fair, TO leave [Miss Anna] so long without a chair?"
**Wandering Girl, The**

DESCRIPTION: The singer's lover has deserted her and their baby. She'll go home but knows she'll be turned away by her mother. "She'll tell me to wander as I've wandered before." She warns girls not to trust young men.

AUTHOR: unknown

EARLIEST DATE: before 1829 (broadside, Bodleian Firth c.18(104))

KEYWORDS: sex desertion floating verses baby mother youth

FOUND IN: Britain(England(Lond))

Roud #1691

RECORDINGS:

Freda Palmer, "The Wandering Girl" (on Voice10)

BROADSIDES:


NOTES [68 words]: The Bodleian broadsides have the girl turned away by her father as well as her mother. Floating lines may include "Once I loved a young man as dear as my life He oftentimes told me he'd make me his wife," "Once I was as fair as the bud of a Rose And now I'm as pale as the Lilly[sic] that grows" and "They'll kiss you and court you and swear they'll be true And the very next moment they'll bid you adieu." - BS

File: RcTwGir

**Wandering Shepherd Laddie, The**

DESCRIPTION: Bring my crook and bring my plaid." The singer would go to her "wandering shepherd laddie." She'll go through mountain storms to "his black-face yowes on the heather hills" and rest with him "when the moon comes over the top o' the hill"

AUTHOR: John MacDonald (source: Yates, Musical Traditions site _Voice of the People suite_ "Notes - Volume 20" - 15.1.04)

EARLIEST DATE: 1974 (recording, John MacDonald)

KEYWORDS: nonballad lover sheep shepherd

FOUND IN: Britain(Scotland(Aber))

Roud #5150

RECORDINGS:

John MacDonald, "The Wandering Shepherd Laddie" (on Voice20)

File: RcWaShLa

**Wandering Willie**

DESCRIPTION: "Oh have you seen our wand'ring Willie In his journey through your state?" He travels with "a wadding gait," and his luggage is filled with "solid cash." He "pulled the party though." Now they have "passed him from the door."

AUTHOR: unknown

EARLIEST DATE: 1895 (Marshall County Sentinel, according to Cohen)

KEYWORDS: money political humorous

HISTORICAL REFERENCES:

1891-1895 - William W. Taylor, President of the First National Bank of Redfield, South Dakota,
serves as State Treasurer
Jan 10, 1895 - Taylor's bank fails; he flees the state
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 484, "Wandering Willie" (1 text)
CROSS-REFERENCES:
cf. "Kingdom Coming (The Year of Jubilo)" (tune)
NOTES [270 words]: Robert F. Karolevitz, Challenge, the South Dakota Story, Brevet Press, 1974 (I use the eighth printing from 2004), p. 215, has this to say about the Taylor affair:
"After he had been re-elected to a second term, [Governor Charles H.] Sheldon publicly praised retiring State Treasurer William Walter Taylor for protecting the public funds throughout the unstable fiscal conditions created by the national depression. Then, on January 8, 1895, it was revealed that the former Redfield banker had fled to South America and that the treasury was short $367,000. The monstrous scandal was almost the last straw for a state already reeling under other adversities.... After several months Taylor returned to South Dakota, was convicted of embezzlement and sentenced to 20 years in prison, the term being reduced later to two years which the ex-treasurer served. His personal assets, the state funds he foolishly had placed in the hands of his Chicago attorneys (who had apparently advised him to leave the country) and the forfeiture of his bond restored a major portion of the missing sum, but when it was all over, the people of South Dakota sill lost almost $100,000...."
A minor side effect was that an ex-governor, Arthur C. Mellette, had stood as one of Taylor's bondsmen and lost his own money. It contributed to his early death in 1896 at the age of 52. The affair also badly damaged the state Republican party; the Democrats swept into power in the election of 1896 -- and there was so much concern about the handling of money that the new governor, Andrew E. Lee, ordered a physical count of the state's cash. - RBW
Last updated in version 2.7
File: CAFS2484

Want to Go to Heaven When I Die
DESCRIPTION: "Want to go to heaven (see my mother (father, sister, Jesus)) when I die (x3), Good Lord, when I die (x4)."
AUTHOR: unknown
EARLIEST DATE: 1909 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 53, App.II, "Want to Go to Heaven When I Die" (2 texts, 2 tunes; p. 170 in the 1909 edition)
Roud #12244
File: Dett053

Wanted -- My Darling Papa
DESCRIPTION: "To the Minneap'lis Tribune came a little child one day," asking to run an ad to find her father: "Wanted, my darling papa, to come home right away." The message from Mamie is read in the mining camp, and the father sets out for home at once
AUTHOR: unknown
EARLIEST DATE: 2008 (Cohen)
KEYWORDS: family father separation mining reunion
FOUND IN:
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 676-677, "Wanted -- My Darling Papa" (1 text)
File: CAFS2676
**Wanton Seed, The**

DESCRIPTION: Singer meets a pretty maid who wants "the chiefest grain"; she accepts his services, asking him to sow her meadow with "the wanton seed." After forty weeks she returns with a slender waist (presumably having borne a child), wanting more of the wanton seed.

AUTHOR: unknown

EARLIEST DATE: before 1813 (broadside, Bodleian Firth b.34(307))

KEYWORDS: sex pregnancy farming magic

FOUND IN: Britain(England(South))

REFERENCES (4 citations):

- Reeves-TheEverlastingCircle 137, "The Wanton Seed" (1 text)
- DT, WNTNSEED*

ADDITIONAL: Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, pp. 96-97, "The Wanton Seed" (1 text)


Roud #17230

RECORDINGS:

- A. L. Lloyd, "The Wanton Seed" (on BirdBush1, BirdBush2)

BROADSIDES:

- Bodleian, Firth b.34(307)[some words illegible], "The Wanton Seed" ("As I walk’d forth one morning fair"), J. Evans (London), 1780-1812

CROSS-REFERENCES:

- cf. "Seeds of Love" (theme)
- cf. "The Next Market Day" (plot) and references there
- cf. "The Mower"

ALTERNATE TITLES:

- The Chiefest Grain

NOTES [40 words]: Again, I've refrained from calling this "bawdy," preferring "erotic." And I've keyworded it as "magic" because of the clear connection the song makes between the fertility of grain and sexuality, a common folk strain of sympathetic magic. - PJS

Last updated in version 5.2

File: DTwtntnse

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**Wanton Trooper, The**

DESCRIPTION: "There came a trooper to this town, I thank you for your gentleness, He would have maidens nine or ten, To cure him o' his wantonness." The miller's lass takes him on. They have sex nine times the first day, then six, etc.; this cures his wantonness.

AUTHOR: unknown

EARLIEST DATE: before 1840 (Buchan, Secret Songs of Silence)

KEYWORDS: sex soldier miller

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):


Roud #12567

File: ThWanTr

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**Wanton Wife of Bath, The**

DESCRIPTION: "In Bath a wonton wife did dwell, As Chaucer he did write." She dies. Adam tells her that, as a sinner, she has no place in heaven. She points out his sins; he flees. Similarly Jacob, etc.. Finally she is admitted to heaven because she knows of Christ.

AUTHOR: unknown

EARLIEST DATE: 1600? (June 26, 1600 Stationer's Register entry for "The Wanton Wife of Bath"); before 1681 (Bodleian Wood E 25(93),Douce Ballads 2(241a))
This is not Chaucer's "Wife of Bath's Tale," but it's based on it, making it a sort of post-medieval romance. It's both poorer and cruder than Chaucer's tale, of course, and the long version, at least, far less feminist and less interesting. The shorter version is truer to the Wife, who can turn Scripture to her ends, but it doesn't use much of the Wife's tale.

Based on that lack of credentials, I don't think it traditional, but Betsy Bowden thinks it passed through oral tradition, so it's in here. I don't trust her logic, though; in essence, she claims that there are variations in the text of the prints, so there must be oral tradition represented. But the only variants she actually describes are very small - the ones that no-very-accurate printers would produce when typesetting mostly from memory. I really think this is a song sustained entirely by print, though it was presumably sung to sell broadside copies.

Bowden describes two versions of the piece. The longer version (650+ lines) with which Bowden closes her article (Appendix II), is to a large extent a sermon, and very dull; it is entitled "The Wife of Bath Reformed and Corrected, Giving an Account of her death, And of her journey to heaven, How on the road she fell in with Judas, who led her to the gates of Hell," etc. (Bowden calls it the "New Wife of Bath"). The Wife eventually gets to heaven, but the amount of religious blather along the way is close to intolerable. Under no circumstances will I believe that "that" went into tradition. Bowden, p. 41, claims that it was created by around 1700, based on the earlier version, to get past the censors (who in 1632 sent Henry Goskin to prison for printing the early version).

The shorter is a legitimate broadside, about 140 lines; Bowden prints that as her Appendix I based
on a broadside by Pitts. It too is mostly moralizing, but at least it won't kill you with boredom, though still a little too repetitive for my taste. The shorter is the version cited in the description; the long version includes the interlude with Judas and the visit to the devil. Bowden claims a total of 54 prints of one or the other version (27 of each, in fact, although she does not catalog them), but some of these are duplicates. She found copies at Cambridge, the Bodleian at Oxford, and the Harvard Library.

Mark Allen and John A. Fisher with the assistance of Joseph Trahern, *A Variorum Edition of the Works of Geoffrey Chaucer*, Volume II, Part 5A, *The Wife of Bath's Prologue and Tale*, University of Oklahoma Press, 2012 (based in large part on the work of Caroline F. E. Spurgeon) have a section on adaptions and responses to Chaucer's tale of the Wife. On pp. 36-37, they report that the "earliest [re-use] (before 1600), the *Wanton Wife of Bath*, makes several appearances through 1778.... This ballad tells an engaging story of the Wife talking her way past St. Peter to get into heaven. The beginning of the ballad was sung in two plays,... in Act 2 of Thomas Jevon's *The Devil of a Wife* (1686), first three stanzas only, and as Air 10 (first two stanzas only) in Charles Coffey's redaction *The Devil to Pay* (first published 1738). The phrase 'wanton wife' associated with Bath also appears in *An excellent new medley* (1620, STC 17777.5...), although we are told little more than 'in: Bath a wanton wifre did dwell, / She had two buckets to a well'.... The ballad itself was recast and expanded in 1700 under the title *The New Wife of Bath* to include a trip to hell.... Alfred Tobler... suggests that the two ballads are independent productions."

The logic of the piece is quite solid if you don't bring an anti-female opinion. The Wife can points out sins by Adam, Jacob, Jonah, Judith, Thomas, etc. - even Peter. When she accuses Peter, Jesus defends both, letting the wife into heaven.

It is interesting to find a reference to Judith, whose story is in the Apocrypha, not the Old or New Testament. The Anglican Church did not absolutely reject the Apocrypha to the extent other Protestant churches did, but it didn't build doctrine on it. Could it be that the tale on which the poem is based predates the Reformation?

I love the fact that the Wife ends up a lawyer in Heaven. It'd perfect.

In addition to her North Carolina Folklore Journal article, Bettsy Bowden in 2017 published *The Wife of Bath in Afterlife: Ballads to Blake*, Lehigh University Press. Reviews show that it includes a section on this piece -- but the book is very expensive, and has minimal folk connections, so I haven't pursued it.

Note: I've listed as "related" versions of Chaucer's "Wife of Bath's Tale." But there are probably thousands of editions of the Canterbury Tales, and about eighty manuscript copies. So I've decided to list only the four most important modern editions of Chaucer (none of them retellings or modernized versions, although two have modernized the orthography), and the most important manuscripts.

The scriptural characters with whom the Wife contends (in the version printed by Child) are as follows:

**ADAM:** The line "Thou wert the cause of all our woe" of course refers to the Fall, told in Genesis 3. The line blaming him for sin "in pleasure of thy wife" does not, I think, refer to sexual relations before the fall; all Adam's and Eve's children were born after they were expelled from the Garden of Eden. I think this means that he listened to his wife's advice to eat the forbidden fruit (see Genesis 3:6, 12).

**JACOB:** Jacob's deceptions were many and various; the stories about him are not at all edifying. One could lay many charges against him. Probably this is based on his tricking his brother Esau out of his birthright (Genesis 25:29-34), then, when his blind father Isaac was dying, Jacob pretended to be Esau to steal the blessing Isaac meant for Esau (Genesis 27). He also deceived his father-in-law Laban, although Laban was cheating Jacob at the same time.(Genesis 29-30).

**LOT:** This should have preceded Jacob. After the destruction of Sodom and Gomorrah, Lot and his daughters fled to the hills, and Lot refused to leave his desert habitation. His two daughters, seeing no other way to have children, got him drunk and slept with him; the peoples of Moab and the Ammonites were said to be offspring of this union (Genesis 19). Lot did not deliberately sin, but his children were certainly incestuous.

**JUDITH:** This should have come after David and Solomon. It's from the Book of Judith, which is extremely historically inaccurate fiction. The general Holofernes is invading Judea, and Judith, a beautiful widow, comes on to him then murders him. This assuredly never happened; the chronology is nonsense.

**DAVID:** The specific reference here is to David seducing Bathsheba, the wife of Uriah the Hittite, and having Uriah killed to cover his crime (2 Samuel 11). There are hints of other crimes on David's part -- not least, rebelling against Saul -- but this is the one that was explicitly acknowledged.

**SOLOMON:** 1 Kings 11 lists Solomon's errors, including having 700 wives and 300 concubines (1
Kings 11:3), as well as many foreign women. With all that to occupy his time, little wonder he let Israel crumble! And, as the Wife says, the foreign wives "turned away his heart after other gods" (11:4).

JONAS (JONAH): Presumably a reference to Jonah fleeing his prophetic calling in the first chapter of the book of Jonah.

THOMAS: In the account of the Gospel of John, the Apostle Thomas did not see the risen Jesus as early as the other disciples, and did not believe in the resurrection until Jesus met him personally (John 20:24-29). Hence the name "Doubting Thomas."

MARY MAGDALENE: We don't really know much about Mary Magdalene except that Jesus cast "seven demons" out of her (Luke 8:2; repeated in the spurious Mark 16:9) -- but she was widely believed to have been a prostitute, based possibly on a false equivalence with Luke 7:36-48, since that woman and Mary of Bethany both anointed Jesus's feet (Mary of Bethany's act of so doing is in John 12:1-8). Then all you have to do is equate Mary of Bethany with Mary Magdalene and suddenly Mary the demon-possessed becomes the same as an unnamed woman who may have been a prostitute! But they believed it in the Middle Ages. The Wife further conflates Mary Magdalene with the Woman Taken in Adultery in "John 7:53-8:12," another spurious passage but one in which Jesus wrote on the ground while the woman's accusers stole away. There is a very real similarity to that story and this: Many come to accuse the Wife of Bath of sin, but she reveals the sin of each of them. What the Wife would have done if some lesser personage had shown up, whose sin was not known, I have no clue.

Peter's denial of Jesus before the crucifixion is told in all four gospels, with differences in details; the basic account is Mark 14:29-30 (the denial foretold), 14:66-72 (the denial itself).

Paul's persecution of the church is narrated in Acts 7:58-8:3, 9:1-2; Paul admits to it in various of his letters.

The Wife's mention to wandering sheep is probably an allusion to the parable of the Lost Sheep/the Ninety and Nine, Matthew 18:12-14/Luke 15:3-7. The "one poor silly word" that brought a thief to paradise is surely a reference to the repentant thief to Luke 23:39-43. The Prodigal Son forgiven by his father is Luke 15:11-32. - RBW

**War Bird's Burlesque, A**

**DESCRIPTION:** "A portly Roman Senator was sipping his Rock and Rye When a classic Vestal Virgin caught his educated eye." But while the "Senator" is away, a junior young officer slips into her bed. Finally the "Senator" forgives her

**AUTHOR:** unknown

**EARLIEST DATE:** 1927 (Sandburg-TheAmericanSongbag)

**KEYWORDS:** adultery seduction humorous

**FOUND IN:** US(MW)

**REFERENCES (1 citation):**

*Sandburg-TheAmericanSongbag, pp. 438-439, "A War Bird's Burlesque" (1 text, 1 tune)*

**CROSS-REFERENCES:**

*cf. "The Sea Captain and the Squire" [Laws Q12] (plot)*

**File:** San438

**War Correspondent, The**

**DESCRIPTION:** "You've all heard of 'Banjo' Paterson and of course I needn't say That he's the best and the greatest correspondent of the day...." The singer, alleged to be Paterson, boasts of all the people he knows and of his great journalistic skills

**AUTHOR:** unknown

**EARLIEST DATE:** 1968 (Meredith/Anderson-FolkSongsOfAustralia)

**KEYWORDS:** bragging humorous

**FOUND IN:** Australia

**REFERENCES (2 citations):**

*Meredith/Anderson-FolkSongsOfAustralia, pp. 274-275, "The War Correspondent" (1 text, 1 tune)*

*Meredith/Tritton-DukeOfTheOutback, pp. 88089, "The War Correspondent" (1 text, 1 tune)*

**NOTES [43 words]:** Meredith and Anderson's informant, "Duke" Tritton, was of the opinion that Banjo Paterson wrote this piece as a parody of his exploits (Paterson was a war correspondent
War in Missouri in '61, The

DESCRIPTION: The title tells the subject. "Claybourn Jacks" tries to pull Missouri out of the Union, and Harney does little to stop him. Price and Blair and the Lion (Lyon) stop him. But the Lion is killed by McCulloch. The author asks forgiveness for his rough verse

AUTHOR: B. F. Lock?

EARLIEST DATE: 1916 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: Civilwar battle death

HISTORICAL REFERENCES:
- Jun 17, 1861 - Battle of Boonville
- Jul 5, 1861 - Battle of Carthage
- Aug 10, 1861 - Battle of Wilson's Creek

FOUND IN: US(So)

REFERENCES (2 citations):
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 366-367, "The War in Missouri in '61" (1 text)
- Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 368-369, "The War in Missouri in '61" (1 text)

Roud #3698

CROSS-REFERENCES:
cf. "The Jolly Union Boys" and references there (concerning Battle of Wilson's Creek)

NOTES [2581 words]: To explain everything about this song (if it is a song and not just a poem) would take a small book; Belden-BalladsSongsCollectedByMissourFolkloreSociety's notes try to cover it, but they have some defects. I'll try to give a little more information about the characters and events named, although this is no substitute for a proper history.

"Claybourn Jacks": Claiborne Fox Jackson (1806-1862), Governor of Missouri from 1860; tried and failed to pull the state out of the Union when the South seceded. A secessionist himself, he had called a convention to vote Missouri out of the Union, but the delegates voted to stay (McPherson, p. 290. Eventually a minority of the state legislature, meeting away from the capital and without a quorum, claimed to take Missouri out of the Union, but most parts of the state stayed loyal, although it no longer had a functioning government except the convention and its appointees; McPherson, p. 293).

"Tom Price": Thomas Lawson Price (1809-1870), railroad builder and war democrat, who opposed secession. (He had been a follower of that staunch Unionist Thomas Hart Benton, and was elected Lieutenant Governor in 1848 on the strength of his alliance with Benton.) Elected to congress in 1860, he opposed the administration and was defeated for re-election in 1862 (DAB, volume VIII, pp. 218-219), but none of this would have been evident in 1861.

"Price (#2)"

"Harney": William A. Harney (1800-1889), commander of the Department of the West (centered at St. Louis) when the war began. Loyal to the Union but a friend of slaveholders, he did little to control Missouri secessionists, was suspected of sympathy with the rebellion, and was superseded May 29, 1861 (Boatner, p. 376).

The "Harney Compromise" was an agreement between Harney and former governor Sterling Price (1809-1867), former governor of Missouri and Confederate commander of Missouri troops. He had chaired the convention that kept Missouri in the Union, but the policies of Blair and Lyon drove him toward the Confederacy. Governor Jackson had appointed him to command the Missouri Guard soon after the conflict began, before it was clear what Missouri's role in the war would be (DAB, volume VIII, p. 216). Price would be leader of half the troops at Wilson's Creek.

"Frost": Daniel M. Frost (c. 1823-1900), West Point graduate and Missouri businessman. Appointed
by the Confederates to take over the St. Louis arsenal, he was captured by Lyon instead, later being exchanged and becoming a Confederate general.

"Lyon" or "the Lion": Nathaniel Lyon (1818-1861), initially a regular army captain serving in St. Louis. Alarmed by Jackson's actions and Harney's inaction, he and Frank Blair conspired to keep Missouri in the Union. On May 10, he captured Frost and his hundreds of supporters at Camp Jackson (the only Union casualties were Lyon, who was kicked in the stomach by one of his artillery officer's horses -- Phillips, p. 189 -- and Franz Sigel, also lightly injured by a horse). Unfortunately, rioting followed, and many civilians were hurt (MacPherson, p. 291). Lyon would later die at Wilson's Creek.

Legally, very little that Lyon did was permissible; when he detected artillery being shipped to Camp Jackson by the Confederate government, the lawyer on his planning team insisted that he could not simply attack Frost's forces to take it back; he had to obtain and serve a writ (Philipps, pp. 184-185); Frost's forces were not openly in rebellion and had legally been assembled under Missouri law at Jackson's order. Lyon ignored the law, and surrounded Camp Jackson with five-thousand-odd militia and a few regulars (Philipps, pp. 187-188). Frost felt -- and was -- betrayed, but he was outmaneuvered, and when he tried to negotiate, Lyon demanded and got an unconditional surrender (Phillips, p. 189).

After the failure of the Harney Compromise, there was a meeting between the sides to try to work out another truce. Lyon would have none of it, and told Jackson and Sterling Price "This means war" (Phillips, p. 214). He then mounted an expedition from Saint Louis (the most Unionist part of the state) toward the state capitol, Jefferson City. Price and Jackson decided the Jefferson City was indefensible, and retreated toward Boonville, where Price ordered his troops to assemble (Phillips, p. 217).

"Boonville": You can tell that this piece was written early in the war, because it notices the tiny "battle" of Boonville. Lyon, having secured Jefferson City, continued to pursue the Confederates, and caught them at this town sixty or so miles up the Missouri River (it's almost due wet of Columbia, and west northwest of Jefferson City). There were only a few dozen casualties, about equally split between the sides, but Lyon's artillery (Totten's battery, which was managed by actual regulars) scared the Confederates, and he captured about sixteen of their militia; the Confederates fled toward southwest Missouri (Phillips, pp. 219-220; Gerteis, pp. 38-39). Their retreat was so rapid and disorganized that it was called the Boonville Race (Brooksher, p. 90).

"Frank Blair": Francis Preston Blair, Jr. (1821-1875), Missouri congressman and later union general. While Nathaniel Lyon ran the military operations in Missouri, Blair handled the politics, pulling the strings to get rid of Harney and put Lyon in charge.

"Totten": James Totten (1818?-1871), an artillerist in the regular army, who commanded the cannon which were key to the battle of Boonville (Phillips, pp. 219-220; Gerteis, p. 35; according to HessEtAl, p. 261, his unit was Company F, 2nd U.S. Artillery). He would receive brevet promotions for Boonville, as well as Wilson's Creek and others; he also served as General Frémont's Chief of Staff and served with distinction throughout the war -- but was cashiered in 1870 for what sounds like financial misdeeds or lack of respect toward his superiors or both (Boatner, p. 843). His more obvious problem was drink. According to Brooksher, p. 104, he was "nicknamed 'BOTTlenosed Totten' because he always carried a canteen of brandy, also becoming a favorite for the manner in which he gave orders: 'Forward that caisson, goddamn you, sir!' or 'Swing that piece in line, goddamn you, sir.' Pvt. Eugene Ware alleged the men would walk a half mile to listen to him for five minutes anytime."

"Sigel": Franz Sigel (1824-1902), Union officer (later general). He would prove dreadfully incompetent, but at the time, he was one of the few trained officers available, though the training had come in Germany.

After the successes in Saint Louis, Lyon clearly tried for too much. When Lyon set out for Jefferson City to the northwest, he meant to have a second column, under his second-in-command in the old army, Thomas Sweeney, head southwest to Rolla and, beyond that, to Springfield in the southwest corner of the state. If he controlled Springfield, he would have almost the whole state under control -- but the railroad ended at Rolla (Map in Brooksher, p. 85), meaning that the force headed for Springfield would have a hundred or so miles of supply line running over poor roads and no way to reinforce quickly. If his subordinate got in trouble, Lyon's whole campaign could fail. And said subordinate did a very good job of getting in trouble. Lyon concluded that he needed Sweeney to stay in Saint Louis for the moment, so he gave the Springfield command to Sigel (Phillips, p. 216). The German advanced to Springfield, then even farther west, apparently hoping to defeat the troops of Price and Jackson in detail (Brooksher, p. 108).

It might have worked if Sigel had had proper intelligence information and known how to use it. Or even if he had had better troops. But none of those applied. He found himself almost surrounded at
Carthage (July 5). Outnumbered by three or four to one, Sigel was forced to retreat (Phillips, p. 229). The retreat was well run, but it was a retreat, and a strategic defeat for the Union that gave the Confederates a big morale boost (although once again the battle losses were light -- "probably fewer than fifty killed, one hundred fifty wounded, and sixty captured"; Brooksher, p. 125). And Sigel's panicky messages caused Lyon to have to come running to the rescue, upsetting the campaign plan. Lyon had to direct his main force to Springfield.

It may be that Lyon, like Sigel, hoped to defeat his enemies in detail (Brooksher, pp. 147-148), but he simply couldn't get things together in time. It didn't change his planning; many experts think the strain was starting to get to him (he had, obviously, never had anything like his current responsibilities!), and he lost his ability to respond to circumstances.

At Wilson's Creek, a little southwest of Springfield, Lyon learned that department commander General Frémont (who had been appointed to head the newly-created Western Department and arrived in Saint Louis on July 25; Boatner, p. 314) would send him no reinforcements, meaning that Lyon's only real choice was retreat in the face of an army with twice his numbers. But he, encouraged by his subordinate Sweeney, decided to strike a blow before falling back (Phillips, p. 247). The result was the Battle of Wilson's Creek.

The plan Lyon eventually came up with was complex, involving a frontal attack by his main body while one brigade (about a quarter of his force) took the Confederates in the rear. It might have worked -- if the detached brigade had done anything. But it failed completely, being routed almost at first contact with the Confederates. The brigade hadn't even done much firing at the Confederates; their commander decided that the troops advancing on them must be victorious Federal forces! (Brooksher, p. 201). This failure cost the Union forces any faint chance for victory. And who led this maneuver? Franz Sigel. Indeed, according to Phillips, p. 250, it was Sigel's idea, and Lyon went along because he feared Sigel's political influence.

Sigel in the retreat lost 64 killed, 147 taken prisoner; all his artillery and at least one regimental flag were captured (Brooksher, p. 209). That's a sixth of his force killed or captured, with more presumably wounded. Sigel himself hid in a cornfield for a time, then rode straight for Springfield, where, instead of doing something useful, he went to bed, inspiring a Confederate taunt, Old Sigel fought some on that day, But lost his army in the fray;
Then off to Springfield he did run, With two Dutch guards, and nary a gun. (Brooksher, p. 210.)

Lyon almost certainly never even found out what happened to his flanking force. The whole Union side seemed to have "we-have-to-fight-itis." Lyon reportedly expected to die (Phillips, p. 252), but didn't leave the front even after receiving a severe leg wound, then having his horse killed, then receiving a head injury (Phillips, p. 254). At that point, he was about ready to give up, but his chief of staff, John M. Schofield, urged him on. He needed help to get on an orderly's horse, but he led another attack -- and was shot dead (Phillips, pp. 255-256), sending him "back to his den" as the song puts it. His troops weren't even organized enough to bring his body back with them (Phillips, pp. 258-259).

Even though the Union forces had to retreat to Rolla after his death, Lyon had still done what had to be done: "The Union's great sweep to subdue southwestern Missouri was over -- a failure in the eyes of the South; a victory in the eyes of the North. The sweep was indeed a failure if one considers only that the Union left the field to the Rebels. It was a victory, however, if one looks at the larger picture -- Missouri certainly would not leave the Union in the near term nor, in all likelihood, would it ever secede" (Brooksher, p. 227). On p. 234, Brooksher concludes that the battle wasn't worth the fight; Springfield wasn't worth having. But, perhaps, by heading to the southwest, Lyon secured Jefferson City and Saint Louis and the Missouri River, which were the keys to the state. So maybe even the defeat had some value.

Parson: Belden conjectures this is Lewis Baldwin Parsons (1818-1907), who was from Missouri but who became a Union officer. This seems a very poor fit. I believe it is Mosby M. Parsons (the spelling used by Brooksher, Phillips, and Boatner; Gerteis calls him "M. Mosby Parsons"), whose Confederate troops had possession of Lyon's body for a time (Phillips, p. 259). According to HessEtAl, p. 262, he commanded the "6th Division" (actually an under-strength brigade) in Ben McCulloch's Arkansas forces; Gerteis, p. 29, says he commanded the sixth military district of Missouri (a region just south of the Missouri River).

If Parsons is indeed Mosby Parsons, it would explain the line ""For he can whip the devil and all the time retreat." The reference is most likely to the Battle of Carthage. Sigel, although outnumbered by four to one or so (more, if you count unarmed Confederates) hoped his more disciplined forces could beat the Missouri troops under Governor Jackson. They couldn't; Sigel's forces were forced to engage in a fighting retreat. But they gave much more than they got; Sigel lost 44 men, the
Confederates about two hundred (Gerteis, p. 48). Parsons, who fought in the battle, also lost a good friend, so he had particular reason to remember it. The reference would also fit the situation after Wilson's Creek, with the Federals retreating first to Springfield and then all the way to Rolla after inflicting heavy casualties on the Confederates; with Lyon dead, Sigel was given command of the Union forces for a time, until the non-German troops grew disgusted with him (Gerteis, pp. 73-74; Brookshear, p. 227, says that Sigel tried to stage an election that would let him keep command, but Major Sturgis, the Federal commander who had taken charge after Lyon's death and ordered the retreat of the main force, flatly refused). In any case, Sigel's command was quite temporary, and doesn't seem to fit the song's chronology; I think the reference is to Carthage.

Price was not present at Carthage.

"McCullough" or "Old Ben": Belden thinks both references are to Ben McCulloch (1811-1862), commander of Arkansas troops at Wilson's Creek and theoretical commander (though in effect he and Price led two independent armies). He would be killed in 1862 at Pea Ridge. No doubt the first reference is indeed to McCulloch. But the poem says that "Old Ben" was killed at Wilson's Creek -- and McCulloch wasn't. However, another senior officer named Ben did die there. This was Colonel Ben Brown (Brooksher, p. 223), who commanded "Brown's Cavalry," the largest unit in Parsons's division of Price's army. If "Old Ben" indeed refers to Brown, it would eliminate the one clear error in the account in this piece. - RBW

Bibliography

- Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover)
- Brooksher: William Riley Brooksher, Bloody Hill: The Civil War Battle of Wilson's Creek, Brassey's, 1993
- DAB: Dumas Malone, editor, Dictionary of American Biography, originally published in 20 volumes plus later supplementary volumes; I use the 1961 Charles Scribner's Sons edition with minor corrections which combined the original 20 volumes into 10

Last updated in version 5.0
File: Beld366

War Song of the Revolution

DESCRIPTION: "Come ye Americans and tremble Here before your might God." The singer describes women and children slain and husbands and families destroyed by war. Storms and fires destroy cities. Listeners are warned to turn to God

AUTHOR: unknown

EARLIEST DATE: 1905 (Belden-BalladsSongsCollectedByMissouxFolkloreSociety)

KEYWORDS: battle death storm disaster warning religious

FOUND IN: US(So)

REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissouxFolkloreSociety, p. 295, "War Song of the Revolution" (1 text)
Roud #7953

NOTES [66 words]: Belden-BalladsSongsCollectedByMissouxFolkloreSociety knew nothing of this save that the informant thought it concerned the Revolutionary War. Belden-BalladsSongsCollectedByMissouxFolkloreSociety notes that, if it does date back that far, it's probably Tory. He's likely right -- but I wonder if it isn't two songs merged together, with the second being some sort of hymn based on the Apocalypse. - RBW

File: Beld295
Ward Line, The

DESCRIPTION: "De cap'n's in dce pilot house ringin' de bell, Who's on de way, boys, who's on de way? 'N' de mate's down atween decks givin' de niggas hell, Tell me, whar you goin?" Complains of a Black sailor on a Great Lakes ship

AUTHOR: unknown

EARLIEST DATE: 1933 (collected by Walton from several Great Lakes sailors)

KEYWORDS: ship sailor hardtimes

FOUND IN: US(MW)

REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 41-45, "The Ward Line" (1 composite text plus some stray verses, 1 tune)
Roud #19878

NOTES [83 words]: Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors reports that Sam Ward founded the Ward Line in 1820, and that Captain Eber Brock Ward was Michigan's richest man at the time of his death in 1875. One of the ships of the Ward Line was the Sam Ward, known as the "Old Black Sam." Julius F. Wolff, Jr., Lake Superior Shipwrecks, Lake Superior Port Cities Inc., Duluth, 1990, p.4, says the Sam Ward was a 433 ton steamer which had an accident in 1854 but survived. She was wrecked in 1861. - RBW

Last updated in version 5.0

File: WGM043

Warlike Seamen (The Irish Captain)

DESCRIPTION: Singer's ship sails for the coast of Ireland. They encounter a French ship. They report that they're from Liverpool and they will show the Frenchmen what they're made of. They badly damage the French ship, which surrenders; they drink the captain's health

AUTHOR: unknown

EARLIEST DATE: 1904 (Reeves/Sharp-TheIdiomOfThePeople)

LONG DESCRIPTION: Singer, a sailor on an English ship with an Irish captain, sails for the coast of (Africa/Ireland). They encounter a French ship, which hails them and demands to know their name and port. They reply that they're from Liverpool (their ship is the, "London", "Lion" or "Marigold") and they will show the Frenchmen what they're made of. They fire the cannons, and the French ship, badly damaged, surrenders; they land in Plymouth and drink the captain's health

KEYWORDS: pride battle fight navy violence ship drink France sailor

HISTORICAL REFERENCES:
Oct 11, 1746 - Battle between the British "Nottingham" and French "Mars"

FOUND IN: Britain(England(Lond,South))

REFERENCES (5 citations):
Reeves/Sharp-TheIdiomOfThePeople 57, "The London, Man of War" (1 text)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #70, "Liverpool Play" (1 text, 1 tune)
Copper-ASongForEverySeason, pp. 284-285, "Warlike Seamen" (1 text, 1 tune)
Frank-NewBookOfPirateSongs 29, "Liverpool Play" (1 text, 1 tune)
DT, WARLIKES

Roud #690

RECORDINGS:
Bob & Ron Copper, "Warlike Seamen (The Irish Captain)" (on LastDays)

CROSS-REFERENCES:
cf. "The French Privateer" (plot, lyrics)
cf. "The Brooklyn" (plot, lyrics)
cf. "The Dolphin" (plot, lyrics)
cf. "The Terrible Privateer" (plot)
cf. "General Armstrong" (form)

NOTES [949 words]: While the second half of this song is identical to that of "The French Privateer," their openings are different, so I've split them. - PJS

Roud lumps them, naturally, and throws in "The Dolphin" (and perhaps others) for good measure. There is a discussion of this on mudcat.org, which suggests the following: The captain was not Irish and was not Somerville; he was Philip Saumaurez, and he apparently wrote an early version of this song to praise his own exploit. He was killed in 1747 while serving under Admiral Hawke (for whom see "Bold Hawke"). Thus, although not nearly as popular as, say, "The Dolphin," it would appear that this was the original of the family.
The fight between H.M.S. Nottingham and the French Mars took place on October 11, 1746 (i.e. during the War of the Austrian Succession/The War of Jenkins's Ear).

The de Sausmarez family was from Guernsey (one of the Channel Islands); Philip and his relatives anglicized this as "Saumarez" (Rousham, p. 1).

Saumarez had already gathered a fair bit of attention before the events in this song, though. In 1740, as a lieutenant, he was part of George Anson's long, deadly, but highly profitable voyage around the world, including some time as acting commander of the 8-gun sloop Tryal (Herman, p. 257; Williams, p. 37). After Anson combined his decimated crews on a single ship, it was Saumarez who led the (tiny) boarding party from Anson's Centurion that took over the damaged Spanish treasure ship the Nuestra Senora de Covadonga (called that Cobadonga by Rousham and Heaps, based presumably on Saumarez's spelling), in the process capturing almost a million pounds' worth of treasure (Herman, p. 259). Saumarez then commanded the Covadonga as the British took her back to port in China (Williams, p. 166). In human terms, the voyage was a disaster (Anson had lost roughly three-fourths of his 1900 men, mostly due to starvation, death, or the unexplained loss of their ships) -- but it made both Anson and Saumarez famous. It also won Saumarez promotion to captain (despite a squabble between Anson and the Admiralty over whether Anson had the right to make the appointment; Williams, p. 203). That entitled him to command of a major ship. He was made captain of the Nottingham, the ship mentioned in this song; according to Williams, p. 209, it was a 60-gun ship of the line.

"Philip Saumarez was perhaps the most capable and talented of [all Anson's subordinates]... In 1746 he was given his own command in the Nottingham and captured the Mars, one of the most prized French men-of-war, off Cape Clear [on the south coast of Ireland]" (Heaps, p. 258).

"The gruelling hardships of the four year circumnavigation of the Centurion thoroughly exhausted all who survived. When Saumarez had at last recovered a measure of his health... he went on to serve with unusual distinction and commanded his own vessel, the Nottingham, in the war with France. He captured the great French warship the Mars and achieved other notable victories in the short time left to him. In 1747 a cannon ball struck him down as he fought against the French fleet off Finisterre. He was 34 years old" (Heaps, pp. 16-17).

If Saumarez had a fault, it was craving attention -- e.g. he wrote a letter to Anson (although he may not have sent it) arguing that his seamanship on the Tryal had not gained enough recognition (Williams, p. 47). "He was obsessed with the idea of distinguishing himself" (Heaps, p. 16). He sounds like a man willing to blow his own horn. To be fair, he seems to have backed up his fame-seeking:

"In 1746 he was in command of the 60-gun Nottingham. In an engagement off Cape Clear, he captured the Mars, a French man-of-war with 64 guns. The Lords of the Admiralty complimented him for this act of courage and seamanship" (Rousham, p. 45).

Saumarez was credited with designing the first official uniform for British naval officers (Heman, p. 261). "Yet Philip Saumaraz would never wear the uniform he designed. He had died the year before, commanding his ship Nottingham in a furious gun duel off Cape Finisterre against a more heavily armed armed ship of the the line, a French ship this time not Spanish, the 74-gun Intrepid" (Herman, p. 262). According to the surgeon who examined his body after his death, he was dying anyway, despite being not yet forty; something -- probably the privations he had suffered on Anson's voyage -- was causing a deformity and wasting of the lungs (Williams, p. 209).

The Samaurezes were a noteworthy naval family; a relative, James Saumarez (1757-1836) became an admiral and was made a peer. Another Samauraz, James, would be a naval captain in the Napoleonic era. The British named a World War I destroyer and a World War II destroyer Saumarez after the family (Wragg, p. 198; Worth, p. 114). it is interesting that the captain in the Copper Family version of the song is named Somerville; apparently one of the Somervilles (another famous naval family) wrote about the Saumarezes in the 1930s, but I have not seen the work involved.

Although this song has wandered far from its origins in Saumarez's own poem, it still has some images that remind me of Saumarez's writings. For example, Rousham, pp. 40-41, prints some parts of his account of the battle with the Cobadonga:

Our first broadside had a good effect both with his men and rigging. After near an hour's space we... could observe the officers running about confusedly as if they were preventing the desertion of their men from their quarters.

The ship was surprisingly shattered in her hull, masts, and rigging; the mainmast was half shot through, and few of the shrouds left standing. - RBW

Bibliography

- Heaps/Saumarez: Leo Heaps, Log of the Centurion (Based on the original papers of Captain
Warlock Laird o' Skene, The

DESCRIPTION: A magician swears an oath that after "ae nicht's frost ... He would drive o'er the Loch o' Skene." He casts a spell, calls out his coach and horses, and crosses the lake. Since then no fowl or fish is caught in that track.

AUTHOR: Alexander Gordon (1811-1873) (source: Walker)
EARLIEST DATE: 1850 (according to Walker)
KEYWORDS: magic witch
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #65, p. 2, "The Warlock Laird o' Skene" (1 text)
Greig/Duncan2 345, "The Warlock Laird o' Skene" (2 texts)
Roud #5874
CROSS-REFERENCES:
 cf. "Robert Gordon of Gordonston" (motif: wizard rides across a frozen lake)
ALTERNATE TITLES:
The Laird o Skene
NOTES [53 words]: Greig/Duncan2: ".. a tradition that the wizard was Alexander Skene who died in 1724.... It is still affirmed that every winter the marks of the wheels are clearly visible upon the ice" - BS
Walker's text, apparently the last four verses of Gordon's text, includes three verses not in the Greig/Greig/Duncan2 texts. - BS
Last updated in version 2.5
File: GrD2345

Warning to Girls, A

DESCRIPTION: "I once loves a young man So dear to my life, He told me so often He would make me my wife." "He fulfilled his promise, He made me his wife... I have ruined my whole life." In floating verses, she laments her sick baby and drunken husband and warns others

AUTHOR: unknown
EARLIEST DATE: 1928 (Cox)
KEYWORDS: love betrayal drink floatingverses baby disease
FOUND IN: US(Ap)
REFERENCES (1 citation):
Cox/Hercog/Halpert/Boswell-WVirginia-B, #14, pp. 153-154, "A Warning to Girls" (1 text, 1 tune)
Roud #413
CROSS-REFERENCES:
 cf. "On Top of Old Smokey" (floating lyrics)
 cf. "Green Grows the Laurel (Green Grow the Lilacs)" (floating lyrics)
 cf. "I'm Sad and I'm Lonely" (floating lyrics)
NOTES [77 words]: This song, or at least the version collected by Cox, is almost all floating verses
(the only significant exception is the second stanza in which the man marries the singer). But that verse changes the tone of the whole piece (what would otherwise be a lost love song becomes a bad marriage song), causing me to file it separately. Roud, curiously, files it with "The Cuckoo." If I had to file it with one well-known song, it would be "On Top of Old Smokey." - RBW

File: CoxII14

**Warranty Deed, The (The Wealthy Old Maid) [Laws H24]**

**DESCRIPTION:** A lawyer, underemployed and impoverished, at last decides to marry a wealthy old maid. The bride prepares for their wedding night by taking off wig, false teeth, false eye, and other decorations. The husband, who failed to get a "warranty deed," flees

**AUTHOR:** unknown
**EARLIEST DATE:** 1940 (Randolph)
**KEYWORDS:** old maid marriage humorous disguise
**FOUND IN:** US(NE,So)
**REFERENCES** (5 citations):
- **Laws H24**, "The Warranty Deed"
- **Sturgis/Hughes-SongsFromTheHillsOfVermont**, pp. 34-37, "The Warranty Deed" (1 text, 1 tune)
- **Randolph 465**, "The Warranty Deed" (1 text, 1 tune)
- **DT 651**, (UNFORTUN)
**Roud #2188**
**CROSS-REFERENCES:**
- cf. "The Old Maid and the Burglar" [Laws H23]
- cf. "Only Nineteen Years Old" (theme)
- cf. "After the Ball Was Over, Sally Plucked Out Her Glass Eye" (theme)
**ALTERNATE TITLES:**
- The Unfortunate Man
- The Very Unfortunate Man
**NOTES** [158 words]: Gilbert has a piece (pp. 194-195), "It Takes A Girl to Fool You Every Time," which has this exact plot but entirely different lyrics, reportedly by Ned Oliver. I strongly doubt the latter went into oral tradition (it's not as good a song, anyway), but it may have been inspired by this piece.

Arnold Keith Storm also sings a piece, "Patched Up Old Devil," on this theme. It appears to be from family tradition; I have not encountered it elsewhere. As with Gilbert's piece, the plot is the same but the song quite distinct.

The pop folk version of this, "The Very Unfortunate Man," was reportedly assembled (I use the word advisedly) by Jimmy Driftwood.

I have heard that there was an unpublished 1898 play by Mark Twain with this exact plot. It sounds extremely close to this song. It sounds as if there has to be dependence -- with this probably the original, since the Twain play ended up in a drawer, almost entirely unseen until around 2005. - RBW

*Last updated in version 3.8*

File: LH24

**Warrego Lament, The**

**DESCRIPTION:** The singer asks if the listener has ever been in Queensland. In Warrego, in Queensland, is his love. "She was black -- but what of that?... She was just the sort for a bushman." He enjoyed her company, but then found she had given him a social disease

**AUTHOR:** unknown
**EARLIEST DATE:** 1968
**KEYWORDS:** disease whore bawdy
**FOUND IN:** Australia
**REFERENCES** (1 citation):
- **Meredith/Anderson-FolkSongsOfAustralia**, pp. 190-191, 223, "The Warrego Lament" (2 texts, 1 tune)

File: MA190
Wars o' Germanie, The

DESCRIPTION: "O, wae be to the orders that marched my love awa', And wae be to the cruel cause that gars my tears down fa.'" The singer recalls her soldier's departure for the wars overseas. Her family chides her, but she says they do not understand

AUTHOR: William Motherwell

EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)

KEYWORDS: love separation soldier war

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
Ord-BothySongsAndBallads, p. 359, "The Wars o’ Germanie" (1 text)

Roud #5608

CROSS-REFERENCE:

cf. "High Germany (I)" (lyrics, theme)

NOTES [40 words]: Ord-BothySongsAndBallads credits this to William Motherwell, and it's perfectly reasonable to assume Motherwell padded out a fragment of an existing song (probably "High Germany"). I do think there was that traditional fragment, though. - RBW

Last updated in version 2.7

File: Ord359

Wars of America, The

DESCRIPTION: "I have two sons and a son-in-law, Fightin' in the wars of America. But I don't know if I'll see them more Or whether they'll visit old Ireland's shore." The singer seeks the boys; at last one comes home -- but crippled from the wars

AUTHOR: unknown

EARLIEST DATE: 1939 (A Garland of Green Mountain Song, according to Lomax/Lomax-OurSingingCountry)

KEYWORDS: mother children separation war soldier injury disability

FOUND IN: US(NE) Canada(Mar)

REFERENCES (3 citations):

Lomax/Lomax-OurSingingCountry, pp. 198-199, "The Frenchman's Ball" (1 text, 1 tune)

Lomax-FolkSongsOfNorthAmerica 17, "The Wars of America" (1 text, 1 tune)

Creighton-FolksongsFromSouthernNewBrunswick 75, "My Son Ted" (1 text, 1 tune)

Roud #678

CROSS-REFERENCES:

cf. "Johnny, I Hardly Knew Ye" (plot)

cf. "By the Hush" (plot)

NOTES [52 words]: Roud links this to "Mrs. McGrath." The plot similarity is obvious, but the songs themselves appear distinct to me. In Lomax's version, the conflict appears to have been the French and Indian Wars, and the soldier is named Terry. Perhaps the name "Ted" in Creighton's version was influenced by "Mrs. McGrath?" - RBW

Last updated in version 3.2

File: LoF017

Warwickshire Hiring Song

DESCRIPTION: "Come all you lads that be here for service, Come here, you jolly dogs, Who will help me with my harvest?" The famer offers a likely fellow "five pounds in standing wages" and good food, and tells him to come on Thursday; "my servants do all leave me."

AUTHOR: unknown

EARLIEST DATE: 1976 (Palmer)

KEYWORDS: farming work commerce

FOUND IN: Britain(England)

REFERENCES (1 citation):

ADDITIONAL: Roy Palmer, _The Folklore of Warwickshire_, Rowman and Littlefield, 1976, p. 123, (no title) (1 text, reportedly traditional although no source is listed)

File: RPFW123
Wary Bachelors
DESCRIPTION: "Come all you wary bachelors, come listen unto me... Before my wife was married, she was a dainty thing," but now she never finishes her work, but dresses up and goes out. "If my wife and your wife were in one boat together," the singer would drown both
AUTHOR: unknown
EARLIEST DATE: 1931 (Thomas-DevilsDitties)
KEYWORDS: wife hardtimes clothes warning
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-DevilsDitties, pp. 126-127, "Wary Bachelors" (1 text, 1 tune)
Roud #8889
File: ThDD126

Was dragt di Gans uff ihren Schnawwel? (What Does the Goose Carry on Her Bill?)
DESCRIPTION: German. "Was dragt di Gans uff ihren Schnawwel? En Schissel mit de Subbfes. Un em Jaejer war di Gans." "What does the goose carry on her bill? A knife and fork. And the goose belongs to the hunter." The goose carries other things on other body parts
AUTHOR: unknown
EARLIEST DATE: 1938 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: bird food hunting foreignlanguage
FOUND IN: US(MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 71-72, "Was dragt di Gans uff ihren Schnawwel? (What Does the Goose Carry on Her Bill?)" (1 German text plus non-poetic English translation, 1 tune)
NOTES [29 words]: The article in Korson says that versions of this are known in Germany, but I have been unable to find any under this precise title, so I do not list it as FOUND IN Germany... - RBW
Last updated in version 3.2
File: KPL071

Was It Right?
DESCRIPTION: "If you girls and boys will listen, I will tell them in my song, Of a sad thing that I noticed...." Two little children started to fight. Then a third boy comes along and causes them to make peace. "That was right, that was right."
AUTHOR: unknown
EARLIEST DATE: 1936 (Stout-FolkloreFromIowa); reportedly learned around 1885
KEYWORDS: fight children
FOUND IN: US(MW)
REFERENCES (1 citation):
Stout-FolkloreFromIowa 103, pp. 127-133, "Early Iowa School Songs" (11 texts, of which "I1" and "I2" are this song)
Roud #21641
File: Stou103I

Was You Ever See?
DESCRIPTION: "There was John and Jane and Betsy/Eating buns and drinking whisky/Dancing jigs upon the fiddle/Up the sides and down the middle"; singer's sister Bella is never without her umbrella; brother Joe went to Chester College for to get a bit of knowledge; etc.
AUTHOR: unknown
EARLIEST DATE: 1954 (recorded from Manfrie Wood)
LONG DESCRIPTION: "There was John and Jane and Betsy/Eating buns and drinking whisky/Dancing jigs upon the fiddle/Up the sides and down the middle"; singer's sister Bella is never without her umbrella; his brother Joe went to Chester College for to get a bit of knowledge;
etc. Chorus: "Was you ever see?/Was you ever see?/ Was you ever see such a jolly time before?"
KEYWORDS: nonsense moniker nonballad music
FOUND IN: Britain(Wales)
REFERENCES (1 citation):
Kennedy-FolksongsOfBritainAndIreland 309, "Was You Ever See" (1 text, 1 tune)
Roud #2144
RECORDINGS:
Manfrie Wood, "Was You Ever See?" (on FSB10)
CROSS-REFERENCES:
cf. "Cosher Bailey's Engine" (tune, structure) and references there
NOTES [52 words]: Because this is identical in form to "Cosher Bailey," I was tempted to lump them -- but Cosher isn't in it, so I split them. - PJS
Kennedy-FolksongsOfBritainAndIreland regards "Cosher Bailey" as an offshoot of this song. But Kennedy thinks everything is a version of everything else; he offers no evidence. - RBW
File: K309

Wash Me in the Water
DESCRIPTION: "Wash me in the water That washed your dirty daughter/the Colonel's daughter,
Then I shall be whiter Than the whitewash on the wall...."
AUTHOR: unknown
EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: soldier children
FOUND IN: Britain Australia
REFERENCES (3 citations):
Brophy/Partridge-TommiesSongsAndSlang, p. 54, "Wash Me in the Water" (1 text)
Scott-ACollectorsNotebook-31TraditionalSongs, p. 37, "(no title)" (1 fragment)
Roud #10550
NOTES [90 words]: Ewan MacColl's autobiography doesn't say where he learned this, but if he places it in the right context, he would have learned it in northern England in the early 1920s -- which makes it quite likely that he got it from a veteran of World War I (which would explain why he doesn't identify the source, since he rarely mentions the war or the soldiers). His is among the earliest, if not the earliest, versions of the standard text, but in the absence of clearer documentation, I have listed an EARLIEST DATE from a more reliable source. - RBW
Last updated in version 5.0
File: BrPa054A

Washin' Song
DESCRIPTION: "Some of these brethren gone wrong (x3), Oh, Lord, some of these brethren gone wrong." "Git right, brethren, git right." "Similarly with sisters, deacons, and presumably anyone else who has ever disagreed with the singer
AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: religious nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 142, "Washin' Song" (1 text, 1 tune)
Roud #16298
NOTES [20 words]: There are no references in the text of this to washing; it's just that the informant's informant sang it while washing. - RBW
Last updated in version 4.2
File: Arno142
**Washing Day**

**DESCRIPTION:** "The sky with clouds was overcast, The rain began to fall, My wife she whipped the children And raised a pretty squall... Oh, the deil a bit o' comfort's here upon a washing day." The singer describes how his good wife turns evil on washing day

**AUTHOR:** unknown

**EARLIEST DATE:** 1849 (Logan-APedlarsPack)

**KEYWORDS:** work wife husband punishment

**FOUND IN:** Britain(England,Scotland) US(NE)

**REFERENCES:** (5 citations): Linscott-FolkSongsOfOldNewEngland, pp. 296-299, "Washing Day" (1 text, 1 tune)
Ord-BothySongsAndBallads, p. 153, "The Washing-Day" (1 text)
Logan-APedlarsPack, pp. 381-382, "The Washing Day" (1 text)
**ADDITIONAL:** Roy Palmer, _The Folklore of Warwickshire_, Rowman and Littlefield, 1976, pp. 56-57, "](Washing Day)" (1 fragment plus a response, "Fuddling Day" or "Saint Monday")
Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, p. 236-237, "Washing Day" (1 text)

**SAME TUNE:**
Fuddling Day (Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, p. 238, listed as an "answer" to this.)

**NOTES [132 words]:** The similarities between the handful of truly-traditional texts of this song (Ord-BothySongsAndBallads and Linscott-FolkSongsOfOldNewEngland) is such that I have to suspect broadside influence -- and, indeed, most of the texts listed by Roud are broadside or songster versions. Palmer admits his version is from a broadside -- as is the "Fuddling Day" response. Eric Partridge's _A Dictionary of Slang and Unconventional English_ (combined fifth edition with dictionary and supplement, Macmillan, 1961) defines "fuddling" as drinking to excess or being stupefied with drink -- presumably related to being "befuddled," but with alcohol being apparently a necessary component.
Evidently, when the husband is washing (on Monday), the husband goes out and gets drunk -- so he pays either way. - RBW

**Last updated in version 3.1**

**File:** Lins296

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**Washington**

**DESCRIPTION:** "We have a bold commander, Who fears no sword or gun, A second Alexander, Whose name is Washington."

**AUTHOR:** unknown

**EARLIEST DATE:** 1931 (Fuson-BalladsOfTheKentuckyHighlands)

**KEYWORDS:** soldier nonballad

**HISTORICAL REFERENCES:**
1732-1799 - Life of George Washington

**FOUND IN:** US(Ap)

**REFERENCES:** (1 citation):
Fuson-BalladsOfTheKentuckyHighlands, p. 196, "Washington" (1 fragment, fifth of seven "Quatrains on the War")

**ST Fus196A (Full)**

**NOTES [58 words]:** Doubtless a fragment of one of the many broadsides about Washington, but with such a short text, I can't identify a source.
Honesty forces us to point out that this song is over-fulsome; Alexander the Great never lost a major battle, and Washington lost more than he won. But, of course, Washington won the battles that ended up counting most. - RBW

**File:** Fus196A

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**Washtub Blues, The**

**DESCRIPTION:** "I washed dat woman's clo'es And I hung 'em on de line, My back most a-breakin', I's a-hurtin' all de time." The singer brings the clothes to their owner, who races "and she flung 'em
on de flo'." The singer laments her pain and labor
AUTHOR: unknown
EARLIEST DATE: 1927 (Brown)
KEYWORDS: work
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 247, "The Washtub Blues" (1 text)
File: Br3247

Wasn't That a Wonder
DESCRIPTION: "Wasn't that a wonder in the Heaven (x2), Mighty wonder in the Heaven, That
woman clothe with the sun, moon under her feet." "Read about the wonder in the heaven ...." "John
saw the wonder in the heaven...."
AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSealslands)
KEYWORDS: Bible nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSealslands 28, pp. 139-140, "Wasn' That a Wonder" (1 text, 1
tune)
CROSS-REFERENCES:
cf. "John Done Saw that Number" (some shared themes)
NOTES [105 words]: The current description is based on the Parrish-
SlaveSongsOfTheGeorgiaSealslands text. Parrish has "That woman clothe with the sun, moon
under her feet" as a tag line for each verse; Lomax/Lomax-OurSingingCountry, pp. 16-21, "John
Done Saw That Number" has "Angel flew from the bottom of the pit, Gathered the sun all in her fist;
Gathered the moon all 'round her wrist; Gathered the stars all under her feet; Gathered the wind all
round her waist."
King James Revelation 12:1: "And there appeared a great wonder in heaven; a woman clothed
with the sun, and the moon under her feet, and upon her head a crown of twelve stars." - BS
Last updated in version 4.1
File: Parr028

Wasp Bite Nobi on Her Conch-Eye, A
DESCRIPTION: "A wasp bite Nobi on her conch-eye" (x2). Mama is summoned to hold the light;
the Germans will fight.
AUTHOR: unknown
EARLIEST DATE: 1935 (Lomax/Lomax-OurSingingCountry)
KEYWORDS: bug nonballad
FOUND IN: West Indies(Bahamas)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, p. 86, "A Wasp Bite Nobi On Her Conch-Eye" (1 short text, 1
tune)
Roud #15648
File: LoSi086

Wasp Stinging Frolic
DESCRIPTION: "Then broadside and broadside full at it they went The Wasp stung the Frolick
unto her content." Frolic is defeated and ordered toward port but a British 74 takes both the nest
day.
AUTHOR: unknown
EARLIEST DATE: 1856 (Thompson-APioneerSongster)
KEYWORDS: battle war rescue death sea ship America England patriotic
HISTORICAL REFERENCES:
October 18-19, 1812 - American sloop battles and boards English brig Frolic; the next day a British
74 [the _Poictiers_] takes both ships (source: Thompson-APioneerSongster)
Wassail Song (III)

DESCRIPTION: "Jolly come to our jolly wassail." Wishes for a merry Christmas and a happy New Year. Have "pockets of money and a cellar of beer" A ship in full sail is in the ocean gale. Get apples for cider. "I know you'll reward us for singing wassail"

AUTHOR: unknown
EARLIEST DATE: 1973 (recording, Wassailers on Voice16)
KEYWORDS: request drink nonballad wassail ship storm Christmas
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Gundry-CanowKernow-SongsDancesFromCornwall, p. 56, "Wassail Song" (2 texts, 1 tune)
Roud #209
RECORDINGS:
Wassailers, "Wassail Song" (on Voice16)
CROSS-REFERENCES:
cf. "Somerset Wassail" (subject) and references there
NOTES [69 words]: Roud lumps this with the many other wassail songs, but they all have different forms. I'm not absolutely sure that the Voice16 and Gundry-CanowKernow-SongsDancesFromCornwall songs are the same (or, indeed, that Gundry's two texts are the same; the second is an apple tree wassail), but they are closer to each other than any other Wassails, and at some point we have to stop producing infinite wassail songs.... - RBW
Last updated in version 4.5
File: RcWasSo3

Wat Wi Doht

DESCRIPTION: Capsan shanty. German (Plattdeutsch). "Un wenn wi nu na Hamborg kamt." When they come to Hamburg, the sailors will pay for girls. The singer lists a few of the whores he might meet, and where they can be sought

AUTHOR: unknown
EARLIEST DATE: 1977 (Hugill-SongsOfTheSea)
KEYWORDS: shanty sailor home whore money
FOUND IN:
REFERENCES (1 citation):
Hugill-SongsOfTheSea, p. 70, "Wat Wi Doht" (2 texts, German and English; 1 tune)
File: HSoSe070

Wata Come a Me Y'Eye (Tears Come to My Eyes)

DESCRIPTION: Jamaican patois: Whenever the singer remembers Liza, whenever he thinks of his "nice gal Liza," "wata come a me 'eye." "Come back Liza."

AUTHOR: unknown
EARLIEST DATE: 1925 (Roberts)
KEYWORDS: grief love rejection nonballad
FOUND IN: West Indies(Jamaica)
REFERENCES (4 citations):
Murray-FolkSongsOfJamaica, p. 12, "Wata Come a Me Y'Eye" (1 text, 1 tune)
ADDITIONAL: Jim Morse, _Folk Songs of the Caribbean_ (New York: Bantam Books, 1958), pp. 96-97, "Wata Come a Me Y'eye" (1 text, 1 tune)
William Attaway and Lyle Kenyon Engel, _Calypso Song Book_ (New York: Calypso Music, Inc, 1957), pp. 16-17, "Water Come a Me Eye" (1 text, 1 tune)

RECORDINGS:
Edric Connor with the Caribbeans and Earl Inkman, "Wata Come a Me Y'Eye" (on WIEConnor01)

NOTES [104 words]: Morse adds two verses that don't seem to fit: Every time he kisses, touches, loves or holds Liza, "wata come a me y'eye."
The Roberts text is combined with the first verse of "Linstead Market." The second verse is typical of "Wata Come a Me Y'Eye" and is very close to Lord Flea's: "Come back Charlie come back gal/ Wateh coveh me eye! When me look 'pon Mahdi so, wateh coveh me eye." [Flea sings "... when me look upon Mary Lin ...."] - BS

Last updated in version 5.3
File: JaMu012

Watch and Chain
DESCRIPTION: "Who has stole my watch and chain, my fair lady?" "Off to prison you must go"
AUTHOR: unknown
EARLIEST DATE: 1985 (Opie/Opie-TheSingingGame)
KEYWORDS: playparty prison theft
FOUND IN:
REFERENCES (1 citation):
Opie/Opie-TheSingingGame 9, "Watch and Chain" (3 texts)
CROSS-REFERENCES:
cf. "London Bridge is Falling Down" (tune, per Opie/Opie-TheSingingGame)
File: OpGa009

Watch that Lady
DESCRIPTION: "I been all around my last time, last time, last time, I been all around my last time. Young lady, hold the key. Just watch that young lady how she hold that key (x2). Young lady, hold the key."
AUTHOR: unknown
EARLIEST DATE: 1950 (recording, children of Lilly's Chapel School)
KEYWORDS: nonballad
FOUND IN: US(SE) West Indies
REFERENCES (2 citations):
Courlander-NegroFolkMusic, p. 158, "(Watch That Lady)" (1 text); pp. 278-279, "Just Watch That Lady" (1 text, 1 tune)
ADDITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, pp. 536-537, "Watch That Lady" (1 text, 1 tune)
Roud #11006
RECORDINGS:
Children of Lilly's Chapel School, "Watch That Lady" (on NFMAla6)
File: CNFM158

Watch, Barrell, Watch (Mackerel Song)
DESCRIPTION: "Watch, barrel, watch, mackerel for to catch! White may they be, like blossom on the tree, God send thousands, one, two, three; Some by the head, some by the tail, God send mackerel and never fail... God send as many as we can lift in!"
AUTHOR: unknown
EARLIEST DATE: 1973 (Simpson)
KEYWORDS: fishing nonballad
Watcher, The

DESCRIPTION: In the cold windy night a mother and her dying baby see a mansion where "a hundred lights are gleaming ... and merry feet are dancing." In the morning she and the baby are dead.

AUTHOR: Sara Josepha Hale (1788-1879) (source: Thomson-Pioneer)

EARLIEST DATE: 1856 (Thompson-APioneerSongster)

KEYWORDS: death poverty dancing baby mother

FOUND IN: US(MA)

REFERENCES (4 citations):
Thompson-APioneerSongster 84, "The Watcher" (1 text)
Huntington-TheGam-MoreSongsWhalemensSang, p. 299, "The Watcher" (1 text, 1 tune)
Wolf-AmericanSongSheets, #2499, p. 169, "The Watcher" (1 reference)

Roud #2848

BROADSIDES:
VonWalthour,CDDrive>w>w(186), "The Watcher" ("The night was dark and fearful"), J. Andrews (New York), 1853-1859

NOTES [40 words]: The current description is based on the Brown/Schinhan-FrankCBrownCollectionNCFolklore5 text. There is a fairly well-known hymn by Henry L. Gilmour, "Watchman, Blow the Gospel Trumpet," but this does not appear to be a version of that. - RBW

Last updated in version 4.2

File: Brs5769

Watchman's Call, The

DESCRIPTION: "The watchman blows the trumpet loud, Come listen to the trumpet's sound, And be assured there's danger there. How many are prepared to die? Your days ahead will soon be o'er, And time to you return no more. Oh, some soul to save, What will I have..."

AUTHOR: unknown

EARLIEST DATE: 1939 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)

KEYWORDS: religious nonballad death

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 769, "The Watchman's Call" (1 short text, 1 tune)

NOTES [40 words]: The current description is based on the Brown/Schinhan-FrankCBrownCollectionNCFolklore5 text. There is a fairly well-known hymn by Henry L. Gilmour, "Watchman, Blow the Gospel Trumpet," but this does not appear to be a version of that. - RBW

Last updated in version 4.1

File: TPS084
Water Boy (I -- Water on the Wheel)
DESCRIPTION: "Water boy, water boy! (x2) Water on the wheel, How does the sun shine that I feel, Little water time, hey, little water boy (x2), Water on the wheel, How does the sun shine that I feel, Little water boy."
AUTHOR: unknown
EARLIEST DATE: 1950 (recording, Annie Grace Horn Dodson)
KEYWORDS: worksong nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Courlander-NegroFolkMusic, pp. 86-87, "(Water Boy)" (1 text, 1 tune)
RECORDINGS:
Annie Grace Horn Dodson, "Water on the Wheel" (on NFMAla6)
File: CNFM086

Water Boy Drowned in the Mobile Bay
DESCRIPTION: "Did you hear about, oh yeah! the water boy drowned... In Mobile Bay." "They dropped him, oh yeah! in forty feet of water... Over his head." "Did you hear about... Lu Etta Water... The poor girl dead." She died at home of tuberculosis.
AUTHOR: unknown
EARLIEST DATE: 1968 (USMississippi01)
KEYWORDS: death drowning nonballad worksong disease
FOUND IN: US(SE)
RECORDINGS:
Inmates at Parchman Farm, "Water Boy Drowned in the Mobile Bay" (on USMississippi01)
NOTES [53 words]: The form of the Parchman Farm recording is a call-and-response track-lining work song. The form is an aab blues. In each verse the first line call is broken in half by responses "o yeah!" The second line repeats the first. The first half call of the third line gets the response of "Lord, Lord" and the repeated call. - BS
Last updated in version 5.1
File: RcWBDIMB

Water Lue
DESCRIPTION: "One dark and dismal morning, As I from bed did rise," the singer sees a sailor part from his wife and baby boy, saying, "When shall we meet again?" The boy dies asking for his father; months later, the wife receives word that the sailor's ship sank
AUTHOR: unknown
EARLIEST DATE: 1879 (Journal of the Andrew Hicks)
KEYWORDS: love separation father children sailor death
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 340-341, "Water Lue" (1 text, 1 tune)
File: HGam340

Water of Tyne, The
DESCRIPTION: "I cannot get to my love, if I would dee, The waters of Tyne stand between him and me, And here I must stand with a tear in my e'e, Both sighing and sickly my true love to see." She begs for a boatman to carry her across the river
AUTHOR: unknown (see NOTES)
EARLIEST DATE: 1812 (Bell)
KEYWORDS: love separation river
FOUND IN: Britain(England(North))
REFERENCES (6 citations):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 30-31, "The Waters of Tyne" (1 text, 1 tune)
Broadwood/Maitland-EnglishCountySongs, p. 3, "The Water of Tyne" (1 text, 1 tune)
NOTES [282 words]: Thompson et al list this as by John Lennard -- but I note that most of the pieces in Thompson were contributed to the book by their authors, and this song was printed fifteen years before Thompson.

I've never seen this mentioned as an explanation for this song, but for much of history the Tyne, not the Tweed, marked the eastern boundary between Scotland and England -- Hadrian's Wall ended at the Tyne, and the border still stood there into the second millennium C.E. (with the complication that the independent kingdoms of Northumbria for a long time stood between what would become England and what would become Scotland, occupying what we would now call the Scottish lowlands, Cumbria, Northumbria, and even as far down as Yorkshire; see e.g. the map in Brooke, p. 85).

The boundary was particularly fluid in the time of William the Conqueror (Douglas, p. 226), in no small part because there weren't enough Normans to really garrison the north. The city of Newcastle, in fact, was founded in the reign of William the Conqueror (1066-1087) as the New Castle on the Tyne after Northumbria was claimed by Malcolm Ill Canmore of Scotland (Magnusson, p. 66). The site was selected by the Conqueror's son Robert Curthos (Douglas, p. 241); Newcastle was a strong position far enough south that William could be confident of holding it.

The current Solway-to-Tweed border was finally settled in the reign of Alexander II in the first half of the thirteenth century (Magnusson, pp. 90-92). From that time on, the Tyne no longer divided nations. Obviously this song cannot have existed in its present form at that time. But perhaps it's just possible that this represents a memory of that time. - RBW

Bibliography

- Douglas: David C. Douglas, William the Conqueror, University of California Press, 1964

Last updated in version 4.3
File: StoR030

Water Witch, The

DESCRIPTION: Water Witch is wrecked on a Horrid Gulch reef near Pouch Cove. Pouch Cove fishermen save some. The Humane Society of Liverpool sent "Gold medals to those fishermen who never knew no fear, The Governor's lady pinned them on"

AUTHOR: unknown
EARLIEST DATE: 1912 (Murphy, Old Songs of Newfoundland)
KEYWORDS: rescue death sea ship storm wreck
FOUND IN: Canada(Newf)
REFERENCES (4 citations):
Lehr/Best-ComeAndIWillSingYou 116, "The Water Witch" (1 text, 1 tune)
ADDITIONAL: James Murphy, editor, _Old Songs of Newfoundland_, James Murphy Publishing, 1912 (PDF available on the Memorial University of Newfoundland web site), p. 10, "Bravery of Pouch Cove Fishermen" (1 text)
ADDITIONAL: James Murphy, _Songs Their Fathers Sung: For Fishermen: Old Time Ditties_, James Murphy Publishing, 1923 (PDF available from the Memorial University of Newfoundland)
**web site), p. 11, "Loss of the 'Water Witch"" (1 text)**

Roud #7316

**RECORDINGS:**

Richard Moores, "The Water Witch" (on MUNFLA/Leach)

**NOTES [253 words]:** Harbour Main is at almost the southernmost point of Conception Bay. Pouch Cove is near Cape St Francis which is turned on the way from St John's to Conception Bay. - BS

The sources checked (Lehr/Best-ComeAndIWillSingYou, Northern Shipwrecks Database, Doyle4) disagree on details of this tragedy, dating it November 25 or 29, 1873 or 1875. The casualty count also differs: nine of 20 or 11 of 24. - BS, (RBW)

Frank Galgay and Michael McCarthy, *Shipwrecks of Newfoundland and Labrador*, [Volume I], Harry Cuff Publishing, 1987, p. 93, offers that *Waterwitch* was a "Schooner, sailed out of Brigus. Lost at Horrid Gulch near Pouch Cover, 29 Nov. 1893. Eleven of 20 on board were saved through the heroic efforts of the fishermen of Pouch Cove." It mentions that Alfred Moore was given the Royal Humane Society medal for being lowered over a 500 foot cliff to help with the rescue.

There is a book by Eldon Drodge, *Newfoundland Stories: The Loss of the Waterwitch*, which I assume to be about this event. But having read one of Drodge's other books, I find that he invents things and calls them history, so I haven't attempted to see this. I can't recommend anything by an author who doesn't understand the difference between fiction and non-fiction.

This ship, incidentally, should not be confused with the American survey ship *Water Witch*, built in 1853, which served as a blockade ship during the American Civil War, but was captured by the Confederates in 1864 and later burned. - RBW

*Last updated in version 6.0*

File: LeBe116

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**Water's Deep, Love, I Canna Wide, The**

**DESCRIPTION:** "Where would I get a tiny boat To carry my love and ?" He buys a tiny boat for five pounds and "that very night the two were married"

**AUTHOR:** unknown

**EARLIEST DATE:** 1910 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

**KEYWORDS:** elopement sea floating verses

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES** (2 citations):

Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #121, p. 3, ("The water's deep, love, I canna wide") (1 fragment)

Greig/Duncan7 1359, "The Water's Deep, Love, I Canna Wide" (1 text)

Roud #7237

**CROSS-REFERENCES:**

cf. "Waly Waly (The Water is Wide)" (verse)

**NOTES** [23 words]: The first verse is the familiar one from "Waly Waly (The Water is Wide)" suggested by the title. The second verse completes the story. - BS

*Last updated in version 2.6*

File: GrD71359

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**Waterbound (I)**

**DESCRIPTION:** Singer can't go home because of flooding. His girl's father is mad, but the singer doesn't care "as long as I get his daughter": "If he don't give her up, we're gonna run away." He and his friends state that they're going home "before the water rises."

**AUTHOR:** unknown

**EARLIEST DATE:** 1929 (unissued recording, Grayson County Railsplitters)

**KEYWORDS:** courting elopement flood father

**FOUND IN:** US(Ap,SE)

**REFERENCES** (2 citations):

Darling-NewAmericanSongster, pp. 252-253, "Waterbound" (1 text)

DT, WATRBOND

**RECORDINGS:**

Grayson County Railsplitters, "Way Down in North Carolina" (unissued, 1929; on TimesAint05)
Watercresses

DESCRIPTION: The singer meets a damsel who has "a bunch of watercresses." She agrees to marry but "has some bills to pay" first, so he gives her money. Next day he get a letter that she's already someone's wife. "Sure you must have been greener than watercresses"

AUTHOR: unknown

EARLIEST DATE: before 1886 (broadside, Bodleian Harding B 11(4046))

LONG DESCRIPTION: Singer, a dairy farmer, goes to town, meets a pretty girl, asks the way to Camberwell and falls in love. He proposes, citing his farm and herds; she accepts, but tells him she will need money for wedding expenses. He gives her a sovereign; they kiss and part. She sends him a letter telling him that next time he proposes, he should be certain his intended is a maiden or a widow, not a wife, and promises to repay the sovereign, someday. Refr.: "She promised she would marry me upon the first of May/And she left me with a bunch of water cresses"

KEYWORDS: courting promise money love marriage rejection beauty humorous lover wife

FOUND IN: Canada(Mar,Newf,Ont) US(So) Britain(England,Scotland(Aber))

REFERENCES (7 citations):
   Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #137, p. 1, "The Bunch of Water-cresses" (1 text)
   Greig/Duncan2 300, "The Bunch of Watercresses" (2 texts, 1 tune)
   Peacock, pp. 320-321, "Watercresses" (1 text, 1 tune)
   Leach-FolkBalladsSongsOfLowerLabradorCoast 66, "Water Creases" (1 text, 1 tune)
   Ives-FolksongsOfNewBrunswick, pp. 106-108, "Watercresses" (1 text, 1 tune)
   Manny/Wilson-SongsOfMiramichi 63, "The Dairy Farmer (Water Cresses)" (1 text, 1 tune)
   Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 40, "A Bunch of Watercresses" (1 text, 1 tune)

ST Peac320 (Partial)
Roud #1653

RECORDINGS:
   O. J. Abbott, "The Bunch of Water Cresses" (on Abbott1)
   Everett Bennett, "Watercresses" (on PeacockCDROM) [one verse only]

BROADSIDES:
   Bodleian, Harding B 11(4046), "Water Cresses!," H. Such (London), 1863-1885

CROSS-REFERENCES:
   cf. "The Park in Portadown" (theme: the married woman pretending to be single)

ALTERNATE TITLES:
   Watercress
   The Watercress Girl

NOTES [153 words]: In [O. J. Abbott's version of] the song, the young man says he is from Belvishire. There is no such shire in England. On the other hand, Camberwell is a borough of London. - PJS

The Southwest Missouri State University site Max Hunter Folk Song Collection includes "Watercress" ["'Twas on the first of April When I arrived in town ..."], a version collected in Arkansas. In this one Mrs. Tray writes "But to think that I would marry you Upon the first of May You must think that I'm as green as watercrest's."

I don't consider this to be the same as the following ballad at Bodleian Library site Ballads Catalogue:
Bodleian, Harding B 11(4047), "The Water-Cress Girl" ("While strolling out one evening by a running stream"), unknown, n.d.; also Harding B 11(1233), "The Water-Cress Girl"
In this one the singer finds Martha gathering water-cresses, they "often strolled together," marry and live happily ever after. - BS

Waterford Boys, The

DESCRIPTION: The singer pays 5 shillings for a room and dry bread and cheese; he fight rats all night. Tavern-keeper would refund 5s for a cure for rats. "Just invite them to supper" and "charge them five shillings and never the rat will again cross your floor."

AUTHOR: Harry Clifton
EARLIEST DATE: before 1879 (broadside, LOCSinging as203820)
KEYWORDS: bargaining emigration Ireland humorous
FOUND IN: Canada(Newf)
REFERENCES (2 citations):
  Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 72, "The Waterford Boys" (1 text)
  O'Connor-OldTimeSongsAndBalladsOfIreland, pp. 115-116, "The Waterford Boys" (1 text)
Roud #3107
RECORDINGS:
  Frank Knox, "The Waterford Boys" (on MUNFLA/Leach)
  Paddy Tunney, "The Waterford Boys" (on IRPTunney03)
BROADSIDES:
  LOCSinging, as203820, "Waterford Boys," H. De Marsan (New York), 1864-1878
SAME TUNE:
  The Flaming O'Flannigans (per broadside LOCSinging as203820)
ALTERNATE TITLES:
  Wrestling With Rats

NOTES [118 words]: According to GEST Songs of Newfoundland and Labrador site the tune is "The Humours of Whiskey" and the dates for the author are 1832-1872. [Other sources say 1824-1872 - RBW.]

The "Waterford Boys" title is sensible considering the first lines
Well boys, for diversion, we're all met together:
I'll tell you how from Waterford hither I came
and the last line of the chorus: "Who can compare with the Waterford boys." - BS

For background on author Harry Clifton, see the notes to "The Good Ship Kangaroo." - RBW

Broadside LOCSinging as203820: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

Waterford Strike, The

DESCRIPTION: Waterford staff strikes for pension rights. Union "Meter Maids" cross the line. Police are scabs and a crowd is treated to an ice hockey shutout of the Police by "Fire Boys." Nevertheless, the "cops keep order, and they're taking home the pay."

AUTHOR: unknown
EARLIEST DATE: 1979 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: strike labor-movement worker
HISTORICAL REFERENCES:
  1977 - Four month strike at Waterford Hospital, St John's (Lehr/Best-ComeAndIWillSingYou)
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
  Lehr/Best-ComeAndIWillSingYou 117, "The Waterford Strike" (1 text)

Waterloo (I) [Laws J2]

DESCRIPTION: The singer is pressed and forced to leave his sweetheart. The new Redcoat
serves in Belfast, then is sent to Waterloo, where he loses an arm and a leg. Now he is at least free of the army and due a pension of thirty pounds

AUTHOR: unknown

EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: war Napoleon

HISTORICAL REFERENCES:
June 18, 1815 - Battle of Waterloo

FOUND IN: Canada(Newf)

REFERENCES (4 citations):
Laws J2, "Waterloo"
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 81, "Waterloo" (1 text, 1 tune)
Peacock, pp. 1020-1023, "Waterloo" (2 texts, 2 tunes)
DT 815, WATLOOX

Roud #1921

RECORDINGS:
Charlotte Decker, "Waterloo" (on PeacockCDROM) [one verse only]

Watermelon on the Vine

DESCRIPTION: "You may talk about your apples, your peaches, and your pears... But... The watermelon am de fruit for me." "But gimme, oh, gimme me... That watermelon hanging on the vine." The singer begs for, or makes other plans to acquire, the watermelon

AUTHOR: Thomas P Westendorf (1882) (see Notes) (credited to Johnny Marvin on the Whitter recording)

EARLIEST DATE: 1900 (Chamberlain and Harrington)

KEYWORDS: food theft floatingverses

FOUND IN: US(SE) West Indies(Bahamas)

REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 454, "Oh, Dat Watermilion" (2 fragments, possibly other songs mixed with this, but too short to bother classifying separately); 468, "Watermelon Hanging on the Vine" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 454, "Oh, Dat Watermilion" (1 tune plus a text excerpt)

ADDITIONAL: David B Chamberlain and Karl P Harrington, _Songs of All The Colleges_, (New York: Hinds & Noble, 1900 ("Digitized by Google"))pp. 22-23, "Gib Me Dat Water-Million" (1 text, 1 tune)
ST Br3454 (Partial)
Roud #11795

RECORDINGS:
Bela Lam and His Green County Singers, "Watermelon Smiling on the Vine" (OKe, unissued, 1929)
The Monroe Brothers, "Watermelon Hangin' on the Vine" (Bluebird 6829)
Ernest Stoneman, "Watermelon Hanging on the Vine" (Edison 51864, 1926) (CYL: Edison [BA] 5191, 1926)
Uncle Dave Macon, "Watermelon Smilin' on the Vine" (Vocalion 15063, 1923)
Henry Whitter, "Watermelon Hanging on the Vine" (OKe 40296, 1925; rec. 1924)

CROSS-REFERENCES:
cf. "There Was a Watermelon" (theme)
cf. "Watermelon Spoiling on the Vine" (title line only; see Notes)

NOTES [183 words]: Bob Black, who played with the Blue Grass Boys for a couple of years, describes this as Bill Monroe's "theme song" (Come Hither to Go Yonder, p. 40), but obviously it preceded him. - RBW

Chamberlain and Harrington has "words and music by Thos. P Westendorf." Date of 1882 is from Country Music Sources by Guthrie T Meade Jr with Dick Spottswood and Douglas S. Meade (Chapel Hill, 2002), p. 477.

See "Watermelon Spoiling on the Vine" for a comment on the Thomas Cartwright recording for Smithsonian Folkways, an instrumental using the same tune as Higgs.

In 1955 in New York I heard a version from a Bahamian man that was close, in text, to the U.S. version I had heard previously from Harry West. The tune was syncopated and not like West's tune
Watermelon Spoilin' On The Vine

DESCRIPTION: "O baby, watermelon is spoilin on the vine." The singer's girl is breaking his heart. He wants his letter and ring back. Floating verses [see notes]. "Needle and thread" [let's go down the road] "Make my chimney higher"

AUTHOR: unknown
EARLIEST DATE: 1951 (Blind Blake Higgs: see WIHIGGS01)
KEYWORDS: courting request rejection floatingverses
FOUND IN: West Indies (Bahamas)
RECORDINGS:
  - Blind Blake Higgs, "Watermelon Spoilin' On The Vine" (on WIHIGGS01)
  - Thomas Cartwright and the Boys, "Watermelon Is Spoilin' on the Vine" (1997, on "The Bahamas Islands of Song" Smithsonian Folkways SF 40405 CD [instrumental])
CROSS-REFERENCES:
  - cf. "Watermelon on the Vine" (title line only; see Notes)
  - cf. "Lynchburg Town" (floating verses; see Notes)
  - cf. "Liza Jane" (floating verse; see Notes)
  - cf. "Fly Around, My Pretty Little Miss" (floating verse; see Notes)
  - cf. Grandpa Jones, "Goin Down Town"
NOTES [245 words]: According to the liner notes by Kayla Olubumni Lockhart Edwards for the Cartwright instrumental -- which has the same tune as Higgs -- "[Watermelon is Spoilin' on the Vine] is a traditional Bahamian folk song, possibly created during an abundant year of watermelons in the 1920s." Since the Higgs song has little to do with watermelons the question is whether the Edwards note refers to this song or to "Watermelon on the Vine." The floating verses found in the U.S. are "Now I wish'd I had a needle/ As fast as I could sew/ I'd sew my baby to my side/ And down the road I'll go" (often in "Liza Jane" and "Fly Around, My Pretty Little Miss") and "Now I wish'd I had ten thousand bricks/ To build my chimney higher/ To stop the mighty big black cat/ From dropping in my fire (see Sandburg-TheAmericanSongbag's "Goin Down Town.") Grandpa Jones's recording of "Goin Down Town" (see "Lynchburg Town") has both of Higgs U.S. floaters. In fact, the "needle and thread" verse is closer to the main idea of this song than is the watermelon theme. Higgs's chorus picks up the last line of "needle and thread": "Down the road/ Here we go walking/ Down the road/ Laughing and talking/ Down the road/ Here we go baby/ Down the road."
It seems likely that the following verse is a West Indies floater, but I have no other instances: I went to the governor's gate/ And I asked her for a break/ I wheeled right round and I stayed right round/ And I give the governor the break - BS

Waters of Dee, The

DESCRIPTION: The bride waits at home for the bride-groom. She and her maiden look for him but "he'll never win owre the waters o' Dee." At dinner the bridegroom raps at the gate. The bride gets a horse and they elope "And so they were mairriet wi' candle-light"

AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)
KEYWORDS: elopement marriage home horse
FOUND IN: Britain (Scotland (Aber,Bord))
REFERENCES (2 citations):
Greig/Duncan3 617, "The Waters of Dee" (1 text, 1 tune)
Lyle-Andrew-CrawfurdsCollectionVolume2 139, "Black Waters o Dee" (1 text)
Watkin's Ale

DESCRIPTION: A girl laments "I am afraid to die a maid." A man overhears and offers her "Watkin's Ale." She accepts. After much witty repartee, they part. Nine months later, her child is born. The moral: "It is no jesting with sharp-edged tools."

AUTHOR: unknown
EARLIEST DATE: mentioned twice in 1592 (Munday, Chettle)
KEYWORDS: seduction pregnancy sex bawdy bastard

NOTES [148 words]: Chappell in the nineteenth century deemed the text of this song unprintable, but it was not always so -- although the printer apparently was not willing to risk listing his name, and it does not seem to have been entered into the Stationer's Register. But A. W. Pollard, G. R. Redgrave, et al, A Short-Title Catalogue of Books Printed in England, Scotland & Ireland And of English Books Printed Abroad 1475-1640, The Bibliographical Society [of London], 1963, p. 585, #25107, is "A ditty delightfull of Mother Watkins ale," which they guess to be from around 1590. This probably is not a traditional tune; the words are too fiendishly clever and the music too complex to have arisen in oral tradition. The song is rather frequently mentioned, however, particularly for such a bawdy piece. Chances are it was popular enough to include here. And I happen to think it too clever to omit. - RBW

Last updated in version 6.0

File: ChWI265

Watty and Meg

DESCRIPTION: Watty goes to the local alehouse and complains to Mungo about Meg's nagging. Mungo recommends Watty threaten to leave her. Watty follows the advice, threatening to enlist. Meg begs him to stay and promises never to nag him. He stays.

AUTHOR: Alexander Wilson (1766-1813) in 1792 (source: Ford)
EARLIEST DATE: 1899 (Ford); c.1800 (broadside, NLScotland RB.m.143(002))

LONG DESCRIPTION: Watty goes to the local alehouse and complains to Mungo about Meg's nagging. Mungo recommends Watty threaten to leave her. Meg comes to get him for "bringing wife and weans to ruin, Drinking here wi' sic a crew." The nagging continues on the road and when they reach home. He bids her farewell in the morning. She begs him to stay. He says he has heard that before and this morning he will enlist: "Ower the seas I march this morning." His price for staying is that she "swear to drap your flyting." She solemnly swears "by everything that's gude, Ne'er again your spouse to scal' him" or complain about his drinking. She swears again. Watty is ecstatic.
"Syne below the blankets, gloriousa, Held anither Hinney-Moon."

KEYWORDS: shrewishness sex drink dialog husband wife

NOTES [118 words]: Greig/Duncan3 is a fragment; broadside NLScotland RB.m.143(002) is the
basis for the description.
Ford: "Not Paisley, as is generally supposed, but Lochwinnoch, I believe, was the scene of this
world-known poem.... 'Mungo Blue' was really notorious in the village scandal. His real name was
Jamie Orr..... He led a joyous but short life, and went through his 'subject' by drinking and other
debaucheries. His changehouse [alehouse] at Lochwinnoch.... In the east end was situated the
wretched domicile of Wattie Mathie and his wife, the hero and heroine of the wonderfully graphic
poem, which is true in every respect to the character of Watty, and to the flying and tinkler nature
of his wife, Meg Love." - BS

Last updated in version 2.4
File: GrD3595

Watty Grimes
DESCRIPTION: Watty Grimes blames Billy McKeever for blackmailing him into leaving his family to
join a raid to aid Antrim. They "spent that whole night with a bottle and glass." Watty is deserted in
the field, flees, is taken, jailed in Coleraine, tried and executed.
AUTHOR: unknown
EARLIEST DATE: 1845 (Shield's _Songs and Ballads in use in the Province of Ulster...1845_,
according to Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: rebellion execution manhunt prison trial drink gallows-confession family
HISTORICAL REFERENCES:
Jun 7, 1798 - "A party of insurgents led by William M'Keiver assembled at Crew Hill, near Maghera,
Co. Derry, in order to assist the United Irishmen of Antrim" (source: Moylan-TheAgeOfRevolution-
1776-1815)
FOUND IN:
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 81, "Watty Grimes" (2 texts)
Roud #V13535
BROADSIDES:
Bodleian, Harding B 26(666), "Watty Grimes" ("In the year '98, as you may understand"), The
Poet's Box (Belfast), 1846-1852
File: Moyl081

Watty's Wooing
DESCRIPTION: "Watty Wylie was a grieve and served at Whinnyknowe, And he had gien his
promise to marry Bessie Lowe," but repeatedly puts off the wedding, pleading poverty. At last she
gives up on him and marries another. She is happy, but Watty is mocked
AUTHOR: William "Ryming Willie" Penman ?
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads); Penman died 1877
KEYWORDS: love courting betrayal rejection poverty
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, pp. 282-283, "Watty's Wooing" (1 text)
Roud #5601
File: Ord282

Waukin' o' the Claes, The
DESCRIPTION: Betsy and Jeannie are waulking one cold night. Betsy taunts Jeannie that she has
no lover to keep her warm. Jeannie's lover shows up too late. Betsy becaomes pregnant. Jeannie
taunts Betsy "now your laddie's gone ... my laddie's proved constant"
AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan7)
KEYWORDS: sex abandonment pregnancy lover
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #98, p. 2, "The Waukin' o' the Claes" (1 text
plus 1 fragment)
Wave Over Wave

DESCRIPTION: The singer is a sailor who loves the sea. His wife doesn't understand why he leaves home ten months a year, with children to raise, while he "must sail the salt sea"

AUTHOR: Jim Payne

EARLIEST DATE: 1983 (Lehr/Best-ComeAndIWillSingYou)

KEYWORDS: sea children wife sailor

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 118, "Wave Over Wave" (1 text, 1 tune)
Roud #27926

NOTES [36 words]: The song identifies the singer as a "shareman," meaning that he had a share in every voyage he made. He had to sail or he wouldn't earn anything. And there weren't many other ways to make money in Newfoundland.... - RBW

Last updated in version 6.1
File: LeBe118

Waxies' Dargle, The

DESCRIPTION: "Says my aul' one to your aul' one, Will ye come to the Waxies' Dargle?" The hearer hasn't a farthing to take a trip. Neither can they go to the Galway races. They agree, "When food is scarce, And you see the hearse, You'll know you died of hunger."

AUTHOR: unknown

EARLIEST DATE: 1973 (Behan-IrelandSings)

KEYWORDS: food travel hardtimes poverty

FOUND IN:

REFERENCES (2 citations):
Behan-IrelandSings, #95, "The Waxie's Dargle" (1 text, 1 tune, modified)
DT, WAXDARGL*

CROSS-REFERENCES:
cf. "The Girl I Left Behind Me" (II - lyric) (tune)
cf. "Brighton Camp" (tune)

NOTES [107 words]: Waxies were candlemakers (or, according to Robert Gogan, 130 Great Irish Ballads [third edition, Music Ireland, 2004], p.105, people who waxed bootlaces). Soodlum's Irish Ballad Book declares that the Waxies' Dargle was an annual meeting of candlemakers held in Bray in County Wicklow. Gogan, however, declares that the poor waxies could not afford a visit to such a posh place, and so went instead to a beach in Dublin.
The versions I've seen don't make it clear why times are so hard in this song; it doesn't sound like a famine song. I suspect its survival has much to do with being fitted to the much-loved tune "Brighton Camp." - RBW

Last updated in version 3.2
File: DTwaxDar

Waxworks, The

DESCRIPTION: "We'll all go over to the waxworks, the waxworks, the waxworks, We'll all go over to the waxworks, yo ho, yo ho, yo ho." There they can see Napoleon, Robespierre, Oliver Twist, and more. The Labor Party's attempts to overthrow the crown won't stop them.

AUTHOR: unknown

EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)
Way Bye and Bye

DESCRIPTION: "Way bye and bye (x2), We goin' a have a good time, Way bye and bye." "Way in Beulah land (x2), we goin' a have a good time, way bye and bye." "Meet my mother over there...." "One morning soon...."

AUTHOR: unknown

EARLIEST DATE: 1963

KEYWORDS: religious nonballad

FOUND IN: US

REFERENCES (1 citation):
Courlander-NegroFolkMusic, pp. 253-254, "Way Bye and Bye" (1 text, 1 tune)

Way Down Below

DESCRIPTION: "Oh, a good beef steak and' a mutton chop, Way down below! Make dat nigger's lip go flip flap flop, Way down below (x2), Ole Aunt Kitty am honin' for de sea, Way down below." Verses float (e.g. "My old master promised me"); lines 2 and 4-6 are the chorus

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: slave freedom floatingverses food

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 492, "Way Down Below" (1 text)

Roud #11870

CROSS-REFERENCES:
cf. "My Ole Mistus Promised Me" (floating lyrics) and references there

NOTES [23 words]: This looks like it might have been built on the broken fragments of a sea shanty, but the verses have clearly come from tradition ashore. - RBW

Way Down East Among the Shady Maple Trees

DESCRIPTION: Down east, among the shady maples, live Eloise and her mother. The singer would marry Eloise but her mother would not be left alone. He promises Eloise's mother they will take care of her. They marry and have children that play with grandma

AUTHOR: Tony Stanford (source: broadside, DukeDC a2358)

EARLIEST DATE: 1900 (Broadside DukeDC a2358); in tradition, 1951 (MUNFLA-Leach)

KEYWORDS: age courting love marriage promise children husband mother wife

FOUND IN: Canada(Newf)

Roud #26049

RECORDINGS:
Joe Sutton, "Shady Maple Tree" (on MUNFLA-Leach)

BROADSIDES:

File: Ml3ShMaT

Way Down in Cuba

DESCRIPTION: Fragment of a shanty: "I've got a sister nine feet tall, 'Way down in Cuba, Sleeps
in the kitchen with her feet in the hall, 'Way down in Cuba.' "I've got a girl friend, name is Jane, 'Way down in Cuba, You can guess where she gives me a pain...."

**AUTHOR:** unknown  
**EARLIEST DATE:** 1948 (Shay)  
**KEYWORDS:** shanty talltale  
**FOUND IN:** US  
**REFERENCES** (1 citation):  
*Shay-AmericanSeaSongsAndChanteys*, p. 95, "'Way Down in Cuba" (1 short text)  
Roud #8820  
**NOTES** [29 words]: I suspect this may be a broken-off fragment of a better-known shanty (Shay says it's from the Mississippi River), but with only two verses and no tune, it's hard to tell. - RBW  
**File:** ShSea095

**Way Down in Maine**

**DESCRIPTION:** "Once upon a time I loved a feller, Way down in Maine, He seed me hum (home) under his umbrella." Her calico ends up torn by the frightening rain. Her mother feeds the man. He will not marry her. So she declares, "I'm in the market still."  
**AUTHOR:** unknown  
**EARLIEST DATE:** 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)  
**KEYWORDS:** courting rejection humorous  
**FOUND IN:** US (MA)  
**REFERENCES** (1 citation):  
*Thompson-BodyBootsAndBritches-NewYorkStateFolktales*, p. 405, "'Way Down in Maine" (1 text)  
Roud #6586  
**File:** TNY405

**Way Down in Old Virginia**

**DESCRIPTION:** "'Way down in old Virginia Where I was bred and born, On the sunny side of that country I used to hoe the corn." The singer recalls those happy times: "And I couldn't stay away." He recalls his old mistress and master, who were "good and kind"  
**AUTHOR:** unknown  
**EARLIEST DATE:** 1922 (Dean-FlyingCloud)  
**KEYWORDS:** slave home work food  
**FOUND IN:** US (MW)  
**REFERENCES** (2 citations):  
*Scarborough-OnTheTrailOfNegroFolkSongs*, pp. 225-226, "'Way Down in Ole Virginia" (1 text)  
*Dean-FlyingCloud*, p. 111, "I Couldn't Stay Away" (1 text)  
ST ScaNF225 (Partial)  
Roud #9578  
**CROSS-REFERENCES:**  
cf. "Carry Me Back to Old Virginny" (theme)  
**NOTES** [47 words]: I find it highly unlikely that this is of actual Black composition; I suspect that the woman who sent it to Scarborough was unclear or inaccurate about its source. The fact that Dean (whose repertoire is strongly northern and contains much from the stage) has it may be indicative. - RBW  
**File:** ScaNF225

**Way Down in Rackensack (Old Coon Dog)**

**DESCRIPTION:** "Somebody stole my old coon dog, I wish they'd bring him back, He drove the big 'uns over the fence An' the little ones through the crack. It's gettin' out the way o' the fiddler O (x3), Way down in Rackensack."  
**AUTHOR:** unknown  
**EARLIEST DATE:** 1928 (recording, Fiddlin' Doc Roberts)  
**KEYWORDS:** animal dog theft  
**FOUND IN:** US (So)  
**REFERENCES** (3 citations):
Randolph 350, "Way Down in Rackensack" (1 text)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 185, "Roll Johnny Booger" (1 text, 1 tune)
McNeil-SouthernMountainFolksong, pp. 172-173, "Ol' Coon Dog" (1 text, 1 tune, with many floating verses and the chorus of "Whoa Mule (The Kickin' Mule)" but the largest share of the lyrics from "Way Down in Rackensack (Old Coon Dog)"

Roud #7627

RECORDINGS:
Bradley Kincaid, "Old Coon Dog" (Brunswick 485, c. 1930)
George "Shortbuckle" Roark, "My Old Coon Dog" (Columbia 15383-D, 1929; rec. 1928; a melange that also includes bits of, among other songs, "Whoa, Mule," "Possum Up a Gum Stump," and "Shoo Fly")
Fiddlin' Doc Roberts, "My Old Coon Dog" (Gennett 6558, 1928)

CROSS-REFERENCES:
cf. "Old Coon Dog (I)" (lyrics)

NOTES [104 words]: Roud's Folk Song Index has [the] Moore/Moore-BalladsAndFolkSongsOfTheSouthwest [text] as Roud #764 ("Old Grimes"; accessed 03 May 2014) and a case can be made for that choice, or a number of other choices: the first verse is "Old Father Grimes, that good old man, As ever I did see, His eyes looked like two auger holes Bored in a buckeye tree." The chorus of "Roll Johnny Booger, roll (3x), The boys can't beat our time" is not like "Johnny Booker" as I know it. The second and third verses, "Somebody stole my old coon dog...." and "Somebody stole my banty hen...." seem to belong with "Old Coon Dog" so I put it here. - BS

Last updated in version 4.2
File: R350

Way Down in Tennessee (I)

DESCRIPTION: "Farewell you girls of this cold countree," "I can no longer stay with you. " "I left my wife and a baby." Chorus: "Away over the ocean." "Tennessee is a-rolling." Lines are repeated three times, followed by "I'm bound/way-down for Tennessee"

AUTHOR: unknown

EARLIEST DATE: 1940 (Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia)

KEYWORDS: nonballad shanty

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 23, "Way Down in Tennessee" (1 text)
Roud #9415

NOTES [23 words]: Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia: Smith's comment is "A favourite with Liverpool [Nova Scotia] sailormen." - BS

File: SmHa023

Way Down in Tennessee (II)

DESCRIPTION: "Way down in Tennessee, That's where I long to be, Right at my mother's knee, She thinks the world of me." The singer recalls all the wonderful sights. "They'll be right there to meet me, Just imagine how they'll greet me When I get back To my home in..."

AUTHOR: unknown

EARLIEST DATE: 1965 (Brophy/Partridge-TommiesSongsAndSlang)

KEYWORDS: home travel mother music flowers floatingverses

FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 218, "(no title)" (1 text)

CROSS-REFERENCES:
cf. "Roll On, Buddy (II) [Roll On, Buddy, Roll On]" (lyrics)

NOTES [46 words]: I am not sure there is an original word in the lyric printed by Brophy/Partridge-TommiesSongsAndSlang; every line floats. It seems so familiar that I looked at it and heard a string band playing it in my head! But I can't find any other songs that are demonstrably the same. - RBW

Last updated in version 4.5
'Way Down Near Alpena

DESCRIPTION: "Way down near Alpena in a far-distant land, There's a hard-hearted, hard-spoken band." The men go on a spree. The singer describes their fights. Chorus: "Hurray, hurrah! For the fruit you can bet/Let's take of a drink, boys, for our credit's good yet."

AUTHOR: unknown
EARLIEST DATE: 1926 (Rickaby-BalladsAndSongsOfTheShantyBoy)
KEYWORDS: logger drink party fight moniker
FOUND IN: US(MW)
REFERENCES (5 citations):
Beck-SongsOfTheMichiganLumberjacks 39, "'Way Down Near Alpena" (1 text)
Beck-TheyKnewPaulBunyan, pp 223-224, "'Way Down Near Alpena" (1 text, 1 tune)
Beck-LoreOfTheLumberCamps 112, 'Way Down Near Alpena" (1 text)
Rickaby-BalladsAndSongsOfTheShantyBoy 34-II, (second of three "Fragments of Shanty Songs") (1 text)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 34-II (second of three "Fragments of Shanty Songs") (1 text)
ST Be039 (Partial)
Roud #6503
File: Be039

Way Down on the Old Pee dee

DESCRIPTION: "Away down south, on the old Pee dee, Away down in the cotton and the corn, There lived old Joe, and he lived so long That nobody knows when he was born." The song describes how the old, old slave was buried

AUTHOR: unknown
EARLIEST DATE: 1922 (Brown)
KEYWORDS: slave death burial age playparty
FOUND IN: US(SE)
REFERENCES (3 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 421, "Way Down on the Old Pee dee" (1 text plus a possibly-related fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 421, "Way Down on the Old Pedee" (sic.) (1 tune plus a text excerpt)
Parrish-SlaveSongsOfTheGeorgiaSeaslands 22, pp. 122-123, "Way Down In the Ole Pee dee" (1 text, 1 tune)
Roud #11770
CROSS-REFERENCES:
cf. "Uncle Ned" (plot)
NOTES [174 words]: Brown's "B" text, which is the basis for the description, is so like "Uncle Ned" in its ideas, and even its style, that I can't help but think it designed to take advantage of that early Foster work. But I haven't located a source.

Ben Schwartz suggests that the two Brown texts should be separated, into "Old Darkey Joe" and "Way Down on the Old Pee dee," with Brown 421B being the former and Brown 421A and Parrish-SlaveSongsOfTheGeorgiaSeaslands being the latter. He points out that: Parrish is similar to the Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 fragment 421A. It's playparty with no plot.
The chorus is "Way down in the Ole Pee dee (x2) Summer night the moon shine bright, Sally you can see"; Parrish's verses are "I wish that gal was mine (x2), Summer night the moon shine bright Sally you can see" and "Good-bye my honey I'm gone (x2), If you call me honey spen' my money Good-bye my honey I'm gone."
I suspect Ben is right. But we're still stuck with only one copy of "Old Darkey Joe." So I'm waiting for the moment. - RBW
Last updated in version 4.1
File: Br3421
Way Down the Ohio
DESCRIPTION: Fragment: "Way down the Ohio my little boat I steered/In hopes that some pretty girl on the banks will appear/I'll hug her and kiss her till my mind is at ease/And I'll turn my back on her and court who I please"
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: courting sex infidelity travel lover
FOUND IN: US(SE)
REFERENCES (1 citation):
Sharp-EnglishFolkSongsFromSouthernAppalachians 198, "Way Down the Ohio" (1 fragment, 1 tune)
Roud #3616
CROSS-REFERENCES:
cf. "The Green Brier Shore (II)" (lyrics)
NOTES [29 words]: This is very like the chorus of "Green Brier Shore (II)," itself a composite, but it lacks that song's theme of parental disapproval. And in this one, the young man's a cad. - PJS
File: ShAp2198

Way Down the Old Plank Road
DESCRIPTION: Floating verses, some mentioning jail, stitched together with the usual Uncle Dave Macon logic. Chorus: "Won't get drunk no mo' (x3), Way down the old plank road."
AUTHOR: Uncle Dave Macon
EARLIEST DATE: 1926 (recording, Uncle Dave Macon)
KEYWORDS: prison drink humorous nonballad
FOUND IN: US
REFERENCES (4 citations):
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 94, "Way Down The Old Plank Road" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 202, "Way Down the Old Plank Road" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 252, "Marina Girls" (1 short text, 1 tune)
DT, OLPLNKRD
Roud #18527
RECORDINGS:
Uncle Dave Macon, "Way Down the Old Plank Road" (Vocalion 5097=Vocalion 15321, 1926; on AAFM3, RoughWays1)
CROSS-REFERENCES:
cf. "Fare You Well, My Own True Love (The Storms Are on the Ocean, The False True Lover, The True Lover's Farewell, Red Rosy Bush, Turtle Dove)" (words)
cf. "The Old Gray Goose (I) (Lookit Yonder)" (words)
cf. "My Wife Died on Saturday Night" (floating verse)
NOTES [121 words]: I put Sharp-EnglishFolkSongsFromSouthernAppalachians 252 ("Marina Girls") here only because because half of it is a floating verse that's also in this song ("Sixteen pounds of meat a week/Whisky for to sell/How can a pretty girl stay at home/The soldiers fare so well" -- note that Uncle Dave reversed the sexes!) Although it was collected in 1918, I'm not assigning it as "Earliest Date" because it's not really "Way Down the Old Plank Road," but I note the fact of the floater. - PJS
Roud makes "Marina Girls" a separate song (his item #3661), but the only known text appears to be Sharp's short fragment from Laura V. Donald; until and unless more distinct text shows up, it's hard to know how to file the thing anyway. - RBW
Last updated in version 2.8
File: ADR94

Way Down Yonder (Soup to Soup)
DESCRIPTION: "Way down yonder, Soup to soup! Where dem white folks Soup to soup, Just singin' and prayin'... Tryin' to make man... Biscuits hot... Corn bread cold... Thank God Almighty... Just give me a little mo'...."
'Way in the Kingdom (Aunt Susie)

DESCRIPTION: "Oh the bells did ring when Massa did die, 'Way in the kingdom, And the darkies didn't they holler and cry." "Sinners won't you rise and tel, Jesus has done all thing well." "Hallelujah to the lamb." "Come along Moses,, Stretch your rod and come across" 

AUTHOR: unknown
EARLIEST DATE: 1966 (Huntington-FolksongsFromMarthasVineyard)
KEYWORDS: religious nonballad death
FOUND IN: US(NE)
REFERENCES (1 citation):
Huntington-FolksongsFromMarthasVineyard, pp. 65-66, "'Way in the Kingdom" (1 text, 1 tune)
Roud #11620
NOTES [83 words]: Roud lumps this with "'In the Kingdom," but the contents are so different that I've split them. Moses's rod is referred to many times in the Bible, starting in Exodus 4:3 where God turns it to a snake; this is one of the techniques Moses uses to convince others, and the staff is also used to initiate some of the plagues of Egypt. But the most relevant usage here is surely from Exodus 14:15, where Moses uses the staff to part the Sea of Reeds ("Red Sea," in many of the modern mistranslations). - RBW
Last updated in version 5.2
File: HuVi065

Way Out in Idaho (I)

DESCRIPTION: A railroad man, enticed by "Kilpatrick's man, Catcher," goes to Idaho to work on the Oregon Short Line. Disillusioned by hard work and bad food, he winds up "happy, down in the harvest camps" and plans to marry a girl and bring her "back to Idaho."

AUTHOR: unknown
EARLIEST DATE: 1938 (recording, Blaine Stubblefield)
KEYWORDS: railroading work marriage train travel
FOUND IN: US(MA,Ro)
REFERENCES (5 citations):
Lomax/Lomax-OurSingingCountry, pp. 269-270, "Way Out in Idaho" (1 text, 1 tune)
Cohen-LongSteelRail, pp. 560-566, "Way Out in Idaho" (1 text plus a text of "The Arkansaw Navvy"="The State of Arkansas (The Arkansas Traveler II)" [Laws H1], 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp 583-584, "Way Out in Idaho" (1 text)
Botkin/Harlow-TreasuryOfRailroadFolklore, p. 440, "Way Out in Idaho" (1 text, 1 tune)
DT, OUTIDAHO*
Roud #16409
RECORDINGS:
Blaine Stubblefield, "Way Out in Idaho" (AFS 1634 B1, 1938; on LC61)
CROSS-REFERENCES:
cf. "The Son of a Gambolier (I)" and references there (tune)
cf. "The Buffalo Skinners" (lyrics, plot)
NOTES [27 words]: The Digital Tradition notes that the tune for its version is a "slight variant on Son of a Gambolier." But Lomax says that it is the same tune as "Sam Bass." - RBW
Last updated in version 3.2
File: BRaF440
Way Out There

DESCRIPTION: Singer, a hobo, jumps off a freight train, makes camp, falls asleep, dreaming "the desert sand was a milk and honey land." He awakens to the sound of a returning train; he catches it on the fly. Refrain: "It gets lonesome way out there" or similar

AUTHOR: Bob Nolan
EARLIEST DATE: 1934 (recording, Sons of the Pioneers)
KEYWORDS: homesickness loneliness rambling train travel dream hobo
FOUND IN: US
RECORDINGS:
- Bill Boyd & his Cowboy Ramblers "Way Out There" (Bluebird [US, Canada] B-6670, 1936; Montgomery Ward M-7193, 1937)
- Homer & Walter Callahan, "Away Out There" (ARC 7-05-59/Conqueror 8854, 1936)
- Hall Brothers, "Way Out There" (Bluebird B-6843, 1937)
- Riley Puckett, "Way Out There" (Bluebird B-8354, 1940)
- Sons of the Pioneers, "Way Out There" (Decca 5013, 1934)

Way Out West in Kansas

DESCRIPTION: Complaints about life "Way out west in Kansas": "The sun's so hot the eggs will hatch... It'll pop the corn in a popcorn patch." The people are prone to fighting and often physically peculiar; the lack of amusements makes for a boring life

AUTHOR: Carson Robison
EARLIEST DATE: 1924 (recording, Billy Murray & Ed. Smalle)
KEYWORDS: home family
FOUND IN: US(MW)
REFERENCES (2 citations):
- Fife/Fife-CowboyAndWesternSongs 32, "In Kansas" (2 texts, 1 tune, the "B" text being this piece while the "A" text is "In Kansas")
- List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 219-220, "Away Out West in Kansas" (1 text, 1 tune)

Way Over in the Blooming Garden

DESCRIPTION: Playparty/courting game. "Sweet peas and roses, Strawberries on the vine Way over in the blooming garden Where sweet lilies grow." "Choose you a partner and choose him to your side." "Hug him neatly and kiss him so sweetly."

AUTHOR: unknown
EARLIEST DATE: 1934
KEYWORDS: courting playparty nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
- Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 293-294, "Way Over in the Blooming Garden" (1 text, 1 tune)

File: RcWOT

File: RCW032B

File: LxA294
Way Over in the Heavens
DESCRIPTION: "I wish't I had-a heard when ye called me (x3) To sit on the seat by Jesus. Way over in the heavens...." "Sister, my soul's happy...." "I have a mother in the heavens...." "Won't you be glad when he calls you...."
AUTHOR: unknown
EARLIEST DATE: 1943
KEYWORDS: religious nonballad Jesus
FOUND IN: US(Ap)
REFERENCES (1 citation):
Lomax-FolkSongsOfNorthAmerica 127, "Way Over in the Heavens" (1 text, 1 tune)
Roud #6681
File: LoF127

Way Over in the New Buryin' Groun'
DESCRIPTION: "The hammer keeps ringin' on somebody's coffin (x2), Way over in the new buryin' groun'." "Somebody's dying way over yonder (x2), Way over in the new buryin' groun'!" "Hearse keeps a-rollin' -- somebody's dyin'...."
AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: death burial
FOUND IN: US(SE)
REFERENCES (4 citations):
Barton-OldPlantationHymns, pp. 35-36, "New Burying Ground" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 614, "The New Buryin' Ground" (3 texts, with common verses though "A" never mentions the burying ground)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 614, "The New Burying Ground" (2 tunes plus text excerpts)
Sandburg-TheAmericanSongbag, p. 473, "Way Over in the New Buryin' Groun'" (1 short text, 1 tune)
Roud #11052
RECORDINGS: Willie Williams and Group, "The New Burying Ground" (on VaWork)
SAME TUNE: Woody Guthrie, "Union Burying Ground" (on Struggle2)
File: San473

Way to Wallington, The
DESCRIPTION: "O canny man, o! Shew me the way to Wallington: I've got a mare to ride, and she's a trick o' galloping." Sandy tells of his determination to reach the town; he is told he is on the road. He sets off "like the wind"
AUTHOR: unknown
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)
KEYWORDS: horse travel
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 148-149, "Shew Me the Way to Wallington" (1 text, 1 tune)
ST StoR148 (Partial)
Roud #3165
NOTES [33 words]: This is said to be a pipe tune, with words defective. It looks as if it might be political -- but too little is left, at least in the texts I've seen, to make even an intelligent guess as to what. - RBW
File: StoR148
Way Up at Leota

DESCRIPTION: "Come all you jackpine savages wherever you may be"; the singer will tell of working for John Griffin at Leota. It's cold. They have to get rise 4:00 a.m. The work is too hard. When they finish, they'll drink until they feel better -- and return next year

AUTHOR: unknown

EARLIEST DATE: 1956 (Beck-TheyKnewPaulBunyan)

KEYWORDS: work lumbering hardtimes drink

FOUND IN: US(MW)

REFERENCES (1 citation):
Beck-TheyKnewPaulBunyan, pp. 50-51, "Way Up at Leota" (1 text)
Roud #6517

CROSS-REFERENCES:
cf. "The Lumber Camp Song" (theme) and references there

File: BBun050

Wayerton Driver, The

DESCRIPTION: "I'm a heart-broken driver, From Wayerton I came, I courted a sweetheart, Mary Dolan by name." Paul buys her a ring but she turns him down. He gets drunk and visits her again. She prefers Melvin Grant. Pretty fair maids, warns Paul, are "slyer than mice"

AUTHOR: probably Paul Kingston

EARLIEST DATE: 1960 (Manny/Wilson-SongsOfMiramichi)

KEYWORDS: courting ring rejection drink

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Manny/Wilson-SongsOfMiramichi 45, "The Wayerton Driver" (1 text, 1 tune)
ST MaWi045 (Partial)
Roud #9183

NOTES [54 words]: Wayerton is far up the Northwest Miramichi River in New Brunswick. - BS
The note on the tune says that this derives from "The Girl I Left Behind Me," and there is in fact a strong resemblance in the shape of the melody. But the first verse, at least, is clearly based on "Jack Haggerty (The Flat River Girl)" [Laws C25]. - RBW

File: MaWi045

Wayfaring Stranger

DESCRIPTION: The singer confesses, "I'm just a poor, wayfaring stranger / A-travelling through this world of woe." The singer plans to cross the Jordan (into heaven), there to meet with family and loved ones and live forever free from trouble and burden

AUTHOR: unknown

EARLIEST DATE: 1816 (Kentucky Harmony, as "Judgement")

KEYWORDS: religious death

FOUND IN: US(Ap,MA,SE,So)

REFERENCES (27 citations):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 77, "Poor and Foreign Stranger" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 93, "A Poor Wayfaring Pilgrim" (1 text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, p. 208, "I'm Just A-Going Over Jordon" (1 text, clearly this though it lacks the "Wayfaring Stranger" lines)
Boette-SingaHipsyDoodle, pp. 80-81, "I Am a Pilgrim" (sic.) (1 text, 1 tune)
Bush-FSoCentralWestVirginiaVol5, pp. 41-42, "The Wayfaring Stranger" (1 text, 1 tune)
Abrahams/Riddle-ASingerAndHerSongs, pp. 94-95, "The Wayfaring Stranger" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 771, "Wayfaring Stranger" (1 short text, 1 tune)
Joyner-FolkSongInSouthCarolina, p. 81, "Wayfaring Stranger" (1 text)
Rosenbaum-FolkVisionsAndVoices, pp. 68-69, "I Am a Poor Wayfaring Pilgrim" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol1, p. 33, "Wayfaring Stranger" (1 text, 1 tune); p. 91, "Wayfaring Stranger" (1 text)
Wayward Boy, The

DESCRIPTION: The Wayward Boy has sex with a girl, who gives him "pimples thick" upon his penis in exchange for the "two little mutts up her guts."

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: bawdy rake rambling seduction sex pregnancy disease

FOUND IN: US(SW,So)

REFERENCES (2 citations):

Cray-EroticMuse, pp. 86-89, "The Wayward Boy" (1 text, 1 tune)

Randolph/Legman-RollMeInYourArms I, p. 146, "Two Ruby Red Lips" (1 text, 1 tune)
We All Grow Old in Time

DESCRIPTION: "'One day while strolling down the street, an old man lost his way.' He asks some boys for help; they make fun of him. A newsboy apologizes to him and tells them to stop. The old man has no heir, the newsboy no parents; the old man adopts the newsboy

AUTHOR: Words: E. P. Moran / Music: J. Fred Helf (source: List-SingingAboutIt-FolkSongsInSouthernIndiana)

EARLIEST DATE: 1899 (copyrighted, according to List-SingingAboutIt-FolkSongsInSouthernIndiana)

KEYWORDS: age abuse orphan help

FOUND IN: US(MW)

REFERENCES (1 citation):
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 247-249, "We All Grow Old in Time" (1 text, 1 tune)
Roud #16810

RECORDINGS:
Charlie Craver ("Arkansas Charlie"), "We All Grow Old in Time" (Vocalion 5367, 1929?)

File: List247

We All Love Mother

DESCRIPTION: Singer's mother has "gone to meet her Jesus." "We will never forget ... she helped you all her way." "... we all love mother." "Some day you'll meet your mother On that bright and happy day"

AUTHOR: unknown

EARLIEST DATE: 1936 (StuffDreams1)

KEYWORDS: death nonballad religious mother Jesus

FOUND IN: 

RECORDINGS:
Crowder Brothers, "We All Love Mother" (on StuffDreams1)

File: RcWeALMo

We Are Almost Down to the Shore

DESCRIPTION: Chorus: "Put it on (x2), Children and don't turn back We are almost down to the shore." Verse: "Peter Peter on the sea, Drop your nets and follow me" God places the commandments in Moses's mind. Moses dies and "where he's buried never been told"

AUTHOR: unknown

EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute); 1893 (see notes)

KEYWORDS: Bible nonballad religious Jesus

FOUND IN: US(SE)

REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 84-85, "Fighting On" (1 text, 1 tune; p. 93 in the 1901 edition) [for 1893 edition, see notes]
Roud #15259

RECORDINGS:
CROSS-REFERENCES:
cf. "Fisherman Peter" ("Peter on the sea" theme)
cf. "Who Did Swallow Jonah?" ("Peter on the sea" theme)
NOTES [308 words]: Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's and Strothers's verses are couplets followed by "We are almost down to the shore."
Strother's "Peter on the Sea" verse may have floated from "Who Did Swallow Jonah?" The "drop your nets" reference is from Matthew 4:18-20: "And Jesus, walking by the sea of Galilee, saw two brethren, Simon called Peter, and Andrew his brother, casting a net into the sea: for they were fishers. And he saith unto them, Follow me, and I will make you fishers of men. And they straightway left their nets, and followed him" (King James). [This is also the sense of John 21:3-7, although the language of Matthew 4:18-20=Mark 1:16-18 -- the "Fishers of Men" passage -- is closer. - RBW]
The Moses references of receiving the commandments and death and burial are Exodus 19-20 and Deuteronomy 34:5-6 ("So Moses, the servant of the Lord died ... according to the word of the Lord. And he buried him in a valley ... but no man knoweth of his sepulchre unto this day" (King James)), respectively.
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's chorus has "Fighting on, Hallelujah" in place of "Put it on" (x2). Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses are about Jesus; for example, "Hallelujah to the Lamb; Jesus died for every man," and "In my room right by my bed, Jesus take me when I'm dead"; John the Baptist sees Jesus coming and says, "Behold the Lamb of God, which taketh away the sin of the world" (John 1:29, King James version).
The index to the 1893 edition [of Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute] has "Fighting on" on page 98 (Thomas P. Fenner and Frederic G. Rathbun, Cabin and Plantation Songs (New York: G.P. Putnam's Sons, 1893)). I have not seen page 98. - BS
Last updated in version 4.2
File: Dett084

We are Almost Home
DESCRIPTION: Chorus: "I'm almost home (3x), To ring those charming bells." Verse: "Come along my brother (sister, preacher, mother, deacon, mourner, sinner,...) For your time is drawing near And the angels say there's nothing to do But to ring those charming bells"
AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad, religious, family
FOUND IN: US(SE)
REFERENCES (3 citations):
Barton-OldPlantationHymns, p. 15, "Dem Charming Bells" (1 text, 1 tune)
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 89, "We Are Almost Home" (1 text) (1 tune)
ADDITIONAL: J.B.T. Marsh, The Story of the Jubilee Singers Including Their Songs (London: Hodder and Stoughton, 1903 ("Digitized by Internet Archive")), #84 p. 238, "We Are Almost Home" (1 text, 1 tune)
Roud #15269
NOTES [11 words]: The description is based on the Barton-OldPlantationHymns text. - BS
Last updated in version 4.0
File: Bart015

We Are Anchored By the Roadside, Jim
DESCRIPTION: Singer (a "sacker" in the lumber camps) tells Jim that times were formerly good for drinkers, but that good booze is now hard to find. He says that despite this, cold water (i.e., temperance) is not for either or them, so they will "drink the old jug dry"
AUTHOR: unknown
EARLIEST DATE: 1939 (recording, Pat Ford); 19C (Wolf)
KEYWORDS: drink, worker, logger
FOUND IN: US(MW)
REFERENCES (2 citations):
DT, ROADJIM
Wolf-AmericanSongSheets, #1738, p. 117, "The Old Whiskey Jug" (1 reference)
Roud #5750
RECORDINGS:
Pat Ford, "We're anchored by the roadside, Jim" (AFS 4210 B2, 1939; in AMMEM/Cowell)
BROADSIDES:
LOCsinging, sb30386a, "The Old Whiskey Jug" ("We're anchored by the roadside, Jim"), Andrews (Chatham, NY)
File: RcWAABTR

We Are Bound Down South Alibama
DESCRIPTION: Alternate lines are a chorus, "Oh Miss Celia oh/We are bound down South Alibama." The shantyman sings: Miss Celia should be ashamed for messing with the boy on the bed.
AUTHOR: unknown
KEYWORDS: sex derivative shanty lover youth
FOUND IN: West Indies(St Vincent)
REFERENCES (1 citation):
Abrahams-DeepTheWaterShallowTheShore, pp. 109-111, "We Are Bound Down South Alibama" (1 text, 1 tune)
Roud #325
CROSS-REFERENCES:
cf. "South Australia (I)" (form, lyrics)
NOTES [55 words]: A derivative of "South Australia (I)" where the destination changes first to South Alabama, and then "Alibama" becomes a man's name. Abrahams quotes a blackfish whaler who says that "they make this song, see how Miss Celia [owner of a whaling boat] had to be ashamed, be she lie in bed with Alibama - this man was name Alibama." - BS
Last updated in version 4.0
File: AWIS109

We Are Building on a Rock
DESCRIPTION: "We are building on a Rock," a "mighty true Rock," a "mighty solid rock," "on high, on high." "Christ Jesus is the Rock" that will prevail against "the very gates of hell." "Help me build on the rock"
AUTHOR: unknown
EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 115, "We Are Building on a Rock" (1 text, 1 tune; p. 123 in the 1901 edition)
Roud #15256
NOTES [75 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses, every alternate line is "On high, on high." - BS
This would appear to be based on Jesus's description of Peter, "You are Peter [Greek , "Petros" means "Rock," so Peter -- in Greek, again "Petros" -- is "the Rock" or, by analogy, "Rocky"], and on this rock I will build my church, and the gates of Hades shall not prevail against it" (Matthew 16:18). - RBW
Last updated in version 5.0
File: Dett115

We Are But Little Saiors Weak
DESCRIPTION: "We are but little sailors weak, Our pay is fourteen bob a week. The more we do
the more we may It makes no difference to our pay. Our hours per day are twenty-four. We thank
the Lord there are no more"; if there were, they'd have to work those too

AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: sailor work hardtimes money
FOUND IN: Britain(England)
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, pp. 137-138, "We are but Little Sailors Weak" (1 text, tune referenced)
CROSS-REFERENCES:
ct. "We Are But Little Children Weak" (tune)
File: Tawn104

We Are Coming, Father Abraham

DESCRIPTION: "We are coming, Father Abraham, three hundred thousand more... We leave our
plows and workshops Our wives and children dear...." The song describes how those left behind
are doing the young men's work so they may put down the rebels

AUTHOR: Words: James Sloan Gibbons
EARLIEST DATE: 1862 (New York Evening Post)
KEYWORDS: Civilwar soldier
FOUND IN:
REFERENCES (7 citations):
Silber-SongsOfTheCivilWar, pp. 104-107, "We Are Coming, Father Abr'am" (1 text, 1 tune)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 44-45, "We Are Coming, Father Abr'am"
(1 text, 1 tune)
Saunders/Root-MusicOfStephenCFoster-Vol2, pp. 217-220+436, "We Are Coming , Father
Abraam, 300,000 More" (1 text, 1 tune)
Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 364, "We Are Coming, Father Abraham" (1
text plus a collection of parodies)
Colonial-Dames-AmericanWarSongs, pp. 113-114, "We Are Coming, Father Abraham" (1 text, with
a photo of the original manuscript facing p 114)
Wolf-AmericanSongSheets, #2510, p. 169, "We Are Coming, Father Abraham, 600,000 more" (11
references)
Hill-PoemsAndSongsOfTheCivilWar, pp. 213-214, "We Are Coming, Father Abraham" (1 text)
ST SCW44 (Full)
Roud #31244
BROADSIDES:
LOCSheet, rpbaasm 1180 ["words from the New York Evening Post ; music composed and
arranged by S.J. Adams"], "We Are Coming Father Abraham 3000,000 More," Henry Tolman & Co.
(Boston), c.1862; also rpbaasm 1184 ["set to music by P.S. Gilmore"]. "We Are Coming Father
Abraam Three Hundred Thousand More"; rpbaasm 1185 ["words by William Cullen Bryant music
by G. R. Poulton"], "300,000 more!" (tune)
LOCSinging, sb40573b, "We Are Coming, Father Abraham," H. De Marsan (New York), 1861-
1864; also cw10594a, "Three Hundred Thousand More"
CROSS-REFERENCES:
ct. "Hold On, Abraham"
SAME TUNE:
How Are You Green Backs? ("We're coming, Father Abram, one hundred thousand more, Five
hundred presses printing us....") (tune from one or another version of this song, probably Foster's,
plus a chorus from Foster's "That's What's the Matter"; Lawrence-
MusicForPatriotsPoliticiansAndPresidents, p. 364; Deems Taylor et al, _A Treasury of Stephen
Foster_, Random House, 1946, p. 147; Wolf-AmericanSongSheets p. 61)
We're Coming Fodder Abraham (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 365)
NOTES [233 words]: This was originally published as a poem, "Three Hundred Thousand More," in
the July 16, 1862 edition of the _New York Evening Post_.
It was so popular that at least eight musical arrangements were published, including those by L.O.
Emerson (this last may have been the most popular; at least, it's the one Silber quotes), Stephen
C. Foster (the Foster sheet music doesn't even mention the name of Gibbons!), and P. S. Gilmore.
(For the full list, see the notes to Saunders & Root. See also the list of printed versions on p. 169 of
We Are Marching On

DESCRIPTION: "We are marching on (x2), To the land of light, To the land of love, We are marching on." "Where the angels wait At the golden gate, To conduct us there To a mansion fair...." "We are marching on, Happy pilgrim band... To the heavenly land."

AUTHOR: unknown

EARLIEST DATE: 1922 (Brown)

KEYWORDS: religious nonballad

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 647, "We Are Marching On'' (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 647, "We Are Marching On'' (1 tune plus a text excerpt)

Roud #11940

File: Br3647

We Are the Barbie Girls

DESCRIPTION: The barbie/mercy [Mersey?] girls wear their hair in curls and wear dungarees, father's shirt, brother's tie, "And when we want a guy We simply wink the eye/when it comes to boys We treat them as toys"

AUTHOR: unknown

EARLIEST DATE: 1969 (Jivani)

KEYWORDS: courting playparty

FOUND IN: Britain(Scotland(Bord)) Ireland US(MA)

REFERENCES (1 citation):
Opie/Opie-TheSingingGame, p. 478, ("We are the barbie girls") (2 texts)

ALTERNATE TITLES:
Stonewall Girls

NOTES [66 words]: In 1969, "'We are the Stonewall girls we wear our hair in curls; we wear no underwear; we show our pubic hair.' The battle-cry of the Stonewall drag queens as they charged the police [in New York]" (source: Alkarim Jivani, It's Not Unusual: A History of Lesbian and Gay Britain in the Twentieth Century (Bloomington, 1997 (copyrighted material limited preview "Digitized by Google")) p. 159). - BS

Last updated in version 2.6

File: 0pGa478C

We Are the Peckham Boys

DESCRIPTION: The Peckham boys "know our manners," spend our money, are well respected, "winners of the boys." "When you hear a copper shout, 'Put that dirty Woodbine [cigarette brand] out.'"

AUTHOR: unknown

EARLIEST DATE: 1993 (recording, Ray Driscoll)
We Be Soldiers Three

DESCRIPTION: "We be soldiers three, Pardona moy, je vous an pree, Lately come forth from the low country, With never a penny of money." The soldiers drink to their hearers, or beg their listeners to give a drink to the men who fought for them

AUTHOR: unknown
EARLIEST DATE: 1609 (Ravenscroft, Deuteromelia)
KEYWORDS: soldier home drink
FOUND IN: Britain(England(South))
REFERENCES (3 citations):
Chappell/Wooldridge-OldEnglishPopularMusic I, p. 133, "We Be Soldiers Three" (1 text, 1 tune)
Dallas-TheCruelWars-100SoldiersSongs, pp. 144-145, "We Be Soldiers Three" (1 text, 1 tune)
Kinsey-SongsOfTheSea, p. 108, "Sailors Three" (1 text, 1 tune)

NOTES: Just barely traditional, if traditional at all (there is a field collection, but I wonder if it wasn't influenced by print), but it's old, and the tune is excellent, so I've indexed it. Kinsey-SongsOfTheSea's "Sailors Three" strikes me as very dubious. On its face, it is a version of this in which the three soldiers are made into sailors, and the "low countries" changed to the "West Country, and any verses specific to soldiers simply omitted. Otherwise, it's almost verbatim from Chappell. What are the odds of such a thing? I doubt the result was ever traditional (Kinsey, after all, lists no source); even if Kinsey collected it rather than rewriting it himself, the informant must have seen a printed text. - RBW

We Be Three Poor Mariners

DESCRIPTION: "We be three poor mariners, newly come from the seas, We spend our lives in jeopardy, while others live at east. Shall we do dance the Round, around, around (x2)...." The singer praises merchantmen "that do our states maintain."

AUTHOR: Thomas Ravenscroft?
EARLIEST DATE: 1609 (Deuteromelia)
KEYWORDS: ship sailor commerce nonballad
FOUND IN: Britain
REFERENCES (3 citations):
Chappell/Wooldridge-OldEnglishPopularMusic I, pp. 134-135, "We Be Three Poor Mariners" (1 partial text, 1 tune)
Shay-AmericanSeaSongsAndChanteys, pp. 120-121, "We Be Three Poor Mariners" (1 text, 1 tune)
ADDITIONAL: Noah Greenberg, ed., An Anthology of English Medieval and Renaissance Vocal Music, pp. 202-204 (1 text, 1 tune with harmonization)

NOTES: The text of this is pretty definitely not traditional (it looks like Ravenscroft hacked it up as a merchant sailor's equivalent of "We Be Soldiers Three"), but the tune, which Chappell describes as a dance tune "Brangill/Branle of Poctu," may be. - RBW

We Beat 'Em on the Marne

DESCRIPTION: We beat 'em on the Marne, We beat 'em on the Aisne, They gave us hell at Neuve Chapelle But here we are again."

AUTHOR: unknown
EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: war nonballad soldier
HISTORICAL REFERENCES:
Sep 6-10, 1914 - Battle of the Marne, in which the French and British beat back the German attempt to encircle Paris (and so caused World War One to change from a battle of maneuver to a marathon of trench warfare)

Sep 13, 1914 - Beginning of the French counter-attack on the Germans, sometimes called the First Battle of the Aisne

Mar 10-13, 1915 - The British attempt an offensive at Neuve Chapelle in Artois, but fail to significantly alter the situation

We Conquer or Die
DESCRIPTION: "The war drum is beating, prepare for the fight, The stern bigot Northman exults in his might." Southerners are urged to prepare for battle, to never think of retreat, to defend the South, and to maintain the motto, "We Conquer or Die"
AUTHOR: James Pierpont (source: Silber-SongsOfTheCivilWar)
EARLIEST DATE: 1861 (sheet music published by P. P. Weriein & Halsey, according to Silber-SongsOfTheCivilWar)
KEYWORDS: Civilwar nonballad patriotic
FOUND IN:
REFERENCES (1 citation):
Silber-SongsOfTheCivilWar, pp. 74-75, "We Conquer or Die" (1 text, 1 tune)
NOTES [19 words]: James Pierpont also gave us "Jingle Bells." Sounds like his should have stayed in the North when the war started. - RBW
Last updated in version 3.2
File: SCWF074

We Don't Get No Justice Here in Atlanta
DESCRIPTION: "Oh, we don't get no justice here in Atlanta (x2), For if you say the law ain't right, in the jail you'll spend the night." The rest of the song is variations on these lines.
AUTHOR: unknown
EARLIEST DATE: 1934 (Lomax/Lomax-OurSingingCountry)
KEYWORDS: prison hardtimes
FOUND IN: US(So)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 313-314, "We Don't Get No Justice Here in Atlanta" (1 text, 1 tune)
Roud #15601
File: LoSi313

We Go to College
DESCRIPTION: The ladies of this quatrain ballad -- who go to college to major in bed -- recount their various sexual adventures with students, faculty, administration, and staff.
AUTHOR: unknown
EARLIEST DATE: 1927 (Anecdota Americana)
KEYWORDS: bawdy humorous sex nonballad
FOUND IN: Australia Britain(England) US(MA,MW,So,SW)
REFERENCES (2 citations):
Cray-EroticMuse, pp. 295-301, "We Go to College" (3 texts, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 229-230, "We Go to College" (1 text, 1 tune
Roud #10286
ALTERNATE TITLES:
We Are the Pi Phi's
We Are from Campus Hall
We Are Whoredean
We Are from Rodeen (sic)
File: EM295

We Gonna Have a Good Time

DESCRIPTION: "Way by and by, way by and by, We gonna have a good time, Way by and by."
"Gonna meet King Jesus over there." "Gonna meet my (mother/father) over there." "Gonna shout,
troubles over, over there." "Gonna shake hands..." "Gonna take my seat..."

AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: religious nonballad
FOUND IN: US (So)
REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 161, "We Gonna Have a Good Time" (1 text, 1 tune)
Roud #16307
File: ARno161

We Had to Walk from the Train to the Camp

DESCRIPTION: "We had to walk from the train to the camp. My shoes got dusty. The white dust
came up and settled on my shoes. I looked down at them and began to cry. Never before had my
shoes been dusty. It was the first time I cried."

AUTHOR: unknown
EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)
KEYWORDS: clothes exile war
HISTORICAL REFERENCES:
Jan 14, 1942 - President Roosevelt issues his Alien Registration proclamation, calling for the
registration of foreigners. From there, it was only a short step to the detention of aliens. Roosevelt
authorized sending Japanese immigrants to concentration camps on February 20
FOUND IN: US
REFERENCES (1 citation):
Burt-AmericanMurderBallads, p. 155, (no title) (1 short text)
NOTES [43 words]: Burt-AmericanMurderBallads reports this to be a verse by a nisei boy upon
being sent to one of the American detention camps for the Japanese. It's not very good, and it
surely was not perpetuated -- but, in context, it surely qualifies as a Folk piece! - RBW
File: Burt155

We Happy Herdsmen Here

DESCRIPTION: "We happy herdsmen here May sing and eke rejoice, For angels bright and clear
We saw and heard rejoice." The herdsmen have heard of "the King of all mankind." He is in
Bethlehem with his mother. They will go visit the baby

AUTHOR: unknown
EARLIEST DATE: 1624 (Shanne MS., according to Friedman)
KEYWORDS: carol religious travel shepherd
FOUND IN: Britain (England (North))
REFERENCES (1 citation):
and Middle English Studies in Honour of Rossell Hope Robbins_, Kent State University Press,
1974, pp. 300-301, "(We happie hirdes men heere)," "(We happy hardmen here)" (2 texts)
Roud #3331
File: MSWHHHe

We Have Fathers Gone to Heaven

DESCRIPTION: "We have fathers gone to heaven, O do tell me if you know, Will those fathers
We Have Lived and Loved Together

DESCRIPTION: "We have lived and loved together Through many changing years, We have shared each other’s gladness." He has known no sorrow as long as he can see her smile. He hopes to share her sorrows and her joys

AUTHOR: Charles Jeffreys (source: Bodleian broadside site)

EARLIEST DATE: before 1840 (various broadsides)

KEYWORDS: love nonballad

FOUND IN: Hylands-Mammoth-Hibernian-Songster, p. 11, "We Have Lived and Loved Together" (1 text)

Roud #13836

REFERENCES (1 citation):
Hylands-Mammoth-Hibernian-Songster, p. 11, "We Have Lived and Loved Together" (1 text)

BROADSIDES:
Bodleian, Firth b.25(80)=Johnson Ballads 188, Johnson Ballads 287, "We have liv'd and lov'd together" J. Catnach (London), 1813-1838; also Johnson Ballads fol. 115=Johnson Ballads fol. 116, Harding B 11(486), "We have liv'd and loved together," J. Pitts (London), 1819-1844; also 2806 c.13(67)=2806 c.14(69), "We have lived and loved together," J. Harkness (Preston), 1840-1866; also Harding B 18(556), "We have lived and loved together," C. Magnus (New York), c. 1860; also Firth b.25(600/601)=Firth b.34(275), "We've liv'd and lov'd together," W. Ordoyno (Nottingham), n.d.; also Firth b.27(341), "We have liv'd and lov'd together," unknown, n.d.; also Harding B 16(302a), "We have lived and loved together," unknown, n.d.; also Firth b.27(153), "We have liv'd and lov'd together," unknown, n.d.; also 2806 c.13(239), "We have lived and loved together," unknown, n.d.

File: HMHS011

We Have the Navy

DESCRIPTION: A parody of the Federal "On to Richmond"; both begin "Well, we have the navy an' we have the men...." The song catalogs the various Southern generals and troops who fought McClellan in the Peninsula

AUTHOR: unknown

EARLIEST DATE: 1866 (manuscript known to Randolph)

KEYWORDS: Civilwar battle patriotic parody

HISTORICAL REFERENCES:
Mar 17, 1862 - General George McClellan moves the first troops of the Army of the Potomac to Fort Monroe, inaugurating the "Peninsular Campaign" (the attempt to capture Richmond by proceeding up the "Peninsula" between the York and James Rivers)
May 31-June 1, 1862 - Battle of Fair Oaks/Seven Pines. Confederates under Joseph E. Johnston attack McClellan's army. The battle is roughly a draw (McClellan continued his advance), but Johnston is wounded and Robert E. Lee appointed in his place
June 25-July 1, 1862 - Seven Days' Battle - In a series of battles, Lee induced McClellan to...
abandon the attack on Richmond

REFERENCES (4 citations):
Randolph 212, "We Have the Navy" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 382, "Never Mind Your Knapsack" (1 short text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 382, "Never Mind Your Knapsack" (1 tune plus a text excerpt)
Scott-TheBalladOfAmerica, pp. 231-232, "On to Richmond!" (1 text, 1 tune)

Roud #7702

CROSS-REFERENCES:
cf. "On to Richmond! (I)"

NOTES [233 words]: Although details about the battle are lacking in this song, the generals mentioned clearly indicate that it refers to the Peninsular Campaign (and the fact that it quotes "On to Richmond" demonstrates that it is a parody).

The generals listed include:
Lee - Robert E. Lee, the Confederate commander. Although his tactical performance was imperfect (the Confederates took nearly 25% casualties in the Seven Days' Battle; the Federals less than 15%), his strategy was brilliant
Jackson - Thomas J. "Stonewall" Jackson, who had just fought a brilliant campaign in the Shenandoah Valley but performed poorly when recalled to Richmond
Longstreet - James Longstreet, Lee's second in command and leader of one of his largest divisions. His performance was not inspired, but he went on to serve as one of Lee's best corps commanders
McGruder - John Bankhead Magruder, commander of the Department of the Peninsula His division had done a fine job of slowing McClellan's advance up the Peninsula (mostly through playacting), but his performance in combat was poor; he was soon sent off to Texas.
"Butler was the Cry" - Refers to the brutal Union general Benjamin F. Butler, who commanded occupied New Orleans and came to be called "Beast Butler"
McClellan - George B. McClellan, the Federal commander, who did a fine job of training and inspiring his troops but was too cautious to lead them effectively. - RBW

Last updated in version 4.1

File: R212

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We Haven't Seen the Kaiser (We Haven't Seen the Sergeant)

DESCRIPTION: "We haven't seen the (kaiser/sergeant) for a hell of a time, a hell of a time, a hell of a time. He came up to see what we were doin', Number eight platoon will be his bloody ruin... Perhaps he's gone up with a mine... Strafe him, he's no cousin of mine"

AUTHOR: unknown
EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: soldier war technology
FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 47, "We Haven't Seen the Sergeant" (1 text)
Roud #10530
CROSS-REFERENCES:
cf. "He's a Cousin of Mine" (tune)

File: BrPa047A

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We Invite You All to Come Along

DESCRIPTION: "We invite you all to come along, We'll have a glorious time, We're going to the mansions Where the moonlight never shine. There'll be no night there, we need not fear, forever will be day, For God alone shall be our guide and lead us all the way."

AUTHOR: unknown
EARLIEST DATE: 1975 (Cox-FolkMusicInANewfoundlandOutport)
KEYWORDS: religious nonballad
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
We Know Our Manners (We are the ... Boys)

DESCRIPTION: "We are the regimental boys (East End boys, Peckham boys, First Herts boys, or any other force), We never make a noise, We know our manner, We can spend our tanners, We are respected everywhere we go"

AUTHOR: unknown
EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: soldier
FOUND IN: Britain(England)
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 48, "We Know Our Manners" (1 text)
Roud #10514
File: BrPa048C

We Leaves Detroit Behind Us

DESCRIPTION: "We leaves Detroit behind us, We set our canvas tight, The tug slows up and casts off, Old Erie heaves in sight. "You'd swear that whiff of D.C. feed Came clear from Buffalo." "There's no such thing as stiddy wind Around Lake Erie here."

AUTHOR: unknown
EARLIEST DATE: 1903 (Buffalo Express, according to Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors)
KEYWORDS: sailor travel
FOUND IN: US(MW)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, p. 96, "We Leaves Detroit Behind Us" (1 text)
Roud #19852
File: WGM096A

We Left the Port of Sydney

DESCRIPTION: The crew leaves Sydney for Argentia with a load of coal and extra men on board. A storm comes up and sinks the ship and the passengers below deck are trapped and drowned. They had gone to Lunenburg to save money since the fishery was bad.

AUTHOR: unknown
EARLIEST DATE: 1977 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: drowning sea ship storm wreck
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 119, "We Left the Port of Sydney" (1 text, 1 tune)
Roud #28980
NOTES [66 words]: No names are mentioned here. Lunenburg, like Sydney, is in Nova Scotia. Argentia is on the west side of the Avalon Peninsula (about 60 air miles from St John's) - BS Sydney was the main point for shipment from Nova Scotia to Newfoundland, being the nearest port tot he island. So traffic from Sydney to Newfoundland was fairly heavy. And, of course, there were a lot of storms in the area. - RBW
Last updated in version 6.1
File: LeBe119

We Live on the Banks of the Ohio

DESCRIPTION: "We live on the banks of the O-hi-o, O-hi-o, O-hi-o, Where the mighty waters rapidly flow And the steamboat sweeps along." "Ole Massa to his darkies is good... He gives us our clothers...." Slaves, being so well-treated (!), are encouraged not to "droop"
We Love the Name of Texas

DESCRIPTION: "I am the Texas cowboy." He describes his job, the herds of longhorns, the Spanish ponies, and the danger of lightening-triggered stampede. Paid off in Kansas City, he loafs around, then heads back to Texas and Mary, whom he hopes to marry.

AUTHOR: unknown
EARLIEST DATE: 1964 (Moore/Moore-BalladsAndFolkSongsOfTheSouthwest)
KEYWORDS: cowboy work money gold love marriage
FOUND IN: US(So)
REFERENCES (1 citation):
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 145, "We Love the Name of Texas" (1 text, 1 tune)
Roud #6362
CROSS-REFERENCES:
cf. "I'm Bound to Follow the Longhorn Cows" (theme)
File: MooSW145

We Met, 'Twas in a Crowd

DESCRIPTION: "We met, 'twas in a crowd, and I thought he would shun me." The singer meets an old lover; they say little, but both are clearly moved. She, the rich girl, could not marry him because of her mother's opposition; both are now wed to others

AUTHOR: Thomas Haynes Bayly (source: Scott, who spells the name "Bayley")
EARLIEST DATE: 1858 (Journal of the Pavilion); said to have been from "Songs of the Boudoir";
19C (Wolf)
KEYWORDS: love separation reunion mother husband wife
FOUND IN: Ireland
REFERENCES (6 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H638, p. 431, "We Met, 'Twas In a Crowd" (1 text, 1 tune)
Huntington-SongsTheWhalemenSang, pp. 251-252, "We Met Twas in a Crowd" (1 text, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 207-208, "We Met, 'Twas in a Crowd" (1 text, 1 tune)
Scott-EnglishSongBook, pp. 94-95, "We Met" (1 text, 1 tune)
Wolf-AmericanSongSheets, #2519, p. 170, "We Met" (1 reference)
ADDITIONAL: Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, p. 163,
"(no title)" (1 text)
Roud #2066
CROSS-REFERENCES:
cf. "Lady Mary (The Sad Song)"
NOTES [64 words]: This reminds me very much of "Lady Mary (The Sad Song)," though the form and the details are very different. There is also something of the feeling of Dickens here; see the ending of Great Expectations. This is reported by Sam Henry to be quite popular, and is mentioned in John Masefield's "The Bird of Dawning." I will admit to some surprise; the song is distinctly flowery. - RBW

We Need a Change in Business All Around
DESCRIPTION: "Since new (things/songs) are all the rage, In this great and glorious age, On a few things I surely will propound... Just to make a change in business all around." The singer describes those who, if they would just adapt, could change their business
AUTHOR: unknown
EARLIEST DATE: 1929 (recording, Uncle Dave Macon)
KEYWORDS: technology humorous worker music
FOUND IN: US(MW)
REFERENCES (2 citations):
Beck-TheyKnewPaulBunyan, pp. 235-237, "Just to Make a Change in Business" (1 text, 1 tune, adapted to lumber camps)
Beck-LoreOfTheLumberCamps 61, "Just t Make a Change in Business" (1 text, 1 tune)
Roud #6499
RECORDINGS:
Carolina Twins, "A Change In Business All Around" (Victor V-40243)
Uncle Dave Macon, "We Need A Change In Business All Around" (Vocalion 5374, 1929)
File: BBun235

We Part My Love to Meet Nae Mair
DESCRIPTION: "We part, my love, to meet nae mair, 'Tis cruel fate's decree; And a' the waes o' bleak despair This widowed heart maun dree." The singer recalls his lost love. He hopes to be reunited with her in death
AUTHOR: unknown
EARLIEST DATE: 1930 (Ord-BothySongsAndBallads); Ord claims a date of 1817
KEYWORDS: death separation
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Ord-BothySongsAndBallads, p. 364, "We Part, My Love, To Meet Nae Mair" (1 text)
Roud #4595
File: Ord364

We Poor Labouring Men
DESCRIPTION: "O, some do say the farmer's best, but I do need say no, If it weren't for we poor labouring men what would the farmers do?...There's never a trade in old England like we poor labouring men," The singer toasts laborers; good times will come again
AUTHOR: unknown
EARLIEST DATE: 1962 or 1966 (collected from Caroline Hughes); the Butterworth/Dawney-PloughboysGlory version is probably from 1909
LONG DESCRIPTION: "O, some do say the farmer(baker, butcher)'s best, but I do need say no, If it weren't for we poor labouring men what would the farmers do? They would beat up all their old odd stuff until some new come in. There's never a trade in old England like we poor labouring men." After several of these verses, the singer offers a toast to labourers, saying that when the hard times pass, good times will come again
KEYWORDS: pride farming work hardtimes nonballad worker
FOUND IN: Britain(England(South))
REFERENCES (4 citations):
**We Read in the Bible and We Understand**

DESCRIPTION: "We read in the Bible and we understand, Methuselah was the oldest man, He lived nine hundred and sixty-nine." "We read in the Bible... Samson was the strongest man." "Joshua was the son of Nun, God was with him till the work was done."

AUTHOR: unknown

EARLIEST DATE: 1915 (Work-FolkSongOfTheAmericanNegro)

KEYWORDS: religious nonballad Bible

FOUND IN: US

REFERENCES (1 citation):
*Work-FolkSongOfTheAmericanNegro, p. 36, "(We read in the Bible and we understand)" (1 text, described as incomplete)*

File: WFAN036

**We Sailed Around Old Butler's**

DESCRIPTION: "We sailed around old Butler's, No danger did we fear, Until we came to Sawmill Ritt, Went plumb against the pier." "Big Mose" rescues what he can. The chorus floats: "And shove around the grog, boys... We are the boys that fear no noise...."

AUTHOR: unknown

EARLIEST DATE: 1939 (Thompson-BodyBootsAndBritches-NewYorkStateFolktales)

KEYWORDS: lumbering wreck clothes drink

FOUND IN: US(MA)

REFERENCES (2 citations):
*Thompson-BodyBootsAndBritches-NewYorkStateFolktales, p. 280, "(no title)" (1 short text, probably an excerpt although not so labelled)*
*Byington/Goldstein-TwoPennyBallads, pp. 25-26, "The Raftsmen's Song" (1 text, 1 tune)*

Roud #6607

File: TNY280

**We Set Sail**

DESCRIPTION: "First we set sail for the Canaries, With a cargo of 47 fairies, We laid about the bunks With those 47 punks, Till all our teeth sprouted caries." Other limericks about various destinations and unfortunate cargoes follow, e.g. "Hawaiians... lions"
We Shall Come the Unemployed
DESCRIPTION: "We shall come the unemployed, The disinherited of this earth, We shall come into your temples And your marble halls of mirth." "We shall come as you have made us, Ragged, lousy, pale and gaunt." The poor suffer, but the rich shall suffer in Hell
AUTHOR: unknown
EARLIEST DATE: 2009 (Garland-FacesInTheFirelight-NZ)
KEYWORDS: worker hardtimes unemployment
FOUND IN:
REFERENCES (1 citation):
Garland-FacesInTheFirelight-NZ, p. 163, "(We Shall Come the Unemployed") (1 text)
File: GarNZ163

We Shall Not Be Moved
DESCRIPTION: "The Union is behind us, We shall not be moved... Just like a tree That's standing by the water, We shall not be moved." Similarly "We're fighting for our freedom, We shall not be moved"; "We're fighting for our children"; "We'll build a mighty Union."
AUTHOR: unknown
EARLIEST DATE: 1955 (recording, Pete Seeger)
KEYWORDS: labor-movement nonballad
FOUND IN: US
REFERENCES (3 citations):
Scott-TheBalladOfAmerica, pp. 344-345, "We Shall Not Be Moved" (1 text, 1 tune)
Seeger-AmericanFavoriteBallads, p. 38, "We Shall Not Be Moved" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 135, "We Shall Not Be Moved" (1 text)
Roud #9134
RECORDINGS:
Pete Seeger, "We Shall Not Be Moved" (on PeteSeeger01) (on PeteSeeger47)
SNCC Freedom Singers, "We Shall Not Be Moved" (the civil rights version; on Voices Civ)
Union Boys, "We Shall Not Be Moved" (on "Songs for Victory", Asch 346, 1944)
CROSS-REFERENCES: cf. "I Shall Not Be Moved"
SAME TUNE:
We Shall Not Be Moved -- union parodies (Greenway-AmericanFolksongsOfProtest, p. 17)
NOTES [134 words]: [Although not printed at that time, the union version of this song goes back at least to] 1941, [since] Woody Guthrie, in Bound for Glory, refers to singing it with Cisco Houston on Dec. 7, 1941, to break up a possible lynching of Japanese-Americans after the attack that day on Pearl Harbor.
The song was adapted from a traditional hymn, "I Shall Not Be Moved," by labor organizers working with southern tenant farmers in the 1930s. It was also adapted into an anthem of the civil rights movement in the 1960s. - PJS
Given the extreme variations in traditional versions of the hymn (one of Brown's informants actually sang the chorus as "I Shall Not Be Blue!") we originally listed the source and its adaptations here. The civil rights version, in particular, is close to the hymn. Best to check both. - RBW
Last updated in version 5.1
We Shall Overcome

DESCRIPTION: "We shall overcome (x3), Some day, Oh deep in my heart, (I know that) I do believe, We shall overcome some day." Verses about the troubles of life, and how (with help from God/brothers/etc.) they can be overcome/survived. Many modern verses known

AUTHOR: unknown

EARLIEST DATE: 1908 (sung in miner's union meeting in Alabama, as reported in the United Mine Workers' journal)

KEYWORDS: religious discrimination nonballad

FOUND IN: US(So)

REFERENCES (7 citations):
Joyner-FolkSongInSouthCarolina, pp. 107-108, "We Will Overcome" (1 text, 1 tune)
Scott-TheBalladOfAmerica, pp. 352-353, "We Shall Overcome" (1 text, 1 tune)
Arnett-IHearAmericaSinging, p. 216, "We Shall Overcome" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 296, "We Shall Overcome" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 623-627+, "We Shall Overcome"

DT, OVERCOM*

Roud #21324

RECORDINGS:
Mississippi Bracy [pseud. for Ishmon Bracey?] "I'll Overcome Some Day" (Okeh 8904, 1931; rec. 1930)
Pete Seeger, "We Shall Overcome" (on PeteSeeger05) (on PeteSeeger38) (on PeteSeeger48)
SNCC Freedom Singers, Pete Seeger et al, "We Shall Overcome" (on SingFreeCD)
SNCC Freedom Singers, "We Shall Overcome" (on VoicesCiv)
Unnamed singers at mass rally, "We Shall Overcome" (on VoicesCiv)

CROSS-REFERENCES:
cf. "I'll Be All Right" (tune, structure, lyrics)

NOTES [378 words]: The "common version" of this song was created by Zilphia Horton, Frank Hamilton, Guy Carawan, and Pete Seeger. In this form it became an anthem of the civil rights movement. Traces of the old spiritual survive, however, and it is of course very easy to make up new verses to fit a particular situation.

Fuld gives a detailed analysis of the musical and textual sources of the piece. Reading them, though, one cannot help but think that he has completely missed the actual sources of the black spiritual. - RBW

Isn't one of the sources "I'll Be All Right," a traditional spiritual? - PJS

It at least has associated texts, but is not mentioned as a source by Fuld, and is mentioned only tangentially in a footnote. Hence my comment. - RBW

The recent discovery that "We Will Overcome," the earlier form of the song (Pete Seeger changed "will" to "shall" because it was better for singing) was being sung as early as 1908, and in the context of a labor struggle no less, casts some ambiguity on the question of which song was the ancestor and which the descendant. See the entry for "I'll Be All Right." - PJS

Pete Seeger, in the text of Where Have All the Flowers Gone, pp. 32-35, discusses the history of the song, printing two source songs "I'll Overcome Some Day" (by Charles Tindley, 1903) and "I'll Be All Right"; the form is closer to the latter, but the common version of "We Shall Overcome" clearly owes lyrics to the former. I think Seeger's summary of the situation is pretty reasonable.

In 2017, the whole issue of authorship came up in court, because the copyright holders were demanding high royalties for the use of the song. It came out that Zilphia Horton had taken the song down from some unknown person. She died before copyright (in the name of Horton, Frank Hamilton, and Guy Carawan) was applied for. Pete Seeger's name was later added -- not by Seeger -- probably to give the version more clout. Seeger said he accepted it at the time to prevent Hollywood from messing with the song, but he asked in 1994 that his name be taken off the copyright. In September 2017, the court ruled that the first verse, at least, was public domain; the copyrighted version did not differ sufficiently from traditional versions. Which is pretty clearly true. - RBW

Last updated in version 5.0
We Shall Rise, Hallelujah

DESCRIPTION: "We shall sing until we die! We will preach and testify! In that Holy Ghost religion we shall rise, Oh hallelujah! Oh we'll sing until we die, We will preach... Till my Savior's precious face again I see... On the resurrection morning we shall meet him"

AUTHOR: unknown
EARLIEST DATE: 1940 (Randolph)
KEYWORDS: religious nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 634, "We Shall Rise, Hallelujah" (1 text, 1 tune)
Roud #4309
RECORDINGS:
Byron Parker & his Mountaineers, "We Shall Rise" (Bluebird B-8551, 1940)

File: R634

We Shall Walk Through the Valley

DESCRIPTION: "We shall walk through the valley of the shadow of death, We shall walk though the valley in peace, And if Jesus himself shall be our leader, We shall walk through the valley in peace." "We will meet our Father over there...."

AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (4 citations):
Barton-OldPlantationHymns, p. 7, "Walk Through the Valley in Peace" (1 text, 1 tune)
Work-FolkSongOfTheAmericanNegro, pp. 55-56, "Walk Through the Valley" (1 text)
Silber/Silber-FolksingersWordbook, p. 359, "We Shall Walk Through The Valley" (1 text)
ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 59, "We Shall Walk Through the Valley" (1 text, 1 tune)
Roud #11691
File: FSWB359A

We Shepherds Are the Best of Men

DESCRIPTION: "We shepherds are the best of men that e'er trod English ground." We spend freely at the ale-house. We pen our sheep safely in spite of hale, rain and snow; then "unto a jovial company good liquor for to taste"

AUTHOR: unknown
EARLIEST DATE: 1793 (according to Broadwood)
KEYWORDS: drink storm England nonballad sheep shepherd
FOUND IN: Britain(England(South,West))
REFERENCES (3 citations):
Broadwood/Maitland-EnglishCountySongs, pp. 82-83, "The Shepherd's Song" (1 text, 1 tune)
Williams-FolkSongsOfTheUpperThames, pp. 241-242, "Shepherds Are the Best of Men" (1 text) (also Williams-Wiltshire-WSRO Gl 116)
Browne-FolkSongsOfOldHampshire, pp. 90-91, "The Shepherd's Song" (1 text, 1 tune)
Roud #284
RECORDINGS:
Fred Jordan, "We Shepherds Are the Best of Men" (on Voice20)
CROSS-REFERENCES:
cf. "The Lonely Life a Shepherd Leads" (contrary viewpoint)
NOTES [56 words]: Yates, Musical Traditions site Voice of the People suite "Notes - Volume 20" - 15.1.04: "Fred learnt this from the song-collector Fred Hamer, who had it from Lucy Broadwood's
English County Songs [1893]." Broadwood said it was taken in 1793 in Gloucestershire (source: "The Shepherds' Song" in Song Database at the Folkinfo site).

Last updated in version 5.0
File: RcWSATBM

We Three Kings (Kings of Orient)

DESCRIPTION: "We three kings of orient are, Bearing gifts we travel afar." The three "kings" come from different lands to visit the Christ Child; they offer their gifts and explain that they have been guided by a star

AUTHOR: John Henry Hopkins, Jr. (1820-1891)
EARLIEST DATE: 1865 (sheet music); probably composed 1857, and there is a published edition with a dedication claiming a date of 1863
KEYWORDS: Jesus Bible Christmas carol religious

REFERENCES (5 citations):
Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 195, "Kings of Orient" (1 text, 1 tune)
Fuld-BookOfWorldFamousMusic, pp. 627-628, "We Three Kings"
DT, WE3KING*
ADDITIONAL: Ian Bradley, _The Penguin Book of Carols_ (1999), #94, "We Three Kings of Orient Are" (1 text)
Roud #24751

CROSS-REFERENCES:
cf. "The Golden Carol (The Three Kings)" (subject)

SAME TUNE:
We Three Kings (The Rubber Cigar) (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 115; DT, WE3KING2)
We Three Kings of Orient Are (New Zealand parody from Fred Dagg/John Clarke) (Garland-FacesInTheFirelight-NZ, p. 297)

NOTES [222 words]: The basis for this song is Matthew 2:1-12. The story has been expanded and modified heavily, however. We note the following:
1. There is no reason to believe that there were three visitors. All we know is that they gave three gifts. Their names are completely unknown. They may not even have been from the east (the orient); it was the *star* which was in the east (though their title hints that they came from the east).
2. The visitors were not kings and were not wise men. They were "magi" -- Babylonian mystics and perhaps astrologers. Jews would generally consider magi to be evil sorcerers. For more on the common misconceptions about the visitors, see the notes to "The Golden Carol (The Three Kings)."

LindaJo H. McKim, _Presbyterian Hymnal Companion_, Westminster/John Knox Press, 1993, p. 64, says that Hopkins published this song in his _Carols, Hymns, and Songs_ in 1857, but I have been unable to verify a date before 1865. McKim, pp. 64-65, says that Hopkins was born in Pittsburg in 1820 and went to the University of Vermont and General Theological Seminary. He worked as a pastor and then became professor of church music at General Theological Seminary. He also edited a religious magazine and designed stained glass windows. He died in Hudson, New York in 1891. I know of nothing else memorable from his pen. - RBW

Last updated in version 5.2
File: OBC195

We Want None of Thee

DESCRIPTION: "Old Johnny Bull's over the ocean, Old Johnny Bull's over the sea; He wants to dictate to our people, But Johnny we want none of the. Ah, there! Stay there!...." Millionaires are "loading Mark Hanna with boodle" to elect William McKinley and support gold

AUTHOR: Words: Nellie Saunders
EARLIEST DATE: 1939 (Nevada Folklore pamphlet; probably written in 1896)
KEYWORDS: political nonballad derivative gold

HISTORICAL REFERENCES:
1896 - William McKinley first elected President, over William Jennings Bryan, the supporter of "free
silver." Mark Hanna was largely responsible for McKinley's election.

FOUND IN:
REFERENCES (2 citations):
Welsch-NebraskaPioneerLore, pp. 74-76, "We Want None of Thee" (1 text, tune referenced)
ADDITIONAL: Nebraska Folklore, Pamphlet Twenty, "More Farmers’ Alliance Songs of the 1890’s," Federal Writers' Project, 1939, p. 12, "We Want None of Thee" (1 text)
CROSS-REFERENCES:
cf. "My Bonnie Lies over the Ocean" (tune)
cf. "Free Silver" (subject of William Jennings Bryan and the 1896 election) and references there
NOTES [13 words]: For more on the issues of the 1896 presidential election, see "Free Silver." - RBW
Last updated in version 4.3
File: Wels074

We Was Logging in Kentucky

DESCRIPTION: "We was loggin' in Kentucky With Jerry and Joe, Draggin' up the timber.... Jerry and Joe was oxen white." "Bob" goes out to find the missing oxen. They eventually find a "skeeter," which had eaten Jerry and was ringing his bell to get more food
AUTHOR: unknown
EARLIEST DATE: 1928 (Smith-SouthCarolinaBallads)
KEYWORDS: humorous talltale animal cattle work lumbering bug death
FOUND IN: US(So)
REFERENCES (1 citation):
Smith-SouthCarolinaBallads, pp. 30-31, "(no title)" (1 text)
File: ReSm030

We Will Always Have Our Sealers

DESCRIPTION: "We will always have our sealers While there's a ship to sail, While sturdy crews have fish and brewis, While there is rain and hail." The poet admits that there are many changes, but affirms that there will always be a need for the seal hunt
AUTHOR: Otto P. Kelland (1904-2004)
EARLIEST DATE: 1960 (Kelland); reportedly written 1945
KEYWORDS: hunting technology
FOUND IN:
REFERENCES (2 citations):
Ryan/Small-HaulinRopeAndGaff, p. 155, "We Will Always Have Our Sealers" (1 text)
ADDITIONAL: Otto P. Kelland, _Anchor Watch: Newfoundland Stories in Verse_ (privately printed, 1960), pp. 89-90, "We Will Always Have Our Sealers" (1 text)
Roud #V44718
NOTES [227 words]: For information about Otto Kelland, the author of this piece, see the notes to "Western Boat (Let Me Fish Off Cape St Mary's)."
This reportedly was written as Kelland watched the sealing fleet set out in 1945 (although Kelland printed it in _Anchor Watch_ without any commentary or explanation). An old sealer commented that the few ships sailing would be the last (apparently meaning that they would not be replaced when they broke down). Kelland wrote this piece as a counter-argument.
Obviously the truth was somewhere in between. The steam sealers that had been the heart of the fleet since the 1860s were almost gone by 1945. The ships that had anchored the fleet for half a century, the _Neptune, Ranger_, and _Terra Nova_, had all been lost in the early 1940s, leaving just one of the old steamers. That very last steamer, the _Eagle_, was scuttled in 1950; see "The Ice-Floes." In that sense, Kelland was wrong; the sailing of the fleet would never again be as majestic as it was in, say, the 1910s and 1920s, when Kelland was first watching it.
Kelland was right in that seal-hunting continued, and still continues in a small way, but between the over-harvesting that has destroyed the herds, and the general changes in the economy, and environmental protests, it seems likely that the seals of Canada will soon be safe -- such of them as remain. - RBW
Last updated in version 5.0
File: RySm155
We Will March Through the Valley
DESCRIPTION: "We will march through the valley in peace (x2). If Jesus himself be our leader, We will march through the valley in peace." "We will march... Behold, I give myself away." "This track I'll see and I'll pursue." "When I'm dead and buried...."
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad death burial floatingverses
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 73, "We Will March Through the Valley" (1 text, 1 tune)
Roud #12033
File: AWG073B

We Will Not Go to White Bay with Casey Any More
DESCRIPTION: "Tom Casey being commander Of the Saint Patrick by name," 28 men sign up to go sealing. They quickly become "jammed in White Bay Until the last of May." After many hard times, the sealers manage to return home
AUTHOR: unknown
EARLIEST DATE: 1925 (Murphy, Songs Sung by Old Time Sealers of Many Years Ago)
KEYWORDS: hunting wreck disaster hardtimes ship
FOUND IN:
REFERENCES (3 citations):
Ryan/Small-HaulinRopeAndGaff, p. 16, "We Will Not Go To White Bay With Casey Any More" (1 text)
ADDITIONAL: James Murphy, editor, _Songs Sung by Old-Time Sealers of Many Years Ago_, James Murphy Publishing, 1925 (PDF available from Memorial University of Newfoundland website), p. 3, "We Will Not Go To White Bay With Casey Any More" (1 text)
Shannon Ryan, _The Ice Hunters: A History of Newfoundland Sealing to 1914_, Breakwater Books, 1994, p. 215, "(We will not go to White Bay with Casey anymore)" (1 text)
ST RySm016 (Partial)
Roud #27067
CROSS-REFERENCES:
cf. "Davy Lowston" (plot)
NOTES [335 words]: Although this sounds as if it should refer to an actual event, no one seems to know the time or date. It's not clear that it's traditional, either, though Ryan and Small don't list an author, and claim there is a different version known. According to Ryan, p. 272 n. 13, Tom Casey commanded the _St. Patrick_ in 1838, perhaps 1839, 1841, 1845-1848, and perhaps beyond. Murphy, who published the song, called it "very old." Even apart from the mention of Casey and the _St. Patrick_, the internal evidence supports this claim. Captain Casey never commanded a steamer, nor did a Captain Kelly, according to the lists in Chafe, strongly implying that they date from before the age of steamers (which began in 1863). Nor was there a seamer named _Kitty_, either, although there was a _Kite_, and there was a sailing sealer named the _Kitty Clyde_ in 1858 (Ryan, p. 220). The ship has only 28 sealers -- far too small for the steamers, or even for the brigs that immediately preceded them; this strongly argues for a date before 1850. The ship sailed on March 1; starting in 1869, ships were banned from sailing prior to March 10 (with some minor exceptions; cf. Chafe, p. 49; Candow, p. 57). The ship sails from Carbonear; by the steamer era, almost all ships sailed from St. John. (There were "land hunters" not based in St. John's, but such a ship would not have gone as far as White Bay.) Captain Casey tells the men they will take five thousand seals -- a pitiful total for a steamer (in which hauls of 20,000 or 30,000 or more were known), or even for the later brigs. None of this allows a precise date, but it was definitely early. The decision to sail into White Bay was a gamble; according to Ryan, p. 215, going there was "always a risky decision, given it long v-shape which could become packed solid with ice in a northeast wind."
Being stuck in the ice until May was indeed extreme; the last baby seals left the ice in April. Sealers could hunt old seals after that, but this rarely brought in much. - RBW
Bibliography
We Will Walk Through the Streets of the City
DESCRIPTION: A "Come Though Fount of Every Blessing" text, with distinctive chorus: "We will walk through the city, Where our friends have gone before, We will sit on the banks of the river Where we meet to part no more."
AUTHOR: unknown
EARLIEST DATE: 1924 (Brown)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 562, "Come Thou Fount of Every Blessing" (1 short text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 562, "Come, Thou Fount of Every Blessing" (1 tune plus a text excerpt)
Roud #11885
RECORDINGS:
Blind Gary Davis, "Goin' To Sit Down on the Banks of the River" (1992, on "Harlem Street Singer," Prestige Bluesville CD OBCCD-547-2(BV-1015); recorded 1960)
CROSS-REFERENCES:
cf. "Come Thou Fount of Every Blessing" (text)
File: Br3562

We Wish You a Merry Christmas
DESCRIPTION: "We wish you a merry Christmas (x3) And a happy New Year." "We want some figgy pudding (x3) And a cup of good cheer." "We won't go until we get some (x3), So bring it out here!"
AUTHOR: unknown
EARLIEST DATE: 
KEYWORDS: Christmas food nonballad
FOUND IN:
REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 376, "We Wish You A Merry Christmas" (1 text)
DT, MERYXMAS
Roud #230
File: FSWB376C

We Won't Go Home Until Morning
DESCRIPTION: "We're all met here together (x3) To eat and drink good cheer." "(For) we won't go home until morning (x3) Till daylight does appear." "We'll sing, we'll dance and be merry (x3) And kiss the lasses dear." "The girls they love us dearly (x3)..."
AUTHOR: unknown
EARLIEST DATE: 1842 (arrangement by William Clifton published by Thomas Birch) (tune dates to 1783 or earlier)
KEYWORDS: drink friend nonballad
FOUND IN: US(Ap,MW,So)
REFERENCES (11 citations):
Wolford-ThePlayPartyInIndiana, pp. 22-23=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 139-140, "All Go Down to Rowser's" (1 text, 1 tune)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 146-151, "We'll All Go Down to Rowser's" (1 text, 1 tune, plus sheet music reprints of "Malbrouck" and "For He's a Jolly Good Fellow")
Randolph 528, "We'll All Go Down to Rowser's" (3 texts plus an excerpt, 1 tune)
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 168-169, "Rowser's" (1 text, 1 tune)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 141-143, "The Game of 'Howsers'" (1 text with game instructions, seemingly most closely related to Randolph's version but probably a combination of several game songs)
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 226-228, "We Won't Go Home Until Morning" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 119, pp. 237-238, "We'll All Go Down to Rowser's" (1 text, with "Rowser's" and "Pig in the Parlor" verses)
Messerli-ListenToTheMockingbird, pp. 64-64, "We Won't Go Home Till Morning" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 231-233, "For He's a Jolly Good Fellow -- (Malbrouk -- We Won't Go Home till Morning! -- The Bear Went over the Mountain)"
ADDITIONAL: Richard M. Dorson, _Buying the Wind: Regional Folklore in the United States_, University of Chicago Press, 1964, pp. 378-379, "Let's Go Down to Rowsha's" (1 text, 1 tune)
Harry Dichter and Elliott Shapiro, _Early American Sheet Music: Its Lure and Its Lore, 1768-1889_, R. R. Bowker, 1941, plate 20, shows an early sheet music cover
ST RJ19226 (Full)
Roud #4251
CROSS-REFERENCES:
  cf. "Malbrouck" (tune)
  cf. "The Bear Went over the Mountain" (tune)
  cf. "For He's a Jolly Good Fellow" (tune)
  cf. "Christ Was Born in Bethlehem" (tune)"
  cf. "Old Tippecanoe (I)" (tune)
  cf. "Pig in the Parlor" (floating lyrics, form)
  cf. "Chickens They Are Crowing" (floating lyrics in a few texts)
  cf. "I'll Never Get Drunk Any More (III)" (tune)
  cf. "I'm Glad I Live In Wyoming" (tune)
SAME TUNE:
The Bear Went Over the Mountain (File: DTbearmt)
Malbrouck (File: K108)
For He's a Jolly Good Fellow (File: FSWB250)
Christ Was Born in Bethlehem (File: MA189)
Old Tippecanoe (File: Wa073)
The Reformed Drinker (Logan, pp. 231-232)
I'll Never Get Drunk Any More (III) (File: CrPS096)
I'm Glad I Live In Wyoming (File: CAFS2577)
NOTES [301 words]: The earliest dated example of this tune ("Malbrouk") comes from 1783, though there are hints that it was in circulation in France for some decades before this (it is reliably reported to have been sung to one of Marie Antoinette's children in 1781, and see the tune cited for Olson-BroadsideBalladIndex, ZN1337, "I sing not the battle (so famed) of Lepanto"). Its origin is unknown, though fanciful stories (e.g. of Spanish or even Arabic origin) are common. (Spaeth compares it with a Chanson of 1563, "Le Convoi de Duc de Guise.")
After 1783 the tune became popular in France, and was used by Beethoven in 1813, but no evidence of English versions is found until the 1840s. The American sheet music of "We Won't Go Home..." dates to 1842; the English is undated but probably dates between 1841 and 1846. By 1854, the song was popular enough that crowds were using it to heckle Senator Douglas when he spoke in favor of the Kansas/Nebraska Act in Chicago. (Douglas said he would silence the mob if it took all night, and the crowd answered with this song.) "For He's a Jolly Good Fellow" appears to have been first printed in 1870; "The Bear Went over the Mountain" is not attested until 1920, but is probably older. All four of Randolph's versions mention "Rowser" or "Rowser's" in the first verse, but the only tune given is this one, three of the four are about drink (the fourth, Randolph's "D" text, could possibly be a separate piece), and the "A" text has the "We won't go home until morning" stanza. Pound describes her text (also a "Rowser's" version) as a "game song," but offers no further details.
Linscott, in her notes to "A Bear Went Over the Mountain," claims the tune "is said to have been sung by Crusaders under Godefrey de Bouillon in the latter part of the eleventh century." Uh-huh. -RBW

Last updated in version 5.3
File: RJ19226

We Won't Let Our Leader Run Down

DESCRIPTION: The Irish Parliamentary Party and Gladstone want to condemn Parnell. "Give Parnell the thing he requires, Home Rule and Prosperity ... then he will retire." "He has fought for prosperity unto the last, That is what the people say in Ireland"
AUTHOR: unknown
EARLIEST DATE: 1891 (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: Ireland nonballad political
FOUND IN:
REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 89, "We Won't Let Our Leader Run Down" (1 text)
Roud #V37150
BROADSIDES:
Bodleian, Harding B 26(671), "We Won't Hear our Leader Run Down," unknown, n.d.
CROSS-REFERENCES:
cf. "The Bold Tenant Farmer" (subject of Charles Stewart Parnell) and references there
NOTES [649 words]: "In December 1889, Parnell became involved in a divorce that was to end his political influence and the trauma of this divorce probably hastened his early death.... Parnell managed to split the party that represented many of the people of Ireland at Westminster - the Irish Parliamentary Party. Some sided with Parnell while others did not." He married the divorced woman in June 1891 and died in October. (source: "Charles Stuart Parnell" at History Learning Site) - BS

We should note that almost all sources spell Parnell's name "Charles Stewart Parnell."
In fact the situation was even more complicated than the above can describe. Parnell (1845-1891), who had helped found the Land League and won major rights for Irish tenants (see "The Bold Tenant Farmer"), had for long led the Irish parliamentary faction -- which he had finally welded into a cohesive enough block that it generally held the controlling hand in the British House of Commons.
Since he was in alliance with Prime Minister Gladstone, who wanted Home Rule for Ireland, a Home Rule bill were introduced in 1886. But the political opposition in the Lords, and the overwhelming revulsion caused by the Phoenix Park murders (for which see, e.g., "The Phoenix Park Tragedy"), caused it to go down.
And then there was Parnell's Great Indiscretion. In 1880, before his power had even reached its peak, he had begun an affair with Katherine O'Shea, the wife of Captain William O'Shea, a Home Rule M.P. (Fry/Fry, p. 259). Their first child was born in 1882; although she died, they had two more children in 1883 and 1884.
Some men might have gotten away with this (Bill Clinton, anyone?). It was harder for Parnell. According to O'Connor, p.16, Parnell "was a landlord and an aristocrat who challenged the aristocracy and defied the landowners. He was not witty or eloquent as traditional Irish leaders had been. He was cold and often disdainful." In other words, his power was based on his opinions, not his personality. He didn't charm anyone -- except "Kitty" O'Shea.
Exactly how Parnell and Captain O'Shea felt about each other is not entirely clear (Kee, pp. 85-86, 112-113; also Fry/Fry, p. 259). But by 1886 O'Shea resigned from Parliament, and in 1889, he divorced his wife. Parnell married her in 1891 (Fry/Fry, p. 260). If Parnell had resigned, his platform might have survived. But he didn't, and it didn't; he was voted out of office in 1890 (Wallace, p. 140).
It will tell you what the politics of the time were like that a preacher in the run-up to the election of 1892 said, "Parnellism is simply love of adultery and all those who profess Parnellism profess to love and admire adultery" (Kee, p. 117).
Moody/Martin/Keogh/Kiely, p. 256, write that "Parnell's fall deprived the Irish Party of a leader whose genius was irreplaceable, and seriously injured the home rule cause among the British public. It was all the more tragic because, in the supreme crisis of his life, Parnell abandoned the stern realism that had hitherto governed all his political conduct and allowed his passion and pride to overcome him. His refusal to accept even a temporary retirement forced an excruciating
decision on a majority of his party."

Parnell tried to rebuild his support by a series of lectures and speeches, but collapsed and died not long after (Kee, p. 115, who writes, "He died at Brighton with his wife by his side on 10 October, and his body was brought into Kingston harbour on... 11 October, and buried in Glasnevin cemetery. The chances of Home Rule for the next twenty years were buried with him."

Despite his final failure, Parnell became part of Ireland's folklore. O'Connor, p. 18, writes, "[His] coffin was drawn in silence through Dublin past stricken crowds who stood in the streets in numbers that have never been equalled since.... To an extent it is true that the Irish never got over Parnell's death...." - RBW

Bibliography

- Fry/Fry: Peter and Fiona Somerset Fry, A History of Ireland, 1988 (I use the 1993 Barnes & Noble edition)
- Kee: Robert Kee, The Bold Fenian Men, being volume II of The Green Flag (covering the period from around 1848 to the Easter Rising), Penguin, 1972

Last updated in version 5.0
File: Zimm089

We Work for Hay and Company

DESCRIPTION: "We work for Hay and Company, we do the best we can, I'll tell you what our jobs are, each and every man." The singer proceeds to do so, ending with himself: "I start at five in the morning, and it's six before I'm through...."

AUTHOR: Ron Sisson?
EARLIEST DATE: 1964 (Fowke)
KEYWORDS: logger work lumbering
FOUND IN: Canada(Ont)
REFERENCES (1 citation):
Fowke-LumberingSongsFromTheNorthernWoods #26, "We Work for Hay and Company" (1 text, tune referenced)
Roud #4466
CROSS-REFERENCES:
cf. "Old Holly, Crab, and I" (subject)
cf. "The Wabash Cannonball" (tune) and references there
File: FowL26

We'll Sell the Pig and We'll Sell the Cow

DESCRIPTION: "The horn do blow, the cotton do grow, Driver blow this horn... We'll sell the pig and we'll sell the cow, O never let the child be sold." "When you hear the church bells ring, Dream sinners, dream"

AUTHOR: unknown
EARLIEST DATE: 1943 (Creighton collection)
KEYWORDS: animal commerce farming
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 84-85, "We'll Sell the Pig and We'll Sell the Cow" (1 text, 1 tune)
Roud #31158
File: PoEll084
**We'd Better Bide a Wee**

DESCRIPTION: "The poor aul' folks at hame, ye min', are frail an' aillin' sair, An weel I ken they'd miss me, lad, if I came hame nae mair... I canna lea' the aul' folk, lad, we'd better bide a wee." The girl gives reasons why she must stay with her parents for now

AUTHOR: Credited to Claribel (Charlotte Alington Barnard, 1830-1869) in Heart Songs and in Songs That Never Grow Old (1913)

EARLIEST DATE: 1909 (Heart Songs)

KEYWORDS: family mother father loneliness age

FOUND IN: Ireland

REFERENCES (2 citations):
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H598, pp. 61-62, "Better Bide a Wee" (1 text, 1 tune)
- Heart-Songs, pp. 388-389, "We'd Better Bide a Wee" (1 text, 1 tune)

BROADSIDES:
- NLScotland, L.C.Fol.70(26b), "I Canna Leave the Auld Folk," Poet's Box (Dundee), c. 1890

CROSS-REFERENCES:
- cf. "Castleroe Mill" (theme)
- cf. "Betsy of Dramoor" (theme)

NOTES [62 words]: According to the notes at the NLScotland site, this was quoted by Louisa May Alcott's 1886 novel *Jo's Boys*. For brief background on Claribel, see the notes to "Come Back to Erin." William H. A. Williams, *'Twas Only an Irishman's Dream*, University of Illinois Press, 1996, p. 41, seems to consider that her biggest hit, followed by "I Cannot Sing the Old Songs." - RBW

Last updated in version 6.0

File: HHH598

**We'll All Go A-Hunting Today**

DESCRIPTION: "What a fine hunting day and as balmy as may And the hounds of the village will come... We'll all go a-hunting today." A lame farmer, a judge, a doctor, a parson conducting a marriage -- all leave their work to go hunting

AUTHOR: unknown

EARLIEST DATE: 1959 (Kennedy-FolksongsOfBritainAndIreland)

KEYWORDS: hunting work clergy marriage

FOUND IN: Britain(England(North))

REFERENCES (2 citations):
- Kennedy-FolksongsOfBritainAndIreland 263, "We'll All Go A-Hunting Today" (1 text, 1 tune)
- Palmer-EnglishCountrySongbook, #127, "We'll All Go A-Hunting Today" (1 text, 1 tune)

Roud #1172

CROSS-REFERENCES:
- cf. "The Hunting Priest (Parson Hogg; Sing Tally Ho!)" (theme)

NOTES [41 words]: The thene of gentlemen who prefer hunting to church is an ancient complaint in Britain; "The Mourning of the Hare" is the tale of a creature which is pursued by huntsmen who do not wait for mass; it is thought to date to the fifteenth century. - RBW

Last updated in version 3.7

File: K263

**We'll Crown Them with Roses**

DESCRIPTION: "We'll take up our stand for the youth of our land And weave them a garland to wear, Though no leaves of the vine in our wreath we'll entwine For we'll crown them with roses so fair." The singers will bring up their children to stay away from alcohol

AUTHOR: unknown

EARLIEST DATE: 1927 (Randolph)

KEYWORDS: drink flowers children

FOUND IN: US(So)

REFERENCES (1 citation):
- Randolph 334, "We'll Crown Them with Roses" (1 text)

Roud #7806
We'll Fight for Uncle Abe
DESCRIPTION: "Way down in old Virginy, I suppose you all do know, They have tried to bust the Union, But they find it is no go... We're going down to Washington To fight for Uncle Abe." The song describes the various attacks being made on the rebel cause
AUTHOR: Words: C.E. Pratt / Music: Frederick Buckley
EARLIEST DATE: 1863 (sheet music published by Oliver Ditson & Co., according to Silber-SongsOfTheCivilWar)
KEYWORDS: Civilwar battle patriotic
FOUND IN:
REFERENCES (2 citations):
  Silber-SongsOfTheCivilWar, pp. 108-110, "We'll Fight for Uncle Abe" (1 text, 1 tune)
  Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 34-35, "We'll Fight for Uncle Abe" (1 text, 1 tune)
NOTES [229 words]: The historical references in this song are rather confused. The second stanza refers to Grant and his Vicksburg campaign, which was in full swing in 1863. It also refers to his move to the East to command the armies against Richmond; this took place in 1864.
Finally, it mentions Grant being opposed by "General Johnson." There was no important Confederate general named Johnson. The commander at Vicksburg was Pemberton. General J. E. Johnston (with a t) did command a force in central Mississippi, and Grant had fought general A. S. Johnston at Shiloh.
The third verse refers to events BEFORE Grant made a name for himself, when George McClellan commanded the Army of the Potomac in the Peninsular Campaign. As it happened, McClellan was beaten back in the Peninsula. He fought the Confederates to a bruising draw at Antietam, but hardly "ma[de] the Rebels fly."
The third verse refers to the possibility of England and France recognizing the Confederacy. This might have happened in early 1862; both had use for southern cotton. But Antietam allowed Lincoln to issue the Emancipation Proclamation, which made the war into a crusade against slavery (to a limited extent). England could not recognize a country devoted to the preservation of slavery, and France could not go it alone.
In summary, there is no time of the war which fits all the references in the song. - RBW
Last updated in version 3.2
File: SCw34

We'll Get There All the Same
DESCRIPTION: The singer promises that the temperance crusaders will "get there [to Prohibition] just the same." As examples of those who overcame equal adversity, the singer cites the oppressed Hebrews, Noah, and the American revolutionaries
AUTHOR: H. S. Taylor and J. B. Hebert?
EARLIEST DATE: 1942 (Randolph); reportedly composed 1887
KEYWORDS: drink political
FOUND IN: US(So)
REFERENCES (2 citations):
  Randolph 321, "We'll Get There All the Same" (1 text, 1 tune)
  Randolph/Cohen-OzarkFolksongs-Abridged, pp. 271-273, "We'll Get There All the Same" (1 text, 1 tune -- Randolph's 321)
Roud #7795
File: R321

We'll Go to Our Bed, Said Sleepyhead
DESCRIPTION: Sleepy head says let's go to bed. Slow would sit a while instead. Greedy gut wants the pot put on: "let's sup before we go"
AUTHOR: unknown
We'll Have Another Drink before the Boat Shoves Off

DESCRIPTION: "We'll have another drink before the boat shoves off (2x), And we'll go to Mother Rackett's and we'll pawn our monkey jackets, And we'll have another...."

AUTHOR: unknown
EARLIEST DATE: 1951
KEYWORDS: sailor drink parting
FOUND IN: US(MA)
REFERENCES (1 citation):
Doerflinger-SongsOfTheSailorAndLumberman, p. 167, "We'll Have Another Drink before the Boat Shoves Off" (1 text, 1 tune)
Roud #9443
NOTES [23 words]: According to Doerflinger-SongsOfTheSailorAndLumberman's informant, Mother Rackett kept a waterfront saloon in Hong Kong around 1875. - RBW

File: Doe167

We'll Meet You By and By

DESCRIPTION: "I have heard W. V. Allen preach And I've heard O. M. Kem tell, There ay be a plaxe like Paradise, but there's no such place as... Hallelujah; and we'll meet you by and by." Republicans, Democrats, English capitalists, Bryan are warned of coming elections

AUTHOR: unknown
EARLIEST DATE: 1966 (Welsch-NebraskaPioneerLore)
KEYWORDS: political nonballad
FOUND IN:
REFERENCES (1 citation):
Welsch-NebraskaPioneerLore, pp. 68-70, "We'll Meet You By and By" (1 text)
NOTES [100 words]: W. V. Allen is William Vincent Allen (1847-1924). The Dictionary of American Biography calls him a Populist, from an Abolitionist family, who joined the Union army at the age of fifteen. He became a lawyer, married in 1870, and moved from Iowa to Madison, Nebrasks in 1884. He became a Populist in 1890, and was chosen a judge in the next year. He became a Senator in 1893, and was noteworthy for filibustering an attempt to repeal the Sherman Silver Purchase Act. He failed of re-election in 1899, but was appointed by the governor to serve until 1901. He had little role in politics thereafter. - RBW

Last updated in version 3.6
File: Wels068

We'll Rant and We'll Roar

DESCRIPTION: Sailor Bob Pittman describes his skills as a sailor, then settles down to describing his wedding plans. Having settled on a suitable wife (after much soul-searching), he makes arrangements for wedded life and bids farewell to all the other girls

AUTHOR: Henry W. Le Messurier (1843-1931)
EARLIEST DATE: c. 1880
KEYWORDS: courting marriage sea
REFERENCES (10 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 132, "The Ryans and the Pittmans" (1 text, 1 tune)
Fowke/Johnston-FolkSongsOfCanada, pp. 42-43, "We'll Rant and We'll Roar (The Ryans and the Pittmans)" (1 text, 1 tune)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 12, "The Ryans and the Pittmans" (1 text, 1 tune)
Blondahl-NewfoundlandersSing, p. 10, "We'll Rant and We'll Roar" (1 text, 1 tune)
Doyle-OldTimeSongsAndPoetryOfNewfoundland, "The Ryans and the Pittmans" (1 text, 1 tune): p. 53 in the 2nd edition; p. 51 in the 3rd; p. 39 in the 4th; p. 37 in the 5th
Mills-FavoriteSongsOfNewfoundland, pp. 16-17, "The Ryans and the Pittmans (We'll Rant and We'll Roar)" (1 text, 1 tune)
England-HistoricNewfoundlandAndLabrador, p. 62, "Ryans and the Pittmans" (1 text, 1 tune)

ADDITIONAL: James Murphy, editor, _Old Songs of Newfoundland_, James Murphy Publishing, 1912 (PDF available on the Memorial University of Newfoundland web site), p. 6, "The Ryans and the Pittmans" (1 text)
James Murphy, _Songs Their Fathers Sung: For Fishermen: Old Time Ditties_, James Murphy Publishing, 1923 (PDF available from the Memorial University of Newfoundland web site), p. 15, "The Ryans and the Pittmans" (1 text)

Roud #687

RECORDINGS:
Omar Blondahl, "We'll Rant and We'll Roar" (on NFOBlondahl05)
Clare O'Driscoll, "We'll Rant and We'll Roar (The Ryans and the Pittmans)" (on MUNFLA/Leach)

CROSS-REFERENCES:
cf. "Spanish Ladies" (plot, tune, lyrics) and references there

SAME TUNE:
The Saguenay Song (File: Hopk038)

NOTES [317 words]: A Canadian rewrite of "Farewell and Adieu to you Spanish Ladies." The author's title is "The Ryans and the Pittmans," but tradition has paid little attention to that, though scholars often respect it. - RBW

Bruce Fisher's Songs of Newfoundland site points out that the song, in each version, tours a local circuit of ports and outports. - BS

It's interesting to observe that the outports involved -- Toslow, Bruley, Valen, St. Kyran's, Presque, etc. -- are in Placentia Bay. But the Pittman family is apparently most associated with New Perlican on Trinity Bay; Seary, p. 258, says that the Pittman Family "used to do logging" in the area of New Perlican, Heart's Content, Old Perlican, and Pitman's Pond, all on the east coast of Trinity Bay, and Evans, p. 87, says that Pittmans were shipbuilders in the New Perlican area. Furthermore, the name "Pittman" is obviously English (and the churches of east Trinity Bay are all Anglican or United Church, according to McManus/Wood, plate 8.4) while "Ryan" is Irish (and there were at least some Catholic churches in the Placentia Bay area). And Newfoundland politics was dominated by the conflict between English Protestants and Irish Catholics. This raises strange thoughts about Bob Pittman being kicked out of the family home -- although there is obviously no hint of it in the song.

According to DictNewLabrador, pp. 197-198, H. W. LeMessurier became a clerk while still a teenager, and went into business while in his early twenties. In 1885, while in his thirties, he was elected to the House of Assembly, but lost his bid for re-election in 1889. He spent a few years editing the Evening Herald, then joined the Customs Department, becoming Deputy Minister in 1898 and staying in the post for thirty years. This song is his most famous work, but he also wrote articles on history, and is said to have helped introduce curling to Newfoundland. - RBW

Bibliography

- Evans: Calvin D. Evans,Master Shipbuilders of Newfoundland and Labrador, Volume One: Cape Spear to Boyd's Cove, Breakwater Books, 2013
- Seary: E. A. Seary,Place Names of the Avalon Peninsula of the Island of Newfoundland, University of Toronto Press, 1971
We'll Roll the Old Chariot Along

DESCRIPTION: Chorus: "And we'll roll the (old/golden/omit) chariot along (x3), and we'll all hang on behind." Sometimes sung as a shanty, with the sailors describing what they would want on shore; alternately, "If the devil's in the way, we will roll it over him..."

AUTHOR: unknown

EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: shanty religious Devil

FOUND IN: US(Ap,MA,MW,SE)

REFERENCES (10 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 192-193, "Roll de Ole Chariot Along" (1 text, 1 tune; pp. 106-107 in the 1901 edition)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 650, "We'll Roll the Old Chariot Along" (1 text)
Lomax/Lomax-OurSingingCountry, pp. 48-49, "Holy Ghost" (1 short text, 1 tune)
Doerflinger-SongsOfTheSailorAndLumberman, pp. 49-50, "We'll Roll the Golden Chariot Along" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 117, "Roll the Old Chariot Along" (1 text)
Sandburg-TheAmericanSongbag, pp. 196-197, "Roll the Chariot" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, pp. 151, "Roll the Old Chariot" (1 text, 1 tune) [AbEd, pp. 122-123]
Kinsey-SongsOfTheSea, p. 99, "Roll the Old Chariot" (1 text, 1 tune)
Thomas-BalladMakingInMountainsOfKentucky, pp. 215-216, (no title) (1 text)

DT, ROLLCHAR*

RECORDINGS:
Paul Robeson, "Roll the Chariot Along" (HMV [UK] B-4421, 1933)

SAME TUNE:
Roll the Union On (various authors cited) (Greenway-AmericanFolksongsOfProtest, p. 223; DT, ROLLUN)

NOTES [236 words]: This song has seen very diverse use; sailors used it as a "stamp and go" shanty; Sandburg-TheAmericanSongbag had it from Salvation Army singers, and in another form it was quoted by Laura Ingalls Wilder in chapter 11 of The Long Winter. (Which, if her memory is right, gives us an EARLIEST DATE of c. 1880. But it must be remembered that the "Little House" books contain a great deal of historical fiction.) I wonder what she would have done if someone told her that sailors often sang, "Oh, a night with a woman wouldn't do me any harm....." - RBW
Not to mention the next verse, "Oh, a trip to the doctor wouldn't do me any harm...." - PJS

Some versions refer to "Nelson's Blood"; since Nelson's body was preserved in a vat of liquor after Trafalgar, alcoholic beverages came to be called "Nelson's Blood."
The Union adaption quoted by Greenway was a deliberate adaption (said to have been made up "in 1937 by a Negro woman in Little Rock"), but this song has so little plot that the versions cannot properly be separated. - RBW

Sorry, but this isn't the same tune as any version of , "Roll the Union On " I've ever heard, although they may be related. "Roll the Union On," is, I think, derived from another, separate hymn. - PJS
It doesn't fit the tune I know for "Roll the Old Chariot" either, but it's the tune cited by Greenway. - RBW

I think Greenway may be wrong; see the notes to "Roll the Union On". - PJS

Last updated in version 5.1

We'll Sail Away to Heaven (Like a Feather in the Wind)

DESCRIPTION: "We'll sail away to heaven Like a feather in de wind (x3), We'll sail away... We'll sail away to heaven by me by." "O, (sisters/brothers/fathers/mothers), don't be weary, weary, Lord, weary, Oh, (sisters), don't be waey, We'll sail away to heaven...."
We'll Set the Children Free

DESCRIPTION: "Joey Ward is Premier, but he hasn't long to live, He's sold our country's children, and a Dreadnought he did give." "Don't let a tyrant rule you while there's honest men and true." The demonstrators want peace, "And our children shall be free."

AUTHOR: unknown
EARLIEST DATE: 1912 (Christchurch demonstration against militarism, according to Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: political New Zealand
HISTORICAL REFERENCES:
1906-1912, 1928-1930 - Sir Joseph George Ward (1856-1930) Prime Minister of New Zealand
FOUND IN:
REFERENCES (2 citations):
Bailey/Roth-ShantiesByTheWay-NZ, p. 112, "We'll Set the Children Free" (1 text, tune referenced)
Cleveland-NZ-GreatNewZealandSongbook, pp. 110-111, "We'll Set the Children Free" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "John Brown's Body" (tune) and references there
NOTES [82 words]: A song from the election of 1912, which turned out Sir Joseph Ward's liberals, so the singers got what they wanted. It didn't keep ANZAC troops from serving at the Dardanelles, though....
The reference in the second line to "a Dreadnought he did give" I assume refers to the battle cruiser "New Zealand," laid down by the British Navy in 1910 and finished in 1912. It was paid for by New Zealand but served with the British Navy for its entire existence, including at the Battle of Jutland. - RBW
Last updated in version 4.3
File: BaRo112

We'll Sit Upon the Gate

DESCRIPTION: The singer complains, she makes tea for her old man, she gets grounds, and "water for the laddie with the trowsers on." Also, malt for her old man, hops for her, and "beer for the laddie ... we'll kiss the laddie with the trousers on"

AUTHOR: unknown
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)
KEYWORDS: courting drink food nonballad father
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, p. 202, "We'll Sit Upon the Gate" (1 text) (also Williams-Wiltshire-WSRO Wt 474)
Roud #1280
File: WT202

We'll Soon Be Free

DESCRIPTION: "We'll soon be free (x3), When de Lord will call us home." "My brudder, how long (x3), 'Fore we done suffering here." "It won't be long." "We'll walk de miry road Where pleasure
We'll Understand It Better By and By

DESCRIPTION: "We are tossed and driven on the restless sea of time.... In that land of perfect day, when the mists have rolled away, We will understand it better by and by." Even if lacking daily needs or faced with trials, hearers are promised eventual explanations

AUTHOR: Charles A. Tindley (d. 1933)
EARLIEST DATE: 1905 (source: Morgan, Warren-EveryTimeIFeelTheSpirit)
KEYWORDS: religious nonballad hardtimes
FOUND IN: US
REFERENCES (3 citations):
- Warren-EveryTimeIFeelTheSpirit, pp. 182-184, "We'll Understand It Better By and By" (1 text, 1 tune)
- ADDITIONAL: _Sing Out_ magazine, Volume 30, #3 (1984), pp. 8-9, "We'll Understand It Better By and By" (1 text, 1 tune, plus an article by Bernice Reagon about the author)
- Robert J. Morgan, _Then Sings My Soul, Book 2: 150 of the World's Greatest Hymn Stories_, Nelson, 2004, pp. 252-253, "We'll Understand It Better By and By" (1 text, 1 tune)
Roud #17224
RECORDINGS:
- Minnie Gracie Gadson, "We Will Understand it Better By and By" (on USSealsIsland03)
NOTES [35 words]: Charles A. Tindley, according to Morgan, was a Black minister, who suffered significantly from discrimination in his career but still managed to pen several well-known hymns including this and "Stand By Me." - RBW
Last updated in version 4.1
File: SOWUIBBB

We're A' John Tamson's Bairns

DESCRIPTION: "John Tamson was a merry auld carle, And reign'd proud king o' the Dee... We're all John Tamson's bairns... There ne'er will be peace till the world again Has learned to sing wi' micht and main." The singer describes how he and the company celebrate

AUTHOR: Joseph Roy ?
EARLIEST DATE: 1869 (broadside, Bodleian Firth b.27(54))
KEYWORDS: drink friend
FOUND IN: Britain(Scotland)
REFERENCES (2 citations):
- Ford-VagabondSongsAndBalladsOfScotland, pp. 199-200, "We're A' John Tamson's Bairns" (1 text)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #139, p. 1, "We're A' John Tamson's Bairns" (1 text)
Roud #6321
BROADSIDES:
- Bodleian, Firth b.27(54), "We're a' John Tamson's Bairns" ("John Tamson was a merry auld carle"), The Poet's box (Glasgow), 1869
NOTES [117 words]: Broadside Bodleian Firth b.27(54) claims the song to be "from the pen of an eminent M.D. author of many poems and ballads which are justly admired. The tune is composed by D. M'Millan, Esq., well known to the musical world." - BS
There is a broadside, NLScotland, L.C.Fol.70(11a), "John Tamson's Cart," Poet's Box (Dundee), c.
1890, in which John Tamson nods off as he rides home from the fair. Usually his horse finds its way home on its own, but this time it too drops off. John's wife finds the horse and takes it home, leaving John to desperately try to figure out what happened.
I don't know that it's intended to be the same John Tamson, but there is something of the same feeling about the two. - RBW

**We're All A-Singing**

DESCRIPTION: "O we're all a-singing, a-sing-sing-singing, Oh we're all singing so happy and gay. We open wide our lips with a soft fa-fa, And merrily we skip o'er the tra la la la." Other verses mention weaving, sewing, sawing, dodging....

AUTHOR: unknown
EARLIEST DATE: 1943 (Brown)
KEYWORDS: nonballad music playparty
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 95, "We're All A-Singing" (1 text)
Roud #7887
CROSS-REFERENCES:
cf. "The Dodger" (lyrics, form)

**We're All Cutting**

DESCRIPTION: "We're all cutting our passage through the world." "Nature cut out man to cut his way through life." When a boy falls out with one girl, "he cuts her for another." The beau tries "to cut a figure." Ladies try "to cut each other out."

AUTHOR: unknown
EARLIEST DATE: 1847 (Hutchinson)
KEYWORDS: vanity nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan3 664, "We're A’ Cuttin'" (1 fragment)
ADDITIONAL: A.B. Hutchinson, The Granite Songster Comprising the Songs of the Hutchinson Family (Boston, 1847 ("Digitized by Google")), pp. 35-36, "We're All Cutting"
Roud #6091
CROSS-REFERENCES:
cf. "We're A' Noddin'" (tune, per Greig/Duncan3)
cf. "The Dodger" (structure, chorus (some words and tune))
NOTES [31 words]: Hutchinson has more cutting remarks: the coquette cuts "hearts to the core," widows are "for cutting one husband more," some "Cut out pieces, for the sake of ready cash," and so on. - BS

**We're All Here (Do Thyself No Harm)**

DESCRIPTION: "When Paul and Silas were in jail, Do thyself no harm, When Paul and Silas were in jail, Do thyself.... We're all here, we're all here, Do thyself no harm...."

AUTHOR: unknown
EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Killion/Waller-ATreasuryOfGeorgiaFolklore, pp. 251-252, "We're All Here"
Roud #6703
CROSS-REFERENCES:
We're All Nodding

DESCRIPTION: "We all are nodding, nid-nid-nodding, And falling off to sleep." "Can't keep awake, we did our best, Heavy-like and weary, We have to get our rest." "It sure is late, we can't delay, We'll get our hats and bonnets and we'll all go away."

AUTHOR: Words: Jean Neal?

EARLIEST DATE: 1829 (Chambers)

KEYWORDS: nonballad

FOUND IN: Britain(Scotland(Aber)) US(Ap,So)

REFERENCES (6 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast "Folk-Song in Buchan," p. 15, ("We're a' noddin") (1 fragment)
- Greig/Duncan7 1464, "We're A' Noddin" (3 texts plus a single verse on p. 530, 1 tune)
- Randolph 883, "We're All Nodding" (1 text, 1 tune)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 392-393, "We're All Nodding" (1 text, 1 tune -- Randolph's 883)
- Richardson/Spaeth-AmericanMountainSongs, p. 60, "All Noddin" (1 text, 1 tune)

ADDITIONAL: Robert Chambers, The Scottish Songs (Edinburgh, 1829), Vol II, pp. 327-328, "We're A' Noddin"

Roud #3122

CROSS-REFERENCES:
- cf. "The Whigs Are A'Rinnin" (tune)
- cf. "Nid Noddin" (tune, per Chambers)

SAME TUNE:
- We're A' Cuttin' (File: GrD3664)

Gen. Scott A-Sleep ("O! they're all dreaming, dream, dream, dreaming") (Wolf-AmericanSongSheets, p. 189)

Quartz on the Brain ("We're all cranky, mad, mad, cranky, Most of us are suffering from quartz upon the brain") (by Charles R. Thatcher) (Hoskins-GoldfieldBalladeer-LifeAndTimes-Charles-R-Thatcher, pp. 182-184)

NOTES [33 words]: Cohen thinks this is the source for "The Dodger," and certainly the form is very similar; this song instantly reminded me of that. But that does not really mean that they are source and offspring. - RBW

Last updated in version 5.0

File: R883

We're All Surrounded

DESCRIPTION: "Martha wept and Mary cried. We're all surrounded. That good old man he up and died. We're all surrounded."

AUTHOR: unknown

EARLIEST DATE: 1945 (Harlow-ChantyingAboardAmericanShips)

KEYWORDS: shanty worksong

FOUND IN: US

REFERENCES (1 citation):
- Harlow-ChantyingAboardAmericanShips, p. 6, "We're All Surrounded" (1 text, 1 tune)

Roud #9164

CROSS-REFERENCES:
- cf. "Marthy Wept (Mary Wept and Marthy Moaned)" (lyrics)

NOTES [178 words]: Harlow-ChantyingAboardAmericanShips gives this as an example of a Negro cotton stowing song that was adapted as a shanty. - SL

The reference to "Martha wept and Mary cried" is presumably a reference to the sisters of Lazarus.
who mourned over their brother in John 11. I don't have a good explanation for the "We're all surrounded" chorus (unless it's a mistake); it occurs to me that it might, just possibly, be a reference to Hebrews 12:1, where we are told that we are surrounded by a great cloud of witnesses (who might well include Martha and Mary). The problem, is, the King James version uses the verb "compassed about" rather than "surrounded" (the Greek means something like "having an encirclement"). There is, in fact, no instance of the English verb "to surround," in any form, in the King James Bible.

The first line, "Oh! Martha wept and Mary cried," is found in a song, "Carry the News to Mary," with words by Charley Howard and music by Walter Bray; see Wolf-AmericanSongSheets, #275, p. 19. I do not know the relationship between the songs, if any. - RBW

File: Harl006

**We're Coming, Arkansas (We're Coming, Idaho)**

DESCRIPTION: The singer mentions reports of a fine fountain in Arkansas/Idaho. The family heads out toward this wonderful place of health and wealth: "We're coming, Arkansas/Idaho, We're coming, ---, Our four horse team will soon be seen, Way out in ---"

AUTHOR: unknown

EARLIEST DATE: 1864

KEYWORDS: emigration

FOUND IN: US(MW,Ro,So)

REFERENCES (10 citations):
- Randolph 343, "Eureka!" (3 texts, 1 tune)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 279-280, "Eureka!" (1 text, 1 tune -- Randolph's 343A)
- Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 362, "Eureka!" (1 text); Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 579-601, "We're Coming, Idaho" (1 text plus a sheet music cover)
- Owens-TexasFolkSongs-1ed, pp. 236-238, "Hurrah for Arkansas" (1 text, 1 tune)
- Owens-TexasFolkSongs-2ed, pp. 129-130, "Hurrah for Arkansas" (1 text, 1 tune)
- Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 195, "Away, Idaho (We're Coming, Idaho)" (1 text, 1 tune)
- Larkin-SingingCowboy, pp. 86-90, "Way Out in Idyho" (1 short text with some unusual lyrics, 1 tune)
- Fife/Fife-CowboyAndWesternSongs 113, "Way Out in Idaho" (1 text, 1 tune)
- Lomax-FolkSongsOfNorthAmerica 156, "We're Coming, Arkansas" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 47, "Way Out in Idaho" (1 text)
- ST R343 (Partial)
- Roud #4760

CROSS-REFERENCES:
- cf. "Wait For the Wagon" (tune)

NOTES [105 words]: The "Idaho" version was published in 1864 with Frank French listed as its author. Warner speculates that French rewrote an old Arkansas song to deal with the Idaho gold rush, though Cohen thinks French's version original.

The only useful thing I can add is that Arkansas versions seem to prevail in Texas and Arkansas and vicinity, while Idaho is mentioned in the versions collected elsewhere. and the latter versions seem to be at least as common, though they come from areas where collection efforts have been spotty. The implication is that the Idaho variant was probably more widely known. Though that doesn't prove much. - RBW

Last updated in version 3.5

File: R343

**We're Coming, Sister Mary**

DESCRIPTION: The singer recalls a cold night in winter when he was with (his young wife) Mary when a voice came through the window, "We are coming, sister Mary." (The performance is repeated for two nights), and the singer finds Mary dead

AUTHOR: original music: Henry Clay Work (Words by Work and/or Edwin Pearce Christy)

EARLIEST DATE: 1853 (sheet music published by Firth, Pond & Co. of New York)

KEYWORDS: death dream supernatural
We're Gonna Move When the Spirit Says Move

DESCRIPTION: "We're gonna move when the Spirit says move (x2), Cause when the Spirit says move, Then you move with the Spirit; We're gonna move." Similarly, "We're gonna singe when the Spirit says sing." "We're gonna talk" "We're gonna march"

AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: political religious nonballad
FOUND IN:
REFERENCES (1 citation):
Silber/Silber-FolksingersWordbook, p. 305, "We're Gonna Move When The Spirit Says Move" (1 text)
Roud #12302
NOTES [19 words]: Listed in the Folksinger's Wordbook as a Civil Rights song, though I've met it as a sort of religious playparty. - RBW
File: FSWB305

We're Here Because

DESCRIPTION: "We're here because We're here because We're here because we're here."

AUTHOR: unknown
EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: nonballad soldier
FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 37, "We're Here Because" (1 text)
Roud #10528
CROSS-REFERENCES:
cf. "Auld Lang Syne" (tune) and references there
File: BrPa037B

We're Looking for the Kaiser

DESCRIPTION: "We're looking for the Kaiser, He does not come our way. We've searched the mighty ocean Right down to Chesapeake Bay, And when we get to Berlin, The Kaiser he will say... What a bloody fine lot Is the navy of today"

AUTHOR: unknown
EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: navy royalty derivative
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 82, "We're Looking for the Kaiser" (1 text, tune referenced)
CROSS-REFERENCES:
cf. "The Church's One Foundation" (tune)
NOTES [50 words]: Although the references to the Kaiser in this song are probably to Wilhelm II, it
is conceivable that it instead refers to the German dreadnought battleship the Kaiser. Tawney-GreyFunnellLines-RoyalNavy does not mention this possibility, but the existence of the ship would have been well known. - RBW

Last updated in version 5.1
File: Tawn063

**We're Marching On to War**

DESCRIPTION: "We're marching on to war, we are, we are, we are, We do not care what people say, nor what they think we are, We're going to work for Jesus who did salvation bring, We're hallelujah children and we're going to see our king!"

AUTHOR: unknown
EARLIEST DATE: 1927 (Randolph)
KEYWORDS: religious
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 632, "We're Marching On to War" (1 text, 1 tune)
Roud #7560
File: R632

**We're No Awa Tae Bide Awa**

DESCRIPTION: "As I walked doon the Overgate, I met wi' Johnnie Scobie. I says, 'Man, wil ye hae a hauf?' "For we're no' awa tae bide awa (x3), We'll aye come back an' see ye." THey share a half, and another, and another, get drunk, and go home together

AUTHOR: unknown
EARLIEST DATE: 1986 (Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: home drink
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 80, "We're No Awa Tae Bide Awa" (1 text, 1 tune)
Roud #22217
File: Gath080

**We're Off to the Wars (Arkansas War Song)**

DESCRIPTION: "Come along, boys, we'll off to the wars... Yo ho, yo ho, in Dixie!" The singer promises to fight for "the 'Federate states," intends to talk about the girls, and lists his leaders who will "bring Montgomery and Lane to taw."

AUTHOR: unknown
EARLIEST DATE: 1931 (Allsopp)
KEYWORDS: soldier Civilwar
FOUND IN: US(So)
REFERENCES (1 citation):
ADDITIONAL: Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), pp. 224-225 ST FORA224 (Partial)
NOTES [312 words]: The references in this piece are, at best, confusing. The Confederate officers are clear: McCulloch is Ben McCulloch (1811-1862), who assembled the Arkansas troops which fought at the battle of Wilson's Creek (August 10, 1861); he would later be killed at Pea Ridge. One of the Confederate batteries at that battle was commanded by an officer named Woodruff. But who are "Montgomery and Lane"? There were two Union generals named Montgomery; neither could have fought McCulloch. Neither was there a suitable Union officer named Lane, though James Henry Lane (1814-1866) was a fiery Kansas politician.
My guess is that there are two errors here. One is an error of hearing: "Lane" is actually "Lyon," i.e. Nathaniel Lyon, the Union captain hastily promoted Brigadier General who ran the Union forces in Missouri. He cleared northern Missouri of Confederate forces, then turned south. Finding himself trapped by superior forces, he tried a spoiling attack at Wilson's Creek and was killed.
"Montgomery" is even trickier. My shot in the dark is that this is a confusion of the two Blair brothers. Montgomery Blair, the older brother, became Lincoln's Postmaster General. Francis P.
Blair, based in Missouri, was sort of Lyon's co-conspirator in saving Missouri for the Union: He raised the money and troops which Lyon used. Since Montgomery was the better-known Blair (among other things, he had argued Dred Scott's side in the famous slavery case), the southern poet might have thought it was Montgomery Blair, not Frank, who was operating in Missouri. In any case, this song sounds very much like something one of McCulloch's volunteers might have sung before Wilson's Creek. Were it of later date, we would presumably hear more of Earl Van Down, McCulloch's superior, and of Union commander Samuel R. Curtis, who won the Battle of Pea Ridge at which McCulloch was killed. - RBW

File: FORA224

We're So Glad To Be Here

DESCRIPTION: "We're so glad to be here, We're so glad to be here, We could be dead, in our grave, We're so glad to be here"
AUTHOR: unknown
EARLIEST DATE: 1972 (USMississippi01)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
RECORDINGS:
Fannie Bell Chapman, "We're So Glad To Be Here" (on USMississippi01)
NOTES [67 words]: The description is the text of the Fannie Bell Chapman song. On the recording it is sung before and after a spoken introduction to an audience leading to an evening of spirituals. The repetition of "so glad to be here" and the line "... could be dead ... in the grave" is also on Lee Williams and the Spiritual QC's, "Glad To Be Here" (2005, on "Tell the Angels: Live in Memphis," Malaco MCS 7034). - BS

Last updated in version 5.1
File: RcWSGTBH

We're Some of the Praying People

DESCRIPTION: Chorus: "We're some of the praying people (3x), For my Lord told me so." Verse: "And must I be to judgement brought, to answer in that day?" (2x)
AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Barton-OldPlantationHymns, p. 16, "We're Some of the Praying People" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Am I Born to Die? (Idumea)" (lyrics)
File: Bart016A

We're Stole and Sold from Africa

DESCRIPTION: "We are stole and sold from Africa, Transported to America, Like hogs and sheep we're marched in drove." "See how they take us from our wives, Small children from their mothers' side," "O Lord, have mercy and look down Upon the plight of the African"
AUTHOR: unknown
EARLIEST DATE: 1978 (recording, Addie Graham, according to Sing Out!)
KEYWORDS: slave hardtimes
FOUND IN: US(Ap)
REFERENCES (1 citation):
ADDITIONAL: _Sing Out_ magazine, Volume 38, #4 (1994), p, 30, "We're Stole & Sold from Africa (1 text, 1 tune)
NOTES [87 words]: According to Sing Out!, Addie Graham, who recorded what seems to be the only recording of this, sang it in an "Anglo-American" (i.e. White) style. And the song seems a little too carefully crafted to be a legitimate lament about slavery (someone who was actually imported from Africa would be neither a Christian nor such a good speaker of English!). The notes in Sing Out! suggest it is an abolitionist song. This strikes me as almost certainly true; the main question to
We're Traveling Home

DESCRIPTION: We're traveling home. "Millions have reached that healthful shore... But there's room for millions more... The way to heaven is free for all."

AUTHOR: words: Richard Jinkes (18c); music: B. F. White (c.1844) (source: White and King, Original Sacred Harp)

EARLIEST DATE: 1841 (Thompson-APioneerSongster)

KEYWORDS: nonballad religious

FOUND IN: US(MA)

REFERENCES (3 citations):
- Thompson-APioneerSongster 73, "We're Traveling Home" (1 text)
- Additional: George Pullen Jackson, Another Sheaf of White Spirituals (Gainesville, 1952), #359 p. 299, "Will You Go" ("We're traveling home to heaven above") (1 text, 1 tune)
- Benjamin Franklin White, E.J. King, et al., Original Sacred Harp (Atlanta, 1911 ("Digitized by Google") (correction and enlargement of 1869 edition copyright J.S. James)), p. 97, "Will You Go?" ("We're traveling home to heaven above") (1 text, 1 tune)

File: TPS073

We've Come to Judgment

DESCRIPTION: "We've come to judgment, O yes my Lord, In that great giving up morning; We've come to judgment...." "O where you going, sinner, with your head bowed down?" The sinner is warned of Hell and told to get with it or face judgment

AUTHOR: unknown

EARLIEST DATE: 1938 (Chappell)

KEYWORDS: religious nonballad sin

FOUND IN: US(SE)

REFERENCES (1 citation):
- Chappell-FolkSongsOfRoanokeAndTheAlbermarle 88, "We've Come to Judgment" (1 text, 1 tune)

Roud #16935

CROSS-REFERENCES:
- cf. "In that Great Gettin' Up Morning" (lyrics)

File: ChFRA088

We've Done Our Hitch in Hell

DESCRIPTION: "I'm sitting here a-thinking Of the things I left behind." The singer complains of digging trenches, cooking, fighting rattlesnakes, and the rest of army life, and claims a front seat in heaven for the Third Wyoming

AUTHOR: unknown

EARLIEST DATE: 1934

KEYWORDS: army soldier hardtimes

FOUND IN: US(Ro)

REFERENCES (1 citation):
- Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 552-554, "We've Done Our Hitch in Hell" (1 text)

Roud #15545

NOTES [85 words]: The irony of this song is that it appears the Third Wyoming never went into combat! Observe: There is reference to the digging of trenches. But only two American wars involved digging trenches: The Civil War and World War I. At the time of the Civil War, Wyoming wasn't a state (it joined the Union in 1890), and in World War I there were no rattlesnakes. In addition, there is no reference to combat. One hates to think what the soldier would have had to say if someone had actually bothered to shoot at him. - RBW

File: LxA552
We've Had No Beer
DESCRIPTION: "we've had no beer, We've had no beer today, We've had no beer! We've had no beer, No beer at all today, We've had no beer."
AUTHOR: unknown
EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)
KEYWORDS: drink nonballad
FOUND IN: Britain
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 34, "We've Had No Beer" (1 text)
Roud #10565
CROSS-REFERENCES:
cf. "Lead, Kindly Light" (tune)
File: BrPa034A

Wealthy Farmer's Son, The
DESCRIPTION: "Come all you pretty fair maids and listen to my song." A "blooming damsel" is walking the fields. She goes to gather flowers, and says she is true to her missing love. The singer draws out their broken ring; they marry
AUTHOR: unknown
EARLIEST DATE: 1893 (Broadwood-EnglishTraditionalSongsAndCarols)
KEYWORDS: love separation reunion farming brokentoken ring
FOUND IN: Britain(England(Lond,South))
REFERENCES (1 citation):
Broadwood-EnglishTraditionalSongsAndCarols, pp. 26-27, "The Wealthy Farmer's Son" (1 text, 1 tune)
Roud #1061
File: LEBC026

Wealthy Merchant (I), The
DESCRIPTION: "There was a wealthy merchant, in Charleston he did dwell, He had a pretty woman, and a tailor loved her well, Singin' roddy hida togger, singin' roddy hi go tay." The rest is said to be bawdy
AUTHOR: unknown
EARLIEST DATE: 1970 (Bush-FSofCentralWestVirginiaVol2)
KEYWORDS: bawdy
FOUND IN: US(Ap)
REFERENCES (1 citation):
Bush-FSofCentralWestVirginiaVol2, p. 76, "The Wealthy Merchant" (1 fragment, 1 tune)
Roud #7033
NOTES [69 words]: Bush maintains that this is a fragment of an otherwise-forgotten bawdy song. But if the informant forgot all the words, we obviously cannot be sure that he remembered what the song was about! It might be any of a number of songs that start with the lines, "There was a wealthy (merchant), in X he did dwell"; the lines are perhaps most typical of "Jack Monroe (Jackie Frazer; The Wars of Germany)" [Laws N7]. - RBW
Last updated in version 6.0
File: BwV2076

Wear a Starry Crown
DESCRIPTION: Chorus: "Away over Jordan With my blessed Jesus, Away over Jordan To wear a starry crown." Verse: "We are going (you must be saved, my mother's going, my father's going, the sinner ain't going) to wear a crown" (3x), To wear a starry crown"
AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious family Jesus
FOUND IN: US(SE)
REFERENCES (3 citations):
Barton-OldPlantationHymns, p. 16, "Wear a Starry Crown" (1 text, 1 tune)
ADDITIONAL: George Pullen Jackson, Spiritual Folk-Songs of Early America (New York: J.J. Augustin, 1937 (republished by New York: Dover Publications, 1964)), #178 p. 189, "Resurrected" or "My Father's Gone" or "Away Over Yonder" or "To Wear a Starry Crown" (1 text, 1 tune)
William Booth, Salvation Army Songs (London: The Salvation Army Book Department, 1911 ("Digitized by Internet Archive")), #653 p. 464, "Away Over Jordan" (1 text)
Roud #13973
NOTES [44 words]: The description is based on the Barton-OldPlantationHymns text.
Jackson: "Seaborn M. Denson ... musical editor of the 1911 edition of The Original Sacred Harp ... told me he had heard this song sung in camp meetings around Civil War times in northern Alabama." - BS
Last updated in version 4.0
File: Bart016B

Wearie's Well
DESCRIPTION: "In a saft simmer gloamin' In yon dowie dell, It was there we twa first met, By Wearie's cauld well." The singer recalls the lovers' meeting. Now "faith fades in your heart." She will marry another. "May thy joys be to come -- Mine live in the past"
AUTHOR: Motherwell (source: Whistle-Binkie)
EARLIEST DATE: 1842 (Whistle-Binkie)
KEYWORDS: courting love rejection nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #20, p. 2, "Wearie's Well" (1 text)
ADDITIONAL: Whistle-Binkie [, First Series] (Glasgow, 1842 ("Digitized by Microsoft")), pp. 98-100, "Wearie's Well" (1 text)
Roud #5757
File: Grg020

Wearing of the Britches, The
DESCRIPTION: Singer marries a girl for money, not love; they struggle over who will "wear the britches." She spends all he makes, even though he beats her black and blue. Eventually she dies; "now at last her tongue lies still/And she must wear the wooden britches."
AUTHOR: unknown
EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(157))
LONG DESCRIPTION: Singer marries a girl for money, not love, and they struggle over who will "wear the britches." Although she's small, and he can beat her in a fight, she swears she'll wear them; he's a tailor but she spends all he makes, even though he beats her black and blue. When he goes drinking she comes after him, "cursing like a dragon"; she's thrown the teapot at him, putting him on crutches. Eventually she dies; "now at last her tongue lies still/And she must wear the wooden britches." He warns young men to marry for love and work for riches
KEYWORDS: marriage warning fight abuse death burial husband wife shrewishness
FOUND IN: Ireland Britain(England(South))
REFERENCES (2 citations):
Kennedy-FolksongsOfBritainAndIreland 215, "The Wearing of the Britches" (1 text, 1 tune)
Reeves/Sharp-TheIdiomOfThePeople 98, "The Tailor By His Trade" (1 text)
Roud #1588
RECORDINGS:
Paddy Tunney, "The Wearing of the Breeches" (on IRPTunney01); "The Wearing of the Britches" (on Voice15)
BROADSIDES:
Bodleian, Harding B 28(157), "The Breeches" ("Come all ye young men wherever you be"), W. Armstrong (Liverpool), 1820-1824; also Harding B 25(275), "The Breeches"
CROSS-REFERENCES:
cf. "The Struggle for the Breeches" (subject)
Wearing of the Green (I), The

DESCRIPTION: The singer tells of the dreadful fate of Ireland, the "most distressful country," where "they are hanging men and women for the wearing of the green." The singer bids defiance, and notes that the grass on the martyrs' graves grows green.

AUTHOR: some versions by Dion Boucicault (1820-1870) (per O'Conor-OldTimeSongsAndBalladOfIreland)

EARLIEST DATE: c.1800 (Zimmerman-SongsOfIrishRebellion but see the notes re: Zimmermann and Sparling to accommodate the Boucicault claim); 1865 (copyrights)

KEYWORDS: Ireland freedom death execution hardtimes

FOUND IN: Ireland US(MW)

REFERENCES (17 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 69, "The Wearing of the Green" (1 text)
Galvin-IrishSongsOfResistance, pp. 84-85, "The Wearing of the Green" (1 text)
Zimmerman-SongsOfIrishRebellion 21B, "The Wearing of the Green" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 33, "The Wearing of the Green" (1 text, 1 tune); 35, "The Wearing of the Green" (1 text, 1 tune)
Tunney-StoneFiddle, p. 17, "The Wearing of the Green" (1 fragment)
Dean-FlyingCloud, pp. 97-98, "Wearing of the Green" (1 text)
Wolf-AmericanSongSheets, #2525, p. 171, "The Wearing of the Green" (1 reference); probably also #2526, p. 171, "The Wearing of the Green" (2 references)
Silber/Silber-FolksingersWordbook, p. 323, "Wearing Of The Green" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 628-630, "The Wearin' o' the Green"
Behan-IrelandSings, #96, "The Wearing of the Green" (1 text, 1 tune, modified)
Jolly-Miller-Songster-5thEd, #27, "The Wearing of the Green" (1 text)
DT, WEARGREN*

ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 300-301, "The Wearin' o' the Green" (1 text plus a portion of the Boucicault version)


Roud #3278

RECORDINGS:
John McCormack, "Wearin' o' the "Green" (HMV [UK] DA-322, n.d.)
J. W. Myers, "Wearing of the Green" (Columbia 194, 1901) (Victor 4274, 1905)

BROADSIDES:
Bodleian, Harding B 18(476), "The Wearing of the Green" ("O Paddy dear, and did you hear the news that's going round?")
H. De Marsan (New York), 1864-1878; also 2806 c.16(209), 2806 b.10(215), 2806 c.15(254), "Wearing of the Green" ("O Kitty dear ..."

LOCsSinging, as115040, "The Wearing of the Green" ("Oh, Paddy dear, then did you hear"), 19C; also as114610, "The Wearing of the Green"

CROSS-REFERENCES:
cf. "The Rising of the Moon" (tune)
cf. "Benny Havens" (tune)
cf. "Flunky Jim (Gopher Tails)" (tune)
cf. "John McBride's Brigade" (tune)
cf. "Green Upon the Cape"
cf. "The Army of the Free" (tune)
cf. "The Sealer's Song (III)" (tune)

SAME TUNE:
The Rising of the Moon (File: PGa035)
Benny Havens (File: R232)
The Drought (File: MCB158)
Magilligan (File: HH052a)
A Knot of Blue and Gray (File: RcAKOBAG)
John McBride's Brigade (File: Zimm092)
The Army of the Free (File: CSWF032)
The Sealer's Song (III) (File: BeDo129)
The Man Behind (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 86)
Nearly Sae Will We Yet (per broadside Bodleian 2806 c.15(254))
Sandy's Fight (Bill Wannan, _The Australians: Yarns, ballads and legends of the Australian
tradition_, 1954; page references are to the 1988 Penguin edition, p. 36)
W. R. Rhinehart, "Klansman Round-Up" (100% K-40, rec. c. 1924)
A Hearty Welcome To Our Dandy Newfoundland Runners Who Won the Shield in the Halifax
Marathon, Sept. 28, 1929 (by Johnny Burke) (Johnny Burke, _Burke's Popular Songs_, self-
published; published, 1929 (a PDF is available on the Memorial University of Newfoundland web site), p. [10])
Kelly Gang song ("Oh, Paddy dear, and did you hear the news that's going round, On the head of
bold Ned Kelly they've placed two thousand pounds") (attributed to Joe Byrne of the Kelly Gang but
not published until 1881) (Lyn Innes, _Ned Kelly: Icon of Modern Culture_, Helm Information Ltd.,
2008, p. 85)
Ye Gentle Boy-Cat ("Says Frist to Pat, d'ye heal all that Loud talk that's going 'roun'?") (by "Pat of
Molingar") (Foner, p. 236)
Song Suggested by the consideration of the Militia Bill now before the Illinois Legislature ("Come,
all you noble workingmen, and listen to my yarn; Of joinin' the militia each one of you I warn") (by
John M'Intosh) (Foner, p. 299)

NOTES: 1197 words: Probably originally associated with the 1798 rebellion, although topical
versions have emerged on occasion in Irish history. An 1802 printing of "The Green Upon My
Cape" is clearly related but not really the same song.
The "Napper Tandy" of some versions is an Irish patriot, James Napper Tandy (c. 1737-1803), one
of the few Dublin members of the United Irishmen to escape capture. Tandy is one of those
irritatingly complex figures so common in Irish history (as well as a patriot, he has been called a
drunk, and after campaigning for reforms in 1784, he fled to the United States in 1793, then to
France in 1797, which is how he ended up involved with the whole invasion fiasco).
Tandy apparently wasn't easy to get along with; he and Wolfe Tone had major disagreements while
in France, which doubtless hurt their chances to accomplish anything. Still, he eventually managed
to convince the French to give him a single ship, the Anacreon, and a force of about 275 soldiers;
he was given arms and ammunition for many more -- he had, after all, declared that, if the French
would just take him to Ireland, his presence would cause 30,000 men to rally to him.
On September 16, 1798, he landed with a company of Frenchmen in Donegal. He apparently
expected to coordinate with General Humbert, but that invasion had ended a week earlier (see
"The Men of the West"), and the expected rising in Mayo had fizzled.
Upon confirming the news, Tandy got drunk with some local friends in Rutland, and was carried
back to the Anacreon unconscious. The ship went home, and the last French invasion of Ireland
was over.
Tandy was arrested (one might well say "hijacked") in neutral Hamburg late in 1798, sentenced to
death, but turned over to France in 1802, where he died soon after.
Boylan, p. 379, says that "His memory is kept alive in the ballad 'The Wearing of the Green,'
hinting that he never did anything else worth remembering. He quotes Sir Jonah Barrington:
"[Tandy]' acquired celebrity without being able to account for it, and possessed an influence without
rank or capacity."
A final French expedition, with Wolfe Tone aboard, was also a failure, never even making it to
shore; see the notes on "The Shan Van Vogt."
The charge that the English were "hanging men and women for the wearing of the green" is the
sort of half-truth that often is heard during wars. Wearing green was not a crime and wouldn't result
in execution by itself -- but green was a recognized revolutionary token; wearing it would certainly
get the government's attention. Which could lead to trouble.
And, of course, ordinary soldiers, especially militia, were likely to be that much harder on possible
enemies. It seems likely enough that a few people died for wearing green -- but not due to official
policy. And anyone who wore green in those times was definitely asking for trouble. - RBW

The note to the Bodleian broadside cited is "Sung by T.H. Glenny, at Niblo's Theatre in the Great Sensation Play of 'Arrah-na-Pogue"

Dion Boucicault (1820-1890) was an Irish playwright. He wrote and acted in the 1865 hit Arrah-na-Pogue. "This, and his admirable creation of Con in his play The Shaugraun (first produced at Drury Lane in 1875), won him the reputation of being the best stage Irishman of his time". Source: "Dion Boucicault" quoted from Encyclopedia Britannica Eleventh Edition Volume IV on the Theatre History site. [For background on Dion Boucicault, see also the notes to "Cruiskeen Lawn." - RBW]

Sparling: [The Wearing of the Green (I)] "was a hash-up by Boucicault of an old variant [Zimmermann 21B], using most of the old words ... [in which] the land of refuge it is written from is France, and not America."

Zimmermann: "Boucicault is said to have written this version at the suggestion of his mother, who remembered some lines of the older version" (Townshend Walsh The Career of Dion Boucicault, p. 144). [This is also reported by William H. A. Williams, 'Twas Only an Irishman's Dream, University of Illinois Press, 1996, p. 109. On p. 110, Williams says that the new verses "were considered inflammatory, offending Queen Victoria, and were supposedly banned from the British stage. Needless to say, the song was a great hit in America. - RBW]

Hoagland: Boucicault's main change was to add a verse about the possibility of emigration to "a country that lies beyond the sea, Where rich and poor stand equal in the light of freedom's day." [In fact Boucicault added two verses to his version. - RBW]

There are other songs with the same title, including O'Connor-OldTimeSongsAndBalladOfIreland p. 40 ("Farewell, for I must leave thee, my own, my native shore...") and O'Connor-OldTimeSongsAndBalladOfIreland p. 130 by H.G. Curran ("One blessing on my native isle! One curse upon her foes..."). [The latter being indexed as "The Wearing of the Green (II)." - RBW]

The "old variant" includes specifically anti-Union sentiment dropped by Boucicault: "I care not for the Thistle [Scotland], and I care not for the Rose [England]."

Moylan-TheAgeOfRevolution-1776-1815 33 is the Zimmermann 21B "old variant"; Moylan 35 is Boucicault's "hash-up."

More from Moylan about Napper Tandy: "Napper Tandy was the secretary of the first Dublin Society of United Irishmen. He made his way to Hamburg after the failure of the rising but was arrested there at the instigation of the British representative, Imprisoned for two years, he was released in 1801 on condition that he left Ireland. He went into exile in France where he died, at Bordeaux, in 1803."

Broadside LOCSinging as114610: "The following is the celebrated song which created such intense excitement throughout Great Britain, and for the incorporation of which in his piece, Mr. Bourcicault' play of 'Arra\n na Pogue,' had to be withdrawn."

Tunney-StoneFiddle fragment has the singer start with the Napper Tandy/hanging men and women verse, followed by

So shoulder high your hurleys boys and grasp your rifles tight
The mangy bulldog let him bark; he's got no teeth to bite
When English law can paint the moon and put the Hun to flight
Then we'll shed our rebel coats and put the hurleys out of sight
"I learned that verse in America, he told me." - BS

Which sounds very much as if it comes from the First World War period, probably before the Easter Rebellion.

According to Samuel Eliot Morison, The Oxford History of the American People, Oxford, 1965, p. 780, "Of the 132 plays written by Dion Boucicault, only Rip Van Winkle (1865) in which Joseph Jefferson starred for over thirty years, and The Colleen Bawn, a romantic comedy of Ireland, are remembered." On the other hand, his daughter Nina Boucicault, when in her late thirties, would create the role of "Peter Pan" in the first theatrical production (see Robert Douglas-Fairhurt, The Story of Alice: Lewis Carroll and the Secret History of Wonderland, Belknap/Harvard, 2015, p. 306), so the Boucicault family arguably still managed to leave a mark on the theater.

- RBW


Last updated in version 6.1

File: PGa084
Wearing of the Green (II), The

DESCRIPTION: "One blessing on my native isle! One curse upon her foes!" In exile the singer thinks of Mary left behind and his parents buried in Ireland. The foe "might have let the poor man live." "But watch the hour that yet will come, For the Wearing of the Green"

AUTHOR: Henry Grattan Curran (1800-1876)

EARLIEST DATE: 1888 (Sparling)

KEYWORDS: exile separation Ireland nonballad patriotic

FOUND IN:

REFERENCES (2 citations):
O'Connor-OldTimeSongsAndBalladOfIreland, p. 130, "The Wearing of the Green" (1 text)

Roud #V30432

BROADSIDES:
Bodleian, 2806 b.10(108), "The Wearing of the Green" ("One blessing on my native isle!"), unknown, n.d.

NOTES [20 words]: For information about the author see The Princess Grace Irish Library (Monaco) site entry for Henry Grattan Curran. - BS

Last updated in version 5.1

File: OCon130

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Wearing of the Green (III -- Canadian Navy)

DESCRIPTION: "'I met with Uncle Percy, and he shook me by the hand, I said, 'How is our navy, sir, and is it still on land?' 'Tis the most distressful navy, faith, that ever yet was seen'"; headquarters is full of landsmen and deadbeats but has no real sailors

AUTHOR: J. P. Lunzer (source: Hopkins-SongsFromTheFrontAndRead)

EARLIEST DATE: 1942 (Hopkins-SongsFromTheFrontAndRead)

KEYWORDS: navy derivative Canada

FOUND IN: Canada

REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, pp. 86-87, "The Wearin' of the Green" (1 text, 1 tune)
Roud #29429

NOTES [666 words]: As Hopkins-SongsFromTheFrontAndRead states, the "Uncle Percy" of the first verse is "Commodore Percy Walker Nelles, RCN, who became chief of the Naval Staff on 1 July 1934. Nelles was born in Brantford, Ontario, in 1892 and was among the first group of Canadian cadets to join CGS Canada in 1908. After a brief exposure to battleships in 1912-1914, Nelles spent most of the [First World] war on British cruisers operating in the western Atlantic. During the early 1920s he held a series of staff jobs and completed both the intelligence and staff war courses in England. He then spend the lat 1920s as senior naval officer, Esquimalt, while trying to get back to sea. Finally, in 1929 he was sent overseas again for the RN's Staff officer Technical Course" (Milner, p. 70).

In 1930, he became executive officer of HMS Dragon and had the good luck to take charge of the ship when her captain died. He was the first skipper of HMS Saguenay (for which see "The Saguenay Song") when that first Canadian destroyer was commissioned. Promoted to captain in 1932, he became assistant chief of the Naval Staff in 1933. He ran the navy until 1943, and died shortly after the war.

Lamb, who served in the RCN when Nelles was in charge and once saw Nelles lead an inspection, described him as "a nice little man who looked a bit like radio comedian Ed Wynn and who had spent the greater part of his wartime career in Ottawa" (Lamb, p. 10). "A short, plump little man with very thick glasses, he was not exactly a warrior leader calculated to fire our blood" (Lamb, p. 11). Bercuscon, p. 144, charges, "If there was one man who, compared with his Allied peers, was least in tune with the ever more complex and technical nature of the anti-submarine war, it was Vice-Admiral Percy W. Nelles, Chief of the Naval Staff in Ottawa since 1934. Nelles was not at fault for the many shortages of vessels and trained men that had plagued the RCN since the outbreak of war, though he had been over-eager to take on more than his fledgling navy could handle.... A navy that was not prepared to give its men the very latest in equipment and training could not hope to pull its weight in the Atlantic battles. Nelles had constantly failed to ensure that the RCN kept up with its Allies in that regard." The numbers bear out this assessment: the RCN proved almost completely unable to catch and sink U-boats.
To be fair, the Mackenzie King government had consistently pursued a policy of ensuring that Canadian forces were separate and individual and not subsumed in a greater British war machine, which caused all branches of the Canadian military to be in over their heads -- e.g. the Canadian group in the British bomber force was for long the worst unit in the air army. It does seem, though, as if Nelles was the worst offender in that regard. Eventually Minister of National Defence for Naval Services MacDonald (who himself bore a big share of blame for the problem) decided the situation could not continue. "Nelles was moved out of the chief's post in January 1944 and replaced by Vice-Admiral G. C. Jones" (Bercuson, p. 144). This, unfortunately, created its own problems; "Given the bitter personal rivalry between Jones and [L. W.] Murray, who held the navy's most important operational command [in effect, Murray commanded the Atlantic forces], the RCN for the remainder of the war was something of a house divided" (Milner, p. 136). But at least the government was trying.

By then, ironically, the U-boat war had definitively shifted toward the Allies; Nelles was in charge during the entire period when the outcome was in doubt, and when a better officer might have made a huge difference. The song's description of the Navy is mostly right; the Canadian navy had never been large, and had only a half dozen destroyers and no larger ships as 1939 rolled around. It didn't really have the bloated staff described in the song -- but with so few actual seamen, any staff at all probably seemed excessive. - RBW

Bibliography

- Milner: Marc Milner, Canada's Navy: The First Century, University of Toronto Press, 1999

Last updated in version 5.0
File: Hopk086

Wearing of the Green (IV), The

DESCRIPTION: "Farewell, for I must leave thee, my own, my native shore." The singer's father is buried in Ireland. His mother weeps but would weep more if he were a traitor, like some others. Exiles love to sing "The wearing of the green" and think about return

AUTHOR: unknown
EARLIEST DATE: 1855 (Edward Hayes, The Ballads of Ireland (Boston, 1859), Vol I)
KEYWORDS: exile farewell Ireland nonballad patriotic

REFERENCES (3 citations):
Moylan-TheAgeOfRevolution-1776-1815 34, "The Wearing of the Green" (1 text)
O'Connor-OldTimeSongsAndBalladOfIreland, p. 40, "The Wearing of the Green" (1 text)

File: Moyl034

Weary Farmers, The

DESCRIPTION: "There's some that sing o' (Comar) Fair... But the best sang that e'er was sung... It was about the term... When we will a' win free." With their contracts expired, the farm hands set out to enjoy themselves and hope to improve conditions next year

AUTHOR: unknown
EARLIEST DATE: 1904 (Ford)
KEYWORDS: farming work drink

REFERENCES (3 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 202-204, "The Weary Farmers" (1 text)
Greig/Duncan3 391, "The Weary Fairmers" (2 texts, 2 tunes)
Ord-BothySongsAndBallads, pp. 211-212, "The Weary Farmers" (1 text)
Weary of Lying Alone

DESCRIPTION: Singer hears a maid moan: I'm weary of lying alone. She is either 11 + 1 + 7 years old or, when she was 11 she had 7 sweet hearts but now has not 1. She would be a wife. She/he says there's a flower in the garden that should be plucked before it fades.

AUTHOR: unknown

EARLIEST DATE: 1778 (Carey)

KEYWORDS: marriage sex virginity bawdy

FOUND IN: Britain(England(South)) Ireland

REFERENCES (2 citations):
OCroinin/Cronin-TheSongsOfElizabethCronin 144, "Taim Cortha O Bheith Im' Aonar Im' Lui" (2 texts, 1 tune)

ADDITIONAL: George G. Carey, A Sailor's Songbag (Amherst University of Massachusetts Press, 1976), #43 pp. 118-119 "A New Song" ("Come come pretty Sally and set you down by me") (1 text)

Roud #9384

RECORDINGS:

Elizabeth Cronin, "Taim Cortha O Bheith Im' Aonar Im' Lui" (on IRECronin01)

NOTES [252 words]: OCroinin/Cronin-TheSongsOfElizabethCronin is macaronic, alternating Irish and English verses. Some of the English verses match Carey's. The description combines OCroinin/Cronin-TheSongsOfElizabethCronin and Carey.

Also see Broadside EngBdsdBA 20113, Pepys 1.246-247, "The Mayden's Complaint for a Bedfellow or I Can Nor Will No Longer Lye Alone" ("Can any man tell what I ayle: because I look so weake so pale"), John White (London?), 1615?, accessed 08 Dec 2013, which ends "And Young-men all that see my case, / Take some pitty on my Maidan face: / Rid me of my cares and greefes each one: / And let me now no longer ly alone." The man's side also has a Pepys text: Broadside EngBdsdBA 20105, Pepys 1.232-233, "A Batchelers Resolution or Haue Among You Now, Widowes or Maydes" ("A Batchelour I haue beene long, and had no minde to marry"), unknown, 1629?, accessed 08 Dec 2013.

A verse in Carey is "The seas are deep I cannot wade them / Neither have I wings to fly / I wish that I had some little small boat / For to ferry my love and I, for to ferry my love and I...."

A close verse noted in Peacock's 1952 text that I assigned to "Carrickfergus" is "The ocean is wide and I can't wade over, / Neither have I wings to fly, / But if I had some old skipper boat-man, / I would ferry me over my love and I." The Sandburg text assigned to "Carrickfergus" has "The world's so wide I cannot cross it, / The sea's so deep I cannot wade, / I'll just go hire me a little boatman / To row me across the stormy tide." - BS

Last updated in version 3.2

File: 0CC144

Weary Pund o' Tow, The

DESCRIPTION: The singer bought his wife good linen for her to spin but she stalls: "I thought my wife wad end her life Before she span her tow" When he criticized her she broke a stick over his head. At last she left him, and he was happy to see her go.

AUTHOR: unknown

EARLIEST DATE: 1822 (Thomson's _Select Melodies of Scotland_, according to Chambers)

KEYWORDS: shrewishness marriage violence abandonment husband wife

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
Greig/Duncan8 1867, "The Weary Pun, The Weary Pun" (1 fragment, 1 tune)
Whitelaw-BookOfScottishSong, p. 580, "The Weary Pund o' Tow" (1 text)

ADDITIONAL: James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford, 1969) #360, pp. 494-495, "The weary Pund o' Tow" (1 text, 1 tune, from 1792)

Roud #435

CROSS-REFERENCES:
Weary Soul

DESCRIPTION: "Weary soul, why you da come back? ... You went to de river An' you couldn' get across, So you went to de river An' you come back"

AUTHOR: unknown

EARLIEST DATE: 1940 (Elder-FolkSongAndFolkLifeInCharlotteville)

KEYWORDS: death river ritual religious ghost

FOUND IN: West Indies(Tobago)

REFERENCES (2 citations):
Elder-FolkSongAndFolkLifeInCharlotteville, pp. 41-42,53, "Weary Soul" (2 texts, 1 tune)
Elder-FolksongsFromTobago 44, "Weary Soul" (1 text, 1 tune)

NOTES [142 words]: The current description is based on the Elder-FolkSongAndFolkLifeInCharlotteville texts. Elder-Charlotteville has two very different explanations for this song (both are reflected in the keywords):
"[It is a] famous Tobago song of a ghost that returned because of unsettled quarrels.... It is a matter for shame if a villager's relative dies and is seen 'walkin' about the village.' The view is that in life he was so sinful that 'he has no restin' place'" (pp. 41-43).
"The sect known in the Caribbean as Spiritual Baptist sing this beautiful song to welcome the initiate (newly baptized) when he comes off the 'mourning ground' -- when he has mourned and made his spiritual journey -- went to the river and returned" (p. 53).
The line "went to the river and I couldn't get across" appears in other contexts. See, for example, "Went to the River"(l). - BS

Last updated in version 4.0

File: ElCh4153

Weary, Weary

DESCRIPTION: "Weary, weary, waiting on you" or "Willie, Willie, I am waiting." The singer will wait no longer. Three times she has whistled, or the whistle has blown. She asks, "Are you coming?"

AUTHOR: unknown

EARLIEST DATE: 1911 (Opie/Opie-TheSingingGame)

KEYWORDS: courting playparty

FOUND IN: Britain(England(Lond),Scotland(Bord))

REFERENCES (1 citation):
Opie/Opie-TheSingingGame 92, "Weary, Weary" (2 texts, 1 tune)

File: OpGa092

Weave Room Blues

DESCRIPTION: "Working in a weave-room, fighting for my life, Trying to make a living for my kiddies and my wife, Some are needing clothing... some are needing shoes, But I'm getting nothing but the weave room blues." Singer describes horrid conditions in textile mills

AUTHOR: Dorsey Dixon

EARLIEST DATE: 1936 (recording, Dixon Brothers)

KEYWORDS: factory technology weaving work worker poverty hardtimes drink

FOUND IN: US(SE)

REFERENCES (5 citations):
Joyner-FolkSingInSouthCarolina, pp. 103-104, "Weave Room Blues" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 88-89, "Weave Room Blues" (1 text, 1 tune)

File: BdWePuTo
Weaver (I), The

DESCRIPTION: A weaver roves out and meets a pretty maid carrying a loom under her apron. Upon learning the man's trade, she asks him to weave upon her loom. The remaining verses feature sexual exploits euphemized as various weaving techniques and patterns.

AUTHOR: unknown

EARLIEST DATE: 1958 (Fowke-TraditionalSingersAndSongsFromOntario)

KEYWORDS: weaving seduction bawdy

FOUND IN: Canada(Ont)

REFERENCES (3 citations):
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 61, "The Weaver" (1 text, 1 tune)
Fowke-TraditionalSingersAndSongsFromOntario 13, "The Weaver" (1 text, 1 tune)
DT, THE WEAVR*

Roud #2311

RECORDINGS:
O.J. Abbott, "The Weaver" (on ONEFowke01)

NOTES [61 words]: According to Fowke, the song would date from the pre-industrial era when handloom weavers traveled from town to town weaving yarn that housewives had spun. Fowke says the ballad was collected by O.J. Abbott from learned from a Dan Leahy in Marchurst, Ontario in 1890. A ten-stanza version appears in the 19th century Jones-Conklin manuscript of an American sailor. - SL

Last updated in version 2.6

File: FowM061

Weaver and His Shuttle, The

DESCRIPTION: The singer comes over a hill [or sets his loom on the banks o' brume] and meets Sarah Kelly [or McKellie].

AUTHOR: unknown

EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)

KEYWORDS: bawdy weaving

FOUND IN: Britain(Scotland(Aber,Bord))

REFERENCES (2 citations):
Greig/Duncan7 1330, "Sarah Kelly" (1 fragment, 1 tune)
Lyle-Andrew-CrawfurdsCollectionVolume2 196, "Sarah McKellie" (1 text)
**Weaver and Serving Maid, The**

**DESCRIPTION:** "I am a weaver (sailor, etc.) to my trade, I fell in love with a servant maid, And if I could but her favor win, Then I would weave and she would spin." His father says he should seek someone better. But he goes to her chamber, and eventually marries her.

**AUTHOR:** unknown

**EARLIEST DATE:** 1769 (Journal of the Nellie)

**KEYWORDS:** love courting weaving beauty father marriage

**FOUND IN:** Huntington-TheGam-MoreSongsWhalemenSang, pp. 210-211, "The Weaver" (1 text, 1 tune)

**REFERENCES (1 citation):**
- Huntington-TheGam-MoreSongsWhalemenSang, pp. 210-211, "The Weaver" (1 text, 1 tune)

**File:** HGam210

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**Weaver and the Factory Maid, The**

**DESCRIPTION:** The singer, a hand-weaver, loves a woman who works in a factory. He visits her in her bedroom despite his family's scorn. All the girls have gone to weave with steam; "If you would see them you must rise at dawn/And trudge to the mill in the early morn"

**AUTHOR:** unknown

**EARLIEST DATE:** 1955 (IRRCinnamond01)

**KEYWORDS:** love sex factory weaving family worker technology nightvisit

**FOUND IN:** Britain(England(North))

**REFERENCES (1 citation):**
- DT, WVFACTGL WEAVFACT (both transcribed from the recording by Steeleye Span; the former is the better transcription)

**RECORDINGS:**
- Robert Cinnamond, "The Weaver and the Factory Maid" (on IRRCinnamond01) (fragment; only the first verse)

**File:** DTwvfact

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**Weaver and the Tailor, The**

**DESCRIPTION:** The singer overhears a couple talking; "it was concerning love." The young man, a weaver, is trying to talk the girl out of her affection for a tailor. He describes all the tailor's faults. She gives in and consents to marry him. (They live happily.)

**AUTHOR:** unknown

**EARLIEST DATE:** 1869 (Logan-APedlarsPack)

**KEYWORDS:** love courting dialog marriage apprentice

**FOUND IN:** Ireland

**REFERENCES (2 citations):**
- Logan-APedlarsPack, pp. 407-409, "The Weaver and the Tailor" (1 text)
- Henry/Huntingdon/Herrmann-SamHenryssSongsOfThePeople H199, p. 39, "The Tailor Boy" (1 text, 1 tune)

**ST Log407 (Full)**

**Roud #13355**

**CROSS-REFERENCES:**
- cf. "The Rocks of Bawn" (tune)
cf. "The River Roe" (tune)
cf. "Paddle the Road with Me" (tune)

NOTES [35 words]: Sam Henry discovered this piece with three different tunes in three different districts. It is not clear if it ever enjoyed popularity outside Ireland; Logan-APedlarsPack's text, while English, is a broadside. - RBW
File: Log407

**Weaver John (The Weaver's Song)**

DESCRIPTION: "Down by the river lives Weaver John, And a jolly old John is he; Maud is the name of his dear old dame...." They work at weaving as the mill goes "Whickety, whackety, click and clack." He bought her her wheel when they wed. The pets frolic as they work

AUTHOR: unknown
EARLIEST DATE: 1959 (Sackett/Koch-KansasFolklore)
KEYWORDS: weaving husband wife work animal
FOUND IN: US(MW)
REFERENCES (1 citation):
Sackett/Koch-KansasFolklore, pp. 150-151, "Weaver John" (1 text)
Roud #4895
File: SaKo150

**Weaver Loons o' Huntly, The**

DESCRIPTION: "Nettle reets an' docken reets [nettle and dock roots?] Ti hale the swallin o' their queets [ankles] They are a set o' laithful breets [loathful brutes] The weyver loons o' Huntly"

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan8)
KEYWORDS: weaving
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1888, "The Weaver Loons o' Huntly" (1 fragment)
Roud #13565
NOTES [33 words]: The current description is all of the Greig/Duncan8 fragment. Greig/Duncan8 quoting Duncan's informant: "There is an old love song about the Weaver Loons o' Huntly of which I have heard a verse." - BS
Last updated in version 2.5
File: GrD81888

**Weaver's Daughter (I), The**

DESCRIPTION: Singer is smitten by a weaver's daughter. He proposes. She demurs; her late mother taught her to wed for love not gold, and that her aged, blind father's heart would break. She vows that she and her father will not be separated until he lies in the grave

AUTHOR: unknown
EARLIEST DATE: before 1839 (broadside, Bodleian 2806 c.17(455))
LONG DESCRIPTION: Singer meets, and is smitten by, a poor weaver's daughter. He proposes, saying he will make her a rich lady. She demurs, saying her late mother taught her to wed for love, not for gold, and that her aged, blind father's heart would be broken. She vows that she and her father will not be separated until he lies in the grave

KEYWORDS: courting love rejection weaving family father mother money
FOUND IN: Britain(England(Lond,South))
REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, pp. 191-192, "The Weaver's Daughter" (1 text) (also Williams-Wiltshire-WSRO Gl 76)
Roud #1277
RECORDINGS:
George Maynard, "The Weaver's Daughter" (on Maynard1, Voice05)
BROADSIDES:
Bodleian, 2806 c.17(455), "The Weaver's Daughter" ("Across the fields one sweet May morn"), J.
**Catnach (London), 1813-1838; also Harding B 11(2017), "The Weaver's Daughter"
**
**CROSS-REFERENCES:**
- cf. "The Squire and the Gipsy" (theme)
**NOTES [71 words]: This sounds like the first half of the story. - PJS**

I agree (and might even suggest "Doctor Stafford and the Weaver's Daughter" as the sequel), though there are several possible further courses for the narrative (she changes her mind, the father dies, the father dies but the suitor has changed his mind, the suitor murders the father, etc.). But there are songs where the story ends here, such as "The Squire and the Gipsy." - RBW

**Last updated in version 3.2**

File: RcWeaDau

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**Weaver's Life**

**DESCRIPTION:** Description of hard life in a weaving mill. Follows the pattern of "Life's Railway to Heaven": "Weaver's life is like an engine/Coming 'round a mountain steep." Singer describes showing newcomers "breakouts" to discourage them from working in the mill.

**AUTHOR:** Probably Dorsey Dixon

**EARLIEST DATE:** 1938 (recording, Dixon Brothers)

**KEYWORDS:** factory weaving work technology

**RECORDINGS:**
- Almanac Singers, "The Weaver's Song" (recorded 1941, unissued at the time; on AlmanacCD1)
- Dixon Brothers, "Weaver's Life" (Montgomery Ward M-7170, 1937/Bluebird B-7802, 1938; rec. 1937)

**CROSS-REFERENCES:**
- cf. "Life's Railway to Heaven (Life Is Like a Mountain Railroad)" (tune) and references there

File: CSW090

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**Weavers' Garland, The**

**DESCRIPTION:** Hard times. A weaver talks to his wife. He thanks her for her care. She tells him to be patient and think of Job. Their six children will all work. "God gives and takes away, Bless'd be his name"

**AUTHOR:** unknown

**EARLIEST DATE:** c.1792 (broadside, Bodleian Harding B 4(112))

**KEYWORDS:** poverty weaving work hardtimes dialog

**ADDITIONAL:** James Maidment, Scotish Ballads and Songs (Edinburgh, 1859 ("Digitized by Google")), pp. 193-201, "The Paisley Wife" (1 text)

**Roud #V6289**

**BROADSIDES:**

**NOTES [98 words]: Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland: "From an inquiry into the origin of these verses, the editor is inclined to fix the date about the year 1700-1, a few years after the passing of the 'Lustring act,' when, in consequence of a change of fashion, there was a panic in the silk trade, and the weavers of Spitalfields were reduced to a state of greatest distress. During other panics in the same trade, it has been customary with the London ballad-printers to reprint the Garland, and for the weavers, accompanied by their wives and families..."**
Webfoot Land

DESCRIPTION: "I've reached the land of mud and rain, I've struggled long this land to gain."
Having reached the "webfoot land," "I sometimes wish that I had not." The rain is constant. He will
head back east if he can find the money; he wants to see the sun

AUTHOR: unknown

EARLIEST DATE: 1999 (Nash & Scofield, The Well-Traveled Casket, according to Cohen)
KEYWORDS: home hardtimes humorous

FOUND IN:
REFERENCES (2 citations):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 636-637, "Webfoot Land" (1 text)
ADDITIONAL: Tom Nash and Twilo Scofield, The Well-Travelled Casket: Oregon Folklore_,
Meadowlark Press, 1999, p. 40, "Webfoot Land" (1 text, tune referenced)
Roud #4899
CROSS-REFERENCES:
cf. "Beulah Land" (tune) and references there
cf. "Saskatchewan" (tune, theme)
cf. "Dakota Land" (tune, theme)

Webster of Brechin's Mare, The

DESCRIPTION: When the webster's (weaver's) old mare declares she can work no more; when
the man threatens her, she faints. He skins the horse. Awakening in the night, it comes to the door;
a lad kills it fears he has done murder, then discovers it is a horse

AUTHOR: unknown

EARLIEST DATE: 1815 (chapbook used by Logan-APedlarsPack)

KEYWORDS: horse clothes death humorous homicide

FOUND IN: Britain(Scotland)

REFERENCES (2 citations):
Logan-APedlarsPack, pp. 402-405, "The Webster of Brechin's Mare" (1 text)
Ford-VagabondSongsAndBalladsOfScotland, pp. 154-156, "The Webster of Brechin's Mare" (1
text)
ST FVS154 (Partial)
Roud #13121

File: VFS154

Wedded Waters, The

DESCRIPTION: Aberdeenshire rivers Gadie and Ury "trysted aye to meet Amang the woods o' Logie. Like bride and bridegroom happy they." The singer wishes the same for himself: "I looket syne, but cou'dna see My sworn love at Logie"

AUTHOR: William Thom (1789-1848)

EARLIEST DATE: 1844 (Thom (first ed?), according to Greig/Duncan6)

KEYWORDS: love nonballad river

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig/Duncan6 1189, "The Wedded Waters" (1 text, 1 tune)
ADDITIONAL: William Thom, Rhymes and Recollections of a Hand-Loom Weaver (London, 1845
(2nd edition, "Digitized by Google")), pp. 142-143, "The Wedded Waters"
Roud #6810

NOTES [34 words]: Those wishing to learn more about william Thom may consult the essay
"William thom, The Weaver Poet" in Alfred M. Williams, Studies in Folk-Song and Popular Poetry,
Houghton Mifflin, 1894, pp. 166-188. - RBW
Wedding (I), The
DESCRIPTION: "Hurrah for the wedding." Give an "Hurray" each for the bride and groom and notable attendees as well. Drinking, dancing, eating and fun. Bride and groom "stole off At the dawning of day ... nobody missed them Till P.M. at one." A grand time was had.
AUTHOR: Brian Doherty (cousin of the bride)
EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)
KEYWORDS: wedding dancing drink food music party humorous moniker
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 10-11, "The Wedding" (1 text, 1 tune)
Roud #12485
File: Dib010

Wedding at Ballyporeen
DESCRIPTION: The singer asks the muses' help to describe the wedding. The guests are listed. After the ceremony, the great feast is devoured. The bride is nervous; her mother tells her to be happy; she'd marry again if she could. A happy if exaggerated occasion
AUTHOR: unknown
EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 17(329b))
KEYWORDS: wedding humorous party mother food
FOUND IN: Ireland Canada(Mar,Newf) Britain(Scotland(Aber))
REFERENCES (6 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast 47, pp. 1-2, "The Wedding o' Ballaporeen" (1 text)
Greig/Duncan3 619, "The Wedding of Ballaporeen" (3 texts, 3 tunes)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H93, pp. 72-73, "The Wedding at Ballyporeen" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 140, "The Wedding of Ballyporeen" (1 text)
O'Connor-OldTimeSongsAndBalladOfIreland, pp. 63-64, "The Wedding of Ballyporeen" (1 text)
Wolf-AmericanSongSheets, #2528, p. 171, "The Wedding of Ballyporeen" (2 references)
Roud #3277
RECORDINGS:
Jack Swain, "The Wedding at Bally Poreen" (on MUNFLA/Leach)
BROADSIDES:
Bodleian, Harding B 17(329b), "Wedding of Ballyporeen," W. Armstrong (Liverpool), 1820-1824; also Harding B 28(183), Harding B 11(3505), Harding B 11(3506), 2806 b.11(38), Harding B 16(302b), Harding B 11(3964), Harding B 28(183), Harding B 25(2020), "Wedding of Ballyporeen"; Harding B 11(4075), "The Wedding of Ballpoyreens [sic]"
SAME TUNE:
Ballinamona Ora [pr Ballymona Orah] (per broadside Bodleian 2806 b.11(38) and Greig)
ALTERNATE TITLES:
Ballaporeen
File: HHH093

Wedding at Kouchibouguac, The
DESCRIPTION: The bride is "the primrose of Kishimaguac." The beef was from an ox that had died of old age and the rest of the food, was no better but, like everything else, was what "is common for supper in Kishimaguac" The usual wine, the usual songs, i.e., ho hum.
AUTHOR: unknown
EARLIEST DATE: 1948 (Manny/Wilson-SongsOfMiramichi)
KEYWORDS: wedding music party wine food humorous
FOUND IN: Canada(Mar)
Wedding in Renews, The

DESCRIPTION: "There's going to be a happy time, I want you all to know, There's me and Joe and Uncle Snow Invited for to go" to the Wedding in Renews. The girls have goose grease in their hair, the men have "whiskers to their shoes." They will have a happy dance

AUTHOR: Johnny Burke (1851-1930)
EARLIEST DATE: 1929 (Burke's Popular Songs)
KEYWORDS: wedding humorous dancing
FOUND IN: 
REFERENCES (4 citations):
ADDITIONAL: Johnny Burke, _Burke's Popular Songs_, self-published, 1929 (a PDF is available on the Memorial University of Newfoundland web site), p.[7], "The Wedding in Renews" (1 text) Johnny Burke (John White, Editor), _Burke's Ballads_, no printer listed, n.d. (PDF available on Memorial University of Newfoundland web site), p. 19, "The Wedding in Renews" (1 text) Johnny Burke, _Burke's Christmas Songster 1926_, self-published, 1926 (PDF copy available on the Memorial University of Newfoundland web site), [no page number], "The Wedding in Renews" (1 text) Johnny Burke (William J. Kirwin, editor), _John White's Collection of Johnny Burke Songs_, Harry Cuff Publications, St. John's, 1981, #18, pp. 32-33, "The Renews Wedding" (1 text) Roud #12519
NOTES [230 words]: Another of Johnny Burke's crazy-party songs, along the lines of "The Kelligrew's Soiree." For a brief biography of Burke, see the notes to "The Kelligrew's Soiree." Philip Hiscock's notes to this song in Eric West, _Sing Around This One: Songs of Newfoundland & Labrador Vol. 2_, Vinland Music, 1997, p. 56, suggests that this began as a skit in one of Burke's "entertainments." Nonetheless it is true that Newfoundland weddings were notable for their extravagance (insofar as its poor economy allowed); according to Kevin Major, _As Near to Heaven by Sea: A History of Newfoundland & Labrador_, 2001 (I use the 2002 Penguin Canada edition), "A wedding turned into revelry for the whole community, a grad reason to take the mind from whatever hardship lay ahead. Any outport wedding had at its center, not the blushing couple, but as great a store of food and drink as the parents could afford or the luck of the hunt would provide. The tables at one wedding feast in northern Newfoundland, recounted by an astonished visitor in the late 1800s, held 'twenty-seven enormous puddings, seven beavers, several hares and ptarmigan, a corresponding supply of vegetables, some rum... and cake ad infinitum.' And every man, woman, and child in the place showed up, invited or not." Major adds that, because most of the houses were small, "The guests were usually served in shifts." - RBW
Last updated in version 6.0
File: JBPS007

Wedding of Bean Rock Hollow

DESCRIPTION: "'Twas on a night so windy, When it was wet and cold, There was a celebration...." "Old H.G. acted as Justice of the Peace." Captain Martin choking and needs the help of Doctor Hinds. (Someone) finds "the greenhorn a-laying by her side"

AUTHOR: Bill Gross, according to Arnold's informant Janie Barnard Couch
EARLIEST DATE: 1950 (Arnold-FolkSongsOfAlabama)
KEYWORDS: wedding humorous injury doctor
FOUND IN: US(So)
Wedding of Lauchie McGrath, The
DESCRIPTION: The singer calls on listen as he tells of Lauchie’s wedding, which "To tell you the truth it was liker a battle," as they eat bad food ("the look of the beef nearly gave us the fever") and various guests make disastrous attempts at song
AUTHOR: unknown
EARLIEST DATE: 2010 (Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman)
KEYWORDS: wedding humorous food music
FOUND IN: Ireland
REFERENCES (1 citation):
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 79, "The Wedding of Lauchie McGrath" (1 text, 1 tune)
Roud #22785
File: GrHo079

Wedding Song (I -- Get a Little Wife)
DESCRIPTION: "Now some people think it's jolly for to lead a single live, But I believe in marriage and the comforts of a wife." "It's worth your while a-felling out to make it up again." They'll have a nice home. So get a table and chair, prepare a home, and marry
AUTHOR: unknown
EARLIEST DATE: 1973 (Hamer-GreenGroves)
KEYWORDS: courting home wife nonballad
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Hamer-GreenGroves, pp. 78-79, "Wedding Song" (1 text, 1 tune)
Roud #1155
File: HaGr078

Wedlock (I)
DESCRIPTION: "Dear lady, since the single state You've left and chose your mate," the singer will take the opportunity to lecture her. She should make her husband bless the day they married. She should never struggle for power but be humble and clean house
AUTHOR: unknown
EARLIEST DATE: 1790 (Journal of the Dolphin)
KEYWORDS: marriage nonballad husband wife
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 325-328, "Wedlock" (1 text, 1 tune)
Roud #27551
File: HGam325

Wednesbury Cocking, The
DESCRIPTION: Stories of cockfighting at Wednesbury. The competition is fierce, and many are the addicts of the sport and of gambling on it. The song relates many incidents, concluding when "Jack Baker he whacked his own father, and thus ended Wednesbury Cocking"
AUTHOR: John Probin (see NOTES)
EARLIEST DATE: 1957 (Graves, English and Scottish Ballads)
KEYWORDS: fight bird gambling sports chickens moniker
FOUND IN: Britain
REFERENCES (4 citations):
Grigson-PenguinBookOfBallads 85, "The Wednesbury Cocking" (1 text)
Wee Article, The

DESCRIPTION: "I 'm a jolly servant lass, my name is Mary Ann, I'm going to sing about a thing that
calls itself a man; He wanted me his wife to be, he's only four foot four...." She reviles the short
suitor, and details why she wants no part of such a man

AUTHOR: unknown
EARLIEST DATE: 1939 (Sam Henry collection)
KEYWORDS: courting rejection humorous
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H833, p. 257, "The Wee Article" (1
text, 1 tune)
Roud #2739
ALTERNATE TITLES:
The Wee Daft Article
File: HHH833

Wee Bittle East There Leeved a Man, A

DESCRIPTION: "A wee bittie east, there leeve a man, O siller an' sense no had riffie." He decides
he must have a wife. West of there lived a wealthy man with three rich daughters. The wee man
goes and declares his love for one. The ending is missing.

AUTHOR: unknown
EARLIEST DATE: 1873 (Harris Manuscript)
KEYWORDS: love courting
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 39-40, "A wee bittie East
there leeved a man" (1 text)

Roud #18023
NOTES [70 words]: Although not listed as incomplete, the Harris text appears a fragment: The
suitor shows up at Miss Jean's door in all his finery, is "admired" by the people of the rich man's
household, and allowed to come to the girl's chamber, where he declares her beauty -- and there it
ends. I would assume that the man is made to do more and more embarrassing things until the
servants finally reveal that they are putting him on. - RBW

Last updated in version 4.2
File: HLMM150

Wee Bridelie, The

DESCRIPTION: "There was a little wee bridelie, In Pitcarles toun... There was few folk bidden to it,
And as few fowk did come." The smallness of the feast is described: No meat but a sheep without
a tongue, etc. When the bride goes to bed, the groom refuses to follow

AUTHOR: unknown
EARLIEST DATE: 1827 (Kinloch)
KEYWORDS: wedding humorous betrayal
FOUND IN: Britain(Scotland)
REFERENCES (3 citations):
   Kinloch-TheBalladBook XXVIII, pp. 84-85, (no title) (1 text)
   Lyle-Andrew-CrawfurdsCollectionVolume2 149, "The Wee Weddin" (1 text)
   ADDITIONAL: Peter Buchan, Ancient Ballads and Songs of the North of Scotland (Edinburgh,
   1828 ("Digitized by Microsoft")), Vol I, pp. 262-263, "The Wee Bridalee" (1 text)
Roud #8157
NOTES [115 words]: This strikes me as a sort of answer to songs such as "The Blythesome Bridal"
and "The Ball of Kerrimuir." It's not clear whether that makes it traditional. - RBW

The three texts -- Kinloch, Buchan, and Lyle-Andrew-CrawfurdsCollectionVolume2 -- reported
about the same time, are different in form and words though they are recognizably the same song.

Buchan's text is a four line verse; Lyle-Andrew-CrawfurdsCollectionVolume2 repeats the fourth
line; Kinloch repeats the second and fourth. The wedding is in Auchendown, Pitcarles town or
yonder town. The groom won't come to bed because the sheet is too small, or because "I wish this
nicht hadna cum," or the bride "kent this day wad come." - BS

Last updated in version 2.6
File: KinBB28

Wee Crap, The

DESCRIPTION: This year's crop was so bad the barley and flax was not worth harvesting ("malt
will be dear the year to the brewsters o our ale," "lint it was na gude"). The singer cannot afford
help and will do the thrashing and cleaning horses's straw himself.

AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume1)
KEYWORDS: farming hardtimes nonballad food
FOUND IN: Britain(Scotland(Bord))
REFERENCES (1 citation):
   Lyle-Andrew-CrawfurdsCollectionVolume1 63, "The Wee Crap" (1 text)
Roud #7177
NOTES [23 words]: Lyle-Andrew-CrawfurdsCollectionVolume1 p. xliii: "Crawfurd relates the
situation it describes to an account of the dry summer of 1826...." - BS

Last updated in version 2.6
File: LyCr163

Wee Cup of Tay, The

DESCRIPTION: "As Jack from the market came the other day, His wife she sat drinking her wee
cup of tay," Jack complains "I must work hard, not a shirt to my back" while she has finery and her
tea. She attacks "what money you spend in whisky and beer." They argue.

AUTHOR: unknown
Wee Cutty Pipe, The (The Derry Pipe)

DESCRIPTION: Sam asks Bill if he has tobacco, then gives a long justification based on the use of tobacco by Adam, Pharaoh, Jonah, Noah, Belshazzar, and Jason and the Argonauts. Bill concedes the point, and will continue to bring in tobacco in truckloads

AUTHOR: James O’Kane

EARLIEST DATE: 1932 (Sam Henry collection)

KEYWORDS: drugs Bible

FOUND IN: Ireland

REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H465, pp. 49-50, "The Wee Cutty Pipe" (1 text, 1 tune)

Roud #13363

NOTES [30 words]: The alleged Biblical references in this song are, of course, pure nonsense. Tobacco was not known in the Old World until introduced from the New; it is not mentioned in the Bible. - RBW

File: HHH465

Wee Drap o' Whisky, A

DESCRIPTION: "Come fill up a bumper and hand it round here." When weary the singer's pleasure is a kiss and "a drap more" with his lassie. He resolves disputes with "a drap mair" and never complains. After a half pint more he'll go home "till farther occasion"

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan3)

KEYWORDS: drink nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig/Duncan3 557, "A Wee Drap o' Whisky" (2 texts, 1 tune)
DT, WEEDRAP*

Roud #6033

ALTERNATE TITLES:
A Glass o' Guid Whisky

NOTES [59 words]: Bumper: [noun] "a cup or glass filled to the brim or till the liquor runs over esp. in drinking a toast"; [verb] "to fill to the brim (as a wineglass) and empty by drinking,""to toast with a bumper,""to drink bumpers of wine or other alcoholic beverages" (source: Webster's Third New International Dictionary of the English Language Unabridged, 1976). - BS

Last updated in version 2.4

File: GrD3557

Wee Drappie O't, A

DESCRIPTION: "O, life is a journey we a' hae to gang, And care is the burden we carry alang, But though grief be our portion... We are happy a' thegither owre a wee drappie o't." The singer notes tragedies of life -- and how they are relieved by fellowship and drink
Wee Duck, The (The Duck from Drummuck)

DESCRIPTION: "I once had a duck when I lived in Drummuck, I was quite in luck when I lived in that land." The duck, said to be related to (Nell) Flaherty's drake, is said to be very productive -- but now has been stolen. The singer will keep better guard hereafter

AUTHOR: unknown
EARLIEST DATE: 1928 (Sam Henry collection)
KEYWORDS: animal bird curse thief theft
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H228a, pp. 19-20, "The Duck from Drummuck" (1 text, 1 tune)
Roud #5075
CROSS-REFERENCES:
cf. "Nell Flaherty's Drake" (plot, subject?)
NOTES [78 words]: If "Nell Flaherty's Drake" is about Robert Emmet, then this song presumably is about some later freedom fighter. The song mentions "the year forty-nine," so presumably 1849 (i.e. the aftermath of the 1848 revolt) -- but the leaders of that revolt, such as John Mitchel (for whom see "John Mitchell"), William Smith O'Brien (for whom see "The Shan Van Voght (1848)" and Thomas Meagher (for whom see "The Escape of Meagher") , were transported rather than imprisoned. - RBW
File: HHH228a

Wee Falorie Man, The

DESCRIPTION: "I am the wee falorie man A rattling roving Irishman. I can do all that ever you can." Sister Mary Ann "washes her face in the frying pan And she goes to hunt for a man." "I am a good old working man Each day I carry a wee tin can" with a bun and ham.

AUTHOR: unknown
EARLIEST DATE: 1952 (_Rann Magazine_ Summer 1952, according Roud); 1870s (recorded by Anne Gilchrist, according Opie/Opie-TheSingingGame)
KEYWORDS: work food nonballad
FOUND IN: Britain(England(Lond,North)) Ireland
REFERENCES (4 citations):
Hammond-SongsOfBelfast, p. 13, "The Wee Falorie Man" (1 text, 1 tune)
Opie/Opie-TheSingingGame 116, "Wee Melodie Man" (4 texts, 1 tune)
DT, WEEFALRY*
ADDITIONAL: Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #48, "(Sam, Sam, Dirty Old Man)" (3 short texts, one in the body and two in the notes, showing much range but seemingly indicating that there is a floating verse on which several songs of this sort are built)
Wee Herd's Whistle, The

DESCRIPTION: "'Oh, he cut a happy sucker from the muckle rodden tree, He trimmed it and he wet it and he thumped it on his knee," and the herdsman plays the whistle. He forgets the "kylie"; he fails in school; at last the teacher burns the lad's whistle

AUTHOR: Charles Murray (source: Byington/Goldstein-TwoPennyBallads)
EARLIEST DATE: 1906 (Chambers' Journal, according to Byington/Goldstein-TwoPennyBallads); collected from Bob Beers 1963

KEYWORDS: music cattle
FOUND IN: US
REFERENCES (1 citation):
Byington/Goldstein-TwoPennyBallads, pp. 43-44, "The Wee Herd's Whistle" (1 text, 1 tune, plus a copy of the original text in the notes on pp. 49-50)
Roud #11488

File: ByGo043

Wee House in the Wood

DESCRIPTION: "There it stood, the Wee-House-in-the-Wood," which inspires visions of folklore: English music, King Arthur, much that is gone, all revealed by a "phantom minstrel."

AUTHOR: unknown
EARLIEST DATE: 1939 (Thomas)

KEYWORDS: home music nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 266-267, (no title) (1 text)

NOTES [47 words]: There are many pieces in Thomas that I don't really trust -- but there is none I more suspect of being Thomas's own work than this (and "The Singin' Gatherin,'" which bears the same traits). It's anonymous, it's about Thomas's own home base, and it rather sounds like her style. - RBW

File: ThBa266

Wee Johnnie, the Hynd o' Rigghead

DESCRIPTION: Johnnie dresses up to court Jean, for he needs a wife to manage his life, and her dowrie. "I'm sure that she canna refuse me." She rejects his offer, which she thinks a joke, and he is chased away by her father and spaniels.

AUTHOR: unknown
EARLIEST DATE: 1843 (Whitelaw-BookOfScottishSong)

KEYWORDS: courting dowry rejection farming humorous father dog
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan4 767, "Wee Johnnie, the Hynd o' Rigghead" (1 fragment, 1 tune)
Whitelaw-BookOfScottishSong, pp. 400-401, "Wee Johnnie" (1 text)
Roud #6126
Wee Little Piute
DESCRIPTION: "Wee little piute, hi yi ya, Jolting cayuse. mountain trail, Strapped to the back of your ma ma ma, Gazing away o'er the pony's tail." Images of what the child sees as it travels the trail
AUTHOR: Words: Albert R. Lyman / Music: Casse Lyman Monson
EARLIEST DATE: 1966
KEYWORDS: baby family Indians(Am.) travel nonballad
FOUND IN:
REFERENCES (1 citation):
Fife/Fife-CowboyAndWesternSongs 87, "Wee Little Piute" (1 text, 1 tune)
Roud #11203
File: FCW087

Wee Midgie Meer, The
DESCRIPTION: There is a horse race at Easterkirk "between twa [English] lords and weel mounted" and [Scotsman] Willie on his mare. Willie wins in the mud which "'filed [dirtied] the gentles' face." "Lord Lovat he gaed mad at that Swore he wad ride nae more"
AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan2)
KEYWORDS: racing England Scotland humorous horse
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #170, p. 1, "The Wee Midgie Meer" (1 text)
Greig/Duncan2 325, "The Wee Midgie Meer" (1 text)
Roud #5870
File: GrD2325

Wee Pickle Tow, The
DESCRIPTION: John Grumely brings tow for his wife to spin. A spark from her pipe lights it. She refuses to spin (Eve wore leaves rather than spin), or churn butter. And he can sleep with his back to her. Then, he says, they'll sleep in separate beds.
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan3)
KEYWORDS: shrewishness marriage dialog husband wife clothes
FOUND IN: Ireland Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan3 476, "The Wife and Her Wee Pickle Tow" (5 texts, 5 tunes)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 80-81, "The Wee Pickle Tow" (1 text)
Roud #5506
CROSS-REFERENCES:
cf. "She's Aye Tease, Teasin'" (theme: the wife who won't spin, but sets the flax on fire)
SAME TUNE:
Mathew Macree ("Sin I furst work'd a sampleth at Biddy Forsyth's") (The Ulverston New Poetical Miscellany, p. 212)
ALTERNATE TITLES:
The Spinnin O'ot
The Rock and the Wee Pickle Tow
NOTES [114 words]: And, he pointed out, that he earns the money [Hayward-UlsterSongsAndBalladsOfTheTownAndCountry text].
"Norman Kennedy, weaver and singer, tells me that the fine long linen fibers are separated from the flax by hackling, leaving the short coarse fibers of tow, guaranteed to give the spinner pricked fingers and short temper." - BS
I can't help but note that John Grunm[e]ly is the husband in some versions of "Father Grumble" [Laws Q1]. This almost sounds like the "prequel" to that. - RBW
Greig/Duncan3: "From his mother sixty years ago. Noted 29th April, 1907." - BS
Last updated in version 3.5
File: HayU080

Wee Tailor from Tyrone, The

DESCRIPTION: Mollie agrees to marry a tailor. She becomes a lady's waiting maid. The tailor accepts the lady's[?] offer of marriage, money, and gentleman's life. The marriage, in the dark, is a sham. When the light is on he sees "the lady" is Mollie. She rejects him
AUTHOR: unknown
EARLIEST DATE: 1973 (Morton/Maguire-ComeDayGoDayGodSendSunday)
LONG DESCRIPTION: A tailor courts Mollie and she agrees to marry him. She becomes a lady's waiting maid. The tailor receives a letter, supposedly from the lady, offering her own hand and ten thousand pounds. He'd rather be a gentleman than an apprentice so he agrees. She insists the marriage be held in the dark. The marriage is a sham. When the light is on he sees "the lady" is Mollie. She rejects him: "Ah but you thought you were a gentleman, and now you see you're none"
KEYWORDS: courting infidelity wedding rejection trick humorous money
FOUND IN: Ireland
REFERENCES (1 citation):
Morton/Maguire-ComeDayGoDayGodSendSunday 34, pp. 87-89,120,169, "The Wee Tailor from Tyrone" (1 text, 1 tune)
Roud #2488
NOTES [71 words]: An interesting twist on the Eros and Psyche legend, isn't it? The same trick also occurs in the Bible, in Genesis 29, where Jacob thinks he is marrying Rachel, but her father instead slips in Rachel's older sister Leah. The difference being that the customs of the time allowed polygamy, so Jacob eventually had both of them. For full notes on the idea of the wrong woman in a bed, see the notes to "The Butcher's Daughter." - RBW
Last updated in version 5.2
File: MoMa034

Wee Weaver, The

DESCRIPTION: "I am a wee weaver confined to my loom." Willy loves Mary. They roam by Lough Erne and Willy proposes. "So this couple got married and they'll roam no more"
AUTHOR: unknown
EARLIEST DATE: 1952 (IRTunneyFamily01)
KEYWORDS: courting marriage weaving Ireland
FOUND IN: Ireland
REFERENCES (1 citation):
Tunney-StoneFiddle, p. 81, "The Wee Weaver" (1 text, 1 tune)
Roud #3378
RECORDINGS:
Brigid Tunney, "The Wee Weaver" (on IRTunneyFamily01)
Paddy Tunney, "The Wee Weaver" (on Voice20)
NOTES [9 words]: Lough Erne is in County Fermanagh, Northern Ireland. - BS.
File: RcWeeWea

Wee Wee German Lairdie, The

DESCRIPTION: "Wha the de'il hae we gotten for a King but a wee, wee German lairdie?" Geordie had to be fetched from his "yairdie," and now fills the government with foreigners. He is warned against visiting the Highlands, and his disreputable traits cataloged
AUTHOR: unknown
EARLIEST DATE: 1819 (Hogg, according to Whitelaw)
KEYWORDS: Jacobite royalty humorous gardening
HISTORICAL REFERENCES:
1714-1727 - Reign of George I (a cousin of Charles II and James II, and far down in the line of
succession -- but the closest relative of the Stuarts to be safely Protestant)

REFERENCES (4 citations):
Whitelaw-BookOfScottishSong, p. 520, "The Wee German Lairdie" (1 text)
MacColl-PersonalChoice, pp. 42-43, "The wee, wee German Lairdie" (1 text, 1 tune)
DT, WEEGERM

Roud #2573
File: DTweeger

Wee Wee Man, The [Child 38]

DESCRIPTION: The singer meets a "wee wee man," who, despite his size, proves amazingly strong. He takes the singer on a tour to his home, and shows him the finest ladies he has ever seen -- but then disappears.

AUTHOR: unknown
EARLIEST DATE: 1776 (Herd)
KEYWORDS: magic home

REFERENCES (24 citations):
Child 38, "The Wee Wee Man" (7 texts)
Bronson 38, "The Wee Wee Man" (1 version)
Chambers-ScottishBallads, pp. 260-261, "The Wee Wee Man" (1 text)
Lyle-Andrew-CrawfurdsCollectionVolume1 72, "The Wee Wee Man" (1 text)
Lyle-Andrew-CrawfurdsCollectionVolume2 101, "A Fairie Sang" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 188-189, "The Wee Wee Man" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 11, "The Wee, Wee Man" (1 text)
Randolph/Legman-RollMeInYourArms II, pp. 587-588, "The Wee Wee Man" (2 texts, one of them the Brown version)
Leach-TheBalladBook, pp. 135-136, "The Wee Wee Man" (1 text)
Quiller-Couch-OxfordBookOfBallads 11, "The Wee Wee Man" (1 text)
Grigson-PenguinBookOfBallads 11, "The Wee Wee Man" (1 text)
Gummere-OldEnglishBallads, pp. 293-294+362, "The Wee Wee Man" (1 text)
Montgomerie/Montgomerie-ScottishNurseryRhymes 198, "(The Wee, Wee Man)" (1 text)
Whitelaw-BookOfScottishBallads, p. 462, "The Wee Wee Man" (1 text)

DT 38, WEEWEEMN

ADDITIONAL: Emily Lyle, _Faires and Folk: Approaches to the Scottish Ballad Tradition_, Wissenschaftlicher Verlag Trier, 2007, pp. 40-41, "A New Scotch Song" (1 text plus a print of part of the broadside containing it; also assorted excerpts)
Karin Boklund-Lagopolou, _I have a yong suster: Popular song and Middle English lyric_, Four Courts Press, 2002, pp. 150-151, "(The Wee Wee Man)" (1 text)
Walter de la Mare, _Come Hither_, revised edition, 1928; #315, "The Wee Wee Man" (1 text)
RELATED: Thomas of Ercildoune's Prophest/As I yode on a Monday between Wyltinden and Walle (Child's Appendix)
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 35-44, "A Ballad on the Scottish Wars" (1 text)
Brown/Robbins-IndexOfMiddleEnglishVerse, #379

MANUSCRIPT: London, British Library, MS. Cotton Julius A.V, folio 180

COMPARE: Thomas of Ercildoun'e Prophecy (IMEV #365, DIMEV #620), not cited by Child
Roud #2865

NOTES [258 words]: Carterhaugh, also mentioned as the site of magic in "Tam Lin," "is a plain at the confluence of the Ettrick and Yarrow in Selkirkshire" (Scott). Child prints as an appendix to this ballad the poem "Als Y Yod on ay Mounday," found in a single copy in British Museum MS. Cotton Julius A.V, dated firmly to the fourteenth century (another part of the document has a reference to the year 1307). The same text is found in Boklund-Lagopolou, pp. 148-150. The relationship between the two is curious in a number of ways. There is no doubt that the two items go back to the same folkloric roots -- but "Wee Wee Man" seems to be purely
Scottish, and "Als Y Yod" is in a very difficult Northumbrian dialect. Fowler, p. 279 n. 15, describes the Cotton manuscript, which is a curious mix of history (Robert of Brunne's chronicle) and magic (two sets of prophecies of Merlin plus "Als Y Yod," which is followed by additional prophecies), then a French tale, "Longespée taken by the Saracens." E. B. Lyle, in "The Wee Wee Man and Als Y Yod on y Mounday" (reprinted in LyleBallad), examines the nature of the parallels between the two, but does not reach any clear conclusions. Her suggestion is that both derive from some lost proto-romance does not strike me as compelling, though it is certainly possible. Lyle revisited the topic in a section in LyleFairies, pp. 36-43. This attempts to classify the known versions of "The Wee Wee Man" and group them in families. It also includes, on p. 38, a useful table of parallels between the ballad and "Als Y Yod." - RBW

Bibliography

- Boklund-Lagopolou: Karin Boklund-Lagopolou I have a yong suster: Popular song and Middle English lyric, Four Courts Press, 2002

Last updated in version 5.2

File: C038

Wee Wifikie, The

DESCRIPTION: The Wee Wifikie takes too much drink, and lies down to rest. A peddler steals her purse and cuts her hair. She awakens and finds herself changed. She thinks she is not herself. She tells her husband, who asks the minister, who reassures him all is well

AUTHOR: Alexander Watson ? Rev. Alexader Geddes ? (see NOTES)

EARLIEST DATE: 1797 (Scots Musical Museum)

KEYWORDS: husband wife humorous hair drink dog theft thief disguise

FOUND IN: Ireland Britain(Scotland)

REFERENCES (6 citations):

Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H714, pp. 513-514, "The Wee Wifikie" (1 text, 1 tune)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 49-51, "The Wee Wifiekee" (1 text)
Ford-VagabondSongsAndBalladsOfScotland, pp. 23-26, "The Wee Wifikie" (1 text, 1 tune)
Greig/Duncan2 287, "The Wee Wifikie" (2 texts, 2 tunes)
Whitelaw-BookOfScottishSong, pp. 76-77, "The Wee Wifikie" (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 535, "There was a little woman" (2 texts, the first of which is "The Old Woman Who Went to Market (The Old Woman and the Pedlar)" but the second of which is this)

ST HHH714 (Full)
Roud #5857

CROSS-REFERENCES:

cf. "Whiskey Is My Name (Donald Blue)"
cf. "The Old Woman Who Went to Market (The Old Woman and the Pedlar)" (theme, lyrics)

ALTERNATE TITLES:
The Wee Wifeikie
There Was a Wee Bit Wifikie

NOTES [178 words]: Grieg/Duncan mentions a pamphlet (1921) by William Walker, presenting evidence that this song was written by Alexander Watson (c. 1744-1831) in the years around 1775. Ford, however, credits it to one Dr. Alexander Geddes (1737-1802), and is followed in this by the Opies. J. M. Bulloch, on p. 144 of W. A. Craigie, John Buchan, Peter Giles, and J. M. Bulloch, The Scottish Tongue: A Series of Lectures on the Vernacular Language of Lowland Scotland, 1922 (?) (I use the 1970 McGrath reprint), notes that the Watson manuscript in the British Museum uses "frae" for "from," even though this was not Watson's (or Geddes's) dialect. Make of that what you will.
The song, if composed, seems to have come somewhat unraveled in tradition; the audience is too often left asking "Why?" (Why, e.g., did the peddler clip the Wifikie's hair? Steal her purse, yes, but why risk being caught cutting her hair?)
The Opies compare this and "The Old Woman Who Went to Market (The Old Woman and the Pedlar)" to the Grimm tale of "Kluge Else" and to a tale in Asbjornsen and Moe. - RBW

**Wee Willie Winkie Runs Through the Town**

**DESCRIPTION:** "Wee Willie Winkie runs through the town, Upstairs and downstairs in his night gown, Rapping at the window, crying through the lock, Are the children all in bed, for now it's eight o'clock?"

**AUTHOR:** William Miller (source: _Songs for the Nursery_); "Air by Rev. W. B." (source: _Whistle-Binkie_)

**EARLIEST DATE:** 1841 (according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

**KEYWORDS:** nonballad children

**NOTES [196 words]:** Opie/Opie-OxfordDictionaryOfNurseryRhymes: "'Willie Winkie, as may be seen in Jacobite songs, was a nickname for William III (d.1702), and according to Robert L. Ripley the rhyme refers to that king." - BS

The Baring-Goulds also note that "Wee Willie Winkie was the nickname given to William Prince of Orange" (who became William III in 1689). But they doubt its political significance. And, if they are correct in attributing the poem to William Miller, they are almost surely right in questioning it. Who would be writing concealed verse about William III in the reign of Victoria?

It is noteworthy that Katherine Briggs, An Encyclopedia of Fairies: Hobgoblins, Brownies, Bogies, and Other Supernatural Creatures, 1976 (I use the 1977 Pantheon paperback), p. 429-430, doesn't even mention this hypothesis. And yet, she notes that the original was in Braid Scots ("Wee Willie Winkie runs through the town, Up stairs and down stairs in his nicht-goun, Tirling at the window, crying at the lock, Are the weans in their bed, for it's now ten o'clock?"). The Scots might have held resentment against William III, who overthrew the Stewarts, longer than the English did.

- RBW

**Week After the Fair (I), The (Jock and Meg)**

**DESCRIPTION:** Meg has no pity: John is hung over from drinking for a week at the fair with "dandy Katie" while she was left at home. John says Meg drinks also and carried on at home that week; he got her out of jail. He proposes they don't drink until New Year.

**AUTHOR:** unknown

**EARLIEST DATE:** before 1843 (broadside, Bodleian Firth b.25(295))

**KEYWORDS:** infidelity drink dialog husband wife

**NOTES [196 words]:** Greig/FolkSongInBuchan-FolkSongOfTheNorthEast #7, p. 2, "Jock and Meg" (1 text fragment)

- RBW

**File:** HHH714

**File:** 002530
Week After the Fair (II), The

DESCRIPTION: The Fair has brought John and Meg to beggary's door. He reviews her escapades of drink and running around with other men. She says he ran around and pawned everything they owned. They agree to "tak' a drap and speak nae mair o' our faults at the Fair"

AUTHOR: unknown
EARLIEST DATE: 19C (broadside, Murray Mu23-y1:047)
KEYWORDS: poverty infidelity drink dialog husband wife
FOUND IN: Britain(Scotland(Aber))
Roud #5162

BROADSIDES:
Murray, Mu23-y1:047, "The Week After The Fair" or "The Discontented Pair," James Lindsay Junr (Glasgow), 19C
NOTES [39 words]: Apparently broadside Bodleian, 2806 c.11(221), "The Week After the Fair" or "The Discontented Pair" ("I'm grieved to think my wife Meg, this day we are so poor"), unknown, no date is this song but I could not download and verify it. - BS

Week's Matrimony, A (A Week's Work)

DESCRIPTION: Monday the singer marries; Tuesday his wife sees a girl frying his "sausage"; Wednesday he finds a man in bed with her; Thursday they fight; Friday they part and she hangs herself in sorrow; Saturday he buries her and finds another

AUTHOR: unknown
EARLIEST DATE: before 1839 (broadside, Bodleian Johnson Ballads 289)
KEYWORDS: adultery marriage fight suicide drink bawdy wife
FOUND IN: Canada(Newf) Britain(England(South))
REFERENCES (3 citations):
Peacock, pp. 322-323, "A Week's Work" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 120, "Days of the Week" (1 text, 1 tune)
Williams-Wiltshire-WSRO Mi 665, "One Sunday Morn" (1 text)
Roud #1692

RECORDINGS:
Leonard Hulan, "A Week's Work" (on PeacockCDROM) [one verse only]
Stan McGrath, "The Days Of The Week" (on ITMA/CapeShoreNL)

BROADSIDES:
Bodleian, Johnson Ballads 289, "A Week's Matrimony"("On Sunday I went out on a spree"), J. Catnach (London), 1813-1838; also Firth c.20(135), Harding B 20(185), Harding B 11(4082),
Harding B 11(4083), Harding B 11(4084), 2806 c.16(23)[some words illegible], Firth c.20(136)
[some words illegible], Harding B 11(4081), 2806 b.9(271), Firth c.20(134), "[A] Week's
Matrimony[!]"

Murray, Mu23-y1:088, "The Week's Matrimony," James Lindsay (Glasgow), 19C
CROSS-REFERENCES:
cf. "In Duckworth Street There Lived a Dame" (imagery)
cf. "Charming Sally Ann" (imagery)
SAME TUNE:
The Devil in Search of a Wife (per broadsides Bodleian Johnson Ballads 289, Bodleian Harding B
11(4084), Bodleian Harding B 11(4081))
NOTES [29 words]: Peacock makes A Week's Work the same ballad as The Holly Twig although
the only similarity is that they both account for the days of the week and both start with a marriage.
- BS
Last updated in version 4.5
File: Pea322

Weel Aul' Man, The
DESCRIPTION: "On yonder hill and yonder howe" lives a wealthy farmer who wants "a bit wiffie o'
his ain." He courts Jean. Her mother speaks out in his favor. Jean says courting her mother will not
win her heart. Then he kisses Jean which does win Jean's heart.
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan4)
KEYWORDS: courting farming mother
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 814, "The Weel Aul' Man" (1 text)
Roud #6211
File: GrD4814

Weel Like I a Drap o' Drink
DESCRIPTION: The singer likes "a drap o' drink" and "a cup o' tea" but likes "the laddies double
weel And they hae proved the ruin o' me"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
KEYWORDS: courting drink
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1411, "Weel Like I a Drap o' Drink" (1 fragment)
Roud #7262
NOTES [11 words]: The current description is based on the Greig/Duncan7 fragment. - BS
Last updated in version 2.5
File: GrD71411

Weel-Faured Maid, The
DESCRIPTION: The singer meets "a weel-faur'd maid ... comin' thro' the broom." She refuses to
tell her name and claims she is too young to have a man. He gets ready to leave but she calls him
back. They kiss, marry, and settle happily in Glasgow.
AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan5)
KEYWORDS: courting wedding beauty youth
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan5 958, "The Weel-Faured Maid" (5 texts, 3 tunes)
Roud #6765
ALTERNATE TITLES:
The Squire's Wooing
Comin' Thro' the Broom
NOTES [34 words]: This is like "Braes of Strathblane," "The Rejected Lover" and "The Slighted Suitor" (boy meets girl, girl rejects boy, boy prepares to leave, girl changes her mind, boy does what?) with a happy ending. - BS
Last updated in version 2.5
File: GrD5958

Weeping and Wailing
DESCRIPTION: On judgment day there will be weeping and wailing among the damned: the rich man with his money, drunkard with his drink, and the whisky seller will end in Hell, praying too late to be saved.
AUTHOR: unknown
EARLIEST DATE: 1963 (MJHurt04)
KEYWORDS: nonballad religious
FOUND IN: US
RECORDINGS: Mississippi John Hurt, "Weeping and Waiting" [sic] (on MJHurt04)
NOTES [25 words]: Although the imagery here has many New Testament parallels, it probably owes the most to the Parable of the Sheep and the Goats, Matthew 25:31-46. - RBW
Last updated in version 5.0
File: RcWeeAWa

Weeping Mary
DESCRIPTION: "Are there anybody here like Mary a-weeping? Call to my Jesus and he'll draw nigh. Glory (x5) be to my God on high." "Are there anybody here like Peter a-sinking?"
AUTHOR: unknown
EARLIEST DATE: 1855 (Social Harp)
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Lomax-FolkSongsOfNorthAmerica 128, "Weeping Mary" (1 text, 1 tune)
Roud #6680
RECORDINGS: Roswell Sacred Harp Quartet, "Weeping Mary" (Bluebird B-8582, 1940)
NOTES [109 words]: The reference to "Peter sinking" goes back to Matt. 14:28f. Jesus had been walking on the water, and Peter (in this account; not in the source in Mark) said, "Lord, if it's you, call me to come to you on the water." Jesus did, and Peter walked on the water for a few moments, but then started to doubt -- and sink. Jesus, of course, rescued him.
Lomax claims this is in the Sacred Harp. There *is* a song with the title "Weeping Mary" in the Sacred Harp, but it isn't the same thing. According to Jackson, the song is found in the Social Harp, though.
The title "Weeping Mary" has a complex origin; see the notes to "I Want to Die Like Weeping Mary." - RBW
Last updated in version 4.3
File: LoF128

Weeping Pilgrim
DESCRIPTION: "You may tell them, (father/mother/brothers/etc.), when you see them, I'm a poor mourning pilgrim, I'm bound for Canaan's land. I weep and I mourn, and I move slowly on. I'm a poor mourning pilgrim, I'm bound for Canaan's land."
AUTHOR: unknown
EARLIEST DATE: 1994 (Abernethy)
KEYWORDS: religious travel nonballad
FOUND IN: US
REFERENCES (1 citation):
Weeping Willer, The

DESCRIPTION: The miller's daughter weeps because William joined the army. She writes a suicide note, plans to hang herself from the willow hanging over the water, and changes her mind. Rather than risk falling in such cold water she'll wait till the weather is hotter.

AUTHOR: Harry Clifton (source: Greig/Duncan6)

EARLIEST DATE: before 1884 (broadside, Bodleian Firth b.25(184))

KEYWORDS: grief love separation suicide humorous

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan6 1247, "The Miller's Daughter" (1 text)

Roud #6785

BROADSIDES:
Bodleian, Firth b.25(184), "The Weeping Willer" ("Down by the country side, lives old Gray the miller"), H. Disley (London), 1860-1883; also Harding B 11(4086), "The Weeping Willer"

NOTES [80 words]: Greig/Duncan6 is incomplete; broadside Bodleian Firth b.25(184) is the basis for the description.
The suicide note illustrates the tone of the song: "Take this to William Phipps, straight to him be tellin' His Susan died through suicide. P.S. - Please excuse bad spellin'." In the end she decides that, if she can't find a more faithful lover, "I'm half inclin'd to marry a man for money." - BS

For background on author Harry Clifton, see the notes to "The Good Ship Kangaroo." - RBW

Last updated in version 5.1

File: GrD61247

Weevily Wheat

DESCRIPTION: "Charlie, he's a nice young man, Charlie he's a dandy." Stories about Charlie's attempts at courting and his visits to town. The mention of "Weevily wheat" and lines such as "Over the river to feed my sheep" are common.

AUTHOR: unknown

EARLIEST DATE: 1911

KEYWORDS: courting nonballad playparty floatingverses

FOUND IN: US(Ap,MW,SE,So)

REFERENCES (36 citations):
Randolph 520, "Weevily Wheat" (7 texts, some fragmentary or excerpted, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 397-399, "Weevily Wheat" (1 text, 1 tune -- Randolph's 520A)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 67, "Weevily Wheat" (1 text plus a possibly-rewritten fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 67, "Weevily Wheat" (2 tunes plus text excerpts); also p. 521, "Weevily Wheat" (1 short text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, p. 164, "Over the River to Charlie" (1 text)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 140, "Weevily Wheat" (1 short text)
Bush-FSofCentralWestVirginiaVol1, p. 28, "Weevily Wheat" (1 text, 1 tune)
Skean-CircleLeft-FolkPlayOfKentuckyMountains, p. 41, "Charlie" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 151-152, "Weevily Wheat" (1 text, 1 tune)
Abernethy-SinginTexas, pp. 103-106, "Weevily Wheat" (1 text, 1 tune, plus some loose verses)
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 200-201, 202-203, "Weevily Wheat" (2 texts, 2 tunes)
Linscott-FolkSongsOfOldNewEngland, pp. 262-263, "Over the Water to Charlie" (1 short text, 1 tune, primarily a version of this although it incorporates a single verse of "Over the Water to Charlie")
Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 200-200, "Weevily Wheat" (2 texts)
Wolford-ThePlayPartyInIndiana, pp. 102-106=Wolford/Richmond/Tillson-PlayPartyInIndiana, pp. 288-290, "Weevily Wheat" (1 text plus many additional stanzas, 1 tune)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 152-157, "Weevily Wheat"; pp. 158-164, "Over the River to Charlie's" (2 texts, 2 tunes)
Beck-LoreOfTheLumberCamps 58, "(Shanty-Boy Dance Jingles: We won't have any weev'ly wheat)" (1 short text) 
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 58-60, "Weevily Wheat" (1 text, 1 tune) 
Sackett/Koch-KansasFolklore, pp. 217-218, "Weevily Wheat" (1 text, 1 tune) 
Sharp-EnglishFolkSongsFromSouthernAppalachians 167, "Charlie's Sweet" (4 texts, 4 tunes) 
Richardson/Spaeth-AmericanMountainSongs, p. 86, "Weevily Wheat" (1 text, 1 tune) 
Sandburg-TheAmericanSongbag, p. 161, "Weevily Wheat" (1 text, 1 tune) 
Scarborough-OnTheTrailOfNegroFolkSongs, p. 286, (no title) (3 fragments) 
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 290-293, "Weevily Wheat" (2 texts, 1 tune) 
Lomax-FolkSongsOfNorthAmerica 163, "Twistification" (1 text, 1 tune, with a counting chorus and modified verses) 
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 44, "Who'll be King but Charlie?" (1 text, 1 tune, with "Weevily Wheat" verses but obviously also some kinship to "Wha'll Be King but Charlie") 
Creighton-MaritimeFolkSongs, p. 125, "Charlie" (1 text, 1 tune) 
Ritchie-FolkSongsOfTheCumberlands, pp. 60-61, "[Charlie]" (1 text, 1 tune) 
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 72, "Over the River Charlie" (1 text, 1 tune) 
Thomas-DevilsDitties, p. 69, "Prince Charlie" (1 text, 1 tune) 
Opie/Opie-OxfordDictionaryOfNurseryRhymes 96, "Over the water and over the lea" (3 texts) 
Baring-Gould-AnnotatedMotherGoose #144, p. 115, "(Over the Water and over the lea)"
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 161, "Charley, He's a Good Ol' Man" (1 text, 1 tune) 
Botkin-TreasuryOfAmericanFolklore, pp. 813-814, "Weevily Wheat" (1 text, 1 tune) 
Silber/Silber-FolksingersWordbook, p. 36, "Weevily Wheat" (1 text) 
NorthCarolinaFolkloreJournal, Charles Bond, "Unpublished Folklore in the Brown Collection," Vol. XX, No. 1 (Feb 1972), pp. 15-16, "Miss Lucy, or Twistification" (1 text, with chorus "Roll on the floor (x3), Till life's roll is o'er" and verses "I went down to see Miss Lucy, Oh, I'd never been there before" and "As I was a-goin' down the road, I met a rabbit and I met a toad"; although the game "Twistification" is sometimes linked with "Weevily Wheat," the verses look more like "The Catfish (Banjo Sam)" and perhaps "Roll on the Ground (Big Ball's in Town)" or "Karo Song")
DT, WEEVWHT* 
Roud #729 
RECORDINGS:
Granville Bowlin, "Charlie's Neat" (on MMOK, MMOKCD) 
Kelly Harrell, "Charley, He's a Good Old Man" (Victor 21069, 1927; on KHarrell02, CrowTold02) 
Eunice Yeatts MacAlexander, "Over the River to Charlie" (on FarMtns1) 
New Lost City Ramblers, "Charley, He's a Good Old Man" (on NLCR10) 
Jean Ritchie, "Over the River Charlie" (on RitchieWatsonCD1) 
Ritchie Family, "Charlie" (on Ritchie03) 
CROSS-REFERENCES:
cf. "Roll the Tater (Rolly Rolly)" (floating lyrics, meter) 
 cf. "Fly Around, My Pretty Little Miss" (floating lyrics) 
 cf. "Rosey Apple Lemon and Pear" (floating lyrics) 
NOTES [305 words]: Certain authorities (e.g. Andrew Lang, according to the Opies) have conjectured that the "Charlie" of this song is Bonnie Prince Charlie. (Alan Lomax goes so far as to derive it from the Scots "Charlie Over the Water.") It would be hard to prove either way. Those seeking to find every version of this song should also check "Fly Around, My Pretty Little Miss," which I think might be another version of this song. But others disagree.... - RBW 
Well, I'd say they're at least siblings; at least one version of "Weevily Wheat" has the same tune as "Fly Around, My Pretty Little Miss." - PJS 
Creighton-MaritimeFolkSongs matches the Weevily Wheat pattern but includes the lines "cross the water to Charlie" and -- in the chorus -- "There's none like royal Charlie." In this sense at least it's close to Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 44. - BS 
Consider the song attributed to Carolina Oliphant, Lady Nairne (1766-1845) at Charles W. Eliot, editor, English Poetry Vol II From Collins to Fitzgerald (New York, 1910), #335, pp. 564-565, "Wha'll Be King But Charlie?" (Carolina Oliphant, Lady Nairne). The Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 44 chorus shares lines in its chorus ("Come round the heather, ... You're welcome late and early, Around him fling [Nairne: "cling"] your royal king, For who'll be king but Charlie?"). ... The latter is usually called "Wha'll Be King But Charlie" (the title used in the Index) or "The News frae Moldart," and it is certainly about Bonnie Prince Charlie. And it does mix with some "Weevily Wheat" versions. (Almost everything does!) But it is definitely an independent song, and the tune
I've heard (admittedly from Silly Wizard, hardly an authoritative source) is distinct. Roud lumps a whole raft of "Charlie" songs, but that's more desperation than anything else. - RBW

Welcome (to Lyda Messer Caudill)

DESCRIPTION: "The banners of our county bright Are waving in the breeze; Now we are living in the light...." "In accents sweet proclaim the news... We have a worthy leader, Our superintendent dear." The singer hopes the school superintendent will lead well

AUTHOR: Edgar Hamm
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, pp. 254-255, "Welcome" (1 text)

NOTES [41 words]: I can't say with certainty that this is the most trivial thing I've ever seen memorialized in song -- but, other than Edgar Hamm's other school song, "Inspiration (The Rowan County Teachers)," I haven't a better candidate off the top of my head. - RBW

Welcome Home (I)

DESCRIPTION: Call-and-response gospel song. "Welcome home, welcome home (x2), I wanna hear Jesus saying, welcome home. You been workin... Come on home, oh, child, sit down and rest a little while." "I been travelin' over hills." "Don't cry no more"

AUTHOR: unknown
EARLIEST DATE: 1980 (Rosenbaum-FolkVisionsAndVoices)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Rosenbaum-FolkVisionsAndVoices, p. 156, "Welcome Home" (1 text)

Welcome My Bonnie Lad

DESCRIPTION: The singer says "Welcome, my bonny lad, come when ye will" Her mother wants her to marry the rich laird and says "love will fly quickly when want's at the door." "What are his riches and broad lands to me?" If she marries any, she'll marry Donald.

AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan5)
KEYWORDS: courting love money nonballad mother
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan5 997, "Welcome My Bonnie Lad" (2 texts, 1 tune)
Roud #6733

Welcome Table (Streets of Glory, God's Going to Set This World on Fire)

DESCRIPTION: "God's going to set this world on fire... One o' these days." "I'm going to walk and talk with Jesus... "I'm going to climb up Jacob's ladder." "All you sinners gonna turn up missing." "God don't want no coward soldiers... Some of these days."

AUTHOR: unknown
EARLIEST DATE: 1922 (recording, Florida Normal Quartet)
KEYWORDS: religious nonballad floatingverses rejection death resurrection gods Jesus
FOUND IN: US(SE,So) Canada(Mar)
REFERENCES (12 citations):
Welcome Yule

DESCRIPTION: "Welcome be thou, heaven king, Welcome born in one morning, Welcome for whom we sing, Welcome Yule, thou merry man, In worship of this holy day." Stephen and John's days, New Year, Candlemass, and guests are welcomed

AUTHOR: John Audelay the blind? (see NOTES)

EARLIEST DATE: c. 1426 (Bodleian MS. Douce 302); printed by Ritson 1790

KEYWORDS: Christmas MiddleEnglish
FOUND IN: Britain (England)
REFERENCES (11 citations):
Greene-TheEarlyEnglishCarols, #7, pp. 6-7, "(no title)" (2 texts)
Sidgwick/Chambers-EarlyEnglishLyrics CXXXIV, p. 232, "(no title)" (1 text)
Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 120-121, "Wolcum Yol" (1 text)
Rickert-AncientEnglishChristmasCarols, pp. 121-122, "Welcome Yule" (1 text)
Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 174, "Welcome Yule" (1 text, 1 modern tune)
Brown/Robbins-IndexOfMiddleEnglishVerse #3877
DigitalIndexOfMiddleEnglishVerse #6189
MANUSCRIPT: (MSSloane2593), London, British Library, MS. Sloane 2593, folio 32
MANUSCRIPT: Oxford, Bodleian Library, MS Douce 302 (Bodleian 21876), folio 28
NOTES [1815 words]: This poses a real conundrum. On the one hand, Oxford, Bodleian Library, MS Douce 302 is a manuscript of the poems of the poet John Aud(e)lay (Audlay, Audley, Awdelay; not to be confused with the printer of the latter name who worked in the late sixteenth century) the blind, who churned out a great many pieces of this particular sort. On the other, it is also found (in rather different form) in British Library MS. Sloane 2593, an altogether better collection of carols with some folk links and no connection to Audeley. So did Audelay somehow slip something into Sloane, or did Audelay take a traditional piece and touch it up? There is really no way to tell. On the chance that the piece is traditional, I've included it.
Other than a few items found in a second copy, our entire knowledge of Audelay's work comes from the items in the Douce manuscript; even the few pieces which exist in other copies are listed as anonymous in those copies.
According to Audelay/Fein, pp. 4-5, the Douce manuscript was written by two scribes -- but in phases rather than the two scribes working on different parts of the book. One scribe, referred to as "A," wrote the basic text, leaving space for such things as titles and decorations. It would appear that he worked, to a significant extent, from already-written documents, not dictation, since there appear to be places where he left blank space for a better copy. The fact that blanks were left indicates that the overall arrangement of the work had been planned in advance by Audelay (and the arrangement, rather than the verse, seems to be what interests Middle English scholars the most, since there are few parallels to it; Robert J. Meyer-Lee, on p. 54 of FeinEtAl, calls it "the first fully conscious effort in English to triangulate authorship and authority). Once scribe A had finished. scribe B took over the project, making corrections to the text, adding titles, incipits, and explicits in red, and initials and other illuminations in red and blue. He also perfected and proofread the book and added several final items. On the evidence, both scribes worked with Audelay, not just from his papers. Based on their roles, one suspects that, although both were monks at Haughmond Abbey, where Audelay worked, scribe B was more experienced and more senior.
Not only is the Douce manuscript the only source for Audelay's poetry, it is also almost the only source of information about him (Audelay/Fein, p. 6) -- and much even of that is probably missing because of the loss of the beginning of the manuscript.
Of Audelay personally, we find that he refers regularly to himself, and usually says he was blind -- e.g. one of his carols says that it was made by "Your broder, Jon, the blynd Awdlay" (Chambers, p. 88). Another says "Thus prophesis the blynd Awdlay" (Chambers, p. 94). One of the Latin colophons in the Douce manuscript describes Audelay; Fein offers this translation: "This book was composed by John Audelay, chaplain, who was blind and deaf in his affliction, to the honor of our Lord Jesus Christ and to serve as a model for others in the monastery of Haughmond. In the year 1426 A.D. May God be propitious to his soul" (Audelay/Fein, p. 1). The assumption, then, is that he died in 1426 (and so must have been born in the mid to late fourteenth century), although it is possible that it was simply the date of the manuscript. At the time he wrote, he was based at Haughmond Abbey, Shropshire.
Our only other information about him is a mention in another source that John Audelay was chaplain to Lord Richard Lestrange in 1417 when Lestrange made a visit to London -- during which Lestrange assaulted another peer and ended up in the Tower of London and was forced to pay a heavy fine (Fein/Audelay, p. 6; more detail is in Michael J. Bennett's article on Audelay's life on pp.
Audelay clearly stayed with Lestrange after that; when Lestrange founded a chantry for himself in 1424, Audelay became the chantry priest (Meyer-Lee, on p. 64 of FeinEtAl). It is reasonable to guess that this was to allow the priest, who presumably knew by then that he was losing his sight and perhaps his hearing, to live a less stressful life. One would also guess that it was then that Audelay began to assemble his book, although it is likely that some of the poems are older. The first part, from the colophon, was finished by 1426. Perhaps the whole book was; we cannot tell. And the colophon might have been written because Audelay had died, but again, we can't be sure -- after all, he talked about himself a lot while he was still alive!

Chambers concludes (p. 94) that "On the whole I feel that Awdelay is rather remote from the main tradition of carol development." (I'd have to agree; what ordinary poet would write a carol about circumcision, even if it is the Feast Day of the Lord's Circumcision. Oddly enough, this appears to be Audelay's most popular carol with modern composers, Audelay/Fein, p. 17, mentions several settings and recordings.) FeinEtAl, p. 3, discussing his character, sees him "veering from prophet of doom to preaching egotist."

Robert J. Meyer-Lee calls his writings "profoundly ordinary" (FeinEtAl, p. 54) and calls his verse "rigorously uninteresting" (FeinEtAl, p. 55). "Trite" strikes me as a good word. Woolf, p 296, at least credits him with a "characteristic sweetness of imagination and feeling," and Fein (FeinEtAl, p. 4), calls him an "innovator in verse forms." Thorlac Turville-Petrie says he "overloads his stanza with more complicating features than any poet could control with entire success.... [His poem 'Three Dead Kings'] can claim to be the most ornate in the language" (FeinEtAl, p. 252). One of his favorites was a thirteen-line stanza (FeinEtAl, p. 9) that would have been very hard to set to music.

In his carols, he was fond of an almost-as-difficult seven-line form, although his most usual form was a six-line stanza, aaabBB (FeinEtAl, p. 16), which obviously isn't especially common in surviving carols.

The Douce manuscript looks as if it was Audelay's original amanuensis manuscript; it contains many corrections and revisions that sound as if they came from the author (Chambers, p. 92). It is somewhat damaged; the beginning is lost, and it is estimated that a quarter to a third of it is missing (Audelay/Fein, p. 5). The manuscript as it now exists contains some 62 poems that claim to be his work, although five have been found elsewhere (Chambers, p. 93). In general his work is pretty pedestrian -- orthodox, metrically correct, uninspired and uninspiring.

On the other hand, Audelay had a most un-medieval tendency to slip his name into his writings (Audelay/Fein, p. 1 counts 16 uses of his name in 35 pages of manuscript), making it easy to identify those pieces as his. Robert J. Meyer-Lee writes that his "rate of explicit versified self-naming far exceeds that of any other medieval English poet, including those inveterate self-namers, Audelay's contemporaries [Thomas] Hoccleve and John Lydgate" (FeinEtAl, p. 55). His name is not in this carol. But it looks to me as if Audelay used his name more often in the non-carols. (One possible reason for Audelay using his name so much, that I have not seen elsewhere: Wagner, p. 269, mentions a James Touchet, Lord Audley, who was justiciar of South Wales from 1423, later held other offices, and had lands in Staffordshire, Shropshire, and Cheshire. Lord Audley was clearly a Big Deal in the area where Audelay was writing his book. Spelling was a chancy thing in the 1400s; maybe Audelay wanted to make people think he was related to Lord Audley.)

Audelay's self-interest is so surprising (to me at least) to see one of his pieces clearly associated with the Sloane Lyrics (for this song) and other carol sources. Greene, p. 254, on this basis, says that "Audelay's original authorship of the carol is doubtful," suggesting that and the Sloane version are probably both modified versions of a (lost) original. Chambers, p. 93, thinks Greene is being "hypercritical." Julia Boffey thinks it likely that many of the carols were written by others and adapted by Audelay (FeinEtAl, p. 222). She also suggests that several that occur in both the Audelay manuscript and in Richard Hill's manuscript of a century later probably circulated as a group, since they occur close together in the Hill manuscript as well as the Douce manuscript. It seems certain that Audelay wrote at least some of his carols, though, because who else would write a carol about Henry VI, or even about obscure saints such as Saint Winifred? (FeinEtAl, p. 223).

Audelay's book includes 25 carols, in a separate section -- considered to be the oldest collections of English carols (Audelay/Fein, p. 15). Certainly it has one of the earliest references to CHRISTMAS carols. The beginning of the section (which may be an addition by Scribe B) reads:

I pray yow, syres, bothe moore and la [I pray you, sirs, both more and less],
Syng these caroles in Christemas [FeinEtAl, p. 11].

For a collection of Audelay's work, see Audelay/Fein. Much of the material in this book is also available online.
As regards whether Audelay wrote (as opposed to redacting) this piece, Oliver Pickering says that "Audelay's poetic abilities declined as his urge to save souls increased" (FeinEtAl, p. 131). The carols aren't so devoted to soul-saving, so maybe he could have managed them.

Greene, p. 254, says that the two distinct manuscript versions of this carol, Sloane and Douce, indicate two different ways of looking at the Christmas season: the Audelay version runs only through New Year, and hence the Twelve Days of Christmas through Epiphany; the Sloane version runs through the forty days until Candlemas.

This is not, in terms of manuscripts, the most popular carol associated with Audelay. One of his pieces (the circumcision carol, verse beginning "A babe is borne of hye natrewre"; burden beginning "What tythingis bryngst vs, messenger"; Greene, #117, pp. 74-75; Fein/Audelay #11, pp. 10-11), occurs in three manuscripts, Douce 302 (of course) plus {MSArchSeldenB26}, Oxford, Bodleian Library Arch. Selden B.26, folio 15 and {MSCamTrinityO.3.58}, Cambridge, Trinity College MS. O.3.58. But the latter two share many pieces and are clearly related; they share the same four-verse subset of the Douce text, although with a minor change of order. And none of the three has the connection with tradition that the Seldon manuscript of this poem does.

Even more noteworthy is "A Babe Is Born All of a May," which is in two very important manuscripts, the Sloane Manuscript which also contains this piece and the Richard Hill manuscript. If anything from Audelay had a traditional vogue, I think it is either this or that piece.

For more on manuscript Sloane 2593, see the notes to "Robyn and Gandeleyn" [Child 115]. - RBW

Bibliography

- Audelay/Fein: John the Blind Audelay, Poems and Carols (Oxford, Bodleian Library MS Douce 302), edited by Susanna Fein, TEAMS (Consortium for the Teaching of the Middle Ages), Medieval Institute Publications, Western Michigan University, 2009
- Chambers: E. K. Chambers, English Literature at the Close of the Middle Ages, Oxford, 1945, 1947
- FeinEtAl: Susanna Fein, editor, My Wyl and My Wrytyng: Essays on John the Blind Audelay, Medieval Institute Publications, 2009

Last updated in version 5.3
File: OBC174

Welcome, Royal Charlie (I)

DESCRIPTION: "The man that should our king hae been, He wore the royal red and green." He defeats the Hanoverians at Falkirk and Prestonpans. Since he has left a German rules and we "daurna brew a peck o' maut." Whelps sit on his throne. Charlie! drive them away.

AUTHOR: unknown

EARLIEST DATE: 1821 (Hogg-JacobiteRelicsOfScotlandVol2)

KEYWORDS: nonballad political Jacobites

FOUND IN: Britain(Scotland)

REFERENCES (2 citations):
- Hogg-JacobiteRelicsOfScotlandVol2 71, "Welcome, Royal Charlie" (2 texts, 2 tunes)
- Greig/Duncan1 136, "Welcome Royal Charlie" (1 text, 1 tune)

Roud #5817

NOTES [227 words]: The last verse includes the lines "Though every dog maun hae its day, The right belongs to Charlie." Is this the source for the "every dog will have its day" restatement of Hamlet V.i.273-274?

Hogg-JacobiteRelicsOfScotlandVol2: "There are many editions of this song, which is popular all over the country, both south and north."

For references to Falkirk and Prestonpans see "Tranent Muir" and "The Muir of Culloden." - BS

Many versions of this say something like, "Oh, you've been lang a-coming." This was a great complaint of the Jacobites: James the Old Pretender had briefly made an appearance in 1715 after the Fifteen had pretty well fizzled out, but no member of the Stuart family had appeared in Britain again until Bonnie Prince Charlie showed up in 1745. By then it was almost too late; the Jacobite
cause was fading. Not that the Stuarts had much choice; James was more a liability than a help to his cause due to his extreme pessimism, and Charles could hardly lead the rebellion as an infant. Besides, the French and Jacobites needed the War of the Austrian Succession to distract the British government. All in all, it was a tricky situation for the Jacobites. But it did cost them -- George II, while no prize, was certainly more attractive than his father George I, and by 1745, most of those who had opposed the accession of George I were dead. - RBW

Last updated in version 2.5
File: GrD1136

Welcome, Royal Charlie (II)

DESCRIPTION: "Arouse, arouse, ilk kilted clan! Let Highland hearts lead on the van, Forward wi' her dirk in han', To fight for royal Charlie" Auld Scotia's sons would rally around him. "Welcome to our isle again"

AUTHOR: unknown

EARLIEST DATE: 1817 (Scots Magazine, according to Hogg-JacobiteRelicsOfScotlandVol2)

KEYWORDS: nonballad political Jacobites

FOUND IN: Britain(Scotland)

REFERENCES (1 citation):
Hogg-JacobiteRelicsOfScotlandVol2 72, "Welcome, Royal Charlie" (1 text, 1 tune)
Roud #30982

BROADSIDES:
Bodleian, Harding B 45(15) View 3 of 3, "Welcome Charlie O'er the Main" ("Arouse, arouse, each kilted clan!") J. Smyth (Belfast), 1813-1850; also 2806 d.31(4), "Royal Charlie"
NLScotland, RB.m.168(248), "The Landing of Royal Charlie," T. Birt (London), c.1840

NOTES [22 words]: Hogg-JacobiteRelicsOfScotlandVol2: "Copied from the Scots Magazine for February 1817, and has the signature 'F.C. Banks of Clyde.'" - BS

Last updated in version 5.1
File: Hogg2072

Weldon

DESCRIPTION: "Let's go down to Weldon, I think I heard them say (x2), Rally, rally, rally, I think I heard them say (x2)." "My girl lives in Weldon." "One and a half in Weldon." "Let's all get drunk in Weldon. "Fare thee well in Weldon."

AUTHOR: unknown

EARLIEST DATE: 1936 (Owens, Swing and Turn, according to Spurgeon-WaltzTheHall-AmericanPlayParty)

KEYWORDS: playparty travel drink

FOUND IN: US(So)

REFERENCES (1 citation):
Spurgeon-WaltzTheHall-AmericanPlayParty, p. 204, "Weldon" (1 text, 1 tune)
Roud #7928

File: SPurg204

Well I Couldn't Care Less

DESCRIPTION: "Well I couldn't care less for the killick of the mess Or the Buffer of the working party. I'm pulling off ashore at a quarter past four, I'm Jack-me-bleedin'-hearty."

AUTHOR: unknown

EARLIEST DATE: 1987 (Tawney-GreyFunnelLines-RoyalNavy)

KEYWORDS: sailor ship escape derivative

FOUND IN: Britain

REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, p. 48, "Well I Couldn't Care Less" (1 text, tune referenced)

CROSS-REFERENCES:
cf. "The Girl I Left Behind Me" (tune)

File: Tawn032
Well Met, Pretty Maid (The Sweet Nightingale)

DESCRIPTION: Singer invites girl to hear the nightingale; he offers to carry her pail. She demurs; "I've hands of my own." They agree to marry; now she's not afraid to go out walking or to "hear the fond tale of the sweet nightingale/As she sings in the valley below"

AUTHOR: unknown
EARLIEST DATE: 1776 (Journal from the _Ann_)
KEYWORDS: courting love sex marriage bird rejection seduction
FOUND IN: Britain(England(South,West))
REFERENCES (8 citations):
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 467-470, "The Sweet Nightingale" (1 text)
Williams-FolkSongsOfTheUpperThames, p. 45, "To Milk in the Valley Below" (1 text) (also Williams-Wiltshire-WSRO Wt 494)
Purslow-TheConstantLovers, p. 106, "Well Met, Pretty Maid" (1 text, 1 tune)
Gundry-CanowKernow-SongsDancesFromCornwall, pp. 20-21, "Sweet Nightingale" (1 text plus a Cornish translation, 1 tune in two arrangements)
Huntington-SongsTheWhalemenSang, pp. 187-188, "A New Song" (1 text, 1 tune)
Hugill-ShantiesFromTheSevenSeas, p. 562, "Sweet Nightingale" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 89, "An Eos Whek [The Sweet Nightingale]" (1 text + Cornish translation, 1 tune)
DT, NITINGAL
Roud #371
CROSS-REFERENCES:
cf. "Now the Winter Is Over (The Ploughboy)" (form, theme)
ALTERNATE TITLES:
The Nightingale
NOTES [231 words]: Kennedy-FolksongsOfBritainAndIreland's Cornish words are a revivalist translation from the English. The song has been collected from tradition several times, but positively shouts out a composed origin. Kennedy lumps it with "The Valley Below," but as the plots are notably different, I don't. They certainly share a common ancestor, though, possibly in Thomas Arne's opera "Thomas and Sally" (1761). - PJS
I doubt even that much, and the fact that Kennedy lumps them (on no basis at all that I can see) makes me doubt all his other references. The one thing I'll allow is his claim that the song has a very fine melody. I've used a title from JFSS because that's the way I learned the song.
It's very difficult to know what to do with songs of this type. Huntington thinks his text is a survival of the Corydon/Colin-and-Phyllis/Phoebe type. Purslow claims it was based on an aria from Thomas Arne's opera "Thomas and Sally," with Isaac Bickerstaff's words little change although Arne's tune has drifted. As Paul observes, it sounds more like a minstrel than a folk piece. But Theodore Bikel and Cynthia Gooding recorded something quite similar (under the "Well Met" title), and there are enough broadsides with similar form that I decided I needed to include the song.
The trick now is to decide which of these many pieces actually belong here, and which are orphan broadsides.... - RBW
Last updated in version 5.1
File: K089

Well of Spring Water, The

DESCRIPTION: Singer met a lass on her way to a well "who at once won my admiration" (more than his mother!). He declares his love. They fall into the well. They can't remember the rest that was said but married soon after. Their daughter Maureen is like her mother.

AUTHOR: unknown
EARLIEST DATE: 1972 (Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan)
KEYWORDS: courting love marriage children derivative
FOUND IN: Ireland
REFERENCES (1 citation):
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 6, "The Well of Spring Water" (1 text, 1 tune)
Roud #5215
RECORDINGS:
Tom Lenihan, "The Well of Spring Water" (on IRTLenihan01)
CROSS-REFERENCES:
cf. "The Can of Spring Water" (form)
NOTES [33 words]: There can be no doubt that this song derives from "The Can of Spring Water" but that is a seduction ballad with different details, lines and tone from this. Roud assigns the same number to both. - BS
File: RcWeSpWa

Well Rung, Tom!
DESCRIPTION: "Well rung, Tom boy! Well rung Tom! Ding dong! Cuckoo! Well rung, Tom. The owl and the cuckoo, the fool and the song Well sung, cuckoo; Well rung, Tom."
AUTHOR: Henry Purcell (c.1659-1695) (see notes)
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)
KEYWORDS: music bird
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Williams-FolkSongsOfTheUpperThames, p. 305, "Well Rung, Tom!" (1 text) (also Williams-Wiltshire-WSRO Mi 737)
Roud #1342
NOTES [48 words]: The current description is all of the Williams-FolkSongsOfTheUpperThames text.
At least two sites claim Henry Purcell as the author (Laymusic and Swarthmore College Computer Society), and you can find the tune at the former site. That may not be authoritative but it's a starting point. - BS
Last updated in version 2.6
File: WT305C

Wells and Fargo Line, The
DESCRIPTION: The singer tells of "...the men who served their time For robbing mountain stages on the Wells and Fargo Line." Among the criminals who haunted the route were Major Thompson, Jimmy Miner, Old Jim Hughes, and Black Bart
AUTHOR: unknown
EARLIEST DATE: 1966
KEYWORDS: travel robbery prison
FOUND IN: US
REFERENCES (1 citation):
Fife/Fife-CowboyAndWesternSongs 18, "The Wells and Fargo Line" (1 text, 1 tune)
Roud #11083
File: FCW18

Wells o' Wearie, The
DESCRIPTION: The singer leaves Edinborough to spend the afternoon with Mary Grieve at the wells of Wearie. Her mother has given him permission to discuss marriage. Whatever the future holds, "True glory and wealth are mine wi' Mary Grieve" "Gang wi' me"
AUTHOR: Alexander A. Ritchie (1816-1850) (source: Whistle-Binkie)
EARLIEST DATE: 1842 (Whistle-Binkie)
KEYWORDS: courting marriage nonballad mother
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast "Folk-Song in Buchan," p. 15, ("We're a' noddin") (1 fragment)
Greig/Duncan4 904 "The Wells o' Wearie," Greig/Duncan8 Addenda, "The Wells o' Wearie" (3 texts, 2 tunes)
ADDITIONAL: Alexander Rodger, editor, Whistle-Binkie, Fourth Series (Glasgow, 1842), pp. 6-7, "The Wells o' Wearie"
Roud #5756
CROSS-REFERENCES:
Welsh Relation, The

DESCRIPTION: "I was born not far from Cornwall In a place called the Welsh Mountain." The singer and Mary ride a donkey, "You never did see such a big time before." They go to the railroad station and party with John and Shawn; the sound of the train frightens Mary.

AUTHOR: attributed to Tom Jones of Dodgeville, Wisconsin

EARLIEST DATE: 1940 (Peters-FolkSongsOutOfWisconsin)

KEYWORDS: animal travel train party

FOUND IN: US(MW)

REFERENCES (1 citation):

Peters-FolkSongsOutOfWisconsin, p. 49, "The Welsh Relation" (1 text)

Roud #9084

File: Pet049

Went to the River (I)

DESCRIPTION: "I went to the river an' I couldn't get across, I jumped on a (log/alligator/nigger/possum/etc.) an' thought it was a horse."

AUTHOR: unknown

EARLIEST DATE: 1907 (Jekyll-JamaicanSongAndStory)

KEYWORDS: river floating verses

FOUND IN: US(SE,So) West Indies (Jamaica)

REFERENCES (5 citations):

Randolph 258, "Ease that Trouble in the Mind" (1 fragment)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 193, "Went to the River and I Couldn't Get Across" (1 fragment)
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 184-185, (no title) (3 fragments plus an item entitled "Sister Cyarine" which has a chorus and might perhaps be something else)
Jekyll-JamaicanSongAndStory 130, ("Oh we went to the river an' we couldn' get across!") (1 fragment, 1 tune)


Roud #469

CROSS-REFERENCES:

cf. "Johnny Booker (Mister Booger)" (floating lyrics)
cf. "Limber Jim" (floating lyrics)
cf. "Mary Mack (I)" (floating lyrics)

NOTES [211 words]: Another of those ubiquitous floating verses, filed separately because it so often "appears" separately.

Randolph's version of this has a chorus: "I went to the river an' I couldn't get across, Ease that trouble in the mind, I jumped on a log an' thought it was a horse, Ease that trouble in the mind." But he has only a single four-line stanza, so it's not clear if the verse floated into something else or if there is a complete song. - RBW

Opie/Opie-OxfordDictionaryOfNurseryRhymes 362, "My mother said that I never should" includes an "I came to a river and I couldn't get across" verse: "'I came to a river' has had a long life as a make-weight verse in American play-party and minstrel songs. It is first noted in 'Clare de Kitchen, or Old Virginia Never Tire' (c.1838)." (cf. "Charleston Gals (Clear the Kitchen)"

TakingOpie/Opie-OxfordDictionaryOfNurseryRhymes's lead, the Public Domain Music site has an entry from "Minstrel Songs, Old and New" (1883) pp 152-153 for "'Clare de Kitchen; or, De Kentucky Screamer' (1832) Words and Music by Thomas Dartmouth (Daddy) Rice, 1808-1860" with verse 2 "I went to de creek, I couldn't git across, I'd nobody wid me but an old blind horse; But
Were Ye at the Fair?

DESCRIPTION: Were you at the fair/church, Did you see many people -- or did you come by the steeple -- did you see our goodman, Riding on a beetle/ladle?

AUTHOR: unknown

EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)

KEYWORDS: nonballad bug

FOUND IN: Britain(Scotland(Bord))

REFERENCES (2 citations):
- Lyle-Andrew-CrawfurdsCollectionVolume2 205, "Were Ye at the Fair?" (1 text)
- ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), p. 19. ("Cam ye by the kirk, Cam ye by the steeple?") (1 text)

NOTES [106 words]: "Riding the beetle -- Those who are on foot, or shanks naigie, with a party on horseback, are said to be riding the beetle. 'War ye at the fair, saw ye mony people, Saw ye our gude man riding on the beetle?' Auld sang." (source: John MacTaggart, The Scottish Gallovidian Encyclopedia (second edition) (London,1876 ("Digitized by Google")), p. 409)

On the other hand, Chambers says, "There was a great deal of equestrian exercise in the old nursery, the knee being the ever-ready substitute for a steed"; Chambers's text ends "Riding on a ladle." - BS

Could this somehow be related to the Jacobite song "Came Ye O'er Frae France"? - RBW

File: LyCr2205

Were You Ever in Dumbarton?

DESCRIPTION: "Were you ever in Dumbarton, Where they wear the tartan (x2), little above the knee.... My love she is so neat and small, She won't have me at all (x2), But try to get her full and then she'll marry me... Oh, if I had her, happy I would be."

AUTHOR: unknown

EARLIEST DATE: 1971

KEYWORDS: courting clothes travel love

FOUND IN: US(MA)

REFERENCES (1 citation):
- Doerflinger-SongsOfTheSailorAndLumberman, pp. 307-308, "Were You Ever in Dumbarton?" (1 text, 1 tune)

Roud #9421

File: Doe307

Were You There When They Crucified My Lord?

DESCRIPTION: "Were you there when they crucified my Lord (x2), Sometimes it causes me to tremble, tremble; Were you there when...." "Were you there when they nailed him to the tree?"

...pierced him in the side?" "...the sun refused to shine...."

AUTHOR: unknown

EARLIEST DATE: 1899 (New England Magazine; see NOTES)

KEYWORDS: religious Jesus nonballad

FOUND IN: US(SE)

REFERENCES (7 citations):
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 768, "Was You There When They Crucified Jesus?" (1 short text, 1 tune)
ADDITIONAL: Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), p. 147, "Were You There?" (1 text, 1 tune)

Roud #11409

RECORDINGS:
Roy Acuff, "Were You There When They Crucified My Lord" (Columbia 20550, 1949)
Fisk Jubilee Singers, "Were You There?" (on Fisk01)
Minnie Gracie Gadson, "Were You Dere?" (on USSealsIsland03)
Roland Hayes, "Were You There" (Columbia 69812-D, 1939)
Uncle Dave Macon, "Was You There When They Took My Lord Away" (OKeh 45522, 1931; rec. 1930)
Wade Mainer, "Were You There" (Bluebird B-8273, 1939)

NOTES [208 words]: Jim Dixon points out to me that "Lyrics and music to WERE YOU THERE? appeared in an article "Recent Negro Melodies" by William E. Barton, D.D., in The New England Magazine, Vol. XIX, No. 6, February, 1899, page 714. It was the third in a series of articles; the two earlier ones were called 'Old Plantation Hymns' and 'Hymns of the Slave and the Freedman.' Barton doesn't name a specific source for WERE YOU THERE? but he mentions the Jubilee Singers in the earlier two articles.

"All three articles were collected and published that same year as a book called Old Plantation Hymns but the book seems to be nothing more than offprints from the magazine, with the page numbers changed. The book doesn't credit the magazine nor vice versa."

"The annual reports of the American Missionary Association show that the Jubilee Singers sang WERE YOU THERE WHEN THEY CRUCIFIED MY LORD? at five consecutive annual meetings, 1898 to 1902. So it seems likely that the Jubilee Singers were Barton's source."

All three sources above can be found on Google Books. The information is also found in Marilyn Kay Stulken, Hymnal Companion to the Lutheran Book of Worship, Fortress Press, 1981, p. 192. - RBW

Barton is a reprint of the articles cited by Jim Dixon. - BS

Last updated in version 6.0

File: FSWB367A

West Branch Song, The

DESCRIPTION: "Come fellowmen and lend an ear A melancholy tale to hear." "About one poor mortal." "He hired out with William Brown To help him drive his lumber down." "He started out to break a jam." He falls into the water far from a boat. McMann pulls out his body

AUTHOR: unknown

EARLIEST DATE: 1916 (Gray-SongsAndBalladsOfTheMaineLumberjacks)

KEYWORDS: logger death drowning lumbering

FOUND IN: US(NE)

REFERENCES (1 citation):
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 22-23, "The West Branch Song" (1 text)

File: Gray022

West Fork Girls

DESCRIPTION: "Lay around in the summer time, Stored up all my gold, Lay around in the winter time, Jesus, ain't it cold." Many floating verse: "Apples in the summer time," "Higher up the cherry tree." "You can talk to your sweetheart But you leave mine alone."

AUTHOR: unknown

EARLIEST DATE: 1978 (Bush-FSofCentralWestVirginiaVol5)

KEYWORDS: love courting floating verses

FOUND IN: US(Ap)

REFERENCES (1 citation):
Bush-FSofCentralWestVirginiaVol5, pp. 52-53, "West Fork Girls" (1 text, 1 tune)
West Palm Beach Storm

DESCRIPTION: "On the sixteenth day of September, In 1928, God started riding early, He rode till very late. In the storm, oh in the storm, Lord, somebody got drowned in the storm." The singer alludes to several tragedies and warns people to "get the Holy Ghost."

AUTHOR: unknown

EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)

KEYWORDS: storm death warning religious

HISTORICAL REFERENCES:
Sep 17, 1928 - the "Okeechobee hurricane," having already done great damage in the Caribbean, makes landfall in Florida near West Palm Beach. According to Wikipedia, the storm killed at least 2500 people in Florida and more than 4000 people overall.

FOUND IN: US(SE)

REFERENCES (2 citations):
Morris-FolksongsOfFlorida, #48, "West Palm Beach Storm" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 323-324, "West Palm Beach Storm" (1 text)

Roud #4145

CROSS-REFERENCES:
cf. "Miami Hairikin" (subject)

NOTES [7 words]: This is item dG47 in Laws's Appendix II. - RBW

Last updated in version 3.7

File: CAFS1323

West Plains Explosion, The

DESCRIPTION: "In the little town of West Plains, In old Missouri state," the spring flowers are blooming and young people gather for a dance when the building explodes. Forty people are killed in the blast. We can't explain why, but "we'll meet them over there"

AUTHOR: Carson J. Robison (source: Henigan)

EARLIEST DATE: before 1935 (recording, Vernon Dalhart)

KEYWORDS: death disaster dancing

HISTORICAL REFERENCES:
1928 - the West Plains Dance Hall explosion

FOUND IN: US(So)

REFERENCES (1 citation):
ADDITIONAL: Julie Henigan, "Ozark Ballads as Song and Story," article in Missouri Folklore Society Journal, Volume 27-28 (cover date 2005-2006, but published 2015), pp. 159-185; pp. 168-169, "The West Plains Explosion" (1 text, as sung by Iva Haslett)

Roud #15818

RECORDINGS:
Vernon Dalhart, "The West Plains Explosion" (Edison 11002)

File: Heni168

West River Railroad

DESCRIPTION: "We've got a little railroad And it isn't very wide. We put in twenty thousand And quite a lot beside." Few travelers take the train: "A sheriff and a parson, Three ladies... and a little red calf." After humorous incidents, all arrive

AUTHOR: Mr. and Mrs. Julian Johnson ?

EARLIEST DATE: 1931 (Flanders/Brown-VermontFolkSongsAndBallads)

KEYWORDS: railroading train humorous money
West Virginia Farmer, The

DESCRIPTION: "Oh, the West Virginia hills, with their many rocks and rills," force the singer into a hard career of trying to scratch out a living. He must plow and harvest in the heat. His pigs die of cholera. When winter comes, he must find wood or freeze

AUTHOR: unknown
EARLIEST DATE: 1950 (Gainer-FolkSongsFromTheWestVirginiaHills)
KEYWORDS: work home hardtimes
FOUND IN: US(Ap)
REFERENCES (3 citations):
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 109-111, "The West Virginia Farmer" (1 text, 1 tune)
Boette-SingaHipsyDoodle, p. 168, "The West Virginia Farmer" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 35-36, "The West Virginia Farmer" (1 text)
Roud #5422
File: CAFS1221

West Virginia Feud Song, A

DESCRIPTION: A story of the "Lincoln County crew." Ale Brumfield is shot, perhaps by Milt Haley, but Brumfield (who survives) blames "McCoy." Later, at George Fries's house, a fight begins and many are killed. The singer blames the fight on drink

AUTHOR: unknown
EARLIEST DATE: 1916 (Cox)
KEYWORDS: feud death drink
FOUND IN: US(Ap)
REFERENCES (1 citation):
Cox-FolkSongsSouth 40, "A West-Virginia Feud Song" (1 text)
Roud #465
CROSS-REFERENCES:
cf. "The Rowan County Crew (Trouble, or Tragedy)" [Laws E20]
NOTES [54 words]: Cox views this as a reworking of "The Rowan County Crew," and Laws (in the notes to that song) evidently agrees. (Roud lumps them.) The resulting song is rare, and the Cox text is confused; it's not even clear who feuded with whom! The informants believed that the fight took place in 1890, near Hamlin, West Virginia. - RBW
File: LE20A

West Virginia Lad

DESCRIPTION: "I'm a West Virginia lad, raised on ramps and mush and bread, Wlth some meat of the rarest, purest kind. I know I am no fool, though I never went to school...." The singer adds additional detail about West Virginia life and girls

AUTHOR: unknown
EARLIEST DATE: 1953 (collected from Roy A. West)
KEYWORDS: home food nonballad
FOUND IN:
REFERENCES (1 citation):
West-Country Damosel's Complaint, The [Child 292]

DESCRIPTION: The girl begs William to marry her; if he will not, she bids him kill her. He callously tells her to live in the greenwood. She tries, but at last begs her sister for alms. The sister drives her away. Willie finds her dead and mourns his cruelty

AUTHOR: unknown
EARLIEST DATE: before 1695
KEYWORDS: courting abandonment poverty death sister love
FOUND IN:
REFERENCES (2 citations):
  Child 292, "The West-Country Damosel's Complaint" (1 text)
  Olson-BroadsideBalladIndex, ZN2899, "When will you Marry me William"
Roud #3959
NOTES [40 words]: Child is of the opinion that this is a composite piece, with the first eleven stanzas being popular and the remaining thirteen being literary. As both the tone and the rhyme scheme change in the final stanzas, he is quite possibly correct. - RBW

West's Asleep, The

DESCRIPTION: "While every side a vigil keep, The West's asleep, the West's asleep." The singer laments the "slumbering slaves" in a land that demands Freedom and Nationhood. But a voice announces "'the West's awake!' 'Sing, oh hurra! let England quake!'"

AUTHOR: Thomas Davis (1814-1845) (source: Moylan-TheAgeOfRevolution-1776-1815; Hoagland)
EARLIEST DATE: 1947 (Hoagland)
KEYWORDS: Ireland England nonballad patriotic
FOUND IN: Ireland
REFERENCES (3 citations):
  Moylan-TheAgeOfRevolution-1776-1815 115, "The West's Asleep" (1 text, 1 tune)
  DT, WSTASLEP
ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 472-473, "The West's Asleep" (1 text)
CROSS-REFERENCES:
cf. "The Brink of the White Rocks" (tune, according to Hoagland)
cf. "The Men of the West" (subject: The landing of General Humbert) and references there

NOTES [120 words]: The 1798 rebellion was a very patchy thing, due in no small part to the arrests of nearly all the United Irish leaders well before it was supposed to come off. The biggest rising, in Wexford, was largely unplanned, but at least it was a rising. There was a lot of stirring in Ulster, though it accomplished very little. Connaught and Leinster, however, saw nothing of any significance at all. Until the French came. This song apparently refers to General Humber's activity (for which see especially "The Men of the West").
The O'Connors, mentioned in the song, were the hereditary kings of Connaught before the Norman invasion.
For the disastrous Battle of Aughrim, see the notes to "After Aughrim's Great Disaster." - RBW

Western Boat (Let Me Fish Off Cape St Mary's)

DESCRIPTION: "Take me back to my Western boat, Let me fish off Cape St Mary's." Singer recounts good times and wants to be buried in "that snug green cove where the seas roll up their thunder"

AUTHOR: Otto P. Kelland (1904-2004)
EARLIEST DATE: 1955 (Doyle-OldTimeSongsAndPoetryOfNewfoundland, 3rd edition)
KEYWORDS: fishing sea lyric nonballad work death
REFERENCES (6 citations):
Doyle-OldTimeSongsAndPoetryOfNewfoundland, "Let Me Fish Off Cape St Mary's" (1 text, 1 tune): p. 39 in the 3rd edition, p. 48 in the 4th, p. 31 in the 5th
Blondahl-NewfoundlandersSing, pp. 88-89, "Let Me Fish Off Cape St Mary's" (1 text, 1 tune)
Mills-FavoriteSongsOfNewfoundland, pp. 36-37, "Let me Fish Off Cape St Mary's" (1 text, 1 tune)
England-HistoricNewfoundlandAndLabrador, p. 54, "Let Me Fish Off Cape St Mary's" (1 text, 1 tune)

DT, CAPSTMAR*

ADDITIONAL: Otto P. Kelland, _Anchor Watch: Newfoundland Stories in Verse_ (privately printed, 1960), pp. 7-8, "Let Me Fish Off Cape St. Mary's" (1 text)

Roud #7301

RECORDINGS:
Omar Blondahl, "Let Me Fish Off Cape St Mary's" (on NFOBlondahl01)

NOTES [565 words]: Cape St Mary's is now a sea-bird sanctuary at the southwest corner of the Avalon Peninsula [off Placentia Bay - RBW], about 100 miles from St John's - BS Although the printed editions seem to call this "Let Me Fish Off Cape St Mary's," I've assigned the basic title "Western Boat" on the assumption that most people know it from the recording by Gordon Bok. That was probably a mistake on my part; this song is extremely well-known in Newfoundland. That is probably due mostly to its promotion by Gerald S. Doyle, who encouraged Kelland -- he sponsored the recording of this song, played it on his "Gerald S. Doyle News Bulletin" on the radio, and of course put it in the third edition of his songbook (Webb, p. 85).

Author Otto Kelland was born in Lamaline, 1904, according to DictNewfLabrador, p. 185. He spent some time at sea as a steward and seaman before joining the Newfoundland Constabulary in 1924. He became warden of the St. John's penitentiary in 1939, and continued in that job until he retired. This song was reportedly written in 1947. It appears most of Kelland's books were published after he retired. His son, Otto Paul James "Jim" Kelland, became Newfoundland's Minister of Environment and Lands in 1989.

Other pieces by Kelland in the Index are "Captain Bob Bartlett," "The Dying Seal-Hunter," "Captain Abram Kean," and "We Will Always Have Our Sealers." The latter four are all in the Index based on their inclusion in Ryan and Small's collection of sealing poems, and probably are not traditional. This song, however, most certainly is traditional despite its recent composition.

The "western boat" of the title is not a boat on a western shore. It's a Newfoundland term for "a schooner-rigged fishing vessel of 15 to 30 tons" (Young, p. 185). StoryKirwinWiddowson, p. 605, says that their bows were shaped so as to make them good at dealing with ice, and cites the first use as from 1836; their citations show that the western boats were intended for relatively short voyages near land. That this is the intended meaning is confirmed by the mention of Cape St. Mary's, which is in southeastern Newfoundland.

According to Young, pp. 31-32, a "hagdown," also known as a "bawk," is a name for the greater shearwater or the sooty shearwater, members of the genus Puffinus. However, Strowbridge, p. 216, defines a hagdown as a "Placentia Bay person." Note that these two meanings do not entirely contradict, and either or both could be meant. StoryKirwinWiddowson, p. 235, cite both meanings -- but the material on the former is about five times as long.

A dory is a small, flat-bottomed boat, usually rowed although some can take a sail (Young, p. 66). A "Cape Ann" or "Cape Ann hat" is a rubber head-covering with a brim all around, with the brim being longer at the back to cover the neck (Young, p. 45). Strowbridge, p. 203, suggests that it should be green -- probably Lincoln Green, since it was sometimes called a "Lincoln." Capelin/caplin are a type of edible fish that came ashore to mate and often were netted there (Young, p. 45). Strowbridge says it is about seven inches long, has a narrow face, and has green ad brown-tinted sides and is silver below that. They were often used as bait for cod, so when the singer "fish(es) off Cape St. Mary's," he may well be gathering the bait for a longer voyage seeking Newfoundland's chief export and source of food. - RBW

Bibliography

• Webb: Jeff. A. Webb, The Voice of Newfoundland: A Social History of the Broadcasting
Western Life
DESCRIPTION: "I buckled on a brace of guns and sallied to Wyoming And thought I'd kill some Indians..." but the first Indian she meets is a college classmate of hers! She sees cowboys reading books. Everything has changed. "For Western life ain't wild and woolly now."
AUTHOR: "Bronco Sue" (source: Thorp/Logsdon-SongsOfTheCowboys)
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: cowboy home
FOUND IN:
REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 160-161, "Western Life" (1 text)
Roud #11299
File: ThLo160

Western Rangers, The
DESCRIPTION: Singer's sweetheart asks him to stay and marry. He leaves her in Labrador to join a troop fighting in Flanders. "Many a brave man" and "German crowds" are killed in the bayonet fighting. "With medals now I will return to the girl I love so well"
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: courting marriage battle army fight violence war death derivative lover soldier
FOUND IN: Canada(Newf)
RECORDINGS:
Frank Knox, "The Western Rangers" (on MUNFLA-Leach)
CROSS-REFERENCES:
cf. "The Texas Rangers" (derivative, see Notes)
NOTES [140 words]: MUNFLA/Leach text is a derivative of "Texas Rangers" [Laws A8]. Leach collected another "Western Rangers" in Labrador (see Leach-FolkBalladsSongsOfLowerLabradorCoast 105) that Leach considered -- I believe correctly -- to be a localization of Laws A8. That text begins like this one -- "Come all ye western rangers bound to a foreign land" -- but the ranger fights Indians after "we marched from Manitoba down to the Rio Grande." The localization that Leach points out is the substitution of Manitoba for San Antonio. The MUNFLA/Leach text is more than a localization. For example, in this case the singer "sailed from bonny Scotland ... for Flanders." While "you could see those Indians" -- misspoken in this context, since the singer fought "where German crowds were killed" -- soldiers were wounded by a "glimmering glance of bayonet." - BS
Last updated in version 4.2
File: MunLWeRa

Westlin Winds
DESCRIPTION: "Now westlin winds and slaught'ring guns Bring autumn's pleasant weather." The singer describes the new season, and the farmer's harvest, and thinks of his beloved Peggy, "My fair, my lovely charmer."
AUTHOR: Words: Robert Burns
EARLIEST DATE: before 1785 (source: Kingsley); 1792 (Scots Musical Museum)
KEYWORDS: courting farming animal bird nonballad
FOUND IN:
REFERENCES (2 citations):
WESTLNNWND
Roud #6936
CROSS-REFERENCES:
cf. "I Had a Horse, I Had Nae Mair" (tune)
NOTES [128 words]: This is the second song listed in Kingsley's edition, which would seem to date it to August 1774, but I am not sure if that date is firm, so I didn't list it in the EARLIEST DATE." I have no evidence that the song went into tradition, either. But it has been printed a lot, and recorded at least a few times. Garnet Rogers, in particular, that he didn't have any clue as to what a "cushat" is (in the second verse, where many birds and their habitats are listed, we read that "through lofty groves the cushat roves"). The answer is found in Arnold Kellett, *The Yorkshire Dictionary of Dialect, Tradition, and Folklore*, revised edition, Smith Settle, 2002, p. 43: In the north riding of Yorkshire, and presumably points north, "cushat" is a name for the ring dove. - RBW

*Last updated in version 4.1*
File: RBuWeWi

Weston and His Clerk

DESCRIPTION: "It's of an old buffer I'm going to tell, A magistrate here whom you know very well" named Weston. His clerk, French, tells him there are hundreds of illegal grog cases. One cases results in the choice of a fine or prison sentence; others are warned

AUTHOR: Charles R. Thatcher (1831-1878)?
EARLIEST DATE: 1970 (AndersonStory)
KEYWORDS: drink police trial humorous
FOUND IN:
REFERENCES (1 citation):
Anderson-StoryOfAustralianFolksong, pp. 93-96, "Weston and His Clerk" (1 text, 1 tune)
NOTES [29 words]: For brief background on Charles Thatcher's career, see the notes to "Where's Your License?" For an extensive collection of his songs, see Anderson-StoryOfAustralianFolksong.

*Last updated in version 4.1*
File: AnSt093

Westward Ho! (Traveling Yodler)

DESCRIPTION: "I love not Colorado Where the faro table grows.... Nor seek I fair Montana.... Sweet poker haunted Kansas.... The Nevada rough has charms enough, Yet its blandishments I fly." "I'll build a cot on a corner lot And get rich as soon as I can."

AUTHOR: unknown
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: travel home money
FOUND IN:
REFERENCES (2 citations):
Thorp/Logsdon-SongsOfTheCowboys, pp. 161-162, "Westward Ho!" (1 text)
ArkansasWoodchopper, pp. 24-25, "Traveling Yodler" (1 text, 1 tune)

Roud #8008
NOTES [41 words]: Arkansas Woodchopper credits this to Nick Manoloff, but it appears to predate Manoloff. Curiously, although the Arkansas Woodchopper included this in his book, it does not appear that he ever recorded it! Nor did anyone else that I can find. - RBW

*Last updated in version 5.3*
File: ArWo024

Wet Oregon (Oregon Girls)

DESCRIPTION: "I've reached the land of rain and mud Where flowers and trees so early bud. It rains and rains both night and day, For in Oregon it rains always." The singer wishes it would stop. Oregon girls with "soggy curls" reejct those who don't wipe their feet

AUTHOR: unknown
EARLIEST DATE: 1970 (Suzi Jones, _Oregon Folklore_)

*Last updated in version 4.1*
File: AnSt093
Wexford Girl, The (The Oxford, Lexington, or Knoxville Girl; The Cruel Miller; etc.) [Laws P35]

DESCRIPTION: The singer invites the girl for a walk. They discuss their wedding. Then he takes up a club (knife) and attacks her. She begs him to spare her life. He beats (stabs) her to death and throws her in the river. (He has visions of hell.) He is hanged.

AUTHOR: unknown

EARLIEST DATE: 1796 (broadside, Bodleian Firth c.17(216); c.1700 (broadside, Bodleian Antiq. c. E.9(125))

KEYWORDS: wedding river homicide trial execution

FOUND IN: US(Ap,MA,MW,NE,Ro,SE,So) Canada(Mar,Newf) Britain(Scotland(Aber),England(Lond,South)) Ireland

REFERENCES (57 citations):
Laws P35, "The Wexford Girl (The Oxford, Lexington, or Knoxville Girl; The Cruel Miller; etc.)"
(Laws gives three broadside texts on pp. 104-112 of ABFBB)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #137, pp. 1-2, "The Butcher Boy"; #179, p. 2, ("Mary, my dear Mary") (2 texts)
Greig/Duncan2 200, "The Butcher's Boy" (6 texts, 3 tunes)
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #68, p. 236-238, "The Butcher Boy" (1 text, 1 tune, incorrectly labelled as Laws P24 based on the title)
Williams-Wiltshire-WSRO Gl 44, "Ferry Hinskey Town" (1 text)
Palmer-EnglishCountrySongbook, #57, "Hanged I Shall Be" (1 text, 1 tune)
Hamer-GarnersGay, pp. 40-41, "The Wexford Murder" (1 text, 1 tune)
Randolph 150, "The Noel Girl" (7 texts plus 3 excerpts and 2 fragments, 5 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 108-111, "The Noel Girl" (1 text, 1 tune -- Randolph's 150A)
High-OldOldFolkSongs, pp. 40-41, "The Wax-Ward Girl" (1 text)
Abrahams/Riddle-ASingerAndHerSongs, pp. 65-67, "The Oxford Girl" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 104, "The Murdered Girl" (8 texts, 2 tunes, but Laws assigns the B text to "The Banks of the Ohio" and omits the others. It would appear that Eddy's A and C texts belong here)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 19, "The Knoxville Girl" (2 texts)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, p. 150, "The Waxford Girl" (1 short text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 65, "The Lexington Murder" (3 texts plus 6 excerpts, 1 fragment, and mention of 3 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 65, "The Lexington Murder" (3 texts plus 4 excerpts, 7 tunes)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 63, "Nell Cropsey, III" (1 text, which despite its title does not mention Cropsey and appears to be simply a version of this song with perhaps some
mixture with "Banks of the Ohio")
Morris-FolksongsOfFlorida, #180, "The Wexford Girl" 2 texts, 1 tune; the "A" text and tune being "The Banks of the Ohio" [Laws F5] and the "B" text "The Wexford Girl (The Oxford, Lexington, or Knoxville Girl; The Cruel Miller; etc.)" [Laws P35])
Hudson-FolksongsOfMississippi 30, pp. 141-143, "The Wexford Girl" (1 text)
Owens-TexasFolkSongs-1ed, pp. 81-83, "The Oxford Girl" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 64-65, "The Oxford Girl" (1 text, 1 tune)
Abernethy-SinginTexas, pp. 54-55, "The Waco Girl" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, "The Lexington Murder" (1 text, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 159-164, "The Wexford Girl; Hanged I Shall Be; The Prentice Boy" (3 texts, which despite the collective title are all called "Knoxville Girl"; 1 tune on p. 402)
Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 68-69, "The Jealous Lover" (1 text, 1 tune, probably this but with some curious variants which hint at recomposition)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 73-74, "The Knoxville Girl" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 16-17, "Knoxville Girl" (1 text, 1 tune)
Brewster-BalladsAndSongsOfIndiana 36, "The Wexford Girl (The Cruel Miller)" (1 text)
Wolfe/Boswell-FolkSongsOfMiddleTennessee, 31, pp. 55-58, "The Knoxville Girl" (1 text, 1 tune)
Bronner/Eskin-FolksongAlivePart1 16, "Wexford Girl" (1 text, 1 tune)
Bronner/Eskin-FolksongAlivePart2 39, "Coal Black Hair" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 88-90, "Hang-ed I Shall Be" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 71, "The Miller's Apprentice, or The Oxford Tragedy" (5 texts, 5 tunes)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 56, "Wexford City" (1 text)
Peacock, pp. 634-636, "The Wexford Girl" (2 texts, 2 tunes); p. 638-640, "The Worcester Tragedy" (2 texts, 2 tunes)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 115, "Waterford Town" (1 text)
Manny/Wilson-SongsOfMiriamichi 98, "The Wexford Lass" (1 text, 1 tune)
Leach-TheBalladBook, pp. 785-787, "The Lexington Murder" (2 texts)
Doerflinger-SongsOfTheSailorAndLumberman, pp. 288-290, "The Wexford Girl" (2 texts, 1 tune)
Friedman-Viking/PenguinBookOfFolkBallads, p. 225, "The Wexford Girl" (1 text+5 fragments of another text)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 7, "The Wexford Girl" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 150-151, "Knoxville Girl" (1 text, 1 tune)
Botkin-TreasuryOfSouthernFolklore, p. 737, "The Knoxville Girl" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 327, "The Oxford Girl" (1 text, 1 tune)
Abrahams/Foss-AngloAmericanFolksongStyle, pp. 115-116, "Knoxville Girl" (1 text, 1 tune)
Cox-FolkSongsSouth 90, "The Wesford Girl" (2 texts)
Bush-FSofCentralWestVirginiaVol1, pp. 91--93, "The Wexford Girl"; pp. 94-96, "The Knoxville Girl" (2 texts, 2 tunes)
Roberts-SangBranchSettlers, #15, "The Knoxville Girl" (1 text, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 75, "The Wexford Girl" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 265, "The Story of the Knoxville Girl" (1 text)
Silber/FolksingersWordbook, p. 224, "Knoxville Girl" (1 text)
Olson-BroadsideBalladIndex, ZN1624, "Let all pretending Lovers"; ZN3196, "Young men and maidens all, give ear unto what I relate"

DT 353, CRUELMIL* OXFRDTRG* PRETPOL2; (628), WXFRDGRL
ADDITIONAL: Harold Nestler, "Songs from the Hudson Valley" (article in _New York Folklore Quarterly_, Volume V, #2, Summer 1949), pp. 95-96, "Town of Waxford" (1 text)
Roud #263

RECORDINGS:
Blue Sky Boys, "Story of the Knoxville Girl" (Montgomery Ward 7327, c. 1937)
Ted Chestnut, "Knoxville Girl" (Silvertone 8156 [as Jim Burke]/Supertone 9260, 1928 [possibly as Ted Chesnut])
Cope Brothers, "Knoxville Girl" (King 589, 1947)
Charlotte Decker, "The Worcester Tragedy" (on PeacockCDROM) [one verse only]
Mary Delaney, "Town of Linsborough" (on IRTravellers01)
Foster & James "The Knoxville Girl" (Supertone 9260, 1928) [also issued as by Jim Burke, possibly a pseudonym for Doc Roberts]
Marie Hare, "The Wexford Lass" (on MRMHare01)
John James, "Wexford Girl" (on MUNFLA/Leach)
Louisiana Lou, "The Export Girl" (Bluebird B-5424, 1934)
Asa Martin & James [Doc] Roberts "Knoxville Girl" (Conqueror 7837, 1931)
Lester McFarland & Robert Gardner, "The Knoxville Girl" (Brunswick 110/Vocalion 5121, 1927)
Arthur Nicolle, "The Wexford Girl" (on PeacockCDROM) [one verse only]
Aulton Ray, "Maxwell Girl" (Gennett 6205/Champion 15332/Challenge 335 [as Charlie Prescott]/Silvertone 5084, 1927; Supertone 9250, 1928; on KMM [as Taylor's Kentucky Boys])
Arthur Tanner, "The Knoxville Girl" (Silvertone 3515, 1926) (Columbia 15145-D, 1927)
Mildred Tuttle, "Expert Town (The Oxford Girl)" (AFS; on LC12)

BROADSIDES:
Bodleian, Antiq. c. E.9(125), "The Berkshire Tragedy [sic]" or "The Wittam Miller" ("Young men and maidens all give ear"), unknown, c.1700; also Firth c.17(216), "The Berkshire Tragedy" or "The Wittam Miller," unknown, 1796; Harding B 6(100), Douce Ballads 3(1b), Harding B 6(101), Harding B 6(102), Firth b.28(40a), "The Berkshire Tragedy" or "The Wittam Miller"; Harding B 6(96), "The Berkshire Tragedy [sic]" or "The Wittam Miller"; Harding B 6(98), "The Wittam-Miller" or "The Berkshire Tragedy"; 2806 c.17(40), Harding B 28(224), "Bloody Miller" ("My parents educated, and good learning gave to me"); Firth c.17(110), Harding B 11(752), Harding B 11(753), Harding B 11(754), Harding B 11(755), [The] Cruel Miller", Harding B 15(74a), "Cruel Miller" or "Love and Murder"; Firth c.17(109), "Cruel Miller" or "Love and Murder!"

CROSS-REFERENCES:
cf. "Camden Town" (plot)

ALTERNATE TITLES:
The Oxford Tragedy
The Expert Girl
Johnny McDowell
The Prentice Boy
The Cruel Miller
The Miller Boy
Never Let the Devil Get the Upper Hand of You (Carter Family version)

NOTES [368 words]: Ozark folklore links this to the murder of one Lula Noel, whose body was discovered by the Cowskin River in Missouri in 1892. The song, however, is obviously older.

Laws also lists this broadside in his catalog (it is, indeed, one of the texts he prints), but adopts his title based on common traditional usage.

Laws, in fact, draws a stemma, starting from the "Berkshire Tragedy," and listing a total of seven "recensions" (p. 119), though he considers the broadside to be merely of eighteenth century date. I have a problem with the whole reconstruction, though; It's too literary. Even if one assumes the original ballad was a broadside (and I think Laws assumes this more often than is justified), it does not follow that its entire history is found in the broadsides. The song is so common that one must suspect the larger share of the broadsides to be derived from tradition, rather than being the source of tradition. - RBW

In Peacock pp. 638-640 version A the girl is pregnant, as in Laws' text of "The Cruel Miller" (American Ballads from British Broadsides chapter IV, p. 111).

Broadside Bodleian Firth b.28(40a), printed in London between 1800 and 1811, has 22 8-line verses; shelfmark Antiq. c. E.9(125), with the same text as Firth b.28(40a) has an estimated print date of c.1700. These are all clearly recognizable as the same ballad, down to the "bleeding at the nose" line. - BS

The "Love and Murder" broadsides listed here should not be confused with the other numerous broadsides of that title, many of which are versions of The Cruel Ship's Carpenter (The Gosport Tragedy; Pretty Polly) [Laws P36A/B]. "Love and Murder" is a very common title for broadsides, which I suppose proves that cheap journalism is not a modern invention. - RBW] - BS, (RBW) Porter and Gower refer to [Jeannie Robertson's "Butcher Boy"] as "Laws P24" - but that "Butcher Boy" is a completely different song. RPG #68 is full-on "Wexford Girl." - DGE
Wexford Insurgent, The

DESCRIPTION: "The heroes of Wexford have burst through their chains." The Shelmaliers lead the attack and trail the retreat. The Sassenach dragoons "have been trampled to death ... O! long in fair England each maiden may mourn."

AUTHOR: unknown

EARLIEST DATE: 2000 (Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: battle rebellion death England Ireland

HISTORICAL REFERENCES:
1798 - Irish rebellion against British rule

FOUND IN:

REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 71, "The Wexford Insurgent" (1 text, 1 tune)

NOTES [96 words]: This anonymous, probably mid-19th-century piece, displays the marks of the drawing-room rather than the tap-room or cottage in its language.

Webster's Third New International Dictionary: sassenach: "a typical Englishman or something considered typical of England -- often used disparagingly by Scots and Irish." [Derived from the same root as "Saxon" -- an ironic description, given that the first invaders of Ireland were almost all Anglo-Norman barons and their French-speaking retainers. - RBW]

The Irish baronies of Shelmalier, East and West, are in County Wexford. - BS

File: Moyl071

Wexford Lovers, The

DESCRIPTION: Susan loves William Reilly, a Catholic farmer's son. Her father won't allow that and her mother arranges an ambush to shoot Reilly. Reilly is wounded but Susan throws him a pistol. They escape, eluding the law, and leave Wexford on a ship to America.

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA-Leach); c. 1867 (broadside, Bodleian Bod21861 2806 c.15(138))

KEYWORDS: courting love violence emigration travel farming manhunt escape money discrimination America Ireland father lover mother youth

FOUND IN: Canada(Newf)

Roud #30123

RECORDINGS:
Mrs. Ghaney, "Willie Riley" (on MUNFLA-Leach)

BROADSIDES:
Bodleian, Bod21861 2806 c.15(138), "A New Song Called The Wexford Lovers" ("You tender maidens I pray draw near"), W. Birmingham(Dublin), c.1867; also Bod17267 Harding B 19(99a), Bod3997 Harding B 26(569), Bod3784 2806 b.9(226), "A New Song Called The Wexford Lovers"; Bod20769 2806 b.11(124), "The Wexford Lovers"

File: ML3WilRi

Wexford Massacre, The

DESCRIPTION: "They knelt around the cross divine, the matron and the maid... Three hundred fair and helpless ones... Had battled for their own." The three hundred have fallen at the hands of Cromwell's English. They pray Heaven will avenge the wrong

AUTHOR: M. J. Barry

EARLIEST DATE: 1855 (Edward Hayes, The Ballads of Ireland (Boston, 1859), Vol I)

KEYWORDS: Ireland battle death

HISTORICAL REFERENCES:
Oct 23, 1641 - Outbreak of the revolt which eventually becomes "The War of the Three Kingdoms." Catholics in Ulster rebel to earn religious liberty, but commit too many brutalities against Protestants to allow peace. To make matters worse, one of their leaders, Sir Phelim O'Neill, claims authority from Charles I (see P. Berresford Ellis, _A History of the Irish Working Class_, p. 42; C.V.
Wedgwood, _The King's War 1641-1647_, p. 26). Charles declares that O'Neill's commission is a forgery, but the forces arrayed against Charles in England refuse to believe this. Nov. 29, 1641 - Battle of Julianstown. A small force of loyalist troops is scattered by rebels. The "Old English" (English immigrants who arrived before the reign of Elizabeth), afraid of the rebels, feel compelled to join their revolt. The English are forced to raise large forces to suppress the movement. They raise the money for this by selling the rights to land expected to be confiscated from rebels. The English government is now committed to punishing Ireland -- and to blaming Charles for the troubles.

Aug 1642 - The English Civil War turns "hot," causing England to concentrate mostly on its internal affairs and leave Ireland to tend its own house.

Oct 1642 - "Confederation of Kilkenny." The rebels try (and fail) to form a united governmental and religious front.

1643 - Inconclusive fighting. The English Civil War draws off more and more English soldiers. All sides in Ireland alternate between fighting, negotiating, and calling on King Charles. In the coming years, Charles will make various deals (usually of toleration in return for troops), but none amount to anything. The Irish factions are unable to unite in any way. Assorted battles are fought, but none are decisive. The Irish have placed themselves in the worst possible position: Clearly opposed to the English, but without the organization to oppose them. As soon as there is a united English government, the Irish can expect to face its wrath.

1649 - The English execute King Charles and declare a commonwealth. England is at last united and ready to deal with Ireland.

August 1649 - Oliver Cromwell (the future Lord Protector of England) arrives in Ireland to regain control of the island. In theory, he is fighting Irish rebels; in practice, his chief opponents are royalists (as at Drogheda).

Sep 11, 1649 - Cromwell captures Drogheda. He backs this up with a massacre -- at the very least, the garrison and the Catholic clergy are killed. His enemies report that he slaughtered indiscriminately.

October 1649 - Cromwell attacks and captures Wexford.

May 26, 1650 - Cromwell leaves Ireland. In his absence, the struggle continues until May 1652, but the Irish/Royalist position is already doomed; they can neither agree on a plan nor find an acceptable leader. The closest thing they have to a commander, the Duke of Ormonde (1610-1688, a staunch supporter of the Stuarts who would be Lord Lieutenant under Charles II), flees to the continent in December 1650.

1652 - The English parliament passes its Act of Settlement. Cromwell will significantly alter the Act in 1653, but not in a way as to benefit the Irish. The Act is such as to deprive nearly everyone alive in Ireland of at least some property. The English send in settlers to take their places. The poverty which is to afflict Ireland for centuries dates largely from this incident.

REFERENCES (2 citations):
Galvin-IrishSongsOfResistance, pp. 96-97, "The Wexford Massacre" (1 text, 1 tune)

NOTES [890 words]: There may have never been an English monarch who made more trouble for himself than Charles I (reigned 1625-1649). He ended up being the only English monarch ever to be executed (as opposed to being killed in battle) without being deposed first.

In the 1630s, as Charles I found himself in more and more trouble in England, he tried to strengthen his Irish position by offering the rights to Catholics known as the "Graces" (Cronin, pp. 70-71). They didn't really make the Irish happy, but at least his lieutenant Wentworth was a good administrator. But he didn't last; due to the troubles in England, he was recalled in 1639, and executed 1641.

The rebellion started in Ulster as the Catholics tried to throw off the Protestants who ran the plantation and made life nearly impossible for Catholics. The rebellion probably could have been quashed easily -- except that Charles I and parliament couldn't agree on what to do, letting things get out of hand. Charles negotiated with all parties, but -- being Charles -- he never took his promises seriously.

The 1641 revolt had resulted in the death of some Protestants (and of course the tales grew with the telling). Once Charles I was out of the way, Oliver Cromwell -- who had no mercy even on the English -- was appointed in 1649 to stamp out royalists and rebels in Ireland. Cromwell took Drogheda on September 11, 1649, and put the garrison, and the general population, to death. (Ironically, most of the population of Drogheda was English; Fry/Fry, pp. 154-155.) Garrisons which surrendered quickly were allowed to live, but soon after Wexford was subjected to
the same treatment as Drogheda; Cromwell killed 2000 people there, including 250 women (Golway, p. 17; cf. Fry/Fry, p. 155). Cromwell left Ireland in 1650, but later saw to it that any who had not fervently supported him was punished, usually by loss of lands (The Frys compare the residue of Irish land to "an impoverished wilderness, rather like a South African homeland").

Exactly how much damage Cromwell did is hard to tell. The Frys state that "A third of the country's Catholics had been killed" (p. 156; compare Kee, p. 16). Cronin states that the surviving population "numbered no more than half a million"; the Frys also quote a figure of half a million. Ellis, p. 43, quotes Leyburn's comparison with the Mongol hordes and cites on pp. 43-44 Petty's statistics that, of an Irish population of 1,448,000, "some 616,000 perished by sword, famine, and plague. Of this number 504,000 were native Irish while 112,000 were colonists. A further 40,000 decided to leave Ireland to enlist in European armies... 100,000 Irish... were sold as slaves to the West Indies and other colonies." This of course is more than half the population of Ireland, which is impossible; I've never seen anyone else quote such numbers. But it still surely qualifies as the worst genocide of the era.

And Cromwell then imposed the 1652 Act of Settlement, which pushed the entire native population into Connaught (sending them "to Hell or Connaught" -- Golway, p. 28; Cronin, p. 74); Golway reports that, before the Act of Settlement, Catholics still owned 60% of the land; afterward, only 20%. And from the time the act was passed to the time it finally went into effect was less than three years -- and the initial law had allowed less time than that! (Fry/Fry, p. 157). Cromwell's mass deportation -- again, something not seen for thousands of years; the last to practice such a thing seems to have been the Romans with Carthage, and before that the Assyrian and Babylonian tyrants -- had the interesting effect of bringing together two long-separate groups: The native Irish and the "Old English" settlers who had arrived in Norman times suddenly found themselves on the same side -- and both opposed to the Protestants (Kee, pp. 15-16).

In his goal of making it impossible for Ireland to support the claim of Charles I's son and heir Charles II, Cromwell was entirely successful. "Even if Prince Rupert's naval skills had enabled Charles to land in Ireland at one of the remaining unoccupied ports, such as Waterford, the King would have found little for his comfort on arrival. Cromwell had reduced the royal forces to a series of pitiful, isolated and beleagured fortresses" (Fraser, p. 80).

Cromwell's other goal was to make the Protestants the dominant population in Ireland. But, of course, it didn't work; there weren't enough Protestants in Britain to occupy the land, so the same old situation prevailed; The Protestants owned the land, but their tenants were Catholic. The only effect was to reduce the tenants' rights to nothing: They could be displaced at whim. This of course assured that the tenants would spend everything they had to try to stay on their land.

Cromwell cannot be considered the sole source of the Irish problems, but he probably contributed more to them than any other man. Indeed, more than any other five or six, including even William of Orange. Little wonder that the Irish claimed that Cromwell carried about pictures of Satan, and that the story was told that he sold his soul to the Devil before the battle of Worcester in 1651 (since it turned out that he died exactly seven years after that victory). One account even tells of the portrait of the devil bowing to Cromwell (O hOgain, p. 133). - RBW

Bibliography

- Cronin: Mike Cronin,A History of Ireland, Palgrave, 2001
- Fraser: Antonia Fraser,Royal Charles: Charles II and the Restoration, Delta, 1980 (originally published in Britain in 1979 asKing Charles II)
- Fry/Fry: Peter and Fiona Somerset Fry,A History of Ireland, 1988 (I use the 1993 Barnes & Noble edition)
- Golway: Terry Golway,For the Cause of Liberty, Simon & Schuster, 2000
- Kee: Robert Kee,The Most Distressful Country, being volume I ofThe Green Flag (covering the period prior to 1848), Penguin, 1972
- O hOgain: Daithi O hOgain,The Lore of Ireland, Boydell Press, 2006

Last updated in version 2.5
File: PGa096
Wexford Schooner, The

DESCRIPTION: The singer dreams of Kelly shot on Tara Hill. Then he dreams of "a schooner down from Wexford town cast on Wicklow's coast." Captain Laurence Murphy and the crew, who "have met a watery grave," are named.

AUTHOR: unknown
EARLIEST DATE: 1947 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: drowning sea ship storm wreck sailor
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, p. 61, "The Wexford Schooner" (1 text, 1 tune)
Roud #20518
NOTES [84 words]: Wicklow county is north of Wexford. - BS
I have this funny feeling that this refers to the 1798, with Kelly being "Kelly, the Boy from Killane," wounded at the Three Bullet Gate at New Ross. The wrecked ship may be the one by which Bagenal Harvey, the commander at New Ross, tried to flee; according to Thomas Pakenham, The Year of Liberty, p. 268, Harvey was captured in a cave, though Pakenham doesn't mention a shipwreck. But this is only speculation based on very little information from the song. - RBW
File: Ran061

Wha Saw the Forty-Second

DESCRIPTION: "(Wha saw/Saw ye) the forty-second? Wha saw then gaun away? Wha saw the forty-second Marching to the (Broomielaw)?" The singer describes the equipment (often poor) and the rations assigned to the soldiers of the regiment

AUTHOR: unknown
EARLIEST DATE: before 1922 (Greig-Duncan collection)
KEYWORDS: soldier travel nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Greig/Duncan8 1628, "Fa Saw the Forty-Second?" (2 texts)
Montgomerie/Montgomerie-ScottishNurseryRhymes 98, "(Who saw the Forty-Second)" (1 text)
DT, MARCH42*
Roud #13073
CROSS-REFERENCES:
cf. "The Gallant Forty-Twa" (subject: 42nd Highlanders or Black Watch) and references there
cf. "Ellen McGiggin" (one verse)
NOTES [418 words]: The Forty-Second is the famous Black Watch, which fought in the '45 Jacobite Rebellion and the Crimea and beyond.
Six companies were raised in the Highlands in 1729 and designated the Black Watch (Brander, p. 203). In 1739 (Hallows, p. 202) or 1740 (Brander, p. 203), it was raised to regimental strength and numbered the 43rd Infantry. In 1751, this number was changed to the 42nd (Hallows, p. 202). In 1758 it was designated the Royal Highlanders (Brander, p. 203).
A second battalion was added in 1780 (Brander, p. 205). This was split off in 1784 and became the 73rd Regiment, though it later rejoined the Black Watch; since 1881, they have been the Black Watch (Royal Highlanders) (Hallows).
This recombination and reorganization, part of the Cardwell Reforms of 1881 (a set of changes which standardized the size of units, gave them a regular geographic base, and improved command arrangements; Chandler/Beckett, pp. 188-189), changed the character of the regiment, which until then had been a Highland force. The Black Watch's recruiting area was now designated as Fife, Forfar, and Perth, with Perth as the headquarters. These shires are almost entirely Lowland. So, while the regiment is still designated a Highland regiment, it isn't really (Brander, p. 199).
The companies which comprised the Black Watch had been raised starting around 1725 (Brander, p. 19); the name itself apparently came from the dark tartan they wore when they were amalgamated and given a common uniform.
Their record was quite impressive. Hallows lists their battle honors, which include (but are not limited to) fighting in the Carribean in the Seven Years War; much service in India; ten battles in
the Peninsular Wars against Napoleon; Waterloo; battles in South Africa; awards for Alma and Sebastopol in the Crimean War; Egypt; the Sudan; in the First World War, the Marne, all three battles at Ypres, the Somme, and some troops were in Palestine; there are honors for Tobruk, El Alamein, Sicily, and Burma in the second World War, and beyond.

This may explain why the regiment is listed in the song as marching to various places. It certainly got around a lot! And few regiments were more famous.

I can't help but add that this greatest of British regiments, which held together despite service in the Crimea and the Sudan and so many other failures, has in the early twenty-first century been amalgamated into a "Super Scottish Regiment." The reason? People won't join the army because they refuse to go to Iraq. - RBW

Bibliography


Last updated in version 2.5
File: MSNR098

Wha'll Be King but Charlie

DESCRIPTION: "The news frae Moidart came yestreen... For ships of war have just come in And landed royal Charlie." Listeners are called to rally, for "Wha'll be King but Charlie?" Both men and women are roused to come "to arms for royal Charlie"

AUTHOR: Carolina Oliphant, Lady Nairne ?

EARLIEST DATE: before 1845

KEYWORDS: Jacobites royalty

HISTORICAL REFERENCES:

Aug 3, 1745 (new style dating) - Bonnie Prince Charlie arrives in Eriskay

FOUND IN:

REFERENCES (2 citations):

Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 44, "Who'll be King but Charlie?" (1 text, 1 tune, linked to this by title but with "Weevily Wheat" verses)

DT, WHAKING*

Roud #729

SAME TUNE:

The Man We Love So Dearly (concerning Andrew Jackson) (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 242)


NOTES [236 words]: The "News frae Moidart" of the first line is a reference to the arrival of Bonnie Prince Charlie in Scotland in 1745. Properly he landed on Eriskay, but that island had too few people to use as a base, so he quickly transferred to Moidart. And there the Forty-Five Rebellion was born. For this see, e.g., Frank McLynn, Bonnie Prince Charlie: Charles Edward Stuart, 1988 (I use the 1991 Oxford paperback edition), pp. 128-129.

The statement that "ships of war have just come in and landed royal Charlie" is a bit exaggerated. Charles's original expedition consisted of two ships, the Elizabeth and the Du Teillay or Doutelle. The Elizabeth was a warship (though not a very large one), but the Du Teillay carried primarily cargo. And the Elizabeth was forced to fight the British ship Lion on the way to the Hebrides, and dropped out of the expedition. Thus, though one might argue that Charles had set out with "ships of war," he arrived in Eriskay with one ship which was not intended to fight. (See McLynn, pp. 127-128).

Nor did all the clans "declare to stand or fall for Royal Charlie." He managed to rouse many of the clans, including notably the Camerons and MacDonalds -- but Clan Campbell stood against him, and a rising without Clan Campbell had little hope. As events proved. As for the Lowlands supporting Charlie -- hah. A few came out; more supported the Hannoverians; most simply sat. - RBW
Whack Fol the Diddle (God Bless England)

DESCRIPTION: "We'll sing you a song of Peace and Love." "'God Bless England.'" When we were savages she raised us up "and sent us to heaven in her own good time." "Irishmen, forget the past." Soon we shall be civilized. "Won't Mother England be surprised."

AUTHOR: Peadar Kearney (1883-1942)

EARLIEST DATE: 1965 (ÓLochlainn-MoreIrishStreetBallads)

KEYWORDS: England Ireland humorous nonballad political

FOUND IN: Ireland

REFERENCES (4 citations):
- ÓLochlainn-MoreIrishStreetBallads, pp. 250-251, "Whack Fol the Diddle" (1 text)
- DT WHACKFOL*
- ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 686-688, "Whack Fol the Diddle" (1 text)
- Frank Harte _Songs of Dublin_, second edition, Ossian, 1993, pp. 52-53, "Whack Fol the Diddle" (1 text, 1 tune)

RECORDINGS:
The Clancy Brothers and Tommy Makem, "Whack Fol the Diddle" (on IRClancyMakem03)

NOTES [419 words]: Most of the charges in this song are, of course, true -- and, in fact, the final stanza has in some ways come true also; in the early twenty-first century, the Irish economy is growing much faster than the English.

I can't help but point out one irony, though: The Anglo-Irish conflicts were caused, more than anything else, by the problems between Catholic and Protestant -- and it was the English who made the Irish firmly Catholic! Celtic Christianity had been largely monastic rather than Episcopal, and had celebrated Easter according to a different calendar. It was England, at the Synod of Whitby, that forced the English Celtic church to follow the Catholic calendar, and the English invasion of Ireland was authorized by Pope Adrian IV to bring the Irish back into proper episcopal practice. The Irish have followed those English practices for over 800 years; it is the English who have abandoned them.

According to Hoagland, p. 784, Peadar Kearney (O'Cearnaigh; 1883-1942) was a member of the IRA and participated in a minor role in the 1916 Easter Rebellion. He also wrote the words to "The Soldier's Song" ("Soldiers are we Whose lives are pledged to Ireland; Some have come From a land beyond the waves"; in Gaelic, "Amhran na bhFiann"; composed 1907), one of the best-known rebel songs and a future national anthem, but a song which does not seem to have entered into tradition. Happily, since such a violent item would be reasonable as a military song but which is, frankly, completely unsuitable to be used as national anthem of a civilized country.

Other Keaney songs in this index include "Down By the Glenside (The Bold Fenian Men)," "Michael Dwyer (II)," "Fish and Chips (Down by the Liffey Side)," and perhaps "Erin Go Braugh! (I)."

According to Henry Boylan, A Dictionary of Irish Biography, second edition, St. Martin's Press, 1988, pp. 179-180, he was an uncle of Brendan Behan, who left school young to work on bicycle repairs during the day to support his evening work in theatres. He became a member of the Irish Republican Brotherhood in 1903, and wrote "A Soldier's Song" in 1907. He fought in the 1916 rising, was arrested in 1920 and held for a year, and after his release worked as a house painter. Little as I like his violent politics, it seems like a waste of a genuine talent.

According to Hoagland, the British banned the singing of three Kearney songs, "The Soldier's Song," this item, and "The Tri-Colored Ribbon." The effect, of course, was to make them more popular. - RBW

Whalan of Waitin' Awhile

DESCRIPTION: "Long life to old Whalan of Waitin' Awhile, Good luck to his children and wife." They never complain; "'It's no use of mooning, it might have been worse,' said Whalan...." Life is hard and nothing ever works, but the family will wait for success

AUTHOR: J. W. Gordon ("Jim Grahame"), according to Meredith/Tritton-DukeOfTheOutback

EARLIEST DATE: 1957 (Meredith/Tritton-DukeOfTheOutback)
Whaleman's Lament, The

DESCRIPTION: "'Twas on the briny ocean On a whaleship I did go; Oft times I thought of distant
friends...." The singer relates the voyage around Cape Horn and describes how Captain and officers abuse the crew. He vows to go sailing no more.

AUTHOR: unknown
EARLIEST DATE: 1856 (Journal from the Catalpa)
KEYWORDS: whaler hardtimes abuse

REFERENCES (1 citation):
* Huntington-SongsTheWhalemenSang, pp. 15-17, "The Whaleman's Lament" (1 text, 1 tune) Roud #2000

RECORDINGS:
* A.L. Lloyd, "The Whaleman's Lament" (on Lloyd9)

NOTES [42 words]: Huntington does not indicate what tune he used for this song; perhaps he made it up. (He can hardly have used a tune from other versions of this song, since he doesn't list any.) The metrical form, however, strongly suggests "Jim Jones at Botany Bay." - RBW

Last updated in version 4.2
File: SWMS015

Whalemen's Wives, The

DESCRIPTION: Cautionary song, warns whalemen of what their wives will do while they're "on the raging deep." Wives spend their husbands' half pay, pawn their belongings & run around with fancy men, only wanting their husbands back when their pockets are well lined.

AUTHOR: Captain R. W. Nye
EARLIEST DATE: 1945 (Harlow-ChantyingAboardAmericanShips)
KEYWORDS: whaler warning wife sailor

REFERENCES (1 citation):
* Harlow-ChantyingAboardAmericanShips, pp. 232-234, "The Whalemen's Wives" (1 text, 1 tune) Roud #9156
File: Harl232

Whaler's Lamentation, The

DESCRIPTION: Each of five whaling companies has a verse headed by their ship names. The verses lament destruction of their pier by storm. The chorus says "Davis Straits adieu this season, Greenland for a year goodbye" but the final verse claims the ships will sail.

AUTHOR: unknown
EARLIEST DATE: 1815 (Greig/Duncan1)
KEYWORDS: sea commerce disaster storm nonballad whaler

HISTORICAL REFERENCES:
Jan 12, 1815 - The Aberdeen North Pier used by whalers is damaged by storm (source: GregDuncan1)

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
* Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #86, p. 2, "The Whalers' Lamentation" (1 text) Greig/Duncan1 12, "The Whaler's Lamentation" (1 text) Roud #5803

NOTES [181 words]: Greig: "From Mr Walker, Aberdeen, I have got a copy of a whaling song which is dated 'Spring, 1815.' It looks like a libretto intended for dramatic rendering [but see the next note re 'The Storm']. The allusions in it had been understood at the time but to us they are just enigmas. It is interesting to note, however, that the four whalers referred to in 'The Diamond Ship,' given a week ago [Greig #85], are all mentioned here." The whaling season was not lost and the ships all sailed in February and March.

This song shares its opening line with broadside Bodleian Harding B 25(1842), "The Storm" ("Cease rude Boreus [sic] blustering railer list ye landsmen all to me"), D. Wrighton (Birmingham), 1812-1830, by George Alexander Stevens; this probably is a parody. In 1808, at Sans Pareil Theatre, London, "Woolf sang the famous "Description of a Storm" by George Alexander Stevens, which became such a familiar favorite at the Adelphi in subsequent years" (source: "The London Stage 1800-1900," Joseph Donohue and James Ellis, General Editors, at Eastern Michigan University site). - BS
Whalers' Rhymes

DESCRIPTION: "Along the coast the Magnet came, With Captain Bruce, a man of fame, But in his face there is no shame On the beautiful coast of New Zealand." Short tales of various people set "On the beautiful coast of New Zealand."
AUTHOR: unknown
EARLIEST DATE: 1884 (Dunedin Evening Star, according to Bailey/Roth-ShantiesByTheWay-NZ; Cleveland-NZ-GreatNewZealandSongbook claims a date of 1840 but without documentation)
KEYWORDS: ship New Zealand nonballad travel food
FOUND IN: New Zealand
REFERENCES (3 citations):
Bailey/Roth-ShantiesByTheWay-NZ, p. 17, "Whalers' Rhymes" (1 text, 1 tune)
Cleveland-NZ-GreatNewZealandSongbook, p. 43, "Whalers' Rhymes" (1 text, 1 tune)
Garland-FacesInTheFirelight-NZ, p. 50, "(Whaler's Rhymes)" (1 text)
CROSS-REFERENCES:
cf. "The King of the Cannibal Islands" (tune) and references there

Whalers' Song

DESCRIPTION: "There she lies, there she lies, Like an isle on ocean's breast... Let us share this mighty whale. There she blows, there she blows." The song continues with instructions and imperatives on taking the whale, for people need its oil
AUTHOR: unknown
EARLIEST DATE: 1850 (Cheever, The Whale and His Captors, according to Huntington)
KEYWORDS: whaler travel
FOUND IN:
REFERENCES (2 citations):
Huntington-SongsTheWhalemenSang, pp. 17-21, "The Whalers' Song" (1 text, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, p. 30, "Whaler's Song" (1 text, 1 tune)
Roud #2001
File: HGam030

Whalers' Song (I), The

DESCRIPTION: "There she lies there she lies Like an isle on the ocean's breast...." The crew spots a whale and pursues; they take the animal. They think about returning home to New England, and remind those who use the oil of the dangers whalers face
AUTHOR: unknown
EARLIEST DATE: 1853 (Journal from the Lexington)
KEYWORDS: whaler home return
FOUND IN:
REFERENCES (1 citation):
Huntington-SongsTheWhalemenSang, pp. 17-20, "The Whaler's Song" (1 text, 1 tune)
Roud #2001
File: SwMS017

Whaling Song, A

DESCRIPTION: "When spring returns with western gales And gentle breeze sweep... We spread our sails" to hunt whales. The singer lists the lands they pass on their way north. They find and pursue a whale, which fights a long fight. "With joyful hearts we see her die"
AUTHOR: unknown
EARLIEST DATE: 1858 (Ricketson, A History of New Bedford, according to Huntington)
KEYWORDS: travel sailor whaler death
FOUND IN:
Whaling Voyage, The
DESCRIPTION: "Come all you that have leisure And list a while to me, And I'll relate the dangers That wait you on the sea." The Adeline Gibbs leaves Fairhaven to round Cape Horn. and pass Chile, Hawaii, and Japan. They have little luck on the way
AUTHOR: unknown
EARLIEST DATE: 2014 (Huntington-TheGam-MoreSongsWhalemenSang)
KEYWORDS: whaler travel hardtimes storm
FOUND IN:
REFERENCES (1 citation):
Roud #27537
File: HGam058

Wharfdale Sword Dancer's Song
DESCRIPTION: "THe first that enters on the floor, His name is Captain Brown; I think he is as smart a youth As any in the town." Then come tailor Obadiah Trim, the Quaker; then the foppish knight, a vintner, a beautiful dame; they will dance "Jumping Joan"
AUTHOR: unknown
EARLIEST DATE: 1846 (Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland)
KEYWORDS: dancing nonballad
FOUND IN: Britain(England(North))
REFERENCES (2 citations):
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Song #16, pp. 194-196,246, "Sword-Dancers' Song" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 392-394, "The Sword-Dancers' Song" (1 text plus portions of the sword-dance play including many additional lyrics)
ST BeCo393 (Partial)
Roud #610
CROSS-REFERENCES:
cf. "The Earsdon Sword-Dancer's Song" (theme) and references there
NOTES [34 words]: There are a number of songs of this type, which Roud generally lumps under his #610. But they are at the very least different recensions of the same source. See the cross-references for other exaples. - RBW
Last updated in version 2.8
File: BeCo393

What a Friend We Have in Jesus
DESCRIPTION: "What a friend we have in Jesus, All our sins and griefs to bear! What a privilege to carry Ev'rything to God in prayer." The singer describes all the ways in which God can help with life's troubles and burdens
AUTHOR: Words: Joseph Medlicott Scriven (1819-1886) / Music: Charles Crozat Converse (1832-1919)
EARLIEST DATE: Words written 1855, tune 1870 (Johnson)
KEYWORDS: religious nonballad Jesus
FOUND IN: US(SE) West Indies(Trinidad)
REFERENCES (5 citations):
Warren-EveryTimeIFeelTheSpirit, pp. 264-265, "What a Friend We Have in Jesus" (1 text)
Silber/Silber-FolksingersWordbook, p. 364, "What A Friend We Have In Jesus" (1 text)
DT, FRNDJSUS*
ADDITIONAL: Charles Johnson, One Hundred and One Famous Hymns (Hallberg, 1982), pp. 182-
183, "What a Friend We Have in Jesus" (1 text, 1 tune)
Ira D. Sankey, _Sankey's Sacred Songs and Solos_ [1200 Hymns] (London) Collins, 1921?), #319 (1880 #117), "What a Friend We Have in Jesus"
Roud #16213
RECORDINGS:
Caravans, "What a Friend We Have in Jesus" (States S-128, n.d.)
Mississippi John Hurt, "What a Friend We Have In Jesus" (on MJHurt04)
Moving Star Hall Singers, "What a Friend We Have in Jesus" (on USSealsland02)
E. R. Nance Singers, "What a Friend We Have in Jesus" (ARC, unissued, 1930)
Old Southern Sacred Singers, "What a Friend We Have in Jesus" (Brunswick 172, 1927; Supertone S-2117, 1930)
Frank Welling & John McGhee, "What a Friend We Have in Jesus" (Broadway 8136, c. 1931)
Henry Williams, Henry Thomas, Margaret Wright and Edna Wright, "What a Friend We Have in Jesus" (on WITrinidadVillage01)
SAME TUNE:
When This Bloody War is Over (File: DalC182)
Chinese Maiden's Lament (File: Tawn046)
Hymn to Cheeses (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 12)
What a Friend We Have in Congress (on PeteSeeger39, PeteSeeger44)
Dump the Bosses Off Your Back (by John Brill; DT, DUMPBOSS)
NOTES [714 words]: According to Johnson, author Joseph Medlicott Scriven had two fiancees die shortly before marriage. He ended up writing this, in 1855, for his mother. According to Stulken, p. 469, it was first published in _Social Hymns, Original and Selected_ in 1865.
Stulken, p. 470, says that Scriven was subject to depression, and at one time tried to devote his entire life to Christian service (not a rare thing for the depressed). His death in 1886 was the result of drowning; it is possible that he committed suicide, but this cannot be proved or disproved. It is perhaps noteworthy that one of the women he hoped to marry also perished by drowning (Rudin, p. 50).
The 1819 date of his birth is the one I have most often encountered (e.g. McKim, p. 281), although Ira D. Sankey gave it as 1820, according to Julian, p. 1700, and Rudin, p. 49, accepts this date. Sankey also said that the song was "discovered" by a neighbor who was sitting up with Scriven while the latter was sick. Scriven had not intended to publish (another sign of depression, perhaps), but it would seem the neighbour's delight in the song may have changed his mind. Reynolds, p. 422, says that Scriven was born in County Down, Ireland, and in 1835 went to Trinity College, Dublin, but two years later joined the military, only to give it up due to poor health and return to Trinity, where he earned a degree in 1842. He moved to Ontario, Canada in 1844, and worked as a teacher and tutor, as well as devoting time to the handicapped and destitute. It was in Ontario that he drowned himself forty years later.
According to Reynolds, p. 238, the tune "CONVERSE, sometimes called ERIE, was composed by Charles C. Converse in 1868, and first appeared in _Silver Wings, compiled by Karl Reden_ (Boston, Oliver Ditson, 1870, No. 98), where the tune is credited to Reden, a pseudonym of Converse." (It looks to me as if "Karl Reden" is German for "Charles Converse," as "Wurzel" is German for [George F.] Root; Karl of course is German for Charles, and the root "Reh" (which still survives in English as an archaic word for "counsel") can mean "CONVERSation.")
Rudin, p. 50, claims an ironic coincidence: When Sankey was editing the hymnbook containing this song, his final decision was between two songs. One was this text, and the other was a song by Charles Converse, who wrote the tune for this one! Obviously Sankey chose "What a Friend...." Converse, according to Reynolds, p. 287, was born in Warren, Massachusetts, in 1832 and educated in Elmira, New York. He visited Germany in the late 1850s, where he studied music. He gained a law degree in 1861 (McKim, p. 281, says he graduated law school in 1861 but that he received his Doctor of Law degree in 1895; he had refused a Doctor of Music degree). In addition to hymn tunes, he wrote two symphonies and sundry oratorios and lesser classical works. He died in Highwood, New Jersey, in 1918. If he ever did anything worth remembering other than write this tune, I haven't found it.
McKim, p. 404, says that the hymn is extremely popular in Korea (i.e. presumably South Korean Christian churches) -- so much so that the Korean text has been included in American Presbyterian hymnals. - RBW
I believe the note to USSealsland02 mislabels two tracks. It assumes "What a Friend We Have in Jesus" morphs into a song called "I Love Jesus," which continues as "I Love Jesus" on the next track. The singing does not stop and the tune does not change. I believe that, as far as the singers are concerned, both tracks are the same song. As Dargan notes, the USSealsland02 tune is
"Restoration" and not the tune usually associated with this song. The USSealsland02 version begins with the usual first verse -- "What a friend we have in Jesus ... All because we do not carry Everything to God in prayer" -- and continues with "I love Jesus" (3x) / "Yes I do." "Coming for to rescue me" (3x) / "Yes I do," and "We need Jesus"(3x) / "One more road" [see: William T. Dargan, Lining Out the Word (Berkeley: University of California Press, 2006), pp. 41, 47; Benjamin Franklin White, E. J. King, et al, Original Sacred Harp (Atlanta, 1911 ("Digitized by Google") (correction and enlargement of 1869 edition copyright J.S. James)), p. 312, "Restoration," especially the chorus]. - BS

Bibliography

- Julian: John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes)
- Rudin: Cecilia Margaret Rudin, Stories of Hymns We Love, John Rudin & Company, 1934 (I use the fourteenth printing of 1951)

Last updated in version 5.2
File: FSWB364A

What a Leman Will Ye Gie Me

DESCRIPTION: What sweetheart will you give me if I give you a bride? I'll give you so-and-so with "gowd about his middle Wi' the siller shakin' frae his heels."

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan8)

KEYWORDS: courting marriage gold nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan8 1587, "What a Leman Will Ye Gie Me" (1 text, 1 tune)
Roud #13076
File: GrD81587

What a Mighty God We Serve

DESCRIPTION: "What a mighty (holy) God we serve (x2).""He woke me up this morning, Started me on my way, What a mighty God we serve"

AUTHOR: unknown

EARLIEST DATE: 2014 (USSealsland03)

KEYWORDS: nonballad religious

FOUND IN: US(SE)

REFERENCES (2 citations):

RECORDINGS:
Rosa and Joseph Murray, "What a Mighty God We Serve" (on USSealsland03)
File: RcWAMGWS

What a Nose (Melindy's Nose)

DESCRIPTION: "Well, I fell in love with a nice young girl"; "O, Melindy was handsome, as fair as any lamb," but "She had a nose, a very big nose, But it wasn't half so funny as you might suppose." The boys say "Jumpin' Jiminy geez-whacks, look at her nose."

AUTHOR: unknown
What a Trying Time

DESCRIPTION: "O Adam, where are you (x3), O what a trying time." "Lord, I am in the garden." "Adam, you ate that apple." "Lord, Eve, she gave it to me." "Adam, it was forbidden." "Lord said, walk out the garden."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious food
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 74, "What a Trying Time" (1 text, 1 tune)
Roud #12034
NOTES [202 words]: The notes in Allen/Ware/Garrison-SlaveSongsUnitedStates call this "a most compendious account of the fall." This does indeed sum up Genesis 3:9-24, with the sole exception that the Forbidden Fruit is nowhere called an apple. The evidence against identifying it with the apple is strong -- apples are rare in that part of the world, and they do not produce good fruit. (Even where the word "apple" is found in the English translations of the Old Testament, there is speculation that it applies to the apricot or the quince.) Most of the speculation I have seen suggests that the Tree of Knowledge was thought to be a quince or a pomegranate -- or, possibly, the Tree of Knowledge was a quince and the Tree of Life a pomegranite, since there are actual renderings of pomegranites of life in ancient art.

In the Middle Ages, the fig tree was the leading candidate (see Kenneth A. Bleeth in Larry D. Benson, editor, The Learned and the Lewed: Studies in Chaucer and Medieval Literature, Harvard University Press, 1974, p. 53), based mostly on the fact that Adam and Eve sewed their garments out of fig leaves -- although I suspect that Jesus's injunction "from the fig tree learn its lesson" also played a part. - RBW
Last updated in version 4.1
File: AwG074A

What Ails the Lasses at Me?

DESCRIPTION: The singer, is a "winsome" well-off farmer, with goods and credit, "and few I see gang oot more handsome." Lasses quickly take to wretches and sick men but deny him. He would take any girl, honest and free, if she would just write a note to him.

AUTHOR: Alexander Ross (source: Chambers)
EARLIEST DATE: 1829 (Chambers)
KEYWORDS: farming nonballad bachelor
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan7 1393, "I Am a Young Bachelor" (1 text)
ADDITIONAL: Robert Chambers, The Scottish Songs (Edinburgh, 1829), Vol II, pp. 604-605, "What Ails the Lasses at Me?"
Roud #7250
ALTERNATE TITLES:
The Bachelor's Lament
NOTES [36 words]: Greig/Duncan7 from Greig quoting James M Taylor: "The date of this fine old song which I have heard sung on several occasions is probably 1778 as it does not appear in Ross's first edition of his poems in 1768." - BS
Last updated in version 2.5
File: GrD71393
What Are You Going To Do When the Lamp Burns Down

DESCRIPTION: Chorus: "Oh poor sinner (x2), What are you going to do when the lamp burns down?" Verses: "God made man and He made him out of clay, Put him on earth but not to stay." "Satan's mad and I am glad, He miss one soul he thought he had."

AUTHOR: unknown
EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: nonballad religious floatingverses Devil Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 140-141, "What Yo' Gwine t' Do When de Lamp Burn Down?" (1 text, 1 tune; pp. 136-137 in the 1901 edition)
Roud #12350
NOTES [106 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses, every alternate line is "What are you going to do when the lamp burns down?" - BS
Presumably a reference to the parable of the "Wise and Foolish Virgins" (Matthew 25:1-13): Ten virgins go to meet a wedding party. All bring their lamps but the foolish ones do not bring extra oil. The bridegroom is delayed, arriving unannounced at midnight. Only the wise virgins have enough oil for their lamps so they can go and greet him. By the time the foolish virgins buy oil for their lamps they are so late that the bridegroom refuses to recognize them. - RBW
Last updated in version 4.0
File: Dett140

What Can A Young Lassie Do Wi' An Auld Man

DESCRIPTION: Jenny curses the money that caused her mother to sell her to an old man. She cannot please him. She will try to follow her aunt Kittie's plan: "I'll cross him, I'll crack him until I have brak him." "Oh, weary's my life with a crazy old man"

AUTHOR: Robert Burns
EARLIEST DATE: 1792 (see NOTE)
KEYWORDS: age marriage nonballad husband mother wife
FOUND IN: Britain(England(South),Scotland(Aber))
REFERENCES (3 citations):
Whitelaw-BookOfScottishSong, pp. 429-430, "What Can a Young Lassie" (1 text)
Williams-FolkSongsOfTheUpperThames, p. 231, "What Can a Young Lassie?" (1 text) (also Williams-Wiltshire-WSRO Gl 137)
DT, WHATCANA
Roud #1295
RECORDINGS:
Jane Turiff, "What Can a Young Lassie Dae Wi' An Auld Man?" (on Voice15)
NOTES [222 words]: Musical Traditions site Voice of the People suite "Reviews - Volume 15" by Fred McCormick - 27.2.99: "I suspect however that he [Burns] re-created it from a traditional original, and my supposition is supported by the fact that he set it to a pre-existing air, which already bore the title of the present piece" [but Jane Turiff's version on Voice15 uses one of "The False Bride" tunes (for example, "I Loved a Lass" on SCMacCollSeeger01)]. - BS
The dating of this piece is slightly problematic. Ben Schwartz sent in a 1791 EARLIEST DATE based on the Burns Country web site. The Wordsworth Works of Robert Burns (p. 633) also dates it to that year.
The best reference I have, however, is James Kinsley's Burns: Complete Poems & Songs, which dates it 1792. That is, I think, based on its publication in volume IV of the Scots Musical Museum. My best guess is that the song was written 1791, published 1792 -- but I'm listing the 1792 date just in case. - RBW
Whitelaw-BookOfScottishSong: "There is an old song, the burden of which is the same as the opening of the present -- 'What can a young lassie do wi' an auld man?'
From this Burns took the hint, and furnished the following expressive ditty for Johnson's Museum in 1790. The tune is very old."
I would go with RBW's dating in spite of Whitelaw-BookOfScottishSong. - BS
What Can Go Up the Chimney Down?

DESCRIPTION: "What can go up the chimney down, Go down the chimney down, But can't go up the chimney up?" Answer: an umbrella

AUTHOR: unknown

EARLIEST DATE: 1948 (NorthCarolinaFolkloreJournal)

KEYWORDS: riddles nonballad

FOUND IN: US(SE)

REFERENCES (2 citations):
NorthCarolinaFolkloreJournal, (Peggy Cole and Sally Poole, informants), "Riddles," Vol. 1, No. 1 (Jun 1948), p. 28, "(What can go up the chimney down)" (1 text)
NorthCarolinaFolkloreJournal, Joseph D. Clark, "More North Carolina Riddles," Vol. IX, No. 1 (Jul 1961), p. 18 (#120A, B), "(What will do up the chimney down)" ("What can go up the chimney down") (2 texts, both of which appear simplified)

What Care I for the Laird o' Drum

DESCRIPTION: "What care I for the Laird o' Drum, And what care I for Gammie O? We'll stap wir wa's [Greig/Duncan8: take our way] ti the Mains o' Drum And hae anither drammie O"

AUTHOR: unknown

EARLIEST DATE: 1909 (Greig/Duncan8)

KEYWORDS: drink

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #61, p. 2, ("What care I for the Laird o' Drum") (1 fragment)
Greig/Duncan8 1928, "What Care I for the Laird o' Drum" (1 fragment)
Roud #13560

NOTES [60 words]: The current description is all of the Greig/Duncan8 fragment. - BS
"The Laird o Drum" [Child 236] tells of that lord seeking a low-born wife who was willing to work. In some versions, he had a previous wife who was costly and worthless. Could this be her answer? Or the comment of one of the girls the Laird turned down before finding one who satisfied him? - RBW

What Child Is This?

DESCRIPTION: In response to the question, "What child is this" whom Mary cradles and angels hymn, we are told, "This, this is Christ the king." The child's humble estate is described, and listeners urged to praise him

AUTHOR: Words: William Chatterton Dix (1837-1898)

EARLIEST DATE: 1871 (Bramley & Stainer); reportedly written c. 1865 (see NOTES)

KEYWORDS: Christmas religious Jesus nonballad

FOUND IN:

REFERENCES (6 citations):
Jolly-Miller-Songster-5thEd, #222, "What Child Is This?" (1 text)
Fireside-Book-of-Folk-Songs, p. 238, "What Child Is This?" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 379, "What Child Is This?" (1 text)
DT, WHATCHLD

ADDITIONAL: Ian Bradley, _The Penguin Book of Carols_ (1999), #95, "What Child Is This Who Laid to Rest" (1 text)

RECORDINGS:
What Could I Do If It Wasn't for the Lord?

DESCRIPTION: Chorus: ("What could I do"(5x) "without the comfort of his word? What could I see, ... say, How would I feel, ... pray, What could I do if it wasn't for the Lord?"") Verses end "What could I do if it wasn't for the Lord" (see notes)

AUTHOR: Thomas A. Dorsey

EARLIEST DATE: 1947 (recording, Sister Marie Knight)

KEYWORDS: nonballad religious Jesus

FOUND IN: US(SE)

REFERENCES (1 citation):
ADDITIONAL: _Great Gospel Songs of Thomas A. Dorsey_ (Milwaukee: Hal Leonard Corp, 1968), pp. 48-50 "What Could I Do If It Wasn't for the Lord" (1 text, 1 tune)

RECORDINGS:
Liddle Hines, "What Could I Do?" (on USMississippi01)
Sister Marie Knight, "What Could I Do" (Haven 517, 1947)

NOTES [168 words]: Verses describe Jesus as "my bread, my water, my life ..." and "my mother, my father ..." and say Jesus "makes me strong" and when "friend moves out, my Jesus moves in." - BS
All of those quotes are interesting. In John 6:35, Jesus says he is the "bread of life," and the whole communion ritual refers to eating the bread that is Jesus's body. Baptism is done in water; Jesus offers living water in the early part of John 4; Jesus's followers are born of "water and spirit/breath/wind" (πνεῦμα, hydatos kai pneumatos) in John 3:5; in John 7:38, believers' hearts flow with "living water"; when the soldier pierces Jesus's side in John 19:34, what flows from it is "blood and water." As for "life," references to Jesus as life are so frequent that we can probably content ourselves with John 11:25, "I am the resurrection and the life" (interestingly, three significant early copies of this verse omit "and the life," but Thomas Dorsey wouldn't have known that and likely wouldn't have cared). - RBW

**What Did You Join the Army For?**

**DESCRIPTION:** "What did you join the Army for? Why did you join the army? What did you join the army for? You must have been bloody barmy." Or "What did we join the army for... Skilly and duff, skilly and duff, Surely to God we've had more than enough."

**AUTHOR:** unknown

**EARLIEST DATE:** 1931 (Brophy/Partridge-TommiesSongsAndSlang)

**KEYWORDS:** army soldier food

**FOUND IN:**

**REFERENCES (1 citation):**

Brophy/Partridge-TommiesSongsAndSlang, p. 45, "What Did You Join the Army For?" (1 text)

Roud #10566

**CROSS-REFERENCES:**

cf. "Here's to the Maiden of Bashful Fifteen" (tune)

**File:** BrPa045A

**What Did Your Sailor Leave?**

**DESCRIPTION:** What did your sailor leave? A baby. What did he wear? Blue jacket and white trousers. What if he comes ashore? We'll marry. Why are you weeping? He is far away. "Would that the wars were over, Sailors back on shore... Dear maid, how well she loved him"

**AUTHOR:** unknown

**EARLIEST DATE:** 1892 (Reeves-TheEverlastingCircle)

**KEYWORDS:** love navy war separation dialog nonballad baby lover sailor

**FOUND IN:** Britain(England(South))

**REFERENCES (1 citation):**

Reeves-TheEverlastingCircle 138, "What Did Your Sailor Leave?" (1 text)

Roud #2546

**File:** ReCi138

**What Do the Colonels and the Generals Do**

**DESCRIPTION:** "Colonel says that Kaiser William surely was a best, Dirty little job for Jesus." The colonels and generals spend their time figuring out dirty jobs for privates. "Fifty thousand privates died for democracy, Twenty major generals got the D.S.C."

**AUTHOR:** unknown

**EARLIEST DATE:** 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)

**KEYWORDS:** soldier hardtimes death

**FOUND IN:**

**REFERENCES (1 citation):**

Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 221-223, "What Do the Colonels and the Generals Do" (1 text, 1 tune)

Roud #27898

**File:** NiMo221
What Do You Think o' Me Noo, Kind Sirs?

DESCRIPTION: "I am a young man, I live wi' my mither, A braw decent kimmer, I trow, Bu when I speak o' takin' a wife, She aye gets up in a lowe." He notes that someone is needed to care for the property. He courts Betty; she answers, "Who cares for you or your kye?"

AUTHOR: unknown
EARLIEST DATE: 1904 (Ford)
KEYWORDS: mother home age youth courting rejection humorous
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 115-116, "What Do You Think of Me Noo, Kind Sirs?" (1 text, 1 tune)
Greig/Duncan4 898, "The Mither's Loon" (2 texts, 1 tune)
Roud #6141
CROSS-REFERENCES:
cf. "My Bonny Wee Wifie and I" (tune, per Greig/Duncan4)
NOTES [21 words]: Greig/Duncan4 quoting Gillespie: "Heard from girlhood, and first from Thomas Murdoch (carpenter) about 1857. Noted 1905." - BS
Last updated in version 2.5
File: FVS115

What Do You Think of My Darling?

DESCRIPTION: The singer lives on a small pension. His wife makes him do the nasty jobs around the house and "if I don't do it right it's a slap ... a kick or a clout" She drinks, gossips, is ugly and dirty. He prays "the devil like lightening might sweep her away"

AUTHOR: unknown
EARLIEST DATE: 1922 (Dean-FlyingCloud)
KEYWORDS: shrewishness marriage drink ordeal wife
FOUND IN: Canada(Mar) US(MW)
REFERENCES (2 citations):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, p. 102, "What Do You Think of My Darling?" (1 text, 1 tune)
Dean-FlyingCloud, p. 127, "The Shrew Wife" (1 text)
Roud #9602
File: Dib102

What Does the Deep Sea Say?

DESCRIPTION: The big boat is coming around the bend, doing nothing but killing good men. Vicksburg was a hilly town, until the Yankee gunboats blew it down. Cho: "What does the deep sea say?...It moans and it groans, it slashes and it foams/And rolls on its weary way"

AUTHOR: unknown
EARLIEST DATE: 1929 (recording, Vernon Dalhart)
KEYWORDS: battle Civilwar fight violence war river sea ship
HISTORICAL REFERENCES:
Nov 1862 - Union general Ulysses S. Grant begins his Vicksburg campaign. His first four attempts to reach the city fail
Apr 16, 1863 - Porter's gunboats run past Vicksburg, opening the way for Grant's final successful campaign
May 12-17, 1863 - Grant fights a series of minor battles which bring him to the defenses of Vicksburg
May 22, 1863 - Grant's attempt to take Vicksburg by storm is a bloody failure. The Union army settles down to a siege
July 4, 1863 - Lt. General Pemberton surrenders Vicksburg
FOUND IN:
REFERENCES (1 citation):
DT, DEEPSEA
RECORDINGS:
Vernon Dalhart, "What Does the Deep Sea Say" (Velvet Tone 1960-V, 1929)
Bob Ferguson (pseud. for Bob Miller) "What Does the Deep Sea Say" (Columbia 15727-D, 1932; prob. rec. 1931)
Woody Guthrie & Cisco Houston, "What Did the Deep Sea Say?" (on WoodyFolk)
Lester McFarland & Robert Gardner, "What Does the Deep Sea Say" (Brunswick 483, 1930)
Bill Palmer's Trio, "What Does the Deep Sea Say?" (Bluebird B-5034, 1933)
Uncle Bud & his Plow Boys, "What Does the Deep Sea Say?" (Clarion 5418-C, 1931)

NOTES [31 words]: Digital Tradition assigns authorship to Woody Guthrie. Given the date of Dalhart's recording, this is pretty near impossible. The McFarland-Gardner record credits this to "Miller." - PJS
Last updated in version 3.5
File: DTdeepse

What Gives the Wheat Fields Blades of Steel?
DESCRIPTION: "What gives the wheatfields blades of steel? What points the rebel cannon?...
What breaks the oath Of the men of the south?... Hark to the answer: Slavery." The evils of slavery, and the poison and treason it causes, are described in detail
AUTHOR: Words: John Greenleaf Whittier / Music: Martin Luther
EARLIEST DATE: 1862
KEYWORDS: slave slavery freedom political nonballad
FOUND IN:
REFERENCES (2 citations):
Silber-SongsOfTheCivilWar, pp. 285-286, "We Wait Beneath the Furnace Blast" (1 text, 1 tune)
Scott-TheBalladOfAmerica, pp. 236-237, "What Gives the Wheat Fields Blades of Steel?" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "A Mighty Fortress Is Our God, (Ein Feste Burg)" (tune)
File: SBoA236

What Harm Has Jesus Done?
DESCRIPTION: "Tell me what harm has Jesus done you Sinners all hate him so." Jews nailed him to the tree and gave him a cup of vinegar which he drank. Gabriel in the morning will separate the "sheep on the right and the goats on the left"
AUTHOR: unknown
EARLIEST DATE: 1953 (Creighton-MaritimeFolkSongs)
KEYWORDS: nonballad religious Jesus Jew violence execution dying Bible
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Creighton-MaritimeFolkSongs, p. 174, "What Harm Has Jesus Done?" (1 text, 1 tune)
Roud #2285
RECORDINGS:
Chas Owens and family, "What Harm Has Jesus Done?" (on MRHCritchton)
NOTES [188 words]: At the time of recording, Charles Owens was 99, living in a small colony of Negroes in the Maritimes; they are descendants of slaves, and Creighton theorizes that they brought this jubilee song with them from the U.S. - PJS
We should probably recall that the Romans, not the Jews, crucified Jesus.
The reference to Jesus drinking vinegar is a mistranslation, though "vinegar" is the word used by the King James Bible in all four references (Matthew 27:48, Mark 15:36, Luke 23:36, and John 19:29 all use the same word). The four Gospels also use the same word for the beverage (while disagreeing on the delivery method), but its normal usage is "sour wine" (which was less expensive than sweet), not "vinegar," though of course vinegar could be made from it. Still, the best translation would probably be something like "cheap wine." It was a painkiller -- and, in context, it might well hasten death, since alcohol is a diuretic, and dehydration is one of the main causes of death during crucifixion.
The parable of the Sheep and the Goats is in Matthew 25:31-46. In it, Jesus, not Gabriel, separates the souls into groups. - RBW
File: CrMa174
What Have You Got There?

DESCRIPTION: "What have you got there? Bread and cheese. Where's my share? Cat's got it. Where's the cat? In the woods. Where's the woods? Fire burned it. Where's the fire? Water quenched it. Where's the water?" And so the conversation continues, until a child laughs

AUTHOR: unknown
EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)
KEYWORDS: play, party, food, animal, fire
FOUND IN: US(MW)
REFERENCES (3 citations):
Newell-GamesAndSongsOfAmericanChildren, #75, "Club Fist" (1 text plus excerpts)
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 97-98, "Club Fist" (1 text)
Skean-CircleLeft-FolkPlayOfKentuckyMountains, pp. 19-20, "Club Fists" (1 text)
Roud #22887
File: Newe075

What He Done For Me

DESCRIPTION: Singer does not refer to Jesus by name. Each verse tells "What he done for me." Verse line examples: "You don't know like I know," "He picked me up and he turned me around," and "He took my feet out of the miry clay"

AUTHOR: unknown
EARLIEST DATE: 1942 (recording, Southern Harps)
KEYWORDS: nonballad, religious, Jesus
FOUND IN: US(SE)
RECORDINGS:
Mary & Amanda Gordon, "You Don't Know Like I Know" (on USMississippi01)
Sister Rosetta Tharpe, "What He Done For Me" (Decca 8639, 1942)
NOTES [119 words]: The USMississippi01 has this format: A line is lined-out, followed by response "what he done for me." That line and response is repeated twice by the chorus. The fourth line of the verse, sung by the chorus, is "You don't know like I know, what he done for me." An example of the lined-out line is "He sanctified my soul one day." Between verses there is spoken prose. The Sister Rosetta Tharpe recording is solo. The verse form is the same as for USMississippi01: (line, "What he done for me"(3x) "I never shall forget what he done for me" or "I never shall forget for he set me free"). Instead of spoken prose between verses there are verses in which the three verse lines are different; that is, not repeated. - BS
Last updated in version 5.1
File: RcWHDFMe

What Irish Boys Can Do

DESCRIPTION: "They insult an Irishman ... it happens every day." But the Irish are noble and hospitable. Think of Irish warriors, like Wellington and the 69th at Bull Run, and poets Lover and Moore. Think of Irish songs and plays. "Then, why slur upon the Irish?"

AUTHOR: unknown
EARLIEST DATE: before 1865 (broadside, Bodleian Harding B 31(102))
KEYWORDS: Ireland, nonballad, patriotic
FOUND IN:
REFERENCES (2 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 23, "What Irish Boys Can Do" (1 text)
Wolf-AmericanSongSheets, #2558, p. 173, "What Irish Boys Can Do. Answer to: No Irish Need Apply" (4 references)
Roud #V965
BROADSIDES:
Bodleian, Harding B 31(102), "What Irish Boys Can Do", H. De Marsan (New York), 1861-1864
LOCSinging, sb40474a, "What Irish Boys Can Do", H. De Marsan (New York), 1864-1878
NOTES [166 words]: Broadside Bodleian Harding B 31(102): The subtitle is "Answer to No Irish Need Apply." Printer H. De Marsan is at 54 Chatham Street
The reference to the Civil War dates and places this song:
"And then, too, in the present war between the North and South,
Let no dirty slur on Irish ever escape your mouth;
Sure, did you ne'er hear tell of the 69th, who bravely fought at Bull-Run!
And Meagher, of the seven days fight, that was in front, of Richmond,
With General Shields, who fought so brave for the Flag Red, White, and Blue?
And anything like a bayonet-charge the Irish boys can do."
For more on the Irish in the American Civil War see the Index notes to "By the Hush." [Also "The Irish Sixty-Ninth." - RBW]
For the general issue see "No Irish Need Apply."
Broadsides LOC Singing sb40474a and Bodleian Harding B 31(102): H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS
Last updated in version 5.1
File: 0Con023A

What is Home Without Love?
DESCRIPTION: A lonely rich man, passing a cottage window, sees a happy husband, wife, and baby. He weeps, "What is a home without baby To kiss, to tease and adore...." Alone in a mansion, with the wife who married him for his money, he repeats his lament
AUTHOR: unknown
EARLIEST DATE: 1927 (recordings, Roy Harvey)
KEYWORDS: loneliness marriage baby children family husband wife
FOUND IN: US(So)
REFERENCES (2 citations):
Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 82, "What Is Home Without Babies?" (1 text)
ArkansasWoodchopper, pp. 8-10, "What a Home Without Love" (1 text, 1 tune)
Roud #15947 and 12395
RECORDINGS:
Arkansas Woodchopper [pseud. for Luther Ossenbrink], "What is a Home Without Love" (Conqueror 7881, 1931)
Boone County Entertainers, "What Is Home Without Babies" (Supertone 9492, 1929)
Loman D. Cansler, "What Is Home Without Love?" (on Cansler1)
Roy Harvey, "What Is Home Without Love" (Columbia, unissued, 1927)
Roy Harvey & The North Carolina Ramblers, "What Is Home Without Babies" (Brunswick 268, 1928) (Paramount 3267, 1931)
Monroe Brothers, "What Is Home Without Love" (Montgomery Ward M-4746, 1935; Bluebird B-6363, 1936)
Charlie Poole and the North Carolina Ramblers, "What Is Home Without Babies" (Columbia 15307-D, 1928)
Red Fox Chasers, "What Is Home Without Babies" (Supertone 9492, 1929)
SAME TUNE:
Recording: Howard Dixon & Frank Gerald (The Rambling Duet) "Woman's Answer to 'What Is Home Without Love'" (Bluebird B-7450, 1938)
NOTES [74 words]: Again, Cansler implies that this is in Randolph or Belden, but we don't seem to have indexed it, or I haven't found it. - PJS
It's not in Randolph, at least, and if it's in Belden-BalladsSongsCollectedByMissourFolkloreSociety, it's under an odd title and uses an unusual first stanza. When I indexed Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, I initially omitted the song because I couldn't believe such a piece of slop was traditional. - RBW
Last updated in version 5.2
File: RcWIAHWL

What Kind of Crowns Do the Angels Wear
DESCRIPTION: "What kind of crowns do the angels wear? The angels wear the golden crown, the golden crown, I'm bound to rest, I'm bound to rest... bound to rest with God." "What kind of robe do the angels wear?" "What kind of slippers do the angels wear?"
AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
What makes the wild cat wild?

DESCRIPTION: "What make the wild cat wild, boys, what makes the wild cat wild? (x2), I'll ask you again as a personal friend, what makes the wild cat wild?"

AUTHOR: unknown

EARLIEST DATE: 1922 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)

KEYWORDS: animal nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 679, "What Makes the Wild Cat Wild?" (1 short text, 1 tune)

CROSS-REFERENCES:
cf. "The States Song (What Did Delaware?)" (the "personal friend" lyric)

File: BrS5679

What Month Was Jesus Born In?

DESCRIPTION: "What month was Jesus born in? Last month in the year." The song details Jesus’ birth in December and the humble circumstancs of his birth.

AUTHOR: unknown

EARLIEST DATE: 1941 (recording, Heavenly Gospel Singers)

KEYWORDS: Bible religious Jesus

FOUND IN: US(SE)

REFERENCES (3 citations):
Courlander-NegroFolkMusic, pp. 58-59, "(What Month Was Jesus Born In?)" (1 text); pp. 245-246, "What Month Was Jesus Born In?" (1 tune, partial text)
Silber/Silber-Folk singersWordbook, p. 384, "Tell Me What Month Was My Jesus Born In?" (1 text)

Roud #13975

RECORDINGS:
Vera Ward Hall, "No Room At the Inn/The Last Month of the Year" (on NFMAla5) (on LomaxCD1706); "What Month Was Jesus Born In" (on ReedWard01)
Heavenly Gospel Singers, "When Was Jesus Born?" (Bluebird B-8907, 1941; on Babylon)
Pete Seeger, "What Month Was Jesus Born?" (on PeteSeeger12)

NOTES [110 words]: It should be noted that there is no Biblical evidence that Jesus was born in December; indeed, those scholars who have an opinion generally think he was born in spring. In any case, December was not always the "last month of the year"; in the classical Roman calendar, it was the tenth month, and even after this changed, it was remembered for quite some time. In addition, for much of the Middle Ages, the new year began on March 25 (approximating the equinox).

Even if we ignore all that, Jesus was Jewish, and would have used the Jewish calendar, which had no month of December. Nor was its (approximate) equivalent of December the last month of the year.

Last updated in version 6.1

File: CNFM245
What More Could Mister Hoover Do

DESCRIPTION: Mr. Hoover "give you a sack of flour. No lard, neither baking powder. What more could he do for you?"
AUTHOR: unknown
EARLIEST DATE: 1966 (Carawan/Carawan-AintYouGotARight)
KEYWORDS: poverty hardtimes food nonballad political
FOUND IN: US(SE)
REFERENCES (1 citation):
Carawan/Carawan-AintYouGotARight, p. 8, "What More Could Mister Hoover Do" (1 fragment, 1 tune)

NOTES [108 words]: The current description is based on the Carawan/Carawan-AintYouGotARight fragment. - BS
The assumption implicit in the keyword "political" for this song is obviously that "Mister Hoover" is President Herbert Hoover, who served from 1929 to 1933 and oversaw the beginning of the Great Depression and refused, due to his political convictions, to take major action to deal with the situation. He made some attempts at relief, but they were not sufficient. Hence, perhaps, his willingness to give a sack of flour, but not enough other materials to actually bake with the flour. I'm not sure that this is required by the fragment, but it makes sense. - RBW
Last updated in version 4.0
File: CaCa008

What My Mamma Told Me

DESCRIPTION: "'What my mamma told me is bound to come to pass, A-drinkin' and a-gamblin' will be my ruin at las', las', Will be my ruin at last. "Went up on the mountain, To give my horn a blow...." "Went down... To get me a bottle o' gin... Ma, he's drunk agin."
AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: drink mother warning
FOUND IN: US(So)
REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 37, "What My Mamma Told Me" (1 text, 1 tune)
Roud #16316
File: Arno037

What Shall I Give to Thee?

DESCRIPTION: "What shall I give to thee? Darling, we must part, Something to hide away, Close to the heart. Give me an ivy leaf, fresh from the vine, Give me an ivy leaf, green as the pine." "What shall I give to thee? Life is so strange. All... surely must change."
AUTHOR: unknown
EARLIEST DATE: 1971 (Boette-SingaHipsyDoodle, although the source is Gainer)
KEYWORDS: parting gift nonballad
FOUND IN: US(Ap)
REFERENCES (2 citations):
Gainer-FolkSongsFromTheWestVirginiaHills, p. 107, "What Shall I Give to Thee?" (1 short text, 1 tune)
Boette-SingaHipsyDoodle, p. 170, "What Shall I Give to Thee?" (1 short text, 1 tune)
Roud #5420
File: Gain107

What the Old Hen Said

DESCRIPTION: Singer hears an old hen, looking over her brood of chicks, exclaim that she loves them just as a cat loves its kittens, or a ewe its lamb. She calls them to her; they nestle in their "feather bed"
AUTHOR: unknown
EARLIEST DATE: 1930 (Flanders/Brown-VermontFolkSongsAndBallads)
What Was Your Name in the States?

DESCRIPTION: "Oh, what was your name in the States? Was it Thompson, or Johnson, or Bates? Did you murder your wife and fly for your life? Say, what was your name in the States?"

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: migrant travel crime

FOUND IN: US

REFERENCES (3 citations):
Sandburg-TheAmericanSongbag, p. 106, "What Was Your Name in the States?" (1 short text, 1 tune)
Botkin-TreasuryOfAmericanFolklore, p. 861, "What Was Your name in the States?" (1 text, 1 tune)
DT, NAMESTAT

Roud #4754

RECORDINGS:
Logan English, "What Was Your Name in the States?" (on LEnglish02)

File: San106

What Will We Do When We'll Have No Money?

DESCRIPTION: Questions and answers. What will we do when we: have no money? hawk through town; marry a tinker? sell a tin can and walk with me man; marry a soldier? handle his gun; have a daughter? take it in hand and walk with me man.

AUTHOR: unknown

EARLIEST DATE: 1985 (IRTravellers01)

KEYWORDS: bawdy humorous nonballad money

FOUND IN: Ireland

REFERENCES (1 citation):
DT, WHATWILL
Roud #16879

RECORDINGS:
Mary Delaney, "What Will We Do When We'll Have No Money?" (on IRTravellers01)

NOTES [64 words]: The format of each verse of Mary Delaney's version on IRTravellers01 is "What will we do when [question]? All true lovers, what will we do then? [Answer], And we'll yodel it over again." - BS

Despite which, there is no yodel in this version. Delaney was the source for the song as sung by the Silly Sisters (Maddy Prior and June Tabor), which will be familiar to many folk fans. - RBW

File: RcWWWDNM

What Will You Do, Love

DESCRIPTION: He: What will you do when I sail away? She: I'll be true and pray for you. He: If I were untrue?" She: "I'd still be true but ... could not bear it!" He: If, near home, my ship were lost. She: If you were spared "I'd bless the morrow ... welcome thee"

AUTHOR: Samuel Lover (1797-1868)

EARLIEST DATE: 1842 (Samuel Lover's novel "Handy Andy")

KEYWORDS: love questions separation sea ship dialog

FOUND IN:
REFERENCES (4 citations):
O'Connor-OldTimeSongsAndBalladOfIreland, p. 139, "What Will You Do, Love" (1 text)
Hylands-Mammoth-Hibernian-Songster, pp. 124-125, "What Will You Do, Love?" (1 text)
Wolf-AmericanSongSheets, #2565, p. 173, "What Will You Do, Love?" (2 references)
Roud #23097
BROADSIDES:
LOCSinging, sb40552a, "What Will You Do, Love?", H. De Marsan (New York), 1864-1878; also as103050, "What Will You Do, Love"
NOTES [56 words]: Just what we needed. A Riley ballad before the guy has even been gone for seven years to let the girl realize what a jerk he is. - RBW
Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS
Last updated in version 6.1
File: OCon139

What Would You Do If You Married a Soldier
DESCRIPTION: What would you do if you married a soldier?" "What would I do but carry his gun" "...if he died on the ocean?" "... marry again." "... kettle boiled over?" "... fill it again." "... cows ate the clover?" "... set it again"
AUTHOR: unknown
EARLIEST DATE: 1947 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: marriage death dialog nonballad animal soldier
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 191, "What Would You Do If You Married a Soldier" (2 texts, 1 tune)
Roud #3051
RECORDINGS:
Elizabeth Cronin, "What Would You Do If You Married a Soldier" (on IRECronin01)
NOTES [12 words]: OCroinin/Cronin-TheSongsOfElizabethCronin: The chorus is mouth music. - BS
Last updated in version 3.2
File: OCC191

What You Doin' In Here?
DESCRIPTION: "What you doin' in here, ain't got no garments on (x3), Don't you know God's got his eyes on you?" "Some people moaning in the church, ain't got no garments on" "Some people pravin' in the church...." "Some people shoutin' in the church...."
AUTHOR: unknown
EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)
KEYWORDS: religious nonballad clothes
FOUND IN: US(SE)
REFERENCES (1 citation):
Killion/Waller-ATreasuryOfGeorgiaFolklore, pp. 241-242, "What You Doin' In Here?" (1 text)
Roud #18149
NOTES [160 words]: The theology represented in this song is curious. It is certainly true that the Hebrew Bible is insistent in its condemnation of nakedness; few cultures had such a strong nudity taboo. And the Apocalypse (Book of Revelation) refers at several points to God giving people garments, e.g. 3:5, 25:6). On the other hand, James 2:2 vigorously attacks those who condemn a person for having dirty clothes, and Luke 9:3 and parallels tell the disciples to go out with just one,
quite ordinary, garment. There is also a very confusing reference to nakedness in 2 Corinthians 5:3, but the King James Bible glossed over that, so the singers of this song would not have known what it said. Still, the bottom line is, clothes do not commend one to God. God will clearly give new and better garments -- but it is God who makes that judgment, not some narcissist in the pews of the church.

Yes, songs like this *do* make me cranky, and I *am* too academic for my own good. - RBW

*Last updated in version 5.2*

**File:** KiWa241W

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**What You Gon'eer Do That Day?**

**DESCRIPTION:** "Venus, Venus, beautiful star, Beautiful star, beautiful star, Venus, Venus, beautiful star, Oh, what you gon'eer do on that day?" Similarly, "Rocks in the mountains, fall on me....." "Some to the right, some to de left...."

**AUTHOR:** unknown

**EARLIEST DATE:** 1928 (Brown)

**KEYWORDS:** religious nonballad

**FOUND IN:** US(SE)

**REFERENCES (1 citation):**

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 649, "What You Gon'eer Do That Day?" (1 text)

Roud #11941

**File:** Br3649

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**What You Gonna Do**

**DESCRIPTION:** "What you gonna do when Janie leave you... [She doesn't want him any more and he cries] what you gonna do..." "What you gonna do ... [she puts him down and leaves town] what you gonna do...."

**AUTHOR:** unknown

**EARLIEST DATE:** 1966 (Carawan/Carawan-AintYouGotARight)

**KEYWORDS:** courting love parting separation travel nonballad

**FOUND IN:** US(SE)

**REFERENCES (1 citation):**

Carawan/Carawan-AintYouGotARight, p. 109, "What You Gonna Do" (1 text, 1 tune)

**NOTES [62 words]:** The tune is close to "Motherless Children" or "(Then We'll Need That) True Religion," Roud #15181 [recorded by Rev Edward W Clayborn]. Carawan/Carawan-AintYouGotARight: "Joe, he like all different kind of song -- spiritual and blues." It's also close to "Back to Jericho" in line structure and "what you gonna do," and the tune would also be close if it weren't minor. - BS

*Last updated in version 4.0*

**File:** CarCa109

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**What You Gonna Name That Pretty Baby?**

**DESCRIPTION:** "What you gonna name that pretty baby? Gonna call it Jesus of Nazaree. Borned in a stall, laid him in a manger, Cattle all lowing...." "Go shout it on each high mountain... That Jesus is born." "Joseph and Mary went on a long journey."

**AUTHOR:** Leatha Eller

**EARLIEST DATE:** 1978 (Rosenbaum-FolkVisionsAndVoices)

**KEYWORDS:** Jesus religious

**FOUND IN:**

**REFERENCES (1 citation):**

Rosenbaum-FolkVisionsAndVoices, pp. 16-17, "What You Gonna Name That Pretty Baby" (1 text, 1 tune)

Roud #4956

**NOTES [48 words]:** Despite some lyric similarities, this should not be confused with "Virgin Mary Had a Little Baby." This song is by Leatha Eller, and shows no signs of being traditional, though clearly based on traditional themes (some of them, such as the beasts at the nativity, being non-
What You Gwina Do When the World's on Fire?

DESCRIPTION: "What you gwina do when the world's on fire? I'm gonna jump in a hole o' water. What you gwina do when the water gets to boilin'? I'm gonna kick and squeal and hollo."

AUTHOR: unknown

EARLIEST DATE: 1919 (Brown)

KEYWORDS: fire

FOUND IN: US(SE)

REFERENCES (2 citations):
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 470, "What You Gwina Do When the World's on Fire?" (1 fragment)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 470, "What You Gwina Do When the World's on Fire?" (1 tune plus a text excerpt)

Roud #11789

File: Br3470

What-oh, She Bumps

DESCRIPTION: Skipping rhyme, "What-oh, she bumps, See how high she jumps, She jumps so high She nearly recahes the sky."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty floatingverses

FOUND IN: Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren

REFERENCES (1 citation):
- Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 113, "(What-oh, she bumps)" (1 short text, most of which is found in other rhymes)

File: SuSm113

What'll I Do with the Baby-O

DESCRIPTION: Song describes various things to do with baby: wrap him up in calico, put him in his cradle, wrap him in the table cloth, throw him in the hayloft, hang him in the tree top, etc. Also, "How in the world do the old folks know I like sugar in my coffee-O?"

AUTHOR: unknown

EARLIEST DATE: 1917 (Cecil Sharp collection)

KEYWORDS: drink food humorous lullaby playparty baby floatingverses

FOUND IN: US(Ap,MW,SE)

REFERENCES (12 citations):
- Sharp-EnglishFolkSongsFromSouthernAppalachians 228, "What'll we do with the Baby?" (1 text, 1 tune)
- Ritchie-FolkSongsOfTheSouthernAppalachians, pp. 26-27, "What'll I Do with the Baby-O" (1 text, 1 tune)
- Bush-FSoCentralWestVirginiaVol2, pp. 18-19, "What You Gonna Do With the Baby-o?" (1 text, 1 tune)
- Peters-FolkSongsOutOfWisconsin, p. 173, "What Will I Do with the Baby-O?" (1 short text, 1 tune)
- Cohen/Seeger/Wood-NewLostCityRamblerSongbook, p. 162, "What'll I Do with the Baby-O" (1 text, 1 tune)
- Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 234, "Charlie, Won't You Rock the Cradle" (1 text)
- Silber/Silber-FolksingersWordbook, p. 407, "Prettiest Little Baby In The County-O"; 408, "What'll We Do With The Baby-O?" (2 texts)
- NorthCarolinaFolkloreJournal, John Foster West, "Folklore of a Mountain Childhood," Vol. XVI, No. 3 (Nov 1968), p. 166, "(Whatcha gonna do with the baby?" (1 text); article reprinted (with text reset) in Vol. LII, No. 3 (Nov 1968), p. 8
What's Become of the Punchers?

DESCRIPTION: "What's become of the punchers We rode with long ago?" There were hundreds of cowboy. Some died, some left, some got rich: "My old pardner made millions in Tampa, While I've got my saddle in soak!" The speaker will give up cowboy life also

AUTHOR: N. Howard Thorp

EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)

KEYWORDS: cowboy work abandonment

FOUND IN:

REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 162-164, "What's Become of the Punchers?" (1 text)

File: ThLo162

What's Little Babies Made Of?

DESCRIPTION: "What's old women made of?... Reels and jeels and old spinning wheels, And that's what old women are made of," "What's little boys made of?... Piggins and pails and puppy dogs' tails." "What's little babies made of?... Sugar and..."

AUTHOR: unknown

EARLIEST DATE: 1844 (Halliwell, according to Opie/Opie-OxfordDictionaryOfNurseryRhymes)

KEYWORDS: nonballad children

FOUND IN: Britain(Scotland(Aber)) US(Ap,SE) New Zealand

REFERENCES (12 citations):
Greig/Duncan8 1709, "What Folk Are Made Of" (6 texts, 4 tunes)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #150, pp. 1-2, "Fat Folk's Made o'" (3 texts)
Sharp-EnglishFolkSongsFromSouthernAppalachians 227, "What are Little Boys made of?" (2 texts, 2 tunes)
Sharp/Karpeles-EightyEnglishFolkSongs 79, "What's Little Babies Made Of?" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 143, "What Are Little Girls Made Of?" (1 text)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 303-304, "What Folks Are Made Of" (1 text, 1 tune)
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 134, "(Little boys are made of slugs and snails)" (1 text)
What's Poor Mary Weepin' For (Poor Jenny Sits A-Weeping)

DESCRIPTION: "Poor (Mary/Jenny/Nellie/Sally) sits a-weeping, sits a-weeping, sits a-weeping, Poor Mary sits a-weeping All on a summer's day." "What's poor Mary weeping for..." "Because she wants to see her lad." "Rise up and choose another love."

AUTHOR: unknown
EARLIEST DATE: 1898 (Gomme)
KEYWORDS: playparty courting separation love
FOUND IN: Britain(England(All),Scotland(Aber))
REFERENCES (5 citations):
Greig/Duncan8 1606, "O Mary Stands a-Weeping" (3 texts, 2 tunes)
Opie/Opie-TheSingingGame 80, "Poor Jenny" (3 texts, 1 tune)
Montgomerie/Montgomerie-ScottishNurseryRhymes 70, "(Oh, what is Jeannie weeping for)" (1 text)
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #7, pp. 120-121, "What's Poor Mary Weepin' For?" (1 text, 1 tune)
DT, JEANWEEP
Roud #2118
CROSS-REFERENCES:
cf. "Little Sally Walker" (lyrics)
cf. "Poor Mary Sits A-Weeping (I)" (lyrics)
NOTES [50 words]: There are versions of this which look a little like "Little Sally Walker," but the overall thrust is different enough that I had no hesitation in splitting them. The version I know best is that recorded by Jeannie Robertson and picked up by the Fisher Family; I've used her title on that basis. - RBW
Last updated in version 2.6
File: MSNR070

What's the Lady's Motion? (Skip O'er the Mountain)

DESCRIPTION: "Skip o'er the mountain, tra-la-la-la-la (x3), Oh, she loves sugar and cheese." "What's the lady's motion, tra-la-la-la-la (x3), Oh, she loves sugar and cheese." "It's a very lovely motion..." "Yonder goes a redbird...."

AUTHOR: unknown
EARLIEST DATE: 1927 (Brown)
KEYWORDS: food playparty
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 87, "What's the Lady's Motion" (1 text)
Roud #7885
CROSS-REFERENCES:
cf. "Monkey Motions" (form)
File: Br3087
What's the Life of a Man?

DESCRIPTION: Singer, walking, observes the leaves that have fallen, noting that a few days ago they were green and growing. He calls attention to the churchyard, and to those who have withered and passed like a leaf. "(But man, unlike leaves, will rise to be judged.)

AUTHOR: unknown

EARLIEST DATE: 1904 (Sharp mss.; Vaughn Williams collection)

LONG DESCRIPTION: Singer, walking, observes the leaves that have fallen, noting that a few days ago they were green and growing, but a frost has withered them and a storm knocked them down. He calls attention to the churchyard, and to those who have withered and passed "like a leaf from a tree." (But man, unlike leaves, will rise again, according to scripture, and be judged.)

Chorus: "What's the life of a man any more than the leaf?/A man has his seasons so why should he grieve?/For although in this world we appear bright and gay/Like a leaf we must wither and soon fade away"

KEYWORDS: age disability death nonballad

FOUND IN: Britain(England(South)) Canada(Ont)

REFERENCES (6 citations):
- Williams-FolkSongsOfTheUpperThames, p. 238, "What's the Life of a Man Any More Than a Leaf?" (1 text) (also Williams-Wiltshire-WSRO Wt 513)
- Kennedy-FolksongsOfBritainAndIreland 264, "What's The Life of a Man?" (1 text, 1 tune)
- Palmer-EnglishCountrySongbook, #129, "What's the Life of a Man" (1 text, 1 tune)
- Hamer-GreenGroves, pp. 25-26, "What's the Life of a Man" (1 text, 1 tune)
- Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #149, "The Life of a Man" (1 text, 1 tune)
- DT, LIFEMAN*

RECORDINGS:
Mrs. William Towns, "What Is the Life of a Man Any More than the Leaves?" (on Ontario1)

NOTES [28 words]: Some folks really know how to brighten up a day. - PJS

According to Palmer, this originated as a broadside, "The Fall of the Leaf," but was much improved by tradition. - RBW

Last updated in version 5.0

File: K264

What's the Matter Now?

DESCRIPTION: The singer recalls how, when she was 17, Damon wooed her with "ardent flame" and a "wounded heart." When she consented to marry, he at first gave in to her every whim. But now, his response to all requests is, "What's the matter now?"

AUTHOR: unknown

EARLIEST DATE: 1820 (New Musical and Vocal Cabinet)

KEYWORDS: love courting marriage request rejection

FOUND IN: US(So)

REFERENCES (1 citation):
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 255, "What's the Matter Now?" (1 text)
- Roud #7757

NOTES [41 words]: Even if the flowery tone were not a giveaway, the name Damon would surely prove the English broadside origin of this piece. How it wound up in tradition in Missouri neither I nor Belden-BalladsSongsCollectedByMissourFolkloreSociety could guess. - RBW

File: Beld255

What’s the Rhyme to Porringer?

DESCRIPTION: "O what's the rhyme to porringer? Ken ye the rhyme to porringer? King James the seventh had ae dochter, And he gave her to an Oranger." "The lad has into England come And taken the crown." "James shall have his own again."

AUTHOR: unknown

EARLIEST DATE: 1819 (Hogg-JacobiteRelicsOfScotlandVol1)

KEYWORDS: royalty marriage Jacobites

HISTORICAL REFERENCES:
1688/1689 - Glorious Revolution deposes King James (II and VII) and replaces him with his nephew William III and his daughter Mary II

FOUND IN: Britain(Scotland)

REFERENCES (5 citations):
Hogg-JacobiteRelicsOfScotlandVol1, pp. 218-219, ("O what's the rhyme to porringer?") (1 text)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 422, "What is the rhyme for porringer?" (1 text)
Baring-Gould-AnnotatedMotherGoose #217, p. 146, "(What is the rhyme for porringer?)"
Montgomerie/Montgomerie-ScottishNurseryRhymes 100, "(O what's the rhyme to porringer?)" (1 text)

DT, RHYMPORR

NOTES [748 words]: Hogg-JacobiteRelicsOfScotlandVol1: "[This] is another ranting song [like Hogg-JacobiteRelicsOfScotlandVol1 33, "I Hae Nae Kith, I Hae Nae Kin"] which I have often heard sung about the same lady, or rather about the ingratitude of her husband, in whose hands she was no more than the clay is in the hands of the potter." - BS

I'm indexing this item with some qualms. The Montgomeries do not cite a source, and the handful of other references I've found, with the possible exception of Hogg-JacobiteRelicsOfScotlandVol1, aren't "folk." And I've no evidence of a tune. But the context is clear: James (II of England and VII of Scotland; 1633-1701) was Catholic, but his heirs when he succeeded to the throne were his Protestant daughters Mary (1662-1694) and Anne (1665-1714). Mary was married to William of Orange (1650-1702), Stadtholder of Holland. William, after a chaotic period in Dutch politics, seemed early in life to be almost disinherited, but gradually gained power in the 1670s. Charles II of England, meanwhile, was getting himself in a foreign policy mess, taking French money to avoid answering to Parliament for his anti-Dutch policy. William was able to take advantage in 1677 to marry the young princess Mary -- his first cousin; William was the son of James's sister. Which sister just happened to be third in line for the throne. Charles II had no legitimate children, and his brother James had no sons (and neither of his daughters would leave an heir). James II succeeded Charles II in 1685. The British were already worried -- James had been openly Catholic for 15 years. Early in his reign, he gave indications of favoring Catholics. And then his second, Catholic, wife had a son. The "Old Pretender," potentially James III. James III was not a pretender; he was the proper heir in male descent. But he was Catholic. Meanwhile, the French, who had been attacking the Dutch, instead sent an army into Germany. William of Orange saw the opening, and invaded England in 1688. In England, the Stuart regime collapsed like a house of cards; James "abdicated" by force in 1689. William and Mary were crowned jointly, the English succession was made officially Protestant, and a series of liberal reforms were agreed to that gave the coup the name "The Glorious Revolution."

Scotland didn't entirely agree. There was only one real battle against the invaders in 1689 (Killiekrankie), and it resulted in the death of Dundee, the leader of the anti-Orange faction. That largely calmed the revolt until 1714, when Anne, the last Stuart, died and was succeeded by the Hannoverian George I. But there were always rumbles below the surface, which would eventually result in the 1715, 1719, and 1745 Jacobite rebellions. Obviously this item is about that. The question is, is it traditional? If the Montgomeries really found a copy in Scotland in the twentieth century, then it just about has to be, and deserves to be indexed. But mightn't they have just lifted it from Hogg? I suspect so, but there is enough doubt that I index the item. Incidentally, this had a very small part in inspiring one of the greatest literary works of the twentieth century. According to Christopher Tolkien's notes in his father's The War of the Ring: The History of the Lord of the Rings, Part 3, Houghton Mifflin, 1990, p. xi, J. R. R. Tolkien admitted that this fragment inspired his poem "Errantry." Which in turn seems to have been "upgraded" to produce Bilbo's poem in Rivendell. The link to "porringer" is not obvious in the published poem, but another of Christopher Tolkien's works, The Treason of Isengard: The History of the Lord of the Rings, Part 2, Houghton Mifflin, 1990, p. 85, shows that in fact there is a link. Tolkien's first text of the poem began There was a merry passenger, a messenger, an errander; he took a tiny porringer and oranges for provender. This leads to two further footnotes. First, Tolkien said that "Errantry" actually ended up in oral tradition (The Treason of Isengard, p. 90), although there is no evidence of it actually being passed from person to person. Second, "Errantry" made a reference to "Dumbledores," in their proper early English use of a bee-like insect. It is almost certainly in "Errantry" that J. K. Rowling first met the
word that gave her her name for the headmaster of Hogwarts. So, by many indirect steps, this poem helped give rise to the two most popular fantasy works of the late twentieth and early twenty-first centuries. - RBW

Last updated in version 4.2
File: MSNR100

What's the Time?

DESCRIPTION: "What's the time?" "Half past nine. Hang your britches on the line." "What's the time." "Ten to ten. Time to bring them in again." "What's the time?" "Daytime." Etc. Also perhaps, "What's the clock say?" "Tick-tock."

AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty clothes
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 137, "(What's the time?)" (1 text)
File: SuSm137A

What's the Use?

DESCRIPTION: "Some call this the best old world that nature could contrive. One thing's sure, that none of us get out of it alive.... Makes you sometimes wonder if anything's worthwhile." Questions include "What's the point of drinking if you always have a thirst"

AUTHOR: Edward Montagu (sheet music)
EARLIEST DATE: 1907 (sheet music)
KEYWORDS: nonballad drink questions
FOUND IN: US
REFERENCES (1 citation):
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 198, "What's the Use?" (1 text)
Roud #9548

ALTERNATE TITLES:
So What's the Use

NOTES [139 words]: The sheet music of this is headlined, "Henry W. Savage Presents Raymond Hitchcock in 'The Yankee Tourist.'" The Internet Broadway Database says that "The Yankee Tourist" was a musical farce that had 111 shows on Broadway from August to November 1907. It was based on Richard Harding Davis's play "The Galloper"; Davis also wrote the book for the musical, with the songs mostly by Alfred G. Robyn and Wallace Irwin. There is no mention of Edward Montague, so one suspects that this was a song grafted in from another source. Additional supporting evidence for this comes from the fact that this is not included in the song list. Singer Raymond Hitchcock played one Copeland Schuyler.
Montagu's original title was "So What's the Use" (without a question mark), but it appears that all traditional collections call it "What's the Use." - RBW

Last updated in version 4.2
File: SBar198

What's Your Name? (I)


AUTHOR: unknown
EARLIEST DATE: 1970 (Sackett/Koch-KansasFolklore)
KEYWORDS: wordplay nonballad food
FOUND IN: US(MW) Britain
REFERENCES (3 citations):
Sackett/Koch-KansasFolklore, p. 120, "(What's Your Name)" ("Smart-Aleck" Rhymes) (1 text)
ADDITIONAL: Peter and Iona Opie, _I Saw Esau: Traditional Rhymes of Youth_, #66, "(What's
What's Your Name? (II)

DESCRIPTION: "What's your name, little girl? My name is Alaska. Alaska what, little girl? Alaska [=I'll ask-a] my mommy." "What's your name, little boy? ...Lemmy... Lemmy kiss you." "What's your name? ...I'd... I want to [=I don't want to]." And so with other name and jokes

AUTHOR: unknown

EARLIEST DATE: 1971 (NorthCarolinaFolkloreJournal)

KEYWORDS: wordplay nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):

Roud #21237

NOTES [105 words]: The two "What's Your Name" items use similar ideas -- so much so that I'd have lumped them if Roud didn't split them -- but the format is slightly different "What's Your Name (I)," Roud #19070, has the form What's your name? (Something something); ask me again and I'll (something or other). What's Your Name (II), Roud #21237, always seems to have "little girl" or "little boy" in the first line, and involves a pun: What's your name, little girl? My name is Ida. Ida what, little girl? Ida want to [=I don't want to]. Roud lumps this with the "Drunkard's Catechism," which is similar in form but perhaps different in intent. - RBW

Last updated in version 6.1

File: NCF2111wN

Wheal Rodney

DESCRIPTION: "Now I and Capp'n Franky Got up to go to Bal; We started for Wheal Rodney, Where there was work for all. Oh! a-mining we will go, high-o!" They ask about pay. The "knockers" (mine spirits) lead them to a good lode

AUTHOR: unknown

EARLIEST DATE: 1925 (Old Cornwall #2)

KEYWORDS: mining money work

FOUND IN: Britain(England(West))

REFERENCES (2 citations):
Gundry-CanowKernow-SongsDancesFromCornwall, p. 55, "Wheal Rodney" (1 text, tune referenced)
ADDITIONAL: Tony Deane and Tony Shaw _The Folklore of Cornwall_, B. T. Batsford, 1975, p. 68, "(Now we had luck at last, boys, the knockers showed us where" (1 excerpt)

Roud #3316

CROSS-REFERENCES:
cf. "Trelawny" (tune)

NOTES [33 words]: Knockers, according to Deane/Shaw, were small semi-human creatures said to inhabit the Cornish mines; there were several stories of their origin, but in many ways they sound
Wheel and Turn Me

DESCRIPTION: A soldier courts the singer, gives her money with which she buys "silk and satin" that John Crow steals and throws away. She begs not to have the cloth torn. She dances with the soldier and asks that he be careful of her belly.

AUTHOR: unknown

EARLIEST DATE: 1951 (Murray-FolkSongsOfJamaica; Lord Fly and Higgs recordings)

LONG DESCRIPTION: A soldier courts the singer; She says she has no man; he gives her small change; she buys silk and satin, washes and sets it out to dry, but "John Crow" flings it away; "Jeremiah...no tear up me silk an' satin." This is followed by the wheel and turn me verse in which the fear is that the singer will fall, "lilk me belly pon tambourina" [and - unstated - have a miscarriage].

KEYWORDS: courting sex request clothes dancing bird soldier

FOUND IN: West Indies(Jamaica)

REFERENCES (2 citations):
Murray-FolkSongsOfJamaica, pp. 58-59, "One Solja Man" (1 text, 1 tune)
ADDITIONAL: Noel Dexter and Godfrey Taylor, Mango Time: Folk Songs of Jamaica (Kingston: Ian Randle Publishers, 2007), pp-118-119, "Wheel an’ Tun Mi" (1 text, 1 tune)

RECORDINGS:
Edric Connor with the Caribbeans and Earl Inkman, "One Solja Man" (on WEConnor01)
Blind Blake Higgs, "Wheel and Turn Me" (on WIHIGGS01)
Lord Fly and Dan Williams Orchestra, "Medley of Jamaican Mento-Calypsos(Fan Me Solja Man Fan Me; One Solja Man; Yuh No Yeary Weh De Ole Man Say; Slide Mongoose)" (1951, on Motta MRS 01A, n.d., "Lords of Mento," Marleybone Records MP3)
Lord Flea and the Jamaican Calypsonians, "Wheel and Turn Me" (on "Mento, Not Calypso," Fantastic Voyage CD FVDD163, 2013, reissue of Time Record 78 rpm UD1002, c.1954?; as "Wheel and Tun Me" on "Take Me to Jamaica," Pressure Sounds CD PSCD 51, 2006)
Louise Bennett and the Caribbean Serenaders, "Bongo Man (Jamaican Christmas Song)," (1951, on Melodisc MEL 29, 1951 [recorded 1950])

ALTERNATE TITLES:
One Bungo Man

NOTES [934 words]: The description follows the Murray-FolkSongsOfJamaica and Dexter and Taylor texts. At least on the surface, John Crow is "a scavenger bird" [Dexter and Taylor glossary, p. 131]. Murray-FolkSongsOfJamaica writes, "John Crow [:] Jamaican scavenger bird, but here used in a derogatory sense, alluding to 'Jeremiah'." "John Crow" ("As soon as it describes something dead, it swoops down majestically with a spread of its disproportionately huge wings. Its featherless red head, greedily curled talons and awkward gait...." [Helen H Roberts, "A Study of Folk Song Variants Based on Field Work in Jamaica" in The Journal of American Folklore, Vol. XXXVIII, No. 148 (Apr-Jun 1925 (available online by JSTOR)), p. 178]) is a turkey vulture. Jekyll has an Afro-Jamaican cante fable that ends "from that day every John Crow born with a peel head" (Walter Jekyll, Jamaican Song and Story (New York: Dover Publications, 1966 (Reprint of publication by David Nutt, 1907)), #43 pp. 132-134, "John Crow").

The Bennett version, "Bongo Man," almost exactly follows Murray, and Dexter and Taylor. One significant difference is that in the book version the woman answers the courting by "mi sey mi no ha' nobody" but Bennett sings "me say me don't want nobody." Some comments by Azizi Powell at the pancocojams site, specifically at http://pancocojams.blogspot.com/2012/07/caribbean-song-one-solja-man.html, accessed February 25, 2015, who describes herself as "an African American mother, grandmother, and retired human services administrator. For more than forty years I have shared adapted West African stories with audiences in the Pittsburgh, Pennsylvania area." She says, "Also sung as 'One Bungo Man,' Bungo meaning an African" [dated July 22, 2012] and, acknowledging that John Crow is a scavenger bird, "I believe that 'John Crow' in this song is a derogatory referent for a dark skinned Black man." [dated July 16, 2014] The same note also points to the Wailers' use of the wheel and turn me verse in "Rude Boy" [The Wailers' song available as "Walk the Proud Land", is a 1965 political protest song that includes the lines "Me want you come
Wheel an' turn me Fi go lick a mi head 'pon you tambourine" but does not use the usual "Wheel and Turn Me" tune. See Bob Marley and the Wailers, "Walk the Proud Land" on the 1991 Tuff Gong album "Talkin Blues (Live)"; also see Timothy White, Catch Fire - The Life of Bob Marley (New York: Henry Holt, 1996), pp. 202-203. The label of the record says it is a "Jamaican Christmas Song." Considering the subject, that seems enigmatic, but there is likely no religious Christmas association intended by Bennett. Cowley says, about this record, that by the "Christmas" reference the performance is "associated with the Jonkunnu [or 'John Canoe'] masquerade held in Jamaica at this season" [John Cowley, "London is the Place: Caribbean Music in the Context of Empire 1900-60" in Paul Oliver, ed. Black Music in Britain: Essays on the Afro Asian Contribution to Popular Music, (Milton Keynes, Open University Press, 1990, pp. 57-767, endnotes pp. 181-183 (with factual corrections and refinements), 2011, renumbered as pp. 1-19, downloaded from http://sas-space.sas.ac.uk/2945/1/LITP3.pdf February 24, 2015, p. 6].

The Lord Fly song, "One Solja Man," is the second song in a medley of four. It follows a song in which a soldier gets a girl pregnant [see "Fan Mi Solja Man"]. Then this song which, in spite of its title, does not mention a soldier, is only this chorus, repeated three times: I want you to wheel and turn me/ Oh mind how you wheel and turn me/ [Do] you want me to go ba dung [fall down]/ Bust me belly with the tambourina?" As in the case of "Hold' im Joe" and "Jump in the Line" only the tune and chorus travel from singer to singer, and the verses among singers seem unrelated. [Incidentally, the third and fourth songs of the medley do not seem to continue the story.] Dexter and Taylor have versions of both Lord Fly songs (pp. 29-30, "Fan Mi Solja Man," and "Wheel an' Tun Mi" listed above), and they appear not to be related to each other; Lord Fly has taken the code[?] story of "Wheel and Turn Me" and made it explicit by tacking the chorus [conclusion] of "Wheel and Turn Me" as a conclusion to "Fan Mi Solja Man".

Lord Flea repeats the "wheel and turn me" chorus six times and has two creole verses I don't understand.

The Higgs version changes the sex of the singer and "cleans up" the story: Singer asks an old lady cooking for some dinner. She has him jump through the window and beat the tambourine with his belly. "The way is wheel and turn" [until he falls?] and hit the tambourine with his belly. Pearl Lewin has another song, "Dis Long Time Gal," with "wheel an' tun till we tumble dung" - without the tambourine or belly - as "a mento tune used for dance and play" (Olive Lewin, "Forty Folk Songs of Jamaica" (Washington: General Secretariat of the American States, 1973), pp. 59-60).

The Slickers' reggae simplifies the tune and words of Lord Flea's version - already simplified - but makes one more change. Unless there is something in Flea's "creole" verses that reveals the sex of the singer, that is indeterminate. The Slickers' version has the usual lines - "What makes you want to wheel and turn me/ You want me to go fall down/ Bust my belly on a tambourina" - but also "Hold me Mother Matty (if you want me)."

There is an instrumental ska version: Frank Anderson and Tommy McCook, "Wheel and Turn" (on "Ska Bonanza," HeartBeat CD HB 86/87, 1991).

See Hol' Yuh Han" for another example of wheel, turn and tumble down. - BS

File: JaMu058

Wheel in a Wheel, A

DESCRIPTION: "A wheel in a wheel, Oh my Lord (x2), Going to take a ride on the chariot wheel." "It runs by love ...." "It runs by faith ...." "Chariot's a-coming ...."

AUTHOR: unknown

EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: Bible nonballad religious

FOUND IN: US(SE)

REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 184, "A Wheel in a Wheel" (1 text, 1 tune; p. 110 in the 1901 edition)
Roud #15241

CROSS-REFERENCES:
cf. "Ezekiel Saw the Wheel" (theme)

NOTES [141 words]: Ezekiel’s vision of the four creatures with a wheel at one side is not easy to picture, perhaps especially in King James, where the appearance of each wheel is "a wheel in the
middle of a wheel" (Ezekiel 1:16). The wheel could be seen as acting like a chariot wheel that was never separated from its creature, even when the creature was "lifted up from earth" (Ezekiel 1:19). So, in this hymn, the singer is "going to take a ride" on that chariot wheel. In "Ezekiel Saw the Wheel," "the big wheel runs by faith, The little wheel runs by the grace of God"; here the wheels run by "love" and "faith." I don't know where to find those attributes cited. - BS
There is no connection between those attributes and Ezekiel's wheel, but "faith, hope, and love" are the three key virtues in 1 Corinthians 13; I would assume that is the basis for the link. - RBW

Last updated in version 4.0
File: Dett184

Wheel of Fortune (Dublin City, Spanish Lady)

DESCRIPTION: The young man comes to the young woman and asks her to wed. He offers her gold, silver, and land. She tells him she is not interested in these; "all I want is a (good young/handsome) man." That being offered, the two agree to marry

AUTHOR: unknown

EARLIEST DATE: 1883 (Jackson/Burne)

KEYWORDS: courting marriage money virtue play party

FOUND IN: Britain(England(South,West),Scotland(Aber)) US(Ap,MA,MW,SE,So,SW) Canada(Ont) Ireland

REFERENCES (40 citations):

Greig/Duncan4 746, "The Spanish Lady" (9 texts, 8 tunes)
Greig/Duncan8 1588, "There's a Lady Over Yonder" (1 fragment, 1 tune)
Stewart/Belle-Stewart-QueenAmangTheHeather, p. 28, "Öwre yon Hill" (1 text, 1 tune)
Williams-FolkSongsOfTheUpperThames, pp. 196-197, "March Away" (1 text) (also Williams-Wiltshire-WSRO Wt 458)
Williams-Wiltshire-WSRO Ox 225, "Yonder Sits a Pretty Little Creature" (1 text)
Purslow-TheConstantLovers, p. 73, "Portsmouth City" (1 text, 1 tune)
Brocklebank/Kindersley-DorsetBookOfFolkSongs, p. 24, "Madam, Madam" (2 texts, 2 tunes; the first could be any of the courting songs but looks most like this; the second is clearly this)

Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 506-507, "Madam, I Have Gold and Silver" (1 text)

Eddy-BalladsAndSongsFromOhio 98, "Spanish Lady" (1 text); 131, "The Quaker's Wooing" (1 text, 1 tune); possibly 132, "The Sober Quaker" (1 text, 1 tune)

Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 173, "The Wooing" (2 texts, the "A" text being "The Courting Case" and "B" being probably this piece)

McIntosh-FolkSongsAndSingingGamesOfIllinoisOzarks, p. 106, "(On yonder hill there stands a lady)" (1 short text, consisting of just the opening lines of either "Wheel of Fortune (Dublin City, Spanish Lady)" or "No, John, No," used as a game song)

Flanders/Brown-VermontFolkSongsAndBallads, pp. 154-155, "Yonder Hill There Is a Widow" (1 text, 1 tune)

Reeves/Sharp-TheIdiomOfThePeople 69, "Ripest Apples" (1 text)

Sharp-EnglishFolkSongsFromSouthernAppalachians 205, "Come My Little Roving Sailor" (3 texts, 3 tunes)

Sharp/Karpeles-EightyEnglishFolkSongs 55, "Come, My Little Roving Sailor" (1 text, 1 tune)

Sandburg-TheAmericanSongbag, p. 71, "The Quaker's Wooing" (1 text, 1 tune); also p. 144, "Kind Miss" (1 text, 1 tune, primarily this piece but with one verse of "The Drowsy Sleeper")

Botkin-TreasuryOfAmericanFolklore, pp. 804-805, "There She Stands, a Lovely Creature" (1 text, 1 tune)

Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H532, p. 367, "Tarry Trousers" (1 text, 1 tune -- a curious version in which, after all the business about riches and a good young man, the girl finally sends the lad off by saying she has a sailor love)

OLochlainn-MoreIrishStreetBallads 79A, "The Tarry Trousers" (1 text, 1 tune)

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 12, "Madam, I Have Gold and Silver" (1 text, starting with this song but ending with a "Ripest of Apples" verse and ending with a Riley stanza)

Brown/Schinhan-FrankCBrownCollectionNCFolklore5 12, "Madam, I Have Gold and Silver" (1 tune plus a text excerpt)

Hudson-FolksongsOfMississippi 37, pp. 151-152, "Annie Girl" (1 text, which conflates 2 verses of "The Drowsy Sleeper" [Laws M4], 2 or 3 of "Wheel of Fortune (Dublin City, Spanish Lady)" or "No,
John, No: or similar, and 3 verses probably of "Pretty Fair Maid (The Maiden in the Garden; The Broken Token)" [Laws N42]
Cox-FolkSongsSouth 158, "The Spanish Lady" (1 text)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 45, pp. 79-80, "The Spanish Lady" (1 text, 1 tune, with perhaps half the song being floating material; much of it looks more like "The Barnyard of Delgaty" or something similar like "Wheel of Fortune")
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H641, p. 383, "Ripest of Apples" (1 text, 1 tune, a tiny fragment of two verses, one of which often occurs with this song while the other is associated primarily with "Carrickfergus." The tune is not "Carrickfergus")
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 199-200, "Quaker's Courtship" (1 fragment, 1 tune, which might be either this or "The Quaker's Courtship")
Huntington-SongsTheWhalemenSang, pp. 194-195, "Song on Courtship" (1 text, 1 tune, Silber/Silber-FolksingersWordbook, p. 149, "Wheel Of Fortune" (1 text)
Opie/Opie-TheSingingGame 36, "Lady on the Mountain"; Opie/Opie-TheSingingGame 87, "Spanish Lady" (7 texts, 3 tunes)
Baring-Gould-AnnotatedMotherGoose #290, pp. 168-169, "(Madam, I have come to court you)" (a short text, which might well be "The Quaker's Wooing" with beginning and end lost, but as it stands, it has no Quakers and must be filed here)
Newell-GamesAndSongsOfAmericanChildren, #6, "There She Stands, a Lovely Creature" (1 text, 1 tune)
JournalOfAmericanFolklore, F.W. Waugh, "Canadian Folk-Lore from Ontario," Vol. XXXI, No. 119 (Jan 1918), #630 pp. 48-49 ("Here stands a lovely creature"). ("Here sits a Spanish lady") (2 texts)
JournalOfAmericanFolklore, Marie Campbell, "Survivals of Old Folk Drama in the Kentucky Mountains," Vol. LI, No. 199 (Jan-Mar 1938), pp. 18-22, "A Plough Monday Play"); especially pp. 21-22, "For Gold and Silver" ("Kind miss, kind miss, go ask your mother")
DT, WHEELFOR* DUBLNCTY* DUBLNCT2 SPALDTIN (VANDY2) (DUBLNCl2)
ADDITIONAL: Frank Harte _Songs of Dublin_, second edition, Ossian, 1993, pp. 48-49, "The Spanish Lady" (1 text, 1 tune)
Ray B. Browne, "Southern California Jump-Rope Rhymes: A Study in Variants" in Western Folklore, Vol. XIV, No. 1 (Jan 1955 (available online by JSTOR)), #22 p. 14 ("On a hillside stands a lady") (1 text)
G.F. Northall, English Folk-Rhymes (London, 1892 ("Digitized by Google")), p. 376, ("Here stands a lady on a mountain") (1 text)
J Woodfall Ebsworth, The Roxburghe Ballads, (Hertford, 1896 ("Digitized by Google")), Vol. VIII Part 2, pp. 851-852,"The Handsom' Woman" ("Yonder stan's a hansum woman, who she is I dunnnot knaw")
Roud #542
RECORDINGS:
Seamus Ennis, "Dublin City" (on FSB02, FSB2CD)
Hector MacIsaac and Emma MacIsaac, "Galway City" (on NFHMacIsaac02)
BROADSIDES:
Murray, Mu23-y1:104, "The Wheel of Fortune," James Lindsay (Glasgow), 19C [an incredible mixture, with the "Wheel of Fortune" verse, though the rest seems an amalgam of thyme songs -- here spelled "time"]; also Mu23-y1:105, "The Wheel of Fortune," James Lindsay (Glasgow), 19C [even more mixture, with the "Wheel of Fortune" verse, a thyme stanza, a bit of "Fair and Tender Ladies," a "Queen of Heart" verse, and more]
CROSS-REFERENCES:
cf. "The Keys of Canterbury"
cf. "No, John, No"
cf. "Madam, Madam, You Came Courting" (theme)
cf. "The Quaker's Courtship" (theme)
cf. "Killy's Den" (tune, per Greig/Duncan4)
cf. "The Twelfth of May" (floating lyrics)
cf. "The Ripest Apple" (floating lyrics)
cf. "Now All You Lads" (lyrics)
ALTERNATE TITLES:
Chester City
All I Want is a Handsome Man
As I Walked Up Through London City
Edinburgh City
Tinkle, Tinkle, Tra-La-La!
NOTES [855 words]: Although several versions listed here mention Quakers in their titles (e.g. Eddy-BalladsAndSongsFromOhio's text, also that printed by Sandburg-TheAmericanSongbag), their texts make no mention of the Quaker, and so I list them here.
This obviously began life as a ballad, but was collected in New York as a playparty, and Belden also found it as a singing game. - RBW
Opie/Opie-TheSingingGame 36 has three texts of the "Yonder stands ... who she is I do not know" version.
Opie/Opie-TheSingingGame 87: "This song about an exile in disgrace was probably at the height of its popularity in Edwardian days." The "plot" in this case is that the singer, walking down the street, meets a Spanish or German lady with a baby in her arms. - BS
The text in the Silber/Silber-FolksingersWordbook version is extremely fragmentary, and contains almost nothing of the plot described above. All that happens is that the man and woman meet; she washes her feet and dries them, then he laments young girls' deceiving ways and sings about numbers. - PJS
What Paul describes is fairly typical. The description above is of the fullest texts, but this ballad seems to be unusually good at losing pieces of itself. Often it descends into a purely lyrical piece -- and sometimes it seems to "re-ascend" by taking on a new ending of abandonment.
The existence of the numbers chorus ("Twenty, eighteen, sixteen, fourteen...";) seems to be characteristic of a particular, very widespread, sub-version.
It appears likely that we can positively date this song to at least 1822, when John Randolph of Virginia asked a niece if she had heard a ballad with the verse
What care I for your golden treasures?
What care I for your house and land?
What care I for your costly pleasures?
So as I get but a handsome man.
For some reason, scholars have claimed this verse is from "Lord Randal." But it certainly appears to belong here. - RBW
The Ebsworth text is the oldest I have seen -- certainly older than Jackson/Burne -- but Ebsworth does not date it, possibly because it was just a side note to another ballad. The end of the Ebsworth text, following an editorial comment that "woman has the last word as usual," is
He took a pail, and I took a pail, and a-milking he went wi' me;
I said nout, and he said nout; but, ma faith! I think he'll ha' me."
"This is the finale," Ebsworth continues, "Robert Roberts, of Boston, is a safe authority to follow on old books and Lincolnshire customs: he writes, 'To take her pail and go with a girl to milking, is considered almost equal to a proposal of marriage.' This throws light on the popular song "'Where are you going to, my pretty maid?' "I'm going a milking, sir," she said. "May I go with you, my pretty maid?"" and her comprehensive reply, "'Yes, if you please, kind sir," she said. 'When he adds, 'Then I cannot marry you!' she knows it breaks the implied contract.'"
"The Jackson/Burne text ends
'But fare you well, my dearest creature,
Since I have no more to say.'
'O turn again, young man! I'll have you!'
But his answer was, 'Nay, nay!' The Campbell text is very close to Sandburg's "Kind Miss," which is also from Kentucky. These texts have an unusual twist to their "Drowsy Sleeper" verse: in printed texts of Laws M4, and one of its sources, "'I Will Put My Ship In Order," the lines following "... ask your mother If you my bride shall ever be" are "If she says 'No,' come back and tell me, And I'll no longer trouble thee"; in these two texts the lines are "If she says 'yes,' come back and tell me, If she says 'no,' we'll run away." [These lines are also in Hudzon-FolksongsOfMississippi 37 -- another "Drowsy Sleeper"-"Wheel of Fortune" hybrid -- and two closely related recordings of Laws M4: Harry and Jeannie West, More Southern Mountain Folk Songs, Stinson SLP 74, Katy Dear"; Blue Sky Boys, "Katie Dear" (Bluebird B-7661, 1938) and Homer and Walter Callahan, "Katie Dear (Silver Dagger)" (Banner 33103/Melotone M-13071/Oriole 8533/Perfect 13017/Romeo 5353, c. 1934; Conqueror 9145, 1938; on GoingDown), identical texts.]
The Campbell text provides a rationale for this break: "Kind Miss" is a wooing song in a mummers'
play. The form of the wooing song usually has a reasonable bid by the male to start an engagement, followed by rejection by the woman and, occasionally, a final acceptance. The "I'll no longer trouble thee" line would end the song prematurely, while the "we'll run away" line leads to the normal wooing song form. Of course, the "Drowsy Sleeper" verse insertion is not necessary for "Wheel of Fortune" to be used as a wooing song, but once the verse was inserted, its form was likely changed to suit its new function. For more on "wooing songs" in mummers' plays, see "Sweet Moll."

The Williams-FolkSongsOfTheUpperThames chorus -- "March away, march away, Trumpets sound and cymbals play. March away, march away, To the merry little fife and drum." -- is from the chorus of "The Merry Little Soldier" (see The Universal Songster or Museum of Mirth (London, 1834 ("Digitized by Google")), Vol I, p. 109, "The Merry Little Soldier" ("I'm a merry little soldier") (1 text)). - BS

Last updated in version 5.3

File: E098

Wheels of the World, The

DESCRIPTION: Spinners turn the wheels of the world. Some spinners are named with their product: Pitt, Castlereagh, Napoleon, Wellington, John Mitchell, John Bull, factory owners and the rich. "Let liberty be your bright motto and glory will turn your big wheel"

AUTHOR: unknown

EARLIEST DATE: before 1867 (broadside, Bodleian Harding B 20(190))

KEYWORDS: death suicide exile nonballad political worker Napoleon Ireland

FOUND IN: Ireland

REFERENCES (1 citation):

Moylan-TheAgeOfRevolution-1776-1815 200, "The Wheels of the World" (1 text, 1 tune)

Roud #16901

BROADSIDES:

Bodleian, Harding B 11(4120), "Wheels of the World" ("Come all you true sons of old Erin"), J. Pitts (London), 1819-1844[?]; also Harding B 20(190) [J. Harkness(Preston), 1840-1866], Firth c.14(127), "Wheels of the World," Firth b.27(49) [mostly illegible and probably trimmed]

CROSS-REFERENCES:

cf. "The Game of Cards (II)" (subject: the elimination of Grattan's parliament)

NOTES [1715 words]: According to "Wheels of the World," Pitt ["banish'd in Charon's old boat": d.1806] and Castlereagh spun the union of Ireland to England [1800] but were unhappy at the end, and Castlereagh committed suicide [1822]; Napoleon spun freedom and Wellington spun Waterloo [1815] "but if Grouchy had never been bribed sure the French would have split him in two"; John Mitchell spun to free Ireland but John Bull spun him to exile [1848]; factory owners and the rich spin to grind the poor. Broadside Bodleian Harding B 11(4120) mentions other spinners: Luther, Henry VIII, John Calvin, Nelson and the French that killed him at Trafalgar [1805], Prince Albert [1840] and Victoria: "For 300 years they've been spinning, Destruction all over the land."

There is a dating problem for broadside Bodleian Harding B 11(4120): it mentions John Mitchel's exile to Bermuda [subsequently Cape Colony and finally to Van Dieman's Land] which occurred after 1844. [I think the problem is an error in the attribution to the printer Pitts; the defaced imprint does not contain his name as it stands, merely the words "toy warehouse." Pitts also owned a toy warehouse, but the appearance of the broadside is unlike any of the other Pitts broadsides I checked. Given that this piece, if circulated in Ireland, would be considered perilously close to treason, I wonder if a printer might not try to fake the attribution. There is probably a good thesis in there somewhere, on broadside printers and their fonts and clip art collections. - RBW]

The ballad is recorded on one of the CD's issued around the time of the bicentennial of the 1798 Irish Rebellion. See:

Franke Harte and Donal Lunny, "Wheels of the World" (on Franke Harte and Donal Lunny, "1798 the First Year of Liberty," Hummingbird Records HBCD0014 (1998)) - BS

It is interesting to note that, of the three legible Bodleian broadsides of this song, only one carries an actual printer's imprint, and that defaced. The Bodleian editors did manage to determine two of the printers, but one of those attributions is questionable -- and it's also interesting that this song of interest primarily to the Irish was printed on British soil.

There is much interesting history in this song, which can be dated fairly precisely by the events it mentions. The three legible Bodleian broadsides (Harding B 11(4120), Harding B 20(190), Firth c.14(127)) all have nearly the same text, and must have been printed at about the same time. The
references which give us our dates are as follows:
"I'll sing you a song about spinning, it was a good trade in its time" -- This might (or might not) refer to the direct control Britain exerted over Irish textile manufacturing; for more on this, see e.g. "The Volunteers' March."
"Luther... King Henry the eighth... John Calvin" -- the founders of the three basic branches of non-Catholic Christianity: Protestant (a name falsely applied to all three types), Anglican, and Reformed/Presbyterian. In Protestant England the three were mostly approved of; not so in Catholic Ireland! Thomas ("Tom") Cranmer (1489-1556) was Henry VIII's Archbishop of Canterbury; though hardly a noteworthy theologian, he was largely responsible for implementing Henry's new church. It is odd to note that the song does not mention his hard end (Mary Tudor had him burned at the stake)
"John Mitchell the brave son of Erin" -- John Mitchel (1815-1875), for whom see the song of the same name, started as a writer, and founded the publication The United Irishman. He ended up calling stridently for change in Ireland, and in 1848 was sentenced to transportation. Sent briefly to Bermuda, he then was moved to Australia, and escaped to the United States, there to advocate slavery and flogging of prisoners. Since his exile to Bermuda is mentioned, the song must date after 1848. (One suspects this verse, the third in all the broadside texts, has been displaced; were it moved after the seventh verse, the song would be in chronological order. On the other hand, Mitchel is the only Irishman referred to; maybe he was shoved forward as a result.)
The Lord C--n--n of all the broadsides is Lord Clarendon, i.e. George Villiers, fourth earl of Clarendon (1800-1870), the Lord Lieutenant from 1847-1852 before becoming foreign secretary. Although nominally responsible for the case against Mitchel, and the suppression of the sort-of-revolt of 1848, he had so little influence on the course of Irish history that I found only one mention of him in the histories I checked. In the broader world, his work seems to have been successful and relatively enlightened.
"Lord Nelson he was a good spinner" -- For Horatio Nelson, see e.g. "Nelson's Victory at Trafalgar (Brave Nelson)" [Laws J17]
"Billy Pitt, too, was a good spinner, and so was Lord Castlereigh... they spun the Union from Ireland" -- William Pitt the Younger (1759-1806) was an MP as early as 1781 (from a "rotten" borough) and Prime Minister while still in his early twenties (1783). He would be Prime Minister for most of the rest of his life. He tried to pass several measures to help Ireland (free trade, Catholic emancipation -- Brumwell/Speck, pp. 296-297), but all were stymied. Therefore he is remembered mostly for the much-hated Act of Union, which eliminated the Irish parliament while introducing Irish members into the British Lords and Commons.
The reference here reminds me very strongly of similar references in "The Game of Cards (II)" and "The Shan Van Voght (1848)," though the direction of the dependence is not clear to me. Robert Stewart Viscount Castlereagh (1769-1822) was actually Irish (from Ulster), and early in his career in fact supported Catholic emancipation (Brumwell/Speck, p. 77). He entered the English parliament in 1794, and became a member of Pitt's government. His was a brilliant career; he served at various times as both war and foreign secretaries, was largely responsible for the Peninsular campaign, and helped direct the last battles against Napoleon. He was by rational standards an outstanding success -- but in Ireland he was remembered as being the actual director of the campaign for Union. In his later years, when it was clear that the Congress system for governing Europe was failing, he became despondent. The responsibilities of his offices overwhelmed him, and he had a nervous breakdown and committed suicide.
"Napoleon he was a great spinner" -- The Irish held out great hopes for Napoleon, though he never did much for them; for what encouragement and help he did give, see the notes to "The Shan Van Voght."

Excerpts from Boylan's capsule biography (p. 370): "STEWART, ROBERT, VISCOUNT CASTLEREAGH, second MARQUIS OF LONDON DERRY (1769-1822). Virb ub Dyk=vkubm 18 June 1769. Educated at the Royal School, Armagh, and St John's College, Cambridge. Elected to the Irish parliament in 1790. Became chief secretary in 1798. The rising that year convinced him that union with Britain was essential to preserve the empire, and he did not flinch from the huge outlay for 'compensation for disturbance' that secured the passage of the Act of Union in 1800. Description of his tactics as wholesale bribery and corruption take little account of the facts of political life in the eighteenth century, when patronage was an accepted instrument of government policy. The Catholics had been led to believe their emancipation would follow the Union, and when King George III refused his consent, Castlereagh resigned with Pitt. He as soon back in office as secretary for war in 1805, and from then until his suicide in 1822 played a dominant role in British policy."
He became Foreign Secretary in 1812, and Boylan credits him with putting together the terms that
produced forty years of peace after 1815. "After 1815 his popularity ebbed rapidly in England (he had none to lose in Ireland), as he was identified with the repressive policies of the post-Napoleon years.... His duties had imposed severe and continuous strain on him for years, his mind gave way, and he cut his throat on 12 August 1822.... He left a widow but no children."

"Old Wellington" -- obviously the Duke of Wellington (1769-1852), winner of the Peninsular campaign and victor at Waterloo (1815), much disliked by the masses because he finally defeated Napoleon. If Mitchell's 1848 exile offers the earliest date for this song, the "Iron Duke's" death may supply the latest; two of the three broadsides have the line "Old Wellington he went a-spinning," but Firth c.14(127) patches this to "Old Wellington he now is dead"; this presumably was a topical change made 1852 or 1853, with the other versions coming from (though perhaps not printed) before 1852.

"If Grouchy had never been bribed" -- Emmanuel Grouchy (1766-1847) commanded one of the wings of Napoleon's army in the Waterloo campaign, and his failure to arrive at Waterloo may have cost Napoleon the battle (Pope, p. 247). The charge that he betrayed Napoleon occurs also in "Napoleon Bonaparte (III)" (see that song for a discussion) and in "The Removal of Napoleon's Ashes," but there is no reason whatsoever to believe that it is true.

"Prince Albert" -- Albert of Saxe-Coburg (1819-1861), the husband of Queen Victoria, upon whom she doted almost irrationally. He was not particularly well-liked in England, being suspected (as in this song) of being "on the make," since he was of far less hereditary importance than Victoria (see Cowan, pp. 161-162, for a couple of joke songs about Albert). But though she seems to have fallen in love first, there is no evidence that he tried to tempt her into anything. Indeed, as long as he lived, he proved a capable consort and diplomat, even if the people did not take to him.

"For the Queen has another young son That was spun in the City of Cork" -- Victoria had four sons: Edward (the future Edward VII, 1841-1910), Alfred (1844-1900), Arthur (1850-1942), and Leopold (1853-1884). Arthur, who was Victoria's favorite son (Longford, p. 367) later became Duke of Connaught, and is surely the child intended. The more so since Victoria visited Cork (which was renamed Queenstown at that time) in 1849, so it is possible (though hardly proved) that he was conceived in Cork.

Thus the strong internal evidence is that this piece was written between 1850 and 1852. - RBW

Bibliography

- Longford: Elizabeth Longford, Queen Victoria: Born to Succeed, Harper & Row, 1964
- Pope: Stephen Pope, Dictionary of the Napoleonic Wars, Cassell, 1999 (I use the undated Facts on File hardcover edition)

Last updated in version 5.3
File: Moyl200

Wheelwright, The (John Hunter)

DESCRIPTION: John Hunter is apprenticed to a wheelwright. He and the master's daughter fall in love. When his apprenticeship is finished, he prepares to leave her as he seeks work. She offers to marry him and come with him. He accepts

AUTHOR: unknown
EARLIEST DATE: 1926 (Sam Henry collection)
KEYWORDS: apprentice love father marriage
FOUND IN: Ireland US
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H125a+b, pp. 475-476, "John Hunter (a)/John Hunter (b)/The Wheelwright" (2 texts, 1 tune)
Roud #9058
NOTES [19 words]: The notes in Henry/Huntington/Herrmann imply that there is an Irish Gaelic version of this -- possibly even two. - RBW
File: HHH125
When a Man's in Love [Laws O20]

DESCRIPTION: The singer asks his sweetheart to allow him into her room; she convinces him to stay by the fire. He tells her he has courted her long enough despite her parents' opposition; he will go to America. She agrees to be married (or spend the night together)

AUTHOR: Hugh McWilliams (source: Moulden-McWilliams)

EARLIEST DATE: 1831 (according to Moulden-McWilliams)

KEYWORDS: courting marriage emigration request

FOUND IN: Canada(Mar,Newf) Ireland US(MW)

REFERENCES (13 citations):

Laws O20, "When a Man's in Love"
Dean-FlyingCloud, pp. 110-111, "The Boy of Love" (1 text, lacking the ending)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 214-215,"When A Man's In Love" (1 text, 1 tune)
Karpeles-FolkSongsFromNewfoundland 59, "A Man in Love" (1 text, 3 tunes)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H211, p. 479, "When a Man's in Love" (1 text, 1 tune)
Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 80, "When a Man's In Love" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 150, "The Boy In Love That Feels No Cold" (1 text, 1 tune)
Tunney-StoneFiddle, pp. 96-97, "When a Man's In Love He Feels No Cold" (1 text, 1 tune)


Harold Nestler, "Songs from the Hudson Valley" (article in _New York Folklore Quarterly_, Volume V, #2, Summer 1949), p. 87, "The Boy in Love" (1 text, short enough that it might possibly be something else with a few lines of this mixed in)

Roud #990

RECORDINGS: Robert Cinnamond, "When a Man's In Love" (on IRRCinnamond02)
Michael Gallagher, "When A Man's In Love" (on FSBFTX13)
A. L. Lloyd, "When a Man's In Love" (on Lloyd01)
Paddy Tunney, "When a Man's In Love" (on FSB01); "When A Man's in Love He Feels No Cold" (on Voice01); "When a Man's In Love" (on IRPTunney03); "When a Man's in Love" (on IRPTunney01)

CROSS-REFERENCES:
cf. "The Star of the County Down" (tune) and references there

NOTES [9 words]: In McWilliams's version she agrees to be married. - BS

Last updated in version 4.4

File: LO20

When a Woman Blue

DESCRIPTION: "When a woman blue (x2) she hang her head and cry... When a man get blue He grab a railroad train and ride." "I'm gonna lay my head Down on that railroad line. Let the train roll by And that'll pacify my mind. Honey when I die, don't you wear no black..."

AUTHOR: unknown

EARLIEST DATE: 1919 (Brown)

LONG DESCRIPTION: "When a woman blue, when a woman blue, she hang her head and cry... When a man get blue He grab a railroad train and ride." "I'm gonna lay my head, I'm gonna lay my head Down on that railroad line... Let the train roll by And that'll pacify my mind." "Honey when I die, don't you wear no black, For if you do, my ghost come slippin' back"

KEYWORDS: train suicide

FOUND IN: US(SE,So)

REFERENCES (2 citations):

Sandburg-TheAmericanSongbag, pp. 236-237, "When a Woman Blue" (1 short text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 506, "Oh! When a Man Get the Blues" (1 fragment)
**When A' the Lave Gaed to Their Beds**

DESCRIPTION: Late at night the singer taps at Nell's window. She lets him in "but a' that passed 'atween us twa An' we'll keep that to our-sell." He leaves at four. Hard work, wind and rain won't deter him "while I am welcome back again To the arms of my dear"

AUTHOR: unknown

EARLIEST DATE: 1897 (Greig/Duncan4)

KEYWORDS: courting nightvisit

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

*Greig/Duncan4 784, "When A' the Lave Gaed to Their Beds" (1 text, 1 tune)*

Roud #6197

NOTES [43 words]: Greig/Duncan4 quoting Robert Reid in an 1897 issue of the *Aberdeen Evening Gazette*, the source for the text: "I heard them sung between thirty and forty years ago."

The singer leaves at four to be home in time to start work. No mention of cocks crowing. - BS

*Last updated in version 2.5*

**When Adam Was Created (Wedlock)**

DESCRIPTION: "When Adam was created, he dwelt in Eden's shade, As Moses has related, before his bride was made." Then Eve was made from Adam's rib. The rest of the song describes the duties of wedlock, based on this account of the creation

AUTHOR: unknown

EARLIEST DATE: 1879 (journal of the ANdrew Hicks; Dumas's tune dated 1869)

KEYWORDS: religious Bible marriage

FOUND IN: US(Ap,SE)

REFERENCES (8 citations):

*Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 53, "When Adam Was Created" (1 text)*

*Brown/Schinhan-FrankCBrownCollectionNCFolklore5 53, "When Adam Was Created" (2 tunes plus a text excerpt)*

*Sharp-EnglishFolkSongsFromSouthernAppalachians 193, "When Adam was Created" (1 text, 1 tune)*

*Bush-FSofCentralWestVirginiaVol5, pp. 29-31, "The Fall of Man" (1 text, 1 tune)*

*Sharp/Karpeles-EightyEnglishFolkSongs 55, "When Adam Was Created" (1 text, 1 tune)*

*Huntington-TheGam-MoreSongsWhalemenSang, pp. 323-325, "A Song for a Weddling" (1 text, 2 tunes)*

*Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 567-569, "Wedlock" (1 text, 1 tune)*

*DT, WEDLOK*

Roud #728

CROSS-REFERENCES:

cf. "Old Adam and Eve" (theme)

NOTES [131 words]: I can't help but note that all the details here come from the "J" account of the creation (Gen. 2:4f.). In the "P" account, which occupies Genesis 1:1-2:4, men and women were created together. Make of it what you may.

Brown quotes Jackson to the effect that this derives from Chaucer's "Parson's Tale" or its folk/churchly sources. I really doubt it; The Parson's Tale is probably the dullest of all the Canterbury Tales.

In the Sacred Harp, this appears with the tune "Edmonds," credited to E. Dumas and dated to 1869.

Bush's version does not get into the duties of wedlock, instead halting at the expulsion from Eden and then proceeding with an account of the resurrection of Jesus and his commission of the disciples. This looks like it derives from Matthew 28 or possibly Mark 16. - RBW

*Last updated in version 6.0*
When Ah Was Ah Poor Gal

DESCRIPTION: "When ah was a poor gal Nobody look at me." "Now I am a rich gal The Captain send for me." "Go and tell the Captain My time is not for he."

AUTHOR: unknown

EARLIEST DATE: 1940 (Elder-FolksongsFromTobago)

KEYWORDS: poverty courting rejection money nonballad

FOUND IN: West Indies(Tobago)

REFERENCES (1 citation):
Elder-FolksongsFromTobago 35, "When Ah Was Ah Poor Gal" (1 text, 1 tune)

File: E1To035

When Bob Got Throwed

DESCRIPTION: "hat time when Bob got throwed, I thought sure I would bust, I liked to die a-laffin', To see him chewing dust." The singer had been thrown a few days earlier, and Bob had laugh.

Bob Beats him up for laughing, but it's worth it

AUTHOR: unknown

EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)

KEYWORDS: cowboy horse injury

FOUND IN:

REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 164-165, "When Bob Got Throwed" (1 text)

NOTES [2 words]: Not funny. - RBW

Last updated in version 5.3

File: ThLo164

When Bucks a Hunting Go

DESCRIPTION: "Sweet is the horn that sounds in the morn When bucks a hunting go," but the singer thinks about Nancy. The hounds chase the fox but his mind is on Nancy, his wife [usually]. "How happy is my wife and I When that we homeward go" Let's drink to it

AUTHOR: unknown

EARLIEST DATE: before 1830 (broadside, Bodleian Harding B 25(2034))

KEYWORDS: wife drink hunting

FOUND IN: Britain(England(South),Scotland(Aber))

REFERENCES (6 citations):
Broadwood/Maitland-EnglishCountySongs, pp. 168-169, "The Cheerful Arn" (1 text, 1 tune)
Greig/Duncan4 727, "Hame to My Nancy" (2 fragments, 2 tunes)
Williams-FolkSongsOfTheUpperThames, pp. 48-49, "How Sweet is the Horn!" (1 text) (also Williams-Wiltshire-WSRO Wt 399)
Kidson-TraditionalTunes, pp. 143-145, "Young Bucks A-Hunting Go" (2 texts, 1 tune)
ADDITIONAL: The Universal Songster or Museum of Mirth (London, 1834 ("Digitized by Google")), Vol III, pp. 281-282, "The Huntsman's Wife" or "The Sweets of Tally-Ho!"


Roud #217

BROADSIDES:
Bodleian, Harding B 25(2034), "When Bucks a Hunting Go" ("How sweet is the horn that sounds in the morn"), T. Birt (London), 1828-1829; also Harding B 11(1824), Firth b.25(229), Johnson Ballads fol. 27, Harding B 11(4160), Firth c.19(111), "When Bucks a Hunting Go[!]"

ALTERNATE TITLES:
My Fancy Dwells With Nancy Belle

NOTES [244 words]: There are literary references showing that the song was familiar, at least in England. Alfred Crowquill's story, "Forgiveness -- The Return," quotes the usual first verse, "'Tis sweet in the morn ..." sung by one character (Bentley's Miscellany (London, 1849 ("Digitized by Google")), Vol XXV, p. 384); George Du Maurier's Trilby has it that "Taffy, in a voice like a high wind (and with a very good imitation of the Yorkshire brogue), sang a Somersetshire hunting-ditty, ending: 'Of this 'ere song should I be axed the reason for to show, I don't exactly know, I don't exactly know! But all my fancy dwells upon Nancy, And I sing Tally-ho!'" [not a verse from the
broadsides] (New York, 1899 ("Digitized by Google)), p. 172); Ben Brierley, in "Out of Work," has a conversation between two characters watching a girl: "Doesn't know where she is. Bonnie girl! What a bonnet! Bolted at last. 'Still my fancy dwells on Nancy - heigh my diddle dy oh!'' (Ben Brierley, Lancashire Life (Manchester, 1885 ("Digitized by Google)), p. 38)Greig/Duncan4 quoting Duncan: "The song seems to contrast two lovers, of whom Nancy Belle is one." Duncan seems to have it wrong. However, judging by the Brierley quote, the line "my fancy dwells with Nancy" seems to have had a life independent of the hunt.

Kidson has a version, "circa 1800," which replaces the "how happy is my wife" verse with "was she my wife, how sweet the life ...."Roud has Greig/Duncan4 as Roud #6161. - BS

Last updated in version 3.0
File: GrD4727

When Carbine Won the Cup
DESCRIPTION: "The race was run, the Cup was won, The great event was o'er. The grandest horse e'er trod a course Had led them home once more." A description of how Carbine and his rider Ramage (?) won the Melbourne Cup

AUTHOR: unknown
EARLIEST DATE: 1968
KEYWORDS: horse racing
FOUND IN: Australia
REFERENCES (2 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 212-213, "When Carbine Won the Cup" (1 text) Fahey-Joe-Watson-AustralianTraditionalFolkSinger, [p. 7, page headed "Horse racing played..."], "/(no title)" (1 fragment)

NOTES [139 words]: According to Learmonth, p. 347, the Melbourne Cup was first run in 1861; it is run on the first Tuesday in November. Carbine, who won it in 1890, is noteworthy for having carried the most weight ("10 st. 5 lb.") of any winner.

NewZealandEncyclopedia, p. 95, says that "CARBINE was N[ew] Z[ealand's] first internationally successful racehorse. His performances on the track in Australia, and at stud in both Australia and England, gave the NZ thoroughbred industry its first claim to fame." The article continues to state that Carbine was bred in 1885 near Auckland. He won five races as a two-year-old, had a mixed season the year after that, failed in the Melbourne Cup as a four-year-old, but won it at age five. "He had a career record of 33 wins, six seconds, three thirds, and was unplaced only once," dying at the age of 27. - RBW

Bibliography


Last updated in version 5.2
File: MA212

When Clon Came Home
DESCRIPTION: "At Croke Park last Sunday I hear that the Cork men faced Cavan whose fame was so dear ... but we held them and led them and beat them" The team members are named. "The Sam Maguire Cup has come home to the Lee"

AUTHOR: Paddy Meeghan (source: OCanainn-SongsOfCork)
EARLIEST DATE: 1978 (OCanainn-SongsOfCork)
KEYWORDS: pride sports moniker
HISTORICAL REFERENCES:
Sep 23, 1945 - Cork beat Cavan in the All-Ireland Football Championship (source: OCanainn-SongsOfCork).
FOUND IN: Ireland
REFERENCES (1 citation):
When Fanning First to Orange Came

DESCRIPTION: "When Fanning first to Orange came He looked both pale and wan, An old patched coat upon his back An old mare he rode on. Both man and mare wa'nt worth five pounds... but by his civil robberies He's laced his coat with gold."

AUTHOR: unknown

EARLIEST DATE: 1826 (Raleigh Register and North-Carolina Gazette); the version in Cohen supposedly comes from 1765

KEYWORDS: robbery gold political

HISTORICAL REFERENCES:
1738?-1818 - Life of Edmund Fanning

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 277, "When Fanning First to Orange Came" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 231, "When Fanning First to Orange Came (1 short text)

CROSS-REFERENCES:
cf. "From Hillsborough Town the First of May" (subject)
cf. "Said Frohock to Fanning" (subject)
cf. "Who Would Have Tho't Harmon" (subject)

NOTES [823 words]: One of four "regulator" songs in Brown. The regulators were a group of protesters against high taxes and fees, found mostly in North Carolina though some also were active in South Carolina.

Jameson, p. 549, described the group this way:
"Regulators, the name given to a body of insurgents in North Carolina just before the Revolution. Heavy taxes and fees aroused the resistance of the back-country people against Governor Tryon in 1766. The rebellion spread, but Tryon signally defeated the armed bands at Almances, on the Haw, in 1771. His successor, Martin, compromised with the 'Regulators.'"

Powell, p. 50, has this description of the Regulator movement:
"Resentful of eastern control over their affairs, suspicious of the honesty of most local officeholders, and confident that they could manage their own government, many people in the [North Carolina] back country responded with enthusiasm to calls to attend local gatherings at which their problems might be discussed. After several clashes with local officials, the dissatisfied element coalesced into a body which called itself the Regulators, since its members wanted to regulate their own affairs. The objectives were stated quite clearly in a series of Regulator Advertisements that they issued, and their determination was demonstrated in several attacks on county courts and on individual officers. When the assembly meeting in New Bern was threatened, Governor Tryon called out the provincial militia and marched to the center of the Regulator country to quell the rebellion. In a battle fought near Alamance Creek on May 16, 1771, the Regulators were soundly defeated and scattered by the militia. The reform in local government which they so desperately sought was denied them. The west was not to be victorious in its struggle against eastern control until 1835."

Purcell, p. 4, describes Almances this way:
"Tryon's fourteen hundred militia men met the force of twenty-five hundred regulators, which had gathered on Alamance Creek, on May 16. Before attacking, Tryon paused half a mile from the Regulators' camp and demanded that they surrender up their 'outlawed ringleaders.' When no answer came, the two forces formed into lines only about three hundred yards apart. Through outnumbered, Tryon's force was armed with artillery, and sometime after 10 a.m. Tryon opened fire on the makeshift Regulator army. After firing grapeshot at the Regulators, many of whom did not even have weapons, Tryon ordered his men to push forward. In less than two hours, the militia drove the Regulators from the field."

Purcell gives Tryon's loss as ten men killed, sixty wounded, and says nine Regulators were killed, with many wounded and several dozen taken prisoner. "James Fee, one of the Regulators' leaders,
was executed for treason on the battlefield on May 17. Twelve others who had taken part in the Regulator uprising were convicted of treason and six were hanged in June."

McLynn, p. 389, lists the rise of the Regulators as one of several "direct or indirect responses to the definitive appearance of Britain as the first global superpower." I assume he is referring to the colonials' anger over the taxes needed to support superpowerdom.

The notes in Brown say that Regulators formally organized in 1766, when William Tryon (1725-1788) was governor of North Carolina (1765-1771); he defeated them at Alamance in 1771. That was Tryon's way; as governor of New York (1771-1778) he was equally harsh. His successors then turned to compromise.

Brown states that Fanning, a Yale graduate of 1757, was a favorite of Tryon's; after moving to North Carolina, he went from being a local attorney to a Superior Court clerk and legislator. He also built a reputation for extreme avarice, making him a particular target for the regulators (and vice versa). A loyalist during the Revolution (commanded the King's American Regiment of Foot), he died in London.

Jameson, p. 229, gives this biography of Fanning: "Fanning, Edmund (1737-1818), at first a clerk of the North Carolina Supreme Court and a legislator. In 1777 he commanded a corps of loyalists, and fled to Nova Scotia at the close of the war, having been notorious for his barbarity as a leader of partisan warfare."

Jameson's biography of Tryon (p. 664) reads as follows: "Tryon, William (1725-1788), born in Ireland, was appointed Lieutenant-Governor of North Carolina in 1764. He was Governor from 1765 to 1771. He suppressed the revolt of the 'Regulators' with great cruelty. He became Governor of New York in 1771, and continued in office until 1778. He was detested by the patriots for his inhumanity and the destruction of Danbury, Fairfield and Norwalk, Conn."

Makes it rather easier to understand why the Regulators were as upset as they were.... Cohen's notes say that this song was first recorded in 1765. But note Fanning's dates. He was hardly worth writing about in 1765. I think there is an error somewhere. - RBW

Bibliography

- Purcell: L. Edward Purcell and Sara J. Purcell, Encyclopedia of Battles in North America, Checkmark Books, 2000

Last updated in version 5.3
File: BrII277

When Father Was a Little Boy

DESCRIPTION: "When father was a little boy, The world was not so gar. I love to hear him tell of how He passed the time of way." He walked four miles to school in the cold. A new boy shows up. Dad finds a string coming from his clothes and unravels his underwear. My portion was too small." If she remains coy, he'll seek another

AUTHOR: unknown

EARLIEST DATE: 1951 (Browne-AlabamaFolkLyric)

KEYWORDS: father humorous clothes

FOUND IN: US(So)

REFERENCES (1 citation):

Browne-AlabamaFolkLyric 168, "When Father Was a Little Boy" (1 text)
Roud #11360
File: Brne168

When First I Seen This Lovely Queen

DESCRIPTION: "When first I seen this lovely queen, On her I fixed my eyes, And thought in time, while in my prime, To gain her I would try. "But all in vain; could not obtain This virgin's love at all... My portion was too small." If she remains coy, he'll seek another

AUTHOR: unknown
When First Into this Country

DESCRIPTION: The stranger arrives and finds no one cares about him. He is accused of crimes, but the only crime he admits is involvement with three girls. Forced into a harsh apprenticeship, he at last earns his freedom and marries his love

AUTHOR: unknown

EARLIEST DATE: 1847 (Journal of William Histed of the Cortes)

KEYWORDS: love courting work abuse freedom marriage apprentice

FOUND IN: Britain(England(Lond,South),Scotland(Aber),Wales) US

REFERENCES (9 citations):

Huntington-SongsTheWhalemenSang, pp. 195-197, "When First Into this Country" (1 text, 1 tune)
Reeves/Sharp-TheldiomOfThePeople 4, "American Stranger" (2 texts)
Williams-Witshire-WSRO Ox 259, "I'm a Stranger In This Country" (1 text)
O'Shaughnessy-YellowbellyBalladsPart1 1, "The American Stranger" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #59, p. 1, "The American Stranger" (1 text); #61, p. 2, "(I hae travelled this country)" (1 text)
Greig/Duncan 1469, "The American Stranger" (12 texts, 9 tunes)
Ord-BothySongsAndBallads, pp. 127-128, "The American Stranger" (1 text, a somewhat confused version in which the singer seems to shift from having one girl to three back to one)
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 170-171, "The American Stranger" (1 text, 1 tune, similar to but shorter than Ord's text)

DT, WHNFRST2*

Roud #1081

RECORDINGS:
Chris Willett, "The American Stranger" (on Voice11)

BROADSIDES:
Bodleian, 2806 c.17(4) View 2 of 2, "American Strander [sic]" ("I am a stranger in this country"), G. Thompson (Liverpool), 1789-1820; also 2806 c.17(3) View 2 of 2, "America [sic] Stranger";
Harding B 11(48), Firth b.25(273), Harding B 15(33a), Harding B 25(46), Harding B 20(237), Harding B 11(3053a), Harding B 11(3056), 2806 b.11(29), Harding B 11(49), Harding B 16(6a), Harding B 28(159), "American Stranger[!]"); Harding B 25(1845) [illegible lines], "The Stranger"; 2806 b.11(215), "Sporting Youth" ("I'm a stranger in this country from Ireland I came")
Murray, Mu23-y2:013, "The Sporting Youth," Poet's Box (Glasgow), 1856
NLScotland, L.C.Fol.178.A.2(019), "The American Stranger," McIntosh (Glasgow), 1849

CROSS-REFERENCES:
cf. "When First To This Country (I)" ("When First Unto This Country" lyrics) and references there

ALTERNATE TITLES:
The Irish Stranger
The Plains of America

NOTES [318 words]: This shares a first line or two with "When First To This Country," but the similarity ends by the end of the second stanza. The first few verses probably did transfer (I suspect from this song to that, since "When First To This Country" barely survived in tradition), but the two songs are clearly separate.

To add to the confusion, the song seems to exist in two forms. Huntington's gives full details of the youth's troubles. Ord-BothySongsAndBallads's and Stokoe's, both known by the title "The American Stranger," gloss over it, and end with the singer emigrating but saying something like the lovers are "In a plentiful country, (they are/and) God bless the King." - RBW

Chris Willett's version on Voice11 takes lines found on broadside Harding B 11(48), among others, ("But to prove myself loyal, You shall come along with me, And I'll take you to America, My darling for to be.") and turns them into a chorus ("Just to prove myself royal, if you're go along with me, I will take you to America my own darling to see"); it also has a verse from Johnson Ballads 458,
among others, ("The moon shall be in darkness, And the stars shall give no light If ever I prove false to my hearts delight," "In the middle of the ocean There shall grow a myrtle [or plum, or willow] tree") that float in other songs.

Greig re #61 [Greig/Duncan7 1469L] as compared to "The American Stranger": "It would seem that the two songs have some connection. One verse is the same in both, and there are other minor points of resemblance."

Reeves/Sharp-TheIdiomOfThePeople 4A shares lines in its last verse with "The Indian Lass": "Now our ship is ready 'Tis ready to sail ... And when we gets over to our own Countree We'll drink the good health to the Indian Lass." Polly and Betty were in the song earlier but this is the first appearance of an "Indian Lass." This was recorded in Stafford Common, Swansea, Wales in 1907.

- BS

File: SwMS195

When First To This Country (I)

DESCRIPTION: The singer courts Nancy, who turns him down; he steals a horse and is imprisoned. He complains of his ill-treatment, then adds "With my hands in my pockets and my cap put on so bold/With my coat of many colors, like Jacob of old"

AUTHOR: unknown

EARLIEST DATE: 1934 (field recording, Gant Family)

KEYWORDS: courting love rejection prison theft thief

FOUND IN: US(So)

REFERENCES (4 citations):
- Lomax/Lomax-OurSingingCountry, pp. 315-316, "When First To This Country a Stranger I Came" (1 text, 1 tune)
- Cohen/Seeger/Wood-NewLostCityRanblersSongbook, p. 29, "When First To This Country" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 71, "When First Unto This Country" (1 text)

DT, WHENFRST*

Roud #15600

RECORDINGS:
- Maggie & Foy Gant, "When First Unto This Country" (LC 65 A2)
- New Lost City Ramblers, "When First Unto This Country" (on NLCR02, NLCRCD1)

CROSS-REFERENCES:
- cf. "In Eighteen-Forty-Nine" (floating lyrics)
- cf. "When First To This Country (II)" ("When First Unto This Country" lyrics)
- cf. "The Frowns That She Gave Me" ("When First Unto This Country" lyrics) and references there
- cf. "When First Into this Country" ("When First Unto This Country" lyrics) and references there
- cf. "When First To This Country (II)" ("When First Unto This Country" lyrics) and references there
- cf. "In Eighteen-Forty-Nine" ("When First Unto This Country" lyrics) and references there

ALTERNATE TITLES:
- When First unto this Country

NOTES [116 words]: This should not be confused with the kids' song "When I First Came to This Land," written -- well, translated -- by Oscar Brand in the 1940s. -PJS

[Or with the whalers' song "When First Into this Country." - RBW]

Paul Stamler mentions the prisoner's "coat of many colors," which he believes unconnected with the rest of the song. He may be right -- considering that the person who wore the "coat of many colors" (properly a "long robe with sleeves") was Jacob's son Joseph. However, it is worth noting that Joseph's possession of the robe (which the author presumably thought resembled prison apparel) caused his brothers to resent him; the end result was that Joseph became a prisoner in Egypt. - RBW

Last updated in version 3.2

File: CSW029

When First To This Country (II)

DESCRIPTION: "[My] poor heart beat sore" on leaving Molly. She pleads to come with him: "Short trouser, and jacket, my love I'll put on." He could not stand to see her beaten "So you can't come
When Fortune Turns Her Wheel

DESCRIPTION: "Come, fill a glass, let's drink about... To meet ye a' ance mair, my friends, A sacred joy I feel, Though far awa I noo maun stray Till fortune turns her wheel." The singer has been betrayed by love and comrades, and bids farewell to Scotland and home

AUTHOR: unknown
EARLIEST DATE: 1874 (Poet's Box broadside, according to Greig/Duncan3)
KEYWORDS: parting drink
FOUND IN: Britain(Scotland(Aber,Bord))
REFERENCES (5 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast 88, p. 2, "When Fortune Turns Her Wheel" (1 text)
Greig/Duncan3 667, "When Fortune Turns the Wheel" (5 texts, 2 tunes)
Ord-BothySongsAndBallads, pp. 180-181, "When Fortune Turns Her Wheel" (1 text)
McMorland/Scott-HerdLaddieOTheGlen, pp. 43-44, 149, "When Fortune Turns Her Wheel" (1 text, 1 tune)
DT, FORTRNWH*
Roud #3798
CROSS-REFERENCES:
cf. "I'll Take This Glass into My Hands" (theme)
File: Ord180

When Grandmama Met Grandpapa

DESCRIPTION: "When grandmama met grandpapa, they danced the minuet." That was too slow "so they danced the rock and roll." Instructions for the game: "That's the way to do it"

AUTHOR: unknown
EARLIEST DATE: 1975 (Opie/Opie-TheSingingGame)
KEYWORDS: playparty dancing
FOUND IN: Britain(England(West))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame 131, "When Grandmama Met Grandpapa" (2 texts, 1 tune)
File: OpGa131

When Griping Griefs the Heart Doth Wound

DESCRIPTION: "When griping griefs the heart doth wound, And doleful dumps the mind oppress, Then music with her silver sound, With speedy help doth lend redress." Music praises the gods and brings joy. It is a gift to humanity

AUTHOR: Possible Richard Edwards (source: Seng)
EARLIEST DATE: 1576 (Edwards's The Paradise of Dainty Devices, according to Seng)
KEYWORDS: nonballad love music
FOUND IN: Britain(England)
### When He Comes, He'll Come in Green

**DESCRIPTION:** "Don't cry, little baby, don't you cry. Your sweetheart will come by and by. When he comes, if he's dressed in green, Then you may know you'll be his queen." Similarly with other colors: "Dressed in blue, Then you may know his love is true," etc.

**AUTHOR:** unknown

**EARLIEST DATE:** 1903 (Newell-GamesAndSongsOfAmericanChildren)

**KEYWORDS:** colors courting playparty lullaby

**FOUND IN:** US(MA,SE,So)

**REFERENCES (4 citations):**
- Newell-GamesAndSongsOfAmericanChildren, #35, "Hallowe'en Rhyme" (2 texts)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 70, "Oh, Pretty Polly" (1 tune plus a text excerpt)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 70, "Oh, Pretty Polly" (1 text); 71, "Don't Cry" (1 text)

**ADDITIONAL:** Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), p. 163, (no title) (1 fragment)

**Roud #7870**

**NOTES [92 words]:** The editors of Brown concede their two texts to be the same song, but split them anyway. They admit they don't know if the piece is a singing game of some kind, a lullaby, or something else. (Allsopp calls it a lullaby but has only one verse.) I've used both keywords because both look like they fit. It looks like a very good song for both purposes; I'm surprised it isn't more widely known.

Newell-GamesAndSongsOfAmericanChildren obviously thought this a dress-up rhyme for Halloween. I really don't think that follows; the love element is strong. - RBW

**Last updated in version 4.1**

**File:** Br3070

### When He Who Adores Thee

**DESCRIPTION:** The singer states "though guilty to them [my foes], I have been but too faithful to thee [Ireland]!" "Oh! blessed are the lovers and friends who shall live The days of thy glory to see"; next best "is the pride of thus dying for thee"

**AUTHOR:** Thomas Moore (1779-1852)

**EARLIEST DATE:** 1846 (Moore-IrishMelodies-1846); reportedly performed 1839 (see NOTE)

**KEYWORDS:** execution Ireland nonballad patriotic

### HISTORICAL REFERENCES:
- Sep 20, 1803 - Robert Emmet (1778-1803) is hanged

**FOUND IN:**
REFERENCES (3 citations):
Moore-IrishMelodies-1846, p. 23, "When he, who adores thee" (1 text)
Moylan-TheAgeOfRevolution-1776-1815 158, "When He Who Adores Thee" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 116, "When He Who Adores Thee" (1 text)
Roud #V31869
BROADSIDES:
Bodleian, Firth b.27(14), "When He Who Adores Thee," unknown, n.d.
CROSS-REFERENCES:
cf. "Oh! Breathe Not His Name" (subject: concealed allusions to Robert Emmet)
cf. "She is Far From the Land" (subject: concealed allusions to Robert Emmet)
cf. "The Man from God-Knows-Where" (subject: concealed allusions to Robert Emmet)
Moylan-TheAgeOfRevolution-1776-1815: "In this song Moore paraphrases parts of Emmet's speech from the dock and has him address these sentiments to Ireland."
You can find copies of Emmet's speech on the Web. See, for example, "Robert Emmet's Speech from the Dock (Document)" quoted on wiki.politics.ie site from "Politics.ie, the Irish politics website."
None of Moore's text follows Emmet's, though Emmet is speaking over the court's head: "if there is a true Irishman present let my last words cheer him in the hour of his affliction." - BS
We should probably note that there is no official transcript of Emmet's speech (see Robert Kee, The Most Distressful Country, being volume I of The Green Flag, p. 168). We don't know his precise words. It hardly matters, any more than it matters that his rebellion was ill-organized and completely inept; he could hardly have said anything more effective than what was reported, and it was that which kept his myth alive.
Moore, we should add, knew Emmet; according to Kee, Moore was "Emmet's old friend and fellow student at Trinity." Kee regards Moore as having "set the tone" for Emmet's legend. - RBW
Last updated in version 6.1
File: Moyl158

When I Am LOB

DESCRIPTION: "When through the mud you drag your weary feet, Under your tunic your heart may cease to beat, No matter what becomes of thee, I'll always smile, and think with glee, That I am LOB." The singer describes all the dangers those LOB don't face
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)
KEYWORDS: soldier hardtimes escape
FOUND IN: Canada
REFERENCES (1 citation):
Hopkins-SongsFromTheFrontAndRead, p. 114, "When I Am LOB" (1 text, tune referenced)
Roud #29426
CROSS-REFERENCES:
cf. "Lili Marlene" (tune, plus cross-references to songs of the Italian campaign)
cf. "O'er the Hills of Sicily" (subject: the Italian campaign)
NOTES [401 words]: LOB, as Hopkins-SongsFromTheFrontAndRead explains, is "Left Out of Battle," the portion of a battalion not engaged in order to preserve it in case the unit is slaughtered. This was probably especially important in the Italian Campaign, which of all the fronts of the European War, most resembled World War I -- trench warfare all the time, mostly stalemate; the Italian hills made tank-based war much harder, and hence caused the fight to be much more static than on other European fronts.
This fact may make it surprising to find a mention of the Tiger tank. But the Tiger was perhaps particularly suited to Italy. Heavier than any Anglo-Allied tank, it fired the famous German 88 mm anti-tank gun, which was probably the best anti-tank and field anti-aircraft gun of the war; it had frontal armor of 110 mm (Wheal/Pope, pp. 463-464; Dougherty, p. 132, says 100 mm), which at the time it appeared no Anglo-Allied tank gun could penetrate. I seem to recall reading that the rule of thumb was that the exchange rate was six Shermans (the standard Allied tank) for one Tiger -- the Shermans had little hope against the German tank except to destroy its treads.
Dougherty, p. 132, lists the strengths of the Tiger as "Very powerful gun. Extremely thick armour, Reputation of invincibility" -- but lists among its disadvantages, "Poor strategic mobility, Needed
large amounts of fuel." The engine wasn't big enough to carry all that weight of tun and armor, leaving it with a top speed of just 23 miles per hour and a range of just 120 miles. It broke down a lot because of that heavy load, and it was hard to keep supplied and hard to build and repair. As a result, it was not much good as an offensive tank. But in a place like Italy, where it was used mostly to hold a position, it could be a real problem to deal with.

Although Hopkins doesn't mention it, the desire to preserve a cadre was not the only reason why portions of units were "LOB." A constant problem in the war was "battle exhaustion," also known as "shell shock" -- one of the various conditions we now recognize as trauma-related (i.e. the same psychological category as post-traumatic stress disorder). Units were designated LOB in order to let them relax and reduce the effects of battle fatigue (Bercuson, p. 183). For the reasons outlined above, this was probably more important on the Italian Front than any other European theater. - RBW

Bibliography

- Dougherty: Martin J. Dougherty, Compared and Contrasted: Tanks from World War I to the Present Day, Amber books, 2010

Last updated in version 5.0
File: Hopk114

When I Am On the Sea Sailing

DESCRIPTION: The singer is leaving to fight in Flanders for six months. He would not have his girl dress as a man and follow him. He will pray "to the High Powers above To guard you." He returns "free from harm"

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan8)
KEYWORDS: love war soldier parting reunion cross-dressing dialog floatingverses
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1541, "When I Am on the Sea Sailing" (6 texts, 7 tunes)
Roud #422
ALTERNATE TITLES:
The Fish May Fly
NOTES [169 words]: The distinguishing line in the Greig/Duncan8 texts is the verse, "When I am on the sea sailing, An' far from any shore, My prayers will be to the High Powers above, To guard for evermore." Floating verses include "The fish may fly, and the seas gang dry, An' the rocks melt wi' the sun, But if ever I do prove false to you My heart's blood it shall run" and "You mind me on yon milkwhite dove Sits mourning on yon tree, Lamenting over her marrow so sweet, And so will I for you." I assume that Roud lumps this with "Careless Love" and "Fare You Well, My Own True Love."

The verse and story line from Greig/Duncan8 is missing in W. Christie, editor, Traditional Ballad Airs (Edinburgh, 1881 (downloadable pdf by University of Edinburgh)), Vol II, pp. 164-165, "You'll Never Mind Me More, Dear Love." That song begins "When you are on the sea sailing, And far from any shore, I fear you'll never mind on me, You'll never mind me more" -- as does Greig/Duncan8 -- and then becomes a collection of floating verses. - BS

Last updated in version 2.5
File: GrD81541

When I Can Change My Clothes

DESCRIPTION: "Never will forget that day when they had me in Parchman Jail.... I wonder how long 'fore I can change my clothes." No one will go his bail. He is forced to work in rain and snow and cold, with bare feet. The singer wants to wear "citizen" clothes

AUTHOR: Booker T. Washington "Bukka" White
When I Can Read My Titles Clear (Long Time Traveling)

DESCRIPTION: "When I can read my titles clear to mansions in the sky, I will bid farewell to every tear and wipe my weeping eye." Chorus: "I'm a long time traveling here below, I'm a long time traveling away from my home...." Other verses vary

AUTHOR: unknown (portions by Isaac Watts)
EARLIEST DATE: 1927 (recording, J. T. Allison's Sacred Harp Singers)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
DT, LONGTIME
Roud #5732

RECORDINGS:
J. T. Allison's Sacred Harp Singers, "I'm A Long Time Travelling Away From Home" (Gennett 6255, 1927; on StuffDreams2)
Daniels-Deason Sacred Harp Singers, "Primrose Hill" (Columbia 15323-D, 1928; on Babylon)
Denson Sacred Harp Singers, "The Ninety-Fifth" (Brunswick 287, rec. 1928)
Elder Golden P. Harris, "I'll Lead a Christian Life" (Melotone 12178, 1931; on Babylon, StuffDreams2)
Frank Proffitt, "I'm A Long Time Travelling Here Below" (on FProffitt01)

NOTES [212 words]: This song, or one of the same title, is said to have been one of Abraham Lincoln's favorites. The verses are so generic that it is really hard to call it one song; it's a family held together by the refrain "Been a long time traveling here below" and (often but not always) the mansions in the sky.

The first stanza is from a poem by Isaac Watts, "The Hopes of Heaven Our Support Under Trials on Earth," and reportedly published 1807 (see John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), p. 1269). This shows up in several forms in the shape note books (e.g. with the tunes "Ninety-Fifth," "Primrose Hill," "Akers," and "Saints' Delight") -- but all these seem to be the Watts poem, which is not (to my ears at least) nearly as strong. It is noteworthy that, according to Julian, several editors saw fit to refashion the piece.

As far as I can tell from reading the Sacred Harp book [a demonstrably unreliable source - RBW], Watts seems to have composed all of the lyrics.

I've placed the Daniels-Deason and Elder Harris recordings here for want of a better place; they share lyrics but use different tunes. - PJS

For more on Isaac Watts, see the notes to "O God, Our Help in Ages Past." - RBW

Last updated in version 5.2

File: DTlongti

When I Die (I)

DESCRIPTION: Because the singer has found salvation, "When I die, I'll live again." He's made confession and will transgress no more. Ch: "When I die I'll live again/Hallelujah, I'll live again/Because I'm forgiven, my soul will find heaven/When I die I'll live again"

AUTHOR: James Rowe & Ernest Rippetoe
EARLIEST DATE: 1935 (Stamps-Baxter book, "Harbor Bells #4")
KEYWORDS: resurrection death nonballad religious
FOUND IN: US(MA,SE)

RECORDINGS:
Rev. Gary Davis, "When I Die I'll Live Again" (on GaryDavis02)
Watson Family, "When I Die" (on Watson01)

File: DTlongti
When I Die Don't Wear No Black

DESCRIPTION: "When I die don't wear no black, For if you do My ghost come a-creeping back."

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: death mourning clothes ghost

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 489, "When I Die Don't Wear No Black" (1 text)
Roud #11871

When I Dream of Old Erin

DESCRIPTION: "When the nightingale's singing its sweet melodies, And the scent of the flowers perfumes the night breeze," the singer dreams of Ireland and his love. He describes his old home, repeating, "When I dream of old Erin, I'm dreaming of you."

AUTHOR: unknown

EARLIEST DATE: 1922 (Dean-FlyingCloud)

KEYWORDS: love separation home Ireland

FOUND IN: US(MW)

REFERENCES (1 citation):
Dean-FlyingCloud, p. 97, "When I Dream of Old Erin" (1 text)
Roud #9593

When I First Came To This Land

DESCRIPTION: Immigrant comes to the USA, gets a shack, cow, duck, wife and son, and sings about them in a cumulative fashion: "Called my wife 'Run for your life'; called my duck, 'Out of luck'", etc.

AUTHOR: English words translated by Oscar Brand from Pennsylvania Dutch song

EARLIEST DATE: 1957 (Oscar Brand, "Our Singing Holidays")

KEYWORDS: animal cumulative emigration farming marriage nonballad

FOUND IN: US(MA,MW)

REFERENCES (6 citations):
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 109-113, "When I First Came to This Land" (1 text, 1 tune)
Korson-PennsylvaniaSongsAndLegends, pp. 68-71, "Wann ich vun dem Land rei kumm (When I Came to this Country)" (1 German text plus non-poetic translation, 1 tune)
Seeger-AmericanFavoriteBallads, p. 13, "When I First Came to this Land" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 120 "When I First Came To This Land" (1 text)
DT, FIRSTCAM

ADDITIONAL: Richard M. Dorson, _Buying the Wind: Regional Folklore in the United States_, University of Chicago Press, 1964, pp. 157-159, "When I Came to This Country (Wann ich vun dem Land rei kumm)" (1 non-poetic English translation)
Roud #16813

RECORDINGS:
Pete Seeger, "When I First Came to This Land" (on PeteSeeger24)
When I Get On My Bran' New Suit

DESCRIPTION: "When I git on my brand-new suit, Boots to my knees, Go to see my lovely gal And kiss her when I please."

AUTHOR: unknown

EARLIEST DATE: 1931 (Fuson-BalladsOfTheKentuckyHighlands)

KEYWORDS: courting clothes

FOUND IN: US(Ap)

REFERENCES (1 citation):
Fuson-BalladsOfTheKentuckyHighlands, p. 158, "Going to See My Girl (fifth of 12 single-stanza jigs) (1 text)
ST Fus158A (Full)
Roud #16414
File: Fus158A

When I Get to Heaven

DESCRIPTION: "When I get to Heaven going to sit right down, Ask my Lord for a starry crown, Sitting down beside the Holy Lamb." "When I get to heaven going to sit and tell, Three archangels going to ring the bell, Sitting down beside the Holy Lamb."

AUTHOR: unknown

EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: Bible nonballad religious Jesus

FOUND IN: US(SE)

REFERENCES (2 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 128-129, "Oh, When I Git t' Heaven" (1 text, 1 tune; pp. 140-141 in the 1901 edition)
ADDITIONAL: Howard W. Odum, Religious Folk-Songs of the Southern Negroes, (reprint from American Journal of Religious Psychology and Education, July 1909, Vol.3 pp. 265-365 "Digitized by Internet Archive")), p. 29, ("When I get to heaven gwine to ease, ease") (1 fragment)
Roud #15250

NOTES [73 words]: The "Holy Lamb" reference to Jesus is from John 1:29: "The next day John (the Baptist) seeth Jesus coming unto him, and saith, Behold the Lamb of God, which taketh away the sin of the world" (King James).
Odum's fragment and Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's third verse is "When I git to heaven gwine to ease, ease, Me an' my God goin' do as we please, Settin' down side o' de holy Lamb." - BS

File: Dett128

When I Go Up to Shinum Place

DESCRIPTION: "When I go up to shinum place" there will be red, white and black men. "There is no need of wigwam there, He send his angels to take care, And Jesus good and kind"

AUTHOR: unknown

EARLIEST DATE: 1961 (Creighton-MaritimeFolkSongs)

KEYWORDS: nonballad religious Jesus Indians(Am.)

FOUND IN: Canada(Mar)

REFERENCES (2 citations):
Creighton-MaritimeFolkSongs, p. 171, "When I Go Up to Shinum Place" (1 text, 1 tune)
Pottie/Ellis-FolksongsOfTheMaritimes, p. 82, "When I Go Up to Shinum Place" (1 text, 1 tune)
Roud #2728

CROSS-REFERENCES:
When I Lays Down

DESCRIPTION: "When I lays down and dies on my tired old hunkers, The family back home will get ten thousand plunkers, Oh, this man's war is a mean man's war for sure." The singer expects to die. Women will miss him. He is learning war; he won't let a sniper get him

AUTHOR: unknown

EARLIEST DATE: 1929 (Niles/Moore-SongsMyMotherNeverTaughtMe)

KEYWORDS: soldier war

FOUND IN:

REFERENCES (1 citation):
Niles/Moore-SongsMyMotherNeverTaughtMe, pp. 218-219, "When I Lays Down" (1 text, 1 tune)

Roud #27897

File: NiMo218

When I Leave These Earthly Shores

DESCRIPTION: Recitation: "When I leave this earthly shore And mosey 'round this world no more, Don't weep, don't sob; I may have found a better job." After this introduction, the speaker spends two stanzas asking for small gifts now rather than big ones after death

AUTHOR: unknown

EARLIEST DATE: 1957

KEYWORDS: death recitation poverty

FOUND IN: US(MA)

REFERENCES (1 citation):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 104, "When I Leave These Earthly Shores" (1 text)

ST FSC104 (Partial)

CROSS-REFERENCES:
cf. "Give Me the Roses While I Live" (theme of giving roses)

File: FSC104

When I Left the State of Georgia

DESCRIPTION: "When I left the state of Georgia, To Alabamer I did go. There I spied a pretty fair girl, Although her age I did not know." "Your mama says that she's not willing For you to go with me. But, sweetheart, if you are willing, I will run away with you."

AUTHOR: unknown

EARLIEST DATE: 1953 (Browne-AlabamaFolkLyric)

KEYWORDS: courting travel mother

FOUND IN: US(So)

REFERENCES (1 citation):
Browne-AlabamaFolkLyric 22, "When I Left the State of Georgia" (1 text, 1 tune)

Roud #11337

CROSS-REFERENCES:
cf. "East Virginia (Dark Hollow)" (lyrics, theme)

NOTES [28 words]: This is so close to "East Virginia" that I almost lumped them. With just two verses in the Browne-AlabamaFolkLyric version, it's hard to know one way or the other. - RBW

Last updated in version 4.3

File: Brne022
**When I Lie Doon**

DESCRIPTION: The singer cannot sleep, oppressed "wi' dreams and delusions" for "my lovie's far from me When I lie doon"

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: love nonballad separation dream

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan6 1106, "When I Lie Doon" (2 texts, 2 tunes)

Roud #6836

ALTERNATE TITLES:

At Night When I Gang to My Bed

Oh, My Lovie's Far frae Me

File: GrD61106

**When I Rise Crying Holy**

DESCRIPTION: "Oh my Lord this is a needed time (x3) In that morning when I rise crying Holy."

"I'm so glad I got my ticket in hand." "Oh sister your robe don't fit you like mine." "Oh Gabriel blow your trumpet loud." "Oh Jesus don't come that angry way."

AUTHOR: unknown

EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaIslands)

KEYWORDS: nonballad religious Jesus

FOUND IN: US(SE)

REFERENCES (1 citation):

Parrish-SlaveSongsOfTheGeorgiaSeaIslands 32, pp. 148-150, "When I Rise Cryin' Holy" (1 text, 1 tune)

NOTES [33 words]: The current description is based on the Parrish-SlaveSongsOfTheGeorgiaSeaIslands text. In Parrish's text each verse is one line, three times, followed by "In that morning when I rise crying Holy." - BS

Last updated in version 4.1

File: Parr032

**When I Set Out for Glory**

DESCRIPTION: "When I set out for glory, I left this world behind, Determined for a city that's hard to find, And to begging I will go. And to begging I will go, I'll go...." Despite warnings, the singer is set on this path, and would rather be Christian than rich

AUTHOR: unknown

EARLIEST DATE: 1856 (Thompson-APioneerSongster)

KEYWORDS: religious nonballad travel begging poverty

FOUND IN: US(MA,Ap)

REFERENCES (3 citations):

Thompson-APioneerSongster 70, "The Convert" (1 text)

Fuson-BalladsOfTheKentuckyHighlands, p. 212, "The Begging Song" (1 text)

Gainer-FolkSongsFromTheWestVirginiaHills, pp. 196-197, "When I Set Out for Glory" (1 text, 1 tune)

ST Fus212 (Partial)

Roud #5426

File: Fus212

**When I Wake in the Morning**

DESCRIPTION: The singer is "surrounded by sorrow ... lovely Jimmie if you knew what I knew."

"When the boys come to court ... I do them disdain ... I never will marry till [my love] comes back again"

AUTHOR: unknown

EARLIEST DATE: 1954 (Creighton-MaritimeFolkSongs)
When I Wake Up in the Morning

DESCRIPTION: When the singer wakes in the morning she says, "Benjie, try and find yourself a job." Don't tell me about the hard times. Walk. Don't take the streetcar. One of these days I'll be gone and you'll be sorry.

AUTHOR: unknown

EARLIEST DATE: 1964 (USSealsland01)

KEYWORDS: poverty warning work hardtimes nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Greig/Duncan7 1500, "When I Was a Bonny Young Lassie" (2 texts, 1 tune)

Roud #7175

NOTES [43 words]: The current description is based on the USSealsland01 text. This is a blues apparently "made up on the spot" -- according to the liner notes -- by one of the Moving Star Hall Singers. Perhaps the Benjie referred to is one of the Singers, Benjamin Bligen. - BS

Last updated in version 4.0

File: RcwIWWUIM

When I Was a Bonny Young Lassie

DESCRIPTION: The singer, being maid to a minister, was ignorant about sex. When a young man courts her, they go out to sing and she comes home late and pregnant. When asked about her illness she recalls singing. The boy is confronted and they willingly marry

AUTHOR: unknown

EARLIEST DATE: 1907 (Greig/Duncan7)

KEYWORDS: courting sex marriage clergy servant

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan7 1500, "When I Was a Bonny Young Lassie" (2 texts, 1 tune)

Roud #7175

NOTES [41 words]: A recurring line is "But aye I courted my laddie and pleased the minister too." When confronted the young man says, "As we came ower the way ... I was learnin' her to sing, And it's been the high notes o' Bangor that's pitten her oot o' tune." - BS

Last updated in version 2.5

File: GrD71500

When I Was a Cowboy

DESCRIPTION: "When I was a cowboy, out on the western plains (x2), I made a half a million pulling on the bridle reins." The cowboy boasts of fighting Jesse James and Buffalo Bill. He advises, in the event of fire, abandoning the house and saving the "jelly"

AUTHOR: unknown

EARLIEST DATE: 1934

KEYWORDS: cowboy bragging outlaw fight nonsense
When I Was a Little Boy Strikin' at the Studdy

DESCRIPTION: "When I was a little boy, strikin' at the studdy [smithy], I had a pair o' blue breeks, and oh but they were duddie [tattered]! As I strook, they shook, like a lammie's tailie; But noo I'm grown a gentleman, my wife she wears a railie"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: clothes nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan8 1688, "When I Was a Young Man I Chappit at the Studdy" (1 text, 1 tune)
ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1826 ("Digitized by Google")), p. 297, ("When I was a little boy, strikin' at the studdy")
Robert Chambers (Edited by Norah and William Montgomerie), Traditional Scottish Nursery Rhymes (1990 selected from Popular Rhymes) #152, p. 87, ("When I was a wee boy, Strikin at the studdy")
Roud #13033

NOTES [105 words]: The description is Chambers's text. I don't know what a "railie" is, but seems likely to refer to an early 19th century fashion [see, for example, Webster's Third New International Dictionary of the English Language Unabridged, 1976: "rail ... n ... 1 archaic: a loose garment worn in varying style esp by women since the early medieval period 2 obs: a neckerchief for women"]. Greig/Duncan8 ends with the singer "grown a grandpa, my wife she wears a veillie." - BS
Alexander Warrack, The Scots Dialext Dictionary, Waverly Books, 2000, defines "railie/railly" as a woman's jacket, although it does not describe the style. - RBW

File: GrD81688

When I Was a Little Boy, Striking at the Studdy

DESCRIPTION: The singer says that when he was a little boy, blacksmithing, his clothes were ragged. Now he is such a gentleman his wife wears a night-rail

AUTHOR: unknown
EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume2)
KEYWORDS: money work nonballad clothes
FOUND IN: Britain(Scotland(Bord))
REFERENCES (2 citations):
Lyle-Andrew-CrawfurdsCollectionVolume2 128, "Quhan I Was a Wee Callan" (1 text)
ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), p. 155, ("When I was a little boy, striking at the studdy") (1 text)
Roud #15103

NOTES [130 words]: "night rail ... a woman's loose robe or gown formerly worn as a nightgown or dressing gown" (source: Webster's Third New International Dictionary of the English Language Unabridged, 1976) Chambers: "... familiar to the boys in every province of Scotland.... It is supposed to bear reference
to the founder of the family of Callender of Craigforth, near Stirling, who originally was a blacksmith. John Callender performed work on Edinburgh and Stirling Castles before the Revolution. In 1689 he was ordered paid a large amount in Scots money but "[a]ccording to the popular story, the ingenious blacksmith got payment of this sum from the English exchequer, but in the English denomination, a piece of good fortune which enabled him to become proprietor of Craigforth ...." - BS

Last updated in version 2.6
File: LyCr2128

When I Was a Rich Man
DESCRIPTION: "When I was a rich man, I wore my silk and satin; But now I am a poor man, I wear my cotton bagging. When I was a rich lady, I had a rich lady's baby! But now I am a Negro, damn a Negro baby."
AUTHOR: unknown
EARLIEST DATE: 1944 (Morris, Southern Folklore Quarterly)
KEYWORDS: money clothes baby Black(s)
FOUND IN: US(SE)
REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #143, "When I Was a Rich Man" (1 short text)
Roud #5060
File: Morr143

When I Was a Wee Thing
DESCRIPTION: "When I was a (little girl/wee thing), About (seven) years old, I hadna worth a petticoat To keep me frae the cold." The singer travels to (Edinburgh), buys clothes, goes to the woods, and builds a kirk with the help of the birds of the wood
AUTHOR: unknown
EARLIEST DATE: 1964 (Montgomerie)
KEYWORDS: bird animal clergy clothes
FOUND IN:
REFERENCES (2 citations):
Baring-Gould-AnnotatedMotherGoose 232, p. 151, "(When I was a little girl)"
Montgomerie/Montgomerie-ScottishNurseryRhymes 139, "(When I was a wee thing)" (1 text)
File: BGMG222

When I Was A Young Man
DESCRIPTION: As a young man the singer "was drinking and a-smoking, boys, from morning unto night." When he had spent all his money he worked for more. He was enraged when he "walked into the public house and I called for a pint of the best" but got "the slop"
AUTHOR: unknown
EARLIEST DATE: 1995 (recording, Wiggy Smith)
KEYWORDS: drink lie
FOUND IN: Britain(England(South))
Roud #1165
RECORDINGS:
Wiggy Smith, "When I Was A Young Man" (on Voice13)
File: RcWIWAYM

When I Was a Young Man (I)
DESCRIPTION: The singer proposes to his long-time sweetheart but she rejects him as an idler. "In the spring had you cropped my wing" he would have won her. He says he'll "sail the ocean o'er, For the loss of one is a gain of two And a choice of twenty more"
AUTHOR: unknown
EARLIEST DATE: 1932 (Creighton-NovaScotia)
KEYWORDS: courting rejection farewell
**When I Was a Young Thing**

DESCRIPTION: "When I was a young thing I lived with my granny, my mama was dead and my pa gone to sea." The singer always wanted to be a sailor "and follow my dada," but he finds that a sailor's life is filled with hard work.

AUTHOR: unknown
EARLIEST DATE: 1958 (Peacock)
KEYWORDS: work sailor ship father mother orphan
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 893-894, "When I Was a Young Thing" (1 text, 1 tune)
Roud #9939
RECORDINGS:
Everett Bennett, "When I Was a Young Thing" (on PeacockCDROM) [one verse only]
File: Pea893

**When I Was Little Jeanikie**

DESCRIPTION: "When I wis little Jeanikie" the singer loved Johnny, "servant to my daddy" When everyone was asleep she "did dry his gray breeks." Now they live together with their "bairnies weel an happy"

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan7)
KEYWORDS: love clothes baby servant
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1280, "When I Was Little Jeanikie" (1 text, 1 tune)
Roud #7192
ALTERNATE TITLES:
Johnnie's Grey Breaks
File: GrD71280

**When I Was Lost in the Wilderness**

DESCRIPTION: "King Jesus handed the candle down, An' I hope dat trumpet goin' to blow me home Yer de new Jerusalem." "When Moses smote de water wid his shepherd's rod, De waters rared back...." "When Joshua ordered dat de sun stand still...."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: religious Jesus Bible nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 652, "When I Was Lost in the Wilderness" (1 text)
Roud #11943
NOTES [36 words]: Don't ask me where Brown's title came from; there is no mention of wilderness in the song.
Moses's parting of the Red Sea is described in Exodus 14; Joshua's request that the sun stand still is in Joshua 10:12-13. - RBW
When I Was Noo But Sweet Sixteen (The Bothy Lads, The Plooboy Lads)

DESCRIPTION: Singer complains that the ploughboys are "false and deceiving-o They say all and the gang awa." At sixteen she was "just in blooming." At nineteen she's home with her baby with no idea where the father may be.

AUTHOR: unknown

EARLIEST DATE: 1953 (recording, Jeannie Robertson)

KEYWORDS: seduction sex nonballad baby abandonment loneliness courtship infidelity love accusation warning beauty

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #66, p. 233-234, "When I Was Noo But Sweet Sixteen" (1 text, 1 tune)

DT, PLOOLAD*

Roud #5138

RECORDINGS:
Jeannie Robertson, "When I Was Noo But Sweet Sixteen" (on Voice10)

CROSS-REFERENCES:
cf. "Peggy on the Banks o' Spey" (tune, some text)

NOTES [33 words]: The tradition seems strongest amongst Scottish Travellers, especially the Robertson and Stewarts of Aberdeen. There is some occasional "contamination" with "Peggy on the Banks o' Spey" (GrD61131). - DGE

Last updated in version 5.3

File: RcwIWNBS

When I Was Single (II)

DESCRIPTION: The singer recalls the gay nights he lived when single. Now married, his wife leaves him to watch the cradle and run errands. He laments that "the poor man's labor is never done."

AUTHOR: unknown

EARLIEST DATE: 1939 (Eddy-BalladsAndSongsFromOhio)

KEYWORDS: marriage nonballad

FOUND IN: US(MW)

REFERENCES (1 citation):
Eddy-BalladsAndSongsFromOhio 71, "When I Was Single" (1 text)

ST E071 (Full)

Roud #5357

CROSS-REFERENCES:
cf. "I Wish I Were Single Again (I - Male)"
cf. "Rocking the Cradle (and the Child Not His Own)" (plot)
cf. "Married and Single Life" (subject)

NOTES [25 words]: This may be a version of "Rocking the Cradle (and the Child Not His Own)";
Eddy-BalladsAndSongsFromOhio's fragment is too short for me to be sure. - RBW

File: E071

When I Was Young (Don't Never Trust a Sailor)

DESCRIPTION: A girl laments the loss of her virginity to a sailor, (who gives her half a dollar for "the damage I have done," and advises if she has a son to send him off to sea). She is found to be pregnant. Her parents throw her out. She warns girls against sailors

AUTHOR: unknown

EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: bawdy sailor seduction sex warning

FOUND IN: US(MW,So,SW) Canada(Newf)

REFERENCES (8 citations):
Cray-EroticMuse, pp. 75-78, "When I Was Young" (2 texts, 1 tune)
When I Was Young (II)

DESCRIPTION: Singer laments married life, saying when she was young she lived well and happily, but now she lives in poverty and misery. The chorus warns, "Ye'd better be a maiden as a poor man's wife."

AUTHOR: unknown

EARLIEST DATE: 1850

KEYWORDS: poverty marriage warning

FOUND IN: Britain(North, West, South) Ireland

REFERENCES (4 citations):
- VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 102, "When I Was Young" (1 text, 1 tune)
- Kidson-TraditionalTunes, pp. 156-157, "When I Was a Maid" (1 text, 1 tune)
- DT, BTTRSNGL*

ADDITIONAL: _Sing Out_ magazine, Volume 27, #1 (1978), p. 15, "It's Better to be Single Than a Poor Man's Wife" (1 text, 1 tune, the Margaret Barry version)

Roud #894

RECORDINGS:
- Margaret Barry & Michael Gorman, "It's Better to be Single Than a Poor Man's Wife" (on Barry-Gorman1)

CROSS-REFERENCES:
- cf. "Single Girl, Married Girl"
- cf. "Sorry the Day I Was Married"
- cf. "I Wish I Were a Single Girl Again" (theme)
- cf. "I Wish I Were Single Again (II - Female)" (theme)
- cf. "Do You Love an Apple?" (theme, floating lyrics)
- cf. "For Seven Long Years I've Been Married" (theme)

NOTES [46 words]: Obviously, this is extremely close to the songs listed as cross-references, and they have either cross-fertilized or share a common ancestor, but it has a distinctly different chorus,
emphasizing being a poor man's wife, and as such I think it deserves a separate listing. -PJS

Last updated in version 3.0
File: VwL102

When I Was Young and in My Prime (I)
DESCRIPTION: The singer boasts that when he was young, he could "fetch" a kid every time, but now that he is old, he can't get a "bit to save my soul."
AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: bawdy age sex
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph/Legman-RollMeInYourArms I, pp. 159-161, "When I Was Young and in My Prime" (3 texts, 2 tunes)
CROSS-REFERENCES:
cf. "I Am Growing Old and Gray" (theme)
ALTERNATE TITLES:
I Ain't So Young
When I Was in My Prime
File: RL159

When I Was Young I Was Beloved
DESCRIPTION: The singer complains that she was once "beloved in all the young men's companie." Old now, "nae bonnie laddie will fancy me"
AUTHOR: unknown
EARLIEST DATE: 1908 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)
KEYWORDS: age courting nonballad oldmaid
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #20, p. 2, ("When I was young I was beloved") (1 fragment)
File: Grg020b

When I Went for to Take My Leave
DESCRIPTION: Singer, leaving to fight for the Union in the Civil War, weeps to leave his child and wife, and vows that "if the Davis boys don't bind me" he will return as quickly as possible when it's over
AUTHOR: unknown
EARLIEST DATE: 1959 (recording, Loman D. Cansler)
KEYWORDS: grief Civilwar war farewell parting return separation baby family wife husband
FOUND IN: US(So)
RECORDINGS:
Loman D. Cansler, "When I Went for to Take My Leave" (on Cansler1)
File: RcWIWFTT

When I'm Gone (I)
DESCRIPTION: "It'll be Lawd, Lawd, Lawd, when I'm gone." "I'm gonna fly from mansion to mansion, when I'm gone." "I'll be done with troubles and trials." "I'm gonna walk and talk with Jesus." "I'm gonna set at the welcome table."
AUTHOR: unknown
EARLIEST DATE: 1960
KEYWORDS: religious nonballad
FOUND IN: US
REFERENCES (1 citation):
Lomax-FolkSongsOfNorthAmerica 243, "When I'm Gone" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Welcome Table (Streets of Glory, God's Going to Set This World on Fire)" (floating verses)
NOTES [24 words]: Alan Lomax claims -- on the basis of a few words in the chorus -- that this is
the same as "Don't You Grieve After Me (I)." I don't buy it. - RBW
File: LoF243

When I'm Gone (II)
DESCRIPTION: "When I'm gone, gone gone, When I'm gone to come no more, Church, I know you
goin' to miss me when I'm gone." "You goin' to miss me for my walk (x2). Church, you goin' to miss
me...." "You goin' to miss me for my talk."
AUTHOR: unknown
EARLIEST DATE: 1972 (Killion/Waller-ATreasuryOfGeorgiaFolklore)
KEYWORDS: separation nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 252, "When I'm Gone" (1 text)
Roud #18171
File: KiWa252W

When Irish Eyes Are Smiling
DESCRIPTION: Known mostly by the chorus: "When Irish eyes are smiling, Sure, 'tis like the morn
in Spring; In the lilt of Irish laughter, You can hear the angels sing...." The lyric concerns the
singer's love's smile, and urges smiling at every opportunity
AUTHOR: Words: Chauncey Olcott and George Graff Jr. / Music: Ernest R. Ball
EARLIEST DATE: 1913 ("The Isle o' Dreams," according to Hischak)
KEYWORDS: nonballad beauty
FOUND IN:
REFERENCES (1 citation):
DT, IRSHEYES*
Roud #25290
RECORDINGS:
Bradley Kincaid, "When Irish Eyes Are Smiling" (Decca 12053)
Riley Puckett, "When Irish Eyes Are Smiling" (Bluebird 8144)
NOTES [441 words]: Hischak, p. 379: "[This] is the perennial favorite that was beloved by Irish
immigrants (and everyone else) in the years before World War One, and it remains a standard
today.... [Co-writer Chauncey] Olcott sang the number in the minstrel melodrama The Isle o'
Dreams (1913), recorded the song and performed it throughout his career." Williams, p. 213, says that "Neither [Olcott's] stage name nor his real name, John Chancellor,
suggests the genuine Irish background of the man who would become the leading Irish-American
performer of his day." His mother had come to America from County Kilkenny as an infant. Olcott
himself was born in Buffalo, New York, in 1860. He got his big break when another famous Irish
performer, William J. Scanlon, developed alcoholism and syphilitic memory loss so severe that an
immediate replacement was needed, and Olcott, a lyric Irish tenor, got his part. "Olcott's vehicles,
built upon earlier Irish melodrama, gave Irish Americans a kind of 'usable,' if not very accurate,
sense of the past" (Williams, pp. 214).
"Olcott wrote or at least collaborated on a number of the songs used in his musicals. According to
his wife, while Olcott did write some songs, he also came up with bits of melody and verse that
were put in shape by the regular lyricists an composers whom [manager Augustus] Pitou had
under contract. He collaborated with some of the best Tin Pan Alley professionals of the day. The
lyricists included George Graaff Jr. and Rida Johnson Young, who also wrote the books for several
of his musicals. Among the composers was Ernest Ball, one of the Alley's most successful
tunesmiths. It was Ball who wrote the music for 'When Irish Eyes Are Smiling' (1912), 'A Little Bit of
Heaven (Sure, They Call It Ireland)' (1914), and with Olcott, "Mother Machree' (1910). When we
add Olcott's 'My Wild Irish Rose' (1897) and J. R. Shannon's 'Too-re-loo-ra-loo-ra (That's an Irish
Lullaby)' from Shameen Dhu (1912), we have much of the sentimental core of twentieth-century
Irish-American song" (Williams, pp. 214-215).
Olcott apparently became the prototypical Irish tenor, but he was anything but authentic. He
apparently eventually travelled to Ireland, and tried to listen to the locals singing -- and found it so
unpleasant to listen to that he had to distract the person he was listening to by asking about the
name of a flower. It was "a wild Irish rose." Hence Olcott's song of that name (Williams, pp. 215-
216).
Olcott managed the symbolic feat of dying just hours after the end of Saint Patrick's Day, 1932
(Williams, p. 233), but the stage Irish craze had died down a decade or so earlier. - RBW

Bibliography

- Hischak: Thomas S. Hischak, The American Musical Theatre Song Encyclopedia (with a
  Foreword by Gerald Bordman), Greenwood Press, 1995
- Williams: William H. A. Williams, 'Twas Only an Irishman's Dream, University of Illinois Press,
  1996

Last updated in version 5.2
File: RBD25290

When Jesus Christ Was Here Below

DESCRIPTION: "When Jesus Christ was here below, He taught his people what to do, And if we
would his precepts keep We must descend to washing feet." The song details the footwashing at
the Last Supper
AUTHOR: unknown
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: Jesus Bible religious
FOUND IN: US(Ap)
REFERENCES (2 citations):
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 93-94, "When Jesus Christ Was Here
Below" (1 text, 1 tune)
Thomas-BalladMakingInMountainsOfKentucky, pp. 198-199, "When Jesus Christ Was Here
Below" (1 text, 1 tune)
Roud #7132
NOTES [27 words]: This song closely follows the account of the footwashing in John 13:1-11; the
incident is not mentioned in the other three gospels or elsewhere in the Bible. - RBW
Last updated in version 5.1
File: ThBa198

When Jesus Christ Was Here On Earth

DESCRIPTION: Jesus, on earth, is called a spy. He walks past a sinful crowd, hears a woman say,
"I'd go prophesy." He tells Peter, James, and John, "It's written I must die/Shed my blood on
Calvary/And never more to die"
AUTHOR: unknown
EARLIEST DATE: 1959 (recording, I. D. Beck & congregation)
KEYWORDS: death prophecy religious Jesus
FOUND IN: US(Ap)
Roud #7386
RECORDINGS:
I. D. Beck & congregation: "When Jesus Christ Was Here On Earth" (on LomaxCD1704)
NOTES [12 words]: This is fragmentary, but still clearly a narrative, so I include it. - PJS
File: RcWJCWHE

When Jesus Wept

DESCRIPTION: "When Jesus wept, a falling tear In mercy flowed beyond all bound. When Jesus
groaned, a trembling fear Seized all the guilty world around,"
AUTHOR: William Billings
EARLIEST DATE: 1770 (New England Psalm Singer, according to LindaJo H. McKim,
KEYWORDS: religious nonballad Jesus
FOUND IN:
REFERENCES (1 citation):
DT, JESUSWPT*

NOTES [121 words]: Not traditional as far as I know, but well enough known in folk circles to perhaps deserve an entry. It was written as a canon, and is often done as a round, and serves well in that role. It is not exactly Biblical, but it is based on Biblical themes. The famous verse "Jesus wept" (sometimes "Jesus shed tears") is John 11:35, but the tears themselves are not treated as being significant in that gospel. There are various accounts of Jesus sighing or groaning, but for the most part the groans have no obvious effect.
It is interesting to observe that the presence or absence of a comma after "guilty" significantly affects the meaning of the piece.
For more about composer William Billings, see the notes to "Chester." - RBW
Last updated in version 4.2
File: DTWHNWEP

When John and I Were Married

DESCRIPTION: When the singer married John her cranky old mother gave them nothing. They saved their money and slept in a bed of straw. Now they are happy: "love will live in cottage low as weel's in lofty ha"' so marry whom you love.
AUTHOR: Robert Tannahill (1774-1810) (source: Ramsay)
EARLIEST DATE: 1838 (Ramsay)
KEYWORDS: love marriage nonballad mother
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig/Duncan7 1278, "Clean Pease Strae" (2 texts, 2 tunes)
Whitelaw-BookOfScottishSong, p. 450, "When John and Me" (1 text)
Roud #7140
BROADSIDES:
Bodleian, 2806 c.14(42), "Clean Pea Strae" ("When John an' me were married"), J. Harkness (Preston), 1840-1866; also 2806 c.15(310)[some words illegible], "When John and Me Were Married"

NOTES [71 words]: Both Greig/Duncan7 versions add a first verse along the line of 'Let's go to the mill [barn] and thrash [take another round] at the straw. Greig/Duncan7 1278B is only that verse; if 1278A, which adds Tannahill's verses to that first, [didn't exist,] I would have considered this a separate song. Perhaps this verse is what's left of the older "Clean Pease-Strae" which Ramsay has as the tune of "When John and I Were Married." - BS
Last updated in version 3.2
File: GrD71278

When Johnny Comes Marching Home

DESCRIPTION: The singer promises that Johnny will receive a hearty welcome when he returns home from the war. Everyone will turn out; all will be gay; the old church bell will ring; there will be shouting and flowers; they will wreathe his brow with laurel
AUTHOR: Words: "Louis Lambert" (Patrick S. Gilmore)
EARLIEST DATE: 1863 (sheet music published by Henry Tolman & Co, Boston)
KEYWORDS: home war return reunion nonballad
FOUND IN: US
REFERENCES (17 citations):
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 233-236, "When Johnny Comes Marching Home" (1 text, 1 tune)
Scott-TheBalladOfAmerica, pp. 327-329, "When Johnny Comes Marching Home" (1 text, 1 tune)
Silber-SongsOfTheCivilWar, pp. 211-213, "When Johnny Comes Marching Home" (1 text, 1 tune)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, p. 94, "When Johnny Comes Marching Home" (1 text, 1 tune)
Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 397, "When Johnny Come Marching Home" (1 text, a copy of a Johnson broadside)
Lomax-FolkSongsOfNorthAmerica 51, "When Johnny Comes Marching Home" (1 text, 1 tune)
"When Johnny Comes Marching Home" (14 references)

Heart-Songs, p. 484, "When Johnny Comes Marching Home" (1 text, 1 tune)
Arnett-IHearAmericaSinging, p. 130, "When Johnny Comes Marching Home" (1 text, 1 tune)
Hill-PoemsAndSongsOfTheCivilWar, p. 204, "When Johnny Comes Marching Home" (1 text)
Colonial-Dames-AmericanWarSongs, pp. 119-120, When Johnny Comes Marching Home" (1 text)
Silber/Silber-FolksingersWordbook, p. 282, "When Johnny Comes Marching Home" (1 text)
Thomas-BalladMakingInMountainsOfKentucky, p. 54, (no title) (1 text, mostly "Johnny Fill Up the Bowl (In Eighteen Hundred and Sixty-One)" but with this chorus)
Fireside-Book-of-Folk-Songs, p. 196, "When Johnny Comes Marching Home" (1 text, 1 tune)
Messerli-ListenToTheMockingbird, pp. 142-143, "When Johnny Comes Marching Home" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 639-641, "When Johnny Comes Marching Home"

RECORDINGS:
Harry Evans, "When Johnny Comes Marching Home" (Emerson 7373, 1918)
Pete Seeger & Bill McDoo, "When Johnny Comes Marching Home" (on PeteSeeger28)
Frank C. Stanley, "When Johnnie Comes Marching Home" (CYL: Edison 5003, c. 1898)

BROADSIDES:
NLScotland, R.B.m169(220), "When Johnny Comes Marching Home," unknown, n.d.

CROSS-REFERENCES:
cf. "Johnny, I Hardly Knew Ye" (tune)
cf. "Johnny Fill Up the Bowl (In Eighteen Hundred and Sixty-One)" (tune)
cf. "Snapoo" (tune)
cf. "Mademoiselle from Armentieres" (approximate tune)

SAME TUNE:
Johnny, I Hardly Knew Ye (File: PBB094)
Johnny Fill Up the Bowl (In Eighteen Hundred and Sixty-One) (File: R227)
Snapoo (File: EM379)
The Donkey's Song (File: Wels061)
The Ants Go Marching (File: NCF211AG)
The Widow-Maker Soon Must Cave [Anti-Lincoln campaign song of 1864] (James M. McPherson, Battle Cry of Freedom, p. 790)
Their Trophies ("The veteran troops at old Yorktown") (Wolf-AmericanSongSheets p. 156)
When Abe Comes Marching Home ("When 'Abe' comes marching home again") (Wolf-AmericanSongSheets, p. 174)
When the Boys Come Marching Home ("The veteran troops are coming home," by A. Anderson) (Wolf-AmericanSongSheets, p. 175)
White Stars! ("Of the Second Division my rhymes do sing"); the reference is to the 2nd Division, XII Corps, and the 109th Pennsylvania, commanded by Capt. F. Louis Gimber at Gettysburg and after it transferred to the west) (Wolf-AmericanSongSheets, p. 177; Bodleian, Harding B 31(100))
Out of the Freshman Year ("Examination's passed once more, Hurrah! Hurrah!") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 119)
When Labor Has Come to Its Own ("When labor has come to its own again, Hurrah! Hurrah!, We'll live in a real Republic then, Hurrah! Hurrah!") (by Philipps Thompson) (Foner, p. 272)

Garfield and Arthur, The People's Choice ("Garfield is the peopel's choice, Hurrah! hurrah! They all proclaim it with one voice") (Garfield and Arthur Campaign Song Book 1880, p. 4)
With Garfield Leading, We Are Marching On ("Through all the land a cry is heard, Hurrah! Hurrah! The nation's heart once more is stirred") (Garfield and Arthur Campaign Song Book 1880, p. 15)

NOTES [309 words]: Scholars continue to argue whether "When Johnny Comes Marching Home" or the doleful "Johnny, I Hardly Knew Ye" is the original. "When Johnny Comes Marching Home" can be firmly dated to the beginning of the Civil War, while "Johnny, I Hardly Knew Ye" does not appear until slightly later (1869) -- but as a traditional song. The earliest known printing is, in fact, that of "Johnny Fill Up the Bowl" (early 1863).

If I were to make a guess, I think I would put "Johnny Fill Up the Bowl" first; it's a logical tune for Gillmore to steal (and some anonymous Irishman to turn into an anti-war song). But what do I know?

Jonathan Lighter seems to concur. His study of the song supports the 1868/1869 date for "Johnny, I Hardly Knew Ye," which he credits to Geoghegan. And he notes a songster, New and Popular
Songs: A Collection of the Most Popular Songs of the Day.... (Philadelphia: Simpson & Co., 1864), which has an expanded version of "When Johnny Comes Marching Home," which includes the following stanza among others: "Johnny, he got shot in the leg, Hurrah! Hurrah! Now he goes on a wooden peg, Hurrah! Hurrah! He lost his eyes, he lost his nose, He [sic] bit off his ears, and lost all his toes." He observes that this could easily inspire "Johnny, I Hardly Knew Ye."

What is certain is that the song became very popular quickly. Wolf-AmericanSongSheets, p. 174, lists 14 Civil War-era broadsides, and several other songs adopt the tune, implying that it was widely known. (Although one parody, "When the Boys Come Marching Home," lists the tune as "Johnny Fill Up the Bowl").

This is, without question, Patrick Gilmore's "hit," although in 1854 he published a mildly popular piece, "Sad News from Home for Me" (Jon W. Finson, The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song, Oxford University Press, 1994, p. 100). - RBW

When Johnny Went Plowing for Kearon

DESCRIPTION: Kearon, too old to plow, hires Johnny. But Kearon had an "enjyne" with the team which Johnny did not understand. Kearon tries it himself but cannot do it. Kearon gives him some instruction. "Johnny took heed to what Kearon had said" and finishes the job.

AUTHOR: Lawrence Doyle

EARLIEST DATE: 1968 (Ives-DriveDullCareAway-PrinceEdwardIsland)

KEYWORDS: age farming technology humorous

FOUND IN: Canada(Mar)

REFERENCES (2 citations):
- Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 19-20, "When Johnny Went Plowing for Kearon" (1 text, 1 tune)
- Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 191-193,256, "When Johnny Went Plowing for Kearon" (1 text, 1 tune)

Roud #12480

NOTES [29 words]: Ives-DriveDullCareAway-PrinceEdwardIsland: "A story of a greenhorn's plowing mishap and how his boss decided to show him how it's done, only to wind up worse off than his pupil."

File: Dib019

When Jones's Ale Was New

DESCRIPTION: Stories from Jones's Bar. Various drinkers come in, each with his tale or his unruly behavior or his demand. Most are hard workers whose burdens are relieved by the ale.

AUTHOR: unknown

EARLIEST DATE: apparently 1594 (stationer's register)

KEYWORDS: drink nonballad landlord ritual

FOUND IN: US(Ap,MA) Britain(England(All),Scotland) Australia

REFERENCES (18 citations):
- Doerflinger-SongsOfTheSailorAndLumberman, pp. 168-169, "When Johnson's Ale Was New" (1 text, 1 tune)
- Ford-VagabondSongsAndBalladsOfScotland, pp. 273-277, "When John's Ale Was New" (1 text, 1 tune)
- Greig/Duncan3 561, "When Jones' Ale Was New" (1 fragment, 1 tune)
- Williams-FolkSongsOfTheUpperThames, pp. 276-278, "When Joan's Ale Was New" (1 text) (also Williams-Wiltshire-WSRO Wt 507)
- Williams-Wiltshire-WSRO Ox 243, "When Joan's Ale Was New" (1 text)
- Copper-SongsAndSouthernBreezes, pp. 284-285, "Four Jolly Fellows" (1 text, 1 tune)
- Hamer-GreenGroves, pp. 14-15, "When Jones' Ale Was New" (1 text, 1 tune)
- Copper-ASongForEverySeason, pp. 286-287, "When Jones's Ale Was New" (1 text, 1 tune)
- Kennedy-FolksongsOfBritainAndIreland 287, "When John's Ale Was New" (1 text, 1 tune)
- Reeves/Sharp-TheIdiomOfThePeople 50, "Joan's Ale Was New" (1 text)
- Palmer-EnglishCountrySongbook, #117, "When Jone's Ale Was New" (1 text, 1 tune)
- Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Song #22, pp. 206-208,249, "Joan's Ale was New" (1 text)
When Me Baby Born, O

DESCRIPTION: The singer has been sent by her parents to "Hasty Hill" until her baby is born. She wonders who the father will turn out to be: that will determine whether the baby's clothes will be expensive or cheap.

AUTHOR: unknown

EARLIEST DATE: 1939 (WITrinidadVillage01)

KEYWORDS: sex home separation childbirth pregnancy baby father lover mother nonballad

FOUND IN: West Indies(Trinidad)

RECORDINGS:

Martha Saunders, Lovey Gilman and Venice Talbott, "When Me Baby Born, O" (on WITrinidadVillage01)

File: RcWMBBO

When Moggy By the Fire Sat

DESCRIPTION: Moggy sits by the fire "a-spinning of her linsey yarn" and Jocky "came along to
When Mursheen Went to Bunnan

DESCRIPTION: The singer's "spirits has completely left" since Mursheen went to Bunnan. She left because he drinks. He drank with her father, who turned against her when she left. He had been "bound for the west" but now he "gave up all my palaver with Yankees"

AUTHOR: unknown
EARLIEST DATE: 1974 (recording, Micho Russell)
KEYWORDS: love separation drink father
FOUND IN: Ireland
Roud #8146
RECORDINGS:
Micho Russell, "When Mursheen Went to Bunnan" (on Voice13)

When My Blood Runs Chilly and Cold

DESCRIPTION: "When my blood runs chilly and cold, I've got to go... Way beyond the moon. Do lord, do, Lord, do remember me.... If you can't bear no crosses, you can't wear no crown.... I've got a mother in Beulah land, she's calling me...."

AUTHOR: unknown
EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: religious nonballad death
FOUND IN: :
REFERENCES (4 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 123, "I've Got a Mother in de Heaven" (1 text, 1 tune; p. 137 in the 1901 edition)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 610-611, "When My Blood Runs Chilly an' Col'" (1 text, 1 tune)
ADDITIONAL: Howard W. Odum and Guy B. Johnson, The Negro and his Songs (Chapel Hill: University of North Carolina Press, 1925 ("Digitized by Internet Archive")), p. 110, ("Well, my mother's goin' to heaven") (1 text)

Roud #15548
RECORDINGS:
Mississippi John Hurt, "Beulah Land" (on MJHurt05)
NOTES [51 words]: The pattern in Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses is: verse-line, "Outshines the sun" (3x), repeat verse-line, "Outshines the sun, Way beyond the moon." Odum and Johnson's pattern is: verse line, "Going to outshine the sun" (3x) "Way beyond the moon." - BS

Last updated in version 4.0
File: LxU104
When O'Connor Drew His Pay

DESCRIPTION: O'Connor (a logger), after drawing his pay, goes on a spree, starts a fire, and is arrested. Taken to "limbo" (jail), he pays his fine and they ship him (as freight) back to the woods. He swears he's "never spent his savings quite so pleasurably before"

AUTHOR: unknown
EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)
KEYWORDS: lumbering drink prison fire money humorous
FOUND IN: US(MW)
REFERENCES (3 citations):
Beck-SongsOfTheMichiganLumberjacks 35, "When O'Connor Drew His Pay" (1 text)
Beck-TheyKnewPaulBunyan, "When O'Connor Drew His Pay" (1 text)
Beck-LoreOfTheLumberCamps 36, "When O'Connor Drew His Pay" (1 text)
Roud #4065
NOTES [29 words]: The text is incomplete, but gives the flavor of the song. I used "prison" as a keyword only because we don't have "jail." - PJS
This song is item dC44 in Laws's Appendix II. - RBW
Last updated in version 5.2
File: Be035

When Our Boys Gave Up Squiddin'

DESCRIPTION: "Our boys give up squiddin', they all joined the Navy To fight for old England, her King and her Crown." The boys get their parents consent, go "up to the court-house to join up that day," leave their women and family and go to "Keep Hitler Down"

AUTHOR: unknown
EARLIEST DATE: 1951 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)
KEYWORDS: moniker war navy patriotic family derivative England separation parting nonballad father husband lover
FOUND IN: Canada(Newf)
REFERENCES (3 citations):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 295-296, "Our Boys Gave Up Squiddin' " (1 text, 1 tune)
DT, SQUIDJI2*
Roud #7317
RECORDINGS:
Ned Rice, "Our Boys Gave Up Squiddin'" (on NFAGuigné01)
CROSS-REFERENCES:
cf. "The Squid-Jiggin' Ground" (tune)
File: Doyl3083

When Paddy McGinty Plays the Harp

DESCRIPTION: "When Paddy McGinty plays the harp you've got to get up and dance ... It's wonderful Irish music that is neither flat nor sharp When Paddy McGinty plays the harp"

AUTHOR: unknown
EARLIEST DATE: 1964 (NFOBlondahl04, NFOBlondahl05)
KEYWORDS: dancing harp music nonballad
FOUND IN:
RECORDINGS:
Omar Blondahl, "When Paddy McGinty Plays the Harp" (on NFOBlondahl04)
NOTES [142 words]: Is this even a music hall song? There is a 1940 recording on OKEH 5849 by the McFarland Twins and their Orchestra [sources: Steven Abrams site as The Online Discographical Project; Northwest Internet Technologies copyright owner of World of Gramaphones site]; "the McFarland twins, Arthur and George, were handsome blonds who played reeds and had own corny band late '30s, suddenly became more modern c'42 but never hit the big time" [Source: MusicWeb site Encyclopedia of Popular Music re Fred Waring]. Blondahl04 and NFOBlondahl05 have no liner notes confirming that this song was collected in
Newfoundland. Barring another report for Newfoundland I do not assume it has been found there. There is no entry for "When Paddy McGinty Plays the Harp" in Newfoundland Songs and Ballads in Print 1842-1974 A Title and First-Line Index by Paul Mercer. - BS

File: RcwPMPTH

When Rocks and Hills Divide Us
DESCRIPTION: "When rocks and hills divide us, And you no more I see, Remember it was (Dennis), That wrote these lines for thee." "When the hills and plains depart (?) us, And my face you cannot see... Will you not stop to think of me."
AUTHOR: unknown
EARLIEST DATE: 1891 (Sackett/Koch-KansasFolklore)
KEYWORDS: separation nonballad
FOUND IN: US(MW)
REFERENCES (1 citation):
Sackett/Koch-KansasFolklore, p. 134, "(When rocks and hills divide us)" (1 short text, probably related to the following item, "When hills and plains depart us")
Roud #4392?
NOTES [103 words]: This appeared in the autograph book of Laura Day in 1891. This might hint that it is not traditional. But the Day version appears to have been corrupted by oral tradition; it gives the last line as "That wrote these words for you" rather than "...for thee." That's obviously more typical of modern English, but it ruins the rhyme.
The "Will you not stop to think of me" lyric may have inspired quite a few other items, e.g. "Darling, I Have Come to Tell You (Farewell Nellie, Little Bunch of Roses, Many Miles Apart, Don't This Road Look Rough and Rocky)" and the Hank Williams "Won't You Sometimes Think of Me." - RBW
Last updated in version 4.5
File: SaKo134A

When Saint Peter's Day Was A-Dawning
DESCRIPTION: Singer describes "the deeds of the sons of Saint Patrick" at a secret society meeting. "The Harp of old Ireland played Orange Lie Down" and woke the Brunswickers. "Banish this crew that our land did pollute" and let them go to some other island.
AUTHOR: unknown
EARLIEST DATE: 1952 (Tunney-StoneFiddle)
KEYWORDS: Ireland political
FOUND IN: Ireland
REFERENCES (1 citation):
Tunney-StoneFiddle, pp. 127-128, "When Saint Peter's Day Was A-Dawning" (1 text, 1 tune)
NOTES [78 words]: "Brunswickers" is a synonym here for "Orangemen." There is another apparent reference to Orangemen: "the Black Hare of Luther"; Luther is clear enough but I don't understand "the Black Hare" in this context [there is a reference to "these Luthers black" in Tunney-StoneFiddle: "The Defender's Song"]. "Orange Lie Down" may not be a real song; in any case, that title is a reference to "Croppies Lie Down," one of the Orange songs most resented by the nationalists. - BS
File: TSF127

When Shall We Meet Again?
DESCRIPTION: The singer hears, through his window, a sailor and his wife and child parting in the rain. "Perhaps," he says, "we'll part for years, perhaps for evermore." Later the boy dies saying "When shall we meet again"
AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan6)
KEYWORDS: love parting death children wife sailor
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1250, "When Shall We Meet Again?," Greig/Duncan8 Addenda, "When Shall We Meet Again?" (2 texts, 1 tune)
When She Got There

DESCRIPTION: "My mother shall crave it, My daddy shall have it, If you will go with me To younder green tree, But when she got there, She was highly mounted. She looked him scornfully... saying... 'You're highly mistaken,' And away she went galloping...."

AUTHOR: unknown
EARLIEST DATE: 1940 (Peters-FolkSongsOutOfWisconsin)
KEYWORDS: love elopement rejection separation horse
FOUND IN: US(MW)
REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, p. 145, "When She Got There" (1 short text, 1 tune)
Roud #9069
NOTES [37 words]: This looks like a conflation of at least two songs, at least one of them a rejected-lover type. But with only twelve short lines, some of which probably float, I can't see any way to identify what the original songs are. - RBW

When Sorrows Encompass Me 'Round

DESCRIPTION: "When sorrows encompass me 'round, And many distresses I see, Astonished, I cry, 'Can a poor mortal be found Surrounded with troubles like me?'" The weary singer hopes for peace, and expects at last to find it with Jesus

AUTHOR: unknown
EARLIEST DATE: 1931 (Fuson-BalladsOfTheKentuckyHighlands)
KEYWORDS: religious
FOUND IN: US(SE)
REFERENCES (3 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 94, "When Sorrows Encompass Me 'Round" (1 text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, pp. 217-218, "Death-Bed Song" (1 text)
ADDITIONAL: _Sing Out_ magazine, Volume 22, #1 (1973), p, 19, "When Sorrows Encompass Me 'Round" (1 text, 1 tune, from the singing of Tommy Jarrell)

When Spring Comes In

DESCRIPTION: "When spring comes in the birds will sing, The lambs will play and bells will ring." "Young men and maidens" court on mountains and in meadows; "the dairymaid ... can milk and she can sing ... her master's trust and care And all a ploughman's joy."

AUTHOR: unknown
EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)
KEYWORDS: courting farming nonballad bird sheep
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
Williams-FolkSongsOfTheUpperThames, p. 222, "When Spring Comes In" (1 text) (also Williams-Wiltshire-WSRO Wt 475)
Copper-ASongForEverySeason, pp. 238-239, "When Spring Comes In" (1 text, 1 tune)
Roud #439

File: WT222
When Susie Was a Baby
DESCRIPTION: As a baby Susie went "goo" or "ooh ahh." As an infant she went "A, B, C." As a teenager she went "kiss, kiss" or "take off my bra." She becomes pregnant, married, mother, granny, dying, skeleton, angel or devil, and finally, nothing.
AUTHOR: unknown
EARLIEST DATE: 1975 (Opie/Opie-TheSingingGame)
KEYWORDS: marriage sex death pregnancy playparty
FOUND IN: Britain(England(Lond))
REFERENCES (2 citations):
Opie/Opie-TheSingingGame 140, "When Susie Was a Baby" (4 texts, 1 tune)
ADDITIONAL: N.G.N. Kelsey, "When They Were Young Girls" in Folklore, Vol. XCII, No. 1 (1981 (available online by JSTOR)), pp. 106-107 ("When Susie was a baby") (2 texts)
NOTES [14 words]: Kelsey: "My earliest version of 1964 went as follows: When Mary was a baby ...." - BS
Last updated in version 2.6
File: 0pGa140

When That General Roll Is Called
DESCRIPTION: Chorus: "I'll be there in the morning" (3x), "When that general roll is called I'll be there" (2x). Verse: "Going to see my father (mother, sister...), I'll be there"(2x)
AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns); 1893 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute) (see notes)
KEYWORDS: nonballad religious family
FOUND IN: US(SE)
REFERENCES (2 citations):
Barton-OldPlantationHymns, p. 29, "When That General Roll Is Called" (1 text, 1 tune)
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 121, "I'll Be There in the Morning" (1 text, 1 tune; p. 104 in the 1901 edition) [for 1893 edition, see notes]
Roud #10985
CROSS-REFERENCES:
cf. "I'll Be Rested When the Roll Is Called" (theme)
cf. "No Rain Gonna Wet Me" (roll call theme in hymns)
NOTES [212 words]: Barton-OldPlantationHymns has one feature of army life impressing the hymn singers and makers: "the calling of the roll and the lining up of the men to answer to their names. It has its echoes in several hymns, some of which have been published; but the most striking one which I have ever heard" is the hymn he prints as "When That General Roll Is Called." Barton is collecting in the 1870s and doesn't say here whether he believes this army reference came from service during, or after, the Civil War.
For a much later (1890s) hymn with a "roll call" see J.M. Black's "When the Roll Is Called Up Yonder" (for example, Ira D. Sankey, Sacred Songs and Solos Twelve Hundred Hymns (London: Collins, n.d.), #983, "(When the trumpet of the Lord shall sound, and time shall be no more").
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute adds verses "Going to sing (pray, wear) around the throne" and "Going to wear a starry crown (live for evermore)."
The index to the 1893 edition [of Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute] has "I'll Be There in the Morning" on page 104 (Thomas P. Fenner and Frederic G. Rathbun, Cabin and Plantation Songs (New York: G.P. Putnam's Sons, 1893)). I have not seen page 104. - BS
Last updated in version 4.2
File: Bart029A

When the Battle it was Won (Young Jimmy and the Officer) [Laws J23]
DESCRIPTION: Jimmy deserts (in the face of the enemy!) when he hears his mother is dying. An officer arrives, hauls him from his mother's bedside, and orders him to face a firing squad. The officer may have wanted Jimmy's sweetheart (but she shoots him)
AUTHOR: unknown
When the Boys Go A-Courting (Over the Mountain, Poll and Sal)

DESCRIPTION: The young man goes out courting; the girl thinks him too poor. He borrows his master's horse to impress her. Later, he and his (cousin) go courting together. The girls' mother kicks them out. His mistress punishes him. He keeps chasing girls

AUTHOR: unknown
EARLIEST DATE: 1817 (Journal from the Herald)
KEYWORDS: love courting disguise trick sex mother apprentice
FOUND IN:
REFERENCES (2 citations):
Huntington-SongsTheWhalemenSang, pp. 312-314, "Poll and Sal" (1 text, 1 tune)
DT, POLLSAL*
Roud #385
NOTES [48 words]: The final verses of this seem to be from "The Keyhole in the Door" or something similar, but the whole song is rather disjointed. What's clear is the motivation: The singer devotes his whole attention to courting and watching girls -- and pays for it, until at last he gets married. - RBW
File: SwMS312

When the Breaker Starts Up on Full Time

DESCRIPTION: "Me troubles are o'er, Mrs. Murphy, For the Dutchman next door told me straight, That the breaker starts full time on Monday." Once the mines are at work again, the singer vows he will pay the shop bill, then start buying good things for the family

AUTHOR: unknown
EARLIEST DATE: 1946 (Korson-PennsylvaniaSongsAndLegends)
KEYWORDS: mining money nonballad
FOUND IN: US(MA)
REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 383-385, "When the Breaker Starts Up on Full Time" (1 text, 1 tune)
Roud #7722
NOTES [28 words]: This seems to be the basis of a song sung by the pop group The Irish Rovers, "When the Shipyards Go Back On Full Time." I do not know how they encountered the song. - RBW
Last updated in version 3.2
File: KPL383

When the Caplin Come In

DESCRIPTION: "Oh, now is the time when the men are all ready ... And live on the beach while the
caplin is in." The crowd nets caplin from the beach; row boats and motor boats and horses "full breeds and ponies" haul the netted fish away

AUTHOR: unknown
EARLIEST DATE: 1955 (Doyle-OldTimeSongsAndPoetryOfNewfoundland, 3rd edition)
KEYWORDS: moniker fishing commerce
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Doyle-OldTimeSongsAndPoetryOfNewfoundland, "When the Caplin Come In" (1 text, 1 tune): pp. 85-86 in the 3rd edition
Roud #7318
RECORDINGS:
Omar Blondahl, "When the Caplin Come In" (on NFOBlondahl02)
NOTES [118 words]: Caplin are small deep water fish that come to shore in June and July to spawn. They are netted for bait, food or manure [per GEST Songs of Newfoundland and Labrador site]. - BS
Newfoundland's main commodity, for both local and domestic consumption, is cod -- but catching cod requires bait, and caplin was the single most common bait. G. M. Story, W. J. Kirwin, and J. D. A. Widdowson, editors, Dictionary of Newfoundland English, second edition with supplement, Breakwater Press, 1990, pp. 82-84, have two pages of common phrases pertaining to caplin (e.g. "caplin baiing," "caplin bunting," "caplin cart," "caplin trip"). People didn't eat caplin as much as cod, but they used it in many, many ways. - RBW
Last updated in version 6.0
File: Doyl3085

When the Chariot Comes

DESCRIPTION: "Who will drive the chariot when she comes?"(2x) "Who will drive the chariot?"(2x) "Who will drive the chariot when she comes?" Jesus will be the driver. She'll be loaded with angels. She won't rock or totter. She'll run level and steady....

AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Barton-OldPlantationHymns, p. 44, "When the Chariot Comes" (1 text, 1 tune)
NOTES [25 words]: The pattern and tune of "I'm Going To Walk With Jesus By Myself" and "When the Chariot Comes" are close to "She'll Be Coming Around the Mountain." - BS
Last updated in version 4.0
File: Bart044B

When the Circus Comes to Town

DESCRIPTION: "Cy Perkins was the village scamp of Jayville-on-the-Pike," always telling jokes. In the summer, Perkins devotes his talents to promoting the circus, listing all the things he wants to see and do with his gal Samantha Brown

AUTHOR: Words: James O'Dea / Music: Robert Adams
EARLIEST DATE: 1977 (Peters-FolkSongsOutOfWisconsin)
KEYWORDS: nonballad
FOUND IN: US
REFERENCES (1 citation):
Peters-FolkSongsOutOfWisconsin, pp. 276-277, "When the Circus Comes to Town" (1 text, 1 tune)
NOTES [41 words]: Peters-FolkSongsOutOfWisconsin includes three songs from the Circus World Museum in Baraboo, Wisconsin. He does not offer a reason for including them in a book of folk songs; all are composed and give no evidence of having existed in tradition. - RBW
Last updated in version 2.6
File: Pet276
When the Corn Is Waving

DESCRIPTION: "When the corn is waving, Annie dear, Oh meet me by the stile, To hear thy gentle voice again, And greet thy winning smile." He begs his "Queen of Night" to come meet him by the stream; they will tell tales of love to each other.

AUTHOR: C. Blamphin (source: Jolly-Miller-Songster-5thEd)

EARLIEST DATE: 1917 (Jolly-Miller-Songster-5thEd)

KEYWORDS: love nonballad

FOUND IN:

REFERENCES (1 citation):
Jolly-Miller-Songster-5thEd, #149, "When the Corn Is Waving" (1 text)
Roud #19534
File: JoMS149

When the Curtains of Night Are Pinned Back

DESCRIPTION: "When the curtains of night are pinned back by the stars And the beautiful moon sweeps the sky, I'll remember you, love, in my prayers." "When the curtains of night are pinned back by the stars And the dew drops of heav'n kiss the rose, I'll remember...."

AUTHOR: Will S. Hays

EARLIEST DATE: 1869 (sheet music published by J. L. Peters of New York)

KEYWORDS: love nonballad

FOUND IN: US(MW,So)

REFERENCES (6 citations):
Sandburg-TheAmericanSongbag, p. 259, "When the Curtains of Night Are Pinned Back" (1 short text, 1 tune)
Fife/Fife-CowboyAndWesternSongs 90, "Curtains of Night" (1 text, 1 tune)
Henry-SongsSungInTheSouthernAppalachians, p. 196, "I'll Remember You, Love, In My Prayers" (1 text)
Browne-AlabamaFolkLyric 101, "I'll Remember You, Love, In My Prayers" (1 text plus an excerpt and mention of 6 more, 2 tunes)
ArkansasWoodchopper, pp. 37-38, "When the Curtains Of Night Are Pinned Back" (1 text, 1 tune, with an added yodel!)
Emerson-StephenFosterAndCo, pp. 64-65, "I'll Remember You, Love, in My Prayers" (1 text)
Roud #4367

RECORDINGS:
Loren H. Abram, "I'll Remember You Love In My Prayers" (Champion S-16394/Supertone 2792, c. 1932; rec. 1931)
Emry Arthur, "I'll Remember You Love In My Prayers" (Vocalion 5206, 1928)
Blue Ridge Mountain Singers, "I'll Remember You in My Prayers" (Columbia 15550-D, 1930)
Cleve Chaffin & the McClung Bros., "Curtains of Night" (Paramount 3179, 1929)
J. E. Mainer's Mountaineers, "I'll Remember You Love" (King 550, 1946)
Mrs. L. O'Driscoll, "I'll Remember You Love In My Prayers" (on MUNFLA/Leach)
Betsy Lane Shepherd, "I'll Remember You, Love, In My Prayers" (Edison 80484, n.d.)
Floyd Skillern, "I'll Remember You Love In My Prayers" (Melotone 7-07-60, 1937)
Walter Smith, "I'll Remember You Love In My Prayers" (Champion 15730, 1929)
Tenneva Ramblers, "The Curtains of Night" (Victor 21289, 1928)

NOTES [67 words]: Hazel Felleman's 1936 book The Best Loved Poems of the American People, p. 32, has a long version of this with the title "I'll Remember You, Love, in My Prayers." That version looks very composed, but she lists no author. It appears, however, that the original was by the well-known composer Will S. Hays. The first sheet music printing was apparently titled "I'll Remember You [Love] in my prayers. - RBW

Last updated in version 5.2

File: San259

When the Day's on the Turn

DESCRIPTION: "Though the house be couth and warm, And aye a blazing fire, The lang nichts o' winter Maks everybody tire." They look forward to the time when "the day be on the turn." Then "the fair maid in the evening gaes lichtly...," "the cotter sits contented," etc.
When the End of the Month Rolls Around

DESCRIPTION: A coarse description of women's monthly troubles

AUTHOR: unknown
EARLIEST DATE: 1963
KEYWORDS: bawdy nonballad
FOUND IN: US(SW)
REFERENCES (1 citation):
Cray-EroticMuse, pp. 346-348, "When the End of the Month Rolls Around" (2 texts, 1 tune)
CROSS-REFERENCES:
cf. "As the Caissons Go Rolling Along (Field Artillery Song)" (tune)
File: EM346

When the Flagship Victoria Went Down

DESCRIPTION: "He was a loving companion, He was a faithful friend"; Jack could always be counted on. But "I lost the best friend I ever had When the flagship Victoria went down." They had been shipmates from the first. His old mother had no other son

AUTHOR: unknown
EARLIEST DATE: 1970 (Tawney-GreyFunnelLines-RoyalNavy)
KEYWORDS: navy death sailor mother
HISTORICAL REFERENCES:
Jun 22, 1893 - HMS Victoria sunk by HMS Camperdown
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Tawney-GreyFunnelLines-RoyalNavy, pp. 143-144, "When the Flagship 'Victoria' Went Down" (1 text)
NOTES [1950 words]: The fullest account of this remains that of Hough, cited in the Bibliography, although it is now very dated. There is also the Life of Vice-Admiral Sir George Tryon, K.C.B., by Penrose Fitzgerald, available in a lot of cheap reprints, but these are usually so badly printed as to be illegible. There is an unusually good Wikipedia article, but most of it consists mostly of citations of Hough and Fitzgerald. It's worth it for the photos, though.
This tragedy in a sense arises out of the ossification that set in in the Royal Navy. Officers who never had to make decisions became more and more rule-bound and insistent upon spit and polish and fancy formations at the expense of real naval skill. In the years since Trafalgar, nd especially since the Crimean War, the Royal Navy had become so conscious of its naval dominance that independent thinking was all but stomped out; you obeyed orders or else. "Follow senior officer's motions' had become a fetish instruction, which juniors violated at the peril of ruining their careers" (Keegan, p. 122). Similarly Steel/Hard, pp. 19-20, "It was the low point of the Victorian navy and demonstrated the inherent inflexibility of mind of many, if not most, of its senior officers. They had been brought up and drilled to believe that their admiral was second only to God, with near papal infallibility. The consequences of such mental atrophy would bedevil the fleet for many long years."
Many officers of course knew better. George Tryon was probably the most important of them. Unfortunately, while he knew things had to change, to a large extent he changed things by exerting extremely detailed control over his subordinates, making the whole machinery of command dependent upon him -- a real problem if he ever made a mistake or were unavailable!
Making it especially hard to dispute Tryon's orders was the fact that he "was a colourful figure, large and bluff and dynamic, with a dashing, rugged personality that perfectly fitted the public's
conception of a bold and aristocratic old salt. Not for eighty years had the British been so eager to love an admiral" (Hough, pp. 11-12).

"[E]ven his service contemporaries said of George Tryon that he never took a false step until the one that destroyed him" (Hough, p. 29). He may not have been at his best at the time of this mistake; he was slowly recovering from an ulcerated leg (Hough, pp. 52-53).

And his second-in-command, rear admiral Albert Hastings Markham, certainly wasn't the brightest bulb in the light fixture, and was not Tryon's choice, nor had he had much time to learn Tryon's ways (Hough, pp. 48-50). In Tryon's view, Markham "seemed to lack the ability to concentrate, to make quick decisions, and to anticipate situations in the rapidly changing circumstances of fleet evolutions. Tryon found him an exasperating pupil" (Hough, p. 51). It clearly was not a good working relationship.

Tryon's ship was also new and shiny, being just three years old; she was the fastest and best- armored ship in the British fleet. But she was so over-gunned that it was not clear that her weapons could even be safely used, and they had to sit very low on the hull (Hough, pp. 43-44). She had grounded in Greece when only a few months old (Hough, p. 56). Her known flaws were bad enough that I can't help but wonder if unknown flaws might not have contributed to her rapid demise. The Victoria was a pre-dreadnought battleship of about 11,000 tons displacement, built in 1890, and from the time of her commissioning, she served in the Mediterranean Fleet (Paine, pp. 548-549).

From the moment the final trip started, Tryon was putting his fleet though its paces, demanding a complex and dangerous weaving-together of lines as the ships left port (Hough, p. 53). He did it again as they approached Tripoli; Tryon's own division, and Markham's, were steaming in parallel, six cables (i.e. six tenths of a nautical mile) apart. The goal was to have the two lines pass the harbor entrance, then both turn in 180 degree circles toward each other*, merge the lines, then take a turn to port and enter the harbor in five or so parallel lines. It appears that several officers knew that Tryon's order was a mistake, but no one dared day anything. It being peacetime, her watertight doors were open, and no attempt was made to close them until it was too late. (The investigation following her sinking made this the official cause of her loss; Hough, p. 98.) And so the Camperdown drove straight into the Victoria's side. Camperdown's speed at the time was estimated at six knots; Victoria, which had started to slow down but only slightly, is thought to have been moving at five and a half (Hough, p. 66).

After the collision, the Camperdown reversed engines and pulled itself free (Hough, p. 68), which can only have done more damage to Victoria. And the flagship surely was not yet in full watertight condition. The Victoria capsized and sank within minutes (when the wreck was found in 2004, the ship was found to be almost exactly vertical, with the prow stuck in the mud of the bottom like a spear); the Camperdown took so much damage to her bow that it was feared for a time that she might also sink (Hough, pp. 85-86).

Of the 600 or so men on the Victoria, slightly more than 250 survived, including her captain Maurice Bourke (who of course faced a court-martial for the loss of his ship). Many of course died inside the ship, including most of those involved with the engines and boilers, but many who were on the upper decks died as well -- probably because they could not swim well and were overwhelmed or sucked under by the wash of the propellers or the suction from the ship (Hough, pp. 109-110). One who did not survive was Admiral Tryon.

The court which investigated was officially directed at Captain Bourke. but during its ten days, it called several of Admiral Tryon's staff -- and Admiral Markham and several of his officers. I would summarize the court's conclusions (as given on pp. 128-129 of Hough) as follows: (1) that Victoria was lost by collision, and that the collision was Tryon's fault and no one else's, (2) that the attempts to save the ship afterward were appropriate, (3) that Bourke was innocent, and his men did well, (4) that it was "to be regretted" that Markham didn't try harder to avoid the collision (but Markham wasn't on trial), and (5) the court was not in a position to rule on why the Victoria sank so quickly.

Other sources have this to say about what happened:

"On June 22, 1893, en route from Beirut to Tripoli, the fleet was steaming north-northeast in parallel columns six cables (1,200 yards) apart. For reasons never adequately explained, [fleet commander] Vice Admiral Sir George Tryon ordered the two divisions to turn 16 points toward each other.... Camperdown's ram struck Victoria just abaft the anchors 12 feet below the waterline, making a breach nearly 28 feet long.... [T]he inrush of water was so great that she quickly went down by the bows, taking with her 22 officers and 336 men" (Paine, p. 549).

Compare Herman, p. 475n: "The sense that the navy was running out of control was reinforced on June 22, 1893, when the battleship Camperdown collided with Admiral Sir George Tryon's flagship Victoria because of Tryon's faulty signal, which no one had the courage to countermand -- although the collision cost Tryon his life and those of 358 officers and men."
Bruce/Cogar, p. 60, sum up as follows: "A collision between the British warships Camperdown and Victoria in the Mediterranean resulted in the Royal Navy's most costly peacetime disaster. The Camperdown, a twin-screw battleship of 10,600 tons, which was launched in 1885, rammed and sank the fleet flagship Victoria, a battleship of 10,470 tons, during the Mediterranean fleet's maneuvers off Tripoli in 1893. "These ships headed the two divisions of the fleet that had been moving ahead in parallel until they were ordered to turn inward in a practice maneuver.... [T]he order to turn, which had been issued by Vice Admiral Sir George Tryon, commander in chief of the Mediterranean Fleet, was clearly incorrect. It was impossible for the leading ships to compete the maneuver without colliding, but corrective action was not taken. "The Victoria sank after the Camperdown hit her and 360 officers and men, including the unfortunate commander in chief, were lost. An inquiry was held into the disaster, but no satisfactory explanation has been found for Admiral Tryon's bizarre conduct in issuing an order that he must have known would result in a collision."

Massie, p. 393: "Vice Admiral Sir George Tyron (sic. -- Massie uses this spelling throughout), Commander-in-Chief of the Mediterranean Fleet, was regarded as a man who one day would be First Sea Lord. A brilliant officer and an outstanding seaman, Tyron also possessed a mathematical mind which he applied in devising ever more intricate and daring maneuvers for his ships to perform. He delighted in changing formations from column in line to column abreast and back again, setting his ships on seemingly irretrievable courses, then saving them from collision with a signal from his flagship at the last possible minute. If these novel and spectacular maneuvers, intricate as a quadrille, astonished and frightened his captains, so much the better. It was Tyron's worry that Royal Navy captains would lose their edge in peacetime; his complicated naval ballets were designed to keep them on their mettle. Nor did Tyron's officers dare to question his orders. The Admiral was an overbearing man and an iron disciplinarian; besides, he had always been right."

Massie adds that Tryon's fleet consisted of eight battleships and five cruisers, and that his second-in-command was Rear Admiral Markham, who flew his flag in Camperdown. "At two-twenty P.M. Tyron hoisted a signal for the next maneuver: the vessels were to change formation, passing through each other's columns by turning inward toward each other." Page 394: "At three thirty-seven P.M., Tyron signalled that his command was to be executed: 'Second division alter course in succession 16 points to starboard' and 'First division alter course in succession 16 points to port.' The when the executive officer of the Victoria suggested the captain speak to Tryon, "[Captain Maurice] Bourke angrily told him to be silent. To question Tyron, one needed a braver man than Bourke." At one time or another, Markham and some junior captains questioned the maneuver, or asked for the order to be repeated. Tryon's signal to Markham was "What are you waiting for?" This was a public rebuke, witnessed by the entire fleet, which Markham could not ignore." So the Camperdown made its turn, and the Victoria made its.

"Twenty-two of the ship"s fifty-one officers were drowned along with the admiral. The other twenty-nine were court-martialed, along with Rear Admiral Markham. All were acquitted, although Markham's career ceased to prosper. The grounds of his acquittal were that 'it would be fatal to the best interests of the service to say that he was to blame for carrying out the orders of the commander-in-chief present in person'" (Massie, p. 395). The British do seem to have drawn at least one proper conclusion. Normally a front-line battleship would be expected to last at least a quarter century. But as best I can tell, not one of Tryon's ships was still in service, even in a secondary role, once World War I began. They were all gone. As they should have been. The Victoria's sister Sans Pareill, for instance, was sold for scrap in 1907 when only about seventeen years old (Hough, pp. 97-98). - RBW

Bibliography

- Hough: Richard Hough, Admirals in Collision, 1959 (I use the 1961 Ballantine paperback)
- Steel/Hart: Nigel Steel and Peter Hart, Jutland 1916: Death in the Grey Wastes, Cassell,
When the Flippers Strike the Town

DESCRIPTION: "You may talk about the pancakes That your mother used to fry... But this I got to tell you... The pancakes won't be 'in it' When the flippers 'strike the town.'" The song describes the enjoyable times when the flippers come back to home and family

AUTHOR: unknown

EARLIEST DATE: 1959 (Newfoundland Ballads and Stories)
KEYWORDS: sea hunting reunion food

REFERENCES (1 citation):
Ryan/Small-HaulinRopeAndGaff, p. 70, "When the Flippers Strike the Town" (1 text, 1 tune)

NOTES [87 words]: The reference is to eating seals, and to the sealers coming back from the ice with their carcasses. According to Bob Bartlett (who should know; see his biography under "Captain Bob Bartlett"), "The flesh [of the seal] is by no means disagreeable, though it has a general flavor of fish, which constitutes the seal's chief food" (see p. 54 of Bartlett's The Last Voyage of the Karluk, as told to Ralph T. Hale; published 1916; now available with a new introduction by Edward E. Leslie as The Karluk's Last Voyage). - RBW

When the Frost Is on the Pumpkin

DESCRIPTION: "When all your apples been all garnered, And your mangol harvest's due... It sets my heart a-ticking, like the ticking of a clock, When the frost is on the pumpkin, And the fodder's in the shock. The singer recalls the happy sights of harvest time

AUTHOR: unknown

EARLIEST DATE: 1973 (Hamer-GreenGroves)

REFERENCES (1 citation):
Hamer-GreenGroves, pp. 49-50, "When the Frost is on the Pumpkin" (1 text, 1 tune)

Roud #1149

When the Golden Sun Is Setting

DESCRIPTION: "When the golden sun is setting And your face I cannot see, Will you step before the looking-glass And kiss yourself for me?" Or, "When the golden sun is setting, And your mind from care is free... Won't you sometimes think of me."

AUTHOR: unknown

EARLIEST DATE: 1884 (J. S. Ogilvie, "One Thousand Popular Quotations... Suitable for Writing in Autograph Albums")

REFERENCES (3 citations):
Henry-SongsSungInTheSouthernAppalachians, p. 231, (third of several "Fragments from Tennessee") (1 fragment)
Sackett/Koch-KansasFolklore, p. 134, "(When the golden sun is setting And your mind from care is free)"; "(When the golden sun is setting And your mind from care is free)"; "(When the golden sun is setting And your heart from all care is free)" (4 short texts)

ADDITIONAL: J. S. Ogilvie, _One Thousand Popular Quotations Comprising the Choicest Thoughts and Sayings of Eminent Writers of All Ages, Together With Nearly Three Hundred
When the Ice Worms Nest Again

DESCRIPTION: "There's a dusky husky maiden in the Arctic, And she waits for me but it is not in vain, For some day I'll put my mukluks on and ask her If she'll wed me when the ice-worms nest again." There follows a description of a wedding feast in an igloo

AUTHOR: unknown (various copyright claims)

EARLIEST DATE: 1938

KEYWORDS: Eskimo marriage humorous

FOUND IN: US(Alaska) Canada(NW,West)

REFERENCES (4 citations):
Fowke/Johnston-FolkSongsOfCanada, pp. 186-188, "When the Ice Worms Nest Again" (1 text, 1 tune)
Fowke/Mills/Blume-CanadasStoryInSong, pp. 189-191, "When the Ice Worms Nest Again" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 169, "When the Iceworms Nest Again" (1 text)
DT, ICEWRM

Roud #4537

RECORDINGS:
Wilf Carter, "When the Ice Worms Nest Again" (Bluebird [Canada] 58-0129, c. 1950)
Loewen Orchestra, "When the Iceworms Nest Again" (on SaskMan1)

NOTES [240 words]: Often associated with Robert W. Service (who did publish the song), Fowke thinks this piece "may date back to the Klondike gold rush of 1898." It was apparently first published in 1938, by the "Yellowknife Prospector" (which credited it to four men working along the Yukon River around 1919) and by Service in "Bath-Tub Ballads." Service reported that he wrote it in Dawson in 1911 -- but Fowke reports his version shows significant differences from the "common" text and tune.

"Ice worms" seemingly first appeared in "ice worm cocktails" (a term which may go back to Service, whose "Ballad of the Ice-Worm Cocktail" ends "For that ice-worm (so they told him) of such formidable size / Was -- a stick of stained spaghetti with two red ink spots for eyes"). They were simply strands of pasta with eyes drawn on -- but the legend goes that they were used to intimidate inexperienced travellers who visited the Yukon, and who thought they were actual living things. To be sure, there are actual creatures called "ice worms" (creatures that live on glaciers, coming out mostly at night, and somehow are able to increase their metabolism as temperatures go down. It is feared that global warming will render them extinct). But, based on a National Public Radio report at the end of 2005, even now, no one knows how these creatures reproduce, or how long they live; the author of this poem probably didn't know the real creatures even existed. - RBW

Last updated in version 3.5

File: FJ186

When the King Comes O'er the Water (Lady Keith's Lament)

DESCRIPTION: "I may sit in my wee croo hoose, Wi' my rock and my reel tae toil, fu' dreary," but the singer is certain things will be better "The day our king comes o'er the water." Though old, she will rant and dance when he comes -- and she again becomes Lady Keith

AUTHOR: unknown

EARLIEST DATE: 1819 (Hogg)

KEYWORDS: Jacobites return exile hardtimes work nobility age
When the King Enjoy His Own Again

DESCRIPTION: The singer scorns the prognostications of prophets and the like; "all will be well When the King enjoys his own again." He points out the age and quality of the Stuart monarchy. He says he will "never rejoyces" until the king (Charles I) returns to power

AUTHOR: Words: Probably Martin Parker
EARLIEST DATE: 1671 ("The Loyal Garland")
HISTORICAL REFERENCES:

1603 - James I (James VI of Scotland), the first of the Stuart monarchs, succeeds Elizabeth I as monarch of England
1625 - Charles I succeeds James I
1628 - Charles I comes in conflict with Parliament. He is forced to grant Civil Rights (the "Petition of Rights") in return for money.
1629 - Charles I dissolves Parliament and attempts to rule England directly
1640 - Charles I is forced to summon a Parliament (the "Short Parliament") to raise money. When it refuses to grant subsidies, he dissolves it and summons what would become the "Long Parliament"
1642 - Charles attempts to arrest five members of parliament. Eventually Parliament goes to war against Charles
1645 - Battle of Naseby. Charles decisively defeated.
1646 - Charles surrenders to the Scots. They eventually give him to the English, but Charles twists and turns and escapes before the English finally get him firmly in custody.
1649 - Trial and execution of Charles I. England formally a commonwealth.
1660 - Commonwealth dissolved. Accession of Charles II

FOUND IN:

REFERENCES (7 citations):
- Hales/Furnival-BishopPercysFolioManuscript, volume II, pp. 24-25, "The kinge enjoyes his righ[ts again]" (1 text)
- Chappell/Wooldridge-OldEnglishPopularMusic I, pp. 210-214, "When the King Enjoys His Own Again" (1 text, 1 tune)
- Ritson-AncientSongsBalladsFromHenrySecondToTheRevolution, pp. 367-369, "When the King Enjoys His Own Again" (1 text)
- DT, KINGNJOY*

ADDITIONAL: John Ashton, _A Century of Ballads_, Elliot Stock, London, 1887; reprinted 1968 by Singing Tree Press, pp. 134-136, "The King enjoys his own again" (1 text)
Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, pp. 79-80, "(no title)" (1 text, interspersed with commentary)

Roud #V19168
CROSS-REFERENCES:
cf. The King Shall Enjoy His Own Again (tune) and notes there
SAME TUNE:
- Come brave England, be of good cheare/England's Joyful Holiday, Or, St. Georges Day (Olson-BroadsideBalladIndex ZN559)
- The Whigs are small, and of no good race/.. The Unfortunate Whigs (Olson-BroadsideBalladIndex ZN2905)
- Cheer up your hearts, and be not afraid/The Cavaliers Comfort (Olson-BroadsideBalladIndex ZN481)
- All you that do desire to know/The last Newes from France (BBU ZN126)
- Good people all sing and rejoice/The Christian Conquest [over Turks at Vienna, 1683] (Olson-BroadsideBalladIndex ZN1040)
- What Booker can Prognosticate/Englands Great Prognosticator (Olson-BroadsideBalladIndex ZN2787)

NOTES [332 words]: An obviously political piece, evidently written in the early 1640s. (This is proved both by the politics of the piece and by the "forty years" the house of Stuart is said to have reigned.) The oldest broadside copies do not indicate a printer; no doubt they were printed secretly. After the Restoration (1660), of course, the song was openly circulated.
It's hard to say which side in the Civil War was worse. Charles I tried to be an absolute monarch, claiming powers no English king had exercised since Edward I (died 1307) -- indeed, he demanded some powers no king had ever had.
Even after the Roundheads had defeated Charles's Cavaliers, he could have salvaged most of his power by simply working with Parliament. But he continued to oppose them at every step of the way. Even when on trial for his life, he refused to recognize the validity of the court.
On the other hand, the members of the Long Parliament were no great bunch either. More or less forced into rebellion, they eventually turned into an unrepresentative group of bigots (by the end of the Parliament, over half those originally elected were retired, dead, imprisoned) who sought to enforce their Puritan opinions almost as aggressively as Charles had pursued his royalist agenda.
The Martin Parker who wrote this was also responsible for "A True Tale of Robin Hood" [Child 154]. That piece, apart from being a compilation of the worst of the Robin Hood legends, is almost breathtakingly bad. Apparently Parker learned something about poetry in the eight or so years between the compositions. This is merely simplistic, not openly dreadful. The original broadside apparently has not survived, or was published anonymously; at least, it is not listed among Parker's publications in A. W. Pollard, G. R. Redgrave, et al, *A Short-Title Catalogue of Books Printed in England, Scotland & Ireland And of English Books Printed Abroad 1475-1640*, The Bibliographical Society [of London], 1963; it should have been on p. 441. - RBW

Last updated in version 5.3

File: ChWI214

**When the Kye Come Hame**

DESCRIPTION: The singer says "the greatest bliss" for shepherds when "his ewes are in the fold and his lambs are lying still", "'tis to woo a bonnie lassie when the kye comes hame ... beneath the spreading birch in the dell"

AUTHOR: James Hogg (1770-1835) (Bodleian notes to broadside Firth b.26(194) and others; NLScotland commentary to L.C.Fol.70(5a))

EARLIEST DATE: 1822 (Hogg's novel _The Three Perils of Man_ and revised with music in 1823 in _Blackwood's Magazine_, according to NLScotland commentary to L.C.Fol.70(5a))

KEYWORDS: sex nonballad animal sheep shepherd

FOUND IN: Britain(Scotland(Bord))

REFERENCES (2 citations):
- Charles W. Eliot, editor, *English Poetry Vol II From Collins to Fitzgerald* (New York, 1910), #448, pp. 765-767, "When the Kye Comes Hame" (by James Hogg)
- McMorland/Scott-HerdLaddieOTheGlen, pp. 37-38, 149, "When the Kye Cames Hame" (1 text, 1 tune)

Roud #12919

RECORDINGS:
- Willie Scott, "When the Kye Comes Hame" (on Voice20)

BROADSIDES:
- Bodleian, Firth b.26(194), "When the Kye Come Hame" ("Come all ye jolly shepherds"), John Ross (Newcastle), 1847-1852; also 2806 d.31(51), Harding B 11(4129), Harding B 11(4131), Harding B 11(3410), 2806 c.14(123), Harding B 11(4132), Harding B 26(670), Harding B 26(672), "When the Kye Come Hame"

LOCSheet, sm1846 410220, "When the Kye Come Hame," G. P. Reed (Boston), 1846; also sm1876 11358, "When the Kye Come Hame" (tune)

Murray, Mu23-y4:028, "When The Kye Come Hame," unknown, 19C

NLScotland, L.C.Fol.70(5a), "When the Kye Come Hame," unknown, c.1875

CROSS-REFERENCES:
- cf. "The Blathrie O't" (tune, per broadside Bodleian 2806 c.14(123))

NOTES [19 words]: The cover to broadside LOCSheet sm1846 410220 states "Written by Hogg, the Etrick Shepherd Music by Wm Rogers." - BS

Last updated in version 3.2

File: RcWTKCHa

**When the Logs Come Down in the Spring**

DESCRIPTION: Singer is lonesome for her lover, a logger who is off in the woods. She prays for his safety, and vows that she will rush to embrace him "when the logs come down in the spring."

AUTHOR: unknown

EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)

KEYWORDS: loneliness lumbering lover logger separation work love

FOUND IN: US(MW)

REFERENCES (1 citation):
- Beck-SongsOfTheMichiganLumberjacks 47, "When the Logs Come Down in the Spring" (1 text)

Roud #8875

File: Be047
When the Old Dun Cow Caught Fire

DESCRIPTION: Friends are in a pub "playing dominoes" when it is declared that the pub is on fire. Several serious imbibers, rather than flee, head for the cellar to drink the unprotected spirits. Eventually the firemen break into the cellar -- and join the fun

AUTHOR: Harry Wincott
EARLIEST DATE: 1893 (sheet music)
KEYWORDS: drink humorous fire
FOUND IN: Britain(England(South))
REFERENCES (2 citations):
- DT, OLDUNCOW
- _Sing Out_ magazine, Volume 31, #2 (1985), pp, 40-42, "When the Old Dun Cow Caught Fire" (1 text, 1 tune)

Roud #5323
NOTES [181 words]: Mostly a popular song, of course -- but the Copper Family sang it, and what more could anyone want? Also, the idea was quite popular; there is a New Zealand song, "The Day the Pub Burned Down" (DT DAYPBBRN) on the same idea -- only more extreme, because in it, the fire brigade uses the booze to fight the fire, and are attacked by the townsfolk for doing so. "Pub Burned Down" is clearly a composed song (inspired, I suspect, by the "Dun Cow"), but it has perhaps taken on a life of its own, since the DT version has substantial variants from the version I've heard.

I do not know if it is significant that the pub is named the "Dun Cow," but it is interesting to note that one of the monsters fought by Guy of Warwick was said to be a dun cow of enormous size (see Roy Palmer, _The Folklore of Warwickshire_, Rowman and Littlefield, 1976, p. 133). Palmer also notes a Dun Cow Inn in Dunchurch, first referred to in 1655 and still in business at the time he wrote. There is also a famous Irish miscellany, "The Book of the Dun Cow," but I doubt that that would be known in England. - RBW

Last updated in version 2.5
File: DTolddun

When the Outport Member's Family Comes to Town

DESCRIPTION: A family from a remote outport had a successful season fishing, so they have moved to the town that is busily waiting for them and their money. They exchange outport ways for city habits.

AUTHOR: M. A. Devine (1857-1915)
EARLIEST DATE: 1940
KEYWORDS: recitation money vanity
FOUND IN: Canada(Newf)
REFERENCES (2 citations):
- Doyle-OldTimeSongsAndPoetryOfNewfoundland, "When the Outport Member's Family Comes to Town" (1 text): p. 76 in the 2nd edition, p. 67 in the 4th, p. 64 in the 5th
- James Murphy, compiler, _Songs & Ballads of Terra Nova_, Evening Telegram publishing, 1903 (available from the Memorial University of Newfoundland web site), p. 17, "When the Outport Member's Family Comes to Town" (1 text)

Roud #7319
NOTES [97 words]: The social satire in this song seems to be directed more at the vanities of urban life than outport life. Outports are small fishing villages outside of the cities and there have always been marked social distinctions between the inhabitants of the two. - SH

See, for instance, the discussion of "Baymen" and "Townies" under "Mussels in the Corner." But note that the person coming to town is a Member, i.e. a Member of the Legislative Assembly. He's here to represent the people at home -- but, now that he's in town and a Power in the Land, he takes on the ways of the town. - RBW

Last updated in version 6.0
File: Doy76

When the Parley Dew is Faded

DESCRIPTION: "When the parley dew is faded And the skies in beauty smile, Came a whisper like an echo From a pale and dying child." The child asks if (s)he will be an angel, and asks forgiveness
for being in the way. The child says not to be angry with baby sister

AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: death mother children
FOUND IN: US(So)
REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 59, "When the Parley Dew is Faded" (1 text, 1 tune)
Roud #5115
NOTES [17 words]: This sure sounds like a nineteenth century tear-jerker (and not a good one).
But I can't find it. - RBW
Last updated in version 4.2
File: Arno059

When the Rebels Come A-Marchin' (The Turncoat Piece)

DESCRIPTION: "When the rebels come a-marchin' I'm a Southern man, And I feed their horses my best. When the Yankees come a-marchin' I'm a Northern man, And I feed their horses what the rebels left." The singer describes how he cooperates with both sides

AUTHOR: unknown
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: Civilwar humorous horse betrayal
FOUND IN: US(Ap)
REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, p. 68, (no title) (1 text)
CROSS-REFERENCES:
cf. "The Vicar of Bray" (theme)
NOTES [24 words]: Collected in Kentucky, where sentiments of course were split at the time of the Civil War and where both sides occasionally were in control. - RBW
File: ThBa068

When the Roll Is Called Up Yonder

DESCRIPTION: Chorus: "When the roll is called up yonder (4x), I'll be there." Verses: On judgment day, "the trumpet of the Lord shall sound" and the singer will be with the saved. Meanwhile, "let us labor for the Master from the dawn till setting sun"

AUTHOR: James M. Black 1856-1938
EARLIEST DATE: 1898 (Date)
KEYWORDS: nonballad religious Jesus
FOUND IN: US
REFERENCES (3 citations):
Huntington-TheGrad-MoreSongsWhalemenSang, p. 360, "When the Roll Is Called Up Yonder" (1 text, 1 tune)
DT, ROLLYOND
ADDITIONAL: Henry Date, Pentecostal Hymns Nos. 1 and 2 Combined (Chicago: Hope Publishing Company, 1898 ("Digitized by Internet Archive")), #59 p. 56, "When the Roll is Called Up Yonder"
Roud #10985
RECORDINGS:
Mississippi John Hurt, "When the Roll Is Called Up Yonder" (on MJHurt04; MJHurt05)
SAME TUNE:
When the Stew Is on the Table (File: BrPa057B)
NOTES [252 words]: William Reynolds, Companion to Baptist Hymnal, Broadman Press, 1976, p. 242, says that James M. Black was a member of the 1905 edition of the Methodist Hymnal, and supposedly was the sort to organize youth organizations where everyone called out scripture verses. One day, when he included a poor girl whose father was a drunkard, she failed to respond when he called her name from the roll. Black responded by writing this song (I’d have thought giving the girl a meal would have been more help!). Other comments by Reynolds make Black seem rather stuck up. He does not seem to have written anything else of any note. - RBW
Richard M. Raichelson, Black Religious Folksong: A Study in Genericand Social Change (Ph.D. Dissertation, University of Pennsylvania, 1975), p. 276 fn. 121, "This is not the same song as the spiritual titled, When that General Roll Is Called (Barton, 'Hymns of the slave', p. 621) or I'll be
There (Work, American Negro, p. 57)." - BS
In a rather silly footnote, Barry Mazor, Ralph Peer and the Making of Popular Roots Music, Chicago Review Press, 2015, p. 21, notes the Peer, the man who was responsible for the "Bristol Sessions" that gave us both the Carter Family and Jimmie Rodgers, was so precise and punctual in high school that his school's publication wrote (on the basis of the fact that he hadn't missed a day in five years), "Judging by his past record we can afely say that he will be on hand promptly when the roll is called up yonder." This was in 1909/1910. - RBW

When the Roses Bloom Again for the Bootlegger

DESCRIPTION: "I was going up the river to my little cottage home, And the revenue men were waiting there for me. As I was coming up the hill, There they caught me with the still." When they are gone, "Then my heart will fill with cheer, for I know I'll get the beer"

AUTHOR: unknown
EARLIEST DATE: 1928 (recording, Shirkey & Harper)
KEYWORDS: drink prison love reunion humorous
FOUND IN: US(SE)
REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #45, "When the Roses Bloom Again for the Bootlegger" (1 text, tune referenced)
Roud #5009

When the Roses Were in Bloom

DESCRIPTION: "When the roses were in bloom And the leaves were green, I would join you if I could, As my queen, as my queen." He begs her to meet him by the river, and she does. Then when the roses faded and the leaves blew away, "Love had fled"

AUTHOR: unknown
EARLIEST DATE: 1879 (Journal of the Andrew Hicks)
KEYWORDS: love river courting flowers death
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 298-299, "When the Roses Were in Bloom" (1 text, 1 tune)
Roud #27549

When the Saints Go Marching In

DESCRIPTION: "O when the saints go marching in (x2), Lord I want to be in that number, When the saints...." Similarly "When the sun refuse to shine"; "When the moon goes down in blood"; "We are traveling in the footsteps of those who've gone before"; etc.

AUTHOR: unknown
EARLIEST DATE: 1896 (copyright)
KEYWORDS: religious nonballad
FOUND IN: US West Indies(Bahamas) Canada(Mar)
REFERENCES (5 citations):
Lomax-FolkSongsOfNorthAmerica 236, "When the Saints Go Marching In" (1 text, 1 tune)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 6-7, "When the Saints Come Marching In" (1 text, 1 tune)
When the Snow Was Deep (Feeding the Birds)

DESCRIPTION: "When the snow was deep, I sprinkled crumbs for the birds to eat. They would chirp for food -- The bluebirds and sparrows were in pleasant mood. They would go and come back, but not all would go, Some would stay... and eat the crumbs...."

AUTHOR: George Mefford Bell?

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: bird food nonballad

FOUND IN: US(Ap)

REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, p. 255, "When the Snow Was Deep (Feeding the Birds)" (1 text)

NOTES [10 words]: Reportedly written when Bell was only seven years old. - RBW

File: ThBa255

When the Stars Above Are Shining

DESCRIPTION: "'The stars above are shining, And the moon is sinking low, I will call to see my darling, Who will welcome me, I know." "We'll be merry, we'll be happy, Floating down the stream of time." "We'll be merry, we'll be happy, Floating onward with the tide."
When the Stars Begin to Fall

DESCRIPTION: Chorus: "My Lord, what a morning (x3) When the stars begin to fall." Verses: "You'll hear the sinner moan...." "You'll hear the gambler groan...." "You'll hear the sinner pray...." "You'll hear the Christians sing...." "You'll see my Jesus come...."

AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious Jesus nonballad
FOUND IN: US(SE)
REFERENCES (8 citations):
Allen/Ware/Garrison-SlaveSongsUnitedStates, pp. 25-26, "Stars Begin to Fall" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 237, "When the Stars Begin to Fall" (1 text, 1 tune)
Joyner-FolkSongInSouthCarolina, p. 91, "Stars Begin to Fall" (1 text, 1 tune)
Warren-EveryTimeIFeelTheSpirit, pp. 66-67, "My Lord, What a Morning" (1 text, 1 tune)
Fireside-Book-of-Folk-Songs, p. 314, "My Lord, What a Morning" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 360, "My Lord, What A Mourning" (1 text)

DT, STARFALL
Roud #3408
RECORDINGS:
Blue Sky Boys, "When The Stars Begin to Fall" (Bluebird B-7472/Montgomery Ward M-7471, 1938)
Campbell College Quartet, "My Lord What a Morning" (OKeh 8900, 1931; rec. 1930)
Pace Jubilee Singers, "My Lord What a Morning" (Victor 20225, 1926)
Frank Proffitt, "Oh, Lord, What a Morning" (on FProffitt01)  
Rambling Kid and the Professor, "When the Stars Begin to Fall" (Melotone 7-08-71, 1937)
Preston & Hobart Smith, "When the Stars Begin to Fall" (on LomaxCD1704)
Sunset Jubilee Quartet, "Oh Lord What a Morning" (Paramount 12285, 1925; as Down Home Jubilee Quartette, Herwin 92008, n.d.)

CROSS-REFERENCES:
cf. "Sinners Will Call for the Rocks and the Mountains" (words)

NOTES [178 words]: This is loosely based on the "little apocalypse" Jesus offered before his arrest and trial. Matthew 24:29-30 in the King James Bible state, "[29] Immediately after the tribulation of those days shall the sun be darkened, and the moon shall not give her light, and the stars shall fall from heaven, and the powers of the heavens shall be shaken: {30} And then shall appear the sign of the Son of man in heaven: and then shall all the tribes of the earth mourn, and they shall see the Son of man coming in the clouds of heaven with power and great glory." The ultimate source for Matthew's text is Mark 13:24ff.

The theme was very popular in the Middle Ages; a work called "The Fifteen Signs Before Judgment" (in which the falling of the stars is often the first sign) exists in at least six different Latin and English forms -- with the Middle English versions existing in at least nine manuscripts; see John Edwin Wells, A Manual of the Writings in Middle English 1050-1400, 1916 (references are to the 1930 fifth printing with three supplements), pp. 328-329. - RBW

Last updated in version 4.3

File: LoF237

When the Stew Is on the Table

DESCRIPTION: "When the stew is on the table (x3), When the stew is on the table, I'll be there." "When the beer is in the tankard (x3), When the beer is in the tankard, I'll be there."
When the Swallows Homeward Fly

DESCRIPTION: "When the swallows homeward fly, When the roses scattered lie... When I thus your image lose, Can I, ah, can I e'er know repose?" "Hush, my heart! Why thus complain? I shall see thy form again, Though today we part in pain."

AUTHOR: Franz Abt (source: Heart-Songs)
EARLIEST DATE: c. 1860 (Bodleian, Harding B 18(562)); 1909 (Heart-Songs)
KEYWORDS: bird love separation

REFERENCES (3 citations):
Heart-Songs, p. 85, "When the Swallows" (1 text, 1 tune)
Jolly-Miller-Songster-5thEd, #110, "When the Swallows Homeward Fly" (1 text); #186, "Wenn Die Scwalben Heimwartz Ziehen" (1 German text)
Hylands-Mammoth-Hibernian-Songster, pp. 128-129, "When the Swallows Homeward Fly" (1 text)

Roud #15358

BROADSIDES:
Bodleian, Harding B 18(562), "When the Swallows Homeward Fly," C. Magnus (New York), c. 1860

NOTES [54 words]: This is known mostly from broadsides (a good demonstration of just how awful broadsides could be), but apparently there are a few hints of it in tradition, so I've indexed it. I just hope I don't have to read it again.... Jolly-Miller-Songster-5thEd implies that the German version is older, but I have no proof of that. - RBW

Last updated in version 6.1

File: HeSo085

When the Taters Are All Dug

DESCRIPTION: "Way up in Aroostook County, Where in winter falls the snows... There's a smile all o'er the County Till then taters are all dug." The residents discuss the size of the potatoes. Pickets come from all around. Couples court and men drink during the season

AUTHOR: Words: E. J. Sullivan
EARLIEST DATE: 1916 (Gray-SongsAndBalladsOfTheMaineLumberjacks, from a broadside)
KEYWORDS: food courting drink money nonballad

REFERENCES (1 citation):
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 172-175, "When the Taters Are All Dug" (1 text)

CROSS-REFERENCES:
cf. "Mother's Appel to Her Boy" (tune)

File: Gray172

When the Train Comes Along

DESCRIPTION: "I may be blind and cannot see, But I'll meet you at the station when the train comes along. "When the train comes along (x2), I'll meet you at the station when the train comes along." The singer looks forward to meeting Jesus and a happy life

AUTHOR: unknown
EARLIEST DATE: 1926 (recording, Odette Jacson and Ethel Grainger)
When the Wagon Was New

DESCRIPTION: "There's an old rusty wagon that's left to rot away." The family all rode it together in "the good old days" when everyone was friendly and the family was happy. Now, with planes and cars everywhere, "good neighbors are so few" and people need more money

AUTHOR: Sam McGee?

EARLIEST DATE: 1981 (Burton-TennesseeTraditionalSingers); probably in circulation before 1940

KEYWORDS: travel family money

FOUND IN: US

REFERENCES (1 citation):
Burton-TennesseeTraditionalSingers, pp. 139-140, "When the Wagon Was New" (1 text, 1 tune)

NOTES [68 words]: Sam McGee seems to have been the first to record this song, and apparently claimed at one time to have learned it from an unnamed informant in Illinois. But McGee later claimed to have written it himself (a Mudcat thread claims he copyrighted it in 1971). Given the reference to airplanes, the song almost certainly dates from the 1920s or later, which somewhat bolsters but does not prove McGee's claim. - RBW

Last updated in version 2.8

File: BTN139

When the Work's All Done This Fall [Laws B3]

DESCRIPTION: A cowboy tells of his plans to at last go home and see his mother "when the work's all done this fall." Soon after, the cattle stampede. The cowboy controls the herd but is fatally injured in the process. He will not see his mother; he sends tokens home

AUTHOR: unknown (see note)

EARLIEST DATE: 1893 (published by D. J. O'Malley in the Miles Clty _Stock Grower's Journal_) 

KEYWORDS: cowboy work death mother

FOUND IN: US(Ap,SE,So,Ro) Canada(Newf)

REFERENCES (16 citations):
Laws B3, "When the Work's All Done This Fall"

Sandburg-TheAmericanSongbag, pp. 260-262, "When the Work's All Done This Fall" (1 text, 1 tune)

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 264, "When the Work is Done This Fall" (1 text)

Abrahams/Riddle-ASingerAndHerSongs, pp. 78-79, "When the Work's All Done This Fall" (1 text, 1 tune)

Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 143, "When the Work's All Done This Fall" (1 text, 1 tune)

Abernethy-SinginTexas, pp. 147-148, "When the Work's All Done This Fall" (1 text, 1 tune)

Fife/Fife-CowboyAndWesternSongs 81, "When the Work's All Done This Fall" (1 text, 1 tune)

Tinsley-HeWasSinginThisSong, pp. 96-101, "When the Work's All Done This Fall" (1 text, 1 tune)

Welsch-NebraskaPioneerLore, pp. 20-21, "When the Work's All Done This Fall" (1 text)

Pankake/Pankake-PrairieHomeCompanionFolkSongBook, pp. 282-283, "When the Work's All Done This Fall" (1 text, 1 tune)

Leach-FolkBalladsSongsOfLowerLabradorCoast 97, "The Cowboy" (1 text, 1 tune)
Guigné-Forgotten Songs Of The Newfoundland Outports, pp. 95-97, "The Cow Puncher's Lament (When the Work's All Done This Fall)" (1 text, 1 tune)
Arkansas Woodchopper, pp. 40-42, "When the Work's All Done This Fall" (1 text, 1 tune)
Silber/Silber-Folksingers Wordbook, p. 263, "When The Work's All Done This Fall" (1 text)
DT 371, WORKDONE*
ADDITIONAL: John I. White, _Git Along, Little Dogies: Songs and Songmakers of the American West_, 1975 (page references are to the 1989 University of Illinois Press edition), pp. 189-195, "Carl T. Sprague, Singing Cowboy" (1 text, 1 tune, the Sprague version)
Roud #450
RECORDINGS:
Jules Allen, "When The Work's All Done This Fall" (Victor V-40263, 1930; rec. 1929)
Fiddlin' John Carson, "The Dixie Cowboy" (OKeh 7004, 1924)
The Cartwright Brothers, "When The Work's All Done This Fall" (Columbia 15346-D, 1929; rec. 1928)
Bill Childers, "When the Work's All Done This Fall" (OKeh 45203, 1928)
Al Cramer [possible pseud. Vernon Dalhart], "When the Work's All Done This Fall" (Broadway 8060, n.d.)
Vernon Dalhart, "When the Work's All Done This Fall" (Banner 6086/Domino 0192, 1927; Challenge 688/Challenge 688, 1928; Conqueror 7737, 1931)
J. D. Farley, "I'm a Lone Star Cowboy" (Victor V-40269, 1930; Montgomery Ward M-4300, 1933; rec. 1929: on WhenIWas2)
Four Pickled Peppers, "Jolly Group of Cowboys" (Bluebird B-8016/Montgomery Ward M-7654, 1939; rec. 1938)
Gentry Bros., "When the Work's Done This Fall" (Paramount 3042 [as Collins Bros.], 1928; Broadway 8060 [as Al Cramer], n.d.; rec. 1927)
Harry Jackson, "When the Work's All Done This Fall" (HJackson1)
Bradley Kincaid, "When The Work's All Done This Fall" (Gennett 6989, 1929) (Brunswick 403/Supertone S-2017, 1930)
Frank Luther, "When the Work's All Done This Fall" (Grey Gull 4264 [as Jeff Calhoun]/Van Dyke 74264 [as Jeff Calhoun]/Radiex 4264 [as Carlton Boxill], 1929; Madison 5013 [as Tom Cook], c. 1930) (Melotone M-12143 [as Phil & Frank Luther]/Vocalion 5483 [as Luther Bros.], 1931)
Claude Moyn, "When the Work's All Done This Fall" (Champion 15688 [as Asparagus Joe]/Supertone 9351 [as Pie Plant Pete], 1929; Champion 45064 [as Asparagus Joe], c. 1935)
Joshua Osborne, "The Cow Puncher's Lament" (on NFAGuigné01)
Aulton Ray, "The Dixie Cowboy" (Challenge 335 [as Charlie Prescott]/Champion 15277/Sivertone 5084, 1927; Supertone 9250, 1927; Champion 15277/Sivertone 5084, 1927; Supertone 9250, 1927) (Herwin 75552, c. 1927)
George Reneau, "When the Work's All Done This Fall" (Vocalion 15150/Vocalion 5079, 1925)
Rodeo Twins, "When the Work's All Done This Fall" (Victor V-40186, 1930; rec. 1929)
Carl T. Sprague, "When the Work's All Done This Fall" (Vocality 40186, 1930; rec. 1929)
Ernest V. Stoneman, "When The Work's All Done This Fall" (Edison 51788, 1926) (CYL: Edison [BA] 5188, 1926)
Taylor's Kentucky Boys "The Dixie Cowboy" (Challenge 335 [as Charlie Prescott]/Champion 15277/Sivertone 5084, 1927; Supertone 9250, 1927) (Herwin 75552, c. 1927)
Frankie Wallace, "When the Work's All Done This Fall" (Romeo 913, 1929)
Marc Williams, "When the Work's All Done This Fall" (Brunswick 244, 1928; Supertone S-2054, 1930)
CROSS-REFERENCES:
ct. "The Virginia Strike of '23" (tune)
SAME TUNE:
The Virginia Strike of '23 (File: LSRA591)
ALTERNATE TITLES:
After the Roundup (published by D. J. O'Malley under that title)
NOTES [137 words]: The most likely author of this is D. J. O'Malley, who seems to have been responsible for the earliest printed version. But Laws does not mention the attribution to O'Malley, and notes that J. Frank Dobie attributes it to Marshall Johnson of Texas. I know of no verifiable
When the World Is on Fire

DESCRIPTION: "The world is on fire. What are you going to do? What are you going to do When the world is on fire?" "I am going to fly... I am going home... I am going to shout." "Sinners want to pray... I am going to fly." A "very fluid" song.

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: religious nonballad floatingverses

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 653, "When the World is On Fire" (1 text)

Roud #11789

File: Br3653

When Things Go Wrong with You

DESCRIPTION: "I love you, baby, I ain't gonna lie, Without you, honey, I just can't be satisfied. Cause when things go wrong, so wrong with you, Well, it hurts me too." The singer hopes to be the girl's man, and wants to make her happy. He promises to treat her well.

AUTHOR: unknown

EARLIEST DATE: 1940 (recording, Tampa Red)

KEYWORDS: love nonballad

FOUND IN:

REFERENCES (1 citation):
Silber/Silber-FolksingersWordbook, p. 78, "When Things Go Wrong With You" (1 text)

RECORDINGS:
Bob Dylan, "It Hurts Me Too" (on Self-Portrait, 1970)
Tampa Red, "It Hurts Me Too" (Bluebird B-8635, 1941; rec. 1940) "When Things Go Wrong With You" (RCA Victor 22-0035, 1949)

NOTES [26 words]: This comes from the singing of Big Bill Broonzy, and he probably had at least some hand in the text, but it is generally not listed as his composition. - RBW

Last updated in version 5.0

File: FSWB078

When This Bloody War Is Over

DESCRIPTION: "When this (bloody/blasted/ruddy) war is over, No more soldiering for me. When I get my civvy clothes on, Oh how happy I will be." There will be no more Sunday parades, no need to request leave; the singer will be able to eat, drink, sleep when he wants.

AUTHOR: unknown

EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)

KEYWORDS: soldier hardtimes

FOUND IN: Britain(England) Canada

REFERENCES (3 citations):
Dallas-TheCruelWars-100SoldiersSongs, pp. 182-183, "When This Bloody War Is Over" (1 text, 1 tune)
Brophy/Partridge-TommiesSongsAndSlang, p. 57, "When this Blasted War is Over" (1 text)
Hopkins-SongsFromTheFrontAndRead, p. 103, "When This Bloody War is Over" (1 text, 1 tune)
When This Cruel War is Over (Weeping Sad and Lonely)

DESCRIPTION: The girl asks her soldier, "Dearest love, do you remember, when we last did meet, How you told me that you loved me...." She fears for him, but urges him to fight. She is "weeping sad and lonely... When this cruel war is over, pray that we meet again."

AUTHOR: Words: Charles C. Sawyer / Music: Henry Tucker

EARLIEST DATE: 1863 (sheet music published by Sawyer & Thompson, Brooklyn)

KEYWORDS: Civilwar soldier separation injury battle

FOUND IN: US(So) Britain(Scotland(Aber))

REFERENCES (16 citations):
- Greig/Duncan1 103, "Weeping Sad and Lonely" (1 text)
- Musick-JAF-TheOldAlbumOf-William-A-Larkin 4, "When This Cruel War is Over" (1 text)
- Owens-TexasFolkSongs-1ed, pp. 271-274, "The Cruel War" (1 text, 1 tune)
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 381, "When This Cruel War is Over" (1 text)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 390, "When This Cruel War is Over" (1 text plus 1 excerpt, 1 fragment, and mention of 2 more; the one full text is the Southern adaption of the song)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 390, "When This Cruel War Is Over" (1 tune plus a text excerpt)
- Lawrence-MusicForPatriotsPoliticiansAndPresidents, pp. 402-403, "When This Cruel War is Over" (1 text, partial tune, from early sheet music and broadside copies; also a text of Septimus Winner's answer "Yes, I Would the War Were Over")
- Wolf-AmericanSongSheets, #2586, pp. 175-176, "When This Cruel War Is Over" (17 references)
- Silber-SongsOfTheCivilWar, pp. 124-126, "Weeping Sad and Lonely (When This Cruel War Is Over)" (1 text, 1 tune); also p. 127, "Down in Charleston Jail" (1 text, a parody of the preceding)
- Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 42-43, "Weeping Sad and Lonely" (1 text, 1 tune)
- Hill-PoemsAndSongsOfTheCivilWar, pp. 232-233, "When This Cruel War Is Over" (1 text)
- Heart-Songs, pp. 284-285, "When This Cruel War Is Over" (1 text, 1 tune)
- Arnett-IHearAmericaSinging, pp. 88-89, "When This Cruel War is Over" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 276, "Weeping Sad And Lonely (When This Cruel War Is Over)" (1 text)
- Wolf-AmericanSongSheets, #2586, pp. 175-176, "When This Cruel War is Over"

DT, WHENEVER*

ST SCW42 (Full)

Roud #3446

BROADSIDES:
- Bodleian, Harding B 18(735), "When This Cruel War is Over" ("Dearest love, do you remember," H. De Marsan (New York), 1861-1864; also Harding B 26(673), "A new song call'd When This Cruel War is Over" [P. Breton (Dublin)]; 2806 c.8(225), "A much-admired American song called Cruel War Is Over", [Haly (Cork)]
- LOC-Singing, sb40571b, "When This Cruel War Is Over," H. De Marsan (New York), 1861-1864; also cw106550, cw106560, cw106570, cw106580, hc00032c, "When This Cruel War Is Over"

SAME TUNE:
- Down in Charleston Jail (Silber-SongsOfTheCivilWar, p. 127)
- If This Cruel Ware Were Over ("Dearest Ella, I Remember") (Wolf-AmericanSongSheets p. 68)
- Parody on When This Cruel War is Over ("Och, Biddy dear, do you remember") (Wolf-AmericanSongSheets p. 124)
- When this Cruel Draft Is Over ("Dearest William, they will draft you") (Wolf-AmericanSongSheets, p. 175)
- When This Cruel War Is Over, No. 3 ("Dearest Sal, do you remember?") (Wolf-AmericanSongSheets, p. 176)

NOTES [399 words]: This is widely believed to be the most popular of the war songs (at least among Union troops). Note the fact that Wolf-AmericanSongSheets, pp. 175-176, lists an amazing
17 broadside editions. After the war, however, its rather maudlin sentiments caused it to lose its place to songs such as "Tenting Tonight." (For details, as well as a sample stanza, see Bruce Catton, _Mr. Lincoln's Army_, p. 171).

According to E. Lawrence Abel, _Singing the New Nation: How Music Shaped the Confederacy, 1861-1865_, Stackpole, 2000, p. 98, Charles Carroll Sawyer, who was from Connecticut, "was popular on both sides of the Potomac because of the universal themes of his lyrics.... [He] took deliberate pains not to inject any partisanship into his songs. They contained no insults, no rancor, no celebration of military battle." But none of his songs save this seems to have left any real folk memory. His other song in the Index (as of this writing) is "Who Will Care for Mother Now?" - RBW

Note the Irish broadsides.

There is a cover sheet, at Historic American Sheet Music, "Weeping, Sad and Lonely; When This Cruel War Is Over," Music A-4826, Duke University Rare Book, Manuscript, and Special Collections Library, published by Sawyer & Thompson (Brooklyn), 1863.

See the parody broadsides: Bodleian, Harding B 31(96), "When This Cruel Draft Is Over!"

("Dearest William, they will draft you"), H. De Marsan (New York), 1861-1864; Bodleian, Harding B 31(116), "Parody on When This Cruel War Is Over ("Och, Biddy dear, do you remember"), H. De Marsan (New York), 1861-1864; also Harding B 31(130), Harding B 18(394)"

As written and sung by Joseph Murphy, in San Francisco]. "Parody on 'When This Cruel War is Over"

See the parody broadside LOCSinging, cw104560, "Parody on When This Cruel War Is Over," Johnson (Philadelphia), no date

"See also broadside, Bodleian, Harding B 18(564), "Yes, I Would the War Were Over. Answer to 'When this cruel war is over"""

("Yes, I would the war were over"), C. Magnus (New York), 1863, attributed to Alice Hawthorne.

Broadsides LOCSinging sb40571b, Bodleian Harding B 18(735), Harding B 31(96) and Harding B 31(116): H. De Marsan dating per _Studying Nineteenth-Century Popular Song_ by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site.

Broadsides LOCSinging sb40571b and Bodleian Harding B 18(735) are duplicates. - BS

_Last updated in version 6.0_

File: SCW42

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**When This Old Hat Was New**

DESCRIPTION: A litany of complaints about the days "When this old hat was new." Subject can seemingly vary as long as it talks about long ago. At least one version talks about the evolution of American politics (used during the 1840 campaign)

AUTHOR: unknown

EARLIEST DATE: 1912 (Belden-BalladsSongsCollectedByMissourFolkloreSociety), but seemingly in existence much earlier

KEYWORDS: political

HISTORICAL REFERENCES:

Dec 2, 1840 - William Henry Harrison defeats Martin Van Buren

Mar 4, 1841 - Harrison (the first Whig to be elected President) is inaugurated. He gives a rambling inaugural address in a rainstorm and catches cold

April 4, 1841 - Harrison dies of pneumonia, making him the first president to fail to complete his term. After some hesitation, Vice President John Tyler is allowed to succeed as President

FOUND IN: US(So)

REFERENCES (4 citations):

_Belden-BalladsSongsCollectedByMissourFolkloreSociety_, p. 336, "When This Old Hat Was New" (1 text)

_Wolfe/Boswell-FolkSongsOfMiddleTennessee_ 50, pp. 86-87, "When This Old Hat Was New" (1 short text, 1 tune)

_Lawrence-MusicForPatriotsPoliticiansAndPresidents_, pp. 272-273, "When This Old Hat Was New" (4 texts, most of them parodies; 1 tune, from early sheet music)

ADDITIONAL: A. B. Norton, _Songs of the People in the Log Cabin Days of Old Tippecanoe_, A. B. Norton & Co., 1888 (available on Google Books), p. 85, "When This Old Had Was New" (1 text. N.B. the Google Books copy, at least, has disordered pages in this part of the book.)

Roud #7841

CROSS-REFERENCES:

cf. "Mullnabeeny (Mill of Boyndie)" (the concept of "When this old hat was new")

SAME TUNE:
(Political parodies of) When This Old Hat Was New (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 272)

NOTES [334 words]: Although the only version of this I can pin down is Belden-BalladsSongsCollectedByMissouriFolkloreSociety's the catch phrase is much more common, being used in a a campaign piece from the 1840 Harrison/Van Buren election (see Roud #1693). It seems as if the idea was too good to let alone.

The "locos" are the "loco-foco" faction of the Democratic party, a radical group which emerged 1835. (They were so-called for the matches, or "loco-focos," they used to light candles after the Tammany Hall group tried to suppress them by turning out the gas lights at a convention.) They didn't have a clear platform so much as a desire to clean up government, monopolies, and banking. The statement that "Van Buren was a Fed" is a reference to the Federalist party -- hardly a fair criticism, since the Democratic party did not exist in his youth.

Wolfe, in his notes to the Wolfe/Boswell-FolkSongsOfMiddleTennessee version, considers it to be from the 1840 election, it in fact appears to be a composite. There are no references to the candidates of 1840 (Harrison and Van Buren). The first verse refers to Sam Cushman (possibly referring to Representative Samuel Cushman of New Hampshire, 1783-1851, although this is by no means clear).

The second verse, referring to Bob Ingersoll, is much clearer. Robert Ingersoll (1833-1899) was known mostly as a professional agnostic. Since the general attitude has always been that non-Christians, especially vocal non-Christians, were damnable, he is an obvious target for this particular piece of religious intolerance. The joke seems to be that even Ingersoll, too dense to understand the (alleged) truth of Christianity, would still have been able to see the truth of "Tory-ism." But Ingersoll wasn't known in 1840, so the verse must have been written later.

Bob Ingersoll's non-Christianity was so infamous that he apparently is mentioned in three different songs: "Bob Ingersoll and the Devil," "The Donkey Song," and some versions of "When This Old Hat Was New." - RBW

Last updated in version 4.4

File: Beld336

When This Old Hat Was New (II)

DESCRIPTION: "When my auld hat was new" at harvest the master provided drink and set a feast; his wife "gie every one their due." Now the master's wife wears fine silk. Instead of a feast harvest workers are treated like beggars and "near their hoose ye dauna gang."

AUTHOR: unknown

EARLIEST DATE: 1725 (Phillips)

KEYWORDS: farming nonballad poverty vanity commerce clothes

FOUND IN: Britain(Scotland(Aber,Bord))

REFERENCES (5 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #101, pp. 1-2, "When My Auld Hat Was New"; p. 1, ("When this old cap was new") (1 text plus a fragment)
Greig/Duncan3 540, "The Auld Hat" (2 texts, 2 tunes)
Lyle-Andrew-CrawfurdsCollectionVolume1 52, "When My Old Hat Was New" (1 text)
ADDITIONAL: John Ashton, _A Century of Ballads_, Elliot Stock, London, 1887; reprinted 1968 by Singing Tree Press, pp. 5-7, "Time's Alteration, or, The Old Man's Rehearsal, what brave days he knew, A grand white agone, when his old Cap was new" (1 text)
Roud #1693

CROSS-REFERENCES:

cf. "I'll Never Be Drunk Again" (tune, per Phillips)

NOTES [42 words]: Re A Collection of Old Ballads Vol II/III: Ambrose Philips, whose name does not appear in the Google Books copy is, according to Google Books, the editor. The New York Public Library catalog says "Compilation usually attributed to Ambrose Philips" - BS

Last updated in version 3.1

File: GrD3540

When This Old Hat Was New (III)

DESCRIPTION: "When this old hat was new": "provisions now are twice as dear"; "men could take
When This Old Hat Was New (IV)

DESCRIPTION: "This old hat was new once" "The rich then gave out food and coals to keep the
poor ... the poor did never want." "Our tars were never press'd For they did boldly volunteer."
"Husbandmen ... did work both soon and late But now ... are forced to emigrate."

AUTHOR: unknown
EARLIEST DATE: 2006 (Bodleian broadside indexed)
KEYWORDS: poverty emigration commerce hardtimes pressgang
FOUND IN: Britain(Scotland(Aber))
Roud #1693
BROADSIDES:
Bodleian, Harding B 11(4138), "When This Old Hat Was New" ("This old hat was new once, but I
cannot tell you when"), unknown, no date
NOTES [109 words]: I have to think this particular "Old Hat" the work of a propagandistic poet. There
was "never" a time when tars "were never pressed"; conditions in the Royal Navy were
consistently worse than those in the merchant service. It is true that sailors were unusually likely
to desert in the period between the American Revolution and the Napoleonic Wars (which seems the
most likely date for the song). This is because inflation was eating away at the always-inadequate
pay of the sailors, and dishonest contractors were feeding them garbage. These conditions
improved, at least somewhat, after the Spithead and Nore mutinies, for which see "Poor Parker." - RBW

File: GrD354A

When Uncle Sam's Doughboy Roped a Wild Irish Rose

DESCRIPTION: An "Uncle Sam's Doughboy" goes to Ireland and pursues a "wild Irish rose" who
"ran through the trees like a wild mountain deer." But now she "gets tamer each day" and is
becoming willing to return to the West with him

AUTHOR: Rusty Holman (?)
EARLIEST DATE: 1973
KEYWORDS: courting cowboy
FOUND IN: US
REFERENCES (1 citation):
Ohrlin-HellBoundTrain 79, "When Uncle Sam's Doughboy Roped a Wild Irish Rose" (1 text)
File: Ohr079

When We Do Meet Again

DESCRIPTION: "When we do meet again (x3), 'Twill be no more to part." "Brother Billy, fare you
well (c2), We'll sing hallelujah, When we do meet again."

AUTHOR: unknown
When We Get Our Tuppence Back

DESCRIPTION: The bosses at Lithgow lower the pay rate for coal by a tuppence. The miners go on strike: "We will never work for you Till you give that tuppence back, Charlie dear." The strike is bitter, with many scabs brought in. But the miners hold firm

AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: mining scab strike work Australia
HISTORICAL REFERENCES:
1911 - Strike at the Hoskin Mine near Lithgow, New South Wales. The miners asked for a raise of tuppence per load; mine boss Charles Hoskin responded by lowering pay rates the same amount. Hoskin brought in scabs and resorted to intimidation, but eventually the miners won.

FOUND IN: Australia
REFERENCES (1 citation):
Fahey-Eureka-SongsThatMadeAustralia, pp. 208-209, "When We Get Our Tuppence Back" (1 text, 1 tune)
File: FaE208

When We Were Sweet Sixteen (Now I'm Sixty-Four)

DESCRIPTION: The singer wanders through hills and by streams as he had years before and finds them unchanged. He hopes to meet (his sweetheart?) "upon that far-off shore" where they "both shall reign; we'll talk about those happy days"

AUTHOR: unknown
EARLIEST DATE: 1951 (Guigné-ForgottenSongsOfTheNewfoundlandOutports; MUNFLA/Leach)
KEYWORDS: age reunion nonballad
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 365-366, "When We Were Sweet Sixteen (Now I'm Sixty-Four)" (1 text, 1 tune)
Roud #18247
RECORDINGS:
Jim Rice, "When We Were Sweet Sixteen" (on MUNFLA/Leach)
NOTES [21 words]: The chorus is "And I long for those bright days to come again once more, But come again they never will for I am sixty-four." - BS
Last updated in version 4.2
File: Guig365

When We Were Two Little Boys

DESCRIPTION: Two boys are playing; one's hobby-horse breaks; his brother says "I couldn't bear to see you crying/When there's room on my horse for two." They become soldiers; one is wounded, the other rescues him, saying "I couldn't bear to see you dying...."

AUTHOR: unknown
EARLIEST DATE: 1903 (recording, Billy Murray)
LONG DESCRIPTION: Two boys are playing; one's hobby-horse breaks; his brother comforts him, saying "I couldn't bear to see you crying/When there's room on my horse for two." They grow up and become soldiers; one is wounded, the other rescues him, saying "I couldn't bear to see you dying/When there's room on my horse for two." They remember when they were two little boys
KEYWORDS: love army battle fight war reunion rescue injury brother family soldier
FOUND IN: US(SE)
RECORDINGS:
Dixon Brothers, "Two Little Boys" (Montgomery Ward M-7336, c. 1937)
Billy Murray, "When We Were Two Little Boys" (Monarch [Victor] 2468, 1903)

NOTES [28 words]: Although the text doesn't say so, this song is almost certainly set in the Civil War. - PJS
And it has the sickeningly saccharine sound of songs of that era, too. - RBW
File: RcwW2LB

When Wild War's Deadly Blast Was Blawn (The Sodger's Return)

DESCRIPTION: "When wild war's deadly blast was blawn, And gentle peace returning," the soldier returns home. He reaches the "bonnie glen" "Where Nancy aft I courted." He meets her and asks for lodging. She says she loved a soldier -- then recognizes him.

AUTHOR: Words: Robert Burns
EARLIEST DATE: 1793 (source: Kinsley)
KEYWORDS: soldier love separation reunion hardtimes
FOUND IN:
REFERENCES (3 citations):
Winstock-SongsAndMusicOfTheRedcoats, pp. 114-116, "The sodger's return" (1 text, 1 tune)
James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford, 1969) #406, pp. 543-545, "[When wild War's deadly Blast was blawn]" (1 text, 1 tune, from 1793)
DT, DEIDL2*

When Will Ye Gang Awa'? (Huntingtower) [Laws O23]

DESCRIPTION: Janie asks what Jamie will bring her when he crosses the sea. He promises a new gown, then a "gallant gay." She wants only him. He submits that he has a wife and children. She is distressed; he promises to marry her

AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan5); related text from 1827 (Kinloch)
KEYWORDS: courting clothes trick marriage
FOUND IN: Britain(Scotland(Aber)) Canada(Mar) US(MA,MW,NE)
REFERENCES (11 citations):
Child 232, "Richie Story" (9 texts; the text in the Appendix is this song)
Bronson 232, "Richie Story" (9 versions, but #9 is "When Will Ye Gang Awa'? (Huntingtower)"
[Laws O23], and #7 and #8 may be as well)
Laws O23, "When Will Ye Gang Awa'? (Huntingtower)"
Greig/Duncan5 1052, "Huntingtower" (2 texts, 1 tune)
Whitelaw-BookOfScottishBallads, p. 556, "The Duke of Athol" (1 text)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 217-218,"When Will Ye Gan Awa'"? (1 text, 1 tune) {Bronson's #9}
Korson-PennsylvaniaSongsAndLegends, pp. 42-43, "When Ye Gang Away, Jamie" (1 text, 1 tune)
Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 273-277, "Huntingtower" (2 texts, 1 tune)
Neely/Spargo-TalesAndSongsOfSouthernIllinois, p. 156, "What Will Ye Bring Tae Me?" (1 fragment which may be this)
DT 482, DATHOL

ADDITIONAL: George R Kinloch, Ancient Scottish Ballads (London: Longman, Rees, Orme, Browne, & Green, 1827 ("Digitized by Google")), pp. 170-173, "The Duke of Athol" (1 text)
Roud #345
BROADSIDES:
NLScotland, RB.m.143(127), "Hunting Tower, Or when ye Gang Awa' Jamie," Poet's Box (Dundee), unknown
CROSS-REFERENCES:
cf. "Richie Story" [Child 232]
SAME TUNE:
The Laird of Dalziel's Leman (File: AdLaDaLe)
NOTES [56 words]: For the relationship of this song to "Richie Story" [Child 232], see the notes on that song. - RBW
Whitelaw-BookOfScottishBallads has 8 stanzas as compared to Child's and Kinloch's 15; both Whitelaw and Child claim Kinloch as source. Whitelaw-BookOfScottishBallads skips the promised gifts and goes directly to the question of marriage. - BS

Last updated in version 3.2
File: L023

When Ye Gang Awa Johnnie

DESCRIPTION: Jennie wants Johnnie to give up drinking. He is unconvinced until she cries because the children will learn to drink from him. He resolves "that never mair I'll touch the barley bree." She is happy.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan3)

KEYWORDS: drink dialog husband wife

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):

Greig/Duncan3 589, "Fin Ye Gang Awa Johnnie" (2 texts)
Roud #6042
CROSS-REFERENCES:
cf. "Farewell to Whisky (Johnny My Man)" (theme)

File: GrD3589

When You and I Were Young, Maggie

DESCRIPTION: The singer recalls the days when he and Maggie were young -- the creek and the mill they wandered by, the meadows they wandered, the birds they heard. Now the mill is still, and the flowers are gone, but she is still just as beautiful in his eyes.

AUTHOR: Words: George W. Johnson / Music: J. A. Butterfield

EARLIEST DATE: 1866 (sheet music published by J. A. Butterfield of Chicago)

KEYWORDS: love courting age nonballad

FOUND IN: US(MW,SE) Britain(Scotland)

REFERENCES (11 citations):

Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 237-240, "When You and I Were Young, Maggie" (1 text, 1 tune)
Ord-BothySongsAndBallads, p. 159, "When You And I Were Young" (1 text)
Dean-FlyingCloud, pp. 93-94, "When You and I Were Young, Maggie" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 137, "When You and I Were Young, Maggie" (1 text plus mention of 1 more)
Abernethy-SinginTexas, pp. 133-134, "When You and I Were Young, Maggie" (1 text, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 189-190, "When You and I Were Young, Maggie" (1 text, 1 tune)
Heart-Songs, pp. 478-479, "When You and I Were Young" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 248, "When You And I Were Young, Maggie" (1 text)
Gilbert-LostChords, p. 22, "When You and I Were Young Maggie" (1 text)
Fuld-BookOfWorldFamousMusic, p. 643, "When You and I Were Young, Maggie"
DT, YOUNGMAG*
ST R19237 (Full)
Roud #3782

RECORDINGS:
Archie Anderson, "When You and I Were Young, Maggie" (Columbia A-1447, 1913)
Fiddlin' John Carson, "When You And I Were Young, Maggie" (Okeh 40020, 1924; rec. 1923)
The Collier Trio, "When You and I Were Young, Maggie" (Brunswick 307, 1928)
Frank & James McCravy, "When You and I Were Young, Maggie" (Brunswick 197, 1928; rec. 1927)
McMichen's Melody Men, "When You and I Were Young" (Columbia 15247-D, 1928; rec. 1927)
[?] Morgan & [Frank] Stanley, "When You and I Were Young Maggie" (Victor 4428, 1905)
Roy Newman's Boys, "When You and I Were Young, Maggie" (Vocalion 03598, 1937)
Will Oakland, "When You and I Were Young, Maggie" (CYL: Edison 9980, 1908) (CYL: Edison [BA] 1873 [as Will Oakland & chorus], n.d.)
Riley Puckett, "When You And I Were Young, Maggie" (Columbia 15005-D, c. 1924)
When You and I Were Young, Maggie (Mining Parody)

DESCRIPTION: "I wandered today up The Hill, Maggie, I applied for a rustling card... But the job it was too damned hard." The singer works in a mine full of gas; he is hit by rock, his hair is turning green; he suspects "you'll soon want your maiden name back."

AUTHOR: unknown

EARLIEST DATE: 1950 (Western Folklore 9)

KEYWORDS: mining hardtimes marriage derivative

FOUND IN:

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 564, "When You and I Were Young, Maggie (Parody)" (1 text)

CROSS-REFERENCES:

cf. "When You And I Were Young, Maggie"

When You are Old and Cannot See

DESCRIPTION: "When you are old and cannot see, Put on your specs and think of me."

AUTHOR: unknown

EARLIEST DATE: 1891 (autograph album of George Washington Franklin, according to Sackett/Koch-KansasFolklore)

KEYWORDS: age disability humorous

FOUND IN: US(MW)

REFERENCES (1 citation):
Sackett/Koch-KansasFolklore, p. 123, "(When you are old)"; p. 135, "(When you are old and cannot see)" (2 texts)

NOTES [104 words]: The first of these is one of many items Sackett/Koch-KansasFolklore extracted from the autograph album of George Washington Franklin, which he maintained 1882 to 1895 or after; the second is from Anna Duncan's autograph album, from 1897-1899. Web searches for this quote turned up at least three other versions, one in the autograph book of Ida Deming (Bowles) of South Dakota, in 1898 and one from 1901 in the "Keville-Flanagan Autograph Book," apparently from Chicago. (The third quote I found was unsourced.) Since this is clearly a parody, it must have been in oral tradition, though I cannot prove that it is a song. - RBW

Last updated in version 4.5

When You Call To An Irishman's Door

DESCRIPTION: The singer comes to Ireland from Scotland and knocks on Pat's door seeking shelter. Pat is poor and about to be evicted but offers what he has. "You can always depend on meeting a friend when you call to an Irishman's door."

AUTHOR: unknown

EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)

KEYWORDS: poverty travel food hardtimes Ireland Scotland
When You Feel Like Moaning

DESCRIPTION: "When you feel like moanin', it ain't nothin' but love... It must be the Holy Ghost comin' down from above.... When you hear me prayin', that ain't nothin' but love.... When you love everybody... Do you love your preacher...."

AUTHOR: unknown
EARLIEST DATE: 1950 (recording, Rich Amerson)
KEYWORDS: religious clergy nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Courlander-NegroFolkMusic, pp. 238-240, "When You Feel Like Moaning" (1 text, 1 tune)
Roud #10963
RECORDINGS:
Rich Amerson, "When You Feel Like Moaning" (on NFMAla4)
File: CNFM238

When You Go to Get Your Shears

DESCRIPTION: "When you go to get your shears You're not allowed to pick. The first pair that you collar, Then it's to that pair you stick. It is the boss's orders; If you do not like the trick, You can go somewhere else to look for shearing."

AUTHOR: unknown
EARLIEST DATE: 1968
KEYWORDS: sheep work Australia boss
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, pp. 281-282, "When You Go to Get Your Shears" (1 text, 1 tune)
File: MA281

When You Go, Tell Julia (I Am Bound Away)

DESCRIPTION: Alternate lines are a chorus, "I am bound away." The shantyman sings "When you go, tell Julia... I'm bound away to see the light... I'm bound away to see my docky... I'm bound for North Carolina."

AUTHOR: unknown
KEYWORDS: parting separation travel sea ship shanty lover sailor
FOUND IN: West Indies(Nevis)
REFERENCES (1 citation):
Abrahams-DeepTheWaterShallowTheShore, pp. 59-60, "When You Go, Tell Julia (I Am Bound Away)" (1 text, 1 tune)
NOTES [36 words]: See "I'm Bound Away" for what may be the source for this shanty; the tunes are different but the structure and chorus text is the same. If there were more to the texts I might have considered them the same song. - BS
Last updated in version 4.0
File: AWIS059

When You're In Love

DESCRIPTION: "Kissing's a nice celebration," "squeezing's a funny sensation," "it's better to have loved once and lost," "So haste and get married and no longer tarry, When you're in love"

AUTHOR: unknown
Whene'er I Take My Walks Abroad

DESCRIPTION: "Whene'er I take my walks abroad How many poor I see; What shall I render to my God For all his gifts to me?" "No more than others I deserve, Yet God has given me more, For I have food while others starve Or beg from door to door."

AUTHOR: unknown
EARLIEST DATE: 1936 (Randolph)
KEYWORDS: religious poverty
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 652, "Whene'er I Take My Walks Abroad" (1 short text plus an excerpt from a parody) Roud #7573
NOTES [17 words]: Although Randolph collected this piece in 1936, it is obviously older, as a parody was reported in 1904.
File: R652

Where am I to go, M' Johnnies?

DESCRIPTION: Shanty. "Where am I to go me Johnnies, where am I to go? To me way hey, hey, high, roll an' go. For I'm a young sailor boy, and where am I to go?" subsequent verses answer "way up the t'gallant yard," "around Cape Horn," "through the ice and snow," etc...

AUTHOR: unknown
EARLIEST DATE: 1961 (Hugill-ShantiesFromTheSevenSeas)
KEYWORDS: shanty sailor travel
FOUND IN: Britain US
REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 169-170, "Where am I to go, M' Johnnies?" (1 text, 1 tune) [AbEd, p. 137]
Hugill-SongsOfTheSea, p. 53, "Where Am I to Go, Me Johnnies?" (1 text, 1 tune)
NOTES [47 words]: Gordon Bok's book Time and the Flying Snow seems to imply that he learned this song from Hugill -- but his tune is slightly different, and his text also differs. Hugill's seems to be the only field collection; I don't know if Bok modified the song or if others did it before him. - RBW
Last updated in version 5.0
File: Hugi169

Where Derry Meets Tyrone

DESCRIPTION: "Have you ever been to Ireland where Derry meets Tyrone?" The singer describes the beauty of the country, the "queen of nature," the kindly welcome a visitor may expect.

AUTHOR: unknown
EARLIEST DATE: 1935 (Sam Henry collection)
KEYWORDS: home nonballad
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H601, pp. 174-175, "Where Derry Meets Tyrone" (1 text, 1 tune) Roud #13535
File: HHH601
Where Did You Get That Hat?

DESCRIPTION: The singer, to inherit his grandfather's property, is required to wear grandfather's hat. Now, wherever he goes, people cry out to him, "Where did you get that hat?... Isn't it a nobby one, and just the proper style...."

AUTHOR: Joseph J. Sullivan

EARLIEST DATE: 1888 (sheet music published by F. Harding)

KEYWORDS: clothes humorous marriage

FOUND IN: US(MW)

REFERENCES (6 citations):
Stout-FolkloreFromIowa 105, pp. 133-134, "Where Did You Get That Hat?" (1 text plus a fragment)
Geller-FamousSongsAndTheirStories, pp. 42-44, "Where Did You Get That Hat?" (1 text, 1 tune)
Spaeth-ReadEmAndWeep, pp. 137-138, "Where Did You Get That Hat?" (1 text, 1 tune)
Gilbert-LostChords, p. 151, "Where Did You Get That Hat?" (1 text)
ADDITIONAL: Robert A. Fremont, editor, _Favorite Songs of the Nineties_, Dover Publications, 1973, pp. 351-354, "Where Did You Get That Hat?" (1 text, 1 tune, the 1888 sheet music)
Margaret Bradford Boni, editor, _Songs of the Gilded Age_, with piano arrangements by Norman Lloyd and illustrations by Lucille Corcos, Golden Press, 1960, pp. 120-121, "Where Did You Get that Hat?" (1 text, 1 tune)

ST SRW137 (Full)

Roud #4877

RECORDINGS:
Sam Bond, "Where Did You Get That Hat" (on Voice16)

NOTES [142 words]: According to Gilbert-LostChords, Sullivan, a blackface minstrel, found a very tall hat one day while rummaging through his parents' attic. He being short, he thought the tall hat would make a humorous addition to his act. To test this, he went out one day wearing the hat. A gang of urchins harassed him, asking "Where did you get that hat?" Hence this song.

We should note, however, that there are variations on this legend: All agree that Sullivan found a hat and tried it in his act -- but according to James J. Geller, the humor lay in the fact that the hat was small and Sullivan quite hefty; the hat didn't fit him.

The fact that there is a story associated with this song causes me to accept the attribution to Sullivan, but I should note that Peter Davidson, _Songs of The British Music Hall_, Oak, 1971, p. 211, credits it to J. C. Heffron.

Last updated in version 3.4

File: SRW137

Where Does Father Christmas Go To?

DESCRIPTION: We know about Mary and her lamb, servant girl Maria blown through the roof, Burglar Bill of Pentonville on the scaffold, the rich man on the Continent and the poor man on the dole. But [chorus] "where does Father Christmas go to in the summertime?"

AUTHOR: Fred Schuff (source: Yates, Musical Traditions site _Voice of the People suite_ "Notes - Volume 16" - 13.9.02)

EARLIEST DATE: 1978 (recording, Sam Bond)

KEYWORDS: Christmas humorous nonballad

FOUND IN: Britain(England(South))

Roud #12927

RECORDINGS:
Sam Bond, "Where Does Father Christmas Go To?" (on Voice16)

NOTES [9 words]: Musical Traditions note has this song written in 1926. - BS

File: RcwDFCG

Where Ha'e Ye Been A' the Day?

DESCRIPTION: "... Saw ye him [Charlie] that's far away ... he gave his royal word ... wi' his friend would live or dee. Weary fa' the Lawland loon ... Wha took frae him the British crown ... But blessings on the kilted clans ... That fought for him at Prestonpans."
AUTHOR: George Thomson?
EARLIEST DATE: 1790s (Thomson, according to Fowke)
KEYWORDS: nonballad political Jacobites derivative
HISTORICAL REFERENCES:
Sept 21, 1745 - Battle of Prestonpans. Bonnie Prince Charlie's Highland army routs the first real Hannoverian force it encounters
FOUND IN: Canada(Ont)
REFERENCES (2 citations):
Fowke-TraditionalSingersAndSongsFromOntario 25, "Bonny Laddie, Hielan' Laddie" (1 text, 1 tune)
ADDITIONAL: George Farquhar Graham, The Popular Songs of Scotland With Their Appropriate Melodies (Edinburgh, 1887 (J Muir Wood revision ("Digitized by Google")), pp. 166-167, "Where Ha'e Ye Been A' the Day?" (1 text, 1 tune)
Roud #2330
CROSS-REFERENCES:
cf. "Geordie Sits In Charlie's Chair" (source, per Graham)
NOTES [107 words]: The second, fourth, sixth and eighth line of each eight-line verse is "Bonnie laddie, Highland laddie."
For more information on the Battle of Prestonpans see "Tranent Muir" and references there. Graham: "[Hogg's "Geordie Sits in Charlie's Chair"] is horribly ludicrous, but we cannot give it entire, on account of the extreme coarseness of some of the stanzas. A modification of it is published in Mr. George Thomson's Collection, with two introductory stanzas not in Hogg's edition. The stanza beginning, "Weary fa' the Lawland loon," is the second in Hogg's copy." Except for changes in spelling, the Fowke and Graham/Thomson texts agree. - BS
Last updated in version 2.6
File: FowOn025

Where Is My Darling Tonight?
DESCRIPTION: "Sitting alone by the door, Looking far out on the sea, Thinking of one that I love, Dearer than life is to me. All alone, all alone, Tell me why don't he write? ... Where is my darling tonight?" He is far at sea; she asks the waves to bring him home
AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: love separation sailor
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 111, "Where Is My Darling Tonight?" (2 texts plus mention of 2 more, 1 tune)
Roud #11402
File: Brne111

Where Is My Wandering Boy Tonight?
DESCRIPTION: Singer (presumably the mother, although it's not stated) weeps for her wandering boy, saying he was once "my joy and light". She begs the listener to find her boy and "tell him I love him still"
AUTHOR: Robert Lowry
EARLIEST DATE: 1877 ("Fountain of Song," according to John Julian, Dictionary of Hymnology)
KEYWORDS: grief loneliness rambling separation mother children
FOUND IN:
REFERENCES (2 citations):
Silber/Silber-FolksingersWordbook, p. 270, "Where Is My Wandering Boy Tonight?" (1 text)
RECORDINGS:
Vernon Dalhart, "Where Is My Wandering Boy Tonight" (Columbia 15072-D, 1926; Harmony 767-H, 1928)
Edison Mixed Quartet, "Where Is My Wandering Boy Tonight?" (CYL: Edison Blue Amberol 2125, n.d.)
Giddens Sisters, "Where Is My Wandering Boy?" (OKeh 45143, 1927)
Hall & Ryan, "Where Is My Wandering Boy Tonight" (Globe 4066, c. 1924)
Sid Harkreader, "Where Is My Boy Tonight" (Vocalion 15075, 1925)
Harry Macdonough, "Where Is My Wandering Boy Tonight" (CYL: Edison 1559, c. 1898)
J. W. Myers, "Where Is My Wandering Boy Tonight?" (CYL: Columbia 31357, c. 1900) (Berliner 0918, rec. 1896)
Peerless Quartet, "Where Is My Wandering Boy Tonight" (Paramount 33010, 1919)
Riley Puckett, "Where Is My Wandering Boy Tonight" (Columbia 15004-D, rec. 1924)
Unidentified baritone "Where Is My Wandering Boy To-Night" (Busy Bee 1120, c. 1906)

CROSS-REFERENCES:
cf. "Blue Ridge Mountain Blues" (quotes this song)
SAME TUNE:
Where Is My Wandering Boy (IWW) (Greenway-AmericanFolksongsOfProtest, p. 176)
NOTES [41 words]: This should not be confused with "The Wandering Boy," a different song from the looks of it. - PJS
They are indeed different, though the concept is similar. For background on composer Robert Lowry, see the notes to "How Can I Keep from Singing." - RBW

Last updated in version 3.7
File: FSWB270

Where Is Old Elijah? (The Hebrew Children, The Promised Land)

DESCRIPTION: "Where oh where is old Elijah? (x3) 'Way over in the Promised Land. He went up in a fiery chariot (x3) 'Way over in the promised land. By and by we will go and see him...."
Unrelated verses on Biblical themes, e.g. "Where are the Hebrew children"
AUTHOR: Peter Cartwright?
EARLIEST DATE: 1832 (Sacred Harp)
KEYWORDS: Bible religious nonballad
FOUND IN: US(Ap,MW,SE,So) West Indies(Tobago)
REFERENCES (11 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 73, "Wonder Where is Good Ole Daniel" (1 text, 1 tune; p. 107 in the 1901 edition)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 646, "Way Over in the Promised Land" (1 text)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 457-459, "The Promised Land" (2 texts, 1 tune, the second text purporting to be a translation into an Indian language though neither Belden-BalladsSongsCollectedByMissourFolkloreSociety nor I can say which one)
Owens-TexasFolkSongs-2ed, p. 163, "The Hebrew Children" (1 text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, pp. 205-206, "Safe at Home in the Promised Land" (1 text)
Richardson/Spaeth-AmericanMountainSongs, p. 67, "Safe in the Promised Land" (1 text, 1 tune)
Arnold-FolkSongofAlabama, p. 164, "Wonder Whar Is Good Old Daniel" (1 text, 1 tune)
Elder-FolkSongAndFolkLifeInCharlottesville, p. 49, "Saved in the Promised Land" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, pp. 92-93, "Where O Where Is Old Elijah?" (1 text, 1 tune)
Coleman/Bregman-SongsOfAmericanFolks, pp. 84-85, "Way Over in the Promised Land" (1 text, 1 tune)
ADDITIONAL: Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), p. 160, "(Where, Oh, where is Elijah?" (1 short text)
ST San092 (Partial)
Roud #4213
CROSS-REFERENCES:
cf. "The Paw-Paw Patch" (tune & meter)
SAME TUNE:
Where O Where ("Where, o where, are the verdant freshmen (x3), Safe in the sophomore class") (_Songs that Never Grow Old_, 1913, p. 78) (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 59)
NOTES [103 words]: Elijah's transportation to heaven in a fiery chariot is described in 2 Kings 2:11.

NOTES [103 words]: Elijah's transportation to heaven in a fiery chariot is described in 2 Kings 2:11.
Absalom's rebellion against his father David occupies 2 Samuel 15-18 (Absalom's death occurs in 18:9-18); the extended story of David's sin and its consequences, including the rebellion, occupies 2 Samuel 11-19. According to the Sacred Harp, the tune is by Peter Cartwright (1785-1872), and is known as "Hebrew Children." No author is listed for the words, however, and the versions show strong variations. Fred W. Allsopp, in *Folklore of Romantic Arkansas*, Volume II, p. 160, says that it has been sung by "professional minstrels." - RBW

Last updated in version 5.0
File: San092

Where Moyola Waters Flow

DESCRIPTION: The singer describes the "little cot I've never seen" (!) at home by the Moyola. Living in America, he misses Ireland, "Where a dear old mother's mourning As she keeps the home fires burning For the emigrants returning."

AUTHOR: James O'Kane
EARLIEST DATE: 1938 (Sam Henry collection)
KEYWORDS: emigration separation homesickness
FOUND IN: Ireland
REFERENCES (1 citation):
*Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H787, p. 215, "Where Moyola Waters Flow" (1 text, 1 tune)

File: HHH787

Where My Lord Went to Pray

DESCRIPTION: "Way over yonder beyond the mountain, Where my Lord went to pray, They dressed my Lord in a long white robe.... "He hewed him out a cross..." "Come and help me bear this old cross along...." The singer tells of Jesus's death and salvation

AUTHOR: unknown
EARLIEST DATE: 1936 (Brown)
KEYWORDS: religious Bible Jesus
FOUND IN: US(SE)
REFERENCES (2 citations):
*Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 654, "Where My Lord Went to Pray" (1 text)
*Brown/Schinhan-FrankCBrownCollectionNCFolklore5 654, "Where My Lord Went to Pray" (1 incomplete tune plus a text excerpt)
Roud #11944
CROSS-REFERENCES:
cf. "Never Said a Mumbling Word" (floating lyrics)
NOTES [44 words]: According to Mark 15:21, etc., Jesus needed help to carry his cross, though John (19:17) says he carried his own cross. The size of the cross is not specified, and when the soldiers dressed Jesus in fine clothes, they put him in a *purple* cloak (Mark 15:20). - RBW

Last updated in version 4.1
File: Br3654

Where Now is the Prophet Brigham

DESCRIPTION: "Now where's the Prophet Brigham? (x2) Down in Kanab, down in Kanab. By and by we'll go and fetch him, Down in Kanab, Down in Kanab.

AUTHOR: unknown
EARLIEST DATE: 1950 (Hubbard-BalladsAndSongsFromUtah)
KEYWORDS: nonballad
HISTORICAL REFERENCES:
1801-1877 - Life of Brigham Young
1832 - Young becomes a Mormon
1844 - Young becomes leader of the Mormons
1847 - Mormon migration to Utah
1850 - Young made Governor of Utah territory. From 1857, however, the U.S. Government enforced various restrictions on the Mormons and their governor, mostly in response to polygamy.

REFERENCES (1 citation): Hubbard-BalladsAndSongsFromUtah, #219, "The Prophet Brigham" (1 short text)
Roud #10899
CROSS-REFERENCES: cf. "Brigham Young (I)" (character of Brigham Young) and references there
File: Hubb219

Where Shall I Go?
DESCRIPTION: "As I walked out one moon shiny night, As I met a big dog, he offered to bite... Now, don't you bite me. Ah, or, where shall I go?...Oh, I want to go home." The singer slips in a well and thinks he'll die. On his deathbed, they shake a brandy keg over him
AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: humorous injury death drink dog
FOUND IN: US(So)
REFERENCES (1 citation): Browne-AlabamaFolkLyric 170, "Where Shall I Go?" (1 text, 1 tune)
Roud #11362
File: Brne170

Where Shall Our Goodman Lie?
DESCRIPTION: Where shall our Goodman [or Bonnie Annie] lie until summer [or the cold winter night] is over? Up in the hen loft among the rotten timber.
AUTHOR: unknown
EARLIEST DATE: 1817 (Cromek)
KEYWORDS: nonballad
FOUND IN: Britain(Scotland(Bord))
REFERENCES (2 citations): Lyle-Andrew-CrawfurdsCollectionVolume2 130, "Whar Sall Bonnie Annie Lye" (1 text)
Roud #15104
NOTES [249 words]: Lyle-Andrew-CrawfurdsCollectionVolume2 is the Bonnie Annie version. Cromek: "'Where wad bonie Annie lie.' The old name of this tune is -- 'Whare'll our Gudeman lie.' A silly old stanza of it runs thus -- ...." Cromek, p. 188, explains that of the following pages - including the "bonie Annie" note -- "The chief part of the following Remarks on Scottish Songs and Ballads exist in the hand-writing of Robert Burns, in an interleaved Copy, in 4 Volumes, Octavo, of 'Johnson's Scots Musical Museum.'"
There is at least one other song connecting "bonnie Annie" and "our goodman." "The Cordial" begins "Where wad bonny Annie ly?" and is sung to "Where shall our goodman ly?" It's a dialog. The man asks, "Where wad bonny Annie ly? Alane nae mair ye maun lie; Wad ye a goodman try? Is that the thing your lacking?" She's afraid he would keep her awake. He assures her he'll let her sleep. And if waking the marching oboes frighten her will he protect her? He assures her again and a "healthy cordial standing by shall presently revive thee." She asks for a priest to join them: "let me try How I'll wi' a goodman lie, Wha can a cordial give me" (sources: Allan Ramsay, The Tea-Table Miscellany: or, A Collection of Choice Songs, Scots and English (London, 1876 (reprint of the 1850 fourteenth edition) ("Digitized by Google")), p. 83, "The Cordial" ("Where wad bonny Annie lie?") (1 text); Broadside Bodleian, Harding B 11(2279), "The Cordial" ("Where wad bonny Annie ly?")), Barlow, no date). - BS
Last updated in version 2.6
File: LyCr2130
Where the Bravest Cowboys Lie

DESCRIPTION: The singer, a mountain resident, courts a girl; she agrees to marry him if he becomes a cowboy. Despite his parents' advice, he takes to the trail -- and suffers cold, snow, and Indian attacks. The singer wishes to "fly to where the bravest cowboys lie."

AUTHOR: unknown

EARLIEST DATE: 1966

KEYWORDS: love courting travel cowboy fight death Indians(Am.)

FOUND IN: US

REFERENCES (1 citation):
Fife/Fife-CowboyAndWesternSongs 55, "Where the Bravest Cowboys Lie" (1 text, 1 tune)

Roud #11086

NOTES [59 words]: I have to suspect that the Fife version of this piece is a fusion of two pieces, one in which an Indian attack was foiled and another in which it succeeded. (The introduction, about loving the girl, might even be a third piece). As the song stands, it doesn't really make sense. But since I can't identify the earlier pieces, I have to list it as one. - RBW

File: FCW055

Where the Gadie Rins (I)

DESCRIPTION: The singer wishes she were "Where the Gadie rins." She recalls her (ane/twa) richt love(s). "The ane he was killed at the Lowrin fair, and t'ither wis drowned in Dee." She has twice been a bride but never a wife. She recalls her mourning

AUTHOR: unknown

EARLIEST DATE: 1908 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

KEYWORDS: love marriage death wife mourning

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #10, pp. 1-2, "Where Gadie Rins" (3 texts plus 2 fragments)

Greig/Duncan6 1223, "Gin I Were Where the Gadie Rins" (6 texts, 1 tune)

Ord-BothySongsAndBallads, pp. 347-348, "Oh! Gin I Were Where Gaudie Rins" (1 text, 1 tune)

ADDITIONAL: Kenneth Norman MacDonald, "The Gesto Collection of Highland Music," 1895 (reprinted 1997 by Llanerch Publishers), p. 125, "The Back of Bennachie" (1 tune, presumably this since it is footnoted as "Where Gaudie runs")

ST Ord347 (Full)

Roud #5404

CROSS-REFERENCES:
cf. "Where the Gadie Rins" (II), etc. (tune, chorus)

ALTERNATE TITLES:
Where the Gadie Rins

NOTES [507 words]: The melody "Where (the) Gadie Rins" is said to be a common pipe tune in Scotland. (MacColl and Seeger date it to 1815; Ord suspects the eighteenth century.) Like some other pipe tunes (e.g. "The Flowers of the Forest), it seems to have picked up various texts. One may suspect that, like some fiddle tunes, it had a mnemonic verse or two. All the texts seem to have a lyric similar to:

Oh, gin I were whaur the Gadie rins,
The Gadie rins, the Gadie rins,
Oh, gin I were whaur the Gadie rins
At the back o Bennachie

or

But there's meal and there's ale whaur the Gadie rins,
The Gadie rins, the Gadie rins,
But there's meal and there's ale whaur the Gadie rins
At the back o Bennachie.

Ord calls the air "one of the best-known songs in the North of Scotland," but says that most people know only fragments of verses. This text gets pride of place as the only one I've heard recorded. The "Lowrin fair" or "Lowren'-fair" is described by Kinloch as "a market held at Lawrence-kirk, in Mearnshire."

This has one of the saddest themes I can think of for a woman prior to the twentieth century, when it was hard to accomplish anything when unmarried:
Noo it's twice I hae been a bride,
Hae been a bride, hae been a bride,
Noo it's twice I hae been a bride,
But a wife I'll never be.

I cannot help but note the similarity of this to a couplet composed by Margaret of Austria to lament her fate:
Ci gist Margot la gentille demoiselle
Mariee deux fois, et si mourut pucelle.
("Here lies Margot, the willing bride, Twice married, but a virgin when she died." See Garrett Mattingly, Catherine of Aragon, 1941 [I use the 1990 Book-of-the-Month club edition], p. 17).

Of the five Greig #10 texts he considers only a fragment and one long text known to the traditional singer, "perhaps assigned to about the middle of the eighteenth century ... may be earlier." The others are literary texts. An attribution of one to Dr Arthur Johnston in the earlier part of the seventeenth century "must surely be a mistake." Another "was written by Dr John Park about 1826...." "John Imlah, a song-writer of considerable repute who was born in Aberdeen in 1799 and died in 1846 ... wrote two versions, " the second of which Greig reprints. As for the origin of the fragment -- the usual first verse -- "our theory is this. Some native of the Garioch serving in some of the continental wars -- say under Marlborough, had heard the regimental march, and ever thinking of his far-off home, had shaped its phrases into -- Oh gin I were where Gadie rins... At the back of Benachie."

Imlah, writing in 1827, in a note to his own "O! Gin I Were Whare Gadie Rowes!," has the usual chorus and says it is the chorus of "a jacobite ditty, but of which I am in no further possession than the chorus" (source: John Imlah, May Flowers (London, 1827 ("Digitized by Google")), p. 230).

Greig/Duncan6 1223C shares a key verse with "My Mither Built a Wee, Wee House": "I canna keep my maidenhead Amo' sae mony men." That's in line with Ord's "twice I've been a bride..." verse.

Where the Gadie Rins (II)
DESCRIPTION: Singer finds that his girl's "kilt (is) short and I could see." She tells his he's being unfair; she's going home to her mother. He muses that when her mother finds out what he's done, he'll have to fly. He laments that he can't go and see her.

AUTHOR: unknown
EARLIEST DATE: 1962 (collected from Maggie McPhee)
LONG DESCRIPTION: Singer takes his girl on his knee; "her kilt was short and I could see." She tells his he's being unfair; they've slept together, but he doesn't care, so she's going home to her mother. If her baby's a boy, she'll call him Jock. He tells her to go home, and muses that when her mother finds out what he's done, he'll have to fly. He laments that he can't go and see her, and says he'll live with his mother until he dies "at the back o' Bennachie." Chorus: "There's meal and there's ale whaur the Gadie rins/At the back o' Bennachie."

KEYWORDS: sex rejection parting pregnancy baby lover mother
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 46, "Where Gadie Rins" (1 text, 1 tune)
Roud #5404

ALTERNATE TITLES:
The Back o' Bennachie
I Wish I Were Where Gadie Rins

NOTES [163 words]: The melody "Where (the) Gadie Rins" is said to be a common pipe tune in Scotland. (MacColl and Seeger date it to 1815; Ord suspects the eighteenth century.) Like some other pipe tunes (e.g. "The Flowers of the Forest), it seems to have picked up various texts. One may suspect that, like some fiddle tunes, it had a mnemonic verse or two. All the texts seem to have a lyric similar to:
Oh, gin I were whaur the Gadie rins,
The Gadie rins, the Gadie rins,
Oh, gin I were whaur the Gadie rins
At the back o Bennachie
or
But there's meal and there's ale whaur the Gadie rins,
The Gadie rins, the Gadie rins,
But there's meal and there's ale whaur the Gadie rins
At the back o Bennachie. - RBW

I was tempted to use "The Back o' Bennachie" as the title for the main entry; however, there seem to be several songs under that name (including versions of "Locks and Bolts") whose plots are quite different from this one, and from each other. So I stuck with Maggie McPhee's title. - PJS

**Where the Grass Grows Green**

DESCRIPTION: "I'm Denny Blake, from County Clare" to sing in praise of Erin. The Irishman is painted poor but "his heart and hospitality Has much to do with that." He's foolish but not vicious and has a weakness for drink. Wish for "better days to Erin"

AUTHOR: Harry Clifton (1824-1872)

EARLIEST DATE: before 1867 (broadside, Bodleian Harding B 11(4145))

KEYWORDS: Ireland nonballad patriotic poverty

FOUND IN:

REFERENCES (4 citations):
- O'Connor-OldTimeSongsAndBalladOfIreland, p. 144, "Where the Grass Grows Green" (1 text)
- Hylands-Mammoth-Hibernian-Songster, p. 106, "Where the Grass Grows Green" (1 text)
- Finger-FrontierBallads, p. 10, "(no title)" (1 excerpt)
- Hylands-Mammoth-Hibernian-Songster, pp. 207-208, "Where the Grass Grows Green" (1 text)

Roud #8213

BROADSIDES:
- Bodleian, Harding B 11(4145), "Where the Grass Grows Green", Hopwood and Crew (London), 1840-1866; also Firth b.25(186), Harding B 26(674), "Where the Grass Grows Green"; 2806 c.8(246), 2806 c.8(308), "The Grass Grows Green"

LOC Singing, as105770, "I Can't Forget Old Erin Where the Grass Grows Green", unknown, 19C

NOTES [68 words]: Broadside Bodleian Harding B 11(4145) notes "written and sung by Harry Clifton, Words and Music published by Hopwood & Crew 42, New Broad Street, London"

For information about Harry Clifton, early music hall singer and song writer, see Mudcat Cafe and Frederick Denny's World of the Music Hall sites entries for Harry Clifton - BS

See also the notes to "The Good Ship Kangaroo" for information on Clifton. - RBW

Last updated in version 6.1

File: OCon144

**Where the Moorcocks Grow (The Mountain Stream; With My Dog and Gun)**

DESCRIPTION: The singer sets out "with my dog and gun o'er the blooming heather." He meets a girl, and begs her to marry him, offering to give up roving if she does. She decides to wait "another season," both to test his love and to gain her parent's consent

AUTHOR: unknown

EARLIEST DATE: 1924 (Sam Henry collection)

KEYWORDS: rambling courting love marriage

FOUND IN: Britain(Scotland(Aber)) Ireland

REFERENCES (6 citations):
- Kennedy-FolksongsOfBritainAndIreland 136, "The Mountain Stream" (1 text, 1 tune)
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H32, pp. 269-270, "Where the Moorcocks Grow" (1 text, 1 tune)
- Tunney-StoneFiddle, pp. 20-21, "The Mountain Streams Where the Moorcocks Crow" (1 text, 1 tune)
- Tunney-WhereSongsDoThunder, p. 181, "The Mountain Streams" (1 text)
- OBoyle-TheIrishSongTradition 18, "The Mountain Streams" (1 text, 1 tune)
- DT, DOGNGUN
- Roud #2124

RECORDINGS:
- Eddie Butcher, "The Mountain Streams Where the Moorcock Crows" (on IREButcher01)
Where the Old Allegheny and Monongahela Flow

DESCRIPTION: "I want to go back once more To those hills I roamed before... Where those mighty rivers flow." "I live in that city that is built among the hills, Where smoke is always pouring from the big rolling mills... Where the old Allegheny and Monongahela flow."

AUTHOR: unknown (one verse perhaps by J. J. Manners)

EARLIEST DATE: 1942 (Korson-PennsylvaniaSongsAndLegends); supposedly in circulation by 1910

KEYWORDS: river return technology

FOUND IN: US(MA)

REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 434-435, "Where the Old Allegheny and Monongahela Flow" (1 short text, 1 tune)

Roud #7750

File: KPL434

Where the River Shannon Flows

DESCRIPTION: "There's a pretty spot in Ireland, I always claim for my land, Where the fairies and the blarney Will never, never die." The singer recalls the land and the girl by the Shannon. He will not send a letter; he will sail home himself with news of his return

AUTHOR: James I. Russell

EARLIEST DATE: 1904 (from Russell's production "The Irish Serving Girls"; sheet music by M. Witmark & Sons published 1905)

KEYWORDS: love home reunion Ireland

FOUND IN: US(MW)

REFERENCES (3 citations):
Dean-FlyingCloud, pp. 112-113, "Where the River Shannon Flows" (1 text)
DT, RSHANNON

ADDITIONAL: Robert A. Fremont, editor, _Favorite Songs of the Nineties_, Dover Publications, 1973, pp. 355-358, "Where the River Shannon Flows" (1 text, 1 tune, the 1905 sheet music)

Roud #9579

SAME TUNE:

NOTES [21 words]: Another of Dean-FlyingCloud's pop songs; the Digital Tradition says that it was recorded by none other than Bing Crosby! - RBW

Last updated in version 5.2

File: Dean112
Where the Soul Never Dies (Canaan's Land)

DESCRIPTION: "Kind friends there'll be no sad farewell There'll be no tear-dimmed eyes Where all is peace and joy and love And the soul of man never dies." Singer is bound to Canaan's land. A love-light guides his way; a rose blooms there, etc.

AUTHOR: William M. Golden

EARLIEST DATE: 1914 (songbook, publ. by R. E. Winsett, Dayton, TN)

LONG DESCRIPTION: Singer says s/he is on the way to Canaan's land, where the soul never dies. A love-light guides his way; a rose blooms there for him/her, and there s/he will spend eternity. His/her life will end in deathless sleep, and s/he'll reap eternal joys. Ch.: "Kind friends there'll be no sad farewell/There'll be no tear-dimmed eyes/Where all is peace and joy and love/And the soul of man never dies"

KEYWORDS: farewell death dying nonballad religious

FOUND IN: US(Ap,SE)

REFERENCES (2 citations):
DT, CNAANLND
Roud #5722

RECORDINGS:
Anglin Bros., "Where the Soul of Man Never Dies" (Vocalion 04692/Conqueror 9243, 1939, rec. 1938)
Blue Ridge Sacred Singers, "Where the Soul Never Dies" (Gennett 6916/Champion 15793/Supertone 9501, 1929)
Blue Sky Boys, "Where The Soul Never Dies" (Bluebird B-6457/Montgomery Ward M-5029, 1936)
Burchfield Brothers, "Where the Soul Never Dies" (Capitol 40011, 1947)
Jim & Sarah Garland, "Canaan Land Where The Soul of Man Never Dies" (AFS 2022 B, 1938)
Jack & Leslie "Where The Soul of Man Never Dies" (Decca 5589, 1938)
Oak Ridge Sacred Singers, "Where The Soul Never Dies" (Supertone 9501, 1929)
Renfro Family, "Where The Soul Never Dies" (Kentucky 600, n.d.)
Rev. M. L. Thrasher & his Gospel Singers, "Where The Soul Never Dies" (Columbia 15271-D, 1928)

NOTES [93 words]: The song is typically sung in parts, with one part singing a simplified chorus under the main words: "No sad....farewells/No tear.....dimmed eyes/Where all.....is love/And the soul.....never dies." In that form it's become popular in bluegrass, folk-revival and C & W circles (following Hank Williams' recording). - PJS

According to Morgan, author Golden called this "To Canaan's Land I'm on My Way," but it was Hank Williams who recorded it as "Where the Soul of Man Never Dies," and the recording was popular enough that that became the common title. - RBW
Last updated in version 3.6

File: DTcnaanl

Where the Sun Don't Never Go Down

DESCRIPTION: "I want to see my mother sometime (x2), where the flowers will bloom forever, and the sun don't never go down... Don't you feel like shouting sometimes, sometimes?" Repeat with father, brother, sister, Savior

AUTHOR: unknown

EARLIEST DATE: 1950 (recording, Dock Reed)

KEYWORDS: religious nonballad family

FOUND IN: US(SE)

REFERENCES (5 citations):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 88, "Where the Sun Don't Never Go Down" (1 text, 1 tune)
Courlander-NegroFolkMusic, p. 72, "(The Sun Will Never Go Down)" (1 text); p. 238, "The Sun Will Never Go Down" (1 tune, partial text)
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 96-97, "Where the Sun Will Never Go Down" (1 text, 1 tune)
Killion/Waller-ATreasuryOfGeorgiaFolklore, pp. 242-243, "Where De Sun Don't Neber Go Down" (1 text, with no mention of family members; it's about how hard the singer works, prays, mourns so hard)
**Where the Wattles Are Blooming (Holiday Song)**

**DESCRIPTION:** "Sunshine is over the meadow, Sunshine is over the hill..." "Come with me, merry and free, Gay as a bird on the spray, Grief and care, come if you dare, We will be happy today." "Come where the wattles are blooming, Down in the flowery glade"

**AUTHOR:** unknown

**EARLIEST DATE:** 1987

**KEYWORDS:** lyric nonballad

**FOUND IN:** Australia

**REFERENCES** (1 citation):

-Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 182-183, "Where the Wattles are Blooming"; "Holiday Song" (2 texts, 1 tune)

**NOTES** [86 words]: Meredith/Covell/Brown-FolkSongsOfAustraliaVol2 compares this to the William Blake poem "The Echoing Green."

Gwenda Beed Davey and Graham Seal, *A Guide to Australian Folklore*, Kangaroo Press, 2003, p. 266, say of the Wattle "Folk name of the native [Australian] plant species Acacia. Wattle is a popular Australian icon, and is also favoured in folksong and popular verse for romantic and sentimental death scenes. Possibly due to this association, some people believe it is unluck to have wattle in the house." - RBW

_Last updated in version 4.1_

File: MCB182

**Where Was Peter**

**DESCRIPTION:** "Where was Peter when the church fell down In some lonesome valley with his head hung down," "Jesus locked the lion's jaw"

**AUTHOR:** unknown

**EARLIEST DATE:** 1942 (Parrish-SlaveSongsOfTheGeorgiaSeasIslands)

**KEYWORDS:** Bible nonballad religious Jesus

**FOUND IN:** US(SE)

**REFERENCES** (1 citation):

-Parrish-SlaveSongsOfTheGeorgiaSeasIslands 8, pp. 64-66, "Where Was Peter" (1 text, 1 tune)

**NOTES** [50 words]: The current description is based on the Parrish-SlaveSongsOfTheGeorgiaSeasIslands text. Daniel 6:22 has Daniel say, "My God hath sent his angel, and hath shut the lions' mouths, that they have not hurt me" (King James). I have seen the "angel" identified with Jesus so that may be the connection here. - BS

_Last updated in version 4.1_

File: Parr008

**Where Was You Last Night?**

**DESCRIPTION:** "Oh, where was you last night (x3), Under them bilers sleeping." "I wend in the valley, Lord, I didn't go to stay, Under them bilers sleepin, My soul got happy... Under them boilers..." "The head mate hollered and the captain squalled..."

**AUTHOR:** unknown

**EARLIEST DATE:** 1944 (Wheeler)

**KEYWORDS:** religious nonballad floatingverses

**FOUND IN:** US
Where's Your License?

DESCRIPTION: "The inspector of traps said, 'Now, my fine chaps, We'll go license-hunting today.'"

The inspectors set out to find illegal traps and diggers. But they find few traps, and the illegal diggers all make their escape

AUTHOR: Charles R. Thatcher (1831-1878)

EARLIEST DATE: 1854

KEYWORDS: hunting escape technology law

FOUND IN: Australia

REFERENCES (10 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 102-103, "Where's Your License?" (1 text, 1 tune)
Anderson-StoryOfAustralianFolksong, pp. 75-77, "Where's Your License" (1 text, 1 tune)
Anderson-GoldrushSongster, pp. 36-37, "Where's Your Licence?" (1 text, 1 tune)
Anderson-ColonialMinstrel, pp. 14-15, ""Where's Your Licence?" (1 text, tune referenced)
Anderson-FarewellToOldEngland, pp. 196-197, "Where's Your Licence?" (1 text, 1 tune)
Hoskins-GoldfieldBalladeer-LifeAndTimes-Charles-R-Thatcher, pp. 142-143, "Where's Your License?" (1 text)
Hoskins/Thatcher-LifeOnTheGoldfields, pp. 49-50, "(no title)" (1 text); p. 151, "License Hunting" (1 tune, partial text)
Anderson/Thatcher-LifeOnTheGoldfields, pp. 23-24, "Where's Your License?" (1 text, 1 tune)
Ward-PenguinBookOfAustralianBallads, pp. 63-64, "Licence-hunting" (1 text)


Roud #27775

CROSS-REFERENCES:
cf. "The Gay Cavalier" (tune)

NOTES [2633 words]: According to Wannan, this is a sort of Australian Music Hall song: "From ""Where's Your Licence?" a celebrated parody on "The Gay Cavalier." and sung by Mr. Thatcher, on the Gold Fields, with great applause."

Davey/Seal, p.247, give this micro-biography of Charles Thatcher: "Popularly known as 'The Goldfields Minstrel' and 'The Colonial Minstrel,' Charles Thatcher (1831-1878) migrated from England in 1853. He was well known on both the Australian and New Zealand goldfields, specializing in humorous parodies of popular songs, his new lyrics reflecting the lifestyles and attitudes of the gold diggers."

Clark, p. 151, says, "During the years 1858 to 1861 a colonial minstrel, Charles Thatcher, wandered from town to town in the colony of Victoria singing to audiences who clapped, catcalled, whistled, and cheered him to the echo as he boasted of the power of the people to:
"Upset squatterdom's domination,
Give every poor man a home."

Clark argues that Thatcher's lyrics were emblematic of the changes in the land laws in the period 1861-1883 that gave an economic opening to "the Bourgeoisie."

Ell, p. 122, gives an entry (under the letter "l"!) titled "The Inimitable Thatcher or the Goldfields Balladeer": "Charles Thatcher was a famous entertainer on the goldfields both of New Zealand and Australia. His forte was popular songs, many of which reflected on the lives of miners and their attitudes.... Some said he was vulgar, but the audiences loved him. Thatcher wrote his own ballads, often on events of the day, and frequently targeting politicians and officials. He is thus credited with originating the expression 'old identity' in a song [in the index as "The Old Identity"] about Otago provincial elections."

Hoskins says that his father, also Charles Robert, had an import/export business in Brighton; Charles Jr. was one of nine children. At the age of sixteen, Charles left home, "equipped only with his flute and an idea to seek work amongst London theatre orchestras" (Hoskins, p. 2). He must
have had some talent, because he managed to get jobs in the theatres (Hoskins, pp. 3-4), although it sounds as if the financial arrangements were irregular at best. But it gained him exposure to some of the popular performers of the time and their sort of music.

In 1853, he decided that that wasn't a good enough life (Anderson-GoldrushSongster, p. 7); as he recorded, "Left Plymouth one day in July, And soon was on the ocean," heading for the gold-fields of Australia (Bendigo had had a gold rush starting in 1851; Anderson-GoldrushSongster, p. 28). "But deuce a nugget I could find... A deluded green new chum" (Hoskins, pp. 7-8).

Apparently Thatcher had gone to the goldfields with a group of honest men, and they actually made enough to cover their expenses, but he didn't like all the dirt and the tasks of maintaining the claim (Anderson-ColonialMinstrel, p. 9). And he chanced to meet one of his old musical acquaintances from London, who was now running an entertainment tent (Anderson-ColonialMinstrel, pp. 9-10). So he went back to being a musician in the theatres of Bendigo, initially mostly as an instrumentalist, but also singing a few of his own songs. The latter were so successful that he soon started touring.

To make it easier for others to sing his songs, he usually set them to popular melodies, making it possible to sell them as broadsides. A lawyer by the name of McDonogh had some of them printed (Anderson-GoldrushSongster, p. 8). By 1855, his songs had become widely known, and he was engaged as the chief attraction at the new "Shamrock Concert Hall" (Hoskins, p. 9). The theatre owners hired other performers as well, and one of them, a widow named Annie Vitelli, a soprano, became Thatcher's wife (Hoskins, pp. 10-11).

Vitelli (maiden name: Day) was the wife of a former choir master from Windsor in England, who expected to find gold in the streets of Australia but instead was reduced to teaching singing (Anderson-ColonialMinstrel, p. 108). He and his wife apparently were separated; she came to Bendigo to make a living, and it sounds as if she and Thatcher became friendly very quickly; Anderson-ColonialMinstrel, p. 107, says that Thatcher introduced her to the stage on her first arrival in Bendigo. Apparently they were performing together within days. Hoskins, p. 28, says that she sang sentimental ballads during their tours to balance off his topical songs. When her husband lay dying, he went with her to the deathbed (Anderson-ColonialMinstrel, p. 109) -- which of course opened the door for them to marry. The ceremony took place on February 8, 1861 in Newtown, Geelong (Anderson-ColonialMinstrel, p. 115). Their first child would be born in New Zealand in 1862 (Hoskins, p. 133).

The fact that Thatcher had become a popular performer doesn't mean that he was entirely out of the gold-hunting business; he and a friend found a nugget on a vacation trip, and this apparently led to a small rush to Bryant's Ranges (Anderson-ColonialMinstrel, pp. 38-39), now Maldon, which resulted in at least two Thatcher songs, "Bryant's Ranges O" (in the Index) and "Bryant's Ranges" (not indexed, but see under "Bow Wow Wow"). And he wasn't just a lowbrow; in addition to borrowing popular tunes, he would sometimes riff on mid- and highbrow works such as Gray's famous "Elegy," Byron, Dickens, Thomas Moore, and Shakespeare (Hoskins/Thatcher-LifeOnTheGoldfields, pp. 10-12).

Apparently Thatcher's shows had something of a dramatic air about them; he would sometimes appear in costume, as when he sang a piece "The Fire Brigade Dinner" (about the local brigade's foibles) in a fireman's costume (Anderson-ColonialMinstrel, pp. 94-95). His ordinary costume seems to have been a fancy suit (Hoskins/Thatcher-LifeOnTheGoldfields, p. 8, says he dressed in black, and p. 3 has a very poor sketch which appears to show him singing in a multi-piece suit with tails).

At least once, one of Thatcher's songs was so topical that the theatre owner physically attacked him -- but Thatcher, who was quick with his fists, beat him off (Hoskins, p. 12; he also ended up facing occasional court proceedings, but the libel charges generally didn't stick). On another occasion, he was attacked by an actor with a whip (Anderson-ColonialMinstrel, p. 70), and also got into a conflict with a policeman, Captain Robertson, resulting in his imprisonment (Anderson-ColonialMinstrel, p. 71, 74). And Thatcher seems to have been restless. When the Australian gold fever died down and there was a strike in Otago, New Zealand in 1861, Thatcher was ready to move again; in 1862, he headed for Otago (Hoskins, p. 13). He went on to several more stops in New Zealand, including Wellington and finally Auckland; the appearances were generally successful except that he sometimes had trouble finding a pianist (Hoskins, p. 38).

He and his wife briefly settled down in Queenstown, opening a public house but still performing in other places (Hoskins, p. 66). But a dreadfully cold, wet winter in 1863 caused him to sell out and leave (Hoskins, pp. 75-76), setting out on an even bigger, longer tour that lasted until 1865 (Hoskins, p. 78). Toward the end, he suffered a shipwreck (Hoskins, p. 89). It's perhaps little wonder he was getting a bit tired of New Zealand.... At least he was able to settle down long enough for his wife to bear their second daughter in New Zealand in 1864 (Anderson-
I have yet to see a photo of Thatcher (it sounds as if there are none), but Hoskins, p. 73, says that he was "a big man, good looking, always smiling, and quick in wit, temper, and ideas"; he reproduces a woodcut of Thatcher facing p. 36. Anderson-ColonialMinstrel has the same drawing as a frontispiece, and says it comes from the cover of a songbook. Anderson-GoldrushSongster has a different but clearly related woodcut on p. 6 and on p. 7 says Thatcher "has been described as a physically big man, good-looking in a slightly effeminate way. The one drawing of the songster that we know of shows him with long hair and a rather drooping mustache. Although born in Bristol (1831), Thatcher always referred to Brighton as his home. It was to Brighton that his parents moved to begin a 'Foreign Warehouse' in King's Road.... [A]s far as we know, [he] did not return to Brighton until some time after 1870.

Once he arrived back, he built an import/export business, and began visiting other countries to buy merchandise. He seems to have been restless -- he even visited China and Japan, and in a letter to his fans printed in the Wellington Independent, reported that he had even learned Chinese and Japanese (Hoskins, p. 135). His last trip was to China; he arrived during a cholera outbreak, and died there (although it's not clear that he died of cholera) in November 1878 (Hoskins, p. 137). Fortunately, he had built up enough of a fortune to allow his widow and children a decent living.

In addition to flute, he was able to play the harmonium; strongly attracted to evangelical preaching, he at times played harmonium for services and revival meetings (Hoskins, p. 98). At least once, he played his flute with a sort of chamber ensemble -- piano, violin, cornet, and flute (Hoskins, p. 104). And he was handy with firearms, winning at least one sport shooting trophy (Hoskins, p. 101).

Hoskins/Thatcher-LifeOnTheGoldfields, p. 1, declares that "Thatcher was a reformer, but always impatient with the realities of politics. His topical song champion working people with cutting attacks on official incompetence."

Anderson-ColonialMinstrel, pp. 151-153, lists no fewer than twelve Thatcher songsters, some of them published in multiple editions but most of them now extremely rare; Anderson was unable to locate any copies at all of the Wakatipu Songster, and the only copy of the Auckland Vocalist he located is damaged. It appears, based on the bibliography in Hoskins, that Anderson may have missed some New Zealand editions, but there is no question but that Thatcher's output was high and its survival low. The one modern publication, which I have indexed as "Thatcher," contains reprints of only a third of the total, having only the "Colonial Minstrel" (1859), the "Colonial Songster [#1]" (1857?), the "Colonial Songster [#2]" (1865?), and the "Victoria Songster" (not listed by Anderson). He also published a number of broadsides. Clearly there is more work to be done on his bibliography.

Ward-PenguinBookOfAustralianBallads, pp. 58-59, says that this particular song refers to a riot which took place on December 3, 1854, when soldiers assisted policemen in violently controlling a protest by gold diggers. "Thatcher's License-Hunting describes the provocative police practices which did a good deal to cause the revolt. Captain Bumble's Letter [also by Thatcher] jeers satirically at the victorious, but unpopular, soldiers." It's not hard to understand why the miners were upset; as early as November 1851, two months after the discovery of gold at Bendigo, the government had declared that it owned the gold, and made prospectors pay for a license -- at first, thirty shillings a month, raised to three pounds in 1852. And the government hired informants to search for un-licensed prospectors -- and paid them out of the fines levied against those they caught. Even when licenses were lowered to one pound a month, that was more than many prospectors could spare, given the cost of living and the relatively small amount of gold available (Anderson-GoldrushSongster, p. 18). Those who were caught without a license and were unable to pay a fine were imprisoned for ten days (Anderson-ColonialMinstrel, p. 13). So licenses were a very hot topic.

The song refers to "The little word 'Joe.'" According to Anderson-GoldrushSongster, p. 20, "Joe" was a code word meaning that someone had showed up to check licenses. Similarly Morris, p. 222: "Joe, Joe-Joe, Jokey, interjection, then a verb, now obsolete." His first citation is from 1855, W. Howitt, "Two Years in Victoria," vol. i. p. 400: "The well-known cry of 'Joe! Joe!' -- a cry which means one of the myrmidons of Charley Joe, as they familiarly style Mr. [Charles Joseph] La Trobe [the Lt.-Governor of Victoria 1851-1854; Learmonth, p. 304], -- a cry which on all the diggings resounds on all sides on the appearance of any of the hated officials."

Thatcher himself described the license enforcement process in his "Life on the Goldfields" presentation (Hoskins/Thatcher-LifeOnTheGoldfields, p. 47): "In the early days no one was permitted to dig except on payment of a license fee.... [T]he Commissioner... was usually a swell
with fierce mustachios who for the moderate stipend of £800 or £1000 a year idled away his time on the gold fields. He was also entitled to sit on the bench and settle all mining disputes. He usually carried an eye glass[,] was fond of the bottle and not insensible to the charms of the female sex. The high living and monotony of Camp life produced ennui.... and to stimulate the system the sport of license hunting was instituted. So the diggers were hunted instead and the foot police acted as hounds....

"[It] was a hard matter to run the game down. The diggers knowing the penalty of £5 or imprisonment would be inflicted if they were captured were slightly interested in eluding the live traps.... A rigid watch in every flat and gully was kept and on the appearance of the police a warning cry of Joe resounded far and wide and work was suspended instantly -- Then like rabbits when pursued thy popped into some friendly hole to lie there until the storm below over." [The police rarely went down in the dirty holes, because often they would get dirty and find that the person in the hole had a licence.] Another reason against going down a hole was a fear of a trial of strength between their heads and a pick and although many of the police were possessed of good substantial skulls they declined.

Thatcher would then sing this song.
According to Hoskins, p. 13, this is one of two Thatcher songs that have unquestionably survived in oral tradition, "Look Out Below" being the other. The (I hope) full list of Thatcher songs in the Index, with tunes where I know them, is as follows:
The Bazaar
Bryant's Ranges O
Buying Land
Castlemaine
The Chinaman (II) [tune: The Englishman]
Colonial Courtship [tune: Drops of Brandy]
Coming Down the Flat [tune: Coming Through the Rye]
The Escaped Prisoners [tune: Darling Nelly Gray]
The Fine Fat Saucy Chinaman [tune: Old English Gentleman]
The Flash Colonial Barman
Gold's a Wonderful Thing (Thatcher's title: Olden Days of Lake Wakitipu)
The Green New Chum
The Jolly Puddlers [tune: Jolly Waggoner]
The Lady and the Bullock Driver [tune: Drops of Brandy]
Laying Information [tune: Standard Bearer]
Look Out Below [tune: Smuggler King]
New Chums at the Diggings (probably only partially by Thatcher)
The Old Identity [tune: Duck Leg Dick]
Poll the Grog seller [tune: Philip the Falconer]
Presented at Court
The Rowdy Mob [tune: Green Grow the Rushes]
The Rush to Coromandel
Shepherd ing [tune: Days we went Gipsying]
The Shipping Agents [tune: Oh! Susanna]
The Song of the Trap [multiple tunes: I'm Afloat, Rosin the Beau, Norah Creina]
The Southland Gold Escort
The Surrender of the Natives [tune: Courting in the Kitchen]
The Unsuccessful Swell
The Voyage to Australia
The Wakamarina [tune: The Twig of Shannon]
Weston and His Clerk

Bibliography

- Davey/Seal: Gwenda Beed Davey and Graham Seal, A Guide to Australian Folklore, Kangaroo Press, 2003
- Ell: Gordon Ell, Kiwiosities: An A-Z of New Zealand traditions & Folklore, New Holland
Which Side Are You On?

DESCRIPTION: The Union comes to town to protect the miners from boss J.H. Blair. The workers are told "In Harlan County, there are no neutrals there," and asked, "Which side are you on (x4)." They are reminded "Us poor folks haven't got a chance unless we organize."

AUTHOR: Words: Florence Reece (1900-1986) / Music: Traditional

EARLIEST DATE: 1941 (recording, Almanac Singers) (reportedly composed 1931)

KEYWORDS: mining labor-movement nonballad boss

FOUND IN: US

REFERENCES (6 citations):
Scott-TheBalladOfAmerica, pp. 342-343, "Which Side Are You On?" (1 text, 1 tune)
Seeger-AmericanFavoriteBallads, p. 94, "Which Side Are You On?" (1 text, 1 tune)
Greenway-AmericanFolksongsOfProtest, pp. 170-171, "Which Side Are You On?" (1 text, 1 tune)
Cohen-AmericanFolkSongsAREgionalEncyclopedia1, pp. 263-264, "Which Side Are You On?" (1 text)
Silber/Silber-FolksingersWordbook, p. 134, "Which Side Are You On?" (1 text)

DT, WHCHSIDE*

Roud #15159

RECORDINGS:
Almanac Singers, "Which Side Are You On?" (on Almanac04, PeteSeeger1, PeteSeeger48) (on Selma)

CROSS-REFERENCES:
cf. "I Am a Union Woman" (tune)

SAME TUNE:
I Am a Union Woman (by Aunt Molly Jackson) (File: Arn174)

NOTES [330 words]: The radical National Miners' Union (N.M.U.) attempted to organize miners in the 1930s, but were defeated by the mine owners after bitter and bloody conflicts. The United Mine Workers of America (U.M.W.), part of the Congress of Industrial Organizations (C.I.O.) succeeded a few years later, again after terrible struggle. - PJS

Robert E. Weir and James P. Hanlan, editors, Historical Encyclopedia of American Labor, 2 volumes, Greenwood Press, 2004, pp. 421-422, offers a brief biography of author Florence Reece. She was born in Sharps Chapel, Tennessee, on April 12, 1900. Her father was a coal miner (who loaded a ton and a half of coal for thirty cents), and she grew up in a coal camp at Fort Ridge, Tennessee. Her father was killed in a slate fall when she was fourteen. At fifteen, she married Sam Reece, who had been mining since he was eleven. They moved to Kentucky because her mother opposed the marriage. They had ten children, many of whom also became miners. They lived in Harlan, Kentucky at the time of the U.M.W. unionization attempt. Apparently the owners really did have agents looking for people who wanted to join the Union. Sam Reece was one of the U.M.W. organizers. J. H. Blair was the Harlan County sheriff, and his troops beat and murdered Union leaders at the so-called "Battle of Evarts." One night, Blair and deputies broke into the Reece home looking for Sam; fortunately, he wasn't there, and though they waited for him, Florence was able to get word out that he should not come home.

A few days later, she wrote the words for this on "an old wall calendar"; she gave the tune as "Lay
the Lily Low," which was described as an old Baptist hymn. It was made famous by the Almanac Singers.

Florence and Sam Reece remained activists all their lives, and lived together for 64 years. He died in 1978 of black lung disease; she died of a heart attack in Knoxville on August 3, 1986. Some of her works are collected in a book, *Against the Current*. - RBW

*Which Way Did My Baby Go?*

**DESCRIPTION:** "Which way did my baby go? Did she stop by here Or did she keep on down the road?" "I'm going to find her... somewhere... some old lonesome day." "Why ... treat me this way?"

**AUTHOR:** Moses Williams

**EARLIEST DATE:** 1980 (USFlorida01)

**KEYWORDS:** grief love separation travel floatingverses nonballad lover

**FOUND IN:** US(SE)

**RECORDINGS:**

*Moses Williams, "Which Way Did My Baby Go?" (on USFlorida01)*

**NOTES** [55 words]: Floating lines include "That's all right mama, that's all right for you... Just any way you do" (see Arthur "Big Boy" Crudup, "That's All Right" (Victor 20-2205, 1947)) and "The sun will shine in my back door some day" (see indexed "Sun Gonna Shine in My Door Some Day"; also Ma Rainey, "Runaway Blues" (Paramount 12902, 1928)). - BS

*Whigs Are A'Rinnin', The*

**DESCRIPTION:** "Saw ye Holyrood? Saw ye him there? Saw ye him there? Saw ye him sittin' In his muckle chair? For the Whigs are a' rinnin' Rin, rin, rinnin', For the Whigs are a' rinnin' Fast awa' hame"

**AUTHOR:** unknown

**EARLIEST DATE:** 1905 (Greig/Duncan1)

**KEYWORDS:** nonballad political Jacobites

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES** (1 citation):

*Greig/Duncan1 137, "The Whigs Are A'Rinnin'" (1 fragment)

Roud #5818

**CROSS-REFERENCES:**

cf. "We're a' Noddin'" [i. e. presumably "We're All Nodding"] (tune according to Greig/Duncan1)

**NOTES** [102 words]: The current description is all of the Greig/Duncan1 fragment. Greig/Duncan1: "Holyrood is the royal palace in Edinburgh." - BS


*While Gamekeepers Were Sleeping*

**DESCRIPTION:** Singer has a dog. "She'd run a hare of a moonlit night, While gamekeepers were sleeping." A policeman catches him poaching but he gets off with a trick. The policeman retires. Poacher gives him broth for his sick wife and a pup. Now he is also a poacher.

**AUTHOR:** unknown

**EARLIEST DATE:** 1977 (recording, Bob Roberts)

**KEYWORDS:** poaching hunting healing trick dog animal police wife

**FOUND IN:** Britain(England(South))
REFERENCES (1 citation):

**DT, GAMESLEP**

Roud #363

RECORDINGS:

Bob Roberts, "While Gamekeepers Were Sleeping" (on Voice18)

CROSS-REFERENCES:

cf. "Gamekeepers Lie Sleeping" (lyrics)

NOTES [65 words]: The first verse is "Dogs and Ferrets" [indexed as "Gamekeepers Lie Sleeping" - RBW] but the plot is entirely different. - BS

Many versions share more than the first verse; many scholars lump them, and I did so also until Ben pointed out the differences. But that song is entirely about poaching and success in that venture. The characteristic of this is the subversion of the gamekeeper. - RBW

File: TcWGaLS1

**While Hanging Around Town**

DESCRIPTION: The singer (a G.I.) gives a woman ten dollars for sex, then nine days later suffers the wages of sin.

AUTHOR: unknown

EARLIEST DATE: 1947

KEYWORDS: bawdy disease soldier whore

FOUND IN: US(Ap,SW)

REFERENCES (2 citations):

Cray-EroticMuse, pp. 194-195, "While Hanging Around Town" (1 text, 1 tune)

**DT, HANGARND**

Roud #27848

CROSS-REFERENCES:

cf. "The Fire Ship" (plot) and references there

cf. "The Strawberry Roan" (tune & meter)

File: EM194

**While I Was Still of Tender Years**

DESCRIPTION: "When I was still of tender years, Satan did entice me, He said that I might live till I got old And serve God at my leisure. At length the spirit came one day, It strove with mighty power, It caused me to weep and moan And tremble every hour."

AUTHOR: unknown

EARLIEST DATE: 1867 (Western Harmony)

KEYWORDS: religious nonballad Devil

FOUND IN: US(So)

REFERENCES (1 citation):

High-OldOldFolkSongs, p. 43, "When I Was Young" (1 text)

CROSS-REFERENCES:

cf. "Wicked Polly" [Laws H6] (theme) and references there

NOTES [48 words]: The only traditional collection of this song I know is High's. It is clearly a composed hymn, since I managed to find a copy in the 1867 "Western Harmony," but that book lists no composer -- not even a title. It is #104 in the collection. hymnary.org lists no other versions of the song. - RBW

Last updated in version 3.3

File: High043A

**While I'm at the Wheel**

DESCRIPTION: Poem, apparently based on Harlow's experiences aboard the Akbar when she encountered 30 days of heavy weather while carrying coal from Australia. Written as if addressing the ship, each verse begins "Ship of the seas..." and ends with "I'm at the wheel."

AUTHOR: Frederick Pease Harlow

EARLIEST DATE: 1946 ( _American Neptune_, v.1)

KEYWORDS: nonballad sailor ship storm
While Shepherds Watched Their Flocks

DESCRIPTION: "While shepherds watched their flocks by night, All seated on the ground, The angel of the Lord came down" to announce the birth of Jesus. They are directed to find the child in the manger in Bethlehem

AUTHOR: Words: Nahum Tate (1652-1715)
EARLIEST DATE: 1702 (Tate and Brady)
KEYWORDS: Bible Jesus religious
FOUND IN: Britain(England) Canada(Newf)
REFERENCES (7 citations):
Dearmer/VaughnWilliams/Shaw-OxfordBookOfCarols 33, "While Shepherds Watched" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 611, "Mary Bowed" (1 short text, with a verse "I wonder where Sister Mary's gone... She's gone to some new buryin' ground For to lay her feeble body down" and a second verse from "While Shepherds Watched Their Flocks")
Cox-FolkMusicInANewfoundlandOutport, pp. 101-102, "While Shepherds Watched Their Flocks" (1 text, 1 tune); pp. 195-196 (1 tune)
Jolly-Miller-Songster-5thEd, #210, "While Shepherds Watched" (1 text)
ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), p. 322, "While Shepherds Watched Their Flocks by Night" (1 text)
Donagh MacDonagh and Lennox Robinson, _The Oxford Book of Irish Verse_ (Oxford, 1958, 1979), pp. 1-2, "While Shepherds Watched Their Flocks by Night" (1 text)
Ian Bradley, _The Penguin Book of Carols_ (1999), #99, "While Shepherds Watched Their Flocks By Night" (1 text)
Roud #936
BROADSIDES:
Bodleian, Harding B 7(4), "While Shepherds Watch'd", J. Catnach (London), 1813-1838; also Harding B 7(38), Harding B 7(17), Harding B 7(35), "While Shepherds Watched"; Harding B 45(3) View 3 of 3, "While Shepherds Watch'd Their Flocks by Night"; Harding B 7(37), "Watched Their Flocks"; Douce adds. 137(51), "Christmas Hymn" ("While shepherds watch'd their flocks by night"); Douce adds. 137(45), "While Shepherds"; Firth b.26(538), [None] ("While shepherds watch'd their flocks by night"); Harding B 7(79), "While Shepherds Watch"
LOCSheet, sm1843 390300, "While Shepherds Watch'd Their Flocks by Night", A. Fiot (Philadelphia), 1843; also sm1880 18274, "While Shepherds Watched Their Flocks by Night!"; sm1879 16295, sm1883 22668, "While Shepherds Watched" (tune)
CROSS-REFERENCES:
cf. "On Ilkla Moor Bah T'at" (tune "Cranbrook")
SAME TUNE:
While Shepherds Washed Their Socks (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, pp. 38, 158)
NOTES [942 words]: An unusual nativity hymn, in that every word of it comes from Luke, without reference to the conflicting account in Matthew. The song is essentially a paraphrase of Luke 2:8-14. It successfully nuances its way around a major variant in the text in 2:14 (the original text, as found in the five earliest copies of Luke, reads "and on earth peace among those whom [God] favors; almost all later copies read "and on earth peace, goodwill among men/people" -- a difference of just one letter in the Greek, versus the late reading ; the avoidance of the issue is probably luck, as the inaccuracy of the Received Text and the King James Bible in this passage would not have been recognized in the seventeenth century.
Reynolds, p. 246, says, "In the early eighteenth century, besides the canticles and psalms, only six hymns, of which this was one, were permitted to be used in the Church of England." According to Julian, p. 919, Tate and Brady's "New Version" of the psalter (which included some material not from the psalms) was published in 1696 (with a partial sample having been offered in 1695) and dedicated to King William III. A revised edition came out in 1698. A supplement came out in 1703. All of these had royal approval. This didn't force churches to use it, but it certainly gave the rendering a boost. For the most part it is not known what is by Tate and what is by Brady.
Julian characterizes the work as marked by "1. Psalms of an ornate character, with occasional vigour of rhythm, written mostly in L.M. and P.M. The best is 139th, 'Thou, Lord, by strictest search has known.' 2. A large quantity of very spiritless C.M., as poor in language as the literal versions. 3. A few examples of sweet and simple verse, such as the 34th, 'Through all the changing senes of life'; 42nd, 'As pants the hart'; 51st, 'Have mercy, Lord, on me'; and 84th, 'Oh, God of hosts, the mighty Lord....' The artificial style of that period is applied to the psalms.... And yet one condemned to tread the waste of metrical Psalters will consider it an advance on its predecessors." Julian also regards Tate and Brady as having established the principle (for all that they fell short of meeting it) that metrical psalters should be good poetry, even if this requires some change in meaning. According to Julian, p. 1275, this first appeared in the Supplement to the so-called New Version of the Psalms by Tate and Brady, "in 1702, in 6 stanzas of 4 lines, and in all later versions the same," Julian goes on to note a 1745 Scottish revision beginning "While humble Shepherds watched their flocks, In Bethleh'ms plains by night, An angel sent from Heav'n appear'd And filled the plains with light"; there were no other changes. There was also a revision "On Judah's plains as shepherds kept"; this is rare.

It is amusing to note no fewer than four translations of this piece into Latin, even though there are Latin versions of the original Latin texts.

I must admit to finding Hoagland's claim that this song is Irish rather funny. Yes, Nahum Tate was born in Dublin (NewCentury, p. 1055) -- but he spent his entire working career in England, and became Poet Laureate in 1692 (Benet, p. 1102). Apart from this song, he was most noteworthy for abusing Shakespeare, primarily by grafting happy endings onto the Tragedies. Kunitz/Haycraft, pp. 508-509, offer a capsule biography, noting that he was "dramatist, poet, poet laureate." Born in Dublin, the son of one Faithful Teate (the spelling Tait himself used until he went to England), he studied in Dublin and earned his B.A. in 1672.

Almost all of his plays were revisions; Kunitz/Haycraft credit him with only one or two original dramas. They declare that "his best poem is 'Panacea, a Poem on Tea' (1700), and that is none too good." Dryden did solicit his help on "Absalom and Achitophel," but the final form is Dryden's. Kunitz/Haycraft declare that the general level of Tate's and Nicolas Brady's New Version of the Psalms "very low, and it is unbearably dull, but the less intolerable portions in it are believed to be Tate's."

They also add that Tate was "not an engaging personality; he was taciturn, grumpy, and given to heavy drinking." Similarly, Julian, p. 920, records that "He was said to be a man of intemperate and improvident life." He was also an "active adherent" of William III, which no doubt helped his career. So little do Kunitz/Haycraft think of him that "There has been some question whether he was the worst or only nearly the worst of the poets laureate."

Brady and Tate's "New Version" of the Psalter did eventually become popular in the United States (Fisher, p. 8), but a large part of the reason is that its main competition was the rather stiff version found in the Bay Psalm Book. The bottom line is, this is his only piece to have survived with any popularity at all. It is perhaps unfair to blame him for being a poor poet (although he could have avoided afflicting the poetry on the world). But what does one say about a man who cuts the Fool out of King Lear and gives that play a happy ending? I'd have to say his place in Pope's Dunciad was deserved.

Various tunes have been used for this particular piece; one, "Cranbrook," is best known as the melody for "On Ilkla Moor Bah T'at." According to McKim, pp. 58-59, the two tunes used by Presbyterians are "Winchester Old, from Thomas Este's 1592 Whole Book of Psalms, and "Christmas," which is from Handel's 1728 opera "Siroe Re de Persia."

In the Sacred Harp, this is set to the tune "Sherburne," credited to Daniel Read; the Missouri Harmony also uses this tune, though without credit. - RBW

Bibliography

- Fisher: William Arms Fisher, One Hundred and Fifty Years of Music Publishing in the United States: 1783-1933, Oliver Ditson Company, 1933
- Julian: John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes)
- Kunitz/Haycraft: Stanley J. Kunitz and Howard Haycraft, Editors, British Authors Before 1800: A Biographical Dictionary, H. W. Wilson, 1952 (I use the fourth printing of 1965)
While Shepherds Were Watching Their Flocks By the Night

DESCRIPTION: "While shepherds were watching" angels shouted "Cheer up, faithful shepherds, and be not afraid ... The saviour is born." "I went to behold him. I asked them his name. His name it was Jesus; from Bethlehem came"

AUTHOR: unknown

EARLIEST DATE: 1972 (recording, George Dunn)

KEYWORDS: carol Christmas religious shepherd Jesus

FOUND IN: Britain(England(West))

Roud #16898

RECORDINGS:

George Dunn, "While Shepherds Were Watching Their Flocks By the Night" (on Voice16)

CROSS-REFERENCES:

cf. "While Shepherds Watched Their Flocks" (subject)

NOTES [47 words]: Like "While Shepherds Watched Their Flocks," this is clearly based on Luke 2:8-14. I can't help but suspect there is some sort of relationship between the two. A rewrite for a different sect? A retranslation of a version translated into Welsh or some such? To this I have no clue. - RBW

File: RcWSWWTF

While The Band Is Playing Dixie

DESCRIPTION: "It was on the day when soldiers wrote a line to those they love" that a "fair-haired boy" writes to his girl, "While the band is playing 'Dixie,' I'm humming 'Home Sweet Home'" as he thinks of her in Georgia. He is killed; the note is found in his pocket

AUTHOR: unknown

EARLIEST DATE: 1931 (recording, Russell and Louis Burton, according to Wolfe)

KEYWORDS: death soldier separation love

FOUND IN: US(Ap)

REFERENCES (1 citation):

Wolfe/Boswell-FolkSongsOfMiddleTennessee 77, pp. 124-125, "While the Band is Playing Dixie" (1 text, 1 tune)

Roud #11038

File: BoWo077

Whip and the Spurs, The

DESCRIPTION: "'One hundred pounds,' the master said, 'To you, my boy. I'll pay if you win this race for me in which you ride today.'" Horse and rider are eager for the task. In the race, the horse does fairly well; at last the rider spurs her, and she wins

AUTHOR: unknown

EARLIEST DATE: 1968

KEYWORDS: horse racing

FOUND IN: Australia

REFERENCES (1 citation):

Meredith/Anderson-FolkSongsOfAustralia, pp. 93-94, "The Whip and the Spurs" (1 text, 1 tune)

File: MA093A

Whip Jamboree (Whup Jamboree)

DESCRIPTION: Stanzas on the life of a sailor, characterized by the line "(whip/whup) jamboree."
The lash is likely to be prominently mentioned, as is the sailors' happiness upon seeing the girls (whores?) of home.

AUTHOR: unknown
EARLIEST DATE: 1914 (Sharp)
KEYWORDS: sailor ship hardtimes punishment home whore
FOUND IN: US(SE) Canada(Mar)
REFERENCES (8 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 230, "Whip Jamboree" (1 short text, linked to this song only by the chorus line)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 230, "Whip Jamboree" (1 tune plus a text excerpt)
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 13, "Arriving Back at Liverpool" (1 fragment)
Harlow-ChantyingAboardAmericanShips, pp. 106-108, "Johnny Get Your Oatcake Done (Jamboree)," "Early in the Morning" (2 texts, 1 tune - second text "Early in the Morning" has different words though a similar theme, Harlow says it was sung to the same tune but when bound for London)
Hugill-ShantiesFromTheSevenSeas, pp. 382-384, "Jamboree" (4 texts, 2 tunes) [AbEd, pp. 290-292]
Sharp-EnglishFolkChanteys, IX, pp. 10-11, "Whip Jamboree" (1 text, 1 tune)
Palmer-OxfordBookOfSeaSongs 111, "Whip Jamboree" (1 text, 1 tune)
DT, WHIPJAMB* WHIPJAM2*
Roud #488
ALTERNATE TITLES:
Jinny, Keep Yer Ringtail Warm
Jinny Git Yer Oatcake Done
Bristol Channel Jamboree
NOTES [44 words]: "Jinny" is alternately spelled "Jenny" in the choruses. The versions that Hugill give have a bit more coherent storyline (just a bit) involving coming home (or at least to port), meeting up with Jinny and briefly deciding to stay, then taking off to sea again. - SL

Whip-poor-will

DESCRIPTION: "Whip-poor-will (x4), I know what I say but I can't be still. Whip-poor-will and you came to the woods one day and stole my nestlings away. Don't I know, can't I see, can't I feel...." "Look, look, there's a fly, I swallowed him down."

AUTHOR: unknown
EARLIEST DATE: 1939 (Boette-SingaHipsyDoodle)
KEYWORDS: bird bug food
FOUND IN: US(Ap)
REFERENCES (1 citation):
Boette-SingaHipsyDoodle, p. 115, "Whip-poor-will" (1 short text, 1 tune)
Roud #7445
NOTES [25 words]: Roud lumps this with Randolph's "Whippoorwill," which is also based on the Whip-poor-will's call, but the plot seems different, so I split them. - RBW

Whippoorwill

DESCRIPTION: "In the starry night so soft, Listen to the whippoorwill, Forest shades repeat his song... Sadness fills and thrills his lay, Singing all the summer away... Whippoorwill, sad whippoorwill." A description of the sad times evoked by the bird's sad call

AUTHOR: unknown
EARLIEST DATE: 1942
KEYWORDS: bird nonballad
FOUND IN: US(So)
REFERENCES (2 citations):
Whirly Whorl, The

DESCRIPTION: Bridesmaid describes a bride's problems with an elderly groom. The bride modestly turns her back, then her front, but he gives no comfort. She berates her mother for marrying her to an old fool, and vows to find a young man "to play at the whirly whorl!"

AUTHOR: unknown

EARLIEST DATE: 1828 (Buchan)

KEYWORDS: age disability marriage sex wedding bawdy

FOUND IN: Britain(Scotland(Aber))

Roud #12573

RECORDINGS:

Anne Briggs, "The Whirly Whorl" (on BirdBush1, BirdBush2, Briggs3)

CROSS-REFERENCES:

cf. "Maids When You're Young Never Wed an Old Man" (theme) and references there

File: RcTWW

Whiskey Is My Name (Donald Blue)

DESCRIPTION: A smith has a drinking wife, often found drunk in the street. One day, as his wife is asleep, he is called out to rescue her. He finds a drunken woman who looks so like his wife he cannot tell them apart. His wife quits drinking as a result

AUTHOR: unknown

EARLIEST DATE: 1904 (Ford)

KEYWORDS: drink husband wife

FOUND IN: Britain(Scotland) Ireland

REFERENCES (5 citations):

Ford-VagabondSongsAndBalladsOfScotland, pp. 47-49, "Donald Blue" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #77, p. 2, "Donal' Blue" (1 text)
Greig/Duncan3 581, "Donald Blue" (10 texts, 10 tunes)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H835a, p. 512, "Whiskey Is My Name";
H835b, pp. 512-513, "Whiskey Is My Name/The Blacksmith" (2 texts, 2 tunes)
Ord-BothySongsAndBallads, pp. 52-53, "My Name is Donald Blue" (1 text, 1 tune)

ST HHH835 (Full)

Roud #3799

BROADSIDES:

Bodleian, 2806 c.14(117), "Donald Blue" ("My names Donald Blue, you ken me fu' we'll"), unknown, no date
Murray, Mu23-y3:014, "Donald Blue," unknown, 19C
NLScotland, RB.m.168(145), "Donald Blue," unknown, c. 1870

CROSS-REFERENCES:

cf. "The Wee Wifikie"

cf. "Peggy in the Mornin'" (tune, per Greig/Duncan3)

ALTERNATE TITLES:

The Smith's Drunken Wife

NOTES [179 words]: What does "Donald Blue" have to do with this song? The singer is Donald Blue, who makes it clear that he is whiskey but that drunken mothers vex him. He says, "I'll tell you
a trick I played" on the smith's wife who "liked me so well she put so muckle in her mouth, She was often carried home in the morning." He then goes on to spin the tale summarized above. - BS Greig: "Like other lays with an 'in the mornin'" owreword, it sings to a variant of 'Johnnie Cope.'" - BS Ford too lists this as being sung to "Johnnie Cope," but his text will not fit that tune without drastic violence, and Ord-BothySongsAndBallads uses another tune. John Baynes with John Laffin, Soldiers of Scotland, Brassey's, 1988 (I use the 1997 Barnes & Noble edition), p.105, lists "Donald Blue" as a lights-out tune for several Scottish regiments, including the famous Black Watch; it's not clear which melody is meant. For another song about Donald Blue, see "Did You Never Hear of Donald Blue?" - RBW Broadsides Murray , NLScotland RB.m.168(145) and Bodleian 2806 c.14(117) are triplicates. - BS Last updated in version 2.5

File: HHH835

Whiskey Johnny

DESCRIPTION: Shanty. Characteristic line: "Whiskey, Johnny, / Whiskey for me Johnny." The song details the sailor's love affair with whiskey: "Whiskey is the life of man / It always was since the world began..." "Whiskey killed my dear old dad..."

AUTHOR: unknown

EARLIEST DATE: 1894 (Alfred M. Williams, _Studies in Folk-Song and Popular Poetry_, pp. 7-8); mentioned in 1867

KEYWORDS: shanty drink nonballad

FOUND IN: US(MA,MW,NE,SE,SW) Canada(Mar,Ont)

REFERENCES (26 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 15-16, "Whiskey Johnny" (3 texts, 1 tune)
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 64-65, "Whiskey, Johnny" (1 composite text, 1 tune)
Peters-FolkSongsOutOfWisconsin, p. 304, "Whiskey Johnny" (1 text, 1 tune)
Bone-CapstanBars, p. 82-83, "Whis-key John-nie" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, pp. 49-50, "Whiskey Johnny" (1 text, 1 tune)
Harlow-ChantyingAboardAmericanShips, pp. 21, 63-66 "Whiskey" (3 texts, 2 tunes)
Hugill-ShantiesFromTheSevenSeas, pp. 274-280, "Whisky Johnny" (4 texts & several fragments, 1 tune) [AbEd, pp. 202-206]
Hugill-SongsOfTheSea, p. 178, "Whiskey Johnny" (1 text, 1 tune)
Sharp-EnglishFolkChanteys, XLVIII, p. 53, "Whiskey For My Johnny" (1 text, 1 tune)
Kinsey-SongsOfTheSea, p. 104, Whisky Johnny" (1 text, 1 tune)
Linscott-FolkSongsOfOldNewEngland, pp. 151-152, "Whisky Johnny" (1 text, 1 tune)
Beck-FolkloreOfMaine, p. 198, "Whiskey Johnny" (1 short text)
Shay-AmericanSeaSongsAndChanteys, p. 55, "Whiskey For My Johnny" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, p. 403, "Whiskey Johnny" (1 text, 1 tune)
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, p. 30, "Whiskey For My Johnnie" (1 text)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 106, "Whisky Johnny" (2 texts, 2 tunes)
Pottie/Ellis-FolksongsOfTheMaritimes, p. 83, "Whiskey Johnnie" (1 text, 1 tune)
Terry-TheShantyBook-Part1, #25, "Whisky Johnny" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 311-312, "Whiskey Johnny" (1 text)
Lomax-Lomax-AmericanBalladsAndFolkSongs, pp. 486-487, "Whisky Johnny" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore6 785, "Whiskey Johnny" (1 short text, 1 tune)
Shay-BarroomBards/PiousFriendsDrunkenCompanions, p. 70, "Whickey for My Johnny" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 231, "Whiskey Johnny" (1 text)
DT, WHSKJHN* WHISKJON*


Frederick Pease Harlow, _The Making of a Sailor, or Sea Life Aboard a Yankee Square-Rigger_, 1928; republished by Dover, 1988, p. 113, "Whiskey" (1 text, 1 tune)

Roud #651

RECORDINGS:
Whiskey in the Jar (The Irish Robber A) [Laws L13A]/The Irish Robber B (McCullister) [Laws L13B]

DESCRIPTION: The robber finds a victim on the road, whom he relieves of his valuables. He returns to his sweetheart's home and goes to sleep. He is awakened by the law. He reaches for his pistol, but the girl has rendered it useless. He is taken (and hanged/escapes)

AUTHOR: unknown

EARLIEST DATE: 1855 (broadside, Murray Mu23-y1:137)

KEYWORDS: robbery prison love trial punishment execution death gallows-confession outlaw

FOUND IN: Britain(Scotland) US(Ap,MW,NE,SE) Canada(Mar,Newf) Ireland Australia

REFERENCES (19 citations):
Laws L13, "Whisky in the Jar (The Irish Robber A) [Laws L13A]/The Irish Robber B (McCullister) [Laws L13B]
Meredith/Anderson-FolkSongsOfAustralia, p. 51, "Whiskey in the Jar" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 51, "Gilgarrah Mountain" (1 text, 1 tune)
Warner-FolkSongsAndBalladsOfTheEasternSeaboard, pp. 26-27, "Gilgarrah Mountain" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 139-140, "McCullister" (1 text, 1 tune)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 245-247, "Lovel, the Robber" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 117, "There's Whiskey in the Jar" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 88, "Whiskey in the Jar" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 6, "Whisky in the Jar" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H792, p. 122, "Whiskey in the Jar" (1 text, 1 tune)
OLochlainn-IrishStreetBallads 12, "There's Whiskey in the Jar" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 194, "Whisky in the Jar" (2 texts)
Ord-BothySongsAndBallads, pp. 368-369, "There's Whiskey in the Jar" (1 text)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 90, "Whiskey in the Jar" (1 text, 1 tune)
Wolf-AmericanSongSheets, #2320, p. 156, "There's Whiskey in the Jar" (2 references)
Darling-NewAmericanSongster, pp. 107-108, "Captain Devin" (1 text)
Silber/Silber-FolksingersWordbook, p. 201, "Whiskey In The Jar" (1 text)
DT 326, GILGARRY KILGARMT*
Roud #533 and 534
RECORDINGS:
Seamus Ennis, "Whiskey in the Jar" (on Lomax42, LomaxCD1742)
Lena Bourne Fish, "Gilgarrah Mountain" [excerpt] (on USWarnerColl01)
Warde Ford, "McAllister" (AFS 4196 B2, 4196 B3; in AMMEM/Cowell)
BROADSIDES:
Harding B 11(980), "Sporting Hero" or "Whiskey in the Bar," J. Cadman (Manchester), 1850-1855;
also Firth c.17(314)[some words illegible], "The Sporting Hero", Harding B 15(372a), Harding B 11(4152), 2806 b.10(109), "Whiskey in the Jar"
LOC Singing, as113620, "There's Whiskey in the Jar," J. Andrews (New York), 1853-1859; also
sb40503b, "There's Whiskey in the Jar"
Murray, Mu23-y1:137, "Whiskey in the Jar," Poet's Box (Glasgow), 1855
NLScotland, L.C.Fol.70(123b), "There's Whiskey in the Jar," Poet's Box (Glasgow), 1871
SAME TUNE:
We'll Fight for Uncle Sam ("I am a modern ha'iro: my name is Paddy Kearney") (Wolf-
AmericanSongSheets, p. 172)
NOTES [350 words]: In the Australian version, Colonel Pepper or his equivalent becomes Sir
Frederick Pottinger, a local policeman laughed at for his inability to capture Ben Hall. For
background on Pottinger, see the notes to "Ben Hall." - RBW
Paul Stalmer comments on the "McCollister" texts of this song, "I think this deserves splitting, as
although it's related to 'Whisky in the Jar,' it is missing the betrayal theme -- at least in this version.
"Paul goes on to provide this description of the Warde Ford version: "McCollister [McCAllister] sees
two merchants and robs them. As he's walking up to the gallows, he says, "I have robbed many but
I never killed any/And I think it is a shame to be hanged for stealing money."
However, the versions cited by Laws *do* include the betrayal; it appears that the characteristic of the "B"
texts is rather the hanging, plus perhaps the robber's name. But it is almost impossible to
distinguish short versions of the songs, so we continue to lump them. - PJS, RBW
In addition, Murray, Mu23-y1:131, "The Sporting Hero," Poet's Box (Glasgow), 1852, states "Along
with this song, and in the same style, the Poet[...]'s Box] has that splendid song, called 'Whiskey in
the Jar.' Generally those who buy the one, buys the other, you see." "The Sporting Hero" is another
version of "Whiskey in the Jar" with a new ending: [The singer meets] Molly and shoot[s] her dead,
forgive[s] her because "though Molly has deceived me, yet I thought it not her intention, Though
she has proved faithless to me, a sporting hero, I have left her far sleeping far behind, and I have
nothing more to fear, O." He ends by recommending himself to girls who "want a fancy man.
In broadside Bodleian, Firth c.17(314), "The Sporting Hero" ("I am a sporting hero, that never yet
was daunted"), J. Bentley (Bradford), n.d. Molly is not murdered and the self-advertisement at the
end goes on for more verses.
Broadside LOC Singing as113620: J. Andrews dating per Studying Nineteenth-Century Popular
Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles
site. - BS
Last updated in version 6.1
File: LL13
Whisky You're the Devil

DESCRIPTION: Whiskey leads the singer astray. "We're on the march and off to Portugal and Spain" "The French are fighting boldly, men dying hot and coldly ... love fare thee well" A mother threatens to haunt the singer if he takes her daughter from her.

AUTHOR: unknown

EARLIEST DATE: 1901 (Edward Harrigan, _The Mulligans_)

KEYWORDS: courting war separation drink Spain nonballad mother soldier ghost

FOUND IN: Ireland

REFERENCES (4 citations):
Moylan-TheAgeOfRevolution-1776-1815 180, "Whiskey You're the Devil" (2 texts, 1 tune)
Hugill-ShantiesFromTheSevenSeas, p. 454, "Whisky, You're My Darling" (1 fragment, 1 tune - taken from the Journal of the Folk Song Society, 1924. He only gives one verse, which deals with emigration to America, and which is filed here only tentatively)
Dallas-TheCruelWars-100SoldiersSongs, pp. 14-15, "Whiskey You're the Devil" (1 text, 1 tune)
ADDITIONAL: Edward Harrigan, _The Mulligans_, G. W. Dillingham, 1901, pp. 303, 310, "(no title)" (2 excerpts)

RECORDINGS:
The Clancy Brothers and Tommy Makem, "Whisky You're the Devil" (on IRClancyMakem01)

NOTES [252 words]: The references "now, brave boys, we're on the march and off to Portugal and Spain" and "the French are fighting boldly, men dying hot and coldly" seem to be a reference to the Peninsular campaign of the Napoleonic wars. On the other hand, it's a stretch to imagine a consistent story line: the chorus has whiskey leading the singer "O'er the hills and mountains and to Amerikay" - BS

The above is actually barely possible; soldiers in the Peninsula might have been sent to fight the United States in the War of 1812. But it's much easier to believe that it would happen in a songwriter's head than to an actual soldier. - RBW

Moylan-TheAgeOfRevolution-1776-1815 attributes this to 1809 on the basis of something found in Winstock Songs and Music of the Redcoats (indexed as Winstock-SongsAndMusicOfTheRedcoats). I have searched that book at length and cannot identify the basis for this attribution, so I have not changed the Earliest Date.

The lines about whiskey sending the singer to America do, however, appear in Edward Harrigan's book _The Mulligan Guard_, and the song does not seem to be by Harrigan and Braham, so I've used 1901 as the earliest date, with a high likelihood that Harrigan knew it well before that. - RBW, (BS)

The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See:
Franke Harte and Donal Lunny, "Whiskey in the Jar" (on Franke Harte and Donal Lunny, "My Name is Napoleon Bonaparte," Hummingbird Records HBCD0027 (2001)) - BS

Last updated in version 5.3

File: RcWYTD

Whisper Your Mother's Name

DESCRIPTION: The singer is "seated one day in a beautiful cafe" when he sees his sister in the street. His mother's words, "If you should see your sister, do not reproach her, Dwayne," cause him to invite her back to her still-faithful love and her mother's grave

AUTHOR: Lottie Gilson?

EARLIEST DATE: 1896

KEYWORDS: reunion sister brother mother family separation

FOUND IN: US(Ap)

REFERENCES (2 citations):
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 69-60, "Seated One Day in a Beautiful Cafe" (1 text, 1 tune)
McNeil-SouthernFolkBalladsVol1, pp. 98-100, "Seated One Day in a Beautiful Cafe" (1 text, 1 tune)

NOTES [50 words]: Popularized by Lottie Gilson (1869-1912), a tragicomic singer of the 1890s. This piece entered her repertoire in 1896. McNeil speculates that this may be the only traditional song to have a person named "Dwayne" as a hero; given the piece's overblown sentimentality, one is inclined to hope so. - RBW

Last updated in version 5.1
Whispering Hope

DESCRIPTION: "Soft as the voice of an angel... Hope with a gentle persuasion, Whispers her comforting word." "Hope for the sunshine tomorrow After the shower is gone." "Whispering hope, how welcome thy voice, Making my heart in its sorrow rejoice."

AUTHOR: "Alice Hawthorne" (Septimus Winner)

EARLIEST DATE: 1868 (sheet music published by Sep. Winner of Philadelphia)

KEYWORDS: religious nonballad

REFERENCES (2 citations):
Jackson-Popular Songs Of Nineteenth Century America, pp. 241-245, "Whispering Hope" (1 text, 1 tune)


RECORDINGS:
The Blue Sky Boys, "Whispering Hope" (Bluebird 8401, 1940)

NOTES [140 words]: Alice Hawthorne was a leading pseudonym of Septimus Winner; he also listed her as the author of "Listen to the Mockingbird." (The name was a tribute to his mother.) For some reason, Winner published such trivia as "Oh Where Oh Where Is My Little Dog Gone" under his own name. - RBW

Is there any indication that this entered tradition, as we use the term? Or, to put it bluntly, are you sure this belongs in the Index? - PJS

If the question is, can it be proved that this song was popular in oral tradition, the answer is no. However, the material in Jackson claims to be bestsellers in popular music, and so presumably widely played in parlors. That strikes me as sufficient reason for inclusion. A lot of kids must have suffered through this song in their lives.

For more on Septimus Winner, see the notes to "Listen to the Mockingbird." - RBW

Last updated in version 2.6

Whist! The Bogie Man

DESCRIPTION: "Oh gather round me, little ones, So full of fun and glee, Your father's going to be a fool To plase the family." "Oh, whist, whist, whist, Here comes the bogie man! Now go to bed, you baby." Mother and father both use the bogie man to hurry the children

AUTHOR: Words: Edward Harrigan / Music: David Braham

EARLIEST DATE: 1880 (sheet music published by Wm. A. Pond & Co)

KEYWORDS: ghost lullaby

REFERENCES (2 citations):
Finson-Edward Harrigan-David Braham, vol. I, #37, pp. 137-139, "Whist! The Bogie Man" (1 text, 1 tune)

ST HaBrWtBM (Partial)

Roud #V18643

RECORDINGS:
Ada Jones, "Whist! The Bogie Man" (Zon-o-phone [US] 5789. n.d., but rec. before 1911)

BROADSIDES:
LOC Sheet, M 3500 M2.3.U6A44., "Whist! the bogey man," Firth, Pond & Co. (New York), 1880

NOTES [449 words]: For background on Harrigan and Braham, see the notes to "The Babies on Our Block."

This is from "The Mulligan Guards Surprise," the fifth of eight Mulligan Guard musicals by Harrigan and Braham., which opened February 16, 1880 (Franceschina, p. 126). Dan Mulligan, having been convinced by his wife to move to a fancier home, only to find himself trying to understand French and high society, rebels and returns to his old home, where there is a surprise party (hence the title). There was also a wedding with a poisoned liverworst and a problem with the wedding documents, plus the usual arguing and fighting (Franceschina, pp. 115-116; Moody, p. 100).

"This ghost-evoking piece is filled with traditional 'scary music' devices: string tremolos, minor and
diminished chords, a melody filled with short rests that imply breathlessness, and virtuosic runs evocated of the 'storm music' composed by serious composers. Ten years later, the number was interpolated into the British burlesque of Bizet's *Carmen, Carmen Up-To-Data* (sic.) and quickly became even more in London than it had been in New York. Not only did 'Whist! The Bogie Man' guarantee the success of the British show, the song itself turned into an international hit as well" (Franceschina, p. 127).

(Those breathless rests are interesting: they aren't at the end of measures but typically in the middle: the time signature is 6/8, and typically the first, third, fourth, and sixth beats of the measure are sung, the second and fifth are rests.)

"The 'Bogie Man' lullaby, sung as an accompaniment to a game of blindman's buff, later achieved extraordinary popularity with English nannies and now would be declared too terrifying for bedtime: 'Oh, whist, whist, whist, / Here comes the bogie man! / Oh, which, whist, / He'll catch ye, if he can'" (Moody, p. 101).

Franceschina, p. 232, lists this as one of the three Braham songs most heard around the world, the others being "Maggie Murphy's Home" and "The Mulligan Guard." It was popular enough to be parodied in *Punch* in 1892 (Volume 102, March 19, 1892, p. 138, available on Google Books: "Oh, huddle near us, cherished ones, Hushed is our civic glee. The Voters, they have played the fool About the L. C. C. Oh, Turtle, dear -- at table -- Oh, Griffin, spic and span, I hear the Civic Fathers say Here comes the Bogie Man!").

Despite its reported popularity as a lullaby, documented traditional collections seem to have been few, but Helen Creighton found a version for Mrs. W. J. Johns of Nova Scotia, which she called "Bogey Man." Sue Allan of Wigtion reports having learned the chorus from family tradition. Good enough reason to include the song in the Index for me! - RBW

**Bibliography**


*Last updated in version 5.2*

File: HaBrWtBM

### Whistle Owre the Lave O't

**DESCRIPTION:** Verses begin "my mother sent me" and end "so whistle for the rest of it": sent to the well the singer fell in; to the stack with a basket her bones crack; to the sea a sailor fell in; to the moss to gather clods "a thing sprang up atween my legs"

**AUTHOR:** unknown

**EARLIEST DATE:** 1776 (Herd)

**KEYWORDS:** bawdy humorous nonballad

**FOUND IN:** Britain(Scotland(Aber,Bord))

**REFERENCES (6 citations):**

- Greig/Duncan7 1414, "Whistle Owre the Lave O't" (5 texts plus a single verse on p. 522, 2 tunes)
- Lyle-Andrew-CrawfurdsCollectionVolume2 152, "Peggy Picken" (1 text)
- Lyle-Andrew-CrawfurdsCollectionVolume2 184, "Maggy She Has Daughters Twa" (1 text)

**ADDITIONAL:** David Herd, editor, *Ancient and Modern Scottish Songs, Heroic Ballads, etc.* (Edinburgh, 1870 (reprint of 1776)), Vol II, p. 208, "Whistle O'er the Lave O't"

**ADDITIONAL:** Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham,_, Broadside, 1977, pp. 137-138, "Collier Lass - Love Song" (1 short text)

**Roud #506**

**NOTES [218 words]:** The Herd text is brief enough not to include verses unfit to print. The Greig/Duncan7 texts begin with Herd's and some mildly suggestive verses beside. See also Robert Burns, *The Complete Poems and Songs of Robert Burns* (New Lanark,2005), p. 260, "Whistle O'er the Lave O't" and Robert Chambers, *The Scottish Songs* (Edinburgh, 1829), Vol II, p. 456. "Whistle Owre the Lave O't." Chambers: "Burns wrote this song for a very old and very popular Scottish air, which was formerly unprovided with verses that were fit for print." The description for Burns's song would be "The singer recalls being beguiled by Maggie when they met and they still love -- 'I carena by how few may see' -- now that they are married." [Also a version in
Whistle, Daughter, Whistle

DESCRIPTION: The mother offers her daughter a (cow) if she will whistle. The daughter says she cannot. The request is repeated with (sheep, etc.); each time the daughter refuses. Finally the mother offers a man; the daughter engages to whistle with all her might

AUTHOR: unknown

EARLIEST DATE: 1868 (Notes & Queries); a manuscript copy said to be from 1740 was cited in _Folklore_ in 1901

KEYWORDS: dialog mother bargaining children

FOUND IN: US(Ap,MA,SE,So) Britain(England(South),Scotland(Aber)) Ireland

REFERENCES (21 citations):
Randolph 109, "Whistle, Daughter, Whistle" (1 text plus 2 fragments, 2 tunes)
Sharp-OneHundredEnglishFolksongs 59, "Whistle, Daughter, Whistle" (1 text, 1 tune)
Karpeles-TheCrystalSpring 131, "Whistle, Daughter, Whistle" (1 text, 1 tune)
Greig/Duncan7 1334, "Oh, Whistle, Whistle, Daughter" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 186, "Whistle, Daughter, Whistle" (1 text plus mention of 2 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 186, "Whistle, Daughter, Whistle" (1 excerpt, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 99-100, "Whistle, Daugther, Whistle" (1 text, 1 tune)
Morris-FolksongsOfFlorida, #221, "Whistle, Daughter, Whistle" (1 text)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 98, "Whistle Daughter" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 107, "Whistle, Daughter, Whistle" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 134, "Whistle, Daughter, Whistle" (1 text, 1 tune)
Reeves/Sharp-TheIdiomOfThePeople 111, "Whistle Daughter Whistle" (1 text)
Chase-AmericanFolkTalesAndSongs, pp. 138-139, "Lolly Too Dum" (2 texts, 1 tune, with the first actually being this song)
Korson-PennsylvaniaSongsAndLegends, pp. 85-87, "Schpinn, schpinn (Spin, Spin)" (1 German text plus non-poetic English translation, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 128, "Whistle, daughter, whistle" (3 texts)
Newell-GamesAndSongsOfAmericanChildren, #34, "Whistle, Daughter, Whistle" (1 text)
Baring-Gould-AnnotatedMotherGoose #255, p. 158, "(Whistle, daughter, whistle)"
Henry-SongsSungInTheSouthernAppalachians, pp. 219-220, "Spin, Meine Liebe Tochter" (1 text)
Silber/Silber-FolksingersWordbook, p. 343, "Whistle, Daughter, Whistle" (1 text)
Olson-BroadsideBalladIndex, ZN1781, "Mother let me Marry, I long to be a Bride"
ADDITIONAL: Robert Chambers, _The Popular Rhymes of Scotland_ (Edinburgh, 1870 ("Digitized by Google")), p. 25, "(Whistle, whistle, auld wife)"

ST R109 (Partial)

Roud #1570

CROSS-REFERENCES:
cf. "Lazy Mary (She Won't Get Up)" (theme)
cf. "La Jeune Fille Sans Amant (The Young Girl Without a Lover)" (theme)
cf. "Sixteen Years, Mama" (subject)
cf. "The Maid's Complaint to her Mother" (theme)

NOTES [95 words]: This song has a close German parallel known, e.g., as "Spinn Spinn"; note that this was actually collected in Pennsylvania and printed in Henry. Newell-
GamesAndSongsOfAmericanChildren also claims Flemish and French parallels. - RBW

In Chambers's text the conversation is not between a mother and daughter, though the outcome is
Whistling at the Ploo

DESCRIPTION: "It's to the girls of Peterhead that these few lines I write": Ploughing the ocean is what brave sailors do; "lazy lubber landsmen go whistling at the ploo"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan4)

KEYWORDS: farming work nonballad sailor

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan4 922, "Whistling at the Ploo" (1 text)

Roud #6240

CROSS-REFERENCES:
cf. "Hearts of Gold" (theme)
cf. "I Love My Sailor Boy" (theme)

File: GrD4922

Whistling Rufus

DESCRIPTION: Whistling Rufus goes to parties whatever the weather. After devouring the chicken and wine, he settles down to whistling, producing a sound that makes the spectators think "the angels' harps were a-playing."

AUTHOR: Words: W. Murdock Lind/Music: Kerry Mills

EARLIEST DATE: (tune composed 1899; words are later)

KEYWORDS: Black(s) music

FOUND IN: US(SE,So,SW)

REFERENCES (4 citations):
Randolph 285, "Whistling Rufus" (1 short text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 241-243, "Whistling Rufus" (1 text, 1 tune -- Randolph's 285)
Burton-TennesseeTraditionalSingers, pp. 137-138, "Whistling Rufus or Rufus Blossom" (1 text, 1 tune)
DT, WHSTRFUS*

Roud #5065

RECORDINGS:
McGee Brothers (Sam & Kirk McGee), "Rufus Blossom" (Vocalion 5170, rec. 1927)

SAME TUNE:
My Mother Told Me that She Would Buy Me a Rubber Dolly If I'd Be Good (cf. Spaeth, _A History of Popular Music in America, p. 299)

NOTES [14 words]: For more on composer Kerry Mills, see the notes on "Meet Me in St. Louis, Louis." - RBW

Last updated in version 2.8

File: R285

Whistling Thief, The

DESCRIPTION: Pat visits Mary and whistles to announce his arrival. Mary's mother hears, and rejects Mary's explanations (the dog is howling at the moon, pigs can see the wind, etc.). The mother forces Mary off to bed, pointing out that she hasn't lost her ears

AUTHOR: Samuel Lover (source: Sparling)

EARLIEST DATE: 1839 (Songs and Ballads)

KEYWORDS: love courting mother

FOUND IN: Ireland
REFERENCES (8 citations):
Henry/Huntingdon/Herrmann-SamHenryssSongsOfThePeople H710, pp. 264-265, "The Whistling Thief" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 154, "The Whistling Thief" (1 text)
OCroinin/Cronin-TheSongsOfElizabethCronin 179, "The Whistling Thief" (1 text, 1 tune)
Wolf-AmericanSongSheets, #2603, p. 176, "The Whistling Thief"
New-Comic-Songster, p. 48, "The Whistling Thief" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p.69, "The Whistling Thief" (1 text)
DT, PATHILL*
Roud #2738
BROADSIDES:
Bodleian, 2806 b.11(210), "The Whistling Thief," The Poet's box (Glasgow), 1864; also Harding B 11(1366), Firth b.25(430), Harding B 11(4156), Harding B 11(4157), Firth c.20(106), Firth c.26(241), "The Whistling Thief"
LOCsinging, sb40586a, "The Whistling Thief," H. De Marsan (New York), 1861-1864
ALTERNATE TITLES:
When Pat Came Over the Hill
NOTES [33 words]: Broadside LOCsinging sb40586a: H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS
Last updated in version 6.1
File: HHH710

White Cafe, The

DESCRIPTION: The singer takes "a stroll down to the White Cafe," where he meets and buys drinks for a pretty girl. He is convinced to take her with him. They register as a married couple at the Farmer's Hotel. She steals his luggage and money and disappears
AUTHOR: probably Joe Scott
EARLIEST DATE: 1957 (collected from Thomas MacLeod)
KEYWORDS: love beauty theft money
FOUND IN: US(NE) Canada(Mar)
REFERENCES (1 citation):
Ives-Joe-Scott-TheWoodsmanSongmaker, pp. 341-342, "The Maid with Golden Hair" (1 text)
Roud #25132
File: ISco341

White Cockade, The

DESCRIPTION: The singer describes her handsome young love. He has taken the white cockade and joined Prince Charlie's armies. She promises to sell her possessions to equip him well. Some versions describe how Prince Charles was displaced
AUTHOR: unknown
EARLIEST DATE: 1803 (_Scots Musical Museum_ #272)
KEYWORDS: love Jacobites separation
HISTORICAL REFERENCES:
1745-1746 - Jacobite rebellion of 1745
FOUND IN: US(Ap,NE,So) Australia Britain(Scotland)
REFERENCES (14 citations):
Whitelaw-BookOfScottishSong, p. 41, "The White Cockade" (1 text)
Hogg-JacobiteRelicsOfScotlandVol2 18, "The White Cockade" (1 text, 1 tune)
Greig/Duncan1 124, "The White Cockade" (2 texts, 1 tune)
Randolph 120, "Prince Charles He Is King James's Son" (1 text)
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 144, p. 149, "Ranting Roving Lad" (1 text -- from West Virginia, but still with clear traces of Scots dialect)
Linscott-FolkSongsOfOldNewEngland, pp. 115-118, "Virginia Reel" [medley of "The Irish Washerwoman," "The White Cockade," and "Yankee Doodle"] (1 tune for each of the three melodies, plus dance instructions); p. 120, "The White Cockade" (1 tune)
White Coral Bells

DESCRIPTION: "White coral bells upon a slender stalk, Lilies of the valley (line/grace) my garden walk. Oh don't you wish that you could hear them ring? That will only happen when the (angels/fairies) sing."

AUTHOR: unknown

EARLIEST DATE: 1916 (as "May Bells," in the "Fourth Year" volume of the "Hollis Dann Music Course")

KEYWORDS: nonballad

FOUND IN: US

REFERENCES (1 citation):
- Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 268, "White Coral Bells" (1 text)

NOTES [91 words]: One of the tiny handful of songs in my mother's singing tradition. Seems to be a genuine folk song, even if no one knows what it's supposed to be about.

Jack Manischewitz, who did the research leading to the 1916 date for the May Bells variant, has found a number of people who also know the song from early life. He notes that the 1916 publication listed no author, although authors were listed for most of the other pieces. This would
White Fisher, The [Child 264]

DESCRIPTION: Willie learns that a "popish priest" fathered his wife's baby. She tells Willie to cast the babe in the sea; he instead gives the child to his mother. Willie's wife weeps for the babe and reviles him; Willie tells her the babe is alive; both are happy.

AUTHOR: unknown
EARLIEST DATE: 1878
KEYWORDS: pregnancy bastard death drowning return adultery abandonment disguise clergy infidelity
FOUND IN: Britain(Scotland)
REFERENCES (5 citations):
- Child 264, "The White Fisher" (1 text)
- Bronson 264, comments only
- Buchan-ABookOfScottishBallads 60, "The White Fisher" (1 text)
- Greig/Duncan2 197, Greig/Duncan8 Addenda, "The White Fisher" (3 texts, 1 tune)
- DT 264, WHITFISH

Roud #3888

NOTES [85 words]: Bronson notes that Child's view of this ballad is distorted by his single text, and believes that it should be modified in view of the collections by Grieg. - RBW

In the Greig-Duncan2 197 texts the seducing "popish priest" is replaced by a rapist: either a foot-page who had worked without pay for her father for seven years "and he made me pay the fee," or her "father's butler boy." The foot-page partially repeats the Jacob-Rachel-Laban (Genesis 29.16-20) theme; see the discussion for "The Flanders Shore." - BS

Last updated in version 2.6

File: C264

White Folks in the Parlor

DESCRIPTION: "White folks in the parlor, Talking 'bout jelly and jam... Didn't say a word about ham." "Ham, ham, ham is good and sweet... Nothing better'n old ham meat." "Possum in the corn fields... Rabbit say, 'You dirty dog,' Possum blew the horn."

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: animal food
FOUND IN: US(SE)
REFERENCES (1 citation):
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 476, "White Folks in the Parlor" (1 short text)
- Roud #11864

File: Br3476

White Hare, The

DESCRIPTION: Near Oldham town lived an old white hare that has escaped beagles and greyhounds. Jim Smith or Jemmy the huntsman and Tom the whipper-in take out horsemen and beagles to hunt this hare. "There was twenty good beagles that caused this hare to die"

AUTHOR: unknown
EARLIEST DATE: 1891 (Kidson-TraditionalTunes)
KEYWORDS: death hunting animal dog horse
FOUND IN: Britain(England(Lond,North))
REFERENCES (2 citations):
- Kidson-TraditionalTunes, pp. 139-140, "The White Hare" (1 text, 1 tune)
- OShaughnessy-YellowbellyBalladsPart2 57, "The White Hare" (1 text, 1 tune)

Roud #1110

RECORDINGS:
Joseph Taylor, "The White Hare" (on Voice18)

BROADSIDES:
Bodleian, Harding B 16(306a), "White Hare," unknown, n.d.; also Harding B 11(3425), Firth c.19(105), Harding B 11(1725), "White Hare"

CROSS-REFERENCES:
- cf. "The Creggan White Hare" (subject)
- cf. "The Innocent Hare" (theme: fatal hare hunt)
- cf. "The Hare of Kilgrain" (theme: fatal hare hunt)
- cf. "The Granemore Hare" (theme: fatal hare hunt)
- cf. "The White Hare" (theme: fatal hare hunt)

NOTES [23 words]: The town in the Bodleian broadsides is Maxfield or Maxwell. Oldham is in Lancashire, England. I don't know about Maxwell or Maxfield. - BS

Last updated in version 3.0
File: RcTWhiHa

White House Blues (II)

DESCRIPTION: Singer says Hoover let the country go to ruin; now Roosevelt's "doing his best," but times are still hard -- long hours for poor wages (if they're working at all), bad clothes, poor food. The refrain says of Hoover, "Now he's gone, I'm glad he's gone."

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: poverty hardtimes political

HISTORICAL REFERENCES:
1929-1933: Presidency of Herbert Hoover
1933-1945: Presidency of Franklin D. Roosevelt

FOUND IN: US(Ap)

REFERENCES (3 citations):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 228, "White House Blues" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 382-383, "White House Blues" (1 text)
DT, WHITHOU2*

RECORDINGS:
New Lost City Ramblers, "White House Blues" (on NLCR09) (on NLCR12)

CROSS-REFERENCES:
- cf. "Mister McKinley (White House Blues)" (tune, structure, words)

NOTES [178 words]: The Great Depression is generally considered to have extended from the stock market crash of 1929 to the beginning of World War II in 1939. However, it is worth noting that conditions for farmers had already been depressed for several years before this. - PJS (This was due in part to the revival of European agriculture after World War I. In Minnesota, the political side effects are still felt to some extent today, in the relative strength of third party politics. Minnesota voted for Roosevelt in all four of his elections -- the first time the state had ever voted for a Democrat. Quite a sea change. - RBW)

This song is obviously a topical adaptation of "Mister McKinley (White House Blues)." -PJS

In one sense this song is unfair; Herbert Hoover was not the cause of the Depression (which began very shortly after he came into office; if any President is to be blamed, it is his predecessor, Calvin Coolidge). On the other hand, Hoover (a conservative Republican) took only the most hesitant steps to help the poor, so he arguably does deserve their scorn. - RBW

File: CSW228

White Lad A-Grieving, A

DESCRIPTION: "I was all alone in my my cabin, The Indians surrounded me." They tie him to his horse. The Indians take him to camp and prepare to burn him, but the chief's daughter declares she will burn with him. He lives with them for five years and becomes a lawyer

AUTHOR: unknown

EARLIEST DATE: 1952 (High-OldOldFolkSongs)

KEYWORDS: Indians(Am.) death love fire rescue

FOUND IN: US(So)

REFERENCES (1 citation):
White Man, Let Me Go

DESCRIPTION: The Indian begs to be allowed to return to his land: "Let me go to my home in the far distant west... Let me go to my father... Let me go to the hills... Let me go to... my dark-eyed maid... And there let my body in ashes lie low"

AUTHOR: unknown (see NOTES)

EARLIEST DATE: 1844 (Journal from the Marcus)

KEYWORDS: Indians(Am.) lament homesickness

FOUND IN: US(MA,MW,SE) Canada(Mar,Newf) Australia

REFERENCES (8 citations):

Thompson-APioneerSongster 76, "The Indian Hunter" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 270, "The Indian Hunter" (1 text)
Huntington-SongsTheWhalemenSang, pp. 180-181, "The Indian Hunter" (1 text)
Fowke/Johnston-FolkSongsOfCanada, pp. 32-34, "White Man, Let Me Go" (1 text, 1 tune)
Peacock, pp. 164-165, "White Man, Let Me Go" (1 text, 1 tune)
Meredith/Anderson-FolkSongsOfAustralia, pp. 228-229, "White Man, Let Me Go" (1 text, 1 tune)
Wolf-AmericanSongSheets, #1043, p. 71, "The Indian Hunter" (2 references)

DDITIONAL: Harold Nestler, "Songs from the Hudson Valley" (article in _New York Folklore Quarterly_, Volume V, #2, Summer 1949), pp. 99-100, "The Indian Hunter" (1 text)

ST FJ032 (Partial)

Roud #2055

RECORDINGS:

Vince Ledwell, "White Man Let Me Go" (on MUNFLA/Leach)
Richard Pennell, "To My Home In the Forest Let Me Go" (on MUNFLA/Leach)

CROSS-REFERENCES:

cf. "The Lone Indian" (theme)

NOTES [280 words]: The notes in Brown cite Kittredge to the effect that this was printed in 1835. The source involved, however, is not listed. I wonder if this might not in fact be a reference to the 1835 song "The American Indian Girl" by J. M. Smith and Charles Edward Horn, a small portion of which is printed on pp. 242-243 of Jon W. Finson, _The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song_, Oxford University Press, 1994. The themes of the two are similar, but based on the partial text in Finson, I would not call them the same song.

It IS, however, clearly the same song as one cited on p. 243 of Finson, "The Indian's Prayer," which is said to be by Isaac B. Woodbury and to have been published in 1846. Since the song was copied aboard the Marcus in 1844, this was not the original. It appears that, in fact, Woodbury set a tune to an existing poem. Based on the Wikipedia entry for "The Indian's Prayer," the original version "The Indian's Entreaty" was published in 1833 by John Perry of Pennsylvania. But while Perry's version is identical thematically, it is not the same metrically. There must have been a rewrite somewhere, to convert the 11-syllable lines of the Perry version to the 12-syllable lines of the song. I have not found any reference to who did the rewriting, but since both the Marcus version and Woodbury's use the 12-syllable version, it must have been very early. Indeed, I wonder if just possibly the 12-syllable version is the original and Perry's the adaption. I also wonder if, perhaps, there might not have been a folk version of this song, with tune, independent of the Woodbury version. But I have not researched the point. - RBW

Last updated in version 6.0

File: FJ032

White Marble Stone, The

DESCRIPTION: "Sister Dolly light the lamp, and the lamp light the road, And I wish I been there for to yedde Jordan roll." "O the city light the lamp, the white man he will sold, And I wish...." "O the white marble stone, and the white marble stone...."
NOTES [300 words]: My guess (only a guess) is that this refers to the "white stone" given to the believers in Pergamum who "conquer" in Revelation 2:17. The King James Version does not use the word "marble" to describe this stone, but interestingly the word "stone" used in this verse is unusual (, psephos, used elsewhere only in Acts 26:10 of casting a vote. It also refers to small round stones that might be used on an abacus -- as opposed to some random rock you find in the ground, which is , lithos, stone, or π , petros, rock).

The use of the word in this context is significant: when voting for or against conviction, a Greek juryman would drop a white stone to acquit, a black one to convict. Thus to give someone a white stone (psephos) was to declare not guilty.

J. Massyngberde Ford, Revelation (being volume 38 of the Anchor Bible), Doubleday, 1975, p. 399, says of the white stone, "The stone mentioned here is probably the tessera of ancient times, which was used variously as a voting ballot or a ticket to public functions. It was also used when drawing lots in a criminal case; the white stone was a favorable verdict, i.e. life.... Another interpretation may be that this stone is an entrance ticket into the promised land or paradise."

There is no reason to think that the stones mentioned in the Apocalypse were marble. It may just be a sort of logic: "If God is giving out a stone, it must be a high-quality one."

Don't ask me if slaves would know about the use of the word psephos, and if so, how they would have found out. In addition to Ford, I needed three Biblical concordances (Young's, for the KJV, Kohlenberger's, for the NRSV, and Moulton & Geden for Greek) and two dictionaries (Bauer and Liddell & Scott), plus some knowledge for Greek history, to write this note. - RBW

White Pilgrim, The

DESCRIPTION: "I came to the tomb where the white pilgrim lay And pensively stood by his tomb, And in a low whisper I heard someone say How peaceful he sleeps there alone." The pilgrim's farewell to his family after his call, and his courage in death, are recalled

AUTHOR: Rev. Jonathan Ellis (1838) (Source: Thompson-APioneerSongster citing Wilgus)

EARLIEST DATE: 1850 (Sacred Harp)

REFERENCES (13 citations):
Thompson-APioneerSongster 74, "The White Pilgrim" (1 text)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 187-189, "The White Pilgrim" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 542, "The Lone Pilgrim" (1 text plus a fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 542, "The Lone Pilgrim" (2 tunes plus a text excerpts)
Hudson-FolksongsOfMississippi 81, p. 209, "The White Pilgrim" (1 text)
Randolph 619, "The White Pilgrim" (2 short texts plus 2 excerpts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 433-434, "The White Pilgrim" (1 text, 1 tune -- Randolph's 619)
Abrahams/Riddle-ASingerAndHerSongs, pp. 92-93, "The Lone Pilgrim" (1 text, 1 tune)
Boette-SingaHipsyDoodle, pp. 68-69, "The White Pilgrim" (2 texts, 2 tunes)
Bush-FSOfCentralWestVirginiaVol5, pp. 43-44, "The White Pilgrim" (1 text, 1 tune)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 104, pp. 158-159, "The White Pilgrim" (1 text, 1 tune)
Brewster-BalladsAndSongsOfIndiana 97, "The White Pilgrim" (1 text in two parts, the second tells the sorrows of the widow)

ADDITIONAL: Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), p. 205, "(The
White Pilgrim"
(1 fragment)

Roud #2841

RECORDINGS:
Aunt Molly Jackson, "The Lone Pilgrim" (AAFS 2580 B, 1939)
Buell Kazee, "The White Pilgrim" [fragment] (on Kazee01)
Bascom Lamar Lunsford, "The Lone Pilgrim" (AAFS 1826 A3, 1935)
Doc Watson & Gaither Carlton, "The Lone Pilgrim" (on Watson01)

CROSS-REFERENCES:
cf. "The Braes of Balquidder" (most common tune)
cf. "Lily Dale" (alternate tune)

NOTES [246 words]: It's not absolutely clear whether this was originally called "The White Pilgrim"
or "The Lone Pilgrim"; Randolph's notes imply the latter, but the notes in Brown and Hudson-
FolksongsOfMississippi seem to imply the reverse. The best argument is perhaps the text in
Brewster-BalladsAndSongsOfIndiana, which is exremely full (seemingly a basic text and a sequel),
which was learned probably around 1870 by O. F. Kirk; in that, it's called the "White Pilgrim."

At least two authors are listed: The Reverend Ellis (elsewhere called Elder John Ellis), mentioned
above, fl. 1789; he is said to have set it to the tune Lily Dale; he's also listed as writing it in 1838.
But the Sacred Harp (in which it's listed as "The Lone Pilgrim") credits it to B. F. White in 1850.
A reasonable supposition is that Ellis wrote the words and White set a new tune, but that's not
proof of anything.

Randolph also mentions a clergyman called "The White Pilgrim" (after his clothing, not his skin
color) who lived before the Civil War. Paul Stamler found a reference to a "White Pilgrim" named
Joseph Thomas who lived around 1835. He is also mentioned in Wolfe/Boswell-
FolkSongsOfMiddleTennessee.

For complete arguments, see D. K. Wilgus's article "The White Pilgrim: Song, Fact, and Legend" --
an item I, unfortunately, have not seen. - RBW

It's clear that "The White Pilgrim" and "The Lone Pilgrim" are essentially the same song, although
one is told in third person while the other is in first. - PJS

Last updated in version 6.0

File: R619

White Slave, The

DESCRIPTION: A pretty girl, who works in a laundry and sleeps in the street because she is so
poor, is recruited to be a prostitute with promises of wealth. Five years later, she has lost her looks
and is diseased. Who is to blame? "The boss who pays starvation wages"

AUTHOR: Words: Joe Hill (Music by Leo Friedman?)

EARLIEST DATE: 1913 (_The Industrial Worker_, April 10, 1913, according to William M. Adler,
206)

KEYWORDS: IWW whore money disease

FOUND IN:

REFERENCES (3 citations):
DT, WHITSLAV

ADDITIONAL: (Barrie Stavis and Frank Harmon, editors), _The Songs of Joe Hill_, 1960, now
reprinted in the Oak Archives series, pp. 30-31, "The White Slave" (1 text, 1 tune -- not the tune Hill
used, which was copyrighted)

White Slave" (1 text)
Roud #7990

CROSS-REFERENCES:
cf. "Meet Me Tonight in Dreamland" (tune)

NOTES [497 words]: For the life of Joe Hill, see "Joe Hill."
32-33, this was one of two songs (the other being "The Girl Question") which Hill wrote to
encourage women's participation in the I.W.W. At a time when the union was still largely
masculine, it appears Hill felt that it needed to reach out and include all people.
Although not the best-known of Hill's songs, I'd have to say that I regard it as the best of those I
know. It is also quite true-life.
I thought of this piece while reading Steve Oney's _And the Dead Shall Rise: The Murder of Mary_
Phagan and the Lynching of Leo Frank (2003; use the 2004 Vintage Books edition), especially pp. 56-60, describing conditions in Atlanta in the years leading up to 1913 (when Mary Phagan was murdered and this song was written). Child labor was the standard in the town -- the factory in which 13-year-old Mary worked employed primarily teenage girls, paying them no more than ten to fifteen cents an hour and working them 56 hours a week -- and there was a vast prostitution industry. Had Mary not been murdered, this might have been her story: She was very pretty, and the only choices life held for her (unless she managed to find a rich man to marry her) were life in the factory or prostitution.

At the time she died, the Atlanta papers were carrying advertisements calling for the ending of the White Slave trade (Oney, p. 57). I gather that, for a while after Mary was murdered, there was speculation that she had been attacked because she refused to join the prostitution industry. I don't know what Joe Hill knew about this -- but I wonder if it didn't somehow inspire his song.

Hill's description also fits what we know about how women fell into prostitution in the nineteenth and early twentieth centuries. David Cordingly, Women Sailors and Sailors' Women, Random House, 2001 (I use the undated, but later, paperback edition), pp. 19-20, cites the work of Dr. William Sanger, whose work was published in 1858, Sanger took case histories of some 2000 prostitutes. And "of the 2,000 women... 933 had been servants before becoming prostitutes, 499 had lived with parents or friends, and most of the rest were dressmakers, tailoresses, or seamstresses," The single most common reason for becoming a whore was, of course, poverty. Cordingly on pp. 20-22 cites a London chaplain, G. P. Merrick, who interviewed many imprisoned women and compiled similar statistics about British prostitutes. Again, the picture is one of women driven to ruin by poverty.

It appears that the five year working life cited in this song is if anything high, since "the great majority of adult prostitutes were between the ages of eighteen and 23" (Cordingly, p. 20, quoting Sanger). Sanger found that the typical prostitute lasted only four years; Merrick computed the average time in the profession as just barely more than three years (Cordingly, p. 21). - RBW

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**White Squall, The**

**DESCRIPTION:** "The sea was bright and the bark rose well, And the breeze bore the tone of the vesper bell"; the ship is a good one, and is approaching land. All are thinking of home when a white squall blows up and overwhelms the ship

**AUTHOR:** unknown

**EARLIEST DATE:** 1870 (Journal of the Pacific)

**KEYWORDS:** ship storm

**FOUND IN:** Huntington-TheGam-MoreSongsWhalemenSang, p. 120, "The White Squall" (1 text, 1 tune)

**Roud #13623**

**NOTES [30 words]:** Not to be confused with the Stan Rogers song of the same name. This seems to have been widely published in broadside form, but very rarely encountered in actual oral tradition. - RBW

**Last updated in version 4.2**

**File:** HGam120

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**White Steed of the Prairies, The**

**DESCRIPTION:** "Mount, mount for the chase! Let your lassoes be strong... For the quarry you seek has oft baffled, I wee, Steeds swift as your own." Many men have tried the White Steed, but still it runs free

**AUTHOR:** unknown

**EARLIEST DATE:** 1927 (Finger-FrontierBallads)

**KEYWORDS:** horse freedom

**FOUND IN:** US

**REFERENCES (1 citation):** Finger-FrontierBallads, pp. 99-100, "The White Steed of the Prairies" (1 text)

**Roud #8827**

**File:** Fig099
White Wings

DESCRIPTION: "White wings, they never grow weary, They carry me cheerily over the sea, Night comes, I long for my dearie, I'll spread out my white wings and fly home to thee." The singer longs for his Maggie Darrow, and hopes the winds will carry him to her.

AUTHOR: Banks Winter

EARLIEST DATE: 1884 (sheet music published by Willis Woodward & Co. of New York)

KEYWORDS: love bird reunion

FOUND IN: US(So)

REFERENCES (4 citations):
- Randolph 779, "White Wings" (1 short text, 1 tune)
- Geller-FamousSongsAndTheirStories, pp. 48-52, "White Wings" (1 text, 1 tune)
- Gilbert-LostChords, pp. 144-145, "White Wings" (1 text)
- Finger-FrontierBallads, p. 7, "White Wings" (1 excerpt)

ST R779 (Full)

Roud #1753

SAME TUNE:
- Black Socks (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, pp. 34-35)

NOTES [109 words]: Randolph quoted Jay House to the effect that this song was written by Banks Winter in 1884. Gilbert-LostChords offers the story that Winter bought it from another singer for $20. James J. Geller lists this other singer as Joseph Gullick, and dates the composition to 1882. Little supporting evidence is offered for either story.

The title is reported to derive from the novel White Wings by William Black. (The final wife of the great Shawnee leader Tecumseh was also named, in translation, "White Wing," but I doubt many people in the late nineteenth century knew that.) - RBW

So "this" is what "Black socks, they never grow dirty" is a parody of! - PJS

Last updated in version 4.0

File: R779

Whitehills Harbour

DESCRIPTION: Tonight we gather to help "the good folks" for "their harbour is nane o' the best." When the singer looked "it nearly upset me To ken whare a place ca'd a harbour could be." At night the sweethearts "are toddlin'" along with the rabbits and hares.

AUTHOR: William Park (source: Greig/Duncan8)

EARLIEST DATE: 1917 (Greig/Duncan8)

KEYWORDS: fishing disaster nonballad animal

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
- Greig/Duncan8 1891, "Whitehills Harbour" (1 text, 1 tune)

Roud #13235

CROSS-REFERENCES:
- cf. "Lass o' Glenshee" (tune, per Greig/Duncan8)

NOTES [354 words]: "Whitehills [Banff on Moray Firth], a village on the west side of Knock head ... has a small harbour ... defended by short piers facing northward, but it is rendered unsafe by the rage that is thrown in during northwesterly gales. It has 83 herring-boats, employing 170 men and boys. Population, 920 in 1881" (source: North Sea Pilot Part II. North and East Coasts of Scotland (London, 1885 ("Digitized by Google")), p. 144).

"Wrecks between the Firths of Forth and Moray are more frequent than on any other part of the coast of Scotland. This may possibly be accounted for by the great number of vessels passing and repassing along that coast. In the month of December 1799, a strong gale from the south-east occasioned serious disasters on these shores, when upwards of seventy sail were wrecked on the eastern coast of Scotland, and many of their crews perished" (source: David Stevenson, Life of Robert Stevenson Civil Engineer, (London, 1878 ("Digitized by Google")), p. 260).

Greig #153, p. 2: "There are not many traditional songs dealing with fisher folk; and as for fisher folk themselves they do not seem to have any old minstrelsy dealing with their special calling and interests." (See only "The Thurso Fishing Boat Disaster" and "The Bonnie Fisher Lass.")

Greig/Duncan8: "Made up for Mr Quirrie by William Park blacksmith and sung by John Quirie at concert in aid of Whitehills Harbour."

The last line of Greig/Duncan8 is "But toddlin' aboot was the rabbits and bawds [hares]." The Dictionary of the Scots Language site quotes, as an illustration of the word "bawds," "And toddlin'
about were the rabbits and bauds." The citation is "A. Cumming, *Tales of the North* (1896) 96." That site's bibliography dates the book publication as 1847.

Steve Roud sends the following information, if anyone can follow up on *Tales of the North*: "I have at last tracked down Cumming -- it's published by the Banffshire Journal (1896) so it's probably one of those newspapers articles-published-as-books numbers. The only copy I can find is in Aberdeen Univ Lib, see this link [http://tinyurl.com/tbdx-CummingNorth]." - BS

Last updated in version 2.5

File: GrD81891

**Whitney's Camp**

DESCRIPTION: "It's of a brave young shantyboy, brave-hearted, true, He left his home near Ottawa and to Whitney's camp did go." He will return home when winter ends. "He worked until that fatal day When a hanging limb fell down on him and squashed him to the clay."

AUTHOR: unknown

EARLIEST DATE: 1964 (Fowke)

KEYWORDS: logger death lumbering work derivative

FOUND IN: Canada(Ont)

REFERENCES (1 citation):

Fowke-*LumberingSongsFromTheNorthernWoods* #35, "Whitney's Camp" (1 fragment, tune referenced)

Roud #4468

CROSS-REFERENCES:

cf. "Harry Dunn (The Hanging Limb)" [Laws C14] (plot; also tune) and references there

NOTES [42 words]: Fowke notes the obvious similarity of this song to "Harry Dunn." The similarity extends to the tune; it is clear that the one is modeled on the other. And, since this song is known only from Nelson Lewis's one fragment, this is probably the parody. - RBW

Last updated in version 2.6

File: FowL35

**Who Am Dat a-Walkin' in de Corn?**

DESCRIPTION: "Who am dat a-walkin' in de co'n?.... How long O Lawd, nobody knows, I pray I'll rise on judgment day...." The singer mentions several who might be among the corn: "Joshua de son ob Nun Er King David come to fight Goliar," Petuh, Gabriel, God

AUTHOR: unknown

EARLIEST DATE: 1924

KEYWORDS: religious Bible nonballad

FOUND IN: US(Ap)

REFERENCES (1 citation):

Combs/Wilgus-*FolkSongsOfTheSouthernUnitedStates* 325, p. 192, "Who Am Dat a-Walkin' in de Corn?" (1 text)

Roud #4304

File: CW192

**Who Are the Greatest?**

DESCRIPTION: "Who are the greatest? We are the greatest. Are you sure?"

AUTHOR: unknown

EARLIEST DATE: 1970 (JohnsIsland1)

KEYWORDS: playparty nonballad

FOUND IN: US(SE)

RECORDINGS:

Mabel Hillery, Janie Hunter and her grandchildren, "Who Are the Greatest?" (on JohnsIsland1)

File: RcWhoAtG

**Who Built the Ark?**

DESCRIPTION: Amalgamation of floating verses about Noah, the ark, the animals, etc.. Noah
builds the ark from hickory (hemlock, gopherwood), leads the animals two-by-two. Chorus: "Who built the ark? Noah, Noah," sometimes "The old ark's a movin', a-movin', a movin"

AUTHOR: unknown
EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)
KEYWORDS: travel sea ship flood Bible religious floating verses humorous gods
FOUND IN: US(Ap,SE) West Indies(Bahamas)
REFERENCES (5 citations):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 222-223, "Norah" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 158, "No-e in the Ark" (1 text, 1 tune)
Edwards-BahamaSongsAndStories 6, "Who Built De Ark?" (1 text, 1 tune)
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 240-243, "Norah" (2 texts, 2 tunes)
Roud #5355
RECORDINGS:
The Four Wanderers, "Animals Coming In" (Victor 23370, 1932; rec. 1929; on CrowTold01)
A. A. Gray & Seven Foot Dilly, "The Old Ark's a-Moving" (Vocalion 5458, 1930; on CrowTold02, Babylon)
Norfolk Jubilee Four [or Quartet] "Who Built the Ark?" (OKeh 4400, 1921; Parlophone [Australia] A2062, n.d.)
Governor Alf Taylor & his Old Limber Quartet, "Brother Noah Built an Ark" (Victor 19451, 1924)
CROSS-REFERENCES:
  cf. "Old Uncle Noah" (subject)
  cf. "One More River to Cross" (floating lyrics)
  cf. "The Old Ark's A-Moverin'" (floating lyrics)
NOTES [72 words]: This shares verses and choruses with so many other Noah songs that it's hard to parse it out, but the distinguishing mark of the "Who built the ark?" chorus is a useful delineator.
The Gray-Dilly version, despite the title, is not "The Old Ark's A-Moverin"; the verses are quite different, and so is the overall tone. As a final note, it's only appropriate that a song about Noah should be composed entirely of floating verses. - PJS
Last updated in version 5.1
File: RcWBTA

Who Dat?
DESCRIPTION: "Who dat tappin' at de window? Who dat knockin' at de do' Mammy tappin' at de window, Pappy knockin' at de do'."
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: lullaby nonballad
FOUND IN: US(SE)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 154, "Who Dat?" (1 short text, 1 tune)
Roud #11597
File: ScNF154A

Who Did Swallow Jonah?
DESCRIPTION: "Who did (x4), Who did swallow Jo-Jo-Jonah?... Who did swallow Jonah down?"
"Whale did... swallow Jonah whole." "Noah in the arky... bailed." "Daniel... in the lion's den."
"David... killed Goliath."
AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns); 1893 (Dett/Fenner/Rathbun/Cleveland-
ReligiousFolkSongsOfTheNegro-HamptonInstitute) (see notes)
KEYWORDS: Bible religious humorous
FOUND IN: US(Ap,SE)
REFERENCES (6 citations):
Barton-OldPlantationHymns, p. 40, "Peter on the Sea" (1 text, 1 tune)
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 68-69,
"Peter on the Sea" (1 text, 1 tune; pp. 88-89 in the 1901 edition) [for 1893 edition, see notes]
Henry-SongsSungInTheSouthernAppalachians, p. 196, "Jonah and the Whale" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 346, "Jonah and the Whale" (6 texts and/or fragments, but only the "D" and "E" texts and the "F" fragment are this piece; "A" and "B" are "Jonah and the Whale (Living Humble)" and "C" is "Hide Away")
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 346 "Jonah and the Whale" (3 tunes plus text excerpts, of which "f" is this piece)
Silber/Silber-FolksingersWordbook, p. 386, "Who Did Swallow Jonah" (1 text)

RECORDINGS:
Fisk University Jubilee Quartette, "Peter on the Sea" (Edison Amberol 978, 1912)
Mustard and Gravy, "The Whale Did, I Know He Did" (Bluebird B-7905, 1938)
New Lost City Ramblers, "Daniel in the Den of Lions" (on NLCR16)
North Carolina Cooper Boys, "Daniel in the Den of Lions" (OKeeh 45174, 1927; on CrowTold02)
Utica Institute Jubilee Singers, "Peter on the Sea" (Victor 21925, 1929)

CROSS-REFERENCES:
cf. "Hide Away (Jonah and the Whale)" (subject) and references there
cf. "Fisherman Peter" ("Peter on the sea" theme)
cf. "We Are Almost Down to the Shore" ("Peter on the sea" theme)

ALTERNATE TITLES:
Daniel in the Den of Lions
The Whale Did, I Know He Did

NOTES [235 words]: This may actually be two songs; I have a recording by the Brandy Snifters claiming to derive their piece from two 78s, "Daniel in the Den of Lions" by the North Carolina Cooper Boys and "The Whale Did, I Know He Did" by Mustard and Gravy. The verses of this collated version, however, are almost all found in the Folksinger's Wordbook text, though with differences in order. Pending more examples, I'm treating the piece as a unity.
The story of the fish (NOT a whale!) which swallowed Jonah is related in Jonah 2 (for more about this, see the notes to "God's Radiophone"). The Hebrews in the fiery furnace ("Shadrack, Meshak, Abindigo" -- all misspelled, be it noted) are a reference to Daniel 3. The story of Noah and the Ark (actually two stories collated) is in Genesis 6-8. David and Goliath (again, two stories collated) occupy 1 Samuel 17. - RBW

Listening to "Daniel in the Den of Lions," it's clearly the same song as, "Who Did Swallow Jonah?" - PJS

But that still leaves the mystery of "The Whale Did, I Know He Did." - RBW
I'd guess that "The Whale Did" is essentially the same song, with the title changed. - PJS

Last updated in version 5.1
File: FSWB386B

Who Goes Round My Stone Wall

DESCRIPTION: "'Who's going round my stone wall?' 'It's only (Bobby Bingo/Jackie Lingo/Old Tom). 'Don't you steal my (fat sheep/chickens). 'None but (one/two/etc.)."

AUTHOR: unknown

EARLIEST DATE: 1890 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty chickens animal theft

FOUND IN: Britain New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 52, "(Who's going round my house tonight?)" (1 text)

Roud #12771
File: SuSm052

Who Goes Round? (Granny Hatchett)

DESCRIPTION: "Who's that going round my house this dark and stormy night?" "Raw head and boody bones." "What do you want?" "Fire...." "Ain't got no fire." "I see smoke." "That's just the young ones...." "Give me one...." "Take the least and leave the best"
Who Has Managed

DESCRIPTION: "I've traveled through the state, dear Tom, we long have loved so well. And what's the matter with things here.... The working class are very poor...." The singer recalls the good days when Nebraska was settled, and wonders who has mismanaged it since
AUTHOR: Words: Luna E. (Mrs. J. T.) Kellie (1857-1940)
EARLIEST DATE: 1890 (Farmer's Alliance, September 6, 1890 edition, according to Welsch-NebraskaPioneerLore)
KEYWORDS: home travel Indians(Am.) hardtimes money
FOUND IN:
REFERENCES (2 citations):
  Welsch-NebraskaPioneerLore, pp. 61-62, "Who Has Managed" (1 text, tune referenced)
ADDITIONAL: Nebraska Folklore, Pamphlet Eighteen, "Farmers' Alliance Songs of the 1890's," Federal Writers' Project, 1938, p. 8, "Who Has Managed" (1 text)
CROSS-REFERENCES:
  cf. "Twenty Years Ago (Forty Years Ago)" (tune)
NOTES [12 words]: For background on Luna Kellie, see the notes to "Marching for Freedom." - RBW
Last updated in version 3.6
File: Wels063

Who Have You Got In Heaven

DESCRIPTION: "(Who've you got in Heaven?) (x2) Lord I can't stand still, (Stand still Jordan) (x3) Lord I can't stand still." Later verses start "I've got a (mother/sister/brother/...) in Heaven"
AUTHOR: unknown
EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)
KEYWORDS: death nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
  Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 326-327, "Who Yuh Got Een Heben" (1 text, 1 tune)
NOTES [18 words]: The description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang but I do not repeat the dialect. - BS
Last updated in version 5.1
File: HPR326W

Who Is My Neighbor?

DESCRIPTION: "'Who is my neighbor?' Hear the poor Jew cry. 'Who will a-escort me? Help me ere I die.'"
AUTHOR: unknown
EARLIEST DATE: 1925 (Brown)
KEYWORDS: religious Jew
FOUND IN: US(SE)
REFERENCES (2 citations):
  Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 60, "Who is my Neighbor?" (1 text)
  Brown/Schinhan-FrankCBrownCollectionNCFolklore5 60, "Who Is My Neighbor?" (1 tune plus a text excerpt)
Roud #7845
Who Is on the Lord's Side

DESCRIPTION: "Let me tell you what is nat'rally the fact. Who is on the Lord's side, None o' God's children nebber look back, Who is on the Lord's side." "Way in the valley, who is... Way in the valley...." "Weeping Mary...." "Mourning Martha." "Risen Jesus."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad

FOUND IN: US

REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 56, "Who Is on the Lord's Side" (1 text, 1 tune)

Roud #12015

NOTES [160 words]: The phrase "Who is on the Lord's side" comes from Exodus 32:26, though I'm not sure it's a context I'd like to quote -- Moses is encouraging the Levites to consecrate themselves by killing their relatives!

There is another hymn entitled "Who Is on the Lord's Side," with words by Frances Ridley Havergal and music by C. Luise Reichardt. It is not the same song. It begins, "Who is on the Lord's side? Who will serve the King? Who will be his helpers?" According to John Julian, editor, A Dictionary of Hymnology, 1892; second edition 1907 (I use the 1957 Dover edition in two volumes), p. 498 (which lists more than fifty hymns by Havergal, most of which I've never heard of, although she did write the relatively well-known text "Take My Life and Let It Be"), it was originally published in Home Missions 1877. A text can be found in Robert J. Morgan, Then Sings My Soul, Book 2: 150 of the World's Greatest Hymn Stories, Nelson, 2004, pp. 172-173. - RBW

Last updated in version 3.7

File: AWG056

Who is the Lady?

DESCRIPTION: Dan'l Mooney's father died and left him money if, the will said, he would marry. He sees a lady and thinks "if she would only wed me I'd be happy." He'd give her diamonds, they'd go to Ireland, they'd have a baby boy who'd become "just like his old Papa"

AUTHOR: unknown

EARLIEST DATE: 1972 (Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan)

KEYWORDS: marriage lastwill money Ireland

FOUND IN: Ireland

REFERENCES (1 citation):
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 7, "Who is the Lady?" (1 text, 1 tune)

Roud #5227

RECORDINGS:
Tom Lenihan, "Who is the Lady?" (on IRTLenihan01)


File: RcWITLad

Who Killed Cock Robin?

DESCRIPTION: "Who killed Cock Robin? I, said the sparrow, with my little bow and arrow." "Who saw him die? I, said the fly, with my little streaky eye." Various creatures, mostly birds, describe their parts in the death and burial of Cock Robin

AUTHOR: unknown

EARLIEST DATE: c. 1744 (Tom Thumb's Pretty Song Book volume II)

KEYWORDS: bird death burial

FOUND IN: US(Ap,MA,SE) Britain(Scotland(Aber))
REFERENCES (18 citations):
Greig/Duncan8 1679, "Cock Robin" (1 fragment, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 213, "Cocky Robin" (4 texts, 4 tunes)
Sharp/Karpeles-EightyEnglishFolkSongs 74, "Tommy Robin (Cock Robin)" (1 text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 315, "Cock Robin" (1 text, 1 tune)
Morris-FolksongsOfFlorida, #226, "Who Killed Cock Robin?" (1 text, 1 tune)
Carey-MarylandFolkLegendsAndFolkSongs, pp. 116-117, "Cock Robin" (1 text)
Fuson-BalladsOfTheKentuckyHighlands, pp. 56-57, "Who Killed the Robin?" (1 text)
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 66, "The Death of Cock Robin" (1 text, 1 tune)
Wolfe/Boswell-FolkSongsOfMiddleTennessee 88, pp. 140-141, "Cock Robin" (1 text, 1 tune)
Roberts-SangBranchSettlers, #92, "Cock Robin" (1 text, 1 tune)
Lomax-FolksongsOfNorthAmerica 87, "Cock Robin" (1 text, 1 tune)
Abrahams/Foss-AngloAmericanFolksongStyle, pp. 69-70, "Who Killed Cock Robin" (1 text, 1 tune)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 110, "Who killed Cock Robin?" (1 text)
Baring-Gould-AnnotatedMotherGoose #22, pp. 36-37, "(Who did kill Cock Robbin?)"
Dolby-OrangesAndLemons, p. 233, "Who Killed Cock Robin?" (1 text)
CHASE-AMERICAN
DT, COCKROBIN*
Roud #494
RECORDINGS:
Edith Harmon, "Who Killed Poor Robin?" (LC AAFS 2907 A2, 1939)
Buell Kazee, "Cock Robin" (on Kazee01)
New Lost City Ramblers, "Who Killed Poor Robin?" (on NLCR17, NLCRCD2)
SAME TUNE:
Poor Jude, or the Death of the Judiciary (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 173)
NOTES [412 words]: Wild theories swirl about this piece -- e.g. that it is linked with political ministry of Robert Walpole (which ended in 1742), or describes the English King William II Rufus (reigned 1087-1100, which I would consider sufficient reason to reject that idea), or that it is a retelling of the Norse Balder legend (!). A legend of St. Kentigern says that, after others at his monastery decapitated a robin, he restored it to life. However, there are European analogues to the piece, and earlier illustrations which may belong with the story, so any theory must be considered speculative at best. Chase-AmericanFolkTalesAndSongs reports that it is a Shoshone night chant.

The Baring-Goulds argue that the piece must go back to Middle English times, because it rhymes "owl" and "shovel." This, however, appears to be in error on two counts: First, the ancient spelling "shouel" was not pronounced "showel" (in Old English, it's "scofl"). And there are English dialects which confuse "v" and "w." The Opies note that there are still people who pronounce the word "showel."

Opie/Opie-OxfordDictionaryOfNurseryRhymes #109, "Cock Robin got up early, at the break of day," describes the courtship of Cock Robin and Jenny Wren (who are traditionally linked as husband and wife although this is of course physiologically impossible). The Opies mention a speculation that this was published as a prequel to "Who Killed Cock Robin?" It is certain that the folk tale of their marriage is ancient; see "The Marriage of Robin Redbreast and Jenny Wren" on p. 542-543 of volume A.2 of Katherine Briggs, A Dictionary of British Folk-Tales in the English Language, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2).

Williams/Maden/Green/Crutch: Sidney Herbert Williams and Falconer Madan, revised and augmented by Roger Lancelyn Green, further revised by Denis Crutch, The Lewis Carroll Handbook (earlier editions titled A Handbook of the Literature of the Rev. C. L. Dodgson, 1932, 1961, 1970); Dawson Books, 1979 , pp. 112-113, lists "A MS political parody in eleven 4-line stanzas, beginning "Who caused the Boer Rebellion" and referring to Gladstone as "the people's Willy" as being sent by Charles Dodgson to Edith (Hutchinson) Shute in 1887. A shorter text was found in the papers of H. Rider Haggard. It is likely that one or the other wrote it, and certain that both knew it, so this odd piece certainly made its way around. - RBW
Last updated in version 4.2
File: SKE74
Who Killed Cock Robin? (II)


AUTHOR: "Ierne" (R.R. Madden) (source: Moylan-TheAgeOfRevolution-1776-1815)

EARLIEST DATE: 1887 (Madden's _Literary Remains of the United Irishmen of 1798_, according to Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: rebellion violence Ireland nonballad patriotic questions

REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 168, "Who Killed Cock Robin?" (1 text, 1 tune)

NOTES [200 words]: There are thirty-eight verses. The form follows "Who Killed Cock Robin?" Each verse has a question and an answer about eighteenth and nineteenth century Irish history. More villains than heroes of that period are among the answers.

Here is an example of the form (Dublin Town Major Sirr [for whom see "The Major"] is the villain again):

Who shot Lord Edward?
The Major said demurely,
I took my aim securely,
I shot Lord Edward!

[The references to "82" is to] April 16, 1782 [when] Henry Grattan moved a declaration of the independence of the Irish parliament. Grattan: "Ireland is now a nation!" (source: "Henry Grattan" at the Ireland Information Guide site). [See also the notes to "Ireland's Glory." - RBW]

Pitt and Union are discussed, among other places in this index, in the notes to "The Game of Cards" (II).

Captain Swayne appears briefly in "The Song of Prosperous," in which he dies in the fire. He is one of the people accused of "pitch capping": filling a cap with boiling pitch and putting it on a peasant's head. (source: "The Search for Weapons" in 1798 Rebellion at Rathregan National School site). - BS

Madden's pen-name of "Ierne" is one of the sundry ancient names for Ireland. - RBW

File: Moyl168

Who No Been Out, Don't Come a Bay

DESCRIPTION: Alternate lines are a chorus, "Bear away Yankee bear away." The shantyman sings: "Who no been off no come a bay... If you want, deliver your harpoon... De gun on the blank so len' us a hand... Yankee doodle dandy boy... bear away to Baltimore."

AUTHOR: unknown


KEYWORDS: work sea shanty whale whaler

FOUND IN: West Indies(St Vincent)

REFERENCES (1 citation):
Abrahams-DeepTheWaterShallowTheShore, pp. 105-107, "Who No Been Out, Don't Come a Bay" (1 text, 1 tune)

NOTES [45 words]: Abrahams quotes a blackfish whaler who says that when one of the crew doesn't show up for a day's whaling, "an' when we take fish and come back home, usually sing this shanty 'Who no been out, don't come a bay.' Who hasn't been out don't come now and look for meat." - BS

Last updated in version 4.0

File: AWIS105

Who Said I Was a Bum?

DESCRIPTION: Singer, called a bum, takes exception to the name. He tells of life as a hobo, says "I never work, I never have, and I never will by gum/I know I'm a hobo, but who said I was a bum?"

AUTHOR: unknown

EARLIEST DATE: c. 1927 (recording, Carson Robison)

LONG DESCRIPTION: Singer is called a bum, but takes exception to the name. He tells of life as a
hobo, says "I never work, I never have, and I never will by gum/I know I'm a hobo, but who said I was a bum?" "Whenever I see a stack of wood, I go the other way" He also notes that "My shoes are worn, my pants are torn, there's holes in both my knees" and that the wind blows through his BVDs
KEYWORDS: poverty pride work nonballad hobo
FOUND IN: US
RECORDINGS:
Frank Luther, "Who Said I Was A Bum?" (Victor 21686 [as Bud Billings], 1928) (Broadway 1226, 1929)
Carson Robison, "Who Said I Was a Bum?" (Herschel Gold Seal 2021, c. 1927)
CROSS-REFERENCES:
cf. "You Wonder Why I'm a Hobo" (subject, attitude)
File: RcWSIWAB

Who Were You With Last Night?
DESCRIPTION: As a man wanders in to his workplace, his colleagues ask, "Who were you with last night, Out in the pale moonlight? It wasn't your sister, And it wasn't your ma... Are you going to tell your missus?" He claims it was Uncle Fred, but it was another girl
AUTHOR: Fred Godfrey and Mark Sheridan (source: sheet music)
EARLIEST DATE: 1912 (recorded by Mark Sheridan)
KEYWORDS: love infidelity humorous
FOUND IN:
REFERENCES (1 citation):
Brophy/Partridge-TommiesSongsAndSlang, p. 214, "(no title)" (1 text, which includes only a portion of the chorus)
RECORDINGS:
Mark Sheridan, "Who Were You Wish Last Night?" (Regal G-6506, 1912; Columbia-Rena 2066, 1913)
File: BrPa214B

Who Will Care for Mother Now?
DESCRIPTION: "Why am I so weak and weary? See how faint my heated breath.... Tell me, comrades, is this death?" The dying soldier asks "Who will care for mother now?" He hopes someone will care for her, and hopes to die as a soldier should
AUTHOR: Charles Carroll Sawyer
EARLIEST DATE: 1863 (sheet music published by Sawyer & Thompson, NY)
KEYWORDS: soldier death mother Civilwar
FOUND IN:
REFERENCES (4 citations):
Silber-SongsOfTheCivilWar, pp. 157-159, "Who Will Care for Mother Now?" (1 text, 1 tune); also p. 160, "Who Will Care for Micky Now" (1 text, a parody of the preceding)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 76-77, "Who Will Care for Mother Now?" (1 text, 1 tune)
Wolf-AmericanSongSheets, #2616, pp. 177-178, "Who Will Care for Mother Now?" (13 references)
DT, WHOCARE*
Roud #18948
SAME TUNE:
Who Will Care for Micky Now ("Arrah! Molly darlin', I am drafted," by Eugene T. Johnston) (Silber-SongsOfTheCivilWar, p. 160; Wolf-AmericanSongSheets, p. 177)
Who Will Care for Conscript Now! ("Oh, I am afraid and weary," by the "Dock St. Bard") (Wolf-AmericanSongSheets, p. 177)
Who Will Care for Niggers Now? A Parody on: Who Will Care for Mother Now ("List to me, plantation niggers") (Wolf-AmericanSongSheets, p. 178)
Who Will Care for Old Abe Now? A Parody ("Why's old Abe so sad and weary") (Wolf-AmericanSongSheets, p. 178)
The Young Conscription and His Lady ("I have come, my dearest Rosa") (Wolf-AmericanSongSheets, p. 184)
NOTES [118 words]: The fact that this song achieved some success probably tells us more about
the nineteenth century than about the quality of the song. Charles Carroll Sawyer is best known for writing the lyrics to "When This Cruel War Is Over." - RBW

Although seemingly unknown in tradition, it was popular enough to inspire a widely-printed response. According to Edwin Wolf 2nd, *American Song Sheets, Slip Ballads, and Political Broadsides 1850-1870*, Library Company of Philadelphia, 1963, p. 5, there were at least eleven broadside prints of "Answer to Who Will Care for Mother Now," beginning "Quell, oh! quell your fears my darling." It had three stanzas and a chorus, and the words were said to be by C. G. Streval. - RBW

*Last updated in version 5.0*

File: SCW76

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**Who Will Hold My Stovepipe Hat**

DESCRIPTION: "Who will hold my (stovepipe hat (3x)), Oh who will hold my stovepipe hat When I am dead and gone?" Who will ("smoke my corncob pipe," "hold my sweetheart's hand")...

Nonsense refrain ending "I'm a son-of-a-gun American man"

AUTHOR: unknown

EARLIEST DATE: 1941 (Owens-TexasFolkSongs-2ed)

KEYWORDS: death nonballad nonsense

FOUND IN: US(So)

REFERENCES (2 citations):

Owens-TexasFolkSongs-1ed, pp. 234-235, "Who Will Hold My Stovepipe Hat" (1 text, 1 tune)

Owens-TexasFolkSongs-2ed, p. 127, "Who Will Hold My Stovepipe Hat" (1 text, 1 tune)

Roud #11567

NOTES [32 words]: Owens-TexasFolkSongs-2ed: "This is a parody of the 'Who Will Shoe Your Pretty Little Foot' stanzas in 'The Lass of Loch Royal.'" It seems like a parody of something, but I don't know of what. - BS

*Last updated in version 3.5*

File: Ow1E234

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**Who Will Shoe Your Pretty Little Foot**

DESCRIPTION: Floating verses found in sundry other songs: "Oh who will shoe your pretty little foot, And who will glove your hand...." "(Papa) will shoe my pretty little foot, (Mama) will glove my hand...."

AUTHOR: unknown

EARLIEST DATE: (undatable as the key lyrics probably predate the song as an independent entity)

KEYWORDS: floatingverses clothes nonballad

FOUND IN: US(Ap,SE,So)

REFERENCES (31 citations):

Bronson 76, "The Lass of Roch Royal" (23 versions, of which #6, #7, #9, #10, #14, and #15 must be placed here)

Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 149-150, "The Lass of Roch Royal" (2 fragments)

Flanders-AncientBalladsTraditionallySungInNewEngland2, pp. 174-177, "The Lass of Roch Royal" (2 fragments, one of which is probably "The Lass of Roch Royal" but the second being "Pretty Little Foot"; 1 tune)

Randolph 18, "Oh Who Will Shoe My Foot?" (8 texts, 5 tunes; the "B" and "H" versions are of this sort) {H=Bronson's #7}

Arnold-FolkSongsAlabama, pp. 14-15, "Winter's Night" (1 text, 1 tune, very heavily composite, starting with "As I rode out last winter's night," then two "Pretty little foot" verses, then "Lonesome dove" verses and ending with "I wish to the Lord I'd never been born") {Bronson's #22}

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 259, "I'll Hang My Harp on a Willow Tree" (2 fragments, named for that key line from "Tavern in the Town" which occurs in both fragments, but the "A" text is mostly "Pretty Little Foot"); also 301, "High-Topped Shoes" (2 texts, both mixed; "A" is mostly "Pretty Little Foot" with verses from "Don't Let Your Deal Go Down" while "B" is a hash of "Don't Let Your Deal Go Down," "More Pretty Girls Than One," "In the Pines," and others); also 306, "By By, My Honey" (1 text, mostly this though with several floating verses, e.g. from "Lonesome Road")

Brown/Schinhan-FrankCBrownCollectionNCFolklore4 22, "The Lass of Roch Royal (1 excerpt, 1
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 301, "High-Topped Shoes" (2 tunes plus text excerpts, of which "A" has verses of this song)

Hudson-FolksongsOfMississippi 13, pp. 91-93, "The Lass of Roch Royal" (1 fragments, of which "A" is the "Pretty Little Foot" with a chorus from "Careless Love" and "B" is two "Pretty Little Foot" stanzas artificially and wrongly extracted from "Wild Bill Jones")

Hudson-FolkTunesFromMississippi 2, "Careless Love" (1 text, 1 tune, the "Pretty Little Foot"/"Careless Love" combination from Hudson-FolksongsOfMississippi 13)

McNeil-SouthernMountainFolksong, p. 26, "(no title)" (1 generic text)

Davis-TraditionalBalladsOfVirginia 21, "The Lass of Roch Royal" (21 texts, every one of which is this piece rather than the longer ballad; additional texts appear in the Appendices, though some of these file with other songs; 4 tunes, of which the first 3, "Lass of Roch Royal," "Love Gregory," and "Lass of Roch Royal," are among the pieces which belong here; 22 more versions mentioned in Appendix A) {#21A=Bronson's #9, #21U=Bronson's #10}

Scarborough-A SongCatcherInSouthernMountains, p. 124, (no title) (1 fragment, filed under Child #76 along with a text of "New River Train/Honey Babe" and a version of "I Truly Undertand That You Love Some Other Man")

Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 21B, "Who Will Shoe Your Feet?" (1 fragment, 1 tune)

Owens-TexasFolkSongs-1ed, pp. 58-59, "Who Will Shoe Your Pretty Little Foot" (1 text, 1 tune) {Bronson's #15}

Owens-TexasFolkSongs-2ed, pp. 20-21, "Who Will Shoe Your Pretty Little Foot" (2 texts, 2 tunes)

Grimes-StoriesFromTheAnneGrimesCollection, pp. 28-29, "Lass of Roch Royal" (1 text, 1 tune, listed as Child #76 but appearing to be a fragment of "Young Hunting" [Child #68] with the "Pretty Little Foot" verses attached)

Brewster-BalladsAndSongsOfIndiana 13, "The Lass of Roch Royal" (1 text plus 8 fragments; the "A" text is "Fare You Well, My Own True Love"; "B"-"I" are "pretty little foot" fragments of one to three stanzas)

Fuson-BalladsOfTheKentuckyHighlands, p. 131, "The Gambling Man" (1 text, built around "The Roving Gambler (The Gambling Man)" [Laws H4] but also with these verses)

Burton/Manning-EastTennesseeStateCollectionVol1, p. 108, "He's Going Away for to Stay a Little While" (1 text, 1 tune)

Friedman-Viking/PenguinBookOfFolkBallads, p. 78, "The Lass of Roch Royal" (3 texts, 1 tune, with the "B" text belonging here)

Niles-BalladBookOfJohnJacobNiles 31, "The Lass of Roch Royal" (2 texts, 2 tunes, the second clearly "The Lass of Roch Royal" but the first goes here)

Sandburg-TheAmericanSongbag, 98-99, "Who Will Shoe Your Pretty Little Foot" (3 texts, 1 tune; the "A" text goes here) {Bronson's #14}

Lomax-FolkSongsOfNorthAmerica 109, "Who's Gonna Shoe Your Pretty Little Foot" (1 text, 1 tune, with some additional stanzas which might be from "Fare You Well, My Own True Love" but which one has to suspect of being Lomax additions)

Cox-FolkSongsSouth 13, "The Lass of Roch Royal" (2 texts, with the "B" text being a short fragment of this song)

Darling-NewAmericanSongster, pp. 269-270, "Who Will Shoe" (assorted sample stanzas)

Seeger-AmericanFavoriteBallads, p. 65, "Who's Gonna Shoe Your Pretty Little Foot?" (1 text, 1 tune)

Rorrer-RamblingBlues-LifeAndSongsOfCharliePoole, p. 92, "When I'm Far Away" (1 text, with an altered form: "Who will shoe your little foot (x3) When I am far away?")

Silber/Silber-FolksingersWordbook, p. 191, "Who's Gonna Shoe Your Pretty Little Foot?" (1 text)

Dallas-TheCruelWars-100SoldiersSongs, p. 32, "The Conscript's Farewell" (1 text, 1 tune, with some of the words added by Dallas)

ADDITIONAL: Walter de la Mare, _Come Hither_, revised edition, 1928; note to #50, (no title) (1 text)

Roud #49

RECORDINGS:

Frank Bode, "Who's Gonna Shoe Your Pretty Little Foot?" (on FBode1)

Carolina Tar Heels, "Who's Gonna Kiss Your Lips, Dear Darling" (Victor 40100, 1929)

Charlie Poole and the North Carolina Ramblers, "When I'm Far Away" (No known Columbia release; recorded 1930)

Pete Seeger, "Poor Boy" (on PeteSeeger18)

Arthur Smith, "Green Valley Waltz" (on McGeeSmith1)
CROSS-REFERENCES:
cf. "The Lass of Roch Royal" [Child 76]
cf. "Fare You Well, My Own True Love (The Storms Are on the Ocean, The False True Lover, The True Lover's Farewell, Red Rosy Bush, Turtle Dove)"
cf. "Mary Anne"
cf. "My Dearest Dear" (floating lyrics)
cf. "The Lover's Lament" (floating lyrics)
cf. "Who's Gonna Love You, Honey?" (theme)
cf. "Six Months in Jail Ain't So Long" (theme)
cf. "Must I Go to Mississippit?" (floating lyrics)
cf. "The New-Slain Knight" [Child 263] (floating lyrics)

NOTES [224 words]: It is common to classify any song containing the "pretty little foot" stanzas as part of "The Lass of Roch Royal" [Child 76]. However, they have been widely associated with at least two other songs (designated in the Ballad Index as "Fare You Well, My Own True Love (The Storms Are on the Ocean, The False True Lover, The True Lover's Farewell, Red Rosy Bush, Turtle Dove)" and "Mary Anne"). In addition, the stanzas can simply float. For that matter, the verses are not an required part of "Roch Royal"; many versions (e.g. of the "Lord Gregory" group) omit them, and they are not an integral part of the plot of that ballad. For this reason we have decided to classify these verses separately. If these verses stand in isolation, they will be listed here; if they are part of a longer ballad, they will be listed with that ballad. Note, however, that any particular fragment containing these verses could be part of one of the longer ballads.

Note also that some of the ballads listed under the other titles could have been misclassified by the authors and belong here. - RBW
I classify [the Seeger recording "Poor Boy"] here for want of a better place. - PJS
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest has only the first verse which seems likely to be "The False Young Man" (Roud #419) but the singer's title makes me assume it goes here. - BS

Last updated in version 5.1
File: C076A

Who Would Have Tho't Harmon

DESCRIPTION: "Who would have tho't Harmon, that hum drum old fox, Who looks so bemeaning with his tousled locks, Would have had resolution to stand to the tack?" The speakers (Ned [Fanning] and Frank [Nash] ?) lament the troubles the regulators cause

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)
KEYWORDS: political nonballad

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 280, "Who Would Have Tho't Harmon" (1 text)

CROSS-REFERENCES:
cf. "From Hillsborough Town the First of May" (subject)
cf. "When Fanning First to Orange Came" (subject)
cf. "Said Frohock to Fanning" (subject)

NOTES [86 words]: One of four "regulator" songs in Brown. The regulators were a group of protesters against high taxes and fees, found mostly in North Carolina though some also were active in South Carolina. For more on the Regulators, see the notes to "When Fanning First to Orange Came."
The "Ned" of this song is probably Edmund Fanning; again, see the notes to "When Fanning First to Orange Came" for background.
The editors of Brown think "Frank" is probably Francis Nash, the county clerk; I have no reason to think otherwise. - RBW

Last updated in version 2.5
File: BrII280

Who Would True Valour See (He Who Would Valiant Be)

DESCRIPTION: "Who would true valour see, Let him come hither; One here will constant be,
Come wind, come weather, There's no discouragement Shall make him once relent His first avowed intent To be a pilgrim."
Nothing will stop the Pilgrim from his journey

AUTHOR: Words: John Bunyan
EARLIEST DATE: 1684 (Pilgrim's Progress, according to Reynolds)
KEYWORDS: religious nonballad
FOUND IN:
REFERENCES (3 citations):
ADDITIONAL: John Bunyan, _The Pilgrim's Progress_ 1684, "(no title)" (1 text) (it's about 95% of the way through the book; in the 1987 Penguin edition with introduction and Notes by Roger Sharrock, it's on p. 263)
[Percy Dearmer, Ralph Vaughan Williams, and Martin Shaw, editors], _Songs of Praise_, first edition 1926; revised edition, Geoffrey Cumberlege, 1932, #515, p. 619, "(He Who Would Valiant Be)"
William Reynolds, _Companion to Baptist Hymnal_, Broadman Press, 1976, pp. 86-87, "He who would valiant be" (1 text, the Bunyan original, not the Baptist version)
NOTES [138 words]: This is unquestionably not a folk song. But it has a long and complicated history as a poem, and was once recorded by Maddy Prior (on the album "Sing Lustyly and With Good Courage"), which means that folkies may have questions about it. Although considered Bunyan's most popular lyric, Reynolds, p. 87, says it was not "used as a hymn" until Percy Dearmer produced a modified version in 1906. The Baptist version uses the tune St. Dunstan's, written by C. Winifred Douglas in 1917. Prior, however, sings it to the tune "Monk's Gate," which is the tune used by Dearmer et al. It is not clear whether Vaughn Williams or Shaw fitted the tune, or if perhaps Dearmer suggested it. This is also the tune used in the 1958 Lutheran Service Book and Hymnal, which is the only one of the dozen or so hymnals in my library to contain it. - RBW
Last updated in version 4.1
File: AddHWWVB

Who You Goin' to Married To
DESCRIPTION: "Bubbo come and tell me, Who you goin' to marry to" "Marry to the girl that I love." Bubbo doesn't love Mary or Carrie: "nobody but me bent-foot Stacy." "Go give her one gold ring ... velvet clothes"
AUTHOR: unknown
EARLIEST DATE: 1954 (Elder-FolksongsFromTobago)
KEYWORDS: love marriage ring clothes dialog nonballad
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
Elder-FolksongsFromTobago 24, "Who You Goin' To Married To" (1 text, 1 tune)
File: ElTo024

Who'll Join the Union?
DESCRIPTION: Chorus: "Oh Hallelujah (x3), who'll join the Union? (x2)." Verses: The singer wants to see "God's work go on." "Pray to the Lord to turn you around." "Christ has bought my liberty." "If you belong to the Union band ... I love you all both bond and free"
AUTHOR: unknown
EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 142-143, "Who'll Jine de Union?" (1 text, 1 tune; pp. 220-221 in the 1874 edition)
Roud #15245
NOTES [23 words]: In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses, every alternate line is "Who'll join the Union?" - BS
Last updated in version 4.0
File: Dett142
**Who's Been Fooling You**

DESCRIPTION: See notes for the chorus. Dunbar's verses include: mama and papa tell him, "Don't let nobody make a fool out of you"; "I'm going away this morning, Coming here no more" and he won't change hs mind; he tells "baby," "I'm tired of fooling around with you"

AUTHOR: unknown

EARLIEST DATE: 1972 (USDunbarS01)

KEYWORDS: sex parting travel nonballad lover

FOUND IN: US(SE)

RECORDINGS:

Scott Dunbar, "Who Been Foolin' You" (on USDunbarS01)

NOTES [124 words]: The idea for Dunbar's song seems to come from L. J. Waiters with Cliff Driver's Band "Baby Who's Been Foolin' You" (Unity 2709, 1969). Omitting Waiters's spoken interjections, he begins his song, "Baby, who been foolin' you, Baby, who been foolin' you, It's three times seven and you should know what you want to do." Waiters does not sing the "three times seven" line again in his recording.

Dunbar begins his song, "Tell me who been foolin' you, Well you three times seven and you do know what you want to do." Dunbar adds those lines to his chorus of "Tell me who baby, Tell me who been foolin' you." I assume "baby" is over twenty-one and old enough, the singer thinks, to know what she wants to do.

Dunbar's verses are not like Waiters's. - BS

Last updated in version 5.1

File: RcWhoBFY

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**Who's Gonna Love You, Honey?**

DESCRIPTION: "Who's gonna love you, honey, when I'm away? Who's gonna stay and say sweet things every day? Who's gonna look into your eyes divine? Who's gonna kiss those lips that I call mine?... Who's gonna love you when I'm gone?"

AUTHOR: unknown

EARLIEST DATE: 1922 (Brown)

KEYWORDS: love separation questions

FOUND IN: US(SE)

REFERENCES (2 citations):

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 302, "Who's Gonna Love You, Honey?" (1 short text)

Brown/Schinhan-FrankCBrownCollectionNCFolklore5 302, "Who's Gonna Love You, Honey?" (1 tune plus a text excerpt)

Roud #16862

CROSS-REFERENCES:

cf. "Who Will Shoe Your Pretty Little Foot" (theme)

File: Br3302

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**Who's Knocking at the Door (Colors)**

DESCRIPTION: "Who's knocking at the door? The Angel with the Golden Star. What do you want? [Blue/Green/any color]" Used to pick teams for a game.

AUTHOR: unknown

EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)

KEYWORDS: nonballad playparty colors

FOUND IN: US(MA)

REFERENCES (1 citation):

Newell-GamesAndSongsOfAmericanChildren, #153, "Colors" (1 text)

File: Newe153

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**Who's That Yonder**

DESCRIPTION: Chorus: "Who's that yonder? (3x) Looks like my Lord coming in the sky." Sample verse: "Little did I think He was so nigh, He spoke and He made me laugh and cry, Looks like my
Lord...."

Whoa Back, Buck

DESCRIPTION: The experiences of a poor farmer. He describes his fieldwork methods ("Sometimes I plow my old grey horse..."), the crops, his gal's big feet, the dances they went to together, etc. Possible chorus: "Whoa back, buck! And gee! by the lamb!"

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: work horse farming poverty floating verses
FOUND IN: US(So)
REFERENCES (8 citations):
Randolph 281, "Couldn't Raise No Sugar Corn" (1 text, 1 tune, which might be separate since it lacks the chorus)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 187, "Last Year Was a Fine Crap Year" (1 text)
Lomax/Lomax-FolkSongUSA 67, "Whoa Buck" (1 text, 1 tune)
Lomax-FSNA 282, "Whoa Back, Buck" (1 text, 1 tune)
Cray-AshGrove, p. 18, "Whoa Back, Buck" (1 text, 1 tune)
Arnett-IHearAmericaSinging, pp. 168-169, "Whoa, Back, Buck!" (1 text, 1 tune)
Greenway-AmericanFolksongsOfProtest, p 72-73, "Oh, My God, Them 'Taters" (1 short text, 1 tune)
ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p. 46, "Whoa Buck" (1 text, 1 tune)
Roud #10060
RECORDINGS:
Anne, Judy, & Zeke Canova, "Whoa Back Buck" (Banner 32126/Oriole 8043/Perfect 12684/Romeo 5043. 1931; rec. 1930) (Columbia 15630-D [as Three Georgia Cracker, "Whoa Buck Whoa"], 1931; rec. 1930)
Lulu Belle & Scotty, "Whoa Back Buck" (Conqueror 9587, 1940)
CROSS-REFERENCES:
cf. "Song of the Pinewoods" (floating lyrics)
cf. "I'm a Rowdy Soul" (floating lyrics)
ALTERNATE TITLES:
Tighten on the Backband
NOTES [77 words]: The Lomaxes credit this to Lead Belly, with some new material of their own. (What else is new?) However, the fragment in Randolph strongly implies that Lead Belly did no more than reshape traditional materials -- and then the Lomaxes reshaped THAT. It is on this basis that I include Greenway's song "Oh, My God, Them 'Taters" here. Greenway's song is just a fragment; it is possible that it is part of a longer song -- or that the Lomaxes borrowed its lyrics. - RBW
Last updated in version 4.3
File: LxU067
Whoa Mule (The Kickin' Mule)

DESCRIPTION: The singer describes courting and the dangers of a kicking mule which "kicked the feathers off a goose," etc. The stubborn mule Simon Slick is often mentioned. The chorus will generally contain the instruction "Whoa, mule."

AUTHOR: Copyrighted in 1918 by Henry Creamer & Turner Layton, but they may have adapted a traditional African-American piece

EARLIEST DATE: 1918 (copyrighted by Creamer & Layton)

KEYWORDS: animal courting talltale humorous

FOUND IN: US(Ap,MW,Ro,SE,So)

REFERENCES (14 citations):
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 513, "The Kicking Mule" (1 text)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 513, "The Kicking Mule" (1 tune plus a text excerpt)
- Morris-FolksongsOfFlorida, #106, "Whoa, Mule" (1 text)
- Browne-AlabamaFolkLyric 180, "Simon Slick" (2 texts, 2 tunes)
- Scarborough-OnTheTrailOfNegroFolkSongs, p. 186, "Whoa, Mule!" (1 text, 1 tune)
- Brewster-BalladsAndSongsOfIndiana 84, "Simon Slick" (2 texts, longer than most, 1 tune)
- Hubbard-BalladsAndSongsFromUtah, #183, "The Kicking Mule" (1 text, 1 tune)
- Warner-FolksongsAndBalladsOfTheEasternSeaboard, p. 20, "Go 'Long Mule" (1 text, 1 tune)
- Lomax-FolkSongsOfNorthAmerica 231, "The Kickin' Mule" (1 text, 1 tune)
- Pankake-Pankake-PrairieHomeCompanionFolkSongBook, pp. 62-63, "Whoa, Mule, Whoa" (1 text, tune referenced)
- Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 76-77, "The Kicking Mule" (1 text, 1 tune)
- McNeil-SouthernMountainFolksong, pp. 172-173, "Ol' Coon Dog" (1 text, 1 tune, with many floating verses and the chorus of "Whoa Mule (The Kickin' Mule)" but the largest share of the lyrics from "Way Down in Rackensack (Old Coon Dog)"); pp. 180-185, "The Kicking Mule" (1 text, 1 tune)
- Abernethy-SinginTexas, pp. 25-26, "Johnson's Old Grey Mule" (1 apparently composite text, 1 tune, with material from "Whoa Mule (The Kickin' Mule)" and "The Old Grey Mule (Johnson's Mule)" -- which easily mix anyway -- apparently deliberately mixed)

DT, SIMONSLK*

Roud #3774

RECORDINGS:
- Roy Acuff, "Whoa Mule" (Capitol 2738, 1954)
- Clarence Ashley & Tex Isley, "Whoa Mule" (on Ashley01)
- Buckeye Boys, "Thompson's Old Gray Mule" (Champion 16168, 1931; Champion 45200, c. 1935; Minerva M-14046, 1936; rec. 1930)
- Loman D. Cansler, "Kickin' Maud [or Kickin' Maude]" (on Cansler1)
- Bill Chitwood & Bud Landress, "Whoa Mule" (Brunswick 2811/Silvertone 3050, c. 1925; rec. 1924)
- Al Clauser & his Oklahoma Outlaws, "Whoa, Mule, Whoa" (ARC 7-08-63/Conqueror 8840/MacGregor 993, 1937)
- Elisha Cox, "Whoa Mule" (AAFS 547 A2)
- Vernon Dalhart, "Go Long Mule" (Banner 1416 [as Bob White], 1924; Banner 32130 [as Sid Turner], 1931) (Pathe 32068/Perfect 12147 [both as Sid Turner], 1924)
- J. D. Dillingham & O. J. Light, "Whoa, Maude, Whoa" (AAFS 899 B2)
- John B. Evans, "The Kicking Mule" (Brunswick 237, 1928)
- Carl Fenton & his Orch. "Go Long Mule" (Brunswick 2683, 1924)
- Leonard C. Fulwinder, "Whoa Mule, Whoa" (Victor V-40270, 1930; Aurora [Canadian] 238, c. 1932)
- Georgia Yellow Hammers, "Jonnson's Old Grey Mule" (Victor 20550, 1927); "The Sale of Simon Slick - Pts. 1 & 2" (Victor V-40069, 1929)
- Happiness Boys (Billy Jones & Ernest Hare, "Go Long Mule" (Columbia 194-D, 1924)
- The Hillbillies, "Whoa! Mule" (OKeh 40376, 1925)
- Hinson, Pitts & Coley, "Whoa Mule Whoa" (Bluebird B-7438, 1938)
- Paul Holland, "Whoa, Mule, Whoa" (AAFS 3217 A1)
- Al Hopkins & his Buckle Busters [or John Hopkins], "Whoa, Mule" (Brunswick 179, 1927)
- International Novelty Orch. "Go Long Mule" (Victor 19442, 1924)
- Matilda Keene, "Whoa, Larry, Whoa" (AAFS 979 B1)
- Louisiana Lou, "Go Long Mule" (Victor 23858, c. 1934; Bluebird 5749, 1935; rec. 1933)
- Uncle Dave Macon & his Fruit Jar Drinkers "Go Along Mule" (Vocalion 5165, 1927; on
Whoa Mule Whoa

DESCRIPTION: "Mister Gradlock owned a pretty mule, the prettiest mule in town." It is blind and can't stand still. The mule throws the owner's girl and spoils her frock; she hits it and it flattens her; her only words are "Whoa mule whoa."

AUTHOR: unknown

EARLIEST DATE: 1941 (Boette-SingaHipsyDoodle)

KEYWORDS: animal humorous courting clothes injury

FOUND IN: US(Ap,Ro)

REFERENCES (2 citations):
- Hubbard-BalladsAndSongsFromUtah, #184, "Whoa Mule Whoa" (1 text, 1 tune)
- Boette-SingaHipsyDoodle, p. 143, "Whoa, Mulie, Whoa" (1 text, 1 tune)

Roud #7509

CROSS-REFERENCES:
- cf. "Whoa Mule (The Kickin' Mule)" (subject: mule behavior)

File: Hubb184

Whoa, Larry, Whoa

DESCRIPTION: "Larry went out to plow in his corn, Wishing to his soul he'd never been born." The woods are too thick to pass. His breakfast is spoiled. Bugs are everywhere. "All the... Irishmen ought to have been hung." "Ha, ha, Paddy, this will never do."
Whoa! Ha! Buck and Jerry Boy

DESCRIPTION: "With a merry little jog and a gay little song, (Spoken: Whoa! Ha! Buck and Jerry Boy!), We trudge our way the whole day long... We'll reach Salt Lake some day or bust." The singer thinks of the girl up ahead and the dances along his journey

AUTHOR: unknown
EARLIEST DATE: 1952 (recording, L. M. Hilton)
KEYWORDS: travel courting dancing nonballad
FOUND IN: US
REFERENCES (3 citations):
Lomax-FolkSongsOfNorthAmerica 172, "Whoa! Ha! Buck and Jerry Boy" (1 text, 1 tune)
File/Fife-CowboyAndWesternSongs 21, "Whoa! Ha! Buck and Jerry Boy" (1 text, 1 tune)
DT, WHOAHAW
Roud #6692
RECORDINGS:
L. M. Hilton, "Whoa! Ha! Buck and Jerry Boy" (on Hilton01)
CROSS-REFERENCES:
cf. "Turkey in the Straw" (portions of tune)
File: LoF172

Whole Hog or None, The

DESCRIPTION: Vignettes of people who go "the whole hog or none," e.g. boxer Heenan, who never gave Sayers any peace, and Brigham Young, who had sixty wives

AUTHOR: unknown
EARLIEST DATE: 1919 (Randolph); there are nineteenth century broadsides and parodies
KEYWORDS: fight marriage humorous
HISTORICAL REFERENCES:
April 17, 1860 - Boxing match between John C. Heenan and Tom Sayers, stopped by spectators after 42 rounds. The bout was the last official bare-knuckle fight
FOUND IN: US(So)
REFERENCES (2 citations):
Randolph 513, "The Whole Hog or None" (1 text, 1 tune)
Wolf-AmericanSongSheets, #2619 (2620?), p. 178, "Whole Hog or None" (1 reference)
Roud #7596
CROSS-REFERENCES:
cf. "Rory of the Hill" (tune)
SAME TUNE:
Rory of the Hill (File: Zimm075) per broadsides Bodleian 2806 b.10(137), 2806 c.8(278)
The Hale Rick-Ma-Tick (broadside NLScotland, L.C.Fol.70(93a), Poet's Box (Glasgow), 1879; apparently first published 1872)
Whole Hog or None No. 2 (Wolf-AmericanSongSheets, p. 178)
File: R513

Whoop 'Em Up, Cindy

DESCRIPTION: Floating verses, often praising Cindy: "Went up on the mountain top, give my horn a blow...; "Higher up the mountain top, greener grow the cherries..." Chorus: "Whoop 'em up, Cindy, Lord/I love Cindy, Lord/Whoop 'em up, Cindy, Lord, Lord/Gone forevermore"
**Whoopee Blues**

**DESCRIPTION:** Singer's lover has "been gone all day ... make whoopee all night." His razor will "cut" her "late hours." He gave the undertaker her height and size: "Next time you go out carry your black suit along" (so you're ready to be buried)

**AUTHOR:** unknown

**EARLIEST DATE:** 1932 (StuffDreams1)

**KEYWORDS:** infidelity warning death nonballad lover

**FOUND IN:**

**RECORDINGS:**
- King Solomon Hill, "Whoopee Blues (alternate take)" (on StuffDreams1)

**NOTES** [18 words]: Three line blues: the first line is repeated -- more or less -- and the last line completes the thought. - BS

**Last updated in version 5.2**

**File:** RcWhooBl

**Whorehouse Bells Were Ringing, The**

**DESCRIPTION:** A customer and a prostitute engage in oral sex, "each trying to get their guns off first into the other's heads," until he offers to give it "the boar-hog grind."

**AUTHOR:** unknown

**EARLIEST DATE:** before 1976 (recorded by Logsdon from Riley Neal)

**KEYWORDS:** bawdy whore sex

**FOUND IN:** US(So,SW)

**REFERENCES** (3 citations):
- Randolph/Legman-RollMeInYourArms II, pp. 601-603, "The Whorehouse Bells Were Ringing" (3 texts)
- Logsdon-WhorehouseBellsWereRinging 23, pp. 145-148, "The Whorehouse Bells Were Ringing" (1 text, 1 tune)
- DT, WHBELLS*
- Roud #10093

**CROSS-REFERENCES:**
- cf. "The Fatal Wedding" (tune)

**SAME TUNE:**
- Carolina Twins, "The Boarding House Bells Are Ringing" (Victor 21575, 1928)
NOTES [120 words]: Either the Carolina Twins' recording is a cleaned-up version of "The Whorehouse Bells Were Ringing" or, more likely, the original of which this is a parody. There is also song called "The Convent Bells Are Ringing," of unknown relationship. - PJS

Logsdon-WhorehouseBellsWereRinging thinks "Whorehouse" is a direct parody of "The Fatal Wedding," with which it shares a tune, but I incline to think there was an intermediate version. "The Boarding House Bells Are Ringing" strikes me as a reasonable candidate. Logsdon's informant Riley Neal confesses that this song is "just plumb nasty." I incline to agree; most bawdy songs theoretically have a humorous element, but this one strikes me as existing only to disgust. - RBW

File: RL601

Whose Old Cow

DESCRIPTION: "Twas the end of roundup the last day of June, Or maybe July I just don't remember...." The signer describes the gathering for the roundup. When the herds gathered, "Nig" Add separates the herds. An unknown brand puzzles him; he claims the cow

AUTHOR: H. Howard Thorp
EARLIEST DATE: 1908 (Thorp)
KEYWORDS: cowboy work
FOUND IN:
REFERENCES (1 citation):
Thorp/Fife-SongsOfTheCowboys XXI, pp. 247-250 (42-44), "Who's Old Cow" (2 texts, though they look at best marginally related); Thorp/Logsdon-SongsOfTheCowboys, pp. 166-168, "Whose Old Cow" (1 tex)
Roud #8045
ALTERNATE TITLES:
Brands
NOTES [48 words]: This is another Thorp poem that does not seem to have made any mark in oral tradition. Its racist tone ("White folks [are] smarter'n Add," "Add" being a black man), as well as its somewhat forced diction and the obscure use of branding terms, probably guarantee continued obscurity. - RBW

Last updated in version 5.3
File: TF21

Whummil Bore, The [Child 27]

DESCRIPTION: A servant has waited on the king for seven years without ever seeing the princess. One day, peering through a hole in the wall (the whummil bore), he sees her being dressed. He greatly enjoys the sight, but can't stay long.

AUTHOR: unknown
EARLIEST DATE: 1825
KEYWORDS: clothes servant
FOUND IN: Britain(Scotland(Bord)) US(SE)
REFERENCES (6 citations):
Child 27, "The Whummil Bore" (1 text)
Bronson 27, "The Whummil Bore" (1 version)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 437-438, "The Whummil Bore" (notes plus the "With my glimpy" chorus)
Davis-MoreTraditionalBalladsOfVirginia 14, pp. 89-91, "The Whummil Bore" (1 text)
DT 27, WHMLBORE
ADDITIONAL: Walter de la Mare, _Come Hither_, revised edition, 1928; #354, "The Whummil Bore" (1 text)
Roud #3722
CROSS-REFERENCES:
cf. "The Keyhole in the Door" (plot)
NOTES [167 words]: Bertrand Bronson discusses origin of this piece in "The Interdependence of Ballad Tunes and Texts" (first printed in the California Folklore Quarterly, II, 1944; see now MacEdward Leach and Tristram P. Coffin, eds, _The Critics and the Ballad_ or Bertrand Harris _The Ballad as Song_ (essays on ballads), University of California Press, 1969. The relevant discussion is on pages 89-91 of Leach/Coffin and pp. 50-51 of the Bronson book.
Bronson states that "The Whummil Bore' appears to me a by-blow of a serious romantic ballad." He then notes a melodic similarity to "Hind Horn" (Child 17), as well as a similar subplot, and proposes that "Hind Horn" is the source for "The Whummil Bore." The existence of the Virginia text found in Davis seems very suspicious, and I considered the possibility that it is actually some other song (either "Hind Horn" or "The Keyhole in the Door"). But it's much too clean for the latter, and -- though fragmentary -- too full for the former. Call it a curiosity. - RBW

**Why and the Wherefore, The**

DESCRIPTION: "Where, where, where, and where, And where are you bound, young man? I'm off to the war with the good men and true, And hadn't you better come along too?" The questioner asks why, which, who, when, what about the war; the soldier answers

AUTHOR: unknown

EARLIEST DATE: 1963 (F. J. Child, War Songs for Freemen, according to Silber-SongsOfTheCivilWar)

KEYWORDS: questions soldier Civilwar nonballad

FOUND IN: Silber-SongsOfTheCivilWar, pp. 41-42, "The Why and the Wherefore" (1 text, 1 tune)

File: SCWF041

**Why Art Thou Not Here?**

DESCRIPTION: "The summer stars look brightly down Upon the tranquil sea And evening's breath is hushed and gone From mountain stream and tree." Three springs have gone since the sailor has seen his love. He laments and wonders, "Why art thou not here?"

AUTHOR: unknown

EARLIEST DATE: 1851 (Journal of the Three Brothers)

KEYWORDS: love sailor separation

FOUND IN: Huntington-TheGam-MoreSongsWhalemenSang, p. 284, "Why Art Thou Not Here?" (1 text, 1 tune)

Roud #27547

File: HGam284

**Why Can't I Catch a Beau?**

DESCRIPTION: "I think it is awful cruel, For a girl to be just fourteen, And never has had a fellow, A beau, of course, I men. Why can't I catch a beau (x2), I know it is long to wait so long." Her parents mistrust her; her mother follows her; at last she finds a beau

AUTHOR: unknown

EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)

KEYWORDS: courting mother father loneliness

FOUND IN: US(SE)

REFERENCES (1 citation):

Morris-FolksongsOfFlorida, #72, "Why Can't I Catch a Beau?" (1 text)

Roud #5006

File: Morr072

**Why Can't Paddy Be a Gentleman?**

DESCRIPTION: "Being told Pat couldn't be a gentleman" I'll ask why not? "Hasn't Ireland got her colleges" and won't he "greet you with a smile?" "You cannot give the reason why, I see it in your face ...actions make a gentleman, no matter what the birth"

AUTHOR: unknown
Why Can't We Wed?
DESCRIPTION: "You know I've loved you many long years. Vain thoughts have struck me, caused me tears. Then did my heart ache, oh, how it bled. Why can't we wed?" The singer doesn't care about wealth or fame. He wonders why he has to plead
AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: courting rejection questions
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 24, "Why Can't We Wed?" (1 text, 1 tune)
Roud #11335
File: Brne024

Why Did She Leave Him? Because He Was Poor
DESCRIPTION: "Why did she leave him? They grew up together, Near to the old church on the bright village green." He was mild, young, gay; now his smiles are gone. She too is unhappy without him. But "Why did she leave him? -- because he was poor."
AUTHOR: unknown
EARLIEST DATE: 1937 (Henderson-VictorianStreetBallads)
KEYWORDS: love separation abandonment poverty
FOUND IN:
REFERENCES (1 citation):
Henderson-VictorianStreetBallads, p. 89, "Why did she leave him? -- Because he was poor" (1 text)
Roud #13831
File: HenV089

Why Did They Dig Ma's Grave So Deep?
DESCRIPTION: "Poor little Nellie is weeping tonight, Thinking of days that were filled with delight." She misses her dead mother, for "sleeps that fond mother away from life's woe."
AUTHOR: unknown
EARLIEST DATE: 1936 (Stout-FolkloreFromIowa)
KEYWORDS: mother children death separation
FOUND IN: US(MW)
REFERENCES (1 citation):
Stout-FolkloreFromIowa 71, p. 94, "Why Did They Dig Ma's Grave So Deep?" (1 fragment)
Roud #4867
ALTERNATE TITLES:
Poor Little Nellie
File: Stou071
Why Did You Go? or Blue Days

DESCRIPTION: "You make me sad, you make me glad, You make me feel so blue.; You make the blue sky gray. You drove the sunshine away. "You are the only one today Can drive the blue days away." "You have broken all of your vows, BUT still I love you somehow."

AUTHOR: unknown
EARLIEST DATE: 1938 (Neely/Spargo-TalesAndSongsOfSouthernIllinois)
KEYWORDS: love rejection
FOUND IN: US(MW)
REFERENCES (1 citation):
Neely/Spargo-TalesAndSongsOfSouthernIllinois, p. 236, "Why Did You Go? or Blue Days" (1 text)
Roud #4331
File: Neel236

Why Do You Bob Your Hair, Girls?

DESCRIPTION: "Why do you bob you hair, girls, It is an awful shame To rob the head God gave you To bear the flapper's name." The singer proclaims that "short hair belongs to me," and maintains that women with long hair will be commended by God

AUTHOR: unknown
EARLIEST DATE: 1930 (Brown)
KEYWORDS: hair
FOUND IN: US(SE,So)
REFERENCES (4 citations):
[Randolph 644, "Why Do You Bob Your Hair, Girls" -- deleted in the second printing]
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 442-443, "Why Do You Bob Your Hair, Girls?" (1 text, 1 tune -- Randolph's 644)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 56, "Why Do You Bob Your Hair, Girls" (1 text)
DT, WHYBOBHR*
Roud #7842
RECORDINGS:
J. E. Mainer's Mountaneers, "Why Do You Bob Your Hair Girls?" (Bluebird B-6792/Montgomery Ward 7131, 1937)
Blind Alfred Reed, "Why Do You Bob Your Hair Girls?" (Victor 21360, 1928); compare "Why Don't You Bob Your Hair Girls-No. 2" (Victor V-40196, 1930)
CROSS-REFERENCES:
cf. "The Good Old Days of Adam and Eve" (theme) and references there

cf. "The Bobbed Hair" (theme)
NOTES [103 words]: Needless to say, there is no scriptural rule mandating long hair -- Paul (1 Cor. 11:15) calls long hair a woman's pride, but nowhere requires it; indeed, in 11:6, he offers shaving the head as an alternative to wearing a veil!
It's hard to imagine how such a heavy-handed piece came to be traditional -- but I suppose anyone stupid enough to believe the arguments it contains could also think them persuasive.
According to the Digital Tradition, this is by Blind Alfred Reed. Norm Cohen reaffirms this, and credits Reed also with the sequel. I can't prove this false -- but why would a blind man produce such a piece? - RBW
File: Br3056

Why Don't You Love the Old Love?

DESCRIPTION: The singer is a stranger to this country. When an old love's back is turned she can love whom she pleases. "To me she gives nothing, Who loved her so dear" "I'll dress you my darling And take you away. Into New York we'll be sailing"

AUTHOR: unknown
EARLIEST DATE: 1974 (Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan)
KEYWORDS: love courting rejection floatingverses emigration
FOUND IN: Ireland
REFERENCES (1 citation):
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 33, "Why Don't You Love the Old Love?"
Why Don't You Try?

DESCRIPTION: "Did you ever see a maiden in a little rolling chair? Room for two, me and you." They only met yesterday, but she whispers "Don't be quite so distant," and asks "Do you think you'd like me better if you thought that I like you." "Why don't you try?"

AUTHOR: unknown

EARLIEST DATE: 1953 (Browne-AlabamaFolkLyric)

KEYWORDS: love courting

FOUND IN: US(So)

REFERENCES (1 citation):
Browne-AlabamaFolkLyric 4, "Why Don't You Try?" (1 text)

Roud #11378

File: Brne004

Why Should We Quarrel for Riches

DESCRIPTION: "How pleasant a sailor's life passes, Who roams o'er the watery main!" Although he never becomes right, he has "a light hearth, and a thin pair of breeches." The world is beautiful, "So why should we quarrel for riches?"

AUTHOR: unknown

EARLIEST DATE: 1750 (Ramsey, _The Tea-Table Miscellany_)

KEYWORDS: sailor money nonballad

FOUND IN:

REFERENCES (2 citations):
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 458-459, "Why Should We Quarrel for Riches" (1 text)
ST BeCo458 (Partial)

File: BeCo458

Wi a Hundred Pipers

DESCRIPTION: "Wi' a hundred pipers an a', an' a' (x2), We'll up an' gie them a blaw, a blaw,,, O it's owre the border awa', awa'." The soldiers look fine. Bonnie Prince Charlie leads. The song recalls an incident while crossing the Esk. The English are "Dumfounded"

AUTHOR: probably Carolina Oliphant, Lady Nairne

EARLIEST DATE: 1894 (Williams)

KEYWORDS: Jacobites soldier music

FOUND IN:

REFERENCES (2 citations):
DT, HUNDPIPE*
ADDITIONAL: Alfred M. Williams, _Studies in Folk-Song and Popular Poetry_, Houghton Mifflin,
Wi' His Apron On

DESCRIPTION: "Come all ye young lovers, I pray give attention... I'll sing ye a sang concerning twa lovers, A bonnie mason laddie comin' fra Lochee." The girl often meets her mason "wi' his apron on." They marry and live happily.

AUTHOR: unknown

EARLIEST DATE: 1930 (Ord-BothySongsAndBallads)

KEYWORDS: love courting marriage ritual clothes

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
- Greig-Duncan4 866, "The Mason Lad o' Lochee" (3 texts, 3 tunes)
- Ord-BothySongsAndBallads, p. 105, "Wi' His Apron On" (1 text)
- Roud #5969

CROSS-REFERENCES:
- cf. "Adam in the Garden" ("And he kissed his lass wi' his apron on") and references there
- NOTES [236 words]: The pattern of ending most verses "wi' his/her/your apron on" reminds me of "Jacky Tar With His Trousers On" where every verse ends "wi' his/my trousers on" (for example, "... the sailor kissed his bride wi' his trousers on") and "The Courting Coat" where every verse ends "with my kettle smock/navvy shoes on." - BS

Both "Wi' His Apron On" and "Adam in the Garden" have the "Wi' his apron on" line, and for a time I lumped them on this basis. But Ben Schwartz pointed out the large constellation of "Adam in the Garden" type lyrics which differ substantially in plot from "Wi' His Apron On," so they are now split, although the possibility of cross-influence must be allowed.

The mention of an apron in this context is interesting. The story of the Fall of Man is in Genesis 3, and in it, after they eat of the Tree of Knowledge, they use fig leaves to sew themselves some sort of clothing. The clothing is mentioned in Genesis 3:7. "Aprons" is the rendering of the King James Bible, but elsewhere it tends to use "girdle" to translate this root (four of the five other uses; the fifth uses "armor"). The Geneva Bible rendered it "breeches," a reaching also given by Wycliff ("brechis"). The New Revised Standard and Revised English Bibles read "loincloths." Thus it seems quite likely that this is a deliberate reference to Genesis. (Not that you would likely have doubted it if I hadn't written this long note.) - RBW
Wicked Polly [Laws H6]

DESCRIPTION: Polly lives a frolicsome life, saying, "I'll turn to God when I grow old." Suddenly taken ill, she realizes "'Alas, alas! my days are spent; It is too late for to repent.'" She dies in agony and is presumably sent to hell; young people are advised to heed

AUTHOR: unknown

EARLIEST DATE: 1924 (Beckwith)

KEYWORDS: disease death Hell warning

FOUND IN: US(Ap,MW,SE,So) West Indies(Jamaica)

REFERENCES (24 citations):
Laws H6, "Wicked Polly"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 460-464, "The Wicked Girl" (3 texts plus a fragment possibly of this ballad)
Randolph 596, "Wicked Polly" (5 texts, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 416-417, "Wicked Polly" (1 text, 1 tune -- Randolph's 596A)
Eddy-BalladsAndSongsFromOhio 140, "Wicked Polly" (1 text, 1 tune)
Flanders/Olney-BalladsMigrantInNewEngland, pp. 21-23, "Wicked Polly" (1 text, 1 tune)
Cox-FolkSongsSouth 136, "Wicked Polly" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 62, "The Wicked Girl" (3 texts plus mention of 1 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 62, "The Wicked Girl" (2 tunes plus text excerpts)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 112, "Wicked Polly" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 110-111, "The Wicked Daughter" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, p. 167, "The Wicked Daughter" (1 text, 1 tune)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 115, "Sold In Hell" (1 text)
Morris-FolksongsOfFlorida, #91, "Wicked Polly" (1 text, 1 tune)
Shellans-FolksongsOfTheBlueRidgeMountains, p. 95, "Wicked Polly" (1 text, 1 tune)
Brewster-BalladsAndSongsOfIndiana 66, "Wicked Polly" (1 text)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 569-570, "Wicked Polly" (1 text, 1 tune)
Lomax-FolksongsOfNorthAmerica 35, "Wicked Polly" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 86, "I'll Tell You What I Saw Last Night" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 47, pp. 111-112, "Wicked Polly"; pp. 113-114, "Wicked Polly" (2 texts)
DT 646, WICKDPOL * WICKDPL2*

ADDITIONAL: Fred W. Allsopp, Folklore of Romantic Arkansas, Volume II (1931), p. 160 (1 fragment, no title)

Martha W Beckwith, "The English Ballad in Jamaica: a Note Upon the Origin of the Ballad Form" in _Publications of the Modern Language Association_ [PMLA], Vol. XXXIX, No. 2 (Jun 1924 (available online by JSTOR)), #7 pp. 477-478, "The Wurlean Woman" (1 text)

Richard M. Dorson, _Buying the Wind: Regional Folklore in the United States_, University of Chicago Press, 1964, pp. 407-408, "Young People Who Delight in Sin" (1 text, 1 tune)

Roud #505

RECORDINGS:

New Lost City Ramblers, "I'll Tell You What I Saw Last Night" (on NLCR05)

CROSS-REFERENCES:

cf. "The Dying Boy" (plot)

cf. "A Poor Sinner" (plot)

cf. "Death is a Melancholy Call" [Laws H5] (theme)

cf. "The Lost Soul" (theme)

cf. "While I Was Still of Tender Years" (theme)

ALTERNATE TITLES:

The Unfortunate Girl

Awful, Oh, How Awful

Young People Hark

A Sad Parting

NOTES [97 words]: The girl's name in this version [Cohen/Seeger/Wood-NewLostCityRamblersSongbook] is not Polly but Mary. -PJS

In Songs the Whalesmen Sang, pp. 306-308, Huntington prints a piece called "Terrible Polly."
Neither he nor I can decide if it's an adaption of this song or not, so I decided to list it here in these notes.
Barry wrote a study of this piece and "Death is a Melancholy Call," treating them as variants (male and female, presumably) of the same piece. The moral is of course the same, and they use the same metrical form -- but I can't see any actual dependence in the lyrics. - RBW
Last updated in version 4.1
File: LH06

Wicked Wife o' Fife, The
DESCRIPTION: The singer's wife refused to feed him, even after he bought her a new gown. He beat her with a hazel stick. She ran home to her mother who convinced the singer to take her back. He would beat her again if she were not good. He has no more trouble.
AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan7)
KEYWORDS: abuse husband mother wife
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #13, p. 2, "The Hazel Rung" (1 text)
Greig/Duncan7 1283, "The Wicked Wife o' Fife" (8 texts, 5 tunes)
Roud #6284
CROSS-REFERENCES:
cf. "The Wife Wrapt in Wether's Skin" [Child 277] (theme) and references there
NOTES [25 words]: This looks to me like a modified version of "The Wee Cooper of Fife." But Ben splits them, presumably because of the family negotiations involved. - RBW
Last updated in version 2.6
File: GrD71283

Wicked Wife, The
DESCRIPTION: "There is a wicked wife" who cried to "make her quit o' an auld man." She spoke "sourly and dourly," he "sweetly and meekly." Finally "she gat 'im deid" and quickly married a young man who beat her. She cried "Ochone for my silly aul' man"
AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan7)
KEYWORDS: shrewishness marriage death dialog husband wife age
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1293, "The Wicked Wife" (1 text)
Roud #7194
File: GrD71293

Wicklow Rangers, The
DESCRIPTION: A 14 year old boy from Carlow meets a colonel, who enlists him in the Wicklow Rangers. He leaves his girl. Her friends tell her not to worry. He and a comrade are shunned by two milk-maids. If he survives his enlistment he will return to his girl.
AUTHOR: unknown
EARLIEST DATE: 1840? (Bunting); before 1884 (broadside, Bodleian Harding B 17(336a))
KEYWORDS: love soldier separation youth
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-IrishStreetBallads 18, "The Girl I Left Behind Me" (1 text, 1 tune)
Roud #689
BROADSIDES:
Bodleian, Harding B 17(336a), "The Wicklow Rangers" or "The Girl I Left Behind Me" ("Come all you handsome comely maids"), H. Disley (London), 1860-1883; also Harding B 11(795), "The Wicklow Rangers" or "The Girl I Left Behind Me"; 2806 c.7(25), "The Girl I Left Behind Me"; Harding B 26(217), "The New Girl I Left Behind Me"
Widdicombe Fair (II)

DESCRIPTION: Singer goes to a fair at Widdicombe (or Coldingham, Ratcliffe or Monaghan). There he meets with a jolly beggar and his wife. The singer then lists all the pairs of beggars he's met at the fair.

AUTHOR: unknown

EARLIEST DATE: 1826 (Tait's Magazine)

KEYWORDS: commerce begging moniker wife husband nonballad

FOUND IN: Britain(England(South,West)) Ireland

REFERENCES (5 citations):
Kennedy-FolksongsOfBritainAndIreland 289, "A-Going to the Fair" (1 text plus assorted fragments in appendices, 1 tune)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 28-29, "Craigbilly Fair" (1 text)
Fireside-Book-of-Folk-Songs, p. 50, "Widdecombe Fair" (1 text, 1 tune)
DT, COUDFAIR DONNYBRK*

ADDITIONAL: Robert Chambers, The Popular Rhymes of Scotland (Edinburgh, 1870 ("Digitized by Google")), p. 40, "The Beggars of Coldingham Fair"

Roud #666

CROSS-REFERENCES:
cf. "Tom Pearce (Widdicombe Fair I)" (lyrics)
cf. "Under the Greenwood Tree" (form) and references there

ALTERNATE TITLES:
The Beggars of Coldingham Fair
The Beggars of Ratcliffe Fair
Beggars of Coudingham Fair
Monaghan Fair
Widdlicombe Fair

NOTES [121 words]: Variants of this song are used as the chorus for "Tom Pearce (Widdicombe Fair I)." It lacks, however, the plot about the horse, so I've separated them. - PJS

Looking at this, I can't help but think there is a cumulative version somewhere in its ancestry. But I haven't found it. Some of the versions, such as that of the McPeake family, also feel a bit like "Dame Durden."

Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 265-267, prints a piece, "The Humours of Donneybrook Fair" (listed as by Charles O'Flaherty), which looks as if it might be a recomposed version of this -- but it's much too wordy to be traditional. - RBW

Chambers's source is "Tait's Magazine, [vol] x. [p] 121." - BS

Last updated in version 4.0

File: K289
pleasure I have roamed." The singer recalls her family, and thinks how they would mourn if they saw her now. Now her love is dead, and she is "a widow in the cottage by the sea."

**AUTHOR:** C. A. White

**EARLIEST DATE:** 1868 (sheet music published by Oliver Ditson & Co. of Boston)

**KEYWORDS:** death family home poverty

**FOUND IN:** US(MW,SE,So) Canada(Newf) Britain(Scotland(Aber))

**REFERENCES** (8 citations):
- Greig/Duncan6 1259, "A Lone Widow" (1 text)
- Randolph 702, "The Widow in the Cottage by the Sea" (2 texts, 2 tunes)
- Browne-AlabamaFolkLyric 95, "Widow in The Cottage by the Sea" (2 texts plus 2 excerpts and mention of 1 more, 2 tunes)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 114, "In a Cottage by the Sea" (1 text plus mention of 4 more)
- Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 225-226, "The Widow by the Sea" (1 text)
- Leach-FolkBalladsSongsOfLowerLabradorCoast 123, "Widow by the Sea" (1 text, 1 tune)
- Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 167, "My Cottage by the Sea" (1 fragment, probably this)
- Wolf-AmericanSongSheets, #2633, p. 178, "Widow in a Cottage by the Sea" (1 reference)

**RECORDINGS:**
- [Walter "Kid" Smith & the] Carolina Buddies, "In a Cottage By the Sea" (Columbia 15537-D, 1930)
- Fred Stanley, "The Cottage by the Sea" (Columbia 15559-D, 1930)

**BROADSIDES:**
- Bodleian, Firth b.28(33d), "All Alone. Cottage by the Sea," J. West (Brighton), n.d.; also Harding B 11(3565), "The Cottage by the Sea" ("Just one year ago to day love")

**CROSS-REFERENCES:**
- cf. "Dear Companion (The Broken Heart; Go and Leave Me If You Wish To, Fond Affection)"
  (floating lyrics)

**NOTES** [172 words]: In a curious twist, the key final lines of this song ("All this time I'm left a widow At the cottage near the sea") wind up in a British lost-love song, "Blue-Eyed Lover" (MacColl/Seeger-TravellersSongsFromEnglandAndScotland 59), which in desperation I filed with the "Dear Companion" family. Which probably says more about lost-love songs than about this piece.

Note also that Roud has two pieces frequently known by this name, and while they appear distinct, I don't always agree with the way he files the pieces. - RBW

In the Bodleian broadside we have a few more details. In the first verse the widow explains that the marriage was "just one year ago to day love ... I changed a mansion for a cottage" and another verse "He lost his life upon the ocean."

Of Roud's broadside entries for #4327 the ones starting "Childhood days now pass before me" are for a different song, which can also be found at Bodleian and American Memory; those starting "Just one year ago to day love" are probably the Bodleian version of this song. - BS

Last updated in version 4.3

File: R702

### Widow Machree (I)

**DESCRIPTION:** "Widow Machree, pray then open your door ... And show me the easiest plank in your floor." "Didn't old Adam loan From his rib" to "manufacture ... the first female" "As you owe man a rib, I lay claim to that same." A marriage proposal.

**AUTHOR:** Charles Lever (1806-1872)

**EARLIEST DATE:** before 1860 (broadside, LOCSinging as114990)

**KEYWORDS:** courting nonballad

**FOUND IN:**

**REFERENCES** (1 citation):
- O'Conor-OldTimeSongsAndBalladOfIreland, p. 53, "Widow Machree" (1 text)
- Roud #29023

**BROADSIDES:**
- LOCSinging, as114990, "Widow Machree" ("Widow Machree, pray then open your door"), J Andrews (New York), 1853-1859

**NOTES** [79 words]: The Samuel Lover and Charles Lever "Widow Machree" ["Widow Machree (II)"
are not the same song: they share rhyme scheme, verse structure, and theme, but no verses.
Which is derived from the other? - BS
Or are they both, perhaps, derived from a common literary source? - RBW

Last updated in version 5.1
File: OCon053A

Widow Machree (II)
DESCRIPTION: "Widow Machree, it's no wonder you frown," your black gown is unbecoming.
Summer is coming and birds and rabbits all go in pairs. In winter it would be a sin to be cold and alone.
"Take my advice ... take me"
AUTHOR: probably Samuel Lover (1797-1868)
EARLIEST DATE: before 1842 (broadside, Bodleian Harding B 11(4195)); 1842 (Samuel Lover's novel "Handy Andy")
KEYWORDS: courting nonballad clothes
FOUND IN:
REFERENCES (2 citations):
Wolf-AmericanSongSheets, #2634, p. 178, "Widow Machree" (1 reference)
Hylands-Mammoth-Hibernian-Songster, pp. 108-109, "Widow Machree" (1 text)
Roud #29023
BROADSIDES:
Bodleian, Harding B 11(4195), "Widow Machre" ("Widow Mackree it's no wonder you frown ..."),
Birt (London), 1833-1841; also 2806 b.11(125), Harding B 11(4194), Harding B 11(4196), "Widow Machree"
LOC Singing, cw106740, "Widow Machree" ("Widow Machree, it's no wonder you frown"), George S. Harris (Philadelphia), 19C; also as115000, "Widow Machree"
NOTES [192 words]: This "Widow Machree" is attributed to Samuel Lover at the Bartleby.com site. The Samuel Lover and Charles Lever "Widow Machree" ["Widow Machree (I)""] are not the same song: they share rhyme scheme, verse structure and theme, but no verses. Which is derived from the other?

Handy Andy is a novel Samuel Lover published in 1842. Lover's novel has ballads and poems scattered throughout. The context for "Widow Machree" in the novel is that it is a supposedly well known song called for by a company of listeners. Lover does not claim authorship for a character in the novel as he does for some other Handy Andy poems. Is Lover including a ballad already in circulation? He seems to be doing just that with his fragment of "Ma Colleen Dhas Crutheen na Mbho" ("The Pretty Girl Milking Her Cow") in the 1836 novel Rory O'More. - BS
We note the existence of at least one broadside which appears to be older than Handy Andy; is it possible that Lever and Lover both worked from some earlier piece? Alternately, did Lover publish the song before writing Handy Andy, and then incorporate it into his own work to promote/celebrate its popularity? - RBW
Last updated in version 6.1
File: Bdsdwdmc

Widow Malone
DESCRIPTION: "Did ye hear of the widow Malone, Ohone? Who lived in the town of Athlone alone?"
All the rich men courted her but she was modest and none could see her alone. Lucius O'Brien from Clare boldly kisses her and she agrees to marry.
AUTHOR: Charles Lever (1806-1872)
EARLIEST DATE: 1841 (Lever, _Charles O'Malley, the Irish Dragoon_)
KEYWORDS: courting marriage humorous
FOUND IN:
REFERENCES (4 citations):
O'Conor-OldTimeSongsAndBalladOfIreland, p. 62, "Widow Malone" (1 text)
Wolf-AmericanSongSheets, #2635, p. 178, "Widow Malone" (1 reference)
New-Comic-Songster, p. 6, "Widow Malone" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, pp. 107-108, "Widow Malone" (1 text)
Widow Nolan's Goat, The

DESCRIPTION: "Oh, I'm a lone widdy, myself and my daughter; We live in a house where there's welcome galore" with "My buck Billy Goat," which has been a very good goat but is now missing. "Oh, oh, oh, oh, ohone, Come back to my bosom, my own darling billy."

AUTHOR: Words: Edward Harrigan / Music: David Braham

EARLIEST DATE: 1882 ("Squatter Sovereignty")

KEYWORDS: humorous wife home animal

FOUND IN: US(MW)

REFERENCES (3 citations):
Spaeth-ReadEmAndWeep, pp. 116-118, "'The Widow Nolan's Goat" (1 text, 1 tune)
ADDITIONAL: Stanley Appelbaum, editor, _Show Songs: from The Black Crook to The Red Mill_, Dover Publications, 1974, pp. 24-27, "The Widow Nolan's Goat" (1 text, 1 tune, a copy of the original sheet music)

Roud #27601

NOTES [437 words]: For background on Harrigan and Braham, see the notes to "The Babies on Our Block."
The play "Squatter Sovereignty" was one of Edward Harrigan's biggest hits, running 168 performances (Moody, p. 125) -- a very high number at the time. Moody, p. 126, calls it a "documentary" of the Shantytown of New York, where in the 1880s "squatters" had transformed old boxes, barrels, and the like into shanties by Central Park. In a typical Harrigan twist, one of the major characters was a goat, Billy, the subject of "The Widow Nolan's Goat." The widow's daughter Nellie (played by Gertie Granville, Tony Hart's soon-to-be wife) is supposed to marry Terrence McIntyre, son of the "royal astronomer to the Duchess of Connaught" (Harrigan) who can show you "Uranus, Venus, Mars, and Jew Peter" for ten cents (Moody, p. 126). As is typical of Harrigan, the show involves misplaced love (Nellie loves Fred Kline, the son of a glue maker, not McIntyre), conflict between ethnic groups -- and live animals.

Franceschina, p. 144, says, "A contract is drawn up between the Widow [Nolan] and Felix [McIntyre, the astronomer, father of Terrens] in which she bestows her daughter with a dowry of bedding and a billy goat, while he gives his son a pig and a goose, with the understanding that if either child should refuse the marriage, the parent would forfeit the dowry.... When the widow learns of her daughter's marriage to Fred Kline, she refuses to give up her goat to McIntyre, igniting a feud.... Before the curtain falls... both families find themselves in another characteristic Comique melee in which the widow's shanty is torn down and all the animals are let loose from their cages."

David Braham gave up his usual pattern of marches and schottisches (Franceschina, p. 144): "There were no songs and dances, walk-around, or military parades. Instead, Braham borrowed from European operetta and Irish jig patterns to create, arguably, his most original score to date. "The runaway song hit from Squatter Sovereignty" was "Paddy Duffy's Cart," an ensemble number used at the beginning of the third act to announce the arrival of Paddy Duffy (Eugene Rourke), a character of tangential importance to the plot. Particularly notable is the antiphonal choral writing in the second chorus, the melody and lyric of Harrigan and Hart's earliest theatrical success: 'Little Fraud,/ Little Fraud,/ She's the daintiest darling of all. As the widow Nolan, Hart [who often played transvestite roles] was provided with 'The Widow Nolan's Goat, an attractive Irish jig with a chorus in the minor mode and a rather conservative melodic compass." - RBW
Widow of McCarty, The
DESCRIPTION: Reilly marries McCarty's widow. She always talks about McCarty and says she wishes Reilly were sober and more like McCarty. He beats her to show her "now she's got a man" who won't put up with her broomstick beatings and other demands.
AUTHOR: unknown
EARLIEST DATE: 1952 (Owens-TexasFolkSongs-2ed)
KEYWORDS: shrewishness marriage violence abuse drink nonballad husband wife
FOUND IN: US(So)
REFERENCES (1 citation):
Owens-TexasFolkSongs-2ed, pp. 104-105, "The Widow of McCarty" (1 text, 1 tune)
File: Ow2E104

Widow of Westmoreland's Daughter, The
DESCRIPTION: The widow's daughter reports losing her maidenhead to a grenadier guard. The mother wants it back; the guard invites the girl to his wedding. The bride asks about her; she proves to have slept with another man. The guard marries the daughter instead
AUTHOR: unknown
EARLIEST DATE: 1827 (Kinloch)
LONG DESCRIPTION: Widow prays her daughter might keep her maidenhead, but the daughter comes back having lost it to a Grenadier guard. The mother scolds; the daughter returns to the Grenadier, demanding her maidenhead back. The Grenadier obliges her by "put[ting] her head where her feet was before," then invites her to his wedding; the girl runs back to her mother and tells the story, saying she's a maiden again. The mother, not pleased, goes to the wedding with the daughter; the bride asks who it might be. The Grenadier replies that it must be the widow's daughter who ran home and told; the bride says she'd never do that; she lay with a man for 11 nights and never told anyone. The Grenadier at this point dumps the bride in favor of the widow's daughter "who ran home and told her mummy"
KEYWORDS: sex wedding humorous bawdy mother trick virginity wife
FOUND IN: Britain(England,Scotland(Aber))
REFERENCES (5 citations):
Kinloch-TheBalladBook I, pp. 1-3, "The Widow o' Westmoreland" (1 text)
Greig/Duncan7 1439, "A Lady Lived on the Muirland Hills" (1 text)
Lyle-Andrew-CrawfurdsCollectionVolume1 76, "The Widow's Dochter" (1 text)
Lyle-Andrew-CrawfurdsCollectionVolume2 105, "The Widow's Dochter" (1 text)
DT, WIDWSTMO
Roud #228
RECORDINGS:
A. L. Lloyd, "The Widow of Westmoreland's Daughter" (on Lloyd01); "Widow of Westmorland's Daughter (on BirdBush1, BirdBush2) (Lloyd3)
CROSS-REFERENCES:
cf. "The Country Girl (The Fair Maid of the West" (theme of regaining maidenhead)
NOTES [31 words]: Lloyd notes that the song, never printed as of the time of recording [not quite true; Kinloch printed it in 1827 - RBW, had been offered to F. J. Child but was rejected for indecency. - PJS
Last updated in version 2.6
File: DTwidwst
Widow's Cruisie, The
DESCRIPTION: His hearers knew he was a fool but he "tried the Psalms." "He tell't the story aff wi glee ... Aye the wifie wi her vessle." Then he'd wish them all into glory, assuring them of plenty and "meal an' eelie [oil] to be yer dainty"
AUTHOR: unknown
EARLIEST DATE: 1917 (Greig/Duncan3)
KEYWORDS: humorous nonballad religious clergy
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 683, "The Widow's Cruisie" (1 text)
Roud #6108
NOTES [209 words]: Greig/Duncan3 quoting William Walker: "About a minister who preached always when in a strange pulpit the same sermon on the text - "the widow's cruisie."" See 1 Kings 17.8-16." In that passage Elijah, hiding from Ahab during a drought, is told by God to go to a widow He has commanded "to sustain thee." When Elijah asks her for "a morsel of bread" she says she has only a handful of meal in a barrel and a little oil in a cruse which is insufficient for her and her son; she plans to use the oil to bake the meal into a cake for their last meal before they die. Elijah asks her to make the cake for him and then make it for herself and her son; if she would do that the barrel and cruise would be filled until the drought breaks. She does and the three survive the drought. - BS
[With the slight complication that the boy "died" -- or at least slipped into a coma -- in the aftermath of the famine, and was revived by Elijah via what sounds like artificial respiration. There is also the curiosity that the widow lived in Zarephath in Sidonian Phoenicia rather than Israel -- a curious place for an Israeli prophet to go.]
[The nitpicker in me also has to note that, on that diet, Elijah, the widow, and her son would all have ended up with scurvy. - RBW]
Last updated in version 2.4
File: GrD3683

Widow's Lament, The
DESCRIPTION: "My sister, hear and I will relate The troubles I have seen, What sorrows I have seen of late Which are the fruit of sin." "My father" has beaten her brutally; her baby daughter and husband died of disease. She looks forward to meeting and praising God
AUTHOR: unknown
EARLIEST DATE: 1931 (Fuson-BalladsOfTheKentuckyHighlands)
KEYWORDS: disease death family religious
FOUND IN: US(Ap)
REFERENCES (1 citation):
Fuson-BalladsOfTheKentuckyHighlands, pp. 138-139, "The Widow's Lament" (1 text)
ST Fus138 (Partial)
Roud #4287
NOTES [127 words]: Sort of a modern paraphrase of the first two chapters of the Book of Job. No sign of what happened to the next forty.
Fuson-BalladsOfTheKentuckyHighlands's orthography (which may come from the manuscript) is rather deceptive. The second stanza is given as
My father laid his chastening rod,
The stroke has not been light;
But sure he has been a faithful God,
A judge that will do right.
However, it is clear that it is her oh-so-faithful God who has been abusing her; meaning that the first line should probably be understood as "My Father laid his chastening rod." Not that the Bible observes such distinctions (neither Biblical Greek nor Biblical Hebrew had upper- and lower-case letters), but it's the way the people who write pieces like this usually write. - RBW
File: Fus138

Widow's Plea, The
DESCRIPTION: The singer enters a court where a youth is on trial. There is no question of his
guilt, but his mother rises to beg for mercy. The prosecutor asks the judge to silence her, but he refuses. The judge grants the boy clemency based on the mother's plea.

**Wie kumm ich an des Grossvadder's Haus? (How Do I Get to Grandfather's House)**

**DESCRIPTION:** German. "Wie kumm ich an des Grossvadder's Haus? Mein geliebdes Maedlein?" "How do I get to grandfather's house, My beloved maiden?" She tells him to follow the road. He asks other directions; she answers. The ending is only hinted at.

**Wife and a Biggin o' Yer Ain, A**

**DESCRIPTION:** "It's gran' to hae a wifie and a biggin [building] o' yer ain." The singer enjoys "to see my wifie wi' the bairnie on her knee" and his hearth at evening. He has been in wealthy lodgings but "it wisna half sae cosy as this biggin' o' my ain"

**Wife Bereaved of her Husband, A**

**DESCRIPTION:** "My head and stay is loof (sic.) away And I am left alone. My husband dear, who was so near, Is took away and gone." The wife confesses her grief, admits she cannot rest, and says she will turn to Jesus.
**Wife Is the Main Thing, A**

DESCRIPTION: Jack complains that there's no one to look after his house, make him a good meal, or mend his clothes. An old man says to stop complaining: "a wife's the main thing." Jack marries a farmer's daughter "and never did he rue the day"

AUTHOR: N. Stone (source: Greig/Duncan5)
EARLIEST DATE: 1914 (Greig/Duncan5)
KEYWORDS: marriage
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan5 1068, "A Wife Is the Main Thing" (1 text)
Roud #6761
File: GrD1068

**Wife o' Denside, The**

DESCRIPTION: "Ye'll hae heard o' the Wife o' Denside... Wha pushioned [poisoned] her maid to keep up her pride, And the devil is sure o' the Wife o' Denside," She poisons a mother and her illegitimate child. She buys her way out of trouble. The gallows has been robbed

AUTHOR: unknown
EARLIEST DATE: 1923 (A. H. Miller, Haunted Dundee, according to Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: bastard children mother death homicide poison
HISTORICAL REFERENCES:
Sep 8, 1826 - Margaret Walden, servant to the Smith family, dies of poison. Mrs. Smith is accused of murder, but at trial, the verdict "not proven" is found. The people of Dundee still think her a murderer (source: Gatherere)
FOUND IN:
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 9, "The Wife o' Denside" (1 text, 1 tune)
Roud #22215
CROSS-REFERENCES:
cf. "The Laird o Cockpen" (tune)
File: Gath009

**Wife o' Gateside, The**

DESCRIPTION: "Ye've a' heard tell o' the wife o' Gateside (or Denside) ... poisoned her maid (or guid-dother [daughter-in-law]) to keep up her pride, And the Deil he is sure o' the wife o' ...."

AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan2)
KEYWORDS: homicide poison mother
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #129, p. 3, ("Ye've a' heard tell o' the wife o' Gateside") (1 fragment)
Greig/Duncan2 207, "The Wife o' Gateside" (2 fragments)
Roud #5837
CROSS-REFERENCES:
cf. "The Laird o' Cockpen" (tune, according to Greig)
NOTES [153 words]: The current description is based on the Greig/Duncan2 fragments.
Greig/Duncan2 cites A.H. Miller, Haunted Dundee (Dundee, 1923) for an account of the trial. Margaret Warden, died September 8, 1826. Mrs. Smith, whose son George may have been the father of Warden's unborn baby, was tried for murder and a "Not Proven" verdict returned. - BS
Emily Lyle, Fairies and Folk: Approaches to the Scottish Ballad Tradition, Wissenschaftlicher Verlag Trier, 2007, p. 106, comments briefly on two "arsenic ballads" in the Greig/Duncan collection, "John Lovie" and "The Wife o' Gateside." She points out that Scots juries were allowed three verdicts, Guilty, Not Guilty, and Not Proven -- the latter of these allowing the accused to go free but saying that there was a significant probability of guilt. In both cases, apparently, the use of arsenic was demonstrated but it could not be shown who poisoned the dead person. - RBW
**Wife o' My Ain, A**

**DESCRIPTION:** The singer is going home after rambling to marry Ailie. Her mother favors wealthy Geordie Steele. "But if that my Ailee prove faithless, and marry before I return ... Awa' straight to some other beauty, without loss o' time I will hie"

**AUTHOR:** unknown

**EARLIEST DATE:** 1909 (Greig/Duncan4)

**KEYWORDS:** courting return separation humorous mother

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES (1 citation):**
- Greig/Duncan4 709, "A Wife o' My Ain" (1 text)
- Roud #6149

**File:** GrD4709

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**Wife of Usher's Well, The [Child 79]**

**DESCRIPTION:** A mother sends her sons away to school, where they die. She swears not to believe in God until they return to her. Later, they do return, but as ghosts. At last they convince her (perhaps by means of the roasted cock crowing) to let them rest

**AUTHOR:** unknown

**EARLIEST DATE:** 1802 (Scott)

**KEYWORDS:** ghost death mourning magic

**FOUND IN:** US(Ap,MW,NE,SE,So,SW) Britain(England(West,South),Scotland)

**REFERENCES (55 citations):**
- Child 79, "The Wife of Usher's Well" (3 texts)
- Bronson 79, "The Wife of Usher's Well" (58 versions)
- Bronson-SingingTraditionOfChildsPopularBallads 79, "The Wife of Usher's Well" (8 versions: #1, #3, #5, #20, #30, #43, #48, #54)
- Leather-FolkLoreOfHerefordshire, pp. 198-199, "There Was a Lady in Merry Scotland" (1 text, 1 tune) {Bronson's #3}
- Sharp-EnglishFolkSongsFromSouthernAppalachians 22 "The Wife of Usher's Well" (8 texts plus 9 fragments, 18 tunes) {Bronson's #23, #18, #49, #20, #47, #4, #9, #50, #31, #5, #32, #43, #39, #40, #13, #14, #51, #7}
- Sharp/Karpeles-EightyEnglishFolkSongs 17, "The Three Little Babes (The Wife of Usher's Well)" (1 text, 1 tune) {Bronson's #18}
- Reeves/Sharp-TheldiomOfThePeople 112, "Wife of Usher's Well" (1 text)
- Wells-TheBalleradTree, pp. 155-156, "The Lady Gay" (1 text, 1 tune) {Bronson's #40}
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 55-57, "The Wife of Usher's Well" (2 texts)
- Randolph 19, "The Three Little Babes" (2 texts, 2 tunes) {Bronson's #10, #8}
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 39, "The Three Little Babes" (1 text, 1 tune -- Randolph's 19B) {Bronson's #8}
- High-OldFolkSongs, pp. 48-49, "The Ladie Who Lived in the West" (1 text)
- Abrahams/Riddle-ASingerAndHerSongs, pp. 114-116, "Lady Gay" (1 text, 1 tune)
- Arnold-FolkSongsOfAlabama, #56, "Three Babes" (1 text, 1 tune) {Bronson's #6}
- Eddy-BalladsAndSongsFromOhio 14, "The Wife of Usher's Well" (1 text, 1 tune) {Bronson's #24}
- Flanders-AncientBalladsTraditionallySungInNewEngland2, pp. 187-194, "The Wife of Usher's Well" (2 texts, 2 tunes; the first version has textual but not melodic variants; the tunes are effectively the same, but the "B" text, while it starts with "Usher's Well" lyrics, is clearly a rewrite; the boys go off to sea, return, and one marries a servant girl) {A=Bronson's #58}
- Flanders/Olney-BalladsMigrantInNewEngland, pp. 64-66, "The Wife of Usher's Well" (1 text, 1 tune) {Bronson's #58}
- Davis-TraditionalBalladsOfVirginia 22, "The Wife of Usher's Well" (11 texts plus 1 fragment, 2 tunes entitled "The Three Little Babes," "Lady Gay"; 1 more version mentioned in Appendix A) {Bronson's #48, #33}
Davis-MoreTraditionalBalladsOfVirginia 23, pp. 161-169, "The Wife of Usher's Well" (5 texts, 4 tunes)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 25, "The Wife of Usher's Well" (4 text plus 3 excerpts and mention of 2 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 25, "The Wife of Usher's Well" (7 excerpts, 7 tunes; Schinhan notes that most of the tunes are very like "Barbara Allen")
Morris-FolksongsOfFlorida, #160, "The Wife of Usher's Well" (3 texts, 1 tune) {Bronson's #16}
Hudson-FolksongsOfMississippi 14, pp. 93-95, "The Wife of Usher's Well" (2 texts)
Hudson-FolkTunesFromMississippi 17, "The Three Little Babes" (1 fragment, 1 tune) {Bronson's #15}
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 22A, "The Three Little Babes"; 22B, "A Knight and a Lady Bride" (1 text plus 1 fragment, 2 tunes)
Owens-TexasFolkSongs 1ed, pp. 33-34, "The Three Little Babes" (1 text, 1 tune) {Bronson's #16}
Owens-TexasFolkSongs 2ed, pp. 21-23, "The Three Little Babes" (1 text, 1 tune)
Bronner/Eskin-FolksongAlivePart1 13, "Three Little Babes" (1 text, 1 tune)
Boswell/Wife 4, pp. 9-11, "Lady Gay (The Wife of Usher's Well)" (1 text, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 167-169, "The Wife of Usher's Well" (1 text, locally titled "There Was a Lady, and a Lady Was She"); tune on p. 402) {Bronson's #57}
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 69, "The Miracle of Usher's Well" (1 text, 1 tune)
Brewster-BalladsAndSongsOfIndiana 14, "The Wife of Usher's Well" (1 text)
Leach-TheBalladBook, pp. 263-265, "The Wife of Usher's Well" (2 texts)
Leach-HeritageBookOfBallads, pp. 52-53, "The Wife of Usher's Well" (1 text)
McNeil-SouthernFolkBalladsVol2, pp. 134-135, "Mary Hebrew" (1 text, 1 tune)
Quiller-Couch-OxfordBookOfBallads 32, "The Wife of Usher's Well" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 34, "The Wife of Usher's Well" (3 texts)
Grigson-PenguinBookOfBallads 24, "The Wife of Usher's Well" (1 text)
Niles-BalladBookOfJohnJacobNiles 33, "The Wife of Usher's Well" (4 texts, 4 tunes)
Gummere-OldEnglishBallads, pp. 195-196+346-347, "The Wife of Usher's Well" (1 text)
Fusion-BalladsOfTheKentuckyHighlands, pp. 59-60, "The Cruel Mother (Or Three Children)" (1 text)
Lomax-FolksongsOfNorthAmerica 91, "Lady Gay" (1 text, 1 tune) {Bronson's #30, though in 4/4 where Bronson marks 3/2!}
Chase-AmericanFolkTalesAndSongs, pp. 116-118, "Lady Gay" (1 text, 1 tune)
Hodgart-FaberBookOfBallads, p. 58, "The Wife of Usher's Well" (1 text)
Cox-FolkSongsSouth 14, "The Wife of Usher's Well" (5 texts plus mention of 2 more)
Bush-FSofCentralWestVirginiaVol5, pp. 92-93, "The Wife of Usher's Well" (1 text, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 51-52, "The Three Little Babes" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 7, pp. 18-19, "Children's Song"; pp. 20-21, "Three Little Babes" (2 texts)
Whitehall-BookOfScottishBallads, pp. 177-178, "The Wife of Usher's Well" (1 text)
Darling-NewAmericanSongster, pp. 32-33, "The Wife of Usher's Well" (2 texts)
HarvardClassics-EnglishPoetryChaucerToGray, pp. 80-81, "The Wife of Usher's Well" (1 text)
NorthCarolinaFolkloreJournal, Ben Gray Lumpkin, "Two Child Ballads from Stanly County," Vol. XVII, No. 2 (Nov 1969), pp. 56-58, "Mary Hebrew" (1 text, 1 tune)
DT 79, LADYGAY* USHERWEL USHRWEL2* ADDITIONAL: Walter de la Mare, _Come Hither_, revised edition, 1928; #429, "The Wif of Usher's Well" (1 text)
Roud #196 RECORDINGS:
Texas Gladden, "Three Little Babes" (on LomaxCD1702); "The Three Babes" (AFS 5231 B1, 1941; on LC58, USTGladden01)
Seena Helms, "Lady Bride and Three Babes" (on HandMeDown1)
Buell Kazee, "Lady Gay" (Brunswick 212, 1928) {Bronson's #30} 
Eunice Yeatts McAlexander, "The Three Little Babes" (on Oldrad1, FarMtns1)
Jean Ritchie, "The Wife of Usher's Wells" (on J Ritchie 02)
Pete Seeger, "Lady Gay" (on PeteSeeger25)
CROSS-REFERENCES:
ct. "Saint Stephen and Herod" [Child 22] (plot)
cf. "The Carnal and the Crane" [Child 55] (plot)
ALTERNATE TITLES:
The Dead Little Boys
The Wife of the Free
The Fine Lady Gay
The Cartin Wife
A Moravian Song
The Lady and the Children Three
The Three Pore Little Children
The Lone Widow

NOTES [204 words]: Bronson makes the interesting observation that there is one Scottish tune for
this song, unrelated to any other; two English tunes, related only to each other, and dozens of
American collections, most of which (43 of them) have tunes related to each other but not to the
Scottish or English forms.
It's hard to know what to do with Lena Bourne Fish's version (the "B" version in Flanders-AncientBalladsTraditionallySungInNewEngland2). The first lines are clearly part of this song; the
ending is not. It belongs to the romances about a noble marrying a commoner. The tune is shared
with Phyllis Burditt's version of "The Wife of Usher's Well," but Bronson finds that tune to be
unique.
I'm lumping the two because there is still kinship, and I don't recognize the second half of Fish's
song -- but I wouldn't be surprised if she has combined two songs.
The notion that excessive mourning (usually meaning mourning for more than a year and a day)
results in the ghost being unable to rest is at least hinted at in several other songs, the most
noteworthy being "The Unquiet Grave" [Child 78].
For the vexed question of the origin of the legend of the roasted cock, see the notes to "The Carnal
and the Crane" [Child 55].
- RBW

Last updated in version 6.1
File: C079

Wife Who Wouldn't Spin Tow, The

DESCRIPTION: The singer recalls the days before his wife was married, when she worked so hard
on her father's farm. But now she is married, she does nothing except dress up and leave home.
He would happily be rid of her if he could.

AUTHOR: unknown
EARLIEST DATE: 1934 (Randolph)
KEYWORDS: marriage courting work
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 398, "The Wife Who Wouldn't Spin Tow" (1 text, 1 tune)
Roud #7615
CROSS-REFERENCES:
cf. "The Wife Wrapt in Wether's Skin" [Child 277] (theme)
File: R398

Wife Wrapt in Wether's Skin, The [Child 277]

DESCRIPTION: A craftsman has married a wife above his station. She, being of good birth,
refuses to do housework. Since she is gentle, he cannot beat her -- but he covers her in a
sheepskin, thrashes THAT, and causes her to start working

AUTHOR: unknown
EARLIEST DATE: 1803
KEYWORDS: humorous wife abuse husband nobility
FOUND IN: Britain(England(South,West),Scotland(Aber,Bord)) Canada(Mar,Newf) Ireland
US(Ap,MA,MW,NE,NW,Ro,SE,So)
REFERENCES (61 citations):
Child 277, "The Wife Wrapt in Wether's Skin" (5 texts)
Bronson 277, "The Wife Wrapt in Wether's Skin" (63 versions)
Bronson-SingingTraditionOfChildsPopularBallads 277, "The Wife Wrapt in Wether's Skin" (7
versions: #1, #2, #5, #15, #29, #37, #49)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, p. 116-119, "Robin/Robin He's
Gane to the Wude" (2 texts)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 322-325, "The Wife Wrapt in Wether's Skin" (2 texts, 1 tune) {Bronson's #33}
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 92-94, "The Wife Wrapt in Wether's Skin" (2 texts, 1 tune) {Bronson's #21}
Randolph 35, "Dan-Doo" (1 text, 1 tune) {Bronson's #51}
Arnold-FolkSongsofAlabama, pp. 110-111, "The Old Man in the West" (1 text, 1 tune) {Bronson's #48}
Flanders/Brown-VermontFolkSongsAndBallads, pp. 222-225, "Cooper of Fife," "The Wife Wrapped in Wether's Skin" (2 texts, 2 tunes) {Bronson's #17, #9}
Flanders/Olney-BalladsMigrantInNewEngland, pp. 221-222, "Wife Wrapped in Wether's Skin" (1 text, 1 tune) {Bronson's #45}
Flanders-AncientBalladsTraditionallySungInNewEngland4, pp. 76-98, "The Wife Wrapped in Wether's Skin" (9 texts plus 5 fragments, 9 tunes) {D=Bronson's #17, J=#45, M=#9}
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 79, "Jenny Go Gentle" (1 text, 1 tune) {Bronson's #21}
Davis-TraditionalBalladsOfVirginia 45, "The Wife Wrapt in Wether's Skin" (12 texts, several quite fragmentary, 2 tunes entitled "The Wife Wrapt in Wether's Skin," "The Wife Wrapped in Wether's Skin or Dandoo") {Bronson's #38, #50}
Davis-MoreTraditionalBalladsOfVirginia 39, pp. 305-315, "The Wife Wrapt in Wether's Skin" (5 texts, 2 tunes)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 44, "The Wife Wrapt in Wether's Skin" (2 texts plus 2 excerpts)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 44, "The Wife Wrapt in Wether's Skin" (4 excerpts, 4 tunes)
Morris-FolksongsOfFlorida, #172, "The Wife Wrapt in Wether's Skin" (1 text, 1 tune, which breaks off before the actual beating but which appears to be this rather than "Risselty, Rosselty, Now, Now, Now") {Bronson's #40}
Hudson-FolksongsOfMississippi 23, p. 123, "The Wife Wrapped in Wether's Skin" (1 text)
Hudson-FolkTunesFromMississippi 12, "The Old Man Who Lives in the West" (1 text, 1 tune) {Bronson's #37}
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 52, "Dandoo" (1 text, 1 tune)
Brewster-BalladsAndSongsOfIndiana 23, "The Wife Wrapt in Wether's Skin" (3 texts, though two are short)
Peters-FolkSongsOutOfWisconsin, pp. 170-171, "Dan Doo" (1 text, 1 tune)
Grimes-StoriesFromTheAnneGrimesCollection, p. 83, "Dandoo (The Wife Wrapt in Wether's Skin)" (1 text)
Burton/Manning-EastTennesseeStateCollectionVol1, p. 56, "Lazy Woman" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 94-95, "The Wife Wrapt in Wether's Skin" (1 text, 1 tune) {Bronson's #24}
Bennett/Downey-JeromeJustOneMoreSong 26, pp. 150-151, "Wee Cooper o' Fife" (1 fragment)
Leach-TheBalladBook, pp. 658-660, "The Wife Wrapped in Wether's Skin" (3 texts)
McNeil-SouthernFolkBalladsVol2, pp. 58-63, "The Wife in Wether's Skin -- Dandoo!"; "Geely Don Mac Kling Go" (2 texts, 2 tunes)
Ford-VagabondSongsAndBalladsOfScotland, pp. 192-194, "The Wee Cooper o' Fife" (1 text, 1 tune) {Bronson's #5}
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #122, pp. 1-2, "The Wife in the Wether's Skin" (1 text)
Greig/Duncan7 1282, "The Wife in the Wether's Skin" (5 texts plus a single verse on p. 501, 4 tunes) {A=Bronson's #5, C=#13, D=#16, E=#3}
MacColl-PersonalChoice, p. 55, "The Wee Cooper of Fife" (1 text, 1 tune) {Bronson's #6}
Friedman-Viking/PenguinBookOfFolkBallads, p. 449, "The Wife Wrapped in Wether's Skin" (2 texts)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 44, "The Old Wether's Skin" {Bronson's #29}; 103, "Dan Doo" (2 texts, 2 tunes) {cf. Bronson's 42a/b, from the same informant (Frank Proffitt) but not quite the same in text or tune}
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 136, "Tinna Clinnama Clinchama Clingo" (1 fragment, 1 tune)
Korson-PennLegend, pp. 41-42, "The Wee Cooper of Fife" (1 text, 1 tune) {Bronson's #10}
Sharp-EnglishFolksongsFromSouthernAppalachians 39, "The Wife Wrapt in Wether's Skin" (5 texts, 5 tunes) {Bronson's #38, #43, #25, #31, #44}
Sharp-OneHundredEnglishFolksongs 70, "Ruggleton's Daughter of Iero" (1 text, 1 tune) {Bronson's}
Karpeles-TheCrystalSpring 16, "Ruggleton's Daughter of Iero" (1 text, 1 tune) {Bronson's #36}
Wells-TheBalladTree, p. 121, "The Wife Wrapt in Wether's Skin" (1 text, 1 tune) {Bronson's#25}
Ritchie-FolkSongsOfTheSouthernAppalachians, p. 70, "Gentle Fair Jenny" (1 text, 1 tune, with a
chorus perhaps from "Riddles Wisely Expounded," and a text which may well mix this with "The
Holly Twig" [Laws Q6]; I thought seriously about filing it there) {Bronson's #32}
Bush-FSofCentralWestVirginiaVol1, pp. 80-81, "Dandoo" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 85, "Gentle Fair Jenny" (1 text, 1 tune, claiming to be from Jean
Ritchie, but Lomax does not cite a recording and the song bears very little resemblance in text or
tune to Ritchie's recorded version)
Hubbard-BalladsAndSongsFromUtah, #16, "The Wife Wrapt in Wether's Skin" (2 texts, 1 tune)
Niles-BalladBookOfJohnJacobNiles 59, "The Unwilling Bride" (1 text, 1 tune, possibly of this ballad
but, in my opinion, more likely a form of "The Holly Twig" [Laws Q6])
Sharp/Karpeles-EightyEnglishFolkSongs 23, "The Wife Wrapt in Wether's Skin" (1 text, 1 tune)
{Bronson's #43}
Chase-AmericanFolkTalesAndSongs, pp. 122-123, "Nickety Nackety" (1 text, 1 tune)
Buchan-ABookOfScottishBallads 63, "The Wife Wrapt in Wether's Skin" (1 text)
Cox-FolkSongsSouth 29, "The Wife Wrapt in Wether's Skin" (5 texts)
Skin," "Dandoo" (3 texts, 1 tune, but the "B" text omits the beating and has the husband run away;
it may well be a version of "Risselty, Rossetly, Now, Now, Now" although it might alternately have
mixed with "Devilish Mary" [Laws Q4] or something like it) {Bronson's #26}
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 90-91, "Dandoo" (1 text, 1 tune)
Boette-SingaHipsyDoodle, pp. 19-20, "The Wife Wrapt in Wether's Skin" (1 text, 1 tune)
Abrahams/Foss-AngloAmericanFolksongStyle, pp. 167-169, "The Wife in Wether's Skin --
Dandoo!" (1 text, 1 tune) {Bronson's #46}
Pound-AmericanBalladsAndSongs, 6, pp. 16-17, "The Wife Wrapped in a Wether's Skin"; pp. 17-18,
"Dandoo" (2 texts)
Silber/Silber-FolksingersWordbook, p. 174, "The Wee Cooper Of Fife" (2 texts)
NorthCarolinaFolkloreJournal, Frank L. Warner [nephew of Frank M. Warner], "Songs My Uncle
Taught Me" Vol. XI, No. 1 (Jul 1963), pp. 26-27, "Dan Doo" (1 text)
No. 2 (Nov. 1966), p. 16, "Dandoo" (1 text)
DT 277, COOPFIFE DANDOO*
ADDITIONAL: Suzi Jones, _Oregon Folklore_, University of Oregon/Oregon Arts Commission,
1977, pp. 32-33, "Billy's Wife": "The Wee Cooper of Fife" (2 texts, 2 tunes, the first native to
Oregon, the second imported from Scotland)
Roud #117
RECORDINGS:
Jerome Downey, "Wee Cooper o' Fife" (on NFJDowney01)
Warde Ford, "As the Dew Flies Over the Green Valley" (AFS 4197 B1, 1938; tr.; in
AMMEM/Cowell) {Bronson's #19a; cf. 18, 19b}
Frank Proffitt, "Dan Doo" (on Proffitt03) {Bronson's #42a/b}
Jean Ritchie, "Gentle Fair Jenny" (on JRFitchie02) {Bronson's #32}
CROSS-REFERENCES:
cf. "Risselty, Rossetly, Now, Now, Now" (theme, plot, lyrics)
cf. "The Wicked Wife o' Fife" (theme)
cf. "The Daughter of Peggy-O" (plot)
cf. "The Wife Who Wouldn't Spin Tow" (theme)
cf. "Upside Down" (theme)
cf. "Come All You Young Ladies and Gentlemen" (theme)
ALTERNATE TITLES:
The Cooper of Fife
The Wee Cooper of Fife
Bandoo
Gentle Virginia
Kitty Lorn
Kitty Alone
Dan-you
The Old Man Who Lived in the West
NOTES [669 words]: Child mentioned the likelihood that this was inspired by a chapbook piece, "A
Merry leste of a Shrewde and curst Wyfe lapped in Morrelles skin" ("Morell" being the name of the
horse in whose salted skin she was wrapped). This seems likely, but it's not much help for the
song's history. A scan of the booklet is now available on the British Library web site (search for
"merry jest shrewd curst wife" at explore.bl.uk or its replacement), but it's hard to date. It says only
that it was printed in Fleet Street by "H. Jackson." The printer's name doesn't help us; I've seen
estimates for the date as early as c. 1550 and as late as c. 1580. The typeface is no help; it is very
similar to faces in use as early as 1500. There is a mention in the text of the "Masse," so it may
have been written pre-Reformation, but we can't treat that as certain. So the link between the song
and the printed item, while very probable, must remain a matter of speculations.
It has been speculated (see, e.g., Warner-
TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl) that this ballad inspired
Shakespeare's "The Taming of the Shrew." Evidence is, of course, completely lacking, though
some Shakespeare authorities also mention the connection. Others would link the Shakespeare
play to the "Morrelles Skin" piece. The piece probably does go back to Elizabethan times;
according to J. C. Holt, Robin Hood, revised edition, Thames & Hudson, 1989, p. 140, one Robert
Langham heard an entertainment in July 1575 at the Earl of Leicester's palace of Kenilworth
which featured the "Wife Wrapped in Wether's Skin."
Barry et al have an even stranger theory, that this song, which occasionally has the sort of "plant
refrain" we know best from "Riddles Wisely Expounded" and "The Elfin Knight," is actually a
description of an exorcism, in which the herbs and the beating both play a part!
American forms of this ballad are often much simplified, omitting, e.g., the mention of the wife's
noble origin and/or the sheepskin. Ritchie's version is typical of this; such texts are hard to
distinguish from degenerate forms of "The Holly Twig" [Laws Q6]. (Pound's "I Bought Me a Wife"
seems almost to be mixed with "The Swapping Song.")
Typical of these degenerate forms is "Risselty, Rosselty, Now, Now, Now," which we originally
jumped with this song, but which we have now split off. For full details on how to separate them,
see the notes to "Risselty, Rosselty." The basic distinction is that, in "The Wife Wran," he beats
her; in "Risselty, Rosselty," he merely complains. But there are other indications which can be used
for fragments. - RBW, (PJS)
To add to the confusion, there is a nursery song, apparently from Halliwell, beginning "I married a
wife by the light of the moon. A tidy housewife, a tidy one." This is not either "The Wife Wran" or
"Risselty-Roset," but it details the wife's strange and "slovenly" habits. And several lines of it,
including the first, are found in various versions of Child 277, including e.g. the "B" version in
Flanders-AncientBalladsTraditionallySungInNewEngland. - RBW
Whitelaw-BookOfScottishSong pp. 333-334 is Child's source for text 277C.
Bennett/Downey-JeromeJustOneMoreSong: "There can be few field-working folklorists who have
not run out of tape or suddenly found that the batteries failed, putting an abrupt end to a recording
session.... It is included in this collection partly because it is the only Classic Ballad recorded from
Jerome's repertoire.... Without the complete recording of Jerome's singing it is not now possible to
know which verses he sang.... It is not so much for the text as for the tune that it is included here,
however, as Jerome sings a catchy and unusual variant, a little gem, which I had not come across
elsewhere." Downey's fragment on the CD is "... not bake and she would not brew/ Nickety,
nackety, now, now, now, / For spoiling of her comely hue/ Hey Willie Wallacky, ho John Dugall/
Alane quo' Rushety, row, row, row [rhymes with 'now']" - BS
Last updated in version 6.1
File: C277

Wild and Wicked Youth, The [Laws L12]
DESCRIPTION: The singer recounts his (boyhood and) life, telling of his many daring robberies.
Now, alas, he is condemned to die, and must leave his family. He concludes with directions for his
funeral
AUTHOR: unknown
EARLIEST DATE: before 1830 (broadside, Bodleian Harding B 25(2054))
KEYWORDS: outlaw farewell execution robbery trial funeral youth
FOUND IN: US(Ap,NE,Ro,SE,So,SW) Britain(England(Lond, South, West), Scotland) Ireland
Canada(Ont)
REFERENCES (38 citations):
Laws L12, "The Rambling Boy (Wild and Wicked Youth)"
OShaughnessy-YellowbellyBalladsPart2 46, "The Sheffield Highwayman" (1 text, 1 tune)
Greig/Duncan 260, "The Roving Blade" (3 texts)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 136-137, "The Rambling Boy" (1 text)
Randolph 148, "The Rambling Boy" (2 texts, 1 tune)
Bronner/Eskin-FolksongAlivePart1 12, "Roving Rambling Boy"; "The Roving Blade" (2 texts, 2 tunes)
Lomax/Lomax-OurSingingCountry, pp. 314-315, "The Reek and the Rambling Blade" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 101, "The Rambling Boy" (1 text, 1 tune)
Sharp-OneHundredEnglishFolksongs 83, "The Robber" (1 text, 1 tune)
Reeves/Sharp-TheldiomOfThePeople 78, "The Rambling Boy" (2 texts)
Reeves-TheEverlastingCircle 65, "The Highwayman" (2 texts)
Williams-Wiltshire-WSRO Wt 352, "Down in Covent Garden" (1 text)
Purslow-TheConstantLovers, pp. 107-108, "The Wild and Wicked Youth" (1 text, 1 tune)
Gundry-CanowKernow-SongsDancesFromCornwall, p. 30, "The Highwayman" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #146, "The Wild and Wicked Youth" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #79, "Wild and Wicked Youth" (1 text, 1 tune)
Fuson-BalladsOfTheKentuckyHighlands, pp. 63-64, "The Rich Rambler" (1 text)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 43-44, "The Wretched Rambling Boy" (1 text)
Bush-FSofCentralWestVirginiaMountainBallads, pp. 56-57, "Rich and Rambling Boy" (1 text, 1 tune)
Ritchie-FolksongsOfTheSouthernAppalachians, pp. 91-92, "The Reckless and Rambling Boy" (1 text, 1 tune)
Roberts-SangBranchSettlers, #13, "Rich and Rambling Boy" (1 text, 1 tune)
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 90, pp. 184-185, "The Rich and Rambling Boy" (1 text)
Hubbard-BalladsAndSongsFromUtah, #140, "In Steven's Green" (1 text, 1 tune)
Brown/Belden-Hudson-FrankCBrownCollectionNCFolklore2 121, "The Rambling Boy" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 120, "The Rambling Boy" (4 excerpts, 4 tunes)
Sulzer-TwentyFiveKentuckyFolkBallads, p. 19, "Rich and Rambling Boy" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 96, "The Ramblin' Boy" (1 text, 1 tune)
Huntington-FolksongsFromMarthasVineyard, pp. 23-24, "Scarlet Town" (1 text, 1 tune, with a first line perhaps from a "Barbara Allen" version)
Fowke-TraditionalSingersAndSongsFromOntario 16, "A Bold and Undaunted Youth" (1 text, 1 tune)
Vikár/Panagapka-SongsNorthWoodsSungByOJAbbott 2, "The Bold and Undaunted Youth" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 326, "Newlyn Town" (1 text, 1 tune)
OLochlainn-MoreIrishStreetBallads 35, "The Newry Highwayman" (1 text, 1 tune)
Zimmerman-SongsOfIrishRebellion p. 96, "The Bold and Undaunted Youth" (1 fragment)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 225-226, "The Highwayman" (1 text, 2 tunes)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 130-131, "The Rambling Boy" (1 text, 1 tune)
Thorp/Fife-SongsOfTheCowboys XIII, pp. 148-190 (29-30), "Cow Boy's Lament" (22 texts, 7 tunes, the "L" text being in fact a version of this piece)
DT 423, (RAKERAMB*)
Roud #490
RECORDINGS:
O. J. Abbott, "The Bold and Undaunted Youth (The Rambling Boy)" (on Abbott1)
Clarence Ashley & Tex Isley, "Rude and Rambling Man" (on Ashley01)
Justus Begley, "The Roving Boy" (AFS, 1937; on KMM)
Jumbo Brightwell, "Newry Town" (on Voice03)
Carolina Tar Heels, "Rude and Rambling Man" (Victor V-40077, 1929; on Ashley04)
Carter Family, "The Rambling Boy" (Bluebird B-8990, 1941/Bluebird 33-0512, 1944)
Wade Mainer, "Ramblin' Boy" (Bluebird 33-0512, 1944)
New Lost City Ramblers, "Rambling Boy" (on NLCR05)
Riley Puckett, "Ramblin' Boy" (Columbia 15605-D, 1930)
Bob Scarch, "Newlyn Town" (on FSB7)

BROADSIDES:
Bodleian, Harding B 25(2054), "The Wild and Wicked Youth," T. Birt (London), 1828-1829; also
Firth c.17(208), Harding B 11(576), Harding B 15(376a), Harding B 11(939), Firth c.17(6), Harding
B 16(307a), Harding B 11(4212), Harding B 11(4212), Firth b.34(314),
Harding B 11(3519A), Firth c.17(7), 2806 c.16(325), Harding B 17(338a), Harding B 20(117),
Harding B 17(337b), "The Wild and Wicked Youth"; Harding B 28(235), "The Highway Man's Fate";
Harding B 26(67), "The Bold and Undaunted Youth" ("In Stephen's green I was bred and born"), J.
Moore (Belfast), 1852-1868

CROSS-REFERENCES:
cf. "Salisbury Plain" (theme)
cf. "It's Down in Old Ireland" (theme)

ALTERNATE TITLES:
The Rake and Rambling Boy
Adieu Adieu
The Flash Lad

NOTES [816 words]: The Bodleian "The Wild and Wicked Youth" broadsides, and OLochlainn-
MoreIrishStreetBallads 35, include a version of the lines
"I robbed Lord Mansfield I do declare, ...
Lord Fielding's gang they did me pursue And taken I was, by that cursed crew."
The Bodleian notes to 2806 c.16(325) include references to the cast of characters: "Fielding, John,
Sir, d. 1780; Mansfield, W.R., Baron Sandhurst, 1819-1876"

Broadside Bodleian Harding B 26(67) is another example of the "I robbed Lord Mansfield I do
declare" group. Zimmerman-SongsOfIrishRebellion's fragment seems to be from this version. In
this case he falls in with "Fieldskin gang." - BS

Given the date of the song, I would think the Mansfield involved more likely to be William Murray,
first Earl of Mansfield (1706-1793), who was Lord Chief Justice of the King's Bench from 1756.
This has at least sometimes been corrupted to Lord Melbourne, presumably William Lamb, second
Viscount Melbourne (1779-1848), the Prime Minister (on and off) from 1834 to 1841. But Mansfield
is closer to the Era of the Highwaymen -- and, as Chief Justice, someone they would doubtless
enjoy taking.
Fielding in fact might refer to John Fielding or his brother Henry, the well-known author (died 1755).
Henry Fielding was driven by poverty to take a post as Commissioner of the Peace for Middlesex in
1748. John Fielding, despite being blind, succeeded him in 1754 -- and dramatically improved law
enforcement, though he didn't have the funding to carry out all his reforms. Still, he did enough that
life became much harder for the highwaymen.
"Fielding's Gang" is presumably the Bow Street Patrol, founded by the Fieldings as the first almost-
national police force in England.
Renwick, pp. 27-28, notes that he has seen 24 broadsides from twelve different printers, from
throughout the British Isles and even New England, and all nineteenth century, but suggests that
they must be much like the eighteenth century versions of the song because they are all so alike.
The obvious problem with this hypothesis is that it ignores the possibility of the printers all
borrowing from each other.
Renwick, p. 31, suggests further that someone, probably in the late nineteenth century under the
influence of "blues ballads," reworked the song to become the type known as "The Rambling Boy,"
although the result is still close enough to the original to be considered one song. Renwick, p. 54,
also suggests a gender difference in how singers felt about the two recensions; 24 of 28 "Wild
and Wicked Youth" versions came from men, compared to "just" 10 of 19 "Rambling Boy" versions.
In both cases, however, the majority of versions came from men; in the absence of data about the
general population of sources used by collectors, I doubt this is a statistically significant difference.
Renwick, p. 56, also notes the curious fact that in the versions found in America, the so-called land
of liberty, the word "liberty" is rarely used; that is characteristic of the original British version. - RBW

Reeves/Sharp-TheIdiomOfThePeople ends "Get six pretty maidens to bear up my pall Give them
white gloves and white ribbons all That they may say when they speak the truth There's gone a
wild and wicked youth," which Reeves/Sharp-TheIdiomOfThePeople compares to "The Streets of Laredo" and a Sharp ms version of "Tarpaulin Jacket": "...Let six jolly fellows all carry me And let them be very drunk." The Bodleian broadside Harding B 25(2054) funeral instructions include "Six highwaymen to carry me, Give them broad swords and liberty. Six blooming girls to bear my Pall ...." As for "Wrap Me Up in My Tarpaulin Jacket," the Bodleian broadside Harding B 25(1594) has "Let six bold sailors to carry me And let them be all very drunk ...." The parallel with the "Streets of Laredo" -- "Let sixteen gamblers come handle my coffin Let sixteen cowboys come sing me a song" -- and others in that family ("x Cut Down in His/Her Prime"), sets the outline for floating funeral instructions. Are they found in other songs?

In answer to a Ballad-L query Norm Cohen pointed me to an article that discusses the "x Cut Down ..." family and its funeral instructions in particular. The article cites a number of songs already in the index, including Sharp-OneHundredEnglishFolksongs "The Robber" in REFERENCES here, and a number of songs not yet in the index: "My Jewel, My Joy" from P.W. Joyce's Old Irish Folk Music and Songs, "I Once Was a Carman in the Big Mountain Con" from a Wayland D Hand Western Folklore article, and "The Wild Lumberjack" from George Korson's Pennsylvania Songs and Legends (source: Kenneth Lodewick, "The Unfortunate Rake' and His Descendants" in Western Folklore, Vol. XIV, No. 2 (Apr 1955 (available online by JSTOR)), pp. 98-109). - BS

The 'Ramblin' Boy' versions of this song shouldn't be confused with the Tom Paxton song, 'My Ramblin' Boy.' - PJS

Last updated in version 6.0

File: LL12

Wild Bill Jones [Laws E10]

DESCRIPTION: The singer meets his sweetheart, (Lula), walking with Wild Bill Jones. Since Bill will not leave Lula alone (or vice versa), the singer shoots him. Lula will not bail him out of prison, so the singer spends his last days wildly

AUTHOR: unknown

EARLIEST DATE: 1916 (Cecil Sharp collection)

KEYWORDS: courting revenge homicide prison death jealousy

FOUND IN: US(Ap,SE,So)

REFERENCES (17 citations):

- Laws E10, "Wild Bill Jones"
- Randolph 151, "Wild Bill Jones" (1 text, 1 tune)
- Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 139, "Wild Bill Jones" (1 text, 1 tune)
- Chappell-FolkSongsOfRoanokeAndTheAlbermarle 114, "Wild Bill Jones" (1 text)
- Hudson-FolksongsOfMississippi 102, pp. 239-240, "Wild Bill Jones" (1 text); cf. #13, pp. 91-93, "The Lass of Roch Royal" (1 fragments, of which "A" is the "Pretty Little Foot" with a chorus from "Careless Love" and "B" is two "Pretty Little Foot" stanzas artificially and wrongly extracted from the text of "Wild Bill Jones" cited above)
- Cambiaire-EastTennesseeWestVirginiaMountainBallads, p. 19, "Wild Bill Jones" (1 text)
- Sharp-EnglishFolksongsFromSouthernAppalachians 99, "Wild Bill Jones" (1 text, 1 tune)
- Bush-FSofCentralWestVirginiaVol2, pp. 49-50, "Wild Bill Jones" (1 text, 1 tune)
- Roberts-SangBranchSettlers, #18, "Wild Bill Jones" (1 text, 1 tune)
- Lomax-FolkSongsOfNorthAmerica 140, "Wild Bill Jones" (1 text, 1 tune)
- Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, pp. 6-7, "Wild Bill Jones" (1 text, 1 tune)
- Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 146, "Wild Bill Jones" (1 text, 1 tune)
- Richardson/Speth-AmericanMountainSongs, pp. 36-37, "Wild Bill Jones" (1 text, 1 tune)
- Burton/Manning-EastTennesseeStateCollectionVol2, pp. 34-35, "Wild Bill Jones" (1 text, 1 tune); pp. 100-101, "Wild Bill Jones" (1 text, 1 tune)
- Speth-WeepSomeMoreMyLady, pp. 134-135, "Wild Bill Jones" (1 text, 1 tune)
- DT 622, WILDBILL*

ADDITIONAL: _Sing Out_ magazine, Volume 23, #6 (1975), p. 5, "Wild Bill Jones" (1 text, 1 tune, apparently the Ralph Stanley version)

Roud #2246

RECORDINGS:

- Clarence Ashley & Tex Isley, "Wild Bill Jones" (on Ashley01)
- Frank Bode, "Wild Bill Jones" (on FBode1)
Dock Boggs, "Wild Bill Jones" (on Boggs1, BoggsCD1)
Granville Bowlin, "Wild Bill Jones" (on MMOKCD)
Eva Davis, "Wild Bill Jones" (Columbia 129-D, 1924; on RoughWays2)
Logan English, "Wild Bill Jones" (on LEnglish01)
Kelly Harrell, "Wild Bill Jones" (OKeh 40486, 1925; on KHarrell01)
Wade Mainer & his Little Smilin' Rangers, "Wild Bill Jones" (Bluebird B-7249, 1937)
George Reneau, "Wild Bill Jones" (Vocalion 14998, 1925)
Ernest V. Stoneman "Wild Bill Jones" (Edison 51869, 1926) (CYL: Edison [BA] 5196, 1926)
Tobacco Tags, "Wild Bill Jones" (Bluebird B-8365, 1940)
Welby Toomey, "Wild Bill Jones" (Gennett 3228, 1926; Challenge 158 [as Bob Ferguson]/Challenge 324 [as John Ferguson], 1927; rec. 1925)

File: LE10

Wild Boy, The [Laws B20]

DESCRIPTION: The singer, guilty of murder and robbery, is arrested and jailed. His family deserts him, but a rich uncle bails him out. He vows to give up his wild ways.

AUTHOR: unknown
EARLIEST DATE: 1927 (Craddock)
KEYWORDS: family reprieve
FOUND IN: US(SW)
REFERENCES (2 citations):
Laws B20, "The Wild Boy"
DT 842, WILDBOY
Roud #3241
CROSS-REFERENCES:
cf. "Limbo" (theme)
NOTES [94 words]: The first stanza begins "My parents raised me ten-der-lee, They had no child but me, But I was bent on rambling-- With them I couldn't agree" and the story continues with bad company and jail. The composer seems familiar with "Limbo" and its rescue and conversion by a rich uncle of a rake to an honest man who has learned to shun the girls that "gurgle" over his money; here the "Wild Boy" is rescued and converted by a rich uncle to an honest man and we are led to believe "Agnes and ... Mabel, ... Mary likewise" will not get the better of him in the future. - BS

File: LB20

Wild Buckaroo, The

DESCRIPTION: "I've been ridin' cattle for most of my life, I ain't got no family and I ain't got no wife." The cowboy boasts of his exploits, tells of the places he has worked, describes what he likes, and concludes "I'm a high-loping cowboy and a wild buckaroo."

AUTHOR: Curley Fletcher ?
EARLIEST DATE: 1966
KEYWORDS: cowboy bragging work bawdy
FOUND IN: US
REFERENCES (2 citations):
Fife/Fife-CowboyAndWesternSongs 35, "Cowboy Boasters" (5 texts, 2 tunes; this is the "C" text)
Logsdon-WhorehouseBellsWereRinging 15, pp. 102-107, "Wild Buckaroo" (2 texts, 1 tune)
Roud #10091
CROSS-REFERENCES:
cf. "Strawberry Roan" (tune)
NOTES [107 words]: Glenn Ohrlin credits this to Curley Fletcher. These days this song is probably known best in its parody version, which Ohrlin also credits to Fletcher; in the parody, a succession of increasingly bawdy verses follows the clean ones. - PJS Logsdon-WhorehouseBellsWereRinging also credits a verison to Fletcher. The interesting question is whether all the songs listed e.g. by the Fifes as "Cowboy Boasters" can be lumped, and if not, how to split them -- the format of this, in two-line independent couplets, makes almost infinite rearrangement possible. It is noteworthy, for instance, how different are Logsdon's clean and dirty versions. - RBW

File: FCS35C
**Wild Cat Back on the Pipe Line, The**

DESCRIPTION: A wildcat shows up on the pipe line. Norman Matchett said "twas a monkey." Freeman Hare swears "twas a monstrous bear." Leclair, from Australia, said "twas a big kangaroo." The singer, a hunter, says the others must have had too much wine at Willie's.

AUTHOR: probably Jared MacLean

EARLIEST DATE: 1948 (Manny/Wilson-SongsOfMiramichi)

KEYWORDS: humorous animal wine nonsense

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Manny/Wilson-SongsOfMiramichi 47, "The Wild Cat Back on the Pipe Line" (1 text, 1 tune)

ST MaWi047 (Partial)

Roud #9181

CROSS-REFERENCES:
cf. "Three Jolly Huntsmen" (theme)

File: MaWi047

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**Wild Colonial Boy, The [Laws L20]**

DESCRIPTION: Transported from Ireland to Australia, (Jack Doolan) turns bushranger but robs only the rich. At last intercepted by troopers Kelly, Davis, and Fitzroy, he chooses to fight rather than surrender. He kills Kelly but is in turn shot by the other two.

AUTHOR: unknown

EARLIEST DATE: 1905 (Old Bush Songs); Shepard's broadside claims to be the "original version first printed 1880"; Paterson's version is very close to that which Jack Bradshaw (according to Manifold) must have learned by 1800 although it wasn't published until later.

KEYWORDS: transportation outlaw death

FOUND IN: US(MA,MW,NE,RO) Canada(Mar,Newf,Ont) Australia Ireland Britain(Scotland(Bord))

REFERENCES (37 citations):
Laws L20, "The Wild Colonial Boy"
Mcorland/Scott-HerdLaddieOTheGlen, pp. 68-69, 151, "The Wild Colonial Boy" (1 text, 1 tune)
Meredith/Anderson-FolkSongsOfAustralia, pp. 72, 124, 148-149, 255, "The Wild Colonial Boy"; p. 152, "Jack Dowling"; pp. 185-186, "John Doolan" (5 texts, 6 tunes)
Anderson-StoryOfAustralianFolksong, pp. 122-125, "The Wild Colonial Boy" (1 text, 1 tune)
Ward-PenguinBookOfAustralianBallads, pp. 74-75, "The Wild Colonial Boy" (1 text, one of the versions in which Jack Donohue is the hero)
Stewart/Keesing-FavoriteAustralianBallads, pp. 12-13, "The Wild Colonial Boy" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 374, "The Wild Colonial Boy" (1 text)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 113, "The Wild Colonial Boy" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 133, "The Wild Colonial Boy" (2 texts, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 130-131, "Jack Dolden" (1 text, 1 tune)
Beck-FolkloreOfMaine, pp. 98-99, "The Wild Colonial Boy" (1 text, 1 tune)
Leach-BalladsOfLowerLabradorCoast 54, "The Wild Colonial Boy" (1 text, 1 tune)
Mackenzie-BalladsOfLowerLabradorCoast 54, "The Wild Colonial Boy" (1 text, 1 tune)
Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 77-78,257, "The Wild Colonial Boy" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 99, "The Wild Colonial Boy" (1 text, 1 tune)
Hodgert-FaberBookOfBallads, p. 229, "The Wild Colonial Boy" (1 text)
Beck-SongsOfTheMichiganLumberjacks 90, "The Wild Colonial Boy" (1 text)
Beck-TheyKnewPaulBunyan, pp. 241-243, "The Wild Colonial Boy" (1 text)
Beck-LoreOfTheLumberCamps 94, "The Wild Colonial Boy" (1 text)
Lomax/Lomax-OurSingingCountry, pp. 320-321, "The Wild Colonial Boy" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H750, pp. 120-121, "The Wild Colonial Boy" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 52-54, "The Wild Colonial Boy" (1 text)
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 134-135, 299-300, "The Wild Colonial Boy" (2 texts, 2 tunes)
Grigson-PenguinBookOfBallads 97, "The Wild Colonial Boy" (1 text)
Fahey-Eureka-SongsThatMadeAustralia, pp. 80-81, "The Wild Colonial Boy" (1 text, 1 tune)
Fahey-PintPotAndBilly, pp. 44-45, "The Wild Colonial Boy" (1 text, 1 tune)
Scott-ACollectorsNotebook-31TraditionalSongs, p. 29, "The Wild Colonial Boy" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 562-563, "The Wild Montana Boy" (1 text, minimally adapted to a Montana setting)
Darling-NewAmericanSongster, pp. 110-111, "The Wild Colonial Boy" (1 text)
Silber/Silber-FolksingersWordbook, p. 201, "The Wild Colonial Boy" (1 text)
DT 427, COLONBOY* COLONBY2*
Bill Beatty, _A Treasury of Australian Folk Tales & Traditions_, 1960 (I use the 1969 Walkabout Paperbacks edition), pp. 265-266, "The Wild Colonial Boy" (1 text)
Roud #677
RECORDINGS:
Margaret Barry and Michael Gorman, "The Wild Colonial Boy" (on Voice08)
John Greenway, "The Wild Colonial Boy" (on JGreenway01)
A. L. Lloyd, "The Wild Colonial Boy" (on Lloyd4, Lloyd10)
Ernest Poole, "Wild Colonial Boy" (on MUNFLA/Leach)
CROSS-REFERENCES:
cf. "Jack Donahue" [Laws L22]
NOTES [986 words]: Philips Barry connects this song to the career of a Jack Dowling who was a bushranger in the 1870s. John Greenway, however, believes that Jack Doolan/Dolan/Duggan was an improved version of the historical Jack Donahue. He based this on the fact that two share initials, they were credited with many of the same feats in popular imagination, they shared similar fates, and the two ballads sometimes exchange tunes and choruses. Compare, however, Cazden et al. - RBW
Another candidate from Yates, Musical Traditions site Voice of the People suite "Notes - Volume 8" - 1.3.03: "It has been suggested that the story is based on the life of one John Donaghue, a Dublin man who was transported for life in 1825, and who was killed by troopers in 1830." - BS Nunn, p. 76, in fact reports that the song "Bold John Donoghue sung in the early 1830s glamorised his fictional deeds an heroic death. It was banned only to re-emerge, with minor variations, as [The Wild Colonial Boy]."
On the other hand, Wannan, p. 13, declares firmly that "Jack Doolan, or Dowling, is not... one and the same person as Bold Jack Donahoe," offering as evidence the fact that "Donahue was a convict who escaped... and became a bushranger in the eighteen-twenties. Doolan was native-born and his bushranging activities belong to the period of the sixties, ten years or so after the main gold rushes had taken place. It would certainly not have been possible for the Wild Colonial Boy to have stuck up the Beechwood mail coach at the time... [of] Donahoe.... There was no such coach in existence then."
To which one can only say, "Folk process!" Even Wannan admits that "history has left us no facts about [Doolan]."
Given that this song is so widespread, though, I almost suspect that this song PRECEDES "Jack Donahue," and that the Australian song of that name is a conflation of this with the native Australian ballad referred to herein as "Bold Jack Donahoe." This is similar to the opinion of John Manifold; he notes John Meredith’s classification of five different Jack Donahue ballad-types, of which #2 (represented by four texts and a fragment, making it the best-known) has Donahue be the wild colonial boy. Manifold, p. 35, says, "Meredith beleives that all these are interconnected; that they are in fact all about the one man. I don't."
In addition, though Laws does not list a broadside publication, one suspects that this piece began life in print, as the names of the troopers who killed Doolan almost never show variants.
In my personal library, as of this writing, I find twelve substantial texts of this song from verified sources. Seven of these do not give an internal date for the song; of the five that do, three list
(18)61, one 1862, and one (18)65. I suspect that this is, however, an error for the convict's age of "sixteen years" (based on "sixty" for "sixteen" -- an easy error of hearing).

Manifold, p. 36, makes a similar observation; he counts ten different points of fact about Donahue which might be found in ballad -- and which most of the Donahue ballads get right. But in three of his four "Colonial Donahue" ballads, the text gets none of them right.

There is one thing in the ballad which is somewhat historical when it refers to "Judge McEvoy" or similar: "Mr Justice Macoboy, while making the Bendigo Circuit, was bailed up near Beechworth by a bushranger who took no booty from the coach but read the judge a sever lecture against oppressiveness and harsh judgment. At the end of this the bushranger made off, and disappeared from history but not from legend" (Manifold, p. 45). This, however, was in 1861, so the bushranger cannot have been Donohue.

Manifold, pp. 36-40, attempts to reconstruct the archetype of the "other" Donohue ballads; the result is interesting but perhaps not entirely convincing. His suggestion that "The Wild Colonial Boy" started as a local ballad about the robbing of Judge Macoboy, to the tune of one of the Jack Donohue songs (p. 46), which would explain why the two got mixed up -- but I'm not sure it explains how this song became so internationally popular; it seems to me that any explanation about "The Wild Colonial Boy" must explain both its relationship to "Jack Donohue" and how the song managed to spread to the entire English-speaking world -- a feat no other native Australian song except "Waltzing Matilda" has managed.

Manifold thinks that the versions of the song in which the Boy is born in Ireland are a corruption, because someone born in Ireland would not be called a "Colonial" (Manifold, p. 47) -- but while an Australian might be alert to that point, I doubt anyone else would. So I don't consider that strong evidence about the source of the ballad.

One small point regarding the date: The troopers are said to have been mounted, and Australia didn't get a mounted police force until 1825. Even then, it was only 13 troopers; it didn't grow to as many as 150 men until 1839 -- by which time transportation to New South Wales was effectively ended. Thus Wannan's point has some truth: the song as usually found seems based on Australia in the period around 1850-1870.

Robert Hughes, who prints a version he took down in 1958 (p. 242) says that "there used to be as may ways of singing 'The Wild Colonial Boy' as there were pianos in Australian parlors" -- which, in context, strikes me as an underestimate.

There is a clear allusion to this song in Steele Rudd's (Arthur Hoey Davis's) book Our New Selection (1903), Chapter VII, "A Surprise Party," in which the brother, Dave, when drunk, sings "Poorsh honish parensh, born in Cashl-ic-maine... No stransher he-hic-didsh fear." It's interesting that both Jack Doolan and the troopers who shot him have Irish names.

OxfordCompanion, p. 31, notes that the Irish represented about a quarter of the migrants to Australia -- and that they were over-represented among both the convicts and the police. - RBW

Bibliography


Last updated in version 5.2
File: LL20

Wild Gazelle, The

DESCRIPTION: "Oh, come with me and we will go To the land where the mango apples grow, Oh, do not tarry another day, for storms may come and love deday (sic.). We'll chase the antelope over the plain..." and hunt, and have a gazelle for a playmate

AUTHOR: unknown

EARLIEST DATE: 1940 (Boette-SingaHipsyDoodle)

KEYWORDS: courting travel animal

FOUND IN: US(Ap)

REFERENCES (1 citation):
Boette-SingaHipsyDoodle, p. 70, "The Wild Gazelle" (1 short text, 1 tune)
Wild Goose Nest, The

DESCRIPTION: Congregational song, in which the leader will ask a member to tell a story, the member will do so, and the congregation sings, "Wild goose nest (x3)." There is no plot, but there may be other verses, such as "And all the eggs were white but one...."

AUTHOR: unknown
EARLIEST DATE: 1928 (Smith-SouthCarolinaBallads)
KEYWORDS: nonballad bird religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Smith-SouthCarolinaBallads, pp. 21-23, "The Wild Goose Nest" (1 text)

Wild Horse Charlie

DESCRIPTION: Wild Horse Charlie tells the poet that he prefers his work to women. He explains that he had once been engaged to one. Later it turns out she had become engaged to a number of cowboys, taking money from each and then skipping town.

AUTHOR: unknown
EARLIEST DATE: 1973
KEYWORDS: courting marriage trick cowboy recitation
FOUND IN: US(MW)
REFERENCES (1 citation):
Ohrlin-HellBoundTrain 78, "Wild Horse Charlie" (1 text)

RECORDINGS:
Glenn Ohrlin, "Wild Horse Charlie" (on Ohrlin01)

Wild Irish Boy, The

DESCRIPTION: The singer reports on his arrival in the new world. Despite his poor clothes, history of gambling, and criminal record, the girls like him for his looks. But now he is punished for his crime with poverty, prison, and loneliness.

AUTHOR: unknown
EARLIEST DATE: 1875 (Barney & Rickey's Songster)
KEYWORDS: transportation gambling exile separation loneliness prison punishment emigration homesickness clothes father mother
FOUND IN: US(MA,MW)
REFERENCES (3 citations):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 112, "The Wild Irish Boy" (2 texts, 1 tune)
O'Connor-OldTimeSongsAndBalladOfIreland, p. 26, "The Wild Irish Boy" (1 text)
Wolf-AmericanSongSheets, #2643, p. 179, "The Wild Irish Boy" ( reference)
ST FSC112 (Partial)
Roud #V5475
RECORDINGS:
Warde Ford, "The Wild Irish boy" [fragment] (AFS A 4210 B1, 1939; in AMMEM/Cowell)

BROADSIDES:
Bodleian, Harding B 18(490), "Wild Irish Boy", H. De Marsan (New York), 1864-1878
NOTES [77 words]: The handful of traditional collections of this song have, at first glance, little resemblance to most of the broadsides. But Cazden et al managed to assemble enough versions that they are convinced of the identity of the pieces, and I think they're right.

Last updated in version 5.1

File: FSC112
**Wild Irishman in London, The**

DESCRIPTION: "I am a wild Irishman just come to town, To view the fine city of fame and renown." The English attack him, He fights off butcher and police and crowd with his shillelegh, and has a drink to rejoice. He wishes "Long life and success to Erin go Bragh."

AUTHOR: unknown

EARLIEST DATE: 1962 (Shephard); the other song on the sheet is probably from the period of the American Civil War

KEYWORDS: drink fight

FOUND IN: Britain(England)

REFERENCES (1 citation):
- Roud #5085

CROSS-REFERENCES:
- cf. "Duncan Campbell (Erin-Go-Bragh)" [Laws Q20] (theme of Irishman being abused and fighting back) and references there

File: BdTWIrL

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**Wild Lumberjack, The**

DESCRIPTION: "One day I was out walking on the mountain... I happened to spy... A handsome young lumberjack... All dressed in white linen." The man recalls life in the woods. But he is "shot in the breast." He bids farewell to family and love, asks for water, and dies

AUTHOR: unknown

EARLIEST DATE: 1949 (Korson-PennsylvaniaSongsAndLegends)

KEYWORDS: lumbering death lament burial dying funeral disease violence

FOUND IN: US(MA)

REFERENCES (2 citations):
- Friedman-Viking/PenguinBookOfFolkBallads, p. 424, "The Cowboy's Lament (The Streets of Laredo)" (2 texts, the second one being this)
- Korson-PennsylvaniaSongsAndLegends, pp. 352-353, "The Wild Lumberjack" (1 text)
- Roud #7736

CROSS-REFERENCES:
- cf. "The Streets of Laredo" [Laws B1] (subject, meter) and references there

NOTES [27 words]: Clearly a version of "The Streets of Laredo" adapted to a logging situation. It is still so close to the original that earlier versions of the Index lumped them. - RBW

Last updated in version 3.2

File: KPL352

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**Wild Man of Borneo, The**

DESCRIPTION: Cumulative song: "The wild man of (Borneo/Poplar) has just come to town (4x)" building to "The left whisker of the flea in the hair in the tail of the dog of the daughter of the wife of the wild man of Borneo has just come to town"

AUTHOR: unknown

EARLIEST DATE: 1908 (collected from Charles Neville)

KEYWORDS: cumulative nonballad animal bug

FOUND IN: Britain(Wales,England(South)) Canada(Mar) Australia

REFERENCES (3 citations):
- Kennedy-FolksongsOfBritainAndIreland 311, "The Wild Man of Borneo" (1 text, 1 tune)
- Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 258, "The Wild Man of Borneo" (1 text, 1 tune)
- DT, KINGCARA*
- Roud #2145

RECORDINGS:
- Carl Jones, "Wild Man of Borneo" (OKeh 45516, 1931; rec. 1930)

ALTERNATE TITLES:
- The Court of King Caractacus
- The Wild Man from Poplar
NOTES [167 words]: [A variant version:] The fascinating witches who put the scintillating stitches in the britches of the boys who put the powder on the noses of the faces of the ladies of the harem of the court of King Caractacus were just passing by." - (PJS)
The Digital Tradition credits the above tentatively to Rolf Harris. I can't prove that, but I suspect it is composed.

Caractacus was a proto-British king (son of Cunobelinus, who through the muddle of Holinshed became Shakespeare's Cymbeline). His exact date of accession is uncertain, but it was probably around 40 C. E.
At first he split power with his brother Togodumnus, but the latter died shortly after Claudius's Romans invaded Britain in 43. Caratactus continued to resist for years, mostly from Wales, but was eventually captured around 51 and spent the rest of his life in Rome.
It will presumably be evident that Caractacus didn't have much of a harem (or much time for one). I've no idea why he was picked on, rather than, say, a Persian monarch. - RBW

Wild Mustard River, The (Johnny Stile) [Laws C5]
DESCRIPTION: Johnny catches his foot among the logs while breaking up a jam; he is swept away as the jam breaks up. His badly torn body is recovered and buried by his fellow workers
AUTHOR: unknown
EARLIEST DATE: 1934 (Detroit News, reprinted in Gardner/Chickering-BalladsAndSongsOfSouthernMichigan)
KEYWORDS: logger death drowning
FOUND IN: US(MA,MW) Canada(Mar,Ont)
REFERENCES (12 citations):
Laws C5, "The Wild Mustard River (Johnny Stile)"
Fowke/Mills/Blume-CanadasStoryInSong, pp. 177-179, "Johnny Doyle" (1 text, 1 tune)
Bethke-AdirondackVoices, pp. 84-86, "The Wild Mustard River" (1 text, 1 tune)
Beck-SongsOfTheMichiganLumberjacks 56, "Wild Mustard River" (4 texts, one called "The Old Tamarack Dam"; 1 tune)
Beck-TheyKnewPaulBunyan, pp. 145-148, "Down by the Wild Mustard River" (2 texts, 1 tune)
Beck-LoreOfTheLumberCamps 71, "Wild Mustard River" (3 texts, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 111, "The Wild Mustard River" (1 text)
Lomax/Lomax-OurSingingCountry, pp. 228-230, "Johnny Stiles, or The Wild Mustard River" (1 text, 1 tune)
Fowke-LumberSongsFromTheNorthernWoods #30, "Johnny Stiles" (2 texts, 1 tune)
Manny/Wilson-SongsOfMiramichi 100, "The Wild Mustard River" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 415, "Down by the Wild Mustard River" (1 text)
DT 714, WILDMUST*
Roud #637
RECORDINGS:
Tom Brandon, "Johnny Stiles" (on Lumber01)
Joe Kelly, "Johnny Doyle" (on Lumber01)
Carl Lathrop, "The Wild Mustard River" (AFS, 1938; on LC56)
ALTERNATE TITLES:
The Old Tamarack Dam
NOTES [78 words]: Fowke believes, on the basis of the distribution of variants, that this song originated in Ontario, but cannot cite an incident on which it is based.
Patrick Doyle of Halifax may have the solution. His great uncle Johnny Doyle died July 6, 1906 on a log drive in Ontario. He tells me that the river was the Moose River.
Based on his family's history (http://tinyurl.com/tbdx-JohnnyDoyle), it appears that Doyle would have been between 29 and 31 years old at the time. - RBW

Wild Oats (Turn, Young Man; Joggle Along)
DESCRIPTION: "Turn, young men, from your evil ways; (Go/Don't) sow your wild oats in the early
days -- that you may be happy when you grow old."

**AUTHOR:** unknown

**EARLIEST DATE:** 1884 (Newell-GamesAndSongsOfAmericanChildren)

**KEYWORDS:** playparty warning

**FOUND IN:** US(NE,SE)

**REFERENCES (4 citations):**
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 65, "Wild Oats" (2 fragments)
Opie/Opie-TheSingingGame 76, "Joggle Along" (1 text, 1 tune)
Newell-GamesAndSongsOfAmericanChildren, #38, "The Baptist Game" (1 text, 1 tune)
**ADDITIONAL:** G.F. Northall, English Folk-Rhymes (London, 1892 ("Digitized by Google")), p. 361, "Joggle Along" (1 text)
Roud #7869
File: Br3065

**Wild Rover (II), The**

**DESCRIPTION:** "I will rover from the land where my forefathers lie, From the land of my birth with my own love I'll fly." "Al I'll give up... To be with my first love the wild Rover's bride." The singer will sail with her love wherever he goes and in all weather

**AUTHOR:** unknown

**EARLIEST DATE:** before 1840 (Frank-NewBookOfPirateSongs)

**KEYWORDS:** love sailor home exile

**FOUND IN:**

**REFERENCES (1 citation):**
Frank-NewBookOfPirateSongs 45, "The Wild Rover" (1 text, 1 tune)
File: Fran045

**Wild Rover No More**

**DESCRIPTION:** The singer "has been a wild rover for many a year; I've spent all my money on whisky and beer." After years of carousing, he has gone broke and/or struck it rich; he vows that "never no more, It's never, never, never, never I'll play The wild rover no more."

**AUTHOR:** unknown

**EARLIEST DATE:** before 1829 (broadside, Bodleian Harding B 25(2055))

**KEYWORDS:** rambling poverty money travel hardtimes drink landlord floating verses

**FOUND IN:** Britain(England(Lond,South),Scotland) Australia Ireland Canada(Mar,Newf) US(Ro,So)

**REFERENCES (19 citations):**
Meredith/Anderson-FolkSongsOfAustralia, pp. 69-70, "Wild Rover" (a fragment); pp. 87-88, 127-128, "Wild Rover No More"; pp. 176-177, "I've Been a Wild Boy" (4 texts, 4 tunes)
Stewart/Keesing-FavoriteAustralianBallads, p. 45, "Wild Rover No More" (1 text)
Randolph 166, "The Horse-Thief" (1 text, 1 tune, which appears to be associated with this song although the text is so short that it might be part of a different piece)
High-OldOldFolkSongs, pp. 35-36, "Ile B A Good Boy & Do So Nomore" (1 text)
Hubbard-BalladsAndSongsFromUtah, #147, "The Wild Rover" (1 text, 1 tune)
Fahey-Eureka-SongsThatMadeAustralia, pp. 196-197, "The Wild Boy" (1 text, 1 tune)
Spaeth-WeepSomeMoreMoreMyLady, pp. 190-191, "Wild Rover" (1 text)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 113, "The Wild Rover" (1 text, 1 tune)
Kennedy-FolksongsOfBritainAndIreland 288, "Wild Rover" (1 text, 1 tune)
Williams-Witshire-WSRO Wt 476, "Wild Rover" (1 text)
Purslow-TheConstantLovers, p. 109, "The Wild Rover" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #88, "The Wild Rover" (1 text, 1 tune)
Greig/Duncan7 1480, Greig/Duncan8 Addenda, "The Wild Rover" (7 texts, 5 tunes)
Manifold-PenguinAustralianSongbook, pp. 146-147, "Wild Rover No More" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 65, "Wild Rover" (1 text, 1 tune)
Forget-Me-Not-Songster, p. 54, "The Wild Rover" (1 text)
Silber/Silber-FolksingersWordbook, p. 57, "Wild Rover" (1 text)
DT, WLDROVER*
RECORDINGS:
John Greenway, "Wild Rover No More" (on JGreenway01)
Sam Larner, "The Wild Rover" (on SLarner02)
Mrs. K. McCarthy, "Wild Rover" (on MUNFLA/Leach)

BROADSIDES:
Bodleian, Harding B 25(2055), "Wild Rover" ("I have been a wild rover these dozen years"), T. Batchelor (London), 1817-1828; Harding B 16(307d), Johnson Ballads 613, Firth c.18(239), Firth c.18(244), Harding B 25(2055), "[The] Wild Rover"; Harding B 11(4217), "Wild Rover!"

CROSS-REFERENCES:
cf. "Johnny the Sailor (Green Beds)" [Laws K36] (plot)
cf. "Tambaroora Gold" (theme)
cf. "Moonshiner" (floating lyrics)
cf. "All My Trials" (lyrics)
cf. "Take Me Back to Tulsa" (lyrics)
cf. "Limbo" (theme)
cf. "I'll Be a Good Boy" (lyrics, theme)
cf. "Tuapeka Gold" (plot)
SAME TUNE:
Wild Driver (by Duke Tritton: "I've been a wild driver this many a year, And always made sure I had plenty of beer") (Meredith/Tritton-DukeOfTheOutback, p. 72)

ALTERNATE TITLES:
No, No, Never

NOTES [305 words]: Meredith and Anderson claim that their fourth version, "I've Been a Wild Boy," has "no connection with the well-known 'Wild Rover No More.'" The same could be argued for Fahey's "The Wild Boy," since it lacks the "Wild Rover No More" chorus. Both songs also share an initial verse not found in the standard version:

My father died and left me his estate,
I married a lady whose fortune was great
And through keeping bad company I've spent all my store;
I've been a wild boy, but I'll be so no more.

There is something similar in High-OldOldFolkSongs
When I was a young boy my fortune was not great,
I married me a rich widow with a very large estate,
With drinking and gambling I soon spent all her store,
But now I'll be a good bo and so no no more.

It will, however, be observed that the basic plot of all these songs is that of the "Wild Rover." The also share extensive floating lyrics. It may well be that this mixed "Wild Rover" is a fusion of earlier pieces. At this time, however, I am unable to distinguish the two.

Interestingly, although the song predates "The Strawberry Roan" by a century or so, Greenway's version is sung to a variant of that tune. - RBW
Kennedy-FolksongsOfBritainAndIreland and MacColl/Seeger both lump this song with "Moonshiner." I don't think so -- although they share a few lines -- but they do deserve a cross-reference.

No, I'm not making up the "All My Trials" and "Take Me Back to Tulsa" cross-references; Sam Larner included the "If living was a thing was money could buy/The rich would live and the poor would die" and "Little bee sucks the blossom, big bee gets the honey" floaters in his version. - PJS
John Greenway's "Wild Rover," which seems to be pretty well mixed, refers to the prisoner being sent to "Nugget." This is surely an error for "Newgate," the famous English prison. - RBW

Last updated in version 6.0

File: MA069

Wild Rovers, The

DESCRIPTION: "Come all you wild rovers and listen for a while... For love has been the ruin of many a man." The singer warns against love: "When you are married you are not your own man." He describes some of his miseries, and wishes luck to single and married alike

AUTHOR: unknown

EARLIEST DATE: 1940 (Randolph)

KEYWORDS: love marriage wife warning drink
Wild Slieve Gallon Brae
DESCRIPTION: The singer is in love with a false-hearted girl. He sets out to view her home, but somehow goes astray and ends on Slieve Gallon Brae. There he meets a girl whose love has also been untrue. They marry and live happily on Slieve Gallon Brae
AUTHOR: unknown
EARLIEST DATE: 1934 (Sam Henry Collection)
KEYWORDS: love betrayal abandonment rambling marriage
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H540, pp. 468-469, "Wild Slieve Gallon Brae" (1 text, 1 tune)
OLochlainn-MoreIrishStreetBallads 9A, "Wild Sliav Gallen Brae" (1 text)
Roud #3577
NOTES [11 words]: Not to be confused with several other songs with similar titles. - RBW
File: HHH540

Wild Stormy Deep
DESCRIPTION: "On the wild stormy deep With Jesus I'll sleep And hold to his loving hand. In a home above I'll be there with God, and rejoice in a happy land." The singer prays, and God frees the singer from burden and sin
AUTHOR: unknown
EARLIEST DATE: 1959 (Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl)
KEYWORDS: religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 95, "Wild Stormy Deep" (1 text, 1 tune)
ST Wa095 (Partial)
File: Wa095

Wild Waves Roar, The
DESCRIPTION: "The wild waves roar, And my ship's a wreck On a foreign shore"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: sea ship shore wreck
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1757, "The Wild Waves Roar" (1 fragment)
Roud #13518
NOTES [11 words]: The current description is all of the Greig/Duncan8 fragment. - BS
File: GrD81757

Wild West Show, The
DESCRIPTION: "We're off to see the Wild West Show, Elephants and the kangaroos, Never mind the weather, As long as we're together, We're off to see the Wild West Show," Verses may be recited, and are often obscene, regarding the various unlikely animals in the show
AUTHOR: unknown (but with connections to Ben Jonson; see NOTES)
EARLIEST DATE: 1968 (Morgan, More Rugby Songs -- but see NOTES)
KEYWORDS: animal humorous scatological recitation
FOUND IN: Britain(England) US Australia Netherlands
REFERENCES (1 citation):
ADDITIONAL: Ed Cray, Richard Reuss, and John Patrick, _The Wild West Show: A Tangle of Tales and Titles_, Occasional Papers in Folklore No. 4, Loomis House Press, 2014 (4 tunes, plus numerous texts; see the NOTES)
Roud #4831
ALTERNATE TITLES:
Van Amburgh's Menagerie
The Hamburg Show
The Hamburg Zoo
The Royal Wild Beast Show
NOTES [93 words]: Ed Cray's _The Wild West Show_, surely one of the most extensive examinations ever compiled of the history of a particular song, finds a continuous thematic chain between this song and an item in Ben Jonson's 1614 play "The Humours of Bartholomew Fair." I would not consider them the same song (which makes dating "The Wild West Show" rather problematic), but the idea very likely does go back to Jonson. This idea was first suggested by Gershon Legman. The song is considered a rugby standard. For full details, obviously, one must refer to Cray's book. - RBW
Last updated in version 3.4
File: ECray04

**Wilderness Lady, The**

DESCRIPTION: At dinner in a London lord's house an English lady toasts King William "and to all his strong forces." The next day the "Wilderness lady" challenges her to a duel. Wounded, the English lady cries for mercy. An English lord interrupts the duel.

AUTHOR: unknown
EARLIEST DATE: 1929 (Karpeles-FolkSongsFromNewfoundland)
KEYWORDS: fight rescue royalty nobility
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Karpeles-FolkSongsFromNewfoundland 34, "The Wilderness Lady" (1 text, 1 tune)
Roud #2295
ALTERNATE TITLES:
A Health to the King
NOTES [86 words]: The "King William" of this song is presumably William III (reigned 1688-1694 with Mary II; sole reign 1694-1702). William I the Conqueror/Bastard (reigned 1066-1087) and William II Rufus (1087-1100) are certainly too early. William IV (1830-1837) is chronologically possible, but his claim to the throne was unchallenged. If the song were set in Ireland, I would consider that interpretation certain. But William III was also controversial in England, as he overthrew James II in the Glorious Revolution of 1688. - RBW
File: KaNew034

**Wildwood Flower**

DESCRIPTION: The singer prepares to deck herself out with flowers in her hair, in response to her former lover who now has abandoned her. She promises to behave joyfully and forget she knew him, and make him regret that he "neglected his pale wildwood flower"

AUTHOR: Words: Maud Irving / Music: Joseph Philbrick Webster (?) (see NOTES)
EARLIEST DATE: 1928 (recording, Carter Family); probably composed 1860
KEYWORDS: love abandonment beauty flowers
FOUND IN: US(Ap,SE,So)
REFERENCES (11 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 263, "The Pale Wildwood Flower" (3 texts plus a fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 263, "The Pale Wildwood Flower" (3 tunes
Ritchie-SingingFamilyOfTheCumberlands, pp. 248-249, "[Pale Wildwood Flower]" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 50-51, "Wildwood Flower" (1 text, 1 tune)
Randolph 798, "The Wildwood Flower" (2 texts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 500-501, "The Wildwood Flower" (1 text, 1 tune -- Randolph's 798A)
Abernethy-SinginTexas, pp. 48-49, "Wildwood Flower" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 102-103, "Wildwood Flower" (1 text, 1 tune)
Cray-AshGrove, p. 27, "Wildwood Flower" (1 tune)
Silber/Silber-FolksingersWordbook, p. 166, "Wildwood Flower" (1 text)
DT, WILDWFLR*
Roud #757
RECORDINGS:
The Carter Family, "Wildwood Flower" (Victor V-40000, 1929; Bluebird B-5356/Montgomery Ward M-4432/Sunrise S-3437, 1934; rec. 1928) (ARC 5-11-65/Conqueror 8542, 1935); [as The A. P. Carter Family] "Wildwood Flower" (Acme 996, early 1950s)
Carter Sisters & Mother Maybelle, "Wildwood Flower" (Columbia 21138, 1953)
John D. Mounce et al, "Wildwood Flower" (on MusOzarks01)
James Roberts, "Frail Wildwood Flower" (Gennett 6566 [as Wikel Miller]/Conqueror 7254 [as Joe Reeves], 1929; rec. 1928)
CROSS-REFERENCES:
cf. "Reuben James" (tune)
NOTES [242 words]: The list of flowers in this song is curious. The original sheet music refers to a "pale aronatus," which is no flower at all, in the fourth line. Many others have been suggested. The closest fit verbally is probably "amanita," which is interesting because, although not a flower (it's a fungus), it is indeed pale -- and a deadly poison (Stevens & Klarner, p. 82). Another flower mentioned, the oleander, is also deadly (Stevens & Klarner, p. 48). It's almost as if people who heard the song and could not understand it were plugging in poisonous blossoms.
There seems to be agreement that Maud Irving wrote the words to this (so blame her for the aronatus), but no agreement on the author of the music. The first sources I saw said Joseph Philbrick Webster, a fairly well-known composer who wrote "Sweet By and By" and "Lorena," so he is a fair bet for such a popular tune. But Zwonitzer/Hirschberg, p. 43, apparently citing Charles K. Wolfe, credits J. P. Welch, who has not written anything else of significance. My guess is that there was an edition somewhere with the words credited to J. P. W., and this was variously interpreted. The date of the original would probably settle things, since Webster died in 1875. All that said, I'm fairly sure the attribution to Webster is correct, since his catalog of songs includes a text by Irving titled "I'll Twine 'Mid the Ringlets." That, presumably, is this song; the site pdmusic.org dates it 1860. - RBW
Bibliography

Last updated in version 5.1
File: JRSF248

Wilfrid White and John Murphy
DESCRIPTION: "Come all you loyal shanty boys" to hear of the death of two lumbermen. Oct. 6, 1901, Wilfrid and John set out for Carl Wright's camp. They disappear before they can cross the ferry. Their drowned bodies are eventually found; why they swam is unknown
AUTHOR: Joe Scott?
EARLIEST DATE: 1959 (Ives-Joe-Scott-TheWoodsmanSongmaker)
KEYWORDS: death drowning river lumbering
FOUND IN: Canada (Ont) US(NE)
REFERENCES (1 citation):
Wilkes Lovell [Laws E9]

DESCRIPTION: Two convicts escape from prison. Sheriff Wilkes Lovell, informed of this by his wife, pursues and recaptures them. The singer, who is one of the escapees, warns his listeners not to imitate him

AUTHOR: unknown

EARLIEST DATE: 1939 (Flanders/Ballard/Brown/Barry-NewGreenMountainSongster)

KEYWORDS: prison escape police wife

FOUND IN: US(NE)

REFERENCES (4 citations):
Laws E9, "Wilkes Lovell"
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 217-219, "Wilkes Lovell" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 36, "Wilkes Lovell" (1 text)
DT 759, WILKLOVL

Roud #2247

File: LE09

Will Fox

DESCRIPTION: Engineer Will Fox has his fireman shovel on a little more coal to set "this Moore girl" and bring him a little more gin. He says they will stop in a bar at the end of the line

AUTHOR: unknown

EARLIEST DATE: 1940 (USWMcTell01)

KEYWORDS: railroading drink parody

FOUND IN: US(SE)

Roud #17670

RECORDINGS:
Blind Willie McTell, "Will Fox" (on USWMcTell01)

NOTES [72 words]: A non-disaster song parodying all the railroad wreck songs in which the fatal move is made when the engineer tells his fireman to "shovel a little more coal."

Allan Balfour's liner notes to USWMcTell01: "Moore" girl probably referred to "the locomotive which ran on the Moore Central Railroad in North Carolina. Fellow Georgians Andrew and Jim Baxter recorded 'The Moore Girl' for Victor in 1927 referring to the same train." - BS

Last updated in version 4.0

File: RcWilFox

Will My Mother Know Me There?

DESCRIPTION: "When I reach my home eternal, Reach that city bright and fair, When I stand among the angels, Will my mother know me there?" The singer is old and worn and fears not being recognized. Finally he concludes that she will know him

AUTHOR: unknown

EARLIEST DATE: 1936 (Sulzer-TwentyFiveKentuckyFolkBallads)

KEYWORDS: religious nonballad mother

FOUND IN: US(Ap)

REFERENCES (1 citation):
Sulzer-TwentyFiveKentuckyFolkBallads, p. 17, "Will My Mother Know Me There?" (1 text, 1 tune)

Roud #11702
**Will Ray**

DESCRIPTION: "Oh Papa, dear Papa, please tell to me Just what you think of Will Ray." The father tells the girl to marry banker John Burns instead of poor Will. The daughter points out that Burns has just gone bankrupt and Ray become rich; the father relents

AUTHOR: unknown

EARLIEST DATE: 1936 (Hudson-FolksongsOfMississippi, Neely/Spargo-TalesAndSongsOfSouthernIllinois)

KEYWORDS: love courting marriage money father lover children

FOUND IN: US(MW,So)

REFERENCES (2 citations):
- Hudson-FolksongsOfMississippi 135, pp. 281-282, "Will Ray" (1 text)
- Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 176-178, "Will Ray" (1 text, 1 tune)

Roud #4317

CROSS-REFERENCES:
- cf. "Billy Grimes the Rover" (plot)
- cf. "Peggy in the Morning" (plot)

NOTES [29 words]: This looks to me very much like an elaboration of "Billy Grimes the Rover." But the plot about John Burns is not normal to that piece, so I have tentatively separated them. - RBW

Last updated in version 3.2

**Will Stewart and John [Child 107]**

DESCRIPTION: Will loves the Earl of Mar's daughter. His brother John successfully woos her for him. She sets requirements which he meets, but her father is against the match despite learning they are of high degree. They elope, gaining acceptance after a child is born

AUTHOR: unknown

EARLIEST DATE: before 1750 (Percy Folio)

KEYWORDS: love courting nobility father elopement childbirth

FOUND IN:

REFERENCES (3 citations):
- Child 107, "Will Stewart and John" (2 texts)
- Hales/Furnival-BishopPercysFolioManuscript, volume III, pp. 215-229, "Will Stewart & John" (1 text)

Roud #3973

File: C107

**Will the Circle Be Unbroken**

DESCRIPTION: The singer witnesses his/her mother being carried off for burial. Her example is praised. The singer wonders if they will meet again: "Will the circle be unbroken, By and by, Lord, by and by? There's a better home a-waiting In the sky, Lord, in the sky."

AUTHOR: Words: Ada R. Habershon?

EARLIEST DATE: Original text and tune copyright 1908; later tune: 1927 (recording, Metropolitan Quartet)

KEYWORDS: religious death funeral burial mother

FOUND IN: US(Ap,SE,So)

REFERENCES (5 citations):
- Randolph 635, "Can the Circle Be Unbroken?" (1 text, 1 tune)
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 440-442, "Can the Circle Be Unbroken?" (1 text, 1 tune -- Randolph's 635)
- Roberts-SangBranchSettlers, #47, "Will the Circle Be Unbroken?" (1 text, 1 tune)
Will the Lord Remember Me

DESCRIPTION: Chorus: "Will the Lord remember me When I am called to go? ... From bonds he set me free When I reach the pearly gates He will remember me?" Verses: Thief on the cross asks Jesus to remember him. His blood set captives free and "I am included"

AUTHOR: unknown

EARLIEST DATE: 1944 (recording, Golden Gate Quartet)

KEYWORDS: death nonballad religious Jesus

FOUND IN: US(SE)

RECORDINGS:
**Will the Weaver [Laws Q9]**

**DESCRIPTION:** The newly married man regrets his hasty marriage. He is told that his wife is seeing Will the Weaver. He surprises them at his home. Will hides up the chimney. The husband smokes him out, beats him, and sends him away.

**AUTHOR:** unknown

**EARLIEST DATE:** 1793 (broadside)

**KEYWORDS:** marriage infidelity humorous

**FOUND IN:** Britain(England(South),Scotland(Aber)) US(Ap,MA,MW,NE,Ro,SE) Canada(Mar) Ireland

**REFERENCES (27 citations):**
- Laws Q9, "Will the Weaver"
- Greig "Folk-Song in Buchan," p. 20, "Will the Weaver" (1 fragment)
- Greig/Duncan7 1461, "Will the Weaver" (11 texts, 7 tunes)
- Williams-FolkSongsOfTheUpperThames, pp. 106-108, "Will the Weaver" (1 text) (also Williams-Wiltshire-WSRO Bk 27)
- McNeil-SouthernFolkBalladsVol2, pp. 64-65, "Willy Weaver" (1 text, 1 tune)
- Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 47, "Bill the Weaver" (1 text, 1 tune)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 199, "Father, Father, I Am Married" (1 fragment, so short that it could be a form of "Devilish Mary" but seeming by its form to belong here)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore4 199, "Father, Father, I Am Married" (1 excerpt, 1 tune)
- Chappell-FolkSongsOfRoanokeAndTheAlbermarle 53, "Will the Weaver" (1 text, 1 tune)
- Scarborough-ASongCatcherInSouthernMountains, pp. 237-238, "Will the Weaver" ("Will de Weaver") (1 text; tune on p. 418)
- Brewster-BalladsAndSongsOfIndiana 98, "Will the Weaver" (1 text, 1 tune)
- Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 140, "Will, the Weaver" (1 text, 1 tune)
- Gainer-FolkSongsFromTheWestVirginiaHills, pp. 146-147, "Will the Weaver" (1 text, 1 tune)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 154, "Will the Weaver" (2 texts, 2 tunes)
- Bush-FSofCentralWestVirginiaVol3, pp. 69-70, "Bill Weever" (1 short text, 1 tune)
- Shellans-FolkSongsOfTheBlueRidgeMountains, p. 22, "Johnny and Old Mr. Henly" (1 text, 1 tune)
- Hubbard-BalladsAndSongsFromUtah, #124, "Will the Weaver" (1 text, 1 tune)
- Mackenzie-BalladsAndSeaSongsFromNovaScotia 133, "Bill the Weaver" (1 text)
- Cohen/Seeger/Wood-NewLostCityRamblersSongbook, pp. 152-154, "Everyday Dirt" (1 text, 1 tune, rewritten by Dave McCarr)
- Chase-AmericanFolkTalesAndSongs, pp. 184-185, "Will the Weaver" (1 text, 1 tune)
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H682, p. 505, "Will the Weaver" (1 text, 1 tune)
- NorthCarolinaFolkloreJournal, Dan Patterson, "23-244-5, "Willy Weaver" (1 text, 1 tune)
- Darling-NewAmericanSongster, pp. 146-147, "Will the Weaver" (1 text)
- Silber/Silber-FolksingersWordbook, p. 170, "Everyday Dirt" (1 text)

**ADDITIONAL:** Leslie Shepard, _The Broadside Ballad_, Legacy Books, 1962, 1978, p. 130, "Will the Weaver" (reproduction of a broadsheet designed to be folded into a booklet with four songs; this is the only song with its title and initial stanzas on the visible side)

Archie Green, "Will the Weaver's Hillbilly Kinfolk," article published 1959 in _Caravan_; republished on pp. 111-120 of Norm Cohen, editor, _All This for a Song_, Southern Folklife Collection, 2009

Roud #432
RECORDINGS:
Bill Carlisle, "Jumpin' and Jerkin' Blues" (Vocalion 02984, 1935; Conqueror 8789, 1937; Romeo 70264, prob. 1937, and issues on Banner, Melotone, Oriole and Perfect)
Dave McCarn, "Everyday Dirt" (Victor V-40274, 1930)
New Lost City Ramblers, "Everyday Dirt" (on NLCR02)
Charlie Parker & Mack Woolbright, "Will the Weaver" (Columbia 15694-D, 1931; rec. 1927; on ConstSor1)
Mike Seeger, "Will the Weaver" (on MSeeger01)
Doc Watson, "Every Day Dirt" (on Watson01)

BROADSIDES:
Bodleian, Harding B 25(2078), "Will the Weaver" [almost entirely illegible], J. Evans (London), 1780-1812; also Harding B 28(151), "Will, the Weaver," W. Armstrong (Liverpool), 1820-1824; Harding B 11(4247), "Will, the Weaver"; Firth c.18(255), Firth c.18(254), "Will the Weaver"

CROSS-REFERENCES:
cf. "The Boatsman and the Chest" [Laws Q8] (plot) and references there

NOTES [43 words]: This and similar songs are sometimes traced back to a story in Boccaccio (seventh day, second story: Gianella, Peronella, and her husband). But the story is really one of the basic themes of folktales, and doubtless predates Boccaccio as well as these songs. - RBW

Last updated in version 6.1
File: LQ09

Will Watch, The Bold Smuggler
DESCRIPTION: "'Twas one morn when the wind from the nothward blew keenly... a famed smuggler, Will Watch, kis'd his Sue then serenely." He promises he will give up smuggling if this trip succeeds. But he is killed as he approaches home
AUTHOR: Words: Thomas Cory / Music: John Davy (source: Frank)
EARLIEST DATE: c. 1806 (according to Frank)
KEYWORDS: love courting separation death return burial
FOUND IN:
REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 18, "Will Watch, the Bold Smuggler" (1 text, 1 tune; #18 in the first edition)
Roud #1617
File: Fran018

Will Ye Go to Sheriffmuir?
DESCRIPTION: "Will ye go to Sheriffmuir, Bauld John o' Innisture, There to see the noble Mar, And his Highland laddies." The singer catalogs the contingents of the Highland army and predicts victory
AUTHOR: unknown
EARLIEST DATE: 1819 (Hogg-JacobiteRelicsOfScotlandVol1)
KEYWORDS: battle political Jacobites
HISTORICAL REFERENCES:
Nov 13, 1715 - Battle of Sheriffmuir
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Hogg-JacobiteRelicsOfScotlandVol1 89, "Will Ye Go to Sheriffmuir" (1 text, 1 tune)
Roud #V44081
CROSS-REFERENCES:
cf. "The Battle of Sheriffmuir" (subject of Sheriffmuir)
cf. "Up and Waur Them A', Willie (II)" (subject of Sheriffmuir)
NOTES [891 words]: The "Glorious Revolution" of 1689 left Britain with a real problem: Finding a successor to the last of the Stuarts. William III and Mary II left no children (Mary died young, and William seems to have been primarily homosexual). Mary's younger sister Anne was constantly pregnant, but only one child survived infancy, and even he died before reaching adulthood. If a Catholic could be accepted, there was Anne's younger half brother James ("VIII and III") -- but he had been branded illegitimate. And the next Protestant heir was the family of Sophia of Hanover, whose lineage went all the way back to Mary's and Anne's great-grandfather James I, and had two
links in female line (Elizabeth "the Winter Queen," daughter of James I, and Sophia herself). It caused much discontent. But "in England the descendants of the old Cavaliers had become, for the most part, law-abiding and home-staying Tories, who occasionally drank the health of 'the King over the water' with a sigh and a shrug" (Trevelyan, p.42). In other words, they might think about supporting a Stuart, but they would never actually *do* it! That might have happened in Scotland, too -- except for the 1707 Act of Union which turned the Union of the Crowns into a single nation, with one parliament as well as one monarch. (This came about in part because the Scots were threatening to choose a monarch other than the Hanoverian leader the English Whigs were supporting; Fry/Fry, p. 186)

This, like so much else about English/Scottish relations, had been pursued with a mixture of force and corruption; the Scots were threatened with seizure of land and property in England, and their parliamentary leaders bribed (Fry/Fry, pp. 187-189). The Union passed -- and Scots sang "Such a Parcel of Rogues in a Nation" to signify their feelings about the matter.

What's more, the Union proved a failure from the Scottish standpoint, in that the economic benefits, highly touted at the time, were nearly non-existent. Scotland remained poor.

So when Anne died, there was a real movement to bring back the Stuarts. One of the (eventual) backers of this movement was the Earl of Mar.

That John Erskine, Earl of Mar (1675-1732) could mess up even something this elementary is easy to imagine for the man who was known as "Bobbing John" because of his inability to stick with one side (Keay/Keay, p. 865). He had signed the Act of Union joining England and Scotland, then tried to have it repealed (Fry/Fry, p. 191). The accession of George I caused him to send what Magnusson, p. 562, calls a "grovelling letter of loyalty," but George snubbed him (Mitchison, p. 322) and Mar decided to rebel and join the Jacobites. He had to leave London in disguise aboard a collier, He raised the Jacobite standard -- but he hadn't told his alleged King James VIII and III! (Magnusson, p. 563). Naturally it took the Old Pretender some time to arrive.

And Mar was 'vacillating and incompetent. The rebellion moved slowly, and Perth did not fall to Mar's troops until September 14" (Sinclair-Stevenson, p. 50).

Mar meanwhile managed to raise a mixed force of Highlanders and Lowlanders, against "The government forces, based at Stirling and... commanded by the Duke of Argyll, the chief of the hated Campbells. He was not optimistic. He wrote to Townsend, the Secretary of State for Scotland: 'I must end with insisting on considerable reinforcements, for without it, or a miracle, not only this country will be utterly destroyed byt the rest of his Majesty's dominions put in the extremest danger" (Sinclair-Stevenson, p. 51).

But Argyll stuck to his task. Although most of Scotland fell into Jacobite hands, the government still held the Campbell country, the Sunderland estates in the north, and the region around Glasgow and south of Edinburgh). Mar, despite his growing army, seemed unable to move, even as his men were becoming rebellious for lack of pay (Sinclair-Stevenson, p. 51).

Finally, on a cold day in the fall, Mar put his army into action, but at Sherifmuir (near Dunblane in Perthshire), on November 13, 1715, he could not beat an army he outnumbered at least two to one (Magnusson, pp. 564-565; Keay/Keay, p. 865, for instance, credit him with 10,000 men to Argyll's 4,000, but others would give Mar 8,000 men to Argyll's 3500 or so). The battle took a form that went back to the days of Alexander the Great: both sides attacked with their right and routed their opponents' left. Despite the fact that neither side was defeated, neither wanted to continue the fight (Keay/Keay, p. 865). Both sides drew back, although Argyll eventually came back to strip the field of battle (Sinclair-Stevenson, p. 53).

Mar could perhaps argue that he had won, or at least not lost, but he could not hold together his army after that (Magnusson, p. 566). The only other significant Jacobite field force had surrendered at Preston at almost the same time (Fry/Fry, p. 192. This was the force led by Lord Derwentwater, hero of the ballad of the same name). Combine the incompetent Mar with the unenthusiastic Old Pretender, who still hadn't arrived in Scotland, and you had a disaster. The Jacobites were not entirely defeated -- but they had lost.

Hogg in his notes admits to having no idea who Bauld John o' Innisture is. I suspect it's just a name made up to fit the need to rhyme with "Sherifmuir." - RBW

Bibliography

- Fry/Fry: Peter and Fiona Somerset Fry, The History of Scotland, 1982 (I use the 1995 Barnes & Noble edition)
Will Ye Go To the Indies, My Mary?

DESCRIPTION: The singer must leave Scotland for India. He asks Mary to go with him. She won't or can't go. "We hae plighted our troth ... In mutual affection to join"

AUTHOR: Robert Burns

EARLIEST DATE: 1909 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

KEYWORDS: love separation India nonballad

FOUND IN: Greig-FolkSongInBuchan-FolkSongOfTheNorthEast

REFERENCES (2 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #76, p. 1, ("Will ye go to the Indies, my Mary") (1 text)
- ADDITIONAL: James Kinsley, editor, Burns: Complete Poems and Songs (shorter edition, Oxford, 1969) #387, pp. 524-525, "Song ('Will ye go to the Indies, my Mary" (1 text, 1 tune, from 1792)

CROSS-REFERENCES:
- cf. "Will Ye Go to the Ewe-bughts, Marion?" (tune, per Burns)

File: Grg076b

Will Ye Go, Lassie, Go

DESCRIPTION: As the summer comes in, the singer goes courting (seducing): "Will ye go, lassie, go, And we'll all go together To pull wild mountain thyme All among the blooming heather." He offers her a bower, etc., but will find another girl if she refuses

AUTHOR: Jimmy McPeake?

EARLIEST DATE: 1957 (sung by Frank McPeake, according to Hammond-SongsOfBelfast)

KEYWORDS: courting seduction sex

FOUND IN: Britain Ireland

REFERENCES (3 citations):
- Hammond-SongsOfBelfast, p. 57, "Will Ye Go, Lassie, Go?" (1 text, 1 tune)
- Silber/Silber-FolksingersWordbook, p. 141, "Will You Go, Lassie, Go" (1 text)
- DT, WILDMTHY*
- Roud #541

NOTES [177 words]: Sometimes credited to Jimmy McPeake, and this is not improbable (particularly since the text seems fairly fixed), though I have no firm evidence either way. It's the sort of thing that wouldn't show up in the more staid collections....

Even if it isn't traditional, its popularity with revival singers probably means it should be included here.

Roud lumps this with "The Braes o' Balquither." - RBW

Hammond-SongsOfBelfast: "Frank McPeake said at the time of recording [for the BBC series 'As I Roved Out']: 'There is a song that I heard an old uncle of mine singing years and years ago. It's 'Will ye go, lassie, go?'" - BS

Also sung by David Hammond, "Will Yo Go Lassie, Go?" (on David Hammond, "I Am the Wee Falorie Man: Folk Songs of Ireland," Tradition TCD1052 CD (1997) reissue of Tradition LP TLP 1028 (1959)) Sean O Boyle, notes to David Hammond, "I Am the Wee Falorie Man: Folk Songs of Ireland": "This is one of the numerous Scots songs that have become localized in Ulster as a result of migratory labor between the North of Ireland and Scotland." - BS

File: FSWB141A

Will Ye No Come Back Again?

DESCRIPTION: "Bonnie Charlie's noo awa, Safely o'er the friendly main, Mony a hairt will brak' in
twa, Should he no come back again. Will ye no come back again (x2), Better lo'ed ye cannae be...."
The singer recalls Prince Charlie's escape and hopes he'll return
AUTHOR: Words: probably Carolina Oliphaut, Lady Nairne (1766-1845)
EARLIEST DATE:
KEYWORDS: Jacobite exile return
HISTORICAL REFERENCES:
1720-1788 - Life of Charles Edward Stuart, "Bonnie Prince Charlie"
1722-1790 - Life of Flora MacDonald
1745-1746 - '45 Jacobite rebellion led by Bonnie Prince Charlie
Apr 16, 1746 - Battle of Culloden. The Jacobite rebellion is crushed, most of the Highlanders slain, and Charlie forced to flee for his life.
Jun 28-29, 1746 - Aided by Flora MacDonald, and dressed as her maidservant, Charles flees from North Uist to Skye in the Hebrides.
Sep 20, 1746 - Charles finally escapes to France
FOUND IN:
REFERENCES (2 citations):
DT. WILLYENO*
NOTES [44 words]: Although this is now one of Scotland's most beloved songs of farewell, its hold on tradition seems surprisingly weak. I can locate only two traditional collections, neither from Scotland and neither firm enough to put in either the "Earliest Date" or "Found In" field.
Last updated in version 3.2

Will You Be Found Among the Wheat?

DESCRIPTION: "If death should take you unawares, Would you be found among the tares, Or would your happy joyous feet Be standing there among the wheat?" "The tares will all be burned with fire." "Hasten, sinner, delay no more."
AUTHOR: unknown
EARLIEST DATE: 2014 (Huntington-TheGam-MoreSongsWhalemenSang)
KEYWORDS: religious nonballad warning
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 362-363, "Will You Be Found Among the Wheat" (1 text, 1 tune)
Roud #27558
NOTES [123 words]: A reference to the Parable of the Wheat and the Tares, Matthew 13:24-30: A farmer sows good seed, but "an enemy" throws in seeds of weeds (Greek , zizanion, a word found in the New Testament only in this chapter of Matthew. It is sometimes understood a "darnel," but translated "tares" in the King James Version) as well. The farmer's servants ask whether to pull out the weeds, but the farmer says to wait (I read somewhere that tares were a particular sort of weed that closely resembled young wheat, so it would be hard to pull just the tares, but I suspect this was just another of those interpretations by a preacher trying to make a point). At harvest-time, the wheat goes into the farmer's barn but the weeds are burned. - RBW
Last updated in version 5.0
File: HGam362

Will You Be True, My Darling

DESCRIPTION: "I am going to fight for fortune in a land beyond the sea." His sweetheart vows to be true until he returns. Five years later, waiting on the shore, she sees his body washed up on the shore. "With a sob she fell on his lifeless form"
AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: grief courting love parting separation corpse death lover youth
FOUND IN: Canada(Newf)
Roud #30146
RECORDINGS:
Will You Go Out West?

DESCRIPTION: The singer is looking for a girl to "go out west with me." He promises happy home -- a log cabin with a dirt floor and a blanket for the door. The girl will help with the farming while the husband goes hunting.

AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: courting exploration home
FOUND IN: US(MA)
REFERENCES (1 citation):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 88, "Will You Go Out West?" (1 text+2 fragments, 1 tune)
ST FSC088 (Partial)
Roud #4604
File: FSC088

Will You Love Me In December As You Do In May?

DESCRIPTION: "Now, in the summer of life, sweetheart You say you love but me," but the singer had a dream of when they are old and gray. So he asks, "Will You Love Me In December As You Do In May?" When they are old, will they still be in love.

AUTHOR: Words: James J. Walker / Music: Ernest Ball
EARLIEST DATE: 1905 (written, according to Spaeth)
KEYWORDS: love age questions nonballad
FOUND IN:
REFERENCES (2 citations):
Geller-FamousSongsAndTheirStories, pp. 222-224, "Will You Love Me In December As You Do In May?" (1 text, 1 tune)
ADDITIONAL: John Burke, _Burke's Christmas Songster 1918_, Herald Print, 1918 (PDF available on the Memorial University of Newfoundland site), p. 23, "Will You Love Me In December As You Do In May??" (1 text)
Roud #24853
CROSS-REFERENCES:
cf. "Will You Love Me When I'm Old?" (theme)

NOTES [42 words]: According to Sigmund Spaeth, A History of Popular Music in America, p. 350, James J. Walker, who wrote the words to this song, was a future mayor of New York City. Spaeth adds that E. B. Marks had produced a similar song in 1893, "December and May." - RBW

Last updated in version 4.4
File: JBC18023

Will You Love Me When I Am Bald?

DESCRIPTION: "Will you love me when I am bald? When my hair is smooth and bare? For I must tell you now, sweet love, That I am surely getting there." The singer talks about how lack of hair will affect his behavior, but concludes that his love will still care for him.

AUTHOR: unknown
EARLIEST DATE: 1929 (Henry, collected from Ray Bohanan)
KEYWORDS: hair questions
FOUND IN: US(Ap)
REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, pp. 30-31, "Will You Love Me When I Am Bald?" (1 text)
File: MHAp030
Will You Love Me When I'm Old?

DESCRIPTION: The singer repeatedly asks his true love if she will love him when he is old, tired, gray, etc.: "Life's morn will soon be waning And its evening bells be told, And my heart will know no sadness If you'll love me when I'm old."

AUTHOR: Words: P. Gilsey Cook / Music: Ralph Roland

EARLIEST DATE: 1876 (sheet music, LOCSheet, sm1877 03501)

KEYWORDS: age love

FOUND IN: US(MW,SE,So)

REFERENCES (6 citations):
- Neely/Spargo-TalesAndSongsOfSouthernIllinois, pp. 241-242, "Will You Love Me When I Am Old?" (1 text)
- Randolph 824, "Will You Love Me When I'm Old?" (1 text)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 273, "Will You Love Me When I'm Old?" (1 text plus mention of 5 more)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore5 273, "Will You Love Me When I'm Old?" (4 tunes plus text excerpts)

DT, ARUTRDME

ADDITIONAL: _Sing Out_ magazine, Volume 38, #4 (1994), p. 49, "Are You Tired of Me, My Darling?" (1 text, 1 tune, the Carter Family version)

Roud #4334

RECORDINGS:
- Charles Brook & Charlie Turner, "Will You Love Me When I'm Old" (Columbia 15756-D, 1932; rec. 1931)
- Carter Family, "Are You Tired of Me Darling?" (Bluebird B-5956/Montgomery Ward M-4546, 1935)
- Bill Cox, "Are You Tired of Me Darling?" (Champion S-16317 [as Luke Baldwin]/Superior 2751 [as Clyde Ashley], 1931; Melotone [Canada] 45092/Champion 45092, 1935; Decca 5497, 1938)
- Jimmie Davis, "Are You Tired of Me Darling?" (Decca 5155, 1935)
- Earl McCoy & Jessie Brock, "Are You Tired of Me Darling?" (Columbia 15499-D, 1930; rec. 1929)
- Lester McFarland & Robert Gardner, "Are You Tired of Me Darling" (Brunswick 432, 1930; rec. 1927)
- Blind Jack Mathis, "Are You Tired of Me Darling?" (Bluebird B-4956, c. 1933)
- Aulton Ray, "Will You Love Me When I'm Old" (Gennett 6129, 1927)
- L. K. Reeder, "Will You Love Me When I'm Old" (OKeh 45026, c. 1926; rec. 1925)

BROADSIDES:
- LOCsheet, sm1877 03501, "Are you tired of me, darling?" Louis Meyer (Philadelphia), 1877 (tune);
  also sm1878 05722, "Are you tired of me, darling?" White, Smith & Co (Boston), 1878
CROSS-REFERENCES:
- cf. "Will You Love Me In December As You Do In May?" (theme)

ALTERNATE TITLES:
- Are You Tired of Me, My Darling?

NOTES [102 words]: The White Smith & Co sheet music lists the tune as by Fred Kenyon Jones; the Meyer music offers Ralph Roland. The tunes are different, and neither is the one I know (from Ed Trickett, I think), though the Roland tune looks closer.

Jon W. Finson, The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song, Oxford University Press, 1994, p. 51, lists as song "Will You Love Me When I'm Old" as by J. Ford and says it was published in 1872. A song entitled "Will You Love Me, Sweetheart, When I'm Old?" was published by A. J. Lamb and H. W. Petrie in 1895; I do not know if they are the same. - RBW

Last updated in version 4.4

File: R824

Will You Wed with a Tarry Sailor? [Laws K37]

DESCRIPTION: The singer comes back from sea to meet his love Nancy. He asks her if she will marry him. She refuses him. He brings out his money; she changes her mind. With the shoe on the other foot, he refuses her

AUTHOR: unknown

EARLIEST DATE: before 1820 (broadside, Bodleian Firth c.13(198))

KEYWORDS: love courting money

FOUND IN: US(SE) Canada(Newf)
REFERENCES (7 citations):
Laws K37, "Will You Wed with a Tarry Sailor?"
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 109, "Poor Jack" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 109, "Poor Jack" (1 excerpt, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 65, "Jolly Jack" (1 text, 1 tune)
Lehr/Best-ComeAndIWillSingYou 56, "Jack the Sailor" (1 text, 1 tune)
Ashton-RealSailorSongs, #49, "The Tarry Sailor" (1 text)
DT 723, POORJACK
Roud #530
BROADSIDES:
Bodleian, Firth c.13(198), "Tarry Sailor," J. Pitts (London), 1802-1819; also Harding B 11(3735),
Harding B 25(1884), Harding B 17(307a), Harding B 11(778), "Tarry Sailor"
CROSS-REFERENCES:
cf. "The Saucy Sailor (Jack and Jolly Tar II)" [Laws K38] (plot)
File: LK37

William (Willie) Riley (Riley's Trial) [Laws M10]

DESCRIPTION: Riley and his sweetheart flee from her father, but are overtaken. Riley is jailed; the
father asks that he be executed or transported. Colleen pleads for and wins his freedom instead.
(Riley leaves the country, wearing the girl's ring for remembrance)
AUTHOR: unknown
EARLIEST DATE: before 1829 (broadside, Bodleian 2806 b.11(51))
KEYWORDS: courting prison reprieve emigration elopement
FOUND IN: US(MA,MW,SE,So) Canada(Mar,Newf) Britain(England,Scotland(Aber)) Ireland West
Indies(Jamaica) Australia
REFERENCES (33 citations):
Laws M10, "William (Willie) Riley (Riley's Trial)"
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #143, p. 1, "Willie Reilly" (1 text)
Greig/Duncan6 1097, "Willie Reilly" (4 texts, 2 tunes)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 289-290, "William Riley" (1 text)
Randolph 115, "Willie Riley" (1 short text plus an excerpt, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 128, "William Riley" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 128, "William Riley" (2 excerpts, 2 tunes)
Brewster-BalladsAndSongsOfIndiana 50, "William Reilly" (1 text)
Lomax/Lomax-OurSingingCountry, pp. 166-168, "Willy Reilly" (1 text, 1 tune)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 91, "Willy Reilly" (1 text, 1 tune)
Leach-FolkBalladsSongsOfLowerLabradorCoast 137, "Willie Riley" (1 text, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 74, "Courtship of Willie Riley" (1 very long text, 1
tune)
Leach-TheBalladBook, pp. 741-743, "Willie Riley" (2 texts)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 53, "Fair Julian Bond" (1 text, 1 tune. The
opening of this ballad clearly resembles Laws M9, but the conclusion is closer to M10. The
fragmentary state of the text may indicate a conflated version)
Carey-MarylandFolkLegendsAndFolkSongs, pp. 105-109, "William Riley" (1 text, very long, which
appears to combine "William Riley's Courtship" [Laws M9] and William (Willie) Riley (Riley's Trial)"
[Laws M10])
Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan 8, "Willie Reilly and his Cailin Ban" (1 text,
1 tune)
Tunney-StoneFiddle, pp. 40-42, "Willie Reilly and His Dear Colleen Ban" (1 text, 1 tune)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 99-102, "The Trial of Willy Reilly" (1
text)
O'Connor-OldTimeSongsAndBalladOfIreland, p. 86, "Willy Reilly" (1 text)
Meredith/Anderson-FolkSongsOfAustralia, pp. 31-32, "Willy Riley" (1 text, tune referenced)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H234, pp. 436-437, "Willy Reilly" (1
text, 1 tune)
Cox-FolkSongsSouth 101, "William Reilly" (1 text)
Huntington-SongsTheWhalemenSang, pp. 224-225, "Reily's Jailed" (1 text, 1 tune, s very short
version placed here on the basis of its first stanza)
Wolf-AmericanSongSheets, #1989, p. 134, "Reily's Releasement and Marriage with Cooleen
Forget-Me-Not-Songster, pp. 181-190, "William Reilly's Courtship" + "Reilly's Trial" + "Reilly's Answer, Releasement and Marriage with Coolen Bawn" (sic). (1 continuous text, divided into sections for the three song)

Hylands-Mammoth-Hibernian-Songster, pp. 123-124, "Willy Reilly" (1 text)

Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, pp. 482-483, "William Reilly's Courtship," "Reilly's Trial," "Reilly's Answer, Releasement, and Marriage with Coolen Bawn" (sic.) (source notes only)

DT 577, RILTRIAL

ADDITIONAL: Mary O Eddy, "William Reilly's Courtship: A Nineteenth Century Broadside" in Midwest Folklore, Vol. II, No. 2 (Summer 1952 (available online by JSTOR)), pp. 113-118, "William Reilly's Courtship, Trial, Answer, Releasement, and Marriage With His Fair Coolen Bawn" (1 text)

Charles Gavan Duffy, editor, The Ballad Poetry of Ireland (1845), pp. 244-247, "Willy Reilly"

Kathleen Haogland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 302-304, "Willy Reilly" (1 text)


Martha W Beckwith, "The English Ballad in Jamaica: a Note Upon the Origin of the Ballad Form" in Publications of the Modern Language Association [PMLA], Vol. XXXIXI, No. 2 (Jun 1924 (available online by JSTOR)), #6 pp. 476-477, "Sweet Riley" (1 text)

Roud #538

RECORDINGS:
Pat Critch, "Galway Town" (on MUNFLA-Leach)
Tom Lenihan, "Willy Reilly and his Callin Ban" (on IRTLenihan01)
Raymond Noseworthy, "Willie Riley" (on MUNFLA/Leach)
Will Sutton, "Willie Riley" (on MUNFLA/Leach)

BROADSIDES:
Bodleian, 2806 b.11(51), "Riley and Colinband," T. Batchelar (London), 1817-1828; also Firth b.27(138), Harding B 16(228b), Harding B 25(1626)[many words illegible], "Riley and Colinband"; 2806 b.11(52), Johnson Ballads 2976, "William Riley and Colinband"; Harding B 11(1852), "Riley and Colinban"; Harding B 28(190)[some words illegible or lost]. "Riley and Collinband"
LOCSinging, sb40465a, "Reily's Courtship", H. De Marsan (New York), 1861-1864 [This is part 1]; sb40465b, "Reily's Releasement and Marriage with Cooleen Bawn", H. De Marsan (New York), 1861-1864 [This is part 2]

CROSS-REFERENCES:
cf. "Lady Elspat" [Child 247] (plot)
cf. "William Reilly's Courtship" [Laws M9]
cf. "Mary Acklin (The Squire's Young Daughter)" [Laws M16] (plot)
cf. "Mary Neal" [Laws M17] (tune)
cf. "Nancy's Complaint in Bedlam" (theme of a maid in Bedlam)
cf. "Locks and Bolts" [Laws M13] (theme: girl locked away by father) and references there

ALTERNATE TITLES:
Jamie Reilley
The Colleen Bawn

NOTES [465 words]: Meredith/Anderson-FolkSongsOfAustralia states that this song is based on an incident which took place in Donegal around 1745. Reilly, a Catholic, eloped with the protestant daughter of Squire Folliard -- an illegal match at the time. See Laws, who quotes the relevant details from Joyce.

Laws, following Cox, considers the three William Riley ballads (William Riley's Courtship [Laws M9], this one, and "Reilly's Answer, Releasement, and Marriage with Coleen Bawn" -- the last not found in tradition, but published by Will Carleton in 1855) to be a set of songs about the same character. The songs overlap, however, and may be the result of separate composition, with either M9 or M10 inspiring the other two.

All of the Bodleian broadsides corrupt what O'Conor-OldTimeSongsAndBalladOfIreland, at least, has as "Colleen Bawn." O'Connor does not explain his sources.

Charles Gavan Duffy, The Ballad Poetry of Ireland, 1845, pp. 244-247, has this as "Willy Reilly" and translates "Coolen Bawn" as "fair young girl." - BS

Laws considers Creighton-SongsAndBalladsFromNovaScotia 74 to be both M9 and M10. This 78 verse version is divided by Creighton into "Riley's Courtship" (26 verses: meets Laws' description of M9), "Trial" (20 verses: meets Laws' description of M10), "Marriage" (32 verses: meets Laws'
description "which has not, so far as I know," says Laws, "been recorded from tradition, Riley is sentenced to be transported and is freed through his own petition to the Lord Lieutenant in time to rescue the girl from Bedlam and marry her." What am I missing? As I've noted, Creighton-SongsAndBalladsFromNovaScotia 74, is one of Laws' sources for M9 and M10: why didn't he consider it for the "not ... recorded" Mx?). Sparling, 1888: "The story on which this ballad is founded happened some eighty years ago; and as the lover was a Catholic farmer, and the lady's family of high Orange principles, it got a part character, which, no doubt, contributed to its great popularity." "Carleton has made it the foundation of a novel of the same name."

Munnelly/Deasy-TheMountCallanGarland-Tom-Lenihan: "William Carlton's novel on Willie Reilly and his Caillin Ban first appeared in 1855 and was a best seller for years." [Though the Barnhart/Halsey New Century Handbook of English Literature (revised edition, Appleton.Century/Crofts, 1967) does not list it among the major works of Carleton (1794-1869). Neither is it mentioned in Patrick C. Power's A Literary History of Ireland, which (p. 149) instead regards his most important work as the 1830-1833 collection Traits and Stories of the Irish Peasantry.] - RBW

H. De Marsan dating per Studying Nineteenth-Century Popular Song by Paul Charosh in American Music, Winter 1997, Vol 15.4, Table 1, available at FindArticles site. - BS

Last updated in version 6.0

File: LM10

William a Trimbletoe

DESCRIPTION: "William a Trimbletoe, He's a good waterman, Catches his (hens) and puts them in pens. Some lay eggs, and some lay none.... (Some/one) fly east, some fly west, Some fly over the cuckoo's nest. Trip and be gone... O-U-T spells OUT."

AUTHOR: unknown

EARLIEST DATE: 1903 (Newell-GamesAndSongsOfAmericanChildren)

KEYWORDS: playparty bird travel

FOUND IN: US(Ap,Ne,So)

REFERENCES (6 citations):

Newell-GamesAndSongsOfAmericanChildren, p. 203, "William a Trombletoe" (1 text, #30 in the section on singing games)
Skean-CircleLeft-FolkPlayOfKentuckyMountains, p. 18, "William-E-Tremitoe" (1 text)
Killion/Waller-ATreasuryOfGeorgiaFolklore, p. 218, "William-a" (1 text)
NorthCarolinaFolkloreJournal, John Foster West, "Folklore of a Mountain Childhood," Vol. XVI, No. 3 (Nov 1968), p. 168, "(William a Trimmietoe" (1 text); article reprinted (with text reset) in Vol. LII, No. 3 (Nov 1968), p. 10

Roud #16350

CROSS-REFERENCES:

cf. "One Two Three Four, Mary at the Cottage Door" ("O-U-T spells out" lyric) and references there

ALTERNATE TITLES:

William Tremble-Toe

File: Skea018

William and Eliza (Lough Erin's Shore)

DESCRIPTION: Willie is a servant to an English lady on Lough Erin's shore. She falls in love with him. He says her peers will scorn her if they marry, and prepares to leave her service. She begs him to stay; they marry. She comforts him when they leave Lough Erin

AUTHOR: unknown

EARLIEST DATE: 1935 (Sam Henry collection); 19C (broadside, Bodleian 2806 b.9(227))

KEYWORDS: love courting servant nobility money marriage

FOUND IN: Ireland Britain

REFERENCES (1 citation):

Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H597, pp. 476-477, "Lough Erne's
Shore" (1 text, 1 tune)  
Roud #9057  
BROADSIDES:  
Bodleian, 2806 b.9(227), "William and Eliza" or "Lough Erne Shore" ("You tender young lovers, draw near"), W. Birmingham (Dublin), c.1867 ; also 2806 c.15(162), Harding B 19(3), "William and Eliza" or "Lough Erne Shore"  
NOTES: In reading this, I couldn't help but wonder what happened to the angry father who exiled the boy. Chances are, if you know a song entitled "Lough Erin's Shore," then this isn't it. - RBW

William and Harriet [Laws M7]  
DESCRIPTION: Lovers William and Harriet find their marriage plans thwarted by her father. They escape to sea, only to have their ship sink en route. They land upon a desert island, where they die of starvation and/or exposure.  
AUTHOR: unknown  
EARLIEST DATE: before 1839 (broadside, Bodleian Firth b.25(77))  
KEYWORDS: courting ship wreck disaster death father  
FOUND IN: US(Ap,Ro,So) Britain(England(Lond,South))  
REFERENCES (6 citations):  
Laws M7, "William and Harriet"  
Williams-Wiltshire-WSRO Wt 477, "William and Harriet" (1 text)  
Cox-FolkSongsSouth 104, "The Rich Merchant" (text)  
Hubbard-BalladsAndSongsFromUtah, #27, "The Merchant's Daughter" (1 text, 1 tune)  
OShaughnessy-YellowbellyBalladsPart1 18, "Gentleman Near London" (1 text, 1 tune)  
DT 741, RCHMRCHT  
Roud #536  
BROADSIDES:  
Bodleian, Firth b.25(77), "William and Harriet," J. Catnach (London), 1813-1838; also Firth c.12(285), Harding B 15(380a), Harding B 15(379b), Harding B 15(380b), Harding B 16(308c), Johnson Ballads 1557, 2806 c.16(47), 2806 c.14(26), Firth b.26(248) [some lines truncated on the right], Firth c.26(65) [some words illegible], Harding B 16(308b), Harding B 11(3767), "William and Harriet"; 2806 c.14(136), Harding B 11(4221), Harding B 11(3764), "William and Harriet"  
Murray, Mu23-y:3:010, "William and Herriet" (sic.), unknown, 19C  
NLScotland, L.C.Fol.178.A.2(90), "William and Herriet" (sic.), unknown, c. 1860-1890  
CROSS-REFERENCES:  
cf. "William and Phillis" (theme, tune)  
cf. "The Island Unknown" (plot elements)  
cf. "Riley's Farewell (Riley to America; John Riley)" [Laws M8]  
SAME TUNE:  
William and Phillis (File: CrSNB033)  
File: LM07

William and Jonathan  
DESCRIPTION: "William and Jonathon came to town together; William brought learning, and Jonathon some leather." William wrote poetry, plays, etc. After twenty years "Will was very poor, but Jonathon had plenty ... prov'd that learning wasn't half so good as leather"  
AUTHOR: John Till Allingham (source: _The Cabinet_ [see notes] and broadside, Bodleian Harding B 10(71))  
EARLIEST DATE: 1808 (_The Cabinet_ [see notes]; broadside, Bodleian Harding B 10(71))  
KEYWORDS: poverty commerce money  
FOUND IN: Britain(England(South))  
REFERENCES (3 citations):  
Williams-FolkSongsOfTheUpperThames, p. 299, "Jonathan and William" (1 text) (also Williams-Wiltshire-WSRO Wt 331)  
William and Margaret (I)

DESCRIPTION: Margaret's ghost visits William at midnight. "How could you promise love to me And not that promise keep?" She leaves at daybreak: "Come see, false man, how low she lies, Who died for love of you" He falls on her grave "and word spoke never more"

AUTHOR: unknown (see notes for discussion of David Mallet's claim)

EARLIEST DATE: before 1715 (probably 1711, according to Chappell; but see Simpson's comment below); 1724 (Hill's modification); 1724 (Ramsay's publication of Mallet's early text)

KEYWORDS: love seduction virginity accusation questions beauty death ghost

FOUND IN: Britain(Scotland(Aber)) US(MW)

REFERENCES (8 citations):

Greig/Duncan2 337, "William and Margaret" (1 text, 2 tunes) {A=Bronson's #65, B=#66}
Whitelaw-BookOfScottishBallads, pp. 78-79, "William and Margaret" (1 text)
JournalOfAmericanFolklore, Charles Neely, "Four British Ballads in Southern Illinois," Vol. LII, No. 203 (Jan-Mar 1939), #4 pp. 80-81, "William and Margaret" (1 text)

David Mallet, Frederick Dinsdale, editor, Ballads and Songs (London, 1857 ("Digitized by Google")), pp. 79-83, "William and Margaret" (1 text: Mallet's final text, pp. 79-83).


Allan Ramsay, The Tea-Table Miscellany: or, A Collection of Scots Sangs (in three vols) (London, 1733 (ninth edition) ("Digitized by Google")), Vol I pp. 218-220, "William and Margaret, an Old Ballad" (1 text: Mallet's early text; apparently the same as in 1725 first edition)


Roud #253

BROADSIDES:

Bodleian, Harding B 5(58), "A lamentable ballad, or the tragical end of William and Margaret" ("When all was wrap'd in dark midnight"), D. Wrighton (Birmingham), 1812-1830; also Harding B 5(57), "William and Margaret"

CROSS-REFERENCES:

cf. "Fair Margaret and Sweet William [Child 74]" (one verse and theme: jilted lover's ghost visits ex-lover)
cf. "Once They Said My Lips Were Red" (one verse)

ALTERNATE TITLES:

Lady Marrit

NOTES [1717 words]: Percy calls "William and Margaret" or "Margaret's Ghost", "one of the most beautiful ballads in our own or any language" and "the elegant production of David Mallet" (Percy, pp. 121, 310). Wheatley quotes Ritson: "It may be questioned whether any English writer has produced so fine a ballad as 'William and Margaret.'" (Percy/Wheatley-ReliquesOfAncientEnglishPoetry, p. 309). So, at least in the 18th Century, "William and Margaret" was taken seriously.

There are at least six issues to be discussed in connection with "William and Margaret":

1) How well can we establish authorship for the 18th Century versions?
Dinsdale makes the case for authorship by David Mallet; Chappell makes the case that Mallet made minor changes to an existing ballad.

Mallet's editor: "David Mallet was born about the beginning of the present century, but neither the place of his nativity, nor the situation of his parents can be precisely ascertained" (Mallet, p. vi). If Chappell's dating of a broadside version to 1711 is correct -- though that is in question -- then Mallet's priority as author would immediately be in question. Simpson notes that a British Museum copy of Mallet's version "states that Mallet wrote his ballad 'while he was Janitor of the High School of Edinb.'" (Simpson, p. 786, fn 4). In a letter to his first publisher, Aaron Hill, at the time ignorant of the author's identity, Mallet claimed that "[William and Margaret] was founded on the real History of an unhappy Woman...," and he tells the tale which ends, "And, in a few Days after, I saw her and her Child laid in one Grave together"; then, inspired some time after this, by Merry-Thought's 'When it was grown to dark midnight ...' in "The Knight of the Burning Pestle", he wrote the poem (KBP II.1, p. 191; Mallet/Dinsdale, pp. 85-86 [II.viii, I in Wine, p. 333 - RBW]).

By 1723 Allan Ramsay had seen and commented on Mallet's poem, and he published it as Mallet wrote it in the 1724 edition of The Tea-Table Miscellany (Brewster, p. 173; Chappell, p. 668; from evidence in Chappell, the version printed by Ramsay in 1724 seems the same as Ramsay, pp. 218-220). Before it was printed by Ramsay a copy had been found by Aaron Hill who did not know the author, assumed the work to be an old ballad, and, as Brewster says, "he took the liberty of altering 'an obsolete low phrase here and there,'" and printed it in his The Plain Dealer of July 24, 1724 (Brewster, pp. 174-176; Mallet/Dinsdale, pp 72-73). You can see Hill's modified version in Hive, pp. 148-150. None of Hill's major changes appear in subsequent texts; Hill, for example, ends the poem as William "dy'd and lov'd, too late." Mallet continued to make minor changes and either the Percy version or Mallet/Dinsdale version -- which have minor differences -- is probably the final version (Percy, pp. 310-313; Mallet/Dinsdale, pp. 79-83; the differences I see are in lines 27 [Percy "Now yawning graves" vs Mallet/Dinsdale "When yawning graves"], 35 ["mine eyes" vs "my eyes"], 46 ["these lips" vs "those lips"], 54 ["last adieu" vs "late adieu"] and 59 ["William shook" vs "William quak'd"]).

Chappell's Appendix to Vol. Ill of The Roxburghe Ballads is a brief announcement that the remaining volumes will be undertaken by Ebsworth and a long analysis of "William and Margaret": "not only is it one of the best of our old ballads, but also there is literary interest attached to it, the authorship having been claimed by David Mallet in 1723, and this edition refuting that claim" (Chappell, p. 667). Chappell begins with a broadside that he dates to about 1711 and certainly no later than 1714: the broadside has a stamp required by an Act of Parliament passed in 1711 requiring stamps; however, "the Act was not intended to apply to ballads, and they were speedily exempted from its operation." He has a 1714 example of a stamp-free ballad (Chappell, p. 668). Considering Mallet's story and age, it would be unlikely that a 1711-1714 broadside could have been copied from Mallet's text. Simpson throws a problem at Chappell's analysis: "It is true that stamps are seldom found on ballads, but in the very portfolio containing the 'William and Margaret' under discussion ... is a broadside dated 1735 on which is an identical tax stamp" (Simpson, p. 786, fn 3). Nevertheless, Simpson says, "Scholars are now generally agreed in giving precedence to the black-letter text and crediting Mallet only with the merest touching up" (Simpson, p. 786).

2) Should "William and Margaret" be lumped with Child 74?

Roud assigns #253 to both. Child, in his head notes to Child 74, "Fair Margaret and Sweet William," says "William and Margaret is simply 'Fair Margaret and Sweet William' rewritten in what used to be called an elegant style." Nevertheless, of the 68 lines in each of the 18th and 19th Century texts of "William and Margaret," the only lines shared with any of the Child 74 texts are four of the six "Knight of the Burning Pestle" lines. In Child 74 Margaret's ghost either wishes "William and his bride joy," or asks William whether he prefers herself to his bride. After the "William and Margaret" ghost is described in 16 lines, she spends 36 lines blaming William for her death. In Child 74 William sees the dead Margaret in her bower and dies; in "William and Margaret" he visits and falls on her grave, "and words spoke never more." I would not consider these the same ballad.

3) Is the "Knight of the Burning Pestle" fragment a reference to "William and Margaret" or Child 74?

Child, Percy (p. 121) and Chappell (p. 675) point out that there are six lines of "The Knight of the Burning Pestle" close to lines in Child 74. Specifically, "When it was grown to dark midnight, And all were fast asleep, In came Margaret's grimy Ghost, And stood at William's feet" (KBP Act II Sc. 1 p. 191; cf., Child 74A II. 17-21, Child 74B II. 25-29, Child 74C II. 9-12 [II.vii.3-4 in Wine, p. 333 - RBW]) and "You are no love for me Marget, I am no love for you" (KBP Act III Sc. 1 p. 208; cf. Child 74A II. 5-6, Child 74B II. 11-14 [III.v.96-97 in Wine, p. 354 - RBW]). Chappell would have Child 74A/Percy p. 122 follow KBP, and considers its "I see no harm by you, Margaret, Nor you see none by me" lines a "foolish alteration [of the KBP lines that] deprives the ballad of the very subject of its story"
4) What is the likely source for each of the two 19th Century Bodleian broadside versions recovered so far?
All of the Mallet texts, as well as the Chappell text, are seventeen verses of four lines each. Excluding Hill's changes, the differences, line by line, are minor. However, verses nine and ten of Chappell are verses ten and nine of all the Mallet texts. Both Bodleian broadsides are seventeen verses of four lines each, but the sequence of verses follows Chappell. The broadsides are not identical but their differences are like the differences listed between Percy and Mallet/Dinsdale.

5) What is the likely source for each of the two 20th Century versions recovered so far from oral sources (Greig/Duncan2 and Neely)?
Greig/Duncan2 has no comment about the relationship of the text to versions of "William and Margaret." The Greig/Duncan2 text has twelve verses and one of the missing verses is one of the sequence test verses. In other words, based on sequence alone, Greig/Duncan2 could follow either Chappell or Mallet. Most lines are very close to both Chappell and Mallet and a few do not match either. However, Greig/Duncan2's
-- l. 1, "When a' was wrapt in dark midnight," follows Chappell and the broadsides, rather than Mallet "Twas at the fearful midnight hour" or "'Twas at the silent solemn hour"
-- l. 2, "And a' was fast asleep," follows Chappell and the broadsides (Chappell versions) and Ramsay (a Mallet version) but not Percy and Mallet/Dinsdale, "When night and morning meet."
-- l. 43, "And stretch'd him on the green grass turf" is close to line 63 of Chappell and the broadsides and Ramsay but not Percy and Mallet/Dinsdale "And stretch'd him on the grass-green turf."
-- l. 47, "Then laid his cheek to the cold earth," agrees with l. 67 of Chappell and the broadsides, but not with Ramsay, Percy or Mallet/Dinsdale, "Then laid his cheek to her cold grave."
Greig/Duncan2 seems not to be a Mallet version.
Neely says his text, "must have been learned originally from Percy's Reliques or from some volume which reprinted Mallet's ballad. Although less than half of 'Margaret's Ghost' [an alternate title for 'William and Margaret'] remains, one is forced to the conclusion that the ballad was transmitted by people with remarkable memories, or that it has not long been a part of oral tradition" (Neely, pp. 80-81). Of Neely's eight verses, four and five are the sequence test verses and follow the Mallet structure. Of Neely's 32 lines, few are clearly Ramsay, Percy, or Mallet/Dinsdale lines. Specifically, -- l. 2, "When all were fast asleep" is Ramsay's line, not Percy's and Mallet/Dinsdale's "When night and morning meet."
This seems to me to be too close to call, but the Ramsay text is closest to Neely's text.
6) What is the connection with the Morris "Once They Said My Lips Were Red"?
--A Morris dance begins, "Once they said my lips were red. Now they're scarlet pale, When I, like a silly girl, Believed his flattering tale." Williams-FolkSongsOfTheUpperThames p. 302 notes the similarity to Mallet's "William and Margaret"; of the texts listed above the closest is Bodleian Harding B 5(58) ll. 41-44, "How could you say my lips were red And make their scarlet dale [sic]? And why did I, young witless maid, Believe thy flattering tale?" If that were all we had of "Once They Said My Lips Were Red" I would have thought it was a "William and Margaret" fragment. However, "Once They Said My Lips Were Red" continues, "But he vow'd he'd never deceive me, And so fondly I believ'd he, While the stars and the moon So sweetly shown Over the willow tree." Williams speculates that the Morris lines may predate Mallet. - BS

Bibliography

• Brewster: Dorothy Brewster,Aaron Hill: Poet, Dramatist, Projector, Columbia University Press, 1913 ("Digitized by Google")
• Chappell: W. Chappell,The Roxburghe Ballads Vol. III Part 3 [Part 9], The Ballad Society, 1880 ("Digitized by Google")
• Mallet: David Mallet, (unknown editor),The Poetical Works of David Mallet with the Life of the Author ,C. Cooke, n.d. (after 1764; 1798?) ("Digitized by Google")
• (The) KBP: Francis Beaumont and John Fletcher, "The Knight of the Burning Pestle" in A.R. Waller, editor,Beaumont and Fletcher, Cambridge University Press, 1908 ("Digitized by Google")
• Mallet/Dinsdale: David Mallet, Frederick Dinsdale, editor, Ballads and Songs, Bell and Daldy,
William and Mary, George and Anne

DESCRIPTION: "William and Mary, George and Anne, Four such children had never a man; They put their father to flight and shame, And called their brother a shocking bad name."

AUTHOR: unknown

EARLIEST DATE: 1842 (Halliwell)

KEYWORDS: royalty brother sister children father

HISTORICAL REFERENCES:
1688-1689 - The "Glorious Revolution" overthrows the Catholic James II and VII and replaces him with his son-in-law William III and daughter Mary II

FOUND IN:
REFERENCES (3 citations):
Opie/Opie-OxfordDictionaryOfNurseryRhymes 529, "William and Mary, George and Anne" (1 text)
Baring-Gould-AnnotatedMotherGoose #218, p. 147, "(William and Mary, George and Anne)"
Dolby-OrangesAndLemons, p. 61, "William and Mary, George and Anne" (1 text)

Roud #20091

NOTES [184 words]: For once, there is absolutely no question about the references in this item. Mary is Mary II, the elder daughter of King James II and VII of England and Scotland, who was Protestant. William is her husband, William of Orange, James II's nephew, who became William III; they were joint monarchs from the time they overthrew James II in 1689 until Mary died in 1694. Then William was sole king until he in turn died in 1702. He was succeeded by Queen Anne, James II's second daughter. Her husband was George of Denmark, who was not a member of the British royal family; unlike William, he never became King. The song's "father" is of course James II. The "brother" is James the Old Pretender, who would have been James III had he succeeded. He was the half-brother of Mary and Anne, born after James II turned Catholic, and many in England were afraid of a Catholic king. So James the Old Pretender, although there is no real doubt about his legitimacy, was formally declared illegitimate and passed over in the succession. Hence the line about a "shocking bad name." The "bad name" was "bastard." - RBW

Last updated in version 3.3
File: 002529

William and Mary's Farewell to Ireland

DESCRIPTION: Willy is leaving Ireland and Mary for America. If he would wait a season, she says, she would go with him. He refuses, saying he'll return with gold and take her to America. She says she'll elope with him now. He agrees, they marry and go to America.

AUTHOR: unknown

EARLIEST DATE: 1973 (Morton/Maguire-ComeDayGoDayGodSendSunday); c.1850 (broadside, Bodleian 2806 c.16(129))

KEYWORDS: courting elopement marriage emigration America Ireland dialog

FOUND IN: Ireland

REFERENCES (2 citations):
Morton/Maguire-ComeDayGoDayGodSendSunday 19, pp. 44-45,110,164, "My Charming Mary" (1
William and Nancy (I) (Lisbon; Men's Clothing I'll Put On I) [Laws N8]

DESCRIPTION: (William) has been ordered to war. His sweetheart (Nancy) offers to dress in men's clothes and accompany him. William says that Nancy is not strong enough; she assures him she will be. At last he agrees; they are married and go off together

AUTHOR: unknown
EARLIEST DATE: 1863 (Journal of the John Dawson)
KEYWORDS: separation cross-dressing marriage war
FOUND IN: US(Ap,MA,MW,SE,So) Britain(England(Lond,South,West),Scotland(Aber)) Canada(Mar,Newf) Ireland

REFERENCES (23 citations):
Laws N8, "William and Nancy (I) (Lisbon; Men's Clothing I'll Put On I)"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 177-180, "Lisbon" (3 texts, but the third is "The Girl Volunteer")
Randolph 42, "Men's Clothing I'll Put On" (Of Randolph's six texts, Laws puts only "B," "D," and "E" -- the last with melody -- with this song. In fact any of these versions -- especially "B" and "E" -- might be part of "The Banks of the Nile." "A" definitely goes with that piece, and "C" and "F" go with "Jack Monroe")
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 67, "Johnnie and Nancy" (1 text)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 29, "It Was Early One Monday Morning" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 61, "Williams and Nancy" (1 text plus mention of 1 more, though the second text has the title "The Banks of the Nile")
Stout-FolkloreFromIowa 32, p. 47, "William and Nancy" (1 fragment, possibly of this since it mentions Lisbon)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 156-158, "William and Nancy" (2 texts, 2 tunes)
Creighton-MaritimeFolkSongs, p. 66, "It Was On One Monday Morning" (1 text, 1 tune)
Peacock, pp. 202-205, "Jimmy and Nancy on the Sea" (2 texts, 2 tunes)
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 72, "Banks of the Nile" (1 text, 1 tune, considered by Fowke to be an abbreviated, localized version of "William and Nancy (I)" [Laws N8], but it could just as easily be a version of "The Banks of the Nile" [Laws N9])
Mackenzie-BalladsAndSeaSongsFromNovaScotia 35A, "William and Nancy" (1 text)
Sharp-EnglishFolkSongsFromSouthernAppalachians 121, "William and Polly" (3 texts, 3 tunes)
Sharp/Karpeles-EightyEnglishFolkSongs 34, "William and Polly (Lisbon)" (1 text, 1 tune, "slightly shortened")
Fuson-BalladsOfTheKentuckyHighlands, pp. 67-68, "Sweet William" (1 text, a compound of the cross-dressing lover songs but more like this than any of the others)
Greig/Duncan1 63, "The Sailor and Nancy" (1 text)
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, pp. 58-59, "Lisbon" (1 text, 1 tune)
OShaughnessy/Grainger-TwentyOneLincolnshireFolkSongs 13, "Lisbon" (1 text, 1 tune)
Cologne/Morrison-WiltshireFolkSongs, pp. 42-44, "42-43, "Lisbon" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H561, p. 458, "Lovely Annie (I)" (1 text, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 181-182, "Sweet William (William and Nancy)" (1 text, 2 tunes)
Olson-BroadsideBalladIndex, ZN1749, "Margaret my sweetest, Margaret I must go" (listed as Laws N4 though the description sounds more like this piece)
DT 442, BANKNIL4 (BANKNIL2*?) BANKNIL3*

Roud #551

RECORDINGS:
Jim Dalton, "Jimmy and Nancy on the Sea" (on PeacockCDROM) [one verse only]
Jim Molloy, "Lovely Nancy" (on NFMLLeach)
Cyril O’Brien, "Nancy Lovely Nancy" (on MUNFLA-Leach)
Lee Monroe Presnell, "I Went to See My Molly" (on USWarnerColl01 -- a short text, probably this although it has an American Civil War setting)

BROADSIDES:
Bodleian, Firth c.12(165), "William and Margaret" ("'Twas on a Monday, all in the month of May"), unknown, n.d.
Murray, Mu23-y1:039, "William and Margaret," James Lindsay Jr. (Glasgow), 19C

CROSS-REFERENCES:
- cf. "The Banks of the Nile (Men's Clothing I'll Put On II)" [Laws N9]
- cf. "High Germany (I)"

NOTES [450 words]: The Sacred Harp has a tune "Lisbon" which, like many versions of this song, is in triple time. But based on the versions I've checked, they do not appear to be the same melody.

- RBW

In at least some versions Nancy must assure William that she will accept his affairs with other women.

In OShaughnessy/Grainger-TwentyOneLincolnshireFolkSongs, "If I should meet with a lady that's proper tall and gay / If I should fancy her, love, what would you have to say? / Would you not be offended thuyen? O no my lover true / I'd stand aside sweet William whenever she pleasur'd you."

Mackenzie-BalladsAndSeaSongsFromNovaScotia has "But if I was to meet some other in sweeter charms than thee / And she was to please my fancy what would my Nancy say? / What would I say dear Willie and I would love her too / And I would gently step aside while she would be talking to you." Here, but not in OShaunessy-Grainger, Willie says, "Dear Nancy all these words are enough to break my heart / Pray let us then be married before that we depart."

Sharp-EnglishFolkSongsFromSouthernAppalachians A is equivocal: "O if I was to meet some pretty girl / All on the highway / And was to take a like unto her / What would my Polly say / My Polly she'd be angry / Although I love her too / I'd step aside Sweet William / That she might comfort you."

Peacock A has a stronger rejection: "Besides there are pretty girls over there both bonny brisk and gay / If I should go a-courting what would my Nancy say? / Sure I would say dear Jimmy I am in love with you / So stay at home dear Jimmy when they are pressing you."


Versions with no such complication include Creighton-MaritimeFolkSongs, Fowke/MacMillan-PenguinBookOfCanadianFolkSongs, Randolph, Sharp-EnglishFolkSongsFromSouthernAppalachians B and C, Sharp-Karpeles-80E and the broadsides Bodleian Firth c.12(65) and Murray Mu23-y1:039. - BS

Cologne/Morrison-WiltshireFolkSongs are "99% certain that this song dates from the reign of Queen Anne," pointing in particular to Admiral Rook's 1704 expedition which took 12,000 troops from Lisbon to Spain. But I would point out that not every version refers to Lisbon, that there British troops in Portugal in the Napoleonic Wars, and that in any case not every song that sounds historical is actually historical. - RBW

Last updated in version 4.4

File: LN08
**William and Nancy (II) (Courting Too Slow) [Laws P5]**

DESCRIPTION: William loves Nancy, but sails away before he has married her. Eventually he learns that she has married another. He sickens with grief. Nancy comes to comfort him. Both eventually die of grief.

AUTHOR: unknown

EARLIEST DATE: 1869 (Logan-APedlarsPack)

KEYWORDS: courting, sailor, disease, marriage, infidelity, death

FOUND IN: US(Ap,MW,So) Britain Canada(Newf) Ireland

REFERENCES (9 citations):
- Laws P5, "William and Nancy II (Courting Too Slow)"
- Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 6, "Bonny Brown Jane" (1 text plus some extra verses, 1 tune)
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 196-197 "Courting Too Slow" (1 text)
- Grimes-StoriesFromTheAnneGrimesCollection, pp. 66-67, "Pretty Nancy" (1 text, 1 tune)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 81, "William and Nancy" (2 texts, 2 tunes)
- Thomas-DevilsDitties, pp. 96-97, "Sweet William and Lovely Nancy" (1 text, 1 tune)
- Scarborough-ASongCatcherInSouthernMountains, pp. 317-318, "William and Nancy" (1 text, with local title "Come All Ye Unmarried Men"; tune on p. 441)
- Logan-APedlarsPack, pp. 364-365, "Courting Too Slow" (perhaps a comic rewrite of the original version?)

DT 493, WMNANCY

Roud #1918

CROSS-REFERENCES:
- cf. "My Bonny Brown Jane" (lyrics)
- cf. "Courtin' Oware Slow" (theme: lover lost by courting too slowly)
- cf. "On Top of Old Smokey" (theme: lover lost by courting too slowly)

File: LP05

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**William and Phillis**

DESCRIPTION: Phyllis tells William that her father will not have her wed a sailor. She dresses as a sailor and they sail for America. They escape a storm in a longboat and land in America, marry, and live happily.

AUTHOR: unknown

EARLIEST DATE: before 1839 (broadside, Bodleian Harding B 11(1174))

KEYWORDS: elopement, cross-dressing, emigration, sea, ship, shore, storm, America, father, sailor

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
- Creighton-FolksongsFromSouthernNewBrunswick 33, "Phyllis and Young William" (1 text, 1 tune)

Roud #1429

BROADSIDES:
- Bodleian, Harding B 11(1174), "William and Phillis," J. Catnach (London), 1813-1838; also Harding B 11(1173), 2806 c.16(159), Harding B 11(4228), Harding B 16(308d), Harding B 11(4227), Harding B 11(4229), Harding B 11(929), "William and Phillis"; Firth c.12(250), 2806 c.16(159), Harding B 11(4226), "William and Phillis"

CROSS-REFERENCES:
- cf. "William and Harriet" (theme; tune per broadsides Bodleian Harding B 11(1174), Bodleian Harding B 11(1173), Bodleian 2806 c.16(159), Bodleian Harding B 11(4226), Bodleian Firth c.12(250), Bodleian 2806 c.16(159), Bodleian Harding B 11(4228))
- cf. "The Great Elopement to America" (plot)

NOTES [67 words]: The Bodleian broadsides are more complete than Creighton-FolksongsFromSouthernNewBrunswick and are the source for the description; for example, Creighton-FolksongsFromSouthernNewBrunswick omits the cross-dressing. "William and Phillis" is "William and Harriet" with a happy ending. Instead of dying together on a desert island, the lovers land in America, are helped back to health and live happily. - BS

File: CrSNB033
William Atrimatoe Catches Hens

DESCRIPTION: "William Atrimatoe catches hens -- Puts them in pens. Some lay eggs; some lay none. White foot, speckled foot, trip and be gone Your way through the wood."

AUTHOR: unknown
EARLIEST DATE: 1934 (Henry, from Mrs. Henry C. Gray, or her maid)
KEYWORDS: bird nonballad
FOUND IN: US(MW)
REFERENCES (1 citation):
Henry-SongsSungInTheSouthernAppalachians, pp. 237, (no title) (1 short text)
File: MHAp237A

William Baker

DESCRIPTION: "William Baker's now in prison, And shortly hanged be, For the killing of one Prewitt, The world may plainly see." Baker invites Prewitt to join him, then ambushes him. He tells Prewitt's wife that he had abandoned her. But his crimes finally come out

AUTHOR: unknown
EARLIEST DATE: 1967
KEYWORDS: prison execution crime lie homicide
FOUND IN: US(Ap)
REFERENCES (1 citation):
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStates 71, pp. 169-170, "William Baker" (1 text)
Roud #4120
NOTES [8 words]: This song is item dF48 in Laws's Appendix II. - RBW
File: CW169

William Beadle

DESCRIPTION: "A bloody scene I'll now relate Which lately happen'd in a neib'ring state, A murder of the deepest dye, I say...." Beadle "slew Himself, his consort, and his offspring too." The singer laments that such things can happen and hopes for a better day

AUTHOR: unknown
EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)
KEYWORDS: homicide family father mother children
HISTORICAL REFERENCES:
Dec. 11, 1782 - William Beadle kills his wife, his children, and himself
FOUND IN: US
REFERENCES (1 citation):
Burt-AmericanMurderBallads, pp. 6-7, "(William Beadle)" (1 text)
CROSS-REFERENCES:
NOTES [53 words]: This appears to be simply a broadside, with no hold on tradition (it's lousy poetry), and it doesn't really include enough specific data to identify it with certainty with the case of William Beadle -- but Burt-AmericanMurderBallads's notes imply that this was clear from the overall presentation of the broadsheet. - RBW
File: Burt006

William Bluet (Blewitt)

DESCRIPTION: "There was a woman lived in Hampshire, She had one only son, and him she loved most dear." The young man spends his estate, then turns to crime. Taken and condemned, he bids a sad farewell to his mother and is executed. A dove hovers by his dying head

AUTHOR: unknown
EARLIEST DATE: 1967
KEYWORDS: death crime punishment mother money bird
HISTORICAL REFERENCES:
Apr 12, 1726 - Execution of William Blewitt, a convicted housebreaker, pickpocket, and accomplice to murder, in Surrey
William Cook

DESCRIPTION: "Hark, hark, my young friends, it's a melancholy call, The hour of death flying swiftly along." The dying young man (William Cook) reveals that he will miss his family, and describes how he will be buried. He asks to be remembered despite his misdeeds

AUTHOR: unknown
EARLIEST DATE: 1929 (Randolph)
KEYWORDS: death burial funeral family

William Goebel

DESCRIPTION: "Our grand old state is left in shame Since the death of William Goebel." Goebel's wisdom is praised, but the candidate he was running against, "Taylor saw his plan had failed." Someone, perhaps Taylor, arranges Goebel's death

AUTHOR: James W. Day ("Jilson Setters")
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: homicide political

HISTORICAL REFERENCES:
Jan 30, 1900 (so DAB; Thomas says Feb. 3) - Assassination of William Goebel (1856-1900), formerly a reforming state senator; he was a candidate for governor of Kentucky in 1899, though he used some electioneering maneuvers to gain the nomination. The election outcome was disputed, though the legislature not surprisingly held that he was the winner of the election after his death

William Hall (The Brisk Young Farmer) [Laws N30]

DESCRIPTION: William's parents send him to sea to get him away from his sweetheart, whom they dislike. After a long journey he returns to find his love does not recognize him. He says William is dead. She grieves; he reveals himself and they are married

AUTHOR: unknown
EARLIEST DATE: 1906 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: ship separation marriage reunion
William Hill

DESCRIPTION: William Hill worked land owned by the singer's uncle, who orders Hill to leave the land. Hill refuses and the uncle liquors the singer up to have him kill Hill. He shoots Hill, is convicted and sentenced to hang. His uncle is not punished.

AUTHOR: unknown

EARLIEST DATE: 1973 (Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland)

KEYWORDS: execution, homicide, drink, trial, gallows, confession

FOUND IN: Canada (Mar)

REFERENCES (1 citation):
Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland, pp. 63-64, "William Hill" (1 text, 1 tune)
Roud #12466

NOTES [23 words]: Dibblee/Dibblee-FolksongsFromPrinceEdwardIsland: "[The singer] said William Hill was killed here in Prince Edward Island by his nephew." - BS

File: Dib063

William Johnston of Ballykilbeg

DESCRIPTION: The singer loves Ireland and "Fenians and traitors I'll ever disown," but cannot "set Erin's old harp above the crown." The Protestant boys wave Purple and Orange flags, hold King William's memory in esteem and toast William Johnston of Ballykilbeg.

AUTHOR: unknown

EARLIEST DATE: 1987 (Smyth/Bush/Long-OrangeLark)

KEYWORDS: Ireland, nonballad, patriotic, political

FOUND IN:
Smyth/Bush/Long-OrangeLark 37, "William Johnston of Ballykilbeg" (1 text)

NOTES [779 words]: "The redoubtable William Johnston [1829-1902] of Ballykilbeg [near Downpatrick, Co Down] was a legend in his own lifetime ... an Orange and Protestant folk hero second only to that other William of 'glorious, pious and immortal memory.'" He led the campaign against the Party Processions Act. "It was his opposition to this legislation which was to make William Johnston of Ballykilbeg a folk-hero" [see "Bangor and No Surrender" and references there]. Johnston was elected M.P. in 1868. The law was repealed in 1872. After some time away from Commons he was reelected in 1885 and remained until his death. He opposed Gladstone's Home Rule bills. (source: Ian McShane, "William Johnston of Ballykilbeg" on OrangeNet site) - BS

Bardon, pp. 354-355, describes Johnston's rise to prominence as follows: "Against the advice of the Irish Grand Lodge of the Orange Order, William Johnston announced that he would lead a great parade from Newtownards to Bangor on 12 July 1867 in open defiance of the Party Processions Act. Johnston, owner of a small Co. Down estate and publisher of loyalist ballads, novels, and tracts, believed that if Catholics could turn funerals and unveilings into political
demonstrations, Orangemen should be able to march unmolested by the law." (Which sounds reasonable until one realizes how often such marches ended in violence.) Reportedly the crowd occupied eight acres, which means it probably numbered in the tens of thousands.

Bardon, p. 355: "Johnston defiantly refused an apology to the authorities and in February 1868 he was sentenced to serve a short spell in prison.... Seen now as a martyr, 'fearless' and 'indomitable', on his release he was given a rapturous reception." He went on to call for the formation of an Orange Party.

Kee, pp. 101-102, writes, "The radical streak in the Orange Society's activity was represented by William Johnston of Ballykilbeg House, the Grand Master of County Down, who, in March 1868, was sentenced to a month's imprisonment for marching, in defiance of the Party Proessions Act, from Newtownards to Bangor at the head of a crowd of twenty to thirty thousand with beating drums, orange flags and a band playing the 'Protestant Boys' and other provocative tunes. "Though educated opinion in Ulster disliked the Act under which Johnston was sentenced, it did not condemn the sentence itself. And the Protestant Defence Association... was to go out of its way to dissociate itself from the Orange Society altogether.... "Nonetheless, it was with the radical Orangemen that the real vitality of the movement lay, and when Johnston was released from prison in April[,] special trains were run to Belfast for the celebrations."

Bardon, pp. 355-356: "A general election was called soon afterward, and when the Conservatives failed to nominate Johnston for Belfast, he put himself forward in any case" (and of course won).

Bardon, p. 358: "To the delight of his adherents, Johnston of Ballykilbeg got the Party Processions Act repealed by a private member's bill in 1870. The act had become completely unenforceable and was in danger of bringing the law into contempt owing to ludicrous [court] decisions... it seemed barely reasonable to impose fines of forty shillings each on John Kerr, for cursing the Pope, and on George Murray, for cursing the Pope and the Pope's granny; but it was plainly silly to levy the same fine on Teresa Brown for the even-handed naming of her two cats, 'Orange Bill' and 'Papist Kate'."

Johnston would later declare in the Commons that if the Home Rule Bill passed that Ulster would resist "at the point of the bayonet" (Bardon, p. 383), and warned that if the Union between Britain and Ireland were dissolved, "there would at once be a civil war in Ulster" (Kee, p. 104).

Interestingly, in all areas except religions tolerance, Johnston seems to have been well ahead of his time. According to Foster, pp. 389-390, he was born at Ballykilbeg, educated at Dublin's Trinity College, joined the Orange Order in 1848, was MP for Belfast1868-1878, then became inspector of fisheries, but was "dismissed for violent speeches against the Land League and Home Rule party"; returned to parliament in 1885, he remained a member until his death in 1902. He was an "advocate of security of tenure, temperance reform and women's sufferage." Foster lists two novels he wrote: Nightshade (1870) and Under Which King (1873); they are said to be strongly political. As literature, all his writings seem to have been complete failures; while a few things are (of course) found on the Internet, my library reveals nothing at all -- though his poem "Bangor and No Surrender" is in this Index. - RBW

Bibliography

- Kee: Robert Kee, The Bold Fenian Men, being volume II of The Green Flag (covering the period from around 1848 to the Easter Rising), Penguin, 1972

Last updated in version 2.5
File: OrLa037

William McGibbeny

DESCRIPTION: "Within a cheerless cot, In a lone and desolate spot, Lay a dying man just ere the close of day." He looks out on the birds and sunlight. He recalls his dead daughter, then his unfaithful wife and other daughter. He dies.

AUTHOR: probably Joe Scott

EARLIEST DATE: 1978 (Ives-Joe-Scott-TheWoodsmanSongmaker)

KEYWORDS: death wife infidelity children

FOUND IN:

REFERENCES (1 citation):
William of Orange, or The Battle of Boyne

DESCRIPTION: William leads on like a Protestant" while James shrinks away, frightened. If the Catholics rise again "do what was done in July with Orange flags flying and on God relying" AUTHOR: William Johnstons (source: Shannon) EARLIEST DATE: William Johnstons (source: Shannon) KEYWORDS: battle Ireland royalty rebellion HISTORICAL REFERENCES:
1685-1688 - Reign of James II (James VII of Scotland), the last Catholic king of Britain 1688 - Glorious Revolution overthrows James II in favour of his Protestant daughter Mary II and her husband and first cousin William III of Orange Mar 12, 1689 - James arrives in Ireland and begins, very hesitantly, to organize its defense. August, 1689 - Marshal Schomberg brings the first of William's troops to Ireland. James continues to be passive, allowing more troops to reinforce them March, 1690 - James receives reinforcements from France but still does nothing June 14, 1690 - William lands in Ireland July 1, 1690 - Battle of the Boyne. William III crushes the Irish army of James, at once securing his throne and the rule of Ireland. Irish resistance continues for about another year, but Ireland east of the Shannon is his, and the opposition is doomed. FOUND IN: US(So) REFERENCES (2 citations):
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 64A, "William of Orange, or The Battle of Boyne" (1 text, 1 tune) ADDITIONAL: William Shannon, _The Dominion Orange Harmonist_, (Toronto: MaClear and Co, 1876), pp. 212-213, "William of Orange" ("Proudly march on, to the edge of the river") (1 text) Roud #795 CROSS-REFERENCES:
ct. "The Boyne Water (I)" (story and references there) NOTES [42 words]: Roud's Folk Song Index classify this song as what we have indexed as "The Boyne Water" (I), Roud #795. Though Moore/Moore-BalladsAndFolkSongsOfTheSouthwest is only one verse it is clear that it is not that song, but an unrelated Orange support song. - BS Last updated in version 3.5 File: MooSw064

William of the Ferry

DESCRIPTION: "Near Clyde's gay stream there dwelt a maid Whose mind was chaste and pure," who loved William of the Ferry. Their parents agree that they should marry. A press gang takes him away. But the boat carrying him away sinks, and he swims to shore. They marry AUTHOR: unknown EARLIEST DATE: c. 1847 (Forget-Me-Not-Songster) KEYWORDS: love courting pressgang escape marriage FOUND IN:
REFERENCES (2 citations):
Forget-Me-Not-Songster, p. 239, "William of the Ferry" (1 text) Henderson-VictorianStreetBallads, p. 78, William of the Ferry"" (1 text) Roud #12858 File: HenV078

William of the Waggon Train

DESCRIPTION: "One lovely morning as I was walking," the singer hears a girl an a Sergeant in the waggon train talking. He says he must leave her; he hopes for promotion. She offers to go with him. He agrees and hopes heaven will protect her AUTHOR: unknown
William Owen

DESCRIPTION: "Come, all you men who have come here... To see my body put to death and buried in the clay." The singer warns against bad company. Lewis Collins lured the singer astray; he shot General Hyder and will be executed. He regrets leaving his family.

AUTHOR: unknown

EARLIEST DATE: 1950 (Boswell)

KEYWORDS: warning death gallows-confession

FOUND IN: US(Ap)

REFERENCES (1 citation):
Wolfe/Boswell-FolkSongsOfMiddleTennessee 47, pp. 81-82, "William Owen" (1 text, 1 tune)
Roud #11035

NOTES [437 words]: Although this song is called "William Owen," that name never occurs in the text; the only names it contains are "Lewis Collins" and "General Hyder."

Wolfe was unable to identify either one, and I grant Collins is probably beyond identification unless we can identify Hyder.

Searching for a general under the name "Hyder" produces nothing. Neither does "Haider" or "Heyder." Phisterer's comprehensive list of Union generals shows that there was no Union officer with that name, and Boatner reveals no Confederate officer so named.

There was a War of 1812 general named Adair: John Adair, 1757-1840 (Heidler/Heidler, p. 1). But he was not murdered and obviously lived to a ripe old age.

The higher likelihood, however, is that it is a Civil War general. At least one high-profile general was murdered during the war: William "Bull" Nelson was killed by one of his junior officers, Jefferson C. Davis, who amazingly was not punished for the crime (Boatner, pp. 226, 586). I don't think Nelson can be considered the inspiration of the song.

I can think of two faint possibilities, though, both based on distortions of the victim's first name rather than surname. One is Union General Adelbert Ames (1835-1933), who after the war became reconstruction governor of Mississippi (Boatner, p. 12). He obviously wasn't murdered and obviously lived to a ripe old age.

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Modoc Indians in California in January 1873 while negotiating with them (HTIECivilWar, p. 111). Bunting, p. 121, says that he was unarmed, and that a local Indian agent was murdered with him (and notes that, ironically, this was done during the presidency of Ulysses S. Grant, who -- almost alone among nineteenth century presidents -- wanted to treat the Indians relatively well; Bunting, p. 117)

What's more, during his Civil War service Canby was injured by guerillas while commanding in Mississippi. He survived, but was severely wounded. Perhaps confused memories of these two incidents might have inspired this song.

Or, of course, "General Hyder" could be a distortion of something completely different. That is probably the most likely explanation. - RBW

Bibliography

- Boatner: Mark M. Boatner III, The Civil War Dictionary, 1959 (there are many editions of this very popular work; mine is a Knopf hardcover)
- Phisterer: Frederick Phisterer, Campaigns of the Civil War: Statistical Record of the Armies of the United States, 1883 (I use the 2002 Castle Books reprint)

Last updated in version 2.6
File: BosWo47

William Riley's Courtship [Laws M9]

DESCRIPTION: William falls in love with Colleen at sight. Although warned about her harsh father, he seeks employment from the old man to be near Colleen. At last he asks to marry her. He is fired. The two try to elope. They are captured; the father has Riley jailed

AUTHOR: unknown
EARLIEST DATE: 1909 (collected by Olive Dame Campbell; in Sharp-EnglishFolkSongsFromSouthernAppalachians); +1881 (Christie, _Traditional Ballad Airs II_)
KEYWORDS: love courting father elopement prison servant
FOUND IN: US(MA,So) Canada(Mar) Ireland
REFERENCES (12 citations):
- Laws M9, "William Riley's Courtship"
- Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 96-98, "Willy Reilly's Courtship" (1 text)
- Randolph 114, "Coleen Bawn" (1 text, with the name spelled "Coleen" in the title but "Colleen" in the text; 1 tune)
- Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 53, "Fair Julian Bond" (1 text, 1 tune. The opening of this ballad clearly resembles Laws M9, but the conclusion is closer to M10. The fragmentary state of the text may indicate a conflate version)
- Carey-MarylandFolkLegendsAndFolkSongs, pp. 105-109, "William Riley" (1 text, very long, which appears to combine "William Riley's Courtship" [Laws M9] and William (Willie) Riley (Riley's Trial)" [Laws M10])
- Pound-AmericanBalladsAndSongs, 38, pp.86-89, "William Riley's Courtship" (1 text)
- Creighton-SongsAndBalladsFromNovaScotia 74, "Courtship of Willie Riley" (1 very long text, 1 tune)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 104, "Loving Reilly" (2 texts, 2 tunes)
- Forget-Me-Not-Songster, pp. 181-190, "William Reilly's Courtship"+"Reilly's Trial"+"Reilly's Answer, Releasement and Marriage with Coolen Bawn" (sic). (1 continuous text, divided into sections for the three songs)
- Hylands-Mammoth-Hibernian-Songster, pp. 118-119, "William Reilly's Courtship" (1 text)
- Wolf-AmericanSongSheets, #1987, p. 137, "Reiley's Courtship" (3 references)
- cf. Gardner/Chickering-BalladsAndSongsOfSouthernMichigan, pp. 482-483, "William Reiley's Courtship," "Reily's Trial," "Reiley's Answer, Releasement, and Marriage with Coolen Bawn" (source notes only)
William S. Shackleford

DESCRIPTION: "Though I am doomed to be hanged, in March, on the twenty-eighth day, I fear not the dreadful pang." Shackleford claims he did no wrong in murdering (Davis); it was self-defense. He laments that his account was not believed

AUTHOR: William S. Shackleford?

EARLIEST DATE: 1890 (Chatham Record)

KEYWORDS: homicide punishment execution

HISTORICAL REFERENCES:

Nov. 15/16, 1889 - Disappearance of John D. Horton
Nov. 23, 1889 - Discovery of Horton's body, bearing clear evidence of murder
Feb. 1890 - Trial of J. P. Davis (true name: William S. Shackleford) for the murder of Horton
March 28, 1890 - Execution of Davis/Shackleford

FOUND IN: US(SE)

REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolkllore2 293, "Last Words of William Shackleford, Executed in Pittsboro, Chatham Co, March 28, 1890" (1 text; the reputed original text is found in the general introduction to items 293 and 294)

Roud #6649

File: BrII293

William Sullivan

DESCRIPTION: William Sullivan is determined to leave home to earn his money so he can marry his money. His desperate parents say he shouldn't marry a girl who wants money, but he goes -- and dies after three years when hit by a pine. Final stanzas describe his burial

AUTHOR: Joe Scott

EARLIEST DATE: 1958 (partial version collected from Roy Lohnes)

KEYWORDS: mother father children death love work lumbering

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Ives-Joe-Scott-TheWoodsmanSongmaker, pp. 178-190, "William Sullivan" (1 conflate text, 1 tune, with mentions of 2 versions)

Roud #25141

File: J Sco178
DESCRIPTION: Willie is about to be married when he is impressed. His love dresses like a man and seeks him. She is revealed as a woman. The captain tells her that William is about to marry another. She shoots him. The captain gives her a command or marries her.

AUTHOR: unknown

EARLIEST DATE: 1769 (Journal from the Nellie)

KEYWORDS: homicide, betrayal, pressgang, disguise, cross-dressing, sailor

FOUND IN: US(Ap,MW,NE,Ro,SE,So) Canada(Mar,Newf,Ont) Britain(England,Scotland) Ireland

REFERENCES (37 citations):
- Laws N11, "William Taylor" (Laws gives a broadside texts on pp. 93-94 of ABFBB)
- Williams-Wiltshire-WSRO Ox 308, "William Taylor" (1 text)
- O'Shaughnessy/Grainger-TwentyOneLincolnshireFolkSongs 2, "Bold William Taylor" (1 text, 1 tune)
- O'Shaughnessy-YellowbellyBalladsPart1 7, "Bold William Taylor" (1 text, 1 tune)
- Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #75, "William Taylor" (1 text, 1 tune)
- Musick-JAF-TheOldAlbumOf-William-A-Larkin 1, "William Tailer" (1 text)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #101, p. 1, "Billy Taylor" (1 text)
- Greig/Duncan 169, "Billy Taylor" (6 texts, 3 tunes)
- Lyle-Andrew-CrawfurdsCollectionVolume1 19, "Willie Taylor" (1 fragment)
- Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 182-183, "William Taylor" (1 text)
- Randolph 67, "Willie Tailor" (1 text, 1 tune)
- Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 106, "William Taylor" (1 text)
- Brown/Schinhan-FrankCBrownCollectionNCFolklore4 106, "William Taylor" (1 excerpt, 1 tune)
- Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 74, "The False Lover" (1 text, 1 tune)
- Hubbard-BalladsAndSongsFromUtah, #25, "William Taylor" (1 text, 1 tune)
- Bush-FSofCentralWestVirginiaVol2, p. 80, "William Taylor" (1 short text, 1 tune)
- Sharp-EnglishFolkSongsFromSouthernAppalachians 61, "William Taylor" (3 texts, 3 tunes)
- Sharp-OneHundredEnglishFolksongs 71, "William Taylor" (1 text, 1 tune)
- Reeves/Sharp-TheTliodemOfThePeople 113, "William Taylor" (2 texts)
- Karpeles-TheCrystalSpring 48, "William Taylor" (1 text, 1 tune)
- Butterworth/Dawney-PloughboysGlory, p. 45, "William Taylor" (1 text, 1 tune)
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H213, p. 334, "Willie Taylor (a)"; H757, pp. 334-335, "Willie Taylor (b)" (2 texts, 2 tunes, both composite)
- Cox-FolkSongsSouth 120, "William Taylor" (1 text)
- Flanders/Brown-VermontFolkSongsAndBallads, pp. 152-154, "William Taylor" (1 text)
- Ord-BothySongsAndBallads, pp. 315-316, "Billy Taylor" (1 text)
- Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 22, "Willie Taylor" (1 text, 1 tune)
- Leach-FolkBalladsSongsOfLowerLabradorCoast 131, "Willy Taylor" (1 text, 1 tune)
- Karpeles-FolkSongsFromNewfoundland 49, "William Taylor" (1 text, 1 tune)
- Creighton-SongsAndBalladsFromNovaScotia 32, "Billy Taylor" (1 text, 1 tune)
- Mackenzie-BalladsAndSeaSongsFromNovaScotia 46, "Willie Taylor" (2 texts)
- Manny/Wilson-SongsOfMiramichi 61, "Brisk Young Seaman (Willie Taylor)" (1 text, 1 tune)
- Fowke-TraditionalSingersAndSongsFromOntario 60, "Willie Taylor" (1 text, 1 tune)
- Huntington-SongsTheWhalemenSang, pp. 94-95, "William Taylor" (1 text, with the ending lost, 1 tune)
- Huntington-TheGam-MoreSongsWhalemenSang, pp. 153-158, "William Taylor" ; "Bold William Taylor" (3 texts, 3 tunes)
- Palmer-OxfordBookOfSeaSongs 53, "William Taylor" (1 text, 1 tune)
- DT 443, BLYLYTLR*

ADDITIONAL: C. H. Firth, _Publications of the Navy Records Society_ , 1907, p. 326, "The Female Lieutenant; or, Faithless Lover Rewarded"; p. 327, "Billy Taylor" (2 texts)

Roud #158

RECORDINGS:
- Joseph Taylor, "Bold William Taylor" (on Voice06)

BROADSIDES:
- Bodleian, Firth c.12(233), "Bold William Taylor", " H. Such (London), 1863-1885; also Firth c.12(231), Firth c.12(234), Harding B 11(391), Harding B 11(3010)[some words illegible], "Bold William Taylor"; Harding B 25(2069), "William Taylor"; Firth c.12(232)[some words illegible], "The Female Lieutenant" or "Faithless Lover Rewarded"

LOCSinging, as113210, "William Taylor," Leonard Deming (Boston), 19C
CROSS-REFERENCES:

cf. "Une Belle Recompense (A Beautiful Reward)" (plot)

ALTERNATE TITLES:

Bold William Taylor

NOTES [632 words]: Belden-BalladsSongsCollectedByMissourFolkloreSociety's version of this song ends with the girl drowning herself in grief. Laws mentions this only in connection with the Belden-BalladsSongsCollectedByMissourFolkloreSociety text, but it appears that Randolph's version also ends this way (it says only that the girl drowned, but Randolph marks a missing verse). I initially thought this an Ozark attempt to moralize the song. But it occurs also in Brown. Cox has a similar, slightly less heavy-handed attempt; the girl is arrested but her fate not listed. Perhaps it's a general American urge to punish the "crime." - RBW

She likewise drowns herself in all three of Sharp's texts. - PJS

The "Bold William Taylor" broadsides end in marriage; "William Taylor" and "The Female Lieutenant" end in command.

Reeves/Sharp-TheIdiomOfThePeople is a composite of four texts: "this is a composite of all elements of Sharp's ms. versions, none of which is complete by itself." - BS

C. H. Firth treats his "Billy Taylor" as "A Burlesque Ballad" of his other text (in which the sailor is called "William Taylor"); he describes it as Sung by Mr. Emery, at the Theatre Royal, Covent Garden. Still, they are clearly the same song, and both end with the girl as "lieutenant of the Thunder Bomb". The mention of bomb ships (mortar vessels) strongly dates those versions, at least, to the eighteenth or early nineteenth century.

Amazingly, this isn't the only theatrical version of the song. According to Stanley Appelbaum, editor, Show Songs: from The Black Crook to The Red Mill, Dover Publications, 1974, p. xx, a musical play called "Billee Taylor" "was an English comic opera [by Edward Solomon], written in the wake of the phenomenal success of Gilbert and Sullivan's Pinafore and Pirates.... The story is based loosely on a popular English ballad (poem) about a lass who masquerades as a tar to follow her lover Billee, and shoots him when he proves unfaithful. There is no fatal shooting in the show, but Phoebe does finally give her hand to Captain Flapper instead of to Billee. The hit song was a humorous one, 'All on Account of Eliza,' sung by the sailor Ben Barnacle, who is in love with the recalcitrant widow Eiza Dabby. The original London Ben Barnacle was J. D. Stoyle. A W. F. McCollin had the role in the 1881 New York production."

Fowke-TraditionalSingersAndSongsFromOntario, p. 195, comments "No other heroine [of songs of women following their lovers to sea] turns her pistol on her sweetheart when he proves unfaithful. However, she has an older sister in the girl who stabbed 'Young Hunting' to death for deserting her."

For notes on legitimate historical examples of women serving in the military in disguise, see the notes to "The Soldier Maid."

It is probably just coincidence, but in 1804, shortly before the earliest attested date of this ballad, a book by Robert Kirby described the exploits of a disguised female sailor. Her real name, supposedly, was Mary Anne Talbot, and she took the name John Taylor -- and she served for several years at sea, aboard both merchant and naval vessels, and was wounded before finally claiming discharge on the grounds of her sex. (see David Cordingly, Women Sailors and Sailors' Women, Random House, 2001 [I use the undated, but later, paperback edition], pp. 76-77). Cordingly says that Talbot's tale is fictional, but that would not have been known at the time. Could Talbot's alternate name have supplied the name of the character in this song? Probably not, but it's an interesting coincidence. - RBW

Musick-JAF-TheOldAlbumOf-William-A-Larkin: After shooting William "Polly threw herself away All the crew they ran for to save her And alas it would not do. Willy got shot and Polly got drownded This put an end to thare strife" [sic]. - BS

Last updated in version 6.0

File: LN11

William's Return to the Banks of Sweet Dundee (Answer to Undaunted Mary)

DESCRIPTION: William, impressed to keep him from Mary, is wounded in a sea battle and discharged. He returns. Unrecognized, he tells Mary that William has fallen (died, she assumes). She weeps. He reveals himself. They marry with his pension and her inheritance.

AUTHOR: unknown

EARLIEST DATE: before 1856 (broadside, Bodleian Harding B 11(91))

KEYWORDS: love marriage war return reunion money injury sailor
Found in: Britain (Scotland(Aber)) Canada (Newf)

References (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #80, p. 2, "The Banks of Sweet Dundee" (1 text)
Greig/Duncan 5 1046, "William's Return to the Banks of Sweet Dundee" (2 texts)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 42-46, "The Banks of Sweet Tralee (An Answer to Undaunted Mary)" (3 texts, 3 tunes)
Gatherer-SongsAndBalladsOfDundee 7, "The Banks of Sweet Dundee (I)" (1 text, 1 tune)

Roud #5649

Recordings:
Alphonse O'Driscoll, "Banks of Sweet Trawlee" (on MUNFLA/Leach)

Broad sides:
Bodleian, Harding B 11(91), "Answer to Undaunted Mary" or "The Banks of Sweet Dundee" ("It's of a pretty ploughboy young William was his name"), W. Jackson and Son (Birmingham), 1842-1855; also Firth c.12(258), Harding B 11(92), Firth c.18(252), "Answer to Undaunted Mary" or "The Banks of Sweet Dundee" ("It's of a pretty ploughboy young William was his name"); 2806 c.16(53), Harding B 11(1429), "Answer to Undaunted Mary" or "The banks of Sweet Dundee" ("Young William was a ploughboy, the truth I will unfold"); Harding B 11(93), Harding B 17(10b), "Answer to Undaunted Mary" ("Young William was a ploughboy the truth I'll unfold")

Cross-references:
cf. "The Banks of the Inverness" (another Laws M25 sequel)

File: GrD1046

Willie (I)

Description: Johnson tells Willie that if he comes to his father's house, he'll shoot him. He goes; Johnson kills him, then falls on his knees with grief. He turns to drink; when he returns, Officer O'Daniel arrests him. The hearse takes Willie to the cemetery

Author: Elizabeth Cotten

Earliest date: 1979 (copyright, recording)

Keywords: grief jealousy warning fight violence crime homicide prison death burial police

Found in: US (SE)

Recordings:
Elizabeth Cotten, "Willie" (on Cotten03)

Notes: According to Cotten, Willie was a person, a "kind of tease. He found Johnson couldn't take it. And he'd tease him about his girlfriends...just say anything. And Johnson would believe it, and they said he got so mad he jumped on him then, said 'The next time you come to my father's house I'm going to kill you..' ..He just shot that boy, he shot him dead...I'll never forget that." The song, not traditional, is by a traditional performer and created in traditional style, so I index it. - PJ

File: RcECWill

Willie and Earl Richard's Daughter [Child 102]

Description: Willie serves Earl Richard, loves and impregnates his daughter. Fearing Richard's wrath, they escape to the woods where the babe is born. Richard seeks his vanished daughter, finds her (alive/dead), accepts the child, and names him Robin Hood.

Author: unknown

Earliest date: 1806 (Jameson, Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland)

Keywords: love pregnancy nobility escape reunion childbirth Robin hood

Found in: Britain (Scotland(Aber)) US (AP)

References (5 citations):
Child 102, "Willie and Earl Richard's Daughter" (2 texts)
Bronson 102, "The Birth of Robin Hood (Willie and Earl Richard's Daughter)" (2 versions+1 in addenda)
Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 259-260, "The Birth of Robin Hood" (1 text)
Quiller-Couch-OxfordBookOfBallads 113, "The Birth of Robin Hood" (1 text)
Bronson is of the opinion that this is "a mere rifacimento of [Child] No. 101," "Willie o Douglas Dale," and it is difficult to argue the point -- although the link to Robin Hood is a rather startling twist. But this idea can hardly be traditional; it is probably the result of one of those attempts to make Robin a nobleman. This would seem to imply that the Richard involved is Earl of Huntington. Of course, during the period when Robin Hood might have been born, the Earls of Huntington were Scots (eventually the Bruce family held the earldom -- and it's thought that one reason they were slow to defend Scottish independence was that they didn't want to risk the Huntington earldom), and none of them were named Richard.

Bronson also notes that Aunt Molly Jackson, responsible for the American version (Bronson's #2), had seen Buchan's text. Dobson/Taylor make the interesting observation on p. 195 that "it remains suspicious that for the missing story of [Robin Hood's] birth we have to wait until the recitation of a remarkable Scottish woman delivered five years after the first (1795) edition" of Ritson's Robin Hood collections. They point out in addition that this piece has no connection to the standard Robin Hood traditions of England.

David C. Fowler, *A Literary History of the Popular Ballad*, Duke University Press, 1968, pp. 303-304, also suggests that this is the composition of Anna Gordon Brown, but still thinks Child should have filed it among the Robin Hood ballads. - RBW

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**Willie and Lady Maisry [Child 70]**

DESCRIPTION: (The lady invites Willie to her bower.) On his way he kills all her father's guards (including her brother). She welcomes him but worries about the blood. Her father discovers them together and kills Willie. The lady (dies of a broken heart/runs mad).

AUTHOR: unknown

EARLIEST DATE: 1826 (Motherwell)

KEYWORDS: courting battle death family brother father homicide madness

FOUND IN: Britain(Scotland)

REFERENCES (6 citations):

- Child 70, "Willie and Lady Maisry" (2 texts)
- Bronson 70, brief comments only
- Grigson-PenguinBookOfBallads 34, "Willie and Lady Margerie" (1 text)
- Gummere-OldEnglishBallads, pp. 228-230+352-353, "Willie and Lady Maisry" (1 text)
- Whitelaw-BookOfScottishBallads, p. 74, "Sweet Willie and Lady Margerie" (1 text)
- DT 70, WILMAISY*

Roud #198

File: C070

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**Willie and Mary (Mary and Willie; Little Mary; The Sailor's Bride) [Laws N28]**

DESCRIPTION: A beggar comes to Mary's door three years after Willie went to sea. He tells a fortune: Willie is shipwrecked and poor, and will never return to Mary. She says she will take him in any state. The beggar reveals himself as Willie, rich and ready to marry

AUTHOR: unknown

EARLIEST DATE: 1845 (Journal from the Elizabeth)

KEYWORDS: love courting separation marriage disguise prophecy

FOUND IN: US(Ap,MW,NE,SE,So) Britain(England(South,West),Scotland(Aber)) Ireland Canada(Newf)

REFERENCES (18 citations):

- Laws N28, "Willie and Mary (Mary and Willie; Little Mary; The Sailor's Bride)"
Williams-Wiltshire-WSRO Gl 100, "William and Mary" (1 text)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #74, "William and Mary" (1 text, 1 tune)
Greig/Duncan5 1035, "Willie and Mary Stood by the Seaside" (1 text)
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 152-153, "Mary and Willie" (1 text plus reference to 1 more)
Randolph 57, "Mary and Willie" (2 text plus a fragment, 1 tune)
Hudson-FolksongsOfMississippi 39, pp. 153-164, "Mary and Willie" (1 text)
Belden-BalladsAndSongsOfIndiana 95, "Willie and Mary" (1 fragment, likely this though it could be any of several disguised-lover songs)
Peters-FolkSongsOutOfWisconsin, pp. 141-142, "Willie and Mary" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 150-151, "The Single Sailor" (1 text)
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 15-27, "Mary and Willie" (1 text)
Burton-TennesseeTraditionalSingers, pp. 138-139, "As Willie and Mary Strolled by the Seashore" (1 text, 1 tune)
McNeil-SouthernFolkBalladsVol1, pp. 78-79, "Little Willie and Mary" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H118, pp. 315-316, "Mary and Willie" (1 text, 1 tune)
Pound-AmericanBalladsAndSongs, 93, pp. 200-202, "Mary and Willie" (1 text)
Peacock, pp. 348-349, "William and Mary" (1 text, 1 tune)
Huntington-SongsTheWhalemenSang, pp. 116-117, "The Beggarman" (1 text, 1 tune)
DT 457, WILLMARY*
Roud #348
RECORDINGS:
Mrs. McCarthy, "The Beggar" (on MUNFLA/Leach)
Sam McGee, "As Willie and Mary Strolled by the Seashore" (Vocalion 5310, rec. July 25 1928)
Marc Williams, "William and Mary" (Brunswick 274, 1928)
CROSS-REFERENCES:
cf. "The Howes o' Glenorchy" (tune, per Greig/Duncan5)
File: GrD5943

Willie and Me

DESCRIPTION: The singer sees two birds on a tree and "thinks I noo that unco like Willie and me."
The birds sing, cuddle, court, and "there [sic] herts were as happy as happy could be,"
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan5)
KEYWORDS: love nonballad bird
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan5 943, "Willie and Me" (1 text, 1 tune)
Roud #6758
CROSS-REFERENCES:
cf. "The Howes o' Glenorchy" (tune, per Greig/Duncan5)
File: GrD5943

Willie Archer (The Banks of the Bann)

DESCRIPTION: Willie (Archer/Angler/Ingram) wanders by the Bann, meets a young girl, and seduces her. Afterward, he tells her that he cannot marry her because he is an apprentice. She asks his name; he gives it. She (?) warns young girls against men like him
AUTHOR: unknown
EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 17(258a))
KEYWORDS: courting seduction apprentice abandonment sex
FOUND IN: Ireland
REFERENCES (4 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H614, p. 384, "Willie Angler/The
Banks of the Bann" (1 text, 1 tune)
OBoyle-TheIrishSongTradition 3, "The Banks of the Bann" (1 text, 1 tune)
Forget-Me-Not-Songster, pp. 127-128, "The Banks of the Ban" (1 text)
DT, BNKSBANN
Roud #3473
RECORDINGS:
Robert Cinnamond, "The Banks of the Bann" (on IRRCinnamond01)
BROADSIDES:
Bodleian, Harding B 17(258a), "The River Ban" ("In yonder noisy harbour called the sweet Hilltown"), Angus (Newcastle), 1774-1825; also Harding B 16(13b), Harding B 11(140), 2806 b.11(263), "The Banks of [the] Band"; 2806 b.11(209), Harding B 25(108), "[The] Banks of the Ban"
CROSS-REFERENCES:
cf. "Tripping Over the Lea" [Laws P19] (plot)
NOTES [246 words]: Traditional singers tend to call this "The Banks of the Bann." But I use the title "Willie Archer" to prevent confusion with all the other songs of that title. - RBW
OBoyle-TheIrishSongTradition: "The ... reference to Willie's apprenticeship in Raithfriland [Riverhead town in Harding B 17(258a)] would date the song sometime in the nineteenth century when the home-weaving of linen in eastern Ulster was superseded by the introduction of the power loom." - BS
Sam Henry's notes say this was written by "Johnny Spence, 'a kind of gentleman' (Castleroe), c. 1865." The Bodleian broadside would seem to dispose of this hypothesis. But that it was written by someone with literary training seems likely, because the form is not very "folky." The tune I've heard, from Silly Wizard, is a standard long-stanza ballad tune -- four lines, each of seven stresses and fourteen syllables. But the broadsides indicate no tune, and most of the lines in those versions (and indeed many of the lines in the Silly Wizard version) have six stresses and twelve syllables -- a very un-folk-like form. And then there is the fact that every stanza ends with the word "Bann" (or "Band"), with the next-to-last line rhyming with that and the two lines before rhyming with each other (i.e. the rhyme scheme for every stanza is a/a/-an(d)/Ban(d)) -- a quite artificial format. This strongly hints at someone striving for literary effect, with the song making its way into tradition only in Ireland. - RBW
Last updated in version 6.0
File: HHH614

Willie Broon
DESCRIPTION: "It was by a false young man, Willie Broon, That I was led astray He took me frae my parents and my happy, happy home, And has left me in the wild wilds to roam, to roam, to roam, And has left me in the wild woods to roam"
AUTHOR: unknown
EARLIEST DATE: 1906 (Greig/Duncan6)
KEYWORDS: courting infidelity nonballad rambling
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1150, "Willie Broon" (1 text, 2 tunes)
Roud #6821
ALTERNATE TITLES:
Jeemsey Brine
NOTES [10 words]: The current description is all of the Greig/Duncan6 text. - BS
Last updated in version 2.5
File: GrD61150

Willie Dear
DESCRIPTION: "I wisht I could see my Willie dear (x2), I used to think that I'd be the one To marry my lovin' Willie dear." The singer offers to write to Willie, and wishes she were a wild rose or a bee that she might see him
AUTHOR: unknown
EARLIEST DATE: 1932 (Randolph)
KEYWORDS: love separation
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 817, "Willie Dear" (1 text)
Roud #7432
CROSS-REFERENCES:
cf. "Free Little Bird" (floating lyrics)
NOTES [29 words]: This song either derives from "Free Little Bird" or borrows heavily from it. But
with no tune, no chorus, and hardly any plot, it's hard to prove the matter either way. - RBW
File: R817

Willie Down by the Pond (Sinful to Flirt) [Laws G19]

DESCRIPTION: A girl has been advised against flirting, but does it anyway. When her love Willie
comes to her, she teasingly says she will not marry him. He drowns himself in the millpond. He is
found with a rose from her hair at his lips
AUTHOR: unknown
EARLIEST DATE: 1923 (Brown)
KEYWORDS: courting suicide drowning flowers
FOUND IN: US(Ap,SE,So)
REFERENCES (12 citations):
Laws G19, "Willie Down by the Pond (Sinful to Flirt")
Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 49-50, "Willie Down by the Pond" (1
text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 275, "They Say It is Sinful to Flirt" (1
text plus mention of six more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 275, "Servant Man" (3 excerpts, 3 tunes)
Wolfe/Boswell-FolkSongsOfMiddleTennessee, 36, pp. 64-66, "Sinful to Flirt" (1 text, 1 tune, given
its title by the editor although the informant called it "The Flirt" and the first line is "They say I am
simply a flirt")
Burton/Manning-EastTennesseeStateCollectionVol2, pp. 87-88, "Sinful to Flirt" (1 text, 1 tune)
Shellans-FolkSongsOfTheBlueRidgeMountains, p. 41, "Sinful to Flirt" (1 text, 1 tune)
Richardson/Spaeth-AmericanMountainSongs, p. 57, "Sinful to Flirt" (1 text, 1 tune)
Bronner/Eskin-FolksongAlivePart2 56, "Willie My Darling" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 155-157, "They Say It Is Sinful to Flirt" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, p. 94, "They Say It Is Sinful to Flirt" (1 text, 1 tune)
DT 772, SINFLIRT
Roud #421
RECORDINGS:
Blue Ridge Mountain Singers, "Sinful to Flirt" (Columbia 15678-D, 1931; rec. 1930)
Delmore Brothers, "They Say It's Sinful to Flirt" (Bluebird B-7192/Montgomery Ward M-7321, 1937)
Sim Harris, "Sinful to Flirt" (Homestead 16500, late 1920s)
Louisiana Lou, "Sinful to Flirt" (Bluebird B-5424, 1934)
Lester McFarland & Robert Gardner, "Simple to Flirt" (Brunswick 578, 1931; rec. 1930)
Riley Puckett, "It's Simple To Flirt" (Columbia 15036-D, 1925)
Ernest V. Stoneman "Sinful to Flirt" (OKeh 40384, 1925) (Pathe 32271/Perfect 12350/Challenge
666/Conqueror 7064/Cameo 8220/Romeo 600/Lincoln 2825/Banner 2158/Domino 3985/Regal
8346/Homestead 16500/Oriole 947, 1927); "It's Sinful to Flirt" (Edison 52388, 1928) (CYL: Edison
[BA] 5547, 1928)
Tom Watson, "It's Simple to Flirt" (Silvertone 3263, 1926)
CROSS-REFERENCES:
cf. "She Said She Was Only Flirting"
cf. "The Little White Rose" (plot)
ALTERNATE TITLES:
Sinful Flirting
Poor Willie Dead and Gone
File: LG19

Willie Drowned in Yarrow

DESCRIPTION: Willie's sweetheart waits for him to come and marry her. She asks if the singer
had seen Willie. She searches for him. In a crack in a rock she finds him drowned in Yarrow.
**Willie Grahame**

**DESCRIPTION:** Willy loves and murders his neighbor's/master's daughter. Following her dying advice he flees to sea. The ship won't sail. The captain says there must be a murderer on board. The lot falls on Willy. He confesses, is imprisoned and sentenced to die.

**AUTHOR:** unknown  
**EARLIEST DATE:** 1907 (Greig/Duncan2)  
**KEYWORDS:** love execution homicide prison sea ship ritual  
**FOUND IN:** Britain(Scotland(Aber))  
**REFERENCES (2 citations):**  
Greig/Duncan2 190, "Willie Grahame" (5 texts, 1 tune)  
Roud #953

**CROSS-REFERENCES:**  
cf. "Captain Glen/The New York Trader (The Guilty Sea Captain A/B) [Laws K22]" (Jonah theme) and references there  
**ALTERNATE TITLES:**  
Wullie Gray

**NOTES [71 words]:** The theme from Jonah 1:4-15: a man on board hiding guilt is the cause of "such a great tempest ... upon the sea that the ship was in danger of breaking up" [Jonah 1:4]. The confusion between this ballad and "Captain Glen"/"The New York Trader" (The Guilt Sea Captain A/B) [Laws K22] is illustrated not only by the Greig/Duncan2 notes but by Greig/Duncan2 191A of "Captain Glen" in which the captain's name is William Graham. - BS

**Last updated in version 2.6**

**File:** GrD2190

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**Willie Gray**

**DESCRIPTION:** "My schoolmates now I leave you I bid you a fond farewell." The boy departs his home "For a sailor boy to be." He bids farewell to his family and asks those around him to remember him.

**AUTHOR:** unknown  
**EARLIEST DATE:** 1846 (Journal from the Coral)  
**KEYWORDS:** sailor family farewell youth  
**FOUND IN:** US
Willie Lamb and Jean Beith

DESCRIPTION: A laddie "swore he would make her [Jean] his wife" but thought "to prefer a single life." Thinking she is pregnant they send for a doctor who prescribes a cure for an illness. She recovers. They marry.

AUTHOR: unknown

EARLIEST DATE: 1904 (Greig/Duncan5)

KEYWORDS: love marriage medicine disease doctor

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan5 986, "Willie Lamb and Jean Beith" (1 text)
Roud #6735

NOTES [17 words]: Greig/Duncan5 speculates that "Moses Hunter and Johnnie Smith ... were involved in its composition." - BS

Last updated in version 2.5

File: GrD5986

Willie Macintosh [Child 183]

DESCRIPTION: Willie Macintosh (probably in revenge for the slaying of the Earl of Murray; see Child 181) swears he will burn Auchindown, even if Huntly murders him. Macintosh succeeds in his efforts

AUTHOR: unknown

EARLIEST DATE: 1808 (Finlay)

KEYWORDS: feud revenge fire

HISTORICAL REFERENCES:
1592 - Vendetta between the Earl of Huntly and Clan Macintosh

FOUND IN: Britain(Scotland) US(NE,So)

REFERENCES (9 citations):
Child 183, "Willie Macintosh" (2 texts)
Bronson 183, "Willie Macintosh" (1 version)
Buchan/Moreira-TheGlenbuchatBallads, p. 188, "[Willie Macintosh]" (1 fragment)
MacColl-PersonalChoice, p. 8, "The Burning o' Auchendoun" (1 short text, 1 tune) {Bronson's (#1)}
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 264-266, "Bonny Willie Macintosh" (1 text, learned in Scotland)
Friedman-Viking/PenguinBookOfFolkBallads, p. 266, "Willie Macintosh" (1 text)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 36, "Willie Macintosh" (1 text)
Whitelaw-BookOfScottishBallads, pp. 248-249, "Burning of Auchindoun" (2 texts)
Quiller-Couch-OxfordBookOfBallads 134, "Willie Macintosh"
Roud #4010

ALTERNATE TITLES:
The Burning of Auchindown

NOTES [132 words]: The Willie Macintosh of this ballad was an ally of the Earl of Murray; [to avenge] Murray's death, he and his followers harried the Earl of Huntly, whose followers eventually caught up with Macintosh's men and defeated them. Contrary to the ballad, this Willie didn't burn Auchindown castle; that had been burned by another Willie Macintosh forty years before. - PJS
The only [known] tune [for this song] was miraculously preserved by either [Ewan] MacColl's father or else his mother. Yeah, sure! - AS
And Barry et al argue that the piece wasn't really meant to be sung. But even Bronson admits the effectiveness of the tune supplied by MacColl. MacColl-PersonalChoice, p. 68, says it is from his father William Miller. - RBW

Whitelaw-BookOfScottishBallads is one Child's sources for text A. - BS

Last updated in version 6.1

File: C183
Willie Man, He Leads the Van

DESCRIPTION: Willie leads the vanguard, Florence follows, Sawney "goes on wi' speed, Wi' legs as lang's a swallow"
AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan8)
KEYWORDS: army nonballad racing horse
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1772, "Willie Man, He Leads the Van" (1 text)
Roud #13019
NOTES [22 words]: Is this about soldiers (as Ben Schwartz seems to think) or about horseracing? I've used keywords for both to allow for ambiguity. - RBW
Last updated in version 2.5
File: GrD1772

Willie Moore

DESCRIPTION: Handsome young Willie Moore has courted and won the heart of fair Annie. Her parents do not approve of him. When Annie realizes her parents will not relent, she runs away and dies (kills herself?). Willie takes to wandering (and dies of a broken heart?)
AUTHOR: unknown
EARLIEST DATE: 1927 (recording, Burnett & Rutherford)
KEYWORDS: courting love death separation hardheartedness father mother suicide burial
FOUND IN: US(So)
REFERENCES (5 citations):
Randolph 795, "Willie Moore" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 90-92, "Willie Moore" (1 text, 1 tune -- Randolph's 795)
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 36, "Willie Moore" (1 text, 1 tune)
Cohen/Seeger/Wood-NewLostCityRamblerSSongbook, p. 140, "Willie Moore" (1 text, 1 tune)
DT, WILLMOOR*
ST R796 (Full)
Roud #4816
RECORDINGS:
[Richard] Burnett & [Leonard] Rutherford, "Willie Moore" (Columbia 15314-D, 1927; on AAFM1, BurnRuth01, ConstSor1, KMM)
Doc Watson & Gaither Carlton, "Willie Moore" (on WatsonAshley01)
Doc Watson, "Willie Moore" (on RitchieWatson1, RitchieWatsonCD1)
NOTES [32 words]: Randolph's informant, Paul Wilson, reported meeting a Rev. William Moore in 1936 who claimed this song was about him. This is one of those instances where one would prefer documentation. - RBW
File: R796

Willie o Douglas Dale [Child 101]

DESCRIPTION: Willie goes to serve at the English court. He loves and impregnates the king's daughter, Dame Oliphant. They leave the court; the child is born in the woods, They recruit a shepherdess and sail to Douglas Dale where he is lord and she now lady.
AUTHOR: unknown
EARLIEST DATE: 1783/1799 (Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland)
KEYWORDS: love royalty nobility pregnancy escape childbirth home
FOUND IN: Britain(Scotland(Aber))
REFERENCES (10 citations):
Child 101, "Willie o Douglas Dale" (4 texts)
Bronson 101, "Willie o Douglas Dale" (2 versions)
Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 98-105, "Willy o Douglass Dale" (2 parallel texts plus a photo of the badly-transcribed tune; also two reconstructed tunes on p. 265)
Willie o Winsbury [Child 100]

DESCRIPTION: The king has been a prisoner; he returns to find his daughter looking ill. She proves to be pregnant; her lover was (Willie o Winsbury). The king orders Winsbury hanged, but upon seeing him, understands his daughter's action and allows the two to wed

AUTHOR: unknown

EARLIEST DATE: before 1776 (Percy MS.)

KEYWORDS: pregnancy punishment pardon royalty

FOUND IN: Britain(Scotland(Aber,Bord),England(West,South)) US(Ap,NE) Canada(Newf) Ireland

REFERENCES (24 citations):
Child 100, "Willie o Winsbury" (9 texts, 1 tune) {Bronson's #22}
Bronson 100, "Willie o Winsbury" (22 versions+1 in addenda, of which #2 is a Manx fragment which may not be related)
Bronson-SingingTraditionOfChildsPopularBallads 100, "Willie o Winsbury" (5 versions: #1, #3, #4, #10, #22)
Greig/Duncan5 999, "Lord Thomas of Winchbury" (10 texts [including one fragment on pp. 610-611; see NOTES], 7 tunes)
Lyle-Andrew-CrawfurdsCollectionVolume1 11, "The King's Dochter Jean" (1 text)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 224-225, "Willie o Winsbury" (notes only, claiming a verse in one of their versions of "Johnny Scot" is actually a "Willie" fragment)
Flanders/Olney-BalladsMigrantInNewEngland, pp. 233-235, "Johnny Barbour" (1 text, 1 tune) {Bronson's #21}
Flanders-AncientBalladsTraditionallySungInNewEngland3, pp. 57-66, "Willie o Winsbury" (3 texts plus a fragment, 3 tunes) {A=Bronson's #21, B=#20}
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 13, "Young Barbour" (3 texts, 3 tunes) {Bronson's #16, #13, #12}
Peacock, pp. 534-536, "John Barbour" (1 text, 2 tunes)
Karpeles-FolksSongsFromNewfoundland 14, "Willie o Winsbury" (2 texts, 4 tunes) {Bronson's #17}
Leach-TheBalladBook, pp. 308-309, "Willie o Winsbury" (1 text)
Leach-HeritageBookOfBallads, pp. 57-58, "Willie o Winsbury" (1 text)
Leach-FolkBalladsSongsOfLowerLabradorCoast 7, "Willie O Winsbury" (2 texts, 2 tunes)
Lehr/Best-ComeAndIWillSingYou 62, "John Barbour" (1 text, 1 tune)
Grigson-PenguinBookOfBallads 45, "Willie o Winsbury" (1 text)
Sharp-OneHundredEnglishFolksongs 15, "Lord Thomas of Winesberry" (1 text, 1 tune) {Bronson's #11}
Karpeles-TheCrystalSpring 8, "Willie o Wlnsby" (1 text, 1 tune) {Bronson's #11}
Reeves/Sharp-TheThelidiomOfThePeople 59, "Lord Thomas of Winesberry" (1 text)
Reeves-TheEverlastingCircle 139, "Willie O' Winsbury" (1 text)
Combs/Wilgus-FolkSongsOfTheSouthernUnitedStatés 29, pp. 123-124, "Willie o Winsbury" (1 text)
Darling-NewAmericanSongster, pp. 71-73, "Willie O Winsbury" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H221, pp. 490-491, "The Rich Ship Owner's Daughter" (1 text, 1 tune)

DT WILLIWIN* WILLIWI2* WILLIWI3*
Roud #64

RECORDINGS:
Everett Bennett, "John Barbour" (on PeacockCDROM) [one verse only]
Anita Best and Pamela Morgan, "Johnny Barbour" (on NFABestPMorgan01)
Robert Cinnamond, "There Was a Lady Lived in the West" (on Voice17); "John Barlow" (on IRRCinnamond03)

CROSS-REFERENCES:
cf. "Lady Diamond" [Child 269] (plot)

ALTERNATE TITLES:
The Seven Sailor Boys
The Rich Shipowner's Daughter
The Prood King of France
What Aileth Thee?

NOTES [730 words]: Only one king of England since the Norman Conquest has been taken captive by a foreign power: Richard I ("the Lion-Hearted"; "Richard Yes-and-No") was imprisoned by the Duke of Austria. All told, Richard spent only six months of his ten year reign (1189-1199) in England. Unfortunately for the truth of this song, Richard (who may have been homosexual) had no children (at least, none that were legitimate; there was supposedly an illegitimate son. But he was a boy anyway, so he couldn't have been the girl in this song anyway). Few other English kings have been absent from England long enough for the events here to take place.

If we transfer the story to Scotland, we find that David Bruce (reigned 1329-1370) spent much of his life in English captivity, but again had no children. The earlier William the Lion (reigned 1165-1214) also spent time in English hands, and *did* have children (including two daughters, Margaret and Isabella) -- but also had no feelings, and would never have been guilty of such a crime as forgiving someone. King James I spent eighteen years in English custody, starting in 1406 (meaning that he was in prison for half the reign of Henry IV, all the reign of Henry V, and a little of the reign of Henry VI), but he didn't marry (Joan Beaufort) until about the time he was freed; he had no children at the time. And although one of his daughters was named Joan, which isn't too far from Janet, James was assassinated in 1437, which surely means his children were all too young to get pregnant!

This leaves king John of France (reigned 1350-1364), who was taken prisoner by the Black Prince at Poitiers (1355), as the closest thing we have to an equivalent to the king in this ballad.

In some versions of the song, the hero Willie is himself a king in disguise; there is no evidence of this ever having happened in truth, though it is common in folktale (associated especially with James V of Scotland).

There was once a Winsbury in Somerset; the name, according to Ekwall, p. 524, is a shortening of "Wineces burug" or "Winuc's Burg"; the name is twice attested from the 960s. Google Maps does not allow its existence, but it seems to have been near Bath.

"Winsbury" is also an attested medieval surname; there were two knights named Thomas Wynnesbury, father and son, who were active in the west country starting in the 1320s -- the elder served as deputy justice of North Wales. They were associated with the FitzAlan Earls of Arundel (Fein, pp. 89-90). They weren't particularly noteworthy, but what is interesting is that the height of the younger Wynnesbury's career was about the time King John of France was captured at Poitiers. If Thomas Junior had had a son, the ages would likely have been about right. The flip side is, they can't have been as rich as implied in this song.

The idea of giving someone as much land as he can traverse in a day is by no means unique to this ballad, although all the land one could ride in a day is an incredibly large property. A version one could walk in a day is more reasonable, or even what one could hop. Kellett, p. 79, mentions the case of one Haverah, a "legendary one legged man to whom John of Gaunt... is supposed to have granted as much land as he could hop round on the longest day -- the result of which was Haverah Park, near Harrowgate, in which are the ruins of a hunting lodge called John of Gaunt's Castle."

In both of the Leach-FolkBalladsSongsOfLowerLabradorCoast texts, as well as the Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland Newfoundland texts, the suitor is "Young Barbour," and he "ploughs the raging sea." This is a fascinating and intriguing change, because the Barbour family produced many famous Newfoundland captains -- people with no high political office but much respect in the community, and often rather well-to-do by Newfoundland standards. Several of them are mentioned in Newfoundland songs; for Alpheus Barbour, see "Sealer's Song (II)"; for Baxter, "The Nimrod's Song"; for George, "The Greenland Disaster (I)"; and for Wilf Barbour, "A Noble Fleet of Sealers." - RBW

A fragment, Bodleian, 2806 c.11(90), "Lord Thomas of Winsborough" ("It happen'd on a time when
the proud king of France"), unknown, n.d. may be this ballad but I could not download it to verify that.
Greig/Duncan5 text count includes one fragment on pp. 610-611 corrected by 999J. - BS

Bibliography

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- Susanna Fein, editor, Studies in the Harley Manuscript: The Scribes, Contents, and Social
  Contexts of British Library MS Harley 2253, TEAMS/Western Michigan University, 2000
- Arnold Kellett, The Yorkshire Dictionary of Dialect, Tradition, and Folklore, revised edition,
  Smith Settle, 2002
- FeinEtAl:

Last updated in version 5.1
File: C100

Willie Rambler

DESCRIPTION: Willie Rambler leaves Lough Erne for Scotland and meets Mary "the pride of
Glasgow Town." He asks that she "show to me the way." She offers him five hundred pounds to
stay with her. "How could I leave Lough Erne's banks where my young Molly dwells?"

AUTHOR: unknown

EARLIEST DATE: 1980 (IRHardySons)

KEYWORDS: courting request rejection rambling money Ireland Scotland

FOUND IN: Ireland

Roud #3576

RECORDINGS:

James Halpin, "Willie Rambler" (on IRHardySons)

NOTES [73 words]: Notes to IRHardySons quote the sleevenotes to another album which present
a different picture than mine: "Willie Rambler ... is quite a businessman and, when asked his price
to stay with her, immediately demands five hundred pounds. After the price is agreed he then
proceeds to praise the beauties of Ballyshannon and Lough Erne...." (reference is to Dermot
McLaughlin notes to Gabriel McArdle, "Dog Big Dog Little," Claddagh CC51CD). - BS

File: RcWilRa

Willie the Weeper

DESCRIPTION: Willie the Weeper, a chimney sweep, is a hop addict. One night he has a
particularly wild dream, with the (Queen of somewhere) making him promises. The further course
of the ballad varies, but usually describes a crash.

AUTHOR: unknown

EARLIEST DATE: 1908

KEYWORDS: drugs dream

FOUND IN: US(MA,MW,SE,So)

REFERENCES (12 citations):

Randolph 507, "Willie the Weeper" (1 fragment, 1 tune)
Grigson-PenguinBookOfBallads 115, "Willy the Weeper" (1 text)
Sandburg-TheAmericanSongbag, pp. 204-205, "Willy the Weeper" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 184-185, "Willie the Weeper" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 223, "Willie the Weeper" (1 text, 1 tune)
Spaeth-ReadEmAndWeep, pp. 103-106, "Willie the Weeper" (1 text, 1 tune)
Spaeth-WeepSomeMoreMyLady, pp. 123-125, "Willie the Weeper" (2 texts, 1 tune)
Coleman/Bregman-SongsOfAmericanFolks, pp. 114-115, "Willie the Weeper" (1 text, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 156-157, "Willie the Weeper" (1 text, 1 tune)
Fireside-Book-of-Folk-Songs, p. 54, "Willy, the Weeper" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 26, "Willy the Weeper" (1 text)

DT, WILLWEP1 WILLWEP2

Roud #977
RECORDINGS:
Louis Armstrong, "Willie the Weeper" (Vocalion 3381, 1937)
Roy Evans, "Willie the Weeper" (Columbia 15687-D, 1931; rec. 1928)
Ernest Rogers, "Willie the Chimney Sweeper" (Columbia 15012-D, 1925) (Victor 20502, 1927)
Marc Williams, "Willie the Weeper" (Brunswick 240, 1928)

CROSS-REFERENCES:
cf. "Cocaine Lil" (tune)

NOTES [100 words]: This is said to be the inspiration for the pop song "Minnie the Moocher." Coleman/Bregman-SongsOfAmericanFolks think the story originated in San Francisco.
David A. Jasen, Tin Pan Alley: The Composers, the Songs, the Performers and their Times: The Golden Age of American Popular Music from 1886 to 1956, Primus, 1988, p. 116, says that this song was first published in 1927, the year when it was recorded by three major jazz bands (King Oliver's, Louis Armstrong's, and Doc Cook's). The song itself seems to be older, as the earliest date shows (although I don't know where that date comes from). - RBW

Last updated in version 4.3
File: R507

**Willie Warfield [Laws I20]**

DESCRIPTION: Willie Warfield, a heavy gambler who does not know when to quit, plays cards with the singer. The singer grows angry and shoots Warfield. He is imprisoned and his family will not help him, but his girlfriend pawns her jewels to raise his bail

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: gambling cards homicide prison

FOUND IN: US(Ap)

REFERENCES (2 citations):
Laws I20, "Willie Warfield"
DT 844, WILWARF
Roud #6382
File: LI20

**Willie Was As Fine a Sailor**

DESCRIPTION: Willie and Mary plan marriage but his ship must "sail for a foreign land." If he proves false he prays her spirit haunt him until he dies. He is false. His captain writes Mary. She drowns herself and haunts him until a wave sweeps him overboard.

AUTHOR: unknown

EARLIEST DATE: 1925 (Hayward-UlsterSongsAndBalladsOfTheTownAndCountry)

KEYWORDS: courting infidelity curse suicide death sailor ghost

FOUND IN: Canada(Mar) Ireland US(MA)

REFERENCES (3 citations):
Manny/Wilson-SongsOfMiramichi 101, "Willie Was As Fine a Sailor" (1 text, 1 tune)
Hayward-UlsterSongsAndBalladsOfTheTownAndCountry, pp. 82-84, "Now, Wullie was as Nice a Lad" (1 text)
Bethke-AdirondackVoices, pp. 103-104, "Willie Was As Fina a Sailor" (1 text, 1 tune)
ST MaWi101 (Partial)
Roud #2972

CROSS-REFERENCES:
cf. "Captain Glen/The New York Trader (The Guilty Sea Captain A/B) [Laws K22]" (Jonah theme) and references there

NOTES [41 words]: Manny/Wilson-SongsOfMiramichi ends with the Jonah motif: "When an unknown wave swept o'er the deck, And swept him o'er the side ... The night grew calm and clear."
cf. Jonah 1:15 "And they heaved Jonah overboard, and the sea stopped raging." - BS

Last updated in version 5.1
File: MaWi101
Willie's Courtship

DESCRIPTION: Willie's sweetheart would go home "for the clouds do gather." He can't dissuade her until he threatens to kill himself "his love thus proving." She says "I will be your bride But ... to frighten me so It was vastly foolish, vastly foolish."

AUTHOR: unknown
EARLIEST DATE: 1909 (Reeves/Sharp-TheldiomOfThePeople)
KEYWORDS: love marriage bargaining suicide dialog
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Reeves/Sharp-TheldiomOfThePeople 114, "Willie's Courtship" (1 text)
Roud #4740
File: ReSh114

Willie's Drowned in Gamerie

DESCRIPTION: Annie mourns Willie, drowned in a storm on the way to buy their marriage ring. Her aunt and mother tell her "some ither lad will marry me." Annie says, "My bridal robe's my winding sheet, The auld kirkyard my bed'll be," and dies.

AUTHOR: unknown
EARLIEST DATE: 1909 (Greig/Duncan6)
KEYWORDS: grief love ring death drowning storm mother clothes
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #87, p. 1, "Willie's Drowned in Gamerie" (1 text)
Greig/Duncan6 1228, "Willie's Drowned in Gamerie" (1 text)
Roud #6853
CROSS-REFERENCES:
cf. "Rare Willie Drowned in Yarrow, or, The Water o Gamrie [Child 215]" (story) and references there
File: GrD61228

Willie's Fatal Visit [Child 255]

DESCRIPTION: Willie, having spent the night with Margaret, leaves before dawn because the cock crowed too soon. On the road he meets a ghost. Since he is a sinner and has not said a prayer for the road, the ghost tears him to shreds

AUTHOR: unknown
EARLIEST DATE:
KEYWORDS: sex separation ghost death bird nightvisit
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Child 255, "Willie's Fatal Visit" (1 text)
Bronson 255, "Willie's Fatal Visit" (2 versions)
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #75, p. 251-252, "Willie's Fate (Willie's Fatal Visit (Child 255))" (1 text, 1 tune) {Bronson's #2}
Leach-TheBalladBook, pp. 623-625, "Willie's Fatal Visit" (1 text)
Roud #244
RECORDINGS:
Jeannie Robertson, "Willie's Fatal Visit (Willie's Fate)" (on FSB5, FSBBAL2) {Bronson's #2}
CROSS-REFERENCES:
NOTES [74 words]: This sounds almost like an "alternate ending" for "The Grey Cock, or, Saw You My Father" [Child 248]. Hugh Shields conjectured that that was an "alba song" (see the entry on Child 248 for explanation). This, however, seems to me almost closer to the form Shields describes. - RBW
Also collected and sung by Ellen Mitchell, "Willy's Fatal Visit" (on Kevin and Ellen Mitchell, "Have a Drop Mair," Musical Tradition Records MTC315-6 CD (2001)) - BS
**Willie's Lady [Child 6]**

**DESCRIPTION:** Willie travels to woo and wed a wife. His mother, not approving of the bride, casts spells to ensure that she will never bear a child. Willie tricks his mother into believing the baby has been born, and the mother blurts out the way to lift the spell

**AUTHOR:** unknown

**EARLIEST DATE:** 1783/1799 (Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland)

**KEYWORDS:** magic mother wife pregnancy childbirth

**FOUND IN:** Britain(Scotland)

**REFERENCES:** 11 citations:
- Child 6, "Willie's Lady" (1 text)
- Bronson 6, "Willie's Lady" (1 text)
- Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 180-185, "Sweet Willy/Willie's Lady" (2 parallel texts plus a photo of the badly-transcribed tune; also a reconstructed tune on p. 283)
- Greig/Duncan2 346, "Simon's Lady" (1 text)
- Flanders-AncientBalladsTraditionallySungInNewEngland1, pp. 124-127, "Willie’s Lady" (1 text, from print rather than tradition)
- Leach-TheBalladBook, pp. 64-66, "Willie's Lady" (1 text)
- Quiller-Couch-OxfordBookOfBallads 6, "Willy’s Lady" (1 text)
- Friedman-Viking/OxfordBookOfFolkBallads, p. 18, "Willie's Lady" (1 text)
- Gummere-OldEnglishBallads, pp. 252-255+356, "Willie’s Lady" (1 text)
- Buchan-ABookOfScottishBallads 2, "Willie's Lady" (1 text, 1 tune in appendix) {Bronson's [#1]}

**REFERENCES:**
- DT 6, WILILADY
- Roud #220

**CROSS-REFERENCES:**
- cf. "Gil Brenton" [Child 5] (lyrics)

**NOTES:** At least one of the magic tricks described in this song is widespread in folklore: Pregnant women were supposed to remove all knots from their clothing to ease childbirth.

- RBW

The Swedish ballad "Den Förtrollade Barnaföderskan (The Bewitched Mother-to-Be)" is essentially the same story, with variations in detail. - PJS

Bertrand Harris Bronson, *The Ballad as Song* (essays on ballads), University of California Press, 1969, p. 43, studying the text and tune of this, suggests that the tune collected from Mrs. Brown must have had an internal refrain, the text of which was not taken down. This apparently was a habit of the transcriber; he omitted the internal refrains of "Clerk Colvill," "Gil Brenton," and "Willie’s Lady." Since Brown’s is the only collected tune for this, particular attention should probably be paid to the idea. Alternately, perhaps, the internal refrain was sometimes but not always replaced by additional lyrics; this would explain the fact that some verses seem to be of two lines, some of three. - RBW

**Willie’s Lyke-Wake [Child 25]**

**DESCRIPTION:** Willie wants to know if his sweetheart loves him. On the advice of his (mother), he feigns death and has his lover come to his wake. She despairs. Coming to the wake, she kisses the "corpse," which comes to life to accept her love

**AUTHOR:** unknown

**EARLIEST DATE:** 1827 (Kinloch)

**KEYWORDS:** love funeral trick

**FOUND IN:** Britain(Scotland(Aber,Bord))

**REFERENCES:** 8 citations:
- Child 25, "Willie’s Lyke-Wake" (5 texts)
- Bronson 25, "Willie’s Lyke-Wake" (4 versions)
- Greig/Duncan4 843, "Among the Blue Flowers and the Yellow" (1 text, 1 tune)
- Lyle-Andrew-CrawfurdsCollectionVolume1 16, "The Merry Lykewake"; 55, "The Sun Shines Over
Willie's on the Dark Blue Sea

DESCRIPTION: "My Willie's on the dark blue sea, He's gone far o'er the main." She prays that the winds will soon blow him home. A storm blows up; she prays more earnestly. At that moment Willie shows up and takes her in his arms

AUTHOR: unknown
EARLIEST DATE: 1849 (Journal from the Euphrasia)
KEYWORDS: sailor separation reunion
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Huntington-SongsTheWhalemenSang, pp. 234-236, "Willie's on the Dark Blue Sea" (1 text, 1 tune)
Huntington-TheGam-MoreSongsWhalemenSang, pp. 173-174, "My Willie's on the Dark Blue Sea" (1 text, 1 tune)
Greig/Duncan1 65, "Willie's On the Dark Blue Sea" (1 fragment, 1 tune)
Wolf-AmericanSongSheets, #2655, p. 180, "Willie's on the Dark Blue Sea" (2 references)

BROADSIDES:
LOCSheet, sm1849 451530, "Willie's on the Dark Blue Sea," Oliver Ditson (Boston), 1849 (tune)
LOCSinging, as115070, "Willie's on the Dark Blue Sea," J. Andrews (New York), 1853-1859; also sb40576b, "Willie's on the Dark Blue Sea"

NOTES [54 words]: Broadside LOCsheet sm1849 451530 claims it is "Written and Composed by H.G. Thompson" but that may just refer to the arrangement.

Last updated in version 4.2

Willow Tree (I), The

DESCRIPTION: Four farmers discover a man weeping by a grave. He tells that he had married Fanny just before he went to sea. She was told he had died, and married another. When he came home to see her, she died. He sits by her grave, and soon dies himself.

AUTHOR: unknown
EARLIEST DATE: 1939 (Sam Henry collection)
KEYWORDS: love separation marriage reunion death burial sailor
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H789, pp. 419-420, "The Willow Tree" (1 text, 1 tune)

Roud #7965
File: HHH789

Willow Tree (IV), The

DESCRIPTION: "As I passed by a willow tree, willow tree, That willow leaf flew down on me. I
picks up. It would not break. I passed my love, he would not speak." The singer recalls
meetings, wishes she were understood, and says she would be happy if he came back

**AUTHOR:** unknown  
**EARLIEST DATE:** 1973 (Hamer)  
**KEYWORDS:** love courting abandonment floating verses
**FOUND IN:** Britain(England(West))  
**REFERENCES (1 citation):**  
Hamer-Green-Groves, p. 46, "The Willow Tree" (1 text, 1 tune)  
Roud #18831  
**CROSS-REFERENCES:**  
*cf.* "My Blue-Eyed Boy" (theme, lyrics) and references there

**NOTES [65 words]:** Roud links this with "My Blue-Eyed Boy," which in turn links with "The Butcher Boy," I see his point; a lot of this is free-floating material. But the "willow leaf" motif is unusual, and the tune, which uses both a sharped and a flatted fifth (transcribed by Hamer as a sharped fourth) looks very unusual. So I've split them, while freely admitting the close similarity and likely kinship. - RBW

*Last updated in version 5.0*

**File:** HaGr046

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**Willow Tree (V), The**

**DESCRIPTION:** Singer is a woman. Her love won't speak to her. She wishes his bosom were glass so she could "view those secrets of your heart." Her love is a sailor: "when he gets so far away, He hardly thinks no more of me" She would be happy to have him back.

**AUTHOR:** unknown  
**EARLIEST DATE:** 1965 (recording, May Bradley)  
**KEYWORDS:** love separation nonballad sailor floating verses
**FOUND IN:** Britain(England(West))  
**Roud #**60  
**RECORDINGS:**  
May Bradley, "The Willow Tree" (on Voice12)

**NOTES [128 words]:** The Willow reference is not exactly the expected one. As I pass by a willow tree, willow tree, That willow leaf blew down on me.  
I picked it up, it would not break. 
I've passed my love; he would not speak. The break is usually for an oak tree ("I leaned my back against an oak ... First it bent and then it broke") rather than a willow leaf. Maybe the travelled lines have been so corrupted here that it is a new song.

Yates, Musical Traditions site Voice of the People suite "Notes - Volume 10" - 4.9.02 considers this a version of "Tavern in the Town." I don't find enough of "Tavern"s identifying lines to make that connection. - BS

There is some floating material here, though, e.g. the "heart made of glass" shows up in some versions of "My Dearest Dear." - RBW

**File:** RcTwillTr

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**Willow Tree (VI), The**

**DESCRIPTION:** "Oh, take me in your arms, my love, for keen the wind doth blow... for bitter is my woe. She hears me not, she cares me not.... While here I lie, alone to die, beneath the willow tree. She is rich; he once was; but his gold is lost and she no longer cares

**AUTHOR:** unknown  
**EARLIEST DATE:** before 1813 (Bodleian broadsides Firth b.25(210), Firth c.18(97), Harding B 25(2076))  
**KEYWORDS:** love money rejection death
**FOUND IN:**
**REFERENCES (1 citation):**  
Forget-Me-Not-Songster, p. 137, "The Willow" (1 text)  
Roud #3294  
**BROADSIDES:**
The Willow Tree

DESCRIPTION: "O now we willowbee, O willowbee, O willowbee, O now we willowbee All night long." "O come through the silence." "O dancin' down the alley. "O skipping down the alley, All night long." "O singing down the alley."

AUTHOR: unknown

EARLIEST DATE: 1944 (Trent-Johns-PlaySongsOfTheDeepSouth)

KEYWORDS: playparty nonballad

REFERENCES (1 citation):
Trent-Johns-PlaySongsOfTheDeepSouth, pp. 14-17, "Willowbee" (2 texts, 2 tunes)

NOTES [58 words]: Trent-Johns-PlaySongsOfTheDeepSouth treats this as two separate songs, with different words and music. But the tunes are almost identical, the idea of the songs is the same, and they're both playparties. I would consider them the same. Sadly, Trent-Johns-PlaySongsOfTheDeepSouth does not indicate a source, and I know no other "Willowbee" songs. - RBW

File: TrJo014

Willy Coombe (Crantock Games)

DESCRIPTION: "'Twas in the month of May, when flowers do spring" that the young men gather for the Crantock Games. In a fight between Crantock and Newlyn men, William Coomb is shot. He bids farewell to father, etc. and tells the coroner he was "wilfully" shot

AUTHOR: unknown

EARLIEST DATE: 1939 (Gundry-CanowKernow-SongsDancesFromCornwall)

KEYWORDS: death homicide sports farewell

HISTORICAL REFERENCES:
May 16, 1721 - Crantock Games at which William Coomb is shot; he is buried the next day
(source: Gundry-CanowKernow-SongsDancesFromCornwall)

FOUND IN: Britain(England(West))

REFERENCES (1 citation):
Gundry-CanowKernow-SongsDancesFromCornwall, p. 48, "Crantock Games (William Coomb)" (1 text, 1 tune)
Roud #3318

File: Gund048

Willy March

DESCRIPTION: Willy is stranded on the ice and can walk no further. He sends his companion, who is the only other survivor of their group, to the Cape St. Francis lighthouse for assistance but Willy dies before help can return.

AUTHOR: unknown
Willy O!

DESCRIPTION: Willy sails to the Bay of Biscay. Seven years later, he came to the girl's door. He says he is a ghost. The cock crows. He says his ghost will guard her. As he disappears he tells her "Weep no more for your Willy O"

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan2); c.1867 (broadside, Bodleian 2806 c.15(136))

LONG DESCRIPTION: Seven years ago Willy went "on board the tender" and sailed to the Bay of Biscay. He does not answer Mary's letters. One night he comes to her bed-chamber door. She asks why he is so pale. He says the clay has changed his blushes. They discuss their old courtship. The cock crows. He says his ghost will guard her though his body lies in the West Indies. As he disappears he tells her "Weep no more for your Willy O"

KEYWORDS: ghost separation death nightvisit love bird

FOUND IN: Britain(Scotland(Aber)) Canada(Mar) Ireland

REFERENCES (4 citations):
Greig/Duncan2 338, "Willie O" (1 text)
Creighton-MaritimeFolkSongs, pp. 113-114, "Willie O" (2 texts, 1 tune)
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 6, "The Bay of Biscay O" (1 text, 1 tune)
Morton/Maguire-ComeDayGoDayGodSendSunday 3, pp. 5,100,155-156, "Willie's Ghost" (2 texts, 1 tune)

Roud #22567

RECORDINGS:
Bill Cassidy, "Biscao" (on IRTravellers01)
Robert Cinnamond, "Ghost of Willie-O" (on IRRCinnamond02)
Nora Cleary, "Willie-O" (on Voice03)

BROADSIDES:
Bodleian, 2806 c.15(136), "Willy O!" ("Come all you young maids that's fair handsome"), W. Birmingham (Dublin), c.1867; also Harding B 19(86), Firth c.12(293), "Willy O!"

CROSS-REFERENCES:
cf. "Rise Up Quickly and Let Me In (The Ghostly Lover)" (theme)

NOTES [257 words]: Broadside Bodleian 2806 c.15(136) is the basis for the description. Jim Carroll's notes to Bill Cassidy's "Biscao" on "From Puck to Appleby: Songs of Irish Travellers in England," Musical Traditions Records MTCD325-6 (2003) say that Hugh Shields believes the main source of the "Willy O" broadside is "Sweet William's Ghost" (Child 77). I wonder if Shields meant that; except for the night-visiting ghost and the bird singing in Child 77.F or the moorcock announcing day in Paddy Tunney's "Lady Margaret" ("The Voice of the People, Vol 3: O'er His Grave the Grass Grew Green," Topic TSCD 653 (1998)), I don't find a connection. The broadside version of "Willy O!" has distinguishing lines that include As Mary lay sleeping, her true love came creeping.... They spent that night in deep discoursing,
Concerning their courtship sometime ago....
O Willy dear where is the blushes,
That you had some time ago,
Mary dear the clay has changed them,
For I am the ghost of your Willy O.
Ewan MacColl's version of Cecilia Costello's "The Grey Cock" on Ewan MacColl and Peggy Seeger, "The Grey Cock" (on ENMacCollSeeger02) adds this verse from the broadside:
When she saw him disappearing,
Down her cheeks the tears did flow
Mary dear, sweetheart and darling
Weep no more for your Willy O. - BS

Willy Vare

DESCRIPTION: Ellen Vare's sailor husband dies at sea. She has one son who becomes a sailor. His ship is wrecked in a storm. Willy survives alone on an island for three years. He is rescued by a ship seeking gold. He returns to his poor mother with gold and jewels
AUTHOR: unknown
EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
KEYWORDS: parting return reunion rescue sea ship disaster storm wreck mother sailor
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 65, "Willy Vare" (1 text)

Willy, Poor Boy

DESCRIPTION: Floating verses, utterly unconnected. "The train was almost started/The conductor come by with his lamp...." "I asked her if she loved me/She said she loved me some...."
"Sometimes I live in the country, sometimes I live in town...."
AUTHOR: unknown
EARLIEST DATE: 1931 (recording, Roy Harvey & Jess Johnston)
KEYWORDS: railroading love hardheartedness loneliness poverty courting floatingverses lover train death drowning suicide gambling hobo
FOUND IN: US(SE)
REFERENCES (1 citation):
Cohen/Seeger/Wood-NewLostCityRamblersSongbook, p. 112, "Willy, Poor Boy" (1 text, 1 tune)
RECORDINGS:
Roy Harvey & Jess Johnston (or Roy Harvey & the North Carolina Ramblers) "No Room for a Tramp" (Champion 16187, 1931; on TimesAint05)
New Lost City Ramblers, "Willy, Poor Boy" (on NLCR03)
CROSS-REFERENCES:
cf. "Goodnight, Irene" (words)
cf. "Sometimes I'm in This Country" (floating lyrics)
cf. "Don't Get Trouble in Your Mind" (floating verses)
cf. "Little Maud" (floating verses, some similarity in the tune)
NOTES [89 words]: This song is almost impossible to describe; it is so disjointed as to be meaningless. - PJS
In fact it seems to consist entirely of lines borrowed from other songs. But it borrows from so MANY other songs that it has to file under its own name.... - RBW
Note that the "Sometimes I live in the country/Sometimes I live in town/Sometimes I take a fool notion/To jump in the river and drown" verse in this song predates the first recording of Lead Belly's "Goodnight Irene," with which the verse is usually associated, by two years. - PJS
Willy, Willy

DESCRIPTION: "Where is my little one hiding tonight, Willy, Willy, Come from your hiding-place, little eyes bright, Willy, Willy, loving and true." "Ah, but my heart is forgetting its pain, Willy, Willy, Never on earth shall I see thee again, Willy, Willy...."

AUTHOR: unknown
EARLIEST DATE: 1929 (Randolph)
KEYWORDS: death separation hiding
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 713, "Willy, Willy" (1 text)
Roud #7378
NOTES [36 words]: Randolph's source claims it came from the Civil War era, and there is certainly a hint of a song for a lost soldier boy. But it seems to me that there's also a bit of lullaby in there. I wish we knew more verses. - RBW
File: R713

Wilson Patent Stove, The

DESCRIPTION: "I remember very well, Jim, That Wilson Patent stove, That father bought and paid for, Jim, In the cloth that the girls wove. The people all wondered, Jim, When we got the thing to go. They swore it'd bust and kill us all Just fifty years ago."

AUTHOR: unknown
EARLIEST DATE: 1938 (Henry)
KEYWORDS: technology commerce
FOUND IN: US(SE,So)
REFERENCES (1 citation):
Randolph 486, "The Wilson Patent Stove" (2 short texts, 2 tunes)
Roud #765
CROSS-REFERENCES:
cf. "Buy a Charter Oak" (theme)
NOTES [81 words]: Randolph reports, "Many old settlers in Arkansas tell me that 'Wilson Patent' was the trade name of the first cookstoves sold here -- previously everybody cooked on the fireplace. Agents came through the county in wagons, trading stoves for handwoven counterpanes and carpets."
Roud lumps this with "Twenty Years Ago (Forty Years Ago)." It certainly has that look. But while it may be a loose fragment of that piece, given its current state, I think it better to separate the two. - RBW
File: R486

Wilt Thou Be Made Whole?

DESCRIPTION: "Hear the footsteps of Jesus, he is now passing by, Bearing balm for the wounded, healing all who apply...." "Wilt thou be made whole (x2)? O come, weary suff'erer, O come, sin-sick soul... Step into the current and thou shalt be whole."

AUTHOR: William J. Kirkpatrick
EARLIEST DATE: 1882 copyright
KEYWORDS: religious nonballad
FOUND IN: US(MA)
REFERENCES (1 citation):
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 82, "Wilt Thou Be Made Whole?" (1 text, 1 tune)
File: FSC082

Winchester Gaol

DESCRIPTION: "There's a new county gaol in Winchester, Hants, Where the young prosecutor is going to provanace." The prisoners are cold, their meals of bread and water are too small, and there is no liquor. "If you don't believe me... just you go a-poaching...."
**Wind and the Snow, The**

DESCRIPTION: "The wind and snow o'er the cold world blow From the wild raging east to the west But noo I'm sitting snug at my warm chimney lug And I carena a fig for the blast"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan3)
KEYWORDS: home nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan3 544, "The Wind and the Snow" (1 fragment)
Roud #6020
NOTES [10 words]: The current description is all of the Greig/Duncan3 entry. - BS
Last updated in version 2.4
File: GrD3544

**Wind Blew the Bonnie Lass's Plaidie Awa', The**

DESCRIPTION: Young woman goes to the butcher to buy beef, but he takes her in his arms, down they fall, and the wind blows her plaidie away. Three months later, her waist swells. The neighbors are upset; she blames the beef. (He marries her.)

AUTHOR: unknown
EARLIEST DATE: 1893 (Greig/Duncan7)
LONG DESCRIPTION: Young woman goes to the butcher to buy beef, but he takes her in his arms, down they fall, and the wind blows her plaidie away, not to be found. (He promises to pay for it.) Three months later, her waist swells; she says his beef is tough to chew. The neighbors are upset; she blames the beef. (He marries her, saying, "We shall hae the middle cut, it's tenderest of a'.")

KEYWORDS: sex clothes commerce lover food marriage
FOUND IN: Britain(Scotland(Aber))
REFERENCES (4 citations):
Ford-VagabondSongsAndBalladsOfScotland, pp. 75-76, "The Plaidie Away" (1 text)
Greig/Duncan7 1413, "The Wind Blew the Bonnie Lassie's Plaidie Awa" (3 texts)
Ord-BothySongsAndBallads, pp. 96-97, "The Wind Blew the Bonnie Lassie's Plaidie Awa'" (1 text)
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #47, pp. 199-200, "The Bonnie Lassie's Pleydie's Awa'" (1 text, 1 tune)
Roud #2574
RECORDINGS:
Jimmy McBeath, Duncan Burke [instrumental], Jeannie Robertson [composite] "The Wind Blew the Bonny Lassie's Plaidie Awa" (on FSB02, FSB2CD)
Jimmy McBeath, "The Wind Blew the Lassie's Plaidie Awa" (on Voice10)
BROADSIDES:
Murray, Mu23-y4:029, "The Wind Blew the Plaidie Awa'," John Ross (Newcastle), 19C NLScotland, RB.m.143(126), "The Bonnie Lassie's Plaidie," Poet's Box (Dundee), n.d.
CROSS-REFERENCES:
cf. "The White Cockade" (tune)
NOTES [19 words]: It appears that several versions of this have been bowdlerized. The extent of the damage is not entirely clear. - RBW
Last updated in version 5.3
File: RcWBTBLP
Wind Blow East, The

DESCRIPTION: "Oh, the wind blow east, the wind blow west, The wind blow the Sunshine Right down in town." Similarly for other boat, e.g. the China, the Settin' Star.

AUTHOR: unknown
EARLIEST DATE: 1935 (Lomax/Lomax-OurSingingCountry)
KEYWORDS: disaster storm
FOUND IN: West Indies(Bahamas)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 80-81, "The Wind Blow East" (1 text, 1 tune)
Roud #11601
File: LxSi080

Wind Is in the West, The

DESCRIPTION: "Oh, the wind is in the west, And the guinea's on her nest, And I can't get any rest For my baby! I'll tell pap when he comes home Somebody beat my little baby!"

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: lullaby abuse baby
FOUND IN: US(SE)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 157 (partly repeated on p. 160), (no title) (1 short text)
CROSS-REFERENCES:
cf. "The Bookerman" (theme)
File: ScNF157A

Wind of the Winter Night

DESCRIPTION: "Wind of the winter night, whence comest thou? And whither, oh whither, art wand'ring now? Sad, sad is thy voice on the desolate moor." The wind tells the various places it has been, including the wreck of a sailing ship; the wind laments destroying it

AUTHOR: Words: Charles Mackay / Music: Henry Russell
EARLIEST DATE: 1836 (sheet music published by Firth & Hall, New York)
KEYWORDS: ship disaster death dialog
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 286-287, "Wind of the Winter's Night" (1 text, 1 tune)
Roud #27548
File: HGam286

Wind That Ball

DESCRIPTION: "We're goin' to wind this ball, Oh Gean, oh Gean, We're going to wind this ball oh Gean."

AUTHOR: unknown
EARLIEST DATE: 1962 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: playparty
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5, p. 550, "Wind That Ball" (1 short text, 1 tune)
NOTES [17 words]: The current description is based on the Brown/Schinhan-FrankCBrownCollectionNCFolklore5 fragment. - RBW
Last updated in version 4.1
File: BrS5550B
Wind That Shakes the Barley
DESCRIPTION: "I sat within the valley green, I sat me with my true love." The singer tries to decide between love of a girl and love of country. He is saying goodbye when an English bullet kills the girl. Now, filled with sad memories, he goes to fight the English.
AUTHOR: Robert Dwyer Joyce (1830-1883) (source: Moylan-TheAgeOfRevolution-1776-1815)
EARLIEST DATE: 1861 (Joyce's _Ballads, Romances and Songs_, according to Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: Ireland rebellion soldier death separation
FOUND IN: Ireland
REFERENCES (3 citations):
Galvin-IrishSongsOfResistance, pp. 98-99, "The Wind That Shakes the Barley" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 63, "The Wind that Shakes the Barley" (1 text, 1 tune)
DT, WINDBARL WINDCORN
Roud #2994
RECORDINGS:
The Clancy Brothers and Tommy Makem, "The Wind That Shakes the Barley" (on IRClancyMakem03)
Sarah Makem, "The Wind that Shakes the Barley" (on Voice08)
CROSS-REFERENCES:
cf. "The Rolling Neuse" (theme)
ALTERNATE TITLES:
The Wind That Shakes the Corn
NOTES [67 words]: The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See:
Franke Harte and Donal Lunny, "Wind That Shakes the Barley" (on Franke Harte and Donal Lunny, "1798 the First Year of Liberty," Hummingbird Records HBCD0014 (1998)) - BS
"The Wind That Shakes the Corn" appears to be a modern adaption of this rebel song, though I can't prove this. - RBW
File: PGa098

Wind the Bobbin
DESCRIPTION: "Wind the bobbin up..." Pull and tug.
AUTHOR: unknown
EARLIEST DATE: 1975 (Opie/Opie-TheSingingGame)
KEYWORDS: playparty
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame 133, "Wind the Bobbin" (1 text, 1 tune)
File: OpGa133

Wind, The (Rain, Rain, the Wind Does Blow)
DESCRIPTION: "The wind, the wind, the wind blows high, The rain comes pouring from the sky." The girl says she will die if she doesn't get the boy she wants. The boys are fighting for her, but there is only one she will accept
AUTHOR: unknown
EARLIEST DATE: 1898 (Gomme)
KEYWORDS: courting playparty love
FOUND IN: Britain(England(All),Scotland(Aber)) Ireland US(MW)
REFERENCES (8 citations):
Greig/Duncan8 1578, "The Wind Blows High" (4 texts, 2 tunes)
Opie/Opie-TheSingingGame 22, "The Wind Blows High" (3 texts, 1 tune)
cf. Kinloch-TheBalladBook XIX, pp. 67-68, (no title) (1 text, a mishmash with some lines reminiscent of this)
Montgomerie/Montgomerie-ScottishNurseryRhymes 56, "Skipping" ("The wind and the wind and the wind blows high") (1 text)
Hammond-SongsOfBelfast, p. 18, "I'll Tell My Ma" (1 text, 1 tune)
Newell-GamesAndSongsOfAmericanChildren, #12, "Down She Comes as White as Milk" (2 texts, 1 tune plus excerpts; the text with tune is "Wallflowers"; the other text might be "The Wind (Rain, Rain, the Wind Does Blow)")
Cray-AshGrove, p. 16, "Golden City" (1 text, 1 tune)
ST RcRRtWDB (Full)
Roud #2649
RECORDINGS:
Mrs Grant Covey, "Rain Rain the Wind Does Blow" (on NovaScotia1)
CROSS-REFERENCES:
cf. "I'll Tell My Ma" (lyrics)
NOTES [254 words]: This item has a complicated story. The Clancy Brothers conflate this song with the "I'll Tell My Ma" stanza. Roud lumps the two, and initial versions of the Index did as well. This is the more so as the versions are very unstable and localized -- e.g. Ben Schwartz describes the Nova Scotia version as follows: "'Rain rain the wind does blow ... Marie Richardson says she'll die if she don't get a fellow with a rolling eye.' She's from Halifax. 'All the boys are fighting for her ... Gordie Isnor will have her still.'"
Still, I've now seen enough versions which separate the two parts that I've split them. Best to check both, of course. - RBW
Hammond-SongsOfBelfast and the Clancy Brothers version are almost the same song: one "I'll Tell My Ma" verse with the girl from Belfast City, and the rest of "The Wind (Rain, Rain, the Wind Does Blow).
Also collected and sung by David Hammond, "I'll Tell My Ma" (on David Hammond, "I Am the Wee Falorie Man: Folk Songs of Ireland," Tradition TCD1052 CD (1997) reissue of Tradition LP TLP 1028 (1959)) Sean O Boyle, notes to David Hammond, "I Am the Wee Falorie Man: Folk Songs of Ireland": "... the polka rhythm is the basis of the tune which indicates that the song originated in the mid-nineteenth century."
NovaScotia1 notes: "Singing game ... the players formed up in couples and went around in a ring. A boy chose a girl, then the girl chose a boy and so on until they were all taken" - BS
Similarly the Scottish version in Montgomerie appears to be a skipping game. - RBW
Last updated in version 4.3
File: RcRRtWDB

Wind'ard Car'line
DESCRIPTION: "Wind'ard Car'line come down oh." "Come jump on 'pon Nine-Toe Astor." The white doctor asks if the patient has brought any money "No dacta Are jumbie wha' make me poorly"
AUTHOR: unknown
EARLIEST DATE: 1954 (Elder-FolksongsFromTobago)
KEYWORDS: help magic music ritual nonballad religious doctor ghost Caribbean
FOUND IN: West Indies(Tobago)
REFERENCES (1 citation):
Elder-FolksongsFromTobago 34, "Wind'ard Car'line" (1 text, 1 tune)
NOTES [67 words]: Elder-FolksongsFromTobago: "Here women beseech the ancestor spirit, Caroline [from 'Windard' (East Tobago)], to come down and 'jump on 'pon [the local tambourine player] Nine-Toe Astor' to possess him. Once Astor is possessed, the spirit would tell the people what medicines will cure the patient. The chorus mocks the White doctor; he is useless since 'it is jumbie that makes the victim poorly.'" - BS
Last updated in version 4.0
File: ElTo034

Winding Sheet Coffin, The
DESCRIPTION: "How swiftly the years of our pilgrimage fly, As weeks, months, and seasons roll silently by...." We are reminded that "The good rise to Heaven, but the bad sink to Hell." The singers wash their hands of sinners' blood and happily meet Christians
AUTHOR: unknown
EARLIEST DATE: 1941 (Randolph)
KEYWORDS: religious nonballad Hell
Winding Up the Clock
DESCRIPTION: "Winding up the clock," "tick-tock"
AUTHOR: unknown
EARLIEST DATE: c.1910 (Opie/Opie-TheSingingGame)
KEYWORDS: playparty technology
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Opie/Opie-TheSingingGame 5, "Winding Up the Clock" (1 text)
File: OpGa005

Windsor
DESCRIPTION: Shape note hymn: "My God, how many are my fears, How fast my foes increase! Their number how it multiplies! How fatal to my peace."
AUTHOR: unknown
EARLIEST DATE: 1808 (Missouri Harmony)
KEYWORDS: religious Bible nonballad
FOUND IN: US
REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, p. 153, "Windsor" (1 text, 1 tune)
File: San153

Windstorm and Rain
DESCRIPTION: "In the last day of September, in the year nineteen nine, God almighty rose in the weather And that troubles everybody's mind." The song the storm, concluding, "God, he is in the windstorm and rain And everybody ought to mind."
AUTHOR: unknown
EARLIEST DATE: 1963
KEYWORDS: storm religious
FOUND IN: US
REFERENCES (2 citations):
Courlander-NegroFolkMusic, p. 76, (no title) (1 text)
NOTES [14 words]: Reportedly based on a storm which struck Terrebonne Parish in Louisiana in 1909. - RBW
Last updated in version 3.5
File: CNFM076A

Windy Bill (I)
DESCRIPTION: "When Joshua camped at pore Jericho's town, He blew his horn till the walls tumbled down... I blow my own horn... That's why they call me Windy Bill." Assorted tall tales, many Biblical, and often offered as explanations for the name "Windy Bill"
AUTHOR: unknown
EARLIEST DATE: 1942 (Randolph)
KEYWORDS: talltale humorous religious Bible
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 430, "Windy Bill" (1 text, 1 tune)
Roud #7611
CROSS-REFERENCES:
cf. "Walkin' in the Parlor" (theme)

NOTES [174 words]: Among the Biblical incidents related in this story are:
* Jericho destroyed by Joshua: Josh. 6:15-21 (the preliminaries occupy Josh. 2 and the rest of Josh. 6)
* "David went round with a stone and a sling, And he beaned old Goliath and later was king, He ran with the wild bunch while Saul was alive" (David and Goliath: 1 Samuel 17; David's anointing: 1 Samuel 16; David flees into the Wilderness: 1 Sam. 19:10 to the end of the book, with preliminaries beginning in 18:9)
* "Esau was a farmer of the wild wooly kind, That could not stand work and being confined, He did not think titles to his land was quite clear, So he traded his farm for a sandwich and beer" (Esau the"hairy man": Gen. 27:11f.; Esau sells his birthright for a meal of bread and lentil stew: Gen. 25:29f.)
* "Sampson, that big boy, wore his hair long, Till he met with a jane and she got him in wrong, He slung a wicked jawbone, I do the same, That's how I got Windy Bill for a name" (Samson, his hair, and Delilah: Judges 16:4f.; Samson and the jawbone: Judges 15:14f.) - RBW

File: R430

Windy Bill (II)

DESCRIPTION: Windy Bill is convinced he can handle any steer. He and his mates place a wager on the matter, and they give him the worst bull available. Bill's rope technique is imperfect; he is thrown onto a rock pile. He pays up. Listeners are warned against bragging

AUTHOR: unknown

EARLIEST DATE: 1908 (Thorp)

KEYWORDS: cowboy gambling contest

FOUND IN: US(MA,So,SW)

REFERENCES (7 citations):
Thorp/Fife-SongsOfTheCowboys II, pp. 38-43 (11-12), "Windy Bill" (3 texts, 2 tunes);
Thorp/Logsdon-SongsOfTheCowboys, pp. 168-170, "Windy Bill" (1 text)
Fife/Fife-CowboyAndWesternSongs 75, "Windy Bill" (1 text, 1 tune)
Larkin-SingingCowboy, pp. 68-71, "Windy Bill" (1 text, 1 tune)
Ohrlin-HellBoundTrain 5, "Windy Bill" (1 text, 1 tune)
Logsdon-WhorehouseBellsWereRinging 18, pp. 123-126, "The Old Black Steer" (1 text, 1 tune)

DT, WINDYBILL*


Roud #4044

RECORDINGS:
J. D. Farley, "Bill Was a Texas Lad" (Victor V-40269, 1930; Montgomery Ward M-4300, 1933; rec. 1929; on AuthCowboys, WhenIWas1)
Harry Jackson, "Windy Bill" (on HJackson1)
Powder River Jack Lee, "The Old Black Steer" (probably Bluebird B-5298, 1934; on MakeMe)

NOTES [110 words]: This song is item dB41 in Laws's Appendix II. It has been claimed by Ray Reed, and credited to George B. German. I know of no supporting evidence for the former claim, and the latter appears to refer instead to "Windy Bill's Famous Ride." Thorp claimed in 1921 to have heard the song in 1899, but the claim is not found in his 1908 edition. Logsdon-WhorehouseBellsWereRinging notes that there are distinct roping styles in Texas and California, and the difference accounts for the Windy Bill's result in the song. Logsdon quotes, seemingly with some approval, Ohrlin's suggestion that the song originated in Arizona where the two roping styles overlapped. - RBW

Last updated in version 5.3

File: TF02

Windy Bill's Famous Ride

DESCRIPTION: A stranger comes up to Windy Bill. Bill boasts of his riding skill, and the stranger challenges him to come ride a difficult horse. They take a long, wild ride in a car. When Bill asks where the horse is, the stranger tells him they just won a car contest

AUTHOR: George B. German
Windy Hills o' Wellington, The
DESCRIPTION: "The windy hills o' Wellington were black and cold that night," wet enough to put out even electric lights. Author is called to a dying man "who's drawn New Zealand blank." Cured, he grows rich and ignores the writer who also has "drawn New Zealand blank"
AUTHOR: "The Exile" (Henry Lawson?)
EARLIEST DATE: 1894 (Wellington "New Zealand Times," according to Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: New Zealand hardtimes money doctor disease rescue abandonment
FOUND IN:
REFERENCES (2 citations):
Bailey/Roth-ShantiesByTheWay-NZ, p. 125, "The Windy Hills o' Wellington" (1 text)
Garland-FacesInTheFirelight-NZ, pp. 197-198, "(The Windy Hills of Wellington)" (1 text)
File: BaRo125

Windy Old Weather
DESCRIPTION: Chorus: "In this windy old weather, Stormy Old weather, When the wind blows We'll all pull together." Various fish jump from the sea and exhort the crew, e.g. "Up jumps the herring, the king of the sea, He laps on the foredeck and says, Helm's-allee"
AUTHOR: unknown
EARLIEST DATE: 1950s (recording, Bob Roberts)
KEYWORDS: ship fishing nonballad storm shanty
FOUND IN: Britain(England(South, West)) Canada(Mar)
REFERENCES (7 citations):
Copper-SongsAndSouthernBreezes, pp. 204-205, "Stormy Ol' Weather" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 232-233,"Stormy Weather Boys" (1 text plus 1 fragment, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 112, "Stormy Weather" (1 text, 1 tune)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 50-51, "Stormy Weather Boys" (1 text, 1 tune)
Hugill-SongsOfTheSea, p. 130, "Fish of the Sea" (1 text, 1 tune)
Palmer-OxfordBookOfSeaSongs 70, "The Fish's Lamentation" (1 text, 1 tune)
DT, WINDYWEA* (with a first verse from "Yea Ho, Little Fish" or the like) WINDYWE2*
Roud #472
RECORDINGS:
Tom Brown, "Windy Old Weather" (on Voice12)
Sam Larner, "Haisboro Light Song" (on SLarner01); "Windy Old Weather" (on SLarner02)
Bob Roberts, "Windy Old Weather" (on LastDays, FieldTrip1)
BROADSIDES:
Bodleian, Harding B 25(1029), "The King of the Sea," unknown (n.d.); also Harding B 28(102), "The King of the Sea," unknown (n.d.);
CROSS-REFERENCES:
cf. "Stormy Weather Boys" (tune & metre)
ALTERNATE TITLES:
Boston Come-All-Ye
NOTES [37 words]: I do not know that the two Larner recordings are in fact different -- these two compilations drew from the same collection of field tapes -- but as the titles are given as different I thought it prudent to separate them. - PJS
Last updated in version 5.1
File: CoSB204
Wine in the Cup

DESCRIPTION: "Dark is the night and the eyes of the father Sadly peer though the fast-falling
gloom," looking out as "his darling Staggers home from the cursed saloon." Drink draws men "to a
winebibber's grave." Mother is dying in poverty with her ragged child

AUTHOR: unknown
EARLIEST DATE: 1958 (Sackett/Koch-KansasFolklore)
KEYWORDS: drink father mother children death
FOUND IN: US(MW)
REFERENCES (1 citation):
Sackett/Koch-KansasFolklore, pp. 129-130, "Wine in the Cup" (1 text)

NOTES [48 words]: This has so many cliches in it that it's hard to believe it hasn't been indexed
somewhere else, but I can't find it. I rather suspect it is a composite. It does have one unusual
feature: In this piece, the father is "clean" and the mother is the drunk rather than the other way
around. - RBW

Last updated in version 4.5
File: SaKo129A

Wings in the Morning

DESCRIPTION: At life's end "Nevermore pain in them old aching bones Wings in the morning to
carry us home." "...on that gettin' up day... we'll fly away"

AUTHOR: Johnny Burnette
EARLIEST DATE: before 1965 (Johnny Burnette)
KEYWORDS: nonballad religious
FOUND IN: Canada(Newf)
RECORDINGS:
Hector MacIsaac and Jerome Downey, ("Wings in the morning and license to fly") (on
NFHMaclsaac01)

NOTES [37 words]: Hector Maclsaac and Jerome Downey only sing the chorus.
The attribution to Johnny Burnette is from the Batlyrics site http://batlyrics.net/wingsinthemorning-
lyrics-johnnyburnette.html, accessed February 17, 2015. - BS

Last updated in version 3.6
File: RecWiItM

Wings of a Goney, The

DESCRIPTION: "If I had the wings of a goney I would fly to my native home." "Whaling has charms
for the young and green hands," but they soon wish to be elsewhere. After four years whaling in
Greenland the agent says the singer has "not earned a single red cent"

AUTHOR: unknown
EARLIEST DATE: 1859 (Huntington-SongsTheWhalemenSang)
KEYWORDS: money ordeal shanty sailor sea ship whale whaler
FOUND IN: US(NE)
REFERENCES (1 citation):
Huntington-SongsTheWhalemenSang, pp. 40-41, "The Wings of a Goney" (1 text)
Roud #2011
RECORDINGS:
A.L. Lloyd, "Weary Whaling Grounds" (on Lloyd9)
NOTES [84 words]: Huntington-SongsTheWhalemenSang: "The goney is a bird of the albatross
family. Today American sailors in the Pacific call it the "gooney bird."
Huntington's source is from the log of the Ocean Rover out of New Bedford (p. 325). - BS
Round lumps this with "Calm," found on p. 55 of Huntington-TheGam-MoreSongsWhalemenSang,
p. 55. But the only line they have in common is the very first, and even that is not identical. I'm
splitting them until and unless a third version shows up that links them. - RBW

Last updated in version 4.2
File: HunW0401
**Winnie MacNeil**

DESCRIPTION: George O'Quinn courts Winnie MacNeil. He is at a loss for what to do when she is not around. Finally he goes to see her and he can't stop kissing her. He says let's appoint "our wedding day" in "John Dan's hay"

AUTHOR: Paul E. Hall (according to Szwed and Bennett/Downey-JeromeJustOneMoreSong)

EARLIEST DATE: 1971 (Szwed)

KEYWORDS: courting love sex humorous youth

FOUND IN: Canada(Newf)

REFERENCES (2 citations):
Bennett/Downey-JeromeJustOneMoreSong 22, pp. 136-139, "Winnie MacNeil" (1 text)
ADDITIONAL: John F. Szwed, "Paul E. Hall: A Newfoundland Song-Maker And His Community of Song" in Folksongs and Their Makers (Bowling Green: Bowling Green University Popular Press, n.d.[Bennett has the date as 1971; I've seen 1970 through 1972 as a publication date mentioned in reviews of the book]), p. 156, "Winnie McNeil" (1 text)

Roud #24330

RECORDINGS:
Jerome Downey, "Winnie MacNeil" (on NFJDowney01)

NOTES [50 words]: Szwed: "The clandestine meeting in a nearby farmer's barn was dropped in later versions of the song. Although the song was Paulie's, the community remade it to their taste -- not a surprising occurrence from what we know of folksong transmission." In 1980 the verse was still in Downey's version. - BS

Last updated in version 3.6

**Winning' o' the Goon, The**

DESCRIPTION: A man bargains with a woman to spend the night with him to win a new gown. After winning the gown she weeps for losing her other sweethearts as the cost. He gives her a ring, they marry, and she blesses the day she made her bargain.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan4)

KEYWORDS: marriage sex bargaining clothes

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan4 772, "The Winnin' o' the Goon" (3 texts)

Roud #6188

ALTERNATE TITLES:
The New Goon

File: GrD4722

**Winning of Cales, The**

DESCRIPTION: "Long the proud Spaniards had vaunted to conquer us, Threatening our country with fire and sword," but now the Earl of Essex has taken the war to them. From Plymouth the English sail to Cales (Cadiz) and do great damage to the Spanish fleet

AUTHOR: unknown

EARLIEST DATE: before 1750 (Percy Folio)

KEYWORDS: war navy Spain nobility

HISTORICAL REFERENCES:
Jun 21, 1596 - Essex's raid on Cadiz ("Cales")

FOUND IN:
REFERENCES (4 citations):
Hales/Furnival-BishopPercysFolioManuscript, volume III, pp. 453-456, "Winninge of Cales" (1 text)
Percy/Wheatley-ReliquesOfAncientEnglishPoetry II, pp. 243-246, "The Winning of Cales" (1 text)
Palmer-OxfordBookOfSeaSongs 9, "The Winning of Cales" (1 text)

Roud #V22429

NOTES [42 words]: There is another piece in the Percy Folio, "Cales Voyage" (Hales/Furnival-
Winnipeg Whore, The

DESCRIPTION: On the narrator's first trip to Canada, he visits the eponymous lady, and while having sex with her, has his watch and wallet stolen. (When he objects, he is thrown out.)

AUTHOR: unknown
EARLIEST DATE: 1934 (collected from Norman MacIvor by Walton)
KEYWORDS: bawdy humorous sex theft whore
FOUND IN: Australia US(Ap,SW) Canada(Ont)
REFERENCES (5 citations):
Cray-EroticMuse, pp. 202-204, "The Winnipeg Whore" (2 texts, 1 tune)
Randolph/Legman-RollMeInYourArms I, pp. 278-279, "The Winnipeg Whore" (3 texts, 1 tune)
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 114-115, "The Buffalo Whore" (1 text)
Kinsey-SongsOfTheSea, pp. 181-182, "Winnipeg Whore" (1 text, 1 tune)

DT, WINNIPG*

Roud #8348
CROSS-REFERENCES:
cf. "Gold Watch" [Laws K41] (plot) and references there
cf. "Reuben and Rachel" (tune) and references there
NOTES [137 words]: The Walton text "The Buffalo Whore" is probably a deliberate rewrite, and could perhaps be considered a separate song -- but with only one text apparently known, it is probably not worth splitting off.

The change from a "Winnipeg Whore" to a "Buffalo Whore" is interesting, because Buffalo in sailing days had a rather wild reputation. It was the last possible port of call for Great Lakes boats too large to pass through the Welland Canal, so more sailors stopped there than any other port on the Lakes -- with predictable effect on the population of prostitutes and others who catered to sailors away from home.

I do note with interest that the American versions talk about a Winnipeg whore, while the Buffalo Whore version comes from Canada. It's almost as if if the most interesting prostitutes lie over the border. - RBW

Winnsboro Cotton Mill Blues

DESCRIPTION: "Old Man Sargent, sitting at the desk, The damned old fool won't give us no rest. He'd take the nickels off a dead man's eyes...." The singer describes the bad conditions in the mills, and instructs listeners not to bury his body when he dies

AUTHOR: unknown
EARLIEST DATE: 1939 (collected by William Wolff at the School for Southern Women Workers, according to Doug deNatale and Glenn Hinson, in their article, "The Southern Textile Song Tradition Reconsidered," published in Archie Green, editor, _Songs about Work: Essays in Occupational Culture for Richard A. Reuss_, Folklore Institute, Indiana University, 1993, p. 88)
KEYWORDS: weaving factory technology work hardtimes death burial
FOUND IN: US
REFERENCES (4 citations):
Greenway-AmericanFolksongsOfProtest, p. 144, "Winnsboro Cotton Mill Blues" (1 text, 1 tune)
Darling-NewAmericanSongster, p. 371, "Winnsboro Cotton Mill Blues" (1 text)
Silber/Silber-FolksingersWordbook, p. 126, "Winnsboro Cotton Mill Blues" (1 text)

DT, WINNSBORO*

RECORDINGS:
Pete Seeger, "Winnsboro Cotton Mill Blues" (on PeteSeeger13)
CROSS-REFERENCES:
cf. "Hard Times in the Mill (I)" (floating verses)
Winter Desires

DESCRIPTION: Singer tells of the desires of loggers after the winter camp is broken up. They want good food (and lambast the camp cook), liquor, and new clothes. When they've run out of cash and the parties are over, they'll head back to the woods

AUTHOR: unknown

EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)

KEYWORDS: lumbering work logger food drink cook

FOUND IN: US(MW)

REFERENCES (1 citation):
Beck-SongsOfTheMichiganLumberjacks 34, "Winter Desires" (1 text)

Roud #8853

CROSS-REFERENCES:
cf. "The Lumber Camp Song" (theme) and references there

NOTES [21 words]: From Beck: "Though all of the songs about the logger's desires are not accepted by the mails, this one...is respectable." - PJS

File: Be034

Winter of '73, The (McCullam Camp)

DESCRIPTION: In 1873, the singer takes a job at Snowball's mill in Miramichi. A few weeks later, the mill closes, and he sets out for Indiantown. He meets some portagers, who bring him to McCullam's camp, where he has many adventures too complex to describe here

AUTHOR: Larry Gorman (1846-1917)

EARLIEST DATE: 1949

KEYWORDS: logger work unemployment

HISTORICAL REFERENCES:
1873 - Larry Gorman left home for Miramichi

FOUND IN: Canada(Mar)

REFERENCES (5 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 214-215, "The Winter of '73 (McCullam Camp)" (1 text, 1 tune)
Ives-FolksongsOfNewBrunswick, pp. 36-39, "The Winter of Seventy-Three" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 49, "The Winter of '73 (McCullam Camp)" (1 text, 1 tune)
Ives-LarryGorman, pp. 54-56, 202, "The Winter of Seventy-Three" (1 text, 1 tune)
DT, WINTER73

Roud #1942

CROSS-REFERENCES:
cf. "The Lumber Camp Song" and references there

File: Doe214

Winter on Renous, A

DESCRIPTION: October 9, 1904, "rovin' Joe" leaves Indiantown for lumbering with the sons of Morgan Hayes. "They had no mercy on a man But to work him day and night." He tries other crews but returns to Hayes. "I spent a winter on Renous And now I love their ways"

AUTHOR: Joe Smith, "a Miramichi man who liked to call himself 'the rovin' Joe'" (Manny/Wilson-SongsOfMiramichi)

EARLIEST DATE: 1961 (Manny/Wilson-SongsOfMiramichi)

KEYWORDS: lumbering ordeal humorous moniker horse

FOUND IN: Canada(Mar)

REFERENCES (1 citation):
Manny/Wilson-SongsOfMiramichi 48, "A Winter on Renous" (1 text, 1 tune)

ST MaWi048 (Partial)

Roud #9180

File: MaWi048
**Winter, The**

DESCRIPTION: "Oh the winter, oh the winter, oh the winter'll soon be over, children (x3), Yes my Lord." "'Tis Paul and Silas bound in chains." "You bend your knee on holy ground and ask the Lord to turn you around." "I has my trials here below."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious nonballad floatingverses

FOUND IN: US(SE)

REFERENCES (3 citations):
- Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 78, "The Winter" (1 text, 1 tune)
- Barton-OldPlantationHymns, p. 14, "The Winter Soon Be Over" (1 text, 1 tune)
- Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 82-83, "De Winter'll Soon Be Ober" (1 text, 1 tune; p. 244 in the 1874 edition)
- Roud #12039

File: AWG078

**Wir Kommen Nicht Hergeritten (Invitation to a Wedding)**

DESCRIPTION: German. "Wir kommen nicht hergeritten. Wir kommen nicht geschitten." The singer was invited by bride and bridegroom. There will be much fine food, cooked by (Kathrin Wöes). Those who come to the wedding will find a place for them

AUTHOR: unknown

EARLIEST DATE: 1958 (Sackett/Koch-KansasFolklore)

KEYWORDS: foreignlanguage nonballad wedding food

FOUND IN: US(MW)

REFERENCES (1 citation):
- Sackett/Koch-KansasFolklore, pp. 132-133, "Invitation to a Wedding" (1 text)

File: SaKo132

**Wir reisen noch Amerika (We Are Travelling to America)**

DESCRIPTION: German. "Jetzt ist die Zeit und Schtunde da, Wir reisen noch Amerika." The time has come for the family to depart for America. They bid farewell to friends. The ship sets out to sea, but God will protect them. They will rejoice when they reach Baltimore

AUTHOR: Samuel Friedrich Sautter

EARLIEST DATE: 1845 (source: Korson-PennsylvaniaSongsAndLegends); reportedly written 1830

KEYWORDS: foreignlanguage emigration separation

FOUND IN: US(MA)

REFERENCES (1 citation):
- Korson-PennsylvaniaSongsAndLegends, pp. 66-68, "Wir reisen noch Amerika (We Are Travelling to America)" (1 German text plus English translation, 1 tune)

File: KPL066

**Wish I'd Stayed in the Wagon Yard**

DESCRIPTION: Singer comes to town with his cotton. Carousers take him drinking but leave him the bill. He sees them by the missionary hall singing "Jesus Paid it All." He warns against such men -- "don't monkey with them city ducks, you'll find them slick as lard"

AUTHOR: Probably Arthur Hugh Tanner

EARLIEST DATE: 1929 (recording, Peg Moreland)

LONG DESCRIPTION: Singer, a country man, comes to town with a wagon-load of cotton, falls in with some carousers who take him drinking but leave him with the bill. As he walks down the street, he sees them by the missionary hall singing "Jesus Paid it All." He wishes he'd bought half a pint and stayed in the wagon yard, and warns others to do the same -- "don't monkey with them city ducks, you'll find them slick as lard"

KEYWORDS: warning betrayal drink humorous

FOUND IN: US(SE)

REFERENCES (2 citations):
**With a Little Bit of Sugar**

**DESCRIPTION:** "With a little bit of sugar and a little bit of tea, A little bit of flour that you can hardly see, With hardly any meat between you and me, it's a bugger of a life, by Jesus."

**AUTHOR:** unknown

**EARLIEST DATE:** 2009 (Garland-FacesInTheFirelight-NZ)

**KEYWORDS:** food hardtimes

**FOUND IN:** New Zealand

**REFERENCES (1 citation):**
Garland-FacesInTheFirelight-NZ, p. 272, "(With a little bit of sugar and a little bit of tea)" (2 fragments)

**File:** Galr272

**Witness**

**DESCRIPTION:** Worksong: "Can I get a witness? Come and be a witness. Be a sanctified witness. Be a Holy Ghost witness. Jack o'Diamonds was a witness. Daniel was a witness" etc. The refrain "for my lord" can be added after each line; other Bible stories may be mentioned

**AUTHOR:** unknown

**EARLIEST DATE:** 1927 (recording, Paul Robeson)

**KEYWORDS:** Bible nonballad religious worksong

**FOUND IN:** US(So)

**REFERENCES (1 citation):**
Jackson-WakeUpDeadMan, pp. 176-184, "I Need Another Witness" (2 texts, 2 tunes)

**RECORDINGS:**
Paul Robeson, "Witness" (Victor 21109, 1927)
Texas state farm prisoners, "We Need Another Witness" (on NPCWork)

**File:** RcWtnss1
**Witness for My Lord**

DESCRIPTION: Chorus: "Soul is a witness for my Lord, Who'll be a witness for my Lord?" Moses receives the commandments. Samson kills three thousand but is betrayed by his wife. Christ's disciples watch him die. Methusaleh and Daniel are also among the witnesses.

AUTHOR: unknown

EARLIEST DATE: 1960 (LomaxCD1708)

KEYWORDS: Bible nonballad religious Jesus

FOUND IN: US(SE)

REFERENCES (3 citations):


Roud #12131

RECORDINGS:

Silver Leaf Quartett, "Witness for My Lord" (on LomaxCD1708)

NOTES [63 words]: Samson's unlikely exploits are detailed in Judges 13-16, but nowhere are we told how many he killed. Given that the Philistines were a very great threat after the period of the Judges, it's unlikely that he did them much actual damage. If he accomplished anything, it might have been to cause the Philistines some overconfidence: "Amazing how stupid those Israelites can be." - RBW

Last updated in version 4.2

File: AdWitfML

**Wizard Oil (I)**

DESCRIPTION: "Oh, I love to travel far and near throughout my native land, I love to sell as I go 'long, and take the cash in hand...." The singer describes how in each town he visits they come up to him and declare "I'll take another bottle of Wizard Oil"

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag)

KEYWORDS: commerce lie money

FOUND IN: US(So,SW)

REFERENCES (1 citation):

Sandburg-TheAmericanSongbag, pp. 52-54, "Wizard Oil" (1 text, 1 tune)

Roud #7592

CROSS-REFERENCES:

cf. "Wizard Oil (II)"

NOTES [63 words]: Sandburg-TheAmericanSongbag's notes imply this piece may be by Harry E. Randall, but the matter is not clarified.

It probably was true that, in every town the salesman visited, he received testimonials to his product. Chances are, however, that he hired people to offer them.

Unlike Wizard Oil (II), this does not appear to be entirely a sales pitch. But it's close enough.... - RBW

File: San052

**Wizard Oil (II)**

DESCRIPTION: "I have written a song, so give me your attention, And I'll tell you what Wizard's Oil will and won't cure." The product proves capable of dealing with almost anything painful, "And a dollar a bottle is all it does cost."

AUTHOR: unknown

EARLIEST DATE: 1942 (Randolph)

KEYWORDS: medicine disease trick commerce

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 506, "Wizard Oil" (1 text)
Roud #7592
CROSS-REFERENCES:
cf. "Wizard Oil (I)"
NOTES [51 words]: In the Hamlin's Wizard Oil Songbook (1890s?), this is credited to "J. D Laurens, Comic Vocalist, expressly for Hamlin's Wizard Oil Company No. 7."
Based on the list of illnesses "cured," one suspects that Wizard's Oil was probably almost-pure alcohol, and that it worked simply by dulling the pain. - RBW
File: R506

Woad

DESCRIPTION: "What's the use of wearing braces, Vests and pants and boots with laces... What's the use of shirts of cotton, Studs that always get forgotten? These affairs are simply rotten; Better far is woad." One needs no clothes when one can wear woad

AUTHOR: unknown
EARLIEST DATE: 1979 (Hopkins-SongsFromTheFrontAndRead)
KEYWORDS: clothes humorous derivative
FOUND IN: Canada
REFERENCES (2 citations):
Hopkins-SongsFromTheFrontAndRead, pp. 24-25, "The Woad Song" (1 text, 1 tune)
DT, WOADWEAR*
Roud #24978

NOTES [919 words]: Woad/Indigo is of course a dark blue color.
Woad, the plant, is *Isatis tinctoria*, which produces woad, the dye. Chemically, it is the same dye as indigo (Field, p. 121); indigo replaced woad as a dye source because the indigo plant produced more of it and it was easier to extract. Also, woad depleted the soil rapidly and so could not be intensively cultivated; dyers used up their sources very rapidly, whereas indigo was a nitrogen fixer and had benefits for the soil (St. Clair, p. 189). The Romans knew it, but from indigo plants, not woad; *Pliny's Natural History* refers to "the slime of India's rivers," which is believed to be indigo (Mayer, p. 18); there is also a record of the use of indigo from the Chaldean Empire of Babylon in the sixth century B.C.E. (St. Clair, p. 189), and there is a Viking site with woad seeds at Coppergate in northern England (St. Clair, p. 199).
The story behind this song is that, when Julius Caesar invaded Britain, the British inhabitants fought the Romans naked and coated in woad, expecting that their opponents would be frightened by the sight of blue men. There is no evidence that it worked -- and no one seems to cite the source of the legend, or at least evidence that the blue color was woad (Finaly, p. 321, says that Caesar's word was "vitrum," and there is argument about whether it was woad or some other color. "Vitrum" in Latin usually means "glass," although Pliny used it for a blue dye-plant, FreundtAl, p. 2000. At least one edition considers the passage spurious anyway).
Whether Caesar's opponents, or Caratacus's and Boadicea's soldiers who fought against Claudius a century later, covered themselves with it or not, we know that woad was used as a dye for a very long time; the famous "Lincoln Green" was a mix of woad and a yellow dye. And Chaucer's short poem "The Former Age" (line 17) mentions woad:
No mader, welde or wood no listere
Ne knew...
(Chaucer/Benson, p. 651; the two manuscripts of the poem spell "lister(e)" differently ("litestere" or "lister"), but there is no doubt which word was meant. In any case, all editions seem to prefer the reading "listere," because the manuscript it is in is considered far the more authoritative; Chaucer/Pace/David, pp. 93-95).
Modernizing the spelling, this says that:
No madder, weld, or woad no lister
ne knew
Which we would amplify as "No red madder, yellow weld, or blue woad no dyer ever knew."
So knowledge of woad clearly predates this song, no matter what the pre-Roman Britons wore. The Romans first encountered indigo from India, but "Even in classic times, however, a substitute for the imported Indian indigo was known in the native European weed called in Latin *glastum* or *isatis*, and in English, woad. The dark blue appearance of the British warriors whom the Romans met on these shores was probably not strictly a pigment effect, but merely a staining produced by the fresh juice of the woad plant. Woad is a shrubby herb with broad green leaves which contain
the raw material of a blue dyestuff. To develop the blue colour special treatment is necessary; but
simply gathering the leaves is enough to produce a deep and long-lasting blue-black stain upon the
hands, and we may suppose that the early Britons simply carried the process farther" (Thompson,
p. 135).

"The woad plant, *Isatis tinctoria*, grows native in many parts of Europe, and may easily be
cultivated in any reasonably temperate climate. It was grown commercially in England until [c.
1930]. The *Isatis* is what gardeners call a 'gross feeder,' and it exhausts the land that it grows on
unless the salts [i.e. potash] that it extracts for its growth are constantly replenished" (Thompson, p.
136).

"The medieval farmer did not know very much about fertilizing his lands to restore the heavy losses
which such a plant as woad induced, and the result was that woad plantations had to move about,
shifting their location every few year to fresh soil as the old soil became exhausted. Woad growing
left a trail of agricultural desolation behind it, and the large profits that it yielded for a time in each
new site tempted many landowners to their ruin; for these returns were actually not income but
capital" (Thompson, p. 137). On p. 138 Thompson reports that laws were eventually passed about
woad-growing -- but that they were widely evaded.

"Woad... [was] cultivated since the tenth century in Europe, notably in Thuringia, Alsace, and
Normandy. It is the base of blues. But woad is a cruciferous plant [related to mustard, according to
St. Clair, p. 198], whose cultivation dramatically impoverishes the soil; the popularity of blue dyes
thus threatened to starve entire populations. The process for making woad dye was fairly
elaborate: the leaves and stems were washed, dried, and stored in balls or compacted lumps, then
mill-ground. The resulting powder was made into a paste and fermented, which liberated the
precursor of the dye. This substance, concentrated woad extract, was black and granular, and was
called pastel. But it could only produce a washed-out blue, and was used for work clothes. At the
close of the 12th century, however, a technique was found for making brighter blues from woad"
(Delamere/Guineau, pp. 44-45); it was only then that woad really became a commercial dye and
pigment. But even the new technique "was difficult, expensive, and uncertain" (Thompson, p. 138).
The result was often mixed with other materials, such as ground eggshells, to produce lighter
blues. - RBW

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  Press, 1982
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  Lexicon Edited by E. A. Andrews... Revised, enlarged, and in great part rewritten by
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- Thompson: Daniel V. Thompson (with a foreword by Bernard Berenson),*The Materials and
  Techniques of Medieval Painting*, 1936 (I use the 1956 Dover paperback)

Last updated in version 5.2
File: Hopk024

Woe Be Unto You

DESCRIPTION: "Woe be unto you (x2), You may throw yo' rocks an' hide yo' hands.... " "Well, it's
woe be unto you (x2), You may dip yo' snuff an' hide yo' box..." "...You may dig yo' grave an' hide
yo' spade, but it's woe be unto you."
**Woe to You, Women**

**DESCRIPTION:** The noble singer complains that a servant he made his wife "hae lien wi your footman an' [so] you'll never lie with me." "You disgraced the name of my high majesty."

**AUTHOR:** unknown

**EARLIEST DATE:** 1905 (Greig/Duncan6)

**KEYWORDS:** infidelity marriage husband lover wife royalty servant

**FOUND IN:** Britain(Scotland(Aber))

**REFERENCES** (1 citation):

Greig/Duncan6 1206, "Woe to You, Women" (2 texts, 2 tunes)

Roud #5522

**NOTES [785 words]:** Roud lumps this with ("Good morrow, fair mistress") (David Herd, editor, Ancient and Modern Scottish Songs, Heroic Ballads, etc. (Edinburgh, 1870 (reprint of 1776)), Vol II, pp. 5-6). That song shares parts of lines and theme with Greig/Duncan6, but does not mention the footman and adds different details. - BS

I doubt that this is intended to be history, but if it is, we note that it is a poor fit for most kings of Scotland. If we look at the Stewart/Stuart dynasty, the kings and their wives are as follows:

Robert II (reigned 1371-1390) had two wives, Elizabeth Mure and Euphemia Ross; he had ten children by the former and four by the latter, and married both before becoming king. Both were noble although not royal (Ashley, p. 552).

Robert III (reigned 1390-1406) married Anabella Drummond. Although her father was a mere knight, she was the niece of the former queen Margaret Drummond (Oram, p. 198) -- but at the time of their marriage in 1366, there was no reason to believe that Robert III would ever be king. And in any case they had seven children (Ashley, p. 553.)

James I (reigned 1406-1427) married Joan Beaufort, who was a descendent (in an illegitimate-but- legitimized line) of Edward III or England and a cousin of Henry V, the king when they married. They had eight children (Ashley, p. 555).

James II (reigned 1437-1460) married Mary the daughter of the Duke of Gueldres -- the first Stuart to marry a princess from outside the British Isles. They had seven children.

James III (reigned 1460-1488) married Margaret, the daughter of the King of Denmark; they had three children (Ashley, p. 561).

James IV (reigned 1488-1513) married Margaret Tudor, the daughter of Henry VII of England (the lineage from which the Stuarts eventually claimed the English throne), by whom he had six children (Ashley, pp. 564-565). There were apparently rumors that he had secretly married one of his mistresses, Margaret Drummond (Ashley, p. 565), but such a marriage, if it existed, was bigamous; we find a churchman lamenting James's refusal to give up mistresses such as Margaret (Oram, p. 235).

James V (reigned 1513-1542) married Madeleine daughter of Francois I of France and them Mary daughter of the duke of Guise-Lorraine (Ashley, p. 468). His only surviving daughter was Mary Queen of Scots, but his wives were both noble.

Mary (reigned 1542-1567, when she was deposed) did marry as her second husband Henry, Lord Darnley, who probably slept around -- but she was female and obviously didn't have a wife.

James VI, the last King of Scotland who was not also King of England (reigned 1567-1625 in Scotland, 1603-1625 in England) may have been homosexual; in any case, he does not seem to have strayed from his marriage to Anne, daughter of the King of Denmark (Ashley, p. 575).

Thus none of the Stewards fits the conditions of this song; none married servants, and most of the marriages endured.

There is an interesting analogy to the time of King David II (reigned 1329-1371), the son of Robert I Bruce. David first married Joanna of England; she died in 1262, having borne him no children.
David then (in 1364) married Margaret Drummond; he was her second husband, and he divorced her in 1370. She wasn't exactly a servant, but she was well below his station. There were, to be sure, some earlier kings with amazingly complicated love lives, but what are the odds that a song about someone who reigned before 1300 would have survived? The closest genuine analogy I can think of to this is to Henry VIII and Katherine Howard, his fifth wife. She was fairly high-born, too, since her uncle was Duke of Norfolk (Scarisbrick, p. 378). But she "was" a servant of Anne of Cleves (Scarisbrick, p. 429), who was supposed to be Henry's fourth wife until Henry blew her off. Katherine proved a "high-spirited minx" (Scarisbrick, p. 375), and "she had been unchaste before her marriage; she took to adultery soon after it" (Scarisbrick, p. 431). It's hard to blame her -- she was a teenager, and apparently quite pretty; he was fat and worn-out and imperious (Scarisbrick, p. 431, by this time calls Henry "physically probably repugnant"). The details of the breakdown of the marriage seem rather obscure, but it ended with Henry executing her (Scarisbrick, p. 432).

Interestingly, Henry's second wife, Anne Boleyn, had also been a lady-in-waiting to wife #1, and ended up being executed on a charge of adultery (but one for which genuine proof is completely lacking) and wife #3, Jane Seymour, had been a lady-in-waiting to Anne. Thus Henry VIII was a far better candidate for the singer in this song than is any Scottish king. But why, then, is the song found primarily if not exclusively in Scotland? - RBW

Bibliography

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Last updated in version 2.5

File: GrD61206

Woke Up This Morning With My Mind on Freedom

DESCRIPTION: "Woke up this morning with my mind stayed on freedom (x3), Hallelu (x4), Hallelujah." "Ain't no harm to keep your mind stayed on freedom." "Walkin' and talkin' with my mind stayed on freedom." The singer does all things with a mind to freedom

AUTHOR: unknown

EARLIEST DATE: c. 1962 (recording, Albany mass meeting)

KEYWORDS: freedom nonballad

FOUND IN:

REFERENCES (1 citation):
Silber/Silber-FolksingersWordbook, p. 300, "Woke Up This Morning With My Mind on Freedom" (1 text)

RECORDINGS:
Albany mass meeting, "Woke Up This Morning With My Mind on Freedom" (on SingFreeCD)
SNCC Freedom Singers, "Woke Up This Morning With My Mind on Freedom" (on VoicesCiv

CROSS-REFERENCES:
cf. "Woke Up This Morning With My Mind on Jesus" (tune, lyrics, structure)

NOTES [16 words]: This song is clearly derived from the spiritual "Woke Up This Morning With My Mind on Jesus." - PJS

Last updated in version 3.5

File: FSWB300A

Woke Up This Morning With My Mind on Jesus

DESCRIPTION: "I woke up this morning with my mind standing on Jesus (x3)/Hallelu, hallelu, hallelujah" "I'm walkin' and talkin' with my mind..." "I woke up singing..." "I'm sayin' my prayers..."

AUTHOR: unknown

EARLIEST DATE: 1936 (recording, Roosevelt Graves & brother)

KEYWORDS: nonballad religious Jesus

FOUND IN: US(SE) Canada(Mar)
Wolle Ye Iheren of Twelte Day

DESCRIPTION: "Wolle ye iheren of twelte day, Wou the present was ibroust In to Betlem ther Iesus lay?" Three kings sought him. A star led them. Herod heard them. They came far. Jesus does wonderful deeds and is to be thanked "for alle deis that tou doest"

AUTHOR: unknown

EARIEST DATE: c. 1300 (ms. Cambridge Trinity College B 14.39, also sometimes called ms. Trinity Cambridge 323)

KEYWORDS: religious Jesus travel gift MiddleEnglish

FOUND IN:

REFERENCES (4 citations):
Brown/Robbins-IndexOfMiddleEnglishVerse, #4170
DigitalIndexOfMiddleEnglishVerse #6686


MANUSCRIPT: {MSCambridgeTrinity323}, Cambridge University, Trinity College MS. 323, folio 35 (second copy apparently scribbled on folio 33 and after)

CROSS-REFERENCES:
cf. "Judas" [Child 23] (subject: The Earliest English Ballad) and references there

NOTES [559 words]: This text is old enough to use archaic Middle English letters; the first lines actually read
Wolle ye iheren of twelte day,
Wou e present was ibroust
In to Betlem er Iesus lay
er re kinges him habbet isoustt,
a sterre wiset hem e way.
suc nas neuer non wroust,
ne werde he nou er fou ne grey,
e louerd at us alle hauet iwroust.

The piece is very old; it is in the same thirteenth/fourteenth century manuscript as "Judas" [Child 23]; see that piece for information about the manuscript source. "Judas" is followed by a sermon, "Bele Aliz" (in a different hand); "Wolle Ye Iheren" follows "Bele Aliz" (Brown, p. 184), and is is the same hand as "Judas" (Brown, p. 186). On the basis of that manuscript dating, Albert B. Friedman, The Ballad Revival, University of Chicago Press, 1961, p. 15, classes this among ballads older than 1500 -- making it only the sixth such piece by his count. On pp. 72-73, he cites W. W. Greg to the effect that it is, "if not a true ballad, then a thirteenth-century literary imitation of one, and all the more important therefore." In which case it becomes yet another candidate for the "Oldest English Ballad."

In this case, there is one ink copy and another copy of the final verses, seemingly a draft, in much faded lead pencil, only partly legible, both in the same manuscript; it appears the one was practice for the other. Furthermore, Brown, p. 186, thinks that the pencil copy was actually "the original draft of the poem", which the scribe was composing as he went, with the ink copy being his final draft. So why hasn't it gotten more attention? Part of the reason is probably the obscurity of the manuscript; it should be recalled that Trinity College MS. B 14.39 was lost for some decades, so scholars, including Child, had to rely on inaccurate transcripts).

And it doesn't look like a ballad; Brown prints it in ten eight-line stanzas-line stanzas. The rhyme scheme isn't much help, The first stanza is rhymed abababab, the second abcbabab, the third...
ab(a)bade, and so forth with additional irregularity. The meter looks imperfect to me, but I think the poet was trying for four foot lines throughout, not 4343. Brown, p. 186, seems to agree, but thinks the scribe was accustomed to 4343, which is the reason for the metrical irregularities: he wasn't used to writing in that meter. To put it another way: The author messed up (rather badly) because he wanted to be writing in ballad meter.

Am I convinced by that argument? Not really. And even if true, does that make it a ballad? No. I think it's just another religious poem. But I'm filing it here because we try to cover every candidate for "The Earliest English Ballad."

The basis for this song is Matthew 2:1-12. The story has been expanded and modified heavily, however. We note the following:
1. There is no reason to believe that there were three visitors. All we know is that they gave three gifts. Their names are completely unknown, and we certainly don't know if they were old or young. They may not even have been from the east (the orient).
2. The visitors were not kings and were not wise men. They were "magi" -- Babylonian mystics and perhaps astrologers. Jews would generally consider magi to be evil sorcerers.

For more on the common misconceptions about the visitors, see the notes to "The Golden Carol (The Three Kings)." - RBW

Bibliography

- Brown: Carleton Brown, editor, English Lyrics of the XIIIth Century, Oxford University Press, 1932 (I use the 1962 reprint)

Last updated in version 5.3
File: Bro13039

Woman at the Well, The

DESCRIPTION: "See the woman at the well, Disputing her with her Savior, Soon she found that he could tell Her of all her past behavior." She asks for a drink and runs to the town "proclaiming, Oh you every one that thirst, Come ye to the water."

AUTHOR: unknown
EARLIEST DATE: 1952 (High-OldOldFolkSongs)
KEYWORDS: religious Jesus travel
FOUND IN: US(Ap)
REFERENCES (1 citation):
High-OldOldFolkSongs, p. 9, "The Woman at the Well" (1 text)
ST High009B (Partial)
Roud #17426
NOTES [14 words]: A short summary of the story of Jesus and the Woman of Samaria in John chapter 4. - RBW

Last updated in version 3.3
File: High009B

Woman Belly Full o' Hair

DESCRIPTION: Alternate lines are a chorus: "See me daddy-o." "A woman belly full o' hair I see it when I went in there ... hurrah for de golden." "If you want to see a monkey dance ... broke a pepper in 'e ass ... monkey trick ... Broke a pepper 'pon the prick."

AUTHOR: unknown
KEYWORDS: sex bawdy shanty animal
FOUND IN: West Indies(Nevis)
REFERENCES (1 citation):
Abrahams-DeepTheWaterShallowTheShore, pp. 51-52, "Woman Belly Full o' Hair" (1 text, 1 tune)
NOTES [62 words]: Abrahams writes about women's reaction to obscenity in men's shanties: "Once, while collecting in Newcastle, the men began singing a song that began 'Castle girls have dirty bloomers,' and the women within hearing wouldn't allow the singing to proceed. However, the next song that came along was the following ['Woman Belly Full o' Hair'], which they enjoyed"
Woman Charming Woman, O!

DESCRIPTION: The singer cites the good ("what's the chief of man's delight") and bad ("who can clean his pockets out"), mostly good, about marriage. "Whose a match for any man? Charming little woman O: They'll wear the breeches if they can"

AUTHOR: unknown
EARLIEST DATE: before 1865 (broadside, Bodleian Firth c.26(104))
KEYWORDS: marriage nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan5 1069, "Woman, Charming Woman" (1 fragment)
Roud #6760
BROADSIDES:
Bodleian, Firth c.26(104)[a few illegible words], "Woman Charming Woman, O!" ("What's the chief of man's delight"), J.O. Bebbington (Manchester), 1858-1864; also Harding B 11(4015), "Woman Charming Woman, O!"

ALTERNATE TITLES:
Charming Woman

NOTES [17 words]: Greig/Duncan5 is a fragment; broadside Bodleian Firth c.26(104) is the basis for the description. - BS

Last updated in version 2.5
File: GrD1069

Woman of Three Cows, The

DESCRIPTION: The singer is poor. He tells the "Woman of Three Cows" that she is too proud and scornful of those less wealthy than herself. He recounts the Irish heroes who have met misfortune or death. She cannot measure up to them.

AUTHOR: English version by James Clarence Mangan (1803-1849)
EARLIEST DATE: 1845 (Duffy)
KEYWORDS: pride vanity nonballad animal poverty
FOUND IN: Ireland
REFERENCES (8 citations):
OLochlainn-MoreIrishStreetBallads 64, "The Woman of Three Cows" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 120, "The Woman of Three Cows" (1 text)
ADDITIONAL: Charles Gavan Duffy, editor, The Ballad Poetry of Ireland (1845), pp. 56-59, "The Woman of Three Cows"
Edward Hayes, The Ballads of Ireland (Boston, 1859), Vol II, pp. 277-278, "The Woman of Three Cows"
Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 163-164, "The Woman of Three Cows" (1 text)


NOTES [207 words]: OLochlainn-MoreIrishStreetBallads: "In this translation [James Clarence] Mangan [1803-1849] has bettered the original anonymous Gaelic verses 'Go reidh, a bhean na dtri mbo.'"

Duffy and Sparling quote Mangan: "This ballad, which is of a homely cast, was intended as a rebuke to the saucy pride of a woman in humble life, who assumed airs of consequence from being the possessor of three cows. Its author's name is unknown, but its age can be determined, from the language, as belonging in the early part of the seventeenth century. That it was formerly very popular in Munster, may be concluded from the fact that the phrase, Easy, oh, woman of the three cows! has become a saying in that province, on any occasion upon which it is desirable to lower
the pretensions of a boastful or consequential person." - BS

The Gaelic original is said to be in Middle Irish, so it is fairly old. It will be seen that the translation is quite popular -- one of the most popular translated poems I've seen. Translator James Clarence Mangan, ironically, knew no Irish, according to Henry Boylan, *A Dictionary of Irish Biography*, second edition, St. Martin's Press, 1988, pp. 240-241; he took others' literal translations of poetry and versified them. - RBW

Last updated in version 5.3
File: OLcM064

**Woman the Joy and the Pride of the Land**

**DESCRIPTION:** "Come married and single, together pray mingle, And listen awhile to these lines I relate; You that single have tarried, make haste and get married... For woman's the joy and the pride of the land." The theme is repeated in every verse

**AUTHOR:** unknown

**EARLIEST DATE:** 1914 (Greig/Duncan5); 19C (broadside, Murray Mu23-y1:011)

**KEYWORDS:** marriage

**FOUND IN:** Britain(Scotland(Aber)) Canada(Newf)

**REFERENCES** (3 citations):
- Greig/Duncan5 1067, "Woman's the Joy and Pride of the Land" (1 text)
- Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 185, "Women's the Joy and the Pride of the Land" (1 text)
- Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 367-3695, "Woman's the Joy and Pride of the Land" (1 text, 1 tune)

Roud #4393

**BROADSIDES:**
- Murray, Mu23-y1:011, "Woman the Joy and Pride of the Land," J.Bristow (Glasgow), 19C; also Mu23-y1:045, "Woman the Pride of the Land," James Lindsay (Glasgow), 19C

**CROSS-REFERENCES:**
- cf. "There's Nothing Can Equal A Good Woman Still" (theme, some words)

File: GrMa185

**Woman Trouble**

**DESCRIPTION:** "She left me this morning, never said a word." The singer tells of hard work, comes close to despair, describes his venereal disease, is told he can't be cured, talks of those who tried to escape,

**AUTHOR:** unknown

**EARLIEST DATE:** 1965 (recorded from J. B. Smith by Jackson)

**KEYWORDS:** prison hardtimes work disease floatingverses

**FOUND IN:** US(So)

**REFERENCES** (1 citation):
- Jackson-WakeUpDeadMan, pp. 160-162, "Woman Trouble" (1 text)

**NOTES** [68 words]: Like so may of J. B. Smith's songs, this one is extremely problematic. Some of it appears to float, but some appears to be his own composition. But a stanza refers to a venereal disease, which Jackson believes to be gonorrhea (and the symptoms fit) -- yet the song says there is no cure. In 1965? Is this an old fragment? But what about the context? Nor is the tune any help, since it was not transcribed. - RBW

Last updated in version 2.4
File: JDM160

**Woman Woman Blues**

**DESCRIPTION:** Singer complains that his "good little woman" breaks his heart. "She's a married woman," "ain't anything but a stavin' chain." He wants her to "love me down there."

**AUTHOR:** unknown

**EARLIEST DATE:** 1930 (StuffDreams2)

**KEYWORDS:** sex bawdy floatingverses nonballad lover

**FOUND IN:**
RECORDINGS:
Ishman Bracey, "Woman Woman Blues" (on StuffDreams2)
NOTES [132 words]: Ishman Bracey modifies a couple of floating verses: "I went to the depot ... read up on the board Says your baby ain't here She's a long ways up the road" and "I got to settin' down studyin' 'Bout my old time used to be ... I studied so hard 'Til the blues crept up on me." This "Stavin' Chain" reference calls to mind Lil Johnsdon's recording, "Got your horse out my stable, back in my bed, I got another guy. Can get yourself another mare. Now you can't ride, honey, you can't ride my train. I'm the chief engineer, Going to run it like Stavin' Chain." ("Stavin' Chain (That Rockin' Swing") (Vocalion unissued, 1937); on Document DOCD 5309). [See also the song "Stavin Chain." - RBW] Whatever the "Stavin' Chain" reference originally meant, in this context it is someone who is in charge. - BS
Last updated in version 5.2
File: RcWoWoBl

Woman's Rights
DESCRIPTION: The singer tells of how her husband is agitated about the issue of women's rights, spending hours discussing it. He is afraid that, if women vote, men will never hold office again. He claims voting is not part of her nature. She intends to enjoy the right
AUTHOR: unknown
EARLIEST DATE: 1942 (Randolph)
KEYWORDS: husband wife political humorous
FOUND IN: US(So)
REFERENCES (3 citations):
Randolph 503, "Woman's Rights" (1 text plus an excerpt, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 376-378, "Woman's Rights" (1 text, 1 tune -- Randolph's 503A)
DT, WOMENRTS
Roud #7589
File: R503

Woman's Rights (I)
DESCRIPTION: "The rights of woman, what are they? The right to labor and to pray, The right to watch while others sleep...." The singer lists the good works of women, and concludes, "Such are women's rights and God will bless And crown their champions with success."
AUTHOR: Words: Lord Houghton / Music: Marianne Mathews (source: Huntington)
EARLIEST DATE: 1861 (Journal of the Midas)
KEYWORDS: political nonballad
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 320-321, "Woman's Rights I" (1 text, 1 tune)
Roud #27552
File: HGam320

Woman's Rights (II)
DESCRIPTION: "Oh, we've heard of women's rights and of woman's wrongs... She's a right to be loved by the whole of mankind.... She's a right to disport in spangles and tights.' "But the marriage rites are her greatest delights"; her right is to be a wife, not free
AUTHOR: unknown
EARLIEST DATE: 1879 (Journal of the Andrew Hicks)
KEYWORDS: political nonballad
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 321-322, "Woman's Rights II" (1 text, 1 tune)
Roud #27553
File: HGam321
Woman's Work is Never Done, A

DESCRIPTION: The singer "heard a married woman say" that her life had been hard "ever since the time she was made a wife" because "a woman's work is never done." She rises early, prepares breakfast, cares for the children, etc. She warns against marriage

AUTHOR: unknown
EARLIEST DATE: 1887 (Ashton)
KEYWORDS: warning hardtimes husband wife
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
ADDITIONAL: John Ashton, _A Century of Ballads_, Elliot Stock, London, 1887; reprinted 1968 by Singing Tree Press, pp. 20-23, "A Woman's Work is Never Done" (1 text)
ST AsCB020 (Partial)
Roud #1717
File: AsCB020

Women of Leigh, The

DESCRIPTION: "Come all you young lover and listen to me, A warning I'm giving as clearly you'll see." The singer's woman has left him for another. He seeks her at her home; she is gone. He warns against the women of Leigh, "Singing Damn, damn, rigmarole damn."

AUTHOR: unknown
EARLIEST DATE: 1965 (English Dance & Song; reportedly collected 1962)
KEYWORDS: love abandonment warning
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Browne-FolkSongsOfOldHampshire, pp. 117-119, "The Women of Leigh" (1 text, 1 tune)
Roud #3192
File: BrHa117

Women Outlaws

DESCRIPTION: "'There's a touch of human pathos, A glamour of the West" around the female outlaws of the past such as Bronco Sue, Belle Star, Calamity Jane. They left home to turn outlaw; "They fought, and often won." The singer praises their independent spirits

AUTHOR: N. Howard Thorp
EARLIEST DATE: 1921 (Thorp/Logsdon-SongsOfTheCowboys)
KEYWORDS: cowboy rebellion outlaw
FOUND IN:
REFERENCES (1 citation):
Thorp/Logsdon-SongsOfTheCowboys, pp. 170-171, "Women Outlaws" (1 text)
File: ThLo170

Women's Nae That Easy to Please

DESCRIPTION: The singer "went to the chamber door, where my love lay." She leaves him out in the cold and "bade me go home, keep my mind quite at ease." You can see that women are not so easily pleased.

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: courting rejection nightvisit nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1847, "Women's Nae That Easy to Please" (1 text)
Roud #13596
File: GrD81847
Won't You Buy My Pretty Flowers

DESCRIPTION: "Underneath the gaslight glitter Stands a fragile little girl" who cries out to the crowds in winter, "Won't you buy my pretty flowers?" No one listens to her, or buys; all are hurrying to their home. She has no friends; no one pities her.

AUTHOR: unknown (see NOTES)

EARLIEST DATE: 1874 (sheet music by French & Persley)

KEYWORDS: flowers commerce

REFERENCES (2 citations):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 244-245, "The Flower Girl" (1 text, 1 tune)
ADDITIONAL: Reginald Nettel, _Seven Centuries of Popular Song_, Phoenix House, 1956, pp. 170-171, "(no title)" (1 text)
Roud #12906
CROSS-REFERENCES:
cf. "Poor Little Joe (The Dying Newsboy)" (theme of a young person trying to sell something no one bothers to buy)

NOTES [236 words]: This sounds as if it's supposed to end with the girl dying in the cold, or of starvation, or both. But neither element is found in Huntington's text, or Nettel's, or in the sheet music copies I've seen.

I found an Internet source which claimed that this has words by Jennie Calef and music by H. P. Danks, but it also dates it to 1887, which is after the song was found in the Eliza Adams journal! On a mudcat thread, one source claimed that it has words by Arthur W. French, music by George W. Persley, and was from 1874. Nettel also attributes the music to Persley (without listing a source of the words). I've seen sheet music to the same effect, and the French/Persley piece the sheet music contains is certainly this song, Another Internet source, https://martynjolly.com/2016/03/17/wont-you-buy-my-pretty-flowers/, shows a series of magic lantern slides of the song and says that Calef and Danks stole the song to use it in their play "Little Muffets" and then copyrighted it. On the other hand, Henry P. Danks did write some pretty good tunes ("Silver Threads among the Gold" and "Amber Tresses Tied in Blue"), whereas French and Persley are pretty obscure, so I can't prove that the theft didn't go the other way. And Danks was born in 1834, so he was certainly old enough to have written the song before 1874. I am inclined toward the French and Persley claim, but not enough to state it as certain. - RBW

Last updated in version 4.2
File: HGam244

Won't You Go My Way

DESCRIPTION: Hauling shanty. Refrain: "Won't you/ye/yiz go my way?" Verses describe either consorting with a prostitute and now being glad to be married, or describe courting in general.

AUTHOR: unknown

EARLIEST DATE: 1914 (Sharp-EnglishFolkChanteys)

KEYWORDS: shanty sailor whore courting

FOUND IN: West Indies Britain

REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, p. 505, "Won't Ye Go My Way" (1 text, 1 tune) [AbEd, p. 373]
Sharp-EnglishFolkChanteys, LVI, p. 61 "Won't You Go My Way" (1 text, 1 tune)
Roud #8289
File: Hugi505

Won't You Leave Us a Lock of Your Hair

DESCRIPTION: Dermot speaks to Nora from the window at night. She will not marry him because her parents oppose him. She would be ruined if he's found at her window. A hand clutches his head and a voice says, as he runs, "Won't you leave us a lock of your hair?"

AUTHOR: J.J. Waller (? John Francis Waller 1809-?)

EARLIEST DATE: 1865 (broadside, Murray Mu23-y1:139)

KEYWORDS: courting humorous nightvisit father

FOUND IN:

REFERENCES (1 citation):
Wonder Where Is My Brother Gone?

DESCRIPTION: "Wonder where is my brother gone? Wonder where is my brother John? He is gone to the wilderness, Ain't comin' no more. Wonder where will I lie down? (x2) In some lonesome place, Lord, down on the ground."

AUTHOR: unknown

EARLIEST DATE: 1931 (Fuson-BalladsOfTheKentuckyHighlands)

KEYWORDS: religious

FOUND IN: US(SE)

REFERENCES (3 citations):
Courlander-NegroFolkMusic, p. 61, (no title) (partial text); p. 228, "Wonder Where Is My Brother Gone?"; (1 tune, partial text)
Fuson-BalladsOfTheKentuckyHighlands, p. 150, "I Wonder Where My Father Be" (1 text)
ADDITIONAL: Harold Courlander, _A Treasury of Afro-American Folklore_, Crown Publishers, 1976, p. 349, "Wonder Where Is My Brother Gone" (1 text, 1 tune)

Roud #10969

RECORDINGS:
Annie Grace Horn Dodson, "Wonder Where My Brother Gone" (on NFMAla2)

NOTES [112 words]: Courlander's text (which is the basis for the description above) clearly refers to John the Baptist: "John the baptizer appeared in the wilderness, preaching a baptism of repentance..." (Mark 1:4; compare Matt. 3:1, Luke 3:2).
Fuson-BalladsOfTheKentuckyHighlands's text is much more secular: "I wonder where my father be, That he hain't been here with me. He's buried in some distant land And he won't be here with me. To sleep, to sleep, that lonesome sweet sleep, He is laid in his grave to sleep," and similarly with mother, brother, sisters, etc.
It may be that these are two separate songs, but neither seems sufficiently attested to make it worth splitting them. - RBW

Wonder, The (Ships in the Ocean)

DESCRIPTION: "I wonder who first invented The ships in the ocean for to swim, For to cross the ocean to and fro, How happy was him." The singer lists all the troubles seamen face -- storms, etc. -- and all the tasks they perform, such as carrying wine

AUTHOR: unknown

EARLIEST DATE: 1769 (Journal of the Nellie)

KEYWORDS: ship hardtimes commerce nonballad technology

FOUND IN:

REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 115-116, "Ships in the Ocean" (1 text, 1 tune)

Roud #27520

File: HGam115

Wonderful Crocodile, The

DESCRIPTION: The singer, shipwrecked at (La Perouse), encounters the crocodile. He describes
its immensity: Five hundred miles long, etc. Blown into its mouth, he lives well on the other things lost inside. At last the beast dies; the singer spends six months escaping

AUTHOR: unknown
EARLIEST DATE: before 1845 (broadside, Bodleian Harding B 11(4288))
KEYWORDS: animal talltale monster sailor
FOUND IN: Australia Ireland US(MW,NE) Britain(England(South,Lond),Scotland(Aber)) Canada(Mar,Newf,Ont)
REFERENCES (15 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 134-135, "The Wonderful Crocodile" (1 text, 1 tune)
Fahey-PintPotAndBilly, pp. 18-19, "The Crocodile" (1 text, 1 tune)
Fowke/Mills/Blume-CanadasStoryInSong, pp. 157-159, "The Crocodile" (1 text, 1 tune)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 196, "The Wonderful Crocodile" (1 text, 1 tune)
Greig/Duncan8 1700, "The Crocodile" (1 text)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #14, p. 1, "The Crocodile" (1 text)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H231a, p. 28, "The Crocodile" (1 text, 2 tunes)
Kennedy-FolksongsOfBritainAndIreland 292, "The Crocodile" (1 text, 1 tune)
Broadwood/Maitland-EnglishCountySongs, pp. 184-185, "The Crocodile" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 168-170, "The Rummy Crocodile" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 230-232, "Crocodile Song" (1 text, probably this, 1 tune)
Creighton-SongsAndBalladsFromNovaScotia 60, "Crocodile Song" (1 text, 1 tune)
Pottie/Ellis-FolksongsOfTheMaritimes, pp. 142-143, "Crocodile Song" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 498-500, "The Wonderful Crocodile" (1 text, 1 tune)
DT, WONDCROC
Roud #886
RECORDINGS:
Mike Molloy, "Crocodile Song" (on MUNFLA/Leach)
BROADSIDES:
NLScotland, RB.m.143(134), "The Crocodile," Poet's Box (unknown), c.1890
CROSS-REFERENCES:
cf. "The Derby Ram" (theme)
cf. "The Grey Goose" (theme)
SAME TUNE:
End for End Jack (per broadside NLScotland RB.m.143(134))
A Tough Yarn ("Ladies and gents' if you will listen a little while to me") (Wolf-AmericanSongSheets p. 158)
NOTES [68 words]: The similarity to "The Derby Ram" should be obvious. It is also noteworthy that most versions show very little variation; one must suspect a broadside ancestor somewhere. Folklore sometimes claimed the flesh of the crocodile as an aphrodisiac (don't ask me why). I don't seem much connection between that idea and this song, but perhaps it suggested that the crocodile was "wonderful" and, well, big.... - RBW
Last updated in version 6.1
File: MA134

Wonderful Grey Horse, The

DESCRIPTION: Singer's horse "was rode in the Garden by Adam the day that he fell"; that turned him grey. The horse has been with Noah, ..., Brien the brave, Sarsfield at Limerick, and Daniel O'Connell. He is ready to run for a rider that will shake off Erin's yoke.

AUTHOR: unknown
EARLIEST DATE: first half 19C (Zimmerman-SongsOfIrishRebellion)
KEYWORDS: Ireland patriotic talltale horse
HISTORICAL REFERENCES:
1014 - Battle of Clontarf and death of Brian Boru
July 12, 1691 - Battle of Aughrim
1775-1847 - Life of Daniel O'Connell

FOUND IN:
REFERENCES (2 citations):
Zimmerman-SongsOfIrishRebellion 44A, "The Grey Horse" (1 text)
Tunney-StoneFiddle, p. 158, "The White Steed" (1 text)

Roud #13451

BROADSIDES:
NLScotland, RB.m.169(243), "The Wonderful Grey Horse," unknown, c.1840

CROSS-REFERENCES:
cf. "The Old Gray Mare (I) (The Old Gray Horse; The Little Black Bull)" (theme)
cf. "Bean an Fhir Rua" (tune, according to Tunney-StoneFiddle)

NOTES [97 words]: "Brien the Brave" is of course Brian Boru, winner of the Battle of Clontarf in 1814, for whom see "Remember the Glories of Brian the Brave."
Sarsfield is Patrick Sarsfield, Earl of Lucan (died 1693), the last of the great commanders who fought for James II; for his history, see "After Aughrim's Great Disaster."
Daniel O'Connell was the Irish hero who fought for emancipation, Repeal (of the Union between Britain and Ireland), and the place of the Irish in parliament; he is mentioned in dozens of songs; for more on him, see the cross-references under "Daniel O'Connell (I)." - RBW

File: Zimm044A

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Wonderful Watford

DESCRIPTION: "Wonderful, wonderful Watford, Where the Little Missouri flows, We're proud of all our Norwegians And all that makes it so. You can ride o'er the plains and the coulees... And still be in wonderful Watford, The most wonderful place that I know."

AUTHOR: unknown
EARLIEST DATE: 1965
KEYWORDS: home nonballad
FOUND IN: US(MW)

REFERENCES (1 citation):
Ohrlin-HellBoundTrain 11, "Wonderful Watford" (1 text, 1 tune)

CROSS-REFERENCES:
cf. "Beautiful Texas" (tune)

NOTES [32 words]: I strongly suspect that the author of this piece never set foot outside North Dakota!
The Little Missouri is a tributary of the Missouri River, which is by no means little in North Dakota. - RBW

File: Ohr011

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Wonderful Whalers, The

DESCRIPTION: "Fathers of the oratory, Listen to my surprising tale." The Ann Alexander, under Captain Deblois, goes whaling. A whale destroys one of the boats but at last is taken. The ship itself survives, although with difficulty

AUTHOR: unknown
EARLIEST DATE: 1851 (London Punch, according to Huntington-TheGam-MoreSongsWhalemenSang)
KEYWORDS: whaler battle
FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 72-75, "The Wonderful Whalers" (1 text, 1 tune)

Roud #27541

NOTES [35 words]: As a poem, this is almost unreadable; as history, it is wrong, because the Ann Alexander was so badly damaged in her fight with a whale that she eventually sank. One wonders why anyone bothered to print it. - RBW

Last updated in version 4.2

File: HGam072
Wondrous Love

DESCRIPTION: "What wondrous love is this... that caused the lord of bliss To bear the dreadful curse for my soul." The singer has been saved from the burden of sin by Christ's sacrifice; therefore he/she praises God and the Lamb

AUTHOR: unknown


KEYWORDS: religious nonballad reprieve

FOUND IN: US(Ap,SE,So)

REFERENCES (13 citations):
Lomax/Lomax-FolkSongUSA 98, "Wondrous Love" (1 text, 1 tune)
Ritchie-SingingFamilyOfTheCumberlands, pp. 153-154, "[Wondrous Love]" (1 text, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, p. 198, "What Wondrous Love" (1 text, 1 tune)
Joyner-FolkSongInSouthCarolina, p. 80, "Wondrous Love" (1 short text, 1 tune)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 773, "Wondrous Love" (1 short text, 1 tune)
Abernethy-SinginTexas, pp. 113-114, "Wondrous Love" (1 text, 1 tune, a copy of a shape note version)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 38-39, "Wondrous Love" (1 text, 1 tune)
Cray-AshGrove, pp. 42-43, "Wondrous Love" (1 text, 1 tune)
Chase-AmericanFolkTalesAndSongs, pp. 160-161, "Wondrous Love" (1 text, 1 tune)
Darling-NewAmericanSongster, p. 261, "Wondrous Love" (1 text)
Silber/Silber-FolksingersWordbook, p. 350, "Wondrous Love" (1 text)
DT, WONDLOVE

Roud #5089

RECORDINGS:
Horton Barker, "Wondrous Love" (on Barker01)
Fisk Jubilee Singers, "When I Was Singin' Down" (on Fisk01)
Ganus Brothers Quartet, "Wondrous Love" (Columbia 15331-D, 1928)
Georgia Sacred Harp Quartette, "Wondrous Love" (OKeh 40195, 1924)
Old Harp Singers of Eastern Tennessee, "Wondrous Love" (on OldHarp01)
Pete Seeger, "Wondrous Love" (on PeteSeeger07, PeteSeeger07b)
CROSS-REFERENCES:
cf. "Through All the World Below" (tune & meter)
cf. "Dear Companion (The Broken Heart; Go and Leave Me If You Wish To, Fond Affection)" (tune)
NOTES [16 words]: This is that oddest of oddities: A song that files under "its own name" in the Sacred Harp! - RBW

Last updated in version 6.1

File: LxU098

Woo'd and Married and A' (I)

DESCRIPTION: The bride cries because she is to be married and has "neither blankets nor sheets, Nor scarce a coverlet." Her family members tell her not to complain because she has plenty else. Willy says "though we be scant o' claes We'll creep the closer thegither"

AUTHOR: unknown

EARLIEST DATE: 1776 (Herd)

KEYWORDS: dowry wedding nonballad brother father mother sister

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast "Folk-Song in Buchan," p. 20, "Woo'd and Married and A'" (1 fragment)
Whitelaw-BookOfScottishSong, pp. 65-66, "The Bride Cam' Out o' the Byre" (1 text)
ADDITIONAL: Robert Chambers, The Scottish Songs (Edinburgh, 1829), Vol II, pp. 358-360, "Woo'd and Married and A'"
David Herd, editor, Ancient and Modern Scottish Songs, Heroic Ballads, etc. (Edinburgh, 1870
Woodchopper's Song
DESCRIPTION: "Ole Mister Oak, yo' day done come, Zim-zam-zip-zoo, Gwine chop you down an cahy you home! Bim-bam-biff-boom!" "Buhds in de branches fin' anodder nes'!... Ole Mister Oak Tree, He gwine to his res'!" Woodsmen and axe go about their job
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: worksong nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, pp. 214-215, "Woodchopper's Song" (1 text, 1 tune)

Woodman, Spare That Tree
DESCRIPTION: "Woodman, spare that tree, Touch not a single bough, In youth it sheltered me, And I'll protect it now." The singer relates how his grandfather planted it and how his family delighted in it. "While I've a hand to save, Thy axe shall harm it not."
AUTHOR: Words: George Perkins Morris (1802-1864) / Music: Henry Russell (1812-1900)
EARLIEST DATE: 1837 (sheet music published by Firth & Hall of New York)
KEYWORDS: family home request reprieve
FOUND IN: US(SE)
REFERENCES (7 citations):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 669, "Woodman, Spare That Tree" (1 tune plus a text excerpt)
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 246-252, "Woodman, Spare That Tree" (1 text, 1 tune)
Spaeth-ReadEmAndWeep, pp. 23-26, "Woodman, Spare That Tree" (1 text, 1 tune, plus the parody "Barber, Spare Those Hairs")
Scott-EnglishSongBook, pp. 88-89, "Woodman, Spare That Tree" (1 text, 1 tune)
Emerson-StephenFosterAndCo, pp. 58-59, "Woodman! Spare That Tree!" (1 text)
Silber/Silber-FolksingersWordbook, p. 253, "Woodman, Spare That Tree" (1 text)
Roud #13833
RECORDINGS:
Jack Mahoney, "Woodman Spare That Tree" (Columbia 15712-D, 1932; rec. 1931)

BROADSIDES:
Bodleian, Firth b.26(503), "Woodman Spare That Tree," G. Walker (Durham), 1797-1834; also Harding B 11(186), Firth b.25(540), Harding B 11(4316), Harding B 11(4315), Harding B 11(4314), Harding B 45(23) View 2 of 3, Harding B 15(392a), Firth b.25(68), Harding B 11(64), Firth b.26(361), Firth b.28(36) View 2 of 2, Johnson Ballads 342, Harding B 11(4313), Harding B 15(391b), "Woodman Spare That Tree"; Firth b.25(600/601) View 1 of 2, "Woodman Spare The Tree"
LOCSheet, sm1840 371290, "Woodman! Spare That Tree!," Firth and Hall (New York), 1840 (tune)
LOCSinging, as115220, "Woodman, Spare That Tree," J. Andrews (New York), 1853-1859; also as204080, "Woodman, Spare That Tree"
SAME TUNE:
Nigger, Put Down Dat Jug (Wolf-AmericanSongSheets p. 109)
Rebel Spare that Flag (Wolf-AmericanSongSheets pp. 132-133); probably the same as one or the other version of "Traitor, Spare that Flag" (Wolf, pp. 158-159 and p. 159, these two songs having
Barber, Spare Those Hairs (by Jno. Love, Jr., [class of 1868]) (Henry Randall Waite, Carmina Collegensia: A Complete Collection of the Songs of the American Colleges, first edition 1868, expanded edition, Oliver Ditson, 1876, p. 69)

NOTES [258 words]: The original sheet music of this piece contains a letter from Morris to Russell describing how the words came to be written. Apparently the piece is biographical; Morris was with a friend when said friend saw a tree on his childhood home being threatened. A payment of $10 ensured the tree's continued existence.

In later years Russell claimed that he was the friend and that the tree grew on Morris's home. However, Russell was rather given to exaggeration; if we are to believe anyone, we should probably believe Morris.

Irving Berlin around 1911 wrote a song "Woodman, Woodman, Spare That Tree," which was sung by Bert Williams; the gimmick is that the singer needs to maintain the local forest so he can hide there from his wife. (Thomas S. Hischak, The American Musical Theatre Song Encyclopedia (with a Foreword by Gerald Bordman), Greenwood Press, 1995, p. 393.) Obviously it is not related to this song in terms of content, but presumably the title gave Berlin his inspiration. - RBW


The dating for broadside Bodleian Firth b.26(503), before 1835, is at best questionable. Here is a quote from the Lesley Nelson-Burns site Folk Music of England Scotland Ireland, Wales & America collection: "The words to this song are a poem written by George Pope Morris in 1830. The music was published in 1837.... " - BS

Last updated in version 4.2

File: RJ19246

Woodpecker, The (I Knew by the Smoke)

DESCRIPTION: "I knew by the smoke that so gracefully curled Above the green elms that a cottage was near," even though the only sound was a woodpecker's tap. He praises the place, and the girl he hopes will be there

AUTHOR: unknown

EARLIEST DATE: before 1813 (various Bodleian broadsides)

KEYWORDS: home nonballad bird

FOUND IN:

REFERENCES (1 citation):

Hylands-Mammoth-Hibernian-Songster, pp. 167-168, "The Woodpecker" (1 text)

Roud #12680

BROADSIDES:


File: HMHS167D
Woodpecker's Hole, The
DESCRIPTION: The narrator sticks his finger in the woodpecker's hole in this quatrain ballad that hints of a story otherwise left untold.
AUTHOR: unknown
EARLIEST DATE: 1919
KEYWORDS: bawdy scatological bird humorous
FOUND IN: Australia Britain(England) US(MW,NE,So,SW)
REFERENCES (1 citation):
Cray-EroticMuse, pp. 226-228, "The Woodpecker's Hole" (2 texts, 1 tune)
Roud #10134
CROSS-REFERENCES:
cf. "Dixie" (tune) and references there
cf. "Little Brown Jug" (tune)
File: EM226

Woods o' Tillery, The
DESCRIPTION: A mason lad leaves the singer before daylight but says he'll come again and she will rise and let him in.
AUTHOR: unknown
EARLIEST DATE: 1907 (Greig/Duncan4)
KEYWORDS: dialog nightvisit
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 774, "The Woods o' Tillery" (1 fragment, 1 tune)
Roud #6190
NOTES [21 words]: Greig/Duncan4: "Tillery is northeast of Newmachar." "Tillery" is not in Greig/Duncan's text and no note explains the title. - BS
Last updated in version 2.5
File: GrD4774

Woods of Mountsandel, The
DESCRIPTION: "Oh, there's no play so sweet, you may search where you can, As the dear little town on the banks of the Bann." The singer recalls the happy times he courted Kathleen around Mountsandel. Summer is gone, and they are old, but they still love each other
AUTHOR: unknown
EARLIEST DATE: 1923 (Sam Henry collection)
KEYWORDS: love courting age
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H6=H567, p. 275, "'The Woods of Mountsandel (1 text, 1 tune)
Roud #7970
File: HHH006

Woods of Rickarton, The
DESCRIPTION: "Come all ye jolly ploughmen lads... The praises of your bonnie glen I would be fain to sing." The singer praises the woods of Rickarton, the streams, the men -- and especially the girls (while having harsh words for a wealthy but vicious woman)
AUTHOR: unknown
EARLIEST DATE: 1889 (Greig/Duncan3 417C)
KEYWORDS: farming work courting money rejection
FOUND IN: Britain(Scotland(Aber))
REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #95, p. 2, "The Woods of Rickarton" (1 text)
Greig/Duncan3 417, "The Woods of Rickarton" (2 texts, 4 tunes)
**Wooed and Married an' A' (II)**

DESCRIPTION: A pampered "toast o' the parish" marries. She has no skill. When she asks her husband for ribbons he sits her at the wheel to spin. She runs to her mother who sides with the husband and sends her back, admonished to work.

AUTHOR: Mrs Scott of Dumbartonshire (source: Chambers, probably copied from Cromek)

EARLIEST DATE: 1810 (Cromek's _Select Scottish Songs_, according to Chambers)

LONG DESCRIPTION: The spoiled "toast o' the parish Is wooed and married and a'." She has no skill but to dress herself in finery. When she asks for fine ribbons her husband sets her by the spinning wheel. She runs to mother. Her mother says her husband's idea is good "for now ye should work like a tiger ... and debt keep awa" and sends her "swift away hame" with advice not to spend time at gossip ("or else ye deserve to be knockit"). She decides to go home "and e'en tak a chance o' the landin', However that matters might fa'"

KEYWORDS: marriage husband mother wife clothes

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
- Greig/Duncan7 1370, "Wooed and Married an' A'" (2 texts, 1 tune)
- Lyle-Andrew-CrawfurdsCollectionVolume1 80, "The Wooer Came to the Widow's Door" (1 text)

ADDITIONAL: Robert Chambers, The Scottish Songs (Edinburgh, 1829), Vol II, pp. 360-361, "Wooed, and Married, and A'"

Roud #7159

BROADSIDES:
- Bodleian, Harding B 22(350)[many lines illegible], "Wooed and Married and A' ("Woo'd and marry'd and a'")", J. Evans (London), 1780-1812

CROSS-REFERENCES:
- cf. "Woo'd and Married and A' (I)" (theme: whining bride, tune)

NOTES [34 words]: The two "Woo'd and Married and A'" are lumped by Roud and have the theme of the spoiled and complaining bride, and tune, in common. The details are entirely different as you can tell by their description. - BS

Last updated in version 2.5

File: GrD71370

**Wooer Came to the Widow's Door, The**

DESCRIPTION: The widow welcomes a wooer, gives him a seat, feeds him bread and cheese, and puts him to bed, all of which he happily accepts. She frightens him by jumping into bed with him. He runs out the door and falls in a hole.

AUTHOR: unknown

EARLIEST DATE: 1828 (Lyle-Andrew-CrawfurdsCollectionVolume1)

KEYWORDS: courting sex escape food humorous

FOUND IN: Britain(Scotland(Bord))

REFERENCES (1 citation):
- Lyle-Andrew-CrawfurdsCollectionVolume1 80, "The Wooer Came to the Widow's Door" (1 text)

Roud #3867

File: LyCr180

**Wool Commandeer, The**

DESCRIPTION: "The commandeer is underway, and blimey, what a fuss, The blinking din and
clatter sure would make a parson cuss." they're desperately trying to set up a site to receive the commandeered wool. Wool comes from everywhere and is overloading the site

**AUTHOR:** Words: George Meek / Music: Frank Fyfe (source: Graham Wilson, "Billy on the Boil")

**EARLIEST DATE:** 1940 (text written, according to Garland-FacesInTheFirelight-NZ; the tune came later)

**KEYWORDS:** work sheep humorous New Zealand

**FOUND IN:**

**REFERENCES** (1 citation):
Garland-FacesInTheFirelight-NZ, p. 40, "(The Wool Commandeer)" (1 text)

**NOTES** [45 words]: During World War II, the New Zealand government apparently commandeered the entire New Zealand wool clip for war purposes. This song mocks the government's lack of preparedness for dealing with the situation when all the wool arrived at the warehouses at the same time. - RBW

_Last updated in version 4.3_

**File:** Garl040

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**Wool, Wether and WIne**

**DESCRIPTION:** "An old shearer stood at the cookshop door, Weary and bleary and stiff" after a long drinking bout. He swears off drink and says he will shear no more after this season, shears brilliantly, takes his pay, heads out -- and gets dead drunk again

**AUTHOR:** Words: George Meek

**EARLIEST DATE:** 1952 (Meek, "Station Days in Maoriland and Other Verses," according to Cleveland-NZ-GreatNewZealandSongbook)

**KEYWORDS:** sheep worker drink humorous

**FOUND IN:**

**REFERENCES** (2 citations):
Cleveland-NZ-GreatNewZealandSongbook, p. 77, "Wool, Wether and Wine" (1 text, 1 tune)
Garland-FacesInTheFirelight-NZ, p. 151, "(Wool, Wether and Wine" (1 text)

**File:** Clev077

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**Woolloomooloo**

**DESCRIPTION:** The singer describes his shady life since his birth in Woolloomooloo. His father is a drunkard, and his parents fight so often that "Half the time they used to spend in jail." The singer eventually turns to robbery, and ends up in prison himself.

**AUTHOR:** unknown

**EARLIEST DATE:** 1973

**KEYWORDS:** family children crime prison Australia

**FOUND IN:** Australia

**REFERENCES** (3 citations):
Fahey-Eureka-SongsThatMadeAustralia, pp. 194-195, "Woolloomooloo" (1 text, 1 tune)
Scott-ACollectorsNotebook-31TraditionalSongs, p. 27, "Woolloomooloo" (1 text, 1 tune)
DT, WOOLOO

Roud #22609

**ALTERNATE TITLES:**

Woolloomooloo Lair
My Name is McCarty
My Name is McCarthy

**NOTES** [15 words]: Woolloomooloo is an inner suburb of Sydney; at one time it had a rather bad reputation. - RBW

_Last updated in version 4.5_

**File:** FaE194

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**Woolston Ferry, The**

**DESCRIPTION:** "I looked over Woolston and what did I see, Coming for to carry me home? The old Woolston Ferry coming toward me...." The Woolston Ferry "doesn't travel very fast... it was built to last." The floating bridge is being replaced by a regular bridge
Wop She 'Ad It-io (Rumpsy Addity, Ram She Add-a-dee, Once I Courted a Fine Young Lass)

DESCRIPTION: "Oh once I courted a pretty maid, I courted her right well." Her father says he'll "tickle [the singer's] bot-tum" if he visits. He falls off a ladder and hurts his "bot-tum." The doctor turpentines it. He marries Kitty despite the injured "bot-tum"

Work for Jesus

DESCRIPTION: "Go work in my field, Christian, now sayeth the Lord, Your labor with blessings he'll quickly reward." "Work, work, work, Christian, work, Go labor for Jesus while yet it is day." Be patient. Warn those dying in sin. Care for children. You'll be rewarded

Work of the Weavers, The

DESCRIPTION: Chorus: "If it wasna for the weavers, what wad ye do?... Ye wadna hae a coat o the black or the blue Gin it wasna for the work o the weavers." The verses describe those who insult weavers, and how -- despite this -- they depend on the weavers
**Work Song (Utah work song)**

DESCRIPTION: "There's Ehler and Heber and Joseph Taylor, Will Brunso from Huntsville and another feller, Hurrah! hurrah! we'll shout and we'll sing. 'Taint good to be sad if you don't get a thing." Hearers are urged to work; eventually they will go to the co-op store

AUTHOR: unknown

EARLIEST DATE: 1947 (Hubbard-BalladsAndSongsFromUtah)

KEYWORDS: work hardtimes

FOUND IN: US(Ro)

REFERENCES (1 citation):
Hubbard-BalladsAndSongsFromUtah, #249, "Work Song" (1 short text)

Roud #10912

File: Hubb249

**Workers of the World**

DESCRIPTION: Anthem of the I.W.W.: "Fellow workers, pay attention To what I'm going to mention, For it is the fixed intention Of the workers of the world. And I hope you will be ready, True-hearted, brave, and steady, To gather 'round the standard..."

AUTHOR: unknown

EARLIEST DATE: 1968

KEYWORDS: labor-movement nonballad

FOUND IN: US Australia

REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, p. 104, "Workers of the World" (1 text, 1 tune)

File: MA104

**Working on the Building**

DESCRIPTION: "Lord, I'm working on that sure foundation, Holding up the blood-stained banner for the Lord. Just as soon as I get there, working on the building. Going up to heaven, get my reward." The singer is singing/shouting/praying/crying on that sure foundation

AUTHOR: unknown

EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)

KEYWORDS: religious nonballad

FOUND IN: US(So)

REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 162, "Workin' on the Building" (1 text, 1 tune)

Roud #4276

CROSS-REFERENCES:
cf. "For My Lord" (some lines, "working on a building" theme)
cf. "I'm Working On a Building" ("working on a building" theme)

NOTES [24 words]: Despite the title, and the fact that Roud lumps them,, this pretty definitely is not "I'm Working On a Building"; the form is very different. - RBW

Last updated in version 4.2
Workman, The

DESCRIPTION: "Comrades, sit down and brush off your frown, Till we talk of our sad situation." Labor is brought low by the "trust combination." Workers must satisfy their demanding wives. Food, doctors are expensive. It's no wonder the lumbermen can't save their wages

AUTHOR: Larry Gorman (1846-1917)
EARLIEST DATE: 1956 (Ives-LarryGorman)
KEYWORDS: lumbering hardtimes wife money

Worms Crawl In, The

DESCRIPTION: "Did you ever think when the hearse goes by That you might be the next to die? The worms crawl in, the worms crawl out, The worms play pinochle on your snout."

A detailed description of how corruption attacks a body in a grave

AUTHOR: unknown

EARLIEST DATE: 1923

KEYWORDS: death burial humorous nonballad

REFERENCES: US(MA,MW,SE,So,SW)

NOTES: The Pankakes report that this has been attributed to the Crimean War. They do not cite a source for this information.

The key line, "The worms crawl out, the worms crawl in" appears as part of "Skin and Bones (The Skin and Bones Lady)" in the revised 1810 edition of *Gammer Gurton's Garland*, but it may have been an editorial insertion.

A similar lyric is found in the ballad of "Alonzo the Brave and Fair Imogene," but I don't know if that's a case of cross-dependence (let alone which way the dependence goes) or an independent
evolution.
Charles Clay Doyle published a study of this, "'As the Hearse Goes By': The Modern Child's
Memento Mori,' in Francis Edward Abernathy, ed., What's Going On? (In Modern Texas Folklore)
(1976; the Doyle essay begins on p. 175). This documents the widespread nature of the song
(without giving really detailed statistics about its distribution). It also compares it with a Middle
English tradition of songs about bodily decay -- a comparison I find rather a stretch. - RBW
Last updated in version 6.1
File: San444

Worried Man Blues
DESCRIPTION: "It takes a worried man to sing a worried song (x2), I'm worried now, but I won't be
worried long." The singer describes how he was imprisoned and shackled. He is sentenced to (21)
years. His girl takes a train and leaves him
AUTHOR: unknown
EARLIEST DATE: 1920 (recording, Carter Family)
KEYWORDS: work prison train abandonment punishment
FOUND IN: US(Ap,SE)
REFERENCES (5 citations):
Bush-FSoCentralWestVirginiaVol2, p. 28, "The Worry Song" (1 short text, 1 tune)
Botkin-TreasuryOfAmericanFolklore, p. 890, "Worried Man Blues" (1 text, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 240, (no title) (1 fragment, mentioning the train that
is sixteen coaches long, which might be part of this or the song it inspired)
Silber/Silber-FolksingersWordbook, p. 74, "Worried Man Blues" (1 text)
DT, WORRDMAN
Roud #4753
RECORDINGS:
[Clarence] Ashley & [Gwen] Foster, "Haunted Road Blues" (Bdy. 4076, rec. 1931; on Ashley04)
Steve Ledford & Daniel Nicholson w. Carolina Ramblers String Band, "Worried Man Blues"
(Banner 32371/Oriole 8118/Perfect 12787/Romeo 5118/Melotone [Canada] 91283, 1932)
Carter Family, "Worried Man Blues" (Victor V-40317, 1930; Montgomery Ward M-4742, 1935)
(ARC 07-05-55/Conqueror 8846, 1937)
J. E. Mainer's Mountaineers, "Won't Be Worried Long" (Bluebird B-6738, 1937)
New Lost City Ramblers, "Worried Man Blues" (on NLCR16)
Pete Seeger, "Worried Man Blues" (on PeteSeeger26)
CROSS-REFERENCES:
cf. "Two Dollar Bill (Long Journey Home)" (tune)
cf. "Dink's Blues" (floating lyrics)
cf. "I'm a Stranger Here" (floating lyrics)
cf. "I'm Worried Now But I Won't Be Worried Long" (floating lyrics)
NOTES [64 words]: While this song was copyrighted by A. P. Carter, he probably didn't write it; he
may have picked it up from an African-American prison song. - PJS
Or, perhaps, a blues; Charley Patton's "Down the Dirt Road Blues" isn't really the same song, but it
has a lot of similar phrases. Patton recorded his piece (not in the Index, since I don't think it's
traditional in his form) in 1929. - RBW
Last updated in version 6.0
File: BAF890

Worthies of Dundee (I)
DESCRIPTION: "It's noo, my lads, I'll sing a song, An' sure I am it's new, Although the characters
I'll name Hae lang been kent by you. There's first Pie Jock...." The singer lists interesting people,
then those he dislikes, Auld Horny being welcome to the latter
AUTHOR: unknown
EARLIEST DATE: 1934 (Martin, Dundee Worthies, according to Gatherer-
SongsAndBalladsOfDundee)
KEYWORDS: nonballad moniker Devil
FOUND IN:
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 48, "Worthies of Dundee I" (1 text)
Worthies of Dundee (II)
DESCRIPTION: "At nicht feelin drowsy I had a bit stroll... We went intae the Stag on oor road comin back." There he sees many famous Dundee characters, who play and sing for a dance. But now all those characters are dead and gone
AUTHOR: unknown; adapted by Jim Reid
EARLIEST DATE: 1934 (Martin, Dundee Worthies, according to Gatherer-SongsAndBalladsOfDundee)
KEYWORDS: music party nonballad moniker
FOUND IN:
REFERENCES (1 citation):
Gatherer-SongsAndBalladsOfDundee 54, "Worthies of Dundee II" (1 text, tune referenced)

Worthington
DESCRIPTION: Shape note hymn: "Thou we adore, eternal name, And humbly own to thee. How feeble is our mortal frame, What dying worms are we."
AUTHOR: unknown
EARLIEST DATE: 1808 (Missouri Harmony)
KEYWORDS: religious Bible nonballad
FOUND IN: US
REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, p. 154, "Worthington" (1 text, 1 tune)

Worthy Boys of Clone, The
DESCRIPTION: Four "worthy boys of Clone" put to sea at night on December 3. They drown: "A monstrous wave capsized the boat as o'er the Back she sailed." The boys' names are given.
AUTHOR: unknown
EARLIEST DATE: 1946 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: drowning sea ship storm wreck fishing
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, pp. 92-93, "The Worthy Boys of Clone" (1 text, 1 tune)
Roud #20533
NOTES [24 words]: Ranson-SongsOfTheWexfordCoast: "The disaster took place about 1850.... [The singer] believed the author of the song was a man named Rogers." - BS
Last updated in version 5.0

Wot Cheer! (Knocked 'Em in the Old Kent Road)
DESCRIPTION: "Last week down our alley came a toff, Nice old geezer with a nasty cough." He tells "my missus" that her Uncle Tom has left her his donkey shay. Despite the donkey's problems, they regularly ride in Old Kent Road as the neighbors cry "Wot cheer!"
AUTHOR: unknown
EARLIEST DATE: 1917 (Jolly-Miller-Songster-5thEd)
KEYWORDS: death horse travel
FOUND IN:
REFERENCES (2 citations):
Jolly-Miller-Songster-5thEd, #160, "Wot Cheer! (Knock'd 'Em in the Old Kent Road" (1 text)
ADDITIONAL: Aline Waites & Robin Hunter, _The Illustrated Victorian Songbook_, Michael Joseph Ltd., 1984, pp. 145-148, "Wot Cheer! Knocked 'Em in the Old Kent Road" (1 text, 1 tune, plus a reproduction of an early sheet music cover)
Roud #25941
Would You Lend My Mother a Saucepan?
DESCRIPTION: "Would you lend my mother a saucepan? Would you lend my mother a spoon? Because she's going to have Some friends to tea this afternoon." "Would you lend my mother half a crown," to be repaid after her husband gets work. Also, "A-hunting we will go"
AUTHOR: unknown
EARLIEST DATE: 1885 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty money food
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 41, "(Would you lend my mother a saucepan?)" (1 text, which seems to combine the "Saucepan" verses with "A-Hunting We Will Go")

Would You Like to Know How Bread is Made?
DESCRIPTION: "Would you like to know how bread is made... Come here and I'll tell you all about the trade." The part of the farmer, miller, and baker is described.
AUTHOR: unknown
EARLIEST DATE: 1925 (OShaughnessy-YellowbellyBalladsPart2)
KEYWORDS: farming work nonballad miller food
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
OShaughnessy-YellowbellyBalladsPart2 58, "Would You Like to Know How Bread is Made" (1 text, 1 tune)
Roud #13650
File: 0SY258

Wouldn't Drive So Hard
DESCRIPTION: A song of cotton workers. "Wouldn't drive so hard but I need de arns (x2). Snatchin' an' a-crammin' it in my sack, Gotter have some cotton if it breaks my back, Wouldn't drive so hard but I need de arns (x2)."
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: worksong harvest
FOUND IN: US(So)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 210, (no title) (1 short text)
File: ScaNF210

Wounded Hussar, The
DESCRIPTION: When the battle ends Adelaide, "alone on the banks of the dark rolling Danube," finds Henry, her "wounded Hussar." He thanks her for coming "To cheer the lone heart of thy wounded Hussar." She says "thou shalt live" but he dies in her arms.
AUTHOR: Thomas Campbell
EARLIEST DATE: 1799 (written 1797, according to Moylan-TheAgeOfRevolution-1776-1815)
KEYWORDS: war death lover soldier
FOUND IN: Canada(Mar) Ireland
REFERENCES (2 citations):
Creighton-MaritimeFolkSongs, p. 159, "The Wounded Hussar" (1 text, 1 tune)
Moylan-TheAgeOfRevolution-1776-1815 175, "The Wounded Hussar" (1 text, 1 tune)
Roud #2699
BROADSIDES:
Bodleian, Johnson Ballads 402, "The Wounded Hussar," J. Evans (London), 1780-1812; also
SAME TUNE:

Sweet Maiden I Admire Thee (per broadside Bodleian Firth c.14(235))

NOTES [158 words]: South Riding Folk Network site: "The tune Captain O'Kane (spelled in various ways) is generally attributed to the harper Turlough O'Carolan (1670-1738), though this seems to rest solely on an unsubstantiated assertion by James Hardiman (Irish Minstrelsy, or, Bardic Remains of Ireland, 1831). During the first quarter of the 19th century, Thomas Campbell's verses, The Wounded Hussar, were set to it, and under this new name it spread throughout Britain."
The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See:
Franke Harte and Donal Lunny, "The Wounded Hussar" (on Franke Harte and Donal Lunny, "My Name is Napoleon Bonaparte," Hummingbird Records HBCD0027 (2001))
Harte quoting J Cuthbert Hadden: "This ballad, now entirely forgotten, attained an extraordinary popularity [in Glasgow and London]." - BS
For background on author Campbell, see the notes to "Lord Ullin's Daughter." - RBW
File: CrMa159

Wounded in Love

DESCRIPTION: The singer is seventeen and in love with "a very pretty man." She would go to her father's house, or her pretty man's mothers house. Lines about a gardner warning about primroses on "yon roddy bush." "Farewell all fading flowers"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan6)
KEYWORDS: love flowers gardening nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1181, "Wounded in Love" (2 texts, 1 tune)
Roud #6805
NOTES [38 words]: The description follows Greig/Duncan6 1181a; Greig/Duncan6 1181b changes the sex of the singer and the "very pretty man" becomes bonny Jean, "a very pretty girl." The song seems inspired by a poorly remembered "Seeds of Love." - BS
Last updated in version 2.5
File: GrD61181

Wounded Spirit

DESCRIPTION: "It is true when I first read your letter That I blotted your name with a tear, I was young then, but now I know better." The other lover apparently has changed her(?) mind and remembered her promises, but "now I love another, not you."

AUTHOR: unknown
EARLIEST DATE: 1911 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)
KEYWORDS: love abandonment
FOUND IN: US(So)
REFERENCES (1 citation):
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 196, "Wounded Spirit" (1 text)
Roud #7945
CROSS-REFERENCES:
cf. "Farewell He" (subject)
NOTES [27 words]: Belden-BalladsSongsCollectedByMissourFolkloreSociety has only a fragment of this piece, and I can find no more. The general plot seems pretty clear, though. - RBW
File: Beld196

Wounded Whale, The

DESCRIPTION: As the sun rises "from her ocean bed," the whaling crew spots a whale and sets
out in pursuit. They wound the beast; it struggles and dives but at last must come to the surface, where the crew finishes the kill

**Wrap Me Up in My Tarpaulin Jacket**

**DESCRIPTION:** A dying sailor [lumberjack, stockman] bids his comrades farewell, asking them to "wrap me up" in his work clothing and make other arrangements for his funeral. (He recalls his early life and hopes to sleep undisturbed)

**AUTHOR:** unknown

**EARLIEST DATE:** before 1826 (broadside, Bodleian Harding B 25(1594))

**KEYWORDS:** dying death funeral burial sailor logger shepherd

**FOUND IN:** Britain Canada(Newf) US(NE) Australia New Zealand

**REFERENCES (20 citations):**
- Friedman-Viking/PenguinBookOfFolkBallads, p. 439, "The Dying Stockman" (1 text)
- Meredith/Anderson-FolkSongsOfAustralia, pp. 90-91, 226, "The Dying Stockman"; pp. 118-119, "The Dying Bagman" (3 texts, 3 tunes); also probably pp. 264-265, "Cant-Hook and Wedges" (2 texts)
- Fahey-Eureka-SongsThatMadeAustralia, pp. 170-171, "The Dying Stockman" (1 text, 1 tune)
- Fahey-PintPotAndBilly, p. 39, "The Dying Stockman" (1 text, 1 tune)
- Paterson/Fahey/Seal-OldBushSongs-CentenaryEdition, pp. 221-223, "The Dying Stockman" (1 text)
- Anderson-StoryOfAustralianFolksong, pp. 232-233, "The Dying Stockman" (1 text, 1 tune, plus another "Dying Stockman" poem from about the same time)
- Stewart/Keesing-FavoriteAustralianBallads, pp. 38-39, "The Dying Stockman" (1 text)
- Sandburg-TheAmericanSongbag, pp. 436-437, "Wrap Me Up in My Tarpaulin Jacket and The Handsome Young Airman" (2 short texts, 1 tune, with the "A" text going here and the "B" text being "The Dying Aviator")
- Thorp/Fife-SongsOfTheCowboys XIII, pp. 148-190 (29-30), "Cow Boy's Lament" (22 texts, 7 tunes, the "K" text being in fact a version of "The Old Stable Jacket")
- Manifold-PenguinAustralianSongbook, pp. 82-83, "The Dying Stockman" (1 text, 2 tunes)
- Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 281-282, "The Dying Stockman" (1 text, 1 tune)
- Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 47, "Tarpaulin Jacket" (2 texts)
- Leach-FolkBalladsSongsOfLowerLabradorCoast 98, "Jolly Best Lad" (1 text, 1 tune)
- Peacock, pp. 880-881, "A Rambling Young Fellow" (1 text, 1 tune)
- Huntington-TheGam-MoreSongsWhalemenSang, pp. 148-149, "Tarpaulin Jacket" (1 text, 2 tunes, not very much like the usual versions)
- Huntington-FolksongsFromMarthasVineyard, pp. 57-58, "Tarpaulin Jacket" (1 text plus a broadside excerpt, 1 tune)
- Garland-FacesInTheFirelight-NZ, p. 271, "(The Old Stable Jacket/The Dying Stockman)" (1 short New Zealand text, reconstructed, plus an excerpt of an Australian version); pp. 271-272, "(Musterer's Lament/"A High Country Musterer Lay Dying") (1 text, also adapted to New Zealand)
- DT TARPCJKT

**ADDITIONAL:**
- Kenneth Lodewick, "'The Unfortunate Rake" and His Descendants,'" article published 1955 in _Western Folklore_; republished on pp. 87-98 of Norm Cohen, editor, _All This for a Song_, Southern Folklife Collection, 2009
Wrap the Green Flag Round Me, Boys

DESCRIPTION: The dying soldier requestes, "Wrap the green flag 'round me, boys To die were far more sweet With Ireland's noble emblem, boys, to be my winding sheet." He wishes he had lived to see Irish victory, but promises his spirit will be near the flag

AUTHOR: J. K. O'Reilly

EARLIEST DATE: 1962 (Galvin)

KEYWORDS: Ireland death soldier

FOUND IN:

REFERENCES (1 citation):
            Galvin-IrishSongsOfResistance, pp. 75-76, "Wrap the Green Flag Round Me, Boys" (1 text, 1 tune)

NOTES [58 words]: Connected by Galvin with the Irish Civil War of 1922-1923 (for which see "The Irish Free State") -- though in fact the song could apply as well to the 1916 rebellion, or even to earlier revolts. Indeed, in some ways, earlier revolts would make more sense; by the time of the Civil War, Ireland was turning to the tricolor green/white/orange flag. - RBW

File: PGa075
Wreck at Kankakee, The
DESCRIPTION: About a (nineteenth century) train wreck on the Kankakee River. The train crew includes engineer Barker and fireman Hosler
AUTHOR: unknown
EARLIEST DATE: 1981 (Cohen); apparently first printed 1891
KEYWORDS: train wreck
FOUND IN: REFERENCES (1 citation):
Cohen-LongSteelRail, p. 272, "The Wreck at Kankakee" (notes only)
File: LSRa272E

Wreck at Maud, The (Al Bowen)
DESCRIPTION: "Christmas had come, and the morning was dark, The moon had hidden her face" when engineer Al Bowan started for work. He bids his mother goodbye. A switching error puts another train on his track; he is killed in the wreck
AUTHOR: unknown
EARLIEST DATE: 1952 (McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks)
KEYWORDS: train wreck mother
HISTORICAL REFERENCES:
Dec 23, 1904 - the Maud wreck (so Cohen; McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks says Dec. 24, 1905)
FOUND IN: US(MW,So)
REFERENCES (4 citations):
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 14-16, "The Wreck at Maud" (3 partial texts which together constitute a fairly complete version; 1 tune)
Abrahams/Riddle-ASingerAndHerSongs, pp. 81-82, "Al Bowen" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 452-453, "The Maud Wreck" (1 text)
Cohen-LongSteelRail, p. 272, "Maud Wreck" (notes only)
Roud #3518
File: LSRa272H

Wreck between New Hope and Gethsemane
DESCRIPTION: "Once two trains with mighty power running sixty miles an hour, 'Twas a fearful speed between midnight and day." The train of engineer Stergin is involved in a head-on collision on the Louisville and Nashville Railroad.
AUTHOR: Doc Hopkins, Karl Davis, Harty Taylor
EARLIEST DATE: 1936 (Hopkins/Davis/Taylor, _Mountain Ballads and Home Songs_)
KEYWORDS: train wreck
FOUND IN: REFERENCES (2 citations):
Lyle-ScaldedToDeathByTheSteam, pp. 6-8, "The Wreck Between New Hope and Gethsemane" (1 text, 1 tune, a very poor reproduction of a printed edition); pp. 190-191 (1 text, 1 tune, a clearer reproduction)
Cohen-LongSteelRail, p. 274, "Wreck between New Hope and Gethsemane" (notes only)
Roud #14028
File: LSRa2740

Wreck of No. 3, The (Daddy Bryson's Last Ride)
DESCRIPTION: "On the thirtieth day of June, in the year nineteen hundred nine, Daddy Bryson climbed in his engine." "Down the hill on Jake's Creek, This wicked train did run." The crew know they must stop, but the sand in the airbrake fails. Daddy Bryson dies
AUTHOR: unknown
EARLIEST DATE: 1981 (Cohen)
KEYWORDS: train wreck death
HISTORICAL REFERENCES:
June 30, 1909 - The Townsend wreck. Engineer Gordon A. "Daddy" Bryson and brakeman Charles Marion Jenkins are killed by logs falling from the train. Three other men survived by jumping (source: Lyle)

REFERENCES (2 citations):
Lyle-ScaldedToDeathByTheSteam, p. 195, "The Wreck of No. 3" (1 text, tune referenced)
Cohen-LongSteelRail, p. 274, "The Wreck of No. 3" (notes only)

Roud #14030
CROSS-REFERENCES:
cf. "Red Wing (I)" (tune)
File: LSRa274I

Wreck of No. 52, The

DESCRIPTION: "On a bright and sunny day, in the merry month of may," No. 52 pulls out with a load of freight. Engineer George Allen bid his wife goodbye, thinking to be home soon, but a boy had put a spike on the rail. Allen is burned and dies

AUTHOR: Cliff Carlisle
EARLIEST DATE: 1933 (recording, Cliff Carlisle)
KEYWORDS: train death railroading work
HISTORICAL REFERENCES:
May 3, 1933 - Wreck of No. 52 near Ruffin, North Carolina. Engineer George Allen was fatally injured by steam, and fireman L. O. Woodman and others were injured. Most of the other casualties were livestock

FOUND IN:
REFERENCES (1 citation):
Lyle-ScaldedToDeathByTheSteam, p. 180, "The Wreck of No. 52" (1 text, 1 tune)

Roud #14016

File: LySc180

Wreck of Number Four, The

DESCRIPTION: "Come railroad men and listen to me, A story you will hear, Of a wreck on the line of the old L and E...." The Number Four leaves the track. Engineer John Dailey is killed in the wreck. Listeners are reminded that death is always near

AUTHOR: Green Bailey
EARLIEST DATE: 1929 (recording, Green Bailey)
KEYWORDS: train wreck death warning
HISTORICAL REFERENCES:
Dec 31, 1928 - L & N train number four leaves the track near Torrent, Kentucky. 50-year-old engineer John Dailey (correct spelling) dies as he leaps from the cab; he is the only person killed

FOUND IN:
REFERENCES (2 citations):
Cohen-LongSteelRail, pp. 254-256, "The Wreck of Number Four" (1 text, 1 tune)
Cohen-AmericanFolkSongsAREgionalEncyclopedia1, pp. 262-263, "The Wreck of Number Four and the Death of John Daily" (1 text)

RECORDINGS:
Green Bailey, "The Wreck of Number Four" (Challenge 425 [as by Dick Bell], 1930; recorded 1929)

ALTERNATE TITLES:
The Wreck of Number Four and the Death of John Daily

File: LSRai254

Wreck of Number Nine, The [Laws G26]

DESCRIPTION: A railroad engineer, whose wedding is set for the next day, leaves his sweetheart and sets out on his train. Rounding a curve, he sees another train coming. He is mortally wounded in the crash. He leaves his fiancee the cottage that would have been theirs

AUTHOR: Carson J. Robison
EARLIEST DATE: 1927 (recording, Vernon Dalhart)
KEYWORDS: train wreck marriage death last will crash
FOUND IN: US(Ap, SE, So, SW) Canada(Newf)
REFERENCES (12 citations):
Laws G26, "The Wreck of Number Nine"
Cohen-LongSteelRail, pp. 267-271, "The Wreck of Number Nine" (1 text, 1 tune)
Randolph 684, "The Wreck of Old Number Nine" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 451-453, "The Wreck of Old Number Nine" (1 text, 1 tune -- Randolph's 684)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 340, "The Wreck of Old Number Nine" (1 fragment, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 162, "The Wreck of Number Nine" (1 text, 1 tune)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 88-89, "Number Nine" (1 text)
Henry-SongsSungInTheSouthernAppalachians, pp. 77-78, "The Wreck of Number Nine" (1 text)
Bush-FSofCentralWestVirginiaVol4, pp. 74-75, "Engine No. 9" (1 text, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 76-78, "The Brave Engineer (The Wreck of Number Nine)" (1 text, 1 tune)
Lyle-ScaldedToDeathByTheSteam, "Th Wreck of Number Nine" (1 text, 1 tune)
DT 668, COLDWIN
Roud #3229
RECORDINGS:
Jim Bennett, "The Brave Engineer" (on NFAGuigné01)
Bud Billings [pseud. for Frank Luther], "The Wreck of Number Nine" (Montgomery Ward M-8054, 1939)
Vernon Dalhart, "Wreck of The Number 9" (Lincoln 2712, 1927) (Gennett 6051/Silvertone 5005, 1927) (Brunswick 101, 1927) (Okeeh 45086, 1927) (Cameo 1247, 1927) (Columbia 15121-D [as Al Craver], 1927); "Wreck of the Number Nine" (Radiex 4172 [as Jeff Calhoun], 1928)
J. E. Mainer's Mountaineer's "On a Cold Winter's Night" (Victor 27496, 1941)
Ernest Stoneman, "The Wreck of the Number Nine" (Broadway 8054, c. 1930); "Wreck of Number Nine" (on Autoharp01)
Stanley G. Triggs, "The Wreck of the Number Nine" (on Triggs1)
NOTES [135 words]: This, like "Zeb Tourney's Girl" [Laws E18], appears to be a Robison song that became traditional as a result of the Vernon Dalhart recording, though this seems to have had a stronger grip on tradition.
Indeed, Cohen states that, of the train wreck ballads he printed, only "Old 97" and "Engine 143" ("The Wreck on the C & O" [Laws G3]) were more popular. Both of the former are anonymous, and both based on real events; this is therefore the most popular fictional train wreck song, and also the most popular train song with a single known author.
It entered tradition very quickly; Henry collected his version from Mary E. King in 1929.
In recent years, a part of this tune has found some additional success (at least in bluegrass circles) as the basis for the chorus in the Goble/Drumm song "Coleen Malone." - RBW
Last updated in version 6.0
File: LG26

Wreck of Old 85, The

DESCRIPTION: "Old Eight-five Had a brave engineer, To make up twenty minutes He had no fear"; he reaches a speed of 95 as he reaches the tunnel by Bluestone River. The engineer tries his brake; it fails. He bids his fireman goodbye; they will meet in the promised land
AUTHOR: unknown
EARLIEST DATE: c. 1937 (copy received by James Taylor Adams)
KEYWORDS: train wreck death
HISTORICAL REFERENCES:
Jun 30, 1937 - N & W Train 85 goes off a bridge at Maybeury, West Virginia. The train burns for two days; four people are killed (source: Lyle)
FOUND IN:
REFERENCES (1 citation):
Lyle-ScaldedToDeathByTheSteam, pp. 182-197, "The Wreck of Old 85" (1 text)
Roud #14025
NOTES [19 words]: Lyle states that the tune of this song is unknown, but it seems quite clear that it
Wreck of Old 97, The [Laws G2]

DESCRIPTION: "Steve" Broady is told that, due to a mix-up in numbering, his train is "way behind time." He is driving as fast as he can to make up the time when, on a long downgrade, his brakes fail. The train goes off the track; Broady dies at the controls

AUTHOR: disputed (tune by Henry Clay Work)

EARLIEST DATE: 1923 (recording, Henry Whitter); a 1922 variant form appears in Brown

HISTORICAL REFERENCES:
Sept 27, 1903 - "Old 97" goes off the track near Danville, killing engineer Joseph A. "Steve" Broady and at least ten others

REFERENCES (22 citations):
Laws G2, "The Wreck of Old 97"
Cohen-LongSteelRail, pp. 197-226, "The Wreck of the Old 97" (6 texts plus excerpts, 1 tune, plus a sheet music cover and sundry excerpts from related songs including a text of "The Ship That Never Returned")
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 201-203 "The Wreck of the Old 97" (1 text plus a copy of the sheet music cover)
Carey-MarylandFolkloreAndFolkLife, p. 57, "The Wreck of Old 97" (1 text)
Randolph 683, "The Wreck of the Southern Old 97" (1 text, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 449-451, "The Wreck of the Southern Old 97" (1 text, 1 tune -- Randolph's 683)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 217, "The Wreck of the Old 97" (6 field texts plus 3 more in the headnotes)
Cox/Hercog/Boswell-WVirginia-B, #2A-B, pp. 118-121, "The Wreck of the Southern Ninety-Seven," "The Wreck of the Old 97" (2 texts, 2 tunes; both appear from their texts to have been learned from the Dalhart recording)
Bush-FSofCentralWestVirginiaVol4, pp. 68-69, "The Old 97" (1 text, 1 tune)
Robert, #28, "Wreck of the Old Ninety-Seven" (1 text, 1 tune)
Cambiare-EastTennesseeWestVirginiaMountainBallads, p. 97, "The Wreck of Old Ninety-Seven" (1 text, another version probably derived from Dalhart)
Henry-SongsSungInTheSouthernAppalachians, pp. 79-80, "Old Ninety-Seven" (1 text, with a little bit of "The Train That Never Returned" at the end)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 71-72, "Wreck of Old 97" (1 text, 1 tune)
Lyle-ScaldedToDeathByTheSteam, pp. 14-33, "The Wreck of the Old 97" (2 texts, 1 tune, plus several other texts more or less related)
Friedman-Viking/PenguinBookOfFolkBallads, p. 318, "The Wreck of the Old 97" (1 text)
Botkin/Harlow-TreasuryOfRailroadFolklore, p. 449, "The Wreck of the Old 97" (1 text, 1 tune)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, p. 131, "The Wreck of the Old 97" (1 text)
Darling-NewAmericanSongster, pp. 214-215, "The Wreck of the Old 97" (1 text plus "The Rarden Wreck of 1893")
Silber/Silber-FolksingersWordbook, p. 104 "The Wreck Of The Old 97" (1 text)
DT 634, WRECK97*

ADDITIONAL: Wanda T. Wallace & David C. Rubin, ""The Wreck of the Old 97": A real Event Remembered in Song," article published 1998 in _Remembering Reconsidered: Ecological and Traditional Approaches to the Study of Memory_; republished on pp. 281-308 of Norm Cohen, editor, _All This for a Song_, Southern Folklife Collection, 2009
Roud #777

RECORDINGS:
Vernon Dalhart, "The Wreck of the Southern Old 97" (Edison 51361-R, 1924) (CYL: Edison [BA] 4898, prob. 1924) ; "Wreck of the Old 97" (Victor 19427-A, 1924) (Radiex 4131 [as Jeff Calhoun],...
"Wreck of the 97" (Bell 340, 1925) (Regal 8929, 1925/Apex [Can.] 8428, 1926); "Wreck of the Southern Old 97" (Champion 15121, 1926/Supertone 9241, 1926); "The Wreck of the Old 97" (Bluebird B-5335, 1934); "Wreck of the Southern No. 97" (Pathe 032068 [as Sid Turner], 1924) [this is a partial list; Dalhart is thought to have recorded "Wreck" several dozen times]

Arthur Fields & Fred Hall, "Wreck of the Old 97", (Grey Gull-Radiex 4131/Globe 4131/Supreme 4131/Madison 5085, all c. 1929; rec. 1927)

Texas Gladden and Hobart Smith, "The Wreck of the Old '97" (on USTGladden01)

Kelly Harrell, "The Wreck on the Southern Old 97" (OKeh 7010, 1925; on KHarrell01)

Clayton McMichen & his Georgia Wildcats, "Wreck of the 97" (Varsity 5029, 1942)

John D. Mounce et al, "Wreck of Old 97" (on MusOzarks01)

George Reneau, "Wreck of The Southern Old 97" (Vocalion 5029, c. 1926)

Pete Seeger, "The Wreck of the Old 97" (on PeteSeeger17)

Hank Snow, "The Wreck of the Old 97" (RCA Victor 20-4095, 1951)

Ernest V. Stoneman Trio, "The Wreck of the Old 97" (OKeh unissued, 1927)

Ernest Stoneman & Kahle Brewer, "Wreck of the Old 97" (OKeh unissued mx. 80344-A, rec. 1927; on ConstSor1)

Stoneman Family, "The Wreck of the Old Ninety-Seven" (on Stonemans01, ClassRR [as Pop Stoneman])

Gid Tanner & His Skillet Lickers, "The Wreck on the Southern Old 97" (Columbia 15142-D, 1927)

Ernest Thompson, "Wreck of the Southern Old 97" (Columbia 130-D, 1924)

Sid Turner, "Wreck of the Southern No. 97" (Perfect 12147, 1924)

Virginia Ramblers, "Wreck of Old 97" (OKeh unissued, 1929)

Henry Whitter, "Wreck of the Southern Old 97" (OKeh 40015, 1924; rec. 1923)

CROSS-REFERENCES:

"The Ship That Never Returned" [Laws D27] (tune & meter) and references there

"The Train that Never Returned" (tune & meter)

"The Rarden Wreck of 1893" (tune & metre, theme)

"The Wreck on the Somerset Road" (partial tune, metre, theme)

"The Flying Colonel" (tune)

"The Ballad of Fireman Dodge" (subject: The Wreck of Old 97)

SAME TUNE:


NOTES [552 words]: Authorship claimed by, among others, David Graves George; the legal battles over the song were extended. Brown has extensive notes which summarize the situation well. If anyone deserves credit for the pop version, it is probably Henry Whitter, who took a seemingly-traditional version and worked it into the form of the Dalhart recording. Cohen has even more extensive documentation on this process (summarizing several full-length monographs on the subject); he is surprisingly sympathetic to George (not claiming that he wrote the song but that he did make original contributions).

The song is, in any case, derivative. The tune is taken from Henry Clay Work's "The Ship that Never Returned," and "The Ship" gave rise to at least two train wreck songs: "The Train that Never Returned" and "The Rarden Wreck of 1893." I've seen both listed as the source for "Old 97" -- though neither looks much like the latter song in the Whitter rendition (which, to be sure, is much worn down from texts Cohen regards as earlier sources).

I would note, though, that several of Brown's texts (including "D" from 1922) fall between "Train" and "Old 97." Lyle notes that the song contains a number of accurate details of the wreck. The Old 97 mail run had been inaugurated in November 1902, and it ran on a mountain route. It ran from Washington to Danville, The train could sometimes make ninety miles an hour on parts of the route, but on the 167 mile stretch from Monroe, Virginia to Spencer, North Carolina, the typical average speed was 37.5 miles per hour; Franklin M. Garrett, _Atlanta and Environs: A Chronicle of Its People and Events_, volume II (1880s-1930s), 1954 (I use the 1988 printing of the 1969 facsimile reprint), p. 446, says that the top safe speed was considered to be 30 miles per hour. There were few stops on the route (even the mail was picked up without stopping the train); after
leaving Monroe, the next stop was at Lynchburg, then Danville, 64 miles away. On the fateful day, Old 97 was due at Danville at 1:40, and pulled out after 1:00. So she was indeed "way behind time."

And engineer Joseph Broady, who was 33 years old, had only run the route once before. He had little experience with the Stillhouse Trestle, built in 1874 before the fast mail trains ran. And we know that the engine he drove was somewhat erratic. We don't know if that mattered, because there were no survivors from the cab. But it is clear that the train took the trestle too fast. It seems a wheel broke and the train went off the curve. Broady and his fireman were indeed scalded to death. All these details imply that the author of the song had studied accurate accounts of the wreck, or even that he had been in the vicinity when it happened.

(Garrett, p. 446, says that nine people were killed, including the engine crew, Conductor Blair, and Flagman Broady; three of four cars were completely destroyed.) Despite the wreck, Number 97 continued to run until January 1907, when changes were made to the schedule of mail trains.

That most traditional versions derive from the Dalhart recording is shown by the fact that they have five verses, corresponding to Dalhart's, and especially by the fact that most contain Dalhart's error "lost his average" in the third verse rather than the correct "lost his airbrakes." - RBW

Last updated in version 6.1
File: LG02

Wreck of the 'Mary Summers', The

DESCRIPTION: "Oh, the Mary Summers as you will see, Loaded in St. Andrews for the old countrie." An ocean-going freighter encounters heavy weather and begins leaking. The crew pumps for a week to no avail, but are rescued by the William Bradley.

AUTHOR: unknown
EARLIEST DATE: 1960 (Fowke/MacMillan-PenguinBookOfCanadianFolkSongs)
KEYWORDS: wreck rescue sea ship
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 14, "The Wreck of the 'Mary Summers'" (1 text, 1 tune)
Roud #4473
NOTES [50 words]: From Fowke/MacMillan-PenguinBookOfCanadianFolkSongs: "Collected from Charles Cates in Vancouver, 1960. Cates said he had the song from his father, an East Coast seaman, who said the Mary Summers was a Nova Scotia ship, though there is no record of her in Canadian or British shipping registers." - SL
File: FowM014

Wreck of the 1256, The

DESCRIPTION: "On that cold and dark cloudy evenin', Just before the close of day, There came Harry Lyle and Dillard." An accident causes their train to fall into the James River. Lyle, with a head wound, dies in the cabin. Railroad men are warned of their danger

AUTHOR: Carson J. Robison (writing as Carlos B. McAfee)
EARLIEST DATE: 1925 (copyright)
KEYWORDS: train wreck death warning
HISTORICAL REFERENCES:
Jan 3, 1925 - On a cold night, the 1256 hits a rockslide and is pitched into the James River. Engineer Harry Lyle is killed; crewman Sydney Dillard is saved by hoboos
FOUND IN:
REFERENCES (2 citations):
Cohen-LongSteelRail, pp. 240-242, "The Wreck of the 1256" (1 text, 1 tune)
Lyle-ScaldedToDeathByTheSteam, pp. 102-109, "The Wreck of the 1256" (1 text, 1 tune)
Roud #11528
RECORDINGS:
Vernon Dalhart, "The Wreck of the 1256" (Columbia 15034-D [as by Al Craver], 1925)
NOTES [47 words]: It is somewhat ironic to note that, although this song was about a real incident, and the recording of it sold well, it does not seem to have gone into tradition, whereas such fictional Robison songs as "The Wreck of Number Nine" [Laws G26] and "Zeb Tourney's Girl" [Laws E18]
Wreck of the 1262, The (The Freight Wreck at Altoona)

DESCRIPTION: Freight train 1262 is heading down the mountain when the air brakes fail. The brakeman tightens the brakes by hand, but the train still crashes; engineer and fireman are killed. Listeners are urged to be prepared, for "you cannot tell when He'll call"

AUTHOR: Words: Fred Tait-Douglas/Music: Carson J. Robison

EARLIEST DATE: 1926 (recordings, Vernon Dalhart)

LONG DESCRIPTION: Freight train 1262 is heading down the mountain when the engineer sounds the whistle; the air brakes have failed. The brakeman climbs out on the car tops and tightens the brakes by hand, but the train continues to accelerate. It crashes; the engineer and fireman are killed. Listeners are urged to always be prepared, for "you cannot tell when He'll call"

KEYWORDS: warning train death railroading work crash disaster wreck worker

HISTORICAL REFERENCES:
Nov 29, 1925 - Freight #1262 crashes near Altoona, PA, apparently due to defective air brakes

REFERENCES (6 citations):
Cohen-LongSteelRail, pp. 243-246, "The Freight Wreck at Altoone/The Wreck of the 1262" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 158-159, "Altoona Freight Wreck" (1 text)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 64-65, "The Wreck at Latona" (1 text)
Lyle-ScaldedToDeathByTheSteam, pp. 125-131, "The Freight Wreck at Altoona" (1 text, 1 tune)
Burton/Manning-EastTennesseeStateCollectionVol1, p. 84, "The Freight Wreck at Altoona" (1 text)
DT, WRCK1262
Roud #7128

RECORDINGS:
Vernon Dalhart, "Freight Wreck at Altoona" (Victor 19999, 1926) (Columbia 15065-D [as Al Craver], 1926) (Radiex 4172 [as Jeff Calhoun], 1928; Sunrise 33056, 1929) (Herwin 75524, late 1920s) (CYL: Edison [BA] 5122, c. 1926)
Red River Dave, "Altoona Freight Wreck" (Musicraft 288, 1944)
Riley Puckett, "Altoona Freight Wreck" (Decca 5455, 1937)

NOTES [184 words]: This comes pretty close to live journalism: The accident took place in late November 1925, and Dalhart was in the studio recording the result on January 15, 1926. The REALLY strange part is, Cambiaire-EastTennesseeWestVirginiaMountainBallads's head notes report of it, "Source: Edison Brown, who found it in old papers at his home in East Tennessee. This ballad has been sung for many years in the Cumberland Mountains." Sure, he calls the wreck site "Latona," but it's engine 1262, as in the commercial versions of the song. It looks as if either Cambiaire or Brown was tricked.

Altoona is a very interesting place for trains and train enthusiasts. The "Horseshoe Curve," built in the 1850s, was considered a major engineering feat at the time and is now an historical monument -- and it's steep (2375 feet/724 meters long, with a slope of 91 feet to the mile/17 meters to the kilometer). It's enough of a landmark to show up, e.g., in Webster's Geographical Dictionary. It looks almost like a hairpin, with a lake in the middle of the pin. It must be a really interesting region to drive a train.... - RBW

Wreck of the 444, The

DESCRIPTION: "On a June morning at 5:35, The crew of two engines were all glad and alive." But the Norfolk and Western train is late, takes a curve too fast and derails, killing two in a cottage by the track. But there should be no more accidents

AUTHOR: Bess McReynolds

EARLIEST DATE: 1942 (copyright, according to Lyle)

KEYWORDS: train wreck death love

HISTORICAL REFERENCES:
Jun 8, 1913 - The wreck of engine 444 after it went off the rails near Cleveland, Virginia. Two
women were killed in a house the train hit, and two members of the crew also died

REFERENCES (2 citations):
Lyle-ScaldedToDeathByTheSteam, pp. 198-199, "The Wreck of the 444" (1 text, 1 tune)
Cohen-LongSteelRail, p. 274, "The Wreck of 444" (notes only)
Roud #14031
File: LSRa274R

Wreck of the Annie Roberts, The
DESCRIPTION: Annie Roberts leaves Sydney, Nova Scotia for Lamaline, Newfoundland in a gale with a cargo of coal. The steamer Risenor crashes into the Annie and can only rescue one man.
AUTHOR: unknown
EARLIEST DATE: 1977 (Lehr/Best-ComeAndIWillSingYou)
KEYWORDS: death sea ship storm wreck
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Lehr/Best-ComeAndIWillSingYou 1, "The Wreck of the Annie Roberts" (1 text, 1 tune)
Roud #26052
NOTES [130 words]: [Lehr/Best-ComeAndIWillSingYou date this wreck to] October 22, 1913.
Northern Shipwrecks Database places the collision in Sydney Harbour, makes the collision with SS Wabana, and estimates five lost.
I find no other reference to "a steamer Risenor" anywhere. - BS
Frank Galgay and Michael McCarthy, Shipwrecks of Newfoundland and Labrador, [Volume I], Harry Cuff Publishing, 1987, p. 77, says that the Annie Roberts was a schooner sailing out of Lamaline, and confirms the October 22, 1913 date. It too says that five men were lost, but has no other details. Their later book, Frank Galgay and Michael McCarthy, Shipwrecks of Newfoundland and Labrador, Volume III, Creative Publishers, 1995, p. 166, however, gives the date as October 27. The rest of the data is the same. - RBW
Last updated in version 6.1
File: LeBe001

Wreck of the Asia, The
DESCRIPTION: The paddlewheel steamer Asia leaves Owen Sound to cross Georgian Bay, but runs into a storm. The deaths of crew and passengers are described, including a newlywed couple; two cling to a lifeboat and survive
AUTHOR: unknown
EARLIEST DATE: 1934 (a portion provided to Walton by Mrs. Robert Reed)
KEYWORDS: travel death drowning ship disaster storm wreck moniker sailor
HISTORICAL REFERENCES:
Sep 14, 1882 - Paddlewheel steamer Asia sinks in Georgian Bay
FOUND IN: Canada(Ont)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 208-209, "The Foundering of the Asia" (1 composite text)
Roud #3839
RECORDINGS:
C. H. J. Snider, "The Wreck of the 'Asia'" (on GreatLakes1)
CROSS-REFERENCES:
NOTES [523 words]: The Asia left Owen Sound topheavy and overloaded with freight, intended for merchants in northern towns preparing for winter. When the storm struck, the captain made a fatal mistake; instead of keeping the ship faced to the wind, he turned and attempted to head for French River, allowing the force of the gale to strike the ship broadside. When the ship sprang a leak, lifeboats were lowered, but, overloaded, they foundered, and all drowned except two, Dunk Tinkles (called "Tinkus" in the Snider recording) and a Miss Morrison, 19. They clung to an overturned lifeboat and drifted to shore, where they were found by an old Indian who took them to Parry Sound. Mr. Snider recalls learning the song in 1891, and later collected several other versions from residents of the Georgian Bay area. - PJS
Earlier editions of this Index said that over 200 were killed when the Asia was wrecked, but this appears to be an exaggeration. Ratigan, p. 103, gives the number of people on the boat as 125 -- while noting that "Every cabin on the Asia was filled with passengers, and there were others sleeping on every corner of the boat where a carpetbag or grain sack could cushion a head." Berman, p. 235, also says that 125 were lost. Looker, p. 13, says that there were 122 aboard (97 of them being passengers) and that all but two were lost.

The ship was reportedly top-heavy; the cargo had been placed on deck rather than going to the effort of securing it in the hold. And the weather was rough, but Captain John Savage hated wasting time in port. He set out on September 13, 1882, even though the "boisterous wind" was causing "mountainous seas."

By the next day, when the boat reached the open lake, it was evident that she would not survive. Savage tried to head for an island to beach her, and ordered the cargo thrown overboard (Ratigan, p. 104).

The ship was within sight of Lonely Island when "about 11:30, she pitched up at the head and went down stern first, the cabins breaking off and the boats floating off as she did so."

The two survivors were Duncan A. Tinkiss (Ratigan's and Walton's spelling; Looker has "Dunkan Tinkiss"), who was 17, and Christina Ann Morrison, listed as "under twenty" (Looker, which has a picture of her, calls her "Christy Anne Morrison" and has a picture of her) Several lifeboats were launched, but they all disappeared -- and the boat with Tinkiss and Morrison aboard repeatedly turned over; it initially held more than 20 people, but only seven, including the captain, managed to stay aboard -- and all but the two teenagers were dead by the end of the day (Ratigan, p. 105-107).

Unable to control the boat due to the loss of the oars, they were finally rescued by a sailing craft. Looker says that the disaster finally forced "the government" (presumably Canada's) to finally make good charts of Georgian bay.

Ratigan, p. 108, says that Tinkiss died in 1910, but Miss Morrison lived another 55 years -- i.e. until around 1938.

Walton's version is based in part on "clippings," raising the possibility that the song was first published in a newspaper, but I do not know of any proof of this. - RBW

Bibliography

- Looker: Janet Looker, Disaster Canada, Lynx Images, 2000

Last updated in version 4.3

File: RcWreAsi

Wreck of the Avondale, The

DESCRIPTION: The lighter Avondale, bound from Carrick to the Gasworks, hits a bridge and is wrecked with 13 tons of coal. The crew -- Captain Britt, his little son, and dog -- survive.

AUTHOR: unknown

EARLIEST DATE: Nov 1903 (_Clonmel Chronicle,_ according to OLochlainn-MoreIrishStreetBallads)

KEYWORDS: river ship wreck dog children humorous

FOUND IN: Ireland

REFERENCES (1 citation):

OLochlainn-MoreIrishStreetBallads 20A, "The Wreck of the Avondale" (1 text, 1 tune)

Roud #9777

NOTES [10 words]: A river boat wreck on the Suir river in South Tipperary. - BS

File: OLcM020A

Wreck of the Belle Sheridan, The

DESCRIPTION: "In the year of 1880, On a cold November day, With coal bound for Toronto, They left the Charlotte Bay." The mates are named. The captain sees a storm coming. The ship goes aground off Weller's Bay. A few are rescued, but several related crewmen die

AUTHOR: Mike Ryan?
Wreck of the C & O Number Five, The

DESCRIPTION: "From Washington to Charlottesveile, then Staunton on the line Came the old Midwestern Limited...." The train hits a broken rail. It does not overturn, but veteran engineer Dolly Womack is killed by steam. He will pull a train in heaven

AUTHOR: Words: Cleburne C. Meeks / Music: Carson J. Robison

EARLIEST DATE: 1927 (recording, Vernon Dalhart)

KEYWORDS: train wreck death

HISTORICAL REFERENCES:
Oct 6, 1920 - The westbound "Sportsman" train, redirected onto the eastbound track because of a derailment, hits a broken rail and crashes into a bank. Engineer Dolly Womack is partly buried in coal and scalded to death by steam

FOUND IN: Canada(Newf)

REFERENCES (2 citations):
Cohen-LongSteelRail, pp. 236-239, "The Wreck of the C & O Number Five" (1 text, 1 tune)
Lyle-ScaldedToDeathByTheSteam, pp. 92-101, "The Wreck of C & O No. 5" (1 text, 1 tune, with the music labelled "The Wreck of the C& O No. 5" but the chapter heading being "The Wreck of C & O No. 5")

Roud #14023

RECORDINGS:
Vernon Dalhart, "The Wreck of the C & O Number Five" (Brunswick 117 [as by Al Craver], 1927); (Columbia 15135-D)
Cyril O'Brien, "The Wreck of the C&O No. 5" (on MUNFLA-Leach)

NOTES [62 words]: Inspired by his success with "Billy Richardson's Last Ride," which was also set to music by Carson J. Robison and recorded by Vernon Dalhart, Cleburne C. Meeks wrote his second poem about a train wreck which had occurred some years earlier. In this case, I rather suspect he intended it to use the tune of "Wabash Cannonball," but Robison again supplied Dalhart's tune.

Last updated in version 4.4

File: LSrai236

Wreck of the C & O Sportsman

DESCRIPTION: "Far away on the banks of New River, While the deep shades of twilight hunglow," engineer Haskell and fireman Anderson drive the trail. It goes off the train on a curve. The two are killed. The singer recalls the loved ones at home

AUTHOR: Bernice "Si" Coleman (1898-?) with Kyle Roop

EARLIEST DATE: 1931 (recording, Si Coleman and his Railroad Ramblers)

KEYWORDS: train wreck death

HISTORICAL REFERENCES:
June 21, 1930 - The Sportsman wreck. Engineer Homer E. Haskell (who had been with the line 35 years) and fireman Henry G. Anderson are killed and three others injured

FOUND IN:

REFERENCES (2 citations):
Lyle-ScaldedToDeathByTheSteam, pp. 163-170, "The Wreck of the Sportsman" (1 text, 1 tune)
Cohen-LongSteelRail, pp. 264-266, "The Wreck of the C & O Sportsman" (1 text, 1 tune)

RECORDINGS:
Roy Harvey and the North Carolina Ramblers (=Si Coleman and his Railroad Ramblers), "The Wreck of the C & O Sportsman" (Superior 2701, 1931)

NOTES [38 words]: Cohen notes that this wreck "was possibly the last to be memorialized in song" -- but hardly a popular one; fewer than 500 copies of the original disc were sold, and the odds that
The song became traditional are very poor. - RBW

Wreck of the Christabel, The

DESCRIPTION: Sunday, Christabel is anchored in Bonavista harbour. It is wrecked by a gale with a crew of nine on board. One jumps in a rowboat "to try what he could do" but is lost. Monday the remaining crew are rescued by rowboats.

AUTHOR: unknown

EARLIEST DATE: 1985 (Lehr/Best-ComeAndIWillSingYou)

KEYWORDS: rescue death sea ship storm wreck

HISTORICAL REFERENCES:

Jun 7, 1885 - Christable/Christabel wreck in Bonavista Harbour (Lehr/Best-ComeAndIWillSingYou, Northern Shipwrecks Database)

FOUND IN: Canada(Newf)

REFERENCES (1 citation):

Lehr/Best-ComeAndIWillSingYou 22, "The Wreck of the Christabel" (1 text)

Roud #30704

NOTES [64 words]: Northern Shipwrecks Database shows as the cause "Stranded fin anchor" and notes that a monument was erected(?). - BS

Frank Galgay and Michael McCarthy, Shipwrecks of Newfoundland and Labrador, [Volume I], Harry Cuff Publishing, 1987, p. 79, reports that the Christabel was a "Barque, wrecked off Bonavista 7 June 1885. Crew rescued through the bravery of three Bonavista men." - RBW

Last updated in version 6.1

File: Lebe022

Wreck of the City of Columbus (I), The

DESCRIPTION: "'Twas the wreck of the fatal Columbus, On the Devil's Bridge rocks near Gay Head." A hundred people perish on the rocks. Captain Wright tries to comfort the victims. Harden officially gets the blame, but the singer thinks the Glaucus ignored the wreck

AUTHOR: unknown

EARLIEST DATE: 1929 (collected by Huntington from "Harris the cook")

KEYWORDS: wreck ship disaster death

HISTORICAL REFERENCES:

Jan 18, 1884 - The steamer City of Columbus, which is off course, strikes the Devil's Bridge rocks near Gay Head (the westernmost point on Martha's Vineyard). After the ship hit the rocks, Captain Shuler E. Wright gave orders which caused the ship to hit again. Captain Wright tried to tell the people aboard what to do; while he was doing so, many were swept into the sea. Of 45 crew and 87 passengers, only 29 survived (17 crew; 12 passengers. Summary based on Wikipedia and Huntington's notes)

FOUND IN: US(SW)

REFERENCES (1 citation):

Huntington-TheGam-MoreSongsWhalemenSang, pp. 96-97, "The Wreck of the City of Columbus I" (1 text, 1 tune)

Roud #27538

NOTES [279 words]: According to Dennis M. Powers, Taking the Sea: Perilous Waters, Sunken Ships, and the True Story of the Legendary Wrecker Captains, American Management Association, 2009, pp. 163-164, "In 1884, the City of Columbus had sailed south from Boston around Cape Cod and through Nantucket Sound. The 2,200-ton ship was a typical early iron steamer with auxiliary sails.... On the early morning of January 19, the 275-foot ship was off the western shore of Martha's Vinyard. The lookout suddenly yelled out that the vessel was close to the Devil's Ridge buoy.... "The ship struck the double ledge of submerged rocks at Devil's Ridge. When the captain's attempts to move the ship off the rocks by steam and sail didn't work, he gathered the eighty-seven passengers and forty-five crew members together. While he tried to explain their precarious situation... a giant wave rose over the gunnels, struck down the boat with a thunderous roar, and swept overboard nearly all of the men, women, and children on deck." The rough seas also smashed two lowered lifeboats.
Locals, including members of the Gay Head Indian tribe, tried to rescue people. A Lieutenant Rhodes was particularly heroic, swimming through the storm and pulling people off the wreck. Powers, p. 164, reports that 29 people survived an about a hundred died. (By his numbers, if 29 survived, then 103 would have been lost.) The Wikipedia article on the wreck said that the survivors included 17 of the crew and 12 passengers. Although Huntington lists a tune which he apparently collected, it really feels to me as if this was meant to be sung to "My Bonnie Lies Over the Ocean." That's just a feeling, though. - RBW

Last updated in version 5.2
File: HGam096

Wreck of the City of Columbus (II), The

DESCRIPTION: "As the City of Columbus On that lovely winter's day Bade her last farewell to Boston," the passengers are happy. They settle down for a quiet night. But, as the captain slept, they strike a rock; the passengers suffer and pray in the wreck.

AUTHOR: unknown
EARLIEST DATE: 2014 (Huntington-TheGam-MoreSongsWhalemenSang)
KEYWORDS: wreck ship disaster death
HISTORICAL REFERENCES:
Jan 18, 1884 - The steamer City of Columbus, which is off course, strikes the Devil's Bridge rocks near Gay Head (the westernmost point on Martha's Vineyard). After the ship hit the rocks, Captain Shuler E. Wright gave orders which caused the ship to hit again. Captain Wright tried to tell the people aboard what to do; while he was doing so, many were swept into the sea. Of 45 crew and 87 passengers, only 29 survived (17 crew; 12 passengers. Summary based on Wikipedia and Huntington's notes)

FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 97-98, "The Wreck of the City of Columbus II (The Ill-Fated Steamer)" (1 text, 1 tune)
Roud #27539
NOTES [15 words]: For background on this wreck, see the notes to "The Wreck of the City of Columbus (I)." - RBW

Last updated in version 5.2
File: HGam097

Wreck of the City of Columbus (III), The

DESCRIPTION: "Many were clinging to the rigging, Many perished there and died, Some were saved to tell the story, Not a woman or a child." The singer talks of the sights as the steamer was wrecked, and wonders if the captain should be blamed.

AUTHOR: unknown
EARLIEST DATE: 2014 (Huntington-TheGam-MoreSongsWhalemenSang)
KEYWORDS: wreck ship disaster death
HISTORICAL REFERENCES:
Jan 18, 1884 - The steamer City of Columbus, which is off course, strikes the Devil's Bridge rocks near Gay Head (the westernmost point on Martha's Vineyard). After the ship hit the rocks, Captain Shuler E. Wright gave orders which caused the ship to hit again. Captain Wright tried to tell the people aboard what to do; while he was doing so, many were swept into the sea. Of 45 crew and 87 passengers, only 29 survived (17 crew; 12 passengers. Summary based on Wikipedia and Huntington's notes)

FOUND IN:
REFERENCES (1 citation):
Huntington-TheGam-MoreSongsWhalemenSang, pp. 98-100, "The Wreck of the City of Columbus III (The City of Columbus)" (1 text, 1 tune)
Roud #27540
NOTES [15 words]: For background on this wreck, see the notes to "The Wreck of the City of Columbus (I)." - RBW

Last updated in version 4.2
File: HGam098
Wreck of the Dandenong, The

DESCRIPTION: The Dandenong sets sail from Melbourne with 83 people on board. In a storm of Jervis Bay, her propeller shaft breaks and she begins to sink. A barque saves as many as possible, but many go down with the ship

AUTHOR: unknown
EARLIEST DATE: 1954
KEYWORDS: wreck ship disaster death
FOUND IN: Australia
REFERENCES (2 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 48-49, "The Wreck of the Dandenong" (1 text, 1 tune)
Meredith/Covell/Brown-FolkSongsOfAustraliaVol2, pp. 164-165, "The Wreck of the Dandenong" (1 text, 1 tune)
File: MA048

Wreck of the Eliza, The

DESCRIPTION: Barquentine Eliza is wrecked "at the fatal sand of Cahore Point" by hurricane winds. Rescue attempts by rocket line and life-boat fail though the life-boat itself returns safely.

AUTHOR: Pat Ennis of Cahore
EARLIEST DATE: 1945 (Ranson-SongsOfTheWexfordCoast)
KEYWORDS: drowning sea ship storm wreck sailor
HISTORICAL REFERENCES:
Dec 24, 1895 - "The Eliza was lost at Cahore point"; three of the crew were rescued. (source: Bourke in _Shipwrecks of the Irish Coast_ v1, p. 52)
FOUND IN: Ireland
REFERENCES (1 citation):
Ranson-SongsOfTheWexfordCoast, pp. 56-57, "The Wreck of the Eliza" (1 text, 1 tune)
Roud #20519
CROSS-REFERENCES:
cf. "Bold Jack Donahoe" (tune) and references there
NOTES [21 words]: Cahore Point is south of the town of Gorey in northeast Wexford. According to the ballad it is "some leagues away" from home. - BS
Last updated in version 5.0
File: Ran056

Wreck of the Enterprise (Machrihanish Bay)

DESCRIPTION: The singer recalls the storm of March 4, [18?]37. The Enterprise sails out from Peru and approaches Britain. The captain's wife calculates the position, but the ship runs aground. The crew drowns, while the folk on shore gather riches

AUTHOR: unknown
EARLIEST DATE: 1934 (Sam Henry collection)
KEYWORDS: death ship wreck
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H558, pp. 106-107, "The Wreck of the Enterprise" (1 text, 1 tune)
Roud #9041
File: HHH558

Wreck of the Fanad Boat, The

DESCRIPTION: The boat sets out from Fanad with nineteen aboard "bound for the English harvest." A storm blows up and sinks the boat; fifteen of the nineteen are drowned. The singer lists their names and prays for them

AUTHOR: unknown
EARLIEST DATE: 1935 (Sam Henry collection)
Wreck of the Flyer, Duquesne, The

DESCRIPTION: "The heart of a maiden was beating with pleasure As the day of her wedding drew near"; she is waiting for her love on the "limited flyer, Duquesne." Newsboys bring word that it has crashed. She reaches her love just as he is dying near the wreck

AUTHOR: Ernest B. Lyddick

EARLIEST DATE: 1903 (copyright, according to Lyle)

KEYWORDS: train wreck death love reunion

HISTORICAL REFERENCES:
Dec. 23, 1903 - Wreck of the "Flyer Duquesne," reportedly killing more than sixty people (source: Lyle)

FOUND IN:

REFERENCES (1 citation):
Lyle-ScaldedToDeathByTheSteam, pp. 192-193, "The Wreck of the Flyer, Duquesne" (1 text, 1 tune, plus a copy of the sheet music cover)
Roud #14029
File: LySc192

Wreck of the G & SI

DESCRIPTION: On Christmas Day, engineer Van Martin's Train 64 is wrecked on the Gulf and Ship Island Railroad.

AUTHOR: unknown

EARLIEST DATE: c. 1929 (recording by Happy Bud Harrison)

KEYWORDS: train wreck

FOUND IN:

REFERENCES (1 citation):
Cohen-LongSteelRail, p. 274, "Wreck of G & SI" (notes only)

RECORDINGS:
Happy Bud Harrison, "Wreck of The G.& S.I." (Vocalion 5350)
File: LSRa274P

Wreck of the Glenaloon, The

DESCRIPTION: A June night. A ship is in a dead wind and fog three leagues from land. The charts show no rocks or reefs but the captain thinks he sees a rock or wreck and sends a crew to investigate. It's the wreck of Glenaloon. They find and bury the dead crew.

AUTHOR: unknown

EARLIEST DATE: 1928 (Mackenzie-BalladsAndSeaSongsFromNovaScotia)

KEYWORDS: burial death sea ship wreck

FOUND IN: Canada(Mar)

REFERENCES (2 citations):
Mackenzie-BalladsAndSeaSongsFromNovaScotia 162, "The Wreck of the Glenaloon" (1 text)
Ives-FolksongsOfNewBrunswick, pp. 172-176, "The Wreck of the Glenna Loon" (1 text, 1 tune)
Roud #3288
File: Mack162

Wreck of the Green Rocks, The

DESCRIPTION: The Green Rocks is struck by the Thomas D. and sinks. The earlier history of Green Rocks and Captain Mills is summarized.
Wreck of the Gwendoline, The

DESCRIPTION: The singer is cabin-boy on the Clonmel river boat Gwendoline. A storm comes up and they run aground. They walk ashore and go home by "ass an' car" Twenty horses pull her out of the weeds "but never more, by sea or shore, Will sail the Gwendoline"

AUTHOR: unknown
EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)
KEYWORDS: river commerce ship storm humorous wreck sailor
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads, pp. 257-258, "The Wreck of the Gwendoline" (1 text)
CROSS-REFERENCES:
cf. "The Star of the County Down" (tune) and references there
cf. "The E-ri-e" (theme) and references there
NOTES [8 words]: Clonmel, South Tipperary, is on the river Suir. - BS
File: OLcM257

Wreck of the Hunnicut Curve, The

DESCRIPTION: "They called for a train crew at Paintsville, On a night that was rainy and drear." The train sets out, but goes off the tracks "only eight miles out of Paintsville On the Honnicut Curve so 'tis said." The brakeman lives, but the others die

AUTHOR: Buddy Preston?
EARLIEST DATE: 1939 (Thomas)
KEYWORDS: train wreck death
FOUND IN: US(Ap)
REFERENCES (3 citations):
Thomas-BalladMakingInMountainsOfKentucky, pp. 114-115, "The Wreck of the Hunnicut Curve" (1 text)
Lyle-ScaldedToDeathByTheSteam, p. 161, "The Wreck of the Hunnicut Curve" (1 text)
Cohen-LongSteelRail, p. 274, "The Wreck of the Hunnicut Curve" (notes only)
ST ThBa114 (Partial)
Roud #14026
File: ThBa114

Wreck of the Huron, The [Laws D21]

DESCRIPTION: On a stormy night, the Huron receives orders to sail. The crew, despite the bad weather, obeys orders. The Huron runs aground on the North Carolina coast and is destroyed. A hundred crewmen's lives are lost

AUTHOR: unknown
EARLIEST DATE: 1932 (Brown)
KEYWORDS: sea wreck disaster
HISTORICAL REFERENCES:
Nov 24, 1877 - The U.S.S. Huron is wrecked near Oregon Inlet, North Carolina. The number of
dead was estimated as between 98 and 106
FOUND IN: US(SE)
REFERENCES (3 citations):
Laws D21, "The Wreck of the Huron"
Brown/Belden/Hudson-FrankCollectionNCFolklore2 288, "The Wreck of the Huron" (2 texts plus mention of 1 more)
DT 727, WRKHURON
Roud #2239
File: LD21

Wreck of the Jane Hunter

DESCRIPTION: The Jane Hunter is driven against the rocks by a gale. The captain "was not well, for the deck was not inclined." The mate has a boat launched but only one man survives. The "government [is] to blame"; "a lighthouse... would prevent the same"

AUTHOR: unknown
EARLIEST DATE: 1951 (MUNFLA-Leach)
KEYWORDS: death drowning sea ship storm wreck sailor
HISTORICAL REFERENCES:
Oct 30, 1883 - Schooner Jane Hunter bound to St John's from Brazil stranded at Sheep's Cove in a gale with 6 dead (per Northern Shipwrecks Database)
FOUND IN: Canada(Newf)
Roud #30132
RECORDINGS:
Mr. Fitzgerald, "Wreck of the Jane Hunter" (on MUNFLA-Leach)
Bert Fitzgerald, "Jane Hunter" (on MUNFLA-Leach)

NOTES [366 words]: The two MUNFLA-Leach recordings are by two different singers, last name notwithstanding.

One version has the departure for Newfoundland as from "Corner Brook," which is like saying she sailed for Florida from Miami. "Sheeps Cove", the site of the stranding, may be Ship Cove in Placentia Bay. - BS

Newfoundland, which throughout its history has had a lot of storms, a lot of shoals, and not a lot of money, so there were never enough lighthouses in the nineteenth century. (Indeed, the problem continued well into the twentieth century; the 1918 Florizel wreck, for which see "The Wreck of the Steamship Florizel," was largely due to lack of lighthouses.)

The Jane Hunter was real, but it appears this song distorts some of the details. According to Robert C. Parsons, Cape Race: Stories from the Coast that Sank the Titanic, Flanker Press, 2011, p. 72, the Jane Hunter was owned by Walter Grieve and Company of St. John's, and on her final voyage had carried a load of fish to Pernambuco, Brazil. Her crew consisted of Captain Henry Bowden, an experienced skipper; mate Moses Roberts; William Seymour; Angus McDonald; Angus Wallace; William Tobin; David Taylor; Angus Rowe; and Alexander Downey.

It is believed that the ship was headed for Trepassy, near Cape Race, a good harbour to shelter from the storm. But the weather had been so bad that, for six days, the ship had not been able to take a sighting of either sun or stars. Captain Bowden thought they were twenty or more miles east of Cape Race -- i.e. safely out to sea. When the crew saw the lighthouse at Cape Pine (which was not especially bright), they didn't recognize it, and assumed it was a steamer's light. They kept sailing at a speed of seven knots or so -- and ran hard aground a few dozen yards from shore near Cape Race. Downey, who was in the bow, jumped into the sea, but it took him an estimated quarter of an hour to cross those few dozen yards (Parsons, p. 73). Angus Rowe was also washed ashore. They eventually found shelter at Trepassy/Sheep's Cove (Parsons, p. 74). The other seven men did not survive; apparently only five bodies were ever found. Only in 1902 did the Trepassy area get its own light. - RBW

Last updated in version 4.4

File: FM3WotJH

Wreck of the Julia Dean, The

DESCRIPTION: "Nigh forty years have passed away... since the wreck of the Julia Dean." A heavy storm in the Straits [of Mackinac] drives her onto an island. The songs of birds and the sound of the waves are heard by the wreck, "meet requiem for the Julia Dean."
AUTHOR: Daniel Webster Whittle (1840-1901)?
EARLIEST DATE: 1887 (published by Whittle, according to Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors)
KEYWORDS: wreck
FOUND IN: US(MW)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 219-220, "The Wreck of the Julia Dean" (1 text)
Roud #19868
NOTES [224 words]: The notes in Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors connect this with an 1855 wreck. This is a bit problematic, since Whittle published the poem in 1887, which is hardly "nigh forty years" after 1855. (And I have verified the 1887 publication date from pp. 83-84 of Marion Harland's 1901 book With the Best of Intentions: A Midsummer Episode, available on Google Books.) Adding to the confusion, at least two other boats named Julia Dean were wrecked in the 1850s in the Upper Midwest, though both of these were apparently on the Mississippi, not the Great Lakes. I suspect there has been some confusion of details.
I must confess to some concern about the validity of Walton's "collection," too -- did the informant, Mrs. Bonner, actually have this from tradition? Whittle's poem, as published in Harland, has a line of asterisks just where Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors prints a line of dots, as if to imply an omission.
Daniel Webster Whittle was a Civil War veteran who became a modestly successful publisher of hymns, many of them offered under the name "El Nathan." I must confess that the only one of his compositions I've ever heard of is "Neither Do I Condemn Thee," and even that was much more staid than the Black Evangelical version I've heard. He did edit the memoirs of Philip Paul Bliss.

Wreck of the Julie Plante, The

DESCRIPTION: "On wan dark night on de (Lak St. Clair)... de crew of de wood scow Julie Plante got scar' an' run below." The captain ties Rosie the cook to the mast, then jumps overboard. Both are drowned. The moral: "You can't get drown... so long you stay on shore"

AUTHOR: probably William Henry Drummond
EARLIEST DATE: 1897 (Drummond, _The Habitant_)
LONG DESCRIPTION: French-Canadian dialect song. On Lak St. Pierre, the wood-scow "Julie Plante" encounters a fierce storm. They've lost their skiff, and the anchor won't hold; the captain ties the cook (Rosie) to the mast, takes the life-preserver, and jumps overboard, saying he'll drown for her sake. (?) Next morning the boat is wrecked and all are found dead. The singer warns listeners to marry and live on a farm; "You can't get drown on Lak St. Pierre/So long as you stay on shore.

KEYWORDS: ship disaster humorous death warning work storm wreck
FOUND IN: Canada(Ont) US(MW)
REFERENCES (9 citations):
Rickaby-BalladsAndSongsOfTheShantyBoy 22, "On Lac San Pierre" (1 short text, 1 tune)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 22, "On Lac San Pierre" (1 short text, 1 tune)
Beck-SongsOfTheMichiganLumberjacks 76, "The Wreck of the Julie Plante" (1 text plus 2 fragments of another)
Beck-LoreOfTheLumberCamps 66, "The Wreck of the 'Julie Plante'" (1 text plus 2 fragments)
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 155-158, "The Wood Scow Julie Plante" (1 text, 1 tune)
Lewis-FavoriteMichiganFolkSongs, p. 24, "The Wreck of the Julie Plante" (1 text, 1 tune, "abridged for elementary students")
Fowke/Johnston-FolkSongsOfCanada, pp. 174-175, "The Wreck of the Julie Plante" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 62, "The Julie Plante" (1 text, 1 tune)
ADDITIONAL: William Henry Drummond, M.D., _The Habitant and other French Canadian Poems_, Putnam, 1897, pp. 8-10, "The Wreck of the 'Julie Plante'" (1 text)
ST FJ174 (Full)
Wreck of the Kinsale, The

DESCRIPTION: Kinsale leaves the Clyde for France November 18. In heavy winds and seas "'The engine's broke,' our captain said" and she drifts into the cliffs. A wealthy lady offers 500 pounds "to be secure" but drowns. From shore two Hook ladies rescue four.

AUTHOR: unknown

EARLIEST DATE: 1946 (Ranson-SongsOfTheWexfordCoast)

KEYWORDS: drowning sea ship storm wreck sailor

HISTORICAL REFERENCES:

Nov 21, 1872: Kinsale's engine shaft snaps and ship is driven against a cliff; three of crew of nineteen and one passenger are saved (source: Bourke in _Shipwrecks of the Irish Coast_ v1, p. 75)

FOUND IN: Ireland

REFERENCES (1 citation):

Ranson-SongsOfTheWexfordCoast, pp. 36-37, "The Wreck of the Kinsale" (1 text)

Roud #20524

NOTES [39 words]: Ranson-SongsOfTheWexfordCoast: The singer said "the ballad was composed by a man named Carroll, a schoolmaster, in Templetown, at the time of the wreck. The bell of the 'Kinsale' hangs above the entrance to Duncannon school yard." - BS

Last updated in version 5.0

File: Ran036

Wreck of the Lady Shearbrooke, The

DESCRIPTION: The singer recalls sailing on the Lady Shearbrooke, and describes how the ship was wrecked on the rocks, with only 33 surviving. Upon returning to the banks of the Foyle, he sees Mary Doyle lamenting her lost love. He steps up and reveals himself

AUTHOR: unknown

EARLIEST DATE: 1883 (Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia)

KEYWORDS: love separation ship wreck disaster reunion

HISTORICAL REFERENCES:

Jul 19, 1831 - Lady Sherbrooke stranded at Mouse Island near Port aux Basques Newfoundland en route from Londonderry, Ireland to Quebec. See NOTES. (Source: Northern Shipwrecks
Wreck of the Maggie, The

DESCRIPTION: Maggie leaves Brooklyn in Bonavista Bay and arrives in St John's harbour "when Captain Blunden cried, 'My boys, there's a steamer bearing down.'" Maggie and the steamer Tiber crash. Many from the Maggie are drowned

AUTHOR: unknown

EARLIEST DATE: 1902 (Murphy, Songs and Ballads of Newfoundland, Ancient and Modern)

KEYWORDS: death ship crash wreck

HISTORICAL REFERENCES:
Nov 7, 1896 - The Maggie sinks after collision with the Tiber in St John's Harbour (source: Northern Shipwrecks DataBase)

FOUND IN: Canada(Newf)

REFERENCES (4 citations):
Leach-FolkBalladsSongsOfLowerLabradorCoast 80, "The Wreck of the Maggie" (1 text, 1 tune)
Lehr/Best-ComeAndIWillSingYou 70, "The Maggie" (1 text, 1 tune)
Ryan/Small-HaulinRopeAndGaff, p. 41, "The Loss of the Maggie" (1 text); pp. 42-43, "The Wreck of the Maggie" (1 text, 1 tune)

ADDITIONAL : Rosalind Power, _A Narrow Passage: Shipwrecks and Tragedies in the St. John's Narrows_, Jeff Blackwood & Associates, 2000, p. 100, "The Loss of the Maggie" (1 text)

ST LLab080 (Partial)

Roud #4413

NOTES [565 words]: The St. John's Narrows were just that: Narrow, and with a sharp turn at the end. And the Narrows were the only way to enter the busiest harbor in Newfoundland. So there were a lot of ships, not much room, and not much visibility. The Narrows are only about 400 feet wide at their narrowest, and there are a lot of rocks and shallows in the passage (Power, pp. 2-3). Collisions such as this were regrettably common -- although this one took place outside the Narrows themselves.

According to Galgay/McCarthyShipwrecks, p. 86, the Maggie was a schooner which "sank after a collision with the steamer Tiber off the Narrows 7 Nov. 1896. Drowned were thirteen crewmen," loosely confirming the data in Lehr/Best-ComeAndIWillSingYou and the Northern Shipwrecks Database.

A more detailed account is in Power, pp. 96-102. The Maggie, under Captain William Blunden, was a schooner bound from Bonavista Bay to St. John's with a thousand quintals of fish and fourteen passengers as well as a crew of thirteen (Power, pp. 96-97; Galgay/McCarthyOlde, p. 92, says she had also been to Goose Bay). The Tiber, under Captain J. Delisle, was bound from St. John's to Montreal; she was leaving the harbor, and had dropped off the pilot (Power, p. 96).

If Power's reconstruction is accurate, the Maggie had her lights on (confirmed by Galgay/McCarthyOlde, p. 92), but her crew expected the Tiber to head out toward the Atlantic. Instead, the Tiber stayed to the south of the Narrows, heading south toward Cape Spear, since she was headed for Canada. The steamer sliced right through the starboard side of the Maggie, cutting the schooner in half and causing her to sink in moments (Power, p. 97). Several passengers, including most of the women, were probably trapped inside the wreck; Galgay/McCarthyOlde, pp. 94-95, believe some others made it into the water but were killed by debris as the ship fell apart.
Power, p. 99, has a photo of nine of the ten survivors of the *Maggie* and a list of all ten (nine men, one woman); so also Galgay/McCarthyOlde, p. 94. Power p. 98, and Galgay/McCarthyOlde, pp. 94-195, list the thirteen dead; they ranged in age from 18 to 73, and included the wife of Captain Blundon and apparently one of his sons, although the Captain himself and three other sons survived. Nine of the dead were men, four were women; two of them were husband and wife James and Rhoda Power. None of their bodies were ever recovered. Several of the survivors were taken aboard by the *Tiber*, others by a schooner from Brigus (Power, p. 98).

To add insult to injury, some locals managed to collect to boxes from the wreck -- and robbed them. They were eventually caught and forced to return what they had taken (Galgay/McCarthyOlde, p. 95).

The *Tiber* was allowed to continue on her way after the collision, and supposedly almost collided with another ship soon after (Power, p. 99). Warrants were eventually put out for Captain Delisle plus his mate and the lookout (Power, p. 98). Delisle and Co. were arrested when they arrived in North Sydney, and gave their own, very different, account of the tragedy (Power, p. 101). In the end, no one was held formally responsible. It seems clear that Power, at least, thinks the *Tiber* was at fault, but she doesn't offer much real evidence.

It's not obvious why Ryan/Small-HaulinRopeAndGaff included this among their sealing songs. - RBW

**Bibliography**

- Galgay/McCarthyOlde: Frank Galgay & Michael McCarthy, Olde St. John's: Stories from a Seaport City, Flanker Press, 2001
- Galgay/McCarthyShipwrecks: Frank Galgay and Michael McCarthy, Shipwrecks of Newfoundland and Labrador, [Volume I], Harry Cuff Publishing, 1987

_Last updated in version 5.0_

File: LLab080

### Wreck of the Mary Jane, The

**DESCRIPTION:** A song to "dryland sailors" about the Mary Jane, bound from Taghmon with a crew of 200 and a cargo of dung. When the cargo shifts in a storm the captain gives up hope. Short of tobacco they plan to put in at a pub. They run ashore at a doctor's door.

**AUTHOR:** unknown

**EARLIEST DATE:** 1939 (OLochlainn-IrishStreetBallads)

**KEYWORDS:** ship storm wreck Africa Ireland humorous sailor

**FOUND IN:** Ireland

**REFERENCES (1 citation):**

[OLochlainn-IrishStreetBallads 20, "The Wreck of the Mary Jane" (1 text, 1 tune)]

Roud #3026

**CROSS-REFERENCES:**

- cf. "The E-ri-e" (theme) and references there
- cf. "The Calabar" (theme and first line)

**NOTES** [66 words]: Taghmon is in south central County Wexford (not on the coast). When the storm hits they steer for Timbuctoo, Mali, hardly a coastal port of call. The term "dryland sailor" -- to judge by broadside Bodleian, Firth c.12(409), "The Dryland Sailor!" ("I never was on board a ship ") -- refers to a panhandler who pretends to be an old sailor with faked injuries because "that's the thing that pays." - BS

File: Oloc020

### Wreck of the Morning Mail, The

**DESCRIPTION:** George Minnick's Number 23 train is wrecked on the Pennsylvania Railroad in Illinois.

**AUTHOR:** Words: Jake Taylor

**EARLIEST DATE:** 1939? (Jake Taylor an His Rail Splitters Log Book)

**KEYWORDS:** train wreck
Wreck of the Morrissey, The

DESCRIPTION: Captain Charles Bailey takes the Morrissey from St Mary's Bay to Cape Breton. He picks up a load of fish at Bonne Bay and heads out to the Gulf of St Lawrence in spite of a hurricane.

AUTHOR: Nick Kane
EARLIEST DATE: 1958 (Peacock)
KEYWORDS: sea ship storm wreck
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 981-982, "The Wreck of the Morrissey" (1 text, 1 tune)
Roud #9815
RECORDINGS:
Everett Bennett, "The Wreck of the Morrissey" (on PeacockCDROM) [one verse only]
NOTES [74 words]: The wreck and captain's name are reported in Northern Shipwrecks Database as occurring at Lat 46N Long 060W but with no date or further details. Those coordinates are on the east coast of Cape Breton Island near Mira Bay. - BS
Which fact fits with the song, since it says that the *Morrissey* sailed to Cape Breton, although the crew seems to have been mostly Newfoundlanders. But the song as preserved offers very little useful information. - RBW
Last updated in version 5.0
File: Pea981

Wreck of the N & W Cannonball

DESCRIPTION: "The Cannonball was westbound on the Norfolk-Richmond run, The brave man at the throttle was Harry Covington." Two trains, one on the Norfolk and Western, the other on the Atlantic Coast line, collide in Virginia; two Covingtons die

AUTHOR: Words: Cleburne C. Meeks / Music: Carson J. Robison
EARLIEST DATE: 1928 (communication between Vernon Dalhart & Cleburne C. Meeks; see Lyle-ScaldedToDeathByTheSteam, p. 53)
KEYWORDS: train wreck
HISTORICAL REFERENCES:
June 27, 1903 - The Cannonball wreck
FOUND IN:
REFERENCES (2 citations):
Lyle-ScaldedToDeathByTheSteam, pp. 50-56, "The N & W Cannonball Wreck" (1 text, 1 tune)
Cohen-LongSteelRail, p. 272, "Wreck of the N & W Cannonball" (notes only)
Roud #14014
RECORDINGS:
Vernon Dalhart, "Wreck of the N & W Cannonball" (Columbia 15378-D)
File: LSRa272G

Wreck of the Nimrod, The

DESCRIPTION: The steamship Nimrod sets out from Moreton Bay for Liverpool. When a storm blows up, not even the skilled crew can keep the ship from running aground. At last a bark picks up the survivors

AUTHOR: unknown
EARLIEST DATE: 1937 (Sam Henry collection)
KEYWORDS: ship storm wreck disaster rescue
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H717, p. 108, "The Wreck of the
Nimrod" (1 text, 1 tune)
Roud #13369
NOTES [53 words]: Not related to "The Nimrod's Song," which is about seal hunters. I doubt the song refers to Ernest Shackleton's famous *Nimrod* (which IS the subject of "The Nimrod's Song"), which Shackleton sold to buy the ill-fated *Endurance*; that *Nimrod* was wrecked near Yarmouth in 1919, but the details sound different, - RBW
Last updated in version 4.3
File: HHH717

Wreck of the Northfleet, The
DESCRIPTION: "Come all ye feeling people while this sad story I relate" as the singer tells of the wreck of the Northfleet, destroyed at Dungeness. 500 died when another ship hit the Northfleet at anchor. The captain tries to rescue those he can; he and his wife die
AUTHOR: unknown
EARLIEST DATE: 1866 (Palmer-OxfordBookOfSeaSongs)
KEYWORDS: ship wreck disaster death
HISTORICAL REFERENCES:
Jan 22, 1873 - The _Northfleet_, bound for Australia, is hit at anchor by the steamer _Murillo_, resulting in the deaths of 320 people
FOUND IN: Britain(England(South))
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 126, "The Wreck of the Northfleet" (1 text, 1 tune)
Roud #1174
NOTES [51 words]: There is at least one other song on this theme, in broadside Bodleian, Firth c.12(113), "Wreck of the Northfleet, or, Father, Put Me in the Boat!" (unknown, n.d.). Although the Bodleian web site uses the same Roud number for that broadside as for the song in Palmer, they are clearly not the same song. - RBW
Last updated in version 4.4
File: PsSe126

Wreck of the Rebecca, The (The Mary Cochrane)
DESCRIPTION: The singer emigrates to America. He takes ship. Part way through the voyage, the ship springs a leak. Eventually it overwhemls the pumps. Another vessel comes by and takes off the passengers shortly before she sinks
AUTHOR: unknown
EARLIEST DATE: 1934 (Sam Henry collection)
KEYWORDS: ship disaster emigration
FOUND IN: Ireland
REFERENCES (1 citation):
Roud #13370
NOTES [31 words]: The two versions in the Henry collection are clearly derived from the same original lyrics (though the tunes are distinct); I've no idea how the ship ended with such different names. - RBW
File: HHH565

Wreck of the Royal Charter, The
DESCRIPTION: "Good people all attend I pray; Now I'll relate a sad calamity, Of a dreadful shipwreck near Beaumaris town." The Royal Charter is returning home from Australia when a storm strikes. The ship breaks in two. 455 people are lost
AUTHOR: unknown
EARLIEST DATE: 1915 (Moeran, according to Palmer)
KEYWORDS: ship storm wreck disaster death
HISTORICAL REFERENCES:
Oct 1859 - Wreck of the Royal Charter off Anglesey (on her way from Liverpool to Australia); 454 of
those aboard were lost and only 39 saved (source: Palmer)
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
Palmer-OxfordBookOfSeaSongs 117, "The Wreck of the Royal Charter" (1 text, 1 tune)
Roud #3327
CROSS-REFERENCES:
cf. "The Loss of the Royal Charter" (subject)
NOTES [177 words]: Although I assume the ship described in this song is the same as that in "The Wreck of the Royal Charter," the lyrics are so different that I think they are separate songs. Roud also splits them. I'm not confident about it, though, and indeed Roud seems to confuse them, filing Bodleian Firth c 12(95) with the "Wreck" even though it appears to me to be a version of the "Loss." According to Lincoln P. Paine, Ships of the World: An Historical Encyclopedia, Houghton Mifflin, 1997, pp. 438-439, the Royal Charter was built in 1855, and was "One of the finest passenger ships of the day... [and was] the first English ship to carry double topsails." On her last trip she left Melbourne with 511 passengers and crew, which was effectively equal to her capacity. She arrived safely at Queenstown, Ireland, 58 days later, and let off 17 passengers. The next night, as the passed Moelfre, Anglesey, she ran into a severe storm. Captain T. Taylor dropped anchor at 10:45 p.m., but the cables broke at 3:30 a.m., and she was driven ashore. 455 people were lost. - RBW

Wreck of the Royal Palm

DESCRIPTION: On the Royal Palm and Ponce de Leon trains, heading home for Christmas, all is cheerful despite a storm. The trains collide; many are killed or hurt. The singer warns hearers to keep their orders straight; if they get their orders mixed it'll be too late
AUTHOR: Andrew Jenkins
EARLIEST DATE: 1927 (copyright)
KEYWORDS: grief warning train death railroading crash disaster storm wreck
HISTORICAL REFERENCES:
Dec. 23, 1926 - Crash of Royal Palm & Ponce de Leon, on the Southern Railway
FOUND IN: US
REFERENCES (5 citations):
Cohen-LongSteelRail, pp. 247-249, "The Wreck of the Royal Palm" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 316, "The Wreck of the Royal Palm" (1 text)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 218, "The Wreck of the Royal Palm" (1 text)
Lyle-ScaldedToDeathByTheSteam, pp. 132-140, "The Wreck of the Royal Palm" (1 text, 1 tune)
DT, ROYALPLM*
Roud #4149
RECORDINGS:
Vernon Dalhart, "Wreck of the Royal Palm" (Brunswick 101/Romeo 350, 1927; Pathe 32380, 1928) (Gennett 6051/Silvertone 5005, 1927) (OKeh 45086, 1927) (Victor 20528) (Columbia 15121-D [as Al Craver], 1927)
Frank Luther, "Wreck of the Royal Palm" (Grey Gull 4200, 1928)
Clarence H. Wyatt, "The Wreck of the Royal Palm" (AFS 10,892 A5, 1954; on LC61)
NOTES [159 words]: This song seems to have moved into tradition directly from Dalhart's recordings. - PJS
The song is item dG51 in Laws's Appendix II. Brown, who is unaware of the authorship, gives details on the wreck, which was the result of bad weather and a failure to obey orders. 19 people were reported dead and 123 injured.
Cohen and Lyle note the curiosity that the song talks mostly about the Royal Palm though the deaths all occurred on the Ponce de Leon. It also appears that the crew of the latter train was primarily responsible for the accident. Lyle suggests that Andrew Jenkins didn't really know what happened, and tried to imagine the wreck -- something perhaps made even more complicated by the fact that Jenkins was blind.
This is another case of Vernon Dalhart putting out a song as soon as possible after the accident; Dalhart recorded it on January 14, 1927, three weeks after the event. One wonders how Jenkins had time to get the song to him. - RBW
Wreck of the Semmity (Yosemite), The

DESCRIPTION: The Yankee vessel Yosemite ("Semmity") crosses the Gulf in a storm with "a load of frozen herring" and crashes on a reef. All but one of the crew are rescued.

AUTHOR: unknown
EARLIEST DATE: 1958 (Peacock)
KEYWORDS: death sea ship storm wreck
HISTORICAL REFERENCES:
Jan 21, 1897 - wreck of the Yosemite "on Ram Island ... off the Nova Scotian coast" (Lehr/Best-ComeAndIWillSingYou)
FOUND IN: Canada(Newf)
REFERENCES (3 citations):
Peacock, pp. 983-984, "The Wreck of the Semmity" (2 texts, 1 tune)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 375-377, "The Wreck of the Old Spike (The Wreck of the Semmity)" (1 text, 1 tune)
Lehr/Best-ComeAndIWillSingYou 85, "The Old Smite" (1 text, 1 tune)
Roud #9818
RECORDINGS:
Everett Bennett, "The Wreck of the Semmity" (on PeacockCDROM) [one verse only]

Wreck of the Shenandoah

DESCRIPTION: "At four o'clock one evening On a warm September day A great and mighty airship From Lakehurst flew away." The dirigible encounters a storm and is wrecked. Fourteen people die. The mother of one of the crew watches in vain for the vessel

AUTHOR: Maggie Andrews (pseudonym of Carson J. Robison)
EARLIEST DATE: 1925 (recordings, Vernon Dalhart, Guy Massey)
KEYWORDS: technology disaster death wreck mother
HISTORICAL REFERENCES:
Sep 3, 1925 - Wreck of the naval dirigible Shenandoah, commanded by Lt. Commander Zachary Landsdowne
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 219, "The Wreck of the Shenandoah" (1 text)
ST BrII219 (Full)
Roud #4150
RECORDINGS:
Vernon Dalhart, "Wreck of the Shenandoah" (Columbia 15041-D, 1925) (Edison 51620, 1925) (Cameo 809, 1925) (OKeh 40460 [as Tobe Little], 1925) (Vocalion 15125 [as Jep Fuller], 1925) Guy Massey, "Wreck of the Shenandoah" (Perfect 12218, 1925)

NOTES [200 words]: This is item dG52 in Laws's Appendix II. - RBW
I would've placed bets on "Maggie Andrews" being a pseudonym for Andrew Jenkins, but a website on the Shenandoah wreck (http://tinyurl.com/tbdx-Shenandoah) states that it was actually a pseudonym for the team of Dalhart and Carson Robison. - PJS
According to Norm Cohen, "Maggie Andrews" was the maiden name of Robison's mother, and he copyrighted a lot of material under it. Of course, Robison also worked with Andrew Jenkins, so there could have been at least a little cross-influence. In fact, the 1925 sheet music for "Floyd Collins," one of Jenkins's songs, was published with the first page of "The Wreck of the Shenandoah" on the back cover to try to sell the song. It's an interesting item -- the earliest instance I can recall of a piano arrangement with chord diagrams (although the chords are for ukulele in GCEA tuning). That same first page is included in the sheet music of Jenkins's "The Dream of the Miner's Child" (even though, in that case, they had to add two pages to the sheet music to include the plug). Evidently the publishers thought the had a potential major hit on their hands. The evidence does not support their belief. - RBW

Last updated in version 2.5
Wreck of the Steamship Ethie, The

DESCRIPTION: On December 10, 1919, the "Ethie"-- despite the skilled work of her crew -- encounters a terrible storm and runs aground around one o'clock in the morning. She "lay wrecked on the shore" but all are saved, "taken in by kind people and treated with care"

AUTHOR: Maude Roberts Simmonds?

EARLIEST DATE: 1920 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: travel sea ship shore storm wreck rescue

HISTORICAL REFERENCES:
Dec 11, 1919 - Wreck of the Ethie (in the early morning)

FOUND IN: Canada(Newf)

REFERENCES (8 citations):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 138, "The Wreck of the Steamship Ethie" (1 text, 1 tune)

Doyle-OldTimeSongsAndPoetryOfNewfoundland, "The Wreck of the Steamship Ethie" (1 text, 1 tune)

Blondahl-NewfoundlandersSing, pp. 86-87, "The Wreck of the Steamship Ethie" (1 text, 1 tune)

Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 370-372, "The Wreck of the Ethie" (1 text, 1 tune)

England-HistoricNewfoundlandAndLabrador, p. 59, "Wreck of the Steamship Ethie" (1 text, 1 tune)

ADDITIONAL: Maura Hanrahan, _The Alphabet Fleet_, Flankers Press Ltd., 2007, pp. 189-190, "The Wreck of the Steamship Ethie" (1 text, followed by a 2004 piece on the same event which looks pretty awful)

Bruce Ricketts, _The SS Ethie and the Hero Dog: The Mystery is Solved_, Baico Publishing, 2005, (no page number but in the preface), "Wreck of the Steamship Ethie" (1 text)


Roud #24242

CROSS-REFERENCES:

cf. "Come All ye Jolly Ice-Hunters" (theme)

NOTES [4618 words]: Elisabeth Bristol Greenleaf went to Sally's Cove as a volunteer teacher for Sir Wilfred Genfell's mission in the spring of 1920. Sally's Cove, near Bonne Bay on the west coast, is only two miles south from the wreck which occurred at Martin's Point.

For the account of her experiences with the song, consult R.D. Madison ed, _Newfoundland Summers: the Ballad Collecting of Elisabeth Bristol Greenleaf_ (Westerly, RI: The Utter Co., 1982), pp. 11-14. Some of the words are included with paraphrases inserted. - SH

Greenleaf's account is included in Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland['s entry] for this song.

Northern Shipwrecks Database says "NF. Dog 'Hero' swam ashore w. line to begin rescue." Guigné-ForgottenSongsOfTheNewfoundlandOutports writes, "In the days following this dramatic event, tales circulated that a heroic Newfoundland dog named Wisher assisted with the rescue by towing the line to the vessel. Hanrahan gives an account dispelling this legend." - BS

This event apparently has become a part of Newfoundland folklore, with the site of the wreck being a minor tourist attraction; the locals sometimes stage a play about the wreck.

The Ethie was part of the "Alphabet Fleet" of the Reid-Newfoundland Railway, so-called because the ships were given names in alphabetical order, all associated with Scotland (O'Neill, p. 976. Ethie Castle is on the east coast northeast of Dundee). The initial order was for eight ships, Argyle, Bruce, Clyde, Dundee, Ethie, Fife, Glencoe, and Home (Penney, p. 67). Not all the ships were the same size, but the Argyle, Clyde, Dundee, Ethie, Fife, and Home were all said to be 155 foot sister ships (Bruce, p. 19). Although designed to be utility ferries, they were also intended to be comfortable passenger ships, although (because they mostly traveled relatively short distances) not very fast.

The Alphabet Fleet came out of one of the most elaborate and risky deals any government had ever undertaken -- the Newfoundland Railway. The first attempt at a railroad in Newfoundland had been authorized by the government in 1880 (Hiller/Neary, p. 128) and started in 1881; it was supposed to go from St. John's to Hall's Bay on the north coast, with a side line to Harbour Grace. It flopped, with only a tiny amount of line built in the Avalon Peninsula (Cadigan, pp. 141-142; Hanrahan, p. 9), and even that poorly built in an effort to control costs (Penney, p. 27; O'Flaherty,
It seems to be agreed that, even after renegotiations, Newfoundland had granted out control over Newfoundland was able to renegotiate. A little. (Harding, p. 83).

were the only shareholders, it meant that the organization building the railroad had changed, and made a mistake -- when he went to seek loans, the bankers demanded that he convert his business into a limited liability corporation. So Reid incorporated -- and although he and his sons nothing the new government could have done about the deal, since it had been finalized, but Reid had to involve himself deeply in government, finding financing to keep Newfoundland afloat so that the project could continue; Harding, p. 73. (Things might have been even worse if Reid hadn't imposed an incredibly strict moral code on himself; Harding, p. 74.)

I won't even try to explain how this was supposed to work, or make money, since it failed to do so (in the twenty years from 1901-1921, the Reid Newfoundland Company is said to have lost six million dollars on the business; Harding, p. 96), and Prime Minister Whiteway, who proposed it, said, "We do not regard [the railway]... as an enterprise that will pay." Reid and the government would have many disputes over the years about how Reid would get his money back (DictNewLabrador, pp. 286-287; Chadwick, p. 96f., etc.) -- though the fault is perhaps to be shared equally; Reid had proposed an absurd deal (it would have given him control of one-sixth of the land in Newfoundland! -- Kearley, p. 58; as Harding, p. 77, says, the government was "giving one man title to a parcel of land equivalent to half the size of Belgium") and the government, desperate not to look bad, had hastened to accept (Hiller/Neary, p. 138).

A colonial office minute said that "The Railway... will not for years pay for the grease of the wheels"; Britain's Joseph Chamberlain commented that "Practically it seems that the ministry are going to sell the Colony to a contractor" (Chadwick, p. 83) -- which is about right. Because Newfoundland's population was so scattered, there were almost no destinations which would carry enough freight or passengers to make it worth maintaining the rails. Yet the government wanted not only a track from Harbour Grace to St. John's and from there down the Avalon Peninsula (the only run that was even faintly economically viable) but also the line across the island, plus side branches (the desire to hit as many outports as possible nearly doubled the length of the line, from about 300 miles for a direct route to about 600; Harding, p. 12; for some background on the branch lines, see the notes to "The Bonavist Line"). And it wanted to maintain steamboat service to other outports. The deal was so bad that Britain's colonial office, although they could not stop it because Newfoundland was self-governing, took the unusual step of publicly warning against the deal (Harding, p. 80) -- but Newfoundland's history of closed-door government meant that the deal went through.

It was a fantastically visionary idea, but economically ridiculous -- it gave Reid almost as much control over the island and the government had -- and it committed Newfoundland for fifty years! It also gave Reid a bunch of land that hadn't even been properly surveyed and which the government did not have title to, leading to many disputes over ownership (Penney, p. 69).

It perhaps should come as no surprise that the government official who brokered all this, A. B. Morine, was also an employee of Reid's (Hiller/Neary, p. 140; Harding, p. 81. For more on Morine, see also "The Sealer's Strike of 1902 (The Sealers Gained the Strike)"). His misdeeds would cause the government to collapse (Major, p. 288). There were actually two phases to Reid's offer, before and after a government fiscal/electoral crisis. The railroad, and Reid's role in it, became such a major issue that Newfoundland's political parties actually broke up and realigned over it (Noel, p. 27; Hiller/Neary, pp. 132-134). Chadwick's chapter on this is labeled "The (Almost) Great Train Robbery," which pretty well sums it up. Harding, pp. 82-83, says that Reid went all-in to support the government that had made the deal with him -- but if that had any effect at all, it was to turn the population even more against the conservatives; they suffered the worst electoral loss in Newfoundland history (32 of 36 seats went to the opposition). Ordinarily there would have been nothing the new government could have done about the deal, since it had been finalized, but Reid made a mistake -- when he went to seek loans, the bankers demanded that he convert his business into a limited liability corporation. So Reid incorporated -- and although he and his sons were the only shareholders, it meant that the organization building the railroad had changed, and Newfoundland was able to renegotiate. A little. (Harding, p. 83).

It seems to be agreed that, even after renegotiations, Newfoundland had granted out control over
its economic destiny (Hanrahan, p. 11; Major, p. 287, says that the deal made Reid "an economic overlord, with all the potential for a government at the mercy of at (sic.) his wishes."). It was a constant source of political controversy and was a leading cause both of friction with Canada and of the eventual bankruptcy of the Newfoundland government during the Great Depression (Noel, pp. 154-155, etc.); their ineptness in deal-making simply astounds me.

When Newfoundland went bankrupt in 1933, it was estimated that 35% of the debt was due to the railroad (Hiller/Neary, p. 35; p. 197 implies that even that figure may be a little low), and indeed, Newfoundland had taken out its first foreign debt in the 1880s to pay for the project (Hiller/Neary, p. 135). The basic problem was that too much of Newfoundland was empty to generate revenue, and the hilly country meant high fuel demands, plus there was a constant need to clear snow from the tracks (made worse by the foolish initial decision to build a narrow gauge rail; Kearley, p. 56; and to route the rail through very high hills; Lingard, p. 2; according to Harding, p. 11, it was the longest narrow gauge rail in the western hemisphere. P. 40 adds that one contractor had told the government that a narrow-gauge line would never be reliable, which was true, but the only result of the warning was that they didn’t get the bid).

It is perhaps symbolically appropriate that the first engine ordered for the line sank on its way to Newfoundland (Harding, p. 43). All those problems in construction meant that the overall cost of moving a ton of freight was estimated at seven times that in most of North America (Penney, p. 72).

For more on the Newfoundland Railroad in general, see the notes to "The Bonavist Line," "Downey's Our Member," "The Loss of the Bruce," and "Drill, Ye Heroes, Drill!"
None of which has anything to do with the Ethie, except that it explains how she came to be where she was. Although most of the controversy was about the rail lines and how to manage and pay for them, the Reid company was also given a subsidy for the coastal steamers, with each trip having a specified subsidy (Harding, p. 139).

Having won the contract, dubious for Newfoundland as it was, the Reid company at least did its part of the job fairly well, building the railroad efficiently, making improvements in St. John's (including paving some streets), and setting up group of steamers to connect the outports to each other and to the railroads, replacing an older government steamer service (Hanrahan, p. 8). These were the aforementioned Alphabet Fleet -- a set of vessels which could not pay for themselves that were paid for with the subsidy plus land that Reid would use for the railroad then partially hand back (Hanrahan, p. 10. Are you lost yet? I am....)

The Ethie’s captain, Edward English, had served as a merchant officer in World War I, although he was relatively new to the Ethie. Still, he was said to be respected by both his men and the ship’s owners (Ricketts, p. 2, which also has a photo of him).

The Ethie had been built in 1900 (Hanrahan, p. 4; Galgay/McCarthy imply she was a few years older; Ricketts, p. 2, says she went into service in 1901); she was a coal-powered steamer of 440 tons (Galgay/McCarthy, p. 71), and was considered a reliable boat. (Reliable enough that the owners apparently didn’t even insure her! -- Hanrahan, p. 50.) Nonetheless, there were apparently some who said her propeller was too small (Ricketts, p. 2, who adds that she was not expected to serve much longer). At the time of her wreck, she was on a trip along the western coast of Newfoundland -- earlier in her career, she had sailed in Trinity Bay (Penney/Kennedy, p. 94), but much of her career had been spent running between the island’s western outports, which mostly had few or no other connections with the outside world. The last trip of her career was entirely typical: she was sailing south down the coast.

Her exact itinerary on the last trip is a little uncertain. Galgay/McCarthy, p. 71, say she left Parson’s Pond around 4:00 p.m. then headed for Cow Head. But she may have skipped one or the other stop. Cow Head’s harbor was too small for the Ethie, so her habit was to stop outside while the residents ran out to her in dories (Hanrahan, p. 152), which means that on this particular run, given the storm, she may not have stopped. Ricketts, p. 7, says she definitely did not stop. In any case, she was on her way south from Cow Head by about 7:45.

Fans of the Stan Rogers song "The Mary Ellen Carter“ may be interested in knowing that there is a Three Mile Rock between Parson’s Pond and Cow Head. Her next destination was supposed to be Bonne Bay, a few dozen miles to the south. Even if her crew had wanted to stop somewhere else, they didn’t have much choice; there was no safe harbor in which to weather a storm between Parson’s Pond and Bonne Bay (Ricketts, p. 11). Captain English and First Officer John Gullage were aware, before they left Cow Head, that the weather was worsening -- Gullage reported the barometer falling fast, and said later that it was the worst storm he had ever seen on Newfoundland’s west coast (Hanrahan, p. 153, although Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland, who talked to him, quote him on p. 279 as saying the weather was fine when they started down the coast from Port Saunders). But
both officers thought they could reach Bonne Bay before the storm became too bad, and with Christmas approaching, everyone wanted to get to their destination with their Christmas merchandise (Galgay/McCarthy, p. 72). In any case, what else could they do? So they set out on the evening of December 10, 1919.

The storm proved worse than anyone anticipated, covering the ship with so much ice that she became badly top-heavy (Ricketts, pp. 12-13; the newspaper account on p. 15 of Connors says "the deck [was] iced almost to the level of the rails"; the ship was "practically submerged the greater portion of the time" and everything on the deck destroyed); the ice even lined the interior of the ship, and the heat was out. At the same time, a northwest wind came up which was stronger than the ship's engines could fight (Galgay/McCarthy, p. 73; Ricketts, p. 3, says that, on this particular trip, she had a load of cheap Newfoundland coal that didn't burn very well. Also, there were just two stokers, according to Ricketts, p. 17; the list on p. 180 of Hanrahan lists three firemen but only two trimmers, who put the coal in position. This was probably the result of attempts at cost-cutting -- the Reid company found Newfoundland a very bad bargain; they let their railroads run down in the World War I era and by 1920 was telling the government that they could no longer afford to run the system; Penney, p. 102. Losses in this period exceeded a million dollars a year -- which was a lot in 1920).

It was clear that the ship was going to be wrecked before it could reach Bonne Bay. When morning broke on December 11, they were only about a mile from the west coast of Newfoundland, and being blown steadily toward it (Galgay/McCarthy, p. 74). The only option the crew had was to decide *where* they would go ashore. Purser Walter Young, who was a local and probably knew the coast better than the officers from elsewhere (Hanrahan, p. 153), suggested that they make for Martin's Point, where there might be enough shelter to get the passengers ashore safely. Captain English agreed, and they managed to keep the ship off the rocks long enough for her to be wrecked near their chosen point. Captain English left Young and Gullage to put the boat on the rocks while he told the passengers what was happening (Galgay/McCarthy, p. 75). The idea was apparently to head for the shore at maximum speed, timing everything so that they would ride a high wave over the reefs and come to rest on the beach (Ricketts, p. 14).

Unfortunately, the *Ethie* hit a submerged rock before she could reach the shore. It tore her sides open, and ruined most of her bridge; clearly it was the end of the ship (Hanrahan, p. 155). And although she was firmly lodged, the seas hitting the port side were so heavy that there was fear that she would capsize and those aboard her be killed (Ricketts, p. 21). The storm was too strong for the ship's boat, which was smashed when they put it in the water (Galgay/McCarthy, pp. 75-76; the account on p. 15 of Connors implies it was smashed even before they let it down). But the people on shore -- just two families lived in the vicinity, according to Hanrahan, p. 154 -- could see what was happening. (One of them briefly thought the ship was an iceberg, it was so covered with ice! -- Hanrahan, p. 155.) Reuben Decker was out hauling firewood with his dog Wisher as the *Ethie* headed for shore, but he didn't see much of what happened (Ricketts, p. 15. Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland, p. 278, say that Decker was the only man who lived in the area, but the correct statement seems to be that he was the only man who was actually outside at the time).

Somehow, though, they established a line to shore. There seems to be disagreement about this; Hanrahan, p. 156, say the men on the shore tied a rope to a buoy and threw it out to sea, where the crew eventually snagged it, but Galgay/McCarthy, p. 76, and Ricketts, pp. 22-23, claim Captain English was able to float a rope to shore on a buoy. It didn't work very well, but it came close enough to shore that the locals could reach it and pull it ashore. The dog Wisher is said to have bitten the rope a few times; Wisher did not haul it to land (Ricketts, p. 37). Walter Young, the man who had suggested beaching at Martin's Point, was the first to come ashore, so that he could help handle the tricky bosun's chair (Ricketts, p. 23).

However the rope was sent, using that rope, all 92 people on the *Ethie* (that's the number in Ricketts, p. 33 etc., and others; Hanrahan says 96; Ricketts, p. 59, says that others claimed 72 or 54) were able to reach shore in a bo'sun's chair. (There was also a dory somewhere along the way, according to witnesses cited in Hanrahan, p. 156; it's not clear what it was doing, but I'm guessing it held up the rope.)

First Officer Gullage and Captain English were the last to leave, around mid-afternoon. It's probably fortunate that there weren't many more people aboard, the rope was starting to fray, and Gullage and English had worried somewhat about whether it would carry their weight (Ricketts, pp. 28-29). That left the problem of accommodating ninety-odd people in a settlement with just two homes. As Ricketts says on p. 33, "On December 11, 1919, the population of Martin's Point, Newfoundland grew from 8 to 100." The locals had put in food for the winter, but suddenly they had to share that out. And no one outside Martin's Cove even knew where the *Ethie* was -- the storm had cut the
local telegraph (Hanrahan, p. 157), and in Newfoundland, the sea is the way you get around, not roads! Bonne Bay was 18 miles away; it took two days to get word out and three for transportation to arrive (Ricketts, p. 33). Apparently people actually went back to the Ethie to pick up some cargo (Hanrahan, p. 158). When the storm ended, a local named Roberts was able to take the passengers to another town, Woody Point, in groups of fifteen or so. It was a tough few days, but everyone made it through -- and became famous.

The best known bit of folklore about the wreck is that there was a dog that was the key to getting the rope to shore and the passengers to land. Eventually the tale became that it was a Newfoundland named Wisher, but it took a while for all these details to become well-known -- e.g. O'Neill, p. 976, repeats the story, while declaring that the dog was a mongrel, not a Newfoundland. Andrieux, p. 91, is even less critical; it not only accepts that the dog was a Newfoundland but that it "immortalized the breed." But another version of the story says that the hero dog was not Wisher but Captain English's own dog, carried with the captain on the Ethie. This story came from the English family (Ricketts, pp. 62-63), but not until long after English must have been dead. There is a photo of English with a dog, but the fact that English had a dog doesn't make it the hero dog.

The dog Wisher did exist (Ricketts, p. 15, says that Wisher was a Collie-and-who-knows-what mix, not a Newfoundland), and it was at the beach -- and it did nothing but get in the way. There is no mention of it in the December 17, 1919 Evening Herald account reprinted on p. 15 of Connors. Clarke, p. 429, says only that the story is now "discounted." Cassie Brown attributes the story about the dog to one of the Ethie's coalmen (Ricketts, p. 61). The first officer of the Ethie John Gullage, was adamant for his entire life that there was no dog (Ricketts, p. 65). Even the play that the locals sometimes stage about the wreck includes the line "There was no dog!" (Ricketts, p. 36).

So how did the story spread? Hanrahan, pp. 159-160, believes the story started as a practical joke, and the dog's owner took advantage of it to make some money. A medical missionary named Sir Willard Grenfell (the one who sent Greenleaf on her travels, and a famous name in Newfoundland) -- was responsible for propagating the tale, perhaps in order to raise money -- and of course breeders of Newfoundland dogs also were happy to cash in, even though Wisher wasn't a member of that breed! (Hanrahan, pp. 160-161).

Ricketts, pp. 37-39, has a different spin. The first newsman to produce a story was an AP stringer named A. L. Bartlett, who put in all the human interest details he could -- a baby in a mail bag (genuine) and a dog (bogus). As Ricketts comments on p. 38, the reason the story was picked up from the AP wire by various newspapers was "Dogs, babies, shipwrecks and heroes." The Philadelphia Human Society got all excited and, instead of doing something useful like neutering stray dogs, raised money to get a jeweled collar for the useless mutt Wisher. It officially declared the mutt to be a "HERO." The collar still exists, and looks absolutely ridiculous (Ricketts has photos on pp. 40-41).

All this even though no one in Philadelphia knew how big a Newfoundland dog was, and Wisher wasn't a Newfoundland anyway. The associated medal also got the date of the wreck wrong (Ricketts, p. 40). In 1920, some nut case traveled to Martin's Point and bought Wisher from Decker -- who had no idea this silliness was going on -- for the exorbitant price of $30, which Decker happily accepted; "After all, Decker had never understood why his dog was being treated like a hero and if someone wanted to pay him hard cold cash for that dog there would be no argument from him!" (Ricketts, pp. 43-44). Ricketts speculates further that the buyer, William Orum, didn't even know what a Newfoundland was, so he didn't realize the Wisher was not a Newfie dog but a part-collie mutt.

Orum -- who apparently had a hard time convincing people that Wisher was a HERO -- later went back to Decker and bought the HERO collar also. Later, Orum dumped Wisher and got an actual Newfoundland; as Ricketts sarcastically notes, "At least the collar now fit" (Ricketts, p. 44). In 1922, Orum gave up and sold the whole show to another nut willing to try to make a living off a dog that wasn't even the dog that hadn't actually done anything. (You think that's bad? A poet named E. J. Pratt later wrote a poem "Carlo" that retold the tale that hadn't actually happened that wasn't actually about the dog that wasn't even the dog that didn't do it anyway. Oy. If you want to suffer even more than you have in reading this entry, you can find "Carlo" on pp. 141-143 of Harding).

The sale of the dog was effectively the end of the Ethie's part in the story, although Ricketts devotes pp. 49-57 to the further tale of the fake dog, the ridiculous collar, and the life of Dinty Kane, the drunk who tried to take advantage of both.

Bruce, pp. 22-23, sums up "An apocryphal story about a Newfoundland dog who swam out to the wreck to help rescue the Ethie's passengers and crew soon did wonders for the breed's reputation for spontaneous heroism in the service of mankind."

There is one bit of folklore that about the wreck is true, though. It was widely reported that one baby girl had to be transferred to shore in a mail bag (Hanrahan, pp. 156-157). This is true, and,
happily, he kid made it; Ricketts, p. 24, says that the baby and her mother were the first passengers sent ashore. And the girl eventually donated the mailbag to a museum (Hanrahan, p. 159) -- indeed, the baby, Hilda Batten, later Hilda Menchions, was still alive in 2005 (Ricketts, p. 60). Clarke, p. 430, says that she eventually gave the bag to Gros Morne National Park, site of some Ethie artifacts. Although the dog story is declared "all lies" by those who were there (Hanrahan, p. 159), most of the rest of the tale in the song is right.

The captain and first officer, despite their mistake in setting out on that night, were commended for their valor and skill getting all ashore.

Galgay and McCarthy conclude their account by saying that the wreck of the Ethie is the best-known of all the disasters on the west coast of Newfoundland (p. 78). I would guess that this is due in part to the fact that all were saved and in part to the fact that it happened so close to Christmas. Until recently, Roud lumped this song with "Come All ye Jolly Ice-Hunters" (Roud #6345) -- a song with which it shares some elements, but this song is based on an incident almost a century more recent. Spencer, pp. 130-131, notes a story in one of Elisabeth Bristol Greenleaf's writings in which she recalled taking her turn singing during a collecting session -- and discovered that several survivors of the Ethie were present at the time. The account in Spencer (written by I. Sheldon Posen) also includes a substantial portion of her text.

In addition to Ricketts, there is another book about this event, "The Wreck of the Ethie" by Hilary Hyland, but it's fiction and appears to be aimed at children. The purpose seems to be to glorify the dog rather than describe what actually happened. I haven't read it; it sounds deadly. The cover drawing shows a Newfoundland dog. Oy.

Portions of the Ethie wreck can still be seen in the waters around Martin's Point; Ricketts, p. 2, and Clarke, p. 430, show her as she looked when intact, and on pp. 29-31 shows photos of her as the wreck decayed: she very early last everything above the main except the funnel (the upper works was apparently lost within a day of her wreck; Ricketts, p. 34), but as late as 1930 funnel and hull were still there and looking mostly intact. By 1956 the hull was smashed and resting on the shore. By 2000, parts of the boiler were still visible in the sea, but she was mostly gone.

Galgay/McCarthy, p. 73, O'Neill, p. 941, Andrieux, p. 92, and Hanrahan, p. 98, also have photos of the Ethie in her better days; Connors, p. 16, has one of her in dry dock.

A full list of the Ethie's crew can be found on p. 180 of Hanrahan.

The Ethie wreck wasn't the last to hit the Alphabet Fleet in December 1919. On December 25, the Dundee went aground on Noggin Island. Happily, there were no deaths as a result of that wreck, either (Harding, p. 141). See also "The Loss of the Bruce," for the wreck of the latter ship. For a song about another ship in the fleet, see "The Smokeroom on the Kyle." - RBW

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Wreck of the Steamship Florizel, The

DESCRIPTION: A chronicle of the tragic wreck of the S.S. Florizel off Renews Rocks where 40 were saved out of 106.

AUTHOR: Words: Joan Endacott; Music: Harvey Freeman (these may have been the informants, not the authors)

EARLIEST DATE: 1921 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)

KEYWORDS: wreck sea ship disaster

HISTORICAL REFERENCES:

Feb 23/24, 1918 - Wreck of the Florizel

FOUND IN: Canada(Newf)

REFERENCES (4 citations):

Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 140, "The Wreck of the Steamship Florizel" (1 text, 1 tune)


Lehr/Best-ComeAndIWillSingYou 38, "The Florizel" (1 text, 1 tune)

Blondahl-NewfoundlandersSing, pp. 84-85, "The Wreck of the Steamship Florizel" (1 text, 1 tune)

Roud #4417

RECORDINGS:

Omar Blondahl, "The Wreck of the Steamship Florizel" (on NFOBlondahl04)

NOTES [5449 words]: An extensive account of this wreck is found in Cassie Brown's A Winter's Tale. Toronto: Doubleday Canada Ltd., 1992. The boat was taking passengers from St. John's to Halifax then on to New York. The authors of the song are from nowhere near the [site of] the incident and the words were written three years after the wreck while the tune was written eleven years after. - SH

This song is item dD35 in Laws's Appendix II.

All the following notes and page citations are based on Cassie Brown's book except as noted. (This is not Brown's only writing on the Florizel; she also had two essays on it in BrownWinter. But these add nothing to the story; one is a brief overview and one is "Kitty Cantwell's Story" of the wreck.) Pp. 4-5, describes the Florizel as a ship of some 3000 tonnes (Ryan/Drake, p. 37, lists her as 1980.22 net tons, which refers to her carrying capacity as opposed to overall capacity), 305 feet long and having a beam of 42 feet. She was built in 1909 by Charles Connell & Co. of Glasgow; she had the distinction of being the first sealing steamer fitted with wireless equipment (Ryan/Drake, p. 37).

She was named for the character in Shakespeare's A Winter's Tale; Bowring's, the line which owned her, usually named their ships after Shakespearean characters (e.g. Cordelia, Desdemona, Hamlet, Juliet, Ophelia, Othello, Prospero, Romeo, Stephano; O'Neill, p. 961). Although only about
a decade old at the time of her loss, her design had been conservative; she used the old triple expansion engines rather than the newer turbines. Brown says that she was designed as a passenger liner, with room for about 180 passengers in addition to her crew, but in the spring she went off passenger duties to become a sealer -- see the accounting of her sealing work at the end of this entry. Her work as a sealer is briefly mentioned in the song "Captains and Ships"; O'Neil, p. 961, says that she "broke records at the seal fishery under command of the legendary Captain Abram Kean"; on one trip, the Florizel under Kean took 43,000 seal hides. For Kean, see "Captain Abram Kean." The rest of the year, she usually sailed between New York, Halifax, and St. John's. Her top speed was apparently between eleven and twelve knots (p. 34).

Her final trip, from St. John's, came after a very difficult voyage north in which there had been a smallpox epidemic on board. (Yes, people knew about smallpox vaccination in 1918, but there were apparently anti-vaxxer imbeciles in 1918 just as there are a century later.) This caused a delay in her final voyage; it also caused a number of passengers to cancel (pp. 6-7). Nine crew members (mostly waiters and stewards) were left behind on her final voyage because of the epidemic; one of them was Harvey Freeman (called "Harry Freeman" in the note on page 6 of Brown), who supplied the tune collected by Greenleaf and Mansfield.

It is unlikely that many veteran sailors were afraid, however; John Shannon Munn, the Managing Director of the Red Cross Line that owned the ship (as well as a senior director of Bowring's, the shipping/insurance family business that owned the Red Cross Line; Keir, p. 241), was one of those who sailed on the Florizel (p. 16). And her captain, William Martin, was regarded as a careful man and a good navigator (p. 7).

The ship itself had been given a deck gun to try to protect her from German submarines (the Florizel never encountered a U-boat, but her much larger sister the Stephano had been sunk in 1916; p. 35). The addition of the gun cost her a lifeboat (p. 36), which just possibly might have mattered.

The crew had sufficient warning that a storm was coming. It had been working its way up the Atlantic coast for several days. It hadn't been particularly severe, as winter gales go, but it was already bringing heavy swells to Newfoundland when the Florizel started her voyage (pp. 14-15). She ended up delaying her departure three and a half hours, but that was all (p. 17).

Unfortunately, the east coast of Newfoundland was not easy to navigate. There were three lighthouses between Cape Spear near St. John's and Cape Race in the south, plus the two at the capes themselves, but the three lighthouses on the coast were not very bright or easily spotted (p. 22); at no time did the crew of the Florizel get a clear sighting. And her final voyage was made in icy seas (so-called "sish ice," putting a few inches of ice fragments atop the sea), making it impossible to use the log to measure her speed (p. 35). And, for some reason, the ship didn't seem able to make her full speed on that night -- both the captain and the watch officer thought she was going about eight knots, eventually falling to perhaps six. But they didn't know! (p. 41). When they tried to fix their course by taking bearings on a lighthouse, they couldn't see it (pp. 48-49).

Most skippers, in this situation, would have headed away from the shore lest the ocean currents -- which ran toward shore at a fairly high speed and could drive the ship in the same direction -- affect her course. Instead, Captain Martin chose to steam less than two miles off-shore (p. 40). If I understand the numbers in Brown, if the currents were high, they could take the ship toward shore at about a half a mile per hour faster than if the current was at normal speed. In other words, if Captain Martin's dead reckoning were wrong, he might hit the shore as soon as four hours after he set his course based on "normal" currents.

To his credit, Captain Martin took soundings about once an hour from about 10:00 p.m. to midnight (pp. 50ff.) But the ship was still moving slowly, and he doesn't seem to have tried to find out why (pp. 56, 63, 66). The soundings seemed to indicate that he was on course (p. 56) -- but, because the depth in that area was nearly constant, they didn't really mean much. By midnight, the wind was up to 33 miles per hour at St. John's, and increasing (p. 62); by 2:00, it was a major storm (p. 63). But Captain Martin was so sure she was safely away from shore that he stopped taking soundings after midnight, and apparently made little attempt to watch for land (p. 67).

Well before dawn, the ship started taking on water as portholes started to leak and some glass started to break (pp. 70, 74-75). Books and furnishings were breaking loose and making life very uncomfortable aboard. This by itself did not endanger the ship, but it probably made everyone more irritable and less able to react to conditions. At 4:30, there was a major problem with the cargo in one hold (p. 77, although Brown isn't really clear about whether it shifted or the hold flooded); in any case, this didn't affect Captain Martin's actions.

After hours of rough weather, Captain Martin apparently estimated his position and gave the order that, at 4:00 a.m., the ship should start to steer more to the west (p. 71) -- i.e. toward land. Around 4:40, a sounding which Martin did not order (and which was done in a way that made the reading
unofficial) made the sea depth 45 fathoms -- shallower than expected on his course; meanwhile, the ship seemed to be moving faster. Martin thought he knew where he was: by the Ballard Bank, almost due east of Cape Race. That meant it was possible to turn west to head south of Newfoundland -- a move which, if nothing else, would reduce the rolling of the ship. Captain Martin so ordered (pp. 78-79).

Martin's navigation was way off. He was somewhat west and far to the north of where he thought he was -- about twelve miles north of Cape Race rather than level with it. Having finally gotten speed up to nine knots, Captain Martin drove his ship aground on Horn Head Reef. And, not realizing what he had done, he quickly ordered full speed astern (p. 83). It didn't get her off the rocks. But if by some chance he hadn't broken the ship's back already, the attempt to break free did so. The Florizel was wrecked. Probably the only thing that kept her from sinking on the spot was the fact that she was on the rocks; she had a bad list to starboard (p. 95) and the water was coming in fast. With one end fixed, the waves were flexing the other end (p. 102).

The map on p. x of Brown shows the Florizel starting out from St. John's to sail south of Newfoundland. But somewhere around Cape Broyle, she turned in closer to shore to avoid Bantam Bank (an undersea rise that could not sink the ship but could produce unpleasant swells; p. 57) -- and, somewhere south of the Ferryland lighthouse, went turned even more to the west and crashed into Renews Rocks between Renews on the north and Cappahayden on the south.

With the ship flooding, the passengers had no choice but to make for the boat deck. Some were washed away (often the moment they reached the deck); some made it -- but were not dressed for the bitter cold and the icy water (pp. 102-103). Nor could much be done about rigging lifelines or the like; they too had been washed away (pp. 106-107).

Captain Martin ordered everyone into the lifeboats (p. 84) -- but, of course, they were in the middle of a storm. Although not far from land, the boats might well be lost if they tried to leave the ship (p. 94). But the ship wasn't safe either; there was water rising in the engine room (p. 89). She had a radio, and could send an S.O.S. (indeed, the radio operator started sending it almost at once; p. 88) -- but where was she? When the radiomen started calling, Captain Martin claimed they were near Cape Race (p. 116); he still hadn't figured out his error. It probably wouldn't have helped if he'd had it right; with only battery power for an auxiliary radio set, the radio went dead after a few minutes, probably because the aerial failed.

The ship's whistle began to sound soon after her wreck, and the people of Cappahayden apparently became aware of the wreck almost instantly. But they had no boats able to brave the weather (pp. 108-109); people brought their dories to the coast, but when one tried to put out, the weather overturned it at once (p. 201). Meanwhile, the Florizel was filling fast; some of those aboard apparently could not make it to the boat deck.

The Florizel's own boats were quickly washed away or destroyed; as those aboard were trying to get them down, a wave crashed some of the portside boats off their davits and into the starboard boats. Several people were washed overboard in the process (p. 113). Then the power went out, silencing the whistle and extinguishing the lights (p. 114).

There was little those on the Florizel could do but huddle on the upper levels and hope for rescue. There wasn't much space; the stern was going under (p. 128). Even the bow was only about eight feet above the water's surface (Keir, p. 242), leaving everything vulnerable to the waves. The boilers later fell out, too (p. 138), leaving even more holes in the hull and destroying the stokehold that had been one of the last refuges. For a while, some took shelter in or near the wheelhouse (p. 145), but then that was washed away (p. 148), taking with it among others the famous Newfoundland captain Joe Kean (Abram Kean's oldest son, who had captained the Florizel on some of her sealing trips) and the line's director John Munn. The only large place left where anyone could take shelter was the tiny wireless room. It was soon full to capacity (p. 144).

It is ironic to note that this fragile contraption, which was added to the ship after it was built (p. 153), stood up to the tempest; it is thought that the shelter of the smokestack saved it. But even the shack was slowly going to pieces in the storm (p. 175). Some time during the day after the wreck, the door was wrenched off, threatening to wash away those inside, but a few men managed to take the room's carpet and nail it across the door. It didn't keep all the water out, but it broke its force (p. 200).

There were a few other survivors in odd nooks and crannies, but not many. One of them was First Officer William James, who, along with passenger Michael S. Sullivan, periodically came out on deck to wave to those on shore so that they knew there were still living people on the wreck (pp. 200-201) -- a risky task, since if a wave hit while the waving man was on deck, he would almost certainly be washed away. But both survived.

Eventually the stern of the ship broke off (p. 177), but the bow was still on the rocks, so it made little difference to the survivors there. Captain Martin was talking about swimming ashore with a
line; it was surely impossible, but he evidently wasn't thinking clearly. He was saved by the fact that no lines could be found (pp. 174-175).

Captain Abram Kean, patriarch of the famous Kean family of Newfoundland sailors, the father of Joe Kean, quickly volunteered to take a ship out (pp. 168-169). Only after plans were already being made did they hear that the *Florizel* was near Cappahayden, not Cape Race (p. 169), which caused some confusion -- few could believe that, if the SOS had come in after 4:30 a.m., the ship was so far north. But the people of Cappahayden could clearly see the *Florizel* on the rocks; they just couldn't rescue the survivors because of the storm. They were watching from the beach 200 yards away, helpless (p. 174). There was no question about what they were seeing, though -- bodies were washing ashore as dawn came.

Abram Kean was impatient, and wanted to board a rescue train rather than wait for a ship (p. 189) -- only to receive word that his son was dead, then further word that the body wasn't his son's; the result was that he missed the train (pp. 190-191).

It was hard to organize a rescue; the wreck happened early on a Sunday morning, in wartime, in winter. After a four to five inch snowstorm (p. 177), which made it harder to gather crews. As soon as the radio call was heard, people started trying to plan a response (p. 164f.), although they didn't know where the wreck was because of Captain Martin's navigation mistake. There were few ships available, however, plus it took time to gather sailors -- the *Terra Nova* and the *Home* didn't have crews available; the *Cape Breton* didn't have enough cargo aboard as ballast to sail in the conditions (pp. 184-185). The *Hawk* could have sailed, and her Captain wanted to head out, but there were problems with her owners (p. 184) -- and when those were cleared up, it was realized that she was too heavily loaded; she had to offload coal (p. 191).

The first ship, the *Gordon C*, set out from St. John's at 11:30 -- two hours after she had been ready to sail, and almost seven hours after the wreck. The *Hawk* and the *Terra Nova*, both of which had managed to find sailors who were not part of their regular crews, prepared to set out soon after (p. 192). Then came another incorrect message, saying that the sea was washing over the *Florizel* and all lives were lost. The first part was perhaps true, the second obviously false. The *Hawk* was delayed again, until a question could be sent and an answer received to say that, yes, live survivors could be seen on the *Florizel* (p. 193). So, once again, the *Hawk* prepared to go -- only to find a pair of stowaways aboard. Some dimwit decided that it was more important that they be put off than to get going, so it wasn't until 3:44 -- eleven hours after the wreck -- that the *Hawk* set out (p. 194). And the seas were still rough and icy enough to slow the rescuers down. The *Terra Nova* in particular was slow in any case (p. 205).

At 4:00, p.m. a telegraph line was run to the shore at Cappahayden (pp 202-203), which at least meant there would be few incorrect messages after that -- but still there were no rescue boats. Even if the survivors on the *Florizel* were safe from the storm, how long could the wet survivors, most of whom had lost most of their clothing in the wreck, survive the bitter conditions? Shortly before dusk, those on shore tried to use a rocket gun to fire lines to the ship. The first two lines, those of the *Prospero* (which had been at sea rather than in port) arrived, and she was big enough to actually start shining lights, plus she too used her whistle (p. 215). Unfortunately, one of the *Prospero's* boats capsized repeatedly in the waves, so the other boats found themselves having to rescue the rescuers! (pp. 216-217). But one of the *Florizel's* radio operators, using a passenger's flashlight, was able to signal that there were still people aboard before the battery died (pp. 218-219). The seas were too rough to rescue anyone at the time -- but, at last, the survivors knew there was help coming, and the ships knew there were people to rescue. And the sea began to quiet during the night, making it safer to move around the wreck. The rescue would begin shortly before dawn; in the meantime, some of the crew started to pull survivors out of the crannies where they had taken refuge (pp. 220-222).

All five rescue ships came back at that time -- but the rocks meant they couldn't get too close; rescue had to be done by boat -- and conditions were still bad enough that they had to keep boats in the water to be prepared to rescue the crews of the other boats! (p. 222). The people on shore
also started launching their dories around dawn (p. 223). And a lifeline was finally rigged to the *Florizel*. But the conditions were such that only one boat could take off survivors at a time, making the process quite slow. Passengers were taken to the *Hawk*, usually two at a time (p. 224). Eventually an ambitious dory managed to come alongside also, and it rescued about half the people who survived. But three rescuers went into the water in the process, and two of them ended up injured (pp. 225-226); other rescuers also had some trouble, although all survived. The rescue finally ended around 8:00 a.m., or a bit more than 27 hours after the wreck (p. 228).

In all, 44 survivors made it off the *Florizel* -- 17 passengers and 27 crew (p. 228). The latter included Captain Martin, First Officer William James, and Third Officer Philip Jackman. A total of 94 people -- 61 passengers and 33 crew -- were lost. The relatively high survival rate for the crew does not imply that they shirked their duty after the wreck -- the last seven men off were all crew, and they included Martin and James, who were on the very last boat (pp. 227-228). Several, including Jackman, bore permanent injuries (p. 230). The post-mortem found no fault with the crew. It's just that the crew knew how to get around the ship, and most of them were young and healthy. Many passengers got lost or were swept away because they didn't know how to deal with a wreck at sea, or were too young or too old to survive the conditions -- it appears, from the list on pp. 269-270, that every survivor was between the ages of 21 and 45, and only two of the survivors were women.

Joe Kean's father Abram Kean claimed that Joe's funeral was "beyond all doubt the largest ever seen in Newfoundland" (Kean, p. 39); Abram Kean can be shown to have had a very selective memory, so I wouldn't bet on this being true, but no doubt many of those who turned out were honoring all the *Florizel*’s dead, not just Joe Kean. Kean, pp. 44-45, has photos of the mourners marching down the streets of St. John's, and there were indeed many of them -- but the sealing fleet was supposed to sail the next day, so what else were the sealers supposed to do? Protest, and have Abram Kean kick them off his ship?

Naturally there was an inquiry -- and a very high-powered one, with a future Newfoundland Prime Minister, Chief Justice, Speaker of Parliament, and Attorney General involved, as well as several naval officers (p. 237). (The sarcastic part of me, thinking of the way other inquiries into wrecks went, can't help but think that it was typical of the British style in these things: High-powered, thorough, and unwilling or unable to deal with the actual issues.) It began less than two weeks after the wreck, on March 5. Captain Martin was questioned for six days. All of the other crew members were questioned as well, and twelve of the seventeen surviving passengers (pp. 237-238). It was quickly established that the Germans were not at fault; the ship had simply not been where she expected to be (p. 238). Martin was eventually forced to admit that he had felt the ship was slow, but he had not asked the engineers why (p. 239), and he turned out not to know much about how the motors worked (p. 240).

There was some inconsistency in the officers' testimony about exactly what happened (Brown, p. 243, thinks one of them lied, based on things that came out later, but in this case it could just be bad memory). None of the three (Martin, James, and Jackman) could explain why the ship was so slow (though, as we shall see, Jackman had a clue). The surviving engineers testified that the engine had been working well, but they couldn't explain the slow speed either (pp. 243-244). A narrative started to emerge of Chief Engineer John Reader for some reason slowing the engine (pp. 244-247), but no one knew why. Martin was asked why he hadn't asked Reader what was going on. His only real answer was that he trusted Reader (p. 247). That ended that line of questioning, with no real answer.

On the other hand, slow speed alone didn't explain Martin's navigation failure. He hadn't known his ship's speed, but he had suspected the ship was running slow. He couldn't see the lighthouses. Yet he put out no extra lookouts and didn't slow down or take regular soundings after midnight. The court determined what he should have found if he had taken more soundings (pp. 247-248), and concluded that it would have given him at least some warning that he was approaching land. The court also looked at the rescue. Why did it take so long for rescuers to set out? (p. 248). Given that there was a war on, surely someone should have been on call for rescue! But this was a side issue. The court did say that Newfoundland needed better lighthouses, and lifesaving stations, but the new lights were not installed until 1953 and 1964, and the stations still weren't in place when Brown wrote her book in 1976 (p. 256).

Having heard all the testimony, the court's navigation expert concluded that Captain Martin had no reason to be so confident about his location or his course, and that he had at least some warning (from the way the ship rolled) that he was approaching land. Although the court admitted that the exact details of what went wrong would likely never be known, and that the crew had done their duty in the wreck (p. 256), Captain Martin had failed. Once he made his course change, he should have slowed down and taken more soundings. "For this lack of caution, I submit he may be held to
blame," the expert concluded (p. 252). "I am of the opinion that the master [Martin] was in default in not verifying his position by sounding before changing his course from south-southwest at 4:00 a.m.; or if he could not have done so before changing course, in not reducing his speed and verifying his position by constantly sounding after changing. In this case, if no other means of fixing his position were available, he could have waited until daylight, if necessary, to ascertain his position.... The casualty is attributable to the master's default in not taking these precautions" (p. 255).

Brown claims they "threw the book" at Martin, but given that his errors had killed 94 people and permanently injured several others, I'd say he got off remarkably lightly: his Master's certificate was taken away for 21 months -- but he was allowed an interim Chief Mate's certificate (p. 255). In other words, he was demoted one notch, for 21 months. He left Newfoundland for New York, but was allowed to return to sea. He was reticent about his history, on at least one occasion saying he knew what happened but never telling his sons that he had even been wrecked (p. 259).

It is possible that the mystery of the slow engine was eventually resolved; this slightly reduces Captain Martin's guilt in one regard -- but increases it in another. Third Officer Jackman, on that fatal night, had been told by Chief Engineer Reader that Reader had deliberately slowed the engine slightly so that he could visit his family in Halifax (p. 260). Jackman did not tell Captain Martin, and did not tell the court; only much later did his guilt induce him to reveal the story.

But why hadn't he told Captain Martin? Admittedly Jackman was in an uncomfortable situation, because Reader hadn't wanted Martin to know. But Jackman could have told Martin that Reader had slowed the engine without telling him WHY. Jackman did not do so. The reason is that he was was -- to be blunt -- afraid of Martin (p. 261). A captain whose officers are afraid of him is not a good master, so if Martin wasn't to blame for the slow engines, he was to blame for not hearing about it!

The loss of the Florizel, following the loss of her bigger sister Stephano to a German torpedo, all but ruined the Red Cross Line (Keir, p. 243; 330-331). Bowring's, the owners, lost nineteen ships in World War I; they were able to bear the loss and buy new ships, and reconstitute the line, but much of the rest of their fleet had to be reorganized and they dropped some of their services (Keir, p. 343). Bowring Park in St. John's, although founded in 1911 in honor of the centenary of Bowring Brothers (Keir, p. 398), was promptly modified to include a memorial to Betsy Munn, the daughter of John Munn who died in the disaster (O'Neill, p. 962; there is a picture of her, and of a statue of Peter Pan erected in her honor, facing p. 133 of Brown), although by the looks of the park, it's mostly an amusement part now (it was turned over to the city of St. John's in 1921; Kier, p. 399) and its sad back story (which also memorializes Newfoundlanders lost in the Great War, some of whom went to Britain on the Florizel largely forgotten (O'Neill, pp. 961-962).

There is a photo of the Florizel working as a sealer on p. 37 of Ryan/Drake. Kean, p. 60, has a photo of her on the rocks with another ship in the background, and Andrieux, p. 86, has a photo from the same set, as well as one of the Florizel in service. Andrieux says the other ship is the Neptune, but the ship in the photo has three masts, and the Neptune had only two at this time, based on the photos I have seen. Based on her rig, I suspect that the other ship is the Terra Nova.

Brown, facing p. 132, has a photo of the Florizel transporting troops in 1914, and below it a photo of her on the rocks. On the following pages are two photos apparently of her being stripped, plus many of those who were aboard her (including Captain Martin). BrownWinter, p. 71, has a different picture of Martin; p. 72 shows the Florizel in the ice; p. 76 shows the wreck. It should be noted that Brown's account is now rather dated and sometimes needs to be updated. For example, she describes the child "Clarence B. Moulton" as a "deaf mute" (p. 15). Based on her description of his behavior, I think it significantly more likely that he was a non-verbal autistic boy.

It appears all versions of this song ultimately go back to the Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland edition. Doyle got it from them, and Lehr found the text in one or another edition of Doyle and set her own tune. The accuracy of the Greenfield/Mansfield text is not perfect, but it's not bad by folk music standards. The song contains the details: The Florizel was "Harmed up by Renews": The wreck was on Renews Rock "A blinding snowstorm": The snow was primarily on the land, not the water, but there was snow, and of course the storm was very real indeed "Saturday night at eight o'clock the steamer left the pier": It was indeed a Saturday night, and only a little before 8:00 p.m. "With every indication a storm was drawing near": Forecasts, news from the south, and the barometer all implied a storm "With Captain Martin on the bridge": Correct "Woth one hundred and thirty passengers": The Florizel didn't have that many passengers on this
trip, but it could carry more than that. She had had a large number of passengers cancel at the last minute; had they sailed with her, the number would not be far wrong. And if you count crew as well as passengers, the total on board was 140 -- not far from 130.
"Some rushed the deck, being scarcely clad... The sea soon washed them off her deck": Both true; most of the passengers rushed to the deck in their pajamas or whatever they were wearing, and a very large number were swept away by waves.
"And only forty lives were saved out of one hundred six"... "And ninety-four their precious lives that evening left on shore": This is the one real error (it should be 44 were saved out of 140), but it's not far off by folk music standards. - RBW

APPENDIX:
This has nothing to do with the wreck of the *Florizel*, but it does have to do with her history. In 2019, I chanced upon an eBay listing of a 1909 (purple) carbon copy of a Newfoundland sealing voyage cost estimate. It's in pretty bad shape; it was folded over and the ink burned through on top of itself, making much of it hard to read. All the seller realized was that it was for a 1909 sealing voyage. The text of the item never mentions the *Florizel*. But it is from 1909, the first year of the *Florizel*’s creer. The speed of the ship is correct. It's a big ship -- bigger than any sealer to that time. It is clearly an estimate of costs for a sealing trip by the *Florizel*. I offer the text for whatever use it may have for future scholars. Note that this expense list does not include expenses for the sealers; they received no wages, so all their costs came out of the profit of the trip.

Text of the note follows (underlining necessarily omitted; the words "12 knots,", "40,000," and "10 Knots" are underlined; there are single underlines below "3.10.0" and "100. 0. 0." and a double underline below "1230.09.06" which I have delineated with underscores):

St.John's, November 30/1909

*ESTIMATE COST of a Steamer to carry 3000 tons D.W. with reserve steam power for 12 knots . Hull and Machinery to be suitable for the Sealing Voyage - say £ 40,000.*

and estimated working expenses per month say steaming 10 Knots .

<table>
<thead>
<tr>
<th>Master's wages per month</th>
<th>£20. 0. 0.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Mate</td>
<td>12. 0. 0.</td>
</tr>
<tr>
<td>2nd</td>
<td>9. 0. 0.</td>
</tr>
<tr>
<td>Boatswain</td>
<td>6.10. 0.</td>
</tr>
<tr>
<td>6 A.B. @ £ 4.12</td>
<td>17.12. 0.</td>
</tr>
<tr>
<td>Chief Engineers</td>
<td>18. 0. 0.</td>
</tr>
<tr>
<td>2nd.</td>
<td>12. 0. 0.</td>
</tr>
<tr>
<td>1 3rd.</td>
<td>9. 0. 0.</td>
</tr>
<tr>
<td>Donkeyman</td>
<td>6.10. 0.</td>
</tr>
<tr>
<td>2 Trimmers ea £ 6.5.</td>
<td>12.10. 0.</td>
</tr>
<tr>
<td>6 Firemen ea £ 6.5.</td>
<td>37.10. 0.</td>
</tr>
<tr>
<td>Steward</td>
<td>7. 0. 0.</td>
</tr>
<tr>
<td>Cook.</td>
<td>6.10. 0.</td>
</tr>
<tr>
<td>Mess Room Boy</td>
<td>3.10. 0.</td>
</tr>
</tbody>
</table>

Total wages per month £ 187.12. 0.

25 Mens Provisions @ 1/3 per day 46.17. 6

Steaming time 20 days per month and 26 tons of Coal pr day @ 16/- pr ton 520 t 416. 0. 0.

10 days loading and discharging Cargo , and 10 days Extra loading and discharging Cargo , and 20 tons of Coal for Donkey Baile @ 16/ 16. 0. 0.

Oil Waste and extra 14. 0. 0.

Lights and port dues - say 120. 0. 0.

Insurance - say 330. 0. 0.

Depreciators - say 100. 0. 0.

Total expenses per month £1230.09.06.

Bibliography

• BrownWinter: Cassie Brown, *Writing the Sea* (an expanded edition of the earlier volume *The Caribou Disaster and Other Short Stories*, with more material about Brown but nothing new
Wreck of the Tennessee Gravy Train

DESCRIPTION: The people of Tennessee want to know who wrecked their "gravy train"; bonds were issued to build highways, now the money's tied up, the people have nothing to show for it, and the banks have gone bust.

AUTHOR: Uncle Dave Macon

EARLIEST DATE: 1926 (recording, Uncle Dave Macon)

LONG DESCRIPTION: Singer says the people of Tennessee want to know who wrecked their "gravy train"; in a major scandal, bonds were issued for $5 million to build highways, now the money's tied up, the people have nothing to show for it, and the banks have gone bust. A Dave Macon chorus: "And now we're up against it, and no use to raise a row/Of all the times I've ever seen, we're sure up against it now/The only thing that we can do is to do the best we can/Follow me, good people, I'm bound for the promised land"

KEYWORDS: crime, theft, political, money

FOUND IN:

REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, p. 280, "Wreck of the Tennessee Gravy Train" (1 text)

RECORDINGS:
Uncle Dave Macon, "We Are Up Against It Now" (Vocalion 5009, 1926)
Uncle Dave Macon & Sam McGee, "Wreck of the Tennessee Gravy Train" (Okeh 45507, 1931; rec. 1930; on HardTimes2)
New Lost City Ramblers, "Wreck of the Tennessee Gravy Train" (on NLCR09)

NOTES [16 words]: This is the only old-time song I know about embezzlement, making it hard to assign keywords. - PJS

Last updated in version 2.7

File: RcWOTTGT

Wreck of the Tolesby, The

DESCRIPTION: "You daring sons of Newfoundland, come listen unto me" as the singer tells how the Tolesby was lost in Trepassey Bay. Sailing from Galveston, she ran into a snowstorm near Cape Race. Her survivors are rescued when a fisherman takes a line down a cliff

AUTHOR: unknown

EARLIEST DATE: 1923 (Murphy, Songs Their Fathers Sung)

KEYWORDS: storm, ship wreck, disaster, rescue

HISTORICAL REFERENCES:
1907 - the Tolesby wreck

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
ADDITIONAL: James Murphy, _Songs Their Fathers Sung: For Fishermen: Old Time Ditties_, James Murphy Publishing, 1923 (PDF available from the Memorial University of Newfoundland web site), p. 13, "The Loss of the Tolesby" (1 text)

Roud #26746

RECORDINGS:
John Bulger, "The Wreck of the Tolesby" (on MUNFLA-Leach)
Wreck of the Torhamvan, The (The Wreck of the Toravan)

DESCRIPTION: The singer, lying in bed, hears a steamer blowing, gets up, and sees the Torhamvan wrecked. The next morning, the crowd from all around "tried to fight and grab it all, whatever there they found" They'll be able to live for a year off the salvage.

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA-Leach)

KEYWORDS: sea ship shore storm wreck

HISTORICAL REFERENCES:
Oct 29, 1926 - Steamship freighter Torhamvan bound to Halifax, Nova Scotia from St. John's stranded in fog at Ferryland, Newfoundland (per Northern Shipwrecks Database)
FOUND IN: Canada(Newf)
Roud #30147

RECORDINGS:
John Power, "Wreck of the Toravan" (on MUNFLA-Leach)

CROSS-REFERENCES:
cf. "The Kelligrews Soiree" (tune)
cf. "The Old Mayflower" (theme of wreckers)

NOTES [354 words]: The name Torhamvan is derived from TORonto-HAMilton-VANcouver, according to Northern Shipwrecks Database.

As for routine wreckage salvage by the Newfoundlanders on shore see the notes to "The Old Mayflower." - BS

According to J. P. Andrieux, Marine Disasters of Newfoundland and Labrador, O.T.C. Press, 1986, pp. 99-100,
"On October 29, 1926, the S. S. Torhamvan, en route to Montreal, ran aground in dense fog on a point on the north side of Ferryland.
"For some time the residents of the community could hear her horn blowing, but were unable to see the doomed vessel as she attempted to manoeuvre between Goose Island and the reefs which were menacing her. Then the inhabitants heard the unmistakable sound of wrenching metal. They ran to the beach, but were unable to see anything through the fog. At one point they became very concerned as an empty lifeboat drifted in on the beach.... Later, however, it was found to be an empty lifeboat that had accidentally fallen off....
"Some residents braved the rough seas and made it to the Torhamven where they rescued the crew, who had no idea of their close proximity to a settlement. Area residents took the crew and passengers to their homes until they were able to leave on the train for St. John's....
"...there is no doubt that the residents did benefit from the grounding of the Torhamvan; for although the Wreck Commissioners were soon on the scene and quickly impounded the cargo, it was not before a good supply of paint, soap, jam, lard, and macaroni had found its way ashore to ease the hardship of the forthcoming winter.
"Fortunately there had been no loss of life in this particular incident."

The account in B. D. Fardy, Ferryland: The Colony of Avalonia, Flanker Press, 2005, pp. 211-212, is similar. Supposedly the loot even included a pair of bronze statues that went outside Ferryland's Catholic church. Fardy adds that the Torhamvan usually operated from Montreal to Vancouver, but in this case was going from St. John's to Quebec. The crew stayed in Ferryland for a day or so, then went back to St. John's, presumably to go home from there. - RBW

Last updated in version 5.2

File: ML3Tormh

Wreck of the Vartry, The

DESCRIPTION: The Vartry sailed the Liffee overloaded with a cargo of Double X casks. A storm sinks her "ere they reached the Customs House" "All ye who drink of James's Gate (No matter what your sex), Take warning by the Vartry's fate, Thro' too much Double X!"

AUTHOR: unknown

EARLIEST DATE: 1929 (OLochlainn-IrishStreetBallads)

KEYWORDS: river ship drink storm wreck humorous

HISTORICAL REFERENCES:
1907 - wreck of the Guinness barge Vartry (OLochlainn-IrishStreetBallads)
Wreck of the Virginian No. 3, The

DESCRIPTION: "On one Thursday morning, in the latter part of May, Old Number three left Roanoke station, it was on their fatal day." Engineer "Dad" Aldrich recalls his twenty years on this train. Another train missed an order; the trains collide. Hearers are warned

AUTHOR: unknown

EARLIEST DATE: 1927 (recording, Roy Harvey & the North Carolina Ramblers)

KEYWORDS: train wreck death warning

HISTORICAL REFERENCES:
May 24, 1927- A freight train and Virginia Rail passenger train #3 collide near Ingleside, West Virginia. The fault was apparently that of the crew of the passenger train. Engineer "Dad" Aldrich, fireman Frank O'Neal, and one other are scalded to death; 22 are injured

REFERENCES (2 citations):
Cohen-LongSteelRail, pp. 250-253, "The Weck of the Virginian Number Three" (1 text plus texts of two other songs about the same incident)
Lyle-ScaldedToDeathByTheSteam, pp. 148-149, "The Wreck of the Virginian No. 3, by Roy Harvey" (1 text, 1 tune)

RECORDINGS:
Roy Harvey and the North Carolina Ramblers, "The Wreck of the Virginian No. 3" (Columbia 15174-D, 1927)


NOTES [74 words]: Cohen observes three recorded songs about this accident (recorded and probably composed by Blind Alfred Reed, Roy Harvey and the North Carolina Ramblers, and John McGhee). There is, at best, limited evidence that any of them went into tradition. This one can be distinguished from the other two "Virginian" songs by the "On one Thursday morning" first line and the detailed description of the missed order for the other train to take a siding. - RBW

File: LySc148

Wreck of the Virginian Number Three, The

DESCRIPTION: "Come all you brave, bold railroad men and listen while I tell The fate of E. G. Aldrich...." He was "the oldest on the road," but still loved his work and would not retire. He and his fireman die in a crash. Railroad couples are told to be faithful

AUTHOR: probably Blind Alfred Reed

EARLIEST DATE: 1927 (recording, Blind Alfred Reed)

KEYWORDS: train wreck death warning

HISTORICAL REFERENCES:
May 24, 1927- A freight train and Virginia Rail passenger train #3 collide near Ingleside, West Virginia. The fault was apparently that of the crew of the passenger train. Engineer "Dad" Aldrich, fireman Frank O'Neal, and one other are scalded to death; 22 are injured
Wreck of the Virginian Train No. 3, The

DESCRIPTION: "Just after the dawn of the morning, in the beautiful month of May, a farewell kiss had been planted On the cheeks of one who was brave." "Dad" Aldrich and his fireman are proud of their train, but die, because rail staff must make their runs when called

AUTHOR: unknown

EARLIEST DATE: 1927 (recording, John McGhee)

KEYWORDS: train wreck death

HISTORICAL REFERENCES:
May 24, 1927- A freight train and Virginia Rail passenger train #3 collide near Ingleiside, West Virginia. The fault was apparently that of the crew of the passenger train. Engineer "Dad" Aldrich, fireman Frank O'Neal, and one other are scalded to death; 22 are injured

FOUND IN:
REFERENCES (2 citations):
Cohen-LongSteelRail, pp. 250-253, "The Weck of the Virginian Number Three" (1 text plus texts of two other songs about the same incident)
Lyle-ScaldedToDeathByTheSteam, p. 146, "The Wreck of the Virginian No. 3, by John McGhee" (1 text, 1 tune)

RECORDINGS:
John McGhee, "The Wreck of the Virginian Train No. 3" (Challenger 389, 1927)

CROSS-REFERENCES:
cf. "The Wreck of the Virginian No. 3" (subject)
cf. "The Wreck of the Virginian Number Three" (subject)

NOTES [69 words]: Cohen observes three recorded songs about this accident (recorded and probably composed by Blind Alfred Reed, Roy Harvey and the North Carolina Ramblers, and John McGhee). There is, at best, limited evidence that any of them went into tradition.

This one can be distinguished from the other two "Virginian" songs by the "Just after the dawn of morning" first line and the description of the beautiful weather. - RBW

Last updated in version 3.6

File: LySc146

Wreck of Thirty-Six, The

DESCRIPTION: "It was on one July morning About eight o'clock they say, When Thirty-Six left Ashland And thundered on her way." The train makes good time, but starts to shake and derails, scalding fireman Buddy Cheap to death though engineer McDonney is saved.
Wreck on Covel's, The

DESCRIPTION: "We read of frightful fires, of death 'midst raging flames... but I never yet have heard Of an accident more terrible than on Covel's occurred." The loggers were on a train which hits a log that had fallen on the track. Seven men are killed.

AUTHOR: unknown
EARLIEST DATE: 1948 (Beck-LoreOfTheLumberCamps)
KEYWORDS: train wreck disaster death logger
FOUND IN: US(MW)
REFERENCES (1 citation):
Beck-LoreOfTheLumberCamps 80, "The Wreck on Covel's" (1 text)
Roud #18184
File: BeLo080

Wreck on the C & O, The [Laws G3]

DESCRIPTION: George Alley, a railroad engineer, is warned by his mother not to drive too fast. But George wants to set a speed record. As his train speeds, it runs into a rock from a landslide and is wrecked. George is killed; his mother gets to say "I told you so!"

AUTHOR: unknown
EARLIEST DATE: 1913 (Railroad Man's Magazine, according to Cohen)
KEYWORDS: wreck train death mother railroading worker warning crash
HISTORICAL REFERENCES:
Oct 23, 1890 - Death of engineer George Alley when the FFV train on the Chesapeake and Ohio Railroad was wrecked by a landslide near Hinton, West Virginia

FOUND IN: US(Ap,SE,So)
REFERENCES (23 citations):
Laws G3, "The Wreck on the C & O"
Cohen-LongSteelRail, pp. 183-196, "The Wreck on the C & O/Engine 143" (3 texts plus a reproduction of a broadside, 2 tunes; also an item, "There's Many a Man Been Murdered in Luzon," which appears related and may influence the date of this song)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 200-201, "The Wreck on the C & O" (1 text)
Carey-MarylandFolkloreAndFolklife, pp. 58-59, "The Wreck of the C. and O." (1 text)
Randolph 682, "The Wreck on the C. & O." (2 texts, 2 tunes)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 339, "The F. F. V. The Wreck of No. 4" (1 short text, 1 tune)
Morris-FolksongsOfFlorida, #54, "The Wreck of the C and O" (1 text)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 160, "Georgie Allen" (1 text, 1 tune)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 179, "The Wreck on the C & O" (1 text, 1 tune)
Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 60-61, "The F. F. V." (1 text, 1 tune)
Thomas-BalladMakingInMountainsOfKentucky, pp. 115-116, (no title) (1 fragmented text)
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 62 "Engine 143" (1 text, 1 tune)
Lomax-AFSB, pp. 31-34, "The Wreck on the C. & O. (The Death of Jack Hinton)" (1 text, 1 tune)
Cox-FolkSongsSouth 47, "The Wreck on the C. & O." (6 texts plus mention of 5 more; 2 tunes)
Bush-FSofCentralWestVirginiaVol4, pp. 70-73, "F. F. and V. V." (1 text, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 116-117, "The Wreck on the C. & O." (1 text, 1 tune)
The FFV
NOTES [299 words]: Of the two songs about wrecks on the C & O (the other is "The C. & O. Wreck"), this one is the better known and probably older. Many versions have a chorus (not found in the Digital Tradition version), "Many's a man's been murdered by the railroad / And laid in his lonesome grave" (e.g. this chorus occurs in five of Cox's six texts). - RBW
Oh dear, this gets confusing. "Many a man's been murdered by the railroad" is an ending bridge from "The Fate of Talmadge Osborne." And it shows up here too.... - PJS
Just to add to the fun, Roy Harvey recorded a song, "The Brave Engineer," probably about the same accident. Roud lumps them, probably because Lyle lists them in the same entry. But I would say that they are clearly different songs.
Cox supplies many further details about this song. According to his report, George Alley was thirty when he died, and already had four children. He lived for five hours after the wreck. Reportedly the fireman did jump from the engine, and survived.
Cohen has an extensive discussion of the song, noting that it has many errors in the text (e.g. he shows a photo of Alley, who had straight dark hair, not golden and not curly). He theorizes that the song was composed some years after the event, when memories were fading. It strikes me as at least as likely that the song is a modification of an older item, with the errors being holdovers from that piece.
In many versions of the song, the engineer is not George Alley but George Allen. I would suspect this is simply an error of hearing, "Allen" being a more common name than "Alley," but Lyle (who, like Cohen, has extensive notes about the song, including a photo of Alley and several of the wreck) thinks it may have floated in from a 1933 wreck in which an engineer named George Allen was killed. - RBW
Last updated in version 6.0
File: LG03

Wreck on the Grand Trunk Railway
DESCRIPTION: "You bold sons of freedom, Your attention I command." On January 18, between
Bethel Station and Locke's Mills, two freights collide, resulting in explosions. The sun rises on a terrible scene. Some of those on the wreck are described.

**AUTHOR:** Joe Scott

**EARLIEST DATE:** 1964 (Ives-Joe-Scott-TheWoodsmanSongmaker)

**KEYWORDS:** train disaster death

**HISTORICAL REFERENCES:**
Jan 18, 1901 - The Grand Trunk Wreck. Two train workers and probably two hobos are killed

**FOUND IN:** Can(Mar)

**REFERENCES (1 citation):**
Ives-Joe-Scott-TheWoodsmanSongmaker, pp. 267-281, "Wreck on the Grand Trunk Railway" (2 texts, 1 tune)

**File:** ISco267

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### Wreck on the Highway

**DESCRIPTION:** Singer sees automobile wreck with passengers killed, "where whiskey and blood run together...I heard the wreck on the highway/But I didn't hear nobody pray"

**AUTHOR:** Dorsey Dixon

**EARLIEST DATE:** 1938 (recording, Dixon Bros., "I Didn't Hear Anybody Pray")

**KEYWORDS:** grief death crash disaster wreck

**FOUND IN:**

**REFERENCES (1 citation):**
DT, WRCKHWAY

**RECORDINGS:**
Roy Acuff & his Smoky Mountain Boys, "Wreck on the Highway" (Okeh 06685, 1942; Columbia 37028, 1946; Columbia 37596/Columbia 20195, 1947; Columbia 52026, 1956)
Dixon Bros. "I Didn't Hear Anybody Pray" (Bluebird BB-7449?Montgomery Ward M-7489, 1938)
New Lost City Ramblers, "Wreck on the Highway" (on NLCR08)

**CROSS-REFERENCES:**
cf. "I Couldn't Hear Nobody Pray" (words)

**File:** DTwreckh

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### Wreck on the Somerset Road, The

**DESCRIPTION:** "On a dark stormy morning when the snow was falling" a train sets out for St. Louis. A sleepy brakeman and conductor both think this will be their last trip. But five men had broken the railing; the train is wrecked and the men never arrive

**AUTHOR:** unknown

**EARLIEST DATE:** 1937 (collected from Justis Begley)

**KEYWORDS:** train wreck disaster humorous derivative

**FOUND IN:** US(Ap)

**REFERENCES (2 citations):**
Lomax/Lomax-OurSingingCountry, pp. 254-256, "The Wreck on the Somerset Road" (1 text, 1 tune)
DT, SOMRSTRD*

**Roud #4141**

**NOTES [66 words]:** This is item dG41 in Laws's Appendix II. It is probably derived from "The Wreck of Old 97" [Laws G2] or something like it, although the tune has drifted a bit. Note the parodic elements; the conductor is not noble; rather, he has STOLEN enough from the railroad to be able to live for the rest of his life. If it is based on a real incident, that incident does not seem to have been identified.

- RBW

**Last updated in version 3.2**

**File:** LoSi253

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### Wrecker's Song, The

**DESCRIPTION:** "When sinks the sun in the distant sea, And night steals o'er the sky, And heavy gulls all sluggishly To rocky caverns hie. Then I with my staff walk the ocean's side, To look for prey in the rolling tide." The singer will seek prey and "cheat the crew"
Wren, The (The King)

DESCRIPTION: A tale of the hunting of the wren on Saint Stephen's Day. Boys go out, hunt the wren, and bring it home for a reward: "The wren, the wren, the king of all birds / St. Stephen's Day was caught in the forest / Although he be little, his honor is great..."

AUTHOR: unknown
EARLIEST DATE: 1879 (Henderson)
KEYWORDS: carol hunting wren
FOUND IN: US(NE) Britain(England(Lond)) Canada(Newf)
REFERENCES (4 citations):
Flanders/Olney-BalladsMigrantInNewEngland, pp. 58-59, "The Wran" (1 text, 1 tune)
Hylands-Mammoth-Hibernian-Songster, p. 186, "The Wren-Boy's Song" (1 text)
DT, WRENSONG WRENSNG2*
ADDITIONAL: Ron Young, _Dictionary of Newfoundland and Labrador_, Downhome Publishing Inc., 2006, p. 246, "(De wran, de wran, de king of all birds)" (1 text, said to be performed by mummers)
Roud #4683
CROSS-REFERENCES:
cf. "The Cutty Wren" (subject)
cf. "Hunt the Wren" (subject)
NOTES [1173 words]: The English legend that the wren is the king of birds has a parallel in German. A tale from the Brothers Grimm ("The Wren","Dier Zaunkönig," 1840, from Johann Jakob Nikolas Musaus) explains that, when the birds concluded they needed a king, they decided to hold a contest to find the king. First they said that the bird that could fly highest would be king. The eagle would have flown highest, but the wren rode on its back and so managed to climb higher still. Then the birds decided to try a digging contest. The wren slipped down a convenient mouse hole, and won that round also. So the wren became the king.
There is a similar Danish legend (Jones-Larousse, p. 462; Pickering, p. 320). Indeed, the plot is found as far away as China, although the animals differ: In Chinese legend, the ox wanted to be the first animal in the Zodiac, and arrived before all the others -- but the rat cleverly rode on its back, and jumped off at the appropriate time, and so took first place (Eberhard, p. 246).
We find references to discord between wren and eagle as long ago as the time of Pliny's _Natural History:_ "There are antipathies between... the eagle and the... [golden-crested wren] because the latter received the title of 'the king of the birds'" (Opie/Tatem, p. 451).
In English, we find references to the Wren as King going back at least to the early thirteenth century; in the long poem "The Owl and the Nightingale" (thought to have been written around 1220 and existing in two thirteenth century manuscripts) there is a scene where the wren enters as king of the birds (OwlNightingaleEtc, p. 169).
Curiously, in that poem, the wren is said to have been reared among humans, and to have learned its clever ways from them, rather than being raised in the forest (OwlNightingale, p. 170).
Palmer, p. 60, quotes an interesting couplet:
He that hurts a robin or wren
Will never prosper on sea or land.
Shakespeare seems to refer to the wren's many offspring in "Twelfth Knight" (act III, scene ii), although the significance of this is not clear (Phipson, p. 181).
Pickering, p. 320, says that the wren was identified as the wife of the robin. This explains the name "Jenny Wren": the wren was always female (Simpson/Roud, p. 397; for a tale, "The Marriage of Robin Redbreast and Jenny Wren," see pp. 542-543 of volume A.2 of Briggs).
It's possible that the equation of wrens with kings goes back to the Greeks; the Greek word, "basiliskos," "little king," is listed in Liddell/Scott, p. 230, as meaning, among other things, the golden-crested wren -- but they cite only one instance (Plutarch, citing Aesop); the usual meaning of the word is "royal" or "official" (so, e.g., in the New Testament -- or, rather, in variant readings; "basiliskos" is used only in variant readings in John 4:46, 49, of the "official" of Capernaum who had a sick child; the best manuscripts use the closely related, "basilikos," which is not diminutive. In the LXX Greek translation of the Hebrew Bible, the occurs in Psalm 90:13 [91:13 English]), where it refers to a venomous snake, and in some manuscripts of Isaiah 59:5, where again it seems to mean "adder" or "viper"; English "basilik" of course derives from this meaning.

The identical equation seems to occur in Latin: "regulus" means "petty king" (compare rex, king), but the word is also, in the Vulgate of the Hebrew Bible, used for a poisonous snake and (in secular writings) for a small bird (FreundEtAl, p. 1553). The latter two uses are rare; my two shorter Latin dictionaries do not mention them (although Hazlitt, pp. 665-666, declares that the word refers specifically to all types of wrens. Hazlitt also notes that some Romance languages use kingly names for the wren, presumably from the Latin). A good analogy might be to refer to a king cobra as a "king" rather than a "cobra."

The German name of the wren, interestingly, is zaunkönig, fence-king, as in the Grimm tale above. In Danish, this becomes elle-king, alder-king (Hazlitt, p. 666); compare German erlkönig (which, however, is used for a malevolent tree-spirit which steals souls, not for the wren; Jones-Larousse, p. 164; Pickering, p. 98).

Stewart, p. 20, claims that the wren was the totem of the Celtic god Bran. O hOgain, p. 37, however, reports that it was considered an unlucky bird in Ireland.

Elsewhere, killing a wren was said to invite bad luck (Pickering, p. 320) -- except, perhaps, when it came time to Hunt the Wren:

The legend in Ireland (O hOgain, p. 37) is that the wren betrayed Stephen to death, and hence was hunted on St. Stephen's Day. There is, of course, no Biblical warrant for this; the account in Acts 6 makes it sound as if Stephen was arrested in public circumstances, and he certainly was publicly tried and executed.

In many parts of the British Isles, it became the custom to capture a wren (Hazlitt, p. 666) on St. Stephen's Day (December 26), perhaps kill it (Frazier, p. 621), and parade it about (perhaps at the end of a pole or in a trap; Frazier, p. 622), perhaps while asking for alms or food.

The custom also persisted in Newfoundland, where the cold winters meant that there would be no wrens in winter; they made an artificial wren to take part in the ceremony. A wrenning song is attested as early as 1842. It also became customary to home-brew "wren beer" on St. Stephen's Day (StoryKirwinWiddowson, p. 620).

Explanations of this custom vary. Kennedy quotes an account in which a wren's song aroused a sleeping sentry and saved English and Manx soldiers from an attack in Ireland. GArnett-IHearAmericaSinging/Gosse, volume I, p. 298, claim that the "report of Brian Boru's great victory over the Danes on St. Stephen's Day survives in Ireland in a carol about a wren." (Uh-huh. For this story, see "Remember the Glories of Brian the Brave" -- and note that most sources place the battle of Clontarf on Good Friday 1014; see, e.g., Fry/Fry, p. 57. In any case, this would hardly explain the existence of the custom in Wales, the Isle of Man, and even parts of England; Simpson/Roud, p. 320). There is even a partial analogy in France, where boys beat the bushes for wrens, with the first one to kill one is the king; the parading of the wren follows (Frazier, p. 623). Frazier, p. 623, compares it to "the Gilyak procession with the bear, and the Indian one with the snake."

(Interesting indeed, that last, given the Greek and Latin use of one word for wrens and snakes). Vallancey claims that the wren was used in augury by the Druids, and so Christian missionaries hunted it to prevent this use (Hazlitt, p. 666). Flanders and Olney also date it back to druidism. Another story says that it will precede a future hero (e.g. King Arthur). Frazer compares the whole business to various coronation quests and hunts for sacred animals. Greenway offers perhaps the greatest stretch of all, considering the wren to represent the "indomitable peasant." - RBW

Bibliography

- Briggs: Katherine Briggs,British Folktales (originally published in 1970 as A Dictionary of British Folk-Tales), revised 1977 (I use the 1977 Pantheon paperback edition)
Wrestle On, Jacob

DESCRIPTION: "I hold my brother with a trembling hand, The Lord will bless my soul, Wrestle on, Jacob, Jacob, day is a-breaking." "I will not let you go, My Lord. "Fisherman Peter out to sea" "He cast all night...." "He catch no fish, but catch some soul."

AUTHOR: unknown

EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)

KEYWORDS: religious fishing fight

FOUND IN: US

REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 4, "Wrestle On, Jacob" (1 text, 1 tune)
Roud #11836

CROSS-REFERENCES:
cf. "Wrestlin' Jacob" (lyrics, theme)
cf. "Wrestling Jacob" (lyrics, subject)

NOTES [119 words]: This bears a great deal of similarity to "Wrestlin' Jacob," in the Brown collection. Both refer to Jacob's wrestling with God, described in Genesis 32:22-32 (thought by many to be a converted folktale, since it sounds as if Jacob is wrestling with a night-demon, and it ends with a "just so" story about why the Israelites don't eat a certain muscle of the body).
The two, however, have somewhat different forms, and Brown lacks a tune to link them. Plus this song has a second incident, Peter's miraculous catch, derived from John 21:3-6 or Luke 5:3-6 or some combination of the two. On this basis, I am very tentatively splitting the song, while admitting that they could easily be lumped. (Roud lumps them). - RBW

Last updated in version 2.4
File: AWG004B
Wrestlin' Jacob

DESCRIPTION: "Wrestlin' Jacob seek de Lawd. I will not let thee go. And wrestle all night till the break ob day.' "Wrestle Jacob; day is a-breakin'." "(Brethren/Elders/etc., don't get weary (x4) For de work is almost done. Keep your lamps trimmed and burnin'...."

AUTHOR: unknown

EARLIEST DATE: 1901 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: religious fight Bible nonballad

FOUND IN: US(SE)

REFERENCES (3 citations):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, p. 70, "Raslin' Jacob" (1 text, 1 tune; p. 131 in the 1901 edition)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 656, "Wrestlin' Jacob" (1 text)
Arnold-FolkSongsofAlabama, p. 167, "Oh Rastle Jacob" (1 short text, 1 tune)

Roud #11836

CROSS-REFERENCES:
cf. "Wrestle On, Jacob" (lyrics, subject)
cf. "Wrestling Jacob" (lyrics, subject)

NOTES [146 words]: The wrestling match between God and Jacob at Peniel/Penuel, which ended as day broke, is told in Genesis 32:22-32. There is, incidentally, a strong folkloric element to the story; it appears that Jacob may originally have been wrestling with some sort of minor demon, and the story was cleaned up. Imperfectly, since the place is called both Peniel/Penuel (and what was The Ineffable God doing in a wrestling match anyway?). It even has a "just so" moral: The Israelites did not eat a particular part of an animal, because the demon injured Jacob there. This may well be the same as "Wrestle On, Jacob," since they have many common lyrics. The form is a little different, though, and "Wrestle On" has New Testament references not found here. If Brown had had a tune, that might have decided me in favor of lumping. But Brown doesn't have a tune, and when in doubt, we split. - RBW

Last updated in version 4.2

File: Br3656

Wrestling Jacob

DESCRIPTION: "(Wrestling Jacob dawn is a breaking) (3x) (I'll wrestle till the break of day Never to let thee go) (2x)"

AUTHOR: unknown

EARLIEST DATE: 1940 (Elder-FolkSongAndFolkLifeInCharlotteville)

KEYWORDS: nonballad religious

FOUND IN: West Indies(Tobago)

REFERENCES (1 citation):
Elder-FolkSongAndFolkLifeInCharlotteville, p. 57, "Wrestling Jacob" (1 short text, 1 tune)

CROSS-REFERENCES:
cf. "Wrestle On, Jacob" (lyrics, subject)
cf. "Wrestling Jacob" (lyrics, subject)

NOTES [409 words]: The current description is all of the Elder-Charlottville text. Elder-Charlottville p. 57, during a Tobago Wake: "Just before day-break the singers chant this spiritual - only the near relatives and close friends of the bereaved family stay on till break of day ('wrestling with the Lord'), all others having taken part, leave for home early in the morning." The reference is to Genesis 32.24-30: King James 32.24, 26 is "And Jacob was left alone; and there wrestled a man with him until the breaking of the day .... And he said, I will not let thee go, except thou bless me." This clear source presents this problem: are all songs with just this set of elements the same song? For example, Arnold's "Oh Rastle Jacob" (Byron Arnold, Folksongs of Alabama (Birmingham :University of Alabama Press, 1950),p. 167): "Oh, rastle Jacob, day's a breakin', Rastle Jacob, Day's a breakin', Oh, rastle Jacob, and he would not let me go, I rastled till the break of day, And he would not let me go." The chorus of Brown's "Wrestlin' Jacob" (Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 656 p. 684): "Wrestle Jacob; day is a breakin'; Wrestle Jacob! Lord, I will not let thee go, An' I will not let thee go, An' I will not let thee go; Till Jesus bless my soul
I will not let thee go. Wrestle Jacob; day is a-breakin'; wrestle Jacob! Lord, I will not let thee go" - indexed here as "Wrestlin' Jacob."

Fenner's "Raslin' Jacob" (Thomas P. Fenner, Religious Folk Songs of the Negro (Hampton: The [Hampton Normal and Agricultural] Institute Press, 1909 (fourth revision of the 1874 edition) "Digitized by the Internet Archive"). p. 131): Chorus - ((Raslin' Jacob let me go)(3x) I will not let you go) Verses - ((Day is breakin Jacob, let me go)(3x) I will not let you go) (If you'll bless my soul, I'll let you go ....) (When I'm sinking down, pity me ....)

The chorus and first two verses of Allen/Ware/Garrison-SlaveSongsUnitedStates's "Wrestle On, Jacob" (Allen/Ware/Garrison-SlaveSongsUnitedStates, #6 p. 4): (Wrestl' on Jacob, day is a-breakin, Wrestl' on Jacob, Oh he would not let him go), (I hold my brudder wid a tremblin' han, De Lord will bless my soul) (2x), (I will not let you go, my Lord) (2x). - indexed here as "Wrestle On, Jacob."

While the elements of the King James text are common, and stated almost the same way, the structure of the songs is different. I think these are all different songs bound together by a well known source. - BS

Last updated in version 4.0
File: ElCh057

Wright and Ketchen Line

DESCRIPTION: Singer describes working on the Wright and Ketchen narrow-gauge lumber railroad, and the characters with whom he works. At the end of the season, he plans to go to Saginaw and spend his money.

AUTHOR: unknown
EARLIEST DATE: 1941 (Beck-SongsOfTheMichiganLumberjacks)
KEYWORDS: lumbering work railroading moniker
FOUND IN: US(MW)
REFERENCES (2 citations):
Beck-SongsOfTheMichiganLumberjacks 16, "Wright and Ketchen Line" (1 text)
Beck-LoreOfTheLumberCamps 27, "Wright and Ketchum Line" (1 text)
Roud #8865
NOTES [31 words]: This comes close to being a nonballad, since very little happens in it; after being turned out in the woods, everyone works -- after which the song deviates into character descriptions. - PJS
Last updated in version 5.2
File: Be016

Wright Is Left

DESCRIPTION: "An essay now I mean to write, Though blotted it may look, 'Tis all about the foreman Wright And of the shanty cook." The cook and Wright argue about the cook's sister, and then about pay and other things. Finally Wright leaves, and there is peace

AUTHOR: "Phebe" (source: Beck-LoreOfTheLumberCamps)
EARLIEST DATE: 1948 (Beck-LoreOfTheLumberCamps)
KEYWORDS: cook sister work logger separation
FOUND IN:
REFERENCES (1 citation):
Beck-LoreOfTheLumberCamps 60, "Wright Is Left" (1 text, with corrected orthography)
Roud #18185
File: BeLo60

Write My Mother I'll Be Home

DESCRIPTION: "There is somewhere the sun is shining, There is somewhere a little rain." The singer asks that a letter tell his mother he'll be home someday. The white folks have him on a chain gang. He asks Stella if he can be her fellow; she has another beau

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: prison home mother courting rejection
Wrong Road, The

DESCRIPTION: Singer takes the "wrong road"; he gets drunk with a man, they quarrel; the singer shoots him. He warns hearers; he is "hanging from a scaffold/Between the earth and sky." He is going home, telling us "You might forget the singer/But don't forget the song"

AUTHOR: probably one of the Hall Brothers

EARLIEST DATE: 1938 (recording, Hall Brothers)

LONG DESCRIPTION: Singer takes the "wrong road" in Alabama; he gets drunk with a man, they quarrel, and the singer shoots him. He warns listeners not to drink or keep bad company, for now he is "hanging from a scaffold/Between the earth and sky." He is going home to glory, having repented, but tells us "You might forget the singer/But don't forget the song"

KEYWORDS: warning fight violence crime homicide punishment death drink

FOUND IN: US(SE)

RECORDINGS:
Hall Brothers [Ron & Jay Hugh], "The Wrong Road" (Bluebird 7728, 1938; on RoughWays2)

CROSS-REFERENCES:
cf. "Young Companions" [Laws E15] (plot)

File: RCTWrRo

Wu danze dann de Weiwer? (Where Do Women Dance?)


AUTHOR: unknown

EARLIEST DATE: 1938 (Korson-PennsylvaniaSongsAndLegends)

KEYWORDS: dancing foreignlanguage nonballad

FOUND IN: US(MA)

REFERENCES (1 citation):
Korson-PennsylvaniaSongsAndLegends, pp. 111-112, "Wu danze dann de Weiwer? (Where Do Women Dance?)" (1 German text plus non-poetic translation, 1 tune)

File: KPL111

Wyandotte's Farewell Song, The

DESCRIPTION: The singer sadly bids farewell to his ancestral home and prepares to head west. Various familiar scenes -- trees, streams, roads, church -- are fondly recalled

AUTHOR: unknown

EARLIEST DATE: 1845 (newspaper in Sandusky, Ohio)

KEYWORDS: nonballad parting travel Indians(Am.)

FOUND IN: US(MW)

REFERENCES (2 citations):
Eddy-BalladsAndSongsFromOhio 117, "The Wyandotte's Farewell Song" (1 text, 1 tune)
Salt-BuckeyeHeritage-Ohio'sHistory, pp. 74-75, "The Wyandotte Farewell Song" (1 text, 1 tune)

ST E117 (Full)
Roud #4342

CROSS-REFERENCES:
cf. "Fare Ye Well, Enniskillen (The Inniskillen Dragoon)" (tune)

NOTES [110 words]: This reminds me strongly of "A Prisoner for Life (I - Farewell to Green Fields and Meadows)" -- while there are no common stanzas, the feeling is quite similar and they can be fit to the same tune. But "A Prisoner for Life" is in triple time, while Eddy-BalladsAndSongsFromOhio transcribes this song in four. So I suppose they're separate.
Particularly as this appears to be the song of an American Indian forced to leave home and go across the Mississippi (presumably to a reservation, perhaps in Indian Territory?). In the song, the singer expresses gratitude to the "white friends, who first taught me to pray." This strikes me as laying it on a bit thick. - RBW

Wylie Wife of the Hie Toun Hie, The [Child 290]

DESCRIPTION: A gentleman will give a reward to lie with the lass of the hie toun hie. The hostler’s wife lures the girl in and locks the door behind her. The gentleman sleeps with her. Eventually he sees her and her baby, and marries her

AUTHOR: unknown

EARLIEST DATE: 1821

KEYWORDS: seduction sex marriage trick pregnancy children separation reunion love

FOUND IN: Britain(Scotland(Aber))

REFERENCES (3 citations):
Child 290, "The Wylie Wife of the Hie Toun Hie" (4 texts)
Greig/Duncan7 1499, "The Sly Wife" (1 text)
Lyle-Andrew-CrawfurdsCollectionVolume2 102, "The Bonnie Lass o Hietoun Hie" (1 text)

Roud #125

CROSS-REFERENCES:
cf. "The Dainty Doonby" (plot)
cf. "The Broom of Cowdenknows" [Child 217] (plot)
cf. "The Sleepy Merchant" (plot)
cf. "The Bonnie Parks o’ Kitty" (plot)

Wyoming Massacre, The

DESCRIPTION: "Kind heaven assist the trembling muse While she attempts to tell Of poor Wyoming's overthrow By savage sons of hell." "One hundred whites in painted hue, Whom Butler there did lead..." offer terms of surrender to the defenders, then slaughter them

AUTHOR: unknown

EARLIEST DATE: 1958 (Burt-AmericanMurderBallads)

KEYWORDS: Indians(Am.) war homicide trick lie

HISTORICAL REFERENCES:
July 1, 1778 - The Wyoming Massacre

FOUND IN: US

REFERENCES (1 citation):
Burt-AmericanMurderBallads, pp. 129-131, "(A TRAGICAL ACCOUNT of the battle between the People of Wyoming and the Indians of Westmoreland in the year 1778, in which two hundred of the Americans were unhappily sacrificed to the savage barbarity of some treacherous Americans and cruel savages, in a Poem by a Person then resident near the field of battle)" (1 excerpted text)

NOTES [343 words]: J. Franklin Jameson, Dictionary of United States History 1492-1895, Puritan Press, 1894, p. 728, describes the Wyoming atrocity this way:
Wyoming Massacre, Pa. In 1776 to Continental companies had been placed in the Wyoming Valley for the protection of the settlers, chiefly Connecticut emigrants. Two years later Major John Butler, commanding a force 800 strong, of Indians, British and Tories, descended upon the valley. July 3, 230 Americans, in six companies, led by Colonel Zebulon Butler, attempted to oppose the British raids. Their unorganized lines fell upon the enemy about four o'clock in the afternoon. The continentals were utterly routed and a brutal massacre followed. Butler could not restrain his indians, who took 227 scalps. Women and children were, however, spared.
The Wyoming Massacre was perhaps the worst incident of savagery in the Revolutionary War, but was not really atypical. The British, trying to fight a war at the end of a very long supply line, naturally tried to rely on locals as much as possible, and that meant Indians.
And the Indians weren't interested in anything in particular except loot, and the easiest way for the British to provide loot was to allow massacres. On the whole, the Indians probably did the British more harm than good -- they were unreliable and often deserted, and frequently proved ineffective in battle, as e.g. in the Saratoga campaign. And they blackened the British reputation among
wavering colonials.
The Wyoming massacre goes far to demonstrate why the British suffered in the battle for public opinion. John Butler (?-1794), a loyalist commissioned major, brought a force believed to have numbered in excess of 1000 to the Wyoming Valley in Pennsylvania. The only defense was a small, undermanned fort, and Butler induced it to surrender by offering honorable surrender and safety.
Once the gates were opened, Butler ordered a massacre. Accounts of what happened next vary (as they always do in tales of atrocities), but at least two hundred people, and probably many more, died. - RBW

Last updated in version 2.5
File: Burt130

Wyoming Song
DESCRIPTION: "Oh, dear Wyoming, clear and bright, Thy breezes are a treasure; They give us health, they give us wealth." "Much gold comes from thy mountains." "We love thy sunny weather. Thy people stand for all that's right."
AUTHOR: unknown
EARLIEST DATE: 1915? (Pound)
KEYWORDS: home patriotic nonballad
FOUND IN: US
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp 573-574, "Wyoming Song (1 text)
Roud #4979
File: CAFS2573

X Y Z
DESCRIPTION: "Smash! Jemmy, let us buss, we'll off An' see Newcassel Races." They will watch "X Y Z that bonny steed... He's sure to win the Cup, man." Along the way, they encounter many improbable adventures
AUTHOR: unknown
EARLIEST DATE: 1900 (Stokoe/Reay-SongsAndBalladsOfNorthernEngland)
KEYWORDS: horse racing travel
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Stokoe/Reay-SongsAndBalladsOfNorthernEngland, pp. 164-166, "X Y Z" (1 text, 1 tune)
Roud #8085
CROSS-REFERENCES:
cf. "Cameronian Rant" (tune)
File: StoR164

Yaller Gal, The
DESCRIPTION: In praise of the power of the yaller gal: "It takes a long, tall yaller gal To make a preacher lay his Bible down. It takes a long, tall yaller gal To make a bulldog break his chain." "I got a long, tall yaller gal On do road somewhere."
AUTHOR: unknown
EARLIEST DATE: 1919 (Brown)
KEYWORDS: seduction clergy nonballad
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 450, "The Yaller Gal" (2 fragments plus a brief World War I (?) parody about making Germans surrender)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 450, "The Yaller Gal" (2 tunes plus text excerpts, one for the song and the other for the parody)
Roud #11784
CROSS-REFERENCES:
cf. "My Yallow Gal" (theme)
Yallow Ribbons, The

DESCRIPTION: The singer will dye his ribbons blue because "the lassie I love she's constant and true," which is why he won't dye them yellow.

AUTHOR: unknown

EARLIEST DATE: 1914 (Greig/Duncan4)

KEYWORDS: love colors nonballad clothes

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan4 923, "The Yallow Ribbons" (1 text, 1 tune)
Roud #6237

Yankee Boy, A

DESCRIPTION: "A Yankee boy is trimmed and tall And never over-fat, sir. At dance ad frolic and hop and ball, As nimble as a rabbit, sir. Yankee Doodle, guard your coast." The Yankee guards his land. A Yankee girl keeps her cow "Without the king or his orderly, sir."

AUTHOR: unknown

EARLIEST DATE: 1949 (Nestler)

KEYWORDS: patriotic farming home

FOUND IN: US(MA)

REFERENCES (1 citation):
ADDITIONAL: Harold Nestler, "Songs from the Hudson Valley" (article in _New York Folklore Quarterly_, Volume V, #2, Summer 1949), p. 110, "A Yankee Boy" (1 text)

NOTES [22 words]: This looks as if it was originally supposed to be sung to "Yankee Doodle," but as recorded by Nestler, it doesn't fit very well. - RBW

Last updated in version 4.4

Yankee Doodle

DESCRIPTION: Concerning the exploits of a New England backwoodsman who joins Washington's colonial army. He sees many wonders his mind cannot comprehend. He is steadily teased: "Yankee Doodle keep it up, Yankee Doodle dandy...."

AUTHOR: sometimes credited to Dr. Richard Shuckburgh

EARLIEST DATE: 1794

KEYWORDS: war rebellion humorous America

FOUND IN: US(All)

REFERENCES (26 citations):
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 521-525, "Yankee Doodle" (4 texts, 1 tune, although 1 text is the Confederate version)
Linscott-FolkSongsOfOldNewEngland, pp. 115-118, "Virginia Reel" [medley of "The Irish Washerwoman," "The White Cockade," and "Yankee Doodle"] (1 tune for each of the three melodies, plus dance instructions)
Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 61, "(The Farmer and his Son's return from a visit to the CAMP" (1 broadside text, thought to be the earliest print of the "common" version)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 77-78, "The Yankees return from Camp" (1 text plus a broadside print)
McIntosh-FolkSongsAndSingingGamesofIllinoisOzarks, pp. 92-93, "Yankee Doodle" (1 text, 1 tune, the first verse and chorus being the standard one, the rest being a playparty)
Opie/Opie-OxfordDictionaryOfNurseryRhymes 548, "Yankee Doodle came to town" (6 texts)
Baring-Gould-AnnotatedMotherGoose #109, p. 92, "(Yankee Doodle)
Jack-PopGoesTheWeasel, p. 270. "Yanke Doodle Dandy" (1 short text)
Dolby-OrangesAndLemons, p. 152, "Yankee Doodle" (1 text)
Stout-FolkloreFromIowa 104, p. 133, "Nursery Rhyme" (1 text of two verses, the first being "Yankee Doodle" and the second "Lucy Locket/Hunt the Squirrel")
Arnett-IHearAmericaSinging, pp. 18-19, "Yankee Doodle" (1 text, 1 tune)
Spaeth-ReadEmAndWeep, pp. 3-8, "Yankee Doodle" (1 text plus fragments)
Rabson-SongbookOfTheAmericanRevolution, p. 56, "The Yankees Return from Camp" (1 text)
Krythe-SamplerOfAmericanSongs 1, pp. 3-14, "Yankee Doodle" (1 text, 1 tune)
Heart-Songs, pp. 382-383, "Yankee Doodle" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 338-340, "Yankee Doodle" (1 text)
Seeger-AmericanFavoriteBallads, p. 71, "Yankee Doodle" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 292, "Yankee Doodle" (1 text)
Colonial-Dames-AmericanWarSongs, pp. 21-23, "Yankee Doodle" (1 text)
Fuld-BookOfWorldFamousMusic, pp. 659-660+, "Yankee Doodle"
Wolf-AmericanSongSheets, #2684, p. 182, "Yankee Doodle" (5 references); #2685, p. 182,
"Yankee Doodle" (5 references)
DT, YANKDOOD*

ADDITIONAL: Harry Dichter and Elliott Shapiro, _Early American Sheet Music: Its Lure and Its
Lore, 1768-1889_, R. R. Bowker, 1941, pp. 7-18, prints parts of six early versions of the text; pp. 17-
19 describes nine printed copies from before 1810 and on plate #2 shows a test and tune which
appear to predate the Revolutionary War version
Gregory Walker, Mary Clapinson, Lesley Forbes, Editors, _The Bodleian Library: A Subject Guide
to the Collections_, Bodleian Press, 2004, plate XIX (following p. 128), "Yankee Doodle, or (as now
Christened by the Saints of New England) The Lexington March" (a reproduction of what is said to
be the earliest print of the music, broadside Harding G 70(3), reportedly one of only three copies of
this edition to survive)
William E. Studwell and Bruce R. Schueneman, _State Songs of the United States: An Annotated
Anthology_, The Haworth Press, 1997, p. 26, "(Yankee Doodle)" (1 short text; tune on p. 93)
ADDITIONAL: William L. Stone, _Ballads and Poems Relating to the Burgoyne Campaign_, 1893
(I use the 1970 Kennikat Press reissue), p. 71, "(Two Burgoyne Ditties)" (1 short text, which does
not mention John Burgoyne)
Roud #4501
RECORDINGS:
Piper's Gap Ramblers, "Yankee Doodle" (OKeh 45185, 1928; rec. 1927)
Pete Seeger, "Yankee Doodle" (on PeteSeeger17) (on PeteSeeger33, PeteSeegerCD03)
BROADSIDES:
Bodleian, Harding B 31(146), "Yankee Doodle ("Father and I went down to camp, along with
captain Goodwin"), A.W. Auner (Philadelphia), c.1860; also Harding B 31(128), "Yankee Doodle, or (as now
Christened by the Saints of New England) The Lexington March" (a reproduction of what is said to
be the earliest print of the music, broadside Harding G 70(3), reportedly one of only three copies of
this edition to survive)
LOCSinging, sb40592b, "Yankee Doodle," H. De Marsan (New York), 1864-1878; also hc00037b,
"Yankee Doodle" (not misspelled in the text)
CROSS-REFERENCES:
cf. "Confederate 'Yankee Doodle'"
cf. "Yanke Doodle (Lord Howe Put On His Fine Red Coat)"
cf. "The Presidents (The Presidents in Rhyme)" (tune)
cf. "The Battle of the Kegs" (tune)
cf. "Devilish Mary" [Laws Q4] (tune)
cf. "Fair and Free Elections" (tune)
cf. "Uncle John is Sick Abed" (tune)
cf. "Mrs. Brown Went to Town" (structure and some words)
cf. "Monitor and Merrimac" (tune)
cf. "Multiplication Table Song" (tune)
cf. "The Valiant Conscript" (tune)
cf. "Spinsters Gay" (tune)
SAME TUNE:
Confederate "Yankee Doodle" (File: R249)
Yankee Doodle (Tea Tax version) (File: Morr002)
The Presidents (The Presidents in Rhyme) (File: R877)
The Battle of the Kegs (File: SBoA077)
Fair and Free Elections (File: FSWB284)
Uncle John Is Sick Abed (File: LIWUJISA)
Monitor and Merrimac (File: CAFS1195)
Multiplication Table Song (File: Stou103H)
The Valiant Conscript (File: SCWF201)
Spinsters Gay (File: Brne055)
Bump Me into Parliament (File: Clev087)
Plutocracy (File: Clev106)
Mary Was a Three-badge Wren (File: Tawn090)
The Lexington March ("Brother Ephraim sold his Cow and bought him a Commision" [sic.]) (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 52)
The Times (Huntington-SongsTheWhalemenSang, pp. 144-146)
The Embargo (Darling-NewAmericanSongster, pp. 342-344)
The Preposition Song (Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 203)
James K. Polk campaign song: "The Democrats will be triumphant" (see John Siegenthaler, _James K. Polk_, Times Books, 2003, p. 91)
The Chain Masters came along (Jon Raven, _The Urban and Industrial Songs of the Black Country and Birmingham_, Broadside, 1977, pp. 246-247)
Yankee Song ("There is a man in our town, I'll tell you his condition") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, pp. 34-35, and cf. p. 33)
The Procession, with the Standard of Faction ("Good neighbours, if you're not afraid, Be not in Trepidation") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 41)
Adam's Fall: The Trip to Cambridge ("When Congress sent great Washington") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 60)
As Jack the King's Commander [referring to John Burgoyne] (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 71)
Yankee Doodle Expedition to Rhode-Island ("From Lewis, Monsieur Gerard came") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 79; Rabson-SongbookOfTheAmericanRevolution, pp. 60-61)
The Recess ("And now our Senators are gone To take their leave of London") (Rabson-SongbookOfTheAmericanRevolution, p. 61)
Original Union Song! ("The Southern rooster loudly crows") (Wolf-AmericanSongSheets p. 118)
On the Affair Between the Rebel Generals HOWE and GADDESEN ("It was on Mr. Peroy's land") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 80)
The Dance ("Cornwallis led a country dance, The like was never seen, sir") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 93)
Yankee Song ("The 'Vention did in Boston meet, But State-Houses could not hold 'em") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 107)
("Brother Jon'than, what are you 'bout, What the nation ails you?") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 132)
Trip to Launching ("Says Bob to Dick, come let us go To Boston Town, to launching") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 137)
New Verses ("Sing Yankee Doodle, that fine tune, Americans delight in") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 141)
Columbians all the present hour as Brothers should Unite us (Lawrence-MusicForPatriotsPoliticiansAndPresidents, pp. 146-147)
Federalists, Be On Your Guard (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 162)
Republicans, Be On Your Guard (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 162)
A Song Supposed to have been written by The Sage of Monticello ("Of all the damsels on the green... A lass so luscious ne'er was seen As Monticellean Sally") (An attack on Thomas Jefferson's relationship with Sally Hemings) (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 175)
A Song -- Composed by a Sailor ("Bad news is come from Washington, So saiors land your cargo," referring to the Jeffersonian embargo on British products) (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 185)
Yankee Doodle ("A Yankee boy is trim and tall") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 199)
Corn Cobs Twist Your Hair (Lawrence-MusicForPatriotsPoliticiansAndPresidents, pp. 258-259)
Harrison Song ("On seventy six, our minds we'll fix," a campaign song for William Henry Harrison) (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 282)
The Times Are Growing Hot (Harrison campaign song) (A. B. Norton, _Songs of the People in the Log Cabin Days of Old Tippecanoe_, p. 6)
The Hero Plowman ("The hero plowman of North Behd") (Harrison campaign song) (A. B. Norton, _Songs of the People in the Log Cabin Days of Old Tippecanoe_, A. B. Norton & Co., 1888
Song for the Working Men ("That Matty [Martin Van Buren] loves the Working man, No working man can doubt, sirs") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 286) We're the Boys For Mexico ("The Mexican's [sic.] are doomed to fall, God has in his wrath forsook 'em") (Lawrence-MusicForPatriotsPoliticiansAndPresidents, p. 316) The Song for All Parties ("Our fathers fought, our fathers died," by Francis F. Eastlack, 1857) (Wolf-AmericanSongSheets p. 146) The Yankee Boy ("A Yankee Boy is trim and tall," by Isadore Leopold) (Wolf-AmericanSongSheets, p. 181) Yankee Doodle [No. 2] ("Ye gallant sons of liberty") (Wolf-AmericanSongSheets, p. 182) Yankee Doodle No. 3 ("Yankee Doodle! long ago") (Wolf-AmericanSongSheets, p. 182) General Butler ("Butler and I went out from camp") (Wolf-AmericanSongSheets, p. 189) Southern Yankee Doodle ("The Gallant Major Anderson") (Wolf-AmericanSongSheets, pp. 194-195) Southern Yankee Doodle ("Yankee Doodle was the boy") (Wolf-AmericanSongSheets, p. 195) (James A. Garfield campaign song against Winfield Scott Hancock, 1880) ("My brigadiers, let us forget Which side it was we fought on") (Paul F. Boller, Jr., _Presidential Campaigns_, second revised edition, Oxford University Press, p. 145) Gratulandum Est ("In Doodle Yankee Cantandum, "Qui alicujus gradus lau") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 22) Ancient Mariner ("There was an ancient mariner -- In Coleridge is his 'Rime,' sir") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 77) A Student's Life ("Oh, we're a jolly set of boys, As ever went to college") (Henry Randall Waite, _Carmina Collegensia: A Complete Collection of the Songs of the American Colleges_ first edition 1868, expanded edition, Oliver Ditson, 1876, p. 121) Origin of the Grange ("From sixty-one to sixty-five the Union was disrupted") (by A. P. Knapp) (Albert P. Knapp, _Grange Songster_, 1915, p. 22) Independence Day ("Again we hail the day's return That gave us independence") (Foner, p. 62) The Shoemaker's Song ("Written for the strikers by Allen Peabody, Wenham, Massachusetts") ("Ye jours and snobs throughout the land, 'Tis time to be astir") (Foner, p. 73) Labor's Yankee Doodle ("We, toilers, have made up our minds To have a revolution") (Foner, p. 265) Yankee Doodle (song against Grover Cleveland) ("Once on a time old Grover C. Sent forth a great big bellow") (by C. A. Sheffield) (Foner, p. 280) [Socialist parody by W. B. Creech] ("Workingmen assembled here, No matter what your nation, Raise your voices now against Old Bismarck's cowardly action") (Foner, p. 297) The Fire Brigade Dinner, Part I ("Just listen, I'm about to sing About the Fire Brigade dinner, The facts that I shall now advance As true as I'm a sinner") (by Charles R. Thatcher) (Anderson-ColonialMinstrel, p. 95) The Garfield Yankee Doodle ("James A. Garfield is the man Our party nominated") (Garfield and Arthur Campaign Song Book 1880, p. 6) Hancock to His Southern Brigadiers ("My Brigadiers, let us forget, Which side it was we fought on, --") (Garfield and Arthur Campaign Song Book 1880, p.21) Yankee Dewey (by O. H. Cole, about Thomas Dewey's 1898 victory at the Battle of Manila Bay) Get Prohibition ("Prohibition's sure to come In our beloved state, sir") (by Anna A. Gordon) (Anna Adams Gordon, _Popular Campaign Songs_, National W.C.T.U. Publishing House, 1915, p. 26) NOTES [492 words]: There is a reference to "Yankee Doodle" in a comic opera of 1767 ("The Disappointment, or The Force of Credulity" by Andrew Barton; see Dichter/Shapiro, p. 17 and the sheet music reproduced in plate #2), but given the references in the common version to the continental army and "Captain Washington," the piece as commonly sung can hardly predate the Revolutionary War. Krythe-SamplerOfAmericanSongs gives an extensive summary of the stories told about the song's origins, including a similar piece of doggerel allegedly dating to the time of Cromwell (died 1658). Most of them must be regarded as folkloric. Similarly Spaeth, in his _A History of Popular Music in America_, devotes thousands of words (pp.15-21) to the known history and alleged antecedents of the song. The sum, as Spaeth makes abundantly clear, tells us very little. We must confess that we really don't know the history of the song. The Opies mention the attribution to Shuckburgh -- and say it is "now discredited." There are certainly antecedents of the song, though; see the SAME TUNE entries from Lawrence-
MusicForPatriotsPoliticiansAndPresidents.
Laura Ingalls Wilder had a curious version (Little House in the Big Woods, chapter 2) with a chorus I have not seen elsewhere: "And I'll sing Yankee Doodle-de-do, and I'll sing Yankee Doodle" (x2). This portion of the Little House books is fictional (Laura did not live in Wisconsin at the age described), and so we cannot date the song, but it is presumably traditional. This "Yankee Doodle" is obviously not to be confused with the 1812 song "The Constitution and the Guerriere," sometimes titled "Yankee Doodle Dandy-O."

According to William E. Studwell and Bruce R. Schueneman, State Songs of the United States: An Annotated Anthology, The Haworth Press, 1997, p. 26, "Yankee Doodle" (the short "Macaroni" version) became Connecticut's state song in 1978, Sam Cowell in the nineteenth century sang a song known as "Corn Cobs, or Yankee Notions" (Forget-Me-Not-Songster, pp. 14-16; broadside Bodleian, Harding B 11(695), unknown, no date). There is no tune listed in either source, but it fits "Yankee Doodle," and it has several "Yankee Doodle" verses. I strongly suspect it is sung to this tune. The chorus is "Corn cobs twist your hair, Cart wheels surround you, Fiery dragons carry you off, And mortar pestal pound you." It refers to an invasion of Canada, although there was no such event in Cowell's lifetime. A strange song. - RBW

I have not listed all the [broadside] variants ("Yankee Doodle No.2," "Yankee Doodle No.3," and others including an "Original Yankee Doodle"). You can find them among the Bodleian and LOCSinging collections.


Broadsides LOCSinging hc00037b and Bodleian Harding B 31(128) are duplicates. - BS

Yankee Doodle (Columbia's Sons are Handy)

DESCRIPTION: Chorus: "With Yankee Doodle, doodle, doo, Yankee Doodle dandy, Our tars will show the haughty foe Columbia's sons are handy." We are free of King George and his descendants. We can whip the British tars and "care no more for France than Britain"

AUTHOR: unknown
EARLIEST DATE: 1839 (Erskine-TwentyYearsBeforeTheMast)
KEYWORDS: war navy patriotic
FOUND IN: US
REFERENCES (1 citation):
Erskine-TwentyYearsBeforeTheMast, pp. 95-96, "Yankee Doodle" (1 text)
CROSS-REFERENCES:
cf. "Yankee Doodle" (tune) and references there

NOTES [54 words]: In 1839 Erskine was part of an American crew that dropped into the Jolly Sailor's Inn in Sydney, Australia. "It was a large square room. On either side were a number of tables, over which hung various national flags." Crews at the tables sang their own Russian, English, French or U.S. songs. The Americans sang this song. - BS

Last updated in version 4.1
File: Ersk095

Yankee Doodle (Lord Howe Put On His Fine Red Coat)

DESCRIPTION: "Lord Howe put on his fine red coat And called or all his cronies... A-riding on their ponies." "Georgie Porgie, pumpkin pie, Georgie, he's a dandy... He's so spic and spandy." Humorous comments on the British forces in America

AUTHOR: unknown
EARLIEST DATE: 1969 (Bush-FSofCentralWestVirginiaVol1)
KEYWORDS: political humorous clothes royalty animal
FOUND IN: US(Ap)
REFERENCES (1 citation):
Bush-FSofCentralWestVirginiaVol1, p. 29, "Yankee Doodle" (1 text, tune referenced)
Roud #4501
CROSS-REFERENCES:
NOTES [161 words]: This is a bit of a conundrum. Bush's informant "Mr. Sprinston" declared that the common version of "Yankee Doodle" is British (a semi-truth; the first printing was apparently by Halliwell in a British book) and that this is the colonial version. Certainly it is an American song referring to the Revolutionary War. Lord Howe is presumably General William Howe, who succeeded Thomas Gage as commander of British forces in America (unless the reference is to his brother, Admiral Richard). "Georgie Porgie" is surely George III. But Sprinston's text never mentions "Yankee Doodle," is sung to the tune of "Weevily Wheat" (although it fits "Yankee Doodle," and the two melodies have similarities), and doesn't appear to be part of the standard original Yankee Doodle ("Father and I went down to camp Along with Captain Gooding..."). Combining those three facts, I'm not dead sure this is truly part of "Yankee Doodle." So I'm filing it separately, albeit hesitantly. - RBW

Yankee Doodle (Tea Tax version)
DESCRIPTION: "Once on a time old Johnny Bull Flew in a raging fury. "'And now," said he, 'I'll tax the tea Of all your sons and daughters.'" "John sent the tea from o'er the sea." But Americans won't drink it. They win the war, and now everyone sings "Yankee Doodle."
AUTHOR: unknown
EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)
KEYWORDS: food political derivative
FOUND IN: US(SE)
REFERENCES (1 citation):
Morris-FolksongsOfFlorida, #2, "Yankee Doodle" (1 text, tune referenced)
Roud #5023
CROSS-REFERENCES:
cf. "Yankee Doodle" (tune) and references there
cf. "Old Granny Wales (Granny O'Whale, Granua Weal)" (subject: The Tea Tax)
NOTES [33 words]: Although this talks of events before the American Revolution, the song must be dated after 1789 -- probably well after -- since it refers to "Hail Columbia," and that was not written until 1789. - RBW

Yankee Doodle Dandy
DESCRIPTION: "I have a daughter and you'd think she was a lady.... She has a sweetheart comes to see her nights... And the only tune he whistles right is "Yankee Doodle Dandy."" The young man causes so much trouble that the fathers vows to drive him off
AUTHOR: unknown
EARLIEST DATE: 1922 (Dean-FlyingCloud)
KEYWORDS: music courting humorous father
FOUND IN: US(MW)
REFERENCES (1 citation):
Dean-FlyingCloud, p. 76, "Yankee Doodle Dandy" (1 text)
Roud #21717
NOTES [101 words]: I haven't been able to locate a source for this song, but it certainly sounds as if it originated on stage. Reading this song, I couldn't help but think of Ulysses S. Grant, who was tone-deaf. He once commented that he knew only two tunes: One was "Yankee Doodle" and the other wasn't. What's more, according to William A. DeGregorio, The Complete Book of U. S. Presidents 1993 edition, Barricade Books, p. 263, the former Julia Dent's parents disapproved of her marriage to Grant. Not quite the same situation as in this song, but you wonder if it didn't kick around in the author's mind a little. - RBW

File: Dean076A
Yankee John, Stormalong (Liza Lee)

DESCRIPTION: Pulling shanty. Singer says that Liza Lee promised to marry him. He shipped out but promised her a ring, etc. Now she's jilted him. Remaining verses on general sailing themes. Chorus: "Yan-kee John, Storm-along." Colcord says this is of Negro origin.

AUTHOR: unknown
EARLIEST DATE: 1914 (Sharp-EnglishFolkChanteys)
KEYWORDS: shanty sailor courting separation floating verses
FOUND IN: Britain US West Indies (Nevis)
REFERENCES (6 citations):
Colcord-SongsOfAmericanSailormen, p. 60, "Liza Lee" (1 fragment, 1 tune-quoted from Sharp-EnglishFolkChanteys)
Hugill-ShantiesFromTheSevenSeas, pp. 80, "Yankee John, Stormalong" (1 text, 1 tune) [AbEd, p. 74]
Sharp-EnglishFolkChanteys, XXXVI, p. 41, "Liza Lee" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp. 95-96, "Liz Lee" (1 text, 1 tune)
Abrahams-DeepTheWaterShallowTheShore, pp. 61-62, "Yankee John, Stormalong" (1 text, 1 tune)
DT, LIZALEE*
Roud #4698
CROSS-REFERENCES:
 cf. "A Hundred Years Ago" (lyrics)
NOTES [25 words]: Recognized mostly by its choruses. The lyrics mostly float, with Hugill-ShantiesFromTheSevenSeas's version being about half "A Hundred Years Ago." - RBW

Yankee Land

DESCRIPTION: A Belfast woman is seduced by "a sailor from a distant port" and said "he'd take me far away to his happy home in Yankee Land." We are left believing he reneges.

AUTHOR: unknown
EARLIEST DATE: 1929 (Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland)
KEYWORDS: seduction America sailor betrayal
FOUND IN: Canada (Newf)
REFERENCES (1 citation):
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 96, "Yankee Land" (1 text, 1 tune)
Roud #31093
File: GrMa096

Yankee Man-of-War (III), The

DESCRIPTION: Describes a battle between an unnamed ship captained by John Paul Jones and an (also unnamed) English man-of-war. Jones chases down the man-of-war, catches up at 11 a.m., they fight "yardarm to yardarm" for five hours till the English flag comes down

AUTHOR: unknown
EARLIEST DATE: 1945 (Harlow-ChantyingAboardAmericanShips)
KEYWORDS: navy ship battle foc's'le
FOUND IN: US
REFERENCES (1 citation):
Harlow-ChantyingAboardAmericanShips, pp. 180-181, "The Yankee Man-of-War II" (1 text)
Roud #625
CROSS-REFERENCES:
cf. "Paul Jones, the Privateer" [Laws A3] (subject of John Paul Jones)
cf. "Paul Jones's Victory" [Laws A4] (subject of John Paul Jones)
NOTES [210 words]: Harlow-ChantyingAboardAmericanShips listed this along with another "Yankee Man-of-War" (aka "Paul Jones the Privateer" [Laws A3]) though the words and meter is different, and the text clearly describes a different battle. [Roud nonetheless lumps them, probably taking Harlow's word for it. - RBW]
The only battle I could find that might fit what's described here is one that took place on April 24,
1778 when Jones, captaining the \textit{Ranger}, the captured the HMS \textit{Drake} off the coast of Ireland. However, that battle actually lasted only an hour or so, not five as this song describes. - SL

Some of this may be due to inaccurate reporting of what Jones said and did. Samuel Eliot Morison's biography \textit{John Paul Jones} (1959; Time-Life edition printed 1981) repeatedly laments the miserable state of Jones biographies, at one point he accuses a writer of "complete fabrication," adding that this author "found it easier to write Jones's letters himself than use the genuine ones in the Library of Congress." This does not, of course, prove that Morison's biography is accurate (though his reputation is high) -- but it proves that our sources as a whole are unreliable.

For a (largely Morison-derived) biography of Jones, see "Paul Jones's Victory" [Laws A4]. - RBW

\textbf{Yankee Manufactures}

\textbf{DESCRIPTION:} "I wish I was in Yankee lad, And was a boy again, sirs... I'd never wander from my home... But stay at home, eat pumpkin pie Of Yankee manufacture." The singer boasts of things "of Yankee manufacture:" Pretty girls, George Washington, British defeats

\textbf{AUTHOR:} unknown
\textbf{EARLIEST DATE:} 1941 (Songs of Yesterday)
\textbf{KEYWORDS:} bragging patriotic nonballad food
\textbf{HISTORICAL REFERENCES:}
June 17, 1775 - American defeat at the Battle of Bunker Hill. The Americans are pushed from their positions, but inflict heavy casualties on the British, and so feel they have earned some bragging rights.
Jan 8, 1815 - Battle of New Orleans. Although a peace had already been signed, word had not yet reached Louisiana, which Pakenham sought to invade. Andrew Jackson's backwoodsmen easily repulse Pakenham

\textbf{FOUND IN:} US
\textbf{REFERENCES (1 citation):}
\textit{Botkin-TreasuryOfNewEnglandFolklore}, pp. 535-536, "Yankee Manufactures" (1 text, 1 tune)
\textbf{SAME TUNE:}
The Rising Generation ("Go where you will, you'll get your fill") (Wolf-AmericanSongSheets p. 135)

\textbf{File:} BNEF535

\textbf{Yankee Retreat, The}

\textbf{DESCRIPTION:} "The very next morning we marched very slow" and attacked the Yankees through brush and thorn. "General Averil" tries to encourage the troops, but "Jackson" pushes on

\textbf{AUTHOR:} unknown
\textbf{EARLIEST DATE:} 1917 (Cox)
\textbf{KEYWORDS:} Civilwar battle
\textbf{HISTORICAL REFERENCES:}
May 1-4, 1863 - Battle of Chancellorsville

\textbf{FOUND IN:} US(Ap)
\textbf{REFERENCES (1 citation):}
\textit{Cox-FolkSongsSouth} 67, "The Yankee Retreat" (1 text)
Roud #5458

\textbf{NOTES [211 words]:} With only two stanzas to work with, and no actual plot surviving, it's hard to tell what this song is about. Its connection with the Battle of Chancellorsville seems certain, however. In the first stanza, the singer reports "Fighting through briers, fighting through thorn, Such fighting I never saw since I was born."

The above description largely restricts the context to the "Wilderness" battles of Chancellorsville and the Wilderness. (The western battle of Chickamauga was also fought in a forest, but it doesn't fit the generals.) "Stonewall"Jackson was killed at the former (where he led the grand outflanking march which gave the Confederates victory), so it must be the battle involved.

"General Averil" is presumably William Woods Averell (1832-1900), who led a Union cavalry division. His troops had been expected to go on a raid before Chancellorsville, but bad weather held him up. As a result, he was placed in charge of scouting the Union right wing. Averell reported to Union commander Joseph Hooker that the Federal right flank was impassable. Jackson proved Averell wrong, and Hooker relieved him (though, in the grand Union tradition, Averell was
reinstated and promoted -- only to be relieved by Sheridan in 1864 for lack of aggressiveness). - RBW
File: JHcox067

**Yankee Shore**

DESCRIPTION: "As I roved out one morning, being in the lovely month of May," the singer meets a girl. If she'd marry, he would take her to America. Though her father agrees, her parents grieve "when I took her from her parents and land her safe on the Yankee shore"

AUTHOR: unknown
EARLIEST DATE: 1958 (Peacock)
KEYWORDS: courting marriage emigration beauty sea America Ireland father mother sailor
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
*Peacock, pp. 233-234, "Yankee Shore" (1 text, 1 tune)*
Roud #6462
RECORDINGS:
Freeman Bennett, "Yankee Shore" (on PeacockCDROM) [one verse only]
File: Pea233

**Yankee Song**

DESCRIPTION: "Well, the Yanks are comin' all around; Drop your work, drop your play, Run away, don't delay, Drop your gun, on the run, there's a task to be done. Where they teach you how to salute, and they teach you how to shoot." "The Blue and Gray are one" in Dixie

AUTHOR: unknown
EARLIEST DATE: 1955 (Roberts-SangBranchSettlers)
KEYWORDS: soldier travel
FOUND IN: US(Ap)
REFERENCES (1 citation):
*Roberts-SangBranchSettlers, #50, "Yankee Song" (1 text, 1 tune)*
Roud #3412
NOTES [12 words]: This sounds like a pop song to me, but I can't find any hint of it. - RBW
Last updated in version 4.2
File: Robe050

**Yankee Tars**

DESCRIPTION: Nature has bestowed the U.S. with every possible blessing, including "true Yankee hearts." A Navy is needed to "protect from each insolent foe." Examples of how "Yankee tars shall their country protect." Verses end with Dreadnaught's "derry down" line.

AUTHOR: unknown
EARLIEST DATE: 1902 (S. B. Luce's _Naval Songs_)
LONG DESCRIPTION: Nature has bestowed the U.S. with every possible blessing, including "true Yankee hearts." A Navy is needed to "protect from each insolent foe." Examples of how "Yankee tars shall their country protect." Verses end with Dreadnaught's "derry down" line. Two verses cite the battle between the Constitution and the Guerriere.
KEYWORDS: navy sailor America
FOUND IN: US
REFERENCES (1 citation):
*Harlow-ChantyingAboardAmericanShips, pp. 189-190, "Yankee Tars" (1 text, 1 tune)*
Roud #9167
CROSS-REFERENCES:
cf. "The Constitution and the Guerriere" [Laws A6] (partial story) and references there
File: Har1189
Yankees Are Coming, The

DESCRIPTION: "The Yankees are coming! Away! Which way? Who saw them? Do tell us. And what did they?... Fifteen hundred, they say, and they are at Lamar." The people's fear is mentioned, as well as the unionists' entry into the town and their determination

AUTHOR: unknown

EARLIEST DATE: 1936 (Hudson-FolksongsOfMississippi)

KEYWORDS: Civilwar soldier derivative

FOUND IN: US(So)

REFERENCES (1 citation):
Hudson-FolksongsOfMississippi 124, pp. 264-265, "The Yankees Are Coming" (1 text)

Roud #4503

CROSS-REFERENCES:
cf. "The Campbells Are Coming" (tune)

SAME TUNE: The Campbells Are Coming (File: FSWB281B)

NOTES [223 words]: The references in this song make the historical situation hard to determine. The only specific names are:

Lamar (place name; there is a Lamar, Mississippi, but also one in Missouri). Both were the sites of small skirmishes: The one in Missouri on August 24 and November 5, 1862, both very small; the one in Mississippi on November 12, 1862 and only slightly larger (it involved the equivalent of a single brigade).

Mitchell (presumably a Confederate soldier, but the Confederacy never had a general of that name; the Union had a General Ormsby M. Mitchel who fought in the west but died 1862)

Grant (Ulysses S. Grant, who commanded at Shiloh and in the Vicksburg campaign)

Jayhawkers (usually refers to soldiers in Kansas or Missouri)

Vicksburg (the key to Confederate control of the Mississippi)

Pemberton (John C. Pemberton, the commander of the Vicksburg garrison).

My best guess is that this refers to Benjamin H. Grierson's Mississippi raid of April 17-May 2, 1863, in which some 1700 soldiers raced from Tennessee to New Orleans, cutting railroads and spreading confusion. This helped Grant get his forces in position for the final attack on Vicksburg.

But other possibilities cannot be discounted, especially if (as seems possible, since the song seems to shift between Union and Confederate perspectives) two songs have mixed. - RBW

File: Hud124

Yard-O 'Yaddo (Bella in the Yard) (Bellaring ina Yaddo)

DESCRIPTION: Trinidadian patois. Chorus: "Wey, Bella in de yard-o, rad-o, rad-o, Bella in de yard-o eee." Nonsense verses: "Monkey play de fiddle And the baboon play de banjo." "Want to see de monkey dance Bust a pepper in he tail"

AUTHOR: unknown

EARLIEST DATE: 1907 (Jekyll-JamaicanSongAndStory)

KEYWORDS: fiddle dancing nonballad worksong animal

FOUND IN: West Indies(Jamaica,Trinidad) Belize

REFERENCES (4 citations):
Jekyll-JamaicanSongAndStory 57, ("Bell, oh, Bell oh, Bell a ring a yard oh!") (1 text) (1 tune)
Abrahams-DeepTheWaterShallowTheShore, pp. 84-86, "Yard Away, Yard Away" (1 text, 1 tune)
ADDITIONAL: Ervin Beck, "Belizean Creole Folk Songs" in Caribbean Quarterly Vol. 29, No. 1 (March 1983 (made available online by JSTOR)), pp. 45-46, "Run Johnny run, boy, caulkin [?] on your block today" (1 text, 1 tune) (recorded 1956-57+)

RECORDINGS:
Emil Paul, Carl Monsegu and Allan Lovelace, "Yard-O 'Yaddo" (on WITrinidadVillage01)

NOTES [106 words]: The description is based on WITrinidadVillage01. Jekyll-JamaicanSongAndStory's patois is Jamaican.

Jekyll's text has "Baboon roll de drum oh, Monkey rub de fiddle, oh." Beck's text: "Run, Johnny, run, boy, caulkin [?] on your block today / Hey, yey! Bur-ah-yin da yagga [?]. Monkey play de fiddle and the baboon dance the tune. Hey, yey! Bur-ah-yin da yagga." Beck has this as a call-and-response loggers' work song. The liner notes for Herskovits say "versions of this song are known from Jamaica, ..., Carriacou ... [and] Tobago" (Donald R. Hill,
Yarmouth Fishermen's Song, The

DESCRIPTION: Singer tells of a tough voyage, with high winds and seas, and few fish. Another ship comes close and cuts their anchor cable; their ropes catch fire. They limp into harbor, but proudly return to sea the next day. Singer toasts the master and crew

AUTHOR: unknown

EARLIEST DATE: 1953 (recorded from Harry Cox)

KEYWORDS: fishing sea ship drink sailor worker

FOUND IN: Britain(England(South))

Roud #2434

RECORDINGS:
Harry Cox, "The Yarmouth Fishermen's Song" (on LastDays)

NOTES [45 words]: According to the notes to the Harry Cox recording "What Will Become of England," Cox learned this song, "composed by one of his father's shipmates... from his father. Harry couldn't remember all the verses, however, and complete the song to the best of his ability." - RBW

File: RcTYFS

Yarmouth is a Pretty Town

DESCRIPTION: Pretty Nancy lived in Yarmouth "at the sign of the 'Angel.'" The singer, a soldier, must march away. "Many hearts were rejoicing But my heart was sad." He asked her to go with him but her answer was No! He grieves to think of Yarmouth

AUTHOR: unknown

EARLIEST DATE: 1906 (Stone)

KEYWORDS: grief courting rejection war parting separation soldier

FOUND IN: Britain(England(Lond))

REFERENCES (3 citations):
Broadwood-EnglishTraditionalSongsAndCarols, pp. 102-107, "Oh, Yarmouth is a pretty Town" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #32, p. 2, ("Oh, Yarmouth is a pretty town and shines where it stands") (1 fragment)
Christopher Stone, Sea Songs and Ballads (Oxford, 1906 ("Digitized by Google")), #79 pp. 157-158, "Oh Yarmouth is a Pretty Town" (1 text)

Roud #1068

CROSS-REFERENCES:
cf. "Bonny Portmore" ("shines where it stands") and references there

NOTES [21 words]: See "The Manchester Angel" for references to some of the many counter-examples [of a girl rejecting a soldier who is leaving]. - BS

Last updated in version 5.0

File: Grg032

Yarrow Streams

DESCRIPTION: The singer grieves; her lover is dead. He had promised to marry her. After their last parting, she saw his ghost. She counsels his mother and sister to stop searching for him because he is dead. She finds him in the stream and drowns herself there.

AUTHOR: unknown

EARLIEST DATE: 1781 (Logan, according to Lyle-Andrew-CrawfurdsCollectionVolume2)

LONG DESCRIPTION: The singer recalls first meeting her lover on Yarrow's braes but she'll not see him again by that "stream of sorrow" He had promised a white steed and page (and a wedding ring for tomorrow's wedding). (After they parted last she saw his "water wraith." ) His mother and sister sought him in vain east, west and in the forest. ((The singer tells her own sister that she dreamt her lover drowned in Yarrow; her sister interprets the dream and says it is true. [From Child 214 we know that he is murdered, not drowned.])) The singer tells his mother and sister to stop
their search (because he is dead). (She will have no other lover.) She finds his body in the stream
"and now with him she sleeps in Yarrow" [Note: the parenthesized parts of the long description are
from Logan and are not in Lyle-Andrew-CrawfurdsCollectionVolume2; the double parenthesized
item is only in Lyle-Andrew-CrawfurdsCollectionVolume2 and Child 214.]
KEYWORDS: grief love wedding death drowning river dream borderballad derivative mother sister
ghost
FOUND IN: Britain(Scotland(Bord))
REFERENCES (2 citations):
Lyle-Andrew-CrawfurdsCollectionVolume2 118, "Yarrow Streams" (1 text)
ADDITIONAL: David Herd, editor, Ancient and Modern Scottish Songs, Heroic Ballads, etc.
(facsimile of (Edinburgh,1776) with an "Appendix ... containing the pieces substituted in the 1791
reprint for those omitted of the 1776 edition, &c.") ("Digitized by Google"), Vol II, Appendix pp. 22-
23 [1-116], "The Braes of Yarrow" (1 text)
Roud #5839
CROSS-REFERENCES:
cf. "The Dowie Dens o Yarrow [Child 214]" (story and some lines)
NOTES [299 words]: Lyle-Andrew-CrawfurdsCollectionVolume2 p. xxxvii: "Most of 'Yarrow
Streams' is related, sometimes loosely, to 'The Braes of Yarrow' by John Logan first printed in
Poems by the Rev Mr Logan, one of the ministers of Leith (London 1781), pp. 4-7, but stanzas 5, 6
and 8 are unrelated to this and correspond to verses in Child 214 'The Braes o Yarrow.'" The
ADDITIONAL Herd reference is Logan's poem.
Logan's poem complements Child 214, especially Child 214L, told as the story from the Rose of
Yarrow's viewpoint rather than that of her lover, "the flower of Yarrow" [or husband in other
versions].
Most of the lines of Lyle-Andrew-CrawfurdsCollectionVolume2 118 are from Logan -- allowing for
dialect -- with a word changed here and there. Stanza 5 is the "I dreamed a dream" verse and
stanza 6 the dream interpretation from Child 214D,I,J,K,L,O [A,B,E,F,M,N only have the dream].
Stanza 8 has four lines: the first two -- "She socht him east she socht him west She socht him aw
the greenwood through" -- are from Logan, and are shared with Child 214L (the first two lines of
stanza 13); the last two lines -- "An in the cleaving o a craig She fand his bodie drownit in Yarrow"
-- are from Child 214L (the last two lines of stanza 13) and are not in Logan. Child points out that
the last two lines of Child 214L stanza 12 -- "But only saw the clud o night, Or heard the roar o
Yarrow" -- and the first two lines of stanza 13 are the last four lines of Logan stanza 4; in fact he
says the lines from stanza 12 are "manifestly taken from Logan's Braes of Yarrow." Those are the
only lines shared by Logan and Child 214. Summing up: the only lines shared only by Lyle-Andrew-
CrawfurdsCollectionVolume2 118 and Child 214 are "An in the cleaving o a craig She fand his
bodie drownit in Yarrow." - BS
Last updated in version 2.6
File: LcCr2118

Yavipai Pete (Old Iron Pants Pete)

DESCRIPTION: Cowboy Yavipai (Iron Pants) Pete is refused a job because he's not tough enough
for the job. Pete lassos a bear with barbed wire, rides it back to the ranch (with a rattlesnake for a
quirt) and asks whether he can have the job now. The rancher hires him
AUTHOR: Curley Fletcher
EARLIEST DATE: 1931 (Curley Fletcher, "Songs of the Sage")
LONG DESCRIPTION: Yavipai (Iron Pants) Pete is described, a rough and rowdy but skilled
cowboy. Refused a job by a rancher, who says he's not tough enough for the job, he lassos a bear
with barbed wire, rides it back to the ranch (with a rattlesnake for a quirt) and asks whether he can
have the job now. The rancher hires him, noting that the bear had eaten the range boss the
previous night.
KEYWORDS: travel clothes death farming work talltale animal boss cowboy
FOUND IN: US(Ro,SW)
RECORDINGS:
Harry Jackson, "Old Iron Pants Pete" (on HJackson1)
NOTES [32 words]: Jackson reports that this was originally an Arizona song, "Yavipi Pete," but that
he and his fellow Wyoming ranch-hands renamed it, "Old Iron Pants Pete" and substituted local
place names. - PJS
File: RcOIPP
Ye Cannae Shove Yer Granny Aff a Bus

DESCRIPTION: "Oh, ye cannae shove yer granny aff a bus (x2), Oh ye cannae shove yer granny, For she's yer mammie's mammie, Oh ye cannae...." Song continues with those you can shove off, e.g. "Ye can shove your Auntie Maggie aff a bus... she's naethin but a twister"

AUTHOR: unknown
EARLIEST DATE: 1964 (RItchie, Singing Street)
KEYWORDS: humorous family injury
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
DT, GRANYBUS*
Roud #20188
CROSS-REFERENCES:
cf. "She'll Be Coming Round the Mountain" (tune) and references there
ALTERNATE TITLES:
Your Grannie and Your Other Grannie
NOTES [88 words]: This does not seem to appear in many collections -- perhaps collectors didn't want to print it, or informants didn't want to sing it. But it's well enough known that, in 2012, someone put out a game, "You Cannae Push Yer Granny Off The Bus" (so spelled). There is also a book by Allan Morrison, Ye Cannae Shove Yer Granny Aff a Bus: Scots Grandchildren on Their Grannies. It quotes two verses of this song, but it's mostly a collection of quotes from children. I mention it only because it shows how well-known this song is. - RBW

Last updated in version 5.0
File: DTgranbu

Ye Gae But to Your Beef-Stan'

DESCRIPTION: Cut a slice of meat -- but don't cut your hand -- for Besuthian. "Hogmanay!"

AUTHOR: unknown
EARLIEST DATE: 1911 (Greig/Duncan3)
KEYWORDS: request food begging ritual nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast 161, p. 2, ("Ye gae but to your beef stan") (1 fragment)
Greig/Duncan3 643, "Ye Gae But to Your Beef-Stan" (1 text)
Roud #6076
CROSS-REFERENCES:
cf. "Besuthian" (subject) and information there
cf. "Get Up Gudewife" (subject) and references there
ALTERNATE TITLES:
Besuthan
NOTES [46 words]: Greig: "Miss Bell Robertson ... says [the rhyme] was sung by a man who came through Rosehearty begging when her grandmother was a girl, circ. 1775.... After singing the rhyme the man cried "Hogmanay!" - BS
For what little is known of the word "Besuthian," see "Besuthian." - RBW

Last updated in version 2.4
File: GrD3643

Ye Gentlemen of England (I) [Laws K2]

DESCRIPTION: The singer wishes to remind the nobility of the dangers faced by seamen. He cites his own example. A storm off Ram's Head runs nine English ships aground. The largest ship (the Coronation?) loses almost all her crew, and the others are hardly better off

AUTHOR: unknown (see NOTES)
EARLIEST DATE: 1686
KEYWORDS: ship storm sailor
FOUND IN: US(NE) Canada(Mar)
REFERENCES (9 citations):
Laws K2, "Ye Gentlemen of England I"
Ye Guardian Powers (Nancy Wilson)

DESCRIPTION: "Ye guardian powers that rule above, And know how fondly I do love, God grant to ease my tottering pain...." The girl's love has been banished by his father's command. She grieves and laments his absence at length

AUTHOR: unknown

EARLIEST DATE: 1930 (Randolph)
KEYWORDS: love separation father

NOTES [122 words]: Randolph quotes Ozark folklore to the effect that this piece was written by a girl named Nancy Wilson "who committed suicide near Frankfort, Ky., in the early years of the nineteenth century."

One informant gave the story in even more detail: Nancy Wilson, an orphan, was hired by a wealthy family as a servant. The son of the household fell in love with her; the parents disapproved of the match. When he slept with her, they sent him away. She wrote this poem, then hanged herself. He came home for her, and hanged himself when he learned she was dead. Naturally, disasters followed for the family.

One can only suspect that this story is derived from a few dozen other similar ballads, e.g. "The Silver Dagger (I)" [Laws G21] - RBW

Last updated in version 5.3

File: R753
Ye Jacobites by Name
DESCRIPTION: "Ye Jacobites by name, Give an ear, give an ear, Ye Jacobites by name, Give an ear... Your faults I will proclaim, Your doctrines I maun blame." Jacobites are told to stop their schemes, to fight, to support the cause
AUTHOR: unknown
EARLIEST DATE: 1800 (Scots Musical Museum)
KEYWORDS: Jacobite warning
FOUND IN:
REFERENCES (3 citations):
Hogg-JacobiteRelicsOfScotlandVol1 34, "Ye Jacobites By Name" (1 text, 1 tune)
MacColl-PersonalChoice, p. 44, "Ye Jacobites by Name" (1 text, 1 tune)
DT, JACBITE*
Roud #5517
File: MPCYJBN

Ye Ken Pretty Well What I Mean, O
DESCRIPTION: In an woman's house "you get your fill" with a "bonny servant lassie for to carry it all." A soldier asks for ale and takes the lass to bed. They name their genitals. His plump stallion falls in her well and comes out like "a half-drowned rat"
AUTHOR: unknown
EARLIEST DATE: 1707 (_Pills to Purge Melancholy_, v.iii p. 55, according to Farmer)
KEYWORDS: sex bawdy servant soldier mother
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan1 50, "Green Leaves So Green" (3 fragments, 2 tunes)
ADDITIONAL: John Stephen Farmer, editor, Merry Songs and Ballads, Prior to the Year 1800 (1897), Vol I, pp. 192-193, "The Trooper Watering His Nagg"
Roud #3807
CROSS-REFERENCES:
cf. "The Trooper Watering His Nag" (lyrics, style)
ALTERNATE TITLES:
The Steggie
NOTES [159 words]: Greig/Duncan1 fragments have none of the bawdy verses. John Mehlberg's immortalia.com site has a text as "Ye Ken Pretty Well What I Mean, O" that - Hamish Henderson reports - Arthur Argo got "from an elderly relative." That text is the basis of the description.
In the Farmer text the old woman "had a Daughter her name was Siss ... She kept her at Home, for to welcome her Guests." "And when Night came unto Bed they went ... It was with the Mother's own consent."
Perhaps Opie/Opie-OxfordDictionaryOfNurseryRhymes 541, "There Was an Old Woman Lived Under a Hill" is just a fragment of this ballad, censored, like the Greig/Duncan1 fragments. - BS
I'm tempted to lump this with "The Trooper Watering His Nag" -- the lyric and sly tone are obviously quite close. But Roud and Ben Schwartz both leave them separate, so I am very tentatively doing the same. Editors, however, show enough confusion between the two that you had better check both entries. - RBW
Last updated in version 2.5
File: GrD1050

Ye Lan's and Banks o' Bonny Montrose
DESCRIPTION: This is the singer's departing night and "the morn's the day I'm gaun awa'" from Montrose. There's "a silly auld man" he'll be glad to leave. Nevertheless he grieves "for the sake o' my kin commeade, And the bonnie lass that I am leavin"
AUTHOR: unknown
EARLIEST DATE: 1908 (Greig/Duncan8)
KEYWORDS: love emigration parting Scotland
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1529, "Ye Lan's and Banks o' Bonny Montrose" (4 texts, 4 tunes)
Ye Landlords of Ireland

DESCRIPTION: The singer goes to America, then returns to Ireland -- to find that his mother had died in poverty. He kills the landlord to avenge her. Once again he flees, but sends a warning to the landlords that revenge is coming.

AUTHOR: unknown
EARLIEST DATE: 1968
KEYWORDS: poverty rambling homicide death poverty revenge landlord
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, pp. 224-225, "Ye Landlords of Ireland" (1 text, 1 tune)
Roud #20408
File: MA224

Ye Loyal Lovers

DESCRIPTION: A rich farmer's daughter loves Pat Molloy. When her father wouldn't agree to the marriage he enlists. He promises to marry her when he returns. She proves true but he returns married from "India's burning shore." Young maid: Never trust "a rovin' blade"

AUTHOR: unknown
EARLIEST DATE: 1965 (OLochlainn-MoreIrishStreetBallads)
KEYWORDS: courting infidelity marriage promise war separation India father return
FOUND IN: Ireland
REFERENCES (1 citation):
OLochlainn-MoreIrishStreetBallads 19, "Ye Loyal Lovers" (1 text, 1 tune)
Roud #9232
CROSS-REFERENCES:
cf. "The Brave Irish Lad" (tune) (OLochlainn-MoreIrishStreetBallads)
File: 0LcM019

Ye Maidens Fair and Gay

DESCRIPTION: "Never let a young man Lead you astray." The singer "believed man's flattering tongue ... He has ruined me ... Nowhere to go ... Now not a straw"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan6)
KEYWORDS: courting nonballad poverty
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan6 1185, "Ye Maidens Fair and Gay" (1 text)
Roud #6808
NOTES [20 words]: Greig/Duncan6: "Mrs Willox, Peterhead, from her mother -- eighty-six who heard it some seventy years ago." [c.1914] - BS
Last updated in version 2.5
File: GrD61185
Ye Mariners All
DESCRIPTION: Singer, a sailor, describes the joys of booze and urges all to share them.
AUTHOR: unknown
EARLIEST DATE: 1838
KEYWORDS: drink nonballad sailor
FOUND IN: Britain(England(Lond,South))
REFERENCES (2 citations):
VaughanWilliams/Lloyd-PenguinBookOfEnglishFolkSongs, p. 103, "Ye Mar'ners All" (1 text, 1 tune)
DT, MARNERSA*
Roud #1191
RECORDINGS:
A. L. Lloyd, "A Jug of This" (on Lloyd12)
CROSS-REFERENCES:
cf. "The Butcher Boy" (tune)
File: VWL103

Ye Needna Ban at Me, Guidman
DESCRIPTION: "Ye needna ban [curse] at me, guidman," she says, come in and rock the cradle and take your meal ("kail and brose" yourself) because, you know, I'm not able. I'll sell pots, pans and wooden ladles if you won't buy a side saddle for me.
AUTHOR: unknown
EARLIEST DATE: 1910 (Greig/Duncan8)
KEYWORDS: shrewishness children wife food
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #149, p. 2, ("Ye needna ban at me, guidman") (1 fragment)
Greig/Duncan8 1912, "Ye Needna Ban at Me, Guidman" (1 fragment)
Roud #13558
File: GrD81912

Ye Needna Come an' Flatter's
DESCRIPTION: "For ye needna come and flatter's For ye shan't come again"
AUTHOR: unknown
EARLIEST DATE: 1984
KEYWORDS: courting rejection
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 809, "Ye Needna Come an' Flatter's" (1 fragment, 1 tune)
Roud #5652
NOTES [19 words]: Greig/Duncan4 quoting Duncan: "A fragment, the chorus. It is a woman that is speaking, but the drift forgotten" - BS
Last updated in version 2.5
File: GrD4808

Ye Noble Big Pine Tree
DESCRIPTION: A conversation between a singer and a majestic pine. The singer admits the tree's ancient dignity, but tells it of how the loggers will attack it and take it down, then goes on to the fate of the wood
AUTHOR: William T. Allen (Shan T. Boy)
EARLIEST DATE: 1926 (Rickaby-BalladsAndSongsOfTheShantyBoy)
KEYWORDS: work logger
FOUND IN:
REFERENCES (2 citations):
Rickaby-BalladsAndSongsOfTheShantyBoy 12, "Ye Noble Big Pine Tree" (1 text, 1 tune)
Ye Parliament of England (I)

DESCRIPTION: The Americans present their claims against England: First limiting trade, then impressing American sailors, then insulting American captains. The Americans of course have gone to war, and mention their naval victories

AUTHOR: unknown

EARLIEST DATE: 1836 (American Songster, according to Gray-SongsAndBalladsOfTheMaineLumberjacks)

KEYWORDS: navy patriotic war

HISTORICAL REFERENCES:
1812-1815 - War of 1812
Aug 19, 1812 - the 44-gun U.S.S. _Constitution_ defeats and captures the 38-gun H.M.S. _Guerriere_ in the north Atlantic
Oct 18, 1812 - sloop U.S.S. _Wasp_ engaged with sloop H.M.S. _Frolic_ off North America; _Frolic_ is rescued by the arrival of the British ship of the line _Poictiers_, which captures the _Wasp_
Oct 25, 1812 - the 44-gun U. S. S. _United States_, commanded by Stephen Decatur, defeats the 38-gun H. M. S. _Macedonian_ in the mid-Atlantic
Dec 29, 1812 - U. S. S. _Constitution_ defeats the 38-gun H. M. S. _Java_ off Bahia, Brazil
Feb 24, 1813 - U. S. S. _Hornet_ defeats H. M. S. _Peacock_
Sep 5, 1813 - U. S. S. _Enterprise_, defeats H. M. S. _Boxer_

FOUND IN: US(NE)

REFERENCES (9 citations):
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 151-166, "You Parliament of England" (1 text)
Huntington-SongsTheWhalemenSang, pp. 278-279, "Ye Parliaments of England" (1 text, 1 tune)
Shay-AmericanSeaSongsAndChanteys, pp. 158-160, "Ye Parliament of England" (1 text, 1 tune)
Colcord-SongsOfAmericanSailormen, pp. 128-130, "Ye Parliament of England" (1 text, 1 tune)
Erskine-TwentyYearsBeforeTheMast, pp. 36-37, "The Parliaments of England" (1 text)

DT, PARLENG*


Roud #2078

CROSS-REFERENCES:
cf. "Charge the Can Cheerily" (theme, ships)
cf. "Wasp Stinging Frolic" (theme)

SAME TUNE:
Jeff. Davis in the White House ("Ye northern men in Washington") (Wolf-AmericanSongSheets, p. 190)

NOTES [342 words]: This ballad correctly identifies the American complaints that led to the War of 1812: restrictions on trade and the pressing of American seamen. It also highlights several small
victories of the American navy (but ignores assorted American defeats, as well as the fact that many American ships, including the United States, were forced to stay in port for most of the war due to British blockade. The American fleet, composed of nothing larger than a frigate, in fact had no ability to challenge the British fleet of ships of the line).

Based on the events recounted, it would appear that this piece began life as a broadside in late 1812 or early 1813 (this based on the fact that it mentions the Essex positively; the Essex beat the Albert in 1812 but was defeated by Phoebe and Cherub in 1814; see Donald R. Hickey, The War of 1812, pp. 156-157); it is possible that later versions added additional battles.

Many of the battles mentioned have their own songs. See "The Constitution and the Guerriere" [Laws A6] and "The Constitution and the Guerriere (II)" for the battle between those ships. "The Hornet and the Peacock" gives details on that battle. "Enterprise and Boxer" describes the battle of those two vessels. For the Battle of Lake Erie, see "James Bird" [Laws A5]. And for the whole rather pointless naval war, see "Charge the Can Cheerily."

Lest it be thought the Americans had it all their own way, see, e.g. "The Chesapeake and the Shannon (I)" [Laws J20], "The Chesapeake and the Shannon (II)" [Laws J21], "The Chesapeake and the Shannon (III)" [Laws J22]. The honest truth is, the British won the War of 1812 at sea, in much the same way they would win the Battle of Jutland a century later: They took more losses in the naval campaigns of 1812-1815, but by the end of the war, they had the American navy completely bottled up in port, unable to inflict any more damage.

The version printed by Duncan in Coastal Maine is apparently from the same source as the Shay text, and includes a half stanza which Shay omitted. - RBW

Last updated in version 4.1

File: F0195

Ye Sons of Australia

DESCRIPTION: "Ye sons of Australia, forget not the brave, And gather wildflowers to place on their graves. They were four daring outlaws..." In praise of the Kelly gang. It mentions the hunt for them, and how Kelly's sister Kate warned them. The ending is implied

AUTHOR: unknown

EARLIEST DATE: 1959 (recording, Phil Shirley)

KEYWORDS: Australia outlaw death burial

FOUND IN: Australia

REFERENCES (3 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 99-100, "Ye Sons of Australia" (1 text, 1 tune)
Manifold-PenguinAustralianSongbook, pp. 68-69, "Ye Sons of Australia" (1 text, 1 tune)
Stewart/Keesing-FavoriteAustralianBallads, pp. 49-50, "The Kellys" (1 text)

Roud #5475

CROSS-REFERENCES:
cf. "The Kelly Gang" (subject)
cf. "Kelly Song (Farewell Dan and Edward Kelly)" (subject)
cf. "Kelly Was Their Captain" (subject)
cf. "My Name is Edward Kelly" (subject)
cf. "Ballad of the Kelly Gang" (subject)
cf. "Stringybark Creek" (subject)
cf. "The Kelly Gang Were Strong" (subject)

ALTERNATE TITLES:
Kate Kelly's Song

File: MA099

Ye Sons of Old Ireland

DESCRIPTION: "Ye sons of old Ireland, I'm sorry to hear, There is no money stirring this present new year." The gentry no longer eat "turtle and wine ... Their bellies that swelled with Napoleon's renown Will grow flat like old air-bags since Boney is down"

AUTHOR: unknown

EARLIEST DATE: 1909 (Joyce's _Old Irish Folk Music and Songs_, according to Moylan-TheAgeOfRevolution-1776-1815)

KEYWORDS: war commerce nonballad political Napoleon hardtimes food

FOUND IN: Ireland
REFERENCES (1 citation):
Moylan-TheAgeOfRevolution-1776-1815 198, "Ye Sons of Old Ireland" (1 text, 1 tune)
Roud #2357

NOTES [183 words]: Moylan-TheAgeOfRevolution-1776-1815: "Times were good during the Napoleonic era as the war effort generated massive demand for goods and services in Ireland. An economic slump ensued after Napoleon's defeat as the war machine was wound down and armies were demobilized." [An interesting contrast to the situation presented in songs such as "The Troubles." From what I've read, Irish industry didn't benefit all that much, but the army did help soak up some of the vast surplus population -- for a while. - RBW] This is like the lines from "The Grand Conversation on Napoleon": "Napoleon he was a friend to heroes, both young and old, He caus'd the money for to fly wherever he did go." Here also is the main theme of "The Grand Conversation Under the Rose": "Come stir up the wars, and our trade will be flourishing." The ballad is recorded on one of the CD's issued around the time of the bicentenial of the 1798 Irish Rebellion. See: Franke Harte and Donal Lunny, "You Sons of Old Ireland" (on Franke Harte and Donal Lunny, "My Name is Napoleon Bonaparte," Hummingbird Records HBCD0027 (2001)) - BS

File: Moyl198

Ye Wanton Young Women

DESCRIPTION: Young men "chase about at woman's heels." After twenty weeks the singer "grew pale and wan." After 40 weeks she "brought home a son" to be named after the father; "I'll gang nae mair a rovin among the merry maids." The baby dies. "I'll go again a rovin'"

AUTHOR: unknown
EARLIEST DATE: 1905 (Greig/Duncan7)
KEYWORDS: sex childbirth death rake
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan7 1478, "Ye Wanton Young Women" (3 texts, 2 tunes)
Roud #7180
CROSS-REFERENCES:
cf. "A-Rovin'" (theme, chorus lines)
ALTERNATE TITLES:
I'll Gang Nae Mair a Rovin

File: GrD71478

Ye'll Fa' Bonnie Geordie

DESCRIPTION: She says "ye'll fa' [fall] bonnie Geordie." He turned around, kissed her and says "Na bonnie Annie"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: courting dialog
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1865, "Ye'll Fa' Bonnie Geordie" (1 short text)
Roud #13586
File: GrD81865

Ye're Noo on Bogieside

DESCRIPTION: "Assist me, all ye muses, For to compose a song, 'Tis of a tyrant farmer Near Gartly did belong." The farmer continually demands more effort for small reward, reminding the staff "Ye're noo on Bogieside." The singer looks forward to the day he is free

AUTHOR: unknown
EARLIEST DATE: 1909 (Greig/Duncan3)
KEYWORDS: work hardtimes farming
FOUND IN: Britain(Scotland)
Ye's Lie Neist the Wa'

DESCRIPTION: "The day o' Duncan's marriage it was a day o' rain, I took 'er on ahin me, and vow but I was fain, I took the leem [loom] rod in my han' a scabbit beast to ca, And we's baith lie in ae bed, and ye's lie neist the wa'"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan4)
KEYWORDS: wedding sex abduction
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan4 913, "Ye's Lie Neist the Wa" (1 fragment)
Roud #6243
NOTES [23 words]: The current description is all of the Greig/Duncan4 fragment. - BS
A first person variant of "Captain Wedderburn's Courtship" [Child 46]? - RBW
Last updated in version 2.5
File: GrD4913

Yea Ho, Little Fish

DESCRIPTION: From the sailor to the fish: "Yea ho, little fish, don't cry, don't cry; Yea ho, little fish, you'll be a whale by and by." The singer talks of the voyage, of how the fish try to avoid capture, and of the love whose picture is "tattooed all over my chest"

AUTHOR: unknown
EARLIEST DATE: 1953
KEYWORDS: fishing sea
FOUND IN: Australia Britain(England(South))
REFERENCES (4 citations):
Meredith/Anderson-FolkSongsOfAustralia, pp. 119-120, 133, "The Little Fish" (2 texts, 2 tunes)
Manifold-PenguinAustralianSongbook, p. 5, "The Little Fish" (1 text, 1 tune)
Fahey-PintPotAndBilly, p. 38, "Little Fish" (1 text, 1 tune)
DT, YEAFISH
Roud #5477
RECORDINGS:
Pete Seeger, "Farewell, Little Fishes" (on PeteSeeger30)
CROSS-REFERENCES:
cf. "Song of the Fishes (Blow Ye Winds Westerly)" (floating lyrics)
NOTES [26 words]: Meredith and Anderson claim that this song is probably Portugese; their only basis for this, however, is the vague recollection of one of their informants. - RBW
Last updated in version 5.0
File: MA119

Year of Seventy One, The

DESCRIPTION: New Years 1971. Bob Mack and Mickey ride Bob's tractor to Mass but it will not pass "Maggie's" where Bob always stops for a drink. Then, drunk, he drives into a ditch, losing Mickey to the road. Mickey swears he'll not ride in the tractor for a while.

AUTHOR: Jim McGonigle (source: McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)
EARLIEST DATE: 1988 (McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen)
KEYWORDS: drink humorous
Yellow Gals (Doodle Let Me Go)

DESCRIPTION: Shanty. Refrain: "Doodle let me go girls, doodle let me go, Hooraw my yaller girls, doodle let me go." Verses have dancing/drinking themes.

AUTHOR: unknown
EARLIEST DATE: 1914 (Sharp-EnglishFolkChanteys)
KEYWORDS: shanty drink dancing
FOUND IN: Britain
REFERENCES (3 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 380-381, "Doodle Let Me Go" (1 text, 1 tune) [AbEd, pp. 288-289]
Sharp-EnglishFolkChanteys, VIII, p. 9, "Do Let Me Go" (1 text, 1 tune)
DT, DOODLEG0
Roud #3221
CROSS-REFERENCES:
cf. "Yellow Meal (Heave Away; Yellow Gals; Tapscott; Bound to Go)" (lyrics)
ALTERNATE TITLES:
Do Let Me Go, Gels
NOTES [47 words]: I've heard these lyrics sung, almost verbatim, as part of the "Yellow Meal (Heave Away; Yellow Gals; Tapscott; Bound to Go)" family. But as that is an immigration song, and this is about sailing conditions, I am separating them while noting that they do seem to cross-fertilize. - RBW
File: Hugi380

Yellow Handkerchief, The (Flash Company)

DESCRIPTION: Singer once loved a young girl who wore a yellow handkerchief. Unfortunately, he kept "flash company", and he is now ruined and destitute; "Like a flower in the garden all my color has gone."

AUTHOR: unknown
EARLIEST DATE: 1906 (Gardiner coll.)
KEYWORDS: disease love clothes lover floatingverses
FOUND IN: Britain(England(Lond,South,West))
REFERENCES (5 citations):
Kennedy-FolksongsOfBritainAndIreland 360, "The Yellow Handkerchief" (1 text, 1 tune)
MacColl/Seeger-TravellersSongsFromEnglandAndScotland 32, "The Yellow Handkerchief" (1 text, 1 tune); also 58, "The False-Hearted Lover" (1 text, 1 tune)
Palmer-FolkSongsCollectedBy-Ralph-VaughanWilliams, #47, "The Myrtle Tree" (1 text, 1 tune)
Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #80, "Flash Company" (1 text, 1 tune)
DT, FLASHCMP* (FALSHART*)
Roud #954
RECORDINGS:
Phoebe Smith, "Yellow Handkerchief" (on Voice11)
BROADSIDES:
Bodleian, Harding B 11(4190), "Flash Company" ("First I loved William, and then I loved John"), Thomas Smith (?), n.d
CROSS-REFERENCES:
cf. "Oh, No, Not I" (floating lyrics)
cf. "Green Grows the Laurel (Green Grow the Lilacs)" (floating lyrics)
NOTES [100 words]: MacColl and Seeger, for some inexplicable reason, identify their fragment-of-a-fragment with Laws O 37 ("Mary on the Silvery Tide"). Their version is clearly not a unity, but since it has the chorus and form of this song (and the other bits and pieces are too small to identify), here it files.
Including their text "The False-Hearted Lover" is even more of a stretch, but it consists of one verse
certainly from this song, one that seems unique, and four floaters; where else do you file it? This point is discussed in some detail in the notes to Roud/Bishop-
NewPenguinBookOfEnglishFolkSongs. - RBW

Last updated in version 4.2
File: K360

Yellow Meal (Heave Away; Yellow Gals; Tapscott; Bound to Go)

DESCRIPTION: The Irish adventurer comes to Mr. Tapscott, seeking passage to America. Tapscott arranges for (his) voyage, (charging an exorbitant price and) leaving the young Irishman to be plundered on the voyage. The youth vows to stay on the American shore

AUTHOR: unknown

EARLIEST DATE: 1870

KEYWORDS: sailor emigration robbery

FOUND IN: US(MA,NE) Ireland Canada(Mar)

REFERENCES (14 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 61-64, "Heave Away" (3 texts, 1 tune, but the last is "Heave Away, Me Johnnies")
Shay-AmericanSeaSongsAndChanteys, pp. 73-74, "We're All Bound to Go" (1 text)
Hugill-ShantiesFromTheSevenSeas, pp. 298-301, "Lay Me Down," "Across the Western Ocean," "The Irish Emigrant!", "Heave Away" (4 texts, 2 tunes) [AbEd, pp. 222-224]
Beck-FolkloreOfMaine, pp. 182-183, "Tab Scott" (1 text)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 56, "Yellow Meal" (1 text)
Sandburg-TheAmericanSongbag, p. 407, "Heave Away" (1 text, 1 tune -- a fragment of a shanty which could go here, or with "Heave Away, Me Johnnies," or perhaps somewhere else)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H827, pp. 100-101, "Yellow Meal" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 98, "We're All Away to Sea" (1 text)
Terry-TheShantyBook-Part1, #13, "We're All Bound to Go" (1 text, 1 tune)
Kinsey-SongsOfTheSea, pp. 75-76, "We're All Bound to Go" (1 text, 1 tune)
Lomax/Lomax-AmericanBalladsAndFolkSongs, pp. 485-486, "Heave Away" (1 fragmentary text, recognized by the chorus line and perhaps only slightly related, 1 tune)
Darling-NewAmericanSongster, p. 325, "Heave Away" (1 text -- a fragment of a shanty which could
go here, or with "Heave Away, Me Johnnies," or perhaps somewhere else)

DT, YEELLMEAL*

ADDITIONAL: Frederick Pease Harlow, _The Making of a Sailor, or Sea Life Aboard a Yankee Square-Rigger_, 1928; republished by Dover, 1988, p. 104, "Heave Away Me Johnnies" (1 text)
Roud #15778

RECORDINGS:
Richard Maitland, "Heave Away" (AFS, 1939; on LC26)

CROSS-REFERENCES:
cf. "Heave Away, Me Johnnies" (tune, meter, chorus)
cf. "Down in the Coal Mine" (part of tune)
cf. "Yellow Gals (Doodle Let Me Go)" (lyrics)

NOTES [232 words]: The brothers William and James Tapscott (the former based in Britain and the latter in New York) ran a business arranging passage from Britain to America. (Often this involved shipping a girl from Ireland to meet her love, who had already gone to America.) As their clients were often completely ignorant, they frequently were able to make a very tidy profit indeed. The "Yellow Meal" (pronounced "Yellow Male") versions of the text seem to have been adapted from a stage version.

Sam Henry has circumstantial details of the voyage of the Joshua A. Walker, mentioned in his text. Many versions, however, omit references to this ship. In Harlow's text, the ship is the Josie Walker, and he reports on p. 105 of _The Making of a Sailor_ that "Tapscott, in the foregoing chantey, in the early fifties was one of the wealthy shipowners of Liverpool. His vesels were noted for strict discipline, as well as cruelty to the crew. His Josie Walker was an emigrant ship trading between Liverpool and New York and her voyages, to and from the Continent, were marked by unheard-of cruelties, the stories of which spread along the water front and the ship was known to all sailors as 'Tapscott's Josie Walker.' The mention of this 'hell ship' stopped many a good sailor from shipping in her and being unable to secure a good crew was the cause no doubt of the many perversities to a green crew." - RBW
Yellow Rose of Taegu, The

DESCRIPTION: A reluctant soldier meets the Yellow Rose of Taegu, a good two-dollar whore, who makes him forget the perils of war.

AUTHOR: unknown

EARLIEST DATE:

KEYWORDS: bawdy sex soldier whore derivative

FOUND IN: US

REFERENCES (2 citations):
Cray-EroticMuse, pp. 410-412, "The Yellow Rose of Taegu" (1 text, 1 tune)
DT, YLOWOTX4*
Roud #10405

CROSS-REFERENCES:
cf. "Yellow Rose of Texas" (tune)

File: EM410

Yellow Rose of Texas, The

DESCRIPTION: The singer is going to see his "Yellow Rose" -- "The sweetest rose of color this (darkey) ever knew; Her eyes are bright as diamonds; They sparkle like the dew." He promises that "if I ever find her, we never more will part."

AUTHOR: unknown

EARLIEST DATE: 1858 (sheet music published by Firth, Pond & Co of New York)

KEYWORDS: love courting separation reunion

FOUND IN: US

REFERENCES (17 citations):
Jackson-PopularSongsOfNineteenthCenturyAmerica, pp. 253-257, "The Yellow Rose of Texas" (1 text, 1 tune)
Silber-SongsOfTheCivilWar, pp. 76-68, "The Yellow Rose of Texas" (1 text, 1 tune)
Silber-SoldierSongsAndHomeFrontBalladsOfCivilWar, pp. 28-29, "The Yellow Rose of Texas" (1 text, 1 tune)
Gilbert-LostChords, pp. 20-21, "The Yellow Rose of Texas" (1 text)
Hugill-ShantiesFromTheSevenSeas, p. 561, "The Yellow Rose of Texas" (1 text, 1 tune)
Silber/Silber-FolksingersWordbook, p. 272, "The Yellow Rose Of Texas" (1 text)
Cox-FolkSongsSouth, pp. 128, "The Yellow Rose of Texas" (1 text)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 516-517, "The Yellow Rose of Texas" (1 text plus a copy of one page of the sheet music)
Abernethy-SinginTexas, pp. 165-166, "Yellow Rose of Texas" (1 text, 1 tune)
Tinsley-HeWasSinginThisSong, pp. 190-195, "The Yellow Rose of Texas" (1 text, 1 tune)
Emerson-StephenFosterAndCo, pp. 37-38, "The Yellow Rose of Texas" (1 text)
Messerli-ListenToTheMockingbird, pp. 97-99, "The Yellow Rose of Texas" (1 text)
Fuld-BookOfWorldFamousMusic, p. 661+, "The Yellow Rose of Texas"
Wolf-AmericanSongSheets, #2702, p. 183, "The Yellow Rose of Texas" (1 reference)

DT, YELLOWTX*

ADDITIONAL: Richard Hayward, Ireland Calling (Glasgow, n.d.), p. 4, "The Yellow Rose of Texas" (text, music and reference to Decca F-2872 recorded Feb 24, 1932)
William E. Studwell and Bruce R. Schueneman, _State Songs of the Unites States: An Annotated Anthology_, The Haworth Press, 1997, p. 66, "The Yellow Rose of Texas" (1 text, a somewhat cleaned up version of a nineteenth century text, tune on pp. 189-192)

ST RJ19253 (Full)
Roud #2800

RECORDINGS:

Gene Autry, "The Yellow Rose of Texas" (Victor 23792, 1933) (Banner 32771/Melotone M12700/Oriole 8233/Romeo 5233/Perfect 12912/Conqueror 8096, 1933; OKeh 04998/Vocalion 04998, 1938; Vocalion 5498, n.d.)
Lee Boswell, "The Yellow Rose of Texas" (Decca 5057, 1934)
Bill Boyd & his Cowboy Ramblers, "Yellow Rose of Texas" (Bluebird B-7088/Montgomery Ward M-
Yellow-Haired Laddie (I), The

DESCRIPTION: "The maidens are smiling" because the clans will fight "and the yella haired laddie is first in the van." "He heeds not the danger and fear is unknown." "The maidens are crying in rocky Glencoe... for the yellow-haired laddie lies cauld in the clay"

AUTHOR: Thomas C Latto (b.1818) (source: McMorland/Scott-HerdLaddieOTheGlen, Whitelaw)

EARLIEST DATE: 1843 (Whitelaw-BookOfScottishSong)

KEYWORDS: battle death Scotland youth

HISTORICAL REFERENCES:
Feb 13, 1692 - The Massacre of Glencoe (although that may not be the subject of the song)

FOUND IN: Britain(Scotland(Bord))

REFERENCES (3 citations):
McMorland/Scott-HerdLaddieOTheGlen, pp. 98-99, 153, "The Yella Haired Laddie" (1 text, 1 tune)
Whitelaw-BookOfScottishSong, p. 489, "The Yellow-Haired Laddie" (1 text)
Yeo Heave Ho!

DESCRIPTION: Capstan shanty. "Yeo heave ho! Round th' capstan go. Heave, men, with a will. Tramp an' tramp it still. The Anchor must be weighed (x2). Yeo heave ho! Yeo heave ho!" Similarly, "Yeo heave ho, cheerily we go." "...Raise her from below"

AUTHOR: unknown
EARLIEST DATE: 1888 (L.A. Smith, _Music of the Waters_)
KEYWORDS: shanty ship
FOUND IN: Britain US
REFERENCES (2 citations):
Hugill-ShantiesFromTheSevenSeas, pp. 318-319, "Yeo Heave Ho!" (1 text plus a fragment, 1 tune)
[AbEd, p. 240]
Fireside-Book-of-Folk-Songs, p. 134, "Yeo, Heave Ho!" (1 text, 1 tune)
Roud #13269
NOTES [43 words]: Given its inclusion in "Music of the Waters" and, according to Hugill-ShantiesFromTheSevenSeas, its form and tune, this may be one of the earliest examples of a capstan shanty, and may also be the sing-out referred to in Dana's _Two Years Before the Mast._ - SL
Last updated in version 4.0
File: Hugi318

Yeo's Party

DESCRIPTION: "'Twas on the fifth of November That little Jimmy Yeo he gave a party." The singer lists those who attend. All are full. The singer warns, "If ever you make a spree and don't invite me, As sure as the devil, I will make a song!"

AUTHOR: Larry Gorman (1846-1917)
EARLIEST DATE: 1957 (Ives-LarryGorman)
KEYWORDS: party warning
FOUND IN:
REFERENCES (1 citation):
Ives-LarryGorman, pp. 18-19, 202, "Yeo's Party" (1 text)
Roud #25140
File: LaGoYePa

Yes Ma'am


AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: dialog food animal
FOUND IN: US(So)
REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 95, "Little Girl" (1 text, 1 tune)
Roud #15294
CROSS-REFERENCES:
cf. "Good Old Egg-Head" (form)
cf. "Shout Josephine Shout" (form)
File: Arno095
**Yes, Yes, Yes**

DESCRIPTION: Mother buys a rooster, thinks it's a duck, roasts it, sis gets gravy from its "yas, yas, yas." A rooster taken for a hen, does not lay eggs from his.... Sister should stop waving her.... Dance: if you can't shake your shoulders shake your....

AUTHOR: unknown

EARLIEST DATE: 1928 (recording, Stump Johnson)

KEYWORDS: dancing bawdy scatological chickens animal nonballad

FOUND IN: US West Indies(Bahamas)

RECORDINGS:
- Blind Blake Higgs, "Yes, Yes, Yes" (on WIHIGGS01)
- (James) Stump Johnson, "Duck's Yas Yas" (Paramount 12842, 1928); on "James 'Stump' Johnson 1929-1964," Document Records DOCD-5250 CD (1994) as "The Duck's Yas-Yas-Yas"
- Tampa Red and Georgia Tom (Thomas A Dorsey), "That Duck's Yas Yas Yas" (Vocalion 1277, 1929); on "Tampa Red, Volume 2" Document Records DOCD-5074 CD (1991)) as "The Duck Yas-Yas-Yas"
- Dave Van Ronk, "Yas, Yas, Yas" (1991, on "Dave Van Ronk The Folkways Years 1959-1961," Smithsonian Folkways SF 40041)

NOTES [217 words]: In the liner notes to the Smithsonian-Folkways CD Van Ronk says, "I think I learned this from a record by the Spirits of Rhythm. In any case, various versions of it were kicking around the jazz scene when I was. Some of the raunchier verses were omitted in deference to the tender sensibilities of the folk audience."

Of Stump Johnson's 8 verses only three used "yas yas yas." Other verses were just good rhyming double couplets. A fair question is, "What did Johnson sing when he wasn't bound by recording standards?" For example, here is one of Johnson's (and Tampa Red's) verses: "Down on Morgan there's a good location, Right there next to the gasoline station That's where you get your car's oil and grease All the women crying honey won't you come in please." Here's Dave Van Ronk's (and Blind Blake's): "Mr Dillinger rode up to a gasoline station, He says this looks like a pretty good location. The attendant says do you want some gas? Well it's either your gas or your yas yas yas."

As it turns out, the Tampa Red and Georgia Tom track is a cover of Stump Johnson's track, verse for verse, down to the humming introduction. All of the six Van Ronk verses are included in Blind Blake's eleven, though the words vary. They cover two of Johnson's verses, not counting the verse cited above. - BS

Last updated in version 5.2

File: RcYeYeYe

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**Yes! And We Can Do It!**

DESCRIPTION: "Breaking out of barracks (x3), As you have done before." "Parading all unbuttoned (x3), As you have done before." "Take his name and number." "Up before the C.O.!

"Fourteen days' detention." "Pack-drill, bread and water." "Yes, and we can do it!"

AUTHOR: unknown

EARLIEST DATE: 1931 (Brophy/Partridge-TommiesSongsAndSlang)

KEYWORDS: soldier clothes punishment

FOUND IN:

REFERENCES (1 citation):
- Brophy/Partridge-TommiesSongsAndSlang, pp. 35-36, "Yes! And We Can Do It!" (1 text)
- Roud #10563

CROSS-REFERENCES:
- cf. "Go In and Out the Window" (tune) and references there

File: BrPa035

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**Yesterday at Three O'Clock in the Morning (Nonsense)**

DESCRIPTION: "Yesterday at three o'clock in the morning, An empty house full of furniture caught light. The fire brigade came and put it out before it started, Ran over a dead cat and half killed it. Two naked men came running ... With their hand in their pockets..."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: nonsense wordplay
Yim Yonson

DESCRIPTION: "Yim Yonson ship from lumberyard Upon the scow Sam Patch." He knows nothing of boats, but pretends to be a sailor. In a storm, the captain orders him to reef a sail. Yonson answers, "Der ben ten tousand tops'ls, yes, But only one Yim Yonson." He is fired

AUTHOR: unknown
EARLIEST DATE: 1932 (collected from S. C. Jacobson by Walton)
KEYWORDS: sailor ship storm humorous
FOUND IN: US(MW)
REFERENCES (1 citation):
Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, p. 166, "Yim Yonson (The Scow Sam Patch)" (1 text)
Roud #19439
CROSS-REFERENCES:
File: WGM166

Yli Kymmenen Vuotta Korpilnissa Oli Jo Asuttu (10 Years We Have Already Lived Here in Corbin)

DESCRIPTION: Finnish: "Kymmenen vuotta Korpinissa oli jo assuttu." "Then years we've lived in Corbin" without any stores being opened. The residents have to travel to Eveleth to buy anything, because Corbin doesn't have a store. They complain about conditions

AUTHOR: unknown
EARLIEST DATE: 1938 (collected from Kusti Simila by Lomax, according to Cohen)
KEYWORDS: foreignlanguage commerce home
FOUND IN: US(MW)
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia2, pp. 460-461, "Yli Kymmenen Vuotta Korpilnissa Oli Jo Asuttu (10 Years We Have Already Lived Here in Corbin)" (1 text plus a rather stiff English translation)
File: CAFS2461

Yo Ho Ho and a Bottle of Rum

DESCRIPTION: "Fifteen men on the Dead Man's Chest, Yo-ho-ho and a bottle of rum." Captain, mate, bos'n, cook are all killed in a fight between the sailors. The survivors wrap up the body, "heaved 'em over," and left them "ten fathoms deep on the road to hell."

AUTHOR: first lines by Robert Louis Stephenson; rest by Young Ewing Allison (1853-1932) (source: Frank-NewBookOfPirateSongs)
EARLIEST DATE: 1891 (Allison's original version, according to Frank-NewBookOfPirateSongs)
KEYWORDS: pirate fight death ship burial
FOUND IN:
REFERENCES (1 citation):
Frank-NewBookOfPirateSongs 84, "Yo Ho Ho and a Bottle of Rum" (1 text, 1 tune; #62 in the first edition)
Roud #V31917
File: FrPi084

Yo Ho, Yo Ho

DESCRIPTION: In this formula song, the singer tells of placing his hand successively on a
woman's toe, knee, thigh, etc., and the results of his quest.  

**AUTHOR:** unknown  
**EARLIEST DATE:** The type appears in 1661, in Merry Drollery, as "There Were Three Birds"; then in the 1838 chapbook The Fancy! A Fanciful Collection of Fancy, Flash, and Amatory Songs as "Billy Go Leary"  
**KEYWORDS:** bawdy seduction sex  
**FOUND IN:** Australia Canada Britain(England) US(Ap,So,SW)  
**REFERENCES (2 citations):**  
- Cray-EroticMuse, pp. 318-323, "Yo Ho, Yo Ho" (1 text, 1 tune plus 1 text for "Billy Go Leary")  
- Thomas-BalladMakingInMountainsOfKentucky, p. 31, (no title) (1 short text, which might or might not be this, but it is suggestive that it breaks off just as the sailor promises to tell a tale)  
**Roud #5586**  
**CROSS-REFERENCES:**  
- cf. "There Were Three Birds"  
- cf. "Drive It On"  
- cf. "Gently, Johnny, My Jingalo" (Cecil Sharp's rewrite)  
- cf. "He Kept A-Kissin' On"  
- cf. "He Gave Her Kisses One"  
- cf. "How Ashamed I Was"  
- cf. "A-Rovin'"  
- cf. "The Girl in Portland Street" (plot, theme)  
**ALTERNATE TITLES:**  
- I Laid My Hand upon Her Knee  
**NOTES [49 words]:** This song, as old as any in the English-language canon, survives in multiple variants sung to a variety of melodies. - EC  
It appears Roud lumps this with "Gentry Johnny My Jingalo." That song has been so heavily redacted by Sharp that I can't lump them despite their, um, points of contact. - RBW  
**File:** EM318

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**Yo Soy de la Tierra**  
**DESCRIPTION:** Spanish: "Yo so de la tierra, Y de donde por alla, Donde por alla, Que ni el sol se mir' al salir. Jovencita, pidale a Dios, Que no me vaya a morir...." The driver says he is from far away, and is leaving again. He hopes for success on the road  
**AUTHOR:** unknown  
**EARLIEST DATE:** 1934 (collected from Refugio Castillo)  
**KEYWORDS:** foreignlanguage love separation  
**FOUND IN:** US(So)  
**REFERENCES (1 citation):**  
- Lomax/Lomax-OurSingingCountry, pp. 234-235, "Yo Soy de la Tierra" (1 text, 1 tune)  
**File:** LoSi234

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**Yon Ball, Bonnie Lassie's Been the Ruin o' Me**  
**DESCRIPTION:** "Kissin a' the bonnie lads, and makin' fun sae free, Yon ball, bonnie lassie's been the ruin o' me"  
**AUTHOR:** unknown  
**EARLIEST DATE:** 1907 (Greig/Duncan7)  
**KEYWORDS:** courting dancing  
**FOUND IN:** Britain(Scotland(Aber))  
**REFERENCES (1 citation):**  
- Greig/Duncan7 1406, "Yon Ball, Bonnie Lassie's Been the Ruin o' Me" (1 fragment, 1 tune)  
**Roud #7258**  
**NOTES [23 words]:** The current description is based on the Greig/Duncan7 fragment. Greig/Duncan7: "December 1907. As sung by an old man at Kemnay in 1859." - BS  
**Last updated in version 2.5**  
**File:** GrD71406
**Yon Bonnie Lad**

DESCRIPTION: The singer would not have a minister (has many books), lawyer (many crooks), tailor (though he is neat) or miller (dusty clothes), but "I'll hae yon bonnie, yon bonnie, yon bonnie lad"

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan5)
KEYWORDS: courting love rejection nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan5 996, "Yon Bonnie Lad" (1 text)
Roud #6736
CROSS-REFERENCES:
cf. "I'll Not Marry at All" (theme)
cf. "Soldier Boy for Me (A Railroader for Me)" (theme: professional comparison) and references there
cf. "The Tailor He's Been Seekin' Me" (theme)
File: GrD5996

**Yon Green Valley**

DESCRIPTION: Singer tells of a young man who courted her and swore he'd be true; for 11 months he was, but then left. She reminds him of his promise, but he must obey his "father's counsel." She recommends the single life, for "a contented mind bears no slavery."

AUTHOR: unknown
EARLIEST DATE: 1909 (Greig/Duncan6)
KEYWORDS: loneliness courting love sex marriage promise warning farewell abandonment baby lover oldmaid floating verses
FOUND IN: Britain(Scotland(Aber,Hebr)) Canada(Mar,Newf)
REFERENCES (6 citations):
Greig/Duncan6 1183, "Yon Green Valley" (1 text)
Kennedy-FolksongsOfBritainAndIreland 168, "Yon Green Valley" (1 text, 1 tune)
Creighton-MaritimeFolkSongs, pp. 86-87, "Yon Green Valley" (2 texts, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 51, "Yon Green Vallee" (1 text, 1 tune)
Manny/Wilson-SongsOfMiramichi 72, "Green Valley (The First Young Man Came A-Courting Me)"
(1 text, 1 tune)
DT, GOBOUND
Roud #2125
RECORDINGS:
Marie Hare, "Green Valley" (on MRMHare01)
Bruce Laurensen, "Yon Green Valley" (on FSBFTX15)
Mrs. Leonard Molloy, "Green Valley" (on MUNFLA-Leach)
CROSS-REFERENCES:
cf. "Rambleaway" (plot)
cf. "Must I Go Bound" (lyrics)
cf. "John (George) Riley (I)" [Laws N36] (lyrics)
File: K168

**Yon Town, Bonnie Lassie**

DESCRIPTION: The singer says if he had the bonnie lass he likes he'd have no reason to return to that town. If he had her on the bridal seat in church there he'd have no reason to return. Once his "errand" were finished he'd never return.

AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan5)
KEYWORDS: love wedding nonballad
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan5 941, "Yon Town, Bonnie Lassie" (2 texts, 1 tune)
Roud #6757
Yonder Come Day

DESCRIPTION: Short phrases punctuated by the phrase "Yonder come day," with chorus "Yonder come day, day done broke, now, in my soul." Examples: "Yonder come day, I heard him say (x3); "It's a dying day"; "It's a burying day" ; "I was on my knees"

AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaIslands)
KEYWORDS: religious nonballad
FOUND IN: US(SE)
REFERENCES (2 citations): Scott-TheBalladOfAmerica, pp. 321-323, "Yonder Come Day" (1 text, 1 tune)
Parrish-SlaveSongsOfTheGeorgiaSeaIslands 6, pp. 56-61, "Ha'k 'E Angels" (1 text, 1 tune)
RECORDINGS:
Bessie Jones and the Georgia Sea Island Singers, "O Day" (on LomaxCD1712, recorded 1959)
NOTES [61 words]: Parrish-SlaveSongsOfTheGeorgiaSeaIslands's hymn is, to modify the description above, "short phrases punctuated by the phrase "Ha'k 'e angels," with chorus "Oh Lord, Ha'k 'e angels." Parrish writes "in the vicinity of Albany, Georgia, there is a similar version that uses 'Yonder Come Day' instead of 'Ha'k 'e Angels'' (p. 56, fn. 3) -- as in the LomaxCD1712 version. - BS

Last updated in version 4.1

File: SBoA321

Yonder Comes a Georgia Girl

DESCRIPTION: "Yonder comes a (Georgia girl/young man), Don't he look funny? She's got on (a/her father's) roundabout Without a cent of money." Once I could have married you, Once I could my honey, When you wore your roundabout With a pocket full of money."

AUTHOR: unknown
EARLIEST DATE: 1950 (Morris-FolksongsOfFlorida)
KEYWORDS: clothes money courting humorous
FOUND IN: US(Ap,SE)
REFERENCES (2 citations): Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 83, "Yonder Comes a Georgia Girl" (1 text)
Morris-FolksongsOfFlorida, #70, "Yonder Comes a Young Man" (1 text, 1 tune)
Roud #5007 and 7884
CROSS-REFERENCES:
ct. "Fly Around, My Pretty Little Miss" (floating lyrics) and references there
cf. "Yonder Comes My Love" (theme)

File: Br3083

Yonder Comes a Yellow Gal

DESCRIPTION: "Yonder comes a (yellow/yaller) gal, All dressed up in red, Well, I wish my wife was dead, Well, I wish my wife was dead!"

AUTHOR: unknown
EARLIEST DATE: 1922 (Brown/Schinhan-FrankCBrownCollectionNCFolklore5)
KEYWORDS: clothes wife death
FOUND IN: US(SE)
REFERENCES (2 citations):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 754, "Yonder Come a Yaller Gal" (1 short text, 1 tune)
Sandburg-TheAmericanSongbag, pp. 312-313. "The Roving Gambler" (3 texts, 1 tune. The "A" and "C" texts are "The Roving Gambler (The Gambling Man)" [Laws H4]; the "B" text is mostly floating verses, including this one)
Yonder Comes My Dearest Billie

DESCRIPTION: "Yonder comes my dearest Billie I know him by his coat of blue," his coal black hair and good behavior. The singer loves father and mother but loves Billie better: "if you turn him out I'll take him in." In a meadow she fills her apron with flowers

AUTHOR: unknown
EARLIEST DATE: 1948 (Bronner/Eskin-FolksongAlivePart2)
KEYWORDS: love flowers floating verses nonballad
FOUND IN: US(SW)
REFERENCES (1 citation):
Bronner/Eskin-FolksongAlivePart2 57, "Yonder Comes My Dearest Billie" (1 text, 1 tune)
Roud #7009
NOTES [60 words]: Bronner/Eskin-FolksongAlivePart2 may be a collection of floating verses and parts of verses. The apron-filling is also in "Died for Love," Christie's "The Prickly Rose," and Henry's "The Apron of Flowers." Her lover's coal black hair is reminiscent of the blue-jacketed "The Dark-Eyed Sailor." Loving father and mother is in, among others, "Careless Love." - BS
Last updated in version 3.5

Yonder Comes My Love

DESCRIPTION: "Yonder comes my purty little love, How do you reckon I know? Know her by her old cotton dress...." "Yonder comes...all dressed in yaller...Her shoes all greased with taller...." "...dressed in red...she wished my wife was dead." "Went up on the mountain"

AUTHOR: unknown
EARLIEST DATE: 1954 (Roberts-SangBranchSettlers)
KEYWORDS: clothes love beauty wife humorous courting
FOUND IN: US(Ap)
REFERENCES (1 citation):
Roberts-SangBranchSettlers, #77, "Yonder Comes My Love" (1 text, 1 tune)
Roud #3431
CROSS-REFERENCES:
cf. "Diamond Joe (II)" (lyrics)
cf. "Yonder Comes a Georgia Girl" (theme)
NOTES [33 words]: An ambitious lumper could probably find something to lump this with, e.g. "Diamond Joe (II)" or "Cindy (I)." But it has minor similarities to so many songs that I decided it had to file on its own. - RBW
Last updated in version 4.2

Yonder Comes the Devil

DESCRIPTION: The Devil, with his pitchfork and shovel, tries to dig up potatoes in the turnpike road. "And the road was so hard and he couldn't get 'em up. So yonder run the Devil with his tail cocked up" The Devil may call in his family, who also struggle

AUTHOR: unknown
EARLIEST DATE: c.1973 (recording, Joe Jones)
KEYWORDS: humorous nonballad nonsense talltale Devil food
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
ADDITIONAL: Roy Palmer, _The Folklore of Warwickshire_, Rowman and Littlefield, 1976, p. 72 (an untitled 8-line fragment)
RECORDINGS:
Joe Jones, "Yonder Comes the Devil" (on Voice14)
CROSS-REFERENCES:
cf. "Oh, Mister Revel (Did You Ever See the Devil?)" (theme, lyrics)
File: RcYCtDev
Yonder Comes the High Sheriff

DESCRIPTION: "Yonder comes the high sheriff ridin' after me, Ridin' after me, yes, ridin' after me. Yonder comes... O it's captain, I don't want to go." "Been down to Frankfort servin' out my time...."

AUTHOR: unknown

EARLIEST DATE: 1927 (Sandburg-TheAmericanSongbag; recording, Ollis Martin)

KEYWORDS: prison police

FOUND IN: US

REFERENCES (1 citation):
Sandburg-TheAmericanSongbag, p. 213, "Yonder Comes the High Sheriff" (1 short text, 1 tune)
Roud #21065

RECORDINGS:
Ollis Martin, "Police and High Sheriff Come Ridin' Down" (Gennett 6306, 1928; rec. 1927; on StuffDreams1)
Poplin Family, "Goin' Back to Sumter" (on Poplin01)

CROSS-REFERENCES:
cf. "Gotta Travel On" (tune, words, structure)

NOTES [53 words]: "Gotta Travel On" became enormously popular in the 1950s-1960s folk revival, to the point where it was a parodied cliche; the song was always credited to Paul Clayton. This song, though, is clearly its source. Ollis Martin's recording seems to have been made only a few weeks before Sandburg's book was published. - PJS

Last updated in version 5.0

File: San213

Yonder Goes My Nora

DESCRIPTION: "Yon'er goes my Nora, gittin' drunk ergin (x2), Oh, Miss Sudie! She's got good booty, Di'mon' rings and fine clo'es too, But dat Nigger ain't gonna get Nothin' from me. Oh, dat woman can't friss me. Yon'er goes my Nora, gittin' drunk ergin."

AUTHOR: unknown

EARLIEST DATE: 1925 (Scarborough)

KEYWORDS: drink love clothes

FOUND IN: US

REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 214, (no title, but filed with the "Shine Reel") (1 short text)

File: ScNF214A

Yonder She Comes

DESCRIPTION: "Oh, yonder she comes, and it's howdy, howdy do." "Oh, rise you up, my lady, Present to me your hand, I know you are a pretty girl, But Lord, such a man." "We two will travel on Until we have to part." Now that peace has come, they will travel and marry

AUTHOR: unknown

EARLIEST DATE: 1937 (McDowell & McDowell, Folk Dances of Tennessee, according to Spurgeon-WaltzTheHall-AmericanPlayParty)

KEYWORDS: playparty love courting travel war

FOUND IN: US(Ap)

REFERENCES (1 citation):
Spurgeon-WaltzTheHall-AmericanPlayParty, pp. 211-212, "Yonder She Comes" (1 text, 1 tune)
Roud #11614

File: Spurg211

Yorkshire Horse-Dealer, The

DESCRIPTION: "Bane ta Claapam town-gate live an oud Yorkshire tike," a horse-dealer named Tommy Towers. He and Abey Muggins set out to cheat each other, trying to get the better deal on a horse-trade by passing off dead animals as alive. They swap dead horses

AUTHOR: unknown
Yorkshire Sword Dance Song

DESCRIPTION: "Samson" introduces "the six lords that first ruined me": King William Raw and his brother, another milder man, one that fettered his feet and hands, one that had him blinded and "the sixt' is no better at all than the rest." He pulls down the house.

AUTHOR: unknown
EARLIEST DATE: 1893 (Broadwood/Maitland-EnglishCountySongs)
KEYWORDS: dancing Bible Christmas nonballad
FOUND IN: Britain(England(North))
REFERENCES (1 citation):
Broadwood/Maitland-EnglishCountySongs, pp. 16-17, "Sword Dance Song" (2 texts, 1 tune)
Roud #610
NOTES [56 words]: The story of Samson occupies chapters 13-16 of Judges; his blinding is in 16:21, and his pulling down of the building where he is being exhibited is in 16:28-30. The "six lords that first ruined me" is curious; there were *five* Lords of the Philistines, and those of Samson's period are not named (and certainly not named William!). - RBW
Last updated in version 2.6
File: BrMa016

Yorkshire Volunteers, The (Touch the Thing)

DESCRIPTION: "You Stockton lads and lasses too, Come listen to my story, A dismal tale... I've now to lay before ye...." The singer and his comrades march away to the sound of the drum. They will miss their wives and sweethearts, drink, and "push about the jorum"

AUTHOR: unknown
EARLIEST DATE: 1859 (Chappell); Chappell dates the tune to 1773 or earlier
KEYWORDS: soldier travel drink separation
FOUND IN:
REFERENCES (1 citation):
Dallas-TheCruelWars-100SoldiersSongs, pp. 26-27, "The Yorkshire Volunteers" (1 text, 1 tune)
File: DalC026

Yorkshireman in London, The

DESCRIPTION: The singer arrives in London and offers to see a girl home. When they arrive at a whorehouse he tries to leave. She picks his pocket but he had put fish-hooks there and they strip her finger of her ring. He sells the ring.

AUTHOR: unknown
EARLIEST DATE: before 1813 (broadside, Bodleian Harding B 11(3202))
KEYWORDS: ring theft trick humorous whore
FOUND IN: Britain(England(South),Scotland(Aber)) US(Ro)
REFERENCES (4 citations):
Greig/Duncan 298, "The Yorkshireman in London" (3 texts, 2 tunes)
Lyle-Andrew-CrawfurdsCollectionVolume1 26, "The Yorkshire Rambler" (1 fragment)
Williams-Wiltshire-WSRO Gl 95, "I'm Yorkshire Though in London" (1 text)
Hubbard-BalladsAndSongsFromUtah, #55, "A Yorkshire in London" (1 text, 1 tune)
Roud #1640
BROADSIDES:
Bodleian, Harding B 11(3202), "Quite Politely" ("When first in Lunnun I arriv'd"), J. Evans (London), 1780-1812; also Harding B 28(69), "When First in Lunnun I Arriv'd"; 2806 c.16(290), Harding B 25(2123), "Yorkshireman in Lunnun"; Harding B 28(280), "The Yorkshire man in Lunnun"; Johnson Ballads 963, Douce Ballads 4(57), Harding B 16(216c), Harding B 16(284c), Harding B 36(10) View 2 of 2, Harding B 11(62), Harding B 11(63), Harding B 11(1237), Harding B 11(3033), Harding B 11(3034), Harding B 11(3035), Harding B 11(3274), "Quite Politely"

ALTERNATE TITLES:
When First in Lunnun
The Rigs of London

NOTES [147 words]: The major theme here is of the not-so-simple country bumpkin. The listener, like the whore, is fooled. The singer, we think, is taken in, "midst heavy rain and thunder," by the whore by "a dismal tale, how she was scar'd wi' thunder." When they arrive at her door "twenty lasses, aye, or more, Came out to have a better gloat, at bumpkin, as they call'd me" while other "folks cried poor lad he's undone." There must be other songs with this theme but none come to mind. - BS

There are quite a few on the general theme. "The Zebra Dun" [Laws B16] is about a cowboy who knows more than he appears to. The "Biter Bit" theme is common, found e.g. in "The Baffled Knight" [Child #112]. Australia and New Zealand have several songs about immigrants who refuse to be fooled by the locals. I can't think of anything involving this trick with a ring, or indeed outwitting a prostitute. - RBW

Last updated in version 3.8
File: GrD2298

You and I, Lovie

DESCRIPTION: "You and I, lovie, you and I, You and I to sinder, There couldna be a greater cross Than you and I to sinder"

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan6)

KEYWORDS: love nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan6 1146, "You and I, Lovie" (1 fragment, 1 tune plus a variant on p. 556)

Roud #6822

CROSS-REFERENCES:
cf. "The Lass o' Benachie" (tune, per Greig/Duncan6)

NOTES [10 words]: The current description is all of the Greig/Duncan6 text. - BS

Last updated in version 2.5
File: GrD61146

You Are My Sunshine

DESCRIPTION: The singer dreams his "sunshine" is in his arms but wakes to find she is not. He pleads, "don't take my sunshine away." In later verses he says she has broken her promise and left him but she'll "regret it all some day"

AUTHOR: Jimmie Davis (see NOTES)

EARLIEST DATE: 1940 (Davis)

KEYWORDS: courting love promise rejection warning nonballad lover

FOUND IN: US

REFERENCES (1 citation):
DT, YOUMYSUN

Roud #18130

RECORDINGS:
Jimmie Davis, "You Are My Sunshine" (Decca 5813, 1940)
Mississippi John Hurt, "You Are My Sunshine" (on MJHurt05)

ALTERNATE TITLES:
My Only Woodbine (File: Hopk084A)

NOTES [73 words]: Hurt sings only the first verse and the chorus.
Jimmie Davis was not to be outdone as a singing and yodeling governor by W. Lee O'Daniel:
"Contrary to expectations, Louisiana singing governor, Jimmie Davis, author of You Are My Sunshine, did not open the Louisiana State Legislature with a song. He was dignified and decorous" (Drew Pearson, "Washington Merry-Go-Round" in Buffalo Courier Express (Buffalo, October 11, 1944), p. 12). - BS

**You Bad and You Bad**

DESCRIPTION: The singer accuses Clementina of deserting her sister and Gran when her mother died: "she gone Moruga Road" Chorus: "you bad an you bad / O you bad Clementina"

AUTHOR: unknown
EARLIEST DATE: 1939 (WITrinidadVillage01)
KEYWORDS: hardheartedness accusation rambling death mother sister nonballad
FOUND IN: West Indies(Trinidad)
RECORDINGS:
  Dixon [Ebenezer] Philip, "You Bad and You Bad" (on WITrinidadVillage01)

**You Better Love the Methodist**

DESCRIPTION: "You better love the Methodist -- You go'n to die; You better love the Methodist -- You go'n to die; You don't know the day nor the hour. You better love the Methodist -- You go'n to die." Repeat with other denominations

AUTHOR: unknown
EARLIEST DATE: 1926 (Henry, from "a group of Negro singers at Montreat, North Carolina)
KEYWORDS: religious nonballad death
FOUND IN: US(SE)
REFERENCES (1 citation):
  Henry-SongsSungInTheSouthernAppalachians, p. 194, "You Better Love the Methodist" (1 text)
NOTES [57 words]: Henry's notes say "This is an endless song in which any word may be substitutes for Methodist...." However, the only other word he cites is "Baptist." An interesting point, as these were probably the two strongest denominations in the south in the period when this song was sung. I wonder if they would have mentioned, say, Catholics.... - RBW

**You Boys O' Callieburn**

DESCRIPTION: America has "wiled" the boys of Callieburn to leave adored Machrihanish and their parents behind. Rab MacKinlay has already gone. The boys know their parents will grieve but won't disown them. The boys are named.

AUTHOR: unknown
EARLIEST DATE: 1976 (recording, Willie Scot)
KEYWORDS: emigration parting America moniker nonballad
FOUND IN: Britain(Scotland(Bord))
REFERENCES (2 citations):
  McMorland/Scott-HerdLaddieOTheGlen, pp. 134, 155, "Callieburn" (1 text, 1 tune)
Roud #6932
RECORDINGS:
  Willie Scot, "You Boys O' Callieburn" (on Voice04)
NOTES [14 words]: Callieburn and Machrihanish are on the Kintyre peninsula, Argyllshire, Scotland. - BS

_Last updated in version 3.2_
You Brought Me From a Mighty Long Way

DESCRIPTION: Chorus: ("Thank you Jesus" (4x) "You brought me from a mighty long way").
Verse: "You've been my mother ... father ... sister ... brother, You've brought me from a mighty long way"

AUTHOR: unknown
EARLIEST DATE: 1968 (USMississippi01)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
RECORDINGS:
Walter Lee Hood and Parchman inmates, "Thank You Jesus" (on USMississippi01)
File: RcYBMMLW

You Cain't Lose-A Me, Cholly

DESCRIPTION: Mild nonsense. The singer visits Willie Winston's to court. He reports "rowin' and my gal went through" and they break the bottom of the boat. He cannot afford the girl, "She use up a bale of money ev'y week." Ends with a hog and sheep talking

AUTHOR: unknown
EARLIEST DATE: 1936
KEYWORDS: animal courting nonballad nonsense
FOUND IN: US(So)
REFERENCES (4 citations):
Lomax-FolkSongsOfNorthAmerica 264, "You Cain't Lose-A Me, Cholly" (1 text, 1 tune)
Scarborough-OnTheTrailOfNegroFolkSongs, p. 214, (no title) (1 fragment, ending "You can't lose me, Charlie")
Shellans-FolkSongsOfTheBlueRidgeMountains, pp. 50-51, "Charlie You Can't Lose-a Me" (1 text, 1 tune)
ADDITIONAL: Moses Asch and Alan Lomax, Editors, _The Leadbelly Songbook_, Oak, 1962, p 51, "You Can't Losa-A Me, Cholly" (1 text, 1 tune)
Roud #11658
NOTES [113 words]: This is one of those pieces that can drive a folklorist crazy. The chorus is distinctive enough (despite the variant of Charlie/Cholly) as to be characteristic, but it's less clear what the song is about. The description is from Lomax, who of course could have fiddled with the piece -- or Lead Belly could have done so. The version in Shellans-FolkSongsOfTheBlueRidgeMountains is different, about a man who goes to town and can't rid himself of a "yaller gal," but the Shellans-FolkSongsOfTheBlueRidgeMountains text is from John Daniel Vass, who was happy to fiddle with texts. The song probably needs a detailed study to determine its actual origins and original content. - RBW
Last updated in version 3.1
File: LoF264

You Call Me Dog, I Don't Care

DESCRIPTION: "You call me dog, I don' ker, Oh, my Lord! You call me dog, I don' ker, Oh, rockum jubalee!" "You call me cat, I don' ker...." "You call me mule...." "You call me snake...."

AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: animal accusation
FOUND IN: US(SE)
REFERENCES (1 citation):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 190, "You Call Me Dog, I Don' Ker" (1 text, 1 tune)
File: ScNF190A

You Can Be a Defaulter (Bugle Call Lyric)

DESCRIPTION: "You can be a defaulter [soldier confined to barracks] As long as you like As long
You Can Run a Long Time

DESCRIPTION: The singer warns against disobeying God "You can run a long time... But your sins are going to find you out." He condemns the people around him, warns of various sins, accuses the listener of insufficient zeal, and otherwise makes an ass of himself

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: religious warning
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 66, "You Can Run a Long Time" (1 text)
Roud #7868
File: Br3066

You Can't Cross Here

DESCRIPTION: Chorus: "You must have that true religion (x3), Or you can't cross here." Verses are three lines, from among "I'm so glad my soul's converted (I've got religion, that Jesus loves me)" and "I'm going down to Jordan," followed by "You can't cross here"

AUTHOR: unknown
EARLIEST DATE: 1899 (Barton-OldPlantationHymns)
KEYWORDS: nonballad religious Jesus
FOUND IN: US(SE)
REFERENCES (1 citation):
Barton-OldPlantationHymns, p. 32, "You Can't Cross Here" (1 text, 1 tune)
Roud #16449
File: Bart032

You Can't Hide

DESCRIPTION: "Tell the (lawyer/preacher/liar): "(You can't hide)(3x) When the world's on fire, (You can't hide)(3x) on that day"

AUTHOR: unknown
EARLIEST DATE: 1931 (Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang)
KEYWORDS: nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang, pp. 252-253, "You Cyan' Hide" (1 text, 1 tune)
NOTES [18 words]: The description follows Hutson/Pinckney/Rutledge-SomeSongsTheNegroSang but I do not repeat the dialect. - BS
Last updated in version 5.1
File: HPR252A

You Can't Hurry God

DESCRIPTION: The singer advises prayer, hope, and patience in times of trouble: "You can't hurry God, why don't you wait, my brother? Just obey the word you have heard. Keep on calling him, for
You Can't Keep a Shantyboy Down

DESCRIPTION: "Kind friends, your attention I'll ask for a while, A few facts I endeavor to show...."
The singer notes that the workers are what prop up the building of society; the wealthy have
money, but aren't really needed, but "You can't keep a shantyboy down."

AUTHOR: unknown
EARLIEST DATE: 1865 (Fowke)
KEYWORDS: logger work drink money
FOUND IN: Canada(Ont) US(MW)
REFERENCES (2 citations):
  Fowke-LumberingSongsFromTheNorthernWoods #62, "You Can't Keep a Shantyboy Down" (1 text, 1 tune)
  Peters-FolkSongsOutOfWisconsin, p. 84, "Keep the Working Man Down" (1 text, 1 tune)
Roud #4464
NOTES [31 words]: From the description, you might think this political. I don't think it is. It's just a
sneer on the rich: They have money, but we don't need them, and where would they be without us?
- RBW
Last updated in version 2.6
File: FowL62

You Canna Put It on to Sandy

DESCRIPTION: Sandy knows he's taken to be simple but in every case he is shown to be more
clever than "anither fella." "I'm not sae green as you may seem, Did you think I'm soft as candy? ...
you canna put it on to Sandy"

AUTHOR: unknown
EARLIEST DATE: 1930 (recorded by Willie Kemp, according to Hall, notes to Voice07)
LONG DESCRIPTION: A chap comments on Sandy's red hair; Sandy offers him some to seed his
own bald scalp. Sandy is watching ducks at a farm; a hunter offers him a pound for a shot at one of
the ducks; Sandy takes the money; the hunter's shotgun kills 21 ducks and he apologizes; Sandy
says he can shoot again because the ducks aren't his. Sandy leaves a play after act one because
the programme says act two is a year later. Sandy gets along well with his wife; he takes no
offense when he finds a man in bed with his wife; he says he plays the same game with that man's
wife.
KEYWORDS: adultery hair farming hunting humorous nonballad bird wife
FOUND IN: Britain(Scotland(Aber))
Roud #5143
RECORDINGS:
  Jimmy McBeath, "You Canna Put It on to Sandy" (on Voice07)
NOTES [41 words]: Hall, notes to Voice07: "'You Canna Put It on to Sandy' has the series of
episodal verses associated with songs from the variety theatre, but was probably put together by
Willie Kemp, the entertainer from Oldmeldrum, who recorded it in 1930." - BS
File: RcYCPI0S

You Don't Know How the Dear Girl Is Made

DESCRIPTION: "Be careful my boys... When the time comes to pick out a wife." These days, with
painted cheeks and other deceits "you don't know how the dear girl is made." I'll say more when we're safely alone: "I have said too much here I'm afraid"

Author: unknown
Earliest date: 1951 (MUNFLA/Leach)
Keywords: courting marriage warning beauty clothes hair humorous nonballad wife
Found in: Canada(Newf)
Roud #18248
Recordings:
Jim Rice, "You Don't Know How the Dear Girl Is Made" (on MUNFLA/Leach)
File: RcYDKHDG

You Drove a Buick

Description: Bill and the singer court Suzy Brown in their various cars: "You drove a Buick, a big yellow Buick, and I drove a little tin Ford," but when Bill and Suzy drive by and guy him, the land in a mudhole, and need the singer to pull them out with his Ford

Author: unknown
Earliest date: 1952 (Browne-AlabamaFolkLyric)
Keywords: technology courting derivative humorous
Found in: US(Se)
References (2 citations):
Browne-AlabamaFolkLyric 151, "You Drove a Buick" (1 short text)
Pankake/Pankake-PrairieHomeCompanionFolkSongBook, p. 157, "You Drove Your Buick" (1 text, tune referenced)
Roud #11350
Cross-references:
cf. "When You Wore a Tulip" (tune, source of parody)
File: Brne151

You Feeling-Hearted Christians

Description: Farmer Robert Brown's wife died and left him with two children. Robert remarries and his new wife kills both children with poison. She cuts her own throat with a razor. Her ghost appears to Robert saying "my case it is now wretched" because of her crime.

Author: unknown
Earliest date: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
Keywords: crime homicide death suicide poison punishment children stepmother ghost
Found in: Ireland
References (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 195, "You Feeling-Hearted Christians" (1 text)
Roud #16244
File: OCC195

You Fight On

Description: "If your brother done you wrong, Take him to yourself alone; Tell him brother you done treated me wrong. You fight on, you fight on, with your sword in your hand, You fight on, yes, you fight on, Lawdy you fight on...."

Author: unknown
Earliest date: 1927 (Sandburg-TheAmericanSongbag)
Keywords: brother religious
Found in: US(SE)
References (1 citation):
Sandburg-TheAmericanSongbag, pp. 248-249, "You Fight On" (1 short text, 1 tune)
Roud #18162
Cross-references:
cf. "Christian, Fight On, Your Time Ain't Long" ("fight on" lyric)
Notes [61 words]: This appears to me to be based -- very loosely -- on Matt. 18:15: "If a brother sins [against you], bring it to his attention when the two of you are alone."
You Gentlemen of England

DESCRIPTION: English gentlemen, living at ease, don't think of the dangers faced by seamen in war and trade. If there is no war the merchants will always have work for us where "the stormy winds do blow"

AUTHOR: unknown

EARLIEST DATE: 1923 (Williams-FolkSongsOfTheUpperThames)

KEYWORDS: pride war commerce death storm nonballad patriotic sailor

FOUND IN: Britain(England(South))

REFERENCES (4 citations):
- Williams-FolkSongsOfTheUpperThames, pp. 201-202, "You Gentlemen of England" (1 text) (also Williams-Wiltshire-WSRO Ox 192)
- Ashton-RealSailorSongs, #76, "Neptune's Raging Fury; or, the Gallant Seaman's Sufferings" (1 text)
- Foner-AmericanLaborSongsOfTheNineteenthCentury, p. 2, "A Sea Song" (1 text)

Roud #18526

CROSS-REFERENCES:

File: WT201

You Girls of Equal Station

DESCRIPTION: The singer asks "all you girls of equal station" for comfort for her sorrow "because I loved a lad." Though he promised to be true "to another girl he roved ... he has married for gold" Warning: "do not your mind reveal So that you can bid them farewell"

AUTHOR: unknown

EARLIEST DATE: 1906 (Greig/Duncan6)

KEYWORDS: infidelity love promise money nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (2 citations):
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #97, pp. 1-2, "Ye Girls of Equal Station" (1 text)
- Greig/Duncan6 1184, "Ye Girls of Equal Station" (4 texts, 4 tunes)

Roud #5410

File: GrD61184

You Got to Move

DESCRIPTION: "You got to move (x2)... When God gets ready, you've got to move." In one form, "That preacher's got to move!" "That drunkard's got..." "I got..." Whether high or low, policeman or prostitute, when the Lord gets ready, "you got to move"

AUTHOR: unknown

EARLIEST DATE: 1946 (recording, Two Gospel Keys)

KEYWORDS: warning nonballad religious whore clergy police gods

FOUND IN: US(MA,SE)

REFERENCES (1 citation):
- Carawan/Carawan-AintYouGotARight, p. 147, "You Got To Move" (1 text, 1 tune)

Roud #16194

RECORDINGS:
You Got To Reap In the Harvest What You Sow

DESCRIPTION: "John say you got to reap in the harvest what you sow (x2), If you sow it in the rain, you got to reap it just the same You got to reap in the harvest what you sow"

AUTHOR: unknown
EARLIEST DATE: 1942 (Parrish-SlaveSongsOfTheGeorgiaSeaIslands)
KEYWORDS: farming harvest Bible nonballad religious
FOUND IN: US(SE)
REFERENCES (1 citation):
Parrish-SlaveSongsOfTheGeorgiaSeaIslands, p. 225, "You Got To Reap In the Harvest What You Sow" (1 text)
NOTES [100 words]: The current description is based on the Parrish-SlaveSongsOfTheGeorgiaSeaIslands text. Parrish-SlaveSongsOfTheGeorgiaSeaIslands writes that this was one of "the songs that were used for planting rice, and getting it ready to eat."
John 4:35-37 is a metaphor on sowing and reaping the harvest: "And he that reapeth receiveth wages, and gathereth fruit unto life eternal: that both he that soweth and he that reapeth may rejoice together" (King James). - BS
Compare also Hosea 8:7, about sowing the wind and reaping the whirlwind, and in Hosea 10:12, a reference to sowing and harvesting good things. - RBW
Last updated in version 4.1
File: Parrp225

You Gotta Clear de Line

DESCRIPTION: "You gotta clear de line before you call (x2), If you ever 'spects to get an answer, You gotta clear de line before you call." "If you have aught against your sister/brother/preacher, Well go to her and her alone, And car' yo' gift before the altar."

AUTHOR: unknown
EARLIEST DATE: 1950 (Arnold-FolkSongsofAlabama)
KEYWORDS: religious nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Arnold-FolkSongsofAlabama, p. 166, "You Gotta Clear de Line" (1 text, 1 tune)
Roud #16123
NOTES [39 words]: This appears to be an allusion to Matthew 5:23-24: If one has a quarrel with another, and is making an offering, "leave your gift before the altar and go; first be reconciled with your comrade, and then come and offer your gift." - RBW
Last updated in version 4.2
File: Arno166

You Jolly Young Fellows

DESCRIPTION: Buailey takes up distilling whiskey at home in Glenlee. At the opening there was a grand party with food, tobacco, dancing, and lots to drink. Noll Buailey fell drunk while dancing having had 24 glasses.

AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
KEYWORDS: dancing drink food music party moniker
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 196, "You Jolly Young Fellows" (1 text)
Roud #16243
You Kicked and Stomped and Beat Me

DESCRIPTION: "Do you 'member way last summer (x3), Kind captain, on the jelly roll?" "You kicked and stomped and beat me... and you call that fun." "If I catch you in my home town, Goin' to make you run, sir."

AUTHOR: unknown
EARLIEST DATE: 1933 (collected from "Bowlegs")
KEYWORDS: hardtimes abuse revenge
FOUND IN: US(So)
REFERENCES (1 citation):
Lomax/Lomax-OurSingingCountry, pp. 391-392, "You Kicked and Stomped and Beat Me" (1 text, 1 tune)
Roud #15584

You Know One Joseph Keeba

DESCRIPTION: The singer says her husband has heavy shoes, a bad foot, and wears a "cap with the ears turn down." He caught and cooked a possum. She cooked chicken backside and added it to his meal. She says, "I live with the man so long, the man no know me way"

AUTHOR: unknown
EARLIEST DATE: 1939 (WITrinidadVillage01)
KEYWORDS: shrewishness marriage clothes magic food animal chickens husband wife
FOUND IN: West Indies(Trinidad)
RECORDINGS:
Margaret Wright, "You Know One Joseph Keeba" (on WITrinidadVillage01)
NOTES [212 words]: Liner notes: "Herskovits's original notes state that this song 'ridicules husband as cuckold'; the woman may be putting obeah 'magic' in the man's food." (Donald R. Hill, Maureen Warner-Lewis, John Cowley, Lise Winer, liner notes on WITrinidadVillage01). Given that the recording may be a fragment and that I don't understand the subtleties of the language, I see the ridicule and even the likelihood that the woman is rigging her husband's food, likely by magic, but I don't see evidence of cuckholding.
Liverpool on women tampering with a man's food: "... many African women were believed to be using concoctions, some of which were tinged with some of the body's juices, to trap, conquer and dominate men.... [O]ur social history shows that it was a west African tradition brought to the Caribbean during the age of enslavement...." (Holllis Liverpool, "Preface," liner notes on "West Indian Rhythm", p. 10, Bear Family Records 10CD BCD 16623 JM, 2006). So, for example, in a Lord Beginner calypso, the doctor explains Beginner's growing confusion and baldness: "your Dorothy know a thing or two / And she give the cocoa to you" (Lord Beginner, "Cocoa Tea Puzzle to Me," and liner notes on "West Indian Rhythm", #227 p. 247, Bear Family Records 10CD BCD 16623 JM, 2006).- BS
Last updated in version 5.2

You Lovers All

DESCRIPTION: The girl recalls how her father's anger "drove my love away" to North America. She steals 500 pounds from her father to buy passage across the seas. She does not know where to look, but by chance finds her love quickly; they are married

AUTHOR: unknown
EARLIEST DATE: 1933 (Sam Henry collection)
KEYWORDS: love separation father emigration marriage reunion
FOUND IN: Ireland
REFERENCES (1 citation):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H525, p. 483, "You Lovers All" (1 text, 1 tune)
Roud #1910
CROSS-REFERENCES:
cf. "Mullinabrone" (plot)
ALTERNATE TITLES:
The Flowers of Enniskillen
NOTES [128 words]: This song is very similar to "My Father's Servant Boy," the only substantial difference between the two being that, in this song, the girl and boy sail for America separately. Even the first few words are the same. "Lumpers" would undoubtedly list them as the same song (so, e.g., Roud).
The Index, however, follows a "splitting" policy. My personal suspicion, in any case, is that "My Father's Servant Boy" is the older song, and was rewritten as a broadside to produce this. (Note the presence of a broadside version in Wright.) The kinship could, of course, be the other way -- both look like broadsides, without much softening by tradition. But "My Father's Servant Boy" seems to be slightly more widespread, giving it a slightly greater chance of being original. - RBW

File: HHH525

You Lovers All, to You I Call

DESCRIPTION: "You lovers all, to you I call. A story I will tell; How I, a swain, courted in vain A maid none could excel." "I fell in love so hard to move... But to my grief found no relief, for she was pitiless." The singer praises his love's great beauty

AUTHOR: unknown
EARLIEST DATE: 1952 (Brown)
KEYWORDS: love beauty rejection
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 293, "You Lovers All, to You I Call" (1 text)
Roud #12200
File: Br3293

You May Bury Me in the East

DESCRIPTION: "You may bury me in the East, You may bury me in the West, But I'll her the trumpet sound In-a that morning." "In-a that morning, How I long to go, For to hear the trumpet sound..." "In-a that dreadful judgement day, We'll take wings and fly away...."

AUTHOR: unknown
EARLIEST DATE: 1915 (Work-FolkSongOfTheAmericanNegro)
KEYWORDS: religious nonballad death burial
FOUND IN: US
REFERENCES (1 citation):
Work-FolkSongOfTheAmericanNegro, pp. 60-61, "You May Bury Me in the East" (1 text, 1 tune)
Roud #11958
File: WFAN060

You Might Easy Know a Doffer

DESCRIPTION: "You might easy know a doffer" by her yellow hair and tools. Besides, "she'll always get a man." "You might easy know a weaver" by her greasy hair and tools. Besides, "she'll never get a man"

AUTHOR: unknown
EARLIEST DATE: 1978 (Hammond-SongsOfBelfast)
KEYWORDS: sex bragging hair weaving humorous nonballad
FOUND IN: Ireland
REFERENCES (3 citations):
Leyden-BelfastCityOfSong 13, "You Might Easy Know a Doffer" (1 text, 1 tune)
Hammond-SongsOfBelfast, p. 23, "You Might Easy Know a Doffer" (1 text, 1 tune)
DT, EASYDOFF*
Roud #20420
NOTES [125 words]: Leyden-BelfastCityOfSong: "Machines were used in the spinning room to spin linen yarn onto empty bobbins on a frame. When they were full the doffers had to "doff" or remove the bobbins and replace them with empty ones."(p. 62) "The song reflects the animosity which existed between doffers and weavers and expresses the doffers' point of view. The tools of the doffer were pickers, a scraper, hackle pins and whistle; these were tied around here waist on a piece of string."(p. 59, p. 175 for more details) - BS
In this case, the doffers probably had a point; theirs was the newer, faster, cheaper technology; the old methods of wearing were dying out. And a weaver would thus be more likely to lose her job, making her a less desirable prospect. - RBW
Last updated in version 5.0
File: Leyd013

You Must Be Pure and Holy
DESCRIPTION: "When I was wicked and a-prone to sin, My Lord, brethren, ah my Lord, I thought I couldn't be born again." "You must be pure and holy (x3) To see God feed his lambs." "I'll run all 'round the cross and cry... Give me Jesus or I die."
AUTHOR: unknown
EARLIEST DATE: 1867 (Allen/Ware/Garrison-SlaveSongsUnitedStates)
KEYWORDS: religious nonballad floatingverses
FOUND IN: US
REFERENCES (1 citation):
Allen/Ware/Garrison-SlaveSongsUnitedStates, p. 107, "You Must Be Pure and Holy" (1 text, 1 tune)
Roud #12063
NOTES [82 words]: The number of theologically questionable statements in the first few verses of this song is rather astounding. As Paul says in Romans 5:8, Christ died "while we were still sinners," and the apostle confesses to having been the chief of sinners. As for the King James mistranslation "born again," which should have been rendered "born from above," see the notes to "Reborn Again."
Apart from those not-so-trivial details, of course, the advice to live as well as one can is certainly good. - RBW
Last updated in version 2.4
File: AwG107

You Must Live Holy
DESCRIPTION: "There's fathers and mothers all over the land, They're chewing and dipping as fast as they can... You must live holy and free from sin If you aim to get to glory and enter in...." Listeners are told how to live and told to read the Bible
AUTHOR: unknown
EARLIEST DATE: 1941 (Randolph)
KEYWORDS: religious nonballad
FOUND IN: US(So)
REFERENCES (1 citation):
Randolph 643, "You Must Live Holy" (1 text, 1 tune)
Roud #7566
CROSS-REFERENCES:
cf. "The Good Old Days of Adam and Eve" (theme) and references there
NOTES [48 words]: Almost half of Randolph's text is devoted to the way women dress -- "with their hair bobbed off and their dresses to their knees." It seems clear that this version, at least, originated in the 1920s.
One wonders what the author would think of the styles of the late twentieth century. - RBW
File: R643

You Never Miss the Water till the Well Runs Dry
DESCRIPTION: The singer remembers mother's lessons about economy: "Waste not, want not is
the maxim I would teach... Do not let your chances like sunbeams pass you by, For you never miss
the water...." Now married, he teaches his children the same lesson
AUTHOR: Harry Linn and Rowland Howard (sources: Spaeth; Heart-Songs)
EARLIEST DATE: 1872 (broadside, LOCSheet sm1872 12956)
KEYWORDS: youth money
FOUND IN: Britain(England(South))
REFERENCES (5 citations):
  Williams-Wiltshire-WSRO Mi 753, "You'll Never Miss the Water Till the Well Runs Dry" (1 text)
  Spaeth-ReadEmAndWeep, pp. 125-126, "You Never Miss the Water till the Well Runs Dry" (1 text,
    1 tune)
  Heart-Songs, pp. 258-259, "You Never Miss the Water" (1 text, 1 tune)
  DT, WASTENOT
ADDITIONAL: H. S. Perkins, H. J. Danforth, and E. V. DeGraff, _The Song Wave_, American Book
  Company, 1882, pp. 140-141, "You Never Miss the Water" (1 text, 1 tune)
  Roud #5457
RECORDINGS:
  Claude Sweet & Roy Davidson, "You'll Never Miss the Water" (Acme 1165, n.d.)
BROADSIDES:
  Bodleian, Firth c.26(176), "You'll Never Miss the Water 'till the Well Runs Dry!" ("When a child I
    lived at Lincoln, with my parents at the farm"), unknown, no date; also Firth c.21(161), Firth
    c.26(309), "You'll Never Miss the Water 'till the Well Runs Dry"
  LOCSheet, sm1872 12956, "You Never Miss the Water Till the Well Runs Dry" ("When a child I
    lived at Lincoln with my parents at the farm"), Balmer & Weber (Saint Louis), 1872; also sm1874
    14898, "You'll Never Miss the Water, Till the Well Runs Dry"; sm1874 14312, sm1874 15614, "You
    Never Miss the Water Till the Well Runs Dry" (tune)
CROSS-REFERENCES:
  cf. "A Motto for Every Man" (theme of hard work and frugality)
ALTERNATE TITLES:
  Waste Not, Want Not
File: SRW125

You Pass Me By
DESCRIPTION: The singer dreams about his old sweetheart who won't "even stop to say hello." "O
heart of stone, you pass me by."
AUTHOR: unknown
EARLIEST DATE: 1951 (recording Hank Snow; MUNFLA-Leach)
KEYWORDS: love rejection nonballad lover
FOUND IN: Canada(Newf)
Roud #30148
RECORDINGS:
  Mrs. Betty Deveraux, "You Pass Me By" (on MUNFLA-Leach)
  Hank Snow (The Singing Ranger) and his Rainbow Ranch Boys, "You Pass Me By" (RCA Victor
    21-0431-B , 1951)
NOTES [24 words]: The MUNFLA-Leach text and tune is very close to the Hank Snow recording.
    That is not surprising since they were both recorded the same year. - BS
Last updated in version 4.4
File: ML3YPaMB

You Pretty Girls of Michigan
DESCRIPTION: "You pretty girls of Michigan, give ear to what I write, Of sailing on the stormy
Lakes, in which we take delight." The sailors work while "Irishmen and the landlubbers" stay home.
The singer urges girls to attend to sailors, who live such hard lives
AUTHOR: unknown
EARLIEST DATE: 1933 (collected by Walton from Pat Banner and A. E. Baker)
KEYWORDS: sailor courting
FOUND IN: US(MA,MW) Canada(Ont)
REFERENCES (2 citations):
  Walton/Grimm-Windjammers-SongsOfTheGreatLakesSailors, pp. 101-103, "You Pretty Girls of
You Rambling Boys of Pleasure (Down by Sally's Garden)

DESCRIPTION: "You rambling boys of pleasure, give ear to those few lines I write. Although I'm a rover, and in roving I take great delight." Singer recounts finding and losing his love, and laments that his roving ways are incompatible with love and home.

AUTHOR: unknown

EARLIEST DATE: 1784 (OBoyle-TheIrishSongTradition)

KEYWORDS: rambling love homesickness

FOUND IN: Canada(Mar,Newf,Ont) Ireland

REFERENCES (9 citations):
- Tunney-WhereSongsDoThunder, pp. 79-81, "The Rambling Boys of Pleasure" (1 text)
- OBoyle-TheIrishSongTradition 22, "Rambling Boys of Pleasure" (1 text, 1 tune)
- Graham-Joe-Holmes-SongsMusicTraditionsOfAnUlsterman 62, "The Rambling Boys of Pleasure" (1 text, 1 tune); p. 279, "The Rambling Boys of Pleasure" (a reprint of a G. Jacques broadside)
- Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 59, "Down by Sally's Garden" (1 text, 1 tune)
- Creighton-SongsAndBalladsFromNovaScotia 47, "Rambling Rover" (1 text, 1 tune)
- Creighton-FolksongsFromSouthernNewBrunswick 52, "You Rambling Boys of Pleasure" (1 text, 1 tune)
- Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 146-148, "Gold Is the Root of Evil (You Rambling Boys of Pleasure)" (3 texts, 1 tune)
- Wolf-AmericanSongSheets, #1963, p. 132, "Rambling Boys of Pleasure" (1 reference)
- Forget-Me-Not-Songster, p. 96, "Rambling Boys of Pleasure" (1 text)
- Roud #386

BROADSIDES:
- Bodleian, Harding B 17(250b), "Rambling Boys of Pleasure," J. Evans (London), 1780-1812; also Harding B 11(3222), Harding B 25(1596), Firth b.25(189), Harding B 16(219c), Harding B 15(250a), Firth c.18(237), Firth c.18(238), 2806 c.16(193), Firth c.18(235), Harding B 11(34), Harding B 16(220b), Harding B 20(22), Firth c.26(259), Harding B 28(144), "[The] Rambling Boys of Pleasure"; Johnson Ballads 614, Firth b.25(315), "You Rambling Boys of Pleasure"
- LOCSinging, sb40467b, "Rambling Boys of Pleasure," J. Andrews (New York), 1853-1859

CROSS-REFERENCES:
- cf. "Down by the Sally Gardens" (lyrics)

NOTES [273 words]: There are several examples of this in the Bodleian Library Broadsides Collection, dating from 1802 to 1892. Beginning around 1850 an additional verse began appearing going more or less like," "It was down by the salley gardens...." It is very likely this is the "half-remembered" verse that Yeats used to write "Down by the Sally Gardens." - SL

O'Boyle says that the "down in Sally's Garden" lines are in the first verse of the 1784 American manuscript in the Baker Memorial Library at Hanover, New Hampshire. Of the Bodleian broadsides, "The Rambling Lover," Harding B 11(3222) c.1850, 2806 c.16(193) c.1850: include the line "Down by youn valley gardens."

Firth c.18(237) n.d., Firth c.18(238) 1850-1899: include the line "Down by yon sally garden."

Harding B 15(250a) 1858-1861, Firth c.18(238) 1850-1899, Harding B 11(34) n.d., Firth c.26(259) n.d. include the line "It was down by Sally's gardens."

A closely related broadside, Bodleian, Firth c.18(234), "The Rambling Lover" ("Come all you gay and merry friends and stay with me while I do write"), unknown, n.d. includes the line "It was down by a flowery garden."

The one to compare to Yeats' is an unrelated broadside, Bodleian, Harding B 22(262), "Sally's Garden" ("It was down in Sally's garden"), unknown, n.d. It may be the same ballad as the illegible
You Ribbonmen of Ireland

DESCRIPTION: Ribbonmen: "Long may you reign May you roll in joy and splendour Till you raise your flag again." The singer recalls taking the Orange drum at Segimore. The Protestant "hates our religion and our ways" and curses any man that goes to church.

AUTHOR: unknown

EARLIEST DATE: 1955 (IRRCinnamond01)

KEYWORDS: Ireland political religious

FOUND IN: Ireland

ST RcYRiMoI (Full)

Roud #3081

RECORDINGS:

Robert Cinnamond, "You Ribbonmen of Ireland" (on IRRCinnamond01)

NOTES [56 words]: Supporting the Orange position is "beating the Orange drum"; taking the Orange drum then has figurative as well as literal meaning.

I was helped through Cinnamond's text by Lew Becker and John Moulden. The description is based on John Moulden's transcription from IRRCinnamond02 included in the Traditional Ballad Index Supplement. - BS

File: RcYRiMoI

You Say Dat You Love Me

DESCRIPTION: "You say that you love me, I say that I love you. Then if yo' love is true, darling, we will be happy... you'll never regret it. What did the jaybird say to the crow? You send snow and I send rain and we will live happy... It ain't gonna rain mo more"

AUTHOR: unknown

EARLIEST DATE: 1968 (NorthCarolinaFolkloreJournal)

KEYWORDS: bird courting love floatingverses

FOUND IN: US(SE)

REFERENCES (1 citation):


File: NCF162YS

You Say You Are of Noble Race

DESCRIPTION: "You say you are of noble race And I of low degree. We are all of Adam's race; Pray, what more can we be?" Reportedly, the girl turns down the boy because her status is higher than his

AUTHOR: unknown

EARLIEST DATE: 1915 (Brown)

KEYWORDS: courting rejection

FOUND IN: US(SE)

REFERENCES (1 citation):

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 59, "You Say You Are of Noble Race" (1 fragment)

Roud #7844

CROSS-REFERENCES:

cf. "Oh, No, Not I" (theme)

File: Br3059
You Say You Love Me
DESCRIPTION: "Ev'ry time... It seems there's only a doubt that you are fooling me, yes sirree. And that feeling come a-stealing, says you're not true." "I'm afraid you'll sing this song to somebody else." When he goes out, "I always find a strange hat in the hall"
AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: jealousy clothes love
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 88, "You Say You Love Me" (1 text, 1 tune)
Roud #11320
File: Brne088

You Talk About Your Greenbacks
DESCRIPTION: "You talk about your greenbacks being dollar bills, But you ought to see the Natchez when she passes Louisville." (Someone) talks about girls and how they make a living; the singer prepares to jump ship and his girl
AUTHOR: unknown
EARLIEST DATE: 1944 (Wheeler)
KEYWORDS: river abandonment
FOUND IN: US
REFERENCES (1 citation):
Wheeler-SteamboatinDays, p. 119, "You Talk About Yo' Greenbacks" (1 text, 1 tune)
Roud #10051
File: MWhee119

You Went and Courted Nancy
DESCRIPTION: "John, you told me a story, You told me so before... you haven't come no more. You went and courted Nancy With the black and roving eye." The girl wishes he had been true, "But if I am forsaken, I know I'm not forsworn"; she will rove her life away
AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: love courting betrayal rambling
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 45, "You Went and Courted Nancy" (1 text)
Roud #11333
File: Brne045

You Will Marry
DESCRIPTION: "You will marry... (one of three boys). You will marry in... silk/satin/rags. You will live in... brick house/log house/block house. You will have [some number of] children. The will have black/blond/red hair."
AUTHOR: unknown
EARLIEST DATE: 1948 (NorthCarolinaFolkloreJournal)
KEYWORDS: playparty courting marriage clothes children hair
FOUND IN: US(SE)
REFERENCES (1 citation):
NorthCarolinaFolkloreJournal, (Joan McCaskill, collector), "Rope-Skipping Games", Vol. 1, No. 1 (Jun 1948), p. 11, "(You will marry)" (1 text)
File: NCF1YWM

You Won't Go to Heaven When You Die, Mary Ann (Retreat) (Bugle Call Lyric)
DESCRIPTION: "You won't to to Heaven when you die, Mary Ann, No you won't, no you won't, No
you won't, Mary Ann."

You Wonder Why I'm a Hobo (Naw, I Don't Want to Be Rich)

DESCRIPTION: A list of reasons why the hobo doesn't want to be a conductor, a banker, a broker, a doctor, adding up to this: "I just don't want to be rich" (or to have to work).

AUTHOR: Carson J. Robison

EARLIEST DATE: 1930 (recordings, Carson Robison)

KEYWORDS: hobo money work questions

FOUND IN: US(MA)

REFERENCES (1 citation):
Brokin/Harlow-TreasuryOfRailroadFolklore, p. 461, "You Wonder Why I'm a Hobo" (1 text, 1 tune)

RECORDINGS:
Carson J. Robison, "You Wonder Why I'm a Hobo" (Columbia 15547-D [issued under the pseudonym, "Travelin' Jim Smith" as well as perhaps under Robison's own name], 1930) (Champion 3084 [both as Carson Robison Trio], 1931). (Victor V-40226, 1930) (Brunswick 442, 1930) (OKeh 45537 [as, "Naw! I Don't Wanna Be Rich"], 1931; rec. 1930)

CROSS-REFERENCES:
"Who Said I Was a Bum?" (subject, attitude)

NOTES [66 words]: I've also seen this credited to Mac McClintock. The attribution to Robison seems more likely, though; I suspect "Haywire Mac" merely recorded the piece and someone assumed he wrote it. - RBW

A reasonable assumption -- except that McClintock doesn't seem to have recorded the song. He did cut "Hobo's Spring Song" twice for Victor, and I haven't heard that, so it could possibly be this song. - PJS

Last updated in version 4.2

You, You, You (Somewhere Somebody's Waiting)

DESCRIPTION: "Somewhere somebody's waiting for you, Somewhere somebody's heart is true, Sometime you'll love somebody who'll love you true, Somewhere somebody's waiting for you, you, you."

AUTHOR: unknown

EARLIEST DATE: 1952 (Brown)

KEYWORDS: love

FOUND IN: US(SE)

REFERENCES (2 citations):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 276, "You, You, You" (1 fragment)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 276, "You, You, You" (1 tune plus a text excerpt)

Roud #16176

You'll Miss Me When I'm Gone

DESCRIPTION: Singer, now feeble, tells his sweetheart she'll miss him when he's gone. He asks who will care for her. He tells her to fence their garden; the children are married. Ch.: "You'll miss me when I'm gone...There's one kind heart will miss me when I'm gone"
You'll Miss Me When I'm Gone

DESCRIPTION: Singer, aging and becoming feeble, tells his sweetheart she'll miss him when he's gone. He asks what she will do in wintertime, who will put their arms about her, who will share her sadness and gladness. He tells her to fence their little garden and tend the flowers; the children are all married. Ch.: "You'll miss me when I'm gone...There's one kind heart will miss me when I'm gone"

KEYWORDS: grief loneliness love marriage death family husband wife age

NOTES [21 words]: In 1878 Hart Pease Danks and Arthur W. French published a song called, "You'll Miss Me When I'm Gone." This is not that song. - PJS

File: RcYMMWIG

You'll Never Know What Time Will Bring

DESCRIPTION: A poor old man of seventy and his wife of sixty three are on their way to the workhouse in the snow. They meet their rich son who has no time for them. They warn him that "you never know what time will bring you"

AUTHOR: unknown

EARLIEST DATE: 1951 (MUNFLA/Leach)

KEYWORDS: age hardheartedness poverty warning ordeal father mother

REFERENCES (1 citation):
cf. "Over the Hills at the Poorhouse" (theme of old people abandoned in poverty)

File: RcYNKWTW

You're a Little Too Small

DESCRIPTION: Even very small girls won't consider the singer, saying "you're young I know, perhaps you may grow, At present you're a little too small." When he inherits a million and the girls call him he refuses because "at present I'm a little too small"

AUTHOR: Al Haynes (source: Meade, Spottswood and Meade)

EARLIEST DATE: 1887 (publication date, according to Meade, Spottswood and Meade)

KEYWORDS: courting bequest money humorous

REFERENCES (1 citation):
McBride-FlowerOfDunaffHillAndMoreTradSongsInnishowen 48, "A Little Too Small" (1 text, 1 tune)

File: RcYNKWTW
You're from the Nation

DESCRIPTION: "You're from the Nation, an I'm from Arkansas, But I got the Battle Axe, an' I know you want a chaw." "It sure is good terbacker, we chaw it all the time, I'm goin' to buy some Battle Axe if I ever get a dime."

AUTHOR: unknown

EARLIEST DATE: 1921 (Randolph)

KEYWORDS: travel drugs nonballad hardtimes

FOUND IN: US(So)

REFERENCES (1 citation):
Randolph 585, "You're from the Nation" (1 text)
Roud #7671

NOTES [11 words]: Randolph explains that Battle Axe is a brand of chewing tobacco. - RBW

You're Going to Leave the Old Home, Jim (Old Home Jim, Ragged Jim)

DESCRIPTION: "You're going to leave your old home, Jim, today you're going away." Mother speaks as her boy prepares to go to the city; she says "the old home will be lonely" but he will always be welcome back. When city life fails, he comes back to mother

AUTHOR: unknown

EARLIEST DATE: 1965 (Burton/Manning)

KEYWORDS: mother separation home return

FOUND IN: US(Ap)

REFERENCES (1 citation):
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 20-21, "Old Home Jim" (1 text, 1 tune)
Roud #7121

File: BuMa1020

You're Going To Reap Just What You Sow

DESCRIPTION: Chorus: "You're going to reap just what you sow (2x), Up on the mountain, Down in the valley, You're going to reap just what you sow." Verse: "Let the sinner sin (mourner mourn, deacon plead, preacher preach, liar lie) right on"

AUTHOR: unknown

EARLIEST DATE: 1927 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: nonballad religious Bible

FOUND IN: US(SE)

REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 28-29, "You Goin' to Reap Jus' What You Sow" (1 text) (1 tune)
Roud #15222

CROSS-REFERENCES:
cf. "Sowing on the Mountain" (theme, some chorus lines)

NOTES [145 words]: Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses the first line is repeated and followed by "Up on the mountain, Down in the valley, You're going to reap just what you sow."
The Biblical reference may be to Eliphaz's unjustified accusation of Job, Job 4:7-9: "Remember, I pray thee, who ever perished, being innocent? or where were the righteous cut off? Even as I have seen, they that plow iniquity, and sow wickedness, reap the same. By the blast of God they perish, and by the breath of his nostrils are they consumed" (King James): that is, if you are in trouble, it must be trouble of your own doing. - BS
Although the idea of sowing trouble and reaping it, with interest, is very common, e.g. Hosea 8:7, about sowing the wind and reaping the whirlwind, and in Hosea 10:12, a reference to sowing and harvesting good things. - RBW
You're Mad, You're Barmy
DESCRIPTION: "You're mad, you're barmy, Your mother's in the army. She wears black britches, With pink and white stitches." Or, "She ears brown britches, With a hundred and twenty stitches."
AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty mother clothes
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 133, "(You're mad, you're barmy)" (1 text)
File: SuSm133A

You're the Biggest Drip
DESCRIPTION: "You're the biggest drip, If ever there was a drop."
AUTHOR: unknown
EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)
KEYWORDS: playparty
FOUND IN: New Zealand
REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 131, "(You're the biggest drip)" (1 text)
File: SuSm131F

You're the Man That Stole My Wife
DESCRIPTION: Fragment: "You're the man that stole my wife (x3), You shouldn't have 'er for to save your life."
AUTHOR: unknown
EARLIEST DATE: 1923 (Brown)
KEYWORDS: husband wife nonballad betrayal
FOUND IN: US(SE)
REFERENCES (1 citation):
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 172, "You're the Man That Stole My Wife" (1 text)
Roud #6582
File: BrII172

You're Welcome as the Flowers in May
DESCRIPTION: The singer accuses Katie of calling him a rogue to her mother. He demonstrates this by stealing a kiss and trying to steal her heart. She calls that no theft; he is "welcome as the flowers in May." She says that they will marry if her mother consents
AUTHOR: J. É. Carpenter (per O'Conor-OldTimeSongsAndBalladOfIreland)
EARLIEST DATE: 1901 (O'Conor-OldTimeSongsAndBalladOfIreland)
KEYWORDS: love courting flowers marriage
FOUND IN: Ireland
REFERENCES (2 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H804, pp. 262-263, "You're Welcome as the Flowers in May" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 152, "You're Welcome as Flowers in May" (1 text)
Roud #6917
NOTES [59 words]: Despite the similarity in titles (perhaps inspired by a common saying), this appears to have no relationship at all with the Randolph song "As Welcome as the Flowers in May."
Dan J. Sullivan in 1902 published a song "You're As Welcome As the Flowers In May"; I don't know which of the two traditional songs of that title, if either, it represents. - RBW
File: HHH804

You've Been a Friend to Me

DESCRIPTION: "My bark of life was tossing down The troubled stream of time When first I saw your smiling face And youth was in its prime... If ever I have had a friend, you've been a friend to me." The singer complains about hard time but is grateful for friendship
AUTHOR: Original by Will S. Hays, adapted by A. P. Carter (source: Mark Zwonitzer with Charles Hirschberg, _Will You Miss Me When I'm Gone: The Carter Family & Their Legacy in American Music_, p. 131)
EARLIEST DATE: 1936 (recording, The Carter Family)
KEYWORDS: hardtimes separation travel
FOUND IN: US
REFERENCES (1 citation):
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 687, "Faithful Friend" (1 fragment, 1 tune)
Roud #17260
RECORDINGS:
The Carter Familly, "You've Been a Friend To Me" (Decca 5283, 1936; Montgomery Ward 8009, 1939)
File: BrS5687

You've Got to Be a Lover of the Lord

DESCRIPTION: "Oh, you've got to be a lover of the Lord (x3) Or you won't get to heaven when you die."
"Come humble sinners... make this last resolve, Oh, you must be a lover of the Lord, Or you can't go to heaven when you die."
AUTHOR: Charles Wesley [and William Cowper]/ music: R. H. Reeves
EARLIEST DATE: 1869 (Sacred Harp hymnal)
KEYWORDS: religious nonballad clothes humorous playparty
FOUND IN: US(SE,So) New Zealand
REFERENCES (2 citations):
Randolph 654, "You've Got to Be a Lover of the Lord" (1 fragment)
Owens-TexasFolkSongs-2ed, p. 166, "Come Humble Sinners" (1 short text, 1 tune)
Roud #7577
RECORDINGS:
Huggins & Phillips Sacred Harp Singers, "Lover of the Lord" (Vocalion 5273, rec. 1928; on Babylon)
CROSS-REFERENCES:
cf. "You Won't Go to Heaven When You Die, Mary Ann (Retreat) (Bugle Call Lyric)" (lyrics)
NOTES [103 words]: The Huggins & Phillips Sacred Harp Singers recording adds a verse of Cowper's "Oh, For a Closer Walk with God" to the song, probably to fill out the time on the record. - PJS
For background on Cowper, see the notes to "God Moves in a Mysterious Way."
Most of the field collections of this have wandered far from the source, but none perhaps as much as Sutton-Smith's New Zealand version, which has become a singing game:
Oh, you must be a lover of the Lord, of the Lord,
Or you won't go to heaven when you ie, when you die.
Oh, you must wear a collar and a tie, and a tie,
Or you won't go to heaven when you die. - RBW
Last updated in version 4.4
File: R654

You've Got Your Big Gun, and I've Got Mine

DESCRIPTION: "You've got your big gun, and I've got mine. Just rap on the cartridge if you don't mind dying."
Youghall Harbour

DESCRIPTION: The singer meets a beautiful girl as he walks toward Youghall. He asks a kiss; she refuses, explaining that her former lover has driven her from Youghall. She will have no more to do with men. He says his intentions are honorable

AUTHOR: unknown
EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(20))
KEYWORDS: courting beauty rejection
FOUND IN: Ireland
REFERENCES (3 citations):
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H503, p. 273, "Youghall Harbour" (1 text, 1 tune)
O'Conor-OldTimeSongsAndBalladOfIreland, p. 95, "Yougall Harbor" (1 text)
ADDITIONAL: Kathleen Hoagland, editor, One Thousand Years of Irish Poetry (New York, 1947), pp. 198-199, "Youghall Harbour" (1 text, listed as a translation by Samuel Ferguson)
Roud #2734
CROSS-REFERENCES:
cf. "Answer to Youghal Harbour"
cf. "Foot and Mouth Disease" (tune)
SAME TUNE:
Moreton Bay (I) (File: FaE038)
ALTERNATE TITLES:
Youghal Harbour
Yougal Harbour
NOTES [205 words]: The versions of Youghall Harbour are so varied that I think they should be considered at least two ballads. [Though Roud lumps them. - RBW] Examples of "the other Youghall Harbors":
OLochlainn-IrishStreetBallads 8 and Bodleian, Harding B 28(20), "Answer to Youghall Harbour," W. Armstrong (Liverpool), 1820-1824; also Harding B 11(2180), 2806 b.9(227), 2806 b.11(205), Harding B 25(2128), Firth b.27(11/12) View 1 of 2 [partly illegible], 2806 c.15(163), 2806 c.15(17), 2806 b.11(204), Harding B 19(3), "Youghal Harbour" ("As I roved out on a summer's morning") in which Nancy/Mary of Cappoquin has the singer's baby ["A darling baby for you I am rearing"] and is deserted by him twice. [This is in the Index as "Answer to Youghal Harbour."]
Bodleian, Harding B 25(2126), "Answer to Youghall Harbour," Angus (Newcastle), 1774-1825 in which the singer considers leaving "the fair maid of Capperquin" at the altar;
Bodleian, Harding B 28(20), "Youghall Harbour" ("In Youghall harbour, on a summer's morning"), W. Armstrong (Liverpool), 1820-1824; also Harding B 11(4287), "Youghall Harbour" in which the singer is led to the altar and is sometimes exposed as a rake. This may just be an extension of "Answer to Youghal Harbour." - BS
Last updated in version 5.2
File: HHH503

Youghall Harbour (II)

DESCRIPTION: The singer meets a girl like "the Queen of May." He seduces her after going "to a director" when she insists on "performance." But he values "neither Priest nor Deacon nor yet yon fair maid of Capperquin" and gains "the maiden flower of this silly female"

AUTHOR: unknown
EARLIEST DATE: before 1825 (broadside, Bodleian Harding B 28(20))
**Young Airly**

**DESCRIPTION:** Lochiel and Airly ride away with Charlie. Argyle then rides to "glent to heav'n I' the dwelling o' young Airly." Lochiel mistakes the glow for sunrise but Ogilvie realizes Airly is burning. He mourns "mither and twa sweet babies" lost and curses Argyle.

**AUTHOR:** unknown

**EARLIEST DATE:** 1810 (Cromek)

**KEYWORDS:** feud homicide fire

**FOUND IN:** Britain(Scotland)

**REFERENCES (2 citations):**

- Hogg-JacobiteRelicsOfScotlandVol2 75, "Young Airly" (1 text, 1 tune)
- Hogg-JacobiteRelicsOfScotlandVol2 76, "Young Airly"

**ADDITIONAL:** R. H. Cromek, Remains of Nithsdale and Galloway Song, (London, 1810), pp. 195-197, "Young Airly"

**CROSS-REFERENCES:**

- cf. "The Bonnie House o Airlie" [Child 199] (subject and tune)

**NOTES [388 words]:** "Lochiel" may refer to Alan Cameron (c. 1567-c. 1647) or Ewen Cameron (1629-1719), the 15th and 16th clan chiefs respectively (see "Cameron2" at Stirnet Genealogy site).

Hogg-JacobiteRelicsOfScotlandVol2 of both "Young Airly" texts: "Trustung to a note in Cromek's Collection [Remains of Nithsdale and Galloway Song], I never doubted that this was a song of 1745, and reserved it for this volume, and even for this latter division of it. I find, however, in searching for the event to which it relates, that it is the very oldest Scots song in the collection, being one of 1640."


"Cromek died [1812] shortly after the issue [1810] of Remains of Nithsdale and Galloway Song, which was mostly written by Cunningham, though palmed upon Cromek as recovered antiques." (source: J. Ross, The Book of Scottish Poems: Ancient and Modern, (Edinburgh, Edinburgh Publishing Co, 1878), "Allan Cunningham 1784-1842," p. 738; other sources agree)

Cromek: "'Young Airlie' was eldest son to Ogilvie, Earl of Airlie, and with his father's vassals joined Prince Charles. He married a daughter of Johnstone of Westerhall in Annandale -- a lady of characteristic courage who followed her lord through all the dangers and troubles of war. In the hasty march through Dumfries a confidential friend wished Lady Ogilvie to return to her father's from the uncertain tumult of rebellion. 'O! Mary (said she) Charlie's the righteous heir! Wha wadna gang wi' Charlie! Young Lord Airlie escaped to France after the battle of Culloden." This is apparently the note Hogg referred to. Compare Cromek's comments with the references for "The Bonnie House o Airlie [Child 199]." - BS

My instinct, and Cromek's, and evidently Hogg's, was to refer this to the time of Bonnie Prince Charlie, due to the reference to Charles and the fact that Lochiel was Charlie's most important supporter. But we should note that, in 1640, the king was Charles I, who was fighting (and would eventually lose) the English Civil War. And his son was Charles II, who would not be restored until 1660. - RBW
Young Allan [Child 245]

DESCRIPTION: In a drunken gathering, Allan boasts of the speed of his ship. Challenged, he takes part in a race and is caught in a storm. Allan calls on a "bonny boy" to steer the ship (with offers of reward), then begs the ship to rescue him. Somehow, all survive.

AUTHOR: unknown

EARLIEST DATE: 1803 (Skene ms.)

KEYWORDS: ship storm gambling escape

FOUND IN: Britain(Scotland(Aber))

REFERENCES (9 citations):
- Child 245, "Young Allan" (5 texts)
- Bronson 245, "Young Allan" (16 versions)
- Bronson-SingingTraditionOfChildsPopularBallads 245, "Young Allan" (2 versions: #1, #2)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #63, p. 1, "Young Allan" (1 text)
- Greig/Duncan2 326, "Young Allan" (17 texts, 16 tunes) \{A=Bronson's #13, B=#12, C=#11, D=#5, G=#10, H=#3, I=#8, J=#7, K=#4, L=#6, M=#14, N=#16, O=#15, for R cf. #2\}
- Ord-BothySongsAndBallads, pp. 320-322, "Young Allan" (1 text)
- Leach-TheBalladBook, pp. 608-611, "Young Allan" (1 text)
- Buchan-ABookOfScottishBallads 58, "Young Allan" (1 text)
- DT 245, YNGALAN* YNGALAN2*
- Roud #242

CROSS-REFERENCES:
- cf. "Sir Patrick Spens" [Child 58] (lyrics)

ALTERNATE TITLES:
- The Sailors o' Merrily Den
- Miraladen
- The Sailors and the Merry-go-round
- The Sea Captains

NOTES [53 words]: Child sees analogies between this ballad and mythical vessels which sailed at the will of their masters (e.g. the Phæacian ships in *Odyssey* viii.557 or the Scandinavian *Elli a*).

Given, however, the sorry state of the versions in Child, one may doubt how much of this is tradition and how much simply confusion. - RBW

Young Alvin

DESCRIPTION: Alvin loves Melanie. He takes two horses to her father's house in Earl's Court. The chambermaid tells him that Melanie will be married the next day to Lord Farthington to satisfy her father's debt. They duel. Alvin wins and elopes with Melanie.

AUTHOR: unknown

EARLIEST DATE: 1974 (recording, Packie Manus Byrne)

KEYWORDS: courting elopement death fight father nobility

FOUND IN: Ireland

Roud #2988

RECORDINGS:
- Packie Manus Byrne, "Young Alvin" (on Voice17)

NOTES [157 words]: Yates, Musical Traditions site *Voice of the People suite* "Notes - Volume 17" - 15.9.02: "According to both R S Thomson and Frank Purslow (personal correspondence) versions of 'Young Alvin' appeared in late 18th-century chapbooks, although I [Mike Yates?] have not, so far, come across one."

Musical Traditions site *Voice of the People suite* "Reviews - Volume 17" by Rod Stradling - 7.11.98: "Packie Byrne sings 'Young Alvin,' which I've never been entirely certain isn't a fake -- it certainly doesn't sound as if it's passed through many hands in the aural transmission process." - BS

I think I agree. "Alvin and Melanie?" Sounds like a sixties sitcom. And they'd have to elope a *long* way to avoid punishment for killing a lord. Some google searching seems to reveal that there is a literary original back there somewhere, though all the allusions were too oblique to actually cite (so
Young Andrew [Child 48]

DESCRIPTION: Andrew woos a lady. He bids her to steal her father's money for their wedding. She brings the money; he takes her clothes and sends her home naked. Her father refuses to let her in without the gold; she dies. (Her brothers hunt Andrew down.)

AUTHOR: unknown

EARLIEST DATE: before 1750 (Percy folio)

LONG DESCRIPTION: Andrew woos a lady. They have sex. He bids her to steal her father's money for their wedding. She brings the money; he takes her clothes for his own lady and sends her home naked. Her father refuses to let her in without the gold; she dies. (Her brothers hunt Andrew down, break his bones, and leave him to be eaten alive by a wolf.)

KEYWORDS: courting theft family abandonment infidelity greed hardheartedness sex betrayal manhunt revenge death

FOUND IN:
REFERENCES (4 citations):
Child 48, "Young Andrew" (1 text)
Hales/Furnival-BishopPercysFolioManuscript, volume II, pp. 327-333, "Younge Andrew" (1 text)
Quiller-Couch-OxfordBookOfBallads 59, "Young Andrew" (1 text)

Roud #6740

CROSS-REFERENCES:

ALTERNATE TITLES:
Death of Young Andrew

NOTES [43 words]: According to David C. Fowler, A Literary History of the Popular Ballad, Duke University Press, 1968, p. 158 n. 25, this is one of eighteen ballads in the Child collection found only in the Percy Folio. - RBW

Child refers to similar ballads in Poland. - PJS

Last updated in version 5.3

File: C048

Young Astronomer's Gaze, A

DESCRIPTION: "As I gaze in the starry heaven of blue, I see Orion and his neighbors two; And of all the fixed stars... I see only a few, And none are very new, But as old as time is old." Saturn and its rings are mentioned, as well as the animals in the constellations

AUTHOR: George Mefford Bell?

EARLIEST DATE: 1939 (Thomas)

KEYWORDS: nonballad

FOUND IN: US(Ap)

REFERENCES (1 citation):
Thomas-BalladMakingInMountainsOfKentucky, p. 256, "A Young Astronomer's Gaze" (1 text)

NOTES [47 words]: The observations in this song are genuinely suitable to a young astronomer, since Orion is (along with the Big Dipper) perhaps easiest to recognize of all the northern constellations. I'm not sure which constellations are thought to be Orion's neighbors; perhaps Gemini and Auriga? - RBW

Last updated in version 3.2

File: ThBa256A

Young Bearwell [Child 302]

DESCRIPTION: Young Bearwell and the mayor's daughter are in love. She learns that false rumors are spread about him, and gives him a ship to flee in. He comes to a foreign court. She grows lonely, and sends for him; her messenger learns of his success abroad

AUTHOR: unknown
Young Beichan [Child 53]

DESCRIPTION: A young lord is taken prisoner by a foreign king. The king's daughter frees him after receiving a promise that he will wed her in seven years. Seven years later she comes to England to see him being married. When he sees her, he marries her instead

AUTHOR: unknown

DESCRIPTION: A young lord is taken prisoner by a foreign king. The king's daughter frees him after receiving a promise that he will wed her in seven years. Seven years later she comes to England to see him being married. When he sees her, he marries her instead

REFERENCES (85 citations):
- Child 53, "Young Beichan" (14 texts, 1 tune) {Bronson's #94}
- Bronson 53, "Young Beichan" (113 versions plus 9 in addenda)
- Bronson-SingingTraditionOfChildsPopularBallads 53, "Young Beichan" (16 versions: #1, #6, #9, #12, #23, #30.2, #34, #37, #45, #74, #92, #94, #100, #101, #105, #112)
- Chambers-ScottishBallads, pp. 91-98, "Young Bekeie" (1 text)
- Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, p. 174, "Young Becon" (1 fragment, 1 tune) {Bronson's #94}
- Riewerts-BalladRepertoireOfAnnaGordon-MrsBrownOfFalkland, pp. 106-113, "Young Bekeie" (2 parallel texts plus a photo of the badly-transcribed tune plus a reconstruction on p. 267); pp. 114-118, "Young Bicham" (1 text)
- Dixon-ScottishTraditionalVersionsOfAncientBallads I, pp. 1-10, "Young Bondwell" (1 text)
- Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Ballad #8, pp. 85-95, "Lord Beichan";
- Ballad #9, pp. 95-98, "Lord Bateman" (2 texts)
- Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 144-151, "Lord Beichan";
- pp. 268-290, "Lord Bateman" (2 texts)
- Broadwood/Maitland-EnglishCountySongs, pp. 62-63, "Lord Bateman" (1 text, 1 tune)
- Williams-FolkSongsOfTheUpperThames, pp. 147-149, "Lord Bateman" (1 text) (also Williams-Wiltshire-WSRO Wt 362)
- Kidsen-TraditionalTunes, pp. 33-36, "Lord Bateman" (1 text, 1 tune)
- OShaughnessy-YellowbellyBalladsPart2 31, "Lord Bateman" (1 text, 1 tune)
- Hamer-GreenGroves, pp. 68-69, "Lord Bateman" (1 text, 1 tune)
- Gardham-EastRidingSongster 22, pp. 28-29, "Lord Bateman" (1 text, 1 tune)
- Roud/Bishop-NewPenguinBookOfEnglishFolkSongs #33, "Lord Bateman" (1 text, 1 tune)
- Buchan/Moreira-TheGlenbuchatBallads, pp. 136-140, "Young Bonwell" (1 text)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #78, pp. 1-2, "Young Beichan" (2 texts)
- Greig/Duncan5 1023, "Lord Brechin" (13 texts, 14 tunes)
- Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 106-122, "Lord Bateman" (5 texts, all very full, 2 tunes) {Bronson's #8, #87}
- Randolph 11, "Lord Bateman" (4 texts plus a fragment, 3 tunes) {A=Bronson's #3, C=#44, E=#7}
- Randolph/Cohen-OzarkFolksongs-Abridged, pp. 25-28, "Lord Bateman" (1 text, 1 tune -- Randolph's 11E) {Bronson's #7}
- High-OldOldFolkSongs, pp. 14-15, "Lord Batsman" (1 text)
- Eddy-BalladsAndSongsFromOhio 10, "Young Beichan" (1 text)
- Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 49, "Lord Bateman's Castle" (1 text, 1 tune) {Bronson's #80}
- Flanders/Brown-VermontFolkSongsAndBallads, pp. 204-208, "Lord Bakeman" (1 text, 1 tune)
- {Bronson's #11}
- Flanders/Olney-BalladsMigrantInNewEngland, pp. 54-57, "Lord Bakeman" (1 text, 1 tune)
Bronson's #1}

Flanders-AncientBalladsTraditionallySungInNewEngland2, pp. 9-69, "Young Beichan" (19 texts plus 6 fragments, 8 tunes; a few of the versions combine multiple collections from family members or have other complex histories) {F=Bronson's #1, H=#11}

Davis-TraditionalBalladsOfVirginia 12, "Young Beichan" (7 texts plus 2 fragments; the fragments, especially "I", might perhaps be "The Turkish Lady"; 2 tunes entitled "Lord Bateman and the Turkish Lady, or The Turkish Lady", "The Turkish Lady"; 3 more versions mentioned in Appendix A) {Bronson's #55, #47}

Davis-MoreTraditionalBalladsOfVirginia 16, pp. 102-110, "Young Beichan" (3 texts, 2 tunes)

Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 14, "Young Beichan" (5 texts plus mention of 1 more)

Brown/Schinhan-FrankCBrownCollectionNCFolklore4 14, "Young Beichan" (2 excerpts, 2 tunes)

Chappell-FolkSongsOfRoanokeAndTheAlbermarle 7, "Lord Bateman" (1 text, 1 tune) {Bronson's #35}

Smith-SouthCarolinaBallads, III, pp. 104-106, "Young Beichan" (1 text, 1 tune) {Bronson's #111}

Joyner-FolkSongInSouthCarolina, pp. 28-30, "Lord Bateman" (1 text, 1 tune)

Morris-FolksongsOfFlorida, #154, "Young Beichan" (1 text)

Hudson-FolksongsOfMississippi 8, pp. 75-76, "Young Beichan" (1 text)

Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 15, "Lord Bateman" (1 text, 1 tune)

Scarborough-ASongCatcherInSouthernMountains, pp. 210-213, "Young Beichan" (1 text, with local title "The Jailer's Daughter"; 1 tune on pp. 410-411) {Bronson's #39}

Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 26-34, "Young Beichan" (4 texts plus 1 fragment, 3 tunes) {Bronson's #64, #3, #13}

Creighton-MaritimeFolkSongs, pp. 7-8, "Lord Bateman" (1 text, 1 tune)

Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 7, "Lord Bateman" (1 text)

Peacock, pp. 210-213, "Lord Bateman" (1 text, 2 tunes)

Karpeles-FolksongsFromNewfoundland 7, "Lord Bateman" (2 texts, 3 tunes) {Bronson's #101}

Mackenzie-BalladsAndSeaSongsFromNovaScotia 5, "Lord Bakeman" (1 text, 1 tune) {Bronson's #22); "Lord Bateman" (2 texts, 2 tunes)

Lear/Best-ComeAndIWillSingYou 68, "Lord Bateman" (1 text, 1 tune)

Leach-TheBalladBook, pp. 169-174, "Young Beichan" (2 texts)

Leach-HeritageBookOfBallads, pp. 81-86, "Young Beichan" (1 text)

Wyman/Brockway-LonesomeSongs-KentuckyMountains-Vol1, p. 58, "Lord Batesman, or the Turkish Lady" (1 text, 1 tune) {Bronson's #98}

Burton/Manning-EastTennesseeStateCollectionVol1, pp. 81-82, "Lord Baker" (1 text, 1 tune)

Burton/Manning-EastTennesseeStateCollectionVol2, pp. 47-48, "Young Beham" (1 text, 1 tune)

Friedman-Viking/PenguinBookOfFolkBallads, p. 128, "Young Beichan (Lord Bateman)" (1 text)

Quiller-Couch-OxfordBookOfBallads 44, "Young Bekie"; 45, "Young Beichan"; 164, "The Loving Ballad of Lord Bateman" (3 texts)

Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 43, "Lord Bateman" (1 text, 1 tune)

Roberts-SangBranchSettlers, #2, "Lord Batesman" (1 text, 1 tune)

Sharp-EnglishFolkSongsFromSouthernAppalachians 13 "Young Beichan" (7 texts plus 5 fragments, of which "D" and "L" in particular may be "The Turkish Lady"; 12 tunes) {Bronson's #36, #99, #10, #107, #106, #110, #14, #57, #42, #41, #102, #68}

Sharp-OneHundredEnglishFolksongs 6, "Lord Bateman" (1 text, 1 tune)

Niles-BalladBookOfJohnJacobNiles 22, "Young Beichan" (1 text, 1 tune)

Gummere-OldEnglishBallads, pp. 256-259+356-357, "Young Beichan" (1 text)

Sharp/Karpeles-EightyEnglishFolksongs 10, "Lord Bateman (Young Beichan)" (1 text, 1 tune, slightly edited) {Bronson's #14}

Karpeles-TheCrystalSpring 10, "Lord Bateman" (1 text, 1 tune) {Bronson's #92}

Copper-SongsAndSouthernBreezes, pp. 276-277, "Lord Bateman" (1 text, 1 tune)

Ritchie-SingingFamilyOfTheCumberlands, pp. 100-102, "[Turkish Lady]" (1 text, 1 tune)

Ritchie-FolkSongsOfTheSouthernAppalachians, pp. 22-23, "The Turkish Lady" (1 text, 1 tune)

Hodgart-FaberBookOfBallads, p. 41, "Young Beichan (Lord Bateman)" (1 text)

Buchan-ABookOfScottishBallads 7, "Young Bicham"; 8, "Young Bokie" (2 texts, 1 tune in appendix) {Bronson's #112}

MacColl/Seeger-TravellersSongsFromEnglandAndScotland 8, "Young Beichan" (2 texts, 2 tunes)

Whiting-TraditionalBritishBallads 2, "Young Beichan" (1 text)

HarvardClassics-EnglishPoetryChaucerToGray, pp. 84-86, "Young Bicham" (1 text)

Abrahams/Foss-AngloAmericanFolksongStyle, pp. 101-103, "Lord Bateman" (1 text, 1 tune)
Henry/Huntingdon/Herrmann-SamHenry's Songs of the People H470, p. 491, "Lord Beichan" (1 text, 1 tune)
Pound-American Ballads and Songs, 14, pp. 33-36, "Lord Bayham" (1 text)
Cox-Folk Songs South 8, "Young Beichan" (3 text plus mention of 1 more)
"Lord Wtem" (3 texts, 3 tunes) {Bronson's #54, #53, #93}
Thomas-Devils Ditties, pp. 86-87, "The Turkish Lady" (1 text, 1 tune, which, despite the title, is this piece; the hero is "Lord Bakeman") {Braonan's #51}
Gainer-Folk Songs From The West Virginia Hills, pp. 32-33, "Lord Bateman" (1 text, 1 tune)
Whitelaw-Book Of Scottish Ballads, pp. 23-25, "Lord Beichan"; pp. 25-27, "Young Bekie" (2 texts)
Forget-Me-Not-Songster, pp. 171-174, "Lord Bakeman" (1 text)
Morgan-Medieval Ballads-Chivalry Romance And Everyday Life, pp. 78-81, "Young Beicham" (1 text)
Darling-New American Songster, pp. 67-69, "Lord Bakeman" (1 text)
Silber/Silber-Folksingers Wordbook, p. 212, "Lord Bateman" (1 text)
DT 53, LORDBATE* LRDBEICH* (The DT editors also list TURKLADY* as Child 53, but it belongs with Laws O26)
ADDITIONAL: Leslie Shepard, _The Broadside Ballad_, Legacy Books, 1962, 1978, p. 147, "Lord Bateman" (reproduction of a broadside page containing this and "I'll Dream of Thee No More")
Julie Henigan, "Ozark Ballads as Song and Story," article in _Missouri Folklore Society Journal_, Volume 27-28 (cover date 2005-2006, but published 2015), pp. 159-185; pp. 160-161, "Lord Batesman" (1 text, as sung by Ollie Gilbert)
Roud #40
RECORDINGS:
Anita Best, "Lord Bateman" (on NFABest01)
M. Curran, "Lord Bateman" (on MUNFLA/Leach)
Ollie Gilbert, "Lord Bateman" (on LomaxCD1707)
Roby Monroe Hick, "Young Beham" [excerpt] (on USWarnerColl01)
Aunt Molly Jackson, "Lord Bateman" (AFS; on LC57)
RECORDINGS: Eunice Yeatts MacAlexander, "Lord Bateman" (on FarMtns1)
Willie Mathieson, "The King's Daughter" (on FSBBAL1)
Pleaz Mobley, "Lord Bateman" (AFS L 12, 1937; on LC12) {Bronson's #97}
Thomas Moran, "Lord Bateman" (on FSB4, FSBBAL1)
Howard Morry, "Lord Bateman" (on PeacockCDROM) [one verse only]
New Lost City Ramblers, "Lord Bateman" (on NLCR14)
Raymond Noseworthy, "Lord Bateman" (on MUNFLA/Leach)
John Reilly, "Lord Baker" (on Voice17)
Balis Ritchie, "Lord Bateman and the Turkish Lady" (on Ritchie03)
Jean Ritchie, "Lord Bateman" (on JRitchie01)
Jeannie Robertson, "Lord Bateman" (on FSB4, FSBBAL1)
David Slaunwhite, "Lord Bateman" (on MRHCreighton)
Mary Sullivan, "Lloyd Bateman" (AFS; on LC57)
Joseph Taylor, "Lord Bateman" (cylinder, on HiddenE) {Bronson's #34}
BROADSIDES:
Bodleian, Harding B 28(174), "Lord Bateman," W. Armstrong (Liverpool), 1820-1824; also 2806 c. 16(213), Harding B 11(2196), Firth c. 21(10), Johnson Ballads 1687, Firth c. 21(28), Firth b. 25(164), Harding B 11(2198), Harding B 25(1140), Johnson Ballads 549 [some words illegible], Harding B 11(2199), Harding B 11(2200), Firth b. 25(93), "Lord Bateman"; Harding B 17(170b), Harding B 26(379), "Lord Beigam"
LOC Singing, as100980 [incomplete], "Lord Bakeman," unknown, 19C
Murray, Mu23-y1:030, "Lord Beigam," James Lindsay Jr. (Glasgow), 19C
NL Scotland, L.C.Fol.70(136a), "Lord Beigam," unknown, c. 1820
CROSS-REFERENCES:
cf. "The Turkish Lady" [Laws O26]
cf. "The Araby Maid" (subject)
cf. "Mustang Gray (The Maid of Monterey)" (plot)
cf. "Thomas o Yonderdale" [Child 253] (plot)
ALTERNATE TITLES:
Lord Beham
Susan Price
NOTES [556 words]: This song is commonly connected with the story of Gilbert Becket, the father of Thomas (the clerical adversary of England's Henry II); for citations on this, see the story "Young Bekie" on pp. 579-580 of volume A.1 of Briggs. But, although the song's widespread currency implies that it is old, it is unlikely that it is that old.

Child believed that it may have been affected by the Becket legend, but was probably independent. The plot very much resembles "The Turkish Lady" [Laws O26], and some scholars lump them, but the latter emphasizes the conversion of the princess rather than, as in this song, her pursuit and reunion.

It is interesting to note that, according to the Rosenberg/Kreuzer translation of Sir Gawain and the Green Knight, p. LII, the "love interests [in the crusading romances] were frequently unintentionally humorous: the Saracen princesses in literature were almost as aggressive in their behavior as the knights they aided."

Baugh,p. 125, commenting on the romance "Bevis of Hampton": "[The Saracen Emperor] Ermin's daughter Josian, after the manner of Saracen princesses in romance, falls in love with the hero, especially after he has successfully defended her against a king named Brademond who has come to marry her, by force if necessary."

CHEL1, p. 305, sums up "Bevis" as follows: "Beves of Hamtoun... presents almost entirely crusading tendencies, but few traces remain of the earlier form. Beves, who has been despatched as a slave to heathen parts by a treacherous mother, ultimately arrives at the court of the Saracen king Ermyn. Here he is the recipient of handsome favours, and is offered the hand of the princess Josian, on condition that he forsakes the Christian faith. This he refuses to do, but the valour he displays in staggering exploits still keeps him in favour, and Josian, for his love, is prepared to renounce her native gods [sic.]. The king hears of this, and Beves is committed to a neighbouring potentate, by whom he is kept in a horrible dungeon for some seven years. After a marvelous escape from his terrible surroundings, Beves seeks out Josian, and both flee to Cologne, where they are duly wedded. The hero's career continues to be as eventful as ever; but he is finally induced to turn toward home, where he succeeds in regaining his inheritance, and is recognised as a worthy knight by the reigning king Edgar."

Thus, in "Bevis," the girl and the guy are reunited after seven years, just as in this ballad -- although, in the romance, it is she, not he, who is married to another -- involuntarily, in this case, but she maintains her virginity magically while he spends seven years in Brademond's custody. Beves and Josian finally die in each others' arms.

A minor footnote: In the Scottish "Young Beichan" texts, the Turkish girl is typically called "Susan (Susie) Pye," with no obvious derivation that I can see. In the more numerous "Lord Bateman" texts, however, she is usually "Sophia." But "Sophia" (, Greek for "wisdom") is not a Turkish name. Perhaps the girl had more reasons than love for wanting to escape. One might even speculate that she had (or that some singer intended her to have) a Christian mother. Or that she would rather marry an infidel than live in a harem.

And, yes, that's an awfully long chain of inference to hang on one name.... - RBW

Bibliography

- Baugh: Albert C. Baugh, "Convention and Individuality in Middle English Romance," in Jerome Mandel and Bruce A. Rosenberg, editors, Medieval Literature and Folklore Studies, Rutgers, 1970
- Briggs: Katherine Briggs, A Dictionary of British Folk-Tales in the English Language, Part A: Folk Narratives, 1970 (I use the 1971 Routledge paperback that combines volumes A.1 and A.2)

Last updated in version 6.0
File: C053
Young Benjie [Child 86]

DESCRIPTION: Benjie quarrels with his lover, who vows to seek another. He drowns her. During the night watch over the corpse [lykewake] she reveals to her three brothers who killed her. They ask whether they should behead or hang him. She bids them put out his eyes.

AUTHOR: unknown
EARLIEST DATE: 1803 (Scott)
KEYWORDS: lover corpse funeral brother injury revenge ghost
FOUND IN: Britain(Scotland)
REFERENCES (8 citations):
Child 86, "Young Benjie" (2 texts)
Bronson 86, "Young Benjie" (1 version)
Bronson-SingingTraditionOfChildsPopularBallads 86, "Young Benjie" (1 version)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine p. 453, "Young Benjie" (notes only)
Leach-TheBalladBook, pp. 280-283, "Young Benjie" (1 text)
Quiller-Couch-OxfordBookOfBallads 91, "Young Benjie" (1 text)
Whitelaw-BookOfScottishBallads, pp. 169-170, "Bondsey and Maisry"; pp. 199-201, "Young Benjie" (2 texts)
DT 81, YNGBENJI*
Roud #3911
File: C086

Young Billy Crane

DESCRIPTION: The singer, "Nellie Harrison," is betrayed by "Cubit's" arrow and a handsome young man named Billy Crane. She describes how he courted her then went to sea. She declares she will dress in men's clothes and follow her love

AUTHOR: Larry Gorman (1846-1917)
EARLIEST DATE: 1940 (Doerflinger)
KEYWORDS: courting betrayal separation lament cross-dressing travel
FOUND IN: Canada(Mar)
REFERENCES (2 citations):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 259-260, "Young Billy Crane" (1 text, 1 tune)
Ives-LarryGorman, pp. 67-68, 202, "Young Billy Crane" (1 text, 1 tune)
Roud #4164
NOTES [34 words]: Said to have been inspired by real people, though the names have been changed. The original Nellie Harrison is said to have remained single her whole life.
This song is item dH46 in Laws's Appendix II. - RBW
Last updated in version 6.1
File: Doe259

Young Caroline

DESCRIPTION: Highlander MacDonald courts Caroline. Her father is opposed: he "swore Macdonnels blood should stain the earth." Caroline, scorned for their relationship, is unhappy. Her heart breaks to leave her parents, but they elope and marry happily.

AUTHOR: unknown
EARLIEST DATE: 1866 (Musick-JAF-TheOldAlbumOf-William-A-Larkin)
KEYWORDS: courting elopement marriage father mother
FOUND IN: US(MW)
REFERENCES (1 citation):
Musick-JAF-TheOldAlbumOf-William-A-Larkin 19, "Young Caroline" (1 text)
Roud #4279
NOTES [156 words]: Musick-JAF-TheOldAlbumOf-William-A-Larkin: "I believe this is an Americanized version of 'Caroline of Edinborough Town' ... although the ending is happy in Mr Larkins's [sic] version, and the girl lives on 'Dry Crick.' Nevertheless, her lover wins her 'with flattering tongue,' the father bitterly objects, and they run away." I don't see any links between Musick-JAF-TheOldAlbumOf-William-A-Larkin text and "Caroline of Edinborough Town" other than Caroline's name and that her lover was from the highlands. Then Musick looks to Creighton-SongsAndBalladsFromNovaScotia 33, "Caroline and Her Young Sailor Bold" for a Caroline story
with a happy ending, but there are no other links between the Musick-JAF-TheOldAlbumOf-William-A-Larkin text and that song. It does seem to be an American version about some woman and a Highlander named MacDonald, but I find no connection with, say, "MacDonald of the Isles" or "The Pride of Glencoe." - BS
Last updated in version 3.0
File: MuLa019

Young Chambers

DESCRIPTION: Chambers's boat, smuggling liquor from St Pierre, is attacked and boarded by the crew of the Lady Clover. The crew are taken to Harbour Breton, tried, and thrown in jail. After four months of bad and meager rations they are released to run grog again.

AUTHOR: unknown
EARLIEST DATE: 1959 (Peacock)
KEYWORDS: crime trial prison drink sea ship outlaw punishment
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Peacock, pp. 897-898, "Young Chambers" (1 text, 1 tune)
Roud #9939
RECORDINGS:
Arthur Nicolle, "Young Chambers" (on PeacockCDROM) [one verse only]
NOTES [124 words]: Peacock says "smuggling liquor from the French island of St Pierre off Newfoundland's south coast has been a lucrative business for decades, especially during the days of American prohibition." Harbour Breton is on the south coast of Newfoundland. - BS
Peacock defines "switchel tea" as "very weak tea unsweetened" or water mixed with molasses. G. M. Story, W. J. Kirwin, and J. D. A. Widdowson, editors, Dictionary of Newfoundland English, second edition with supplement, Breakwater Press, 1990, p. 552, offer "a drink of molasses and water often seasoned with vinegar and ginger" (1790-), a term derived from OED "swizzle"; the secondary meaning is simply "Tea, esp. that once drunk by fishermen and sealers at sea"; it cites this song. - RBW
Last updated in version 4.5
File: Pea897

Young Charlotte (Fair Charlotte) [Laws G17]

DESCRIPTION: Pretty Charlotte, going to a dance on a cold night, refuses to dress properly; warm clothes would hide her charms. First she complains of the cold, but then says "I'm growing warmer now." When they arrive at the ball, her escort finds her frozen to death.

AUTHOR: unknown
EARLIEST DATE: 1883 (Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia)
KEYWORDS: courting death beauty
HISTORICAL REFERENCES:
Feb 8, 1840 - The New York Observer publishes a story, "A Corpse Going to a Ball," describing a tragedy like this one which took place on Jan 1, 1840
FOUND IN: US(All) Canada(Mar,Newf,Ont)
REFERENCES (56 citations):
Laws G17, "Young Charlotte (Fair Charlotte)"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 308-317, "Young Charlotte" (4 texts plus excerpts from 9 more and references to 2 more, 4 tunes)
Randolph 667, "Young Charlotte" (3 texts plus 5 excerpts, 2 tunes)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 528-532, "Young Charlotte" (1 text, 1 tune -- Randolph's 667A)
High-OldOldFolkSongs, pp. 32-33, "A Song... Young-Shelottie" (1 text)
Morris-FolksongsOfFlorida, #56, "Young Charlotte" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 209, "Young Charlotte" (1 text plus mention of 3 more)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 209, "Young Charlotte" (6 excerpts, 6 tunes)
Hudson-FolksongsOfMississippi 60, pp. 182-184, "Young Charlotte" (1 text plus mention of 2 more)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 52-53, "Charlotte" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 157, "Fair Charlotte" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 98-100, "Young Charlotte" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 66-68, "Young Charlotte" (1 text, 1 tune)
Bronner/Eskin-FolksongAlivePart1 23, "Fair Charlotte" (1 text, 1 tune)
Sulzer-TwentyFiveKentuckyFolkBallads, pp. 10-11, "Young Charlotte" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 123, "Fair Charlotte" (3 texts, 2 tunes)
Gardner/Chickering-BalladsAndSongsOfSouthernMichigan 41, "Frozen Charlotte" (1 text plus an excerpt and mention of 1 more, 2 tunes)
Dean-FlyingCloud, pp. 56-57, "Young Charlotte" (1 text)
Peters-FolkSongsOutOfWisconsin, pp. 219.220, "Young Charlotte" (1 text, 1 tune)
Stout-FolkloreFromIowa 37, pp. 51-53, "Young Charlotte" (1 text plus 2 fragments)
Brewer-BalladsAndSongsOfIndiana 30, "Fair Charlotte" (2 texts plus a fragment and mention of 2 more, 2 tunes)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 315-324, "Young Charlotte" (2 texts, 2 tunes, plus a broadside pring)
Rickaby-BalladsAndSongsOfTheShantyBoy 37, "Fair Charlotte" (1 text, 1 tune)
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 37, "Fair Charlotte" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 35-38, "Young Charlotte" (1 text, 1 tune)
Flanders/Ballard/Brown/Berry-NewGreenMountainSongster, pp. 111-115, "Young Charlotte" (1 text, 2 tunes)
Linscott-FolkSongsOfOldNewEngland, pp. 305-309, "Young Charlotte" (1 text, 1 tune)
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 94-97, "Fair Charlotte" (1 text)
Leach-TheBalladBook, pp. 723-725, "Young Charlotte" (1 text)
McNeil-SouthernFolkBalladsVol2, pp. 98-100, "Schaladi" (1 text, 1 tune)
Sandburg-TheAmericanSongbag, pp. 58-59, "The Frozen Girl" (1 text, 1 tune)
Hubbard-BalladsAndSongsFromUtah, #33, "Young Charlotte" (1 text, 1 tune)
Lomax-FolkSongsOfNorthAmerica 48, "Young Charlotte" (1 text, 1 tune)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 374-377, "(The Frozen Girl/Fair Charlotte)" (1 text plus a few stray lines)
Botkin-TreasuryOfAmericanFolklore, pp. 825-828, "Young Charlotte" (1 text, 1 tune)
Spaeth-WeepSomeMoreMyLady, pp. 142-143, "Young Charlotte" (1 text)
Pound-AmericanBalladsAndSongs 44, pp. 103-107, "Young Charlotte" (1 text)
Cox-FolkSongsSouth 80, "Fair Charlotte" (2 texts plus mention of 5 more; 1 tune)
Cox/Hercog/Halpert/Boswell-WVirginia-B, #4A-B, pp. 126-129, "Fair Charlotte," "Young Charlotte" (1 text plus a fragment, 1 tune)
Bush-FSofCentralWestVirginiaVol2, pp. 41-45, "Young Charlotte" (1 text, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 137-139, "Fair Charlotte" (1 text, 1 tune)
Boette-SingaHipsyDoodle, p. 47, "Young Charlotte" (1 text, 1 tune)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 110-110, "The Frozen Girl"; pp. 112-114, "Charlotte, the Frozen Girl" (2 texts)
Greenleaf/Mansfield-BalladsAndSeaSongsOfNewfoundland 172, "Young Charlotte" (1 text)
Peacock, pp. 735-737, "Young Charlotte" (1 text, 1 tune)
Smith/Hatt/Fowke-SeaSongsBalladFromNineteenthCenturyNovaScotia, pp. 51-55, "The Frozen Girl" (1 text)
Crichton-SongsAndBalladsFromNovaScotia 150, "Young Charlotte" (1 text, 1 tune)
Crichton-FolksongsFromSouthernNewBrunswick 64, "Young Charlotte" (1 text, 1 tune)
Mackenzie-BalladsAndSeaSongsFromNovaScotia 60, "Young Charlotte" (1 text)
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 136-138, "Frozen Charlotte (Young Charlotte)" (1 text, 1 tune)
Finger-FrontierBallads, pp. 119-123, "Young Charlotte, or The Frozen Girl" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 104-106, "Young Carlotta" (1 text)
Shay-BarroomBallads/PiousFriendsDrunkenCompanions, pp. 66-69, "Young Charlotte" (1 text, 1 tune)
Darling-NewAmericanSongster, pp. 220-221, "Young Charlotte" (1 text)
Silber/Silber-FolksingersWordbook, p. 210, "Young Charlotte" (1 text)
DT 637, YNGCHARL*
Roud #260

RECORDINGS:
Charlotte Decker, "Young Charlotte" (on PeacockCDROM) [one verse only]
Delmore Brothers, "The Frozen Girl" (Bluebird B-5338/Montgomery Ward M-4458/Sunrise S-3419,
1934; rec. 1933)
Warde Ford, "Fair Charlotte" (AFS 4203 A1, 1938; tr.; in AMMEM/Cowell)
I. G. Greer w. Mrs. I. G. Greer, "Young Charlotte" (AFS; on LC14)
Red Ingle and the Natural Seven, "Git Up Off'n the Floor, Hannah" (Capitol 15123, 1947)
Eugene Jemison, "Fair Charlotte" (on Jem01)
Pete Seeger, "Young Charlotte" (on PeteSeeger29)
Vern Smelser, "Young Charlotte" (on FineTimes)

CROSS-REFERENCES:
cf. "The Shepherd on the Hill" (theme)

ALTERNATE TITLES:
The Fair Sharlot

NOTES [242 words]: This ballad is widely considered to be based on an incident which took place on Jan. 1, 1840, when a girl froze on her way to a ball (the story was reported in the Feb. 8 New York Observer). In 1843 (probably) the poem "A Corpse Going to a Ball" was published by Seba Smith in "The Rover"; the ballad is frequently linked to that lyric (Botkin places the poem in 1884, but Smith died before that).
The matter remains controversial, though; others have linked it to the death of Charlotte Dills, frozen to death in Auburn, Indiana in 1862. And Barry credited the song to a William Lorenzo Carter of Virginia and dated it before 1833 -- though he later accepted the attribution to Smith.
For what it is worth, Laws accepts the attribution to Smith.
Smith almost certainly should be credited with a similar piece, "Stratton Mountain Tragedy" [Laws G18], which also involves a young woman dying in a blizzard (only, there, she dies while saving her child from freezing); one wonders how much Smith's ideas cross-fertilized. For more on him, see that song.
A Washington Post story dated December 8, 2019 claims that, when porcelain dolls began to be marketed in the nineteenth century, they were called "Frozen Charlottes" because they were white and stiff. If the article is right that the term goes back to the 1850s, and is connected to this song (and I have no reason to doubt either claim), then the connection to Charlotte Dills seems impossible. - RBW
Last updated in version 6.0
File: LG17

Young Collins (I)
DESCRIPTION: "Young Collins early in the morning Went whistling through the fields of corn, He spied a milkmaid neat and trim...." He asks, "Will you go along with me now go?" She refuses. He says he has a farm, ewes, lambs, poultry. She marries him
AUTHOR: unknown
EARLIEST DATE: 1910 (Butterworth Collection)
KEYWORDS: love courting beauty marriage
FOUND IN: Britain(England(Lond))
REFERENCES (1 citation):
Butterworth/Dawney-PloughboysGlory, p. 49, "Young Collins" (1 text plus some alternate lyrics, 1 tune)
Roud #1720
File: BuDa049

Young Companions [Laws E15]
DESCRIPTION: The singer, born in Philadelphia, abandons his family to go to Chicago where he "sinned both night and day." At last he murders a girl and is condemned to die
AUTHOR: unknown
EARLIEST DATE: 1910 (Lomax, Cowboy Songs)
KEYWORDS: family homicide execution
FOUND IN: US(MW,So,SE,SW) Canada(Newf)
REFERENCES (12 citations):
Laws E15, "Young Companions"
Randolph 161, "Taney County" (2 texts, 1 tune)
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 153-155, "Taney County" (1 text, 1 tune -- Randolph's 161A)
Young Conway

DESCRIPTION: The singer tells how Conway and two others go to Renfrew and embark on a "Poland Spree." They find themselves in a fight, and eventually everyone turns on Conway. He dies of his injuries late the next day. Many grieve for him.

AUTHOR: unknown
EARLIEST DATE: 1965 (Fowke)
KEYWORDS: homicide death party
FOUND IN: Canada(Que)
REFERENCES (1 citation):
Fowke-LumberingSongsFromTheNorthernWoods #42, "Young Conway" (1 text, 1 tune)
Roud #3678

NOTES [81 words]: Apparently based on an incident of 1886, in Renfrew, in which Conway and his companions crashed a Polish wedding party. Their gift (a baby carriage) was not appreciated, and a fight broke out in which Conway was killed. Conway was stabbed some twenty times, but no one was charged because it was impossible to determine who struck the fatal blow. According to Fowke's informant, Michael Cuddihey, singing this song in mixed (Irish and Polish) company was guaranteed to cause fights. - RBW

File: FowL42

Young Earl of Essex's Victory over the Emperor of Germany, The [Child 288]

DESCRIPTION: The Queen appoints Essex to command the fleet against Germany. The Emperor, learning who opposes him, would avoid battle, but his son begs for the command. Essex is victorious, and the German prince must be exhibited in London before he is sent home.

AUTHOR: unknown
EARLIEST DATE: before 1764 (broadside, Bodleian Harding B 2(5))
KEYWORDS: royalty sea navy battle prisoner patriotic
FOUND IN: Britain(Scotland(Aber))
REFERENCES (5 citations):
Child 288, "The Young Earl of Essex's Victory over the Emperor of Germany" (2 texts)
Bronson 288, "The Young Earl of Essex's Victory over the Emperor of Germany" (2 versions)
Bronson-SingingTraditionOfChildsPopularBallads 288, "The Young Earl of Essex's Victory over the Emperor of Germany" (2 tunes: #1, #2)
Buchan/Moreira-TheGlenbuchatBallads, pp. 131-132, "Young Essex" (1 text)
Greig/Duncan1 36, "Young Essex" (1 fragment, 1 tune) {Bronson's #2}
Roud #123

BROADSIDES:
Bodleian, Harding B 2(5), "Queen Elizabeth's Champion" or "A Famous Sea-Fight Between the Emperor of Germany, and the Earl of Essex" ("Come sound up your trumpets, and beat up your
drums"), W. and C. Dicey (London), 1736-1763; also Douce Ballads 3(80b), "Queen Elizabeth's Champion" or "Great-Britain's Glory"

NOTES [283 words]: Bodleian note to Harding B 2(5) and Douce Ballads 3(80b): "Subject: Naval battles; Essex, Robert Devereux, Earl of, 1566-1601" - BS
Needless to say, there is no history in this song. By the time Britain developed a respectable Navy, the "emperorship" of Germany (i.e. the Holy Roman Empire) was little more than a token office. As the Habsburg Empire, it would rise again (until destroyed by Napoleon), but by then, an Earldom wasn't enough to give a man command.
The broadside copy (Child's A) may be from the publishing house of John White, meaning that it was likely issued in the years before White's death in 1769. It is reasonable to assume that the Hannoverian Succession of 1714 had made the British more aware of Germany, and some anonymous (Jacobite?) balladeer decided to grant the English a victory over them.
Internal evidence, to be sure, points to the reign of Queen Elizabeth, who of course was the first great Queen of England, and who was friendly with an Earl of Essex. Her reign also saw the voyage of the Spanish Armada, resulting in the first real battle of seagoing gunships. But the Germany of Elizabeth's time was in no sense a country; feuds between Catholics and Protestants were constant, and Protestants at that time generally did not go to war with Protestants.
This song should not be confused with the broadside "The Earl of Essex," printed e.g. by Logan. There is also a manuscript poem, possibly intended to be sung, called "A Prayer of the Earle of Essex Deathe." It is in a number of manuscripts and Tudor-era books; for a recent edition, see Peter J. Seng, Tudor Songs and Ballads from MS Cotton Vespasian A-25, Harvard University Press, 1978, #25, p. 49. - RBW

Last updated in version 4.4
File: C288

Young Ellen Loraine

DESCRIPTION: "When I parted from Erin, heart-broken to leave thee, I dreamed not of falsehood, you Ellen Loraine, I thought, though but woman, thou wouldst not deceive me." But she is "faithless." He tells her, Go, false one, and laugh at the heart thou hast broken."

AUTHOR: unknown

EARLIEST DATE: before 1839 (Bodleian broadside Harding B 11(3108), etc.)

KEYWORDS: love betrayal emigration

FOUND IN:

REFERENCES (1 citation):
Hylands-Mammoth-Hibernian-Songster, p. 200, "Young Ellen Loraine" (1 text)

Roud #13854

BROADSIDES:
Bodleian, Firth b.25(112), "Young Ellen Lorraine," J. Catnach (London), 1813-1838; also Harding B 11(3108) (Catnach)

NOTES [13 words]: The dimwit might have had better luck if he'd bothered to learn real English. - RBW

Last updated in version 6.1

File: HMHS200A

Young Ellender

DESCRIPTION: A father sees Ellender with a man. Father would send the man "across the salt sea Where the loud cannons they roar" and confine Ellender on "bread and no water Once a day" She would go with him. A gold ring breaks in two and each takes half. He leaves.

AUTHOR: unknown

EARLIEST DATE: 1930 (Williams-Wiltshire-WSRO)

KEYWORDS: courting ring brokentoken father

FOUND IN: Britain(England(Lond,South))

REFERENCES (1 citation):
Williams-Wiltshire-WSRO Ox 206, "Chain of Gold" (1 text)

Roud #1417

RECORDINGS:
Phoebe Smith, "Young Ellender" (on Voice06)

NOTES [189 words]: The notes to Phoebe Smith's version on Voice06 describe "the rather garbled
text of 'Young Ellender.'" The elements of the fragmentary story are all familiar as are the images projected by the lines. It reminds me of parts of "Charming Beauty Bright" [Laws M3], "The Iron Door"[Laws M15], "The Jolly Plowboy"[Laws M24], "Pleasant and Delightful" and countless other token ballads. Nevertheless, so far I cannot make this a version of a ballad I know. I would add one or more of the keywords "captivity," "separation," "pressgang," "war" and "cross-dressing," if any of those attributes were more than hinted at or threatened.

Yates, Musical Traditions site Voice of the People suite "Notes - Volume 6" - 25.8.02: "This appears to be a much fragmented version of Roud 539/Laws M15 'The Iron Door'...." The themes are right but I can't make the words fit. Line-by-line comparison with Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople, Peacock, Creighton-SongsAndBalladsFromNovaScotia and Creighton-MaritimeFolkSongs shows that those texts are all closely related to each other and have no lines in common with "Young Ellender." - BS

Last updated in version 5.2
File: RcYoEll

Young Ettie

DESCRIPTION: Singer meets Ettie, declares his love, and promises to come back to her when fishing season ends. He returns and she swears she will be his true sweetheart. "A few short weeks after this girl changed her mind." Warning: "don't depend on those fair ones"

AUTHOR: unknown

EARLIEST DATE: 1958 (Guigné-ForgottenSongsOfTheNewfoundlandOutports)

KEYWORDS: courting love promise rejection warning parting return reunion separation fishing

FOUND IN: Canada(Newf)

REFERENCES (1 citation):
Guigné-ForgottenSongsOfTheNewfoundlandOutports, pp. 379-381, "Young Ettie" (1 text, 1 tune)
Roud #25334
File: Guig379

Young Farmer's Offer, The

DESCRIPTION: The singer notes that, at twenty-one, he has come into his father's estate and become a farmer. He has a good bank balance and a cozy home; he asks, "And where's the lass to take my hand And be young Mrs. Armour?"

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan4)

KEYWORDS: courting bequest farming money humorous nonballad home

FOUND IN: Ireland Britain(Scotland(Aber))

REFERENCES (3 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #19, p. 1, ("Now friends, my heart is fu' o' glee") (1 fragment)
Greig/Duncan4 822, "The Jolly Farmer's Son" (2 texts, 2 tunes)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H776, p. 261, "The Young Farmer's Offer" (1 text, 1 tune)
Roud #6216

ALTERNATE TITLES:
Wha'll Be Mrs Armour

NOTES [85 words]: In the eighteenth and early nineteenth centuries in Ireland, the shortage of land was so severe that children had to stay on their parents' properties until the parents died; they could not marry until they had a plot of land on which to live. This often meant that marriages didn't take place until the man, at least, was well into his thirties. There may be a hint of that in this song: The singer is a landowner at twenty-one, making him a prime catch. - RBW

Roud has the Greig/Duncan4 texts as Roud #6216. - BS

Last updated in version 4.3
File: HHH776
Young Forbest

DESCRIPTION: Elmer Forbest, described as a good Christian man, works five years for John McBean. One day, as the crew is cutting the trees, the wagon holding the logs fails and Forbest is crushed. His comrades bury him and his family mourns

AUTHOR: unknown
EARLIEST DATE: 1951
KEYWORDS: logger death work
FOUND IN: Canada(Mar)
REFERENCES (1 citation):
Doerflinger-SongsOfTheSailorAndLumberman, pp. 224-225, "Young Forbest" (1 text, 1 tune)
Roud #4073
NOTES [8 words]: This song is item dC52 in Laws's Appendix II. - RBW
File: Doe224

Young Freda Bolt

DESCRIPTION: "Amid the Blue Ridge Mountains, there lives a maiden fair," but Freda Bolt becomes pregnant by Buren Harmon. He promises to take her away; instead, he murders her. The singer expects she is in heaven

AUTHOR: D. M. Shank
EARLIEST DATE: 1930 (recording, Floyd County Ramblers)
KEYWORDS: love pregnancy homicide abandonment
FOUND IN: US(SE)
REFERENCES (1 citation):
Cohen-AmericanFolkSongsARegionalEncyclopedia1, pp. 209-210, "Freeda Bolt" (1 text)
Roud #12196
RECORDINGS:
Carter Family, "Young Freda Bolt" (Decca 5612/Montgomery Ward MW 8071, 1938)
ALTERNATE TITLES:
Frieda Bolt
The Story of Freeda Bolt
File: CAFS1209

Young Gal Go Round the Corner

DESCRIPTION: Leader: "Young gal go round the corner." Group: "My true love gone down the lane." Group: "Wet on the grass where the dew been poured." Group: "Hay, my lady, go down the road, go down the road, go down the road, My true love gone down the lane"

AUTHOR: unknown
EARLIEST DATE: 1971 (NorthCarolinaFolkloreJournal)
KEYWORDS: courting
FOUND IN: US(SE)
REFERENCES (1 citation):
NOTES [13 words]: Walser calls this a John Kunnering song. For other such songs, see "Juba!". - RBW
Last updated in version 6.1
File: NCF194YG

Young Gal, Swing Your Tail

DESCRIPTION: Chantey/worksong: "Young gal, go swing your tail/Swing your tail to the South West gale." "Everybody gather round..." "Boys and children get troubled in mind..." "Everybody get converted..." Refrain: "Young gal, go swing your tail"

AUTHOR: unknown
EARLIEST DATE: 1958 (recording, John Roberts)
KEYWORDS: nonballad shanty worksong storm
FOUND IN: West Indies (Bahamas)

RECORDINGS:
John Roberts, "Young Gal, Swing Your Tail" (on MuBahamas2)

NOTES [31 words]: The annotation for LomaxCD1822-2 says that this song is related to the "Swing Your Tail" appearing on that CD, collected in 1935. I don't see it myself, other than the catchphrase. - PJS

File: RcYGSYT

Young Hunting [Child 68]

DESCRIPTION: (Young Hunting) goes riding, and meets his love. She bids him come in; he says he cannot, for he must meet another love. She kills him. She is then told (by a bird?) that "he had no love but thee." But all she cares about is hiding the body

AUTHOR: unknown

EARLIEST DATE: 1776 (Herd)

KEYWORDS: love betrayal homicide death burial bird

FOUND IN: Britain (Scotland (Bord)) US (Ap, MA, MW, NE, SE, So, SW) Canada (Mar) Ireland West Indies (Jamaica)

REFERENCES (56 citations):
Child 68, "Young Hunting" (11 texts, 1 tune) {Bronson's #34}
Bronson 68, "Young Hunting" (43 versions, though a few are fragments which may belong with some other song)
Bronson-SingingTraditionOfChildsPopularBallads 68, "Young Hunting" (8 versions: #2, #4, #6, #13, #27, #34, #37, #41)
Chambers-ScottishBallads, pp. 224-230, "Young Huntin" (1 text)
Lyle/McAlpine/McLucas-SongRepertoireOfAmeliaAndJaneHarris, pp. 38-47, "Young Reedin/Young Riedan" (2 texts, 1 tune) {Bronson's #34}
Lyle-Andrew-Crawfurd'sCollectionVolume1 37, "Earl Richard" (1 text, 1 tune)
Buchan/Moreira-TheGlenbuchatBallads, pp. 147-151, "Young Huntley" (1 text)
Barry/Eckstorm/Smyth-BritishBalladsFromMaine pp. 122-128, "Young Hunting" (2 texts, 1 tune) {Bronson's #36}
Wells-TheBalladTree, pp. 152-154, "Young Hunting" (1 text, 1 tune) {Bronson's #36}
Flanders-AncientBalladsTraditionallySungInNewEngland2, pp. 87-88, "Young Hunting" (1 tune, with no text at all but reported to be this) {Bronson's #7}
Grimes-StoriesFromTheAnneGrimesCollection, pp. 28-29, "Lass of Roch Royal" (1 text, 1 tune, listed as Child #76 but appearing to be a fragment of "Young Hunting" [Child #68] with the "Pretty Little Foot" verses attached)

Belden-BalladsSongsCollectedByMissourFolkloreSociety, pp. 34-37, "Young Hunting" (1 text)
Randolph 14, "Lord Henry and Lady Margaret" (2 texts, 1 tune) {Bronson's #18}
Randolph/Cohen-OzarkFolksongs-Abridged, pp. 28-31, "Lord Henry and Lady Margaret" (1 text, 1 tune -- Randolph's 14A) {Bronson's #18}
Arnold-FolkSongsofAlabama, pp. 60-61, "Love Henry" (1 text, 1 tune) {Bronson #19}
Davis-TraditionalBalladsOfVirginia 17, "Young Hunting" (5 texts plus a fragment; all the texts seem somewhat mixed, and "E" clearly has verses from "Lady Isabel and the Elf Knight"; 4 tunes entitled "Sir Henry and Lady Margaret," "Young Hunting," "Lord Henry"; 1 more version mentioned in Appendix A) {Bronson's #20, #22, #16, #28}
Davis-MoreTraditionalBalladsOfVirginia 17, pp. 111-122, "Young Hunting" (6 texts, 5 tunes)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore2 18, "Young Hunting" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore4 18, "Young Hunting" (2 excerpts, 2 tunes)
Chappell-FolkSongsOfRoanokeAndTheAlbermarle 8, "Young Hunting" (2 texts, one short; 1 tune) {Bronson's #42}
Smith-SouthCarolinaBallads, #IV, pp. 107-108, "Young Hunting" (1 text, 1 tune) {Bronson's #38}
Joyner-FolkSongInSouthCarolina, pp. 43-44, "Lowe Bonnie" (1 text, 1 tune) {same source as Bronson's #43, although the two transcriptions differ at several points}
Morris-FolksongsOfflorida, #156, "Young Hunting" (1 text, 1 tune) {Bronson's #29}
Hudson-FolksongsOfMississippi 9, pp. 77-78, "Young Hunting" (1 text plus a fragment, from the same informant)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 17A, "Love Henry"; 17B, "Young Hunting"; 17C, "Henry" (1 text plus 2 fragments, 2 tunes)
Owens-TexasFolkSongs-1ed, pp. 44-45, "Loving Henry" (1 text, 1 tune) {Bronson's #3}
Owens-TexasFolkSongs-2ed, pp. 16-17, "Loving Henry" (1 text, 1 tune)
Cambiaire-EastTennesseeWestVirginiaMountainBallads, pp. 28-29, "Loving Henry" (1 text)
Sharp-EnglishFolkSongsFromSouthernAppalachians 18 "Young Hunting" (12 texts plus 2 fragments, 14 tunes) {Bronson's #35, #32, #33, #22, #40, #2, #12, #11, #25, #27, #13, #37, #31, #30}
Ritchie-FolkSongsOfTheSouthernAppalachians, pp. 88-89, "Young Hunting" (1 text, 1 tune)
Bush-FSoCentralWestVirginiaBallad, Vol. 1, pp. 75-76, "Lord Barney" (1 text, 1 tune)
Gainer-FolkSongsFromTheWestVirginiaHills, pp. 37-38, "Young Heneree" (1 text, 1 tune)
Scarborough-ASongCatcherInSouthernMountains, pp. 134-136, collectively titled "Young Hunting," individually "Loving Henery," "Come In, Loving Henery," "Loving Henry" (2 texts plus a fragment; the "A" text has a moralizing ending in which the girl dies; tune on p. 398) {Bronson's #10}
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 36-39, "Young Hunting" (2 texts, 1 tune) {Bronson's #5}
Leach-TheBalladBook, pp. 229-234, "Young Hunting" (2 texts)
McNeil-SouthernFolkBalladsVol2, pp. 76-78, "Lord Barnie" (1 text, 1 tune)
Quiller-Couch-OxfordBookOfBallads 30, "Young Hunting" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 190, "Young Hunting" (1 text)
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 65, "The Lord of Scotland" (1 text, 1 tune. Cazden et al are not sure this song should be identified with "Young Hunting," since the "bird scene" is more extended than in other versions of that ballad. However, all the classic elements of "Young Hunting" are present)
Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 109, "A Song of a Lost Hunter (or, My Love Heneree)" (1 text, 1 tune)
Grigson-PenguinBookOfBallads 44, "Young Hunting" (1 text)
Niles-BalladBookOfJohnJacobNiles 27, "Young Hunting" (1 text, 1 tune)
Gummere-OldEnglishBallads, pp. 209-212+350-351, "Young Hunting" (1 text)
Sharp/Karpeles-EightyEnglishFolkSongs 13, "Love Henry (Young Hunting)" (1 text, 1 tune) {Bronson's #31}
Sandburg-TheAmericanSongbag, pp. 64-65, "Little Scotch-ee" (1 text, 1 tune) {Bronson's #38}
Lunsford/Stringfield-30And1FolkSongsFromSouthernMountains, "Young Hunting" (1 short text, 1 tune)
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 22 "Henry Lee" (1 text, 1 tune)
Hodgart-FaberBookOfBallads, p. 54, "Young Hunting" (1 text)
Cox-FolkSongsSouth 9, "Young Hunting" (2 texts)
Abrahams/Foss-AngloAmericanFolksongStyle, pp. 97-99, "Love Henry" (1 text, 1 tune)
Whitelaw-BookOfScottishBallads, pp. 142-143, "Earl Richard"; pp. 143-144, "Lord William" (2 texts)
Jekyll-JamaicanSongAndStory 31, "Pretty Poll" (1 text, 1 tune)
JournalOfAmericanFolklore, Helen H Roberts, "A Study of Folk Song Variants Based on Field Work in Jamaica," Vol. XXXVIII, No. 148 (Apr-Jun 1925), #2, pp. 154-155 "Fine Waitin' Bwa" (3 fragments, 3 tunes)
DT 68, FALSLADY* YNGHUNT * YNGHUNT2* YNGHUNT3* YNGHUNT5
Roud #47
RECORDINGS:
Jimmie Tarlton (Darby & Tarlton), "Lowe Bonnie" (Columbia 15763-D, 1930; on TimesAint04, ConstSor1) {Bronson's #43}
Logan English, "Love Henry" (on LEnglish1 -- several verses filled in from Cecil Sharp's Kentucky version)
Dick Justice, "Henry Lee" (Brunswick 367, 1929; on AAfm1)
George Landers, "Scotland Man" (on DarkHoll)
Ella Parker, "Lord Barnett-IHearAmericaSinging" (on FineTimes)
CROSS-REFERENCES:
cf. "The False Young Man (The False True Lover)" (lyrics)
ALTERNATE TITLES:
Lady Margot and Love Henry
Earl Richard
Lord Land
NOTES [1239 words]: Bronson notes that the musical tradition of this ballad "is perplexed and hard to make out," the tunes having diverse metres and forms. Bronson divides them into six major groups (the largest of which has two subgroups), but notes connections to many other melodies. Given the complexity of establishing tune families, we make no attempt to list them all in the cross-references; you'll have to see Bronson.

It strikes me as possible that this is related to the song's complex textual history. The description given here is pretty typical -- but there is a full Scottish version (from the Herd manuscript) in which the victim's father hunts for him, sends divers into the river, and is guided to the corpse by a bird. The father confronts the girl with the corpse, which bleeds upon seeing her. She blames her maid, but the fire kindled to burn the innocent girl will not harm her, so the murderess is destroyed instead. Many commentators think this ending was lost in most American and many British texts -- but it's so involved that I rather suspect it was grafted on.

Although American versions of this song are often known as "Loving Henry," not every song known by this title is a version of Young Hunting. Norm Cohen points out to me that at least two 78s known by this title [Kyle Wooten, "Loving Henry" (OKeh 45539, 1931; rec. 1930) and Jess Young's Tennessee Band, "Loving Henry" (Columbia 15431-D, 1929)] are not Child 68.

On the basis of all this, Fowler, pp. 286-287, suggests the song is composite, very tentatively arguing that it is based on a real incident about which little was known, so the compiler padded it out with ballad commonplaces. - RBW

Child #68 and Jamaican Anansi Stories

The three Jamaican texts are "Anansi" cante fables following the Ashanti (West African) tradition. Jekyll's "Pretty Poll": A Duke's girl servant courts a young man. Another man sees the girl and asks the Duke for her, but the Duke says, "No, she is courting already." But the girl tells this new suitor, "if you going to marry me I will lef' my lover an' come." The new suitor asks how that can be: "The Duke not going to allow it." The girl says she will manage it. She takes her old lover for a walk, distracts him, and throws him in a well. A parrot in a nearby tree sees everything and sings that it will take the news of the murder to the Duke. The girl sings, "Come, Pretty Poll, come! There is a house of gold an' silver before you sit 'pon tree." The parrot rejects the bribe: "Tree I barn, Tree I must stay till my time come to die." The parrot "fly from tree to tree... from house to house," reaches the Duke, and tells the tale. "[T]hem hear what Poll said, an' them catch the gal' an' chop off her head. An' Poll get good care." [fn.1]

Broadwood writes about Jekyll's "Pretty Poll," "This is ... the story of 'May Colvin' or 'The Outlandish Knight'. The tune 'Come, pretty Poll' here given is rather reminiscent of one traditional air to the ballad still sung in different parts of England... See 'The Outlandish Knight' in Songs of Northern England (Stokoe and Reay) for the type of tune referred to.... " Elsewhere, Broadwood refers to Child 68 for a similar story. [fn.2]

I hear no resemblance between Jekyll's and the Stokoe-Reay tune for "The Outlandish Knight" [fn.3]

Beckwith-Roberts has a similar song not directly connected to a story, "The Golden Cage": The bird sings "I brought a news to tell you ... Miss Chee Chee take you one dear love an' cast her into a well" Miss Chee Chee says, "Be quiet, I will make a golden cage and put you into it." The bird's reply is from Child 68, but with a different meaning: "No, no, no, no. Same me will do it to dear love too, you will do me the same." [fn.4]

Beckwith/Roberts and Roberts have a different Anansi cante fable and song, "Fine Waiting Boy": A gentleman and his servant, Collin, go for a horse and buggy drive. When they come to a well the master would have Collin get him some water. "Collin pitch him master in de well" and drives home. He tells the master's wife that the master has gone visiting and he will get the master in the buggy the next day. But a little bird sings "Fine waitin' boy. Throw him master into a well.... Collin no ben see da little bird up on tree so lóng." The master's wife sends for someone who could understand the bird, and says "go search de well, fin' de master body, an' go tak Collin hang him. [fn.5]

See "The Twa Sisters" [Child 10] discussion of Jekyll's "King Daniel," and "Little Musgrave and Lady Barnard" [Child 81] discussion of "Matty Gru," for Caribbean examples of the parrot introduced as messenger in other Child ballads. Child 81 also has Caribbean texts with parrot as messenger in three versions for Abrahams [fn.6] (though none for three of Beckwith's [fn.7]). The Jamaican texts I am classifying here as Child 68 raise more questions, for me, about Anansi story as Child ballad than those others.

For one thing, the inclusion of song in Anansi is does not mean that there is an original sung text.
For example, Jekyll's #26 "The Three Pigs" is very close to Halliwell's "The Story of the Three Little Pigs" [fn.8]; there is no singing in Halliwell, but in Jekyll the third pig sings a challenge to the wolf. You can also see the notes to "The Derby Ram" which illustrates how casually song is added to or lost from English song as Anansi cante fable.

How do the texts compare to Child 68?

Rationale for murder:- Child 68: infidelity of the victim; Jekyll: infidelity of the murderer; "The Golden Cage": murderer's jealousy of the victim; "Fine Waiting Boy": servant's resentfulness of master.

Sex of murderer and victim, respectively:-: Child 68: woman and man; Jekyll: woman and man; "The Golden Cage": woman and woman; "Fine Waiting Boy": man and man.

Bribery:- Child 68: golden cage is rejected because murderer is not to be trusted; Jekyll: golden cage is rejected because a free-born bird won't accept even a luxurious cage [but, at the end of the story, "Poll get good care"]; "The Golden Cage": golden cage is rejected because murderer is not to be trusted. "Fine Waiting Boy": no bribery attempt.

Penalty:- Child 68: A-C-H-J-K burning at the stake; Jekyll: beheading; "The Golden Cage": not stated; "Fine Waiting Boy": hanging

The common elements are murder by throwing in a well, and an unobserved bird observer reporting the murder. - BS

FOOTNOTES
[2] Broadwood, #31, p. 287, "Pretty Poll." In discussing another Jekyll cante fable Broadwood writes "Cf. the old ballads 'May Colvin' and 'Young Hunting.' In the latter the parrot reveals a murder. In both ballads the lady makes the same promises to the bird" (Broadwood, #3, p. 286, "King Daniel).

[3] I don't have Stoke and Reay so I am going by the tune in Bruce and Stokoe, which I take to be the same. See Bruce/Stokoe, pp. 48-50, "The Outlandish Knight"
[7] Beckwith, #1-#3 pp. 470-473, 480, "Little Musgrove"
[8] Halliwell, #55 pp. 37-41, "The Story of the Three Little Pigs"). As an example of the closeness to Halliwell, Jekyll has, "Pig say:- 'No, no, no! by the hair of my chinnychinchin.' Wolf say:- 'I will haff an' cuff an' will blow you house down.'"

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Young Jean Lies Over the Ocean

DESCRIPTION: "Young Jean lies over the ocean, Young Jean lies over the sea, Young Ann lies just round the corner, Oh what liars these women can be."

AUTHOR: unknown

EARLIEST DATE: 1972 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: play party lie derivative

FOUND IN: New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 134, "(Young Jean lies over the ocean)" (1 text)

CROSS-REFERENCES:
cf. "My Bonnie Lies over the Ocean" (presumed tune) and references there

File: SuSm134D

Young Jimmie Drummond

DESCRIPTION: The singer is Jimmie Drummond, well known, and quickly handcuffed and led off to jail. After a year he quickly changes his colors. But he will no longer betray his fellows. Whenever police snatch someone for stealing, they will have snatched him alone.

AUTHOR: unknown

EARLIEST DATE: 1952 (recording, Jeannie Robertson)

KEYWORDS: captivity prison tinker

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice #24, pp. 153-154, "Jimmie Drummond" (1 text, 1 tune)
Roud #2506 and 2157

CROSS-REFERENCES:
cf. "The Choring Song" (theme)

ALTERNATE TITLES:
Jimmie Drummond
Big Jimmie Drummond

NOTES [114 words]: While this song has references to plot, in the main it would seem to be a dance tune. Porter/Gower-Jeannie-Robertson-EmergentSingerTransformativeVoice report that the "Rev. John Skinner adapted words to the old strathspey tune, 'The Reel of Tullochgorum.'" Jeannie Robertson's version is not in Cant (Travellers' dialect). Porter and Gower also point out that in spite of several references in common (Jimmie Drummond's "going choring" and being in jail), Jeannie's "Young Jimmie Drummond" is distinct from versions of the "Choring Song" (McCST097) and carries a different melody. Roud lists variants by Jeannie in two places, lumping them with other songs: Roud #2157 and #2506. - DGE

File: RPG024

Young Johnson

DESCRIPTION: Johnson is accused of forging a bill, or his uncle's will. He is tried, convicted, and sentenced to be hanged. The ladies offer five or ten thousand pounds for his life but the jury cannot free him. At his death he bows and bids his companions farewell.

AUTHOR: unknown

EARLIEST DATE: before 1845 (broadside, Bodleian Harding B 11(1435))

KEYWORDS: crime execution trial death gallows-confession

FOUND IN: Britain(England(South))

REFERENCES (1 citation):
Reeves-TheEverlastingCircle 142, "Young Johnson" (1 text)
Roud #12718
**Young Johnstone [Child 88]**

DESCRIPTION: Johnstone kills his love's brother, then seeks shelter with (successively his mother, his sister, and) his love. She hides him from his pursuers, whom she feeds while he rests. They leave and she goes to him. He kills her, probably in confusion. He dies.

AUTHOR: unknown

EARLIEST DATE: 1769 (Herd)

KEYWORDS: homicide love brother reunion family hiding

FOUND IN: Britain(Scotland(Aber,Bord)) Ireland Canada(Mar)

REFERENCES (13 citations):
- Child 88, "Young Johnstone" (6 texts)
- Bronson 88, "Young Johnstone" (4 versions+2 in addenda)
- Bronson-SingingTraditionOfChildrensPopularBallads 88, "Young Johnstone" (3 versions: #2, #4, #6)
- Chambers-ScottishBallads, pp. 261-264, "Young Johnston" (1 text)
- Greig/Duncan8 1929, "Oh Did Ye See a Bloody Knight" (1 fragment)
- Lyle-Andrew-Crawfurd'sCollectionVolume1 5, "William and the Young Colonel" (1 text, 1 tune)
- Flanders-AncientBalladsTraditionallySungInNewEngland2, pp. 293, "Young Johnstone" (1 text, from "The Charms of Melody" rather than tradition)
- Mackenzie-BalladsAndSeaSongsFromNovaScotia 10, "Johnson and the Colonel" (1 text, 1 tune); "Johnson and Coldwell" (1 text) {Bronson's #4}
- Leach-TheBalladBook, pp. 283-284, "Young Johnstone" (1 text)
- Grigson-PenguinBookOfBallads 60 "Young Johnstone" (1 text)
- DT 88, JOHNSTON*


Roud #56

NOTES [205 words]: Also collected and sung by Ellen Mitchell, "Johnston and the Young Colonel" (on Kevin and Ellen Mitchell, "Have a Drop Mair," Musical Tradition Records MTCD315-6 CD (2001)).

Greig/Duncan8 is a fragment of Child 88A verses 6 and 7.

The source for Whitelaw-BookOfScottishBallads is Finlay, who writes that "the present edition has been completed from two recited copies" with a couple of changes. - BS

David C. Fowler, A Literary History of the Popular Ballad, Duke University Press, 1968, pp. 290-291, noting several inconsistencies in this ballad, suggests that it was an "eighteenth century ballad composite," a gothic drama inspired by the Percy version of "Edward" [Child 13] -- which was itself a Percy rewrite; additional material came from "Lord Thomas and Fair Annet" [Child 73] and "Captain Car, or, Edom o Gordon" [Child 178]. And Fowler sees a relationship to 'George Paton's version of 'Sir Hugh,' and sent to Percy in 1768 or 1769....If we knew the identity of Paton's 'friend,' we might well know the composer of 'Young Johnstone.' Whatever his name, I am reasonably confident that he was a member of that remarkable social club in Edinburgh to which David Herd belonged, the 'Knights Companions of the Cape.'" - RBW

Last updated in version 5.2

File: CO88

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**Young Kate of Kilcummer**

DESCRIPTION: The singer loves Kate of Kilcummer. He is sure he'd find none other like her. "As
the rose to the bee, As the sunshine to summer, So welcome to me Is young Kate of Kilcummer.

AUTHOR: unknown
EARLIEST DATE: 1839 (Croker-PopularSongsOfIreland)
KEYWORDS: love lyric nonballad
FOUND IN:
REFERENCES (1 citation):
Croker-PopularSongsOfIreland, pp. 195-196, "Young Kate of Kilcummer" (1 text)
NOTES [84 words]: Croker-PopularSongsOfIreland: "Young Kate of Kilcummer is copied from a tale entitled 'The Rapparee,' printed in Bolster's 'Quarterly Magazine, No. IX.,' a Cork periodical publication, August 1828, where this ballad is said to be 'a favourite Irish song, which we have endeavoured to translate, preserving as much as possible the simplicity of the original." The Editor [Croker], however, does not recognize anything to induce him to credit this statement. He believes it to be an original composition." - BS

File: CrPS195

**Young Kitty Lee (Letty Lee)**

DESCRIPTION: A man sees "Young Kate." He is "shivering and shaking" and tells Kitty her kiss will cure him. She is eventually won over by his glib tongue. She says a husband may beat her, destroy all his earnings, or leave her but she agrees to marry anyway.

AUTHOR: unknown
EARLIEST DATE: 1952 (Peacock)
KEYWORDS: courting marriage dialog disease
FOUND IN: Canada(Mar,Newf)
REFERENCES (2 citations):
Peacock, pp. 605-606, "Young Kitty Lee" (1 text, 1 tune)
Creighton-FolksongsFromSouthernNewBrunswick 28, "Letty Lee" (1 text, 1 tune)
ST Pea605 (Partial)
Roud #2282
File: Pea605

**Young Ladies in Town**

DESCRIPTION: "Young ladies in town, and those that live 'round, Wear none but your own country linen." Homemade clothes may not be as grand, but it avoids sending money to Britain. The ladies are advised that the young men will love them all the same

AUTHOR: unknown
EARLIEST DATE: 1769 (in the "Boston Newsletter")
KEYWORDS: clothes patriotic commerce
HISTORICAL REFERENCES:
1767 - Passage of the Townshend Acts. Britain attempts to raise money from the colonies by imposing taxes on various products (lead, paint, glass, tea). The Americans responded by boycotting British goods (the taxes, except for that on tea, were removed in 1770).
FOUND IN: US
REFERENCES (2 citations):
Scott-TheBalladOfAmerica, pp. 57-58, "Young Ladies in Town" (1 text, 1 tune)
DT, YNGLADIE*
CROSS-REFERENCES:
cf. "The Homespun Dress" (theme)
NOTES [279 words]: After the end of the Seven Years' War, the British government had been determined to make the American colonies pay for the troops stationed there. The first attempt had been Grenville's Stamp Act -- which was so hated and so unjust that it had to be repealed almost instantly. But England still needed the money. George III had tried to form a more reasonable government by bringing in William Pitt the Elder (1708-1778). But Pitt almost immediately was incapacitated, leaving the government in the hands of the inexperienced Duke of Grafton (1735-1811; he became Prime Minister in 1766) and Charles Townshend (1725-1767), Chancellor of the Exchequer and the government's primary representative in the House of Commons. Assessments of Townshend vary; Don Cook, in *The Long Fuse*, for instance, calls him a "loose cannon" and accuses him of setting his own interests ahead of the state's (p. 115) an says he...
"figured out nearly every way he could incite troubles with the Americans." On the flip side, he made major improvements in the administration of Ireland; a balanced assessment would say that he did both harm and good.

But, with respect to colonial relations, the Townshend Acts were a disaster. They were not as onerous as the Stamp Act, but they were definitely burdensome. Had the Stamp Act not come first, the colonists might have grumbled but complained. But the Stamp Act had precipitated opposition, and the Townshend Acts caused more grumbling -- the more so since, as with the Stamp Act, the colonies had not been consulted.

Townshend did not live to see the effects of his unfortunate measure, dying almost at once. The duties would be repealed in 1770. - RBW

File: SBoA057

**Young Lady in the Bloom of Youth**

DESCRIPTION: "There was a young lady in the bloom of youth, Her age was about sixteen, She's called by death...." Her mother and her friends and her older brother gather to mourn. They take her to her tomb. Hearers are reminded that they too must die.

AUTHOR: unknown

EARLIEST DATE: 1952 (Roberts-SangBranchSettlers)

KEYWORDS: death family burial

FOUND IN: US(Ap)

REFERENCES (1 citation):

Roberts-SangBranchSettlers, #34, "Young Lady in the Bloom of Youth" (1 text, 1 tune)

Roud #3398

File: Robe034

**Young Lady Sat Down to Sleep, A**

DESCRIPTION: "Here we go round the strawberry bush This cold and frosty morning." A girl sits down to sleep. She wants a boy to wake her. He writes his name and is called to wake her. She will marry him.

AUTHOR: unknown

EARLIEST DATE: c. 1830 (Newell Massachusetts fragment); 1883 (Newell-GamesAndSongsOfAmericanChildren)

KEYWORDS: courting nonballad playparty

FOUND IN: US(NE,So)

REFERENCES (2 citations):

Scarborough-OnTheTrailOfNegroFolkSongs, p. 138, ("Here we go round the strawberry bush") (1 text; Scarborough is reprinting Newell's Texas text)

Newell-GamesAndSongsOfAmericanChildren, #160, "The Sleeping Beauty" (2 texts)

Roud #7889

NOTES [153 words]: I find it hard to imagine how Scarborough's version about a "strawberry bush" arose; strawberries don't grow on bushes. Nonetheless Newell-GamesAndSongsOfAmericanChildren also has a "strawberry bush" version. Of course, mulberries don't grow on bushes either, but a mulberry tree is a lot more bushy than a strawberry plant! Dolby-OrangesAndLemons, commenting about "Here We Go Round the Mulberry Bush" rather than this piece, suggests that the original may have been a blackberry bush. - RBW

Newell: "It would appear, from the character of the round, that various names are proposed to the sleeping girl, which she rejects until a satisfactory one is presented. At all events, this is the case in a Provençal game which we take to be of the same origin as ours.... We infer, ..., that the game, apparently so natural an invention, originally represented some form of the world-wide story of the 'Sleeping Beauty.'" - BS

Last updated in version 6.0

File: Newe160

**Young Les Darcy**

DESCRIPTION: The singer notes that everyone wants to roam. One who falls victim to this is boxer Les Darcy, who wants "to fight at the Golden Gate." (He goes to the U.S. and died), leaving his
family to mourn.

AUTHOR: unknown
EARLIEST DATE: 1957
KEYWORDS: fight Australia death
HISTORICAL REFERENCES:
1895 - Birth of Les Darcy
May 24, 1917 - Death of Les Darcy in Memphis, Tennessee
FOUND IN: Australia
REFERENCES (1 citation):
Meredith/Anderson-FolkSongsOfAustralia, pp. 75-76, "Young Les Darcy" (1 text, 1 tune)
CROSS-REFERENCES:
cf. "Les Darcy" (plot, subject)
NOTES [112 words]: Les Darcy was an Australian boxer of whom great things were expected. He
did not live long, and so his major bouts were few, but the Australians made him one of their great
heroes. When he died in 1917, the Americans gave the cause of death as pneumonia; Australians
claim he was poisoned.

Two songs about Darcy are found in the tradition; this one, more literary, has eight lines per stanza
and begins "We all get a craving to roam, Far from home, o'er the foam...." The other, based on
"Way Down in Tennessee," begins, "In Maitland cemet'ry (or "Way down in Tennessee") lies poor
Les Darcy...." For more on Darcy, see the notes to that song, indexed as "Les Darcy." - RBW

File: MA075

Young M'Tyre

DESCRIPTION: Nancy loves M'Tyre, her father's servant. Her father plans to transport M'Tyre. She
gives him money and he escapes. She tells her father she will only marry M'Tyre. Father says she
can call M'Tyre back. They marry and M'Tyre is made a lord.

AUTHOR: unknown
EARLIEST DATE: 1930 (Karpeles-FolkSongsFromNewfoundland)
KEYWORDS: courting love marriage parting reunion father servant
FOUND IN: Canada(Newf)
REFERENCES (1 citation):
Karpeles-FolkSongsFromNewfoundland 71, "Young M'Tyre" (1 text, 1 tune)
Roud #2299
CROSS-REFERENCES:
cf. "Matt Hyland" (plot)
NOTES [29 words]: This is so close in plot to "Matt Hyland" (itself a piece of mysterious origin) that
I wonder if they mightn't be derived at several removes from the same lost original. - RBW

File: KaNew071

Young MacDonald

DESCRIPTION: "He is young and fair and handsome, he's my fancy late and early..." Chorus in
Gaelic. Love song to the young MacDonald who was brought up in Glengarry, fought battles, and is
now off to Colorado.

AUTHOR: unknown
EARLIEST DATE: 1962 (Fowke/MacMillan-PenguinBookOfCanadianFolkSongs)
KEYWORDS: love battle travel
FOUND IN: Canada(Ont)
REFERENCES (1 citation):
Fowke/MacMillan-PenguinBookOfCanadianFolkSongs 54, "Young MacDonald" (1 text, 1 tune)
Roud #4536
NOTES [71 words]: [The version in Fowke/MacMillan-PenguinBookOfCanadianFolkSongs is from]
Mrs. A. Fraser of Lancaster, Ontario, who said she learned it from her brother-in-law, Mr. John A.
MacDonald. MacDonald is one of the commonest names in Ontario's Glengarry county.
The [version in Fowke/MacMillan-PenguinBookOfCanadianFolkSongs] has a mix of English and
Gaelic lyrics, though the Gaelic has become too garbled to be correctly translated. - SL

File: FowM054
**Young Maid's Love, The**

DESCRIPTION: The singer loves a rich merchant's daughter, but her father arranges for him to be inducted into the navy. His ship wins a great victory at sea, and the prize money makes him rich. He returns home and is allowed to marry the girl.

AUTHOR: unknown

EARLIEST DATE: 1924 (Sam Henry collection)

KEYWORDS: love separation sailor navy reunion money marriage

FOUND IN: Ireland

REFERENCES (2 citations):
- Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H58, p. 446, "Eliza/When I Landed in Glasgow" (1 text, 1 tune)
- OLochlainn-IrishStreetBallads 45, "The Young Maid's Love" (1 text, 1 tune)

Roud #3019

BROADSIDES:

NOTES [55 words]: Sam Henry theorizes that this song dates to the period of the Spanish Armada, because in his text the ship fights "twenty-two sail of Spaniards." The internal evidence opposes this; in the same text, the singer meets the girl outside Glasgow -- but at the time of the Armada, Scotland and England were still separate countries. - RBW

File: HHH058

**Young Man Badly Walked, The**

DESCRIPTION: The singer comes to Belfast and meets a girl. They stop for drinks. She takes him "home." He pays the landlady, planning to marry next day. He wakes alone, with no watch, chain, money, coat, or boots. A man throws him out. "Simple country lads," beware.

AUTHOR: unknown

EARLIEST DATE: 1989 (Leyden-BelfastCityOfSong)

KEYWORDS: love sex violence beauty drink theft whore

FOUND IN:

REFERENCES (1 citation):
- Leyden-BelfastCityOfSong 30, "The Young Man Badly Walked" (1 text)

CROSS-REFERENCES:
- cf. "Gold Watch [Laws K41]" (plot) and references there
- cf. "The Reason Why" (plot)

NOTES [17 words]: Leyden-BelfastCityOfSong: "A song set in High Street and York Street [Belfast] in the late 1870s." - BS

File: Leyd030

**Young Man Who Travelled Up and Down, The**

DESCRIPTION: "Once there was a young man who travelled up and down... And they told me there that the wars were o'er." Various workers enter, are described, and declare what they will or won't do "till the wars are o'er."

AUTHOR: unknown

EARLIEST DATE: 1915 (Cox)

KEYWORDS: drink worker war

FOUND IN: US(Ap)

REFERENCES (1 citation):
- Cox-FolkSongsSouth 172, "The Young Man Who Travelled Up and Down" (1 text)

Roud #139

CROSS-REFERENCES:
- cf. "When Jones's Ale Was New"

NOTES [43 words]: Cox speculates that this is an "imitation" of "Jones's Ale," in that both involve various people wandering in. As the chorus, form, setting, and characters are all different, however, I've agreed with Cox in listing this as a separate song. Roud lumps them. - RBW

File: JHCox172
Young Man Who Wouldn't Hoe Corn, The [Laws H13]

DESCRIPTION: A lazy young farmer will not hoe his corn, with the result that the corn is choked by weeds and destroyed by frost. When he goes courting, his suit is rejected because he wouldn't hoe his corn.

AUTHOR: unknown

EARLIEST DATE: 1905 (Belden-BalladsSongsCollectedByMissourFolkloreSociety)

KEYWORDS: farming courting rejection work

FOUND IN: US(Ap,MA,MW,NE,SE,So)

REFERENCES (33 citations):

Laws H13, "The Young Man Who Wouldn't Hoe Corn"
Belden-BalladsSongsCollectedByMissourFolkloreSociety, p. 440, "The Young Man Who Wouldn't Hoe Corn" (1 text)
Randolph 441, "The Lazy Young Man" (1 text, 1 tune)
Eddy-BalladsAndSongsFromOhio 106, "The Young Man Who Wouldn't Hoe Corn" (1 text)
Stout-FolkloreFromIowa 68, pp. 91-92, "The Man Who Wouldn't Hoe Corn" (1 text)
List-SingingAboutIt-FolkSongsInSouthernIndiana, pp. 170-172, "The Young Man Who Wouldn't Hoe Corn" (1 text, 1 tune)
Brown/Belden/Hudson-FrankCBrownCollectionNCFolklore3 216, "The Man Who Wouldn't Hoe His Corn" (1 text)
Brown/Schinhan-FrankCBrownCollectionNCFolklore5 216, "The Man Who Wouldn't Hoe His Corn" (1 tune plus a text excerpt)
Burton/Manning-EastTennesseeStateCollectionVol1, pp. 44-45, "Lazy Man" (1 text, 1 tune)
Moore/Moore-BalladsAndFolkSongsOfTheSouthwest 191, "The Young Man Who Wouldn't Plow Corn" (1 text, 1 tune)
Owens-TexasFolkSongs-1ed, pp. 219-221, "The Lazy Man" (1 text, 1 tune)
Owens-TexasFolkSongs-2ed, pp. 128-129, "The Lazy Man" (1 text, 1 tune)
Bronner/Eskin-FolksongAlivePart1 35, "The Young Man Who Wouldn't Hoe Corn" (1 text, 1 tune)
Flanders/Brown-VermontFolkSongsAndBallads, pp. 74, "The Young Man Who Couldn't Hoe Corn" (1 text)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, pp. 409-410, "The Young Man Who Wouldn't Hoe Corn" (1 text)
Hudson-FolksongsOfMississippi 73, pp. 200-201, "The Young Man Who Wouldn't Hoe Corn" (1 text)
Brewster-BalladsAndSongsOfIndiana 68, "The Young Man Who Wouldn't Hoe His Corn" (1 text)
McNeil-SouthernFolkBalladsVol1, pp. 164-165, "The Young Man Who Wouldn't Hoe Corn" (1 text, 1 tune)
Sharp-EnglishFolkSongsFromSouthernAppalachians 182, "Harm Link" (1 text, 1 tune)
Cox-FolkSongsSouth 173, "The Young Man Who Wouldn't Hoe Corn" (1 text)
Boette-SingaHipsyDoodle, pp. 73-74, "The Young Man Who Wouldn't Hoe Corn" (2 texts, 1 tune)
Bush-FSofCentralWestVirginiaVol2, pp. 24-25, "Young Man Who Wouldn't Hoe Corn" (1 text, 1 tune)
Scott-TheBalladOfAmerica, pp. 46-47, "The Young Man Who Couldn't Hoe Corn (The Lazy Man)" (1 text, 1 tune)
Lomax/Lomax-FolkSongsUSA 66, "The Young Man Who Wouldn't Hoe Corn" (1 text, 1 tune)
Lomax/Lomax-OurSingingCountry, pp. 286-187, "Georgia Boy" (1 text, 1 tune)
Dunson/Raim/Asch-AnthologyOfAmericanFolkMusic, p. 38 "A Lazy Farmer Boy" (1 text, 1 tune)
Botkin-TreasuryOfAmericanFolklore, pp. 874, "Young Man Who Wouldn't How Corn" (1 text, 1 tune)
DT 636, HOECORN
Roud #438

RECORDINGS:
Buster Carter & Preston Young, "A Lazy Farmer Boy" (Columbia 15702-D, 1931; on AAFM1, BefBlues3)
Edna & Jean Ritchie, "The Young Man That Wouldn't Raise Corn" (on Ritchie03)
Pete Seeger, "Young Man Who Wouldn't Hoe Corn" (on GrowOn3) (on PeteSeeger07,
**Young Man's Dream, The**

DESCRIPTION: Singer dreams of Granu who says "Relate most true what you did view when you fought for liberty." She shows him "the heroes that have bled for the sake of liberty." St Patrick addresses the crowd: "Your Cross maintain ... It will lead you to paradise"

AUTHOR: unknown

EARLIEST DATE: before 1862 (broadside, Bodleian Harding B 13(10)); first half 19C (Zimmerman-SongsOfIrishRebellion)

KEYWORDS: Ireland dream nonballad patriotic religious

FOUND IN:

REFERENCES (1 citation):
Zimmerman-SongsOfIrishRebellion 28, "The Young Man's Dream" (1 text, 1 tune)

Roud #V15728

BROADSIDES:

Bodleian, Harding B 13(10), "Young Man's Dream" ("It happened one night as I lay on my bed"), J.O. Bebbington (Manchester), 1858-1861; also Harding B 11(3610), 2806 c.17(378)[some words illegible], "Young Man's Dream"

NOTES [56 words]: From National Library of Scotland commentary on broadside NLScotland RB.m.143(013), "Shiel's Rights of Man": "Granua (also spelt Grainne). The daughter of the mythical Irish warrior and folk hero, Finn McCool, Granua is also used as a symbol for Ireland - much like the figure of Britannia is employed as a symbol for Great Britain." - BS

*Last updated in version 5.1*

File: Zimm028

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**Young Man's Lamentation, The**

DESCRIPTION: An unconstant lover is worse than a thief." The singer would have married her but "she's not constant to any." "Like a ship on the ocean I am tost too and fro." He hopes wine will make him jolly. "She is mistaken if she think that I'll mourn"

AUTHOR: unknown

EARLIEST DATE: before 1697 (broadside, Bodleian Douce Ballads 2(261b))

KEYWORDS: courting infidelity nonballad

FOUND IN: Britain(Scotland(Aber))

REFERENCES (1 citation):
Greig/Duncan6 1697, "Now My Love's Forsaken Me" (1 fragment, 1 tune)

Roud #6823

BROADSIDES:

Bodleian, Douce Ballads 2(261b)[a few verses are barely legible; see notes for legible copy], "The Young-Mans Lamentation" ("Meeting's a pleasure, but parting's a grief"), P. Brooksby (London), 1683-1696

CROSS-REFERENCES:

cf. "Farewell He" (theme) and references there

NOTES [957 words]: Greig/Duncan6 is a fragment; broadside Bodleian Douce Ballads 2(261b) is the basis for the description.

The Greig/Duncan6 fragment is "Now my love's forsaken me, for him he thinks I'll mourn. But he is quite mistaken, for I'll do my own turn. I'll go as saucy by him as he's fit to do by me, And I'll get another sweetheart, and that he soon shall see." In the few places I have found that, or similar verses, in the US it always goes with "The cuckoo she's a pretty bird ...." See, for example, Sharp, *English Folk Songs from the Southern Appalachians*, Vol II, p. 177 [confirmed by Steve Gardham], both Hudson and Belden [confirmed by RBW and indexed here with "On Top of Old Smoky"], Ritchie-SingingFamilyOfTheCumberlands [indexed here with "The Cuckoo"] and Thomas and Leeder, *The Singin' Gatherin'*(1939), p. 25. Most US versions of "The Cuckoo" do not have the Greig/Duncan6 verse. I posted a question to the Ballad List asking whether anyone had seen the pair of verses linked outside the US and where else the "Now my love's forsaken me" verse
occurred. I have the following answer from Steve Gardham:

"The verse occurs in no British versions of the Cuckoo. British versions are pretty much based on the broadside 'The Forsaken Nymph'.

Oscar Brand's version in Reprints from Sing Out vol4 p42 has the stanza. Cox p425 has a whisper of it. Hudson has a Mississippi full stanza tagged onto the end of the standard 4-stantzas of the Cuckoo. As mentioned Sharp in EFSSA vol2 has the stanza only in the first version of the 13 given.

"Just checked and this stanza dates back to the 17th century. It is the last stanza in 'The Young-Man's Lamentation', the first stanza being the 'Meeting is a Pleasure' stanza. It obviously is related to the early versions of 'Farewell He/She'. See Bodleian website Douce Ballads 2 (261b) although the image is very poor. (I have a full transcription courtesy of Mike Heaney of the Bodl)

Tho' I am forsaken yet she is forsworn,
Yet she is mistaken if she think that I'll mourn,
I'll set as slightly by her as e'er she did me,
And for ever will deny her, let her go, farewell she.

"Note the change of gender which is common in these lover's laments.

"Several possibilities present themselves as to the evolutions of American variants.

1) Some American variants must be based on variants older than the late 18th century standard broadside version.

2) The stanza has become attached to other songs like 'Farewell He' and become attached to 'The Cuckoo' in America.

"As I'm sure you are all aware, the numerous 'Lover's Laments' borrow stanzas from each other frequently and have done so from the earliest times, probably pre 17thc. Martin Parker occasionally uses them in his ballads of the 17thc."

Steve's Cox reference, Cox 143, "A Forsaken Lover," is a perfect US -- West Virginia, in this case -- example. The final two verses are "The cuckoo is a pretty bird ...." and "Forsaken, forsaken ....," respectively.

For another example see Arthur Palmer Hudson, "Ballads and Songs from Mississippi" in The Journal of American Folklore, Vol. XXXIX, No. 152 (Apr 1926 (available online by JSTOR)), #37 p. 149, "Jimmy."

For a counter-example see G.L. Kittredge, editor, "Ballads and Songs" in The Journal of American Folklore, Vol. XXX, No. 117 (Jul 1917 (available online by JSTOR)), pp. 349-351, "An Inconstant Lover" which includes some American texts, including one without the cuckoo. My impression, though, is that in the case where the cuckoo is absent it has just been forgotten.

For a discussion of "The Young-man's Lamentation," including the complete text of broadside Bodleian Douce Ballads 2(261b), see Steve Gardham, "The Young-Man's Lamentation," article 17 in the collection "A Veritable Dungheap" at the Musical Traditions site. The article includes comments on the travels of verses, and parts of verses, to other songs [like "The Cuckoo].

The first verse is "Meeting's a pleasure But parting's a grief, An Unconstant Lover Is worse than a Thief; A Thief he can Rob me, And take what I have, But an Unconstant Lover Will bring me to the grave." Nevertheless, the remaining ten verses are not associated with "On Top of Old Smoky," unless you include Greig/Duncan6, "Lamentation"'s last verse. I could not see my way clear to lumping the Greig/Duncan6 verse with "The Cuckoo" since it has not been found that way outside the US, nor with "On Top of Old Smoky," since it seems almost always to have been found attached to "The cuckoo she's a pretty bird ...." as an add-on.

"The Fair Damsel" - from Ruth Ann Musick, "The Old Album of William A. Larkin" in The Journal of American Folklore, Vol. LX, No. 237 (Jul 1947 (available online by JSTOR)), #25 pp. 229-230 - floats "never place your affections on a green willow tree" and "if I am forsaken oh he is foresworn" onto the end of a ballad having nothing to do with either "The Cuckoo" or "Old Smokey": a young man abandons his sweetheart in favor of a rich widow and is turned away by his old sweetheart when he calls on her, saying "all though I am married I will visit you still."

Similarly, "Forsaken" - from E.C. Perrow, "Songs and Rhymes from the South" in The Journal of American Folklore, Vol. XXVIII, No. 108 (Apr 1915 (available online by JSTOR)), #25 pp. 169-170 - floats "never place your affections on a green willow tree" and "if I am forsaken oh he is foresworn" after a verse in which the singer's sweetheart is "out on the water, he'll sink or he'll swim" and she says "if he can live without me, I can live without him." That is similar to "Forsaken" from G.L. Kittredge (cited above), pp. 351-352 - but without either "never place your affections on a green willow tree" and "if I am forsaken oh he is foresworn." - BS

Last updated in version 2.5
File: GrD61144
Young Man's Wish, The
DESCRIPTION: "If I could but attain my wish," the singer would be content with simple joys. "I'll from each folly strive to fly Each virtue to attain I'll try, And live as I would die"
AUTHOR: unknown
EARLIEST DATE: 1846 (Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland)
KEYWORDS: virtue nonballad recitation
FOUND IN:
REFERENCES (2 citations):
Dixon-AncientPoemsBalladsSongsOfThePeasantryOfEngland, Poem #3, pp. 10-12, "The Young Man's Wish" (1 text)
Bell-Combined-EarlyBallads-CustomsBalladsSongsPeasantryEngland, pp. 242-244, "The Young Man's Wish" (1 text)
Roud #V40675
File: DixP003

Young Mary from Kilmore
DESCRIPTION: John's father promises him houses and land, and approves of his proposal to Mary. She refuses him: her parents are opposed, or she would rather ramble. He hears that three men from Rosslea would "banish" him from Rosslea. He says "she has deceived me"
AUTHOR: unknown
EARLIEST DATE: 1973 (Morton/Maguire-ComeDayGoDayGodSendSunday)
KEYWORDS: courting rejection home
FOUND IN: Ireland
REFERENCES (1 citation):
Morton/Maguire-ComeDayGoDayGodSendSunday 18, pp. 42,109,164, "Young Mary from Kilmore" (2 texts, 1 tune)
Roud #2918
NOTES [34 words]: Morton/Maguire-ComeDayGoDayGodSendSunday: The singer's name may be John O'Brien or John Smith. The three "heroes" that might banish him -- apparently on Mary's behalf -- are Gunn, McIlroy and Maguire.
- BS
File: MoMa018

Young Men They'll Dress Up, The
DESCRIPTION: Young men court till midnight and "sleep in the barn" when the girls would have them go home. The singer would stay single: "no woman for to bawl and no children to squall, How happy is the young man that's got none at all"
AUTHOR: unknown
EARLIEST DATE: 1952 (Owens-TexasFolkSongs-2ed)
KEYWORDS: courting nonballad baby bachelor rake
FOUND IN: US(So)
REFERENCES (1 citation):
Owens-TexasFolkSongs-2ed, p. 115, "The Young Men They'll Dress Up" (1 text, 1 tune)
File: Ow2E115

Young Men's Song, The
DESCRIPTION: "And now, young man, I s'pose you're mad, But I'm not sorry, I am glad." The singer tells of how hard men work for poor reward -- and "off to meeting they do go On purpose for to make a show." The purpose is to be seen by the girls
AUTHOR: unknown
EARLIEST DATE: 1905 (Barry collection MS, according to Flanders/Ballard/Brown/Barry-NewGreenMountainSongster)
KEYWORDS: work nonballad clothes
FOUND IN: US(NE)
REFERENCES (1 citation):
Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 178-180, "The Young Men's
**Young Munro**

DESCRIPTION: A girl sings about Charlie Munro of the Forty-Second Highlanders, whom she loves. She describes his clothes, his appearance ("everything so neat about him," "that handsome fellow") If she had an Indian treasure she would give it to the 42nd for his sake.

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig/Duncan7)

KEYWORDS: love clothes nonballad soldier

FOUND IN: Canada(Ont) Britain(Scotland(Aber))

REFERENCES (2 citations):
- Greig/D Duncan7 1339, "Young Munro" (2 fragments, 1 tune)
- Fowke-TraditionalSingersAndSongsFromOntario 29, "Young Munro" (1 text, 1 tune)

Roud #2316

CROSS-REFERENCES:
- cf. "Wha Saw the Forty-Second" (subject: 42nd Highlanders or Black Watch) and references there

NOTES [57 words]: Fowke-TraditionalSingersAndSongsFromOntario, p. 177: "This unusual song does not seem to have been reported before in anything like this form, although two Nova Scotia songs have the same melody and refrain."

Greig/Duncan7: "Mrs Gillespie, learnt from her father forty-five years ago; learnt by him about the thirties or forties. Noted 1905." - BS

Last updated in version 2.6

File: GrD71339

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**Young Oysterman, The (The Tall Young Oysterman)**

DESCRIPTION: "It was a tall young oysterman lived by the river-side, His shop was just upon the bank, his boat was on the tide." He sees a girl across the river and swims to join her. Her father chases him off. She faints, he cramps, they die and become mermaids

AUTHOR: Words: Oliver Wendell Holmes

EARLIEST DATE: 1845? (Forget-Me-Not Songster)

KEYWORDS: love beauty courting death mermaid/man

FOUND IN: US(So)

REFERENCES (2 citations):
- Hudson-FolkTunesFromMississippi 23, "The Young Oysterman" (1 text, 1 tune)
- Forget-Me-Not-Songster, pp. 207-208, "Tall Young Oysterman" (1 text)

Roud #5768

File: HuMT023

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**Young Peggy [Child 298]**

DESCRIPTION: Young Peggy and Jamie have been seen together. When her parents call him rogue and loon, she vows to rest in his arms forever. The lovers agree to run off in the middle of the night. Her father awakes in the night and pursues, but they are already married

AUTHOR: unknown

EARLIEST DATE: 1827 (Kinloch)

KEYWORDS: courting father mother marriage elopement love

FOUND IN: Britain(Scotland)

REFERENCES (5 citations):
- Child 298, "Young Peggy" (1 text)
- Bronson 298, "Young Peggy" (1 version)
- Leach-TheBalladBook, pp. 683-684, "Young Peggy" (1 text)
- Whitelaw-BookOfScottishBallads, p. 63, "Young Peggy" (1 text)
- DT 298, YNGPEGGY

Roud #3875

NOTES [93 words]: There are several curious notes about the history of this ballad. Bronson's sole
tune is from Christie, and he thinks it fiddled with. Plus Emily Lyle says on p. 225 of *Fairies and Folk: Approaches to the Scottish Ballad Tradition*, (Wissenschaftlicher Verlag Trier, 2007) that Child had access to a second text, from the Murison collection, but did not print it. Perhaps this is simply because he was so close to the end of his project that he did not bother, but it makes me wonder if he had additional thoughts on this ballad which he did not record. - RBW

*Last updated in version 3.2*

**File:** C298

**Young People, Take Warning**

**DESCRIPTION:** "Young People all, attention give And hear what I shall say, I wish your soul with Christ to live In everlasting day." The singer warns against the pleasures of the flesh and tells of the dangers of Hell. He reminds them that death is coming

**AUTHOR:** unknown

**EARLIEST DATE:** 1920

**KEYWORDS:** religious warning

**FOUND IN:** US(S0)

**REFERENCES (1 citation):**

*Randolph 653, "Young People, Take Warning" (1 text, 1 tune)*

Roud #7574

**CROSS-REFERENCES:**

ct. "The Blind Man's Regret" (lyrics)

**NOTES [49 words]:** Although this shares stanzas with "The Blind Man's Regret," they don't really seem to be the same song. The latter describes how the blind man went blind; this song seems a pure warning. It seems more likely that the verses floated. At the very least, it's uncertain enough that we split. - RBW

*File:* R653

**Young Roger of the Mill**

**DESCRIPTION:** Roger, a ploughman, courts Nell. She says she prefers to marry a farmer's son. He prepares to leave, saying he has "other fish to fry": Joan loves him. Nell says she has 50 shillings; Joan has none. Roger has 40. They agree to marry and buy a cow.

**AUTHOR:** unknown

**EARLIEST DATE:** 1749 (The Robin, according to Kidson-TraditionalTunes); 1750 (Ramsay)

**KEYWORDS:** courting marriage rejection farming money

**FOUND IN:** Britain(England(North))

**REFERENCES (5 citations):**

*Logan-APedlarsPack, pp. 343-344, "Young Roger of the Mill" (1 text)*

*Kidson-TraditionalTunes, pp. 66-68, "Young Roger of the Valley" (1 text, 1 tune)*


*Frank Kidson, Traditional Tunes, (Oxford, 1891), pp. 66-68, "Young Roger of the Valley" (1 text, 1 tune) [Not yet indexed as Kidson-TraditionalTunes pp. 66-68]*

*Charles Read Beckwith, "Mummers' Wooing Plays in England" in Modern Philology, Vol. XXI, No. 3 (Feb 1924 (available online by JSTOR)), pp. 262-268, especially ll. 105-119, "Swinderby 12/31/1842" ("Madam if thoug [sic] will consent to marry") (1 text)*

ST Log343 (Partial)

Roud #590

**BROADSIDES:**

*Bodleian, Harding B 28(194), "Young Roger of the Mill" ("Young Roger of the mill, one morning very soon")*, W. Armstrong (Liverpool), 1820-1824

**NOTES [69 words]:** Logan-APedlarsPack: "This also bears the imprint of W. Armstrong, Liverpool.

The Logan text is almost identical to broadside Bodleian Harding B 28(194). The Beckwith text is an example of a song of courting and rejection inserted into a mummers' "wooing" or "plough" play. In the Beckwith text the song ends with Roger's rejection and decision to leave. For other examples and some discussion see "Sweet Moll." - BS

*Last updated in version 3.0*

*File:* Log343
Young Ronald [Child 304]
DESCRIPTION: Young Ronald loves the king's daughter. She says she can only obey her father's will. The king offers his daughter and great wealth to anyone who can slay a six-headed giant. Ronald slays the giant "wi ae sweep o his hand" and wins the princess
AUTHOR: unknown
EARLIEST DATE: 1828 (Buchan)
KEYWORDS: royalty monster love courting death marriage
FOUND IN: Britain(Scotland)
REFERENCES (1 citation):
Child 304, "Young Ronald" (1 text)
Roud #3914
NOTES [41 words]: Child's comments on this ballad amount to little more than an extended snort of disgust. He certainly has his point, but there may be folk elements in the tale; at least, it reminds me (rather loosely) of the Welsh tale of Culhwch and Olwen. - RBW
File: C304

Young Sailor Bold (I), The (The Rich Merchant's Daughter) [Laws M19]
DESCRIPTION: The merchant threatens his daughter's lover with death. She dresses as a sailor to warn him of the danger, and promises to go away with him. Her father meets her and kills her by mistake. He discovers the mistake and kills himself; the lover dies of grief
AUTHOR: unknown
EARLIEST DATE: 1930 (Karpeles-FolkSongsFromNewfoundland)
KEYWORDS: love death exile suicide disguise homicide cross-dressing
FOUND IN: US(MA,MW) Canada(Mar,Newf) Britain(England(South))
REFERENCES (8 citations):
Laws M19, "The Young Sailor Bold I (The Rich Merchant's Daughter)"
Cazden/Haufrecht/Studer-FolkSongsOfTheCatskills 59, "The Rich Merchant" (1 text, 1 tune)
Thompson-BodyBootsAndBritches-NewYorkStateFolktales, p. 392, "The London Maid and Boy" (1 text)
Copper-SongsAndSouthernBreezes, pp. 194-195, "Rich Merchant and his Daughter" (1 text, 1 tune)
Creighton/Senior-TraditionalSongsOfNovaScotia, pp. 218-220, "Willie" (1 text plus 2 fragments, 3 tunes)
Karpeles-FolkSongsFromNewfoundland 72, "The Rich Merchant's Daughter" (1 text, 1 tune)
DT 432, RCHMRCH*
Roud #548
CROSS-REFERENCES:
cf. "Reuben Wright and Phoebe Brown" (plot)
File: LM19

Young Sea Prentice, The
DESCRIPTION: "I was a young sea-prentice bound, Bound by indenture, And fain I would go seek my love, If I only dared to venture"
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan8)
KEYWORDS: love apprentice sailor
FOUND IN: Britain(Scotland(Aber))
REFERENCES (1 citation):
Greig/Duncan8 1758, "The Young Sea Prentice" (1 fragment, 1 tune)
Roud #13135
NOTES [11 words]: The current description is all of the Greig/Duncan8 fragment. - BS
Last updated in version 2.5
File: GrD81758
Young Shepherd (I), The

DESCRIPTION: A shepherd courts "a rich merchant's daughter." Her father shoots the shepherd. She finds him dying. She puts on his hat and plaid and keeps his sheep; "her father shall die For the loss of his daughter and the murder besides"

AUTHOR: unknown

EARLIEST DATE: 1954 (Creighton-MaritimeFolkSongs)

KEYWORDS: love homicide cross-dressing dying sheep father shepherd

FOUND IN: Canada(Mar) Britain(England(North),Scotland)

REFERENCES (6 citations):
- Creighton-MaritimeFolkSongs, p. 108, "The Young Shepherd" (1 text, 1 tune)
- Ives-DriveDullCareAway-PrinceEdwardIsland, pp. 104-105,255, "The Shepherd" (1 text, 1 tune)
- Ives-21FolksongsFromPrinceEdwardIsland, pp. 31-32,83, "The Shepherd" (1 text, 1 tune)
- Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #103, p. 1, "The Squire's Daughter" (1 text)
- Greig/Duncan2 223, "The Unfortunate Shepherdess" (3 texts, 1 tune)
- Hamer-GreenGroves, pp. 64-65, "The Wandering Shepherdess" (1 text, 1 tune)
- Roud #1151

BROADSIDES:
- Murray, Mu23-y1:046, "The Unfortunate Shepherdess," James Lindsay Jr. (Glasgow), 19C

ALTERNATE TITLES:
- In the County of Exeter

NOTES [42 words]: Greig: "This pastoral ditty seems to hail originally from England, and has likely found its way north per some broadside."

Ives-DriveDullCareAway-PrinceEdwardIsland and Ives-21FolksongsFromPrinceEdwardIsland are the same July 14, 1963 performance. - BS

Last updated in version 5.0

File: CrMa108

Young Strongbow

DESCRIPTION: "To Dartmouth Scientific Halls In olden times there came" a man known as Strongbow, who wishes to learn the "white man's" wisdom. He learns well, but then comes a conflict between Indians and Whites. The pronouns in the final verses are confusing

AUTHOR: Nathaniel Waugh (source: Flanders/Ballard/Brown/Barry-NewGreenMountainSongster)

EARLIEST DATE: 1939 (Flanders/Ballard/Brown/Barry-NewGreenMountainSongster)

KEYWORDS: Indians(Am.) battle war

FOUND IN: US(NE)

REFERENCES (1 citation):
- Flanders/Ballard/Brown/Barry-NewGreenMountainSongster, pp. 210-212, "Young Strongbow" (1 reconstructed text plus parts of the traditional version, 1 tune)
- ST FING210 (Partial)
- Roud #4669

NOTES [66 words]: I strongly suspect this is based on some historical event, but the notes in Flanders/Ballard/Brown/Barry-NewGreenMountainSongster are no help. The text in the book is so unclear in its pronouns that I'm not ever sure, at the end, which side Strongbow fights on or who takes whom captive. So I'm not going to try to guess what lies behind the song. This even though the author is allegedly known. - RBW

Last updated in version 3.0

File: FING210

Young Susan (I)

DESCRIPTION: Susan joins the Royal Navy to follow Willie "where he was called And face his mortal enemies on board of a man o' war." She is slightly wounded by cannon fire. He goes to help and she reveals herself. They are married when they reach England.

AUTHOR: unknown

EARLIEST DATE: 1891 (Kidson-TraditionalTunes)

KEYWORDS: war love marriage cross-dressing sea ship injury sailor

FOUND IN: Britain(England(North),Scotland(Aber))

REFERENCES (3 citations):
Young Teetotaller, The

DESCRIPTION: "I am a young teetotaller, And though but six year old, Within my heart there beats A heart as true as gold." The child's mother, father, siblings "All to their pledge keep true." Even their pets reject liquor. Rejecting liquor brings happiness
AUTHOR: unknown
EARLIEST DATE: 1973 (Bailey/Roth-ShantiesByTheWay-NZ)
KEYWORDS: drink political nonballad New Zealand
FOUND IN:
REFERENCES (1 citation):
Bailey/Roth-ShantiesByTheWay-NZ, p. 97, "The Young Teetotaller" (1 text)
File: BaRo097

Young Virgin, A

DESCRIPTION: "I am a young virgin just come on board...." The prosperous, available girl is courted by various suitors. Merchant, doctor, apothecary, etc. offer their skills to gain her hand; she rejects each. She gives her love to a sailor.
AUTHOR: unknown
EARLIEST DATE: 1817 (Journal from the Herald)
KEYWORDS: love courting sailor worker humorous
FOUND IN:
REFERENCES (1 citation):
Huntington-SongsTheWhalemenSang, pp. 100-102, "A Young Virgin" (1 text, 1 tune)
Roud #2034
CROSS-REFERENCES:
cf. "My Thing Is My Own" (theme)
cf. "I'll Not Marry at All" (theme)
NOTES [21 words]: This really, really reminds me of "My Thing Is My Own." I don't think there is kinship, but I suspect a common inspiration. - RBW
File: SWMS100

Young Volunteer, The

DESCRIPTION: "Our flag is unfurled and our arms flash bright, As the sun wades up the sky." The new soldier bids his sweetheart goodbye. He offers "three cheers for that flag and our country too, And the girls we leave behind."
AUTHOR: John Hill Hewitt (source: Silber-SongsOfTheCivilWar)
EARLIEST DATE: 1863 (sheet music published by J. C. Schreiner & Son, according to Silber-SongsOfTheCivilWar)
KEYWORDS: soldier Civilwar love separation
FOUND IN:
REFERENCES (1 citation):
Silber-SongsOfTheCivilWar, pp. 84-86, "The Young Volunteer" (1 text, 1 tune)
File: SCWF084
Young Voyageur, The

DESCRIPTION: "From the wilds of the North comes the young voyageur." His canoe is laden with furs, and there's a song on his lips. Ch.: "Gladsome and free, little cares he, For there's joy in the heart of the young voyageur." That's it.

AUTHOR: unknown

EARLIEST DATE: 1947 (Fireside-Book-of-Folk-Songs)

KEYWORDS: worker nonballad clothes travel

FOUND IN: Fireside-Book-of-Folk-Songs, p. 36, "The Young Voyageur" (1 short text, 1 tune)

NOTES [54 words]: This barely qualifies as a fragment. There are hints in online discussions that it is either derived from a children's book or the inspiration for one. - PJS

To this compare "Where the Wattles Are Blooming (Holiday Song)." Perhaps there is a common source for both? This is nagging at me, but I can't place the source. - RBW

Last updated in version 4.0

File: Fire036

Young Waters [Child 94]

DESCRIPTION: Because the queen has admitted that Young Waters has the fairest face of all the lords and lairds and knights she's seen, the king has him beheaded.

AUTHOR: unknown

EARLIEST DATE: 1765 (Percy)

KEYWORDS: beauty death execution

FOUND IN: Britain(Scotland)

REFERENCES (8 citations):

Child 94, "Young Waters" (2 texts)
Bronson 94, "Young Waters" (1 version)
Percy/Wheatley-ReliquesOfAncientEnglishPoetry II, pp. 228-231, "Young Waters" (1 text)
Chambers-ScottishBallads, pp. 26-30, "Young Waters" (1 text)
Buchan/Moreira-TheGlenbuchatBallads, pp. 95-96, "Young Waters" (1 text)
Quiller-Couch-OxfordBookOfBallads 82, "Young Waters" (1 text)
Gummere-OldEnglishBallads, pp. 156-158+334, "Young Waters" (1 text)
Whitelaw-BookOfScottishBallads, pp. 17-18, "Young Waters" (1 text)

ST C094 (Full)

Roud #2860

NOTES [181 words]: Various suggestions have been offered for the identity of Young Waters. Percy suggested none other than the Bonny Earl of Murray, while Buchan offered one David Graham of Fintray (executed 1592). These and all other suggestions must be labelled simply, "Possible, but not really likely."

Although Bronson reports a tune, he notes, "It cannot be proved that this ballad was ever traditionally sung in Scots or English." The source of the tune is dubious, and Bronson has some cutting remarks about the stanzas of the English-language texts (though there is little doubt that the story exists in traditional forms in other languages -- indeed, the idea is not far from the traditional notion that Eleanor of Aquitaine had Rosamund Clifford poisoned).

Child was also suspicious of the Buchan version, printing it "for much the same reason that thieves are photographed." David C. Fowler, A Literary History of the Popular Ballad, Duke University Press, 1968, pp. 242-243, also considers it a modern fix-up, suggesting "The Bonny Earl of Murray" [Child 181] as a possible inspiration. - RBW

Last updated in version 5.1

File: C094

Youpe! Youpe! Sur la Rivière!

DESCRIPTION: French: "Youpe! Youpe! sur la riviere, Vous ne m'entendez guere." The singer and Francois call upon Gauthier; they visit his girlfriend Delima. She rejects him as untrue; "You tell your little Jeremie the same things." The friends leave uproariously

AUTHOR: unknown

EARLIEST DATE: 1865
Your Dog Love My Dog

DESCRIPTION: Allegory about racial conflict: dogs of different colors get along and love one another. "I'm talkin' 'bout a coon dog, and I'm talkin' 'bout a rabbit dog." "All them dogs, all them dogs." "You and me, gonna be so happy, sit under the apple tree."

AUTHOR: James Bevel

EARLIEST DATE: 1964 (recording, Nashville Quartet)

LONG DESCRIPTION: Song, in an allegory about racial conflict, points out that dogs of different colors get along and love one another. "I'm talkin' 'bout a coon dog, and I'm talkin' 'bout a rabbit dog." "All them dogs, all them dogs." "You and me, gonna be so happy, sit under the apple tree."

KEYWORDS: hate love colors animal dog Black(s) nonballad discrimination

FOUND IN: US(SE)

RECORDINGS:
Nashville Quartet "Your Dog Loves My Dog" (on SingFreeCD)
SNCC Freedom Singers, "Dogs" (on VoicesCiv)

ALTERNATE TITLES:
Dog Dog

NOTES [56 words]: In order to raise funds for the movement, civil rights groups like SNCC and CORE took a leaf from traditionally black colleges, and formed singing groups which toured the country, giving concerts that raised money for their organizations.

James Bevel was an influential leader in the African-American civil rights movement in the South. - PJS

Last updated in version 3.5

File: RcYrDogM

Your Feet Strike Zion

DESCRIPTION: Chorus: "Love is the way (x2), Is the way to get to Heaven, By faith and humble prayer." Verse: "Dear sister (brother, father, ...), Your feet strike Zion, The lamps are lighted on you, I bid old hell a long farewell"

AUTHOR: unknown

EARLIEST DATE: 1893 (Edwards-BahamaSongsAndStories)

KEYWORDS: nonballad religious

FOUND IN: West Indies(Bahamas)

REFERENCES (1 citation):
Edwards-BahamaSongsAndStories 9, "Dear Sister, Yi Feet Strike Zion" (1 text, 1 tune)

NOTES [12 words]: The description is based on the Edwards-BahamaSongsAndStories text. - BS

Last updated in version 4.2

File: Edwa009

Your Fingers Are Nimble

DESCRIPTION: Jack says to Jeannie: the ewes are not free so you'd better milk me. Jeannie: I never milked a ram; I won't "for fear of a lamb" until we are married when I'd milk you dry. When they marry he pleases her so well but she can't milk him dry.
AUTHOR: unknown
EARLIEST DATE: 1914 (Greig/Duncan7)
LONG DESCRIPTION: Jack says to Jeannie: the ewes are not free so you'd better milk me.
Jeannie: I never milked a ram; I won't "for fear of a lamb" until we are married when I'd milk you dry. When they marry he pleases her so well but she can't milk him dry. Afterwards she sends him to the Highlands amongst the "dry cattle."
KEYWORDS: courting marriage sex husband wife shepherd love seduction farming sex
FOUND IN: Britain(Scotland(Aber))
REFERENCES (2 citations):
Greig/Duncan7 1417, "Your Fingers Are Nimble" (1 text)
Roud #7157
NOTES [18 words]: Porter and Gower note that the tune is much older, but even then associated with a bawdy song (p. 216). - DGE
Last updated in version 5.3
File: GrD71417

Your Long Journey

DESCRIPTION: Singer tells loved one that they must now part; the singer is torn with grief, but they will eventually "walk hand in hand/As one in heaven in the family of God." Cho: "Oh my darling, my darling/My heart breaks as you take your long journey"

AUTHOR: Doc & Rosa Lee Watson
EARLIEST DATE: 1962 (recorded by authors)
LONG DESCRIPTION: Singer tells loved one that although God has given them years of happiness together, they must now part; as the angels come, the singer is torn with grief, anticipating the coming years without him/her, but they will eventually "walk hand in hand/As one in heaven in the family of God". Chorus: "Oh my darling, my darling/My heart breaks as you take your long journey"

KEYWORDS: grief loneliness farewell parting death dying nonballad religious family husband wife
FOUND IN: US
RECORDINGS:
Doc & Rosa Lee Watson, "Your Long Journey" (on Watson01)
ALTERNATE TITLES:
Long Journey
NOTES [34 words]: Although this song is not traditional, and not -- quite -- a ballad, I include it here because of its enduring popularity in the folk revival, which may indicate that it is entering a new oral tradition. - PJS
File: RcDWLoJo

Youth That Belonged to Milltown, The

DESCRIPTION: Pat meets John Bull in London and mentions Robert Emmet. John Bull reminds Pat of English victories over Russians, Zulus, and Napoleon. Rather than challenging English control of, or leaving, Ireland, says John Bull, Pat should stay home and be contented.

AUTHOR: unknown
EARLIEST DATE: 1956 (OCroinin/Cronin-TheSongsOfElizabethCronin)
LONG DESCRIPTION: Pat from Milltown, Kerry meets John Bull in London. John Bull asks if Pat is one of "those Fenians we had in the year '64" Pat says "don't speak about Fenians... but remember the last words of [Robert] Emmet" John Bull recites how the British defeated the Russians, Zulus, and Napoleon." Pat asks "who is the right owner Of the land where the shamrock do grow... William O'Brien is our leader" John Bull says Pat has strayed from his country "like wild geese you do go away to America, New York and New Zealand." You should stay home and "be contented"

KEYWORDS: war home rambling travel England Ireland dialog patriotic
FOUND IN: Ireland
REFERENCES (1 citation):
OCroinin/Cronin-TheSongsOfElizabethCronin 181, "The Youth That Belonged to Milltown" (2 texts)
Roud #16257
NOTES [89 words]: The Zulu War (1879) and William O'Brien (1852-1928, and political agitator
beginning 1883, per Wikipedia "William O'Brien") would put an early date for this song in the 1880s.
There are other songs in which Pat meets John Bull and they discuss politics. See, for example, Wehmans's [Universal Songster] Collection of 93 Songs No. 13 (New York, 1886, digitized by Internet Archive), p. 26, "John Bull" and Bodleian, Harding B 25(978), "John Bull and Paddy Bull" ("Says John Bull to Paddy what's all this hub-bub"), unknown, no date. - BS

Last updated in version 3.2
File: OCC181

Yowe Lamb, The (Ca' the Yowes; Lovely Molly)

DESCRIPTION: Molly agrees to marry Willie if her father consents. Willie asks the father for a "yowe lamb" to start a flock. Her father consents and tells Willie to "choose a yowe lamb." Willie chooses Molly. Her father is upset by the trick, but allows the match
AUTHOR: unknown
EARLIEST DATE: 1899 (Ford); the Burns version is #264 in the _Scots Musical Museum_
KEYWORDS: love marriage father trick
FOUND IN: Ireland Britain(Scotland(Aber,Bord)) Canada(Mar)
REFERENCES (10 citations):
Kennedy-FolksongsOfBritainAndIreland 124, "Ca the Yowes to the Knowes" (1 text, 1 tune)
Whitelaw-BookOfScottishSong, p. 466, "Ca' the Yowes" (1 text)
Ford-VagabondSongsAndBalladsOfScotland, pp. 187-188, "Lovely Molly" (1 text, 1 tune)
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #50, pp. 1-2, "Lovely Mallie" (2 texts)
Greig/Duncan5 1014, "Ca' the Yowes to the Knowes" (7 texts, 4 tunes)
Henry/Huntingdon/Herrmann-SamHenrysSongsOfThePeople H175, p. 470, "The Yowe Lamb" (1 text, 1 tune)
OCroinin/Cronin-TheSongsOfElizabethCronin 85, "Lovely Molly" (1 fragment, 1 tune)
Creighton-MaritimeFolkSongs, p. 46, "Ca' the Ewes Unto the Knowes" (1 text, 1 tune)
DT, CALEWE3 *
ADDITIONAL: James Johnson, Editor, _The Scots Musical Museum_ [1853 edition], volume III, #264, p. 273, "Ca the eves to the knowes" (1 text, 1 tune)
Roud #857
RECORDINGS:
Togo Crawford, "Ca the Yowes" (on FSBFTX13)
CROSS-REFERENCES:
cf. "The Waukin' o' the Claes" (tune, per Greig/Duncan5)
ALTERNATE TITLES:
Lovely Mollie
NOTES [374 words]: This is apparently the original of the Burns song "Ca' the Ewes to the Knowes," but he changed it so substantially that they must be considered separate songs, and the reader must be careful to distinguish. - RBW
And despite the title, Kennedy-FolksongsOfBritainAndIreland's version really is "The Yowe Lamb."
-PJS
Greig comments on the degree to which his versions differ. "Variation in fact is inevitable; but when it proceeds very far the operation of ordinary and recognized principles will hardly account for it, and we are driven to surmise that there are in such cases special circumstances connected with the origin and history of the song or ballad which if known would greatly help to account for the situation." The versions share two verses and a few other lines so the versions do not seem so different to me:
Mallie, on the way to meeting her shepherd father, meets Jackie. He comments that they would not be able to talk if her father were present. They go to her father. Jackie asks her father for "a ewe lamb to raise a new stock, o' the best may she be." Father says Jackie is "Freely as welcome as any other man" to choose the best. He takes Mallie's hand. Father, commenting on his foolishness "to sell my only daughter in place of a lamb; But since I have said it, then so let it be."
Johnny meets Jeannie and offers her ribbons, rings, a silk mantle, and other fine things, if she'd go away with him. She answers that he can keep his presents; she'd go with him but he should ask her father's goodwishes and tell her what her father says. He asks her father to "grant me a ewe lamb for to raise a new stock." Her father agrees. Johnny goes to Jeannie's chamber "and in spite of a father he's ta'en her away." "Pox be on you, Johnnie, for ye hae me beguiled, Ye sought but ae ewe-lamb, and ye've taken my child; But since I once said it, e'en so let it be."
Greig: "It may be pointed out in passing how persistently editors of Scottish Song treat 'ca' in this and similar phrases as if it were simply the vernacular form of 'call.' It is, however, a quite different word, and means, as every Scotchman knows, 'drive.'"

Whitlaw-Song also has the Burns version (Whitelaw-BookOfScottishSong, pp. 466-467, "Ca' the Yowes"). - BS

Last updated in version 4.3

File: K124

Ythanside

DESCRIPTION: "As I cam in by Ythanside, Where swiftly flows the rolling tide, A fair young maid passed by my side." They go to her home, and talk till very late. Man and girl kiss; he promises to return, at which time she will give him her hand. They marry

AUTHOR: unknown

EARLIEST DATE: 1905 (Greig-FolkSongInBuchan-FolkSongOfTheNorthEast)

KEYWORDS: love courting marriage

FOUND IN: Britain(Scotland(Aber))

REFERENCES (4 citations):
Greig-FolkSongInBuchan-FolkSongOfTheNorthEast #16, pp. 1-2, "Ythanside"; "Folk-Song in Buchan," pp. 67-68, "Ythanside" (2 texts plus 2 fragments, 1 tune)
Greig/Duncan5 951, "Ythanside" (11 texts plus 3 fragments on p. 596, two of which are from Greig #16; 12 tunes)
Ord-BothySongsAndBallads, pp. 32-34, "Ythanside" (1 text, 1 tune)
DT, BONYTHAN*
Roud #3783

RECORDINGS:
Daisy Chapman, "Ythanside" (on SCDChapman01)

ALTERNATE TITLES:
Bonnie Ythanside

File: 0rd032

Yuba Dam

DESCRIPTION: Conductor asks the singer where he wants to go; he replies "Yuba Dam." Conductor beats him up. His wife scolds him, asks, "Where'd you get that load?" "Yuba Dam!" After more such troubles, he opines that "the town of Yuba Dam has no right on the map"

AUTHOR: William D. Hall (according to Spaeth, _A History of Popular Music in America_, p. 611)

EARLIEST DATE: 1899 (recording, S. H. Dudley); Spaeth lists it as a major composition of 1898

LONG DESCRIPTION: Singer is asked by train conductor where he wants to go, and replies "Yuba Dam." Conductor is upset, and beats him up. When he gets home, his wife scolds him, asks, "Where'd you get that load?" "Yuba Dam!" She slugs him; he flees. He returns the next day, not realizing he has a long blonde hair on his coat; she finds it and he leaves home. She sues for divorce; judge asks him, "What brought this all about?" "Yuba Dam!" he replies, and is jailed for contempt. He opines that "the town of Yuba Dam has no right on the map"

KEYWORDS: jealousy infidelity marriage accusation questions humorous wife judge wordplay

FOUND IN: US(MW)

RECORDINGS:
S. H. Dudley, "Yuba Dam" (Berliner 0466-J, rec. 1899)

CROSS-REFERENCES:
cf. I Want to Go to Morrow (subject, such as it is, and general atmosphere)

NOTES [177 words]: I assign the location thanks to Bob Bovee, whose father [uncle, according to the liner notes to Bob's album "The Roundup"] learned the song in Nebraska in the 1920s. After assiduous searching, I had been unable to locate a Yuba Dam, but a more recent Google search suggests that the congressional representative for the South Yuba River area is proposing that one be built.

From the website of Yuba State Park, Utah: "Yuba State Park got its name from the individuals who built the dam [between 1902 and 1917]. Local farmers and ranchers had to build the dam themselves or risk losing their water rights. The men working on the structure called it the U.B. Dam. As they worked they sang a song that stated they were damned if they worked and damned if they didn't. The phonetic sound of the reservoirs name was eventually spelled Yuba." - PJS
Bob recorded this long enough ago that I have it on LP, but after many years of attending Bovee/Heil concerts, I can't recall ever hearing him sing it. (I won't swear to that.) Maybe Yuba Dam is still causing trouble. - RBW
Last updated in version 4.0
File: RcYubaDa

Zaccheus Climbed the Sycamore Tree
DESCRIPTION: "Zaccheus climbed the sycamo' tree, Few days, few days! Zaccheus climbed the sycamo' tree, Few days, get along home. Oh, he's way up yondeh...." "Zaccheus climbed his lord fo' to see."
AUTHOR: unknown
EARLIEST DATE: 1925 (Scarborough)
KEYWORDS: Jesus religious
FOUND IN: US(SE)
REFERENCES (2 citations):
Scarborough-OnTheTrailOfNegroFolkSongs, p. 200, "Zaccheus Climbed the Sycamo' Tree" (1 text); cf. p. 286, "(Zaccheus)" (1 short text)
Finger-FrontierBallads, p. 165, "(no title)" (1 short text)
Roud #8871
CROSS-REFERENCES:
cf. "Few Days" (lyrics)
NOTES [80 words]: Zaccheus (more properly transliterated Zakchais; in most modern translations, Zacchaeus) is mentioned in Luke 19:1-10; he was a short tax collector who climbed a sycamore tree to see Jesus. Jesus went on to have dinner with him and declare him saved due to his charity -- a particularly noteworthy statement, given how reviled tax collectors were at the time. This is doubtless inspired at least in part by "Few Days," but it has been adapted enough to list as a separate song. - RBW
Last updated in version 4.0
File: ScNF200A

Zack, the Mormon Engineer
DESCRIPTION: Zack, the Mormon engineer, has a wife in every town along the D&RG, and so refuses to change lines.
AUTHOR: unknown
EARLIEST DATE: 1951 (recording, L. M. Hilton; published 1952)
KEYWORDS: marriage railroading humorous train
FOUND IN: US(Ro)
REFERENCES (4 citations):
Botkin/Harlow-TreasuryOfRailroadFolklore, p. 444, "Zack, the Mormon Engineer" (1 text, 1 tune)
Cohen-AmericanFolkSongsARegionalEncyclopedia2, p. 604, "Bishop Zack, the Mormon Engineer" (1 text)
DT, ZACKMORM*
ADDITIONAL: Tristram P. Coffin and Hennig Cohen, _Folklore in America: Tales, Songs, Superstitions, Proverbs, Riddles, Games, Folk Drama and Folk Festivals_, Doubleday, 1966, p. 88, "Bishop Zack" (1 text)
Roud #4761
RECORDINGS:
L. M. Hilton, "Zack, The Mormon Engineer" (on Hilton01, ClassRR)
Art Thieme, "Zack, The Mormon Engineer" (on Thieme03)
NOTES [26 words]: Said to be based, loosely, on the life of one Zack Black who worked on the Denver and Rio Grande railroad. The tune is loosely based on "Oh, Susanna." - RBW
Last updated in version 3.5
File: BRaF444

Zeb Tourney's Girl [Laws E18]
DESCRIPTION: Dan Kelly thinks often of Zeb Tourney's daughter, even though his family is
feuding with hers. Kelly keeps a promise made to his father by killing all the male Tourneys, but then brings home Zeb's daughter, whom he loves.

AUTHOR: Carson J. Robison?

EARLIEST DATE: 1926 (recording, Vernon Dalhart)

KEYWORDS: feud love homicide

FOUND IN: US(Ap,MW,SE,So,SW)

REFERENCES (9 citations):

Laws E18, "Zeb Tourney's Girl"

Hudson-FolksongsOfMississippi 108, pp. 247-248, "Zeb Tunney's Girl" (1 text)

Peters-FolkSongsOutOfWisconsin, pp. 197-198, "Shots Echoing 'Round the Mountain" (1 text, 1 tune)

Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl 112, "Don Kelly's Girl" (1 text, 1 tune)

Burt-AmericanMurderBallads, pp. 251-252, "(Zeb Turney's Girl)" (1 text)

Browne-AlabamaFolkLyric 31, "Dan Kelly" (1 text, 1 tune)

Botkin-TreasuryOfSouthernFolklore, p. 735, "Zeb Tourney's [Turner's] Girl" (1 text, 1 tune)

DT 681, ZEBTURNY


ST LE18 (Full)

Roud #2249

RECORDINGS:

Arkansas Woodchopper [pseud. for Luther Ossenbrink], "Zeb Turney's Gal" (Champion 16053 [as West Virginia Railsplitter]/Supertone 9570, 1929; Gennett 7095, 1930; Superior 2590 [as James Burke], 1931)

James Burke, "Zeb Turney's Gal" (Superior 2590, 1931)

Vernon Dalhart, "Zeb Turney's Gal" (Domino 5643, 1925; Banner 1671, 1926; Conqueror 7074, 1928) (Broadway 8050, 1925) (Columbia 15049-D [as Al Craver], c. 1926; rec. 1925) (Edison 51656 [as Vernon Dalhart & Co.], 1925) (OKeh 40505, 1926; rec. 1925) (Victor 19867, 1925) (Vocalion 5087/Vocalion 15280, 1926) (Challenge 157/Challenge 316, 1927; rec. 1926)

Bradley Kincaid, "Zeb Turney's Gal" (Bluebird 8410, 1940)

NOTES [277 words]: Warner-TraditionalAmericanFolkSongsFromAnneAndFrankWarnerColl notes that a song of this name was copyrighted in 1925 by Marjorie Lamkin and Maggie Andrews, of which the latter at least is a pseudonym of Carson J. Robison (it was his mother's maiden name). And Laws points out that it sounds "suspiciously unlike a mountaineer's conception of a feud." We note also that no one seems able to list the event upon which it is based. But wait, there's more. Vernon Dalhart recorded this in 1926, and at that time, the name "Dalhart" was worth hundreds of thousands of sales. And at least one of the traditional versions -- Hudson-FolksongsOfMississippi's -- is functionally identical to the Dalhart recording, with the only differences minor verbal variants easily explained as errors of hearing or memory. The other versions are also very similar to each other, implying a recent common source. The almost inevitable conclusion is that this is a song "gone folk": Written by Robison, recorded by Dalhart -- and then picked up by folklorists who didn't bother checking its pedigree.

The one small bit of counter-evidence for this theory is the report of the song in Peters-FolksongsOutOfWisconsin. This was collected from 28-year-old Luther Rice in 1941, who said he had it from his grandmother's manuscript collection. Given that the Dalhart recording was still fairly new in 1941, there isn't much time for the origin of the song to have been forgotten. But the Peters text is almost word-for-word identical with the Dalhart recording, except that "Zeb Tourney" has become "Seth Terney." Despite the story told by Rice, I think it's derived from Dalhart's version.

RBW

Last updated in version 4.3

File: LE18

Zebra Dun, The [Laws B16]

DESCRIPTION: A new man joins the cowboys, and proves expert on many things. The cowboys think he must be a greenhorn, and allow him to take on the wild Zebra Dun. To their surprise, he controls the horse and receives a job. Not all educated people are greenhorns...

AUTHOR: unknown

EARLIEST DATE: 1908
KEYWORDS: cowboy
FOUND IN: US(MA,So,SW) Canada(Mar)
REFERENCES (15 citations):
Laws B16, "The Zebra Dun"
Gray-SongsAndBalladsOfTheMaineLumberjacks, pp. 98-101, "The Zebra Dunn" (1 text)
Larkin-SingingCowboy, pp. 49-52, "Zebra Dun" (1 text, 1 tune)
Randolph 208, "Zebra Dun" (1 text)
Friedman-Viking/PenguinBookOfFolkBallads, p. 427, "Zebra Dun" (1 text)
Thorp/Fife-SongsOfTheCowboys XII, pp.135-147 (27-29), "Educated Feller" (4 texts, 1 tune -- one of which, "Bow-Legged Ike," may be independent or an ancestor); Thorp/Logsdon-SongsOfTheCowboys, pp. 171-174, "The Zebra Dun" (1 text)
Fife/Fife-CowboyAndWesternSongs 71, "The Educated Feller (Zebra Dun)" (2 text, 1 tune plus a tune reference)
Ohrlin-HellBoundTrain 22, "Zebra Dun" (1 text, 1 tune)
Logsdon-WhorehouseBellsWereRinging 12, pp. 77-85, "Old Zebra Dun" (1 text, 1 tune)
Tinsley-HeWasSinginThisSong, pp. 134-138, "The Zebra Dun" (1 text, 1 tune)
Leach-HeritageBookOfBallads, pp. 166-168, "Zebra Dun" (1 text)
Silber/Silber-FolksingersWordbook, p. 107, "The Zebra Dun" (1 text)
DT 383, ZEBRADUN*
ADDITIONAL: John I. White, _Git Along, Little Dogies: Songs and Songmakers of the American West_, 1975 (page references are to the 1989 University of Illinois Press edition), pp. 148-152, "The Zebra Dun" (1 text, 1 tune, plus various excerpts and a history of the song)
Hal Cannon, editor, _Cowboy Poetry: A Gathering_, Giles M. Smith, 1985, pp. 8-10, "The Zebra Dun" (1 text)
Roud #3237
RECORDINGS:
Jules [Verne] Allen, "Zebra Dun" (Victor V-40022, c. 1928; Montgomery Ward M-4464, 1934; on AuthCowboys)
Tex Fletcher, "The Zebra Dun" (Decca 5302, 1936)
Harry Jackson, "Zebra Dun" (on HJackson1)
Glenn Ohrlin, "Zebra Dun" (on Ohrlin01)
J. M. Waddell, "The Zebra Dun" (AFS, 1940s; on LC28)
CROSS-REFERENCES:
cf. "I've Busted Broncs" (theme: the un-ridable horse)
cf. "Preacher Dunn" (theme: the un-ridable horse)
cf. "Cowboys Victimized" (theme: the un-ridable horse)
cf. "Buckskin Joe" (theme of a tenderfoot who knows what he is doing)
NOTES [184 words]: Larkin-SingingCowboy states, without evidence though it's a reasonable conjecture, that the horse in this piece was a dun with the Z bar brand, with the "Z bar dun" wearing down to the "Zebra dun." Her other conjecture, that the singer may have been an Englishman who learned to ride while hunting fox, seems much less likely.
Logsdon-WhorehouseBellsWereRinging (who mentions Larkin's suggestion) notes that her explanation arises because, while "dun" is a recognized description of a horse's hide, "zebra" isn't. But he observes that a "zebra dun" would be a dun with stripes.
White, however, spoke with many cattle hands, and reports that there were genuine "zebra dun" horses. Some reported that the animals were so ornery that they were suspected of having mule blood. (Don't ask me to explain that part...) But they were also reported to be tough and long-lived.
One of Logsdon's texts, interestingly, was sung to the tune of "The Battle Hymn of the Republic"/"John Brown's Body," though there is no chorus and some of his lines must have taken some quick tongue-work to sing to the Battle Hymn. - RBW
Last updated in version 5.3
File: LB16

Zek'l Weep

DESCRIPTION: "Zek'l weep, Zek'l moan, Flesh come a-creepin' off o' Zek'l bones... I know you goin' to miss me when I'm gone." "Star in the east, star in the west, Wish that star was on my breast" "Hush little baby don't you cry, Know that your mother was born to die"
AUTHOR: unknown
**Zintie Tintie Tetherie Metherrie**

DESCRIPTION: "Zintie tintie tethere meterie, Bamferie oorie over dover Dicky dell on tan toosh"

AUTHOR: unknown

EARLIEST DATE: 1875 (Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren)

KEYWORDS: playparty

FOUND IN: New Zealand

REFERENCES (1 citation):
Sutton-Smith-NZ-GamesOfNewZealandChildren/FolkgamesOfChildren, p. 91, "(Zintie tintie tethere metherie)"

Roud #20694

NOTES [27 words]: I have tentatively assigned this New Zealand game the same Roud number as "Tootie tinty henery memory," but since they're both fragments, it's only a guess. - RBW

Last updated in version 4.4

File: SuSm091B

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**Zion Road Too Long**

DESCRIPTION: "Zion Road too long." (2x) "Too long, too long, Zion Road too long"

AUTHOR: unknown

EARLIEST DATE: 1960 (Elder-FolkSongAndFolkLifeInCharlotteville)

KEYWORDS: nonballad religious

FOUND IN: West Indies(Tobago)

REFERENCES (1 citation):
Elder-FolkSongAndFolkLifeInCharlotteville, p. 50, "Zion Road Too Long" (1 short text, 1 tune)

NOTES [11 words]: The current description is all of the Elder-Charlottville text. - BS

Last updated in version 4.0

File: ElCh050B

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**Zion Weep Low**

DESCRIPTION: Chorus: "Zion weep low (x3), Then Hallelujah to the Lamb." Verses: An angel gives the singer victory palms and a golden crown. Zion weeps for sinners hunted by Satan. The singer tells "what a dolesome road" you go to reach heaven.

AUTHOR: unknown

EARLIEST DATE: 1874 (Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute)

KEYWORDS: Bible nonballad religious Jesus

FOUND IN: US(SE)
REFERENCES (1 citation):
Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute, pp. 196-197, "Zion, Weep a-Low" (1 text, 1 tune; pp. 232-233 in the 1874 edition)
Roud #15233

NOTES [51 words]: The Biblical reference is John 1:29: John the Baptist sees Jesus coming and says, "Behold the Lamb of God, which taketh away the sin of the world" (King James). In Dett/Fenner/Rathbun/Cleveland-ReligiousFolkSongsOfTheNegro-HamptonInstitute's verses every alternate line is "Then Hallelujah to the Lamb." - BS

File: Dett196

Zion's Sons and Daughters

DESCRIPTION: "See the fountain opened wide That from sinning frees us, Flowing from the wounded side Of our Immanuel Jesus." Those who thirst are called; Jesus gives freely to the dying; the woman at the well is given a warming drink; the thief forgiven

AUTHOR: unknown
EARLIEST DATE: 1931 (Fuson-BalladsOfTheKentuckyHighlands)
KEYWORDS: religious nonballad
FOUND IN: US(Ap)
REFERENCES (1 citation):
Fuson-BalladsOfTheKentuckyHighlands, pp. 214-215, "Zion's Sons and Daughters" (1 text)
ST Fus214 (Partial)
Roud #16373
CROSS-REFERENCES:
cf. "Boundless Mercy (Drooping Souls, No Longer Grieve)"

NOTES [76 words]: I strongly suspect that this is a version of "Boundless Mercy (Drooping Souls, No Longer Grieve)," but the key lines are missing, and Fuson-BalladsOfTheKentuckyHighlands doesn't give tunes, so I have to classify it separately.
The story of the woman of Samaria and the well, in which Jesus promises "living water," is in John 4, though there are hints of the theme elsewhere.
The "thief... [who] fled to glory" is, I think, an allusion to Luke 23:39-43. - RBW

File: Fus214

Zoological Gardens, The

DESCRIPTION: "Oh, thunder and lightning it's no lark When Dublin city is in the dark. If you've any money go up to the Park and view the Zoological gardens." The singer describes the odd behavior of the animals, often with a sexual subtext

AUTHOR: unknown
EARLIEST DATE: 1973 (Behan-IrelandSings)
KEYWORDS: wordplay animal travel sex
FOUND IN:
REFERENCES (2 citations):
Behan-IrelandSings, #100, "The Zoological Gardens" (1 text, 1 tune, modified)
ADDITIONAL: Frank Harte _Songs of Dublin_, second edition, Ossian, 1993, pp. 66-67, "Zoological Gardens" (1 text, 1 tune)

NOTES [171 words]: According to Soodlum's Irish Ballad Book, the Dublin Zoological Gardens are in Phoenix Park, and the song dates back to the nineteenth century. I rather doubt this; the reference in the first verse to Dublin being in the dark, which occurs in the Behan-IrelandSings, Soodlum's Irish Ballad Book [1982], and Harte texts, sounds like it refers to a World War I blackout. Robert Gogan, 130 Great Irish Ballads (third edition, Music Ireland, 2004), p. 84, has a version almost identical to Soodlum's but with a few minor variations. He explains the word "mot," which is frequent in his version, as being Dublin slang for "girlfriend." He also notes that the zoo dates back to 1830.

Is the song traditional? I know of no field collections -- but the Soodlum's and Harte texts differ significantly, and Harte says there are other variants he didn't record. This might just be Dominic Behan's tendency to fiddle, but it is possible the song does have some traditional life, though perhaps only on college campuses or such. - RBW

Last updated in version 3.2
Zula
DESCRIPTION: "Thou lov'st another, Zula, Thou lovest him alone. Thine eyes confess it, Zula...."
The singer asks if the other man will love Zula as well as he himself does. He bids her farewell, asks her to remember him, and hints she will regret her choice
AUTHOR: unknown
EARLIEST DATE: 1952 (Browne-AlabamaFolkLyric)
KEYWORDS: love rejection separation travel
FOUND IN: US(So)
REFERENCES (1 citation):
Browne-AlabamaFolkLyric 49, "Zula" (1 text, 1 tune)
Roud #11330
File: Brne049

Zutula Dead
DESCRIPTION: A nice girl gave Zutula bitter casava to eat and he died
AUTHOR: unknown
EARLIEST DATE: 1939 (WITrinidadVillage01)
KEYWORDS: death poison food
FOUND IN: West Indies(Trinidad)
RECORDINGS:
Allan Lovelace, Henry Williams and George Roberts, "Zutula Dead" (on WITrinidadVillage01)
NOTES [41 words]: Liner notes: "Bitter casava, unlike the virtually identical sweet casava tuber ...., must have the poisonous juice removed before being eaten" (Donald R. Hill, Maureeen Warner-Lewis, John Cowley, Lise Winer, liner notes on WITrinidadVillage01). - BS
Last updated in version 5.2
File: RcALZuDe

Zwei Soldaten, Die
DESCRIPTION: German. "Es war einmal zwei Bauersohn, Die hatten lust in feld zu ziehn." Two brothers go to war, then come home with money. They ask to stay at the inn. The wife suggests they kill one of them. They learn it is their son. The inkeepers commit suicide
AUTHOR: unknown
EARLIEST DATE: 1923 (Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra); reportedly from the seventeenth century
KEYWORDS: foreignlanguage soldier food homicide suicide husband wife children
FOUND IN: US(MW)
REFERENCES (1 citation):
Rickaby/Dykstra/Leary-PineryBoys-SongsSongcatchingInLumberjackEra 56, "Die Zwei Soldaten" (1 text plus literal English translation, 1 tune)
File: RDL056